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# CONCIERTO FLAMENCO VERUM

PARA GUITARRA FLAMENCA Y ORQUESTA

Oscar Herrero - Antonio Gómez Schneekloth

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Para Guitarra Flamenca y Orquesta

- I. Alegrías (*Allegro*)
- II. Malagueña y Verdial (*Lento-Moderato*)
- III. Soleá (*Andante*)
- IV. Bulería (*Presto*)

Obra encargo de las Bodegas y Viñedos Verum (Tomelloso)

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## Para Guitarra Flamenca y Orquesta

Nos encontramos ante uno de los pocos conciertos escritos expresamente para guitarra flamenca y orquesta, ya que casi todos los precedentes de que disponemos son arreglos.

Este concierto nace por encargo de las Bodegas Verum de Tomelloso y de la estrecha colaboración entre ambos compositores.

Debemos destacar que no se trata de una obra experimental sino de un concierto al estilo clásico, si bien en él se exponen las típicas estructuras del flamenco más tradicional combinado con las armonías características del flamenco contemporáneo.

“**VERUM**” consta de cuatro movimientos en analogía a las sinfonías o conciertos clásico-románticos.

- I. Alegrías (*Allegro*)**
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Plantilla orquestal: 2 flautas, 2 oboes, 2 clarinetes en Sib, 2 fagot, 2 trompas en Fa 1, trompeta, timbales, 2 percusionistas (Perc 1: vibráfono - caja-bongos; Perc 2: glockenspiel, platillo suspendido y gran caja), cuerdas.

No figuran instrumentos inusuales excepto el “cajón flamenco” del que no disponen todas las orquestas, por lo que puede sustituirse por 2 bongos.

## CONCIERTO FLAMENCO VERUM

Aunque también escrito para guitarristas de formación clásica, este concierto para guitarra flamenca y orquesta consta de cuatro movimientos, en analogía a las sinfonías o conciertos clásico-románticos:

*Alegrías (Allegro) – Malagueña y Verdial (Lento/Moderato) – Soleá (Andante) – Bulería (Presto).*

### ***Alegrías (Allegro)***

Parece ser que las *Alegrías* se originan en el entorno geográfico de Cádiz y con la emigración aragonesa hacia tierras gaditanas en tiempos de la Guerra de la Independencia. Se halla normalmente en tonalidad mayor y en compás ternario. Tal como indica su nombre, expresa el alborozo y la fiesta del pueblo andaluz. La estructura tradicional de un toque por *Alegrías* contiene los siguientes elementos: Intro – Falseta – Remate – Llamada – Silencio – Final.

### ***Malagueña y Verdial (Lento/Moderato)***

El estilo flamenco de la *Malagueña* pertenece a los denominados “Cantes libres”, debido precisamente a que su cante se desarrolla *ad libitum*. Consta de una copla de seis versos, en la que cantaor y guitarrista dialogan. A cada verso del cantaor contesta el guitarrista con una melodía libre, lo cual viene a decir que la interpretación de estos estilos se realiza cada vez de forma diferente, con pequeñas variaciones que cada músico añade a su interpretación personal.

En este segundo movimiento el violín solo desempeña el papel de cantaor y la guitarra acompaña. Hemos transcrito la melodía de una de las *Malagueñas* más emblemáticas del flamenco, la de D. Antonio Chacón “Si preguntan por quién doblan”, a partir de una grabación suya de 1927.

Cuando cantaor y guitarrista interpretan una *Malagueña*, el guitarrista comienza con una falseta o variación (aquí cc 1 – 20) y realiza una melodía tradicional (aquí cc 21 – 23) denominada “llamada”, la cual representa un código de entrada para el cantaor (recuérdese que en el flamenco tradicional no existían partituras y la música se transmitía oralmente). En nuestra obra, este pequeño motivo melódico de tres compases invita al violín solo, al “cantaor” por así decir, a iniciar su cante. El violín tratará de emular la voz de un cantaor flamenco e intentará familiarizarse con los melismas característicos de ésta. Para ello recomendamos escuchar la grabación antes descrita.

Es importante saber que el cante de la *Malagueña* consta de 6 versos (cc 24 – 56), basados en la siguiente progresión armónica:

*Versos 1, 3 y 5: resolución en Do mayor*

*Verso 2: resolución en Fa mayor*

*Verso 4: resolución en Sol mayor*

*Verso 6: resolución en Fa mayor, a fin de regresar al Mi flamenco (= modo frigio, c 56)*

Normalmente el guitarrista sigue el orden de estas resoluciones en sus respectivas respuestas. En la partitura hemos escrito respuestas concretas, pero se ha de entender que sólo suponen una sugerencia por nuestra parte. Si el guitarrista que aborde esta obra conoce la estructura de la *Malagueña* y sabe cómo responder al cante, puede sustituir las respuestas escritas por las suyas, ya que en el flamenco se improvisa según el patrón mencionado.

Siguiendo la tradición, la *Malagueña* concluye con un cante llamado *Verdial* que curiosamente supuso el origen de la *Malagueña*. En nuestro *Verdial* (cc 57 *al fine*) se han invertido los papeles: ahora es la orquesta la que hace de guitarra acompañante, con “rasgueados” típicos, mientras que la guitarra sustituye a la voz.

### ***Soleá (Andante)***

Como tantas otras cosas del flamenco, el origen de la *soleá*, de la “madre del cante” (M. Machado), no está claro. En lo que sí parece que hay acuerdo entre los expertos es en el hecho de que las primeras *Soleares* se cantaron a principios del siglo XIX. La tonalidad de la *Soleá* es la de Mi flamenco, equivalente al antiguo modo frigio. Su compás es de 12/4. Para una mayor facilidad de lectura, en nuestra *Soleá* hemos optado por compases de 3/4, aunque tanto en el fraseo de los instrumentos, como en los acentos se ha mantenido la característica rítmica de doce tiempos de este estilo tan profundo y solemne.

### ***Bulería (Presto)***

¿Qué se puede decir de la *Bulería*? Anselmo González Climent la describe como la “piedra de toque de los flamencos”. Algunos piensan que el término proviene de bullería, al considerarlo un cante bullicioso, valga la redundancia, por su ritmo ligero. Otros mantienen que deriva de bolería, término que proviene a su vez de bolero y con el que se designaba cualquier tipo de cante que también se prestara al baile. Sea como fuere, al igual que la *Soleá*, la *Bulería* se halla en tonalidad flamenca, si bien sobre la base del acorde de La mayor. Puede afirmarse que se trata de una *Soleá* tocada a doble velocidad.

En nuestra *Bulería* hemos empleado instrumentos de percusión comunes, y no los cajones flamencos que suelen marcar la base rítmica. Sin embargo, si alguna orquesta con su director desean incorporar este instrumento, es imprescindible que lo toque un especialista, alguien que sepa improvisar los ritmos característicos, añadidos en este caso a lo que sí está escrito en la partitura. Se trataría pues de contratar a un músico más. En cuanto a la sección rítmica empleada en la partitura, quizá lo único extraordinario sean los ataques del timbalero con baquetas de tambor sobre el aro metálico de sus timbales. Pretendemos con ello imitar el sonido de las palmas habitualmente realizados por unos palmeros, y de los que lógicamente tampoco dispone una orquesta sinfónica.

Este concierto es un encargo de las Bodegas Verum de Tomelloso.

Los autores

## ANTONIO GÓMEZ SCHNEEKLOTH

A. Gómez Schneekloth (Hamburgo, 1959) realizó sus estudios en Hamburgo (Academia Tárrega), Valencia (Conservatorio Superior de Música) y Friburgo (Escuela Superior de Música), donde se graduó en composición, después de concluir sus estudios de guitarra clásica.

Entre 1982 y 1988 impartió clases de guitarra en el Colegio Alemán de Valencia y publicó artículos y ensayos en diversas revistas de música. Antes de trasladarse a Friburgo, A. Gómez Schneekloth fue alumno de Don Francisco Llácer Plá en Valencia, considerándole éste uno de sus discípulos más aventajados.

Desde joven mostró un vivo interés por el flamenco y el cante jondo en general. Ello le indujo a participar en talleres y cursos celebrados en Alemania, Francia y España con guitarristas de renombre internacional. Mucho antes de las ya habituales fusiones entre el flamenco y otras músicas, Pedro Soler afirmó de él que reunía las cualidades necesarias para abordar proyectos de esta índole, algo que ha cobrado vida en este concierto para guitarra flamenca y orquesta. De libros especializados y, sobre todo, del contacto con el arquitecto italiano Lucho Parollini, un aficionado y gran conocedor del mundo flamenco, Gómez Schneekloth obtuvo sus conocimientos teóricos e históricos de las singulares categorías humanas y artísticas del flamenco.

A. Gómez Schneekloth reside actualmente en Valencia, donde trabaja de compositor, ensayista, crítico de música y colaborador de la Editorial Piles. Su nombre aparece tanto en el Diccionario de la Música Valenciana publicado por el IVM, en la Enciclopedia de Compositores Españoles e Iberoamericanos (SGAE) y en la Enciclopedia de la Guitarra de Francisco Herrera.

## OSCAR HERRERO

Una dilatada carrera profesional que comienza desde muy joven avala su talento y buen hacer como concertista y compositor.

Es distinguido con los primeros reconocimientos y galardones del más alto nivel en el mundo del flamenco, Bordón Minero (Festival de La Unión) y Premio Nacional de Guitarra Flamenca en Jerez de la Frontera, (Cádiz).

Autor de un laborioso método de enseñanza esquematizada. Pionero en este campo donde destaca con un largo y acertado trabajo de investigación sobre la pedagogía en la guitarra flamenca. Ha sido nombrado Premio Especial a la Didáctica del Flamenco en el Festival de las Minas (La Unión). En su amplio repertorio como compositor se encuentran diversas obras de estudio y de concierto: "La Guitarra Flamenca Paso a Paso" (serie videográfica) y "Tratado de la Guitarra Flamenca" (en colaboración con Claude Worms). Es, además, creador y director de la editorial de flamenco Acordes Concert.

Goza del enorme privilegio de ser el primer profesor de flamenco que impartiera sus cursos en lugares como Rusia (Conservatorio Tchaikovsky, Moscú o en la Academia Chopin en Varsovia), Universidad de Panamá. Presentando también el primer concierto de guitarra flamenca en Islandia.

Ha llevado su guitarra a los más prestigiosos teatros, desde El Teatro de La Opera de El Cairo, o el Hermitage Theatre de Saint Petersburg, hasta escenarios de Singapur, Argentina, Estados Unidos, Brasil, Jordania, Egipto o Namibia, además de todo el continente europeo.

### **Discografía**

- Torrente
- Brindis de Guitarras
- Hechizo
- Abantos

Le caracteriza una particular visión de la música flamenca, cuidando con esmero cada sonido, expresando con sutileza esta gran música que sella con su guitarra.

# Concierto Flamenco Verum

Vivace con brio (♩ ca. 152) **Alegrías**

Antonio Gómez Schneekloth

Óscar Herrero

**Flute** *f*

**Oboe**

**Clarinet in B**

**Bassoon**

**Horn 1 in F**

**Horn 2 in F**

**Trumpet in C**

**Guitar** *Vivace con brio (♩ ca. 152)*  
*rasgueado*  
*f sempre*

**Percussion 1** *Vibraphon sempre*

**Percussion 2** *Glockenspiel sempre*

**Timpani**

**Violin I** *Vivace con brio (♩ ca. 152)*  
*pizz*  
*f*

**Violin II** *pizz*  
*f*

**Viola** *pizz*  
*f*

**Violoncello** *pizz*  
*f*

**Contrabass** *f*  
*pizz*  
*f*

5

*f*

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

5

*rasgueado*

Gtr.

Perc 1

Perc 2

Timp.

5

*f*

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

Cb.

*f*

Detailed description: This is a page of a musical score, page 12. It features a variety of instruments. The Flute (Fl.) part begins with a measure marked with a '5' and a forte (*f*) dynamic, playing a complex rhythmic pattern. The Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.) parts are currently silent, indicated by a horizontal line with a bar. The Horn 1 and Horn 2 parts are also silent. The C Trumpet (C Tpt.) part is silent. The Guitar (Gtr.) part begins with a measure marked with a '5' and the instruction 'rasgueado', playing a complex rhythmic pattern. The Percussion 1 (Perc 1) and Percussion 2 (Perc 2) parts are silent. The Timpani (Timp.) part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts begin with a measure marked with a '5' and a forte (*f*) dynamic, playing a simple rhythmic pattern. The Viola (Vla.) part begins with a measure marked with a '5' and a forte (*f*) dynamic, playing a simple rhythmic pattern. The Violoncello (Vc.) part begins with a measure marked with a '5' and a forte (*f*) dynamic, playing a simple rhythmic pattern. The Contrabass (Cb.) part begins with a measure marked with a '5' and a forte (*f*) dynamic, playing a simple rhythmic pattern.



This page of a musical score, numbered 13, contains the following parts and markings:

- Flute (Fl.):** Measures 9-10. Measure 9 features a sixteenth-note triplet pattern starting with a forte (*f*) dynamic. Measure 10 contains a melodic phrase with a circled measure number '10' above it.
- Woodwinds:** Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.) parts are present but contain rests throughout the measures.
- Horns and Trumpets:** Horn 1, Horn 2, and C Trumpet (C Tpt.) parts are present but contain rests throughout the measures.
- Guitar (Gtr.):** Measures 9-10. Measure 9 is marked with the technique *rasgueado*. Measure 10 contains a melodic line with a circled measure number '10' above it.
- Drum Kit:** Percussion 1 (Perc 1), Percussion 2 (Perc 2), and Timpani (Timp.) parts are present but contain rests throughout the measures.
- String Ensemble:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts. Measures 9-10 show a sustained chordal texture with a circled measure number '10' above the first measure. All string parts begin with a forte (*f*) dynamic.

13

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr. *rasgueado*

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *f*

17 20

Fl. *mf*

Ob. 1. *mf*

B. Cl.

Bsn. 1. *mf*

Horn 1

Horn 2

C Tpt.

17 20

Gtr.

Perc 1

Perc 2

Timp.

17 20

Vln. I *f* *arco*

Vln. II *mf* *arco*

Vla. *f* *arco* *mf*

Vc. *f* *arco* *mf*

Cb. *f* *arco* *mf*

22

This musical score page contains measures 22 through 26. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Plays a melodic line starting in measure 22, consisting of eighth and quarter notes.
- Bass Clarinet (B. Cl.):** Remains silent throughout the measures.
- Bassoon (Bsn.):** Plays a melodic line in the bass clef, mirroring the oboe's part.
- Horn 1 and Horn 2:** Both horns are silent throughout the measures.
- Trumpet (C Tpt.):** Remains silent throughout the measures.
- Guitar (Gtr.):** Provides a rhythmic accompaniment with eighth-note patterns and chords. A triplet of eighth notes is marked with a '3' in measure 24. A dynamic marking of *f* is present in measure 25. An annotation *\* (golpe)* is placed above the guitar staff in measure 24.
- Percussion 1 (Perc 1) and Percussion 2 (Perc 2):** Both percussion parts are silent throughout the measures.
- Timpani (Timp.):** Remains silent throughout the measures.
- Violin I (Vln. I):** Plays a melodic line with a *V* (breath mark) in measure 22 and a dynamic marking of *f* in measure 25.
- Violin II (Vln. II):** Plays a melodic line with a *V* (breath mark) in measure 22 and a dynamic marking of *f* in measure 25.
- Viola (Vla.):** Plays a melodic line with a *V* (breath mark) in measure 22 and a dynamic marking of *f* in measure 25.
- Violoncello (Vc.):** Plays a melodic line with a *V* (breath mark) in measure 22 and a dynamic marking of *f* in measure 25.
- Contra Bass (Cb.):** Plays a melodic line with a *V* (breath mark) in measure 22 and a dynamic marking of *f* in measure 25.

27 30

Fl. *mf* 1.

Ob.

B. Cl. *mf* 1.

Bsn.

Horn 1

Horn 2

C Tpt.

27 30 \* (golpe)

Gtr. 3 3

Perc 1

Perc 2

Timp.

27 30

Vln. I *f* V

Vln. II V

Vla. *mf* V b

Vc. V b

Cb. V b

32

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37 40

Fl. *f*

Ob. (1.)

B. Cl. (1.) *f*

Bsn. (1.)

Horn 1 *mf*

Horn 2 *mf*

C Tpt.

37 40

Gtr.

Perc 1

Perc 2

Timp.

37 40

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf*

Cb. *mf*

42

Fl. *f* 1.

Ob. (1.) *mf*

B. Cl. *mf*

Bsn. (1.) *mf*

Horn 1

Horn 2

C Tpt.

42

Gtr. \* (golpe) 3

Perc 1

Perc 2

Timp. *mf*

42

Vln. I *f*

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*



47 50

Fl. *f* a 2

Ob. *f* a 2

B. Cl. *f* a 2

Bsn. *f* a 2

Horn 1

Horn 2

C Tpt.

47 50

Gtr.

Perc 1

Perc 2

Timp.

47 50

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

52

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

57

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

57

alzapúa

Gtr.

Perc 1

Perc 2

Timp.

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

61

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rasgueado*

*f*

*mf*

*pizz*

61

3

3

3

3

*f*

*mf*

*pizz*

*f*

*mf*

*pizz*

*f*

*mf*

*pizz*

*f*

*mf*

*pizz*

*f*

*mf*

*pizz*

66

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

66

Gtr.

70

Perc 1

Perc 2

Timp.

66

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pizz)

(pizz)

71

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*arco*

Detailed description of the musical score: The score is for measures 71 through 75. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part has rests in measures 71-75. The Oboe part has rests in measures 71-72, then a first ending (1.) in measure 73 consisting of a half-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4, and a half-note F#4 in measure 75, all marked *mf*. The Bass Clarinet part has rests in measures 71-75. The Bassoon part has eighth-note patterns in measures 71-72, rests in measure 73, and a first ending (1.) in measure 74 consisting of a half-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2, and a half-note F#2 in measure 75, all marked *mf*. The Horn 1 and Horn 2 parts have rests in measures 71-75. The Trumpet part has rests in measures 71-75. The Guitar part has eighth-note triplets in measures 71-72, rests in measure 73, eighth-note triplets in measure 74, and eighth-note triplets with accents in measure 75. The Percussion 1 and Percussion 2 parts have rests in measures 71-75. The Timpani part has rests in measures 71-75. The Violin I part has rests in measures 71-72, then a first ending (*arco*) in measure 73 consisting of a half-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4, and a half-note F#4 in measure 75, all marked *mf*. The Violin II part has rests in measures 71-72, then a first ending (*arco*) in measure 73 consisting of a half-note G4, quarter-note A4, quarter-note B4, quarter-note C5, quarter-note B4, quarter-note A4, quarter-note G4, and a half-note F#4 in measure 75, all marked *mf*. The Viola part has rests in measures 71-72, then a first ending (*arco*) in measure 73 consisting of a half-note G3, quarter-note A3, quarter-note B3, quarter-note C4, quarter-note B3, quarter-note A3, quarter-note G3, and a half-note F#3 in measure 75, all marked *mf*. The Violoncello part has rests in measures 71-72, then a first ending (*arco*) in measure 73 consisting of a half-note G2, quarter-note A2, quarter-note B2, quarter-note C3, quarter-note B2, quarter-note A2, quarter-note G2, and a half-note F#2 in measure 75, all marked *mf*. The Contrabass part has rests in measures 71-72, then a first ending (*arco*) in measure 73 consisting of a half-note G1, quarter-note A1, quarter-note B1, quarter-note C2, quarter-note B1, quarter-note A1, quarter-note G1, and a half-note F#1 in measure 75, all marked *mf*.

76

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

76

Gtr.

Perc 1

Perc 2

Timp.

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

80

This musical score page contains measures 76 through 80. The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horn 1, Horn 2, and C Trumpet (C Tpt.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Percussion 1 (Perc 1), Percussion 2 (Perc 2), and Timpani (Timp.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 76-79 feature woodwinds and strings playing sustained notes with various articulations. Measure 80 is a full orchestral tutti, with the strings playing a rhythmic pattern of eighth notes and triplets, and the woodwinds playing sustained notes. The page number 80 is enclosed in a box at the top right and bottom right.

81

Fl. *f*

Ob.

B. Cl. *f*

Bsn.

Horn 1

Horn 2

C Tpt.

81

Gtr. 3

Perc 1

Perc 2

Timp.

81

Vln. I *mf* (arco)

Vln. II *mf* (arco)

Vla. *mf* (arco)

Vc. *mf* (arco)

Cb. *mf*

Detailed description of the musical score: The score is for page 28, starting at measure 81. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The Flute and Bass Clarinet parts have a first ending bracketed over measures 81-84, marked with a first ending '1.' and a forte dynamic 'f'. The Horns 1 and 2, and Trumpets (C Tpt.) are silent in these measures. The Guitar (Gtr.) part begins at measure 81 with a triplet of eighth notes. The Percussion (Perc 1, Perc 2) and Timpani (Timp.) parts are also silent. The string section (Violins I and II, Viola, Violoncello, and Contrabass) enters at measure 81 with a half note, marked with a mezzo-forte dynamic 'mf' and the instruction '(arco)'. The score concludes at measure 84.



85

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

85

Gtr.

Perc 1

Perc 2

Timp.

85

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

This page of a musical score contains measures 89 and 90. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 89-90, marked *f*. The part consists of a continuous eighth-note pattern.
- Oboe (Ob.):** Measures 89-90, marked *f*. The part consists of a continuous eighth-note pattern.
- Bass Clarinet (B. Cl.):** Measures 89-90, marked *f*. The part consists of a continuous eighth-note pattern.
- Bassoon (Bsn.):** Measures 89-90, marked *f*. The part consists of a continuous eighth-note pattern.
- Horn 1 & 2:** Measures 89-90. Each part has a long note in measure 89, marked *p*, which transitions to a shorter note in measure 90, marked *f*.
- Trumpet (C Tpt.):** Measures 89-90. Similar to the horns, it has a long note in measure 89 (*p*) and a shorter note in measure 90 (*f*).
- Guitar (Gtr.):** Measures 89-90. The part is marked *rasgueado* and features a complex rhythmic pattern of chords.
- Percussion (Perc 1, Perc 2, Timp.):** These parts are marked with a dash (-) in all measures, indicating they are silent.
- Violin I (Vln. I):** Measures 89-90, marked *f*. The part consists of a continuous eighth-note pattern.
- Violin II (Vln. II):** Measures 89-90, marked *f*. The part consists of a continuous eighth-note pattern.
- Viola (Vla.):** Measures 89-90, marked *f*. The part consists of a continuous eighth-note pattern.
- Violoncello (Vc.):** Measures 89-90, marked *f*. The part consists of a continuous eighth-note pattern.
- Double Bass (Cb.):** Measures 89-90, marked with a dash (-), indicating it is silent.

92

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

92

Gtr.

Perc 1

Perc 2

Timp.

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

96

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

96

Gtr.

Perc 1

Perc 2

Timp.

96

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

100

Gtr.

Perc 1

Perc 2

Timp.

100

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

110

108

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

110

Gtr.

Perc 1

Perc 2

Timp.

108

110

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, page 35, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horn 1, Horn 2, and C Trumpet (C Tpt.). The percussion section includes Trombone (Gtr.), Percussion 1 (Perc 1), Percussion 2 (Perc 2), and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. It features complex rhythmic patterns, including sixteenth-note runs and triplet figures. Rehearsal marks are present at measures 108 and 110. The page number '35' is in the top right corner.

Adagio espressivo (♩ ca. 76)

113

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Adagio espressivo (♩ ca. 76)

113

Gtr.

Perc 1

Perc 2

Timp.

Adagio espressivo (♩ ca. 76)

113

Vln. I

Vln. II

Vla.

Vc.

Cb.



120

118

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

120

118

Gtr.

Perc 1

Perc 2

Timp.

120

118

Vln. I

Vln. II

Vla.

Vc.

Cb.

122

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

122

Gtr.

Perc 1

Perc 2

Timp.

122

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

126

Fl.

Ob.

B♭ Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

130

This page of a musical score, numbered 40, contains measures 130 through 133. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Four staves, all containing rests.
- Oboe (Ob.):** Two staves, all containing rests.
- Bass Clarinet (B. Cl.):** One staff, containing rests.
- Bassoon (Bsn.):** One staff, containing rests.
- Horn 1:** One staff, containing rests.
- Horn 2:** One staff, containing rests.
- C Trumpet (C Tpt.):** One staff, containing rests.
- Guitar (Gtr.):** One staff, featuring a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. A box with the number "130" is placed above the first measure. The staff concludes with the instruction "accel." followed by a dashed line.
- Percussion 1 (Perc 1):** One staff, containing rests.
- Percussion 2 (Perc 2):** One staff, containing rests.
- Timpani (Timp.):** One staff, containing rests.
- Violin I (Vln. I):** One staff, starting with a sixteenth-note figure in measure 130, followed by a long note in measure 131 and rests in measures 132 and 133.
- Violin II (Vln. II):** One staff, starting with a dotted quarter note in measure 130, followed by a half note in measure 131 and rests in measures 132 and 133.
- Viola (Vla.):** One staff, containing rests in measures 130 and 131, followed by a sixteenth-note figure in measure 132 and a half note in measure 133.
- Violoncello (Vc.):** One staff, containing rests in measures 130 and 131, followed by a sixteenth-note figure in measure 132 and a half note in measure 133.
- Double Bass (Cb.):** One staff, containing rests.

134

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tenuto*

*accel.*

*mf*

6

6

6

6

Detailed description: This page of a musical score covers measures 134 to 137. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and Horn section (Horn 1, Horn 2, Trumpet) are mostly silent, with notes appearing in the final measure. The string section (Violin I, Violin II, Viola, Violoncello) plays a melodic line starting in measure 134, marked with 'tenuto' and 'mf', and includes an 'accel.' section. The guitar (Gtr.) has a complex rhythmic pattern with sixteenth-note runs and sixteenth-note chords, marked with '6' and accents. Percussion (Perc 1, Perc 2, Timp.) is silent throughout. The key signature has one sharp (F#) and the time signature is 4/4.

Allegro cantabile (♩ ca. 132)

140

137

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Allegro cantabile (♩ ca. 132)

137

Gtr.

Perc 1

Perc 2

Vib.

Glock.

Timp.

mf

mf

non tremolo

140

Allegro cantabile (♩ ca. 132)

137

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

mf

pizz

mf

141

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

mf

Detailed description of the musical score: This page contains measures 141 through 144 of a musical score. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and brass section (Horn 1, Horn 2, Trumpet C) are mostly silent in these measures. The Bassoon part begins in measure 144 with a melodic line starting on a whole note, marked *mf* and with a breath mark 'a 2'. The Guitar part plays a complex rhythmic pattern of eighth notes with a '5' fingering throughout all four measures. The Percussion section (Perc 1, Perc 2) features a pattern of chords and single notes. The Timpani part is silent. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides a harmonic foundation with sustained notes and simple rhythmic patterns.

145

This page of a musical score contains measures 145 through 148. The score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn 1, Horn 2, C Trumpet (C Tpt.), Guitar (Gtr.), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds (B. Cl. and Bsn.) play a melodic line with a long note in measure 145 and a rhythmic pattern of eighth notes in measures 146-148. The strings (Vc. and Cb.) play a simple harmonic accompaniment. The guitar (Gtr.) plays a complex rhythmic pattern of eighth notes with a '5' (quintuplet) marking above the staff in each measure. The rest of the ensemble (Fl., Ob., Horns, C Tpt., Perc., Timp., Vln. I, Vln. II, Vla.) is silent throughout these measures.



150

149

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

149

Gtr.

Perc 1

Perc 2

Timp.

149

Vln. I

Vln. II

Vla.

Vc.

Cb.

150

153

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

160

157

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

160

Gtr.

Perc 1

Perc 2

Timp.

157

160

Vln. I

Vln. II

Vla.

Vc.

Cb.

161

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 161 to 164. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horn 1, Horn 2, and C Trumpet (C Tpt.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Percussion 1 (Perc 1), Percussion 2 (Perc 2), and Timpani (Timp.). In measure 161, the B. Cl. and Bsn. play a melodic line with a slur. The Gtr. plays a rhythmic pattern of eighth notes with a '5' fingering. Perc 1 plays chords, and Perc 2 plays a simple bass line. The strings play a steady bass line. Measures 162 and 163 continue the woodwind and string parts. Measure 164 features a fermata over the B. Cl. and Bsn. parts, and a wavy line indicating a tremolo effect on the B. Cl. part.



169

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Allegro (♩ ca. 120)

169 *rubato* 170

Gtr.

Perc 1

Perc 2

Timp.

Allegro (♩ ca. 120) 170

169

Vln. I

Vln. II

Vla.

Vc.

Cb.

174

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

179

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

179

180

3

3

3

*acc.*

Perc 1

Perc 2

Timp.

179

180

Vln. I

Vln. II

Vla.

Vc.

Cb.



(ca. 132)

183

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr. 183 (ca. 132) *alzapúa* *accel.*

Perc 1

Perc 2

Timp.

Vln. I 183 (ca. 132)

Vln. II

Vla.

Vc. *arco* *mf*

Cb.

187

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

190

187

Gtr.

Perc 1

Perc 2

Timp.

190

187

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

191

Fl.

Ob. *mf* 1.

B♭ Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

191

Gtr.

Perc 1

Perc 2

Timp.

191

Vln. I *mf* V

Vln. II

Vla. *mf* V

Vc. V

Cb. *arco* *mf* V

194 (♩ ca. 152)

**Fl.** *f*

**Ob.** *f*

**B. Cl.** 1. *mf* *f*

**Bsn.** *f*

**Horn 1** *f*

**Horn 2** *f*

**C Tpt.** *f*

**Gtr.** (♩ ca. 152) *f* rasgueado

**Perc 1** 8va *f*

**Perc 2**

**Timp.** *f*

**Vln. I** (♩ ca. 152) *f*

**Vln. II** *f*

**Vla.** *f*

**Vc.** *f*

**Cb.** *f* *pizz* *f*

Detailed description: This page of a musical score covers measures 194, 195, and 196. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The score is divided into four systems. The first system includes Flute, Oboe, Bass Clarinet, Bassoon, Horn 1, Horn 2, and C Trumpet. The second system includes Guitar, Percussion 1, and Percussion 2. The third system includes Timpani, Violin I, Violin II, Viola, and Violoncello. The fourth system includes Contrabass. The score features various dynamics such as *mf*, *f*, and *pizz*. A tempo marking of '(♩ ca. 152)' is present. The guitar part includes a 'rasgueado' instruction. The percussion parts include an '8va' marking. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The bassoon part has a first ending bracket labeled '1.'. The contrabass part has a 'pizz' marking in the final measure.

This page of a musical score, numbered 57, contains parts for various instruments. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn 1, Horn 2, and C Trumpet (C Tpt.). The second system includes parts for Trombone (Gtr.), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure numbers 198 and 200 are indicated at the beginning and middle of the first system, respectively. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamics such as *f* (forte) are used in the Horn parts. The string parts consist of rhythmic patterns of eighth and sixteenth notes.

202

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

202

Gtr.

Perc 1

Perc 2

Timp.

202

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

206

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

206

Gtr.

Perc 1

Perc 2

Timp.

206

Vln. I

Vln. II

Vla.

Vc.

Cb.

210

Fl.  
Ob.  
B. Cl.  
Bsn.

Horn 1  
Horn 2  
C Tpt.

210

Gtr.  
Perc 1  
Perc 2  
Timp.

210

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



214

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

214

Gtr.

Perc 1

Perc 2

Timp.

214

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*p*

*arco*

218

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

220

Gtr.

Perc 1

Perc 2

Timp.

218

220

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f sempre*

*f*

Detailed description: This is a page of a musical score, page 62, covering measures 218 to 220. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes. The brass section (Horn 1, Horn 2, Trumpet) has rests in measure 218 and enters in measure 220. The percussion section includes a snare drum (Perc 1) playing a rhythmic pattern, a tom-tom (Perc 2) with rests, and timpani (Timp.) with a sustained chord marked *f*. The conductor's part (Gtr.) shows a complex rhythmic pattern. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Measure numbers 218 and 220 are indicated in boxes above the Flute and Trombone staves respectively.

221

Fl.

Ob.

B. Cl.

Bsn.

Horn 1

Horn 2

C Tpt.

Gtr.

Perc 1

Perc 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Malagueña y Verdial

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn 1 in F

Horn 2 in F

Trumpet in C

Guitar

Percussion 1

Percussion 2

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

*Tempo ad libitum*  
*gliss!*  
*mf*

*Snare drum sempre*

*Cymbal sempre*