

Primera suite para orquesta**Maestoso** ♩ = 90**I. Introducción**

Juan Ignacio López Carbonero (2009)

Flautín 8^{va}

Flauta 1^a
Flautín

Flauta 2^a

Oboe 1^o

Oboe 2^o

Clarinete 1^o Si bemol

Clarinete 2^o Si bemol

Fagot 1^o

Fagot 2^o

Trompa 1^a en Mi

Trompa 2^a en Mi

Trompeta 1^a en Do

Trompeta 2^a en Do

Trombón 1^o

Trombón 2^o

Percussion

Percussion

Tambourine

Triangle

Violines I

Violines II

Violas

Violonchelos
(Contrabajos 8va)

The musical score is written for a full orchestra. The woodwind section includes two flutes (1st and 2nd), two oboes (1st and 2nd), two clarinets (1st and 2nd, both in B-flat), and two bassoons (1st and 2nd). The brass section includes two trumpets (1st and 2nd, both in D), two trombones (1st and 2nd), and a tuba. The percussion section includes a triangle, a tambourine, and two percussionists. The string section includes first and second violins, violas, and violonchelos/contrabasses. The score is in 4/4 time and has a key signature of three sharps (F#, C#, G#). The tempo is Maestoso, with a quarter note equal to 90 beats per minute. The score is for the first movement, I. Introducción, by Juan Ignacio López Carbonero (2009). The woodwinds have melodic lines, while the brass and strings provide harmonic support. The percussion section includes a triangle and a tambourine. The string section includes violins I and II, violas, and violonchelos/contrabasses.

5

The musical score is written for a string quartet (Violin I, Violin II, Viola, Cello) and piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into three systems. The first system (measures 1-4) features a melodic line in Violin I starting with a measure rest, followed by a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system (measures 5-8) shows a more complex texture with triplets in Violin I and II, and a triplet in the Cello. The piano part continues with its rhythmic pattern. The third system (measures 9-12) includes a section marked *ff* (fortissimo) with triplets in Violin I and II, and a triplet in the Cello. The piano part has a section marked *f* (forte) with a triplet in the right hand. The score concludes with a double bar line and repeat signs.

(8)

ff 3

f 3

f *nobile*

f *nobile*

f *nobile*

f *nobile*

f *nobile*

f *nobile*

ff 3

ff 3

f *nobile*

10

Flauta

The image displays a musical score for a Flute (Flauta) and other instruments. The score is organized into three systems, each with five staves. The first system includes a Flute part (labeled 'Flauta') and four other staves, all in the key of D major (indicated by two sharps). The Flute part begins with a forte dynamic (*ff*) and a 'nobile' marking. The second system continues the Flute part and includes four other staves. The third system includes a Flute part and four other staves, with the Flute part continuing its melodic line. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

ff nobile

f nobile

f nobile

f nobile

This musical score is for a 15-measure piece, indicated by the number '15' at the top left. The score is organized into three main systems, each containing five measures.

The first system consists of eight staves. The top six staves are in treble clef with a key signature of three sharps (F#, C#, G#). The seventh staff is in bass clef with the same key signature. The eighth staff is also in bass clef but with a key signature of two sharps (F#, C#). Measures 1-2 are mostly rests. In measure 3, the sixth staff (treble) and seventh staff (bass) both begin with a melodic line marked *f* *nobile*. The eighth staff (bass) has a whole note rest in measure 3. Measures 4-5 continue the melodic development in the sixth and seventh staves.

The second system consists of six staves, all of which are empty (rests) for all five measures.

The third system consists of four staves. The top two are in treble clef with a key signature of three sharps. The bottom two are in bass clef with a key signature of two sharps. Measures 1-2 show active melodic lines in all four staves. In measure 3, the top two staves have rests, while the bottom two continue their lines. Measures 4-5 show further melodic activity across all four staves.

20

Poco più mosso

This musical score page contains measures 20 through 24 of a piece. The tempo is marked 'Poco più mosso'. The score is written for a string quartet (Violin I, Violin II, Viola, Cello/Double Bass) and woodwinds (Flute, Oboe, Bassoon, Clarinet). The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Measures 20-21 show the strings playing a rhythmic pattern of eighth notes. Measures 22-24 show the woodwinds entering with a melodic line. The score is divided into four systems, each containing four staves.

Violin I: - - - - -

Violin II: - - - - -

Viola: - - - - -

Cello/Double Bass: - - - - -

Flute: - - - - -

Oboe: - - - - -

Bassoon: - - - - -

Clarinet: - - - - -

25

solo

This musical score page contains measures 25 through 29. It is written for a solo instrument, likely a violin or flute, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is organized into three systems, each with five staves. The first system (measures 25-29) features a melodic line in the top staff, with the word "solo" above measure 27. The second system (measures 30-34) shows a melodic line in the top staff, with the word "solo" above measure 32. The third system (measures 35-39) features a melodic line in the top staff, with the word "solo" above measure 37. The bottom two staves of each system are empty, suggesting a piano accompaniment that is not present in this section.

30

tutti

This musical score page contains measures 30 through 34. It is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and woodwinds (Flute, Oboe, and Bassoon). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The word "tutti" is written above the first measure. The string quartet parts are active throughout, with various melodic and harmonic lines. The woodwind parts enter in measure 31, with the Flute and Oboe playing a melodic line and the Bassoon providing a harmonic accompaniment. The score is written on a grand staff for each instrument, with a brace on the left side of each system.

This musical score is for a 12-part ensemble, consisting of six staves in the upper system and six in the lower system. The key signature is three sharps (F#, C#, G#), and the time signature is 3/8. The score covers measures 35 through 39.

Measures 35-39:

- Measures 35-36:** The first six staves (upper system) have rests. The seventh staff (bass clef) has a half note G#3, a quarter note F#3, and a quarter rest. The eighth staff (bass clef) has a half note G#3, a quarter note F#3, and a quarter rest.
- Measure 37:** The seventh staff begins a *solo* section marked *f* (forte). It contains a dotted quarter note G#3, an eighth note F#3, a quarter note E#3, a quarter note D#3, a half note C#3, and a quarter rest.
- Measures 38-39:** The seventh staff continues with a quarter note B#2, a quarter note A#2, a half note G#2, and a quarter rest. The eighth staff has a half note G#3, a quarter note F#3, and a quarter rest.

Measures 40-44:

- Measures 40-41:** The first six staves have rests. The seventh staff has a half note G#3, a quarter note F#3, and a quarter rest. The eighth staff has a half note G#3, a quarter note F#3, and a quarter rest.
- Measures 42-43:** The first six staves have rests. The seventh staff has a half note G#3, a quarter note F#3, and a quarter rest. The eighth staff has a half note G#3, a quarter note F#3, and a quarter rest.
- Measure 44:** The first six staves have rests. The seventh staff has a half note G#3, a quarter note F#3, and a quarter rest. The eighth staff has a half note G#3, a quarter note F#3, and a quarter rest.

Measures 45-49:

- Measures 45-46:** The first six staves have rests. The seventh staff has a half note G#3, a quarter note F#3, and a quarter rest. The eighth staff has a half note G#3, a quarter note F#3, and a quarter rest.
- Measures 47-48:** The first six staves have rests. The seventh staff has a half note G#3, a quarter note F#3, and a quarter rest. The eighth staff has a half note G#3, a quarter note F#3, and a quarter rest.
- Measure 49:** The first six staves have rests. The seventh staff has a half note G#3, a quarter note F#3, and a quarter rest. The eighth staff has a half note G#3, a quarter note F#3, and a quarter rest.

This musical score is for a 12-part ensemble, organized into four systems of three staves each. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes various musical symbols such as treble and bass clefs, rests, and rhythmic patterns.

System 1 (Measures 45-48): The first staff of this system has a melodic line in measure 45, while the other two staves are rests. In measure 46, all three staves are rests. In measure 47, the first and third staves have a melodic line, while the second staff is a rest. In measure 48, the first and third staves have a melodic line, while the second staff is a rest.

System 2 (Measures 49-52): All three staves of this system are rests for all four measures (49-52).

System 3 (Measures 53-56): All three staves of this system are rests for all four measures (53-56).

System 4 (Measures 57-60): All three staves of this system have a rhythmic pattern of eighth notes for all four measures (57-60).

The image displays a musical score for a 12-part ensemble, organized into three systems of four staves each. The key signature consists of three sharps (F#, C#, G#).

- System 1:**
 - Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
 - Staff 2 (Treble): Melodic line with eighth and sixteenth notes.
 - Staff 3 (Treble): Rest.
 - Staff 4 (Treble): Rest.
 - Staff 5 (Treble): Melodic line with eighth and sixteenth notes.
 - Staff 6 (Treble): Melodic line with eighth and sixteenth notes.
 - Staff 7 (Bass): Rest.
 - Staff 8 (Bass): Rest.
- System 2:**
 - Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
 - Staff 2 (Treble): Melodic line with eighth and sixteenth notes.
 - Staff 3 (Treble): Rest.
 - Staff 4 (Treble): Melodic line with eighth and sixteenth notes.
 - Staff 5 (Treble): Melodic line with eighth and sixteenth notes.
 - Staff 6 (Treble): Rest.
 - Staff 7 (Bass): Rest.
 - Staff 8 (Bass): Rest.
- System 3:**
 - Staff 1 (Percussion): Rest.
 - Staff 2 (Percussion): Rest.
 - Staff 3 (Percussion): Rest.
 - Staff 4 (Percussion): Rest.
 - Staff 5 (Percussion): Rest.
 - Staff 6 (Percussion): Rest.
 - Staff 7 (Percussion): Rest.
 - Staff 8 (Percussion): Rest.
 - Staff 9 (Percussion): Rest.
 - Staff 10 (Percussion): Rest.
 - Staff 11 (Percussion): Rest.
 - Staff 12 (Percussion): Rest.

This musical score is for the song "The Rose Tree". It is written for a vocal soloist and a piano accompaniment. The score is divided into two systems, each containing four staves. The key signature is one sharp (F#), and the time signature is 3/4. The vocal soloist part is marked with a "Solo" instruction and a mezzo-forte (mf) dynamic. The piano accompaniment consists of a right hand and a left hand, both playing a rhythmic pattern of eighth notes and quarter notes. The score is written in a standard musical notation style, with a treble clef for the vocal soloist and a grand staff (treble and bass clefs) for the piano accompaniment. The music is in a simple, folk-like style, with a clear melody and a steady accompaniment.

56

The musical score is for 'El vals de la muerte' by Carlos Chávez. It is a 6/8 time piece in D major. The score is divided into three systems. The first system includes a large woodwind and brass section (flutes, oboes, clarinets, bassoons, horns, and trumpets) and a string section. The second system continues the woodwind and brass parts. The third system features a solo violin part, with the rest of the orchestra marked 'tacet' (tacet los demás). The solo violin part is marked 'mf' (mezzo-forte) and 'Solo'.

A tempo

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62

A tempo

Solo

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A tempo

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divisi

Contrabajos

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Key signature: E major (three sharps). Time signature: 4/4.

The score is divided into two systems of staves. The first system consists of five staves. The top two staves contain a melody, and the bottom three staves contain a bass line. The second system also consists of five staves, with the top two staves containing a melody and the bottom three staves containing a bass line. The score includes a piano introduction with a triplet in the right hand and a dotted quarter note in the left hand. The main section consists of two systems of staves. The first system has five staves, with the top two staves containing a melody and the bottom three staves containing a bass line. The second system has five staves, with the top two staves containing a melody and the bottom three staves containing a bass line. The score ends with a final cadence.

95

The musical score for page 95 is organized into four systems of staves. The first system consists of six staves, all of which contain whole rests. The second system also consists of six staves; the top two staves have a whole rest in the first measure, followed by a half note in the second measure, and then whole rests for the remainder of the system. The third system consists of four staves, each containing a whole rest. The fourth system is a more complex arrangement of four staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The bottom two staves are in bass clef with a key signature of three sharps (F#, C#, G#). The first two measures of this system contain various rhythmic patterns, including eighth and sixteenth notes, and rests. The third measure of the system is marked with *pp subito* and contains a series of eighth notes. The fourth measure is also marked with *pp subito* and contains a series of eighth notes. The fifth measure is marked with *pp subito* and contains a series of eighth notes. The sixth measure is marked with *pp subito* and contains a series of eighth notes. The seventh measure is marked with *pp subito* and contains a series of eighth notes. The eighth measure is marked with *pp subito* and contains a series of eighth notes. The ninth measure is marked with *pp subito* and contains a series of eighth notes. The tenth measure is marked with *pp subito* and contains a series of eighth notes. The eleventh measure is marked with *pp subito* and contains a series of eighth notes. The twelfth measure is marked with *pp subito* and contains a series of eighth notes.

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120

dim. molto al Fine (excepto la viola solista)

107

107

dim. molto al Fine (excepto la viola solista)

3

Solo, con sord.

3

ad lib.

The musical score is arranged in four systems, each with five staves. The key signature is three sharps (F#, C#, G#). The first system (measures 107-110) shows a woodwind section (flutes, oboes, clarinets, bassoons) and a string section. In measure 109, the woodwinds play a triplet of eighth notes. The second system (measures 111-114) features a solo for the woodwinds, marked 'Solo, con sord.', with a triplet of eighth notes in measure 113. The third system (measures 115-118) shows the woodwinds and strings. The fourth system (measures 119-122) includes a section marked 'ad lib.' for the woodwinds. The score concludes with a final measure in the fourth system.

111

This musical score is divided into three systems, each containing two measures. The key signature is A major (three sharps: F#, C#, G#). The first system (measures 111-112) features a vocal line with a triplet of eighth notes in measure 111 and a half note in measure 112. The piano accompaniment includes a triplet of eighth notes in the right hand of measure 112 and a triplet of eighth notes in the left hand of measure 112. The second system (measures 113-114) shows a vocal line with a half note in measure 113 and a half note in measure 114. The piano accompaniment includes a triplet of eighth notes in the right hand of measure 113 and a triplet of eighth notes in the right hand of measure 114. The third system (measures 115-116) features a vocal line with a half note in measure 115 and a half note in measure 116. The piano accompaniment includes a triplet of eighth notes in the right hand of measure 115 and a triplet of eighth notes in the right hand of measure 116.

[illegible]

117

Adagio cantabile $\text{♩}=80$

III. Interludio

Violin I

Violin II

Viola

Cello

Double Bass

II

II

II

II

Violin I

Violin II

Viola

Cello

Double Bass

126

This musical score is for measures 126 through 135. It is written for a piano and a string ensemble. The piano part is in the upper system, and the string part is in the lower system. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The piano part consists of a right hand and a left hand. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth and sixteenth notes. The string part consists of four staves: two violins (top) and two violas (bottom). The violins play a melody with eighth and sixteenth notes, while the violas provide a harmonic accompaniment with eighth and sixteenth notes. The score is divided into two systems, each containing five measures. The first system (measures 126-130) shows the piano and strings entering. The second system (measures 131-135) shows the piano and strings continuing their respective parts.

This musical score is for a 136-measure piece, marked "poco apoco accel." (poco a poco accelerando). The score is divided into three systems, each containing staves for a piano (P) and a string quartet (S).

System 1 (Measures 1-16): The piano part (P) is in the treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth and sixteenth notes, often beamed together. The string quartet (S) consists of four staves (two treble, two bass) in the same key signature, providing harmonic support with sustained notes and occasional moving lines.

System 2 (Measures 17-32): This system contains 16 measures of music. The piano part continues its melodic development, while the string quartet maintains a steady harmonic accompaniment.

System 3 (Measures 33-48): The final system of the page shows the continuation of the musical themes. The piano part's melody becomes more active, reflecting the "poco a poco accel." instruction. The string quartet's accompaniment also shows some rhythmic variation.

The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values (eighth, sixteenth, and quarter notes). The overall texture is a combination of a single melodic voice (piano) and a rich harmonic background (string quartet).

[illegible]

A tempo ♩ = 60

152

bells up

ff 3

bells up

ppp subito

ppp subito

ppp subito

ppp subito

160

This musical score page contains measures 160 through 169. It is organized into four systems, each with a brace on the left. The first system (measures 160-163) includes a grand staff with two treble staves and two bass staves, all in the key of D major. The second system (measures 164-167) consists of four empty staves (two treble, two bass). The third system (measures 168-169) consists of four empty staves. The fourth system (measures 170-171) includes a grand staff with two treble staves and two bass staves, all in the key of D major. The notation includes various musical symbols such as notes, rests, and bar lines.

169

This musical score page contains measures 169 through 174. The score is written for a piano and strings. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The piano part is in the upper system, and the string part is in the lower system. The piano part features a melodic line in the right hand and a supporting line in the left hand. The string part consists of six staves, with the first two staves (Violins I and II) playing a melodic line and the remaining four staves (Violas, Cellos, and Double Basses) providing harmonic support. The score is divided into two systems, each containing six measures. The first system (measures 169-174) shows the piano and strings playing together. The second system (measures 175-180) shows the piano and strings playing together. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The piano part is in the upper system, and the string part is in the lower system. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a supporting line in the left hand. The string part consists of six staves, with the first two staves (Violins I and II) playing a melodic line and the remaining four staves (Violas, Cellos, and Double Basses) providing harmonic support. The score is divided into two systems, each containing six measures. The first system (measures 169-174) shows the piano and strings playing together. The second system (measures 175-180) shows the piano and strings playing together.

175

perdendosi...

This musical score is for a string quartet, consisting of four staves: two violins (top), two violas (middle), and two cellos/double basses (bottom). The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The score spans six measures, with the final measure marked with a double bar line and repeat dots.

Measure 175: The first violin and second violin play a half note G#4. The first viola and second viola play a half note G#3. The first cello and second cello play a half note G#2. The first double bass and second double bass play a half note G#1.

Measure 176: The first violin and second violin play a half note A#4. The first viola and second viola play a half note A#3. The first cello and second cello play a half note A#2. The first double bass and second double bass play a half note A#1.

Measure 177: The first violin and second violin play a half note B5. The first viola and second viola play a half note B4. The first cello and second cello play a half note B3. The first double bass and second double bass play a half note B2.

Measure 178: The first violin and second violin play a half note C#5. The first viola and second viola play a half note C#4. The first cello and second cello play a half note C#3. The first double bass and second double bass play a half note C#2.

Measure 179: The first violin and second violin play a half note D#5. The first viola and second viola play a half note D#4. The first cello and second cello play a half note D#3. The first double bass and second double bass play a half note D#2.

Measure 180: The first violin and second violin play a half note E5. The first viola and second viola play a half note E4. The first cello and second cello play a half note E3. The first double bass and second double bass play a half note E2.