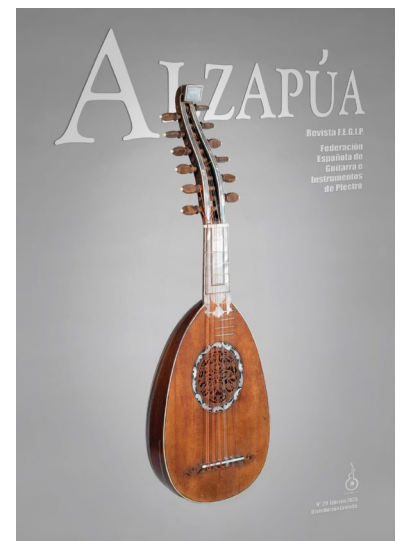


ALZAPÚA

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Documentos Adicionales



ELIA RUIZ FERNÁNDEZ

**Catálogo de la obra para
guitarra de José Buenagu
*según formato instrumental y
orden cronológico***



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Catálogo de la obra para guitarra de

José Buenagu

según formato instrumental y orden cronológico

Catálogo de la obra para guitarra de José Buenagu

Guitarra y voz

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Dúo de guitarras

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Obras para guitarra de José Buenagu existentes aunque descatalogadas por el compositor

Elegía y Toccata

Preludio e Coda

Variaciones Románticas

Concierto Llano para guitarra y orquesta

Nota: Todo el material expuesto a continuación ha sido elaborado y cedido por José Buenagu excepto el texto musical de *Breverías* y el comentario manuscrito a la *Sonata*, elaborados por José Buenagu pero cedidos por Ernesto Bitetti.

JBG 1 – *Tres Cantos Sefardíes*

I. Noches buenas

II. Dolor y fuego

III. Gerineldo

Descripción: Tres cantos transcritos y armonizados para voz y guitarra por encargo de Sofía Noel

Instrumentos: Voz y guitarra

Duración: 7 min; I- 3 min, II- 2 min, III- 2 min

Grafía: Digital

Número de páginas: 12

Número de compases: I- 39, II- 24, III- 44

Fuente: Archivo personal de José Buenagu

Fecha de creación: 1963, Madrid / Revisión 2010, Valdemorillo

Estreno: Ca. 1970 por Sofía Noël

Obs.: *Noches Buenas* se incluyó en el LP *Cantos de amor sefardíes* que grabaron Sofía Noel (soprano) y Eugenio González (guitarra) en 1977. Localizado en audio en la referencia a continuación. Disponible para consulta la grabación en vídeo de la interpretación de Anna Tonna (*mezzosoprano*) junto con René Mora (guitarra) el 28 de mayo de 2017 en el Festival Internacional de Música Iberoamericana de Madrid.

Enlace 1: POOL, EMMANUEL (miércoles 1 de enero de 1964). *Sofía Noel, José Buenagu. Noches buenas*. Recuperado de <<https://www.youtube.com/watch?v=G218kdjXcS4>> (Fecha de última consulta: diciembre 2022).

Enlace 2: Grabación en vídeo de la interpretación de Anna Tonna (*mezzosoprano*) junto con René Mora (guitarra). Cedida por José Buenagu. <<https://youtu.be/8VCRgR8-WCQ>>

3 Cantos

sefardíes

Transcritos y armonizados para
VOZ y GUITARRA

por
JOSE BUENAGU

3 CANTOS SEFARDÍES

1 - Noches buenas

Transcripción y
Armonización:
jose buenagu
(1963)

1 Calmo ♩ = 46

Voice

Guitar

4

V.

Gtr.

un poco riten.

7 *flessibile*

No - ches bue - nas no - ches cla - - - - -

7 *a tempo*

Gtr.

9

V.

Gtr.

ras

13

V.

Gtr.

no - ches son d'en - a - mo - ra - r.

17

V. *liberamente*

Gtr.

Ay qué no - ches la mi ma - - - dre que no son d'a - - - rri-

20

V. *var.*

Gtr. *f* *mp* *f*

23

V. *f* *flessibile*

Gtr. *un poco ten.* *a tempo* *mf*

Dan - do vuel - tas por la ca - - - -

26

V. *ma*

Gtr. *mp* *f* *mp*

- - - - - ma

30 *f*

V. *f*

Gtr. *p* *mp* *f*

co - moel pe - - - - xe en la ma-r.

34 *liberamente*

V. *liberamente*

Gtr. *mp*

Ay qué no - ches la mi ma - - - - dre que no son d'a - - - rri-

37

V.

Gtr. *mf* *var.* *p* *lentamente* *p*

piu calmo *lentamente*

2 - Dolor y fuego

1 Andante ♩ = 60

V.

Gtr.

6 *mp*

V.

Dur - mo la _____ no - cha - da do - lo - ro - zoen ca - - -

Gtr.

9

V.

ma. Cen - - te - llas de fue - go me que - man en

Gtr.

12

V. *p*

fla - - - - ma. O Di - o

Gtr. *p*

15

V. *mp* *mf* *f*

ten pie - da - d de que de ti - re - cla - - - -

Gtr. *mp* *mf*

18 *mp*

V. *ma; da - le la pa - sen - cia a el*

Gtr. *mp*

21 *poco rit.*

V. *que ya - - - ma.*

Gtr. *poco rit.* *lentamente* *p*

2^a

3 - Gerineldo

1 Ritmado ♩ = 60 *mf*

V. *mf* Ge - ri -

Gtr. *mf*

4 nel - do Ge - ri - nel - do mi ca - - - va - lle - ro pu -

V. *mf*

Gtr. *mf*

7 li - do, quien te tu - vie - raes = ta no - che tres ho -

V. *mf*

Gtr. *mf*

10
V. ras a m'al - be - dri - o. Co - mo

10
Gtr.

13
V. so - y vues - tro cri - a - do se - ño - ra bur - las con -

13
Gtr.

16
V. mi - go. No me bur - lo Ge - ri - nel - do que de

16
Gtr.

19

V.
 ve - ras te lo di - go.

Gtr.
mf

22

V.
 Ya qué ho - ra ven-dré se -

Gtr.
 (3ª) (5ª)

25

V.
 ño - ra? Ya qué ho - ra da - réel cas - ti - llo? Ae = = = so

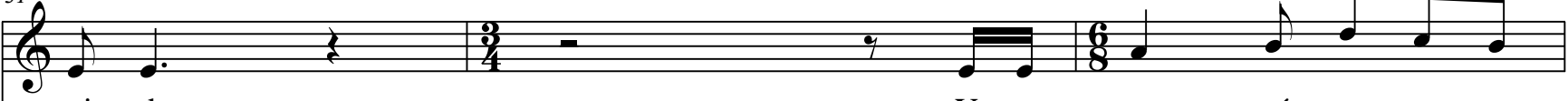
Gtr.

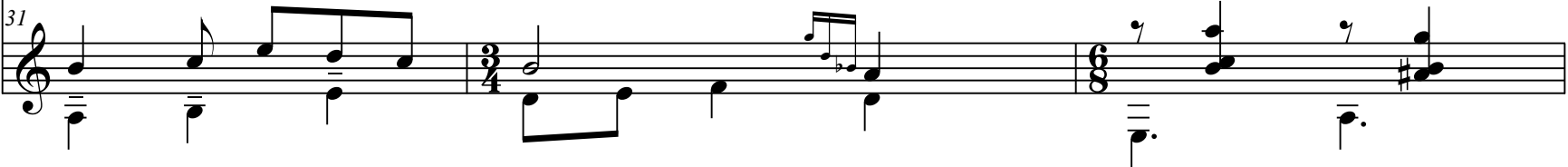
28

V.  de la me - dia no - che cuan - doel Re - y es - té dor -

Gtr. 

31

V.  mi - do. Y seen - con - tró ca - ma

Gtr. 

34

V.  he - cha yen e - llaes - tan - do ya me - ti - dos en - - - tre

Gtr. 

37 *lentamente*

V. be - sos y a - bra - zos — los dos que - da - ron dor -

Gtr. 37 *lentamente*

40 *a tempo* *f*

V. mi - dos, — dor - mi - do - > un poco riten. - s.

Gtr. 40 *a tempo* *mp* *f* *p*

j.buenagu

Escritos en Madrid, 1963
Revisados en Valdemorillo, 2010

JBG 2 – Descanso de mi vida

Descripción: Canto sefardí transcrito y armonizado para voz y guitarra por encargo de Sofía Noel

Instrumentos: Voz y guitarra

Duración: 3 min

Grafía: Se encuentra pendiente de informatizar.

Número de páginas: Sin datos

Número de compases: Sin datos

Fuente: Se encuentra pendiente de informatizar

Fecha de creación: 1963

Estreno: Ca. 1970 por Sofia Noël

Obs.: Se incluyó en el LP *Cantos de amor sefardíes* que grabaron Sofia Noël (soprano) y Eugenio González (guitarra) en 1977. Disponible para consulta en audio.

Enlace: THE ORCHARD ENTERPRISES (13 de noviembre de 2017). *Descanso de Mi Vida (Remastered)*. Sofia Noël..Recuperado de <<https://www.youtube.com/watch?v=GkurmU4il1M>> (Fecha de última consulta: diciembre 2022).

JBG 3 – Cuatro cantos Breves del s. XVI

para voz y guitarra

I. De Antequera sale el moro (Romance)

II. En la fuente del rosel (Villancico)

III. Si la noche hace oscura (Villancico)

IV. Falai, miñ'amor (Villancico)

Descripción: Cuatro cantos contruidos y armonizados para voz y guitarra

Instrumentos: Voz y guitarra

Duración: I- 1 min, II- 1 min, III- 2 min, IV- 1 min

Grafía: Digital

Número de páginas: 11

Número de compases: 143

Fuente: Archivo personal de José Buenagu

Fecha de creación: 1964 / Revisión 2020

Estreno: Sin estrenar

Obs.: Comenta el autor que los escribió por el mero gusto de revestir de forma académica unas melodías muy popularizadas. Disponible para consulta en audio (MIDI)

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu.

<<https://youtu.be/9LMbDwAgLQQ>>

4 CANTOS BREVES DEL SIGLO XVI

para voz y guitarra

Construidos y armonizados por:

josé buenagu

(1964/Revisión 2020)

1. De Antequera sale el moro (Romance)

Assai lento
♩ = 40

mf

Voz

Assai lento
♩ = 40

Guitarra

mf legato il piu possibile

5

Voz

Gtr.

9

p

p

The musical score is written for voice and guitar. It consists of three systems of music. The first system (measures 1-4) is in 3/4 time, with a tempo marking of 'Assai lento' and a metronome marking of 40. The key signature has one sharp (F#). The voice part begins with a rest, followed by the lyrics 'De An-te-que-ra sa-leel mo-ro, de An-te-'. The guitar part provides accompaniment with chords and moving lines. The second system (measures 5-8) continues the lyrics 'que-ra se sa-lí-a. Car-tas lle-va-ba en su ma-no,'. The time signature changes to 2/4. The third system (measures 9-12) continues with 'car-tas de men-sa-je-rí-a. car-tas'. The time signature changes to 4/4, then 2/4, and finally 4/4. The guitar part includes fingering indications (1^a, 3^a, 2^a) and dynamic markings of *p* (piano).

14

Voz

de men - sa - je - rí - a.

Gtr.

2. En la fuente del rosel (Villancico)

17

Voz

Quasi allegro
♩ = 100

Gtr.

Quasi allegro
♩ = 100

f

22

Voz

mp con grazia

En la fuen-te del ro - sel la - van la

Gtr.

p

26

Voz

ni - ña yel don - cel, la - van la ni - ña yel don -

Gtr.

29

Voz

poco ten. *a tempo*

cel, yel don cel. En la fuen-te del ro - sel la-van la

Gtr.

poco ten. *a tempo*

33

Voz

ni - ña yel don - cel, la - van la ni - ña yel don - cel, la - van la

Gtr.

37

Voz

poco ten. *a tempo* **f**

ni-ña yel don cel. En la

Gtr.

poco ten. *a tempo* **mf** **f**

42

Voz

fuen-te dea-gua cla - ra

Gtr.

48

Voz

con sus ma - nos la - van la ca - ra

Gtr.

p

53

mp come prima

Voz

él a e - lla ye - llaa él, la - van la ni - ña yel don -

Gtr.

57

Voz

cel. la - van la ni - ña yel don - cel, yel don -

Gtr.

poco ten.

60 *a tempo* *f*

Voz

cel. En la fuen-te del ro - sel la-van la

Gtr.

60 *a tempo* (2^a)

64 *mp* *con grazia*

Voz

ni - ña yel don - cel, la - van la ni - ña yel don - cel, la - van la

Gtr.

64

68 *poco ten.* *a tempo*

Voz

ni - ña yel don - cel.

Gtr.

68 *poco ten.* *a tempo*

3. Si la noche hace oscura (Villancico)

71 Lento ♩ = 50

Voz

Lento ♩ = 50

Gtr.

71 *p* (2^a) (5^a)

75 *mp*

Voz

Gtr.

Si la no - che ha - cees - cu - ra y tan

78 *mf*

Voz

Gtr.

cor - toes el ca-mi - no, ¿có-mo

81 *mp*

Voz

Gtr.

no ve-nís, a-mi - go? ¿Có-mo no ve-nís, a - mi -

84 *mp*

Voz

Gtr.

go? Si la me - dia - no-chees pa - sa - da yel que

6ª 6ª

87

Voz

me pe - na no vie - ne, mi ven - tu - ra lo de -

Gtr.

5^a 4^a

90

Voz

tie - ne por - que soy muy des - di - cha - da.

Gtr.

4^a 3^a 5^a

93

Voz

Vé - o me des - am - pa -

Gtr.

5^a

96

Voz

ra - da, gran pa - sión ten - go con - mi - go.

Gtr.

99

Voz

¿Có-mo no ve-nís, a - mi - go? ¿có-mo -

Gtr.

pp

102

Voz

no ve - nís, a - mi - go?

Gtr.

4. Falai, miñ'amor (Villancico)

104

Voz

Allegretto ♩ = 80

Gtr.

mp

107

Voz

Gtr.

f

110

Voz

Gtr.

mp

Fa - lai miñ' a - mor - - fa -

114

Voz

Gtr.

p

lai - me, si non me fa-lais ma - ta - i -

118

Voz

Gtr.

f

mp

me ma - tai - me. Fa - lai miñ' a -

122

Voz

Gtr.

p

mor queos fa - ço sa - ber si -

126

Voz

non me fa - lais que non te - ño ser.

Gtr.

130

Voz

Gtr.

133

Voz

Pos te - ne - is po -

Gtr.

p

136

Voz

der — fa - lai - me, si non me fa-lais ma-

Gtr.

140

Voz

ta - i - me ma - tai - me.

Gtr.

f

JBG 4– Tríptico de Místicas

para Soprano y Guitarra o Thiorba

I. Vuestra

II. Nada y todo

III. Hermosura

Descripción: Armonización de tres poemas de Teresa de Jesús para voz y guitarra o tiorba

Instrumentos: Voz (soprano) y guitarra o tiorba

Duración: 8 min (I- 4 min, II- 2 min 30 s, III- 1 min 15 s)

Grafía: Digital

Número de páginas: 10

Número de compases: 148

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2014 / Revisión 2018

Estreno: 6 de junio de 2015 por Elena Gragera (voz) e Isabel Gil Vera (guitarra) en el Teatro Ibérico de Lisboa.

Obs.: Disponible para consulta en audio (MIDI) y grabación en vídeo del estreno de *Vuestra*.

Enlace 1: Audio (MIDI). Elaborado y cedido por José Buenagu.

<<https://youtu.be/Yg0YSrTPVfg>>

Enlace 2: Grabación en vídeo del estreno de *Vuestra*. Cedida por José Buenagu.

<<https://youtu.be/unHdZxApxVA>>

j.buenagu

Tríptico de Místicas

para Soprano y Guitarra o Thiorba

+++++

Textos de Teresa de Jesús

Tríptico de Místicas

Dur. total: 8' aprox.)

- 1 - VUESTRA (dur.: 4 min.)

j.buenagu (2014)
(revisión 2018)

Tranquillo $\text{♩} = 42$ *mp*

Mezzo Soprano

Vues-tra soy, pa-ra Vos na-cí,

Thiorba o Guitarra

Mezzo S.

¿qué man-dáis ha-cer de mí? Vues-tra soy, pues me cri-

Thr. /Gui.

Mezzo S.

ás-tes. vues - tra, pues me re - di - mis - tes,

Thr. /Gui.

Mezzo S.

vues - tra, pues que me su fris - tes,

Thr. /Gui.

11 *p*

Mezzo S. vues-tra, pues que me lla - mas-tes,

Thr. /Gui.

14 *mf* *p*

Mezzo S. vues - tra por - que me es-pe - ras-tes, vues - tra, pues no me per-

Thr. /Gui.

17 *mf*

Mezzo S. dí: ¿qué

Thr. /Gui.

20 *tenendo un poco* *a tempo*

Mezzo S. ¿qué man dáis ha-cer de mí?

Thr. /Gui.

24 *p* *mp*

Mezzo S. Veis a-quí mi co-ra-zón, yo le pon-go-en vues-tra pal - ma,

Thr. /Gui.

26 *mf* *f*

Mezzo S.
mi cuer-po, mi vi-day al - ma,

Thr. /Gui. *mf* *f*

29 *mp*

Mezzo S.
mis en-tra-ñas ya-fi - ción; dul-ceEs-po-so y re-den-

Thr. /Gui. *mp*

32

Mezzo S.
ción, pues por vues - tra meo-fre - cí: _

Thr. /Gui.

35 *mf*

Mezzo S.
¿qué man-dáis ha-cer de mí?

Thr. /Gui. *mf*

39 *f* *mp*

Mezzo S.
Dad-me muer-te dad-me vi - da; dad sa-lud oen-fer-me-

Thr. /Gui. *f* *mp*

42 *mf*

Mezzo S. dad, — hon-ra o des-hon-ra me dad, —

Thr. /Gui. *mf*

46 *f*

Mezzo S. dad-me gue-rra o paz cre - ci-da,

Thr. /Gui. *f*

49 *mp*

Mezzo S. fla-que-za o fuer-za cum - pli-da, quea to-do di-go que

Thr. /Gui. *mp*

52 *p*

Mezzo S. sí; — ¿qué man-dáis ha - cer de mí?

Thr. /Gui. *p*

55 *mp*

Mezzo S. Si que réis que es-té hol - gan - do

Thr. /Gui. *mp*

57 *mp*

Mezzo S. quie-ro por a-mor hol-gar. Si me man-dáis tra-ba-

Thr. /Gui.

60 *mf*

Mezzo S. jar — mo - rir quie-ro tra - ba - jan - do.

Thr. /Gui. *mp*

63

Mezzo S. De-cid, ¿dón - de, có - moy cuán - do?

Thr. /Gui.

66 *mp dolce*

Mezzo S. De - cid, dul-ceA - mor, de - cid; ¿qué man-dáis ha -

Thr. /Gui.

69 *mf*

Mezzo S. cer de mí?

Thr. /Gui.

73 *mp*

Mezzo S. *Vues - tra soy, pa-ra Vos na - cí,*

Thr. /Gui.

un poco ten. -----

77 *mf* *p*

Mezzo S. *¿qué man-dáis ha-cer de mí?*

Thr. /Gui.

- II - NADA Y TODO (dur.: 2'30")

Lento $\text{♩} = 38$

81

Mezzo S. *Na - da te tur-be, na - da tees-pan-te,*

Thr. /Gui. *p mp*

84 *f* *mp*

Mezzo S. *to - do se pa-sa, Dios no se mu-da, la pa-cien-cia*

Thr. /Gui. *mf*

87

Mezzo S.

to - do to - do loal - can - za.

Thr. /Gui.

mf

90

Mezzo S.

Quien a Dios tie-ne na - da le fal-ta. Só-lo Dios bas

Thr. /Gui.

93

Mezzo S.

ta.

Thr. /Gui.

p *mp*

96

Mezzo S.

Na-da te tur-be, na-da tees - pan-te,

Thr. /Gui.

mf *mp* *mf*

99

Mezzo S.

Quien a Dios tie-ne Só-lo Dios bas - ta.

Thr. /Gui.

mp

- III - HERMOSURA *(dur.: 1' 15")*

102 Andantino $\text{♩} = 70$ *mf*

Mezzo S.

Thr. /Gui.

f ¡Oh her - mo-su - ra que ex-ce -
palmear en tapa alternando manos

105

Mezzo S.

Thr. /Gui.

dé - is — a to - das las her - mo - su - ras!

108

Mezzo S.

Thr. /Gui.

Sin he - rir do - lor ha - céis, y — sin do - lor — des - ha -

111

Mezzo S.

Thr. /Gui.

cé - is — el a - mor de las cria - tu - ras.

114

Mezzo S.

f

Oh ñu - do quea-sí jun - tá-is__

Thr. /Gui.

en aro en tapa

percutir

117

Mezzo S.

dos co-sas tan des-i - gua-les, no sé por quéos des-a-

Thr. /Gui.

120

Mezzo S.

tá - is,__ pues a - ta - do fuer - za da - is__

Thr. /Gui.

123

Mezzo S.

a te-ner por bien los ma-les.

Thr. /Gui.

③

127

Mezzo S.

mp

Jun - táis quien no tie-ne ser con el Ser que

Thr. /Gui.

130 *mp* 10

Mezzo S. no sea-ca-ba, sin a-ca-bar a-ca-bá-is,

Thr. /Gui.

133 *mf* *f*

Mezzo S. sin te-ner quea - mar a-má-is en-gran-de-céis

Thr. /Gui.

136 *f*

Mezzo S. nues-tra na - da.

Thr. /Gui.

140 *con énfasis* *f* *ff* *seco*

Mezzo S. nues - tra na - da.

Thr. /Gui.

144 *con gozo* *en tapa* *tambora* *brillante alla fine*

Mezzo S. ¡HER - MO - SU - RA!

Thr. /Gui.

TRÍPTICO DE MÍSTICAS. Música de José Buenagu
para Soprano y Guitarra o Thiorba
con textos de Teresa de Jesús

- I – VUESTRA (poema original: *Vuestra soy, para Vos nací*)

Vuestra soy, para Vos nací, / ¿qué mandáis hacer de mí? / (...) /
Vuestra soy pues me criastes, / vuestra, pues me redimistes, /
vuestra, pues que me sufristes, / vuestra pues que me llamastes, /
vuestra porque me esperastes, / vuestra, pues no me perdí. /

¿Què mandáis hacer de mí? /

(...) /

Veis aquí mi corazón, / yo lo pongo en vuestra palma, /
mi cuerpo, mi vida y alma, / mis entrañas y afición, /
dulce Esposo y redención, / pues por vuestra me ofrecí : /
¿qué mandáis hacer de mí? /

Dadme muerte, dadme vida / dad salud o enfermedad, /
honra o deshonra me dad, dadme guerra o paz crecida, /
flaqueza o fuerza cumplida, / que a todo digo que sí: /

¿qué mandáis hacer de mí? /

(...) /

Si queréis que esté holgando, / quiero por amor holgar. /
Si me mandáis trabajar / morir quiero trabajando. /

Decid, ¿dónde, cómo y cuándo? / Decir, dulce Amor, decid: /
¿qué mandáis hacer de mí?

(...)

Vuestra soy, para Vos nací, / ¿qué mandáis hacer de mí?

- II – NADA Y TODO (poema original: *Nada te turbe*)

Nada te turbe, / nada te espante, / todo se pasa, / Dios no se muda,
la paciencia / todo lo alcanza. / Quien a Dios tiene / nada le falta. /
Sólo Dios basta.

- III – HERMOSURA (poema original: *¡Oh hermosura que excedéis*)

¡Oh hermosura que excedéis / a todas las hermosuras! / Sin herir
dolor hacéis, /

y sin dolor deshacéis, / el amor de las criaturas.

Oh ñudo que así juntáis / dos cosas tan desiguales, /

no sé por qué os desatáis, / pues atado fuerza dais /

a tener por bien los males.

Juntáis quien no tiene ser / con el Ser que no se acaba, / sin acabar
acabáis, / sin tener que amar amáis, / engrandecéis nuestra nada.

JBG 5 – Compañía

para Recitado y una guitarra en modo concertístico

Descripción: Obra de autoría propia para recitado y guitarra, y texto de Matilde Bueno

Instrumentos: Voz y guitarra

Duración: 5 min

Grafía: Digital

Número de páginas: 10

Número de compases: 141

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2019

Estreno: Sin datos

Obs.: Originalmente para recitado y viola, acomodado para recitado y guitarra. Disponible para consulta en audio (MIDI).

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu. <<https://youtu.be/AvUR2PbuUsg>>

Compañía

Duración : 5'

para Recitado y
una guitarra en modo concertístico

Texto: MATILDE BUENO

j. buenagu

(2019)

Recitado

Allegretto $\text{♩} = 90$

Guitarra

f

Recit. 3

Guit. 3

p *f*

Recit. 5

Guit. 5

p *f*

Recit. 8

Guit. 8

p

11

Recit.

Guit.

mf

Detailed description: This system contains measures 11 and 12. The vocal line (Recit.) is a single whole note on a high pitch. The guitar line (Guit.) is in 12/8 time, starting with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 11. A dynamic marking of *mf* is placed below the first measure.

12

Recit.

Guit.

Detailed description: This system contains measures 12 and 13. The vocal line (Recit.) is a single whole note on a high pitch. The guitar line (Guit.) continues the melodic line from the previous system, with a treble clef and a key signature of one flat. It includes a triplet of eighth notes in measure 12.

13

Recit.

Guit.

Detailed description: This system contains measures 13 and 14. The vocal line (Recit.) is a single whole note on a high pitch. The guitar line (Guit.) continues the melodic line, featuring a triplet of eighth notes in measure 13 and a dynamic accent (>) over a note in measure 14. A double bar line is present at the end of measure 14.

15

Recit.

Guit.

Detailed description: This system contains measures 15 and 16. The vocal line (Recit.) is a single whole note on a high pitch. The guitar line (Guit.) continues the melodic line, featuring a dynamic accent (>) over a note in measure 15 and a double bar line at the end of measure 16.

18

Recit.

Guit.

f

21

Recit.

Guit.

Vi la bota en un rincón, / una boina y un bastón, / vi los leños del hogar /

mp

28

Recit.

Guit.

que traían los recuerdos de mi infancia y el calor, en la distancia,

mf

32

Recit.

Guit.

de las voces del abuelo, / de mis padres apiñados junto al fuego

36

Recit.

que danzaba, / en mi casa castellana.

Guit.

40

Recit.

Guit.

44

Recit.

Guit.

f

50

Recit.

Guit.

55

Recit.

Guit.

60

Recit.

Guit.

Parecía que flotaba en los rincones / el olor del negro pan, que tantas veces /

p

65

Recit.

Guit.

vi ofrecer y compartir junto a un extraño /

mp

68

Recit.

Guit.

con aquella dignidad con la que antaño / se hermanaban la miseria

mf *p*

73

Recit. y la grandeza, / como brotes de una rama, /

Guit. *mf* *p*

78

Recit. en mi casa castellana.

Guit. *mp*

82

Recit.

Guit. *f*

86

Recit.

Guit.

90

Recit.

Guit.

pizz.
Bartok

99

Recit.

Guit.

mp *espress.*

Y sentí, con la nostalgia de mis pasos / sobre el barro recocido de la estancia, / el calor
(♩ = ♪) *Lentamente* ♩ = 45

103

Recit.

Guit.

de otros alientos, y las voces / de fantasmas que me amaron y lloraban, /
Tempo I
mf

106

Recit.

Guit.

resbalando por los muros entumidos. /

108

Recit.

Guit.

f

111

Recit.

Guit.

Por los muros entumidos de mi casa,

mp

115

Recit.

Guit.

de mi casa castellana.

f

120 (Recitado lentamente hasta el final)

Recit.

Guit.

Voces de los fantasmas que me amaban y lloraban.

Lentamente

$\bullet = 45$

mp *espress.*

124

Recit.

Guit.

mf

piu intenso

p

En compaña .

129

Recit.

Guit.

f

Tempo I

130

Recit.

Guit.

131

Recit.

Guit.

133

Recit.

Guit.

133

135

Recit.

Guit.

piu intenso

12/8

135

139

Recit.

Guit.

ff

139

JBG 6 – Saeta. Selfie-4 desde el pensamiento

Selfie 4 desde el pensamiento

para recitado, guitarra eléctrica () y percusión*

Descripción: Obra y texto de autoría propia para recitado y guitarra y pequeñas percusiones

Instrumentos: Recitado, guitarra eléctrica (* o española) y percusión

Duración: 4 min 30 s

Grafía: Digital

Número de páginas: 13

Número de compases: 88

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2019

Estreno: 23 de noviembre de 2019 por Laura Verdugo del Rey (guitarra) y René Mora (percusión), en el Festival Internacional de Música Iberoamericana, Casa de la Comunitat Valenciana, Madrid

Obs.: El texto consta de numerosas palabras, una detrás de otra, sin tener nada que ver con la anterior. El compositor pensó que, para acompañar esta idea, nada podría ser más bonito que una guitarra. Llama *selfie* a aquellas obras desprovistas de toda influencia ajena a sí mismo, y son las únicas que numera. Disponible para consulta texto por separado, y programa y grabación en vídeo del estreno.

Enlace: Grabación en vídeo del estreno. Cedita por José Buenagu.

<https://youtu.be/8Txa1FhePqE>

josé buenagu

SELFIE 4

SAETA DESDE EL PENSAMIENTO

PARA RECITADO, GUITARRA ELÉCTRICA (o ESPAÑOLA) Y PERCUSIÓN

..*

SELFIE4

SAETA DESDE EL PENSAMIENTO

para recitado, guitarra eléctrica () y percusión*

(Dura : 4'30")

Texto y música:

josé buenaugu

(2019)

- La expresión de la guitarra española es válida igualmente
- Recitado, marimba, tamborine y percusión podrían ser ejecutados por un solo intérprete.
- Es recomendada la proyección simultánea de imágenes con motivos abstractos en el fondo del escenario

Sereno ♩ = 60

Marimba

Tambourine

Triángulo
Cencerro

Recitado

Electric Guitar

Sereno ♩ = 60

f

Mrb. 4

Tamb. 4

Trg. Cen.

Recit. 4

E.Gtr. 4

mp

Mrb. 7

Tamb. 7

Trg. Cen. 7

Recit. 7

E.Gtr. 7

f

5

3

5

5

2/4

2/4

2/4

2/4

10

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

mf

Te conozco;

mp

13

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

mp

sonajas

mp

te contengo.

p

mp

Te imagino

16

Mrb.

Tamb.

Trg. Cen.

16

Recit.

te emplazo y te traigo o te acudo,

E. Gtr.

p

5

mf

6 4 5

19

Mrb.

Tamb.

Trg. Cen.

19

Recit.

te leo te brillo

E. Gtr.

p

mp

23

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

mp

f

te extiende te logro,

mp *mf* *f*

25

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

f *sonajas*

ancho

mf *p* *mp*

te... ..detengo y te ab_sor_bo;

(resaltando cada silaba)

29

Mrb.

29

Tamb.

Trg. Cen.

29

Recit.

E.Gtr.

mp

mf *f*

33

Mrb.

33

Tamb.

Trg. Cen.

33

Recit.

E.Gtr.

mf

36

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

Triángulo

mp

36

36

5

Detailed description: This block contains the musical notation for measures 36, 37, and 38. The Mrb. part consists of three measures with a whole rest in each. The Tamb. part is also silent. The Trg. Cen. part has a dynamic marking of *mp* and features rhythmic patterns with accents and slurs. The Recit. part is silent. The E. Gtr. part begins at measure 36 with a dynamic marking of *mp* and includes a fingering '5' under a note in measure 37.

39

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

mp

Te cerco

cálido

39

Detailed description: This block contains the musical notation for measures 39, 40, and 41. The Mrb. part consists of three measures with a whole rest in each. The Tamb. part is silent. The Trg. Cen. part has rhythmic patterns with accents and slurs. The Recit. part has a dynamic marking of *mp* and lyrics "Te cerco" under the notes. The E. Gtr. part has a dynamic marking of *mp* and a lyric "cálido" above a dashed line. The E. Gtr. part begins at measure 39.

42

Mrb.

Tamb.

Trg. Cen.

Recit. 42 *mp* *mf* *f*
y te palpo, te aprendo te apresuro

E.Gtr. 42 *p* *f*

45

Mrb.

Tamb.

Trg. Cen.

Recit. 45 (*gritando*) *mp*
te valgo te... .. te gasto

E.Gtr. 45 *mp*

49

Mrb.

Tamb.

Trg. Cen.

Recit.

49

y te regreso.

E.Gtr.

49

54

Mrb.

Tamb.

Trg. Cen.

Recit.

54

Cencerro

p

mp

mf

f

54

Te reclamo y te mido te modelo te

1/4

(masticando cada palabra y respetando su ubicación)

E.Gtr.

54

58

Mrb.

Tamb.

Trg. Cen.

Recit.

lucho o templo, te hospedo te ciño y

E.Gtr.

f *mf* *p*

62

Mrb.

Tamb.

Trg. Cen.

Recit.

te incendio o te cubro, te ensueño y ...

E.Gtr.

mf *mp*

66

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

66

2/4 3/4 4/4 3/4

te protejo. Te oigo; te digo:

mf mp

mf > pp > ppp

Triángulo

71

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

71

71

71

71

Siempre, ausencia, MÁS, imagen, porqué, flor, alas, nuestro, sinfin, MÁS, rincón, luz, encantamiento, árbol, tiempo, encuentro, todo, camino, MÁS, noche, distinto, hoy, absoluto, y, contacto, aire, destino, verdad, MÁS, color, nunca, silencio, acuerdo,

(recitar pausado, con una separación clara entre cada palabra)

73

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

MÁS, regalo, fuerza, sueño,
océano, pájaro, esto, universo, tibieza, voz,
circunstancia, sol, música, MÁS, onda,
belleza, ayuda, destino, tú.

f

76

Mrb.

Tamb.

Trg. Cen.

Recit.

E. Gtr.

(parche y sonajas)

mf *mp*

y más: ...

tambora

mf *mp*

80

Mrb.

Tamb.

Trg.
Cen.

Recit.

80 *mf*

Te miro me deo te vivo

E.Gtr.

mf

84

Mrb.

Tamb.

Trg.
Cen.

Recit.

84 *f* *mp*

me reconozco y creo.

E.Gtr.

f *p* *mp* *f*

ritenendo

ritenendo $\frac{1}{4}$

SELFIE4

(Saeta desde el pensamiento)

Texto para la obra musical de cámara, homónima, de José Buenagu

Te conozco; te contengo.

Te imagino te emplazo y te traigo

o te acudo,

te leo te brillo te extiendo, te logro

te... detengo y te absorbo.

Te cerco y te palpo,

te aprendo te apresuro te valgo te...

te gasto

y te regreso.

Te reclamo, te mido,

te modelo te lucho o templo,

te hospedo te ciño y te incendio

o te cubro,

te ensueño

y te protejo.

Te oigo, te digo ...:

Siempre, ausencia, MÁS, imagen,
porqué, flor, alas, nuestro, sinfin,
MÁS, rincón, luz, encantamiento, árbol,
tiempo, encuentro, todo, camino, MÁS,
noche, distinto, hoy, absoluto, y,
contacto, aire, verdad, MÁS,
color, nunca, silencio, acuerdo,
MÁS, regalo, fuerza, sueño,
océano, pájaro, esto, universo, tibieza, voz,
circunstancia, sol, música, MÁS, onda,
belleza, ayuda, destino, tú.

Y Más...:

Te miro
me dejo
te vivo
me reconozco
y creo.

JBG 7– *Dejar de ser*

(Un RetroSelfie 9-b)

Descripción: Armonización de un poema de Ernestina de Champourcín para *mezzosoprano* y guitarra

Instrumentos: Voz (*mezzosoprano*) y guitarra

Duración: 4 min

Grafía: Digital

Número de páginas: 4

Número de compases: 56

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2020

Estreno: Sin datos (en la primavera de 2020 Anna Tonna la tuvo programada para su estreno en Madrid)

Obs.: Disponible para consulta en audio (MIDI). También ver *Soledad* (JBG 8).

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu.

<<https://youtu.be/Lv2SEY7jT5Q>>

2.DEJAR DE SER

Dur.: 4 min.

(Un RetroSelfie 9-b)

Poema de ERNESTINA DE CHAMPOURCIN

josé buenagu
(2020)

Moderato ♩ = 60 *mp*

Mezzo-Soprano

De - jar de ser.

Guitar

mp

4

M-S.

Vi - vir la glo - ria de tu sue - ño en mís - ti - co nau - fra - gio de

Guit.

8

M-S.

so - nes y pa - la - bras.

Guit.

mp *p* *mf*

M-S. 11 *mp*
De-rra-mar en tu vi - da — lae - sen - cia de mi vi - da, su-mer-

Guit. 11 *mp*

M-S. 15 *p* poco ten. a tpo.
gir en tus la - bios el e - co de mi voz, —

Guit. 15 *p* poco ten. a tpo. *mf*

M-S. 19 *p*
ol - vi - dar los ca -

Guit. 19 *p*

M-S. 23
mi-nos y la sen-da tren - za-da por el sor-do la - tir de mis pul-sos fe - bri - les.

Guit. 23

M-S.

Guit.

27

mp

M-S.

Guit.

31

mf

A - nu - lar - meen la som-bra de tus ma - nos a - bier - tas quea-pa -

M-S.

Guit.

34

p *f intenso*

ci-guan mi sien con ter-nu - ra de luz. Quie-ro per-der -

M-S.

Guit.

38

mp

- meen tí.

42

M-S. *mp*
Co-bi-ja mi si len - cio ba-joel a -

Guit. *mf* *mp*

46

M-S. *p* poco ten. *breves*
pa - lio en-cen - di - do deu-na lar - ga ca - ri - cia.

Guit. poco ten. *breves* *p*

49

M-S. *p* *mf* *espressando piu tranquillo*
Des-po-ja-da de to-do y pren-di - daa tu bo-ca. I - man-ta-ré

Guit. *p* *mf* *espressando piu tranquillo*

53

M-S. poco ten. *f*
yain - mó - vil los rum-bos de tua - mor.

Guit. poco ten. *f*

ERNESTINA DE CHAMPOURCIN : "Dejar de ser"

Dejar de ser. Vivir la gloria de tu sueño
en místico naufragio de sonos y palabras.
Derramar en tu vida la esencia de mi vida,
sumergir en tus labios el eco de mi voz.
Olvidar los caminos y la senda trenzada
por el sordo latir de mis pulsos febriles.
Anularme en la sombra de tus manos abiertas
que apaciguan mi sien con ternura de luz.
Quiero perderme en ti. Cobija mi silencio
bajo el apalio encendido de una larga caricia.
Despojada de todo y prendida a tu boca,
Imantaré, ya inmóvil, los rumbos de tu amor.

JBG 8 – Soledad

(Un RetroSelfie 8-a)

Descripción: Armonización de un poema de Ernestina de Champourcín para *mezzosoprano* y guitarra, dedicado a Anna Tonna

Instrumentos: Voz (*mezzosoprano*) y guitarra

Duración: 3 min 30 s

Grafía: Digital

Número de páginas: 4

Número de compases: 43

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2020

Estreno: Sin datos (Anna Tonna la tuvo programada para su estreno en Madrid en la primavera de 2020)

Obs.: Disponible para consulta en audio (MIDI). También ver *Dejar de ser* (JBG 7).

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu.

<<https://youtu.be/yRRe621Hihk>>

A la soprano Anna Tonna, tan admirada

SOLEDAD

(Un RetroSelfie 8-a)

Dur.: 3'30"

Poema de ERNESTINA DE CHAMPOUCIN

josé buenagu

(2020)

Mezzo-Soprano

Calmo ♩=50

mp

To-dos van, to-dos sa-ben. So-lo yo no sé

Guitar

Calmo ♩=50

p

M.S.

4

p *come un eco*

mp

na - da. So-lo yo no sé na - da. So-lo yo mehe que-

Gtr.

4

M.S.

8

p

da - do abs-tra - í - day le - ja - na abs-tra - í - day le - ja - na

Gtr.

8

11 *mp*

M.S. *mp*

so-ñan-do rea-li-da-des, re-co-gien-do dis-tan-cias.

Gtr.

14 *mf*

M.S. *mf*

Ca-da pá-ja-ro sa-be qué som-bra da su ra - ma,

Gtr. *mf* *mf*

17 *mp*

M.S. *mp*

ca-da hue-lla co-no-ce el pie que la se-ña - la.

Gtr. *mp*

20 *parlando reflexivo, ma sonoro*

M.S. *p*

No hay sen-de-ro sin pa-sos ni jar-di-nes sin ta-pia...

Gtr. *p*

22

M.S.

Gtr.

mp

¡So-lo yo me he que-da-do en la bri-sa en-re-

24

M.S.

Gtr.

p

da-da!

en la bri - saen-re-da - da!

27

M.S.

Gtr.

mf

So - lo yo mehe per di - do en un vue-lo sin a - las

30

M.S.

Gtr.

mp

p

por po-blar so - le - da - des queen el cie - lo llo-ra -

M.S. 33 *mp* So - lo yo noal-can -

Gtr. 33 *mp*

M.S. 36 cé - lo que to - dos al - can - zan, por me - cer un lu - ce - ro

Gtr. 36

M.S. 39 *mf piu intenso* a quien na - die be - sa - ba. a quien na - die be -

Gtr. 39 *mf* *f*

M.S. 42 sa - ba.

Gtr. 42 *rit.*

ERNESTINA DE CHAMPOURCIN : "Soledad"

Soledad

Todos van, todos saben...
sólo yo no sé nada.

Sólo yo me he quedado
abstraída y lejana,

soñando realidades,
recogiendo distancias.

Cada pájaro sabe
qué sombra da su rama,

cada huella conoce
el pie que la señala.

No hay sendero sin pasos
ni jazmines sin tapia...

¡Sólo yo me he quedado
en la brisa enredada!

Sólo yo me he perdido
en un vuelo sin alas

por poblar soledades
que en el cielo lloraban.

Sólo yo no alcancé
lo que todos alcanzan

por mecer un lucero
a quien nadie besaba.

JBG 9 – Breverías Pequeña Suite para Guitarra

(En memoria de G^a Lorca)

I- Fanfarria

II- Danza

III- Copla

IV- Romera

V- Zambra

Descripción: Obra de autoría propia compuesta en homenaje a García Lorca

Instrumentos: Guitarra

Duración: 7 min; I- 45 s, II- 1 min 30 s, III- 1 min 30 s, IV- 2 min 30 s, V- 1 min

Grafía: Manuscrita

Número de páginas: 10

Número de compases: I- 29, II- 45, III- 10, IV- 87, V- 44

Fuente: Archivo personal de Ernesto Bitetti

Fecha de creación: Ca. 1960, Madrid

Estreno: Sin estrenar

Obs.: Por deseo del autor, se deja constancia de la escritura inexperta en esta obra por temprana. El texto musical fue cedido por Ernesto Bitetti, V- *Zambra* está tachada.

"Brevérias"

Pequena Suite para guitarra

(En memoria de J.ª Lorca)

- | | | |
|------|----------|----------|
| I. | Fanfaria | (45") |
| II. | Danza | (1'30") |
| III. | Copla | (1'30") |
| IV. | Rouera | (2'30") |
| V. | Zambra | (1') |

J. Buller / u

I - Fanfarria

Allegro
1/8 6/8
mf
come un fiato

forzando

p *come un rio*

p

pp *perdendosi*

II - Danza

6^a in RE Andantino

popolare

6/8

trazias.

con intenzione *ten.*

-5. a tpo.

mf

con intenzione ten.

mf

a tpo.

poco rit.

a tpo.

mf

con intenzione

ten.

a tpo.

metalico

mf

riten.

a tpo.

molto rit.

dimin. p

III - Copla

Lento

ansioso il canto

p dolcemente

(6^a in Alt)

Handwritten musical score for the first system. The vocal line is in treble clef with a 4/4 time signature. It begins with a melodic phrase marked with accents and slurs, including a triplet of eighth notes. The piano accompaniment is in bass clef, also in 4/4 time, consisting of a steady eighth-note bass line with chords. The system concludes with a double bar line and a fermata over the final chord.

Handwritten musical score for the second system. The vocal line continues with a melodic phrase, including a triplet of eighth notes. The piano accompaniment maintains the eighth-note bass line with chords. The system ends with a double bar line and a fermata.

Handwritten musical score for the third system. It features a first ending (1^a) and a second ending (2^a) indicated by dashed lines above the vocal staff. The piano accompaniment continues with the eighth-note bass line. The system concludes with a double bar line, a fermata, and the instruction "ritard." (ritardando).

Handwritten musical score for the fourth system. It shows the final notes of the vocal line and piano accompaniment, ending with a double bar line and a fermata.

IV-Romera

festivo

Handwritten musical notation for the first system of 'IV-Romera'. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The music consists of a series of chords and some melodic lines. A tempo marking '(♩=♩)' is present above the staff. The system ends with a double bar line.

Handwritten musical notation for the second system of 'IV-Romera'. It continues the piece with various chordal textures and melodic fragments. A dynamic marking 'p' (piano) is written below the staff towards the end of the system.

Handwritten musical notation for the third system of 'IV-Romera'. This system includes more complex rhythmic patterns and fingerings, indicated by numbers 1-4 above notes. A dynamic marking 'mf' (mezzo-forte) is present.

Handwritten musical notation for the fourth system of 'IV-Romera'. It features a variety of chordal structures and melodic lines. A dynamic marking 'p' (piano) is at the beginning, and 'mf' (mezzo-forte) appears later in the system.

Handwritten musical notation for the fifth system of 'IV-Romera'. This system contains intricate rhythmic patterns and fingerings. A dynamic marking 'mp' (mezzo-piano) is present, followed by the instruction 'trazioso'.

Handwritten musical notation for the sixth system of 'IV-Romera'. It concludes the piece with a final melodic phrase and a dynamic marking 'p' (piano).

brillante

recitando tenuto *dolce* *riten.*

a tempo *poco rit.* *Poco meno*

breve *p*

crescendi

Handwritten musical notation on a staff with a treble clef. It features a sequence of eighth notes, some beamed together, and rests. A dynamic marking 'f' is present below the staff.

Handwritten musical notation on a staff with a treble clef, continuing the eighth-note sequence. A dynamic marking 'p' is present below the staff.

diminuendo poco a poco

Handwritten musical notation on a staff with a treble clef, showing a change in dynamics and tempo. A dynamic marking 'p' is present, followed by 'mp'. The tempo marking 'poco rit.' is written above the staff.

Handwritten musical notation on a staff with a treble clef, featuring eighth notes and rests. A dynamic marking 'mp' is present below the staff.

Handwritten musical notation on a staff with a treble clef, showing a change in dynamics and tempo. A dynamic marking 'mp' is present, followed by 'ritard.'. The tempo marking 'ritard.' is written above the staff.

Tempo I

Handwritten musical notation on a staff with a treble clef, starting with a dynamic marking 'subito' and a tempo marking 'Tempo I'. It includes a sequence of eighth notes and rests, with a dynamic marking 'p' and a tempo marking 'lento'.

3 *recitando tenuto*
 4 *riten.*
 6 *a tempo*
mp *p*
pp *f*

V - Zambra

Asai Maso (Ver 1)
ritmica
 2 3 4 5 6 7
pp *crescendo* *poco a poco*
 8
mp *crescendo*
 4
mf *crescendo*

[1] - P = Sobre la armonia precedente, la mano derecha golpea en el puente del diapason.
 c = " " " " " " " " el dedo nullo, de la mano derecha golpea en la tapa del intruini
 (b) = Armonia que la mano izquierda debe preparar para los golpes de percusion que siguen

Presto

ff frenetico

ritardando ed accelerando

(Ver 2)

- Este rasgueado debe ejecutarse en el estilo flamenco: comenzando con la mano cerrada en puño, ir disponiendo con rapidez y uno a uno los dedos meñique, anular, medio e índice, de modo que cada uno de ellos rasquee el acorde completo.

JBG 10 – Sonata para guitarra

I. Allegretto mosso

II. Quasi Lento

III. Bárbaro

Descripción: Obra de autoría propia dedicada a Ernesto Bitetti

Instrumentos: Guitarra

Duración: 12 min

Grafía: Digital

Número de páginas:12

Número de compases: 274

Fuente: Archivo personal de José Buenagu

Fecha de creación: Septiembre de 1968, Madrid / Revisión diciembre de 2005

Estreno: 16 de marzo de 1972 por Ernesto Bitetti en Hunter Hall, Nueva York

Obs.: Ernesto Bitetti comentó que considera que «en su momento, la Sonata estableció un nuevo lenguaje para la guitarra». Disponible para consulta en audio (MIDI) y comentarios del autor (el manuscrito ha sido cedido por Ernesto Bitetti). La primera grabación fue en 1988 por Ernesto Bitetti en EMI Studios Abbey Road, Londres.

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu. <https://youtu.be/OF0q0t_17aw>

SONATA PARA GUITARRA de José Buenagu

En años de su juventud interrumpe este compositor la creación para retomar en América y de forma duradera una anterior dedicación a la dirección orquestal iniciada en Madrid con la creación de la Orquesta de Cámara Universitaria, seguida en Francia desde la Orchèstre Symphonique de Saint-Brieuc y enriquecida en aquellos comienzos profesionales con la grabación de algunos LP comerciales, uno de los cuales incluía precisamente, junto al solista Ernesto Bitetti, los Conciertos para guitarra de Rodrigo y de Castelnuovo-Tedesco. Fué también Bitetti quien, a finales de los años 60s estrenaría en público y grabaría comercialmente la presente Sonata.

Un mínimo comentario subrayaría el ecléctico tratamiento de su movimiento inicial, generosamente elaborado; la siguiente canzona no exenta de rasgos estéticos de Latinoamérica (tan influyentes en la escritura guitarrística de los creadores españoles de varias décadas a partir de los años 60s); o la decisión inalterable con la que el ultimo movimiento “Bárbaro” conduce un pulso rítmico hasta volverlo obsesivo y encaminarlo sin desmayo al climax final.

El compositor y musicólogo Ramón Barce dejó constancia pública de esta obra, destacándola sobre la escritura guitarrística del siglo XX.

SONATA PARA GUITARRA

Al margen de la escritura Tradicional y al margen también de la escritura pitagórica de laboratorio, esta Sonata crea dificultades de interpretación untadas, un por razones de complejidad musical sino por un lenguaje desarrollado en forma tal que exige del intérprete un constante despliegue técnico. El beneficio que la guitarra obtiene mediante esta escritura reside en la originalidad de timbres y procedimientos que constituyen su esquema sonoro, siendo ~~tan~~ comentable los estímulos rítmicos que puebran en la obra una serie de motivos musicales, ~~que~~ cuya realidad es casi un accidente. No así el desarrollo de los motivos, llevado a cabo tradicional y conscientemente.

Ernesto Bitetti

Esta obra dedicada a Ernesto Bitetti, fue estrenada el 16 de Marzo de 1972, en Hunter Hall, New York.

Sonata para guitarra

josé buenagu

(1968/rev.2005)

I -

Allegretto mosso

♩. = 100

Guitar

f deciso

3

marcato il canto sempre

6

9

p

11

ritard. *a tempo ma poco meno e cantabile*

13

mp s.

15

18

f

The musical score is written for guitar in treble clef with a 9/8 time signature. It begins with a tempo marking of 'Allegretto mosso' and a quarter note equal to 100 beats per minute. The first measure is marked 'f deciso'. The score includes various dynamics such as 'p' (piano) at measure 9, 'mp s.' (mezzo-piano sostenuto) at measure 13, and 'f' (forte) at measure 18. Performance instructions include 'marcato il canto sempre' and 'ritard.' (ritardando) leading into 'a tempo ma poco meno e cantabile'. The piece concludes with a double bar line at the end of measure 18.

22 *tempo di prima*

p *mp*

25 *p*

27 *breve*

29 *mf*

32 *f*

36

40 *exaltado* *ff*

44

48 *mf* pizz. Bartok

52 *breve*

54 *un poco tenuto* *mf* *p* *f* *ritard.*

59 *a tempo* *p* *mp* marcando il canto come prima

62

65 *f subito* 10

67

68 10 10

69

71

74

77

80

83

86

88

91

93

ritard.

a tempo ma poco meno e cantabile

95

mp

98

mf

101

mp

f

104

mp

f

p

mf

ritard.

senza rit.

107

mp

II -

Quasi Lento ♩ = 45

110 *p*

114

118 *poco rit.* *a tpo.* *3*

121 *afrett.* *metálico e marcato* *ten. V* *Piu mosso* ♩ = 55 *mp cantando*

mf *p*

124

127 *libero* *f* *mp* *10*

129 *tranquillo* *f* *p* *mp* *mf* *f* *10*

132 *f* *p* *10* *6* *V*

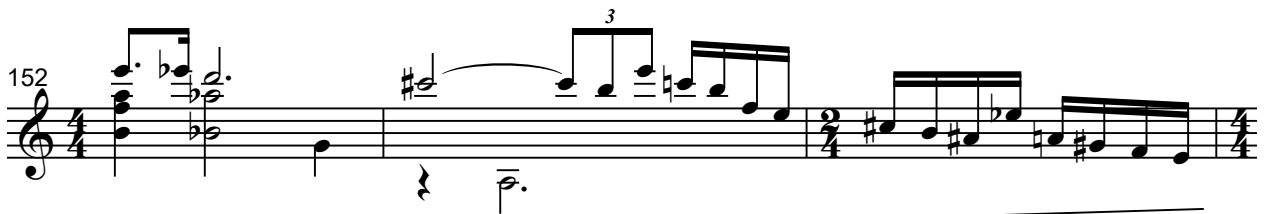
134  *mp cantando come prima*

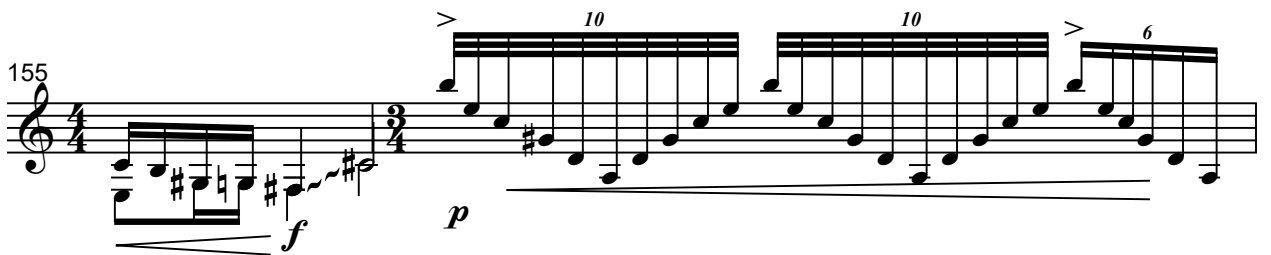
137  *poco rit. a tpo. p*

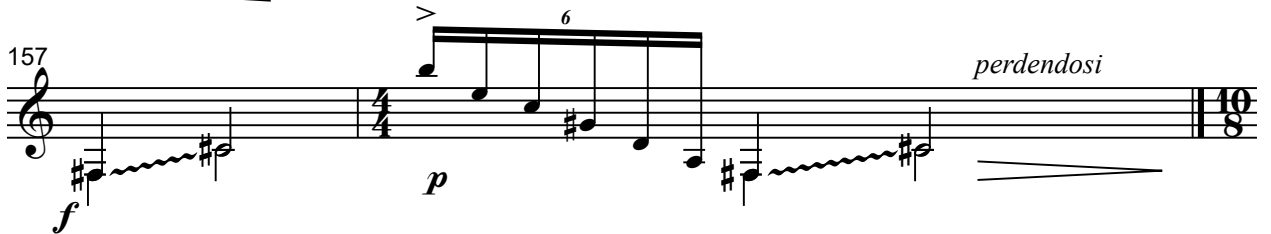
140 

144 

148  *poco rit. a tpo.*

152  *p.*

155  *f p*

157  *f p perdendosi*

III -

Barbaro ♩ = 150

159

p

163

mp cresc. mf

167

cresc. f breve

171

cresc. ff

174

Meno mosso ♩ = 100

178

il piu forte possibile mp

181

poco rit. a tpo.

185

poco rit.

a tpo.

188

191

194

197 *poco rit.* *a tpo.* *un poco tenuto*

p *f*

201 *breve* *Tempo I* *p* *cresc.*

204 *mp* *cresc.* *mf*

207 *cresc.* *f* *cresc.*

211 *ff* *mp*

214 *ten.* *a tpo.*
f deciso

218

222 *mf*

226 *lento e vibrato* *in tempo*
p *mf* *p subito*

230 *cresc.* *mp* *cresc.* *mf*

233 *cresc.* *f*

236 *cresc.* *ff*

239 *mp* *p*

243 *ritard. molto* *a tpo.*

p

247

251 *mp cresc.* *mf* *cresc.*

255 *f* *breve*

258 *cresc.* *ff*

261

264 *il piu forte possibile*

266 *a tpo.*

267

270 *libero*

273

Madrid, sept. 1968
Revisada en dicbre. 2005

JBG 11 – *Sonatina en forma de Sensaciones*

I. Sciolto

II. Sereno

III. Ostinato

Descripción: Obra de autoría propia de tres movimientos cortos

Instrumentos: Guitarra

Duración: 7 min

Grafía: Digital

Número de páginas: 12

Número de compases: 208

Fuente: Archivo personal de José Buenagu

Fecha de creación: 1976, Bogotá / Revisión 2014

Estreno: Abril de 2016 por René Mora (guitarra), en la Real Academia de Bellas Artes de San Fernando, Madrid

Obs.: Comenta el compositor que, aunque casi irreconocible, esta obra que considera de sus predilectas, tiene algo con origen en las tierras de América, donde fue escrita. Incluida en el CD *Modern Guitar Masterpieces* de Sergio Puccini. Disponible para consulta en audio (MIDI) y comentario del autor.

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu. <https://youtu.be/hN_g52utL1E>

SONATINA EN FORMA DE SENSACIONES para guitarra

Durante mi dilatada permanencia al frente de la Orquesta Filarmónica de Bogotá hubo momentos de jugueteo con la composición, tal vez por nostalgia de aquellos tres años dedicados en mi juventud a la música de cine, en los que el Premio Nacional, el del Círculo de Escritores Cinematográficos y los internacionales de San Sebastián y Mar de Plata me animaban a que, aun siendo la dirección de orquesta mi dedicación inexcusable, no debía arrinconar totalmente la creación. A ese mandato e inquietud pertenece la *Sonatina en forma de sensaciones* para guitarra, que aglutina un grupo de pinceladas. Su movimiento inicial relata mi sensación ante la pureza del espíritu musical en términos absolutos, y ante el respeto a lo atrayente de su realidad sonora; el segundo muestra mi sensación ante la calidez expresiva que presenta el lenguaje personal y singular de la guitarra, tan característico, que le da su personalísimo discurso; y el último movimiento alude a la sensación del impacto más sensual recibido por mí a lo largo de mi experiencia americana: la dinámica rítmica de aquellas tierras, consecuencia en gran parte de su herencia afrohispana. Esta *Sonatina* tuvo una definitiva revisión en 2014, destinada a valorizar algunos puntuales detalles y se estrenó en Abril de 2016 en Madrid, en la Real Academia de Bellas Artes.

José Buenagu

Sonatina

en forma de Sensaciones

(Dur. total: 7 min.)

- I -

j.buenagu (1976)

Guitarra

Sciolto
♩. = 100

Tm = tambora sonora

f *p* *mp* *mf*

5 *f* *ff* *f* *mf* *mp*

10 *p* *mf*

14

18 *p* *mf* *f* *mf*

22 *p* *mp* normal

27 *mf*

30 *f* 1/4 1/4

35 *pp* *mp* *mf* *f* *mf* Tm

39 *metálico* *mp* normal

44 *f* *ff* *mf*

48 *f* *mf* gliss. ② ③ ④ ⑤

50 *tr* *tr* *tr* *tr* *tr* *tr* ② ③ *tapados* *mp* ⑤

53 ③ ② ① *f* 1/4 1/4 *mp*

57 *f* *p* *f* *Tm* *metálico* ⑤

61 ③ ④ ⑤ *f* *normal*

64 *gliss.* ④

65 ⑤ ⑥ ④

66 ⑤ ④

67 *tenuto* *a tempo* vibrando cálido

f *mf*

71

p

75

78 *tapados*

f *mp*

- II -

82 Sereno ♩ = 60

mf cantabile *p*

84 *mp* *f* Eh (+ = canta)

86 *mp* *mf* Ah (+)

88 *p* *mf* Oh (+)

91 E - oh (+) E - ah (+) O - eh (+)

94 *mp* *mf* 3

97 *mp* *mf* ① ② ③ ④

99 ① ② 3

101 3 3 3 3

104 *breve* 2/4

107 4/4

109 ② ⑤

110

Ah - o (+) E - ah (+)

111

Oh e - a - i (+)

113

116

119

121

ritenendo un poco il tempo

123

i ah (+) p pp

- III -

Ostinato
♩ = 90

126

mp

130

⑥

134

f sempre

138

141

144

146

148

150

Tm = tambora sonora

Tm en aro

153

Tm en aro

156

Tm

159

Tm en aro,

10

162 Tm tapados Tm Tm

165 Tm Tm Tm

167 Tm normal

169

171 Tm Tm

174

176

179

183

186

189

191

193

195

en tapa

198

mf

f

Tm

Tm

Tm

Tm

rasgueando seco

201

203

206

ff

5

Bogotá, 1976
(Revisión 2014)

JBG 12 – Brillante

Estudio de virtuosismo para la guitarra (basado en la sección 2 de Secuencias)

Descripción: Obra de autoría propia, pieza independiente de la obra *Secuencias* (compuesta para guitarra, flauta y fagot)

Instrumentos: Guitarra

Duración: 4 min

Grafía: Digital

Número de páginas: 8

Número de compases: 129

Fuente: Archivo personal de José Buenagu

Fecha de creación: Noviembre de 2008, Valdemorillo

Estreno: 2008 por M^a Esther Guzmán (guitarra), como parte de la serie *Clásicos en Verano* de la Consejería de Cultura de la Comunidad de Madrid, en el Auditorio de El Escorial

Obs.: *Secuencias* es un trío para flauta, guitarra y fagot en el que tres de los siete breves bloques que lo articulan consisten en episodios “a solo”. Por ello, para el compositor, *Brillante* tiene total validez como estudio de concierto. Disponible para consulta en audio (MIDI) y comentarios del autor a *Brillante* y a *Secuencias*.

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu. <<https://youtu.be/GbTX1c55Ov0>>

SECUENCIAS es una composición comisionada en 2008 por la Consejería de Cultura y Turismo de la Comunidad de Madrid, con destino al *XXII Festival Clásicos en Verano*.

Su escritura camerística es para un trío formado por guitarra, flauta y fagot y está articulada libremente en 7 breves bloques que se hilan sin interrupción. De ellos, 3 consisten en episodios “*a solo*” encomendados a cada uno de los instrumentos del trío, desarrollándose así materiales que adquieren individualmente una apariencia autónoma en forma de “estudios de concierto”, sin detrimento de su lógica pertenencia al estilo y contenido globales de esta composición. Los 4 bloques restantes –donde el trío actúa conjuntamente– cumplen una función sintáctica unificadora.

No obstante su relativa brevedad, cada uno de los 7 bloques referidos tiene un título. Son ellos:

- I- Entrada
- II- Brillante (estudio de virtuosismo para guitarra)
- III- Paso 1
- IV- Monólogo (estudio de dicción para fagot)
- V- Paso 2
- VI- Cadencial (estudio técnico para flauta)
- VII- Coda

Cada sección de esta obra responde a un exacto pulso metronómico, indicado siempre. Según esas referencias la duración de *SECUENCIAS* resulta en torno a 12 minutos.

En su ejecución pública en sala de conciertos, la Guitarra podría ser amplificada electrónicamente si así conviniese.

COMENTARIO A "BRILLANTE"

BRILLANTE es pieza independiente a pesar de formar parte del trío SECUENCIAS para flauta, guitarra y fagot. Dicho trío es obra escrita por encargo de la Consejería de Cultura de la Comunidad de Madrid, con destino a su serie Clásicos en Verano. En aquel estreno fue su intérprete M^º Esther Guzmán, repitiendo la ejecución en dos veladas: en el Auditorio de El Escorial y en el Castillo de Buitrago de Lozoya. El carácter de BRILLANTE es el derivado de una escritura de intención virtuosística sobre todo.

j. buenagu

Brillante

Estudio de virtuosismo
(basado en la sección 2 de “*SECUENCIAS*”)

Guitarra

Brillante

Durata: 4 min.

Estudio de virtuosismo para la guitarra

(basado en la sección 2 de "SECUENCIAS")

j.buenagu

(nov.2008)

Brillante $\bullet = 110$

— manos alternas junto al puente —

The musical score is written on a single treble clef staff. It begins in common time (C) with a mezzo-piano (*mp*) dynamic. The first measure contains a series of eighth notes with 'x' marks above them, indicating a tremolo effect. A bracket above the staff indicates that the hands alternate near the bridge. The piece then transitions to a 3/4 time signature, marked with a forte (*f*) dynamic. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'caja' (snare drum) instruction is placed below the staff at measure 7. The piece concludes in 2/4 time.

14

Musical notation for measures 14-17. The piece is in 2/4 time. The melody consists of eighth-note patterns with various accidentals (sharps, naturals, flats). The bass line features chords and single notes, often with a '7' indicating a seventh chord.

18

Musical notation for measures 18-20. Measure 18 continues the eighth-note melody. Measure 19 shows a change in the bass line with a whole note chord. Measure 20 features a change in the time signature to 3/4.

21

Musical notation for measures 21-22. Measure 21 continues the eighth-note melody in 3/4 time. Measure 22 shows a change in the time signature to 2/4.

23

Musical notation for measures 23-25. Measure 23 continues the eighth-note melody. Measure 24 shows a change in the time signature to 3/4. Measure 25 features a glissando effect on the melody, indicated by a wavy line and the word "Gliss.".

26

Musical notation for measures 26-27. Measure 26 consists of chords in 3/4 time. Measure 27 features a glissando effect on the chords, indicated by a wavy line and the word "Glissando". Fingerings "III e" and "II e" are marked for the right hand.

29

Musical staff 29: Treble clef, 3/4 time signature. The melody consists of eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment with a '7' marking below it.

32

Musical staff 32: Treble clef, common time signature. The melody includes glissando markings ('Gliss.') over a series of notes. The bass line has a few notes with rests.

34

Musical staff 34: Treble clef, common time signature. The melody features complex rhythmic patterns with 'tambora' and 'seco' markings. The bass line has a complex accompaniment with 'V' and 'X' markings.

39

Musical staff 39: Treble clef, common time signature. The melody continues with eighth and sixteenth notes. The bass line has a steady accompaniment with 'V' markings.

44

Musical staff 44: Treble clef, common time signature. The melody includes 'tambora' and 'seco' markings. The bass line has a complex accompaniment with 'V' and 'X' markings.

48 *Gliss.* *Gliss.* caja 3

51

54

57

59 *caja*

63 *tambora*

67

71

74 *caja* *tambora* *tambora*

Pocchissimo meno $\bullet = 100$

78 *mp* *portando 1/4 tono* *simile*

(estirar la cuerda lateralmente)

82

normal

86

Gliss.

90

Gliss.

94 *(portando come prima)*

mp *p* *ritardando*

98

Gliss. *tranquillo* *1/4 tono*

Tempo di prima ♩ = 110

102 *f* caja

This musical staff begins at measure 102. It features a treble clef and a 2/4 time signature. The music starts with a forte (*f*) dynamic and includes a 'caja' (conga) part indicated by a bracketed 'x' symbol. The melody is composed of eighth and sixteenth notes, with various accidentals (flats and naturals). The bass line consists of a steady eighth-note accompaniment.

105

This musical staff begins at measure 105. It continues the melodic and harmonic development from the previous staff, maintaining the 2/4 time signature and featuring similar rhythmic patterns and accidentals.

109

This musical staff begins at measure 109. The time signature changes to 3/4. The melody continues with eighth and sixteenth notes, and the bass line provides a steady accompaniment.

112 *Gliss.* II c III c

This musical staff begins at measure 112. It features a 'Gliss.' (glissando) marking over a series of chords. The staff includes fingerings 'II c' and 'III c' for the chords. The time signature is 3/4.

116

This musical staff begins at measure 116. It continues the melodic and harmonic development, featuring eighth and sixteenth notes in the melody and a steady bass line. The time signature is 3/4.

119 un po marcato

Musical notation for measures 119-122. The notation is in treble clef with a common time signature. It features a series of chords and melodic lines. The instruction "un po marcato" is written below the staff.

123 caja

Musical notation for measures 123-125. The notation is in treble clef with a key signature of one sharp (F#). It includes glissando markings ("Gliss.") and the instruction "caja" (cassa) with a bracketed note.

126 *mp* *crescendo molto* *ff* metalico

Musical notation for measures 126-130. The notation is in treble clef with a key signature of one sharp (F#). It includes glissando markings ("Gliss."), dynamic markings (*mp*, *crescendo molto*, *ff*), and performance instructions: "manos alternas junto al puente", "normal", "en lateral caja", "en el puente", and "metalico".

jb
Valdemorillo, nov. 2008

JBG 13 – *Sine Nome*

Descripción: Obra de autoría propia compuesta por sugerencia del guitarrista italiano Domenico Del Giudice

Instrumentos: Guitarra

Duración: 5 min

Grafía: Digital

Número de páginas: 10

Número de compases: 129

Fuente: Archivo personal de José Buenagu

Fecha de creación: 22 de noviembre de 2010, Valdemorillo

Estreno: Sin datos

Obs.: Es, en palabras del compositor, «una pequeña obra de circunstancias». Disponible para consulta en audio (MIDI).

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu. <<https://youtu.be/rk9dtsN5mlA>>

dur.: 5 min.

Sine Nome

j. buenagu (2010)

Giusto $\text{♩} = 82$

Guitarra *mf*

4

8

12

Gloss.

jb2010

16 *mf*

19 *tr tr tr tr* (*) *Golpear en el puente* (*) *Colpire sul ponte* *tr tr* *Gliss*

23 *mp* *f* *mf*

27 *Bartok*

30

3 3 3

31

f

33

(**)

(**) Percutir cerca de la boca con el nudillo del pulgar
Colpire vicino a la boca colla nocca del pollice

35

Meno $\text{♩} = 70$ Estirar lateralmente la cuerda
Stirare lateralmente la corda
mp cantabile

38

Musical staff 38: Treble clef, notes with slurs and a 'Glissando' marking.

41

Musical staff 41: Treble clef, notes with slurs, trills, and dynamic markings 'f' and '5'.

45

Musical staff 45: Treble clef, notes with slurs, 'Gliss' markings, and dynamic marking 'p'.

48

Musical staff 48: Treble clef, notes with slurs and dynamic marking 'f'.

50

p *mf*

This system contains measures 50 and 51. Measure 50 begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with a five-measure slur (marked with a '5') and a dynamic marking of *p*. Measure 51 continues the melodic line with another five-measure slur and a dynamic marking of *mf*.

52

f *mp* *mf*

This system contains measures 52 and 53. Measure 52 starts with a treble clef, a key signature of two flats, and a common time signature. It includes a dynamic marking of *f* and a fermata. Measure 53 continues with a dynamic marking of *mp*, followed by a melodic line with trills (marked with 'tr') and a dynamic marking of *mf*.

56

f

This system contains measures 56, 57, and 58. Measure 56 begins with a treble clef, a key signature of two flats, and a common time signature. It features a complex, dense texture with many notes and a dynamic marking of *f*. Measures 57 and 58 continue this complex texture.

57

f

This system contains measures 59, 60, and 61. Measure 59 starts with a treble clef, a key signature of two flats, and a common time signature. It features a complex, dense texture with many notes and a dynamic marking of *f*. Measures 60 and 61 continue this complex texture.

58

Musical notation for measures 58-60. Measure 58 features a complex chordal texture with multiple voices. Measures 59 and 60 show a melodic line with glissando markings.

59

Musical notation for measures 59-61. Measure 59 continues the complex texture. Measures 60 and 61 feature a melodic line with glissando markings.

61

Musical notation for measures 61-63. Measure 61 features a melodic line with glissando markings. Measures 62 and 63 show a melodic line with accents and triplets.

63

Musical notation for measures 63-65. Measure 63 features a melodic line with accents and triplets. Measures 64 and 65 show a melodic line with accents and triplets.

(**) como antes / come prima

65 *ritard.*

Tempo I
68

71

74 *mp* *crescendo*

76

mf crescendo

78

f

80

simile
ff *f*

84

mf

87

Musical staff 87: Treble clef, 2/4 time signature. The staff contains a sequence of notes and rests, including a triplet of eighth notes and a final chord with an accent mark.

90 (**)

Musical staff 90: Treble clef, 3/4 time signature. The staff contains a sequence of triplets of eighth notes, each marked with an 'x' and a 'v' below it.

92

Musical staff 92: Treble clef, 3/4 time signature. The staff contains a sequence of triplets of eighth notes, each marked with an 'x' and a 'v' below it. The staff ends with a chord marked *ff* and a dynamic *f*.

94

Musical staff 94: Treble clef, 3/4 time signature. The staff contains a sequence of triplets of eighth notes, each marked with an 'x' and a 'v' below it. The staff ends with a chord marked *ff*.

97

f *ff* *f* *diminuendo*

100

mf *diminuendo* *mp*

104

p *f* *loco* *metalico*

en Valdemorillo,
22 nov. 2010

JBG 14 – *Mini-Borradores*

I. Sobre Antón Pirulero

II. Sobre El corro de las patatas

III. Sobre Que llueva

IV. Sobre Cu-cú

Descripción: Obra de autoría propia dedicada a Isabel Gil Vera por el nacimiento de su primera hija

Instrumentos: Guitarra

Duración: 3 min 30 s

Grafía: Digital

Número de páginas: 5

Número de compases: 154

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2013

Estreno: 29 de septiembre de 2013 por Isabel Gil Vera, en la presentación oficial del XXVII Festival Internacional de Primavera Andrés Segovia, en el salón de actos del Hotel NH Ribera del Manzanares, Madrid

Obs.: Comenta Isabel Gil Vera: «Más allá de la música, más allá del arte, está la persona. Es muy muy difícil, casi imposible, encontrar la excelencia en lo profesional y en lo personal. Esto lo he encontrado en José Buenagu». Advierte el compositor que, aunque esta obra es de temática infantil popular, es de concierto. Disponible para consulta en audio (MIDI).

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu. <<https://youtu.be/1nq7Vc3g9mA>>

Mini-Borradores

josé buenagu

(2013)

A = aro
D = diapasón
P = puente
T = tapa

I - Sobre Antón Pirulero

Andante $\text{♩} = 70$

Guitar

mf

5

9

14

19

23

28

jb2013

II - Sobre El corro de las patatas

Allegro giusto

32 $\text{♩} = 120$

p *mp* *mf*

41

f

45 *pizz.* Bartok

49

52

55

60 *pizz. Bartok*

64

69

74

78

81

III - Sobre Que Lleva

Allegro
♩ = 120
mf

83

87

89

92

95

98

Detailed description: This is a musical score for a piece titled 'III - Sobre Que Lleva'. The score is written for a single melodic line on a treble clef staff. It begins at measure 83 with a tempo marking of 'Allegro' and a metronome marking of '♩ = 120'. The dynamic is marked 'mf'. The key signature has one flat (B-flat). The time signature is 2/4. The score consists of six lines of music. The first line (measures 83-86) features a series of eighth and sixteenth notes, with some chords. The second line (measures 87-90) continues the melodic line with some rests. The third line (measures 91-94) shows a more rhythmic pattern with eighth notes. The fourth line (measures 95-98) continues with similar rhythmic patterns. The fifth line (measures 99-102) features a more complex rhythmic pattern with sixteenth notes. The sixth line (measures 103-106) concludes the piece with a final chord and a double bar line.

IV - Sobre Cu-cú

Con grazia

102 $\text{♩} = 76$
mp *mf* *f*

112 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

119 $\frac{1}{4}$ Mosso $\text{♩} = 90$
ff *f* *p* *f*

129 *p* *f*

139 *p*

149 *f* *ff* *p* *cálido*

JBG 15 – *Guitarra suena, guitarra*

Poema In memoriam Andrés Segovia

Descripción: Obra de autoría propia compuesta en homenaje a Andrés Segovia

Instrumentos: Guitarra

Duración: 7 min

Grafía: Digital

Número de páginas: 7

Número de compases: 144

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2014

Estreno: 21 de octubre de 2018 por Sara Celardo (guitarra), en la XXXII edición del Festival Internacional Andrés Segovia, en el Museo de San Isidro, Madrid

Obs.: Escrita en homenaje a Andrés Segovia para plasmar los sentimientos del encuentro que tuvo el compositor con él en Siena, cuando paseó en la noche en silencio hasta que este le dijo «¿Estás escuchando la grandeza de este silencio? Pues esto me da ocasión para decirte una cosa: la guitarra, no es el silencio, pero sí es un instrumento que no suena mucho... pero su mensaje llega muy lejos». Disponible para consulta en audio (MIDI), comentario del autor y grabación en vídeo del estreno.

Enlace 1: Audio (MIDI). Elaborado y cedido por José Buenagu.

<<https://youtu.be/XNcJNZus4bE>>

Enlace 2: Grabación en vídeo del estreno. Cedida por José Buenagu.

<<https://youtu.be/EpStLb7oUYo>>

UN COMENTARIO SOBRE "GUITARRA SUENA, GUITARRA"

por José Buenagu

Esta obra está subtitulada *In Memoriam Andrés Segovia*. Es un poema a él dedicado, que pretende contener dos características muy queridas del Maestro, como son la escritura de alto nivel concertístico y también, sutilmente, acentos próximos a esa "su" Andalucía cuya esencia viajaba en su maleta con él por el mundo.

También pretende esta pieza ser recordatorio de una reflexión que escuché al propio Andrés Segovia un día, mientras los cursos internacionales de Siena y durante aquellas tertulias de café donde nos regalaba su presencia y diálogo a los jóvenes, fuera ya de las aulas: *el sonido de la guitarra no es muy fuerte ... pero penetra lejos*, me dijo.

El impacto habido por aquellas palabras mágicas es lo que guía a este poema que no pretende hacer mucho ruido pero sí aspira a alcanzar aquella lejanía observada por el Maestro de maestros de la guitarra. A lo largo de la estructura de este poema, algo fundamental que forma parte de su sintaxis son los silencios, habidos en multitud de ocasiones entre frase y frase. El silencio no es aquí un elemento de distanciamiento sino una expresión integrada en el discurso, con intencionada vida comunitaria.

j. buenagu

Guitarra suena, guitarra

Poema In Memoriam Andrés Segovia

para Guitarra

Valdemorillo, 2014

Guitarra suena, guitarra

Poema In memoriam Andrés Segovia

(Dur. 7 min.)

j.buenagu (2014)

Andante
♩ = 80
tamb.

Guitarra

5

8

12

18

21

25

f *mf* *mp* *p* *f* *mf* *p* *f*

molto

1

2

3

27 *libre* 11 *rasgueado* ⑥ ④

30 *tamb.* 3

34

36

38 *rasgueado* ②

42 *pizz.*

45 *pizz.* 3 3 3 3 3 3 3

48

mf *f*

50

mp

54

59

rit.

63

Meno ♩ = 55

f *p* *f*

66

69

f

70

Musical notation for measure 70, featuring a treble clef, a 3/4 time signature, and a 4/4 time signature. The melody includes a trill and a series of eighth notes.

71

Musical notation for measure 71, featuring a treble clef, a 4/4 time signature, and a 2/4 time signature. Includes circled numbers 4, 5, and 6.

72

Musical notation for measure 72, featuring a treble clef, a 2/4 time signature, and a 4/4 time signature. Includes dynamics *mp* and *f*.

74

Musical notation for measure 74, featuring a treble clef, a 4/4 time signature, and a 3/4 time signature. Includes dynamics *p*.

76

arm. solo la voz superior

Musical notation for measure 76, featuring a treble clef and a 3/4 time signature. Includes dynamics *mf* and circled number 3.

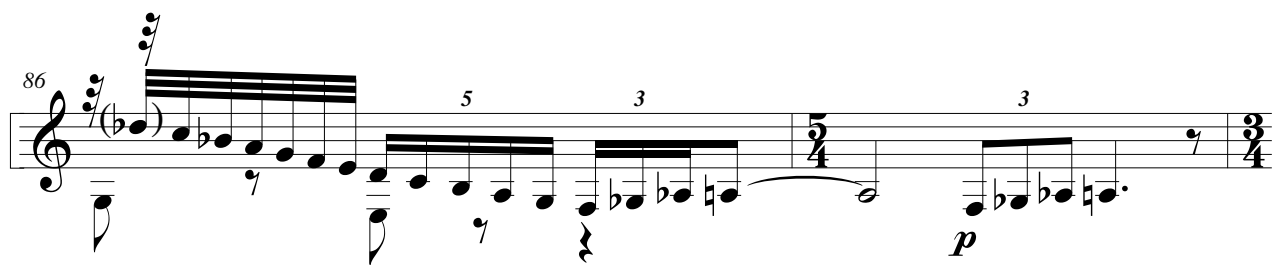
79

Musical notation for measure 79, featuring a treble clef and a 3/4 time signature. Includes circled number 3.

83

Musical notation for measure 83, featuring a treble clef and a 3/4 time signature. Includes dynamics *mf* and circled numbers 2 and 3.

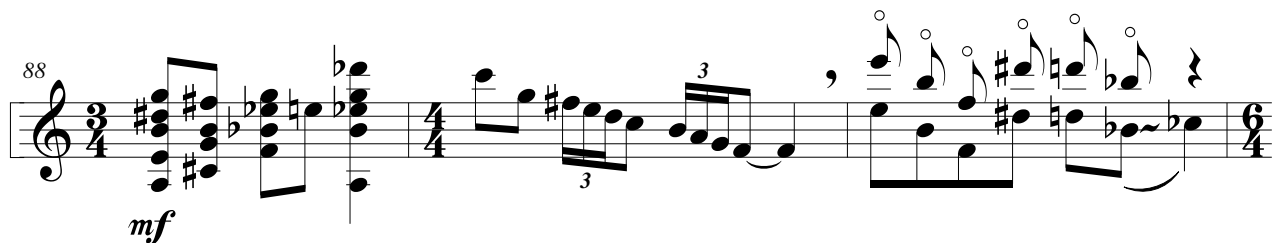
86



5 3 3

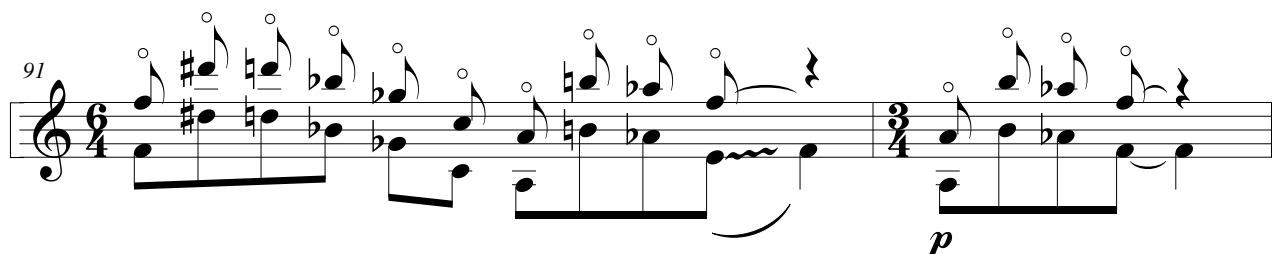
p

88



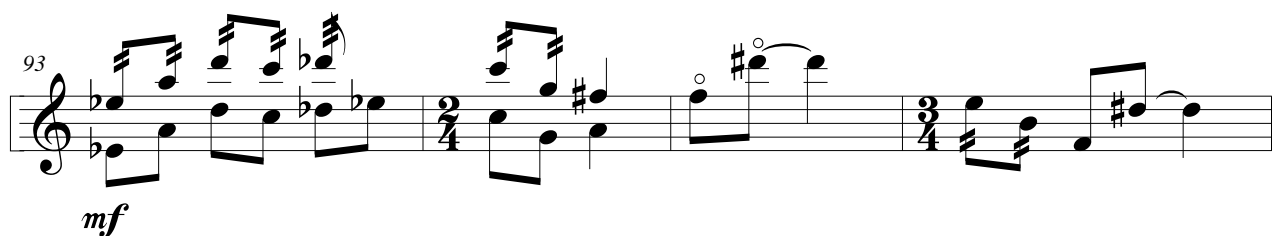
mf

91



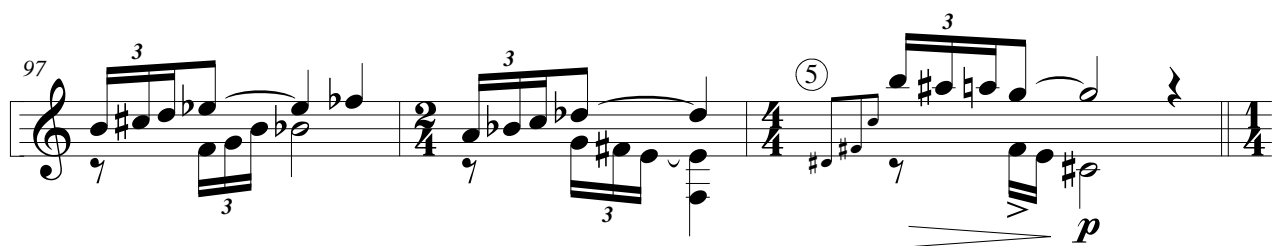
p

93



mf

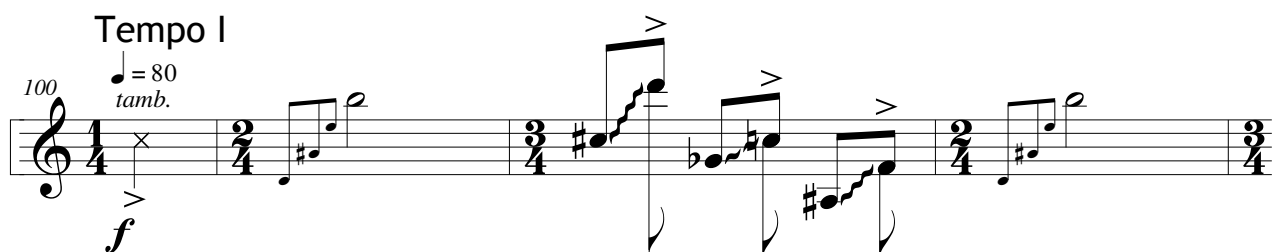
97



3 3 5 *p*

Tempo I

100

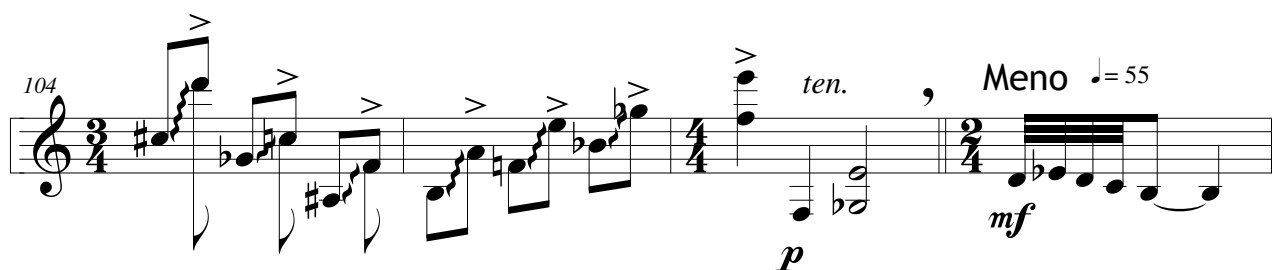


f

tamb.

$\text{♩} = 80$

104



ten. , *Meno* $\text{♩} = 55$

p *mf*

108 *f* ② ⑥ ④

110 ② ④ *rasgueado* 0 ⑤ 3

113 *p* 3 Tempo I ♩ = 80 3

115 3 3 3 3 3 3 3 3

116 3 3 3 3 *mf*

120 3 3 *f* *p*

124 *f* *p* *mf*

129 *p* *mp* *mf* *f*

133 *mp*

135 *p*

137 *mf*

140 *loco* *f* *metálico*

143 *agresivo, como rasgueado*

JBG 16 – Seis Danzas de Enrique Granados: n. os 2, 4, 6, 10, 8 y 7

Descripción: Transcripción para guitarra de seis de las *Diez Danzas españolas para piano* de Enrique Granados

Instrumentos: Guitarra

Duración: N.º 2 [5 min 30 s], n.º 4 [4 min 30 s], n.º 6 [4 min 30 s], n.º 10 [4 min 15 s], n.º 8 [3 min 45 s], n.º 7 [4 min 30 s]

Grafía: Digital

Número de páginas: 30

Número de compases: 855

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2015

Estreno: Sin datos

Obs.: Escritos con motivo del centenario del fallecimiento de Enrique Granados y por la aspiración del compositor de que todo pase de alguna manera a ser escrito para guitarra. Disponible para consulta en audio (MIDI). También versión para dos guitarras (ver JBG 22) con comentario del autor.

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu.

<<https://youtu.be/FBvk2VUkWLg>>

6 Danzas Españolas de E. Granados

Nos. 2, 4, 6, 10, 8 y 7

Versión libre para guitarra

josé buenagu

E. Granados

Danzas Españolas Nos. 2,4,6,10,8 y 7

Versión libre para guitarra

José Buenagu

(2015)

Nº 2 (5'30")

Andante ♩ = 80

p dolce

5

10

15

20

25

(4) (2) (4)

30 *tr*

35 *tranquillamente*

41 *a tempo*

46

51 *Lento assai* ♩=80
mp

57 ④ ③

61

64 *tr*

67 *mp*

70 *poco ten.*

73 *rit.* *a tempo*

77

82

87

92 *tr* (2)

97

102

tranzilamente

Detailed description: This system contains measures 102 through 106. It features a treble clef and a key signature of two flats. The melody consists of eighth-note runs. The bass line has a steady eighth-note accompaniment. The tempo marking 'tranzilamente' is centered below the staff.

107

suoni chiusi

a tempo normale il canto

5 4 3

Detailed description: This system contains measures 107 through 111. A dashed line above the staff indicates a section of 'suoni chiusi' (closed sounds) from measure 107 to 110. The tempo marking 'a tempo normale il canto' is below the staff. The melody continues with eighth-note patterns. The bass line includes circled numbers 5, 4, and 3, likely indicating fingerings or specific notes.

112

3

Detailed description: This system contains measures 112 through 116. The melody continues with eighth-note runs. A circled number 3 is placed below the first measure of this system. The bass line continues with its accompaniment.

117

poco rit.

Detailed description: This system contains measures 117 through 121. The tempo marking 'poco rit.' is below the staff. The melody features a half-note followed by a quarter-note, then a half-note with a fermata. The bass line continues with its accompaniment. The piece concludes with a double bar line and a key signature change to one flat.

N° 4 - VILLANESCA (4'30")

Allegretto alla pastorale

121 $\text{♩} = 80$

f

Musical notation for measures 121-126. The piece is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef and a tempo marking of quarter note = 80. The first measure (121) starts with a forte (*f*) dynamic and features a half note chord (F#4 and C5) with a fermata. The melody consists of quarter and eighth notes, with some beamed eighth notes. The bass line is primarily quarter notes with rests.

127

Musical notation for measures 127-131. The melody continues with eighth and quarter notes. The bass line consists of quarter notes with rests.

132

p

Musical notation for measures 132-136. The melody continues with eighth and quarter notes. The bass line consists of quarter notes with rests. A piano (*p*) dynamic marking is present at the end of the system.

137

Musical notation for measures 137-141. The melody continues with eighth and quarter notes. The bass line consists of quarter notes with rests.

142

f

Musical notation for measures 142-146. The melody continues with eighth and quarter notes. The bass line consists of quarter notes with rests. A forte (*f*) dynamic marking is present at the end of the system.

147

Musical notation for measures 147-151. The melody continues with eighth and quarter notes. The bass line consists of quarter notes with rests.

152

p *f* *p*

Musical notation for measures 152-156. The melody continues with eighth and quarter notes. The bass line consists of quarter notes with rests. Dynamic markings of piano (*p*), forte (*f*), and piano (*p*) are present.

158 *f* *poco rit.* *Andante* *espress.* ♩=40

Musical staff 158-164. Starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The music features a melody with eighth and sixteenth notes, and a bass line with chords and eighth notes. Dynamics include *f* (forte) and *poco rit.* (ritardando). The tempo is marked *Andante* with a metronome marking of ♩=40. The staff ends with a 2/4 time signature change.

165 *p* *mp* **Tempo I**

Musical staff 165-171. Starts with a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The music features a melody with quarter and eighth notes, and a bass line with chords and eighth notes. Dynamics include *p* (piano) and *mp* (mezzo-piano). The tempo is marked **Tempo I**.

172

Musical staff 172-176. Continues the melody and bass line from the previous staff. Dynamics include *mf* (mezzo-forte).

177 *cresc.* *mf*

Musical staff 177-180. Continues the melody and bass line. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).

181 *f*

Musical staff 181-184. Continues the melody and bass line. Dynamics include *f* (forte).

185 *p* *f*

Musical staff 185-188. Continues the melody and bass line. Dynamics include *p* (piano) and *f* (forte).

189 *p*

Musical staff 189-192. Continues the melody and bass line. Dynamics include *p* (piano). The staff ends with a 4/4 time signature change.

194 *tenuto* *a tempo*
mf *mp*

Canción y estribillo

Molto Andante ♩=60

201 *mf*

205

208

210

213

216 *f*

Tempo I

219

222

226

230

234

238

244

N° 6 - RONDALLA (4'30")

Allegretto

$\text{♩} = 90$

poco a poco accell. e cresc.

suoni chiusi

250

p >

255

260

266

271

276

281

287

293

Vivace $\text{♩} = 80$

298

304

312

Moderato $\text{♩} = 75$

319

mp sensuale

324

poco ten.

331 **Copla**

mf a tempo ma espress.

336

mf a tempo ma espress.

341

mf a tempo ma espress.

347

mf a tempo ma espress.

352

mf a tempo ma espress.

356

mf a tempo ma espress. rit.

363 **Tempo I** ♩=90

p poco a poco accell. e cresc. suoni chiusi

368

Musical staff 368: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords and eighth notes. A dashed bracket spans the first two measures. A dynamic marking 'mp' is present below the staff.

373

Musical staff 373: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. A dashed bracket spans the first two measures. A dynamic marking 'mp' is present below the staff.

378

Musical staff 378: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. A dashed bracket spans the first two measures. A dynamic marking 'mf' is present below the staff.

383

Musical staff 383: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. A dashed bracket spans the first two measures. A dynamic marking 'mf' is present below the staff.

388

Musical staff 388: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. A dashed bracket spans the first two measures. A dynamic marking 'mf' is present below the staff.

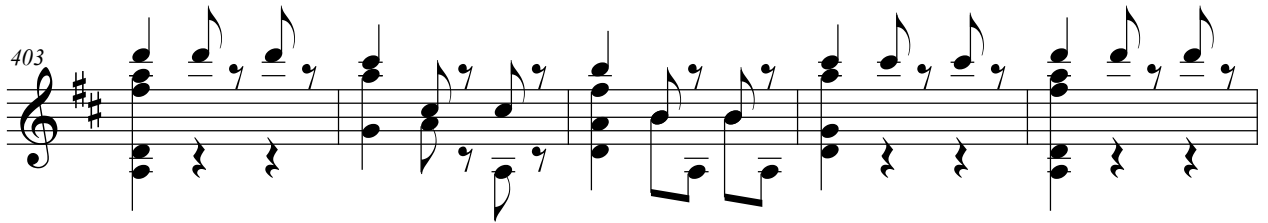
393

Musical staff 393: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. A dashed bracket spans the first two measures. A dynamic marking 'mf' is present below the staff.

398

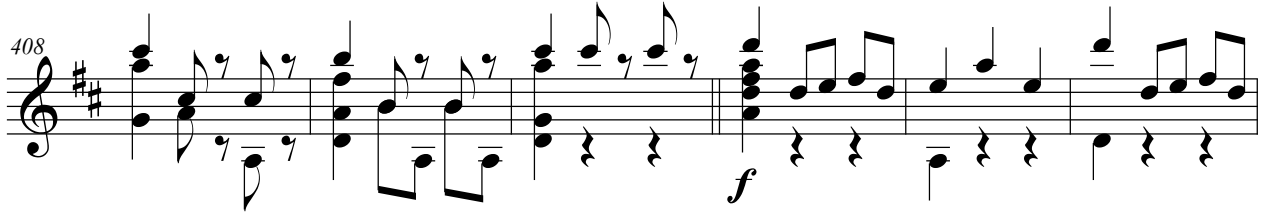
Musical staff 398: Treble clef, key signature of two sharps. The staff contains a series of chords and eighth notes. A dashed bracket spans the first two measures. A dynamic marking 'mf' is present below the staff.

403

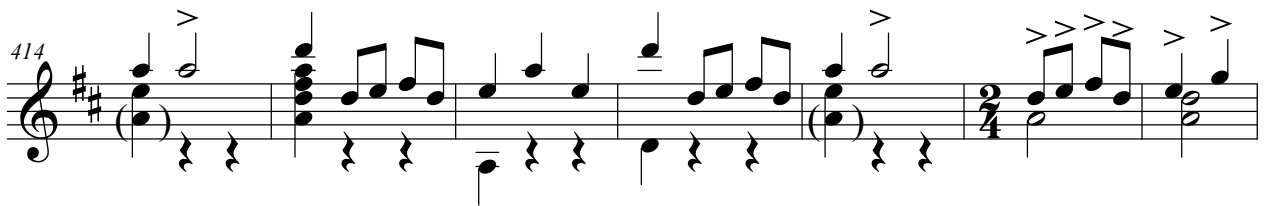


Vivace $\text{♩} = 80$

408



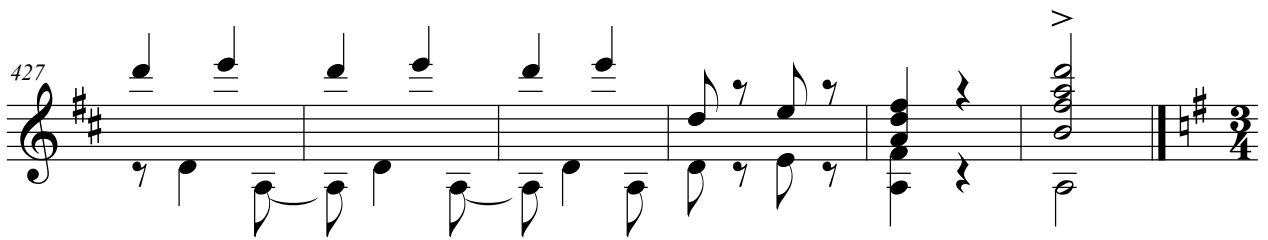
414



421



427



N° 10 (4'15")

Animato non troppo

$\text{♩} = 100$

433 *mf*

436

439

442

445 *ritardando no molto*

p

448 *a tempo*

mf

451

454

457

suoni chiusi

ritardando no molto

460

a tempo

f brillante

463

466

469

472

ritardando no molto

p

Andante ♩=50

475 *mp cantando libero*

478 *ritardando* **Tempo I** *mf*

481

484

487 *un poco tenendo* **Andante** *ritardando*

490 **Lento** *mp*

493

496

5
4

499

Andante ♩=60

poco rit.

502

Tempo I ♩=100

f deciso

505

508

511

514

517 *ritardando no molto* *a tempo*

p *f*

520

523

526

529 *suoni chiusi* *Meno* ♩=75

ritardando no molto *mp*

532

ritenendo alla fine

535

a tempo *f*

Nº 8 - SARDANA (3'45")

Assai moderato

539 $\bullet = 67$ *f*

542

545

548

552

555 *p*

558 *mp*

562

f deciso

566

569

Piu mosso

575

$\text{♩} = 80$

p *mp*

581

587

593

599

mp

Musical staff 599: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. A dynamic marking of *mp* is present. A fermata is placed over the final note of the staff.

605

Musical staff 605: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. A fermata is placed over the final note of the staff.

Tempo I

609

f

Musical staff 609: Treble clef, key signature of one sharp (F#). The tempo marking "Tempo I" is centered above the staff. A dynamic marking of *f* is present. A fermata is placed over the final note of the staff.

613

Musical staff 613: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. A fermata is placed over the final note of the staff.

615

Musical staff 615: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. A fermata is placed over the final note of the staff.

618

Musical staff 618: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. A fermata is placed over the final note of the staff.

623

Musical staff 623: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and melodic lines. A fermata is placed over the final note of the staff.

627

Musical staff 627: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines with various articulations like accents and slurs.

631

Musical staff 631: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines with various articulations like accents and slurs.

635

Musical staff 635: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines with various articulations like accents and slurs. The word *risoluto* is written below the staff.

639

Musical staff 639: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines with various articulations like accents and slurs.

643

Musical staff 643: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines with various articulations like accents and slurs.

647

Musical staff 647: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines with various articulations like accents and slurs.

651

Musical staff 651: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines with various articulations like accents and slurs. A triplet of eighth notes is marked with a **3** above it.

655 *Meno* ♩=45 *p*

659 *Allegro molto* ♩=120 *f* metálico

663

666 *furioso*

669

672 *ff*

Nº 7 - VALENCIANA (4'30")

Allegro aioso

♩=130

676

p

680

mp

684

f

688

p

692

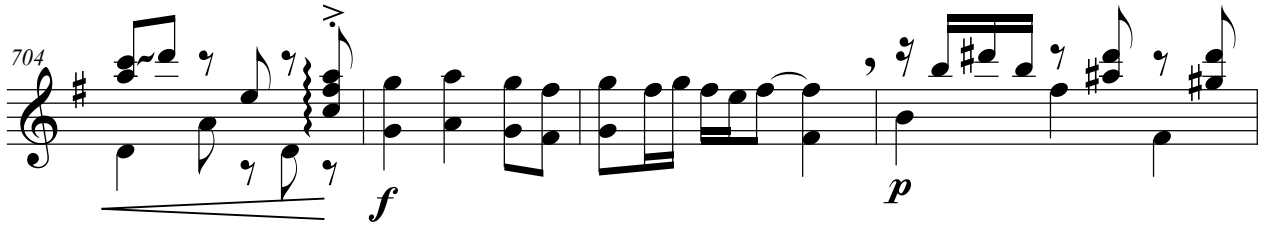
mp

696

mp

700

mp


704 

708 

712 

716 

720 

724 

728 

732

736

740

744

748

752

756

760

764

768

772

776

780

784

788 *senza rit.*
mp *p*

792

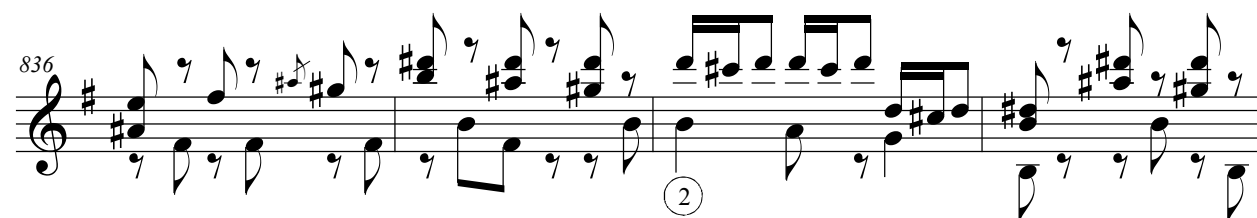
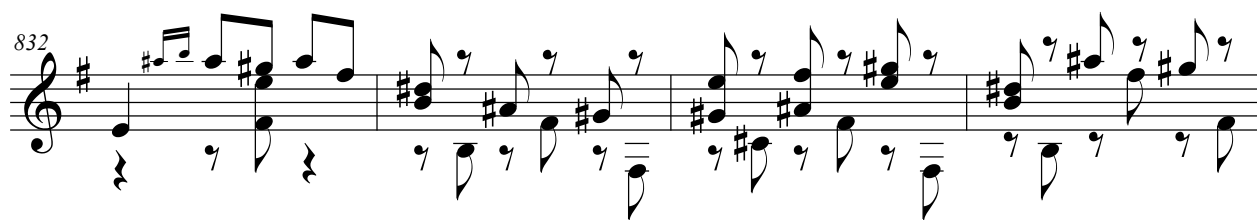
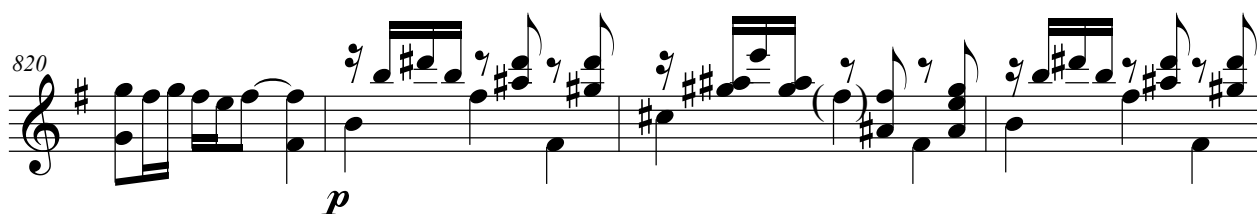
796

800 *f* *f brillante*

804

808

812



843 *poco ten.* **Andante**

p *mp*

849 *ritardando no molto*

853 **Tempo I**

f

JBG 17 – NanoNana

Descripción: Obra de autoría propia sobre una melodía clásica tradicional

Instrumentos: Guitarra

Duración: 1 min 30 s

Grafía: Digital

Número de páginas: 1

Número de compases: 16

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2016

Estreno: Sin estrenar

NanoNana

(Dur.: 1'30")

j. buenagu

(2016)

Calmo ♩ = 45

Guitarra

p

4

7

10

13

ritard. molto *a tempo*

ppp

JBG 18 – *La Rueda*

El peluche con cerebro que era corazón

Descripción: Obra de autoría propia

Instrumentos: Guitarra

Duración: 2 min

Grafía: Digital

Número de páginas: 4

Número de compases: 60

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2019

Estreno: Sin datos

Obs.: Se indica que su ejecución debe imitar la mecánica de un organillo callejero. Se basa en una melodía que se repite, pero cada vez de un modo distinto, produciendo un sonido diferente. De las obras preferentes del compositor, también escrita para cuerdas en pizzicato y para vibráfono. Disponible para consulta en audio (MIDI).

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu.

<<https://youtu.be/R41AKEoBFAM>>

LA RUEDA

El peluche con cerebro que era corazón

duración: 2 min.

josé buenagu

La ejecución de esta pieza debe imitar la mecánica de un arganillo callejero.
Excepción: los 2 últimos compases, que pueden ser expresados "ad libitum"

Andantino $\text{♩} = 90$

Guitar

mf

3

5

7

9

11

13

15

17

19

21

23

25

27

p

vibrato molto

29

33 *tapadas*

mp

35

37

cresc.

39

mf

41

43

45

f

47

49

51

53

marcato

57

ten. ed espress.

f

⑤
④

②
③
⑤

JBG 19– Concertante para flauta dulce, guitarra y arcos

I. Fluente

II. Reflexivo

III. Piacevole

Descripción: Obra de autoría propia para flauta dulce, guitarra y arcos

Instrumentos: Flauta dulce, guitarra y arcos

Duración: 20 min

Grafía: Digital

Número de páginas: 77

Número de compases: I- 263, II- 101, III- 203

Compases utilizados: I- 2/4, 4/4; II- 4/4, 3/4; III- 3/4, 2/4, 4/4

Fuente: Archivo personal de José Buenagu

Fecha de creación: Noviembre de 2011, Valdemorillo / Revisada Coda final en 2018

Estreno: 25 de octubre de 2013 por Isabel Gil Vera (guitarra), Juan Rodríguez (flauta) y la Nova Camera Orquesta, en el marco de la XXVII edición del Festival Internacional de Primavera Andrés Segovia, en la Real Basílica Ntra. Sra. Sta. María de Atocha, Madrid

Obs.: Disponible para consulta grabación en vídeo del estreno.

Enlace: Grabación en vídeo del estreno. Cedita por José Buenagu.

<https://youtu.be/DzENgkRIWvk>

j.buenagu

Concertante

para Recorder, Guitarra y Arcos

SCORE

Concertante

para Flauta dulce, Guitarra y Arcos

j.buenagu

(2011)

- | -

Fluente ♩ = 110

Recorder in C

Guitar

Violin I

Violin II

Viola

Violoncello

Contrabass

colpi sul fondo

p

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 *aria*

Rec. *mp*

Guit. *mp* *tambora* *mf*

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

16

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

21 A

Rec. *f* *ff*

Guit. *f* *ff*

Vln. I *f* *arco normale*

Vln. II *f* *arco normale*

Vla. *f* *pizz.* *arco*

Vc. *f*

Cb. *f*

A

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

33

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

37

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

mf

B

44

Rec. 

Guit. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

mf *colpi sul fondo*

48

Rec. 

Guit. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

f *pizz*

52

Rec. *mf*

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

55

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

58 C

Rec. 58 59 60

Guit. 58 59 60

Vln. I 58 59 60

Vln. II 58 59 60

Vla. 58 59 60

Vc. 58 59 60

Cb. 58 59 60

C

61 *mp*

62 *mf*

63

Rec. 61 62 63

Guit. 61 62 63

Vln. I 61 *arco* 62 *mp* 63

Vln. II 61 *arco* 62 *mp* 63

Vla. 61 *arco* 62 *mp* 63

Vc. 61 *arco* 62 *mp* 63

Cb. 61 62 63

64

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Detailed description: This block contains the musical score for measures 64 through 68. The instruments are Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Recorder part is mostly rests. The Guitar part features a complex melodic line with many sixteenth notes and some accidentals. The Violin I, II, and Viola parts play a similar melodic line with slurs. The Violoncello part has a lower melodic line. The Contrabass part is mostly rests. A rehearsal mark consisting of three horizontal lines is located below the first measure of this system.

69

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Detailed description: This block contains the musical score for measures 69 through 73. The instruments are Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Recorder part is mostly rests. The Guitar part continues with a complex melodic line. The Violin I, II, and Viola parts play a melodic line with slurs and some accidentals. The Violoncello part has a lower melodic line. The Contrabass part is mostly rests. A rehearsal mark consisting of three horizontal lines is located below the first measure of this system.

73

Rec. *b b b*

Guit. *mp* ③

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

D

85

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

pizz.

D

89

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

frullati

E

sulla tavola

mp SONORO arco

p arco

p

colpi sul fondo

mp

colpi sul fondo

mp

colpi sul fondo

mp

E

97

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

simile

sull aro

101

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

mf

tambora

105

Rec.

Guit. *sulla tavola*

Vln. I *sull' arco*

Vln. II

Vla.

Vc.

Cb.

109

Rec.

Guit. *normale* *tambora* *f*

Vln. I

Vln. II

Vla. *arco gliss* *mp* *p*

Vc.

Cb.

F

113

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

normale

f *sull' arco*

117

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

121

G

Rec. *mp*

Guit. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

123

Rec.

Guit.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc.

Cb.

126

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

130

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

133 H

Rec. *mf*

Guit. *tr* *mf* $\frac{1}{4}$

Vln. I *mf* *arco*

Vln. II *mf* *arco*

Vla.

Vc.

Cb.

8

Detailed description: This system of musical notation covers measures 133 to 135. It features seven staves: Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A rehearsal mark 'H' is enclosed in a box above measure 133. The Recorder part begins with a rest in measure 133 and enters in measure 134 with a melodic line marked *mf*. The Guitar part starts in measure 133 with a trill (*tr*) and continues with a melodic line marked *mf*, including a quarter note ($\frac{1}{4}$) in measure 134. Violin I and Violin II both play *arco* (bowed) parts. Violin I has a melodic line marked *mf*, while Violin II plays a sustained chord marked *mf*. The Viola, Violoncello, and Contrabass staves are mostly empty, with some rests and a small '8' at the bottom left.

H

136 $\frac{1}{4}$

Rec. $\frac{1}{4}$

Guit. $\frac{1}{4}$

Vln. I *pizz.* *arco*

Vln. II

Vla.

Vc.

Cb.

8

Detailed description: This system of musical notation covers measures 136 to 138. It features the same seven staves as the previous system. A rehearsal mark 'H' is enclosed in a box above measure 136. The Recorder part has a melodic line with quarter notes ($\frac{1}{4}$) marked *mf*. The Guitar part has a melodic line with quarter notes ($\frac{1}{4}$) marked *mf*. Violin I starts with a pizzicato (*pizz.*) chord in measure 136 and then plays *arco* (bowed) in measure 137. Violin II has a melodic line with quarter notes ($\frac{1}{4}$) marked *mf*. The Viola, Violoncello, and Contrabass staves are mostly empty, with some rests and a small '8' at the bottom left.

139

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

142

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

145

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

arco

mp

arco

mp

I

148

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

8

151

Rec. *mf*

Guit. *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp*

Cb. *mp*



154

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

156

Rec. 

Guit. 

156

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

8

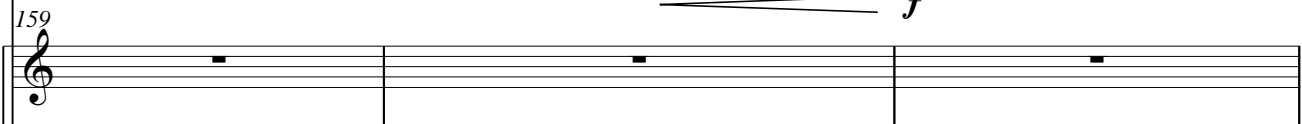
metalico *tr*

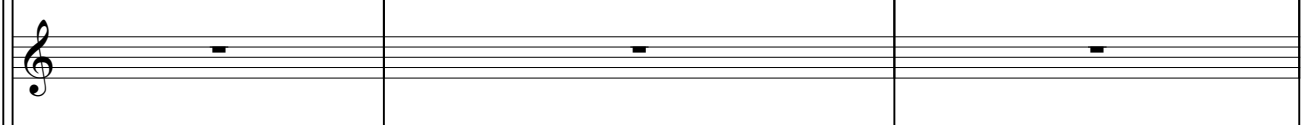
159

Rec. 

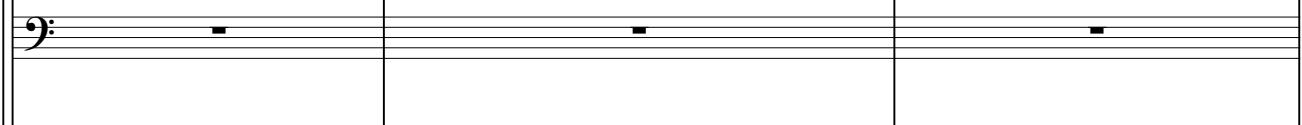
Guit. 

159

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

8

f

J

Musical score for measures 162-164. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Recorder part features a melodic line starting on a B-flat. The Guitar part includes a glissando effect. The string parts are mostly silent, indicated by rests.

J



Musical score for measures 165-168. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Recorder part has rests. The Guitar part features a melodic line with a *mf* dynamic and a triplet of eighth notes. The string parts are mostly silent, indicated by rests. The time signature changes from 2/4 to 4/4.

169

Rec. *mf*

Guit. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

172

Rec.

Guit.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

K

176

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

180

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc. pizz.

Vc. arco

Cb. pizz.

184

Rec. 

Guit. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

8

188

Rec. 

Guit. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

8

L

L

191

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

193

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mp

mp

mp

Calmo ♩ = 54

196

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ritenendo

p

sord.

mp espressivo

sord.

mp espressivo

sord.

arco

mp dolce

199

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

203

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

mp espressivo

sord.

p dolce

sord.

p dolce

p

p

p

M

208

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp espressivo

②

①

214

Rec. *mf*

Guit. *mf*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp*

Tempo I ♩ = 110

219

Rec. *p* *f* *aria*

Guit. *p* *f* *tambora*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *f* *senza sord.*

Cb. *f* *senza sord.*

224

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

colpi sul fondo

f

f

f

229

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

234

Rec.

Guit. *sull aro* *tambora* *sull aro* *simile*

Vln. I

Vln. II

Vla.

Vc.

Cb.

239

Rec.

Guit. *sull aro*

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

244

Rec. *mf*

Guit. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *mp*

250

Rec. *mp*

Guit. *mp* *p*
tambora sull' aro simile

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

O

Musical score for measures 256-268. The score is in 4/4 time and features six staves: Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The Recorder and Guitar parts play a rhythmic eighth-note pattern with a dynamic marking of *mf*. The Violin I part has a dynamic marking of *mf* and includes the instruction "senza sord.". The Violin II part has a dynamic marking of *mf* and includes the instruction "senza sord.". The Viola part has a dynamic marking of *mf* and includes the instruction "senza sord.". The Cello part has a dynamic marking of *mf*. The score concludes with a double bar line and repeat signs.

O

Musical score for measures 259-268. The score is in 4/4 time and features six staves: Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The Recorder part has a dynamic marking of *mf*. The Guitar part has a dynamic marking of *mf*. The Violin I part has a dynamic marking of *mf* and includes the instruction "senza sord.". The Violin II part has a dynamic marking of *mf* and includes the instruction "senza sord.". The Viola part has a dynamic marking of *mf* and includes the instruction "senza sord.". The Cello part has a dynamic marking of *mf*. The score concludes with a double bar line and repeat signs.

intonazione
ad lib.

f

261

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

tambora

f

f

f

f

f

f

- || -
Reflessivo ♩ = 53

Rec. *mp*

Guit. *mp* ② ①

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rec. 4

Guit. 4 *sonoro sulla tavola*

Vln. I 4

Vln. II 4

Vla.

Vc.

Cb.

7

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sonoro sulla tavola

Detailed description: This system contains measures 7, 8, and 9. The Recorder part begins with a fermata on a whole note in measure 7, then continues with a melodic line. The Guitar part features a complex rhythmic pattern of eighth and sixteenth notes. A specific instruction 'sonoro sulla tavola' with an accent (>) is placed above the guitar staff in measure 8, accompanied by a diagram of a guitar fretboard showing a specific fingering. The string instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso) are silent throughout these measures, indicated by horizontal lines on their staves.

10

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 10, 11, and 12. The Recorder part begins with a fermata on a whole note in measure 10, then continues with a melodic line. The Guitar part features a complex rhythmic pattern of eighth and sixteenth notes. The string instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso) are silent throughout these measures, indicated by horizontal lines on their staves. The system concludes with a double bar line and repeat signs.

Musical score for measures 13-15. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Rec.:** Melodic line starting at measure 13, featuring eighth and sixteenth notes.
- Guit.:** Accompanying guitar part with chords and melodic fragments. Circled numbers 2 and 3 indicate specific techniques or fingerings.
- Vln. I, Vln. II, Vla., Vc., Cb.:** All string parts are marked with a flat line, indicating they are silent during these measures.

Musical score for measures 16-19. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Rec.:** Recorder part starting at measure 16, marked with a box 'A' above it.
- Guit.:** Guitar part starting at measure 16, featuring a glissando marked 'gliss.'.
- Vln. I, Vln. II, Vla., Vc., Cb.:** String parts starting at measure 16, marked 'con sordina' (with mutes) and '**f** intenso' (forte). A box 'A' is placed below the Cb. part at the end of the section.

21

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

a tempo

mp

simile

poco rit.

mp

B

33

Rec. 33

Guit. 33

Vln. I 33

Vln. II 33

Vla. 33

Vc. 33

Cb. 33

38

Rec. 38

Guit. 38 *poco ten.*

Vln. I 38

Vln. II 38

Vla. 38

Vc. 38

Cb. 38

C

p

p

p

p

p

C

45

Rec. *poco ten.*
mf

Guit. *mf*

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *mf* *p*

Vc. *p* *mf* *p*

Cb. *pizz.* *p*

D

51 *in tempo* *libero ma espressivo* *frullati*

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb. D

56

Rec. 

Guit. 

Vln. I 


Vln. II 

Vla. 

Vc. 

Cb.

60


Rec. 

Guit. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb.

64

Rec. *come eco*
mp

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*
p

68

Rec.

Guit.

Vln. I *p dolce* *mf*

Vln. II *p dolce* *mf*

Vla. *p dolce* *mf*

Vc. *p dolce* *mf*

Cb.

72 E

Rec. 72

Guit. 72

Vln. I 72 *mf* *f*

Vln. II

Vla. *mf* *f*

Vc. *f*

Cb. *arco* *mf* *f*

76

Rec. 76

Guit. 76

Vln. I 76 *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

80

Rec.

Guit.

mf libero ma espressivo

mp

Vln. I

Vln. II

Vla.

mp

Vc.

mp

Cb.

mp

83

Rec.

Guit.

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

86

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

metalico 9 calido 5

89

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

senza sord.

F

92

Rec. *mp*

Guit. *mp* a tempo

Vln. I *mp* a tempo *sul ponticello*

Vln. II senza sord. *mp* *sul ponticello*

Vla. pizz. senza sord. arco *mp* *sul ponticello*

Vc. pizz. senza sord. arco *mp* *sul ponticello*

Cb. pizz. senza sord. arco *mp* *sul ponticello*

mp *sul ponticello*

F

97

Rec. tranquillo alla fine *mf* *pp*

Guit. tranquillo alla fine *mf* *pp*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

- ||| -

Piacevole ♩ = 114

Rec.
 Guit.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

f

This system of the musical score includes staves for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Recorder and Guitar parts are mostly rests. The Violin I part features a series of chords with accents and a dynamic marking of *f*. The Violin II part has a melodic line with accents and a dynamic marking of *f*. The Viola part has a rhythmic pattern with accents and a dynamic marking of *f*. The Violoncello part has a rhythmic pattern with accents and a dynamic marking of *f*. The Contrabass part has a rhythmic pattern with accents and a dynamic marking of *f*.

Rec.
 Guit.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

f

This system of the musical score continues the instrumental parts from the first system. The Recorder and Guitar parts remain mostly rests. The Violin I part continues with chords and accents, marked with a dynamic of *f*. The Violin II part continues with a melodic line and accents, marked with a dynamic of *f*. The Viola part continues with a rhythmic pattern and accents, marked with a dynamic of *f*. The Violoncello part continues with a rhythmic pattern and accents, marked with a dynamic of *f*. The Contrabass part continues with a rhythmic pattern and accents, marked with a dynamic of *f*.

11

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

f

mf simile

mf simile

mf simile

mf simile

mf simile

mf simile

mf simile

mf

A

18

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

27

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gliss.

30

Rec. Guit. Vln. I Vln. II Vla. Vc. Cb.

f

Detailed description: This system of musical notation covers measures 30, 31, and 32. The Recorder (Rec.) part features a melodic line with various accidentals and dynamics. The Guitar (Guit.) part has a rhythmic accompaniment. The string ensemble (Vln. I, Vln. II, Vla., Vc., Cb.) provides a harmonic foundation with a consistent rhythmic pattern. A forte (*f*) dynamic marking is present in the string parts starting at measure 31.

33

Rec. Guit. Vln. I Vln. II Vla. Vc. Cb.

Gliss. *

f

Detailed description: This system covers measures 33, 34, and 35. The Recorder (Rec.) part includes a glissando (Gliss. *) in measure 33. The Guitar (Guit.) part continues with its accompaniment. The string ensemble (Vln. I, Vln. II, Vla., Vc., Cb.) has a more active role in measures 34 and 35, with a forte (*f*) dynamic marking. The time signature changes from 2/4 to 3/4 in measure 34 and back to 2/4 in measure 35.

36

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

mf

C

43

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

46

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

52

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

D

55

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

58

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

64

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

E

Musical score for measures 67-71. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is E-flat major (one flat) and the time signature is 3/4. Measure 67 features a guitar solo with a circled '2' indicating a second ending. Measures 68-71 show a string section playing a melodic line with accents and a forte (*f*) dynamic. A boxed 'E' is positioned above the first measure.

E

Musical score for measures 72-75. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature changes to E major (no flats) and the time signature changes to 4/4. Measure 72 features a guitar solo with a melodic line. Measures 73-75 show the recorder and string parts with rests. A boxed 'E' is positioned above the first measure. Double bar lines with repeat dots are present at the beginning and end of the section.

76

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

80

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

Rec. Guit. Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This system contains measures 84, 85, and 86. The Recorder (Rec.) part has a melodic line with notes G4, A4, B4, and C5, with a breath mark (b) above the first measure. The Guitar (Guit.) part features a complex rhythmic pattern of eighth and sixteenth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts play a simple rhythmic accompaniment. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide harmonic support with sustained notes and rhythmic patterns.

87

Rec. Guit. Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This system contains measures 87, 88, and 89. The Recorder (Rec.) part continues its melodic line with notes G4, A4, B4, and C5, with a breath mark (b) above the first measure. The Guitar (Guit.) part continues its complex rhythmic pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts play a simple rhythmic accompaniment. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide harmonic support with sustained notes and rhythmic patterns. The system is flanked by double bar lines with repeat dots.

Musical score for measures 90-92. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 90 features a recorder part with a grace note and a guitar part with a complex rhythmic pattern. Measures 91 and 92 show the string section with various articulations and dynamics. A dynamic marking of *f* is present in measure 92. A box containing the letter 'F' is located above measure 92, and another box containing the letter 'F' is located below measure 92.

Musical score for measures 93-95. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 93 features a recorder part with a grace note and a guitar part with a complex rhythmic pattern. Measures 94 and 95 show the string section with various articulations and dynamics. A dynamic marking of *pizz.* is present in measure 93, and a dynamic marking of *arco* is present in measure 94. A box containing the letter 'F' is located below measure 95.

96

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f simile

mf simile

mf simile

mf simile

mf simile

mf

99

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

102

Rec. 

Guit. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

105

Rec. 

Guit. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

G

G

108

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gliss.

111

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

114

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gliss.

f

117

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p

mp

H

120

Rec. *mp cantabile*

Guit. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco*

124

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

128 I

Rec. *p* come eco

Guit. *mf* cantabile

Vln. I arco *mp* cantabile

Vln. II

Vla. arco *mp*

Vc. arco *p*

Cb. *p*

I

132

Rec.

Guit. 132

Vln. I 132

Vln. II arco *mp*

Vla. *p*

Vc. *p*

Cb. *p*

136

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

141

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp, *f*, *mf*, *f*, *mp*, *f*

arco

J

145

Rec. *f*

Guit. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

149

Rec.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

153

Rec. *mf*

Guit. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

pizz. Bartok *f*

pizz. Bartok *f*

pizz. Bartok *f*

pizz. Bartok *f*

pizz. (normale) *f*

159

Rec. *p*

Guit. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mp*

calpestio sul solaio

percussione mano-dito-mano-dito

K

(suonare le note frullati plus voce "o")

K

163 (voce "i")

Rec. *mf*

Guit. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

166 (voce "e") (suoni musicali)

Rec. *f* *f*

Guit. *f* tambora

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb.

L

169

Rec. (voce "o")

Guit. *mp* percussione *mano-dito-mano-dito*

Vln. I *p subito* *mp* calpestio come prima

Vln. II *p subito* *mp* calpestio come prima

Vla. *p subito* *mp* calpestio come prima

Vc. *p subito* *mp* calpestio come prima

Cb. *mp*

L

172

Rec. (suoni musicali) (voce "i")

Guit. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

175 (voce "e")

Rec.

Guit. *mf* tambora

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

178

Rec.

Guit. *f* tambora

Vln. I *f* pizz. Bartok arco

Vln. II *f* pizz. Bartok arco

Vla. *f* pizz. Bartok arco

Vc. *f* pizz. Bartok arco

Cb.

M

(suoni musicali)

181

Rec. *(suoni musicali)*

Guit. *simile*

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

183

Rec. *frullati*

Guit. *tambora*

Vln. I *pizz.* *arco* *pizz.* *arco*

Vln. II *pizz.* *arco* *pizz.* *arco*

Vla. *pizz. >*

Vc. *pizz. >*

Cb. *pizz. >*

186 *sonora la polifonia il piu possibile*

Rec. 186

Guit. 186

Vln. I 186

Vln. II 186

Vla. arco

Vc. arco

Cb.

189

Rec. 189

Guit. 189

Vln. I 189

Vln. II 189

Vla. pizz.

Vc. pizz.

Cb. pizz.

f

N

N

192

Rec. Guit. Vln. I Vln. II Vla. Vc. Cb.

arco

div.

arco

Detailed description: This system of musical notation covers measures 192 to 194. It features seven staves: Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Recorder part begins with a rest in measure 192, followed by a melodic line in measures 193 and 194. The Guitar part plays a rhythmic accompaniment with eighth notes and rests. The Violin I and II parts play a similar melodic line with slurs and accents. The Viola part plays a rhythmic accompaniment with eighth notes. The Violoncello part plays a simple harmonic accompaniment with quarter notes. The Contrabass part plays a simple harmonic accompaniment with quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4. The word 'arco' is written above the Violin I and II staves, and 'div.' is written above the Violoncello staff.

195

Rec. Guit. Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This system of musical notation covers measures 195 to 197. It features the same seven staves as the previous system. The Recorder part has a melodic line with a key signature change to two flats (B-flat and E-flat) in measure 195, indicated by a double flat symbol above the staff. The Guitar part continues its rhythmic accompaniment. The Violin I and II parts play a melodic line with slurs and accents. The Viola part plays a rhythmic accompaniment with eighth notes. The Violoncello part plays a simple harmonic accompaniment with quarter notes. The Contrabass part plays a simple harmonic accompaniment with quarter notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Musical score for measures 198-200. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Recorder part features a melodic line with trills and accents. The Guitar part has a rhythmic accompaniment with accents. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a steady eighth-note pattern. The key signature has one sharp (F#) and the time signature is 2/4.

Musical score for measures 201-203. The score includes parts for Recorder (Rec.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Recorder part has a melodic line with a fermata and a forte (ff) dynamic. The Guitar part features a complex rhythmic pattern with a forte (ff) dynamic. The Violin I and II parts have glissando markings and a forte (ff) dynamic. The Viola part has a forte (ff) dynamic. The Violoncello and Contrabass parts have a forte (ff) dynamic and pizzicato (pizz.) markings. The key signature has one sharp (F#) and the time signature is 2/4.

JBG 20 – Concerto Neo Grosso para guitarra, arcos y pequeñas percusiones

I. Largo

II. Discurso

III. Sotovoce

IV. Fandango

Descripción: Concierto de autoría propia para percusión, guitarra y cuerdas

Instrumentos: Percusión, guitarra y cuerdas

Duración: 16 min

Grafía: Digital

Número de páginas: 86

Número de compases: 352

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2015, Valdemorillo / Revisión 2019

Estreno: 24 de octubre de 2015 por Isabel Gil Vera (guitarra) y la Nova Camera Orquesta, en el XXIX Festival Internacional Andrés Segovia, en la Basílica de San Millán y San Cayetano, Madrid

Obs.: Compuesto por encargo para la serie *Ecos del Mediterráneo*. Considera el compositor que las dos últimas piezas «tienen por sí mismas capacidad de ser gustadas», por lo que podrían independizarse del concierto. Disponible para consulta en audio (MIDI), comentarios del autor y grabación en vídeo del estreno.

Enlace 1: Audio (MIDI). Elaborado y cedido por José Buenagu.

<<https://youtu.be/Nb70ebOO5N4>>

Enlace 2: Grabación en vídeo del estreno. Cedida por José Buenagu.

<<https://youtu.be/rsUBEQfmAf0>>

UN COMENTARIO AL *CONCERTO NEO-GROSSO, composición de 2015* :

El "Largo" inicial es una percusión guitarrística de plural timbre, que funciona como introducción ayudándose de la pandereta y las castañuelas. Mi opinión es que hay que dejarlo que suceda con imaginación y respeto, única manera de que logre una atmósfera, cualidad casi única de su consistencia.

Sigue en Andantino el "Discurso", con el que realmente comienza a caminar el Concerto.

Pivotando su música sobre la figura rítmica del *tresillo*, a comentar serían los contrastes entre la fluidez de la dicharachera guitarra versus la ampulosidad noble de un grupo *ripieno* que habla casi siempre al unísono, creando un contraste sonoro del que resulta un aparente desequilibrio, pero donde la voz de la guitarra puede sonar sin apenas estorbos armónicos.

Lo siguiente lo titulo "Canzona llana" porque con la serenidad de su pulso "Lentamente", pretende elevar a la categoría de un canto las progresiones secuenciales de una sola nota tríplemente repetida, cuya simplicidad gráfica se transforma en hondura gracias a la advertencia que figura al comienzo de la pieza: "*reflessivo sempre*"; es decir, se solicita del intérprete que entienda con relieve y sentido esas tríadas unicéfalas, porque son ellas quienes hacen que de este fragmento aparentemente simple resulte algo musicalmente denso.

El Concerto se cierra con un "Fandango" Allegro, que de forma obsesiva vuelve a presentar un contraste casi permanente entre el grupo orquestal y la guitarra, pues mientras el *tutti* se aferra a un ritmo ternario inalterable, la guitarra lo sobrevuela con arabescos frágiles y sinuosos, irregulares sensualidades que acaban por mostrar su voluptuoso destino como danza. Es una música que en su base rítmica presume de una solidez que la guitarra regatea y escapa como jugueteando.

Ya en la sección final ambos, solista y grupo, coinciden para poner con criterio único un broche a la obra.

Con base en esta obra seleccioné tiempo después sus dos movimientos finales para, con muy escasos acomodos, presentar con obvia vinculación *SOTOVOCE Y FANDANGO*, obra que figura con independencia de ésta en mi catálogo compositivo.

José buenagu
(en Valdemorillo, junio 13 de 2015)

josé buenagu

CONCERTO NEO GROSSO

para guitarra y grupo orquestal

(jun 2015)

SCORE

Concerto NeoGrosso

(Dur.: 16 min.)

josé buenagu

(2015). Rev.2019

I - LARGO
Largo ♩ = 50
Tbro.(aro)

3 ejecutantes

Tamburo (aro)
Tambourine

Castanets
Bongos

Temples Block

Guitar

Largo ♩ = 50
nudillo pulgar en la tapa
con nudillos en lateral
tambora
normal

(4-5) Violin 1

(3-4) Violin 2

(4) Viola

(3) Cello

(1) Double Bass

6

Tbr.
Tbri.

Cst.
Bgos.

mp

T.B.

6

Gtr.

mp

2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

Detailed description: This is a musical score for a 6-measure section. The score is divided into three systems. The first system includes Tbr. (Trombone), Tbri. (Trumpet), Cst. Bgos. (Cello/Double Bass), and T.B. (Tenor Bass). The Cst. Bgos. part features a rhythmic pattern of eighth notes with triplets, marked *mp*. The second system features the Gtr. (Guitar) part, which begins with a circled '2' above the first measure, indicating a second ending. The Gtr. part includes a melodic line with accents and a *mp* dynamic marking. The third system includes the string section: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). All string parts are currently silent, indicated by a horizontal line with a bar across the staff.

9

Tbr.
Tbri.

Cst.
Bgos.

T.B.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

12

Tbr.
Tbri.

mf *mp* *p*

Cst.
Bgos.

mf *mp* *p*

12 8

T.B.

atacca

Gtr.

sonoro en tapa nudillos en lateral

mf *p* *atacca*

12

Vln. 1 *atacca*

Vln. 2

Vla.

Vc.

D.B.

8 *atacca*

II - DISCORSO

Andantino

15 ♩ = 100

Tbr. Tbri.

Cst. Bgos.

T.B.

Andantino

15 ♩ = 100

Gtr.

Andantino

♩ = 100

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

18

Tbr.
Tbri.

Cst.
Bgos.

18 8

T.B.

Gtr.

f 3 3

18

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

21

Tbr.
Tbri.

Cst.
Bgos.

21 8
T.B.

21
Gtr.

21
Vln. 1

Vln. 2

Vla.

Vc.

arco
8
D.B.

f

26 A

Tbr.
Tbri.

Cst.
Bgos.

26 8

T.B.

26 A

Gtr.

26

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

The image shows a page of a musical score for measures 26, 27, and 28. The score is divided into two systems. The first system includes parts for Trombones (Tbr. and Tbri.), Cello/Double Bass (Cst. and Bgos.), and Trombone (T.B.). The second system includes parts for Guitar (Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). A rehearsal mark 'A' is placed above measure 26 in both systems. The string parts (Vln. 1, Vln. 2, Vla., Vc.) feature a complex rhythmic pattern with triplets and sixteenth notes. The guitar part (Gtr.) has a simple rhythmic accompaniment. The brass and woodwind parts (Tbr., Tbri., Cst., Bgos., T.B.) are mostly silent, indicated by rests.

29

Tbr.
Tbri.

Cst.
Bgos.

T.B.

29 8

Gtr.

29

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

Detailed description of the musical score: The score is for page 9, starting at measure 29. It features seven staves. The top three staves are for Tuba (Tbr./Tbri.), Cymbals (Cst./Bgos.), and Trombone (T.B.), all of which have rests throughout the section. The fourth staff is for Guitar (Gtr.), which has rests in measures 29-31 and then plays a solo in measures 32-34. The solo begins with a key signature change to two sharps (F# and C#) and consists of a series of chords and melodic lines. The bottom four staves are for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.), which all play a similar melodic line starting in measure 29. The Double Bass (D.B.) staff has a rest in measure 29 and then plays a bass line starting in measure 30. A rehearsal mark '8' is placed below the D.B. staff at the beginning of measure 30.

35

Tbr.
Tbri.

Cst.
Bgos.

T.B.

35 8

Gtr.

35

3

6

agresivo

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

38

Tbr.
Tbri.

Cst.
Bgos.

38 8
T.B.

38
Gtr.

38
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp

p

p

p

p

p

47 B

Tbr.
Tbri.

Cst.
Bgos.

47 8 T.B.

47 Gtr. B

47 Vln. 1 *f* >

Vln. 2 *f* >

Vla. *f* >

Vc. *f* >

D.B. *f* >

52

Tbr.
Tbri.

Cst.
Bgos.

52 8
T.B.

52
Gtr.

52
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

57

Tbr.
Tbri.

Cst.
Bgos.

57 8
T.B.

57
Gtr.
*mf*³

2

57

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

8

61

Tbr.
Tbri.

Cst.
Bgos.

T.B.

61 8

Gtr.

61

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

Detailed description of the musical score: The score is for page 16, measures 61-65. It features seven staves: Tbr./Tbri., Cst./Bgos., T.B., Gtr., Vln. 1, Vln. 2, Vla., Vc., and D.B. The Tbr./Tbri., Cst./Bgos., and T.B. staves contain rests. The Gtr. staff starts with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *f*. The Vln. 1, Vln. 2, Vla., Vc., and D.B. staves start with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The Vln. 1 and Vla. staves have a hairpin crescendo and decrescendo. The Vln. 2, Vc., and D.B. staves have a dynamic marking of *p*. The D.B. staff has an '8' below the staff.

66

Tbr.
Tbri.

Cst.
Bgos.

66 8
T.B.

66
Gtr.

66
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for page 17, starting at measure 66. It consists of eight staves. The top three staves are for Tbr./Tbri., Cst./Bgos., and T.B., all of which have whole rests in measures 66, 67, and 68. The fourth staff is for Gtr. (Guitar), which has a melodic line starting in measure 66. The line includes a flat (b) and several triplets (3). The bottom five staves are for Vln. 1, Vln. 2, Vla., Vc., and D.B., all of which have whole rests in measures 66, 67, and 68. The page number 17 is located in the top right corner.

69 C

Tbr.
Tbri.

Cst.
Bgos.

69 8
T.B.

69 C

Gtr.

69
Vln. 1
mp

69
Vln. 2
mp

69
Vla.
mp

69
Vc.
mp

D.B.
8

72

Tbr.
Tbri.

Cst.
Bgos.

72 8
T.B.

72 *tr*
Gtr.

72
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

75

Tbr.
Tbri.

Cst.
Bgos.

75 8
T.B.

75
Gtr.

75
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

f

f

f

f

f

f

77

Tbr.
Tbri.

Cst.
Bgos.

77 8
T.B.

Gtr.

77

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p

p

p

8

Detailed description: This page of a musical score contains measures 77 through 80. The instruments listed on the left are Tbr. (Trumpet), Tbri. (Trumpet), Cst. (Cornet), Bgos. (Baritone), T.B. (Tenor Bass), Gtr. (Guitar), Vln. 1 (Violin), Vln. 2 (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). Measures 77 and 78 are marked with a '77' and an '8' respectively. The Gtr. part is the only one with active notation, featuring a melodic line with various accidentals and a 'y' marking above the first measure. The other instruments have rests or simple accompaniment. The Vla., Vc., and D.B. parts have a half-note accompaniment in measure 77, marked with a dynamic of *p* (piano). The D.B. part has an '8' below the first measure.

84 D

Tbr.
Tbri.

Cst.
Bgos.

84 8
T.B.

84 D

Gtr.

84
Vln. 1

3

Vln. 2

3

Vla.

3

Vc.

3

D.B.

8

88

Tbr.
Tbri.

Cst.
Bgos.

T.B.

88 8

Gtr.

mp

mf

3

88

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

92

Tbr.
Tbri.

Cst.
Bgos.

T.B.

92 8

Gtr.

92

3 3 3 3 *f* 3 3 6 6 6

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

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

95 E

Tbr.
Tbri.

Cst.
Bgos.

95 8
T.B.

95
Gtr.

95
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

98

Tbr.
Tbri.

Cst.
Bgos.

98 8
T.B.

98
Gtr.

98
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

arco

f

101

Tbr.
Tbri.

Cst.
Bgos.

1018

T.B.

101

Gtr.

101

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

Detailed description of the musical score: The score is for page 28, measures 101-104. It features eight staves. The top two staves are for Tbr./Tbri. and Cst./Bgos., both with a double bar line and a repeat sign. The T.B. staff has a treble clef and a double bar line. The Gtr. staff has a treble clef and contains a melodic line starting at measure 101. The bottom five staves are for Vln. 1, Vln. 2, Vla., Vc., and D.B., all with a double bar line and a repeat sign. A small number '8' is written below the D.B. staff.

105

Tbr.
Tbri.

Cst.
Bgos.

105
T.B.

105
Gtr.

105
Vln. 1

105
Vln. 2

105
Vla.

105
Vc.

105
D.B.

mp

mp

mp

mp

8

109

Tbr.
Tbri.

Cst.
Bgos.

1098
T.B.

109
Gtr.

109
Vln. 1

109
Vln. 2

Vla.

Vc.

D.B.

113

Tbr.
Tbri.

Cst.
Bgos.

T.B.

113

Gtr.

113

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

F

F

mp

mp
arco

mp
arco

mp

arco

*f*³

*f*³

*f*³

*f*³

8

117

Tbr.
Tbri.

Cst.
Bgos.

117

T.B.

117

Gtr.

117

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

120

Tbr.
Tbri.

Cst.
Bgos.

120

T.B.

120

Gtr.

mp *mf* *f*

120

Vln. 1

mp *mf* *f*

Vln. 2

mp *mf* *f*

Vla.

mp *mf* *f*

Vc.

mp *mf* *f*

D.B.

mp *mf* *f*

123

Tbr.
Tbri.

Cst.
Bgos.

123

T.B.

123

Gtr.

123

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for measures 123, 124, and 125. The top three staves (Tbr./Tbri., Cst./Bgos., T.B.) are mostly empty, with some rests. The guitar part (Gtr.) is highly active, featuring a complex rhythmic pattern of sixteenth notes and triplets, with a '6' marking below the notes. The string parts (Vln. 1, Vln. 2, Vla., Vc.) have a similar rhythmic pattern, with the double bass (D.B.) providing a steady accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The measure numbers 123, 124, and 125 are indicated at the beginning of their respective staves.

126

Tbr.
Tbri.

Cst.
Bgos.

T.B.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for page 35, starting at measure 126. It features seven staves. The top three staves (Tbr./Tbri., Cst./Bgos., T.B.) are mostly rests with time signature changes to 6/4, 4/4, and 3/4. The Gtr. part starts at measure 126 with a complex rhythmic pattern of eighth and sixteenth notes, including sixteenth-note triplets and sixteenth-note pairs, with a '6' marking under the first three measures. The string parts (Vln. 1, Vln. 2, Vla., Vc., D.B.) play a melodic line starting on a half note, followed by quarter notes, with a '7' marking under the first measure. The D.B. part has an '8' marking under the first measure. The score concludes with a double bar line and a repeat sign, ending in 3/4 time.

III - SOTOVOCE

Lentamente

129 ♩ = 80

Tbr. Tbri.

Cst. Bgos.

T.B.

Gtr.

Lentamente ♩ = 80

reflessivo sempre

p *mp*

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

134

Tbr.
Tbri.

Cst.
Bgos.

134

T.B.

134

Gtr.

p

mp

134

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

139

Tbr.
Tbri.

Cst.
Bgos.

T.B.

G

Gtr.

139

G

Vln. 1

1 solo

tutti

mp

Vln. 2

mp

Vla.

mp

Vc.

D.B.

8

144

Tbr.
Tbri.

Cst.
Bgos.

144

T.B.

144

Gtr.

144

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p

p

p

p

p

149

Tbr.
Tbri.

Cst.
Bgos.

T.B.

149

Gtr.

149

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

H

p

154

Tbr.
Tbri.

Cst.
Bgos.

154

T.B.

154

Gtr.

mf

tr

154

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp

mp

159

Tbr.
Tbri.

Cst.
Bgos.

159

T.B.

159

Gtr.

159

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

1

mp $\frac{1}{4}$

mp $\frac{1}{4}$

mp $\frac{1}{4}$

mp $\frac{1}{4}$

mp

164

Tbr.
Tbri.

Cst.
Bgos.

164
T.B.

164
Gtr.

164
Vln. 1

164
Vln. 2

164
Vla.

164
Vc.

164
D.B.

come prima

mf

169 J

Tbr.
Tbri.

Cst.
Bgos.

1698

T.B.

Gtr. *f* *mp* J

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

D.B. *p*

175

Tbr.
Tbri.

Cst.
Bgos.

175
T.B.

175
Gtr.

175
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

pp

p

pp

pp

pp

pp

IV - FANDANGO

Allegro $\text{♩} = 110$

Tbr. Tbrin. *con sonajas* *mp*

Cst. *mp*

T.B.

Gtr. Allegro $\text{♩} = 110$

Vln. 1 Allegro $\text{♩} = 110$

Vln. 2

Vla.

Vc. *pizz.*

D.B. *f* *pizz.*

184

Tbr.
Tbri.

Cst.
Bgos.

184

T.B.

184

Gtr.

184

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

188

Tbr.
Tbri.

Cst.
Bgos.

188

T.B.

188

Gtr.

188

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for page 48, measures 188-191. It features seven staves. The top two staves are for Tbr./Tbri. and Cst./Bgos. The Tbr./Tbri. part has a rhythmic pattern of eighth notes with accents. The Cst./Bgos. part has a complex rhythmic pattern with many 'x' marks above the notes, indicating muted or percussive sounds. The T.B. staff is mostly silent. The Gtr. staff has a melodic line starting at measure 188 with a forte (f) dynamic, featuring a mix of eighth and sixteenth notes. The Vln. 1, Vln. 2, Vla., Vc., and D.B. staves are mostly silent, with some rests indicated by short horizontal lines.

192

Tbr.
Tbri.

Cst.
Bgos.

192

T.B.

192

Gtr.

192

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

K

Tbro.(aro)

196

Tbr.
Tbri.

Cst.
Bgos.

196

T.B.

mp

196

Gtr.

196

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

pizz.

f

f

f

f

f

201

Tbr.
Tbri.

Cst.
Bgos.

2018
T.B.

Gtr.

201

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

206 L

Tbr.
Tbri.

Cst.
Bgos.

206 L

Gtr.

206

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

209

Tbr.
Tbri.

Cst.
Bgos.

209⁸
T.B.

209
Gtr.

209
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

The image shows a page of a musical score, page 53, starting at measure 209. The score is arranged in a system with seven staves. The top staff is for Tbr. and Tbri. (Trombone), showing a sequence of quarter notes with stems pointing down. The second staff is for Cst. and Bgos. (Cymbals and Bongos), featuring a complex rhythmic pattern with many 'x' marks indicating hits, and some notes with accents. The third staff is for T.B. (Tenor Bass), written in a treble clef with a key signature of one sharp (F#), showing a melodic line of quarter notes. The fourth staff is for Gtr. (Guitar), which is mostly empty with some rests. The fifth staff is for Vln. 1 (Violin 1), showing a melodic line with quarter notes and some rests. The sixth staff is for Vln. 2 (Violin 2), showing a similar melodic line. The seventh staff is for Vla. (Viola), showing a melodic line with quarter notes. The eighth staff is for Vc. (Violoncello), showing a melodic line with quarter notes. The ninth staff is for D.B. (Double Bass), showing a melodic line with quarter notes. The score is divided into four measures, with measure numbers 209, 209⁸, and 209 indicated at the beginning of the first, third, and fifth staves respectively.

213

Tbr.
Tbri.

Cst.
Bgos.

213

T.B.

213

Gtr.

213

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

This musical score page contains measures 213 through 215. The instruments and their parts are as follows:

- Tbr. / Tbri.:** Plays a rhythmic pattern of eighth notes with stems pointing down, starting in measure 214.
- Cst. / Bgos.:** Features a complex rhythmic pattern with many sixteenth notes and rests, including accents in measures 213 and 215.
- T.B.:** Plays a melodic line in the treble clef with a key signature of one sharp (F#).
- Gtr.:** Remains silent throughout these measures.
- Vln. 1 & 2:** Play a melodic line in the treble clef, with Vln. 1 having a key signature of one sharp and Vln. 2 having a key signature of two flats.
- Vla.:** Plays a melodic line in the bass clef with a key signature of two flats.
- Vc.:** Plays a melodic line in the bass clef with a key signature of two flats.
- D.B.:** Plays a melodic line in the bass clef with a key signature of one sharp.

216

Tbr.
Tbri.

Cst.
Bgos.

216

T.B.

216

Gtr.

216

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

This musical score page contains measures 216 through 219. The instruments and their parts are as follows:

- Tbr./Tbri. (Trumpet/Trumpet in B-flat):** Measures 216 and 218 are silent. Measures 217 and 219 play a rhythmic pattern of eighth notes: G4, A4, B4, A4, G4.
- Cst./Bgos. (Cello/Double Bass):** Measures 216 and 218 feature a complex rhythmic pattern with many sixteenth notes and rests. Measures 217 and 219 play a rhythmic pattern of eighth notes: G2, A2, B2, A2, G2.
- T.B. (Tenor Bass):** Measures 216 and 218 play a rhythmic pattern of quarter notes: G2, A2, B2, A2. Measure 217 is silent. Measure 219 plays a rhythmic pattern of eighth notes: G2, A2, B2, A2.
- Gtr. (Guitar):** Measures 216 through 219 are silent.
- Vln. 1 (Violin 1):** Measures 216 and 218 play a rhythmic pattern of quarter notes: G4, A4, B4, A4. Measure 217 is silent. Measure 219 plays a rhythmic pattern of eighth notes: G4, A4, B4, A4.
- Vln. 2 (Violin 2):** Measures 216 and 218 play a rhythmic pattern of quarter notes: G4, A4, B4, A4. Measure 217 is silent. Measure 219 plays a rhythmic pattern of eighth notes: G4, A4, B4, A4.
- Vla. (Viola):** Measures 216 and 218 play a rhythmic pattern of quarter notes: G3, A3, B3, A3. Measure 217 is silent. Measure 219 plays a rhythmic pattern of eighth notes: G3, A3, B3, A3.
- Vc. (Violoncello):** Measures 216 and 218 play a rhythmic pattern of quarter notes: G2, A2, B2, A2. Measure 217 is silent. Measure 219 plays a rhythmic pattern of eighth notes: G2, A2, B2, A2.
- D.B. (Double Bass):** Measures 216 and 218 play a rhythmic pattern of quarter notes: G2, A2, B2, A2. Measure 217 is silent. Measure 219 plays a rhythmic pattern of eighth notes: G2, A2, B2, A2.

220

M

Tbr.
Tbri.

Cst.
Bgos.

220⁸

T.B.

Gtr.

220

M

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

224

Tbr.
Tbri.

Cst.
Bgos.

224

T.B.

224

Gtr.

224

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for measures 224-227. The key signature has one flat (Bb). The time signature is 4/4. The Tbr./Tbri. part has a rhythmic pattern of quarter notes in measures 224-226, followed by eighth notes in measure 227. The Cst./Bgos. part has a similar rhythmic pattern, with a complex melodic line in measure 227 consisting of a series of eighth notes with various accidentals and dynamics. The T.B. part has a simple rhythmic pattern of quarter notes. The Gtr. part has a complex melodic line with many accidentals and dynamics, including accents and slurs. The Vln. 1, Vln. 2, Vla., Vc., and D.B. parts have a simple rhythmic pattern of quarter notes, with rests in measures 225-227.

228

Tbr.
Tbri.

Cst.
Bgos.

228

T.B.

228

Gtr.

228

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

232

Tbr.
Tbri.

Cst.
Bgos.

232

T.B.

232

Gtr.

232

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

235 N

Tbr.
Tbri.

Cst.
Bgos.

235 8 T.B.

235 N

Gtr.

235 Vln. 1

Vln. 2

Vla.

Vc.

D.B.

241

Tbr.
Tbri.

Cst.
Bgos.

241/8

T.B.

Gtr.

241

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

246 O

Tbr.
Tbri.

Cst.
Bgos.

246

T.B.

Gtr.

246

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

251 **Tbrin.**

Tbr. Tbri.

Cst. Bgos. **Cst.**

251/8 T.B.

Gtr. 251

Vln. 1 251

Vln. 2

Vla.

Vc.

D.B. 8

255

Tbr.
Tbri.

Cst.
Bgos.

255

T.B.

255

Gtr.

255

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

Detailed description: This page of a musical score covers measures 255 to 258. It features seven staves: Tbr. (Tuba), Tbr. (Tuba), Cst. Bgos. (Cymbals/Drums), T.B. (Trumpet B), Gtr. (Guitar), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is in 4/4 time. Measures 255 and 256 show rhythmic patterns with accents. Measure 257 is mostly rests. Measure 258 continues the rhythmic patterns. The guitar part (Gtr.) has a melodic line with various accidentals and dynamics. The string parts (Vln. 1, Vln. 2, Vla., Vc., D.B.) provide a harmonic foundation with rhythmic patterns and accents.

259 P

Tbr.
Tbri.

Cst.
Bgos.

259

T.B.

rasgueado
flamenco

259 P

Gtr.

259 arco *f* *seco* *simile*

Vln. 1

259 arco *f* *seco* *simile*

Vln. 2

259 arco *f* *seco* *simile*

Vla.

259 arco *f* *seco* *simile*

Vc.

259 arco *f* *seco*

D.B.

8 *f* *seco*

265

Tbr.
Tbri.

Cst.
Bgos.

265
T.B.

Gtr.

265

Vln. 1

Vln. 2

Vla.

Vc.
simile

D.B.
simile

3 3 3 3 3 3

nudillo pulgar en puente

270 Q

Tbr.
Tbri.

Cst.
Bgos.

270

T.B.

270 Q

normal

Gtr.

270

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

274 **Tbro.(aro)**

Tbr. Tbri. *mp*

Cst. Bgos. *mp*

T.B. *mp*

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

279 R

Tbr. Tbri. *p*

Cst. Bgos.

T.B. *mp*

Gtr. *p*

Vln. 1 *p* *tr* *tr* *tr* *tr*

Vln. 2 *p* *tr* *tr* *tr* *tr*

Vla. *p* *tr* *tr* *tr* *tr*

Vc. *p* *tr* *tr* *tr* *tr*

D.B. *p*

8

284

Tbr.
Tbri.

Cst.
Bgos.

284
T.B.

Gtr.

284

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

f *mp*

f

f *mf* *perc. en tapa fondo*

f *mf*

f

f

289

Tbr.
Tbri.

Cst.
Bgos.

289

T.B.

289

Gtr.

289

Vln. 1

Vln. 2

Vla.
perc. en tapa fondo

Vc.
mf perc. en tapa fondo

D.B.
mf

8

Detailed description: This page of a musical score covers measures 289 to 291. The instruments listed are Trombones (Tbr., Tbri.), Cello/Double Bass (Cst. Bgos.), Tenor Saxophone (T.B.), Guitar (Gtr.), Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Trombone and Cello/Double Bass parts are silent, indicated by a double bar line. The Tenor Saxophone part features a melodic line with eighth and quarter notes. The Guitar part has a complex rhythmic pattern with many sixteenth notes and rests. The Viola, Violoncello, and Double Bass parts all play a consistent rhythmic pattern of quarter notes with rests, marked with *mf* and *perc. en tapa fondo*. A measure rest is shown in the D.B. part at the beginning of measure 289.

292 S

Tbr.
Tbri.

Cst.
Bgos.

292³
T.B.

S

292
Gtr.

292
Vln. 1

Vln. 2

Vla.

Vc.

D.B.

296

Tbr.
Tbri.

Cst.
Bgos.

296

T.B.

nudillo pulgar en la tapa

Gtr.

296

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for measures 296-300. The Tbr./Tbri. part has rests in measures 296 and 297, followed by eighth-note patterns in 298 and 300. The Cst./Bgos. part has rests in 296 and 297, followed by a sixteenth-note triplet in 298 and eighth-note patterns in 299 and 300. The T.B. part has a measure correction from 296 to 298, with eighth-note patterns throughout. The Gtr. part features a technique instruction 'nudillo pulgar en la tapa' over a series of chords and eighth-note patterns. The string parts (Vln. 1, Vln. 2, Vla., Vc., D.B.) all play a similar eighth-note pattern with accents and 'pizz.' markings.

301

Tbr.
Tbri.

Cst.
Bgos.

T.B.

301/8

Tbrin.

Bgos.

Gtr.

tambora

nudillo pulgar en puente

tambora

301 arco

Vln. 1

arco

Vln. 2

arco

Vla.

arco

Vc.

arco

D.B.

8

305 T

Tbr.
Tbri.

Cst.
Bgos.

305 305 305 305

T.B.

305 T

Gtr.

305 pizz.

Vln. 1

305 pizz.

Vln. 2

305 pizz.

Vla.

305 pizz.

Vc.

305 pizz.

D.B.

309

Tbr.
Tbri.

Cst.
Bgos.

309⁸
T.B.

mp

Gtr.

309

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

f

313 U

Tbr.
Tbri.

Cst.
Bgos.

313

T.B.

313

Gtr. U *rasgueado flamenco*

313

Vln. 1 *arco* *tr*

Vln. 2 *p* *arco* *tr*

Vla. *p* *arco* *tr*

Vc. *p* *arco* *tr*

D.B. *p* *arco*

318

Tbr.
Tbri.

Cst.
Bgos.

318

T.B.

Gtr.

318

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

f

Detailed description of the musical score: The score is for measures 318-321. The Tbr./Tbri. part has a rhythmic pattern of eighth notes. The Cst./Bgos. part has a complex rhythmic pattern with many sixteenth notes and rests. The T.B. part has a simple rhythmic pattern of eighth notes. The Gtr. part has a chord progression. The Vln. 1, Vln. 2, Vla., and Vc. parts feature trills. The D.B. part has a long note with a fermata and a 'f' marking.

322

Tbr.
Tbri.

Cst.
Bgos.

322

T.B.

322

Gtr.

mf *f*

322

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

327

Tbr.
Tbri.

Cst.
Bgos.

327

T.B.

327

Gtr.

327

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

8

Detailed description of the musical score: The score is for measures 327-330. The top staff (Tbr./Tbri.) has a 2/4 time signature and contains rhythmic notation consisting of quarter and eighth notes. The second staff (Cst./Bgos.) contains rhythmic notation with 'x' marks above notes, indicating muted or percussive sounds. The third staff (T.B.) is mostly empty with a few rests. The fourth staff (Gtr.) features a melodic line with eighth and sixteenth notes, including accidentals like flats, naturals, and sharps. The bottom five staves (Vln. 1, Vln. 2, Vla., Vc., D.B.) are mostly empty, with a few rests and a small '8' at the bottom left.

331

Tbr.
Tbri.

Cst.
Bgos.

T.B.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

331/8

V

V

pizz.

f
pizz.

f
pizz.

f
pizz.

f
pizz.

f
pizz.

8

334

Tbr.
Tbri.

Cst.
Bgos.

T.B.

334

Gtr.

rasgueado flamenco

nudillos en tapa

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for page 82, measures 334-337. It features seven staves. The top two staves are for Tbr. and Tbri. (trumpets), and Cst. and Bgos. (saxophones). The third staff is for T.B. (trombone). The fourth staff is for Gtr. (guitar), which includes a flamenco rasgueado in measure 334 and a section of finger taps ('nudillos en tapa') in measures 335-337. The bottom four staves are for Vln. 1 and 2 (violins), Vla. (viola), Vc. (cello), and D.B. (double bass). The key signature has one flat, and the time signature is 4/4. The guitar part has a capo on the 4th fret.

338 Tbro.(aro)

Tbr.
Tbri.

Cst.
Bgos.

T.B.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

normal

arco

f

f

f

f pizz.

f

342 X

Tbr.
Tbri.

Cst.
Bgos.

T.B.

Gtr. *rasgueado flamenco* X *tambora*

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

D.B.

346

Tbr.
Tbri.

Cst.
Bgos.

T.B.

Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

The musical score consists of seven staves. The first two staves (Tbr./Tbri. and Cst./Bgos.) are percussion parts with rests and specific rhythmic notations. The T.B. staff is a tenor line with eighth and sixteenth notes. The Gtr. staff features a complex guitar part with triplets and chords. The string section (Vln. 1, Vln. 2, Vla., Vc., D.B.) includes dynamic markings like 'arco' and accents. The time signature changes from 4/4 to 3/4 at the end of the system.

349

Tbr.
Tbri.

Cst.
Bgos.

T.B.

349

Gtr.

349

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

f

f

ff

agresivo

nudillo pulgar en puente

pizz.

O lé!!

O lé!!

O lé!!

O lé!!

O lé!!

O lé!!

O lé!!

O lé!!

JBG 21 – Concierto los Diálogos

para Guitarra (amplificada) y orquesta

I. Allegro

II. Lento pensoso

III. Allegro moderato

Descripción: Concierto de autoría propia para guitarra y orquesta

Instrumentos: Guitarra (amplificada) y orquesta

Duración: 11 min

Grafía: Digital (2015 / Revisión 2021)

Número de páginas: 78

Número de compases: 298

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2021

Estreno: Sin estrenar

Obs.: Menciona el compositor que técnicamente es muy buena por el trato y combinación de la guitarra con la orquesta para que no haya problemas acústicos. Disponible para consulta en audio (MIDI).

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu. <<https://youtu.be/jaIgd5-Yc2A>>

Concierto Los Diálogos

para Guitarra (amplificada) y orquesta

Como propuesta, proyectar en el fondo del escenario imágenes abstractas acordes con el sentido de cada idea musical, figuraría ante ellas la silueta ampliada del intérprete, combinando este conjunto de imágenes proyectadas con la vista real del escenario. En él, el solista deberá quedar lo más alejado posible de orquesta y director, para aislar su iluminación

j. buenagu

(2015. Rev. 2021)

1 Allegro $\text{♩} = 60$

Flute

Oboe

Clarinet (A)

Bassoon

Horn (F) I

Horn (F) II

Trumpet (C)

Guitar SOLO

Violin I

Violin II

Viola

Violoncello

Contrabass

6 5 6

(L) (F) (M) (P)

palmadas en lateral nudillos sobre mástil

golpear con pulgar en frontal pulgar sobre el puente

Musical score for page 2, featuring woodwinds, brass, strings, and guitar. The score is in 6/4 time and includes a key signature of one sharp (F#). The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), and Trumpet (Tpt. C). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The guitar part is marked *SOLO* and includes a *pizz Bartok* section. The score is divided into three measures. The guitar part features a complex melodic line with various ornaments and dynamics, including accents and slurs. The woodwind and brass parts are mostly silent, indicated by rests. The string parts are also mostly silent, with some light accompaniment in the lower strings.

This page of a musical score, numbered 3, contains the following parts and measures:

- Flute (Fl.):** Measures 6-8. Measure 6 has a fermata. Measures 7-8 feature a melodic line with a slur and a *p* dynamic marking.
- Oboe (Ob.):** Measures 6-8. Measure 6 has a fermata. Measures 7-8 feature a melodic line with a slur and a *p* dynamic marking.
- Clarinet (Cl.):** Measures 6-8. Measure 6 has a fermata. Measures 7-8 feature a melodic line with a slur and a *p* dynamic marking.
- Bassoon (Bsn.):** Measures 6-8. Measure 6 has a fermata. Measures 7-8 feature a melodic line with a slur and a *p* dynamic marking.
- Horn I (Hn.(F) I):** Measures 6-8. Measure 6 has a fermata. Measures 7-8 feature a melodic line with a slur.
- Horn II (Hn.(F) II):** Measures 6-8. Measure 6 has a fermata. Measures 7-8 feature a melodic line with a slur.
- Trumpet (Tpt.(C)):** Measures 6-8. Measure 6 has a fermata. Measures 7-8 feature a melodic line with a slur.
- Guitar (Guit. SOLO):** Measures 6-8. Measure 6 has a fermata. Measure 8 has a fermata.
- Violin I (Vln. I):** Measures 6-8. Measure 6 has a fermata. Measure 8 has a fermata.
- Violin II (Vln. II):** Measures 6-8. Measure 6 has a fermata. Measure 8 has a fermata.
- Viola (Vla.):** Measures 6-8. Measure 6 has a fermata. Measure 8 has a fermata.
- Violoncello (Vc.):** Measures 6-8. Measure 6 has a fermata. Measure 8 has a fermata.
- Contrabass (Cb.):** Measures 6-8. Measure 6 has a fermata. Measure 8 has a fermata.

This musical score page, numbered 4, contains the following parts and details:

- Flute (Fl.):** Treble clef, 8-measure rest, then eighth-note triplet (B-flat, C, D) in measures 9 and 10.
- Oboe (Ob.):** Treble clef, 8-measure rest, then eighth-note triplet (C, D, E) in measures 9 and 10.
- Clarinet (Cl.):** Treble clef, 8-measure rest, then eighth-note triplet (B-flat, C, D) in measures 9 and 10.
- Bassoon (Bsn.):** Bass clef, 8-measure rest, then a quarter note (C) in measure 9 and a quarter note (B-flat) in measure 10.
- Horn I (Hn. I):** Treble clef, 8-measure rest, then a quarter note (G) in measure 9.
- Horn II (Hn. II):** Treble clef, 8-measure rest, then a quarter note (F) in measure 9.
- Trumpet (Tpt. C):** Treble clef, 8-measure rest, then eighth-note triplet (G, A, B) in measures 9 and 10.
- Guitar (Guit. SOLO):** Treble clef, 8-measure rest, then a complex solo line starting in measure 9 with a *(P)* dynamic marking. The solo continues through measure 10 with another *(P)* marking.
- Violin I (Vln. I):** Treble clef, 8-measure rest.
- Violin II (Vln. II):** Treble clef, 8-measure rest.
- Viola (Vla.):** Alto clef, 8-measure rest.
- Violoncello (Vc.):** Bass clef, 8-measure rest.
- Contrabass (Cb.):** Bass clef, 8-measure rest.

A

10

Fl.

10

Ob.

10

Cl.

10

Bsn.

10

Hn.(F) I

10

Hn.(F) II

10

Tpt.(C)

10

Guit. SOLO

(B) (B) (B) (B)

10

Vln. I

10

Vln. II

10

Vla.

10

Vc.

10

Cb.

A

14
Fl.

14
Ob.

14
Cl.

14
Bsn.

14
Hn.(F) I

14
Hn.(F) II

14
Tpt.(C)

14
Guit. SOLO

14
Vln. I

14
Vln. II

14
Vla.

14
Vc.

14
Cb.

(L) (F) (M) (P) (L) (F) (M) (P)

5 6 5

Molto meno

$\bullet = 90$

Fl.

Ob.

Cl.

Bsn.

I

Hn.(F)

II

Tpt.(C)

Guit. SOLO

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

4

5

3

5

21

Fl.

21

Ob.

21

Cl.

21

Bsn.

21

Hn.(F) I

21

Hn.(F) II

21

Tpt.(C)

21

Guit. SOLO

lungo

tr

arco

21

Vln. I

21

Vln. II

21

Vla.

21

Vc.

21

Cb.

5

3

2

3

f

26
Fl. *f*

26
Ob. *f*

26
Cl. *f*

26
Bsn. *f*

26
Hn.(F) I *f*

26
Hn.(F) II

26
Tpt.(C)

26
Guit. SOLO *8*

26
Vln. I *f*

26
Vln. II

26
Vla. arco *f*

26
Vc. arco

26
Cb. pizz arco

This musical score page, numbered 10, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all starting at measure 31. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), also starting at measure 31. The Horns (Hn.) in F and Trumpets (Tpt.) in C are present but have no notation on this page. A Guitar (Guit.) SOLO part is also included, starting at measure 31. The score is marked with a dynamic of *mp* (mezzo-piano) and includes several accents (>). A section marker 'B' is placed above the staff at the beginning of measure 35. The Flute part features a melodic line with a trill-like figure in measure 32. The Oboe part has a similar melodic line. The Clarinet part has a more rhythmic, eighth-note pattern. The Bassoon part has a steady eighth-note accompaniment. The Violin II, Viola, and Violoncello parts have melodic lines that enter in measure 35. The Guitar part is a solo line. The Horns and Trumpets are silent on this page.

Musical score for page 11, measures 37-42. The score is arranged in a system with the following instruments and parts:

- Fl.:** Flute, measures 37-42, mostly rests.
- Ob.:** Oboe, measures 37-42, mostly rests.
- Cl.:** Clarinet, measures 37-42, rests in 37-38, then plays a melodic line in 39-40.
- Bsn.:** Bassoon, measures 37-42, mostly rests.
- Hn.(F) I & II:** Horns in F, measures 37-42, rests until measure 39, then play a rhythmic pattern marked *mf*.
- Tpt.(C):** Trumpet in C, measures 37-42, mostly rests.
- Guit. SOLO:** Guitar solo, measures 37-42, starts with a *f* dynamic and includes a solo section marked *f* in measure 37.
- Vln. I & II:** Violins I and II, measures 37-42, play a melodic line starting in measure 38, marked *mf*.
- Vla.:** Viola, measures 37-42, rests until measure 38, then plays a melodic line marked *mf*.
- Vc.:** Violoncello, measures 37-42, rests until measure 38, then plays a melodic line marked *mf*, ending in measure 42 with a *mp* dynamic.
- Cb.:** Contrabass, measures 37-42, mostly rests.

Musical score for measures 43 and 44. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn. I and II), Trumpet (Tpt. C), Guitar (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 43 (5/4 time signature):

- Fl. and Ob.: *mp dolce*, melodic line with a slur.
- Guit. SOLO: Solo line with a slur, marked *diminuendo*.
- Vla.: *mp*, melodic line with a slur.
- Vc. and Cb.: *mp*, melodic line with a slur.

Measure 44 (4/4 time signature):

- Vln. II: *p*, melodic line with a slur.

mp 5 4

47 C

Fl. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bsn. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
p

Hn.(F) I $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hn.(F) II $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tpt.(C) $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Guit. SOLO $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
8 *mf*³

Vln. I $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
C

Vln. II $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vla. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
mp

Vc. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pizz *p*

Cb. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
pizz

3 6 3 C 4

51
Fl.

51
Ob.

51
Cl.

51
Bsn.

51
I
Hn.(F)

51
II
Tpt.(C)

51
Guit.
SOLO

51
Vln. I

51
Vln. II

51
Vla.

51
Vc.

51
Cb.

4

3

55
Fl.
55
Ob.
55
Cl.
55
Bsn.
55
Hn.(F) I
55
Hn.(F) II
55
Tpt.(C)
55
Guit. SOLO
55
Vln. I
55
Vln. II
55
Vla.
55
Vc.
55
Cb.

mf
mf
mf
mf
arco
mf

6 5 6

D

59 *mf*

Fl.

59

Ob.

59 *mf*

Cl.

59

Bsn.

59

I

Hn.(F)

59

II

59

Tpt.(C)

59 **D**

Guit. SOLO

8 *f*

59 **D**

Vln. I

59 *mf*

Vln. II

59 *mf*

59

Vla.

59

Vc.

59

59 *arco*

Cb.

8

D 3

64

Fl.

64

Ob.

64

Cl.

64

Bsn.

mf

64

I

Hn.(F)

64

II

64

Tpt.(C)

64

Guit.

SOLO

64

Vln. I

64

Vln. II

64

Vla.

64

Vc.

64

Cb.

p

pizz

pizz

67

Fl. *mp*

Ob. *mp*

Cl.

Bsn.

Hn.(F) I

Hn.(F) II

Tpt.(C)

Guit. SOLO *f* come rasg.

Vln. I

Vln. II

Vla.

Vc. pizz *mf*

Cb. pizz *mf*

Detailed description: This page of a musical score, numbered 18, contains measures 67 through 69. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with the Flute and Oboe parts marked *mp*. The brass section consists of Horns in F (Hn.(F) I and II) and Trumpets in C (Tpt.(C)). The guitar part features a solo starting at measure 67, marked *f* and *come rasg.* (rhythmic staccato), with a dynamic decrescendo. The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), with the Vc. and Cb. parts marked *pizz* and *mf*.

Musical score for measures 70-72. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt. C), Guitar (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 70: Flute, Oboe, Clarinet, and Violin I/II have a *mf* dynamic. Bassoon has a *mp* dynamic with a *fg* marking. Horns and Trumpet are silent. Guitar has a *mf* dynamic. Viola and Cello/Double Bass are silent.

Measure 71: Flute, Oboe, Clarinet, and Violin I/II have a *f* dynamic. Bassoon has a *f* dynamic. Horns and Trumpet are silent. Guitar has a *f* dynamic. Viola and Cello/Double Bass are silent.

Measure 72: Flute, Oboe, Clarinet, and Violin I/II have a *f* dynamic. Bassoon has a *f* dynamic. Horn I and II have a *f* dynamic. Trumpet is silent. Guitar is silent. Viola and Cello/Double Bass have a *f* dynamic.

Rehearsal mark 'E' is present at the beginning of measures 72 and 73.

4 **E** *f* 3

74

Fl.

74

Ob.

74

Cl.

74

Bsn.

74

I

Hn.(F)

74

II

74

Tpt.(C)

74

Guit. SOLO

8

74

Vln. I

74

Vln. II

74

Vla.

74

Vc.

74

Cb.

8

3

78

Fl.

Ob.

Cl.

Bsn.

I

Hn.(F)

II

Tpt.(C)

Guit. SOLO

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

F

F

arco

arco

arco

pizz

pizz

F

F

F

4 **F** 3

83

Fl.

83

Ob.

83

Cl.

83

Bsn.

83

I

Hn.(F)

83

II

83

Tpt.(C)

83

Guit.
SOLO

83

Vln. I

83

Vln. II

83

Vla.

83

Vc.

83

Cb.

arco

mp *mf* *f*

3

86
Fl.

86
Ob.

86
Cl.

86
Bsn.

86
Hn.(F)

86
II

86
Tpt.(C)

86
Guit.
SOLO

86
Vln. I

86
Vln. II

86
Vla.

86
Vc.

86
Cb.

mf

mp

rasg.

The musical score for page 23, measures 86-90, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn in F, Trumpet in C) are mostly silent, indicated by rests. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play simple harmonic parts. The guitar has a solo section starting at measure 88, marked *mp*, featuring a rasgueado (rasg.) technique. The Horn II and Violoncello parts have accents (>) in measures 86 and 87. The score is written in a key with one sharp (F#) and a common time signature.

G

91

Fl.

91

Ob.

91

Cl.

91

Bsn.

91

I

Hn.(F)

91

II

91

Tpt.(C)

91

Guit. SOLO

rasg. normale

8

G

mp

91

Vln. I

91

Vln. II

91

Vla.

91

Vc.

91

Cb.

8

f

pizz

p

6 G

95

Fl.

95

Ob.

95

Cl.

95

Bsn.

95

I

Hn.(F)

95

II

95

Tpt.(C)

95

Guit. SOLO

mf

95

Vln. I

95

Vln. II

95

Vla.

95

Vc.

95

Cb.

98

Fl.

98

Ob.

98

Cl.

98

Bsn.

98

I

Hn.(F)

98

II

98

Tpt.(C)

98

Guit.
SOLO

Gliss.

98

Vln. I

98

Vln. II

98

Vla.

98

Vc.

98

Cb.

4

6

H

100

Fl.

Musical staff for Flute with a whole rest.

Ob.

Musical staff for Oboe with a whole rest.

Cl.

Musical staff for Clarinet with a whole rest.

Bsn.

Musical staff for Bassoon with a whole rest.

I

Musical staff for Horn I with a whole rest.

Hn.(F)

II

Musical staff for Horn II with a whole rest.

Tpt.(C)

Musical staff for Trumpet with a whole rest.

Guit.
SOLO

H

100

Musical staff for Guitar Solo with a whole rest.

Vln. I

H

100

Musical staff for Violin I with a glissando and arco markings.

Vln. II

100

Musical staff for Violin II with arco and mf markings.

Vla.

100

Musical staff for Viola with arco and mf markings.

Vc.

100

Musical staff for Violoncello with arco and mf markings.

Cb.

100

Musical staff for Contrabass with a whole rest.

6 H

4

103

Fl. *f* *mp*

Ob. *f*

Cl. *f*

Bsn. *f* *mp*

Hn.(F) I *f* *mp*

Hn.(F) II

Tpt.(C)

Guit. SOLO *f seco* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

4 3 4 3 *mp* 5 3

Lento pensoso ♩=45

108

Fl.

Ob.

Cl.

Bsn.

I

Hn.(F)

II

Tpt.(C)

Lento pensoso ♩=45

108

Guit.
SOLO

mp rubato e cantando libero

Lento pensoso ♩=45

108

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

112

Fl.

112

Ob.

112

Cl.

112

Bsn.

112

I

Hn.(F)

112

II

112

Tpt.(C)

112

Guit.
SOLO

112

Vln. I

112

Vln. II

112

Vla.

112

Vc.

112

Cb.

f

mf

mp

p

poco rit.

Gliss.

Gliss.

Glissando

Gliss.

8

8

8

8

8

8

8

8

8

116

Fl.

116

Ob.

116

Cl.

116

Bsn.

116

I

Hn.(F)

116

II

116

Tpt.(C)

116

Guit. SOLO

mf

5

perc. sobre el puente

simile

116

Vln. I

116

Vln. II

116

Vla.

116

Vc.

116

Cb.

2

3

Doppio
♩ = 90

119

Fl.

119

Ob.

119

Cl.

119

Bsn.

119

I

Hn.(F)

119

II

119

Tpt.(C)

Guit. SOLO
Doppio
♩ = 90
mf

119

Vln. I

119 pizz

Vln. II

f

Vla.

119 pizz

f

Vc.

119 pizz

f

Cb.

119

122

Fl.

122

Ob.

122

Cl.

122

Bsn.

122

I

Hn.(F)

122

II

122

Tpt.(C)

122

Guit. SOLO

122

Vln. I

122

Vln. II

122

Vla.

122

Vc.

122

Cb.

4

3

Lento di prima

♩ = 45

126

Fl.

126

Ob.

126

Cl.

126

Bsn.

mf

126

I

Hn.(F)

126

II

126

Tpt.(C)

Lento di prima

♩ = 45

Guit. SOLO

f

Lento di prima

♩ = 45

Vln. I

f sentito

Vln. II

f sentito

Vla.

126

f sentito

Vc.

126

f

Gliss.

sentito

Cb.

126

130

Fl.

130

Ob.

130

Cl.

mp sentito

Portando

130

Bsn.

p

130

I

Hn.(F)

130

II

130

Tpt.(C)

130

Guit. SOLO

mf

130

Vln. I

p

130

Vln. II

p

130

Vla.

p

130

Vc.

p

130

Cb.

Musical score for measures 135-140. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn. (F) I and II), Trumpet (Tpt. (C)), Guitar Solo (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 135: Flute (mp *sentito*), Oboe (p), Clarinet (p), Bassoon (p), Guitar Solo (Gliss., mp), Violoncello (p), and Contrabass (p) have notes. Other instruments are silent.

Measure 136: Flute, Oboe, and Clarinet have notes. Bassoon, Guitar Solo, and Violoncello have notes. Other instruments are silent.

Measure 137: Flute, Oboe, and Clarinet have notes. Bassoon, Guitar Solo, and Violoncello have notes. Other instruments are silent.

Measure 138: Flute, Oboe, and Clarinet have notes. Bassoon, Guitar Solo, and Violoncello have notes. Other instruments are silent.

Measure 139: Flute, Oboe, and Clarinet have notes. Bassoon, Guitar Solo, and Violoncello have notes. Other instruments are silent.

Measure 140: Flute, Oboe, and Clarinet have notes. Bassoon, Guitar Solo, and Violoncello have notes. Other instruments are silent.

Rehearsal marks 'I' are present above measures 135, 138, and 140.

2 3^I

140

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

I *mp*

Hn.(F)

II

Tpt.(C)

Guit. SOLO

140

poco rit

mf

All^o moderato

♩ = 116

tutti

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mf*

145

Fl.

145

Ob.

145

Cl.

145

Bsn.

145

I

Hn.(F)

145

II

145

Tpt.(C)

145

Guit. SOLO

145

Vln. I

145

Vln. II

145

Vla.

145

Vc.

145

Cb.

4

3 *mf*

4

3

148 (♩.=♩.preced.) (♩.=♩.preced.) (♩.=♩.preced.)

Fl.

Ob.

Cl.

Bsn.

I

Hn.(F)

II

Tpt.(C)

Guit. SOLO

(♩.=♩.preced.) (♩.=♩.preced.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

pizz

3 6/8 2^f 9/8 3

152

Fl.

152

Ob.

152

Cl.

152

Bsn.

152

I

Hn.(F)

152

II

152

Tpt.(C)

152

Guit.
SOLO

152

Vln. I

152

Vln. II

152

Vla.

152

Vc.

152

Cb.

3 4 3

Detailed description: This page of a musical score covers measures 152, 153, and 154. The score is for a full orchestra and guitar. The time signature changes from 3/4 in measure 152 to 4/4 in measure 153, and back to 3/4 in measure 154. The key signature is one sharp (F#). The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) have rests in measures 152 and 153, with activity in measure 154. The Horns (F) and Trumpets (C) also have rests throughout. The Guitar has a solo in measure 152, indicated by an '8' below the staff. The score is numbered 152 at the beginning of each staff line.

155

Fl.

155

Ob.

155

Cl.

155

Bsn.

155

I

Hn.(F)

155

II

155

Tpt.(C)

155

Guit. SOLO

8

(L)

f

155

Vln. I

155

Vln. II

155

Vla.

155

Vc.

155

Cb.

8

158 J

Fl. *p*

Ob. *p* *mf* staccato simile

Cl. *mf* staccato simile

Bsn.

Hn.(F) I

Hn.(F) II

Tpt.(C)

Guit. SOLO *f* J

Vln. I J

Vln. II

Vla.

Vc.

Cb.

2 J 12₈

162 *staccato*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn.(F) I

Hn.(F) II

Tpt.(C)

Guit. *SOLO*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for page 44, measures 166-170. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.(F) I and II), Trumpet (Tpt.(C)), Guitar (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 166: Flute, Oboe, Clarinet, Bassoon, and Guitar (SOLO) have notes. Clarinet and Bassoon are marked *mf*. Oboe and Clarinet have a slur over measures 166-170. Horns and Trumpet are silent.

Measure 167: Oboe and Clarinet have notes. Oboe is marked *mf*. Clarinet and Bassoon have a slur over measures 167-170. Violin I, Violin II, Viola, Violoncello, and Contrabass are marked *pizz* and *mf*. Guitar is silent.

Measure 168: Oboe and Clarinet have notes. Oboe is marked *mf*. Clarinet and Bassoon have a slur over measures 168-170. Violin I, Violin II, Viola, Violoncello, and Contrabass are marked *pizz* and *mf*. Guitar is silent.

Measure 169: Oboe and Clarinet have notes. Oboe is marked *mf*. Clarinet and Bassoon have a slur over measures 169-170. Violin I, Violin II, Viola, Violoncello, and Contrabass are marked *pizz* and *mf*. Guitar is silent.

Measure 170: Oboe and Clarinet have notes. Oboe is marked *mf*. Clarinet and Bassoon have a slur over measures 170-171. Violin I, Violin II, Viola, Violoncello, and Contrabass are marked *pizz* and *mf*. Guitar is silent.

K

(♩=♩, preced.)

171

Fl. *mf*

Ob. 171

Cl. 171

Bsn. 171

Hn.(F) I *mf*

Hn.(F) II 171

Tpt.(C) 171

Guit. SOLO **K** (T) (T) (♩=♩, preced.)

Vln. I **K** (♩=♩, preced.)

Vln. II 171 arco

Vla. 171 arco

Vc. 171

Cb. 171

K

4

174

Fl.

174

Ob.

174

Cl.

174

Bsn.

174

I

Hn.(F)

174

II

174

Tpt.(C)

174

Guit.
SOLO

8

174

Vln. I

174

Vln. II

174

Vla.

174

Vc.

174

Cb.

8

177

Fl.

177

Ob.

177

Cl.

177

Bsn.

177

Hn.(F) I *mf*

177

Hn.(F) II

177

Tpt.(C)

177

Guit. SOLO

177

Vln. I arco

177

Vln. II

177

Vla. 1 solo

177

Vc. 1 solo arco

177

Cb. 1 solo arco

Detailed description of the musical score for page 47, measures 177-179. The score is for a full orchestra and guitar. The key signature has one sharp (F#) and the time signature is 8/8. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns in F (Hn.(F) I and II), Trumpet in C (Tpt.(C)), Guitar (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 177: Flute, Oboe, Clarinet, and Bassoon have whole rests. Horn I plays a half note G4, followed by a half note F#4. Horn II has a whole rest. Trumpet has a whole rest. Guitar plays a series of chords: G4-B4, A4-B4, G4-B4, F#4-A4. Violin I has a whole rest. Violin II has a whole rest. Viola has a whole rest. Violoncello plays a half note G2, followed by a half note F#2. Contrabass has a whole rest. Measure 178: Flute, Oboe, Clarinet, and Bassoon have whole rests. Horn I plays a half note E4, followed by a half note D#4. Horn II has a whole rest. Trumpet has a whole rest. Guitar has a whole rest. Violin I has a whole rest. Violin II has a whole rest. Viola plays a half note G2, followed by a half note F#2. Violoncello has a whole rest. Contrabass has a whole rest. Measure 179: Flute has a quarter note G4, quarter note F#4, quarter note E4, quarter note D#4. Oboe has a quarter note G4, quarter note F#4, quarter note E4, quarter note D#4. Clarinet has a quarter note G4, quarter note F#4, quarter note E4, quarter note D#4. Bassoon has a quarter note G4, quarter note F#4, quarter note E4, quarter note D#4. Horn I has a whole rest. Horn II has a whole rest. Trumpet has a whole rest. Guitar has a whole rest. Violin I plays a half note G4, followed by a half note F#4, then a half note E4, followed by a half note D#4. Violin II has a whole rest. Viola has a whole rest. Violoncello has a whole rest. Contrabass has a whole rest.

180

Fl.

180

Ob.

180

Cl.

180

Bsn.

180

I

Hn.(F)

180

II

180

Tpt.(C)

180

Guit.
SOLO

8

180

Vln. I

180

Vln. II

180

Vla.

180

Vc.

180

Cb.

8

tutti

f

tutti

f

f

Detailed description: This page of a musical score, numbered 48, features a tempo of 180. The score is arranged in a standard orchestral format with woodwinds, brass, guitar, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns in F (Hn.(F) I and II), and Trumpets in C (Tpt.(C)). The brass section includes Trombones (I, II, III, IV) and Cymbals (Cb.). The guitar part is marked 'SOLO' and begins at measure 8. The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Cymbals (Cb.). The score shows a transition to a 'tutti' section starting in the final measure, with a forte (*f*) dynamic marking. The guitar part features a complex rhythmic pattern with many accidentals. The woodwinds and strings have various melodic and harmonic lines, with some woodwinds playing sustained notes. The brass parts are mostly rests, with some chords in the final measure.

184 **L** (♩. = ♩. preced.)

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.(F) I *f*

Hn.(F) II *f*

Tpt.(C) *f*

Guit. SOLO **L** (♩. = ♩. preced.)

Vln. I *f*

Vln. II *f*

Vla. *f* tutti

Vc. *f*

Cb. *f*

L 12/8

189

Fl.

189

Ob.

189

Cl.

189

Bsn.

189

I

Hn.(F)

189

II

189

Tpt.(C)

189

Guit. SOLO

189

Vln. I

189

Vln. II

189

Vla.

189

Vc.

189

Cb.

f

f

mf < *f*

mp *mf* *f*

f

f

mf < *f*

mf < *f*

p < *f*

p < *f*

194

Fl.

194

Ob.

194

Cl.

194

Bsn.

194

I

Hn.(F)

194

II

194

Tpt.(C)

194

Guit.
SOLO

194

Vln. I

194

Vln. II

194

Vla.

194

Vc.

194

Cb.

6/8 12/8

198 **M**

Fl. 198

Ob. 198

Cl. 198

Bsn. 198 *f*

Hn.(F) I 198 *f*

Hn.(F) II 198 *f*

Tpt.(C) 198 *f*

Guit. SOLO 198 **M**

Vln. I 198 *f*

Vln. II 198 *f*

Vla. 198 *f*

Vc. 198

Cb. 198

M

The musical score for page 52, measures 198-203, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, and Trumpet) are mostly silent, with some woodwinds and brass instruments (Horns and Trumpets) playing a melodic line starting in measure 201, marked with a forte (*f*) dynamic. The Bassoon and Guitar (Solo) play a rhythmic accompaniment. The strings (Violins I & II, Viola, Violoncello, and Contrabass) are also silent throughout the page. The score is marked with a tempo of 'M' (Moderato) and a forte (*f*) dynamic. The time signature changes from 6/8 to 12/8 at the end of the page.

6/8 12/8

203

Fl.

203

Ob.

203

Cl.

203

Bsn.

203

I

Hn.(F)

203

II

203

Tpt.(C)

203

Guit.
SOLO

203

Vln. I

203

Vln. II

203

Vla.

203

Vc.

203

Cb.

mp *crescendo*

f

12/8

9/8

4

207

Fl.

207

Ob.

207

Cl.

207

Bsn.

207

I

Hn.(F)

207

II

207

Tpt.(C)

207

Guit. SOLO

207

Vln. I

207

Vln. II

207

Vla.

207

Vc.

207

Cb.

N

N

N

f

mf

mf

209

Fl.

209

Ob.

209

Cl.

mf

209

Bsn.

mf

209

I

Hn.(F)

209

II

209

Tpt.(C)

209

Guit.

SOLO

8

209

Vln. I

mf

209

Vln. II

mf

209

Vla.

mf

209

Vc.

mf

209

Cb.

4/2

4/4

3

9/8

mf

212

Fl.

212

Ob.

212

Cl.

212

Bsn.

212

I

Hn.(F)

212

II

212

Tpt.(C)

212

Guit. SOLO

212

Vln. I

212

Vln. II

212

Vla.

212

Vc.

212

Cb.

mp

9/8 4

215

Fl.

215

Ob.

215

Cl.

p

215

Bsn.

215

I

Hn.(F)

215

II

215

Tpt.(C)

215

Guit. SOLO

p

215

Vln. I

215

Vln. II

215

Vla.

215

Vc.

215

Cb.

8

Detailed description: This page of a musical score, numbered 57, contains measures 215 through 217. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt. C), Guitar (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Oboe, Bassoon, Horn I, Horn II, and Violin I staves are mostly silent, indicated by a horizontal line with a bar. The Clarinet part (Cl.) begins in measure 215 with a series of eighth notes, marked with a piano (*p*) dynamic. The Guitar part (Guit. SOLO) also begins in measure 215 with a melodic line, also marked with a piano (*p*) dynamic. The Trumpet, Violin II, Viola, Violoncello, and Contrabass staves are silent. The page number '57' is in the top right corner, and the measure number '215' is written above the first staff of each system.

O

218

Fl.

218

Ob.

218

Cl.

218

Bsn.

218

I

Hn.(F)

218

II

218

Tpt.(C)

218

Guit. SOLO

mf

218

Vln. I

218

Vln. II

218

Vla.

218

Vc.

218

Cb.

O

O

2

12/8

6/8

Musical score for measures 222-224. The score is written for a full orchestra and includes a guitar solo. The key signature is one sharp (F#) and the time signature changes from 6/8 to 12/8. The instruments and their parts are:

- Flute (Fl.):** Measures 222-224, starting with a rest, then playing a melody in measure 223 marked *f*.
- Oboe (Ob.):** Measures 222-224, starting with a rest, then playing a melody in measure 223 marked *f*.
- Clarinet (Cl.):** Measures 222-224, starting with a rest, then playing a melody in measure 223 marked *mf*.
- Bassoon (Bsn.):** Measures 222-224, starting with a rest, then playing a melody in measure 223 marked *mf* and *f*.
- Horn I (Hn.(F) I):** Measures 222-224, rests.
- Horn II (Hn.(F) II):** Measures 222-224, rests.
- Trumpet (Tpt.(C)):** Measures 222-224, rests.
- Guitar (Guit. SOLO):** Measures 222-224, starting with a rest, then playing chords in measure 224 marked *f*.
- Violin I (Vln. I):** Measures 222-224, starting with a rest, then playing a melody in measure 223 marked *f*.
- Violin II (Vln. II):** Measures 222-224, starting with a rest, then playing a melody in measure 223 marked *mf*.
- Viola (Vla.):** Measures 222-224, starting with a rest, then playing a melody in measure 223 marked *mf* and *f*.
- Violoncello (Vc.):** Measures 222-224, playing a continuous bass line marked *mp* and *f*.
- Contrabass (Cb.):** Measures 222-224, playing a continuous bass line marked *mp* and *f*.

6/8 12/8

225

Fl. *f*

Ob. *f*

Cl. *mp* *mf*

Bsn. *mp* *mf* *f*

Hn.(F) I

Hn.(F) II

Tpt.(C)

Guit. SOLO *metálico* *ff*

Vln. I *f*

Vln. II *mp* *mf*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

Detailed description: This page of a musical score covers measures 225, 226, and 227. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all starting in measure 225. The brass section includes Horns in F (Hn.(F) I and II) and Trumpets in C (Tpt.(C)), which are silent throughout. The guitar (Guit. SOLO) begins in measure 225 with a 'metálico' (metallic) effect, playing a series of chords and then a melodic line in measure 226, reaching a fortissimo (ff) dynamic. The string section, consisting of Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), enters in measure 227 with various dynamics ranging from mezzo-piano (mp) to fortissimo (f). The score is written in a key with one flat and a common time signature.

228 Fl. p^{v} p^{v} p^{v} p^{v}

228 Ob. p^{v} p^{v} p^{v} p^{v}

228 Cl. p^{v} p^{v} p^{v} p^{v}

228 Bsn. p^{v} p^{v} p^{v} p^{v}

228 I f *destacando*

228 II f *destacando*

228 Tpt.(C)

228 Guit. SOLO *rasgueado enérgico* f

228 Vln. I p^{v} p^{v} p^{v} p^{v}

228 Vln. II p^{v} p^{v} p^{v} p^{v}

228 Vla. p^{v} p^{v} p^{v} p^{v}

228 Vc. p^{v} p^{v} p^{v} p^{v}

228 Cb. p^{v} p^{v} p^{v} p^{v}

Musical score for measures 232-235. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn. I and II), Trumpet (Tpt. C), Guitar Solo (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 232-235 are in 4/4 time. The woodwinds (Fl., Ob., Cl., Bsn.) play a rhythmic pattern of eighth notes, starting with a **P** (Piano) dynamic. The guitar solo (Guit. SOLO) begins in measure 233 with a **P** dynamic, playing eighth notes, and includes a *crescendo* marking in measure 235. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) are silent throughout these measures.

4 **P**

240

Fl.

240

Ob.

240

Cl.

240

Bsn.

240

I

Hn.(F)

240

II

240

Tpt.(C)

240

Guit. SOLO

come prima

240

Vln. I

240

Vln. II

240

Vla.

240

Vc.

240

Cb.

3

4 *f*

12/8

Q

243

Fl.

243

Ob.

243

Cl.

243

Bsn.

marcatissimo

marcatissimo

marcatissimo

243

I

Hn.(F)

243

II

243

Tpt.(C)

marcatissimo

243

Guit. SOLO

Q

f marcātissimo

243

Vln. I

243

Vln. II

243

Vla.

243

Vc.

243

Cb.

12^Q/₈

Musical score for measures 247-250. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn. I and II), Trumpet (Tpt.), Guitar (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time. The guitar part is marked SOLO and features a complex rhythmic pattern. The woodwinds and strings have various melodic and harmonic lines. The bassoon and contrabass parts include dynamic markings such as accents (>) and slurs.

4

R

251

Fl.

251

Ob.

251

Cl.

251

Bsn.

251

I

Hn.(F)

251

II

251

Tpt.(C)

251

Guit. SOLO

8

mp

251

Vln. I

mf

p

251

Vln. II

mf

p

251

Vla.

251

Vc.

p

251

Cb.

8

Musical score for measures 255-258. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt. C), Guitar (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 255: Flute, Oboe, Clarinet, Bassoon, and Violin I/II play a melodic line starting with a **R** (Rehearsal) mark. Dynamics include *mf*. The guitar has a **R** mark and plays a solo line with *mf* dynamics.

Measure 256: Similar melodic continuation for woodwinds and strings. Dynamics include *mf*.

Measure 257: Melodic continuation. Dynamics include *mf*.

Measure 258: Melodic continuation. Dynamics include *mf*.

Tempo markings at the bottom: 2 **R**, 4, 12/8.

Musical score for measures 259-262. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt. C), Guitar (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 259-262 are in 4/4 time. The key signature has one sharp (F#). The guitar part (SOLO) features a dynamic range from *p* to *f*. The cello part (Vc.) features a dynamic range from *p* to *mf*. The contrabass part (Cb.) features a dynamic range from *mp* to *<*.

Musical score for measures 263-265. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt. C), Guitar (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The guitar part is marked SOLO and includes a 6/8 time signature change. Dynamics range from *f* (forte) to *mp* (mezzo-piano).

4

Musical score for measures 266-268. The score is arranged in systems for various instruments. The key signature is one sharp (F#), and the time signature is 2/4. The score includes performance markings such as *mf*, *f*, and *rasg. flamenco*.

- Fl.**: Measure 266 (rest), 267 (rest), 268 (quarter notes: F#, G, A, B). *mf*
- Ob.**: Measure 266 (rest), 267 (rest), 268 (quarter notes: F#, G, A, B). *mf*
- Cl.**: Measure 266 (rest), 267 (quarter notes: G, A, B, C), 268 (quarter notes: F#, G, A, B). *mf*
- Bsn.**: Measure 266 (rest), 267 (rest), 268 (quarter notes: F#, G, A, B). *mf*
- Hn.(F) I**: Measure 266 (rest), 267 (quarter notes: F#, G, A, B), 268 (quarter notes: F#, G, A, B). *mf*
- Hn.(F) II**: Measure 266 (rest), 267 (quarter notes: F#, G, A, B), 268 (quarter notes: F#, G, A, B). *mf*
- Tpt.(C)**: Measure 266 (rest), 267 (rest), 268 (rest). *mf*
- Guit. SOLO**: Measure 266 (chords: F#, G, A, B), 267 (chords: F#, G, A, B), 268 (chords: F#, G, A, B). *f* *sempre*. Includes circled numbers 6 and 3.
- Vln. I**: Measure 266 (rest), 267 (rest), 268 (quarter notes: F#, G, A, B). *mf*
- Vln. II**: Measure 266 (rest), 267 (rest), 268 (quarter notes: F#, G, A, B). *mf*
- Vla.**: Measure 266 (rest), 267 (rest), 268 (quarter notes: F#, G, A, B). *mf*
- Vc.**: Measure 266 (rest), 267 (rest), 268 (quarter notes: F#, G, A, B). *mf*
- Cb.**: Measure 266 (rest), 267 (rest), 268 (quarter notes: F#, G, A, B). *mf*

269

Fl.

Ob.

Cl.

Bsn.

I

Hn.(F)

II

Tpt.(C)

Guit. SOLO

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

6

3

4

S

ff

rasg. simile

Detailed description: This page of a musical score covers measures 269 to 272. The score is for a full orchestra and guitar. The key signature has one sharp (F#) and the time signature is 2/4. Measures 269-272 are divided into four measures with time signatures 2/4, 6/4, 3/4, and 4/4. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) have specific melodic lines. The brass (Horn I & II, Trumpet) has rests. The guitar has a solo in measure 269, marked 'SOLO' and 'ff', with a 'rasg. simile' instruction. A 'S' box is present above the guitar staff in measure 270. The bottom of the page features large numbers 5, 6, 3, and 4, with a small 'S' box above the number 6.

272

Fl.

272

Ob.

272

Cl.

mf

272

Bsn.

mf

272

I

Hn.(F)

272

II

272

Tpt.(C)

272

Guit. SOLO

f

(L)

272

Vln. I

1 solo

mf sentito

272

Vln. II

1 solo

mf sentito

272

Vla.

272

Vc.

1 solo

mf

272

Cb.

277

Fl.

277

Ob.

277

Cl.

277

Bsn.

277

I

Hn.(F)

277

II

277

Tpt.(C)

277

Guit. SOLO

metálico

ff

mf

mp

277

Vln. I

277

Vln. II

277

Vla.

277

Vc.

tutti

mp

277

Cb.

mp

12/8

281 **T**

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *f*

Hn.(F) I *f*

Hn.(F) II *f*

Tpt.(C) *f*

Guit. SOLO *f* rasg. simile

Vln. I **T** tutti *f*

Vln. II *f* tutti

Vla. *f*

Vc. *f*

Cb. *f*

4 **T** *f*

Musical score for measures 285-288. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt. C), Guitar Solo (Guit. SOLO), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a complex rhythmic pattern with frequent rests and dynamic markings.

3 4 3

Musical score for measures 289-312. The score is written for a full orchestra and includes a guitar solo. The instruments and their parts are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (F) I & II (Horn in F)
- Tpt. (C) (Trumpet in C)
- Guit. SOLO (Guitar Solo)
- Vln. I & II (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score is in 3/4 time and features various musical notations including rests, notes, and dynamic markings. The guitar solo part is marked with a 'SOLO' and includes a '8' indicating an octave shift.

4

3

294

Fl.

Ob.

Cl.

Bsn.

I

Hn.(F)

II

Tpt.(C)

Guit. SOLO

294

(L) (F)

ff

seco

rasg.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

2

3

4

1^f

(B)

f

(B)

f

(B)

f

(B)

f

(B)

f

JBG 22 – Seis Danzas de Enrique Granados: n. os 2, 4, 6, 10, 8 y 7

Descripción: Transcripción para dos guitarras de seis de las *Diez Danzas españolas para piano* de Enrique Granados

Instrumentos: Dúo de guitarras

Duración: N.º 2 [5 min 30 s]; n.º 4 [4 min 30 s], n.º 6 [4 min 30 s], n.º 10 [4 min 15 s], n.º 8 [3 min 45 s], n.º 7 [4 min 30 s]

Grafía: Digital

Número de páginas: 50

Número de compases: 858

Fuente: Archivo personal de José Buenagu

Fecha de creación: 2015

Estreno: Sin datos

Obs.: Escritos con motivo del centenario del fallecimiento de Enrique Granados y por la aspiración del compositor de que todo pase de alguna manera a ser escrito para guitarra. Disponible para consulta en audio (MIDI) y comentario del autor. También versión para una guitarra (ver JBG 16).

Enlace: Audio (MIDI). Elaborado y cedido por José Buenagu. <<https://youtu.be/NFhDiJyobA>>

6 DANZAS ESPAÑOLAS DE E. GRANADOS.

Adaptación para 2 guitarras de JOSÉ BUENAGU

El compositor catalán Enrique Granados desapareció ahogado en 1916, en el naufragio de la nave Essex cuando fue bombardeada cerca del Canal de la Mancha durante la 1ª guerra mundial.

En su desarrollo como músico, su condición de ejecutante virtuoso le facilitó una escritura fluída para el piano, a la que unía una inspiración también notable que él volcaba casi siempre apoyado en el folklore de su país. Como compositor no es muy prolífico aunque sí exquisito; tampoco destacó por escribir obras de gran formato a pesar de sus 5 óperas (de las que *Goyescas* es bien conocida a nivel internacional) y se centró en la creación de música para su instrumento.

De entre su producción siempre han ocupado un lugar en la programación concertística sus *Diez Danzas españolas para piano*, de las que J. Buenagu selecciona aquí 6, adaptándolas en una versión para dúo de guitarras y ordenándolas 2, 4, 6, 10, 8 y 7 con el propósito de presentar un mayor equilibrio y lucimiento como suite de concierto.

Danzas Españolas de E. Granados

Nos. 2,4,6,10,8 y 7

Versión libre para 2 guitarras:

josé buenagu

Nº 2

Andante ♩=90

(sonidos finales)

mp dolce

p

p

tr

mp

(sonidos finales)

9

14 *tr*
mp
p

Musical score for measures 14-18. The right hand begins with a trill (tr) on a whole note, followed by chords. The left hand features a continuous eighth-note accompaniment. Dynamics include *mp* and *p*.

19

Musical score for measures 19-23. The right hand contains chords and a half-note. The left hand continues with eighth-note accompaniment. Dynamics include *mp* and *p*.

24
p
mp

Musical score for measures 24-28. The right hand features chords and eighth-note runs. The left hand has eighth-note accompaniment and chords. Dynamics include *p* and *mp*.

29
mp
p
tr
p
mp

Musical score for measures 29-33. The right hand contains eighth-note runs and chords. The left hand features chords, a trill (tr), and eighth-note accompaniment. Dynamics include *mp*, *p*, and *tr*.

tranquilamente

34

mp

40

tenuto *a tempo* *tapados* -----

45

50

poco rit.

Lento assai ♩=80

56

mp mf pp

Detailed description: This system contains measures 56, 57, and 58. Measure 56 features a piano introduction with a half note in the right hand and a half note in the left hand, both marked *mp*. Measure 57 begins with a *mf* dynamic and contains a complex melodic line in the right hand and a supporting bass line in the left hand. Measure 58 continues the melodic development in the right hand, with the left hand providing harmonic support. The key signature has two flats, and the time signature is common time.

59

tr mp

Detailed description: This system contains measures 59, 60, and 61. Measure 59 continues the melodic line from the previous system. Measure 60 features a trill in the right hand, marked *tr*. Measure 61 concludes the system with a melodic phrase in the right hand and a bass line in the left hand, marked *mp*. The key signature and time signature remain consistent.

62

mp mf p

Detailed description: This system contains measures 62, 63, and 64. Measure 62 starts with a melodic phrase in the right hand, marked *mp*. Measure 63 features a *mf* dynamic and a more active melodic line. Measure 64 begins with a piano (*p*) dynamic and a complex melodic figure in the right hand. The key signature and time signature are consistent.

65

Detailed description: This system contains measures 65, 66, and 67. Measure 65 features a melodic line in the right hand with a complex accompaniment in the left hand. Measure 66 continues the melodic development. Measure 67 concludes the system with a melodic phrase in the right hand and a bass line in the left hand. The key signature and time signature are consistent.

68

mp *p* *pp*

71

p

73

tr *tr* *p* *ritard.*

75

Andante ♩=90

p *mp dolce* *p* *tr* *mp*

81

Musical score for measures 81-86. The right hand features a continuous eighth-note ascending scale. The left hand consists of chords and a long sustained chord in measure 84.

87

Musical score for measures 87-92. Measure 87 includes a trill (tr) and a mezzo-piano (mp) dynamic marking. Measure 88 includes a piano (p) dynamic marking. The right hand has a trill in measure 87 and a long sustained chord in measure 90.

93

Musical score for measures 93-98. The right hand features a long sustained chord in measure 94 and a half-note chord in measure 95. The left hand continues with eighth-note patterns.

99

Musical score for measures 99-104. Measure 99 includes a piano (p) dynamic marking. Measure 100 includes a mezzo-piano (mp) dynamic marking. The right hand has a long sustained chord in measure 99 and eighth-note patterns in measures 100-103. The left hand has eighth-note patterns in measures 99-103 and a trill (tr) in measure 104.

105

mp *p* *mp*

p *mp* *mp*

111

mp *tranzilamente* *tenuto*

117

tapados *a tempo* *p* *tapados* *pp*

123

p *poco rit.*

N° 4 - VILLANESCA

Allegretto alla pastorale

130 = 80

f

135

p

140

p

145

f

150

p

p

155

f

160

f

166

p

poco ten.

4/4

173 *Lentamente* ♩ = 40 *Tempo I*

mp *f*

mp *f*

Detailed description: This system contains measures 173 to 178. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Lentamente' with a quarter note equal to 40 beats. The meter changes to 2/4 at measure 174. The first staff (treble clef) starts with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff (bass clef) provides harmonic support with chords and single notes. The dynamic shifts to forte (*f*) at measure 174.

179

Detailed description: This system contains measures 179 to 183. The treble clef staff continues the melodic line with eighth and sixteenth notes, often marked with accents. The bass clef staff continues with harmonic accompaniment. The dynamics remain consistent with the previous system.

184

Detailed description: This system contains measures 184 to 188. The treble clef staff features a series of chords and single notes. The bass clef staff continues with a melodic line of eighth and sixteenth notes. The dynamics remain consistent.

189

p *f*

p *f*

Detailed description: This system contains measures 189 to 194. The treble clef staff has chords and single notes, with a dynamic of piano (*p*) in measure 189 and forte (*f*) in measure 191. The bass clef staff has a melodic line with eighth and sixteenth notes, also marked with piano (*p*) and forte (*f*) dynamics. The system concludes with a fermata over the final notes.

195

p

p

Lentamente

Tempo I

202

poco ten.

mp espress.

f

p

mp

f

p

Canción y estribillo

Moderato molto ♩=50

209

ritard.

mf

mp

214

mp

mf

217

mf *poco rit.* *mp* *p*

This system contains measures 217, 218, and 219. The music is in a minor key. Measure 217 starts with a *mf* dynamic. Measure 218 includes a *poco rit.* marking. Measure 219 ends with a *p* dynamic. The right hand features a melodic line with some chromaticism, while the left hand provides harmonic support with chords and moving lines.

220

p *mp*

This system contains measures 220, 221, and 222. Measure 220 begins with a *p* dynamic. Measure 222 ends with a *mp* dynamic. The right hand continues with a melodic line, and the left hand has a more active bass line with some triplets.

223

mp *p* *mp*

This system contains measures 223, 224, and 225. Measure 223 starts with a *mp* dynamic. Measure 224 has a *p* dynamic. Measure 225 ends with a *mp* dynamic. The right hand has a melodic line with some chromaticism, and the left hand has a more active bass line with some triplets.

226

Tempo I

ritard. *f* *f*

This system contains measures 226, 227, and 228. Measure 226 starts with a *ritard.* marking. Measure 227 has a *f* dynamic. Measure 228 ends with a *f* dynamic. The right hand has a melodic line with some chromaticism, and the left hand has a more active bass line with some triplets. The system concludes with a change to 2/4 time and a key signature change to major, marked *Tempo I*.

229

Musical score for measures 229-234. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

235

Musical score for measures 235-239. The right hand continues with a melodic line, and the left hand accompaniment includes a dynamic marking of *f* (forte) at the end of the system.

240

Musical score for measures 240-244. The right hand features a melodic line with some sixteenth-note passages, and the left hand accompaniment includes a dynamic marking of *p* (piano) at the end of the system.

245

Musical score for measures 245-249. The right hand continues with a melodic line, and the left hand accompaniment includes a dynamic marking of *p* (piano) at the end of the system.

250

Musical score for measures 250-254. Treble clef, key signature of one sharp (F#). Measure 250 starts with a treble clef and a sharp sign. The music consists of eighth and sixteenth notes in both hands. A dynamic marking 'v' is present in measure 253.

255

Lentamente

Musical score for measures 255-259. Treble clef, key signature of one sharp (F#). Measure 255 starts with a treble clef and a sharp sign. The music consists of eighth and sixteenth notes in both hands. A dynamic marking 'mp' is present in measure 255. A tempo change to 'Lentamente' occurs at measure 257. A dynamic marking 'espress.' is present in measure 257. A dynamic marking 'mp' is present in measure 258. A time signature change to 2/4 occurs at measure 259.

Tempo I

260

Musical score for measures 260-264. Treble clef, key signature of one sharp (F#). Measure 260 starts with a treble clef and a sharp sign. The music consists of quarter notes in both hands. A dynamic marking 'mf' is present in measure 260. A dynamic marking 'p' is present in measure 263. A time signature change to 3/4 occurs at measure 264.

Nº 6 - RONDALLA

Allegretto ♩=90

266

p

tapados

p

271

p

simile

cresc- e accel. poco a poco

276

mp

mp

4

281

4

286

Musical score for measures 286-289. The piece is in D major (two sharps). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A circled number '5' is placed below the first measure of the left hand.

290

Musical score for measures 290-294. The right hand continues with a melodic line, and the left hand features a steady eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is present in both staves. A circled number '5' is placed below the final measure of the left hand.

295

Musical score for measures 295-300. The right hand has a melodic line with some chords, and the left hand has a rhythmic accompaniment. The dynamic marking *f* (forte) is present in both staves. A circled number '3' is placed above the first measure of the right hand.

300

Musical score for measures 300-304. The right hand has a melodic line with some chords, and the left hand has a rhythmic accompaniment. The dynamic marking *rasg.* (rassando) is present above the right hand. The piece concludes with a final chord in the right hand.

305 *Vivace* ♩ = 80

Musical score for measures 305-310. The piece is in D major (two sharps) and 2/4 time. The tempo is marked *Vivace* with a quarter note equal to 80 beats per minute. The score consists of two staves. The right hand starts with a series of eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth and quarter notes. There are several accents (v) above notes in the first few measures.

311

Musical score for measures 311-317. The key signature remains D major. The tempo is still *Vivace*. The right hand features a melodic line with eighth and quarter notes, and the left hand continues with a rhythmic accompaniment. A time signature change to 2/4 is indicated at the beginning of measure 317.

318

Musical score for measures 318-324. The right hand continues with a melodic line, and the left hand features a series of chords with a wavy line underneath, suggesting a tremolo or rapid oscillation. The tempo remains *Vivace*.

325 *Andante* ♩ = 75

rasg.

p

Musical score for measures 325-330. The tempo changes to *Andante* with a quarter note equal to 75 beats per minute. The key signature remains D major. The time signature changes to 3/4. The right hand starts with a melodic line, and the left hand features a series of chords with a wavy line underneath, suggesting a tremolo or rapid oscillation. The tempo is marked *Andante*. There are dynamic markings *rasg.* and *p* (piano).

331

3 4

Copla

337

poco ten.

mp

molto espress.

mp

343

348

354

Musical score for measures 354-358. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with a fermata over the final note of the first phrase. The left hand provides a harmonic accompaniment with chords and moving lines.

359

Musical score for measures 359-361. The right hand continues the melodic development with eighth-note patterns. The left hand consists of block chords and a simple bass line.

362

Musical score for measures 362-366. The right hand has a more active melodic line with eighth-note runs. The left hand features a steady accompaniment with chords and a moving bass line.

367

Tempo I ♩=90

poco rit.

p

Musical score for measures 367-371. The tempo is marked 'Tempo I' with a quarter note equal to 90 beats per minute. The first two measures are marked 'poco rit.' and the final two measures are marked 'p' (piano). The right hand has a melodic line with a fermata, and the left hand has a simple accompaniment.

372

tapados simile

377

cresc- e accel. poco a poco

4 *mp*

382

mp

387

4 5

391

mf

mf

This system contains measures 391 to 394. It features two staves in a grand staff with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with rests, and some chords. The dynamic marking *mf* (mezzo-forte) is present in both staves.

395

5

This system contains measures 395 to 399. It continues the musical theme from the previous system. A circled number '5' is placed below the right-hand staff in the fourth measure of this system.

400

3

f

f

This system contains measures 400 to 404. It features a circled number '3' above the first measure of the right-hand staff. The dynamic marking *f* (forte) is used in both staves.

405

This system contains measures 405 to 409. The music continues with eighth and sixteenth notes. There are several accents (>) placed above notes in both staves.

410 Vivace $\text{♩} = 80$

416

422

427

rasg.

ff

rasg.

ff

N° 10

432 Andantino ♩=90

mp

p

436

440

mf

mp

444

p

poco rit.

447

mf
a tempo

mp *mf*

451

mf

455

poco rit.

459

f *a tempo*

f *brillante*

463

p *f*

p *f*

Detailed description: This system contains measures 463 to 466. The music is in G major. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note accompaniment. Dynamics are *p* (piano) for measures 463-464 and *f* (forte) for measures 465-466.

467

p

p *f*

Detailed description: This system contains measures 467 to 470. The right hand has a half note G4, followed by quarter notes A4, B4, and C5. The left hand continues with eighth-note accompaniment. Dynamics are *p* (piano) for measures 467-468 and *f* (forte) for measures 469-470.

470

f *mp*

mp

Detailed description: This system contains measures 470 to 473. The right hand has a half note G4, followed by quarter notes A4, B4, and C5. The left hand continues with eighth-note accompaniment. Dynamics are *f* (forte) for measures 470-471 and *mp* (mezzo-piano) for measures 472-473.

Andante ♩ = 60

474

p *ritenendo* *mp*

p *mp*

Detailed description: This system contains measures 474 to 477. The right hand has a half note G4, followed by quarter notes A4, B4, and C5. The left hand continues with eighth-note accompaniment. Dynamics are *p* (piano) for measures 474-475, *ritenendo* (ritardando) for measure 476, and *mp* (mezzo-piano) for measure 477.

478 *Tempo I*

poco rit.
mf
mp

481

mp
mf
mf
mp

484

p
p
poco ten.

487 *Andante* ♩=55

ritard.
tapados

Lento $\text{♩} = 40$

490

mp

mp

This system contains measures 490, 491, and 492. The music is in a key with two sharps (D major) and a 2/4 time signature. Measure 490 features a piano introduction with a *mp* dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment. The time signature changes to 3/4 in measure 491 and back to 2/4 in measure 492.

493

This system contains measures 493, 494, and 495. The right hand continues with a melodic line of eighth notes, and the left hand provides a steady accompaniment. The time signature changes to 3/4 in measure 493 and back to 2/4 in measure 494.

496

ritard.

This system contains measures 496, 497, and 498. The music concludes with a *ritard.* (ritardando) marking in measure 498, indicated by a hairpin symbol. The time signature changes to 3/4 in measure 496 and back to 2/4 in measure 497.

Andante di prima

499

mf

mf

ritard.

This system contains measures 499, 500, and 501. The tempo is marked *Andante di prima*. The right hand features a melodic line with a *mf* dynamic, and the left hand plays a bass line. A *ritard.* marking is present in measure 501. The time signature changes to 3/4 in measure 499 and back to 2/4 in measure 500.

Tempo I

503

mp

p

This system contains measures 503, 504, and 505. The right hand (RH) has rests in measures 503 and 504, followed by a melodic phrase in measure 505 marked *mp*. The left hand (LH) plays a continuous eighth-note accompaniment throughout, starting with a *p* dynamic.

506

This system contains measures 506, 507, and 508. The RH plays a melodic line with eighth-note patterns, while the LH continues with the eighth-note accompaniment.

509

mp

This system contains measures 509, 510, and 511. The RH continues its melodic line, and the LH continues the accompaniment. A *mp* dynamic marking is present at the end of the system.

512

p

This system contains measures 512, 513, and 514. The RH continues its melodic line, and the LH continues the accompaniment. A *p* dynamic marking is present at the beginning of the system.

515

Musical score for measures 515-517. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long note in measure 515, a slur over measures 516 and 517, and a fermata at the end. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic accompaniment of eighth notes, with a fermata at the end of measure 517. A dynamic marking *f* is present at the end of the system.

518

Musical score for measures 518-520. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a melodic line with slurs and dynamic markings *f* and *p*. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a rhythmic accompaniment of eighth notes with dynamic markings *f*, *p*, and *f*.

521

Musical score for measures 521-523. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a melodic line with slurs and dynamic markings *f* and *p*. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a rhythmic accompaniment of eighth notes with a dynamic marking *p*.

524

Musical score for measures 524-526. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a melodic line with slurs and a dynamic marking *f*. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a rhythmic accompaniment of eighth notes with a dynamic marking *f*.

527

Musical score for measures 527-530. The piece is in B-flat major (two flats) and 2/4 time. Measure 527: Treble clef has a half note B-flat, bass clef has a quarter note C, quarter note D, quarter note E, quarter note F. Measure 528: Treble clef has a half note G, bass clef has a quarter note G, quarter note A, quarter note B, quarter note C. Measure 529: Treble clef has a half note A, bass clef has a quarter note A, quarter note B, quarter note C, quarter note D. Measure 530: Treble clef has a half note G, bass clef has a quarter note G, quarter note A, quarter note B, quarter note C. A fermata is placed over the final notes of both staves.

530

Meno ♩=65

Musical score for measures 530-533. The piece is in B major (two sharps) and 2/4 time. Measure 530: Treble clef has a half note B, bass clef has a quarter note C, quarter note D, quarter note E. Measure 531: Treble clef has a half note C, bass clef has a quarter note C, quarter note D, quarter note E. Measure 532: Treble clef has a half note D, bass clef has a quarter note C, quarter note D, quarter note E. Measure 533: Treble clef has a half note E, bass clef has a quarter note C, quarter note D, quarter note E. Dynamics: *mp* in both staves at the start of measure 530. *p* in the treble staff at the start of measure 533. *tenendo il tempo* written in the treble staff between measures 532 and 533. A fermata is placed over the final notes of both staves.

533

Musical score for measures 533-536. The piece is in B major (two sharps) and 2/4 time. Measure 533: Treble clef has a half note E, bass clef has a quarter note C, quarter note D, quarter note E. Measure 534: Treble clef has a half note F, bass clef has a quarter note C, quarter note D, quarter note E. Measure 535: Treble clef has a half note G, bass clef has a quarter note C, quarter note D, quarter note E. Measure 536: Treble clef has a half note A, bass clef has a quarter note C, quarter note D, quarter note E. Dynamics: *p* in the bass staff at the start of measure 533. *molto espress.* written in the treble staff between measures 534 and 535. A fermata is placed over the final notes of both staves. The piece concludes with a double bar line and a 2/4 time signature.

Nº 8 - SARDANA

Assai moderato

538 $\text{♩} = 67$

mf

mf

Musical score for measures 538-541. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a treble clef, a 2/4 time signature, and a tempo marking of $\text{♩} = 67$. The dynamic marking *mf* is placed below the first measure. The lower staff is in bass clef with a 2/4 time signature and a dynamic marking of *mf* below the first measure. The music features a rhythmic pattern of eighth and sixteenth notes in the upper staff and a bass line with chords and eighth notes in the lower staff.

542

Musical score for measures 542-545. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues with similar rhythmic patterns and chordal accompaniment as the previous system.

546

Musical score for measures 546-549. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues with similar rhythmic patterns and chordal accompaniment as the previous system.

550

Musical score for measures 550-553. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues with similar rhythmic patterns and chordal accompaniment as the previous system.

554

Musical score for measures 554-557. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a series of chords and melodic fragments, including a half note chord in the first measure and a quarter note chord in the second. The lower staff begins with a bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure.

558

Musical score for measures 558-561. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 558 and 559, and a half note chord in measure 560. The lower staff begins with a bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure.

562

Musical score for measures 562-565. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a slur over measures 562 and 563, and a half note chord in measure 564. The lower staff begins with a bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure.

566

Musical score for measures 566-569. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a slur over measures 566 and 567, and a half note chord in measure 568. The lower staff begins with a bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure.

570 *rasg.*
f

574 *Piu mosso* ♩=80
p

578
mp

582
mp

586

p

p

This system contains measures 586 through 589. The music is written for piano in a 4/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p* (piano) is present in both staves.

590

mp

mp

This system contains measures 590 through 593. The melodic line in the upper staff continues with eighth and sixteenth notes, showing some chromatic movement. The lower staff accompaniment remains consistent with the previous system. The dynamic marking *mp* (mezzo-piano) is used throughout.

594

mp

mp

This system contains measures 594 through 597. The upper staff shows a continuation of the melodic theme with some rests. The lower staff accompaniment features a mix of chords and moving lines. The dynamic marking *mp* (mezzo-piano) is maintained.

598

mp

mp

This system contains measures 598 through 601. The melodic line in the upper staff continues with eighth and sixteenth notes. The lower staff accompaniment provides a steady harmonic support. The dynamic marking *mp* (mezzo-piano) is consistent.

602

p

This system contains measures 602 through 605. The music is written for piano in a treble and bass clef. Measure 602 starts with a treble clef and a key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

606

Tempo I

poco ten. *f*

This system contains measures 606 through 609. The tempo is marked *Tempo I*. The dynamics shift from *poco ten.* (poco tenuto) to *f* (forte). The right hand has a more active melodic line with eighth notes and rests, while the left hand continues with a steady accompaniment. A *f* dynamic marking is also present in the left hand at the end of the system.

610

This system contains measures 610 through 613. The right hand features a melodic line with eighth notes and rests. The left hand has a rhythmic accompaniment with triplets, indicated by the number '3' below the notes. A *V* (Vibrato) marking is present under the left hand in measure 612.

614

mf

This system contains measures 614 through 617. The music begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with eighth notes and rests. The left hand features a rhythmic accompaniment with triplets, indicated by the number '3' below the notes.

618

Musical score for measures 618-621. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a slur over measures 619 and 620. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet in measure 620. A key signature change to one flat is indicated in measure 619.

622

Musical score for measures 622-625. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a slur over measures 623 and 624. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet in measure 624. A key signature change to two flats is indicated in measure 623.

626

Musical score for measures 626-629. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a slur over measures 627 and 628. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a slur over measures 627 and 628. A key signature change to two flats is indicated in measure 626.

630

Musical score for measures 630-633. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a slur over measures 631 and 632. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a slur over measures 631 and 632. A key signature change to one flat is indicated in measure 631. A circled number '4' is written in the left margin next to the first measure of the upper staff.

634

p

p

This system contains measures 634 through 637. The music is in a minor key, indicated by a single flat in the key signature. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in both staves.

638

mp

This system contains measures 638 through 641. The right hand continues with a melodic line, and the left hand features a more complex accompaniment with some chords and eighth-note patterns. A dynamic marking of *mp* (mezzo-piano) is present in the left hand.

642

mp

p

This system contains measures 642 through 645. The right hand has a melodic line with some slurs, and the left hand has a steady accompaniment. Dynamic markings of *mp* and *p* are present in the left hand.

646

mp

This system contains measures 646 through 649. The right hand features a melodic line with some slurs, and the left hand has a steady accompaniment. A dynamic marking of *mp* is present in the left hand.

650

650-653

f

5

3

3

Detailed description: This system contains measures 650 to 653. The right hand features a melodic line with a triplet of eighth notes in measure 652. The left hand provides harmonic support with chords and a triplet of eighth notes in measure 653. A circled number '5' points to a note in the left hand in measure 652. Dynamic markings include *f* in both hands.

654

654-657

p

p

rasg.

Meno ♩=50

Detailed description: This system contains measures 654 to 657. The tempo is marked 'Meno' with a quarter note equal to 50. The dynamics are *p* (piano). The right hand has a melodic line with a 'rasg.' (rassando) marking in measure 655. The left hand has a bass line with a 'rasg.' marking in measure 655.

659

659-663

f

f

poco rit.

Allegro molto

Detailed description: This system contains measures 659 to 663. The tempo is marked 'Allegro molto'. The dynamics are *f* (forte). The right hand has a melodic line with a 'poco rit.' (poco ritardando) marking in measure 659. The left hand has a bass line with a 'poco rit.' marking in measure 659.

664

664-667

3

Detailed description: This system contains measures 664 to 667. The right hand has a melodic line with a triplet of eighth notes in measure 666. The left hand has a bass line with a triplet of eighth notes in measure 666.

668

Musical score for measures 668-671. The right hand features a triplet of eighth notes in each of the first three measures, while the left hand plays a steady accompaniment of eighth notes with a flat. The piece concludes in measure 671 with a final chord and a fermata.

672

Musical score for measures 672-675. The right hand has rests in measures 672 and 673, followed by a half note in 674 and a quarter note in 675. The left hand has rests in 672 and 673, followed by eighth notes in 674 and 675. The score ends with a key signature change to one sharp and a 3/4 time signature.

Nº 7 - VALENCIANA

Allegro aioso

♩ = 130

677

pp mp

4

pp mp

Detailed description: This system covers measures 677 to 681. The right hand features a complex texture with chords and moving lines, marked *pp* at the start and *mp* later. A circled number '4' is placed above a chord. The left hand plays a steady eighth-note accompaniment, marked *pp* and *mp*.

682

pp

2 1

pp

Detailed description: This system covers measures 682 to 685. The right hand continues with chords and moving lines, marked *pp*. A circled number '2' is above a note, and a circled number '1' is above a subsequent note. The left hand accompaniment is marked *pp*.

686

mf

mf

Detailed description: This system covers measures 686 to 689. The right hand has a more active melodic line, marked *mf*. The left hand accompaniment is also marked *mf*.

690

p

p

Detailed description: This system covers measures 690 to 693. The right hand features chords and moving lines, marked *p*. The left hand accompaniment is marked *p*.

694

mf *p*

mf *p*

This system contains measures 694 through 697. The music is in a key with one sharp (F#) and a 2/4 time signature. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests. Dynamic markings of *mf* and *p* are placed above and below the staves.

698

mp

mp

This system contains measures 698 through 701. The melody in the upper staff continues with eighth and sixteenth notes. The lower staff maintains a consistent rhythmic pattern. A dynamic marking of *mp* is present in both staves.

702

This system contains measures 702 through 705. The upper staff shows a more complex melodic line with some sixteenth-note runs. The lower staff continues with eighth notes and rests. There are no dynamic markings in this system.

706

f *pp*

f *pp*

This system contains measures 706 through 709. The upper staff begins with a strong *f* dynamic, followed by a *pp* section. The lower staff also shows a dynamic shift from *f* to *pp*. The music concludes with a final chord in the upper staff.

710

p

p

Musical score for measures 710-713. The piece is in G major (one sharp). The right hand features a complex, rhythmic pattern with many accidentals and slurs. The left hand plays a simpler, more melodic line. The dynamic marking *p* (piano) is present in both staves.

714

mf

mf

Musical score for measures 714-717. The right hand continues with its intricate texture. The left hand has a more active role with eighth-note patterns. The dynamic marking *mf* (mezzo-forte) is present in both staves.

718

f

f

Musical score for measures 718-721. The right hand has a more melodic and chordal texture. The left hand continues with rhythmic patterns. The dynamic marking *f* (forte) is present in both staves.

722

Musical score for measures 722-725. The right hand features a series of chords and melodic fragments. The left hand plays a steady rhythmic accompaniment. There is no explicit dynamic marking for this system.

726

mp

p

730

f

f

734

3

738

pp

pp

742

Musical score for measures 742-745. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, also beamed together. The music is in a consistent rhythmic pattern.

746

Musical score for measures 746-749. The system consists of two staves. The upper staff continues the melodic line from the previous system. The lower staff continues the bass line. A dynamic marking of *p* (piano) is placed in the middle of the system, below the upper staff.

750

Musical score for measures 750-753. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The music maintains the same rhythmic and melodic motifs as the previous systems.

754

Musical score for measures 754-757. The system consists of two staves. The upper staff begins with a dynamic marking of *f* (forte) and a *brillante* marking with an accent (>) over a sixteenth-note figure. A circled '2' indicates a second ending. The lower staff begins with a dynamic marking of *f* and contains a bass line with eighth and sixteenth notes. The music concludes with a final chord in the upper staff.

758

pp

mp

This system contains measures 758 through 761. The right-hand part features a melodic line with eighth-note patterns and rests, while the left-hand part provides harmonic support with chords and moving lines. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano).

762

mp

f

f

This system contains measures 762 through 765. The right-hand part has a melodic line with a crescendo leading to a fortissimo (*f*) dynamic. The left-hand part features a steady accompaniment. Dynamic markings include *mp* (mezzo-piano) and *f* (fortissimo).

766

3
brillante

3

3

This system contains measures 766 through 769. The right-hand part features a triplet of eighth notes marked "3" and "brillante". The left-hand part has a simple accompaniment. Dynamic markings include *mp* (mezzo-piano) and *f* (fortissimo).

770

3

3

3

This system contains measures 770 through 773. The right-hand part features a triplet of eighth notes marked "3". The left-hand part has a simple accompaniment. Dynamic markings include *mp* (mezzo-piano) and *f* (fortissimo).

774

Musical score for measures 774-777. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature is G major.

778

p

Musical score for measures 778-781. The right hand consists of chords with eighth notes, marked with a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment, also marked with a piano (*p*) dynamic. The key signature is G major.

782

mf

Musical score for measures 782-785. The right hand features a more active melodic line with sixteenth notes, marked with a mezzo-forte (*mf*) dynamic. The left hand continues with a rhythmic accompaniment, also marked with a mezzo-forte (*mf*) dynamic. The key signature is G major.

786

p poco rit.

Musical score for measures 786-789. The right hand has a melodic line that ends with a fermata, marked with a piano (*p*) dynamic and a *poco rit.* (slightly ritardando) instruction. The left hand plays a rhythmic accompaniment, marked with a piano (*p*) dynamic. The key signature is G major.

791

pp a tempo *mp*

pp *mp*

796

p *mp*

p

801

f *p*

f *p*

806

mf

mf

811

Musical score for measures 811-815. The piece is in G major (one sharp). The right hand features a melodic line with eighth-note patterns and some chords. The left hand provides a steady accompaniment with eighth-note chords and single notes.

816

Musical score for measures 816-820. The right hand continues with eighth-note patterns. A dynamic marking of *f* (forte) is placed above the right hand in measure 819. The left hand has a similar accompaniment pattern.

821

Musical score for measures 821-825. The right hand features a more complex melodic line with many accidentals. A dynamic marking of *pp* (pianissimo) is placed below the right hand in measure 821. The left hand continues with eighth-note accompaniment.

826

Musical score for measures 826-830. The right hand has a melodic line with many accidentals. A dynamic marking of *p* (piano) is placed below the right hand in measure 826. The left hand continues with eighth-note accompaniment.

830

mf *p*

mf *p*

This system contains measures 830 through 833. The music is in a key with one sharp (F#) and a 2/4 time signature. The upper staff features a melodic line with slurs and dynamic markings of *mf* and *p*. The lower staff provides a rhythmic accompaniment with slurs and dynamic markings of *mf* and *p*.

834

f

f

This system contains measures 834 through 837. The music continues in the same key and time signature. The upper staff has a melodic line with slurs and a dynamic marking of *f*. The lower staff has a rhythmic accompaniment with slurs and a dynamic marking of *f*.

838

This system contains measures 838 through 841. The music continues in the same key and time signature. The upper staff features a melodic line with slurs and a dynamic marking of *f*. The lower staff has a rhythmic accompaniment with slurs and a dynamic marking of *f*.

842

mp

This system contains measures 842 through 845. The music continues in the same key and time signature. The upper staff features a melodic line with slurs and a dynamic marking of *mp*. The lower staff has a rhythmic accompaniment with slurs and a dynamic marking of *mp*.

Andante ♩ = 80

846

p *poco rit.* *mp* *mp* *mp*

851

ritard.

855

p *p*

Elegía y Tocata

Descripción: Obra de autoría propia para Regino Sainz de la Maza por encargo de este

Instrumentos: Guitarra

Duración: 2 min

Grafía: Manuscrita

Número de páginas: 3 (1 y 2)

Número de compases: 96 (19 y 75)

Fuente: Archivo personal de José Buenagu

Fecha de creación: Enero 1951

Estreno: Ca. 1951 por Regino Sainz de la Maza

Obs.: A pesar de que se hayan tocado en público y grabado, el compositor señala que es una escritura muy influenciada que no siente como personal y la excluyó de su catálogo activo. En una crítica de un concierto de Regino Sainz de la Maza publicada en el periódico ABC en 1964, Federico Sopena comentaba: «He podido escuchar antes parte del concierto de Sainz de la Maza para el teatro Marquina; aunque a nuestro intelectual guitarrista lo escuchamos con frecuencia, hay en este programa novedades, estrenos de Buenagu y de Eduardo Sainz de la Maza que daban especial gracia a la segunda parte, músicas no emparentadas entre sí en apariencia, comunes al presentarse en sonido y forma como muy pensadas para la guitarra de concierto que, sin sujeción a modas, acierta a renovarse». Localizada en audio interpretada por el propio Sainz de la Maza en la referencia a continuación.

Enlace: MARTÍN, MARÍA DEL PUERTO y MARTÍN, LLADE (26 de noviembre de 2010). *BUENAGU: Elegía y Tocata (4'45") Regino Sainz de la Maza (guitarra)*. Minuto 45. Todas las mañanas del mundo. Radio Clásica. RTVE. Recuperado de <https://www.rtve.es/play/audios/todas-las-mananas-del-mundo/todas-mananas-del-mundo-26-11-10/943005/> (Fecha de última consulta: diciembre 2022).

-I- Elegia -

J. Rullman

Molto tranquillo
Guit. $\text{F} : \frac{6}{8}$
 $\frac{3}{4}$

ben lento il canto

p sempre

Sopra molto

mf cresc poco a poco

ritardando poco a poco al-

lento sempre

D.C. al. basta \oplus y ripre: |

F Eulogia con Tocatz

"me
me"

J. Rullman
Madrid, Enero 1951

- II - Tocata - Clara Fintarra - Buehagen

f *molto*

f *2^a p*

f *mp*

rit. *molto mosso e scattato*

rit. *molto e accelerando molto*

Handwritten musical notation on a staff, including notes, rests, and dynamic markings such as *f* and *rit.*

rit. cantando

Handwritten musical notation on a staff, including notes, rests, and dynamic markings such as *f* and *rit.*

rit.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings such as *f* and *rit.*

f

Handwritten musical notation on a staff, including notes, rests, and dynamic markings such as *f* and *rit.*

Vuelve a * hasta ⊕
y si me

subito

Handwritten musical notation on a staff, including notes, rests, and dynamic markings such as *f* and *rit.*

Handwritten signature: Bullhahn
1951

Preludio e Coda

Descripción: Obra de autoría propia para Regino Sainz de la Maza por encargo de este

Instrumentos: Guitarra

Duración: Sin datos

Grafía: Manuscrita

Número de páginas: 2

Número de compases: 58

Fuente: Archivo personal de José Buenagu

Fecha de creación: Junio 1951

Estreno: Ca. 1951 por Regino Sainz de la Maza

Obs.: El compositor señala que es una escritura muy influenciada que no siente como personal y la excluyó de su catálogo activo.

reludio e Coda Guitarra - 1. Andante
riten. Vivo rit. temp. cresc. sempre

p subito

riten. Vivo rit. lento cantando

Tempo I

mp f mp mp

p

Para a * hasta ⊕ y salto

The image shows a handwritten musical score for guitar, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into sections by tempo and performance instructions. The first section is marked 'Andante' and includes 'riten.' and 'Vivo' markings. The second section is marked 'Tempo I' and includes 'mp' and 'f' markings. The third section is marked 'lento cantando'. The score concludes with a 'p' marking and a final instruction: 'Para a * hasta ⊕ y salto'.

carp

Handwritten musical score for two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef. The music consists of chords and melodic lines with various dynamics like 'p' and 'f'. A large arrow on the left points from the bottom staff back to the top staff.

S.

f deciso

sesta rit.

J. Puermafu

Variaciones Románticas

Descripción: Obra de autoría propia para Regino Sainz de la Maza por encargo de este

Instrumentos: Guitarra

Duración: Sin datos

Grafía: Manuscrita

Número de páginas: 7

Número de compases: 160

Fuente: Archivo personal de José Buenagu

Fecha de creación: Agosto 1951

Estreno: Ca. 1951 por Regino Sainz de la Maza

Obs.: El compositor señala que es una escritura muy influenciada que no siente como personal y la excluyó de su catálogo activo.

Moderato cantabile "Variações Românticas" J. B. Almeida
TEMA Para guitarra

p dolce

Handwritten musical notation on a five-line staff. The music features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A forte (*f*) dynamic is present in the middle, and a mezzo-forte (*mf*) dynamic is present towards the end. There are also slurs and phrasing marks.

Handwritten musical notation on a five-line staff. The music features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A forte (*f*) dynamic is present, followed by a crescendo (*crec.*) marking. There are also slurs and phrasing marks.

Handwritten musical notation on a five-line staff. The music features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A forte (*f*) dynamic is present. There are also slurs and phrasing marks. The text "C II" is written above the staff, and "VAR II" and "Vivo" are written to the right. A circled number "6" is written below the staff.

Handwritten musical notation on a five-line staff. The music features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. There are also slurs and phrasing marks.



A handwritten musical score on aged paper, consisting of four staves. The notation includes notes, rests, and various performance markings. The key signature is three sharps (F#, C#, G#). The score is annotated with several performance directions and dynamic markings:

- Staff 1:** Features a melodic line with notes and rests. A circled '6' is written below the first measure. The phrase "molto rit." is written at the top right.
- Staff 2:** Contains a bass line with notes and rests. It is marked with "VAR II", "lento", and "rubato". Dynamic markings include "mp" and "p".
- Staff 3:** Shows a bass line with notes and rests. Dynamic markings include "mf", "mp", "f", and "p".
- Staff 4:** Shows a bass line with notes and rests. It is marked with "riten." and "VAR II Presto".

The score is filled with musical notation, including stems, beams, and various symbols for dynamics and articulation. The handwriting is fluid and characteristic of a composer's draft.

Handwritten musical notation on a five-line staff. The key signature is two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). There are also some handwritten annotations above the staff, possibly indicating articulation or phrasing.

Handwritten musical notation on a five-line staff. The key signature is two sharps. The notation includes various rhythmic values and rests. Dynamic markings include *f* and *mp*. The word *rituico* is written in the left margin, likely indicating a ritardando or similar tempo change.

Handwritten musical notation on a five-line staff. The key signature is two sharps. The notation includes various rhythmic values and rests. Dynamic markings include *f* and *mp*. The word *rituico* is written in the left margin.

Handwritten musical notation on a five-line staff. The key signature is two sharps. The notation includes various rhythmic values and rests. Dynamic markings include *f* and *mp*. There are some blue ink markings on the staff, possibly indicating corrections or specific performance instructions.

Handwritten musical notation on a five-line staff. The music begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords, primarily triads and dyads, with some notes beamed together. A dynamic marking of *f* (forte) is present at the beginning. A large, horizontal, double-headed arrow is drawn across the middle of the staff, indicating a range or duration.

Handwritten musical notation on a five-line staff, continuing from the previous system. It maintains the same key signature and features similar chordal structures. A dynamic marking of *f* is present at the beginning.

Handwritten musical notation on a five-line staff. The first part of the staff is heavily scribbled out with dark ink. To the right of the scribble, the music resumes with a treble clef and a key signature of two sharps. A dynamic marking of *f* is present, followed by the instruction *cresc. sempre* (crescendo sempre). There are two blue-shaded notes in this system.

Handwritten musical notation on a five-line staff. It begins with a dynamic marking of *ff* (fortissimo). The music consists of chords and some melodic lines. A dynamic marking of *dim.* (diminuendo) is present, followed by a marking of *f mp* (forte mezzo piano). A large, horizontal, double-headed arrow is drawn across the bottom of the staff.

Handwritten musical score on three staves. The top staff contains a melodic line with notes and rests, ending with a dynamic marking *f* and the word *dim.*. The middle staff contains a bass line with notes and rests, including a *p* dynamic marking. The bottom staff is empty. A large diagonal line is drawn across the middle staff. The name "L. Pucheta" is written across the bottom of the middle staff, with "1957" written to its right.

Handwritten musical score on one staff. It begins with the instruction "(1) *Ossia:*". The staff contains several measures of music with notes and rests, including a *mf* dynamic marking. The word "Segue" is written above the staff, and "Segue la" is written below it.



Var. III *Segue la* para intercalar

VAR III Andantino. Hoff.

Handwritten musical notation on a five-line staff. The music features a series of eighth notes grouped in threes, with some notes marked with a '+' sign. A dynamic marking 'p' is written below the first measure, followed by the word 'anabile' in italics. A hairpin crescendo is drawn across the first two measures, and a hairpin decrescendo is drawn across the last two measures. A fermata is placed over the final note of the piece. The number '3' is written above the first and last groups of eighth notes.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar eighth-note triplets. A dynamic marking 'p' is written below the first measure. A wavy line is drawn across the first two measures, with the word 'mf' written below it. A hairpin crescendo is drawn across the last two measures. The number '3' is written above the first and last groups of eighth notes.

Handwritten musical notation on a five-line staff. It features eighth-note triplets. A dynamic marking 'f' is written below the first measure. A hairpin decrescendo is drawn across the last two measures. The number '3' is written above the first and last groups of eighth notes. The word 'poco rit.' is written at the end of the staff.

Handwritten musical notation on a five-line staff, showing the beginning of a new section. It starts with a treble clef and a key signature of one sharp (F#). The first few notes are eighth notes, followed by a double bar line.

Concierto Llano para guitarra y orquesta

Descripción: Obra de autoría propia escrita para Ernesto Bitetti.

Instrumentos: Guitarra

Duración: Sin datos

Grafía: Manuscrita

Número de páginas: Sin datos

Número de compases: Sin datos

Fuente: No se conserva el texto musical

Fecha de creación: Ca. 1965

Estreno: Sin estrenar

Obs.: El autor señala que entonces apenas conocía la guitarra y poco la composición, por lo que nunca estuvo satisfecho con esta obra de la que no se conserva el texto musical.