

"...tan pronto como prescindí de los grandes placeres de la vida, empecé a disfrutar de los pequeños, como ver un cielo estrellado al claro de luna o empaparse de sol en una gloriosa mañana de verano. Se sintió vivo, quizá por primera vez desde que era niño"

III. La milagrosa transformación de Julian Mantle

"El monje que vendió su Ferrari"
Robin Sharma

José Antonio Chic

Movido

The musical score is for a piece titled "Movido" by José Antonio Chic, based on the poem "El monje que vendió su Ferrari" by Robin Sharma. The score is arranged for a guitar ensemble and a string quartet. The key signature is one sharp (F#) and the time signature is 6/8. The score consists of two measures. The Flute and Clarinet in Bb parts are mostly rests. Guitar 1 has a melodic line with fingerings 1, 3, and 4 indicated. Guitar 2 has rests. Violin I has an arpeggio (Arm.) in the first measure and a half note in the second. Violin II, Viola, Violoncello, and Contrabass all have pizzicato (pizz.) lines.

Flute

Clarinet in B \flat

Guitar 1

Guitar 2

Violin I

Violin II

Viola

Violoncello

Contrabass

This image displays two systems of a musical score, corresponding to measures 2 and 7. Each system contains staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 2 (Top System):

- Fl.:** Rest.
- B♭ Cl.:** Rest.
- Gtr. 1:** Triplet of eighth notes (F4, G4, A4) with fingerings 3, 2, 4. This is followed by a series of eighth-note patterns with various fingerings (1, 3, 4, 2, 1, 3, 4, 2).
- Gtr. 2:** Triplet of eighth notes (F4, G4, A4) with fingerings 3, 2, 4. This is followed by a series of eighth-note patterns with various fingerings (1, 3, 4, 2, 1, 3, 4, 2). A 'CII' marking appears above the staff.
- Vln. I:** Half note (F#4) with 'arco' marking.
- Vln. II:** Half note (F#4) with 'arco' marking.
- Vla.:** Quarter note (F#3) with 'arco' marking, followed by a series of eighth notes.
- Vc.:** Quarter note (F#3), followed by a series of eighth notes.
- Cb.:** Half note (F#3).

Measure 7 (Bottom System):

- Fl.:** Rest.
- B♭ Cl.:** Rest.
- Gtr. 1:** Triplet of eighth notes (F4, G4, A4) with fingerings 4, 2, 1. This is followed by a series of eighth-note patterns with various fingerings (4, 2, 1, 3, 4, 2, 1, 3, 4, 2).
- Gtr. 2:** Triplet of eighth notes (F4, G4, A4) with fingerings 4, 2, 1. This is followed by a series of eighth-note patterns with various fingerings (4, 2, 1, 3, 4, 2, 1, 3, 4, 2). A 'CI' marking appears above the staff.
- Vln. I:** Half note (F#4) with 'arco' marking.
- Vln. II:** Half note (F#4) with 'arco' marking.
- Vla.:** Quarter note (F#3) with 'arco' marking, followed by a series of eighth notes.
- Vc.:** Quarter note (F#3), followed by a series of eighth notes.
- Cb.:** Half note (F#3).

19

Fl.

B♭ Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CIV

CIII

23

Fl.

B♭ Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cl

pizz.

pizz.

27

Fl.

B♭ Cl.

Gtr. I

Gtr. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Fl.

B♭ Cl.

Gtr. I

Gtr. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Molto calmo e molto meno mosso

mano derecha
sobredia pason

mano izquierda
sobredia pason

Arm.VII

Arm.XII

35

Fl.

B♭ Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Arm.VII

Arm.XII

Arm.VII

Arm.XII

Arm.VII

Arm.XII

41

Fl.

B♭ Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

expressive

expressive appassionato

f

arco

expressive

pizz.

pizz.

B

51

Fl.

B♭ Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

expressive

expressive

expressive

f

pizz.

pizz.

pizz.

pizz.

pizz.

62

Fl.

B♭ Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

arco

arco

73

Fl.

B♭ Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

expressive

expressive appassionato

f
arco

expressive

C

CIX

CII

81

Fl.

B♭ Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

expressive

expressive

f

expressive

[illegible]