

En la isla abandonada

Traditional

Arr. José Antonio Chic

Moderato

The musical score is for the piece "En la isla abandonada" by José Antonio Chic. It is a traditional piece arranged for a chamber ensemble. The tempo is marked "Moderato". The score is written for nine instruments: Flauta, Clarinete, Guitarra 1, Guitarra 2, Violín I, Violín II, Viola, Violoncello, and Contrabajo. The key signature is one sharp (F#) and the time signature is 3/4. The Flauta, Clarinete, Guitarra 1, Violín I, Violín II, Viola, Violoncello, and Contrabajo parts are all marked with a whole rest in every measure, indicating they are silent. The Guitarra 2 part is the only instrument with a melodic line. It begins with a half rest in the first measure, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. In the second measure, it has a half rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. In the third measure, it has a half rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. In the fourth measure, it has a half rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. In the fifth measure, it has a half rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. The score is written for a chamber ensemble and includes a copyright notice for Guitarinensemble.com.

Flauta

Clarinete

Guitarra 1

Guitarra 2

Violín I

Violín II

Viola

Violoncello

Contrabajo

2

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

CII

4

4CII

3

1 2 4

1 4

2

3 2 3 1

3 2

3

1 2 4

4

3

Arm. 8°

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

CXII

3

CII

3

2

[illegible]

Un poco piú mosso

Un poco più mosso

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

40

41

42

43

44

45

46

47

48

CII

rasg. ad libitum

pizz.

Tempo primo

[illegible]

57

Fl.

Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Un poco più mosso

65

Fl.

Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

rasg. ad libitum

CII

Danza 1
Allegro

74

Fl.

Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

78

Fl.

Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

legato

82

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 82 and 83 for a symphony. The instruments are Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#). The Flute part in measure 82 features a melodic line starting on G4, moving through A4, B4, and C5, then descending. The Clarinet, Gtr. 1, Vln. I, Vln. II, Vla., Vc., and Cb. parts are marked with a whole rest in both measures. The Gtr. 2 part in measure 82 has a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, 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G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, 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G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, 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G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-29

84

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 84 and 85 for a large ensemble. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Clarinet (Cl.) parts are in the upper woodwinds. The Guitar (Gtr.) parts are in the middle. The Violin (Vln.) and Viola (Vla.) parts are in the lower strings. The Violoncello (Vc.) and Contrabass (Cb.) parts are in the bottom. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Flute part in measure 84 has a melodic line starting on G4, moving up to A4, B4, and then down to G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, 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E-128, D-128, C#-128, B-129, A-129, G-129, F#-129, E-129, D-129, C#-129, B-130, A-130, G-130, F#-130, E-130, D-130, C#-130, B-131, A-131, G-131, F#-131, E-131, D-131, C#-131, B-132, A-132, G-132, F#-132, E-132, D-132, C#-132, B-133, A-133, G-133, F#-133, E-133, D-133, C#-133, B-134, A-134, G-134, F#-134, E-134, D-134, C#-134, B-135, A-135, G-135, F#-135, E-135, D-135, C#-135, B-136, A-136, G-136, F#-136, E-136, D-136, C#-136, B-137, A-137, G-137, F#-137, E-137, D-137, C#-137, B-138, A-138, G-138, F#-138, E-138, D-138, C#-138, B-139, A-139, G-139, F#-139, E-139, D-139, C#-139, B-140, A-140, G-140, F#-140, E-140, D-140, C#-140, B-141, A-141, G-141, F#-141, E-141, D-141, C#-141, B-142, A-142, G-142, F#-142, E-142, D-142, C#-142, B-143, A-143, G-143, F#-143, E-143, D-143, C#-143, B-144, A-144, G-144, F#-144, E-144, D-144, C#-144, B-145, A-145, G-145, F#-145, E-145, D-145, C#-145, B-146, A-146, G-146, F#-146, E-146, D-146, C#-146, B-147, A-147, G-147, F#-147, E-147, D-147, C#-147, B-148, A-148, G-148, F#-148, E-148, D-148, C#-148, B-149, A-149, G-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G-164, F#-164, E-164, D-164, C#-164, B-165, A-165, G-165, F#-165, E-165, D-165, C#-165, B-166, A-166, G-166, F#-166, E-166, D-166, C#-166, B-167, A-167, G-167, F#-167, E-167, D-167, C#-167, B-168, A-168, G-168, F#-168, E-168, D-168, C#-168, B-169, A-169, G-169, F#-169, E-169, D-169, C#-169, B-170, A-170, G-170, F#-170, E-170, D-170, C#-170, B-171, A-171, G-171, F#-171, E-171, D-171, C#-171, B-172, A-172, G-172, F#-172, E-172, D-172, C#-172, B-173, A-173, G-173, F#-173, E-173, D-173, C#-173, B-174, A-174, G-174, F#-174, E-174, D-174, C#-174, B-175, A-175, G-175, F#-175, E-175, D-175, C#-175, B-176, A-176, G-176, F#-176, E-176, D-176, C#-176, B-177, A-177, G-177, F#-177, E-177, D-177, C#-177, B-178, A-178, G-178, F#-178, E-178, D-178, C#-178, B-179, A-179, G-179, F#-179, E-179, D-179, C#-179, B-180, A-180, G-180, F#-180, E-180, D-180, C#-180, B-181, A-181, G-181, F#-181, E-181, D-181, C#-181, B-182, A-182, G-182, F#-182, E-182, D-182, C#-182, B-183, A-183, G-183, F#-183, E-183, D-183, C#-183, B-184, A-184, G-184, F#-184, E-184, D-184, C#-184, B-185, A-185, G-185, F#-185, E-185, D-185, C#-185, B-186, A-186, G-186, F#-186, E-186, D-186, C#-186, B-187, A-187, G-187, F#-187, E-187, D-187, C#-187, B-188, A-188, G-188, F#-188, E-188, D-188, C#-188, B-189, A-189, G-189, F#-189, E-189, D-189, C#-189, B-190, A-190, G-190, F#-190, E-190, D-190, C#-190, B-191, A-191, G-191, F#-191, E-191, D-191, C#-191, B-192, A-192, G-192, F#-192, E-192, D-192, C#-192, B-193, A-193, G-193, F#-193, E-193, D-193, C#-193, B-194, A-194, G-194, F#-194, E-194, D-194, C#-194, B-195, A-195, G-195, F#-195, E-195, D-195, C#-195, B-196, A-196, G-196, F#-196, E-196, D-196, C#-196, B-197, A-197, G-197, F#-197, E-197, D-197, C#-197, B-198, A-198, G-198, F#-198, E-198, D-198, C#-198, B-199, A-199, G-199, F#-199, E-199, D-199, C#-199, B-200, A-200, G-200, F#-200, E-200, D-200, C#-200, B-201, A-201, G-201, F#-201, E-201, D-201, C#-201, B-202, A-202, G-202, F#-202, E-202, D-202, C#-202, B-203, A-203, G-203, F#-203, E-203, D-203, C#-203, B-204, A-204, G-204, F#-204, E-204, D-204, C#-204, B-205, A-205, G-205, F#-205, E-205, D-205, C#-205, B-206, A-206, G-206, F#-206, E-206, D-206, C#-206, B-207, A-207, G-207, F#-207, E-207, D-207, C#-207, B-208, A-208, G-208, F#-208, E-208, D-208, C#-208, B-209, A-209, G-209, F#-209, E-209, D-209, C#-209, B-210, A-210, G-210, F#-210, E-210, D-210, C#-210, B-211, A-211, G-211, F#-211, E-211, D-211, C#-211, B-212, A-212, G-212, F#-212, E-212, D-212, C#-212, B-213, A-213, G-213, F#-213, E-213, D-213, C#-213, B-214, A-214, G-214, F#-214, E-214, D-214, C#-214, B-215, A-215, G-215, F#-215, E-215, D-215, C#-215, B-216, A-216, G-216, F#-216, E-216, D-216, C#-216, B-217, A-217, G-217, F#-217, E-217, D-217, C#-217, B-218, A-218, G-218, F#-218, E-218, D-218, C#-218, B-219, A-219, G-219, F#-219, E-219, D-219, C#-219, B-220, A-220, G-220, F#-220, E-220, D-220, C#-220, B-221, A-221, G-221, F#-221, E-221, D-221, C#-221, B-222, A-222, G-222, F#-222, E-222, D-222, C#-222, B-223, A-223, G-223, F#-223, E-223, D-223, C#-223, B-224, A-224, G-224, F#-224, E-224, D-224, C#-224, B-225, A-225, G-225, F#-225, E-225, D-225, C#-225, B-226, A-226, G-226, F#-226, E-226, D-226, C#-226, B-227, A-227, G-227, F#-227, E-227, D-227, C#-227, B-228, A-228, G-228, F#-228, E-228, D-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D-247, C#-247, B-248, A-248, G-248, F#-248, E-248, D-248, C#-248, B-249, A-249, G-249, F#-249, E-249, D-249, C#-249, B-250, A-250, G-250, F#-250, E-250, D-250, C#-250, B-251, A-251, G-251, F#-251, E-251, D-251, C#-251, B-252, A-252, G-252, F#-252, E-252, D-252, C#-252, B-253, A-253, G-253, F#-253, E-253, D-253, C#-253, B-254, A-254, G-254, F#-254, E-254, D-254, C#-254, B-255, A-255, G-255, F#-255, E-255, D-255, C#-255, B-256, A-256, G-256, F#-256, E-256, D-256, C#-256, B-257, A-257, G-257, F#-257, E-257, D-257, C#-257, B-258, A-258, G-258, F#-258, E-258, D-258, C#-258, B-259, A-259, G-259, F#-259, E-259, D-259, C#-259, B-260, A-260, G-260, F#-260, E-260, D-260, C#-260, B-261, A-261, G-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-

86

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 86 and 87 for an orchestra. The instruments are Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#). The Flute part in measure 86 plays a melodic line: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). In measure 87, it continues with: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (half). The Clarinet, Guitar 1, Violin I, Violin II, Viola, Violoncello, and Contrabass parts are silent in both measures, indicated by whole rests. The Guitar 2 part in measure 86 plays a rhythmic pattern: a quarter rest, followed by a dotted half note (A3), a quarter note (B3), a dotted half note (C4), a quarter note (D4), a dotted half note (E4), a quarter note (F#4), a dotted half note (G4), and a quarter note (A4). In measure 87, it continues with: a quarter rest, followed by a dotted half note (A3), a quarter note (B3), a dotted half note (C4), a quarter note (D4), a dotted half note (E4), a quarter note (F#4), a dotted half note (G4), and a quarter note (A4).

88

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

88

This musical score page contains measures 90 and 91. The instruments are Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Measure 90 starts with a key signature change to two sharps (F# and C#) and a common time signature. The melody begins on a whole note G4, followed by eighth notes A4-B4, a quarter note C5, and eighth notes B4-A4. Measure 91 continues with eighth notes G4-F#4, quarter notes E4-D#4, and eighth notes C#4-B3.
- Cl.:** Remains silent in both measures.
- Gtr. 1:** Measure 90 features a whole note chord (G4-B4-D5) marked "CII" and "rasg.". Measure 91 features a whole note chord (G4-B4-D5) marked "CII" and a first fingering "1".
- Gtr. 2:** Measure 90 features a whole note chord (G4-B4-D5) marked "CII". Measure 91 features a whole note chord (G4-B4-D5) marked "CII" and first, second, and third fingerings "1", "2", and "3" respectively.
- Vln. I & Vln. II:** Remain silent in both measures.
- Vla.:** Measure 90 features a whole note chord (G4-B4-D5). Measure 91 features a whole note chord (G4-B4-D5).
- Vc. & Cb.:** Measure 90 features a whole note chord (G4-B4-D5) marked "arco". Measure 91 features a whole note chord (G4-B4-D5) marked "arco".

92

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CII rasg.

1 CII

7 1 2 3

This musical score page contains measures 92 and 93 for a chamber ensemble. The instruments are Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#). The Flute part in measure 92 has a melodic line starting on G4, moving up to A4, B4, and then descending. The Clarinet part is silent. Guitar 1 and 2 play a complex rhythmic pattern with chords and single notes. Violin I and II are silent. The Viola, Violoncello, and Contrabass parts provide a harmonic foundation with sustained notes and moving lines. The score includes various musical notations such as slurs, ties, and fingerings.

94

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

CII

rasg.

CII

2

96

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

CII

rasg.

CII

2

Detailed description of the musical score: The score is for measures 96 and 97. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The Flute part (Fl.) has a melodic line starting on G4, moving up and then down. The Clarinet part (Cl.) is mostly silent. The Guitar 1 (Gtr. 1) part has a complex texture with arpeggiated chords and a melodic line. The Guitar 2 (Gtr. 2) part has a similar texture. The Violin I (Vln. I) and Violin II (Vln. II) parts are mostly silent. The Viola (Vla.) part has a sustained note on G3. The Violoncello (Vc.) and Contrabass (Cb.) parts have a moving bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

C

98

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CII rasg.

1 CII

7

1 2 3

100

Fl.

Cl.

Gtr. 1

CII rasg. 1 CII

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 16, contains staves for Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#). The Flute, Clarinet, Violin I, and Viola parts begin with a dynamic marking of 100. The Guitar 1 part includes the instruction 'CII rasg.' and a first finger fingering '1'. The Guitar 2 part includes a '7' fingering and a triplet of eighth notes marked with '1', '2', and '3'. The Violoncello and Contrabass parts play a steady eighth-note accompaniment. The Violin II part has a more active eighth-note pattern in the first measure. The score is divided into two measures by a double bar line.

102

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

CII

rasg.

CII

104

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CII rasg.

1

2

7

6

This musical score page contains measures 104 through 106. The instruments are Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). Measure 104 begins with a measure rest for the Flute and Violin I. The Clarinet, Guitar 1, and Guitar 2 have active parts. The Guitars feature complex chordal textures with fingerings 1, 2, and 7 indicated. Measure 105 continues the instrumental activity. Measure 106 concludes the section with a key signature change to two sharps (F#, C#). The Viola and Violoncello/Contrabass parts provide harmonic support with sustained notes and rhythmic patterns.

Danza 2

Piú Moderato

106

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

rasg. ad libitum

109

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CVII
rasg. ad libitum

CV

Detailed description of the musical score: The score is for measures 109, 110, and 111. The key signature has one sharp (F#).
- **Flute (Fl.)**: Measure 109 has a whole rest. Measures 110 and 111 have whole rests.
- **Clarinet (Cl.)**: Measure 109 has a whole rest. Measures 110 and 111 have whole rests.
- **Guitar 1 (Gtr. 1)**: Measure 109 has a whole rest. Measure 110 has a complex chordal figure with many beamed sixteenth notes. Measure 111 continues this figure with a key signature change to two sharps (F# and C#).
- **Guitar 2 (Gtr. 2)**: Measure 109 has a complex rhythmic pattern of beamed sixteenth notes. Measure 110 continues this pattern. Measure 111 continues the pattern with a key signature change to two sharps.
- **Violin I (Vln. I)**: Measure 109 has a whole rest. Measures 110 and 111 have whole rests.
- **Violin II (Vln. II)**: Measure 109 has a whole rest. Measures 110 and 111 have whole rests.
- **Viola (Vla.)**: Measure 109 has a whole rest. Measures 110 and 111 have whole rests.
- **Violoncello (Vc.)**: Measure 109 has a whole rest. Measure 110 has a half note. Measure 111 has a half note.
- **Contrabass (Cb.)**: Measure 109 has a whole rest. Measure 110 has a half note. Measure 111 has a half note.
- **Rehearsal Mark CVII**: Located above measure 110, with the instruction "rasg. ad libitum" below it.
- **Rehearsal Mark CV**: Located above measure 111.

112

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

rasg. ad libitum

The musical score for page 21, measures 112-114, is written for a chamber ensemble. The key signature is one sharp (F#). The score is divided into three measures. Measures 112 and 113 feature a dense, rhythmic texture in the guitars (Gtr. 1 and Gtr. 2) with many beamed sixteenth and thirty-second notes. The Flute (Fl.) and Clarinet (Cl.) parts are mostly rests in these measures, with some activity in measure 114. Measure 114 is marked with the instruction 'rasg. ad libitum' above the guitar parts, indicating a rasgueado (strumming) technique. The Violin I (Vln. I) and Violin II (Vln. II) parts also have rests in measures 112 and 113, with some activity in measure 114. The Viola (Vla.) part has a rest in measure 112 and some activity in measures 113 and 114. The Violoncello (Vc.) and Contrabass (Cb.) parts have rests in measure 112 and some activity in measures 113 and 114.

115

Fl.

Cl.

CV

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 115 and 116. The instruments are arranged in a standard orchestral layout. Measures 115 and 116 are marked with a repeat sign. The Flute (Fl.) and Clarinet (Cl.) parts are in treble clef with a key signature of one sharp (F#). The Guitar (Gtr.) parts are in treble clef with a key signature of one sharp (F#). The Violin I (Vln. I) and Violin II (Vln. II) parts are in treble clef with a key signature of one sharp (F#). The Viola (Vla.) part is in alto clef with a key signature of one sharp (F#). The Violoncello (Vc.) and Contrabass (Cb.) parts are in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests.

117

Fl.

Cl.

CV

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 117 and 118 for an orchestral ensemble. The instruments are arranged in a standard orchestral layout. The key signature is one sharp (F#), and the time signature is 3/4. Measure 117 begins with a rehearsal mark. The Flute and Clarinet parts have a measure rest in the second measure. The Guitar parts play a complex, rhythmic pattern of chords. The Violin I part has a measure rest in the second measure. The Violin II, Viola, Violoncello, and Contrabass parts play a steady eighth-note pattern. The Clarinet part has a 'CV' marking below it in the first measure.

119

Fl.

Cl.

CV

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 119 and 120 for a chamber ensemble. The instruments are Flute (Fl.), Clarinet (Cl.), Guitar (Gtr. 1 and 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#). Measure 119 begins with a rehearsal mark. The Flute and Violin I parts have a measure rest at the start of the measure. The Clarinet, Violoncello, and Contrabass parts play a rhythmic pattern of eighth notes. The Guitar parts play a complex, multi-measure rest pattern. Measure 120 continues the patterns from measure 119, with the Flute and Violin I parts playing eighth notes and the other instruments continuing their respective parts.

121

Fl.

Cl.

CV

CVII

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 121 and 122. The score is for an orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), two Guitars (Gtr. 1 and Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#). Measure 121 begins with a rehearsal mark '121' and a key signature change to one sharp. The Flute and Clarinet parts have a '121' rehearsal mark. The Guitar parts have a 'CV' rehearsal mark. The Violin I part has a 'CVII' rehearsal mark. The Violoncello and Contrabass parts have a '121' rehearsal mark. The score is written in a standard musical notation with various note values, rests, and articulation marks. The page number '25' is in the top right corner.

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CV

CVII

123

3 4 2

4 2

2

4

Detailed description: This is a musical score for page 26, measures 123 and 124. The score is written for a full orchestra and two guitarists. The instruments are Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). The time signature is 4/4. Measure 123 features a complex rhythmic pattern in the Clarinet and Guitar parts, with the Flute playing a whole note. Measure 124 continues the patterns, with the Flute playing a half note. The Violin and Viola parts are mostly whole notes, while the Violoncello and Contrabass parts are whole notes. The Guitar parts are more active, with various rhythmic figures and accidentals. The score includes performance markings such as 'CV' and 'CVII' above the Guitar 1 staff, and '123' above the Flute staff. The guitar parts also include fingering numbers (3, 4, 2, 4, 2) and a '2' below the staff.

125

Fl.

Cl.

CVII

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CV 3 4 2 4 2

2 4

Detailed description: This page of a musical score covers measures 125 and 126. The key signature has two sharps (F# and C#). The Flute (Fl.) part begins in measure 125 with a whole note F#4. The Clarinet (Cl.) part has a melodic line with eighth and sixteenth notes. The Guitar (Gtr.) parts feature complex rhythmic patterns with triplets and sixteenth notes, marked with 'CV' and fingerings. The Violin I (Vln. I) part has a whole note F#4 in measure 125 and a half note G#4 in measure 126. The Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts all have whole notes: F#4 in measure 125 and G#4 in measure 126.

127

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CV

3 4 2

4 2

Detailed description: This page of a musical score covers measures 127 and 128. The key signature has two sharps (F# and C#). The Flute (Fl.) part begins in measure 127 with a whole note F#4, followed by a whole rest in measure 128. The Clarinet (Cl.) part features a melodic line in measure 127, starting on G#4 and ending on E5, followed by a more active line in measure 128. The Guitar (Gtr.) parts (1 and 2) play a rhythmic pattern in measure 127, with fret numbers 3, 4, and 2 indicated for Gtr. 1, and 4 and 2 for Gtr. 2. In measure 128, they play a single eighth note G#2. The Violin I (Vln. I) and Violin II (Vln. II) parts play a half note F#4 in measure 127 and a quarter note G#4 in measure 128. The Viola (Vla.) part plays a half note F#4 in measure 127 and a quarter note G#4 in measure 128. The Cello (Vc.) and Double Bass (Cb.) parts play a half note F#3 in measure 127 and a quarter note G#3 in measure 128.

D

129

Fl.

Cl.

f

rasg. ad libitum

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 129 and 130. The key signature has one sharp (F#). Measure 129 features a melodic line in the Flute and a more rhythmic, eighth-note pattern in the Clarinet. The Guitars (Gtr. 1 and Gtr. 2) are silent in this measure. Measures 129-130 are marked with a forte (*f*) dynamic. In measure 130, the Guitars play a complex, rapid arpeggiated figure labeled 'rasg. ad libitum'. The Violins (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) all provide a steady eighth-note accompaniment in measure 130.

131

Fl.

Cl.

CV

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page, numbered 30, contains measures 131 and 132. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Clarinet (Cl.), Guitar (Gtr. 1 and Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). The Flute and Clarinet parts begin at measure 131. The Guitar parts (Gtr. 1 and Gtr. 2) feature complex, multi-measure chords and arpeggios. The Violin I and Violin II parts play a melodic line. The Viola part plays a rhythmic pattern. The Violoncello and Contrabass parts play a bass line. The score is divided into two systems, with measures 131 and 132. The Flute and Clarinet parts are marked with a '131' above the first measure. The Guitar parts are marked with a 'CV' above the first measure. The Violin I and Violin II parts are marked with a '131' above the first measure. The Viola part is marked with a '131' above the first measure. The Violoncello and Contrabass parts are marked with a '131' above the first measure.

133

Fl.

Cl.

CV

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page, numbered 31, contains measures 133 and 134. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Clarinet (Cl.), Guitar (Gtr. 1 and Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). Measure 133 begins with a rehearsal mark. The Flute and Clarinet parts feature melodic lines with slurs and ties. The Guitar parts (Gtr. 1 and Gtr. 2) play a complex, rhythmic accompaniment with many beamed sixteenth notes and slurs. The Violin I and Violin II parts have melodic lines with slurs. The Viola part has a melodic line with slurs. The Violoncello and Contrabass parts have a melodic line with slurs. The score is written in a standard musical notation style with a common time signature.

135

Fl.

Cl.

CV

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page, numbered 32, contains measures 135 and 136. The score is written for an 8-piece ensemble. The Flute (Fl.) and Clarinet (Cl.) parts are in treble clef with a key signature of one sharp (F#). The Guitar (Gtr. 1 and 2) parts are in treble clef with a key signature of one sharp (F#). The Violin I (Vln. I) and Violin II (Vln. II) parts are in treble clef with a key signature of one sharp (F#). The Viola (Vla.) part is in alto clef with a key signature of one sharp (F#). The Violoncello (Vc.) and Contrabass (Cb.) parts are in bass clef with a key signature of one sharp (F#). The score is divided into two measures, 135 and 136, by a double bar line. Measure 135 begins with a measure rest for the Flute and Clarinet. The Guitar parts feature a complex, multi-measure rest in measure 135, followed by a series of chords in measure 136. The Violin I and Violin II parts play a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4.

137

Fl.

Cl.

CV

CVII

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 137 and 138. The key signature has one sharp (F#). The score is arranged in a grand staff with eight staves. The Flute (Fl.) and Clarinet (Cl.) parts begin in measure 137 with eighth-note patterns. The Clarinet part has a key signature change to two sharps (F# and C#) in measure 137. The Guitar (Gtr.) parts feature complex chords in measure 137, with the first guitar (Gtr. 1) labeled 'CV' and the second (Gtr. 2) labeled 'CVII'. In measure 138, the guitars play sustained notes with fingerings 2 and 4 indicated. The Violin I (Vln. I) and Violin II (Vln. II) parts play eighth-note patterns in measure 137. The Viola (Vla.) part enters in measure 137 with a half-note pattern. The Violoncello (Vc.) and Contrabass (Cb.) parts play eighth-note patterns in measure 137. All string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained notes in measure 138.

139

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CV

CVII

3 4 2

4 2

2

4

Detailed description: This page of a musical score, numbered 34, contains measures 139 and 140. The score is for a full orchestra and guitar. The instruments are arranged in a grand staff with the following parts: Flute (Fl.), Clarinet (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 139 begins with a key signature of one sharp (F#) and a common time signature (C). The Flute, Violin I, and Violin II parts have a measure rest at the start of the measure. The Clarinet, Guitar 1, and Guitar 2 parts have a measure rest at the start of the measure. The Viola, Violoncello, and Contrabass parts have a whole note (C4) at the start of the measure. Measure 140 begins with a key signature of two sharps (F# and C#) and a common time signature (C). The Flute, Violin I, and Violin II parts have a measure rest at the start of the measure. The Clarinet, Guitar 1, and Guitar 2 parts have a measure rest at the start of the measure. The Viola, Violoncello, and Contrabass parts have a whole note (C4) at the start of the measure. The score includes various musical notations such as notes, rests, and articulation marks. The guitar parts (Gtr. 1 and Gtr. 2) feature complex rhythmic patterns and fingerings, with some notes marked with 'CV' and 'CVII'. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are mostly static, with some movement in the Violin II part.

141

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CV

CVII

3 4 2

4 2

2

4

Detailed description: This page of a musical score contains measures 141 and 142. The score is for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 141 features a complex rhythmic pattern in the Flute and Violin I parts, with the Flute playing sixteenth notes and the Violin I playing eighth notes. The Clarinet, Guitar 1, and Guitar 2 parts also have intricate rhythms. Measure 142 shows a continuation of these patterns, with the Flute and Violin I parts playing sustained notes. The Viola, Violoncello, and Contrabass parts are mostly static, with the Viola playing a half note and the Vc. and Cb. playing whole notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte).

143

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CV

3 4 2

4 2

Detailed description: This page of a musical score, numbered 36, contains measures 143 and 144. The score is for an orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), two Guitars (Gtr. 1 and Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). Measure 143 begins with a rehearsal mark. The Flute and Violin I parts play a rhythmic eighth-note pattern. The Clarinet part has a melodic line with a slur. The Guitars play a complex rhythmic pattern with fingerings indicated as 3, 4, 2 and 4, 2. The Violin II part plays a similar eighth-note pattern. The Viola, Violoncello, and Contrabass parts have whole notes. Measure 144 shows the Flute and Violin I parts continuing their patterns, while the Clarinet part has a melodic phrase. The Guitars play a simpler rhythmic pattern. The Violin II part continues its eighth-note pattern. The Viola, Violoncello, and Contrabass parts have half notes.

145

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page, numbered 37, contains measures 145 and 146. The instrumentation includes Flute (Fl.), Clarinet (Cl.), two Guitars (Gtr. 1 and Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). Measures 145 and 146 are marked with a '145' at the beginning of the first staff. The Flute and Clarinet parts play a melodic line with eighth notes. The Guitars play a rhythmic pattern of eighth notes. The Violins, Viola, and Violoncello/Contrabass parts play a melodic line with eighth notes. The score is written for measures 145 and 146, with a double bar line at the end of measure 146.