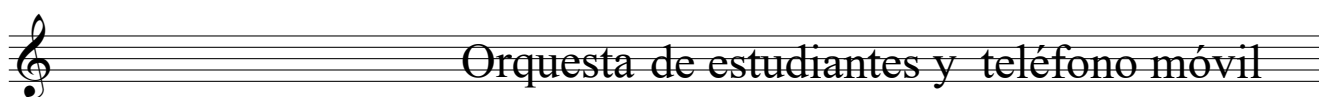


Divertimento sobre la "Malagueña" de I. Albéniz

Rafael Diaz



Youth orchestra and mobile phone

Partitura en sonido real

Score in C

Plantilla Staff

Una grabación para el telefono móvil está incluida

2 Flautas
2 Oboes
2 Clarinetes en Sib
2 Fagotes
2 Tompas en Fa
2 trompetas en Sib
2 Trombones
Percusión I
Percusión II
Violines I
Violines II
Violas
Violoncellos
Contrabajo

Divertimento sobre la "Malagueña" de I. Albeniz

Normas generales

- = Las alteraciones afectarán sólo a la nota que las lleve o repetidas y siempre dentro del mismo compás o división y no a las distintas octavas, (a veces se ponen para evitar confusión) tampoco de un compás a otro.
- = Los trinos serán siempre con la nota cromática superior (salvo indicaciones).
- = Las articulaciones afectarán a la nota que las lleve y no a otras aunque aparezcan ligadas.
- = Determinados acontecimientos se indican directamente sobre la partitura por ser más práctico y otros no se indican por muy conocidos.
- = Cuerda al aire, el " 0 " se pondrá dependiendo del espacio arriba o al lado.
- = Las indicaciones de arco cesarán cuando aparece Ordinario (ord.) que restablece la forma de tocar habitual y en el sitio habitual.
- = Algunas indicaciones se escriben directamente sobre la partitura por considerarlo más práctico y otras no se ponen por ser de sobra conocidas.

Específicas

- 1) Palmas sordas, se obtendrán ahuecando las palmas de las manos.
- 2) Col legno battuto, percutiendo la nota con la base de la cabeza del arco (con el marfil)
- 3) Arco batt., con la cerda golpe en vertical y a la punta del arco.
- 4) Emitiendo por el tubo del instrumento y con la letra S, solo aire con la posición indicada.
- 5) Desafinación irregular con aire y la letra S.
- 6) Arco circular, rotando el arco en el lugar en que se toca de ordinario y saldrá una sonoridad "rota". parecido a un trémolo.
- 7) Oscilación (solo una) del sonido regular y lentamente descendente-ascendente o a la inversa.
- 8) Glisando a partir de la nota escrita y con los ataques señalados sin hacer una escala cromática.
- 9) Glisando como se dice anteriormente, la pequeña figura de arriba marca la duración de la nota.
- 10) Glisando el pasaje y ejecutándolo con un solo dedo.
- 11) Percutiendo directamente con los dedos sobre la tastiera con las notas escritas.
- 12) Ttkk, trémolo o doble picado que al ejecutar las notas rápidamente y ser el ataque de la lengua normal, se producirá una sonoridad "rota".
- 13) Arco battuto, batiendo con el arco pero a velocidad de trémolo.

Partitura en sonido real

Performance note

= The alterations will affect only the note that carries them or repeated and always within the same bar or division and not the different octaves, (sometimes put to avoid confusion) neither from one measure to another.

=The trills will always have the upper chromatic note (unless otherwise indicated).

= The articulations will affect the note that carries them and not other, even if they appear linked.

= Certain events are indicated directly on the score because they are more practical and others are not indicated because they are well known.

= Open strings, the "0" will be placed depending on the space above or to the side.

=Bow indications will cease when Ordinary (ord.) appears which restores the usual way of playing and in the usual place.

= Some indications are written directly on the score for considering it more practical and others are not put because they are well known.

Specific

- 1) Deaf palms, to be obtained by hollowing out the palms of the hands.
- 2) Col legno battuto, hitting the string with a vertical hit with the ivory of the the base of the head of the bow
- 3) Bow batt, with the bristle hit vertically and at the tip of the bow.
- 4) Emitting by the tube of the instrument and with the letter S, only air with the indicated position.
- 5) Irregular deflection with air and the letter S.
- 6) Circular bow, rotating the bow in the place where it is usually played and a sonority will come out broken similar to a tremolo.
- 7) Oscillation (only one) of the regular sound and slowly descending-ascending or opposite.
- 8) Gliss starting from the written note and with the indicated attacks without making a chromatic scale.
- 9) Gliss as said above, the small figure above marks the duration of the note.
- 10) Gliss the passage and executing it with a single finger.
- 11). Hitting strongly with the fingers on the tastiera with the written notes.
- 12) Ttkk, tremolo or double chopped that when executing the notes quickly and being the attack of the normal language, will produce a broken sonority "rota"
- 13) Arco battuto, beating with the bow at tremolo speed.

Score in C

Divertimento sobre la "Malagueña" de I. Albeniz

(Ejemplos musicales, el compás 1 se corresponde a la parte teórica nº 1 de la página anterior y sucesivamente)

(Musical examples, measure 1 corresponds to the theoretical part nº 1 of the previous page and so on.)

Palmas sordas

2 Col legno batt - - - 3 arco batt. - - - - 4 S

5 S arco circular 6 7 8 9

10 gliss. gliss. 11 dedos - - - 12 tktk (desfasado) 13 arco battuto

f

Divertimento sobre la "Malagueña" de I. Albeniz

Rafael Diaz

Flautas

Oboes

Clarinetes in Bb

Fagotes

Tompas en Fa

Trompetas en Do $\text{♩} = \text{ca } 100$ (Lo que debe sonar en el teléfono y con sonido de guitarra)

Trombones

Percusión I
Pandereta, Claves, Maracas, Triángulo, Cortinilla (Instrumentos a usar y lugar escrito en el pentagrama)

Percusión II
Caja, Plato suspendido, Castañuelas, Timbal (Instrumentos a usar y lugar escrito en el pentagrama)

Violín I
*Teléfono móvil sobre el atril del concertino, cuando el director va a marcar la entrada comienza a sonar, lo coge y dice...
¿sí, sí, Málaga...Málaga...? "I love you" y comienza la obra.*

Violín II

Viola

Violoncello

Contrabajo

1 $\frac{3}{4}$ Allegretto

5

Flautas

Oboes


Clarinetes en Sib


Fagotes

Tompas en Fa

Trompetas en Sib

Trombones

Percusión I  Pandereta

Percusión II  Caja con escobillas

Violín I

Violín II

Viola

Violoncello

Contrabajo

$\frac{3}{4}$

f

mf

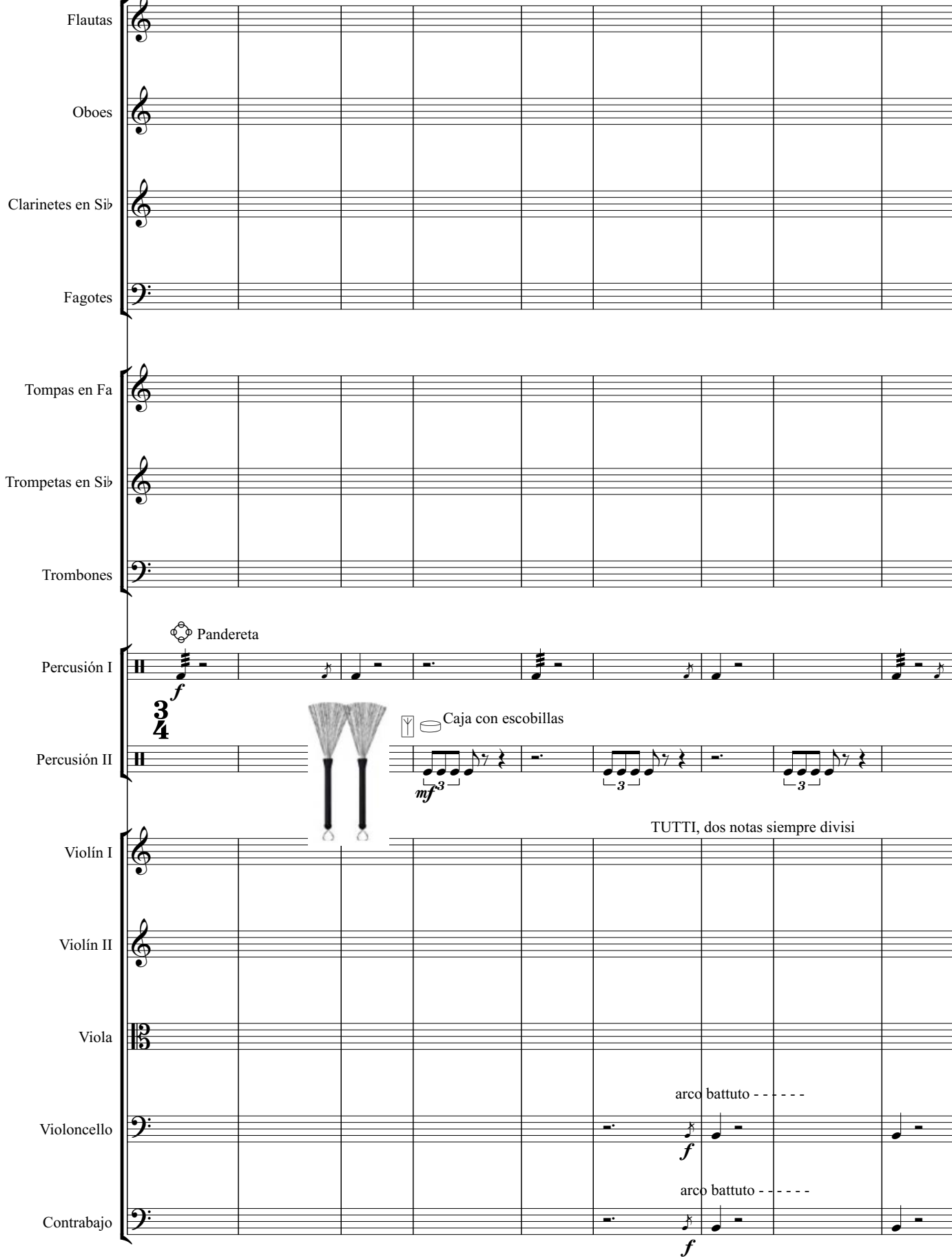
TUTTI, dos notas siempre divisi

arco battuto - - - - -

f

arco battuto - - - - -

f





10



chasqueando los dedos

15

Fl. *p*

Ob. *p*

Cl. *p* *tr* *mf* *frul.*

Fg. *p*

Tpa. *p*

Tpt. *p*

Tbn. *p*

Pec. I

Pc. II *3*

Vln. I *IV arco battuto - - -* *f* *3* *mp*

Vln. II *IV arco battuto - - -* *f* *3* *mp*

Vla. *p* *cantando alla punta*

Vc. *mp*

Cb. *mp*

20

25

Fl. *mf* 3 *tr* frul. 3 *tr*

Ob.

Cl. frul.

Fg.

Tpa.

Tpt.

Tbn.

Pc. I

Pc. II Plato sus, con escobillas 3 3 3

Vln. I 3 3 3

Vln. II 3 3 3

Vla. 3 *gliss.* *f*

Vc.

Cb.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Tpa. *mf* S -----

Tpt. *mf* S -----

Tbn. *mf* S ----- sordina Straight

Pec. I *mf* X claves

Pc. II *mf* castañuelas

Vln. I *mf* pizz -----

Vln. II *mf* pizz -----

Vla. *mf* pizz -----

Vc. *mf* pizz ----- gliss.

Cb. *mf* pizz ----- gliss.

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Tpa. *p* + *mf* +-----

Tpt. *p* gliss. sordina Straight sordina *p*

Tbn. *p* *p*

Pec. I

Pc. II

Vln. I *mp* col legno battuto arco

Vln. II *mp*

Vla. pizz *mp*

Vc. arco *mp*

Cb. arco *mp*

45

50

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Tpa.

Tpt.

Tbn.

Pec. I Cortinilla *p* gliss. gliss. gliss. gliss.

Pc. II

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

55

This musical score page contains measures 55 through 60. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features eighth-note patterns and triplet accents.
- Oboe (Ob.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features eighth-note patterns and triplet accents.
- Clarinet (Cl.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features eighth-note patterns and triplet accents.
- Bassoon (Fg.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features eighth-note patterns and triplet accents.
- Trumpet (Tpa.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features eighth-note patterns and triplet accents.
- Trumpet (Tpt.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features eighth-note patterns and triplet accents.
- Tuba (Tbn.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features eighth-note patterns and triplet accents.
- Percussion I (Pec. I):** Maracas starting at measure 55 with a forte (*f*) dynamic. It features eighth-note patterns and triplet accents.
- Percussion II (Pec. II):** Timbal starting at measure 55 with a forte (*f*) dynamic. It features glissando (*gliss.*) markings.
- Violin I (Vln. I):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features glissando (*gliss.*) markings.
- Violin II (Vln. II):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features glissando (*gliss.*) markings.
- Viola (Vla.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features glissando (*gliss.*) markings.
- Violoncello (Vc.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features glissando (*gliss.*) markings.
- Double Bass (Cb.):** Part 1 (a 2) starting at measure 55 with a forte (*f*) dynamic. It features glissando (*gliss.*) markings.

60

65

Fl. *S----*
f

Ob. *S----*
f

Cl. *S----*
f

Fg. *S----*
f

Tpa. *p*

Tpt. *p*

Tbn. *f* *gliss.* *gliss.* *f* *gliss.* *gliss.* *f*

Pec. I *f*

Pc. II *p* *p* *p*

Vln. I

Vln. II *col legno battuto ----*
f
pizz

Vla. *f*

Vc. *f* *arco batt ----*

Cb. *f* *arco batt ----*
f

70

Fl. *a 2* *frul* *p*

Ob. *a 2* *p*

Cl. *a 2* *tktk (desfasado)* *p*

Fg. *a 2* *p*

Tpa.

Tpt.

Tbn.

Pec. I *Triángulo* *p*

Pc. II

Vln. I *arco* *f*

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Tpa.
p
sordina Straight

Tpt.
p
sordina Straight

Tbn.
p
gliss.

Pec. I

Pc. II

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

menos

80

tktk (desfasado)

Fl. *f* 1^a

Ob. *f*

Cl. *f* 1^o Frulatti

Fg. *f* 3.

Tpa.

Tpt.

Tbn.

Pec. I

+ 0 + 0 + 0 + 0 + 0 + 0 + 0 + 0 + 0 +

f

menos

Pc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegretto 85

Fl. *f*

Ob. *f*

Cl. *f*

Fg.

Tpa. *mf*

Tpt. *mf* sordina

Tbn. *mf* sordina

Pec. I *f* *mf* Pandereta

Pc. II *mf* caja sin bordón y escobillas

Vln. I *f* arco battuto ---

Vln. II *f* arco battuto ---

Vla. *f* dedos ----

Vc. *f* dedos ----

Cb. *f* dedos ----

90

Fl.

Ob.

Cl.

Fg.

Tpa.

Tpt.

Tbn.

Pec. I

Pc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

Adagio

95

100 Allegretto

Fl. *p* *f*

Ob. *p* *f*

Cl. *mf* *f*

Fg. *p* *f*

frul.

S

Tpa. *f*

Tpt. *f*

Tbn. *f*

palmas sordas

Pec. I *p*

Cortinilla

Pc. II *f*

Adagio

Allegretto

con varilla de triángulo bordeandolo

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

arco

arco ord.

palmas sordas

gliss.

3

Adagio

105

Fl. *f* 1° tktk 6

Ob. *f* 5

Cl. 1° frulatti

Fg. *f* 3

Tpa. *p*

Tpt. *p* sordina

Tbn. *p* sordina

Pec. I

Pc. II *p* Adagio

Vln. I arco batt. *f*

Vln. II arco batt. *f*

Vla. *f* arco batt.

Vc. *f* arco batt. arco ord. gliss. *p*

Cb. *f* arco batt. arco ord. gliss. *p*

110

Fl.

Ob.

Cl.

Fg.

Tpa. *p* 0

via sordina

Tpt. *mf* 1° 3 frull.

via sordina

Tbn. *p* gliss. gliss. 1° frull.

Pec. I

Pc. II *p* gliss. gliss. *p*

Vln. I arco ord. *p* *pp*

Vln. II pizz *p* arco ord. *pp*

Vla. arco ord. solo gliss. *f*

Vc. gliss. gliss. gliss. gliss.

Cb. gliss. gliss. gliss. gliss.

(114)

palmas sordas

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Tpa. *pp*

Tpt. *pp*

Tbn. *pp*

Maracas , hacia abajo y girándolas
pp

Pec. I *pp*

Pc. II

Vln. I

Vln. II

Cadencia *

Vla. *pp* *f* *gliss.*

Vc.

Cb.

* La viola debe tocar de forma libre sin considerar el ritmo de las palmas y levantarse.

115

3/4

Fl.

Ob.

Cl.

Fg.

Tpa.

Tpt.

Tbn.

Pec. I

Pc. II

Plato con varilla de triángulo bordeándolo

pp

3/4

Vln. I

Vln. II

Vla.

6 7 6 6 9

gliss.
gliss.

Vc.

Cb.

3/4 Allegretto

120

125

Fl. (116) *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Tpa. *mf*

Tpt. *mf*

Tbn. *mf*

Allegretto

claves

Pec. I *f*

3/4 (116)

Pc. II

Vln. I *mf* col legno battuto - - -

Vln. II *mf* col legno battuto - - -

Vla. *mf* col legno battuto - - -

Vc. *mf* col legno battuto - - -

Cb. *mf* col legno battuto - - -

1^a

Fl. *mf*

Ob. *mf*

Cl. *mf* 1^o

Fg. *mf*

Tpa. *mf*

Tpt. *mf*

Tbn. *p* *gliss.*

Pec. I

Pc. II *mf* plato suspendido
baqueta de caja

Vln. I *mf* pizz ----

Vln. II *mf* pizz ----

Vla. *mf* col legno batt

Vc. *mf* arco batt

Cb. *mf* arco batt

135

Fl.

Ob.

Cl.

Fg.

Tpa. + ----
p
sordina

Tpt. *p*

Tbn. *p* 3 *gliss.* *gliss.*

Pec. I 0 Triángulo + 0 + 0
p

Pc. II 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

140

Fl. *f*

Ob. *f* a 2

Cl. *f*

Fg. *f*

Tpa. *f*

Tpt. *f* via sordina

Tbn. *f* via sordina

Pec. I + 0

Pc. II *f* Timbal gliss.

Vln. I *f* arco gliss.

Vln. II *f* arco gliss.

Vla. *f* arco

Vc. *f* gliss.

Cb. *f* gliss.

This musical score page contains measures 145 through 148. The instruments and parts are as follows:

- Flute (Fl.):** Features a triplet of eighth notes in the first measure, followed by quarter notes and eighth notes.
- Oboe (Ob.):** Features a triplet of eighth notes in the first measure, followed by quarter notes and eighth notes.
- Clarinet (Cl.):** Features a triplet of eighth notes in the first measure, followed by quarter notes and eighth notes.
- Bassoon (Fg.):** Features a triplet of eighth notes in the first measure, followed by quarter notes and eighth notes.
- Trumpet (Tpt.):** Empty staff.
- Trombone (Tbn.):** Empty staff.
- Percussion I (Pec. I):** Features a Pandereta icon and a triplet of eighth notes with a forte (*f*) dynamic.
- Percussion II (Pec. II):** Features glissando markings (*gliss.*) on the first and third measures.
- Violin I (Vln. I):** Features glissando markings (*gliss.*) on the first, second, and third measures.
- Violin II (Vln. II):** Features glissando markings (*gliss.*) on the first, second, and third measures.
- Viola (Vla.):** Features quarter notes and eighth notes.
- Violoncello (Vc.):** Features glissando markings (*gliss.*) on the first, second, and third measures.
- Contrabass (Cb.):** Features glissando markings (*gliss.*) on the first, second, and third measures.

150

Fl. *S - - -*

Ob. *S - - -*

Cl. *S - - -*

Fg. *S - - -*

Tpa. *0*
p

Tpt. *p*

Tbn. *1° glis. hacia abajo*
2° glis. hacia arriba
p

Pec. I *f* *3*

Pc. II *gliss.* *p* *3*

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

Detailed description: This page of a musical score covers measures 148 to 152. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with triplets and sustained notes marked 'S - - -'. The brass section (Trumpet, Trombone) has a dynamic marking of *p* and includes glissando instructions for the Trombone. The Percussion section includes a snare drum (Pec. I) with a forte *f* dynamic and triplet patterns, and a cymbal (Pc. II) with glissando markings and a *p* dynamic. The string section (Violins I & II, Viola, Violoncello, Contrabass) consists of sustained notes with glissando markings.

155

Fl. *fl.*

Ob. *ob.*

Cl. *cl.*

Fg. *fg.*

Tpa. *trp.*

Tpt. *trp.*

Tbn. *trb.*

Pc. I *pc.*

Pc. II *pc.*

Vln. I *vl.*

Vln. II *vl.*

Vla. *vl.*

Vc. *vc.*

Cb. *cb.*

gliss!

p

f

col lego batt - - -

pizz

arco batt - - -

1^a tktk (desfasado)
f

Ob.
f

Cl.
1^o Frulatti
f

Fg.
f

Tpa.

Tpt.

Tbn.

Pec. I
Maracas
f

Pc. II

Vln. I
chasqueando los dedos
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Tpa. *p sfz p sfz p sfz*

Tpt. *p sfz p sfz p sfz*

Tbn. *p gliss. gliss. gliss.*

Pc. II *f* castañuelas

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *a 2* *frul.* *mf sfz mf sfz mf*

Ob. *a 2* *mf sfz mf sfz mf*

Cl. *a 2* *tktk* *mf sfz mf sfz mf*

Fg. *a 2* *mf sfz mf sfz mf*

Tpa. *p sfz p sfz p*

Tpt. *p sfz p sfz p* *1°* *via sordina*

Tbn. *gliss.*

Pec. I *p*

Pc. II

Vln. I *arco spicatto* *f*

Vln. II *pizz ----* *f*

Vla. *pizz ----* *f*

Vc. *arco* *p f*

Cb. *arco* *p f*

175

This musical score page contains measures 175 through 180. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 175-179 feature a complex, rapid sixteenth-note pattern. Dynamics are marked *sfz mf*. Measure 180 has a dynamic of *f*.
- Oboe (Ob.):** Measures 175-179 feature a similar sixteenth-note pattern. Dynamics are marked *sfz mf*. Measure 180 has a dynamic of *f*.
- Clarinet (Cl.):** Measures 175-179 feature a sixteenth-note pattern. Dynamics are marked *sfz mf*. Measure 180 has a dynamic of *f*.
- Bassoon (Fg.):** Measures 175-179 feature a sixteenth-note pattern. Dynamics are marked *sfz mf*. Measure 180 has a dynamic of *f*.
- Trumpet (Tpa.), Trombone (Tbn.), Trumpet (Tpt.):** These instruments have empty staves throughout the page.
- Percussion (Pec. I, Pec. II):** Pec. I has a rhythmic pattern of quarter notes with accents (+) and fingerings (0). Pec. II has a simple rhythmic pattern.
- Violin I (Vln. I):** Measures 175-179 feature a sixteenth-note pattern. Measure 180 features a sixteenth-note pattern with the instruction *arco battuto* and dynamic *f*.
- Violin II (Vln. II):** Measures 175-179 feature a sixteenth-note pattern. Measure 180 features a sixteenth-note pattern with the instruction *arco battuto* and dynamic *f*.
- Viola (Vla.):** Measures 175-179 feature a sixteenth-note pattern. Measure 180 features a sixteenth-note pattern with the instruction *dedos ----* and dynamic *f*.
- Violoncello (Vc.):** Measures 175-179 feature a sixteenth-note pattern. Measure 180 features a sixteenth-note pattern with the instruction *dedos ----* and dynamic *f*.
- Double Bass (Cb.):** Measures 175-179 feature a sixteenth-note pattern. Measure 180 features a sixteenth-note pattern with the instruction *dedos ----* and dynamic *f*.

180

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f* #1° tr 2°

Tpa. *mf* 0

Tpt. *mf* senza sordina

Tbn. *mf* senza sordina

Pec. I *f* pandereta

Pc. II *mf* Caja sin bordón con baquetas

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *f*
 Ob. *f*
 Cl. *f*
 Fg.
 Tpa. *mf*
 Tpt. *mf*
 Tbn. *mf*
 Pec. I
 Pc. II
 Vln. I *f* arco
 Vln. II *f* arco
 Vla. *f* arco
 Vc. *f* arco
 Cb. *f*

Musical score for measures 185-190. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tpa.), Trombone (Tpt.), Tuba (Tbn.), Percussion I (Pec. I), Percussion II (Pc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). The score features various dynamics including *f* (forte) and *mf* (mezzo-forte), and includes performance instructions such as *arco* for the string section. A rehearsal mark '0' is present above the Tuba part in measure 190.

Fl. *"I love you"*

Ob. *"I love you"*

Cl. *"I love you"*

Fg. *"I love you"*

Tpa. *"I love you"*


Tpt. *"I love you"*

Tbn. *"I love you"*

Pec. I *"I love you"*

Pc. II *"I love you"*

(lo que debe sonar en el teléfono y con sonido de guitarra)

Vln. I 

Nuevamente sonará el teléfono móvil sobre el atril del concertino y si es posible, el de todos los miembros de la orquesta y varias veces ad lib. en un guirigay divertido, el director hará silencio y el concertino coge el teléfono y dice...

¿si, si, Málaga...Málaga...? y toda la orquesta con energia "I love you" y sigue la obra . . .

Vln. II *"I love you"*

Vla. *"I love you"*

Vc. *"I love you"*

Cb. *"I love you"*

chasqueando dedos

Fl. *p*

Ob. *f*

Cl. *p*

Fg. *p*

chasqueando dedos

Tpa. *p*

Tpt. *p*

Tbn. *p*

Cortinillas

gliss.

Pec. I *f*

Pc. II

chasqueando dedos

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*