

Concierto en MI

(Para Fagot y orquesta de cuerda)

A. Ginés Abellán A.

- I. Allegro**
- II. Largo**
- III. Tiempo de vals**
- IV. Allegro**

Duración 22' 32''

Concierto en MI

(Para Fagot y orquesta de cuerda)

A. Ginés Abellán A.

Allegro $\text{♩} = 112$

I

The musical score is arranged in five systems, each containing staves for different instruments. The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 1-8) features a Bassoon staff at the top, followed by Violins 1 and 2, Violas, Violoncellos, and Contrabass. Dynamics include *f* and *subito p*. The second system (measures 9-18) includes Violins 1 and 2, Violas, Cello, and Contrabass. Dynamics include *subito p*. The third system (measures 19-20) includes all instruments. Dynamics include *f* and *mp*. The word "Divisi" is used in several places to indicate divided parts.

29

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

Div.

p

40

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

Div.

p

50

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

Div.

f

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

ff

f

Div.

ff

f

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mf

86

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

97

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

106

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

115 *rit.* **Piú vivo** ♩ = 144

Fgot. *mf*³

Vnes.1 *mf* Div.

Vnes.2 *mf*

Vlas. *mf*

Clos. *mf*

C.B. *mf*

126

Fgot. *mf*

Vnes.1 *mf*

Vnes.2 *mf*

Vlas. *mf*

Clos. *mf*

C.B. *mf*

135 *f*

Fgot. *f*

Vnes.1 *f*

Vnes.2 *f*

Vlas. *f* Div.

Clos. *f* Div.

C.B. *f* Div.

143

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

150

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

155

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

160

Fgot. *mp*

Vnes.1 *mp*

Vnes.2 *mp*

Vlas. *mp*

Clos. *mp*

C.B. *mp*

165

Fgot. *mf*

Vnes.1 *mf*

Vnes.2 *mf*

Vlas. *mf*

Clos. *mf*

C.B. *mf*

170

Fgot. *p*

Vnes.1 *p*

Vnes.2 *p*

Vlas. *p*

Clos. *p*

C.B. *p*

177

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mf

mf

mf

mf

mf

Div.

V

V

V

V

V

183

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

rit.

p

p

p

p

p

Div.

Div.

V

V

V

V

V

V

Adagio 63 = ♩.

189

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mf

mf

mf

mf

mf

mf

V

V

V

195

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

201

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

cresc.

Div.

cresc.

cresc.

cresc.

cresc.

207

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

Div.

Div.

Div.

213 *rit.*

Fgto.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

f

Div.

219 **Primo tempo** ♩ = 112

Fgto.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

f

Div.

228

Fgto.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mp

Div.

239

Fgot. *p* *rit.*

Vnes.1 *p*

Vnes.2 *p* Div. V

Vlas. *p*

Clos. *mp* *p*

C.B. *mp*

248 Mas movido $\text{♩} = 138$

Fgot.

Vnes.1 *mf*

Vnes.2 *mf*

Vlas. *mf* Div.

Clos. *mf*

C.B. *mf*

257 Meno $\text{♩} = 120$

Fgot. *mf*

Vnes.1 *mf*

Vnes.2 *mf*

Vlas. *mf*

Clos. *mf*

C.B.

264

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

A placer

Fgot.

Mas movido

Fgot.

Allegro ♩ = 112

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

291

Fgot.
Vnes.1
Vnes.2
Vlas.
Clos.
C.B.

cresc.

297

Fgot.
Vnes.1
Vnes.2
Vlas.
Clos.
C.B.

Div.

303

Fgot.
Vnes.1
Vnes.2
Vlas.
Clos.
C.B.

f Div. *ff*
f Div. *ff*
f Div. *ff*
f Div. *ff*

f *ff*

II

Largo 48 = ♩.

Musical score for measures 1-7. The score is for a Bassoon (Fagot) and a string quartet (Violines 1, Violines 2, Violas, Violonchelos, Contrabajos). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is Largo, with a metronome marking of 48 = ♩. The dynamics are marked *mp* for the strings and *p* for the bassoon. The strings play a rhythmic pattern of eighth notes, while the bassoon has a melodic line. There are *Divisi* markings above the string staves.

Musical score for measures 8-16. The score is for a Bassoon (Fag.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vlas.), Clarinet (Chlos.), and Contrabass (C.B.). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is Largo. The dynamics are marked *pp* for the bassoon and *pp* for the strings. The strings play a rhythmic pattern of eighth notes, while the bassoon has a melodic line. There are *Div.* markings above the string staves.

Musical score for measures 17-20. The score is for a Bassoon (Fag.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vlas.), Clarinet (Chlos.), and Contrabass (C.B.). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is Largo. The dynamics are marked *mf* for the strings and *a tempo* for the bassoon. The strings play a rhythmic pattern of eighth notes, while the bassoon has a melodic line. There are *rit.* markings above the bassoon staff in measures 17-18 and *a tempo* markings above the bassoon staff in measures 19-20.

25

Fag. 

Vln. 1 

Vln. 2 

Vlas. 

Chlos. 

C.B. 

35

Fag. 

Vln. 1 

Vln. 2 

Vlas. 

Chlos. 

C.B. 

45

Fag. 

Vln. 1 

Vln. 2 

Vlas. 

Chlos. 

C.B. 

51

Fag. *mp*

Vln. 1

Vln. 2

Vlas. *mp* Div. *mp*

Chlos. *mp* Div. *mp*

C.B. *mp*

59 **Larghetto** ♩ = 54

Fag.

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vlas. *mp* *f* Div. *f* Div. *f*

Chlos. *f*

C.B. *f*

66

Fag.

Vln. 1

Vln. 2

Vlas.

Chlos.

C.B.

71

Fag. 

Vln. 1 

Vln. 2 

Vlas. 

Chlos. 

C.B. 

76 Más movido $\text{♩} = 60$

Fag. 

Vln. 1 

Vln. 2 

Vlas. 

Chlos. 

C.B. 

83

Fag. 

Vln. 1 

Vln. 2 

Vlas. 

Chlos. 

C.B. 

91 **Moderato**

Fag. *subito p* *accel*

Vln. 1 *subito p* *accel*

Vln. 2 *subito p* *accel* *Div.*

Vlas. *subito p* *accel*

Chlos. *subito p* *accel*

C.B. *subito p* *accel*

97 **Larghetto** ♩ = 54 **Largo** 48 = ♩.

Fag. *mf* *mp*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp* *Div.*

Vlas. *mf* *mp* *Div.*

Chlos. *mf* *mp*

C.B. *mf* *mp*

104

Fag.

Vln. 1 *Div.*

Vln. 2 *Div.*

Vlas.

Chlos.

C.B.

112

Fag. *p*

Vln. 1

Vln. 2 *p*

Vlas. *p* Div.

Chlos. *p*

C.B. *p*

119

Fag.

Vln. 1

Vln. 2

Vlas.

Chlos. Div.

C.B.

126

Fag. *rit.*

Vln. 1 *ppp* Div.

Vln. 2 *ppp*

Vlas. *ppp*

Chlos. *ppp* Div.

C.B. *ppp*

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III

Tiempo de vals ♩ = 120

Musical score for measures 1-9. The score is for a Bassoon (Fagot) and a string quartet (Violines 1, Violines 2, Violas, Violonchelos, Contrabajos). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tiempo de vals' with a quarter note equal to 120. The bassoon part begins with a melodic line, while the strings play a rhythmic accompaniment of chords. Dynamics include *f* and *Divisi*.

Musical score for measures 10-18. The score continues with the Bassoon (Fgot.) and string quartet (Vnes. 1, Vnes. 2, Vlas., Clos., C.B.). The bassoon part has a melodic line with some grace notes. The strings continue with their accompaniment. Dynamics include *mf* and *f*.

Musical score for measures 19-27. The score continues with the Bassoon (Fgot.) and string quartet (Vnes. 1, Vnes. 2, Vlas., Clos., C.B.). The bassoon part has a melodic line with some grace notes. The strings continue with their accompaniment. Dynamics include *p* and *mf*.

28

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mf

mf

mf

mf

mf

mf

mf

36

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

43

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

rit.

f

f

f

f

f

f

50 *a tempo*

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

f

Div.

59

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mp

Div.

67

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mp

mf

Div.

74 *rit.*

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

82 *a tempo*

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

f

89

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

f

97 Piú lento $\text{♩} = 84$

Fgot. *f*

Vnes.1 *mp*

Vnes.2 *mp*

Vlas.

Clos.

C.B.

105

Fgot.

Vnes.1 *p* Div. $\text{♩} = 8$

Vnes.2 *p*

Vlas. *mp* *p*

Clos. *mp* *p*

C.B. *p*

112

Fgot.

Vnes.1

Vnes.2 *Div.*

Vlas.

Clos.

C.B.

117 *rit.* Más vivo $\text{♩} = 108$

Fgot. *mf*

Vnes.1

Vnes.2 *mf*

Vlas. *mf*

Clos. *mf*

C.B. *mf*

125 *rit.* 1º Tempo $\text{♩} = 120$

Fgot. *f*

Vnes.1 *f*

Vnes.2 *f*

Vlas. *f*

Clos. *f*

C.B. *f*

134

Fgot. *f*

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

141

Fgot. *mp* *f*

Vnes.1 *mp* *f* Div.

Vnes.2 *mp* *f* Div.

Vlas. *mp* *f*

Clos. *mp* *f*

C.B. *mp* *f*

148

Fgot. *ff*

Vnes.1 *ff*

Vnes.2 *ff*

Vlas. *ff*

Clos. *ff*

C.B. *ff*

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IV

Allegro ♩ = 120

Fagot

Violines 1

Violines 2

Violas

Violonchelos

Contrabajos

10

Fgot.

Vnes. 1

Vnes. 2

Vlas.

Clos.

C.B.

21

Fgot.

Vnes. 1

Vnes. 2

Vlas.

Clos.

C.B.

Divisi

30

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

39

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

49

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

57

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mp

mf

Div.

67

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mf

Div.

77

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

85

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

f

ff

Div.

97

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

f

108

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

Adagio $\text{♩} = 50$

mp

118

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mp

mp

128

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mf

mf

mf

mf

137

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mf

mf

Div.

144 *accel.* **Mas movido** ♩. = 56

Fgot.

Vnes.1 *Div.* *f*

Vnes.2 *f* *Div.*

Vlas. *f*

Clos. *f*

C.B. *f*

150

Fgot.

Vnes.1

Vnes.2 *Div.*

Vlas.

Clos.

C.B.

155

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

160 *rit.* *ten* **I^o Tempo**

Fgot.

Vnes.1 *mf* *ten*

Vnes.2 *ten*

Vlas. *Div.* *ten*

Clos. *ten*

C.B. *ten*

166

Fgot.

Vnes.1 *mf*

Vnes.2 *mf*

Vlas. *mf*

Clos. *mf*

C.B.

176

Fgot.

Vnes.1 *mf*

Vnes.2 *mf*

Vlas. *mf*

Clos. *mf*

C.B. *mf*

186

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

196

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

206

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

mp

215

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

f

Div. V

222

Fgot.

Vnes.1

Vnes.2

Vlas.

Clos.

C.B.

f

Fgot.

A Placer (moderado) *accel.*

Mas movido

Fgot.

rit. *rubato*

Fgot. *f*

Vnes.1 *f* Div.

Vnes.2 *f*

Vlas. *f*

Clos. *f*

C.B. *f*

Fgot. *p*

Vnes.1 *p*

Vnes.2 *p*

Vlas. *subito p*

Clos. *subito p*

C.B. *subito p*

Fgot. *mf*

Vnes.1 *mf* *f* Div.

Vnes.2 *mf* *f* Div.

Vlas. *mf* *f*

Clos. *mf* *f*

C.B. *mf* *f*

270

Fgot. *f* *p*

Vnes.1 *f* *p*

Vnes.2 *f* *p*

Vlas. *f* *p*

Clos. *f* *p* Div.

C.B. *f* *p*

282

Fgot. *mf*

Vnes.1 *mf* Div.

Vnes.2 *p* *mf* Div.

Vlas. *p* *mf* Div.

Clos. *mf*

C.B. *mf*

292

Fgot. *f* *ff*

Vnes.1 *f* *ff*

Vnes.2 *f* *ff*

Vlas. *f* *ff*

Clos. *f* *ff*

C.B. *f* *ff*

Murcia 22 - 5 - 2011

Fagot

Concierto en MI

(Para Fagot y orquesta de cuerda)

A. Ginés Abellán A.

Allegro $\text{♩} = 112$

I

25 *mp*

32 *p*

41

49

55 17 *f*

78 *mf*

85

94

101 8 *p*

116 *rit.*

Fagot

Piú vivo ♩ = 144

125 *mf* 3 3 3

132 3 3 3 3

138 *f*

144 3 3 3 *ff* 3

149 *f* 3 3 3 3 3 3 3 rit. 3

153 *a tempo* 8 *mp*

164

168 *mf*

172 4 *mf*

180 3 3 3 3 3 3

Fagot

186 **Adagio** 63 = ♩

194

198

202 *cresc.*

206

210

214 **Primo tempo** ♩ = 112

231

240 *p*

247 **Mas movido** ♩ = 138 **Meno** ♩ = 120

rit. *mf*

Fagot

259

3 3 3 3 3 3

263

267

Fermata, a placer

Mas movido

3 rit. 7 7

Allegro $\text{♩} = 112$

3 *f*

292

cresc.

298

f

305

ff 4

Fagot

II

Largo 48 = ♩.

5

p

10

pp

17

rit. *a tempo* *p*

39

mf

46

50

mp

55

mp

62

Larghetto ♩ = 54
4 *f*

68

71

Fagot

74

77

Más movido $\text{♩} = 60$
12

92

3 3 3

subito *p*

96

Larghetto $\text{♩} = 54$

accel 3 *mf*

101

Largo 48 = ♩ .

mp

108

113

p 2

119

124

129

rit. *ppp*

Fagot

III

Tiempo de vals ♩ = 120

2 *f*

8

14 *mf*

35

40

45

49 *a tempo* *rit.* *mp*

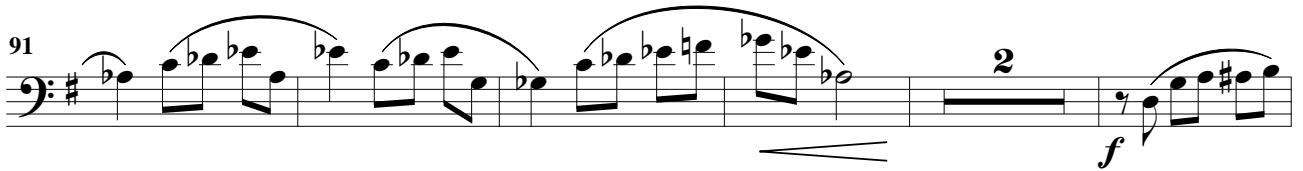
69

73 *mf*

79 *a tempo* *rit.* *f*

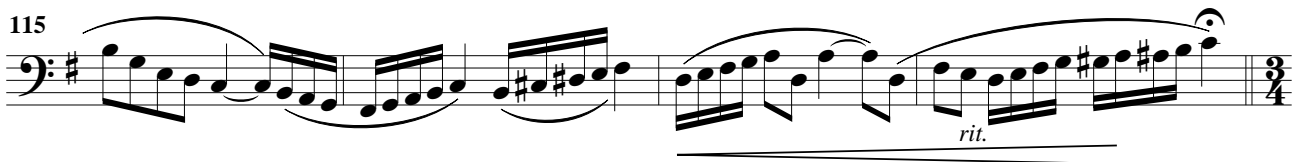
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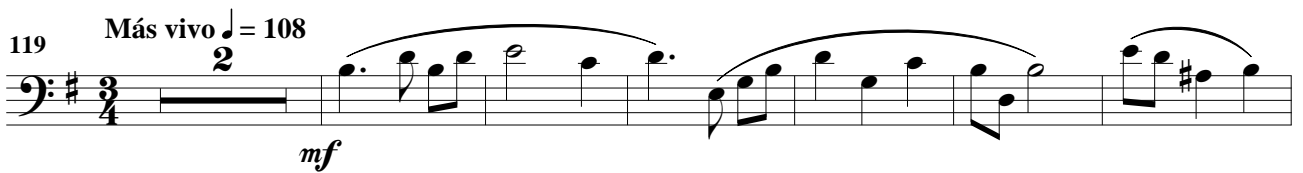
Fagot

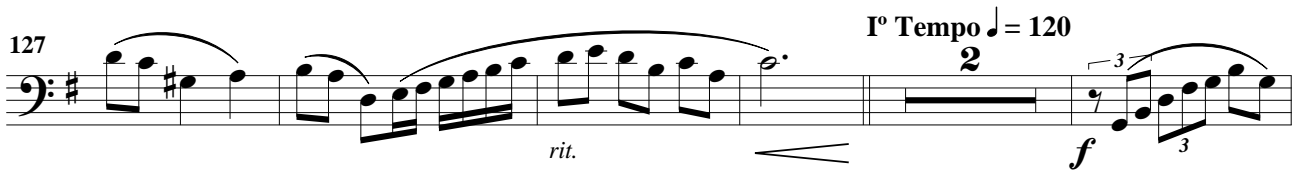
91 

98 

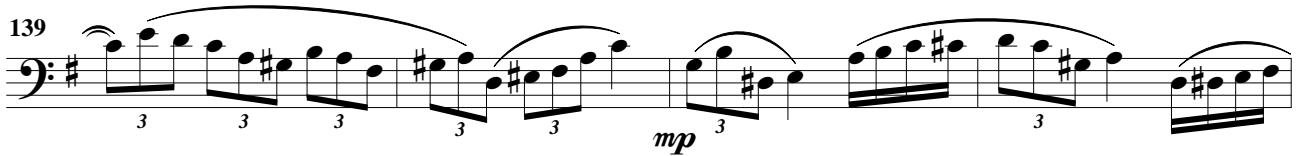
103 **Piú lento** $\text{♩} = 84$
8 

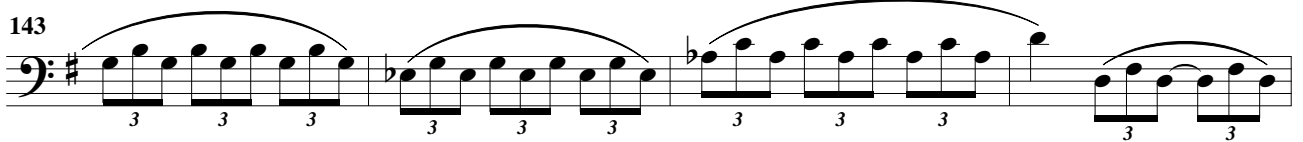
115 

119 **Más vivo** $\text{♩} = 108$
2 

127 

134 

139 

143 

147 

151 

Fagot

IV

Allegro ♩ = 120

18

24

31

39

47

53

64

72

78

85

Fagot

94 *ff* *f*

102 **9**

117 **Adagio** ♩. = 50 *mp*

124 **10** *mf*

140

145 **Mas movido** ♩. = 56 *accel.* *f*

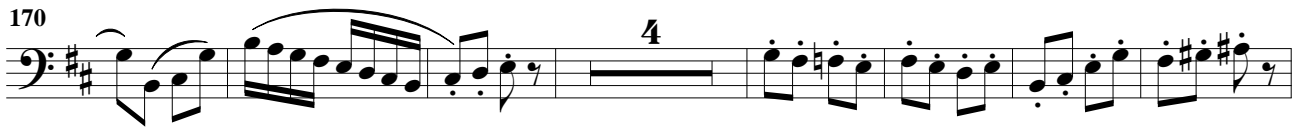
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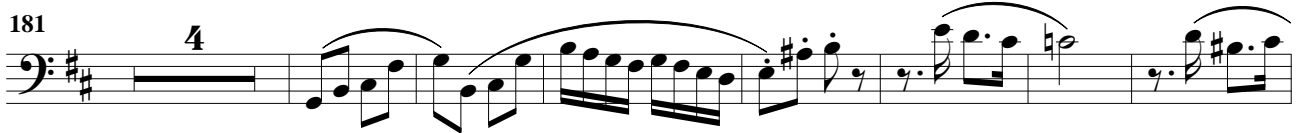
153

157 *rit.*

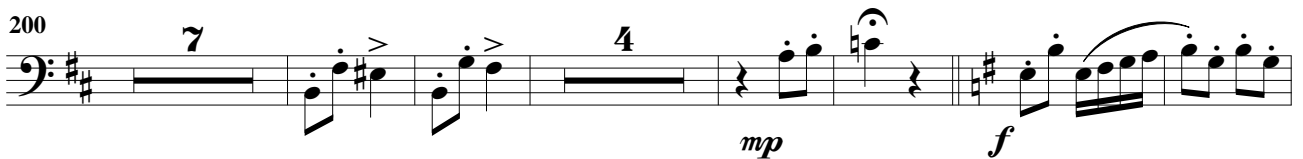
163 **I° Tempo** *ten* *mf*

Fagot

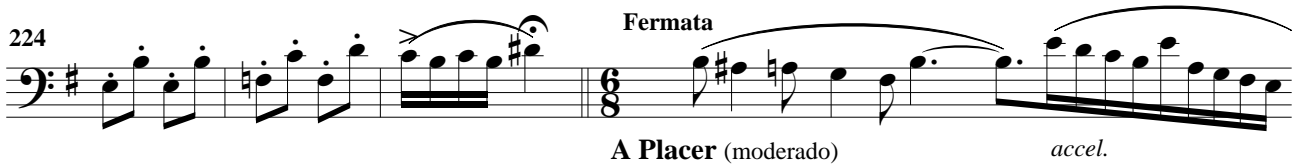
170 

181 

192 

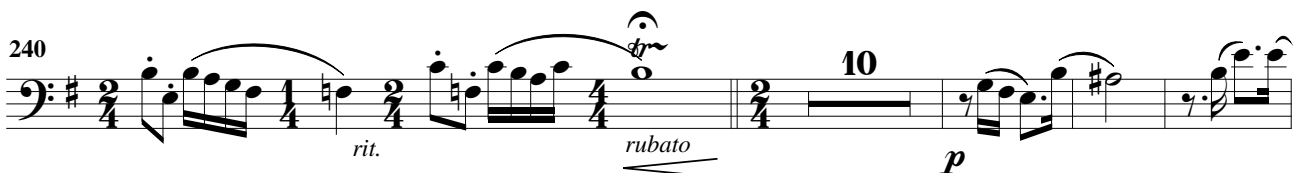
200 

217 

224 

230 

236 

240 

257 

Fagot

264

f

This system contains measures 264 to 270. It begins with a whole rest in measure 264, followed by a melodic line in measure 265. Measures 266-270 feature a complex, fast-moving melodic line with many slurs and ties. A dynamic marking of *f* is placed below the staff.

270

f

This system contains measures 270 to 277. It starts with a melodic line in measure 270, followed by a whole rest in measure 271. Measures 272-277 continue the melodic line with various articulations like accents and slurs. A dynamic marking of *f* is placed below the staff.

278

p

This system contains measures 278 to 284. It features a rhythmic pattern of eighth notes in measure 278, followed by a whole rest in measure 279. Measures 280-284 show a melodic line with slurs. A dynamic marking of *p* is placed below the staff.

285

mf

This system contains measures 285 to 290. It begins with a whole note in measure 285, followed by a melodic line in measure 286. Measures 287-290 continue the melodic line with slurs. A dynamic marking of *mf* is placed below the staff.

291

f

This system contains measures 291 to 295. It features a fast, rhythmic melodic line with many slurs. A dynamic marking of *f* is placed below the staff.

296

ff

This system contains measures 296 to 302. It begins with a melodic line in measure 296, followed by a whole rest in measure 297. Measures 298-302 show a melodic line with slurs. A dynamic marking of *ff* is placed below the staff.

Violines I

Concierto en MI

(Para Fagot y orquesta de cuerda)

A. Ginés Abellán A.

I

Allegro ♩ = 112

f

subito p

f

mp

p

f

ff

f

mf

Violines I

88 Div. V

99 *f*

106 *p*

113 Div. rit.

125 Piú vivo ♩ = 144 *mf*

131

137 *f* 3

144 Div. *ff* *f*

151 *rit.* *ff* 3 3

155 3 3 3 3 3

Detailed description: This page of a musical score for Violins I contains ten staves of music, numbered 88 to 155. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 88 is marked 'Div.' and 'V'. Measure 99 has a forte (*f*) dynamic. Measure 106 has a piano (*p*) dynamic. Measure 113 is marked 'Div.' and 'rit.'. Measure 125 is marked 'Piú vivo' with a tempo of ♩ = 144 and a mezzo-forte (*mf*) dynamic. Measure 137 has a forte (*f*) dynamic and features triplets. Measure 144 is marked 'Div.' and has fortissimo (*ff*) and forte (*f*) dynamics. Measure 151 is marked 'rit.' and 'ff' with triplet markings. Measure 155 continues with triplet markings.

Violines I

160 *mp*

165

169 *mf* *p*

176 *mf*

181

187 *mf* *p* *rit.*
Div. Adagio 63 = J.

192

198 *cresc.* Div.

207 Div.

213 *f* *rit.*

Violines I

218 Div. Primo tempo $\text{♩} = 112$ Div. *f*

223 Div. *f*

231 Div. *mp* *p*

242 *rit.* *mf*

251 Mas movido $\text{♩} = 138$ *mf* Meno $\text{♩} = 120$

259 *mf*

267 Fermata *f* Div. Allegro $\text{♩} = 112$ *f*

288 *cresc.*

295

303 Div. *f* *ff*

Violines I

II

Largo 48 = ♩.

mp *p*

8 *a tempo* *rit.* *mf* 6

20 4

31 *p* *p*

39 *Div.* *mf*

48 *mp* 8

63 *Larghetto* ♩ = 54 *f*

69

75 *Más movido* ♩ = 60 2

Violines I

82

87

93

98

103

111

121

128

subito p

accel

mf

mp

Div.

rit.

ppp

Larghetto $\text{♩} = 54$

Largo 48 = ♩ .

5 6

2 3 4

3

4

Div.

Div.

rit.

ppp

Detailed description: This is a page of a musical score for Violins I, spanning measures 82 to 128. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including slurs, accents, and dynamic markings. Measure 82 begins with a series of eighth notes. Measure 87 contains a triplet of eighth notes. Measure 93 is marked 'subito p' and includes a triplet of eighth notes. Measure 98 is marked 'Largo 48 = ♩.' and includes a triplet of eighth notes. Measure 103 is marked 'Div.' and includes a triplet of eighth notes. Measure 111 is marked '4' and includes a triplet of eighth notes. Measure 121 is marked 'Div.' and includes a triplet of eighth notes. Measure 128 is marked 'rit.' and 'ppp' and includes a triplet of eighth notes. The score concludes with a double bar line.

Violines I

III

Tiempo de vals ♩ = 120

Divisi

f

2 3 4 5 6 7 8 9

11 *mf*

21 *p*

27 Div. *mf*

33 *f* *rit.* *f*

41

49 *f* *rit.* *f* *a tempo*

56

64 *mf*

78 *rit.*

Violines I

a tempo
83 Div. *f*

89 Div.

95 *f*

102 *mp* **Piú lento** ♩ = 84 Div.

107 *p*

113

118 *rit.* **Más vivo** ♩ = 108 **10** **I° Tempo** ♩ = 120 **2** *rit.* *f*

134 *mp*

142 Div. *f*

149 *ff*

Detailed description: This is a page of a musical score for Violins I, measures 83 to 149. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It begins at measure 83 with a dynamic of *f* and a tempo marking of *a tempo*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. There are several instances of 'Div.' (divisi) markings, indicating divided parts. The dynamics range from *f* to *ff*. A significant tempo change occurs at measure 102, marked 'Piú lento' with a tempo of ♩ = 84 and a dynamic of *mp*. This is followed by a section of eighth notes. At measure 118, there is a 'rit.' (ritardando) marking, followed by a section of quarter notes marked 'Más vivo' with a tempo of ♩ = 108 and a dynamic of *f*. This section includes a first ending bracketed '10' and a second ending bracketed '2'. The tempo returns to 'I° Tempo' (♩ = 120) at measure 120. The score concludes at measure 149 with a dynamic of *ff*.

Violines I

IV

Allegro ♩ = 120

mf

7

15 6 mf

29 Div.

35 2 3 2 3 4 V

47 mp

58 mf

69

77

84 f

Violines I

92 *ff* *Div.* 8 *f*

110 *mp* Adagio $\text{♩} = 50$

119

127 5 *mf* 6

143 *mf* *Div.* *accel.* *f* Mas movido $\text{♩} = 56$

149

156

160 *rit.*

164 *ten* I° Tempo 8

179

Detailed description: This page of a musical score for Violins I contains ten staves of music, numbered 92 to 179. The key signature is one sharp (F#). The score includes various performance instructions such as dynamics (*ff*, *f*, *mp*, *mf*, *f*), articulation (*Div.*, *accel.*, *rit.*), and tempo markings (*Adagio*, *I° Tempo*). It features complex rhythmic patterns, including sixteenth-note runs and dotted rhythms. Specific measures are marked with fingerings (5, 6) and a 'ten' (tenth) marking. The tempo changes from Adagio (♩ = 50) to I° Tempo (♩ = 56). The music concludes with a final sixteenth-note flourish in measure 179.

Violines I

187 Div. V 3

198 5

209 f

217 Div. V

225 Fermata rubato 2/4

244 a tempo f Div.

250 p

259 mf

266 Div. f f

273 p 8

Violines I

286 Div. *mf*

292 *f*

296 *ff*

The image shows three staves of musical notation for Violins I. The first staff (measures 286-291) begins with a 'Div.' marking and a *mf* dynamic. It features a series of chords and a melodic line with a slur and a breath mark. The second staff (measures 292-295) starts with a *f* dynamic and contains a melodic line with several slurs and breath marks. The third staff (measures 296-300) begins with a *ff* dynamic and shows a melodic line with slurs and breath marks, ending with a double bar line.

Violines II

Concierto en MI

(Para Fagot y orquesta de cuerda)

A. Ginés Abellán A.

I

Allegro $\text{♩} = 112$

f

8 *Divisi* *subito p*

18 *f* *Divisi*

27 *Div.* *mp* *p*

39 *Div. v*

51 *f*

59

67 *Div.* *ff* *f*

78 *mf*

89 *Div. v*

Violines II

99 *f*

106 *p*

115 *rit.*

125 *Piú vivo* ♩ = 144 *mf*

131 *f*

138

146 *Div.* *ff* *f* *rit.*

152 *a tempo* *Div.* *ff*

157

161 *mp*

Detailed description: This page contains the musical score for Violins II, measures 99 to 161. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including fortissimo (f), piano (p), mezzo-forte (mf), fortissimo (ff), and mezzo-piano (mp). Performance markings include accents (V), slurs, and a ritardando (rit.) section. A tempo change to 'Piú vivo' is indicated at measure 125 with a tempo marking of ♩ = 144. The score includes several triplet markings (3) and a section marked 'Div.' (divisi) starting at measure 146. The piece concludes with a final measure marked with a 4-measure rest and a 3/4 time signature.

Violines II

169 *mf* Div. V

175 *p* Div. V

179 *mf*

185 *rit. p* Div. V

189 Adagio 63 = J. *mf* V

194 Div. V

201 Div. V *cresc.*

208 Div. V

214 Div. V *f rit.*

219 *f* Primo tempo J = 112 V

Violines II

225 *mp* Div.

233

241 *p* Div. *rit.*

248 *mf* Mas movido $\text{♩} = 138$

255 *mf* Meno $\text{♩} = 120$

263

270 *f* Allegro $\text{♩} = 112$ Fermata

290 *cresc.*

297 *f* Div.

304 *ff* Div.

Violines II

II

Largo 48 = ♩.

The musical score for Violins II consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 6/8. The score includes various dynamics such as *mp*, *p*, *pp*, *mf*, and *f*. It features tempo markings including *Largo* (48 = ♩), *a tempo*, *Larghetto* (54 = ♩), and *Más movido* (60 = ♩). Performance instructions include *Divisi*, *Div. V*, and *Más movido*. The score contains several rests, including a full-measure rest at measure 16 and an 8-measure rest at measure 50. There are also dynamic hairpins and accents throughout the piece.

Violines II

85 Div.

93 *subito p* *accel* *mf* **Larghetto** ♩ = 54

98 *mp* **Largo** 48 = ♩. Div.

103 Div.

111 *p*

118

127 *rit.* *ppp*

Violines II

III

Tiempo de vals ♩ = 120

Divisi

f

8

9

mf

16

p

24

Div.

30

mf

37

45

f

3

rit.

52

f

59

Div.

65

8

Div.

mf

3

3

78

3

V

3

V

V

V

rit.

Violines II

83 *a tempo*
Div. *f*

90 Div. *f*

97 *Piú lento* ♩ = 84
mp

104

111 *p*

116 Div. *Más vivo* ♩ = 108
rit. *mf*

121

127 *I° Tempo* ♩ = 120
2 *rit.* *f*

135 Div. *mp*

143 Div. *f*

150 *ff*

Violines II

IV

Allegro ♩ = 120

mf

7

15 *mf*

24

31

38

49 *mp* Div.

59 *mf* Div.

70

79

Violines II

85 *f* *Div.*

93 *ff* *f* **8**

110 *mp* **Adagio** $\text{♩} = 50$

118

127 *mf*

134

140 *Div.*

146 *accel.* *f* **Mas movido** $\text{♩} = 56$ *Div.*

152

157

Detailed description: This page of a musical score for Violins II contains ten staves of music, numbered 85 to 157. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical markings such as dynamics (*f*, *ff*, *mf*, *mp*), articulation (accents, slurs), and performance instructions like 'Div.' (divisi) and 'Mas movido' (faster). A tempo change to 'Adagio' with a metronome marking of 50 is indicated at measure 110. A '8-measure rest' is shown at measure 93. The piece concludes with a series of sixteenth-note patterns in the final measures.

Violines II

160 *rit.*

163 *V* *ten* **I° Tempo** 6

175

182

188 *V* *Div.* 3

198 *V* *Div.* 5

209

215 *f* *Div. V*

222 *V* **Fermata 4** *rit.*

Violines II

244 *f*

250 *p*

257 *mf*

264 *f* Div.

270 *f*

276 *p* Div.

287 *mf*

292 *f*

297 *ff*

Detailed description: This page of a musical score for Violins II contains nine staves of music, numbered 244 to 297. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of dynamics including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). It includes complex rhythmic patterns such as sixteenth-note runs, eighth-note chords, and dotted rhythms. Performance markings include accents, slurs, and dynamic hairpins. Specific techniques like 'Div.' (divisi) are indicated at measures 264 and 276. A '2' is written above a measure at 250, and a '4' above a measure at 276. The score concludes with a double bar line at measure 297.

Violas

Concierto en MI

(Para Fagot y orquesta de cuerda)

A. Ginés Abellán A.

Allegro $\text{♩} = 112$

I

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of ten staves of music, each starting with a measure number. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 8 with a dynamic marking of *subito p*. The third staff starts at measure 16 with a dynamic marking of *f*. The fourth staff starts at measure 24 with a dynamic marking of *mp*. The fifth staff starts at measure 33 with a dynamic marking of *p*. The sixth staff starts at measure 44. The seventh staff starts at measure 53 with a dynamic marking of *f*. The eighth staff starts at measure 59. The ninth staff starts at measure 67 with a dynamic marking of *ff* and includes the instruction "Div." above the staff. The tenth staff starts at measure 77 with a dynamic marking of *mf* and includes the instruction "Div." above the staff. The score features various musical notations including slurs, accents, and dynamic hairpins.

Violas

86

98

108

116

Piú vivo ♩ = 144

rit.

124

133

140

146

a tempo

153

157

Violas

161

mp

166

mf

173

p

178

mf

185

p rit. Adagio 63 = J. 2

191

mf

197

205

cresc.

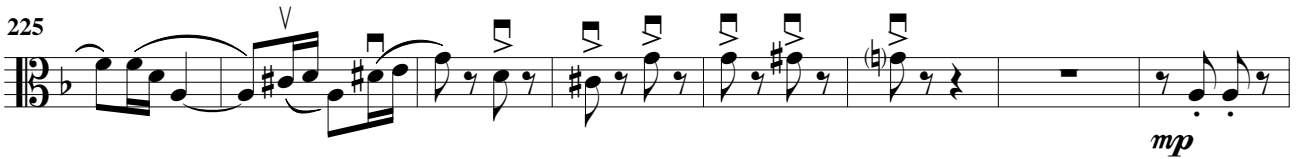
212

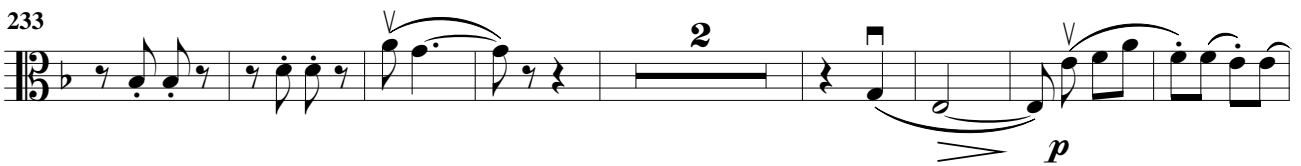
f

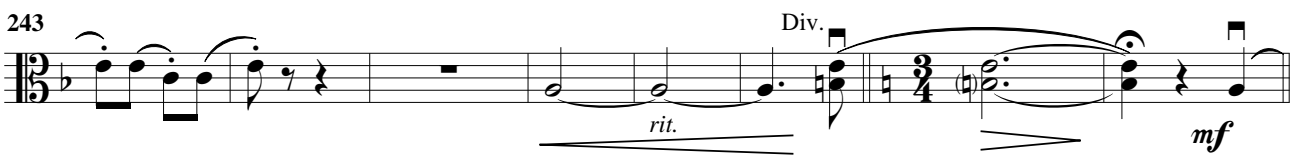
218

f Primo tempo J = 112

Violas

225  *mp*

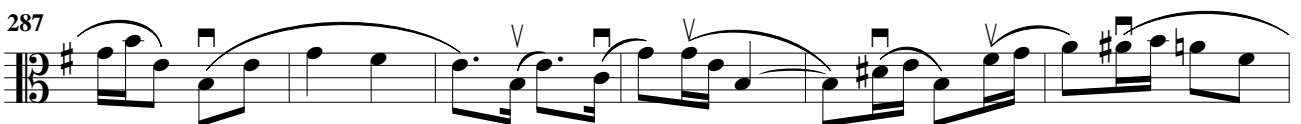
233  *p*

243  *mf*

Mas movido $\text{♩} = 138$
251  *mf*

Meno $\text{♩} = 120$
258  *mf*

267  *mf* **Fermata**
 *mf*

287  *mf*

293  *cresc.*

300  *f*

Div.
305  *ff*

Violas

II

Largo 48 = ♩.

mp

p

8

pp

17

rit.

mf

a tempo

2

27

p

34

p

Div.

42

mf

51

mp

Div.

59

mp

f

Larghetto ♩ = 54

65

Div.

71

Violas

Más movido $\text{♩} = 60$

76 Div. 2 3 4 5

84 6 7 8 9 10 2 3

92 4 5 6 Div. V Larghetto $\text{♩} = 54$
subito p accel mf

98 V Div. Largo 48 = ♩ .
mp

105 V Div.

113 V *p*

121 V

128 rit. *ppp*

Violas

III

Tiempo de vals ♩ = 120

14 *mf*

20 *p*

27 Div. *mf*

34

43 *f rit.*

50 *f a tempo*

58

65 *mp*

73 Div. *mf*

79 *rit. f a tempo*

Violas

86

86

93

93

f

99

99

Piú lento $\text{♩} = 84$

mp

108

108

p

113

113

118

118

Más vivo $\text{♩} = 108$

rit.

mf

125

125

rit.

131

131

Iº Tempo $\text{♩} = 120$

f

141

141

mp

147

147

f

ff

Violas

IV

Allegro $\text{♩} = 120$
8

mf

14 V 2 3 4 5

22 6 V

30 V V V

39 V V V V V V V

57 V mp

64 mf

73 Div. V

82 V f

Violas

91 *ff* *f*

102

111 *Adagio* $\text{♩} = 50$ *mp*

119

127 *mf*

135

142 *accel.*

148 *Mas movido* $\text{♩} = 56$ *f*

155 *Div.*

161 *rit.* *ten.* *I° Tempo* $\frac{2}{4}$ *4* *Div.*

Violas

169 *mf*

178 *mf*

185

193

200

208

215 *f*

222 *rubato*

Fermata
4

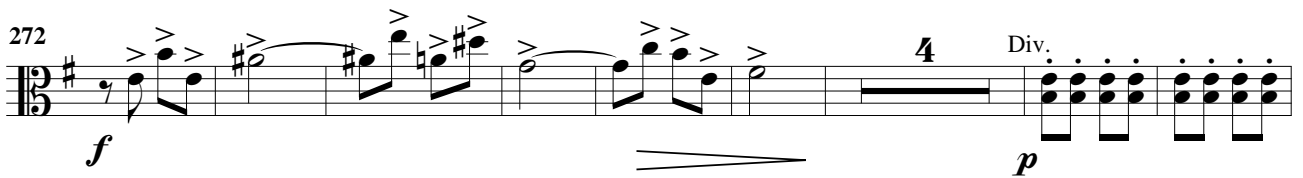
Violas

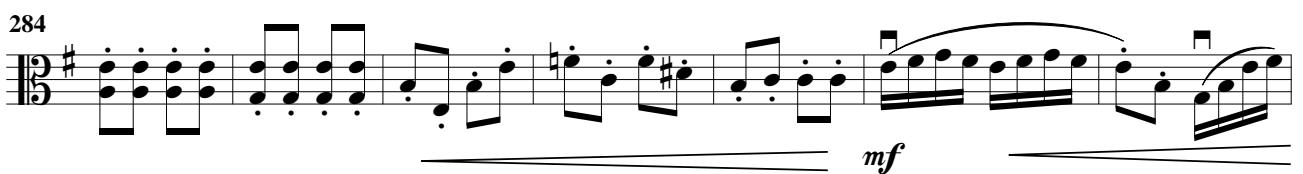
244 
f

249 
subito p

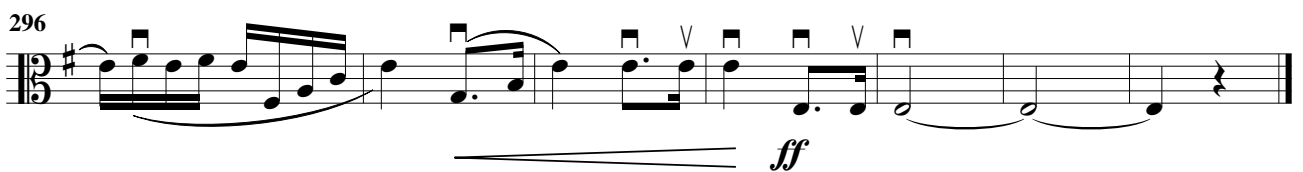
256 
mf

265 
f

272 
f *p*

284 
mf

291 
f

296 
ff

Concierto en MI

(Para Fagot y orquesta de cuerda)

I

Allegro ♩ = 112
Divisi

f *subito p*

9

19

Divisi

f 9

36

mp *p*

45

54

f

65

ff *f*

75

mf

85

Violonchelos

96

107

120 *Piú vivo* ♩ = 144

130

138 *Div.*

146 *Div.* *ff* *f* *rit.*

153 *a tempo* *ff*

157

161 *mp*

165 *mf*

Detailed description: This is a page of a musical score for the double bass part of a concerto. The score is written in bass clef with a key signature of one sharp (F#). It consists of nine staves of music, each starting with a measure number. The first staff (96) features a melodic line with slurs and a dynamic marking of *f*. The second staff (107) shows a more rhythmic passage with a dynamic marking of *p*. The third staff (120) marks the beginning of a section titled "Piú vivo" with a tempo of 144 beats per minute, changing to a 3/4 time signature and a dynamic of *mf*. The fourth staff (130) continues with a melodic line and a dynamic of *f*. The fifth staff (138) is marked "Div." and contains a melodic line. The sixth staff (146) is also marked "Div." and features triplet figures with dynamics of *ff* and *f*, ending with a *rit.* marking. The seventh staff (153) is marked "a tempo" and *ff*, containing triplet figures. The eighth staff (157) continues with a melodic line. The ninth staff (161) is marked *mp* and features a rhythmic pattern. The final staff (165) ends with a dynamic of *mf*.

Violonchelos

172

p

179

mf

186

Adagio 63 = J.

p rit. *mf*

193

201

cresc.

209

215

f rit.

220

Primo tempo J = 112

Div.

f

229

9

mp p

245

Mas movido J = 138

rit. *mf*

Violonchelos

254 **Meno** $\text{♩} = 120$
mf

262

269 **Fermata** **Allegro** $\text{♩} = 112$
Div. *f*

289 *cresc.*

298 Div. *f*

306 Div. *ff*

Violonchelos

II

Largo 48 = ♩.

mp

6 *pp* *rit.*

19 *a tempo* *mf* *p*

28

37 *p* *mf*

48 *mp*

56

63 *Largetto* ♩ = 54 *f*

69 *Div.*

76 *Más movido* ♩ = 60

2 3 4 5

Violonchelos

84 6 7 8 9 10 2 3

92 4 5 6

Larghetto $\text{♩} = 54$

subito p *accel* *mf*

98

Largo 48 = ♩ .

mp

105

p

115 2 3 2 3 4

126

rit. *ppp*

Div. v

Violonchelos

III

Tiempo de vals ♩ = 120

14 *mf*

20 *p*

27 *mf*

34

42 *f rit.*

51 *a tempo f*

59

65 Div. 2 3 4 5 6 7 8 *mp*

73 *mf*

79 *rit. a tempo f*

Violonchelos

88 *f*

96

103 *Piú lento* $\text{♩} = 84$
4 *mp* *p*

112 *rit.*

119 *Más vivo* $\text{♩} = 108$
 $\frac{3}{4}$ *mf*

127 *Div.* *I° Tempo* $\text{♩} = 120$
2 3 4 *rit.* *f*

135 5 6 *mp*

143 *f*

149 *ff*

Detailed description: This page contains the double bass part of a concerto. It starts at measure 88 with a forte (f) dynamic. Measure 96 is a continuation. Measure 103 begins a section marked 'Piú lento' (much slower) at a tempo of 84 beats per minute, with a 4-measure rest and dynamics of mezzo-piano (mp) and piano (p). Measure 112 includes a ritardando (rit.) marking. Measure 119 starts a 'Más vivo' (faster) section at 108 bpm in 3/4 time with mezzo-forte (mf) dynamics. Measure 127 features a 'Div.' (divisi) marking, a first tempo of 120 bpm, and dynamics of ritardando (rit.) and forte (f). Measures 135-143 continue with mezzo-piano (mp) and forte (f) dynamics. Measure 149 concludes with fortissimo (ff) dynamics.

Violonchelos

IV

Allegro ♩ = 120

8

mf

12

20

4 5 6 7 8 9

29

37

46

56

8

mf

72

82

f

91

Div.

ff *f*

Violonchelos

102

111

Adagio ♩. = 50

mp

119

5

mp *mf*

131

140

accel.

Mas movido ♩. = 56

148

f

155

161

rit. ten **Iº Tempo** 6

171

6

mf

183

Violonchelos

189

Musical notation for measures 189-196. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr) and triplets (3) indicated.

197

Musical notation for measures 197-201. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr) and triplets (3) indicated.

202

Musical notation for measures 202-208. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr) and a fermata (2) indicated.

209

Musical notation for measures 209-215. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr), triplets (3), and quadruplets (4) indicated. A dynamic marking of *f* is present.

216

Musical notation for measures 216-223. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr) and accents (>) indicated.

224

Musical notation for measures 224-243. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr) and a fermata (4) indicated. A dynamic marking of *rubato* is present.

244

Musical notation for measures 244-249. The key signature is one sharp (F#). The time signature is 2/4. The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr) and a dynamic marking of *f* is present.

250

Musical notation for measures 250-256. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr) and a dynamic marking of *subito p* is present.

257

Musical notation for measures 257-264. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr) and a dynamic marking of *mf* is present.

265

Musical notation for measures 265-271. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are trills (tr) and a dynamic marking of *f* is present.

Violonchelos

271 *f* *p* Div.

279 2 3 4

288 *mf* *f*

293

297 *ff*

Contrabajos

Concierto en MI

(Para Fagot y orquesta de cuerda)

A. Ginés Abellán A.

Allegro $\text{♩} = 112$

I

f *subito p*

10

21 *f* *mp*

38 *p*

47 *f*

56

67 *ff* *f*

77 *mf*

87

100 *f* *p*

111 *rit.*

Contrabajos

124 *Piú vivo* ♩ = 144

132 *mf*

140 *f*

148 *a tempo*
ff *f* *rit.* *ff*

155

160 *mp*

165 *mf*

175 *p*

186 *rit.* *Adagio* 63 = ♩
p

199 *cresc.*

208

Contrabajos

215 *f* *rit.*

220 *f* **Primo tempo** ♩ = 112

229 *mp* 9 2

247 *rit.* *mf* **Mas movido** ♩ = 138 3

256 *Meno* ♩ = 120 4

266 *Fermata* **Allegro** ♩ = 112 *f*

288 *cresc.*

297 *f*

305 *ff*

Contrabajos

II

Largo 48 = ♩.

mp

6 6 2 pp rit.

19 a tempo mf p

4

p mf

50 mp

Larghetto ♩ = 54

59 f

66

72

Más movido ♩ = 60

79 2 3 4 5 6 7 8

Contrabajos

87 9 10 6 Larghetto $\text{♩} = 54$

subito p *accel* *mf*

98

101 Largo $48 = \text{♩}$ 8 2 3

p

117

127

rit. *ppp*

Contrabajos

Tiempo de vals ♩ = 120

14

Musical staff 14: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest followed by a series of eighth notes with stems pointing up. A dynamic marking of *mf* is placed below the staff.

21

Musical staff 21: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth notes with stems pointing up. A dynamic marking of *p* is placed below the staff.

29

Musical staff 29: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth notes with stems pointing up. A dynamic marking of *mf* is placed below the staff.

37

Musical staff 37: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth notes with stems pointing up. A dynamic marking of *f* is placed below the staff.

48

Musical staff 48: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth notes with stems pointing up. A dynamic marking of *f* is placed below the staff.

56

Musical staff 56: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth notes with stems pointing up. A dynamic marking of *f* is placed below the staff.

63

Musical staff 63: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth notes with stems pointing up. A dynamic marking of *mp* is placed below the staff.

71

Musical staff 71: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth notes with stems pointing up. A dynamic marking of *mf* is placed below the staff.

78

Musical staff 78: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth notes with stems pointing up. A dynamic marking of *f* is placed below the staff.

86

Musical staff 86: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth notes with stems pointing up. A dynamic marking of *f* is placed below the staff.

Contrabajos

94 *f*

101 *p* **Piú lento** $\text{♩} = 84$

115 *mf* **Más vivo** $\text{♩} = 108$ *rit.*

122 *rit.*

131 **I° Tempo** $\text{♩} = 120$ *f*

139 *mp*

145 *f*

151 *ff*

Contrabajos

IV

Allegro $\text{♩} = 120$

16 *mf* 2 3 4 5 6 7

24 8 9

33

42

51 8 2 *mf*

67 3 4

76

87 *f* *ff*

97 *f*

107 2 3 2 3

Contrabajos

117 Adagio $\text{♩} = 50$
9
mp *mf*

132

141
accel.

Mas movido $\text{♩} = 56$
148
f

155
3
rit.

163 I° Tempo
ten 16
mf

185
9

200

207 2 3 4
f

217
f

Contrabajos

227 **Fermata**

4

rubato rit.

244 ***f***

250 ***subito p***

258 ***mf***

266 ***f***

273 ***p***

282

289 ***mf***

296 ***ff***