

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 6

Año 2012

OBRAS PARA ARPA
“TALLER DE MUJERES COMPOSITORAS”

María José Arenas Martín

Consuelo Díez Fernández

Carme Fernández Vidal

Marisa Manchado Torres

M^a Luisa Ozaita

Diana Pérez Custodio

Iluminada Pérez Frutos

Rosa M^a Rodríguez Hernández

Dolores Serrano Cueto

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Mercedes Zavala Gironés

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Edita: JUNTA DE ANDALUCÍA. Consejería de Cultura y Deporte.

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Coordina: Centro de Documentación Musical de Andalucía.

Carrera del Darro, 29 18002 Granada

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I.S.M.N.: 979-0-801257-07-9

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OBRAS PARA ARPA
“TALLER DE MUJERES COMPOSITORAS”

Maktub II

para arpa

María José Arenas Martín

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a Jorge Andreu

Encargo del Festival de Música Española de Cádiz

Maktub II

para arpa

María José Arenas
2011

♩ = 70-80 *enérgico, nervioso*

Arpa

mp *sf* *p* *p* 8va

D	C	B	E	F	G	A

(8va)

pp *quási un susurro...* 6 6 6 6 6 6 *mf*

(8va)

6 6 6 6 6 6 6 6 6 6 6 6 *f*

(8va)

f 6 6 6 6 6 6 *sf* 6 *p*

muta

D	C	B	E	F	G	A

11

f

13

mf *sf*

15

6

17

6

19

mp *f*

muta

D	C	B	E	F	G	A

21

23

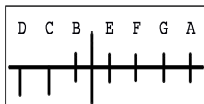
25

27

$\text{♩} = 50$

29

muta



accel..... $\text{♩} = 70$

31 *p* quasi un susurro....
mf

33 *sf sf sf f*

35 *sf mf*

37 *f*

39 *cresc... ff*

muta



carácter fugado

41

p
mf

44

mf
p

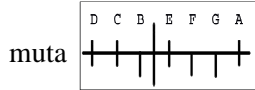
47

mf
p

50

$\text{♩} = 50$

mf



55

57

mf

3

3

3

3

3

3

Detailed description: This system contains measures 57 and 58. The right hand features a melodic line with several triplet markings (indicated by a '3' above the notes) and slurs. The left hand provides a harmonic accompaniment with slurs and a triplet marking in measure 58. The dynamic marking *mf* is placed below the staff.

59

f

Detailed description: This system contains measures 59 and 60. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment of eighth notes. The dynamic marking *f* is placed below the staff.

61

mp

7

6

5

5

5

6

Detailed description: This system contains measures 61 and 62. The right hand has a melodic line with slurs and markings for 7 and 6 notes. The left hand has a rhythmic accompaniment with markings for 7 and 6 notes. The dynamic marking *mp* is placed below the staff.

cresc...

63

6

7

7

7

Detailed description: This system contains measures 63 and 64. The right hand has a melodic line with slurs and markings for 6 and 7 notes. The left hand has a rhythmic accompaniment with markings for 7 notes. The dynamic marking *cresc...* is placed above the staff.

65

f

V

V

V

V

V

V

Detailed description: This system contains measures 65 and 66. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The dynamic marking *f* is placed below the staff.

67

ff

This system contains measures 67 and 68. Measure 67 features a treble clef with six accented eighth notes and a bass clef with a similar rhythmic pattern. Measure 68 begins with a fortissimo (*ff*) dynamic marking and contains a series of sixteenth notes in the treble clef and a few notes in the bass clef.

69

mp

This system contains measures 69 and 70. Measure 69 has a treble clef with a series of sixteenth notes and a bass clef with a similar pattern. Measure 70 features a mezzo-piano (*mp*) dynamic marking and includes a 7th fingering in the treble clef and a 6th fingering in the bass clef.

71

f

This system contains measures 71 and 72. Measure 71 starts with a forte (*f*) dynamic marking and shows a treble clef with a series of eighth notes and a bass clef with a similar pattern. Measure 72 continues the eighth-note patterns in both staves.

73

3

This system contains measures 73 and 74. Measure 73 features a treble clef with a triplet of eighth notes and a bass clef with a similar pattern. Measure 74 continues the triplet patterns in both staves.

75

7 *6* *5* *3*

This system contains measures 75 and 76. Measure 75 features a treble clef with a triplet of eighth notes and a bass clef with a similar pattern. Measure 76 continues the triplet patterns in both staves. Below the bass clef, the numbers 7, 6, 5, and 3 are written under the first four measures of the system.

8^{va}

78

dal niente.....

p

80

ff

7 9 10

82

loco

ff

3 3 3 3

83

ff

3 3 3 3

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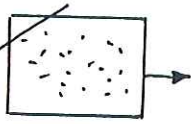
Ser y Tiempo


para arpa


Consuelo Díez Fernández


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INDICACIONES DIRECTIONS


-  : Repetir rapidamente las notas hasta el final de la flecha.
Repeat notes quickly till the end of the arrow.

-  : Tocar el acorde y poner el pedal inmediatamente después, para conseguir un glissando de medio tono
Play the chord and press the pedal immediately after it, in a way that a glissando of half tone can be achieved.

-  : Línea divisoria que separa zonas compaseadas de zonas no compaseadas.
Bar line that separates measured zones from non measured zones.

-  : Sin ritmo preciso.
Without precise rhythm.

-  : Percutir en alguna parte del arpa que tenga buena sonoridad, de forma que se perciba la resonancia.
Hit on any part of the instrument that has a good sonority, in a way that the resonance can be perceived.

-  : Arpeggio, lo más rápido posible, en la dirección de la flecha.
Arpeggio, the quickest possible, in the direction of the arrow.

-  : Clusters equivalentes en duración a } 
Clusters equivalent in duration to

SER Y TIEMPO

A Reynaldo Fernández Manzano

CONSUELO DÍEZ

2011

♩ = 69

Λ

ARPA

* Hasta que se extinga el sonido
Till sound die.

(Bb)

mf f p 10" 15" cresc. sino f

f mp f mp f

$\text{♩} = 60$

sfz L.V. * mf f

2

$\text{♩} = 76$

f mf

6 *Come una ninna nanna*

10

16 $\text{♩} = 69$

Marcato
Sostenuto

19

Δ (E \flat) (E \natural)

Musical score for measures 19-21. The system consists of two staves. Measure 19 is in 4/4 time, marked *f*. Measure 20 is in 3/4 time, marked *molto marcato* and *f*. Measure 21 is in 4/4 time, marked *mf*. Dynamics include *f*, *mf*, *mp*, and *mf*. There are accents (Δ) and breath marks (\wedge) above the notes.

22

Musical score for measures 22-27. The system consists of two staves. Measure 22 is in 4/4 time, marked *f* and *sempre*. Measures 23-27 are in 4/4 time. Dynamics include *f*. There are accents (\wedge) and breath marks (\wedge) above the notes.

28

(C \natural) (B \natural)

$\text{♩} = 96$

Lento 8

BruMos

Musical score for measures 28-31. The system consists of two staves. Measure 28 is in 4/4 time. Measure 29 is in 4/4 time. Measure 30 is in 3/4 time, marked *mp* and *Dolce*. Measure 31 is in 4/4 time. Dynamics include *mp*. There are accents (\wedge) and breath marks (\wedge) above the notes.

Musical score for measures 32-35. The system consists of two staves. Measure 32 is in 4/4 time, marked *f*. Measure 33 is in 3/4 time. Measures 34-35 are in 4/4 time. Dynamics include *f*. There are accents (\wedge) and breath marks (\wedge) above the notes.

32

8

Handwritten musical score for measures 32-35. The score includes a vocal line and a piano accompaniment. The piano part consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The tempo and dynamics are marked as *mp Dolce sempre*. There are time signature changes from 4/4 to 5/4. A *sfz* marking is present in the third measure of the piano part. The measure number '8' is written above the first measure.

36

8

$\text{♩} = 72$

Handwritten musical score for measures 36-39. The score includes a vocal line and a piano accompaniment. The piano part consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The tempo and dynamics are marked as *mp Dolce sempre*. There are time signature changes from 4/4 to 3/4 and back to 4/4. A *sfz* marking is present in the first measure of the piano part. The marking "L.V." is repeated in the right-hand staves. The measure number '8' is written above the first measure, and the tempo marking $\text{♩} = 72$ is written to the right.

(Bb) $\text{♩} = 72$ (Bb) (Cb) $\text{♩} = 69$

41

mf

Molto Marcato

f

L.V.

46

mp

L.V.

L.V.

*

50

sffz

mp

pp

L.V.

*

MADRID - AG. 2011

* Hasta que se extinga el sonido
Till sound die

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Brume Grisâtre

para arpa

Carme Fernández Vidal

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Brume Grisâtre

Solo Harp

Carme Fernández Vidal

♩ = 40
Con qualche licenza

The first system of music is for Harp. It consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and a sixteenth-note run. The lower staff is in bass clef and contains a bass line with chords and a sixteenth-note run. A dynamic marking of *mp* is present. A guitar-style chord diagram is shown below the staves: | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |.

2

The second system of music is for Harp. It consists of two staves. The upper staff is in treble clef and contains a melodic line with a glissando at the end. The lower staff is in bass clef and contains a bass line with chords. Dynamic markings include *p*, *mf*, and *pp*. A guitar-style chord diagram is shown below the staves: | 8 | 8 | 8 | 8 |.

3

a tempo

The third system of music is for Harp. It consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *mp*. The lower staff is in bass clef and contains a bass line with chords. A guitar-style chord diagram is shown below the staves: | LA | RE | MI | # | # |.

molto cantabile con determinazione

6

sf
poco rit.

Mi b La b
RE b

10

p
a tempo
f sub
p

SOL b

près de la table ord

14

f
p sub
acc.

SOL # LA b

près de la table ord

18 = 48 ca

accel.
cantando

5:4 5:4

Mi b
Si b

20

e cresc.

21

Glissando
a tempo
f
f

24

p
p
ff
Glissando
Glissando
près de la table
ord

27

sempre ff

32

poco meno f e cresc ----- *e rit* ----- L.V.

sf LAB LA#

36

p cantabile e espressivo

FA# LAB
RE# DO#

40

rit ----- *tempo* ----- *accel e cresc* ----- *molto*

♩ = 48

RE# DO# FA# LAB MI# MI

43

----- *più veloce possibile*

f 3 *a tempo* *p*

MI# MI MI# MI

45

mf

RE - RE \flat \emptyset
MI \sharp - FA \sharp
SI \sharp - DO

48

cresc

FA \sharp - FA \sharp - FAB MI \sharp LA \sharp
 \emptyset RE \sharp DO \sharp SI \flat

51

Glissando *Glissando* *p*

MI \sharp *sff* \emptyset

molto espressivo

54

57 *mf* *sf*

60 *Crescendo*

SOL \flat
RE \flat

63 *poco rit* *f* *sf* *mp*

FA \sharp SOL \flat
DO \natural

65 *f* *mp* *f* *fff* *mp*

Mi \natural *fff* FA \sharp -FA \flat -FA \flat LA \flat L.V. *al fine*

∧ Con la uña

∧ Calderón breve

▭ Calderón largo

L.V. *Lasciar vibrare*

⌋ ó ⌋ Acordes eólicos (descendentes o ascendentes)

◁ Dal niente e cresc.

Los armónicos suenan una octava más agudo que la nota escrita.

Afinar manualmente la cuerda RE de la séptima octava como RE#.

Si la cuerda más aguda no se ve afectada por el mecanismo del pedal, afinarla como SOL natural.

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Siete piezas para Ángela

para arpa

Marisa Manchado Torres

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Siete piezas para Ángela

(para arpa)

Marisa Manchado Torres

*Dedicadas a Ángela Carazo del Hoyo
en su séptimo cumpleaños (09-08-2007)*

1ª De colores

Arpa

Très lentément **Très librement**

ppp jus qu'a l'extinction
du son *pp* *p* *pppp*

f > ppp *ppp* *pppp*

2ª De timbres

Tempo libre
sons étouffées

mp *mf* *mf* *f*

mf *p* *mp*

pp *sempre*

près de le table e acell. poco a poco a

più veloce possibile

f subito accel. molto

secco

3ª Minimísima

Violento *gliss.* *f* \triangleleft *ff* 5''

Suave *mf* \triangleleft *f* 5''

p \triangleleft *mf*

Molto lento *pp* \triangleleft 0 8^{va-7} 3''

Ancora più lento *ppp* \triangleleft 0 8^{va-7} 5''

Ancora più più lento 8 7'' 9 11'' 11 13''

ppppp *ppppp* *ppppp*

étouffées *f* *f* *f* *ff* \triangleleft

étouffées accel. poco a poco *mp*

Lentissimo 7''

gliss molto molto lento e più microtonale possibile

4ª Step by step

Lento

The musical score is written for piano and consists of four systems. The first system features a single bass clef staff with a *pp* dynamic marking. The second system has two bass clef staves, with dynamics of *sf pp* and *sf*. The third system is a grand staff (treble and bass clefs) with dynamics of *f* and *p*, and includes the instruction *étouffées* and *poco rit.*. The fourth system is also a grand staff, with a *f* dynamic marking and the instruction *hasta la desaparición del sonido*. The piece concludes with a fermata over a final note.

5ª Bisbigliando

(gliss. descendente lo más rápido posible)

The musical score for '5ª Bisbigliando' is written for piano in a key with two flats (B-flat and E-flat). It consists of three systems of music. The first system features a 5-second glissando from a fortissimo (*ff*) dynamic to a pianissimo (*ppp*) dynamic, followed by a 3-second glissando from a pianissimo (*ppp*) dynamic to a pianississimo (*pppp*) dynamic. The second system is marked with a tempo of quarter note = 60 and includes a 1-second glissando from a pianississimo (*pppp*) dynamic to a pianissimo (*ppp*) dynamic, followed by a 2-second glissando from a pianissimo (*ppp*) dynamic to a pianississimo (*pppp*) dynamic. The third system is marked *molto rit.* and includes a 3-second glissando from a pianississimo (*pppp*) dynamic to a pianissimo (*ppp*) dynamic, followed by a 5-second glissando from a pianissimo (*ppp*) dynamic to a pianississimo (*pppp*) dynamic.

6ª Senza tempo

Lento e dolce

The musical score for '6ª Senza tempo' is written for piano in a key with two flats (B-flat and E-flat). It is marked 'Lento e dolce'. The score consists of two systems of music. The first system features a 3-second glissando from a piano (*p*) dynamic to a mezzo-piano (*mp*) dynamic. The second system features a 3-second glissando from a mezzo-piano (*mp*) dynamic to a piano (*p*) dynamic.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a series of chords with wavy lines indicating tremolos. A dynamic marking *p* with an accent (>) is located below the bass staff. A trill symbol (a circle with a vertical line and a '3' above it) is positioned at the end of the system.

Second system of musical notation, continuing the piece. It features the same grand staff and key signature as the first system. The dynamic marking *mf* with an accent (>) is located below the bass staff. A trill symbol is positioned at the end of the system.

Third system of musical notation. It features the same grand staff and key signature. The dynamic marking *ff* with an accent (>) is located below the bass staff. A trill symbol is positioned at the end of the system.

Fourth system of musical notation, the final system on the page. It features the same grand staff and key signature. The dynamic marking *pppp* is located below the bass staff. A trill symbol is positioned at the end of the system, which concludes with a double bar line.

7^a De vuelta a casa

Scherzando

Musical score for the first section, 'Scherzando'. It features a grand staff with a treble and bass clef. The treble clef part begins with a melodic line marked *mp* (mezzo-piano) and includes a long, sweeping slur over a series of notes. The bass clef part provides a rhythmic accompaniment with eighth notes, also marked *mp*. A dynamic hairpin indicates a gradual increase in volume towards the end of the section, which concludes with a fermata and a 5-measure rest.

Molto più lento

Musical score for the second section, 'Molto più lento'. It features a grand staff with a treble and bass clef. The treble clef part has a few notes, including a long slur. The bass clef part has a more active line with eighth notes, marked *mp* (mezzo-piano). The section progresses through dynamic markings of *mf* (mezzo-forte) and *f* (forte), ending with a *ff* (fortissimo) dynamic and a fermata.

Pesante

Musical score for the third section, 'Pesante'. It features a grand staff with a treble and bass clef. The treble clef part has a few notes, including a long slur, marked *ffff* (fortississimo). The bass clef part has a few notes, including a long slur, marked *fff* (fortissimo). The section concludes with a double bar line.

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Fantasia

para arpa

M^a Luisa Ozaita

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FANTASÍA

para Arpa

M^a Luisa Ozaita
2011

Ad libitum

p siempre arpegiado *cresc.* e poco a poco *accel.*

cresc. poco a poco *dim.*

e rit. *f* *sub.* *accel.*

cresc.

poco a poco *dim.* e *rit.* *p*

(Repeticiones ad lib.)

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with quarter notes and eighth notes, followed by a repeat sign. The lower staff begins with a bass clef and contains a bass line with quarter notes, followed by a repeat sign. The system concludes with a dynamic marking of *f* and a *cresc.* (crescendo) hairpin leading to a final note on a ledger line.

The second system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with quarter notes and eighth notes, followed by a repeat sign. The lower staff begins with a bass clef and contains a bass line with quarter notes and eighth notes, followed by a repeat sign.

The third system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a trill (tr) and a wavy line, followed by a repeat sign. The lower staff begins with a bass clef and contains a bass line with quarter notes, followed by a repeat sign.

The fourth system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a wavy line and a final note on a ledger line. The lower staff begins with a bass clef and contains a bass line with a wavy line and a final note on a ledger line.

The fifth system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with quarter notes and eighth notes, followed by a repeat sign. The lower staff begins with a bass clef and contains a bass line with quarter notes and eighth notes, followed by a repeat sign.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a few notes, including a sharp sign. The lower staff is in bass clef and contains a series of notes, some with sharp signs, and a double bar line. The system is enclosed in a large bracket on the left and right sides.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of notes, some with sharp signs, and a double bar line. The lower staff is in bass clef and contains a series of notes, some with sharp signs, and a double bar line. The system is enclosed in a large bracket on the left and right sides.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of notes, some with sharp signs, and a double bar line. The lower staff is in bass clef and contains a series of notes, some with sharp signs, and a double bar line. The system is enclosed in a large bracket on the left and right sides.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of notes, some with sharp signs, and a double bar line. The lower staff is in bass clef and contains a series of notes, some with sharp signs, and a double bar line. The system is enclosed in a large bracket on the left and right sides. The word "accel." is written above the upper staff, and the dynamic marking "f" is written below the lower staff.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of notes, some with sharp signs, and a double bar line. The lower staff is in bass clef and contains a series of notes, some with sharp signs, and a double bar line. The system is enclosed in a large bracket on the left and right sides. The dynamic marking "ff" is written below the lower staff.

p

8va
mp *f* *mf*

p

siempre arpegiado
8va

Recuerdos

Ad libitum, jugando con el tiempo

The first system of musical notation features a grand staff with treble and bass clefs. The left hand begins with a fortissimo (*ff*) dynamic, playing a series of chords. A wavy line indicates a tremolo effect. The right hand starts with a piano (*p*) dynamic, playing a melodic line with slurs and accents. A first ending bracket is present. The key signature has one sharp (F#).

The second system continues the melodic line in the right hand, featuring slurs and accents. The left hand provides harmonic support with chords. A crescendo hairpin is visible in the right hand.

The third system introduces triplet markings (*3*) in the right hand, indicating a triplet of eighth notes. The melodic line continues with slurs and accents. The left hand maintains the harmonic accompaniment.

The fourth system features a series of triplet markings (*3*) in the right hand, indicating a triplet of eighth notes. The melodic line continues with slurs and accents. The left hand maintains the harmonic accompaniment.

The fifth system concludes the piece with a final melodic phrase in the right hand, ending with a wavy line indicating a tremolo effect. The left hand provides the final harmonic accompaniment.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by the number '3') and a quintuplet (indicated by the number '5'). The lower staff is in bass clef and provides a harmonic accompaniment with sustained chords.

The second system continues the piece. The upper staff features a melodic line with a triplet and a slur. The lower staff continues the harmonic accompaniment with sustained chords.

The third system shows the melodic line in the upper staff with slurs and accents. The lower staff continues the harmonic accompaniment with sustained chords.

The fourth system features a melodic line in the upper staff with multiple triplet markings. The lower staff continues the harmonic accompaniment with sustained chords.

The fifth system concludes the piece. The upper staff has a melodic line with a triplet and a final cadence. The lower staff provides the final harmonic accompaniment, ending with a double bar line and repeat dots.

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 6

Año 2012

OBRAS PARA ARPA
“TALLER DE MUJERES COMPOSITORAS”

L´Orfeo.zip

para arpa y cinta

Diana Pérez Custodio

Edita: JUNTA DE ANDALUCÍA. Consejería de Cultura y Deporte.
Coordina: Centro de Documentación Musical de Andalucía
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I.S.M.N.: 979-0-801257-07-9
Depósito Legal: SE 4744-2012

COMENTARIO

Nuestro entorno actual nos invita a vivir la vida a toda velocidad, a exprimir los minutos hasta límites extremos. Se premia la rapidez y la eficacia a veces muy por encima de otros valores humanos. Los formatos musicales de moda rondan los tres minutos y medio de duración, y salvo excepciones simultaneamos la escucha musical con diversas actividades, todo en aras de aprovechar el tiempo.

Con tanta prisa no es de extrañar que a menudo pasemos junto a o por encima de cosas verdaderamente importantes sin darnos cuenta. Profundizar en algo lleva tiempo y empeño, sobre todo profundizar en nosotros mismos. No podemos resumirnos sin perder lo más valioso de nuestra esencia.

L'Orfeo.zip es una reflexión (breve, por supuesto) sobre todas estas cuestiones. A modo de parque temático, esta obra comprime la primera ópera de la historia, *L'Orfeo* de Claudio Monteverdi, a menos de una décima parte de su duración y la resume de la forma más superficial y aséptica posible. Mientras tanto, el personaje de Eurídice, apenas una marioneta de desdibujados rasgos en la ópera original, pugna por hacerse escuchar y se lamenta de su terrible destino. El intérprete de arpa no puede, no debe quedarse indiferente...

NOTAS PARA EL INTÉRPRETE

Es muy aconsejable tocar esta obra de memoria, sin partitura, pues tanto la presencia de un atril delante del instrumento como la actitud de lectura sujeta a un texto musical enturbiarían el desarrollo escénico.

El intérprete ha de permanecer fuera del escenario cuando la obra comience, a ser posible fuera de la vista del público.

ACCIÓN 1: El intérprete entra en el escenario, se dirige a su asiento, se sienta y se dispone a tocar, todo ello de forma lenta y ceremoniosa, como quien va a llevar a cabo un ritual.

IMPROVISACIÓN 1: Sobre el acorde de Re menor en toda la extensión del instrumento. Comenzar cuando se desee, pero nunca antes de haber escuchado la voz lejana de Eurídice grabada. Completamente libre en todos los demás parámetros.

IMPROVISACIÓN 2: Repetir el acorde de Re mayor en la posición utilizada para concluir el compás 12. El acorde se debe atacar placado, sin arpeggiar, en todas las ocasiones. La dinámica ha de ser entre *mezzo forte* y *forte*. Todos los acordes han de ser apagados de forma violenta (*sons étouffés* muy exagerados). Las repeticiones se irán distanciando progresivamente a modo de *ritardando*.

IMPROVISACIÓN 3: Realizar percusiones en distintas zonas de la caja del instrumento. Completamente libre en todos los demás parámetros.

IMPROVISACIÓN 4: Sobre el acorde de Re mayor en toda la extensión del instrumento, pero utilizando solamente armónicos. Esta improvisación debe ser muy sutil, con muchos silencios y dinámicas nunca superiores al *mezzo piano*. Completamente libre en todos los demás parámetros.

IMPROVISACIÓN 5: Repetir el acorde de Re mayor en la posición utilizada para concluir el compás 12. El acorde se debe atacar arpegiado en todas las ocasiones y dejarlo resonar sin cortarlo. La dinámica será siempre *in crescendo*. Las repeticiones se irán acercando progresivamente a modo de *acelerando*. El final debe dejarse resonar mientras suena la frase grabada “Orfeo pierde a Eurídice”.

IMPROVISACIÓN 6: Repetir el acorde de Sol menor en la posición utilizada para concluir el compás 31. El acorde se debe atacar arpegiado en todas las ocasiones y dejarlo resonar sin cortarlo. La dinámica será siempre *in diminuendo*. Las repeticiones se irán distanciando progresivamente a modo de *ritardando*.

ACCIÓN 2: El intérprete deja su instrumento, se levanta de su asiento y abandona el escenario dejando la grabación sonar en solitario, todo ello de forma lenta y ceremoniosa, como quien va a cerrar un ritual.

L'Orfeo.zip

Diana Pérez Custodio
Málaga, junio de 2011

Arpa

D C# B / E F G# A

L'Orfeo (pregrabado) 00:00

Frases asépticas (pregrabadas) 00:07 Orfeo ha conseguido a Eurídice.

Eurídice (pregrabada)

3 ACCIÓN 1

A. IMPROVISACIÓN 1

O. 00:14

F.

E. ENTRADA LEJANA Y PROGRESIVA DE TEXTO 1 00:44

5 Recitativo ca. 50, liberamente

A. *mf sempre molto espress.*

O. 00:44

F.

E. TEXTO 1

C# → C♭ G# → G♭ C♭ → C#

8

A.

G \sharp → G \sharp C \sharp → C \sharp

11

A.

G \sharp → G \sharp
B \sharp → B \flat

12

A.

C \sharp → C \sharp
F \sharp → F \sharp

Eurídice ha muerto.

02:12

14

A. **IMPROVISACIÓN 2**

O. 02:16

F. La mensajera se corta la lengua. 03:18

E.

16

A. **IMPROVISACIÓN 3**

O. 03:27

F. Orfeo baja a los infiernos. 05:54

E. **SUSPIROS Y LAMENTOS**

18

A. **IMPROVISACIÓN 4**

O. 06:00

F. Orfeo recupera a Eurídice. 06:54

E. **LLAMADAS A ORFEO** **SONIDOS DE TEMOR**

20

A. **IMPROVISACIÓN 5** →

O. **06:59**

F. Orfeo pierde a Euridice. **07:19**

E.

D C B \flat / E \flat F \flat G A

22 Recitativo ♩ ca. 50, liberamente

A. *f* sempre molto espress.

O. **07:25**

F.

E. **TEXTO 2 + LLANTOS**

B \flat → B \natural E \flat → E \natural F \flat → F \sharp A \flat → A \natural
 A → A \flat E \natural → E \flat F \flat → F \sharp A \flat → A \natural E \natural → E \flat B \natural → B \flat E \flat → E \natural

25

A.

O.

F.

E.

F \sharp → F \natural G \flat → G \sharp C \flat → C \sharp

28

A.

O.

F.

E.

30

A.

O.

F.

E.

32

A.

O.

F.

E.

Orfeo sube con Apolo al Parnaso.

08:35

34

A.

O. 08:44

F.

E.

35

A.

O.

F. 09:10 Todos bailan felices.

E.

36

ACCIÓN 2

A. 09:44

O. 09:15

F.

E. 09:26

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Cuaderno nº 6

Año 2012

OBRAS PARA ARPA
“TALLER DE MUJERES COMPOSITORAS”

Sobre el tapiz del Arpa

para arpa

Iluminada Pérez Frutos

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Sobre el Tapiz del Arpa

para Arpa (2011)

Iluminada Pérez Frutos

♩ = 54 **Poco rubato**

Suono di Gons

Suono "secreto"

gliss. pedal

gliss. pedal

Re^b-Do[#]-Si^b
Mi^b-Fa^b-Sol[#]-La^b

f *pp* *p* *pp*

nat. 3 Re[#] Re^b

8^{vb} l.v.

5

Suono "secreto" sempre

gliss. pedal

gliss. pedal

pp *p* *pp*

nat. (loco) 3 Re[#] Re^b

8^{vb} l.v.

8

gliss. pedal

gliss. pedal

pp *p* *pp*

nat. (loco) 3 La[#] La^b

8^{vb} l.v.

11

Suono "secreto" Bisbigliando

nat. *Pdlt* (Pres de la table) sempre

gliss. pedal

f *ppp* *pp* *p* *pp*

nat. (loco) 3 Re[#] Do[#] Si^b La[#] La^b
Fa[#]

8^{vb} l.v.

15

Bisbigliando sempre
Pdlt (Pres de la table) sempre

accel. poco a poco

rall. poco a poco

f *ppp* *p* *f*

8^{va} l.v. 8^{vb} 8^{va} 8^{vb}

Mi^b Mi

18

pp *f* *ppp*

(loco) 3 Mi^b 3 (ten) Mi 3 3 3

8^{va} l.v. 8^{vb} 8^{va} 8^{vb}

Re^b-Do[#]-Si^b
Mi^b-Fa^b-Sol^b-La^b

21

p *f*

gliss. 8^{va} 8^{vb}

3 3 3

8^{va} 8^{vb} 8^{va} 8^{vb}

Mi^b Mi

24

f *mf*

gliss. 8^{va}

3 3 3

8^{va} 8^{vb} 8^{va} 8^{vb}

Do^b Mi^b

Cadenza

Musical score for measures 42-43. The right hand features glissando passages with markings for 8^{va} and gliss. The left hand includes a triplet of notes marked *poco* and *f*, and a descending scale marked *f* and 8^{vb}.

Musical score for measures 44-45. The right hand has glissando passages with markings for 8^{va} and gliss., and a sharp sign *Sol#*. The left hand has glissando passages with markings for 8^{vb} and a 9th fingering. Dynamics include *pp* and *ff*. The instruction *ben marcato accenti* is present.

Musical score for measure 46. The left hand features a 9th fingering and a crescendo. Dynamics include *ff*, *p subito*, *ff*, *p*, and *ff simile*.

Musical score for measure 47. The left hand features a 9th fingering and a crescendo. Dynamics include *cresc.*

Musical score for measure 48. The left hand features a 9th fingering and a crescendo. Dynamics include *cresc.*

49 *9* *9* *9* *9* *9* (loco)

50 *9* *9* *9* *9* *ff* *sempre*

51 *9* *9* *9* *9*

52 *9* *9* *9* *9*

53 *9* *9* *9* *9*

54 *9* *9* *9* *9* *8va*

55 *9* *9* *9* *9* *9* (loco) *ff* *ff* *ff* *Solb*

Calmo e poetico

58 *p* **Re^b-Do^b-La^b** *mf* **Re^b-Do[#]**

61 *mf* **Fa[#]-La^b** *p* **Sol[#]** *mp*

64 *mp* *p* *rall.* *♩ = 40*

68 **Mi[#]** *8va (ten)*

69

morendo al niente

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DE CÁDIZ

Cuaderno nº 6

Año 2012

OBRAS PARA ARPA
“TALLER DE MUJERES COMPOSITORAS”

Luzeulo

para arpa

Rosa M^a Rodríguez Hernández

Edita: JUNTA DE ANDALUCÍA. Consejería de Cultura y Deporte.
Coordina: Centro de Documentación Musical de Andalucía
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LUZEULO

ROSA MARÍA RODRÍGUEZ HERNÁNDEZ

Revisión: Cristina Montes Mateo

Harp

Adagio

Presto

Lento

pp *ff* *pp*

Presto

ff *p* *pp*

8va

Grave

ff *p* *pp*

3 3 3 3

l.v. l.v. l.v.

Fa#
Do#

5 3

Adagio

ff *p* *pp*

3

Sol#
Re#

Presto

ff *ff*

8va

7 7 5

Lento **Adagio**

ff *mp* *mp* *p* *espressivo*

Re Sol Si Mi

poco rit..... **Moderato**

Do# Fa# Mi Si

3

3 3 3 3

l.v.

p

bisbigliando **♩ = 60**

pp *ppp* *crescendo* *sf* *sf*

La Si La Si

Si Do Fa

Musical score system 1. Treble clef: *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*. Bass clef: *p*. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*. Labels: Lab, Do#.

Musical score system 2. Treble clef: L.v., Sib, La, L.v., Lab, La. Bass clef: La. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*. Labels: L.v., Sib, La, L.v., Lab, La.

Musical score system 3. Treble clef: *mp*, L.v. Bass clef: *pp*, Gliss. Dynamics: *mp*, *pp*. Labels: *8va*, L.v., Gliss.

Musical score system 4. Treble clef: *sf*, L.v. Bass clef: *mp*, *ff*, *p*. Dynamics: *mp*, *sf*, *ff*, *p*. Tempo: $\text{♩} = 72$, p.d.l.t. Labels: Gliss., L.v., Gliss.

Musical score system 5. Treble clef: *mf*, *3*, *0*, *0*. Bass clef: *f*, *pp*, *bz*, L.v. Dynamics: *f*, *pp*, *mf*. Tempo: *Libero, senza misura*. Labels: *8vb*, L.v., Fa#, Sol#, La#, Si.

♩ = ca. 45

Gliss.

L.v.

La

fff

mf

Libero, senza misura

Do# Fa#
Sol# Sib

p

Do# Fa#
Sol# Si

p

f

8vb

p.d.l.t.

La#

mp

ppp

Libero

p

Cluster

ff

8vb

Seco

p.d.l.t.

ppp

mf

ff

pp

Golpear en la caja

♩ = ca. 60

Fa Si
Sol La

Reb

pp

mf *f* *mf*

Mi Re Si

Do

ppp niente

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OBRAS PARA ARPA
“TALLER DE MUJERES COMPOSITORAS”

Caminos rasgados

para arpa y audio

Dolores Serrano Cueto

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Caminos Rasgados

a mi amigo Alfonso C. Gil Álvarez
(base de esta obra)

Dolores Serrano Cueto
2011

AUDIO: unos 0:10" antes comenzará el sonido grabado que durará hasta el final de la obra

♩ = ca 80

Arpa

3/4 4/4 5/4

do fa *mp*

mp

Arpa

6 4/4 2/4

mp

mp

Arpa

11

mp

mp

Arpa

17 rit. 4/4

♩ = ca 80

Arpa

22 *mf*

Arpa

24

Arpa

26 *mf*

Arpa

29 *f*

Arpa

31

8va

8va

ff

ff

Arpa

33

(8)

(8)

ff

Arpa

35

ff

Arpa

37

ff

D S C
Caminos...

Arpa

41 *mf* *f* *cresc.*

Arpa

Arpa

46 *cresc.* *rit.* *cresc.*

Arpa

48 $\text{♩} = 60$ *mf* *accel.* **3**
4

53 $\frac{3}{4}$ $\text{♩} = 80$

Arpa

58 $\frac{4}{4}$ $\text{♩} = 92$

re fa

Arpa

mf cresc.

65

Arpa

67

clusters con las palmas

en la tabla en la tabla

p

Arpa

71

Arpa

75

Arpa

$\text{♩} = 80$

79

Arpa

81

Arpa

83

Arpa

dim. poco a poco

86

$\text{♩} = 88$

Arpa

mf

mf

89

Arpa

92

Arpa

94 **6/8**

Arpa

Musical score for Arpa, measures 94-96. The piece is in 6/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 94 features a melodic line in the treble and a bass line with chords. Measure 95 continues the melodic line with some rests. Measure 96 shows a more active melodic line in the treble and a bass line with chords.

97 **2/4**

Arpa

Musical score for Arpa, measures 97-99. The piece is in 2/4 time. The key signature has three flats. The score consists of two staves. Measure 97 has a melodic line in the treble and a bass line with chords. Measure 98 continues the melodic line. Measure 99 shows a melodic line in the treble and a bass line with chords.

100 **2/4** ♩ = 88

Arpa

dim. poco a poco y ritardando.....

Musical score for Arpa, measures 100-103. The piece is in 2/4 time. The key signature has three flats. The tempo is marked as ♩ = 88. The score consists of two staves. Measure 100 has a melodic line in the treble and a bass line with chords. Measure 101 continues the melodic line. Measure 102 shows a melodic line in the treble and a bass line with chords. Measure 103 is the final measure, ending with a double bar line. The instruction *dim. poco a poco y ritardando.....* is written across the measures.

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OBRAS PARA ARPA
“TALLER DE MUJERES COMPOSITORAS”

Más allá de la noche que me cubre...

para arpa

Laura Vega Santana

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Más allá de la noche que me cubre...

para arpa

a Catrin Williams

Laura VEGA
(1978)

Lento ♩ = 60 c. *Tempo flexible, sinuosamente...*

Arpa

mp

D# C B / E F G A b

mf

mf

6

3

E - E#

3

6

8

(8va) -

E# - E

mf

F# - Fb

3

3

3

3

diminuendo poco a poco ... Fb - Fb

11

3

E - Eb

mf

p

mp

13

Lento y poco a poco accelerando...

Eb - Eb

mp

5

5

6

5 (poco a poco rit.)

3

f

diminuendo poco a poco ...

15 *poco stringendo* *p* *mf* *(poco a poco rit.)* *a tempo* *mp* *mf*

19 *(poco a poco rit.)* *a tempo* *mf sub. enérgico* *f* *diminuendo poco a poco...* *p* *8va-*

22 *Repetir el diseño cada vez más rápido* *pp* *mf* *diminuendo poco a poco...* *pp* *p* *pp*

24 *stringendo...* *mp* *ff secco* *a tempo* *près de la table* *8vb-*

26 *ord.* *près de la table* *mp dolce* *mf sonore* *G - G#*

29 *mf* *mf* *mf* *mf*
G# - G G - G#

33 *poco stringendo* *Poco meno mosso* $\text{♩} = 56 \text{ c.}$ *mf* *f* *mf pesante* *mp* *pp*
(simile)

37 *pp* *f* *gliss.* *E - Eb* *Eb - Eb* *5* *3* *6*

40 *ff* *mp* *mf* *ff* *3* *6* *3*

43 *f* *gliss.* *E - Eb* *Eb - Eb* *6* *3* *3*

8^{va}-----

46

(8^{va})-----

49

diminuendo poco a poco...

sfz

mf marcato

sfz

G# - G

F - F

52

poco stringendo

(poco rit.)

a tempo

diminuendo

pp lontano

mf

E - E_b

D - D_b

E - E_b

G# - G

8^{va}-----

55

f

loco

(poco a poco rit.)

diminuendo...

p

F# - F

B - B_b

A - A_b

D_b - D

B_b - B

E_b - E

A_b - A

57

a tempo ♩ = 60 c.

como un recuerdo doloroso...

mp *sons étouffés (con uña)*

mp *ord.*

p *lascia vibrare*

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OBRAS PARA ARPA
“TALLER DE MUJERES COMPOSITORAS”

2 haikus

para arpa

Mercedes Zavala Gironés

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Nieve sobre nieve

Haiku para arpa (versión 1)

*Sobre la nieve cae la nieve
Estoy en paz*

*Yuki e yuki furu
shikukesa ni oru*

Santôka

Mercedes Zavala

$\text{♩} = 40 \text{ aprox.}$ un poco libero

Arpa

L.V.
luminoso, pero suave y flotante, como copos
de nieve cayendo, cada uno diferente al otro.

ppp
F#
♭

Duración aproximada: 1'
Pozuelo, 13 de Marzo de 2005

Incesante nieve

No hay cielo ni tierra
sólo nieve
cayendo incesantemente
Hashin

Mercedes Zavala

Tempo ad libitum
(depende de cómo nieve)

A tempo (repeticiones)

Arpa

L.V. *p*

mp (2ª Vez), subiendo un grado todos los matices desde aquí al final

4

7

10

14

Measures 14-16 of a piano piece. The music is in a minor key with a key signature of two flats. It features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. A C_b chord is indicated below the bass line in measure 15.

17

Measures 17-19 of the piano piece. The melodic line continues with intricate phrasing and accidentals. A E_b chord is indicated below the bass line in measure 19.

un poco agitado e cresc.

20

Measures 20-22 of the piano piece. The tempo and dynamics increase. The word "accel." is written above the right hand. The music becomes more active and driving.

Repeticiones ad libitum
(depende de cuánto nieve)

23

Measures 23-25 of the piano piece. The tempo returns to "a tempo" and then "rit." (ritardando). The dynamics are marked "p" (piano). The music is more melodic and expressive.

$p >$ $C\#$ (da capo)
 E_b F_b (da capo)

26

Measures 26-28 of the piano piece. The dynamics are marked "pp" (pianissimo) and "pppp" (pianississimo). The music is very soft and delicate.

Duración aproximada: 2'30

Pozuelo de Alarcón, 13 de marzo de 2011