

ELISENDA FÁBREGAS

Goyescas

für Flöte und Gitarre
for flute and guitar

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER



Friedrich Hofmeister Musikverlag
Leipzig

Vorwort

Goyescas für Flöte und Gitarre (2009/2014) ist ein siebenteiliger Zyklus, der von der Flötistin Marina Piccinini und dem Gitarristen Emanuele Segre in Auftrag gegeben und am 23. Januar 2009 bei der Philadelphia Chamber Music Society, USA, uraufgeführt wurde. Inspirationsquelle des Werks sind fünf Gemälde Francisco de Goyas (1746 – 1828), die eine Verbindung zur spanischen Folklore herstellen.

Der Geist der *Goyescas* zeigt sich in eingängigen Tanzrhythmen, die spanische Leidenschaft und Vitalität verkörpern, aber auch in geheimnisvollen und verträumten Passagen mit harmonischen Nuancen und modalen Klängen, die an vergangene Zeiten erinnern. Die Melodien sind ausgeschmückt mit ornamentativen Tonfolgen und enthalten einige komplexe Melismen, die typisch für Flamencomusik sind. In den *Goyescas* nutzt Fábregas zeitgenössische Kompositionstechniken, um traditionelle und klassische Klänge zu kombinieren und so eine ganz persönliche musikalische Sprache zu schaffen.

I. *Pregón* ist eine ausgefeilte Fanfare, die einen Beamten nachahmt, der in der Antike lautstark seine Reden verbreitete.

II. *La familia de Carlos IV* (Die Familie Karls IV.) ist inspiriert von der Formalität und Eleganz, die in diesem Porträt der Königsfamilie von Carlos IV von Spanien zum Ausdruck kommt.

III. *Las majas en el balcón* (Die Majas auf dem Balkon) ist eine musikalische Darstellung zweier sinnlicher «Majas», die von zwei bedrohlichen «Zivilwächtern» (spanische Polizei) umgeben sind.

IV. *El Sueño* (Der Traum) ist eine poetische, sinnliche und verträumte Darstellung einer schlafenden Frau, die verletzlich und geheimnisvoll erscheint.

V. *La Fragua* ist ein düsteres und dunkles musikalisches Porträt einer Gruppe von drei Männern, die in einer stickigen Schmiede arbeiten.

VI. *Toque* ist eine musikalische Variation von *Pregón*, die die Leichtigkeit und Freude des letzten Stücks *La gallina ciega* einleitet.

VII. *La gallina ciega* (Blinde Kuh) ist eine schelmische und fröhliche Vertonung des Gemäldes, auf dem jenes Kinderspiel dargestellt wird.

*

Preface

Goyescas for flute and guitar (2009/2014) is a seven-piece cycle, commissioned and premiered by flutist Marina Piccinini and guitarist Emanuele Segre on January 23, 2009, at the Philadelphia Chamber Music Society, USA. In this work, the Spanish folk flavor comes from five paintings by Francisco Goya (1746 – 1828) that were their source of inspiration. The spirit of *Goyescas* is defined through insistent dance rhythms that show Spanish passion and vitality, but also through mysterious and dreamy passages, with harmonic nuances and modal sounds, that evoke older times. The melodies have many ornamental notes and sometimes include intricate melismas, typical of flamenco music. In general, this work combines traditional and classical sounds developed with contemporary composition techniques in such a way that such fusion creates a 'personal' musical language.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

- I. *Pregón* is a brilliant fanfare that emulates the public official who in ancient times loudly broadcast proclamations.
- II. *La familia de Carlos IV* (The family of Carlos IV) is inspired by the formality and elegance that transpires in a portrait of the majestic royal family of Carlos IV of Spain.
- III. *Las majas en el balcón* (The majas on the balcony) is a musical representation of two sensual "majas" surrounded by two menacing "civil guards" (Spanish police).
- IV. *El Sueño* (The dream) is a poetic, sensual and dreamy representation of a sleeping woman who appears vulnerable and mysterious.
- V. *La Fragua* is a grim and dark musical portrait of a group of three men working in a suffocating forge.
- VI. *Toque* is a musical variation of the initial *Pregón* that anticipates the lightness and joy of the last piece, 'La gallina ciega'.
- VII. *La gallina ciega* (Blind man's bluff) is a mischievous and cheerful description of the painting that represents the children's game.

*

Prefacio

Goyescas para flauta y guitarra (2009/2014) es un ciclo de siete piezas, encargado y estrenado por la flautista Marina Piccinini y el guitarrista Emanuele Segre el 23 de enero de 2009 en la Sociedad de Música de Cámara de Filadelfia, USA. En esta obra, el sabor folclórico español proviene de cinco cuadros de Francisco Goya (1746- 1828) que fueron su fuente de inspiración. El espíritu de esta obra se define a través de insistentes ritmos de danza que muestra la pasión y vitalidad española, pero también a través de pasajes misteriosos y soñadores, con matices armónicos y modales que evocan tiempos más antiguos. Las melodías tienen muchos ornamentos y a veces muestran intrincados melismas, propios de la música flamenca. En general, esta obra combina sonidos tradicionales y clásicos elaborados con técnicas de composición contemporánea de manera que tal fusión crea un lenguaje musical 'personal'.

- I. *Pregón* es una fanfarria brillante que emula al oficial público que en antiguos tiempos daba difusión en alta voz a los pregones.
- II. *La familia de Carlos IV* está inspirada por la formalidad y elegancia que transpira en un retrato de la majestuosa familia real de Carlos IV de España.
- III. *Las majas en el balcón* es una representación musical de dos sensuales "majas" rodeadas de dos amenazadores "guardias civiles" (policía española).
- IV. *El sueño* es una representación poética, sensual y soñadora de una mujer dormida que aparece vulnerable y misteriosa.
- V. *La Fragua* es un retrato musical lúgubre y oscuro de un grupo de tres hombres trabajando en una fragua de ambiente sofocante.
- VI. *Toque* es una variación musical del *Pregón* inicial que anticipa la ligereza y alegría de la última pieza, *La gallina Ciega*.
- VII. *La gallina ciega* es una pícaro y alegre representación musical del juego de niños del mismo nombre.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

*Die Katalanisch-Amerikanische Komponistin **Elisenda Fábregas** (geboren 1955 in Terrassa, Barcelona) wurde von der New York Times für ihre „einfallsreich bunte Tonsprache“ gelobt. Ihre Musik verbindet elementare logische Strukturen und die Liebe zur Stimmführung mit freieren mediterran gefärbten Harmonien, der rhythmischen Vitalität spanischer Musik sowie der Lyrik des katalanischen Volksliedes. Elisenda Fábregas komponierte Werke für Kammerensemble, Gesang, Klavier und für Orchester. Ihre Musik wurde aufgeführt u.a. von: Opole Philharmonic of Poland, Wonju Philharmonic in Korea, Santa Fe Orchestra. Die Werke von Elisenda Fábregas waren zu hören an Stätten bzw. bei Festivals wie z.B. dem Kennedy Center for the Performing Arts und der Phillips Collection in Washington D.C.; der Merkin Concert Hall, New York; dem Bodensee International Music Festival und den Sanssouci Musikfestspiele (Potsdam), Germany; der United Nations Conference in Beijing; im La Salle Cortot, Paris; am Ibero American Institute, Berlin; in der Philadelphia Chamber Music Society; im Palau Maricel in Sitges (Concerts de Mitjanit); in der Tapiola Symphony Concert Series (Finland); und im Rahmen des Cactus Pear Music Festivals (Texas).*

Elisenda Fábregas erhielt Doktorwürden von der Columbia University Teachers College und vom Peabody Institute of the John Hopkins University (in Komposition). Sie erlangte außerdem Bachelor- und Mastergrade im Fach Klavier von der Juilliard School.

www.efabregas.com

*

Catalan/American composer **Elisenda Fábregas** (born 1955 in Terrassa, Barcelona) has been praised by The New York Times for writing with an "imaginatively colored tonal idiom." Her music integrates organic logical structures and a love for voice leading with freer Mediterranean-flavored harmonies, the rhythmic vitality of Spanish music and the lyricism of Catalan folksong. Elisenda Fábregas has written works for chamber ensemble, voice, piano, and orchestra. Her music has been performed by the Opole Philharmonic of Poland, the Wonju Philharmonic in Korea, the Santa Fe Orchestra, and has been presented at The Kennedy Center for the Performing Arts and the Phillips Collection in Washington D.C.; Merkin Concert Hall, New York; the Bodensee International Music Festival and Sanssouci Musikfestspiele (Potsdam), Germany; United Nations Conference in Beijing; La Salle Cortot, Paris; Ibero American Institute, Berlin; Philadelphia Chamber Music Society; Palau Maricel in Sitges (Concerts de Mitjanit); Tapiola Symphony Concert Series (Finland); and Cactus Pear Music Festival (Texas.) Elisenda received doctorates from Columbia University Teachers College and the Peabody Institute of the John Hopkins University (composition); and also received a Masters and Bachelors in piano performance from The Juilliard School.

www.efabregas.com

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

2

Musical score for guitar, measures 17-35. The score is written in treble clef and includes various dynamic markings and performance instructions. The key signature has one sharp (F#). The time signature changes from 6/8 to 3/4 and 4/4. The score includes measures 17, 21, 25, 28, 32, and 35. Dynamic markings include *sf*, *mf*, *f*, *sfz*, *fz*, *ff*, *sffz*, and *f*. Performance instructions include *rasgueado* and *sempre*. The score features complex rhythmic patterns, including triplets and sextuplets, and various articulations such as accents and slurs.

II. La familia de Carlos IV

Lento maestoso (♩ = 90)

The musical score is written for two staves, likely representing different instruments or voices. It begins at measure 38 and ends at measure 60. The tempo is 'Lento maestoso' with a quarter note equal to 90 beats per minute. The key signature is one flat (B-flat major or D minor). The time signature changes from 4/4 to 3/4 and back to 4/4. The score includes various musical notations such as dynamics (p, mp, mf, f, fz, cantabile), articulation (accents, slurs), and fingerings (6, 5, 3). The music features a mix of melodic lines and harmonic accompaniment, with some passages marked 'cantabile'.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

4

62 *mp*

62 *mp*

66 *mf espress.* *f*

66 *mf* *f*

71 *fz* *f*

71 *fz* *fz*

75 *tr(h)* *sfz* *Accelerando until the end*

75 *fz* *f* *sf*

78 *fz* *sf* *sf*

80 *flz.* *tongue pizz.* *mf* *sffz*

80 *ff* *sffz*

III. Las majas en el balcón

The maiden in the balcony

Elisenda Fábregas (*1955)

Lento (♩ = 45) Poco accel.

Flute

Guitar

p *l.v.* *ten.* *l.v.*

Moderato (♩ = 60)

con pasion *f* *mp* *sfz* *f* *mp* *sfz*

con pasion *mf* *f* *mf* *sf* *mp* *sfz* *mf*

mf *mp* *mf* *p* *mp* *espressivo*

subito p

flz. *sfz*

mp *fz*

Poco piu mosso (♩ = 80)

mp *fz* *mp* *pp*

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

III. Las majas en el balcón

6

Allegretto (♩ = 70)

16 *mp* *p* *fz* *tr*(#) *mp* *espressivo* *mp* *p* *mf* *mf* *mp* *mp dolce* *mf cantabile* *p*

18 21 24

Poco piu mosso (♩ = 80)

28 *mf* *fz* *mp* *mf* *fz*

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

III. Las majas en el balcón

32

mf *mf*

32

f *sfz* *mp* *legiero*

Piu mosso (♩ = 90)

35

mf *mp*

35

39

39

41

mf

41

mf

43

f

43

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

III. Las majas en el balcón

8

Meno mosso (♩ = 80)

The musical score is written for a string quartet and includes a percussion part. It consists of six systems of staves. The first system (measures 45-47) features a vocal line with dynamics *fz*, *fz crying*, and *mf*, and a string line with dynamics *fz* and *f*. The second system (measures 48-49) includes a percussion part marked *perc.* and *poco*. The third system (measures 50-51) shows the vocal line with *mf* and the string line with *mf*. The fourth system (measures 53-54) features a trill marked *tr (h)* in the vocal line and dynamics *mf* and *fz* in the strings. The fifth system (measures 55-56) shows the vocal line with *f* and *fz*, and the string line with *fz*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

III. Las majas en el balcón

57 *mf* *f* *f*

57 *mf* *f*

60 *fz* *fz* *fz* *fz* *fz*

60 *fz* *fz* *fz* *fz* *fz*

Con passion (♩ = 70)

63 *ff* *fz* *sffz*

63 *f* *fz* *sffz*

65 *ff* *ff* *sffz*

65 *f* *f* *mf* *f*

Poco rall. Meno mosso

67 *f* *f* *fz*

67 *mf* rasgueado

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

III. Las majas en el balcón

10

Lontano

71 *mf* *espressivo*

71 *mp*

73 *mf*

73 *mp*

76 *mf*

76 *p* *mp*

79 *f*

79 *sfz* *mf*

81 *f*

81 *mf* *f*

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

III. Las majas en el balcón

Musical score for measures 84-85. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents, marked with *sf*. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs and accents, also marked with *sf*.

Musical score for measures 86-87. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with a trill in measure 86, marked with *mf*. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs, accents, and sixteenth-note patterns, marked with *mf*.

Poco rall.

Musical score for measures 88-89. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with slurs and accents, marked with *p*. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs, accents, and sixteenth-note patterns, marked with *mp*. The piece concludes in a 2/4 time signature with *pp* dynamics.

IV. El sueño

The dream

Elisenda Fábregas (*1955)

Lento e espressivo (♩ = 60)

The musical score is written for Flute and Guitar. It begins with a tempo marking of 'Lento e espressivo' and a metronome marking of 60 quarter notes per minute. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 7. The second system contains measures 8 through 13. The Flute part features melodic lines with various dynamics including *mp*, *p*, *pp*, *mf*, and *sfz*. It includes triplets and a sixteenth-note triplet. The Guitar part provides harmonic accompaniment with chords and arpeggios, also marked with dynamics like *p*, *mp*, *mf*, and *sfz*. A '1.v.' marking is present in the guitar part at measure 6. The piece concludes with a 'short' marking at the end of measure 13.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

IV. El sueño

Musical notation for measures 15-18. The top staff features a melodic line with dynamics *mp dolce* and *p*, and includes triplet markings. The bottom staff provides harmonic accompaniment with a dynamic of *p*.

Musical notation for measures 19-20. The top staff has dynamics *poco* and *subito f molto espress.* with five-fingered patterns. The bottom staff has a dynamic of *p* and then *f*.

Musical notation for measures 21-22. The top staff has a dynamic of *mf*. The bottom staff features five-fingered patterns and a dynamic of *mf*.

Poco rallentando

Poco meno mosso

Musical notation for measures 23-25. The top staff has dynamics *f* and *mf*. The bottom staff has dynamics *fz*, *f*, and *mf*. The tempo marking *Tempo I* (♩ = 60) is present.

Poco accel.

Tempo I
(♩ = 60)

Musical notation for measures 26-28. The top staff has dynamics *f* and *mf*. The bottom staff has dynamics *mp*, *fz*, and *mp*.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

IV. El sueño

14

29 *mp* *mp* *p*

flautando
29 *i.v.* *p* *mp*

33 *mp* *poco rall* *A tempo* *mp* *p* *mp*

36 *Poco accel.* *fz* *fz*

39 *f* with passion *mf* *Poco rallentando* *fz* *fz*

41 *ff* *Tempo I* *mf* *rasgueado* *f* *fz*

Detailed description: This page of a musical score for 'IV. El sueño' contains two systems of music. The first system (measures 29-33) features a vocal line and a guitar accompaniment. The vocal line starts with a mezzo-forte (*mp*) dynamic, followed by a piano (*p*) dynamic. The guitar part begins with a *flautando* instruction and a *p* dynamic. The second system (measures 33-41) continues the vocal and guitar parts. It includes tempo markings such as *poco rall*, *A tempo*, *Poco accel.*, and *Poco rallentando*. Dynamics range from *mp* to *ff*. The guitar part includes a *rasgueado* section starting at measure 41. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

IV. El sueño

Poco meno mosso (♩ = 55)

43 *f* molto espressivo *mf* *fz* *p*

43 *f* molto espressivo *mf* *fz* *mp*

47 *mp*

47 *mp* l.v.

50 *pp* *p* *pp* *mp* *mf*

50 *mp* espressivo *p* *mf*

53 *p* *fz* *mp*

53 *mp* *p* *mp*

Poco rallentando

56 *p* *pp* *ppp*

56 *p* l.v.

V. La fragua

The foundry

Elisenda Fábregas (*1955)

Lento (♩ = 50)

Flute
 plaintive *p*
mp
p

Guitar
 tamb. l.v.
mp *pp* tamb. l.v.

4
 3 suspirando
mp *fz* *p* *mp*

4
p *gliss* *mp* *mp* *fz*

8
p 6

8
 tamb. l.v. tamb. l.v. *sfz*

10
mp *mf* *fz*

10
sf *fz*

13
 Poco accelerando
fz *mf* *fz* *f*

13
sf *sf* *mf*

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

V. La fragua

Poco piu mosso

15

15

18

18

20

22

22

24

24

26

26

Poco rall. Tempo I (♩ = 50)

fz *mf*

f *sf* *f*

sf *fz* *ff*

f *mf*

mf *fz* *sfz* *f*

mp *espressivo* *p* *pp* *plaintive* *p*

mf *espressivo* *mp* *l.v.* *mp* *tamb.* *l.v.*

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

V. La fragua

Musical score for measures 30-32. The top staff is in treble clef with a 7/8 time signature. It features a melodic line with dynamics *mp*, *sfz*, *p*, and *sub. sf*. A triplet of eighth notes is marked with a '3'. The bottom staff is in bass clef with a 7/8 time signature, featuring a rhythmic accompaniment with dynamics *p*, *p* *tamb.*, *l.v.*, and *p*.

Poco rall.

Musical score for measures 33-34. The top staff is in treble clef with a 7/8 time signature. It features a melodic line with dynamics *p*, *pp*, *poco*, and *pp*. A five-measure rest is marked with a '5'. The bottom staff is in bass clef with a 7/8 time signature, featuring a rhythmic accompaniment with dynamics *p*, *tamb. l.v.*, and *mp*.

VI. Toque

Elisenda Fábregas (*1955)

Energico (♩ = 90)

Flute

Guitar

6

9

12

14

f

fz

f

mf

ff

sfz

f

1.v.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

20

VI. Toque

Musical score for VI. Toque, measures 17-28. The score is written for guitar and includes various musical notations such as triplets, sixths, rasgueado, and dynamic markings like *f*, *ff*, *sfz*, and *fz*. The piece is in 6/8 time and features complex rhythmic patterns and articulation.

Measures 17-20: Treble clef, 6/8 time. Measure 17 starts with a triplet of eighth notes (*f*). Measure 18 continues with triplets and a sixteenth-note triplet. Measure 19 has a sixteenth-note triplet and a sixteenth-note triplet. Measure 20 has a sixteenth-note triplet and a sixteenth-note triplet. Dynamic markings include *f*, *fz*, and *l.v.*

Measures 21-23: Treble clef, 6/8 time. Measure 21 has a sixteenth-note triplet and a sixteenth-note triplet. Measure 22 has a sixteenth-note triplet and a sixteenth-note triplet. Measure 23 has a sixteenth-note triplet and a sixteenth-note triplet. Dynamic markings include *f*, *sfz*, and *f*.

Measures 24-26: Treble clef, 6/8 time. Measure 24 has a sixteenth-note triplet and a sixteenth-note triplet. Measure 25 has a sixteenth-note triplet and a sixteenth-note triplet. Measure 26 has a sixteenth-note triplet and a sixteenth-note triplet. Dynamic markings include *ff*, *sfz*, *f*, and *ff*.

Measures 27-28: Treble clef, 6/8 time. Measure 27 has a sixteenth-note triplet and a sixteenth-note triplet. Measure 28 has a sixteenth-note triplet and a sixteenth-note triplet. Dynamic markings include *fz* and *sfz*.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

VI. Toque

31 *fz* *mf* *p*

31 *fz* *mf*

34 *mp* *mp* *pp*

34 *mp* *p* *pp*

VII. La gallina ciega

The Blind Man's Bluff

Elisenda Fábregas (*1955)

Allegretto scherzando (♩. = 85)

The musical score is written for Flute and Guitar. It begins with a tempo marking of 'Allegretto scherzando' and a quarter note equal to 85 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 6/8. The score is divided into systems, with measure numbers 5, 10, and 14 indicated at the start of new systems. The Flute part starts with a dynamic of *mf*. The Guitar part starts with a dynamic of *mp*. The score includes various dynamics such as *mf*, *fz*, *f*, *sfz*, *mp*, *p*, and *sf*. There are also performance markings like accents (>) and slurs. The piece concludes with a *mp cantabile* marking in measure 17.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

VII. La gallina ciega

21 *f*

21 *mp*

24 *mf* *espressivo* *fz* *fz*

24 *mf* *fz*

27 *Sostenuto* (♩ = 40) (accel. back to tempo) *A tempo* (♩ = 85) *mf* *f*

27 *f*

29 *sf* *sf* *sf* *sf*

32 *f* *sf* *mf* *fz* *mp* *mp*

32 *fz* *mp* *mp*

35 *f* *f* *fz* *f*

35 *mf* *fz*

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

VII. La gallina ciega

The musical score is presented in two systems, each with a vocal line and a piano accompaniment line. The first system begins at measure 37. The vocal line features a trill (tr(b)) and dynamic markings of *ff* and *f*. The piano accompaniment includes dynamic markings of *f* and *fz*. The second system starts at measure 40, marked 'Ad libitum'. The vocal line has dynamic markings of *f*, *fz*, and *ff*, and includes a trill (tr(b)) and a second ending. The piano accompaniment has dynamic markings of *f* and *fz*. The third system begins at measure 43, marked 'Con fantasia' and 'Tempo giusto'. The vocal line has a dynamic marking of *sfz*. The piano accompaniment includes dynamic markings of *f*, *fz*, and *fz*, and a circled '1' with the instruction 'golpe'. The fourth system starts at measure 47. The vocal line has dynamic markings of *mf*, *sfz*, and *fz*. The piano accompaniment includes dynamic markings of *f*, *sfz*, and *sf*, and a circled '1' with the instruction 'golpe'. The fifth system begins at measure 52. The vocal line has dynamic markings of *sf* and *f*. The piano accompaniment includes dynamic markings of *sf* and *fz*.

① 'golpe' on the bridge

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

VII. La gallina ciega

Musical score for guitar, measures 55-68. The score is written in 6/8 time and consists of two staves per system. Measure 55 starts with a melody in the upper staff marked *mf* and a bass line in the lower staff marked *sfz*. Measure 58 features a melody marked *mf* and *sf* in the upper staff, and a bass line marked *mp* and *mf* in the lower staff. Measure 60 includes a melody marked *f* and *sf* in the upper staff, and a bass line marked *sf* in the lower staff. Measure 63 has a melody marked *f cantabile* in the upper staff and a bass line with triplets marked *f* and *sfz* in the lower staff. Measure 66 shows a melody marked *mp* in the upper staff and a bass line marked *f* and *mp* in the lower staff. Measure 68 features a melody marked *f* in the upper staff and a bass line marked *mf* and *sfz* in the lower staff. The score includes various dynamics, articulation marks, and performance instructions such as *Poco rall.* and *A tempo*.

② Hit the body of the guitar with thumb

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

VII. La gallina ciega

Poco piu mosso (♩. = 70)

Musical score for measures 88-90. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melodic line with slurs and accents, marked *mf*. The bottom staff begins with a bass clef and contains a bass line with slurs and accents, marked *mp*. Both staves feature triplets and dynamic markings of *mf* and *f*.

Poco a poco accel. up to bar 98

Musical score for measures 91-98. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melodic line with slurs and accents, marked *sfz*. The bottom staff begins with a bass clef and contains a bass line with slurs and accents, marked *mf*. Both staves feature triplets and dynamic markings of *mf*, *f*, *ff*, and *sfz*. A tempo change to *no rit.* is indicated at measure 95 with a new tempo marking of (♩. = 95). The section ends with a *secco* marking.

Meno mosso (♩. = 80)

Musical score for measures 99-103. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melodic line with slurs and accents, marked *sub. mp*. The bottom staff begins with a bass clef and contains a bass line with slurs and accents, marked *p*. Both staves feature dynamic markings of *sub. mp* and *mf*.

Accelerando poco a poco

Musical score for measures 104-108. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melodic line with slurs and accents, marked *mf*. The bottom staff begins with a bass clef and contains a bass line with slurs and accents, marked *p*. Both staves feature dynamic markings of *p* and *fz*. A tempo change to (♩. = 85) is indicated at measure 104.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

VII. La gallina ciega

Tempo I (♩. = 85)

109

mf f

Musical notation for measures 109-112, featuring a treble and bass staff. The treble staff has a melodic line with accents and a dynamic marking that increases from *mf* to *f*. The bass staff provides harmonic support with chords and some melodic fragments.

113

mf

Musical notation for measures 113-115. The treble staff continues the melodic line with accents. The bass staff features a triplet of eighth notes in measure 115. Dynamics are marked *mf*.

116

Poco rall.

Cantilena (♩. = 40)

f fz mp mp espressivo

Musical notation for measures 116-118. The tempo is marked *Poco rall.* and the section is labeled *Cantilena* with a tempo of 40. The treble staff has a melodic line with dynamics *f*, *fz*, and *mp*. The bass staff has a more active line with dynamics *f* and *fz*. The section concludes with *mp espressivo*.

119

Allegro con brio (♩. = 95)

mp l.v. p l.v. f

Musical notation for measures 119-122. The tempo is marked *Allegro con brio* with a tempo of 95. The treble staff has a melodic line with dynamics *mp* and *f*. The bass staff has a more active line with dynamics *mp l.v.* and *p l.v.*. A first ending bracket is present in measure 122.

123

p

Musical notation for measures 123-125. The treble staff has a melodic line with accents. The bass staff has a more active line with dynamics *p*.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

VII. La gallina ciega

The musical score is presented in two systems of staves. The first system covers measures 126 to 130, and the second system covers measures 131 to 139. The notation includes treble and bass clefs, dynamic markings such as *sfz*, *ff*, *f*, *mf*, and *sffz*, and articulations like accents (>) and trills (tr). Measure numbers 126, 128, 131, 135, and 139 are clearly marked at the beginning of their respective systems. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic swells.

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER