

2. STREICHQUARTETT

Aire patrio

Ramón Gorigoitia
1996

I.

Andante moderato ♩.=92

arco sul ponticello *sim.*

V. Cello

mp Talon

10

mf

staccato Ord. *f* *mf*

20

staccato Ord. *f*

staccato Ord. *sim.*

30

sempre Pizz. *f*

40 *mf*

50 *arco* *f* *sfz* *f*

sempre Pizz. *mf*

C.L.b. *arco* *f*

60 *stringendo al*

Pizz. *sfz* *arco* *mf*

$\text{♩} = 108$

sim. *cresc*

70 **Tempo 1** $\text{♩} = 92$

f

mf

80

stacc. *mf*

mf

90

stacc. *mf* *f*

First musical staff in bass clef. It begins with a series of eighth notes. A dynamic marking of *f* appears below the staff. A *stacc.* marking is placed above the staff towards the end of the line.

Second musical staff in bass clef. It features a sequence of notes with a *sfz* marking. A *f* marking is present below the staff. A large slur covers several notes, with Roman numerals II and III written above it. A *f* marking is also placed below the staff.

100

Third musical staff in bass clef. It starts with a *f* marking. A *mf* marking is placed below the staff. The instruction *Pizz. sempre* is written above the staff. A *f* marking is placed below the staff.

Fourth musical staff in bass clef. It begins with a *f* marking. The instruction *arco* is written above the staff. A *sfz* marking is placed below the staff. A *stacc.* marking is placed above the staff. A *mp* marking is placed below the staff.

110

Fifth musical staff in bass clef. It features a *cresc.* marking above the staff. A *mf* marking is placed below the staff. A *mp* marking is placed below the staff.

Sixth musical staff in bass clef. It contains a series of notes with a *mf* marking below the staff.

120

Seventh musical staff in bass clef. It starts with a *stacc.* marking above the staff. A *mf* marking is placed below the staff. A *f* marking is placed below the staff.

Eighth musical staff in bass clef. It begins with a *fp* marking below the staff. A *stacc.* marking is placed above the staff. A *mf* marking is placed below the staff.

130

Ninth musical staff in bass clef. It features a *martellato* instruction above the staff. A *f* marking is placed below the staff. A *fp* marking is placed below the staff. A *stacc.* marking is placed above the staff. A *mf* marking is placed below the staff.

Tenth musical staff in bass clef. It starts with a *f* marking below the staff. A *sfz* marking is placed below the staff.

140

Musical staff 1: Bass clef, starting with *mf* dynamics and a fermata over the first measure.

Musical staff 2: Bass clef, continuing the melodic line with *mf* and *f* dynamics.

150

Musical staff 3: Bass clef, featuring a change in time signature from 3/8 to 6/8 and *mf* dynamics.

Musical staff 4: Bass clef, with *f* dynamics and a fermata over the first measure.

160

Musical staff 5: Bass clef, with *f* dynamics and the instruction *sempre Pizz.*

giocoso (come una Chitarra)

Musical staff 6: Bass clef, featuring a rhythmic pattern with a '5' marking below the notes.

Musical staff 7: Bass clef, with *f* dynamics and a '5' marking below the notes.

170

Musical staff 8: Bass clef, with *arco* dynamics and the instruction *accelerando al...*

a tempo ♩ = 92

Musical staff 9: Bass clef, with *sfz* dynamics and a fermata over the first measure.

180

Musical staff 10: Bass clef, with *sfz* and *ff* dynamics, and the instruction *attacca*.

fp pp

a tempo ♩. = 92

staccato
mf Talon *f* Ord. *mf* 190

mf Talon *staccato*

Ord. *f* Talon *staccato*

mf Ord. *f* Talon *sim.*

200

f *sempre Pizz.*

f

210

Pizz. *sffz* *arco* *martellato* *mf* *cresc.*

f *ff* FINE

Nostálgico

Ramón Gorigoitia
1996

II. Andante ♩ = 88

V. Cello *arco*

p *arco* *Gliss.* *Pizz.* *mf* *mp* *Gliss.*

Meno mosso ♩ = 80

mf *fp* *p*

Un poco più mosso ♩ = 90

mp *fp* *mp* *mf*

mp *mf* *crescendo*

poco rit. a tempo ♩ = 88

mf *f* *f* *stringendo al*

mf *cresc.* *♩ = 96* *a tempo ♩ = 88*

f *ff Talon* *fff* *tranquillo ♩ = 76*

p *mp* *mf*

f *sfz* *f* *sfz* *f* *f*

Pizz.

ff *f* *mf*

mf *mp* *p*

poco allargando al ♩ = 68

mp *p*

senza vibrato *p sostenuto* *cresc.*

Tempo 1 ♩ = 88

mp *Ord.*

poco ritard al ♩ = 82

a tempo ♩ = 88 *mf*

mf *f*

f *sfz* *arco* *f*

f *sfz* *f* *ff* *f* *ff*

Pizz. *arco* *Pizz.* *arco* *tranquillo* ♩ = 78

ritardando

81

mp *mp* *p*

a tempo ♩ = 78

mp *mp* *p* *ppp*

Tempo 1 ♩ = 88

p

ritardando al

mp *mf* *mp* *p*

Pizz. *arco* *Gliss.*

♩ = 74

100

mp *p* **FINE**

A la cubana

Ramón Gorioitia
1996

III. Presto agitato ♩ = 176

V. Cello

Pizz. arco Pizz. arco simile
f *mf* *f* *mf*

10

Con el dedo meñique de la mano derecha tañir en forma alternada la IV. y III. Cuerdas (Pizz.)

20 simile sul pont. Ord.
sfz *mp* *f*

Meno mosso ♩ = 156

30 *f*

Tempo 1 ♩ = 176

90

Meno mosso ♩ = 164

100

110

stringendo al.....

120

Tempo 1 ♩ = 176

II. -----

mf *sim.* *f* *Ord.*

mf *stacc* *cresc.* *f* *Ord.*

130

f *Ord.*

Pizz. sempre

f

140

sfz *arco* *ff*

ff *f*

150

fp

mf *f* *mf*

f *f* *f*

160

f *sul G* *Pizz.* *arco* *mf*

Meno mosso ♩ = 164

170 *f* *Pizz.* *p* *2*

poco allargando al ♩ = 156

Pizz. *arco* *mp* *p* *sfz* *f*

f *f* *f* *3*

180 *f* *3* *3* *3* *sfz* *sfz*

mf *3* *3* *3* *mp* *dim.* *p*

Tempo 1 ♩ = 176

mf *sim.*

Meno mosso ♩ = 168

cresc *f* *mf* *3*

mf

ritardando al 200 ♩ = 146

Tempo 1 ♩ = 176

f *p* *mp* *pp* *f* *mf* *Pizz.* *arco*

Pizz. *arco sim.* *Pizz.* *arco* *f* *mf*

210

f *f* *mf* arco Pizz. *f* (wie bei Takt 14) *sim.*

sul pont.

f *sfz* *mf* *f* Talon

220

sim.

cresc.

Ord.

ff *p*

vibr.

mp *Ord.*

ritardando

Pizz.

pp *mp* *mf* FINE