

FOLIO OF COMPOSITIONS

Commentary and 11 compositions

COMPOSITION N. 10

La Canción de Mariana

For Flute, Viola and Piano

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Music

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La Canción de Mariana

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$\text{♩} = 108$

Flute $\text{♩} = 108$
ppp

Viola $\text{♩} = 108$
ppp *simile*

Piano
l.v. *l.v.*

7

Fl. *port.* *port.* *pp* *ppp* wide vib. → very wide vib. → wide vib. fru.

Vla.

Pno. *l.v.*

12

Fl. *pp* *cresc.*

Vla. *pp* *cresc.* sul pont. → sul tasto → sul pont. → sul tasto *gliss.*

Pno.

15

Fl. *mf* → *p*

Vla. *mf* → *p*

Pno. *mf*

Fl.

Vla. *sul* *tasto* → *sul* *pont.* → *ord.* 0 II 0 II 0 II *simile*

Pno.

Fl.

Vla.

Pno.

24

Fl. *ppp*

Vla. *ppp*

Pno. *ppp*

J = 132

Fl. *mf* 5

Vla. Sul D *mf* 5

Pno. *mf* 17 (r.h.)

29

Fl. *pp* molto cresc. 3/4

Vla. 6 *pp* molto cresc. 3/4

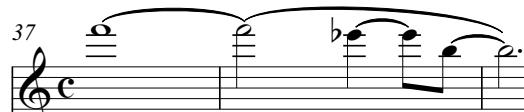
Pno. *p* 8va *pp* molto cresc. 3/4

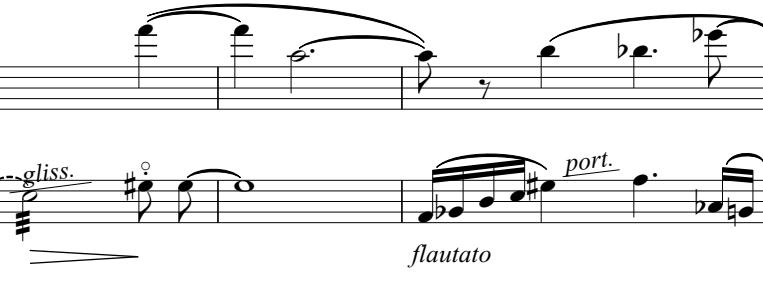
33 (b) 3/4 *ff*

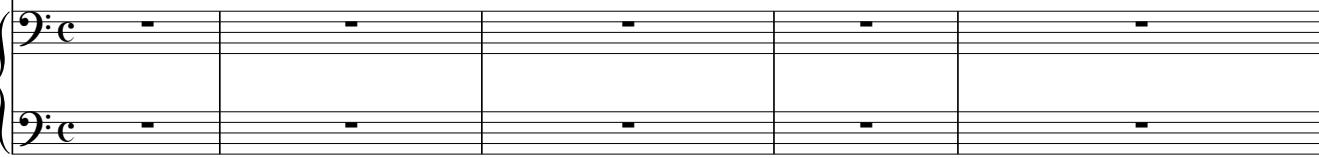
Vla. 3/4 *ff*

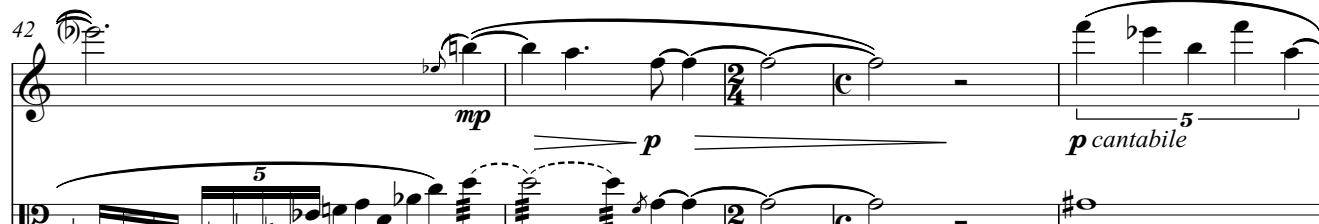
Pno. 8va *ff* 17

$\text{♩} = 80$

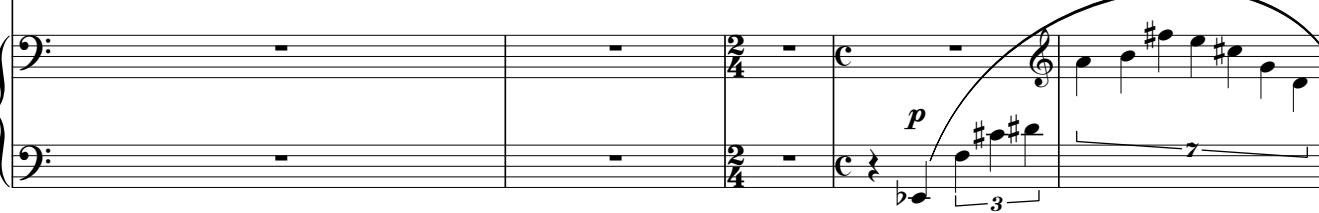
Fl. ♩ 37 

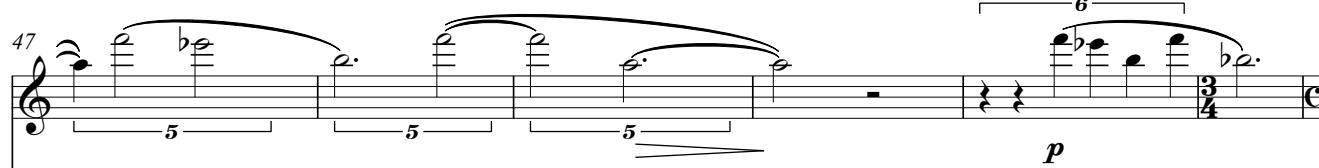
Vla. ♩ 37 

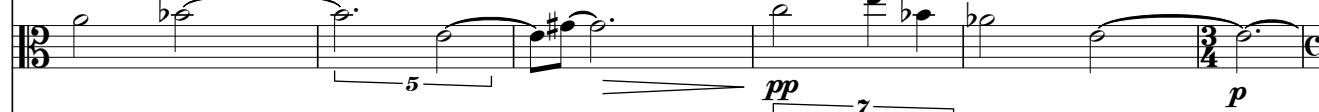
Pno. ♩ 37 

Fl. 42 

Vla. 42 

Pno. 42 

Fl. 47 

Vla. 47 

Pno. 47 

53

Fl. flautato *tr.* cresc. ord.

Vla. cresc.

Pno. *p* cresc.

57

Ad libitum

Fl. f p

Vla. f

Pno. 5 6 Ad libitum

f 8^{vb}

63 $\text{♩} = 108$

Fl. - - - - - 5 5

Vla. sul tasto pp espress.

$\text{♩} = 108$

Vla. pp dolce

Pno. 8^{va} pp etereo

66

Fl.

Vla.

(8)

Pno.

69

Fl.

Vla.

Pno.

72

Fl.

key trill
tr~~~~~

Vla.

p

Pno.

75

Fl.

Vla.

Pno.

port.

6

6

8va-----1

p

78

Fl.

Vla.

Pno.

mp

p

8va-----1

82

Fl.

Vla.

Pno.

p

6

5

3

5

5

8va-----

Fl. 85

Vla.

Pno.

Fl. 87

Vla.

pp poco a poco cresc.

Pno.

Fl. 90

Vla.

Pno.

93

Fl.

Vla.

Pno.

8va

mf (*p*)

p

5

97 $\text{♩} = 132$

Fl.

Vla.

Pno.

ord.

p

$\text{♩} = 132$

mp

p

100

Fl.

Vla.

Pno.

f

p

gliss.

f

p

f

p

102

Fl. *p*

Vla. (b) *gliss.*

Pno. *f*

f p subito

8vb

104

Fl. *f*

Vla. *p* *f*

Pno. *p* *f*

poco rit. $\text{♩} = 108$

Fl. *p* *p* *mp*

Vla. *pizz.* *arco*

Pno. *p*

poco rit. $\text{♩} = 108$

8va

109

Fl. *p poco a poco cresc.*

Vla. *p poco a poco cresc.* 5

Pno. *p poco a poco cresc.*

b8vb

110

Fl.

Vla. 5 *ff* 5 5

Pno. *ff* 8va- *fff*

112

Fl. 5 *fff*

Vla. *pp subito* 5

Ad libitum

Pno. *fff* 3 3 *Ad libitum*

116

A tempo

Fl.

Vla.

Pno.

pp

A tempo

Fl.

Vla.

Pno.

l.v.
pp

122

Fl.

Vla.

Pno.

127

Fl.

Vla.

Pno.

$\downarrow = 90$

$\downarrow = 90$

132

Fl.

Vla.

Pno.

perdendosi

una corda

This musical score excerpt shows three staves: Flute (top), Violin (middle), and Piano (bottom). The piano staff has two systems of five measures each. The first system starts with a whole rest followed by eighth-note patterns. The second system begins with a fermata over a measure, followed by eighth-note patterns. The violin part consists of eighth-note patterns with grace notes. The flute part has eighth-note patterns with grace notes. The piano part in the second system includes dynamic markings like *perdendosi* and *una corda*.

137

rit.

Fl.

perdendosi

Vla.

perdendosi

rit.

Pno.

8va

c. 7'

This musical score excerpt shows three staves: Flute, Violin, and Piano. The piano staff has two systems of five measures each. The first system starts with a whole rest followed by eighth-note patterns. The second system begins with a fermata over a measure, followed by eighth-note patterns. The violin part consists of eighth-note patterns with grace notes. The flute part has eighth-note patterns with grace notes. The piano part in the second system includes dynamic markings like *rit.*, *perdendosi*, *rit.*, and *8va*. The coda is labeled c. 7'.