

Más allá de las palabras

I. Hay un lugar

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Adagio

Flauta
melancónico
dolce

Clarinete
dolce

Guitarra 1
dolce

Guitarra 2
dolce

Violín I
melancónico
dolce

Violín II
dolce

Viola
dolce

Violoncello
dolce

Contrabajo
dolce

This musical score page contains two systems of staves for a chamber ensemble. The first system covers measures 7 through 15, and the second system covers measures 16 through 20. The instruments are Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 7-15:

- Fl.:** Measures 7-10 have a melodic line starting on G4. Measures 11-15 are rests.
- Cl.:** Measures 7-10 have a melodic line starting on G4. Measures 11-15 are rests.
- Gtr. 1:** Measures 7-10 have a complex rhythmic pattern with triplets and sixteenth notes. Measures 11-15 are rests.
- Gtr. 2:** Measures 7-10 have a complex rhythmic pattern with triplets and sixteenth notes. Measures 11-15 are rests.
- Vln. I:** Measures 7-10 have a melodic line starting on G4. Measures 11-15 are rests.
- Vln. II:** Measures 7-10 have a melodic line starting on G4. Measures 11-15 are rests.
- Vla.:** Measures 7-10 have a melodic line starting on G4. Measures 11-15 are rests.
- Vc.:** Measures 7-10 have a melodic line starting on G4. Measures 11-15 are rests.
- Cb.:** Measures 7-10 have a melodic line starting on G4. Measures 11-15 are rests.

Measures 16-20:

- Fl.:** Measures 16-19 are rests. Measure 20 has a melodic line starting on G4.
- Cl.:** Measures 16-19 are rests. Measure 20 has a melodic line starting on G4.
- Gtr. 1:** Measures 16-19 are rests. Measure 20 has a complex rhythmic pattern with triplets and sixteenth notes.
- Gtr. 2:** Measures 16-19 are rests. Measure 20 has a complex rhythmic pattern with triplets and sixteenth notes.
- Vln. I:** Measures 16-19 are rests. Measure 20 has a melodic line starting on G4.
- Vln. II:** Measures 16-19 are rests. Measure 20 has a melodic line starting on G4.
- Vla.:** Measures 16-19 are rests. Measure 20 has a melodic line starting on G4.
- Vc.:** Measures 16-19 are rests. Measure 20 has a melodic line starting on G4.
- Cb.:** Measures 16-19 are rests. Measure 20 has a melodic line starting on G4.

Dynamic markings: *pp* (pianissimo) is marked in measures 14-15 for Vln. II, Vla., and Vc. *mf* (mezzo-forte) is marked in measure 16 for Vln. I, Vln. II, Vla., Vc., and Cb. *pizz.* (pizzicato) is marked in measure 14 for Cb.

Other markings: *CII* (Cello II) is marked in measures 7-10 for Gtr. 1 and Gtr. 2. *A* (Alto) is marked in measures 16-19 for Fl., Cl., Vln. I, Vln. II, Vla., Vc., and Cb. *arco* (arco) is marked in measure 16 for Cb.

24

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

3 4

2 4

2 4

3 2 1

CII

pizz.

B

32

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

B

B

B

B

CII

1 3

4 1

4

1

3

1 3

pp

pp

pp

arco

This image shows a page of a musical score for measures 39 through 49. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte). Measure numbers 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, and 49 are indicated at the top of the staves. There are also section markers labeled CII, CIV, CVII, and CIX. The score is written for a full orchestra and guitar ensemble.

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

sfz

47

48

49

50

51

52

VI

77

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

cálido y dulce

mp

88

Fl.

Cl.

Gtr. 1

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CVII

99

Fl.

Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

CH

XII VII

XII

XII

déjà vibré

VII

Arm. 8°

III

Fl.

Cl.

Gtr. I

Gtr. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

III

III