

Antón Alcalde Rodríguez



Suite Galaica

Tres imaxes do "Fogar do Santiso"

Para banda de concerto

Antón Alcalde Rodríguez

Suite Galaica

(Tres imaxes do "Fogar do Santiso".)

Para banda de concerto.

I. Despertar na montaña...

II. Noite de bruxas...

III. Danza meiga e Final.

Dur. Aprox. 11' min.

Outras composicións para banda do autor:

- Overtura en Miniatura** *para banda xuvenil* (4' 30")
- Suite Galaica** *para banda de concerto* (11')
- Pinocho** *para banda de concerto* (12')
- Viaxe ó Centro da Terra** *para banda sinfónica* (12')
- Lembranzas do Mar** *para banda sinfónica* (18')
- Gal (p.d.)** *para banda de concerto* (4')
- A Manuela (mñra.)** *para banda de concerto* (3')
- Rúa da Fonte (p.d.)** *para banda de concerto* (4')
- Dukita Mere (mñra.)** *para banda de concerto* (3')
- Contos da Aldeia (mñra.)** *para banda de concerto* (3')
- Serengeti** *para banda de concerto* (7' 30")
- Pórtico** *para banda de concerto* (12')
- Sinfonía no.1 Marea Negra** *para banda sinfónica* (18')
- Escenas do Lago Azul** *para banda xuvenil* (12')
- Sinfonía no.2 A lenda de Paio Gómez Charriño** *para banda sinfónica* (24')

“...porque o importante é manter a nosa tradición cultural. O noso espírito galego se forxa nos mitos e lendas, no enxebre, nos sons da nosa terra... A.A.R.”

Biografía:

* Nado en Rianxo, 03 de Xullo de 1992.

* Profesor de percusión na “*Escola de Música de Rianxo*” dende o ano 2007.

* Título profesional de percusión no “*Conservatorio Profesional de Música: Manuel Quiroga de Pontevedra*”.

* Compositor residente da *Escola de Música de Rianxo*.

* II Clasificado na fase autonómica do “*4º Certamen Nacional de Interpretación Intercentros*” na categoría de Grado Medio, como primeiro reserva. (2005)

* Primeiro Premio no “*II Concurso Iberoamericano de Composición para Banda de Música “Vila de Ortigueira”*”. (2009)

* Primeiro Premio no “*II Concurso Galego de Composición para Banda de Música*”. (2009)

* Primeiro Premio no “*II Concurso Galego de Composición para Banda de Música*”. Sección Sinfónica. (2009)

* Beca de estudos para “*Taller de Composición*” no marco do V Festival de Cine de Úbeda.

* Composición para o medio audio-visual con: *Patrick Doyle, Wataru Hokoyama, Michael Giacchino, Andrea Datzmann e Alejandro Vivas*.

* Creación do guión musical para o audio-visual con: *Conrado Xalabarder*.

* Curso de dirección e orquestación para banda co mestre *Andrés Valero Castells*.

* Imparte conferencia sobre “*Composición para o audio-visual*” na USC (Universidade de Santiago de Compostela), na facultade de Historia.

Para contactar co autor: anton.alcalde@gmail.com



Biography:

* Born in Rianxo, 03 of July of 1992.

* Professor of percussion of Rianxo music school since 2007.

* Professional Title of percussion at the conservatory of music: *Manuel Quiroga de Pontevedra*.

* Composer in residence of Rianxo music school.

* II classified in the IV national competition of interpretation in the intermediate category, as first reserve. 2005.

* First Prize in the Second Ibero-american composition competition for band (Vila de Ortigueira). 2009.

* First Prize in the Second Galician Composition Competition for Band. 2009.

* First Prize in the Second Galician Composition Competition for Band (Symphonic Section). 2009.

* Scholarship for the the composition workshop at the *V Ubeda Festival*.

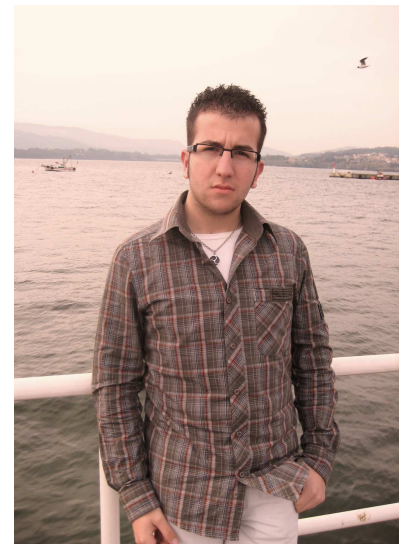
* Composition for the audio-visual medium with: *Patrick Doyle, Wataru Hokoyama, Michael Giacchino, Andrea Datzmann and Alejandro Vivas*.

* Creation of musical script for audio-visual with: *Conrado Xalabarder*.

* Course of conduction and orchestration for band with the teacher: *Andres Valero Castells*.

* Offer lecture on composition for the audio-visual at USC (University of Santiago de Compostela), on the faculty of history.

To contact with the autor: anton.alcalde@gmail.com



SUITE GALAICA

(*Tres imaxes do "Fogar do Santiso".*)

para banda de concerto

Suite Galaica é unha composición descriptiva para banda de concerto, inspirada nunha viaxe que o autor realiza ao "Fogar do Santiso" no ano 2007. Estreada a cargo da *Banda Municipal de Santiago de Compostela*, dirixida polo mestre X. Carlos Seráns Olveira, no ano 2010. Está adicada ao "Fogar do Santiso", pola súa enorme riqueza cultural e gastronómica.

"... porque o importante é manter a nosa tradición cultural. O noso espírito galego se forxa nos mitos e lendas, no enxebre, nos sons da nosa terra... " A.A.R.

Suite Galaica se conforma en tres movementos independentes:

I. Despertar na montaña. Este primeiro movemento describe a fermosa paisaxe que rodea o "Fogar do Santiso". Unha melodía dócil presentada a cargo das frautas, nos acompaña no despertar do día. Os diversos cores e timbres da percusión recordan ao galopar dos cabalos e á marcha das vacas pola expesa bouza. Toda a música deste primeiro movemento se constrúe nun estilo *pastorale*, que nos conduce lentamente ata a entrada do "Fogar do Santiso"...

II. Noite de Bruxas. O maior encanto que nos ofrece o "Fogar do Santiso", é a enorme cultura e tradición que encerra. O enxebre, as lendas no seu máximo expoñente... Este movemento nos sitúa na media noite. O primeiro contacto coa música é lúgubre, recrea os sons ambientais do monte. En primeiro plano observamos, ou mellor dito escoitamos o "*conxuro da queimada*", recitado da boca do mesmo Santiso! Se prestamos atención, escoitaremos a malvada risotada das bruxas, ardendo na *queimada*. A máxia da noite queda representada polo saxo alto, que nos amosa o tema musical do "Fogar do Santiso" levado ao canto da gaita galega, conducíndonos á brincadeira nocturna que aporrea o famoso ritmo da alborada ... O último contacto con este movemento, un vago recordo da noite de bruxas...

III. Danza meiga e Final. Este terceiro e último movemento se constrúe no estilo dunha danza irlandesa, o *Jig*. Se subtitula "meiga", para unha maior ambientación de carácter galego. Neste último movemento se recicla todo o material exposto nos dous movementos anteriores, e nos conduce cara o final da obra. Por último escoitaremos o tema musical do *despertar na montaña*, no seu máximo expoñente dinámico-tímbrico, dando por rematada a nosa visita ao "Fogar do Santiso".

O autor:

Instrumentación:

Frautín

Frautas 1 (+ frautas doces en C)

Frautas 2 (+ frautas doces en C)

Óboes 1

Óboes 2

Fagotes

Clarinetes 1 (+ gaita galega en Bb)

Clarinetes 2

Clarinetes 3

Clarinete Baixo Bb

Sax. Altos 1

Sax. Altos 2

Sax. Tenores

Sax. Barítono

Trompas 1

Trompas 2

Trompetas 1 Bb

Trompetas 2 Bb

Trompetas 3 Bb

Trombóns 1

Trombóns 2

Bombardinos C

Tubas

Percusión 0

Timbais (3+), vibráfono* e prato suspendido (chino).

Percusión 1

Pandeireta tradicional, cunchas de vieiras*, jawbone, tom-tom-base, bongos (2), tam-tam, pratos suspendidos (splash-rider-crash), arco de violonchelo, tambor de océano, tambor pastoril (tradicional) e bodhrán.

Percusión 2

Triángulo, bombo de concerto, caixa chinesa, cortina (mark-tree)*, pandeireta tradicional*, pratos e prato suspendido (crash),

Percusión 3

Lira, campanófono, cortina (mark-tree)*, cencerro, claves, axóuxere de noces, cunchas de vieira* e marimba (4: 1/3).

* Instrumentos compartidos.

** Evitar o desprazamento no escenario na execución da obra.

*** Sobre o escrito de "risa", nos papeis de percusión no II mov. : Risa forte a 2 cm da bordoneira da caixa.

**** Sobre a indicación de "burbuxas", nos papeis de vento metal no

II mov. : Soplar a través dunha pajita introducida nunha botella de plástico (imitar o pote da queimada).

***** Sobre as indicacións de "murmurar", escrito no vento madeira no

II mov. : murmurar lenta e pausadamente, sonido de fondo.

I. Despertar na montaña...



Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [$\text{♩} = 92-98$]

Score for the first movement, "I. Despertar na montaña...". The score is written for a full orchestra and includes percussion. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is marked "Allegro contemplativo" with a range of 92-98 beats per minute.

The score is divided into several sections:

- Flutes:** Flautín, Frautas 1 e 2 (with a solo part for Frautas 1 e 2 starting at measure 2, marked *mf*), Óboes, and Fagotes.
- Clarinets:** Clarinetes 1, 2, 3, and Clarinete Baixo. Clarinetes 1 and 2 play a melodic line starting at measure 2, marked *mp*.
- Saxophones:** Sax. Altos 1 e 2, Sax. Tenores, and Sax. Barítono. Sax. Altos 1 e 2 and Sax. Tenores play a melodic line starting at measure 2, marked *mp* and *a2*.
- Brass:** Trompas 1 e 2 F, Trompetas 1, Trompetas 2 e 3, Trombóns 1 e 2, Bombardinos C, and Tubas.
- Percussion:** Percusión 0 (Vib), Percusión 1 (Pandeireta Tradicional, marked *mp*), Percusión 2 (Triángulo, marked *mp* varilla fina), and Percusión 3 (Láminas).

The score consists of 6 measures. The first measure is a whole rest for all instruments. The second measure begins the main musical material.

Fr. 1 e 2

Ób.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1

Tpt.2 e 3

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

mf

Vib (motor off)

mp baq. medias

Bombo de Concerto

mp baq. de timbal

Glsp

mp baq. duras

This musical score page, numbered 14, features a variety of instruments. The woodwind section includes Flute (Fr.), Flute 1 and 2 (Fr. 1 e 2), Oboe (Ób.), Bassoon (Fag.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Clarinet 3 (Cl.3), and Bass Clarinet (Cl. Baix.). The saxophone section consists of Saxophone Alts. 1 and 2 (Sax. Alts. 1 e 2), Saxophone Tenor (Sax. Ten.), and Saxophone Baritone (Sax. Bar.). The brass section includes Trumpets 1 and 2 (Tpt.1, Tpt.2 e 3), Trombones 1 and 2 (Tbn.1 e 2), Bombardone (Bomb.C), and Tubas (Tub.). The percussion section is divided into four parts: Perc.0 (drum set), Perc.1 (Cunchas de Vieiras), Perc.2 (snare), and Perc.3 (lám.). The score is in 3/4 time and includes dynamic markings such as *mp*, *mf*, and *div.*, as well as performance instructions like *todas* and *a Timbais*. Trills and tremolos are indicated with 'tr' and wavy lines. The page concludes with a first ending bracket labeled '1'.

This musical score page, numbered 20, is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes (Fr. 1 e 2), Oboe (Ób.), Bassoon (Fag.), Clarinets (Cl. 1, 2, 3, Baix.), and Saxophones (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.). The brass section consists of Trumpets (Trm. 1 e 2, Tpt. 1, Tpt. 2 e 3), Trombones (Tbn. 1 e 2), Bombardone (Bomb.C), and Tubas (Tub.). The percussion section includes Percussion 0 (Perc.0), Percussion 1 (Perc.1), Percussion 2 (Perc.2), and Percussion 3 (Perc.3 (lám.)). The score is written in a key signature of one flat and features a complex, multi-measure rhythmic structure with frequent time signature changes (3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4). The woodwinds and saxophones play melodic lines with trills and slurs, while the brass and percussion provide harmonic support and rhythmic patterns. The percussion parts are marked with 'x' symbols, indicating specific rhythmic events.

Fr. 1 e 2

Ob.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1
St. Mute
mp

Tpt.2 e 3
St. Mute
mp

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1
Jawbone

Perc.2

Perc.3 (lám.)
mf

The image shows a page of a musical score for page 27. It features multiple staves for various instruments: Flutes (Fr. 1 e 2), Oboe (Ob.), Bassoon (Fag.), Clarinets (Cl.1, Cl.2, Cl.3, Cl. Baix.), Saxophones (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.), Trumpets (Trm. 1 e 2, Tpt.1, Tpt.2 e 3), Trombones (Tbn.1 e 2), Bombardone (Bomb.C), Tubas (Tub.), and Percussion (Perc.0, Perc.1 with Jawbone, Perc.2, Perc.3 (lám.)). The score is written in 4/4 time with various meter changes (3/4, 4/4) and includes dynamic markings such as *mf*, *mp*, and *mf*. It also features trills, accents, and slurs.

This page of a musical score, rehearsal mark 2, features the following parts and dynamics:

- Flutes (Fr. 1 e 2):** *f*
- Oboe (Ób.):** *f*
- Bassoon (Fag.):** *ff* (with *a2* marking)
- Clarinets (Cl. 1, 2, 3):** *f*
- Clarinet Bass (Cl. Baix.):** *f*
- Saxophones (Sax. Alts. 1 e 2):** *f*
- Saxophone Tenor (Sax. Ten.):** *ff*
- Saxophone Baritone (Sax. Bar.):** *f*
- Trombones (Trm. 1 e 2):** *ff* (with *a2* marking)
- Trumpets (Tpt. 1, 2 e 3):** *f* (with *nat.* marking)
- Trombones (Tbn. 1 e 2):** *f*
- Bombardier (Bomb.C):** *f*
- Tuba (Tub.):** *f*
- Percussion (Perc. 0):** *f* (labeled *Timbais*)
- Percussion (Perc. 1):** *f* (labeled *Tom-tom Base*)
- Percussion (Perc. 2):** *f*
- Percussion (Perc. 3 (lám.)):** *f*

This page of a musical score, numbered 40, contains the following parts and staves:

- Fr. 1 e 2**: Flute 1 and 2, both in treble clef with a key signature of one flat.
- Ób.**: Oboe, in treble clef with a key signature of one flat.
- Fag.**: Bassoon, in bass clef with a key signature of one flat.
- Cl. 1, 2, 3**: Clarinets 1, 2, and 3, all in treble clef with a key signature of one sharp.
- Cl. Baix.**: Bass Clarinet, in treble clef with a key signature of one sharp.
- Sax. Alts. 1 e 2**: Alto Saxophones 1 and 2, both in treble clef with a key signature of one sharp.
- Sax. Ten.**: Tenor Saxophone, in treble clef with a key signature of one sharp.
- Sax. Bar.**: Baritone Saxophone, in treble clef with a key signature of two sharps.
- Trm. 1 e 2**: Trumpets 1 and 2, both in treble clef with a key signature of one sharp.
- Tpt. 1, 2 e 3**: Trumpets 1, 2, and 3, all in treble clef with a key signature of one sharp.
- Tbn. 1 e 2**: Trombones 1 and 2, both in bass clef with a key signature of one flat.
- Bomb. C**: Bombardone in C, in bass clef with a key signature of one flat.
- Tub.**: Tuba, in bass clef with a key signature of one flat.
- Perc. 0**: Percussion 0, in bass clef with a key signature of one flat.
- Perc. 1**: Percussion 1, in common time.
- Perc. 2**: Percussion 2, in common time.
- Perc. 3 (lám.)**: Percussion 3 (lám.), in treble clef with a key signature of one flat.

The score includes various musical notations such as notes, rests, and dynamic markings. A **ff** (fortissimo) marking is present in the Trombone and Bombardone parts starting in the fifth measure.

Fr. 1 e 2

Fr. 2

Ób.

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt. 1

Tpt. 2 e 3

Tbn. 1 e 2

Bomb. C

Tub.

Perc. 0

Perc. 1

Perc. 2

Perc. 3 (lám.)

trm

ff

Bongos (2)

Caixa chinesa

baq. de caixa

Fr. 1 e 2

Fr. 1 e 2

Ób.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1

Tpt.2 e 3

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

trm

baq. duras

f

Cortina

mf

Cencerro

baq. de caixa

This page of a musical score, numbered 61, contains 15 staves for various instruments. The woodwind section includes Flutes (Fr. 1 e 2), Oboe (Ób.), Bassoon (Fag.), Clarinets (Cl. 1, 2, 3, Baix.), and Saxophones (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.). The brass section includes Trumpets (Trm. 1 e 2, Tpt. 1, Tpt. 2 e 3), Trombones (Tbn. 1 e 2), Bombardone (Bomb.C), and Tubas (Tub.). The percussion section includes Percussion 0 (Perc.0), Percussion 1 (Perc.1), Percussion 2 (Perc.2), and Percussion 3 (Perc.3 (lám.)). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature, with frequent changes to 3/4 and 2/4. It features complex rhythmic patterns, including eighth and sixteenth notes, and includes trills (tr) and accents (v) throughout. The percussion parts are marked with various rhythmic symbols and dynamics.

This musical score page covers measures 67 through 73. It is written in 4/4 time with a key signature of one flat (B-flat major or F minor). The score includes parts for Flute (Fr.), Oboe (Ób.), Bassoon (Fag.), Clarinet in B-flat (Cl. Baix.), Clarinet in A (Cl. 1, 2, 3), Saxophone Alto (Sax. Alts. 1 e 2), Saxophone Tenor (Sax. Ten.), Saxophone Baritone (Sax. Bar.), Trumpet (Tpt. 1, 2 e 3), Trombone (Tbn. 1 e 2), Bombardone (Bomb.C), Tuba (Tub.), and Percussion (Perc. 0, 1, 2, 3). The woodwinds feature solo passages marked with *Solo* and *mf*. The Clarinet in B-flat part is marked *mp*. The Saxophone Baritone and Bombardone parts have a *Def. Fagot* and *Def. Barítono* respectively, both marked *mf*. The percussion section includes a Vibraphone (*Vib*), a traditional pandeiro (*Pandeireta Tradicional*) marked *mp*, a triangle (*Triângulo*) marked *mp*, and a glass (*Glsp*) marked *mp*.

Fr. 1 e 2

Ob.

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt. 1

Tpt. 2 e 3

Tbn. 1 e 2

Bomb. C

Tub.

Perc. 0

Perc. 1

Perc. 2

Perc. 3 (lám.)

non solo

Solo

mf

mp

Vib (motor off)

Bombo de Concerto

mp baq. de timbal

Glsp

mp baq. duras

81

Fr. 1 e 2

Fr. 2

Ob.

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt. 1

Tpt. 2 e 3

Tbn. 1 e 2

Bomb. C

Tub.

Perc. 0

Perc. 1

Perc. 2

Perc. 3 (lám.)

Reclamo de paxaro

p

Reclamo de paxaro

p

A Timbais

a Claves

Fr.1

Fr. 1 e 2

Ób.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1

Tpt.2 e 3

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

Timbais

mp

Claves

p

p let ring

p

Cortina

let ring

II. Noite de Bruxas...

6

Expresivo, molto dramático [♩=66-72]

This musical score is for the second movement, 'II. Noite de Bruxas...', in 4/4 time. The tempo is marked as 'Expresivo, molto dramático' with a metronome marking of ♩=66-72. The score is for a full orchestra and includes the following parts:

- Flautín**: Flute part with dynamics *f* and *ff*, featuring a triplet.
- Frautas 1 e 2**: Flute parts with dynamics *f* and *ff*, featuring a triplet.
- Óboes**: Oboe part with dynamics *f* and *ff*, featuring a triplet.
- Fagotes**: Bassoon part with dynamics *f* and *ff*.
- Clarinetes 1, 2, 3, Baixo**: Clarinet parts with dynamics *f* and *ff*.
- Sax. Altos 1 e 2, Tenores, Barítono**: Saxophone parts with dynamics *f* and *ff*.
- Trompas 1 e 2 F**: Trumpet parts with dynamics *f* and *ff*.
- Trompetas 1, 2 e 3**: Trumpet parts with dynamics *f* and *ff*.
- Trombóns 1 e 2**: Trombone parts with dynamics *p*, *sim.*, *f*, and *ff*.
- Bombardinos C**: Baritone saxophone part with dynamics *mp*, *sim.*, *f*, and *ff*.
- Tubas**: Tuba part with dynamics *p*, *sim.*, *f*, and *ff*.
- Percusión 0**: Timbales part with dynamics *f* and *ff*.
- Percusión 1**: Tam-tam part with dynamics *mp* and *f*.
- Percusión 2**: Bombo de Concerto part with dynamics *f* and *ff*.
- Percusión 3 (Láminas)**: Cymbals part with dynamics *ff*.

Fr. 1 e 2

Ób.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1

Tpt.2 e 3

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

Bell up!!

ff

ff

Detailed description: This is a page of a musical score for a symphony orchestra, page 99. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The woodwind section includes Flutes (Fr. 1 e 2), Oboes (Ób.), Bassoon (Fag.), Clarinets (Cl.1, Cl.2, Cl.3), and Bass Clarinet (Cl. Baix.). The saxophone section includes Saxophones Alto (Sax. Alts. 1 e 2), Tenor (Sax. Ten.), and Baritone (Sax. Bar.). The brass section includes Trumpets (Tpt.1, Tpt.2 e 3), Trombones (Tbn.1 e 2), and Tubas (Tub.). The percussion section includes Percussion 0 (Perc.0), Percussion 1 (Perc.1), Percussion 2 (Perc.2), and Percussion 3 (Perc.3 (lám.)). The score is in a key signature of one sharp (F#) and a time signature of 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *Bell up!!*. The page number 99 is located at the top left.

This page of a musical score, numbered 105, contains the following parts and markings:

- Flutes (Fr. 1 e 2):** Melodic lines with *dim...* and *mf* markings.
- Oboe (Ób.):** Melodic line with *dim...* and *mf* markings.
- Bassoon (Fag.):** Melodic line with *dim...* and *mf* markings.
- Clarinets (Cl. 1, 2, 3):** Melodic lines with *dim...* and *mp* markings. Clarinet 1 and 2 have trills.
- Bass Clarinet (Cl. Baix.):** Melodic line with *dim...* and *mp* markings.
- Saxophones (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.):** Saxophones 1 and 2 have *dim...* and *mf* markings. Saxophone Tenor has *dim...* and *mf* markings.
- Trumpets (Trm. 1 e 2, Tpt. 1, 2 e 3):** Trumpets 1 and 2 have *dim...* and *mf* markings. Trumpet 1 has a *nat.* marking.
- Trombones (Tbn. 1 e 2):** Melodic lines with *dim...* and *mp* markings.
- Bombardier (Bomb. C):** Melodic line with *dim...* and *mp* markings.
- Tuba (Tub.):** Melodic line with *dim...* and *mp* markings.
- Percussion (Perc. 0, 1, 2, 3 (lám.)):** Percussion 0 has *dim...* and *mp* markings. Percussion 1 has *mf* markings. Percussion 2 has *mp* markings. Percussion 3 (lám.) has *mf* and *p* markings.

7 Senza Mesura

Conxuro da Queimada.***
(Leer alto e pausadamente.)

111

// ① ② ③

Fr. 1 e 2: Reclamos de paxaros.

Fr. 1 e 2: Reclamos de Coruxas.

Ób.: Murmurar pausadamente * e estruxar bolsas e botellas de plástico.

Fag.: Murmurar pausadamente * e estruxar bolsas e botellas de plástico.

Cl.1: Murmurar pausadamente * e estruxar bolsas e botellas de plástico.

Cl.2: Murmurar pausadamente * e estruxar bolsas e botellas de plástico.

Cl.3: Murmurar pausadamente * e estruxar bolsas e botellas de plástico.

Cl. Baix.: Murmurar pausadamente * e estruxar bolsas e botellas de plástico.

Sax. Alts. 1 e 2: Murmurar pausadamente * e estruxar bolsas e botellas de plástico.

Sax. Ten.: Burbuxas **

Sax. Bar.: Burbuxas **

Trm. 1 e 2: Burbuxas **

Tpt.1: Burbuxas **

Tpt.2 e 3: Burbuxas **

Tbn.1 e 2: Burbuxas **

Bomb.C: Burbuxas **

Tub.: Burbuxas **

Perc.0: let ring

Perc.1: mp let ring

Perc.2: pp

Perc.3 (lám.): let ring

Perc.0 (instr.): Prato susp. invertido en timbal e gliss.

Perc.1 (instr.): Tam-tam e Pratos Susp. (splash-rider)

Perc.1 (instr.): Rasgar con varillas e frotar con arco de cello.

Perc.2 (instr.): Axóuxere de noces

Perc.3 (instr.): Risa**** (pausadamente)

⊙ + Tambor de Océano

mf

mf

mf

f

This page of a musical score, numbered 117, is for measures 117 through 122. The tempo is marked 'Molto cantado, tempo primo'. The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature has one flat (B-flat) and the time signature is 4/4. The woodwind section includes Flutes (Fr. 1 e 2), Oboe (Ób.), Bassoon (Fag.), Clarinets (Cl. 1, 2, 3, Baix.), and Saxophones (Sax. Alts. 1 e 2, Ten., Bar.). The brass section includes Trumpets (Tpt. 1, 2 e 3), Trombones (Tbn. 1 e 2), Bombardone (Bomb.C), and Tubas (Tub.). The percussion section includes Percussion 0, 1, 2, and 3 (lám.).

Key musical features include:

- Flute 1 & 2:** A solo passage starting in measure 120, marked *f* and *Solo*, featuring a melodic line with slurs and a fermata.
- Saxophone Alts. 1 & 2:** A melodic line starting in measure 117, marked *f* and *Solo*, with a complex rhythmic pattern and slurs.
- Clarinet Baixo:** A melodic line starting in measure 117, marked *mp*.
- Trombone 1 & 2:** A harmonic line starting in measure 117, marked *mp*, with slurs and a fermata in measure 120.
- Bombardone:** A harmonic line starting in measure 117, marked *mp*, with slurs and a fermata in measure 120.
- Tuba:** A melodic line starting in measure 117, marked *mp*.

Fr. 1 e 2

Ób.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1

Tpt.2 e 3

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

mf

pp

mf

mp

Bombo de Concerto

Tam-tam

3

Detailed description of the musical score: This page contains the musical notation for 15 different instruments. The woodwind section includes Flutes (Fr. 1 e 2), Oboe (Ób.), Bassoon (Fag.), Clarinets (Cl.1, Cl.2, Cl.3, Cl. Baix.), and Saxophones (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.). The brass section includes Trumpets (Trm. 1 e 2, Tpt.1, Tpt.2 e 3) and Trombones (Tbn.1 e 2). The percussion section includes Concerto Snare Drum (Bomb.C), Tuba (Tub.), and three other percussion parts (Perc.0, Perc.1, Perc.2, Perc.3 (lám.)). The score features various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *pp*, and *mp*. There are also performance instructions like *Bombo de Concerto* and *Tam-tam*. The page number 129 is located at the top left.

Fr. 1 e 2 *ff*

Ób. *ff*

Fag. *f*

(Op.duplicar con Gaita Galega en Bb)

Cl.1 *ff*

Cl.2 *ff*

Cl.3 *ff*

Cl. Baix. *f*

Sax. Alts. 1 e 2 *ff*

Sax. Ten. *ff*

Sax. Bar. *f*

Trm. 1 e 2 *ff*

Tpt.1 *ff*

Tpt.2 e 3 *ff*

Tbn.1 e 2 *f*

Bomb.C *f*

Tub. *f*

Perc.0 *ff* *mp* *ff*

Perc.1 *ff* *mp* *ff*

Perc.2 *ff* *mp* *ff*

Perc.3 (lám.) *ff*

Detailed description: This page of a musical score, numbered 10 and 136, contains 17 staves for various instruments. The top four staves (Flutes 1 & 2, Oboe, Bassoon, and Clarinets 1, 2, 3, and Bass Clarinet) feature melodic lines with a forte (*ff*) dynamic. The saxophone section (Alto 1 & 2, Tenor, Baritone) and trumpet section (1, 2 & 3) also play melodic parts, with some instruments marked *ff* and others *f*. The trombone section (1 & 2) plays chords marked *f*. The percussion section includes a snare drum (Perc.0) with a complex rhythmic pattern, two tom-toms (Perc.1 and Perc.2) with sustained notes, and a cymbal (Perc.3) with a specific rhythmic figure. A dynamic shift from *ff* to *mp* and back to *ff* is indicated for Perc.0, Perc.1, and Perc.2. A performance instruction "(Op.duplicar con Gaita Galega en Bb)" is placed above the Clarinet 1 staff.

Fr. 1 e 2

Ób.

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt. 1

Tpt. 2 e 3

Tbn. 1 e 2

Bomb. C

Tub.

Perc. 0

Perc. 1

Perc. 2

Perc. 3 (lám.)

Solo
mp

(Nat. non Gaita.)

mp *ff*

mp *ff*

mp *ff*

a tambor pastoril.

Detailed description of the musical score: This page contains the musical notation for measures 141-144. The score is divided into several systems of staves. The woodwind section includes Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, and Bass Clarinet. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, Trumpets 2 and 3, Trombones 1 and 2, Bombardone (C), and Tuba. The percussion section includes Percussion 0, 1, 2, and 3 (lám.). The Flute, Oboe, and Bassoon parts have a melodic line with slurs and ties. The Clarinet parts have a rhythmic pattern. The Saxophone parts have a melodic line with slurs. The Trumpet and Trombone parts have a rhythmic pattern. The Percussion parts have dynamic markings and performance instructions. The score is in 2/4 time and has a key signature of two flats.

Flute (Flt.)

Flute 1 and 2 (Fr. 1 e 2)

Oboe (Ób.)

Bassoon (Fag.)

Clarinet 1 (Cl.1)

Clarinet 2 (Cl.2)

Clarinet 3 (Cl.3)

Bass Clarinet (Cl. Baix.)

Saxophone Alts. 1 and 2 (Sax. Alts. 1 e 2)

Saxophone Tenor (Sax. Ten.)

Saxophone Baritone (Sax. Bar.)

Trumpet 1 and 2 (Trm. 1 e 2)

Trumpet 1 (Tpt.1)

Trumpet 2 and 3 (Tpt.2 e 3)

Trombone 1 and 2 (Tbn.1 e 2)

Bombardone (Bomb.C)

Tuba (Tub.)

Percussion 0 (Perc.0)

Percussion 1 (Perc.1) *Tambor pastoril (trad.)*

Percussion 2 (Perc.2) *Pandeireta Tradicional*

Percussion 3 (lám.) (Perc.3 (lám.))

Measures 146-153 are shown. The score includes various dynamics such as *pp*, *mf*, and *mp*, and performance markings like *Solo*.

Fr. 1 e 2 *f*
op. Frutas Doces (def. 8va alta)

Ób. *f*

Fag. *mp*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

Cl. Baix. *mp*

Sax. Alts. 1 e 2 *mp*

Sax. Ten. *mp*

Sax. Bar. *mp*

Trm. 1 e 2 *mp*

Tpt.1

Tpt.2 e 3

Tbn.1 e 2 *mp*

Bomb.C *mp*

Tub. *mp*

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

Def. Fagot

Def. Fagot

Detailed description: This page of a musical score (page 154) features a variety of instruments. The woodwind section includes Flutes 1 and 2 (marked *f*), Oboe (marked *f*), Bassoon (marked *mp*), Clarinets 1, 2, and 3 (all marked *mp*), and Bass Clarinet (marked *mp*). The saxophone section includes Alto Saxophones 1 and 2 (marked *mp*), Tenor Saxophone (marked *mp*), and Baritone Saxophone (marked *mp*). The brass section includes Trumpets 1 and 2 (marked *mp*), Trumpets 2 and 3, Trombones 1 and 2 (marked *mp*), Bombardone in C (marked *mp*), and Tuba (marked *mp*). The percussion section includes Percussion 0, Percussion 1 (marked with accents), Percussion 2 (marked with 'x' for cymbals), and Percussion 3 (labeled 'lám.'). A specific instruction for the Bassoon part reads 'op. Frutas Doces (def. 8va alta)'. There are also two instances of 'Def. Fagot' (Bassoon substitute) in the lower woodwind section.

This page of a musical score contains measures 162 through 169. The score is arranged in a system with multiple staves for different instruments. The woodwind section includes Flute 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, and Clarinet in Bass. The saxophone section includes Saxophones in Alto 1 and 2, Tenor, and Baritone. The brass section includes Trumpets 1, 2, and 3, Trombones 1 and 2, Bombardone, and Tuba. The percussion section includes Percussion 0, 1, 2, and 3 (labeled 'lám.').

Key musical features include:

- Flute 1 and 2:** Enter in measure 165 with a melodic line.
- Oboe:** Mirrors the flute parts in measure 165.
- Bassoon:** Provides a bass line with some melodic movement in measures 165-169.
- Clarinets 1, 2, and 3:** Play sustained notes in measures 162-164, then drop out.
- Clarinet in Bass:** Plays a sustained note in measures 162-164, then has a short melodic phrase in measure 169 marked *mf*.
- Saxophones:** Saxophone in Alto 1 and 2 play sustained notes. Saxophone in Tenor and Baritone play sustained notes with some melodic movement in measures 165-169. The Baritone part is marked *Def. Fagot* in measure 165.
- Brass:** Trumpets 1, 2, and 3 are silent. Trombones 1 and 2 play sustained notes. Bombardone plays sustained notes with some melodic movement in measures 165-169, marked *Def. Barítono*. Tuba plays a sustained note in measures 162-164, then has a short melodic phrase in measure 169 marked *Solo* and *mf*.
- Percussion:** Percussion 1 plays a rhythmic pattern of eighth notes. Percussion 2 plays a pattern of eighth notes with 'x' marks. Percussion 3 plays a sustained note.

This page of a musical score, numbered 170, contains the following parts and markings:

- Flutes (Fr. 1 e 2):** Includes a *(nat.)* marking and a *mp* dynamic marking.
- Oboe (Ób.):** Includes a *mp* dynamic marking.
- Bassoon (Fag.):** Includes a *mp* dynamic marking.
- Clarinets (Cl. 1, 2, 3):** Includes a *p* dynamic marking.
- Bass Clarinet (Cl. Baix.):** Includes a *p* dynamic marking.
- Saxophones (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.):** Includes a *f* dynamic marking and a *nat.* marking.
- Trumpets (Tpt. 1, 2 e 3):** Includes a *pp* dynamic marking and a *St. Mute* marking.
- Trombones (Tbn. 1 e 2):** Includes a *pp* dynamic marking.
- Bombardone (Bomb.C):** Includes a *pp* dynamic marking.
- Tuba (Tub.):** Includes a *pp* dynamic marking.
- Percussion (Perc. 0, 1, 2, 3 (lám.)):** Includes a *Solo* marking, a *G to F* chord change, and a *mf* dynamic marking.

Fr. 1 e 2

Ób.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1

Tpt.2 e 3

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

mp

mp

p

p

p

mp

mp

pp

mp

f

mp

sim.

sim.

sim.

a Tam-tam

Tam-tam

a Tom-tom Base

*Risa***

III. Danza meiga e Final

Jig, danza irlandesa. [♩=152-168]

Frautín
ff

Frautas 1 e 2
ff

Óboes
ff

Fagotes
ff

Clarinetes 1
ff

Clarinetes 2
ff

Clarinetes 3
ff

Clarinete Baixo
ff

Sax. Altos 1 e 2
ff

Sax. Tenores
ff

Sax. Barítono
ff

Trompas 1 e 2 F
ff

Trompetas 1
ff

Trompetas 2 e 3
ff

Trombóns 1 e 2
ff

Bombardinos C
ff

Tubas
ff

Percusión 0
baq. duras
ff

Percusión 1
Tom-tom Base (op. + Bodhrán)
ff

Percusión 2
Pratos (2ª vez, P. Susp.)
ff

Percusión 3 (Láminas)
ff

This page of a musical score, numbered 191, contains the following parts and their general musical content:

- Flutes (Fr. 1 e 2):** Rests in the first two measures, then plays a rhythmic pattern of eighth notes with accents.
- Oboe (Ób.):** Rests in the first two measures, then plays a rhythmic pattern of eighth notes with accents.
- Bassoon (Fag.):** Rests in the first two measures, then plays a rhythmic pattern of eighth notes with accents.
- Clarinets (Cl. 1, 2, 3):** Play a rhythmic pattern of eighth notes with accents throughout the page.
- Bass Clarinet (Cl. Baix.):** Rests in the first two measures, then plays a rhythmic pattern of eighth notes with accents.
- Saxophones (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.):** Saxophones 1 and 2 play a rhythmic pattern of eighth notes with accents. Saxophone Tenor and Baritone are silent.
- Trumpets (Tpt. 1, 2 e 3):** Trumpet 1 plays a rhythmic pattern of eighth notes with accents. Trumpets 2 and 3 play a rhythmic pattern of eighth notes with accents.
- Trombones (Tbn. 1 e 2):** Trombone 1 plays a rhythmic pattern of eighth notes with accents. Trombone 2 is silent.
- Bombardier (Bomb.C):** Rests in the first two measures, then plays a rhythmic pattern of eighth notes with accents.
- Tuba (Tub.):** Rests in the first two measures, then plays a rhythmic pattern of eighth notes with accents.
- Percussion (Perc. 0, 1, 2, 3):** Percussion 0 plays a rhythmic pattern of eighth notes with accents. Percussion 1 plays a rhythmic pattern of eighth notes with accents. Percussion 2 is silent. Percussion 3 (labeled "lám.") plays a rhythmic pattern of eighth notes with accents.

This page contains the musical score for measures 197 through 200. The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1 e 2 (Measures 197-199: melodic line with slurs; Measure 200: rhythmic pattern with accents).
- Oboe:** Ób. (Measures 197-199: melodic line with slurs; Measure 200: rhythmic pattern with accents).
- Bassoon:** Fag. (Measures 197-199: melodic line with slurs; Measure 200: rhythmic pattern with accents).
- Clarinets:** Cl. 1, Cl. 2, Cl. 3, Cl. Baix. (Measures 197-199: rhythmic patterns with accents; Measure 200: rhythmic patterns with accents).
- Saxophones:** Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar. (Measures 197-199: melodic line with slurs; Measure 200: rhythmic pattern with accents).
- Trumpets:** Trm. 1 e 2, Tpt. 1, Tpt. 2 e 3 (Measures 197-199: melodic line with slurs; Measure 200: rhythmic pattern with accents and *ffff* dynamic).
- Tuba:** Tbn. 1 e 2 (Measures 197-199: sustained notes; Measure 200: rhythmic pattern with accents and *ffff* dynamic).
- Bombardone:** Bomb.C (Measures 197-199: sustained notes; Measure 200: sustained notes with *ffff* dynamic).
- Timpani:** Tub. (Measures 197-199: sustained notes; Measure 200: sustained notes with *ffff* dynamic).
- Percussion:** Perc. 0, Perc. 1, Perc. 2, Perc. 3 (Measures 197-199: rhythmic patterns with accents; Measure 200: rhythmic patterns with accents).

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with the instruction *a Cunchas de Vieiras* at the end of measure 200.

Fr.

Fr. 1 e 2

Ób.

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt. 1

Tpt. 2 e 3

Tbn. 1 e 2

Bomb.C

Tub.

Perc. 0

Perc. 1

Perc. 2

Perc. 3 (lám.)

dim.

mf

mf

Bombo de concerto

mf baq. duras

Cunchas de Vieiras

mf

Rim

213

Fr. 1 e 2

Ób.

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt. 1

Tpt. 2 e 3

Tbn. 1 e 2

Bomb.C

Tub.

Perc. 0

Perc. 1

Perc. 2

Perc. 3 (lám.)

mf

mf

mf

Fr. 1 e 2

Ób.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1

Tpt.2 e 3

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

mf

mf

mf

mf

mf

P. Susp.

227

Fr. 1 e 2

Ób.

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt. 1

Tpt. 2 e 3

Tbn. 1 e 2

Bomb. C

Tub.

Perc. 0

Perc. 1

Perc. 2

Perc. 3 (lám.)

This musical score page, numbered 234, is arranged in a standard orchestral format. It includes the following parts and their musical characteristics:

- Flutes (Fr. 1 e 2):** Treble clef, key signature of one sharp (F#). They play a melodic line with trills and tremolos, marked with *p.* (piano).
- Oboe (Ób.):** Treble clef, key signature of one sharp (F#). Similar melodic line to the flutes.
- Bassoon (Fag.):** Bass clef, key signature of one sharp (F#). Provides a harmonic accompaniment with sustained notes.
- Clarinets (Cl. 1, 2, 3):** Treble clef, key signature of three sharps (F#, C#, G#). They play a melodic line with trills and tremolos, marked with *p.*.
- Bass Clarinet (Cl. Baix.):** Treble clef, key signature of three sharps (F#, C#, G#). Provides a harmonic accompaniment with sustained notes.
- Saxophones (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.):** Treble clef, key signature of three sharps (F#, C#, G#). The alto saxophones play a melodic line with slurs. The tenor and baritone saxophones provide harmonic accompaniment with sustained notes.
- Trumpets (Trm. 1 e 2):** Treble clef, key signature of three sharps (F#, C#, G#). The first trumpet plays a melodic line with slurs, while the second and third trumpets play a rhythmic accompaniment of chords.
- Trombones (Tbn. 1 e 2):** Bass clef, key signature of three sharps (F#, C#, G#). They play a harmonic accompaniment with sustained notes.
- Baritone/Cornet (Bomb.C):** Bass clef, key signature of three sharps (F#, C#, G#). Provides a harmonic accompaniment with sustained notes.
- Tuba (Tub.):** Bass clef, key signature of three sharps (F#, C#, G#). Provides a harmonic accompaniment with sustained notes.
- Percussion (Perc. 0, 1, 2, 3 (lám.)):** Percussion clef. Perc. 0 is a snare drum with a melodic line. Perc. 1 is a snare drum with a rhythmic pattern. Perc. 2 is a snare drum with a rhythmic pattern. Perc. 3 (lám.) is a snare drum with a rhythmic pattern.

Fr. 1 e 2

Ób.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1

Tpt.2 e 3

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

todas as veces

todas as veces

todas as veces

Detailed description: This page of a musical score, numbered 248, contains 13 staves of music. The instruments are: Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones Alto 1 and 2, Tenor, Baritone, Trumpets 1 and 2, Trombones 1 and 2, Bombardone, Tuba, and three Percussion parts (0, 1, 2, 3). The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measures 248-254 are shown. The woodwinds and strings play sustained notes with various articulations. The saxophones and trumpets have melodic lines. The percussion parts provide rhythmic accompaniment. The instruction 'todas as veces' is written above the saxophone and trumpet staves in measures 251-254.

Fr. 1 e 2

Ób.

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt. 1

Tpt. 2 e 3

Tbn. 1 e 2

Bomb.C

Tub.

Perc. 0

Perc. 1

Perc. 2

Perc. 3 (lám.)

D.C

20 Grande [♩.=♩]

261

This musical score page contains 17 staves for percussion and woodwinds. The percussion section includes:

- Perc.0: Solo, *fff*, playing a rhythmic pattern of eighth notes.
- Perc.1: *ff*, playing a rhythmic pattern of eighth notes.
- Perc.2: *ff*, playing a rhythmic pattern of eighth notes.
- Perc.3 (lám.): Playing a rhythmic pattern of eighth notes.

The woodwind section includes:

- Flutes (Fr. 1 e 2), Oboe (Ób.), Bassoon (Fag.), Clarinets (Cl.1, Cl.2, Cl.3, Cl. Baix.), Saxophones (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.), Trumpets (Trm. 1 e 2, Tpt.1, Tpt.2 e 3), Trombones (Tbn.1 e 2), Bombardone (Bomb.C), and Tuba (Tub.).

Measures 261-264 are marked with *ff* and feature various woodwinds playing triplets. Measure 265 features a *Bell up!!* instruction for the Trumpets and Trombones, with a *ff* dynamic. The score is written in 4/4 time with a key signature of two flats.

This page of a musical score, numbered 267, contains the following parts and staves:

- Flutes:** Fl. 1 e 2 (two staves), Frt. (one staff). All three parts play a complex triplet-based melody with slurs.
- Oboe:** Ób. (one staff) plays the same triplet-based melody as the flutes.
- Bassoon:** Fag. (one staff) plays a simpler, more melodic line.
- Clarinets:** Cl.1, Cl.2, Cl.3 (three staves) play the triplet-based melody. Cl. Baix. (one staff) plays a low, sustained accompaniment.
- Saxophones:** Sax. Alts. 1 e 2 (one staff), Sax. Ten. (one staff), Sax. Bar. (one staff). The alto saxophone part has a melodic line, while the tenor and baritone saxophones play sustained notes.
- Trumpets and Trombones:** Trm. 1 e 2 (one staff), Tpt.1, Tpt.2 e 3 (two staves), Tbn.1 e 2 (one staff). The trumpets and trombones play sustained notes with some melodic movement.
- Drum Set:** Bomb.C (one staff) plays a rhythmic pattern. Tub. (one staff) plays sustained notes.
- Percussion:** Perc.0 (one staff) plays a complex rhythmic pattern with triplets. Perc.1 (one staff) plays a rhythmic pattern with triplets. Perc.2 (one staff) plays a rhythmic pattern with sustained notes. Perc.3 (lám.) (one staff) plays a rhythmic pattern with sustained notes.

271

Fr.

Fr. 1 e 2

Ób.

Fag.

Cl.1

Cl.2

Cl.3

Cl. Baix.

Sax. Alts. 1 e 2

Sax. Ten.

Sax. Bar.

Trm. 1 e 2

Tpt.1

Tpt.2 e 3

Tbn.1 e 2

Bomb.C

Tub.

Perc.0

Perc.1

Perc.2

Perc.3 (lám.)

This musical score page, numbered 275, features a variety of instruments including Flutes (Fr.), Oboes (Ób.), Bassoon (Fag.), Clarinets (Cl.), Saxophones (Sax.), Trumpets (Tpt.), Trombones (Tbn.), Percussion (Perc.), and Tubas (Tub.). The score is written in a key signature of two flats and a common time signature. The woodwind and string sections (Fr., Ób., Fag., Cl. 1-3, Cl. Baix., Sax., Tbn., Bomb.C, Tub.) play a melodic line consisting of eighth-note triplets, often beamed in groups of four. The percussion section (Perc. 0-3) provides a rhythmic accompaniment with patterns of eighth and sixteenth notes, including triplet patterns. The brass section (Tpt. 1-3, Tbn. 1-2) plays a steady eighth-note accompaniment. The Flute and Oboe parts feature more complex melodic lines with slurs and accents. The Bassoon part has a more sparse, rhythmic role. The Clarinet parts (Cl. 1-3) play a consistent eighth-note accompaniment. The Saxophone parts (Sax. Alts. 1 e 2, Sax. Ten., Sax. Bar.) have a more melodic and sustained role. The Trumpet and Trombone parts (Tpt. 1-3, Tbn. 1-2) play a steady eighth-note accompaniment. The Percussion parts (Perc. 0-3) provide a rhythmic accompaniment with patterns of eighth and sixteenth notes, including triplet patterns. The Tuba part (Tub.) plays a steady eighth-note accompaniment.

Suite Galaica



Frautín

I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [♩ =92-98] 18 **1** *mp* *tr*

25 *mf*

34 **2** *f*

42

51 **3** *ff* *tr*

59 *tr*

67 **4** *Solo* *mf* 8

85 **5** 6

II. Noite de Bruxas...

6 **6** Expresivo, molto dramático [♩ =66-72] *f* *ff* *tr*

104 *dim...* *mf*

112 7 *Reclamos de paxaros.* 8 8 Molto cantado, tempo primo.

125 9 **3** *mf*

136 10 *ff*

142 11 Allegretto Gracioso [$\text{♩} = 112-120$] **12** *f*

162 12 **4** **8**

179 13 Tempo Primo [$\text{♩} = 66-66$] **5**

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩} = 152-168$]

2 *ff*

196 14 **5**

209 15 **8** 16 **8** 17 Creando tensión... *f* *tr*

233 18 **4** *tr* **3** *ff*

245 19

257 **2** **D.C**

Frautín

265 20 Grande [♩=♩]
ff 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

269 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

273 21 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

277 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

281 Pesante [♩=♩] Deciso, a tempo. 3

Suite Galaica



I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

Allegro contemplativo [♩=92-98]

Solo

1 *mf*

10 *todas*

19 *tr*

27 *f*

35

43

51 *ff*

59

67 *mf* *Solo* 2 2 *non solo*

77

85 *pp*

Detailed description: This block contains the musical score for the first movement, 'I. Despertar na montaña...'. It is written for two flutes (Frautas 1 e 2) in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The score consists of ten staves of music. It begins with a 'Solo' marking and a dynamic of 'mf'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and trills with grace notes (tr~) throughout. The dynamics range from 'mf' to 'ff' and 'pp'. The piece concludes with a 'pp' dynamic. There are also some performance markings like '2' and 'non solo'.

II. Noite de Bruxas...

Expresivo, molto dramático [♩=66-72]

6 *f* *ff*

104 *dim...* *mf*

Detailed description: This block contains the musical score for the second movement, 'II. Noite de Bruxas...'. It is written for two flutes (Frautas 1 e 2) in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of two staves of music. It begins with a dynamic of 'f' and 'ff'. The music is characterized by expressive, dramatic phrasing, including long, sweeping lines and complex rhythmic patterns. There are several slurs and accents. The dynamics range from 'f' to 'ff' and 'mf'. The piece concludes with a 'mf' dynamic and a 'dim...' marking.

112 7 *Reclamos de Coruxas.* 8 Molto cantado, tempo primo. Solo *f*

124 9 *todas* *mf*

134 10 *ff*

141

146 11 Allegretto Gracioso [$\text{♩}=112-120$] *op. Frautas Doces (def. 8va alta)* 12 *f* 12 *f*

169 (nat.) 13 Tempo Primo [$\text{♩}=66-66$] *mp* *mp*

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩}=152-168$]

196 14 *ff* 5

209 15 16 17 Creando tensión... *f* *tr*

233 18 *tr* *tr* 3 *ff*

245 19

256 2 **D.C**

265 **20** Grande [♩=♩]

269

273 **21**

277

281 Pesante [♩=♩] Deciso, a tempo.

Suite Galaica



I. Despertar na montaña...

Antón Alcalde Rodríguez. (1992)

Allegro contemplativo [♩ =92-98]

1

9

mf

18

1

28

f

35

2

43

51

ff

3

59

67

4

Solo

mf

non solo

77

85

5

II. Noite de Bruxas...

Expresivo, molto dramático [♩ =66-72]

6

5

3

f \leftarrow *ff*

104

dim...

mf

112 **7** *Murmurar pausadamente * e estruxar bolsas e botellas de plástico.* **8** Molto cantado, tempo primo. **8**

125 **9** **3** *mf*

134 **10** *ff*

142 *Solo* **11** Allegretto Gracioso [$\text{♩}=112-120$] **8** *mp* *f*

160 **12** **4** **4** *mp*

179 **13** Tempo Primo [$\text{♩}=66-66$] **4** *mp*

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩}=152-168$]

2 *ff* **2**

196 **14** **5**

209 **15** **8** **16** **8** **17** Creando tensión... **4** *f* *tr*

233 **18** **4** *tr* **3** *ff*

245 **19**

257 **2** **D.C**

Óboes

265 20 Grande [♩.=♩]

ff 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

269

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

273 21

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

277

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

281 Pesante [♩.=♩] Deciso, a tempo.

3

Suite Galaica



I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

Allegro contemplativo [♩=92-98]

1 **18** *div.*
mp

27

35 **2**
ff

43

51 **3**

60

67 **4**
Solo
mf
4 non solo

79

85 **5**
6

II. Noite de Bruxas...

Expresivo, molto dramático [♩=66-72]

5
f *ff*

102 **3**
dim...

112 7 *Murmurar pausadamente * e estruxar bolsas e botellas de plástico.* 8] Molto cantado, tempo primo.

125 9 *mp*

130

136 10 *f*

144 11 Allegretto Gracioso [$\text{♩} = 112-120$]

162 12 *mp*

179 13 Tempo Primo [$\text{♩} = 66-66$]

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩} = 152-168$]

201 14 *ff* 15

217 16 *mf* 17 Creando tensión... *dim.*

233 18

245 19 *f*

256 2 **D.C**

Fagotes

265 20 Grande [♩=♩]
ff

271 21

278 Pesante [♩=♩] Deciso, a tempo.
fff 3

Suite Galaica

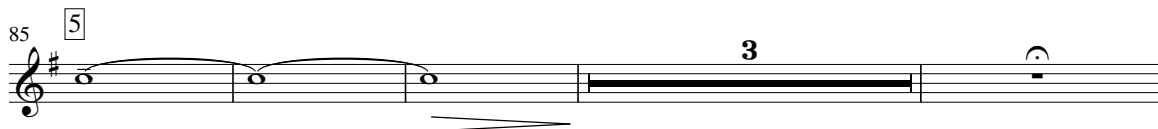
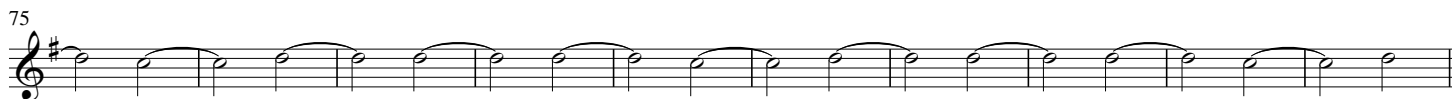
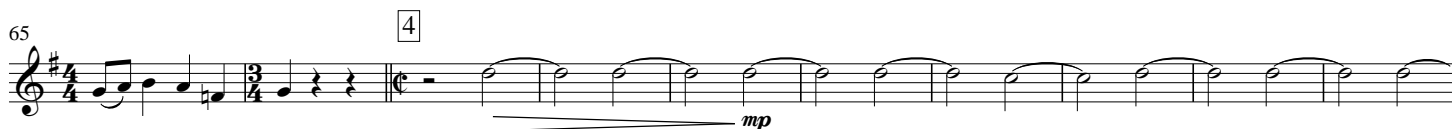
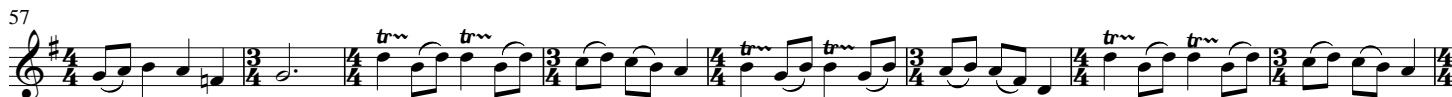


Clarinetes 1

I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [♩=92-98]



II. Noite de Bruxas...

Expresivo, molto dramático [♩=66-72]



112 7 *Murmurar pausadamente * e estruxar bolsas e botellas de plástico.* 8 Molto cantado, tempo primo. 8

125 9 3 *mf*

136 10 (Op. duplicar con Gaita Galega en Bb) *ff*

142 11 Allegretto Gracioso [$\text{♩} = 112-120$] (Nat. non Gaita.) 8 *mp* 3

162 12 8 *p*

179 13 Tempo Primo [$\text{♩} = 66-66$] 5

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩} = 152-168$]

ff

193

201 14 2 *dim.* 15 8

217 16 17 Creando tensión... 8 4 *f* *tr*

233 18 4 *tr* 3

245 19

252

259 2 **D.C**

265 20 Grande [$\text{♩} = \text{♩}$]
ff

269

273 21

277

281 Pesante [$\text{♩} = \text{♩}$] Deciso, a tempo.
div.

Suite Galaica

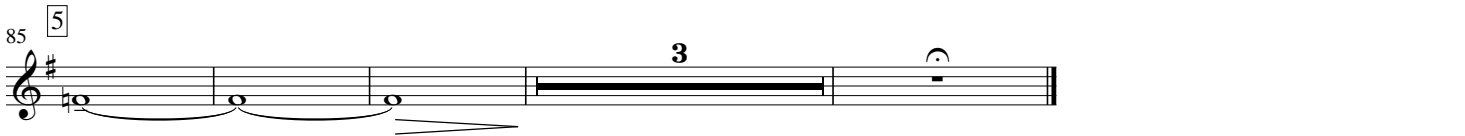
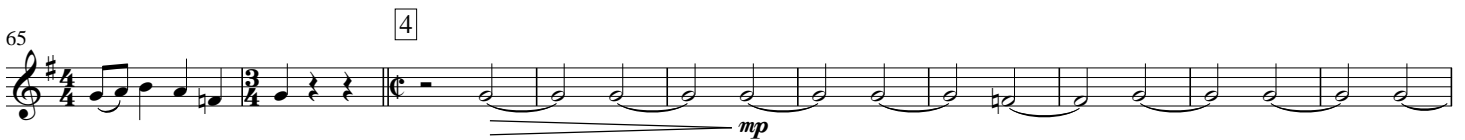
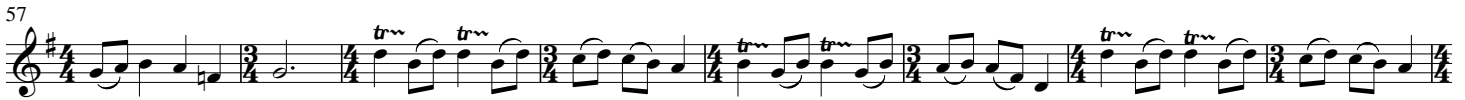


Clarinetes 2

I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [♩ =92-98]



II. Noite de Bruxas...

6 Expresivo, molto dramático [♩ =66-72]



112 7 *Murmurar pausadamente * e estruxar bolsas e botellas de plástico.* 8 8 Molto cantado, tempo primo.

125 9 *mf*

136 10 *ff*

142 11 Allegretto Gracioso [$\text{♩} = 112-120$] *mp*

162 12 *p* 13 Tempo Primo [$\text{♩} = 66-66$]

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩} = 152-168$]

ff

193

201 14 *dim.* 15

217 16 17 Creando tensión... *f*

233 18 *tr* 19

245

252

259 2 **D.C**

265 20 Grande [♩=♩]
ff

269

273 21

277

281 Pesante [♩=♩] Deciso, a tempo.

Suite Galaica



Clarinetes 3

I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [♩ =92-98] 1

18

26

35 2

43

51 3

59

67 4

76

85 5

3

II. Noite de Bruxas...

Expresivo, molto dramático [♩ =66-72] 6

5

103

tr

dim...

mp

112 7 *Murmurar pausadamente * e estruxar bolsas e botellas de plástico.* 8 8 Molto cantado, tempo primo.

125 9 **3** *mf*

136 10 *ff*

142 11 Allegretto Gracioso [♩ =112-120] **8** *mp* **3**

162 12 **8** *p*

179 13 Tempo Primo [♩ =66-66] **5**

III. Danza meiga e Final

Jig, danza irlandesa. [♩ =152-168]

ff

193

201 14 **2** *dim.*

209 15 16 17 Creando tensión...

Musical staff 209-217. Measures 209-211 are marked with a large '8' above the staff. Measures 212-214 are marked with a large '4' above the staff. The staff contains rests, followed by notes with trills and a dynamic marking 'f'.

233 18

Musical staff 233-244. Measures 233-242 are marked with a large '4' above the staff. Measures 243-244 are marked with a large '3' above the staff. The staff contains notes with trills and a dynamic marking 'f'.

245 19

Musical staff 245-251. The staff contains a continuous eighth-note melody.

252

Musical staff 252-258. The staff contains a continuous eighth-note melody.

259 2 D.C

Musical staff 259-265. Measures 259-264 contain a melody. Measure 265 is a whole rest. A large '2' is above the staff. The staff ends with a double bar line and a repeat sign.

265 20 Grande [♩=♩]

Musical staff 265-268. The staff contains triplets of eighth notes. A dynamic marking 'ff' is at the beginning.

269

Musical staff 269-272. The staff contains triplets of eighth notes.

273 21

Musical staff 273-276. The staff contains triplets of eighth notes.

277

Musical staff 277-280. The staff contains triplets of eighth notes.

281 Pesante [♩=♩] Deciso, a tempo.

Musical staff 281-284. Measures 281-283 contain notes with accents. Measure 284 contains a triplet of eighth notes.

Suite Galaica



I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [$\text{♩}=92-98$] 1

18 *mp*

27

35 2 *f*

43

51 3

60

67 4 *Solo* *non solo* *mf* *mp*

7

81 5 *6*

II. Noite de Bruxas...

Expresivo, molto dramático [$\text{♩}=66-72$] 6

5 *f* *ff*

103 *dim...* *mp*

112 7 *Murmurar pausadamente * e estruxar bolsas e botellas de plástico.* 8 Molto cantado, tempo primo.

122 9 *mf*

133 10 *f*

141 11 Allegretto Gracioso [♩=112-120] *mp*

159 12 *mf*

179 13 Tempo Primo [♩=66-66]

III. Danza meiga e Final

Jig, danza irlandesa. [♩=152-168]

201 14 *ff* 15 *dim.*

217 16 17 Creando tensión... *mf*

233 18

245 19 *f*

255 *f* 2 **D.C**

Clarinete Baixo

265 20 Grande [♩-♩]

ff

Musical notation for measures 265-272. The staff is in C major, treble clef, and common time. It begins with a dynamic marking of *ff* and a slur over the first four notes. The notes are: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

273 21

fff

Musical notation for measures 273-280. The staff is in C major, treble clef, and common time. The notes are: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line and a dynamic marking of *fff*.

281 Pesante [♩-♩] Deciso, a tempo.

3

Musical notation for measures 281-288. The staff is in C major, treble clef, and 4/4 time. It begins with a dynamic marking of *Pesante* and a tempo marking of *Deciso, a tempo.* The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line and a dynamic marking of *3*.

Suite Galaica

I. Despertar na montaña...



Sax. Altos 1 e 2

Antón Alcalde Rodríguez, (1992)

Allegro contemplativo [♩ =92-98]

1

mp

10

19 ¹ *mf* *tr*

26 *tr*

32 ²

39

46 ³ *ff* *tr*

53 *tr*

60 *tr*

67 ⁴ *mp*

76

85 ⁵

II. Noite de Bruxas...

Expresivo, molto dramático [♩=66-72]

5 6 4

f *ff*

105 *dim...* *mf* 2

112 7 *Murmurar pausadamente * e estruxar bolsas e botellas de plástico.* 8 *Molto cantado, tempo primo.*
Solo *f*

119

125 9 3 *todas* *mf*

136 10 *ff*

143 11 *Allegretto Gracioso [♩=112-120]* 13 *mp*

162 12 5 8

179 13 *Tempo Primo [♩=66-66]* 5

III. Danza meiga e Final

Jig, danza irlandesa. [♩=152-168]

2 *ff* 2

196 14 2 *dim.*

209 15 8 16 8 17 *Creando tensión...* *mf*

231 18

241 19 2ª vez
fff *ff*

250 *todas as vezes*

258 2 D.C.

265 20 Grande [♩=♩]
ff

273 21

281 *Pesante* [♩=♩] *Deciso, a tempo.*
3

Suite Galaica

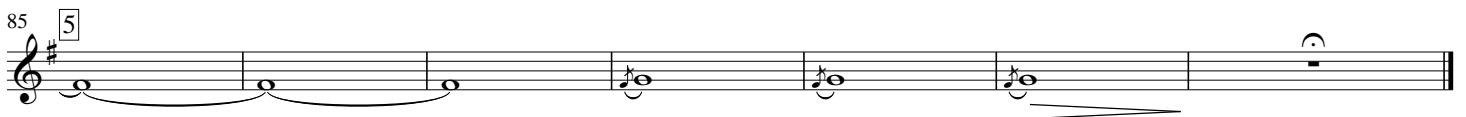
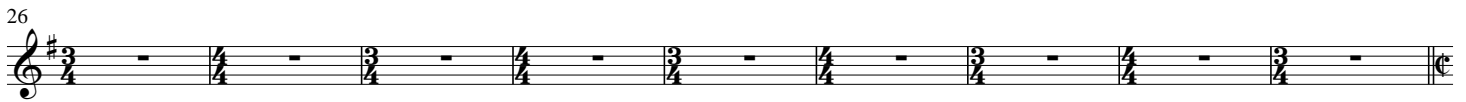


Sax. Tenores

I. Despertar na montaña...

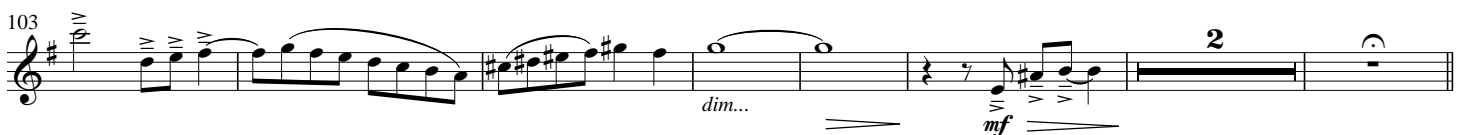
Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [♩=92-98]



II. Noite de Bruxas...

6 Expresivo, molto dramático [♩=66-72]



112 7 *Burbuxas *** 8 8 Molto cantado, tempo primo.

125 9 *mf*

136 10 *ff*

143 11 Allegretto Gracioso [♩=112-120] *mp* 8

159 12

171 13 Tempo Primo [♩=66-66] *p* 8 5

III. Danza meiga e Final

Jig, danza irlandesa. [♩=152-168] *ff* 4 4

201 14 *dim.* 2

209 15 16 17 Creando tensión... *mf* 8 8

233 18 *mf* *fff*

245 19 2ª vez *ff* *todas as veces*

254 2 **D.C**

265 20 Grande [♩.=♩] *ff*

271 21

278 Pesante [♩.=♩] Deciso, a tempo.
 3

Suite Galaica



I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

Allegro contemplativo [♩=92-98]

1 1

18 *mp*

26

35 2

f

43

51 3

60

67 4

3 *mf* 12

85 5

6

II. Noite de Bruxas...

Expresivo, molto dramático [♩=66-72]

5 6

f *ff*

102

dim... 3

112 7 *Burbuxas *** 8 8 Molto cantado, tempo primo.

125 9 *mf*

134 10 *f*

143 11 Allegretto Gracioso [$\text{♩} = 112-120$] *mp* Def. Fagot

162 *tocar* 12 Def. Fagot 9

179 13 Tempo Primo [$\text{♩} = 66-66$] 5

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩} = 152-168$] 4 4

201 14 15 8 *dim.*

217 16 17 Creando tensión... *mf*

233 18

245 19 *f*

255 2 D.C

265 20 Grande [♩=♩]
ff

273 21
fff

281 Pesante [♩=♩] Deciso, a tempo.

Suite Galaica



Trompas 1 e 2 F

I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [♩ =92-98]

18

26

35 ^{a2} *ff*

43

51 ³

60

67 ⁴ 18 ⁵ 6

II. Noite de Bruxas...

Expresivo, molto dramático [♩ =66-72]

5

4

ff *Bell up!!*

105 *mf* *nat.* 2

112 **7** *Burbuxas *** **8** Molto cantado, tempo primo. **9**

127 *mf*

136 **10** *ff*

144 **11** Allegretto Gracioso [$\text{♩} = 112-120$] **4** *pp* *mp* **3**

162 **12** *pp* **4** **4**

179 **13** Tempo Primo [$\text{♩} = 66-66$] **5** *p*

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩} = 152-168$]

180 *ff* **2** **2**

196 *ffff* **14** **5**

209 **15** **16** **17** Creando tensión... *mf* **8** **8**

233 **18** *fff*

245 **19** *ff* *2ª vez* *todas as veces*

254 *ff* **2** **D.C**

265 20 Grande [♩=♩] *Bell up!!*
ff

273 21

281 *Pesante* [♩=♩] *Deciso, a tempo.*

Suite Galaica



I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [♩=92-98] 1

18

27 *St. Mute* *mp* *nat.* *f*

35 2

43

51 3

60

67 4 5 *Reclamo de paxaro* *p*

18

II. Noite de Bruxas...

Expresivo, molto dramático [♩=66-72] 6

5

f *ff*

103 3

mf

112 7 *Burbuxas *** 8 Molto cantado, tempo primo. 9

127

136 10 *ff*

142 11 Allegretto Gracioso [♩=112-120] 16

162 12 *f* *St. Mute* *nat.* 13 Tempo Primo [♩=66-66] 5

III. Danza meiga e Final

Jig, danza irlandesa. [♩=152-168]

162 *ff* 14 *fff* 15

193 16 17 Creando tensión... 18 *mf*

201 *fff* 14 15

217 16 17 Creando tensión... 18 *mf*

237 *f* *ff*

245 19

254 2 **D.C**

Trompetas 1

265 20 Grande [$\text{♩}=\text{♩}$]

ff

This musical staff contains measures 265 through 272. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of eighth and quarter notes, some beamed together, with a dynamic marking of *ff* (fortissimo) at the beginning.

273 21

fff

This musical staff contains measures 273 through 280. It continues with the same key signature and time signature. The music features a mix of eighth and quarter notes, ending with a final note marked with an accent (>) and a dynamic marking of *fff* (fortississimo).

281 Pesante [$\text{♩}=\text{♩}$]

div. ♩ *Deciso, a tempo.*

3

This musical staff contains measures 281 through 283. It changes to a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The music starts with a dynamic marking of *Pesante* (heavy) and includes a *div.* (divisi) instruction. The notation includes eighth notes with accents, a triplet of eighth notes, and a final note with an accent. The dynamic marking *Deciso, a tempo.* (decisive, at tempo) is present.

I. Despertar na montaña...



Suite Galaica

Antón Alcalde Rodríguez, (1992)

Allegro contemplativo [♩ =92-98]

1 **18** **1**

27 *St. Mute* *mp* *nat.* *f*

35 **2**

43

51 **3**

60

67 **4** **5** *Reclamo de paxaro* *p*

II. Noite de Bruxas...

Expresivo, molto dramático [♩ =66-72]

5 **6** *f* *ff*

103 *mf* **3**

112 7 *Burbuxas *** 8 Molto cantado, tempo primo. **7** *mf*

125 9

133 10 *ff*

140

146 11 Allegretto Gracioso [$\text{♩} = 112-120$] 12 **16** **17** 13 Tempo Primo [$\text{♩} = 66-66$] **5**

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩} = 152-168$]

ff

193

201 14 *fff* **5** 15 **8**

217 16 **8** 17 Creando tensión... **8** 18 *mf*

237 *f* *ff*

245 19

255 **2** **D.C**

265 20 Grande [♩.♩]

Trompetas 2 e 3

Musical score for Trompetas 2 e 3, measures 265-281. The score is written in three staves. The first staff (measures 265-272) is in 4/4 time, marked 'Grande' and 'ff'. The second staff (measures 273-280) is in 4/4 time, marked 'Pesante [♩.♩]' and 'Deciso a tempo', ending with a double bar line and a 4/4 time signature, marked 'fff'. The third staff (measures 281-281) is in 4/4 time, marked 'fff', and contains a triplet of eighth notes.

Suite Galaica

I. Despertar na montaña...



Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [♩=92-98] 1

18

26

35 2

f

43

ff

51 3

60

67 4 5

18 6

II. Noite de Bruxas...

Expresivo, molto dramático [♩=66-72]

p *sim.* *f*

98 6

ff

104

dim... *mp*

112 7 *Burbuxas *** 8 Molto cantado, tempo primo. *mp*

123 9

132 10 *f*

140 11 Allegretto Gracioso [$\text{♩} = 112-120$] *4*

150 *pp* *mp* *3*

162 12 *pp* *4* *4*

179 13 Tempo Primo [$\text{♩} = 66-66$] *p* *sim.*

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩} = 152-168$]

ff *4* *4*

201 14 *fff* 15 *5* *8*

217 16 *mf* 17 Creando tensión...

229 18

239

fff *f* **19**

248

254

260

ff **2** **D.C.** **20** Grande [♩=♩] *ff*

268

21

277

fff *fff* **Pesante** [♩=♩] **CAM**

282

fff *fff* **3** **Deciso, a tempo.**

Suite Galaica

I. Despertar na montaña...



Antón Alcalde Rodríguez, (1992)

1 Allegro contemplativo [♩=92-98] 1

18 *mp*

26

35 2

f

43 *ff*

51 3

60

67 4 *Def. Barítono*

mf 3 4

79

85 5 6

II. Noite de Bruxas...

Expresivo, molto dramático [♩=66-72]

mp *sim.* *f*

98 6 *ff*

104 *dim...* *mp*

112 7 *Burbuxas *** 8 Molto cantado, tempo primo. *mp*

121 9

127

133 10 *f*

140

146 11 Allegretto Gracioso [♩ =112-120] *pp* *mp*

159 *Def. Fagot* 12 *Def. Baritono*

171 13 Tempo Primo [♩ =66-66] *pp* *mp* *sim.*

III. Danza meiga e Final

Jig, danza irlandesa. [♩ =152-168] *ff*

201 14 *ffff* 15 8

217 16 *mf* 17 Creando tensión...

229 18

Bombardinos C

239

19

Musical staff 239: Bass clef, key signature of one sharp (F#), common time. The staff contains a sequence of notes with slurs and accents. A dynamic marking of *f* is present below the staff.

248

Musical staff 248: Bass clef, key signature of one sharp (F#), common time. The staff contains a sequence of notes with slurs and accents.

256

D.C

Musical staff 256: Bass clef, key signature of one sharp (F#), common time. The staff contains a sequence of notes with slurs and accents. A dynamic marking of *f* is present below the staff. The staff ends with a double bar line, a fermata, and a second ending bracket labeled '2'.

20 Grande [♩=♩]

265

Musical staff 265: Bass clef, key signature of two flats (Bb, Eb), common time. The staff contains a sequence of notes with slurs and accents. A dynamic marking of *ff* is present below the staff.

21

273

Musical staff 273: Bass clef, key signature of two flats (Bb, Eb), common time. The staff contains a sequence of notes with slurs and accents. A dynamic marking of *fff* is present below the staff.

281

Pesante [♩=♩]

Deciso, a tempo.

Musical staff 281: Bass clef, key signature of two flats (Bb, Eb), 4/4 time. The staff contains a sequence of notes with slurs and accents. A dynamic marking of *fff* is present below the staff. The staff ends with a double bar line and a fermata.

Suite Galaica

I. Despertar na montaña...



Antón Alcalde Rodríguez, (1992)

Allegro contemplativo [♩ =92-98]

1 **18** 1

26

35 2

42

51 3

60

67 4 **10**

81 5 **6**

II. Noite de Bruxas...

Expresivo, molto dramático [♩ =66-72]

div.

6

102

112 7 *Burbuxas *** 8 Molto cantado, tempo primo.

123 9 *div.*

134 10 *f*

143 11 Allegretto Gracioso [♩=112-120]

159 12 *Solo*

175 13 Tempo Primo [♩=66-66]

III. Danza meiga e Final

Jig, danza irlandesa. [♩=152-168]

199 14 *ff*

201 14 *ffff* 15 8

217 16 *mf* 17 Creando tensión...

229 18

239 19 *f*

253 2 **D.C**

Tubas

265 20 Grande [$\text{♩}=\text{♩}$]

ff

273 21

fff

281 Pesante [$\text{♩}=\text{♩}$] Deciso, a tempo.

3

Suite Galaica



I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

Allegro contemplativo [$\text{♩} = 92-98$]

1 **Vib** **9** **Vib (motor off)**

mp *baq. medias*

16 **1** *a Timbais*

26 *Timbais* **f**

35 **2**

43

51 **3**

59 *baq. duras* **f**

65 **4** **Vib** **9** **Vib (motor off)**

mp

82 **5** *A Timbais* **2** *Timbais* **p** *let ring*

II. Noite de Bruxas...

Expresivo, molto dramático [♩=66-72]

5 *Timbais* 6 *f* *ff*

104 *dim...* *mp* *p* *let ring*

112 7 *Senza Misura* *Prato susp. invertido en timbal e gliss.* 8 *Molto cantado, tempo primo.* 8

125 9 5 3

136 10 2 2 *ff* *mp* *ff* *mp* *ff*

146 11 *Allegretto Gracioso* [♩=112-120] 4 *Solo* *mf* 7

162 12 7 *Solo* *G to F* *mf*

179 13 *Tempo Primo* [♩=66-66] 5

III. Danza meiga e Final

Jig, danza irlandesa. [♩=152-168]

baq. duras

ff

191

197 14

205 15 *dim.* *mf*

213 16

223 17 Creando tensión...

233 18

243 19

253

261 *Solo* **fff** **D.C** 20 Grande [♩=♩]

267

272 21

277

281 *Pesante* [♩=♩] **fff** **Deciso, a tempo.**

Suite Galaica



I. Despertar na montaña...

Antón Alcalde Rodríguez. (1992)

Allegro contemplativo [♩ =92-98]

1 *Pandeireta Tradicional*

Musical notation for measures 1-9. The staff shows a rhythmic pattern of eighth notes with stems pointing up and down. The dynamic marking is *mp*.

Musical notation for measures 10-18, continuing the rhythmic pattern from the previous section.

19 [1] *Cunchas de Vieiras*

Musical notation for measures 19-26. The rhythm changes to a pattern of eighth notes with stems pointing up and down, with some measures containing rests. The dynamic marking is *mf*.

Musical notation for measures 27-34. The rhythm continues with eighth notes and rests. The dynamic marking is *mf*. There are accents over some notes.

Musical notation for measures 35-42. The rhythm changes to a pattern of eighth notes with stems pointing up and down. The dynamic marking is *f*.

Musical notation for measures 43-50. The rhythm continues with eighth notes and stems pointing up and down.

Musical notation for measures 51-58. The rhythm changes to a pattern of eighth notes with stems pointing up and down. The dynamic marking is *mp*.

Musical notation for measures 59-66. The rhythm continues with eighth notes and stems pointing up and down.

Musical notation for measures 67-75. The rhythm changes to a pattern of eighth notes with stems pointing up and down. The dynamic marking is *mp*.

Musical notation for measures 76-84. The rhythm continues with eighth notes and stems pointing up and down.

Musical notation for measures 85-92. The rhythm changes to a pattern of eighth notes with stems pointing up and down. The dynamic marking is *p*. There is a fermata over the final measure.

II. Noite de Bruxas...

Expresivo, molto dramático [♩ =66-72]

4 *Tam-tam*
 mp f ff

6

106 2 mf mp *let ring* mf *Senza Mesura*
Tam-tam e Pratos Susp. (splash-rider)
 + *Tambor de Océano*

117 8 *Molto cantado, tempo primo.* *Prato Susp.* 9 7 2 *Tam-tam*
 pp mf pp mf mp

136 10 2 2 *a tambor pastoril.*
 ff mp ff mp ff

11 *Allegretto Gracioso* [♩ =112-120]
Tambor pastoril (trad.)

146 mf mp

154

162 12

171

13 *Tempo Primo* [♩ =66-66]
a Tam-tam 3 *Tam-tam* mp *a Tom-tom Base*

III. Danza meiga e Final

Jig, danza irlandesa. [♩ =152-168]
Tom-tom Base (op. + Bodhrán)

6 8 ff

193

201 14 5 15 mf *Rim*

214 16

Percusión 1

224 17 Creando tensión...

231 18

239

245 19
f

253

261 **D.C** 20 Grande [♩-♩]
ff

266

270

273 21

277

281 *Pesante* [♩-♩] *Tam-tam* *Deciso, a tempo.*
fff

Suite Galaica



I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

Allegro contemplativo [$\text{♩}=92-98$]

1 *Triángulo*
mp varilla fina

12

19 **1**

28

35 **2**
f

43

51 *Caixa chinesa*
baq. de caixa

59

67 **4** *Triángulo*
mp

78

85 **5**

Bombo de Concerto
mp baq. de timbal

II. Noite de Bruxas...

Expresivo, molto dramático [$\text{♩}=66-72$]

104

Bombo de Concerto
f *ff* *mp* *pp*

7 Senza Misura 8 Molto cantado, tempo primo.

112 $\text{♩} = 90$

9 Corina

125 *p*

5 Bombo de Concerto

10

136 *ff*

2

mp *ff*

2

mp *ff*

2/4

11 Allegretto Gracioso [$\text{♩} = 112-120$]

146 *mf*

4 Pandeireta Tradicional

12

158

167

13 Tempo Primo [$\text{♩} = 66-66$]

176

4

f Risa**

III. Danza meiga e Final

Jig, danza irlandesa. [$\text{♩} = 152-168$]

Pratos (2ª vez, P. Susp).

6

8 *ff*

5

5

14

201

7

15 Bombo de concerto

mf baq. duras

16

217

P. Susp.

Percusión 2

225 **17** Creando tensión...

233 **18**

245 **19**
f

254 *ff*

263 **D.C.** **20** Grande [♩=♩]

271 **21**

279 *fff* *ff*
Pesante [♩=♩] Deciso, a tempo.

Suite Galaica

I. Despertar na montaña...

Antón Alcalde Rodríguez, (1992)

Allegro contemplativo [♩ =92-98]

1 **10** **Gls**
mp baq. duras

19 **1**
mf

30 **2**
f

39 **2** **2** **2**

51 **3** Cortina Cencerro
mf baq. de caixa

60

67 **4** **Gls** **8** **Gls**
mp *mp* baq. duras

83 **5** a Claves Claves Cortina
p let ring

II. Noite de Bruxas...

Expresivo, molto dramático [♩ =66-72]

104 **6**
ff

110 *mf* *mp* *p* let ring

7 Senza Mesura
112 *Axóuxere de noces*
mf

8 Molto cantado, tempo primo.
8

*Risa**** (pausadamente)*
f

9
125
mp

10
136
ff
2 3

11 Allegretto Gracioso [♩=112-120]
146
mf
5 2

12
162
2 2 3 3

13 Tempo Primo [♩=66-66]
179
mp
2

III. Danza meiga e Final

Jig, danza irlandesa. [♩=152-168]
ff

14
196
a Cunchas de Vieiras
6

15
209 *Cunchas de Vieiras*
mf

16
217

17 Creando tensión...
225

Percusión 3 (Láminas)

233 18 Mar

242 Mar 19

ff *baq. medias*

254 D.C

2

20 Grande [♩-♩]

265

21

273

Pesante [♩-♩] Deciso, a tempo.

Ad Libitum (Eb9 major).
"Imitación de Campanario".

281 *fff* *fff* *let ring*