

# Homenaje

*Al gran compositor Jesús Villa Rojo, valorando mucho su amistad*

Caja, Plato Susp., Crótalos, Triángulo, Claves, Castañuelas, Maracas



Percusión

Musical notation for Percusión in 2/4 time, showing a sequence of notes corresponding to the listed instruments.

Violín

Empty musical staff for Violín in 2/4 time.

Viola

Empty musical staff for Viola in 2/4 time.

Violoncello

Empty musical staff for Violoncello in 2/4 time.

# Homenaje

## Violín, Viola, Violoncello y Percusión

### **General**

= Las alteraciones afectarán sólo a la nota que las lleve o que se repita y siempre dentro del mismo compás o división y no a las diferentes octavas, (a veces se ponen para evitar confusión) ni de un compás o pentagrama a otro.

= Los trinos serán siempre con la nota cromática superior (salvo indicación).

= Las articulaciones y formas de ataque afectarán a la nota que las lleva y no a otras aunque aparezcan ligadas.

= Los armónicos se escribirán siempre para una mejor visualización, con notas de cabeza vacía.

= Los calderones en la línea divisoria indica un cambio de baquetas, instrumento o cambio de ataque.

= Lo que no se explica se da por sabido o porque aparece en la partitura y no necesita más aclaración

### **Específicas**

1) Cuerda al aire atacada con pizzicato de mano izquierda y arco a la misma vez.

2) Frotando el arco de manera circular y a la punta.

3) Repetir el pasaje ad lib. por todo el tiempo que indica a flecha(12 segundos) estos pasajes no tienen compás y van precedidos de una doble barra./ La coma completa el compás.

4) Diminuyendo la velocidad del ataque./Aumentando la velocidad del ataque, en este caso con un armónico.

5) Lo más rápido posible, la coma completa el compás.

6) Glisado hacia una altura definida./ hacia una altura ad lib./ hacia una altura ad lib con un armónico. /hacia una altura ad lib con un armónico y en un trémolo irregular (haciendo pequeñas agrupaciones seguidas)

7) Trémolo más trino alternado medio tono con un tono.

8) Glisado ad lib. hacia el grave y hacia el agudo (o a la onversa) articulándolo con 4 golpes de arco.

9) Con pizzicato, oscilato de más o menos un cuarto de tono (rotando el dedo sobre la posición). /Con arco, igual que lo anterior.

10) En el triángulo, cerrado o abierto.

#### **En la cuerda**

sul tas. sul tasto

sul pont. sul ponticello

arco col legno battuto, tocando con un golpe vertical en la base de la cabeza del arco (con el marfil)

arco battuto, tocando con las cerdas en un golpe vertical y a la punta del arco.

#### **Percusión**

Instrumentos y baquetas para percutir los distintos instrumentos y escritura sobre el pentagrama.

# Homenaje

(Ejemplos musicales, el compás 1 se corresponde a la parte teórica nº 1 de la página anterior y sucesivamente)

2 arco circular - - -

pizz + arco

3

repite ad lib 12"

4

5 col legno batt. - - - - -

6

gliss.

gliss.

gliss.

gliss.

gliss.

7

8

9

10

pizz

arco

+

0

Caja,



Plato Susp.,



Crótalos,



Triángulo,



Claves,



Castañuelas,



Maracas





♩ = 72

sempre espressivo

# 1

Rafael Diaz



Claves

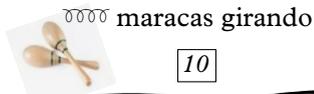
5

Perc. **f**

Vln. 1 *pizz* --- **f** *arco* + *pizz*

Vla. **f**

Vc. *pizz* *arco* *simile* *arco* + *arco* + *arco* **f**



maracas girando

10

Perc. **mf**

Vln. 1 *gliss.* 3 *arco circular* --- **mf**

Vla. *pizz* --- **f**

Vc. + *arco* *pizz* ---

13

Perc.

Vln. 1

Vla.

Vc.

arco ord. *p* repite ad lib 12''

pizz *p*

pizz + arco *f*



15

Claves

20

Perc.

Vln. 1

Vla.

Vc.

*f*

pizz --- arco *f* gliss.

pizz --- arco *f* gliss.

pizz --- arco *f* gliss.



Castañuelas

25

Perc. *p*

Vln. 1 *p*  
sul tas ----- sul pont. ----- sul tas  
*p* sul pont. ---

Vla. *p*  
sul tas ----- sul pont. ----- sul tas  
*f* sul pont. ---

Vc. *p*  
arco  
3 + 3 + 3 +  
sul pont. ---  
*p*



30

Perc.

Vln. 1  
----- sul tas ----- sul pont  
*gliss.*  
*ff*

Vla. *ff*  
3 + 3 + 3 +  
*gliss.*

Vc. *ff*  
sul tas ----- sul pont.  
arco  
*gliss.*

♩ = 50



maracas girando

35

Perc.  $\frac{2}{4}$

Vln. 1  $\frac{2}{4}$

Vla.  $\frac{2}{4}$

Vc.  $\frac{2}{4}$

*pp*

TUTTI arco circular - - -



♩ = 72



castañuelas

40

Perc.  $\frac{3}{4}$

Vln. 1  $\frac{3}{4}$

Vla.  $\frac{3}{4}$

Vc.  $\frac{3}{4}$

*f*

pizz - - - arco

arco ord. gliss.

+ arco ord. gliss.

3



plato sus pendido  
con escobilla y baqueta

45

Perc.

Vln. 1

Vla.

Vc.

3 3 3

*p*

glis

3

glis

3

glis

3

glis

Detailed description: This musical score block covers measures 45 to 49. The Percussion part features a triplet of eighth notes in measures 45 and 46, followed by a sustained note with a hairpin crescendo. The string parts (Violin 1, Viola, and Violoncello) play chords in measures 45 and 46, then move to a triplet of eighth notes in measure 47. Measures 48 and 49 feature a glissando effect on the strings, indicated by the 'glis' marking and a hairpin decrescendo.



50

Perc.

Vln. 1

Vla.

Vc.

*p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f*

pizz - - -

3

pizz - - -

3

pizz - - -

3

Detailed description: This musical score block covers measures 50 to 54. The Percussion part has a sustained note in measure 50 with a hairpin crescendo, followed by rests. The string parts play chords in measures 50 and 51, marked with dynamics *p*, *mf*, and *f*. Measures 52 and 53 feature a triplet of eighth notes with a 'pizz - - -' marking, indicating a pizzicato effect. Measure 54 has a final chord.

58 , repite ad lib 12 ''

Perc. *f*

Vln. 1 arco *f*

Vla. pizz *f*

Vc. pizz + *f* arco



castañuelas



60

Perc. *f*

Vln. 1 pizz + arco

Vla. arco

Vc. arco

68

Perc.

Vln. 1

Vla.

Vc.

*f*



Claves

70

Perc.

Vln. 1

Vla.

Vc.

*f*

*gliss.*

*f*

*gliss.*

*f*

*gliss.*



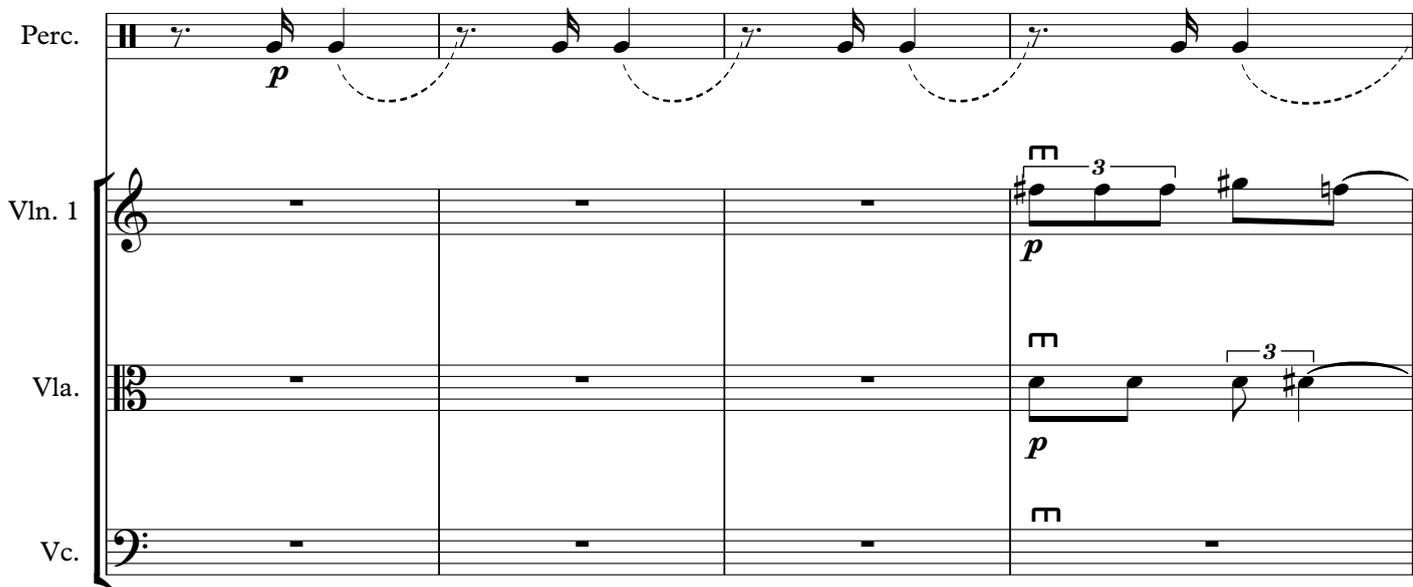
75 plato sus pendido simile

Perc. *p*

Vln. 1 *p*

Vla. *p*

Vc. *p*



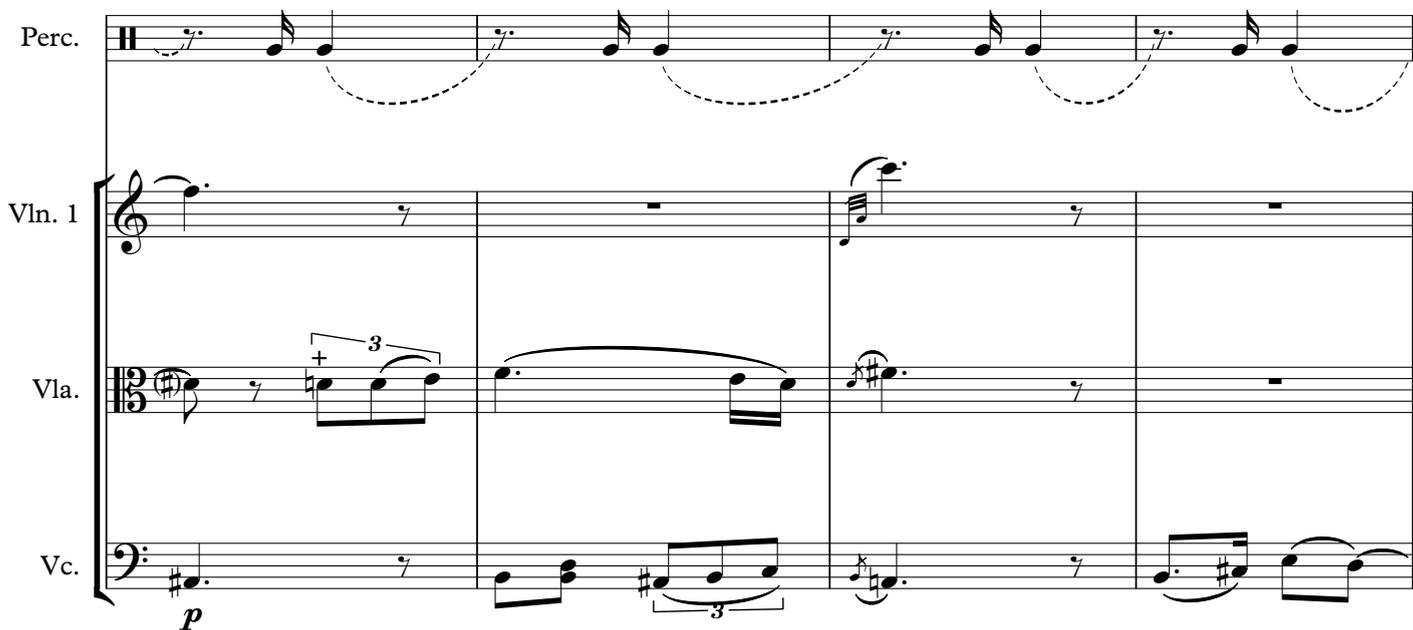
80

Perc.

Vln. 1

Vla. *p*

Vc. *p*



85

Triângulo + 0 simile

Perc.

Vln. 1

Vla.

Vc.

*pp*

*pp*

*gliss.*

90

molto rit.

Perc.

Vln. 1

Vla.

Vc.

*pp*

*f*

*f*

**A tempo-** 95  Claves

Perc.  $\text{H } \frac{2}{4}$  *f*

Vln. 1 *f* arco pizz arco

Vla.  $\text{H } \frac{2}{4}$  arco *f*

Vc.  $\text{H } \frac{2}{4}$  *f*



# 2

$\text{♩} = 100$



Crótalos, sempre L.V.

100

Perc. *f*

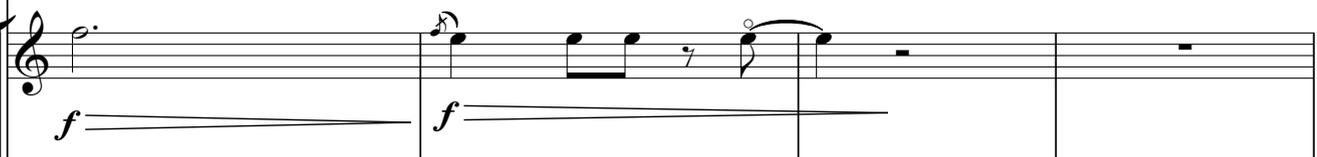
Vln. 1 arco *f*

Vla. *mf*

Vc. *mf*

105

Perc. 

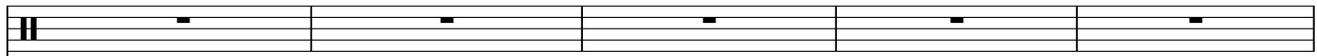
Vln. 1   
*f*

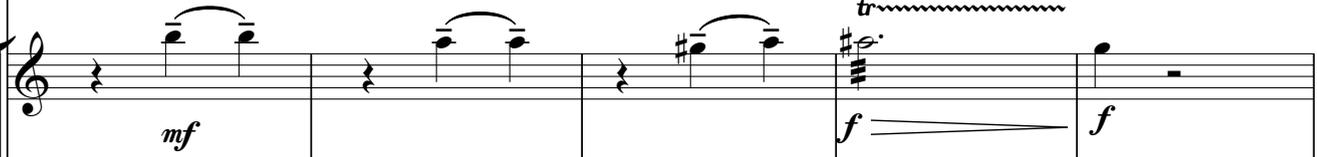
Vla. 

Vc. 



110

Perc. 

Vln. 1   
*mf*, *f*, *f*, *f*

Vla.   
*f*, *f*, *f*, *f*

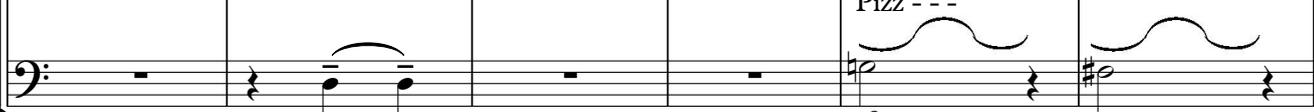
Vc.   
*mf*, *f*, *f*, *f*  
Pizz ---, arco

115

Perc. 

Vln. 1 

Vla. 

Vc. 

*p* *f* *arco* *f* *3* *3* *simile* *Pizz* *Pizz*



120

Perc. 

Vln. 1 

Vla. 

Vc. 

*p* *f* *arco* *2 III* *3 III*

125

Musical score for measures 125-129. The score includes parts for Percussion (Perc.), Violin 1 (Vln. 1), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Four measures of quarter notes on a single pitch.
- Vln. 1**: Starts with a *f* dynamic. Features a glissando in the third measure and a sustained note in the fourth.
- Vla.**: Features a glissando in the first measure and sustained notes in the second and third measures.
- Vc.**: Features a glissando in the first measure, a *f* dynamic in the second measure, and a glissando in the fourth measure.



130

Musical score for measures 130-134. The score includes parts for Percussion (Perc.), Violin 1 (Vln. 1), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Four measures of quarter notes on a single pitch.
- Vln. 1**: Features triplets in the second measure, a glissando in the third measure, and a *p* dynamic in the fourth measure.
- Vla.**: Features eighth notes in the second and third measures, and a sustained note in the fourth measure.
- Vc.**: Features a glissando in the first measure, triplets in the third measure, a *f* dynamic in the third measure, and a glissando in the fourth measure.

135

Musical score for measures 135-139. The score includes parts for Percussion (Perc.), Violin 1 (Vln. 1), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Rhythmic accompaniment with quarter notes and rests.
- Vln. 1**: Starts with a rest, then plays a melodic line starting at measure 137 with a forte (*f*) dynamic.
- Vla.**: Starts with a piano (*p*) dynamic, then crescendos to forte (*f*) by measure 136. Features a triplet in measure 138.
- Vc.**: Features a pizzicato (*pizz---*) section starting in measure 137, with a forte (*f*) dynamic.



140

Musical score for measures 140-144. The score includes parts for Percussion (Perc.), Violin 1 (Vln. 1), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Rhythmic accompaniment with quarter notes and rests.
- Vln. 1**: Features a triplet in measure 140, then a pizzicato (*pizz---*) section starting in measure 141.
- Vla.**: Features a triplet in measure 140 and another in measure 142. Includes a '+' symbol in measure 142.
- Vc.**: Features an arco section starting in measure 142.

145

Perc.

Vln. 1 *arco*

Vla.

Vc.



$\text{♩} = 50$

150

Perc.

Vln. 1 *col legno batt.*

Vla. *arco*

Vc. *p*

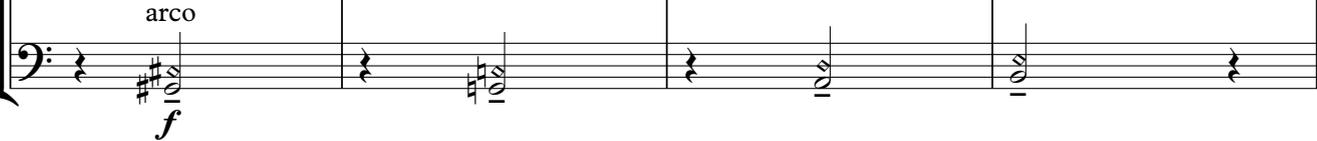
♩ = 100

155

Perc. 

Vln. 1 *arco* *f* 

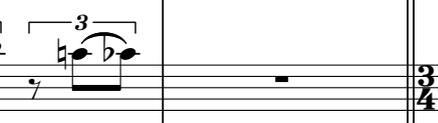
Vla. *arco* *f* 

Vc. *arco* *f* 



Perc. 

Vln. 1 *Pizz - - -* 

Vla. 

Vc. *Pizz - - -* 

♩ = 100

Triángulo 2ª vez sordina (+)

160 0

165

Perc.

Vln. 1

Vla.

Vc.

*p*

2ª vez sordina gliss.

3

2ª vez sordina

2ª vez sordina pizz sul pont.

*p*



170

Perc.

Vln. 1

Vla.

Vc.

*f*

*f*

arco ord

arco

3 2

3 3

*f*

175

Perc.

Vln. 1

Vla.

Vc.

2<sup>a</sup> vez sordina

pizz 0

arco

gliss. gliss.

f

mf



180

Perc.

Vln. 1

Vla.

Vc.

arco

pp

pp

pp

f

185

Musical score for measures 185-188. The score includes parts for Percussion (Perc.), Violin 1 (Vln. 1), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Measures 185-186 are rests. Measures 187-188 feature a rhythmic pattern of quarter notes with a dynamic marking of *f*.
- Vln. 1**: Measures 185-186 have a melodic line starting with a dynamic marking of *f*. Measures 187-188 feature triplets of eighth notes with a glissando effect, indicated by a slur and the word *gliss.*.
- Vla.**: Measures 185-186 are rests. Measures 187-188 feature triplets of eighth notes with a dynamic marking of *f* and a glissando effect.
- Vc.**: Measures 185-186 feature a melodic line starting with a dynamic marking of *f* and the instruction *arco*. Measures 187-188 are rests.



190

Musical score for measures 190-193. The score includes parts for Percussion (Perc.), Violin 1 (Vln. 1), Viola (Vla.), and Violoncello (Vc.).

- Perc.**: Measures 190-191 are rests. Measures 192-193 feature a rhythmic pattern of quarter notes with a dynamic marking of *f*. A plus sign followed by three dashes (+ ---) is placed above the staff in measure 192.
- Vln. 1**: Measures 190-193 are rests.
- Vla.**: Measures 190-191 are rests. Measures 192-193 feature a melodic line starting with a dynamic marking of *f* and the instruction *pizz ---*.
- Vc.**: Measures 190-191 are rests. Measures 192-193 feature a melodic line starting with a dynamic marking of *f* and the instruction *pizz ---*.

195

0

Perc.

Vln. 1

Vla.

Vc.

arco

8<sup>va</sup>

TUTTI arco circular

ff

200

Perc.

Vln. 1

Vla.

Vc.

*p*

gliss.

*p*

*p*

pizz ---

*p*

205 + ---

Perc. Vln. 1 Vla. Vc.

arco  
*f*  
*f*  
*gliss.*  
*f*



210 +

Perc. Vln. 1 Vla. Vc.

*p* *arco* *pp* *pp* *f* *f*  
*TUTTI arco circular*  
*3* *3* *3*

# 3

## Carril de San Gústín

(Una calle del Albaicín)

♩. = 50



Castañuelas

215

Perc. **f**

Vln. 1 Pizz

Vla. Pizz

Vc. col legno battuto **f**



Caja, baqueta / escobilla - - -



120

Perc. **pp** **pp**

Vln. 1 arco battuto **f**

Vla. arco battuto **f**

Vc. arco battuto **f**

125

Perc. *pp*

Vln. 1

Vla.

Vc.



130

Perc.

Vln. 1 arco ord. *f* gliss.

Vla. pizz --- *p*

Vc. arco ord. sul pont. --- *p*



### Castañuelas

135

Perc. *p*

Vln. 1 arco ord. *p* *mp*

Vla. arco *p* *mp*

Vc. arco ord. *p* *mp*



140

Perc. *p* *pp*

Vln. 1 *mf* *f* *p*

Vla. *mf* *f*

Vc. *mf* *f*

145

Perc. *mf*

Vln. 1

Vla. pizz sul pont. *f*

Vc. col legno battuto --- *f*



Caja, baqueta /escobilla ---



150

Perc. *pp*

Vln. 1 pizz sul tas --- *pp*

Vla. pizz sul tas --- *pp*

Vc. pizz sul tas --- *pp*

escobillas - - -

155

Perc.

Vln. 1

Vla.

Vc.

arco Batt. - - -

*f*

*f*

*f*

*f*

*f*

160

Perc.

Vln. 1

Vla.

Vc.

arco ord.

*f*

*f*

arco ord.

arco ord.

arco ord.

gliss.

gliss.

gliss.

Castañuelas - - -



165

Perc. *ff*

Vln. 1 arco *ff* pizz- 3 arco

Vla. *ff* 3 *ff* 3 arco

Vc. arco *ff* 3



170

Perc.

Vln. 1 arco *mf*

Vla. pizz- 3 arco -- *mf* 3 3 3

Vc. arco 3 *mf* 3 3 3

175

Perc. *pp*

Vln. 1

Vla. *pp* arco sul tas. - - -

Vc. *pp* arco sul tas. - - -



$\text{♩} = 72$

180

Perc. *f* crótalos L. V.

Vln. 1 *p* pizz-

Vla. *p* pizz-

Vc. *f* arco ord. cantando

185

Perc.

Vln. 1

Vla.

Vc.

arco cantando

*f*

arco

*p*

*p*

3



190

Perc.

Vln. 1

Vla.

Vc.

*f*

*p*

*p*

*p*

3/4

3/4

3/4

crótalos L. V.

195



Musical score for Percussion, Violin 1, Viola, and Violoncello. The Percussion part features a cymbal roll starting at measure 195, marked with a dynamic of *f*. The Violin 1 part has a dynamic of *f*. The Viola and Violoncello parts also feature a dynamic of *f*. The score is in 3/4 time.



crótalos

200



Musical score for Percussion, Violin 1, Viola, and Violoncello. The Percussion part features a cymbal roll starting at measure 200, marked with a dynamic of *pp*. The Violin 1 part has a dynamic of *pp* and includes a triplet. The Viola part has a dynamic of *pp* and includes a triplet. The Violoncello part has a dynamic of *pp* and includes a triplet. The score is in 3/8 time.

Perc.  $\text{H } \frac{3}{4}$

Vln. 1 *p* glis *f*

Vla. *pp* glis

Vc. *pp*



Caja, baqueta /escobilla - - -

$\text{♩} = 50$



Perc.  $\text{H } \frac{3}{8}$  *mf*

Vln. 1 pizz sul pont.- - *mf*

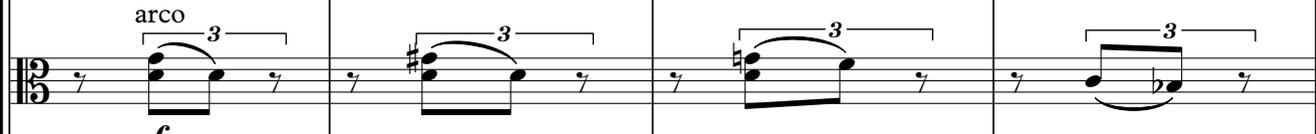
Vla. pizz sul pont.- - *mf*

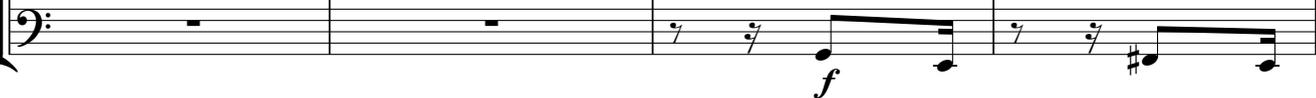
Vc. pizz sul pont.- - *mf*

210

Perc. 

Vln. 1 

Vla. 

Vc. 



Castañuelas - - -

215

Perc. 

Vln. 1 

Vla. 

Vc. 

220

Musical score for Percussion (Perc.), Violin 1 (Vln. 1), Viola (Vla.), and Violoncello (Vc.).

The score consists of four staves:

- Perc.**: Features a rhythmic pattern of eighth notes in the first measure, followed by rests.
- Vln. 1**: Starts with a rest, then plays a series of notes with a long slur, marked *f* and ending with *pp*.
- Vla.**: Starts with a rest, then plays notes with a slur, marked *f* and ending with *pp*. The word "arco" is written above the notes.
- Vc.**: Starts with a rest, then plays notes with a slur, marked *f* and ending with *pp*. The word "pizz - -" is written above the first note.