

Samuel Cedillo

Estudio fenoménico II

Para cuarteto de saxofones

2012

Comisionada por el Festival Hispano-mexicano de Música Contemporánea

Escrita para Sigma Project

Instrucciones/Instructions

Efectivo instrumental / Instrumental effective

Cuarteto de saxofones

Por la forma de escritura, la combinación de los tamaños de saxofón para el cuarteto puede variar. El ensamble podrá decidir qué efectivo prefiere. Sin embargo la pieza ha sido concebida para instrumentos graves. Una combinación que puede ser efectiva es:

Because of the writing way, the combination of saxophone sizes is possible to be changed. The musicians could to decide what saxophone quartet prefer. Nevertheless, the piece has been thought to low instruments. One good possible option to combine the quartet is:

sax tenor 1

sax tenor 2

sax barítono/baritone

sax bajo/bass

[Si se opta por una combinación donde los saxofones 1 y 2 no sean tenores, deberá considerarse tener dos boquillas de sax tenor para la interpretación de la pieza, ya que son utilizadas de manera obligada para el final; sólo con este tamaño de boquilla es posible realizar esta parte de la obra]

[If the option is a combination where the 1 and 2 saxophones are not tenors, will be necessary two mouthpieces of tenor sax for the piece; those two tenor mouthpieces are used as abligated way by the end of the piece; only with this size of mouthpiece is possible to play this part of the piece]

Afinación/ tuning

Sax 1. Cuarto de tono alto de 440 Hz./ quarter tone high of 440 Hz.

Sax 2. Cuarto de tono bajo de 440 Hz./ quarter tone low of 440 Hz.

Sax 3. Poco alto de 440 Hz./ little high of 440 Hz.

Sax 4. Poco bajo de 440 Hz./ little low of 440 Hz.

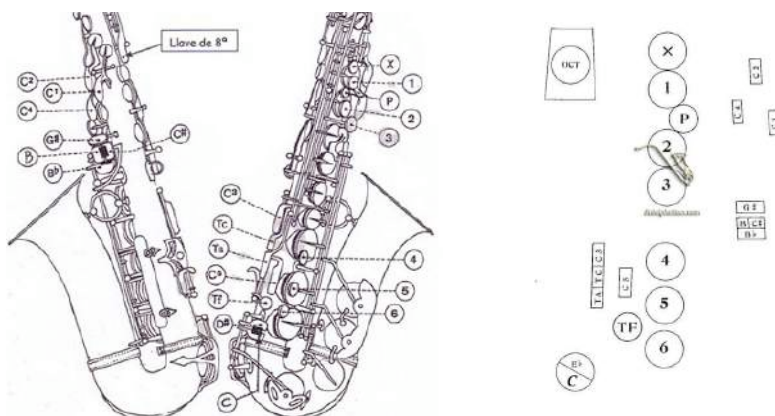
Accesorios extra/extra accessories

Dos flautas dulces (recorders) soprano (do)/ two recorder flutes (soprano C)

Sistema de escritura/ writing system

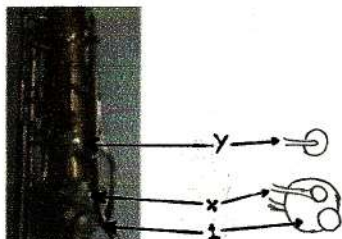
Escritura de llaves. El sistema de llaves que se ha utilizado es el siguiente:

Keys writing. The keys system that has been used is:



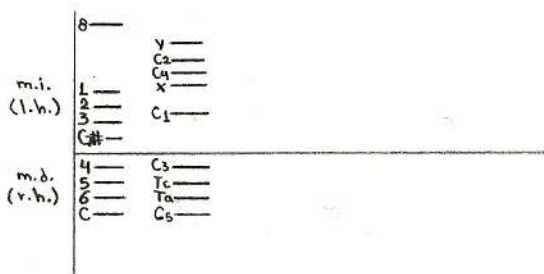
Adicionalmente hemos cifrado una llave extra como "y", la cual es utilizada de manera individual e independiente:

In addition, one extra key is used, it is sing "y", and is used to individual and independent way:



En la pieza el sistema de llaves se escribe y organiza de la siguiente manera:

Within the piece keys system is written and organized:



Digitación/fingering

La gráfica anterior remite a la ***digitación ordinaria*** del saxofón, las llaves están ubicadas y ordenadas de tal manera que las llaves de arriba de la línea se tocan con la mano izquierda y las llaves que se encuentran bajo la línea se tocan con la mano derecha, como se indica en la gráfica.

The graphic refers to ***ordinary fingering*** to sax, the keys are placed and ordained thus: upon the line plays the left hand and under the line plays the right hand, as in shown in the graphic.

Digitación ordinaria/ordinary fingering

En la partitura se indica siempre cuando la digitación es ordinaria, es decir, cuando se toca con la posición habitual de los dedos en la llaves del saxofón. Entonces se indica: ***digitación ordinaria***

In the score is always indicated when the fingering will be ordinary, that is to say, when the sax is played in the habitual position with the usual fingers on the respective keys. In this case is indicated:

ordinary fingering

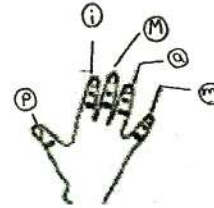
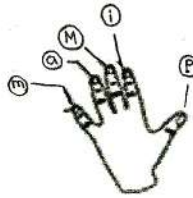
Digitaciones alternas/alternate fingerings

Las digitaciones que no son ordinarias siempre son indicadas.

The fingerings that are not ordinary always are indicated.

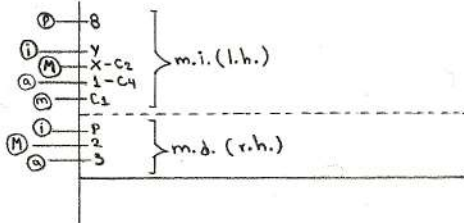
Dedos digitación/fingers fingering:

- (P) pulgar/ thumb
- (i) índice/ index
- (M) medio/ middle
- (a) anular/ annular
- (m) meñique/ little finger

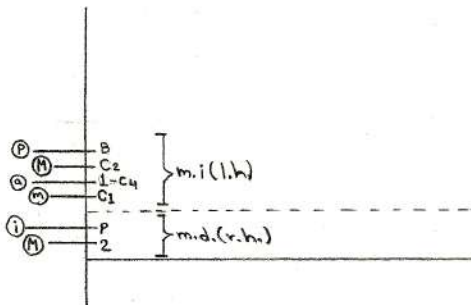


(m. i.) mano izquierda/left hand (l.h.) (m. d.) mano derecha/right hand (r.h.)

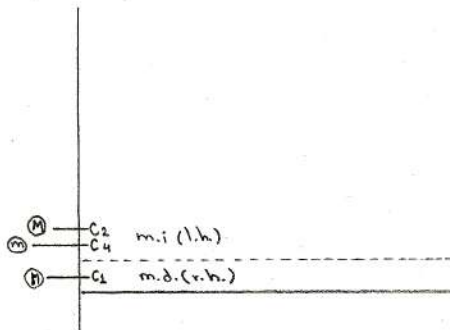
Digitación alterna 1/ 1st alternate fingering:



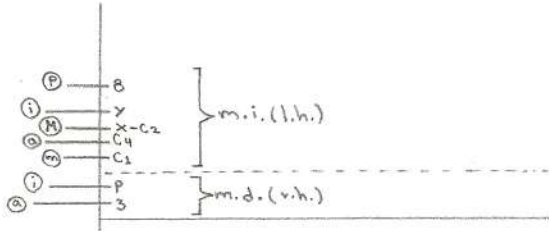
Digitación alterna 2/ 2nd alternate fingering:



Digitación alterna 3/ 3rd alternate fingering:



Digitación alterna 4/4th alternate fingering:



Flauta dulce soprano/recorder flute (soprano C)

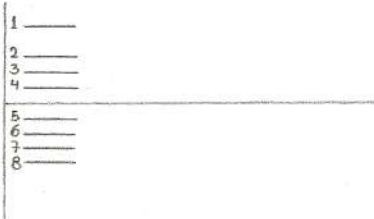
En el minuto 6:10 los saxofones 1 y 2 deberán tocar con la boquilla del saxofón colocada en la flauta, en sustitución de su boquilla original, como se muestra en la imagen:

By the 6:10 minute the sax 1 and 2 must play with the sax's mouthpiece placed in the flute in substitution of its original mouthpiece, as is shown in the picture:



La lógica del sistema de escritura para este instrumento es exactamente igual, los orificios están numerados del 1 al 8 y están ordenados de esta manera:

The logic of the writing system to this instrument is exactly the same, the orifices are numbered since 1 to 8 and are ordained to this way:



Digitación y orificios/fingering and orifices:

Mano izquierda/left hand:

- (P) - 1 (orifice)
- (i) - 2
- (M) - 3
- (a) - 4

Mano derecha/right hand:


- (i) - 5
- (M) - 6
- (a) - 7
- (m) - 8



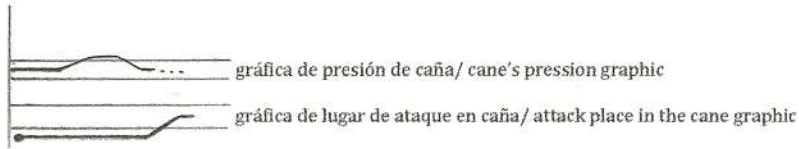
otras indicaciones dentro del sistema de llaves/other indications within the key system:

prolongación de posición 2 →
position prolongation

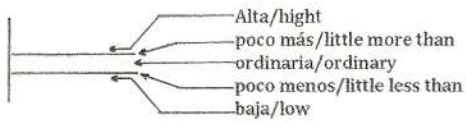
prolongación y término de la posición 2 → ←
position prolongation and end

llave/orificio tapado-destapado como apoyatura 
key/orifice covered-uncovered as apoyatura

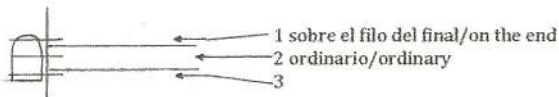
Escritura general de embocadura/ general mouth attack writing



Presión de caña:



Lugar de ataque en caña:



Ataques en caña/cane attacks

● caña con labio/cane with lip

□ caña con dientes/cane with teeth

→ □ → Transición dientes-labio, labio-dientes/ teeth-lip, lip-teeth transition

□ ataque con dientes como apoyatura/quick teeth attack

Lengua/tongue

(v.)
≡≡≡ Frullato

∩
∩ Slap

Respiración/breathing

La mayoría de los cortes breves están colocados para posibilitar la respiración. Sin embargo, existen muchos otros lugares que se prolongan demasiado, hemos querido dejar al músico la decisión de dónde realizará los cortes para la respiración; si el músico sabe respiración continua, deberá ser usada, sabemos que incluso así cortes para respiración deberán ser realizados. El músico debe cortar donde mejor le parezca, en teoría casi cualquier punto es factible de ser cortado, sólo debe considerarse hacer estos cortes lo más breves posibles.

Most of the short cuts are placed to do possible the breathing. Nevertheless, there are to much other places that are too larges, I have thought to give to musician the decition where the cuts will be realized; if the musician knows continuous breathing, it will be used, inclusive with this technique cuts for to breathe must be realized eventually. The musician must cut in the place that he considers better, in theory, any point is possible to be cut, only must consider to do the cuts the most brief possible.

Boquilla sola/alone mouthpiece

Tocar sólo con boquilla como se muestra en la imagen
Play only with mouthpiece as is shown in the picture



()•()

En este caso se toca el frullato con los cachetes inflados para máxima vibración de labios, así como con la presión de caña mínima para obtener el sonido deseado.
In this case frullato is played with the inflated cheeks to maximun lips vibration, as well as with the minim cane's presssion to obtaine the sound that is waited.

Bocal (+boquilla) solo/alone bocal(+mouthpiece)

Tocar sólo con bocal (y boquilla) como se indica en la imagen
Play only with bocal (and mouthpiece) as is shown in the picture

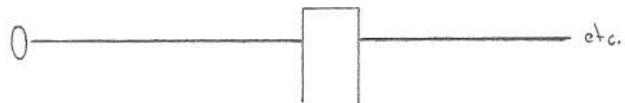


La boquilla se hace girar un poco de manera que quede colocada en la posición que se muestra en la imagen
The mouthpiece needs to be turned, it will be placed in the position that is indicated in the picture



El orificio del bocal deberá taparse con la palma. La línea indica orificio tapado:

The orifice to bocal is closed up with palm. The line indicates the orifice closed up:



Bocal destapado/uncovered bocal

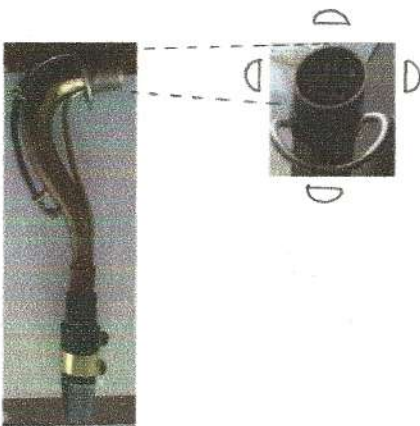
Con la ausencia de línea se indica el bocal destapado. Adicionalmente se indica la forma de movimiento de la palma como deberá descubrir el orificio del bocal; la palma sólo se separará sólo un poco del orificio para lograr contener el aire y conseguir el sonido deseado.

Without line is indicated the uncovered bocal. In addition the movement way palm for to uncover the orifice bocal is indicated; the palm will be separated only a little to the orifice, in this way the air will be contained and we obtaine the wished sound.

Bocal destapado/uncovered bocal:

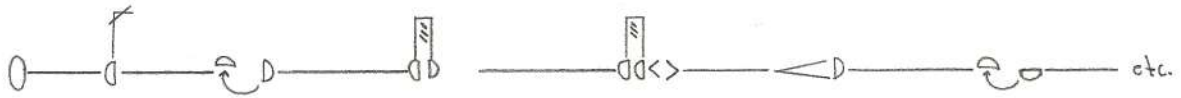


Lados del bocal/ bocal sides:



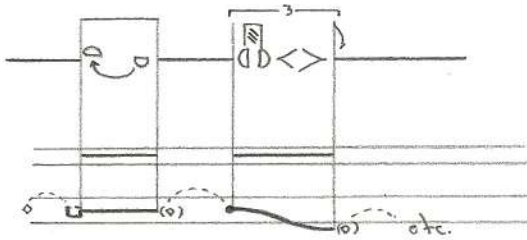
El movimiento de la palma en el orificio del bocal es indicado de diferentes maneras en función de los lados descritos arriba:

The palm movement in the bocal orifice is indicated in different ways in relationship with the sides before described:



In general se procurará soplar antes de destapar y durante los silencios entre dos gestos con bocal destapado, esto para lograr la presión de aire necesaria, misma que posibilita el sonido que se deberá obtener.

In general is necessary to blow before to uncover and between the silences, it for have the necessary air pression, and to have the sound that we are looking for.



Posiciones de flauta/flute positions

Dos posiciones para tocar la flauta son requeridas/two positions to play the flute are required:

1. Posición A: posición ordinaria
A position: ordinary position



2. Posición B: la boca (orificio) de la campana de la flauta debe ser tapado con la pierna del músico, de manera que sea impedida la salida del aire. El aire saldrá sólo por los orificios descubiertos por los dedos. El músicos deberá soplar en todo momento.
B position: the entrance (orifice) to the flute must be closed up with the musician's leg, the air's escape will be obstructed. The air will go out only by the orifices oponed with the fingers. The musician must blow always.



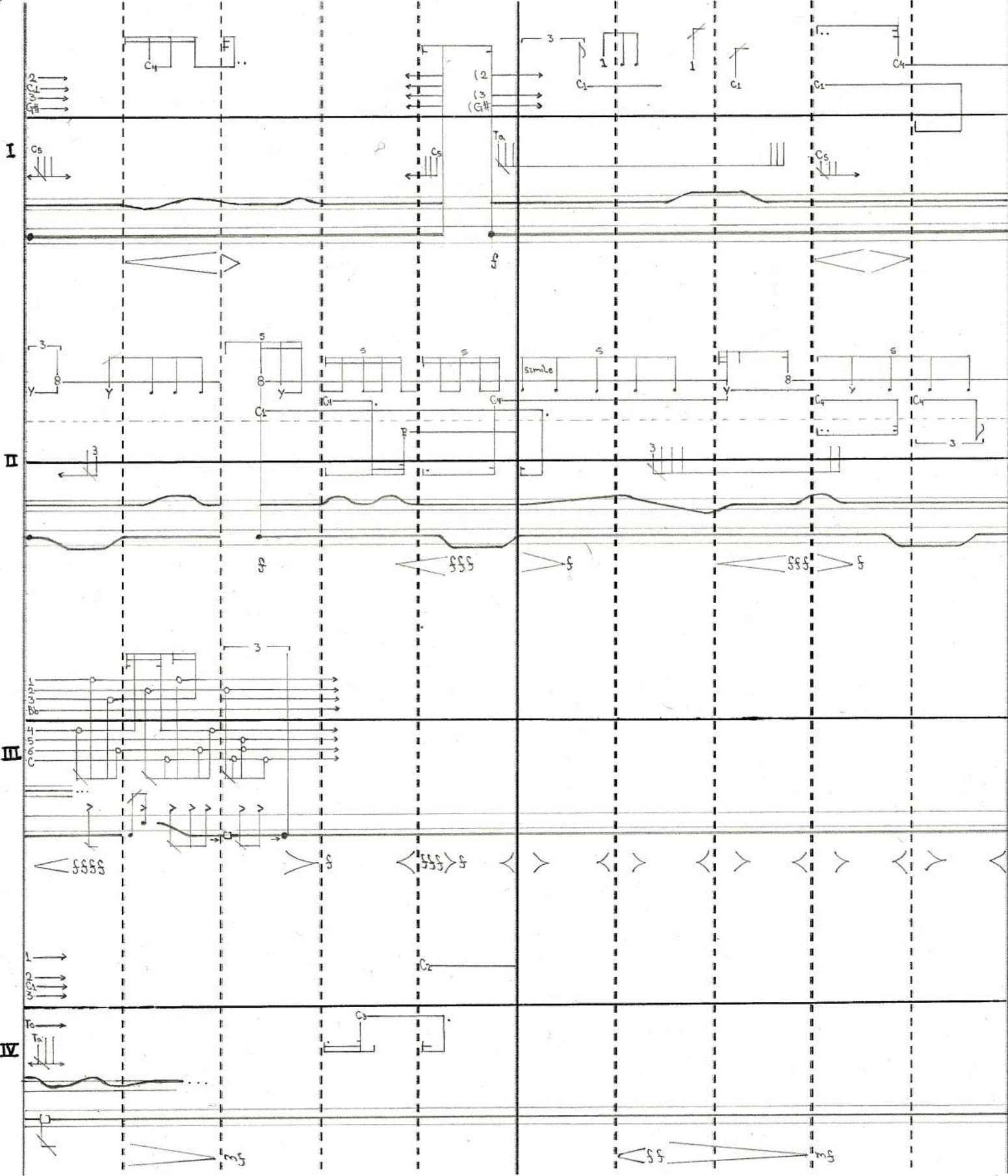
digitación ordinaria (ordinary fingering)

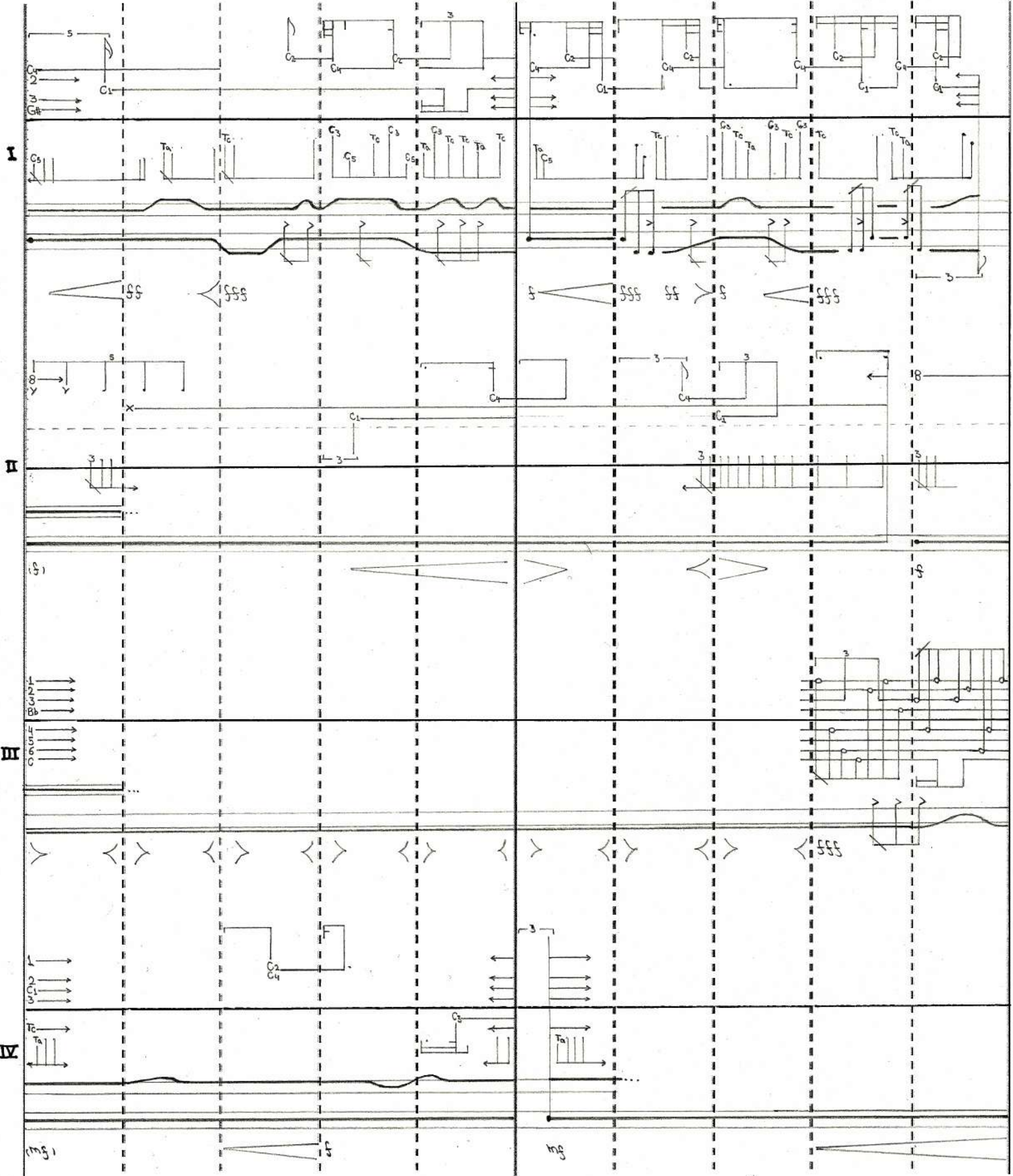
digitación alterna 1 (1st alternate fingering)

digitación ordinaria (ordinary fingering)

digitación ordinaria (ordinary fingering)

The image displays a musical score for piano and guitar, divided into four systems (I, H, III, IV). Each system includes a piano part (top staff) and a guitar part (bottom staff). The piano part features melodic lines with various dynamics such as *ff*, *fff*, and *ffz*, and includes articulation marks like accents and slurs. The guitar part shows chordal accompaniment with fingerings for the left hand (labeled 1, 2, 3, 4) and right hand (labeled 1, 2, 3, 4). System I includes a section labeled 'digitación ordinaria (ordinary fingering)' and another labeled 'digitación alterna 1 (1st alternate fingering)'. System III includes a section labeled 'digitación ordinaria (ordinary fingering)'. System IV includes a section labeled 'digitación ordinaria (ordinary fingering)'. The score is marked with measure numbers 05 and 10, and includes various musical notations such as notes, rests, and dynamic markings.





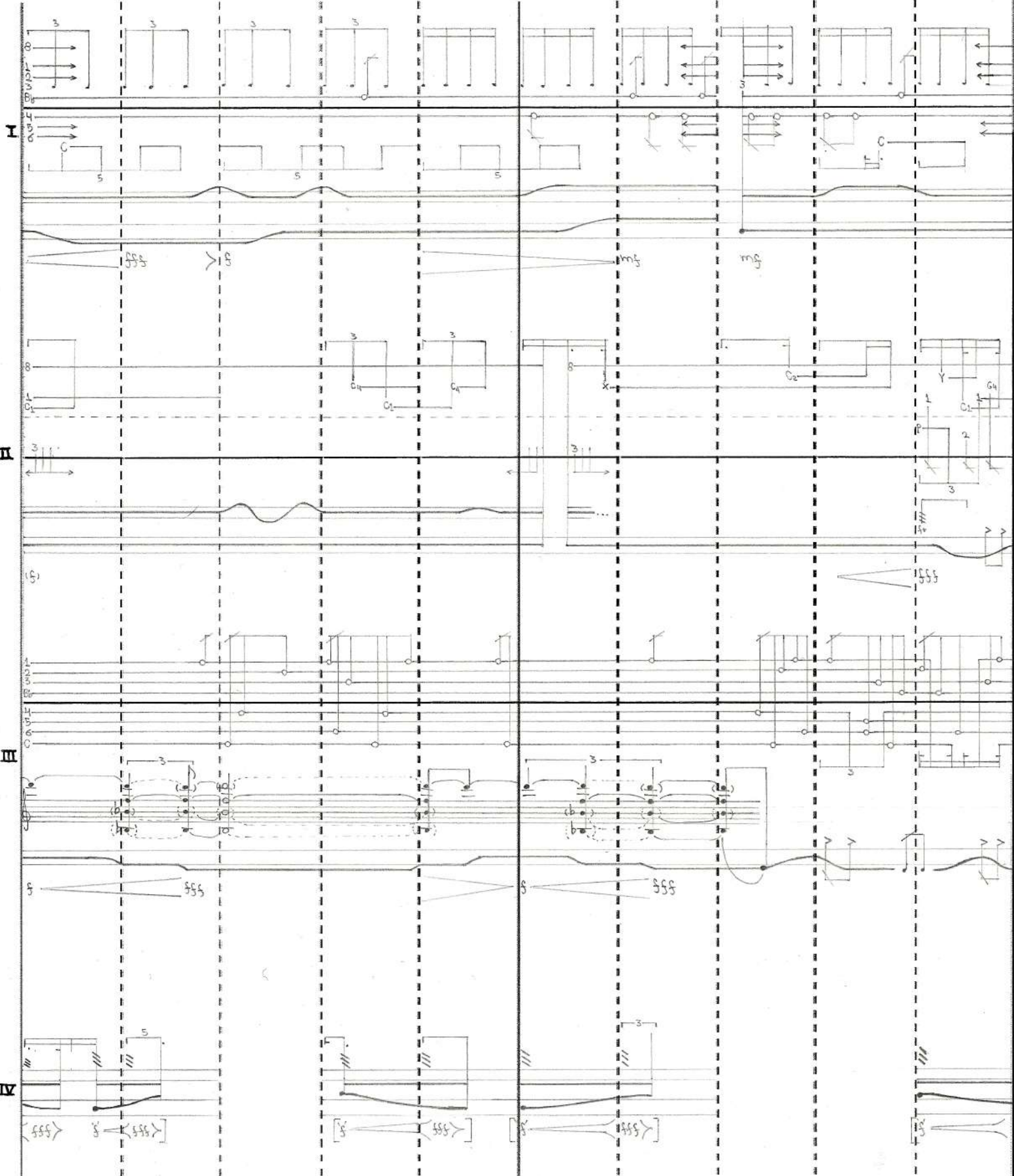
The score is divided into four parts, I, II, III, and IV, each with its own staff and a corresponding waveform below it. Part I features a series of triplets and a 'simile' marking. Part II includes notes with fingerings (1, 2) and dynamic markings like 'f' and 'p'. Part III shows a complex rhythmic pattern with notes and rests. Part IV includes notes with accents and dynamic markings like 'f' and 'p'. Vertical dashed lines indicate specific points of interest or transitions across the parts.

mufa boquilla sola
(mufa alone
mouthpiece)

boquilla sola
(alone mouthpiece)
cachetes inflados para
máxima vibración de
labios*

menor
presión
posible
(minor possible
pressure)

*inflated cheeks to maximum lips
vibration



The score is divided into four systems, each with a staff for notes and a staff for dynamics. System I includes notes on staves 1-3 and dynamics on staff 4. System II includes notes on staves 1-3 and dynamics on staff 4. System III includes notes on staves 1-3 and dynamics on staff 4. System IV includes notes on staves 1-3 and dynamics on staff 4. A vertical line labeled '55' is positioned between the first and second systems.

digitación alterna 3 (3rd alternate fingering)

muta boquilla sax ordinario
(muta ordinary
mouthpiece-sax)

boquilla-sax ordinario *
digitación alterna 2 **

The diagram shows two sets of fingering for notes C1, C2, C3, and C4. The first set is labeled 'digitación alterna 2' and the second 'digitación alterna 3'. Each set includes a staff for notes and a staff for fingerings (1, 2, 3).

* Ordinary mouthpiece-sax
** 2nd alternate fingering

The score is divided into four systems, labeled I, II, III, and IV on the left side. Each system contains multiple staves with various musical notations:

- System I:** Features rhythmic patterns with notes and rests. A dynamic marking of *mf* is present. Fingerings are indicated with numbers 1, 2, 3, 4.
- System II:** Shows more complex rhythmic structures. Fingerings include C_1 , C_4 , and C_2 . A dashed line separates two parts of the staff.
- System III:** Includes a section with a treble clef and notes, accompanied by dynamic markings *mp*, *fff*, and *mp*. A handwritten note reads "digitación-sonido ordinario (ordinary sound-fingering)".
- System IV:** Continues the rhythmic and melodic lines. Fingerings include C_1 , C_2 , and C_4 . A dynamic marking of *mp* is also present.

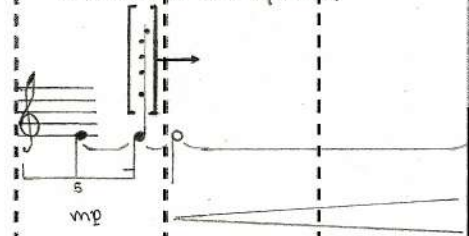
Vertical dashed lines mark specific time points throughout the score. The notation includes various note values, rests, and articulation marks.

1:15

1:20

I

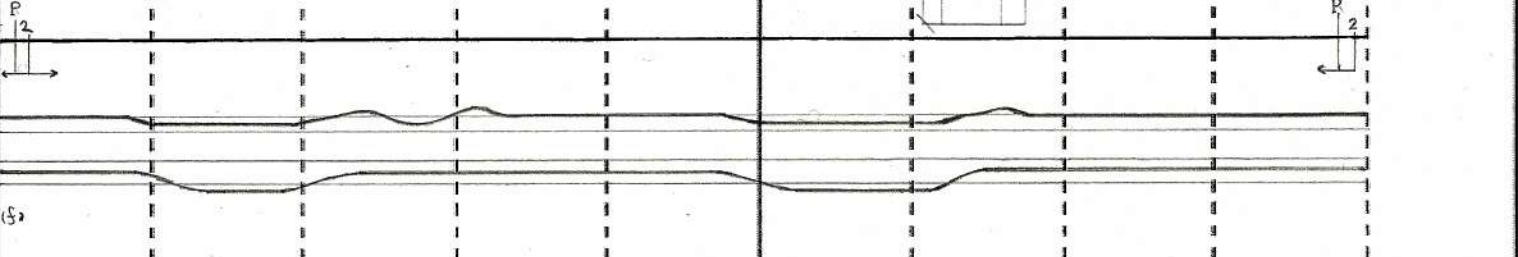
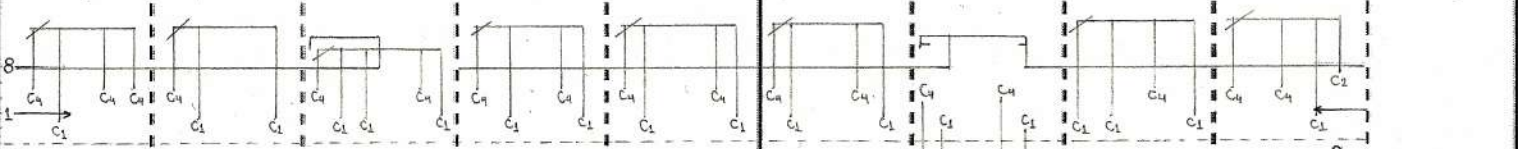
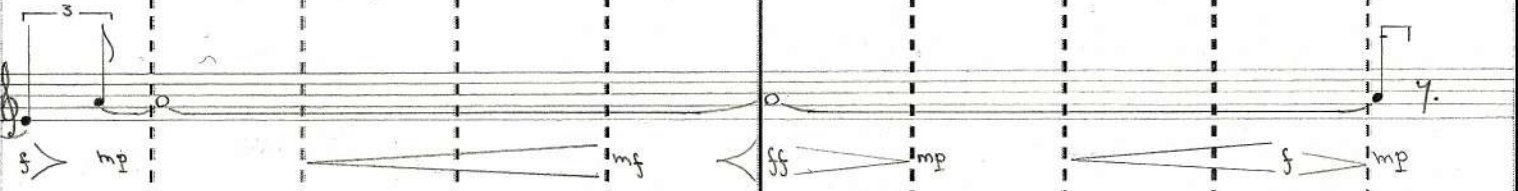
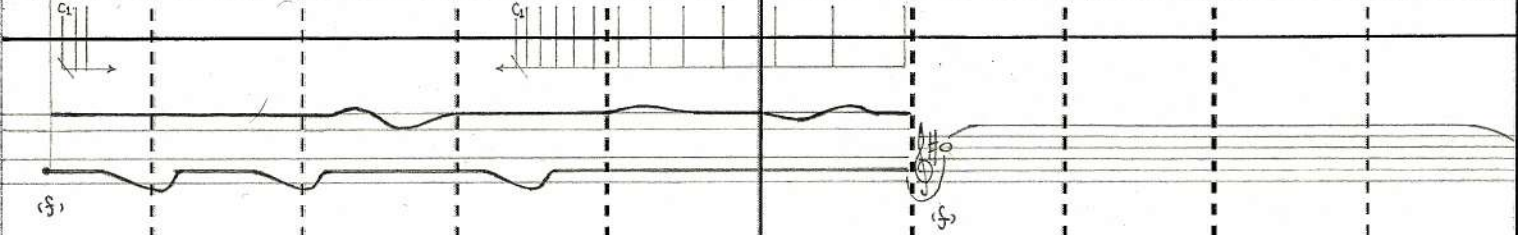
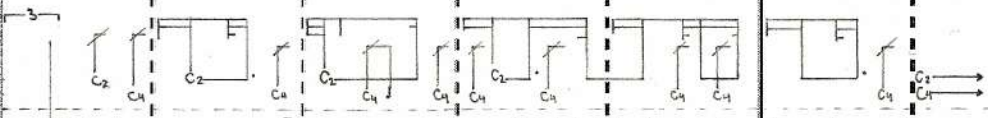
multifónica saturada
(saturated multiphonic)



II

III

IV



1:25

1:30

I

Staff I contains musical notation with dynamic markings: *f*, *mp*, *mf*, *mp*, *mp*, *f*, *mp*, *mp*. It includes a *Simile* marking with a bracketed passage and a fermata. Vertical dashed lines indicate specific time points.

II

Staff II contains musical notation with dynamic markings: *mp*, *f*. It includes a fingering marking '3' over a note and a sharp sign '#'. Vertical dashed lines indicate specific time points.

digitación ordinaria (ordinary fingering)

A diagram showing four horizontal arrows labeled 1, 2, 3, 4, representing the fingers.

III

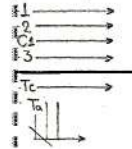
Staff III contains musical notation with dynamic markings: *ms*, *ss*, *ms*. It includes a fingering diagram with arrows labeled *Tc* and *To*. Vertical dashed lines indicate specific time points.

I

II

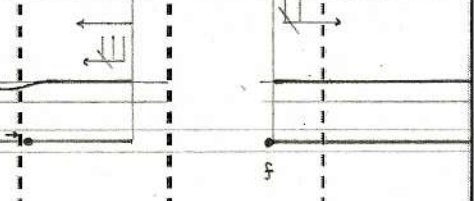
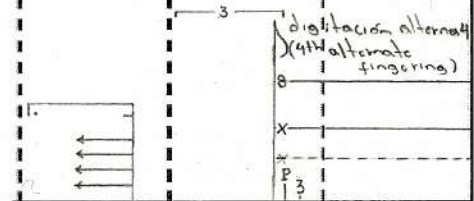
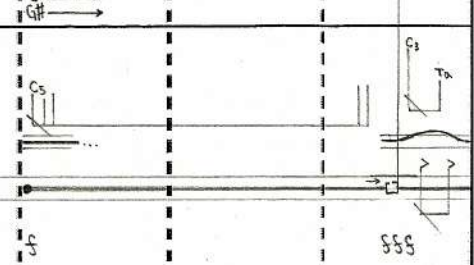
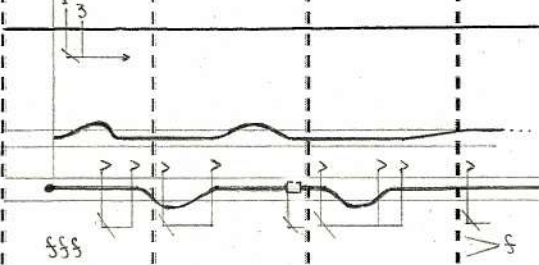
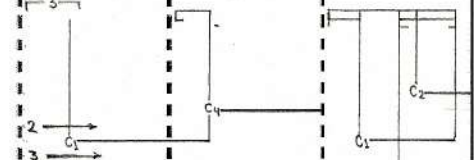
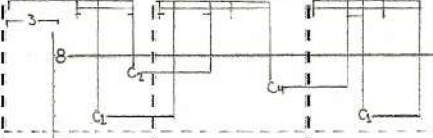
III

IV



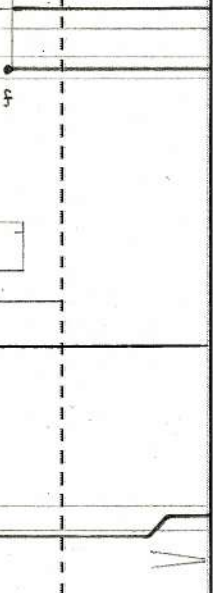
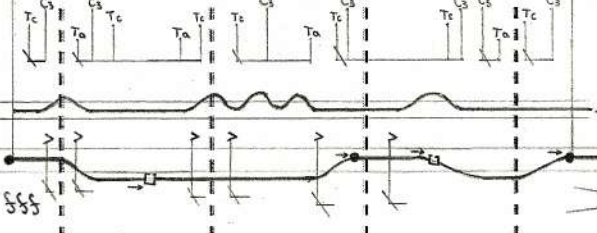
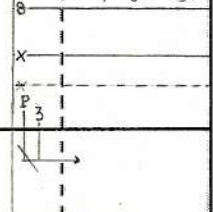
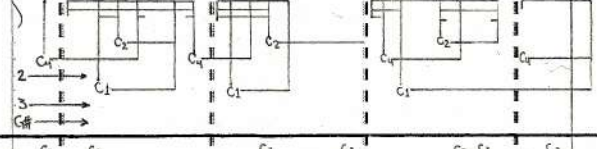
digitación alterna 4
(4th alternate fingering)

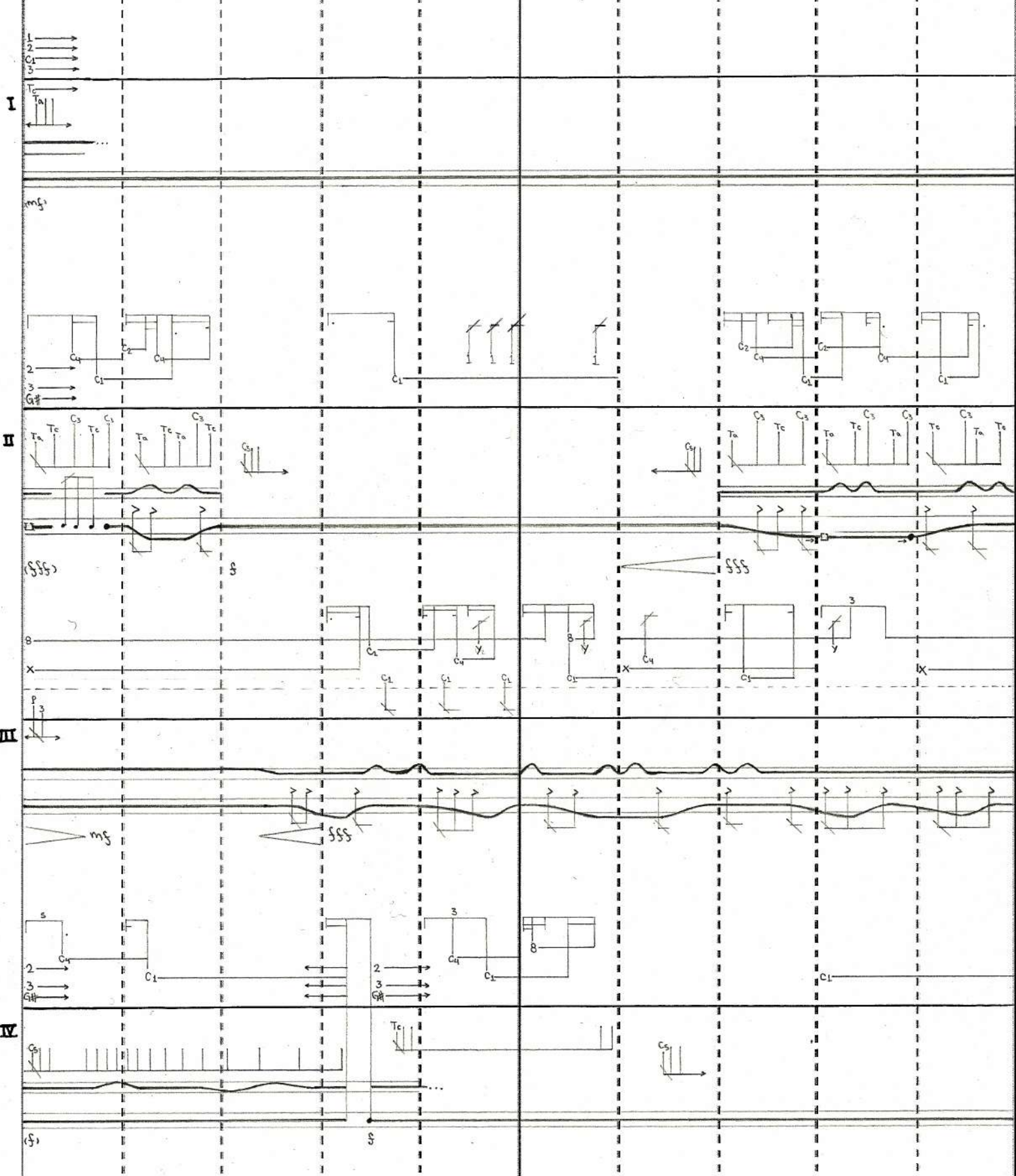
digitación ordinaria
(ordinary fingering)



digitación ordinaria
(ordinary fingering)

digitación alterna 4
(4th alternate fingering)





The score is divided into four systems, labeled I, II, III, and IV on the left margin. Each system contains multiple staves with various musical and technical notations:

- System I:** Features a staff with rhythmic arrows and a diagram showing a sequence of notes with arrows pointing to them. A dynamic marking *mf* is present.
- System II:** Includes a staff with rhythmic arrows and a diagram showing a sequence of notes with arrows. A dynamic marking *mf* is present.
- System III:** Contains a staff with rhythmic arrows and a diagram showing a sequence of notes with arrows. A dynamic marking *mf* is present. A handwritten note reads "digitation ordinaria (ordinary fingering)".
- System IV:** Features a staff with rhythmic arrows and a diagram showing a sequence of notes with arrows. A dynamic marking *mf* is present.

Additional annotations include "7", "5", "6", and "5" above the notes in System III, and "C₁", "C₂", "C₃", "T_a", and "T_c" labels below the notes in System IV. The score is marked with vertical dashed lines and horizontal solid lines.

2:05

2:10

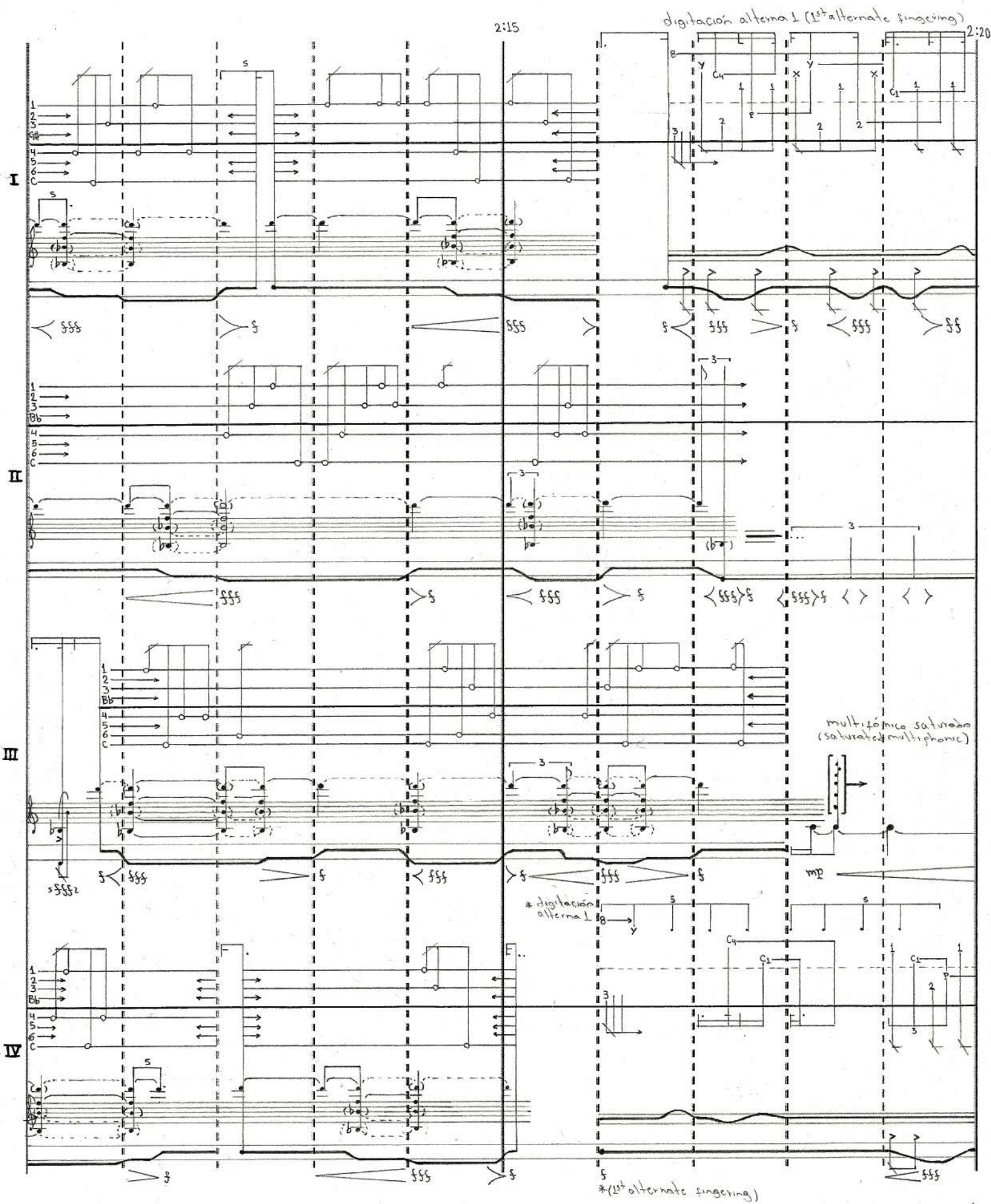
I

II

III

IV

This musical score is divided into four parts, labeled I, II, III, and IV. Part I (top) includes a piano staff with notes and rests, and a conductor's staff with arrows indicating dynamics and articulation. Part II (second from top) features a piano staff with notes and rests, and a conductor's staff with arrows. Part III (third from top) consists of a piano staff with notes and rests, and a conductor's staff with arrows. Part IV (bottom) includes a piano staff with notes and rests, and a conductor's staff with arrows. The score is marked with time signatures 2:05 and 2:10, and contains various musical notations such as notes, rests, and dynamic markings like *pp*, *f*, and *fff*.



2:15

digitación alterna I (1st alternate fingering) 2:20

I

II

III

IV

multiphonica saturada (saturated multiphonic)

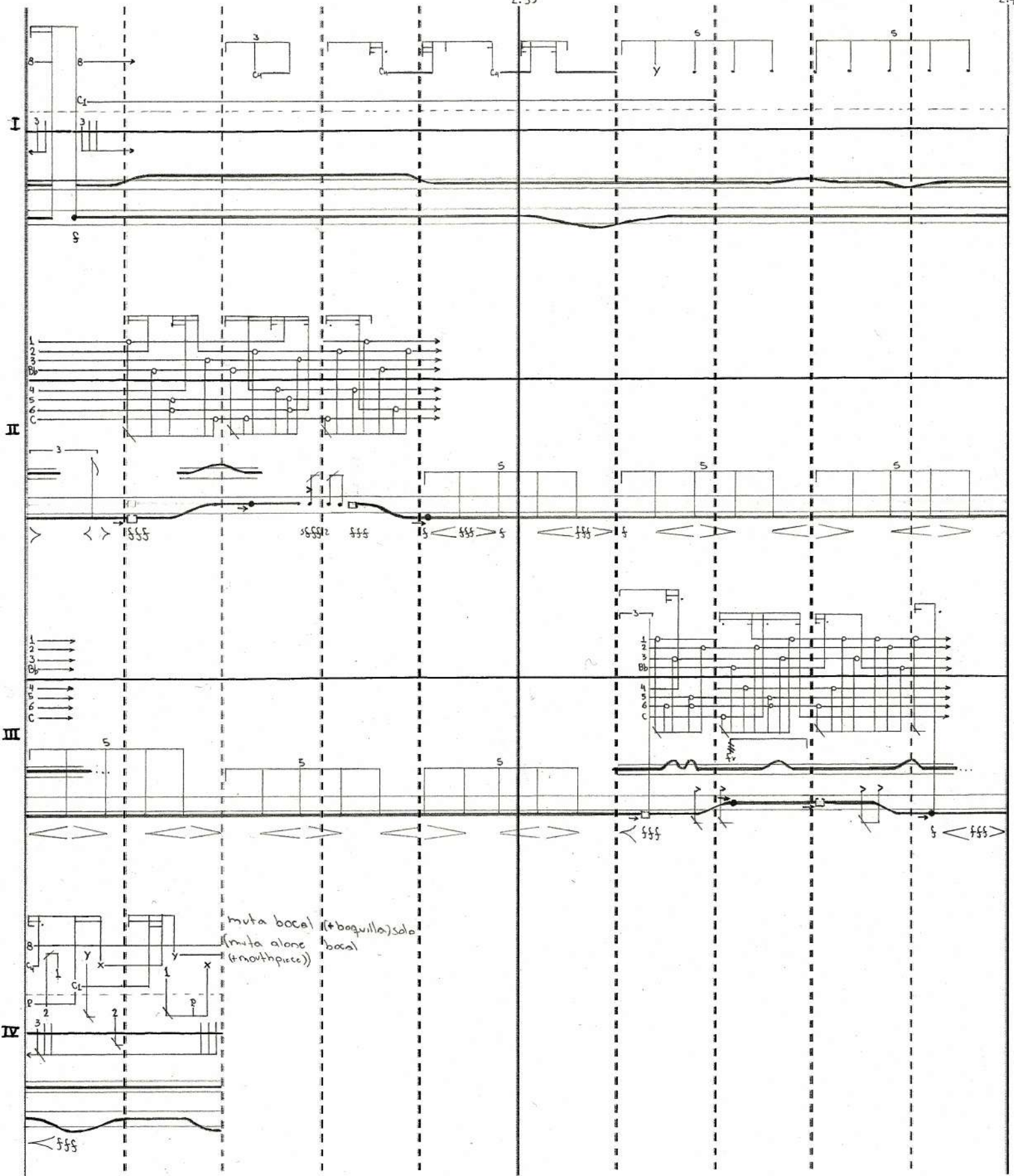
* digitación alterna I

* (1st alternate fingering)

2:25

2:30

The image shows a page of a musical score, divided into four systems (I, II, III, IV) by horizontal lines. The page is marked with time signatures 2:25 and 2:30. System I includes a piano part with notes and rests, and a conductor's part with cues and dynamics like *fff* and *f*. System II features a piano part with notes and rests, and a conductor's part with cues and dynamics like *f* and *mp*. System III shows a piano part with notes and rests, and a conductor's part with cues and dynamics like *f* and *mp*. System IV includes a piano part with notes and rests, and a conductor's part with cues and dynamics like *fff* and *f*. The score is annotated with various musical symbols, including clefs, notes, rests, and performance markings.



I

II

III

IV

muta bocal (+boguilla) solo bocal
 (muta alone (+mouthpiece))

The score is divided into four parts, each with a vertical staff and a horizontal staff below it. Part I includes notes with fingerings (1, 2, 3) and dynamics like *fff* and *mp*. Part II and III show similar notation with various dynamics and performance markings. Part IV features a diagram of a mouthpiece and specific instructions about blowing air during silences.

distinción-sonido ordinaria
(ordinary sound-fingering)

bocal (+ boquilla) solo
(alone bocal (+ mouthpiece))

soplar en los silencios: aire contenido con palma
(to blow in the silences: contained air with palm)

The score is divided into four parts, each with its own staff and fingerings:

- Part I:** Features a melodic line with a triplet and a dynamic marking of *mp*. A diagram below shows a wedge-shaped dynamic curve.
- Part II:** Includes a rhythmic pattern of eighth notes with a dynamic marking of *fff*. A diagram shows a trapezoidal dynamic curve.
- Part III:** Shows a rhythmic pattern with a dynamic marking of *mf*. A diagram shows a trapezoidal dynamic curve.
- Part IV:** Contains a complex rhythmic pattern with a dynamic marking of *fff*. A diagram shows a trapezoidal dynamic curve.

Technical annotations include:

- Part I:** "mufa boquilla sola (mufa al one mouth piece)" and "boquilla sola (alone mouthpiece) (adhesivos inflados para máxima vibración de labios (inflated cheeks to maximum lip's vibration))".
- Part II:** "menor presión posible (minor possible pression)".

Diagrams include fingerings for parts I, II, and III, and dynamic curves for parts I, II, III, and IV.

3:05

3:10

The score consists of four staves, labeled I, II, III, and IV. Staff I shows dynamics like *mp*, *f*, and *ff*. Staff II includes the instruction "simile" and dynamic markings *fff*. Staff III features a fingering chart for notes G, A, B, C, D, E, F, G, with fingerings 1-5 and 2-5. Staff IV contains the instruction "muta bozal sax ordinario (muta ordinary bozal-sax)" and dynamic markings *fff*. A vertical line at 3:05 and another at 3:10 mark specific time points. The right side of the page includes a fingering diagram titled "Edgitation ordinaria (ordinary fingering)" with arrows pointing to fingers 1-5 and notes Bb, C.

Edgitation ordinaria
(ordinary fingering)

1 →
2 →
3 →
Bb →
4 →
5 →
6 →
C →

muta boquilla-sax ordinario
(muta ordinary mouthpiece-sax)

muta bozal sax ordinario
(muta ordinary bozal-sax)

I
1
2
3
Bb
4
5
6
C

fff fff fff fff fff fff fff fff fff fff fff

II
boguillo-sax ordinario (ordinary mouthpiece-sax)
digitacion-sordido ordinario (ordinary sound-fingering)

mp f mf fff mp f P fff mp mf

f mf fff mf

III
digitacion ordinaria (ordinary fingering)
bocal-sax ordinario (ordinary bocal sax)

mf

IV

The score is divided into four systems, each with multiple staves:

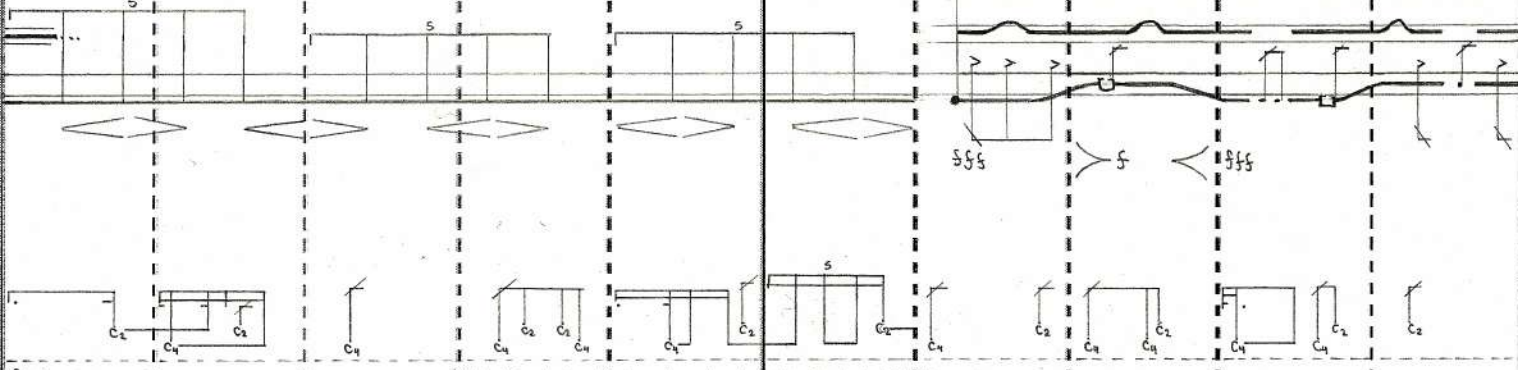
- System I:**
 - Staff 1: Fingerings for fingers 1-5.
 - Staff 2: Fingerings for fingers 1-5.
 - Staff 3: Musical notation with dynamics *ff* and *fff*, and slurs.
 - Staff 4: Musical notation with slurs.
- System II:**
 - Staff 1: Musical notation with dynamics *p*, *f*, *mp*, and *mf*.
 - Staff 2: Musical notation with slurs.
 - Staff 3: Musical notation with slurs.
 - Staff 4: Musical notation with slurs.
- System III:**
 - Staff 1: Fingerings for fingers 1-5.
 - Staff 2: Fingerings for fingers 1-5.
 - Staff 3: Musical notation with dynamics *mf*.
 - Staff 4: Musical notation with slurs.
- System IV:**
 - Staff 1: Fingerings for fingers 1-5.
 - Staff 2: Fingerings for fingers 1-5.
 - Staff 3: Musical notation with slurs.
 - Staff 4: Musical notation with slurs.

Handwritten annotations include:

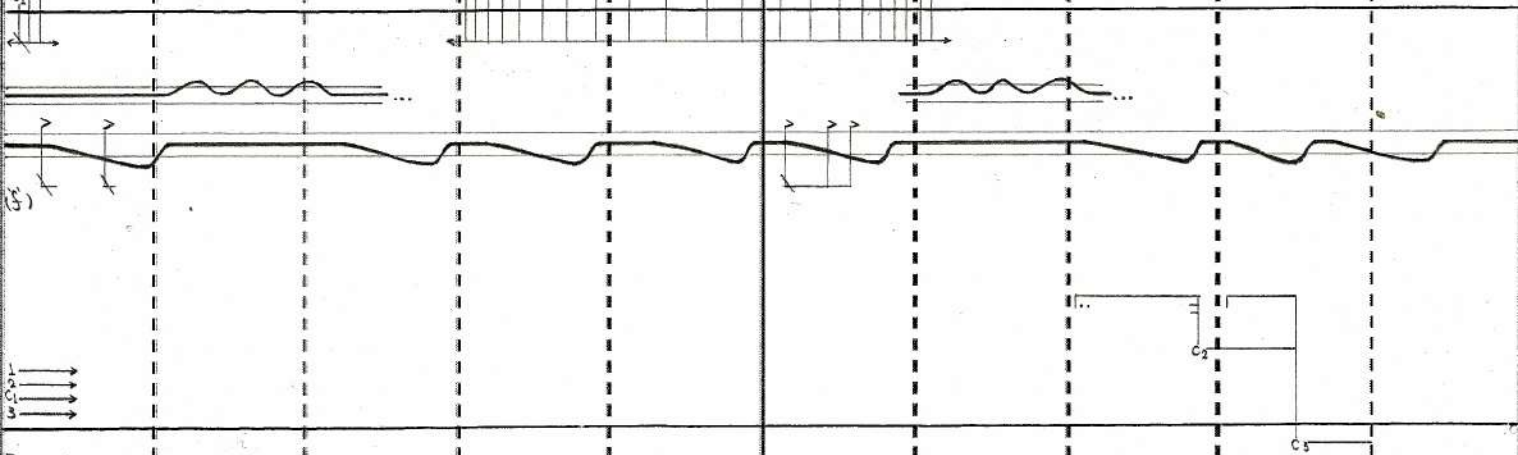
- "digitacion alterna 3 (3^{ra} alternate fingering)" with diagrams showing fingerings for notes C₂ and C₄.
- "mufa boquilla sola #"
- "#mufa alone mouthpiece"

- 1 →
- 2 →
- 3 →
- B₁ →
- 4 →
- 5 →
- 6 →
- C →

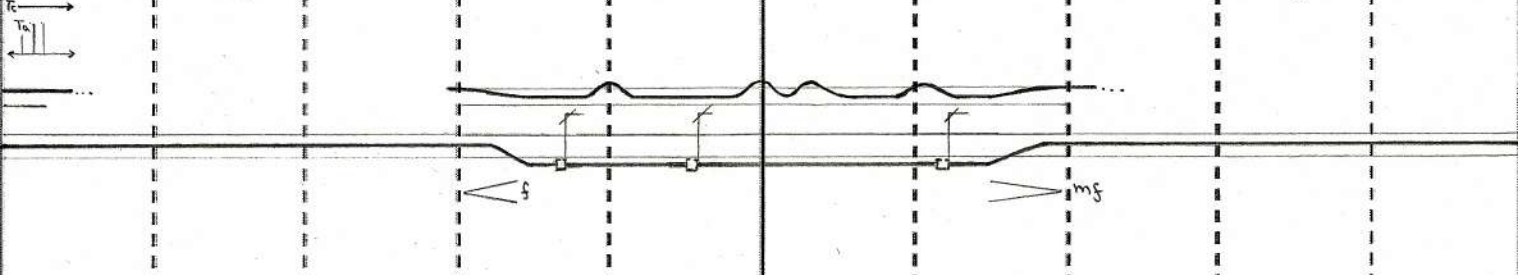
I



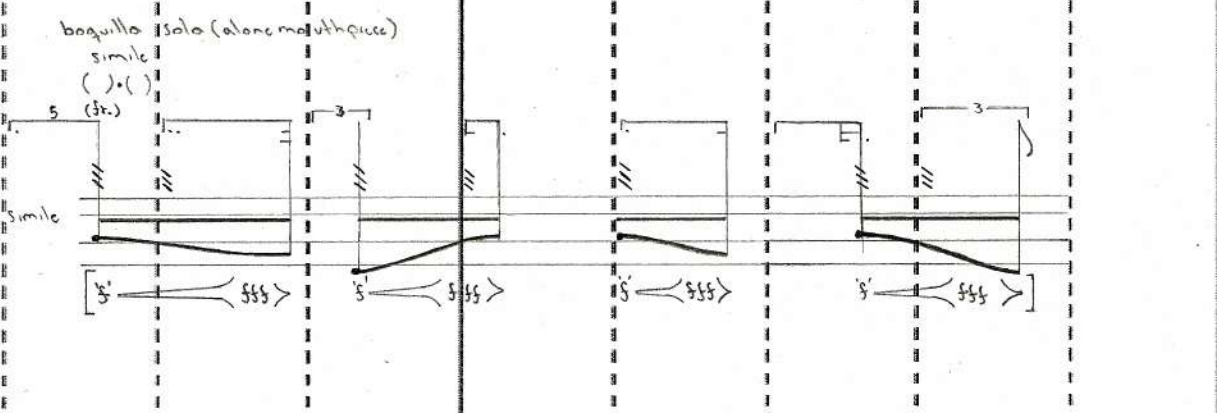
II



III



IV



digitación alterna 3
(3rd alternate fingering)

The score is divided into four systems, each with a vertical label on the left:

- System I:** Shows fingering diagrams for notes C₂, C₄, and C₆. Includes a note about "digitación alterna 3 (3rd alternate fingering)".
- System II:** Continues the fingering and articulation patterns.
- System III:** Includes the instruction "mucha boquilla sola (mucha alone mouthpiece)" and "menor presión posible (minor possible pression)".
- System IV:** Includes the instruction "mucha boquilla-sax ordinario (mucha ordinary mouthpiece-sax)".

Additional notes and markings include:

- "cachetas infladas para máxima vibración de labios" (inflated cheeks for maximum lip vibration).
- "(tr.)" and "simile" markings.
- "* ordinary mouthpiece-sax" and "** ordinary fingering" at the bottom.

3:55

The score is divided into four staves, each with a vertical label on the left: I, II, III, and IV. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Staff I:** Features notes with fingerings like C₄, C₂, C₄, C₂. It includes a dynamic marking of *ff* and a performance instruction: *muta boquilla sola (muta alone mouthpiece)*.
- Staff II:** Shows notes with fingerings C₄, C₂, C₄. It includes a dynamic marking of *ff* and a performance instruction: *boquilla sola (alone mouthpiece) simile (fr.)*.
- Staff III:** Contains notes with fingerings C₄, C₂, C₄. It includes a dynamic marking of *ff* and a performance instruction: *muta boquilla-sax ordinaria (muta ordinary mouthpiece-sax)*.
- Staff IV:** Shows notes with fingerings C₂, C₄, C₂, C₄, C₂, C₄, C₂, C₄, C₂, C₄. It includes a dynamic marking of *ff*.

Vertical dashed lines separate the measures. A vertical line at the top is labeled 3:55. The score concludes at 4:00.

4:05

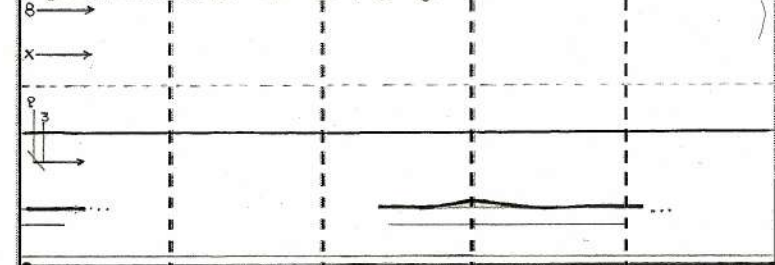
The score is divided into four parts, each with its own staff and a set of fingerings above it. Part I (top) features a melodic line with notes C₂, C₄, and C₃, and a series of slurs. Part II includes dynamic markings like *mf* and *fff*, and a note labeled 'B'. Part III shows notes C₁, C₂, C₃, and C₄, with a note labeled 'C₅'. Part IV (bottom) contains a series of vertical lines and notes C₁, C₂, C₃, and C₄. A vertical line at 4:05 separates the first two measures from the rest of the page.

muta boquilla-sax ordinario
(*mute ordinary mouthpiece-sax*)

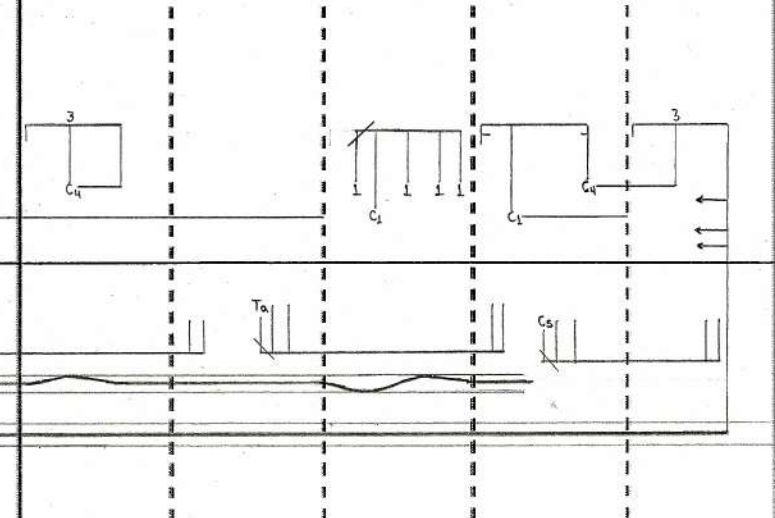
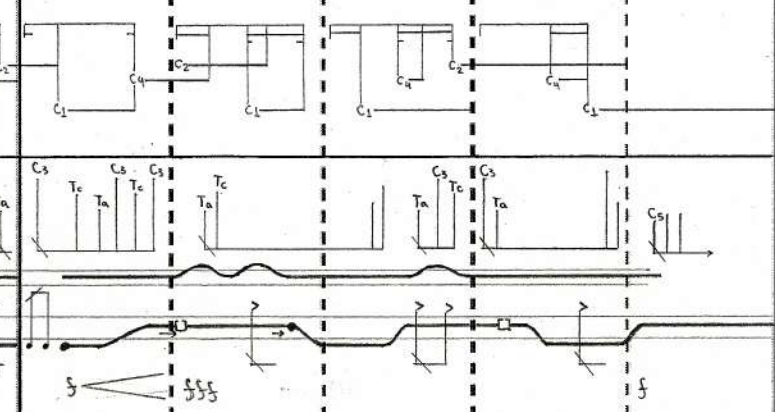
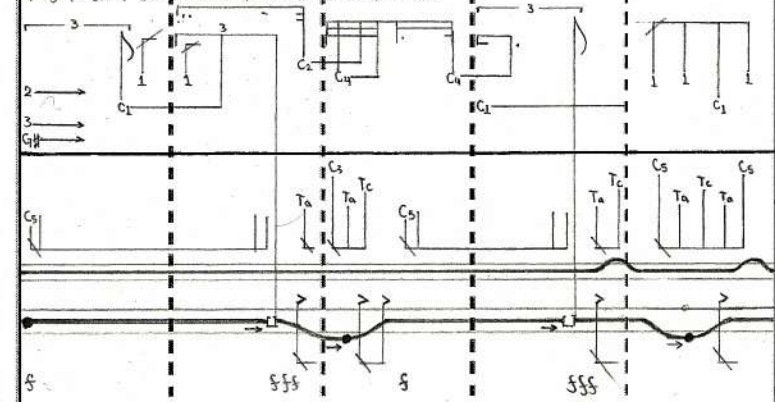
boquilla-sax ordinario (ordinary mouthpiece-sax)
digitación ordinaria (ordinary fingering)

fff

digitación alterna 4 (4th alternate fingering)



digitación ordinaria (ordinary fingering)



I

II

III

IV



The image shows a musical score with five staves labeled I, II, III, and IV, and a bottom staff. The score is divided into two sections by a vertical line at 4:35. The right section ends at 4:40.

- Staff I:** Contains piano notation with fingerings (3, 3, 3, 5) and dynamic markings (sf, ff, mp, sf).
- Staff II:** Contains piano notation with fingerings (2, 3, 2, 2) and dynamic markings (sf, f, mp, mf, ff, mp).
- Staff III:** Contains piano notation with fingerings (2, 2, 2, 2, 2, 2, 2, 2, 2, 2) and dynamic markings (mp, sf, sf, mp, f, mp, mf, ff, mp).
- Staff IV:** Contains piano notation with fingerings (4, 5) and dynamic markings (sf).
- Bottom Staff:** Contains piano notation with fingerings (2, 2, 2, 2, 2, 2, 2, 2, 2, 2) and dynamic markings (sf).

4:45

4:50

The image shows a musical score for five instruments, labeled I through V. The score is divided into two sections by a vertical line at 4:45. Above the line, the time is 4:45, and below the line, it is 4:50. The instruments are:

- I:** Features a series of notes with dynamic markings *ff*, *fff*, and *mf*. Above the staff, there are arrows labeled 'B' and 'X' pointing right, and a box containing a note.
- II:** Features a series of notes with dynamic markings *f* and *fff*. Above the staff, there are arrows labeled 'B', 'Bb', and 'C' pointing right, and a box containing a note.
- III:** Features a series of notes with dynamic markings *mp* and *ff*. Above the staff, there are arrows labeled 'B' and 'C' pointing right, and a box containing a note.
- IV:** Features a series of notes with dynamic markings *f* and *fff*. Above the staff, there are arrows labeled 'B', '1', and '3' pointing right, and a box containing a note.
- V:** Features a series of notes with dynamic markings *f* and *fff*. Above the staff, there are arrows labeled 'B', '1', and '3' pointing right, and a box containing a note.

The score includes various musical notations such as notes, rests, and dynamic markings. There are also performance instructions like 'B', 'X', 'p', 'Bb', 'C', '3', '5', and '18'.

digitación alterna 2
(2ª alternate fingering)

4:55

The image displays a musical score for a piano piece, organized into four systems (I, II, III, IV). The score is divided into two main sections by a vertical dashed line at 4:55. System I includes a piano part with notes on staves labeled B and X, and a fingering diagram for a C major scale (C4, C4, C1, C1). System II features a piano part with notes on staves labeled 1-5, Bb, and C, and a fingering diagram for a C major scale (C4, C4, C1, C1, C2, C4, C1, C1, C1, C1, C1, C1, C4, C4). System III includes a piano part with notes on staves labeled 1-5, Bb, and C, and a fingering diagram for a C major scale (C4, C4, C1, C1, C2, C4, C1, C1, C1, C1, C1, C1, C4, C4). System IV features a piano part with notes on staves labeled 1-5, Bb, and C, and a fingering diagram for a C major scale (C4, C4, C1, C1, C2, C4, C1, C1, C1, C1, C1, C1, C4, C4). The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, sf, fff, mp, mf, f, sf, fff). The page number 30 is visible in the bottom right corner.

5:05

5:10

The image shows a page of musical notation with four systems, labeled I, II, III, and IV on the left. Each system consists of multiple staves. System I has a top staff with notes and rests, and a lower staff with a waveform and a 'p' dynamic marking. System II has a top staff with notes and rests, and a lower staff with a waveform and 'f' and 'ssss' markings. System III has a top staff with notes and rests, and a lower staff with a waveform and 'f' and 'p' markings. System IV has a top staff with notes and rests, and a lower staff with a waveform and 'p' and 'multifónico (multiphonic)' markings. The page is divided into measures by vertical dashed lines. There are handwritten annotations throughout, including 'multifónico (multiphonic)' in several places, and dynamic markings like 'f', 'p', and 'ssss'. The page number '31' is at the bottom right.

The score is divided into four parts, each with a staff and a corresponding fingerings diagram above it. Part I includes a dynamic marking of *p* and a performance instruction: "distinción sonido ordinario (ordinary sound-fingering)" with a musical example and *mp* dynamic. Part II includes a dynamic marking of *p* and a performance instruction: "distinción alterna 2 (2nd alternate fingering)". Part III includes a dynamic marking of *p* and a performance instruction: "mufa boquilla sola (mufa alone mouthpiece)". Part IV includes a dynamic marking of *p* and a performance instruction: "boquilla sola (alone mouthpiece) similar (fr.)". The score also features various musical notations such as notes, rests, and slurs, along with dynamic markings like *mp* and *f*.

I

f *mp* *f* *p* *fff*

II

p

III

muta boquilla-sax ordinario
(*muta ordinary mouthpiece-sax*)

boquilla-sax ordinario (ordinary mouthpiece-sax)
digitacion ordinaria (ordinary fingering)

fff

IV

p

fff

5 *+Bb*

Detailed description: This is a handwritten musical score for four staves, labeled I, II, III, and IV. The score is divided into two main sections by a vertical line at 5:25.
 - **Staff I:** Contains a melodic line with dynamic markings *f*, *mp*, *f*, *p*, and *fff*. It includes a triplet of eighth notes and a sixteenth-note figure.
 - **Staff II:** Shows fingering diagrams for the right hand (RH) and left hand (LH) with notes C₄ and C₂.
 - **Staff III:** Contains diagrams of a saxophone mouthpiece and fingering diagrams for the right hand (RH) and left hand (LH).
 - **Staff IV:** Shows fingering diagrams for the right hand (RH) and left hand (LH) with notes C₄ and C₂.
 - **Annotations:** Between staves II and III, there are handwritten notes: "muta boquilla-sax ordinario (muta ordinary mouthpiece-sax)" and "boquilla-sax ordinario (ordinary mouthpiece-sax) digitacion ordinaria (ordinary fingering)".
 - **Other markings:** A "5" is written below the first measure of staff IV, and "+Bb" is written below the last measure of staff IV.
 - **Page numbers:** "5:25" is at the top center, and "5:30" is at the top right.

The image shows a musical score for four staves, labeled I, II, III, and IV. The score is divided into two main sections by a vertical line at 5:35. The right section ends at 5:40. The score includes various musical notations such as notes, rests, and slurs. Fingerings are indicated by numbers 1-5. There are also diagrams showing finger positions on a string, with labels like C₁, C₂, C₄, and C₅. The text "digitación ordinaria (ordinary fingering)" is written above staff II, and "digitación alterna 4 (alternate fingering)" is written above staff III. The text "55552" appears below staff II, and "555" appears below staff III. The text "20:22" appears above staff I and II. The text "P" and "3" are written above staff IV. The text "S" is written to the right of staff III. The text "7" is written above staff I in the right section.

I

(*sf sf sf*)

*muta boquilla sax-flauta
(muta mouthpiece sax-flute)*

II

(*sf sf sf*)

*muta boquilla sax-flauta
(muta mouthpiece sax-flute)*



III

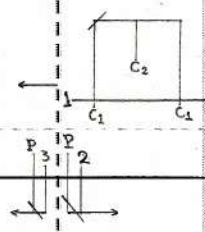
fff

f



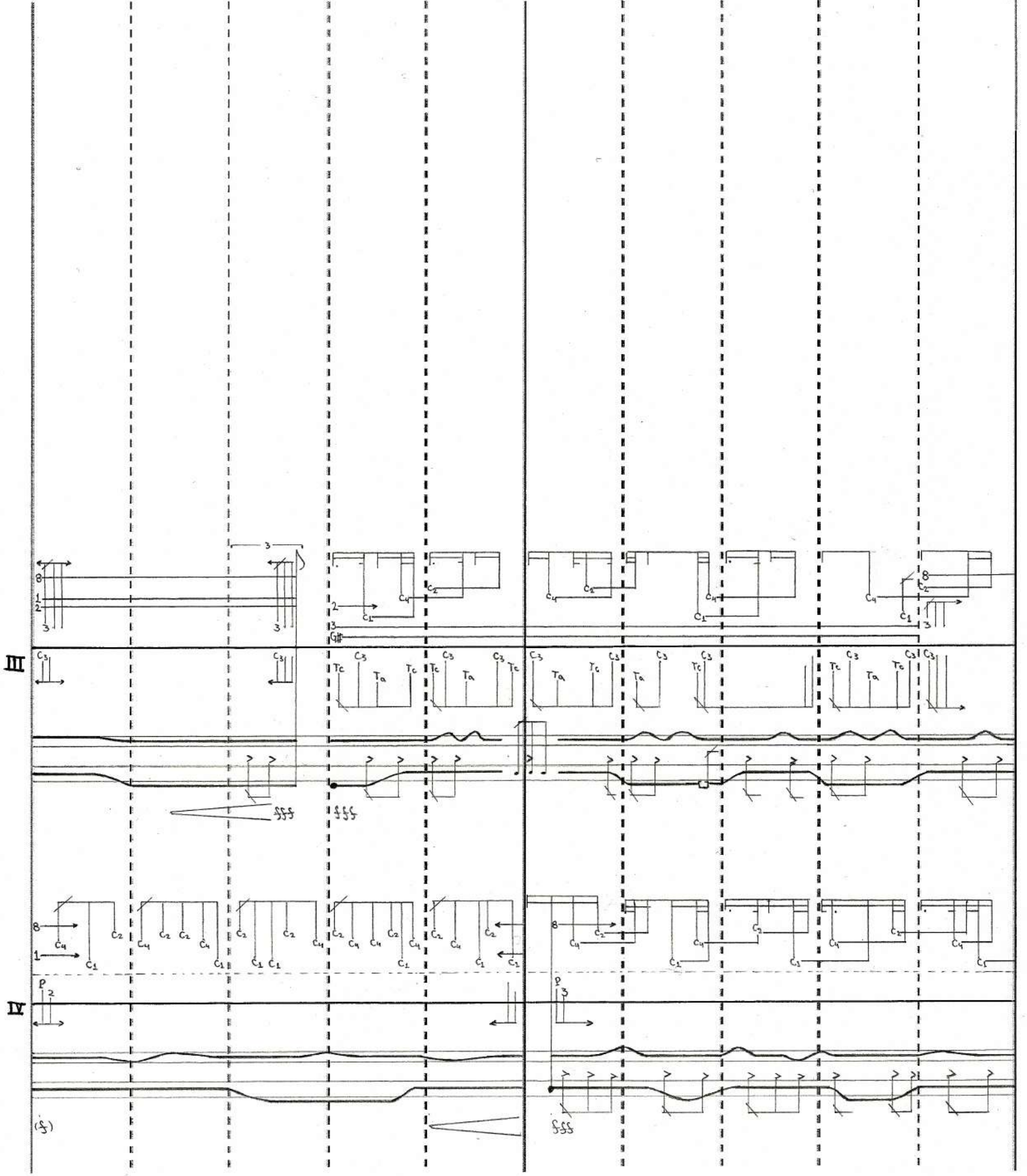
IV

mf



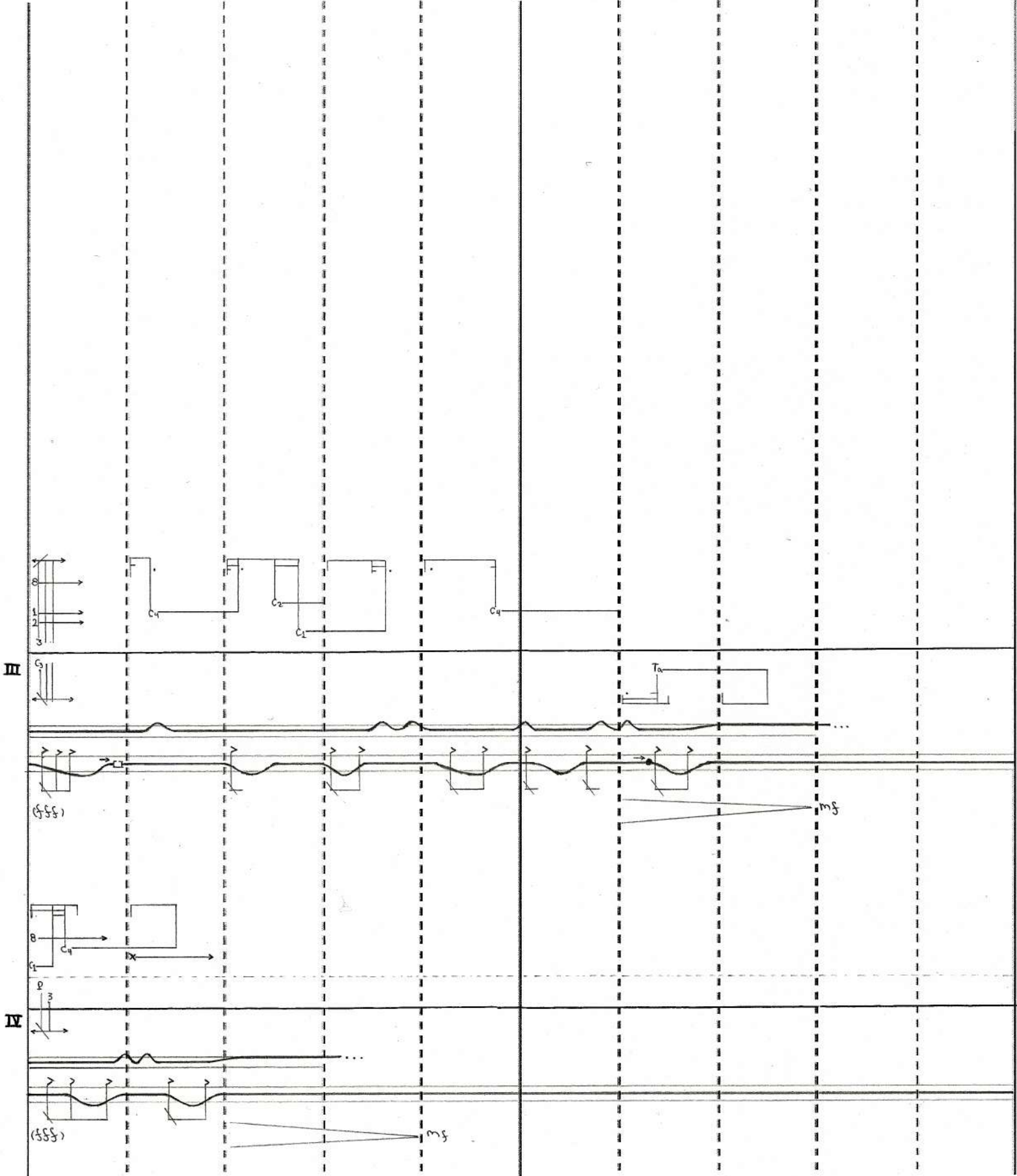
5:55

6:00



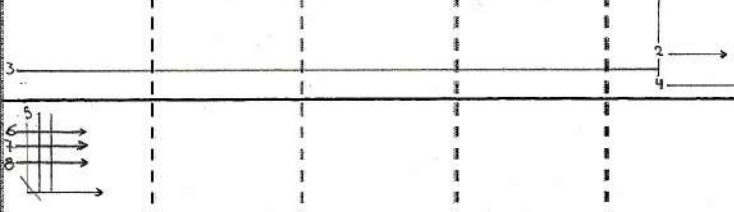
6:05

6:10



6:15

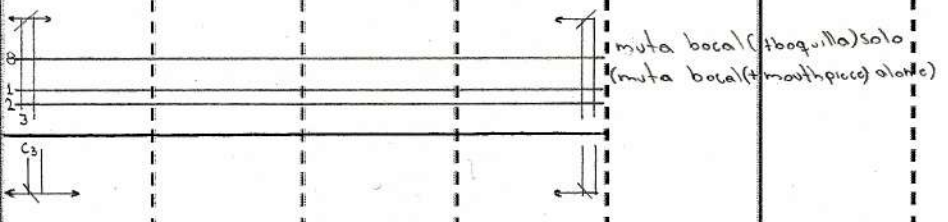
boquilla(sax)-flauta (mouthpiece(sax)-flute)
Posición A(ordinaria) [A position(ordinary)]
digitación ordinaria sempre (ordinary fingering sempre)



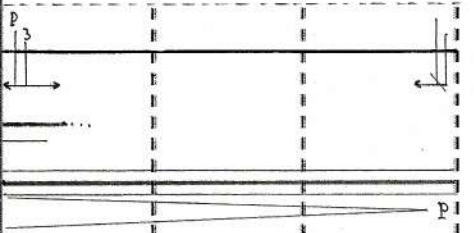
boquilla(sax)-flauta (mouthpiece(sax)-flute)
Posición A(ordinaria) [A position(ordinary)]
digitación ordinaria sempre (ordinary fingering sempre)



mf f mf f mf

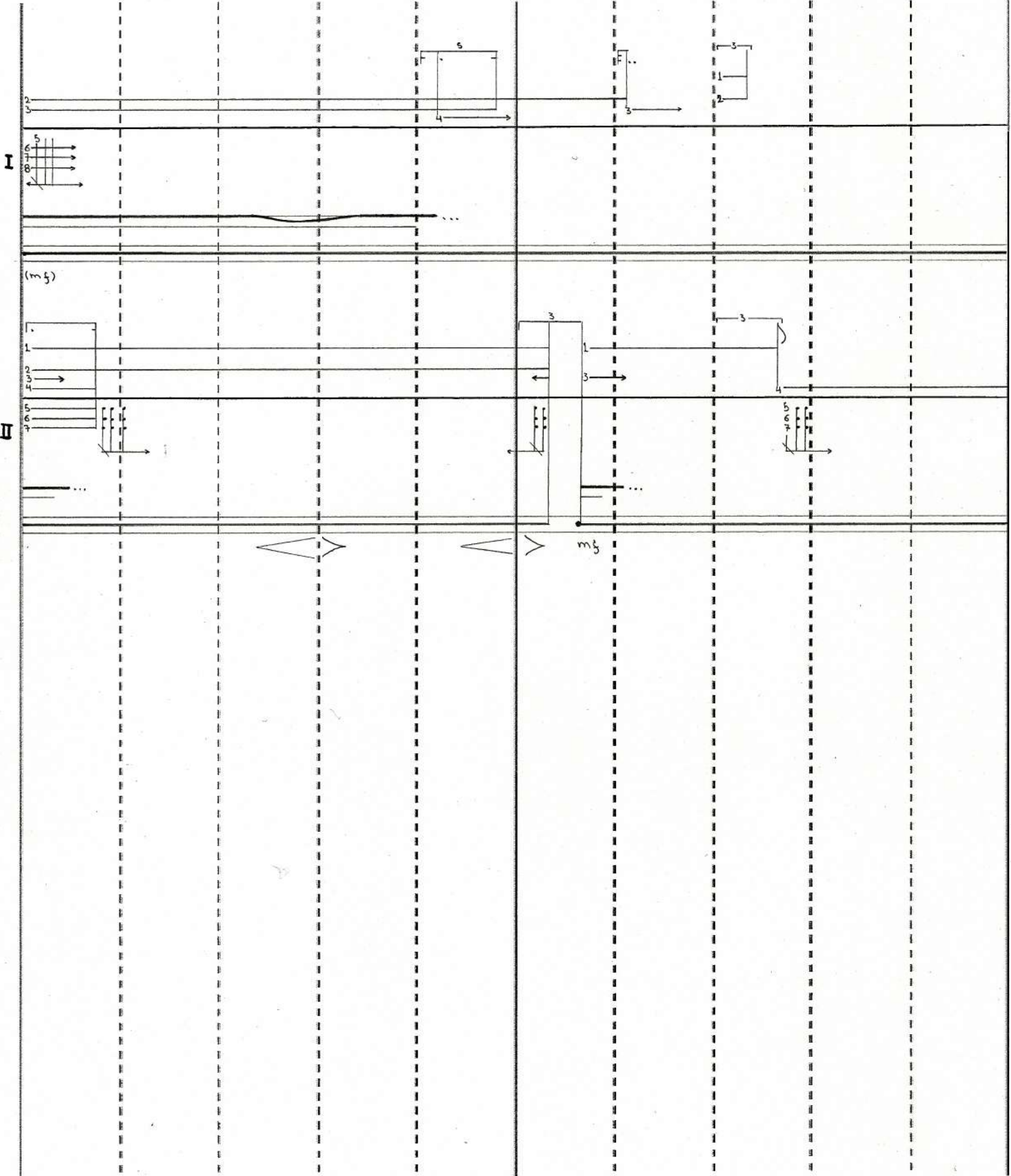


muta bocal (+boquilla) solo
(muta bocal (+mouthpiece) alone)



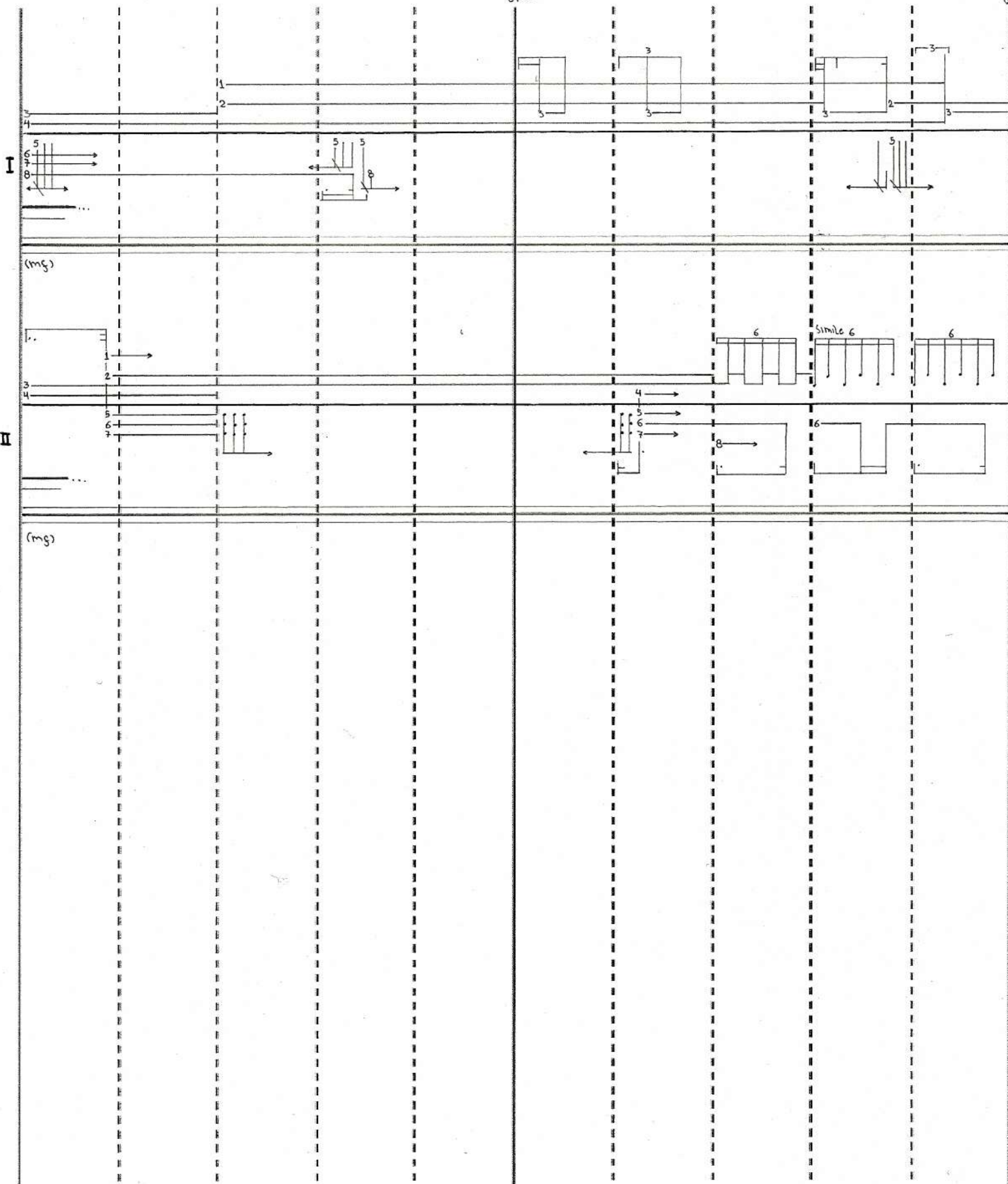
6:25

6:30



6:35

6:40



I

(mf)

II

(mf)

III

bocal (+ boquilla) solo
(bocal (+ mouthpiece) alone)

simile

fff

IV

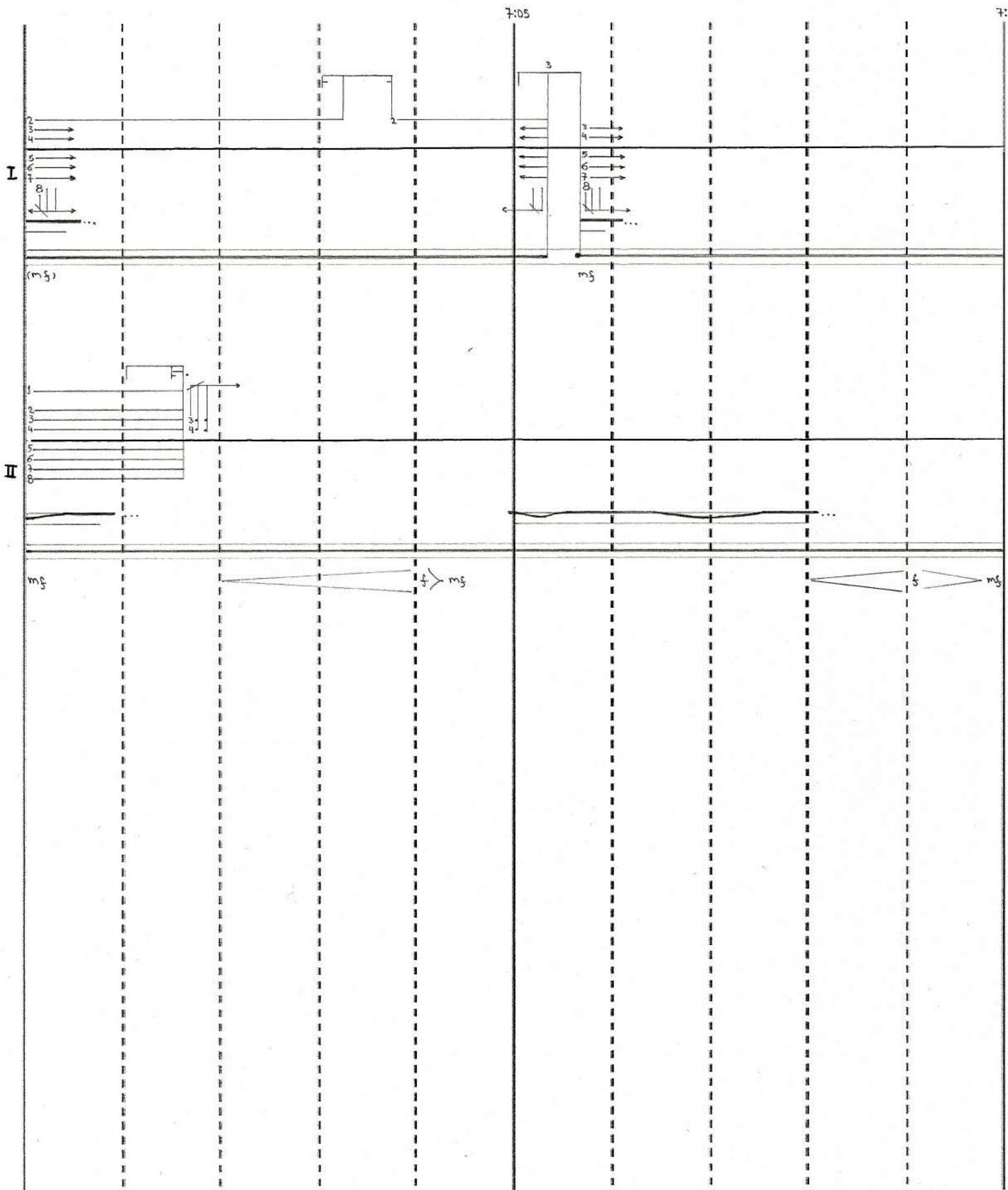
bocal (+ boquilla) solo
(bocal (+ mouthpiece) alone)

simile

fff

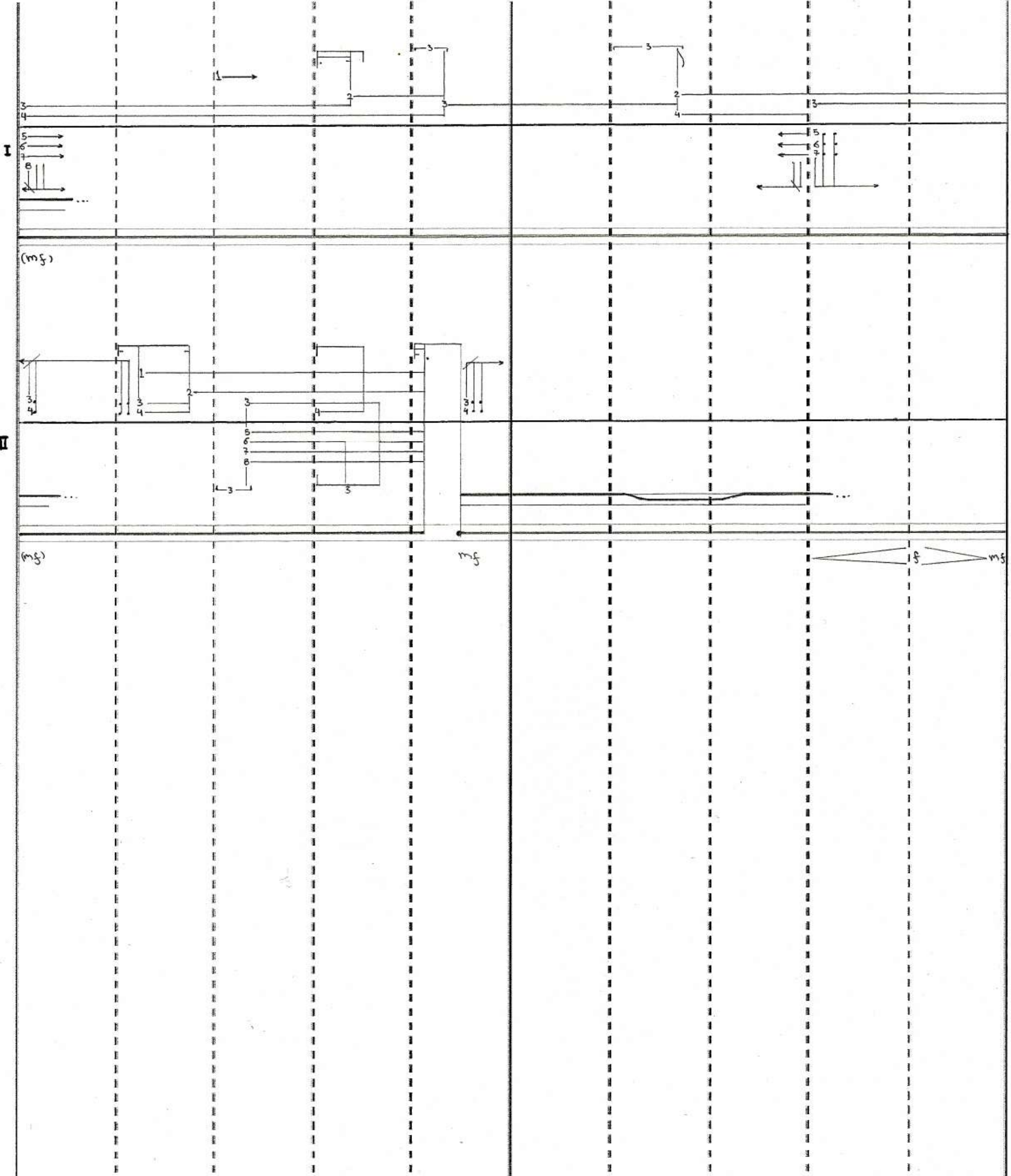
Soplar en los silencios: aire contenida con palma
(to blow in the silences: contained air with palm)

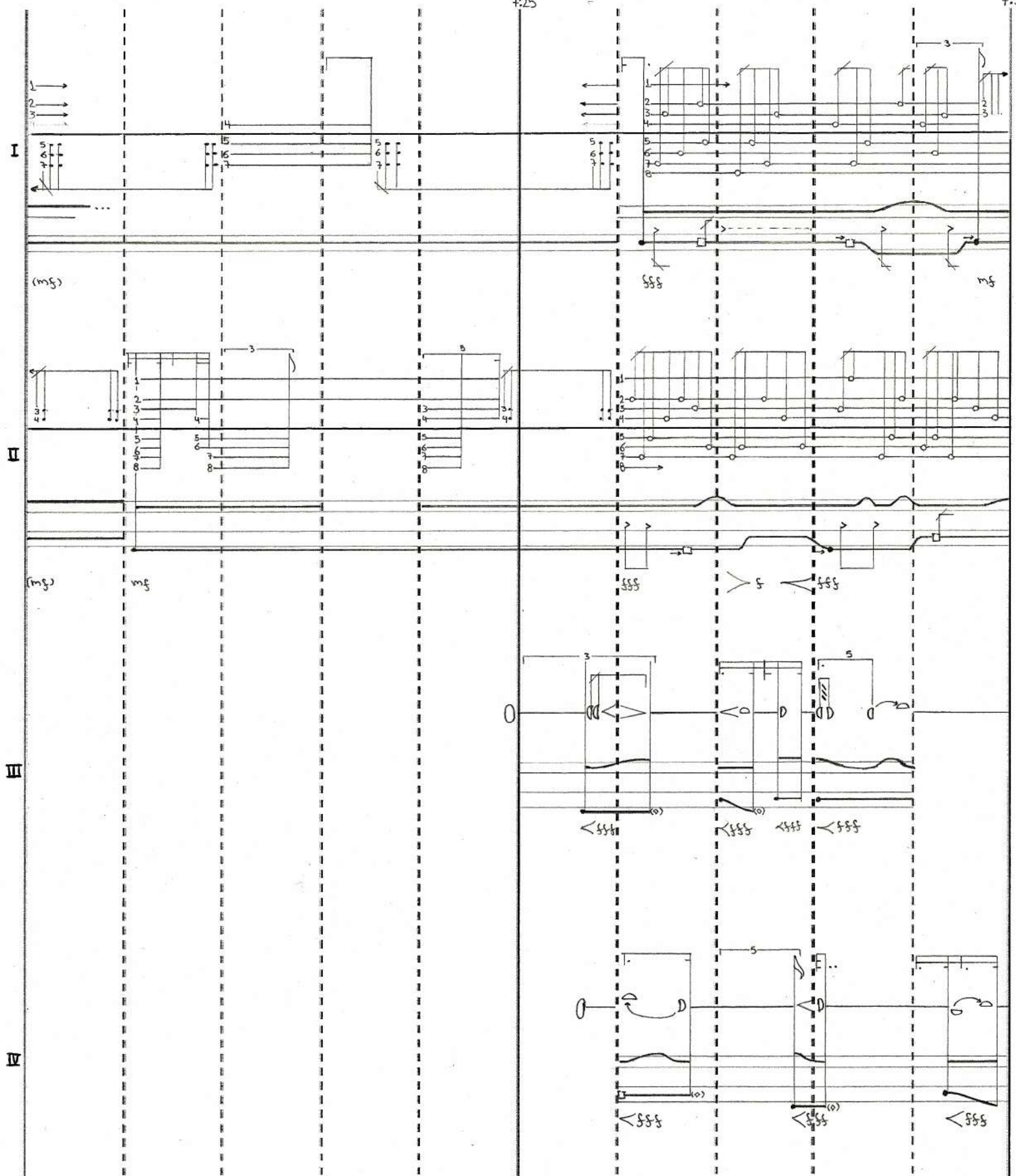
The image shows a handwritten musical score for three systems, labeled I, II, and III. Each system consists of multiple staves. System I has 8 staves, System II has 8 staves, and System III has 4 staves. The score is divided into two main sections by a vertical line at 6:55. The right section ends at 7:00. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are present throughout. There are also various musical notations including notes, rests, and slurs. Vertical dashed lines indicate specific time points or measures. The notation is dense and appears to be a detailed score for a complex piece.



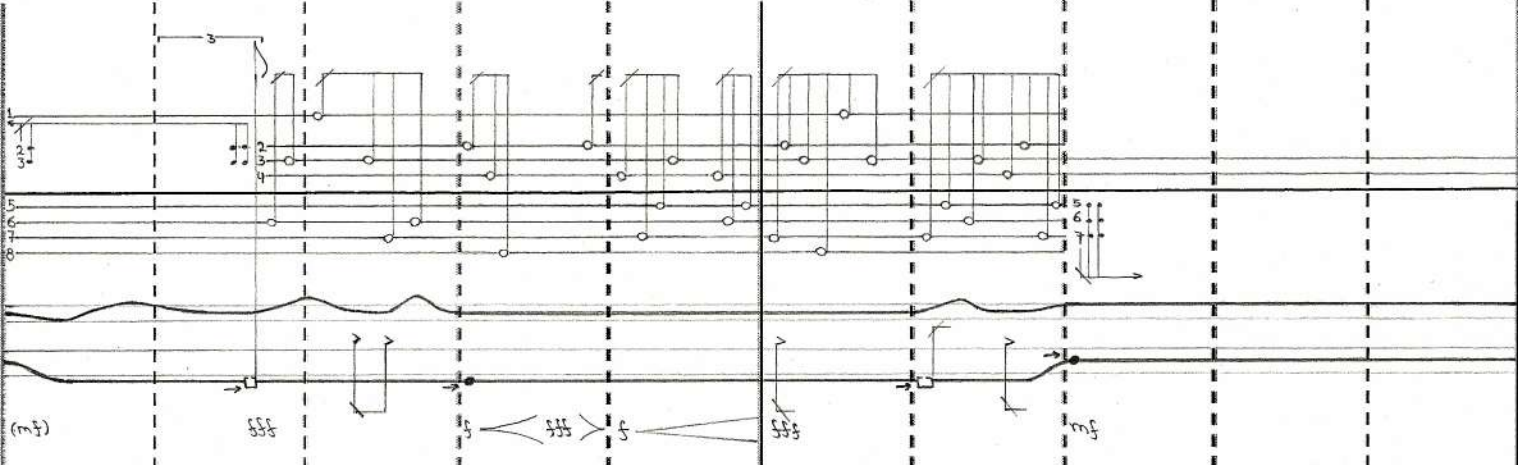
7:15

7:20

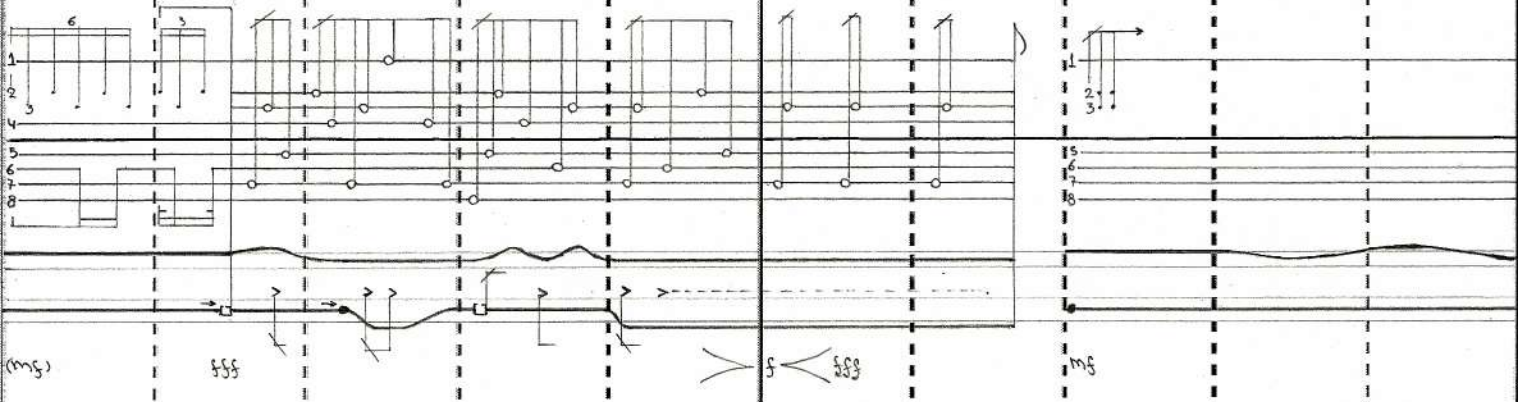




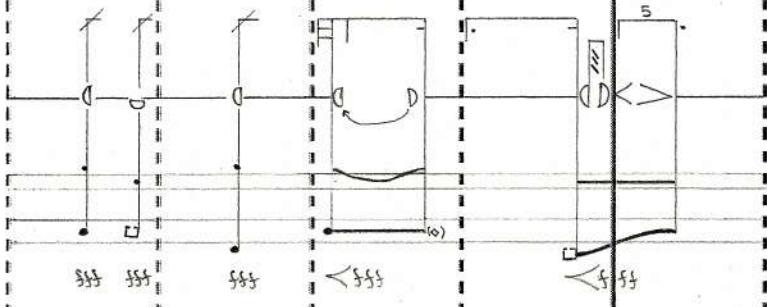
I



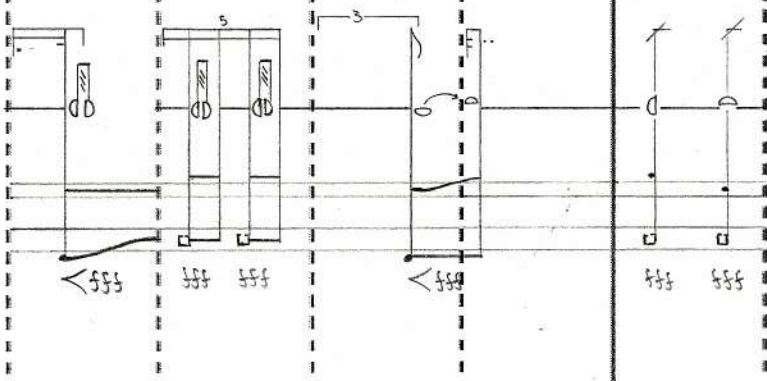
II



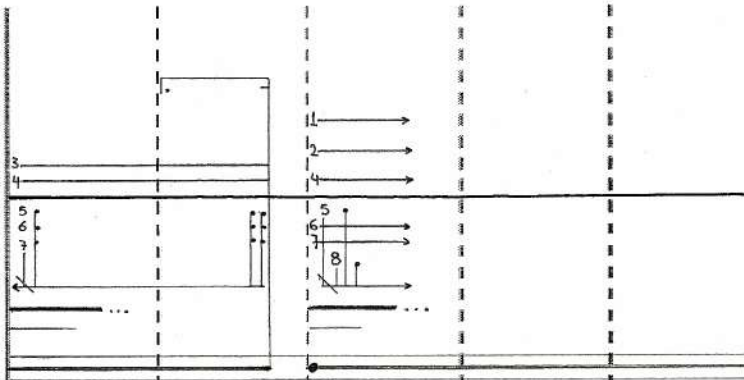
III



IV



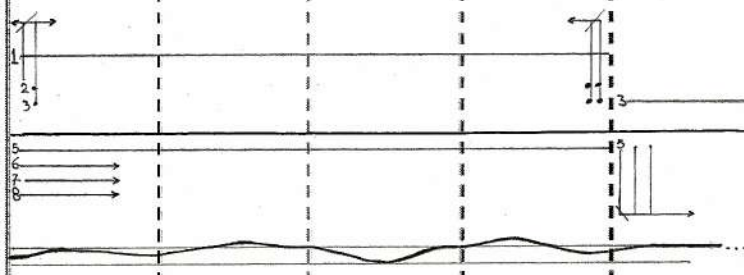
I



(55)

35

II

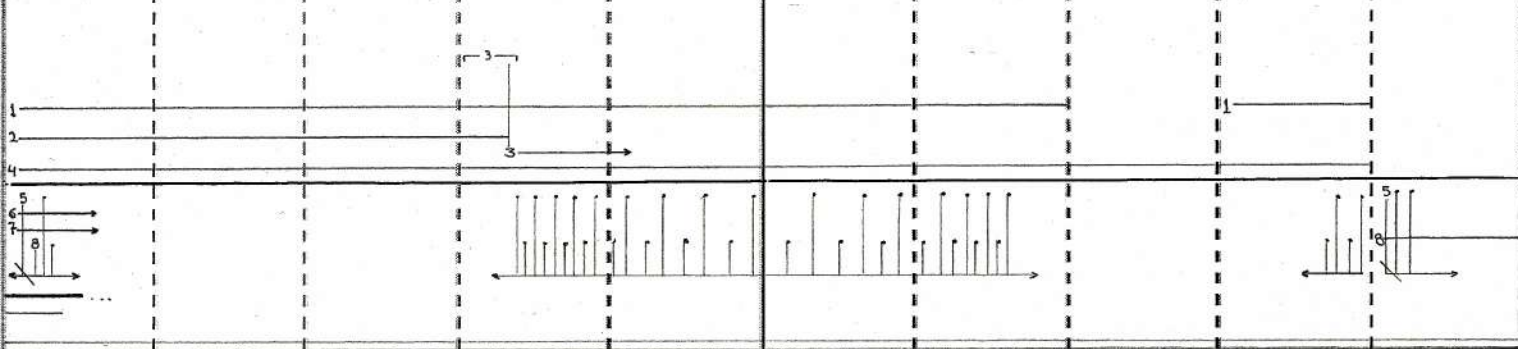


(55)

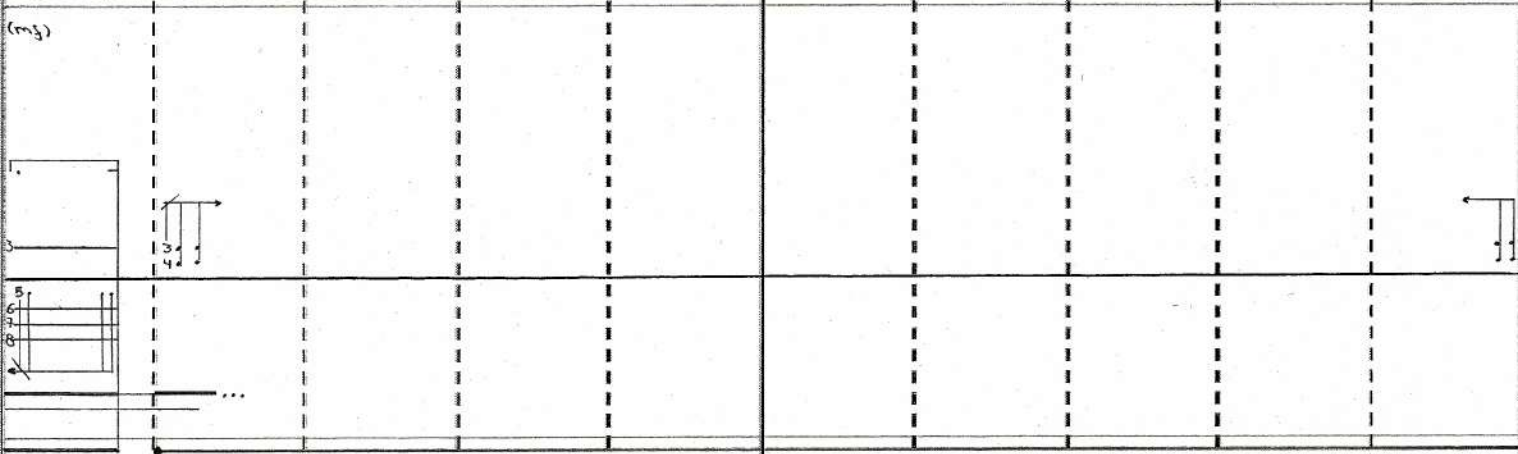
7:55

8:00

I

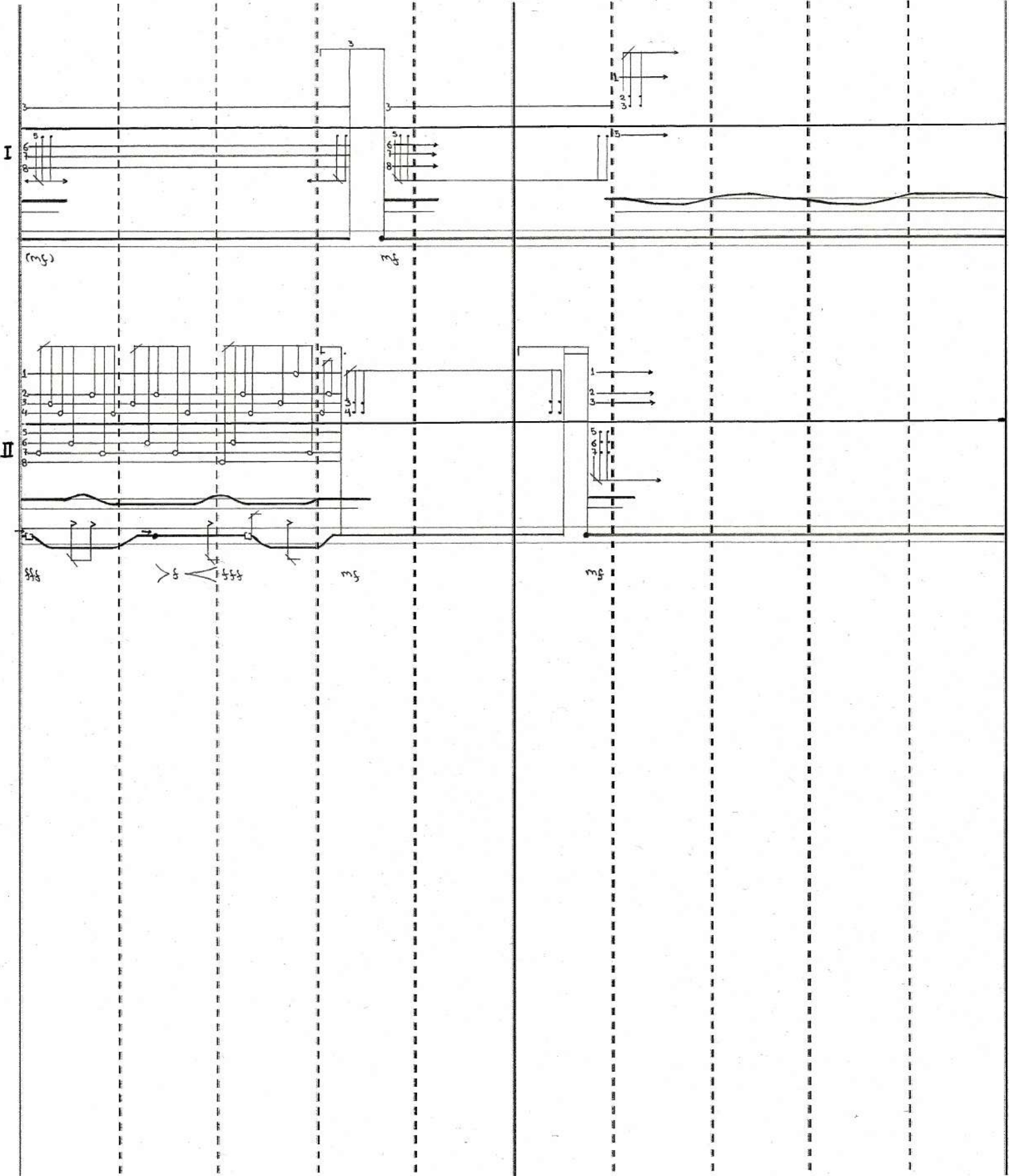


II



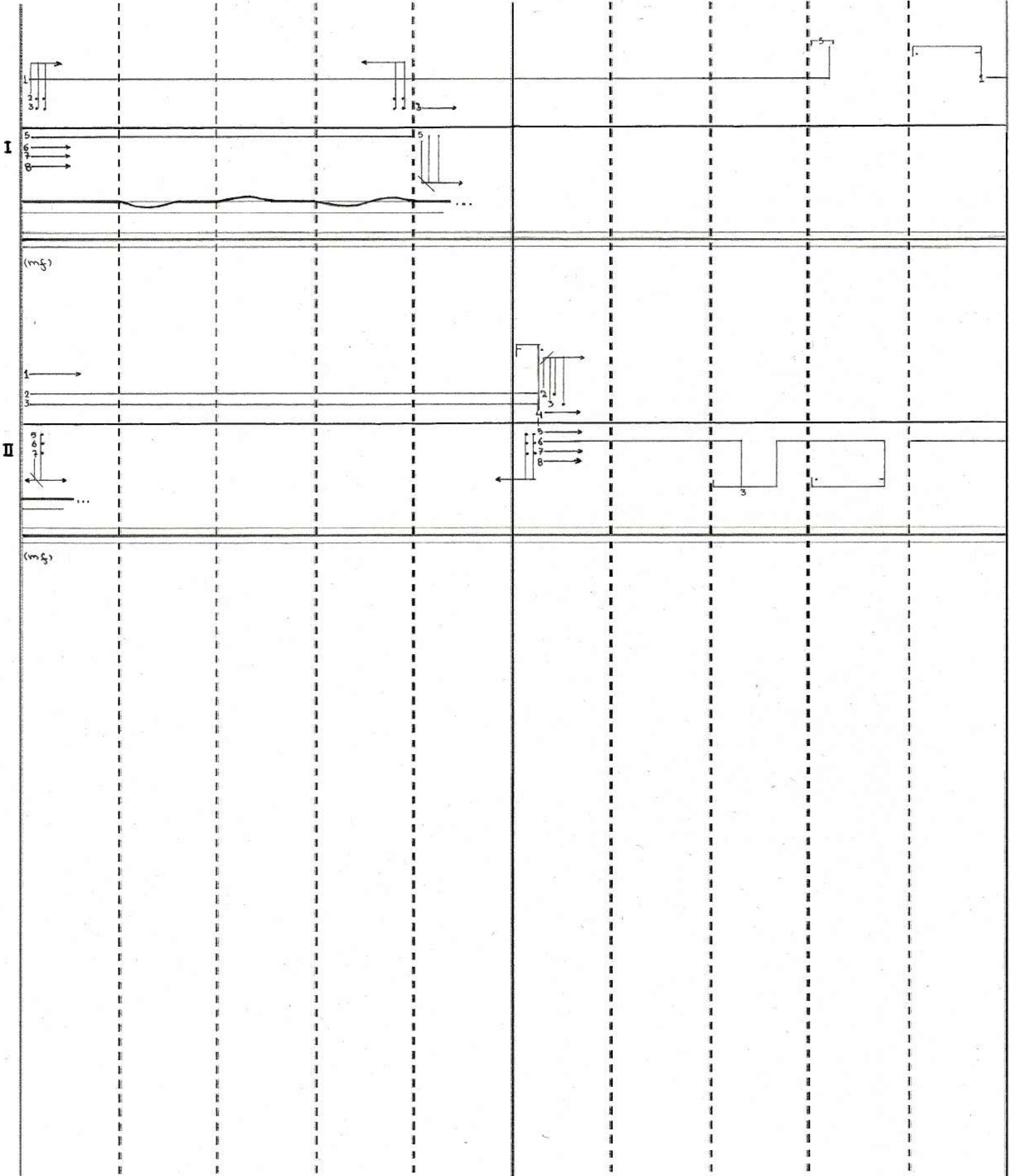
8:05

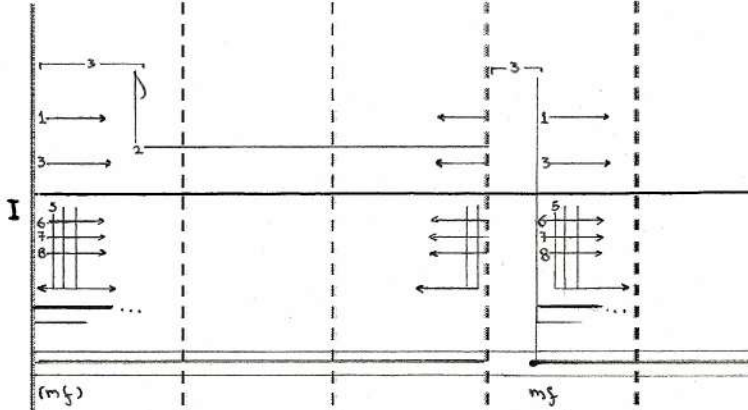
8:10



8:15

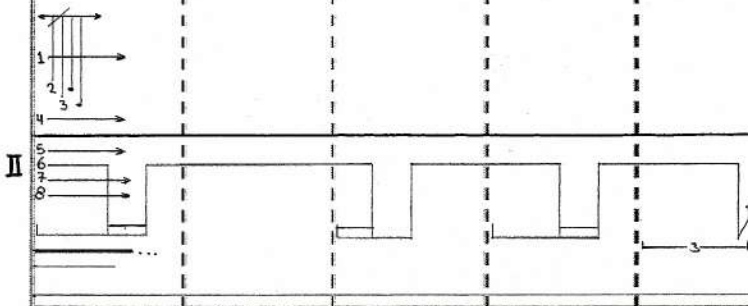
8:20





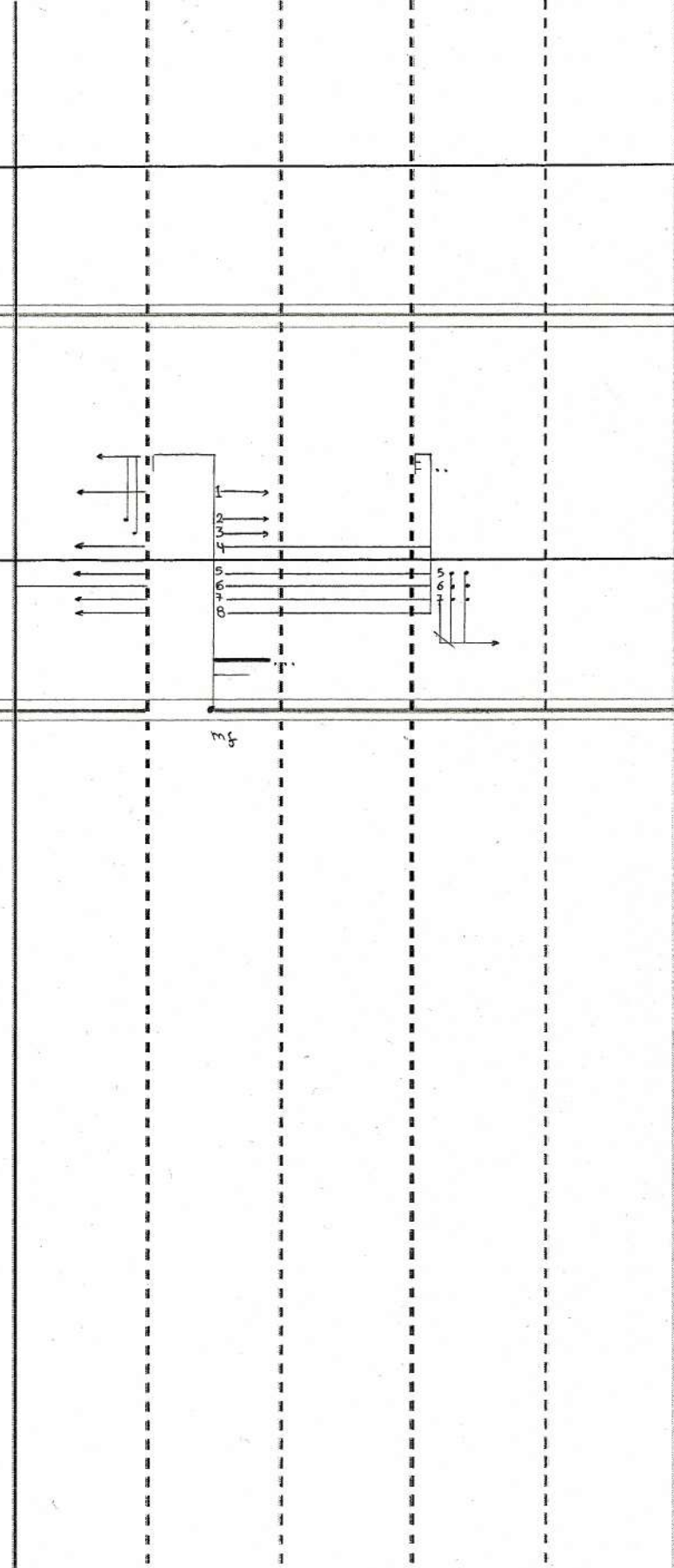
(m₅)

m₅



(m₅)

m₅



8:35

flauta posición B
(flute B position)
attaca

8:40

I

II

III

IV

(mf)

(mf)

ff

flauta posición B
(flute B position)
attaca

A

B

555

555

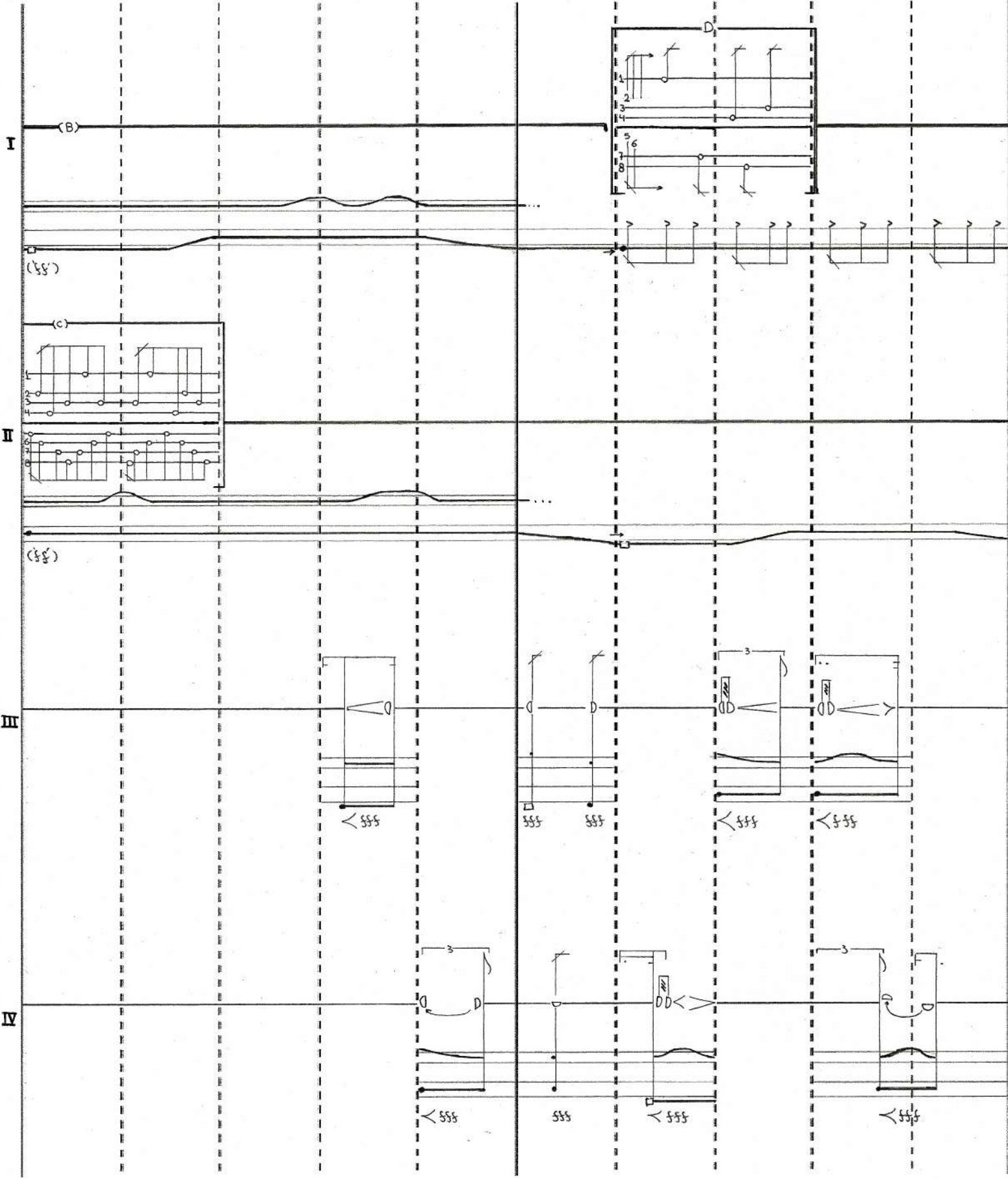
The score is divided into four staves, labeled I, II, III, and IV on the left side. Vertical dashed lines indicate rehearsal points. A central vertical line is labeled with time 8:45, and the right edge is labeled 8:50.

- Staff I:** Contains piano notation for the first system, including a key signature change and a dynamic marking of *ff*. Below the staff are conductor's cues with arrows.
- Staff II:** Contains piano notation for the second system, including a key signature change and a dynamic marking of *ff*. Below the staff are conductor's cues with arrows.
- Staff III:** Contains piano notation for the third system, including a key signature change and a dynamic marking of *ff*. Below the staff are conductor's cues with arrows.
- Staff IV:** Contains piano notation for the fourth system, including a key signature change and a dynamic marking of *ff*. Below the staff are conductor's cues with arrows.

Rehearsal marks are labeled (B) at the top left, (A) on the left side of the second system, and (C) above the piano notation in the second system. A conductor's cue labeled '3' is present in the fourth system.

8:55

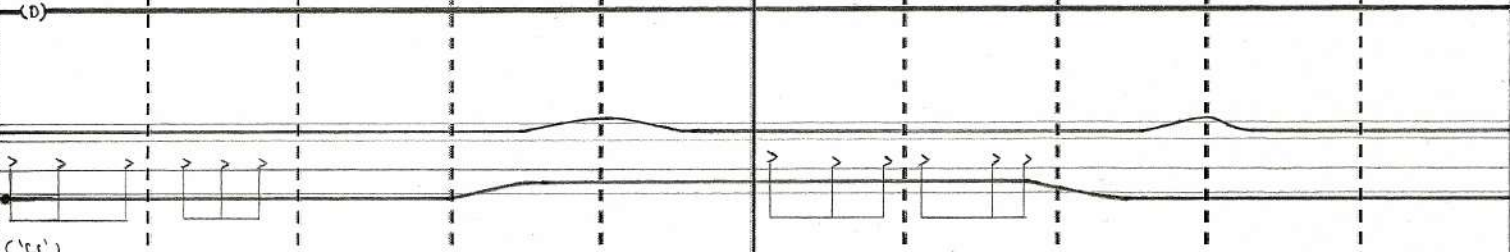
9:00



9:05

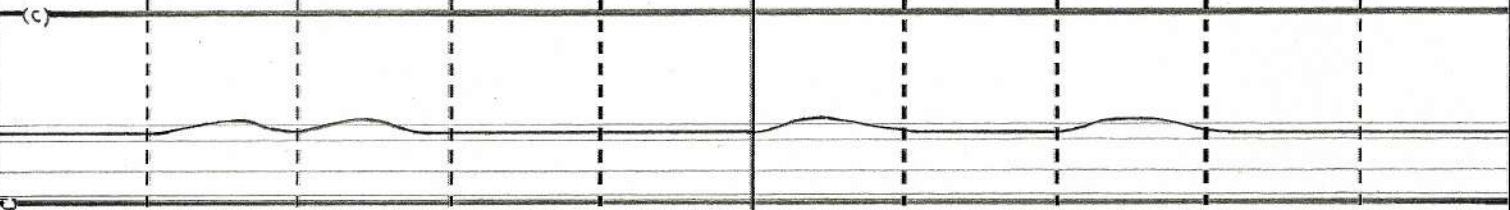
9:10

I



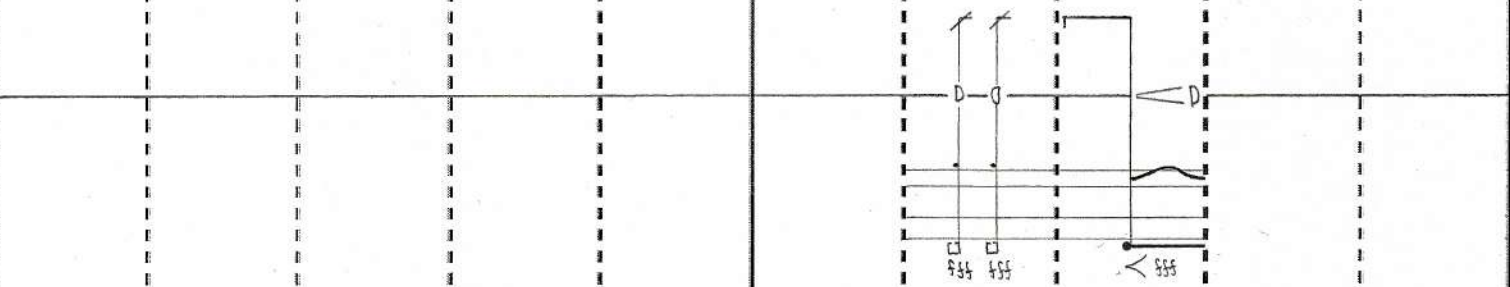
(555)

II

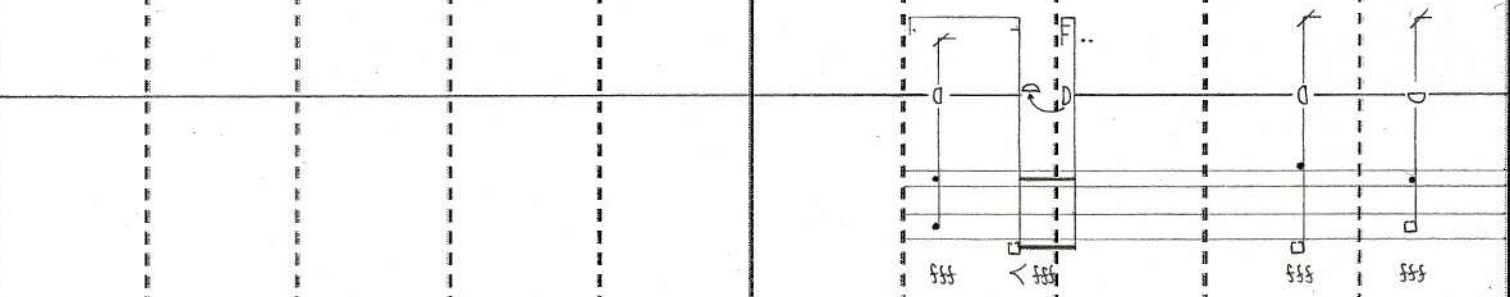


(555)

III

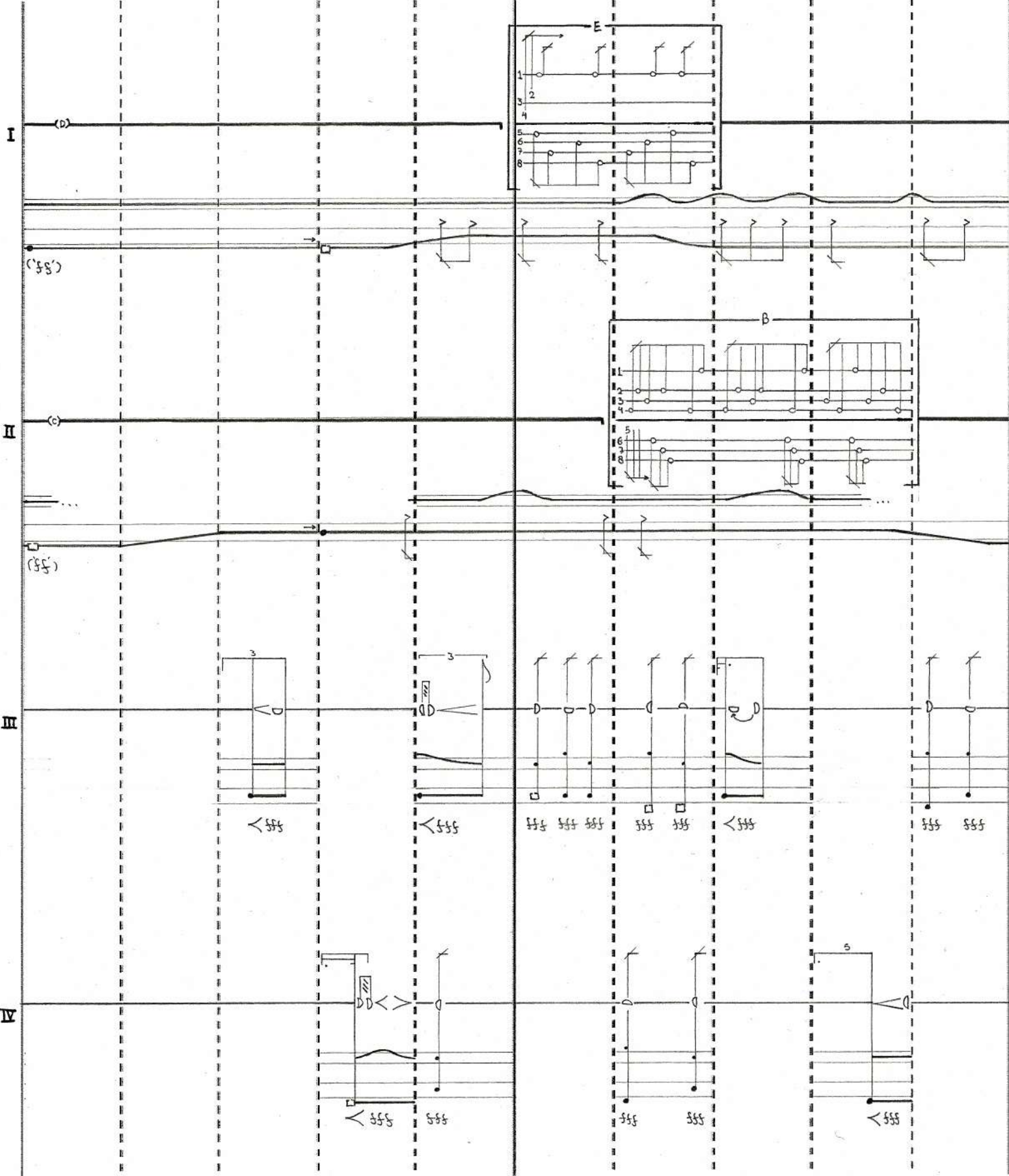


IV



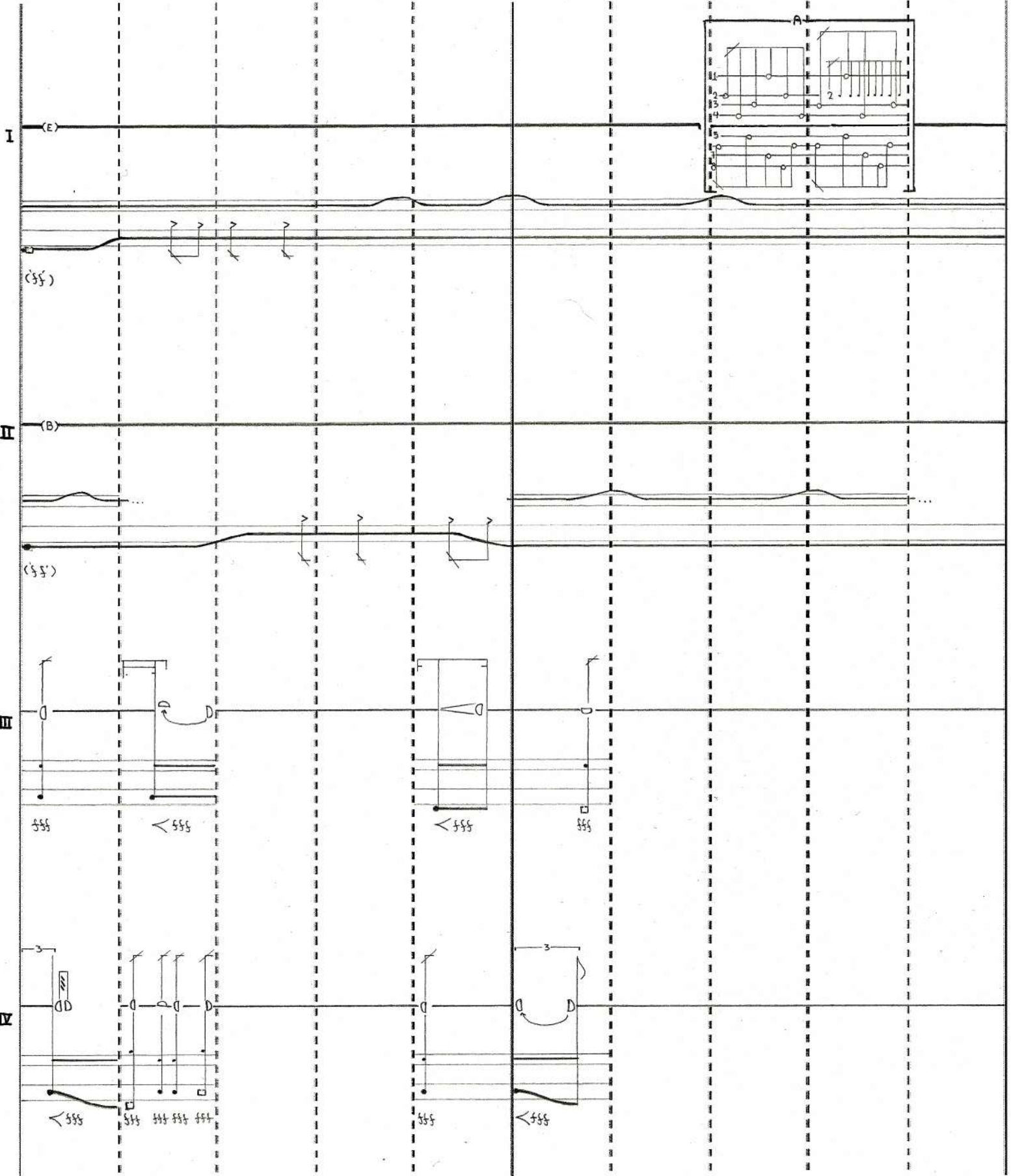
9:15

9:20



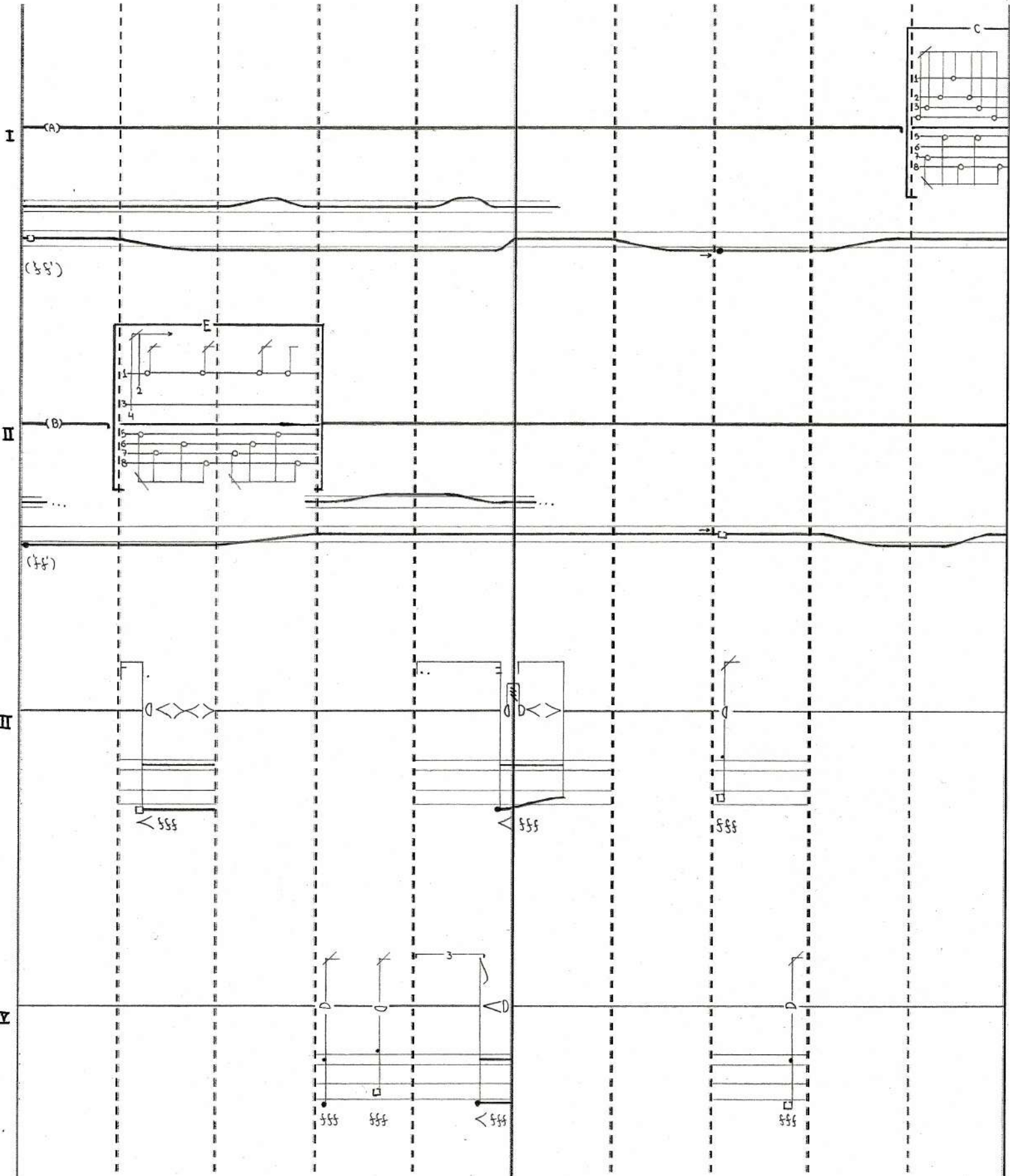
9:25

9:30



9:35

9:40



9:45

