

# ESTAMPAS NOCTURNAS

## I. La Noche Andante misterioso, non troppo lento

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The musical score is divided into three systems, each starting with a double bar line and a rehearsal mark. The first system covers measures 1 to 14, the second system covers measures 15 to 26, and the third system covers measures 27 to 34. The score includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabajos. Dynamics range from *pp* to *f*, with markings for *espr.* and *ma espr.*. The score also includes articulation marks such as *V* (accents) and *mf* (mezzo-forte). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is arranged for a full orchestra and includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabajos. Dynamics range from *pp* to *f*, with markings for *espr.* and *ma espr.*. The score also includes articulation marks such as *V* (accents) and *mf* (mezzo-forte). The score is arranged for a full orchestra and includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabajos. Dynamics range from *pp* to *f*, with markings for *espr.* and *ma espr.*. The score also includes articulation marks such as *V* (accents) and *mf* (mezzo-forte).

38 **a tempo** *string.* **a tempo** **Ⓑ**

Vln. I *f sf pp sub*  
Vln. II *f sf p 3 pp sub f*  
Vln. III *f p pp sub f p espress.*  
Vla. I *f p pp sub p espress.*  
Vla. II *f p pp sub p*  
Vcl. I *f sf p p p espress.*  
Vcl. II *f p pp sub p pizz*  
Cb. *f p pp sub p*

48 **a Tempo**

Vln. I *p dolce*  
Vln. II *p*  
Vln. III *f p*  
Vla. I *f p p*  
Vla. II *p*  
Vcl. I *p*  
Vcl. II *p*  
Cb. *p arco p*

56

Vln. I *f animando e cresc. 3 3 3 3 3 3 3 3*  
Vln. II *f animando e cresc. dim. 3 3 3 3 3 3 3 3*  
Vln. III *f animando e cresc. dim. 3 3 3 3 3 3 3 3*  
Vla. I *f animando e cresc. dim. 3 3 3 3 3 3 3 3*  
Vla. II *f animando e cresc. pizz arco animando e cresc. dim. 3 3 3 3 3 3 3 3*  
Vcl. I *f animando e cresc. cresc. dim. 3 3 3 3 3 3 3 3*  
Vcl. II *f animando e cresc. dim. 3 3 3 3 3 3 3 3*  
Cb. *f animando e cresc. dim. 3 3 3 3 3 3 3 3*

63 **calmo**

Vln. I *p dolce* *pp*

Vln. II *p dolce* *pp*

Vln. III *p dolce* *pp*

Vla. I *p dolce* *pp*

Vla. II *pp*

Vc. I *p dolce* *pp*

Vc. II *p dolce* *pp*

Cb. *pp*

72 **Più mosso**

Vln. I *p* *cresc. ed animando* *3* *ten.* *ff*

Vln. II *p* *cresc. ed animando* *ten.* *ff*

Vln. III *p* *cresc. ed animando* *ten.* *ff*

Vla. I *p* *cresc. ed animando* *3* *ten.* *ff*

Vla. II *p* *cresc. ed animando* *ff*

Vc. I *p* *cresc. ed animando* *3* *ff*

Vc. II *p* *cresc. ed animando* *ff*

Cb. *p* *cresc. ed animando* *f sonoro*

87

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Musical score for measures 88 to 95. The score is for a string quartet (Violins I and II, Violons III and IV) and a double bass (Cb.).

- Violins I, II, and III:** All three parts are marked *p dolce*. They play a melodic line with a half note followed by a quarter note, then a dotted half note, and finally a whole note. The dynamics change to *cediendo* (decrescendo) starting at measure 91.
- Violin IV:** Marked *p dolce*, playing the same melodic line as the first three violins.
- Viola I and II:** Both parts play a rhythmic pattern of eighth notes in groups of three, marked *p dolce*. They switch to *sempre p* (piano) at measure 91.
- Violoncello (Vc. I and II):** Both parts play the same rhythmic pattern as the violas, marked *p* (piano), and switch to *sempre p* at measure 91.
- Double Bass (Cb.):** Marked *p dolce*, playing a simple harmonic accompaniment consisting of half notes and quarter notes.

Musical score for measures 96 to 106, titled "Più tranquillo ma non troppo".

- Violins I, II, and III:** Violin I has a *Solo* marking above it. The dynamics are *p dolce*. The rhythm consists of quarter notes.
- Violins II and III:** Marked *p* (piano). The rhythm consists of quarter notes.
- Violoncello (Vc. I and II):** Both parts play eighth notes, marked *pp* (pianissimo) for the first half and *p* for the second half. *Solo pizz* markings are present.
- Double Bass (Cb.):** Marked *pp* for the first half and *f* (forte) for the second half, playing a rhythmic accompaniment.

Musical score for measures 107 to 114, featuring a *Tutti* section.

- Violins I, II, and III:** Violin I has a *Solo* marking above it. The dynamics are *p* (piano) for the first half and *sfz* (sforzando) for the second half. The rhythm includes eighth notes and quarter notes.
- Violins II and III:** Marked *p* for the first half and *f* (forte) for the second half. They play a rhythmic pattern of eighth notes in groups of three.
- Violoncello (Vc. I and II):** Both parts play eighth notes, marked *pp* for the first half and *ff* (fortissimo) for the second half. *Tutti* markings are present.
- Double Bass (Cb.):** Marked *p* for the first half and *f* for the second half, playing a rhythmic accompaniment.

116

Vln. I *p* *pp* *pp*

Vln. II *p* *pp* *pp*

Vln. III *p* *espress.* *pp* *pp*

Vla. I *p* *pp* *pp*

Vla. II *p* *pp* *pp*

Vc. I *p* *p* *sfz* *pp*

Vc. II *p* *p sempre* *pp* *pp*

Cb. *pp* *pp* *pp*

ⓔ

125

Vln. I *ppp* *sfz* *ppp* *ppp*

Vln. II *ppp* *ppp* *ppp* *ppp*

Vln. III *ppp* *ppp* *ppp* *ppp*

Vla. I *ppp* *ppp* *ppp* *ppp*

Vla. II *ppp* *ppp* *ppp* *ppp*

Vc. I *pp* *ppp* *ppp* *ppp*

Vc. II *pp* *pp* *pp* *pp*

Cb. *ppp* *ppp* *ppp* *ppp* *pizz.*

**II. En Tiempos del Rey Sol**  
Tempo di Gavotta

$\text{♩} = 70$

Vln. I *p* *espress.* *f*

Vln. II *p* *p* *f*

Vln. III *p* *f* *f*

Vla. I *p* *f*

Vla. II *p* *f*

Vc. I *p* *f*

Vc. II *p* *f*

Cb. *(arco)* *pizz.* *(arco)*

10

Score for measures 10-19. The score includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabasso. The music features dynamic markings such as *p*, *f*, *sfz*, and *f*. Trills are indicated with *tr*. The key signature has two sharps (F# and C#).

20

Score for measures 20-28. The score includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabasso. The music features dynamic markings such as *p*, *f*, *sfz*, and *f*. Trills are indicated with *tr*. The key signature has two sharps (F# and C#). The section ends with *Fine* and *poco rall.*

29

Score for measures 29-38. The score includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabasso. The music features dynamic markings such as *f*, *pp*, *sf*, *espress.*, and *f*. Trills are indicated with *tr*. The key signature has two sharps (F# and C#). The section ends with *pizz.*

38

Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, Contrabasso

Dynamic markings: *p*, *f*, *mf*, *sfz*, *dim.*, *pizz*, *arco*

Trills: *tr*

Measures 38-43. The score features a complex texture with multiple trills in the violin parts and a driving bass line in the cellos and double bass. Dynamics range from piano to fortissimo.

40

Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, Contrabasso

Dynamic markings: *p*, *f*, *mf*, *sfz*, *dim.*, *pizz*, *arco*

Trills: *tr*

Measures 40-48. This section includes a section marked 'p espress' for the violins. The music continues with intricate trills and a rhythmic bass line. Dynamics include piano, forte, and fortissimo.

59

Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, Contrabasso

Dynamic markings: *p*, *f*, *mf*, *sfz*, *dim.*, *pizz*, *arco*

Trills: *tr*

Measures 59-64. The score concludes with a series of trills and a rhythmic bass line. Dynamics range from piano to fortissimo.

69 **D**

Vln. I *p* *tr* *p* *espress* *poco rall.* *p*

Vln. II *p* *f* *p*

Vln. III *p* *tr* *p*

Vla. I *p* *tr* *p*

Vla. II *p* *tr* *p*

Vc. I *p* *tr* *p*

Vc. II *p* *tr* *p*

Cb. *pizz* *arco* *pizz*

80

Vln. I *f* *p* *p*

Vln. II *f* *p* *p*

Vln. III *f* *p*

Vla. I *f* *espress.*

Vla. II *f* *espress.*

Vc. I *f* *p* *espress.*

Vc. II *f* *p*

Cb. *arco* *f* *p*

90 **E**

Vln. I *cresc.* *f* *p*

Vln. II *cresc.* *f* *p*

Vln. III *f*

Vla. I *sfz* *cresc.* *f* *p*

Vla. II *sfz* *cresc.* *f* *p*

Vc. I *cresc.* *f* *p*

Vc. II *f* *p*

Cb. *f* *p*



100

*accel. e cresc.* *affrett.* *a tempo* *rall.* **D.C. al Fine**

Vln. I *tr* *p*

Vln. II *tr* *pp*

Vln. III *tr* *pp*

Vla. I *cresc. e accel.* *p*

Vla. II *cresc. e accel.* *p*

Vc. I *pp*

Vc. II

Cb.

**III. Arrulladora**  
**Andantino Placido**

*con sord.* *p* *con sord.* *pp*

Vln. I

Vln. II

Vln. III

Vla. I *con sord.* *p*

Vla. II *con sord.* *p*

Vc. I *con sord.* *p*

Vc. II *p*

Cb.

17

**A** *p* *con sord.* *p* *pp* *Solo* *p ma espress.* *p* *espress.* *con sord. pizz* *arco* *pizz* *p*

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

35 **B**

Vln. I *p* *f*

Vln. II *p* *f*

Vln. III *p* *f*

Vla. I *pp* *p*

Vla. II *pp* *p*

Vc. I *f* *pp*

Vc. II *pp*

Cb. *pp*

53 **C**

Vln. I *pp* *pp* *senza sord.*

Vln. II *pp* *pp* *perdendosi* *senza sord.*

Vln. III *pp* *pp* *perdendosi* *senza sord.*

Vla. I *pp* *perdendosi* *senza sord.*

Vla. II *pp* *perdendosi* *senza sord.*

Vc. I *Solo* *p ma espress.* *pp* *senza sord.*

Vc. II *pp* *pizz* *pp* *p* *ppp* *senza sord.*

Cb. *pp* *pizz* *pp* *pp* *ppp* *senza sord.*

**IV. Scherzo de Puck**

**Vivace**

$\text{♩} = 70$

Vln. I *pp* *f*

Vln. II *pp* *f*

Vln. III *pp* *sf*

Vla. I *pp* *f* *p* *cresc.*

Vla. II *pp* *f* *p* *cresc.*

Vc. I *pp* *f* *p* *cresc.*

Vc. II *arco* *pp* *f* *p*

Cb. *arco* *pp* *f* *p*

14

Vln. I *p sfz*

Vln. II *p*

Vln. III *p*

Vla. I *mf* *pizz* *arco*

Vla. II *p* *pizz* *arco*

Vc. I *pizz* *arco*

Vc. II *pizz* *arco*

Cb. *pizz* *arco*

**A**

29

Vln. I *f* *cresc.* *ff* *arco* *dim.*

Vln. II *f* *pizz* *arco* *f*

Vln. III *f* *f* *ff*

Vla. I *f* *pizz* *arco* *cresc.* *ff*

Vla. II *f* *pizz* *arco* *cresc.* *ff*

Vc. I *f* *pizz* *arco* *cresc.* *ff*

Vc. II *f* *pizz* *ff*

Cb. *f* *ff*

43

Vln. I *pp* *pp pizz* *cresc. poco a poco*

Vln. II *pizz* *cresc. poco a poco*

Vln. III *pizz* *cresc. poco a poco*

Vla. I *p* *cresc.*

Vla. II *p* *cresc.*

Vc. I *molto espress.* *cresc. sempre*

Vc. II *p* *molto espress.* *cresc. sempre*

Cb. *p* *cresc. sempre*

**B** *pizz*

57

Vln. I *arco* *f* *ff* *f*

Vln. II *arco* *f* *ff*

Vln. III *arco* *f* *ff*

Vla. I *ff*

Vla. II *ff*

Vc. I *f* *ff*

Vc. II *ff*

Cb. *ff*

72

Vln. I *pp* *f* *p* *p* *p* *p*

Vln. II *pp* *p* *p*

Vln. III *pp*

Vla. I *pp* *p*

Vla. II *pp* *p*

Vc. I *pp* *pp* *p*

Vc. II *pp* *pp* *p*

Cb. *p* *pp*

88

Vln. I *pizz* *p* *arco* *f*

Vln. II *pizz* *p* *arco* *f*

Vln. III *pizz* *p* *arco* *f*

Vla. I *sf: pp* *f espress.* *f*

Vla. II *sf: pp* *f*

Vc. I *sf: pp* *espress.*

Vc. II *pp* *pp* *p*

Cb. *pp* *p*

**D**arco

Musical score for measures 104-119. The score is for a string ensemble consisting of Violins I and II, Violas I and II, Cellos, and Double Basses. The key signature is one sharp (F#) and the time signature is 2/4. The music features a dynamic progression from *f* (forte) to *cresc. molto* (crescendo molto) and finally to *ff* (fortissimo). The strings play a rhythmic pattern of eighth notes, with some measures featuring accents and slurs. The score is divided into two systems by a double bar line.

Musical score for measures 120-133. The score is for a string ensemble consisting of Violins I and II, Violas I and II, Cellos, and Double Basses. The key signature is one sharp (F#) and the time signature is 2/4. The music features a dynamic progression from *pp* (pianissimo) to *f* (forte) and back to *pp*. The strings play a rhythmic pattern of eighth notes, with some measures featuring accents and slurs. The score is divided into two systems by a double bar line.

Musical score for measures 134-149. The score is for a string ensemble consisting of Violins I and II, Violas I and II, Cellos, and Double Basses. The key signature is one sharp (F#) and the time signature is 2/4. The music features a dynamic progression from *ff* (fortissimo) to *p* (piano) and back to *ff*. The strings play a rhythmic pattern of eighth notes, with some measures featuring accents and slurs. The score is divided into two systems by a double bar line. The word "Vuote" is written above the first system, indicating a section of silence for the strings.

149

Vln. I *f sfz* **G** *pp*

Vln. II *p* *pp*

Vln. III *p* *pp*

Vla. I *p* *pp* *p* *pp*

Vla. II *p* *pp* *pp*

Vc. I *p* *pp* *pp*

Vc. II *p* *f* *pp* *pp*

Cb. *p* *f* *pp* *pp*

165

Vln. I *sfz* *ff* *sfz* *pp* **H**

Vln. II *sfz* *ff* *sfz* *pp*

Vln. III *sfz* *ff* *sfz* *pp*

Vla. I *sfz* *f* *ff* *f* *sfz* *pp*

Vla. II *f* *f* *f* *p* *p*

Vc. I *f* *f* *p* *p*

Vc. II *f* *f* *p* *p*

Cb. *f* *f* *p* *p*

185

Vln. I *p* *f* *p sub* *cresc.*

Vln. II *p* *cresc.* *f* *p sub* *cresc.*

Vln. III *p* *cresc.* *f* *pp sub* *cresc.*

Vla. I *p* *cresc.* *f* *p sub* *cresc.*

Vla. II *p* *cresc.* *f* *p sub* *cresc.*

Vc. I *cresc.* *f* *p sub* *f* *cresc.*

Vc. II *cresc.* *f* *p sub* *f* *cresc.*

Cb. *cresc.* *f* *cresc.*

200

Vln. I *ff* *ff* *f*

Vln. II *ff* *ff* *f*

Vln. III *ff* *ff* *f*

Vla. I *ff* *ff* *f*

Vla. II *ff* *ff* *f*

Vc. I *ff* *ff* *f*

Vc. II *ff* *ff* *f*

Cb. *ff* *ff* *f*

215

Vln. I *sf* *p* *sf* *f*

Vln. II *p* *p* *f*

Vln. III *p* *p* *f*

Vla. I *p* *f*

Vla. II *ppp* *f*

Vc. I *p* *sf* *sf* *f*

Vc. II *p* *sf* *sf* *f*

Cb. *p* *f*

*rall.* *Da tempo*

231

Vln. I *ff* *p* *p cresc. molto*

Vln. II *ff* *p* *p cresc.*

Vln. III *ff* *p* *p cresc.*

Vla. I *ff* *p* *cresc.*

Vla. II *ff* *p* *cresc.*

Vc. I *ff* *p* *cresc.*

Vc. II *ff* *p* *cresc.*

Cb. *ff* *p* *cresc.*

*ff* *p* *cresc.*

245

Vln. I *ffp* *trem.* *ff sempre e stretto*

Vln. II *ffp* *trem.* *ff sempre e stretto*

Vln. III *ffp* *ff sempre e stretto*

Vla. I *ff* *trem.* *f sempre e stretto* *con fuoco*

Vla. II *ffp* *trem.* *sempre ff e stretto* *con fuoco*

Vc. I *ffp* *trem.* *sempre ff e stretto* *con fuoco*

Vc. II *ffp* *sempre ff e stretto* *con fuoco*

Cb. *ffp* *sempre ff e stretto* *con fuoco*



256

Vln. I *con fuoco* *ff* *ff* *ff*

Vln. II *con fuoco* *ff* *ff* *ff*

Vln. III *con fuoco* *ff* *ff* *ff*

Vla. I *ff* *ff* *ff*

Vla. II *ff* *ff* *ff*

Vc. I *ff* *ff* *ff*

Vc. II *ff* *ff* *ff*

Cb. *f* *ff* *ff* *ff*