

ESTAMPAS NOCTURNAS

I. La Noche Andante misterioso, non troppo lento

M.M. Ponce
Edición: Luis Barajas

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 various dynamics such as *pp*, *p*, *ma espress.*, *f*, *mf*, and *p espress.*. It also features articulations like *espr.*, *cresc.*, and *string.*. The instrumentation includes Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabajos. The score is written in a key signature of one flat and a 4/4 time signature.

38 *a tempo* *string.* *a tempo* **(B)**

Vln. I *f* *sf* *pp sub* *f*

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

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

Vc. 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*

Vla. II *p*

Vc. I *p*

Vc. II *p*

Cb. *p* *arco* *p*

56 *animando e cresc.* *animando e cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Vln. I *animando e cresc.* *animando e cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Vln. II *animando e cresc.* *animando e cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Vln. III *animando e cresc.* *animando e cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Vla. I *animando e cresc.* *animando e cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Vla. II *animando e cresc.* *animando e cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Vc. I *animando e cresc.* *animando e cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Vc. II *animando e cresc.* *animando e cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Cb. *animando e cresc.* *animando e cresc.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

10

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

Dynamic markings: *p*, *f*, *sfz*, *tr*

Measures 10-19. The score features complex rhythmic patterns with frequent trills and dynamic shifts between piano and fortissimo.

20

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

Dynamic markings: *p*, *f*, *sfz*, *tr*, *poco rall.*, *Fine*

Measures 20-28. This section includes a trill marked 'A' in measure 20 and concludes with a 'Fine' marking. Dynamics range from piano to fortissimo.

29

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

Dynamic markings: *f*, *pp*, *sf*, *espress.*, *pizz*, *arco*

Measures 29-38. This section begins with a trill marked 'B' in measure 29. It features a variety of articulations including pizzicato and arco, and dynamic markings from fortissimo to pianissimo.

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 38-48. The score features a complex texture with multiple string parts. The Violin I part has a trill in measure 40. The Viola I and II parts have trills in measures 40 and 42. The Violoncello I and II parts have trills in measures 40 and 42. The Contrabasso part has a trill in measure 40. The dynamic markings range from *p* to *sfz*. The *pizz* and *arco* markings are used for the Violoncello I and II parts.

49

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 49-58. The score continues with a complex texture. The Violin I part has a trill in measure 50. The Viola I and II parts have trills in measures 50 and 52. The Violoncello I and II parts have trills in measures 50 and 52. The Contrabasso part has a trill in measure 50. The dynamic markings range from *p* to *sfz*. The *pizz* and *arco* markings are used for the Violoncello I and II parts.

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 59-68. The score concludes with a complex texture. The Violin I part has a trill in measure 60. The Viola I and II parts have trills in measures 60 and 62. The Violoncello I and II parts have trills in measures 60 and 62. The Contrabasso part has a trill in measure 60. The dynamic markings range from *p* to *sfz*. The *pizz* and *arco* markings are used for the Violoncello I and II parts.

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 *pp*

Cb.

III. Arrulladora
Andantino Placido

con sord. *p*

Vln. I *con sord.* *p*

Vln. II *p* *pp*

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.*

Vln. I *p* *con sord.* *p* *pp*

Vln. II *p* *con sord.* *p* *pp*

Vln. III *p* *con sord.* *p* *pp*

Vla. I

Vla. II

Vc. I *p ma espress.* *p* *espress.*

Vc. II

Cb. *con sord.* *pizz* *pp* *arco* *pizz* *p*

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* *arco*

53 **C**

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

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

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

IV. Scherzo de Puck

Vivace

♩ = 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* *p* *arco*

Vc. II *pizz* *p* *arco*

Cb. *pizz* *p* *arco*

A

29

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

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

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

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

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

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

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

Cb. *f* *pizz* *ff* *arco*

43

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

Vln. II *pp* *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

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*

Vln. II *p* *p*

Vln. III *pp*

Vla. I *pp* *p*

Vla. II *pp* *p*

Vc. I *pp* *p*

Vc. II *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 flat (B-flat major or D minor), and the time signature is 2/4. The music features a dynamic range from *f* (forte) to *ff* (fortissimo), with crescendos marked as *cresc.* and *cresc. molto*. There are several accents and breath marks (V) throughout the passage.



Musical score for measures 120-133. This section begins with a circled letter 'E' above the first violin staff. The dynamics are primarily *pp* (pianissimo) and *f* (forte). The music includes accents and breath marks (V). The double bass part includes a *marc.* (marcato) marking in measure 133.



Musical score for measures 134-149. This section begins with a circled letter 'E' above the first violin staff and the word "Vuote" (empty) above the first violin staff. The dynamics range from *pp* to *ff*. The music includes accents and breath marks (V). The double bass part includes a *marc.* (marcato) marking in measure 149.

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*

①

215

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

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

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

Vla. I *p* *p* *f*

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

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

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

Cb. *p* *p* *f*

rall. *Da tempo*

①

231

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

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

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

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

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

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

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

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

①

①

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*