

# ИНТРОДУКЦИЯ И СЦЕНА INTRODUCCION Y ESCENA

Allegro furioso ma non troppo vivo  $\text{♩} = 132$

MANUEL DE FALLA

Violini I

4

8

12

16

*sempre simile*

*f* *ff*

*Attacca*

## У ЦЫГАНОК НОЧЬ

## EN LA CUEVA LA NOCHE

1 Tranquillo e misterioso  $\text{♩} = 72$

9 2

20

29

36

*sul tasto* *mf*

*ord.* *ff* *p* *molto dim.* *2 Soli* *gli altri pp*

*f* *p* *pizz.*

*Attacca*

Для связи с [4] в тех случаях, когда не исполняется Песня  
 Pour enchaîner avec le [4] au cas où la Chanson serait supprimée

Для связи с Песней  
 Pour enchaîner avec la Chanson

40 *poco rit.* *Tutti div. pp* *Tempo*

*mf pizz.*

*Attacca* [4] *Attacca subito*

Violini I

2

ПЕСНЬ ЛЮБОВНОЙ ТОСКИ CANCIÓN DEL AMOR DOLIDO

Allegro ♩ = 160

Violini I

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of three flats. It features a melody in the upper voice and a rhythmic accompaniment in the lower voice. Dynamics include *mf* and *f*.

6

Musical notation for measures 6-10. The melody continues with some rests. Dynamics include *f* and *mf*.

11

Musical notation for measures 11-15. The accompaniment features a steady eighth-note pattern. Dynamics include *mf* and *f*.

16

Musical notation for measures 16-20. A boxed letter 'A' is placed above measure 17. Dynamics include *mf* and *f*.

21

Musical notation for measures 21-25. The text 'colla voce' is written above the staff. Dynamics include *f*.

26

Musical notation for measures 26-30. The text 'rit. B a tempo' is written above the staff. Dynamics include *f*, *col legno*, *mf*, and *ff*.

31

Musical notation for measures 31-35. Dynamics include *mf* and *col legno ff*.

36

*mf*  
*ff*

40

*mf*  
*col legno, ff*

45 C

*mf*  
*ff*  
*p*  
*mf*

50 D Più mosso

*f*  
*arco*  
*f*

54

*pizz.*  
*f sempre*  
*pizz.*

58 rit. colla voce E a tempo

*rit. colla voce*  
E  
*a tempo*

Для связи с 4  
poco rit.

64 Calmo e misterioso

*arco*  
*pp*  
*pizz.*  
*mf*

Для окончания Песни, без связи с дальнейшим текстом  
poco rit.

Violini I

4

ПРИЗРАК EL APARECIDO.

4 Vivo, ma non troppo  $\text{♩} = 126$

Violini I

unis. pizz.

*f*

5

*perd.*

9 5 sul tasto arco

*p* 3 3 *ppp* *p* 3 3

12

*ppp* *p* 3 3 *attacca*

ТАНЕЦ СТРАХА DANZA DEL TERROR

6 Allegro ritmico  $\text{♩} = 126$

7

13 7 8 con sord.

*f* 3 3

24

*più f* *dim. gradualmente*

28 9

*f* 3 3

33 *più f* *dim. gradualmente* **10** pizz. *f*

38 arco *f*

42 *dim.* **11** pizz. *f marc.*

46 arco *f*

50 *dim.* **12**

54 *cresc.* *mf* *ff*

60 **13**

63 senza sord.  
pizz.

66 14 arco

72 sul tasto

77 15 ord.

82 16

86 sempre simile

91 17

96 18 Poco più vivo  
pizz.

101 arco

105 19 pizz. arco

110 Furioso, ma ritmico

Violini I

114 20

119 21

**МАГИЧЕСКИЙ КРУГ**  
РАСКАЗ РЫБАКА

**EL CÍRCULO MÁGICO**  
ROMANCE DEL PESCADOR

Andante molto tranquillo  $\text{♩} = 44$

Violini I

8 22

17

*appena rit. (едва замедляя) poco rit.*

23 23 Tempo I

*poco rit. (breve) a tempo*

**ПОЛНОЧЬ**  
ВОЛШЕБСТВА

**A MEDIA NOCHE**  
LOS SORTILEGIOS

Lento e lontano  $\text{♩} = 72$

Violini I  
(senza sord.)

7

*poco più mosso lunga*

РИТУАЛЬНЫЙ  
ТАНЕЦ ОГНЯ,  
ИЗГОНЯЮЩИЙ ЗЛЫХ ДУХОВ

DANZA RITUAL DEL FUEGO  
PARA AHUYENTAR  
LOS MALOS ESPÍRITUS

Allegro ma non troppo e pesante ♩=126

Violini I

15 24 14

40 25

45

50

55 26 11

73

81 *ff molto marc.*

89 *p* *fdim. molto*

96 27 *pp* *ff*

102 *pp* *ff* *pizz.* *mf*



108

115 28 arco

120

125

133 29 arco 16

157 30 15 172 31 16

177

182

187 32 10

204

212

220



227

33 Poco a poco affrettando,  
ma non troppo



233



238



243

34 Vivo, ma giusto



247



251



255

35



263





26 37 8

40

solo -

gli altri *f*

pizz. *f*

*f* *p* *f* *p*

49 38

58 39

65

Solo

altri pizz. *f*

*f* *p* *f* *p* *f* *p*

73

80 40

93 colla voce

41 a tempo Solo (arco)

gli altri pizz.

Violini I score, measures 93-100. Measures 93-99 are marked "colla voce". Measure 100 is marked "Solo (arco)". Dynamics include "f" and "p".

100

arco Tutti div.

ppp

Violini I score, measures 100-107. Measure 100 is marked "arco Tutti div." and "ppp". Measure 107 is marked "ppp".

ПАНТОМИМА

PANTOMIMA

Allegro ♩=132

ff

4

8

42

pizz.

Pantomima score, measures 1-8. Measure 1 is marked "ff". Measure 4 is marked "4". Measure 8 is marked "8" and "42". Measure 8 ends with "pizz." and "sf".

12 arco *ff*

16 *p* 43 *pp* *mf* *mf*

24 *pp* *mf*

30 *pp* *p* *pp*

38 Andantino tranquillo ♩ = 168  
sola sul pont. *pp*

43 pizz. *p marc.* arco sul pont. *pp*

48 pizz. *p marc.*

53 tutti ord. arco *pp* *sost.* *mf* poco rit. 44 *ppp* *mf* a tempo

58 *mf espr.*

64 *f* *cresc.* *p* *pp* pochissimo rit.

70 Tempo I *pp sost.* *mf* rall. poco a poco *ppp* *pp*

76 Molto tranquillo ♩ = 50 *ppp* poco rubato

81 Solo *poco rit.* *a tempo, ma calmo*

V-ni I gli altri *poco rit.* *pp*  
*mf* *f* *pp*

87 45 *sempre calmo*

V-ni I gli altri *dolciss. espr. e sostenuto*  
*pp* *pizz.*

93 *poco arco*  
I metà *ppp*

ТАНЕЦ ЛЮБОВНОЙ ИГРЫ DANZA DEL JUEGO DE AMOR

Allegretto mosso  $\text{♩} = 60$

con sord.

6

12 46

*p* *f*

18 47 *senza sord.* 7 48 7

*senza sord.* 7 *senza sord.* 7

36 49  
1 metà *pp*

43 50 tutti pizz.  
*p*

52 51  
*pp*

60

63 52 arco  
*pp* pizz.  
*pp*

69 53  
*p*

75 54  
*p* *pp*

81 55 pizz.  
*ff* pizz.  
*ff* sul ponticello



87

7



99

56 con sord.

unis.

*p*

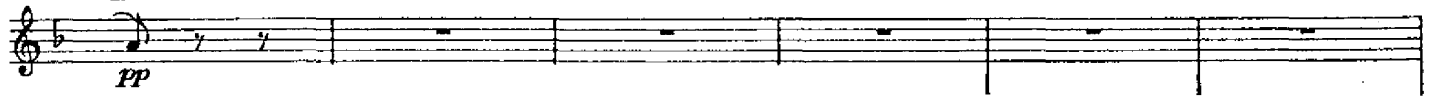
*f*



105

57

*pp*



111

senza sord. 58 sul port.

*pp*

*pp*



118

59

*pp*

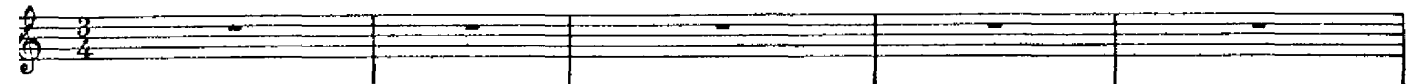
*p*



127

60

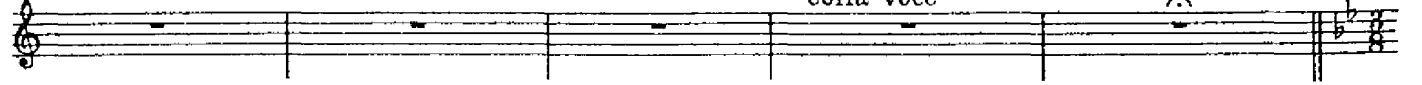
*Poco meno mosso* ♩ = 76



132

*poco rit.*  
*colla voce*

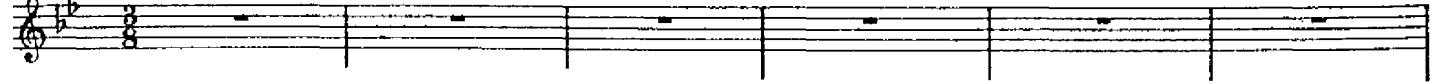
Tempo I



137

61

*Poco più mosso* ♩ = 60



143

62



63

149

155

160

**ФИНАЛ** **FINAL**  
**УТРЕННИЕ КОЛОКОЛА** **LAS CAMPANAS DEL AMANECER**

Allegretto tranquillo ♩=80

64

Violini I  
div.

3

5 65

7

9

Two staves of music in G major. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef. Both staves contain eighth notes with stems up. The first staff has a *cresc.* marking. The second staff also has a *cresc.* marking.

11

Two staves of music. Measure 11 contains eighth notes with stems up, marked *più marc.* in both staves. Measure 12 contains a whole note chord in the first staff, marked *unis arco* above it, and a whole note chord in the second staff, marked *f* below it.

13

Two staves of music. Measure 13 contains a whole note chord in the first staff and a whole note chord in the second staff.

15

Two staves of music. Measure 15 contains a whole note chord in the first staff and a whole note chord in the second staff.

17

Two staves of music. Measure 17 contains a whole note chord in the first staff and a whole note chord in the second staff. The first staff is marked *rit.*

18 *Largamente*

Two staves of music. Measure 18 contains a whole note chord in the first staff and a whole note chord in the second staff. The first staff is marked *ff*.

19 *rit. molto*

Two staves of music. Measure 19 contains a whole note chord in the first staff and a whole note chord in the second staff. The first staff is marked *cresc.* and the second staff is marked *fff*.