

# Fandango Boccherini 08.09.

## (Final version)

Composer

Vln Prelude

Clavicémbalo

Violonchelo

Gtr.+Perc.

Vln Prelude

Vln.

Vln Prelude

Entrance Guitar (punteo)

Gtr. + Perc.

6

Clavm.

Vc.

Gtr.+Perc.

A

D

A

D

A

9

Clavm.

Vc.

Gtr.+Perc.

12

Clavm.

Vc.

Entrance Castagnets

Gtr.+Perc.

15

Clavm.

Vc.

Gtr.+Perc.

18

Clavm.

Vc.

Gtr.+Perc.

21

Clavm.

Vc.

Gtr.+Perc.

24

Clavm.

Vc.

Gtr.+Perc.

27

Clavm.

Vc.

Gtr.+Perc.

29

Clavm.

Vc.

Gtr.+Perc.

D      C<sub>6</sub>      B<sub>b</sub>  
        4      3

A

D

32

Clavm.

Vc.

Gtr.+Perc.

A

D

C<sub>6</sub>

B<sub>b</sub>  
4  
3

34

Clavm.

Vc.

Gtr.+Perc.

*f* A

36

Clavm.

Vc.

Gtr.+Perc.

*p*

*p*

*f* A B<sub>b</sub> A B *mw* C<sub>#</sub> v D E F F<sub>#</sub> G *m* G<sub>#</sub> v

38

Clavm.

Vc.

Gtr.+Perc.

*f* A

40

Clavm.

Vc.

Gtr.+Perc.

42

Clavm.

Vc.

Gtr.+Perc.

A C# D E C# A Dm D E F D A A C# D E C# A

45

Clavm.

Vc.

Gtr.+Perc.

Dm C# D C# D D A C# D E C# A Dm D E F D A

This musical score page contains three systems of music. The first system (measures 40-42) features three staves: Clavm. (top), Vc. (middle), and Gtr.+Perc. (bottom). The Gtr.+Perc. staff includes a tablature below the staff showing note heads corresponding to fret positions. The second system (measures 42-45) continues with the same three staves. The third system (measures 45-48) also features the same three staves. Measure numbers 40, 42, and 45 are positioned above their respective systems. Measure 40 includes dynamic markings *p* and *~w*. Measure 42 includes dynamic markings *w* and *w*. Measure 45 includes dynamic marking *pp*. Measure 48 includes dynamic markings *w*, *w*, and *w*. The vocal line (Vc.) consists of eighth-note pairs. The guitar/percussion line (Gtr.+Perc.) consists of eighth-note pairs. The keyboard line (Clavm.) consists of sixteenth-note patterns. The tablature for the guitar/percussion shows note heads above horizontal bar lines, with some heads having vertical stems extending downwards.

48

Clavm.

Vc.

Gtr.+Perc.

A C# D E C# A | Dm C# D C# D D | A A G

Simile: f A Bb A

51

Clavm.

Vc.

Gtr.+Perc.

ff 4. 3. C F

54 +

Clavm.

Vc.

Gtr.+Perc.

C D A

57 +

Clavm.

Vc.

Gtr.+Perc.

D B<sub>b</sub> G 3 3

59

Clavm.

Vc.

Gtr.+Perc.

3 3 3 3

61 +

Clavm.

Vc.

Gtr.+Perc.      Gtr+Perc. moment  
D      B $\flat$       G      A      3      3      3      3      (sigue)

64

Clavm.

Vc.

Gtr.+Perc.

68

Clavm.

Impro 1: Blanca

Impro 1: Blanca

Vc.

Gradually drop

Gtr.+Perc.

Impro 1: Blanca (Ricochet from middle section of manuscript)

Impro 1: Blanca

(Ivan drops at the end)

72

Impro 2: Jeremy  
(softer)

Cue Jeremy 3x

4th time:

Rit..

4th time:

Rit..

Clavm.

Impro 2: Jeremy

Cue Jeremy 3x

4th time:

Rit..

Vc.

Pizz

*p*

Impro 2: Jeremy  
(softer, slightly slower)

Cue Jeremy 3x

4th time:

Rit..

Gtr.+Perc.

Impro 2: Jeremy  
(softer, slightly slower)

A

D

Cue Jeremy 3x

4th time:

Rit..

D C B $\flat$

$\frac{6}{3}$   $\frac{4}{3}$  A

78 Seung prelude

Clavm. Seung prelude with transission to:

Vc. Seung prelude

Gtr.+Perc. Seung prelude leading to:

Impro 3: Guabina

Impro 3: Guabina (pizz chords)

D G A

Tambourin: playful sesquialtera  
Jeremy: 6/8 with accent in last 8th

81 Camilos 'Cue' to get out: 3 times this figure

Clavm. Camilos 'Cue' to get out: 3 bars of this figure  
(Take out the third of D-minor)

Vc. Vln. Cue (3 bars)

Gtr.+Perc. Vln. Cue (3 bars)  
(If possible, take out the third of D-minor)

82

Clavm.

Vc.

Gtr.+Perc.

83

Solo Ivan (count!)

Clavm.

Vc.

Gtr.+Perc.

Cut and COUNT!

Jeremy Cut!

X

Ivan Solo: CASTAGNET MACHINE GUN

fff 6 fff 6 fff 6 fff 6

85

Clavm.

Vc.

Gtr.+Perc.

(Jeremy enters again in 6/8!!!!)

fff A

87

Clavm.

Vc.

Gtr.+Perc.

D minor

*(sigue)*

89

Clavm.

Vc.

Gtr.+Perc.

Bass line?

Ivan drops out

92

Clavm.

Vc.

Gtr.+Perc.

Jeremy punteo on A-pedal

A

95

Clavm.

Vc.

Gtr.+Perc.

(cresc.)

cresc.

cresc.

A

A

97

Clavm. (cresc.)

Vc. (cresc.)

Gtr.+Perc. (cresc.) A (sigue)

100

Clavm.

Vc. (cresc.) f

Gtr.+Perc. (cresc.) f

103

Clavm.

Vc.

Gtr.+Perc.

Detailed description: The musical score consists of three staves: Clavm. (piano), Vc. (bassoon), and Gtr.+Perc. (guitar and percussion). Measure 97: Clavm. plays eighth-note chords. Vc. rests. Gtr.+Perc. plays eighth-note chords. Measure 98: Clavm. rests. Vc. plays eighth-note chords. Gtr.+Perc. rests. Measure 99: Clavm. rests. Vc. plays eighth-note chords. Gtr.+Perc. rests. Measure 100: Clavm. plays eighth-note chords. Vc. plays eighth-note chords. Gtr.+Perc. rests. Measure 101: Clavm. rests. Vc. plays eighth-note chords. Gtr.+Perc. rests. Measure 102: Clavm. rests. Vc. plays eighth-note chords. Gtr.+Perc. rests. Measure 103: Clavm. plays eighth-note chords. Vc. plays eighth-note chords. Gtr.+Perc. plays eighth-note chords.

106

Clavm. secco

Vc.

Gtr.+Perc.

*ff*

*ff*

Jeremy stays in 6/8????

6 6 6

107

Clavm.

Vc.

Gtr.+Perc.

6 6 6

108

Clavm.

Vc.

Gtr.+Perc.

6 6 6

109

Clavm.

Vc.

Gtr.+Perc.

Loud. Keep the tension towards

ff

ff

ff

ff

111

Clavm.

Vc.

Gtr.+Perc.

ff

ff

ff

ff

114

Clavm.

Vc.

Gtr.+Perc.

Ivan: Crazy loud solo

fff

3

3

116

Clavm.

Vc.

Gtr.+Perc. Ivan: Crazy loud solo  
fff 3 3

118

Clavm.

Vc.

Gtr.+Perc.

120

Elegante, culto cool.  
Como si nada hubiera pasado

Clavm.

Ritardando

Vc.

huge arpeggio

Ritardando

This must sound like shit.  
Like you haven't studied music.

Gtr.+Perc.

Ritardando

ff

122

Clavm.

Seung transicion?  
Modulation from Dm to Gm

Vc.

Blanca screams:  
"Olé!"

Gtr.+Perc.

Seung transicion