

Score

Tomás Cabado

Fruta Seca

para nueve instrumentos

Fruta Seca

Tomás Cabado

4
4

♩=30

non vibrato

Musical score for the first system of 'Fruta Seca'. The score is in 4/4 time with a tempo of quarter note = 30. The key signature has one flat (Bb). The instruments and their parts are:

- Flauta:** Treble clef, starting with a *ppp* dynamic and a *non vibrato* instruction. The melody consists of a series of quarter notes.
- Clarinete en Bb:** Treble clef, no notes.
- Clarinete bajo en Bb:** Bass clef, no notes.
- Trompeta en C:** Treble clef, no notes.
- Piano:** Grand staff (treble and bass clefs), starting with a *ppp* dynamic. The right hand plays a series of quarter notes, and the left hand plays a series of quarter notes.
- Violin:** Treble clef, no notes.
- Viola:** Alto clef, no notes.
- Violoncello:** Bass clef, starting with a *ppp* dynamic and a *tasto, non vibrato* instruction. The melody consists of a series of quarter notes.
- Contrabajo:** Bass clef, no notes.



Musical score for the second system of 'Fruta Seca'. The score is in 4/4 time with a tempo of quarter note = 30. The key signature has one flat (Bb). The instruments and their parts are:

- Fl.:** Treble clef, starting with a *ppp* dynamic and a *non vibrato* instruction. The melody consists of a series of quarter notes.
- Cl.:** Treble clef, starting with a *ppp* dynamic and a *non vibrato* instruction. The melody consists of a series of quarter notes.
- Pno.:** Grand staff (treble and bass clefs), starting with a *ppp* dynamic. The right hand plays a series of quarter notes, and the left hand plays a series of quarter notes.
- Vc.:** Bass clef, starting with a *ppp* dynamic and a *tasto, non vibrato* instruction. The melody consists of a series of quarter notes.

5

Fl.

Cl.

Pno.

Vc.

ppp



7

Fl.

Cl.

B. Cl.

Tpt.

Pno.

Vln.

Vla.

Vc.

non vibrato

ppp

tasto, non vibrato

alla punta, non vibrato

pppp

ppp

Fl.

Cl.

B. Cl.

Tpt. *non vibrato*

Pno.

Vln.

Cb. *tasto, flauto*
D3
pppp



B. Cl. *11*

Tpt.

Pno.

Vln.

Vla. *pppp*

Cb.

13

B. Cl.

Tpt. *poner sord.* *sord.* *ppp*

Pno.

Vln. *tasto* *pppp*

Vla.

Vc. (t.) *pppp*

Cb.



15

Tpt.

Pno.

Vln.

Vla.

Vc. (t.)

Cb.

17

Fl. *ppp*

Cl. *ppp*

B. Cl.

Tpt. *ppp*

Pno. *ppp*

Red. *pp*

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

19

Fl.

Cl.

Pno.

Red.

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

ppp

poner sord.

(t.)

sord. ordinario

sord. ordinario

ppp

21

Pno.

(Ped)

Vla.

8^{va}
ord. alla punta
ppp

Vc.

Cb.



23

Pno.

(Ped)

Vln.

ord. alla punta
8^{va}
ppp

Vla.

(ord.)
ppp

Vc.

Cb.

pont. alla punta
G4
8^{va}
ppp

25

Pno. *ppp* (*ppp*)

(Ped.)

Vln. (ord.) *ppp* *ppp*

Vla. *ppp*

Vc. pont. alla punta *ppp* *ppp*

Cb. *ppp* *ppp*



27

Pno. *ppp*

(Ped.)

Vln. (ord.) *ppp* *ppp*

Vla. loco pont. *ppp*

Vc. (p.) *ppp* *ppp*

Cb. (p.) *ppp* *ppp*

29

Pno. *ppp*

(Ped.)

Vln. *ppp* (ord.)

Vla. *ppp* (p.)

Vc. *ppp* (p.)

Cb. *ppp* (p.)



31

Pno. *ppp*

(Ped.)

Vln. *ppp* (ord.)

Vla. *ppp* (p.)

Vc. *ppp* (p.)

Cb. *ppp* (p.)

33

Pno.

Vln.

Vla.

Vc.

Cb.

ppp

(Ped.)

(ord.)

(p.)

ppp

ppp

8^{va} ordinario

ppp

(p.)

ppp



35

Pno.

Vln.

Vla.

Vc.

Cb.

(Ped.)

(ord.)

(p.)

ppp

ppp

ppp

(p.)

ppp

37 (ord.)
 Vln. (ord.)
 Vla. pont.
 Vc. (ord.) ppp
 Cb. ppp (p.)

39
 B. Cl. ppp
 Vln. (ord.)
 Vla. (p.) ppp
 Vc. loco (ord.) C5 ppp
 Cb. (p.) ppp sacar sord.

41
 B. Cl.
 Vln. (ord.)
 Vla. (p.)
 Vc. (ord.)
 Cb. senza sord. (p.) ppp

43

B. Cl.

Vln. (ord.)

Vla. (p.)

Vc. (ord.)

Cb. (p.)

ppp



45

Cl.

B. Cl.

Vln. (ord.)

Vla. (p.)

Vc. (ord.)

Cb. (p.)

ppp

sacar sord.

47

Cl.

B. Cl.

Vln.

Vla.

Vc.

Cb.

senza sord.
loco
(p.)

(p.)

sacar sord.

ppp
(ord.)

(p.)



49

Cl.

B. Cl.

Tpt.

Vln.

Vla.

Vc.

Cb.

sord.

(p.)

(ord.)

senza sord.
(ord.)
G3

ppp

(ord.)

(p.)

51

Fl. *ppp*

Cl.

B. Cl.

Tpt.

Vln. (p.)

Vla. (ord.)

Vc. (ord.) sacar sord. senza sord. pont. *ppp*

Cb. (p.)

53

Fl.

Cl.

B. Cl.

Tpt.

Vln. (p.)

Vla. (ord.)

Vc. (p.) senza sord. (p.)

Cb. sacar sord. *ppp*

55

Fl.

Cl.

B. Cl.

Tpt.

Pno.

Red.

Vln.

Vla.

Vc.

Cb.

ppp

ppp

(p.)

(p.)

(ord.)

(p.)

(p.)

Detailed description of the musical score for page 15, measures 55-58:

- Flute (Fl.):** Measures 55-58 feature sustained notes. Measure 55 has a whole note. Measure 56 has a half note with a flat. Measure 57 has a half note with a flat. Measure 58 has a whole note with a flat.
- Clarinet (Cl.):** Measures 55-58 feature sustained notes. Measure 55 has a whole note. Measure 56 has a half note with a flat. Measure 57 has a half note with a flat. Measure 58 has a whole note with a flat.
- Bass Clarinet (B. Cl.):** Measures 55-58 feature sustained notes. Measure 55 has a whole note. Measure 56 has a half note with a flat. Measure 57 has a half note with a flat. Measure 58 has a whole note with a flat. A dynamic marking of *ppp* is present in measure 58.
- Trumpet (Tpt.):** Measures 55-58 feature sustained notes. Measure 55 has a whole note. Measure 56 has a half note with a sharp. Measure 57 has a half note with a sharp. Measure 58 has a whole note with a sharp.
- Piano (Pno.):** Measures 55-58 feature sustained notes. Measure 55 has a whole note. Measure 56 has a half note with a sharp. Measure 57 has a half note with a sharp. Measure 58 has a whole note with a sharp. A dynamic marking of *ppp* is present in measure 56.
- Violin (Vln.):** Measures 55-58 feature sustained notes. Measure 55 has a whole note. Measure 56 has a half note with a sharp. Measure 57 has a half note with a sharp. Measure 58 has a whole note with a sharp. A dynamic marking of *ppp* is present in measure 56. A *(p.)* marking is present above measure 56.
- Viola (Vla.):** Measures 55-58 feature sustained notes. Measure 55 has a whole note with an *(ord.)* marking above. Measure 56 has a half note with a sharp. Measure 57 has a half note with a sharp. Measure 58 has a whole note with a sharp.
- Violoncello (Vc.):** Measures 55-58 feature sustained notes. Measure 55 has a whole note with a *(p.)* marking above. Measure 56 has a half note with a sharp. Measure 57 has a half note with a sharp. Measure 58 has a whole note with a sharp.
- Contrabass (Cb.):** Measures 55-58 feature sustained notes. Measure 55 has a whole note with a *(p.)* marking above. Measure 56 has a half note with a flat. Measure 57 has a half note with a flat. Measure 58 has a whole note with a flat.
- Red.** A line labeled "Red." is present between the Piano and Violin staves.

57

Fl.

Cl.

B. Cl.

Tpt.

Pno.

(Ped.)

Vln. (p.)

Vla. (ord.)

Vc. (p.)

Cb. (p.)

Detailed description: This page of a musical score covers measures 57 through 60. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part has a melodic line with a key signature change from one flat to one sharp between measures 58 and 59. The Clarinet (Cl.) and Bass Clarinet (B. Cl.) parts provide harmonic support with sustained notes. The Trumpet (Tpt.) part has a melodic line with a key signature change. The Piano (Pno.) part features a melodic line with a key signature change and a fermata in measure 60. The Violin (Vln.) part has a melodic line with a dynamic marking of piano (p.). The Viola (Vla.) part has a melodic line with a dynamic marking of piano (p.) and a key signature change. The Violoncello (Vc.) part has a melodic line with a dynamic marking of piano (p.). The Contrabass (Cb.) part has a melodic line with a dynamic marking of piano (p.). The Piano part includes a Pedal (Ped.) line. The score is written in a common time signature and includes various musical notations such as stems, beams, and dynamic markings.

59

Fl.

Cl.

B. Cl.

Tpt.

Pno.

(Ped.)

Vln.

Vla.

Vc.

Cb.

(p.)

pont.

ppp

(p.)

(p.)

61

Fl. | tongue ram | *ppp*

Cl. | slap | *ppp*

B. Cl. | sacar la boquilla

Tpt. | sacar sord. | senza sord. tongue ran | *ppp*

Pno.

(Ped.)

Vln. | (p.) | (mute) *ppp*

Vla. | (p.) | (mute) *ppp*

Vc. | (p.) | (mute) *ppp*

Cb. | (p.) | (mute) *ppp*

Dejar el instrumento e ir al piano. Tocar lo que se indica a continuación a partir del compás 69, atacando separadamente, sin coincidir necesariamente con los demás ataques.

63

Fl.

Cl.

Tpt.

Pno.

(Ped.)

65

Fl.

Cl.

Tpt.

Pno.

(Ped.)

67

Fl.

Cl.

B. Cl.

Tpt.

Pno.

sin la boquilla
tongue ram

ppp

(Ped.)

Siempre lento
sin tiempo

69

Fl.

Cl.

B. Cl.

Tpt.

15^{ma}

ppp

15^{ma}

ppp

ppp

ppp

Dejar el instrumento e ir al piano. Tocar lo que se indica a continuación a la siguiente marca del director, atacando libremente, sin coincidir necesariamente con los demás ataques.

50" ca.

o lo que tarde la sección de vientos en llegar al piano.

Pno.

(Ped.)

(Ped.)

71



(fl.) *15^{ma}*
b \sharp

ppp

(cl.) *15^{ma}*
b \sharp

ppp

(fg.)
+

(tpt.) *ppp*

+

b \sharp
ppp

Pno.

(pno.)
+

(vln.)
+

ppp

(vla.)
+

ppp

(vc.)
+

ppp

(cb.)
b \sharp

ppp

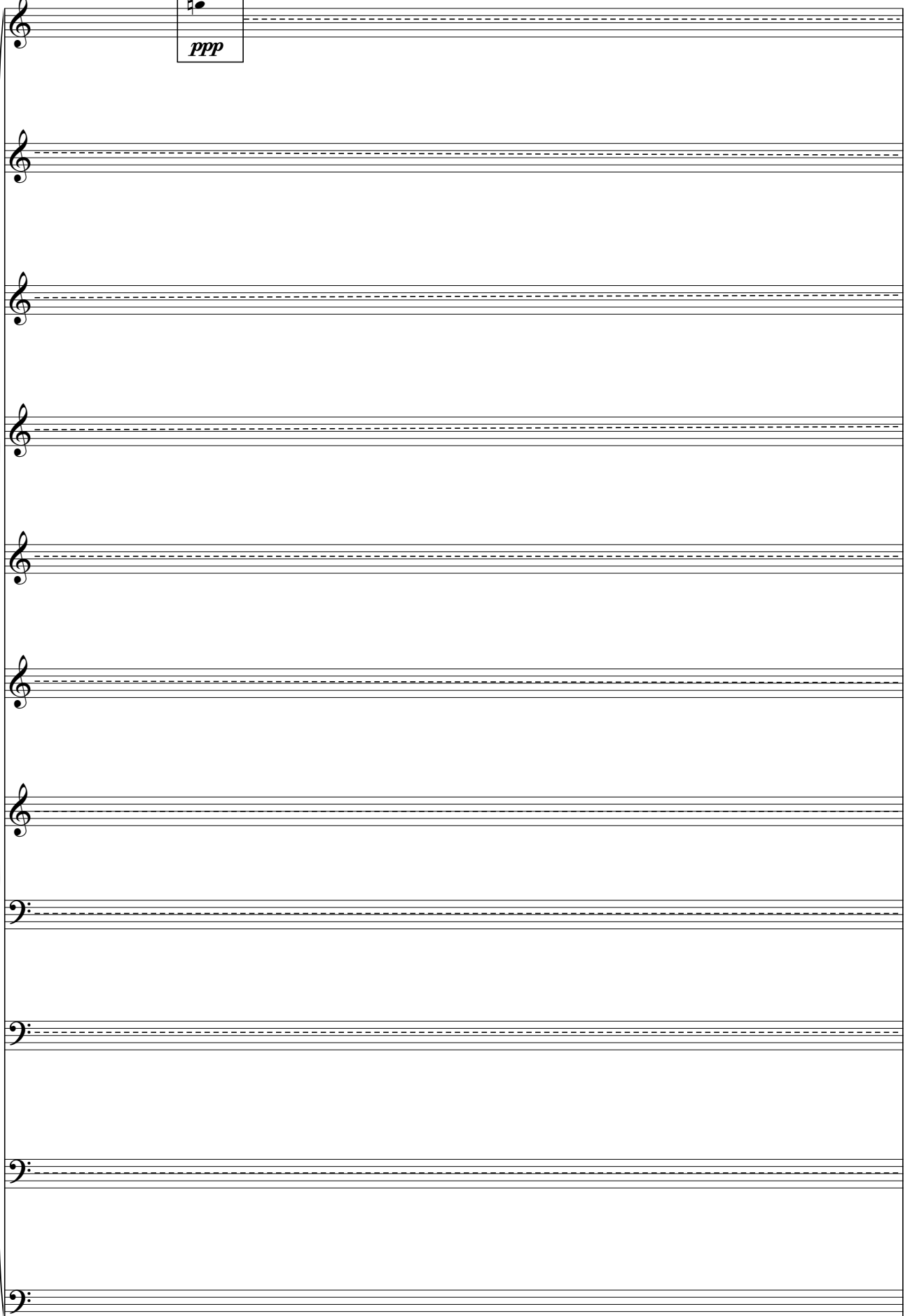
El director se acerca al piano y toca lo siguiente del mismo modo que los demás músicos.

30" ca.

72

8 ^{va} +

<i>ppp</i>



Pno.

(Ped.)

73

Pno.

Otros dos músicos (además de los del ensamble
y el director) se acercan al piano. Continuar

(Ped.) *ppp* 8^{vb} 8^{vb} 8^{vb}