

# IV Danza rasgada

Score in C

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$\text{♩} = 176$

Guitar 1

Musical notation for Guitar 1, first system. The staff is in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *f* and a tempo marking of  $\text{♩} = 176$ . The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* appears later in the system.

Gtr. 1

Musical notation for Gtr. 1 and Gtr. 2, second system. Gtr. 1 is in treble clef and Gtr. 2 is in bass clef. The system starts with a dynamic marking of *f* for Gtr. 1. Gtr. 2 has a dynamic marking of *mp*. The notation shows melodic lines for Gtr. 1 and a bass line for Gtr. 2.

Gtr. 1

Gtr. 2

Gtr. 3

Musical notation for Gtr. 1, 2, and 3, third system. Gtr. 1 is in treble clef, Gtr. 2 is in bass clef, and Gtr. 3 is in bass clef. Dynamics include *mf* for Gtr. 1 and *p sub* for Gtr. 2 and Gtr. 3. The notation features melodic lines and bass lines with some fingerings indicated (e.g., 0 0).

Gtr. 1

Gtr. 2

Gtr. 3

Musical notation for Gtr. 1, 2, and 3, fourth system. Gtr. 1 is in treble clef, Gtr. 2 is in bass clef, and Gtr. 3 is in bass clef. Dynamics include *sim.* for Gtr. 1 and *f* for Gtr. 2 and Gtr. 3. The notation shows melodic lines and bass lines with various articulations.

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p.2

1

Gtr. 2

Gtr. 3

Gtr. 4

pizz.  
*mp* *poco* *sim.*

pizz.  
*mp* *poco* *sim.*

*p*



2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *ff* *ff* *ff*

*rasg.* *rasg. nat.* *rasg. b* *rasg.*

Mba. (hard mallets) *f*

*div.* *mf* *mf* *mf* *mf*

*f*

Perc. I *f* *mp*

Vln. I *f* *mp* *non div.* *div.*

Vln. II *f* *mp* *div.*

Vla. *f* *mp* *div.*

Vc. *f* *mp* *div.*

Cb. *f* *mp* *div.*



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Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. I *f* *Sn dr.*

Perc. II *f*

Vln. I *f*

Vln. II *f* *unis.*

Vla. *f*

Vc. *f* *marcato* *non div.*

Cb. *f* *marcato*

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p.4

Score for strings and woodwinds. The score is in 2/4 time and features the following parts:

- Vln. I:** Starts with *pizz.* and *p*, then switches to *arco* and *div.* with *p*. A *sempre p* marking is present in the later measures.
- Vln. II:** Similar to Vln. I, with *pizz.* and *p* followed by *arco* and *div.* with *p*. A *sempre p* marking is present.
- Vla.:** Features *div.* and *mp* markings.
- Vc.:** Features *div.* and *mp* markings, with *mf* appearing later.
- Cb.:** Features *unis.* and *mp* markings, with *mf* appearing later.



Score for guitar, percussion, and woodwinds. The score is in 2/4 time and features the following parts:

- Gtr. 1, 2, 3, 4:** All guitars play in *mf* dynamics.
- Perc. I:** Features *Mba.* and *mp* markings.
- Vln. I, II:** Both violins play in *mf* dynamics with *unis.* markings.
- Vla.:** Features *div. pizz.* and *mf* markings.
- Vc.:** Features *unis.* and *mf* markings.
- Cb.:** Features *mf* markings.

A circled number 4 is placed above the first measure of the guitar section.

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The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl.:** *f*, dynamic markings *f* and *mf*.
- Ob.:** *f*, dynamic markings *f* and *mf*.
- Cl.:** *f*, dynamic markings *f* and *mf*.
- Bsn.:** *f*, dynamic markings *f* and *mf*.
- Hn.:** *f*, dynamic markings *f* and *mf*.
- Tpt.:** *f*, dynamic markings *f* and *mf*.
- Tbn.:** *f*, dynamic markings *f* and *mf*, includes *cresc.* marking.
- Gtr. 1:** *f*, dynamic markings *f* and *mf*.
- Gtr. 2:** *f*, dynamic markings *f* and *mf*.
- Gtr. 3:** *mp*, *f*, dynamic markings *f* and *mf*.
- Gtr. 4:** *f*, dynamic markings *f* and *mf*, includes *rasg.* marking.
- Perc. I:** *f*, dynamic markings *f* and *mf*.
- Perc. II:** Sn dr., *f*, dynamic markings *f* and *mf*, includes *muta cajón peruano* marking.
- Vln. I:** *mf*, *f*, dynamic markings *f* and *mf*, includes *non div.* marking.
- Vln. II:** *mf*, *f*, dynamic markings *f* and *mf*, includes *non div.* marking.
- Vla.:** *mf*, *f*, dynamic markings *f* and *mf*, includes *arco* and *non div.* markings.
- Vc.:** *mf*, *f*, dynamic markings *f* and *mf*.
- Cb.:** *mf*, *f*, dynamic markings *f* and *mf*.

IV mov. Danza rasgada  
p.6

6

Fl. *p*

Ob. *senza accent*  
*p*

Cl. *senza accent*  
*p*

Bsn. *p*

Hn.

Tpt.

Tbn.

Gtr. 1 *mf*

Gtr. 2 *mf*

Gtr. 3 *mp*  
arp. ③ ③ 0 0 0

Gtr. 4 *mp*  
arp. 0 ③ 0 ③ 0 ③

Perc. I *p*  
Susp. Cymbal (with brushes) percussionist must play the pattern ad lib.

Perc. II *mp*  
(Cajón per.) percussionist must play the pattern ad lib.

Vln. I *mf* *poco* *sim.*  
sul tasto

Vln. II *mf* *poco* *sim.*  
sul tasto

Vla. *mp* *poco* *sim.*  
sul tasto

Vc. *p* *poco* *sim.*  
sul tasto

Cb. *p* *poco* *sim.*  
sul tasto