

EL GORRIÓN UNIVERSAL

(THE UNIVERSAL SPARROW)

transcription for Flute, Viola (or Clarinet) and Violoncello (or Bassoon) by the Composer

1. Pastoras

(1. SHEPHERDESSES)

VÍCTOR CARBAJO

d. = 45 circa

Flute

Viola

Violoncello

6

12

17

22

poco rit.

a tempo

2

32

38

44

48

31 X 2000
Dur. ~ 2' 25"

2. Conductus I

$\text{♩} = 76$ circa

Measure 1: $\text{♩} = 76$ circa. Dynamics: p , p , p .

Measure 7: Dynamics: p , p , p .

Measure 13: Dynamics: mp , mp , mp .

Measure 20: Dynamics: mf , mf , mf .

Measure 26: Dynamics: f , f , f . Performance instruction: *rit.*

3. Pan Búlgaro (3. BULGARIAN PAN)

$\text{d} \cdot = 54$ circa ($\text{d} \cdot = 90$ circa, $\text{d} = 135$ circa)

44

53

62

71

80

4. Conductus II

$\text{♩} = 50$ circa

6

10

14

17

20 XI 2000
Dur. ~ 50"

5. Rigodón en Rondó

(5. RIGADOON IN RONDO)

$\text{♩} = 116$ circa

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

The musical score consists of five staves of music, each with a different clef (Treble, Bass, and two types of Alto/Bass clef) and key signature. The music is divided into sections by measure numbers: 43, 54, 64, 74, and 83. The score includes dynamic markings such as *mf*, *f*, *p*, *pp*, and *mf risoluto*. Performance instructions like *(f)* and *p* are also present. The music features various rhythmic patterns, including eighth and sixteenth note figures, and rests.

Flute

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1. Pastoras

(1. SHEPHERDESSES)

VÍCTOR CARBAJO

$\text{♩} = 45$ circa

The sheet music consists of 15 staves of musical notation for flute. The tempo is indicated as $\text{♩} = 45$ circa. The dynamics include *p*, *mf*, *mp*, *a tempo*, *poco rit.*, *f*, and *rit.*. The time signatures change frequently, including $8/8$, 5 , 9 , 14 , 19 , 24 , 28 , 32 , 36 , 40 , 45 , and 49 .

2. Conductus I

$\text{♩} = 76 \text{ circa}$

p

5

9

13

17

mp

21

25

mf

29

rit.

f

The music is written in common time (indicated by '3/4' in the first measure). The key signature is one flat. The notation consists of eighth-note patterns with various slurs and grace notes. Dynamics include *p*, *mp*, *mf*, and *f*. The tempo is marked as $\text{♩} = 76 \text{ circa}$. Measure numbers 1 through 32 are indicated on the left side of each staff. Measure 29 includes a ritardando instruction (*rit.*) and measure 32 includes a forte dynamic (*f*).

3. Pan Búlgaro

(3. BULGARIAN PAN)

$\text{♩} = 54$ circa ($\text{♩\cdot} = 90$ circa, $\text{♩} = 135$ circa)

Sheet music for Flute, titled "3. Pan Búlgaro" (3. BULGARIAN PAN). The music is in 3/8 time, key signature is B-flat major (two flats). The tempo is indicated as $\text{♩} = 54$ circa, $\text{♩\cdot} = 90$ circa, or $\text{♩} = 135$ circa. The score consists of 14 staves of musical notation. Measure numbers are present at the start of each staff: 8, 15, 22, 31, 38, 45, 51, 61, 69, 76, and 82. Dynamics include **f** (fortissimo), **p** (pianissimo), and *rit.* (ritardando). Articulation marks like dots and dashes are used throughout the piece.

4. Conductus II

$\text{♩} = 50 \text{ circa}$

1

4

7

10

13

16

18

mp

p

mf

mf

mp

f

mp

p

5. Rigodón en Rondó

(5. RIGADOON IN RONDO)

$\text{♩} = 116$ circa

Sheet music for piano, page 10, measures 8-85. The music is in 2/4 time, treble clef, key signature of one flat. Measure 8 starts with a forte dynamic (f). Measures 15-22 show a sequence with measure numbers 1 through 4 above the notes. Measure 29 begins with a dynamic of *mp*, followed by a dynamic of *f*. Measures 37-44 continue with various dynamics including *f* and *mf*. Measure 51 features a dynamic of *f* and measure numbers 3 above the notes. Measures 62-70 show dynamics of *f* and *pp*. Measures 78-85 conclude with a dynamic of *f* and the instruction *risoluto*.

Viola

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1. Pastoras

(1. SHEPHERDESSES)

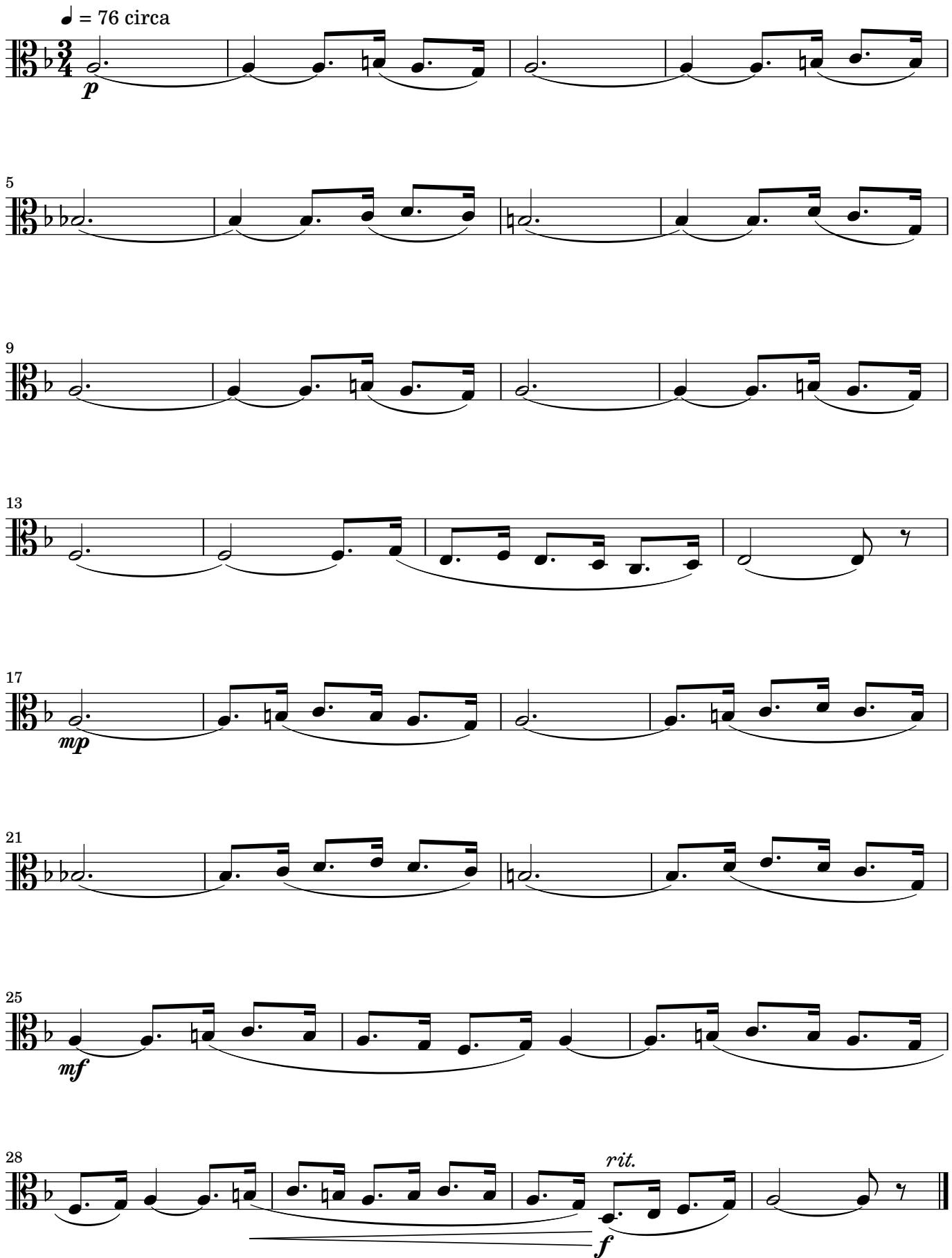
$\text{♩} = 45$ circa

VÍCTOR CARBAJO

The sheet music consists of ten staves of musical notation for Viola. The key signature changes frequently, including B-flat major, A major, and G major. The time signature also varies, including common time and 6/8. Various dynamics are indicated throughout, such as **p** (piano), **mp** (mezzo-piano), **f** (forte), and **mf** (mezzo-forte). Performance instructions include *poco rit.* (poco ritardo), *a tempo*, and *rit.* (ritardando). The music features a mix of eighth and sixteenth-note patterns, often with grace notes and slurs. Measure numbers are provided at the beginning of each staff: 1, 7, 13, 17, 22, 27, 33, 38, 43, and 48.

2. Conductus I

$\text{♩} = 76 \text{ circa}$

2 

3. Pan Búlgaro
(3. BULGARIAN PAN)

$\text{d} = 54 \text{ circa} (\text{d} \cdot = 90 \text{ circa}, \text{d} = 135 \text{ circa})$

9

17

25

33

41

49

57

65

73

81

4. Conductus II

$\text{♩} = 50 \text{ circa}$

1

4

7

10

13

16

18

5. Rigodón en Rondó (5. RIGADOON IN RONDO)

$\text{♩} = 116$ circa

1

9

17

23

29

37

45

54

62

70

78

84

f

mf

f

mf

f

(f)

p

f

mf

f

p

f

p

f

mf

p

mf

f

f

2

f risoluto

Violoncello

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1. Pastoras

(1. SHEPHERDESSES)

VÍCTOR CARBAJO

$\text{♩} = 45$ circa

1 2 3 4 5 6

7

13

19

24

31

38

44

48

poco rit.

a tempo

rit.

2. Conductus I

$\text{♩} = 76$ circa

p

5

9

13

17

mp

21

25

mf

28

rit.

f

Víctor Carbajo – *El Gorrión Universal*

3. Pan Búlgaro

(3. BULGARIAN PAN)

$\text{d} = 54 \text{ circa} (\text{d} = 90 \text{ circa}, \text{d} = 135 \text{ circa})$

1 2 3 4 5 6 7 8

17 2. 3. 4. 5. 6. 7. 8.

25

33 1 2 3 4 1 2 3 4

41 *cresc.* *f* *dim.* *p*

49 **2** **2**

57

65 1 2 3 4 5 6 7 8

73 *f* *p* *f* *p*

81 1 2 3 4 5 6 7 rit. 8

cresc. *f*

4. Conductus II

$\text{♩} = 50 \text{ circa}$

1

4

7

10

13

16

18

5. Rigodón en Rondó

(5. RIGADOON IN RONDO)

$\text{♩} = 116$ circa

9

17

23

29

37

45

54

64

74

80

86

f

mf

p

(f)

mf

f

p

mf

f

mf

f

f *risoluto*

Clarinet (B \flat)

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1. Pastoras

(1. SHEPHERDESSES)

VÍCTOR CARBAJO

$d = 45$ circa

p

7

mp

13

mf

17

mp

22

poco rit. *a tempo*

p

27

33

mp

38

f

43

mp *f* *mp*

48

f

rit.

p

2. Conductus I

d = 76 circa

5

9

13

17

21

25

28 rit.
f

3. Pan Búlgaro

(3. BULGARIAN PAN)

$\text{♩} = 54 \text{ circa } (\text{♩.} = 90 \text{ circa}, \text{♩} = 135 \text{ circa})$

9

17

25

33

41

49

57

65

73

81

4. Conductus II

Musical Score for Clarinet (B♭) - 4. Conductus II

The score consists of eight staves of music, each starting with a measure number (4, 7, 10, 13, 16, 18) and ending with a comma. The key signature is one sharp (F#). The time signature is 6/8.

Measure 4: Dynamics: *p*. Articulation: accents under notes. Performance technique: slurs and horizontal strokes below the notes indicating embouchure changes.

Measure 7: Dynamics: *mp*. Articulation: accents under notes. Performance technique: slurs and horizontal strokes below the notes.

Measure 10: Dynamics: *p*, *mf*, *mp*. Articulation: accents under notes. Performance technique: slurs and horizontal strokes below the notes.

Measure 13: Dynamics: *mf*. Articulation: accents under notes. Performance technique: slurs and horizontal strokes below the notes.

Measure 16: Dynamics: *f*. Articulation: accents under notes. Performance technique: slurs and horizontal strokes below the notes.

Measure 18: Dynamics: *mp*, *p*. Articulation: accents under notes. Performance technique: slurs and horizontal strokes below the notes.

5. Rigodón en Rondó

(5. RIGADOON IN RONDO)

J = 116 circa

9

17

23

29

37

45

54

62

70

78

84

f *mf* *p* *f* *p* *f* *p* *mf* *f* *p* *mf* *f* *p* *f* *f* *risoluto*

Clarinet (A)

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1. Pastoras

(1. SHEPHERDESSES)

VÍCTOR CARBAJO

The sheet music consists of ten staves of musical notation for Clarinet (A). The key signature is B-flat major (two flats), and the time signature varies throughout the piece. The tempo is indicated as $\text{♩} = 45$ circa. The dynamics include *p*, *mp*, *mf*, *poco rit.*, *a tempo*, *f*, and *rit.*. The first staff begins with a dynamic *p*. Measures 7 through 12 show a continuous eighth-note pattern. Measure 13 features sixteenth-note patterns with dynamics *mp* and *mf*. Measures 17 through 21 show eighth-note patterns with dynamics *mp*. Measures 22 through 26 show eighth-note patterns with dynamics *poco rit.* and *a tempo*. Measures 27 through 31 show eighth-note patterns. Measures 33 through 37 show eighth-note patterns with a dynamic *mp*. Measures 38 through 42 show eighth-note patterns with a dynamic *f*. Measures 43 through 47 show eighth-note patterns in various time signatures (3/8, 6/8, 3/8, 6/8) with dynamics *mp*. The final staff (measures 48-52) shows eighth-note patterns with dynamics *f* and *p*, and a dynamic *rit.*

2. Conductus I

$\text{♩} = 76$ circa

p

5

9

13

17

21

25

28

rit.

f

3. Pan Búlgaro

(3. BULGARIAN PAN)

$\text{d} = 54$ circa ($\text{d} = 90$ circa, $\text{d} = 135$ circa)

9

17

25

33

41

49

57

65

73

81

cresc.

dim.

rit.

cresc.

4. Conductus II

1 *d. = 50 circa*

4

7

10

13

16

18

5. Rigodón en Rondó

(5. RIGADOON IN RONDO)

d = 116 circa

9

17

23

29

37

45

54

62

70

78

84

f

mf

p

(f)

1 2 3 4 5 6 7

f

mf

p

f

p

f

p

mf

p

mf

f

2

f risoluto

Bassoon

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1. Pastoras

(1. SHEPHERDESSES)

VÍCTOR CARBAJO

$\text{♩} = 45$ circa

1 **2** **3** **4** **5** **6**

7

13

19 *poco rit.*

24 *a tempo*

31

38

44

48 *rit.*

2. Conductus I

$\text{♩} = 76 \text{ circa}$

Bassoon

1

5

9

13

17

21

25

28

p

f

ff

mp

ff

mf

f

rit.

3. Pan Búlgaro

(3. BULGARIAN PAN)

$\text{d} = 54 \text{ circa} (\text{d} = 90 \text{ circa}, \text{d} = 135 \text{ circa})$

1 2 3 4 5 6 7 8

f

9

17 1 2 3 4 5 6 7 8

p

25

f *p*

33 1 2 3 4 1 2 3 4

f *p*

41

cresc. *f* *dim.* *p*

49 **2** **2**

f *f*

57

p

65 1 2 3 4 5 6 7

f *dim.* *p*

73

f *p* *f* *p*

81 1 2 3 4 5 6 7 rit.

cresc. *f*

4. Conductus II

$\text{♩} = 50 \text{ circa}$

1

4

7

10

13

16

18

5. Rigodón en Rondó

(5. RIGADOON IN RONDO)

$\text{♩} = 116$ circa

Bassoon

$\text{♩} = 116$ circa

1

9

17

23

29

37

45

54

64

74

80

86

(f) risoluto