

# CONCIERTO PARA BANDONEON

## Movimiento 1

M. Varvello

2-7 6 8 9 10 11

Piano

6

6

8va

12 13 14 15 16-34 19

band 19

35 36 37 38 39 40

guia band

legatamabile soli con arp. perc.

41 42 43 45 46 47

48 49 50 51 52

53-60 8 61 62 63 64 65

8

guia band-cuerdas

66 67-68 2 69

2

71 72 73 5 74 *f*

75 76 77 78 79 *mf* *mp* *mp*

80 81 82 83

84 85 86 87 3 3 3

88 89 90-91 2 92 93 94 *p* band

95 96 3 97 98 8va 99 8va

100 101 102 103 104

guia band

Detailed description: This is a page of musical notation for a piano and guia band. The score is written in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of ten systems of music, each with a treble and bass staff. The piano part features intricate melodic lines with many triplets and slurs. The guia band part provides harmonic support with chords and rhythmic patterns. Dynamics range from piano (*p*) to forte (*f*). There are several performance markings such as accents, slurs, and breath marks. Measure numbers 71 through 104 are clearly indicated at the beginning of each system. A 'band' section begins at measure 92, and '8va' markings indicate octave transpositions in measures 98 and 99.



134 135 136

137 138 139

*ritardand*

140 141 - 147 148 149

7 7 arpa

150 151 152

*cantabile*

153 154 155

156 157 158 159 160 161 162 163 164

guia band

165 166 167 - 178 179 - 181 182

dolce 12 3 3 12 3 guia cuerda

183

184

185

186 - 191

192

PLAY

193

194

195

196

197

198

199

200

201

202

203

204 - 215

216

217

218

219

220

221

223

224

225

226

227

228

229

230 - 235

236

237

238

239

guía cuerda

*f*

240

241

242

*cresc*

243

244

245

246

*cresc.*

*fff*

Detailed description of the musical score: The score is for a piano piece in 2/4 time, B-flat major. It consists of six systems of two staves each. The first system (measures 236-239) includes a 'guía cuerda' section. Measure 236 starts with a whole rest in the right hand and a half note in the left hand. Measures 237-239 feature a melodic line in the right hand with accents and a bass line in the left hand. A dynamic of *f* is indicated at the start of measure 239. The second system (measures 240-242) continues the melodic and bass lines. Measure 241 has a whole rest in the right hand. A *cresc* dynamic is marked in measure 241. The third system (measures 243-246) concludes the piece. Measure 243 has a *cresc.* dynamic. Measure 244 has a whole rest in the right hand. Measure 245 has a whole rest in the right hand and a *fff* dynamic in the left hand. Measure 246 has a whole rest in the right hand and a *fff* dynamic in the left hand. The piece ends with a double bar line at the end of measure 246.