

XOTA DE PONTEVEDRA

Introducción

Frauta 1ª

Frauta 2ª

C.S.

C.C.

X.S.

X.C.

X.B.

M. S.

M.C.

M.B.

Pandereita

Cunchas

Bombo

The musical score is written for a 3/4 time signature. The instruments are arranged in a system with the following parts:

- Frauta 1ª**: Treble clef, 8 measures of rest, followed by a melodic phrase in the 13th measure.
- Frauta 2ª**: Treble clef, 8 measures of rest, followed by a melodic phrase in the 13th measure.
- C.S.**: Treble clef, 15 measures of rest.
- C.C.**: Treble clef, 8 measures of rest.
- X.S.**: Treble clef, 8 measures of rest.
- X.C.**: Treble clef, 8 measures of rest.
- X.B.**: Treble clef, 8 measures of rest.
- M. S.**: Treble clef, 8 measures of rest.
- M.C.**: Treble clef, 8 measures of rest.
- M.B.**: Treble clef, 8 measures of rest.
- Pandereita**: Bass clef, 8 measures of a rhythmic pattern (quarter notes and eighth notes).
- Cunchas**: Bass clef, 8 measures of rest.
- Bombo**: Bass clef, 8 measures of a rhythmic pattern (half notes and quarter notes).

Fr. 1ª

Fr. 2ª

C.S.

C.C.

X.S.

X.C.

X.B.

M. S.

M.C.

M.B.

Pdta.

Cunch.

Bmb.

11

Fr. 1ª

Fr. 2ª

C.S.

C.C.

X.S.

X.C.

X.B.

M. S.

M.C.

M.B.

Pdta.

Cunch.

Bmb.

16 8

Fr. 1ª

Fr. 2ª

8

C.S.

15

C.C.

8

X.S.

X.C.

X.B.

8

M. S.

M.C.

M.B.

8

Pdta.

Cunch.

Bmb.

1.

To Coda

21 8

Fr. 1ª

Fr. 2ª

C.S.

C.C.

X.S.

X.C.

X.B.

M. S.

M.C.

M.B.

Pdta.

Cunch.

Bmb.

2.

The musical score is written for 12 instruments. The first section (measures 21-28) is the first ending, marked with a double bar line and repeat signs. The second section (measures 29-36) is the second ending, also marked with a double bar line and repeat signs. The third section (measures 37-44) is the coda, marked with a double bar line and repeat signs. The instruments are arranged in a standard orchestral layout, with Flute 1 and Flute 2 at the top, followed by Clarinet in C, Clarinet in B, Saxophone in C, Saxophone in B, Trumpet in C, Trumpet in B, Trombone, Percussion, Cymbals, and Bass Drum at the bottom. The percussion parts are simplified, using only quarter and eighth notes.

26

Fr. 1^a

Fr. 2^a

C.S.

C.C.

X.S.

X.C.

X.B.

M. S.

M.C.

M.B.

Pdta.

Cunch.

Bmb.

31

Fr. 1ª

Fr. 2ª

C.S.

C.C.

X.S.

X.C.

X.B.

M. S.

M.C.

M.B.

Pdta.

Cunch.

Bmb.

36

Fr. 1ª

Fr. 2ª

C.S.

C.C.

X.S.

X.C.

X.B.

M. S.

M.C.

M.B.

Pdta.

Cunch.

Bmb.

fff *mf*

41 8

Fr. 1ª

Fr. 2ª

C.S.

C.C.

X.S.

X.C.

X.B.

M. S.

M.C.

M.B.

Pdta.

Cunch.

Bmb.

fff *mf*

46 8 2. D.S. al Coda Φ Coda

Fr. 1ª

Fr. 2ª

C.S.

C.C.

X.S.

X.C.

X.B.

M. S.

M.C.

M.B.

Pdta.

Cunch.

Bmb.