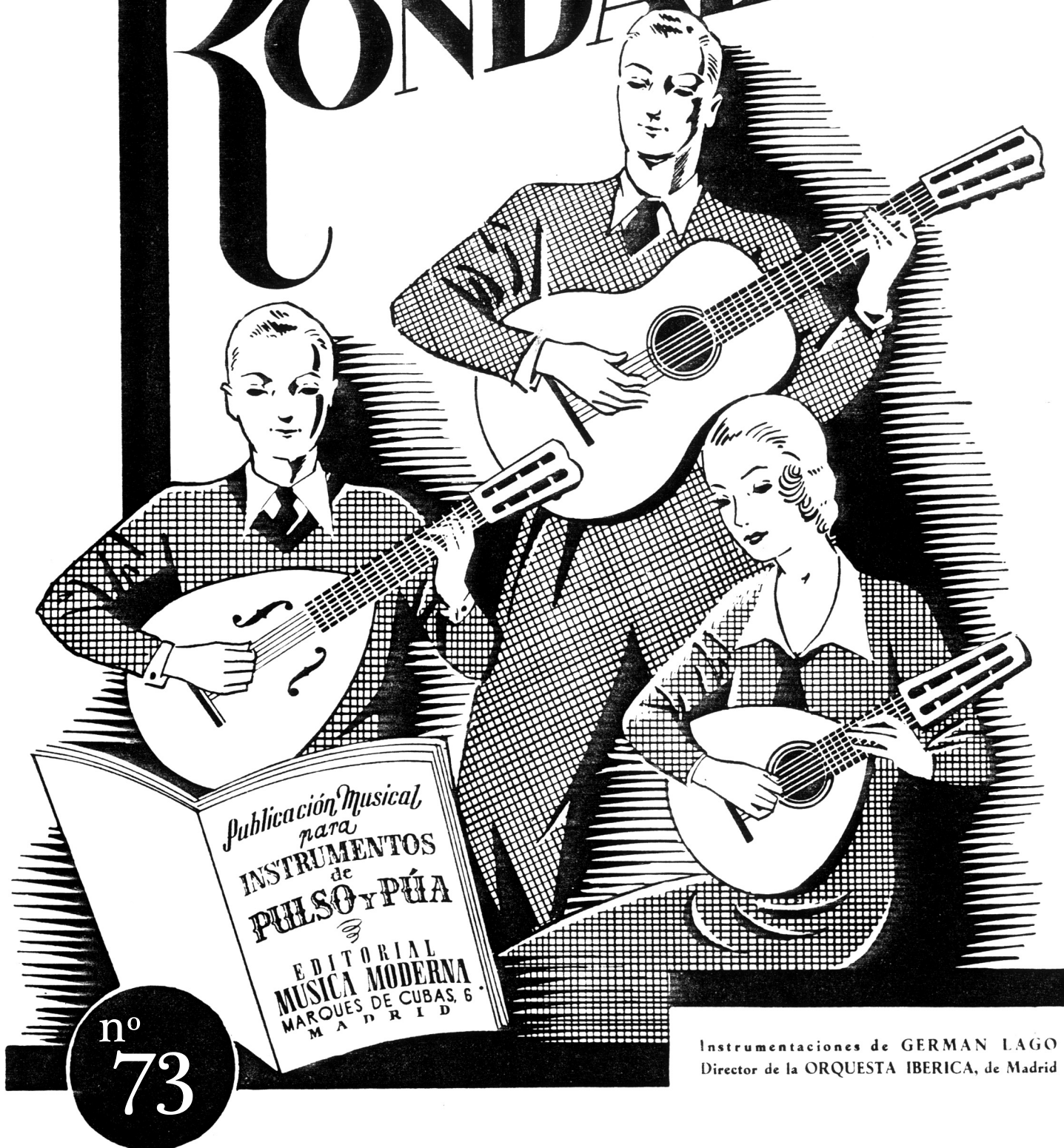


RONDALLA



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C. OUDRID

EL SITIO DE ZARAGOZA

Fantasia Militar

EL SITIO DE ZARAGOZA



Fantasia militar

C. OUDRID

(Arreglo de G. Lago)

Bandurria 1^a

Lento, con moto

□ Púa abajo
V " arriba
≡ Trémolos



Allegretto (a 2)



1





2 Ipo. de Jota

2

f deciso *pp*

cresc. *f* *ff* *pp*

cresc. *f* *mf* *f*

1^a vez *2^a p*

p *mf* *p*

3

2 *menos movido (a 3)* *5*

Vivo *p* *f*

ff

1 *2* *Allegretto* *ff*

mf *f*



4 Tpo. de Jota

3

3/4

poco menos

mas monido

meno

Vivo (a 1)

f (ad libitum)

menos

f

Detailed description: This musical score is for a piece titled 'Tpo. de Jota' in 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are several first and second endings marked with '1' and '2'. Dynamic markings include 'p' (piano), 'f' (forte), and 'pp' (pianissimo). Performance instructions such as 'poco menos', 'mas monido', 'meno', and 'Vivo (a 1)' are placed above the notes. A section of the score is marked '(Repite en crescendo)'. The piece concludes with a key signature change to one sharp (F#) and a time signature change to 2/4.

5 Moderato assai

6

(Llamada)

p

f

pp (pianissimo)

8

1

Detailed description: This musical score is for a piece titled 'Moderato assai'. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by frequent triplets of eighth notes. Dynamic markings include 'p' (piano) and 'f' (forte). The second staff continues the triplet pattern. The third staff features a section marked '(Llamada)' with a '6' above it, followed by a measure marked '8'. The piece ends with a key signature change to one sharp (F#) and a time signature change to 2/4, marked with a '1' above the final note.



4

pp

(ataque)

ff

meno

7 Tpo. de marcha

pp *cresc.*

poco a poco 2ª vez *p* *cresc.*

poco a poco *f* *cresc.*

8 *2ª vez 8ª*

pp

2ª vez 8ª *(La 2ª vez, crescendo gradualmente)*
(Debe dar la sensación de lejanía, crescendo muy poco a poco hasta el ff.)

f *cresc.*

cresc. molto

9 *ff*

ff

ff



EL SITIO DE ZARAGOZA

Fantasia militar

C. OUDRID

(Arreglo de G. Lago)

Bandurria 2^a

Lento, con moto

□ Púa abajo
∇ " arriba
≡ Trémolos



Allegretto (a 2)



1





pp

2 Tpo. de Jota

f deciso *pp* *cresc.*

f *ff* *pp* *cresc.*

f *mf* *f*

p

p

p *mf* *p*

Vivo *f* *ff*

f

2 Allegretto

ff

f

4 Tpo. de Jota *f*



3





7 Tpo. de Marcha

4

4 8

pp *cresc. poco a poco*

cresc. poco a poco

f *cresc*

6

pp

8

mf *f*

cresc. *cresc. molto*

9

ff

ff



EL SITIO DE ZARAGOZA

Fantasia militar

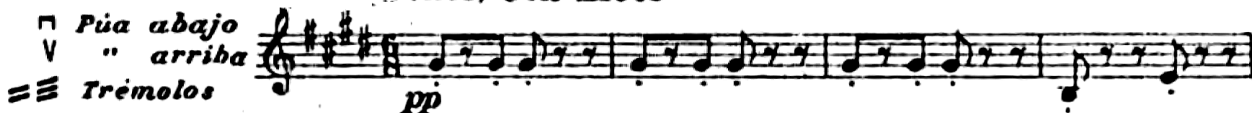
C. OUDRID

(Arreglo de G. Lago)

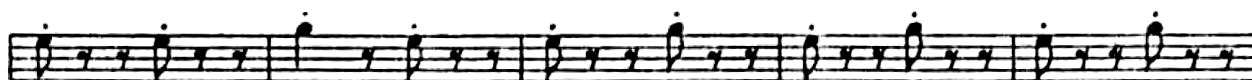
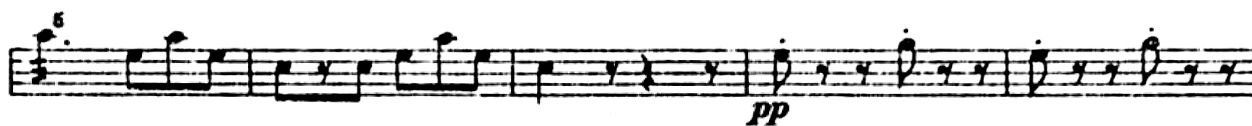
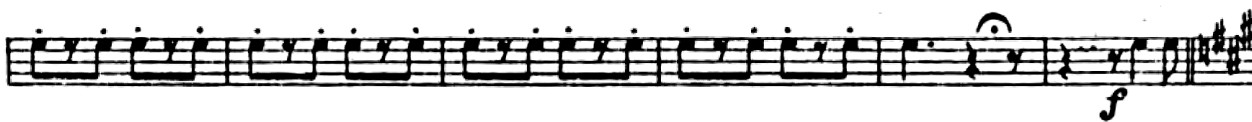
Laut

Lento, con moto

□ Púa abajo
∇ " arriba
≡≡ Tremolos



Allegretto





pp

2 Tpo. de Jota

f *deciso* *pp* *cresc.*

f *ff*

pp *f* *mf* *f*

p *p*

mf *p*

p *1* *2* *3* *5* *menos movido (a 3)*

Vivo *p* *f* *ff*

1 *2 Allegretto* *mf*

f

ff *1*



4 Tpo. de Jota

1 2 Poco menos
p

1 2
p (Repite en crescendo)

1 2
p

1 2
p

1 2
p

Detailed description: This block contains the first ten measures of the 'Tpo. de Jota' section. It is written for a single staff in 3/4 time. The first measure starts with a double bar line and a repeat sign. The second measure has a first ending bracket. The third measure has a second ending bracket and the instruction 'Poco menos'. The fourth measure has a dynamic marking 'p'. The fifth measure has a repeat sign. The sixth measure has a first ending bracket. The seventh measure has a second ending bracket and the instruction '(Repite en crescendo)'. The eighth measure has a dynamic marking 'p'. The ninth measure has a first ending bracket. The tenth measure has a second ending bracket and a dynamic marking 'p'. The key signature has one sharp (F#).

5 Moderato assai (Clarines-Caballeria)

p p p p

6 (Llamada)

Detailed description: This block contains measures 11 through 15 of the 'Moderato assai (Clarines-Caballeria)' section. It is written for a single staff in 2/4 time. The first measure has a dynamic marking 'p' and a crescendo hairpin. The second measure has a dynamic marking 'p'. The third measure has a dynamic marking 'p'. The fourth measure has a dynamic marking 'p'. The fifth measure has a dynamic marking 'p'. The sixth measure has a dynamic marking 'p'. The seventh measure has a dynamic marking 'p'. The eighth measure has a dynamic marking 'p'. The ninth measure has a dynamic marking 'p'. The tenth measure has a dynamic marking 'p'. The eleventh measure has a dynamic marking 'p'. The twelfth measure has a dynamic marking 'p'. The thirteenth measure has a dynamic marking 'p'. The fourteenth measure has a dynamic marking 'p'. The fifteenth measure has a dynamic marking 'p'. The key signature has one sharp (F#).



(Ataque)
(29)

f

meno 7 **Tempo de Marcha**

p *cresc. poco*

a poco *p*

cresc. *f* *cresc.*

7

8

mp (*Debe dar la sensación de lejanía, crescendo muy poco a poco hasta el ff.*)

1

2

cresc. molto

9

v

2

5



EL SITIO DE ZARAGOZA

Guitarra

Fantasia militar

C. OUDRID

Lento, con moto

(Arreglo de G. Lago)

pp *p*

mf *mf*

f

pp

f

pp

2 Tpo. de Jota

ff *pp* *cresc.*

ff *pp* *cresc.*

f *p*

f *mf*

f *mf*



Vivo

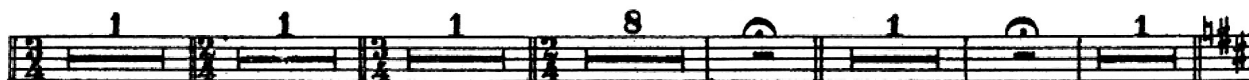
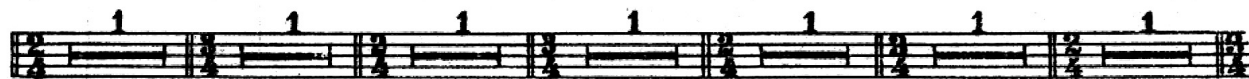
2

Vivo

p

5 Moderato assai (Clarines-Caballería)

(1) Se simula el cañonazo lejano, dando un golpe rápido con los dedos índice y medio de la mano derecha sobre el puente y cuerdas al aire, dejando que la resonancia perdure todo el compás. Los dos dedos deben estar rígidos, abarcando las seis cuerdas. Se indica con una T.



7 Tpo. de Marcha

Tambor



p Crúcese 5ª y 6ª cuerdas, pisadas en el 5º traste, empleando los dedos anular, medio e índice, de la mano derecha, para la ejecución.



cresc. poco a poco



cresc.



pp

(Debe dar la sensación de lejanía, crescendo muy poco a poco hasta el *ff*.)



f *cresc.*



cresc. molto



Ras.