

# La Mañanera

compositor: Juan Ignacio Mendoza

orquestación:

Flauta Dulce 1

Flauta Dulce 2

Flauta Traversa 1

Flauta Traversa 2

Flauta Traversa 3

Flauta Traversa 4

Guitarra

Piano

Percusión 1

Percusión 2

Violín I

Violín II

Violín III

Viola

Violonchelo

Contrabajo

versión original compuesta en 2004  
orquestada en Noviembre de 2014

# La Mañanera

Partitura General

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46 0

Flauta Dulce I *imitar pájaros* *mf*

Flauta Dulce II *imitar pájaros* *mf*

Flauta Traversa I *solo* *mp*

Flauta Traversa II

Flauta Traversa III

Flauta Traversa IV

Guitarra

Piano

Percusión 1

Percusión 2 *sonajas* *mf*

Violín I

Violín II

Violín III *p*

Viola

Violonchelo *p*

Contrabajo *p* 1

La Mañanera

8

Fta. D. I

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

*legato*

*p*

*legato*

*p*

Detailed description: This is a page of a musical score for the piece 'La Mañanera'. The score is arranged in a vertical stack of staves. At the top, the title 'La Mañanera' is centered. Below it, the instrument parts are listed on the left: Flute D. I and II, Flute T. I, II, III, and IV, Guitar, Piano (Pno.), Percussion 1 and 2, Violin I, II, and III, Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute T. I part has a melodic line starting in the first measure, with a slur over it. The Piano part is mostly silent, with some notes in the right hand. The Violin II and Viola parts have a 'legato' marking and a 'p' (piano) dynamic marking. The Violoncello and Contrabass parts have a 'legato' marking. The Percussion parts are mostly silent. The score is divided into four measures by vertical bar lines.

La Mañanera

1

The musical score is arranged in a standard orchestral layout. The top two staves are for Flute I and Flute II, both marked with a fermata and a hairpin indicating a gradual decrease in volume. The Flute III staff begins with a melodic line starting at measure 12, marked *mp*. The Percussion II staff also features a fermata. The string section (Violins I, II, III, Viola, and Cello) provides harmonic support with sustained notes and some melodic movement. The Piano and Guitar parts are currently silent.

La Mañanera

2

16

Fta. D. I

*mp*

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

Pno.

Perc. 1

Perc. 2

Vln. I

*legato*

*p*

Vln. II

Vln. III

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece 'La Mañanera'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'La Mañanera' is centered, and a small box containing the number '2' is positioned above the first staff. The first staff is for Flute D. I, which begins with a measure marked '16' and contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and A4, and ending with a half note G4. The dynamic marking *mp* is placed below the first staff. The Flute D. II staff is empty. The Flute Treble I, II, III, and IV staves are also empty. The Guitar, Piano, and Percussion 1 and 2 staves are empty. The Violin I staff begins with a measure marked '16' and contains a half note G4, followed by a slur over a half note A4. The dynamic marking *legato* is above the staff, and *p* is below it. The Violin II, Violin III, Viola, Violoncello, and Contrabass staves all begin with a measure marked '16' and contain a half note G4, followed by a slur over a half note A4. The bottom of the page features a page number '4'.

La Mañanera

3

The musical score is arranged in a vertical stack of staves. At the top left, a box contains the number '3'. The first six staves are for string instruments: Fta. D. I, Fta. D. II, Fta. T. I, Fta. T. II, Fta. T. III, and Fta. T. IV. Each of these staves begins with a treble clef, a 2/4 time signature, and a dynamic marking of *mf*. A tempo marking of  $\text{♩} = 70$  is placed above the first staff. The guitar part (Guit.) starts at measure 20 with a *mf* dynamic. It features a *rasgueado* section with a G chord diagram and a *simile* section with an F chord diagram. The piano part (Pno.) begins at measure 20 with a *mf* dynamic and a *legato* marking. The percussion parts (Perc. 1 and Perc. 2) are shown below the piano part. Perc. 1 has two staves, and Perc. 2 has one staff with a *mp* dynamic. The woodwind section includes Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb., all starting at measure 20 with a *mp* dynamic. The score spans four measures.

La Mañanera

4

Fta. D. I

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

P P M M M

*simile*

G

F

F

Pno.

Perc. 1

Perc. 2

*mf*

Vln. I

*mf*

Vln. II

*mf*

Vln. III

*mf*

Vla.

*mf*

Vc.

*pizz.*

*mf*

Cb.

*pizz.*

*mf*

La Mañanera

5

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute I (Fta. D. I), Flute II (Fta. D. II), Flute III (Fta. T. I), Flute IV (Fta. T. II), Clarinet I (Fta. T. III), and Clarinet II (Fta. T. IV). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The guitar (Guit.) part includes chord diagrams for G and F. The piano (Pno.) part is shown in grand staff notation. Percussion includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The score begins at measure 30. Flute I and Flute III play a melodic line starting with a *mf* dynamic. Flute II and Flute IV have *tacet 1* markings. Flute III and Flute IV also have *mf* markings. The guitar provides a rhythmic accompaniment with chords G and F. The piano part features a steady eighth-note bass line. Percussion 2 has a rhythmic pattern of eighth notes. Violin I has a *tacet 1* marking and a *mf* dynamic. Violin II, Violin III, and Viola all play sustained notes with a *mf* dynamic. The Violoncello and Contrabass parts play a rhythmic eighth-note pattern.

La Mañanera

This musical score page, titled "La Mañanera", contains the following parts and markings:

- Vocalists:** Four vocal parts (Fta. D. I, Fta. D. II, Fta. T. I, Fta. T. II, Fta. T. III, Fta. T. IV) are arranged in a choir. The vocal lines are marked with *mf* (mezzo-forte) and include a *tacet 1* instruction for the soprano part.
- Guitar:** The guitar part features a rhythmic accompaniment with chord diagrams for F and G major chords.
- Piano:** The piano part consists of a steady bass line in the left hand and chords in the right hand.
- Orchestra:** The orchestral section includes:
  - Woodwinds:** Flute 1 and Flute 2 parts, which are mostly silent (indicated by a horizontal line).
  - Strings:** Violin I, Violin II, Violin III, Viola, and Cello parts, featuring sustained notes and a rhythmic pattern.
  - Double Bass:** The Cb. (Double Bass) part provides a rhythmic accompaniment.

La Mañanera

6

The musical score is arranged in a system of staves. At the top left, a box contains the number '6'. The score begins at measure 39. The string section (Fta. D. I, Fta. D. II, Fta. T. I, Fta. T. II, Fta. T. III, Fta. T. IV) has 'tacet 1' markings above the first two measures and 'tacet 2' markings above the next two measures. The guitar part (Guit.) includes chord diagrams for E<sup>b</sup>6fr., Dm6fr., and G. The piano part (Pno.) is shown in grand staff notation. The woodwind section includes Flute I (Vln. I), Flute II (Vln. II), Flute III (Vln. III), and Viola (Vla.). The brass section includes Violoncello (Vc.) and Contrabass (Cb.). The percussion section (Perc. 1, Perc. 2) is shown with rests. The 'arco' marking is present above the Cello part.

La Mañanera

7

The musical score is arranged in a standard orchestral format. At the top, the title "La Mañanera" is centered. A rehearsal mark "7" is enclosed in a box above the first measure of the Flute D I staff. The score includes the following parts:

- Flutes:** Flta. D. I, Flta. D. II, Flta. T. I, Flta. T. II, Flta. T. III, Flta. T. IV.
- Guitar:** Guit. with chord diagrams for Eb6fr, Dm5fr, and Gm3fr.
- Piano:** Pno. with a dynamic marking of *mp*.
- Woodwinds:** Perc. 1, Perc. 2, Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. (with an *arco* marking).

The score shows a progression of chords and melodic lines across these instruments, with some parts featuring slurs and dynamic markings.

La Mañanera

The musical score for 'La Mañanera' is arranged for a large ensemble. The instruments and their parts are as follows:

- Flutes:** Flta. D. I, Flta. D. II, Flta. T. I, Flta. T. II, Flta. T. III, Flta. T. IV. Flta. D. I and Flta. T. I have melodic lines, while the others are mostly silent.
- Guitar:** Guit. part with chord diagrams for Eb6fr, Dm5fr, and G. It features a rhythmic accompaniment.
- Piano:** Pno. part with a bass line and chords.
- Percussion:** Perc. 1 (two staves) and Perc. 2 (one staff).
- Strings:** Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. The string section provides harmonic support with sustained notes and some melodic movement.

The score is marked with a 47 in the top left of the first staff, indicating the measure number. The key signature has one flat (Bb), and the time signature is 4/4.



La Mañanera

9

This page of the musical score, titled "La Mañanera" and numbered "9", covers measures 55 through 60. The score is arranged for a large ensemble, including woodwinds, strings, guitar, piano, and percussion. The woodwind section consists of four flutes (Fta. D. I, Fta. D. II, Fta. T. I, Fta. T. II), three tenors (Fta. T. III, Fta. T. IV), and a bassoon (Vla.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The guitar (Guit.) part features specific chord diagrams for Eb6fr, F8fr, G, F, and Bb. The piano (Pno.) part shows a complex accompaniment with chords and moving lines in both hands. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) have specific rhythmic patterns. The woodwinds and strings play melodic lines with various articulations and dynamics. The guitar provides harmonic support with a mix of chords and single notes.

La Mañanera

This musical score page, titled "La Mañanera", contains 14 staves of music. The staves are labeled as follows from top to bottom: Fta. D. I, Fta. D. II, Fta. T. I, Fta. T. II, Fta. T. III, Fta. T. IV, Guit., Pno., Perc. 1, Perc. 2, Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. The score begins at measure 59. The string section (Fta. D. I-IV, Vln. I-III, Vla., Vc., Cb.) plays a rhythmic pattern of eighth notes. The guitar part features a sequence of chords: G, F, Bb, G, F, Bb. The piano part has a melodic line with a flat sign. Percussion parts 1 and 2 are marked with slashes, indicating rhythmic patterns. The woodwind parts (Vln. I, Vln. II, Vln. III, Vla., Vc., Cb.) have various melodic and harmonic lines.

La Mañanera

63

Fta. D. I

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

C

G

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 15, contains measures 63 through 66. The score is for a large ensemble. The woodwind section includes four flutes (Fta. D. I, II and Fta. T. I, II, III, IV), all of which are silent in this section. The guitar (Guit.) part features a rhythmic accompaniment with chords, marked with 'C' and 'G' chord diagrams. The piano (Pno.) part has a steady eighth-note accompaniment in both hands. Percussion 1 (Perc. 1) is silent, while Percussion 2 (Perc. 2) plays a consistent rhythmic pattern. The string section (Vln. I, II, III, Vla., Vc., Cb.) provides harmonic support with sustained notes and rhythmic patterns. The score is written in a standard musical notation with a common time signature.

La Mañanera

10 *tacet 1*

Fta. D. I *imitar pájaros*  
*mf*

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit. *mp*

Pno.

Perc. 1 *mp*

Perc. 2 *mp*

Vln. I *pizz.*  
*mp*

Vln. II *pizz.*  
*mp*

Vln. III *mp*

Vla. *mp*

Vc. *mp*

Cb.

The score is arranged in a standard orchestral format. The vocal parts (Fta. D. I-IV) are at the top, followed by guitar, piano, percussion (Perc. 1 and 2), and strings (Vln. I-III, Vla., Vc., Cb.). The vocalists are silent for 10 measures. The guitar, piano, and percussion parts have rhythmic patterns. The strings play a melodic line with various dynamics and articulations.

La Mañanera

11

The musical score is arranged in a standard orchestral format. The woodwind section includes four Flutes (Fta. D. I, II, T. I, II, III, IV), with the second flute part marked *tacet 1* and *imitar pájaros* (imitate birds) in *mf*. The string section consists of Violins I, II, and III, Viola, Violoncello (Vc.), and Contrabass (Cb.), with the Cb. part marked *pizz.* (pizzicato). The percussion section includes Percussion 1 and 2. The guitar (Guit.) and piano (Pno.) parts are also present. The score is divided into four measures, with a repeat sign at the end of the fourth measure. The key signature has two flats, and the time signature is 4/4.

La Mañanera

12

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fta. D. I (Flute I): *mf*
- Fta. D. II (Flute II): *mf*
- Fta. T. I (Flute III)
- Fta. T. II (Flute IV)
- Fta. T. III (Flute V)
- Fta. T. IV (Flute VI)
- Guit. (Guitar): *mf*
- Pno. (Piano): *mf*
- Perc. 1 (Percussion 1): *mf*
- Perc. 2 (Percussion 2)
- Vln. I (Violin I): *arco*, *mf*
- Vln. II (Violin II): *arco*, *mf*
- Vln. III (Violin III): *arco*, *mf*
- Vla. (Viola): *mf*
- Vc. (Violoncello): *mf*
- Cb. (Contrabajo): *mf*

The score includes various musical notations such as dynamics (*mf*), articulation (*arco*), and performance instructions. The page number 12 is located at the top left, and the title 'La Mañanera' is centered at the top.

La Mañanera

13

Musical score for 'La Mañanera' starting at measure 79. The score includes parts for Flute I and II (Fta. D. I, Fta. D. II), Flute III (Fta. T. I) with a *solo* and *mf* marking, Flute IV (Fta. T. II), Flute V (Fta. T. III), Flute VI (Fta. T. IV), Guitar (Guit.), Piano (Pno.), Percussion 1 (Perc. 1) with *mp* marking, Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II) with *mp* marking, Violin III (Vln. III) with *mp* marking, Viola (Vla.) with *mp* marking, Violoncello (Vc.), and Contrabass (Cb.) with *mp* marking. The Flute III part features a melodic line with a slur and a dynamic of *mf*. Percussion 1 and 2 have rhythmic patterns. Violin II, III, and Viola have sustained notes with *mp* dynamics. The rest of the instruments are mostly silent in this section.

La Mañanera

83

Fta. D. I

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III

Vla.

Vc. *solo*  
*mf*

Cb.

Detailed description: This is a page of a musical score for the piece 'La Mañanera'. The page is numbered 83 at the top left. It contains 14 staves of music. The instruments are: Flute D. I, Flute D. II, Flute T. I, Flute T. II, Flute T. III, Flute T. IV, Guitar, Piano (Pno.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The Flute parts (Fta. D. I-IV) and the Cello part (Vc.) are marked with a 'solo' instruction. The Cello part is also marked with a dynamic of 'mf'. The Percussion 1 part (Perc. 1) has a rhythmic pattern of eighth notes. The Percussion 2 part (Perc. 2) has a rhythmic pattern of eighth notes. The Violin II part (Vln. II) has a rhythmic pattern of eighth notes. The Viola part (Vla.) has a long note with a slur. The Cello part (Vc.) has a long note with a slur. The Double Bass part (Cb.) has a long note with a slur. The Piano part (Pno.) has a long note with a slur. The Guitar part (Guit.) has a long note with a slur. The Flute parts (Fta. D. I-IV) have long notes with slurs. The Violin I part (Vln. I) has a long note with a slur. The Violin III part (Vln. III) has a long note with a slur.

La Mañanera

14

Musical score for 'La Mañanera' starting at measure 87. The score includes parts for:

- Fta. D. I
- Fta. D. II
- Fta. T. I
- Fta. T. II
- Fta. T. III
- Fta. T. IV
- Guit.
- Pno.
- Perc. 1
- Perc. 2
- Vln. I
- Vln. II
- Vln. III
- Vla.
- Vc.
- Cb.

Measure 87 contains musical notation for Fta. T. I and Perc. 1. Measure 88 contains musical notation for Perc. 1 and Perc. 2. Measure 89 contains musical notation for Vln. I, Vln. II, Vln. III, Vla., and Vc. with dynamic markings *mp* and *tutti*. Measure 90 contains musical notation for Vln. I, Vln. II, Vln. III, Vla., and Vc. with dynamic markings *mp* and *tutti*.

La Mañanera

15

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

- Flutes (Fta. D. I, II):** Part I has a *cresc.* marking and a *f* dynamic. Part II has a *f* dynamic.
- Trumpets (Fta. T. I, II):** Both parts have a *f* dynamic.
- Trombones (Fta. T. III, IV):** Both parts have a *f* dynamic.
- Guitar (Guit.):** Part I has a *f* dynamic.
- Piano (Pno.):** Part I has a *f* dynamic.
- Percussion (Perc. 1, 2):** Part 1 has a *cresc.* marking and a *f* dynamic. Part 2 has a *f* dynamic.
- Violins (Vln. I, II):** Part I has a *f* dynamic. Part II has a *cresc.* marking and a *f* dynamic.
- Viola (Vln. III):** Part III has a *cresc.* marking and a *f* dynamic.
- Viola (Vla.):** Part I has a *cresc.* marking and a *f* dynamic.
- Violoncello (Vc.):** Part I has a *cresc.* marking and a *f* dynamic.
- Contrabass (Cb.):** Part I has a *cresc.* marking and a *f* dynamic. Part II has a *pizz.* marking and a *mf* dynamic.

La Mañanera

16 *tacet 1*

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fta. D. I:** Flute I, starting at measure 95 with *tacet 1*.
- Fta. D. II:** Flute II, starting at measure 95 with *tacet 1*.
- Fta. T. I:** Flute III, starting at measure 95 with *tacet 2*.
- Fta. T. II:** Flute IV, starting at measure 95 with *tacet 2*.
- Fta. T. III:** Clarinet I, starting at measure 95 with *tacet 1*.
- Fta. T. IV:** Clarinet II, starting at measure 95 with *tacet 1*.
- Guit.:** Guitar, starting at measure 95 with *mf*. Chords are indicated as  $E^b$  6fr. and  $Dm$  5fr. at measure 95, and  $G$  at measure 100.
- Pno.:** Piano, starting at measure 95 with *mf*.
- Perc. 1:** Percussion I, starting at measure 95 with *mf*.
- Perc. 2:** Percussion II, starting at measure 95 with *mf*.
- Vln. I:** Violin I, starting at measure 95 with *mf*.
- Vln. II:** Violin II, starting at measure 95 with *mf*.
- Vln. III:** Violin III, starting at measure 95 with *mf*.
- Vla.:** Viola, starting at measure 95 with *mf*.
- Vc.:** Violoncello, starting at measure 95 with *mf*.
- Cb.:** Contrabasso, starting at measure 95 with *mf*.

La Mañanera

17

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fta. D. I** (First Flute I): Rests throughout.
- Fta. D. II** (First Flute II): Rests throughout.
- Fta. T. I** (Second Flute I): Rests throughout.
- Fta. T. II** (Second Flute II): Rests throughout.
- Fta. T. III** (Third Flute): Rests throughout.
- Fta. T. IV** (Fourth Flute): Rests throughout.
- Guit.** (Guitar): *pulsado* (pulsado) *f*. Chords: C(no3) *str.*, D(no3) *str.*, E<sup>b</sup>(no3) *str.*
- Pno.** (Piano): *f*. Accompaniment in the left hand.
- Perc. 1** (Percussion 1): *f*. Rhythmic accompaniment.
- Perc. 2** (Percussion 2): Rhythmic accompaniment.
- Vln. I** (Violin I): *f*. Melodic line.
- Vln. II** (Violin II): *f*. Melodic line.
- Vln. III** (Violin III): Melodic line.
- Vla.** (Viola): *f*. Melodic line.
- Vc.** (Violoncello): *f*. Melodic line.
- Cb.** (Contrabasso): *arco* *f*. Melodic line.

La Mañanera

103

Fta. D. I

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

C(no3)  
str.

D(no3)  
str.

E<sup>b</sup>(no3)  
str.

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece 'La Mañanera'. The score is arranged in a standard orchestral layout with multiple staves. At the top, the title 'La Mañanera' is centered. The page number '103' is located at the top left of the first staff. The instruments listed on the left side of the page are: Flute D. I, Flute D. II, Flute T. I, Flute T. II, Flute T. III, Flute T. IV, Guitar, Piano (Pno.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The guitar part includes three chord diagrams: C(no3) str., D(no3) str., and E<sup>b</sup>(no3) str. The score consists of four measures, with a key signature change from C major to E-flat major between the second and third measures. The time signature is 8/8. The piano part features a steady eighth-note accompaniment. The percussion parts include various rhythmic patterns, with Perc. 2 using a snare drum. The string parts (Vln. I, Vln. II, Vln. III, Vla., Vc., Cb.) play a melodic line with various articulations like accents and slurs.

107 *tacet 1*  
Fta. D. I *mp*

Fta. D. II

107 *mp*  
Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

107 *mf*  
Guit.

107 *mp*  
Pno.

Perc. 1

Perc. 2

107 *mp*  
Vln. I

*tacet 1*  
Vln. II *mp*

Vln. III

Vla.

*tacet 1*  
Vc. *mp*

*pizz.*  
Cb. *mp*

Musical score for page 19 of 'La Mañanera'. The score includes parts for Flutes (Fta. D. I, Fta. D. II, Fta. T. I, Fta. T. II, Fta. T. III, Fta. T. IV), Guitar (Guit.), Piano (Pno.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violins (Vln. I, Vln. II, Vln. III), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and features various dynamics and articulations such as *mp*, *pizz.*, and *arco*. The first measure of the score is marked with a box containing the number 19. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

La Mañanera

20

Musical score for 'La Mañanera' page 20. The score includes the following parts:

- Fta. D. I
- Fta. D. II
- Fta. T. I (with *mp* dynamic)
- Fta. T. II
- Fta. T. III
- Fta. T. IV (with *mp* dynamic)
- Guit. (with *mp* dynamic)
- Pno. (Piano)
- Perc. 1
- Perc. 2
- Vln. I (with *arco* marking)
- Vln. II (with *arco* marking)
- Vln. III (with *arco* and *mp* markings)
- Vla. (with *mp* dynamic)
- Vc. (with *arco* marking)
- Cb. (with *mp* dynamic)

La Mañanera

21

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flutes:** Flta. D. I and Flta. T. I play a melodic line starting at measure 119, marked *cresc.* and *f*. Flta. D. II and Flta. T. II are silent.
- Trumpets:** Fta. T. III and Fta. T. IV play a rhythmic accompaniment, marked *cresc.* and *f*.
- Guitar:** The guitar part features a melodic line with a *rasgueado* (strummed) section starting at measure 119, marked *cresc.* and *f*. Chord diagrams for F and G are provided.
- Piano:** The piano part consists of a rhythmic accompaniment in both hands, marked *cresc.* and *f*.
- Percussion:** Perc. 1 plays a rhythmic pattern, marked *cresc.* and *f*. Perc. 2 plays a steady rhythmic accompaniment.
- Violins:** Vln. I and Vln. II play a melodic line, marked *cresc.* and *f*. Vln. III plays a similar line.
- Viola:** The Viola part is marked *cresc.* and *f*, with an *arco* (arco) marking.
- Cello:** The Cello part is marked *cresc.* and *f*, with an *arco* (arco) marking.

La Mañanera

125 22

Fta. D. I *mf*

Fta. D. II *mf*

Fta. T. I *mf* *tacet 1*

Fta. T. II *mf* *tacet 1*

Fta. T. III *mf* *tacet 1*

Fta. T. IV *mf* *tacet 1*

Guit. *mf* G F G

Pno. *mf*

Perc. 1 *mf*

Perc. 2

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Vc. *mf* *pizz.*

Cb. *mf* *pizz.*

La Mañanera

129

Fta. D. I

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

*p* *mf*

F G F G

*p* *mf*

Detailed description: This page of a musical score, numbered 129, is for the piece 'La Mañanera'. It features a full orchestral and chamber ensemble. The woodwind section includes four flutes (Fta. D. I-IV) and four tenors (Fta. T. I-IV). The string section consists of Violins I, II, and III; Viola; Violoncello (Vc.); and Contrabass (Cb.). The guitar (Guit.) part is written in a rhythmic, percussive style with chordal accompaniment, with specific chord diagrams for F and G major chords. The piano (Pno.) part provides harmonic support with chords and moving lines. Percussion 1 (Perc. 1) has a melodic line with dynamic markings of piano (p) and mezzo-forte (mf), while Percussion 2 (Perc. 2) is marked with slashes, indicating a rhythmic pattern. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

La Mañanera

23

134 *tacet 1*

Fta. D. I

Fta. D. II

134 *tacet 2*

Fta. T. I

*tacet 2*

Fta. T. II

*tacet 1*

Fta. T. III

*tacet 1*

Fta. T. IV

*E<sup>b</sup> 6fr.*

*Dm 5fr.*

*G*

Guit.

134

Pno.

Perc. 1

*tacet 1*

Perc. 2

134

Vln. I

Vln. II

Vln. III

Vla.

*arco*

Vc.

Cb.

La Mañanera

24

138

Fta. D. I

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

*arco*

La Mañanera

25

The musical score for 'La Mañanera' is arranged for a large ensemble. It features the following parts:

- Fta. D. I** (First Trumpet I): Melodic line with slurs and ties.
- Fta. D. II** (First Trumpet II): Similar melodic line to Fta. D. I.
- Fta. T. I** (First Trombone I): Melodic line with slurs and ties.
- Fta. T. II** (First Trombone II): Melodic line with slurs and ties.
- Fta. T. III** (First Trombone III): Melodic line with slurs and ties.
- Fta. T. IV** (First Trombone IV): Melodic line with slurs and ties.
- Guit.** (Guitar): Accompaniment with chord diagrams for G, F, and B<sup>b</sup>.
- Pno.** (Piano): Accompaniment with slurs and ties.
- Perc. 1** (Percussion 1): Rhythmic accompaniment.
- Perc. 2** (Percussion 2): Rhythmic accompaniment.
- Vln. I** (Violin I): Sustained notes with slurs.
- Vln. II** (Violin II): Sustained notes with slurs.
- Vln. III** (Violin III): Rhythmic accompaniment.
- Vla.** (Viola): Rhythmic accompaniment.
- Vc.** (Violoncello): Rhythmic accompaniment.
- Cb.** (Contrabasso): Rhythmic accompaniment.

La Mañanera

148

Fta. D. I

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

G

F

B<sup>b</sup>

C

La Mañanera

26

This page of the musical score, numbered 26, features the following instruments and parts:

- Flutes:** Four parts (Fta. D. I, Fta. D. II, Fta. T. I, Fta. T. II, Fta. T. III, Fta. T. IV) with dynamics markings of *152* and *p*.
- Guitar:** Part with guitar chord diagrams for G and E<sup>b</sup>M9.
- Piano:** Part with dynamics markings of *152* and *p*.
- Violins:** Three parts (Vln. I, Vln. II, Vln. III) with dynamics markings of *152* and *p*.
- Viola:** Part (Vla.) with dynamics markings of *152* and *p*.
- Violoncello:** Part (Vc.) with dynamics markings of *152* and *p*.
- Double Bass:** Part (Cb.) with dynamics markings of *152* and *p*.
- Percussion:** Two parts (Perc. 1, Perc. 2).

La Mañanera

156

Fta. D. I

Fta. D. II

Fta. T. I

Fta. T. II

Fta. T. III

Fta. T. IV

Guit.

D7

G

F

G

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 37, contains measures 156 through 158. The score is for a full orchestra and includes a guitar. The instruments listed on the left are Flute D I and II, Flute T I, II, III, and IV, Guitar, Piano, Percussion 1 and 2, Violin I, II, and III, Viola, Violoncello, and Contrabass. The guitar part features chord diagrams for D7, G, F, and G. The piano part has a bass line with eighth notes and rests. The string parts (Vln. I, II, III, Vla., Vc., Cb.) play a melodic line with eighth notes and rests. The percussion parts (Perc. 1, 2) have rhythmic patterns with slashes and rests. The flute parts (Fta. D. I, II, T. I, II, III, IV) play a melodic line with eighth notes and rests. The score is written in a key with one sharp (F#) and a common time signature (C).

# La Mañanera

Flauta Dulce I

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46

*imitar pájaros*  
*mf*

0

5

9

13 *mp*

1 2

20 ♩ = 70

3 4 1 2 2

30 *mf* *tacet 2*

34 *mf*

6

La Mañanera

39 *tacet 1*

7

43

47

8

51

9

55

10

67 *tacet 1*  
*imitar pájaros*  
*mf*

11

71

12

13

14

La Mañanera

15  
91  
*cresc.* ..... *f*

16  
95  
*tacet 1*

17  
99  
3 3

18  
107  
*tacet 1*  
*mp*

19  
111

20  
115  
3  
*cresc.* .....  
21

121  
*ff*  
*f*

22  
125  
*mf*

The image shows a musical score for 'La Mañanera' in G major, 3/4 time. It consists of eight staves of music. Staff 15 (measures 91-94) features a melodic line with a crescendo leading to a forte (f) dynamic. Staff 16 (measures 95-98) is a first tacet. Staff 17 (measures 99-102) contains two triplet chords. Staff 18 (measures 107-110) is a second tacet starting at measure 107. Staff 19 (measures 111-114) continues the melodic line. Staff 20 (measures 115-120) includes a triplet and a crescendo leading to a forte (f) dynamic. Staff 21 (measures 121-124) features a fortissimo (ff) dynamic with a wavy hairpin. Staff 22 (measures 125-128) begins with a mezzo-forte (mf) dynamic.

La Mañanera

129



Musical staff 129: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes with some eighth notes. The staff ends with a double bar line and repeat dots.

23

134 *tacet 1*



Musical staff 134: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes with some eighth notes. The staff ends with a double bar line and repeat dots.

24

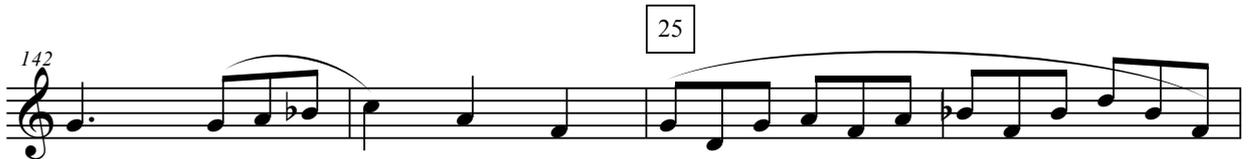
138



Musical staff 138: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes with some eighth notes. The staff ends with a double bar line and repeat dots.

25

142



Musical staff 142: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes with some eighth notes. The staff ends with a double bar line and repeat dots.

146



Musical staff 146: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes with some eighth notes. The staff ends with a double bar line and repeat dots.

150



Musical staff 150: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes with some eighth notes. The staff ends with a double bar line and repeat dots.

26

154



Musical staff 154: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes with some eighth notes. The staff ends with a double bar line and repeat dots.

# La Mañanera

Flauta Dulce II

compositor: Juan Ignacio Mendoza

Lento  $\bullet = 46$

0

*imitar pájaros*  
*mf*

5

9

13

1

2

4

20

3

4

3

2

2

2

30

5

4

*tacet 1*  
*mf*

37

6

*tacet 1*

40

7

8

La Mañanera

51 8

54

57 9 10

71 11 *tacet 1*  
*imitar pájaros*  
*mf*

75 12 13 14 15 *f*

94 16 *tacet 1*

97 17

100 18

111 19 20 21 22

La Mañanera

126  
*mf*

Musical staff 126-129: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4.

130  
*p* *mf*

Musical staff 130-133: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A crescendo hairpin is shown below the staff, starting under the first measure and ending under the fourth measure. A fermata is placed over the final C4.

23  
134 *tacet 1*

Musical staff 134-137: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4.

24 25  
138 4

Musical staff 138-144: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4.

145

Musical staff 145-148: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4.

149

Musical staff 149-153: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4.

26  
154

Musical staff 154-157: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4.

# La Mañanera

Flauta Traversa I

compositor: Juan Ignacio Mendoza

Lento  $\bullet = 46$

4

0 *solo*

*mp*

8

13

1 *mp*

17

2

3  $\bullet = 70$

*mf*

21

3

4

2

1 2

2 2

30

5 *tacet 1*

*mf*

34

6

*mf*

39

*tacet 2*

La Mañanera

41

7

2

46

50

8

54

9

58

9

10

4

11

4

12

4

79

13

solo

mf

83

14

4

2

91

15

2

f

16

tacet 2

96

17

Detailed description: This is a musical score for a piece titled "La Mañanera". The score is written on a single treble clef staff. It begins at measure 41 and ends at measure 100. The music is in a key with one flat (B-flat major or F minor) and a 2/4 time signature. The score is divided into measures, with some measures containing repeat signs and first/second endings. Measure numbers 41, 46, 50, 54, 58, 79, 83, 91, and 96 are indicated at the start of their respective lines. Measure numbers 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17 are enclosed in boxes above the staff. Performance instructions include "solo" at measure 79, "mf" (mezzo-forte) at measure 79, "f" (forte) at measure 91, and "tacet 2" at measure 16. The score concludes with a double bar line and repeat signs at the end of measure 100.

La Mañanera

100 **3** **3** **18** *mp*

108 **19**

112 **20** **3**

118 **21** *mp* *cresc.*

122 **22** *tacet 1* *f* *mf*

126

130

134 **23** *tacet 2*

Detailed description: The image shows a musical score for a piece titled "La Mañanera". It consists of eight staves of music. The first staff (measures 100-107) features a 3/8 time signature and includes two triplet markings. Measure 108 is the start of a new phrase. The second staff (measures 108-111) continues the melody. The third staff (measures 112-117) includes a triplet marking. The fourth staff (measures 118-121) shows a dynamic increase from *mp* to *cresc.*. The fifth staff (measures 122-125) includes a *tacet 1* instruction and a dynamic change from *f* to *mf*. The sixth staff (measures 126-129) continues the melody. The seventh staff (measures 130-133) concludes the phrase. The eighth staff (measures 134-137) includes a *tacet 2* instruction.

La Mañanera

24

138

2

25

143

147

151

26

155

Detailed description: This is a musical score for the piece 'La Mañanera'. It consists of five staves of music in treble clef. The first staff starts at measure 138 and includes a boxed measure number '24' and a dynamic marking '2'. The second staff starts at measure 143 and includes a boxed measure number '25'. The third staff starts at measure 147. The fourth staff starts at measure 151 and includes a boxed measure number '26'. The fifth staff starts at measure 155. The music features various note values, including quarter and eighth notes, and rests. Phrasing slurs are used to group notes across measures. The key signature has one flat (B-flat).

# La Mañanera

Flauta Traversa II

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46

4 0 8 1 4 2

18 3 ♩ = 70

*mf*

24 4 2 2 2 5

31 *tacet 1*

*mf*

35

39 6 *tacet 2*

43 7 8 2

55 9 9

La Mañanera

67 10 4 11 4 12 4 13 8 14 4

91 15 2

*f*

95 16 *tacet 2*

99 17 3 3

107 18 4 19 4 20 4 21 6 22

126 *tacet 1*

*mf*

130 *p* *mf*

134 23 *tacet 2* 24

138 4

La Mañanera

142

25

Musical staff 142-145: Treble clef, starting with a half note G4. Measures 143-145 contain eighth notes with a slur. Measure 144 has a boxed '25' above it. Measure 145 has a slur over the final two notes.

146

Musical staff 146-149: Treble clef, starting with a half note G4. Measures 146-149 contain eighth notes with a slur. Measure 147 has a slur over the final two notes.

150

26

Musical staff 150-154: Treble clef, starting with a half note G4. Measures 150-152 contain eighth notes with a slur. Measure 153 has a boxed '26' above it. Measure 154 contains a quarter note G4 with a slur.

155

Musical staff 155-158: Treble clef, starting with a half note G4. Measures 155-158 contain eighth notes with a slur. Measure 156 has a sharp sign above the first note. Measure 157 has a slur over the final two notes.

# La Mañanera

Flauta Traversa III

compositor: Juan Ignacio Mendoza

Lento  $\bullet = 46$

Musical staff with fingerings: 4, 0, 8, 1, 4, 2

18  $\bullet = 70$   
*mf*

24 4 2 2 5

31 *tacet 1*  
*mf*

39 *tacet 1*  
*mf*

43 7 8 4

La Mañanera

55 9

67 10 4 11 4 12 4 13 8 14 4

91 15 2 *f*

95 *tacet 1* 16

99 17 3 3

107 18 4 19 4 20 4 21 6

125 22 *tacet 1* *mf*

130

La Mañanera

23  
*tacet 1*  
134

24  
138

25  
144

148

26  
152

156

# La Mañanera

Flauta Traversa IV

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46

4 0 8 1 4 2

18 3 ♩ = 70

*mf*

3

24 4 2 2 2 5

31 *tacet 1*

*mf*

35 6

39 *tacet 1*

43 7 8 4

56 9 10 4

La Mañanera

71 11 4 12 4 13 8

87 14 4 15 2 *f*

95 16 *tacet 1*

99 17 3 3

107 18 4 19 4 20 3 *mp*

119 21 *cresc.*

122 *f*

125 22 *tacet 1* *mf*

130

La Mañanera

23

134 *tacet 1*

24

138

25

144

148

26

152

156

# Guitarra

## La Mañanera

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46

9 1 4 2 3

3 **G**  
*rasgueado*

17 **F**  
*mf* P M M M *simile*

4 **G**  
21 P P M M M *simile* 1

25 **F** **G** 5

29 **F** **G** **F** **G**

33 **F** **G**

La Mañanera

6

E<sup>b</sup> 6fr. Dm 5fr. G

7

E<sup>b</sup> 6fr. Dm 5fr. Gm 3fr.

8

E<sup>b</sup> 6fr. Dm 5fr. G

8

E<sup>b</sup> 6fr. Dm 5fr. Gm 3fr.

9

E<sup>b</sup> 6fr. F 8fr. G F B<sup>b</sup>

9

G F B<sup>b</sup> G F B<sup>b</sup>

La Mañanera

The musical score for "La Mañanera" is presented in a single system with four staves. The first staff (measures 60-63) features a guitar accompaniment with a C major chord diagram above it. The second staff (measures 64-67) contains a melodic line starting with a *mp* dynamic marking and a measure box labeled 10. The third staff (measures 68-71) continues the melodic line with a measure box labeled 11. The fourth staff (measures 72-75) consists of four measures of whole notes, each with a measure box labeled 12, 13, 14, and 15 respectively, and numerical values 4, 8, 4, and 4 placed above the notes.

La Mañanera

16

E<sup>b</sup> 6fr.

Dm 5fr.

G

92

*mf*

17

C(no3) 3fr.

D(no3) 5fr.

E<sup>b</sup>(no3) 6fr.

96

*pulsado*

*f*

C(no3) 3fr.

D(no3) 5fr.

E<sup>b</sup>(no3) 6fr.

100

18

104

*mf*

19

108

*mp*

20

112

21

116

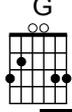
F

*rasgueado*

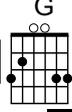
*cresc.*

La Mañanera

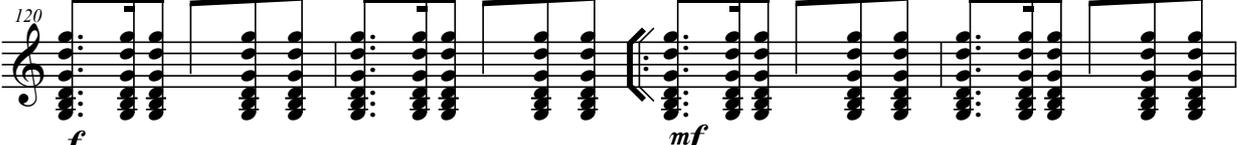
G



22



120

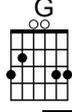


*f* *mf*

F



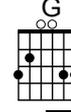
G



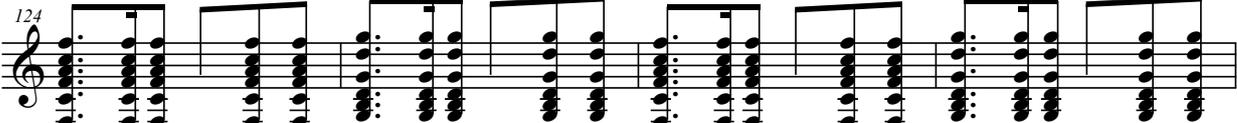
F



G



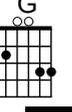
124



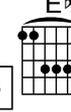
F



G

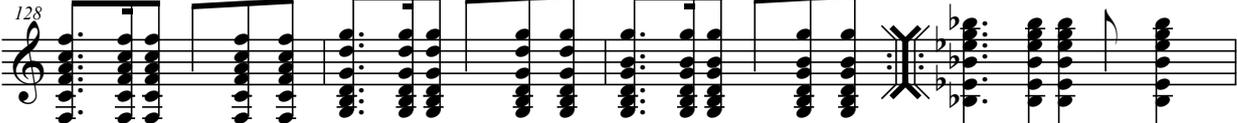


E<sup>b</sup> 6fr.

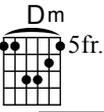


23

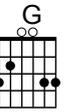
128



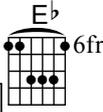
D<sup>m</sup> 5fr.



G

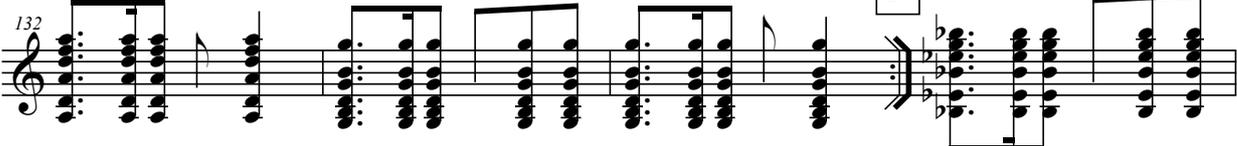


E<sup>b</sup> 6fr.

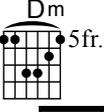


24

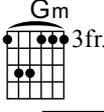
132



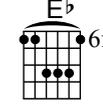
D<sup>m</sup> 5fr.



G<sup>m</sup> 3fr.



E<sup>b</sup> 6fr.



136



La Mañanera

F/C 8fr. G F B $\flat$  G F

140

B $\flat$  G F B $\flat$  C

144

G

148

26

E $\flat$ M9 D7 G F G

152

# La Mañanera

Piano

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46

0 1 2

4 8 4 3

Piano

Detailed description: This block shows the first four measures of the piano introduction. The tempo is marked 'Lento' with a quarter note equal to 46 beats. Above the staff, fingerings are indicated in boxes: 0, 1, and 2. The measures are grouped with numbers 4, 8, 4, and 3. The music is written for piano in 6/8 time, with a treble and bass clef.

3 ♩ = 70

20 *legato*

*mf*

Pno.

Detailed description: This block contains measures 20 through 23. The tempo changes to 70 beats per quarter note. The instruction 'legato' is written above the staff, and 'mf' (mezzo-forte) is written below. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

4

24

1

Pno.

Detailed description: This block contains measures 24 through 27. Measure 24 is marked with a box containing the number 4. A first ending bracket labeled '1' spans measures 25, 26, and 27. The music consists of chords in the right hand and a simple bass line in the left hand.

28

2

5

Pno.

Detailed description: This block contains measures 28 through 31. Measure 28 is marked with a box containing the number 2. A second ending bracket labeled '5' spans measures 29, 30, and 31. The music continues with chords in the right hand and a bass line in the left hand.

La Mañanera

32

Pno.

36

Pno.

6

40

Pno.

7

*mp*

44

Pno.

48

Pno.

8

La Mañanera

52

Pno.

56

9

Pno.

60

Pno.

64

Pno.

67

10

11

Pno.

La Mañanera

12

75

Pno.

*mf*

13

14

79

Pno.

8

4

8

4

15

91

Pno.

*f*

16

95

Pno.

*mf*

La Mañanera

99 17

Pno. *f*

103

Pno.

107 18

Pno. *mp*

111 19 20

Pno.

La Mañanera

21

Pno.

118

*cresc.*

22

Pno.

122

*f*

*mf*

Pno.

126

Pno.

130

La Mañanera

23

Pno.

134

24

Pno.

138

25

Pno.

142

Pno.

146

La Mañanera

150

Pno.

Musical notation for piano part, measures 150-153. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and quarter notes, some with slurs. The bass staff contains a rhythmic accompaniment with eighth notes and quarter notes.

26

154

Pno.

Musical notation for piano part, measures 154-157. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and quarter notes, some with slurs. The bass staff contains a rhythmic accompaniment with eighth notes and quarter notes. A box containing the number '26' is positioned above the first measure of this system. The system concludes with a double bar line.

# La Mañanera

## Percusión 1

compositor: Juan Ignacio Mendoza

Percusión 1

Lento  $\bullet = 46$  0 1 2 3  $\bullet = 70$  4

Perc. 1

28 5 6 7 8 9 10

Perc. 1

67 10

*mp*

Perc. 1

71 11

La Mañanera

Perc. 1

75 12

*mf*

Perc. 1

79 13

*mp*

Perc. 1

83

Perc. 1

87 14

La Mañanera

15

91

Perc. 1

*cresc.*

*f*

16

95

Perc. 1

*mf*

17

99

Perc. 1

*f*

103

Perc. 1

(siguen 6 compases de silencio)

La Mañanera

Perc. 1

107

18

19

4

2

*mp*

Perc. 1

115

20

Perc. 1

119

21

*cresc.*

Perc. 1

123

22

*f*

*mf*

*mf*

La Mañanera

Perc. 1

127

*p*

Perc. 1

131

*mf*

23

*tacet 1*

Perc. 1

135

24

Perc. 1

139

La Mañanera

25

Perc. 1

Perc. 1

26

Perc. 1

Perc. 1

# La Mañanera

## Percusión 2

compositor: Juan Ignacio Mendoza

Lento  $\bullet = 46$

0

Musical staff 0: 6/8 time signature, *sonajas* label, *mf* dynamic.

7

Musical staff 7: empty staff with a large arrow pointing right.

1

2

13

4

3

Musical staff 13: empty staff with a bar line.

3

$\bullet = 70$

20

Musical staff 20: rhythmic notation with 'x' marks.

*mp*

4

24

Musical staff 24: rhythmic notation with 'x' marks and notes. *mf* dynamic.

5

28

Musical staff 28: rhythmic notation with 'x' marks and notes.

31

Musical staff 31: empty staff with a bar line.

35

Musical staff 35: empty staff with a bar line.

6

39

Musical staff 39: empty staff with a bar line.

La Mañanera

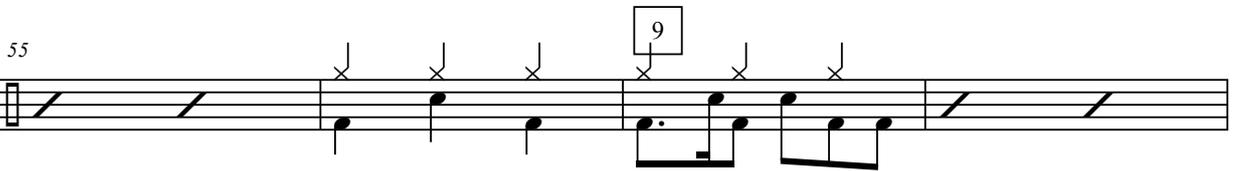
7  
43



47



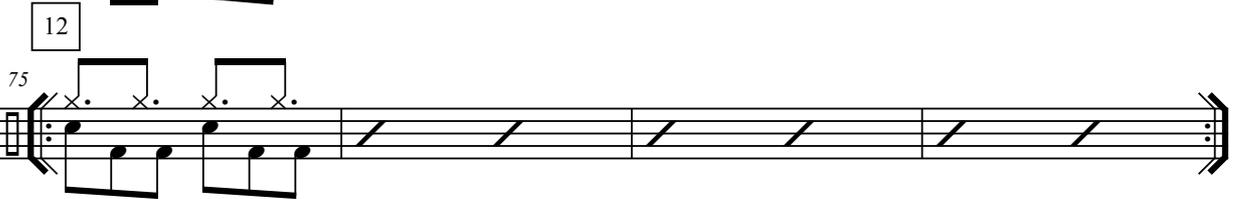
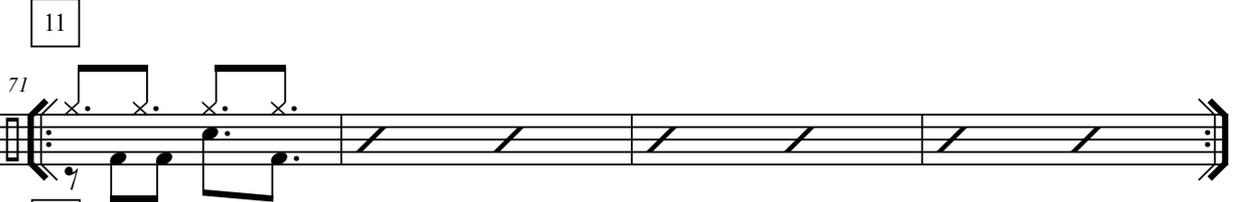
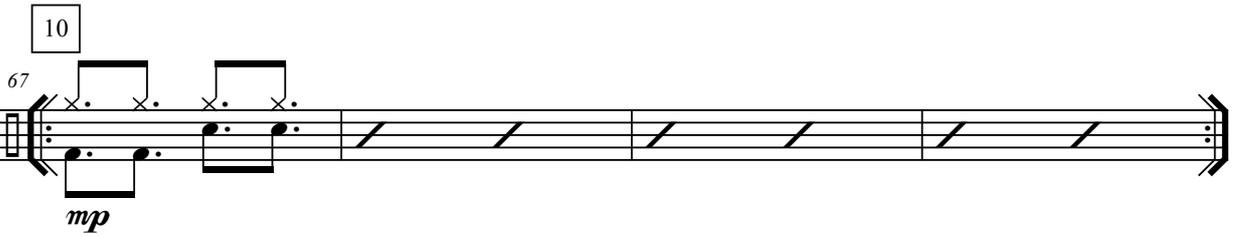
8  
51



59



63



La Mañanera

13

79



83



14

87



15

91



16

95



17

99



103



18

107



19

111



La Mañanera

20

115



21

119



22

125



129



23

134



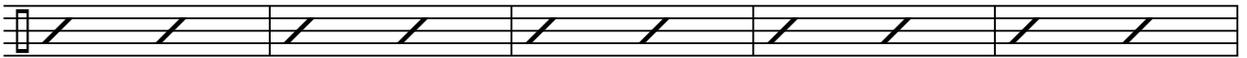
24

138



25

144



149



26

154



# La Mañanera

Violín I

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46

4 0 8 1 4

17 *legato* *p* *mp* ♩ = 70

2 3

24 *mf* 1 2

30 *tacet 1* *mf* 5

35

39 6

43 7

47

La Mañanera

51 8

55 9

59

63

67 10 *pizz.* *mp*

71 11

75 12 *arco* *mf*

79 13 14

La Mañanera

89 *mp* 15 *f*

94 16 *mf*

98 17 *f*

102

106 18 *mp*

111 19 *arco* *pizz.*

115 20 *arco* 21 *cresc.* -----

120 *f*



# La Mañanera

Violín II

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46

4 6 *legato* 1

15 2 3 ♩ = 70 *mp*

21 4 *mf*

27 5 *mf*

33

39 6

43 7

47

La Mañanera

51 8

55 9

59

63

(siguen 2 compases de silencio)

La Mañanera

67 10

2 *pizz.*  
*mp*

Musical staff 67-70: Treble clef, 2/4 time signature. Measure 67: whole rest. Measure 68: quarter note G4, quarter note A4. Measure 69: quarter note B4, quarter note C5. Measure 70: quarter note B4, quarter note A4. Dynamics: *pizz.* above, *mp* below.

71 11

2

Musical staff 71-74: Treble clef, 2/4 time signature. Measure 71: whole rest. Measure 72: quarter note G4, quarter note A4. Measure 73: quarter note B4, quarter note C5. Measure 74: quarter note B4, quarter note A4.

75 12

*arco*  
*mf*

Musical staff 75-76: Treble clef, 2/4 time signature. Measure 75: quarter note G4, quarter note A4. Measure 76: quarter note B4, quarter note C5.

77

Musical staff 77-78: Treble clef, 2/4 time signature. Measure 77: quarter note G4, quarter note A4. Measure 78: quarter note B4, quarter note C5.

79 13

*mp*

Musical staff 79-81: Treble clef, 2/4 time signature. Measure 79: quarter note G4, quarter note A4. Measure 80: quarter note B4, quarter note C5. Measure 81: quarter note B4, quarter note A4.

82

Musical staff 82-84: Treble clef, 2/4 time signature. Measure 82: quarter note G4, quarter note A4. Measure 83: quarter note B4, quarter note C5. Measure 84: quarter note B4, quarter note A4.

85 14

Musical staff 85-87: Treble clef, 2/4 time signature. Measure 85: quarter note G4, quarter note A4. Measure 86: quarter note B4, quarter note C5. Measure 87: quarter note B4, quarter note A4.

88

Musical staff 88-90: Treble clef, 2/4 time signature. Measure 88: quarter note G4, quarter note A4. Measure 89: quarter note B4, quarter note C5. Measure 90: quarter note B4, quarter note A4.

La Mañanera

91 15  
*cresc.* ----- *f*

94 16  
*mf*

97 17

101 *f*

105 18 *tacet 1*  
*mp*

109 19 *arco*

113 *pizz.* 20 *arco*

117 21  
*cresc.* -----

121 ----- *f*

La Mañanera

22

125

*mf*

129

23

133

24

137

25

141

145

149

26

154

Detailed description: This page of a musical score for 'La Mañanera' contains eight staves of music. The first staff (measures 125-128) begins with a treble clef, a key signature of one flat, and a dynamic marking of *mf*. It features a melodic line with a long slur. The second staff (measures 129-132) continues this melodic line. The third staff (measures 133-136) includes a repeat sign and a more active melodic line with eighth notes. The fourth staff (measures 137-140) continues the melodic line with a slur. The fifth staff (measures 141-144) continues the melodic line. The sixth staff (measures 145-148) consists of a series of quarter notes. The seventh staff (measures 149-153) features a melodic line with a slur. The eighth staff (measures 154) concludes the page with a melodic line and a double bar line.

# La Mañanera

Violín III

compositor: Juan Ignacio Mendoza

**Lento**  $\bullet = 46$  0

4 2

*p*

11 1

17 2 3  $\bullet = 70$

*mp*

24 4

*mf*

30 5

*mf*

39 6 7

48 8

54 9

La Mañanera

60

66 10 11 *pizz.* *mp*

73 12 *8<sup>va</sup> arco* *mf*

79 13 *mp*

87 14 15 *cresc. ----- f*

95 16

99 17

103

107 18 19 4 4

La Mañanera

115 20 *arco*  
*mp*

121 22  
*f* *mf*

127

133 23 24

139

144 25

148

152 26

156

Detailed description: This is a musical score for a single melodic line in treble clef. The piece is titled 'La Mañanera'. The score is divided into measures 115 through 156. Measure 115 is marked with a box containing the number 20 and the instruction 'arco' above it, and 'mp' below it. The music consists of a series of dotted half notes, some with slurs. Measure 121 is marked with a box containing the number 22, and has dynamic markings 'f' and 'mf'. Measure 127 is unmarked. Measure 133 is marked with a box containing the number 23, and measure 134 is marked with a box containing the number 24. Both 23 and 24 are placed above double bar lines with repeat signs. Measure 139 is unmarked. Measure 144 is marked with a box containing the number 25. Measure 148 is unmarked. Measure 152 is marked with a box containing the number 26. Measure 156 is the final measure of the page, ending with a double bar line.

# La Mañanera

Viola

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46 0

4 4 *legato*

*p*

13 1 2

20 3 ♩ = 70 4

*mp* *mf*

28 5

*mf*

36 6

41 7

47 8

53

57 9

La Mañanera

62

67 **10**  
*mp*

71 **11**

75 **12** **13**  
*mf* *mp*

82 **14**

89 **15**  
*cresc. ----- f*

95 **16**  
*mf*

99 **17**  
*f*

103

107 **18**  
**4**

La Mañanera

19  
111 **2** *pizz.*  
*mp*

20  
115

21  
119 *arco*  
*cresc.*

22  
123 *f* *mf*  
128

23  
134

24  
138

25  
144

26  
149  
154

The image shows a musical score for 'La Mañanera' in bass clef with a 2/4 time signature. The score is divided into measures, with some measures grouped by a '2' above them. Performance instructions include 'pizz.' (pizzicato), 'arco' (arco), 'mp' (mezzo-piano), 'f' (forte), 'mf' (mezzo-forte), and 'cresc.' (crescendo). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures are marked with a '2' above them, indicating a double-measure rest. The score ends with a double bar line and repeat dots.

# La Mañanera

Violonchelo

compositor: Juan Ignacio Mendoza

**Lento** ♩ = 46

4 0 2

10 1

17 2 3 ♩ = 70

24 4 *pizz.* *mf*

30 5

35

39 6 *arco* 7

45



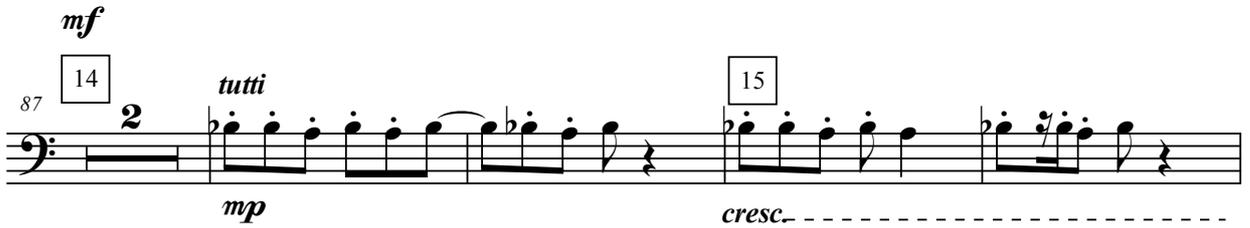
La Mañanera

83 *solo*

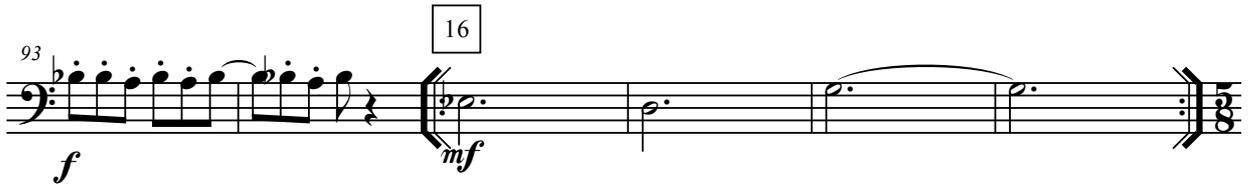


*mf*

87 14 *tutti* 15



93 16



99 17



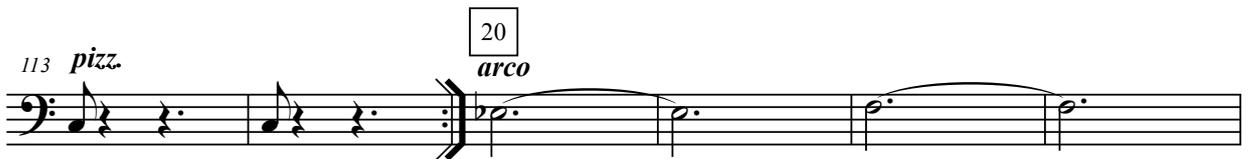
103



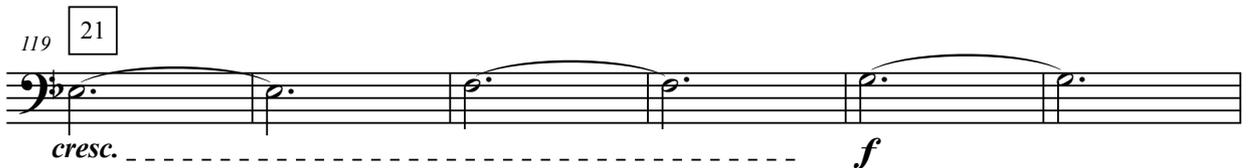
107 18 *tacet 1* 19 *arco*



113 *pizz.* 20 *arco*



119 21



La Mañanera

125 22 *pizz.*  
*mf*

130

134 23 *arco*

138 24

143 25

149

154 26

La Mañanera



# La Mañanera

compositor: Juan Ignacio Mendoza

## Contrabajo

Lento  $\bullet = 46$

0

7

14

21

28

35

42

49

56

62

*p*

*mp*

*mf*

*pizz.*

*arco*

4

10

71 11 *pizz.* La Mañanera 12

77 13 *mf* 14 15 7 4 3

94 *pizz.* 16 *mf* 17 *arco* *f*

100

106 18 *pizz.* *mp* 19

113 20 21 *cresc.-----*

120 *arco* *f* 22 *pizz.* *mf*

127

134 23 24 *arco*

140 25

147

153 26

2

The image shows a musical score for a piece titled "La Mañanera". The score is written in bass clef with a key signature of one flat (B-flat). It consists of 26 numbered measures, each starting with a measure number in the left margin and a boxed measure number above the staff. The music is divided into systems of five measures each. Various dynamics and articulations are used throughout, including *pizz.* (pizzicato), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), *arco* (arco), and *cresc.* (crescendo). Measure 13 includes a 7-measure rest, measure 14 a 4-measure rest, and measure 15 a 3-measure rest. Measure 22 features a *pizz.* articulation. Measure 24 is marked *arco*. The score concludes with a double bar line and a fermata over the final note of measure 26.