

Carmentea

Joropo

Miguel Ángel Martín

Versión: Martha Sofía Rivera

Allegro ♩ = 135

mf

9

6

10-15

21

f

28

12

33-44

f

46

7

49-55

mf

58

65

8

69-76

mf

79

85

91

1.

Clarinete si \flat

98 2.

6

107-112

119

mf *f*

126

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pizz.



9



17



25



33

pizz.

f



42



50



58



66



74



Contrabajo

82



90



98



106



113



119



125



Corno fa

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8
2-9 *mf*

16 4 4
17-32 33-36 *mf* 41-44

45 20
mf 49-68 *mf*

70 4
73-76 *mf*

16 1. 2. 8
81-96 99-106

112 7
114-120 *mf* *f*

126

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Allegro ♩ = 135

The musical score is written for Bassoon in 3/4 time. It begins with a dynamic of *mf* and a hairpin crescendo leading to *f*. The score is divided into systems, each starting with a measure number. System 1 (measures 1-6) includes a first ending bracket. System 2 (measures 7-15) includes a first ending bracket and a measure rest for 6 measures. System 3 (measures 19-25) includes a measure rest for 8 measures. System 4 (measures 33-37) includes a dynamic change from *mf* to *f* and a measure rest for 21 measures. System 5 (measures 60-76) includes a dynamic of *mf* and a measure rest for 12 measures. System 6 (measures 78-89) includes a first ending bracket with two endings and a measure rest for 8 measures. System 7 (measures 99-107) includes a dynamic of *f* and a measure rest for 14 measures. System 8 (measures 125-132) includes a dynamic of *f* and a measure rest for 8 measures. The score concludes with a final double bar line.

Carmentea

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Allegro ♩ = 135

The musical score is written for a flute in 2/4 time. It begins with a dynamic of *mf* and a tempo marking of Allegro (♩ = 135). The score is divided into systems with measure numbers 6, 21, 29, 43, 52, 83, and 92. Dynamics include *mf* and *f*. Articulation includes accents, slurs, and breath marks. There are first and second endings at the end of the piece.

Flauta

99 *f*

105 6 107-112

116

123 *f*

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9

16

24

32

40

48

56

Guitarra

64

Musical staff 64-71: Treble clef, 6/8 time signature. The staff contains a sequence of chords and eighth notes. The chords are primarily triads and dyads, with some accidentals (flats) appearing in measures 66 and 67. The rhythm is consistent throughout.

72

Musical staff 72-79: Treble clef, 6/8 time signature. Continuation of the previous staff, featuring similar chordal patterns and rhythmic structures.

80

Musical staff 80-87: Treble clef, 6/8 time signature. Continuation of the previous staff, featuring similar chordal patterns and rhythmic structures.

88

Musical staff 88-95: Treble clef, 6/8 time signature. Continuation of the previous staff, featuring similar chordal patterns and rhythmic structures.

96

Musical staff 96-103: Treble clef, 6/8 time signature. This staff includes a first ending bracket (1.) and a second ending bracket (2.) leading to a key signature change to one flat (B-flat major/D minor) in measures 99 and 100. The piece concludes with a double bar line.

104

Musical staff 104-110: Treble clef, 6/8 time signature. Continuation of the previous staff, featuring similar chordal patterns and rhythmic structures.

111

Musical staff 111-117: Treble clef, 6/8 time signature. Continuation of the previous staff, featuring similar chordal patterns and rhythmic structures.

118

Musical staff 118-124: Treble clef, 6/8 time signature. Continuation of the previous staff, featuring similar chordal patterns and rhythmic structures.

125

Musical staff 125-131: Treble clef, 6/8 time signature. Continuation of the previous staff, featuring similar chordal patterns and rhythmic structures. The piece concludes with a double bar line.

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Allegro ♩ = 135

The musical score is written for Maracas in 3/4 time, marked Allegro with a tempo of 135 beats per minute. The piece consists of 90 measures, divided into two systems of 45 measures each. The first system (measures 1-45) begins with a treble clef and a 3/4 time signature. It starts with a whole rest, followed by a repeat sign. The first melodic phrase (measures 1-6) consists of quarter notes with accents: G4, A4, B4, A4, G4, F4. This is followed by six measures of a rhythmic pattern (measures 7-12), each containing a quarter note with a slash and a vertical line through it. The second melodic phrase (measures 13-18) is identical to the first. This is followed by another six measures of the rhythmic pattern (measures 19-24). The second system (measures 25-90) continues with the rhythmic pattern for 12 measures (measures 25-36). It then features a second melodic phrase (measures 37-42) identical to the first. This is followed by 12 more measures of the rhythmic pattern (measures 43-54). The piece concludes with a final melodic phrase (measures 55-60) identical to the first, followed by 12 measures of the rhythmic pattern (measures 61-72). The final system (measures 73-90) continues with the rhythmic pattern for 12 measures (measures 73-84). It then features a first ending (measures 85-88) consisting of a quarter note with a slash and a vertical line through it. This is followed by a second ending (measures 89-90) consisting of quarter notes with accents: G4, A4, B4, A4, G4, F4.

Maracas

99

Musical notation for Maracas, measures 99-106. The notation is on a single staff with a treble clef. Measures 99-100 contain eighth notes with accents (>). Measures 101-105 contain rests with a slash and a dot (/:) above them, numbered 2, 3, 4, and 5 respectively. Measures 106-107 contain eighth notes with accents (>).

107

Musical notation for Maracas, measures 107-118. The notation is on a single staff with a treble clef. Measures 107-108 contain eighth notes with accents (>). Measures 109-118 contain rests with a slash and a dot (/:) above them, numbered 2 through 12 respectively.

119

Musical notation for Maracas, measures 119-124. The notation is on a single staff with a treble clef. Measures 119-123 contain rests with a slash and a dot (/:) above them, numbered 13 through 23 respectively. Measure 124 contains an eighth note with an accent (>) followed by two eighth rests.

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6

13

21

28

36

9

41-49

53

40

1.

2.

57-96

Metalófono 1-2

99



106



116



124



Oboe

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mf

8

10-17

23

8

25-32

mf *f*

11

37-47

mf

54

64

8

65-72

f

5

77-81

82

p

88

8

1. 2.

89-96

105

16

107-122

f

126

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7

16

26

37

52

97

f

mf

mf

4

9

33

1. 2.

Sistro 1-2

99



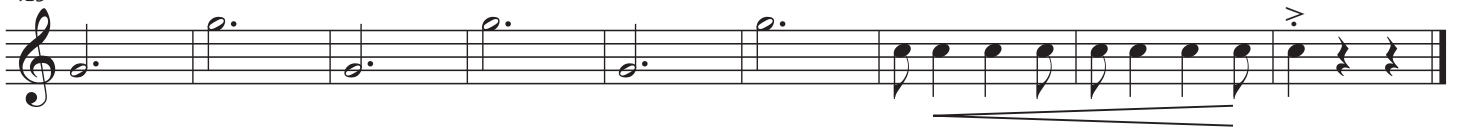
106



115



123



Timbales

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12

28

54

74

89-95

102-104

106

124

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Allegro ♩ = 135

9

16

17-32

41

5

45-49

54

16

57-72

77-89

13

99

108

9

114-122

125

Carmentea

Joropo

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Allegro ♩ = 135

9

16

17-32

41

5

45-49

mf < f

mf

54

16

57-72

f

77-89

13

mf

99

108

9

114-122

f

125

Trompeta sib

Carmentea

Joropo

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p

mf *f*

7
17-23
f

4
33-36
mf

4
41-44
mf

20
49-68
mf

4
73-76

16
81-96
mf

1. 2.

Trompeta si \flat

99

mf *mf*

107

f

113

mf *f*

119

mf *f*

126

mf *f*

Viola

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mf >

10 pizz.

f

15 arco

arco

22

30

mf

39

47 pizz.

pizz.

53 arco

arco
mf

59

p

Viola

67

76

pizz.
f

83

88

arco

95

1. 2.
mf

105

pizz.

111

arco
f

118

125

Carmentea

Joropo

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Allegro ♩ = 135

mf

10 *pizz.*

15 *arco*

22

30 *mf*

39

47 *pizz.*

53 *arco*
mf

59 *p*

Violín I

67 *ve.*

76 *pizz.*
f

83

88 *arco*

95 1. 2. *mf*

105 *pizz.*

111 *arco*
f

118

125

Carmentea

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Allegro ♩ = 135

mf

10 *pizz.*

15 *arco*

22

30 *mf*

39

47 *pizz.*

53 *arco*

mf

59 *p*

Violín II

67

76

pizz.
f

83

88

arco

95

1. 2.
mf

105

pizz.

111

arco
f

118

125

Carmentea

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mf

9 pizz. f

16 arco

24

30 mf

38

49 pizz.

55 arco

62 p

72

Violonchelo

82 pizz.
f

87

94

103 pizz.

111
f

118 arco

125

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31

2-32

Can-tar del lla-no can-tar de bri-sa del

36

rí - o, Ay! Car-men - te - a, tu co - ra-zón se - rá mí - o. Can-tar del

42

lla-no can-tar de bri-sa del rí - o Ay! Car-men - te - a, tu co - ra-zón se - rá

48

mí - o. Si te es - qui - vas de mis la - bios si te a - le - jas de mi vi - da no ol - vi -

53

des que de es - te a - mor siem - pre e - res co - rres - pon - di - da; si te es - qui - vas de mis la - bios si te a -

59

le - jas de mi vi - da no ol - vi - des que de es - te a - mor siem - pre e - res co - rres - pon - di - da.

Voz 1

65

O - ja - zos ne-gros que ma - tan cuan-do me mi - ran Ay! Car-men - te - a, mi pe -

71

cho por tí sus - pi - ra; o - ja - zos ne-gros que ma - tan cuan-do me mi - ran;

77

Ay! Car-men - te - a, mi pe - cho por tí sus - pi - ra. Tu cuer - po de pal - ma real, tus la -

83

bios de co - ro - co - ra, y_e-se ca - be-llo tan ne - gro del que mi_al - ma se_e - na - mo - ra. Tu cuer -

89

po de pal - ma real, tus la - bios de co - ro - co - ra y_e-se ca - be-llo tan ne - gro del que

95

mi_al - ma se_e - na - mo - ra. 33

99-131

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31 4

2-32 33-36

Ay! Car - men - te - a, tu co -

39 4

41-44

ra - zón se - rá mí - o. Ay! Car - men - te - a, tu co - ra - zón se - rá

48

mí - o. Si te es - qui - vas de mis la - bios si te a - le - jas de mi vi - da no ol - vi -

53

des que de es - te a - mor siem - pre e - res co - rres - pon - di - da; si te es - qui - vas de mis

58

la - bios si te a - le - jas de mi vi - da no ol - vi - des que de es - te a - mor siem - pre e -

63 4

65-68

res co - rres - pon - di - da. Ay! Car - men - te - a, mi pe - cho por tí sus - pi - ra;

Voz 2

4
73-76



Ay! Car-men - te - a, mi pe - cho por ti sus - pi - ra. Tu cuer - po de pal - ma

82



real, tus la - bios de co - ro - co - ra, y_e-se ca - be-llo tan ne - gro del que mi_al - ma se_e - na -

88



mo - ra. Tu cuer - po de pal - ma real, tus la - bios de co - ro - co - ra y_e-se ca - be-llo tan

94



1. 2. 33

ne - gro del que mi_al - ma se_e - na - mo - ra.

99-131

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mf

9

15

21

8 12

25-32 33-44

45

48

49-96

1.

98

2.

107

7

7

114-120

126

Carmentea

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mf

9

15

21

25-32

33-44

45

48

49-96

98

107

114-120

126