

# Agustina

Heroína de los sitios

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Escena I

♩ = 75

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Soprano

Alto

Violin I

Violin II

Viola

Cello

Interior de la muralla de la ciudad, hay hambre, enfermedad, la ciudad está rodeada  
hay heridos, hay una suplica a la virgen del Pilar

Fl. *mf* *f* *pp*

Ob.

B $\flat$  Cl.

Bsn.

Hn.

S

A

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

A - ve Ma -

A - ve Ma -

17

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

S

A

Vln. I

Vln. II

Vla.

Vc.

ri - a gra - ti - a - ple - na \_\_\_\_\_ Vir - gen - ci - ta del Pi - lar \_\_\_\_\_ es - cu - cha a tu pue -

ri - a gra - ti - a - ple - na \_\_\_\_\_ A - ve Ma - ri - a,

*mf*

3

25

Fl.

Ob.

B $\flat$  Cl.

Bsn.

25

Hn.

25

S

blo Ay! Pi - la - ri - ca no nos de - jes so - los

A

A - ve Ma - ri - a, A - ve Ma - ri - a

25

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score for the piece 'Agustina'. The page is numbered '4' in the top left corner. The title 'Agustina' is centered at the top. The score is arranged in a system with ten staves. From top to bottom, the staves are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horn (Hn.), Soprano (S), Alto (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B $\flat$ ), and the time signature is 4/4. The music begins at measure 25, indicated by a '25' above the first staff. The Flute part has a whole rest. The Oboe part has a melodic line starting with a quarter note G $\flat$ , followed by quarter notes F $\flat$ , E $\flat$ , D $\flat$ , C $\flat$ , B $\flat$ , and A $\flat$ . The Bass Clarinet and Bassoon parts have whole rests. The Bassoon part has a triplet of eighth notes in the first measure. The Horn part has a whole rest. The Soprano part has a melodic line with lyrics: 'blo Ay! Pi - la - ri - ca no nos de - jes so - los'. The Alto part has a melodic line with lyrics: 'A - ve Ma - ri - a, A - ve Ma - ri - a'. The Violin I and Violin II parts have a melodic line starting with a quarter note G $\flat$ , followed by quarter notes F $\flat$ , E $\flat$ , D $\flat$ , C $\flat$ , B $\flat$ , and A $\flat$ . The Viola part has a melodic line starting with a quarter note G $\flat$ , followed by quarter notes F $\flat$ , E $\flat$ , D $\flat$ , C $\flat$ , B $\flat$ , and A $\flat$ . The Violoncello part has a whole rest.

33

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

33

S

33

A

33

Vln. I

Vln. II

Vla.

Vc.

Entra una mujer en escena tapada con una capa  
acompañada por dos chicas con cestas en las manos,  
es la Condesa de Bureta

Condesa

*mf*<sup>3</sup>  
A - ve, A - ve A - ve Ma - ri - a

A - ve Ma - ri - a

41

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

S

A

Vln. I

Vln. II

Vla.

Vc.

Las mujeres comienzan a murmurar entre sí

La condesa comienza a atender a los enfermos y a los heridos

gra-ti-a ple - na

49

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

S

A

Vln. I

Vln. II

Vla.

Vc.

*mf*

Detailed description: This page of a musical score, titled 'Agustina', contains measures 49 through 56. The score is arranged in a system with 12 staves. The instruments are: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Soprano (S), Alto (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 49-56 show a variety of musical textures. The woodwinds (Fl., Ob., B♭ Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc.) play sustained notes and moving lines, often with slurs. The Horn part (Hn.) has a dynamic marking of *mf* starting in measure 52. The vocal parts (Soprano and Alto) are mostly silent, indicated by rests. The page number '7' is in the top right corner.

57

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

S

A

Vln. I

Vln. II

Vla.

Vc.

Aqui, viendo que no podia trabajar cubierta  
se quita la capa y las mujeres la ven!!

No! Ma - ri - a pa-ra mis a-mi - gos

Con-de-sa!



Escena II

66

Fl.

Ob. *p*

B $\flat$  Cl.

Bsn.

Hn. *pp* *mf*

Dirigiéndose a una de sus acompañantes.

S

Lle-va a los he-ri-dos/a ca - sa Yo/i-ré lue-go. — Ve!

A

Vln. I

Vln. II

Vla.

Vc. *pp*

71

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

S

A

Vln. I

Vln. II

Vla.

Vc.

*f*

*mp*

Ah!, mis amigos, mis va-lien - tes her - ma - nos su - fris, o - rad, llo - rad



Romanza de la Condesa.

Musical score for Romanza de la Condesa, measures 83-88. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Saxophone (S), Alto Saxophone (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measures 83-88 are shown. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes dynamic markings (*mf*, *p*, *f*) and articulation (trills, triplets, slurs). A trill is indicated by a dashed line and '8va' above the staff in measures 85 and 88.

Instrument parts and dynamics:

- Fl. (Measures 83-88): *mf* (measures 83-84), *p* (measures 85-86), *mf* (measures 87-88). Includes triplets in measures 84 and 85.
- Ob. (Measures 83-88): *mf* (measures 83-84), *p* (measures 85-86).
- B♭ Cl. (Measures 83-88): *mf* (measures 85-86).
- Bsn. (Measures 83-88): Rest.
- Hn. (Measures 83-88): *f* (measures 83-84).
- S (Measures 83-88): Rest.
- A (Measures 83-88): Rest.
- Vln. I (Measures 83-88): *mf* (measures 85-86).
- Vln. II (Measures 83-88): *mf* (measures 85-86).
- Vla. (Measures 83-88): *mf* (measures 85-86).
- Vc. (Measures 83-88): *mf* (measures 85-86).

90

Fl.

Ob.

*mf*

B $\flat$  Cl.

Bsn.

*mf*

Hn.

S

*mf*

Mis a-mi - gos —

A

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vc.

*mp*

95

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

S

A

Vln. I

Vln. II

Vla.

Vc.

los que dan la ca-ra/y la vi - da por es-ta tie-rra que - ri - da, los más va-lien - tes

*f*

3

101

Fl. *p*

Ob.

B $\flat$  Cl.

Bsn.

Hn.

S

A

Vln. I

Vln. II

Vla.

Vc.

la ri- que-za vues-tra el fu - sil lo es, Ah! \_\_\_\_\_

105

Fl. *rit.*

Ob. *rit.*

B♭ Cl. *rit.*

Bsn. *rit.*

Hn. *rit.*  
*mf*

S *tr* *rit.*

A *rit.*

Vln. I *rit.*

Vln. II *rit.*

Vla. *rit.*

Vc. *rit.*





112

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

S

A

Vln. I

Vln. II

Vla.

Vc.

o - rad. ah \_\_\_\_\_

*f*

*f*

Detailed description: This page of a musical score for the piece 'Agustina' covers measures 112 to 116. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B $\flat$  Cl.), Horn (Hn.), Soprano (S), Alto (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature is two sharps (D major or F# minor). The time signature is not explicitly shown but appears to be 4/4. The vocal line (Soprano) has lyrics 'o - rad. ah' with a long horizontal line following 'ah'. The woodwind and string parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *f* (forte) in measures 114 and 115. The score is written in a standard musical notation style with a grand staff for each instrument.

Musical score for Agustina, page 19, measures 117-122. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Soprano (S), Alto (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

Measures 117-122 are shown. The key signature is two sharps (F# and C#). The score includes dynamics such as *f* (forte) for the Flute and Oboe parts. The Flute and Oboe parts feature melodic lines with accents and slurs. The Bass Clarinet part has a melodic line with a slur. The Bassoon part has a melodic line with a slur. The Horn, Soprano, and Alto parts are mostly silent. The Violin I and Violin II parts have sustained notes with slurs. The Viola part has a rhythmic pattern of eighth notes. The Cello part has a rhythmic pattern of eighth notes.