

# Score

# La Mirada

para clarinete solista y orquesta de cuerdas.

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Arreglo: Emiliano Alvarez

Zamba

♩ = 64

Introducción

A

Solo Clarinet in Bb

Violin I

Violin II

Viola

Cello

Contrabass

Divisi

*mp*

*mf*

*pp*

*mp*

*pp*

*mp*

*p*

La Mirada  
Score

10

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

La Mirada  
Score

18 A2

B $\flat$  Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*pizz.*

La Mirada  
Score

26

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div.

*p*

*mp*

*p*

*p*

*p*

*cresc.*

Div.

Div.

La Mirada  
Score

**B1**  
33

B♭ Cl.

Div.

33

Vln. I

*mf*

Vln. II

*mf*

Vla.

*f* Soli

Vc.

*f* Soli

Cb.

arco

*mf*

La Mirada  
Score

37

B $\flat$  Cl. *mf*

37 *Soli*  
Vln. I *mf* *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *p*

Detailed description: This page of the score contains six staves. The B $\flat$  Clarinet part (B $\flat$  Cl.) begins at measure 37 with a melodic line marked *mf*. The Violin I part (Vln. I) also starts at measure 37, marked *mf*, and includes a *Soli* section. The Violin II part (Vln. II) plays a sustained note marked *p*. The Viola part (Vla.) features a rhythmic pattern marked *mp* and *p*. The Violoncello part (Vc.) has a similar rhythmic pattern marked *mp* and *p*. The Contrabass part (Cb.) provides a bass line marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

La Mirada  
Score

Interludio

45

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

53 A3

B♭ Cl. *mf*

Vln. I *pp* Div. *pizz.*

Vln. II *p* Div.

Vla.

Vc.

Cb. *p*



La Mirada  
Score

60

B♭ Cl.

*f* 3 3 3

60

Vln. I

*p* arco

Vln. II

*mp*

Vla.

*p* arco

Vc.

*p* arco

Cb.

A4

66

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image displays a page of a musical score for 'La Mirada', starting at measure 66. The score is arranged in six staves: B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**B♭ Cl.:** Measures 66-70 feature a melodic line with various articulations. Measures 66-68 include triplets of eighth notes. Measures 69 and 70 feature triplets of quarter notes. Dynamics range from *f* to *mp*.

**Vln. I and Vln. II:** Both violins play a similar melodic line. Vln. I starts with *f* and moves to *mp* by measure 69. Vln. II starts with *f* and moves to *mp* by measure 69. Both end with a *pizz.* (pizzicato) instruction in measure 70.

**Vla.:** The Viola part starts with *f* and moves to *mp* by measure 69, ending with *pizz.* in measure 70.

**Vc.:** The Violoncello part starts with *fp* (forced piano) and *arco* (arco), moving to *f* and then *mp* by measure 69, ending with *pizz.* in measure 70.

**Cb.:** The Contrabass part starts with *fp* and *arco*, moving to *f* and then *mp* by measure 69, ending with *pizz.* in measure 70.

La Mirada  
Score

71

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*f*

*p*

*arco*

*pizz.*

*Div.*

*f*

*p*

*f*

*p*

**B2**

77

B $\flat$  Cl.

77

Vln. I

pizz.

*p*

Vln. II

pizz.

*p*

Vla.

*p*

Vc.

*p*

Cb.

*p*

La Mirada  
Score

81

B $\flat$  Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*p*

arco

*p*

Soli

*mf*

Soli

*mf*

*p*

La Mirada  
Score

86 // *espress.*  
*mf*

*3*

*rit.*

86  
*pp*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*pp*

*p*