

CUATRO BOSQUEJOS ESPAÑOLES Rob Goorhuis

1. Danza de caer y de levantarse

Allegro 1 Moderato 2 3

I Flute/
Oboe (8va ad lib.)/
Eb Clarinet/Flügel/
Cornet/Cornet I/
Soprano Sax/
Flügel I/Cornet (b.b.)

II Clarinet-Flügel II-III/
Cornet-Flügel (b.b.)/
Alto Sax./Alto Clar.

III Horn I-II/Cor Anglais/
Horn, solo-I (b.b.)/
Alto Clar./Alto Sax.
ad lib.

IV Horn III-IV/
Horn II (b.b.)/
Baritone I (b.b.)/
Alto Clar./Ten. Sax.
ad lib.

V Trumpet I/
Cornet (b.b.)

VI Trumpet II/
Cornet (b.b.)

VII Trombone I
Ten. Sax./Baritone/
Euphonium ad lib.

VIII Trombone II
Trombone III/
Baritone/Euphonium
ad lib.

IX Ten. Sax./Baritone/
Euphonium
Bassoon ad lib.

X Bassoon/Bassclarinet/
Baritone Sax./Bass/
Double-Bass
Trombone III,
Baritone/Euphonium
ad lib.
+ 8va

XI Timpani

XII Percussion

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII tom-toms

9 10 11 12 13

I *p*

II *f* *p*

III *f* *p* *p*

IV *f* *p*

V

VI

VII *p*

VIII *f* *p*

IX

X *f* *p* *p*

XI *f* *p*

XII *p* tamb.

14 15 16 17 18

I *p*

II *p*

III

IV

V

VI

VII *p*

VIII *p*

IX

X *p* *p*

XI

XII

19 20 21 22 23

I *mf*

II

III *mf*

IV *mf*

V *mf*

VI *mf*

VII *mf*

VIII

IX *mf*

X *mf*

XI *mf*

XII

24 25 26 27 28

I

II *pp*

III *p*

IV *pp*

V *p*

VI *p*

VII

VIII

IX *p*

X *pp*

XI

XII

29 30 31 32 cresc. 33

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

34 35 36 37 38

decresc.

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

39 40 41 42 43

I *p* *mf* *cresc.*

II *p* *mf*

III *p* *mf*

IV *p* *mf*

V *mp*

VI *p* *mp*

VII *p* *mp*

VIII *p* *mp*

IX *p* *f espr.*

X *p* *mf*

XI *mf*

XII

44 45 46 47

I *f*

II *f*

III *f*

IV *f*

V *mf*

VI *mf*

VII *mf*

VIII *mf*

IX *f*

X *f* *mf*

XI *mf*

XII

48 49 50 51

Musical score for measures 48-51, parts I-XII. The score is written for twelve parts. Parts I-IV are in the treble clef, and parts V-XII are in the bass clef. A large black square with a white diagonal slash is placed over the music in measures 49 and 50, covering parts I, II, III, and X.

52 53 54 55

Musical score for measures 52-55, parts I-XII. The score is written for twelve parts. Parts I-IV are in the treble clef, and parts V-XII are in the bass clef. A large black square with a white diagonal slash is placed over the music in measures 53 and 54, covering parts I, II, III, and X.

56 57 58 59

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

60 61 62 63 64

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

65 66 67 68 69

I 

II 

III 

IV 

V 

VI 

VII 

VIII 

IX

X

XI

XII

70 71 72 73 74

I 

II 

III 

IV 

V 

VI 

VII 

VIII 

IX

X

XI

XII

75 76 77 78 79

I *ff*

II *ff*

III *ff*

IV *ff*

V *ff*

VI *ff*

VII *ff*

VIII *ff*

IX *ff*

X *ff*

XI *fff* *ff*

XII *ff*

80 81 82 83 84

I *ff*

II *p sempre* *ff*

III *p sempre* *ff*

IV *p sempre* *ff*

V *ff*

VI *ff*

VII *ff*

VIII *ff*

IX *p* *ff*

X *p* *ff*

XI *p* *ff*

XII

2. Cuando te miro a los ojos

♩ = 100 Andante

con tenerezza

I Flute/
Oboe (8va ad lib.)/
Eb Clarinet/Flügel/
Cornet/Clarinet I/
Soprano Sax/
Flügel I/Cornet (b.b.)

II Clarinet-Flügel II-III/
Cornet-Flügel (b.b.)/
Alto Sax./Alto Clar.

III Horn I-II/Cor Anglais/
Horn, solo-I (b.b.)/
Alto Clar./Alto Sax.
ad lib.

IV Horn III-IV/
Horn II (b.b.)/
Baritone I (b.b.)/
Alto Clar./Ten. Sax.
ad lib.

V Trumpet I/
Cornet (b.b.)

VI Trumpet II/
Cornet (b.b.)

VII Trombone I
Ten. Sax./Baritone/
Euphonium ad lib.

VIII Trombone II
Trombone III/
Baritone/Euphonium
ad lib.

IX Ten. Sax./Baritone/
Euphonium
Bassoon ad lib.

X Bassoon/Bassclarinet/
Baritone Sax./Bass/
Double-Bass
Trombone III,
Baritone/Euphonium
ad lib.

XI Timpani

XII Percussion

bass drum

p sempre marc.

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

pp

pp

pp

pp

con sord.

con sord.

pp

pp

11 poco cresc.

13 *dim.* 14 15 16 17 18 19

I 
II 
III 
IV 
V 
VI 
VII 
VIII 
IX 
X 
XI 
XII 

20 21 22 23 24 25 *poco cresc.* 26

I 
II 
III 
IV 
V 
VI 
VII 
VIII 
IX 
X 
XI 
XII 

27 28 ten. 29 30 crescendo----- 31----- 32 33

I *p* ten.

II *p* ten.

III *p* ten.

IV *p* ten.

V (c.s.) *p* ten. senza sord. *p*

VI (c.s.) *p* ten. senza sord. *p*

VII (c.s.) *p* ten. senza sord. *p*

VIII (c.s.) *p* ten. senza sord. *p*

IX *p* ten.

X *p* ten.

XI

XII

34 35 36 37 38 39

I sub. *p*

II sub. *p*

III sub. *p*

IV

V

VI

VII

VIII

IX

X

XI

XII

40 41 42 43 44 45 46 poco rit.

con sord.

con sord.

pp

pp

pp

pp

pp

pp

47 a tempo 48 49 50 51 52 53

pp

pp

pp

p

pp

p

pp

67 68 69 70 71

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

72 73 74 75 76 rit.al fine

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

4 5 6 7

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

cymb.
s.d. *ff*

8 9 10 11 12

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

p

13 14 fl.+oboe 8 va 15 16

I *cresc.*

II *mp*

III *mp* *p*

IV *mp* *mp*

V

VI

VII *p*

VIII *p*

IX *mp* *p* *cresc.*

X *p + 8va bassa*

XI

XII *s.d. mp*

17 18 19 20

I *p*

II *mf* *p*

III *mf* *p*

IV *mf*

V

VI

VII

VIII

IX *mf* *p* *leggiero*

X

XI

XII *s.d. mf*

29 30 31 32

I  

II 

III  

IV 

V 

VI 

VII 

VIII 

IX 

X  

XI 

XII 

33 34 35 36

I  

II  *mp* 

III  *mf*

IV  *mp*

V 

VI 

VII  *mp*

VIII  *mp*

IX  *mf*

X  *mp* 

XI  *mp* 

XII 

37 38 39 40

I *mp*

II *mp*

III

IV *mp*

V

VI

VII *mp*

VIII *mp*

IX

X

XI

XII

41 42 43 44

I

II

III

IV

V

VI

VII

VIII

IX *mp*

X *mp*

XI

XII

45 46 47 48

I *mf*

II *mf*

III *mf*

IV *mf*

V *p*

VI *p*

VII *mf*

VIII *mf*

IX *mf*

X *mf*

XI

XII

49 50 51 52

I *f*

II *f*

III *f*

IV *f*

V *f*

VI *f*

VII *f*

VIII *f*

IX *f*

X *f*

XI

XII

53 54 *cresc.* 55 56

I *molto* *senza oboe/sax*

II *molto*

III *molto* *p*

IV *molto*

V

VI

VII *p*

VIII *p*

IX *molto* *cresc.* *+ loco*

X *8va bassa only*

XI

XII

57 *tutti* 58 59 60

I *ff*

II

III

IV

V *ff*

VI

VII

VIII

IX *ff*

X

XI

XII *cymb.*

61 *poco a poco diminuendo* 62 63 64

I *f*

II *f*

III *f*

IV *f*

V *f*

VI *f*

VII *f*

VIII *f*

IX *f*

X *f*

XI

XII *f*
s.d.

65 1. 66 2. 67 *senza oboe/sax* 68

I

II *p*

III *p*

IV *p*

V

VI

VII *p*

VIII *p*

IX *p*

X *p*

XI

XII

69 70 71 dim. 72 73

I Flute/ Oboe (Sva ad lib.)/ Eb Clarinet/Flügel/ Cornet/Clarinet I/ Soprano Sax./ Flügel I/Cornet (b.b.)

II Clarinet-Flügel II-III/ Cornet-Flügel (b.b.)/ Alto Sax./Alto Clar.

III Horn I-II/Cor Anglais/ Horn, solo-I (b.b.)/ Alto Clar./Alto Sax. ad lib.

IV Horn III-IV/ Horn II (b.b.)/ Baritone I (b.b.)/ Alto Clar./Ten. Sax. ad lib.

V Trumpet I/ Cornet (b.b.)

VI Trumpet II/ Cornet (b.b.)

VII Trombone I Ten. Sax./Baritone/ Euphonium ad lib.

VIII Trombone II Trombone III/ Baritone/Euphonium ad lib.

IX Ten. Sax./Baritone/ Euphonium Bassoon ad lib.

X Bassoon/Bassclarinet/ Baritone Sax./Bass/ Double-Bass Trombone III, Baritone/Euphonium ad lib.

XI Timpani

XII Percussion

4. Danza del amor

$\text{♩} = 80$
Alla boléro

I Flute/ Oboe (Sva ad lib.)/ Eb Clarinet/Flügel/ Cornet/Clarinet I/ Soprano Sax./ Flügel I/Cornet (b.b.)

II Clarinet-Flügel II-III/ Cornet-Flügel (b.b.)/ Alto Sax./Alto Clar.

III Horn I-II/Cor Anglais/ Horn, solo-I (b.b.)/ Alto Clar./Alto Sax. ad lib.

IV Horn III-IV/ Horn II (b.b.)/ Baritone I (b.b.)/ Alto Clar./Ten. Sax. ad lib.

V Trumpet I/ Cornet (b.b.)

VI Trumpet II/ Cornet (b.b.)

VII Trombone I Ten. Sax./Baritone/ Euphonium ad lib.

VIII Trombone II Trombone III/ Baritone/Euphonium ad lib.

IX Ten. Sax./Baritone/ Euphonium Bassoon ad lib.

X Bassoon/Bassclarinet/ Baritone Sax./Bass/ Double-Bass Trombone III, Baritone/Euphonium ad lib.

XI Timpani

XII Percussion

castagnets

5 6 7 8 9

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

3 3 3 3 3 3 3 3 3 3 3 3

10 11 12 13 14

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

3 3 3 3 3 3 3 3 3 3 3 3

15 16 17 18 19

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

3 3 3 3 3 3 3 3 3 3 3 3

20 21 22 23 24

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

mp *mp*

3 3 3 3 3 3 3 3 3 3 3 3

25 26 27 28 29

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

fz
f
p
p

3 3 3 3 3 3 3 3 3 3 3 3

30 31 32 33 34

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

mf
mf
mf
mf
p
p
mf
mf

3 3 3 3 3 3 3 3 3 3 3 3

35 36 37 38 39

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

3 3 3 3 3 3 3 3 3 3 3 3

40 42 43 44

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

p
p

s.d.

3 3 3 3 3 3 3 3 3 3 3 3

45 46 47 48 49

I *f*

II *f*

III *f*

IV *f*

V

VI

VII *f*

VIII *f*

IX *f*

X

XI

XII *cymb.*

50 51 52 53 54

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

55 56 57 + 8va 58 59

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

3 3 3 3 3 3 3 3 3 3 3 3

60 61 62 63 poco a poco dim. 64

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

3 3 3 3 3 3 3 3 3 3 3 3

75 *decrescendo* 76 77 78 *crescendo* 79 *poco rit. cresc. molto*

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

mf 3 *f* 3
mf 3 *f* 3
mf 3 3

s.d.

80 81 *a tempo* 82 83 84

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

ff *ff* *ff* *ff*

3 3 3 3 3 3 3 3 3 3 3 3

85 86 87 88 89

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

mf

90 91 92 93 94

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

95 96 97 98 99

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

69

Detailed description: This page contains musical notation for measures 95 through 99. It features twelve staves, labeled I through XII. Staves I, II, III, and IV are in treble clef, while staves V through XII are in bass clef. Measures 95 and 96 show various melodic lines. Measure 97 contains a large, stylized graphic consisting of a black square with a white curved shape inside, partially overlapping the musical staff. Measures 98 and 99 continue the musical development, with dynamic markings such as *f* and *ff* appearing in several staves. Triplet markings (the number 3) are present in measures 95, 96, and 99 across multiple staves.

100 101 102 103 104

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

70

Detailed description: This page contains musical notation for measures 100 through 104. It features twelve staves, labeled I through XII. Staves I, II, III, and IV are in treble clef, while staves V through XII are in bass clef. Measure 102 contains a large, stylized graphic consisting of a black square with a white curved shape inside, partially overlapping the musical staff. Measures 100 and 101 show various melodic lines. Measures 103 and 104 continue the musical development, with dynamic markings such as *ff* appearing in staves III and IX. Triplet markings (the number 3) are present in measures 100, 101, and 104 across multiple staves.

105 106 107 108 109 110 3

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

111 112 113 114 115

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XIIa

XIIb

cymb. 3

116 117 118 119 120

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XIIa

XIIb

121 122 123 124 125

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XIIa

XIIb

126 127 128 *crescendo* 129

I *p*

II *p*

III subito

IV

V subito *p*

VI

VII

VIII

IX subito *p*

X subito *p*

XI subito *p*

XIIa

XIIb

130 131 133 134

I *ff*

II *ff*

III *ff*

IV *ff*

V *ff*

VI *ff*

VII *ff*

VIII *ff*

IX *ff*

X *ff*

XI *ff*

XIIa *ff*

XIIb *ff*

sub-*p*

135 + 8va 136 137 138

I *ff* *fff* 3

II *ff* *fff* 3

III *ff* *fff* 3

IV *ff* *fff* 3

V *ff* *fff* 3

VI *ff* *fff* 3

VII *ff* *fff* 3

VIII *ff* *fff* 3

IX *ff* *fff* 3

X *ff*

XI *fff* 3

XIIa *p* 3 3 3 3 3

XIIb

