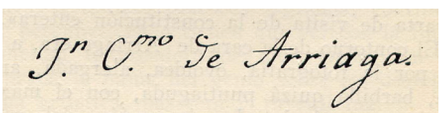
Juan Crisóstomo de Arriaga

OBRA COMPLETA / COMPLETE WORKS



Volumen 1

Romanza • Trois Etudes ou Caprices • Nada y Mucho • Tema variado, op. 17 • Variaciones sobre el Tema la Húngara, op. 22 • Variaciones sobre el Tema la Húngara, op. 23 • Tres Cuartetos para cuerda •

Volumen 2

Obertura, op. 1 • Obertura, op. 20 • Obertura Los Esclavos Felices • Simphonie á Grand Orchestre • Marcha Militar •

Volumen 3

Stabat Mater • O Salutaris Hostia • Aria de Médée • Dúo de Ma tante Aurore • Air d'Oedipe • Herminie Cantate • Agar dans le désert • Ya luce, op. 3 • Cántabros nobles, op. 4 • Canon perpetuel pour l'Album d'Henneville •

Fundación Vizcaína Aguirre

Fundación
Vizcaína Aguirre

Juan Crisóstomo de Arriaga
Obra Completa / Complete Works
http://www.arriagaobrascompletas.com

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Nota: La presente edición corresponde exactamente a la música original de Arriaga; por lo tanto, el contenido musical de las partituras aquí reproducidas es de dominio público.
Note: This edition corresponds exactly to the original Works as composed by Arriaga; therefore the music herein reproduced is in public domain.

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Juan Crisóstomo de Arriaga

OBRA COMPLETA / COMPLETE WORKS

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Fundación Vizcaína Aguirre

Fundación
Vizcaína Aguirre

FOREWORD

One hundred years after the death of the two brothers, D. Pedro y D. Domingo de Aguirre y Basagoiti, the Fundación Vizcaína Aguirre, (Aguirre Biscaine Foundation) that was created in their memory, wishes to pay homage to the illustrious Biscaine composer, Juan Crisóstomo Arriaga, publishing his Complete Works.

D. Pedro y D. Domingo de Aguirre died in 1907, leaving to their nephew, D. Pedro de Icaza y Aguirre, a generous legacy, the fruit of their labours in distant Mexico. This legacy was to be used in various areas of public welfare, according to specific instructions. Following those instructions, D. Pedro set up three different Foudations.

1) The Fundación Agrícola Aguirre, destined to improve and develop Agriculture and Cattle-breeding in Vizcaya.

2) The Fundación Benéfica Aguirre, destined to provide spiritual and material care to the sick people in Vizcaya, for which purpose they built the Hogar y Clínica (Home and Hospital) of San Juan de Dios, in Santurce, which to this day operates under the management and beneficent care of the Orden Hospitalaria of San Juan de Dios.

3) Lastly, the Fundación Vizcaína Aguirre, the object of which was to set up and support one or more Institutions for the progress and developement of Culture, Learning and the Arts in Vizcaya. The main and visible outcome of these efforts is the Universidad Comercial de Deusto.

Today, after ninety years of collaboration with the said University, this third Foundation participates in Educational Programmes of the Museo de Bellas Artes' Foundation of Bilbao, and the Guggenheim Foundation, also of Bilbao, as Trustees in both Boards.

The Fundación Vizcaína Aguirre has considered that the publication of Arriaga's Complete Works and their free distribution among the most important Musical Institutions and Academies in the world will help to divulge Arriaga's music, encouraging all musicians and students to become better acquainted with his Works.

This Edition finally gathers together in three volumes and three CDs all of Arriaga's music, such as he wrote it, without revisions and, therefore, in a situation of public domain. With this publication the Fundación Vizcaína Aguirre joins the multiple efforts and public acts that have been part of the Bicentenary Celebrations, hoping that Arriaga's music will finally take its due place in the International Panorama of Classical Music

LA FUNDACION VIZCAINA AGUIRRE

PRÓLOGO

En el centenario del fallecimiento de los hermanos D. Pedro y D. Domingo de Aguirre y Basagoiti, la Fundación Vizcaína Aguirre, fundada en su memoria, ha querido rendir homenaje al ilustre compositor vizcaíno, Juan Crisóstomo de Arriaga mediante la Publicación de su Obra Completa.

En el año 1907 morían D. Pedro y D. Domingo de Aguirre, dejando a su sobrino D. Pedro de Icaza y Aguirre un generoso legado, fruto de su esfuerzo en la lejana localidad de Tepic, México, al objeto de que lo invirtiera en obras de utilidad pública y de beneficencia, con arreglo a instrucciones que le fueron comunicadas. Siguiendo tales instrucciones D. Pedro fundó, organizó y puso en marcha tres fundaciones:

1) La Fundación Agrícola Aguirre, cuyo fin era favorecer el desenvolvimiento y mejora de la Agricultura y Ganadería Vizcaína.

2) La Fundación Benéfica Aguirre, cuyo fin era el cuidado espiritual y material de los vizcaínos dolientes, para lo cual se construyó el Hogar y Clínica de San Juan de Dios en Santurce, que perdura bajo la benéfica gestión de la Orden Hospitalaria de San Juan de Dios.

3) Por último, la Fundación Vizcaína Aguirre cuyo objeto era la implantación y sostenimiento en Vizcaya de una o diversas instituciones que contribuyan al progreso de las ciencias, letras, artes o industrias cuyo fruto visible es la Universidad Comercial de Deusto.

Hoy en día, esta última fundación, pasados noventa años de colaboración con dicha Universidad Comercial, participa, además, en programas educativos de la Fundación Museo de Bellas Artes de Bilbao y la Fundación Guggenheim de Bilbao, perteneciendo a sus respectivos Patronatos.

La Fundación Vizcaína Aguirre ha considerado que la edición de la Obra Completa de J. C. de Arriaga, así como su distribución gratuita entre las principales orquestas del mundo, conservatorios, escuelas musicales y bibliotecas españolas y extranjeras, ayudará a profundizar en el conocimiento y la divulgación de su obra.

Al ofrecer esta edición, que recupera definitivamente la obra de Arriaga tal como él la compuso, sin revisiones ni arreglos y, por tanto, en situación de dominio publico, nos unimos a los actos que con motivo de la celebración del segundo centenario del nacimiento de este ilustre bilbaíno se han venido celebrando, deseando que la música de Arriaga ocupe por fin el lugar que merece en el panorama internacional de la Música Clásica.

LA FUNDACION VIZCAINA AGUIRRE

JUAN CRISÓSTOMO DE ARRIAGA Y BALZOLA
(Bilbao, 27. I.1806 - París, 16. I.1826)

Juan Crisóstomo de Arriaga was born in Bilbao (Spain) on January 27th, 1806. He travelled to París in September 1821 and, in November of that same year, he joined the *École Royale de Musique et Declamation* as a pupil. In 1824, when Luigi Cherubini was Director of the *École*, Arriaga became master-*repetiteur* in the classes of his teacher François Joseph Fétis. In 1826 Juan Crisóstomo died in París, just a few days before his twentieth birthday. In March 1977 a plaque was installed over the door of the house number 314, of the Rue Saint Honoré, in memory of the young composer.

We know very little of Arriaga's brief life, but we do know the chronology of his Works, of which we give a complete list on a separate page. We include as well a contemporary drawing, dated November 20th, 1817: It represents a large room where a concert is taking place. We can see nine musicians, among which Juan Crisóstomo, aged eleven, playing the violín, and his brother, Ramón Prudencio, playing the guitar. The drawing is dedicated to the fifteen-year old Luisa de Torres y Urquijo, who appears in the centre of the room, playing a keyboard instrument. That same year, Arriaga dedicated to this same Luisa de Torres the first among his Works to have reached us: a violin trio known as Nada y Mucho.

His short life, and the fact that his career developped away from his native country, were major reasons why, for many years, Arriaga's works were forgotten. It was his brother's grandson, Emiliano de Arriaga y Ribero (1844-1919) who, in 1869, found a biographic note on Juan Crisóstomo in the *Biographie universelle des musiciens* (1866), edited by François Joseph Fétis around 1869. Emiliano de Arriaga undertook the task of recuperating his kinsman's music and, to that effect, he created a Permanent Comission (*Comisión permanente de las obras del maestro Arriaga*) in 1887. As a first step, in 1888, the scores of the Three Quartets for Strings were published; the Three Quartets had been premiered in Madrid in 1885 by the Monasterio Quartet. From that moment on, thanks to the exertions of the *Comisión*, the name of Arriaga began to make itself known. Specially important was the Homage which, in 1889, was organized in the Conservatorio Real de Madrid, when Emilio Arrieta was Director. In 1906 all the Cultural Institutions in Bilbao celebrated the First Centenary of the Composer's birth.

One hundred years later, however, the majority of Arriaga's Works continue to be unknown, with the exception of the Three Quartets, the Overture of The Happy Slaves and the Symphony. Happily, in the year 2006, Second Centenary of Arriaga's birth, the Municipality of Bilbao has digitalized and published in facsímile, the Complete extant Works of the young man who has been called the Spanish Mozart.

Apart from the Critical Editions that after the publication of the Facsimiles are being prepared by various Publishers, the Fundación Vizcaína Aguirre has wished to join the efforts undertaken by the Bilbao Institutions, offering this non revised Edition of the Complete Works of Arriaga (including the particellas in digital archives). In this respect, however, this Edition contains one only exception, in the Symphony, for which we propose a possible score for the horns, so as not to leave the Symphony incomplete, as the original score seems to have been lost. The Editorial task undertaken by the Fundación Vizcaina Aguirre aims at providing the orchestras and soloists of the world with copies of the scores in public domain, so that they may feel encouraged to explore and propagate the music of our countryman, Juan Crisóstomo de Arriaga.

Isabel Gortázar

JUAN CRISÓSTOMO DE ARRIAGA Y BALZOLA
(Bilbao, 27. I.1806 - París, 16. I.1826)

Juan Crisóstomo de Arriaga nació en 1806, en la ciudad de Bilbao. El 26 de septiembre de 1821 se trasladó a París y, en noviembre del mismo año, ingresó en la *École Royale de Musique et Declamation*, inscribiéndose en las clases de armonía y contrapunto. En 1824, siendo director de la *École* Luigi Cherubini, el joven Arriaga fue nombrado profesor (*repetiteur*) de la clase de armonía de su maestro François Joseph Fétis. En 1826 Juan Crisóstomo murió en París, pocos días antes de cumplir los veinte años. Desde marzo de 1977 existe una placa sobre el dintel del portón de la Rue Saint Honoré 314, en recuerdo del malogrado compositor.

Poco sabemos de la breve vida de Arriaga, pero si hay constancia de la cronología de sus obras, de las cuales ofrecemos una lista completa en página aparte. Existe también un interesante dibujo a pluma que reproducimos. Está fechado el 20 de noviembre de 1817; el tema del dibujo es un gran salón en donde se está celebrando un concierto en el que figuran nueve músicos, entre ellos el propio Juan Crisóstomo, con once años de edad, tocando el violín, y su hermano Ramón Prudencio tocando la guitarra. El dibujo está dedicado a Luisa de Torres y Urquijo, una joven de quince años que aparece en el centro del dibujo tocando un instrumento de tecla. En ese mismo año Arriaga dedicó a dicha Luisa de Torres la primera de sus obras musicales que se conserva, un trío de violines conocido como Nada y Mucho.

La brevedad de su vida y el hecho de que su carrera musical tuviera lugar fuera de su país natal, contribuyeron a que, durante muchos años, la obra de Arriaga cayera en el olvido. Fue su sobrino nieto, Emiliano de Arriaga y Ribero (1844-1919) quien, en 1869, encontró una nota biográfica sobre Juan Crisóstomo en la *Biographie universelle des musiciens* (1866), recopilada por François Joseph Fétis hacia 1869. Emiliano de Arriaga asumió la tarea de la recuperación de la música de su antepasado y para ello instrumentó la Comisión permanente de las obras del maestro Arriaga en 1887. Como primera medida se editaron en 1888 las partichelas de los Tres Cuartetos, que se habían estrenado en Madrid en 1885 por el Cuarteto Monasterio. A partir de ese momento, y gracias a la labor de la Comisión, comenzó a conocerse el nombre de Arriaga. Especialmente importante fue el homenaje que, en 1889, se realizó en el Conservatorio Real de Madrid, siendo su director Emilio Arrieta. En 1906 se celebró en Bilbao el primer centenario del nacimiento del compositor con la participación de todas las entidades políticas y sociales de la ciudad.

Cien años más tarde, sin embargo, la mayoría de las obras del joven Arriaga continúan siendo prácticamente desconocidas, a excepción de los Tres Cuartetos, la Obertura de Los Esclavos Felices y la Sinfonía en Re mayor. Afortunadamente, en el año 2006, segundo Centenario del nacimiento de Arriaga, el Ayuntamiento de Bilbao ha digitalizado y publicado en edición facsimilar la totalidad de las obras que se conservan de este malogrado genio, al que algunos críticos han dado en llamar el Mozart español.

Además de las Ediciones Críticas que están apareciendo en el mercado, la Fundación Vizcaína Aguirre ha querido sumarse a los esfuerzos realizados por las Instituciones de Bilbao, ofreciendo esta edición no revisada de la Obra Completa de Juan Crisóstomo Arriaga (incluidas las partichelas en archivos digitales). En este sentido, la edición contiene una única excepción que consiste en una posible partitura para las trompas, (ya que la original parece haberse perdido) con objeto de no dejar la Sinfonía incompleta. El esfuerzo editorial realizado por la Fundación Vizcaína Aguirre tiene como fin que las orquestas y solistas de todo el mundo, tomando como base estos materiales de dominio público, se animen a explorar y difundir la música de nuestro compatriota, Juan Crisóstomo de Arriaga.

Isabel Gortázar
(Datos proporcionados por J. P. de Arriaga)

Juan Crisóstomo de Arriaga
(Bilbao, 27-1-1806 – París, 16-1-1826)

Catálogo Cronológico/Chronological Catalogue

1817 • Nada y Mucho: Divertimento

1818 • Obertura en fa menor, op. 1

1819 • Marcha Militar
• Ya luce, op. 3
• Cántabros nobles, op. 4
• Los Esclavos Felices. Obertura

1820 • Tema variado op. 17

1821 • Stabat Mater
• Obertura, op. 20
• Variaciones sobre el Tema de la Húngara, op. 22

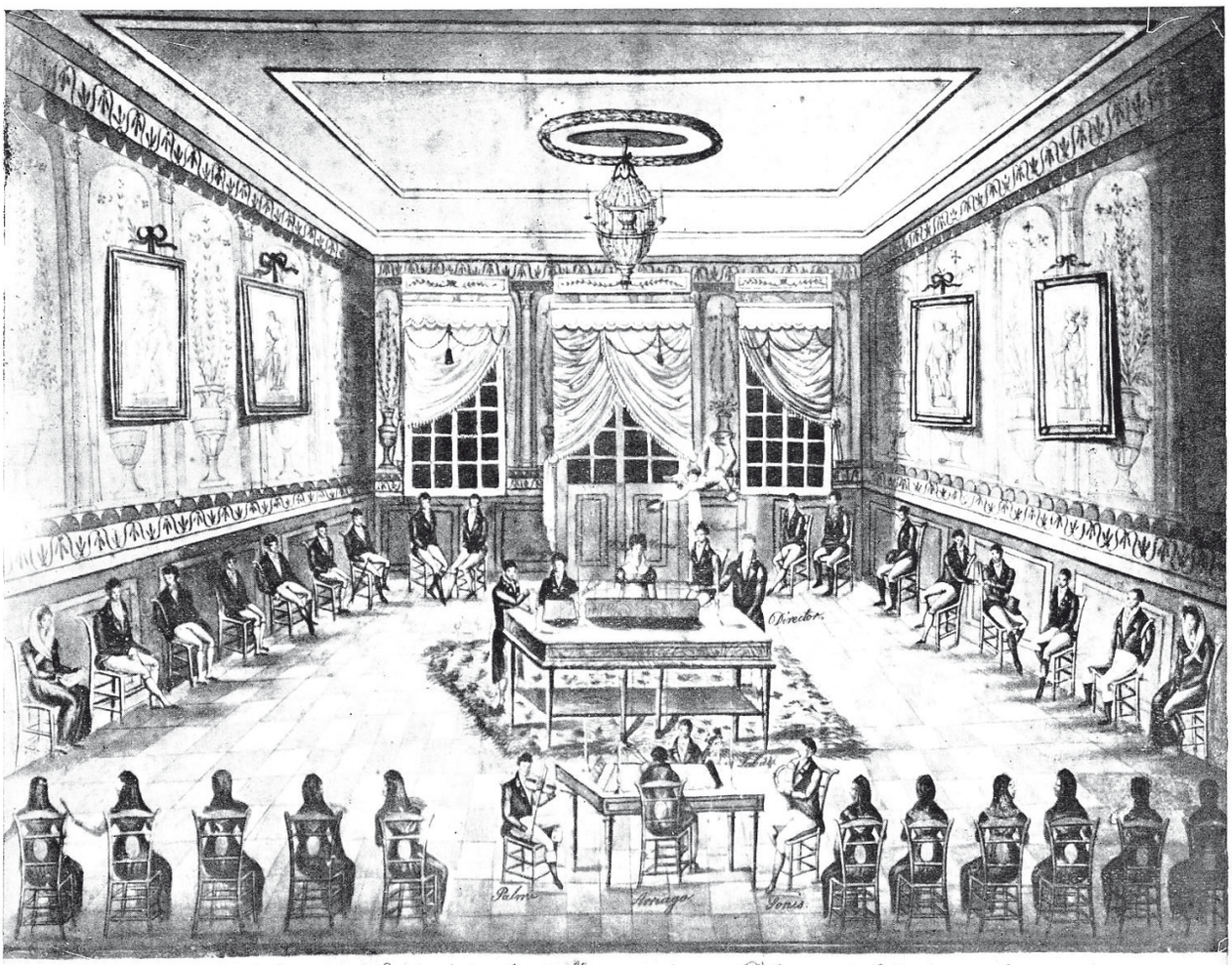
1822 • Variaciones sobre el Tema de la Húngara, op. 23
• Aria de Beltrán (Desaparecida/Not found)
• Romanza
• Trois Etudes ou Caprices

1823 • O Salutaris Hostia
• Et vitam ventura (Desaparecida/Not found)
• Tres Cuartetos para cuerda

1824 • Obertura pastoral
• Simphonie á Grand Orchestre
• Canon d'Henneville
• Misa, a 4 voces (Desaparecida/Not found)
• Salve Regina (Desaparecida/Not found)

1825 • Air de l'Opera de Médée
• Duo de Ma tante Aurora
• Air d'Oedipe
• Herminie Cantate
• Agar dans le désert, Agar et Ismael. Duo

Datos proporcionados por: J.P. de Arriaga, 8 de septiembre de 2006



La musical sensación A los quince años de edad Así de ella con razón, Del arte, y de Orfeo loor, Genio que hoy se venera
Luisa con celebridad, Introduce al corazón. Apolo dijo: es honor De las Musas compañera, Pianista de gran primer

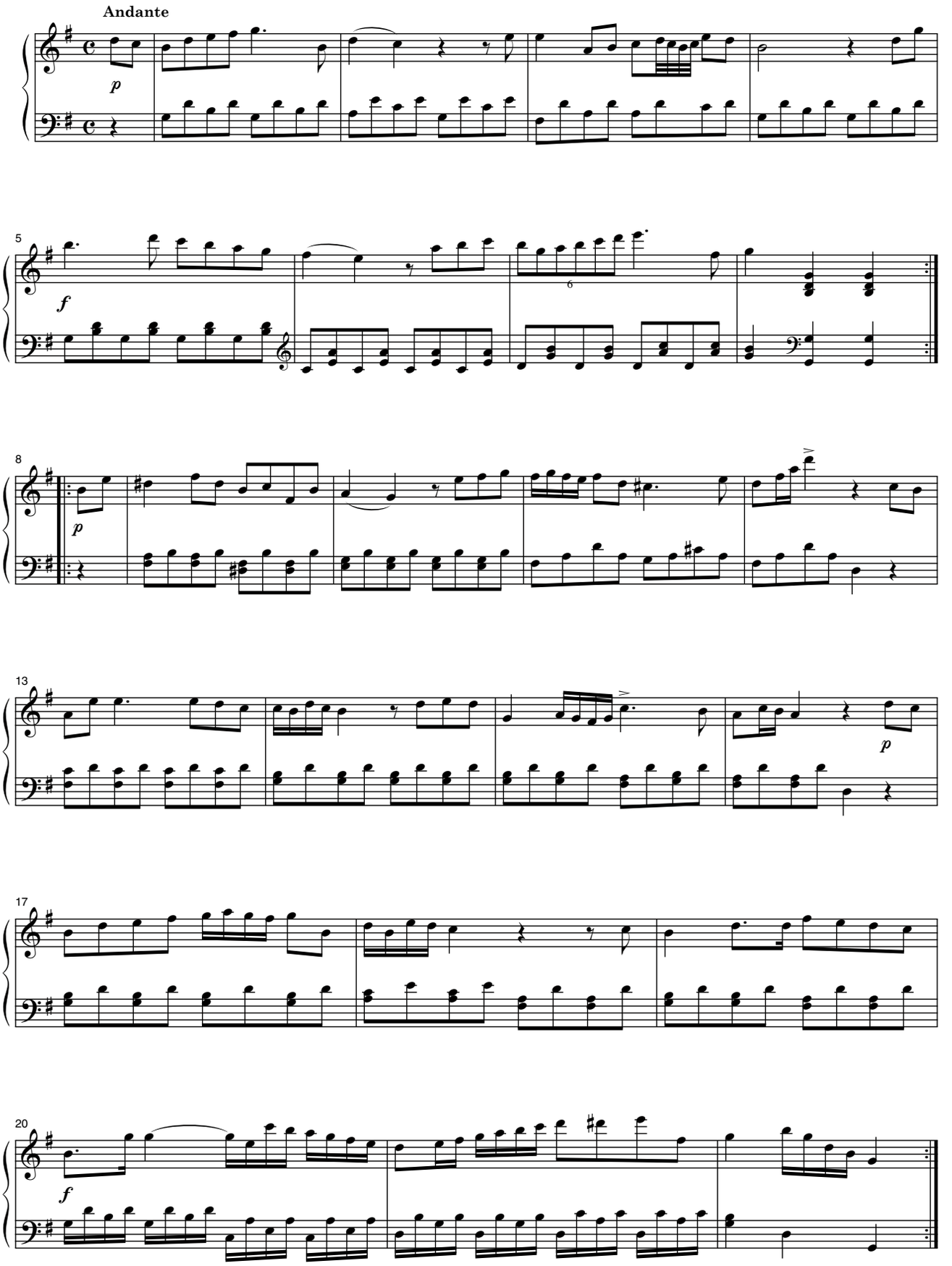
Juan Crisóstomo de Arriaga á los once años de edad lo dibujó y dedicó á la Señorita Dª Luisa de Torres y Urquijo. Bilbao á 20 de Noviembre de 1817.

J.n C.mo de Arriaga.

Romanza

para piano

Juan Crisóstomo de Arriaga

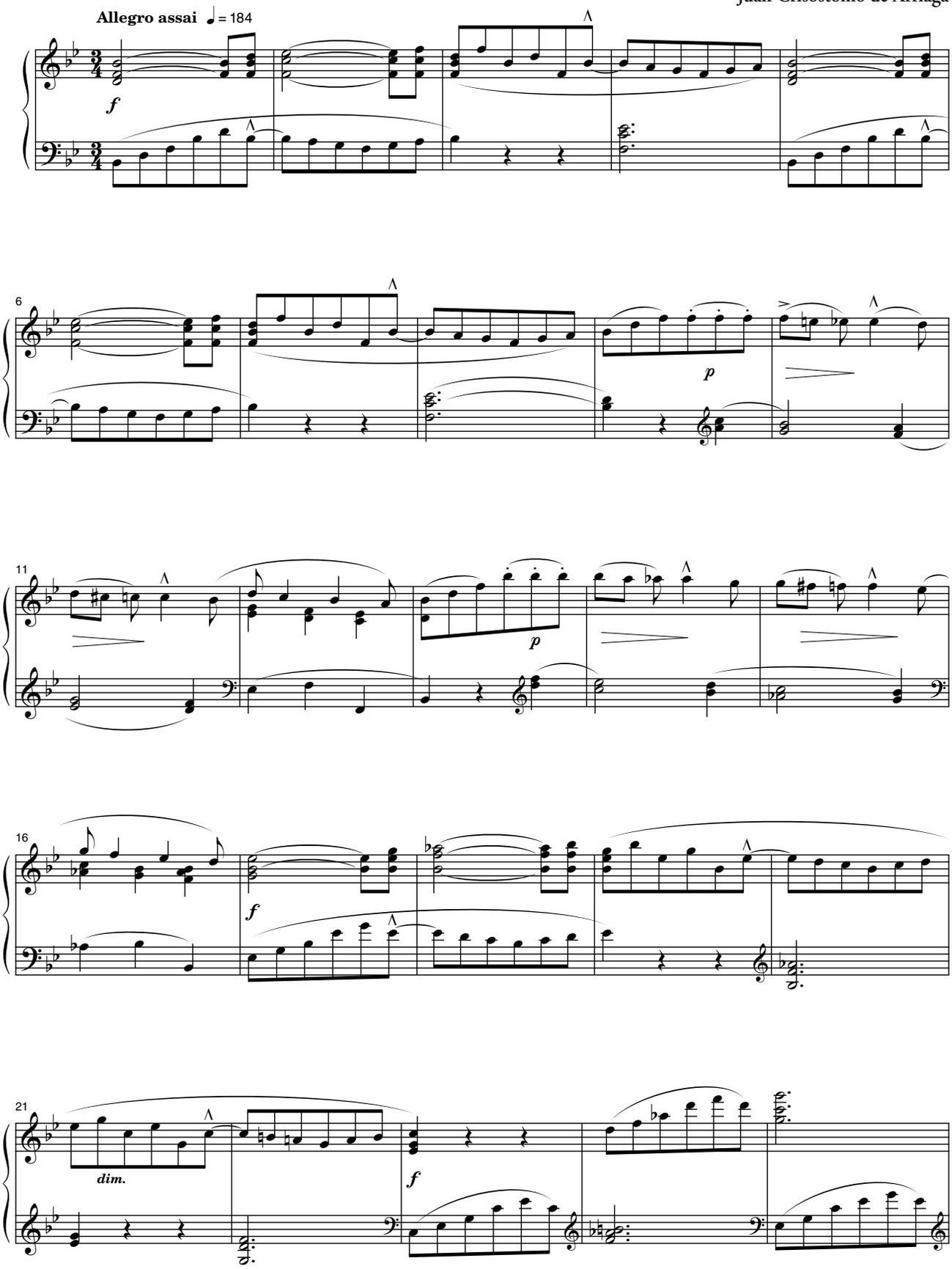


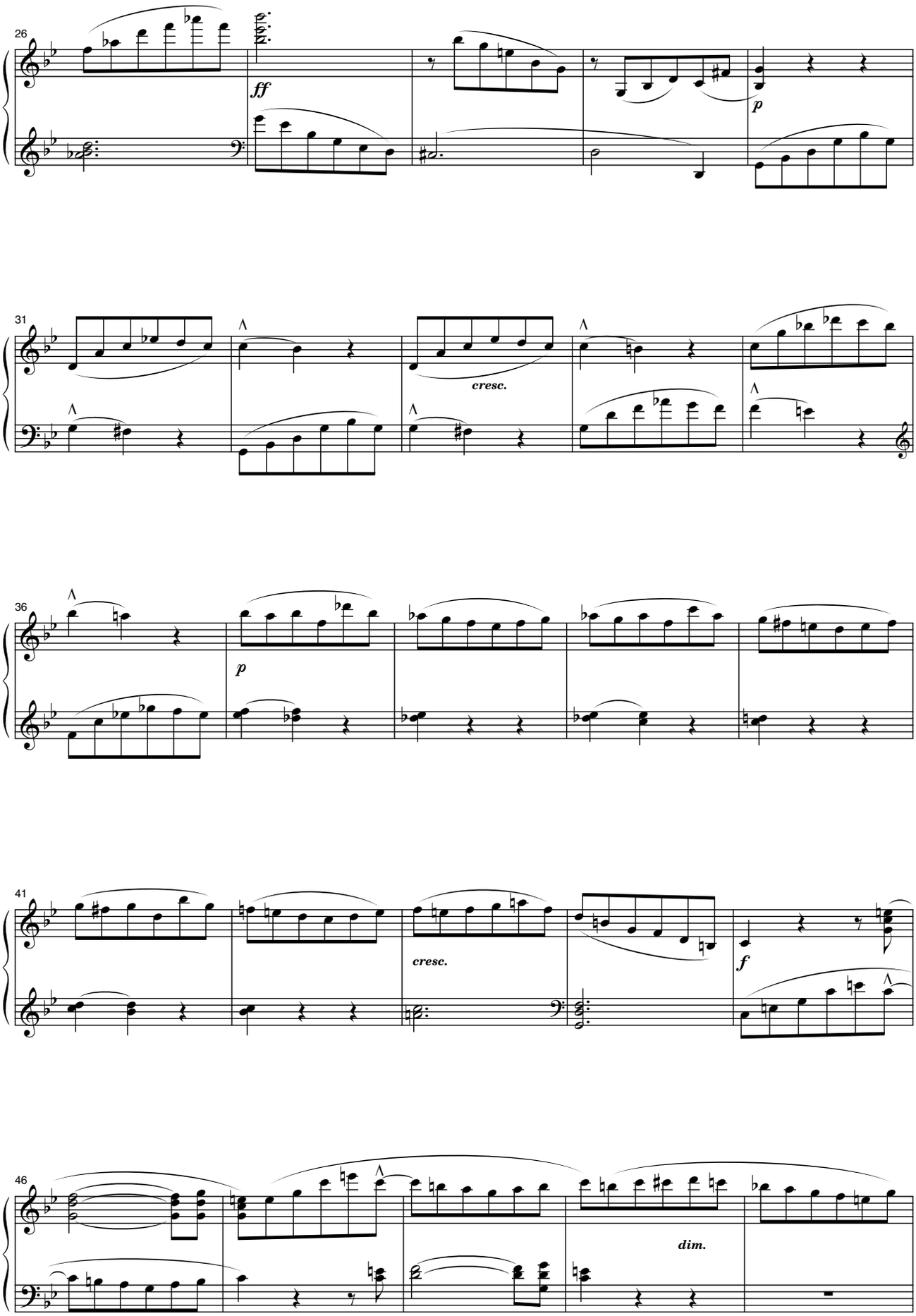
Trois Etudes ou Caprices

para piano

Etude 1

Juan Crisóstomo de Arriaga




26
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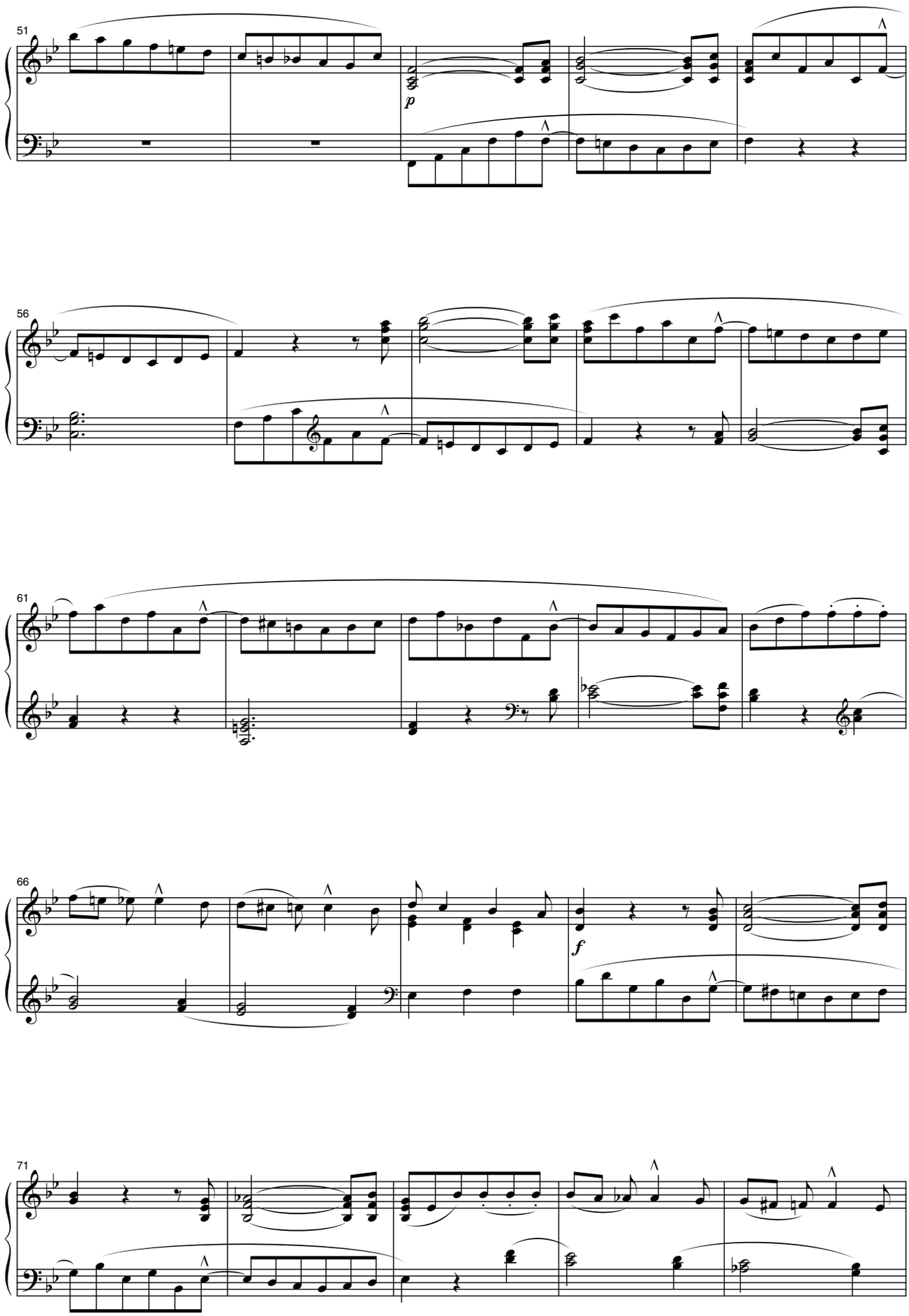
p
31
cresc.
36
p
41
cresc.
f
46
dim.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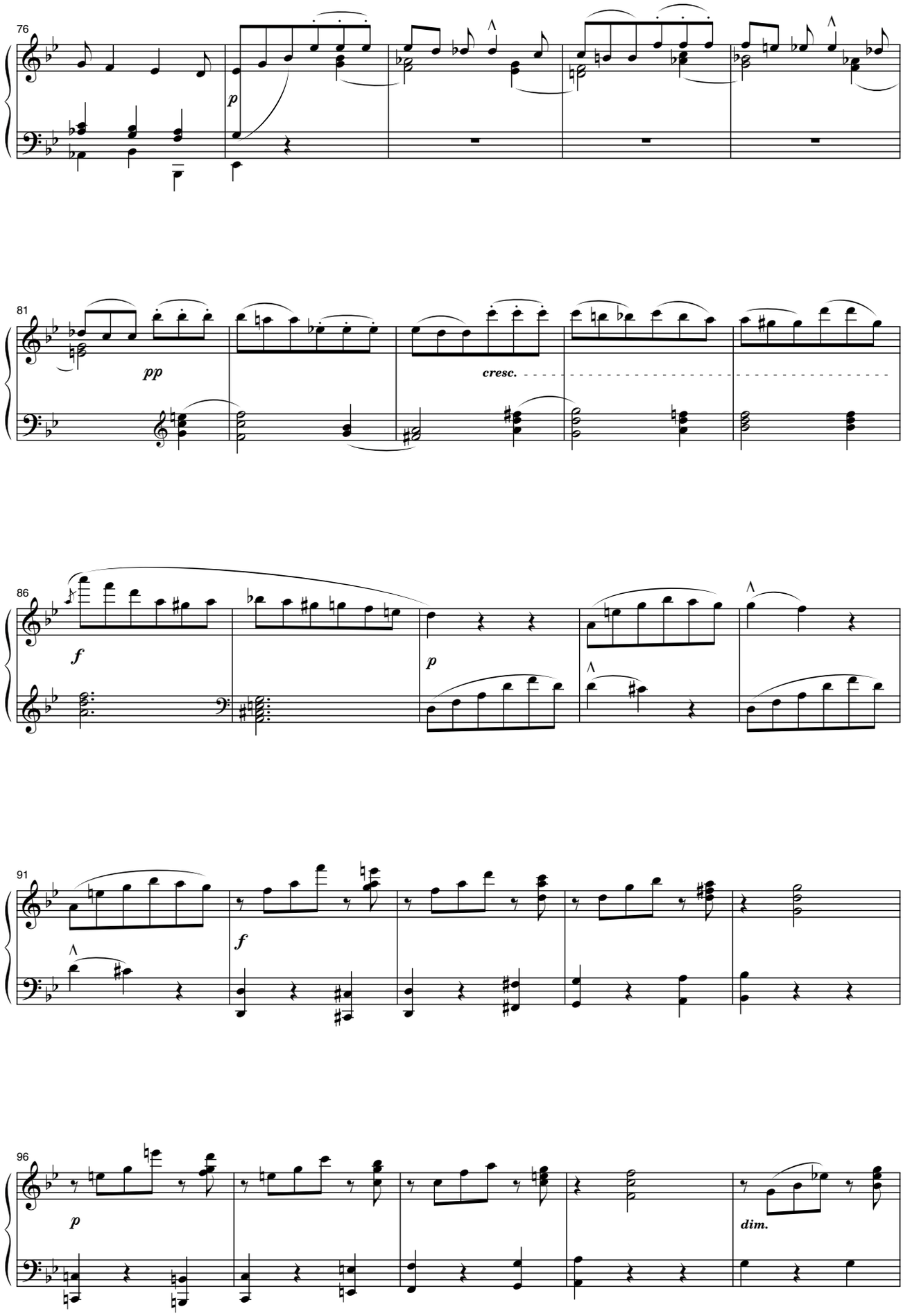
61
66
f
71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81
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cresc.
86
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p
91
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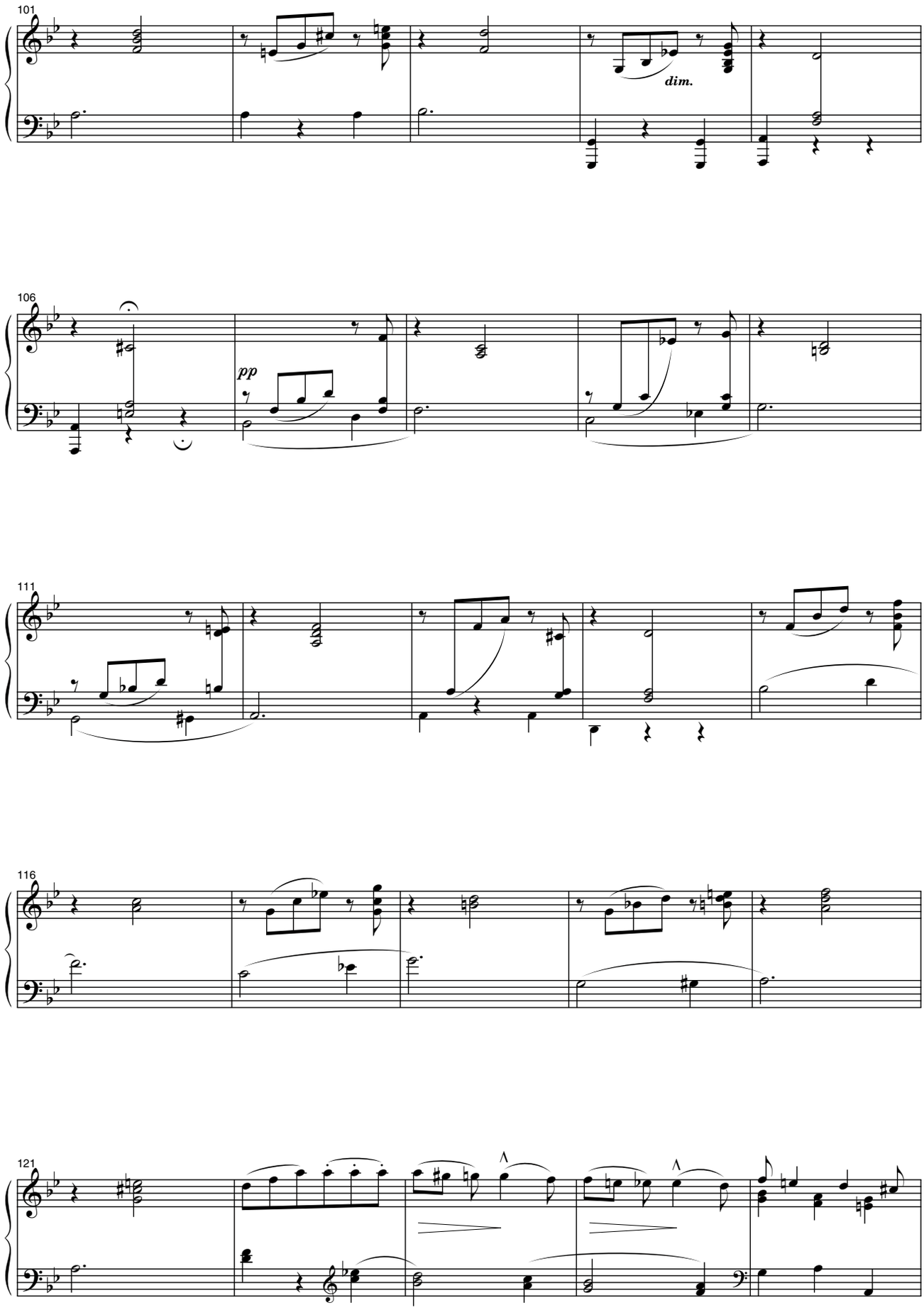
96
p
dim.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111
116
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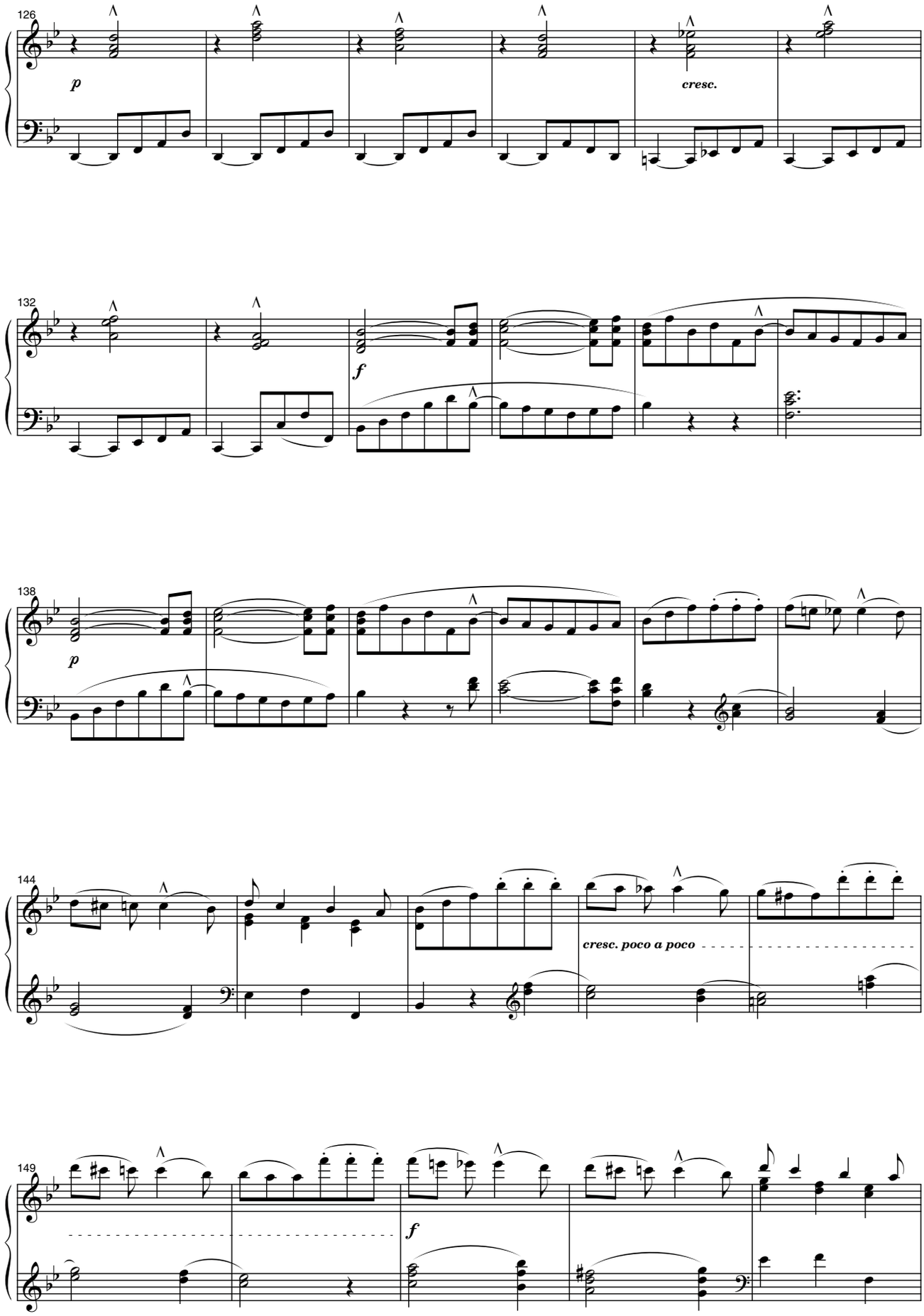
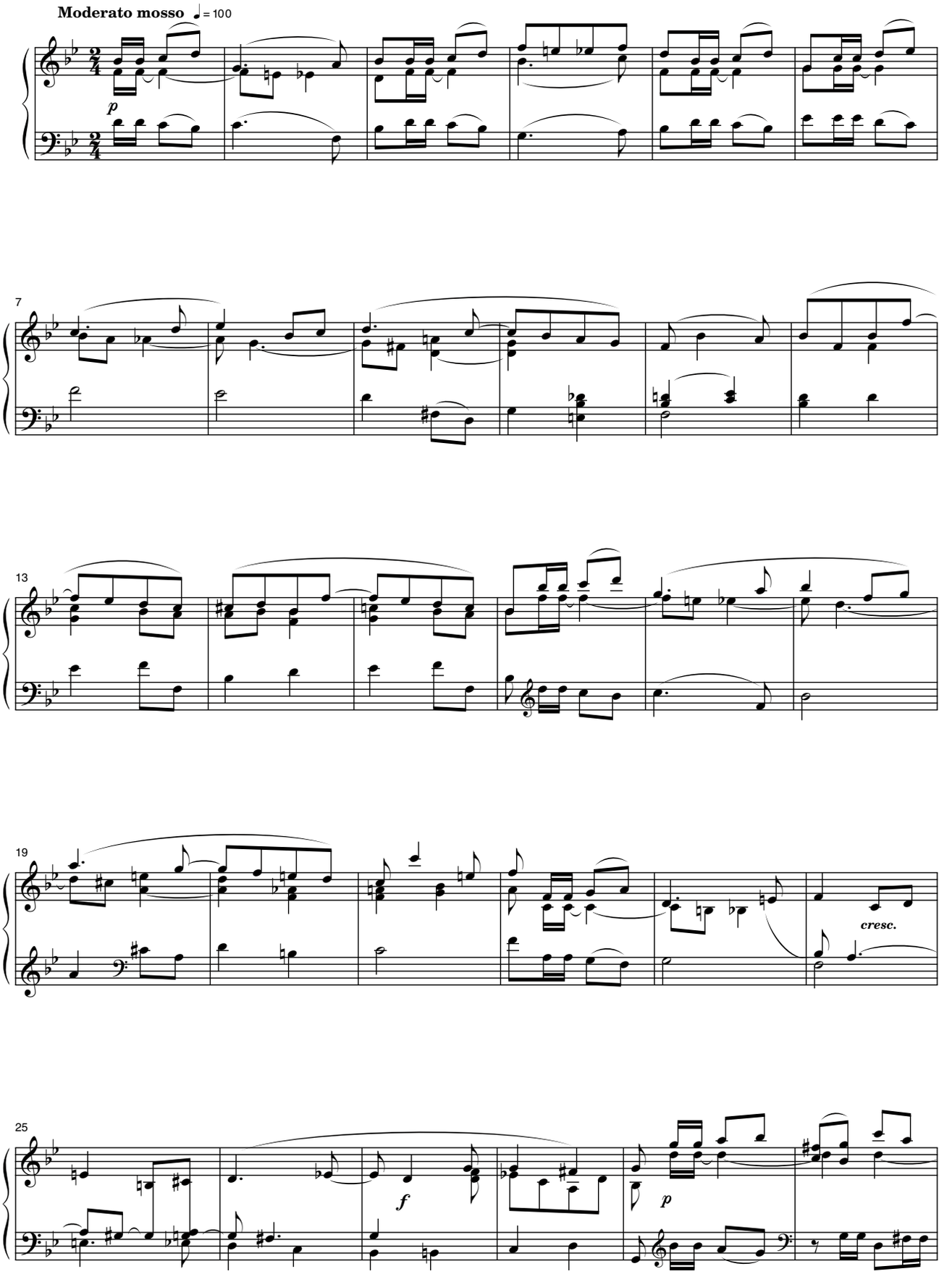
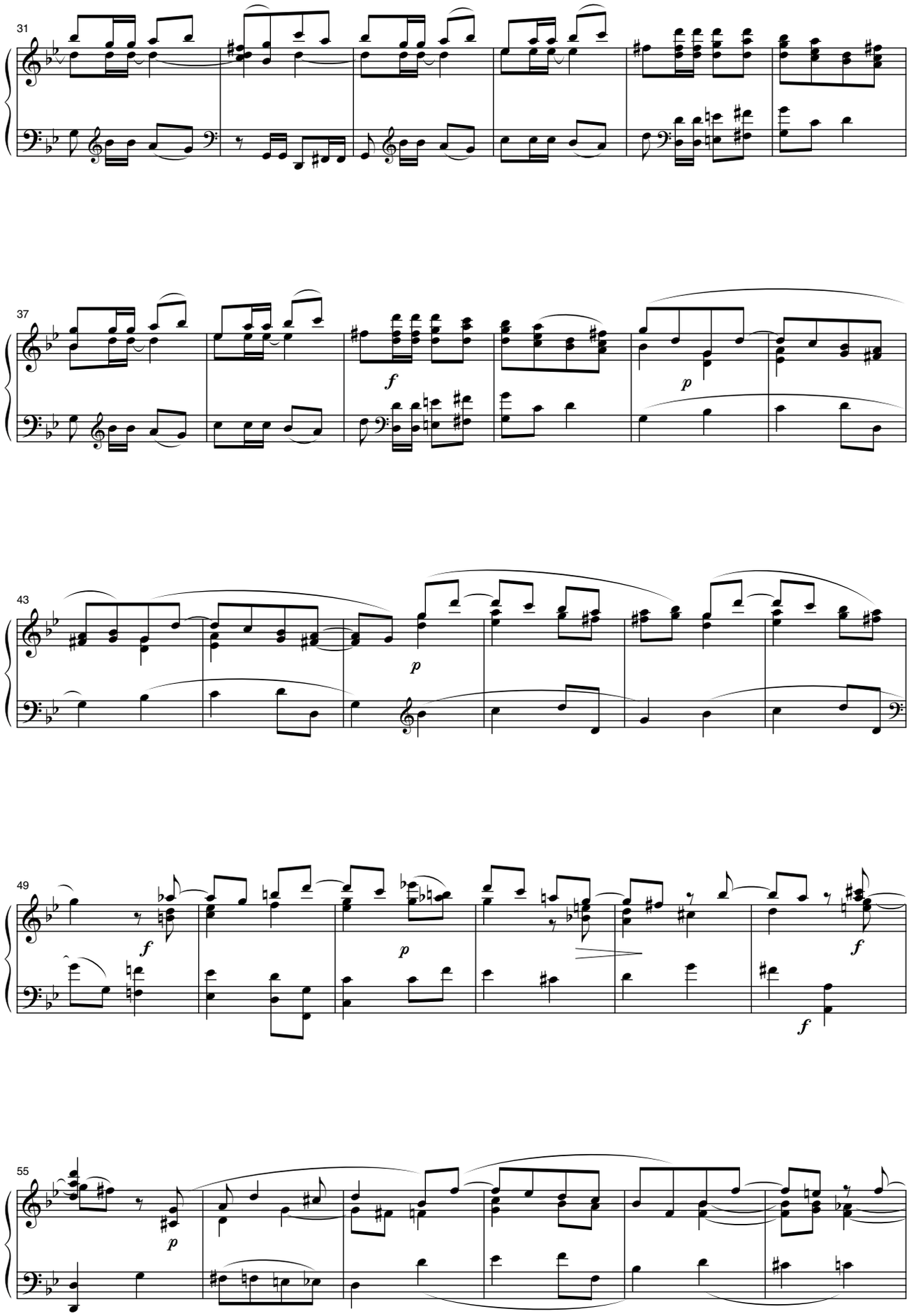

126
p
cresc.
132
f
138
p
144
cresc. poco a poco
149
f

154
160
f
ff
p
166
pp
171
f
dim.
177
p
ff

Etude 2

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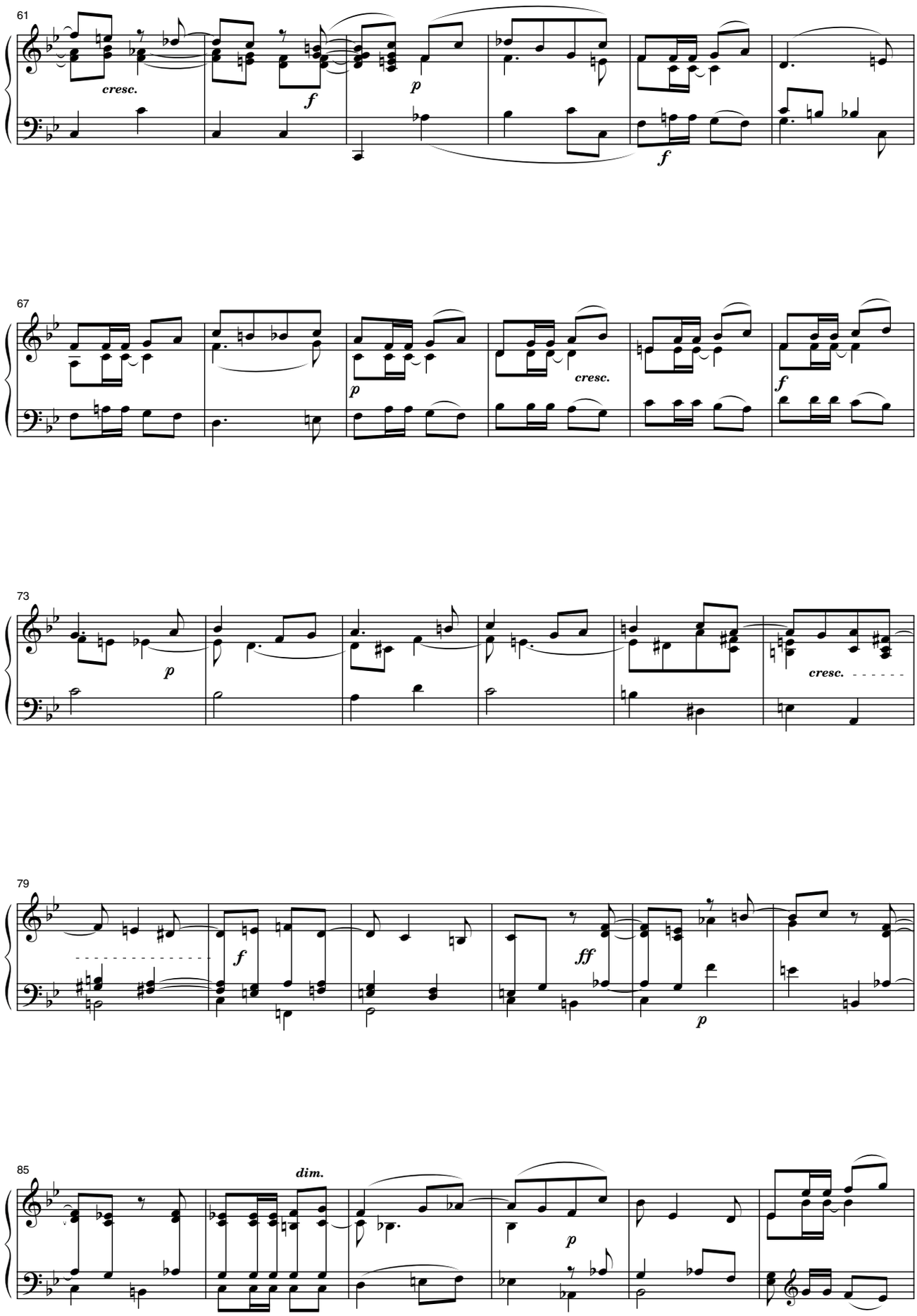
61
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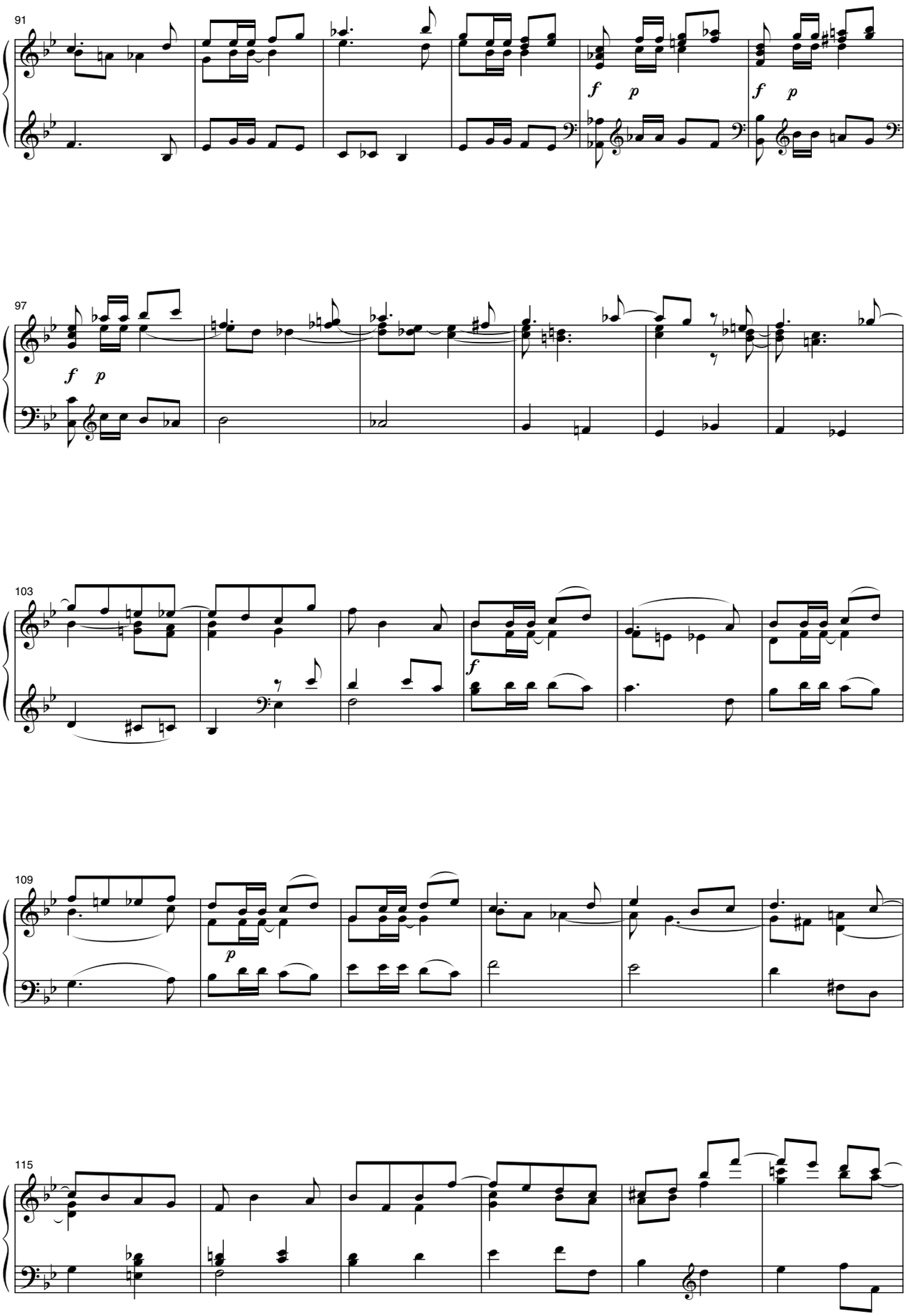
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f p
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f p
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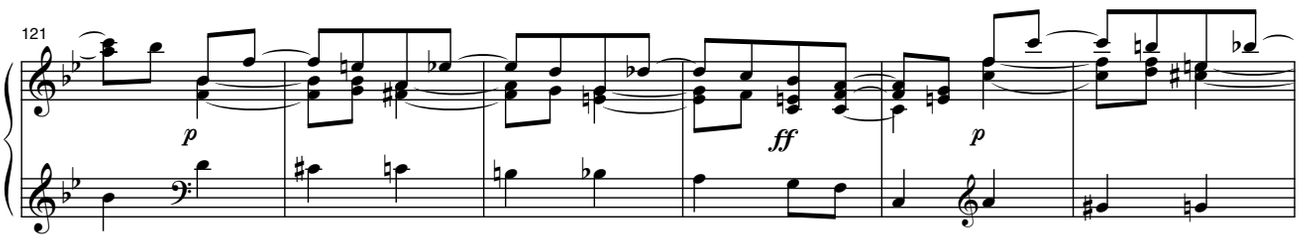
f
109
p
115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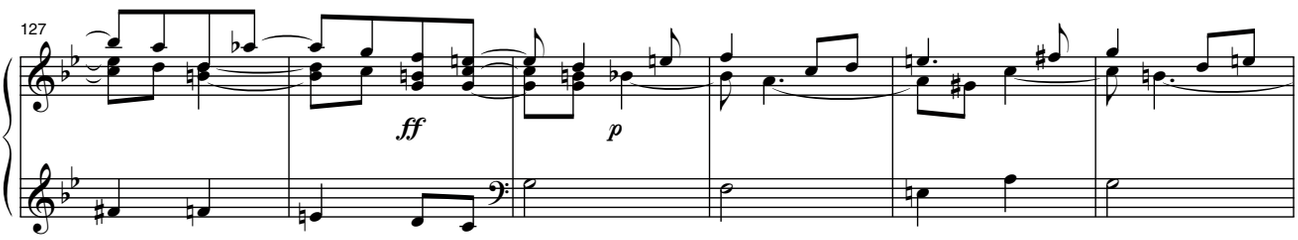
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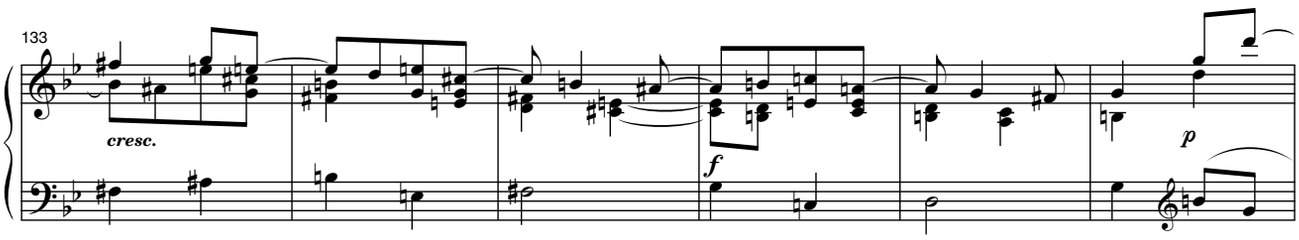
133
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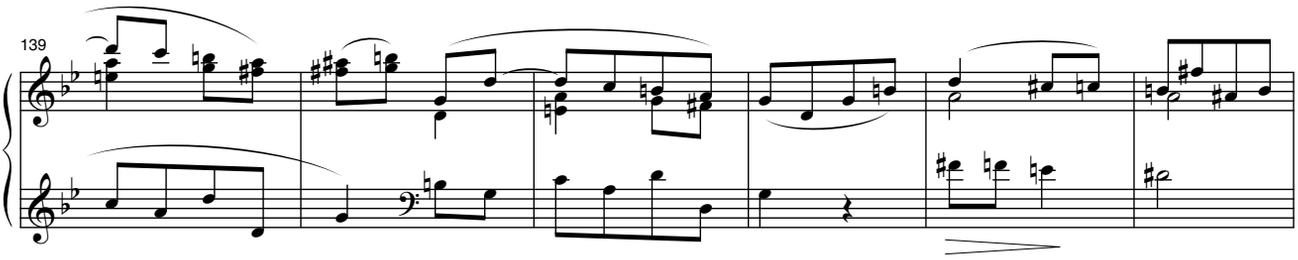
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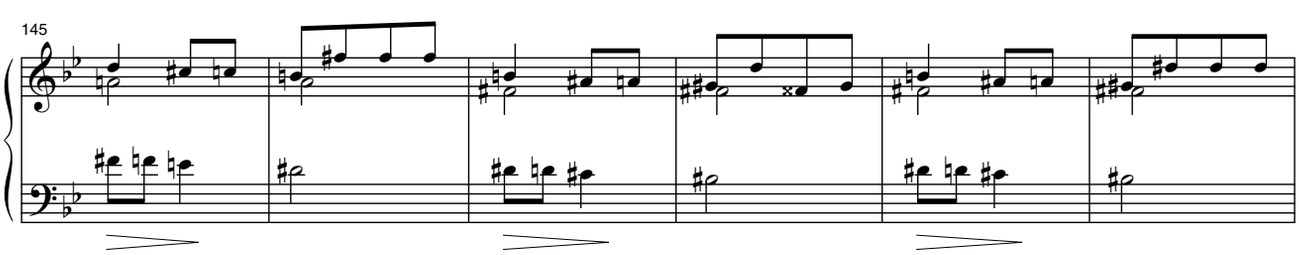
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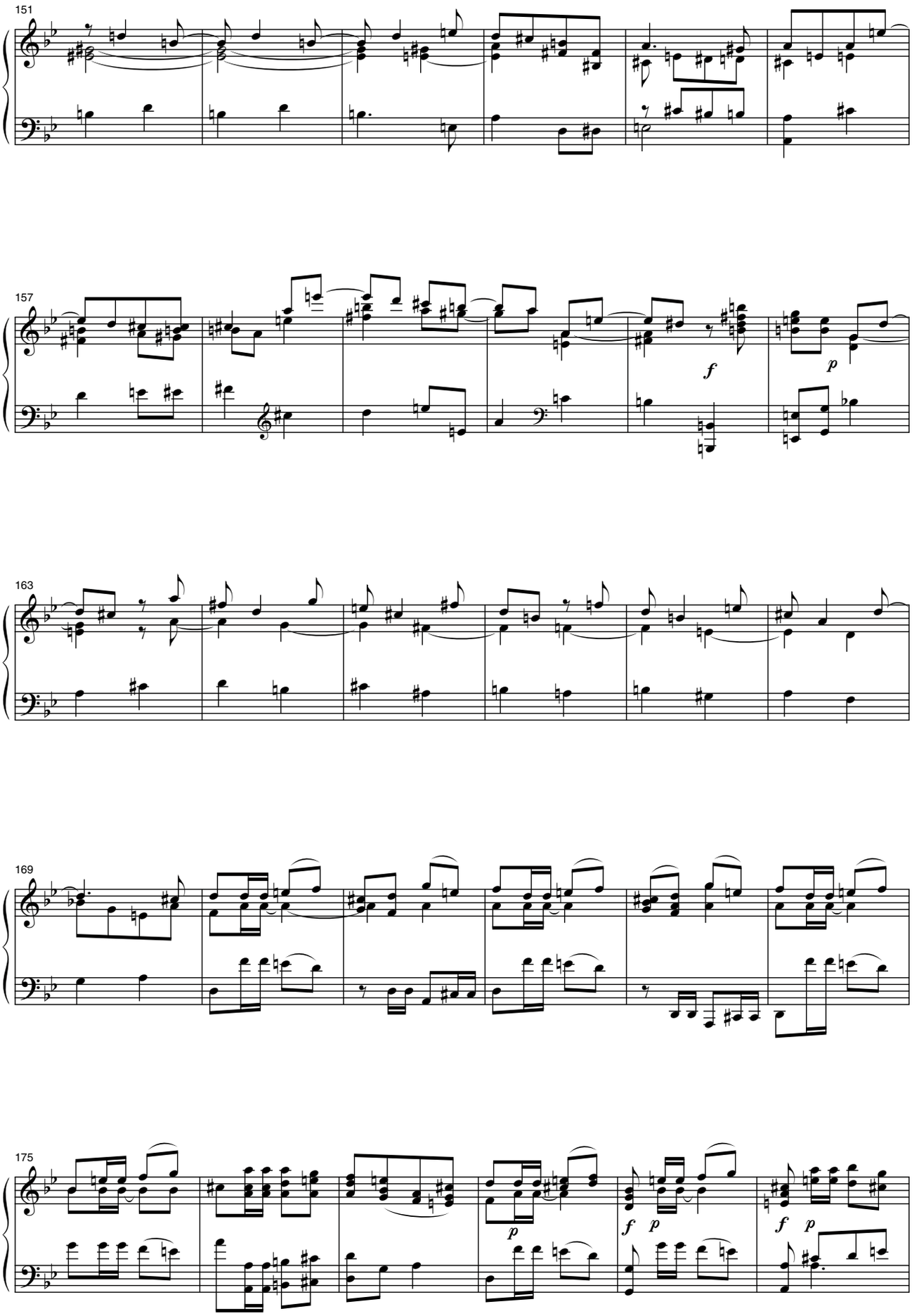
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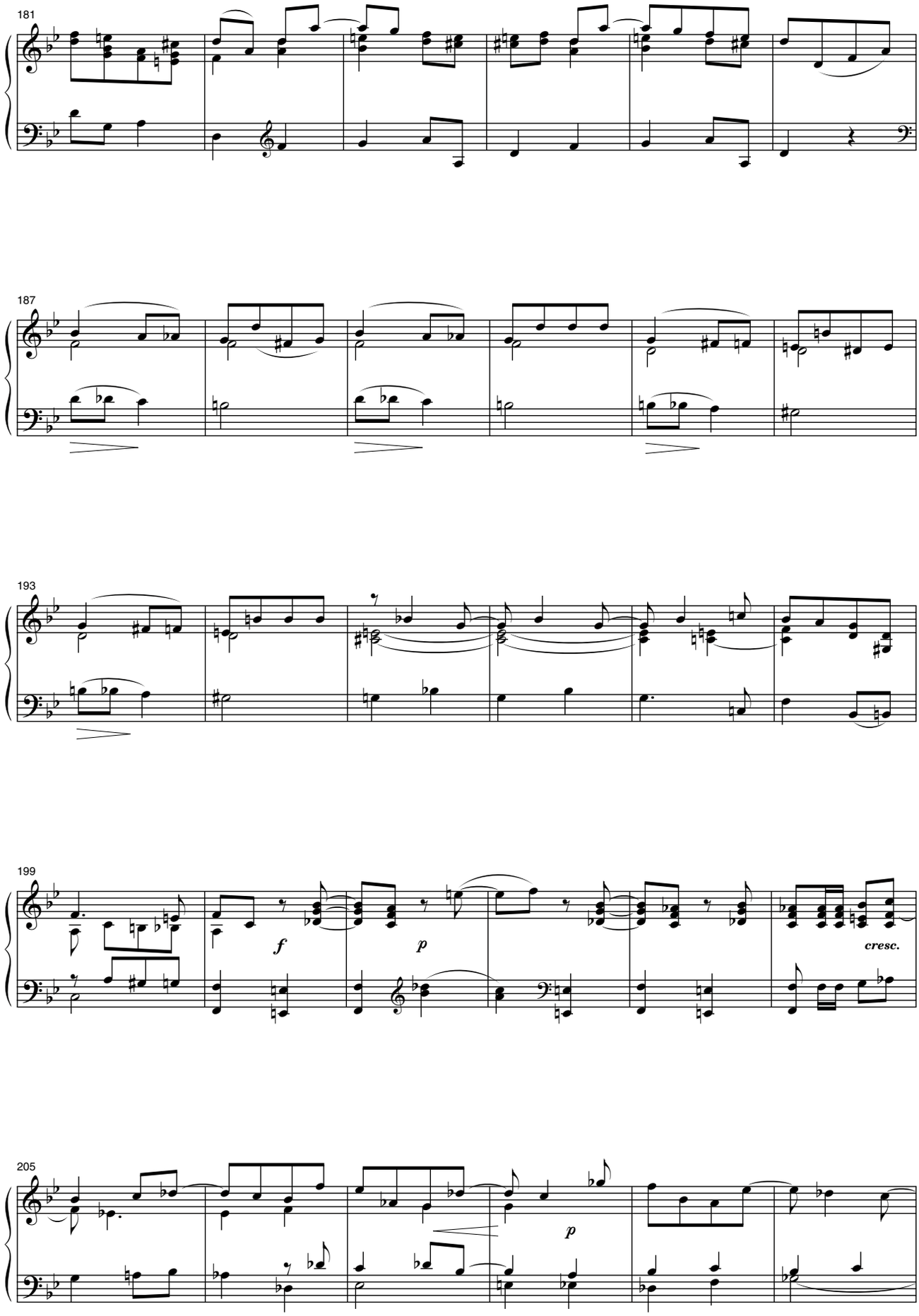
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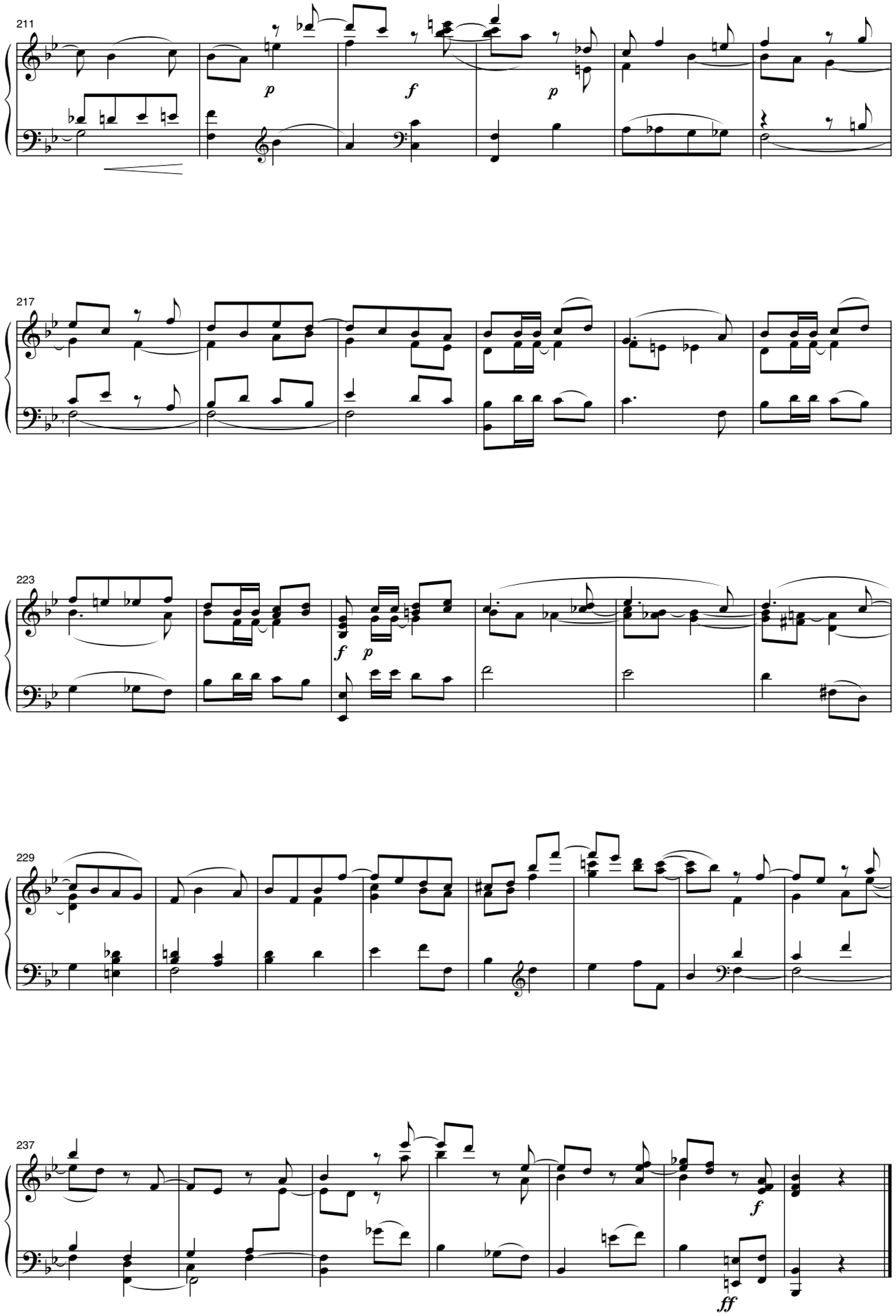
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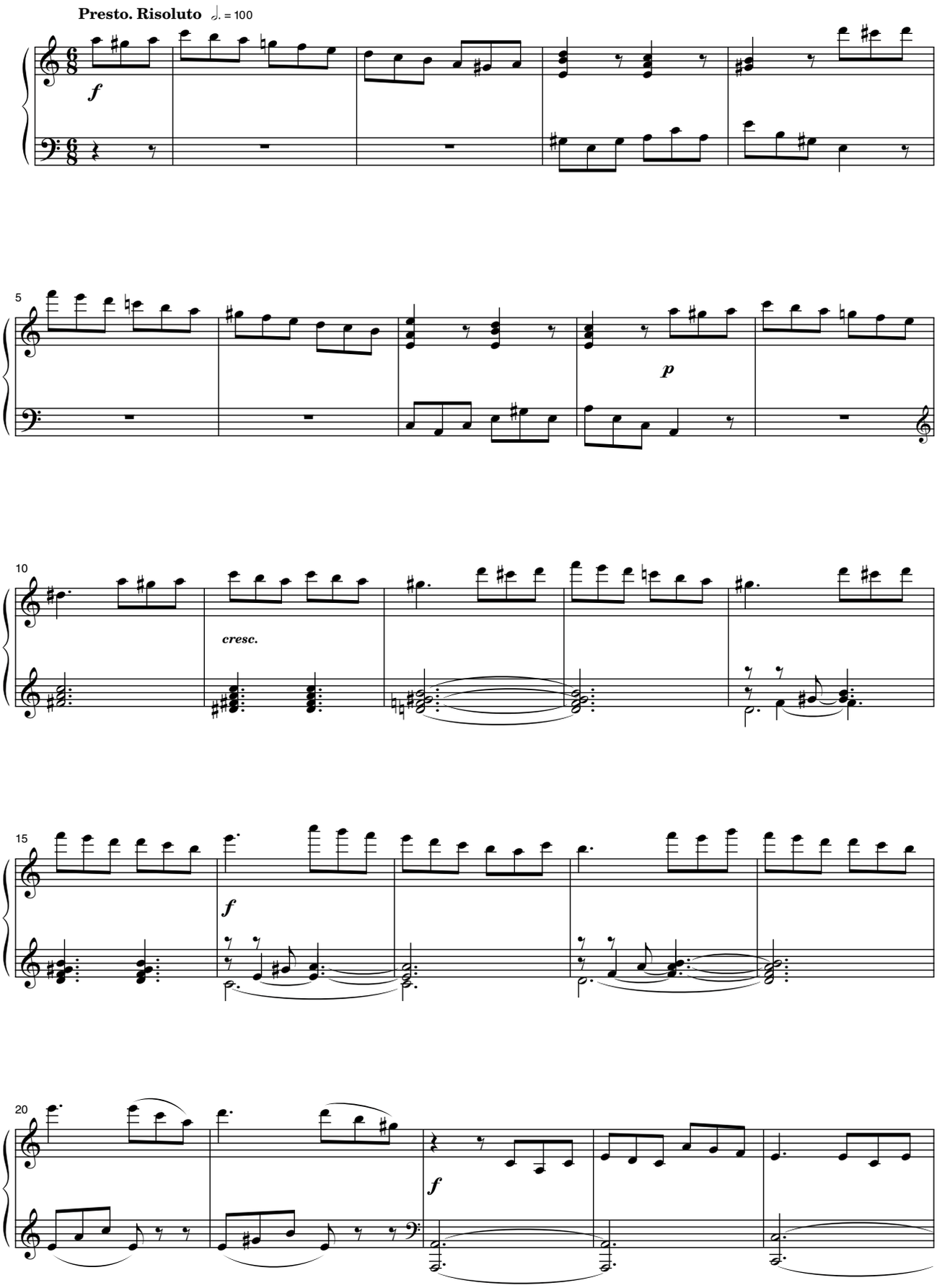
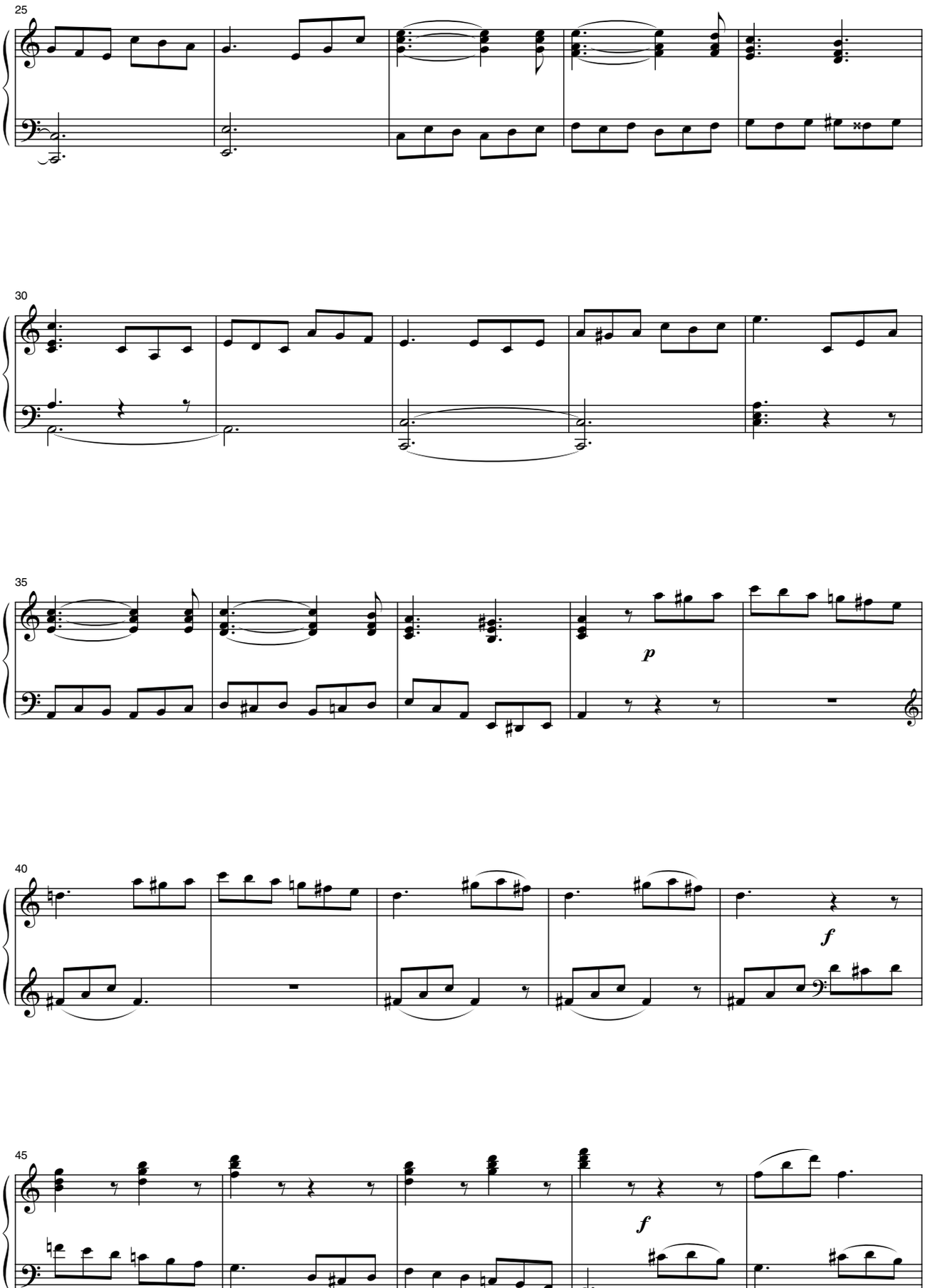
Etude 3

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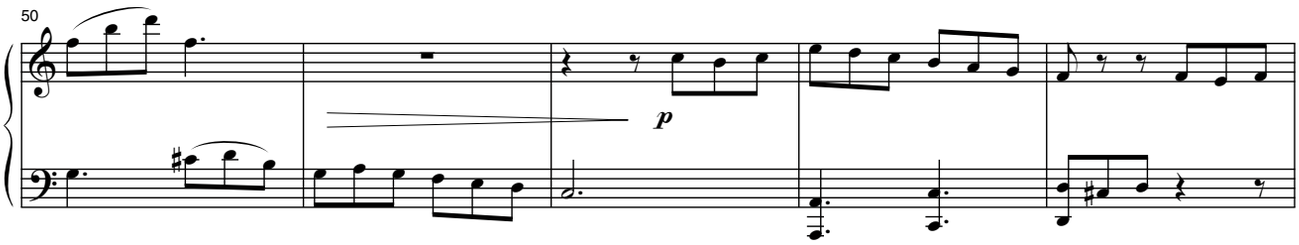
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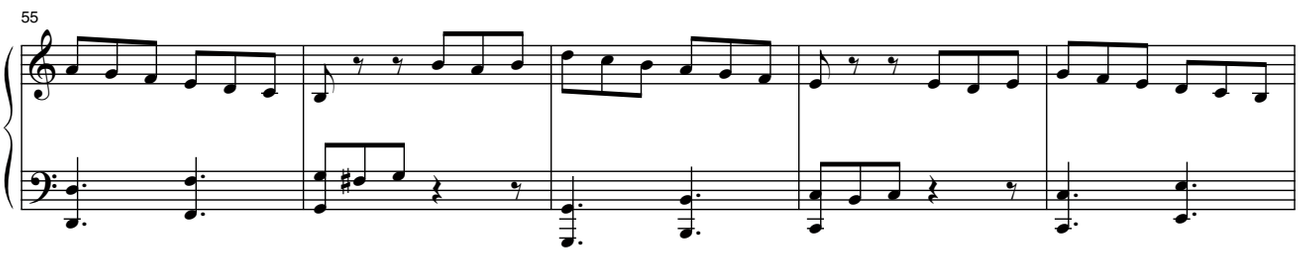
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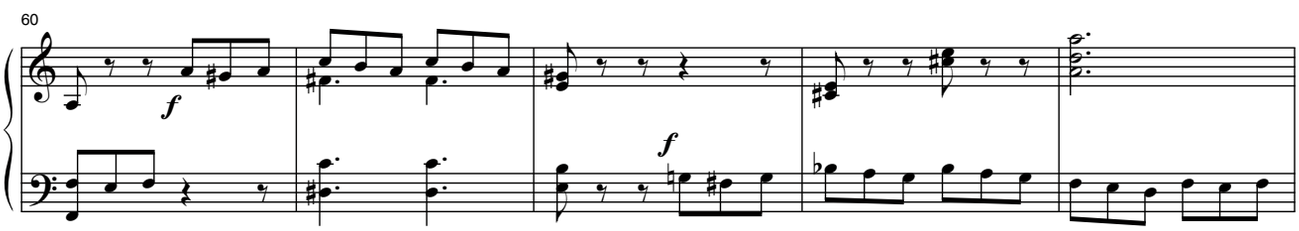
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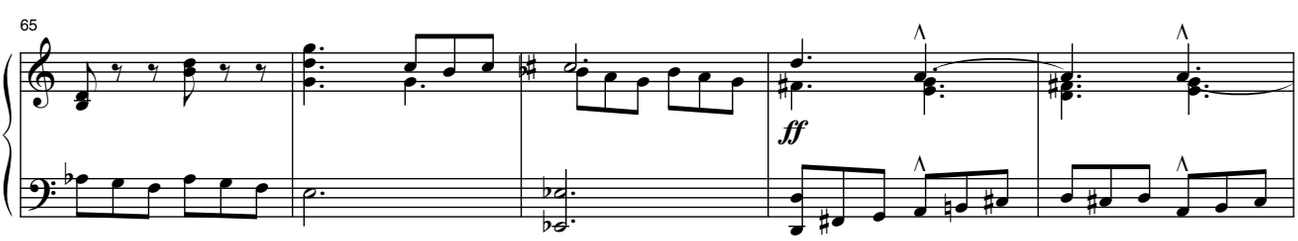
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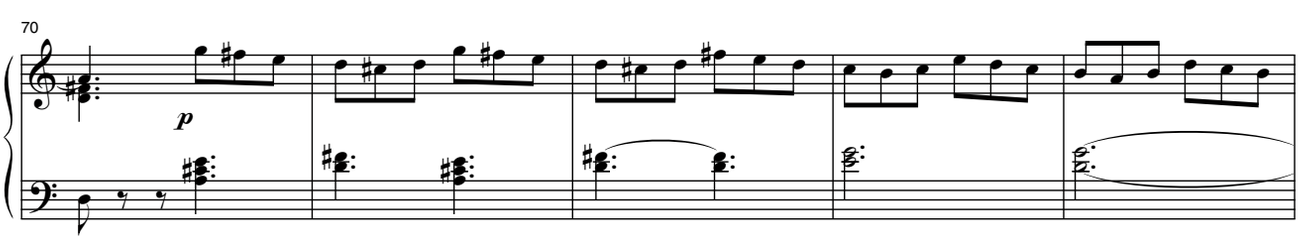
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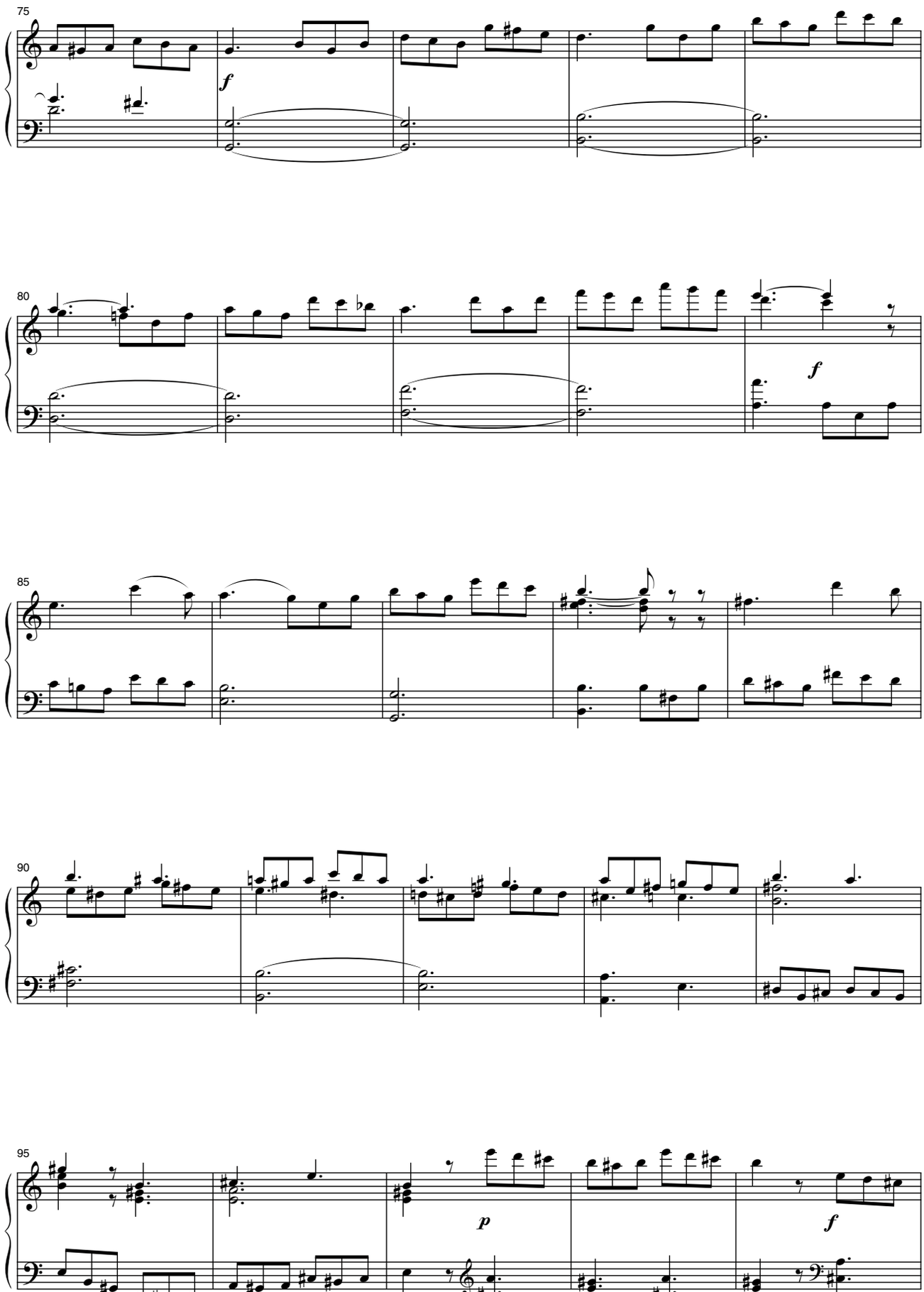
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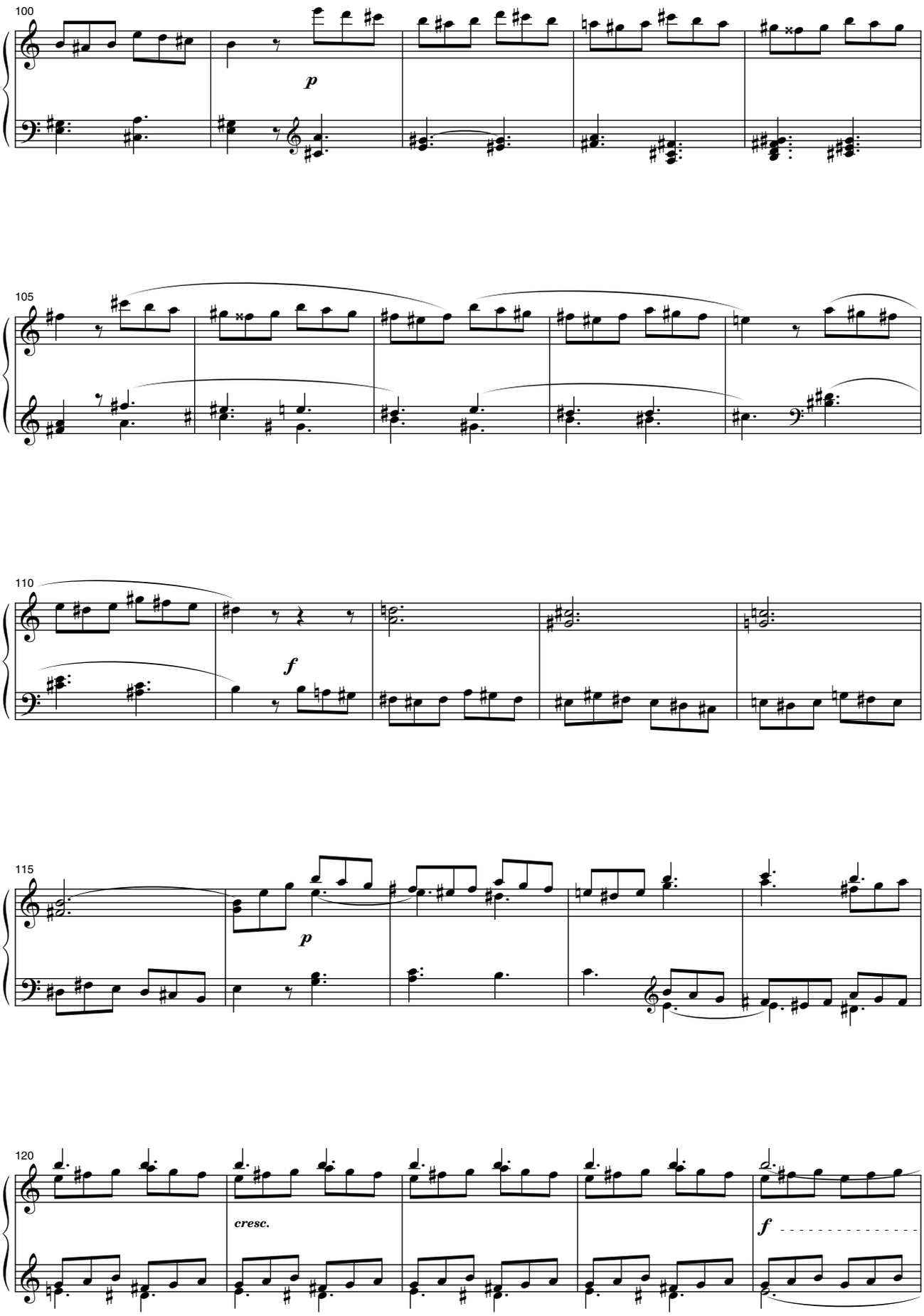
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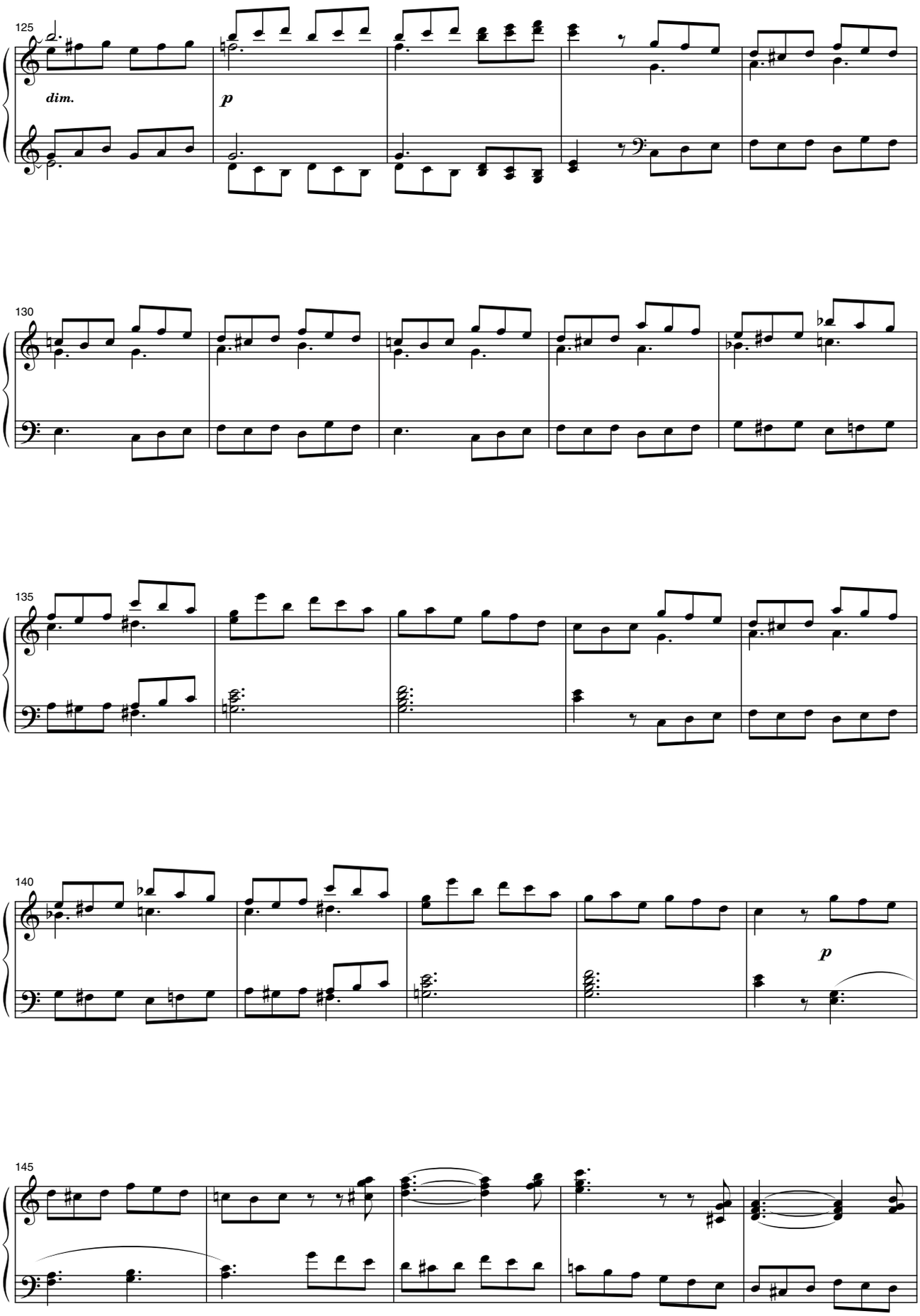
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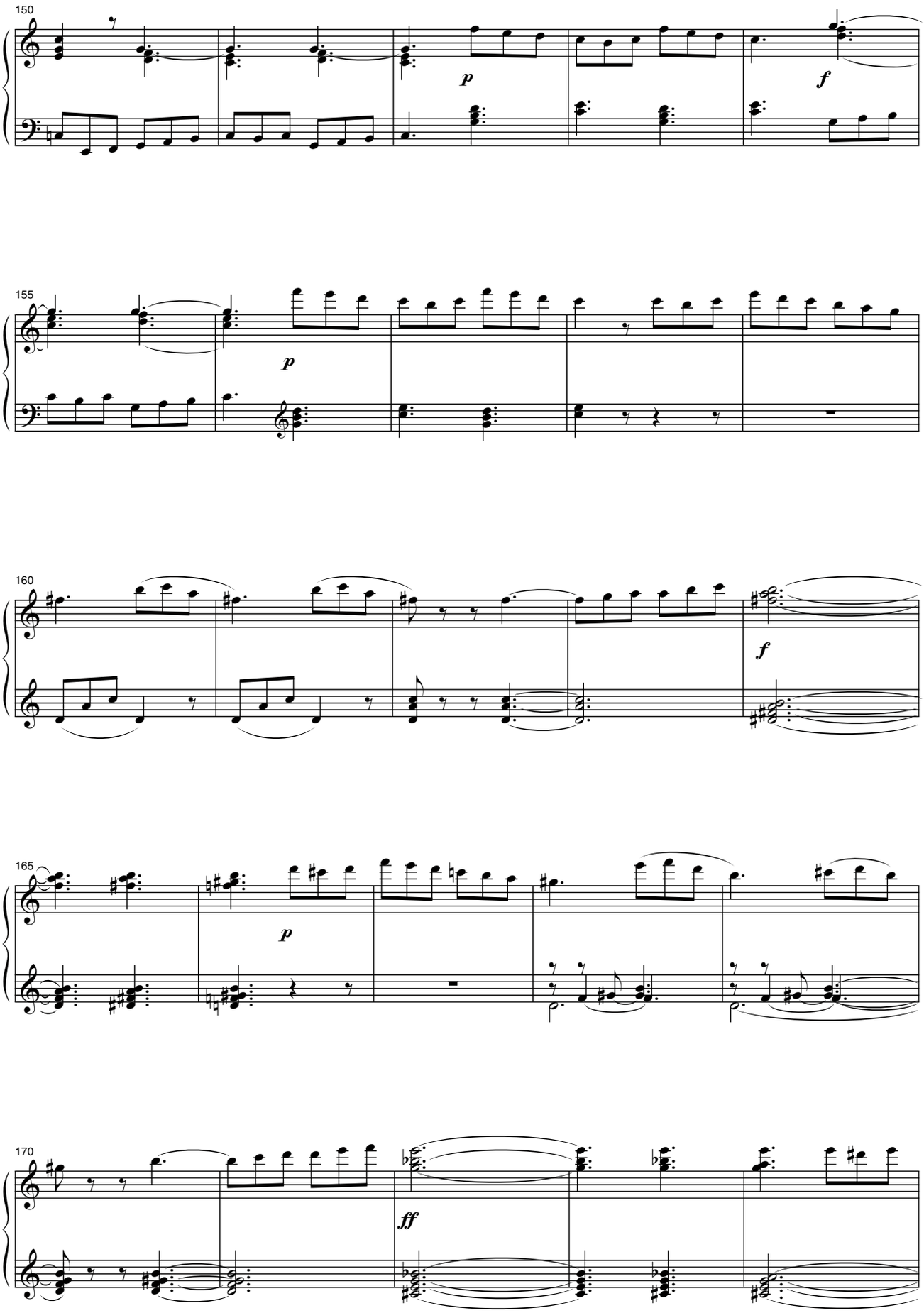
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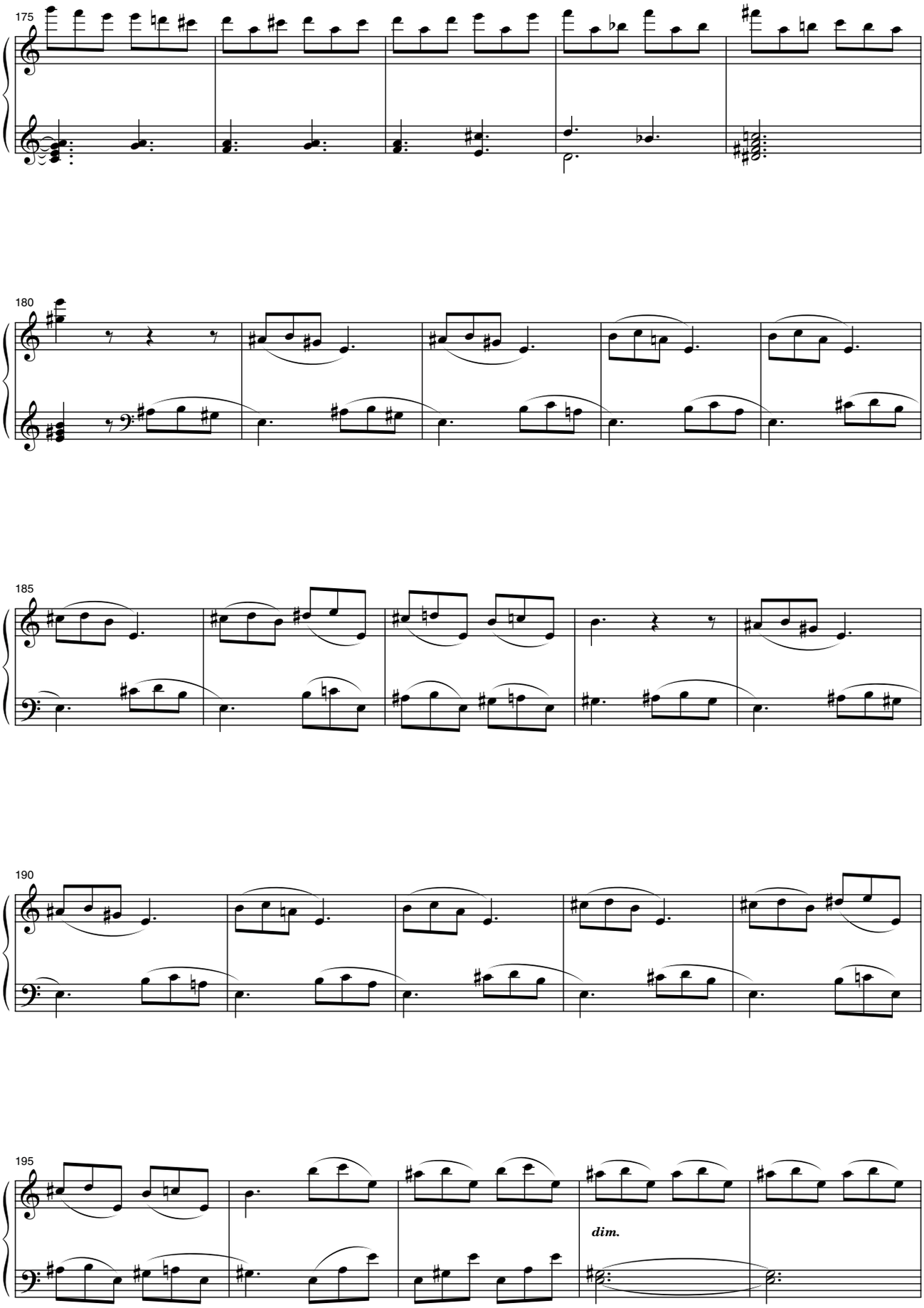
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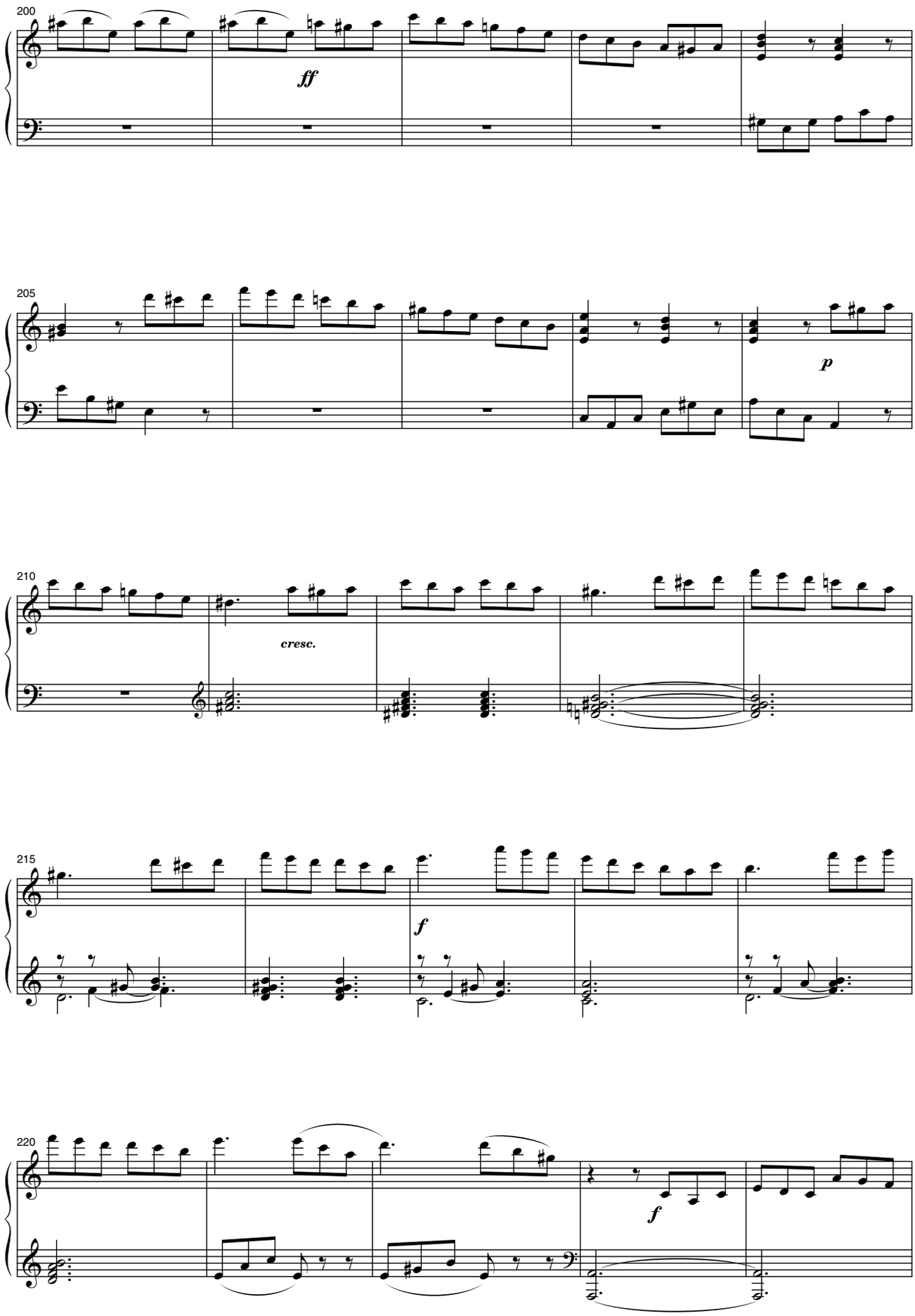
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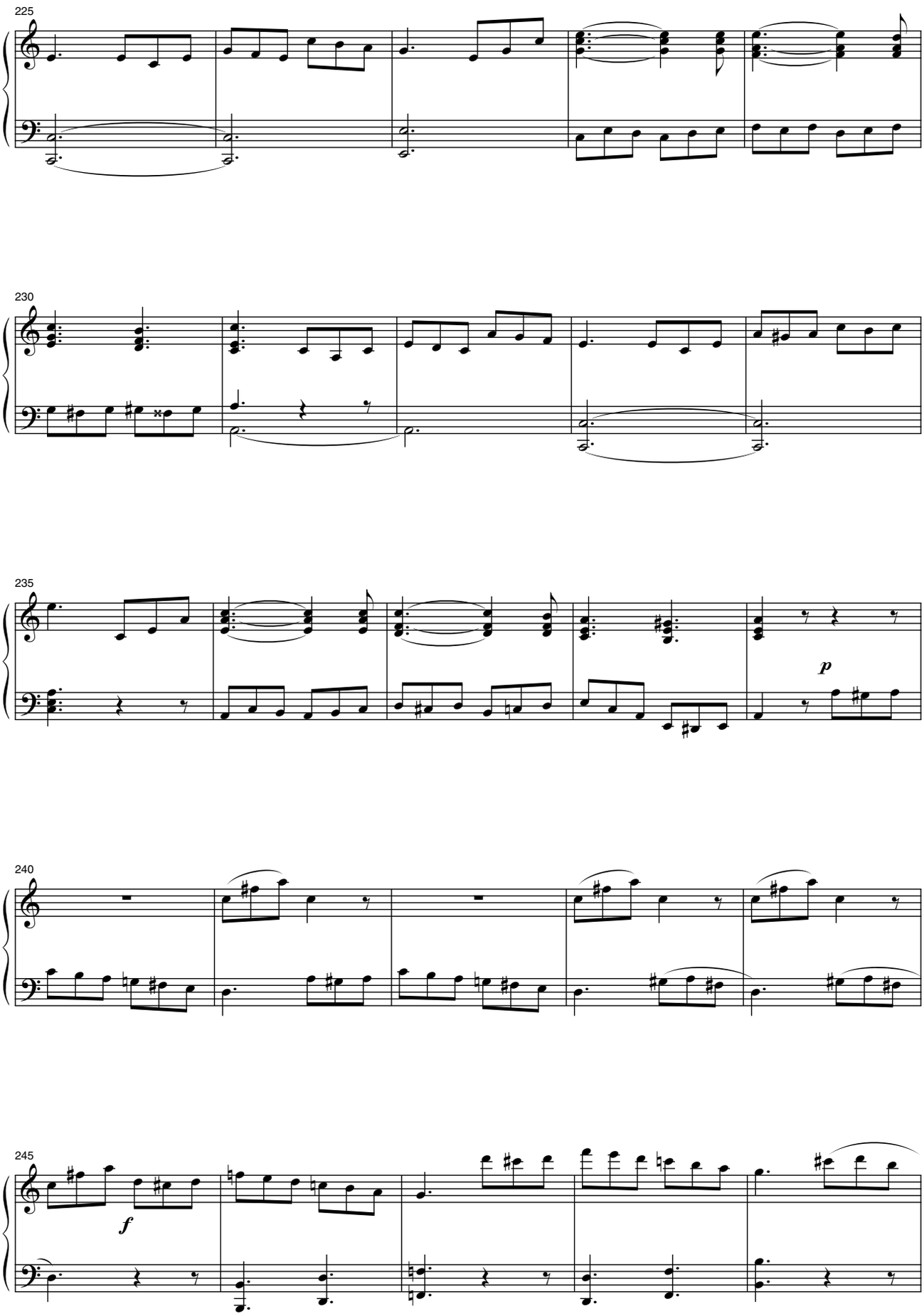
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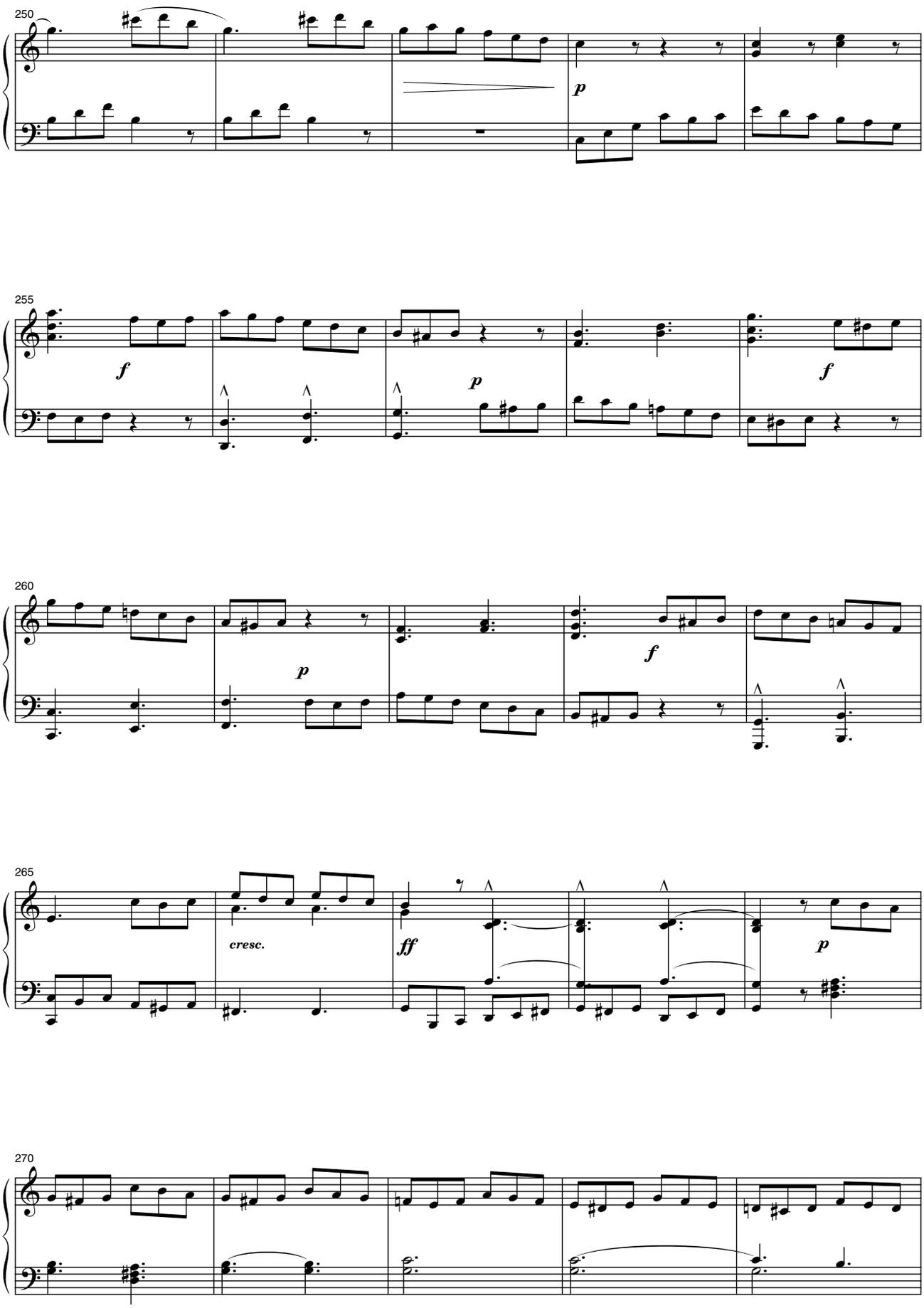
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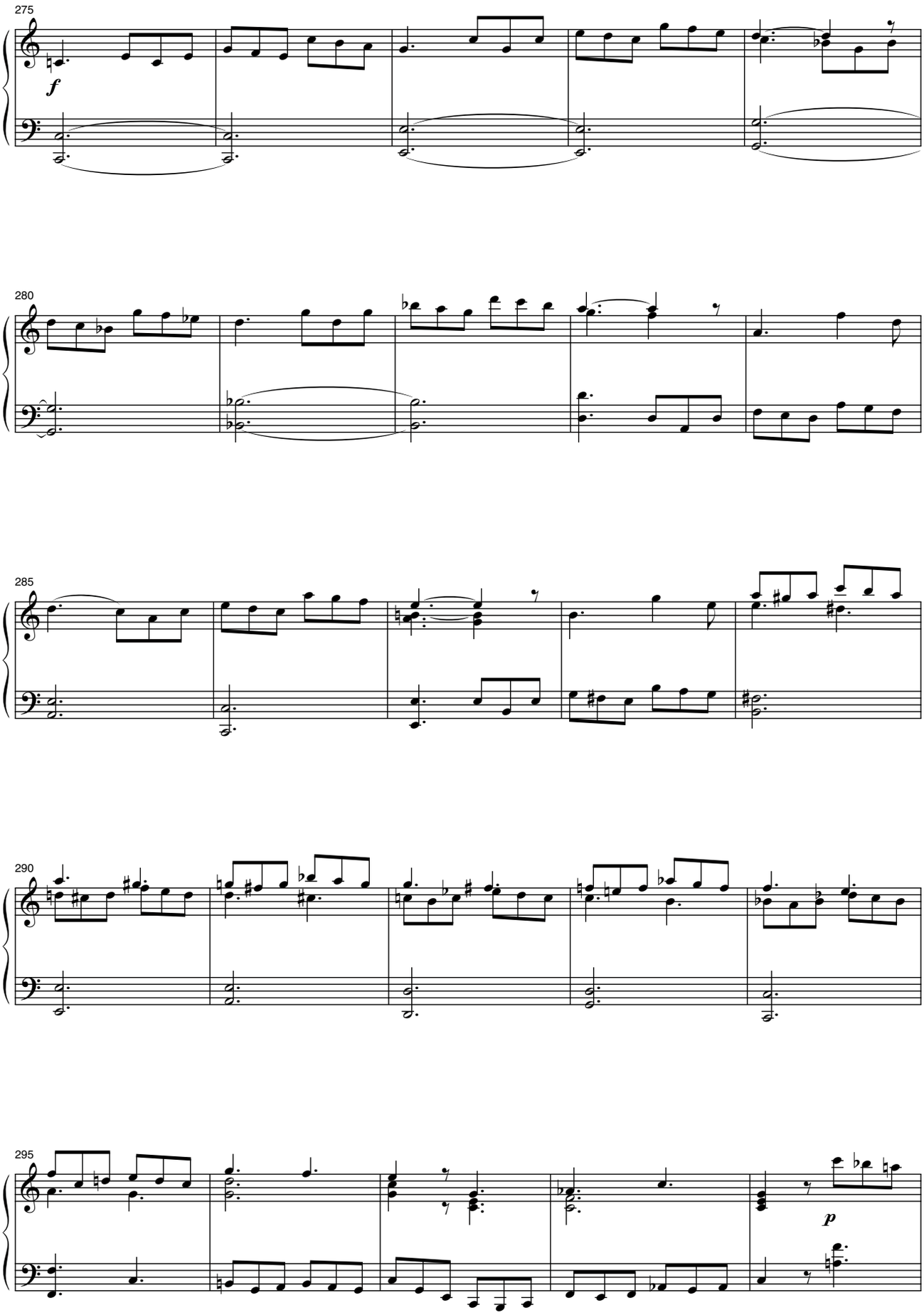
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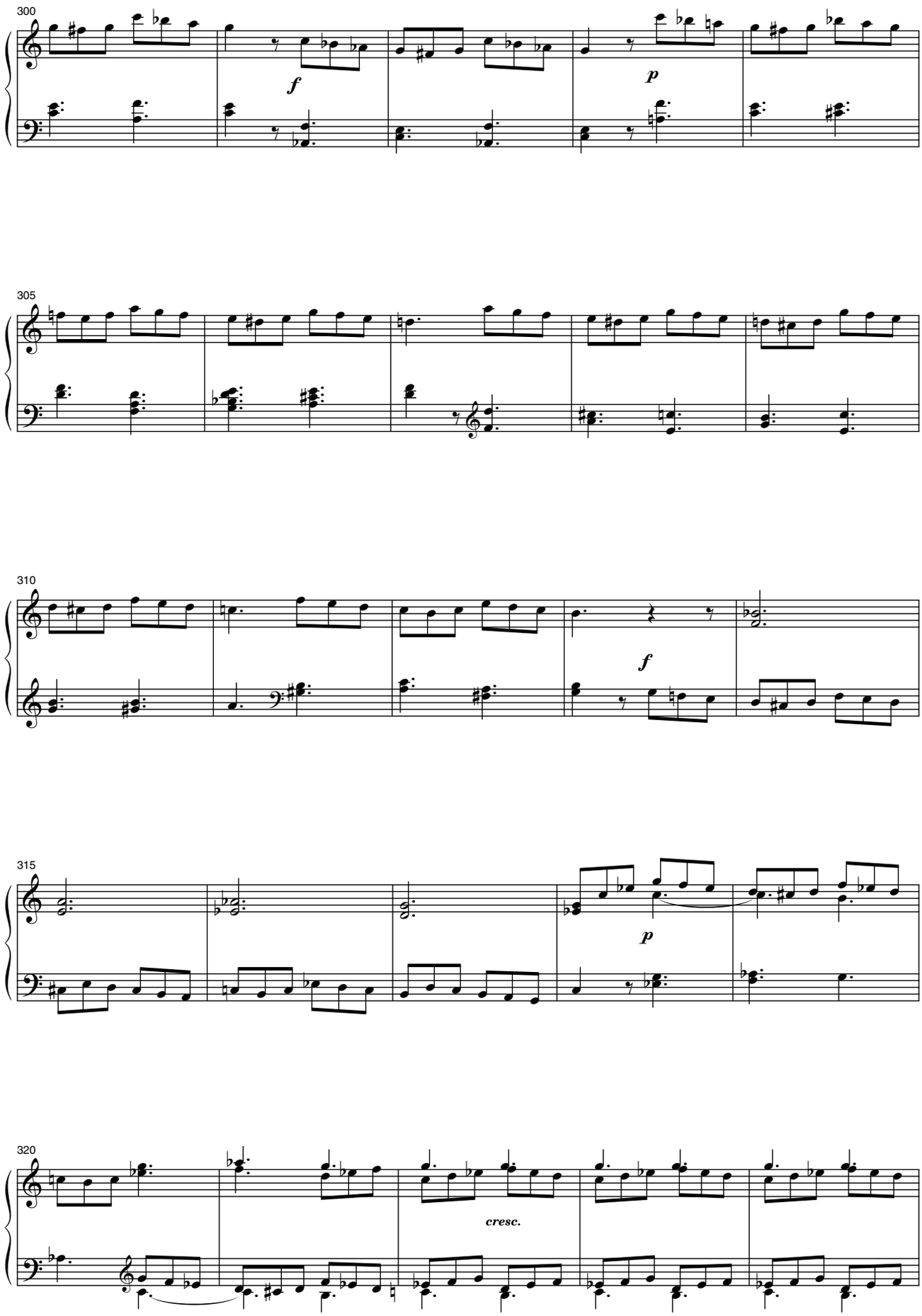
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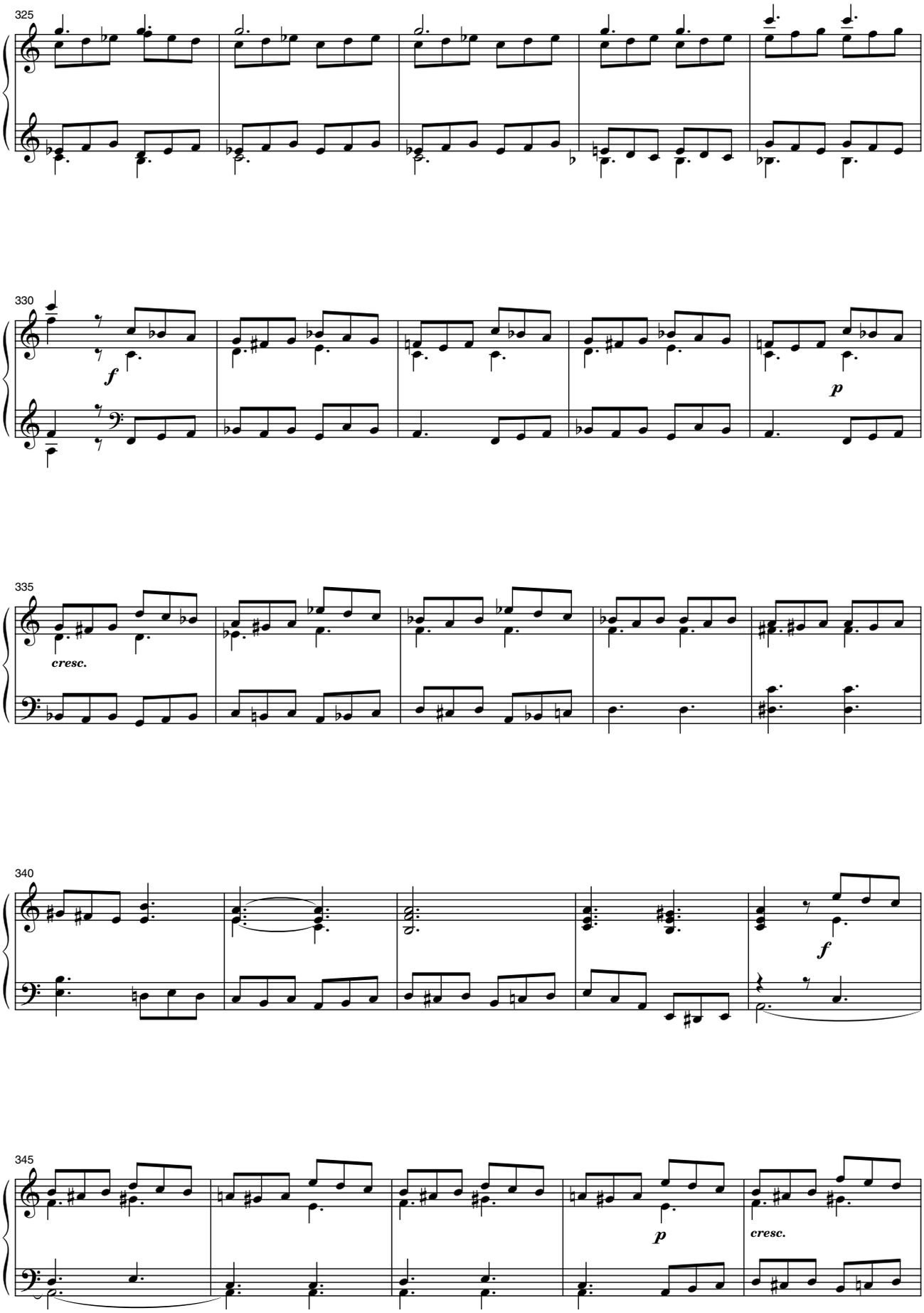
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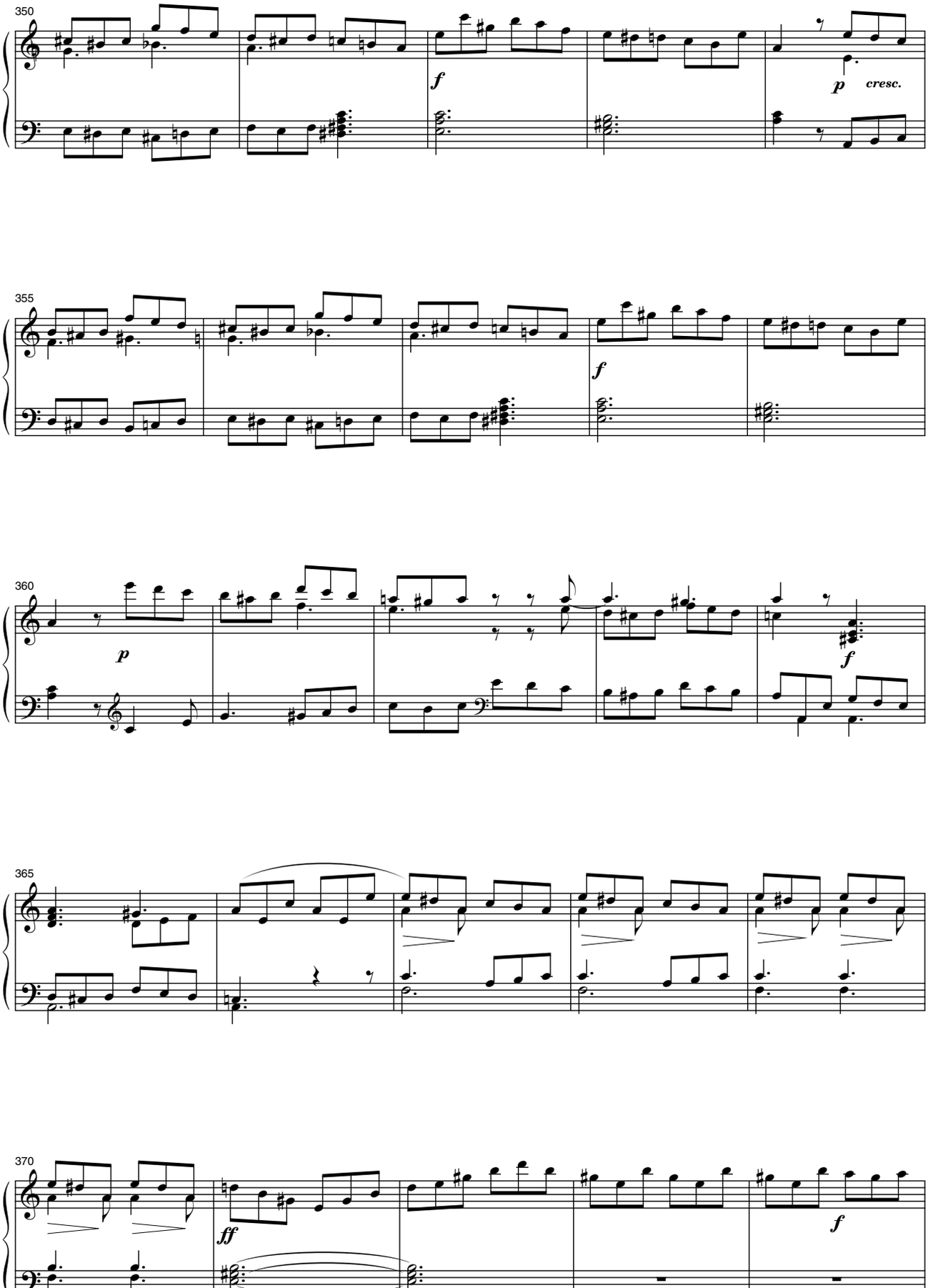
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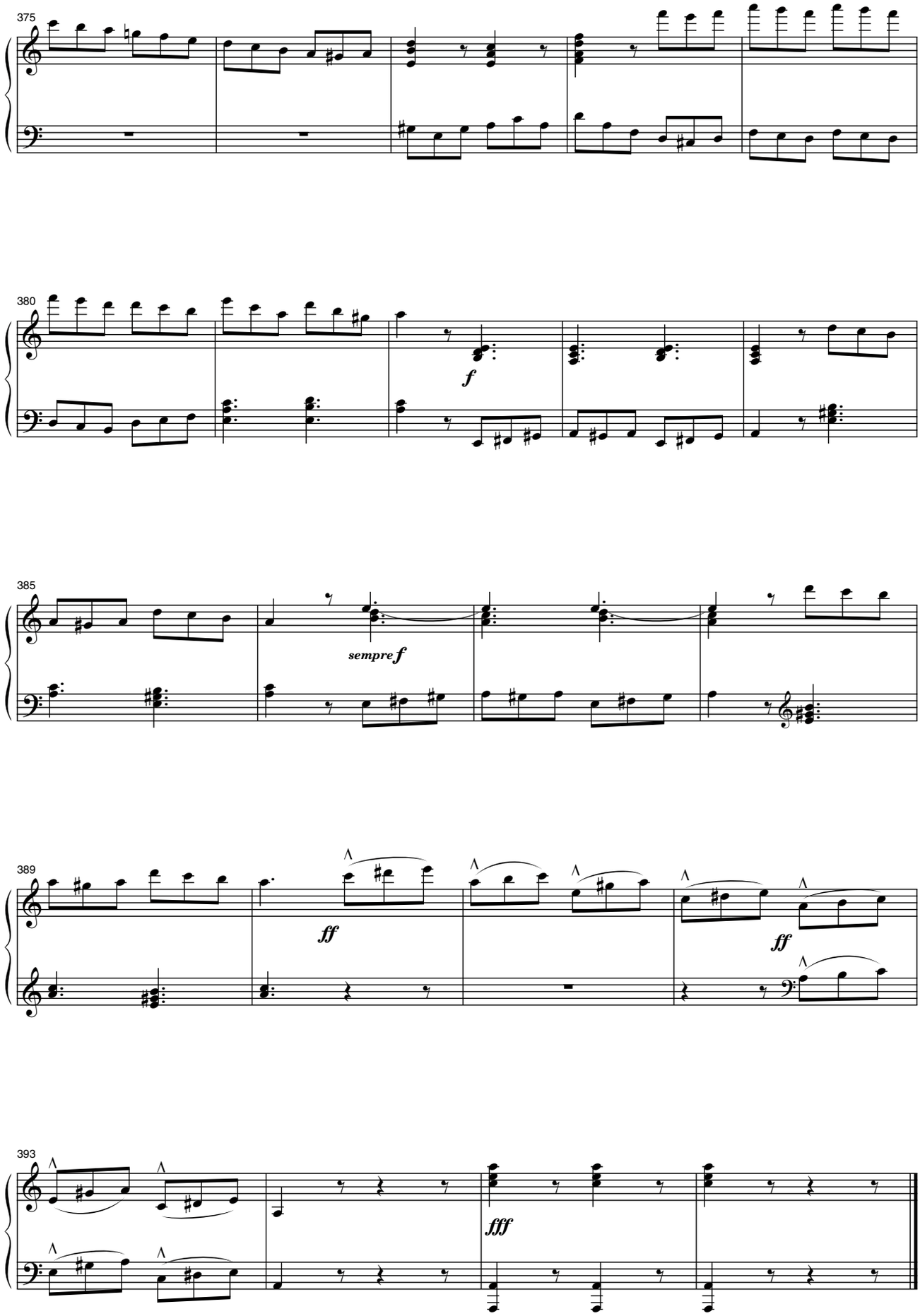
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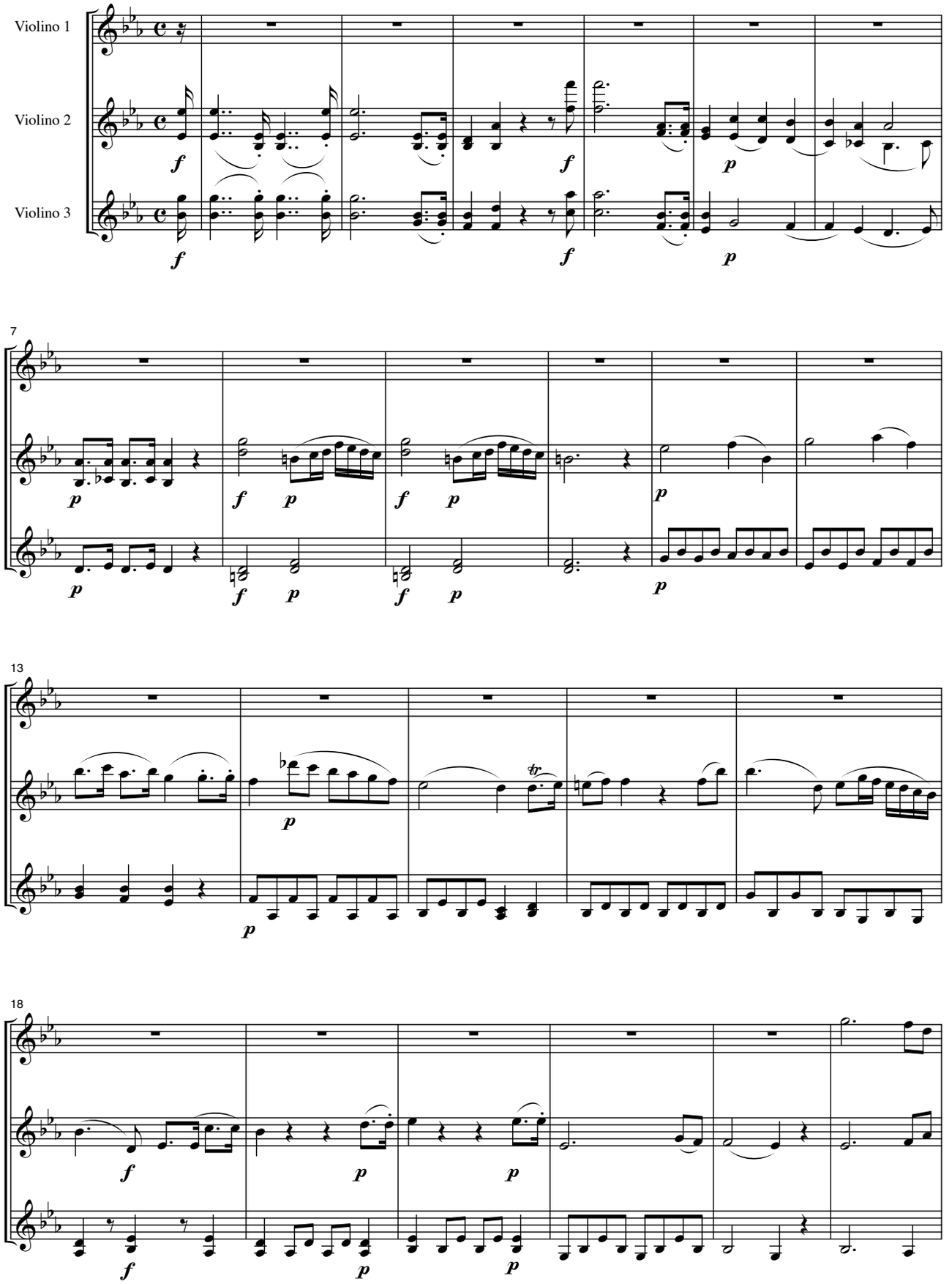
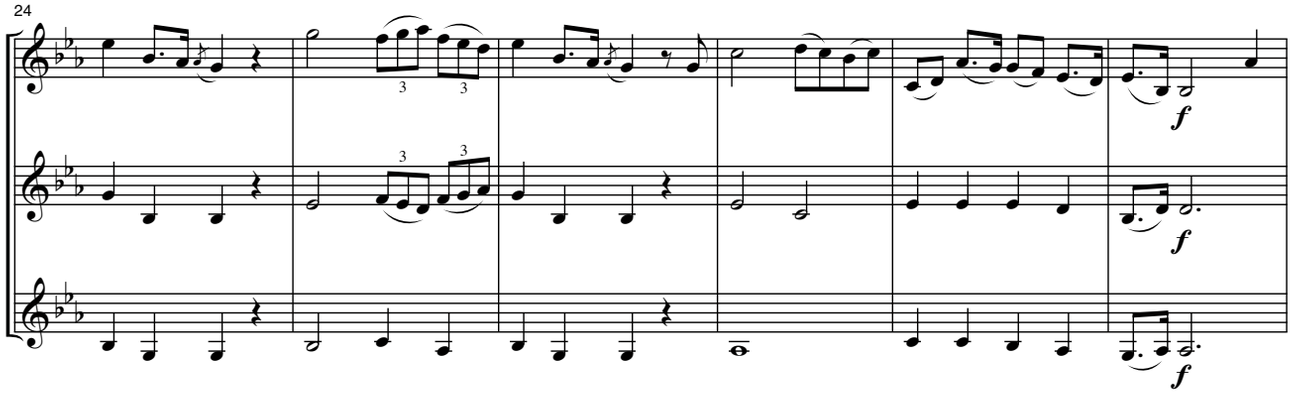
fff

Nada y Mucho

para tres violines

Juan Crisóstomo de Arriaga

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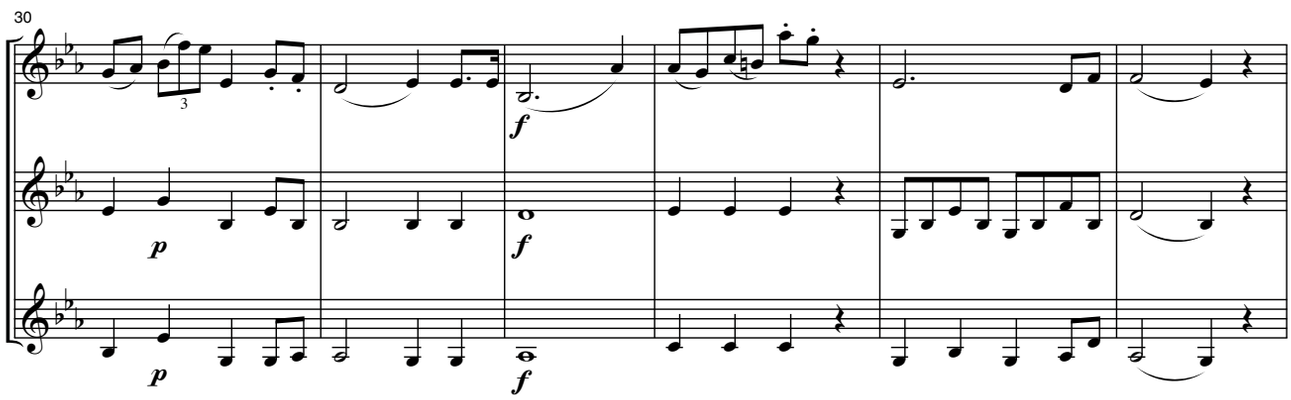
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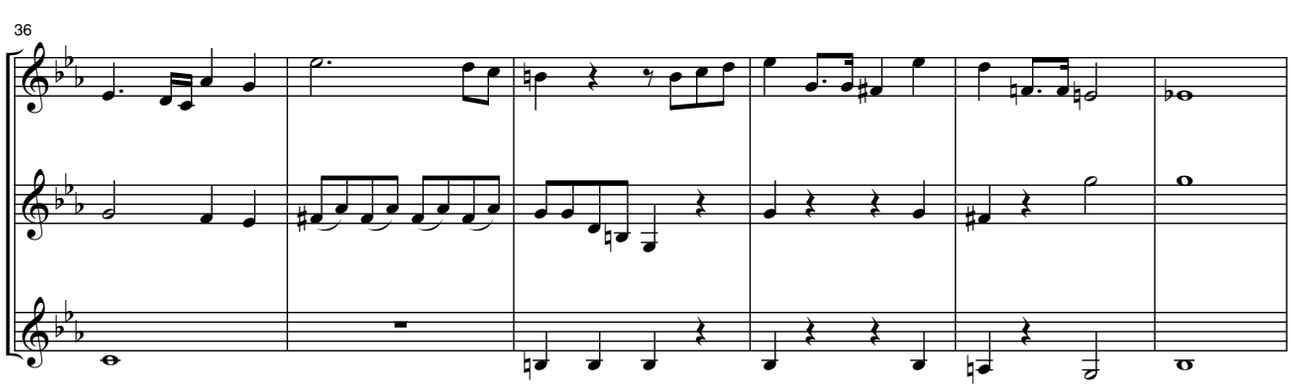
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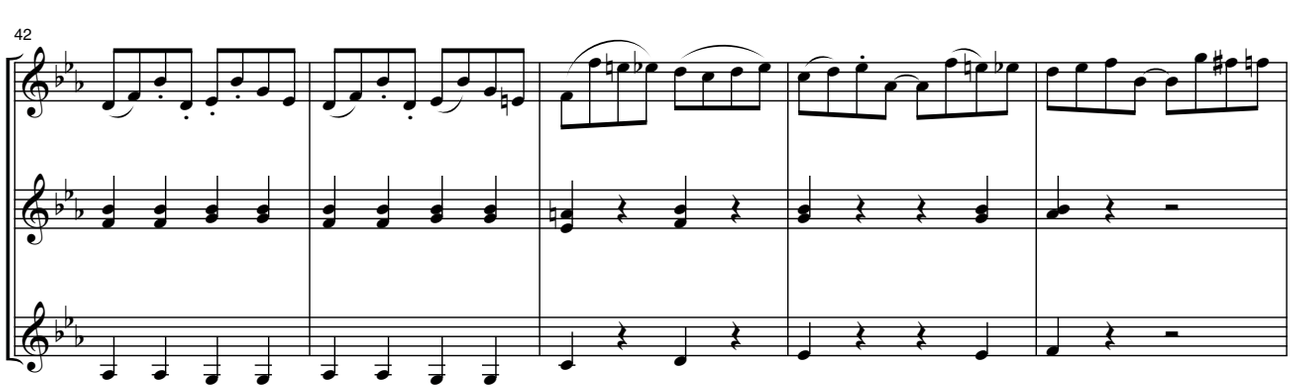
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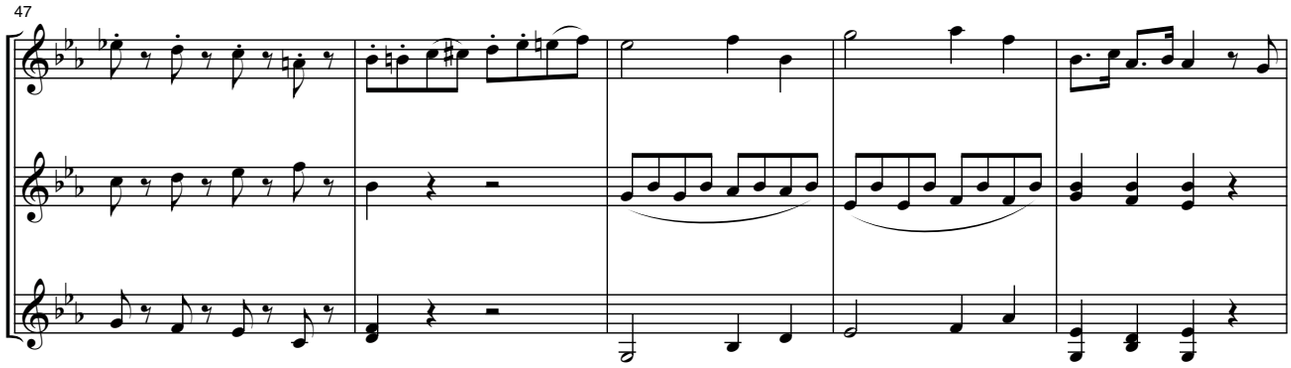
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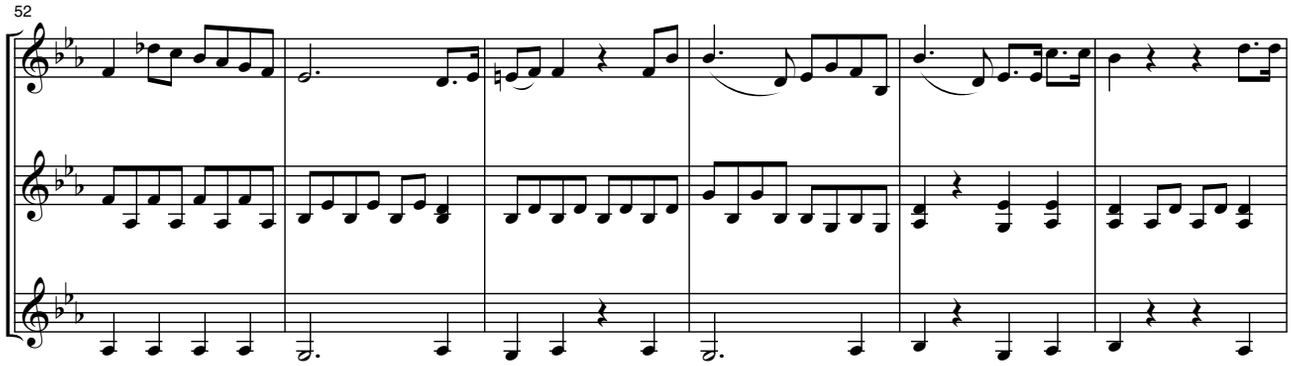
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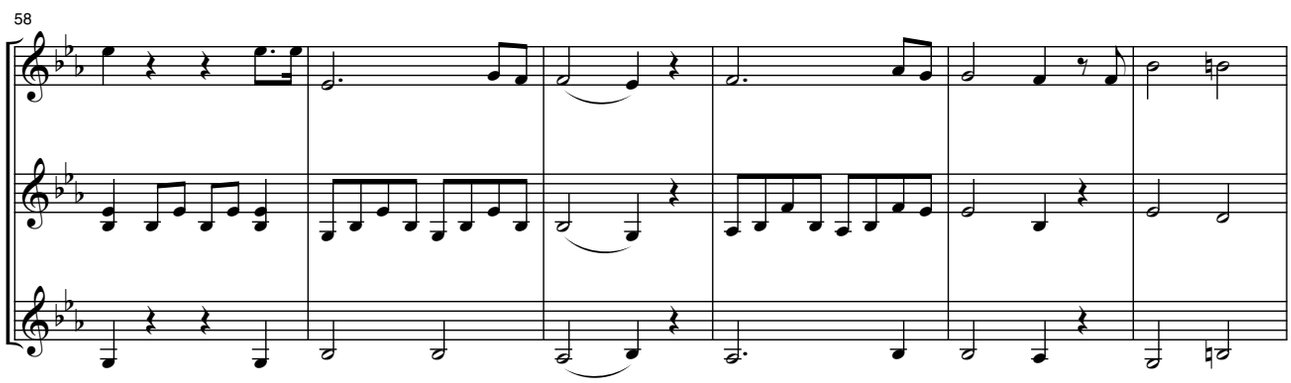
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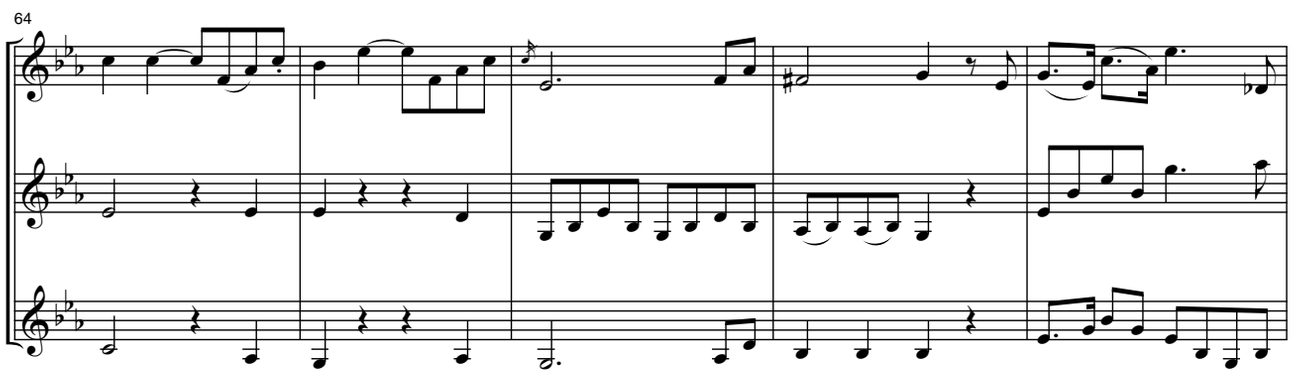
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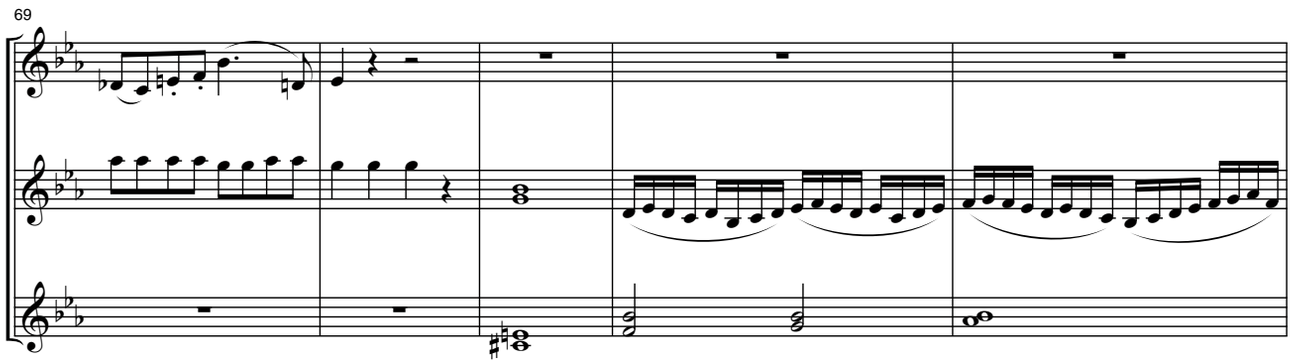
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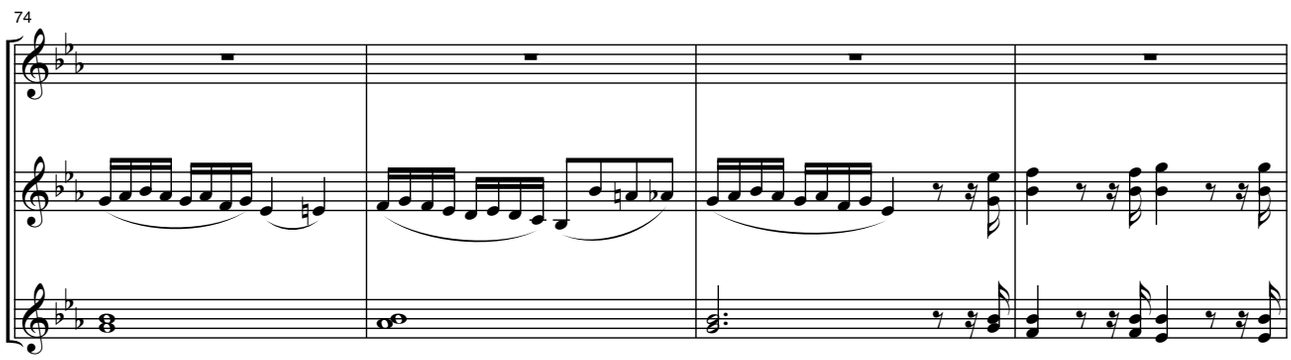
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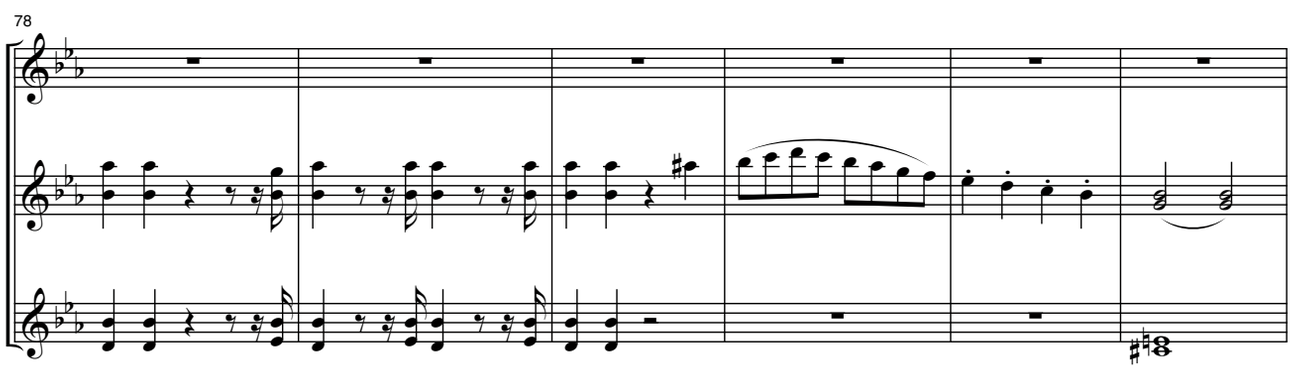
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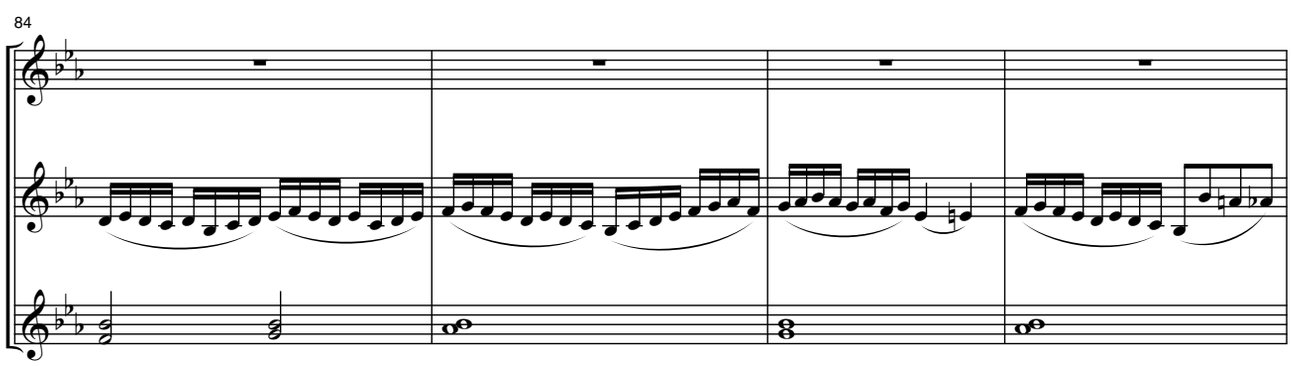
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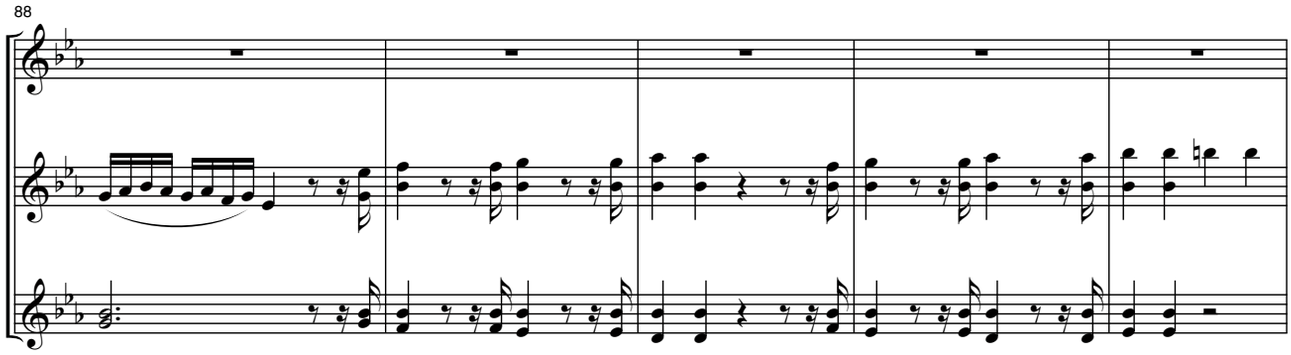
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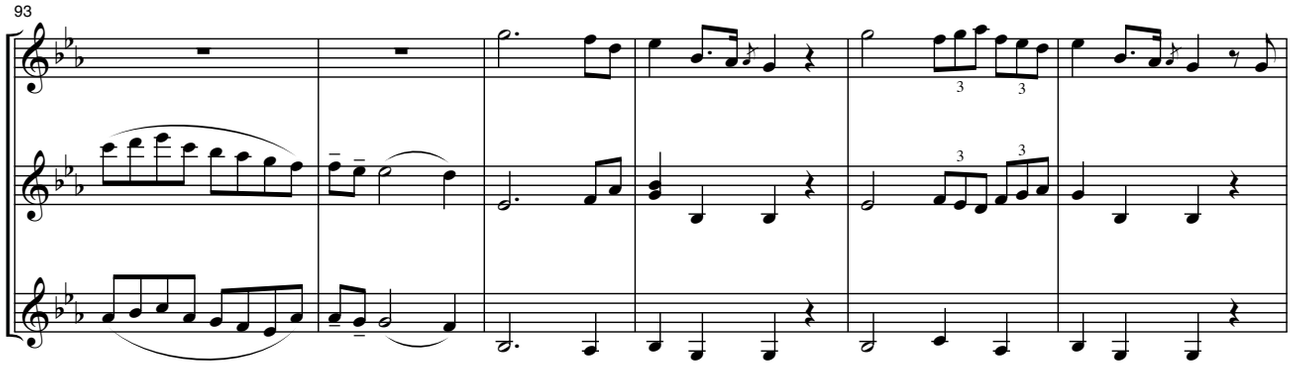
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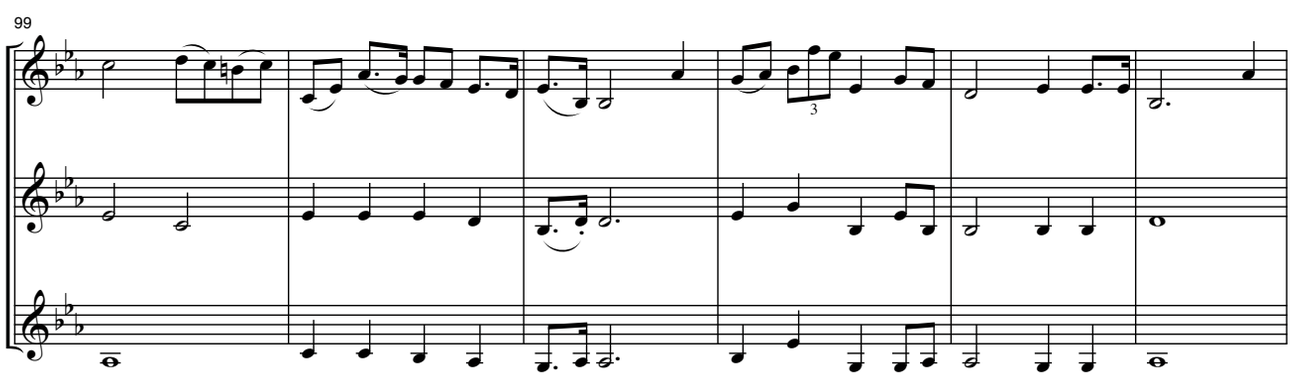
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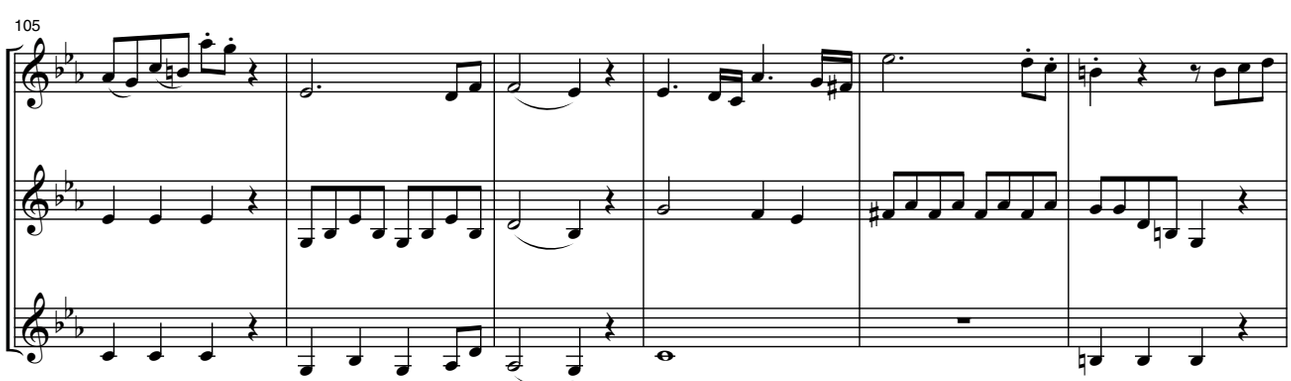
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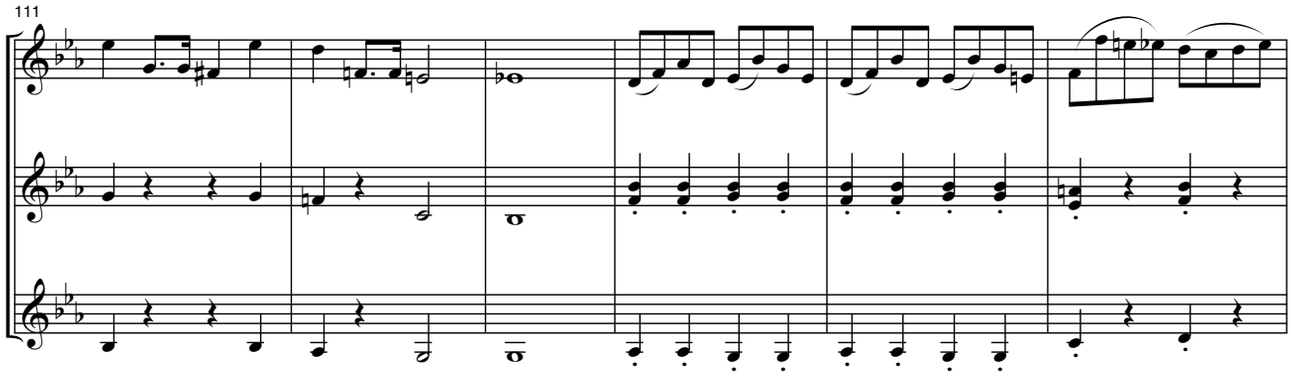
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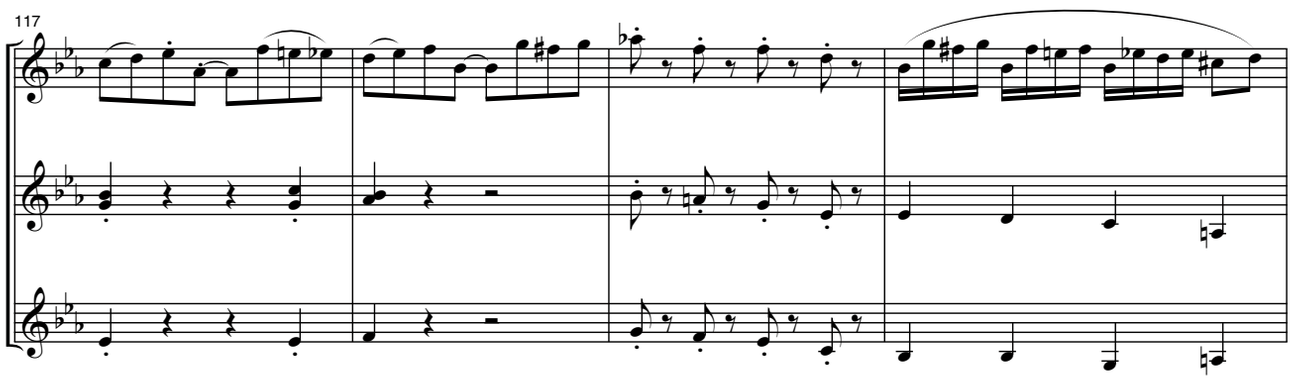
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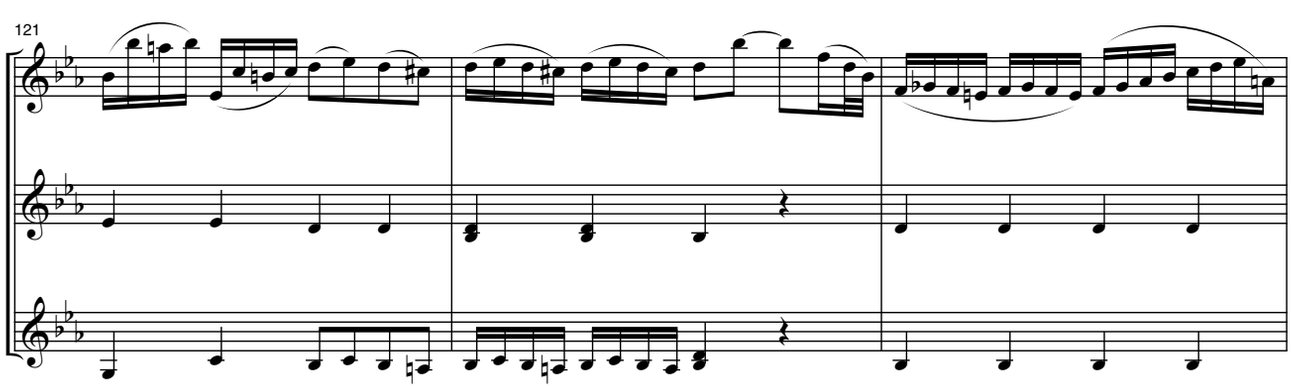
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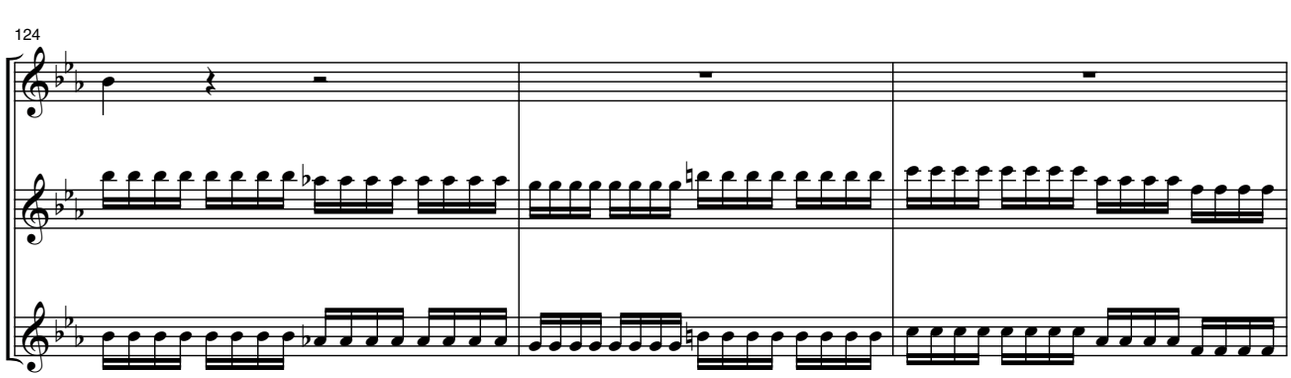
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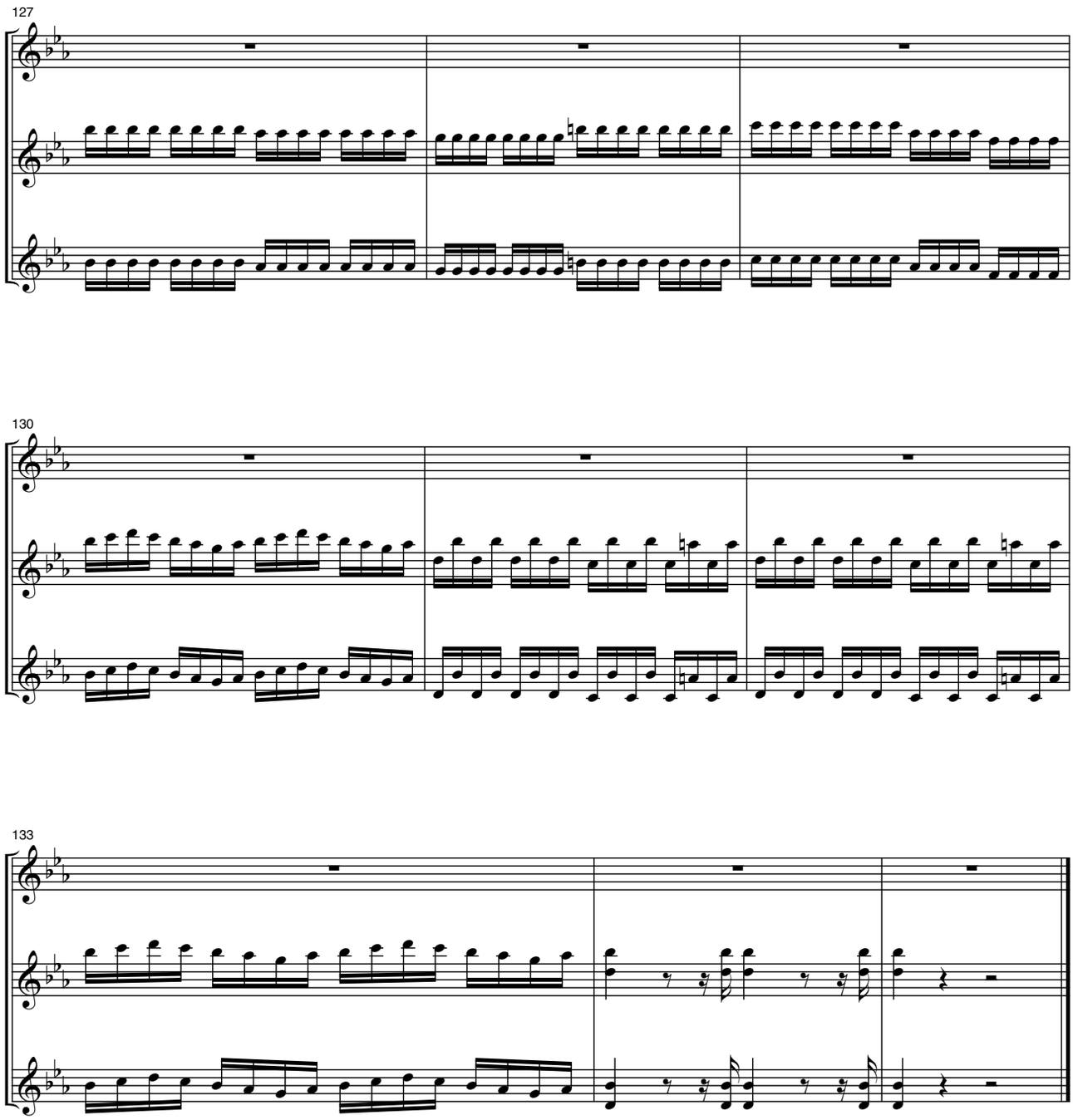

127
130
133

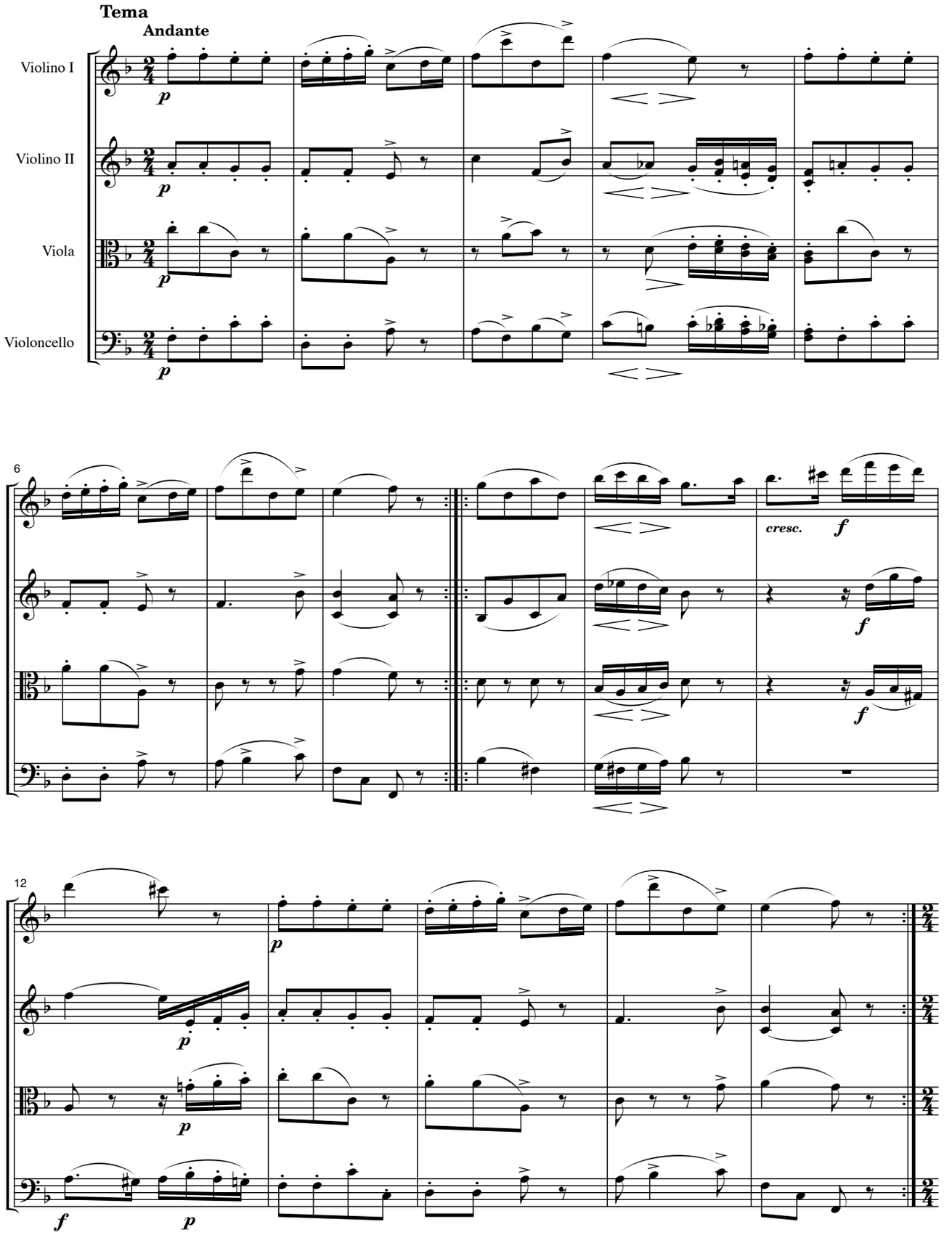
Tema variado, op. 17

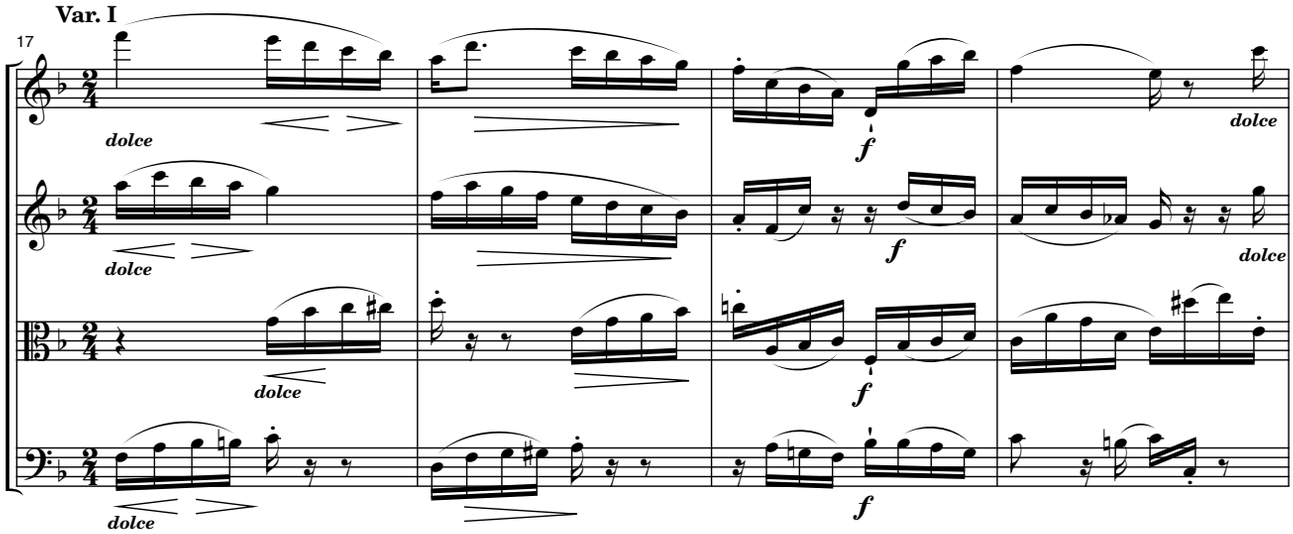
para cuarteto de cuerda

Juan Crisóstomo de Arriaga

Tema

Andante




Var. I
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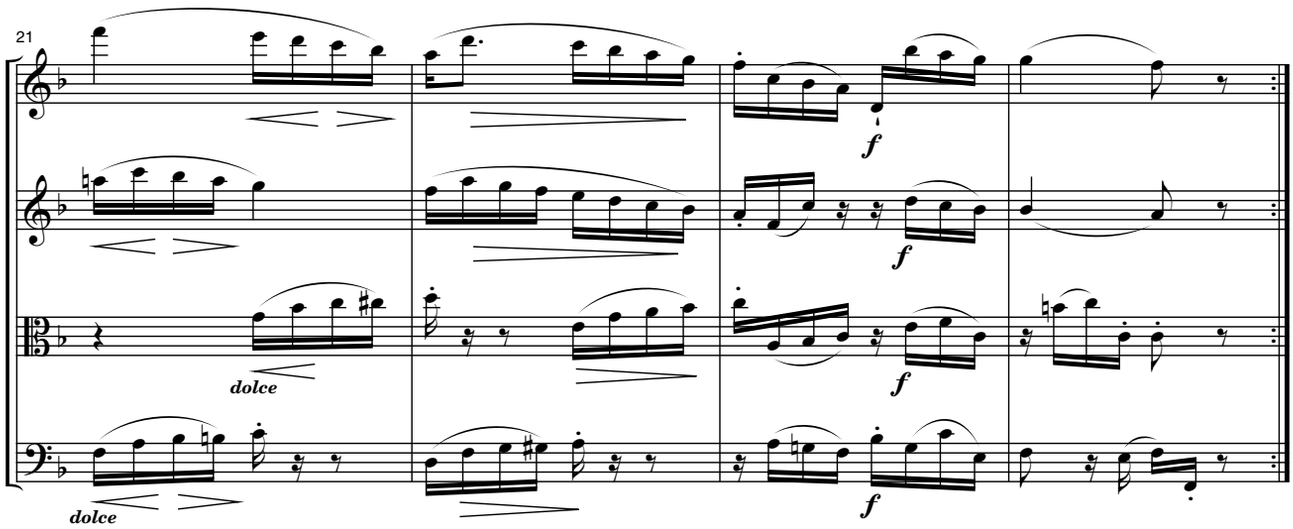
f
dolce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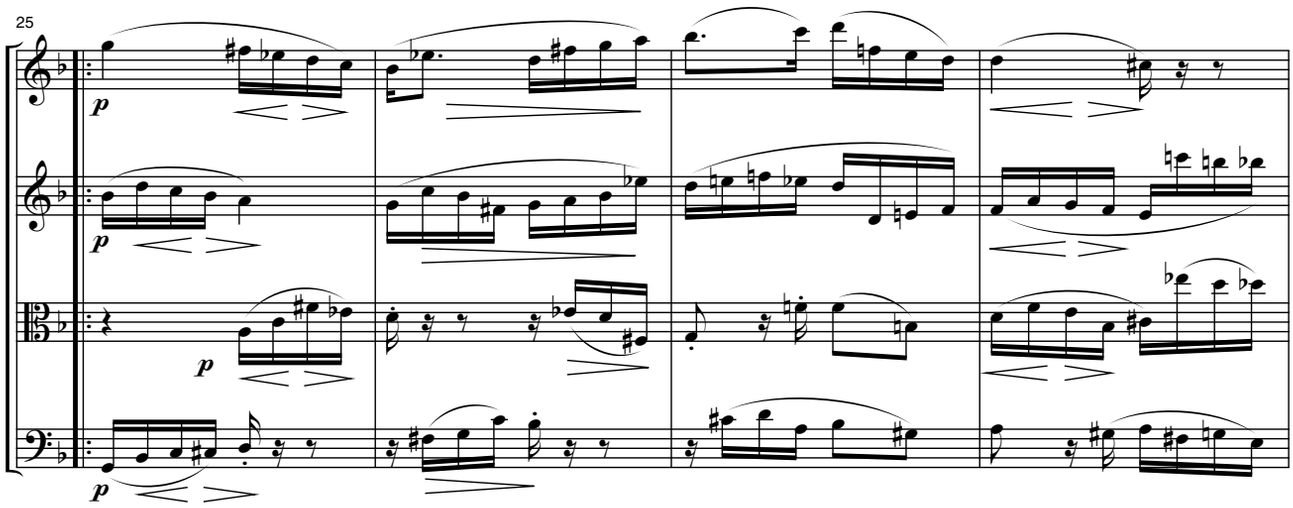
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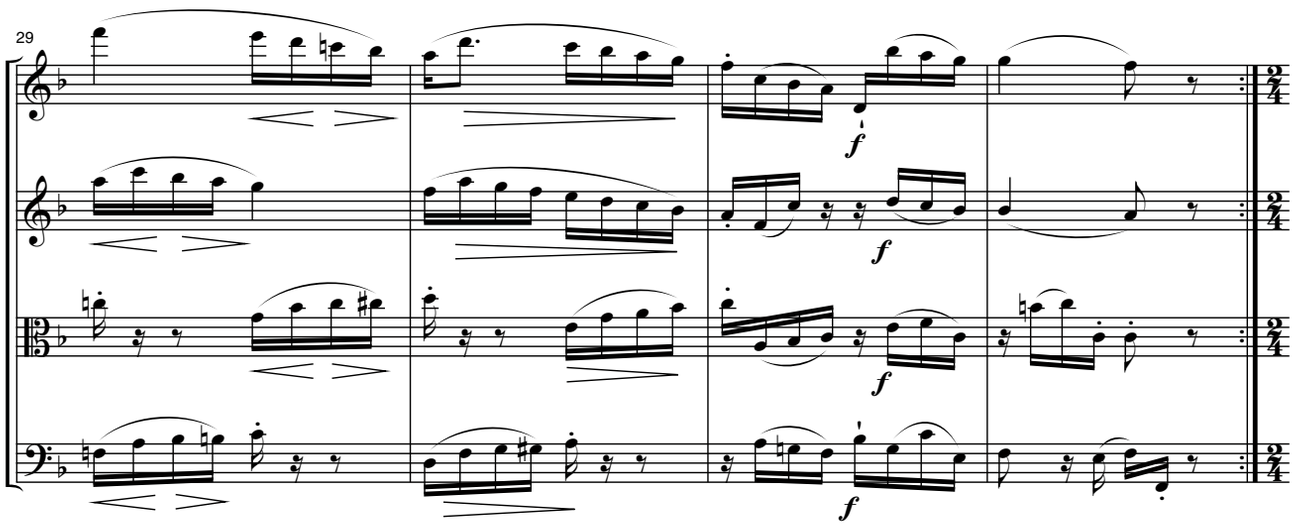
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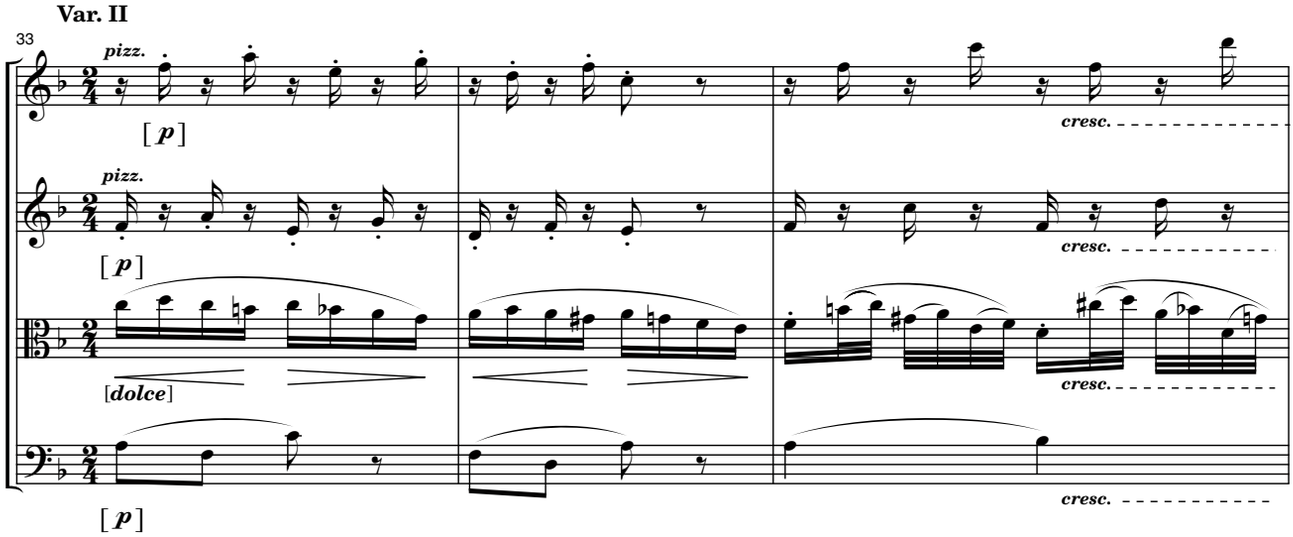
Var. II


33
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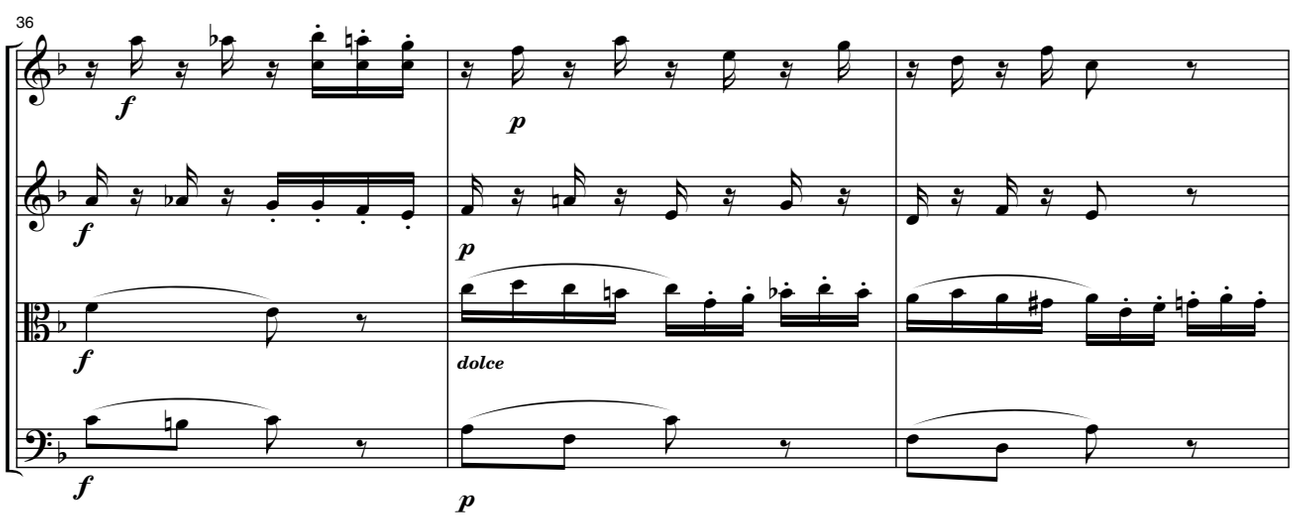
cresc.
cresc.


36
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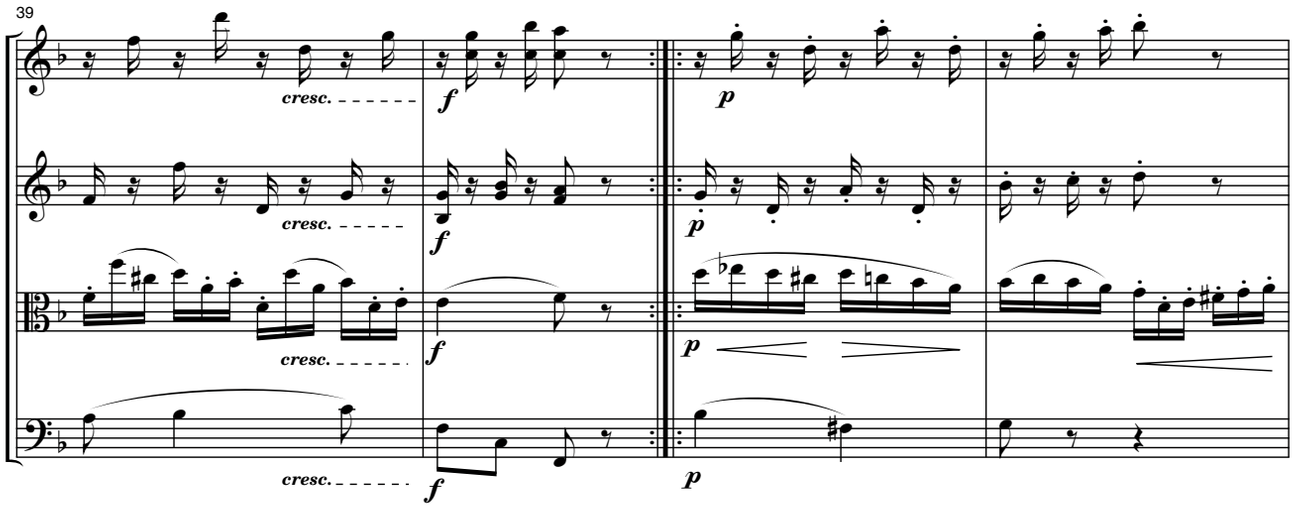
39
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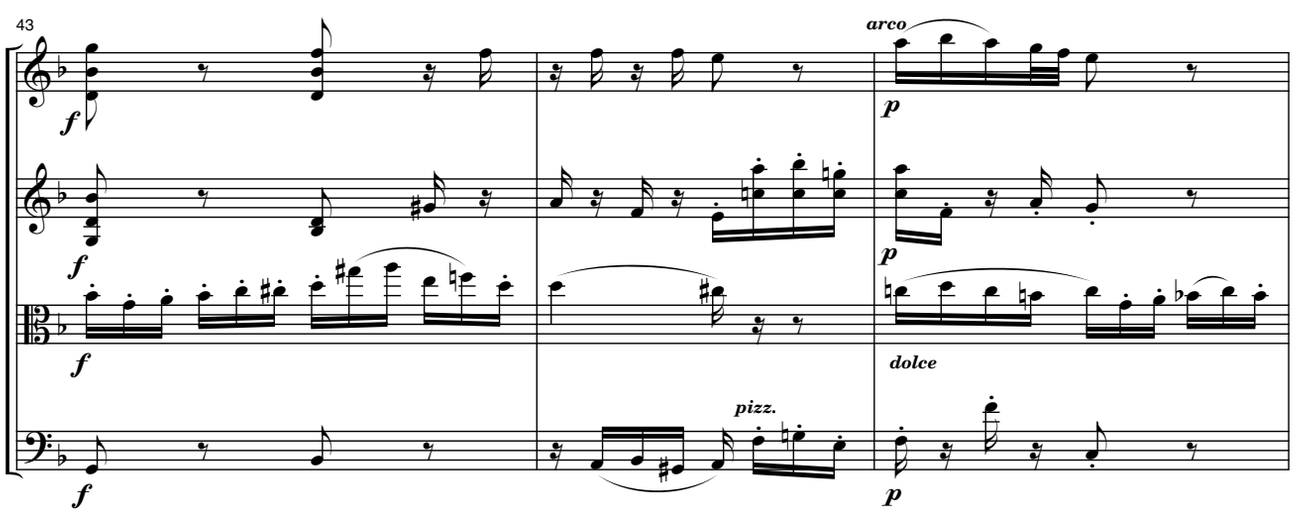
43
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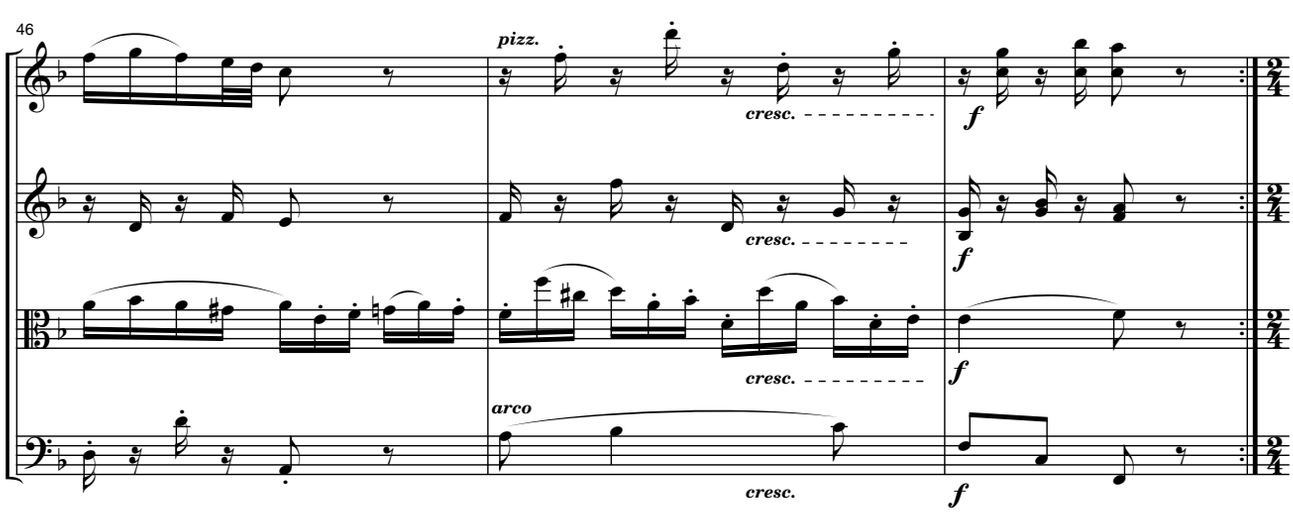
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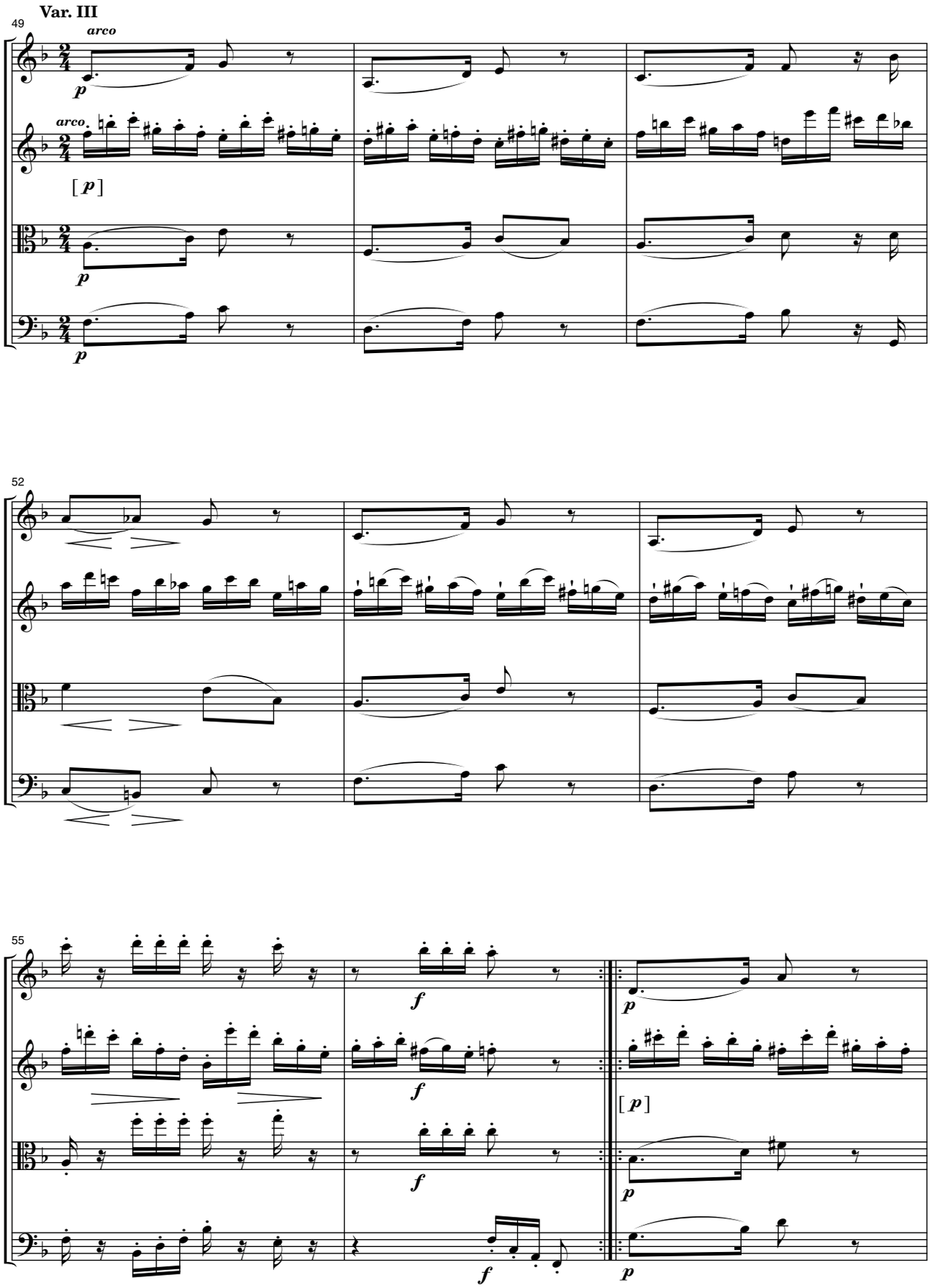
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52
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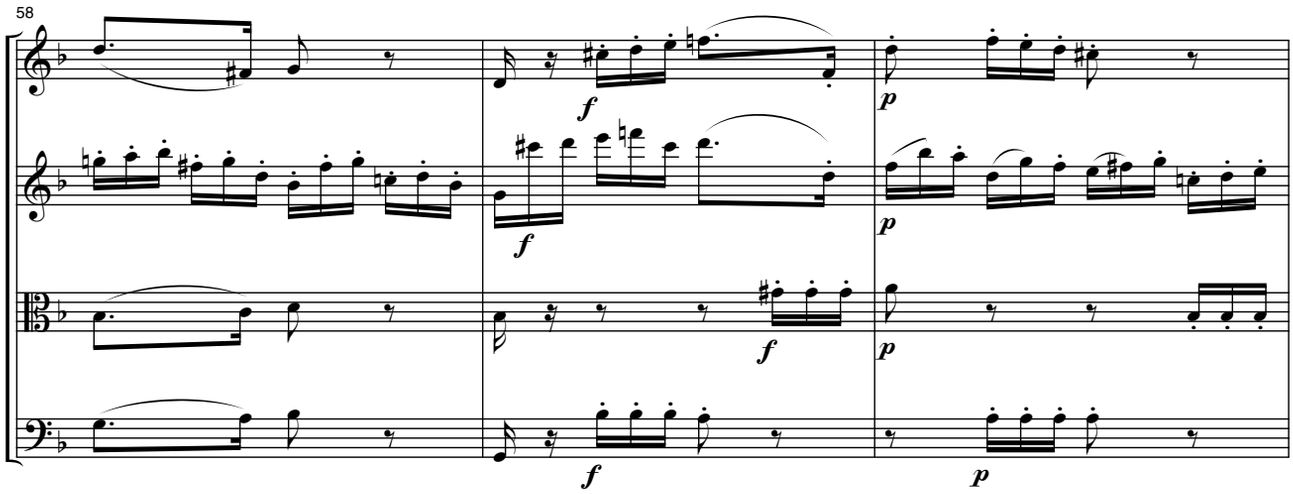
58
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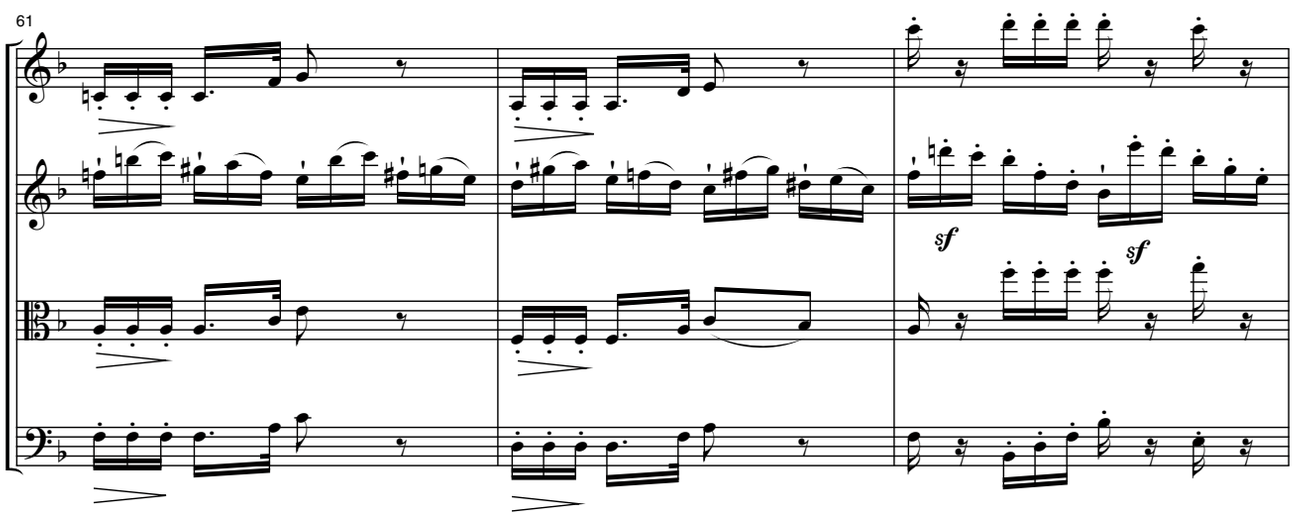
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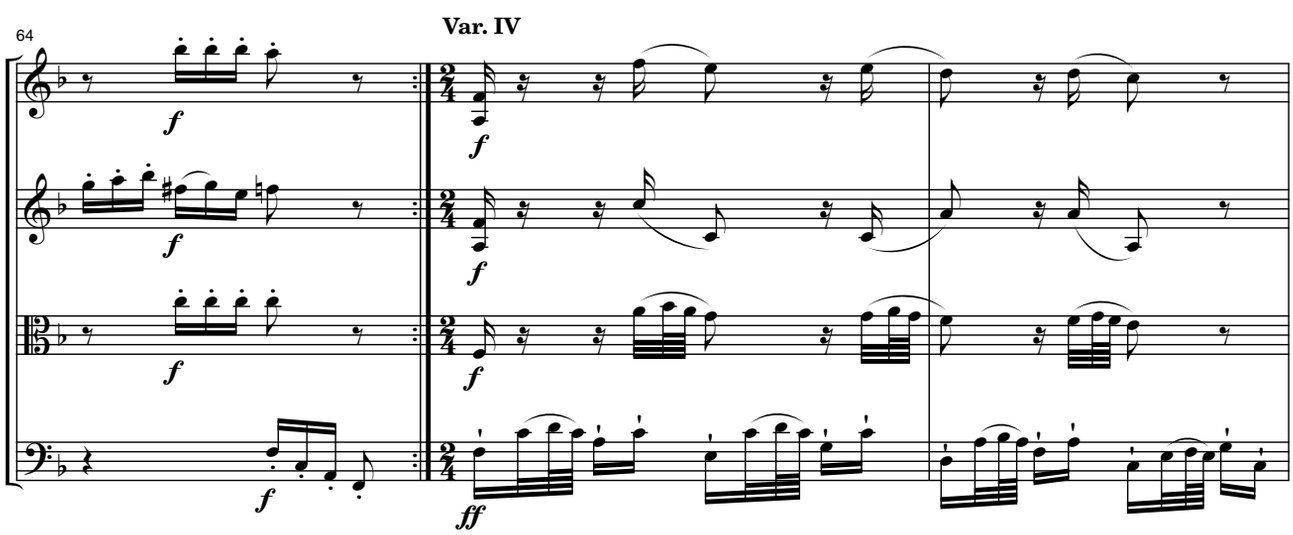
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64
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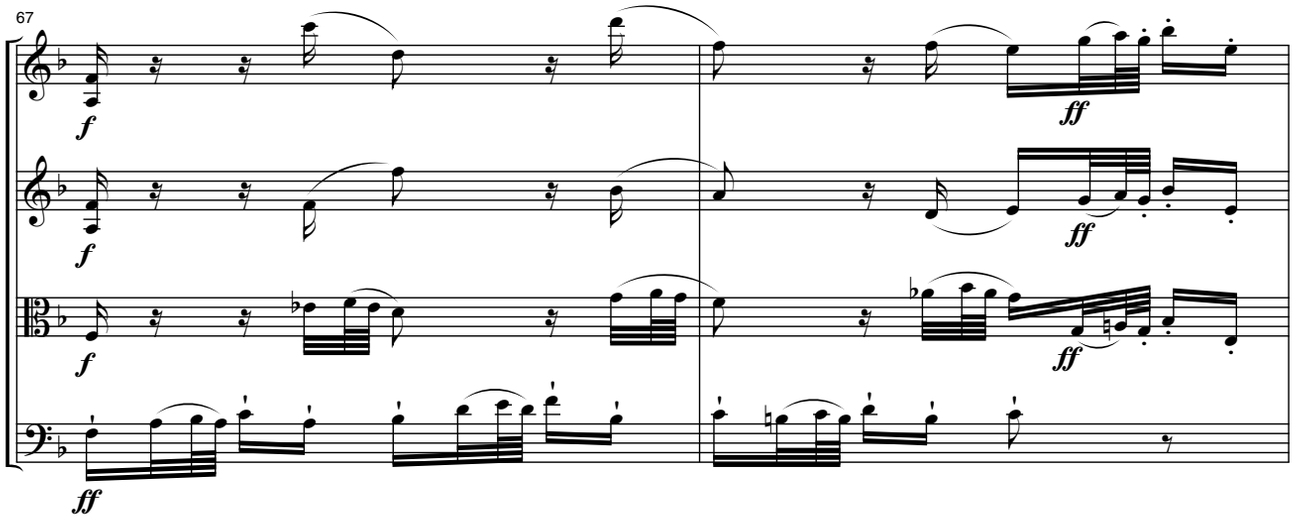
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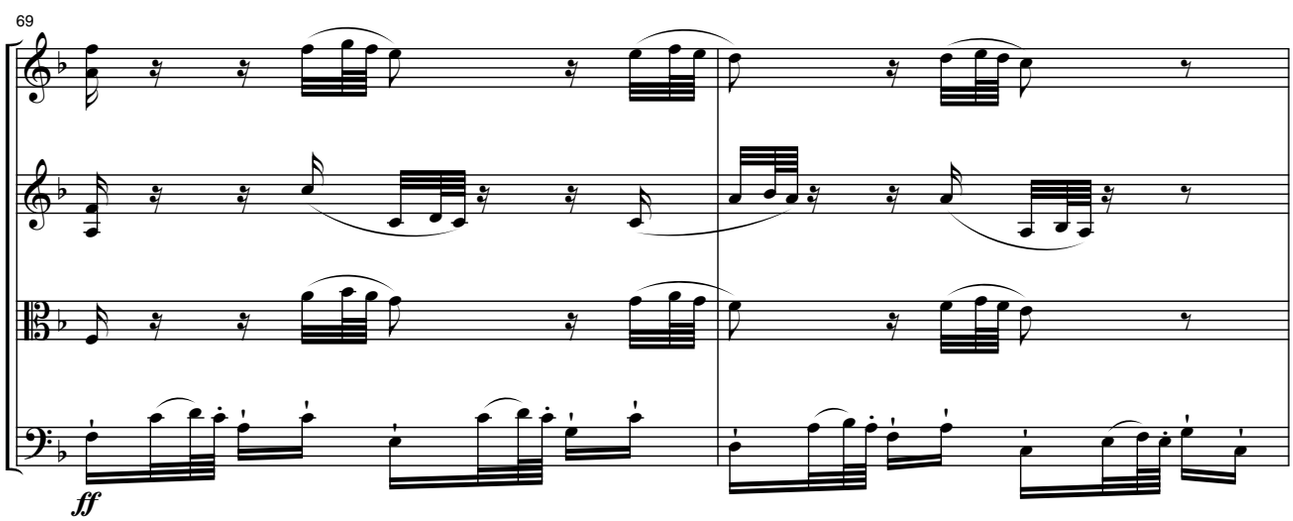
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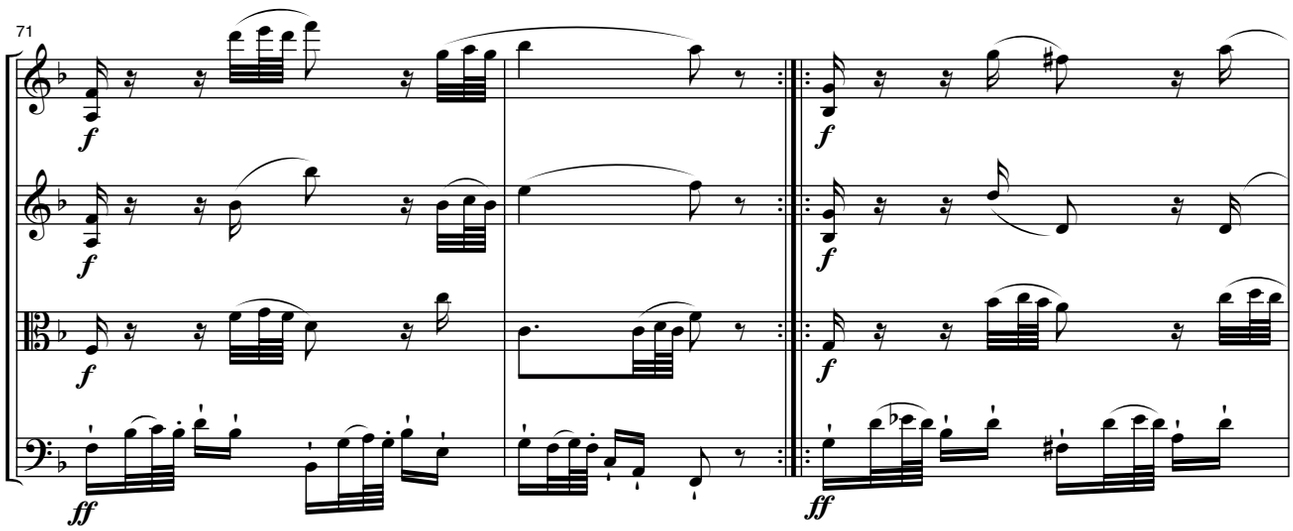
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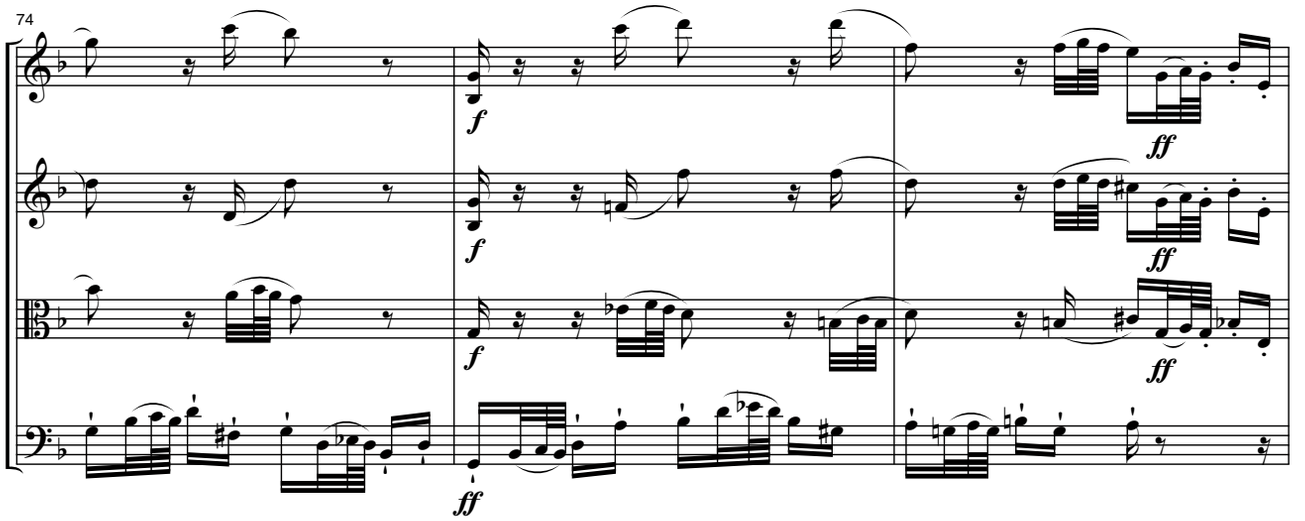
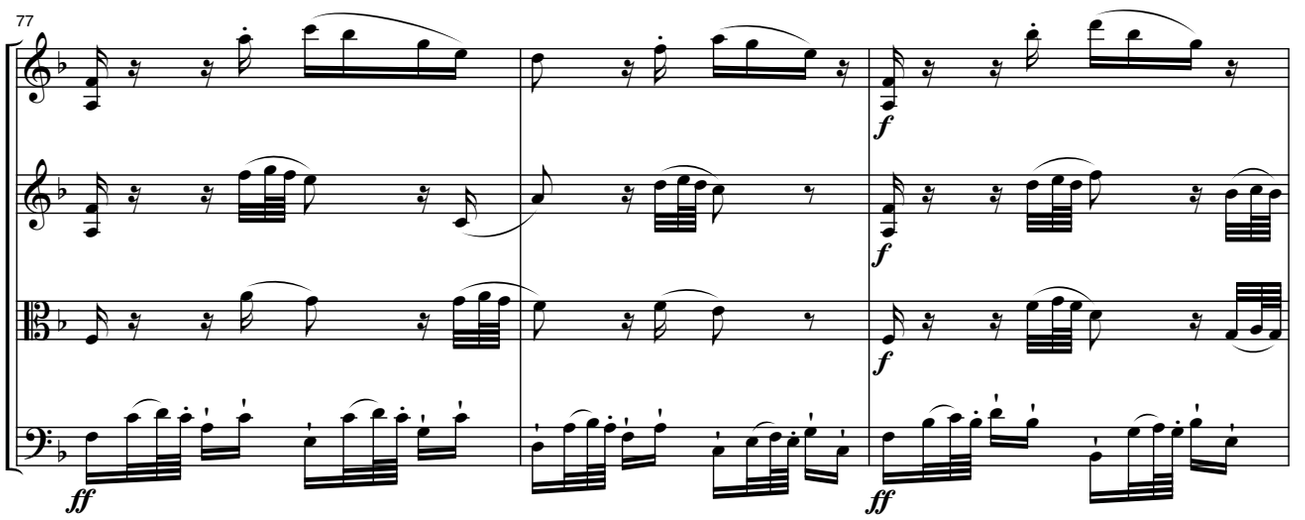
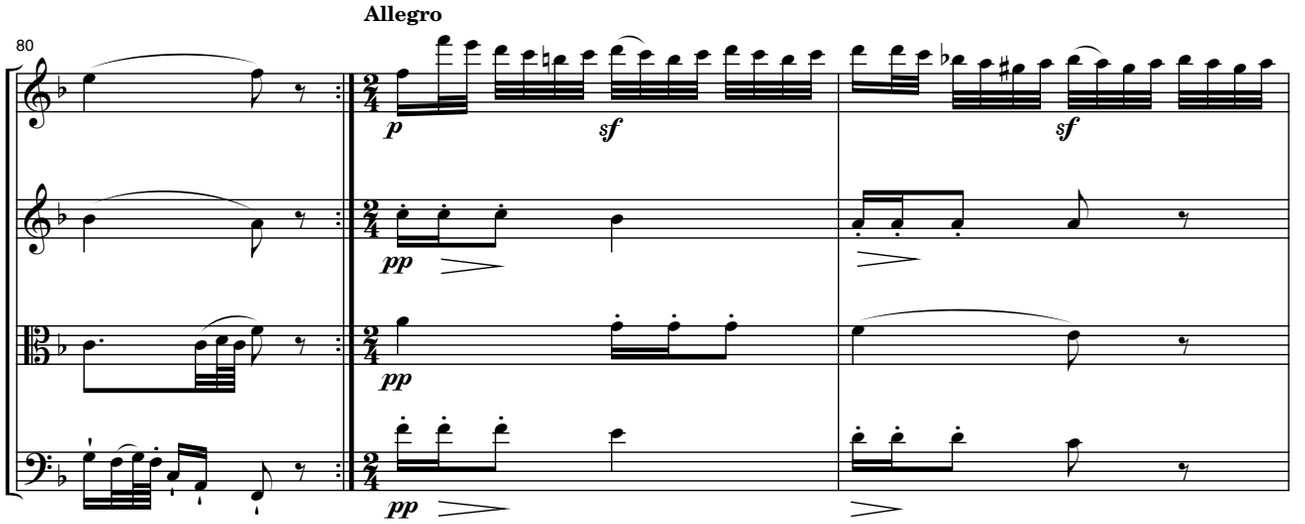
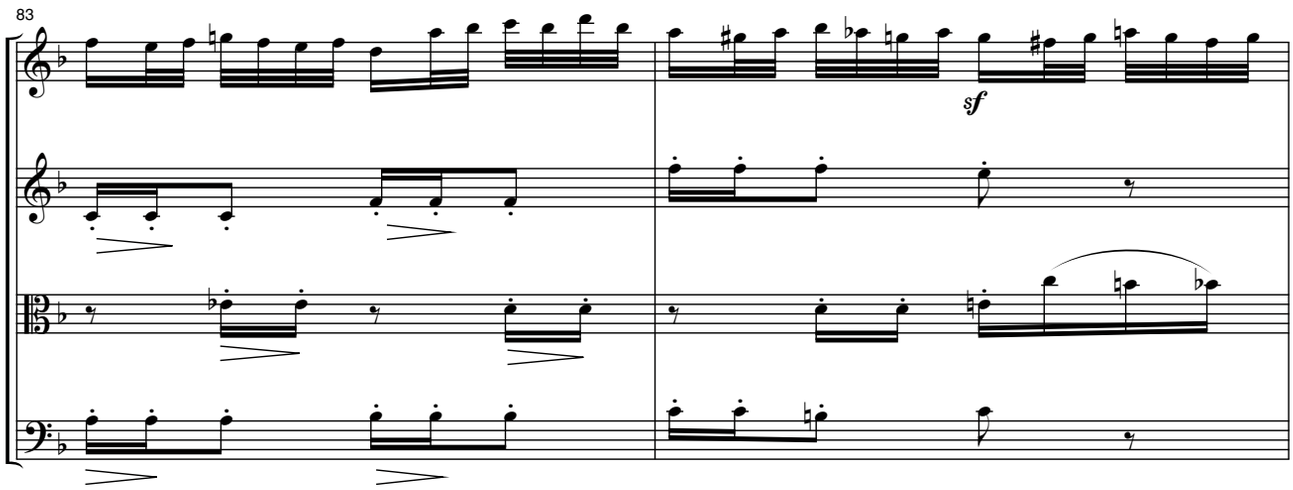




Var. V
Allegro




83
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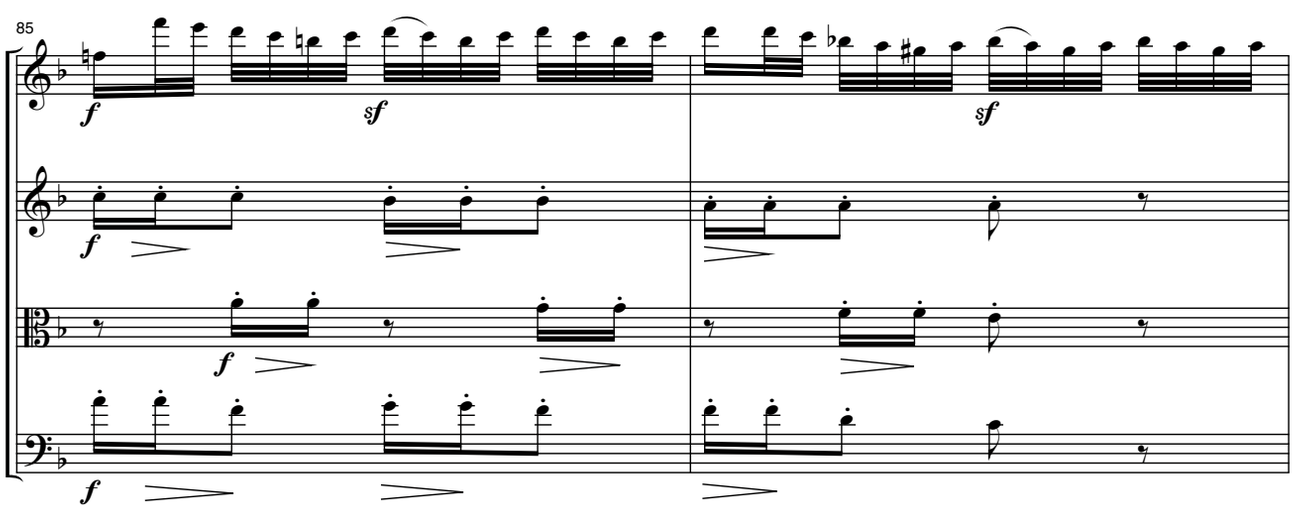
85
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sf
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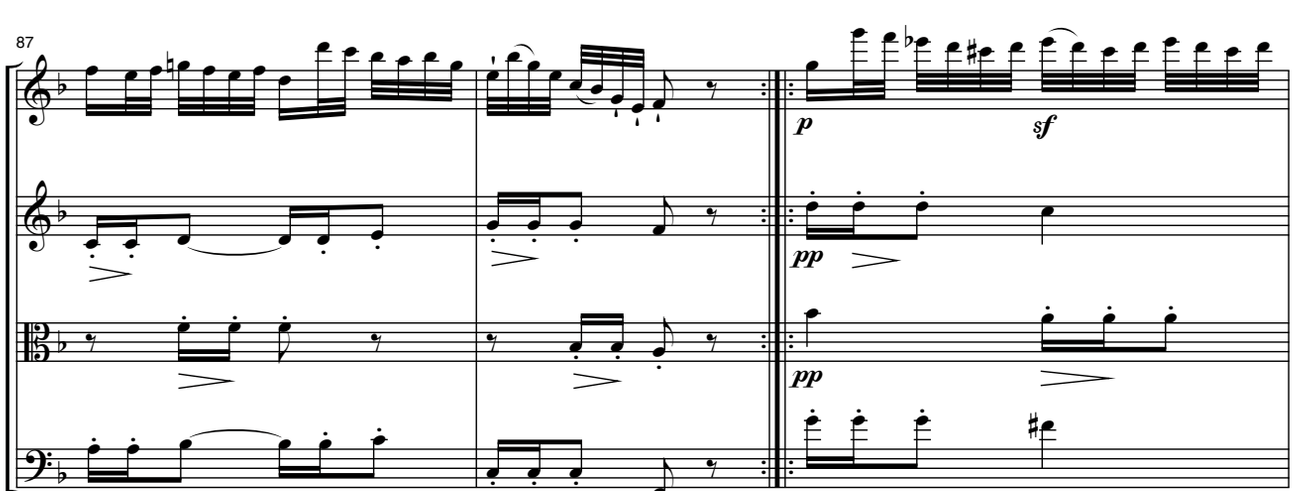
87
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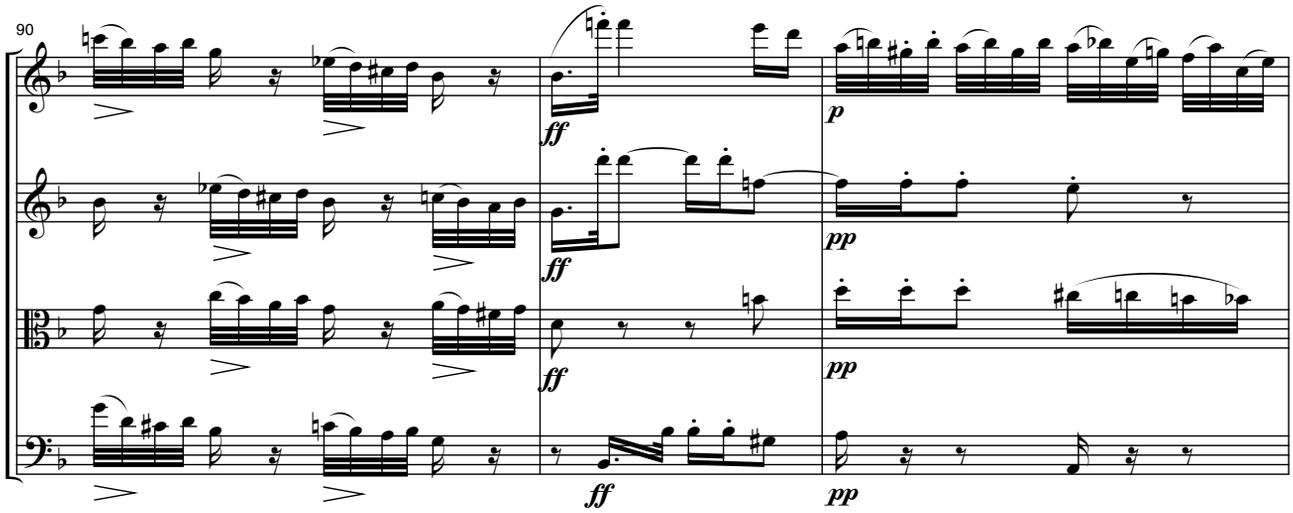
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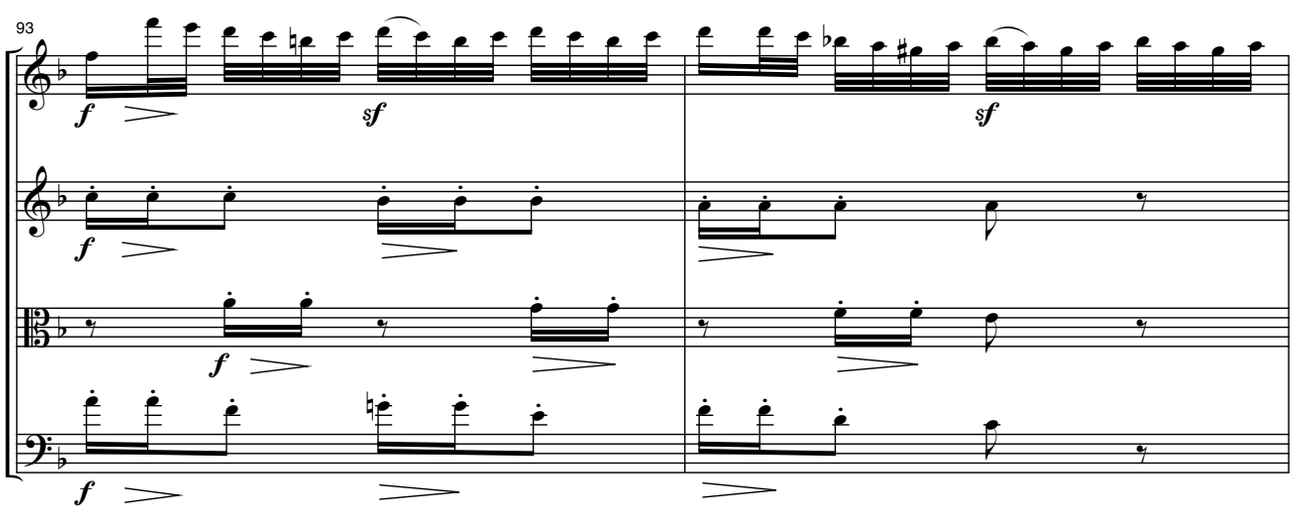
93
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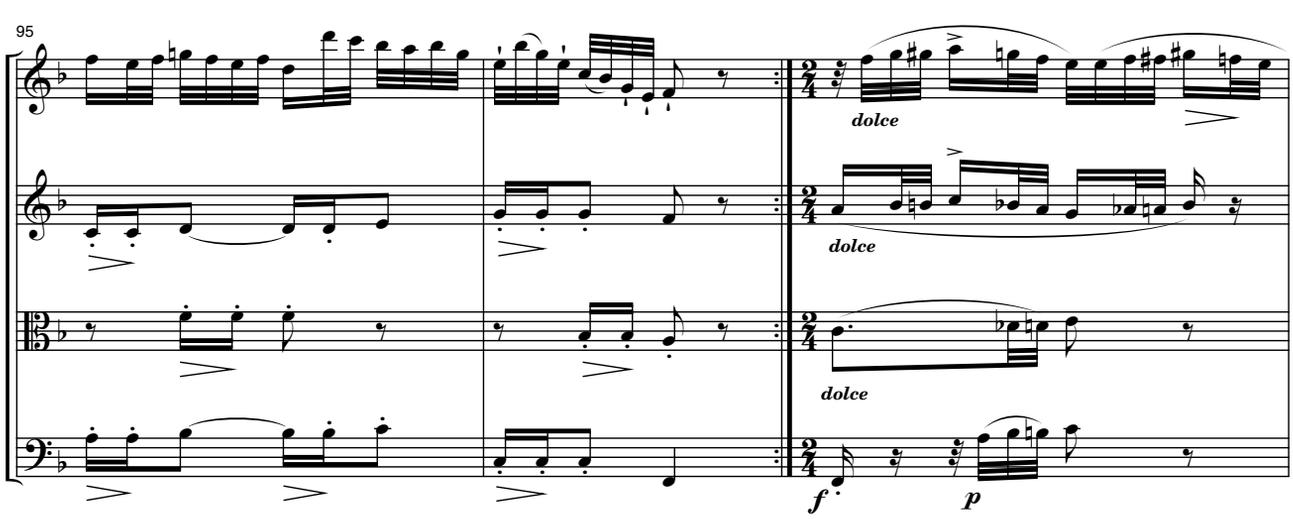
95
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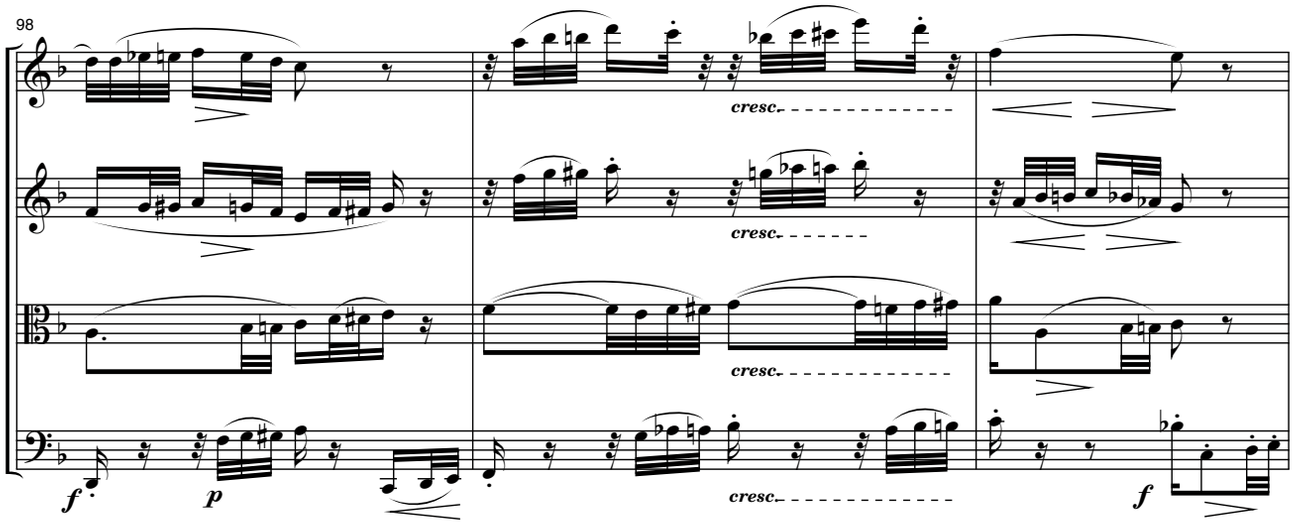
98
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cresc.
cresc.
f
p
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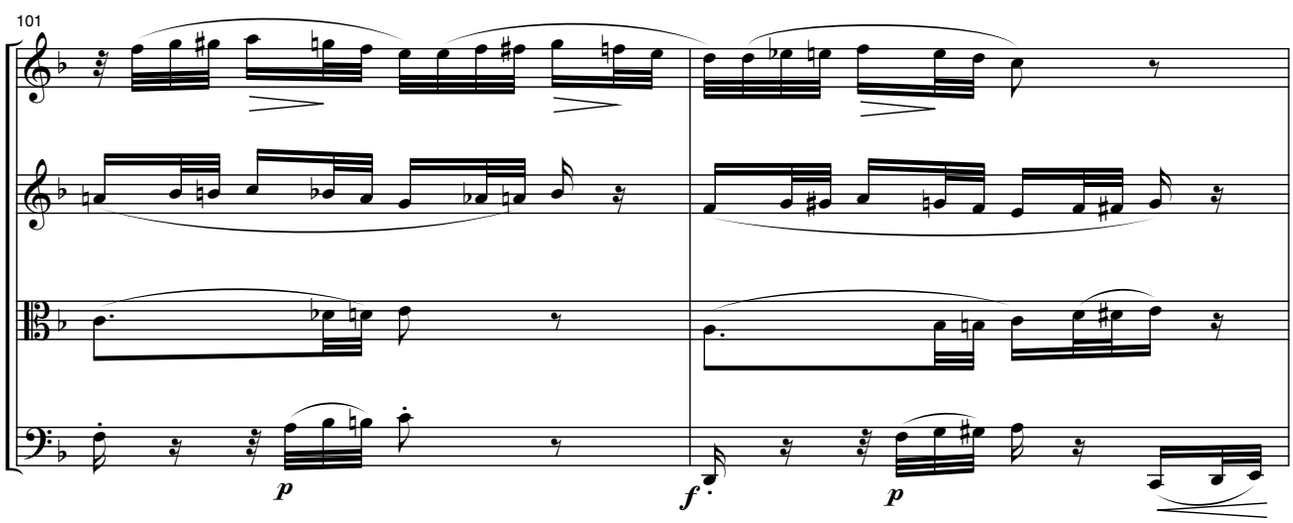
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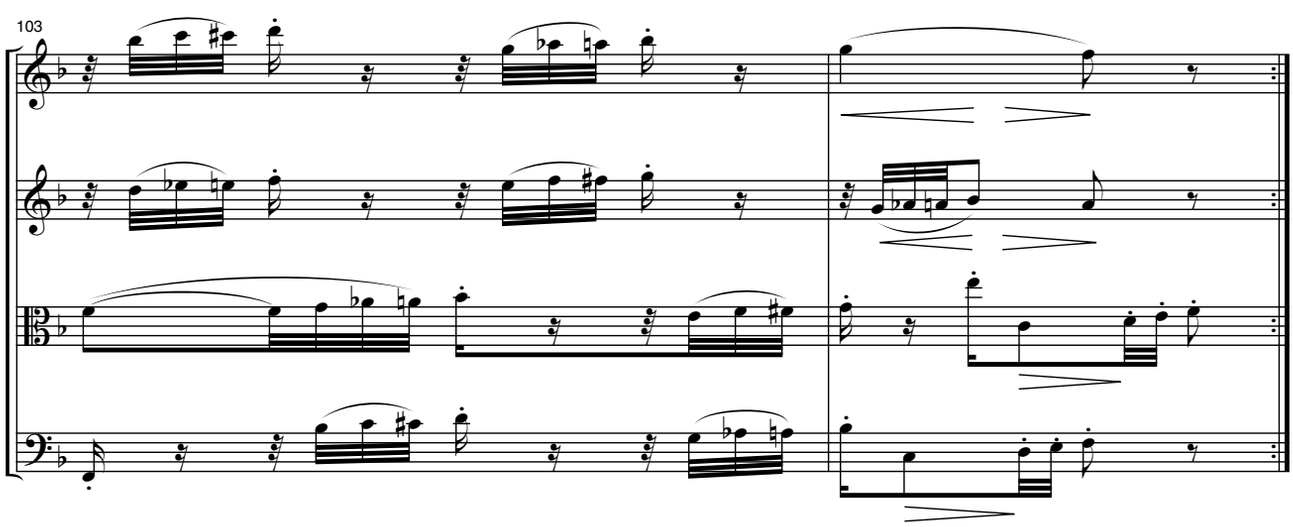
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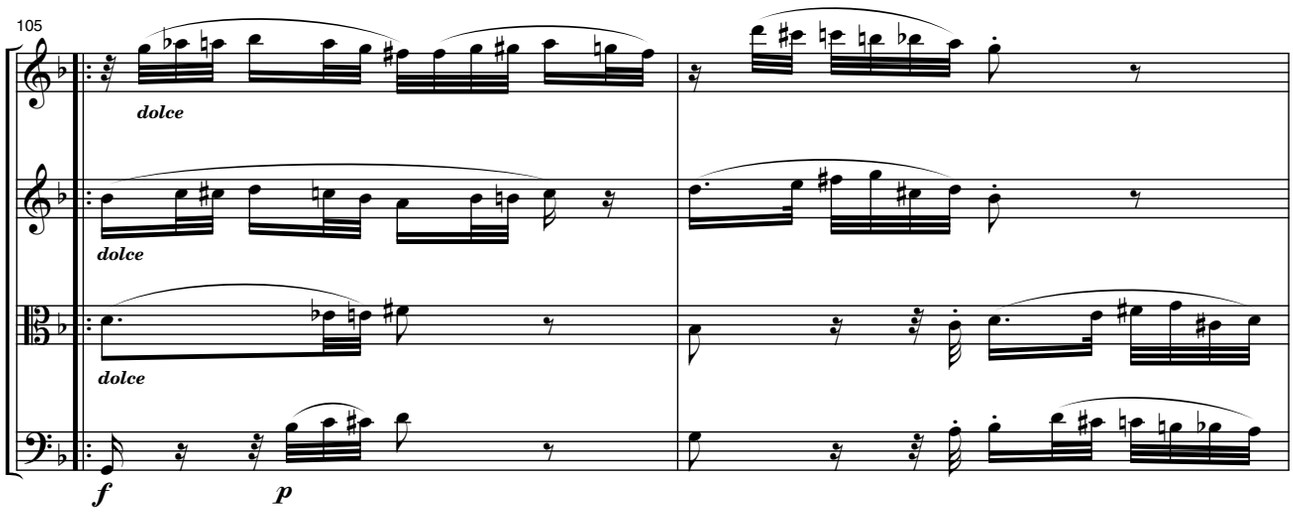
105
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dolce
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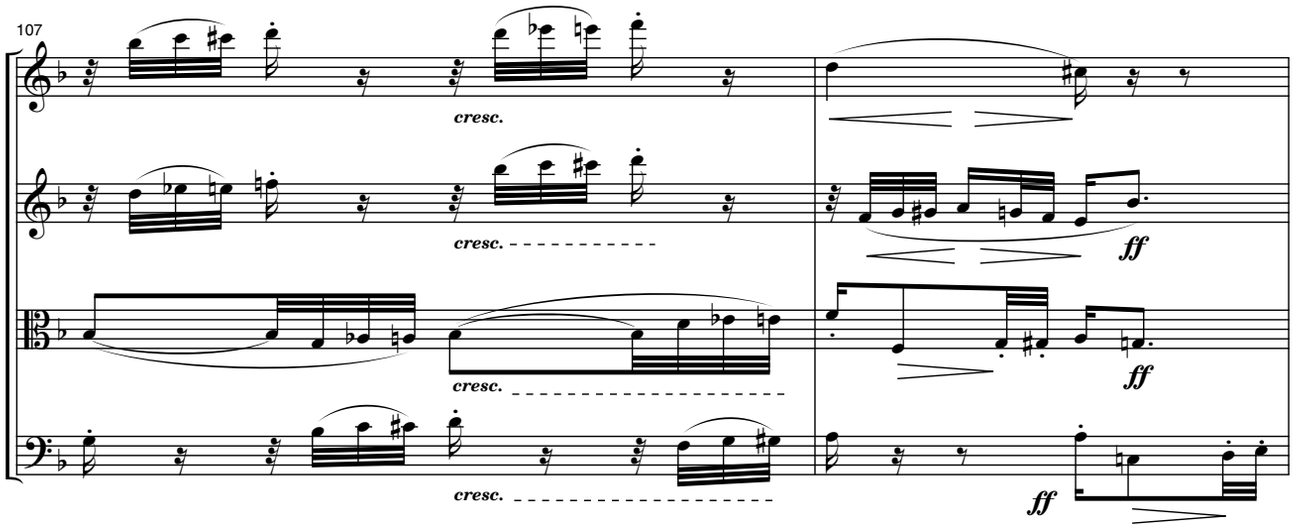
107
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cresc.
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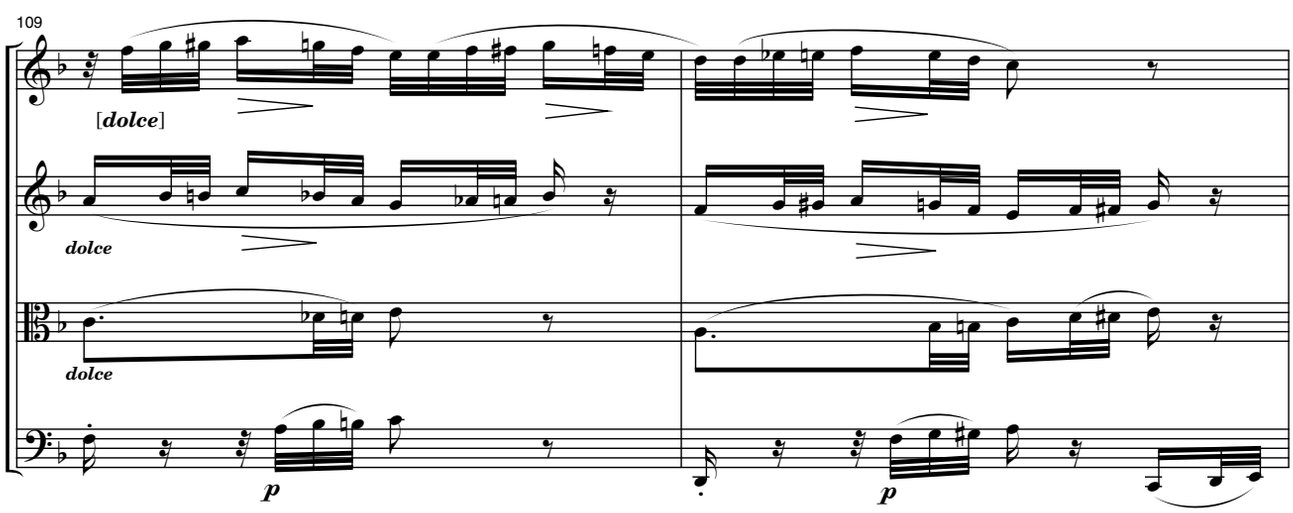
ff
ff


109
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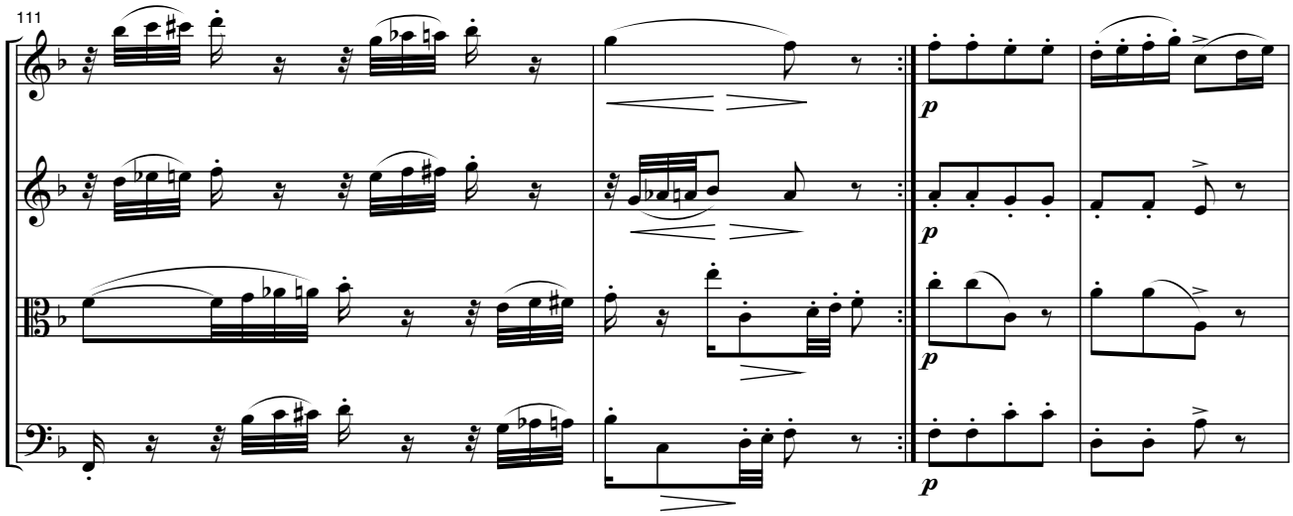
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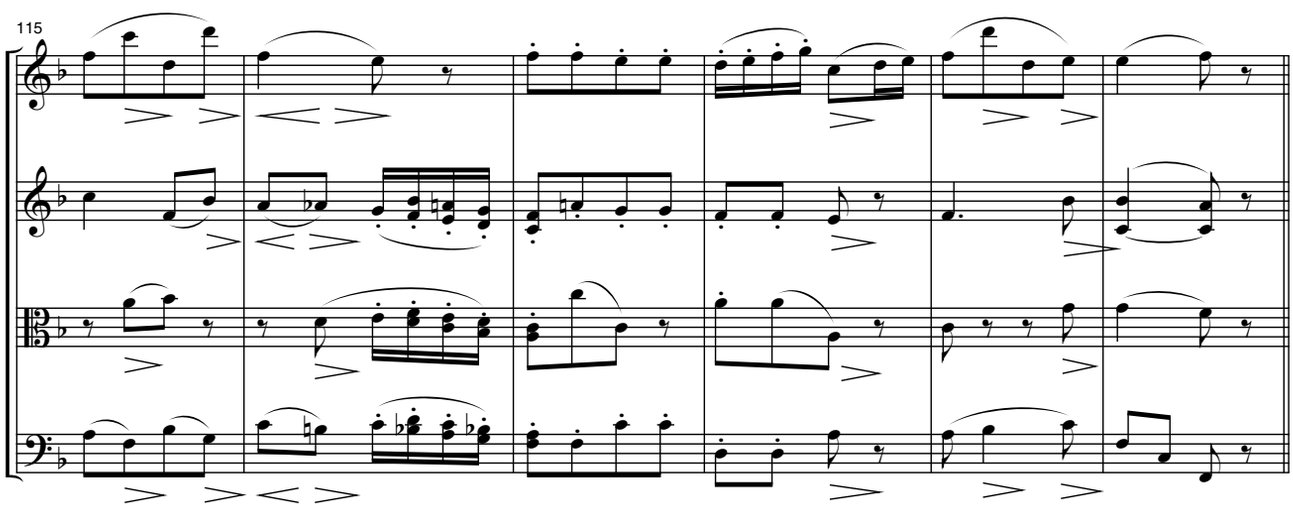
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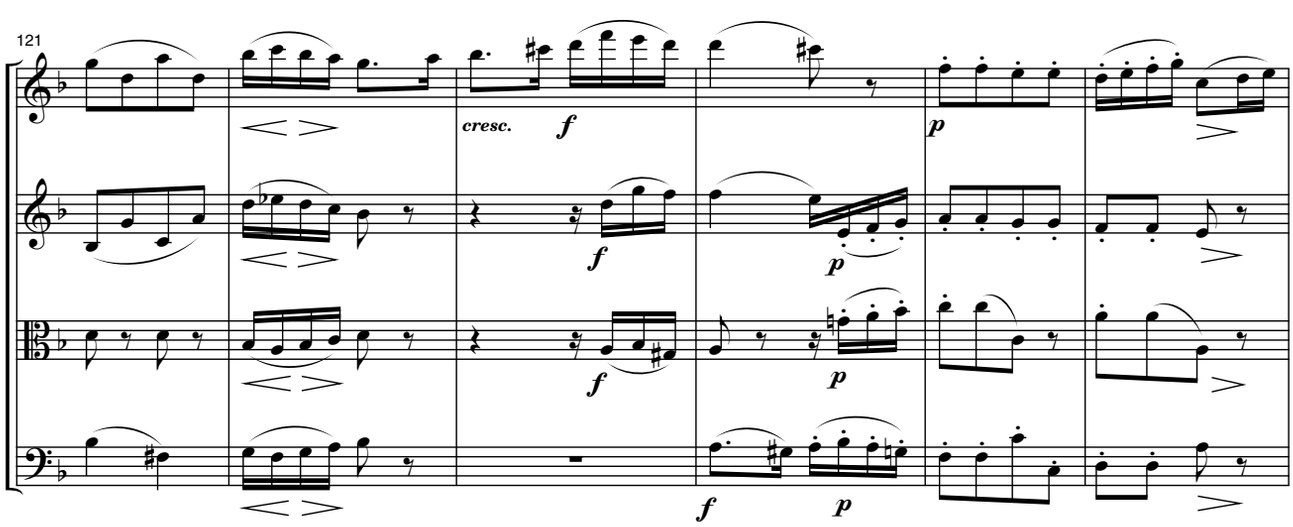
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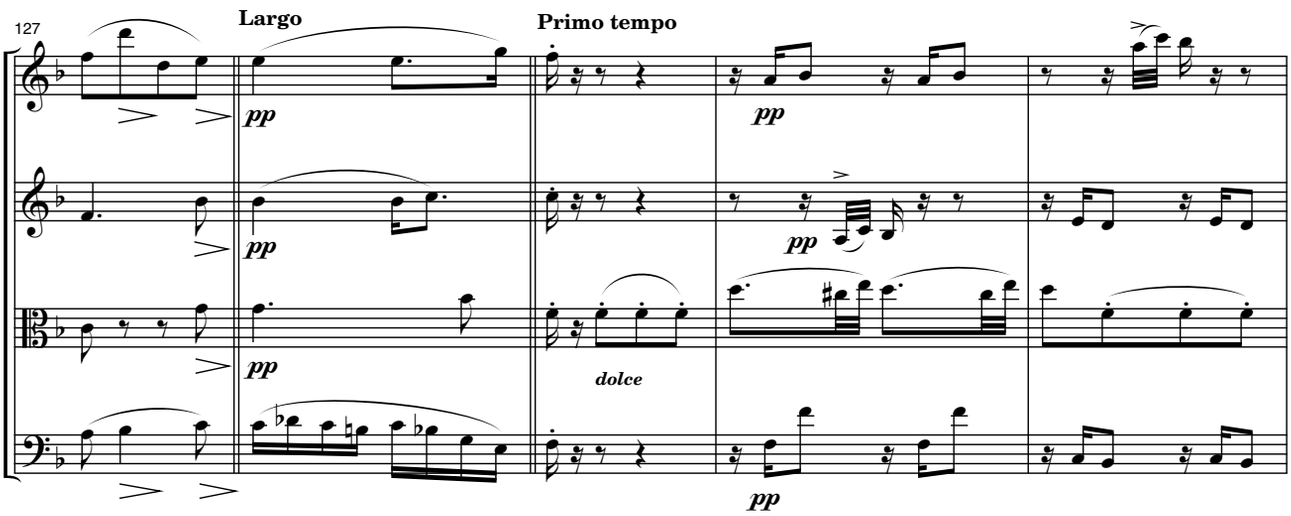
127
Largo
Primo tempo
pp
pp
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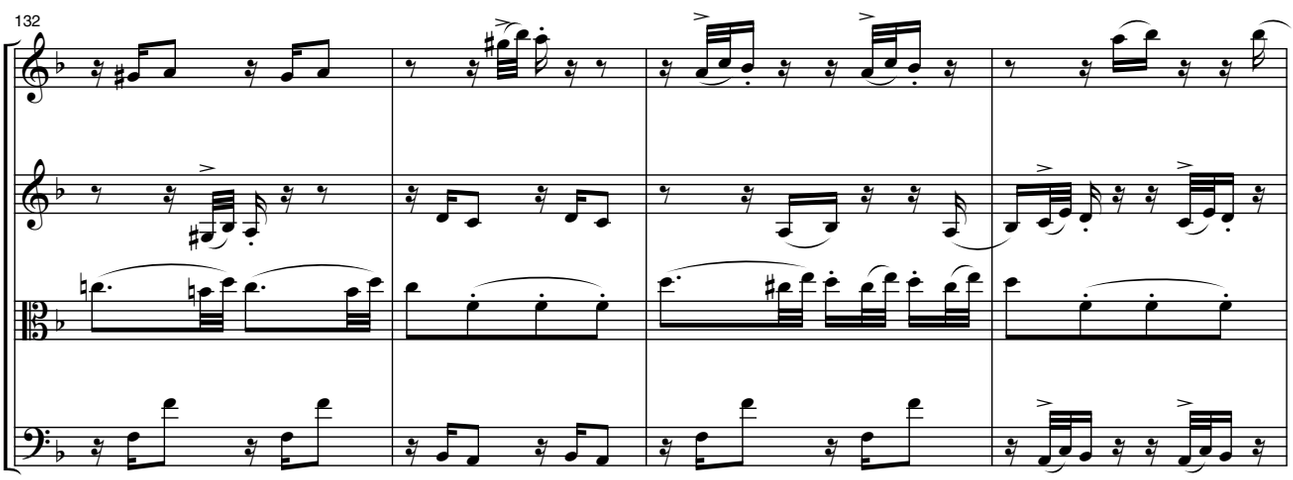
pp
dolce
pp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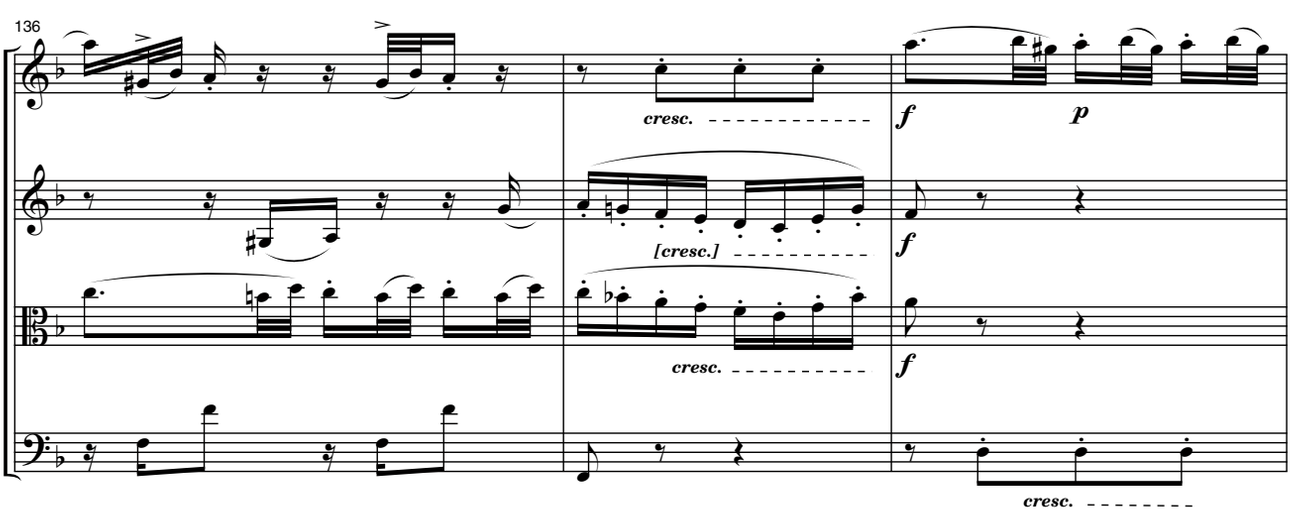
136
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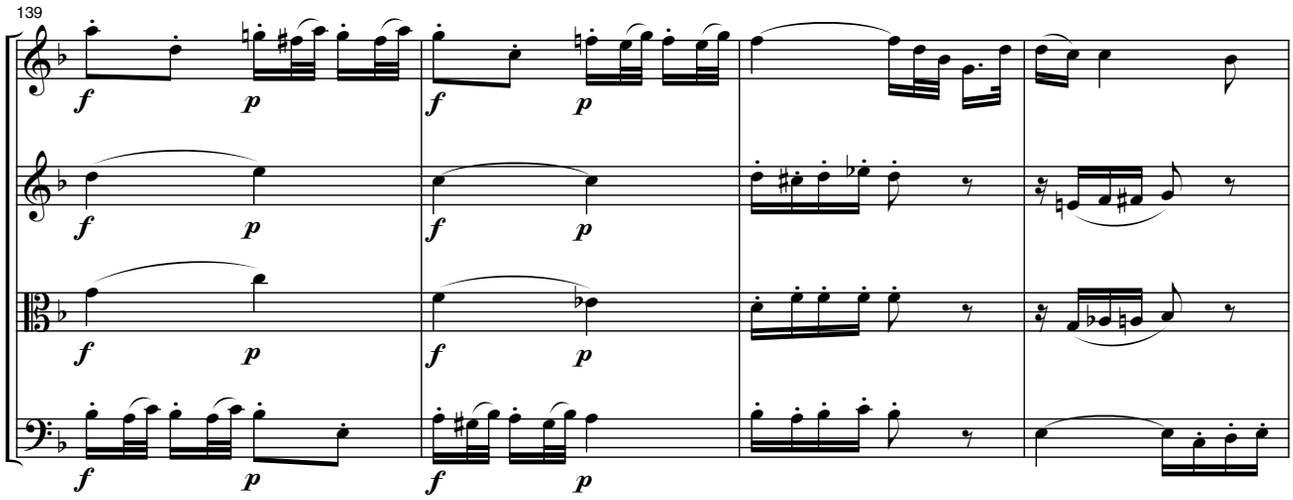
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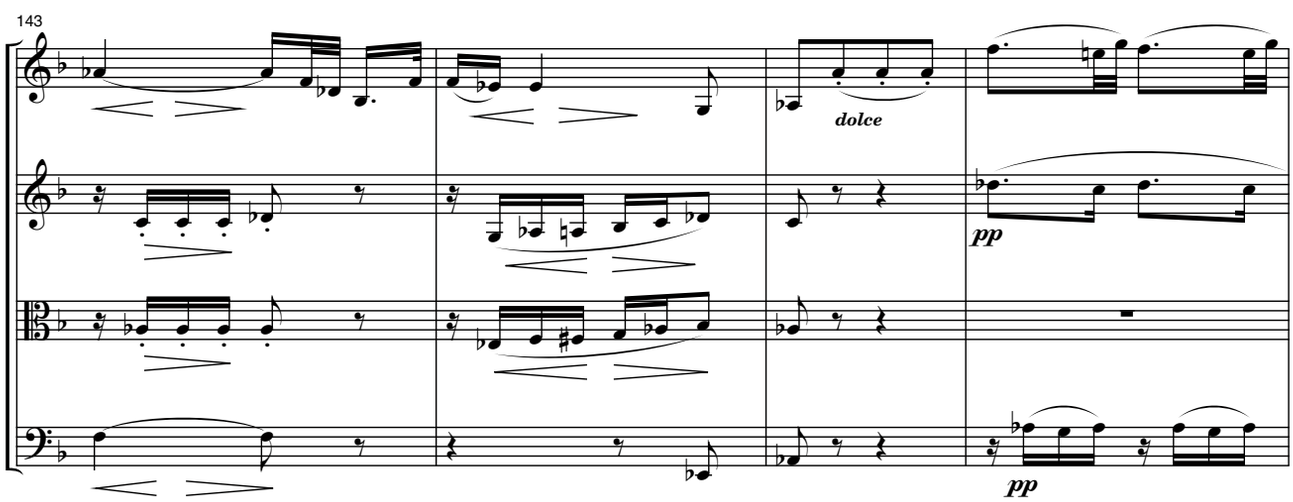
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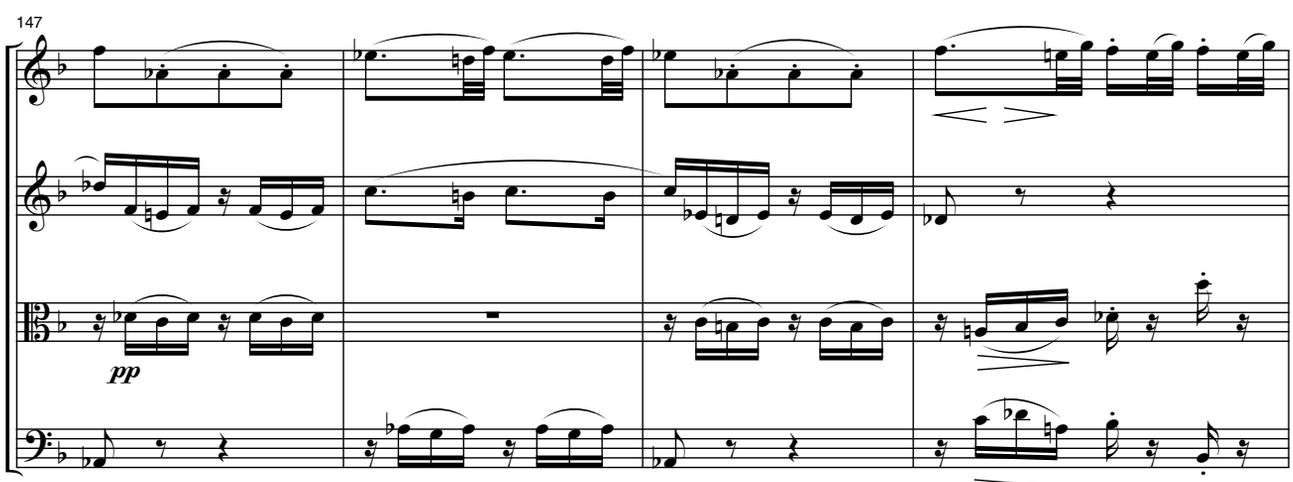
147
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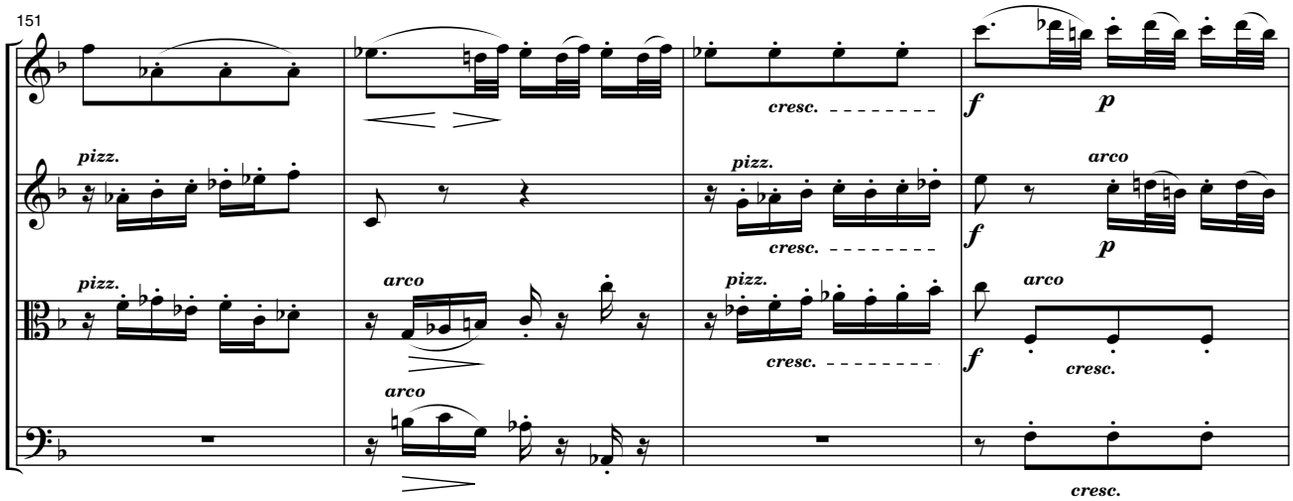
151
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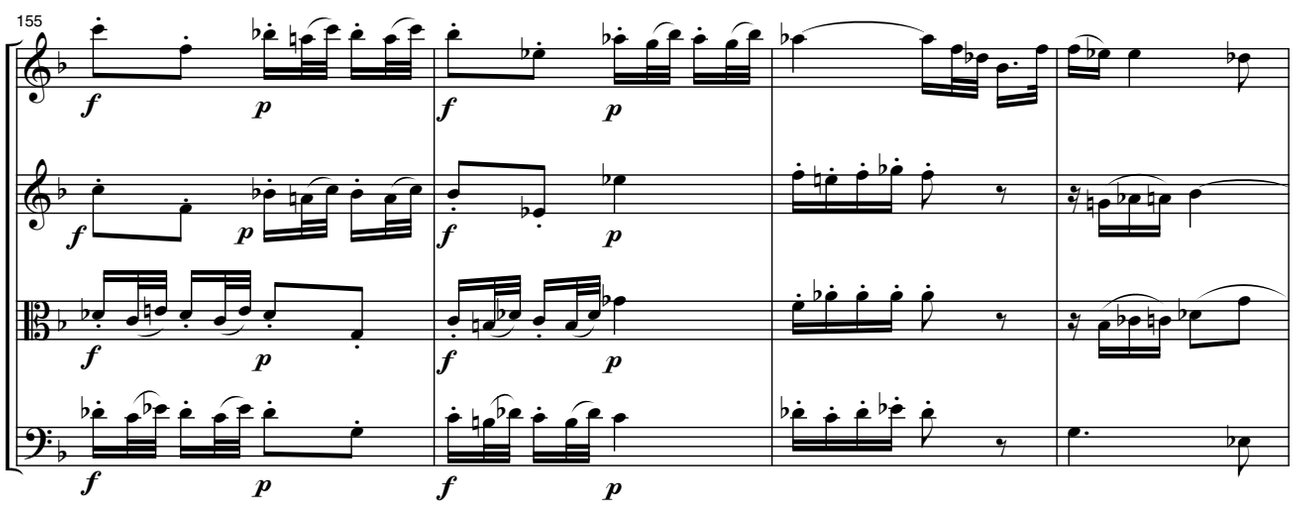
155
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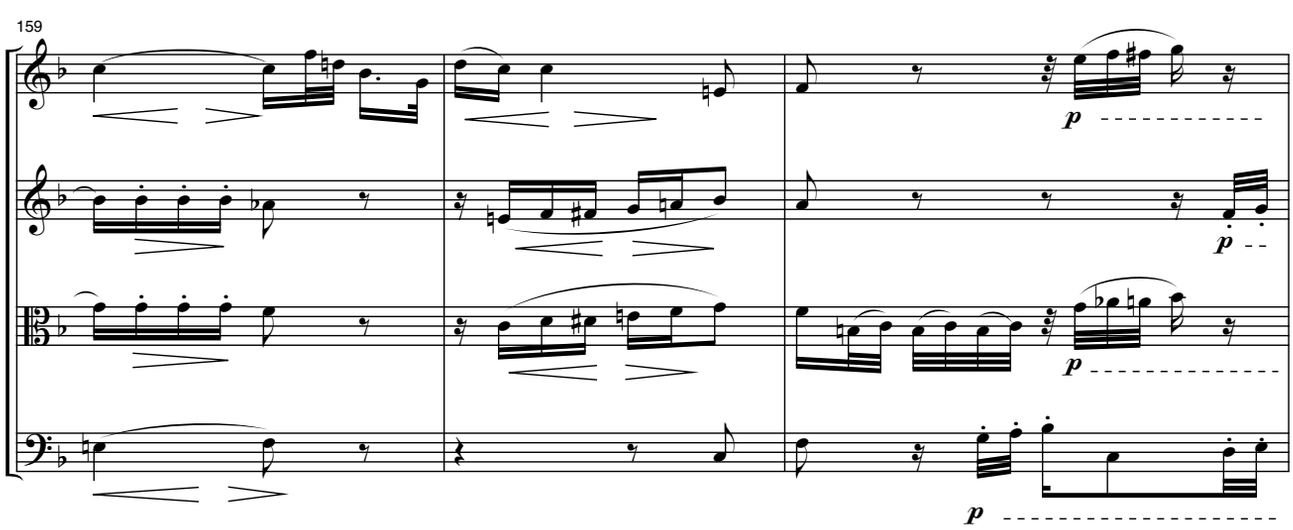
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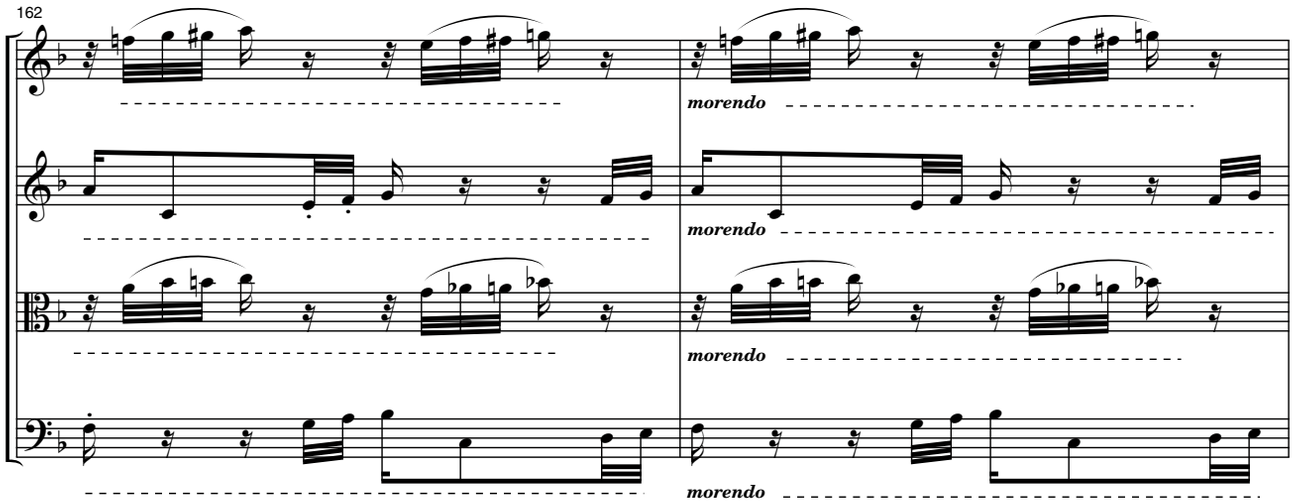
162
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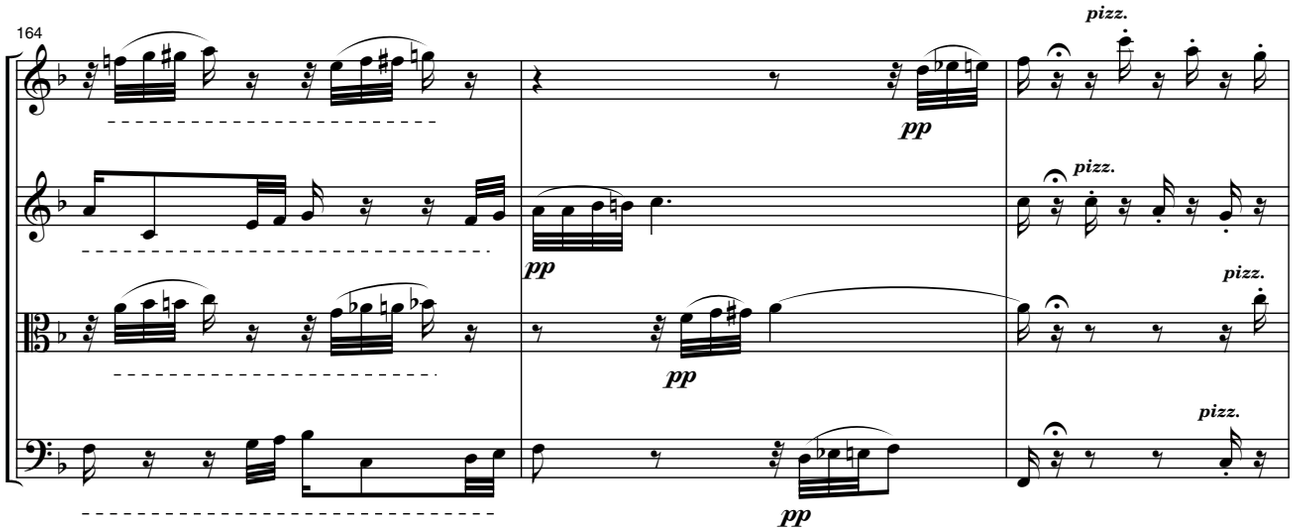
morendo
morendo
morendo


164
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pp
pizz.
pp
pizz.
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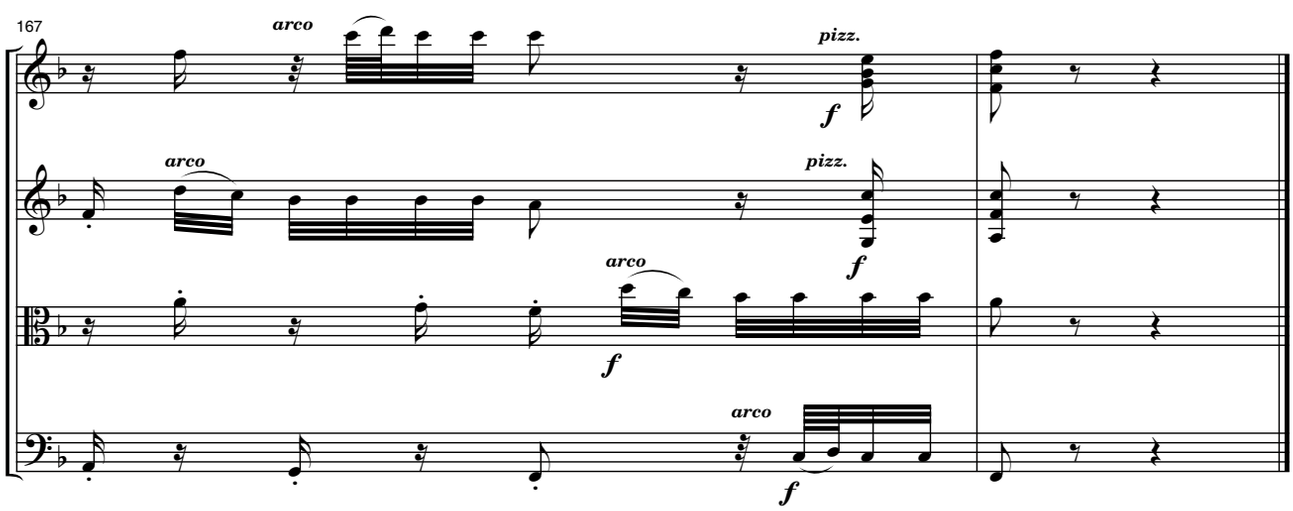
pizz.


167
arco
f
pizz.
arco
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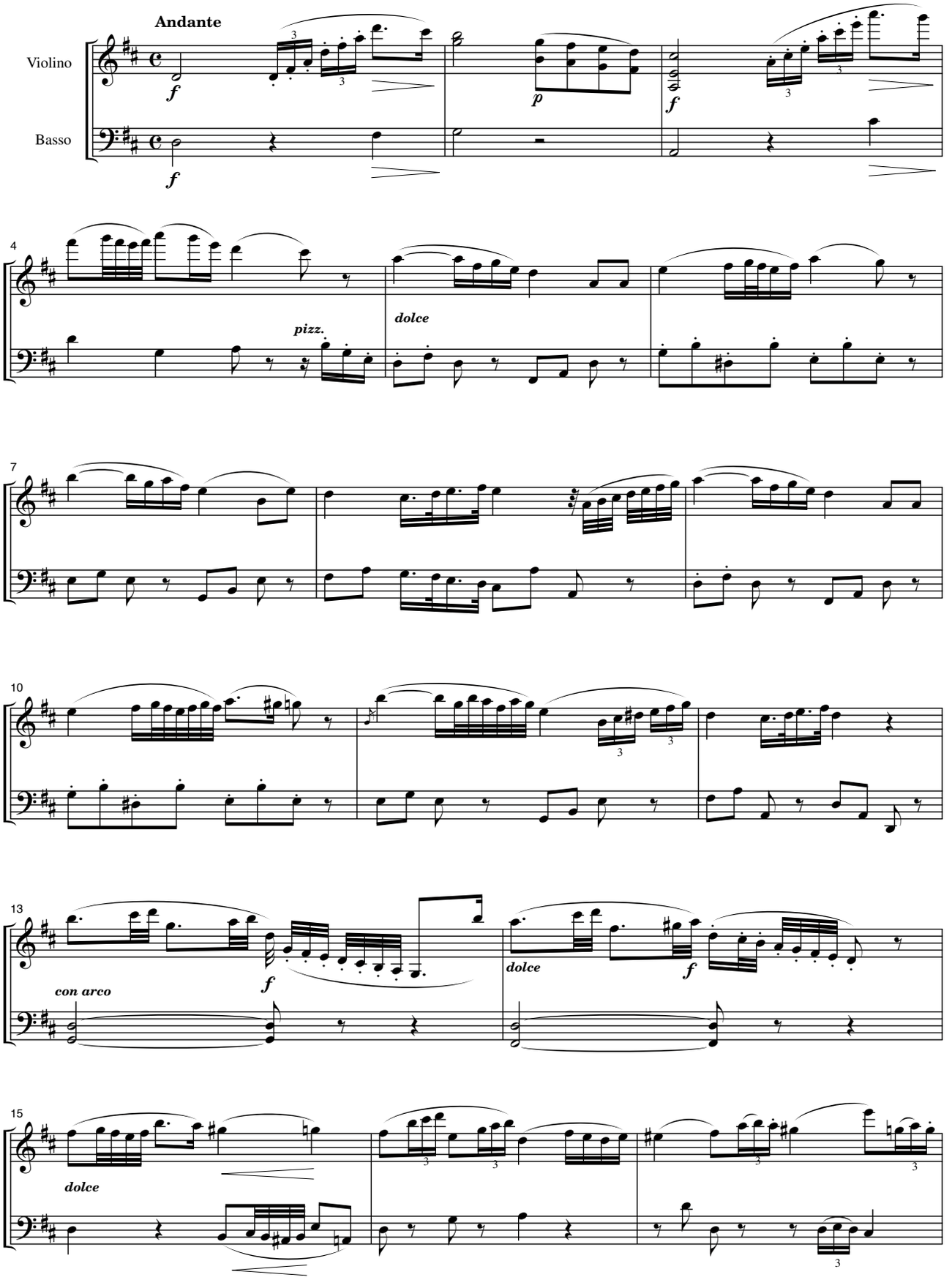
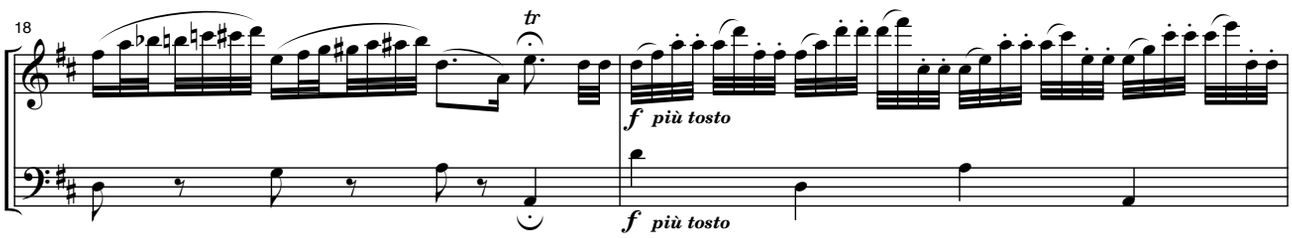
pizz.
arco
f
arco
f

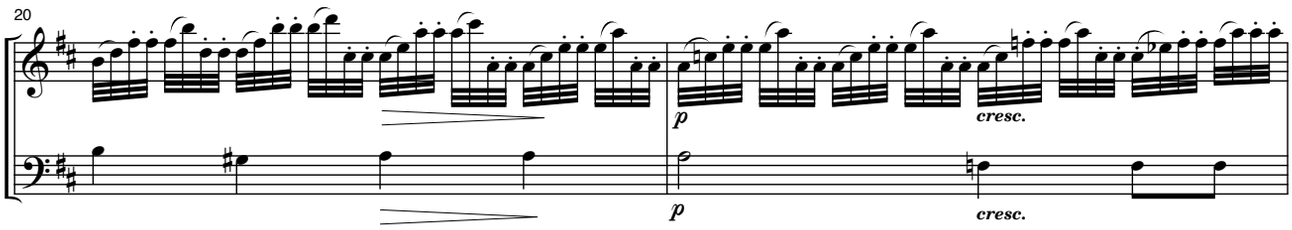
Variaciones sobre el Tema la Húngara, op. 22

para violín y bajo

Juan Crisóstomo de Arriaga




18
tr
f più tosto
f più tosto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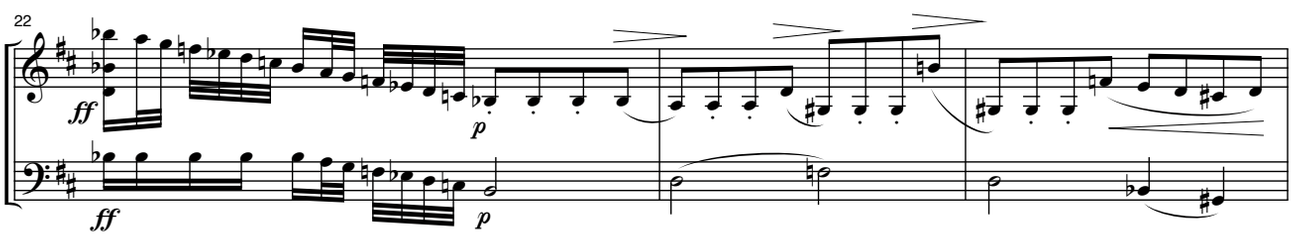
p
cresc.


22
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ff
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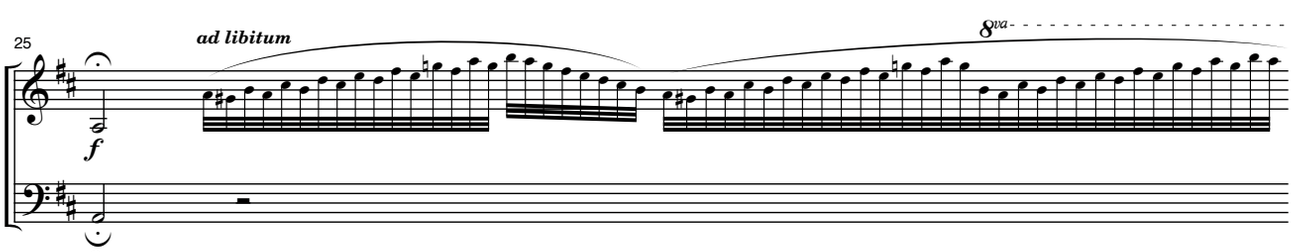
25
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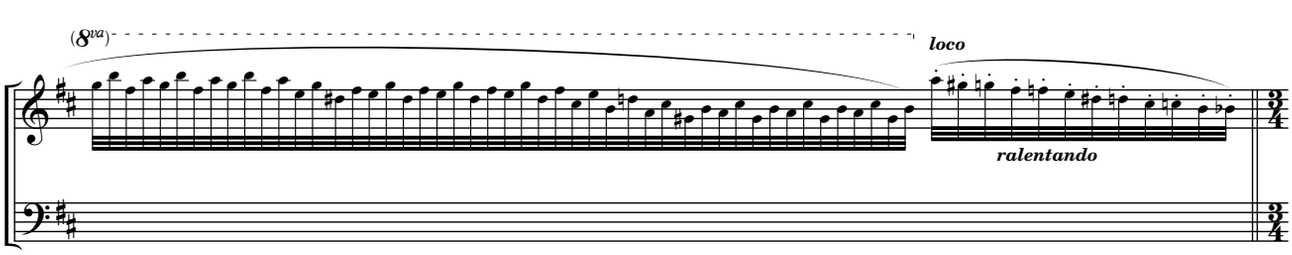
8va
f
f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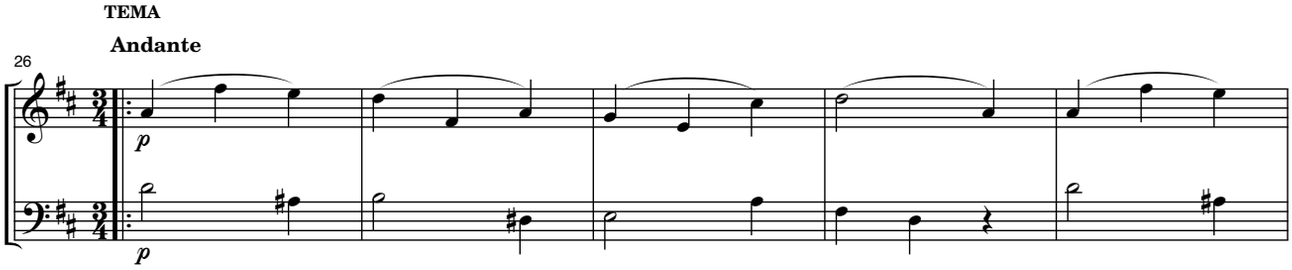
loco
ralentando


TEMA
Andante
26
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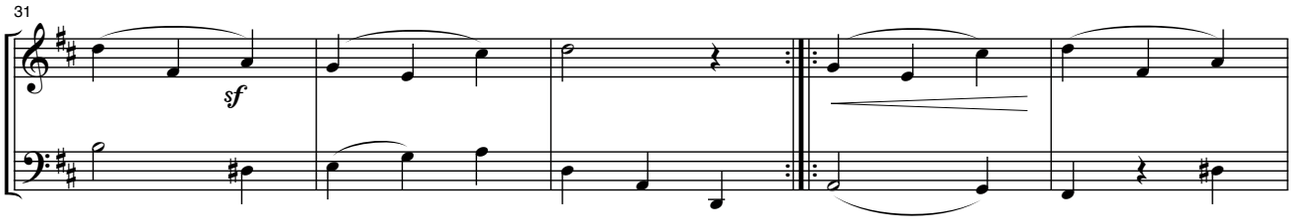
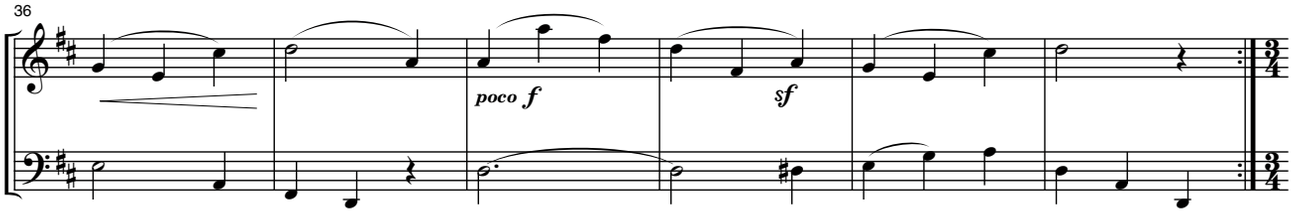
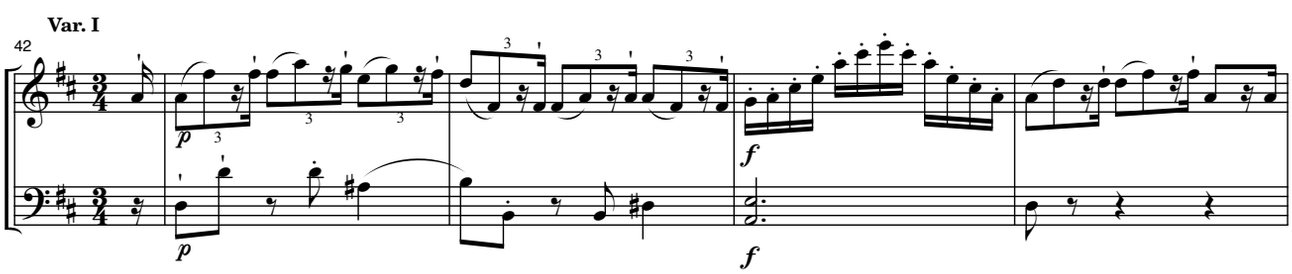
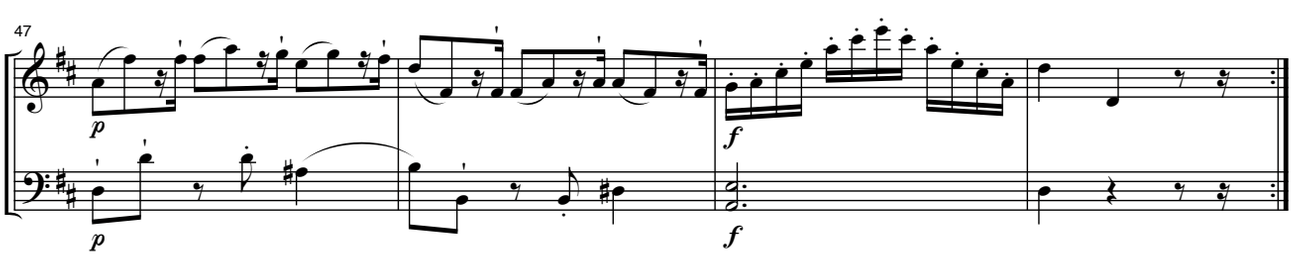
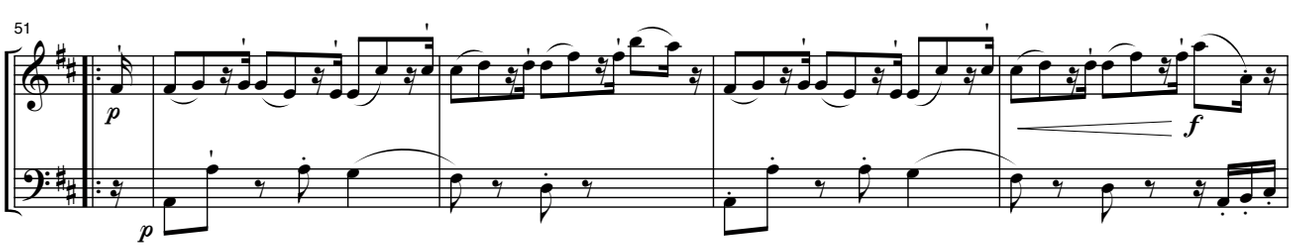
p


31
sf


36
poco f
sf


Var. I
42
p
f


47
p
f


51
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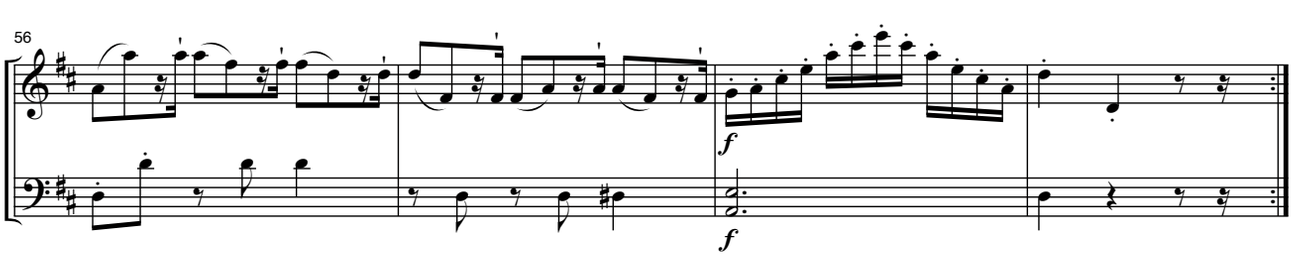
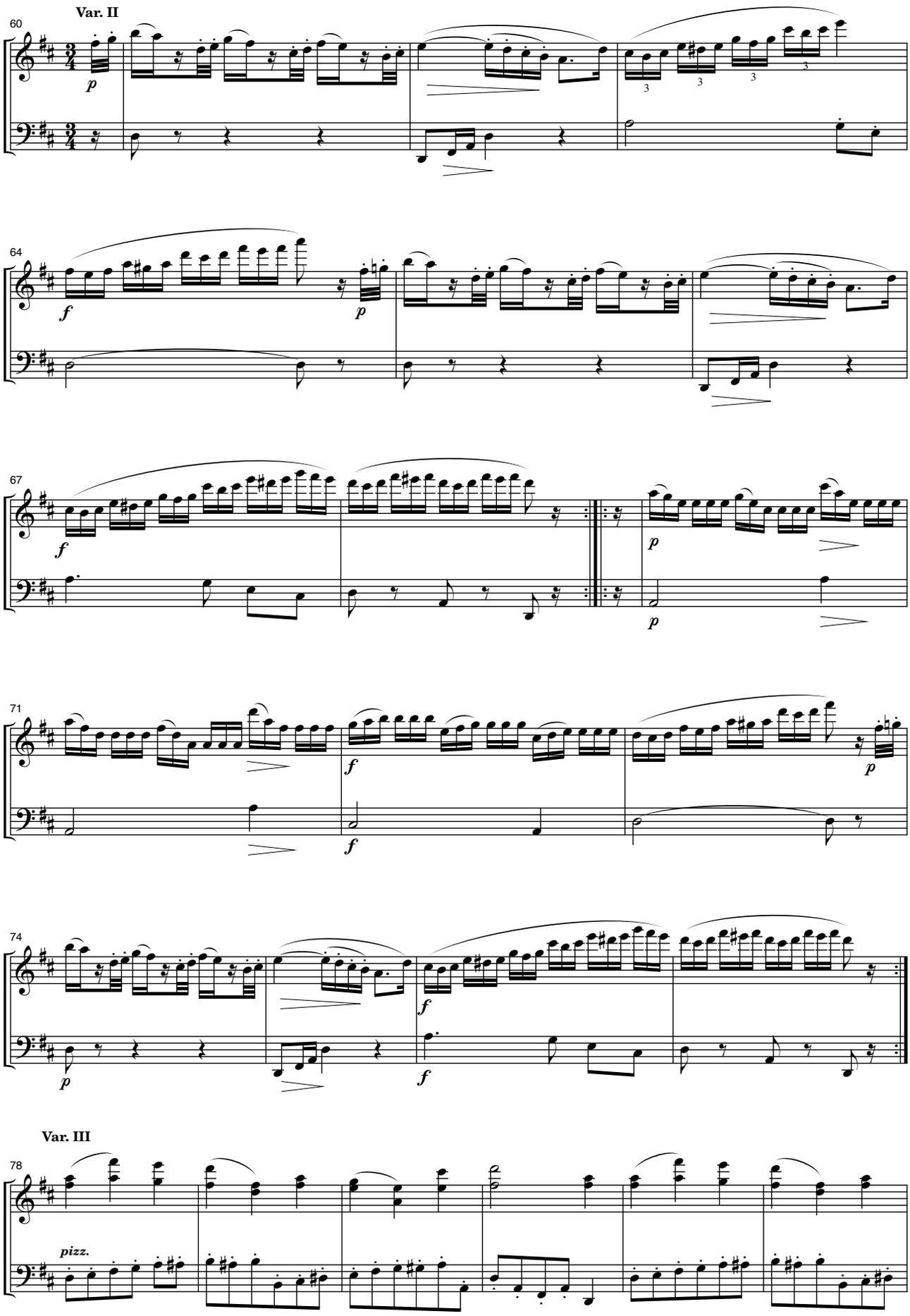
f


56
f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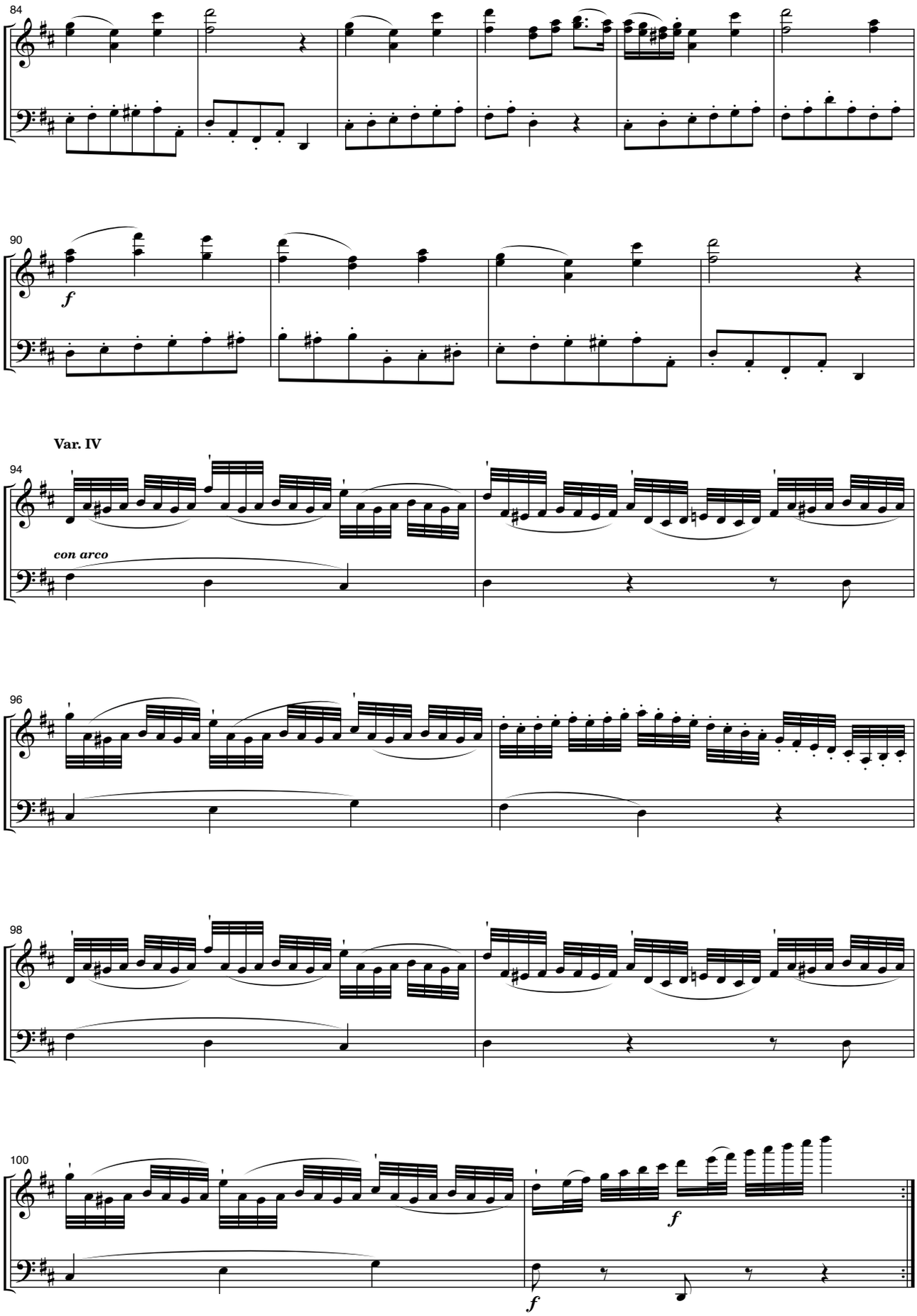
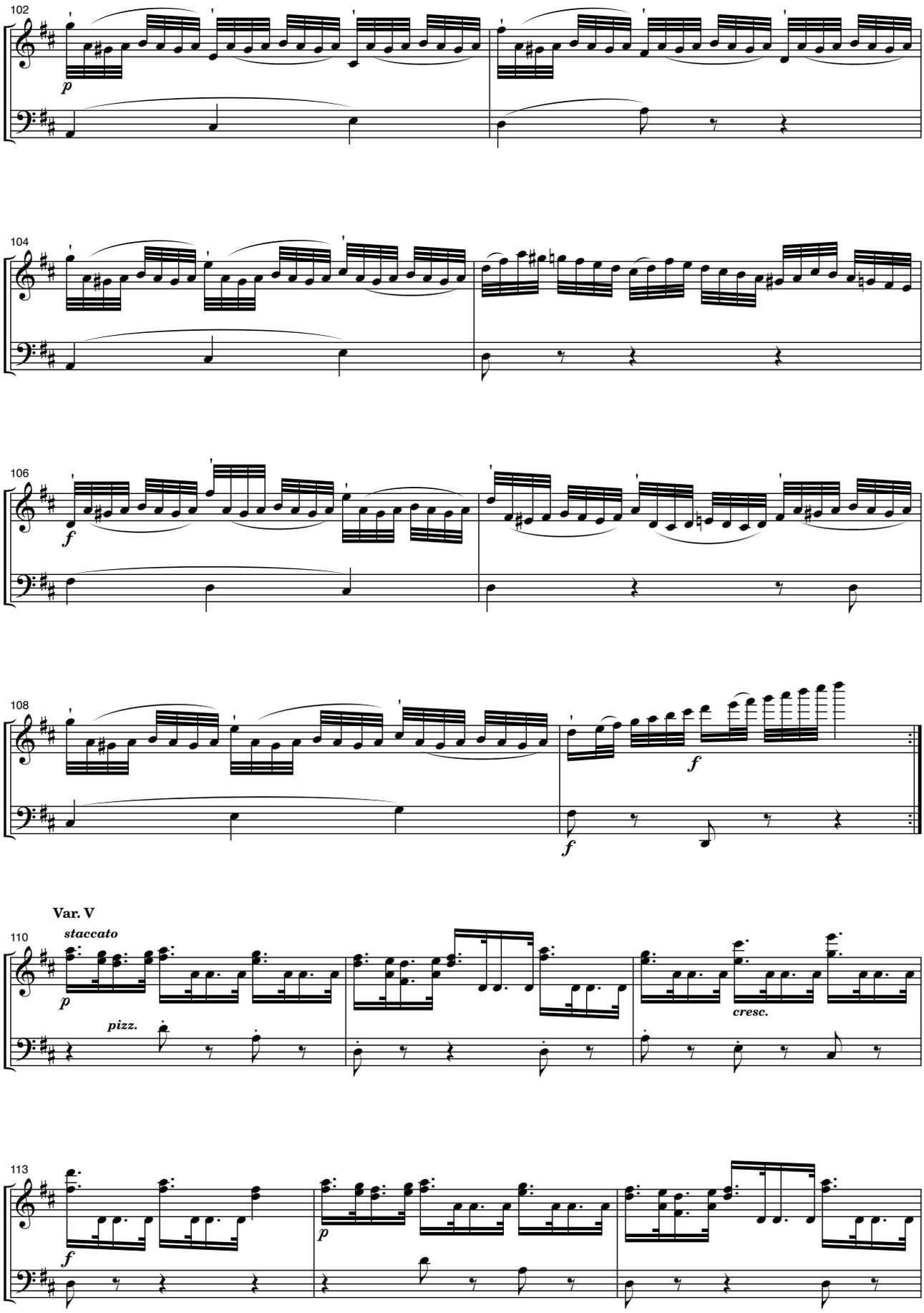
60
64
67
71
74
Var. III
78
pizz.


84
90
f
Var. IV
94
con arco
96
98
100
f
f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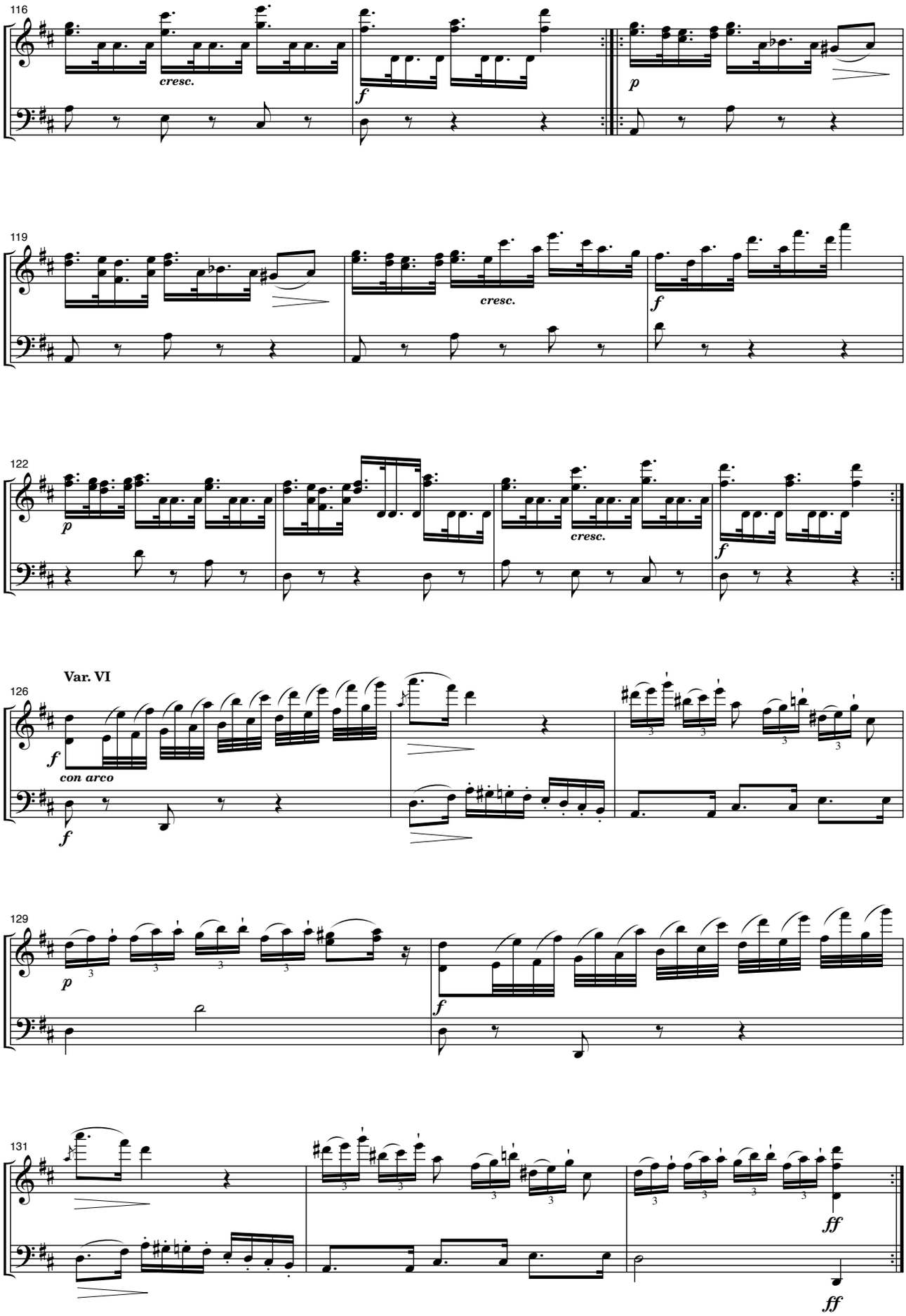
p
104
106
f
108
f
f
Var. V
110
staccato
p
pizz.
cresc.
113
f
p


116
cresc.
f
p
119
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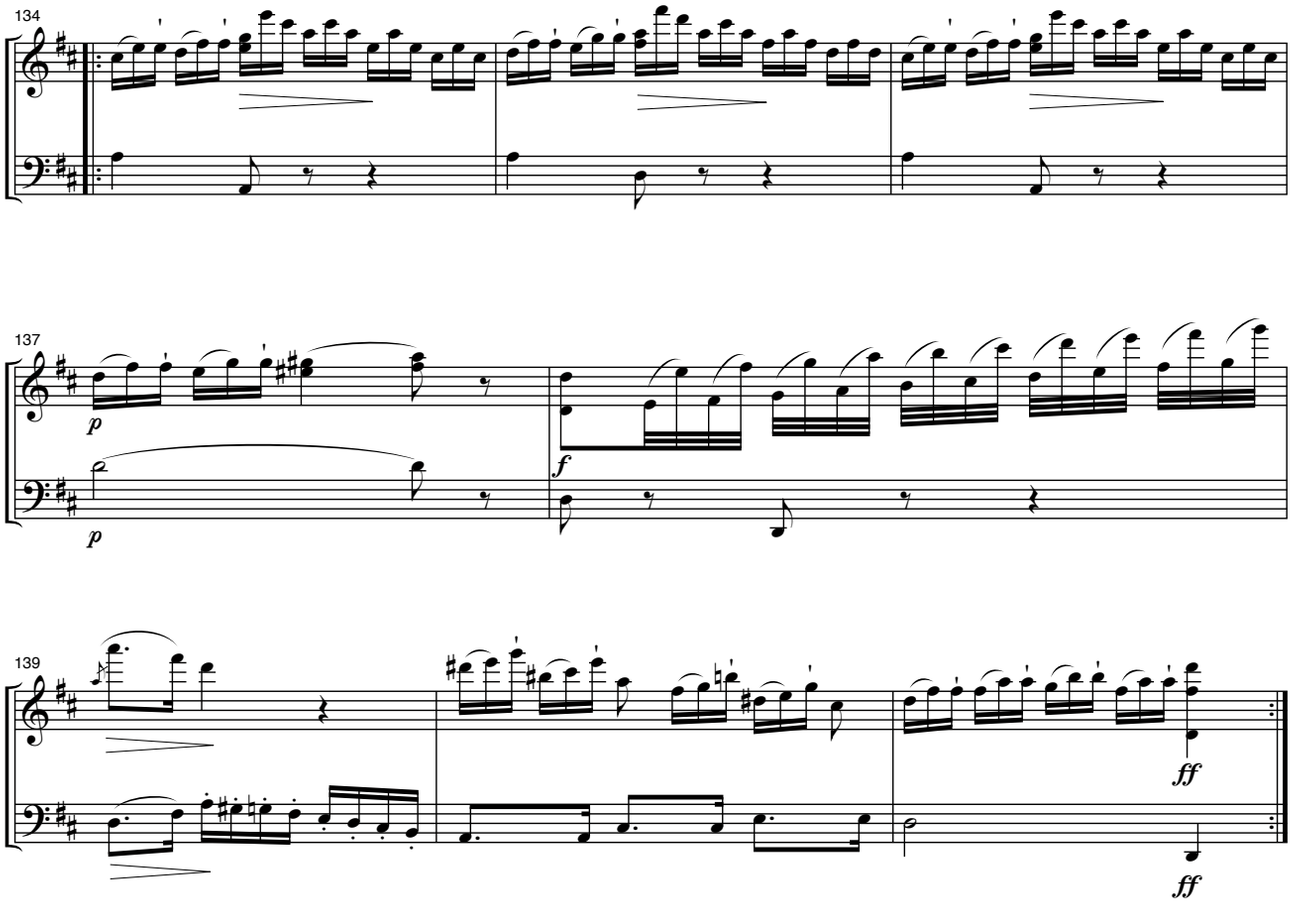
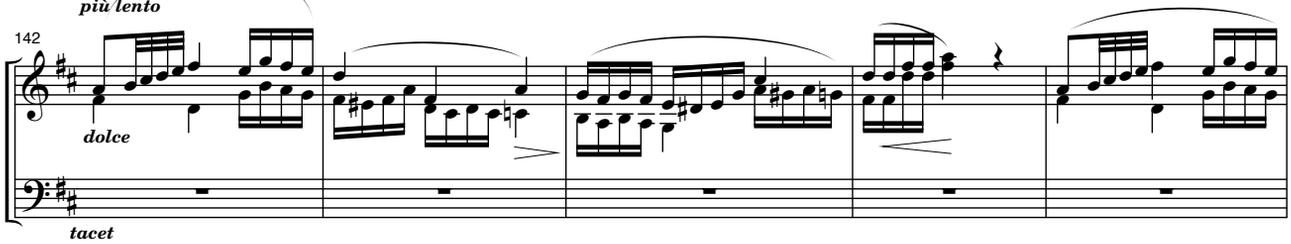
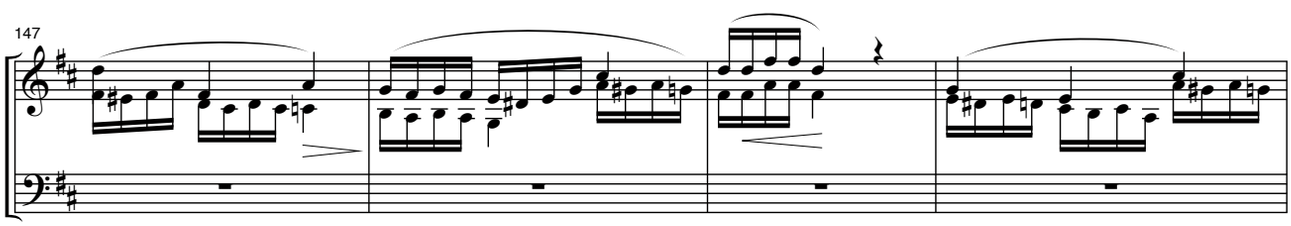
cresc.
f
Var. VI
126
f
con arco
f
129
p
f
131
ff
ff

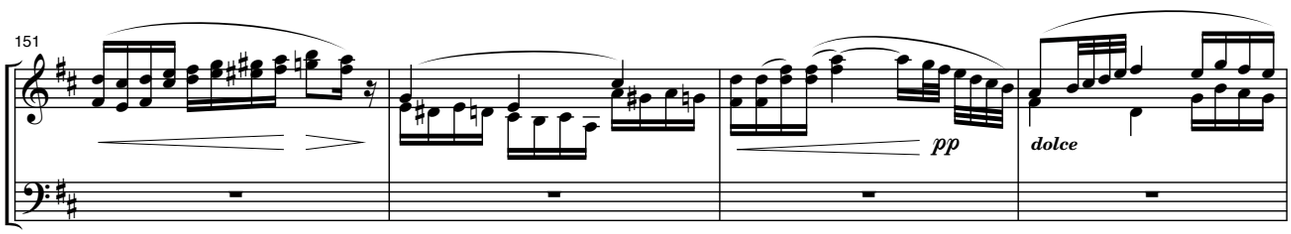


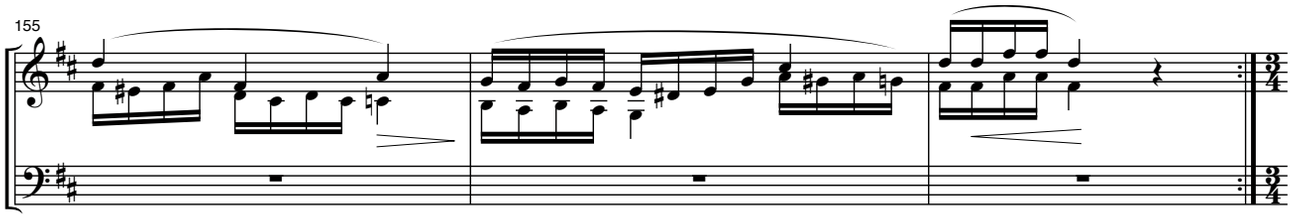
Var. VII

più lento



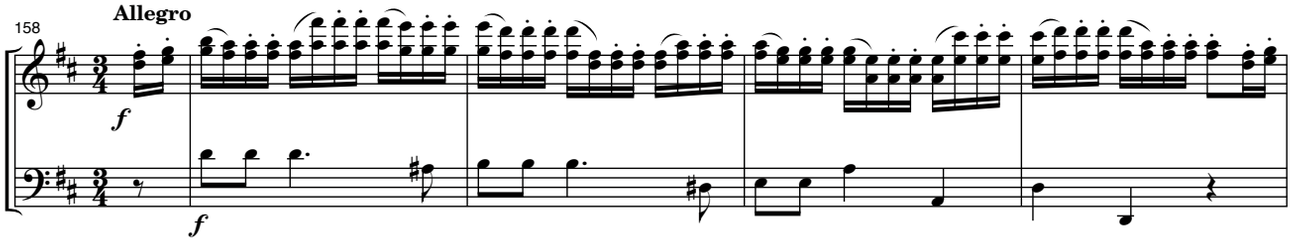


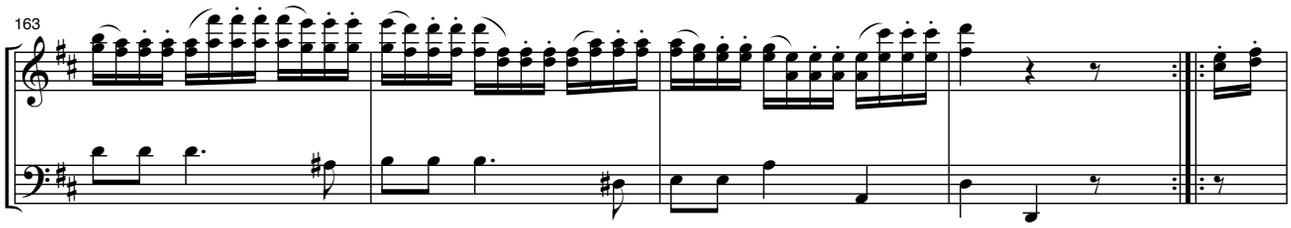


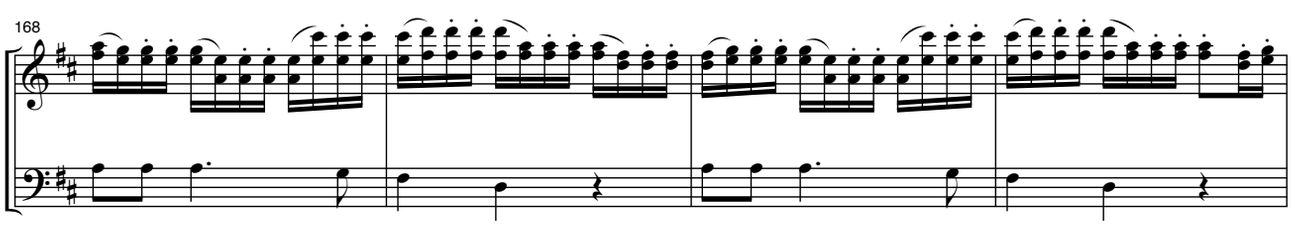


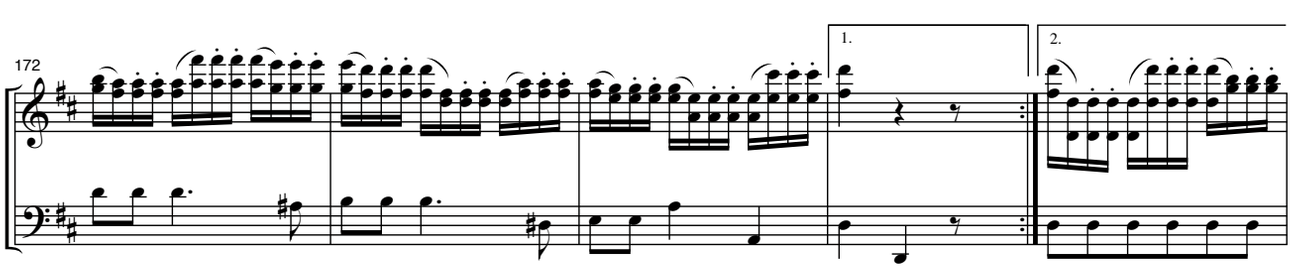
Var. VIII

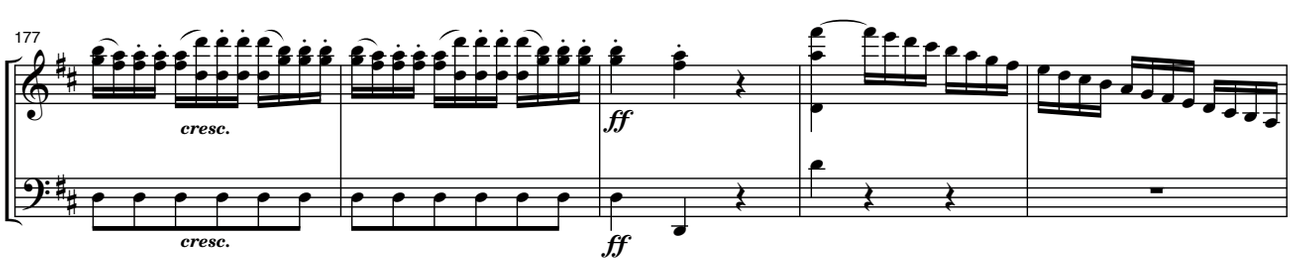
Allegro

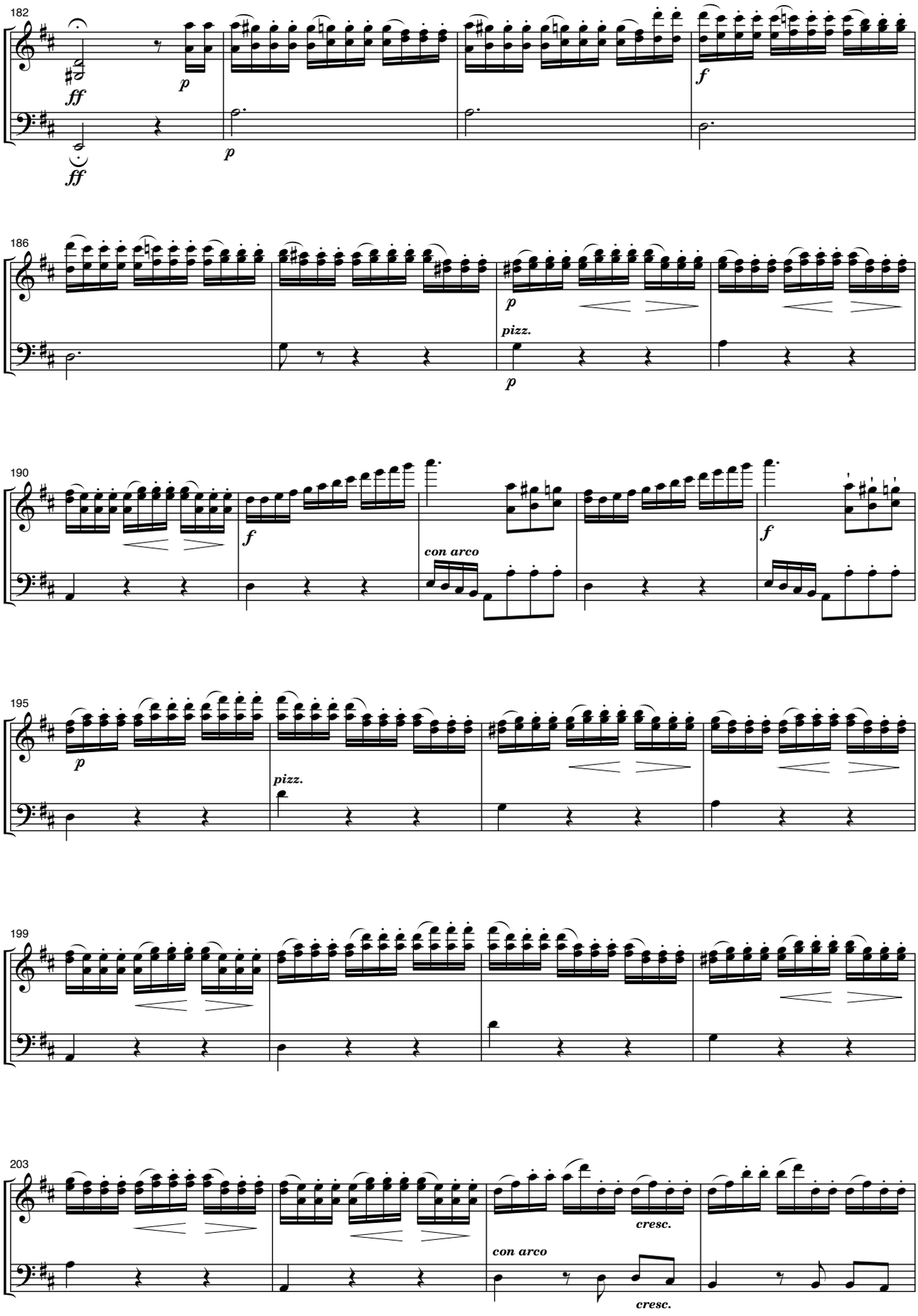


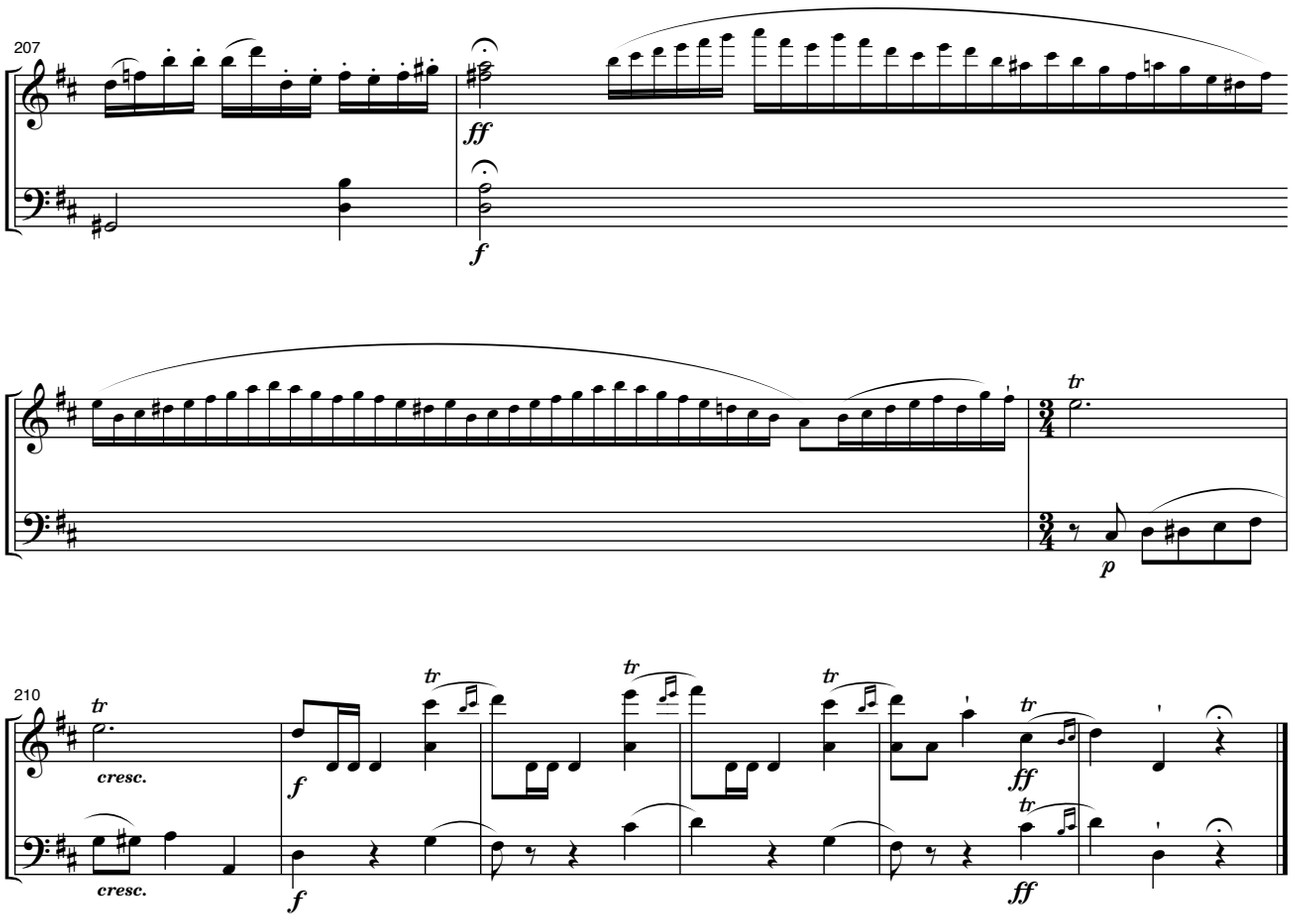








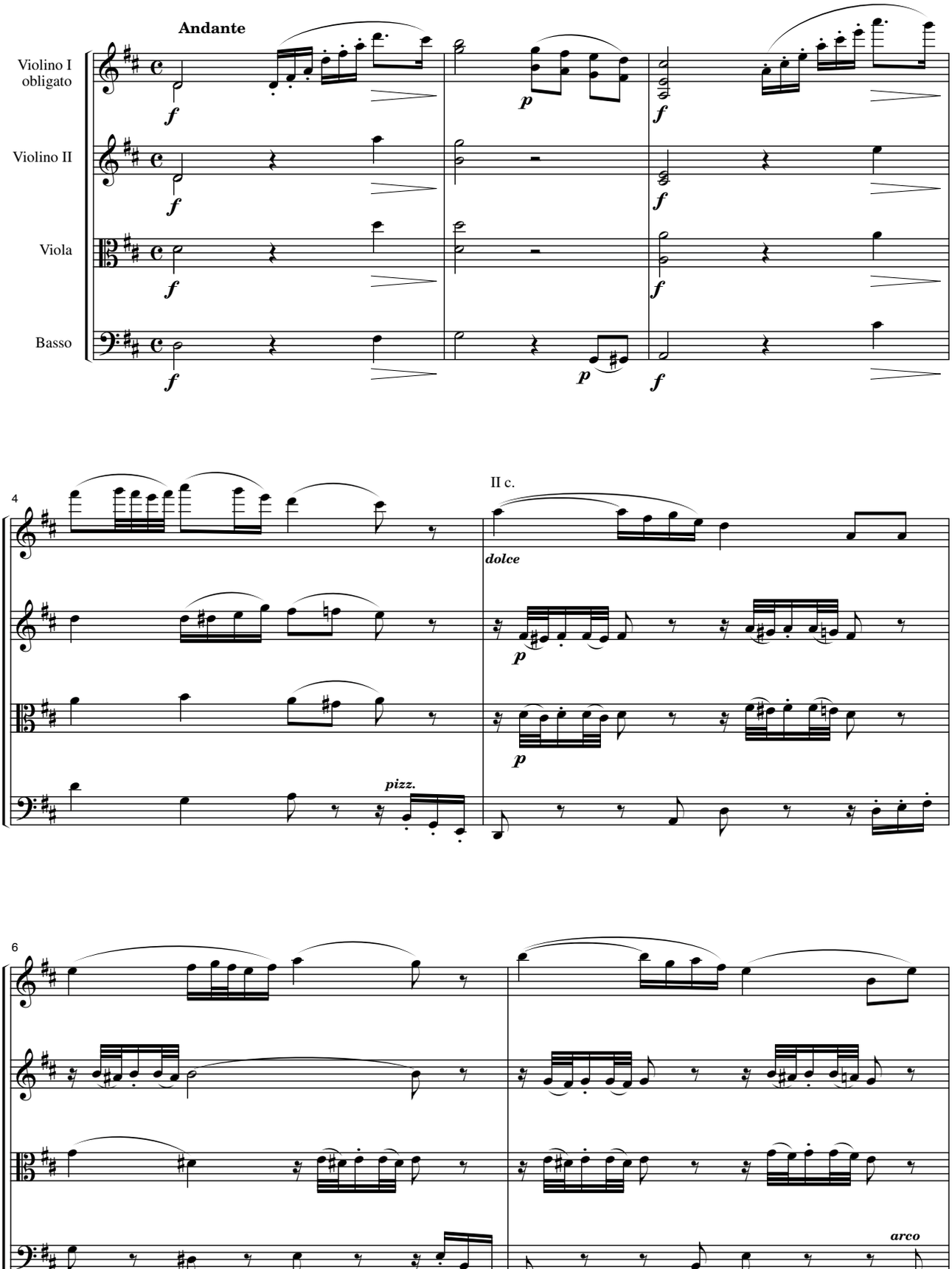

182
ff
p
ff
p
f
186
p
pizz.
p
190
f
con arco
f
195
p
pizz.
199
203
con arco
cresc.
cresc.

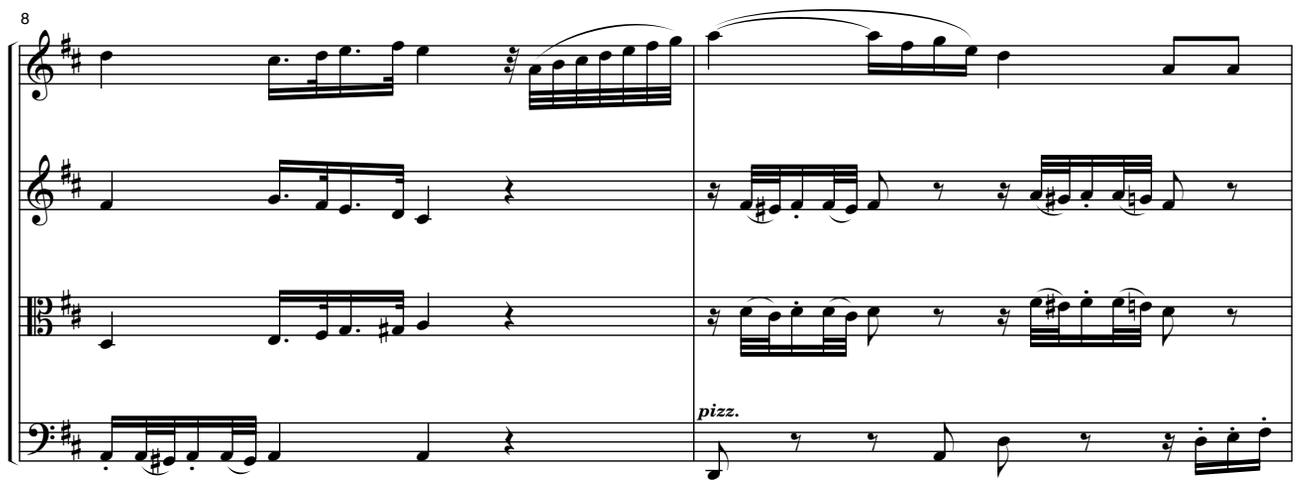

207
ff
f
tr
3/4
p
210
tr
cresc.
f
ff

Variaciones sobre el Tema la Húngara, op. 23

para cuarteto de cuerda

Juan Crisóstomo de Arriaga




8
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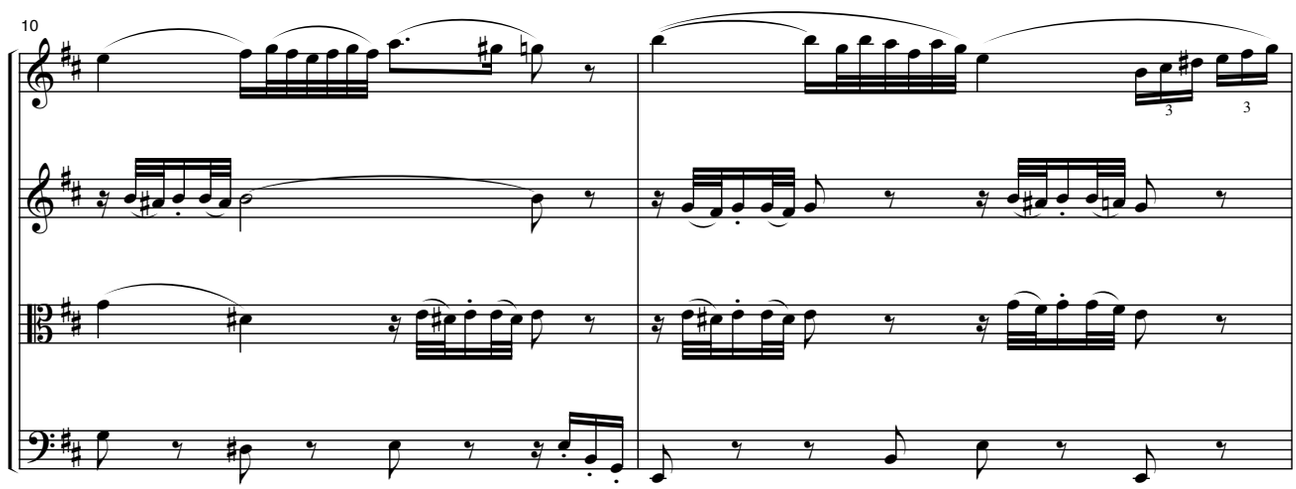
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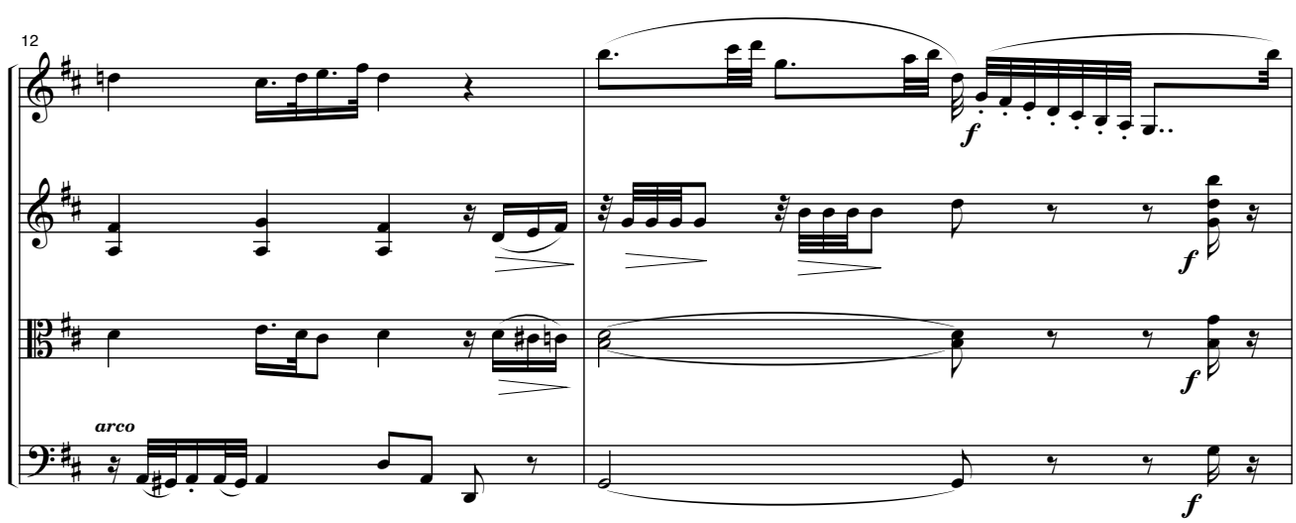
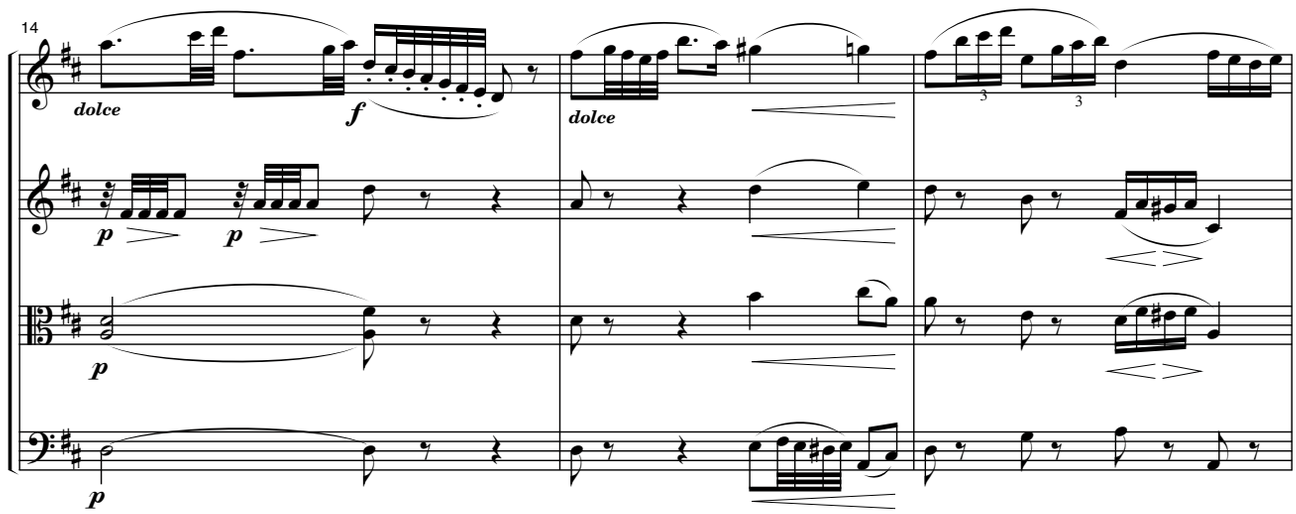

12
arco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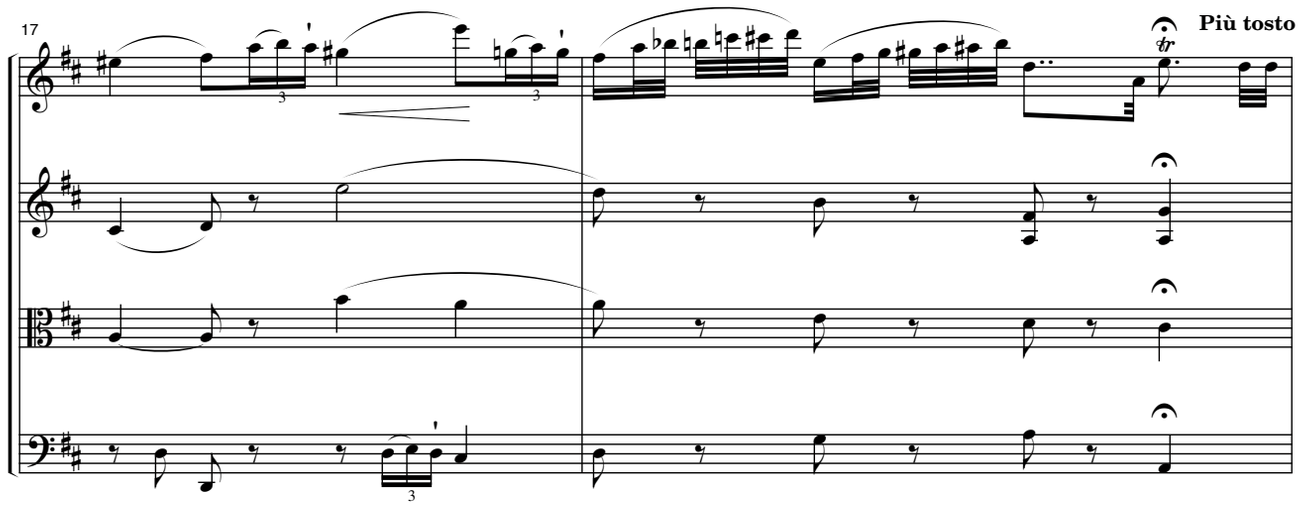
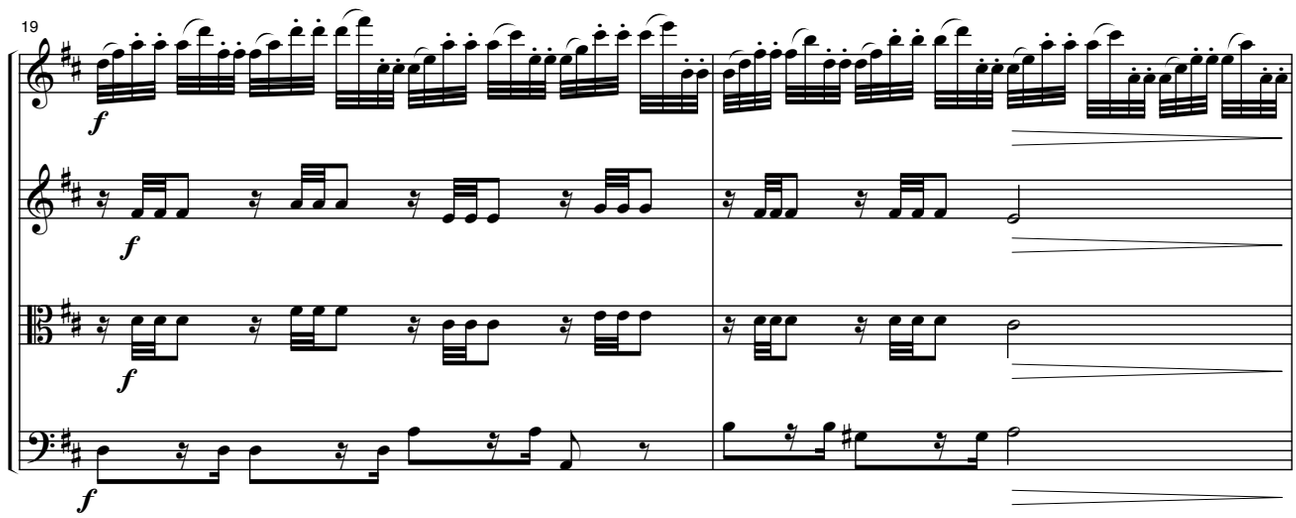
p
p
dolce


17
Più tosto
tr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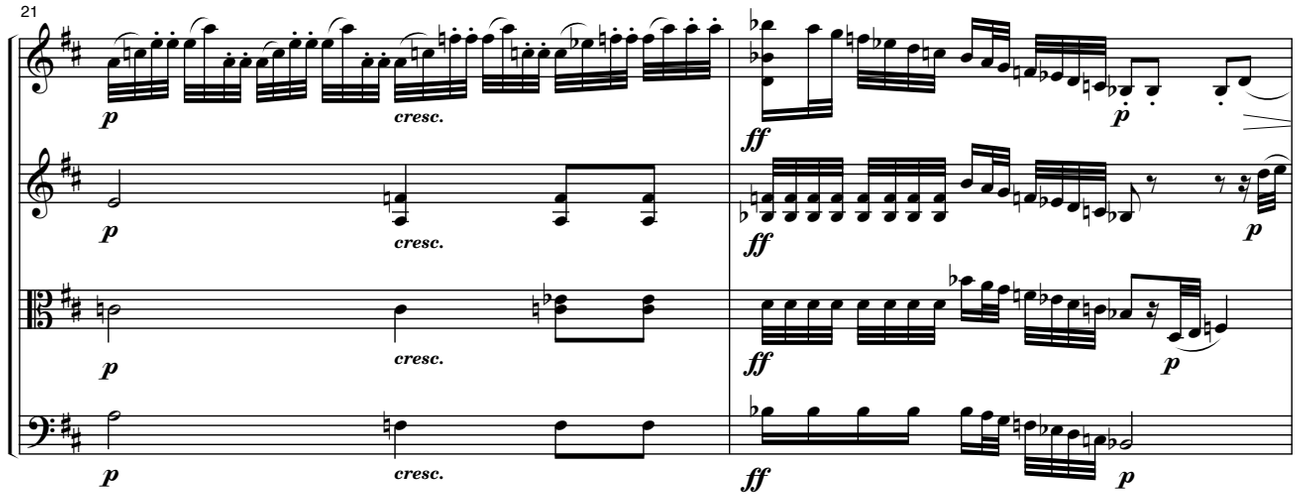
f
f
f
f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ff
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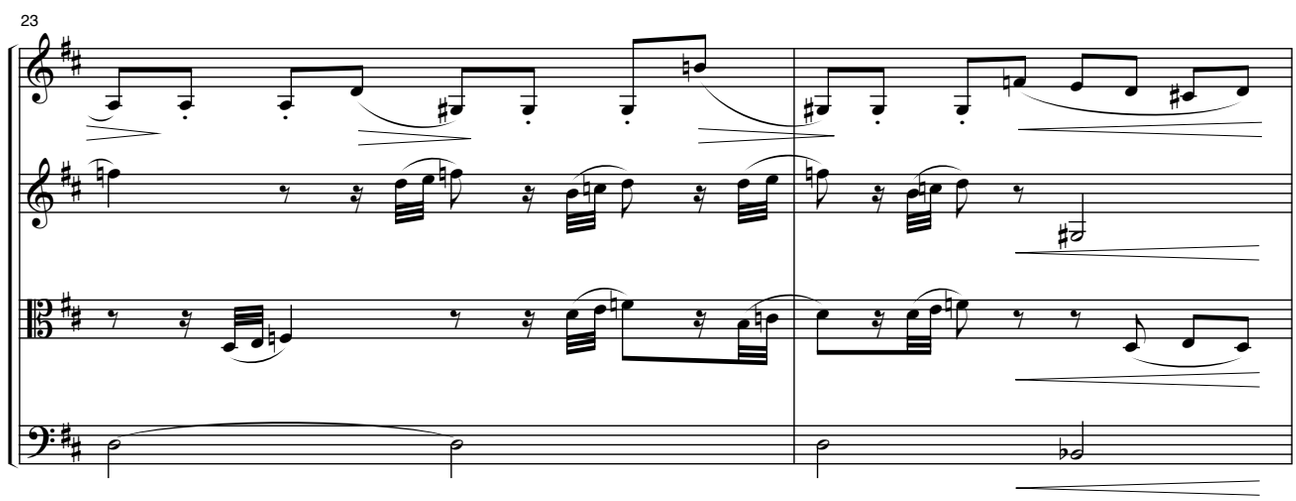
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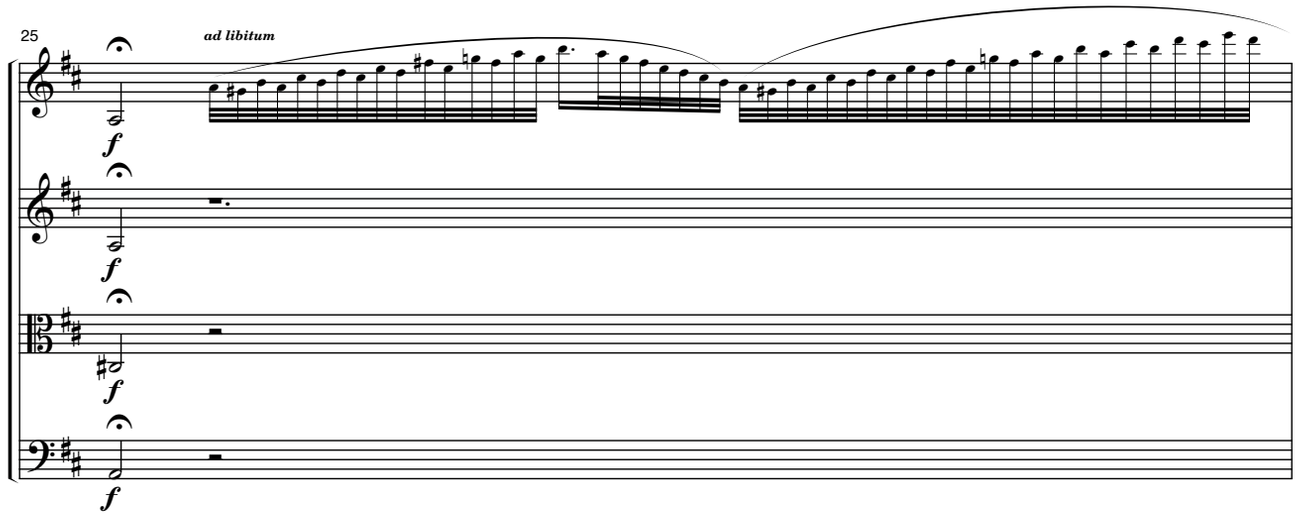
25
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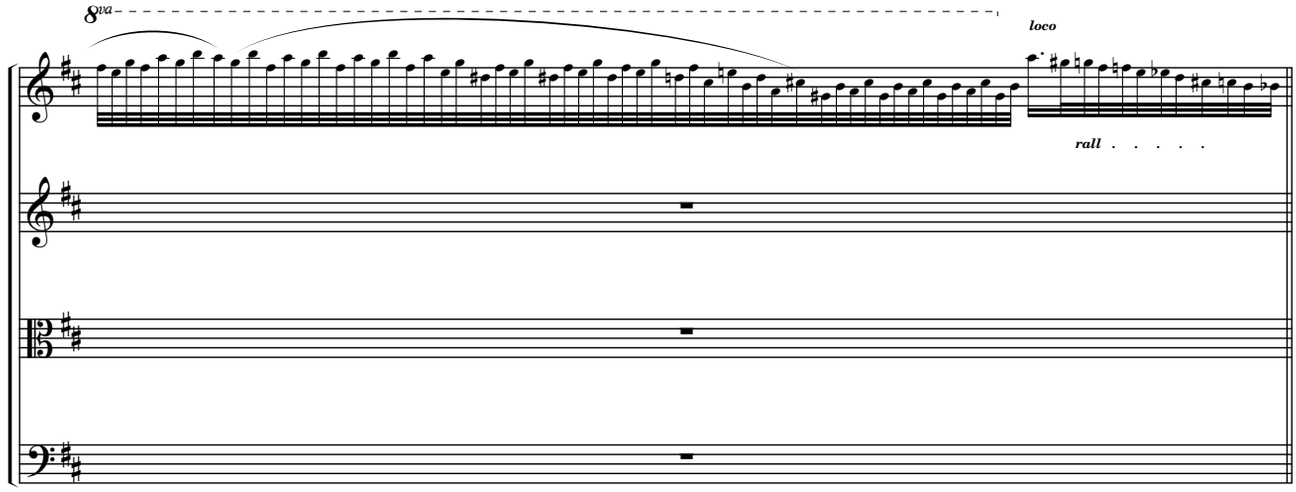
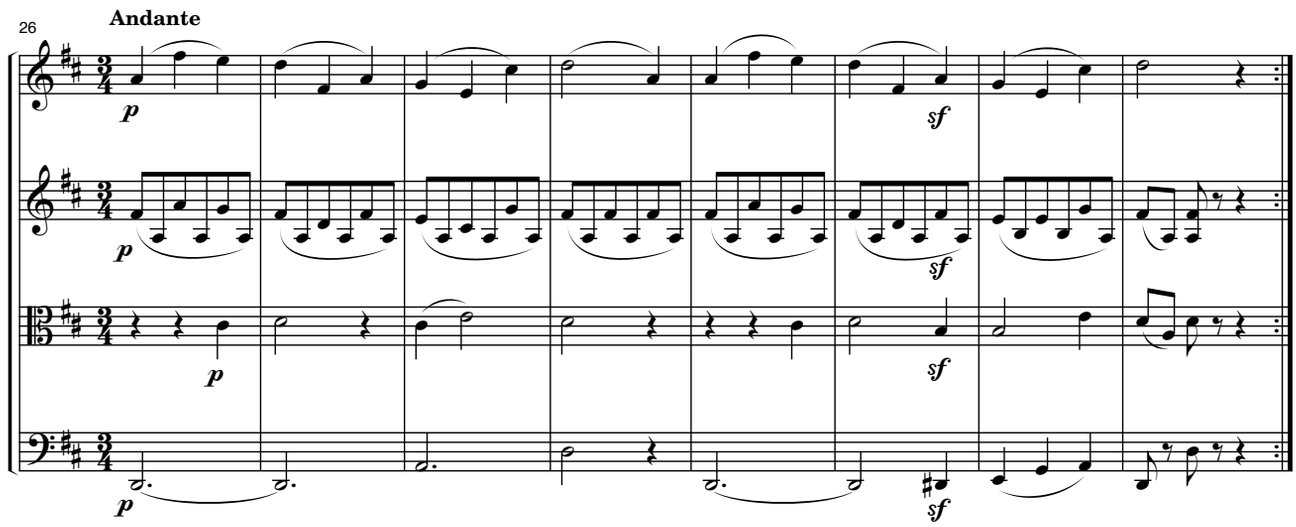
f


8va
loco
rall


26
Andante
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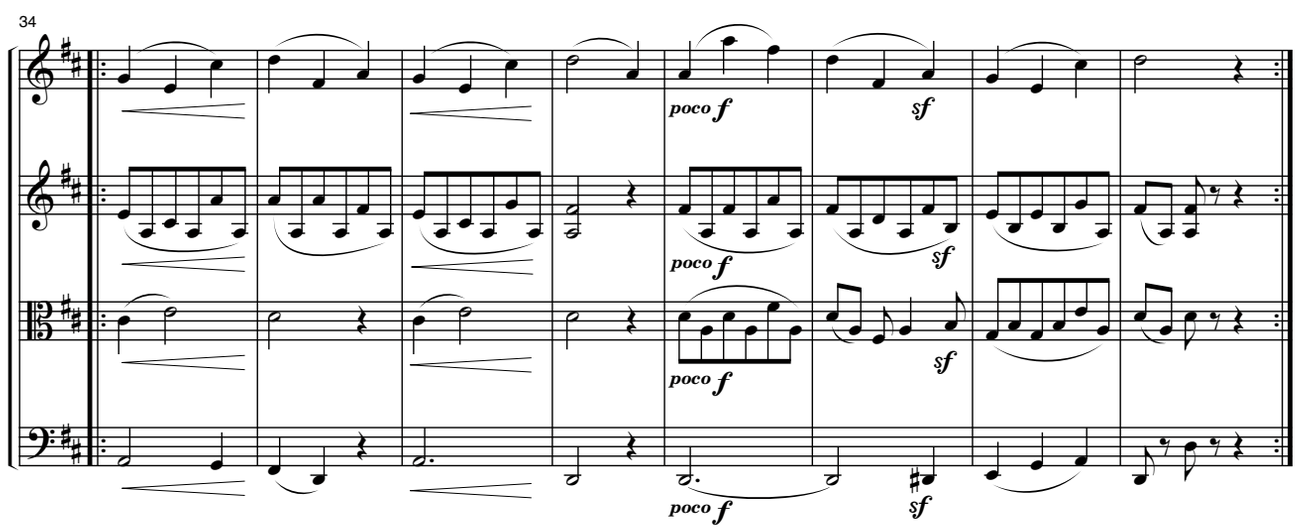
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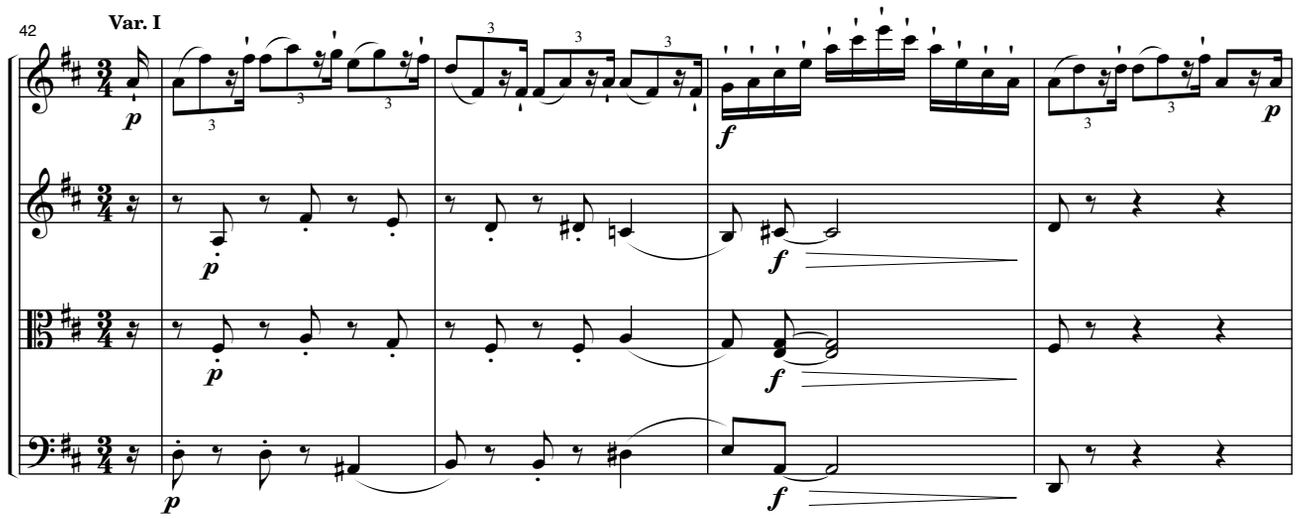
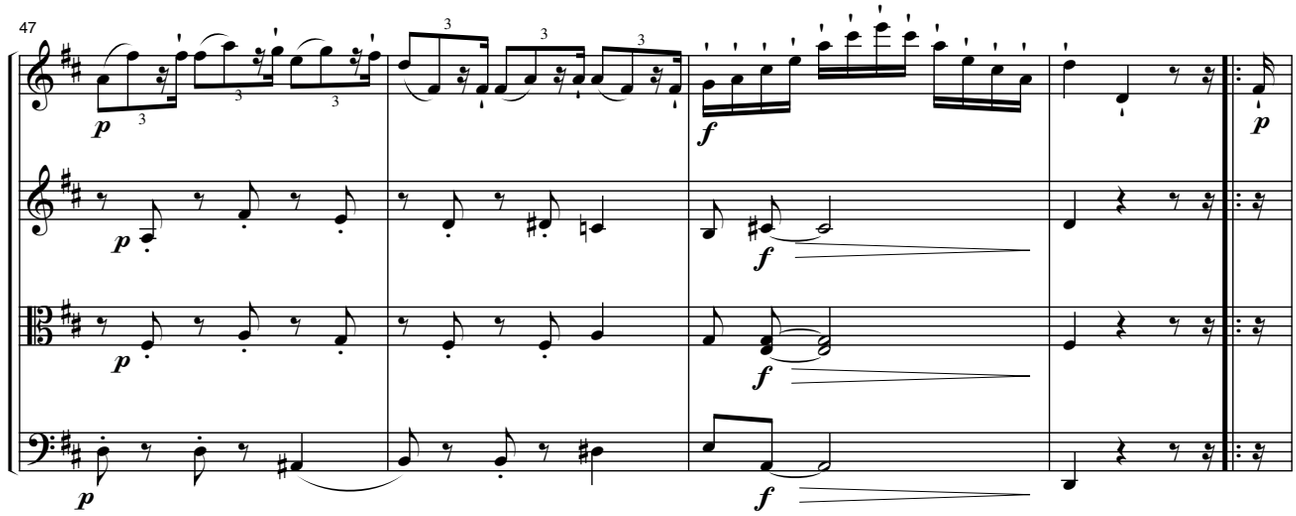
sf


42
Var. I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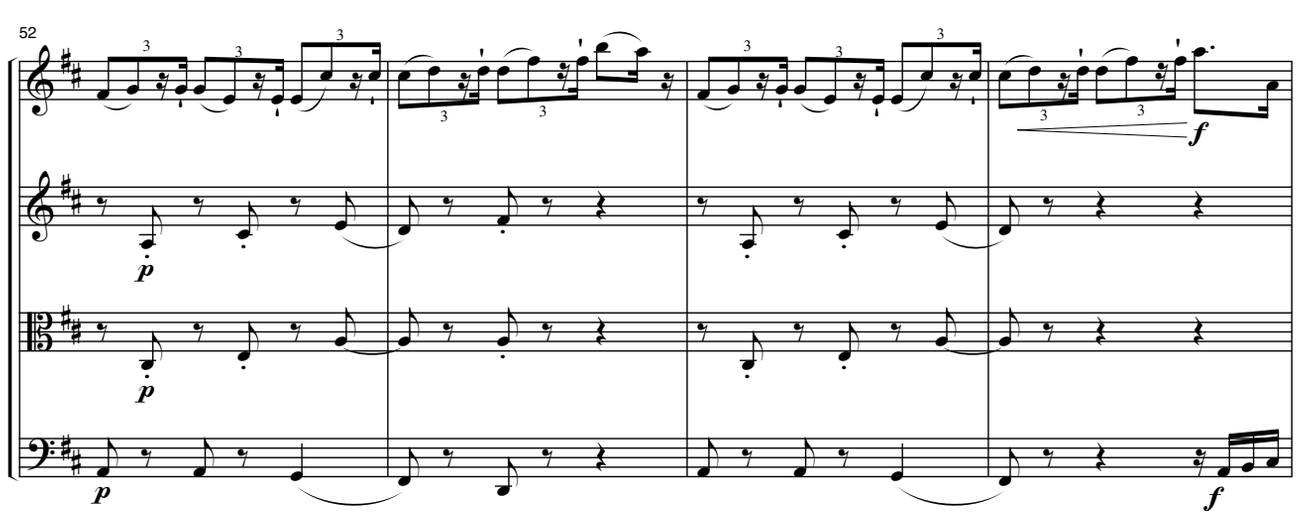
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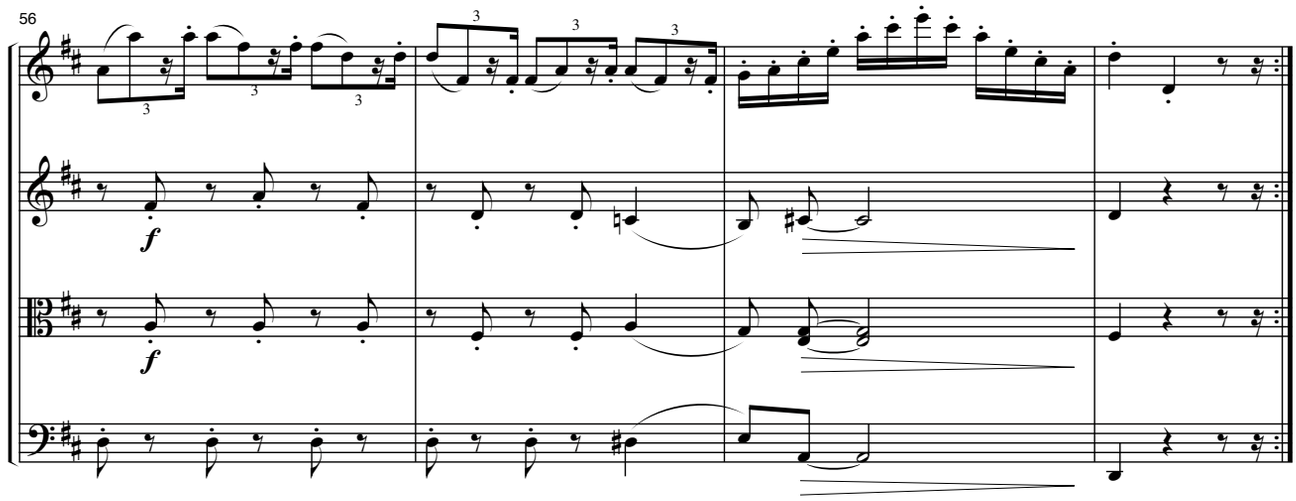
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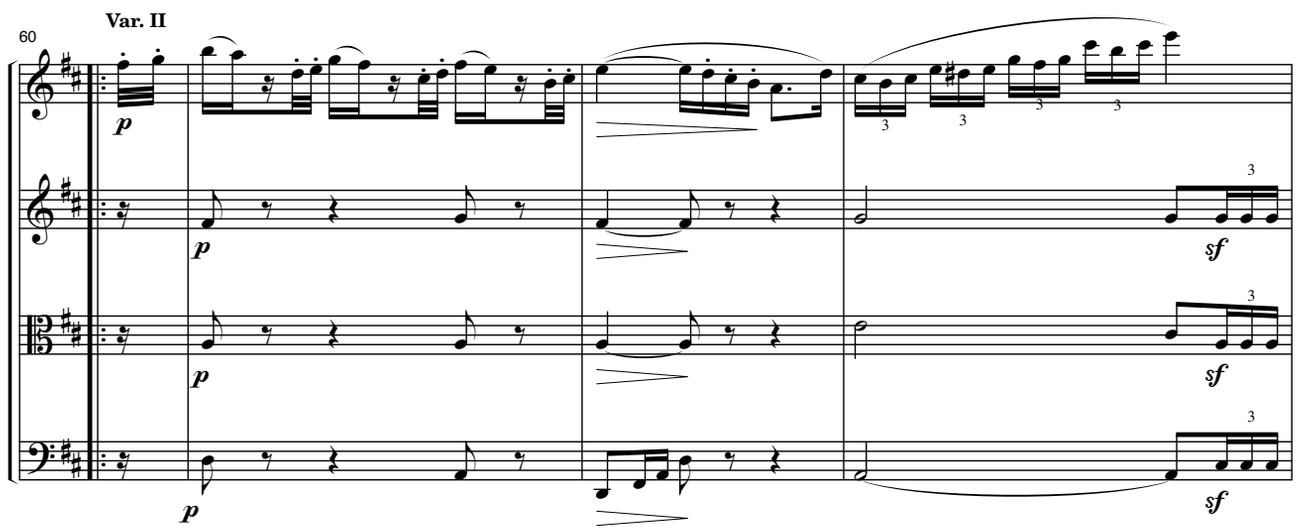
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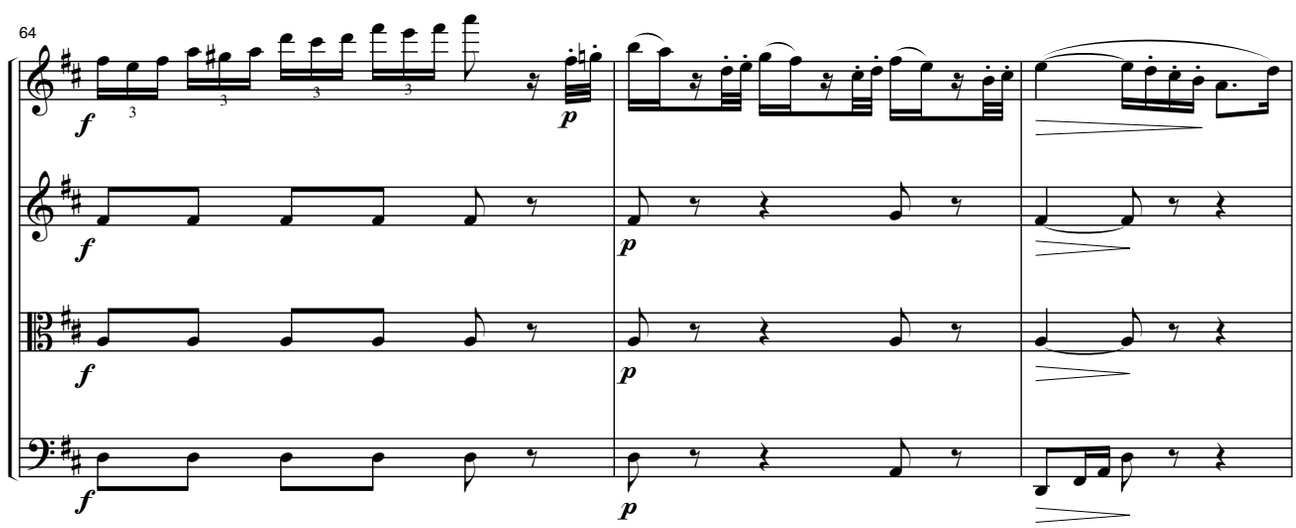
p
p
sf
sf
sf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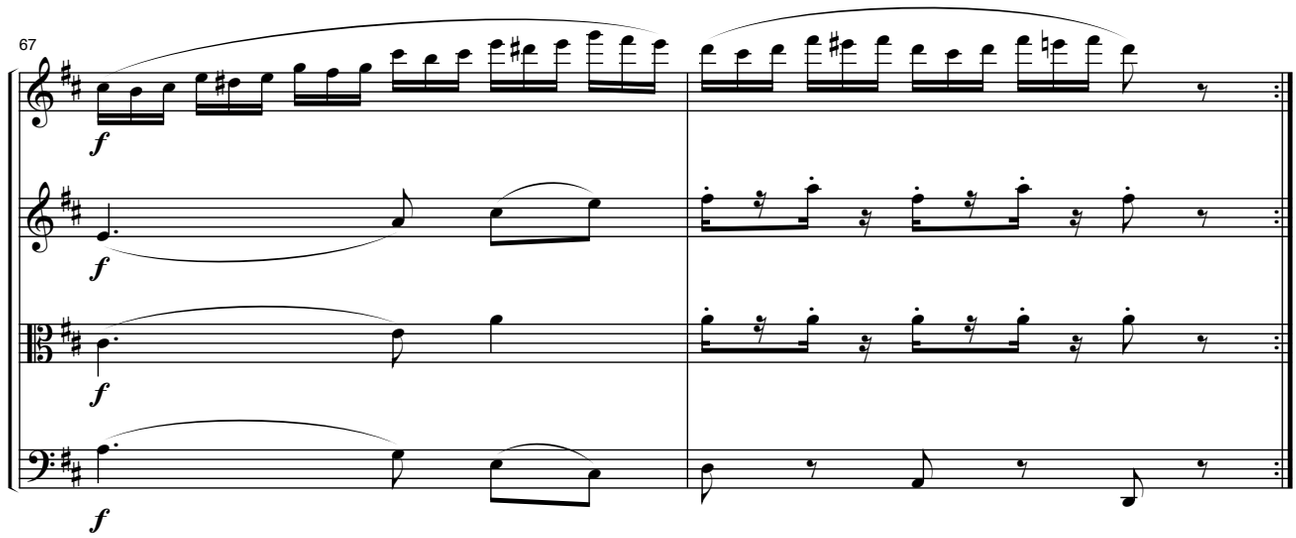
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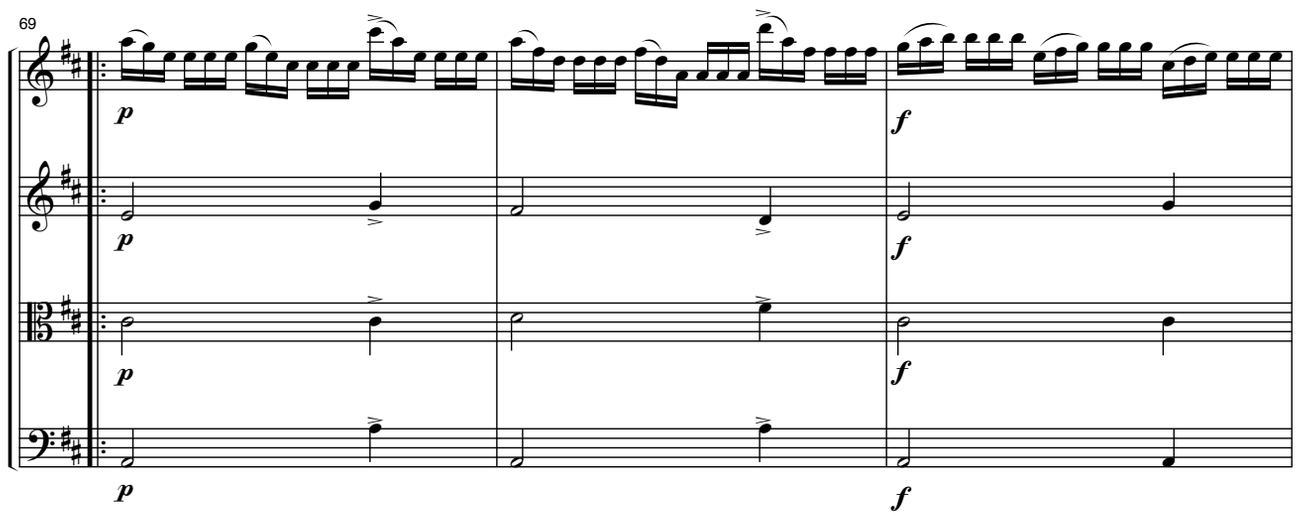
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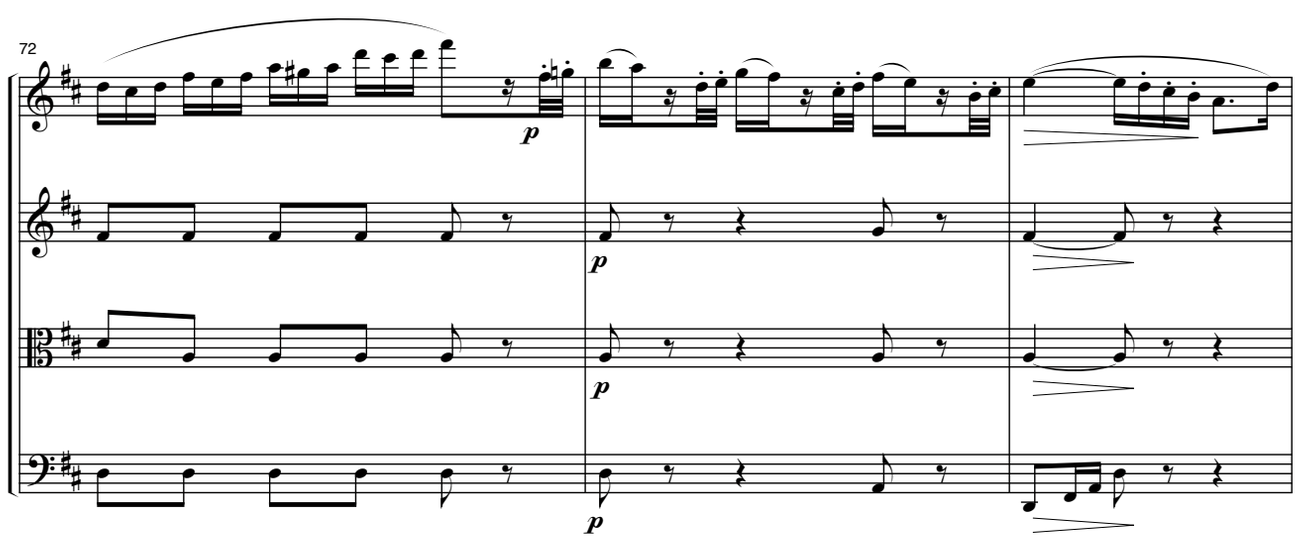
72
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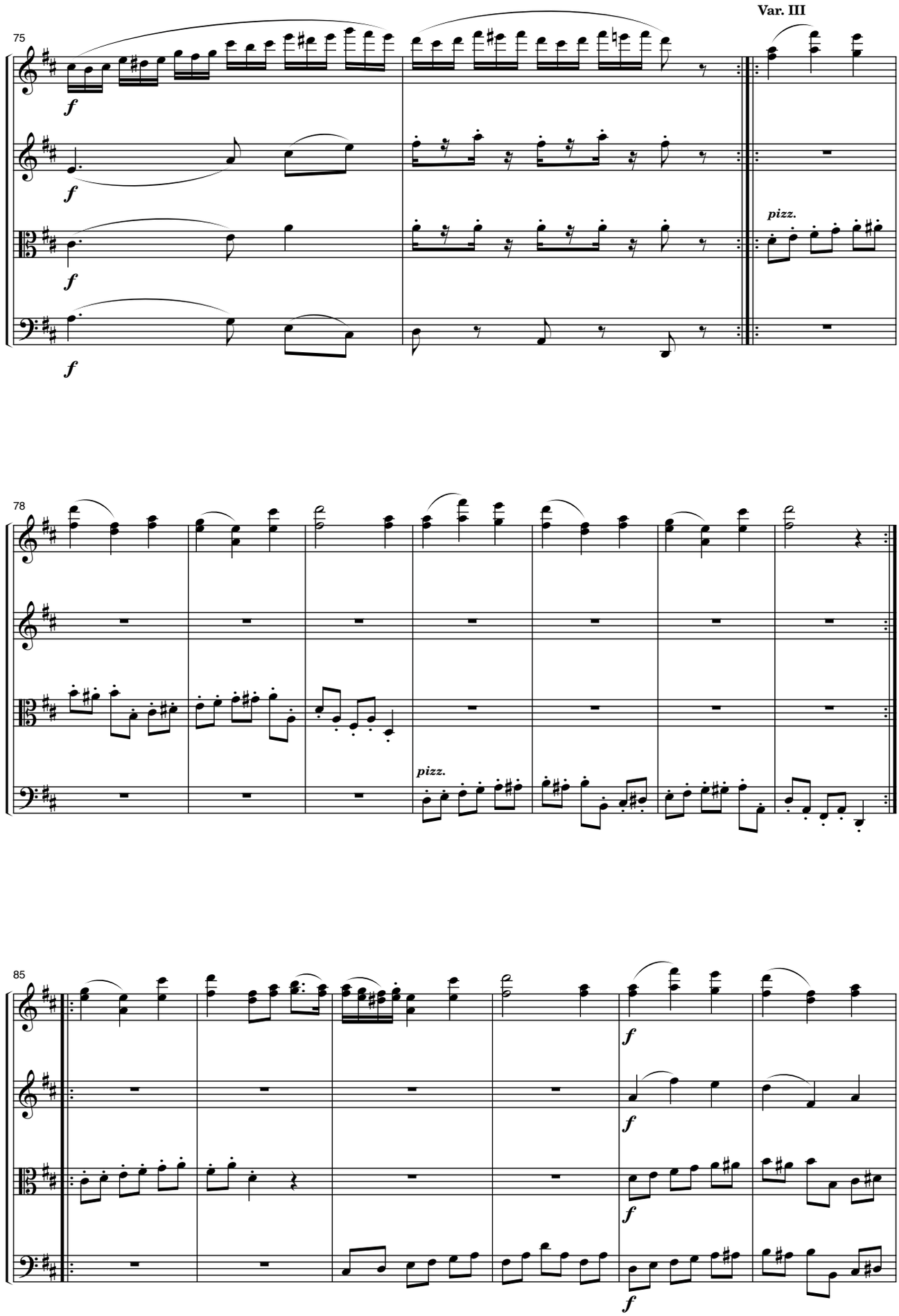
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Var. III
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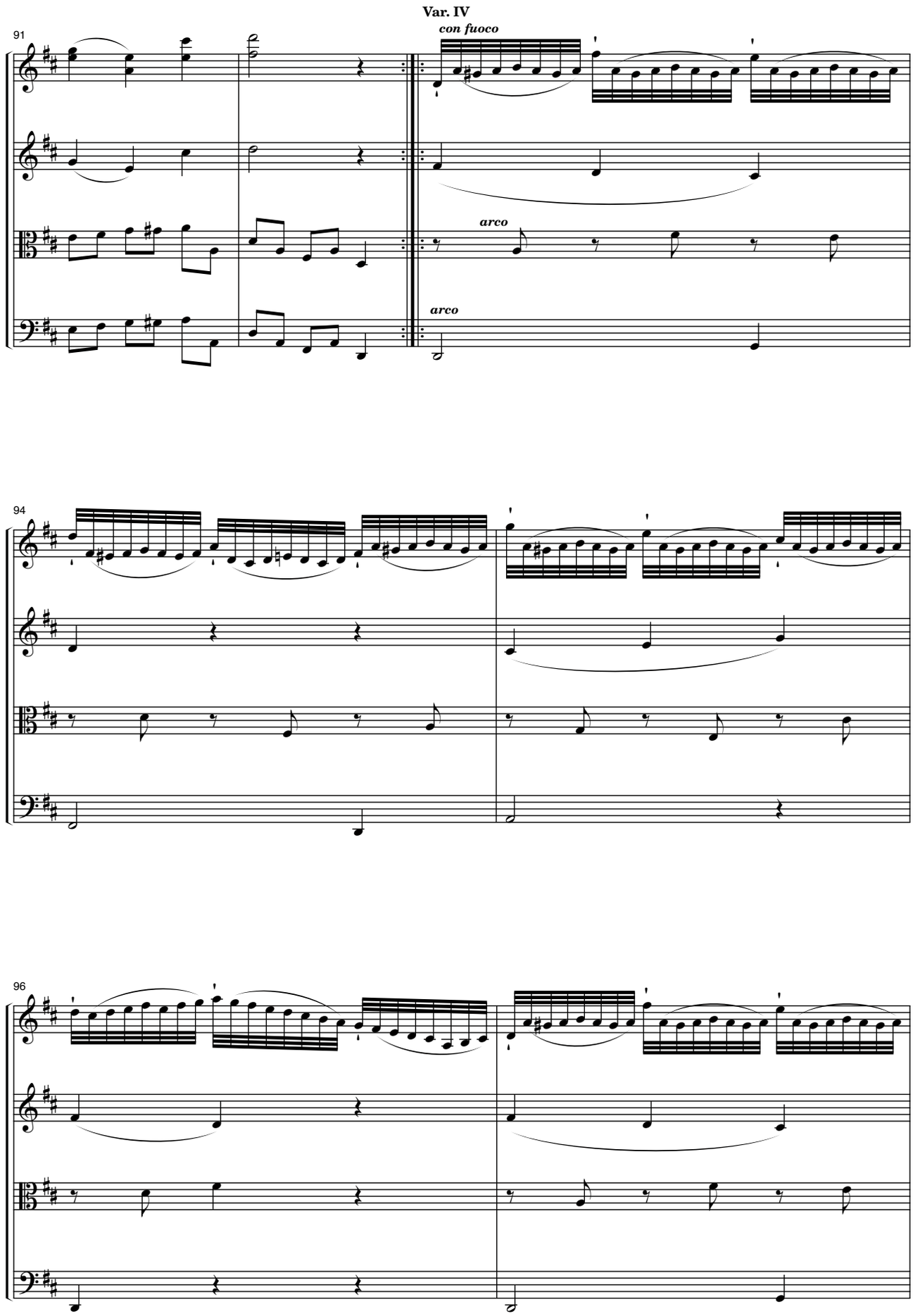
78
pizz.
85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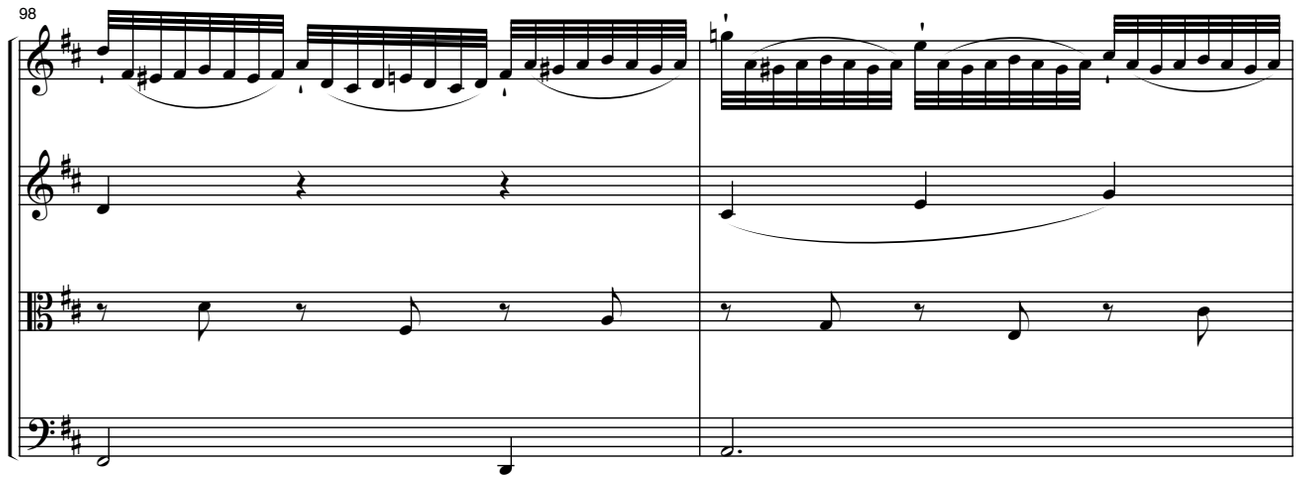
91
arco
arco
94
96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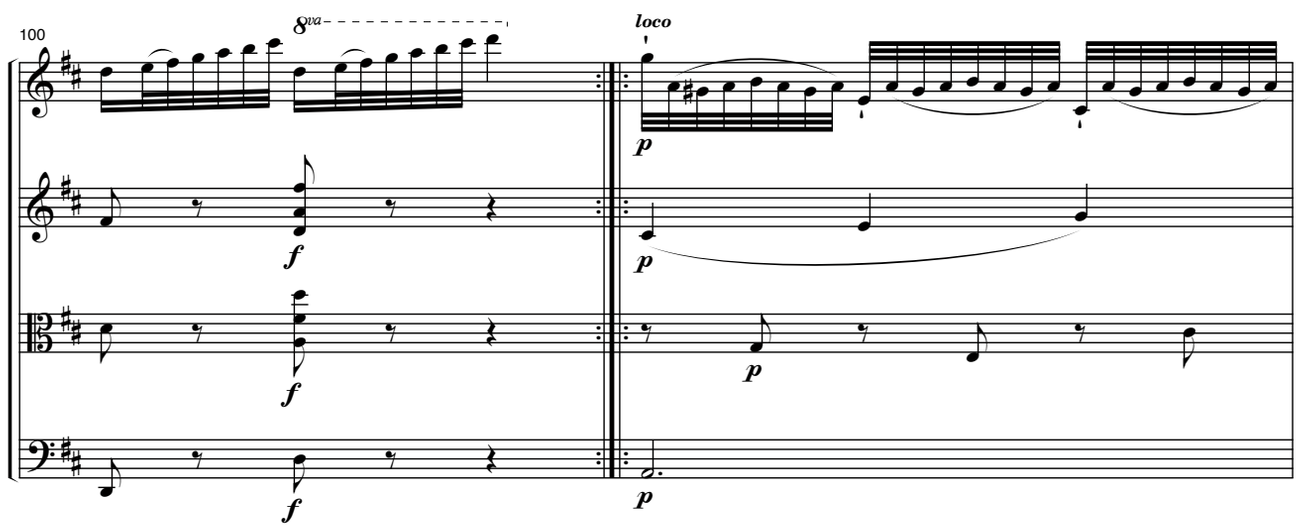
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8va
loco
f
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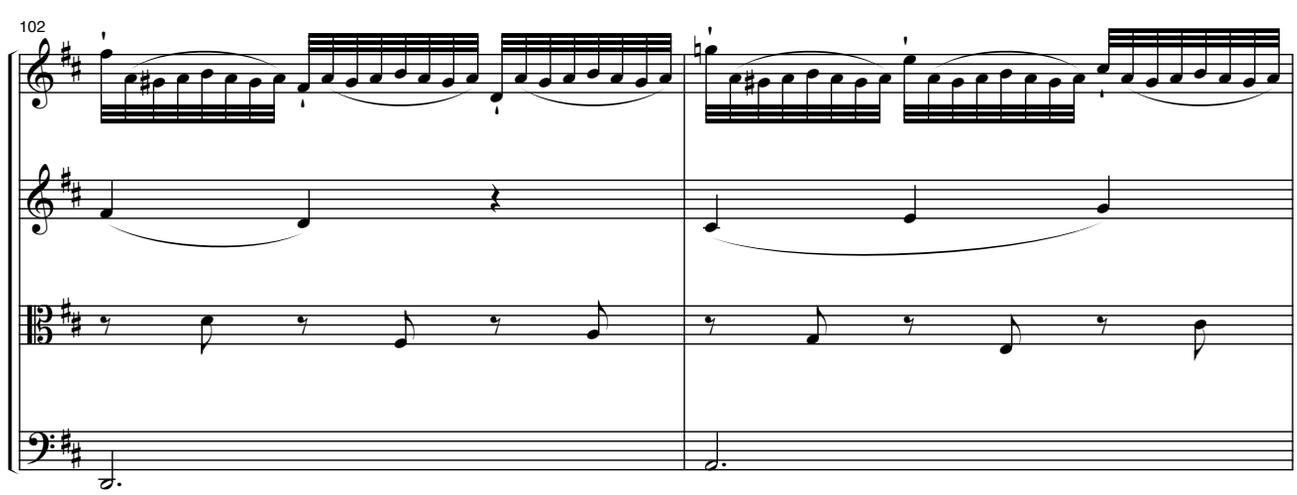
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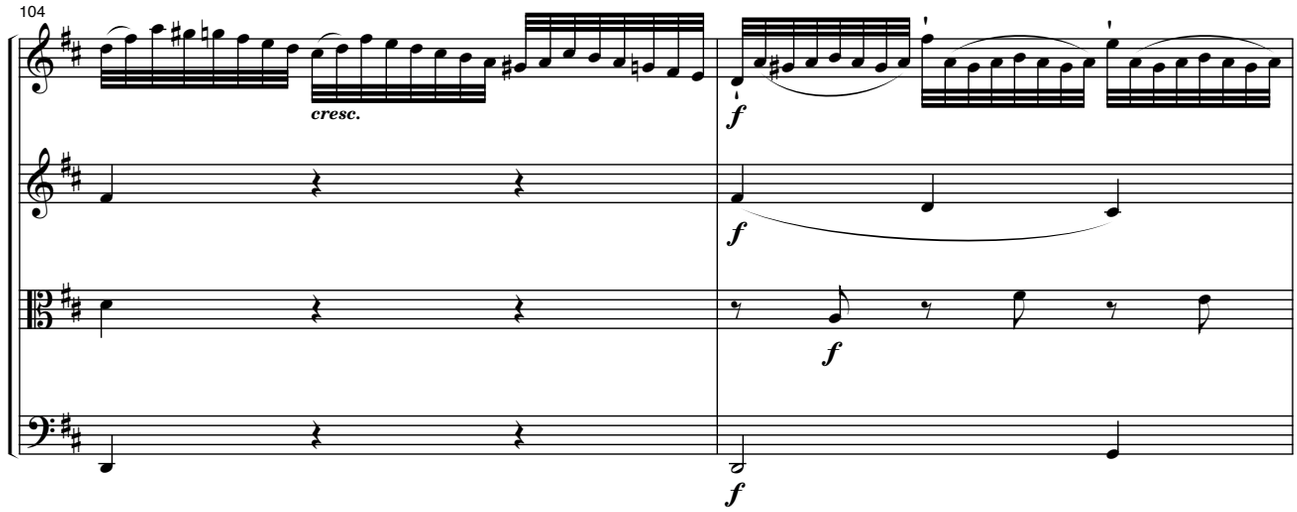
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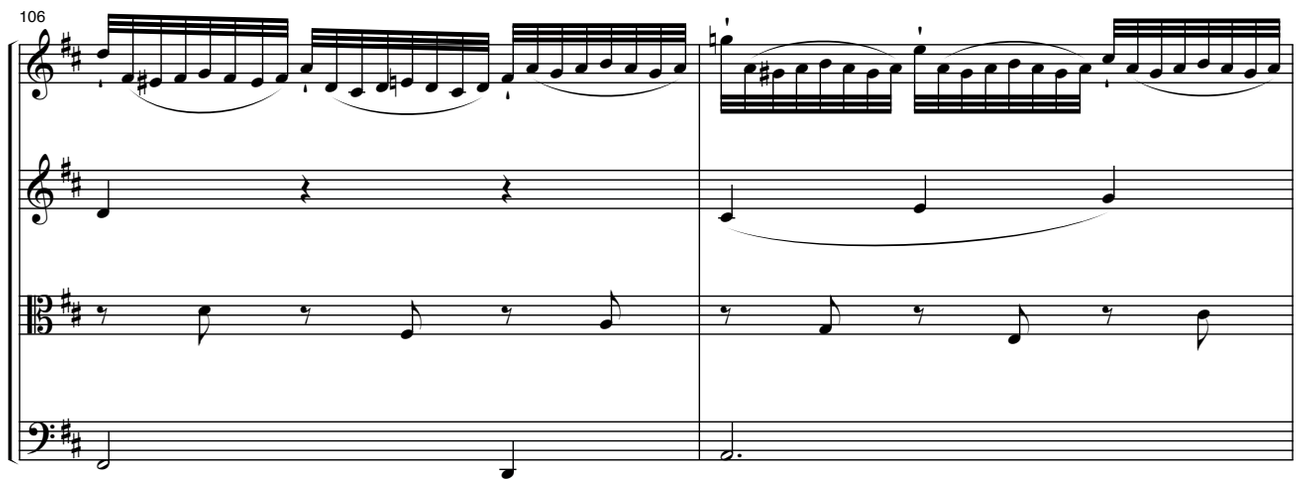
f
f
f
f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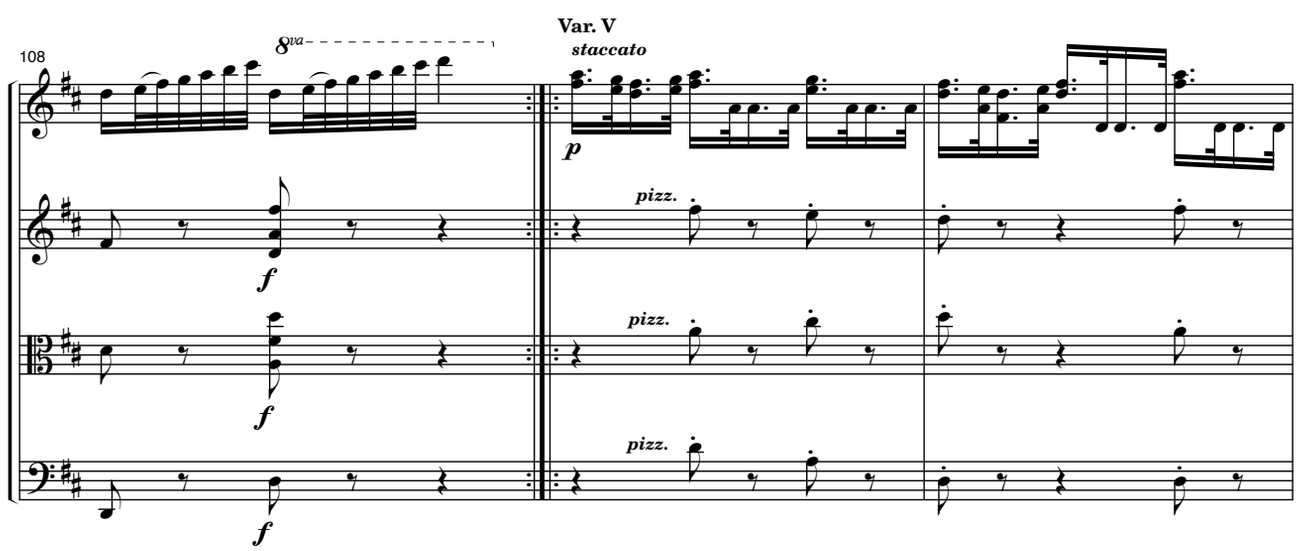
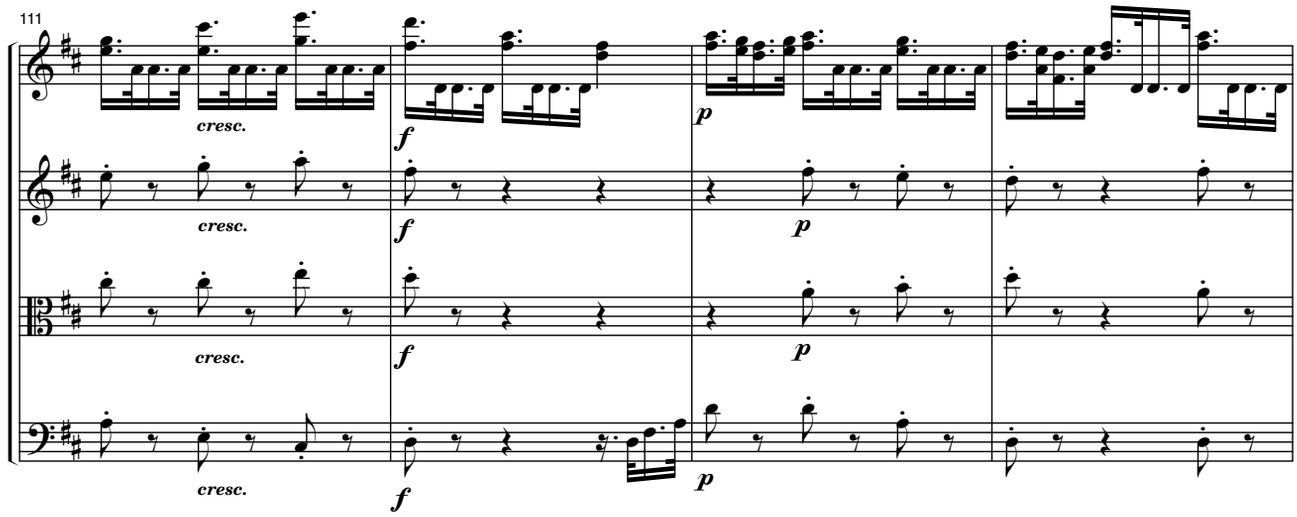

108
8va
Var. V
staccato
p
pizz.
pizz.
pizz.
f
f
f


111
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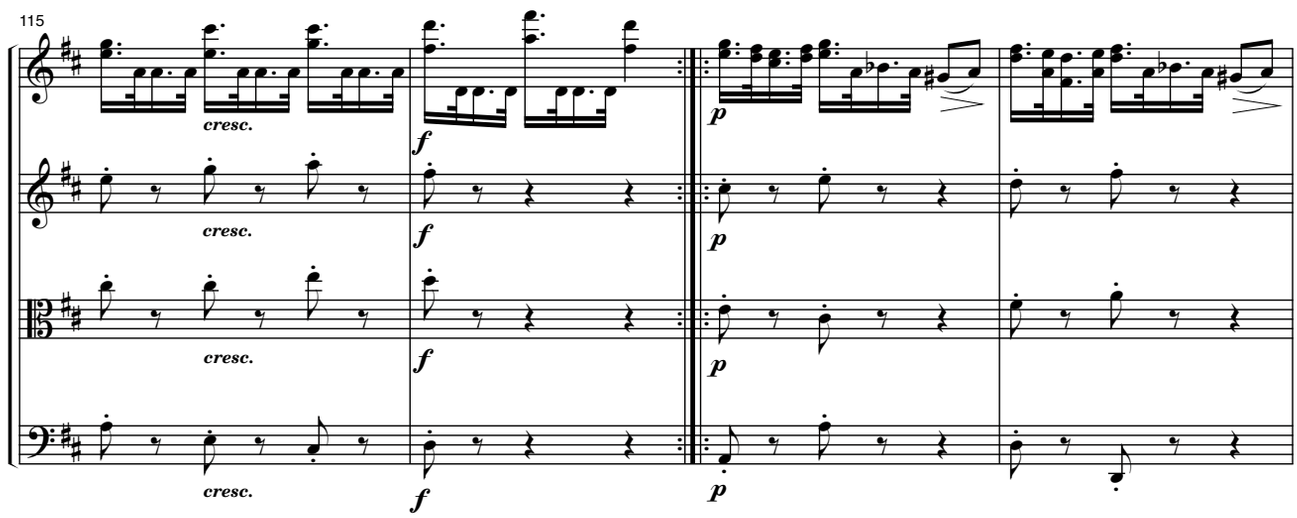
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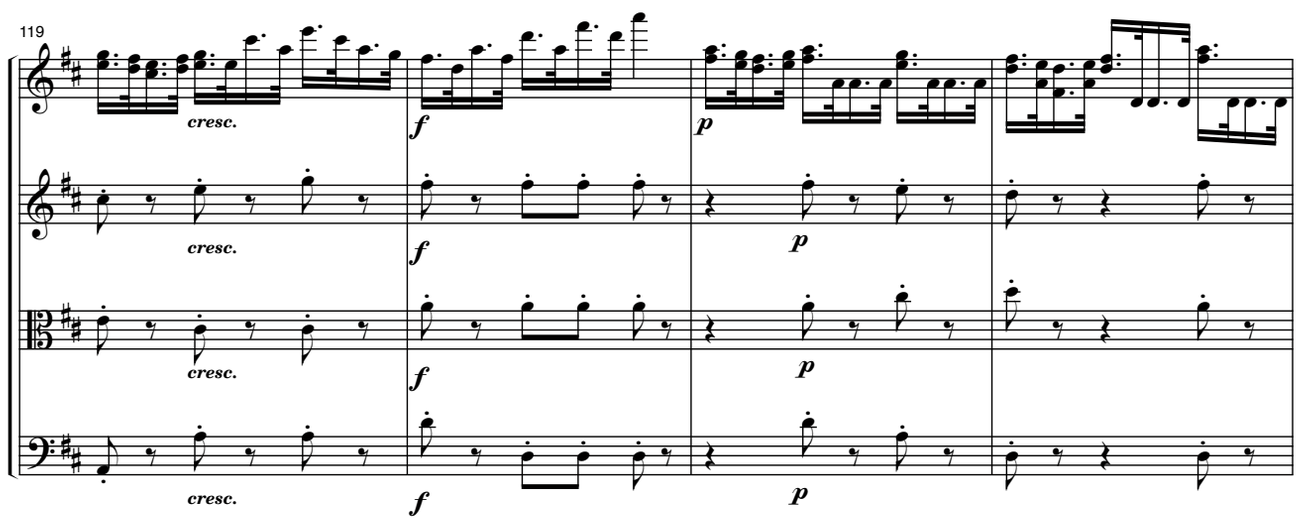
119
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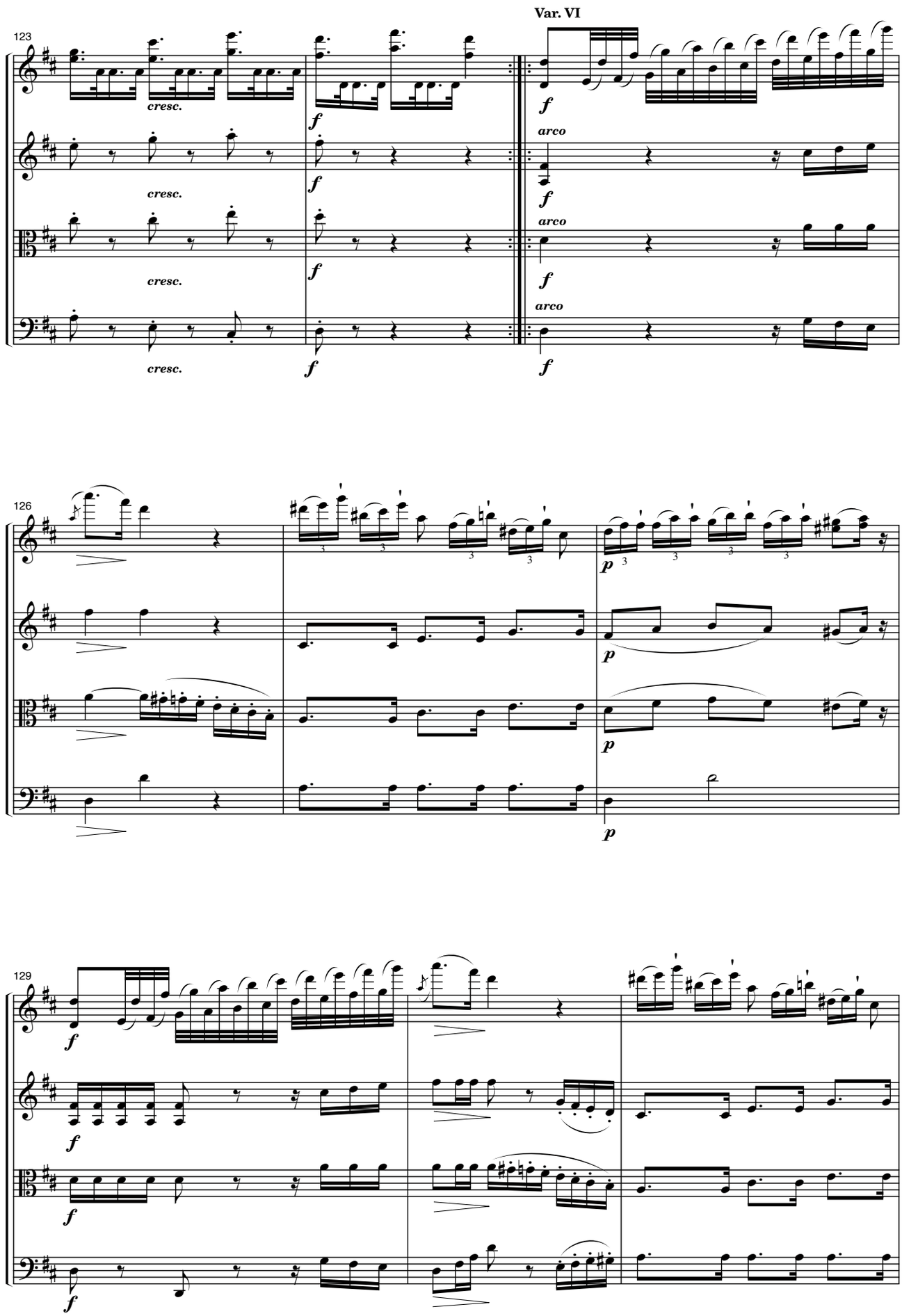
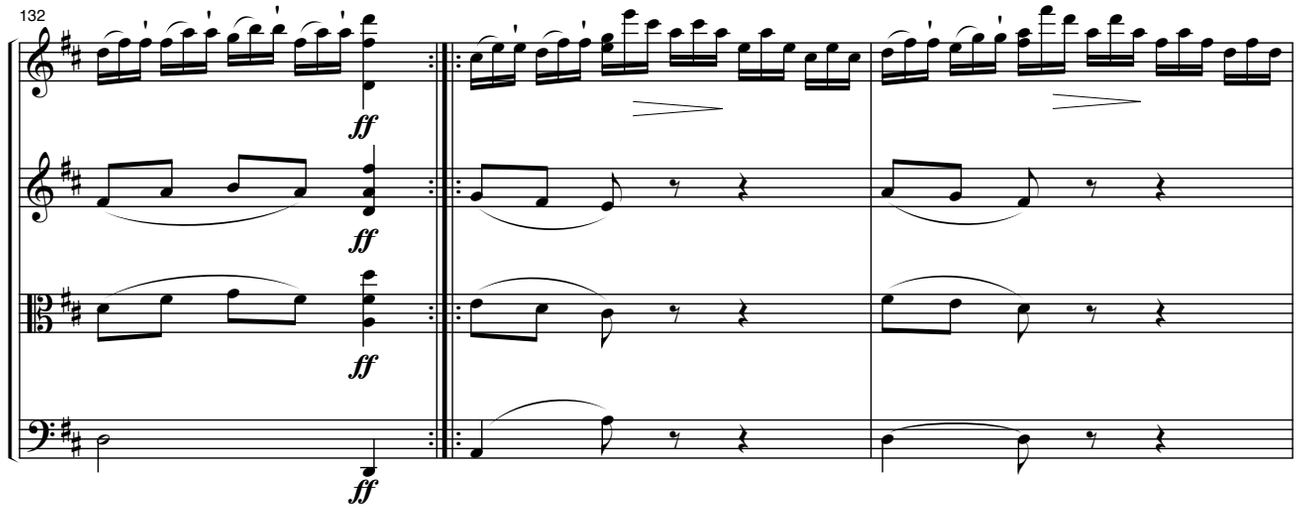

Var. VI
123
cresc.
f
arco
126
p
129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ff
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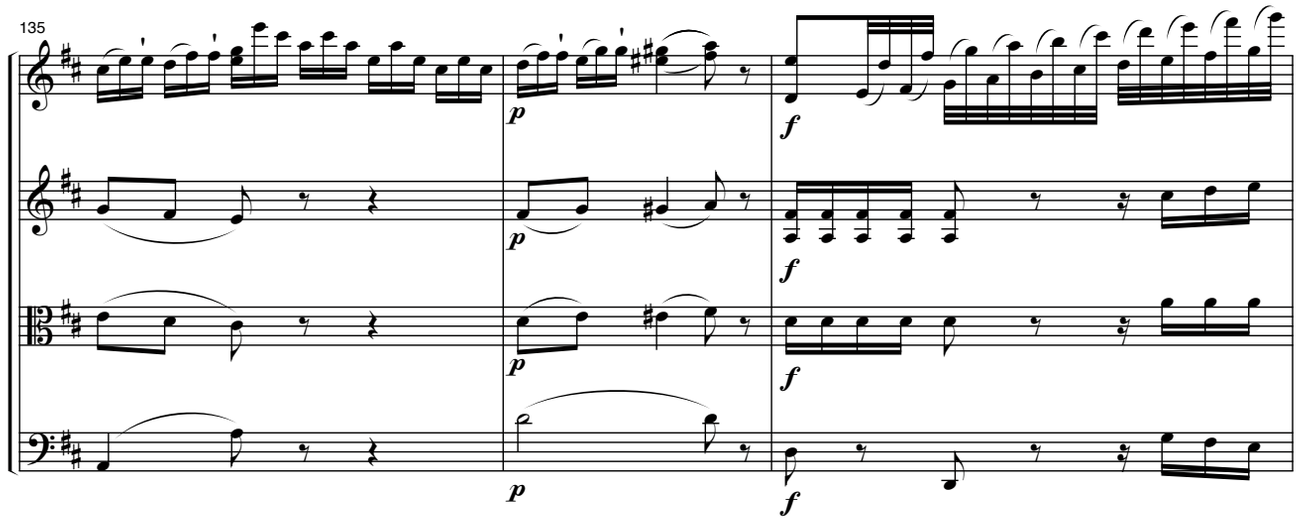
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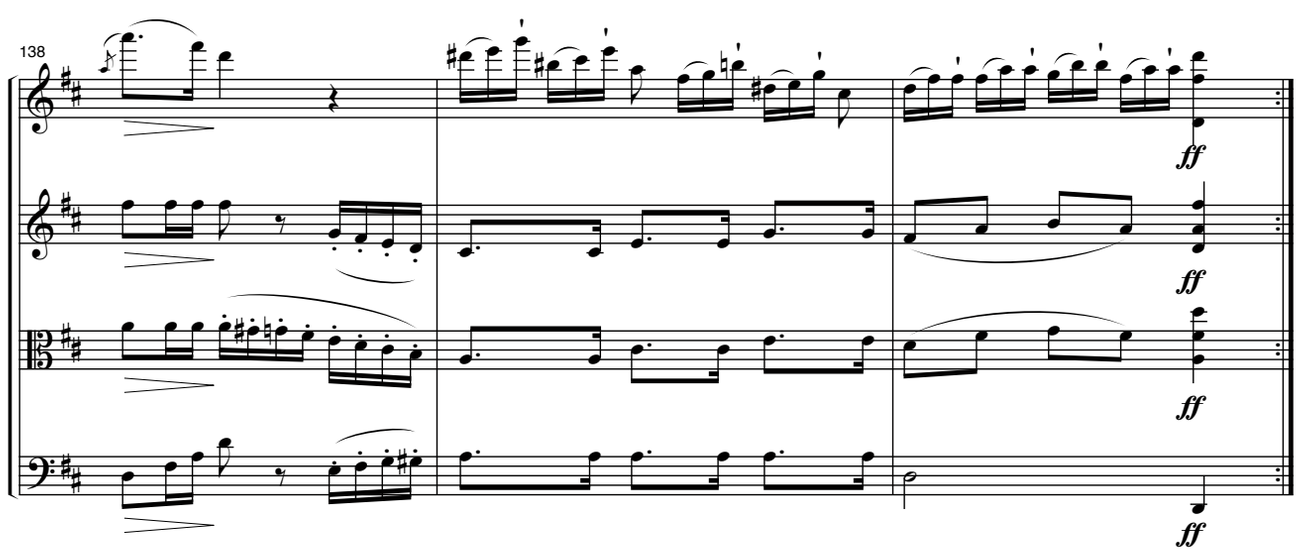

138
ff
ff
ff
ff

Var. VII

Più lento

141

dolce

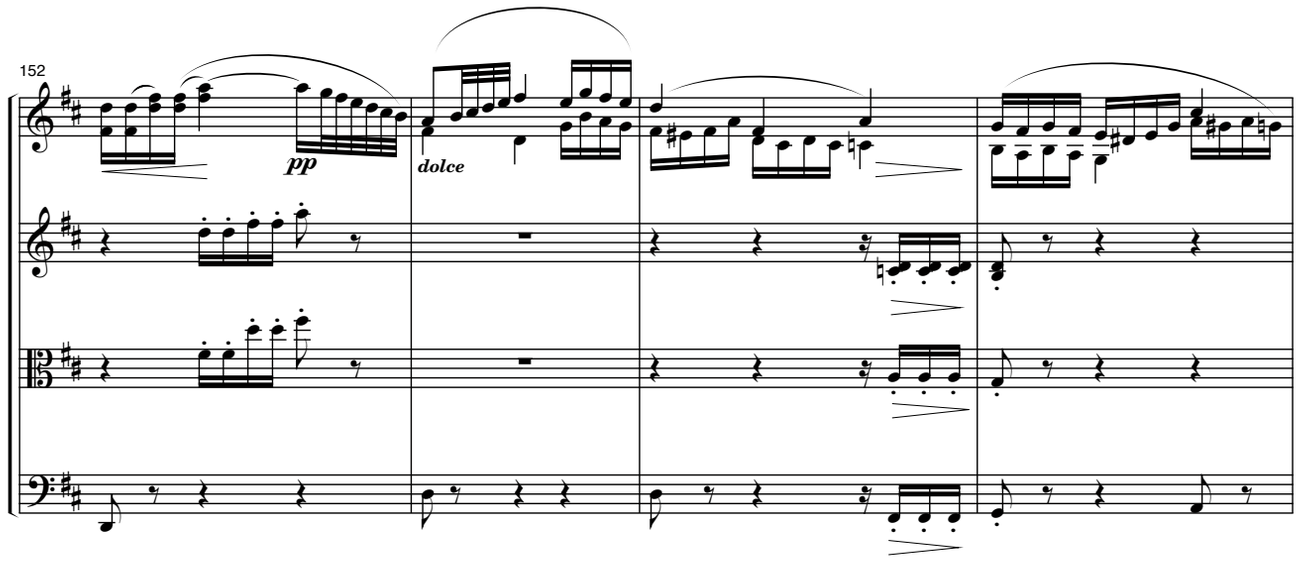
pizz.

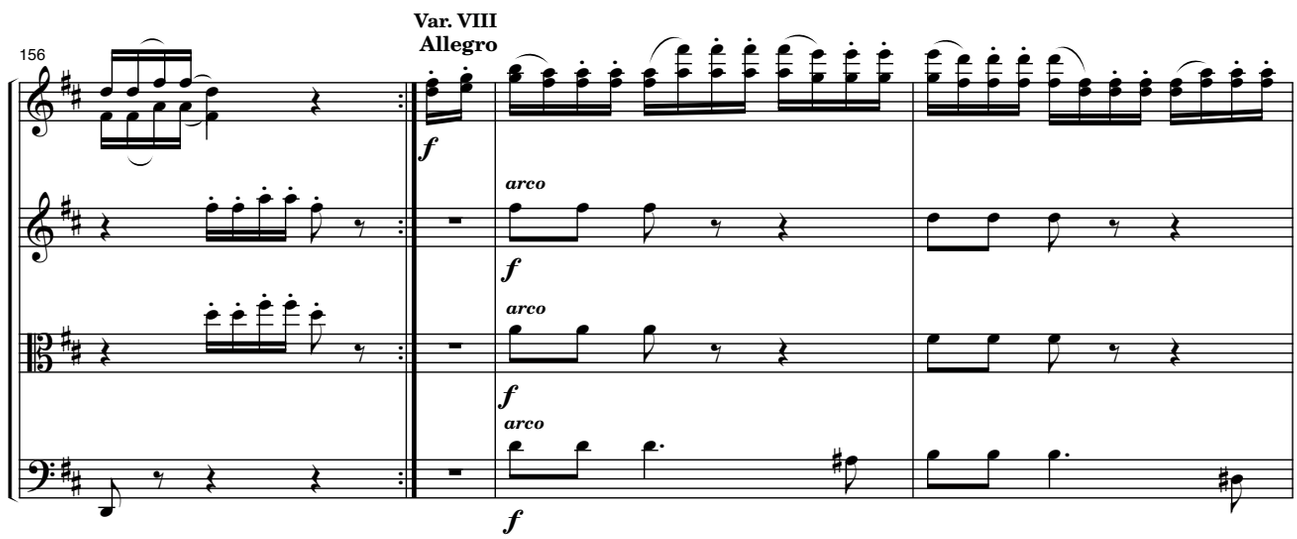
pizz.

pizz.

145

149


152
pp
dolce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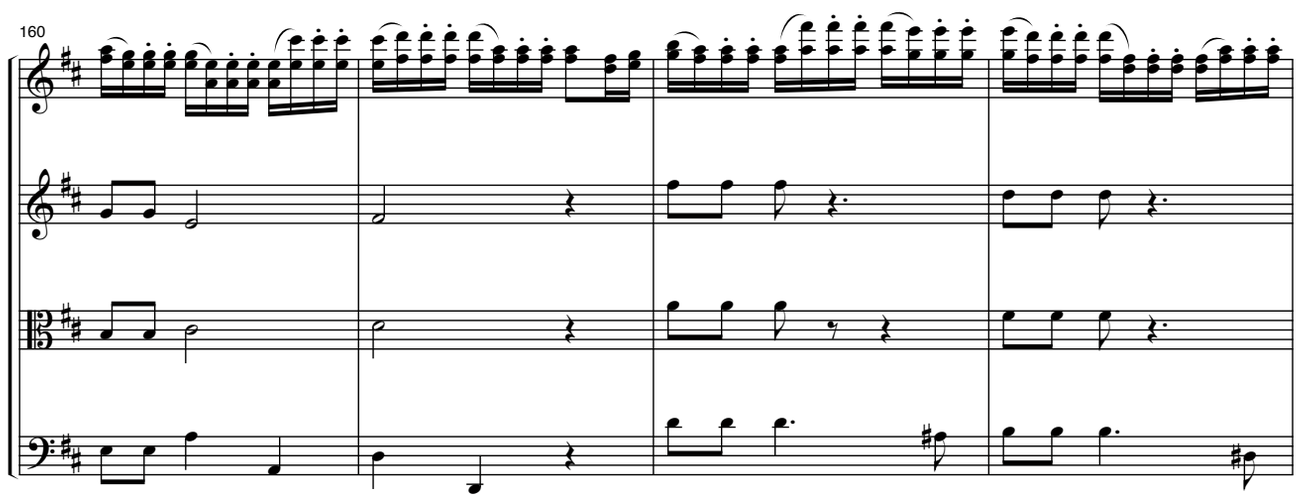
Var. VIII
Allegro
f
arco
f
arco
f
arco
f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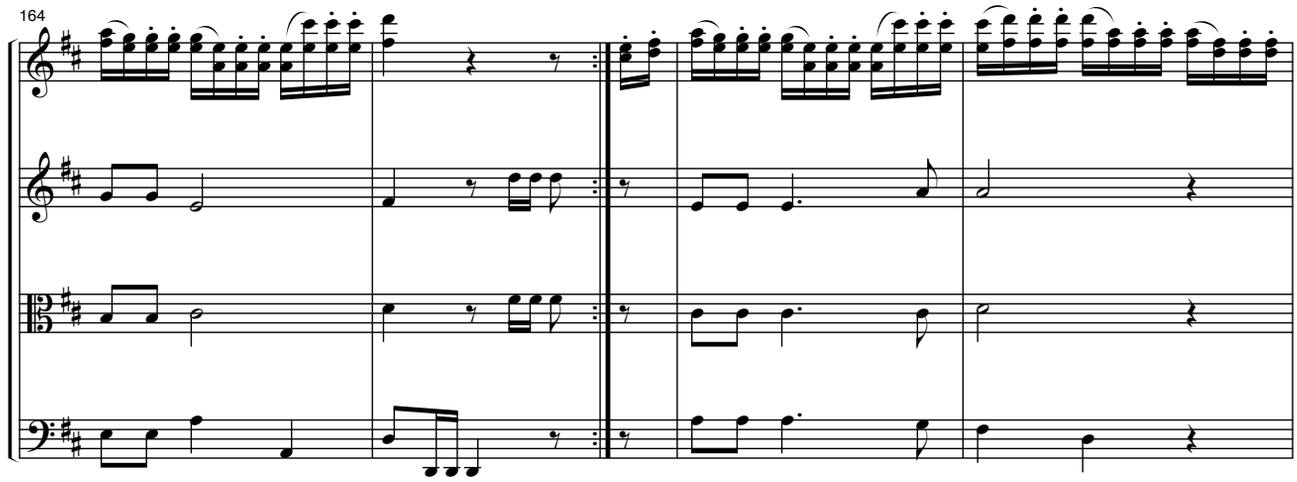
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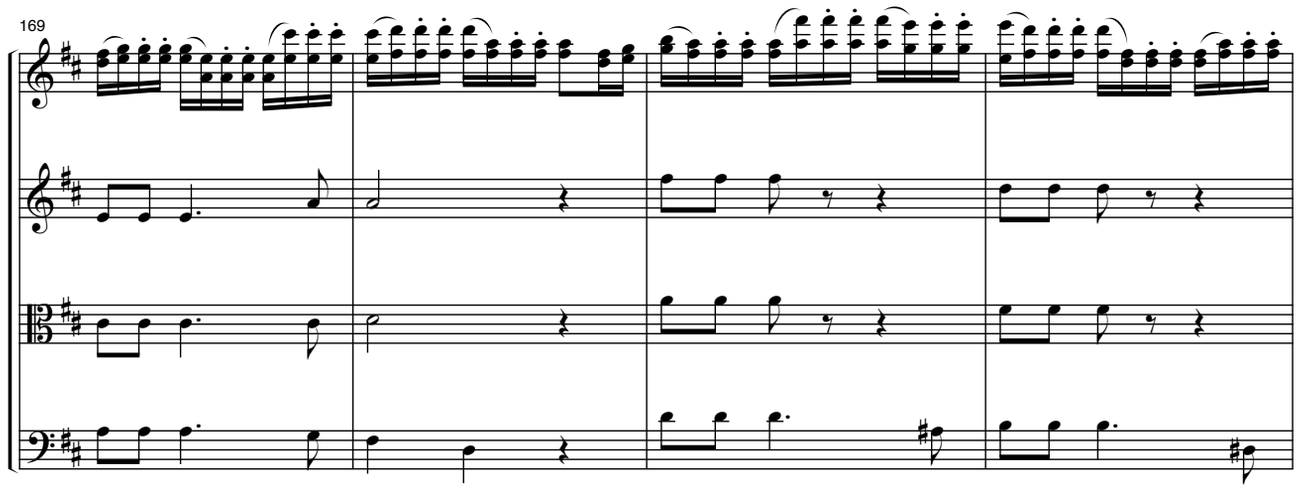
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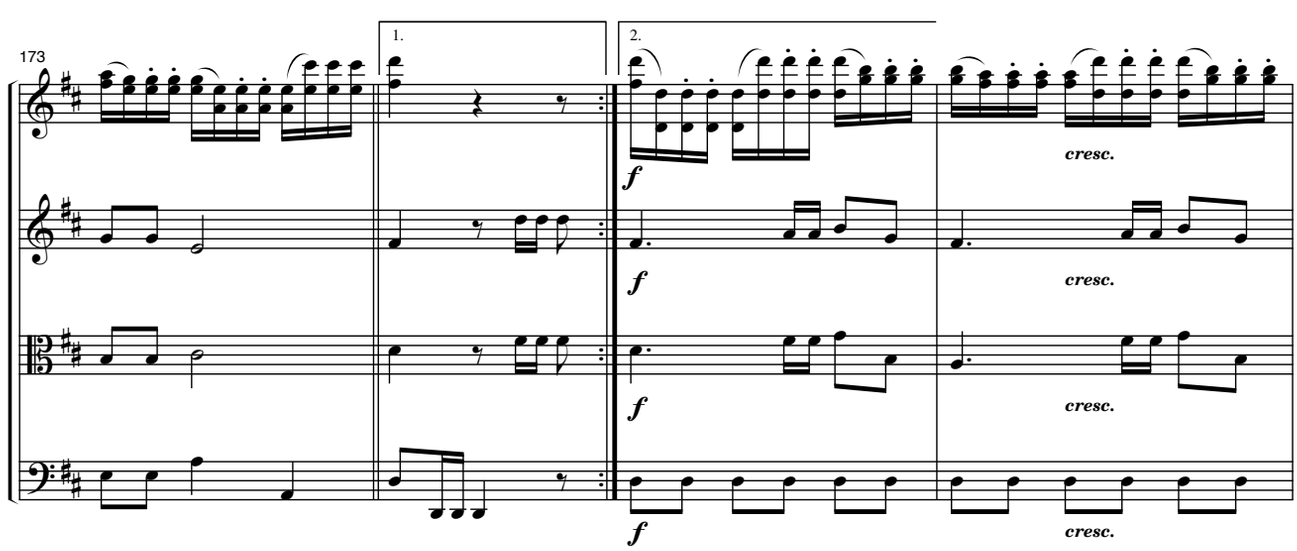
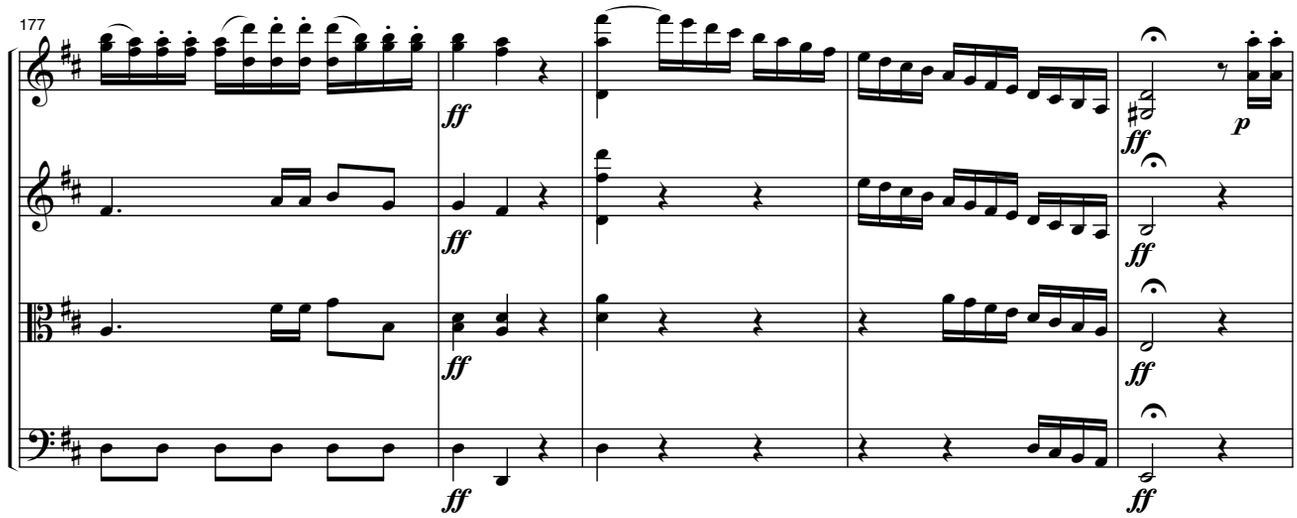

173
1.
2.
f
cresc.


177
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ff
ff
ff
ff
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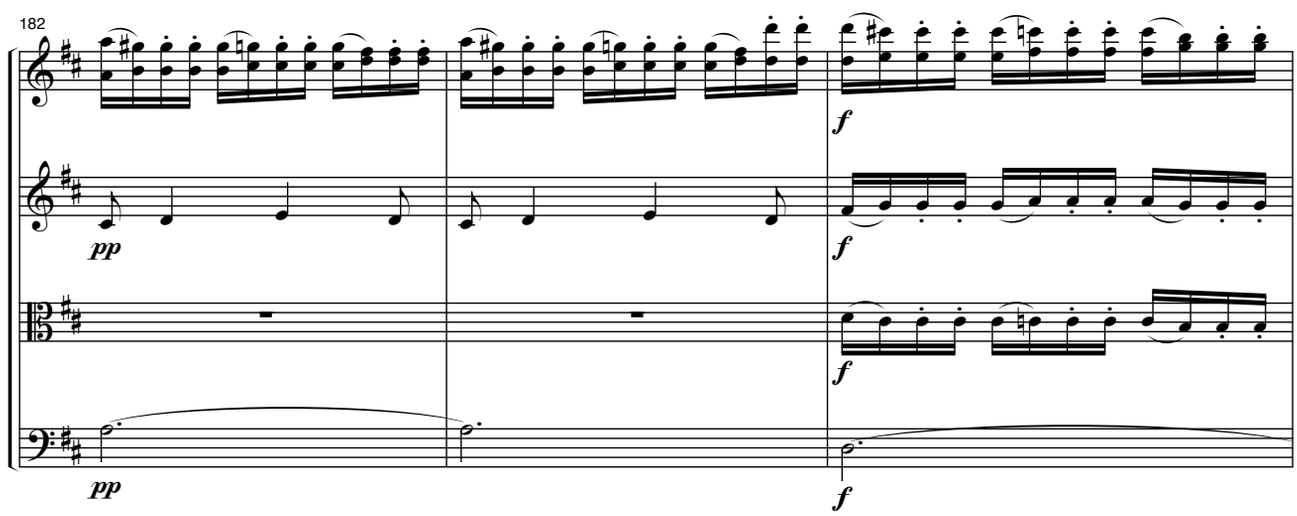
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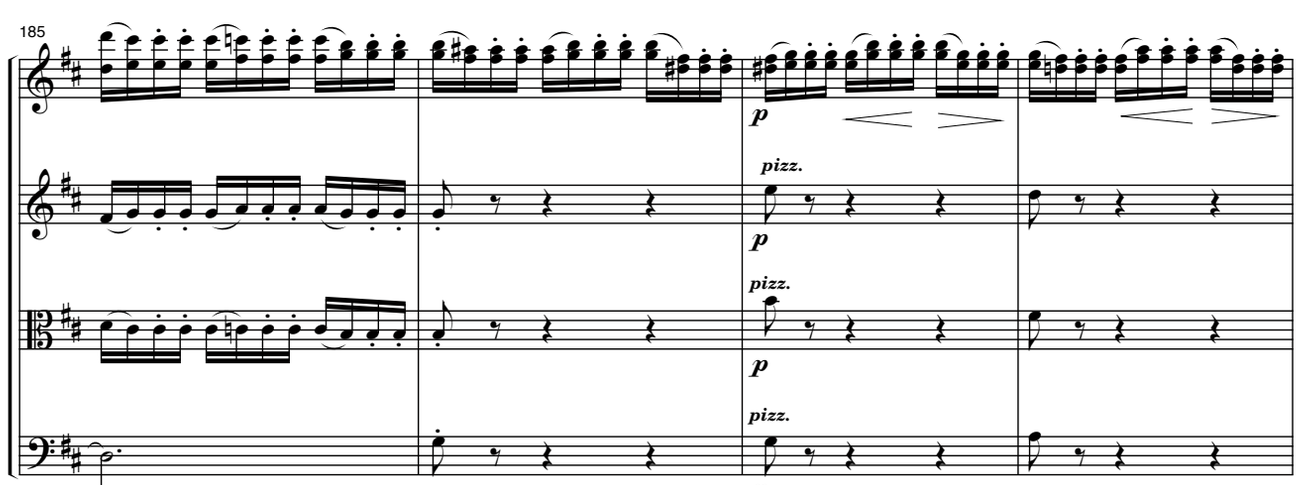
pp
pp
f
f
f
f


185
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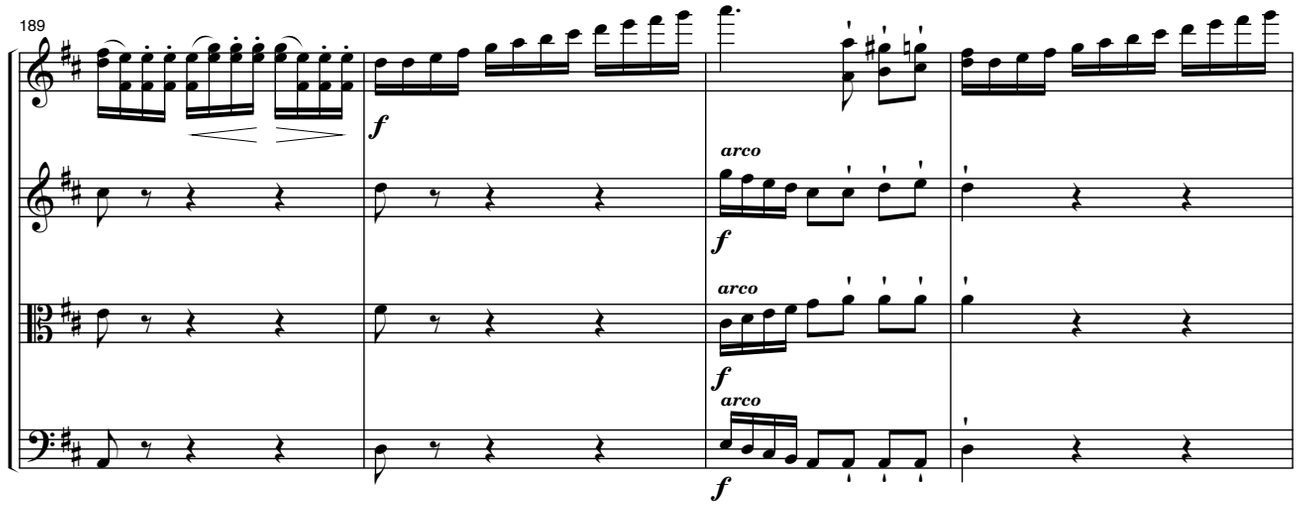
pizz.
p
pizz.
p
pizz.
p


189
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arco
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arco
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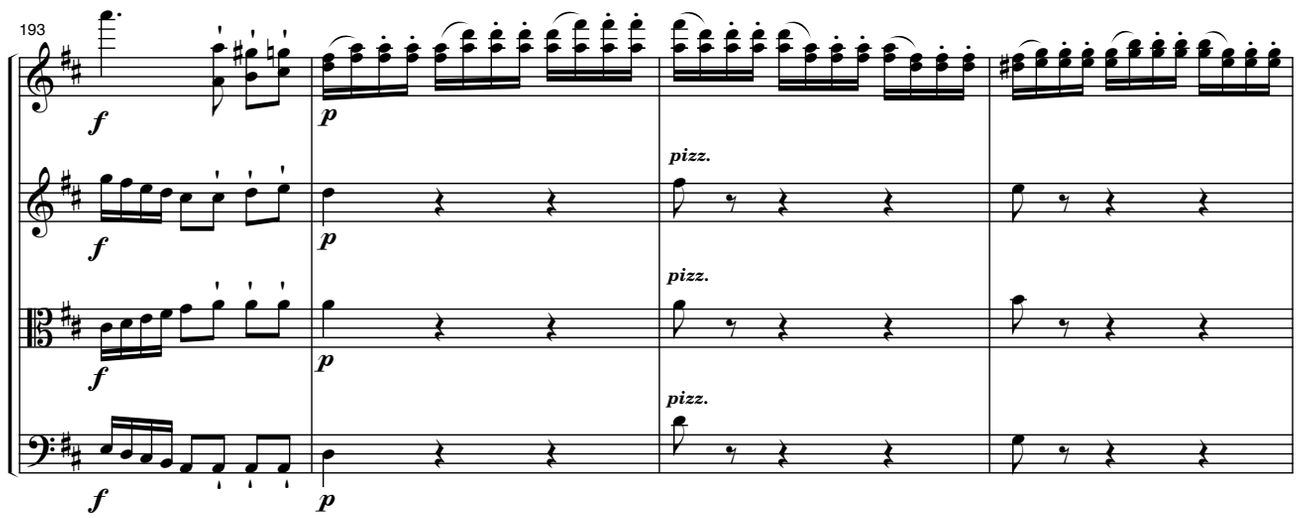
193
f
p
f
p
pizz.
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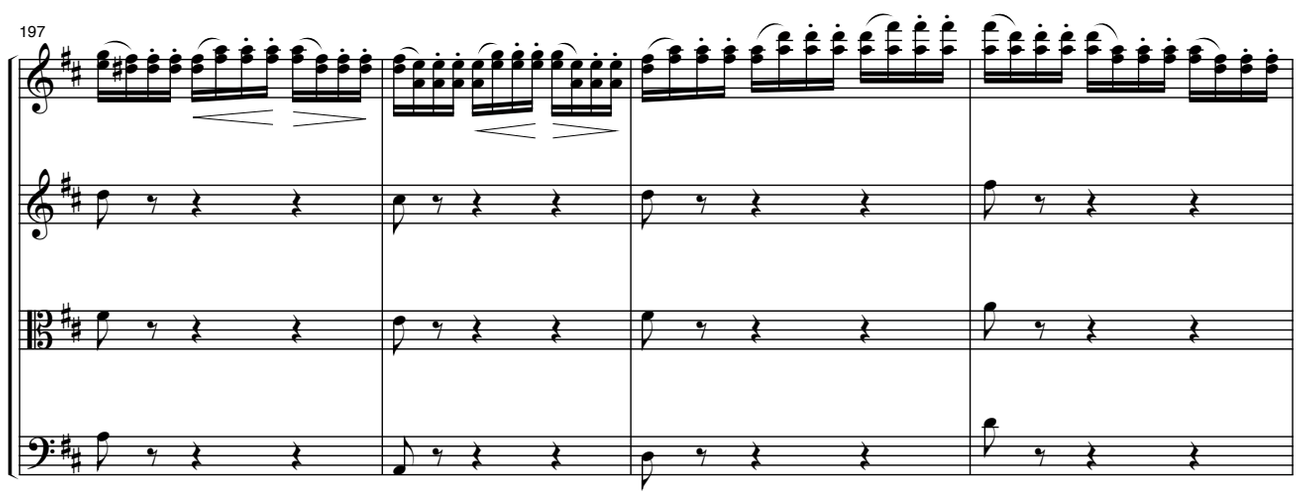
pizz.
f
p
pizz.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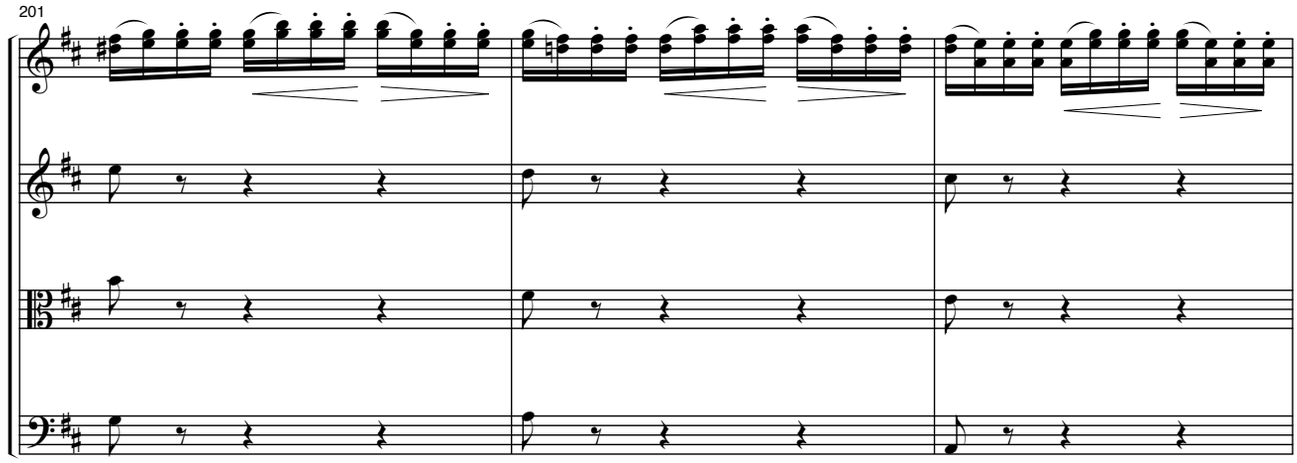
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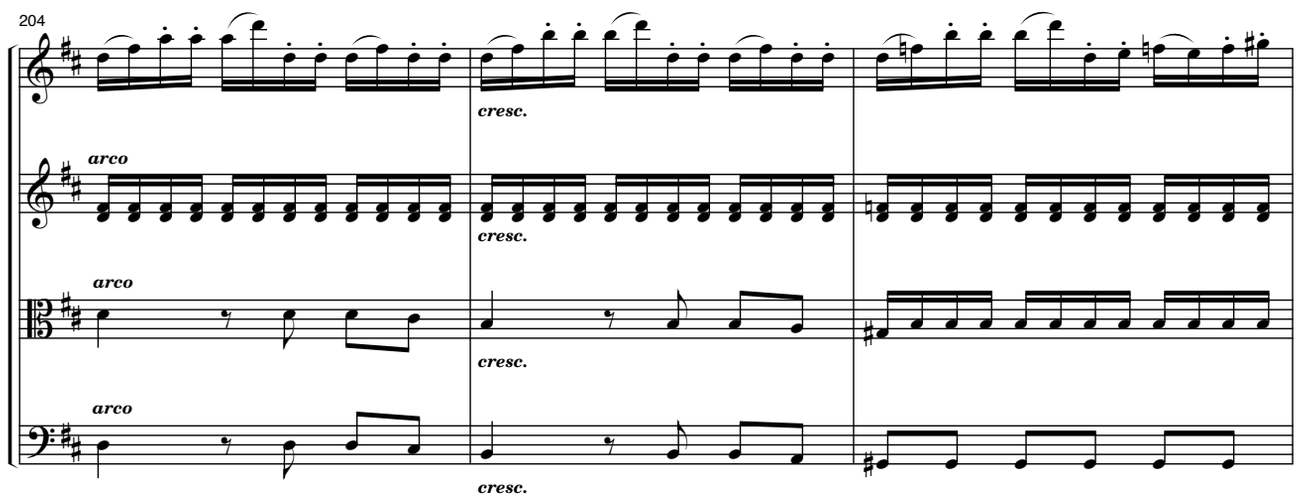
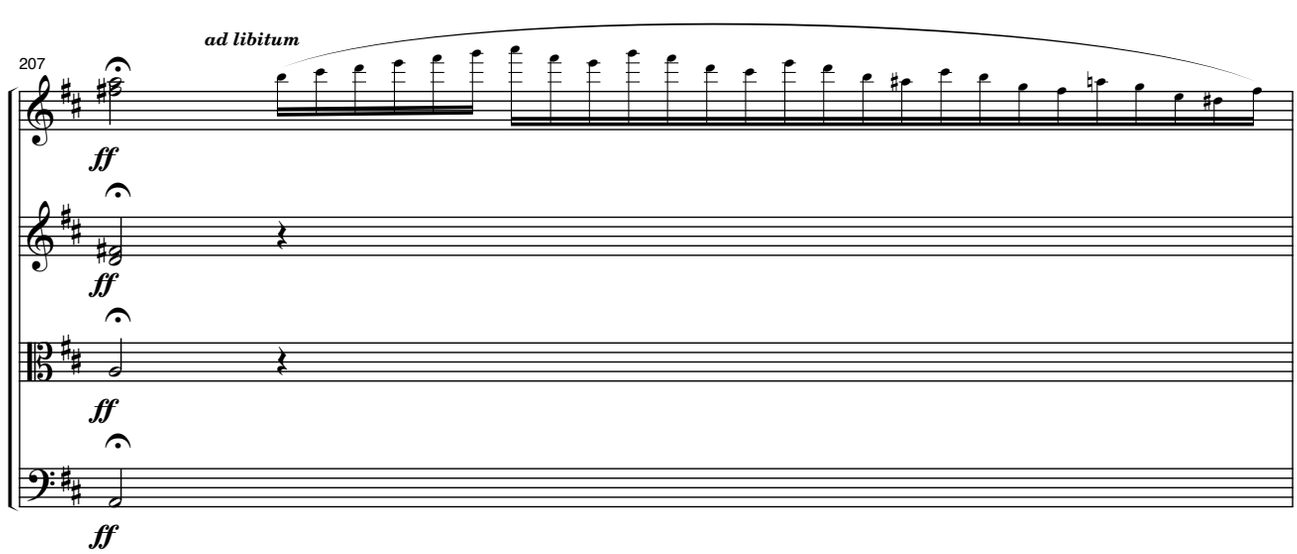
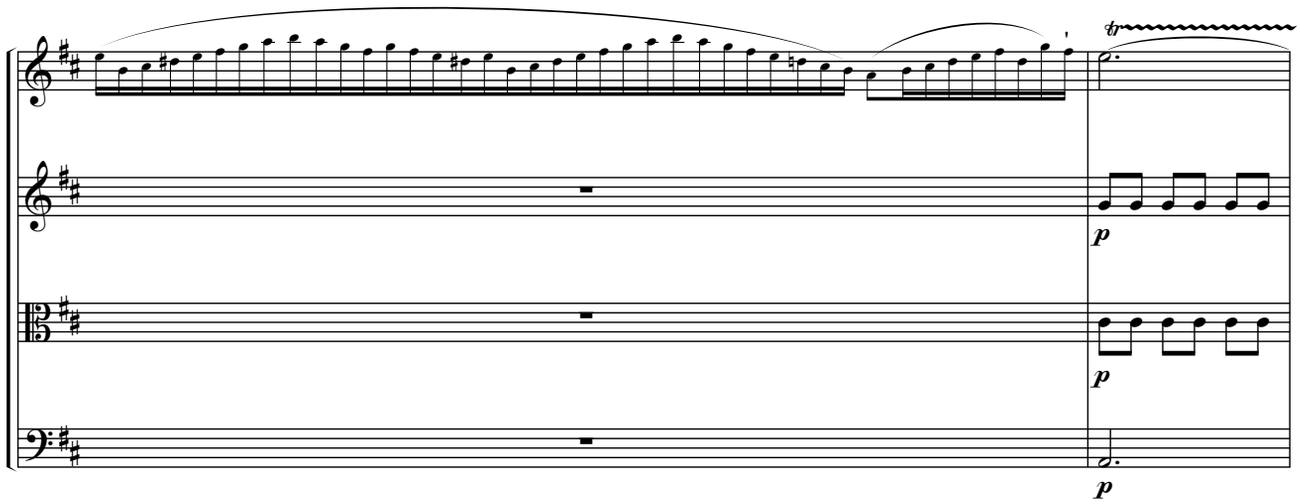

204
arco
arco
arco
cresc.
cresc.
cresc.
cresc.


207
ad libitum
ff
ff
ff
ff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p
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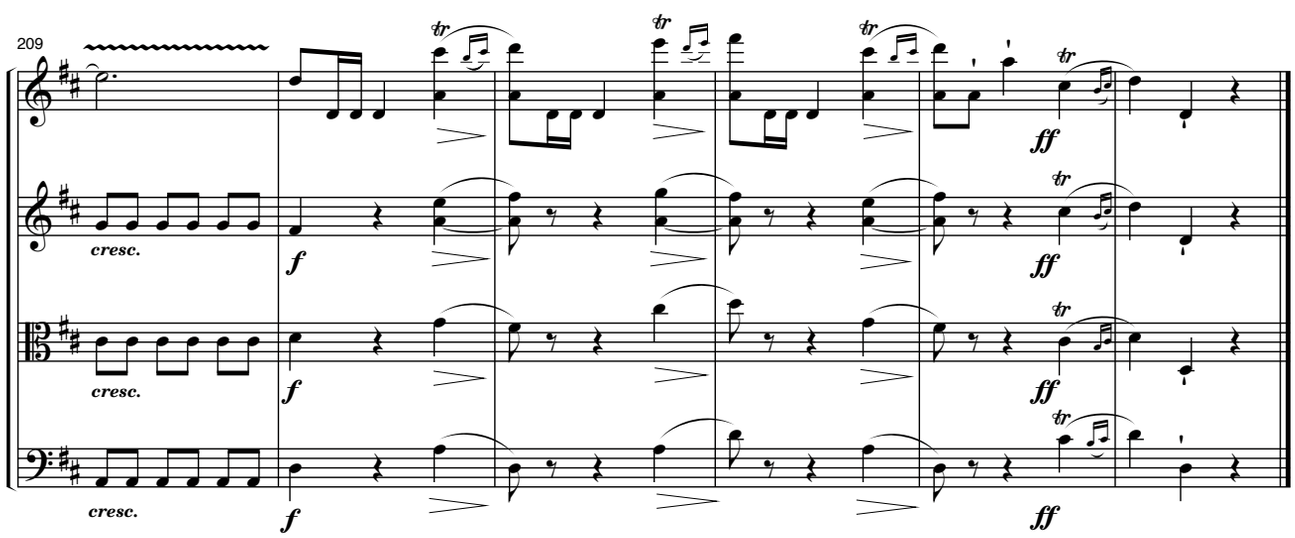
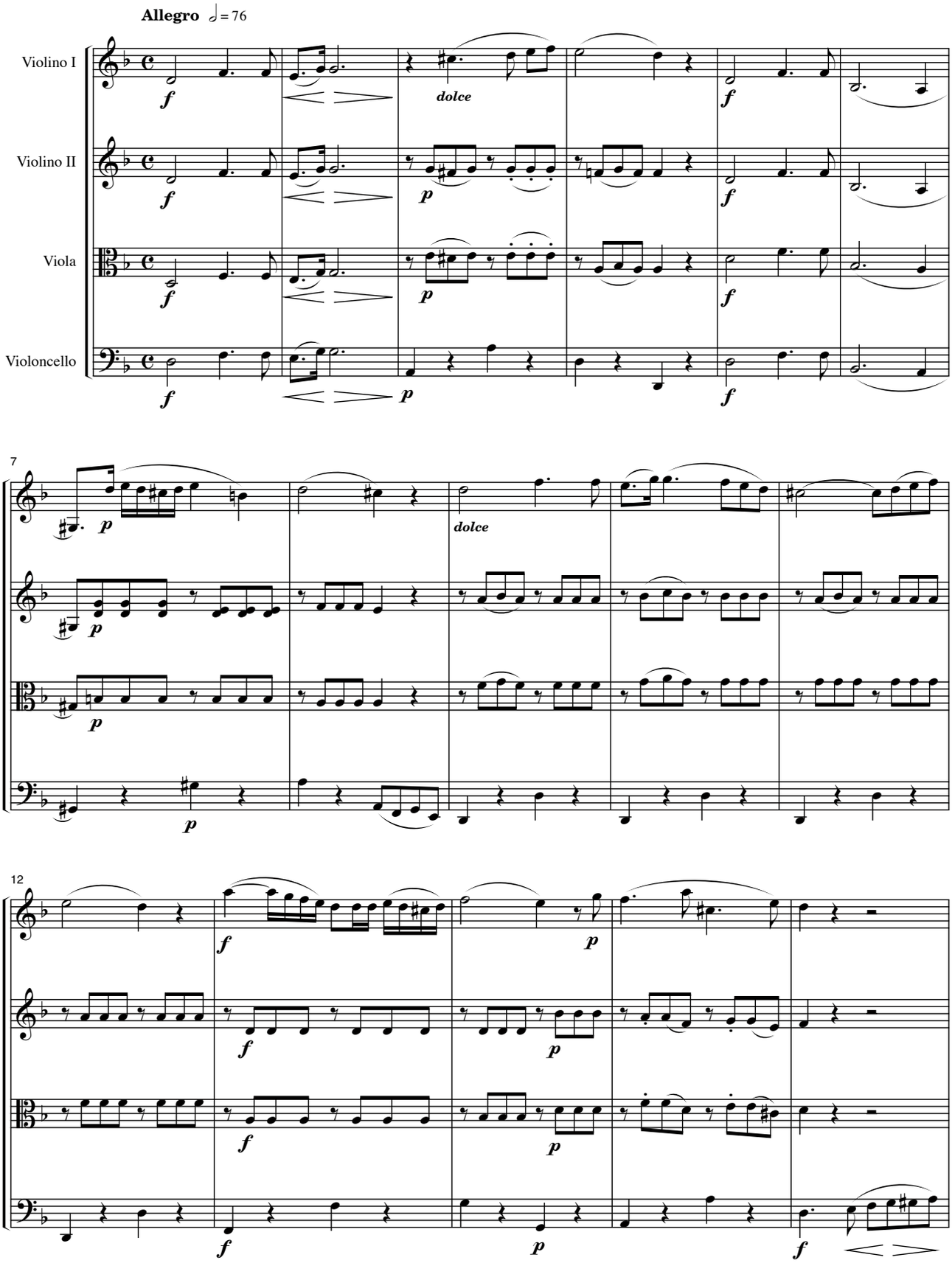

209
tr
tr
tr
tr
ff
cresc.
f
ff
cresc.
f
ff
cresc.
f
ff

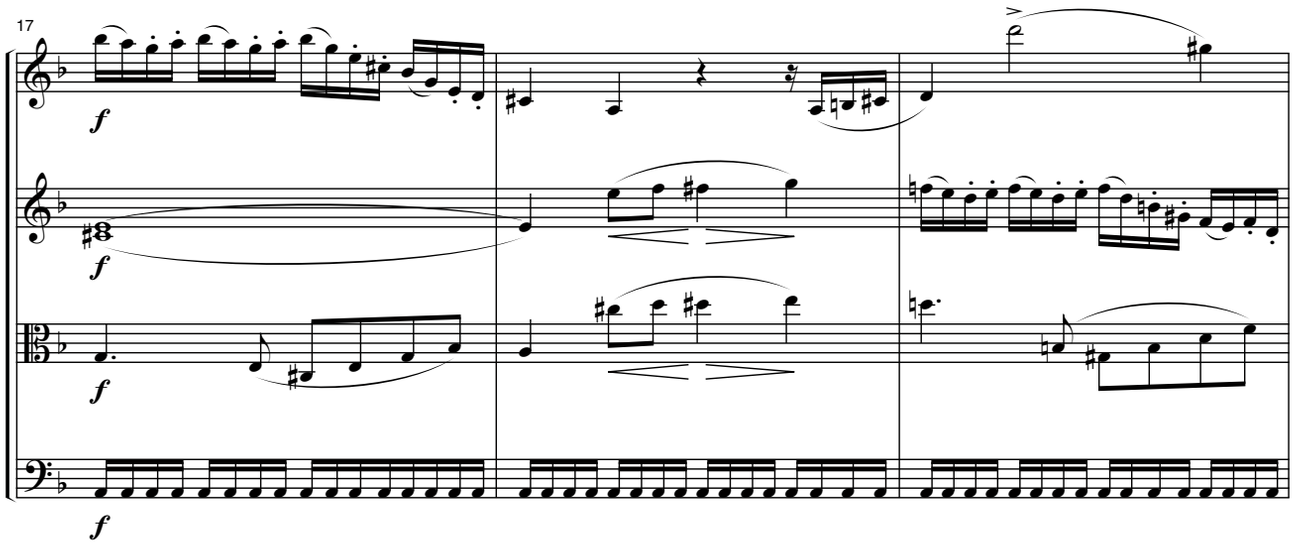
Cuarteto nº 1

para cuerda

Juan Crisóstomo de Arriaga

I

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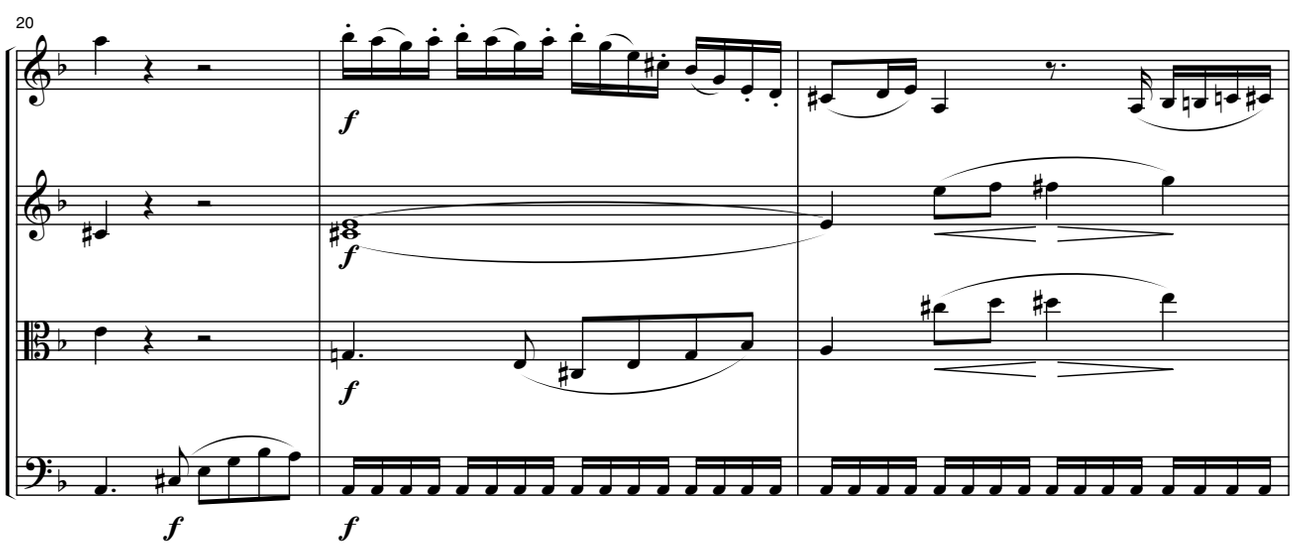
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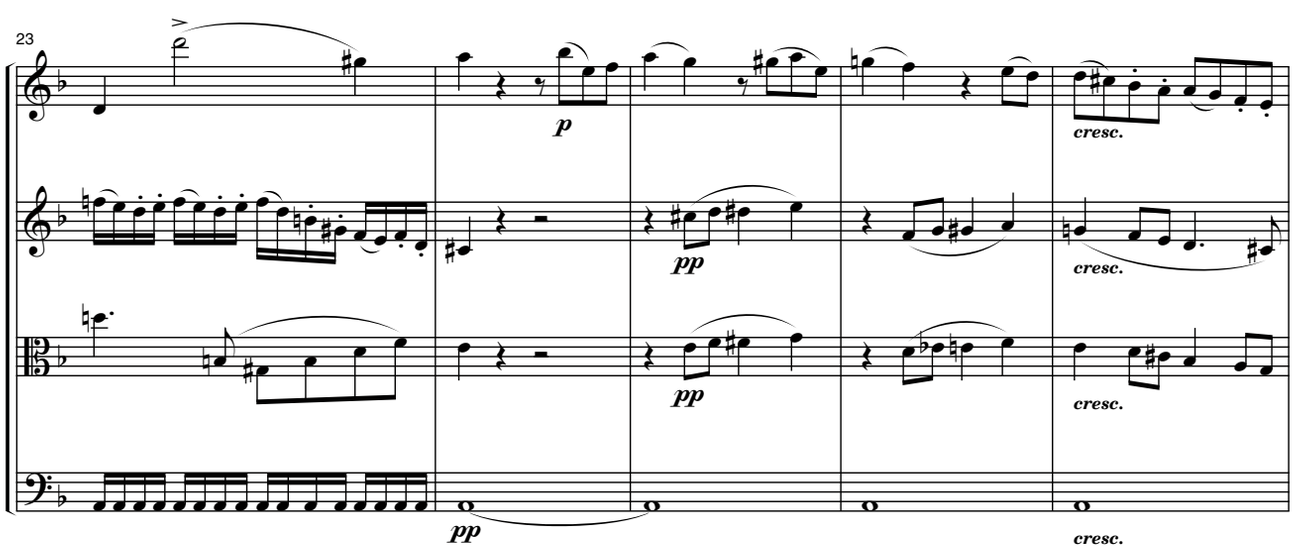
23
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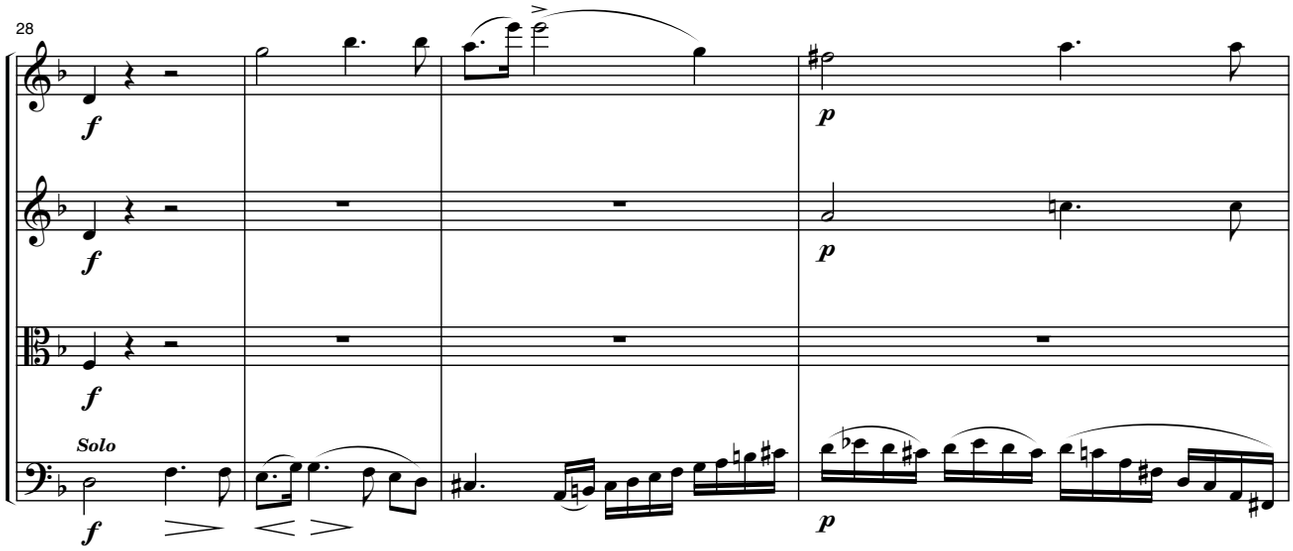
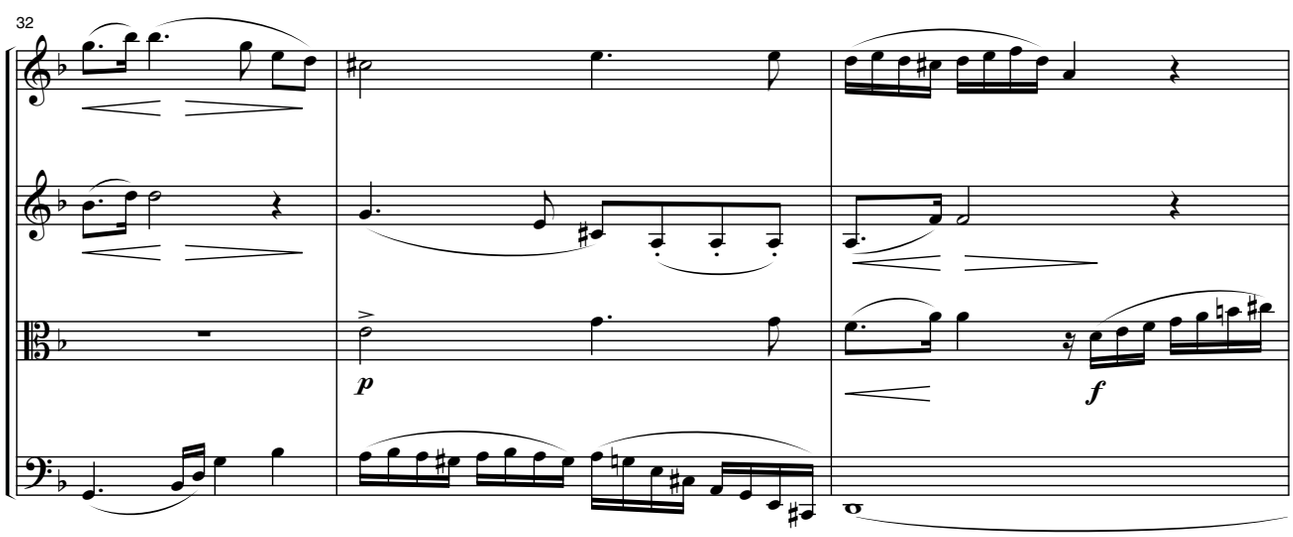
cresc.
pp
cresc.
pp
cresc.
pp
cresc.


28
Solo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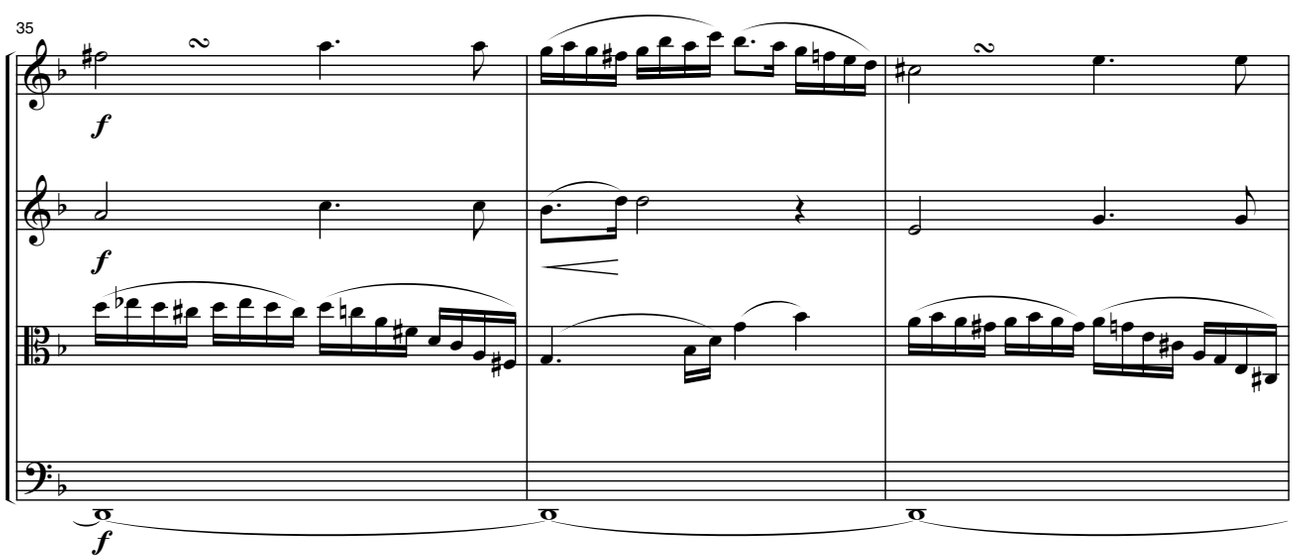
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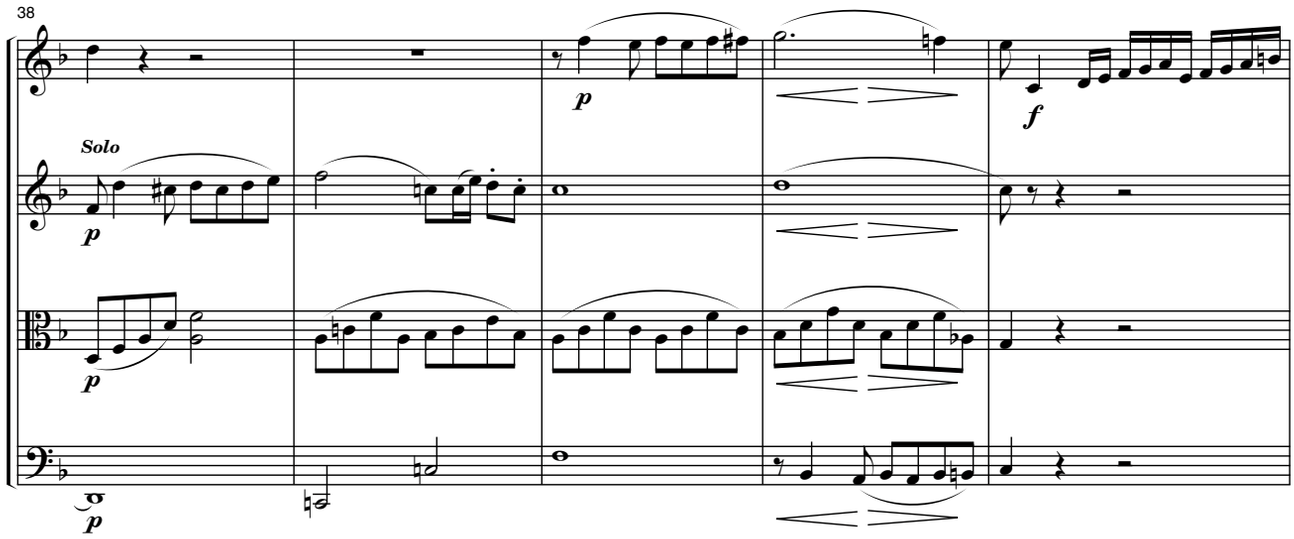
38
Solo
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p
p
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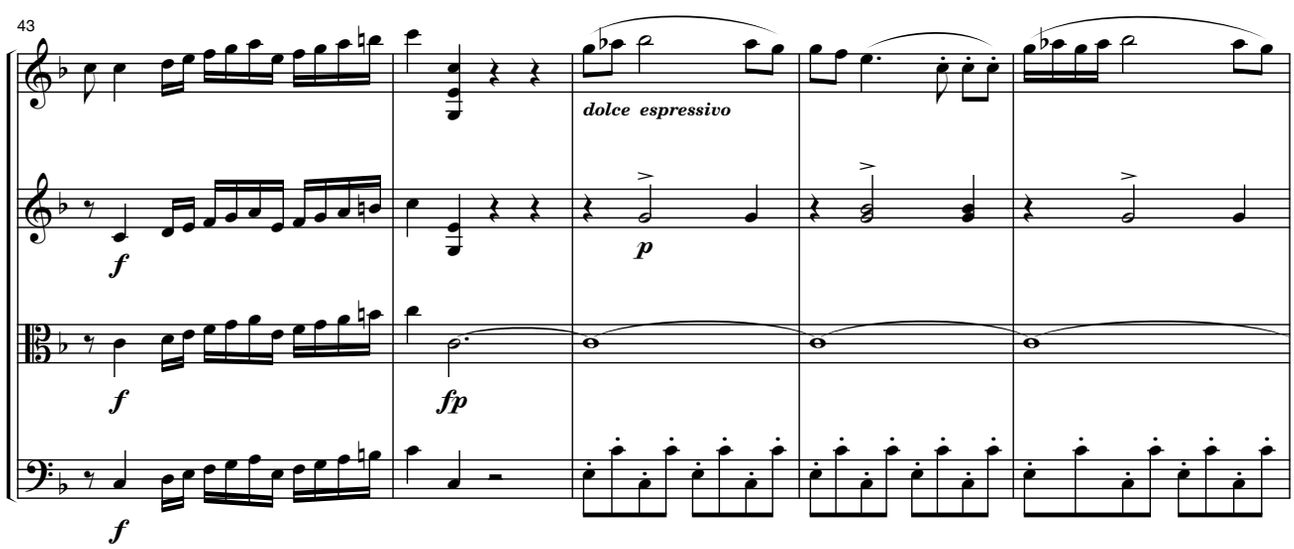
43
dolce espressivo
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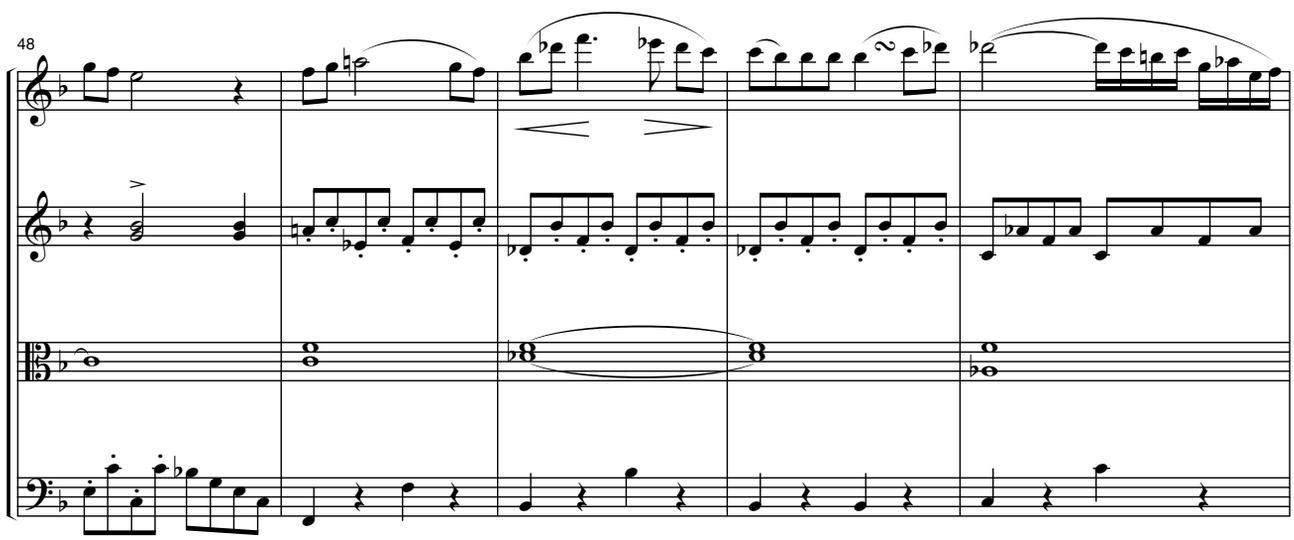
p
f
fp
f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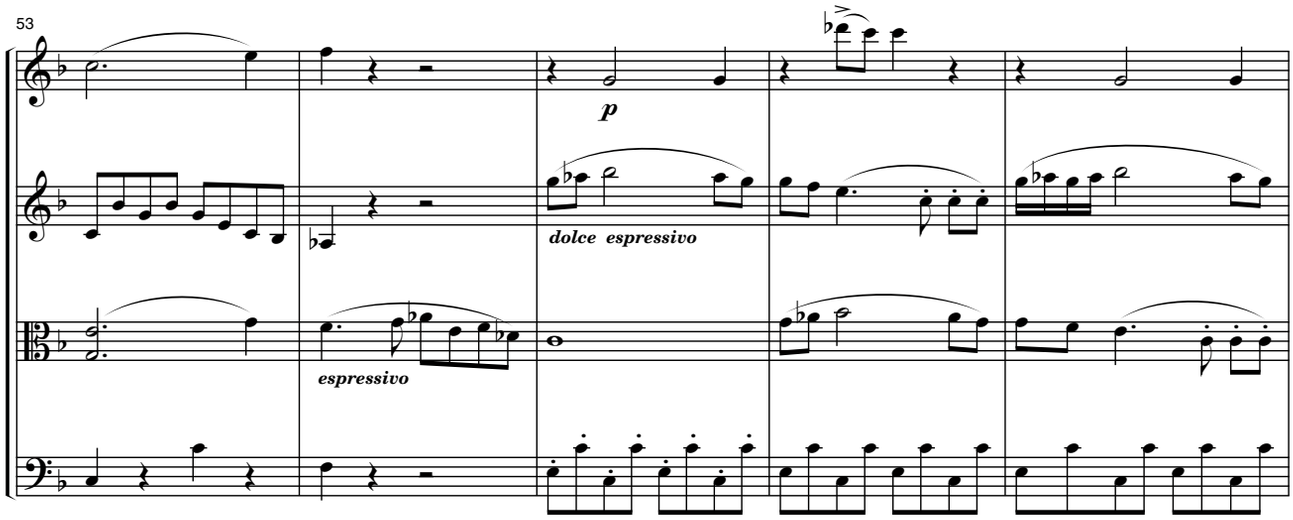
53
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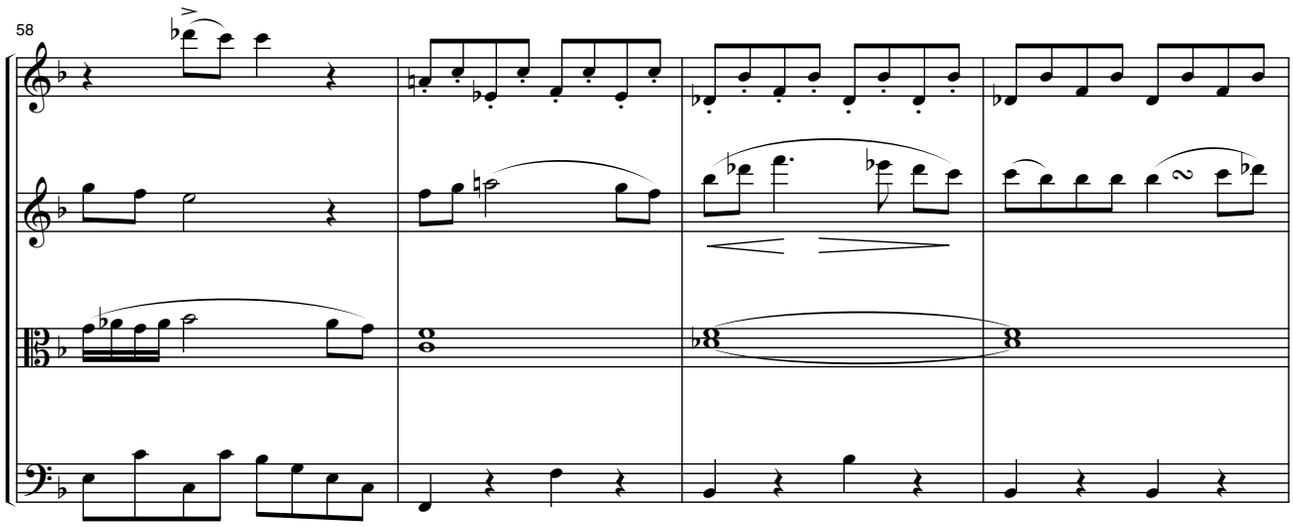
dolce espressivo
espressivo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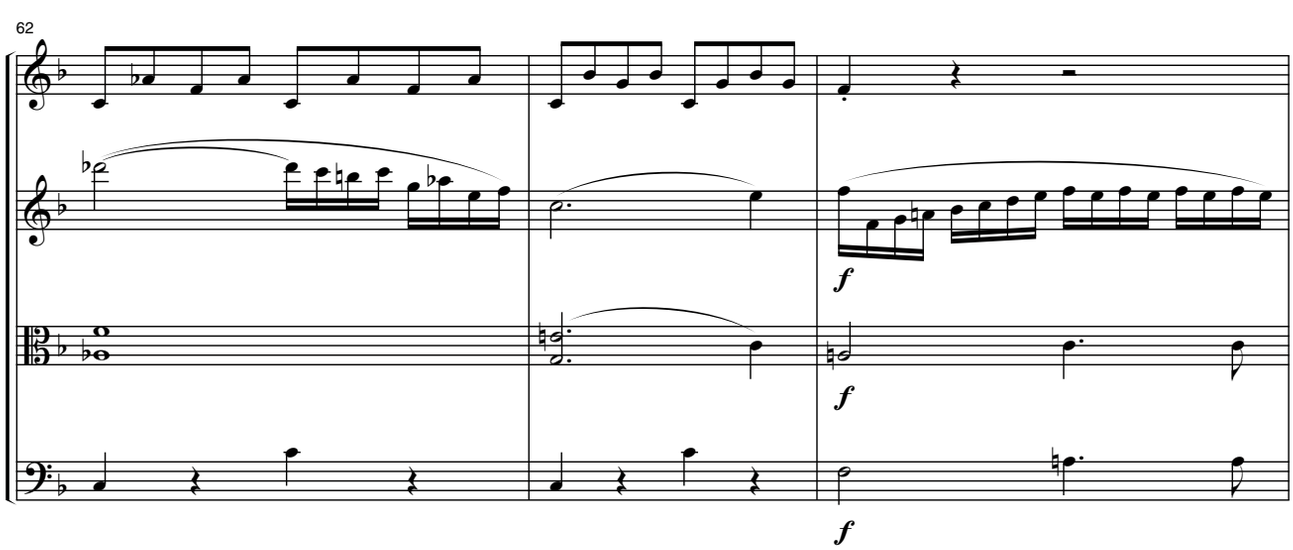
62
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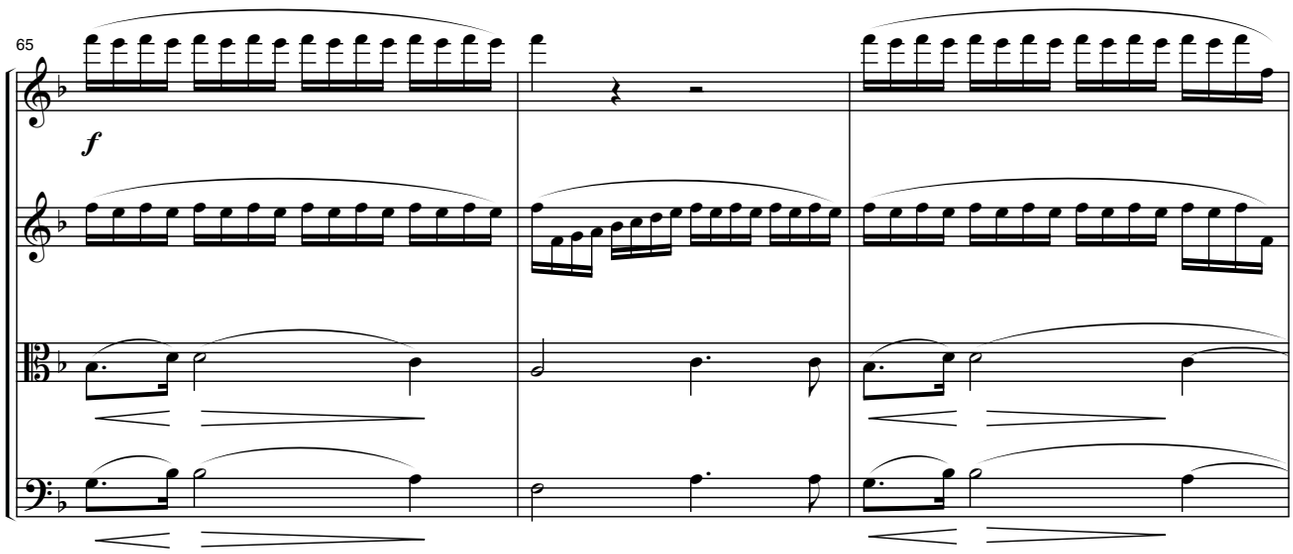
f
f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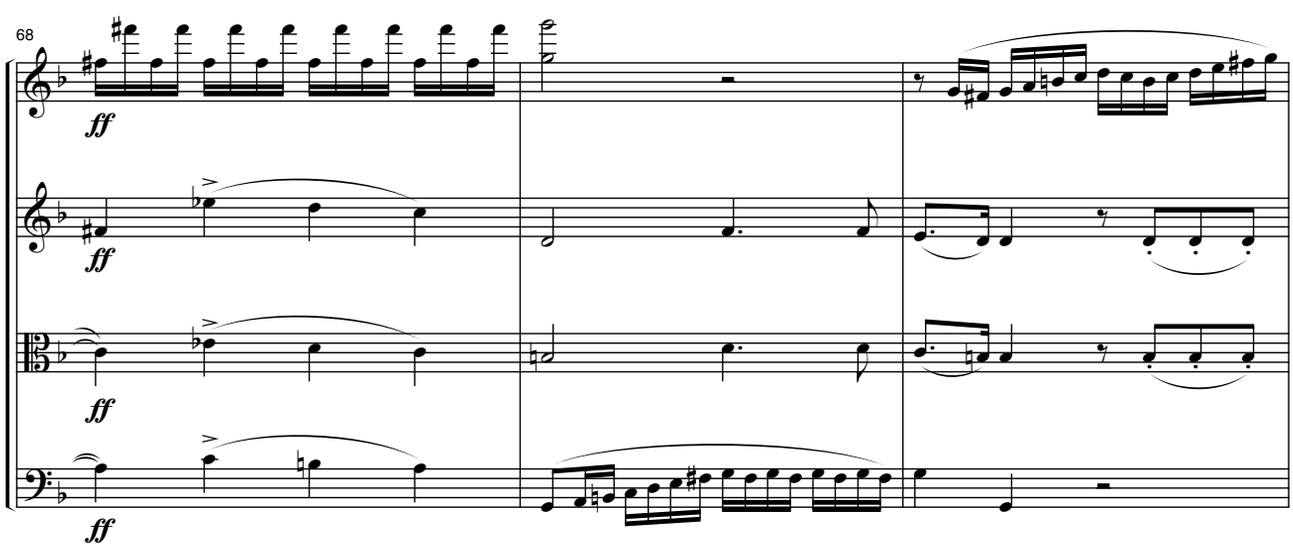
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ff
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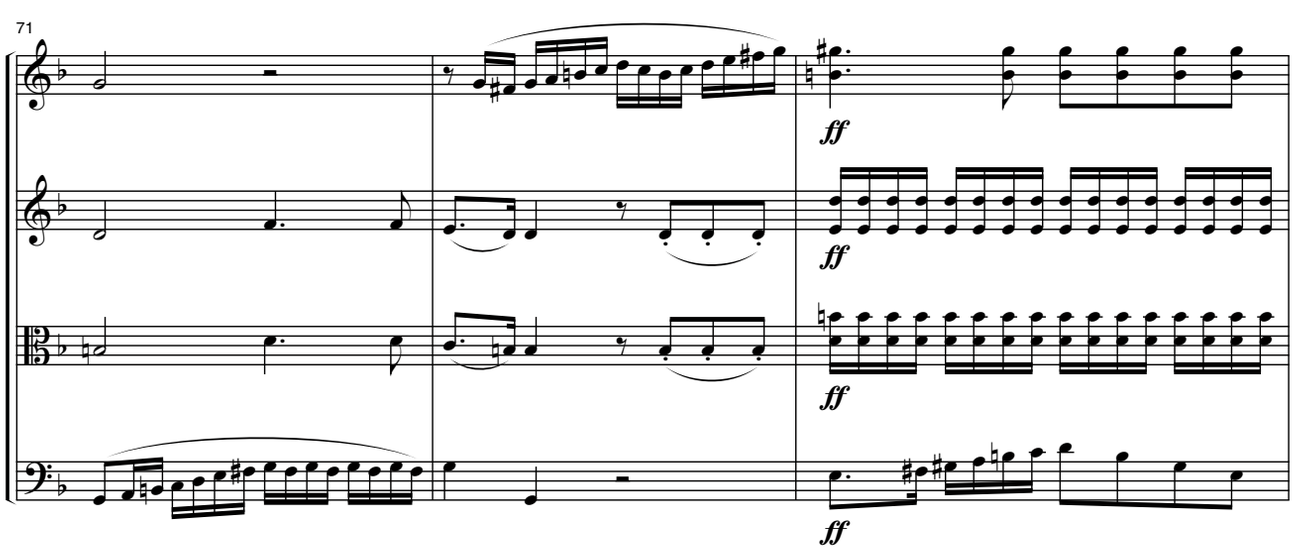
71
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ff
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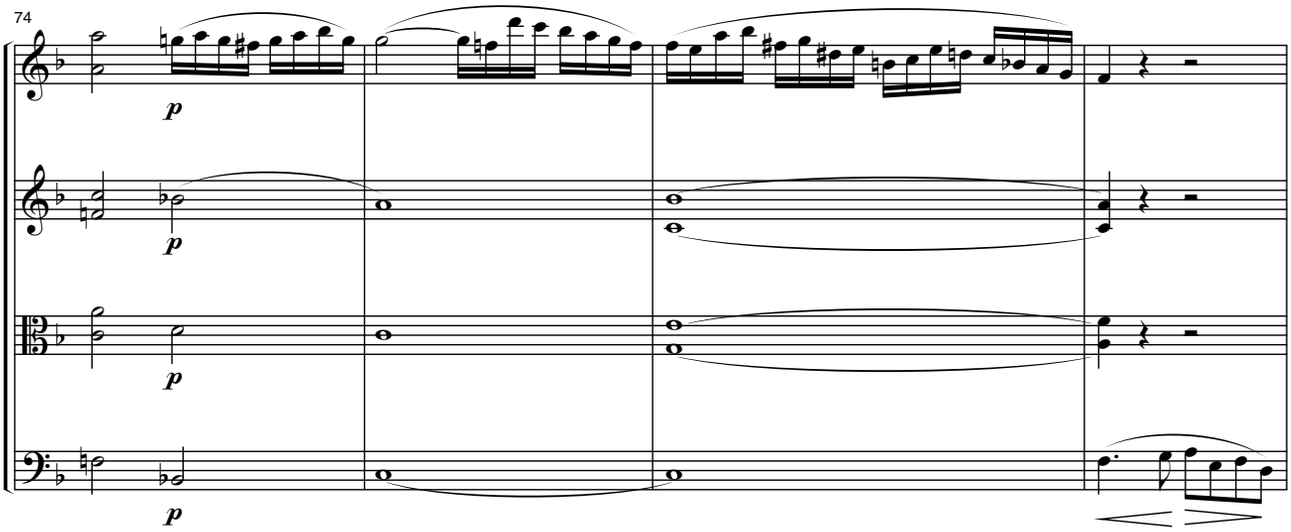
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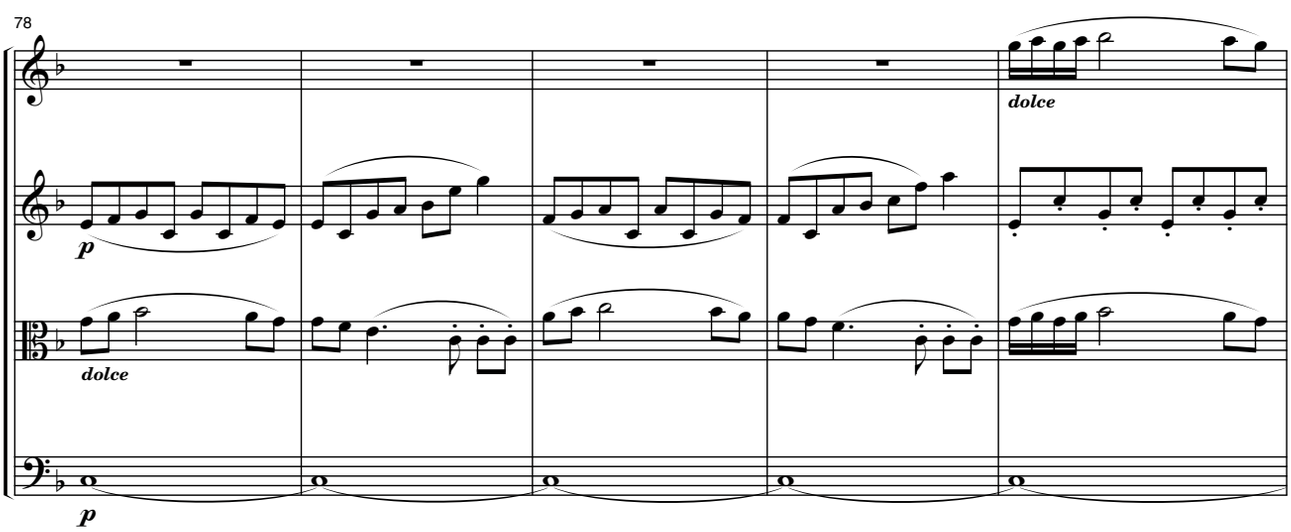
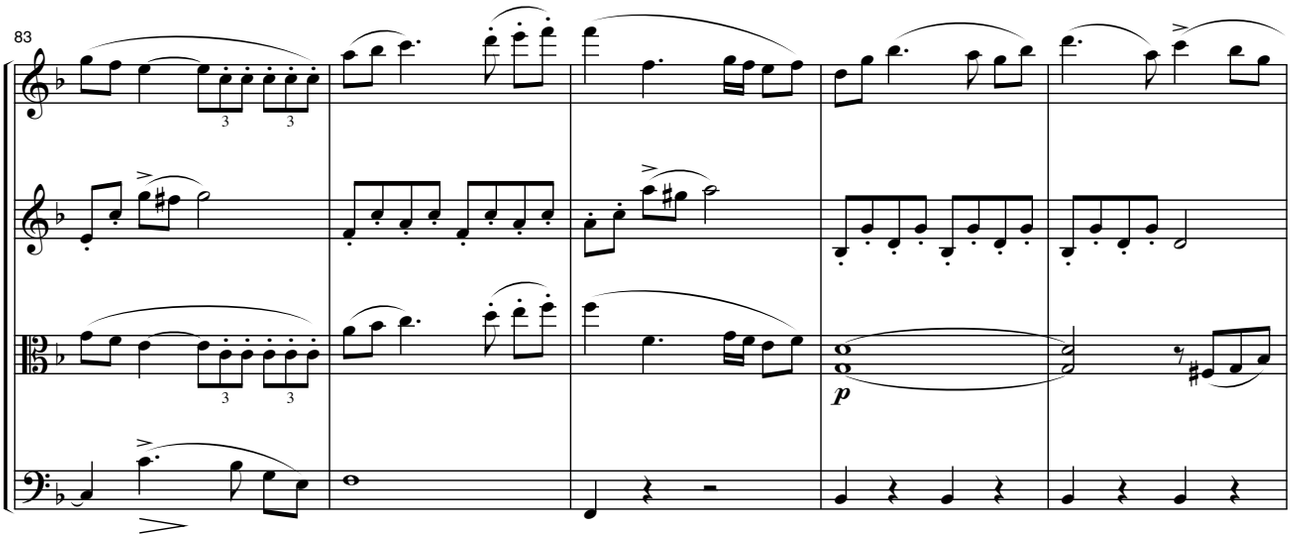

78
dolce
dolce
p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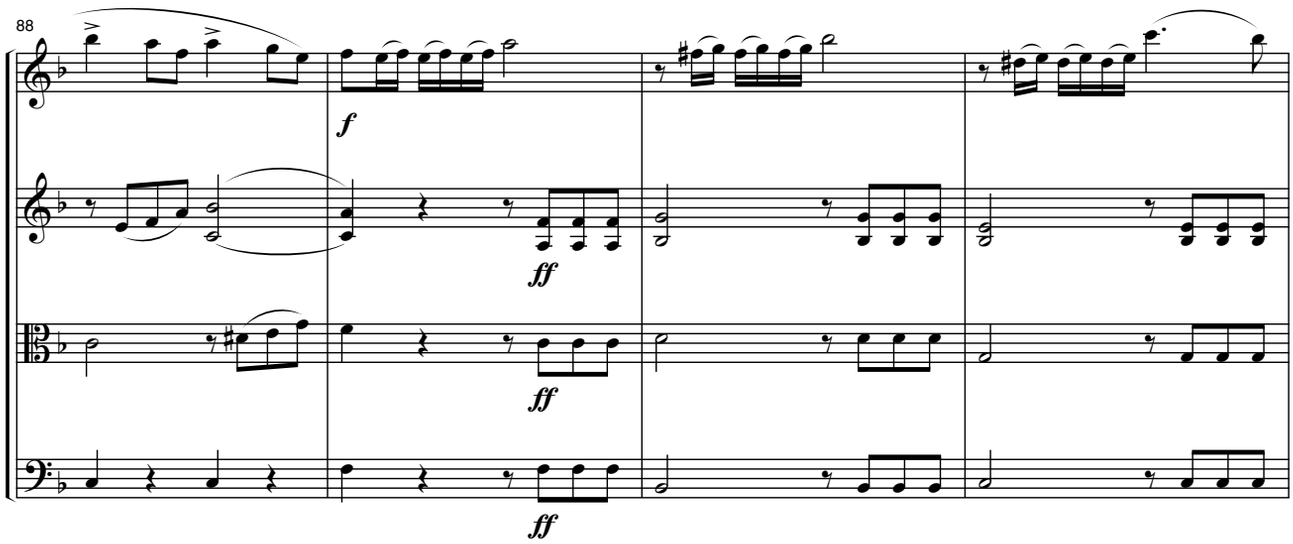
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ff
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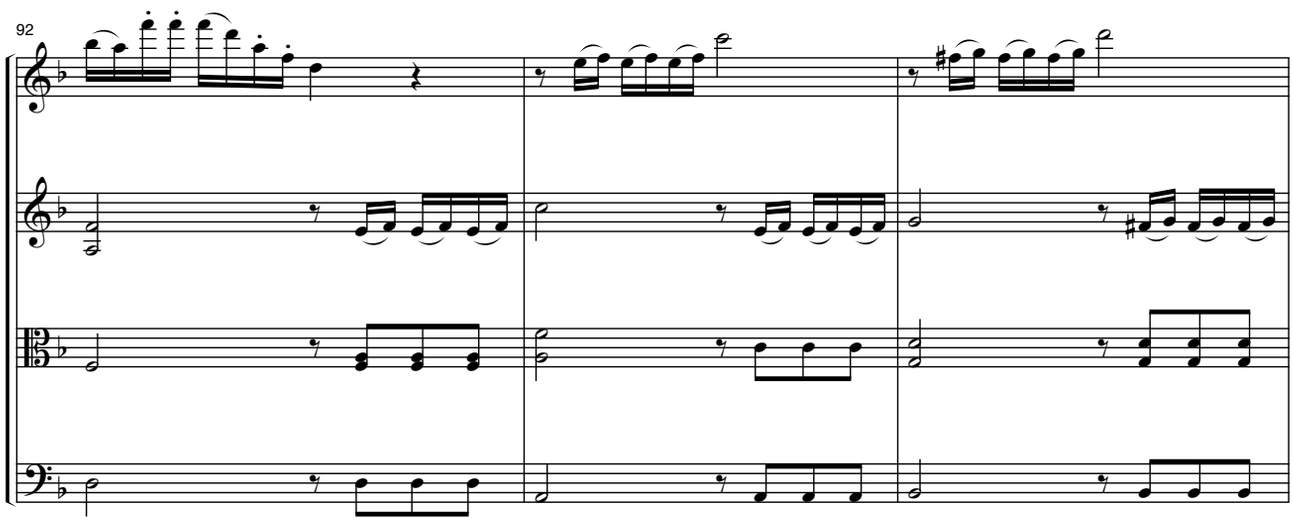
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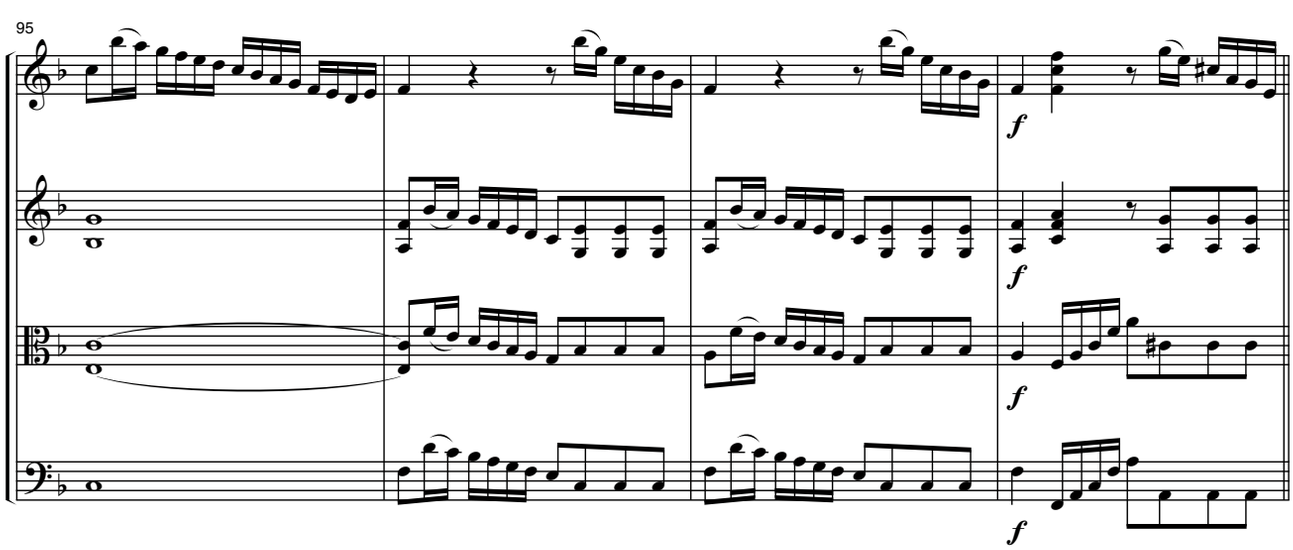
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f
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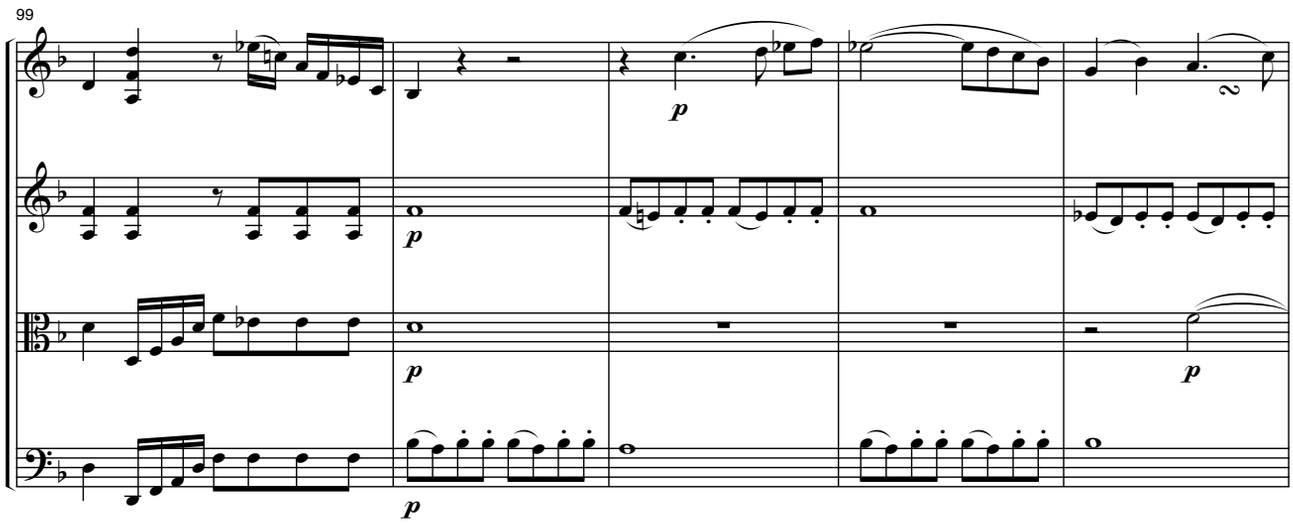
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p
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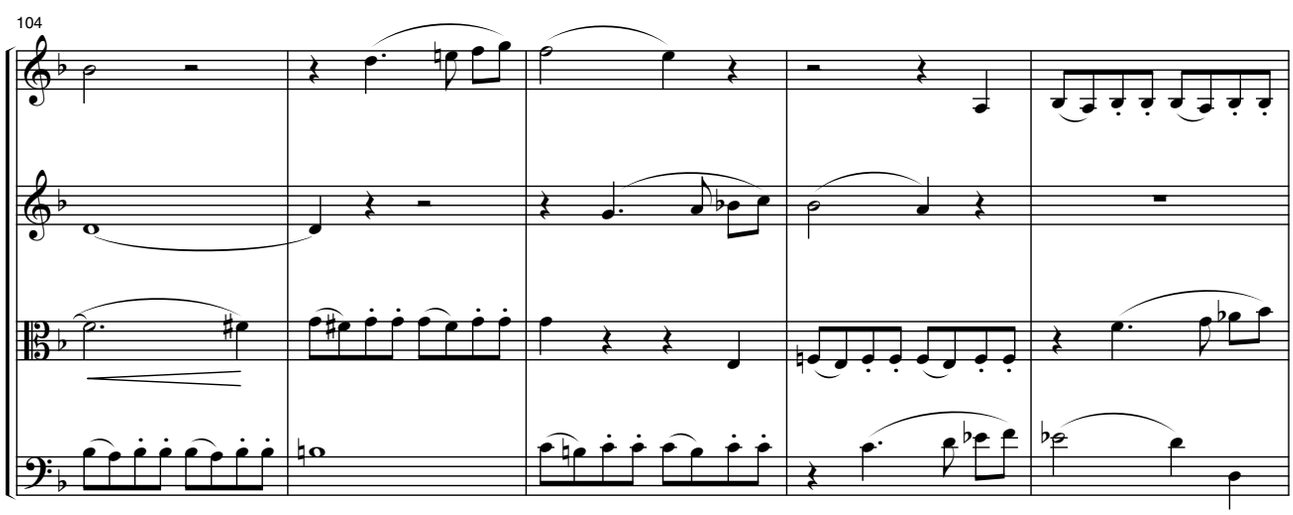
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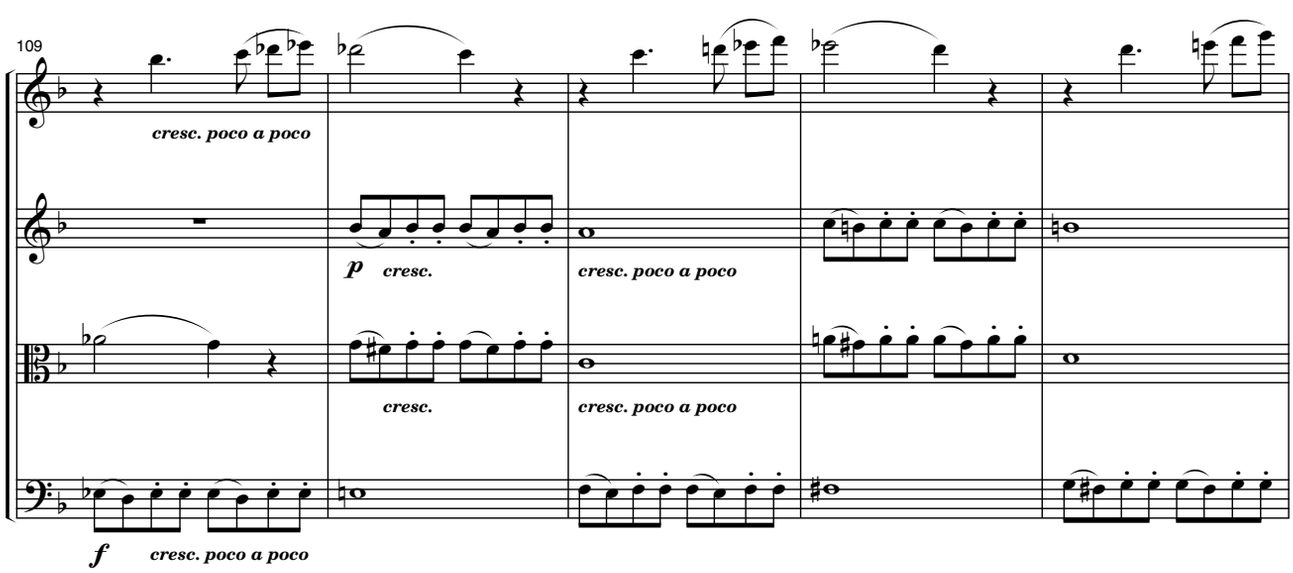
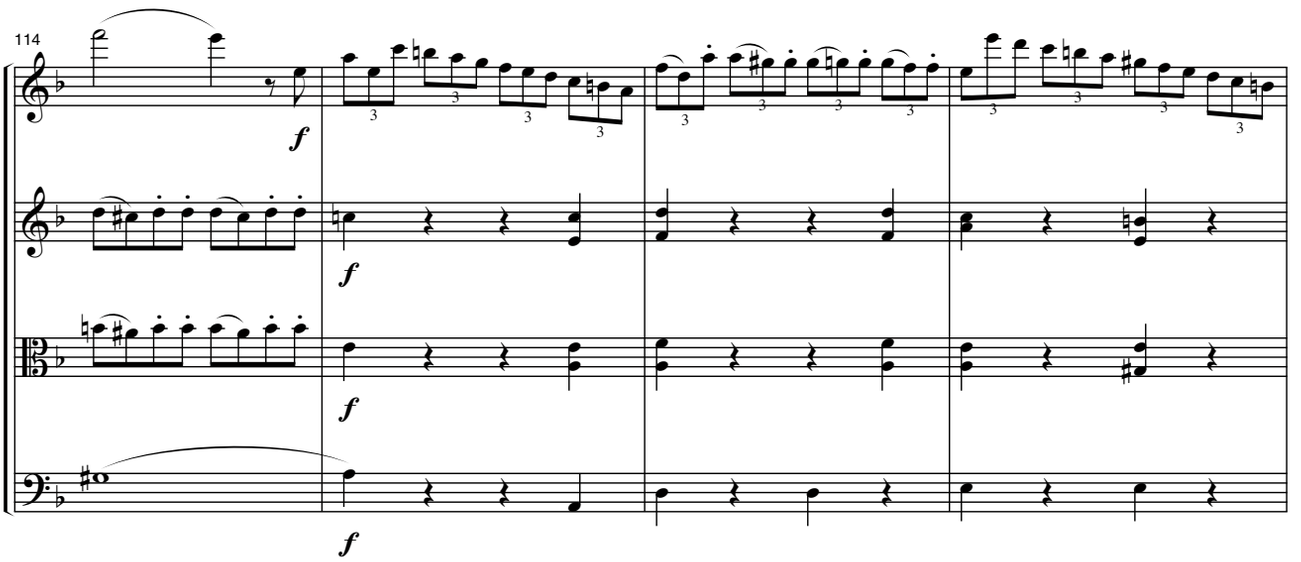
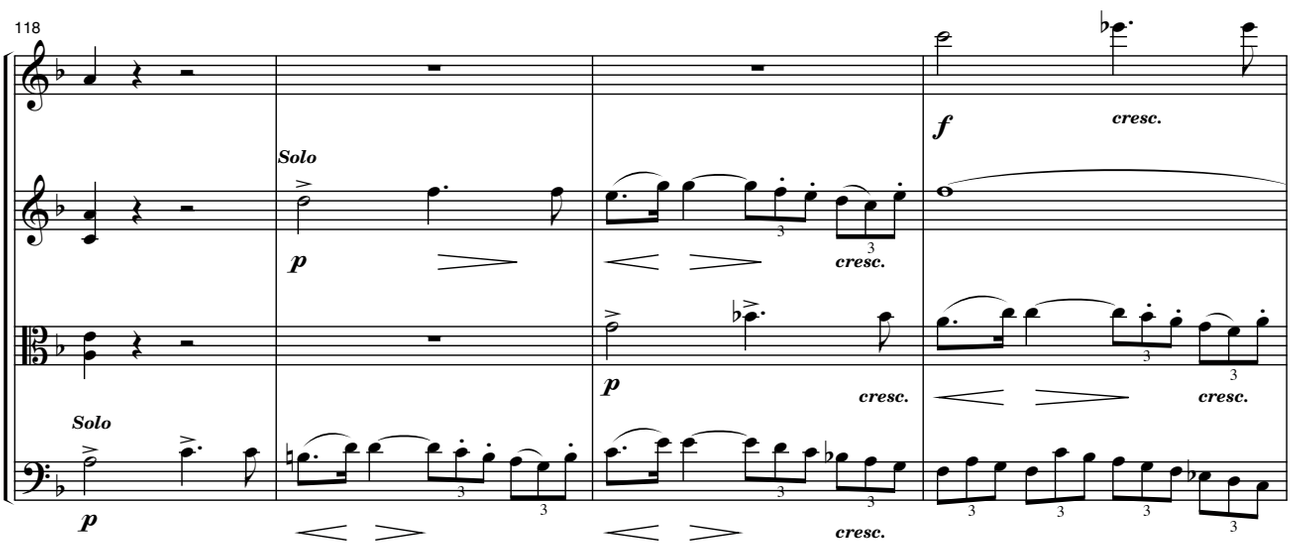

109
cresc. poco a poco
p cresc.
cresc. poco a poco
cresc.
cresc. poco a poco
f cresc. poco a poco


114
f
f
f
f


118
Solo
Solo
p
p
p
f
cresc.
cresc.
cresc.
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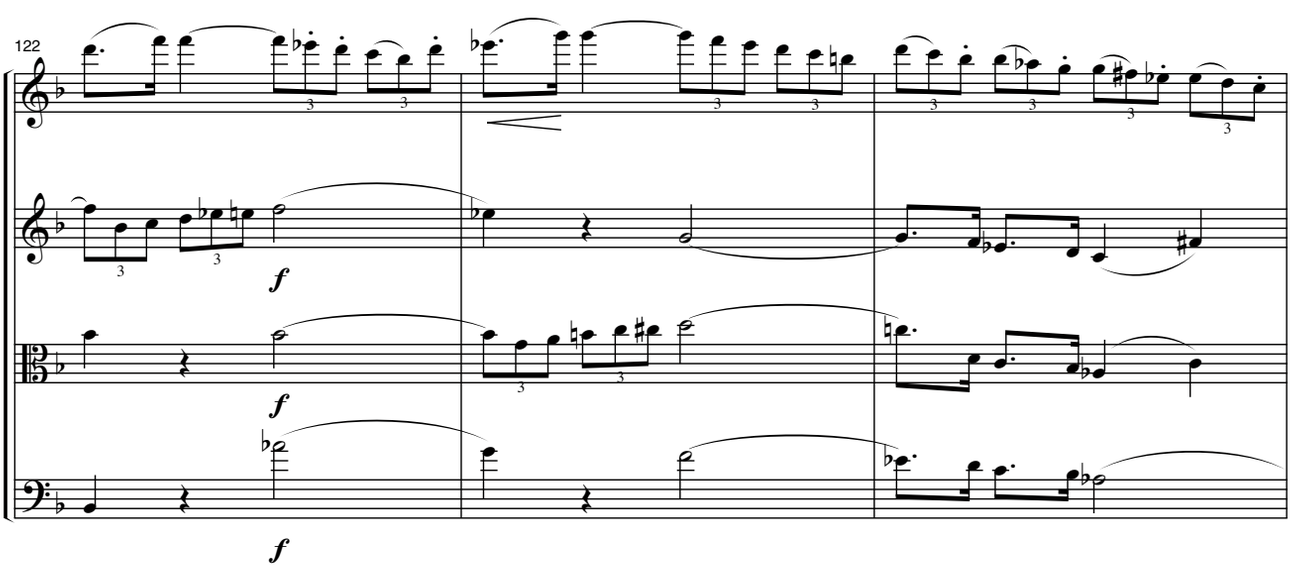
cresc.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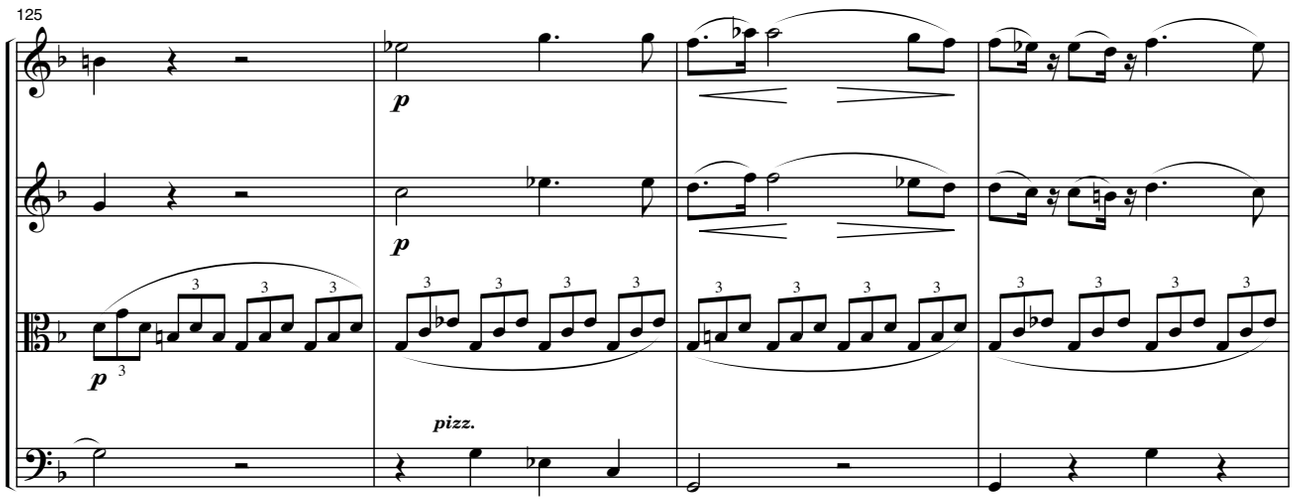
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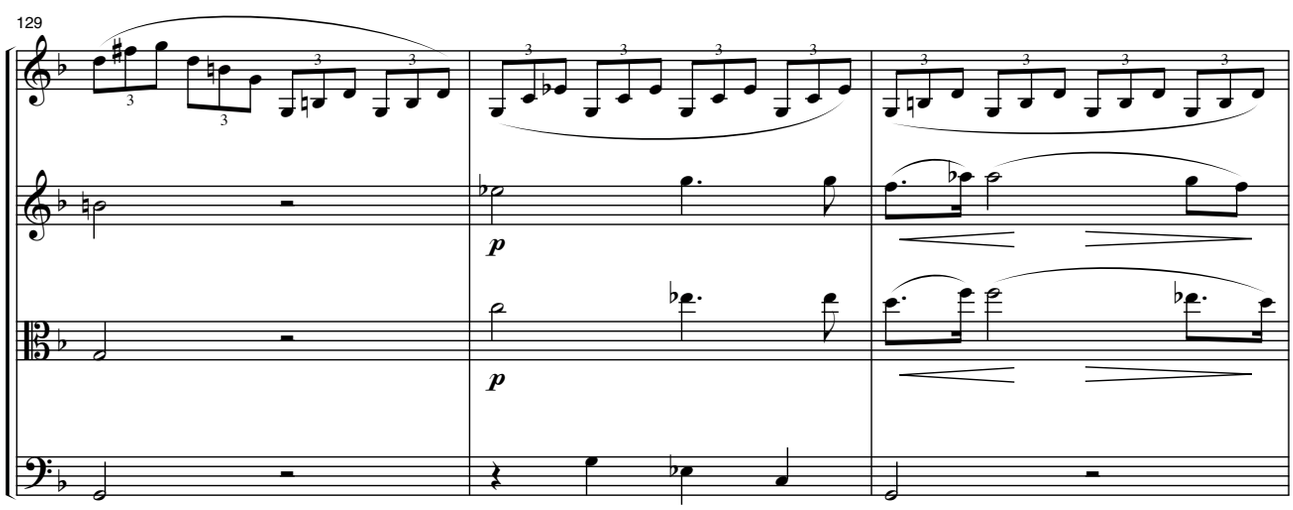
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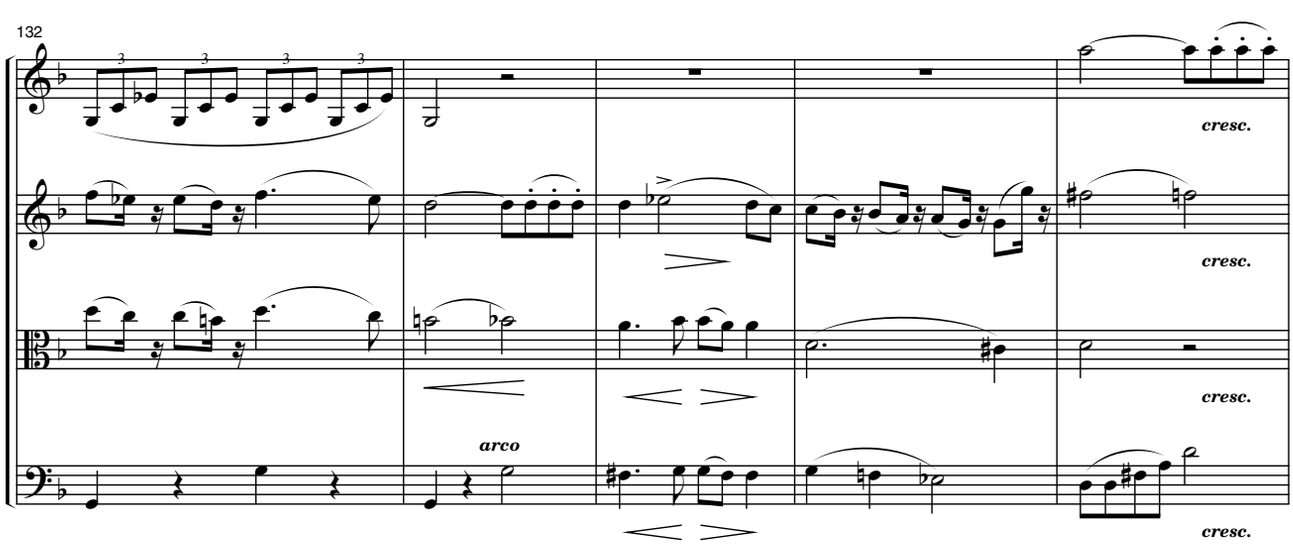
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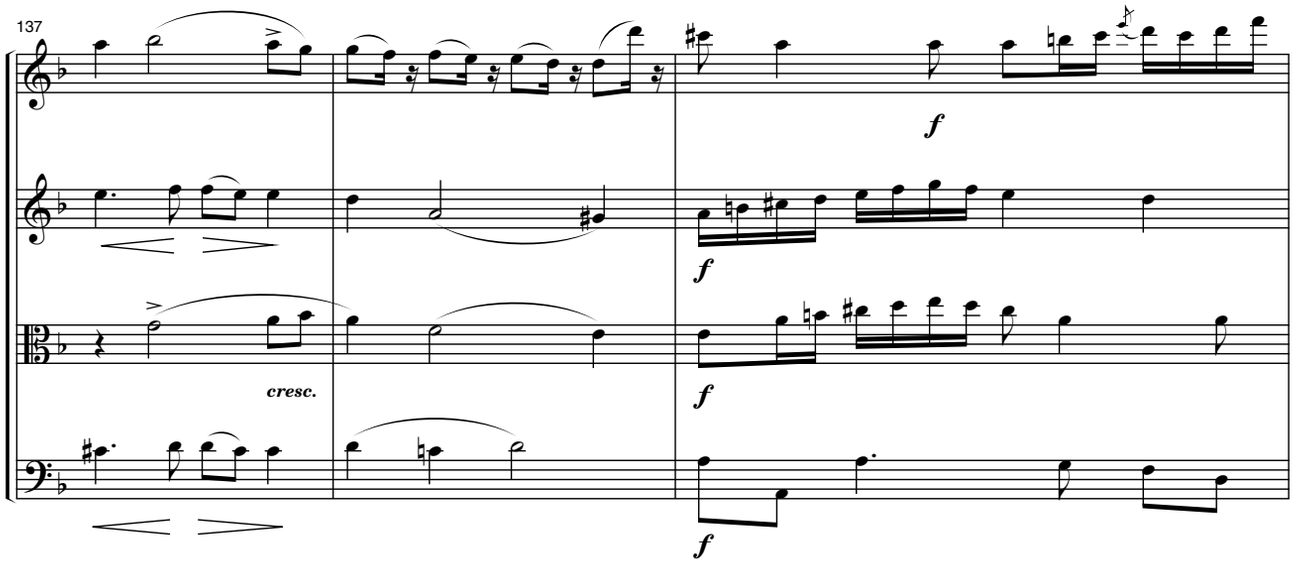
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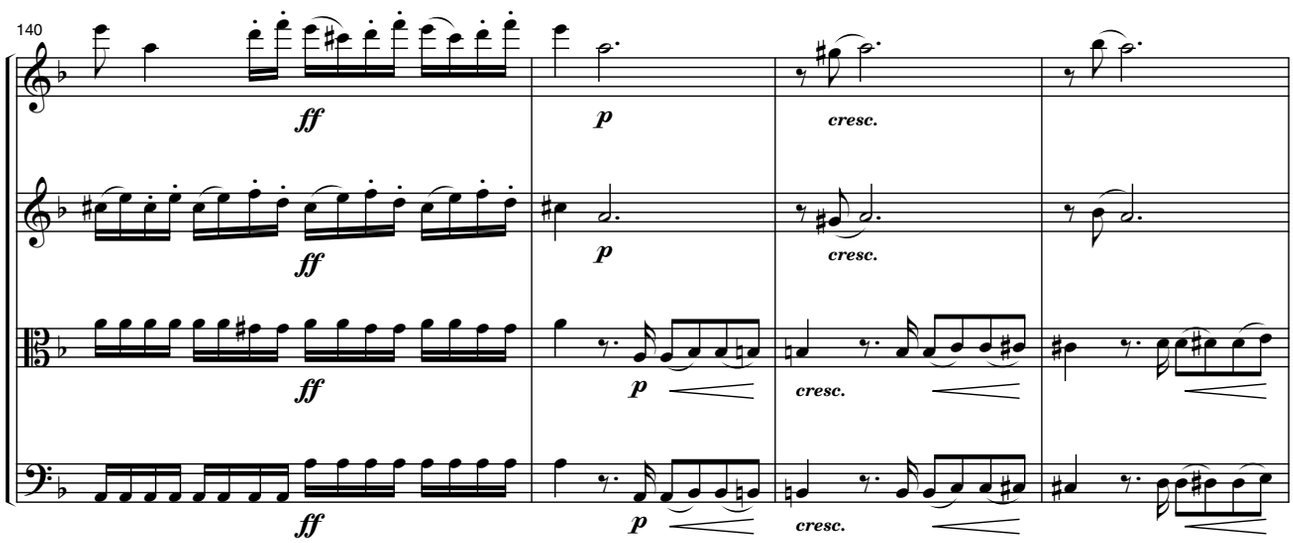
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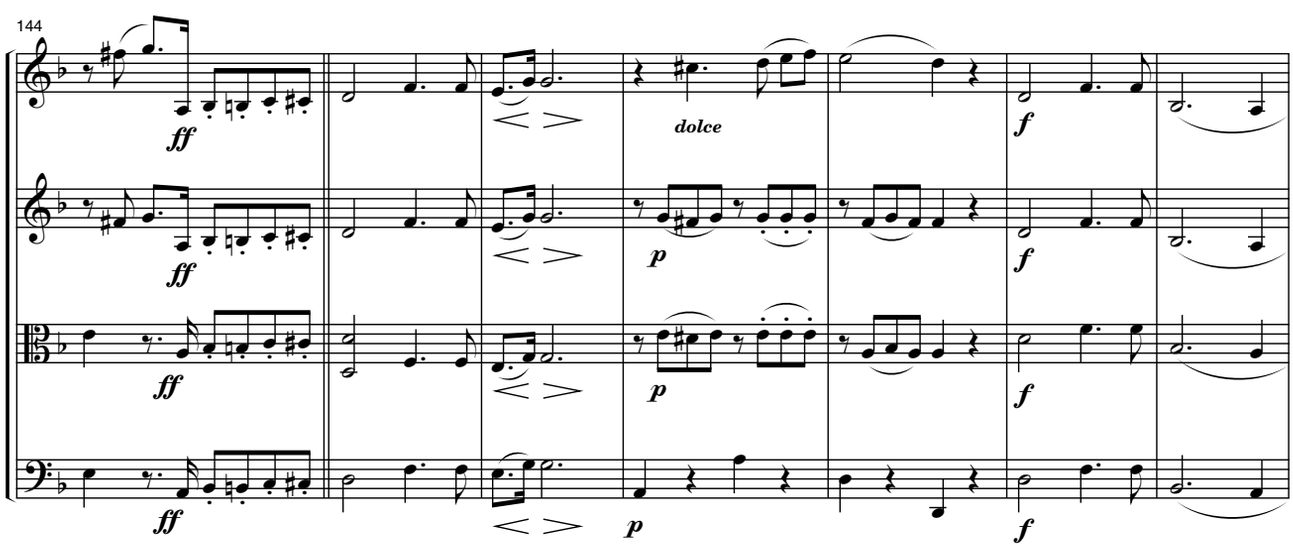
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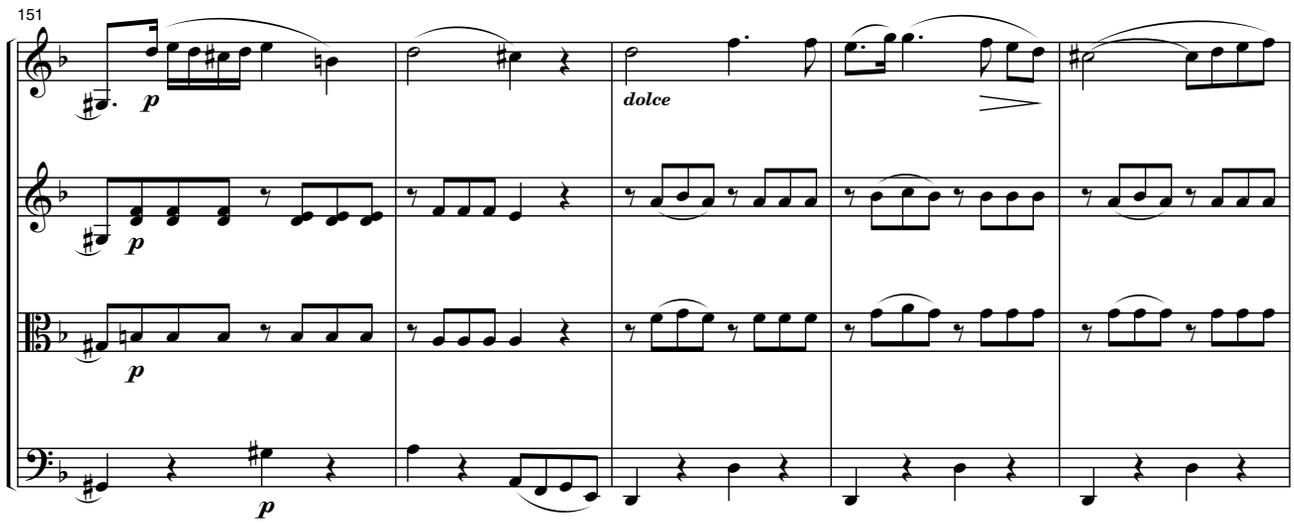
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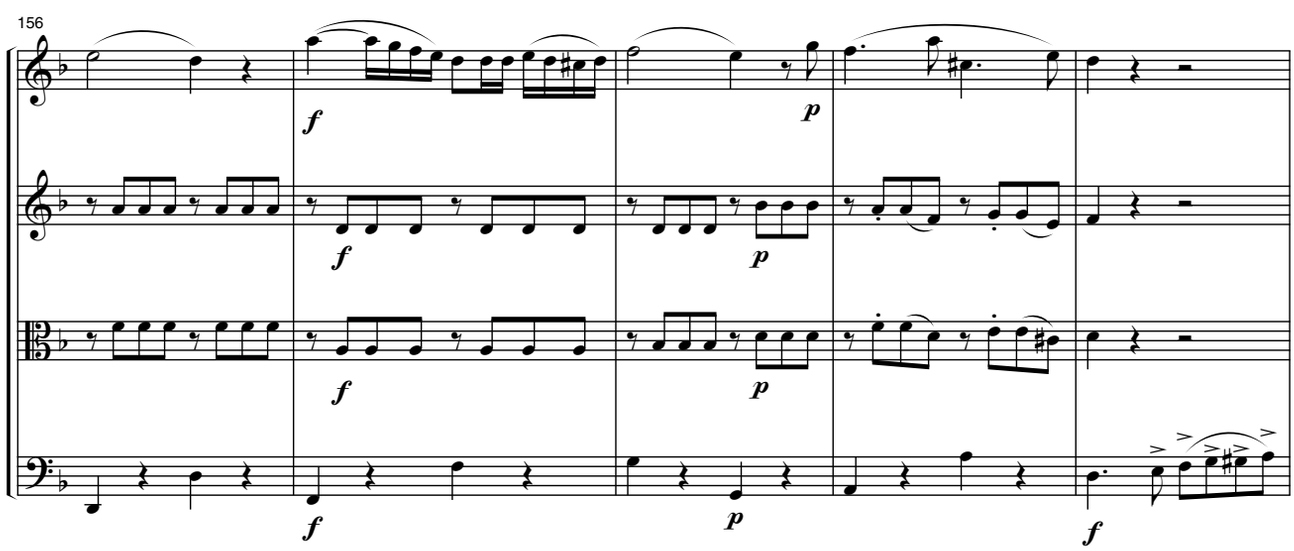
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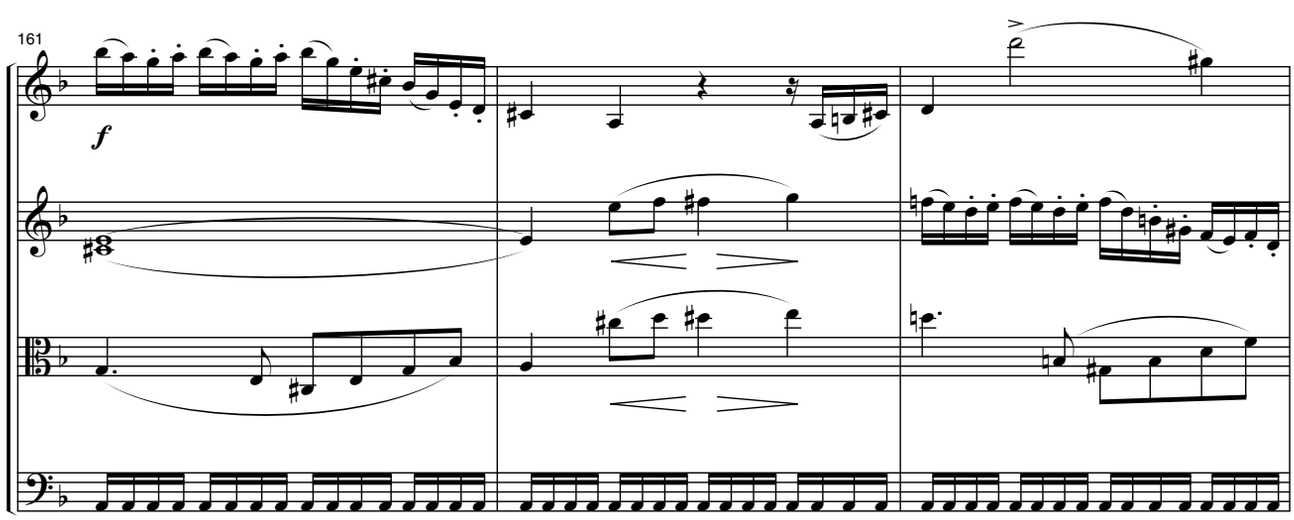
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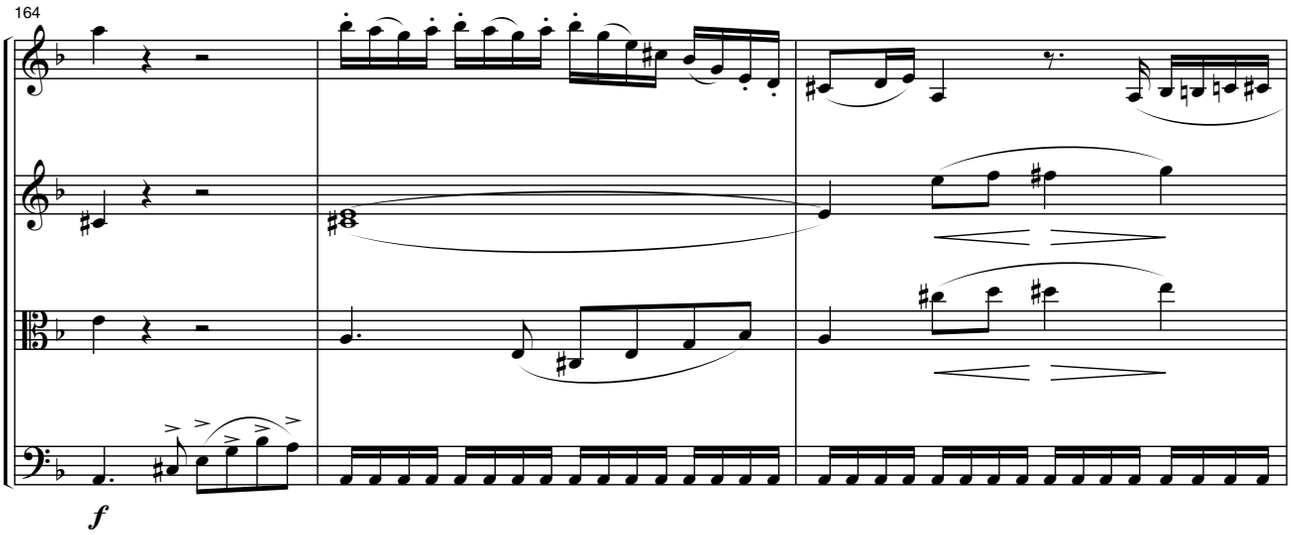
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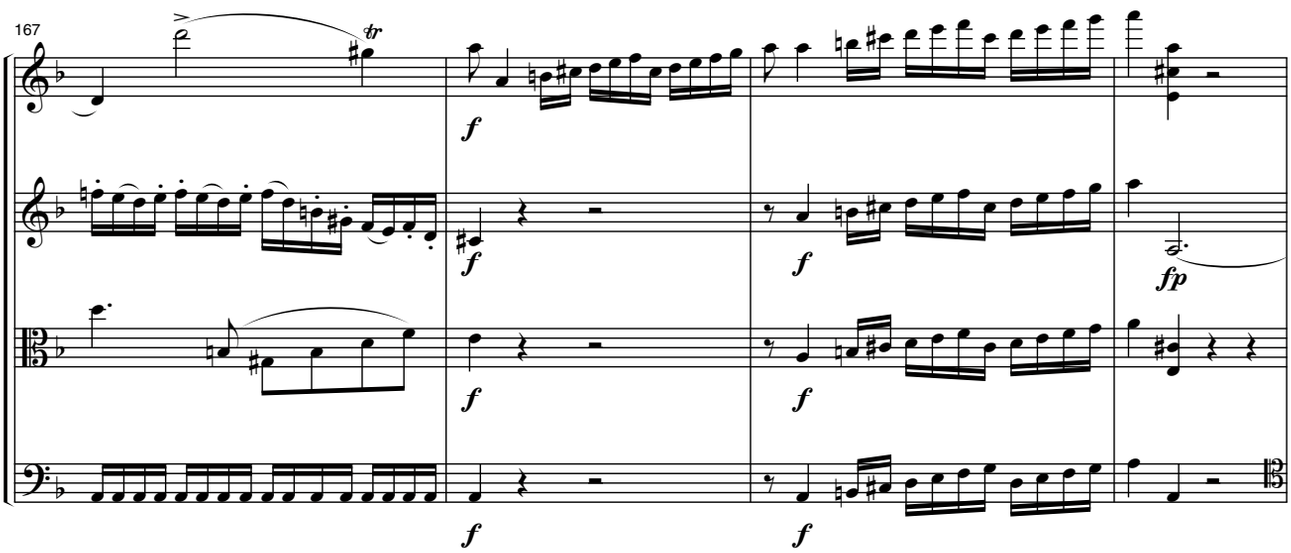
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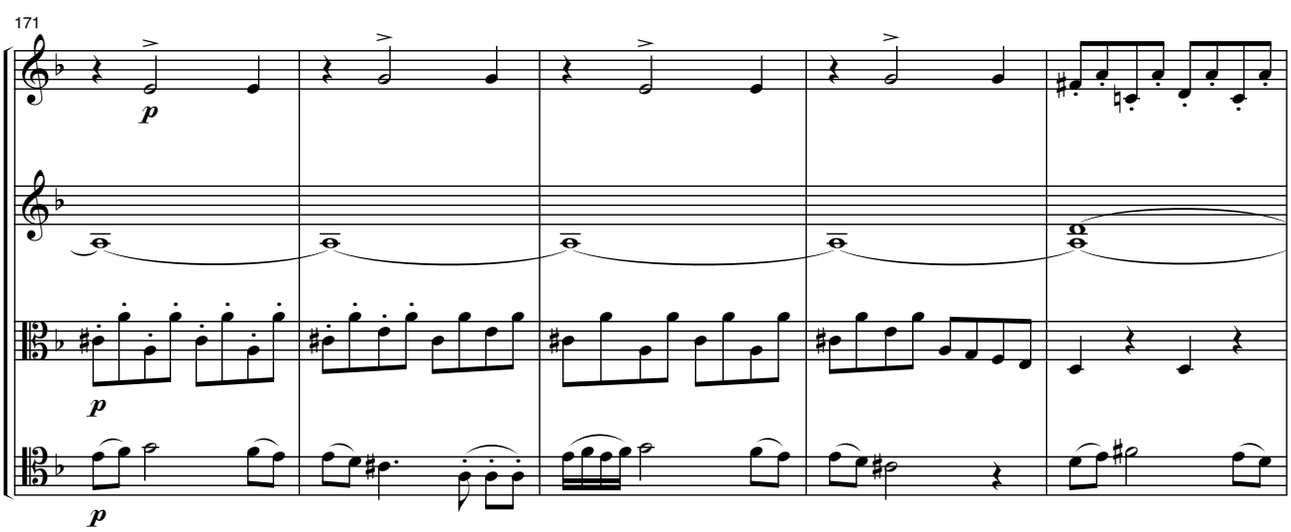
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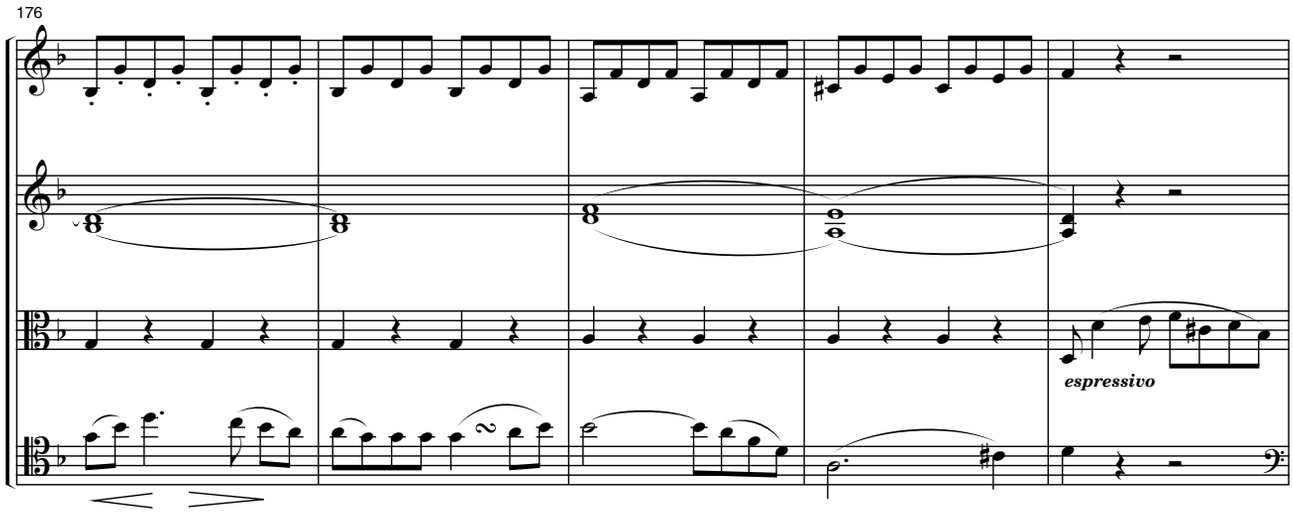
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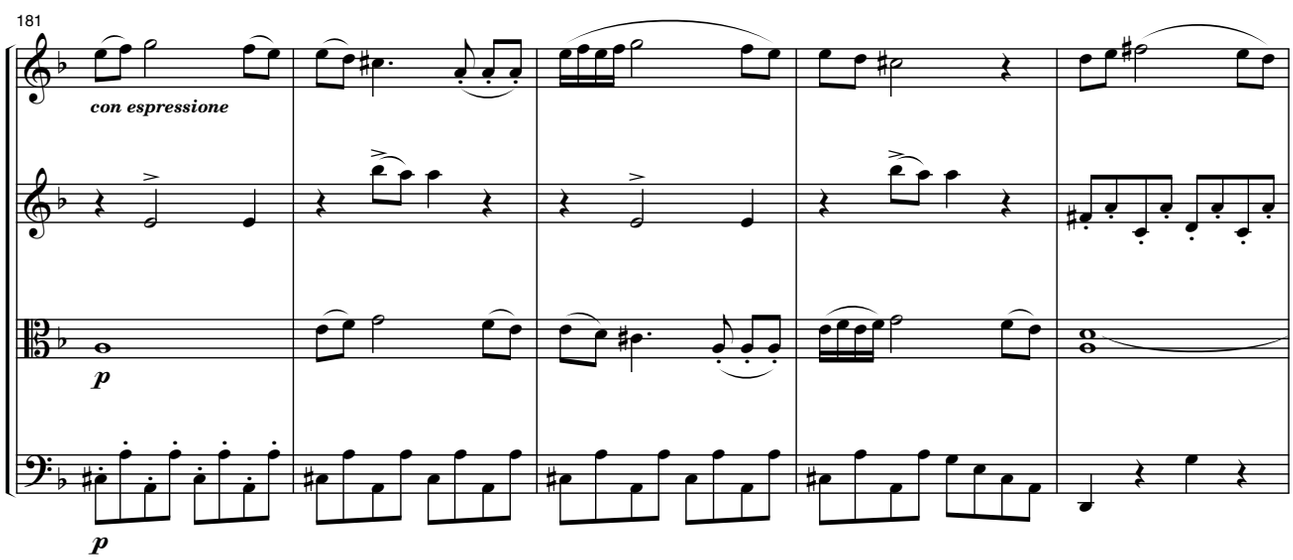
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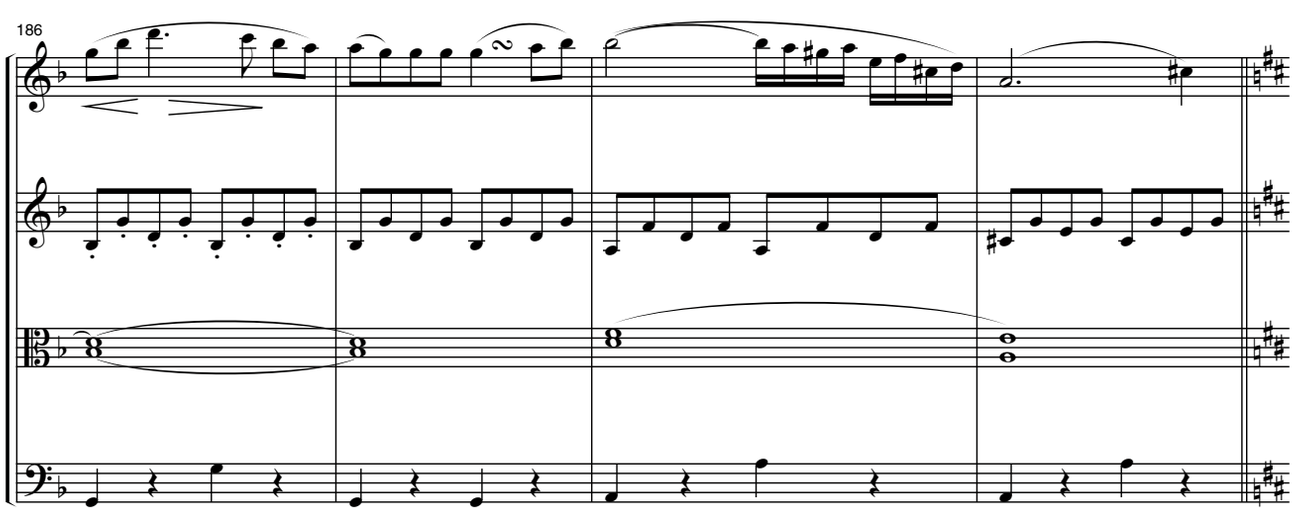
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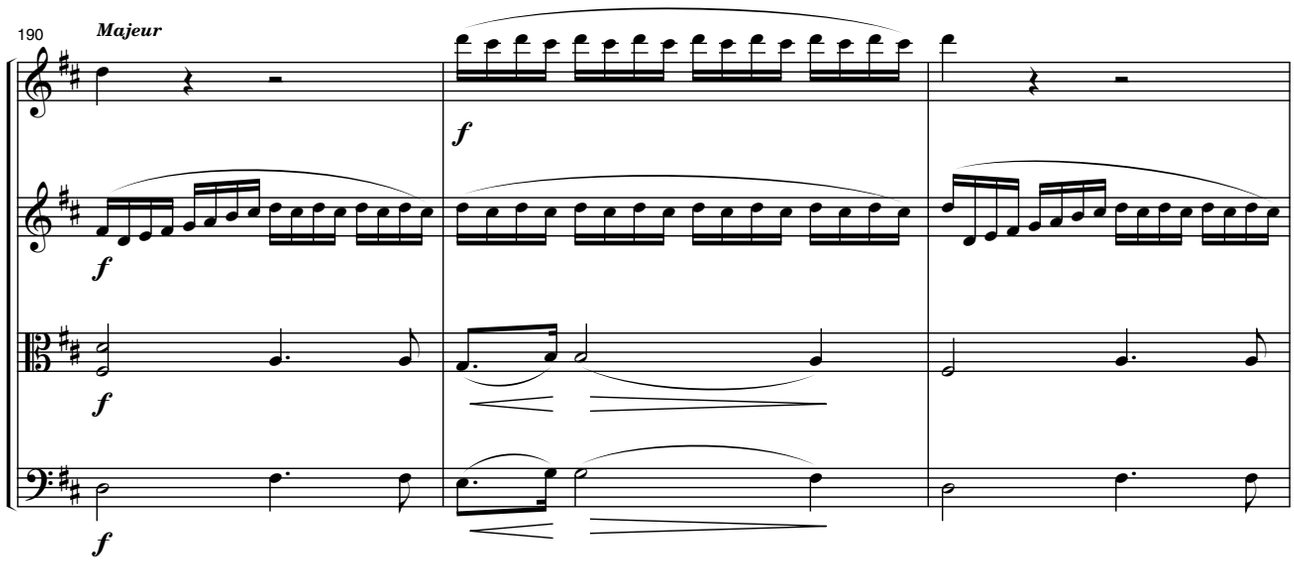
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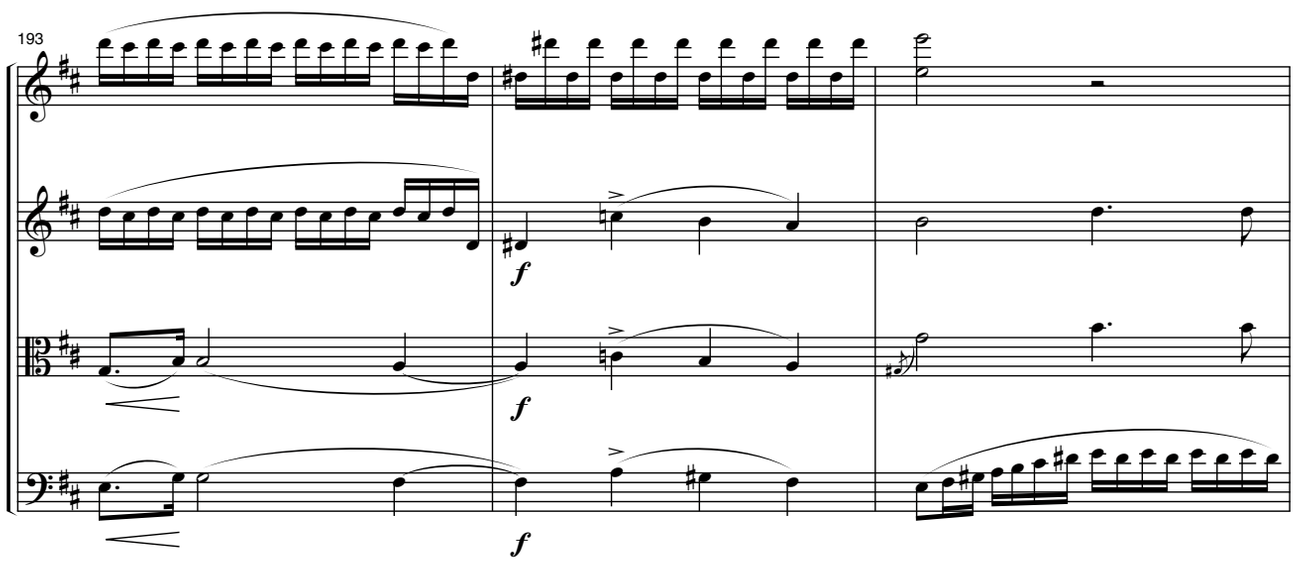
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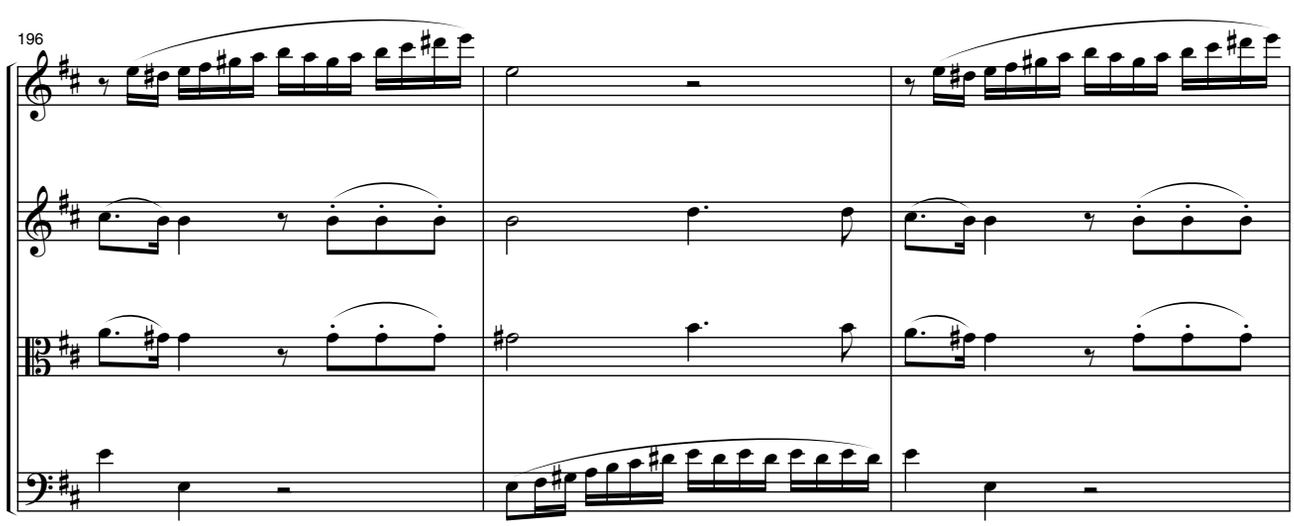
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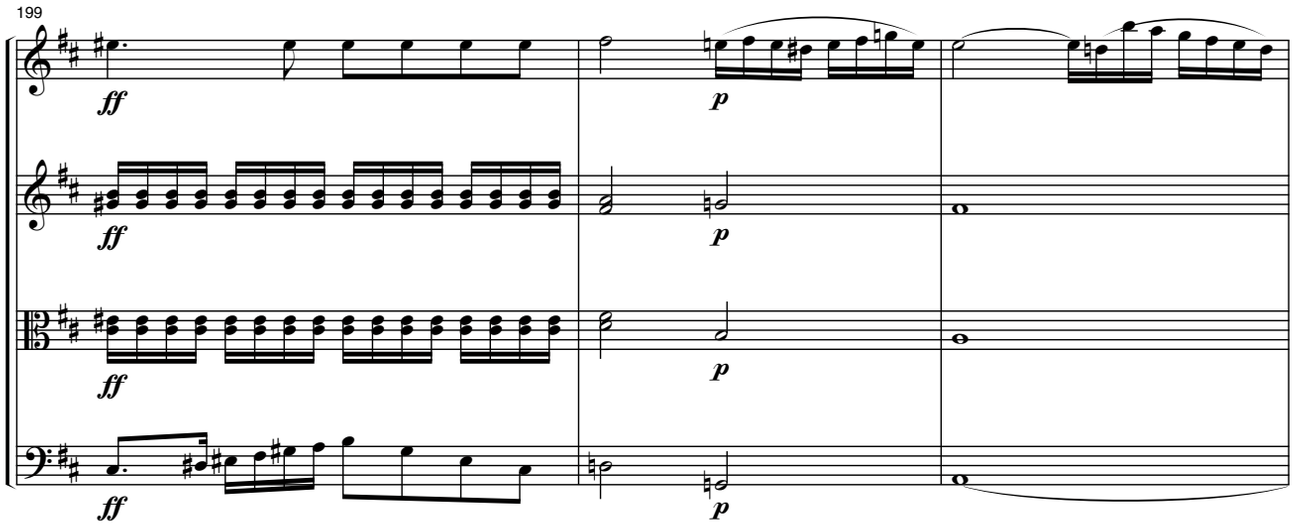
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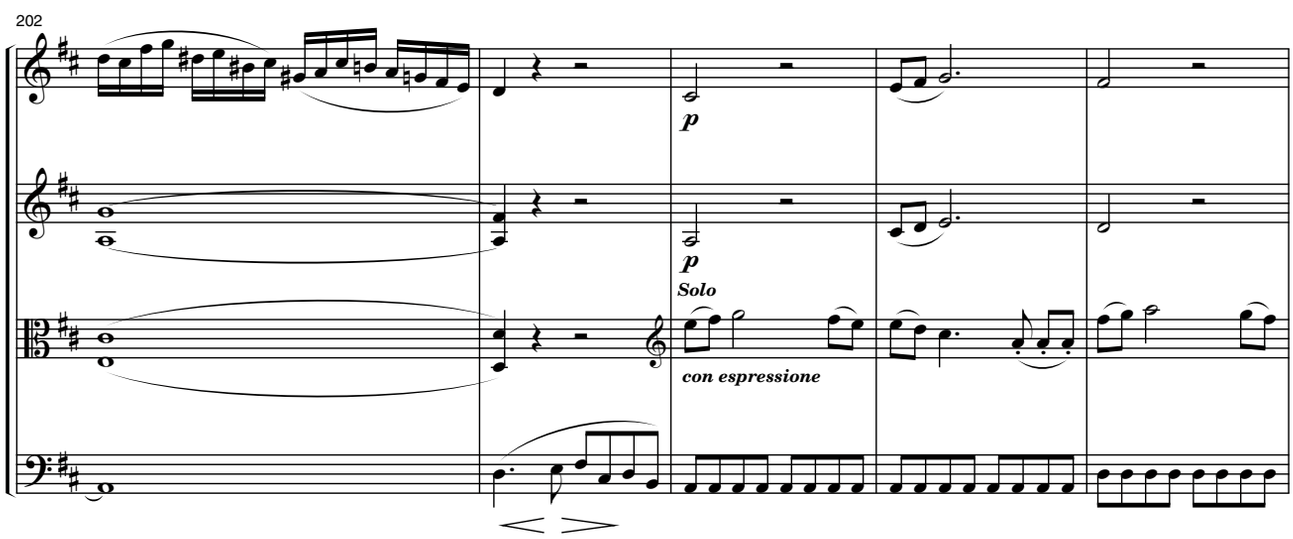
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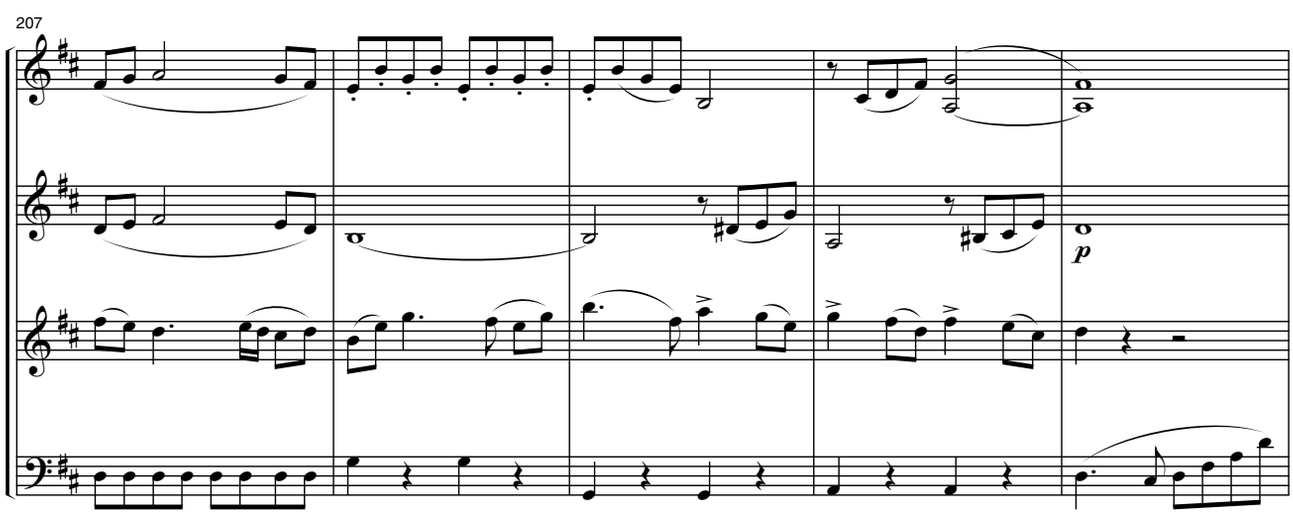
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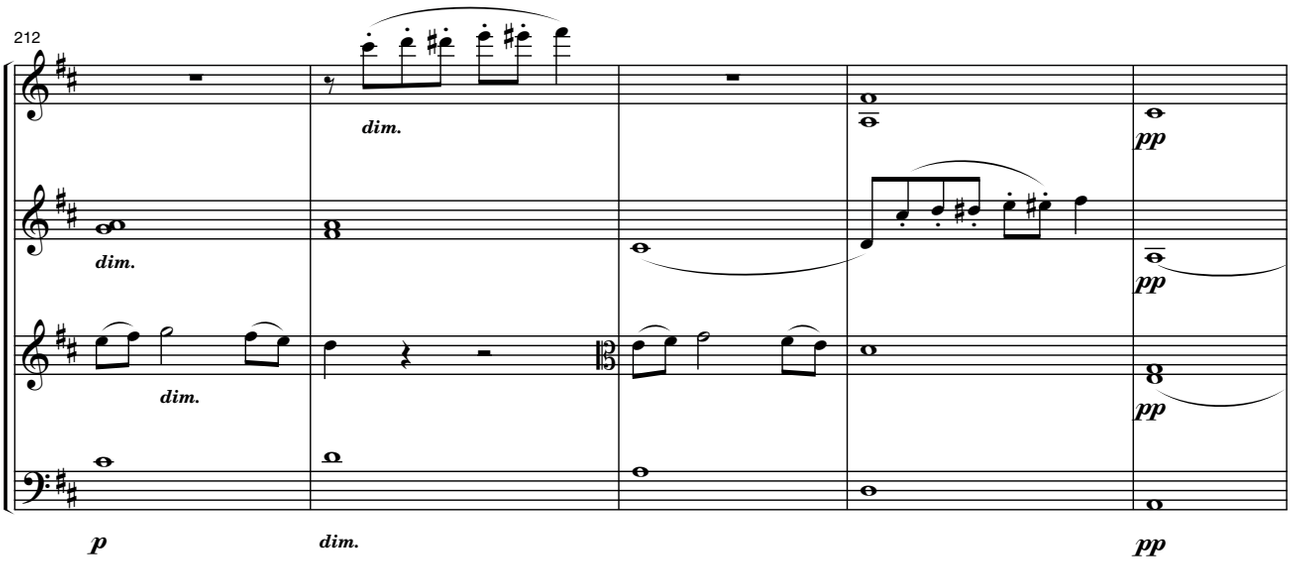
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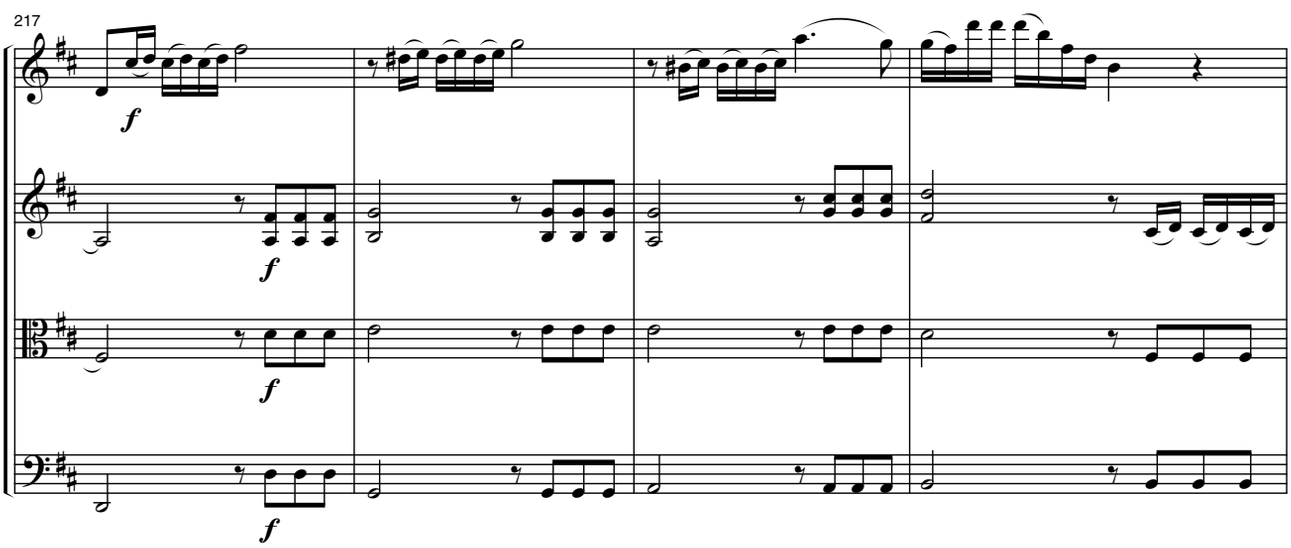
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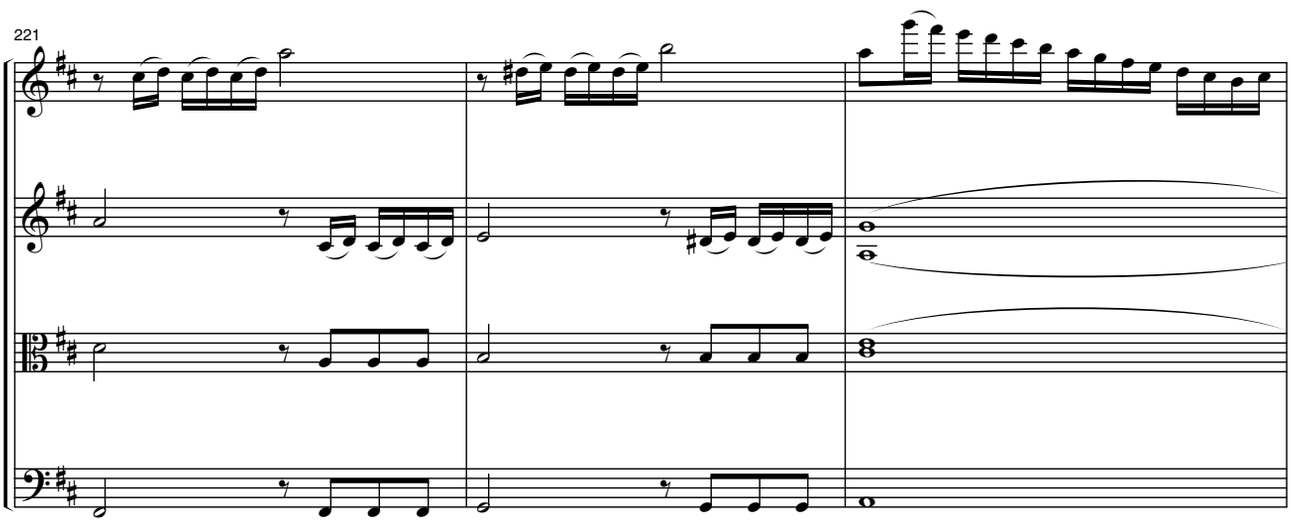
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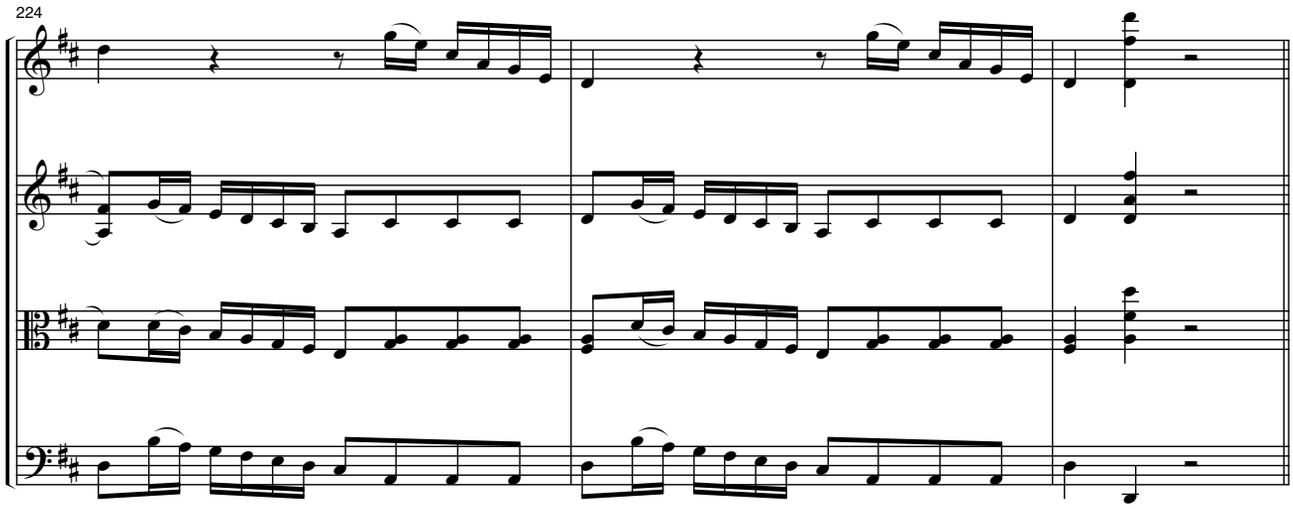

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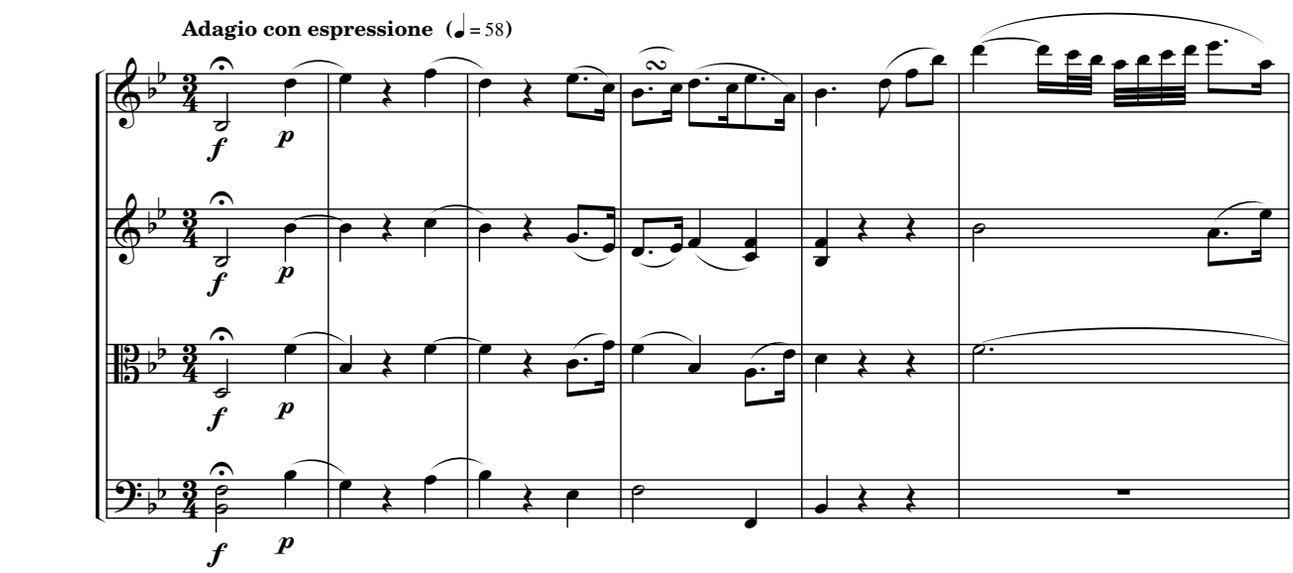

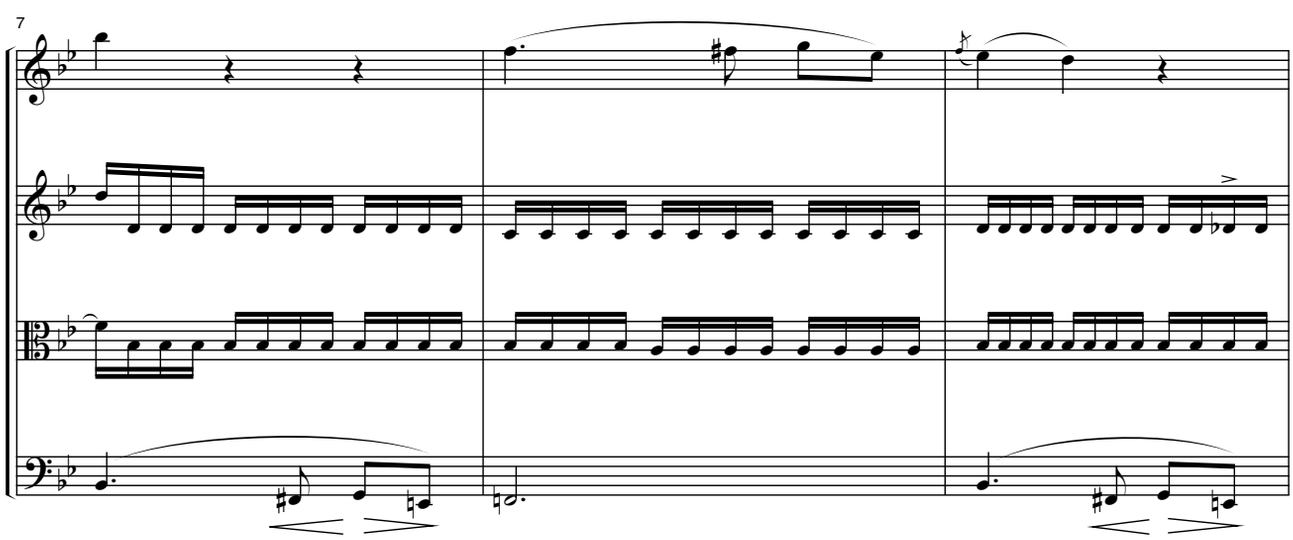

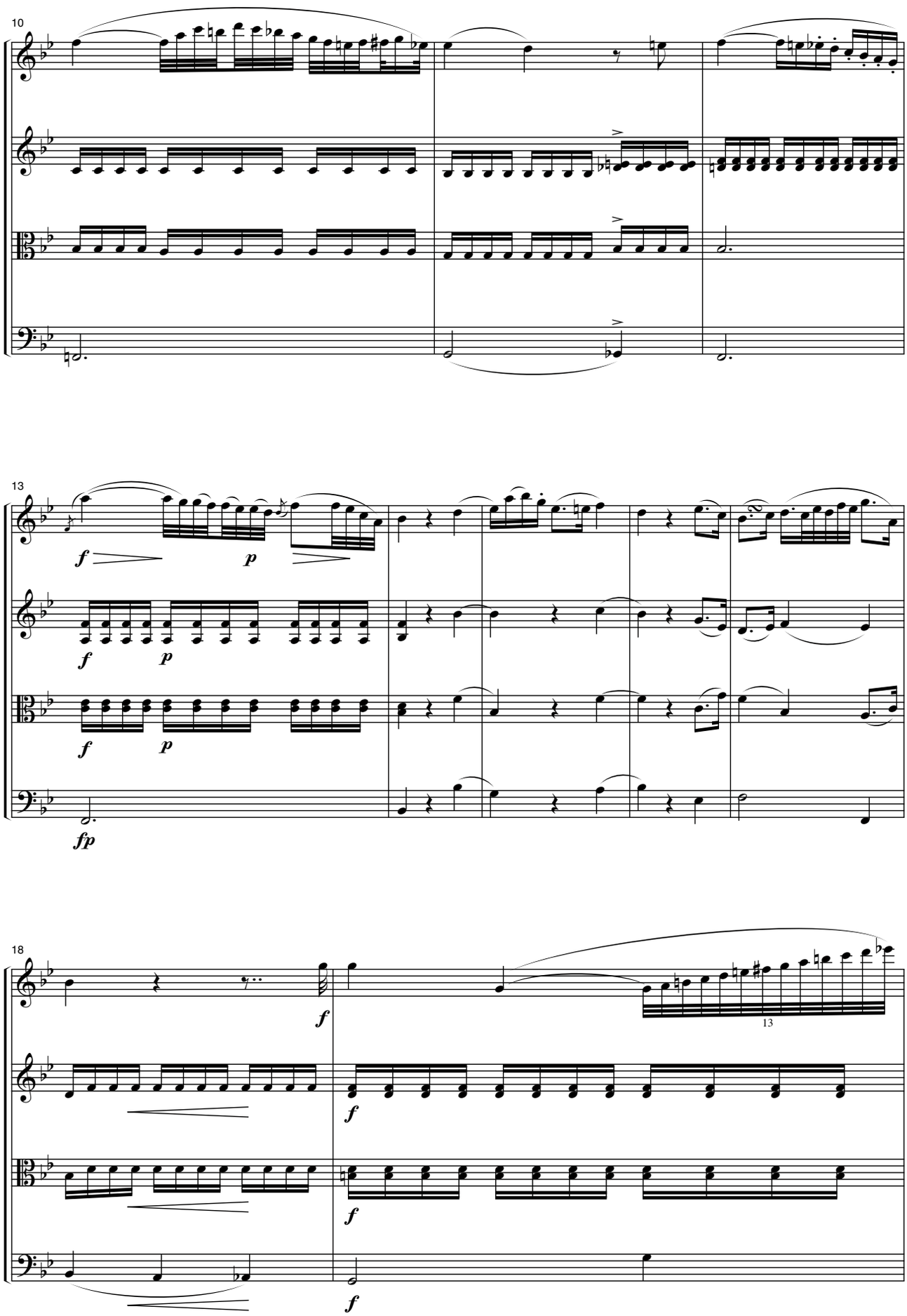
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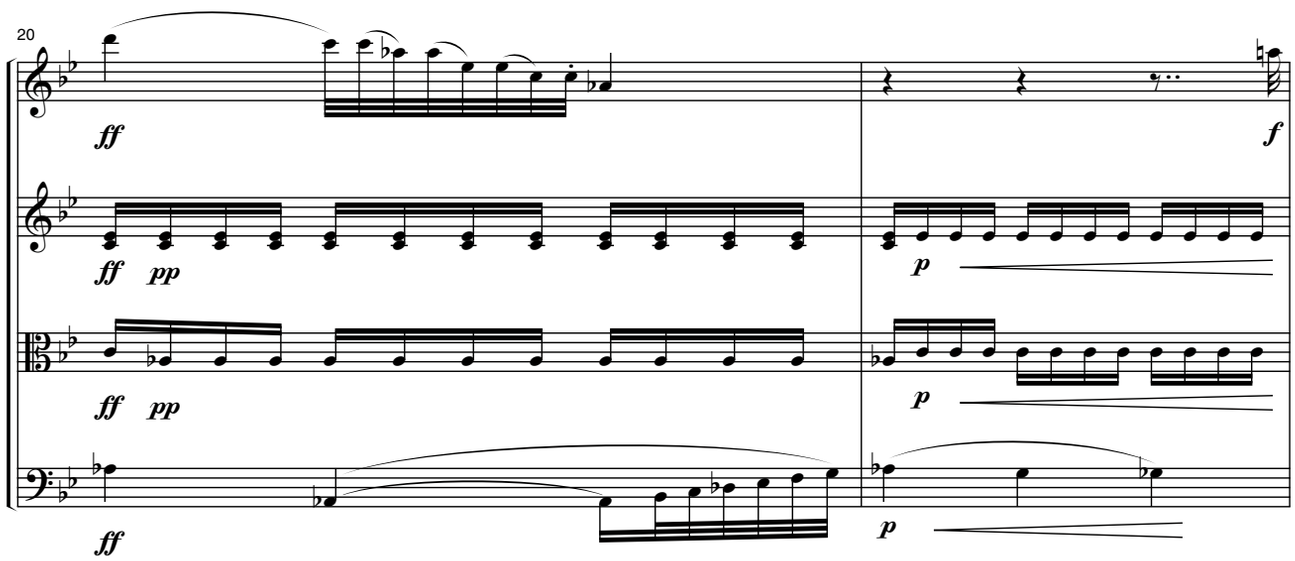
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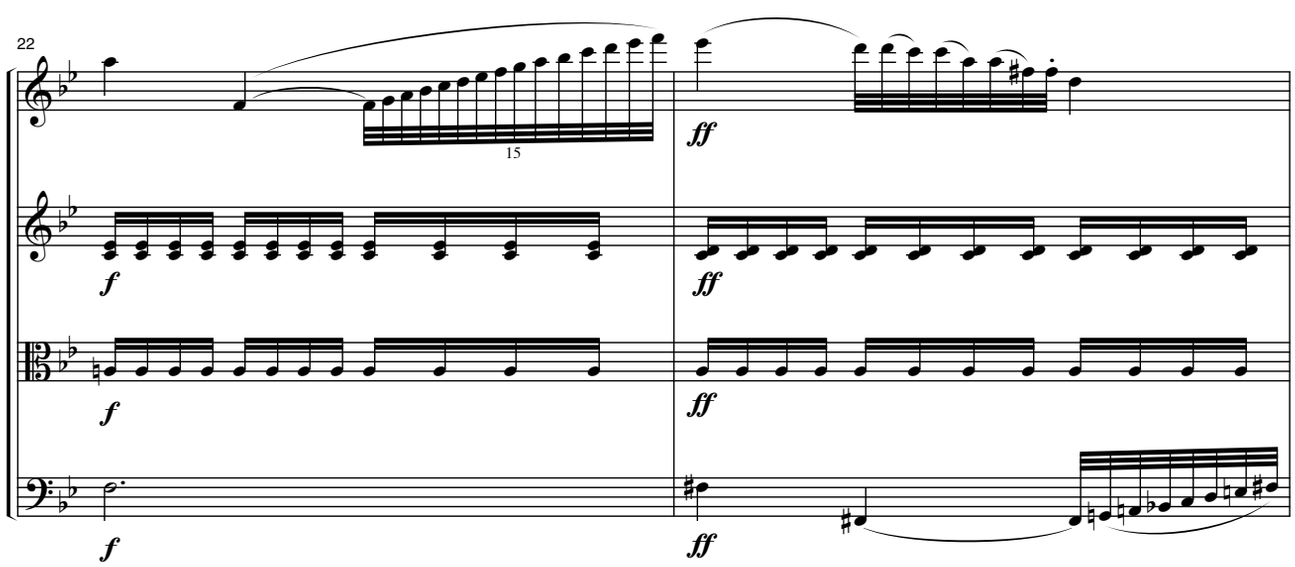
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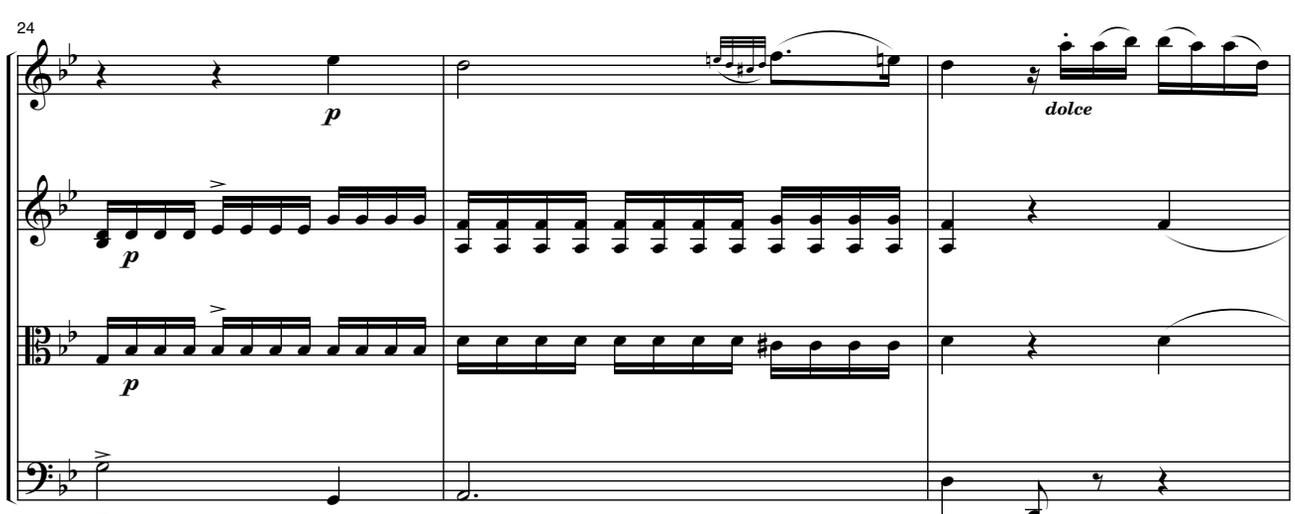
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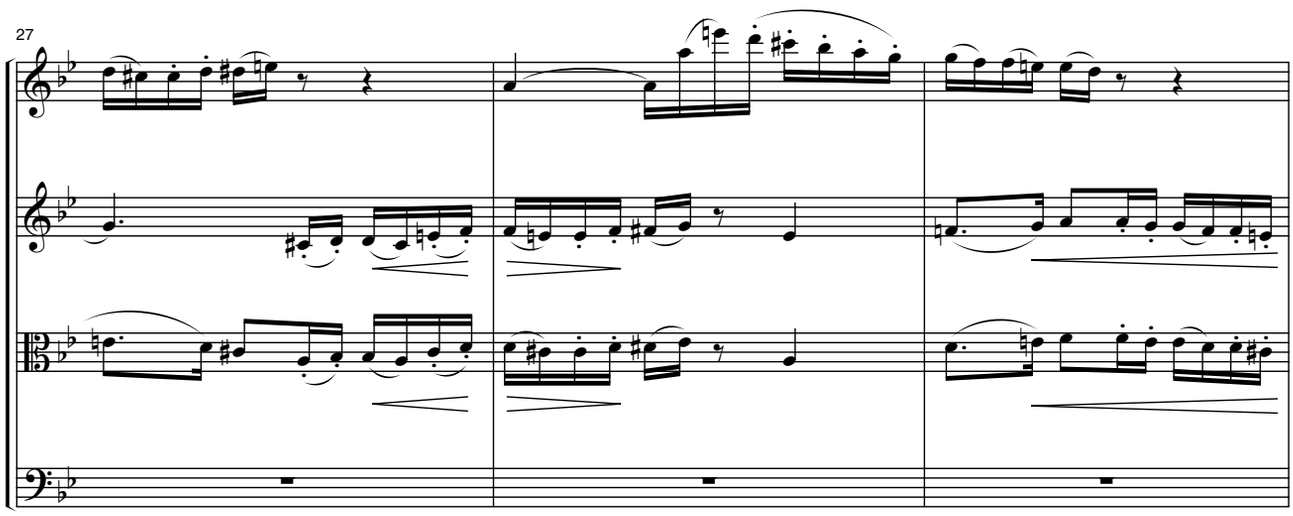
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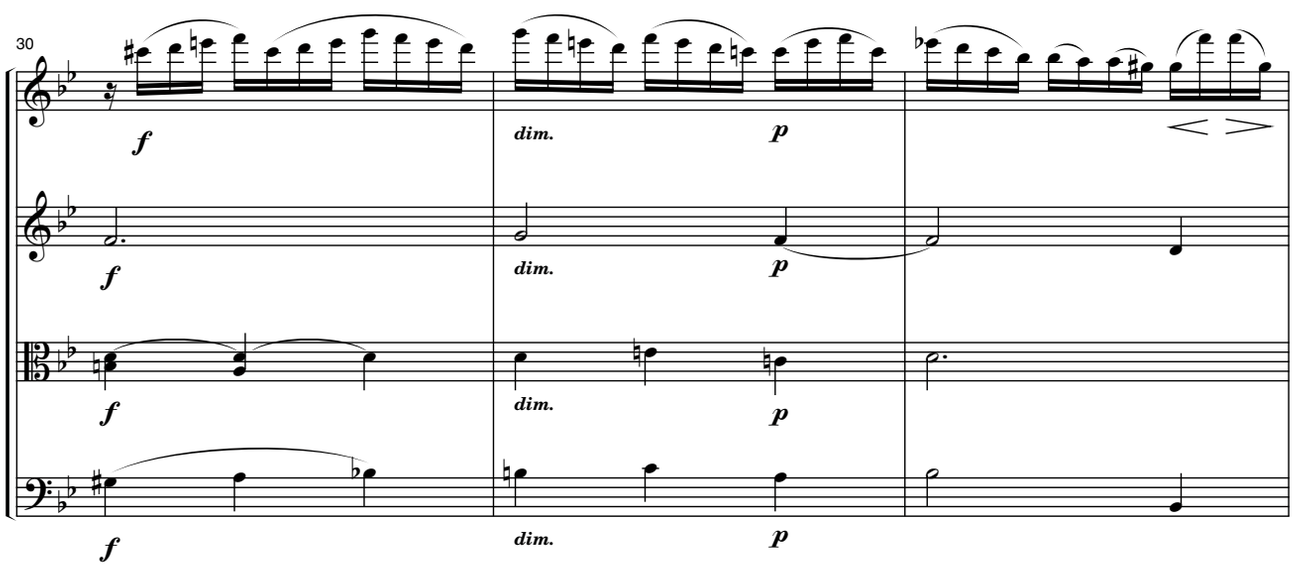
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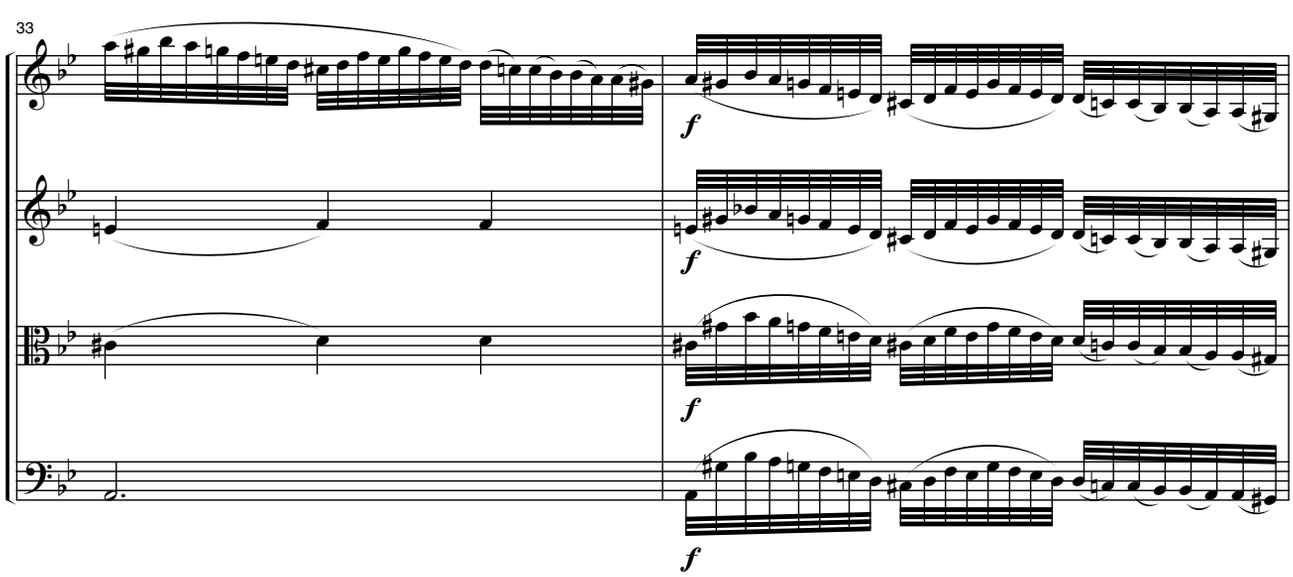
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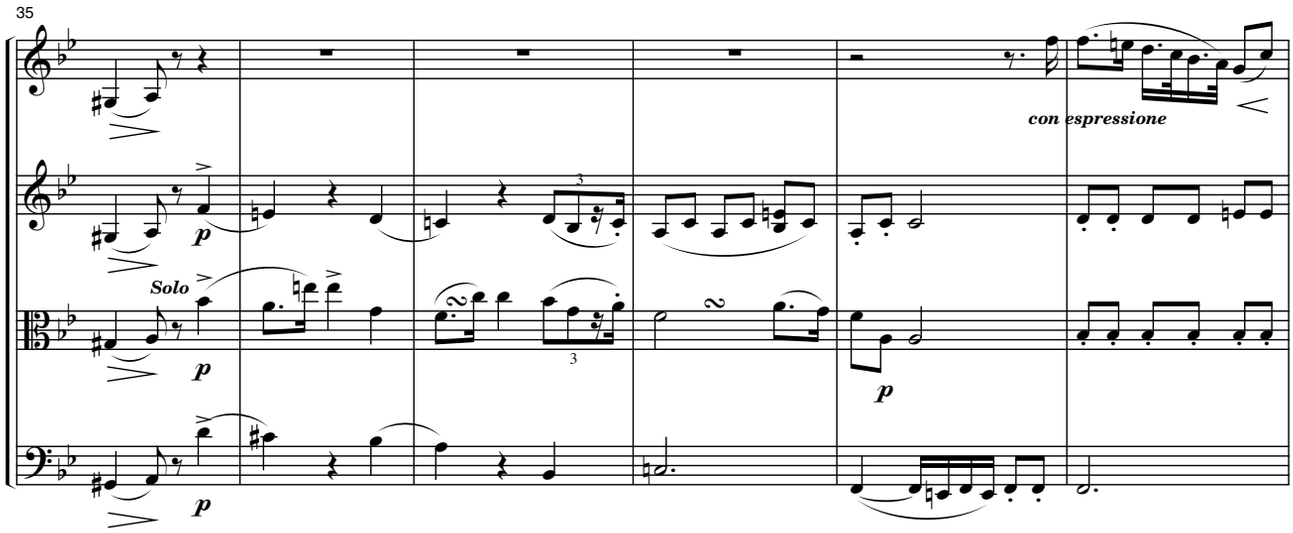
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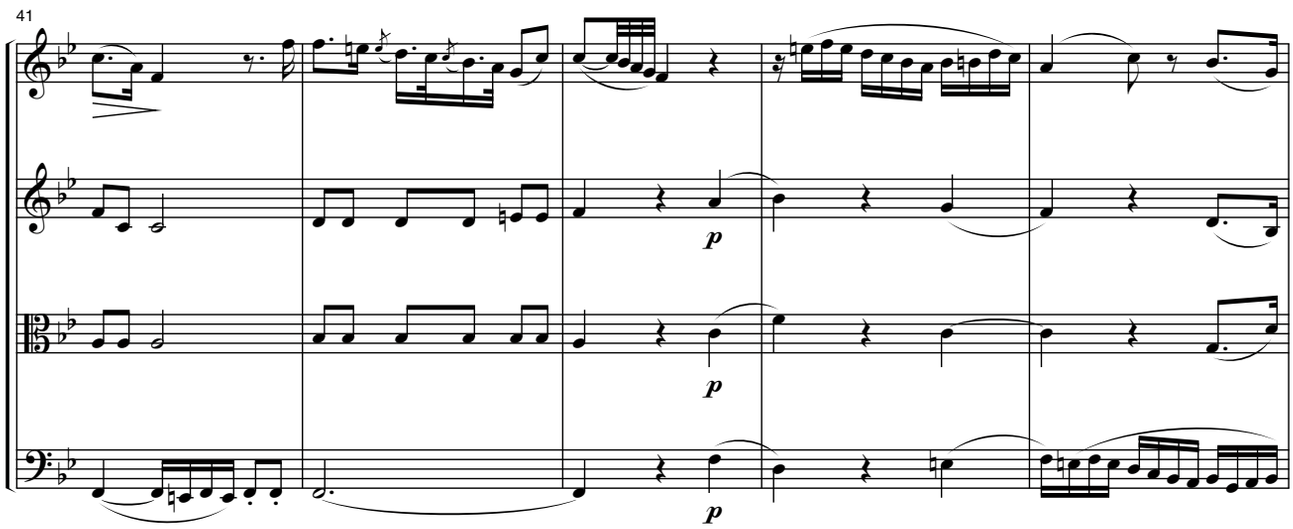
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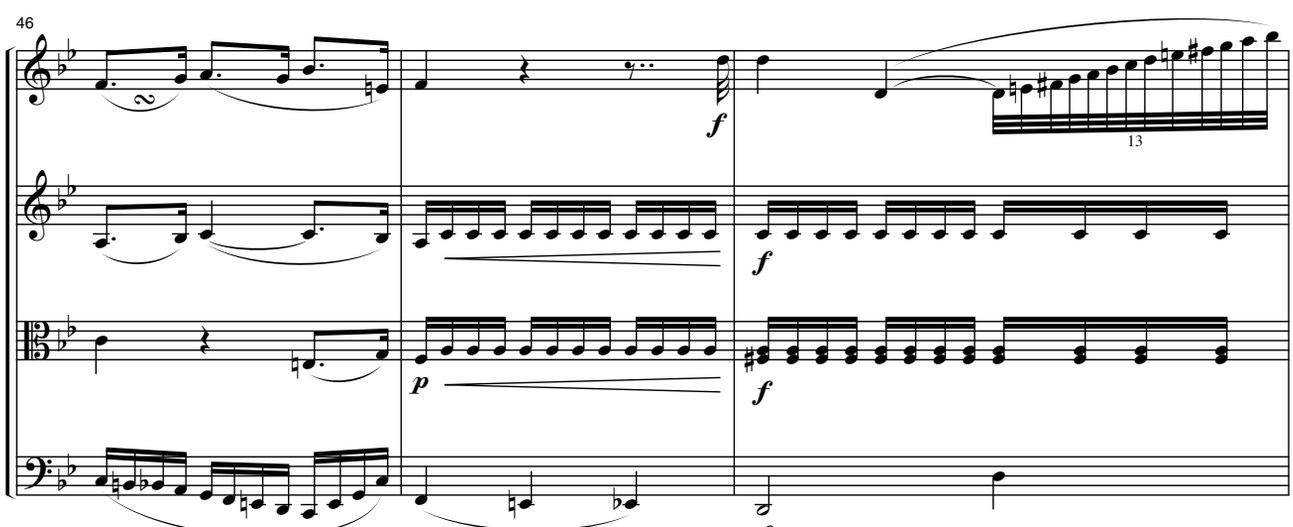
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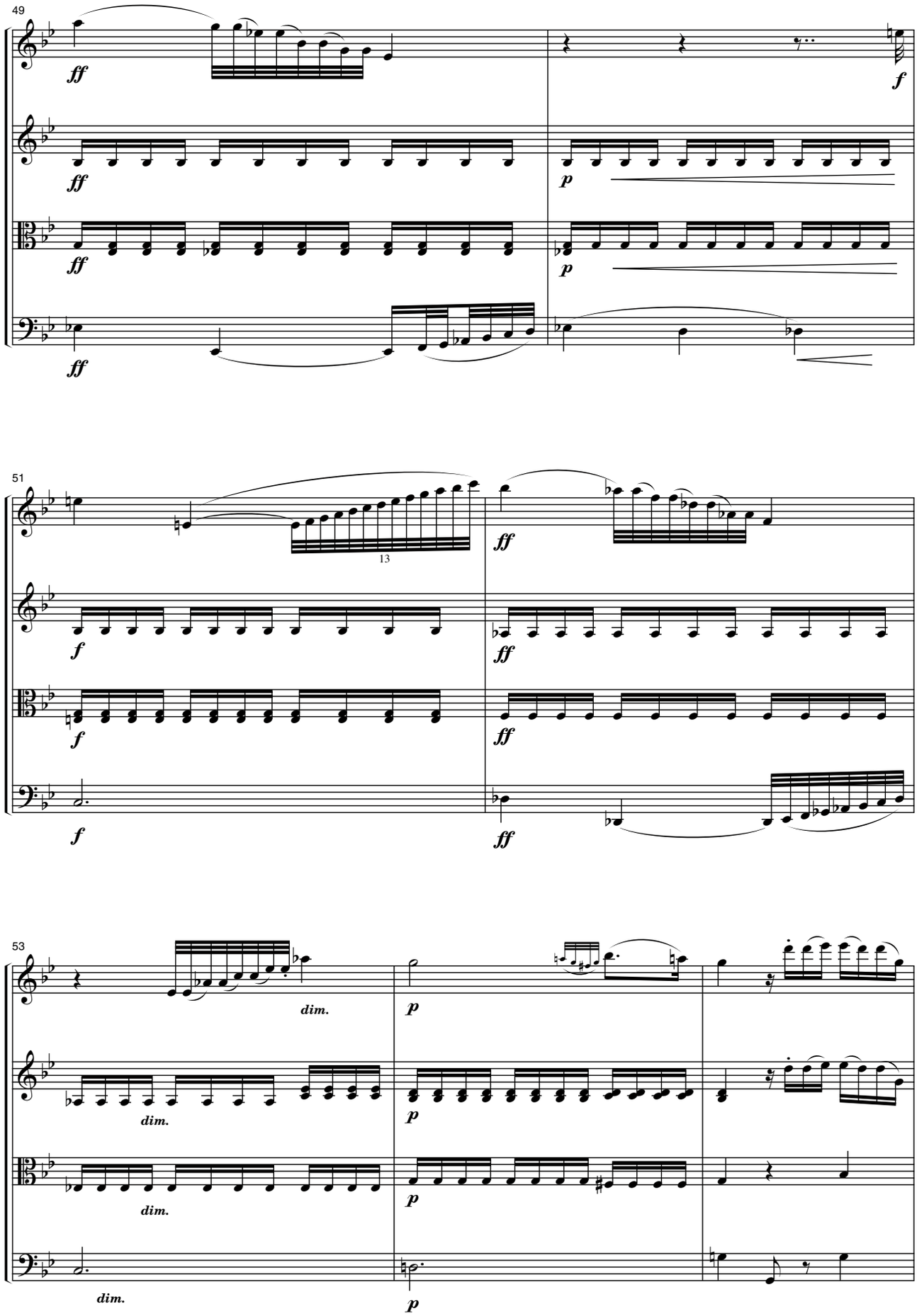
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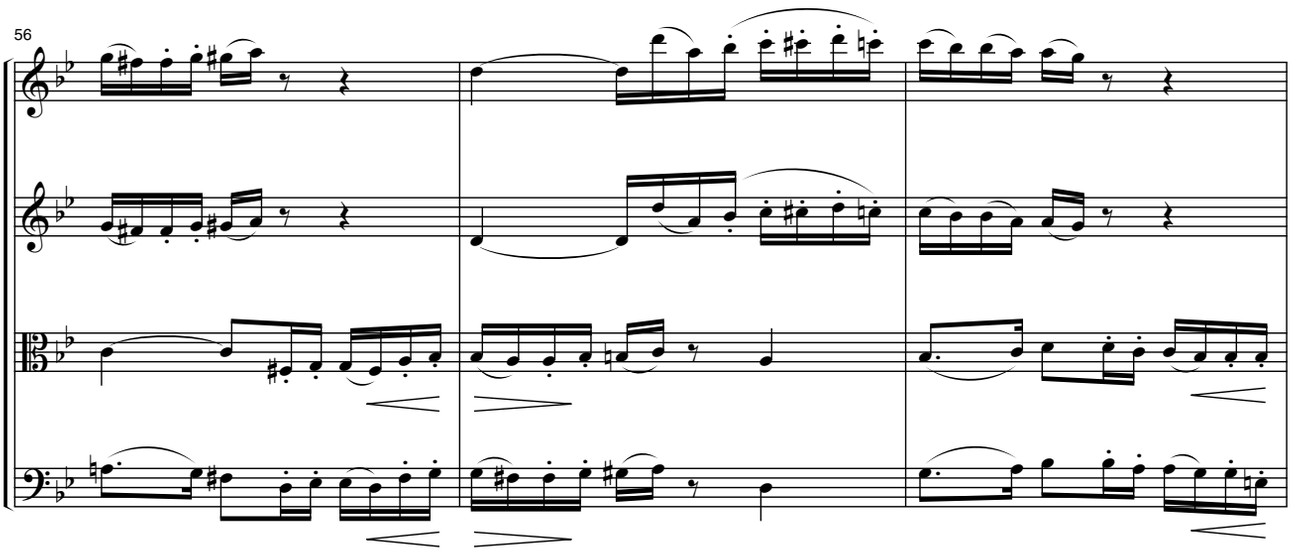
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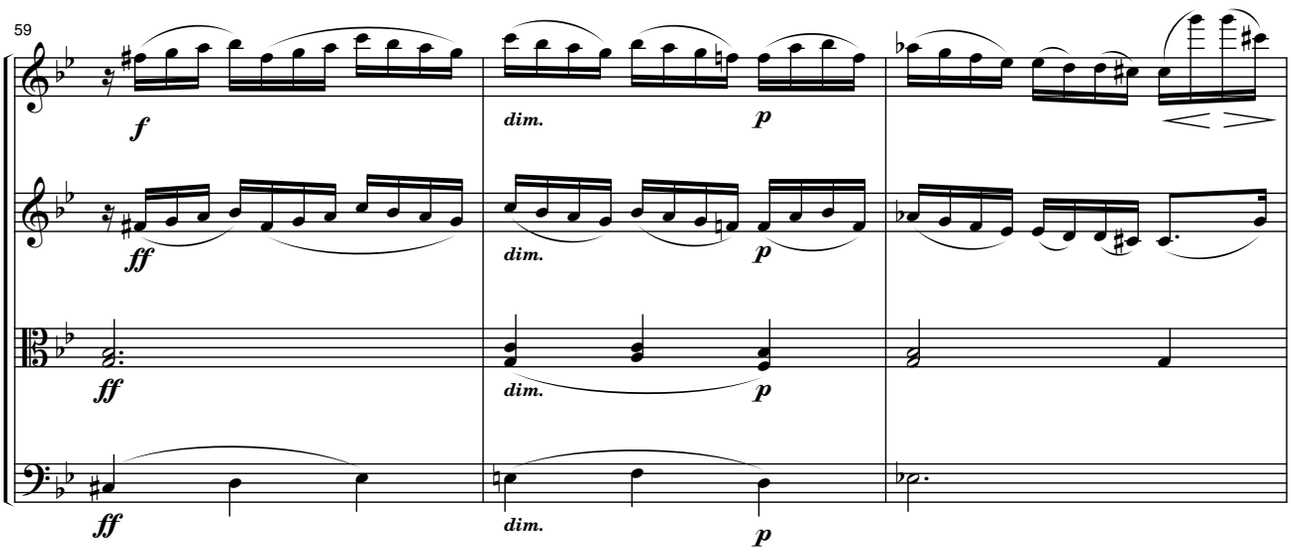
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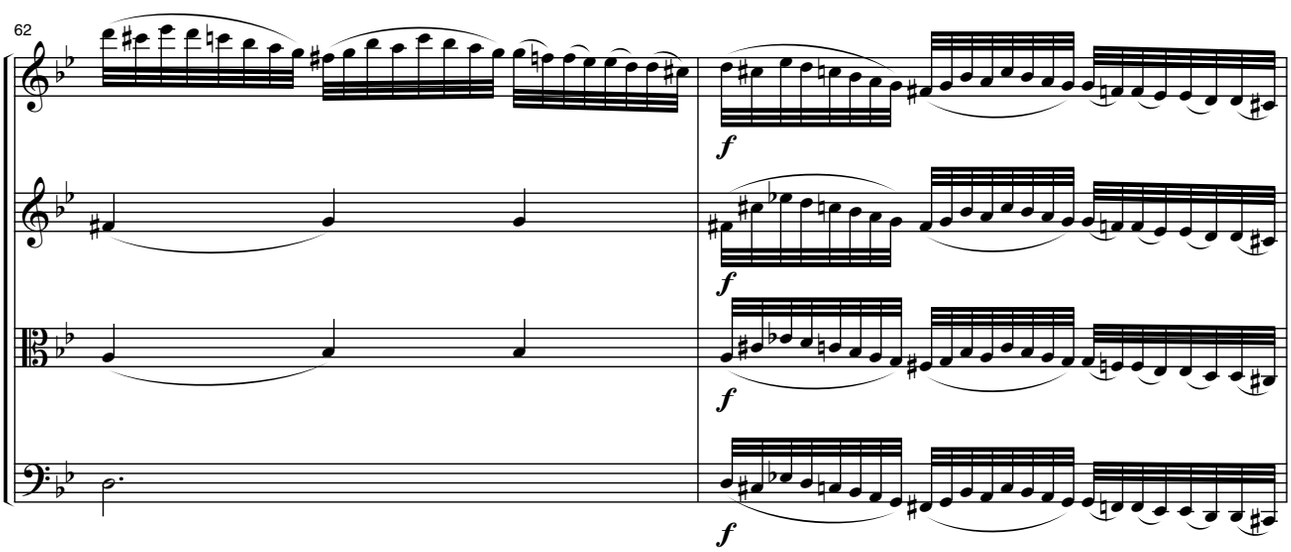
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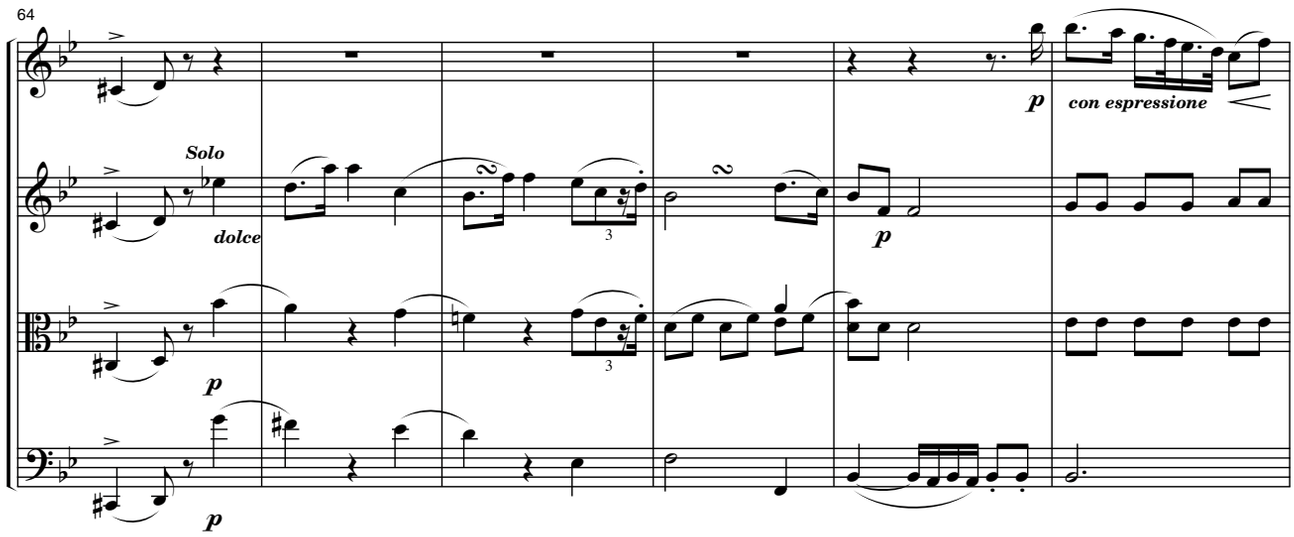
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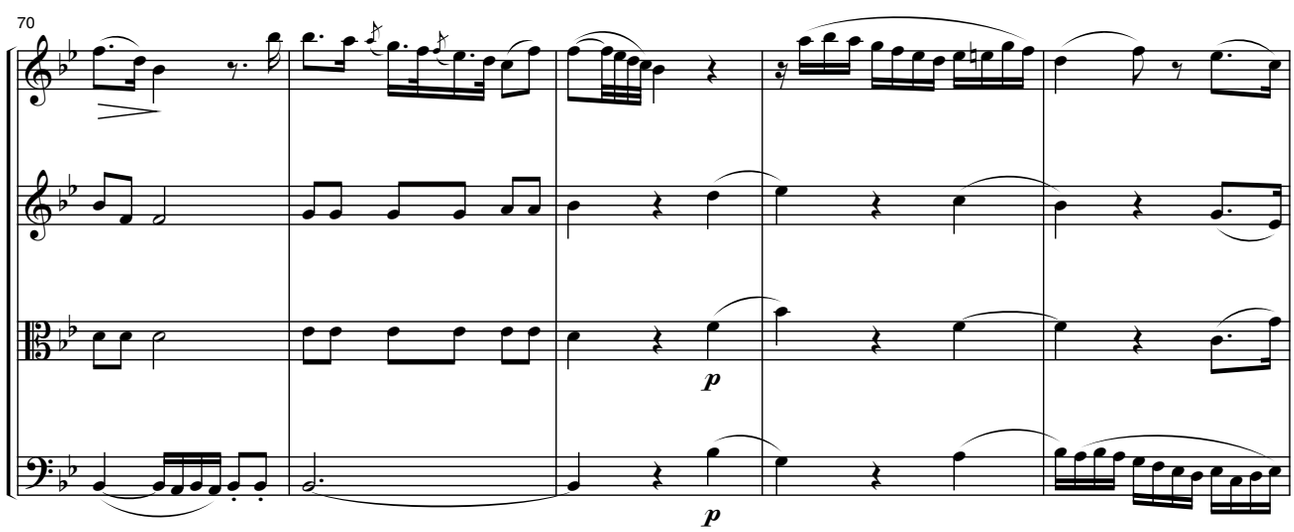
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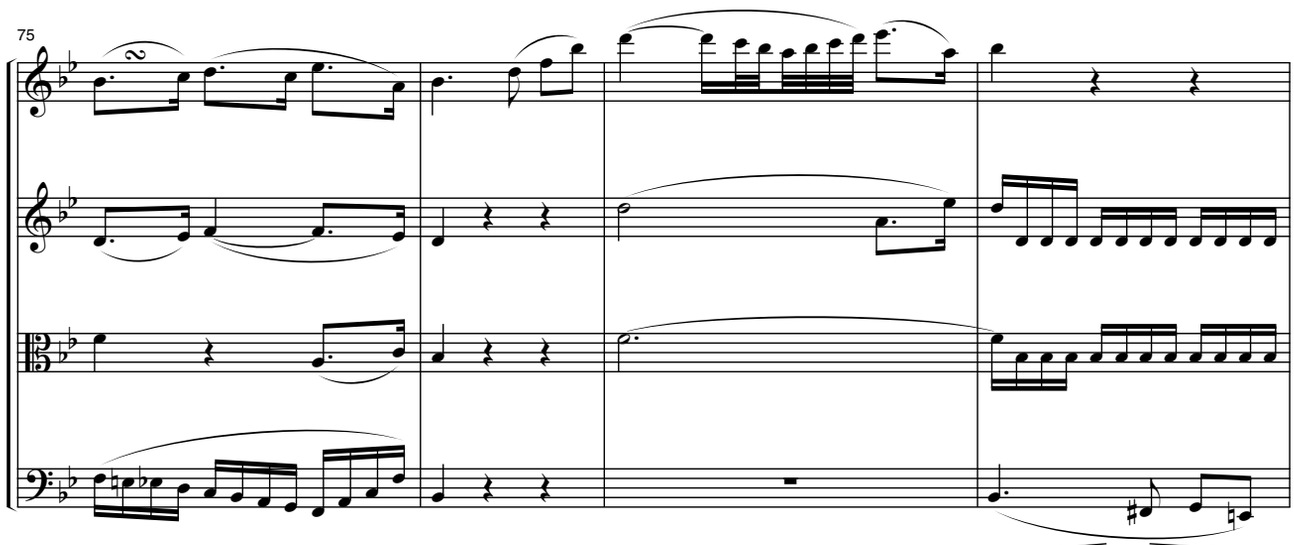
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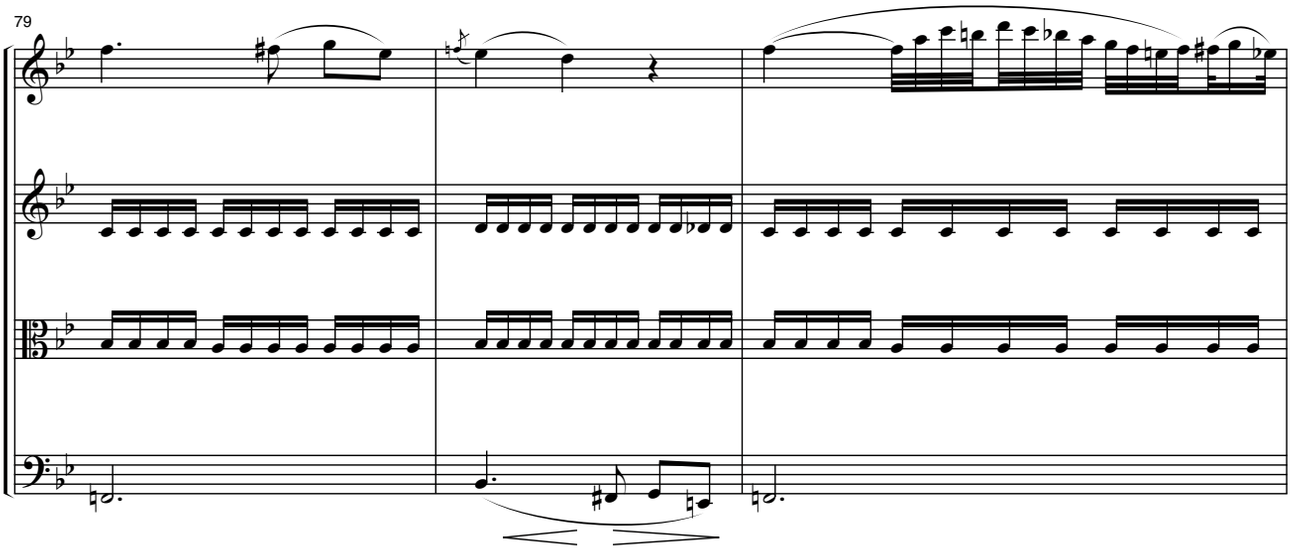
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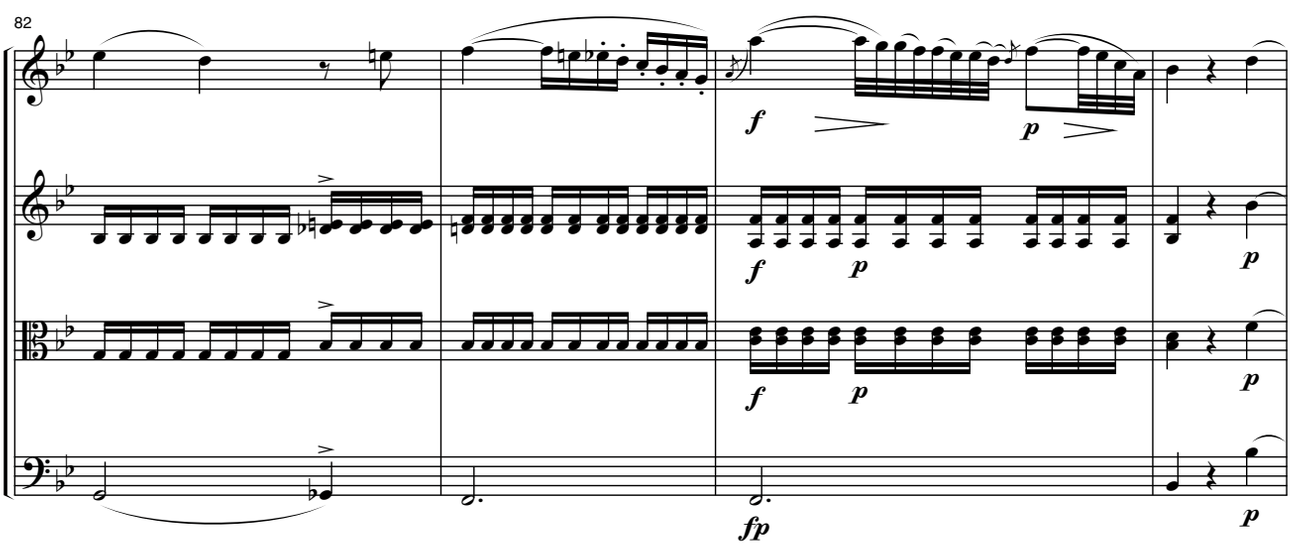
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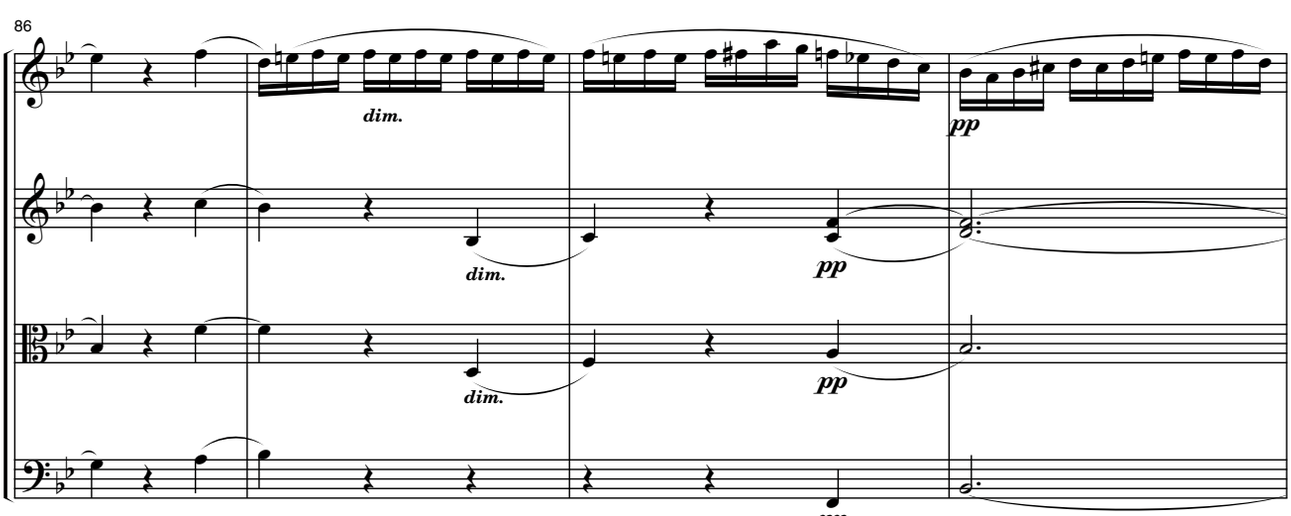
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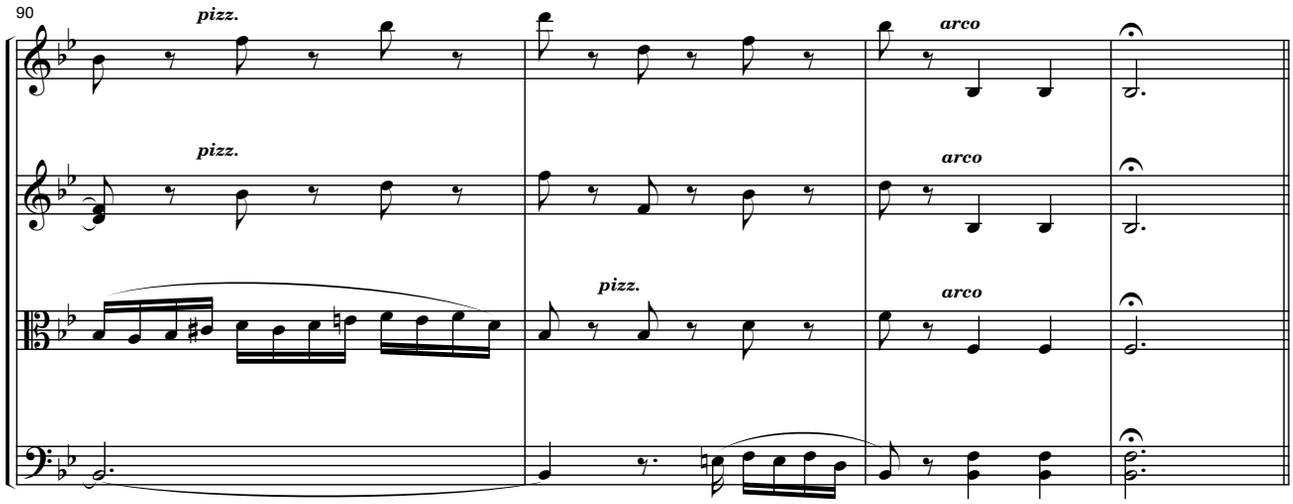
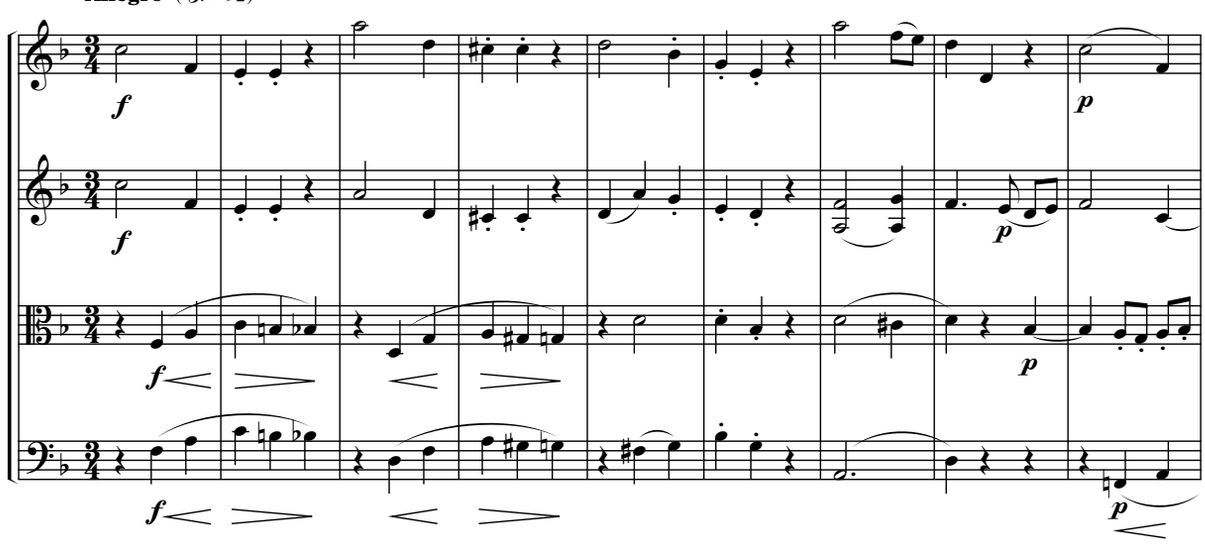
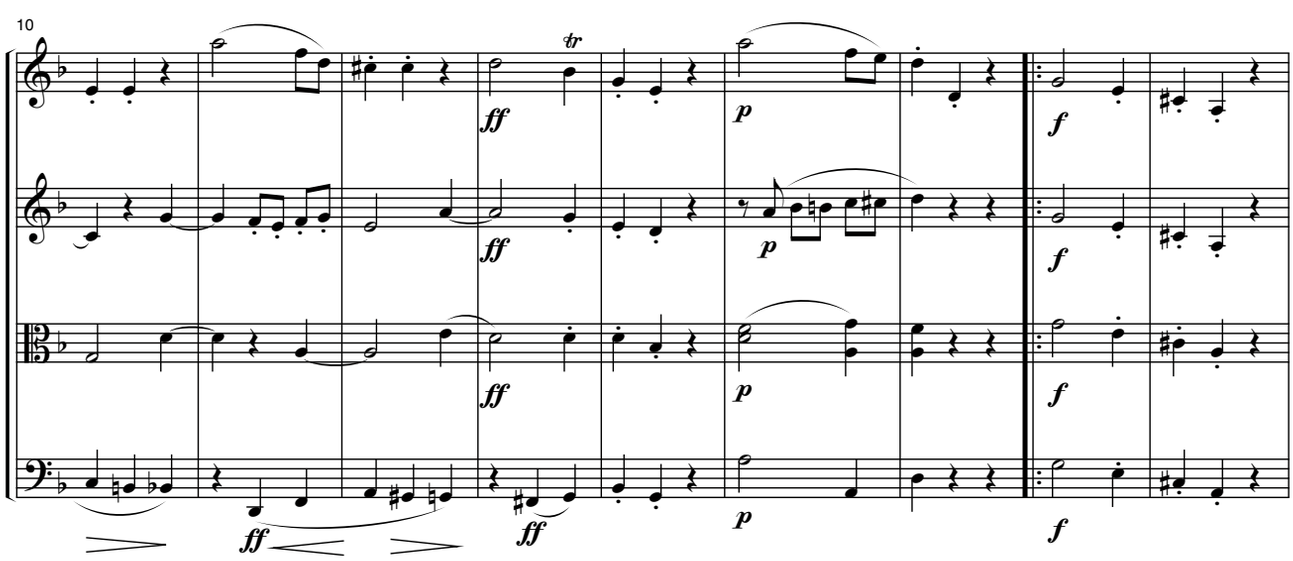


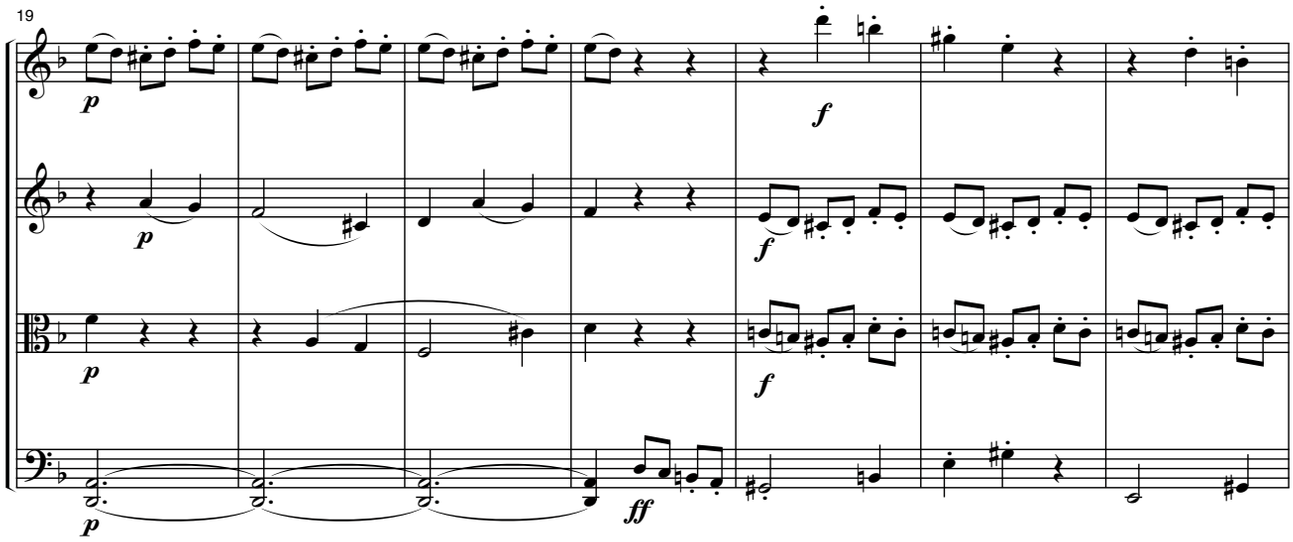
III

Menuetto

Allegro (𝅗𝅥. = 92)



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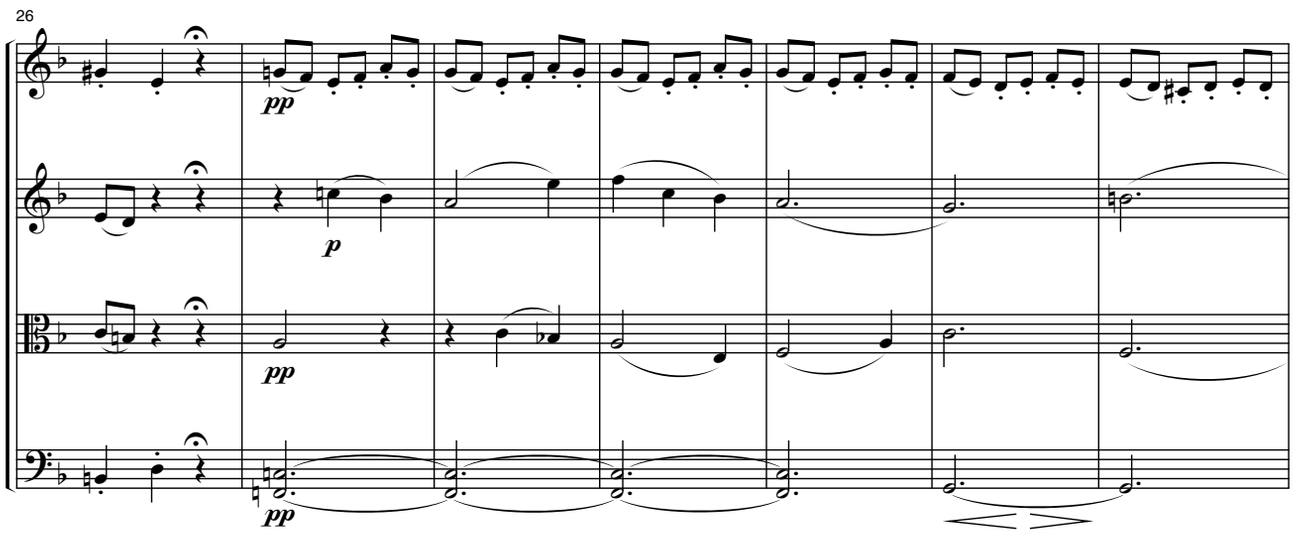
26
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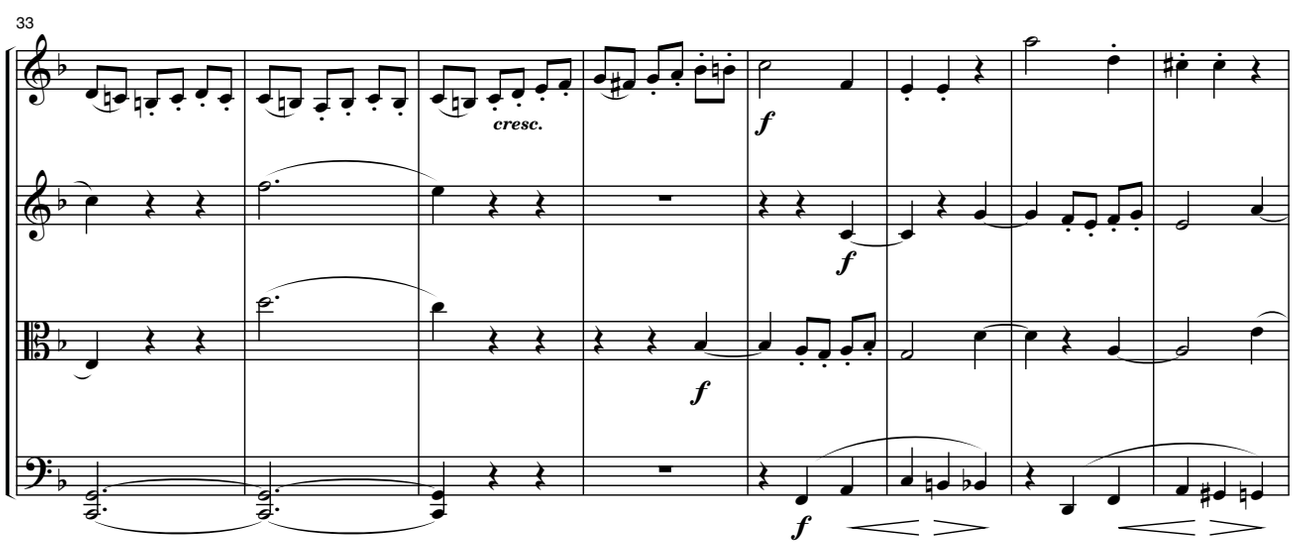
33
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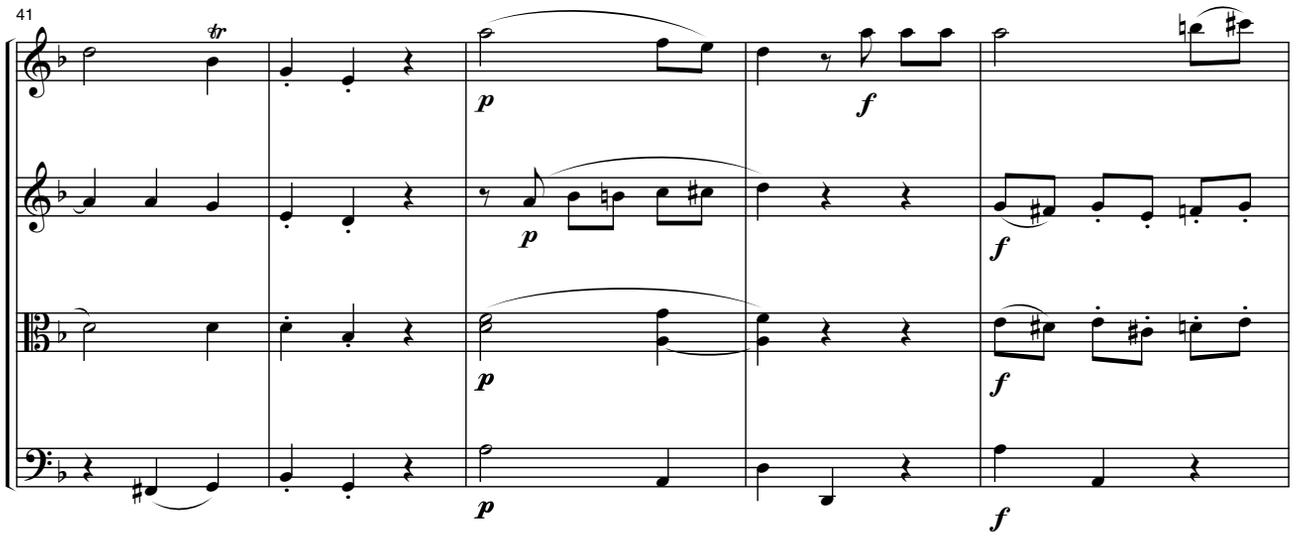
41
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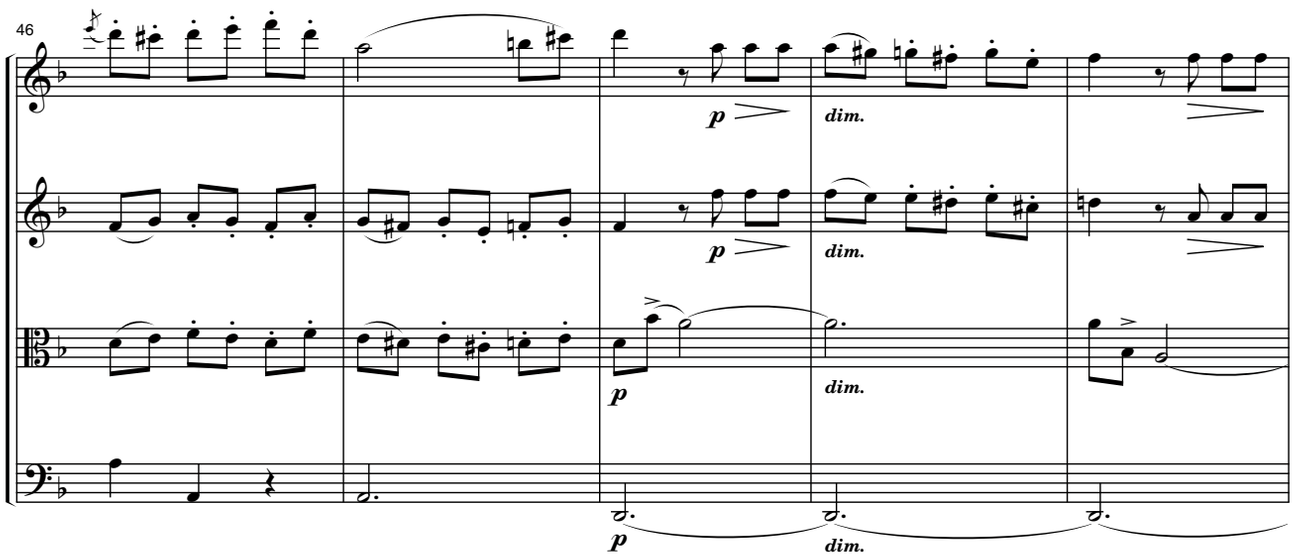
46
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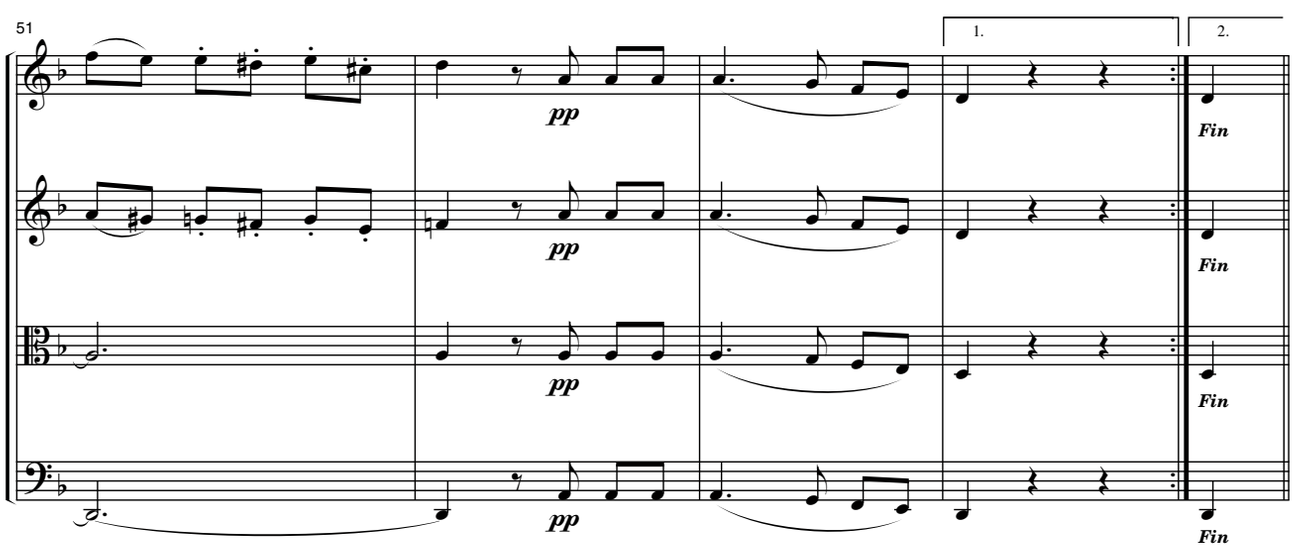
dim.
p
dim.
p
dim.


51
1.
2.
pp
pp
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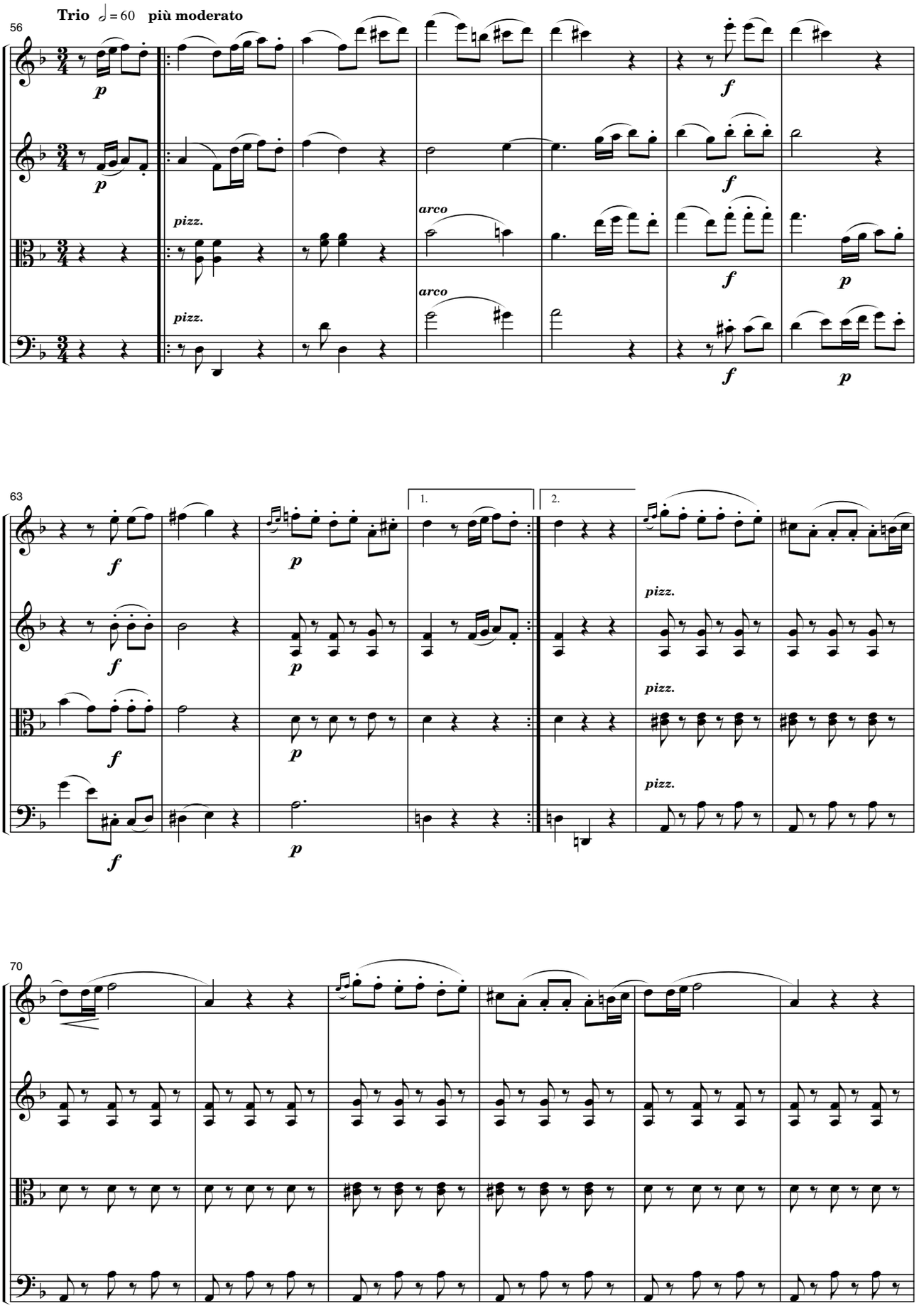
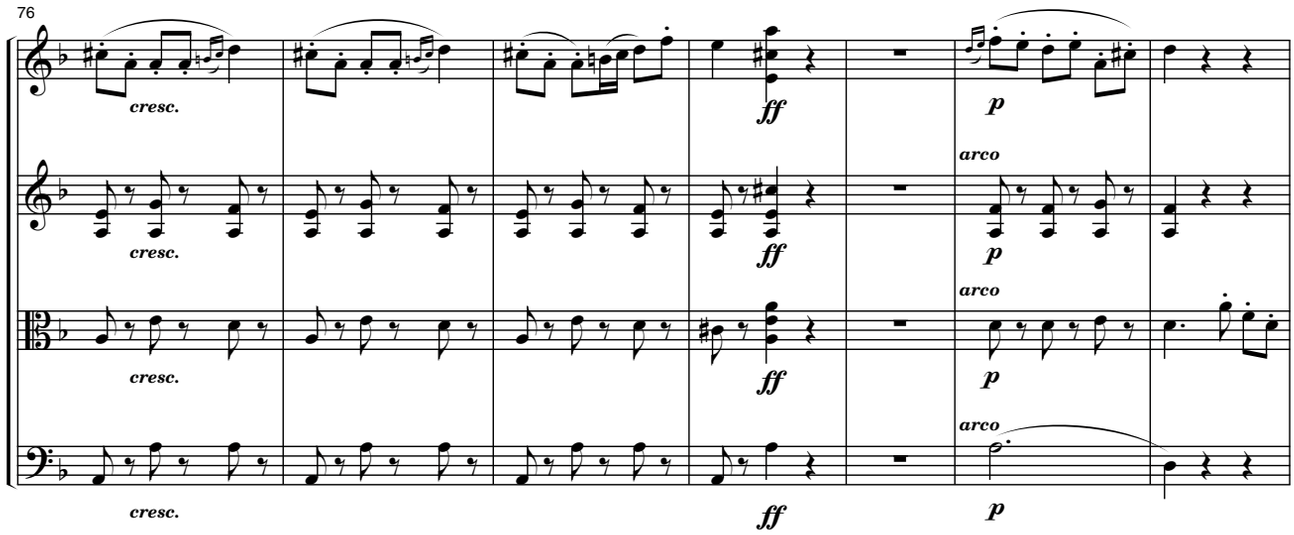
pp
Fin
Fin
Fin
Fin


Trio ♩ = 60 più moderato
56
p
f
pizz.
arco
63
1.
2.
70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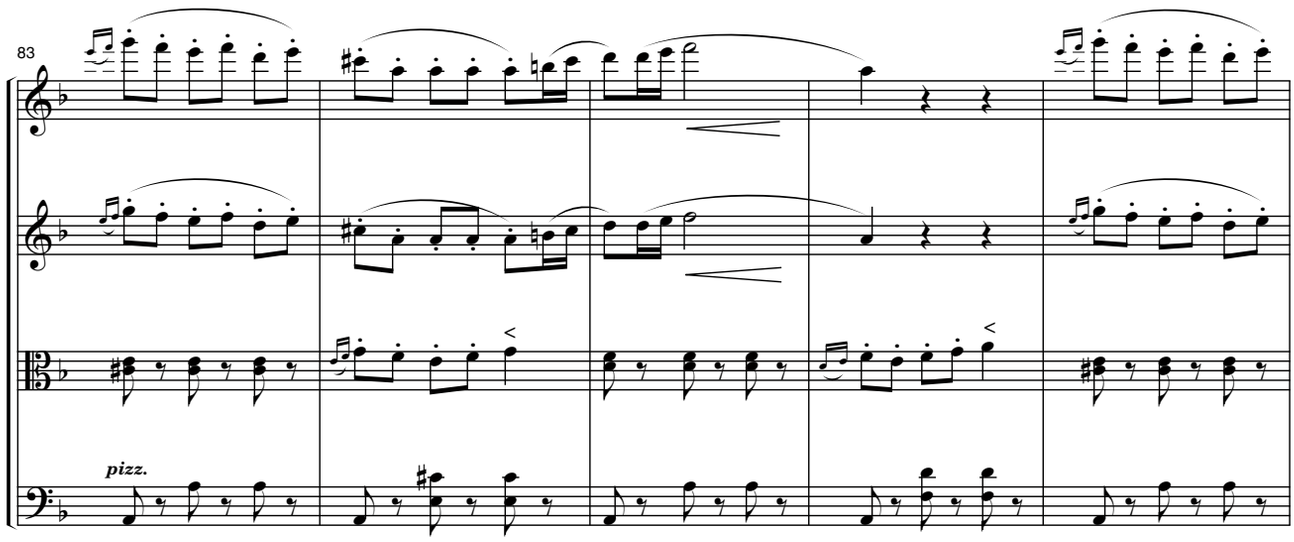
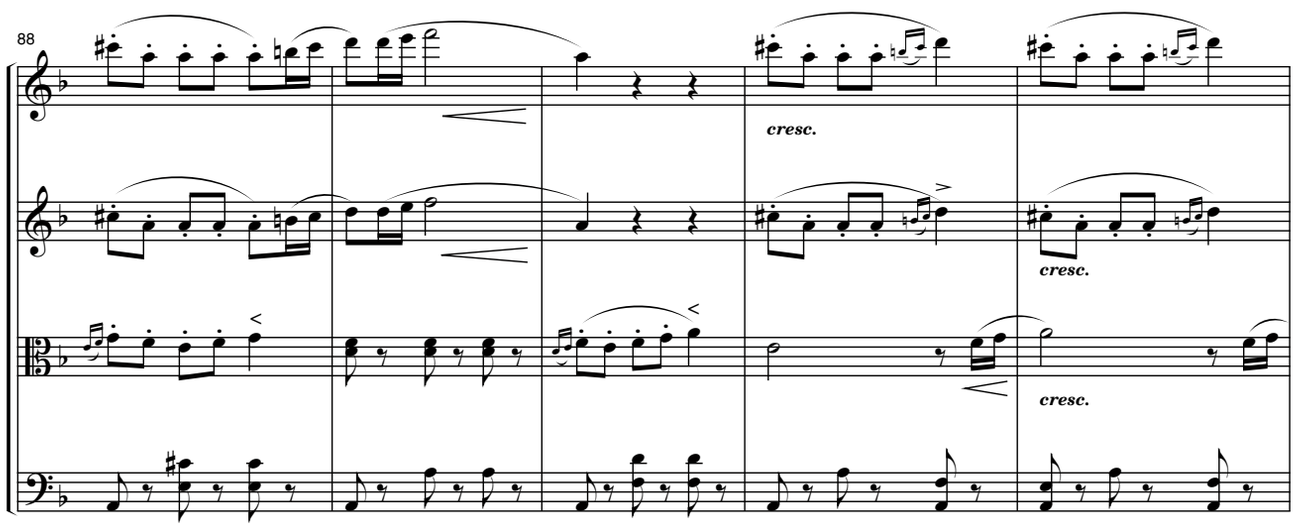
arco


83
pizz.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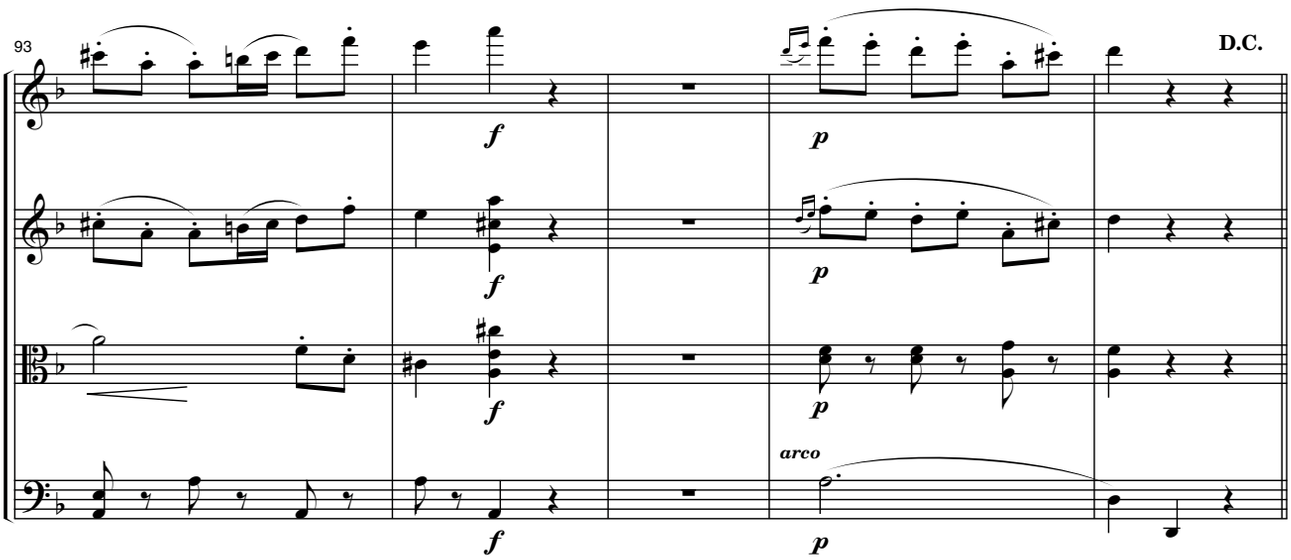

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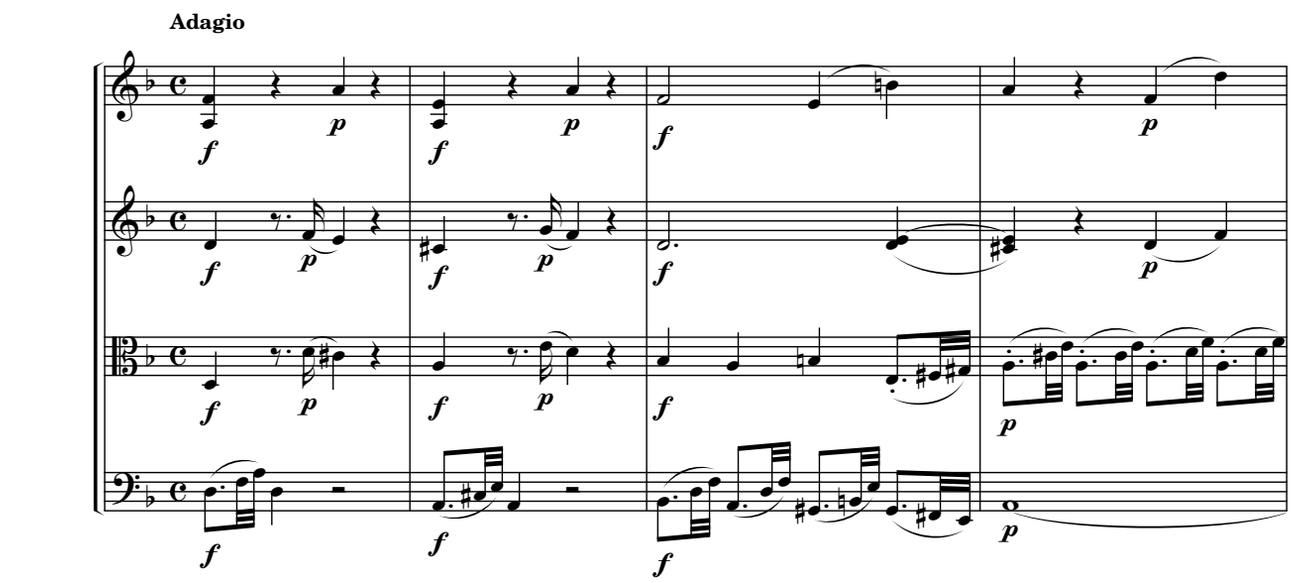

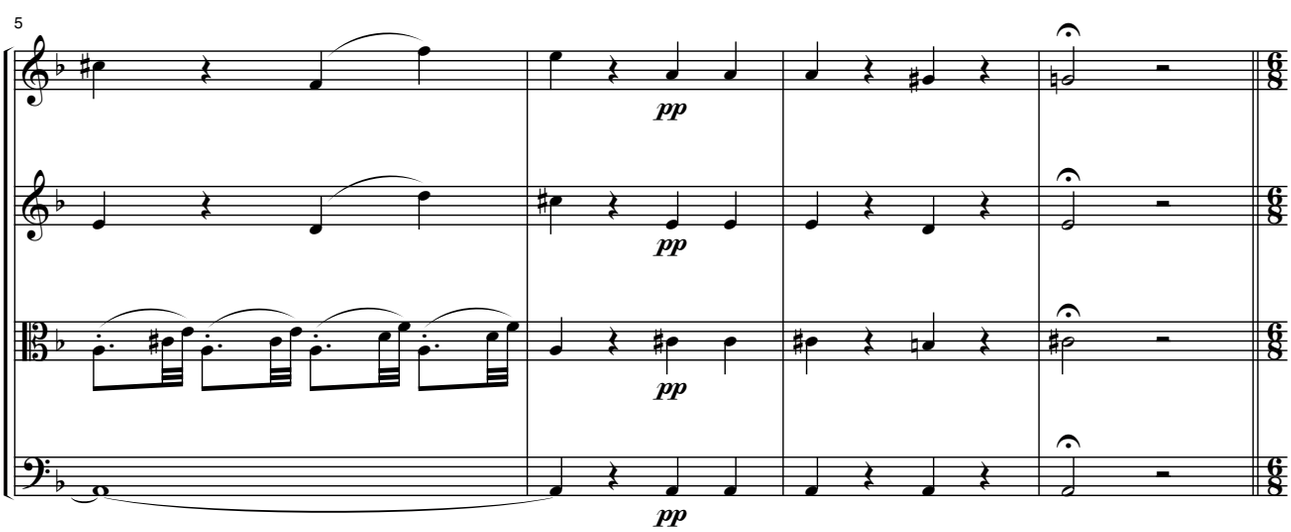

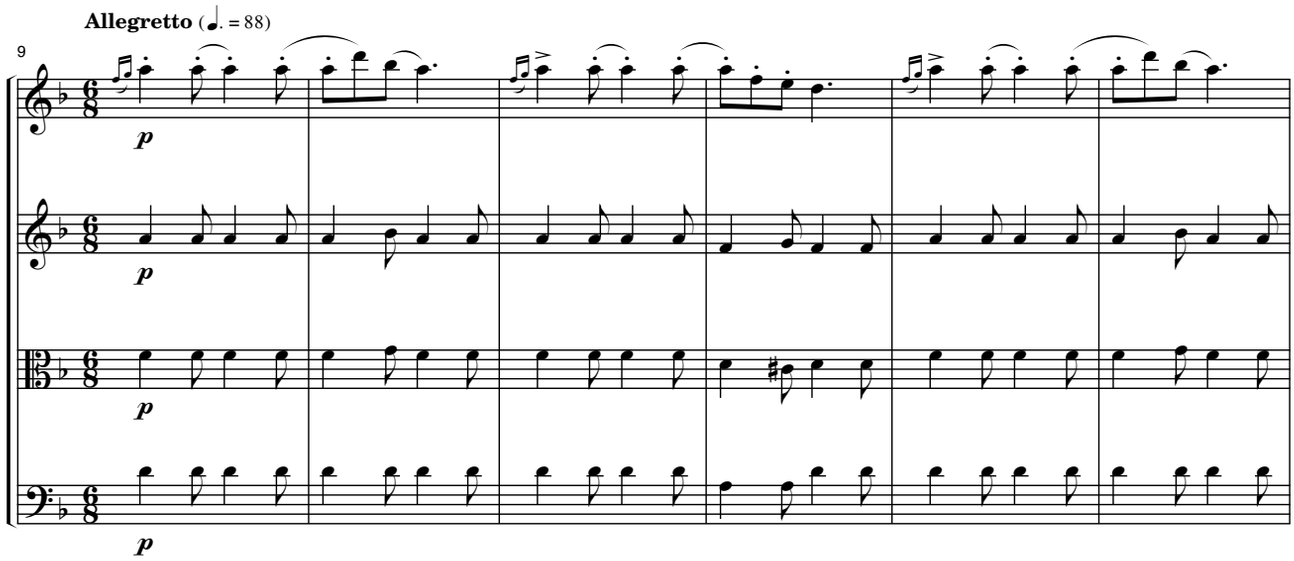
Allegretto (♩. = 88)
9
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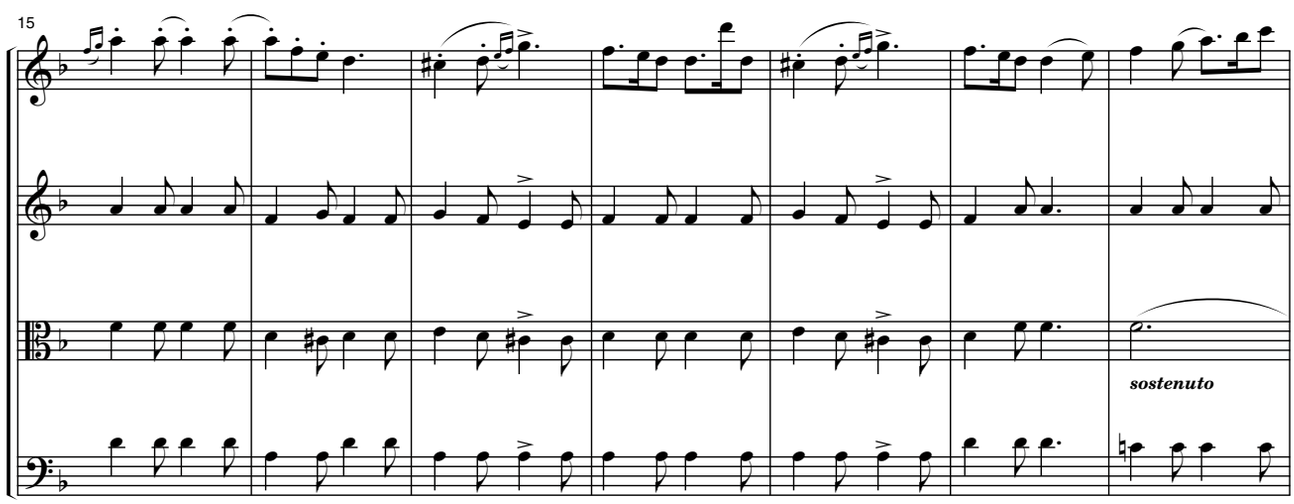
15
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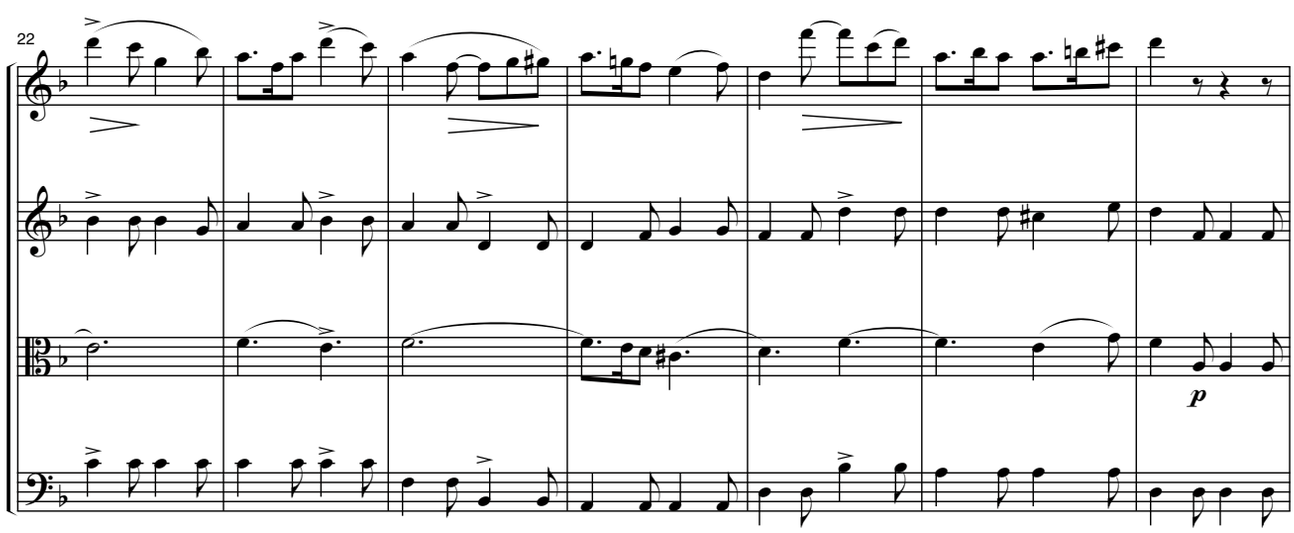
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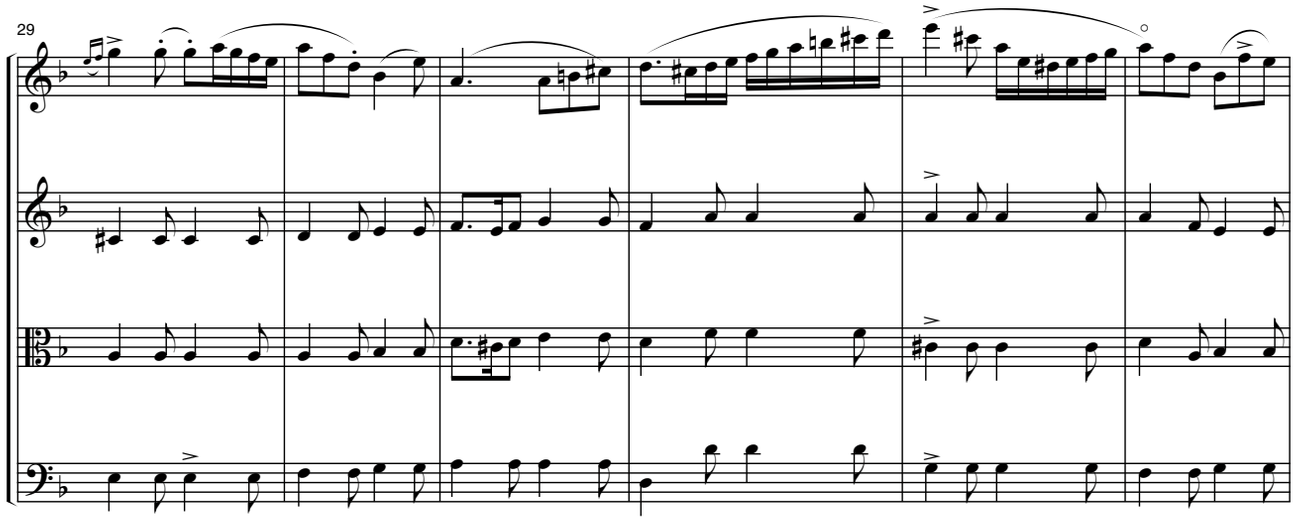
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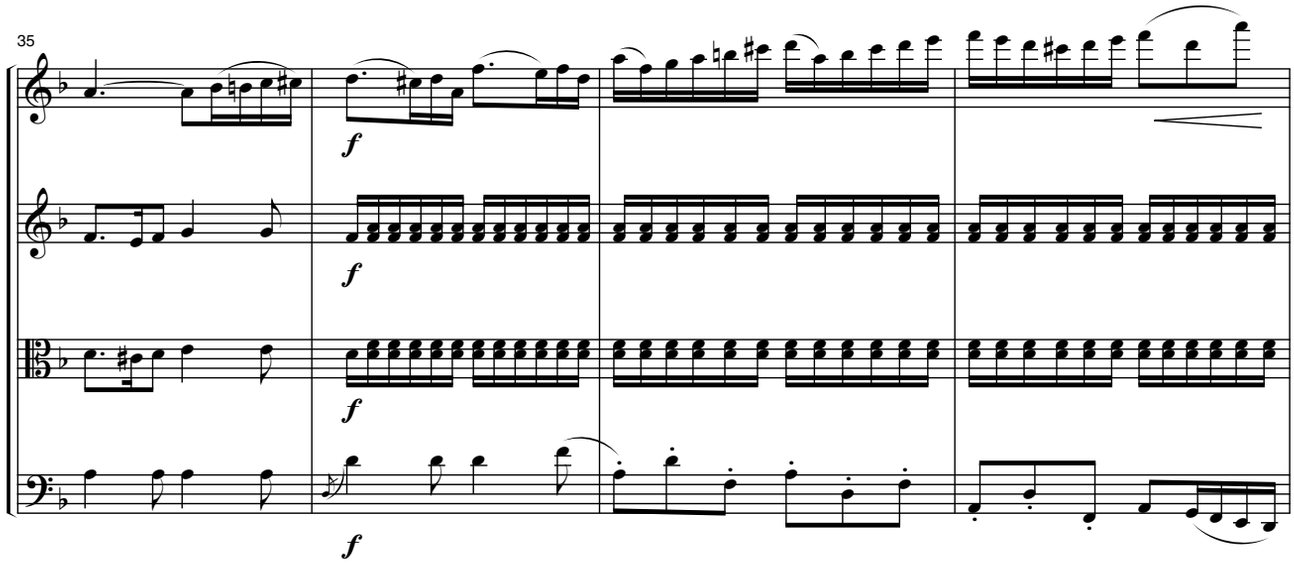
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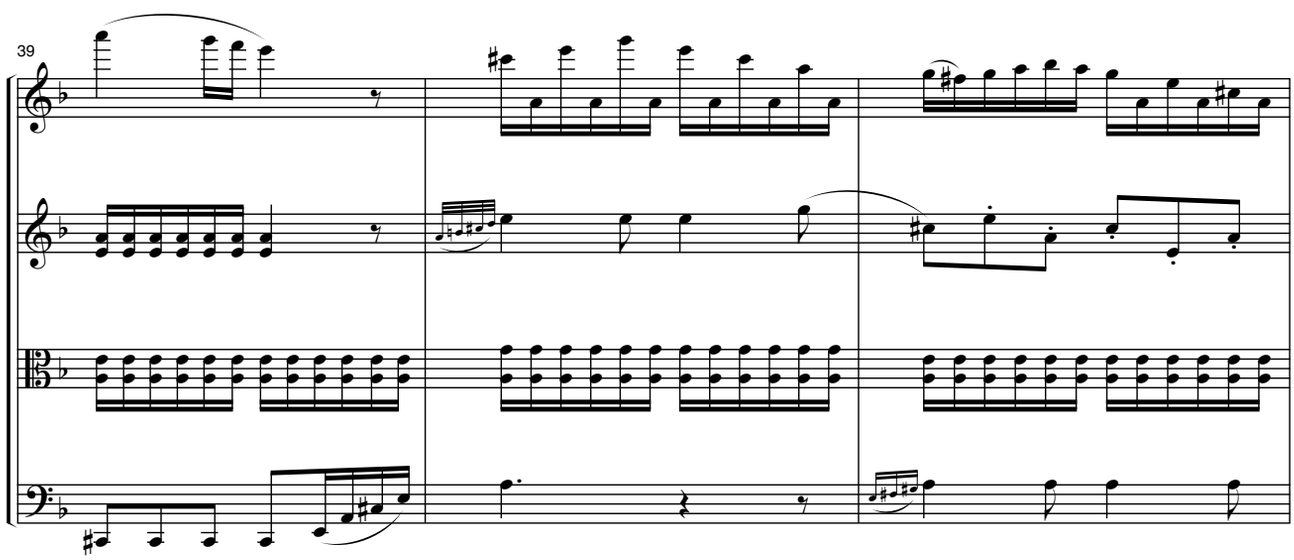
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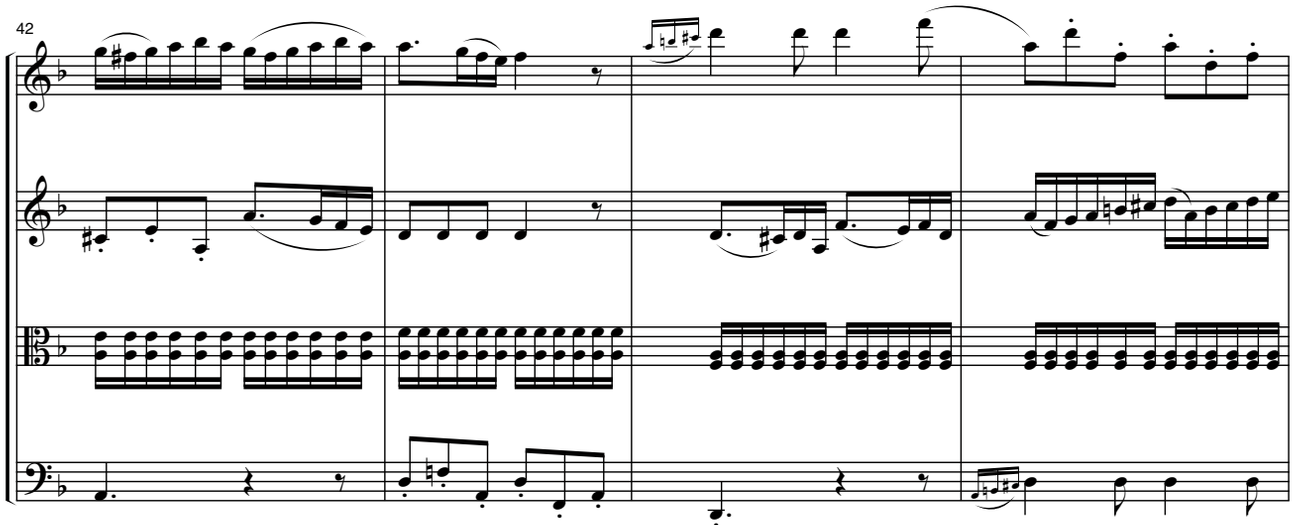
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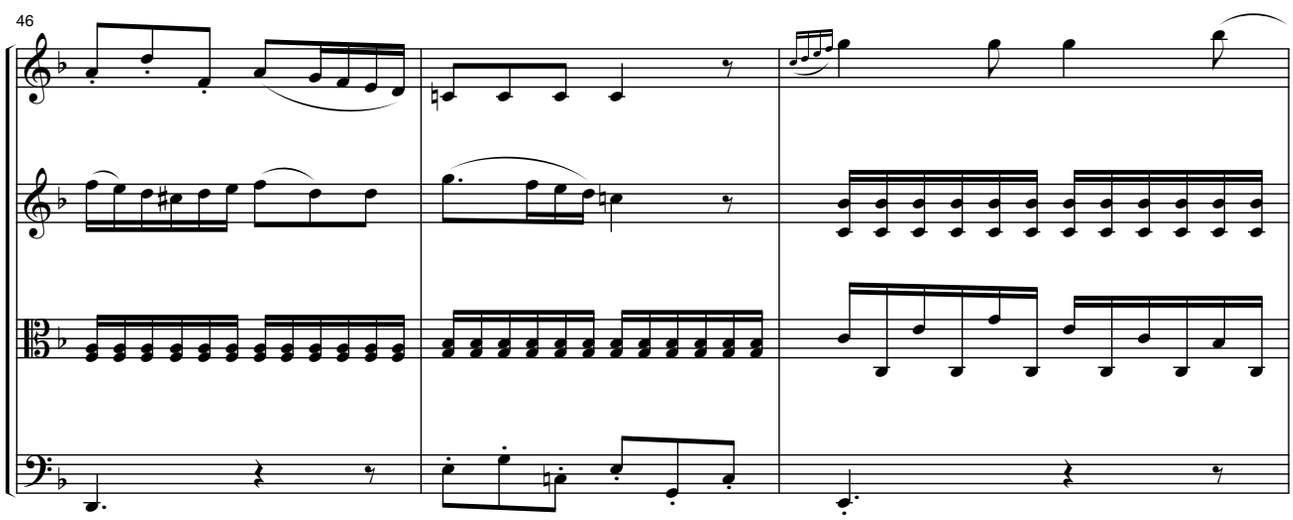
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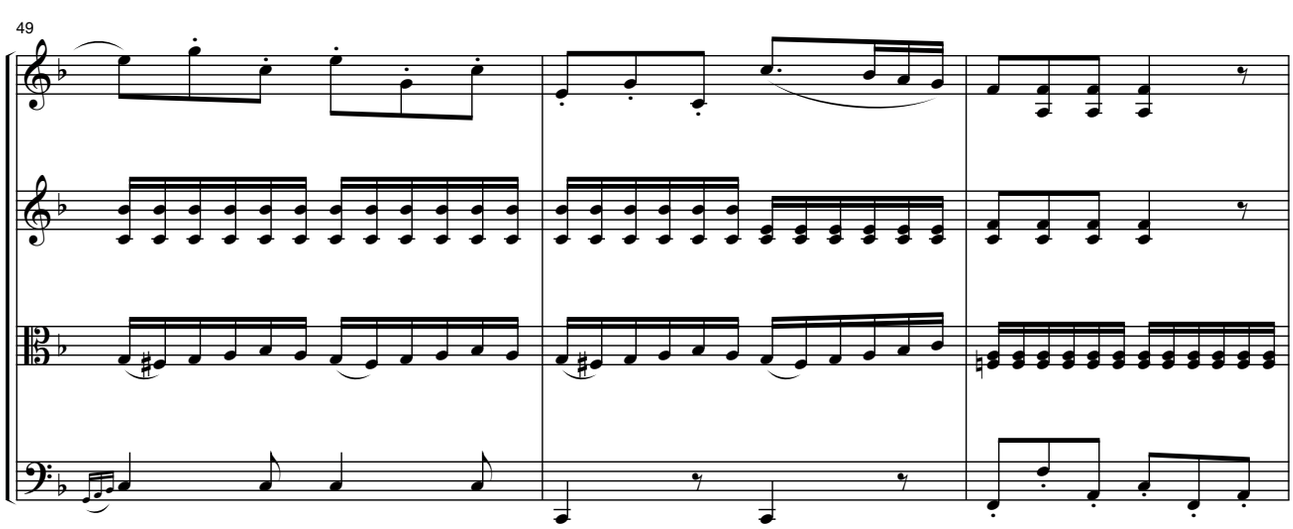
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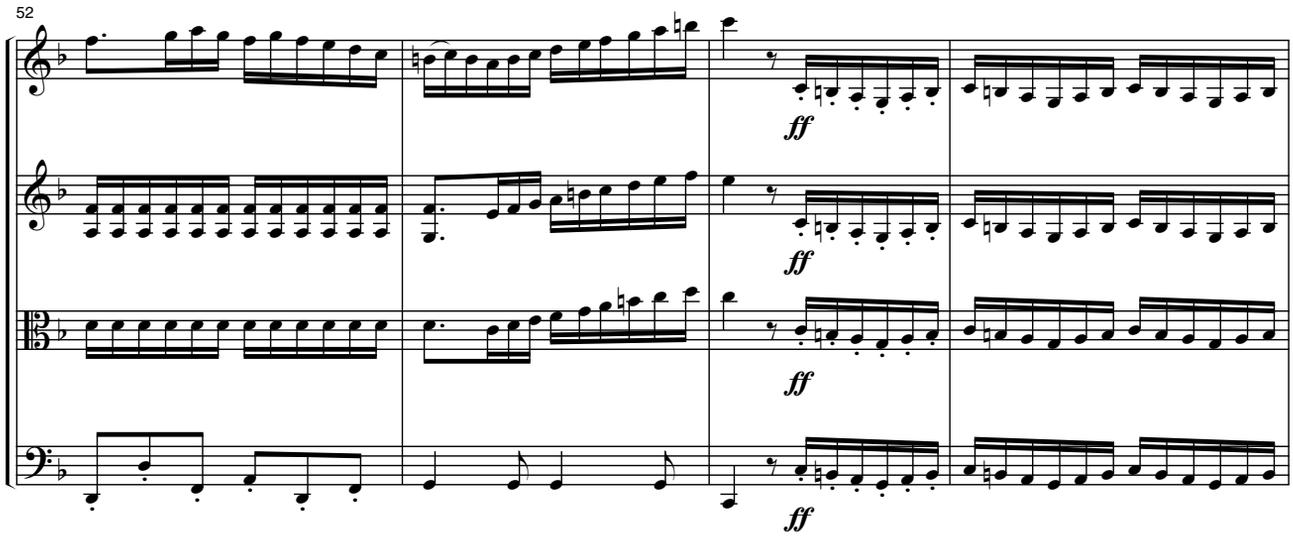
52
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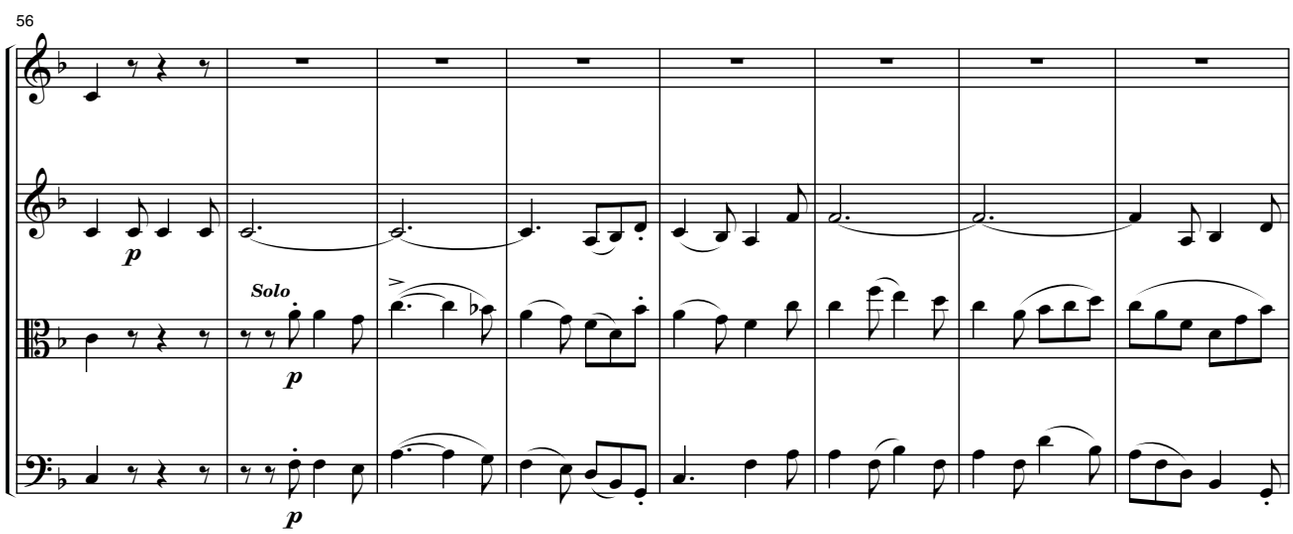
56
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Solo
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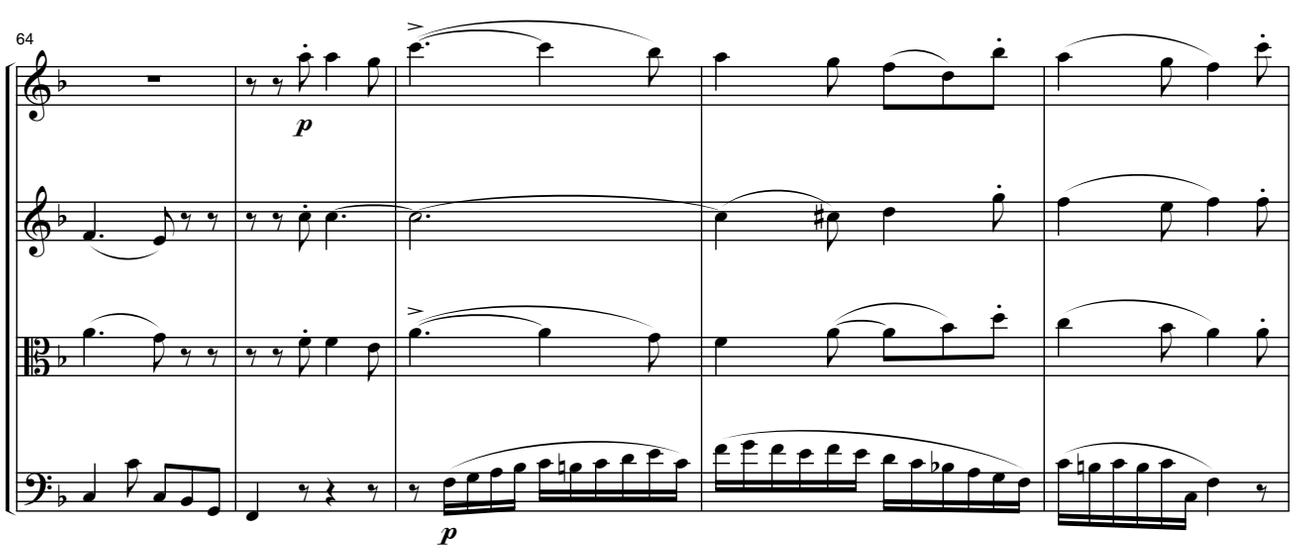
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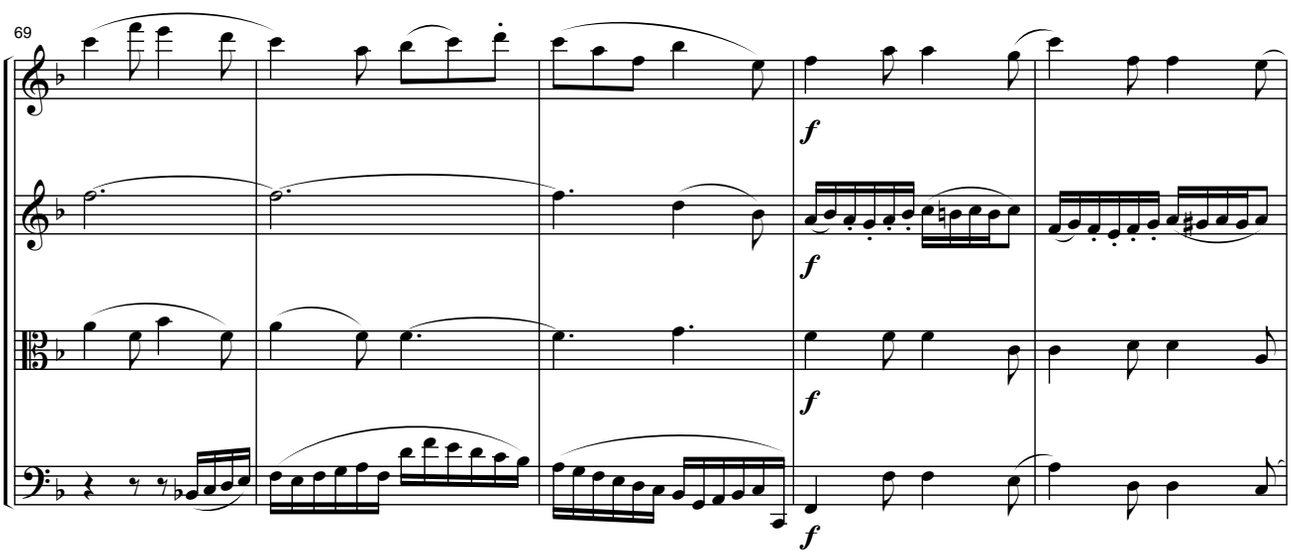
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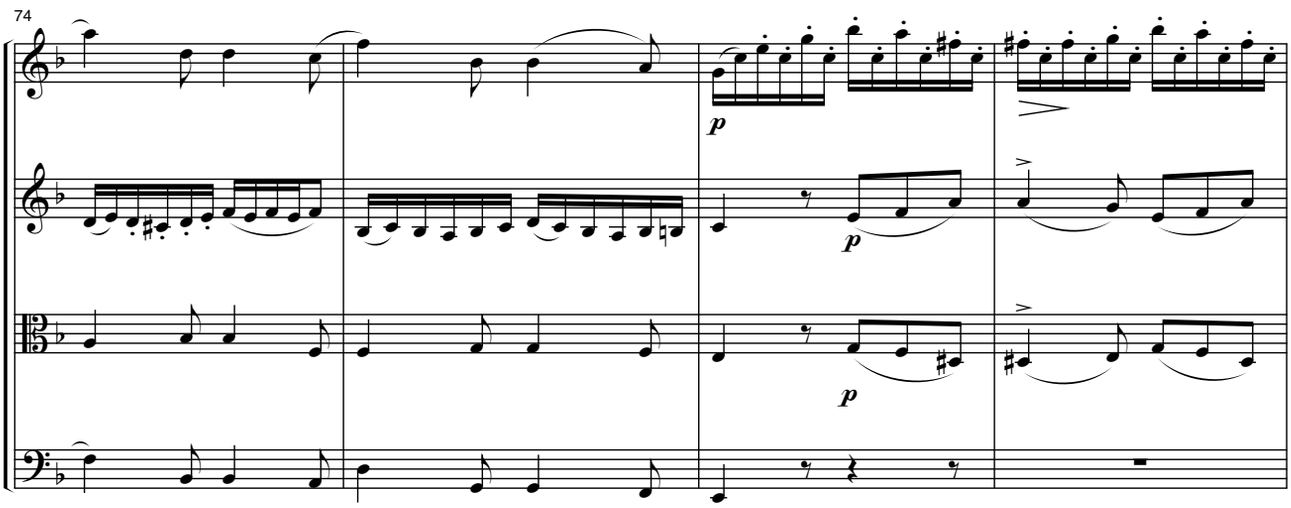
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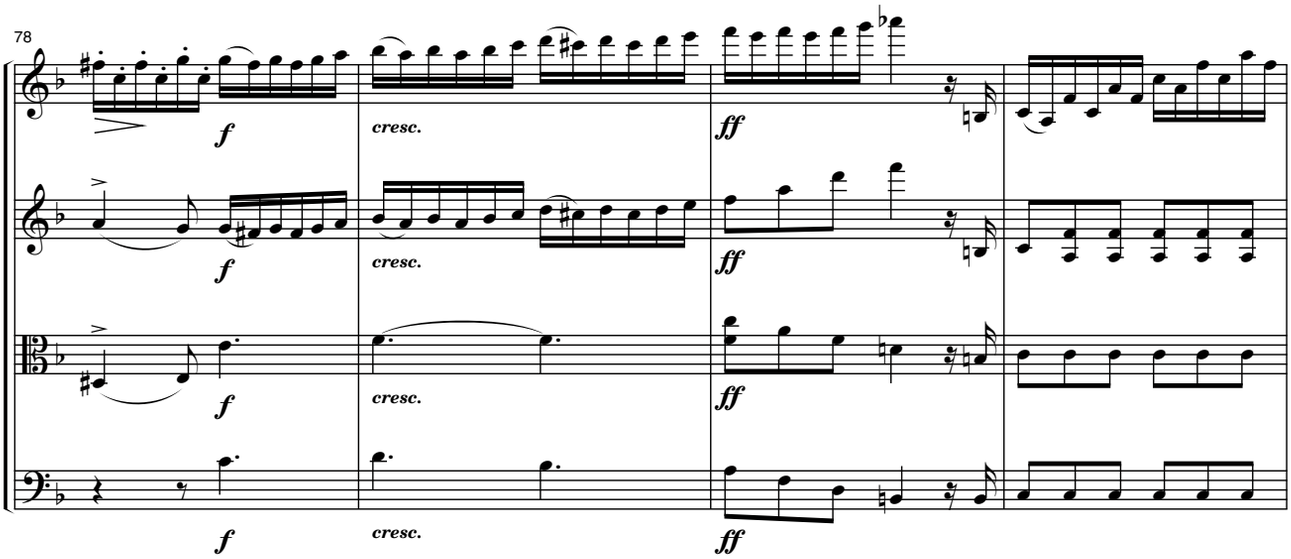
78
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cresc.
ff
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cresc.
ff
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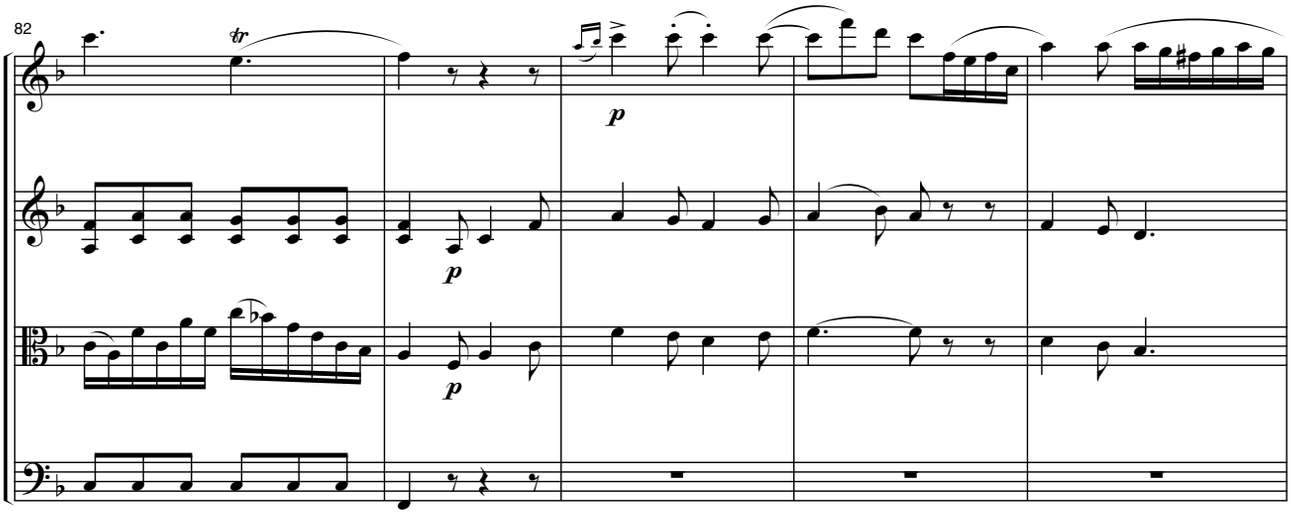
cresc.
ff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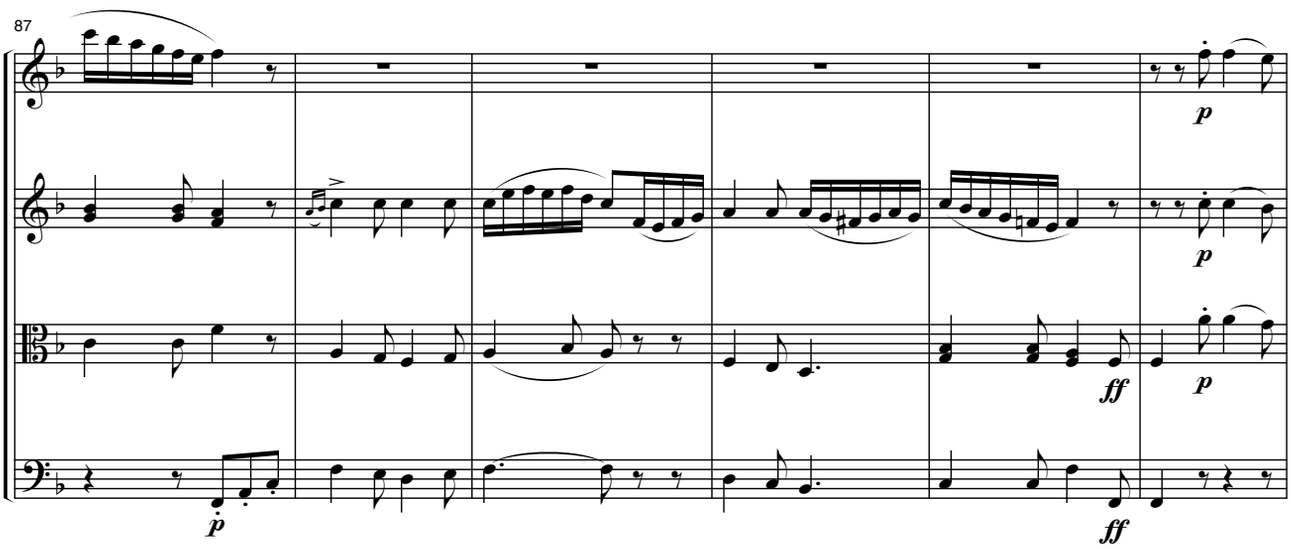
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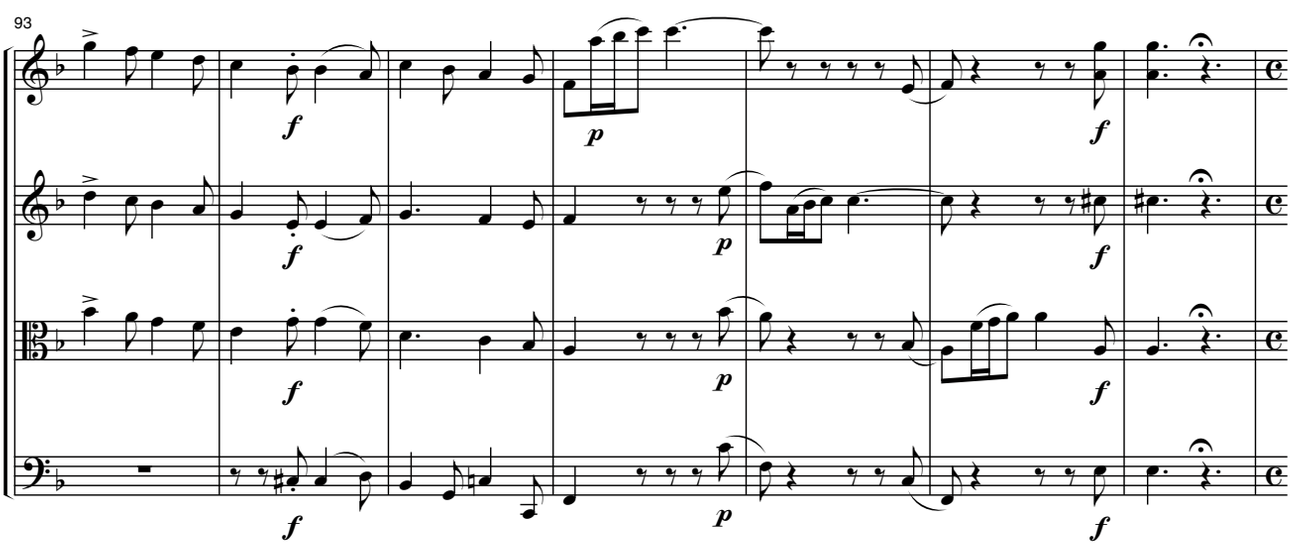
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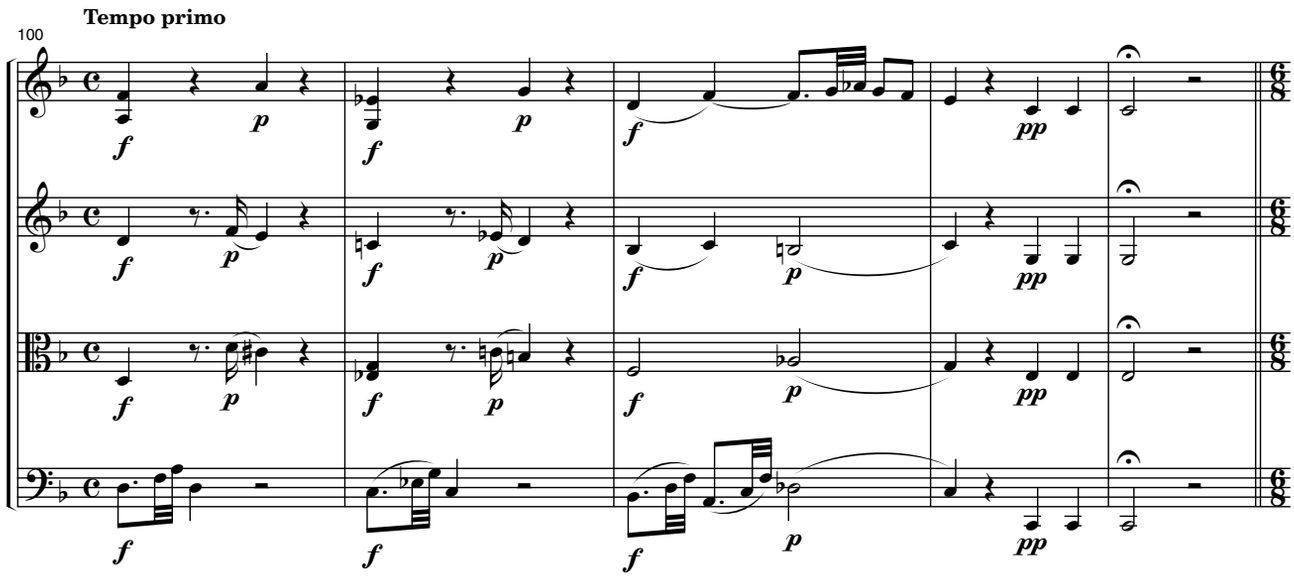
Tempo primo
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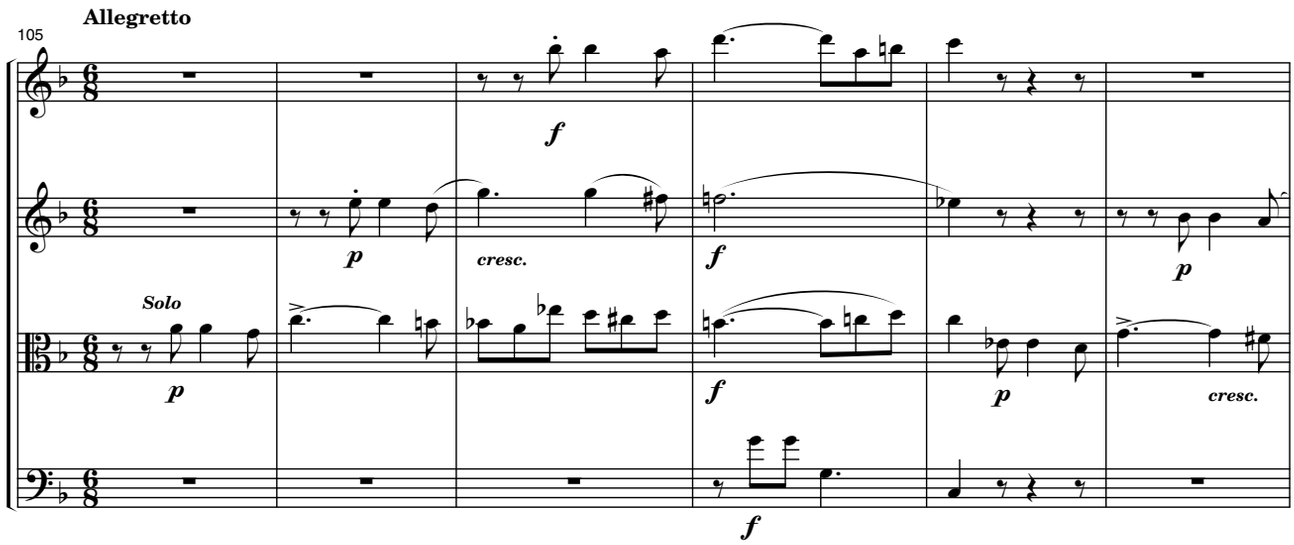
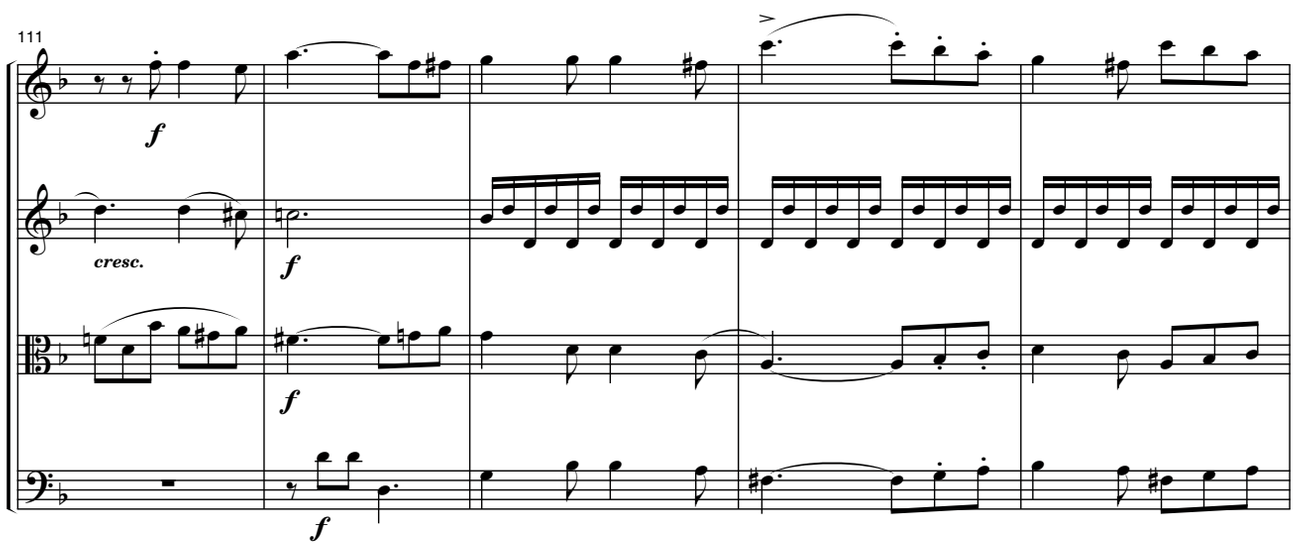

Allegretto
105
Solo
cresc.
cresc.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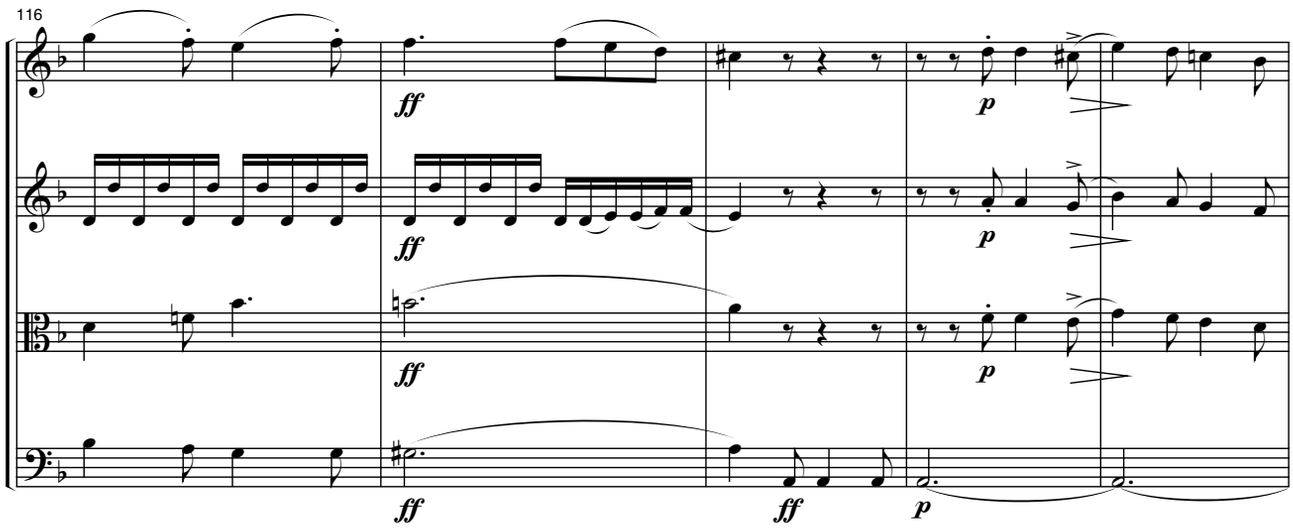
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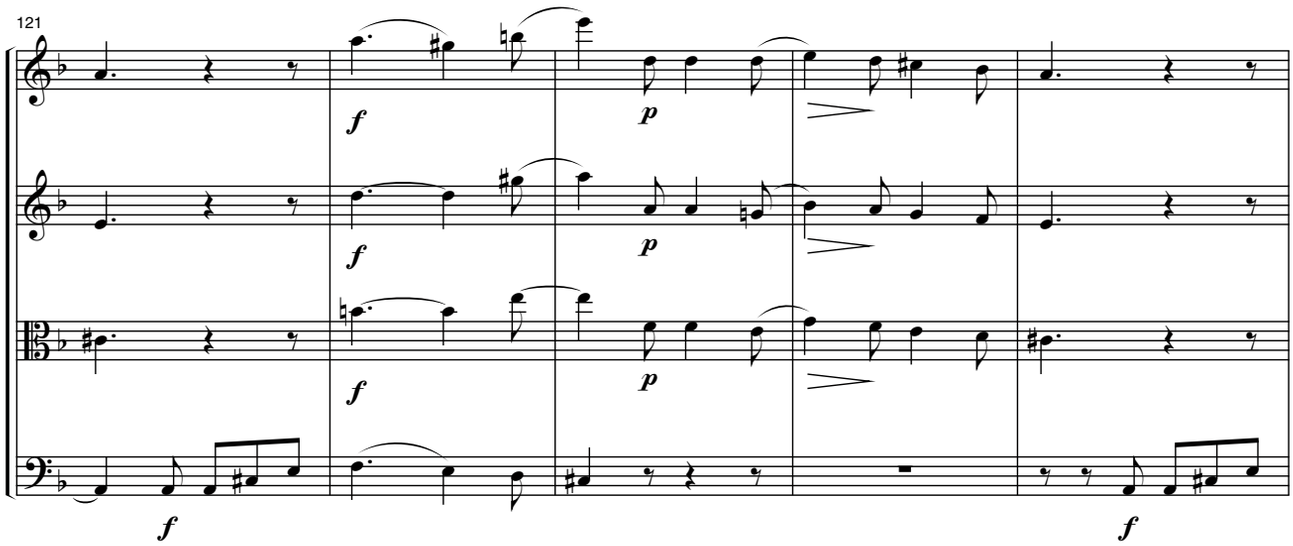
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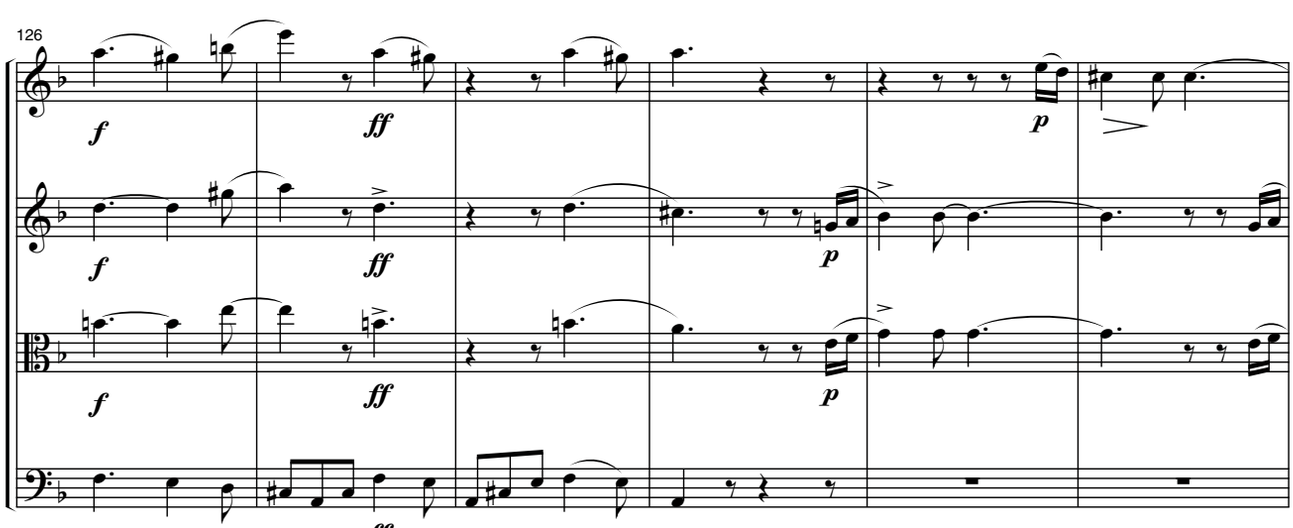
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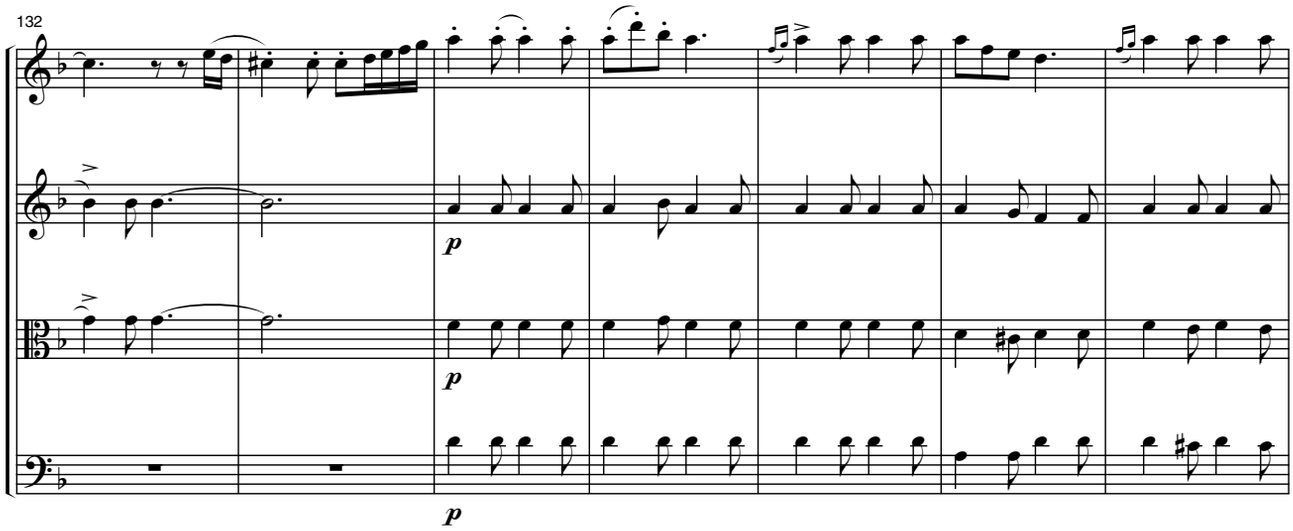
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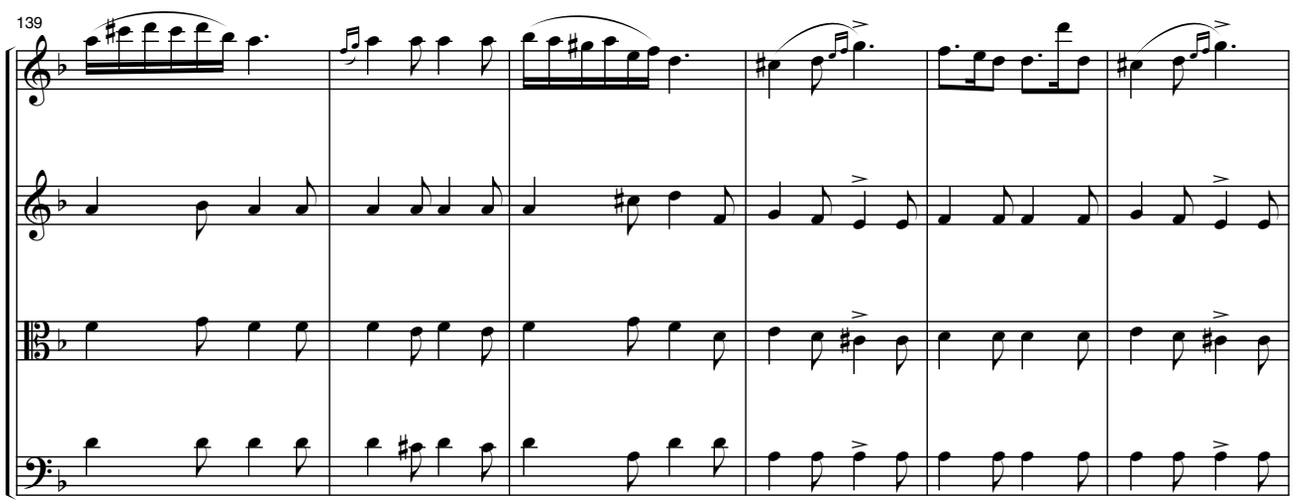
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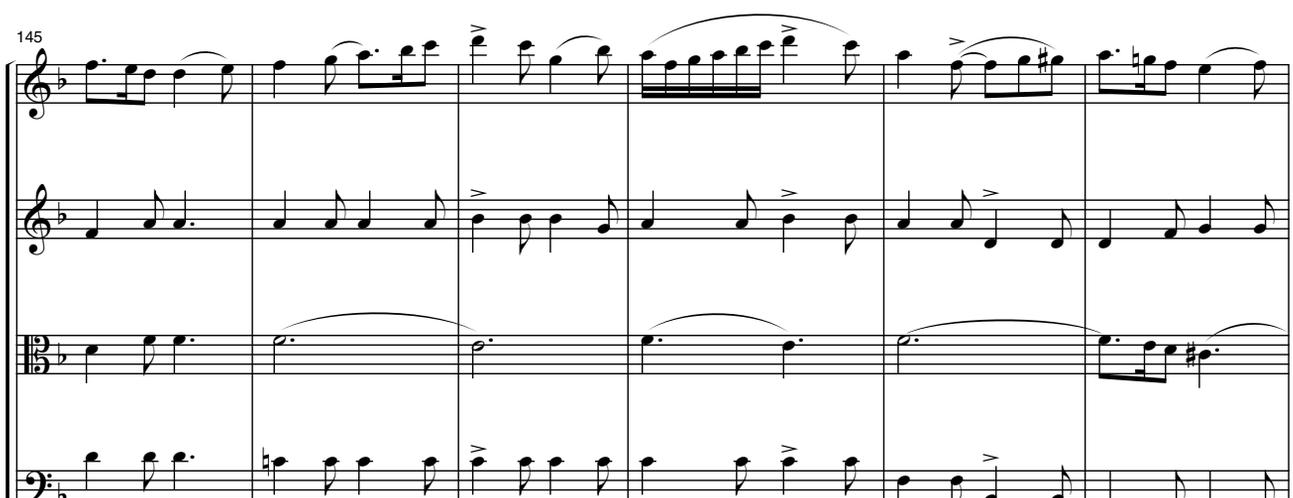
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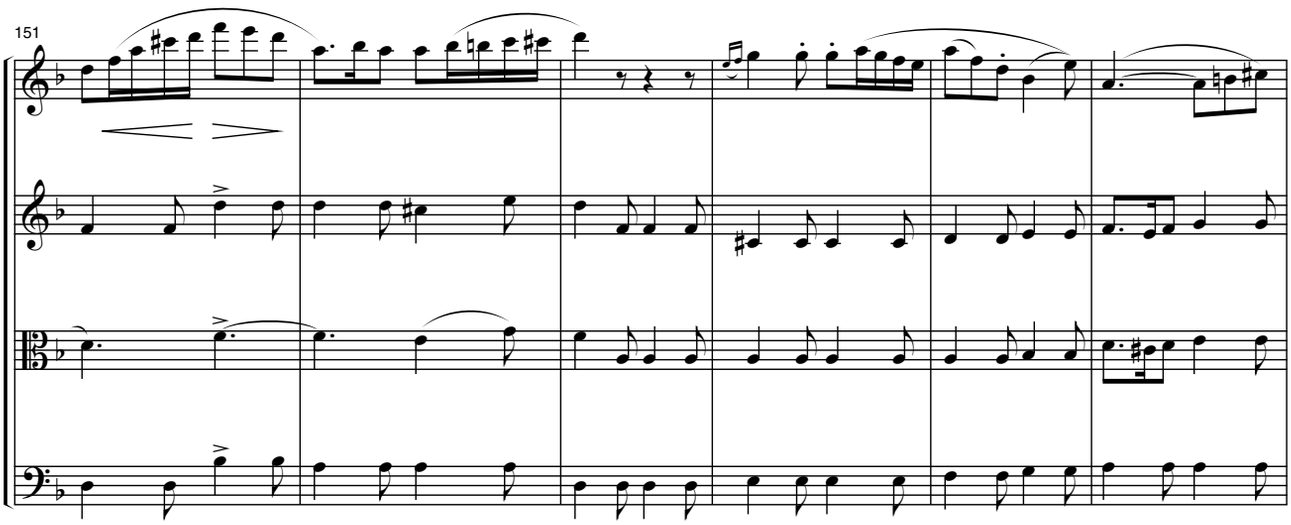
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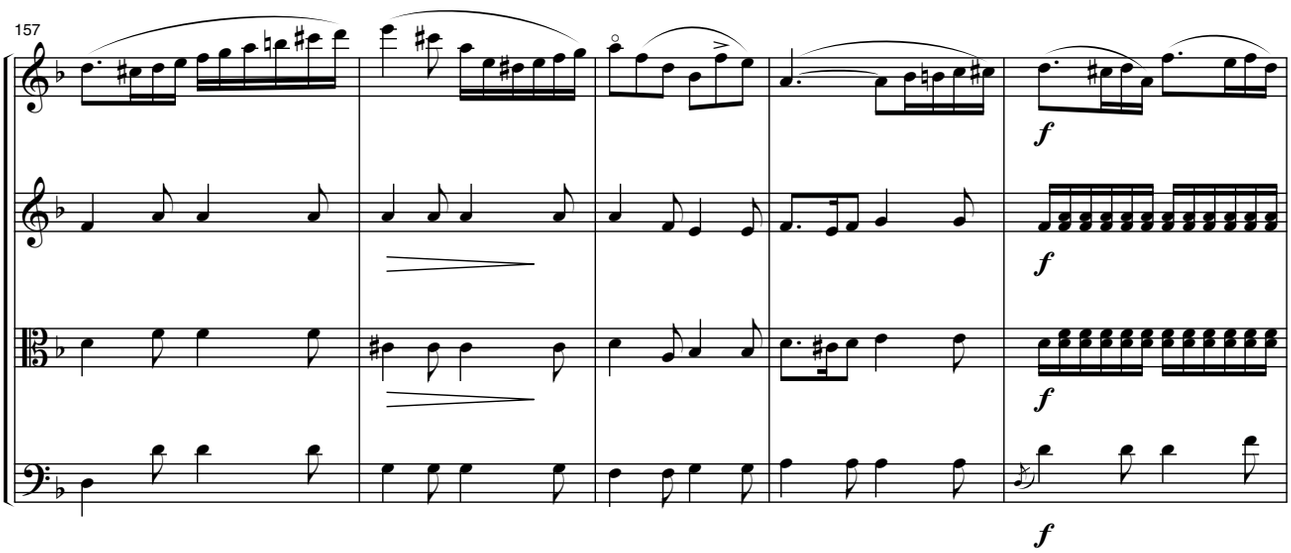
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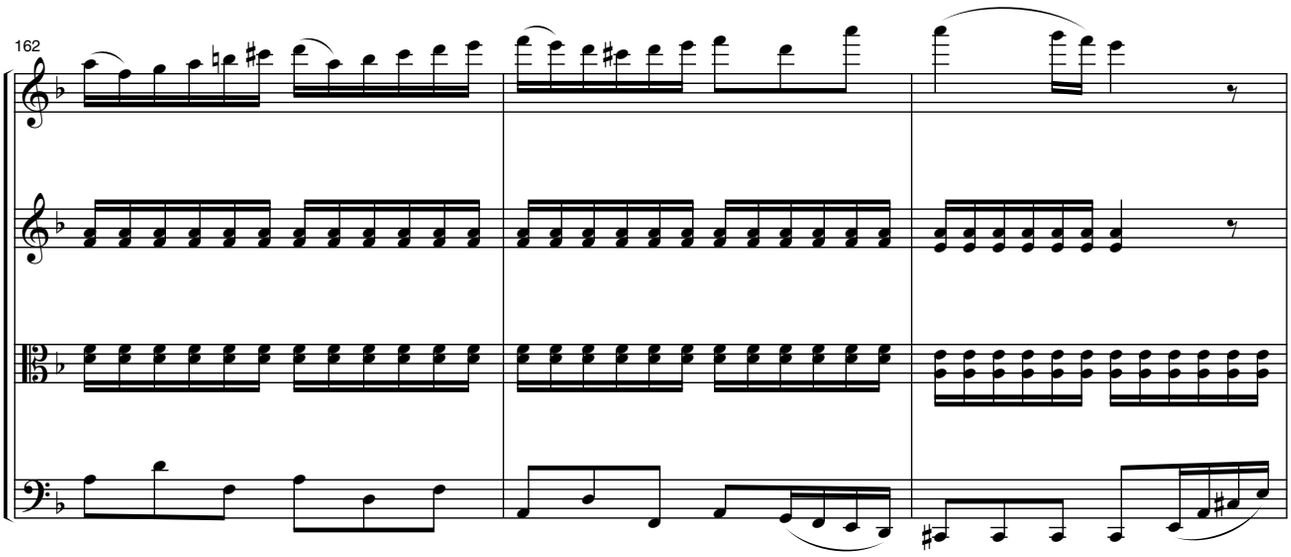
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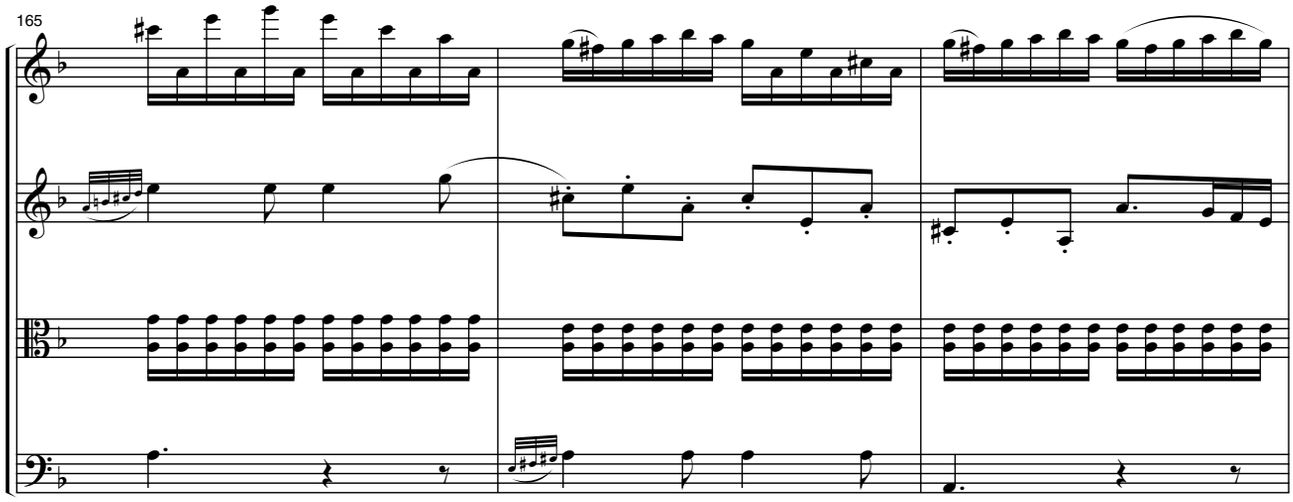
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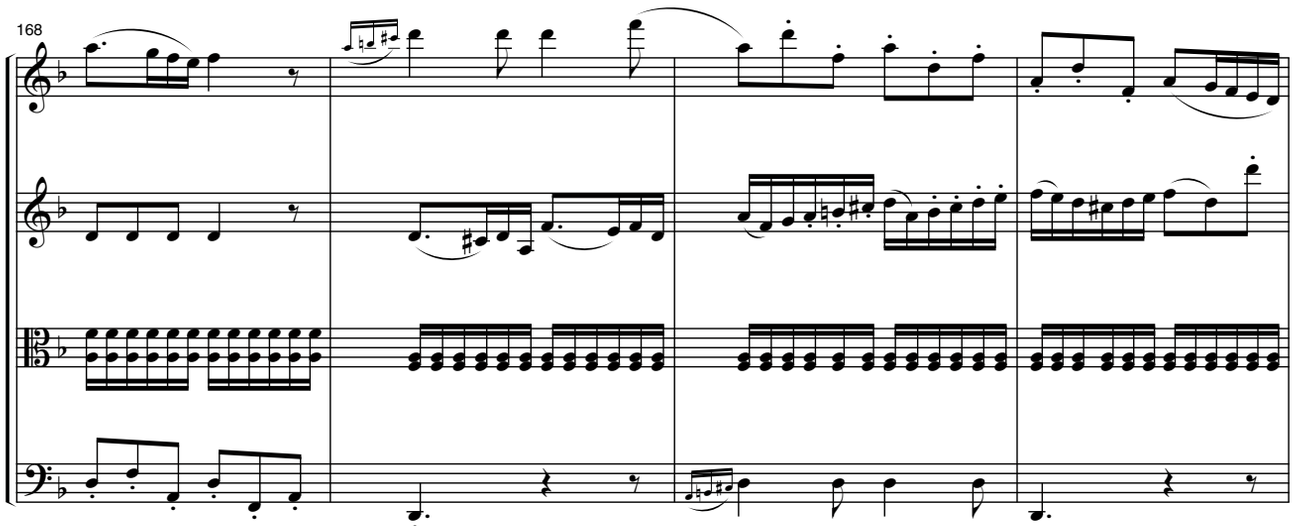
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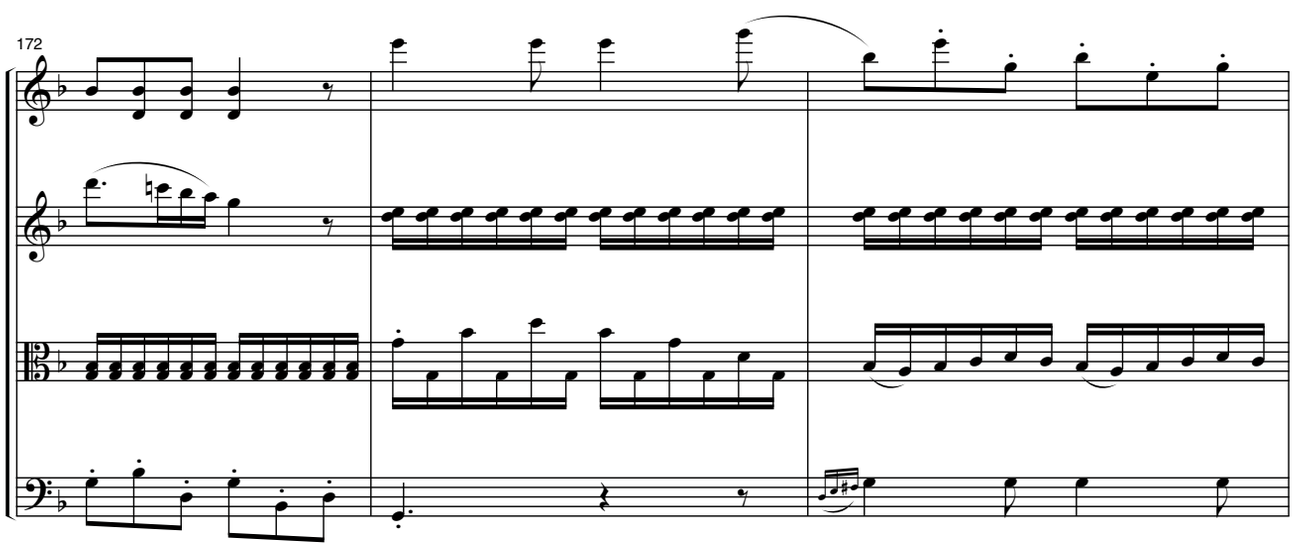
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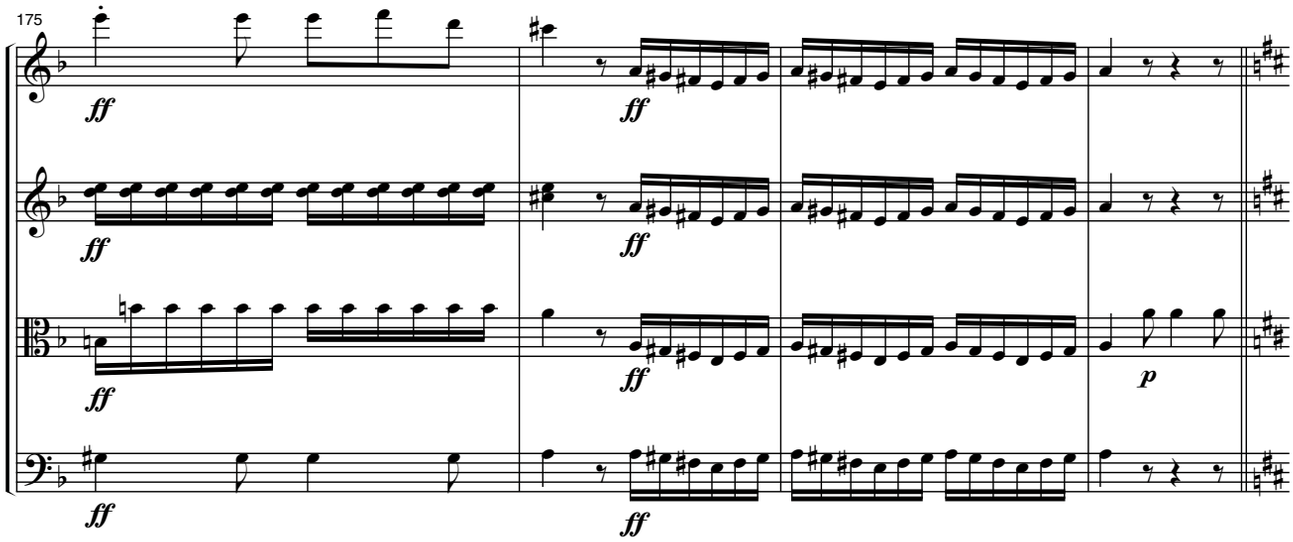
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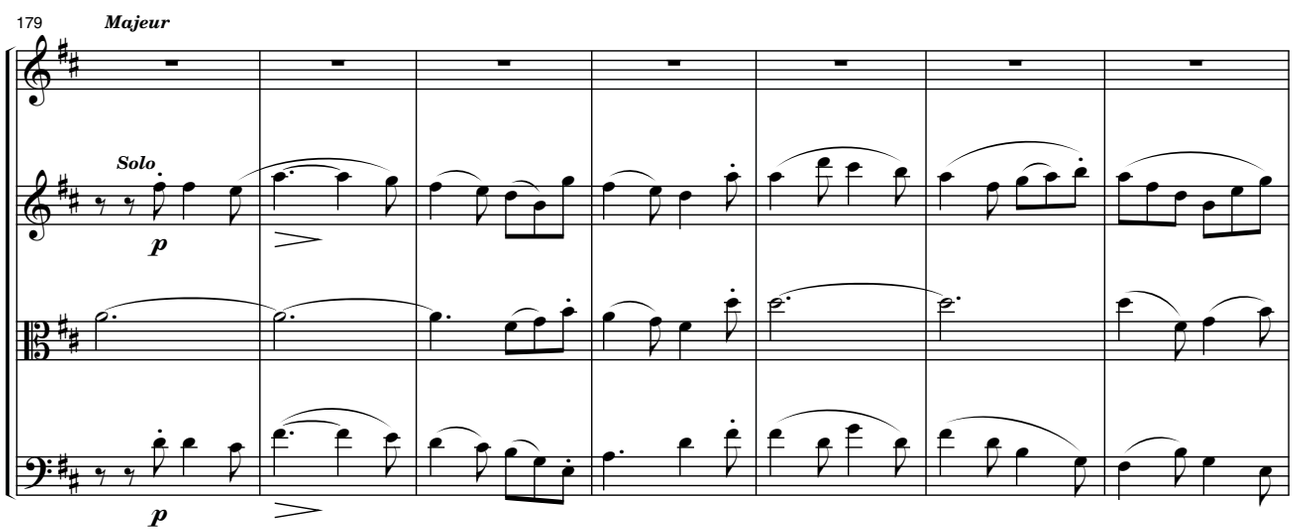
179
Majeur
Solo
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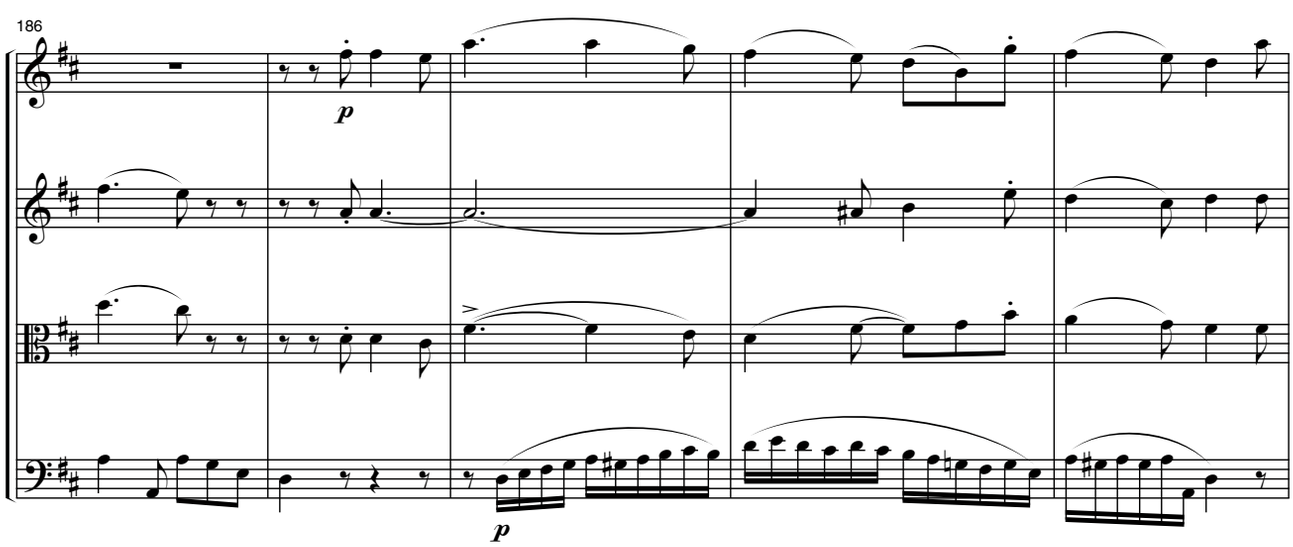
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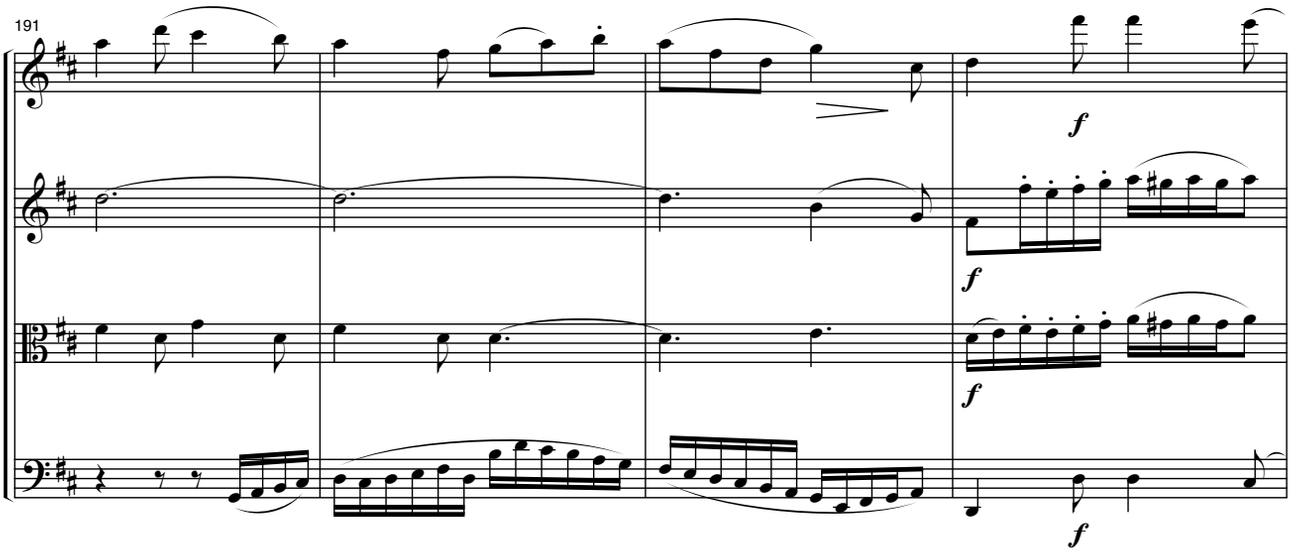
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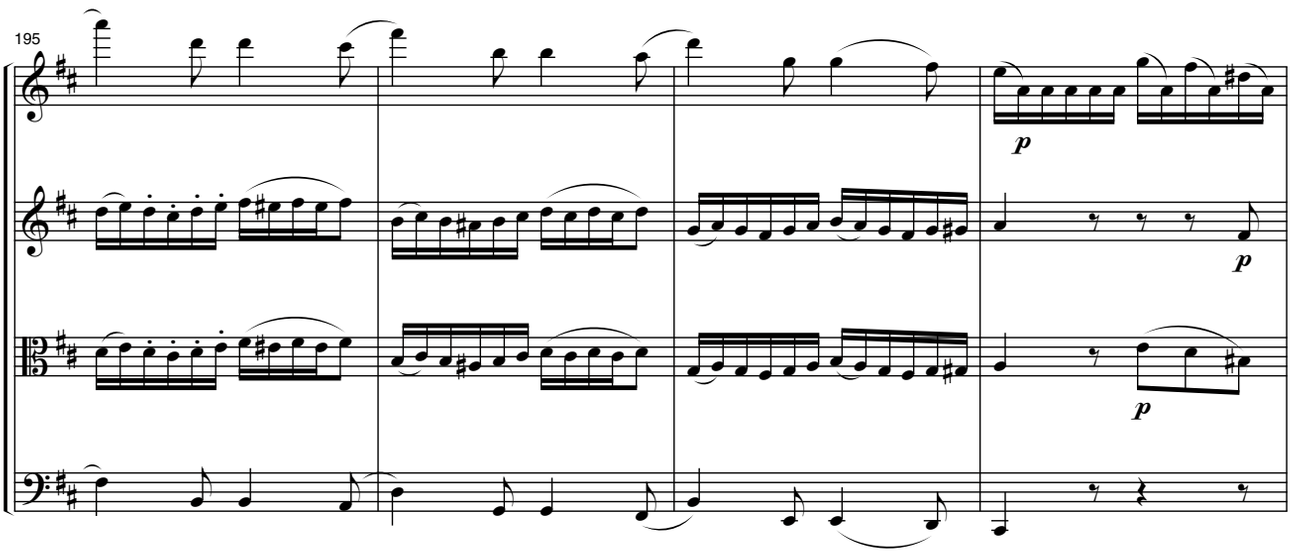
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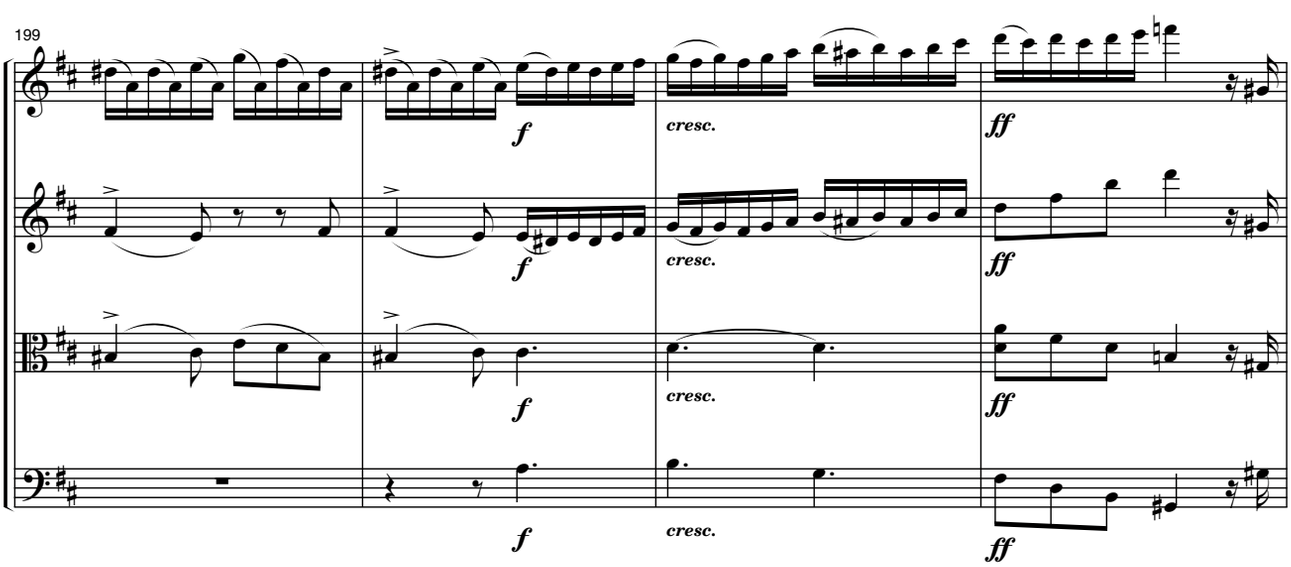
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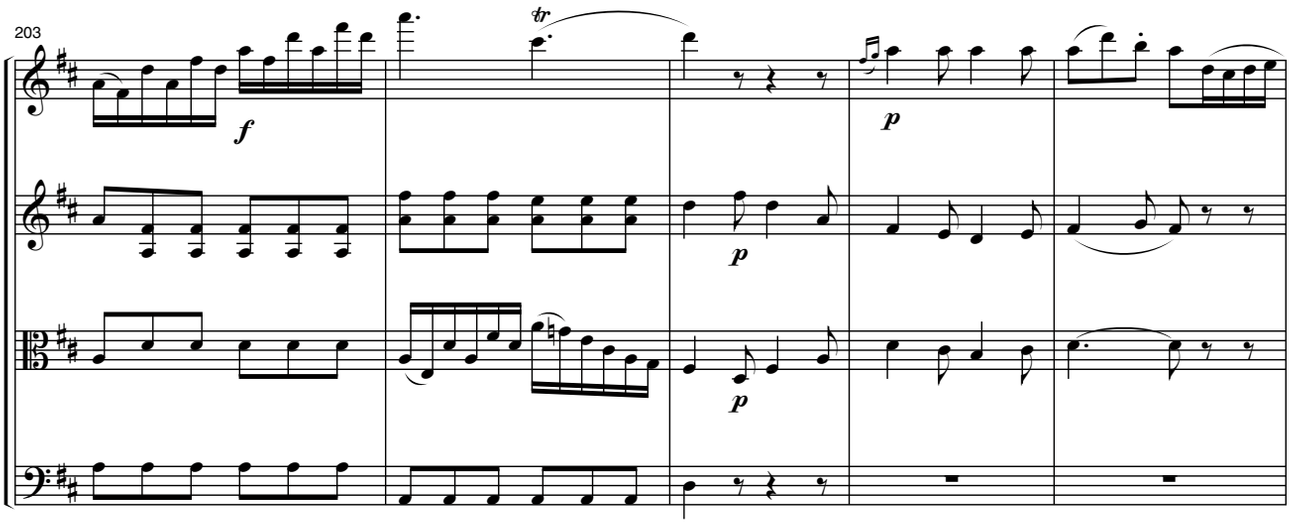
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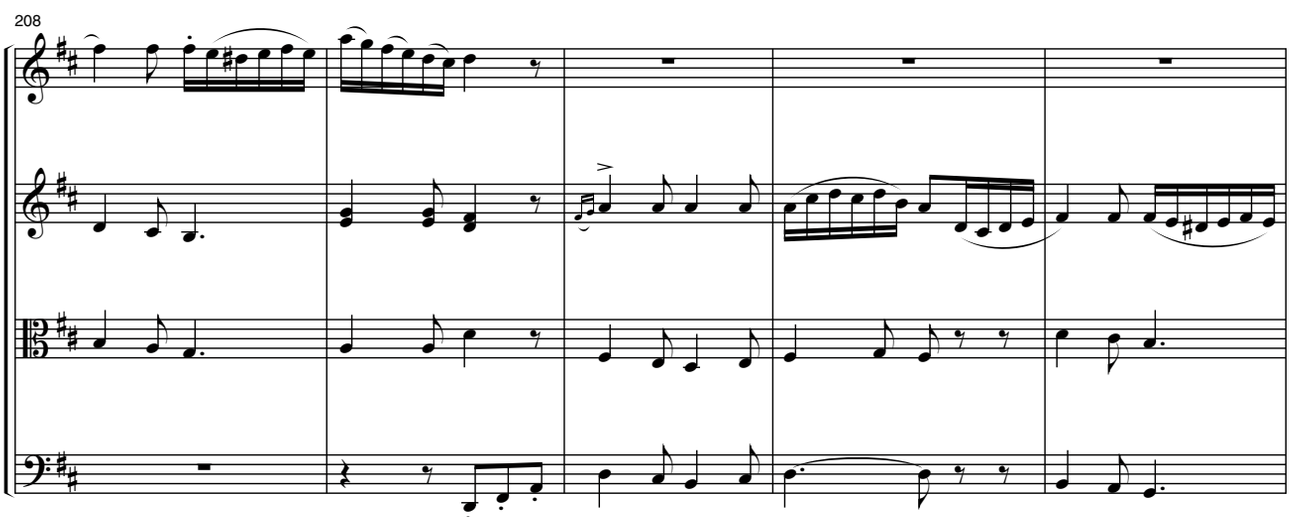
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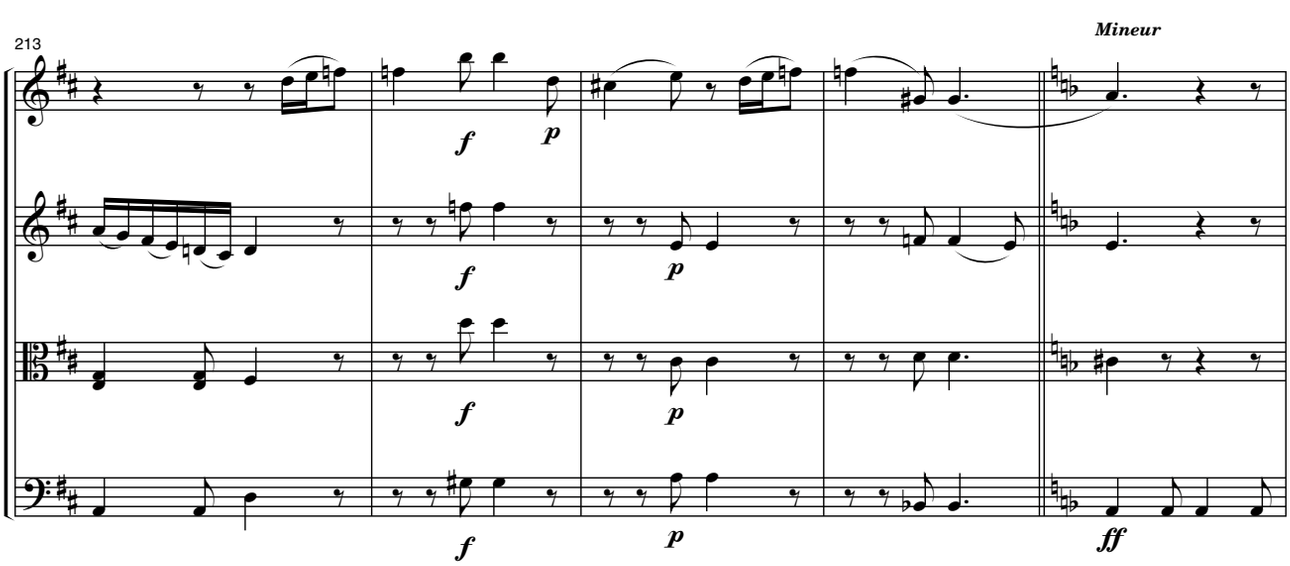
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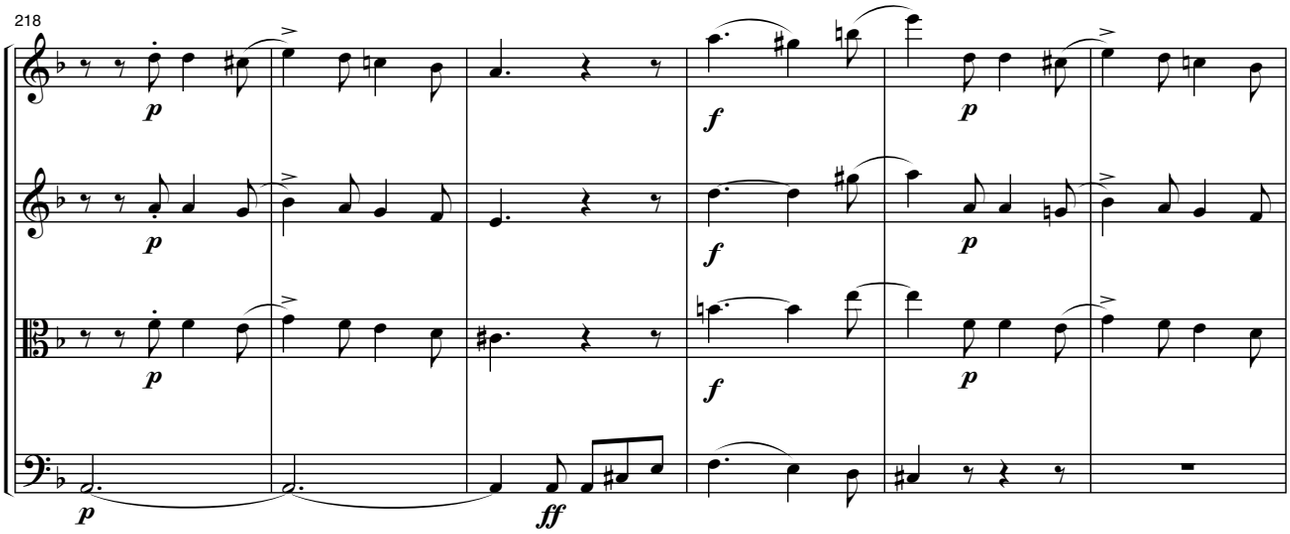
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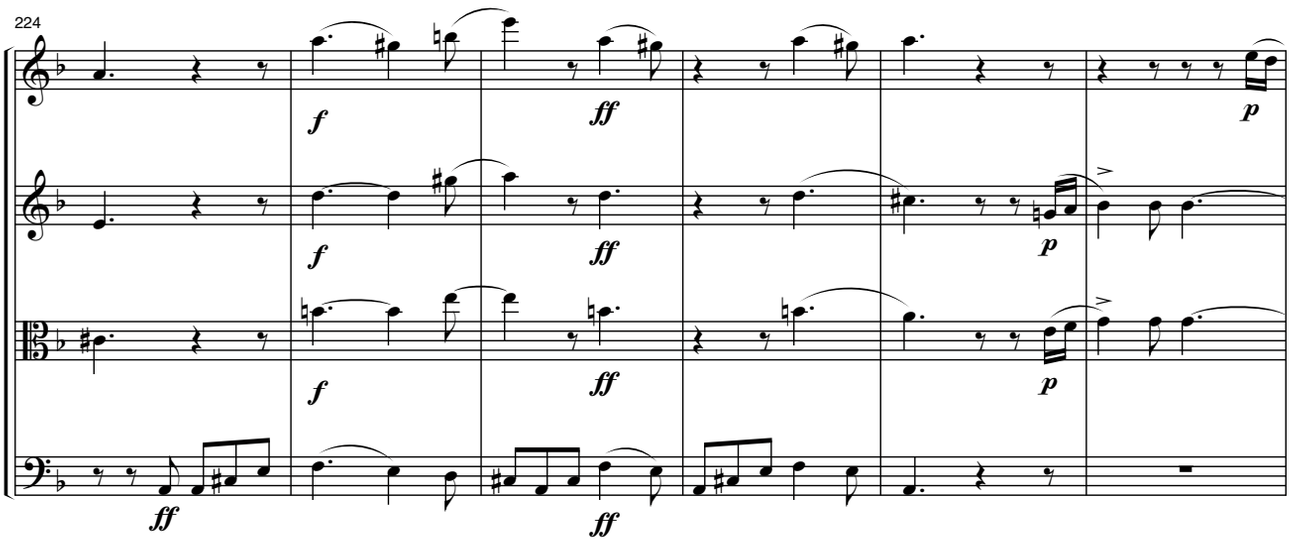
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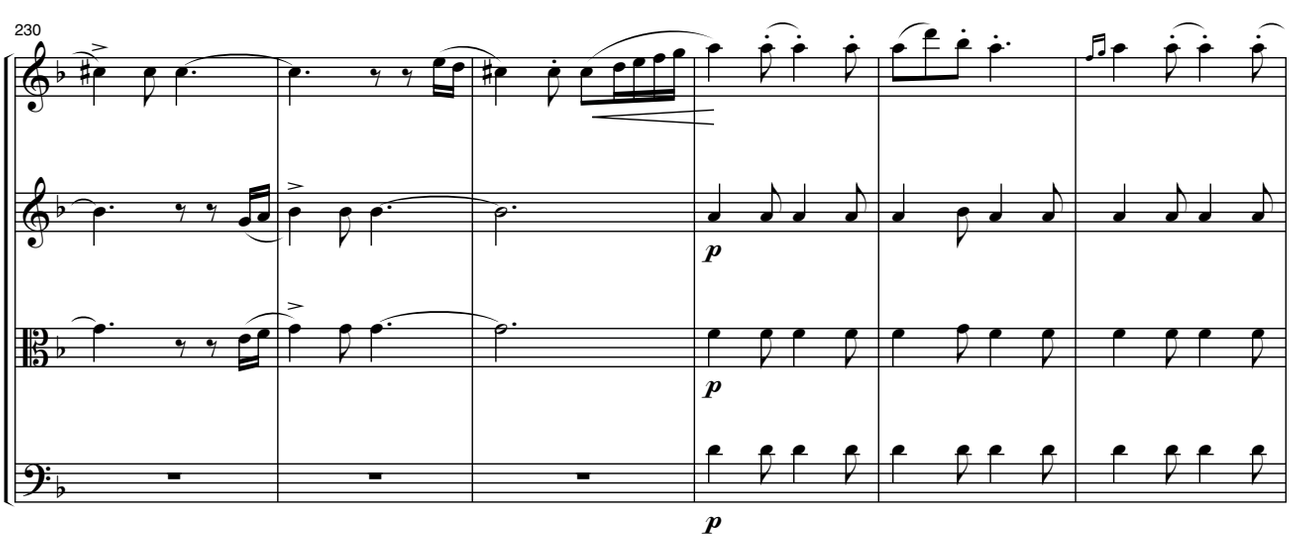
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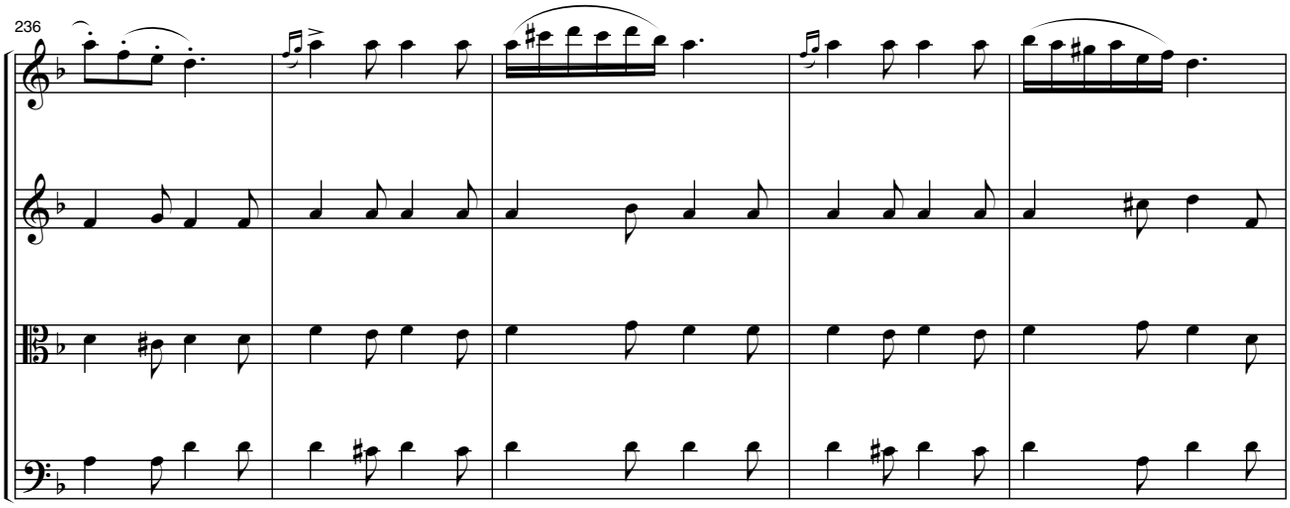
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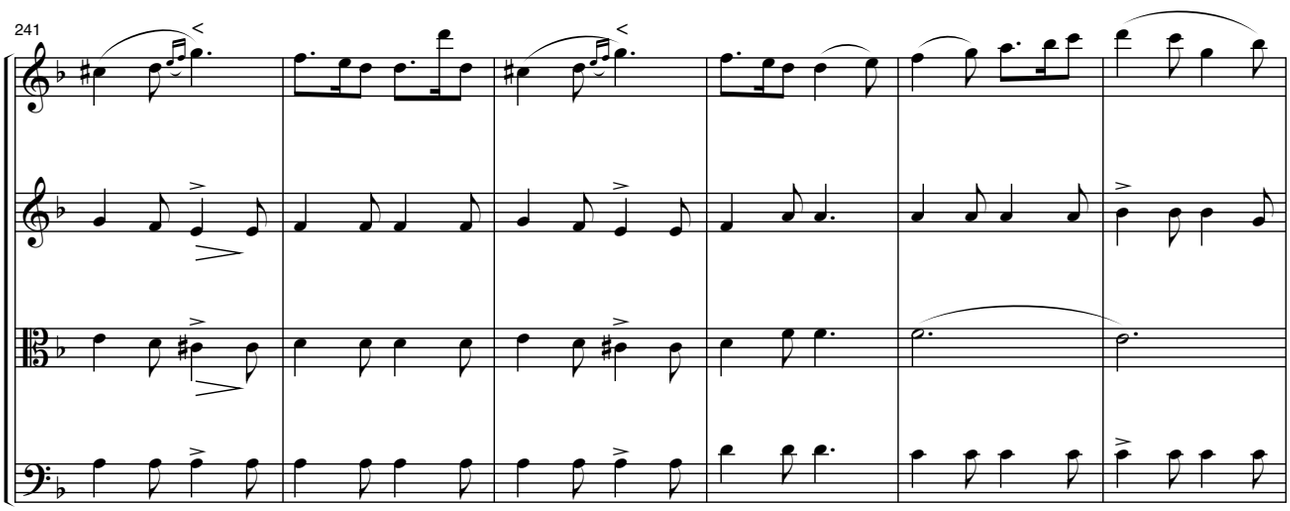
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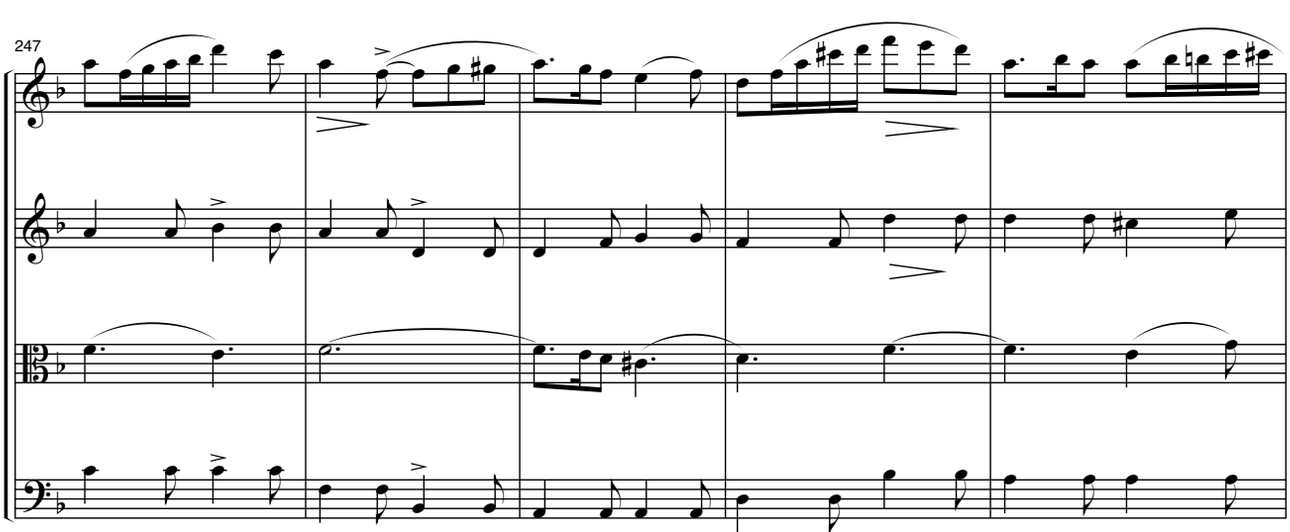
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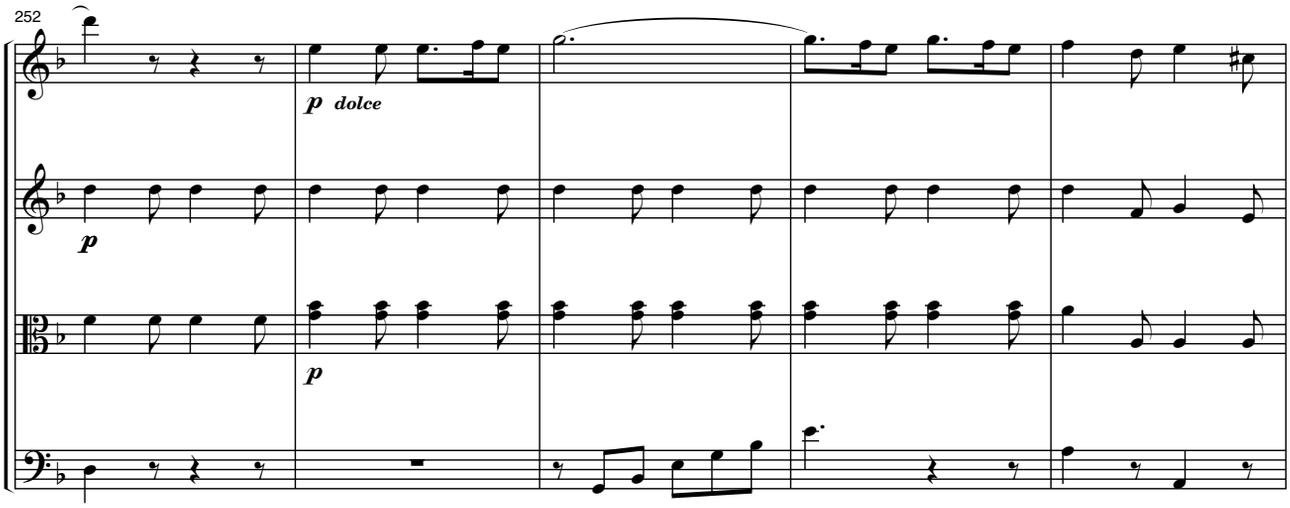
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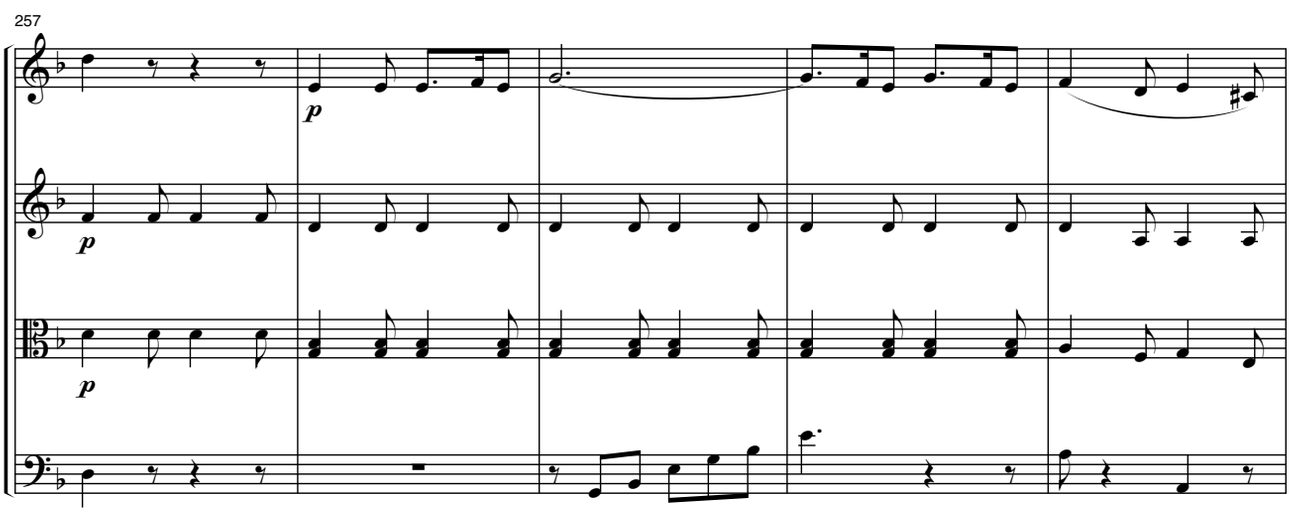
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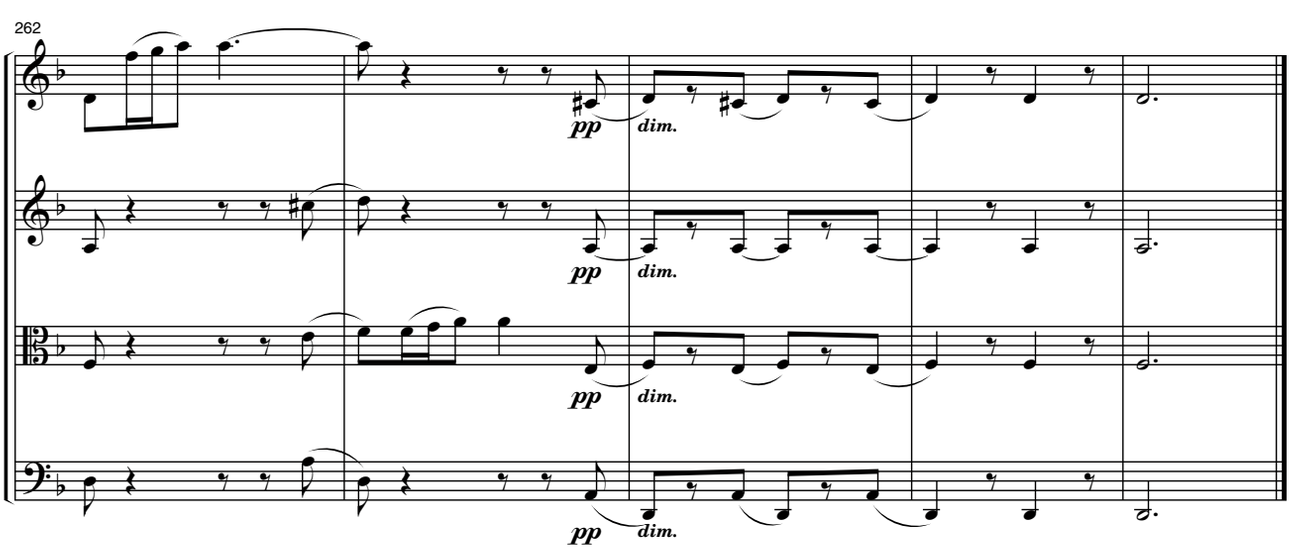
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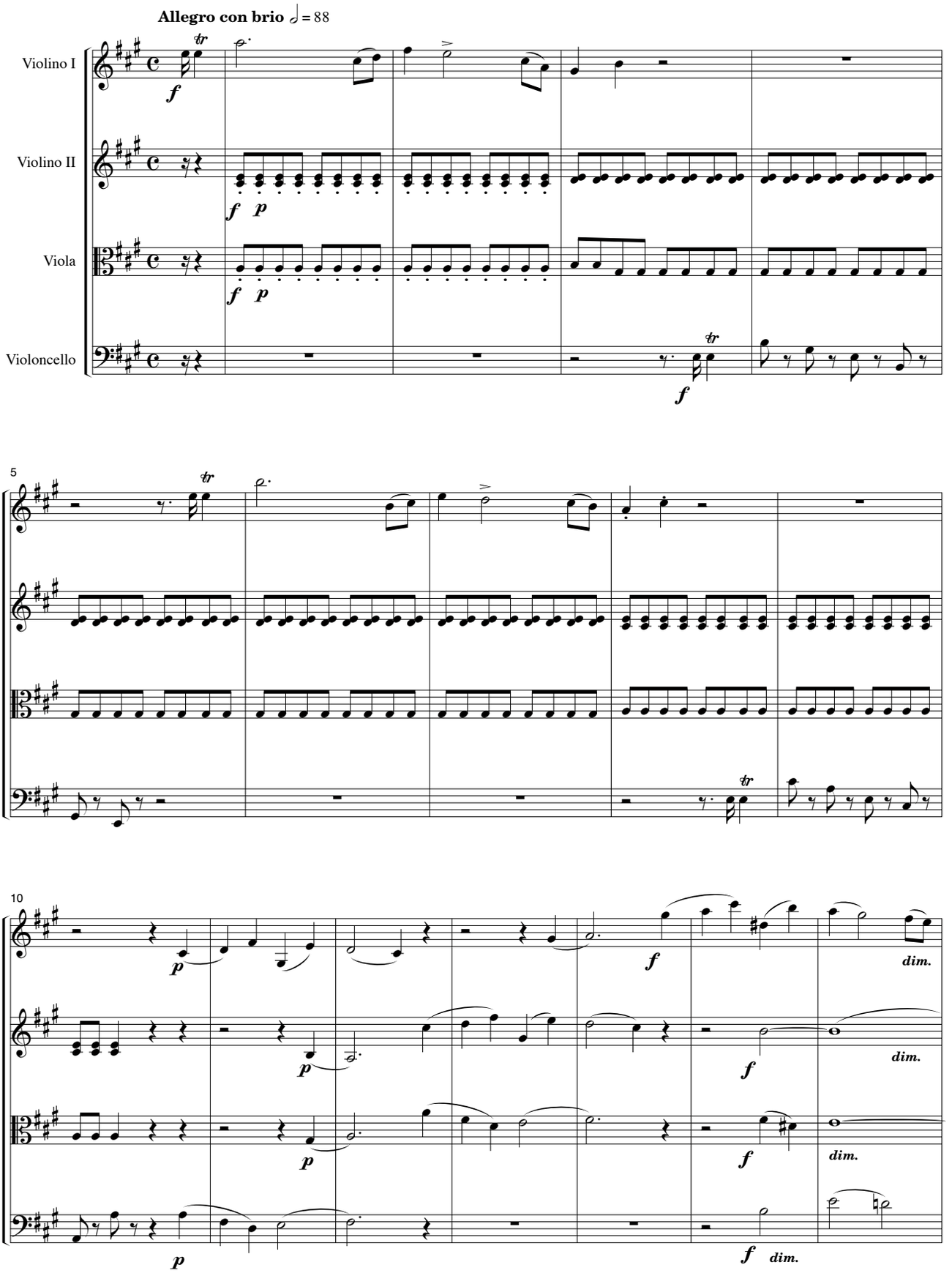
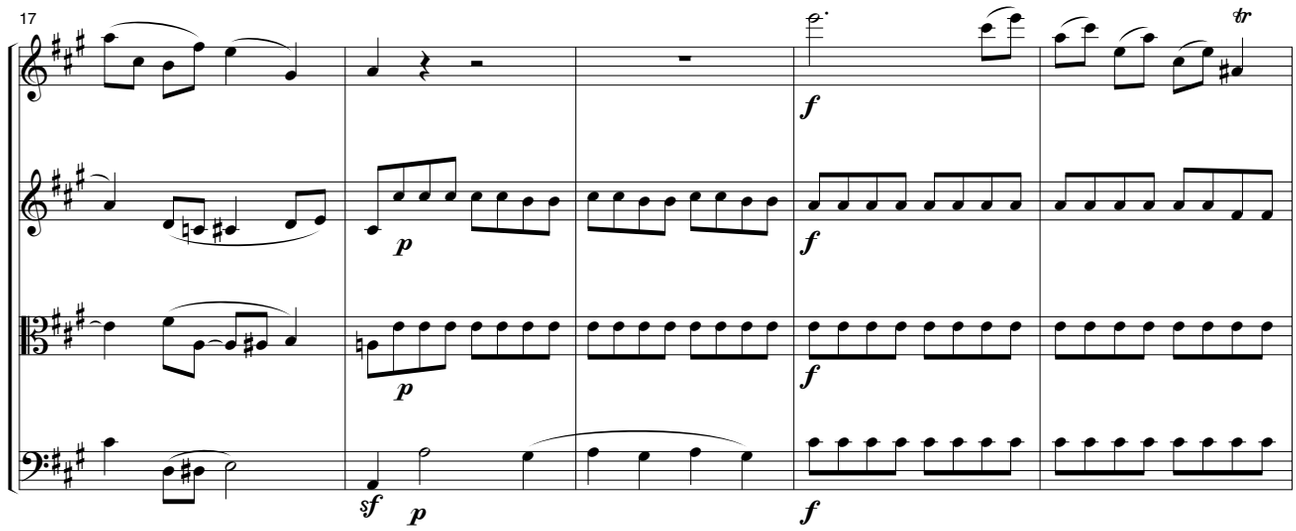
Cuarteto nº 2

para cuerda

Juan Crisóstomo de Arriaga

I

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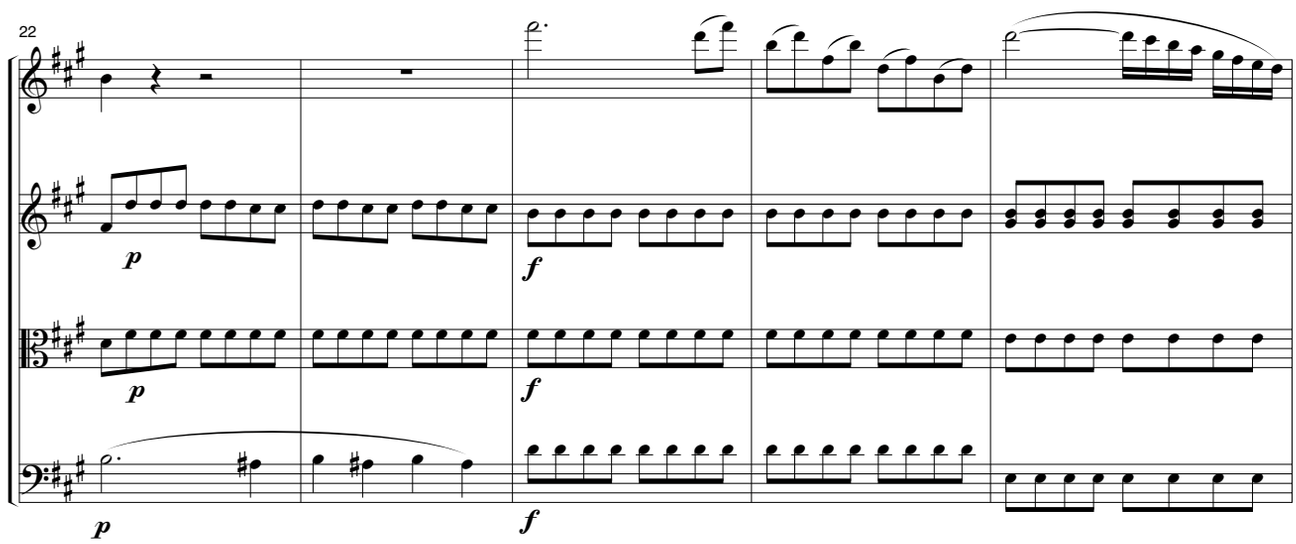
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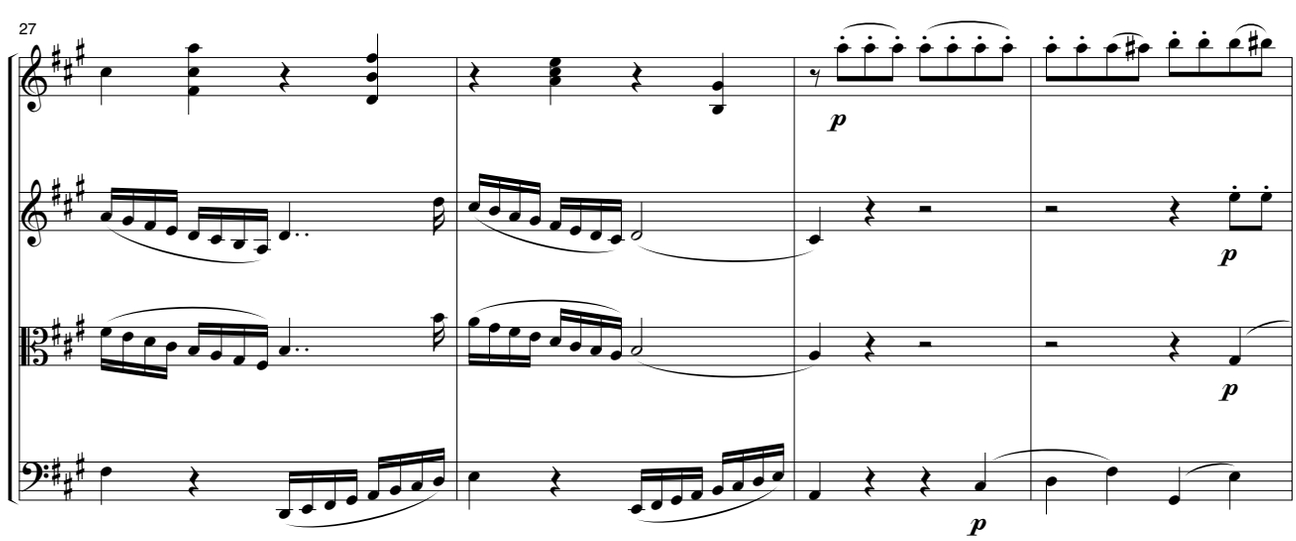
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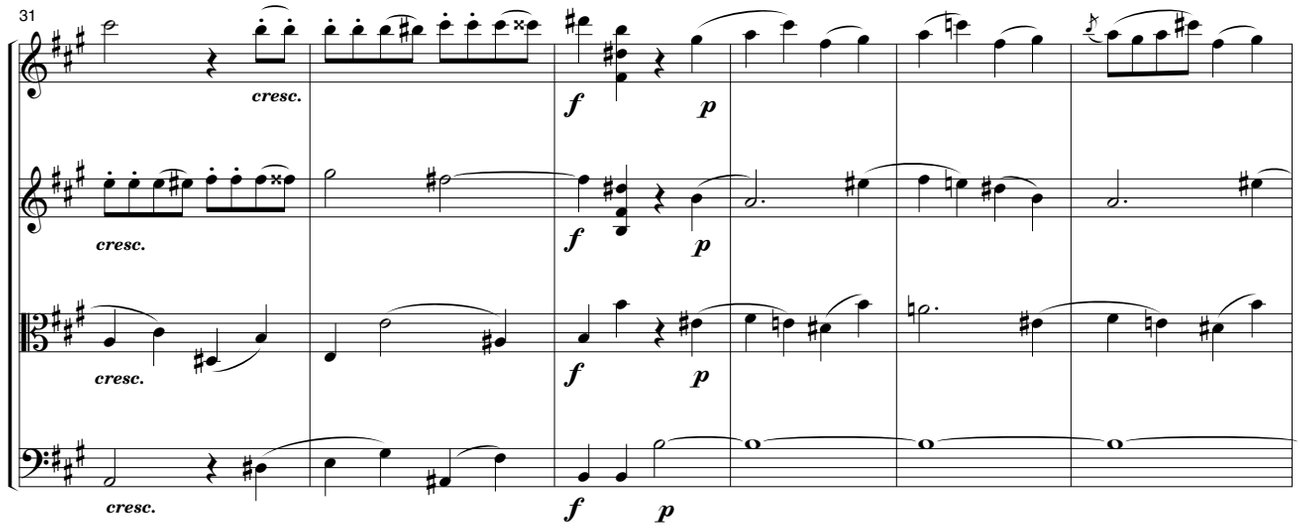
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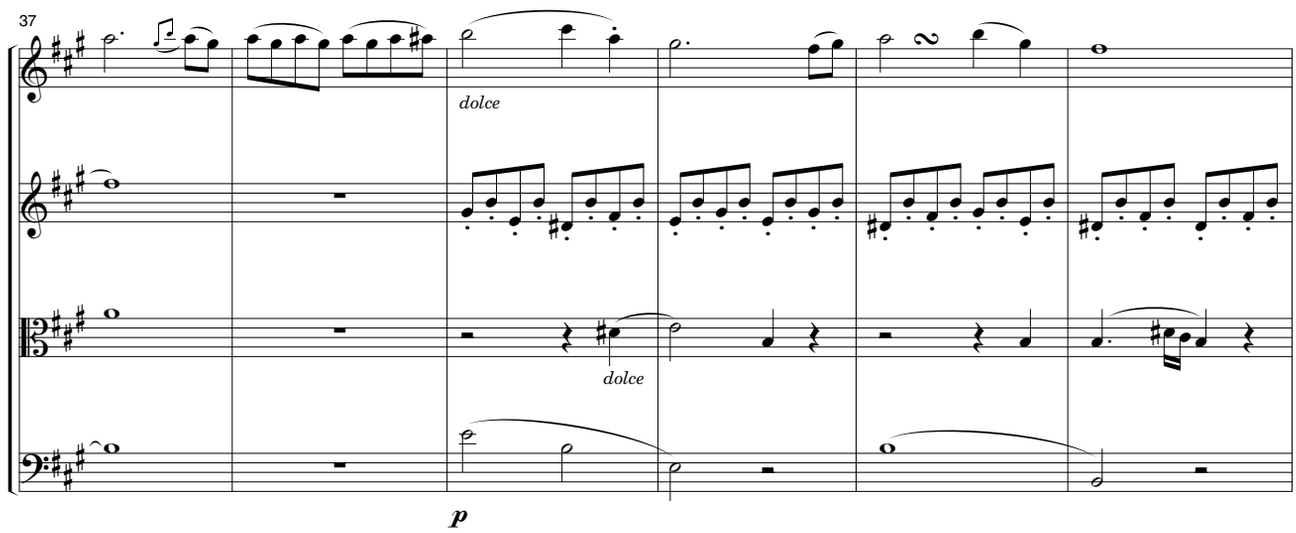
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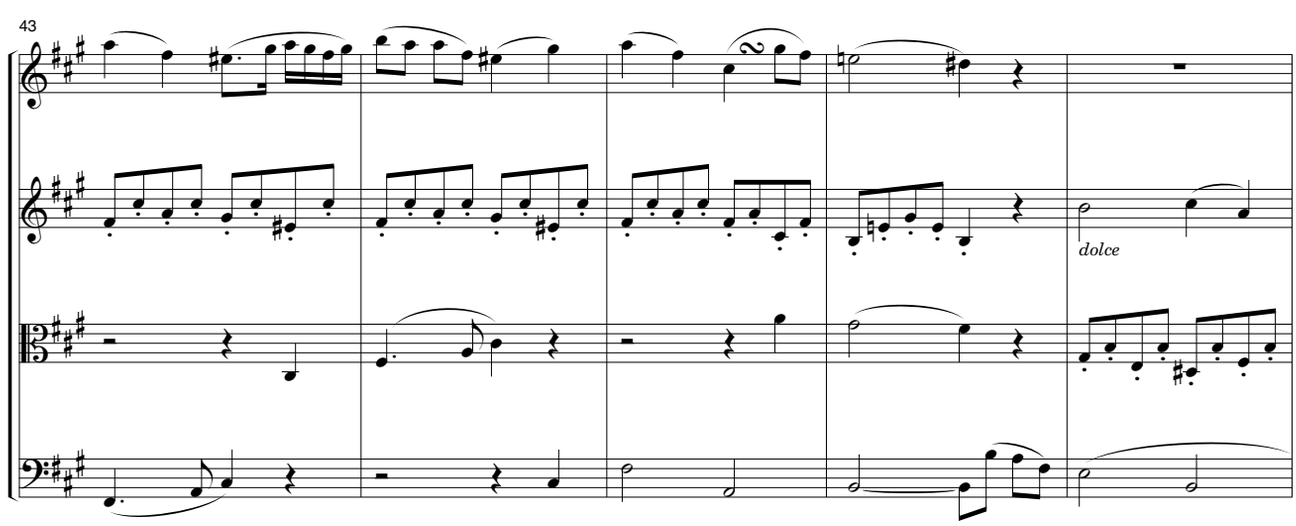
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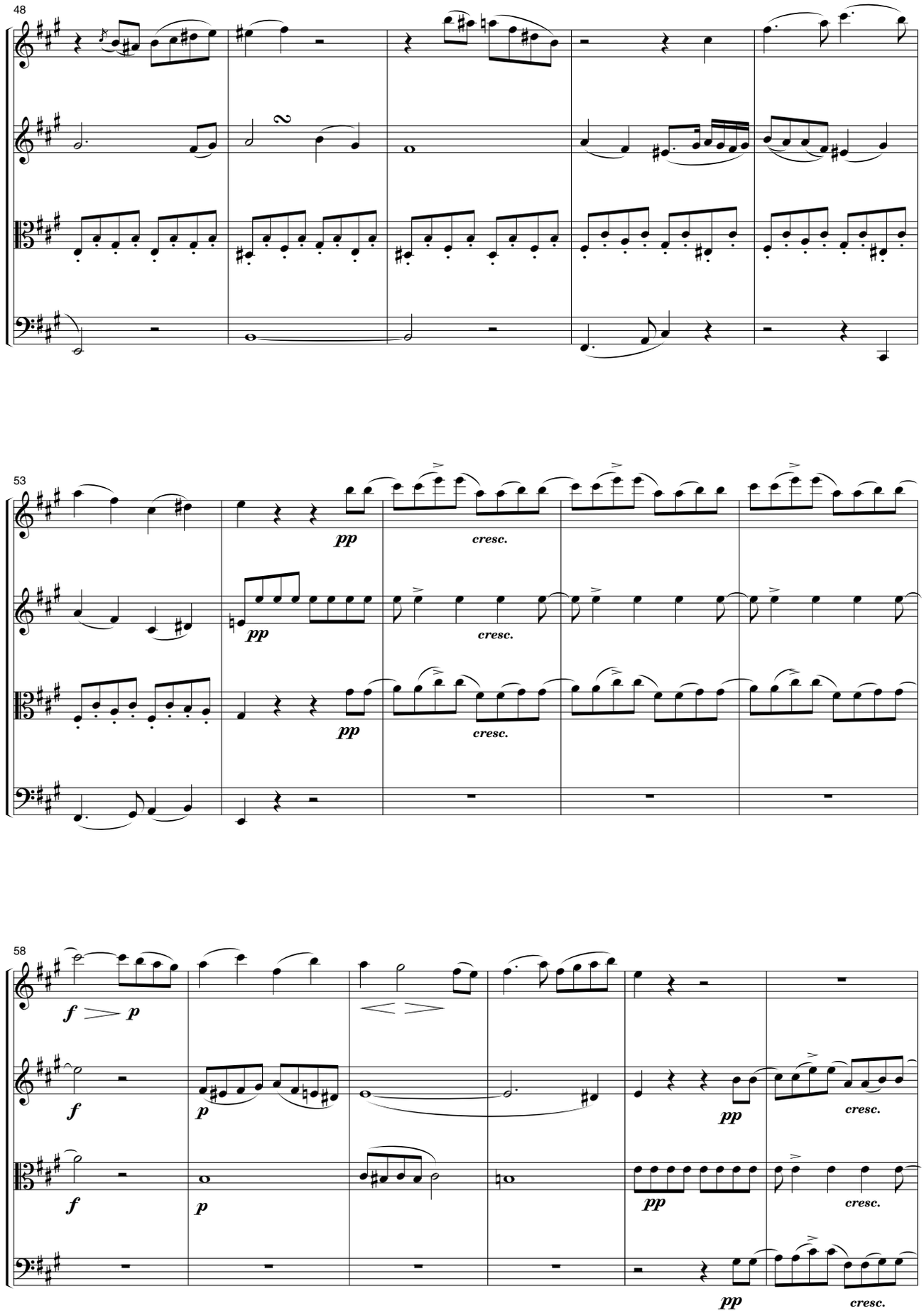
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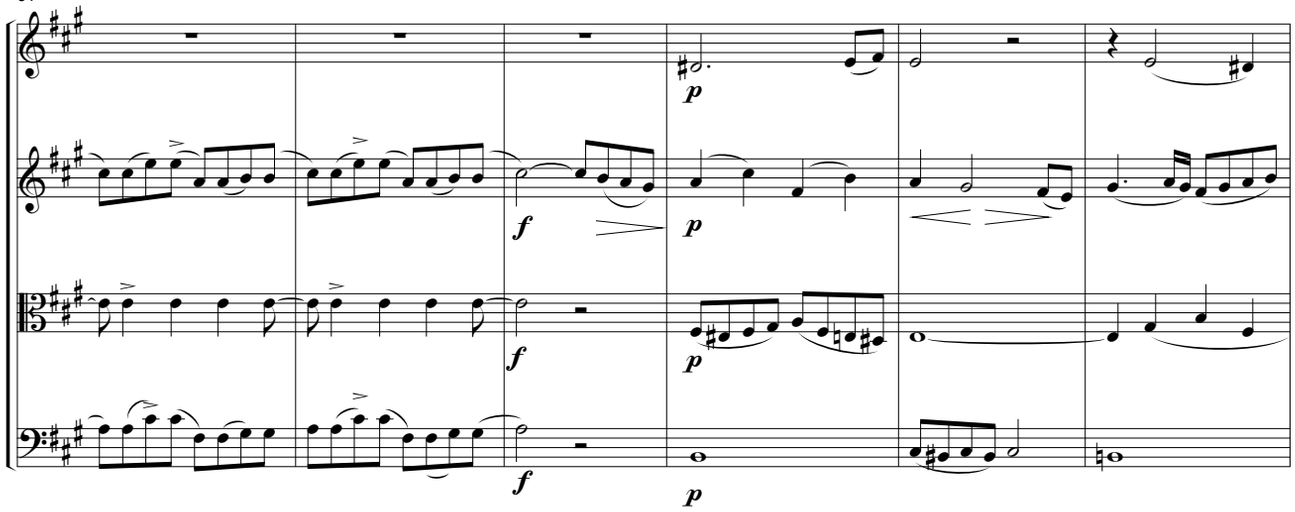

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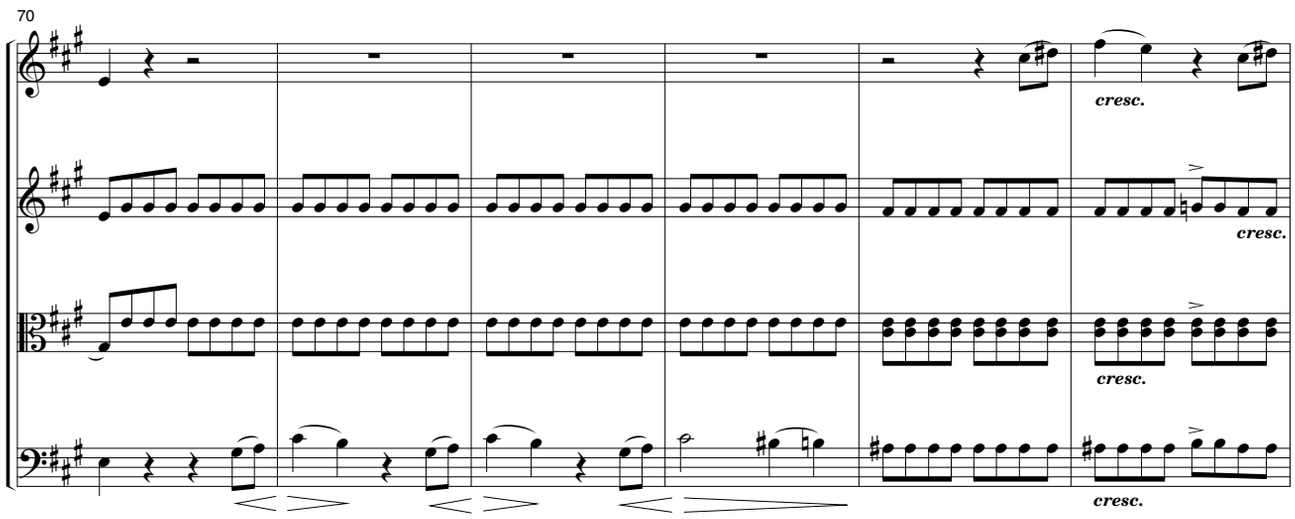

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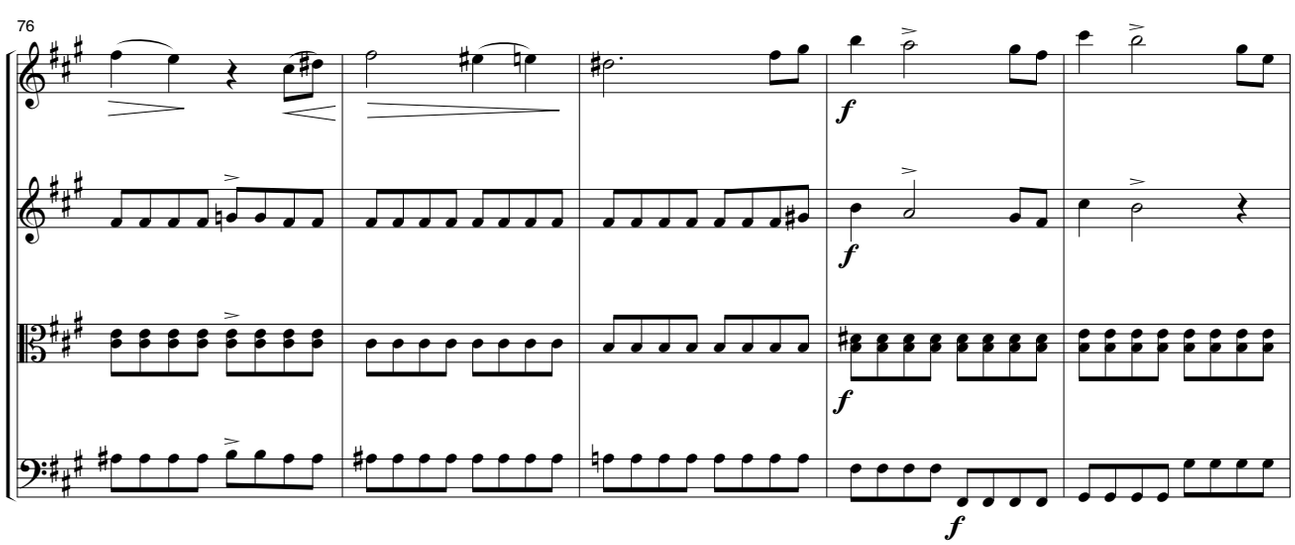

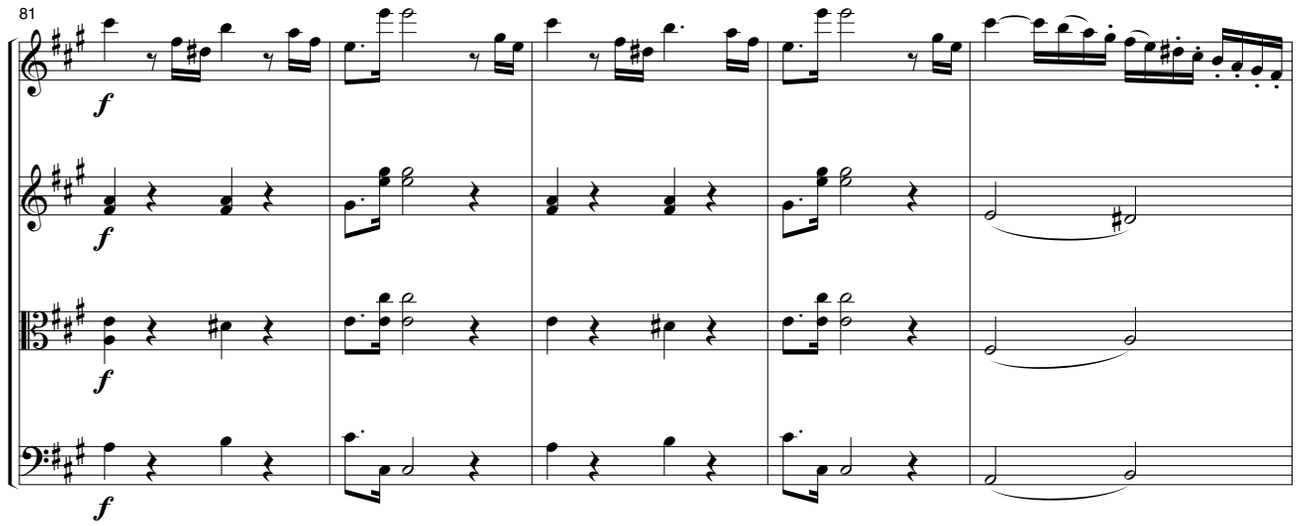
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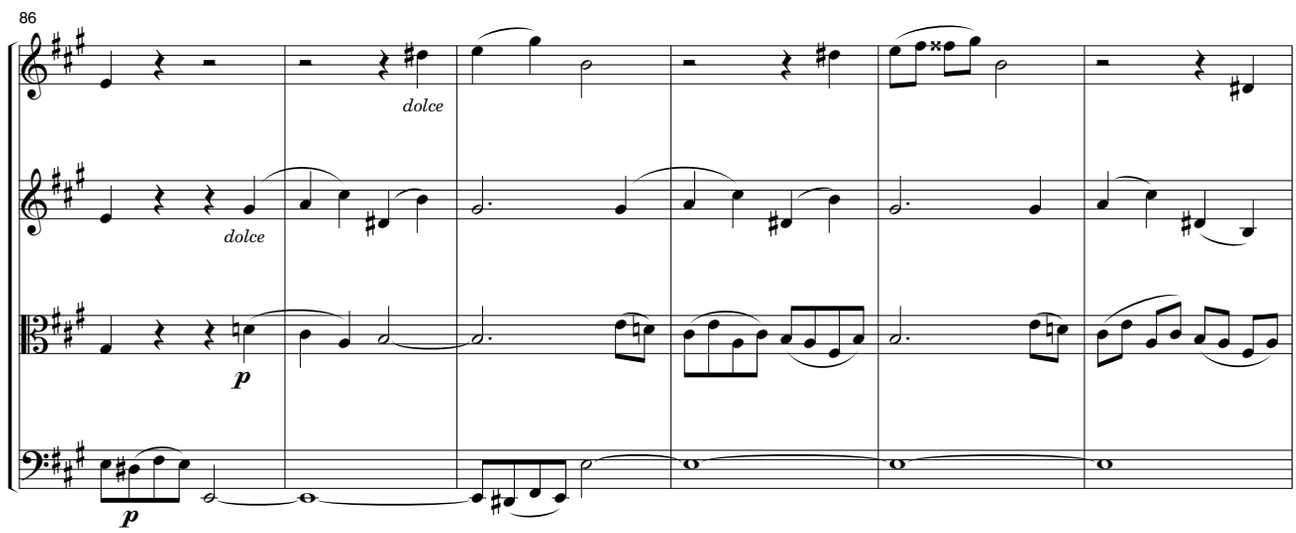
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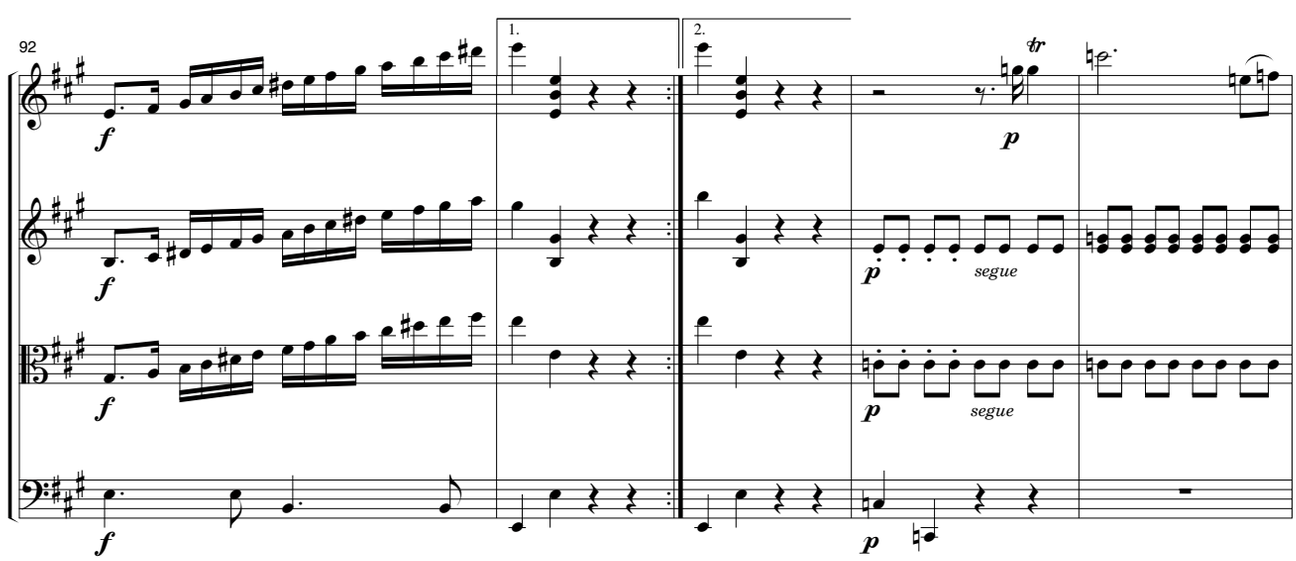
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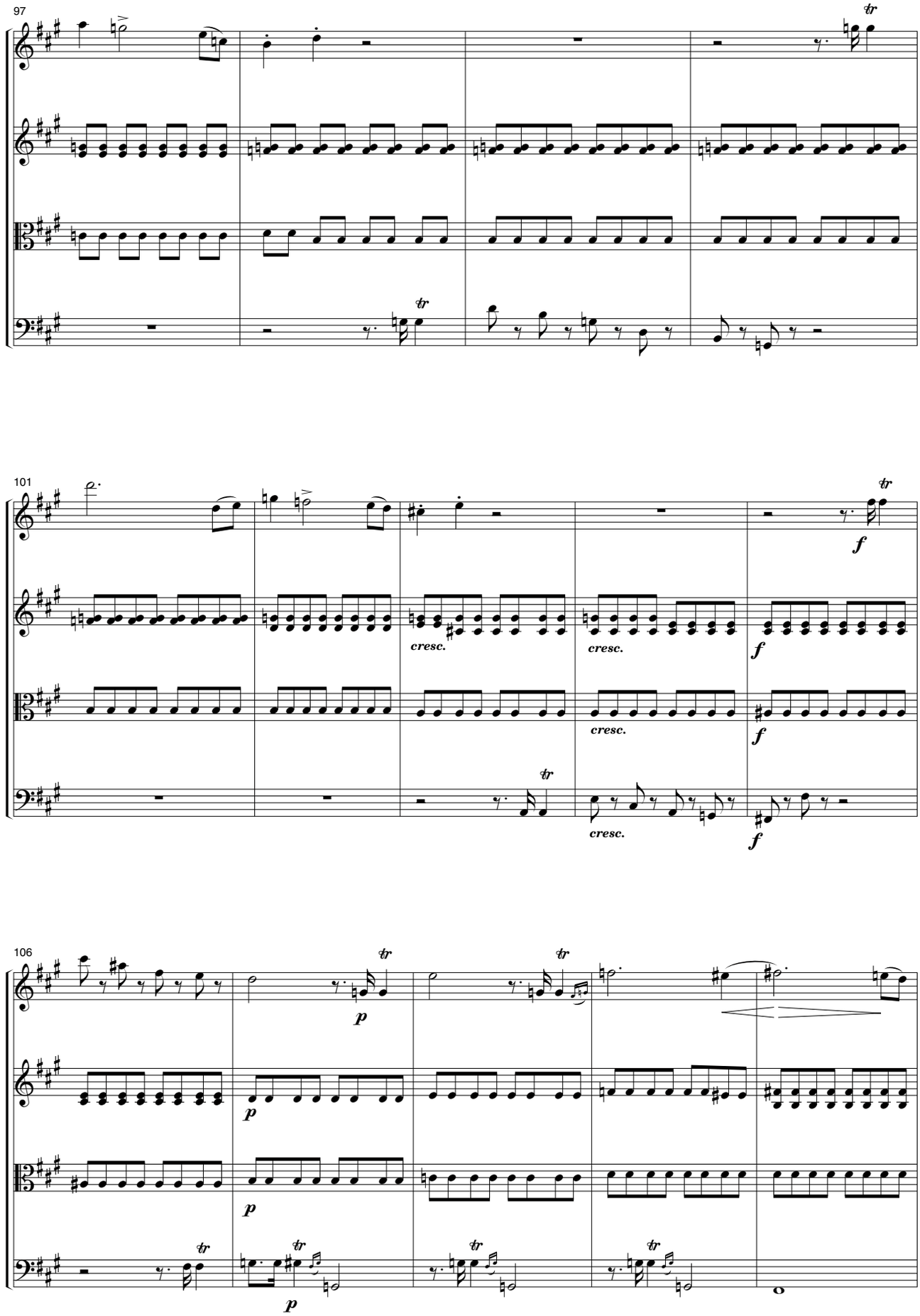
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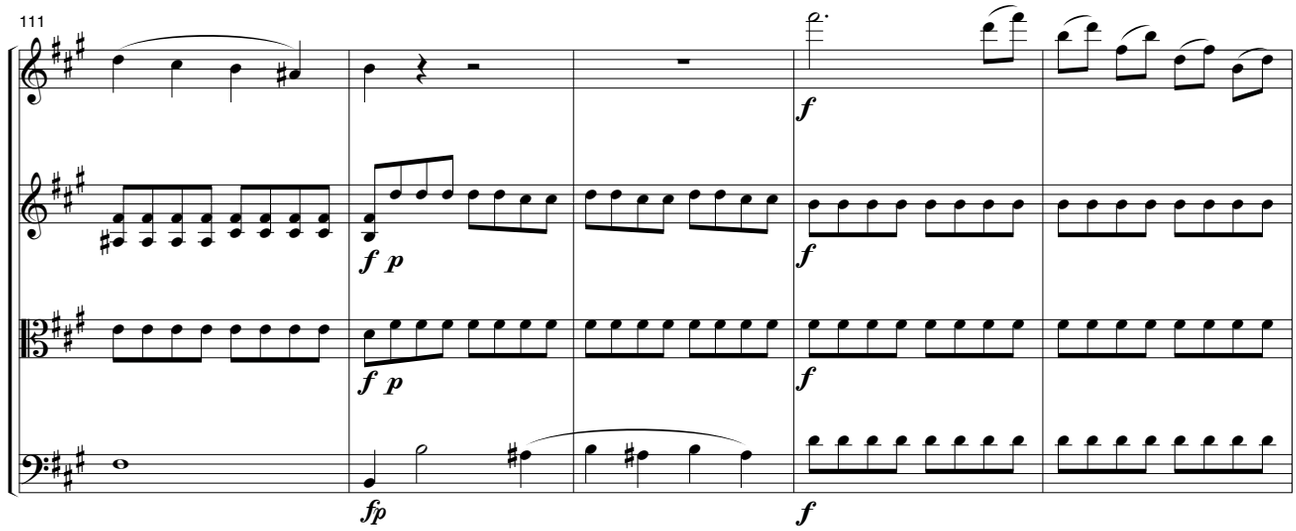
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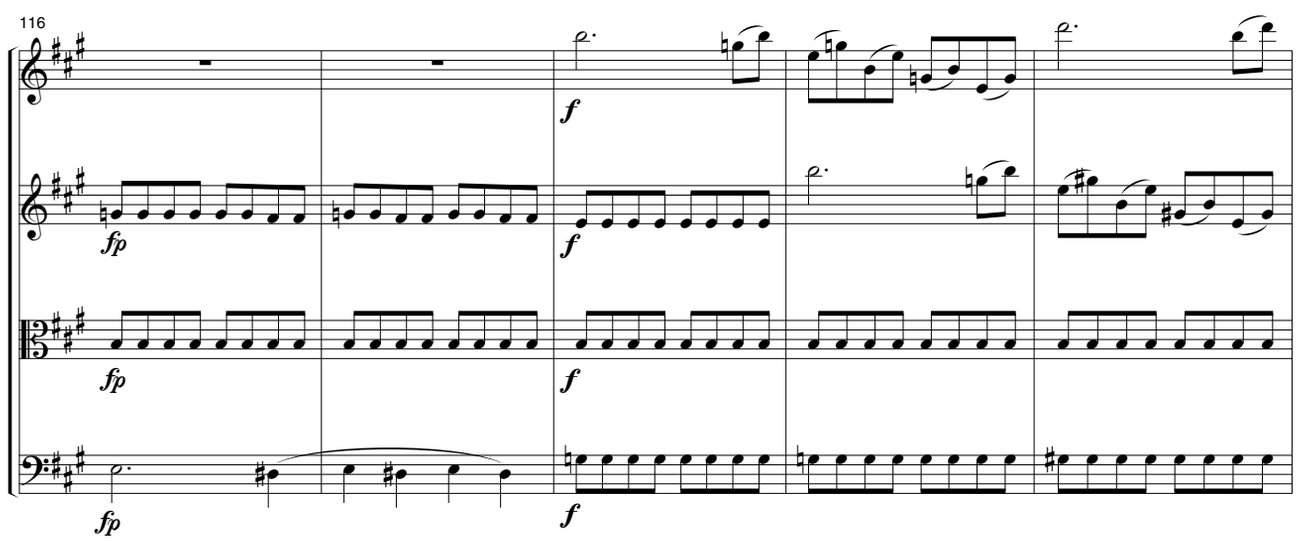
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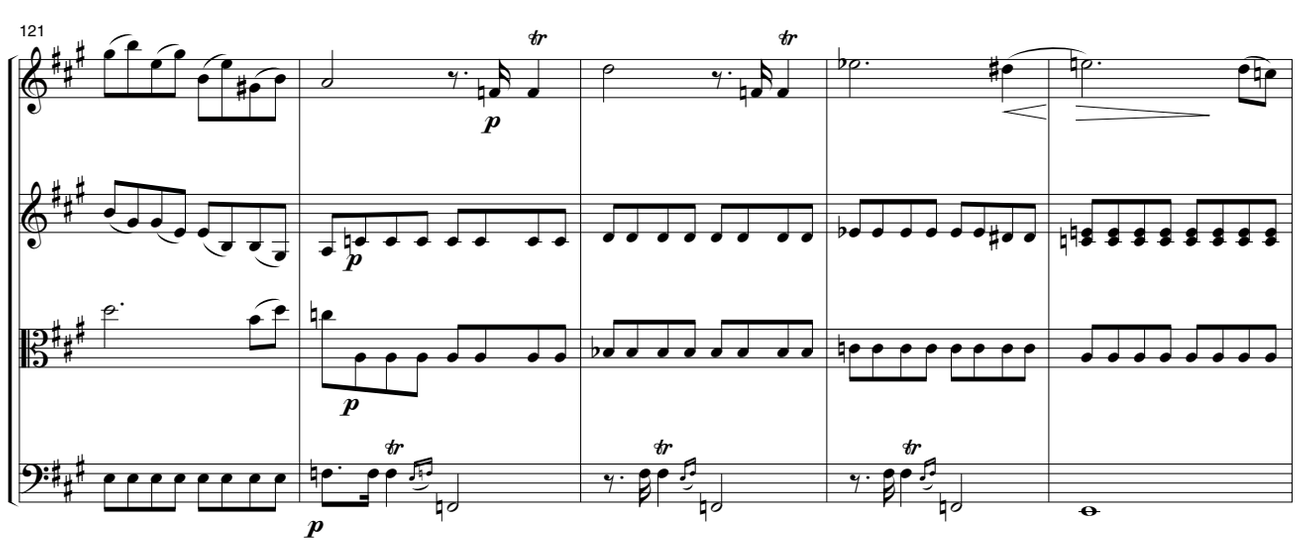
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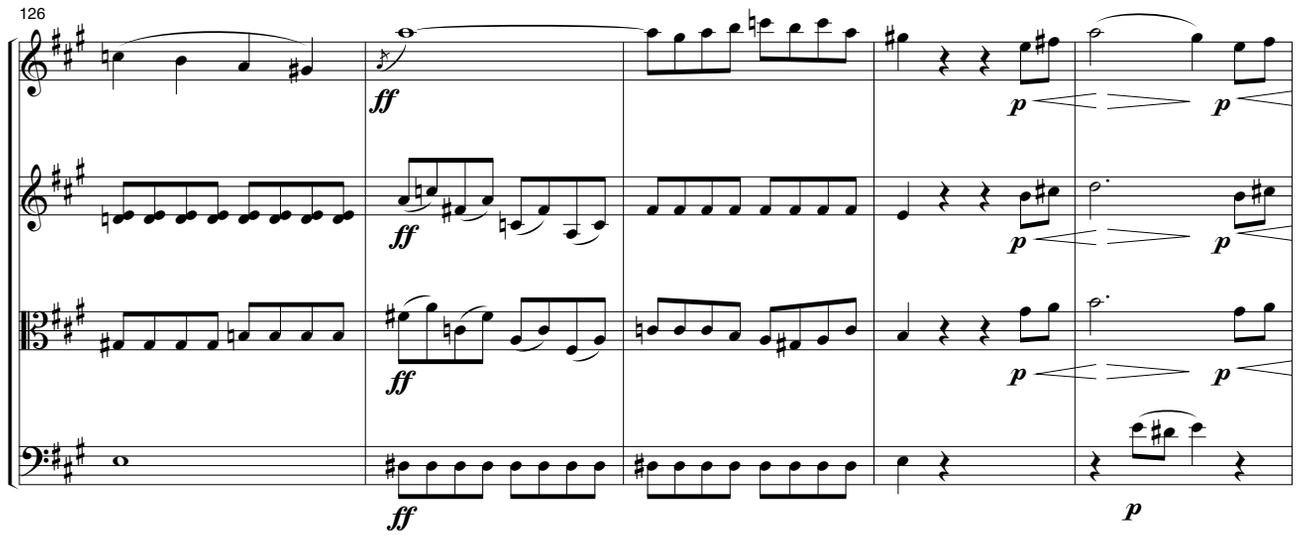
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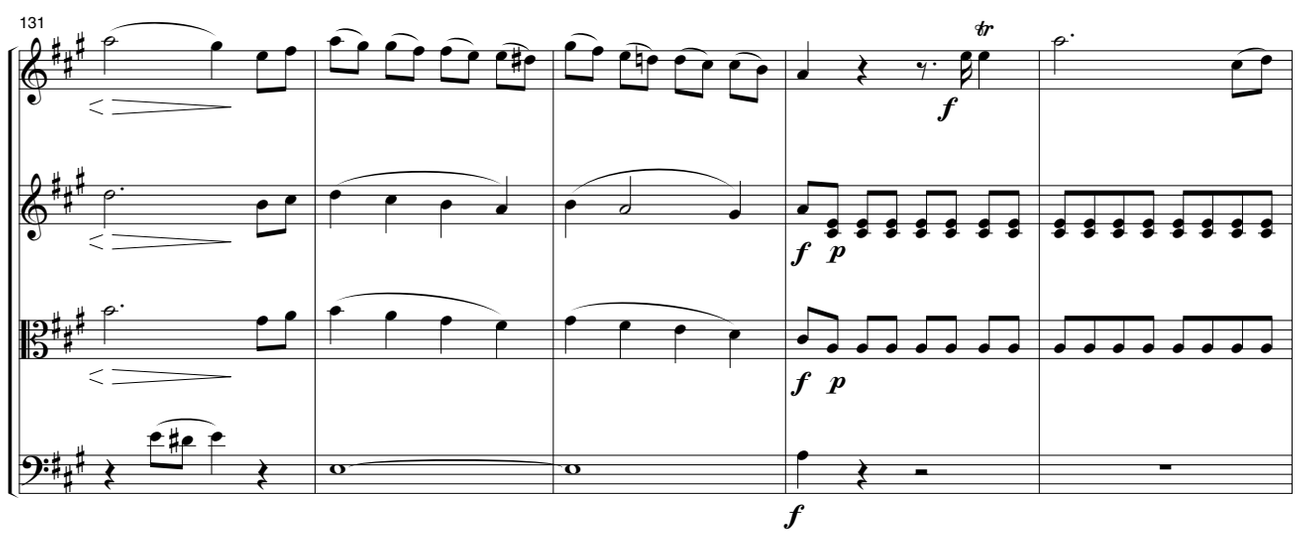
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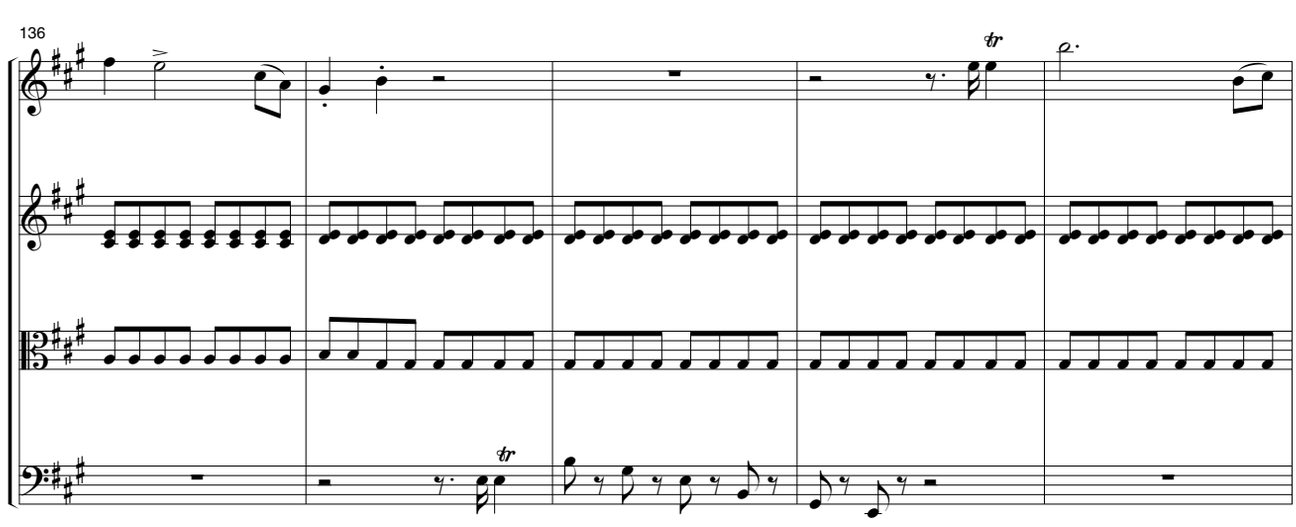
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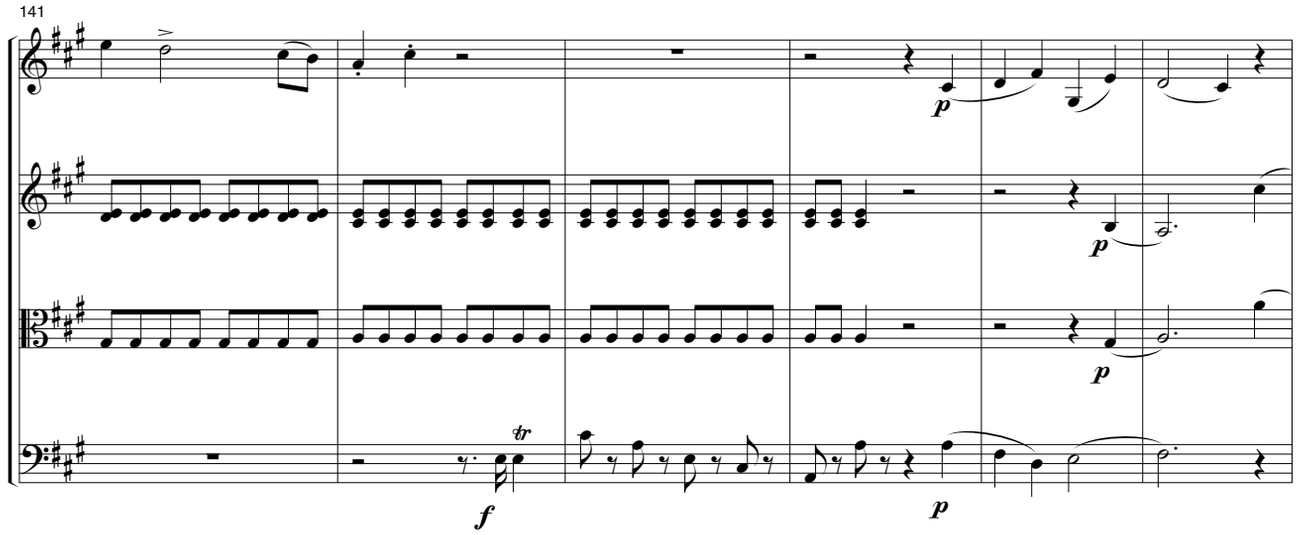
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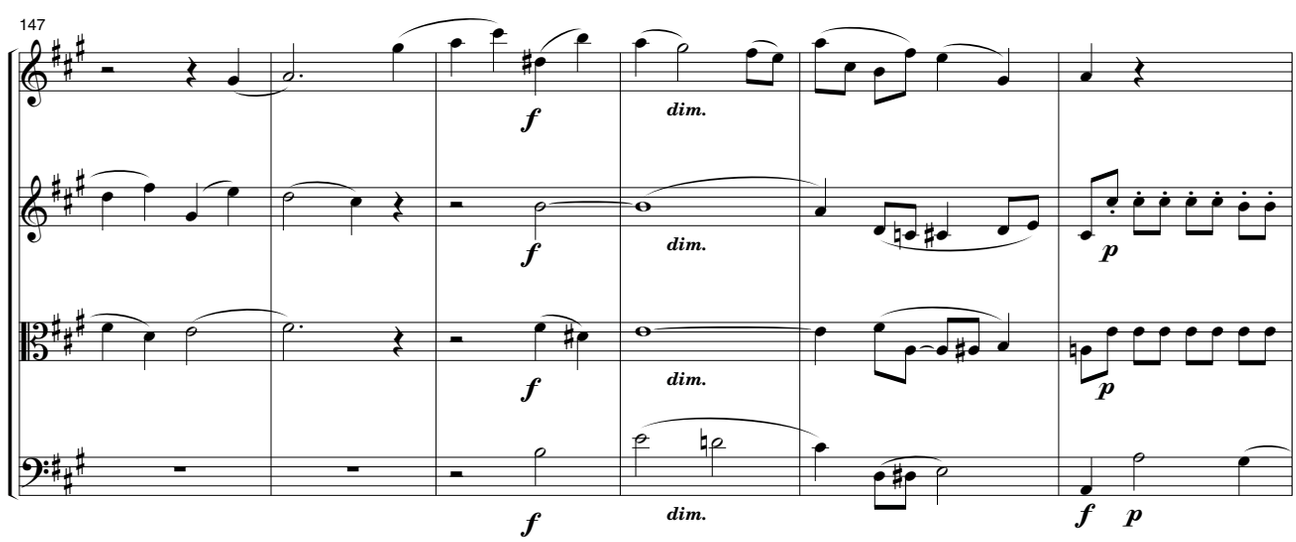
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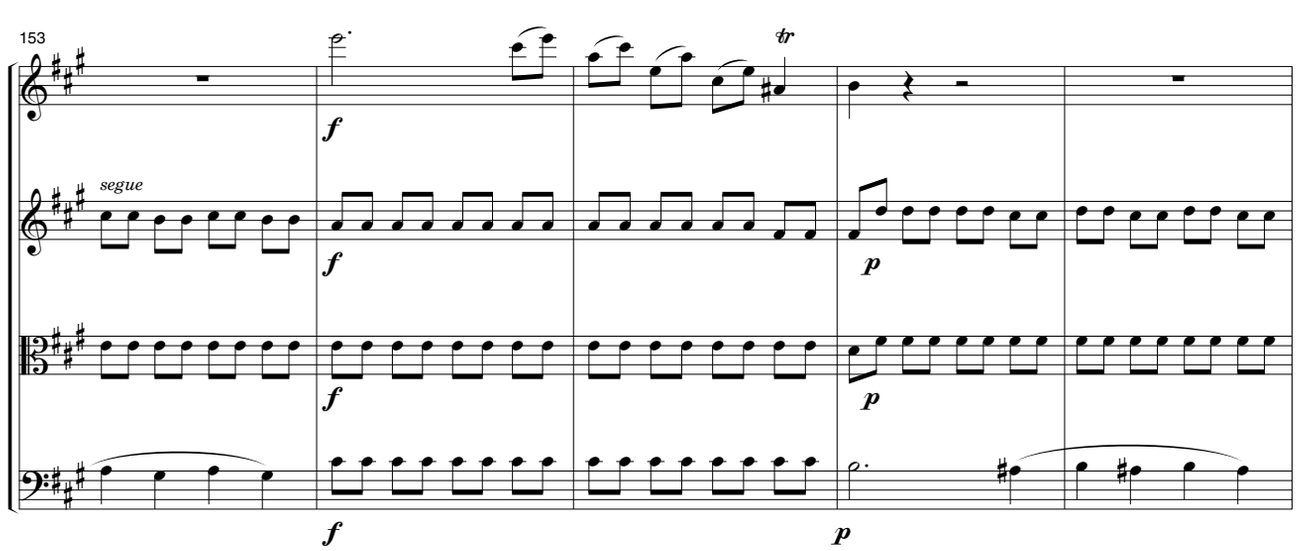
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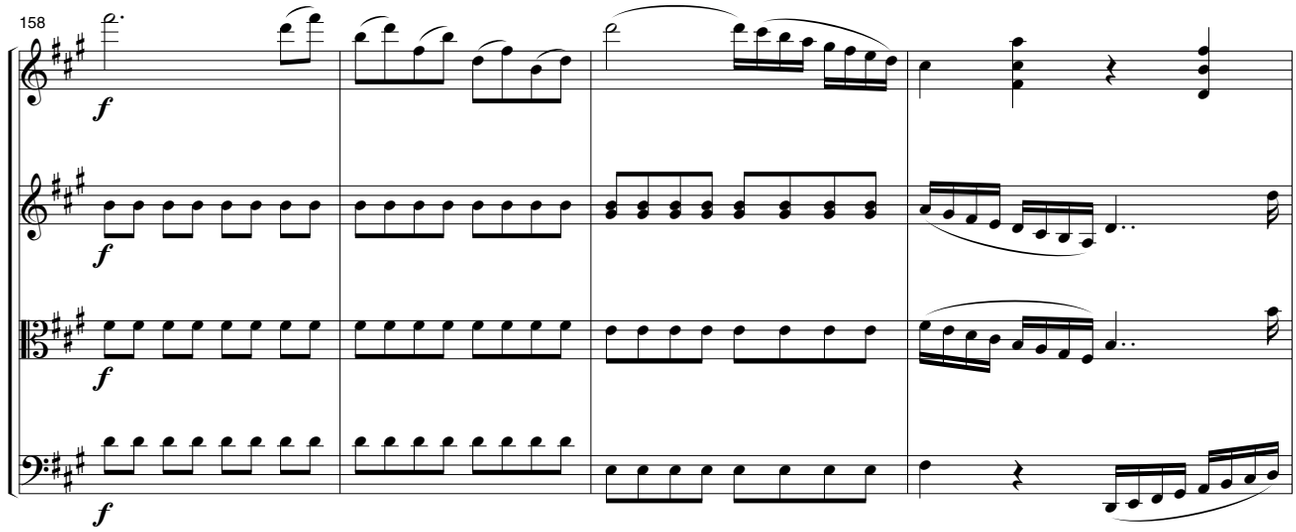
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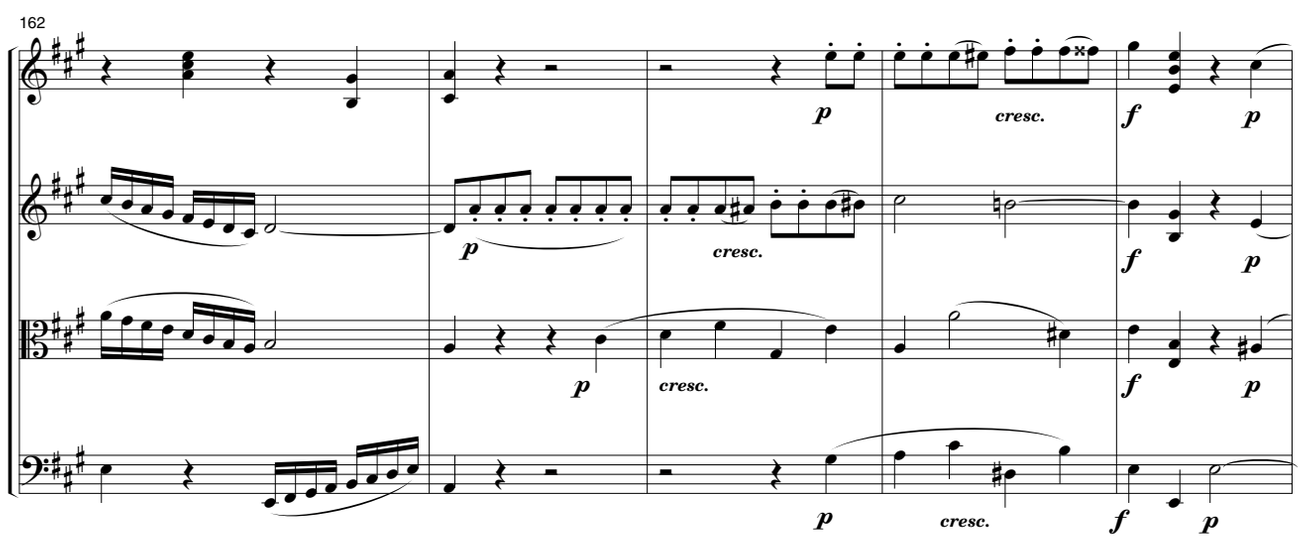
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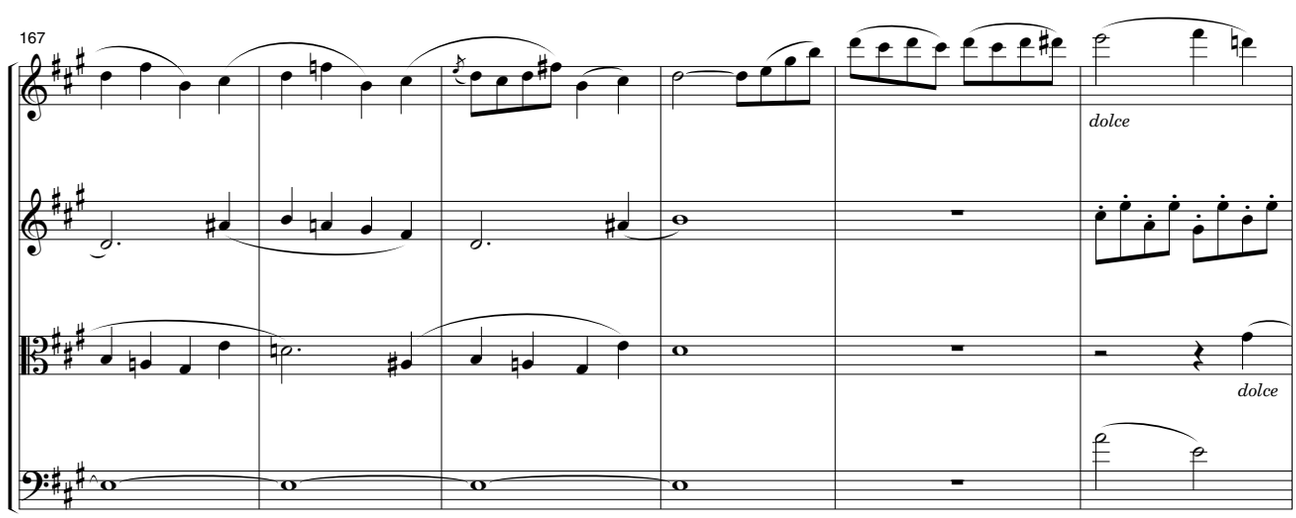
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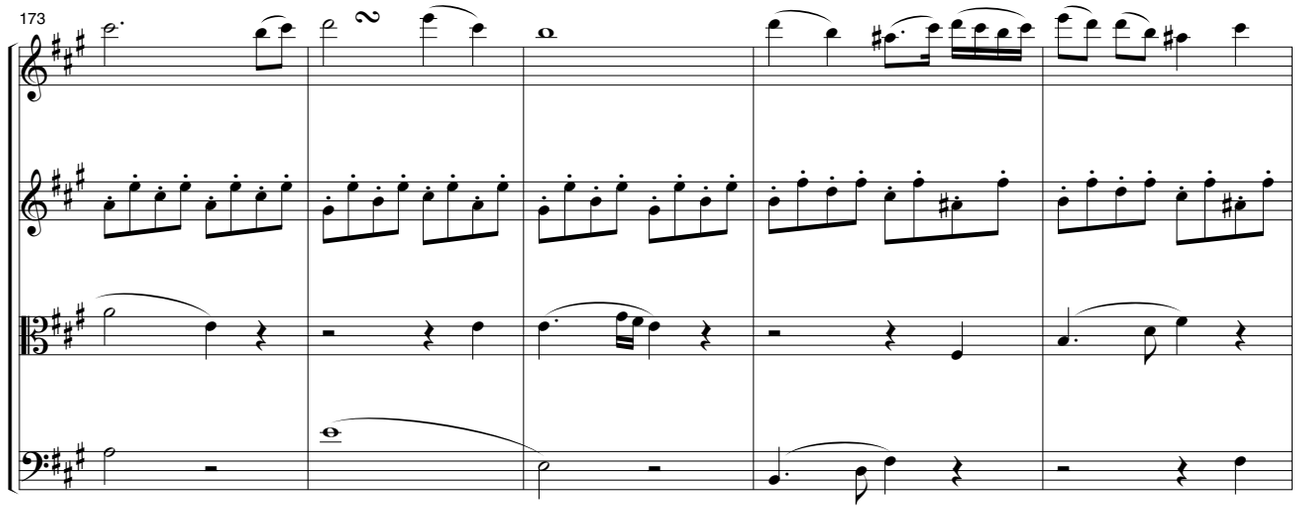
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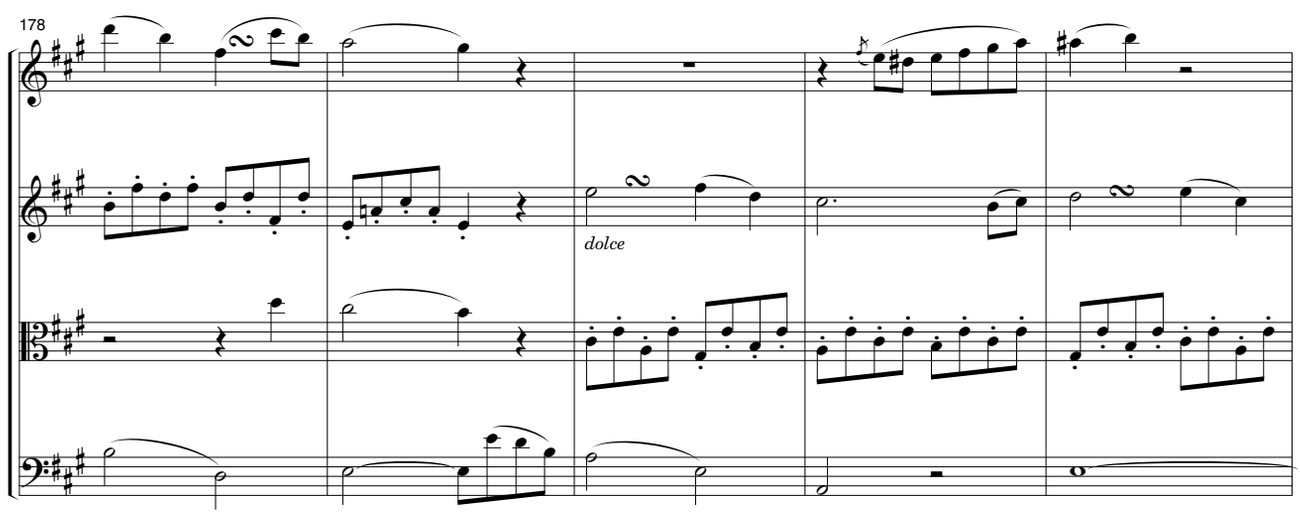
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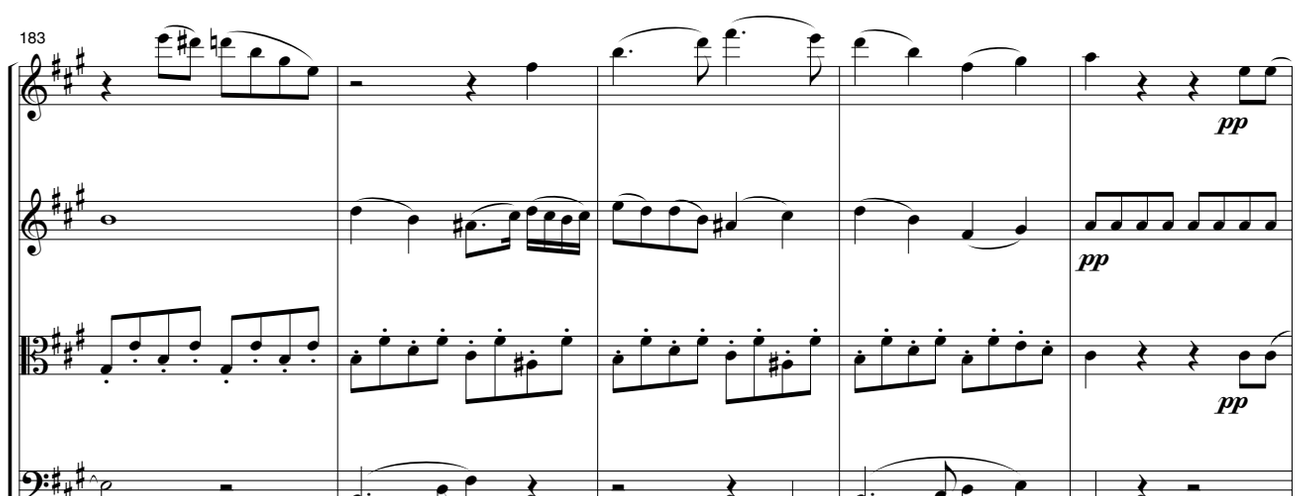
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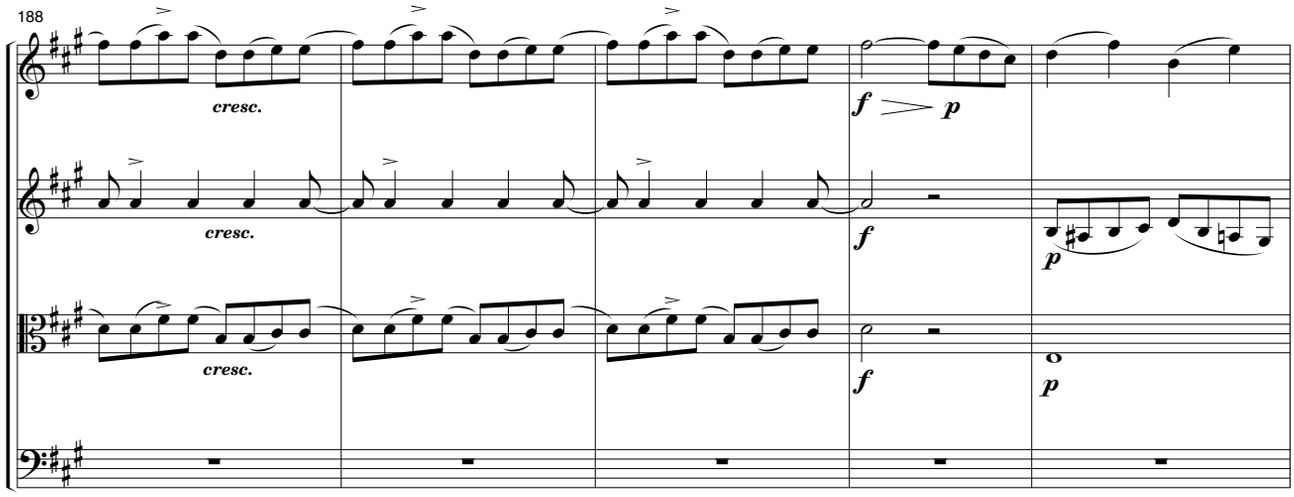
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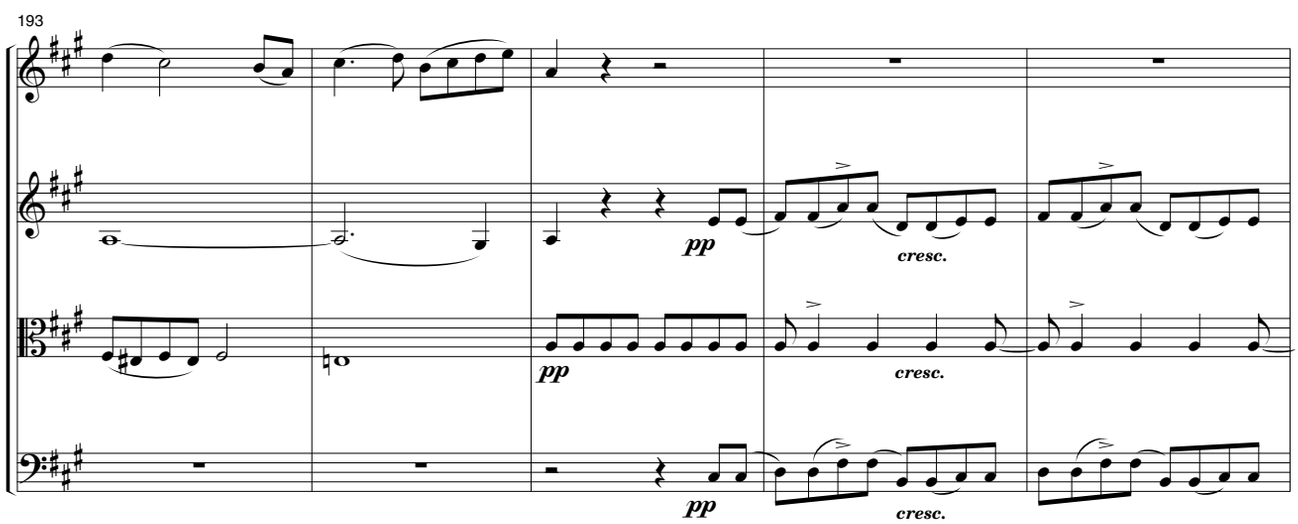
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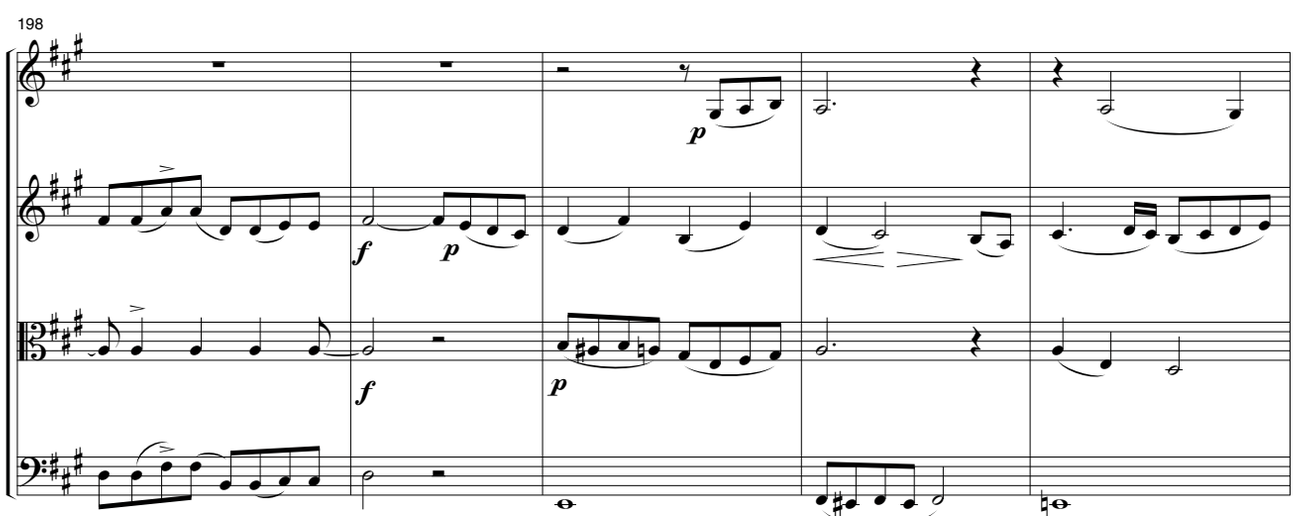
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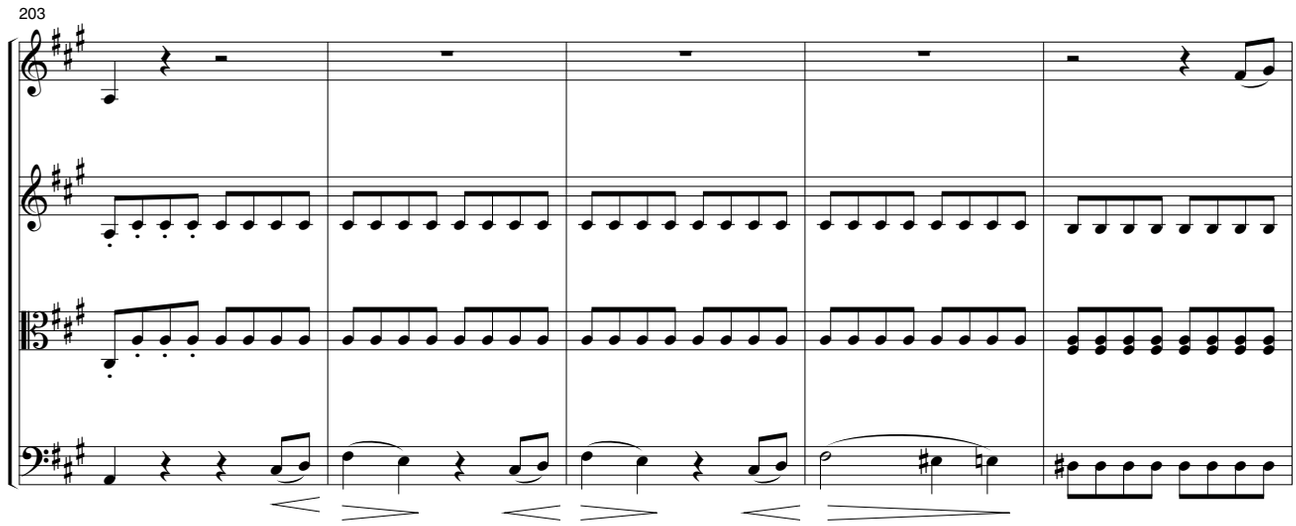
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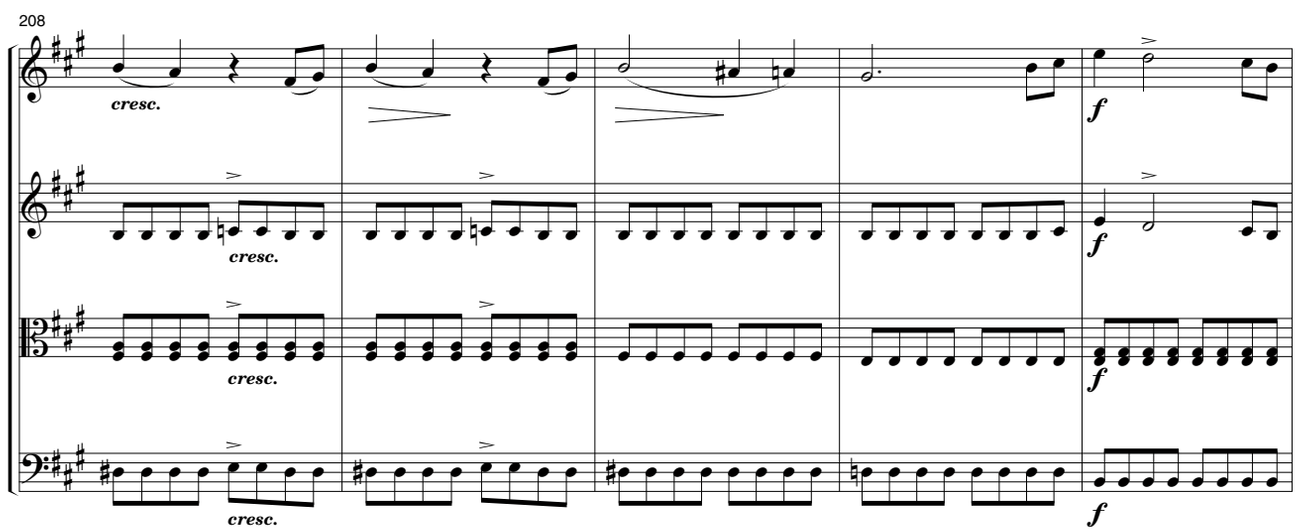
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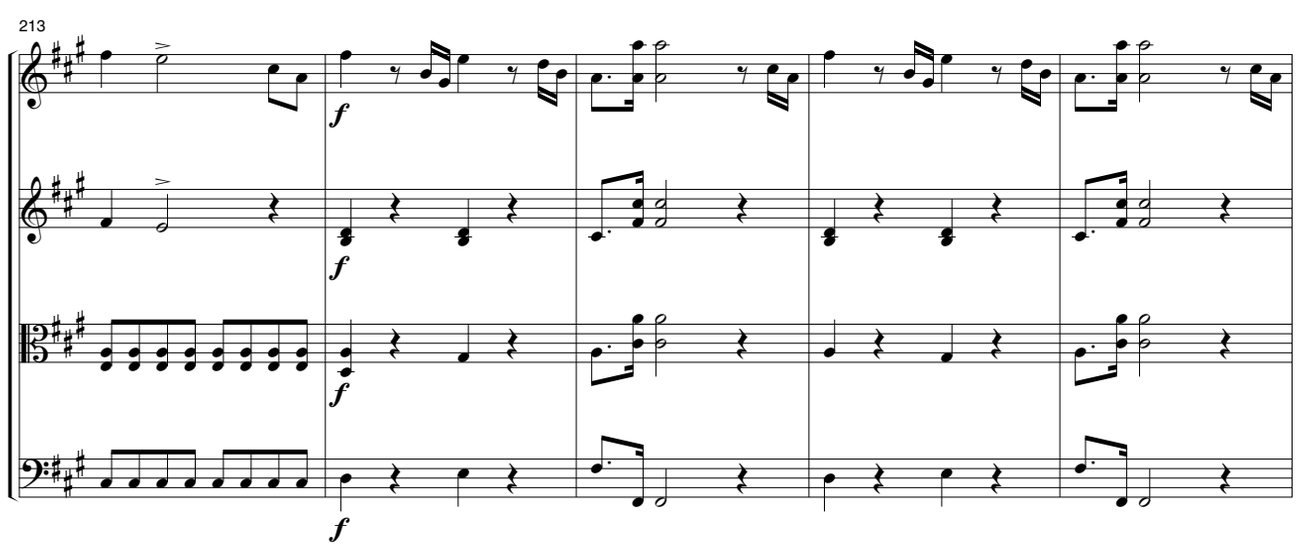
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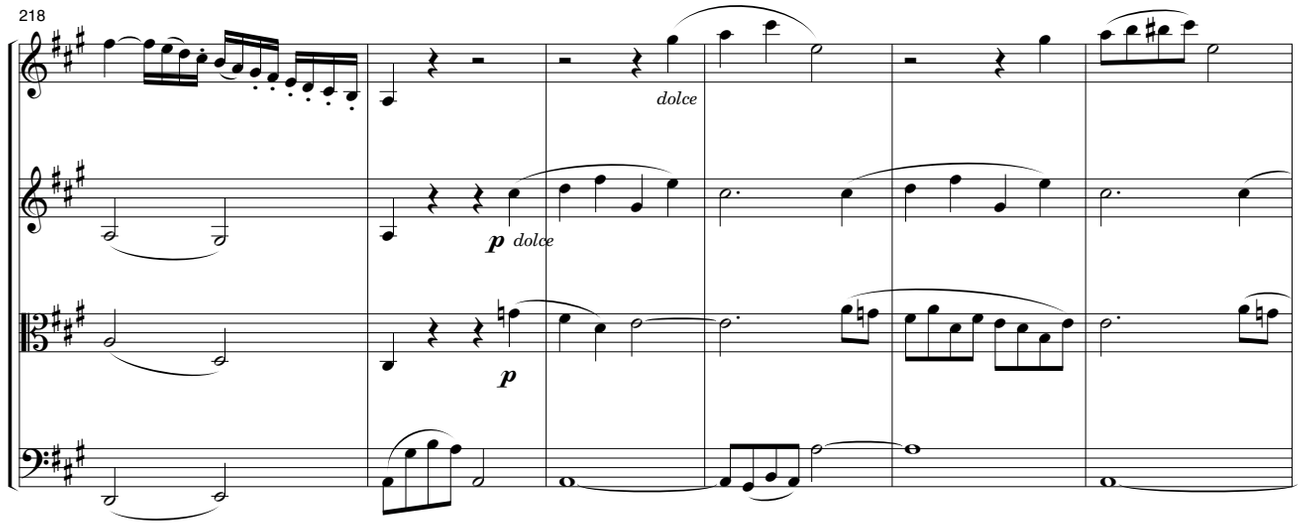
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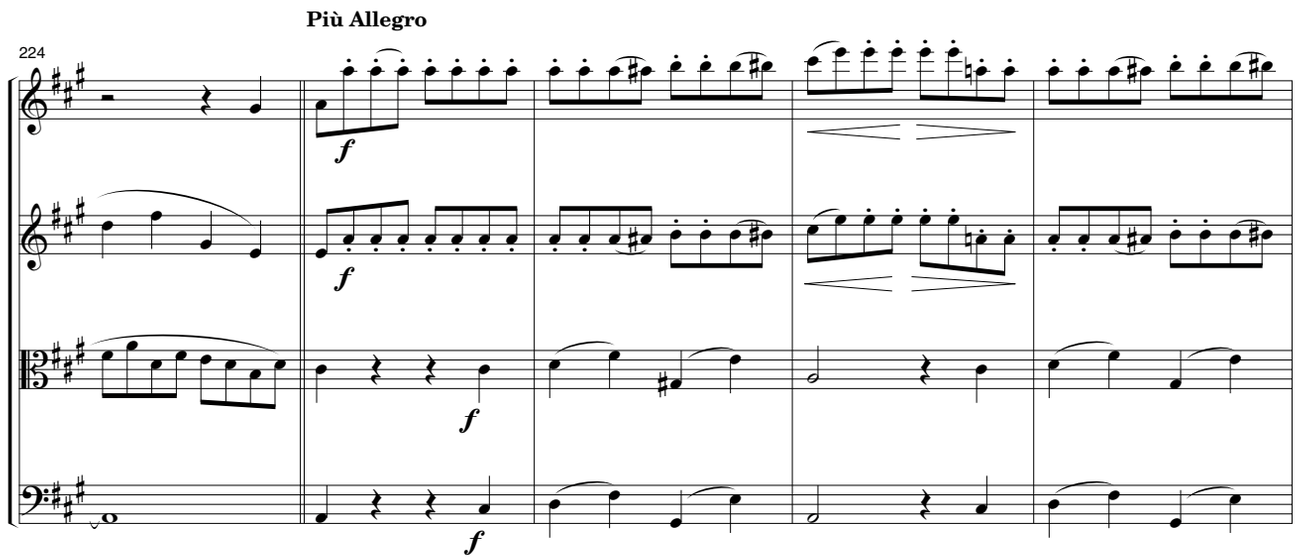
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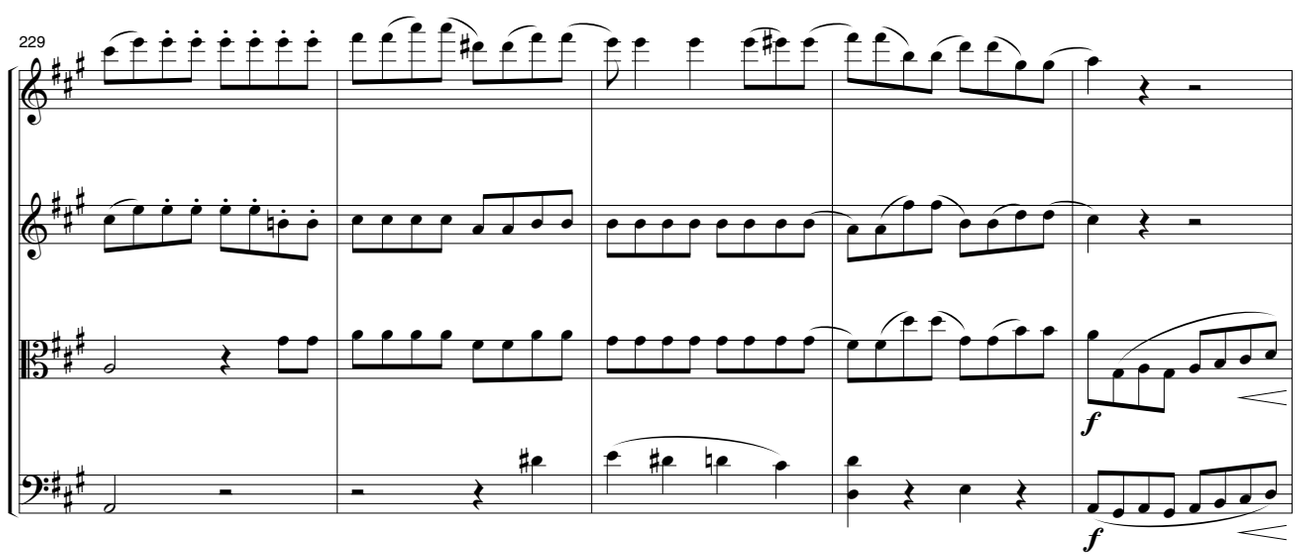
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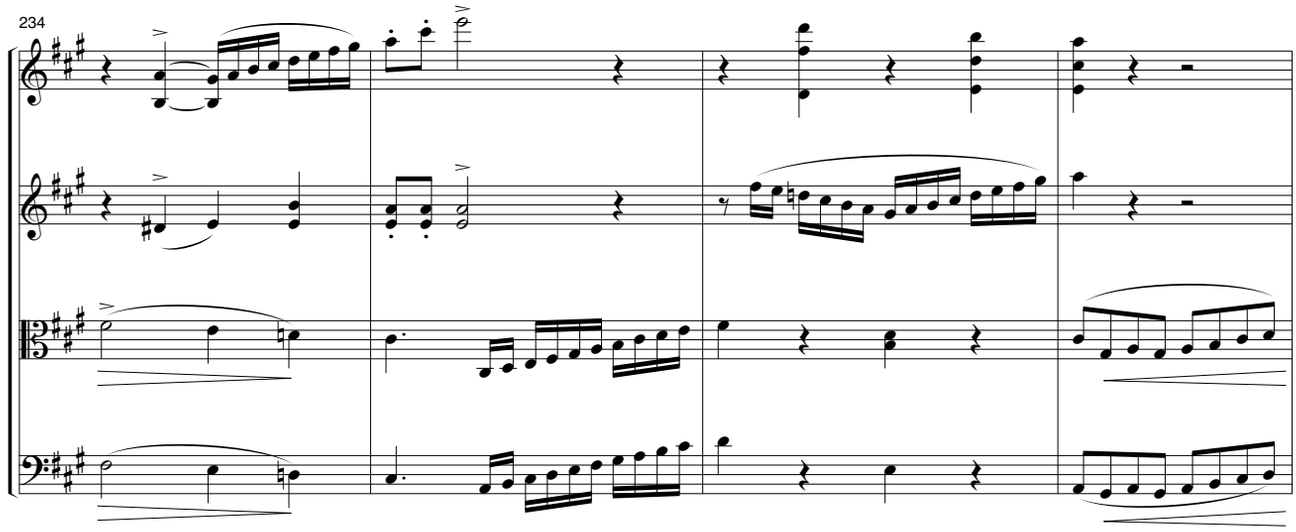
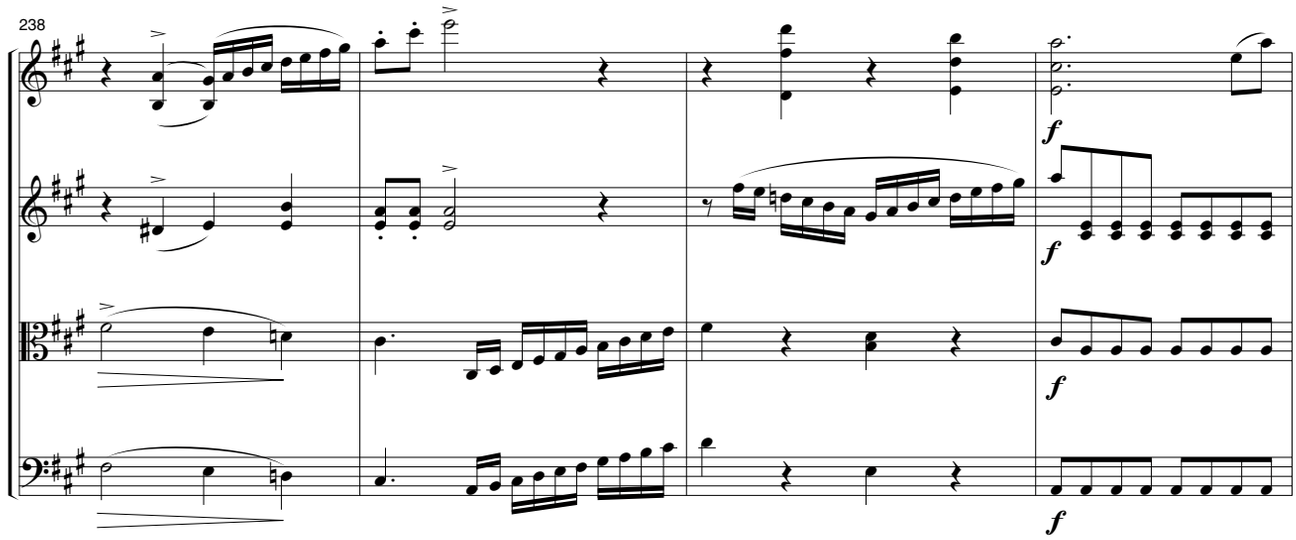
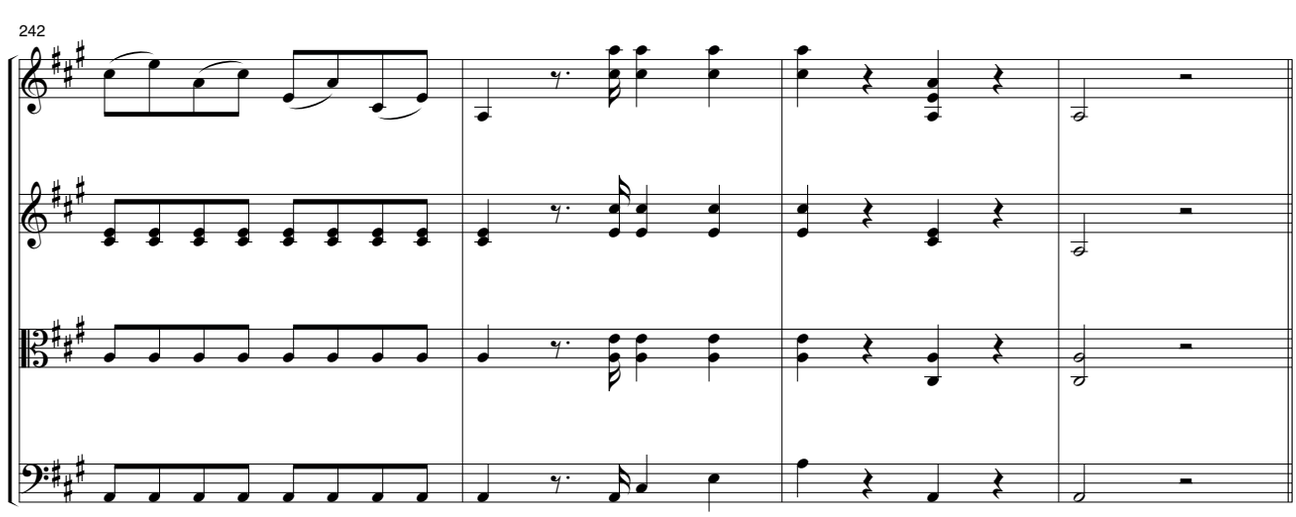

234


238
f
f
f
f


242

II

Tema

Andante ♩ = 58

dolce

p

p

p

4

9

f

dim.

p

f

dim.

p

f

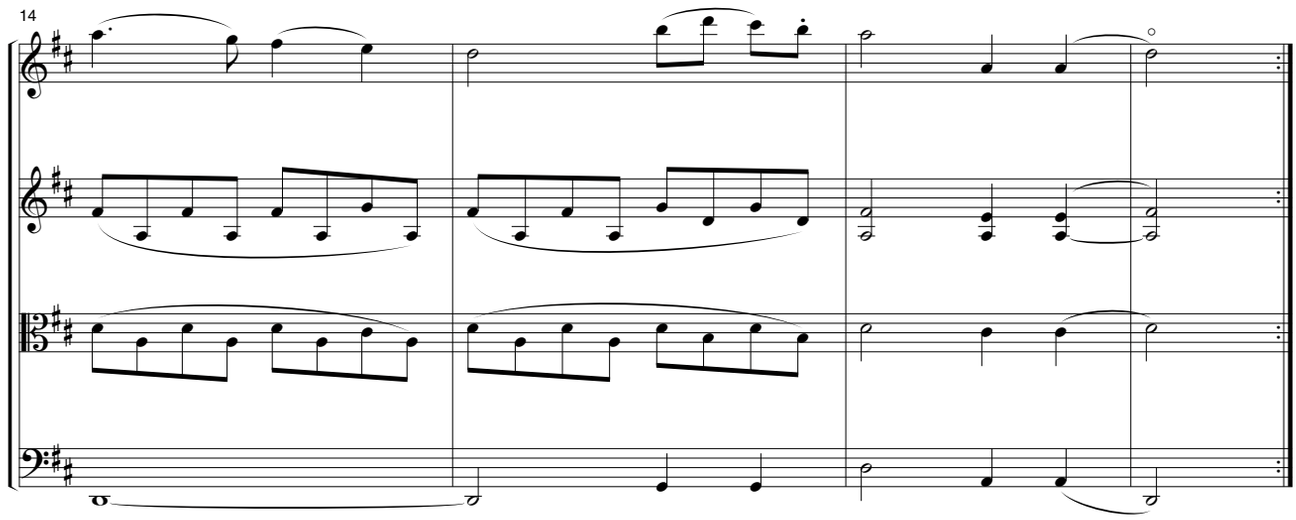
dim.

p

f

dim.

p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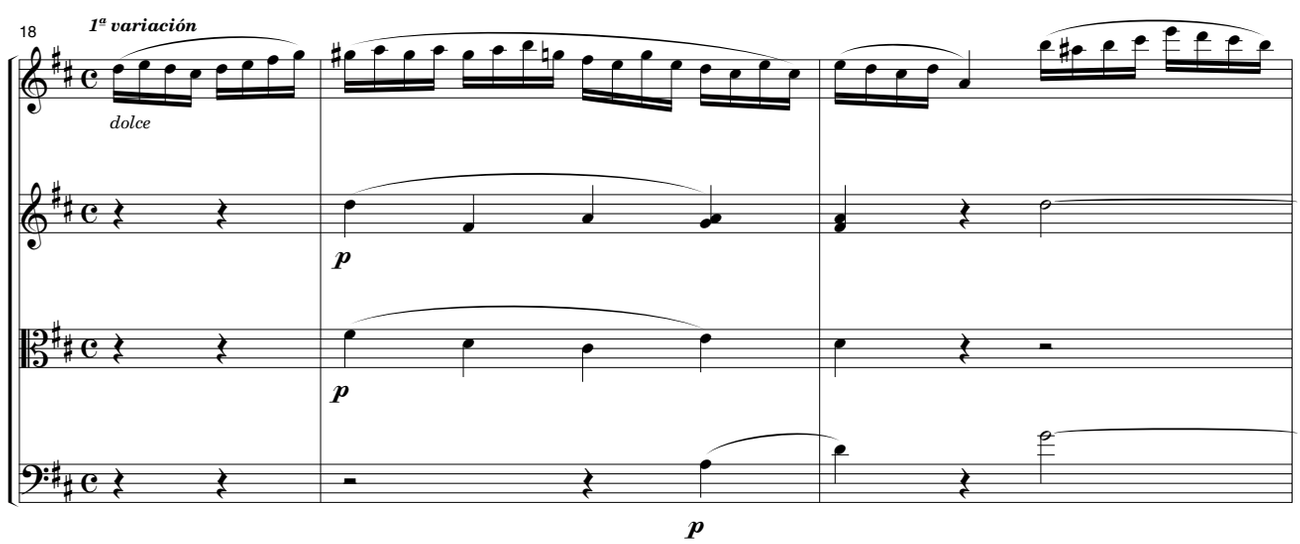
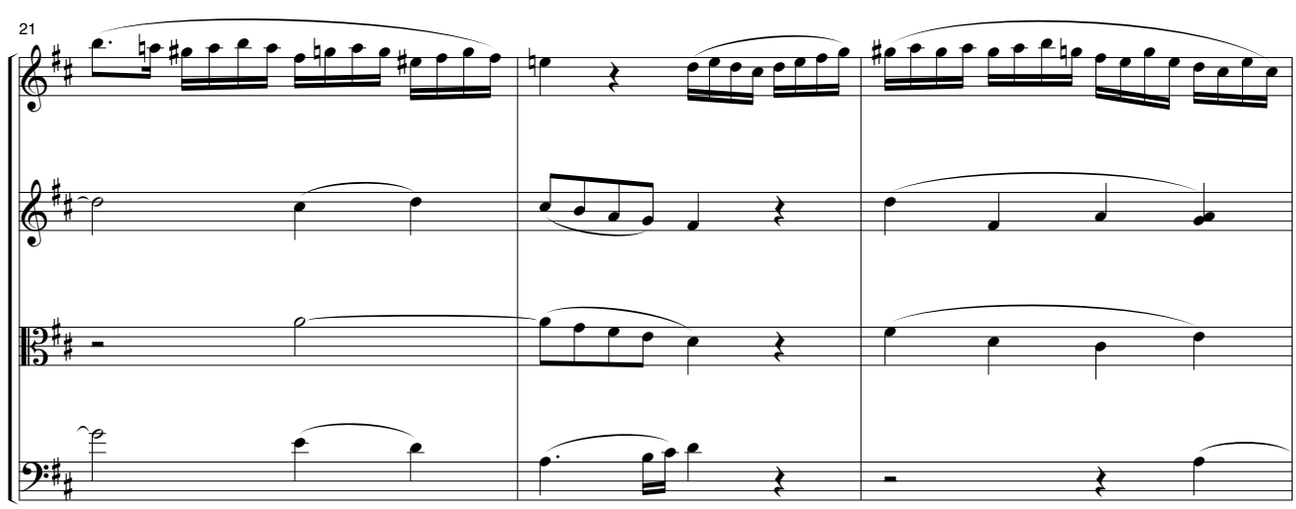
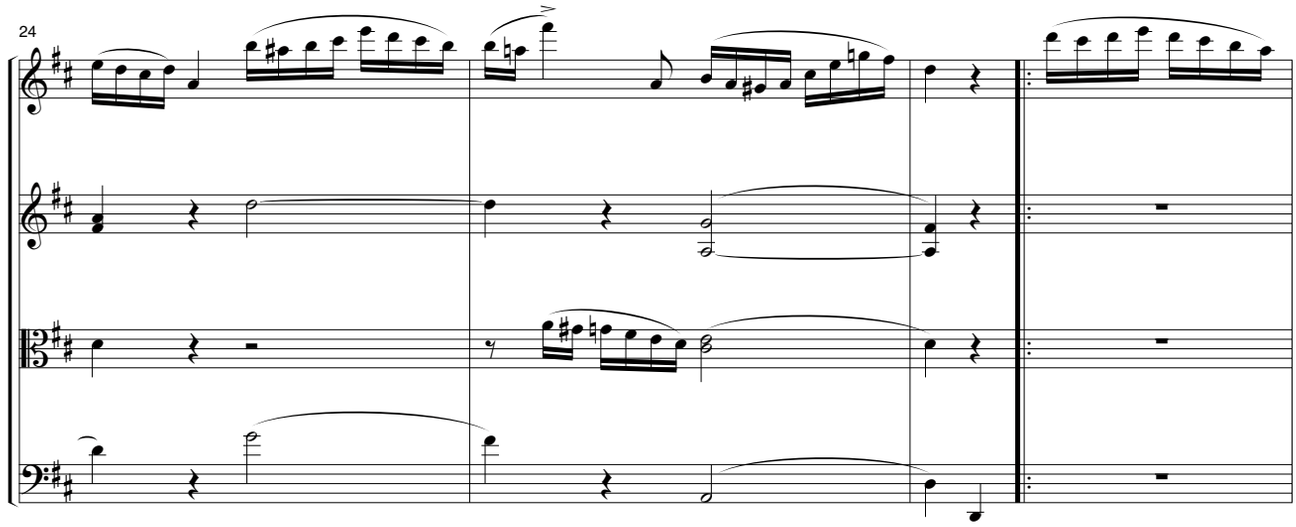

18
1ª variación
dolce
p
p
p


21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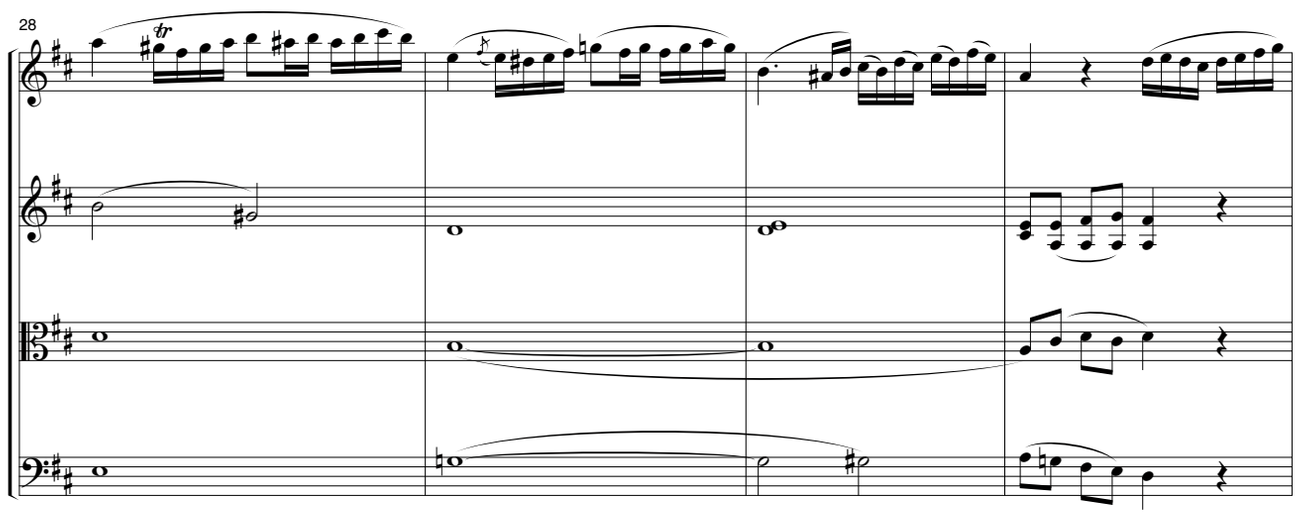
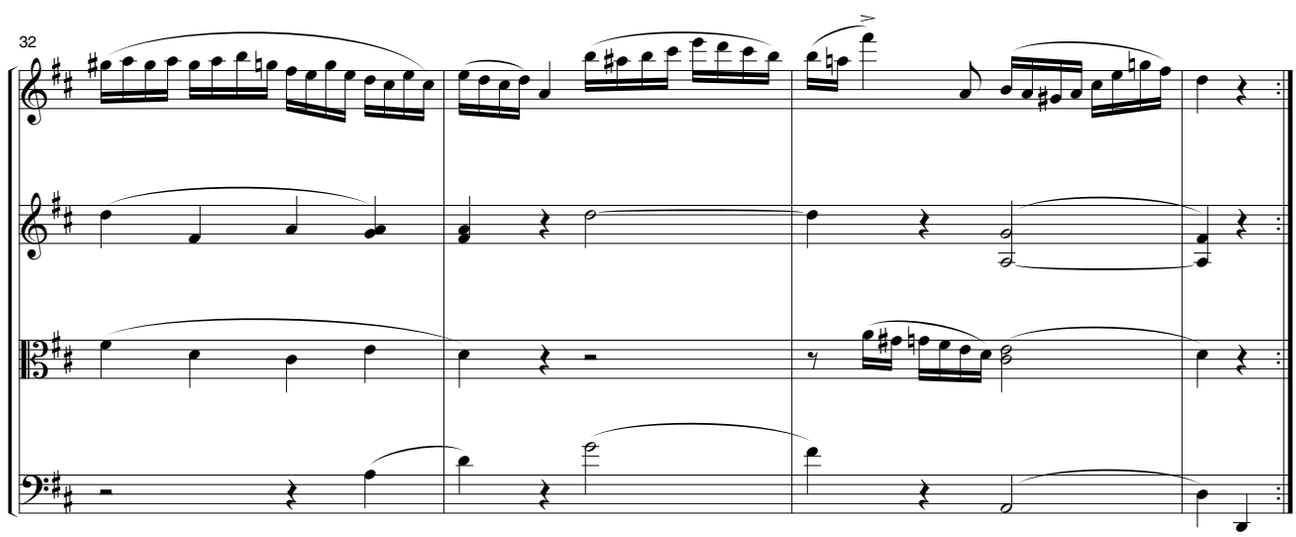
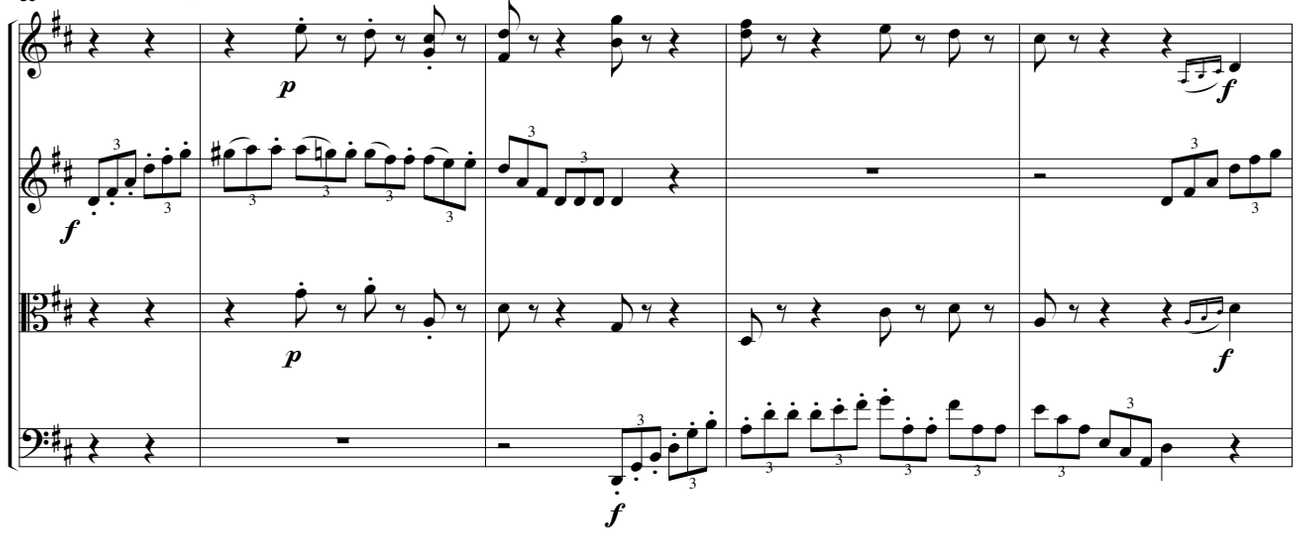

28

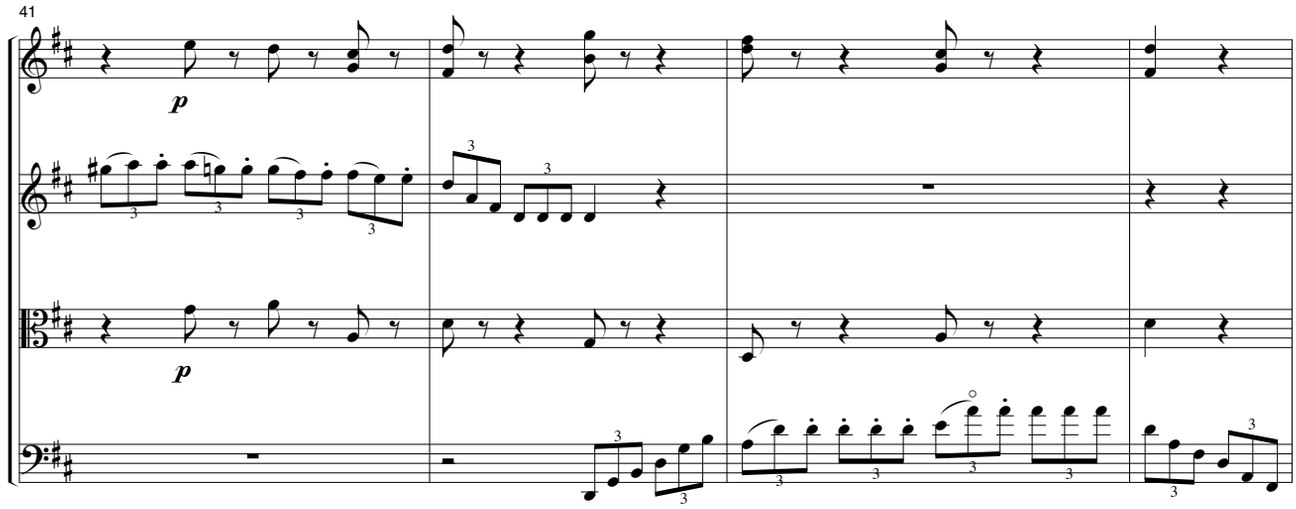

32

2ª variación

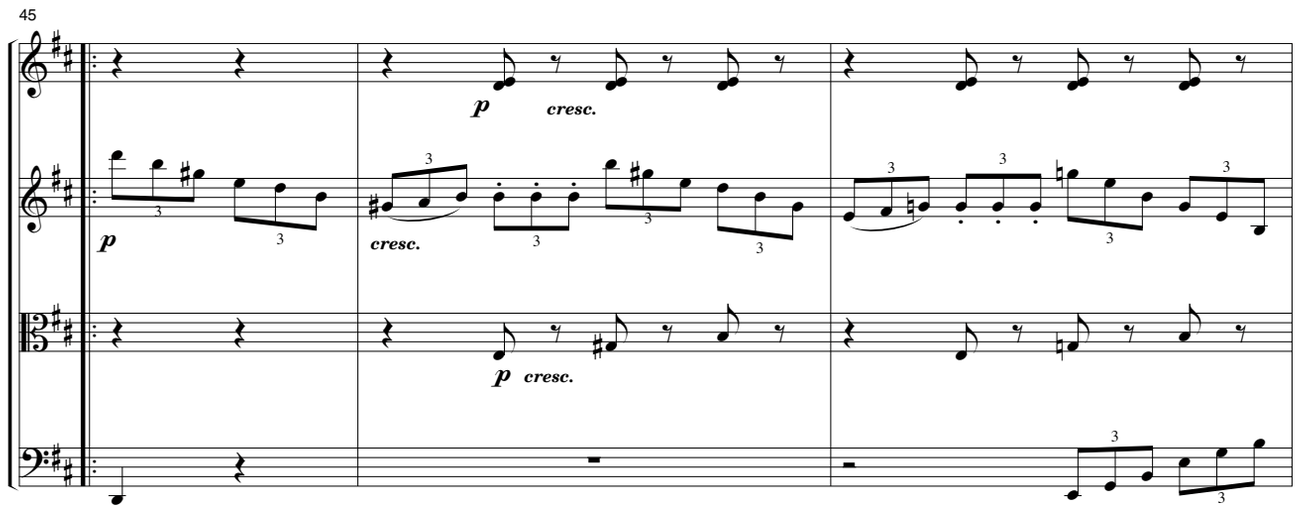
36 **Plus vite** ♩ = 72

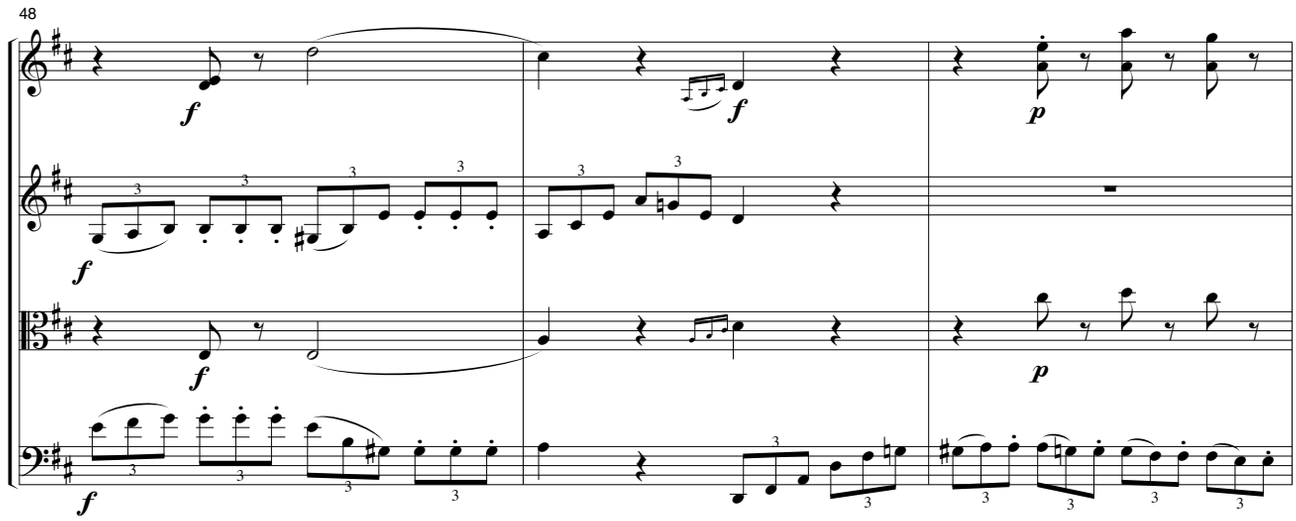


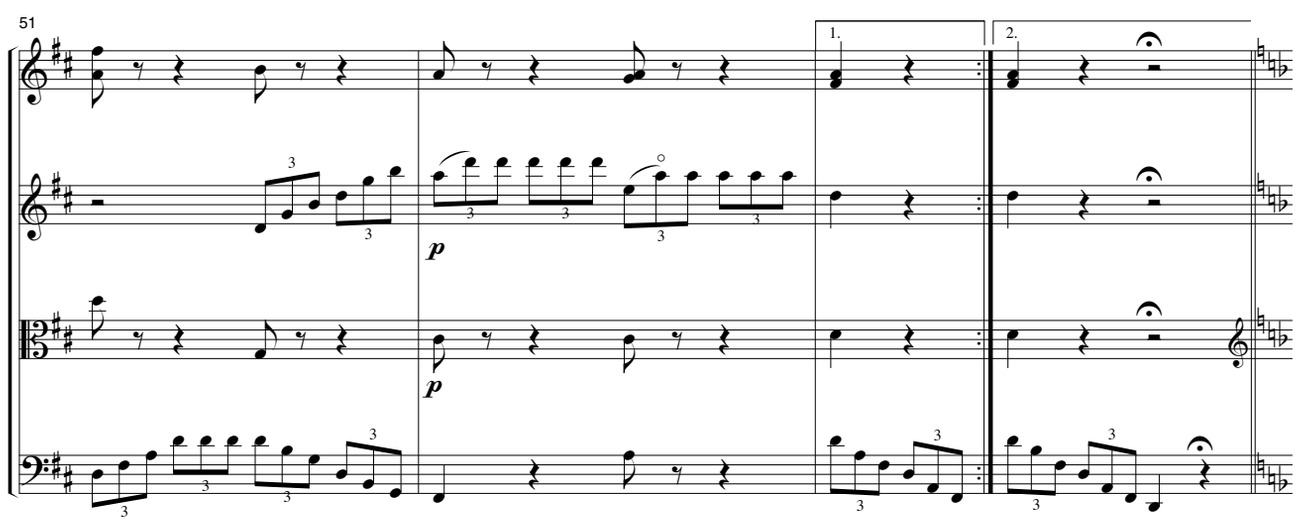
41



45

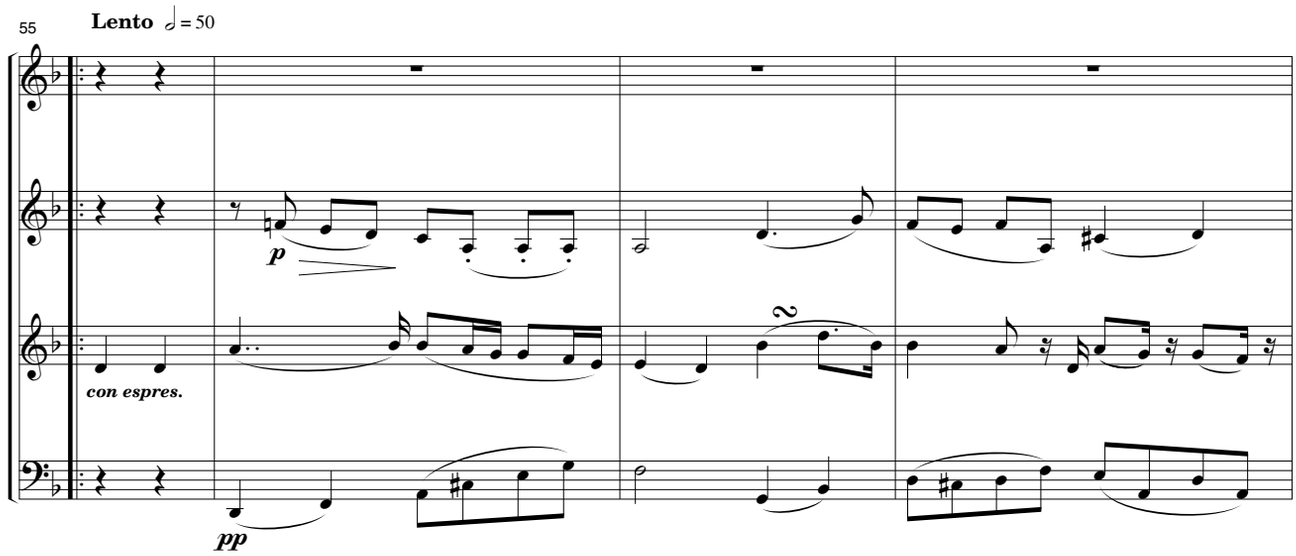


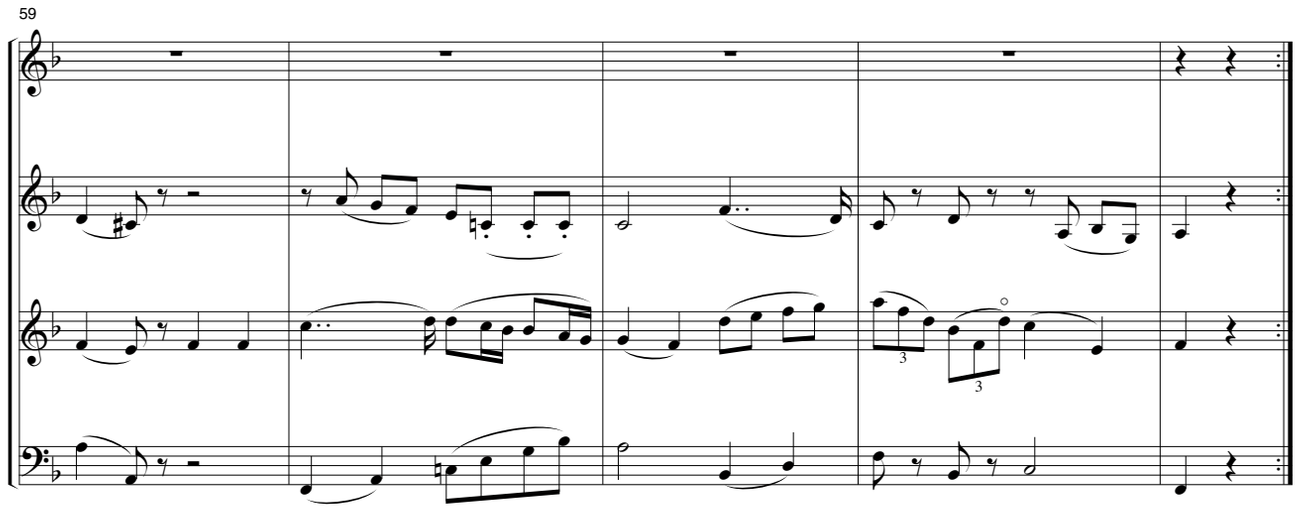


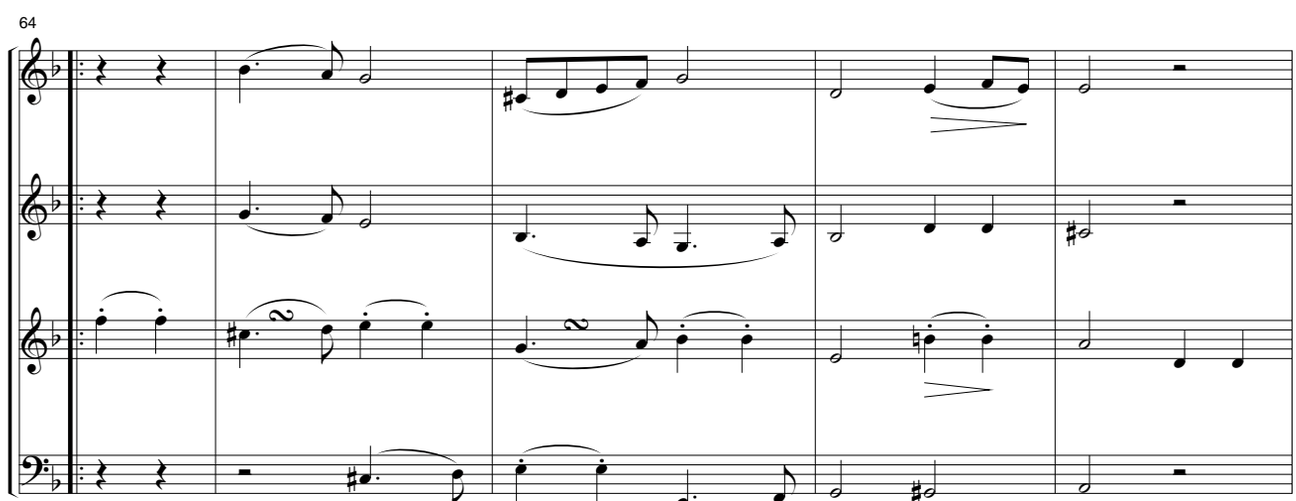


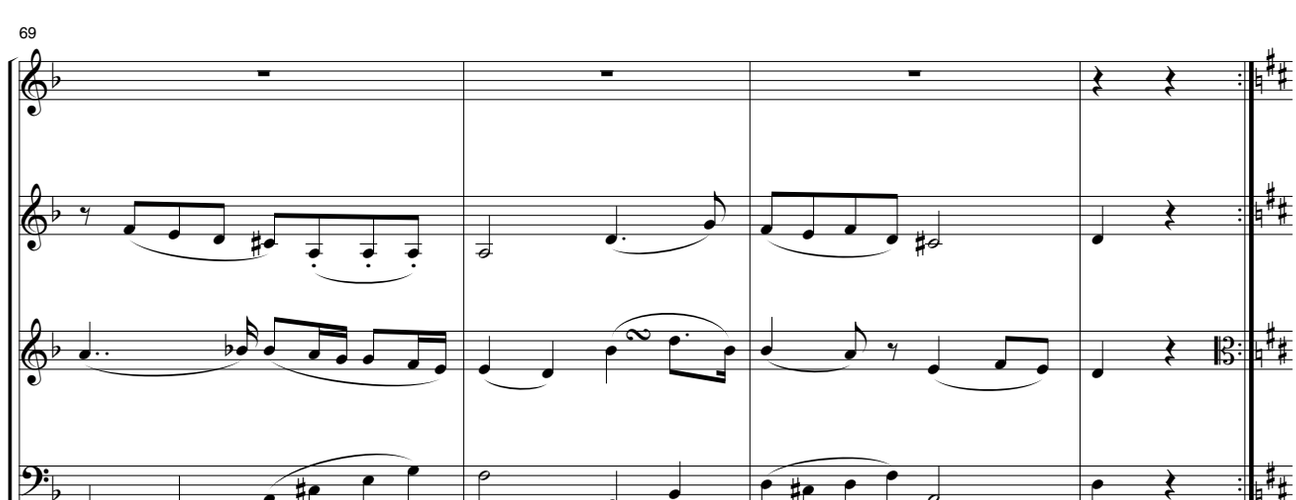
3ª variación

Lento ♩ = 50



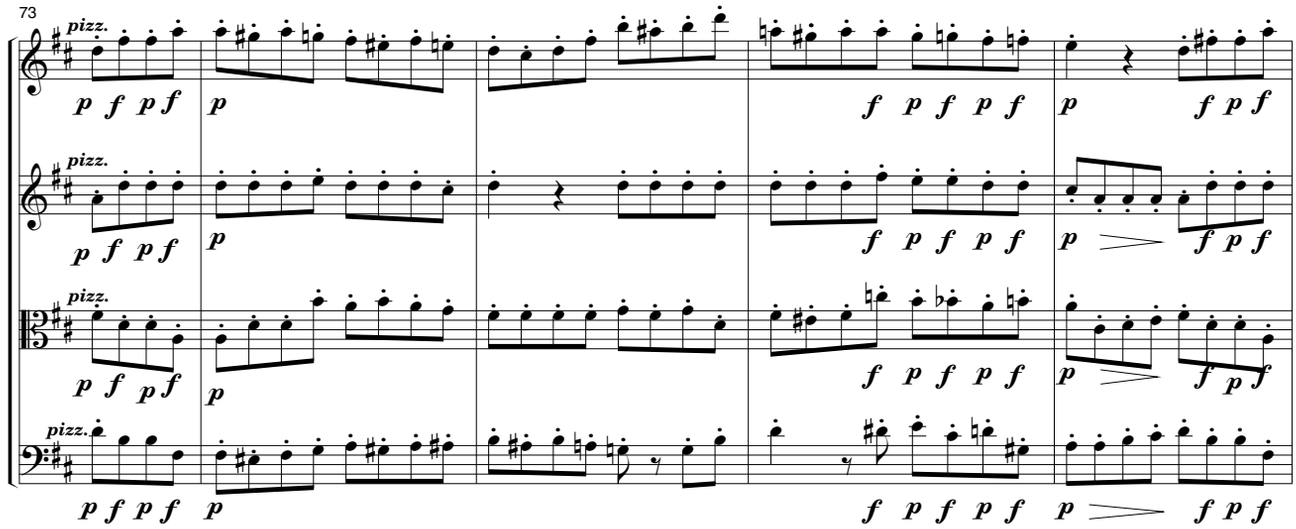

59

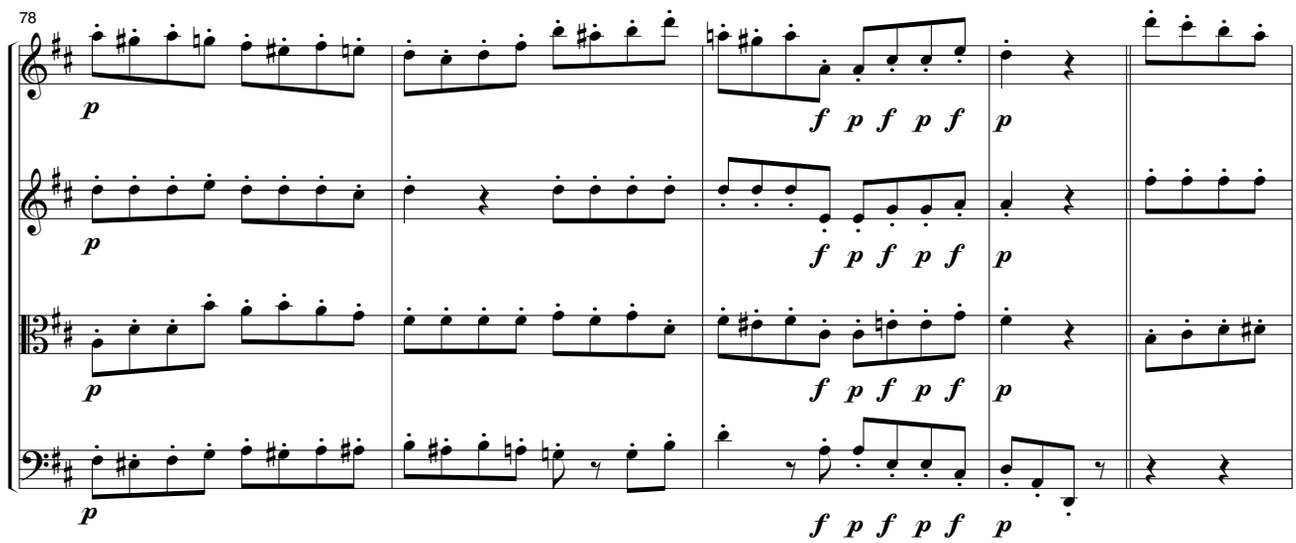

64

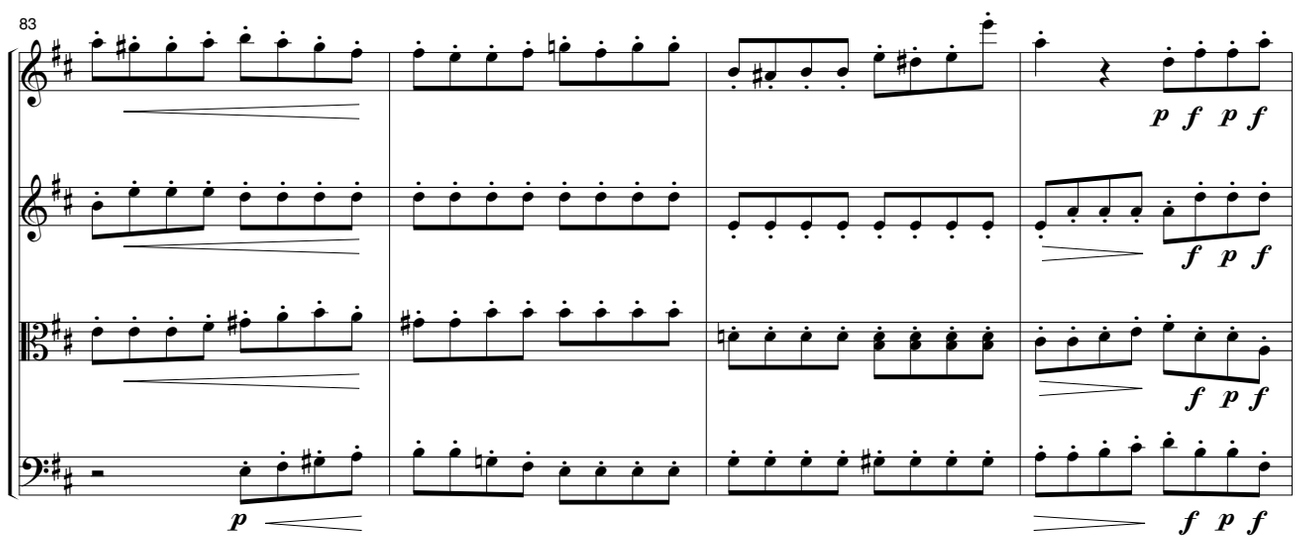

69

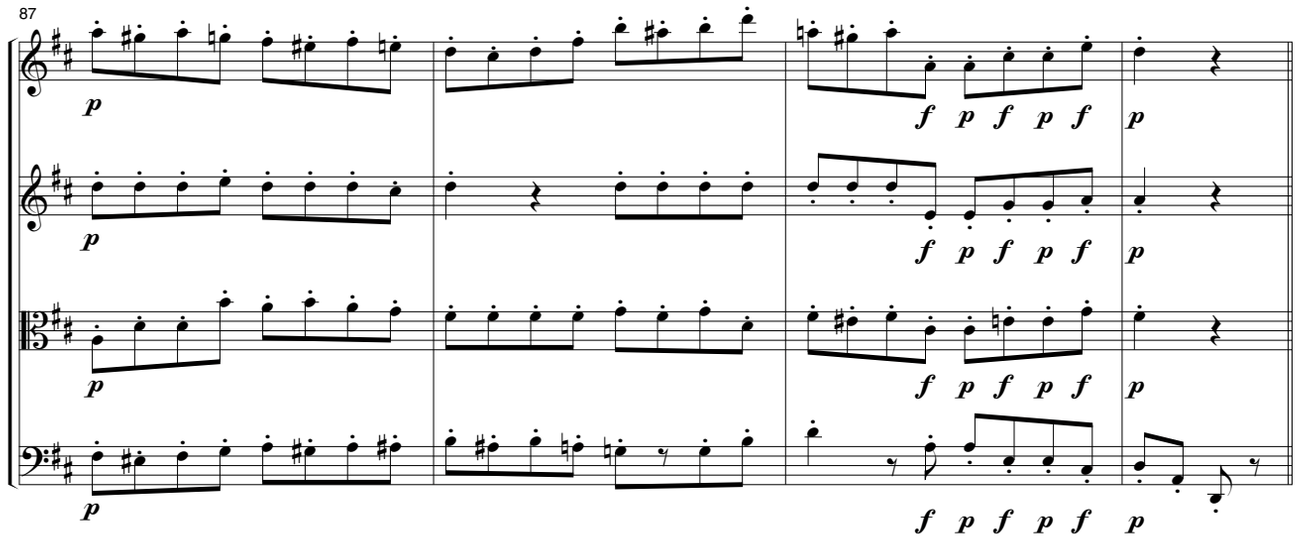
4ª variación

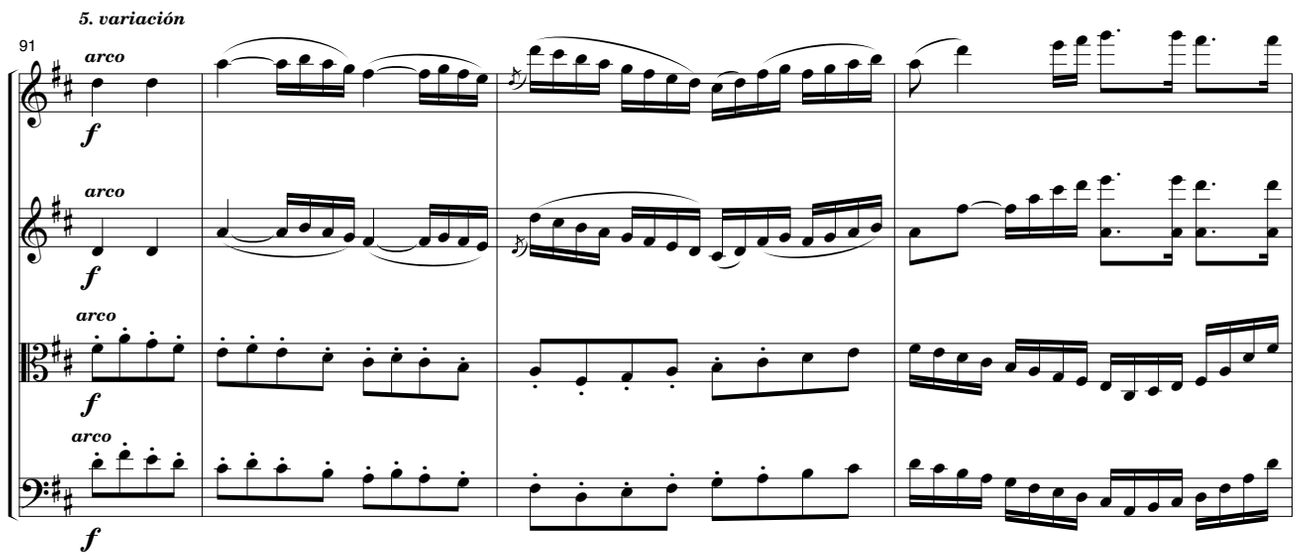
Plus vite ♩ = 66

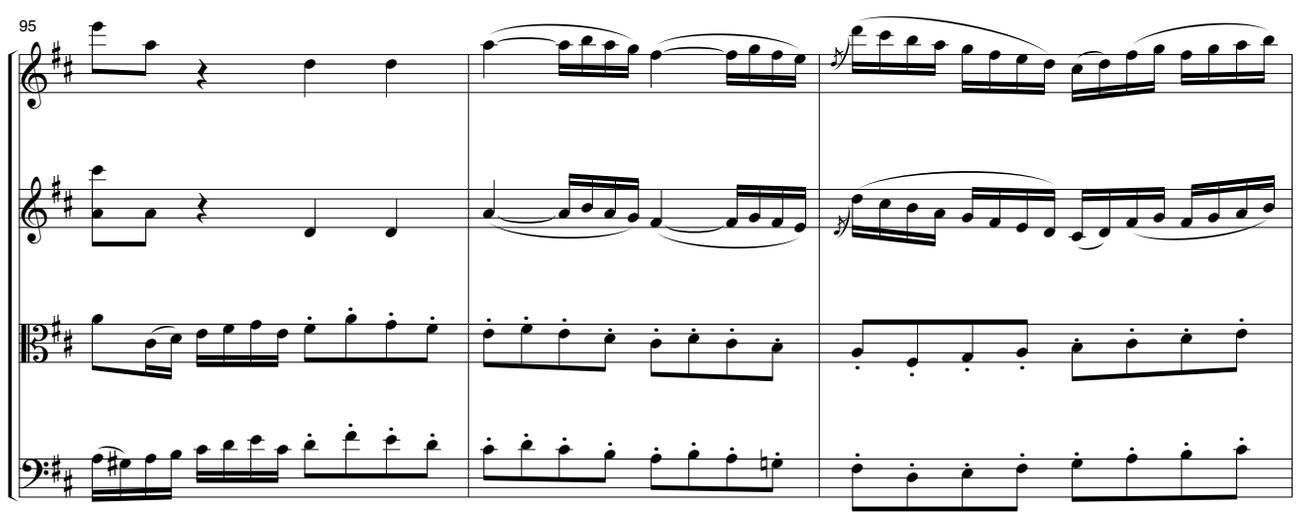


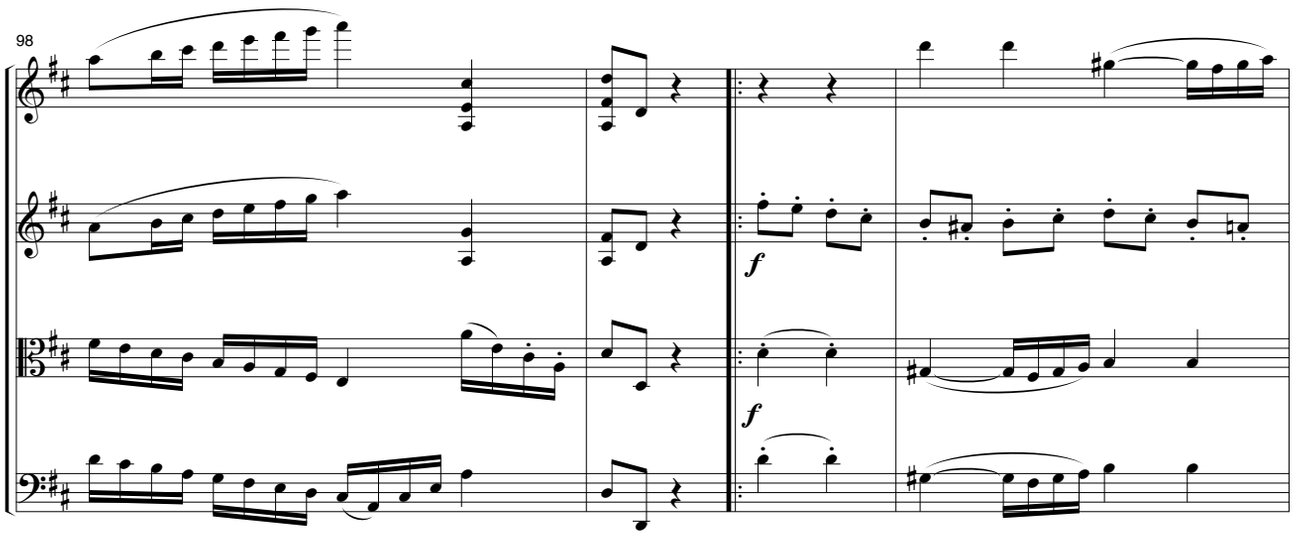


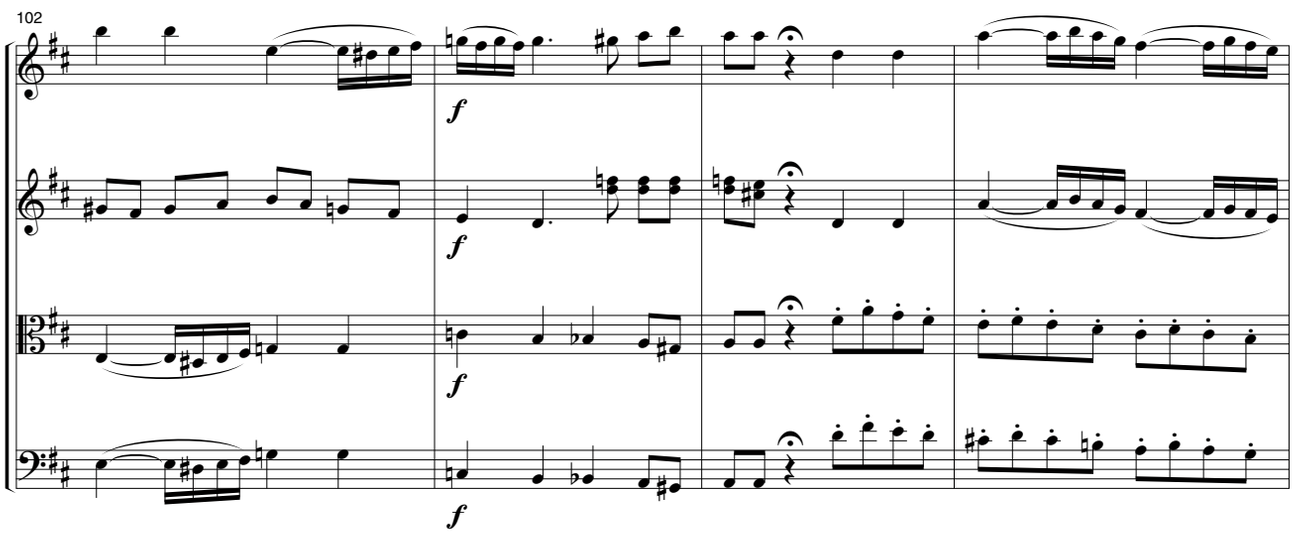


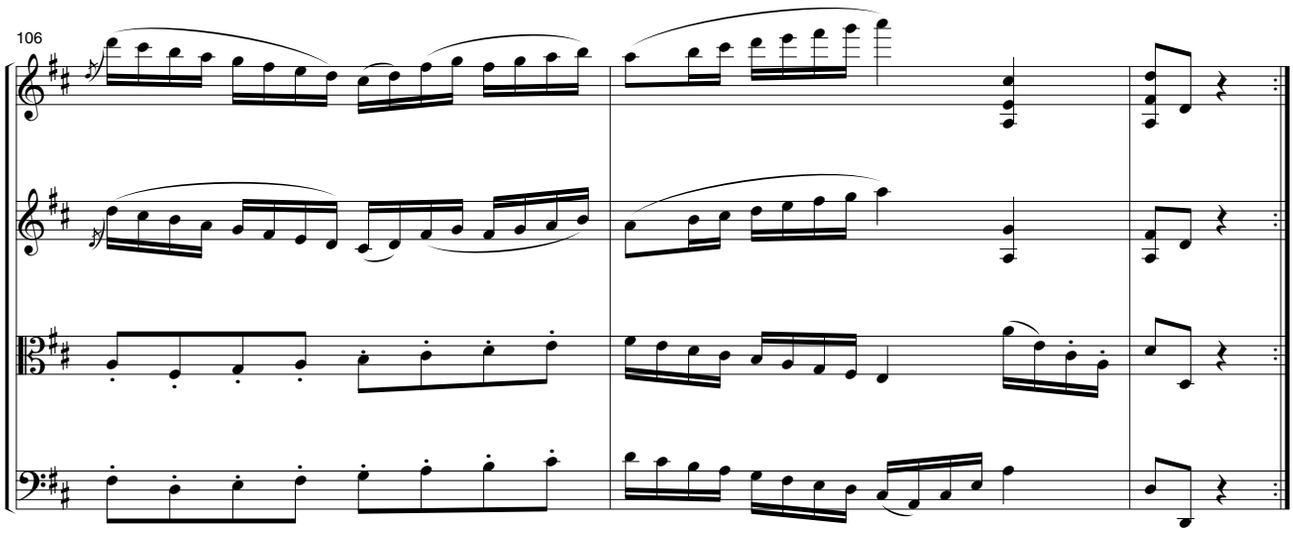

87
p
f p f p f p

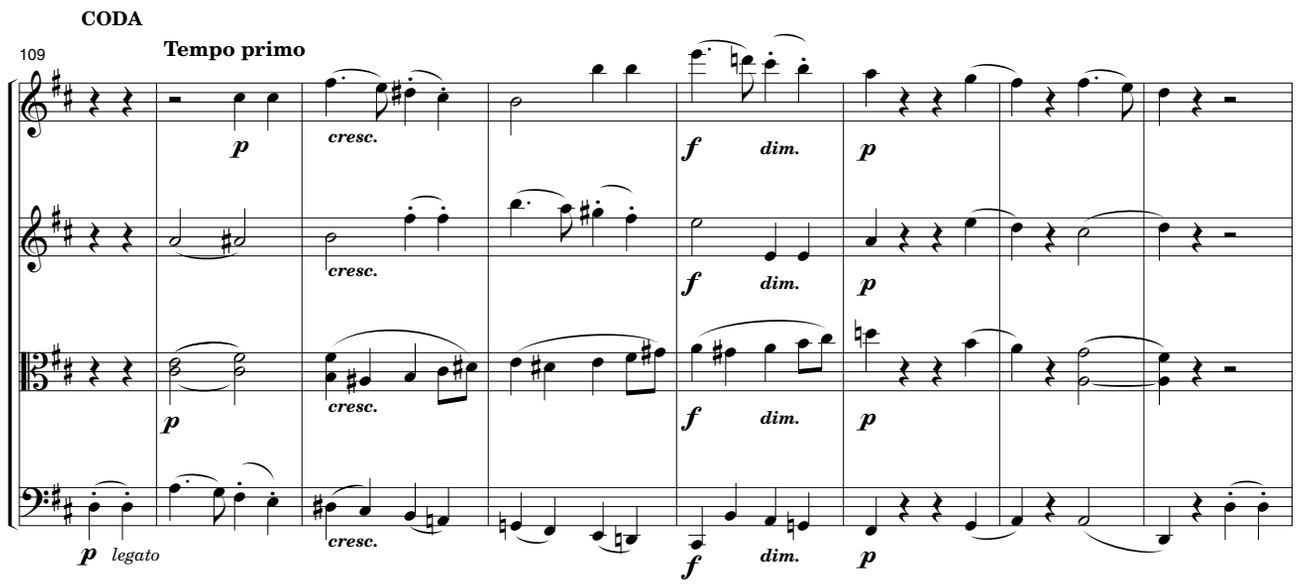

5. variación
91
arco
f

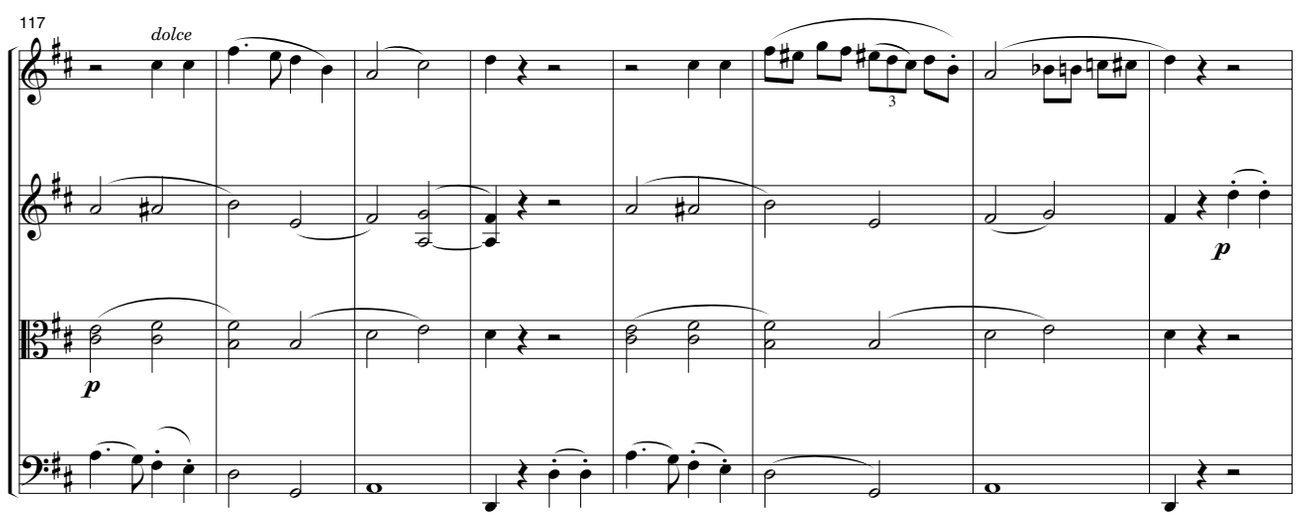

95

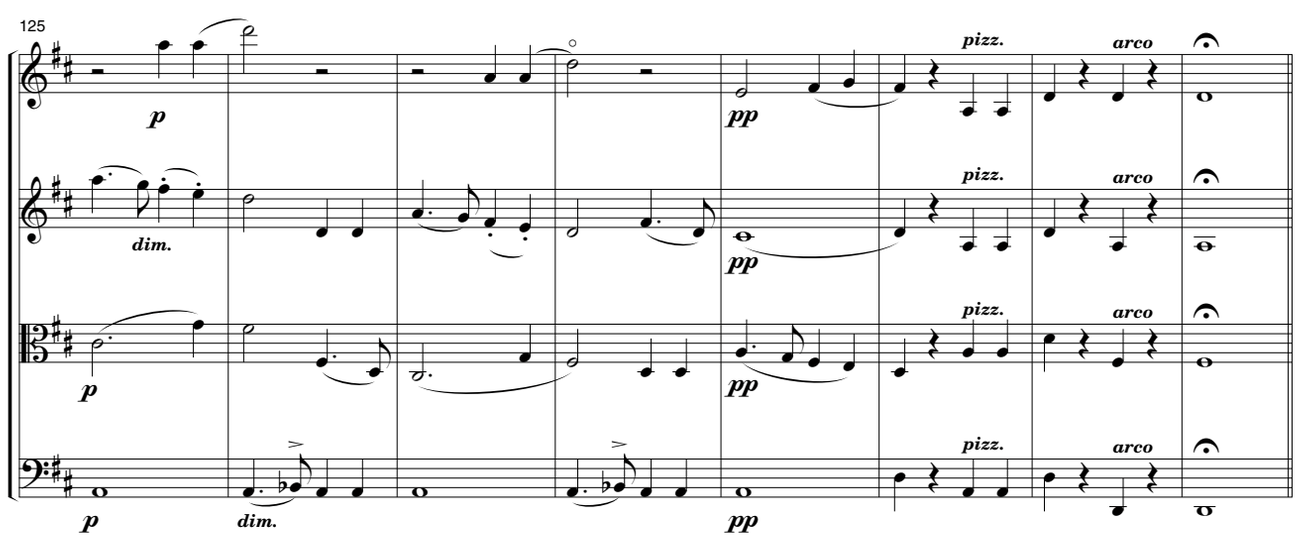

98
f
f


102
f
f
f


106


CODA
Tempo primo
109
p
cresc.
f
dim.
p
p legato

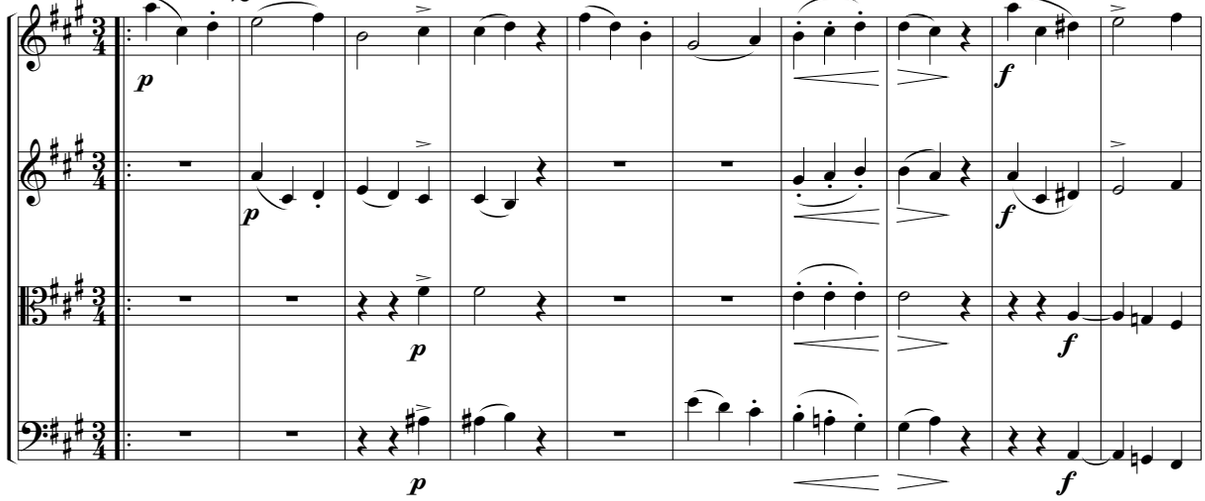

117
dolce
3
p

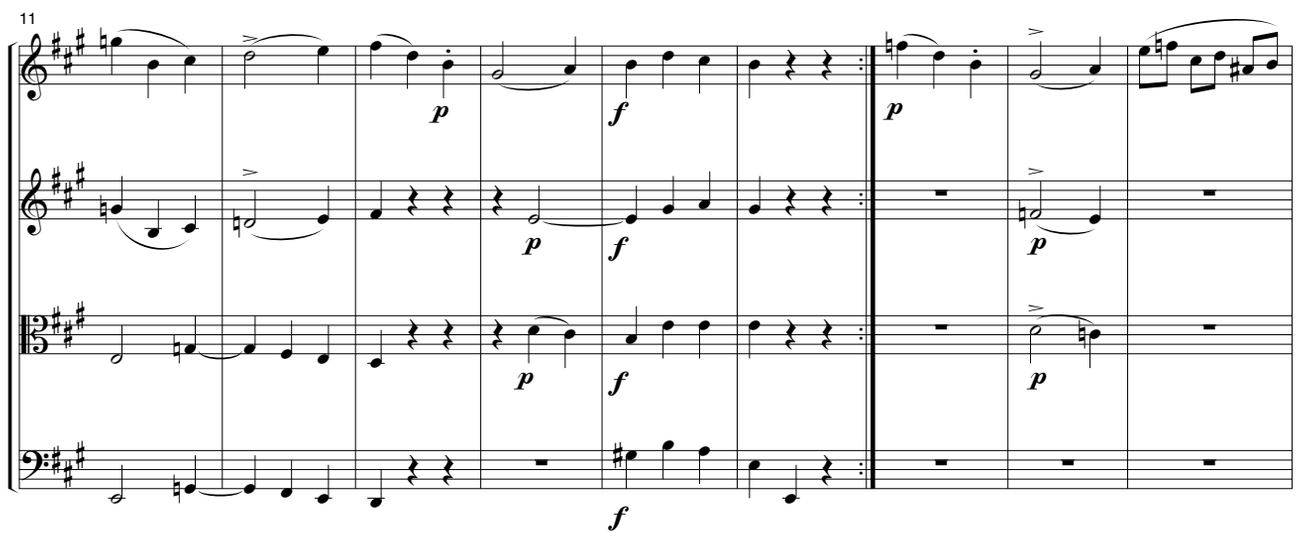

125
p
dim.
pp
pizz.
arco

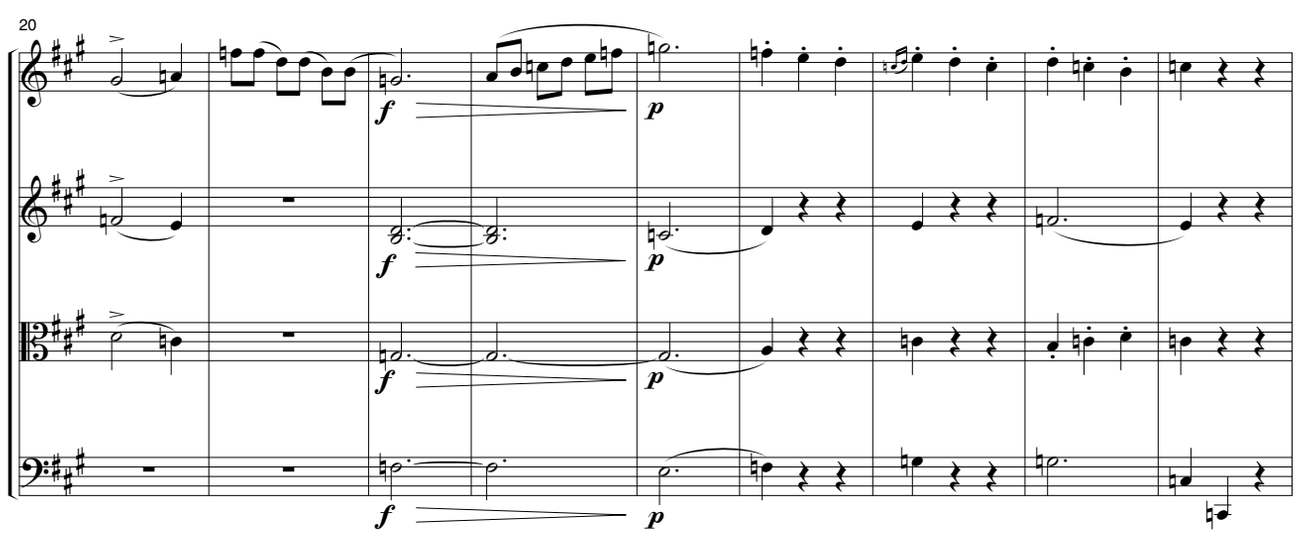
III

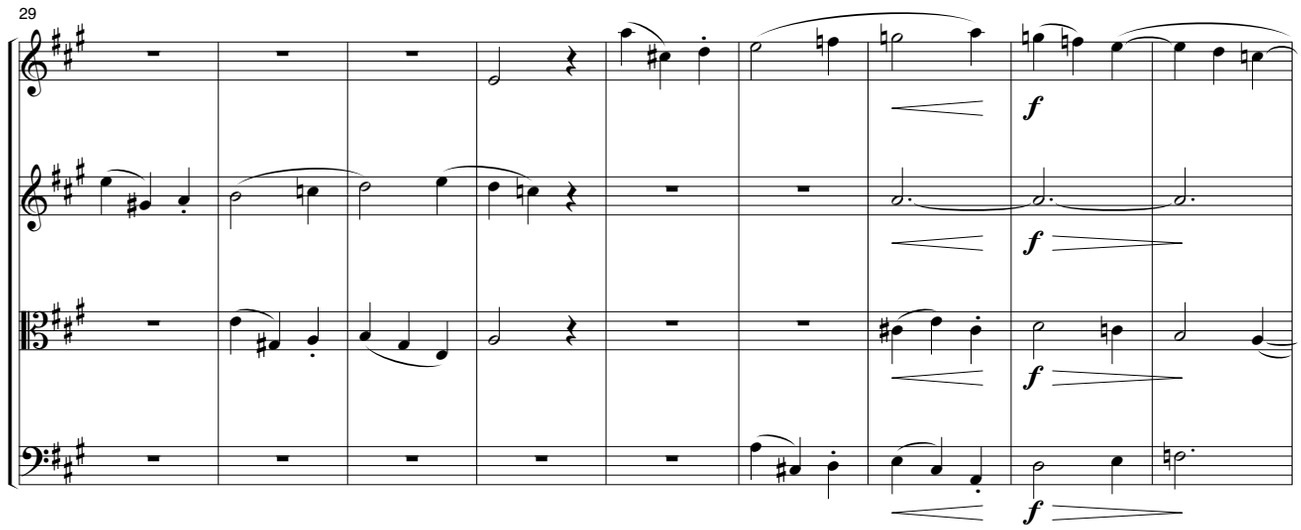
Minuetto ♩ = 92

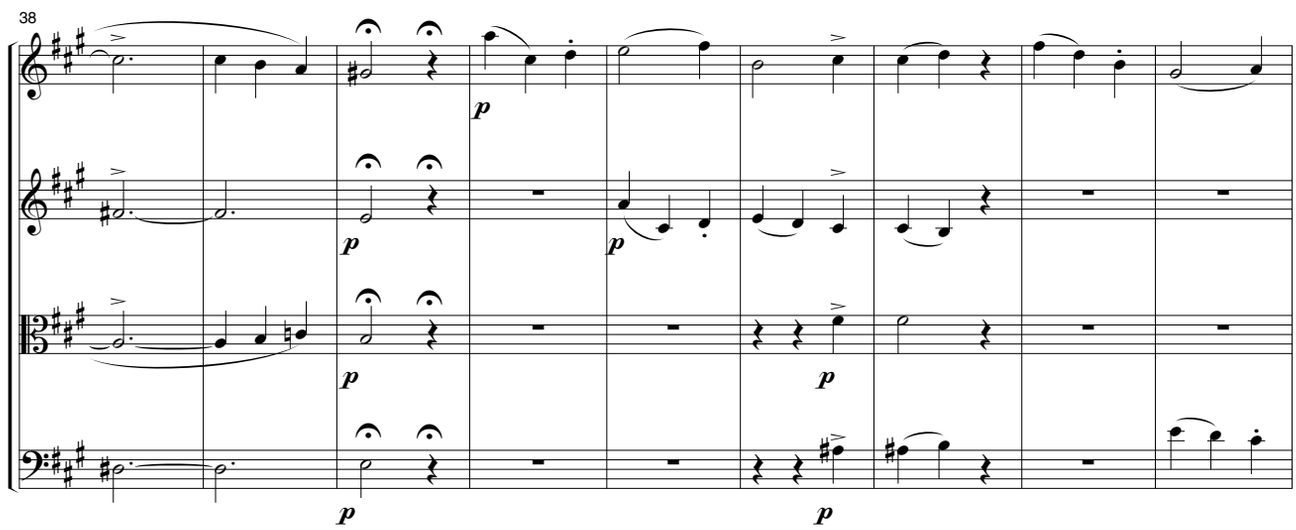
Scherzo

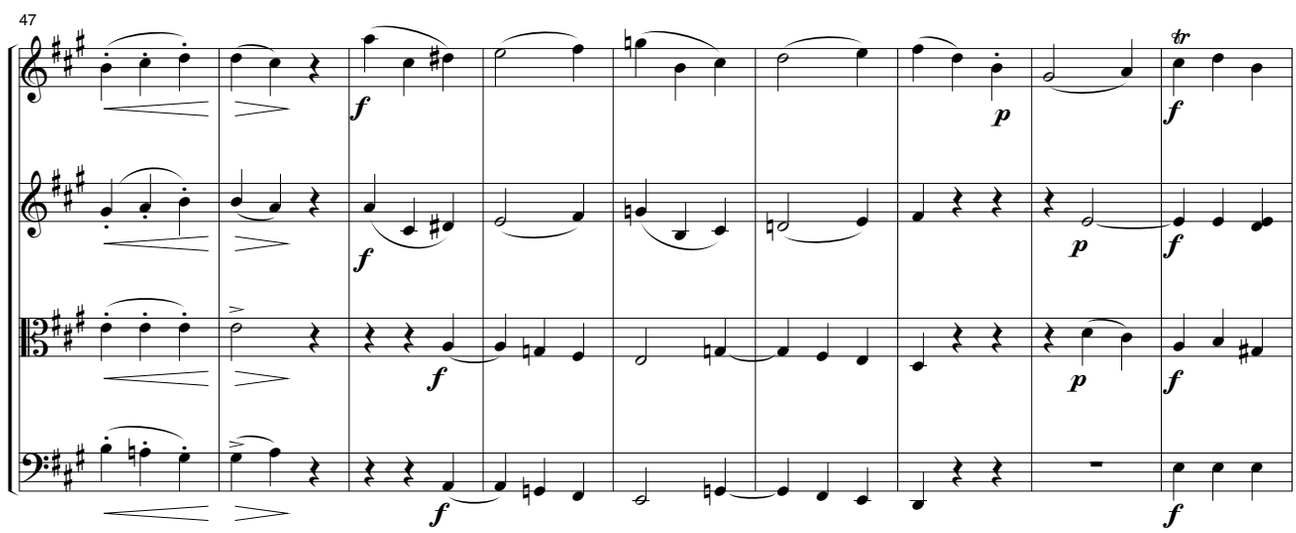


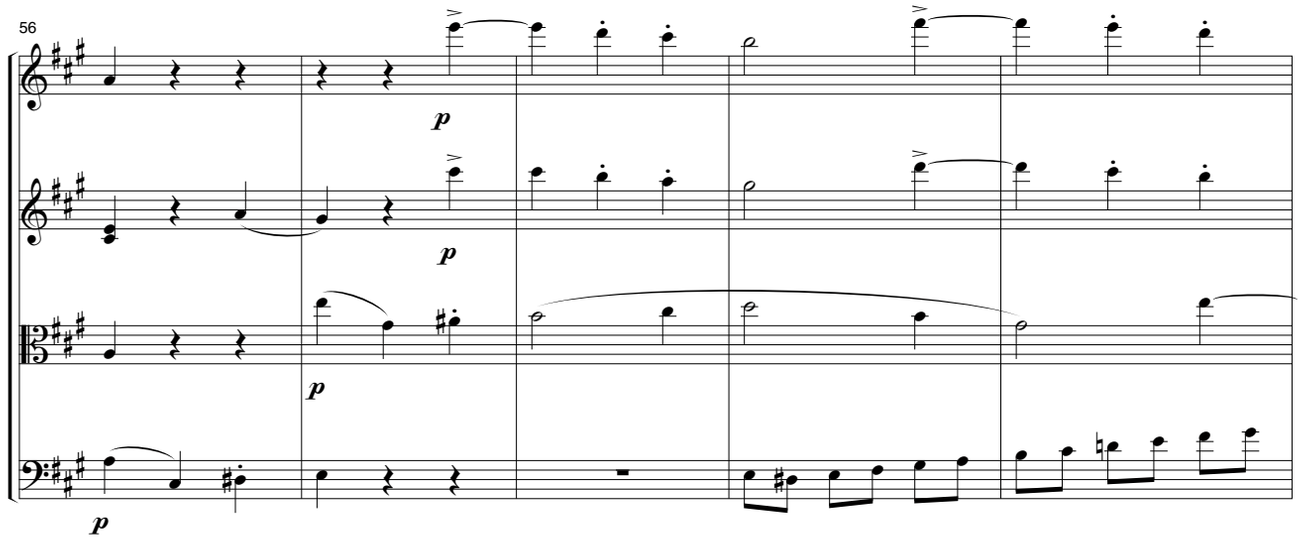


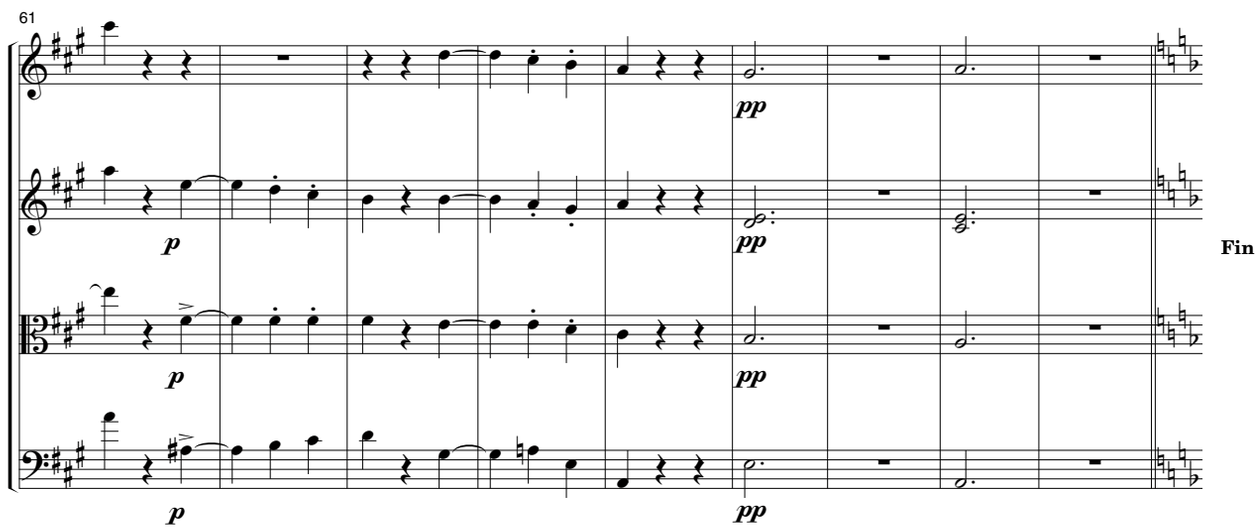


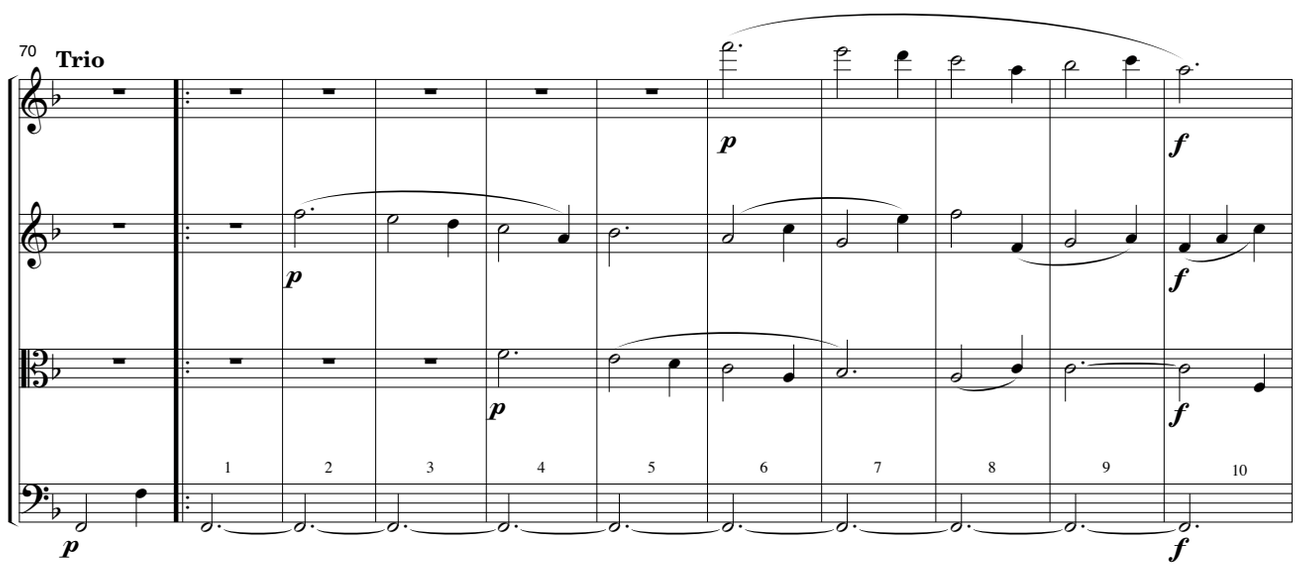

29
f
f
f
f

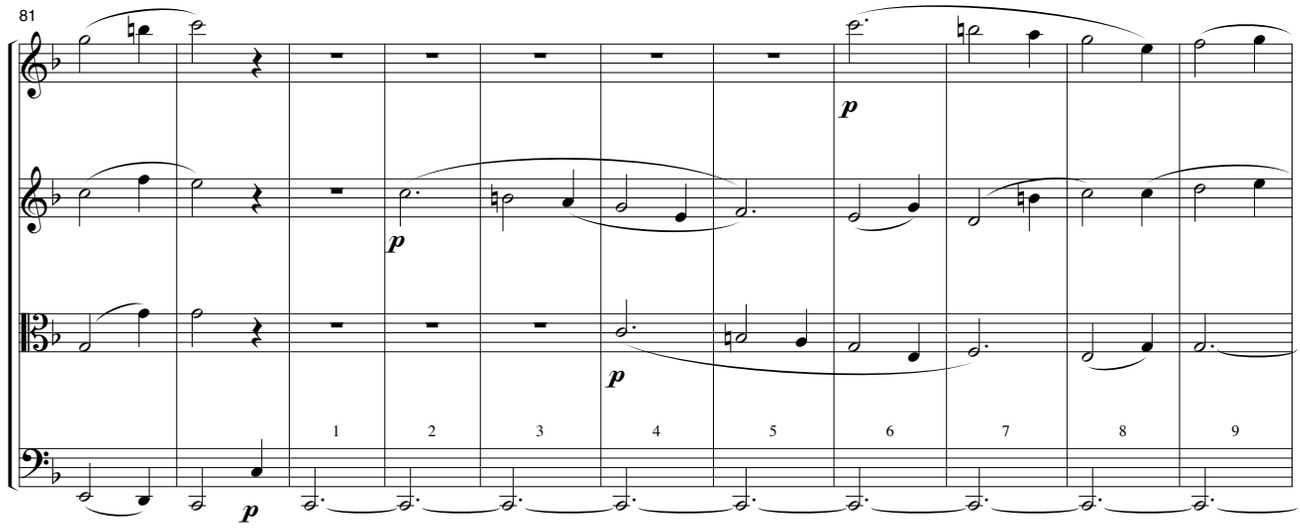

38
p
p
p
p
p


47
f
p
f
f
p
f
f
p
f
f


56
p
p
p
p


61
pp
p
pp
p
pp
p
pp
Fin


70
Trio
p
p
p
p
f
f
f
f
1
2
3
4
5
6
7
8
9
10


81
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p
p
p
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2
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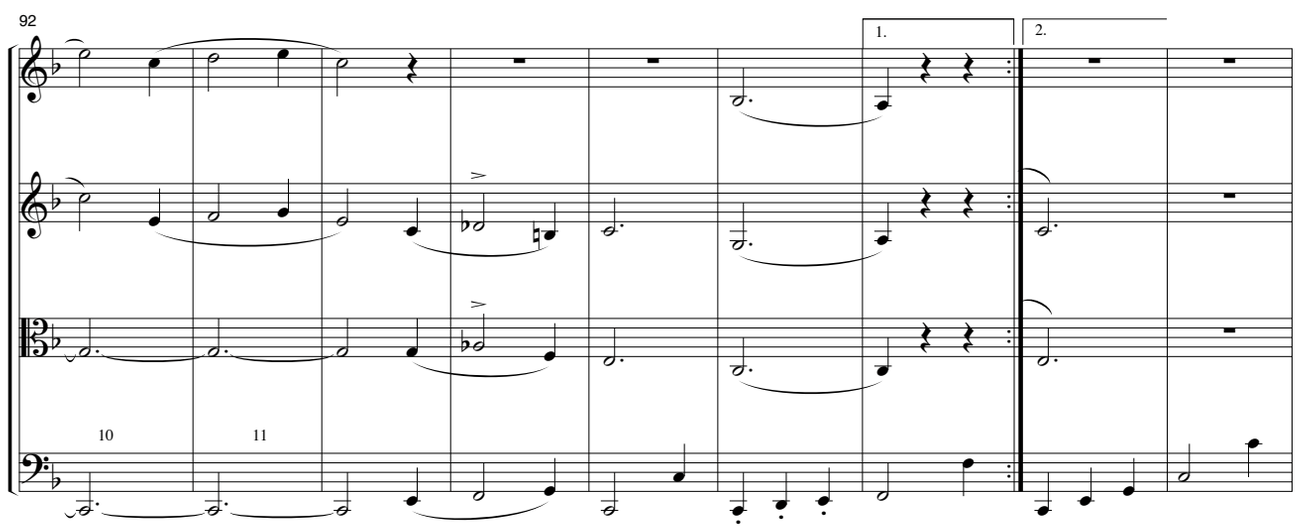
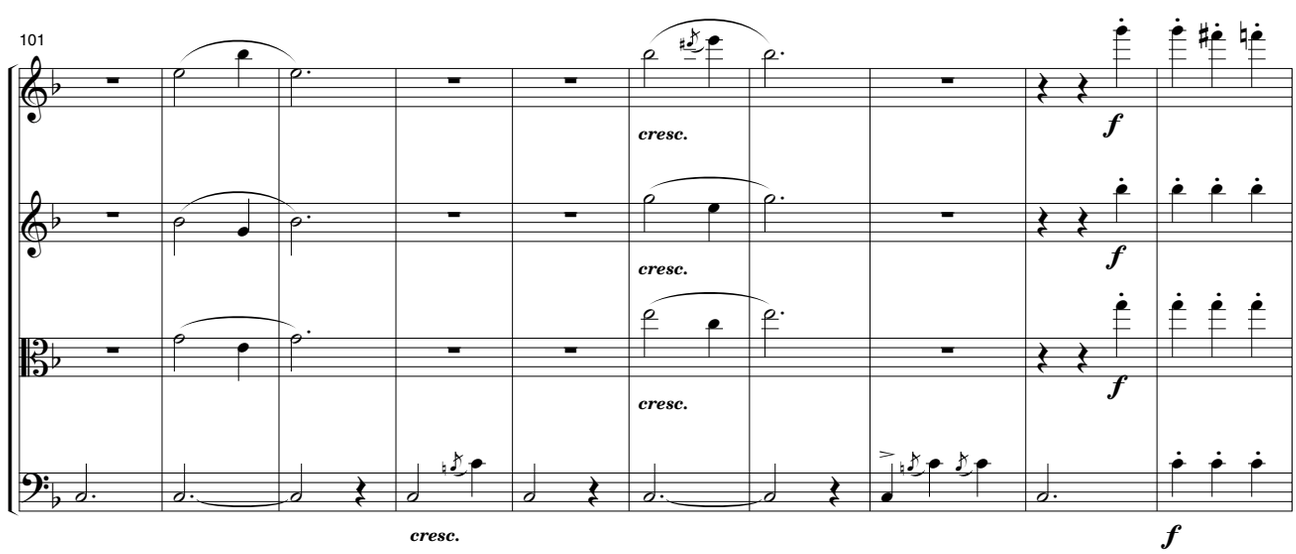
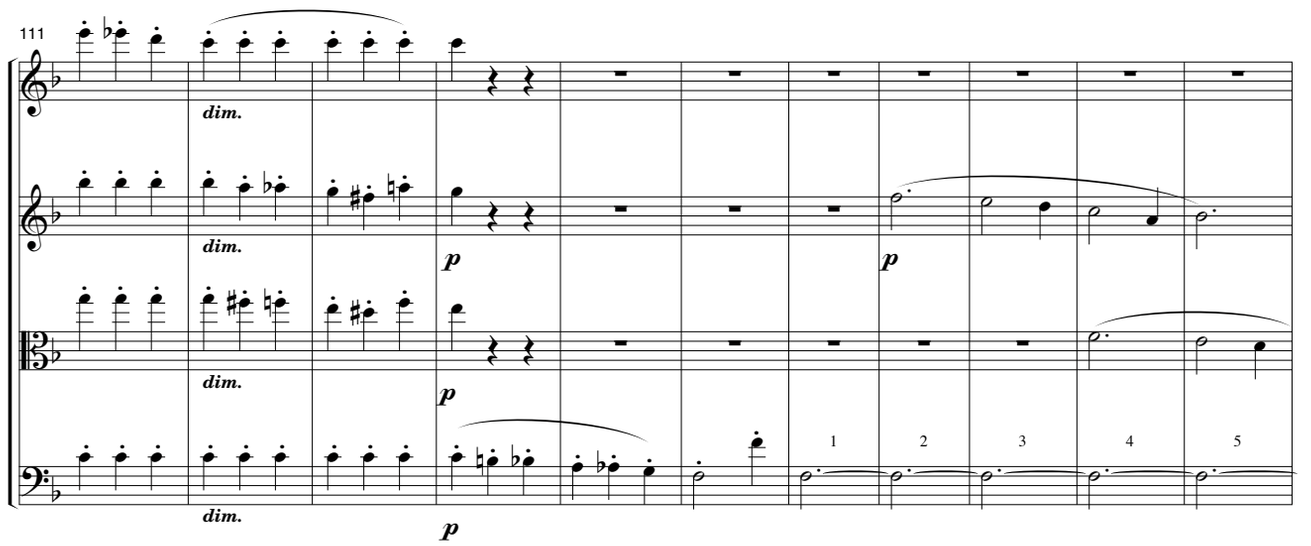
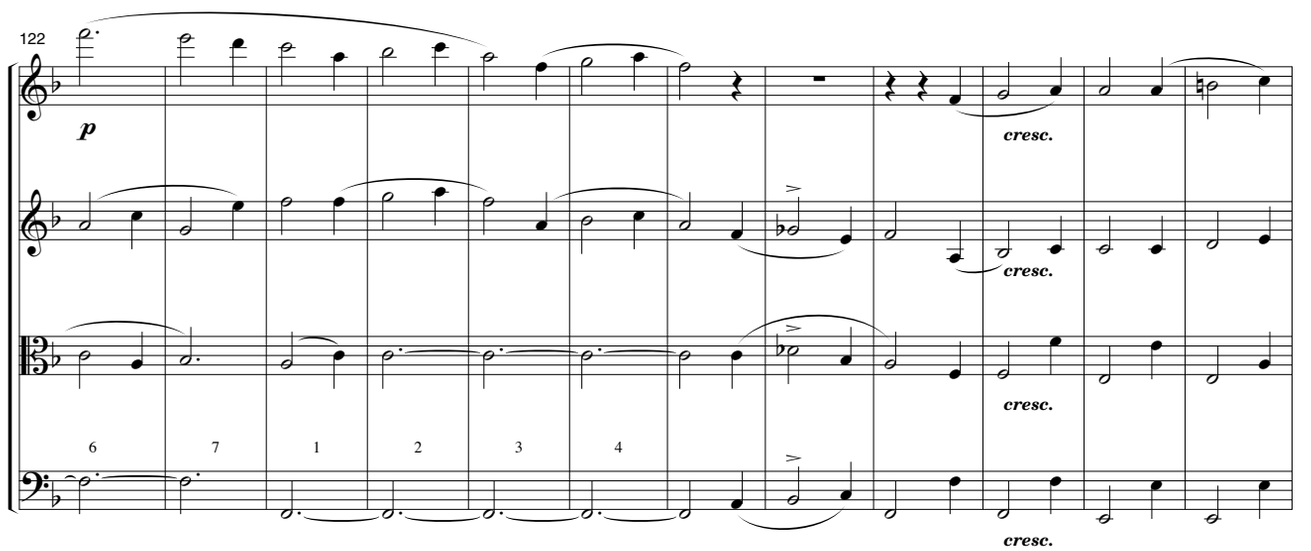
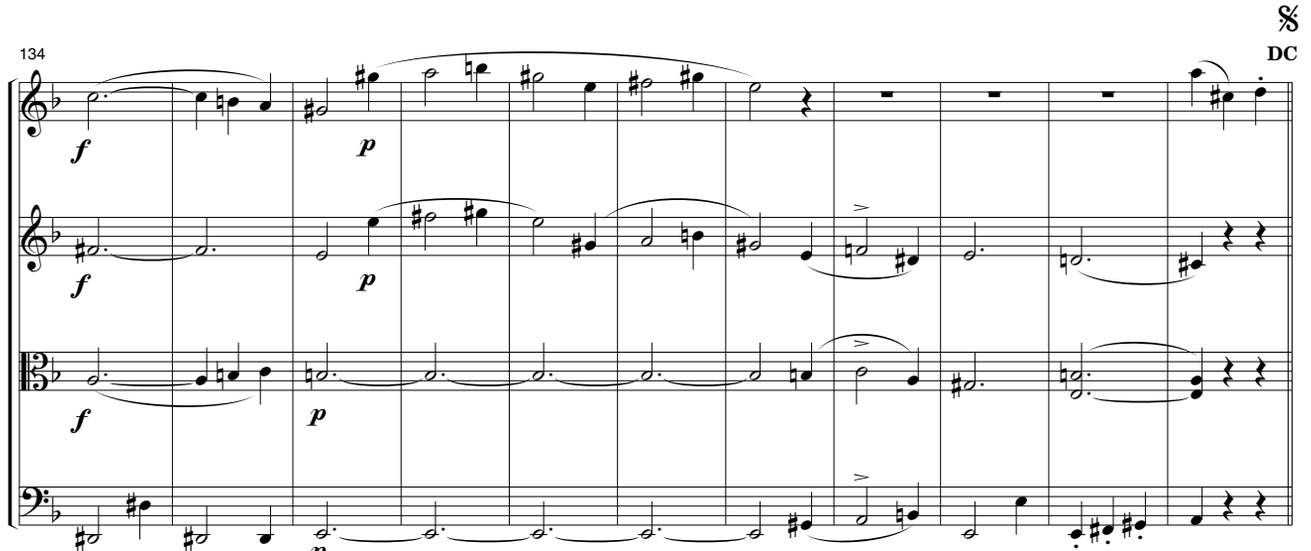
6
7
8
9


92
1.
2.
10
11

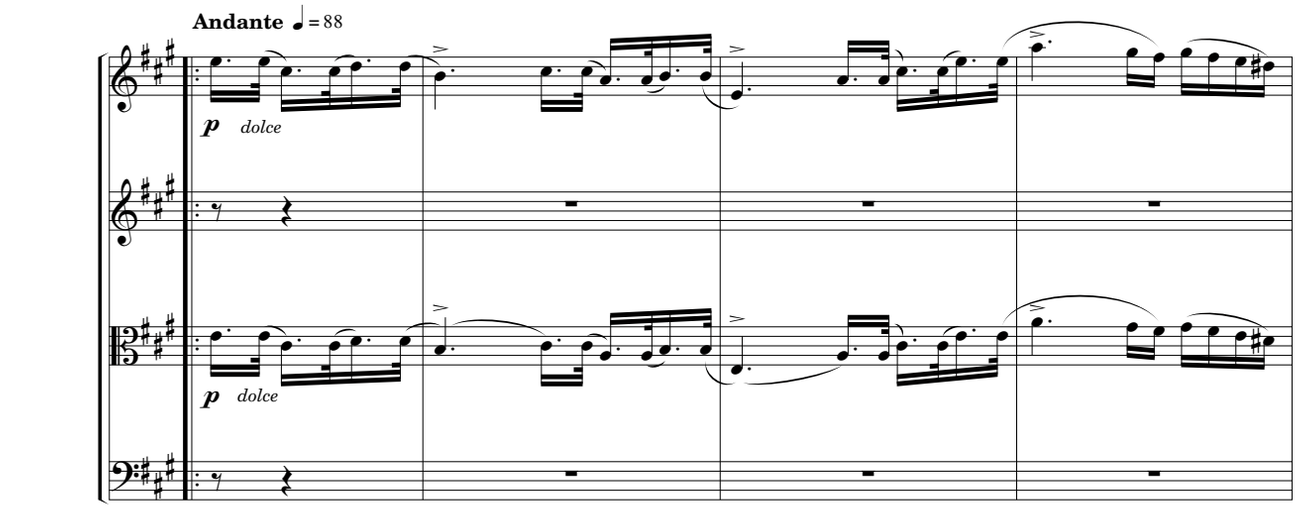

101
cresc.
cresc.
cresc.
cresc.
f
f
f
f

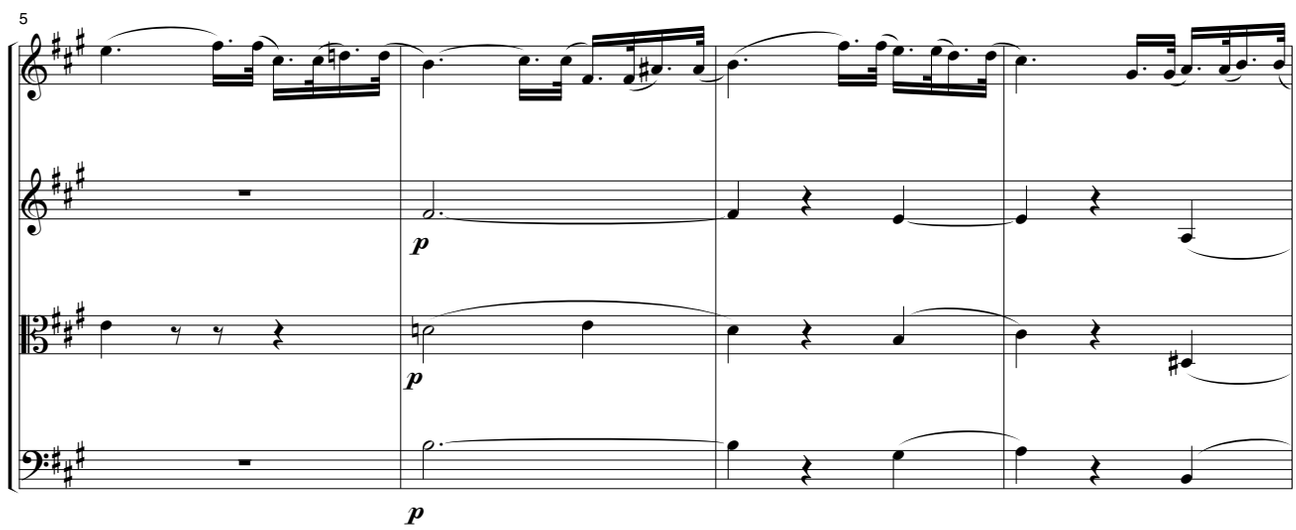

111
dim.
dim.
dim.
dim.
p
p
p
1
2
3
4
5

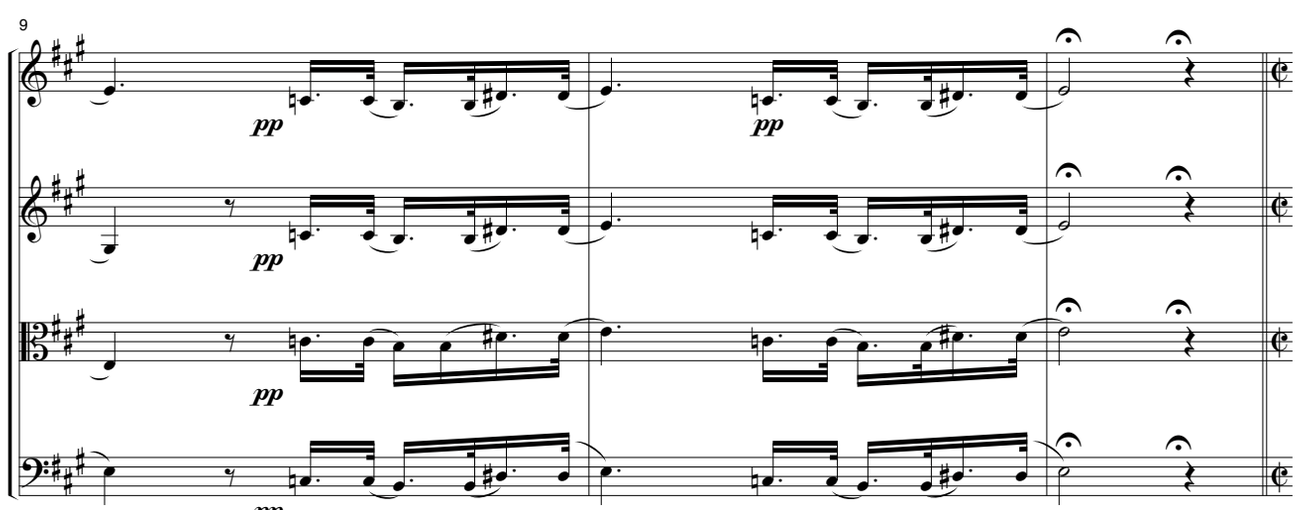

122
p
cresc.
cresc.
cresc.
cresc.
6
7
1
2
3
4

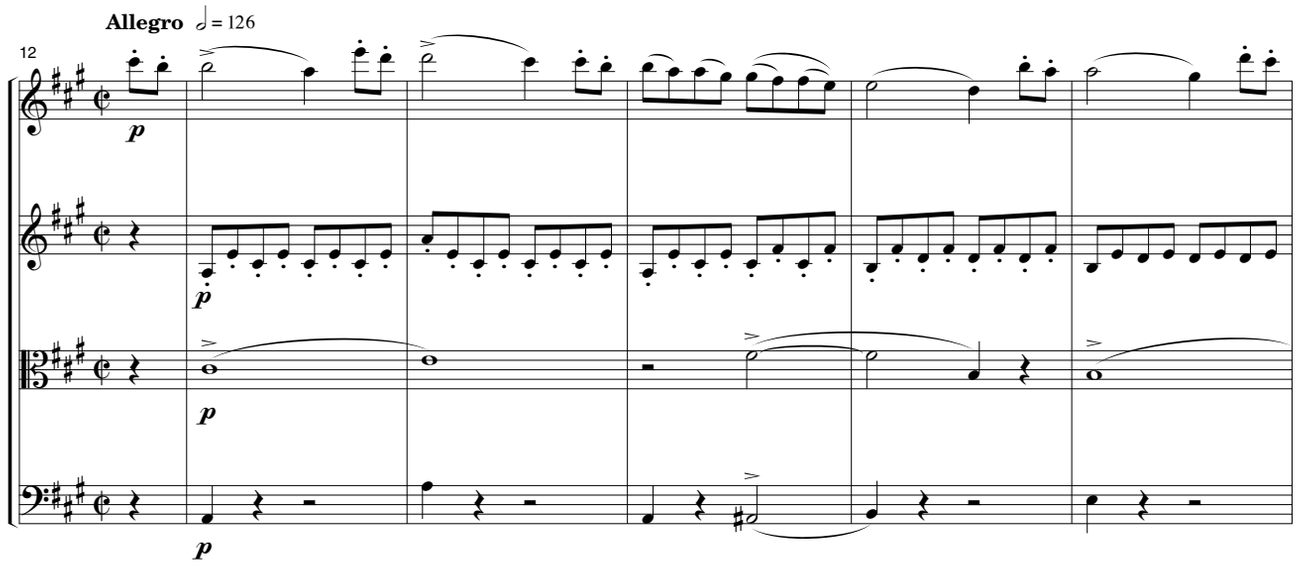

134
DC
f
p
f
p
f
p
f
p

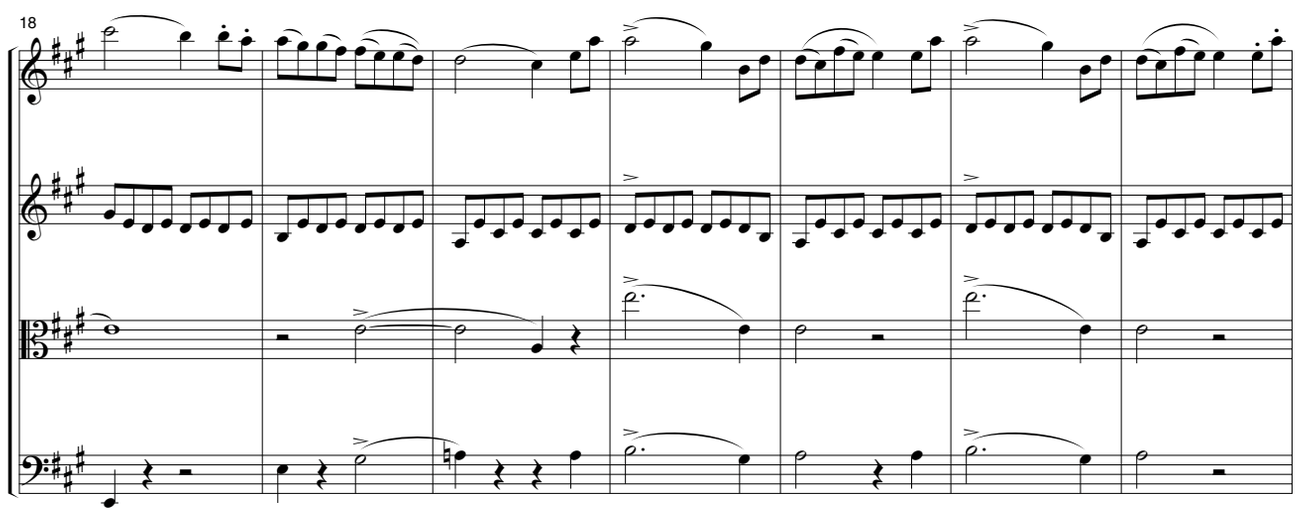
IV

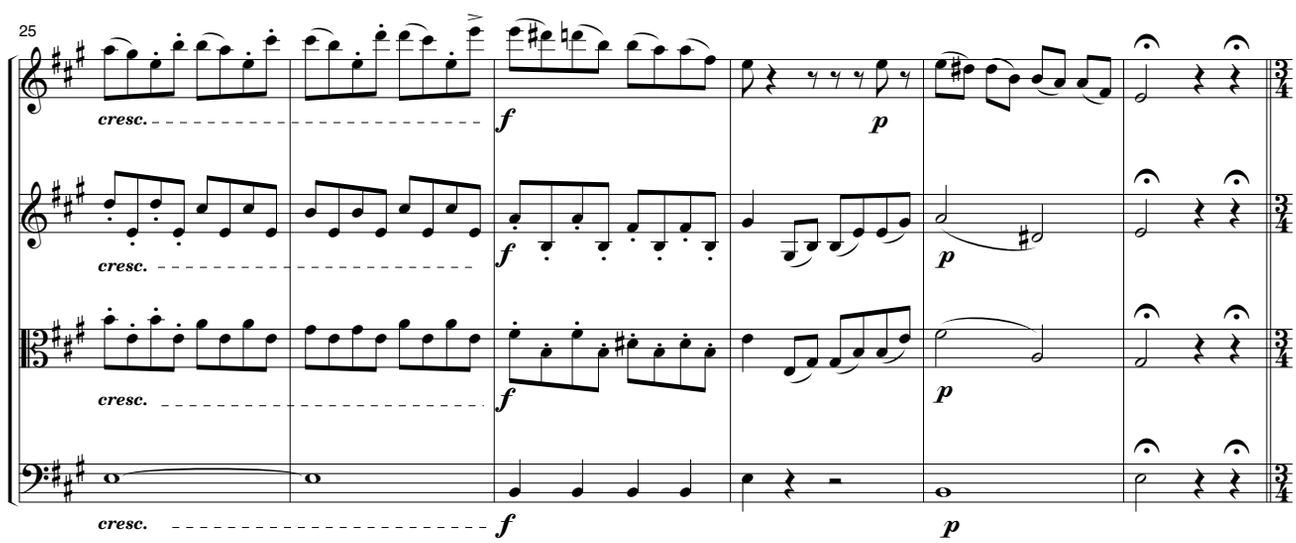


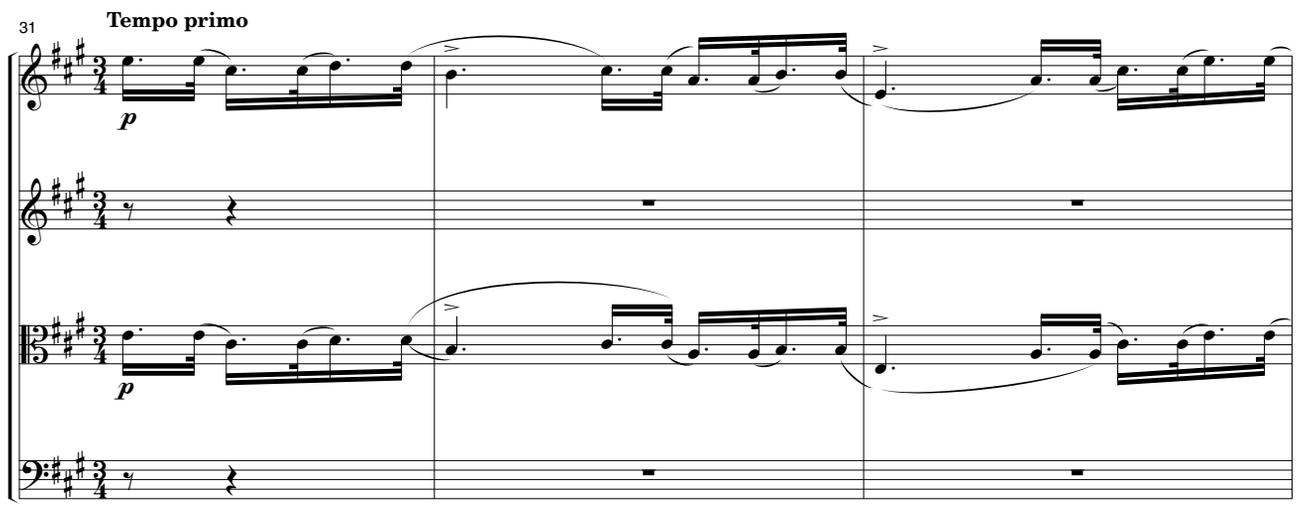





Allegro ♩ = 126
12
p
p
p
p


18


25
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
p


31
Tempo primo
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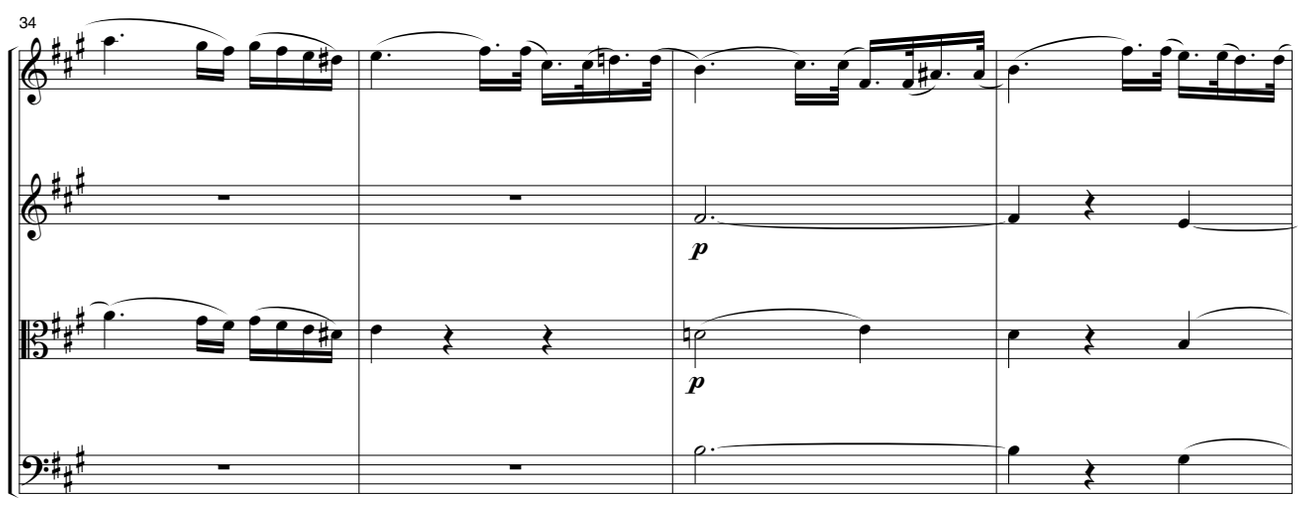
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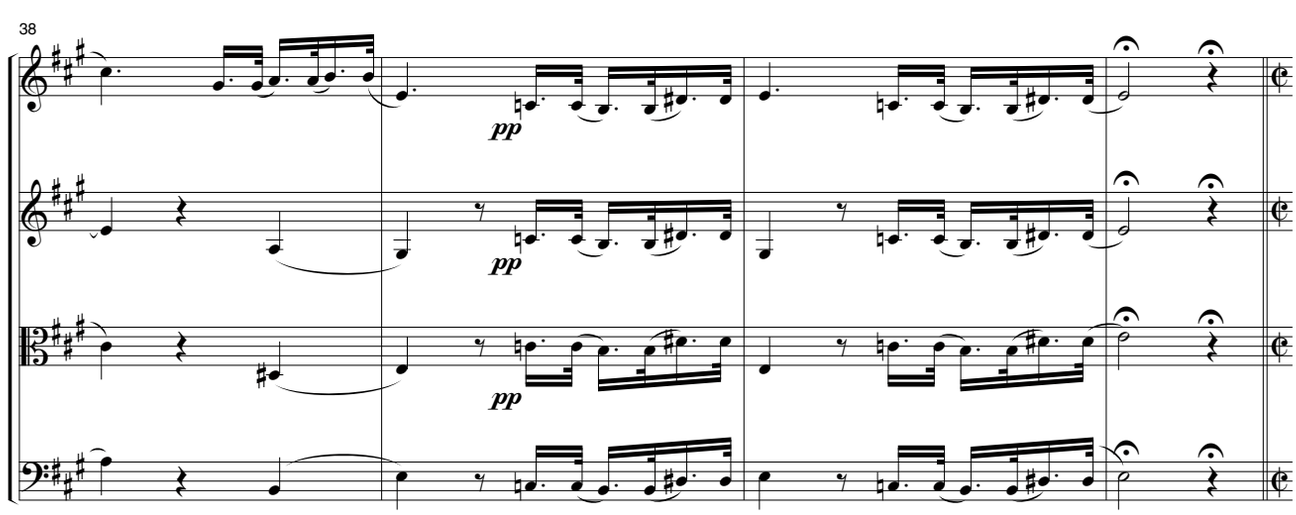
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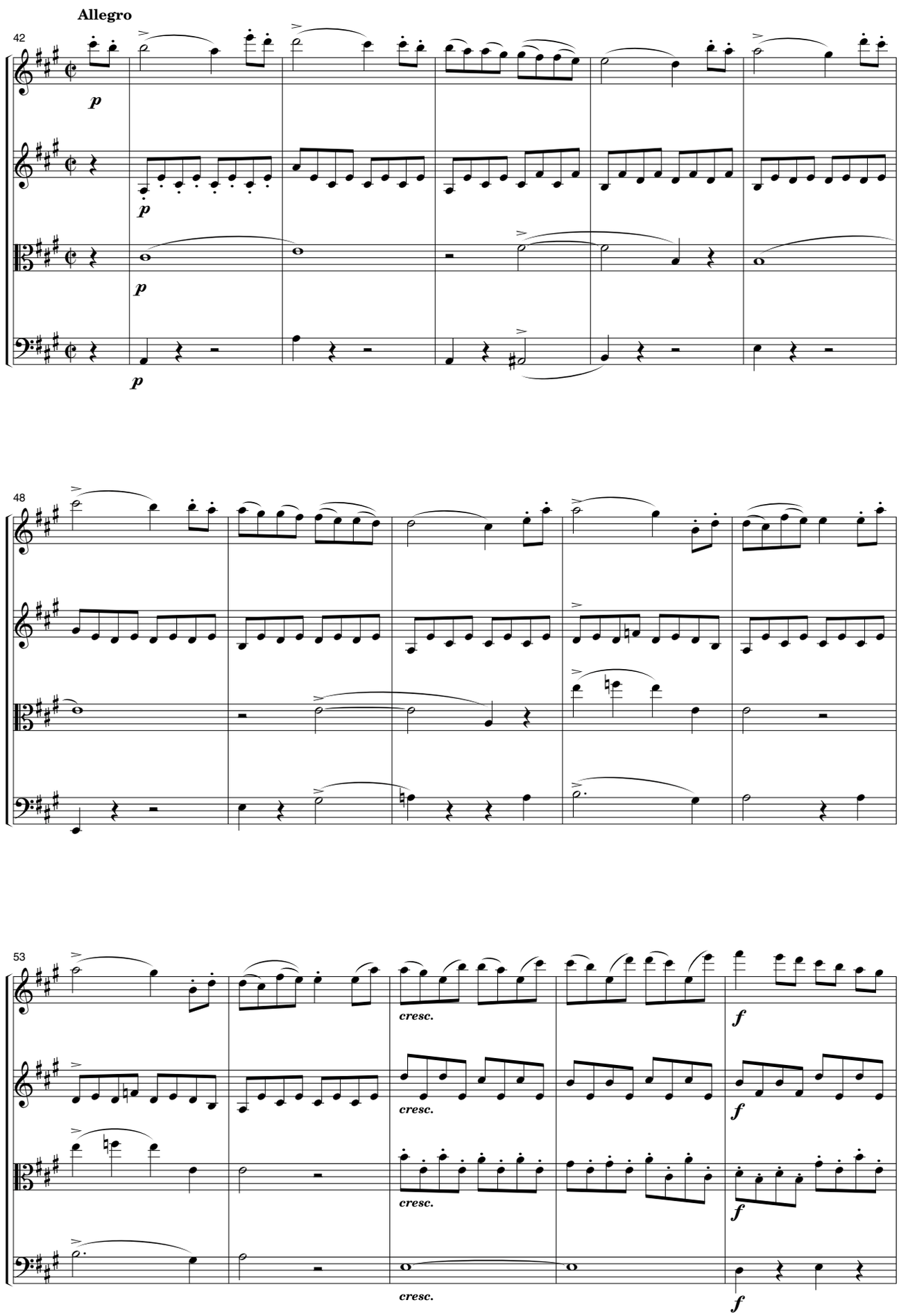
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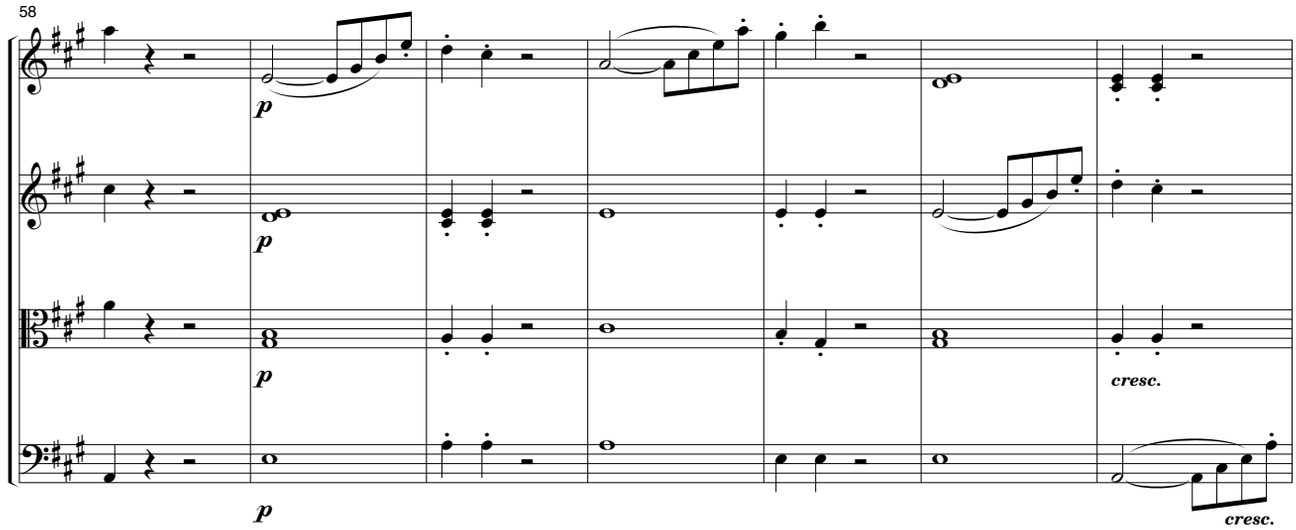
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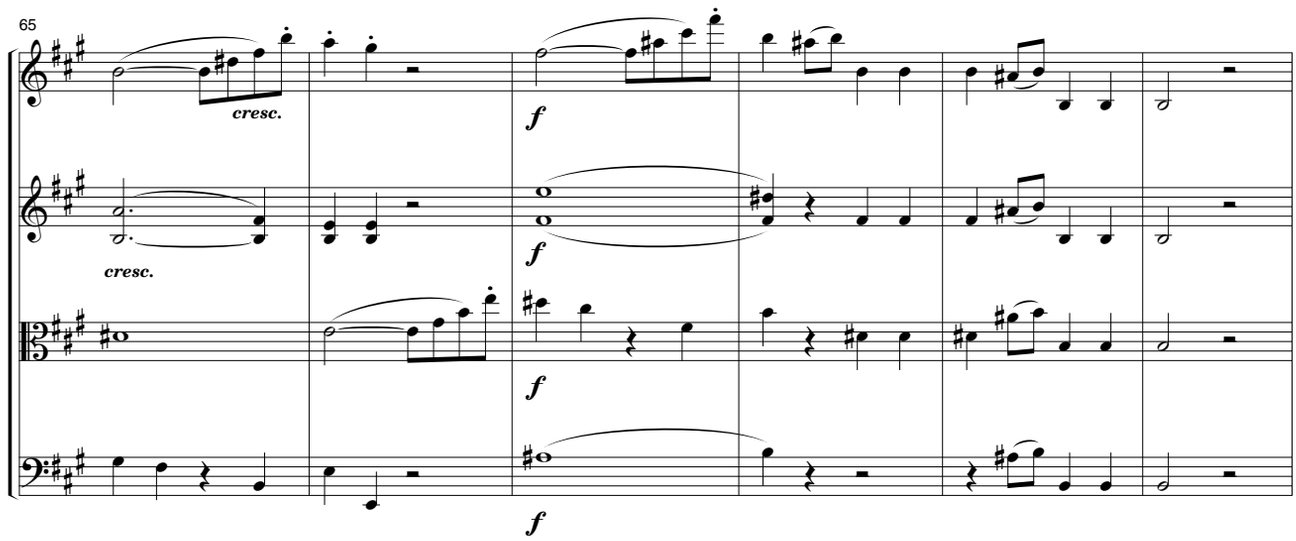
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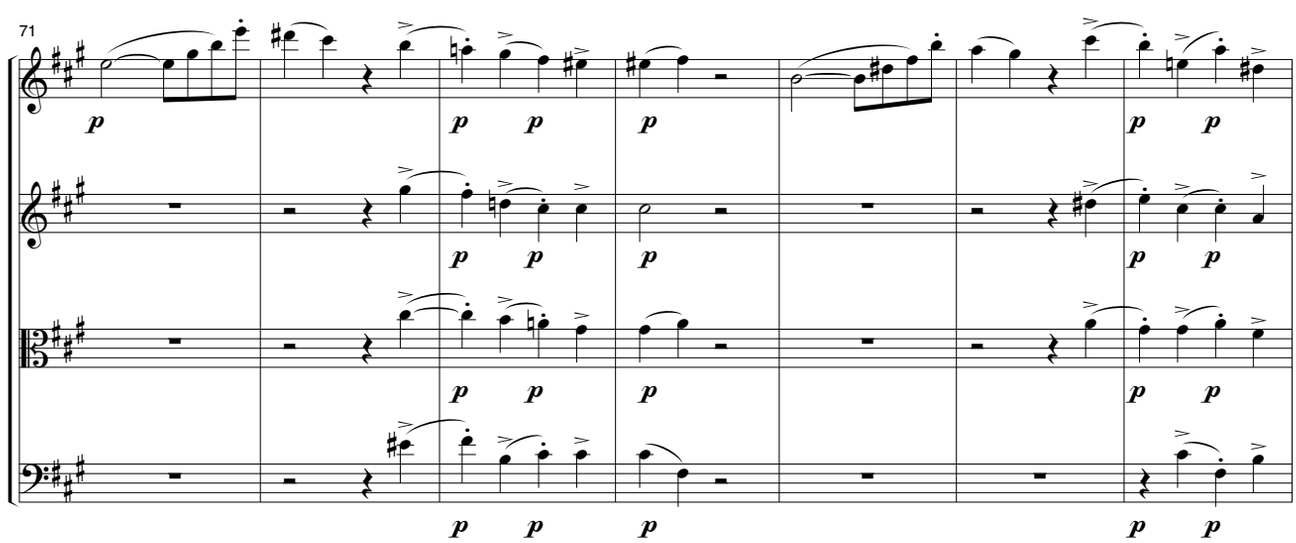
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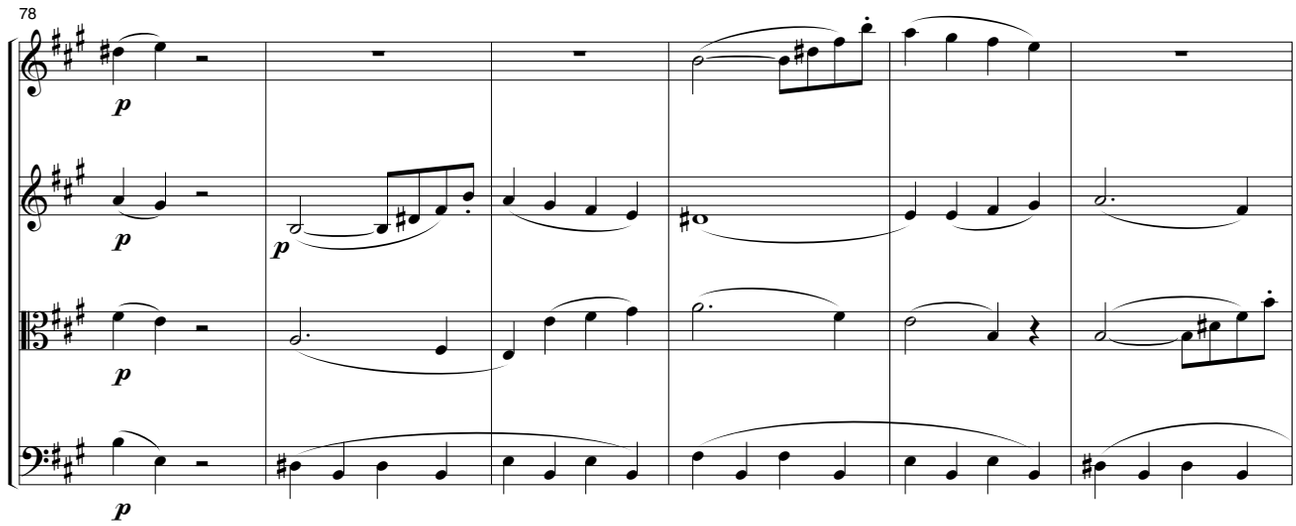
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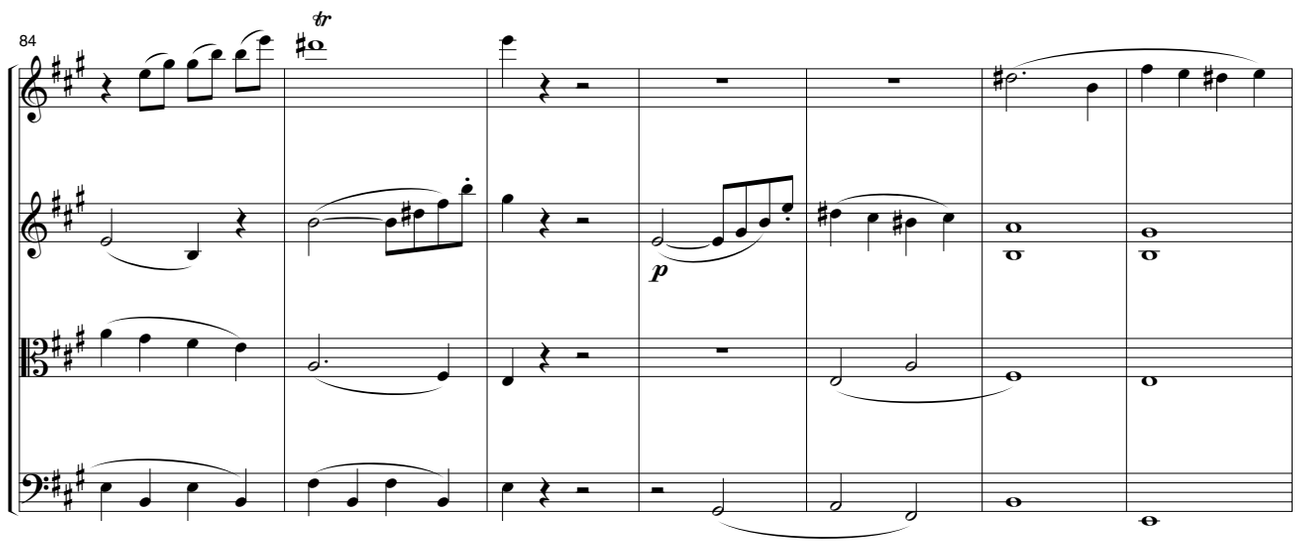
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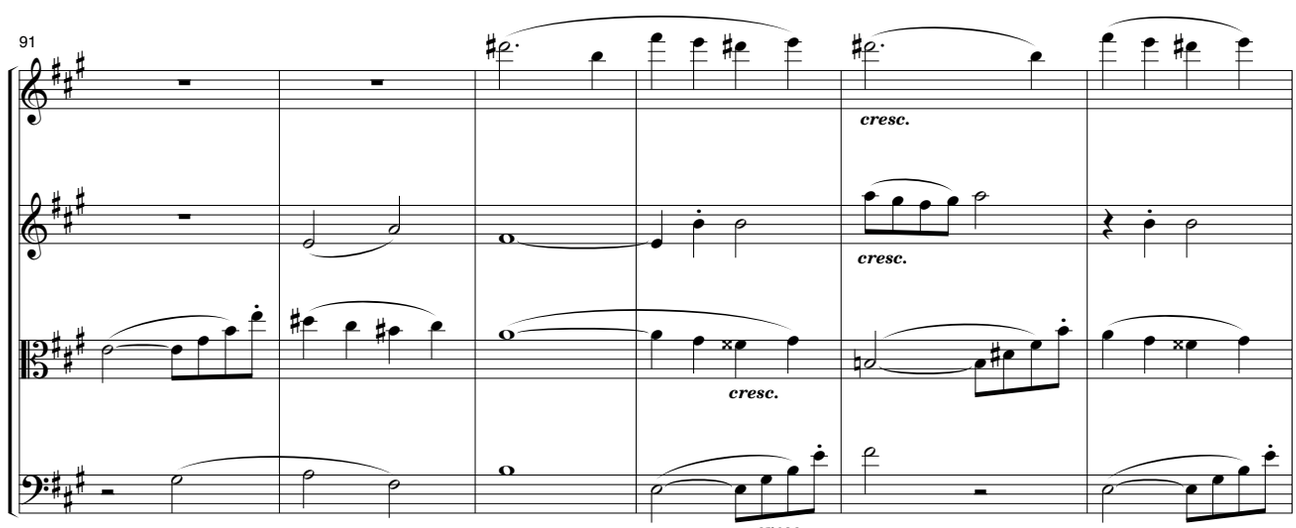
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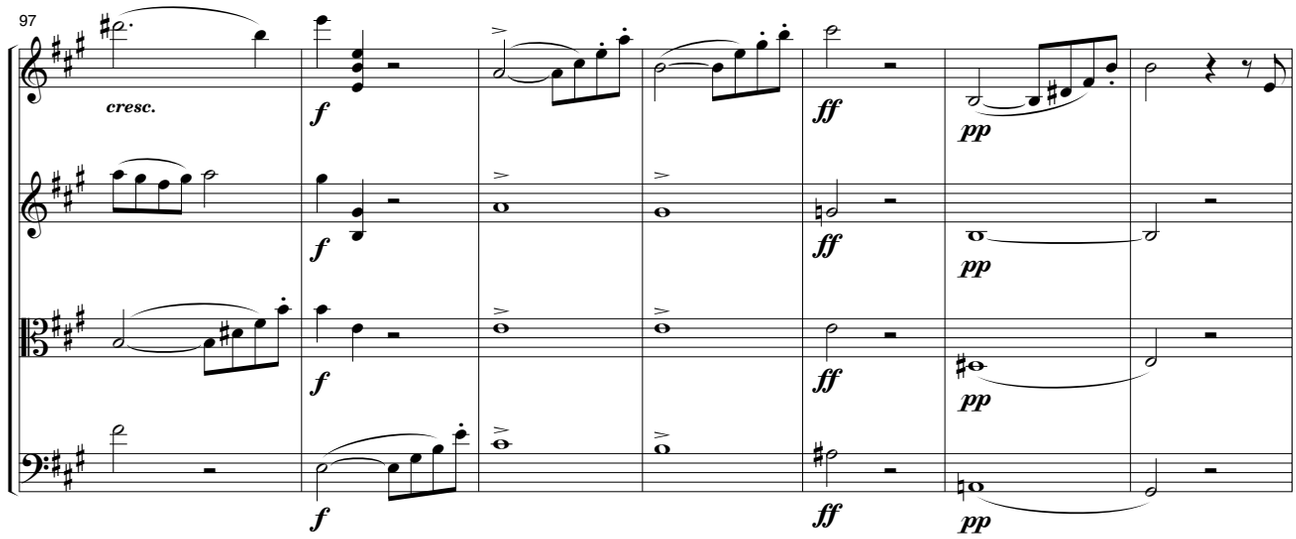
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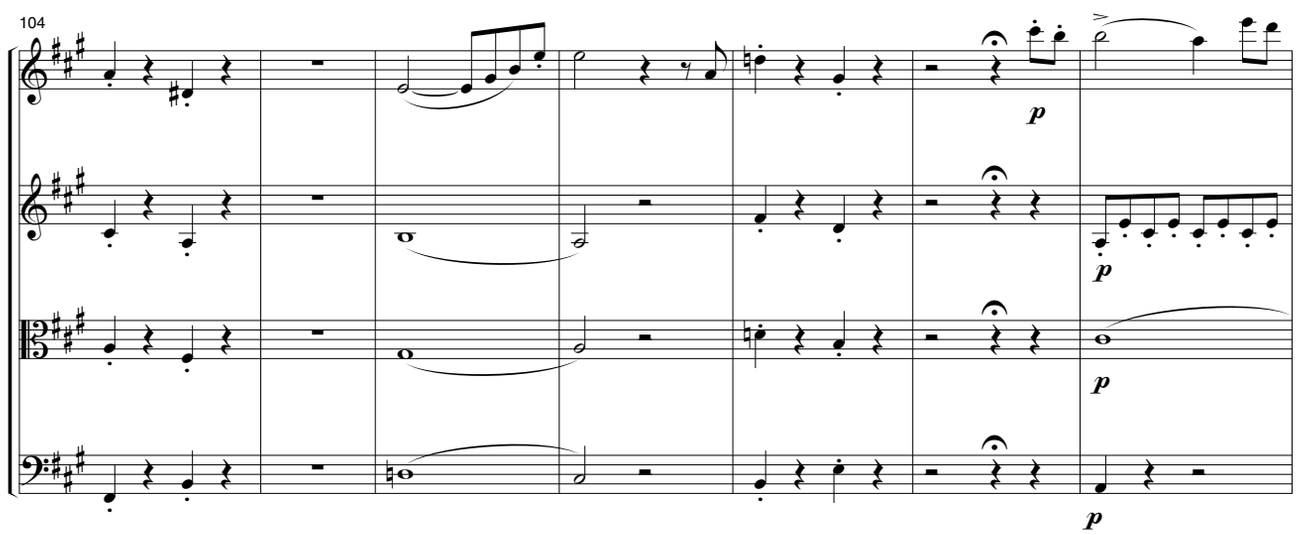
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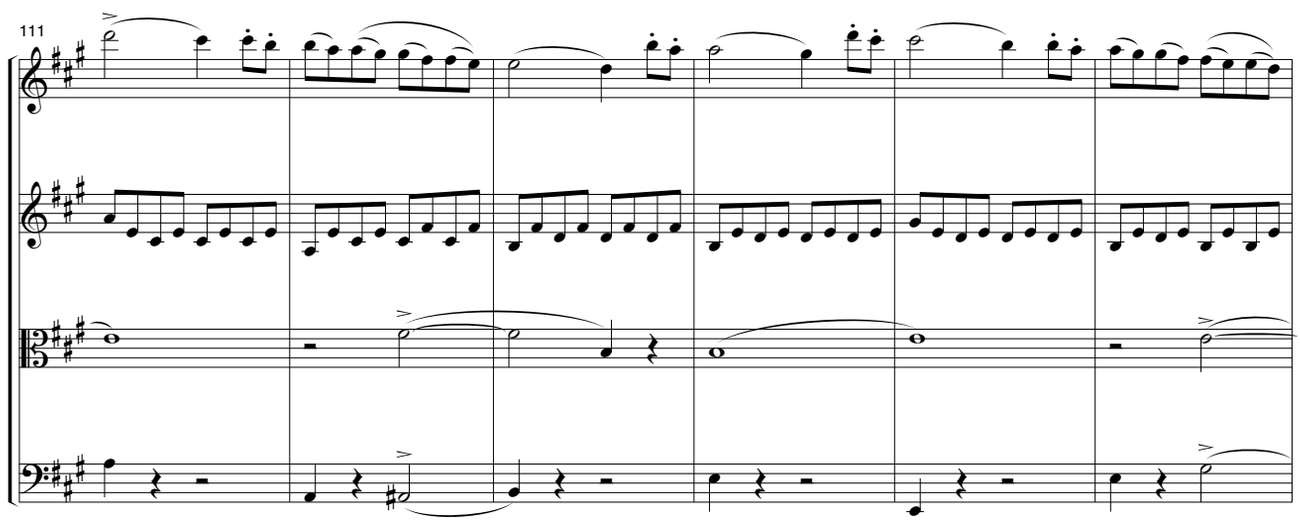
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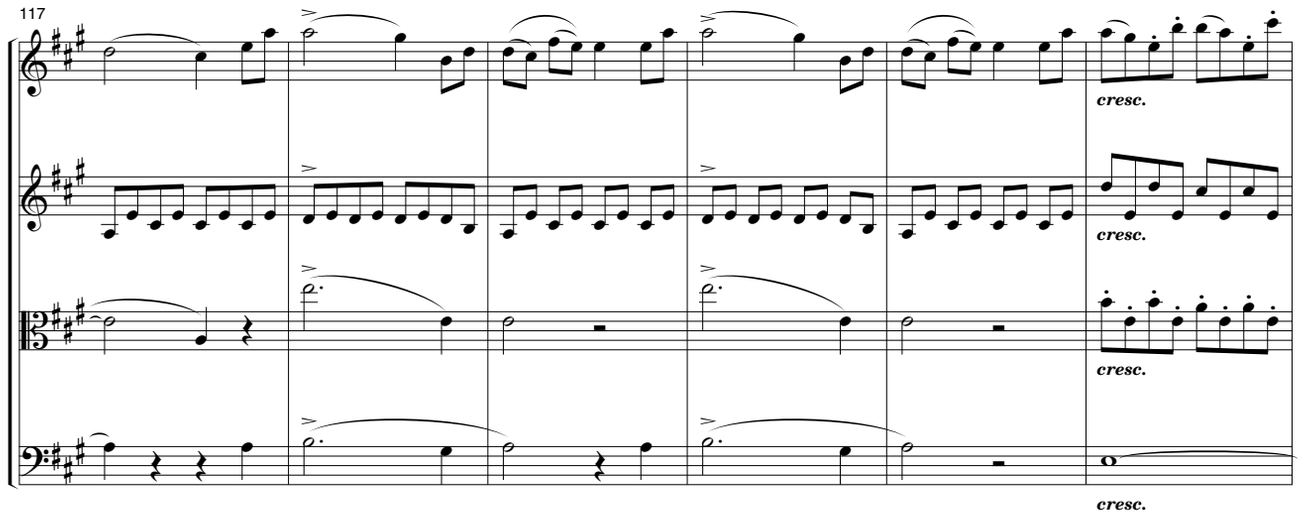
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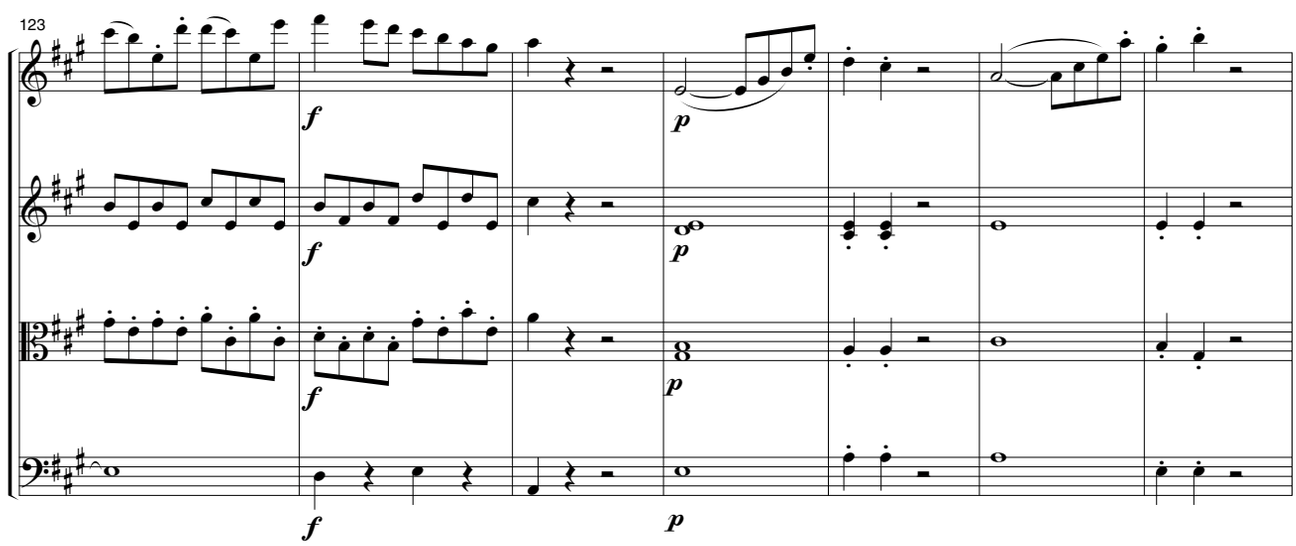
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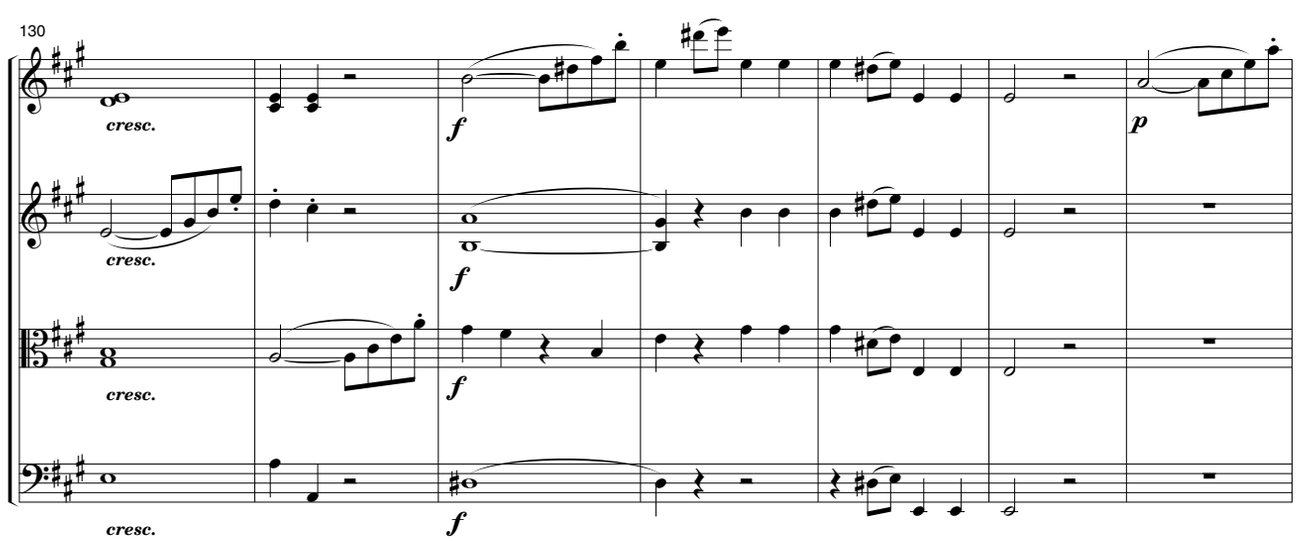
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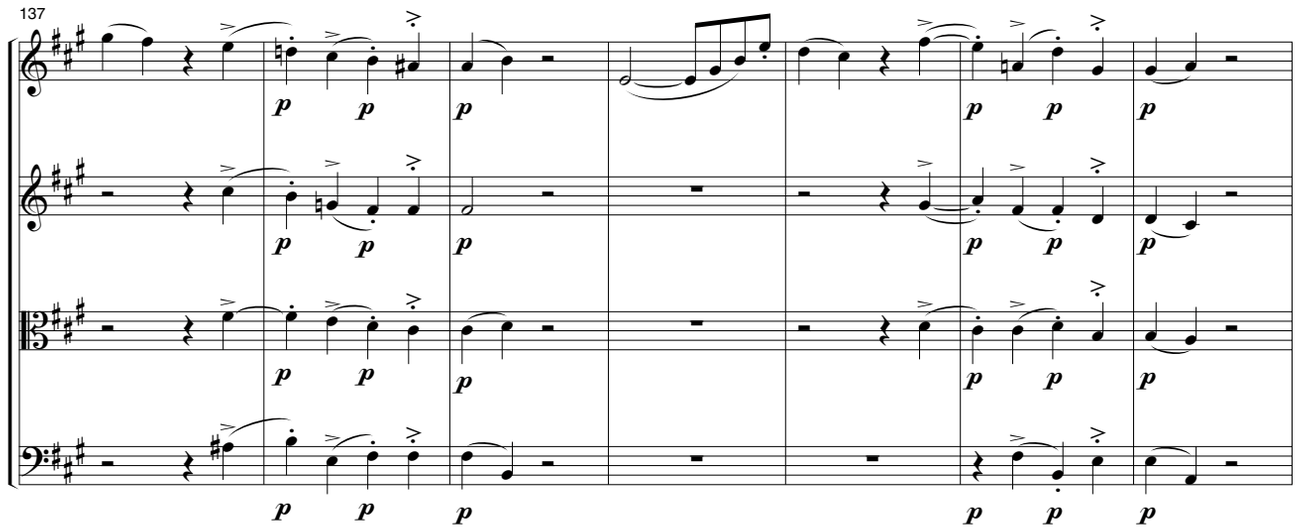
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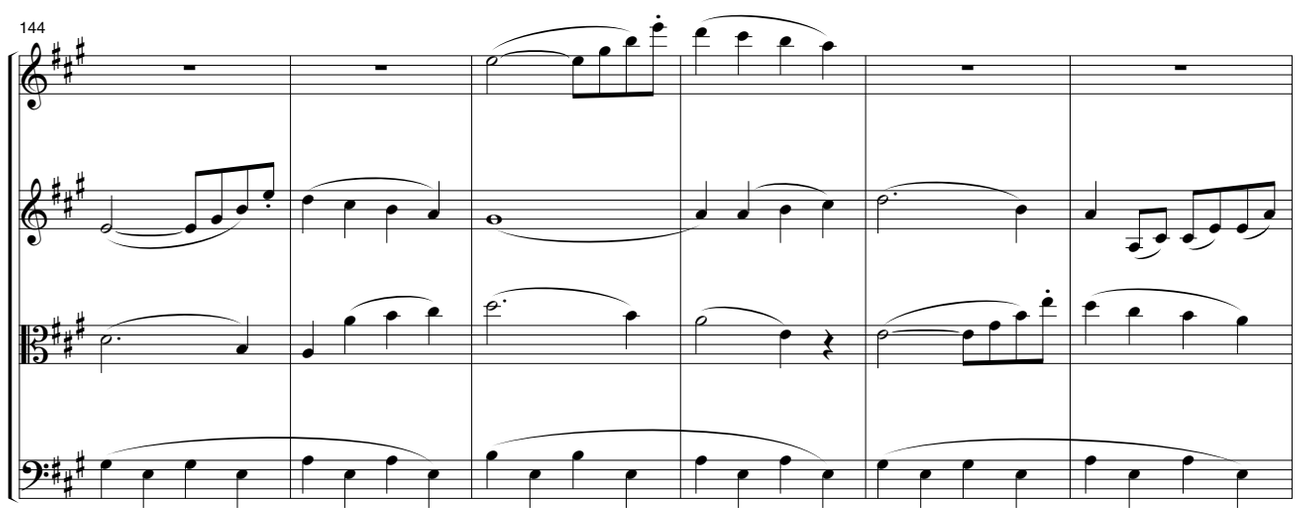
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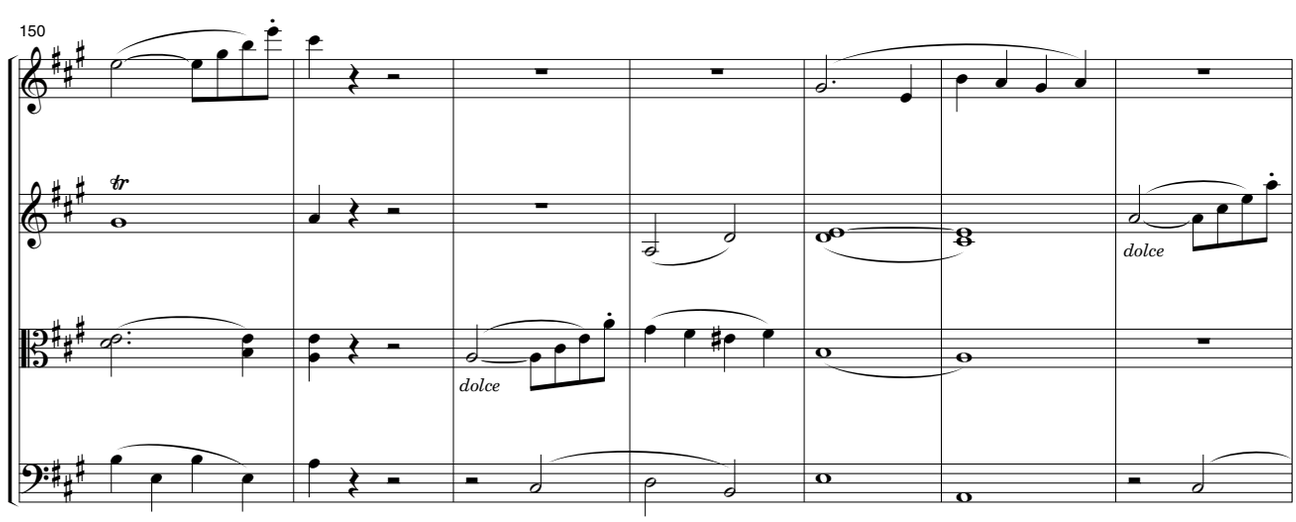
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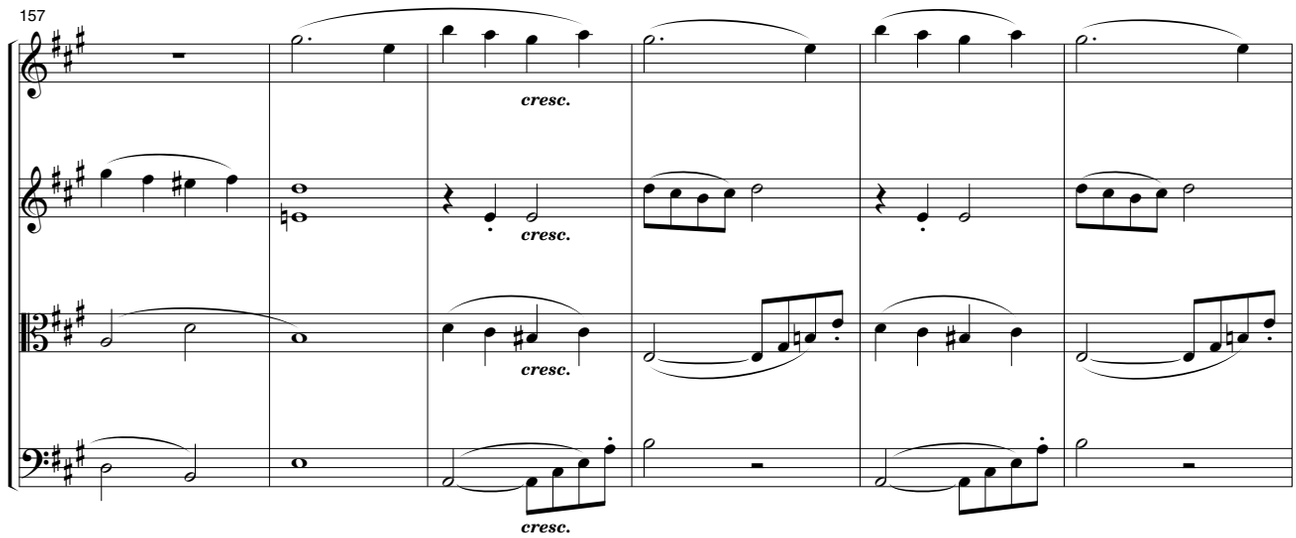
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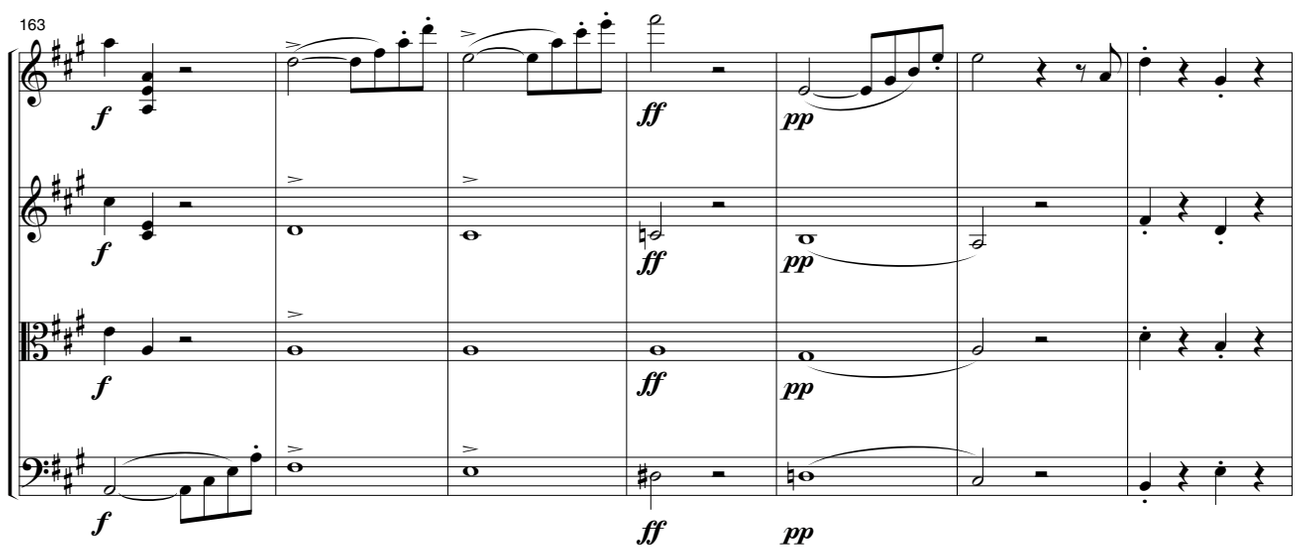
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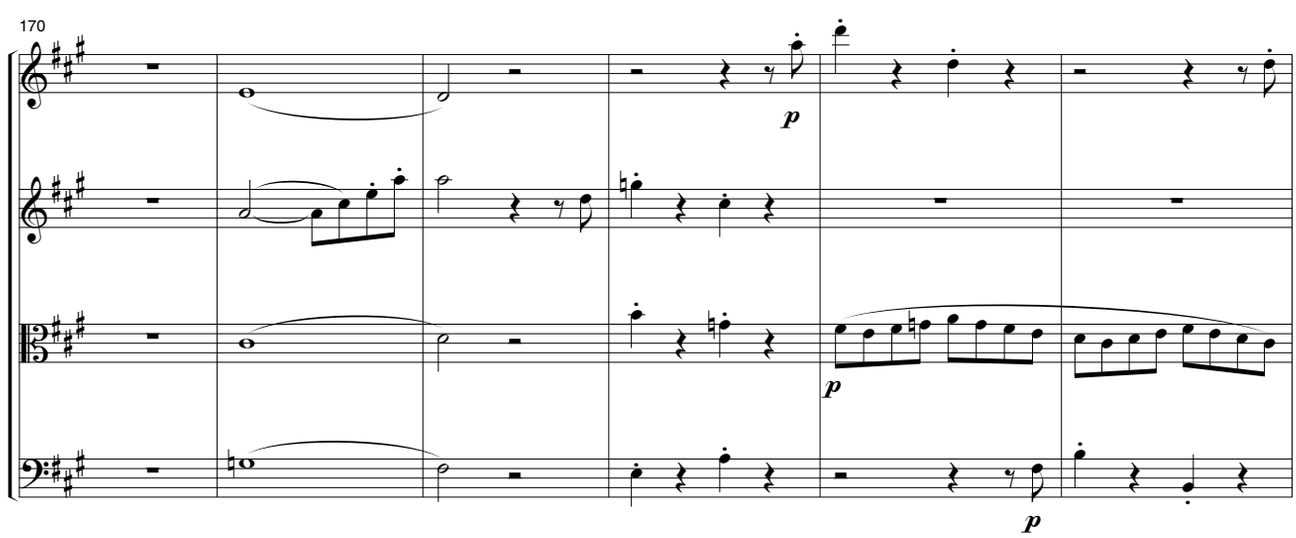
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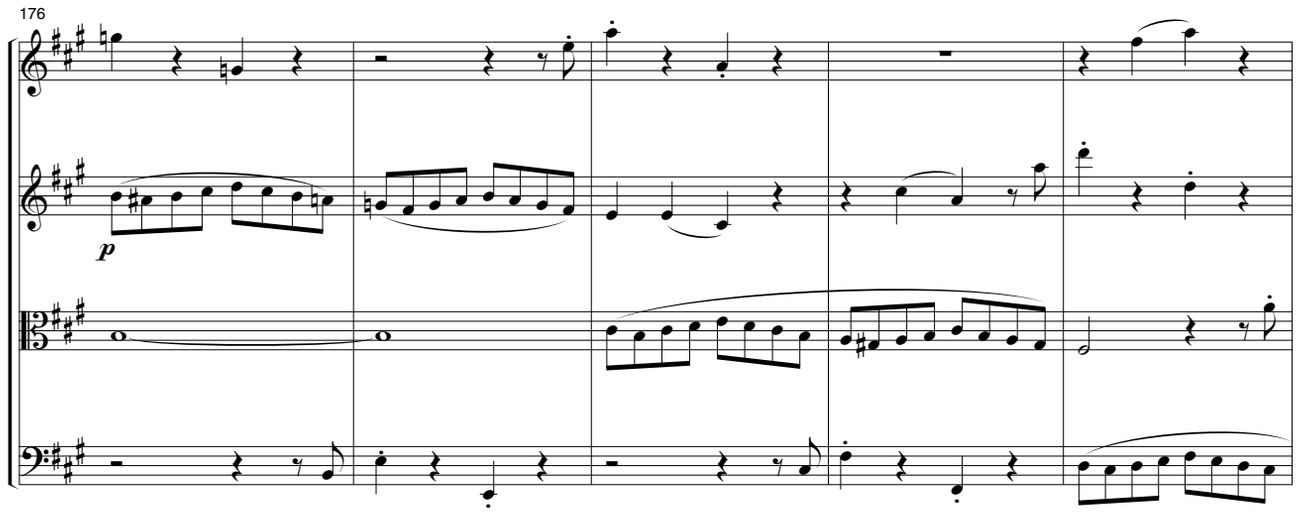
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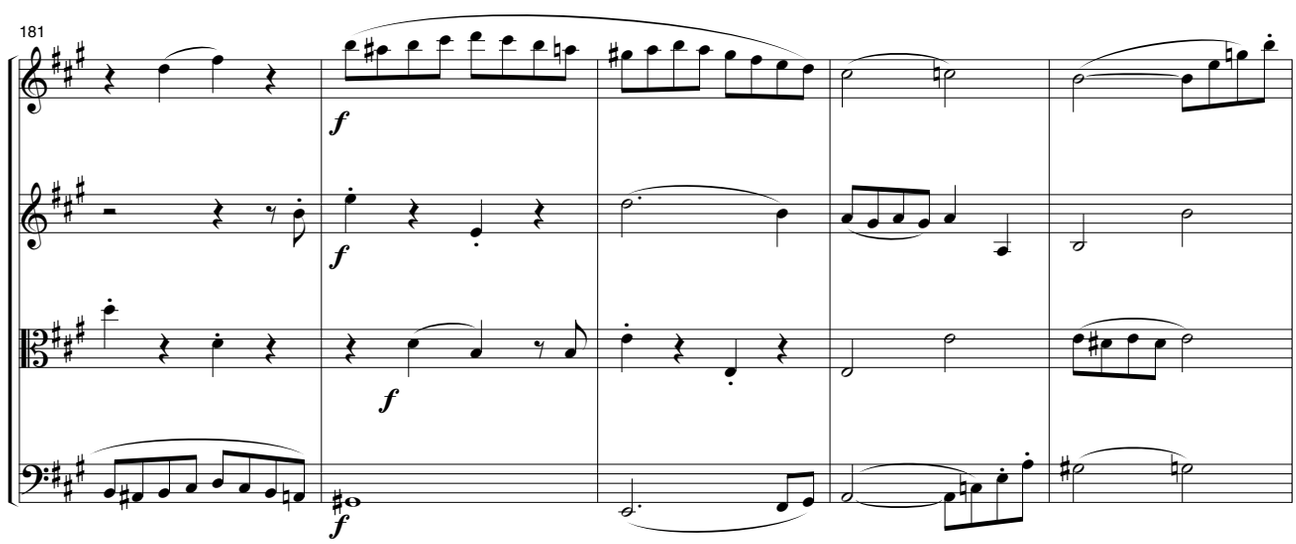
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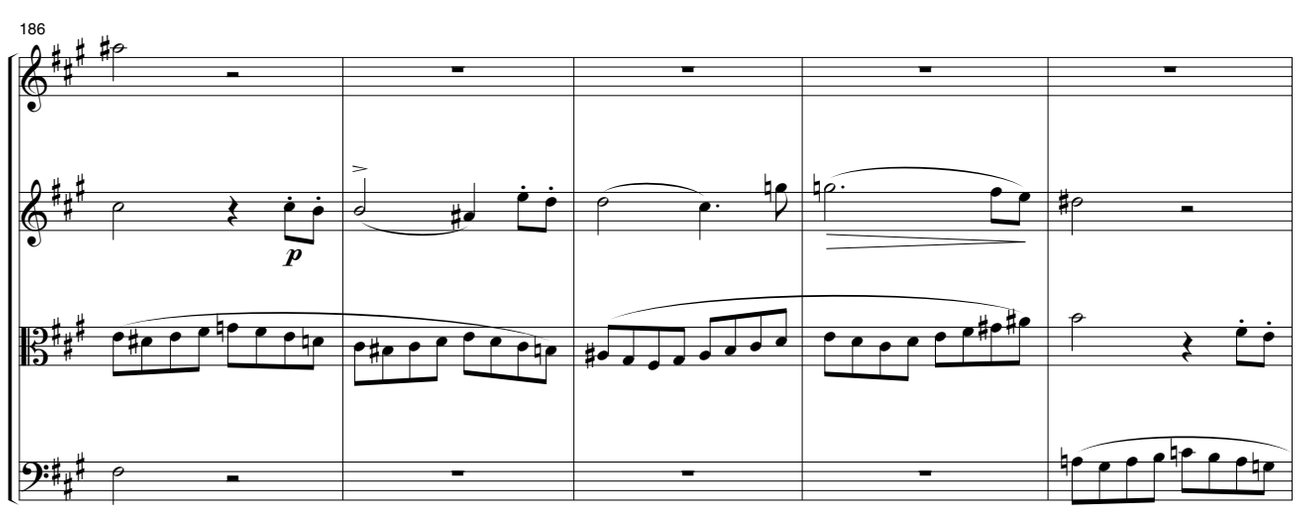
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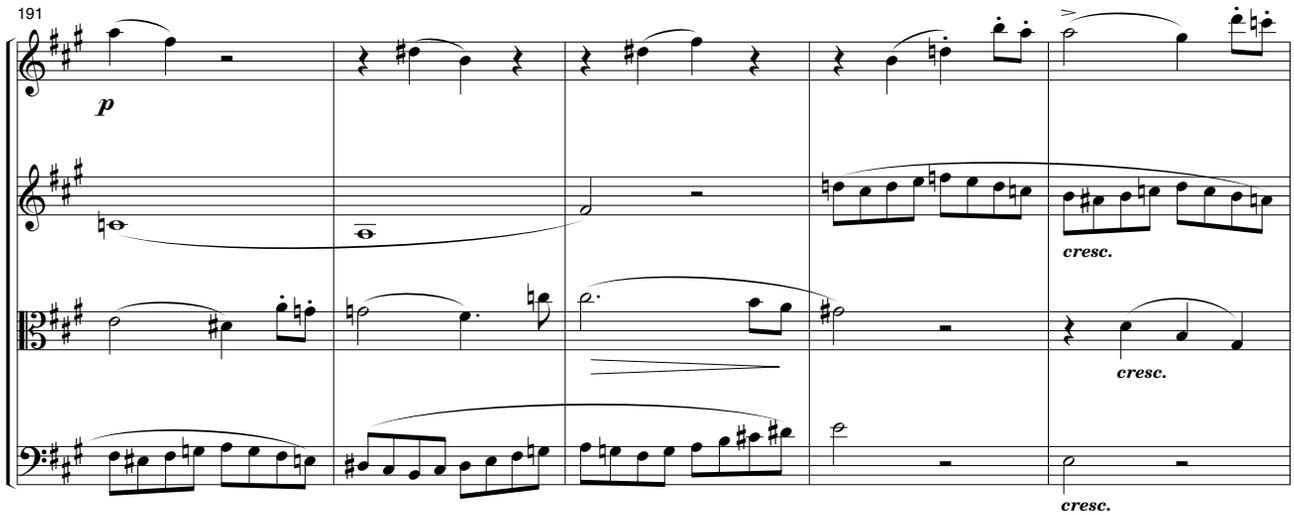
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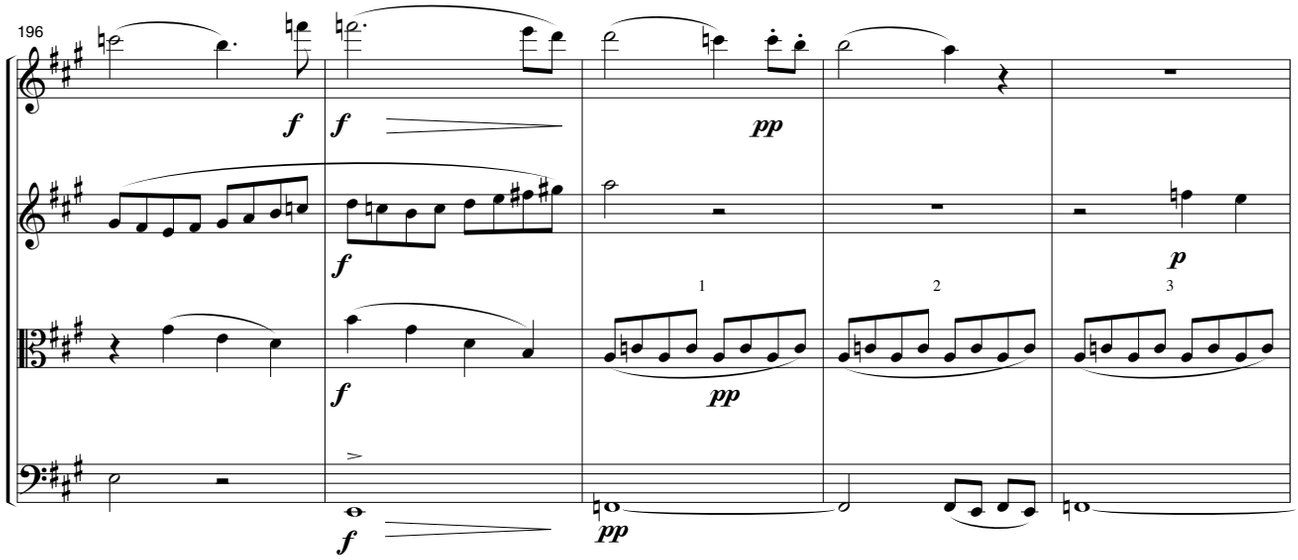
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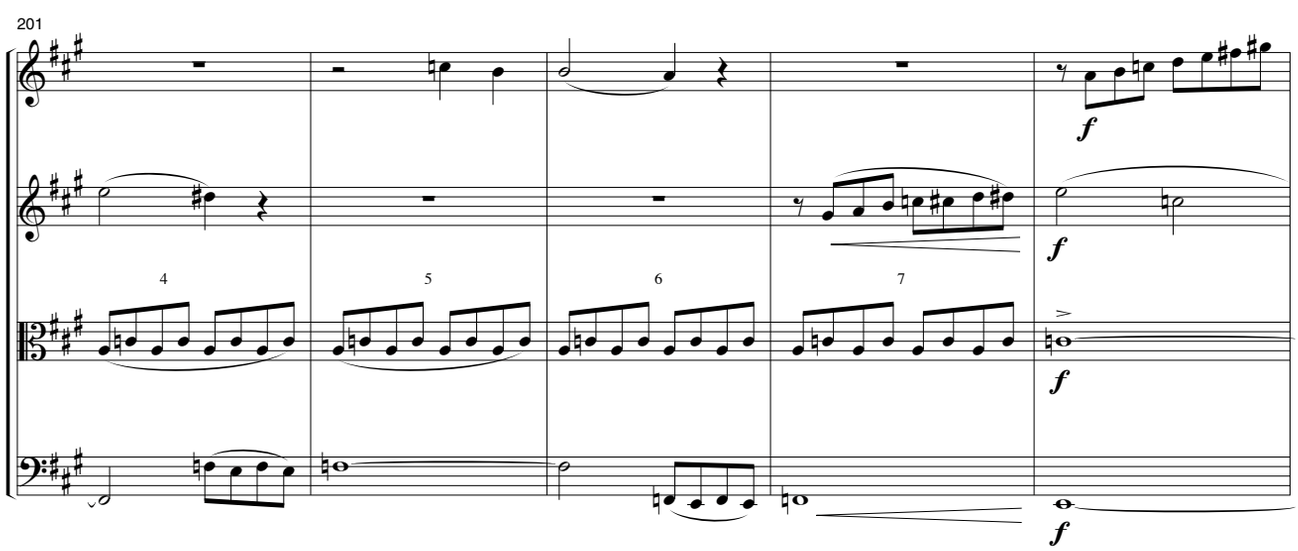
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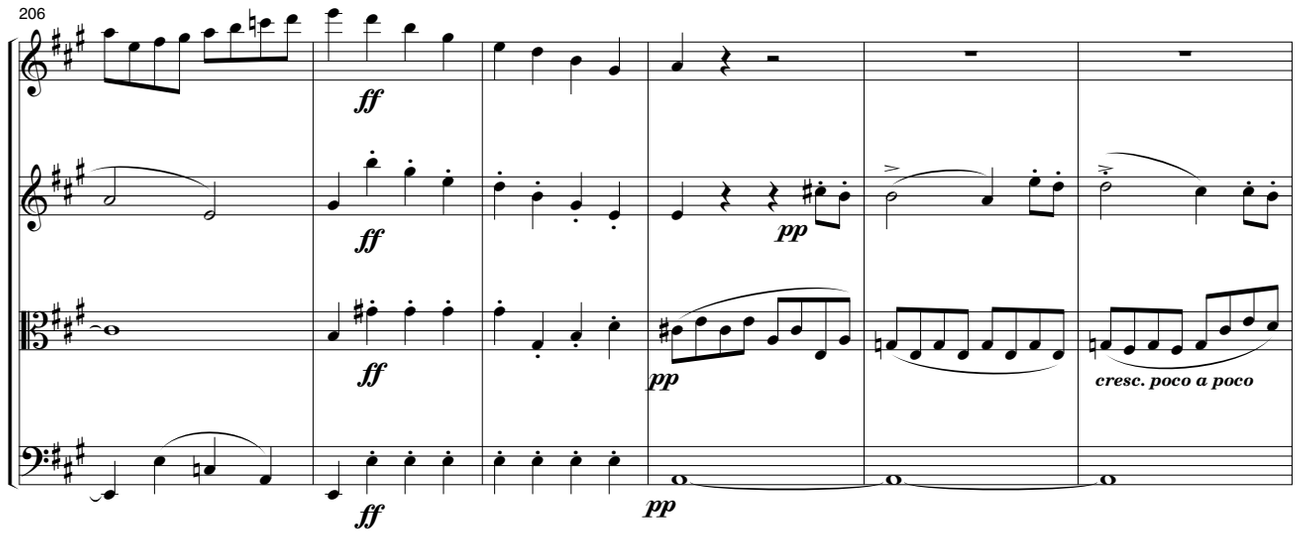
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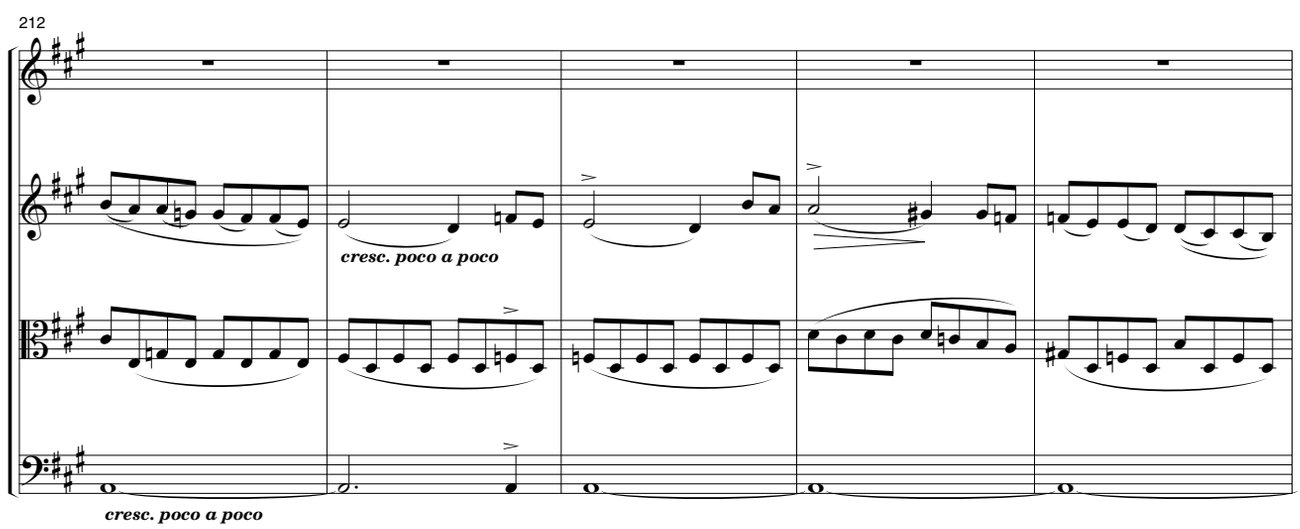
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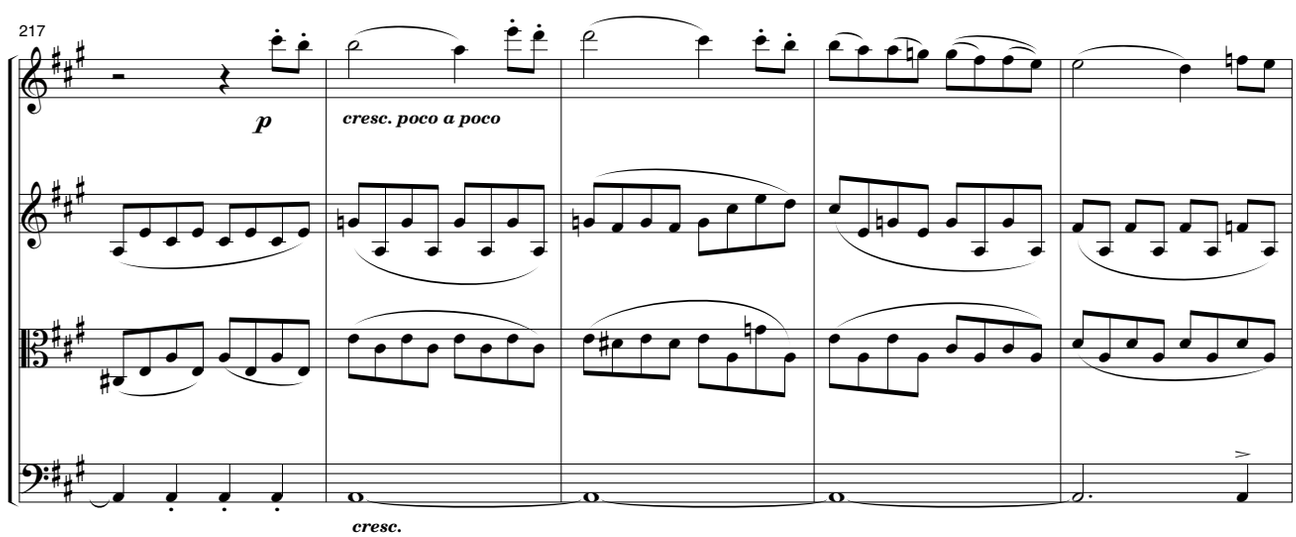
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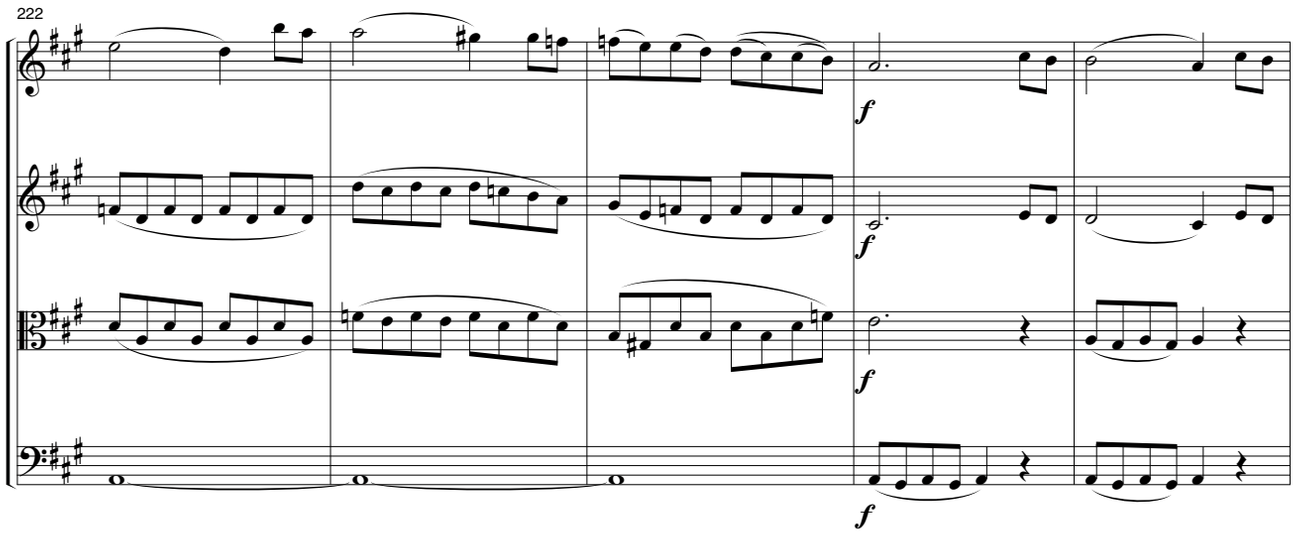
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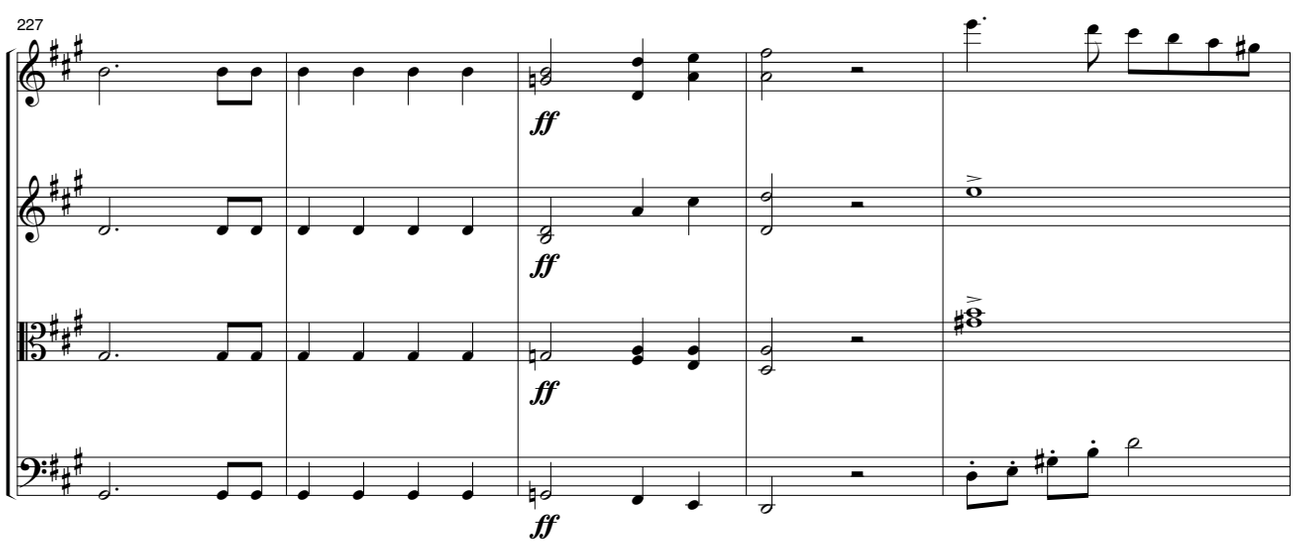
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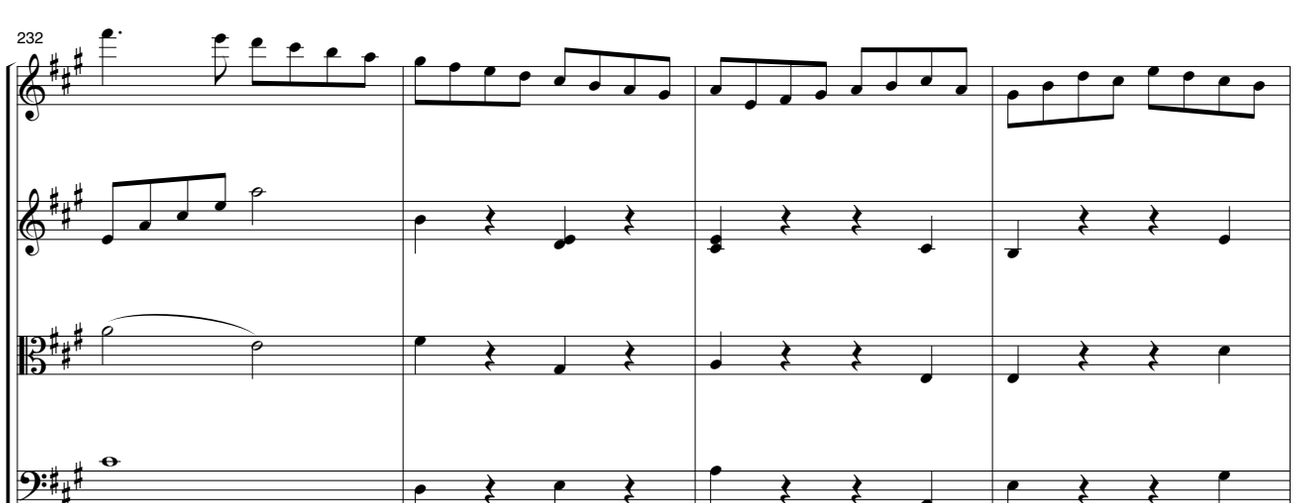
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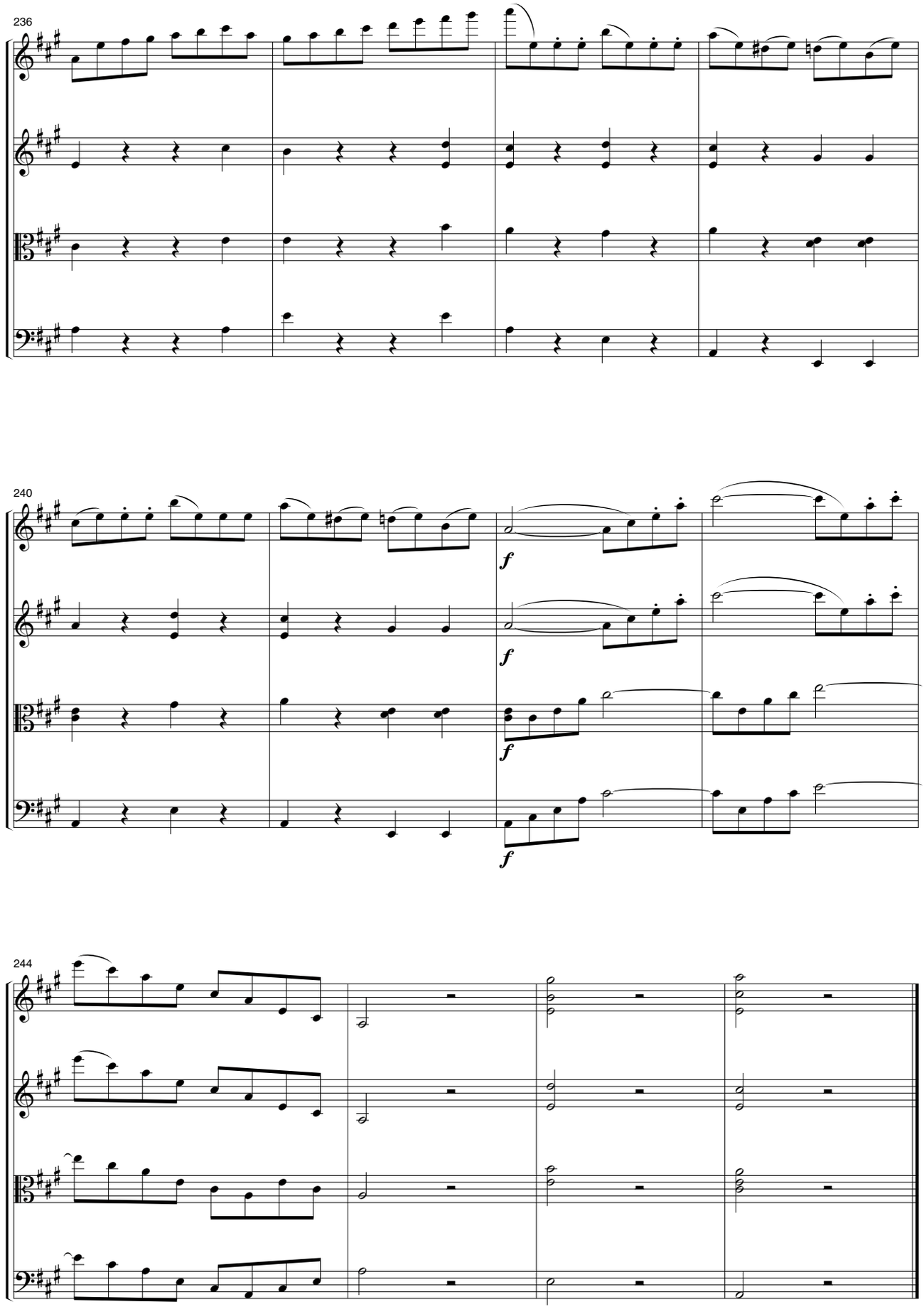
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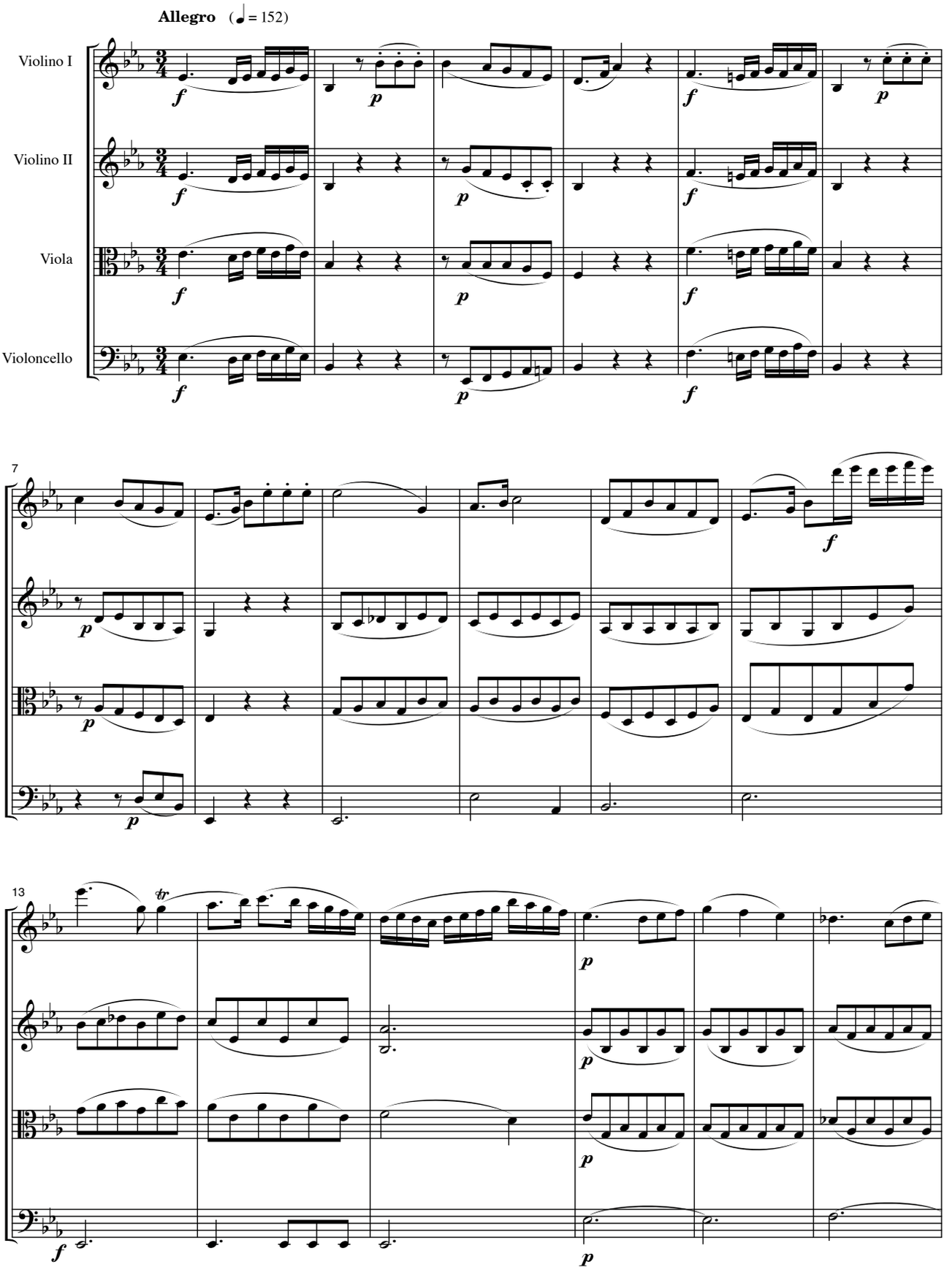
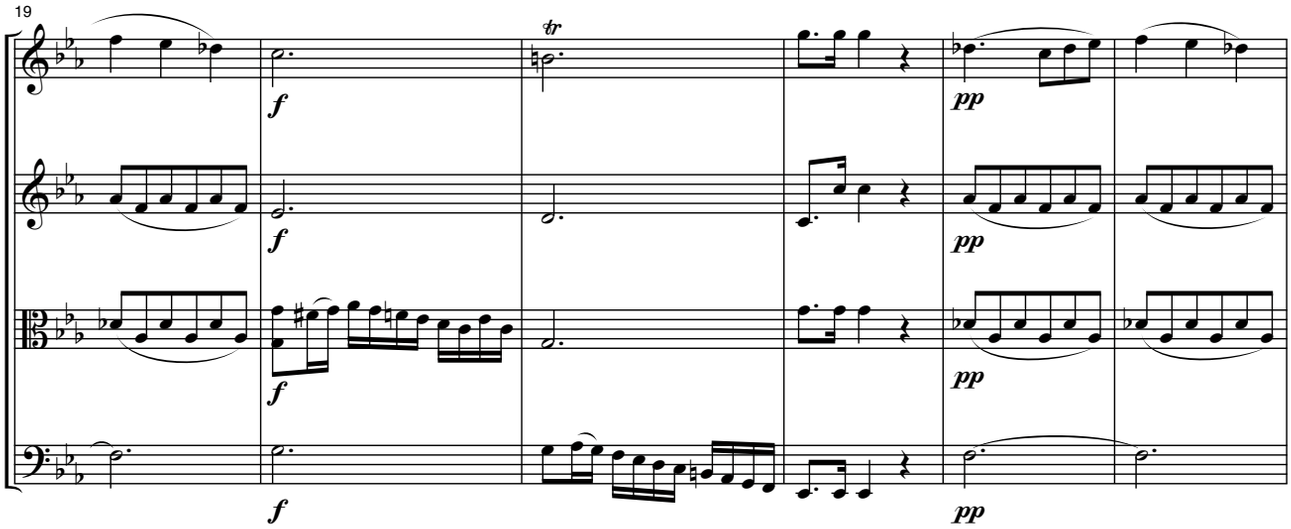
Cuarteto nº 3

para cuerda

Juan Crisóstomo de Arriaga

I

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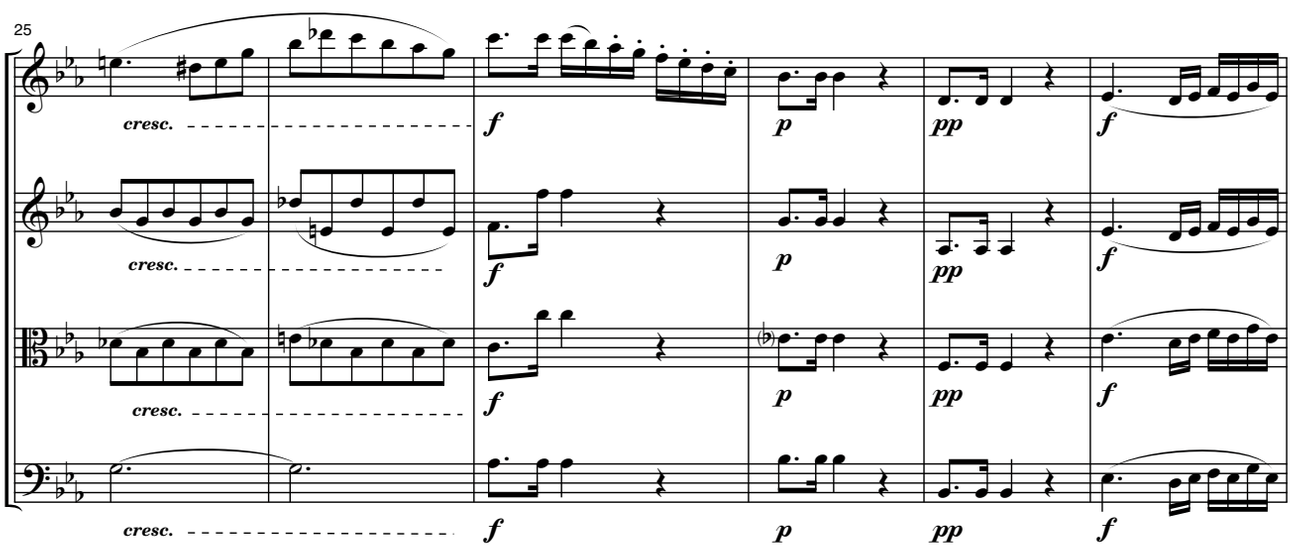
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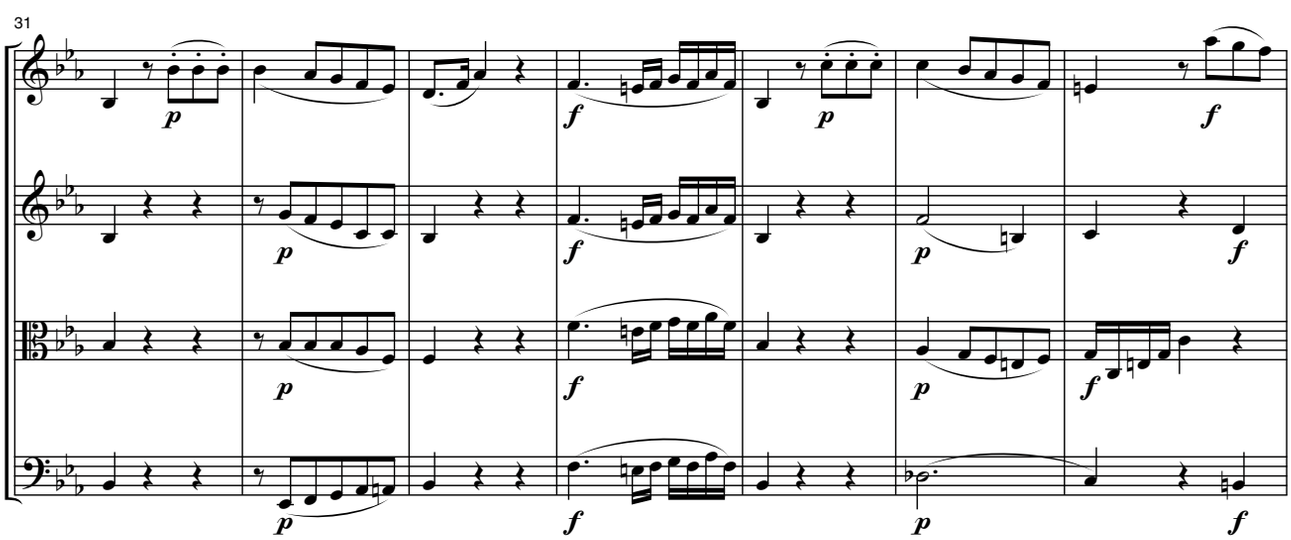
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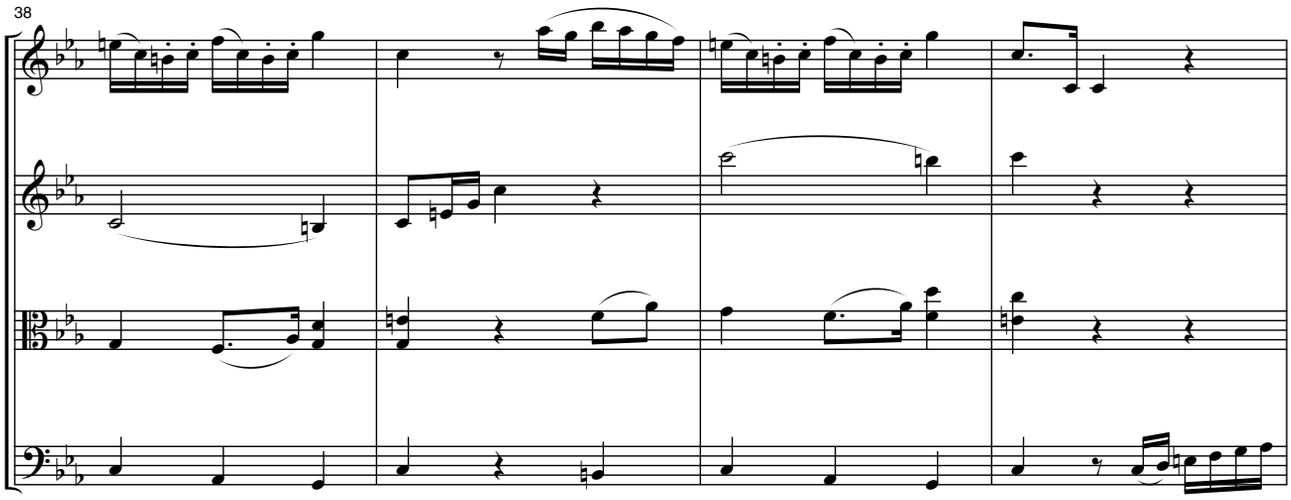
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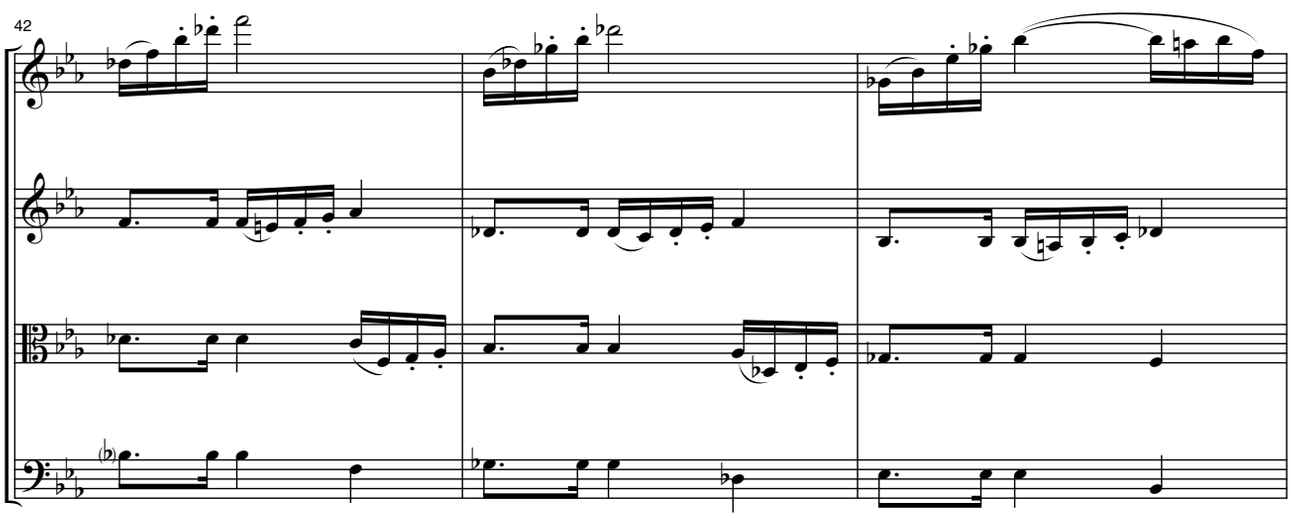
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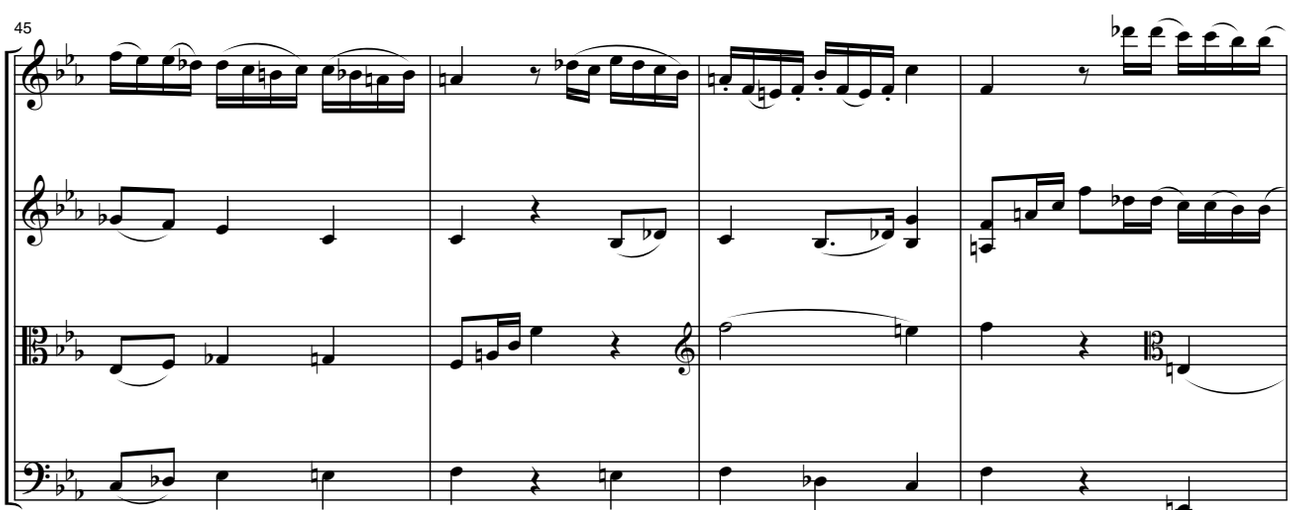
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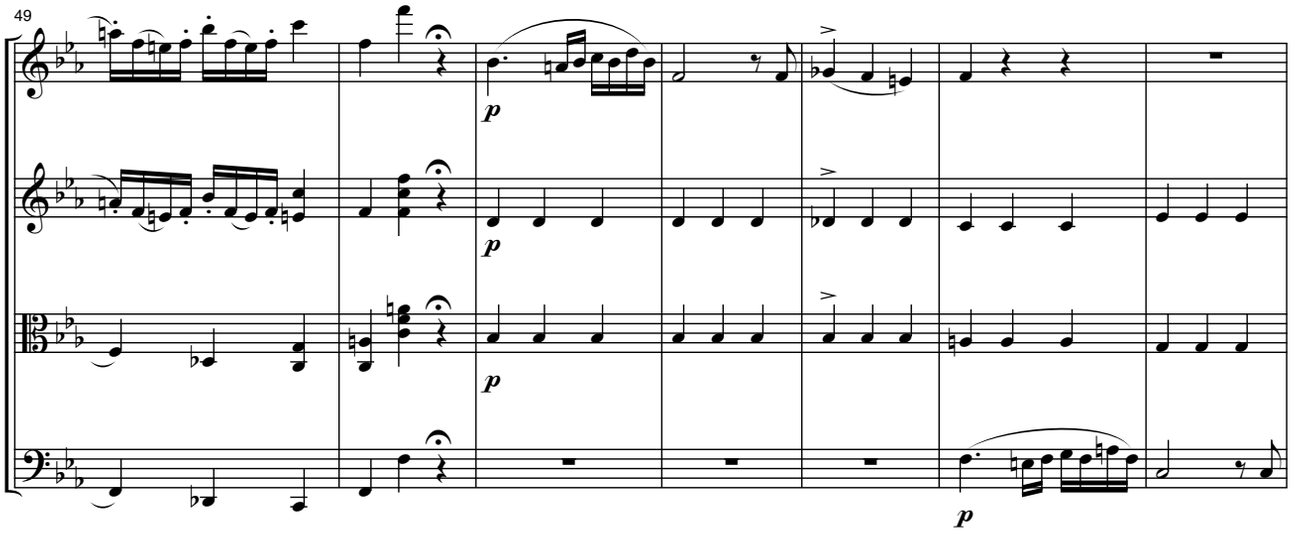
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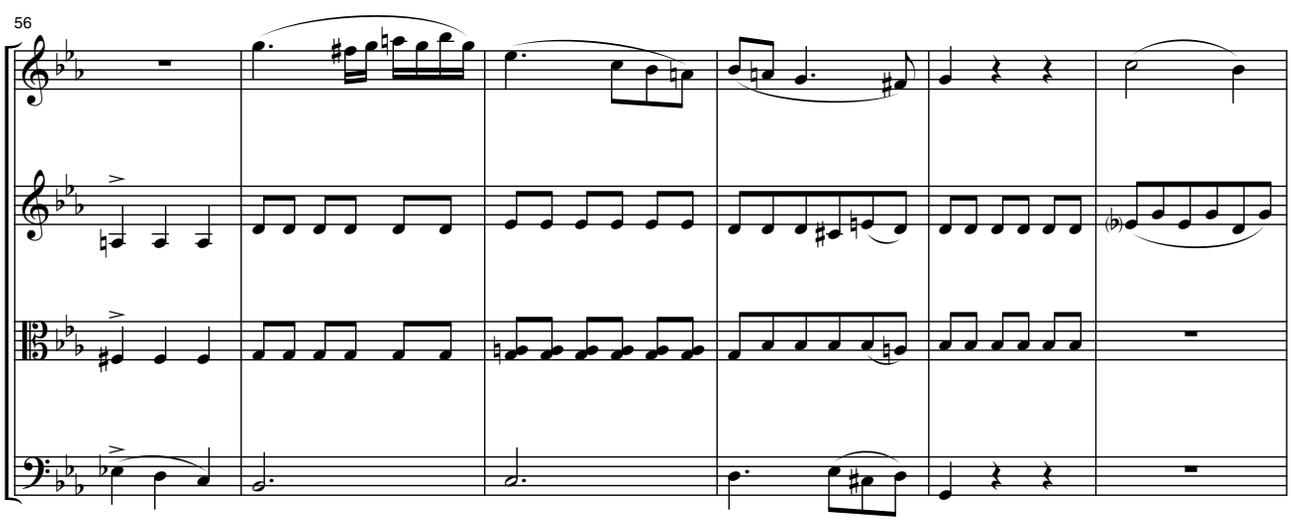
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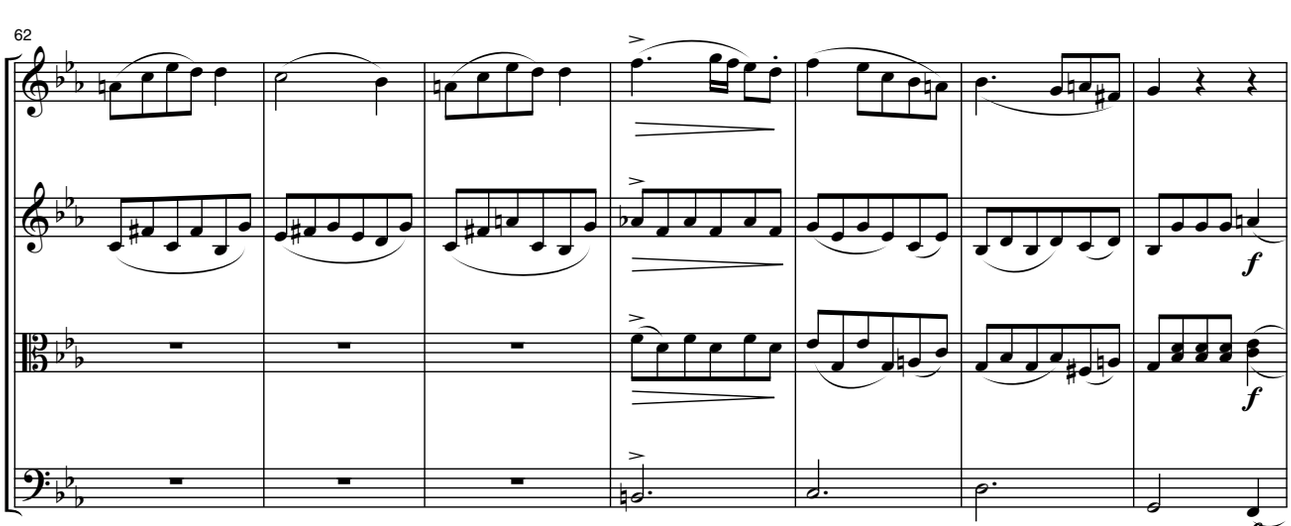
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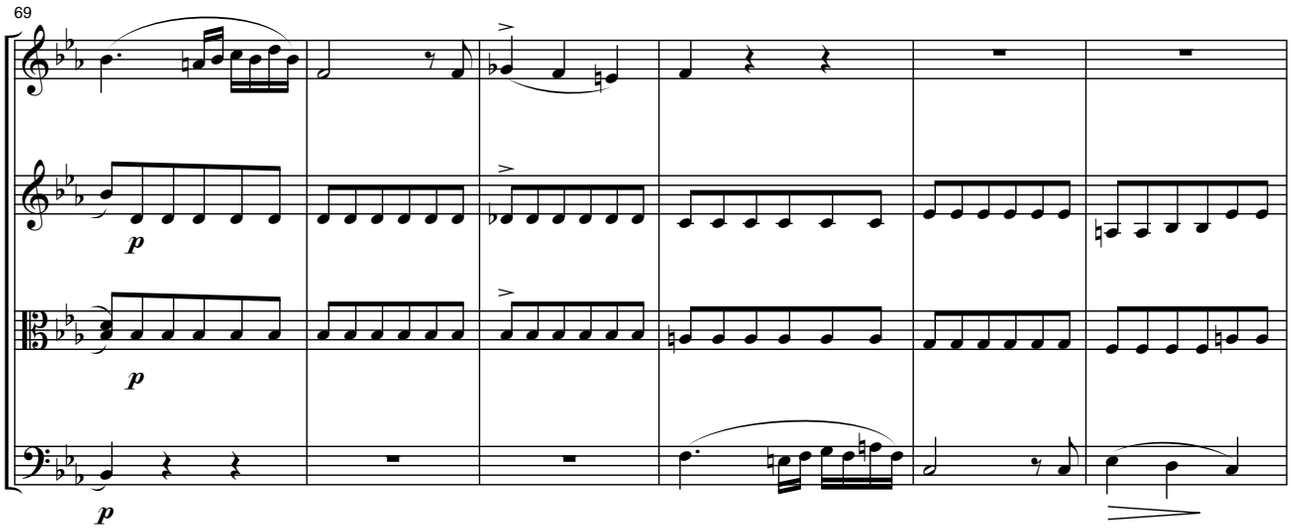
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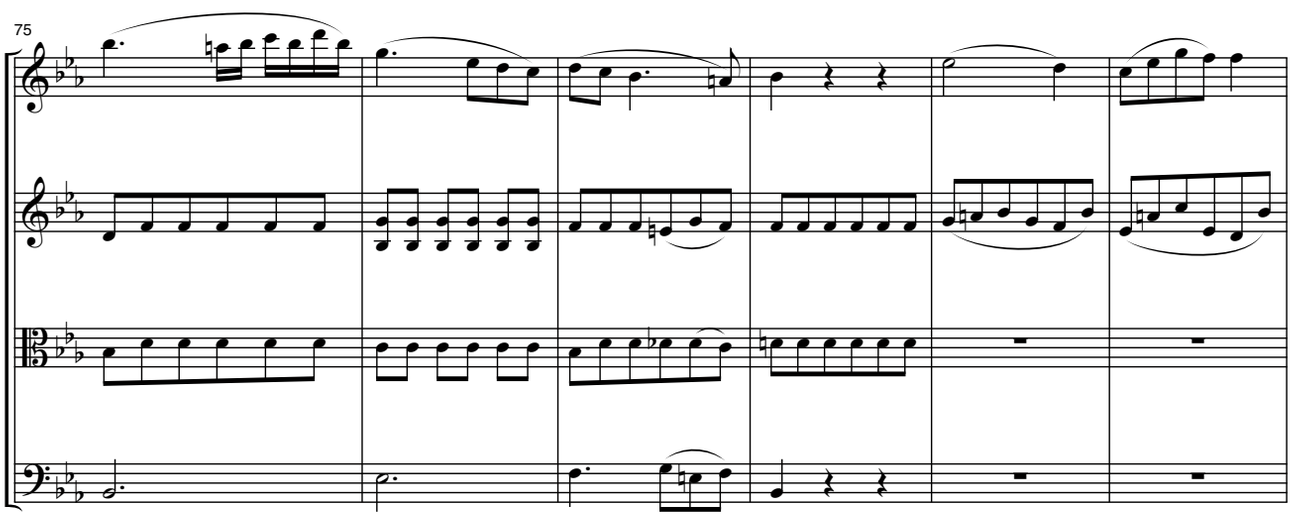
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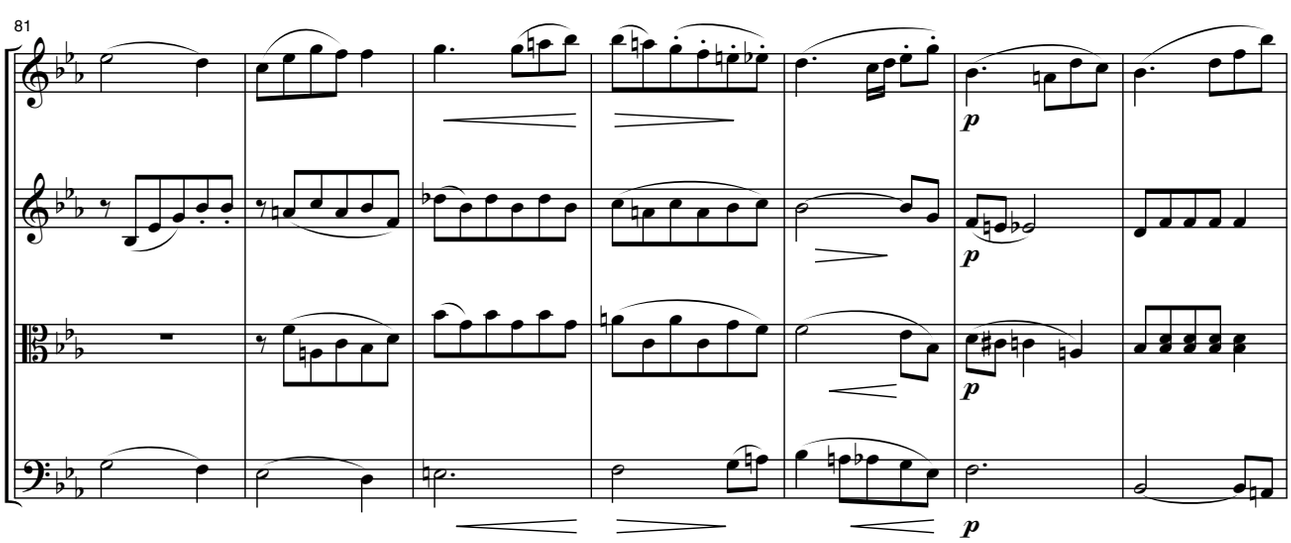
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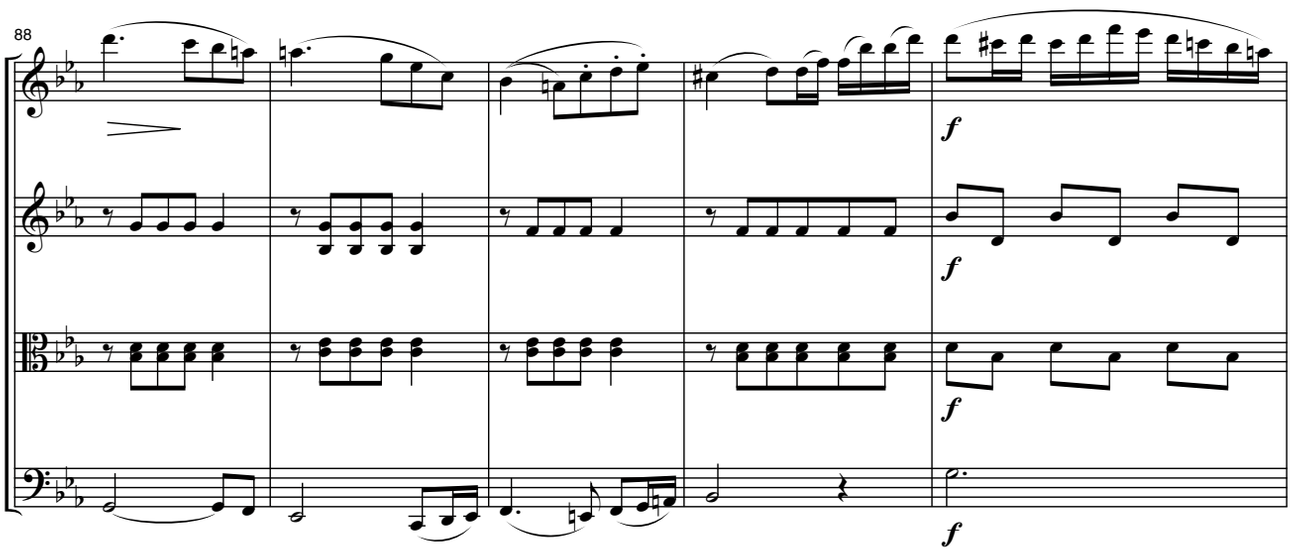
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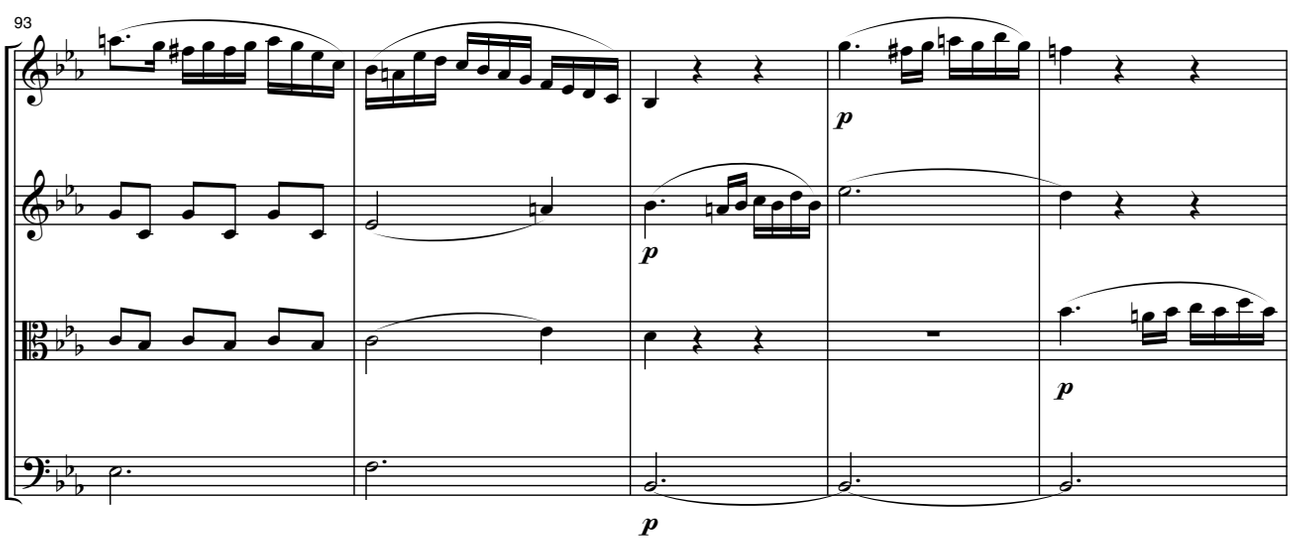
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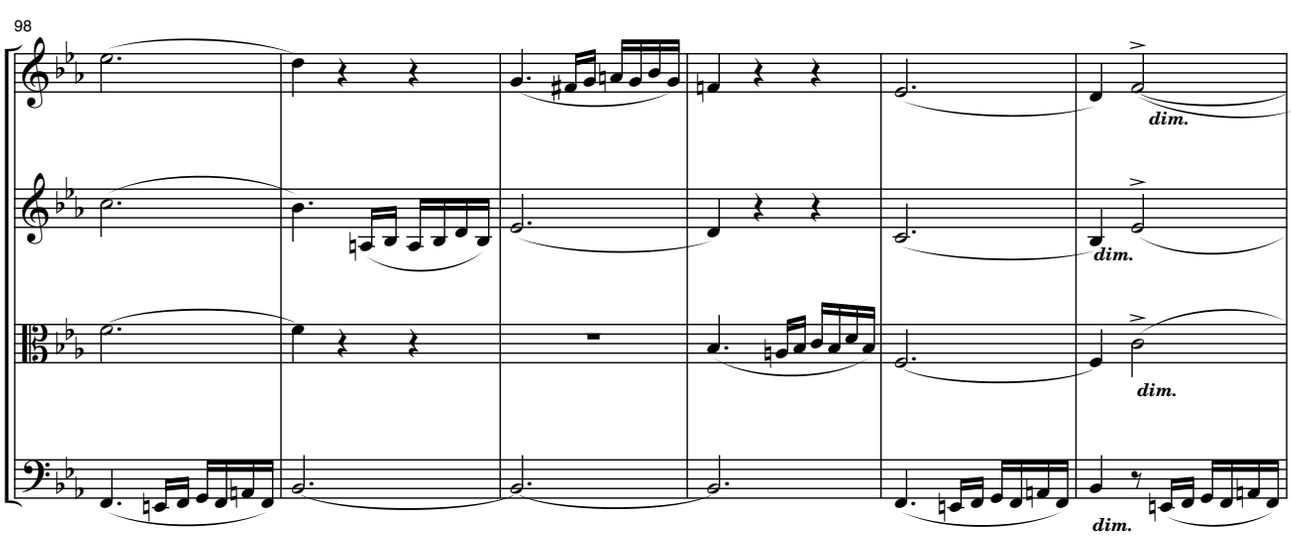
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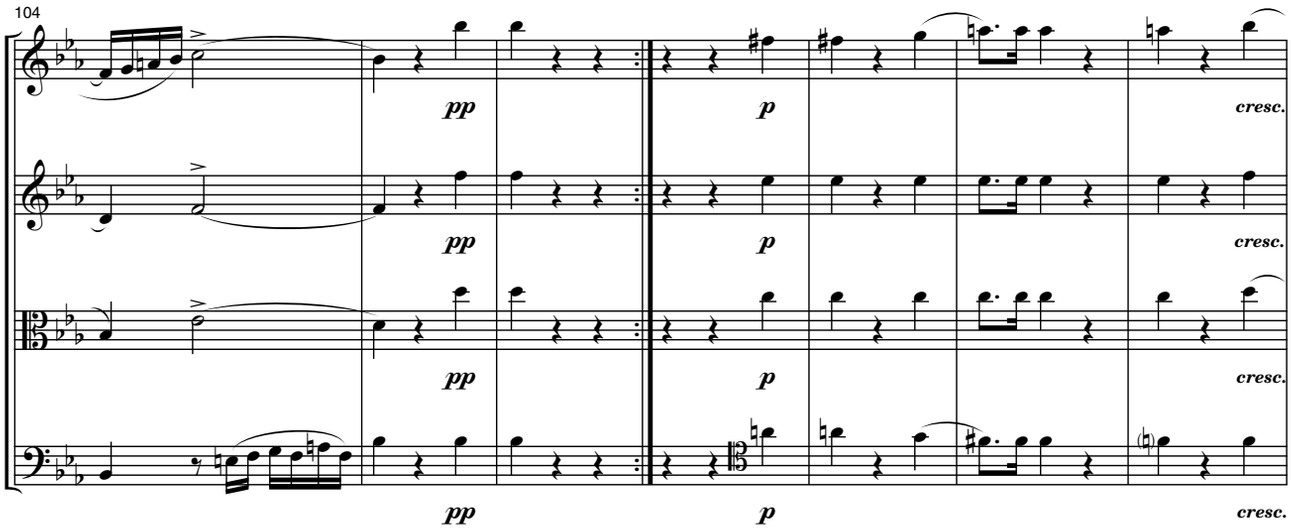
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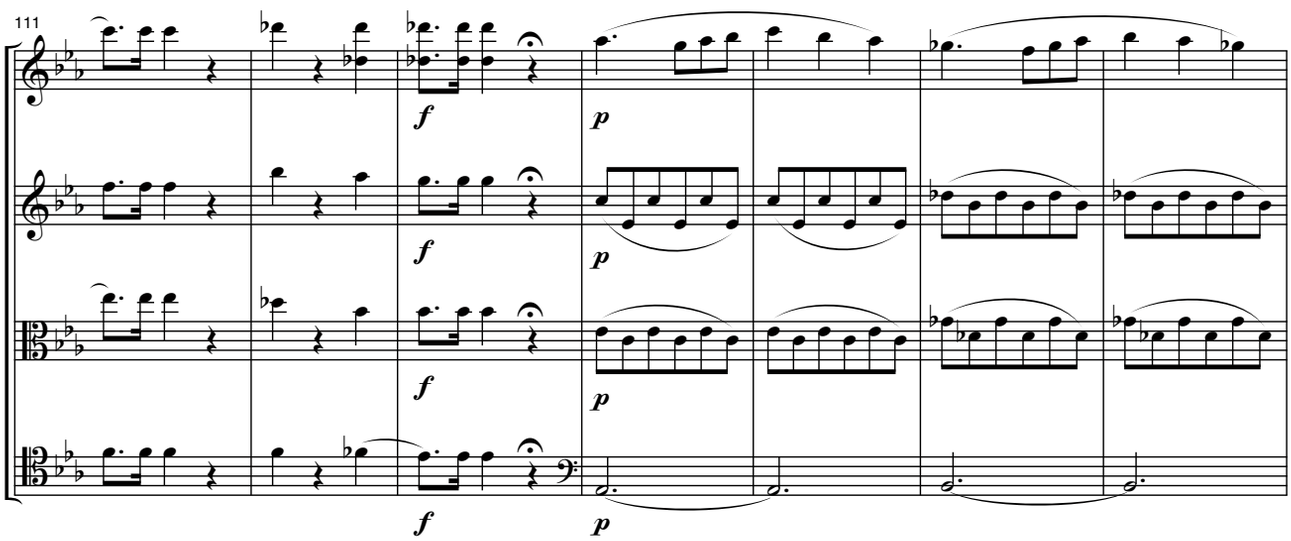
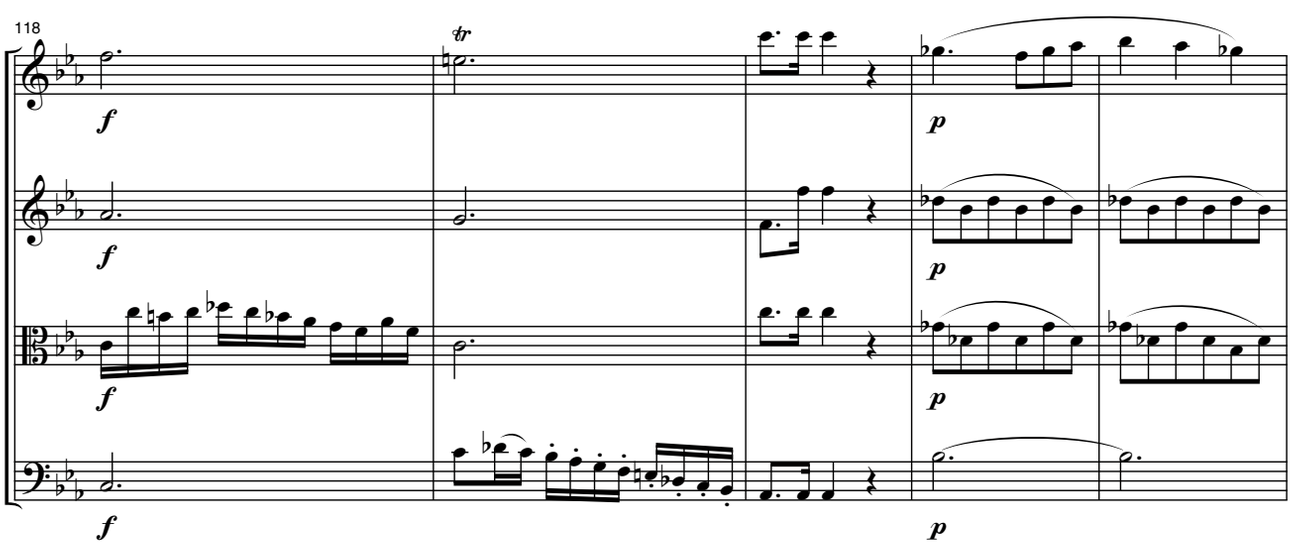

111
f
p


118
tr
f
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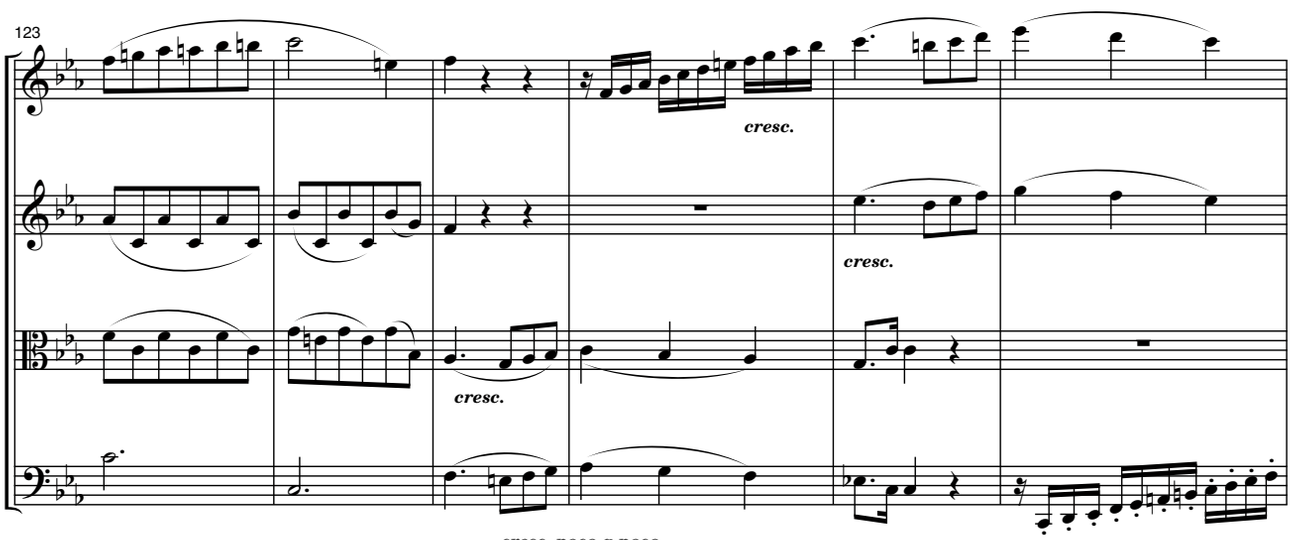
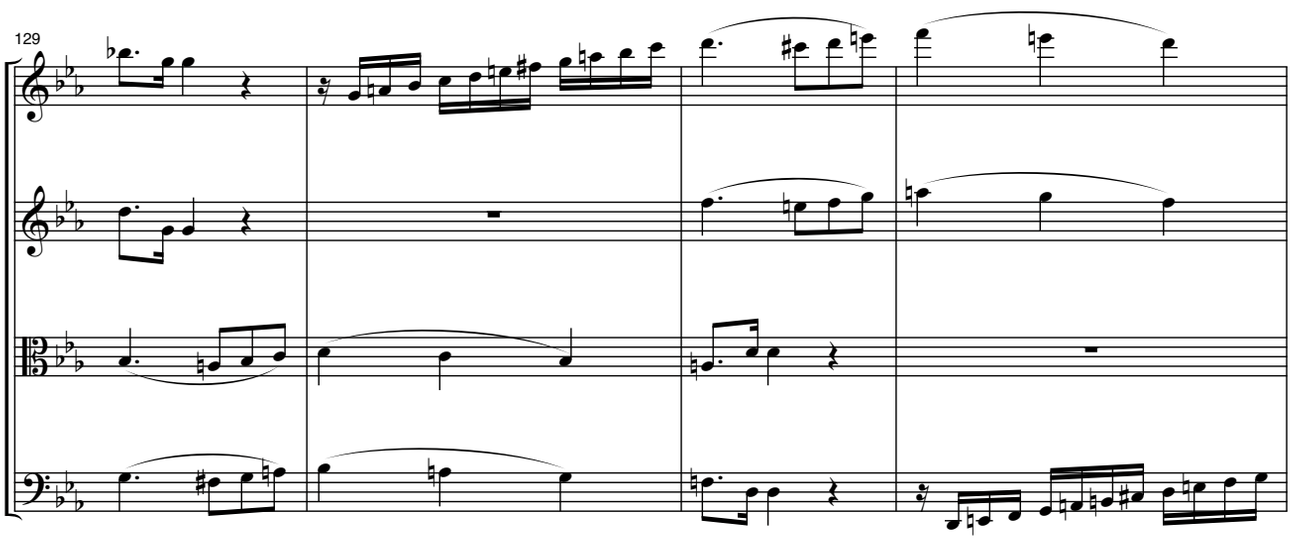
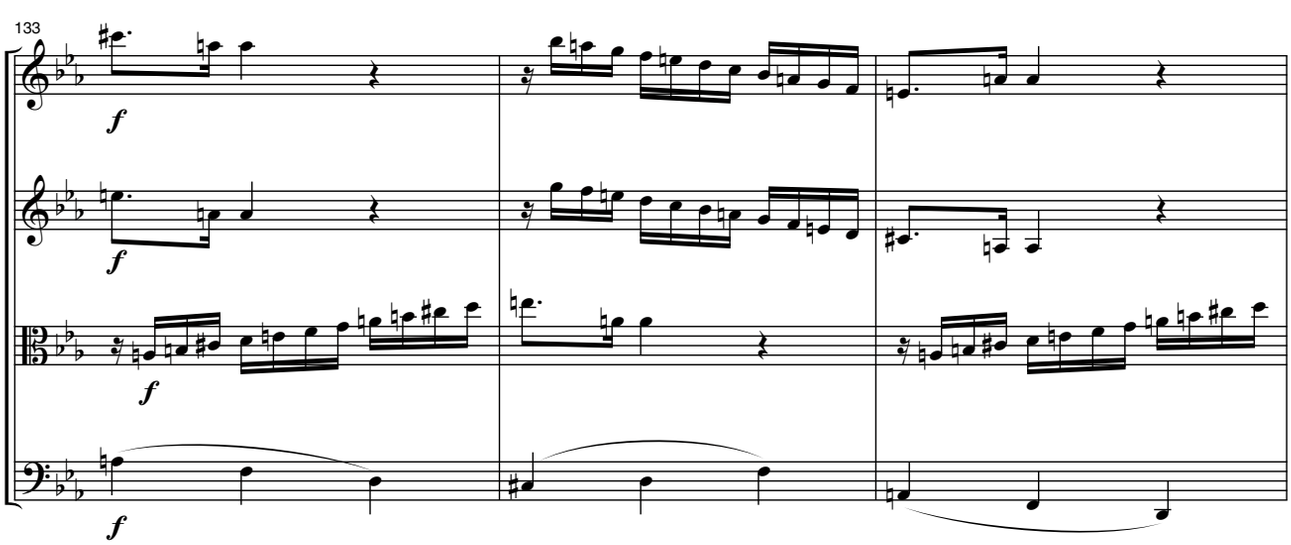

123
cresc.
cresc.
cresc.
cresc. poco a poco


129


133
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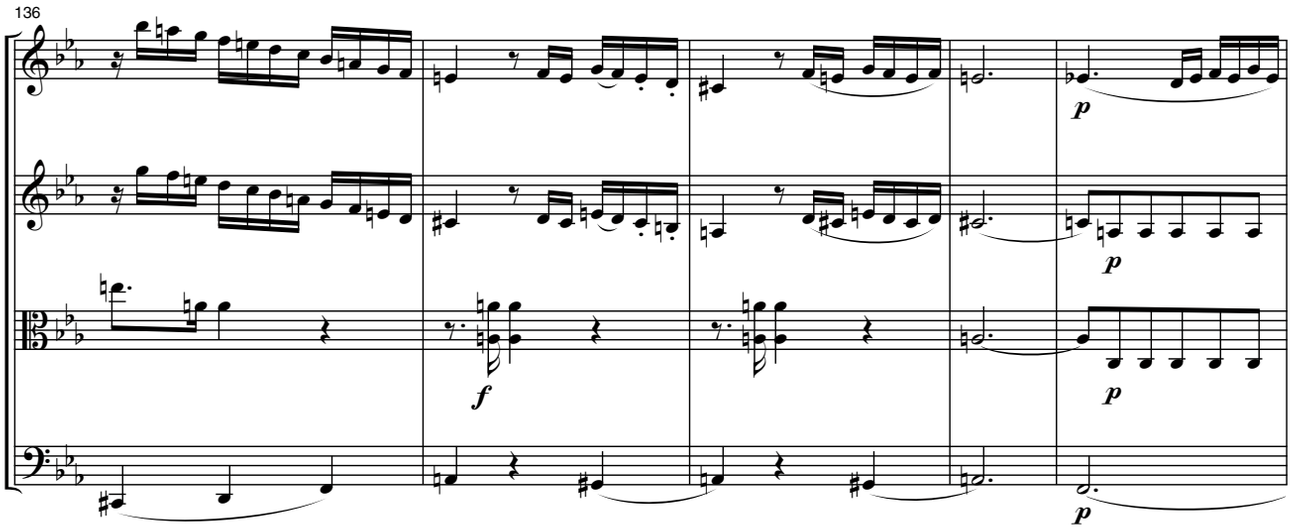
f
f
f


136
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f
p
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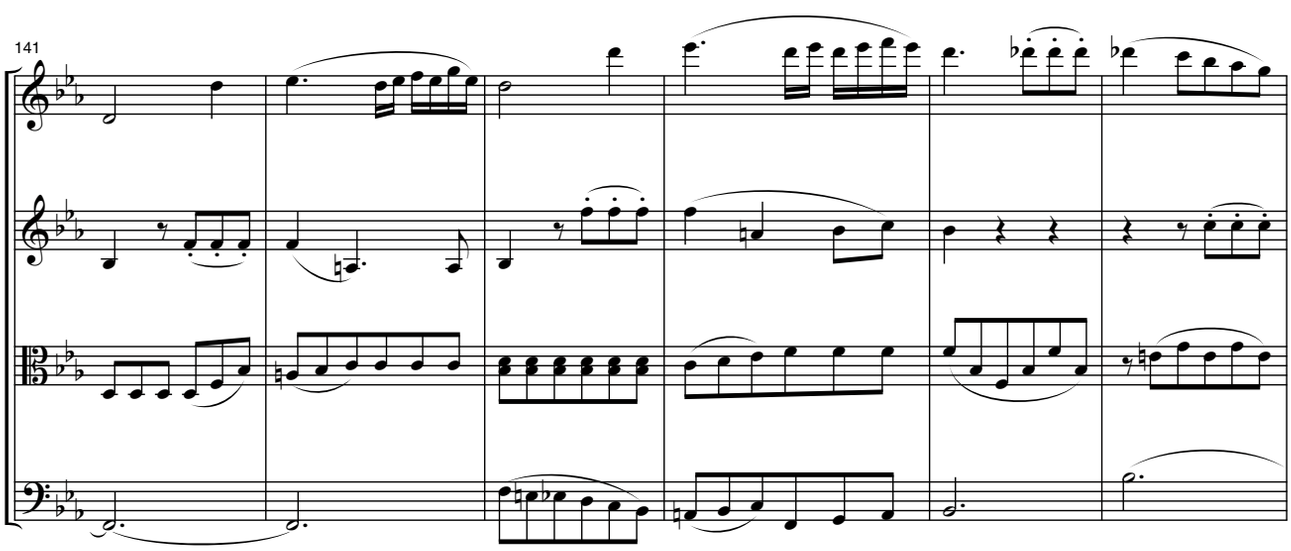
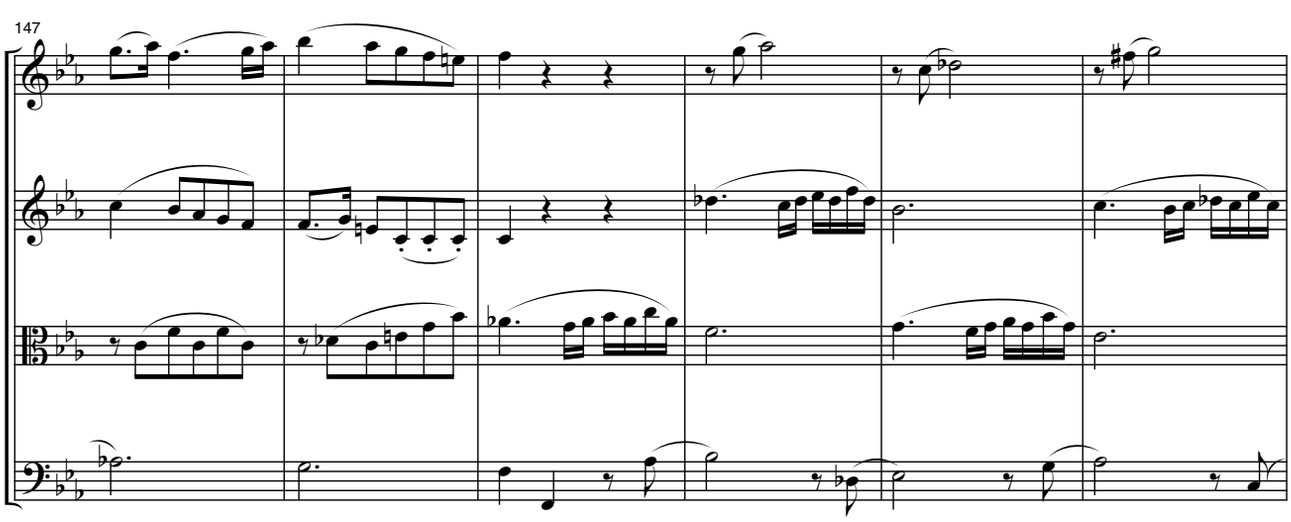
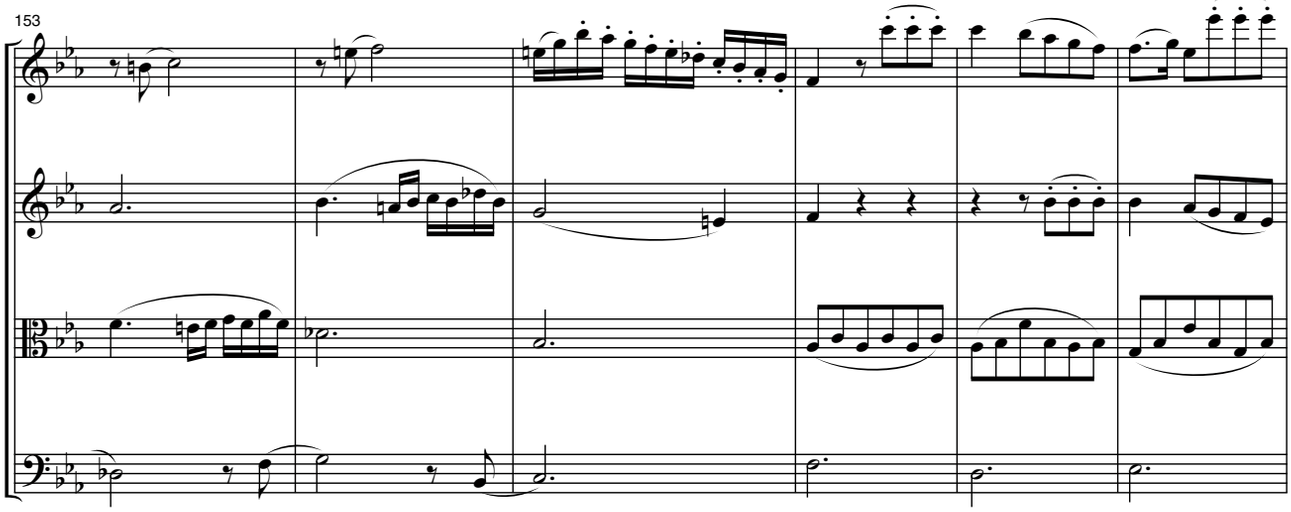
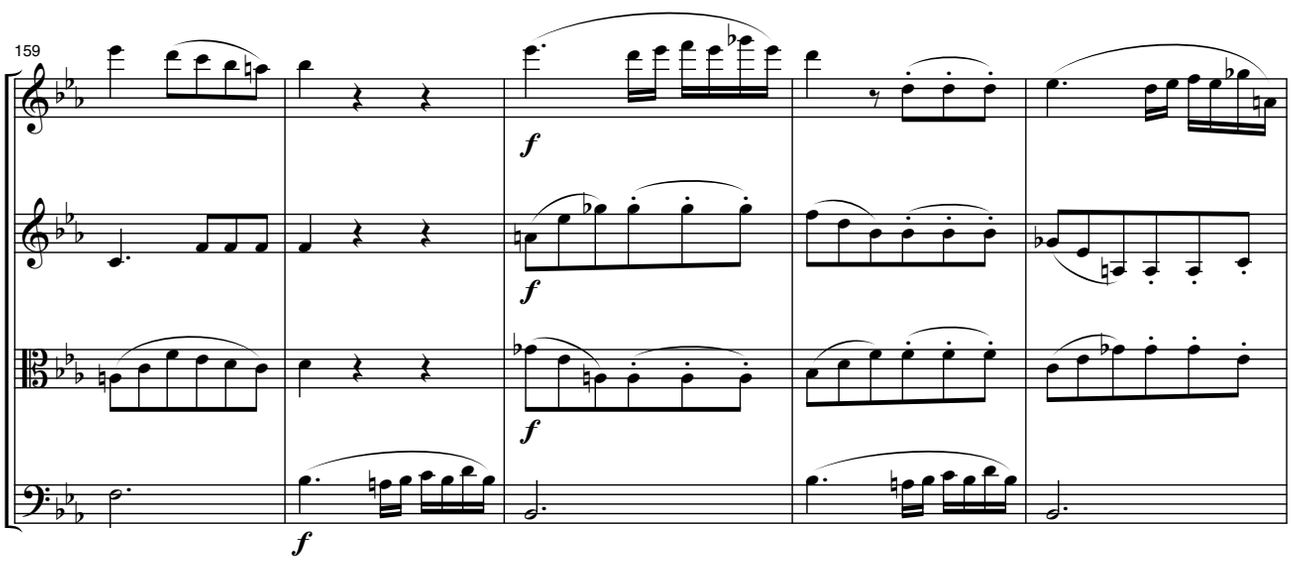
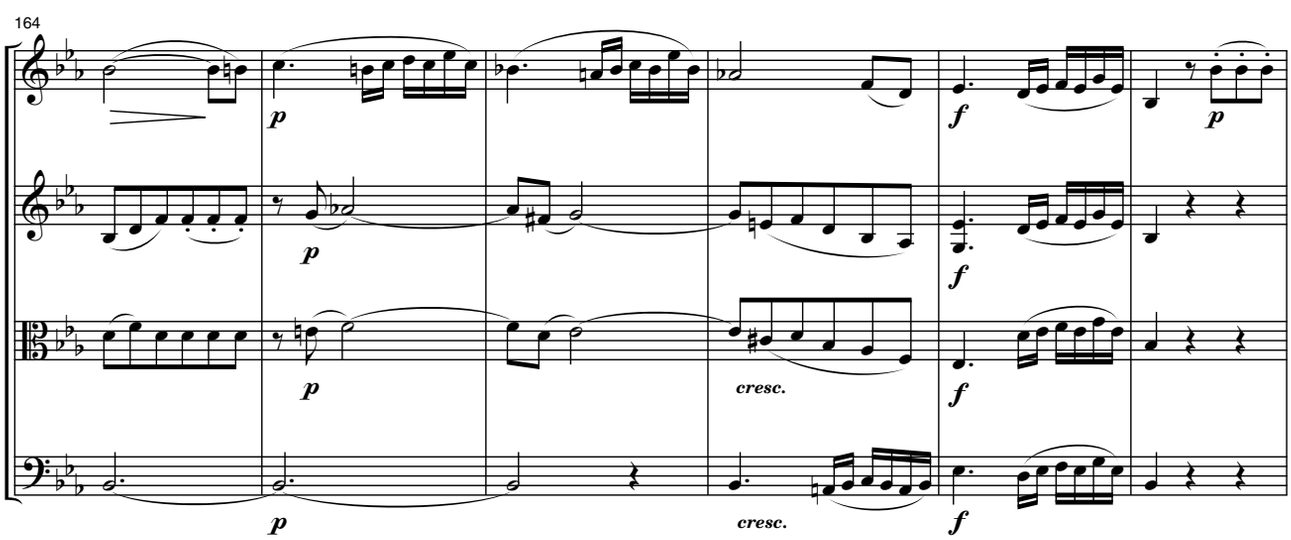
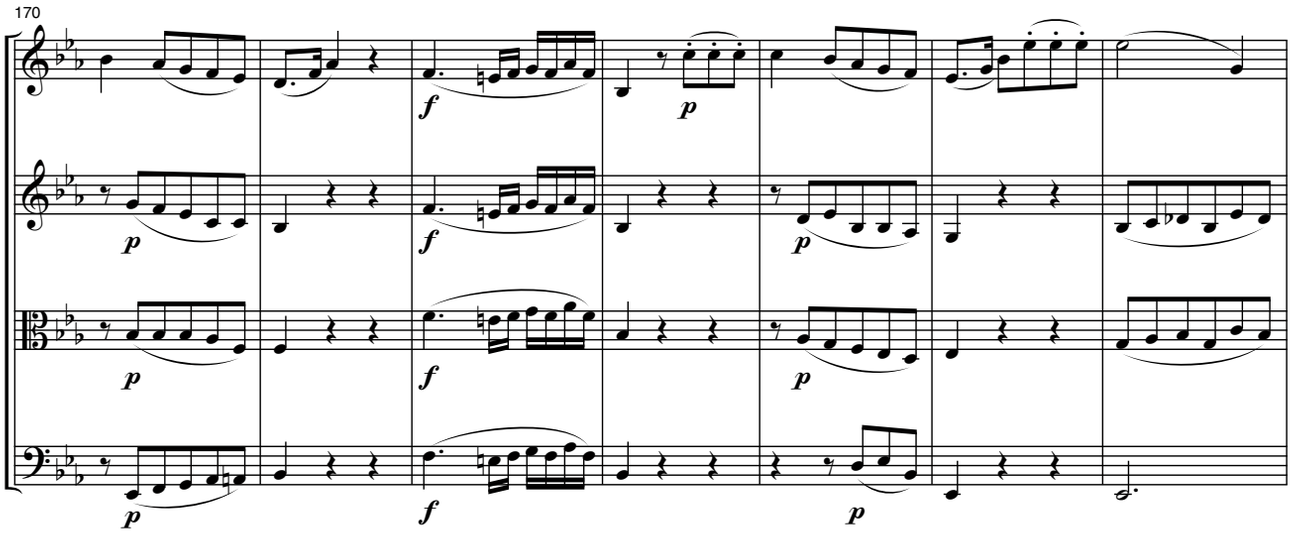

141


147


153


159
f
f
f
f


164
p
f
p
p
f
cresc.
p
cresc.
f


170
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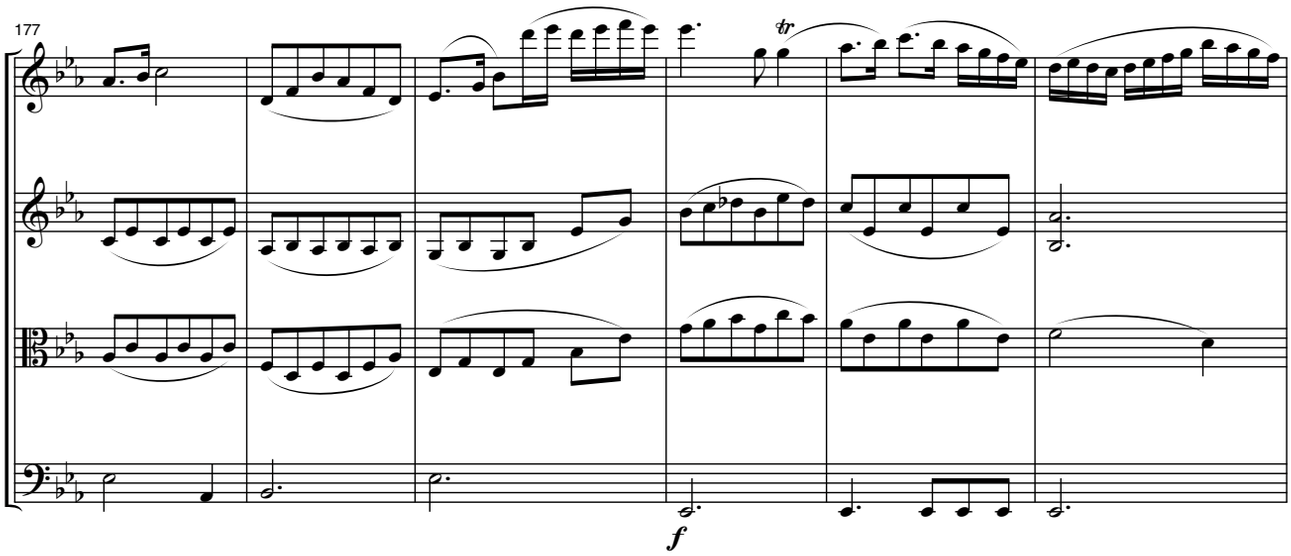
177
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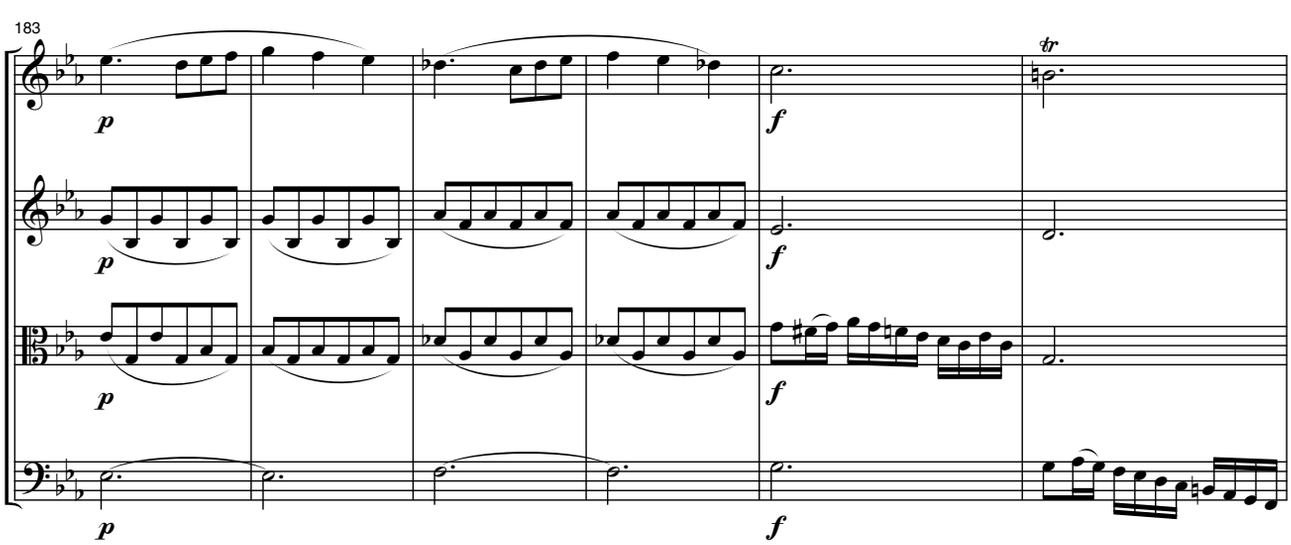
183
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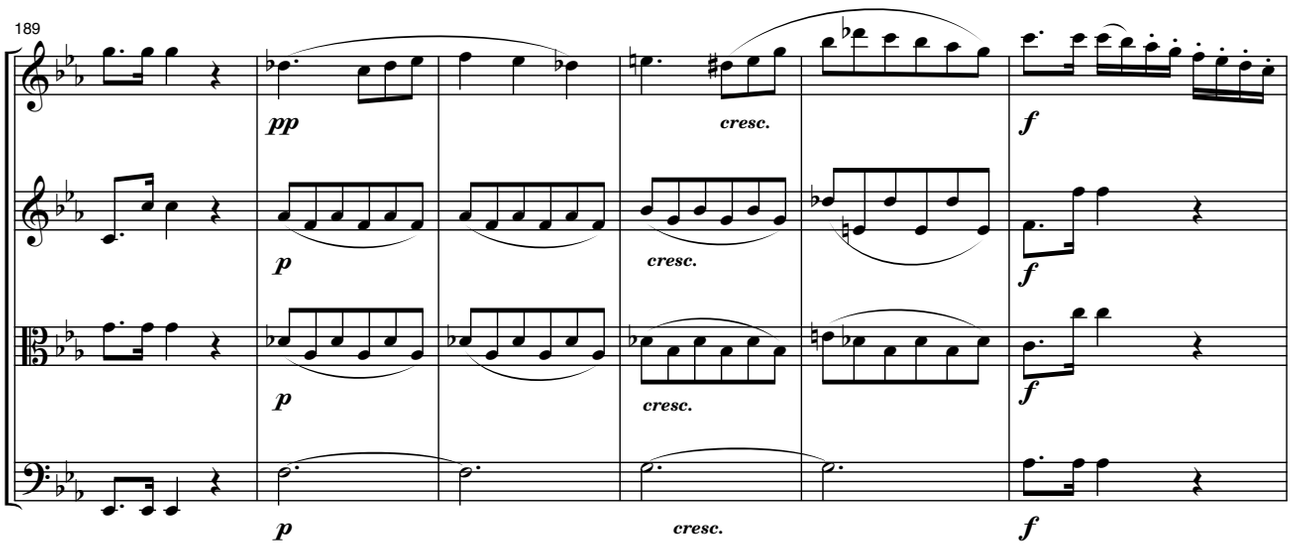
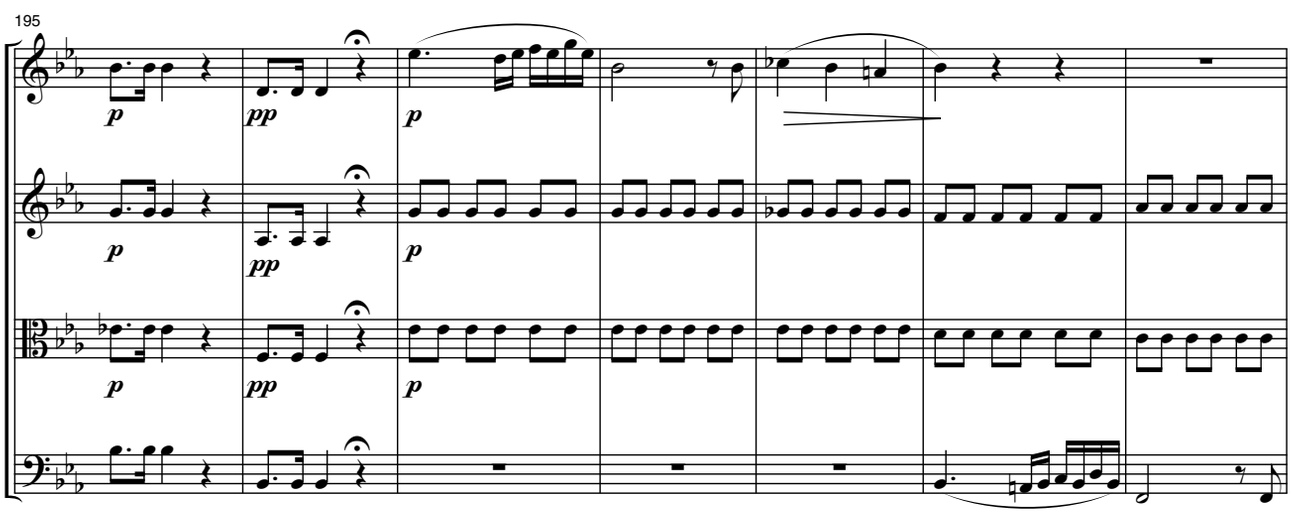
f
tr


189
pp
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f


195
p
pp
p
p
pp
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pp
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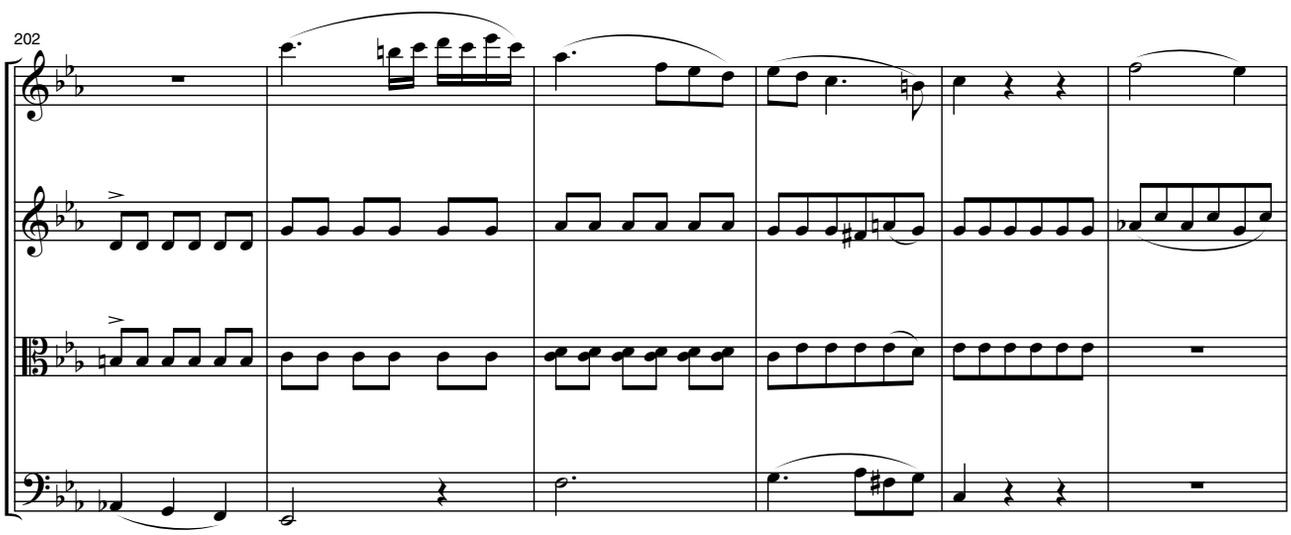
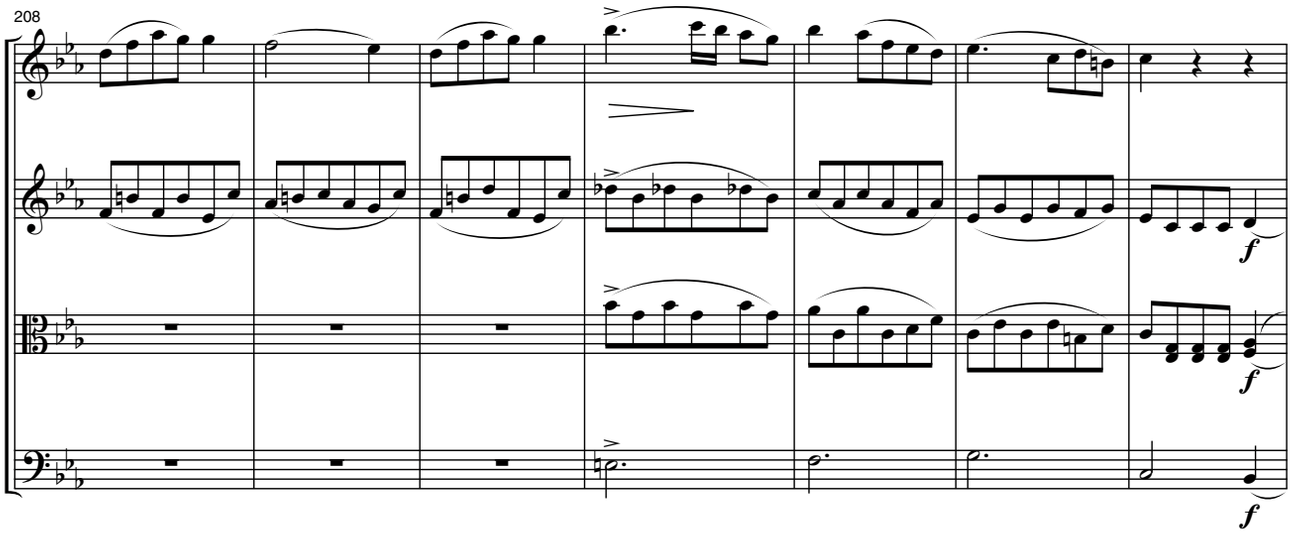
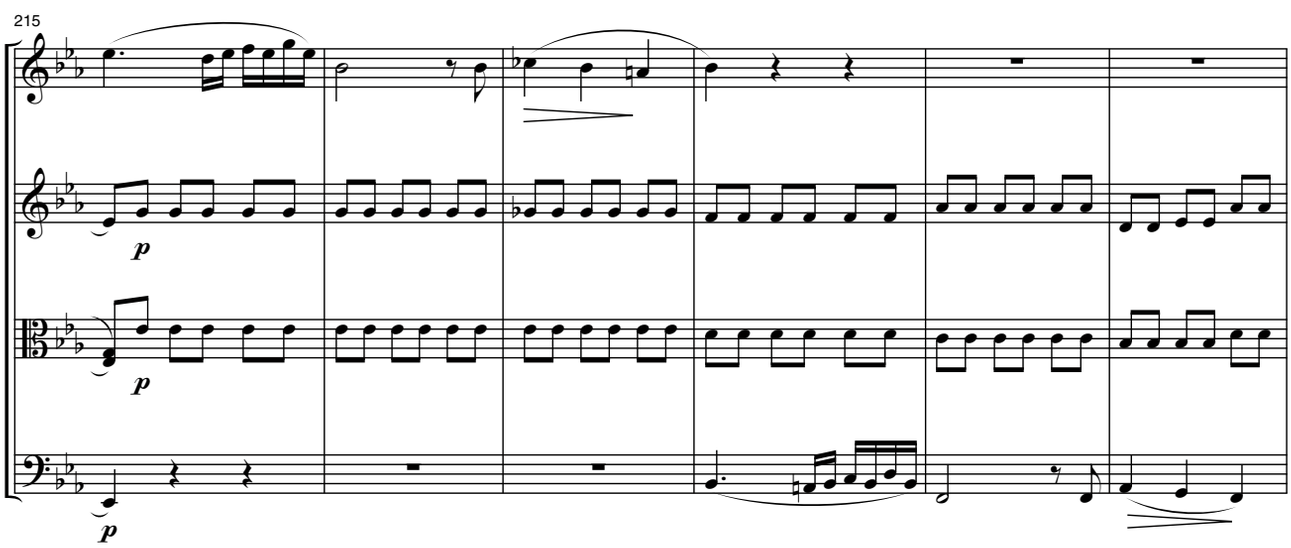
p
pp
p


202


208
f
f
f


215
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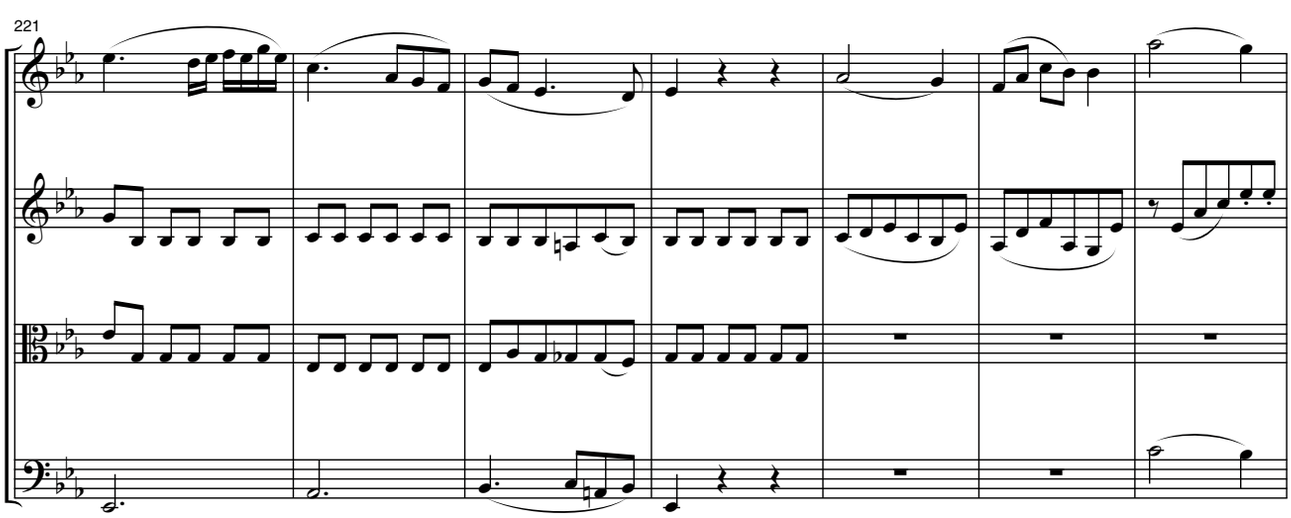
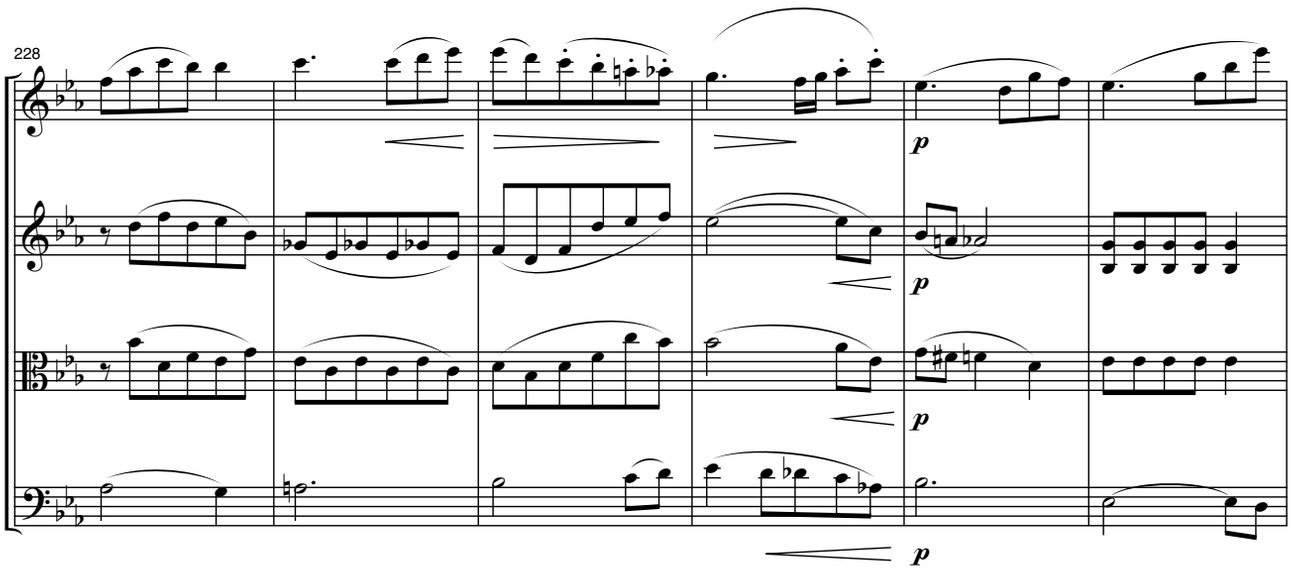
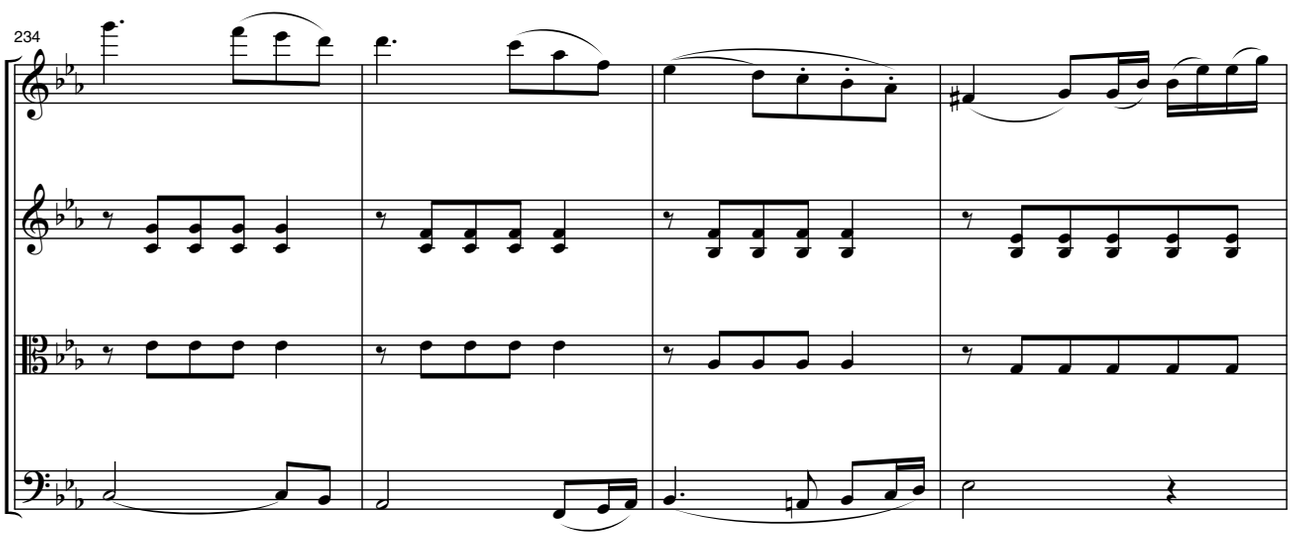
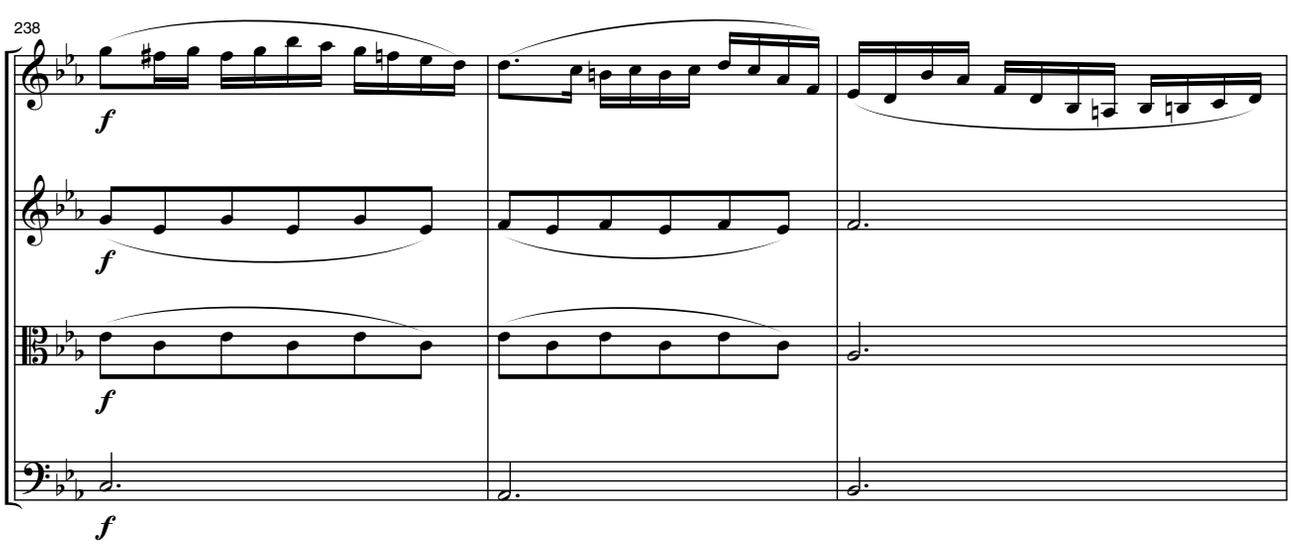
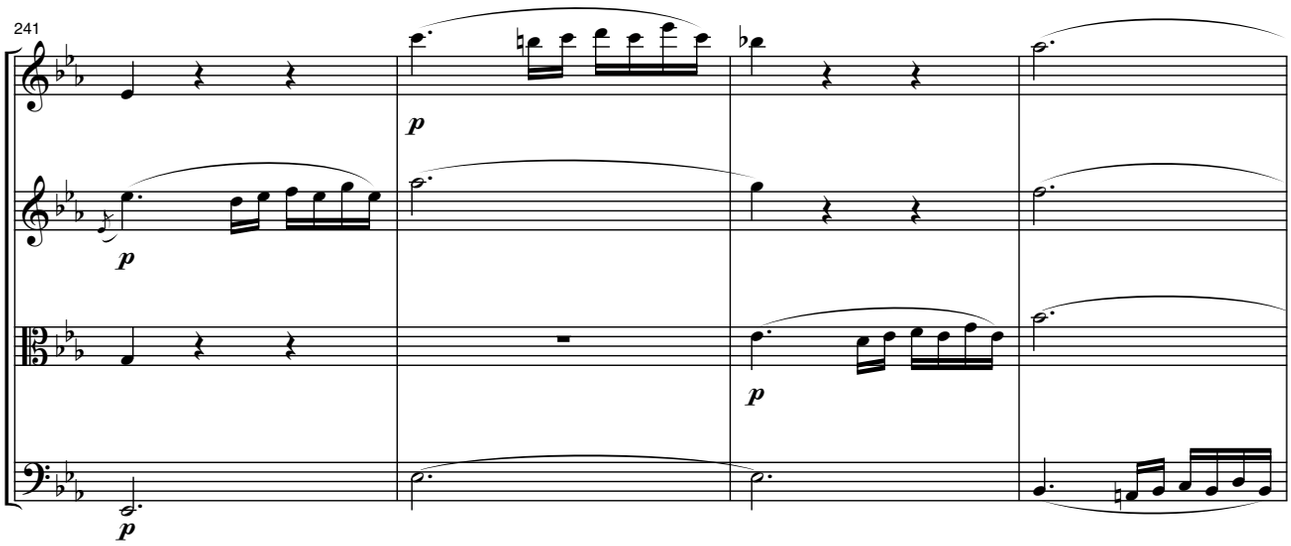

221


228
p
p
p
p


234


238
f
f
f
f


241
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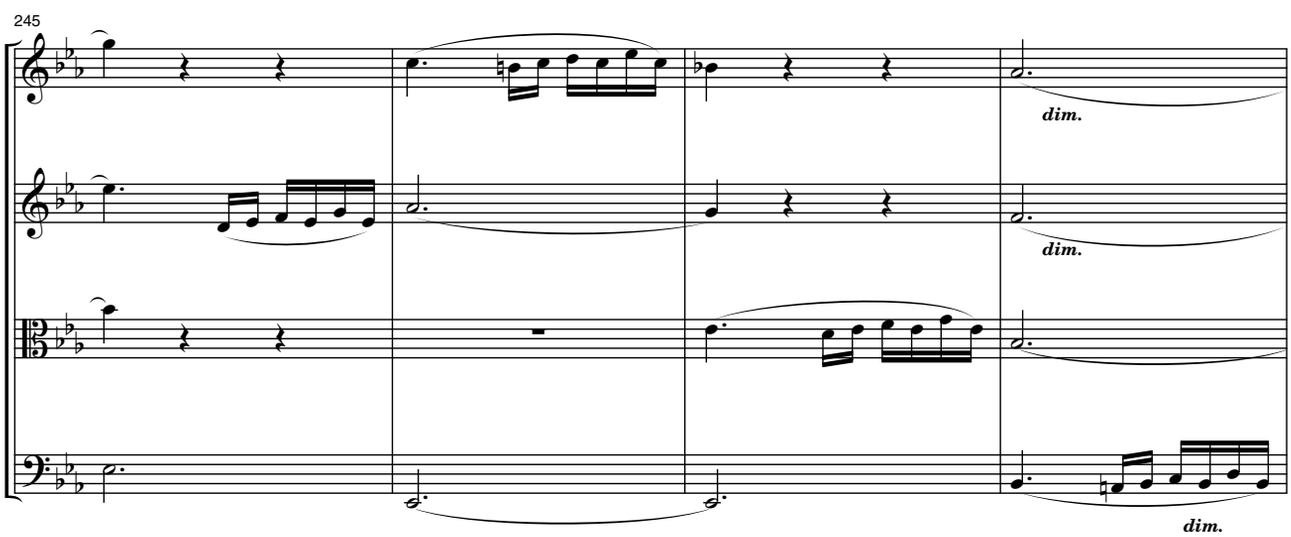
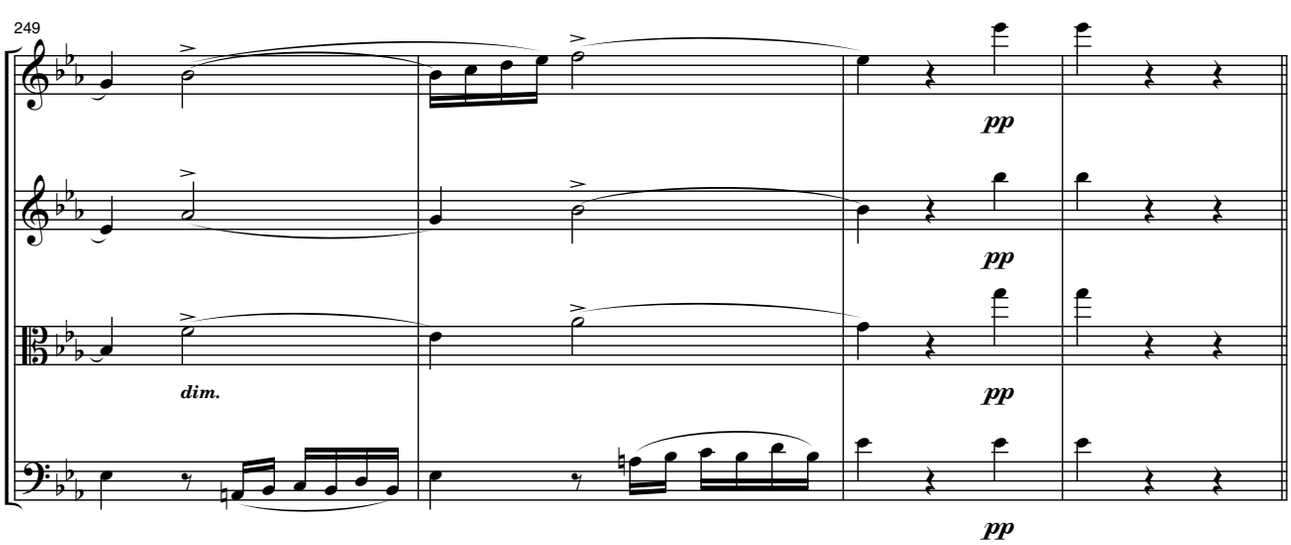
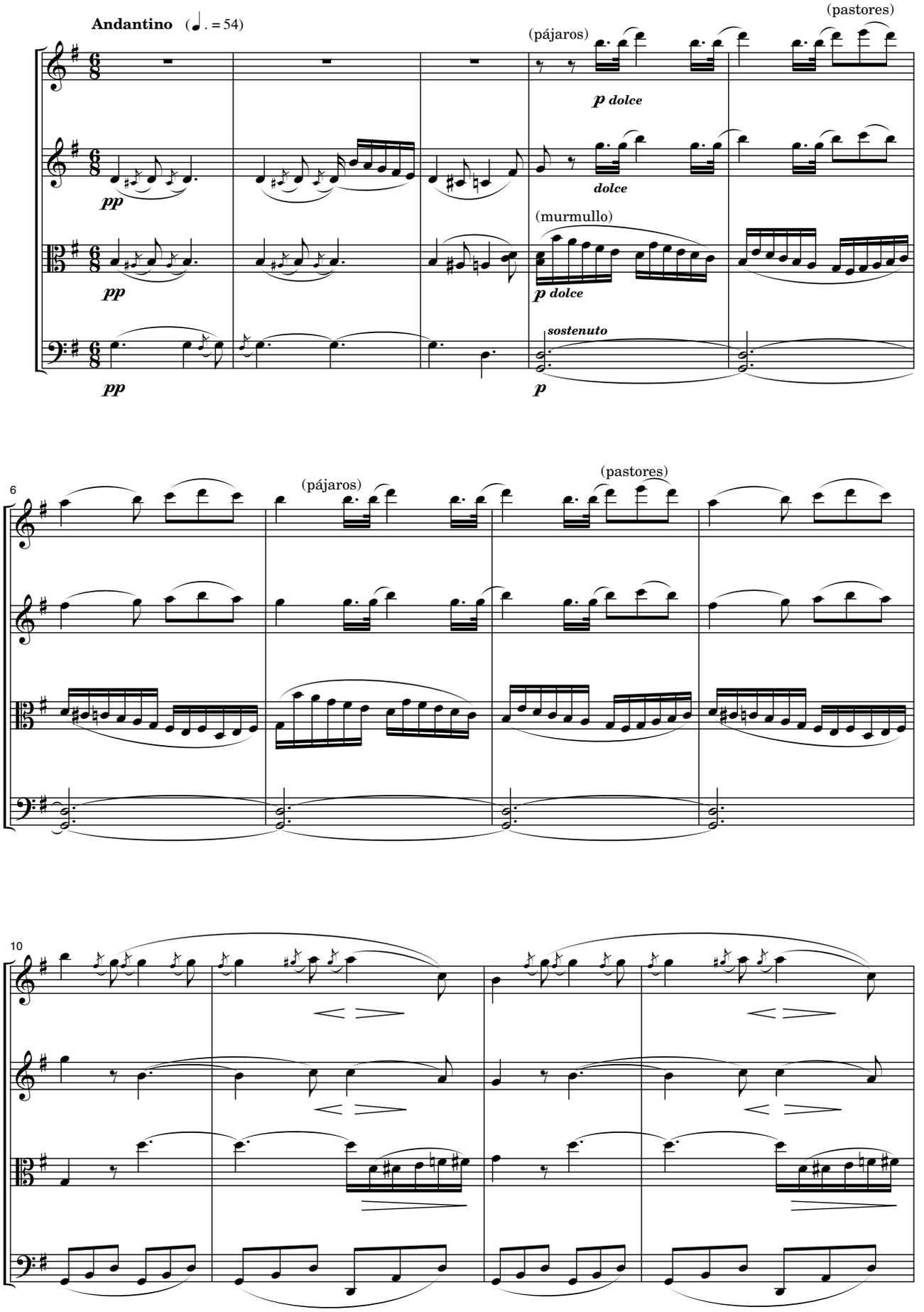
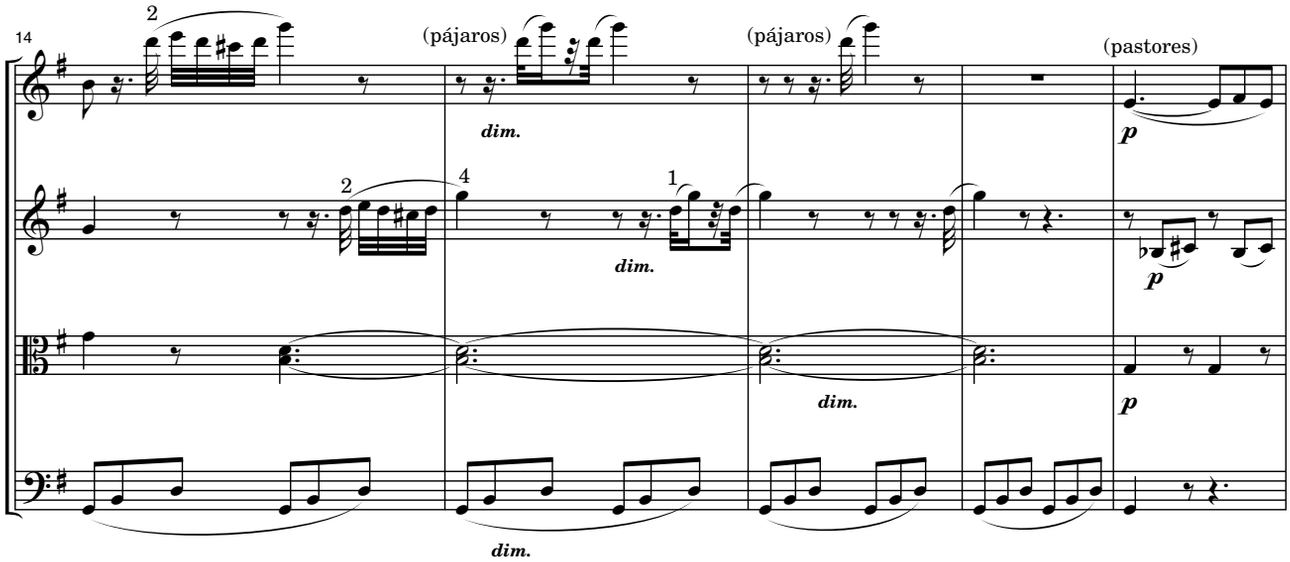
p
p
p

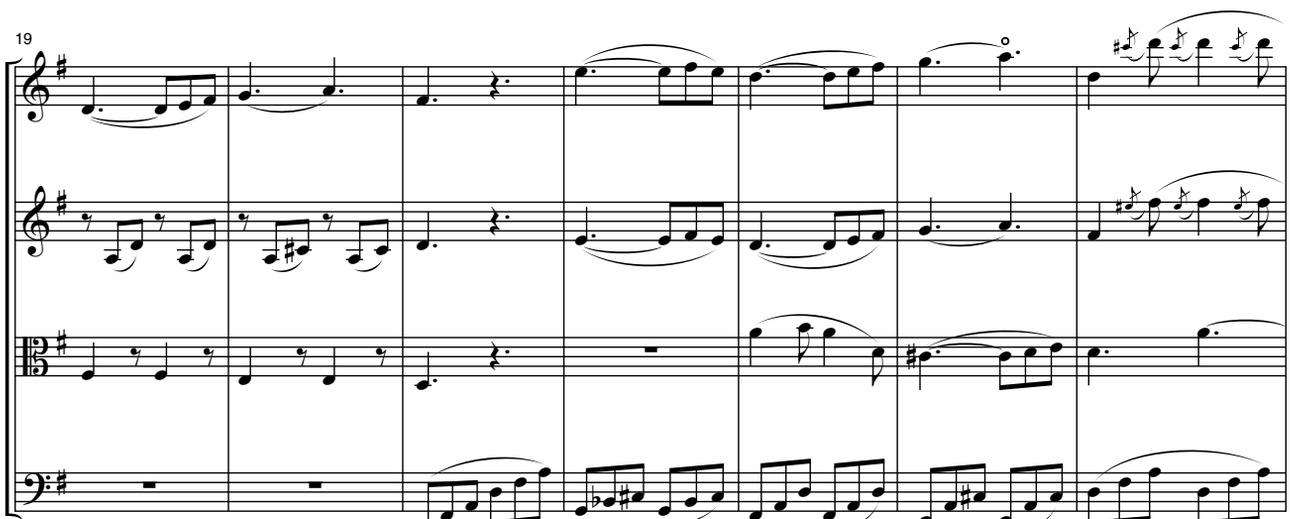

245
dim.
dim.
dim.

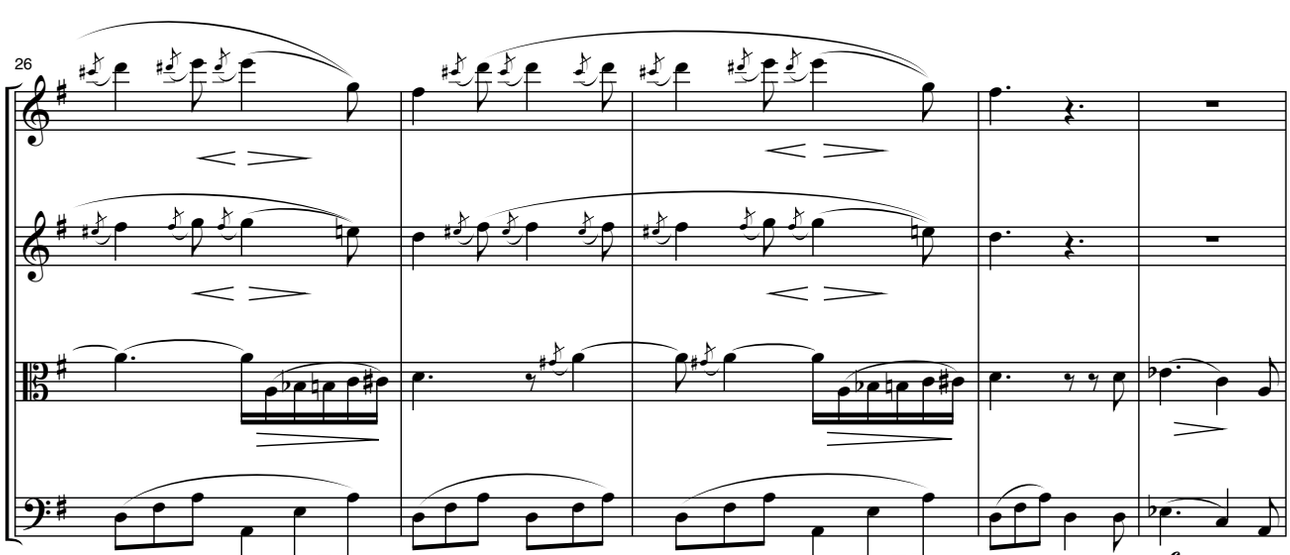

249
pp
pp
dim.
pp
pp

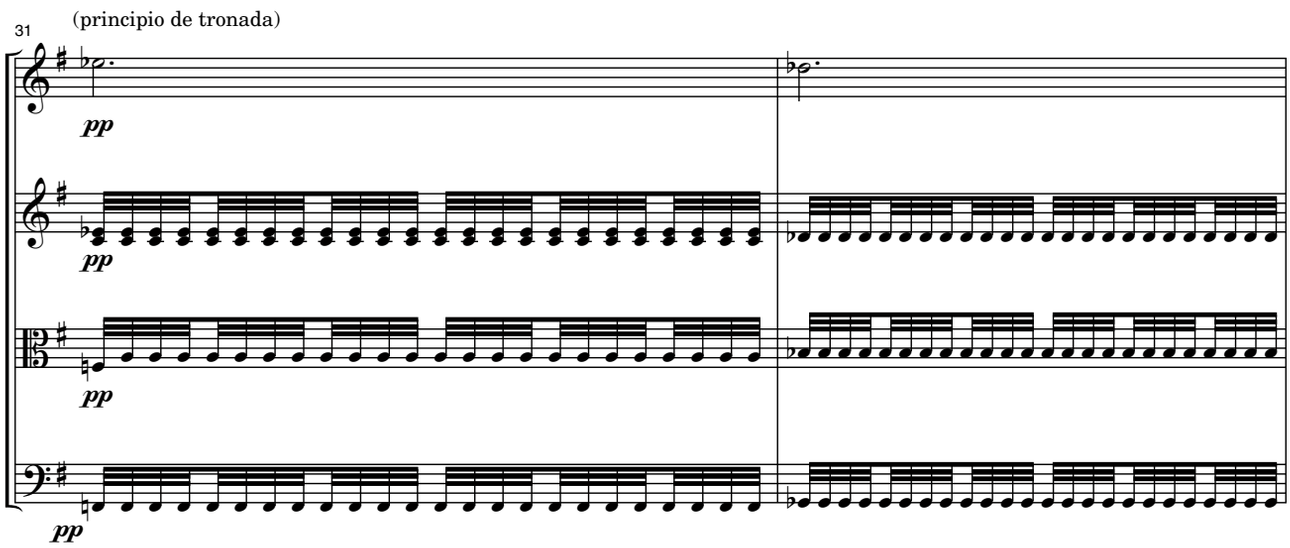
II

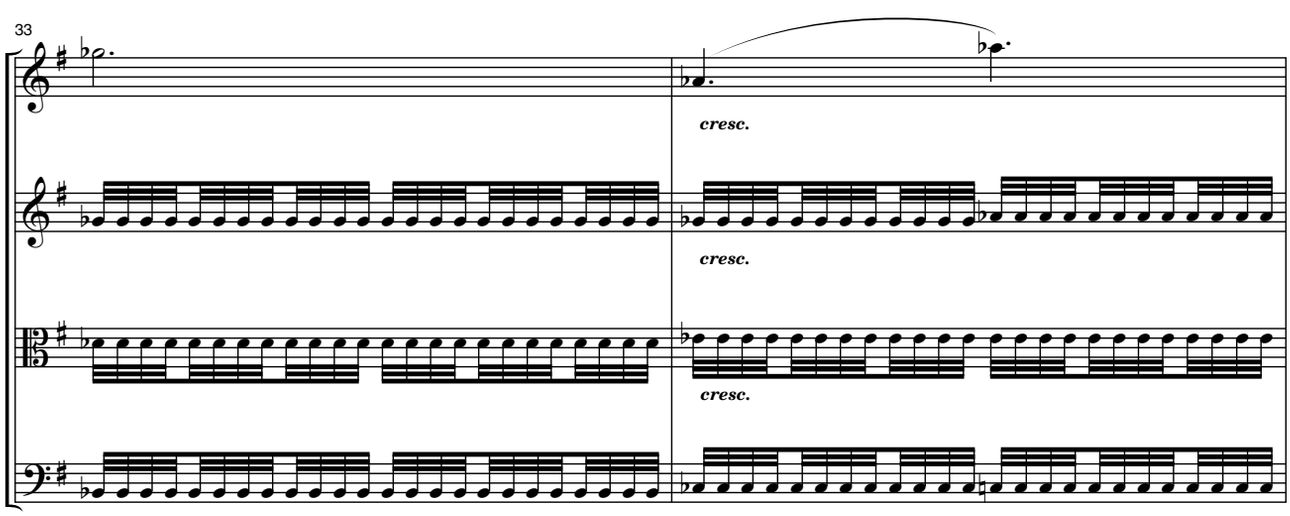

Andantino (♩. = 54)
(pájaros)
(pastores)
p dolce
dolce
(murmullo)
p dolce
sostenuto
pp
p
6
(pájaros)
(pastores)
10

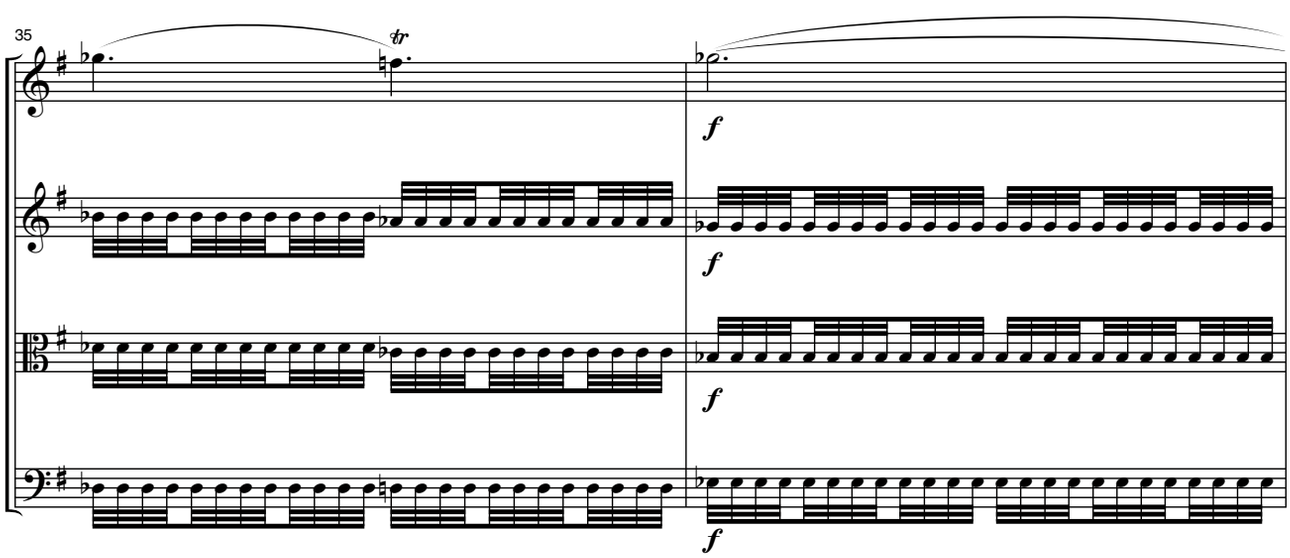

14
(pájaros)
(pájaros)
(pastores)
dim.
dim.
dim.
dim.
p
p
p

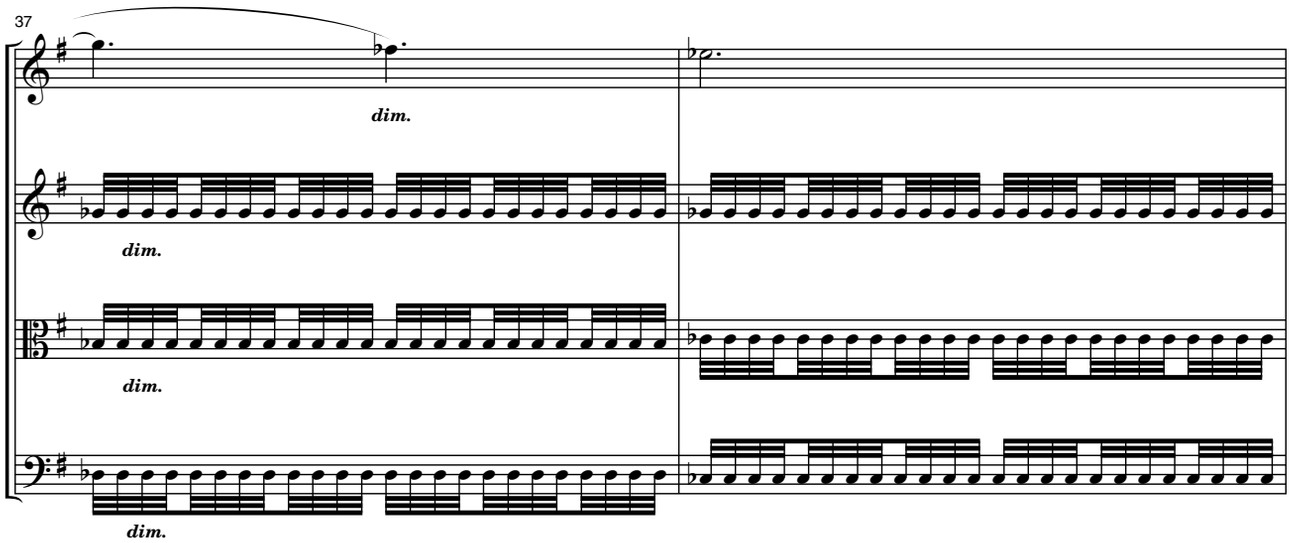

19

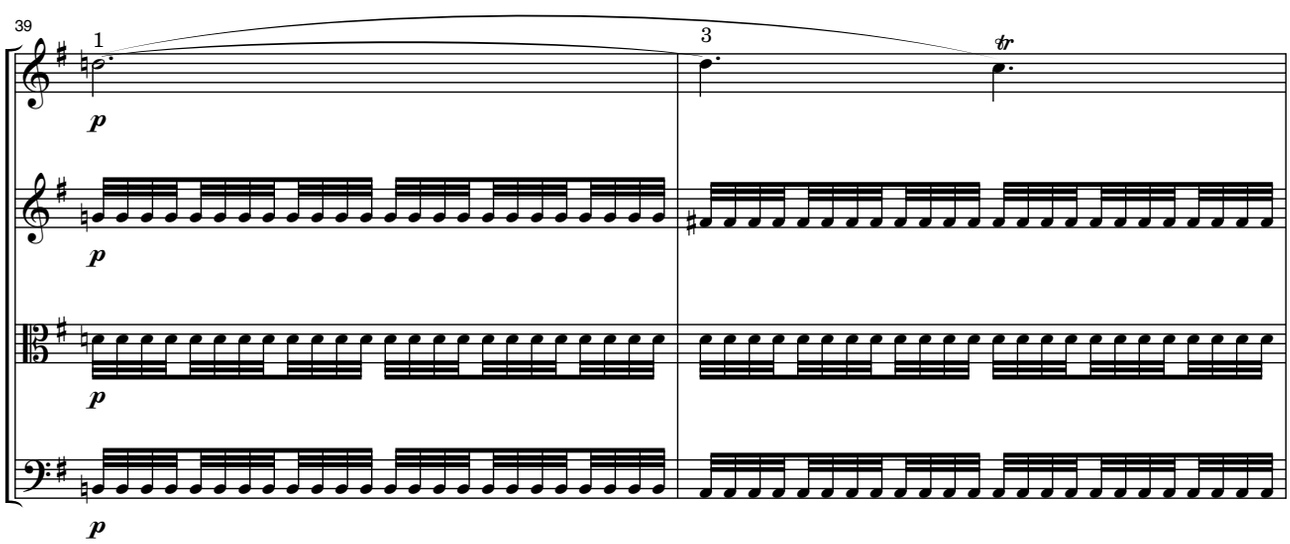

26
sf

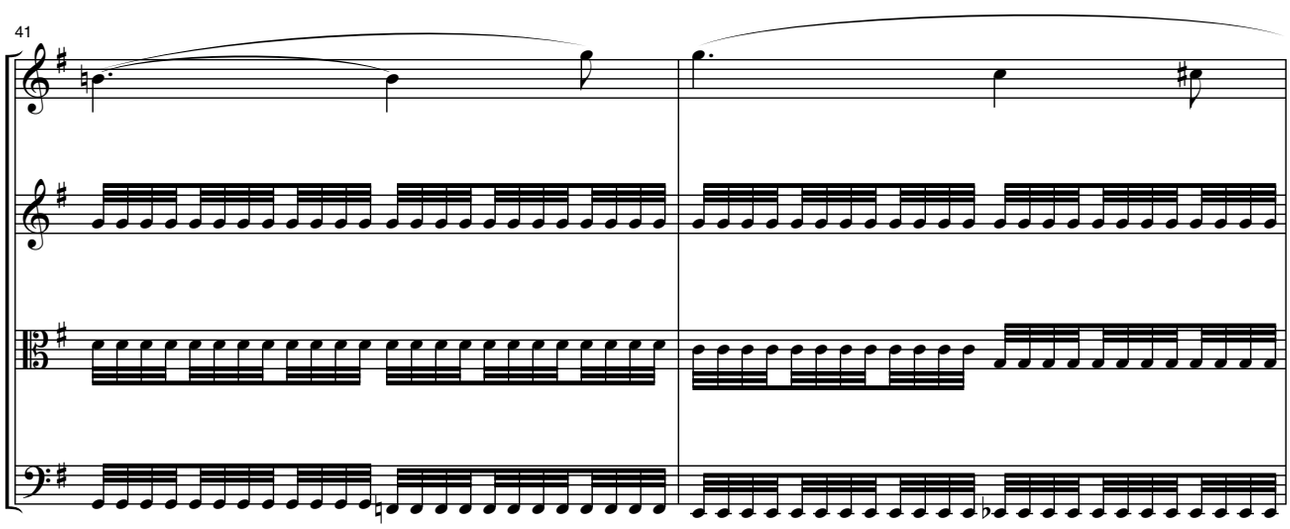

31
(principio de tronada)
pp
pp
pp
pp

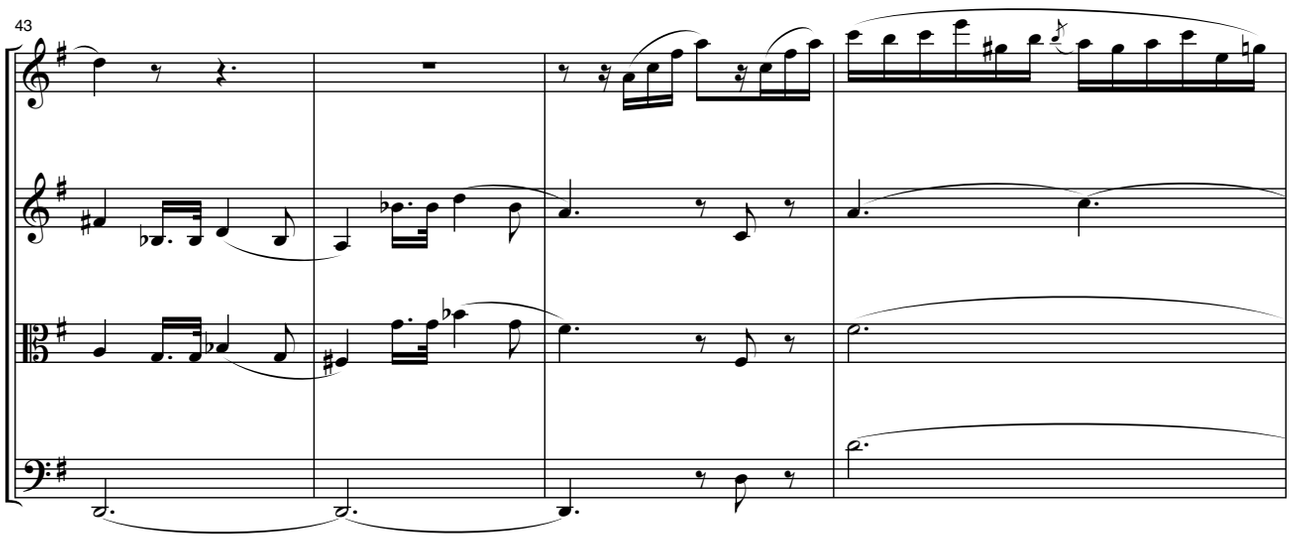

33
cresc.
cresc.
cresc.
cresc.

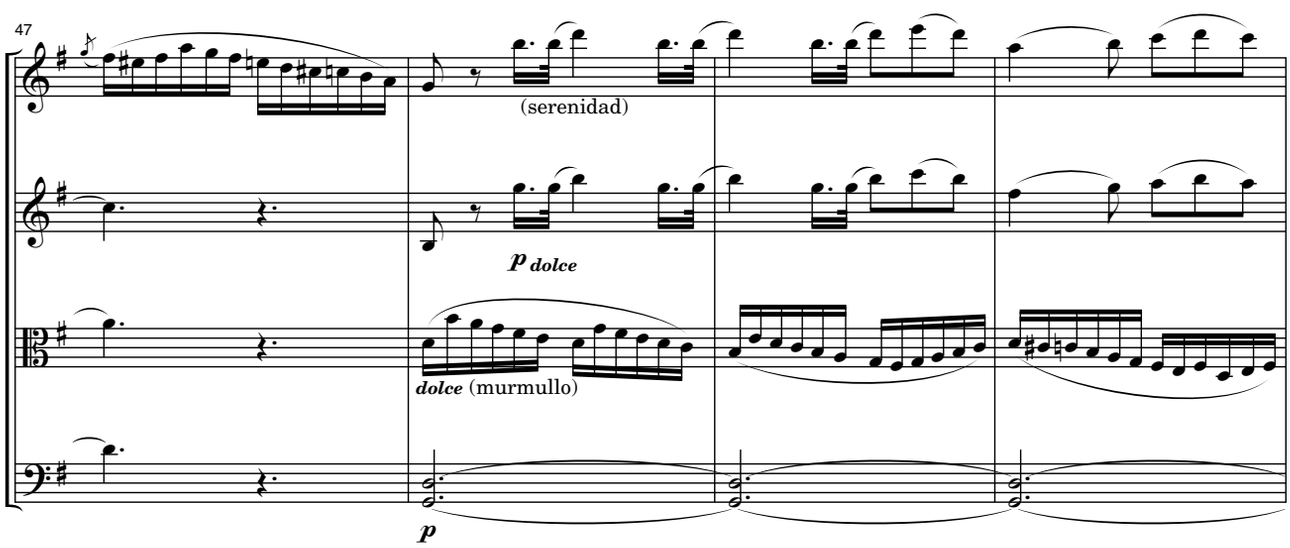

35
tr
f
f
f
f

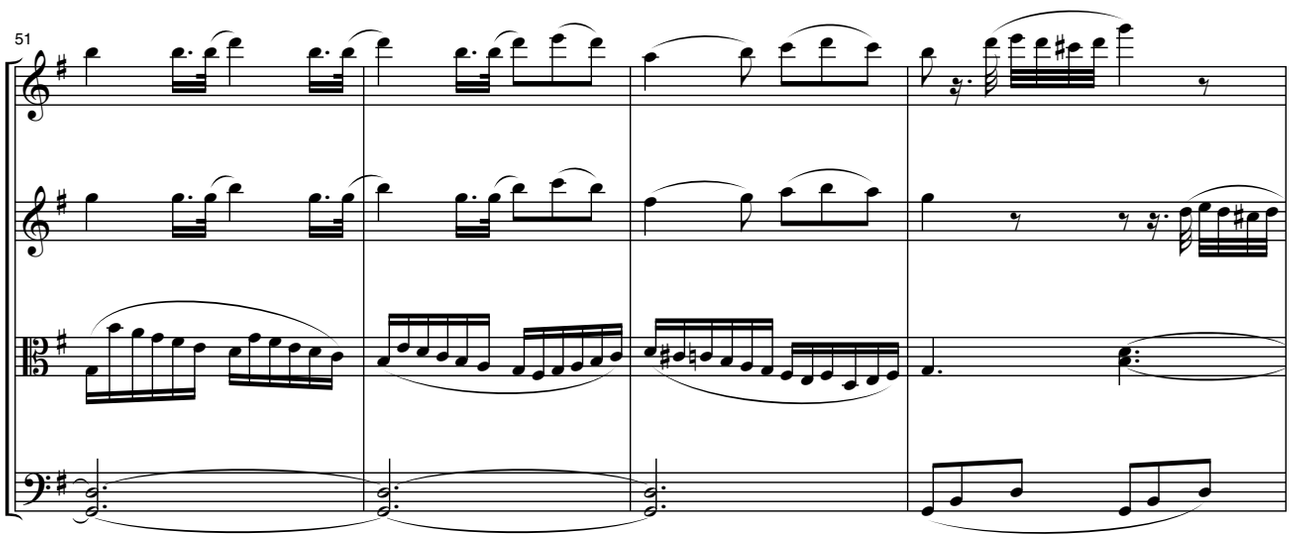

37
dim.
dim.
dim.
dim.

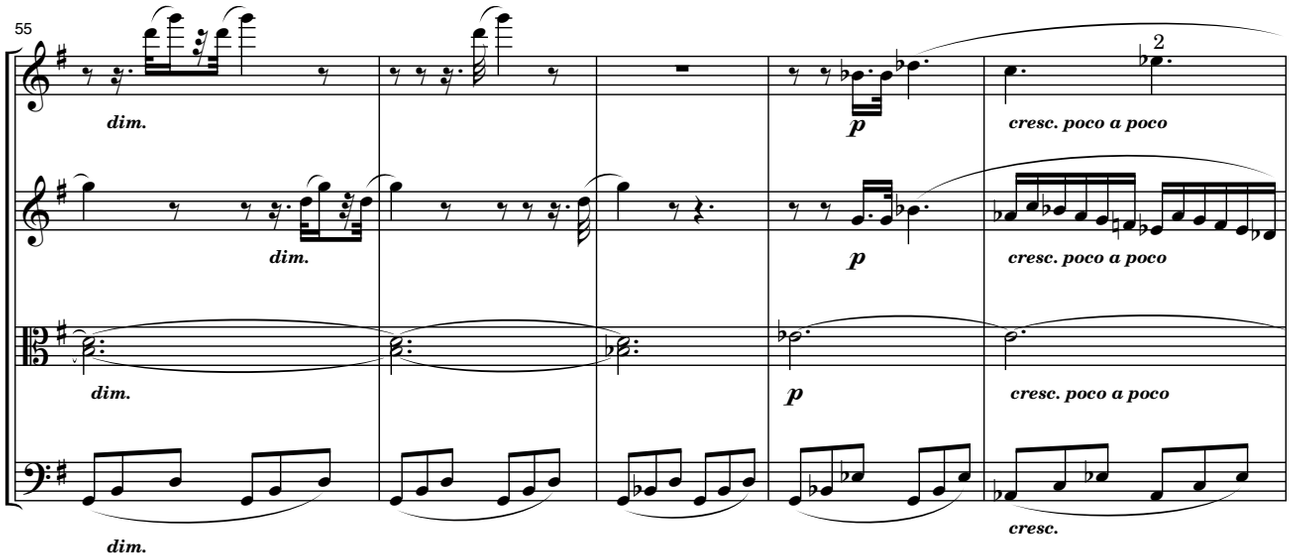

39
1
3
tr
p
p
p
p

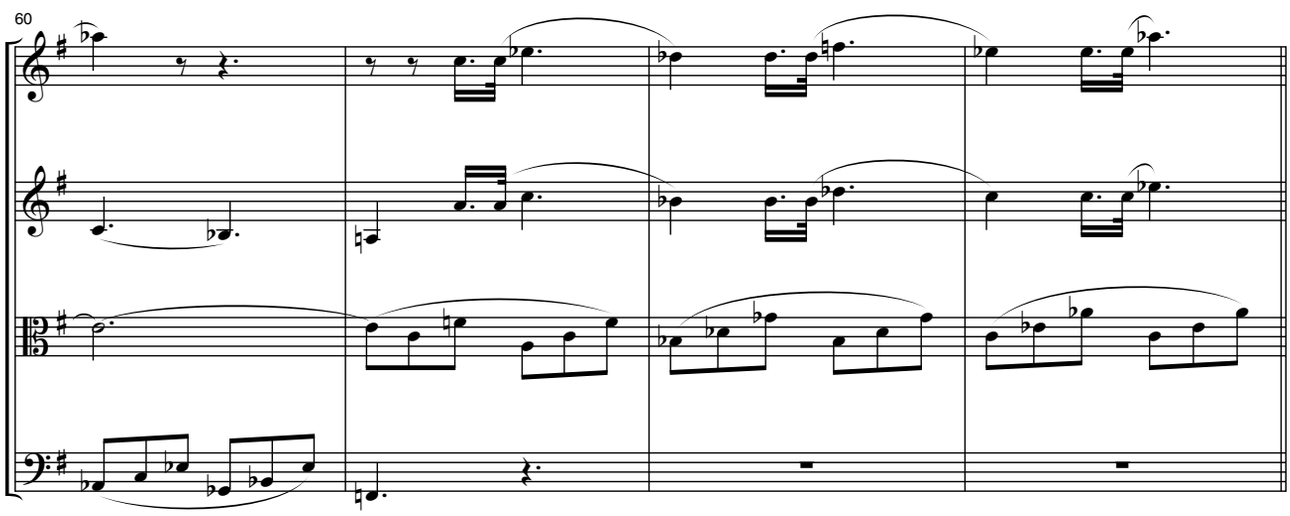

41

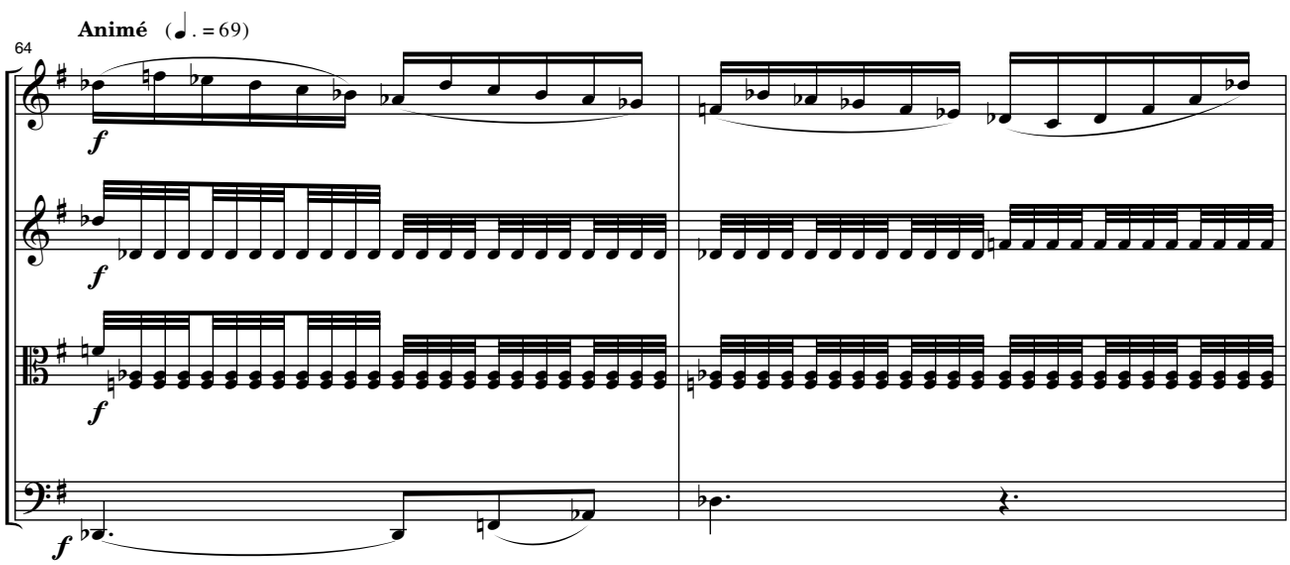

43

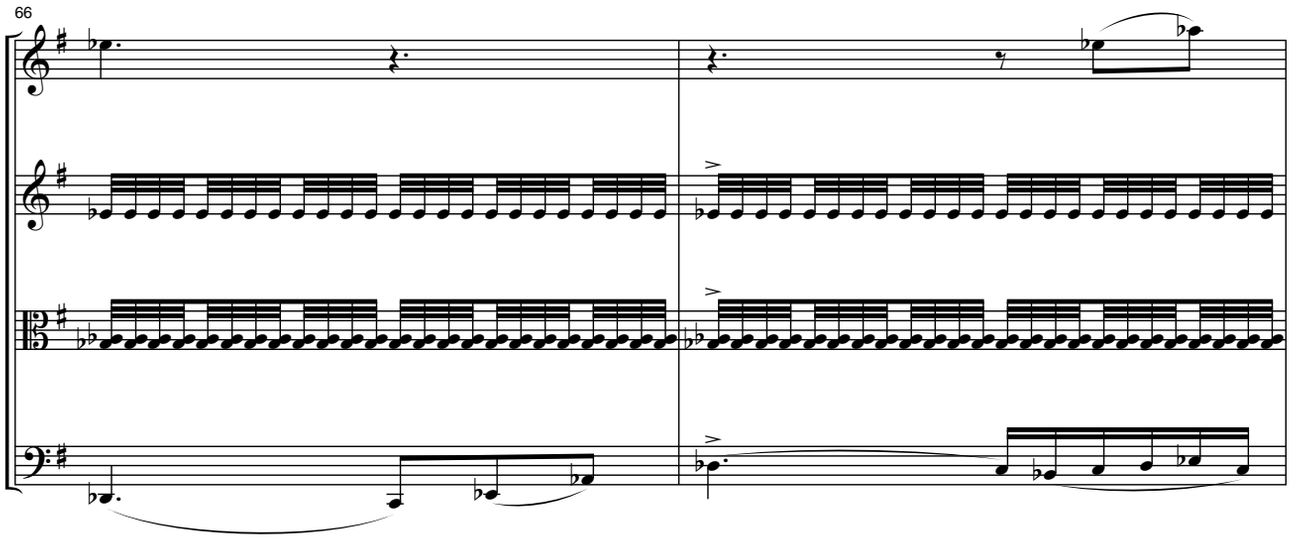

47
(serenidad)
p dolce
dolce (murmullo)
p

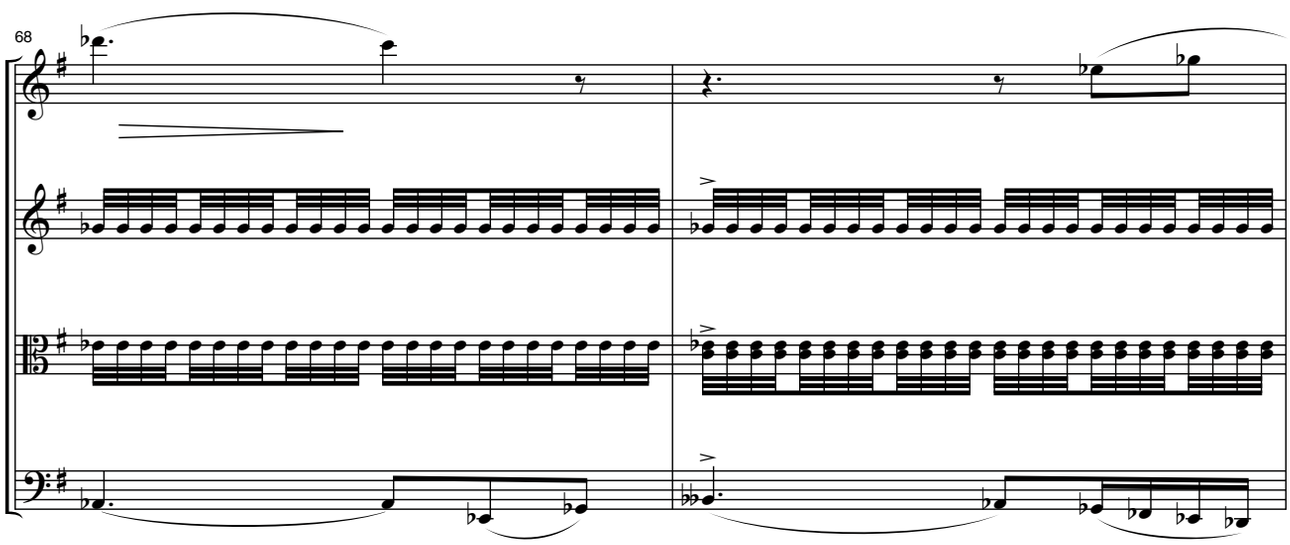

51

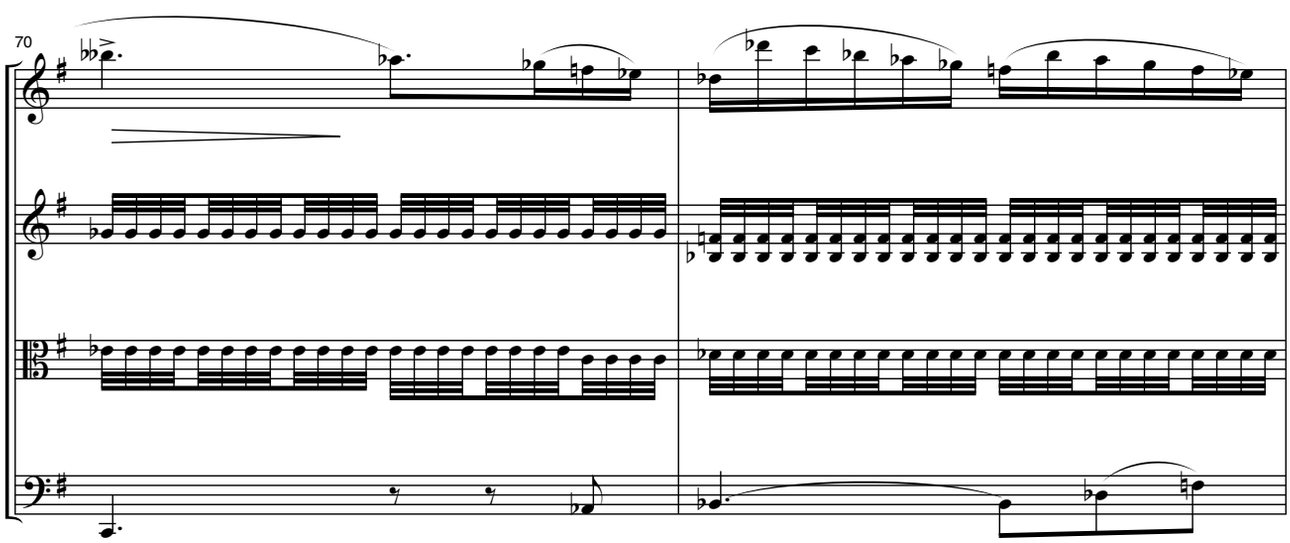

55
dim.
dim.
dim.
dim.
2
p
p
p
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc.

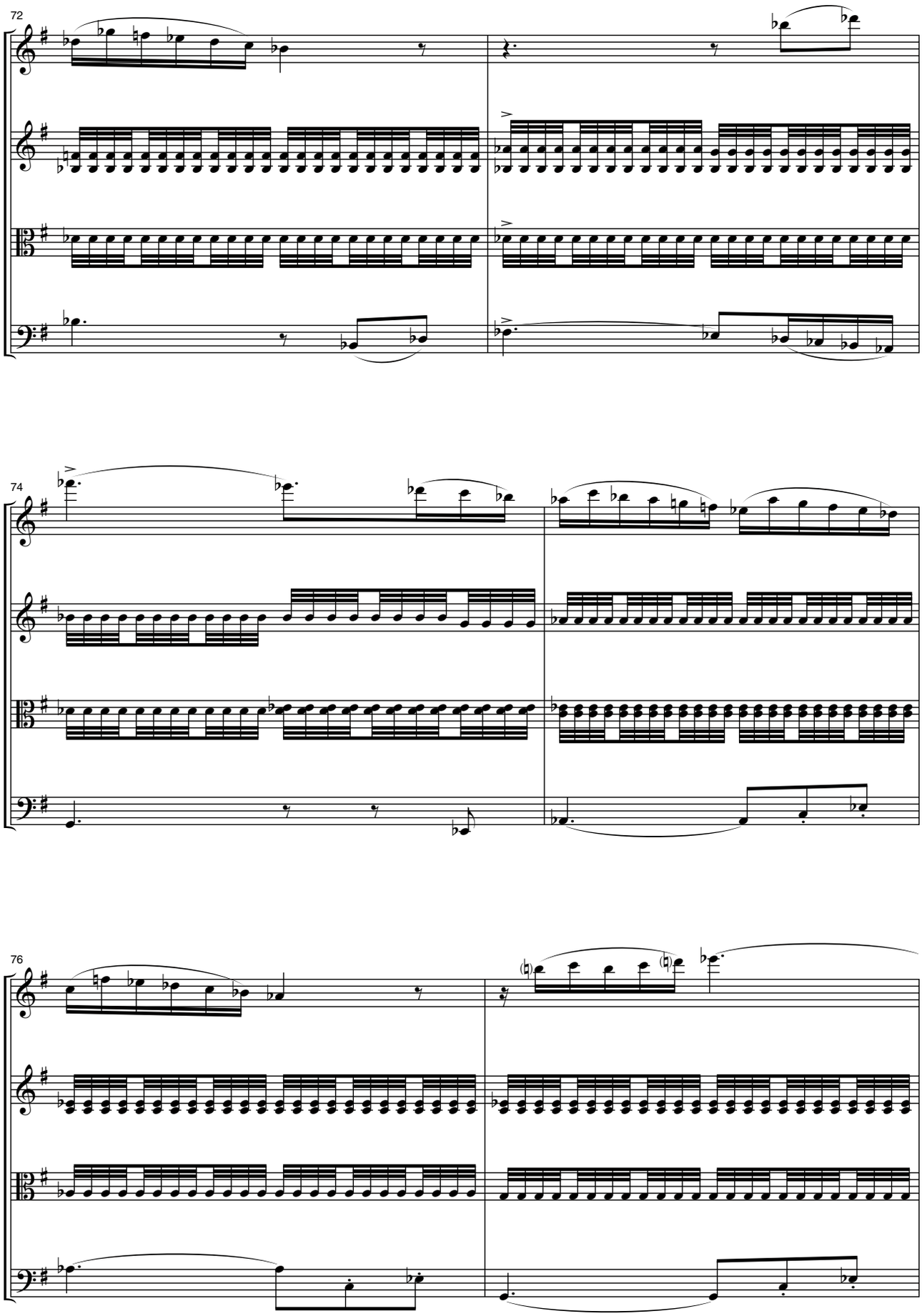

60

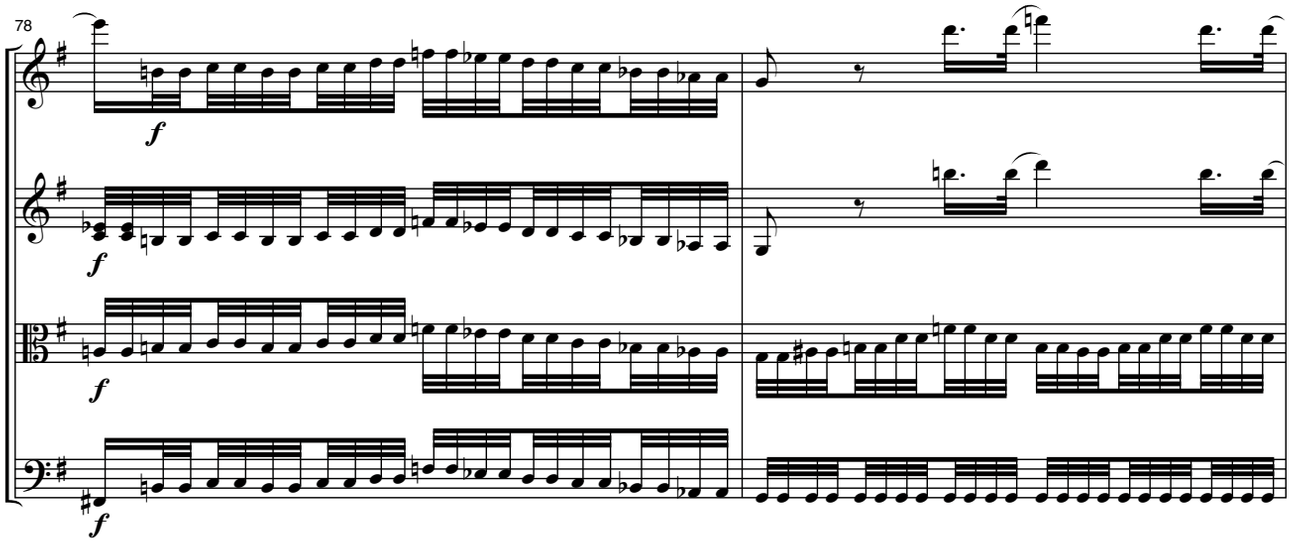

64
Animé (♩. = 69)
f
f
f
f

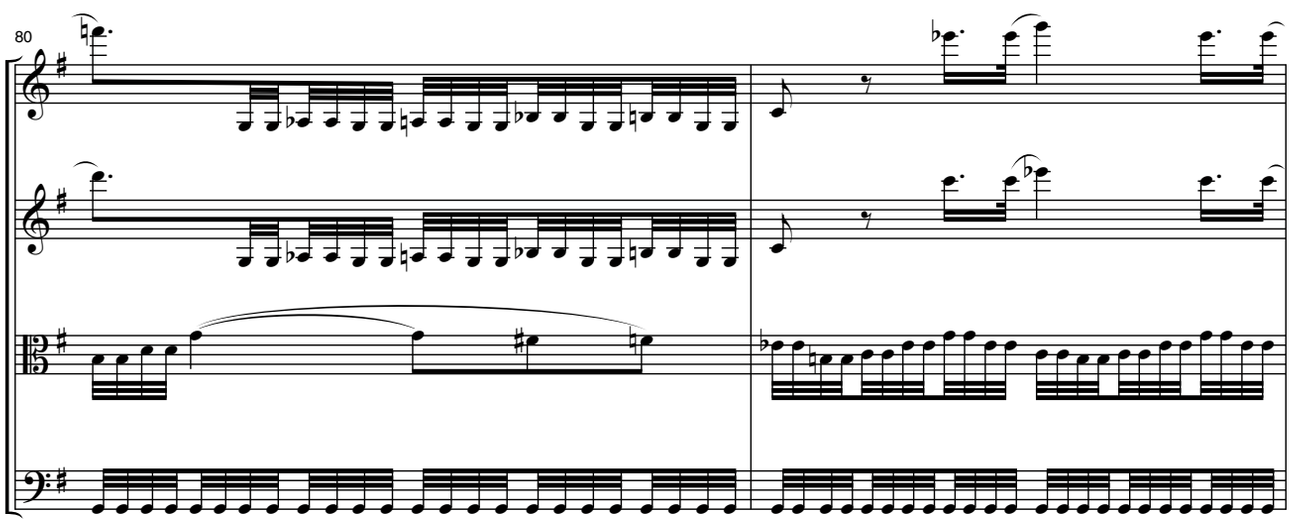

66

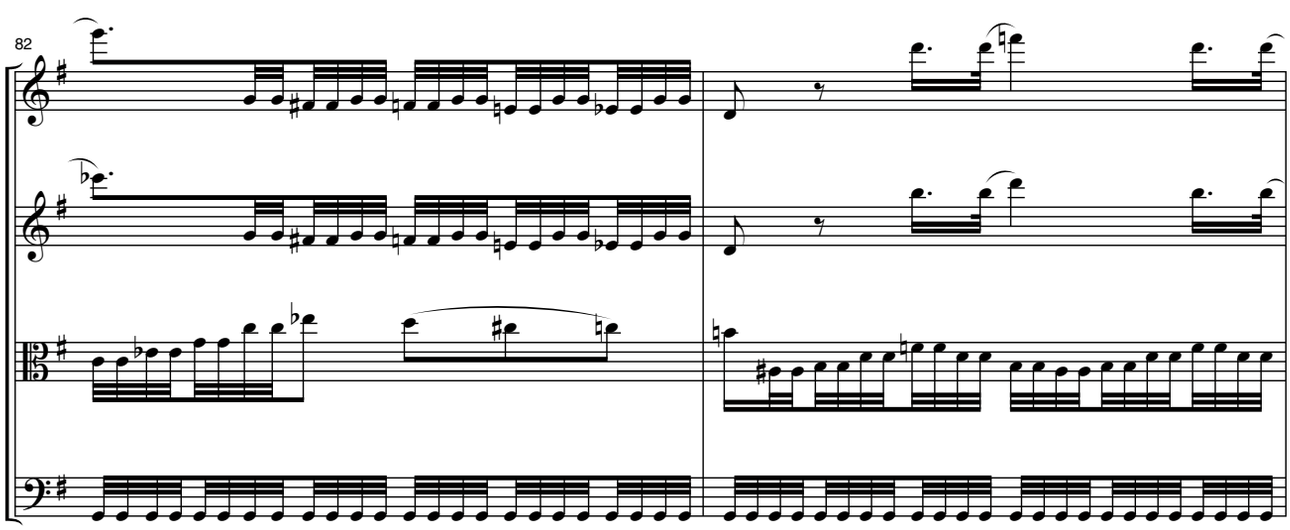

68

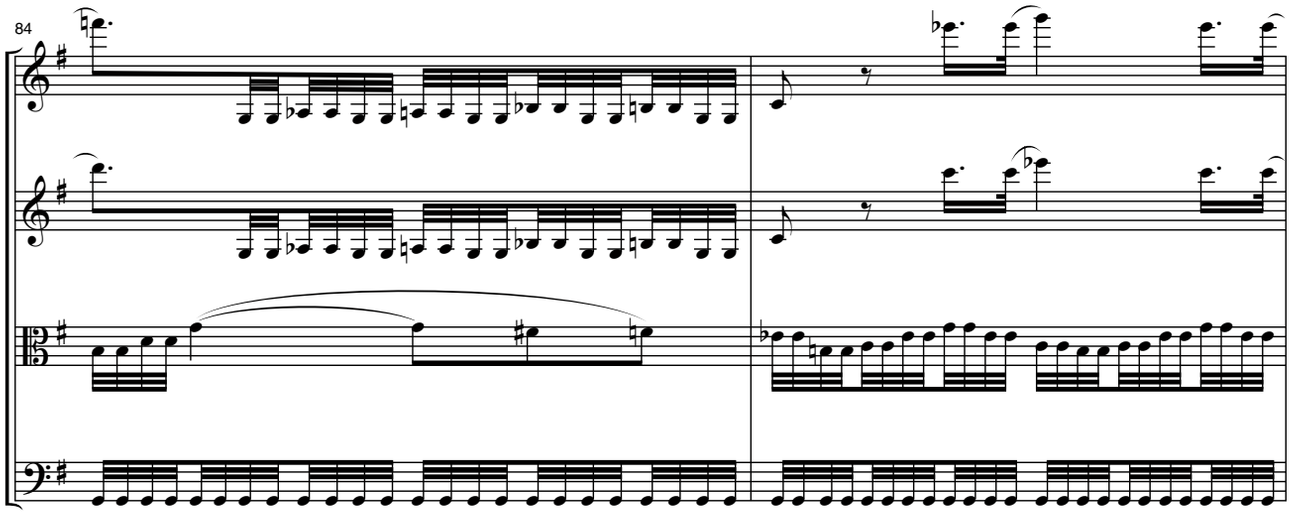

70

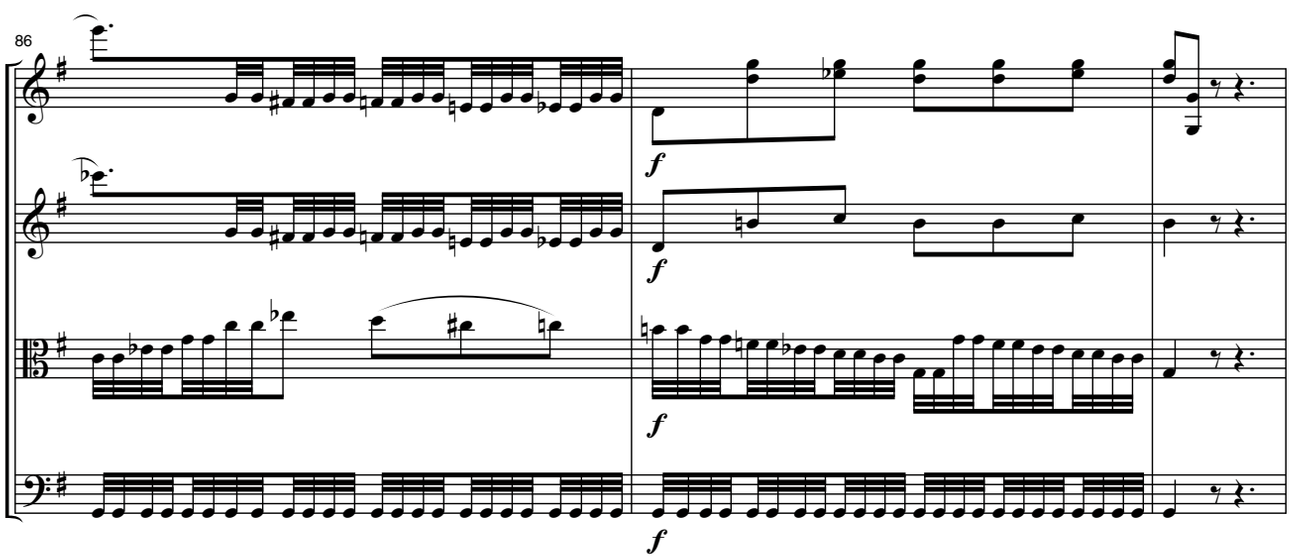

72
74
76


78
f
f
f
f


80


82


84


86
f
f
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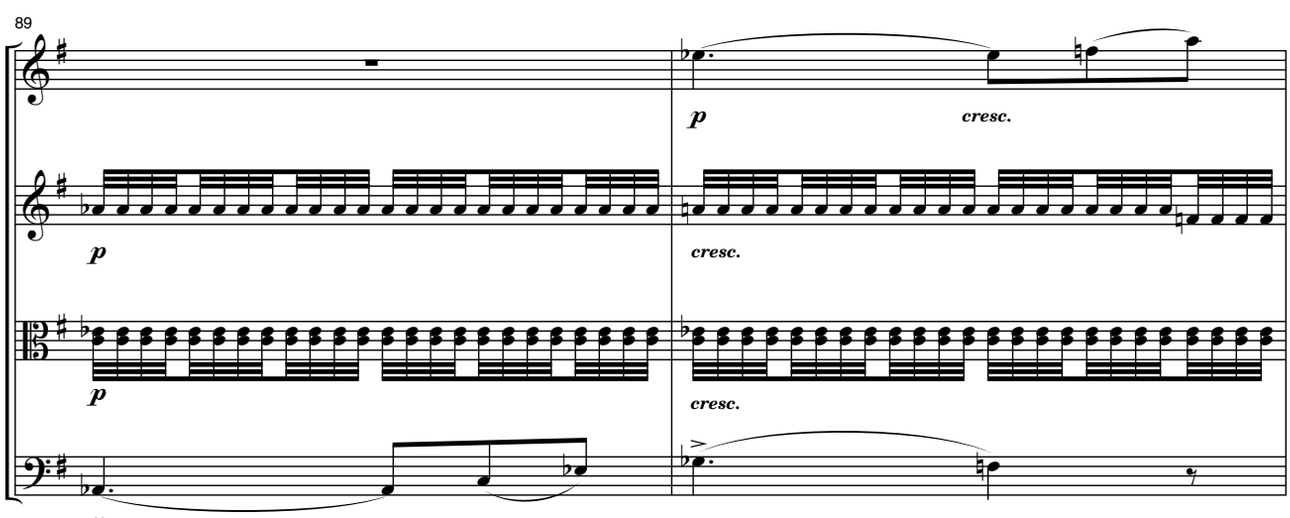
89
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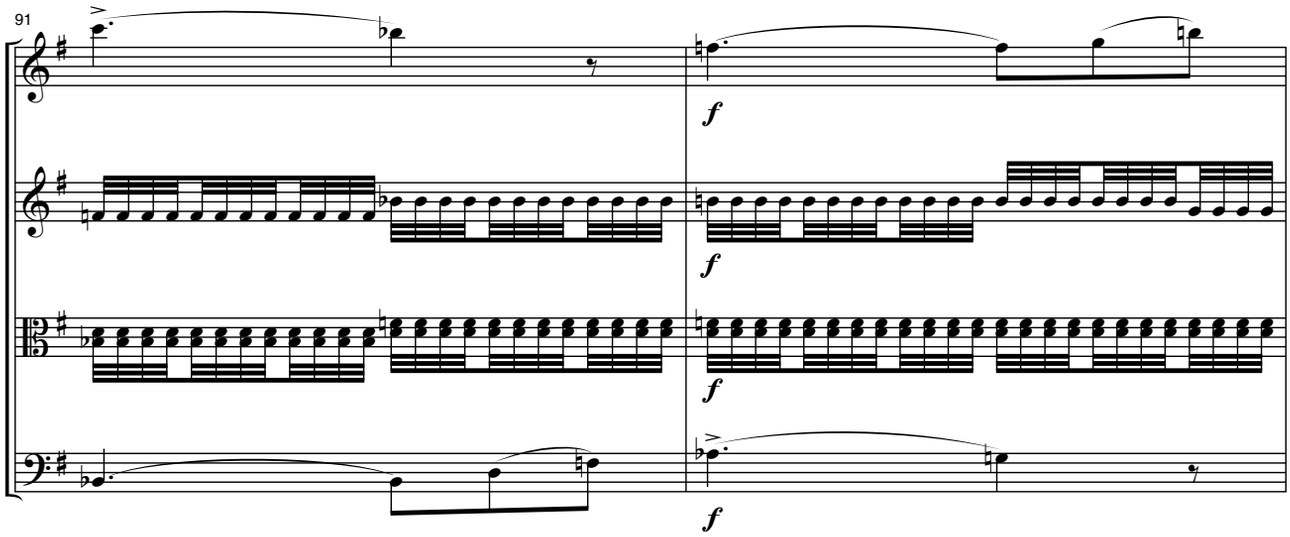
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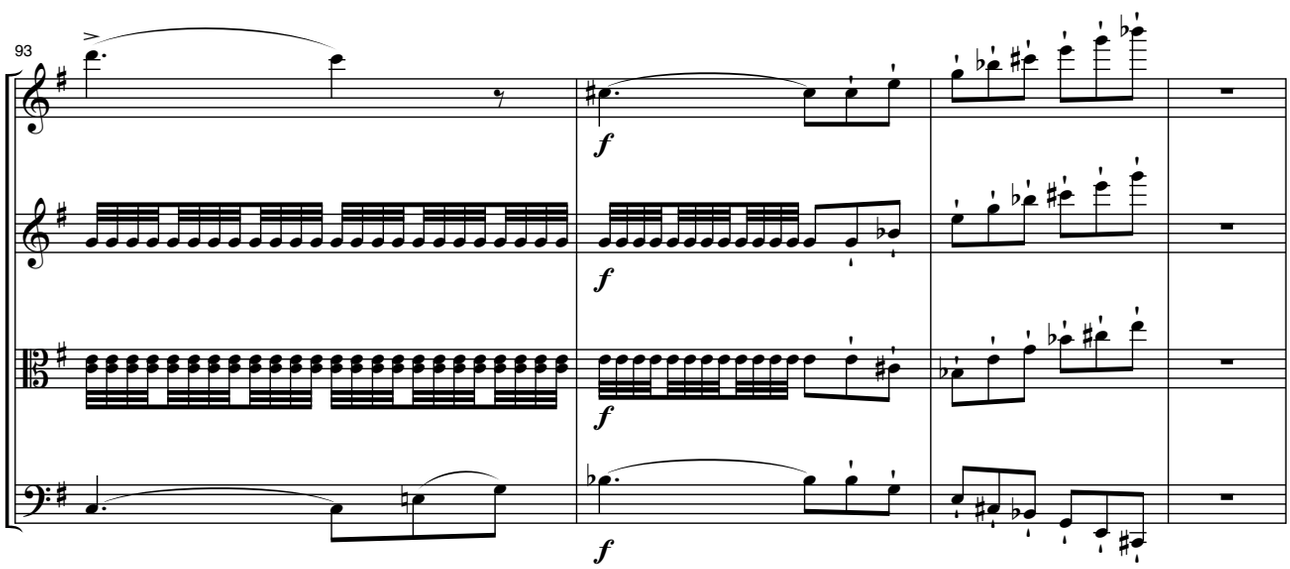
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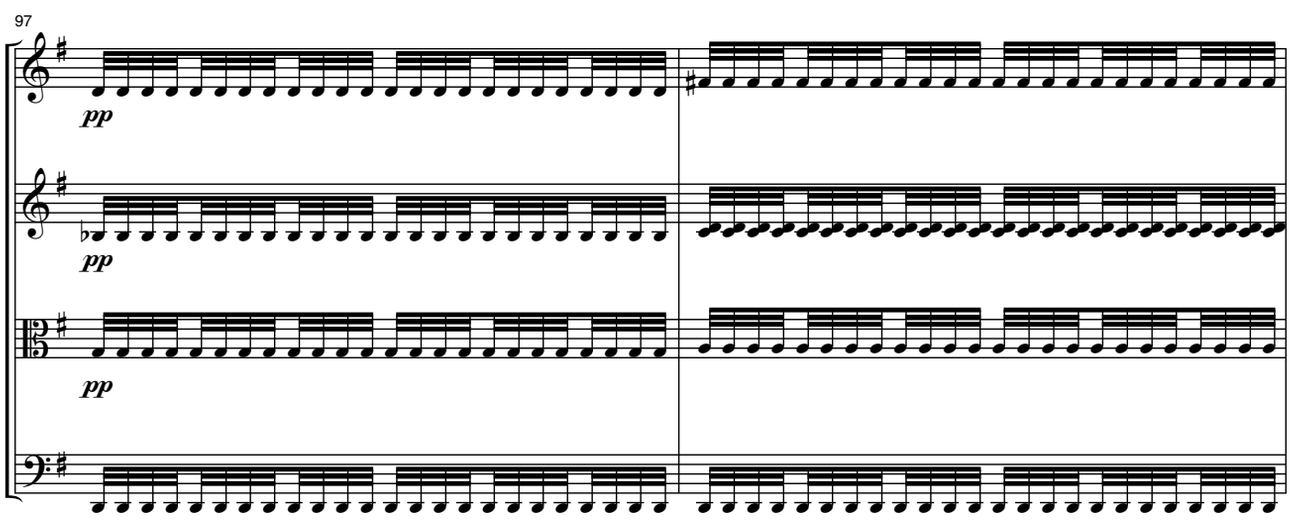
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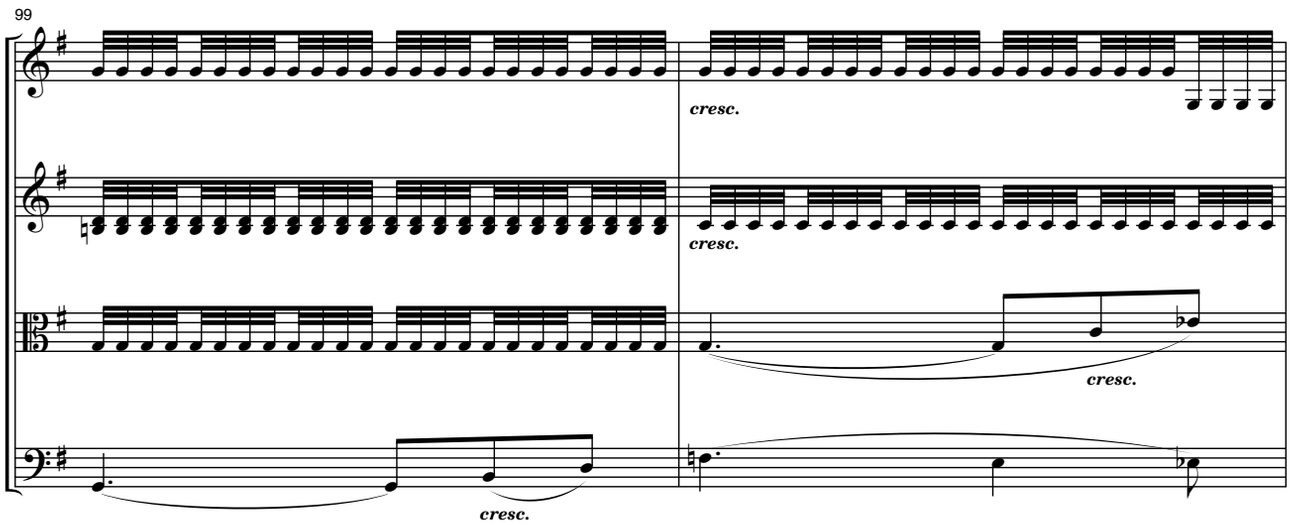
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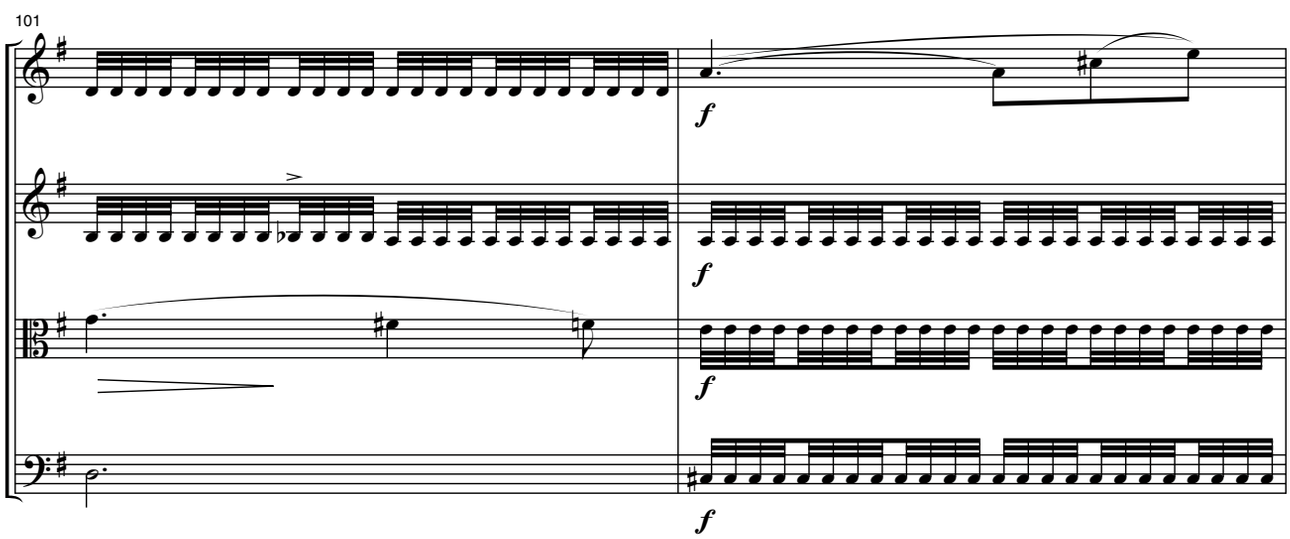
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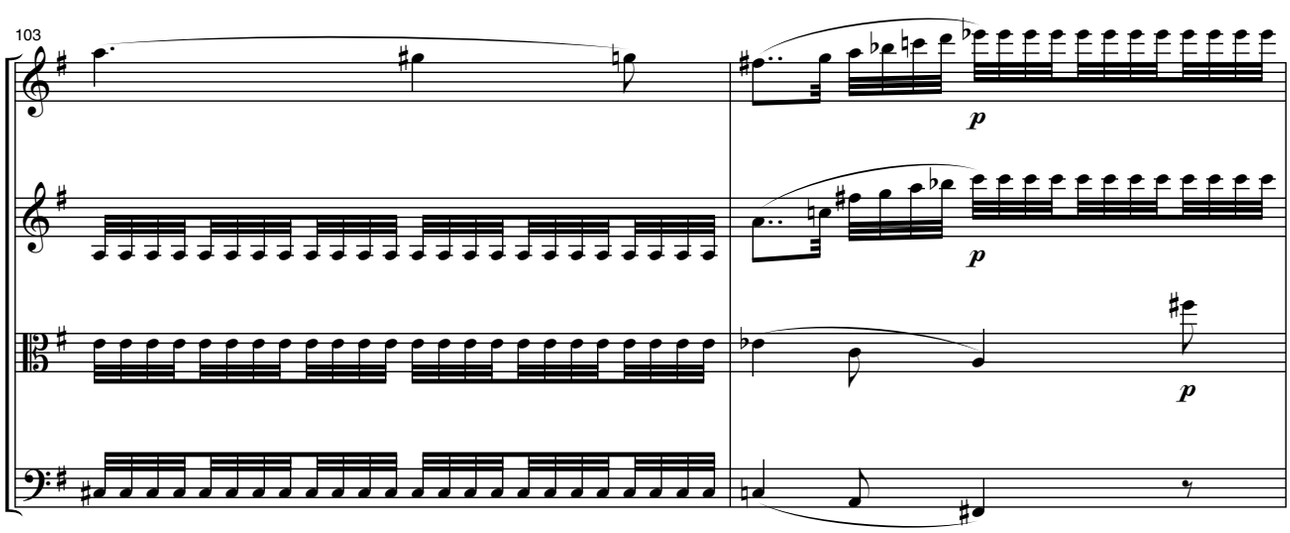
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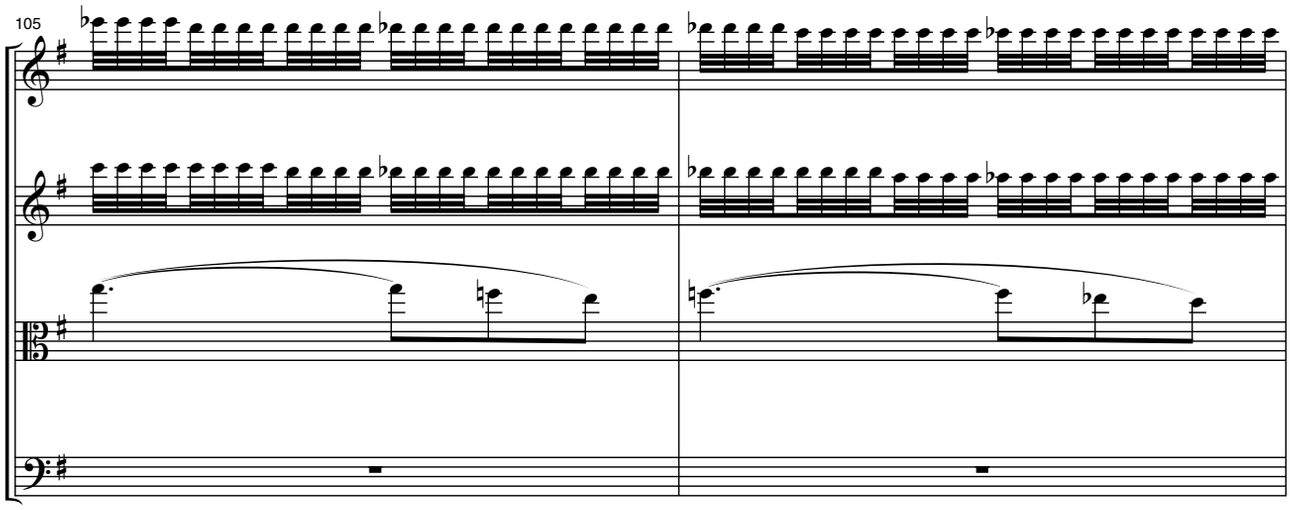
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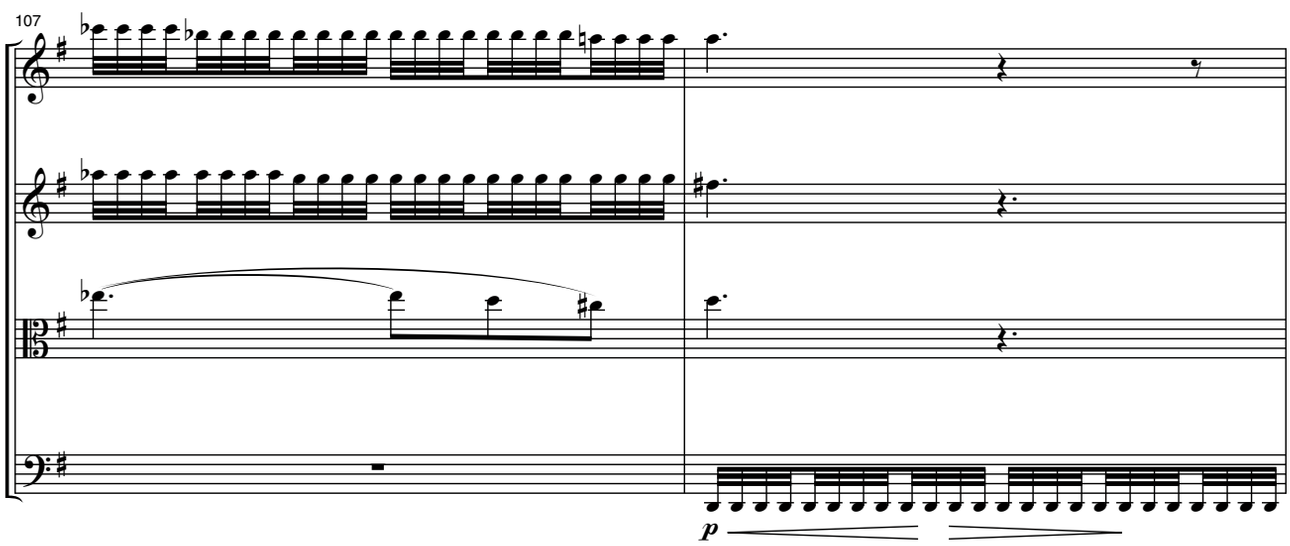
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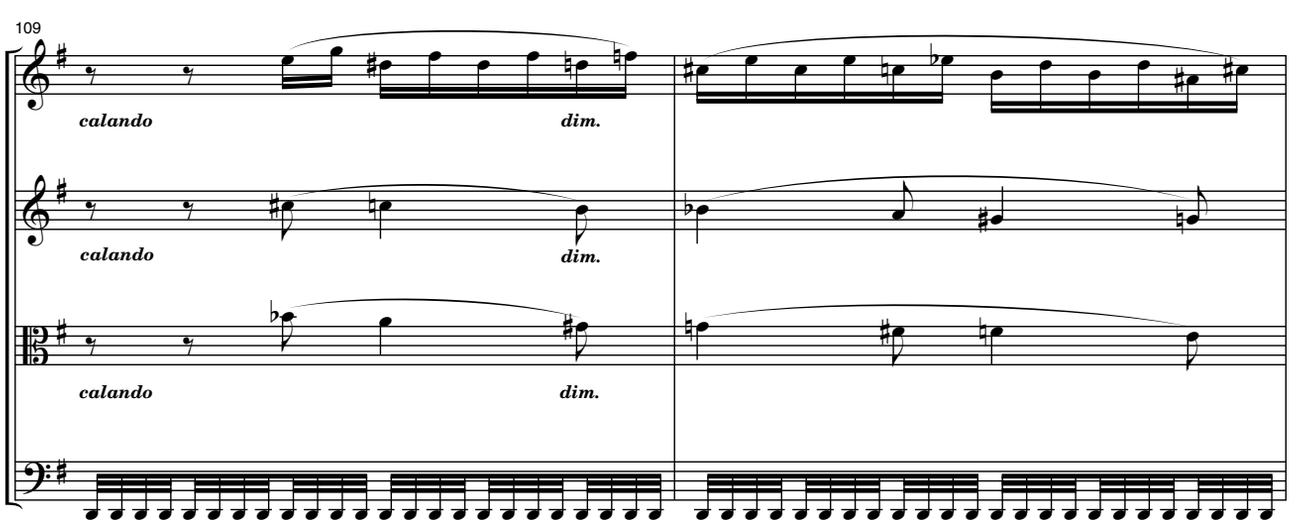
109
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calando
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calando
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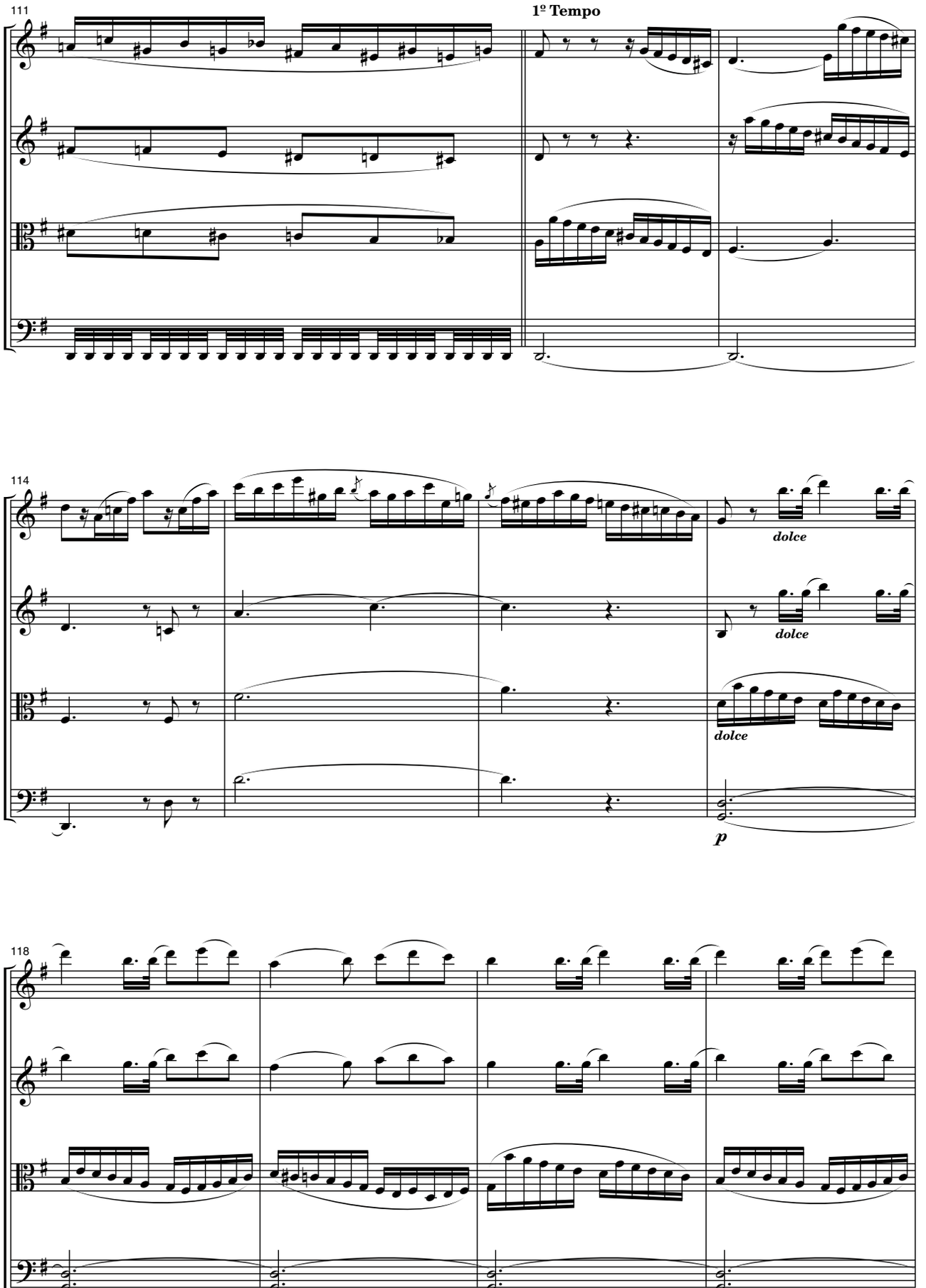
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1º Tempo
114
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dolce
dolce
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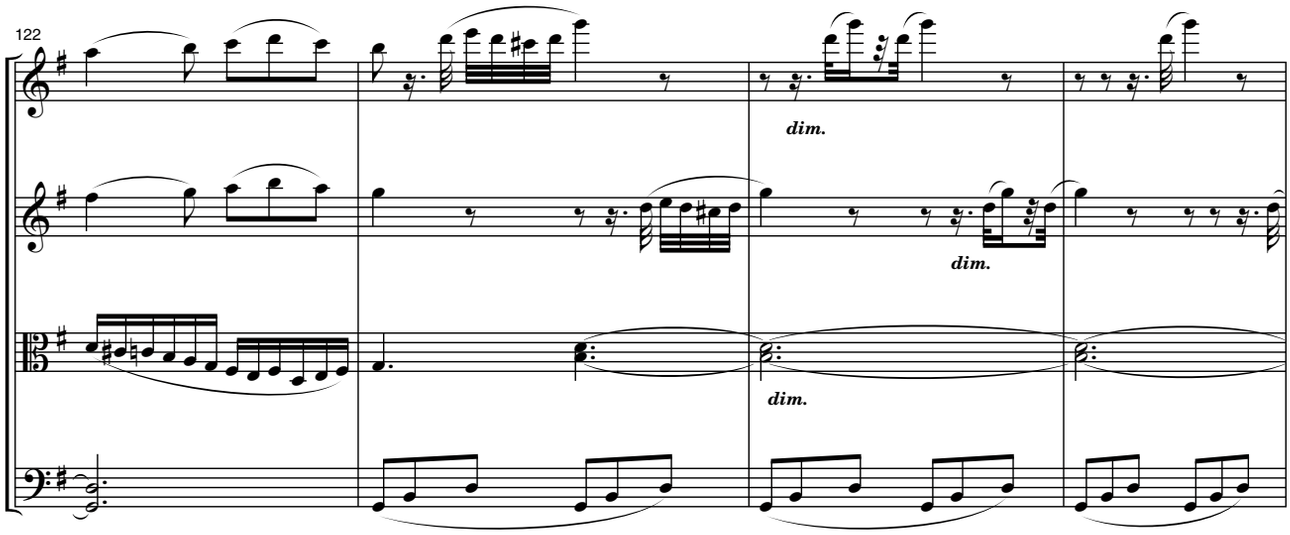
118


122
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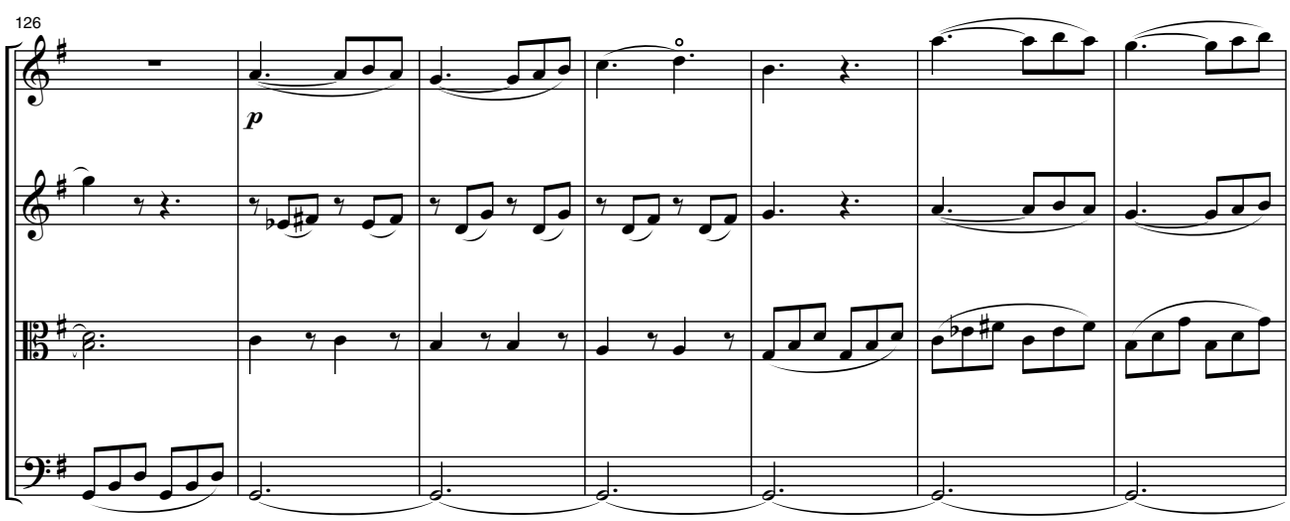
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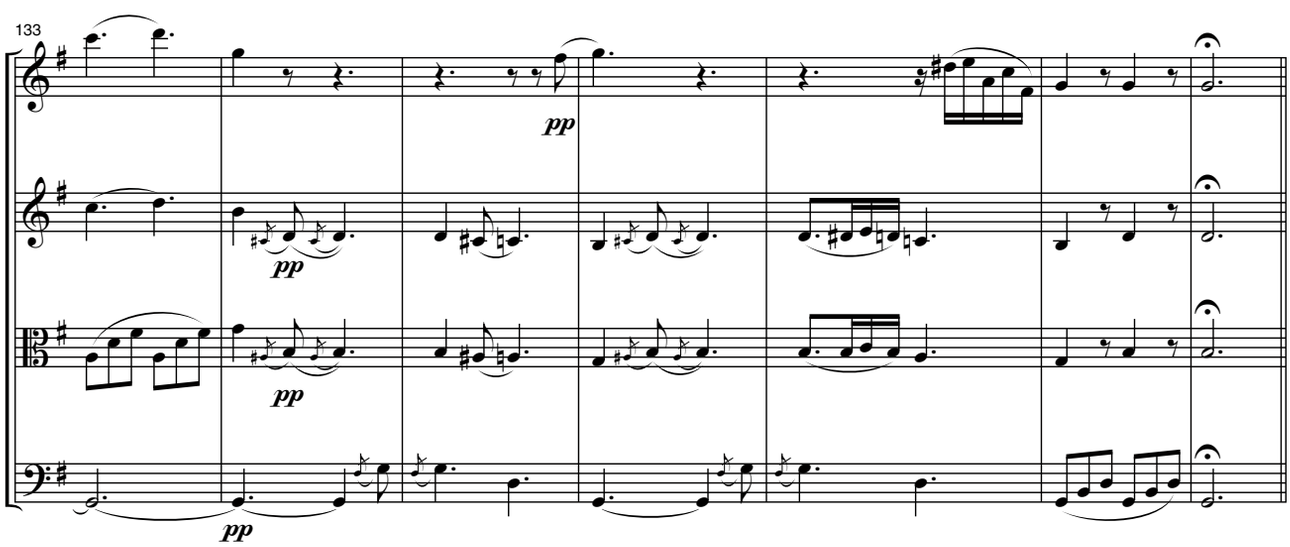
133
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pp
pp
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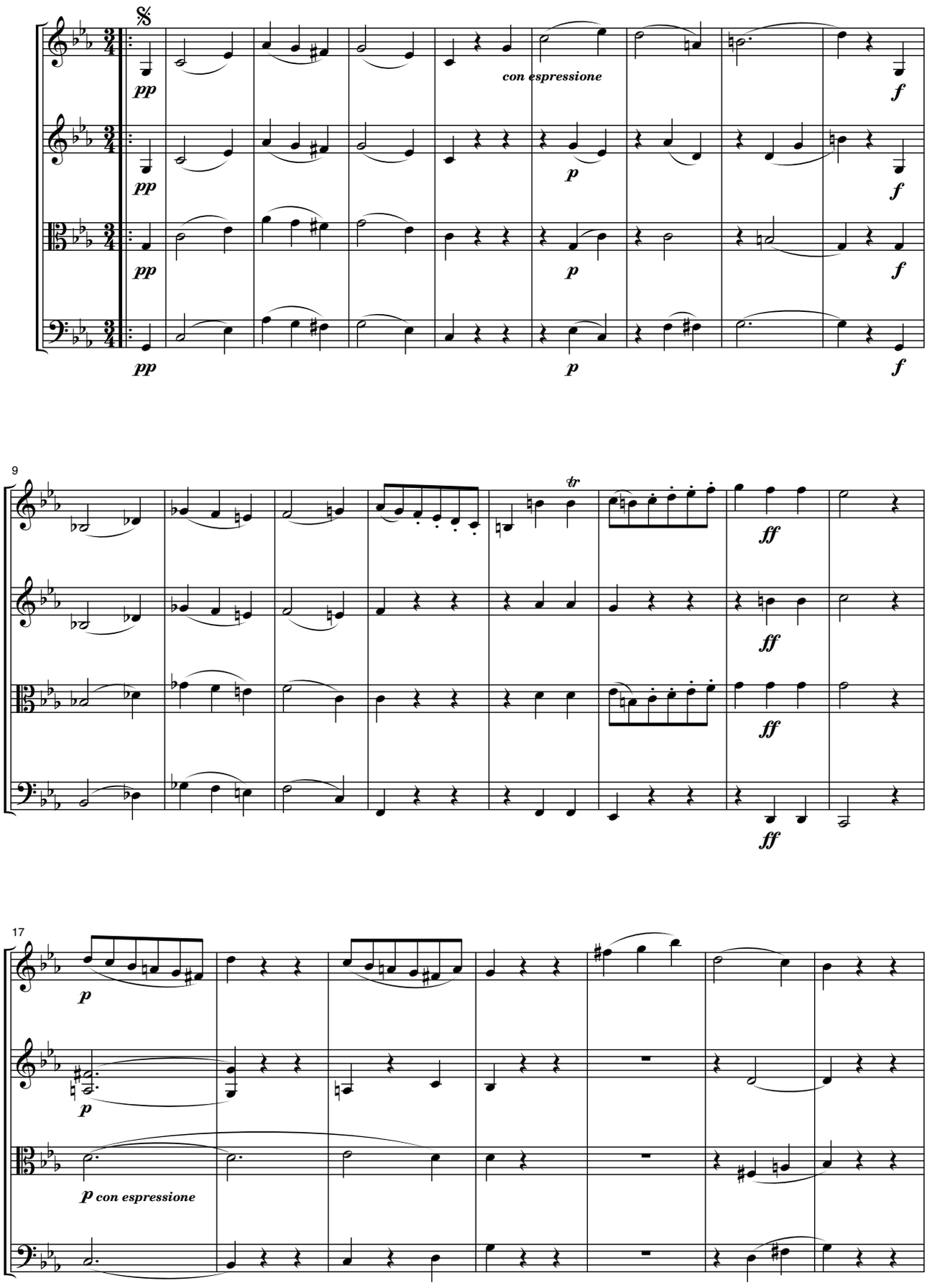
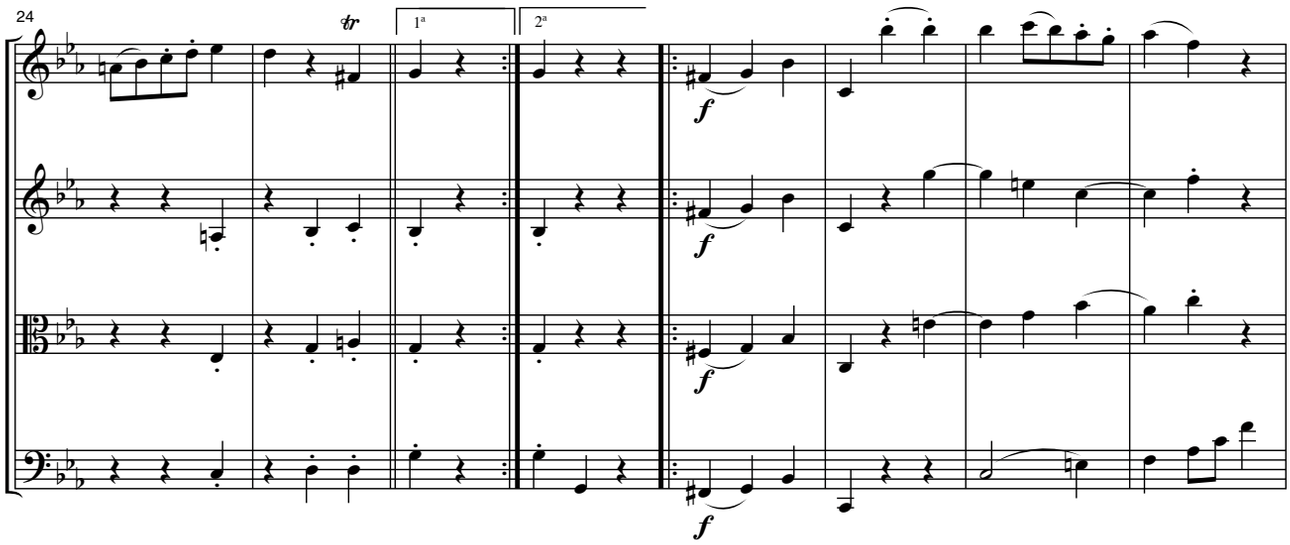
III

Allegro (𝅗𝅥. = 96)




24
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2ª
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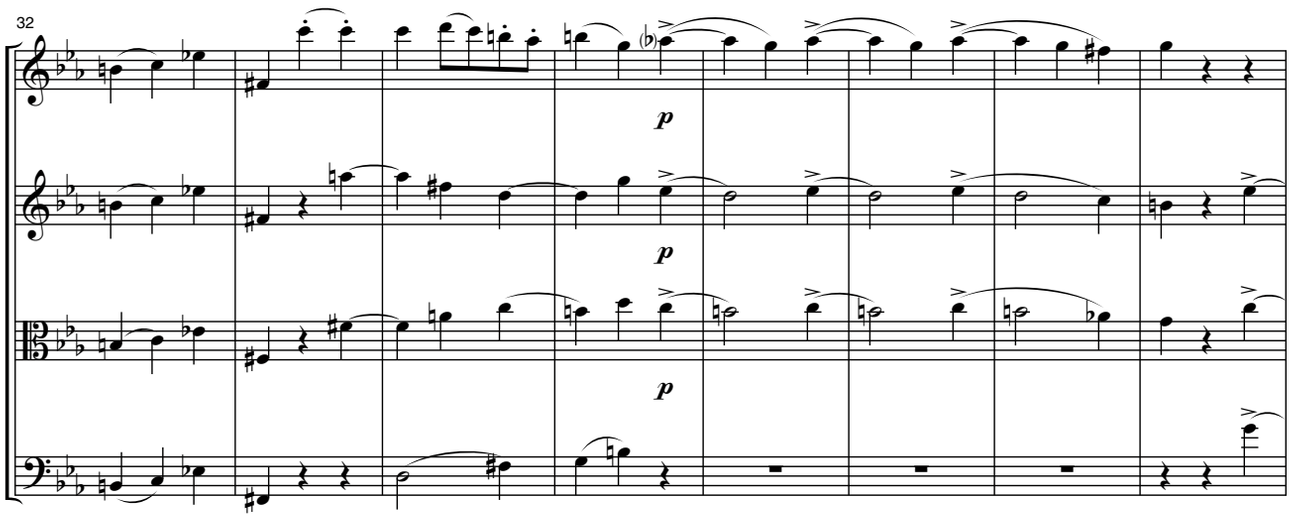
f
f
f


32
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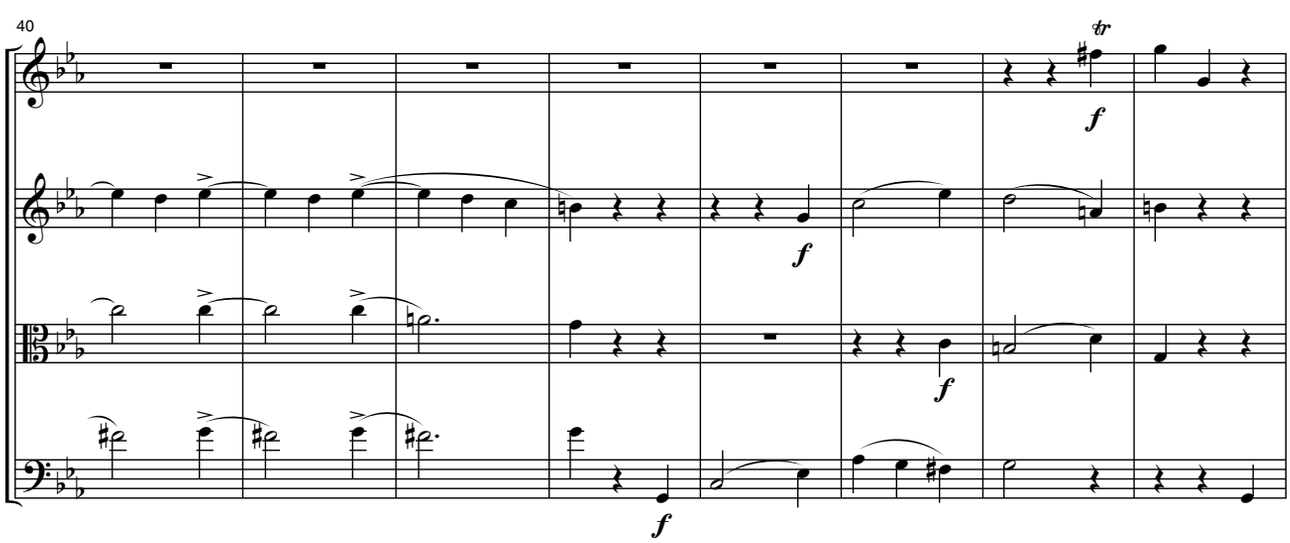
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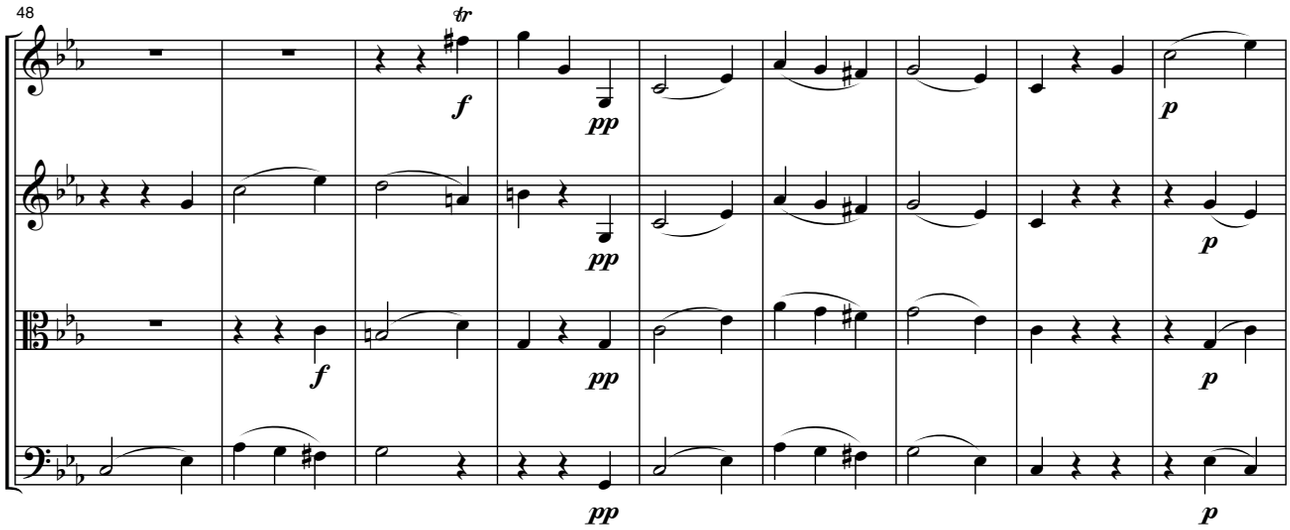
48
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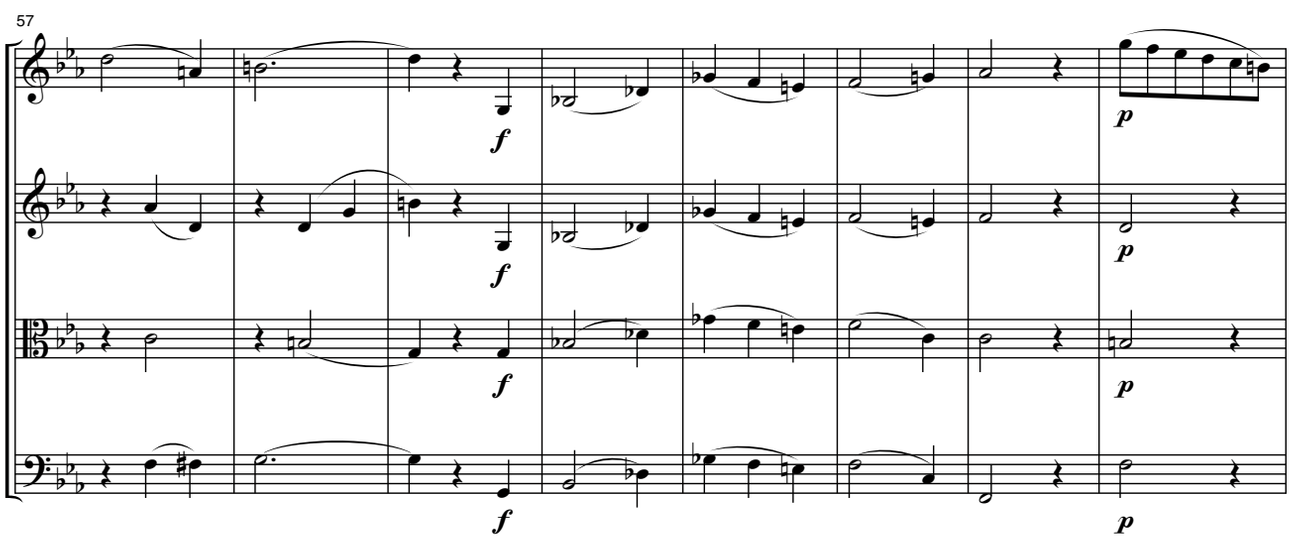
57
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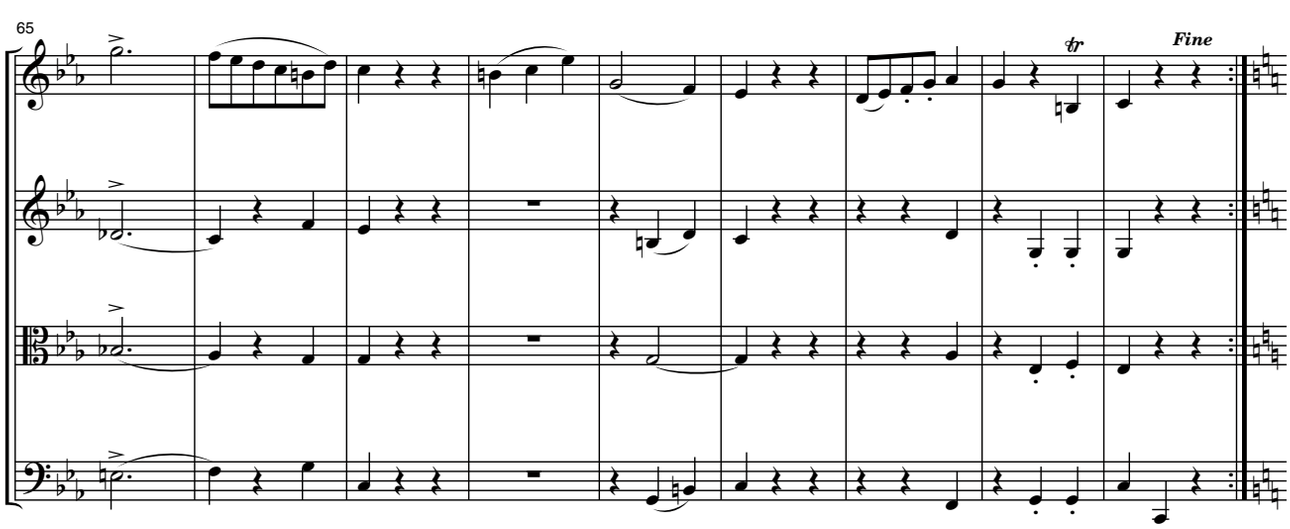
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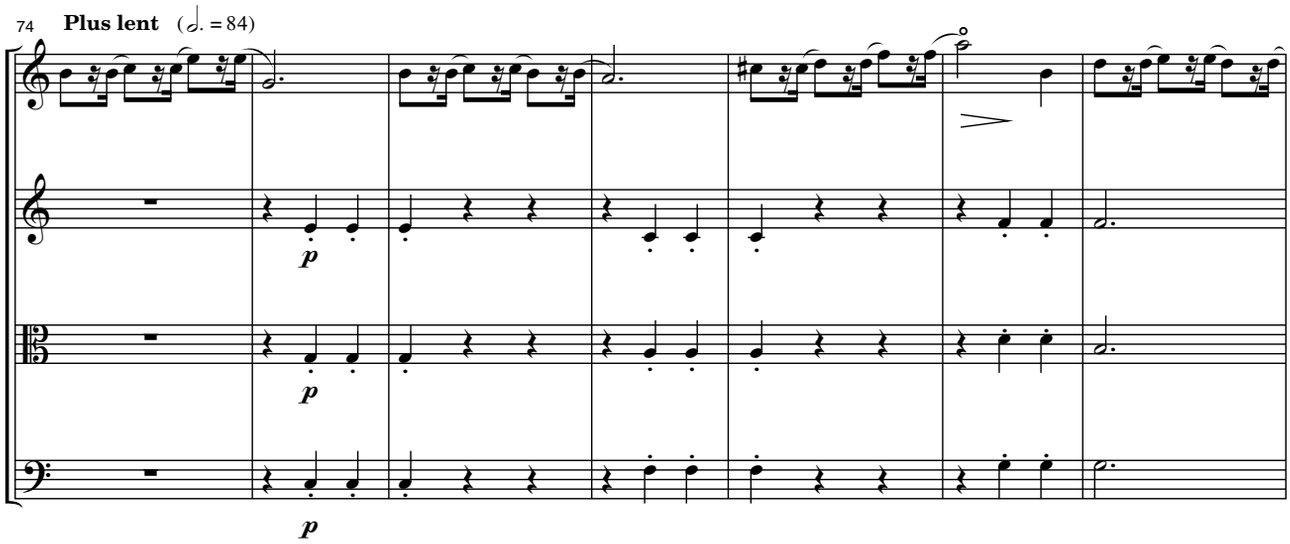
74
Plus lent (𝅗𝅥. = 84)
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p
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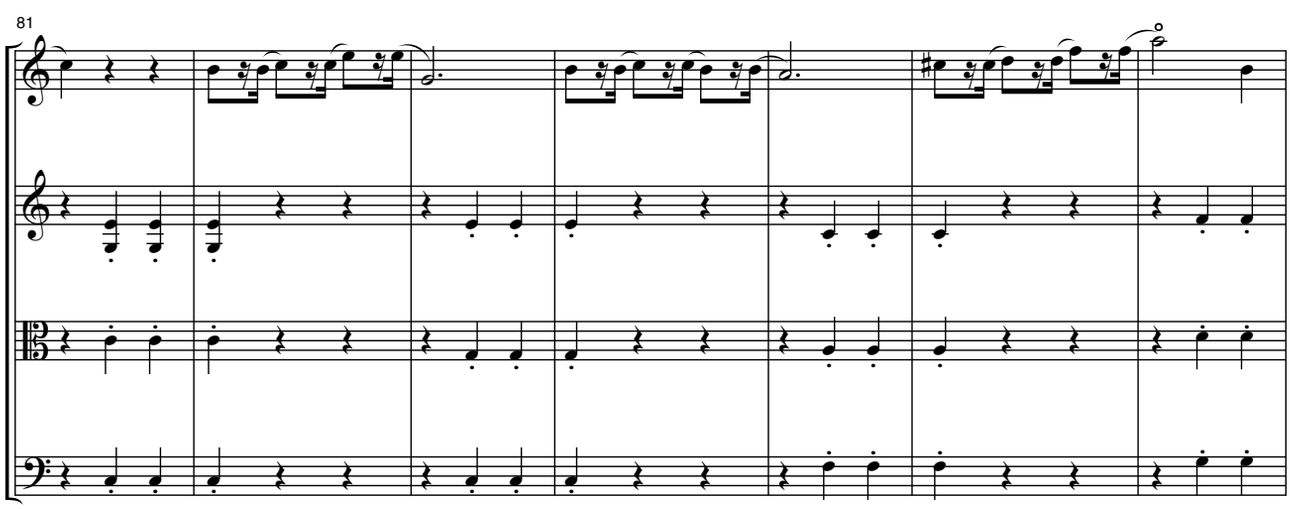
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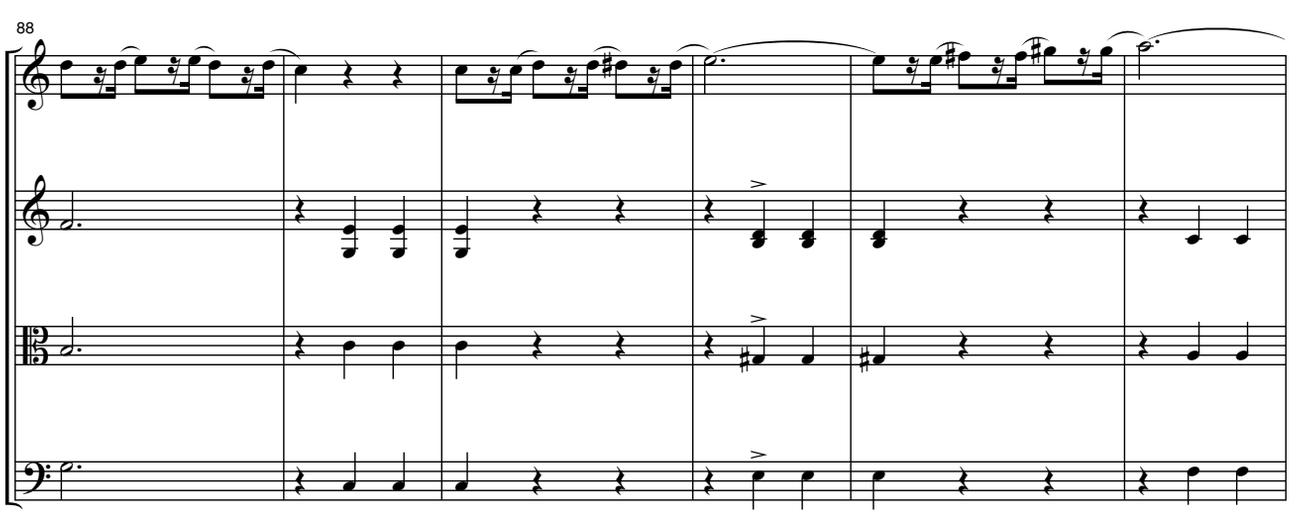
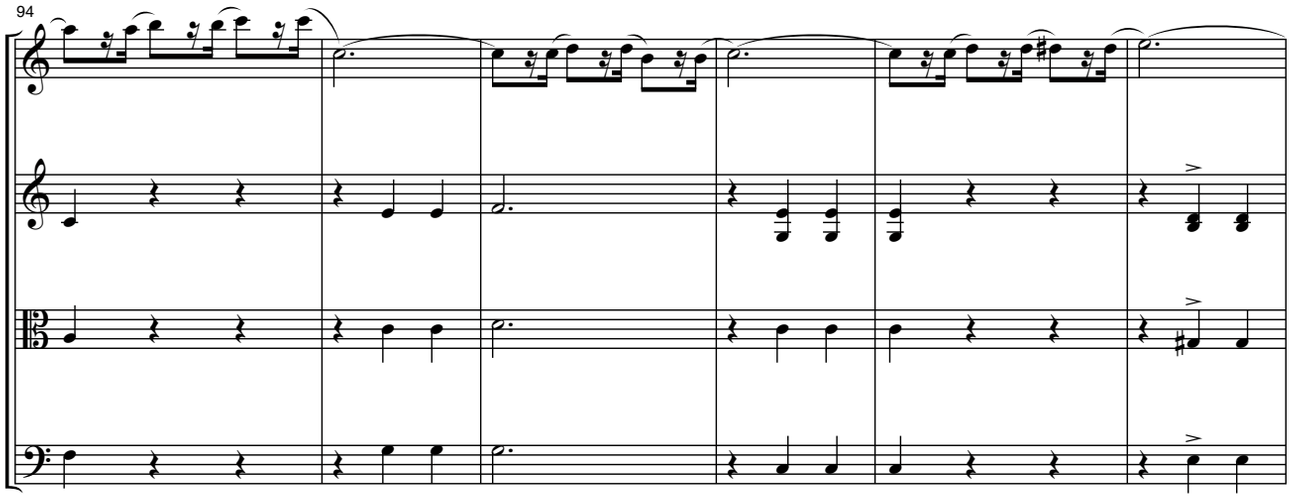

88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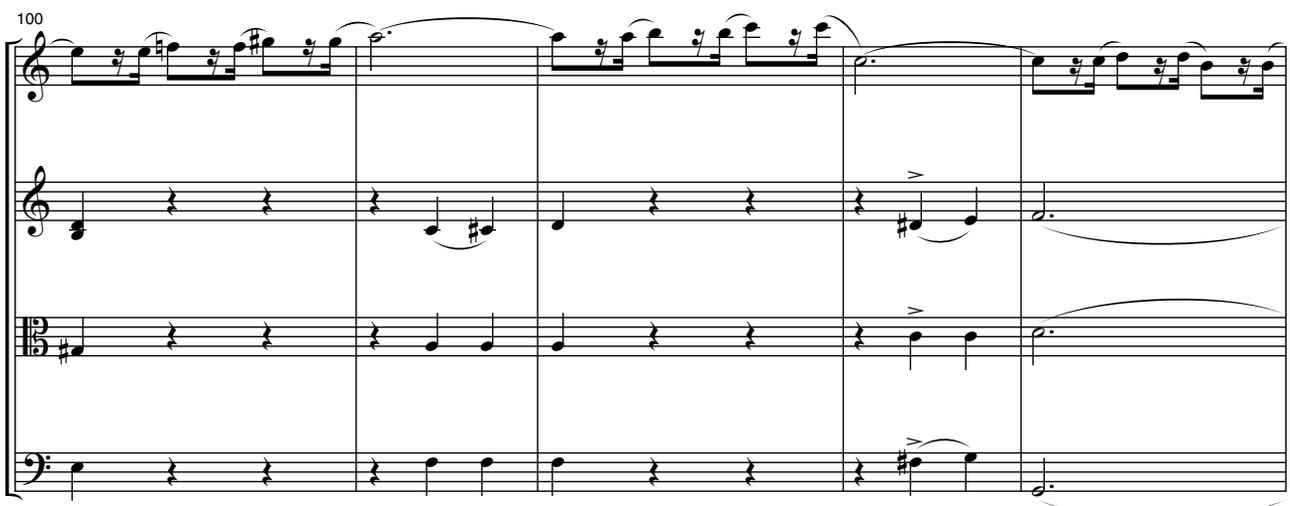
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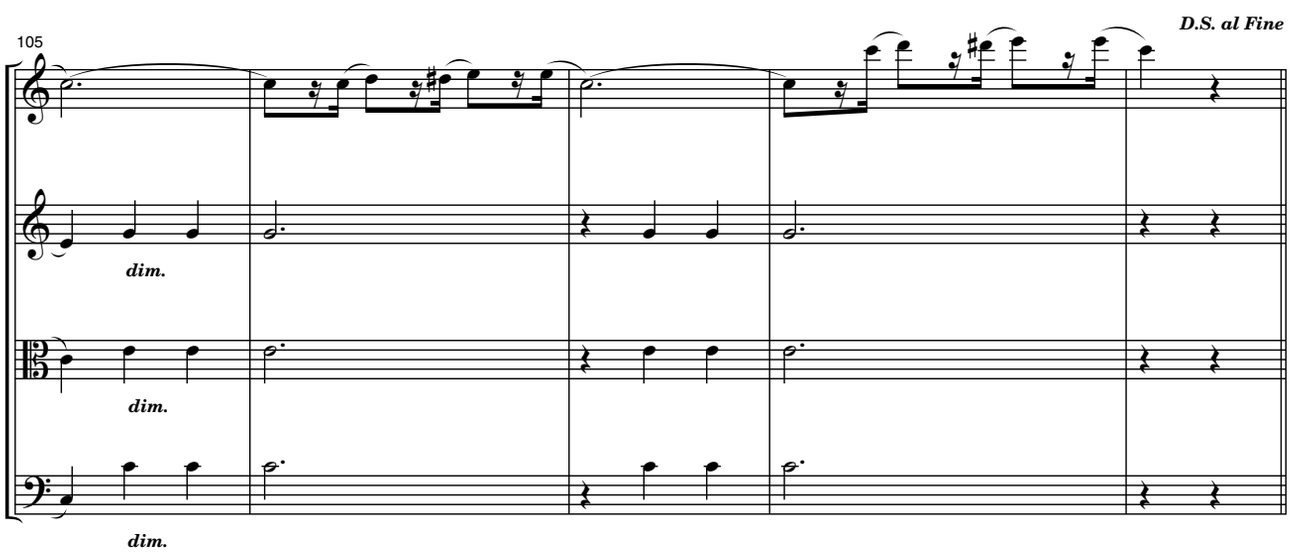
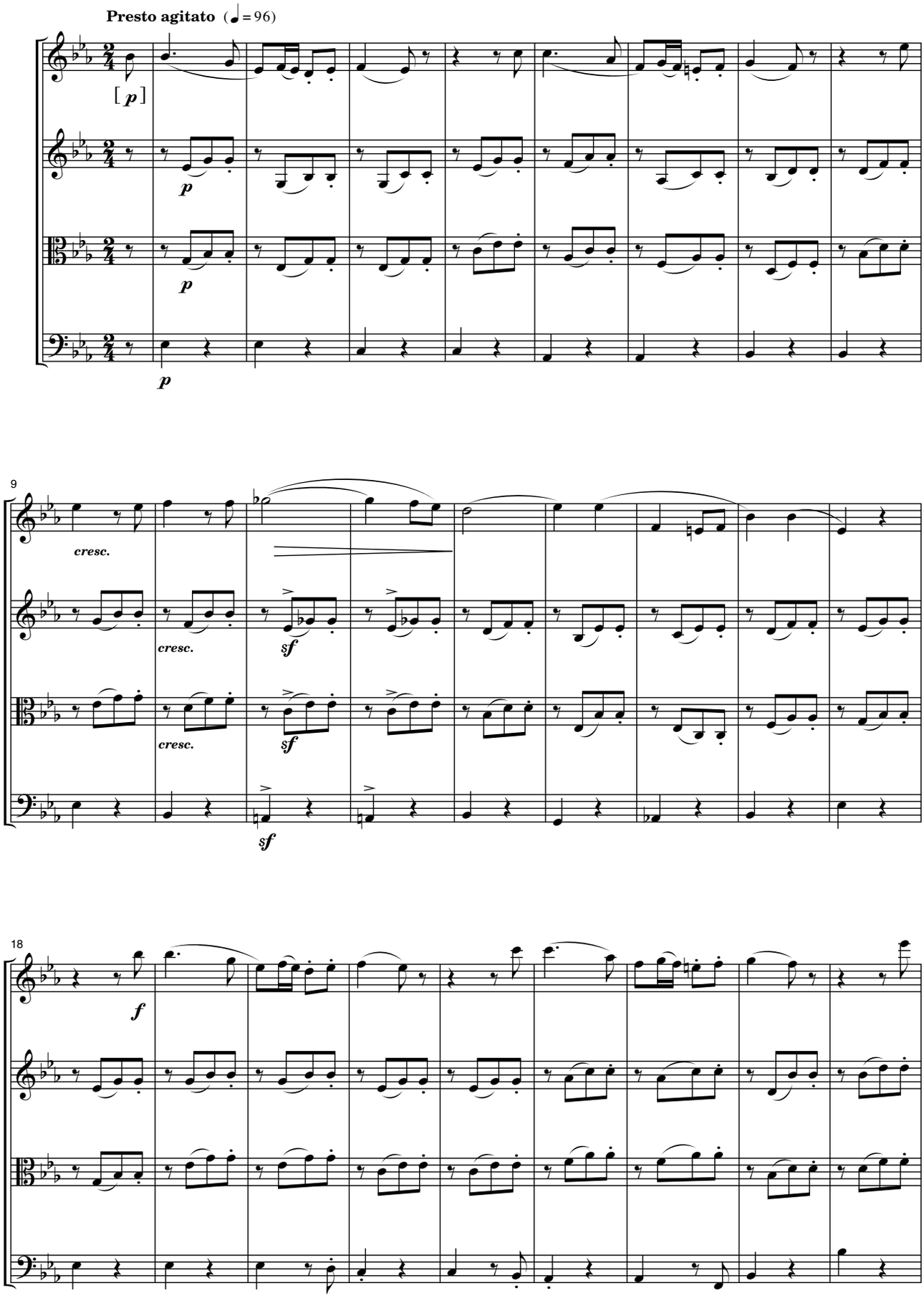
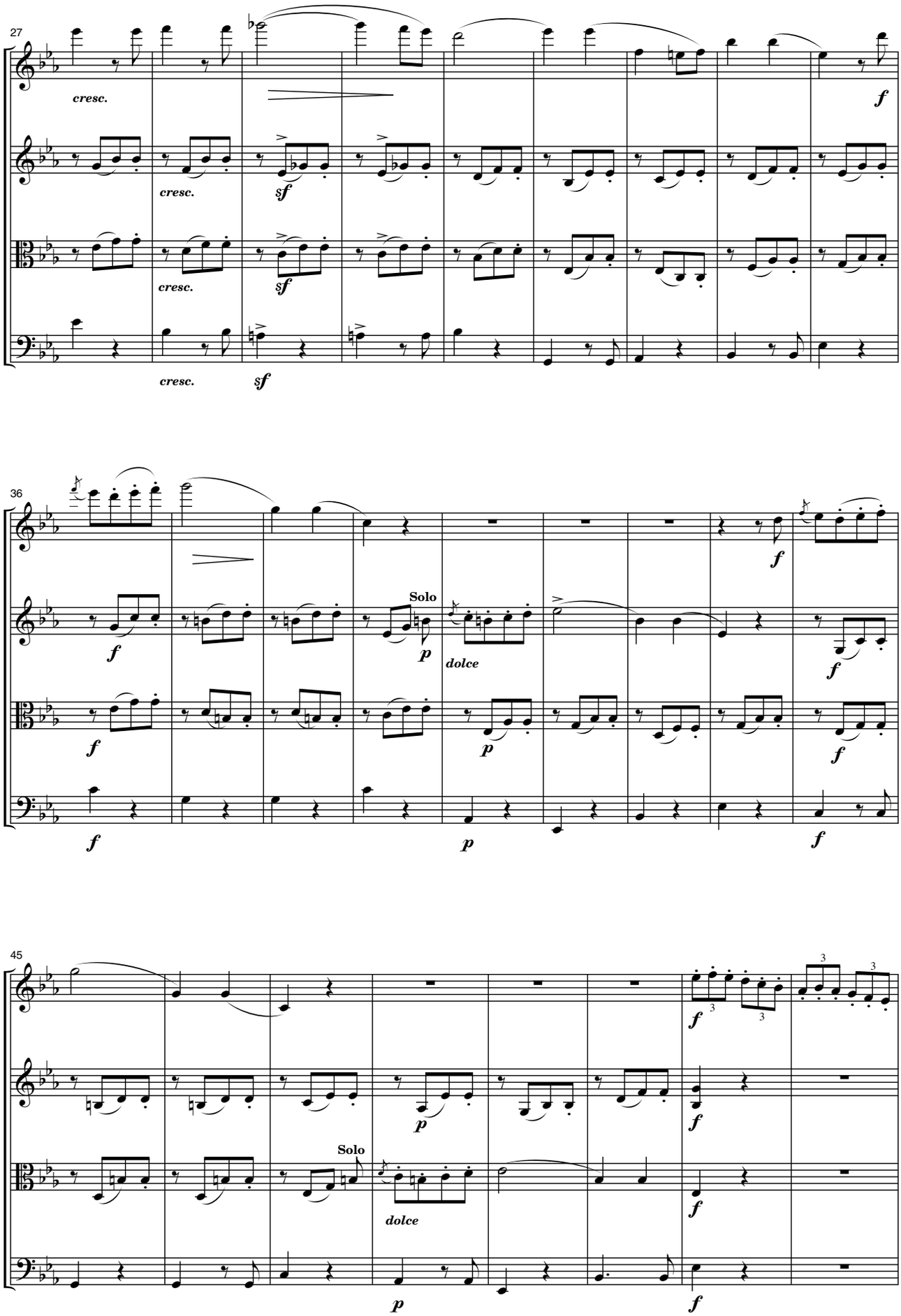

105
D.S. al Fine
dim.
dim.
dim.

IV




27
cresc.
cresc.
cresc.
cresc.
sf
sf
sf
f
36
f
f
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Solo
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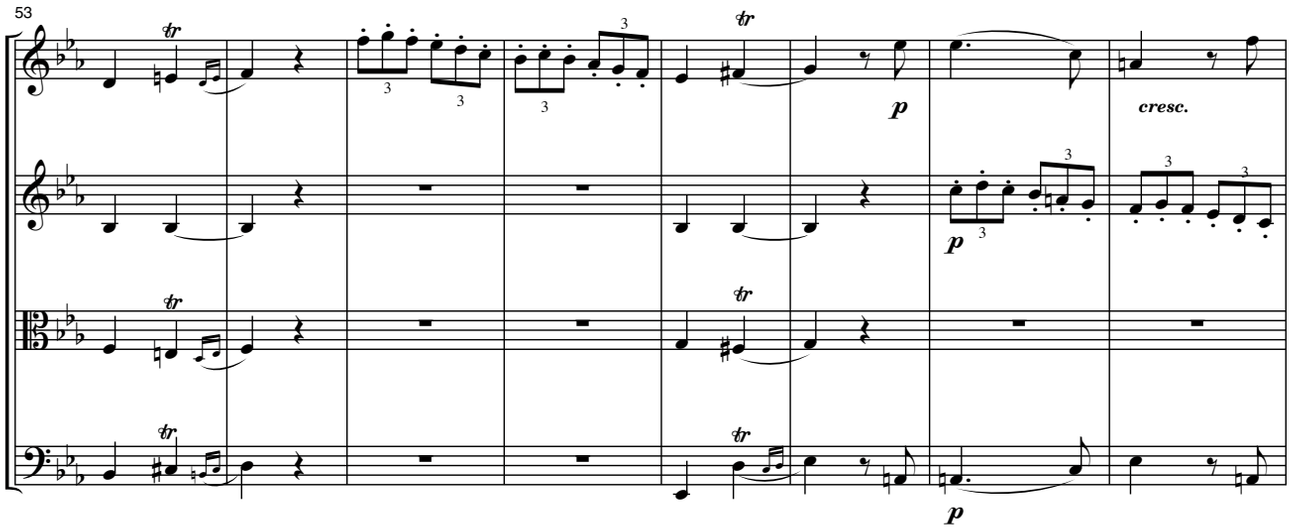
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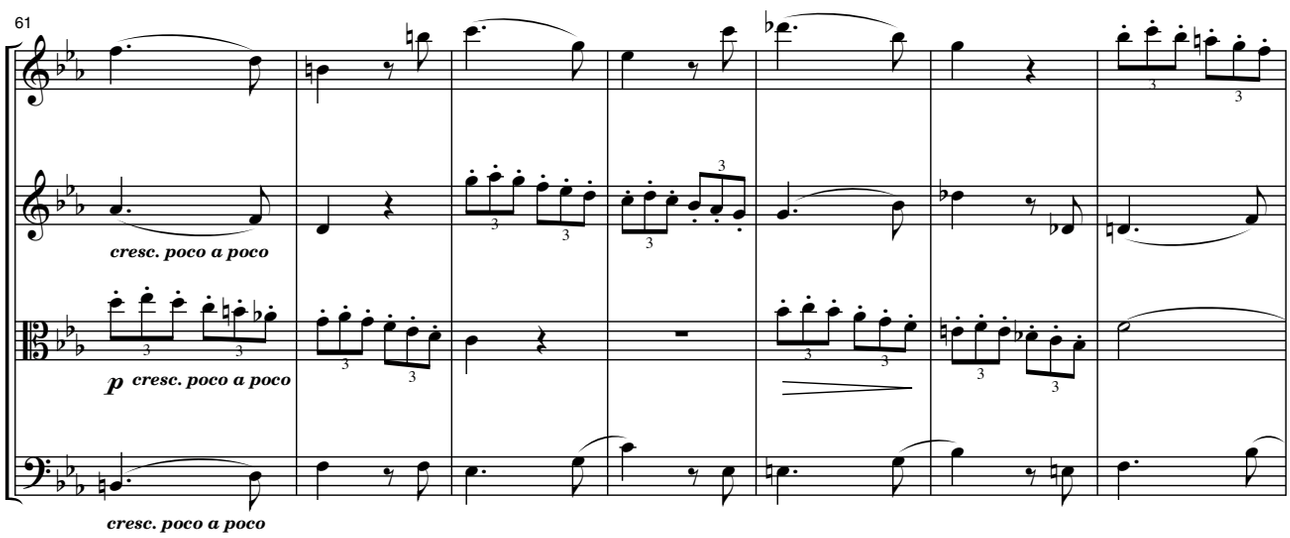
61
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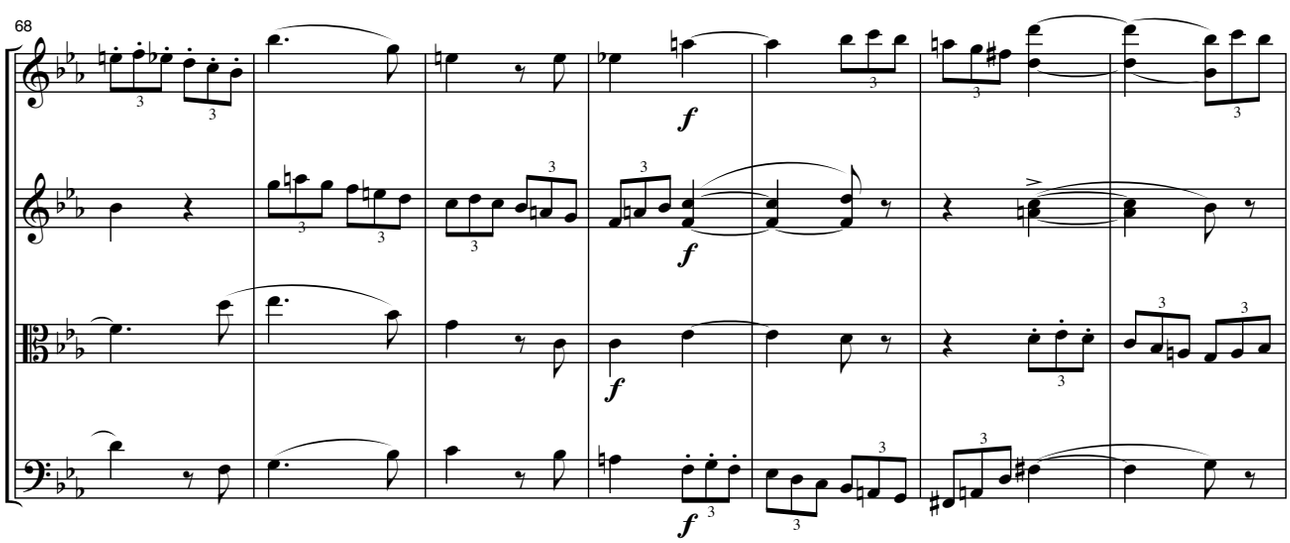
p cresc. poco a poco
cresc. poco a poco


68
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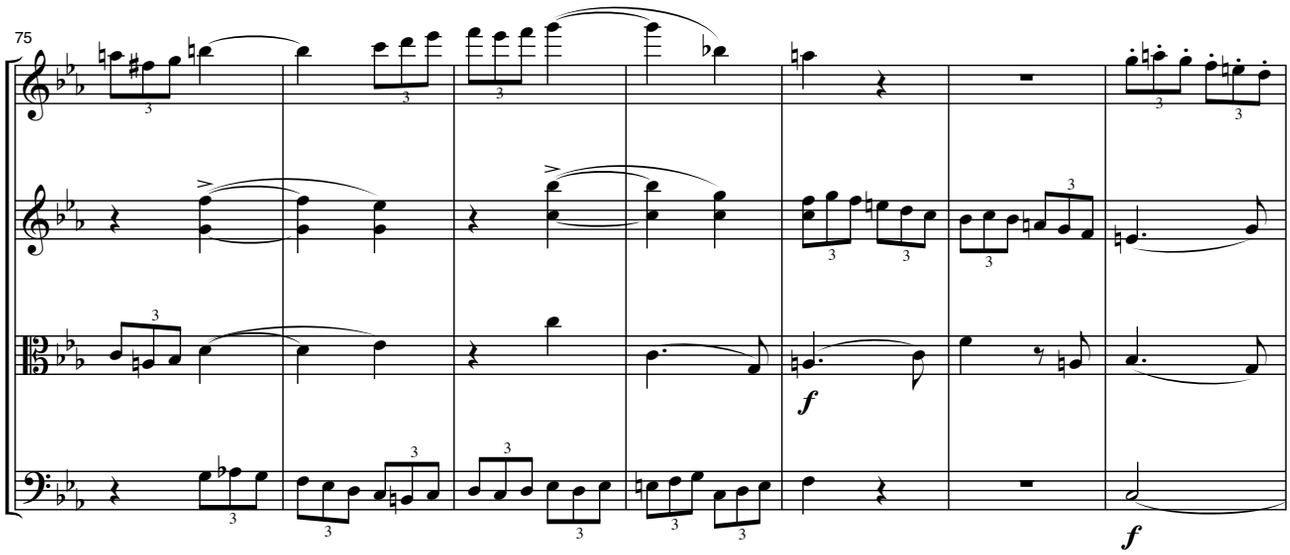
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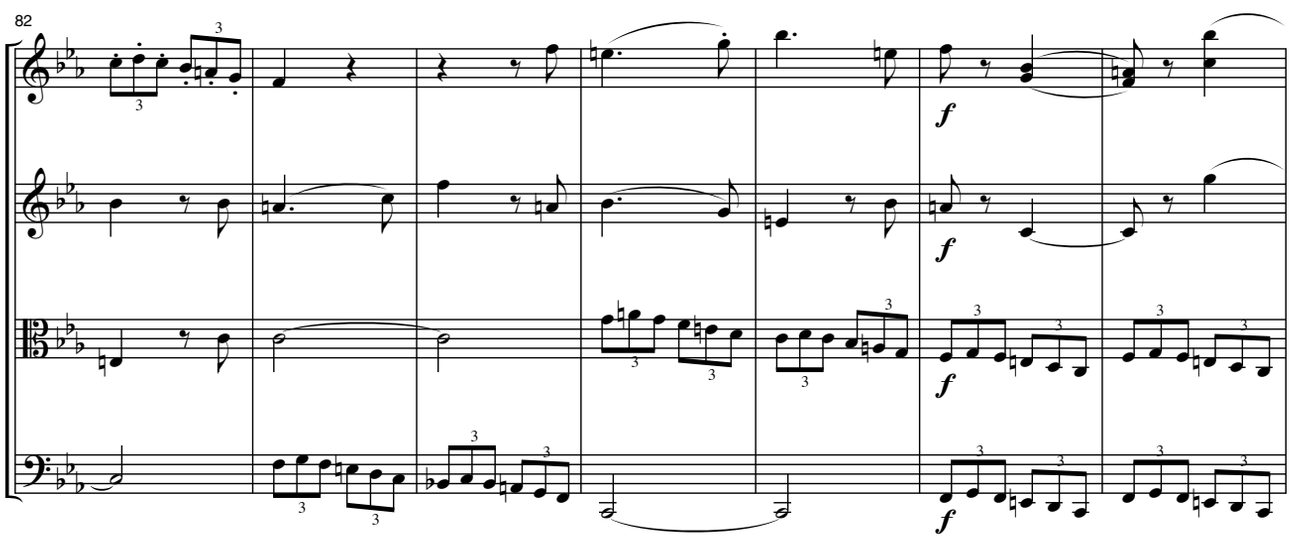
82
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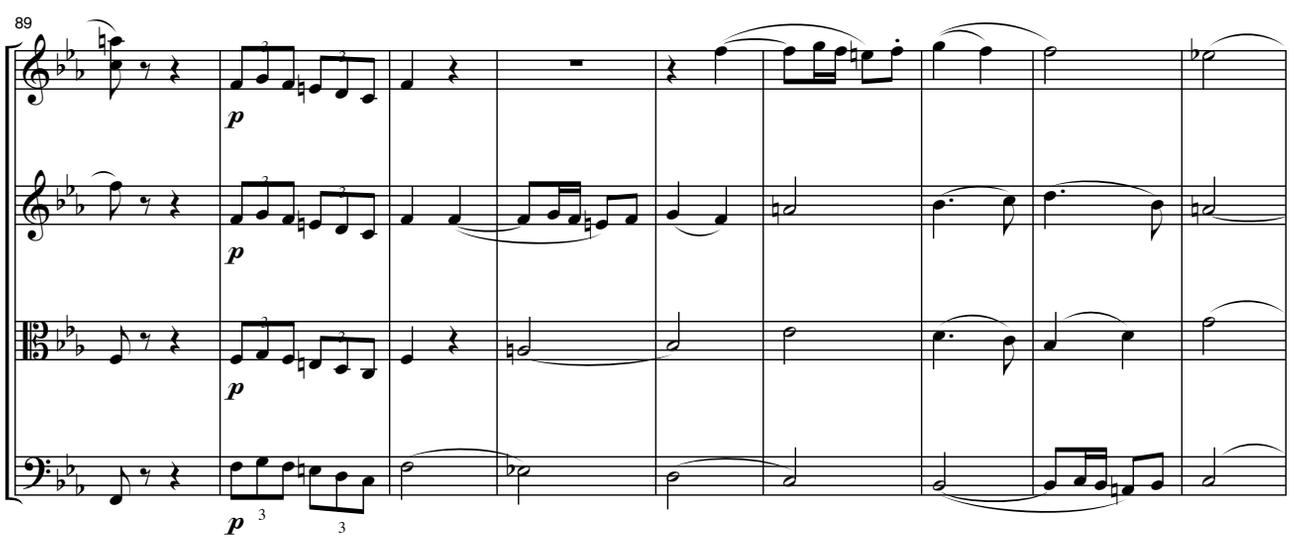
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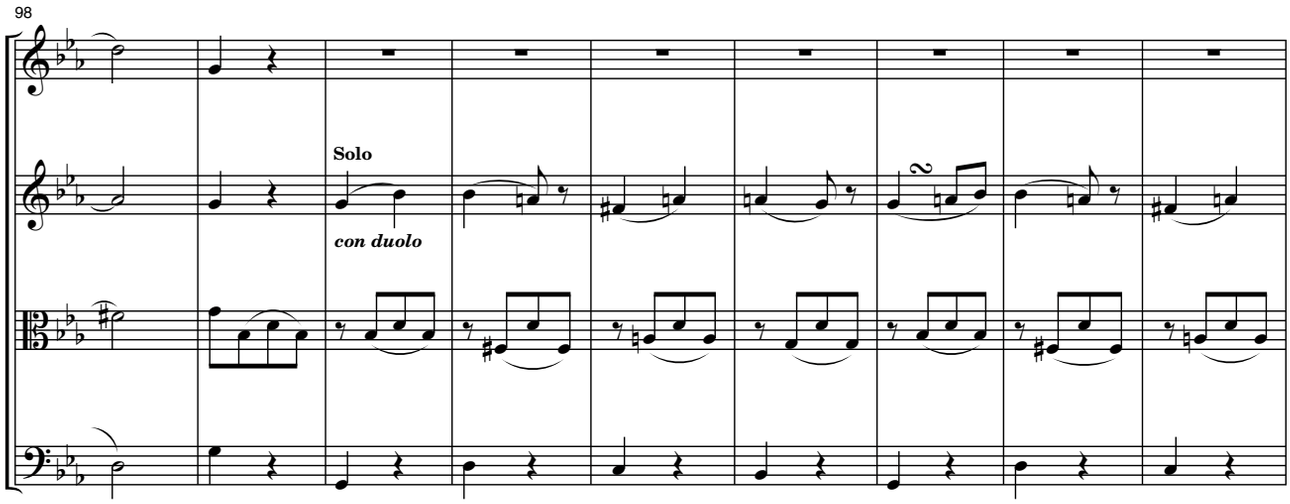
98
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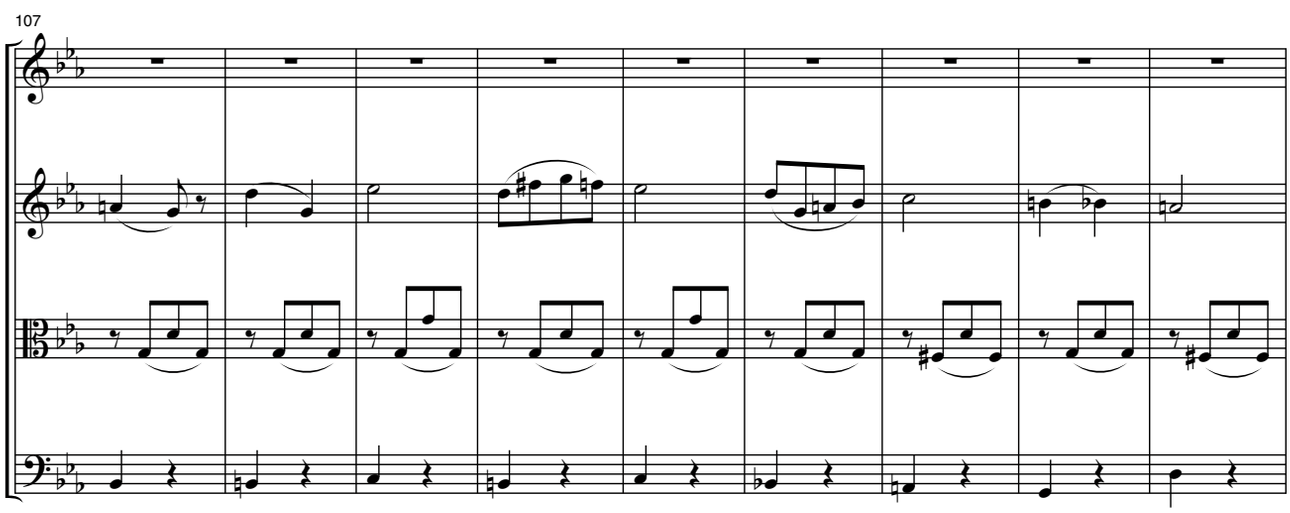
con duolo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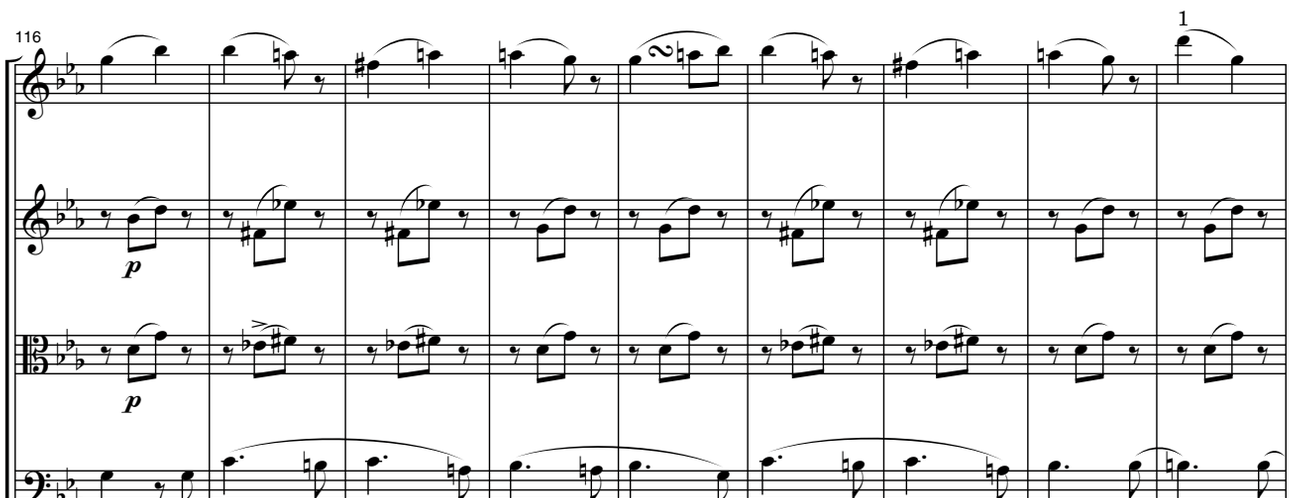
116
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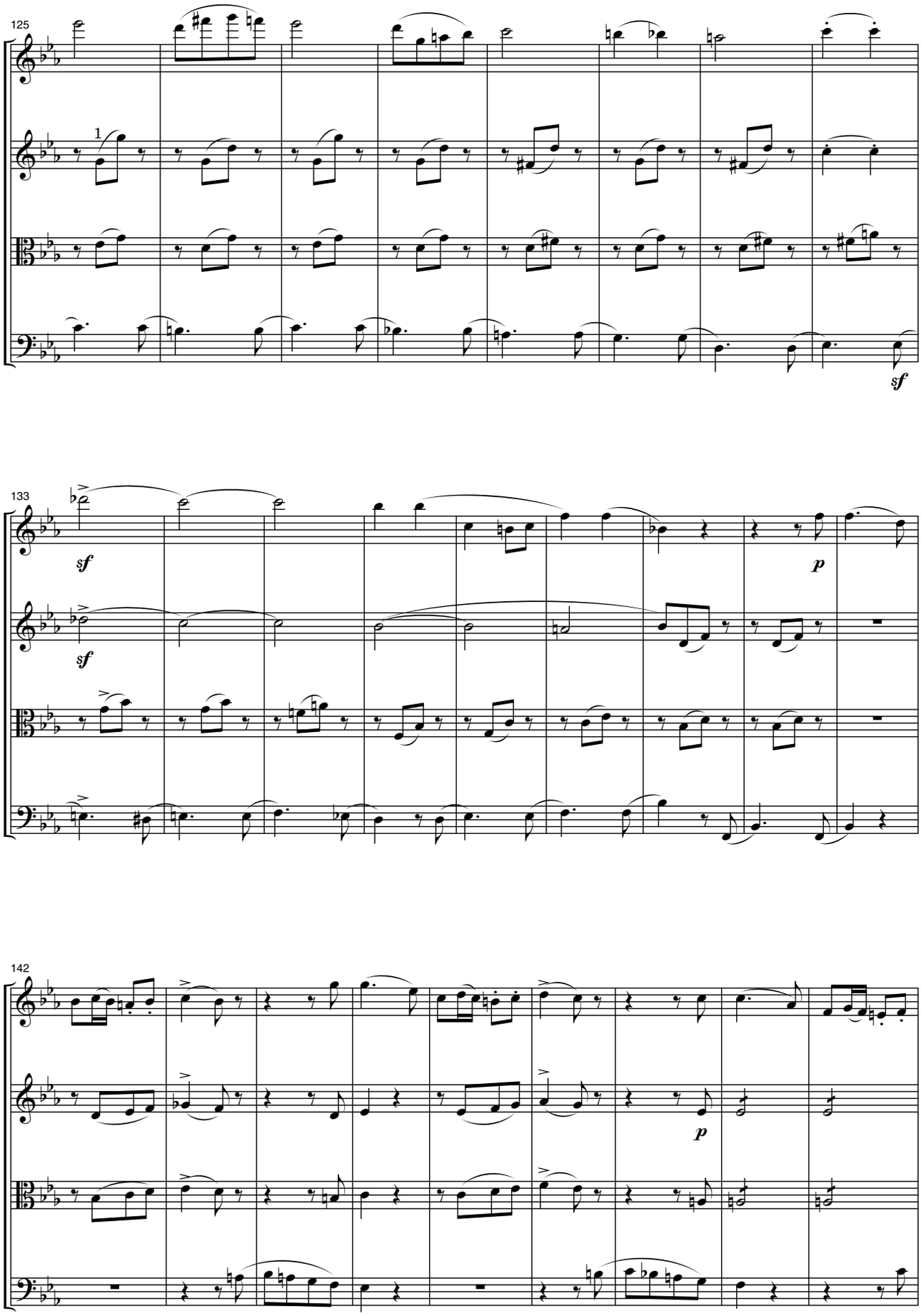
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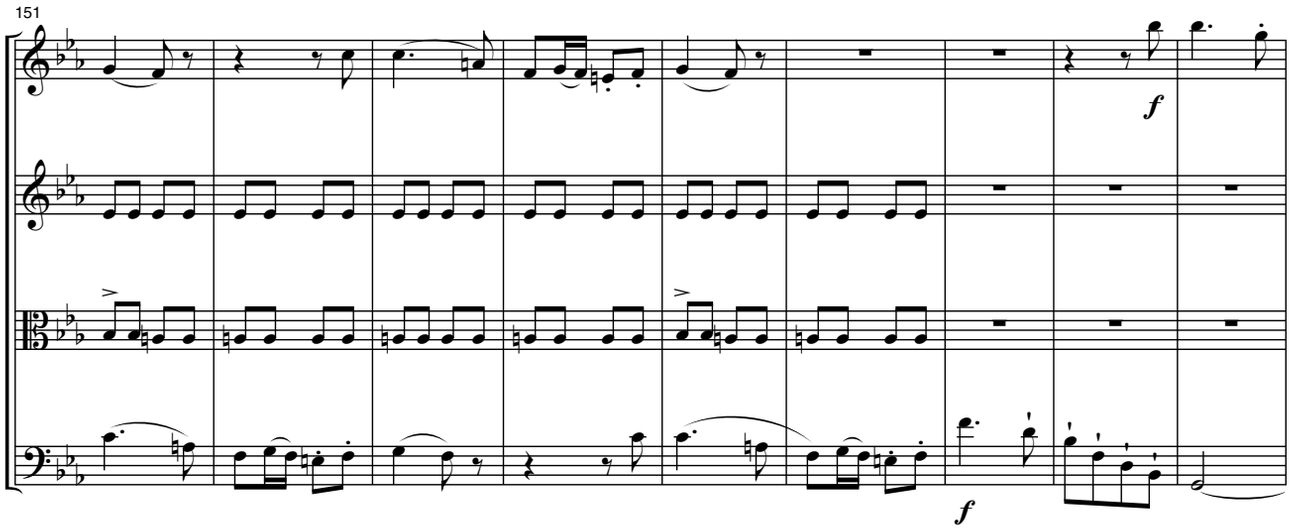
133
sf
sf
p
142
p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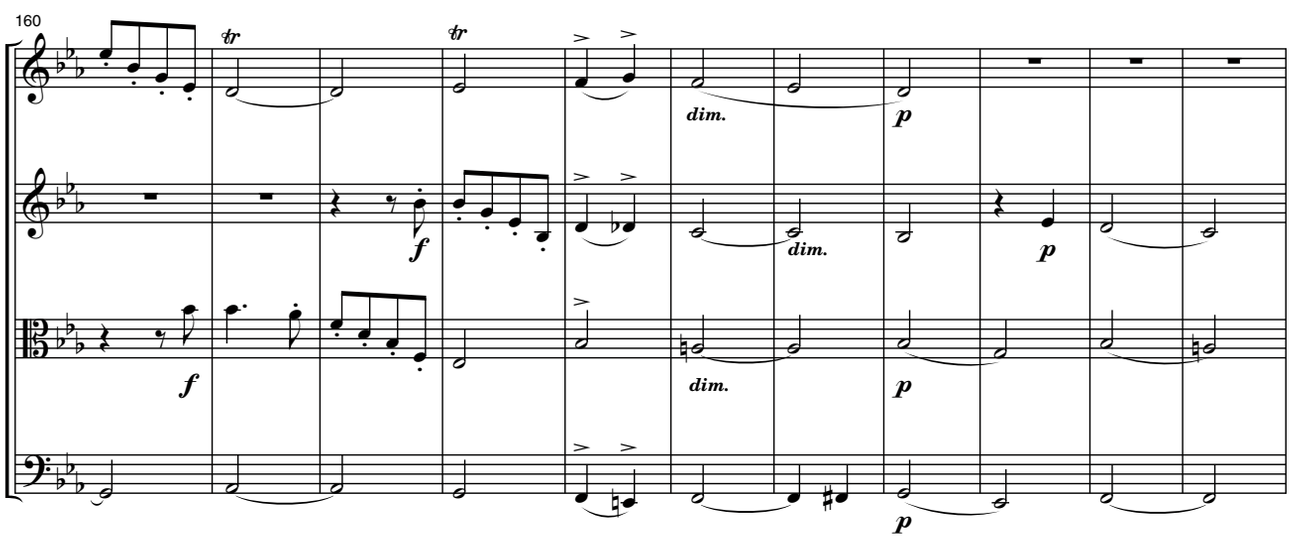
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dim.
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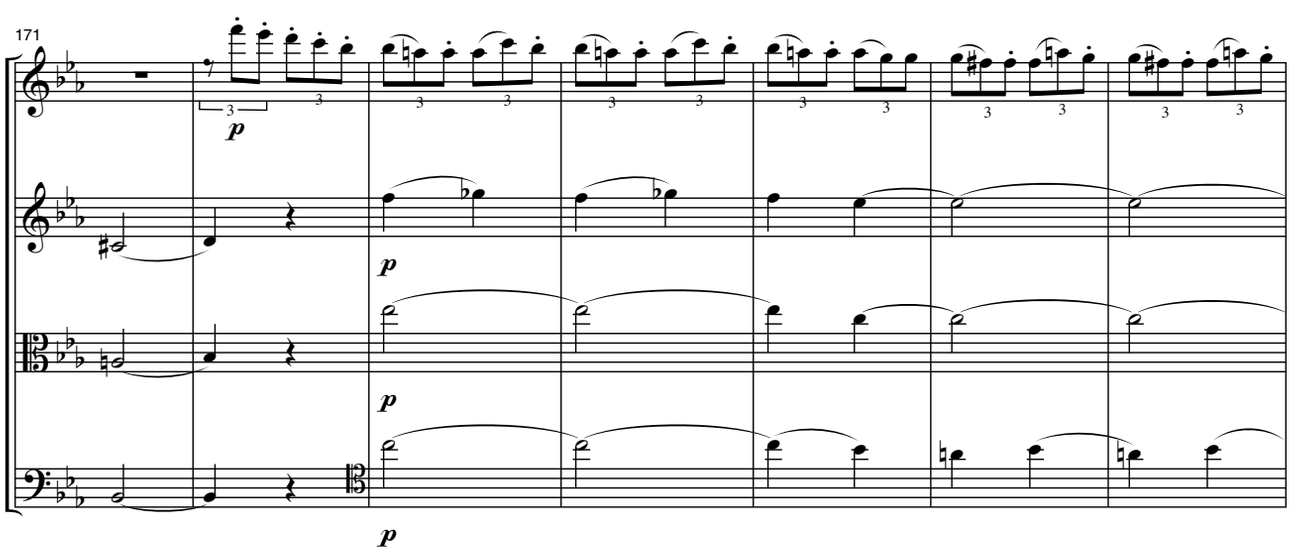
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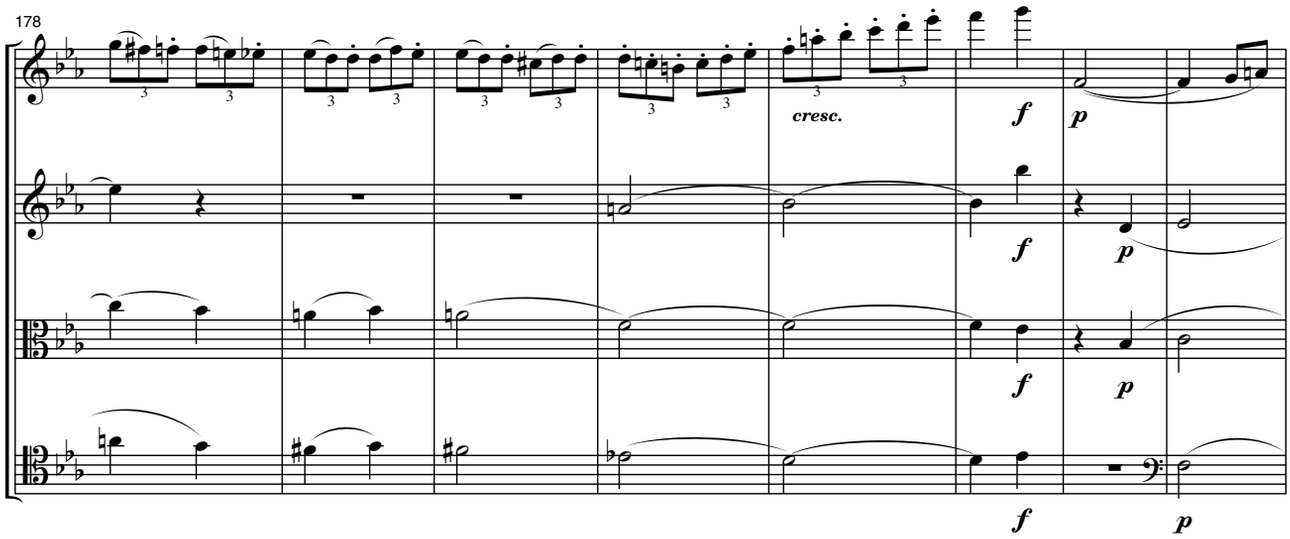
178
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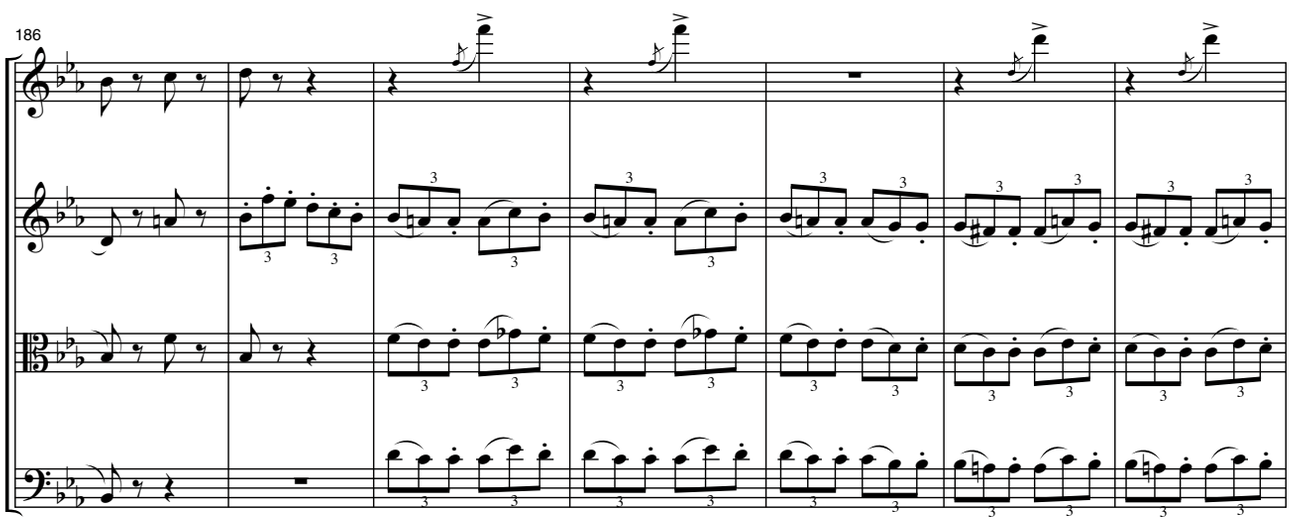
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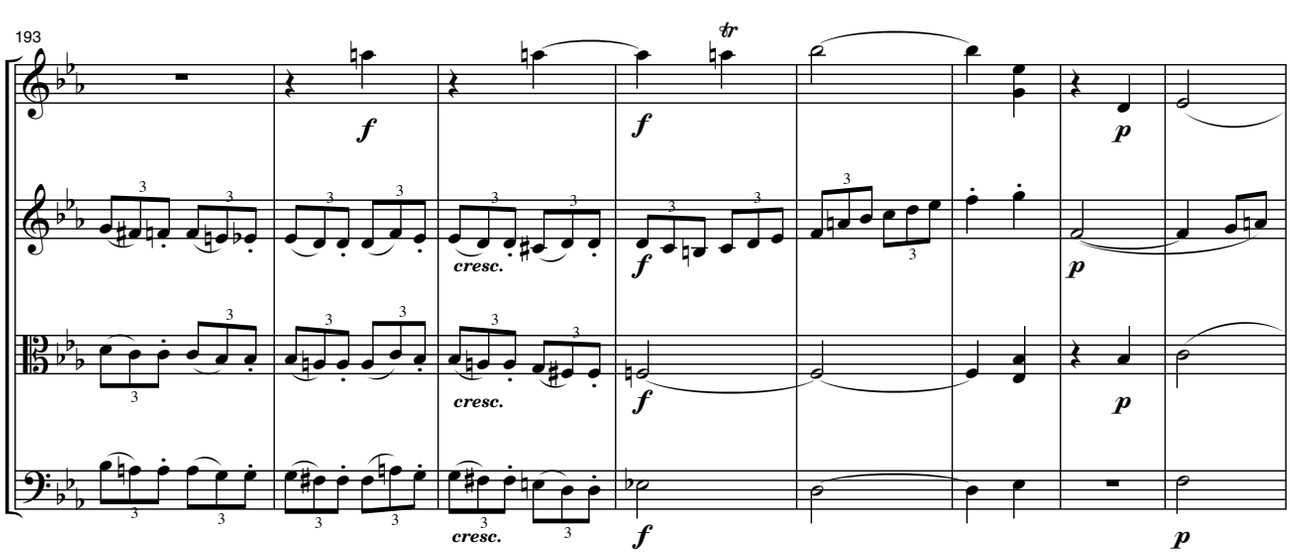
193
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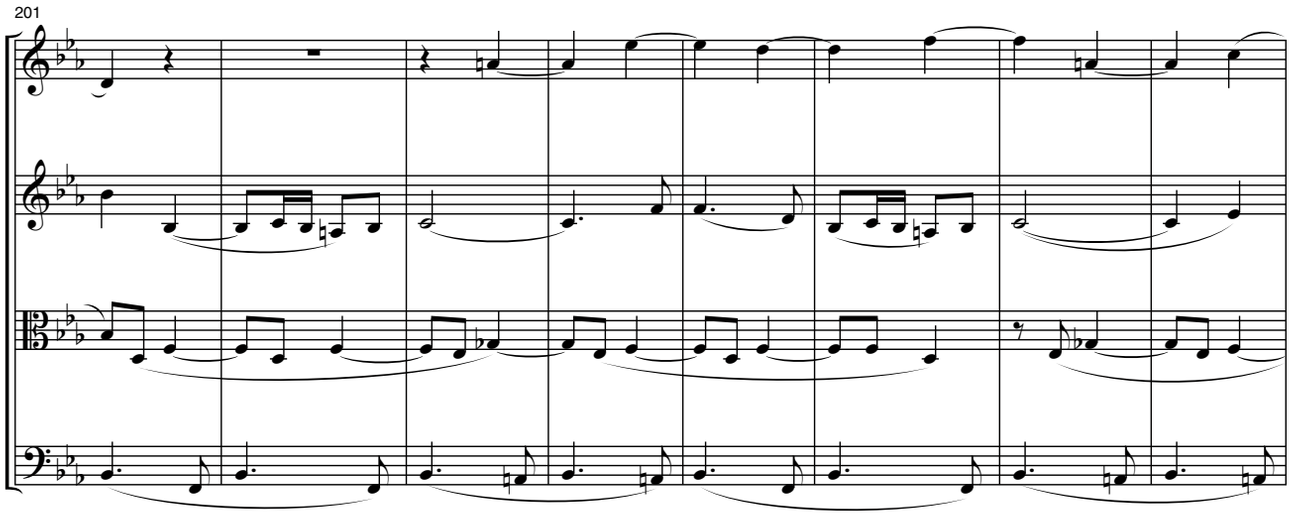
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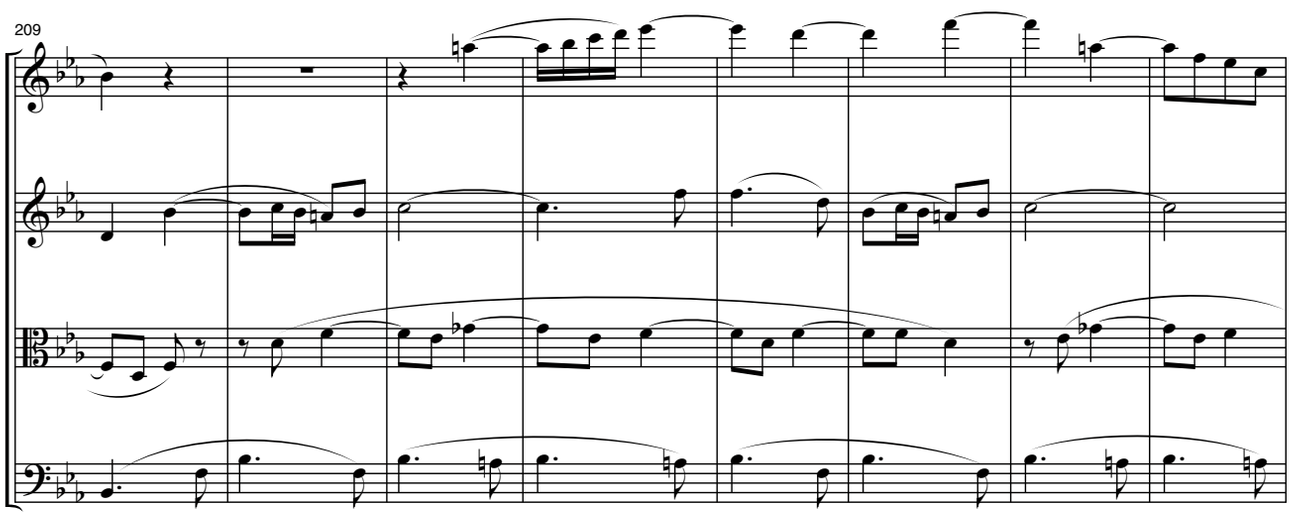
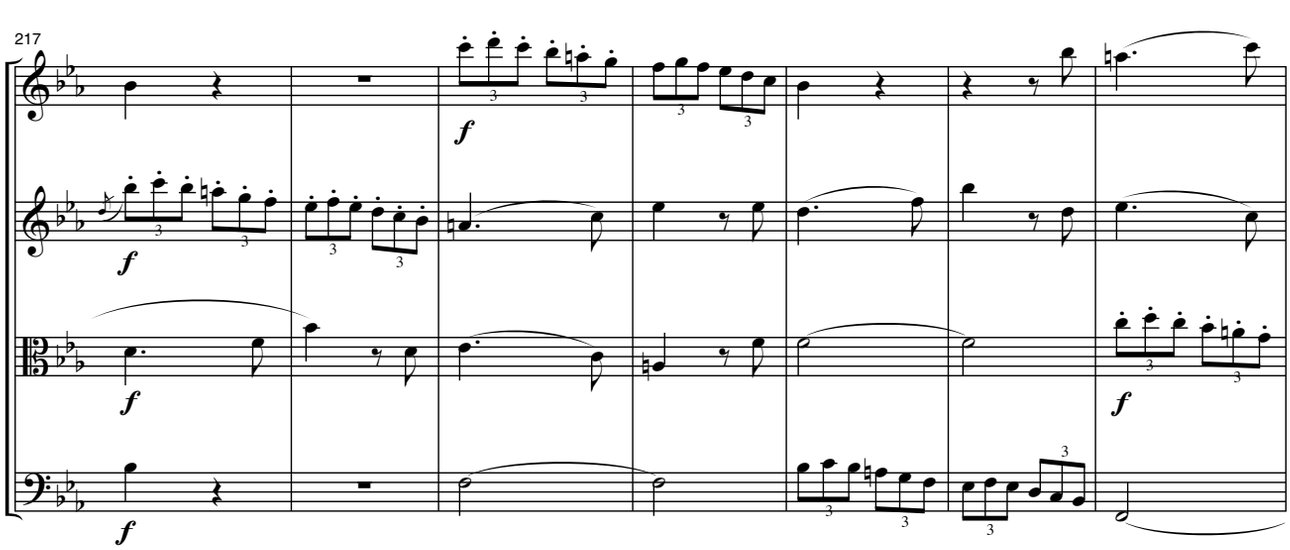

209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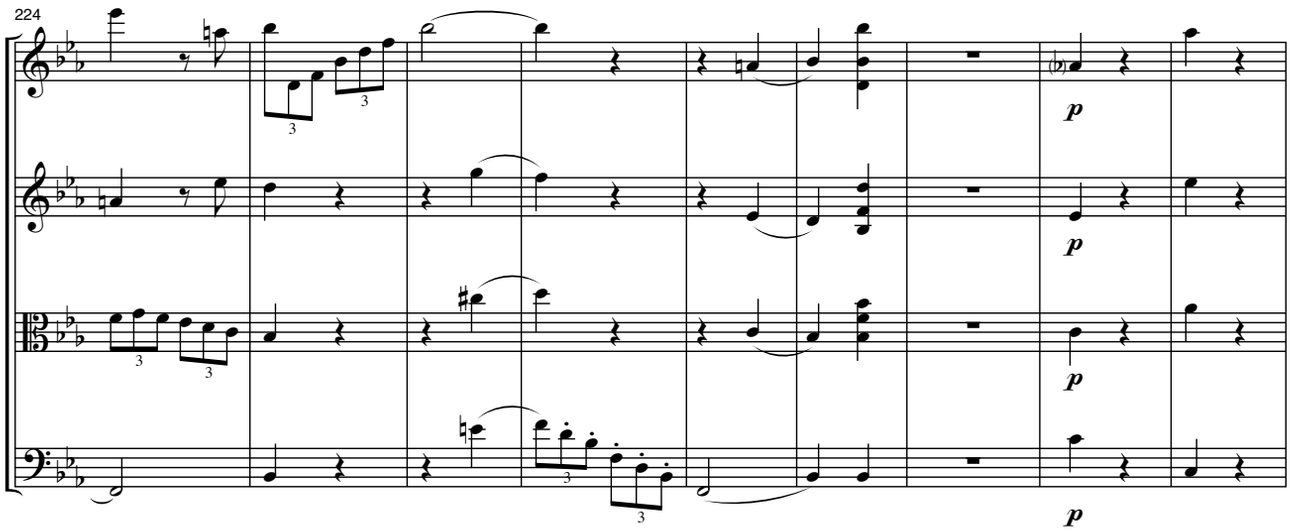
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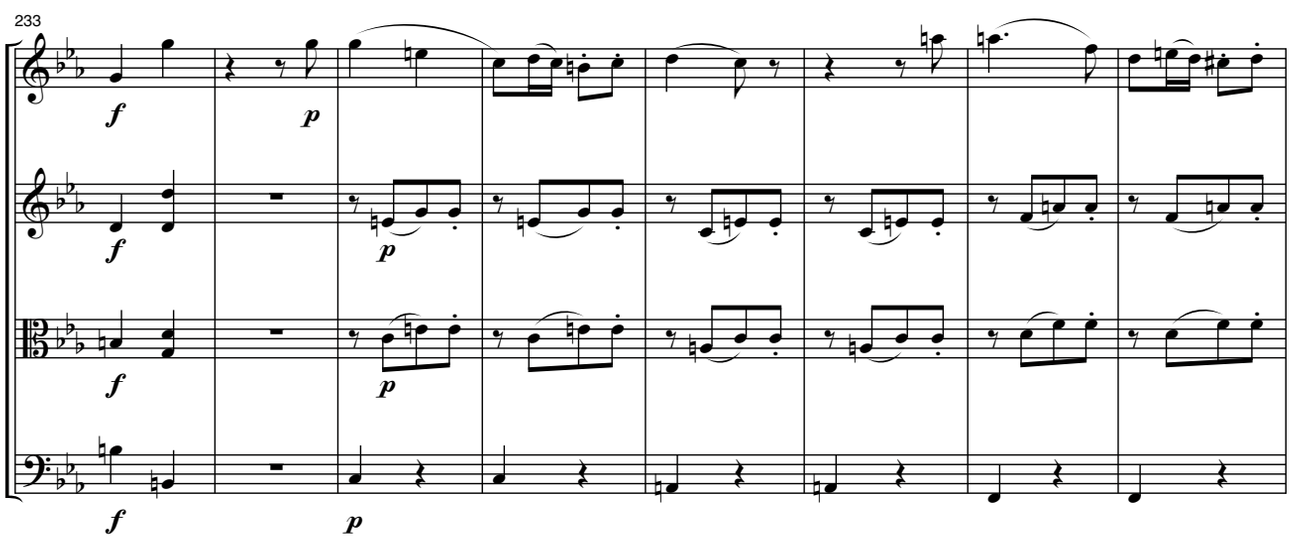
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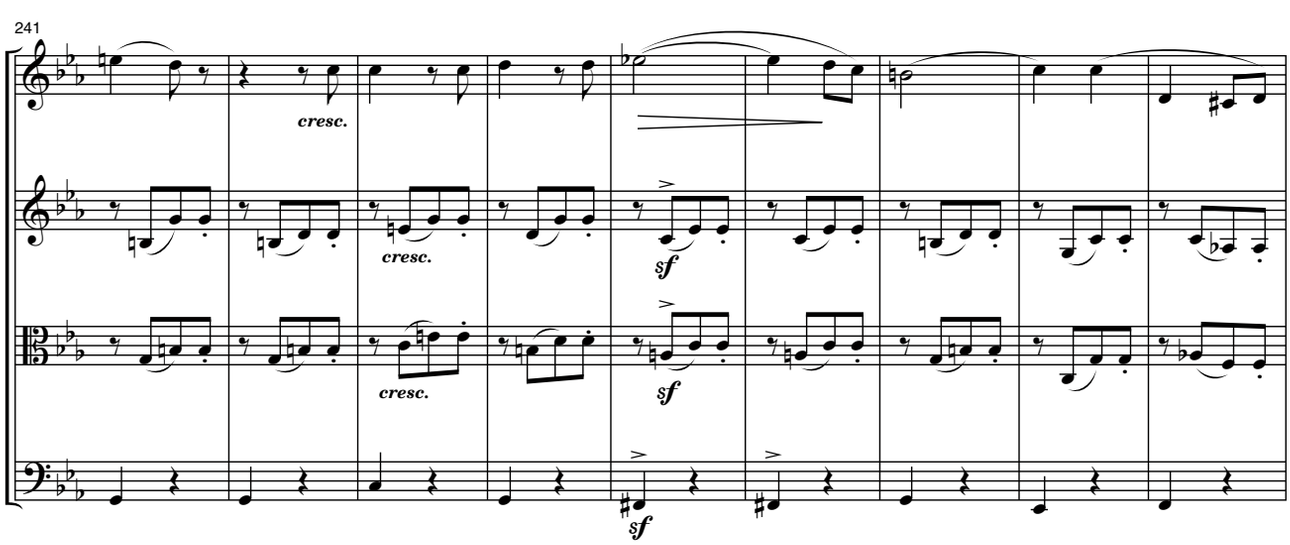
241
cresc.
cresc.
cresc.
sf
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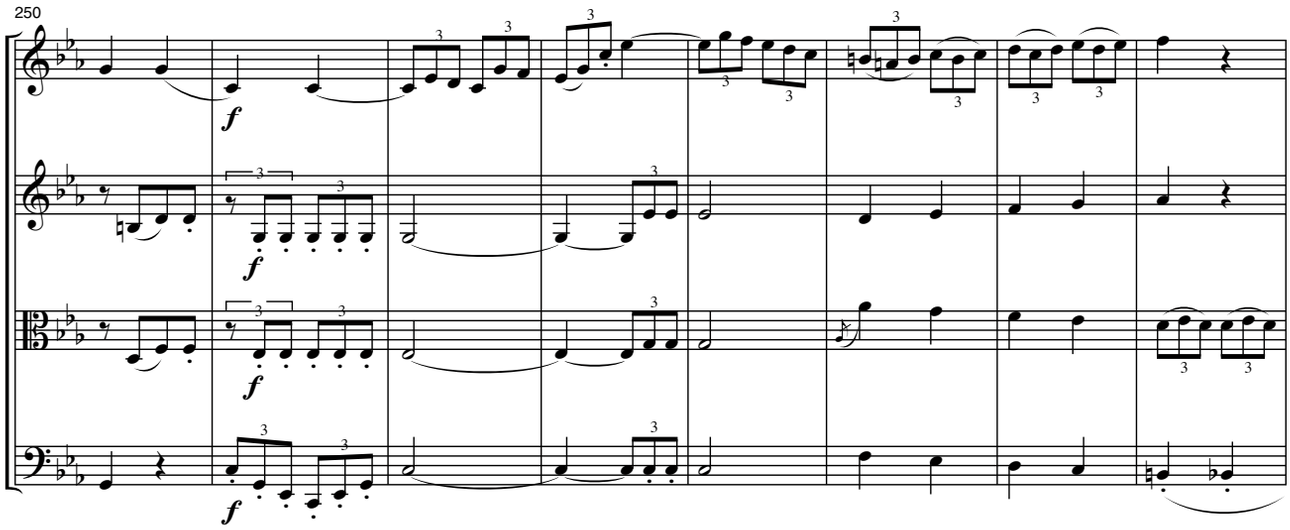
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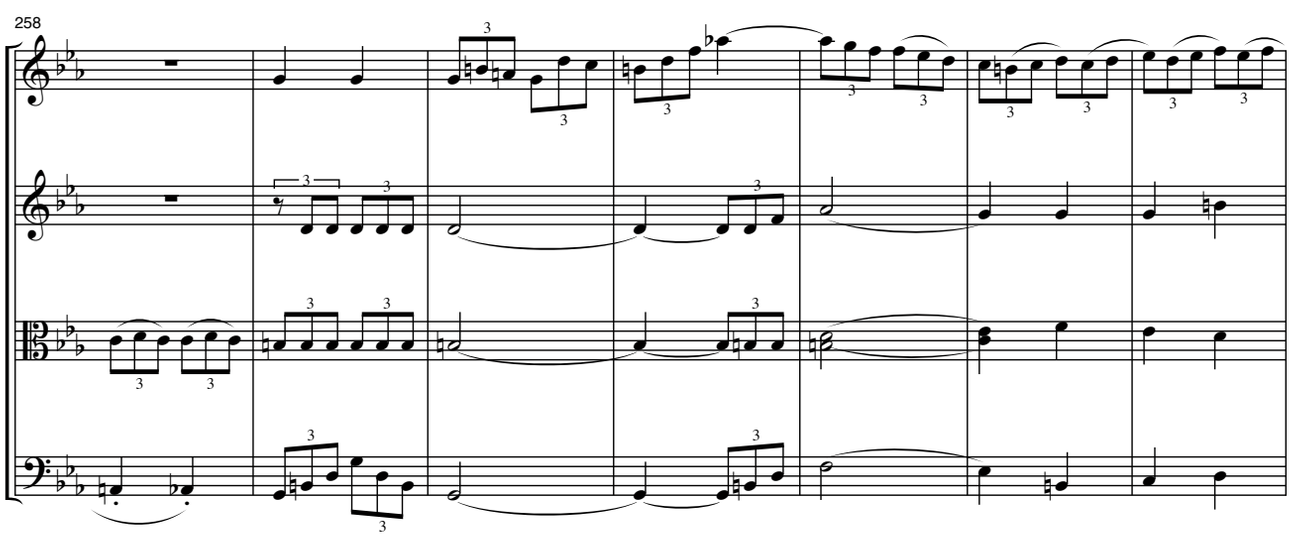
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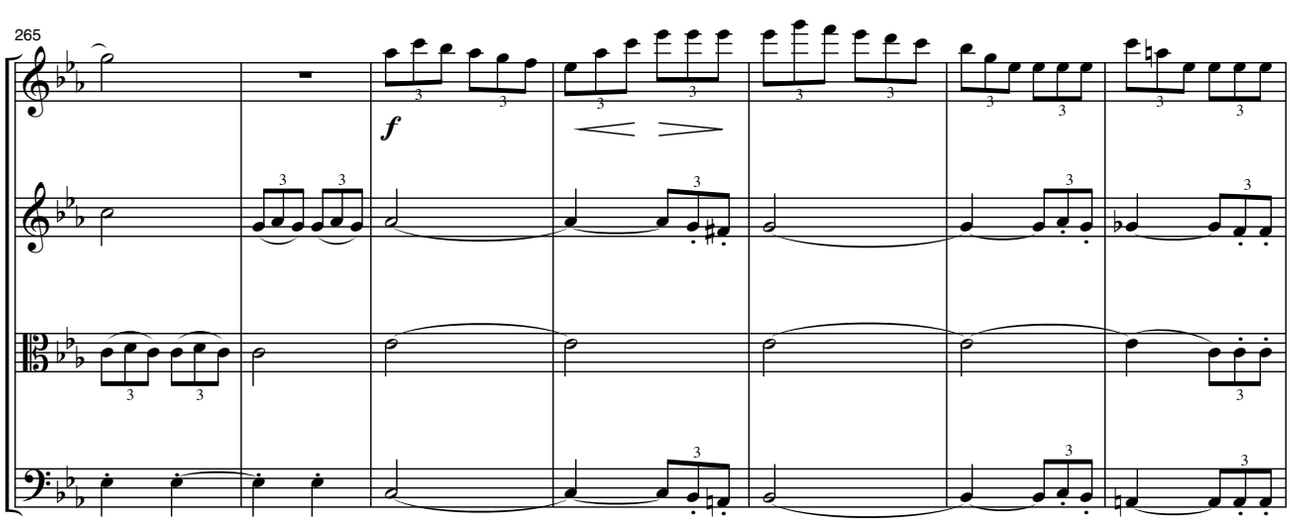
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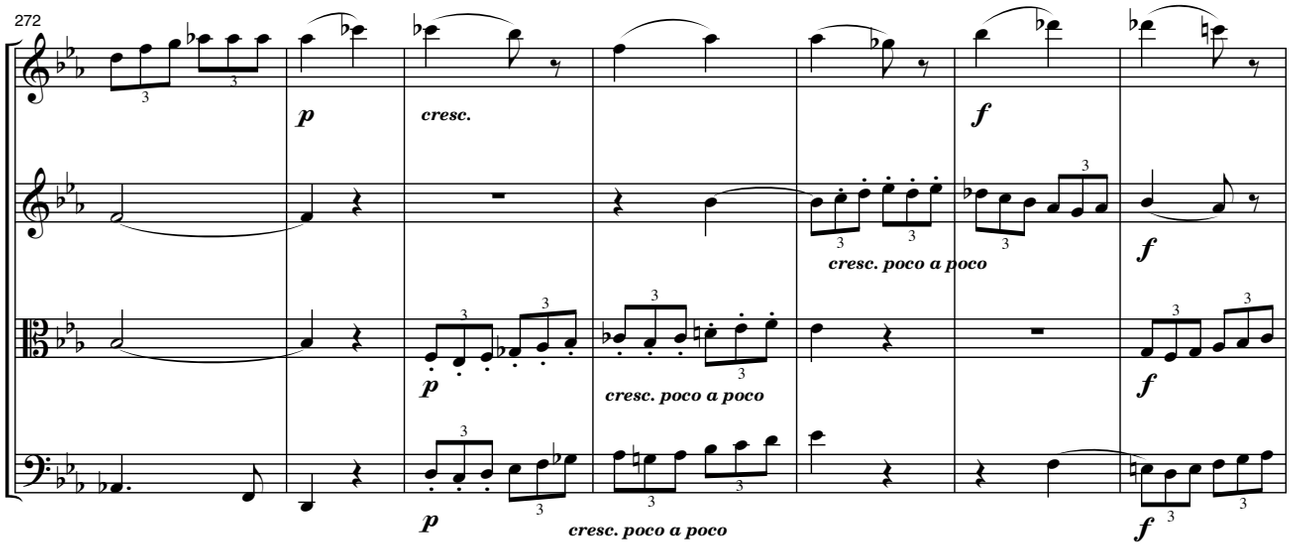
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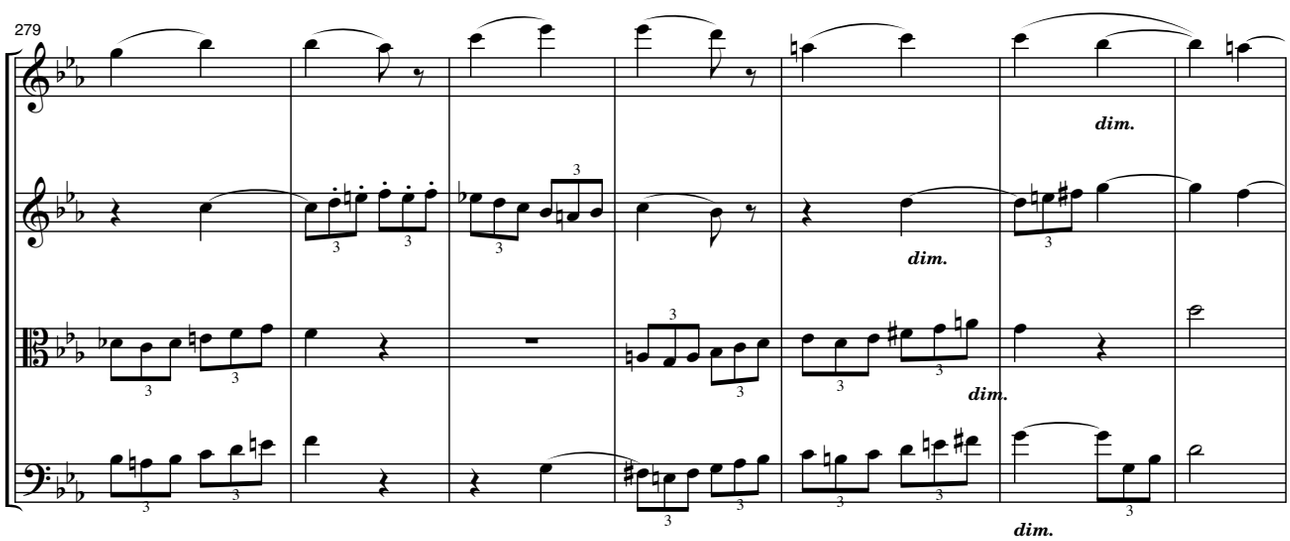
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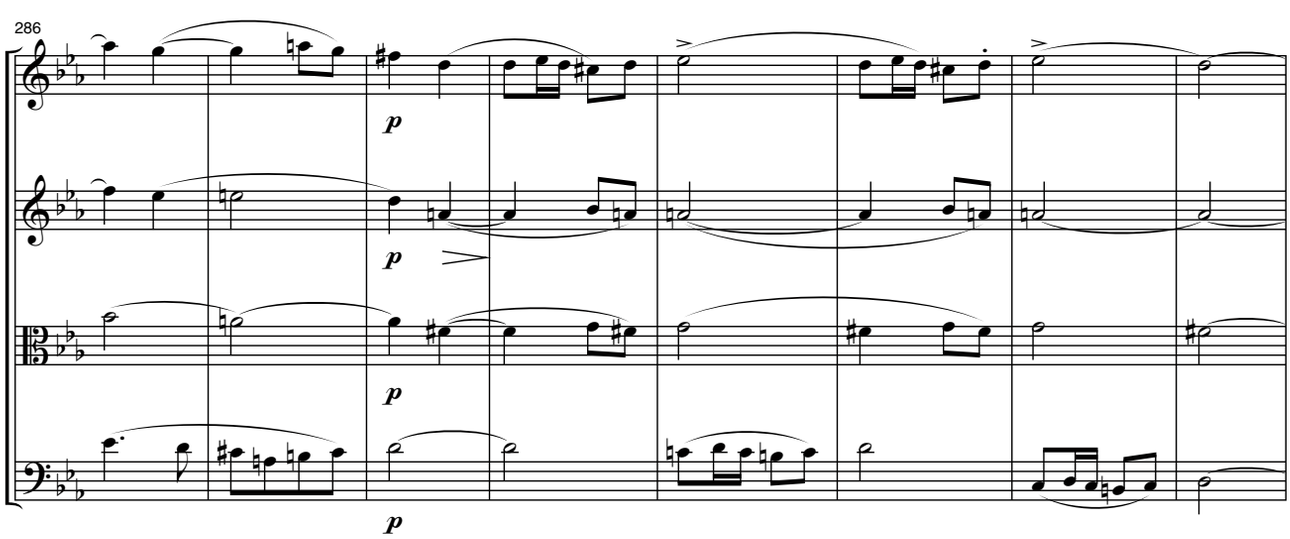
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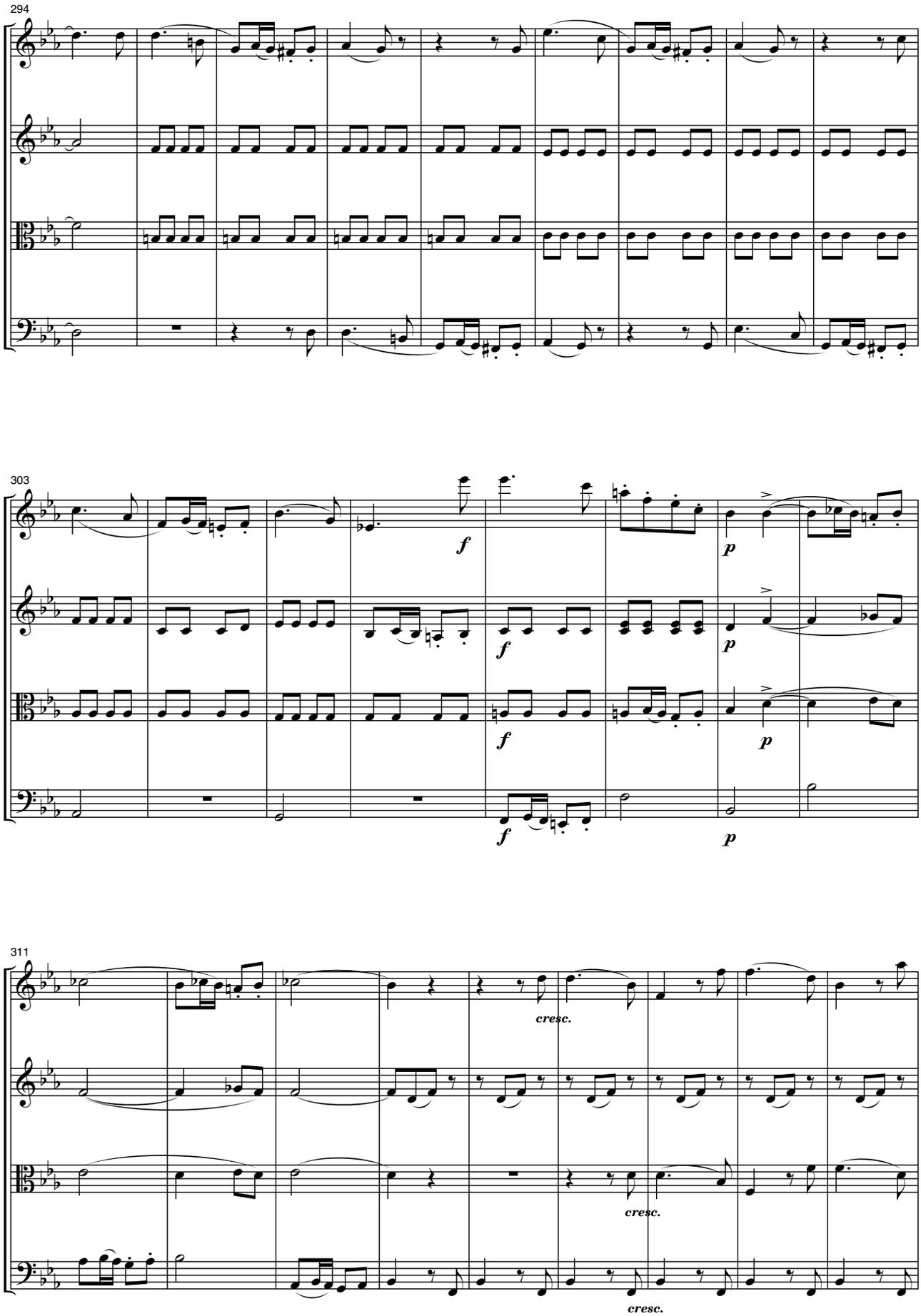
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311
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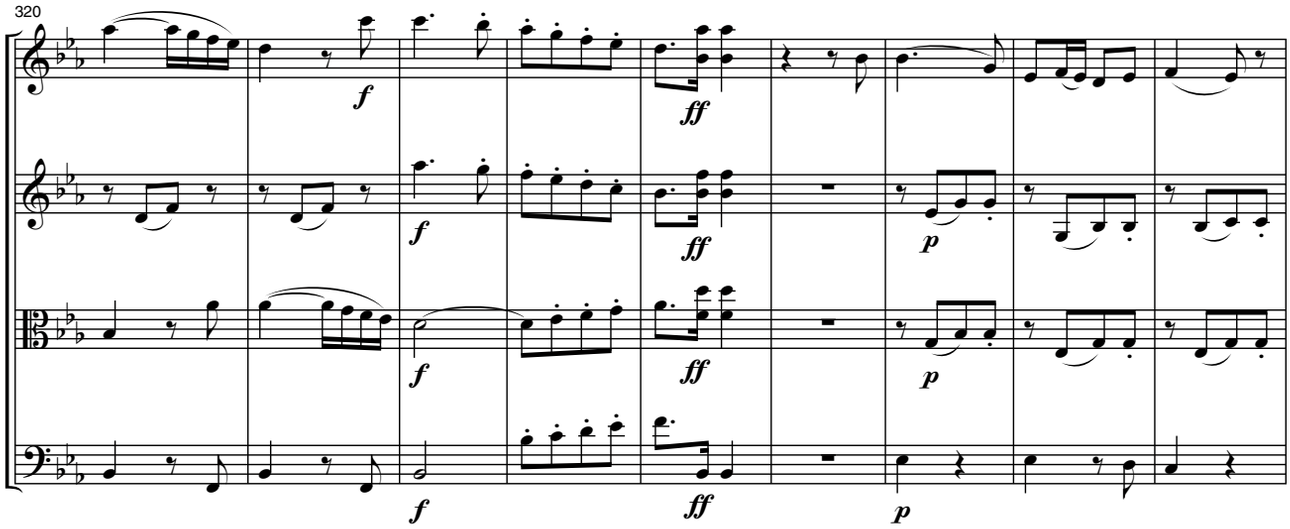
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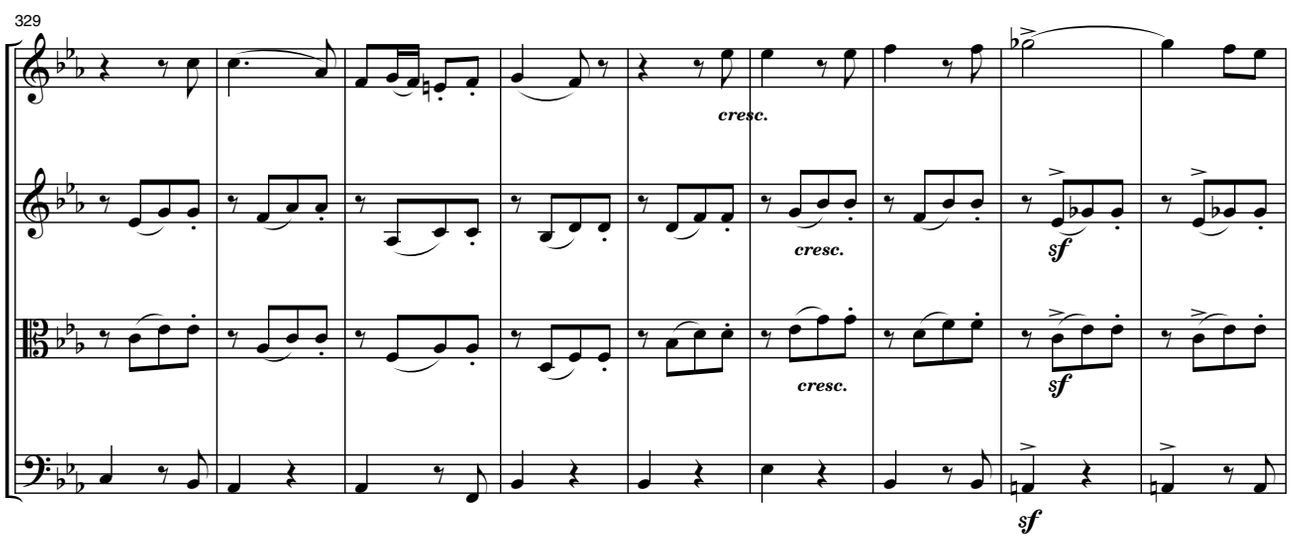
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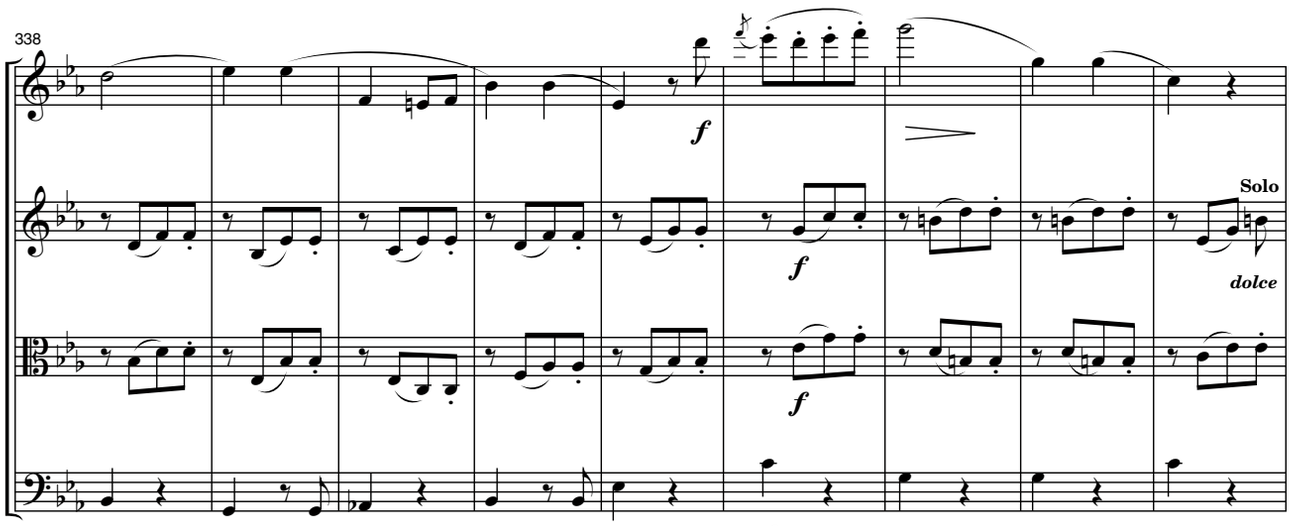
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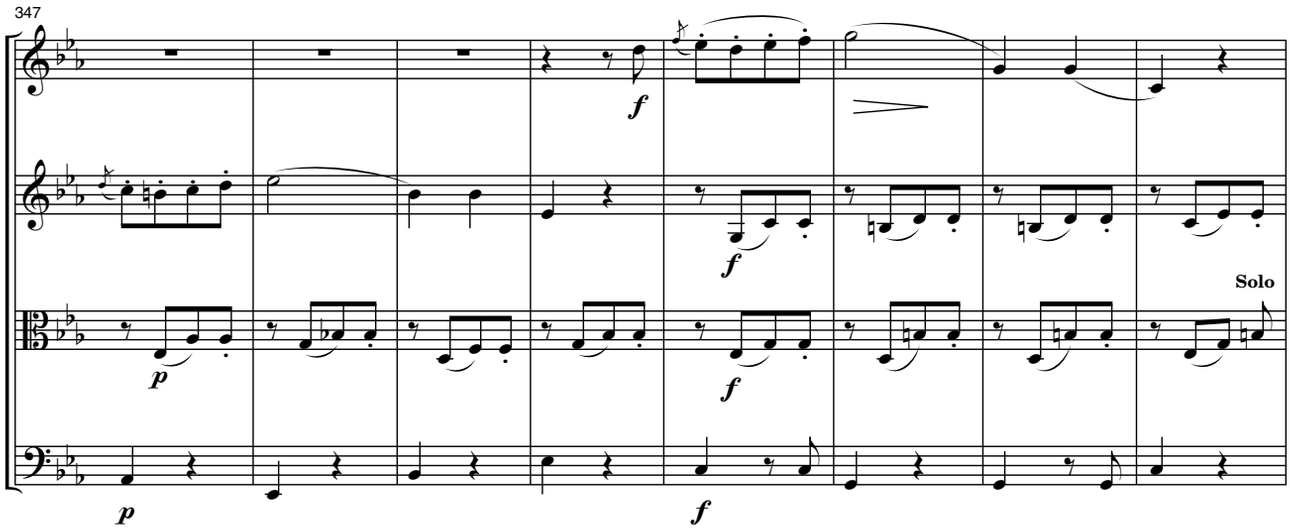
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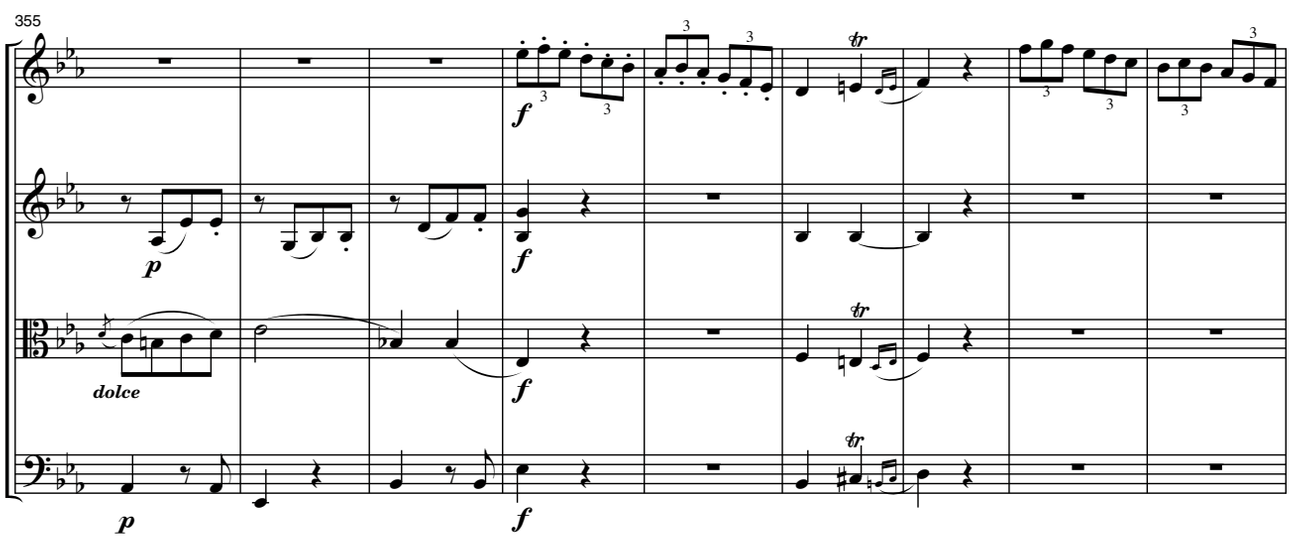
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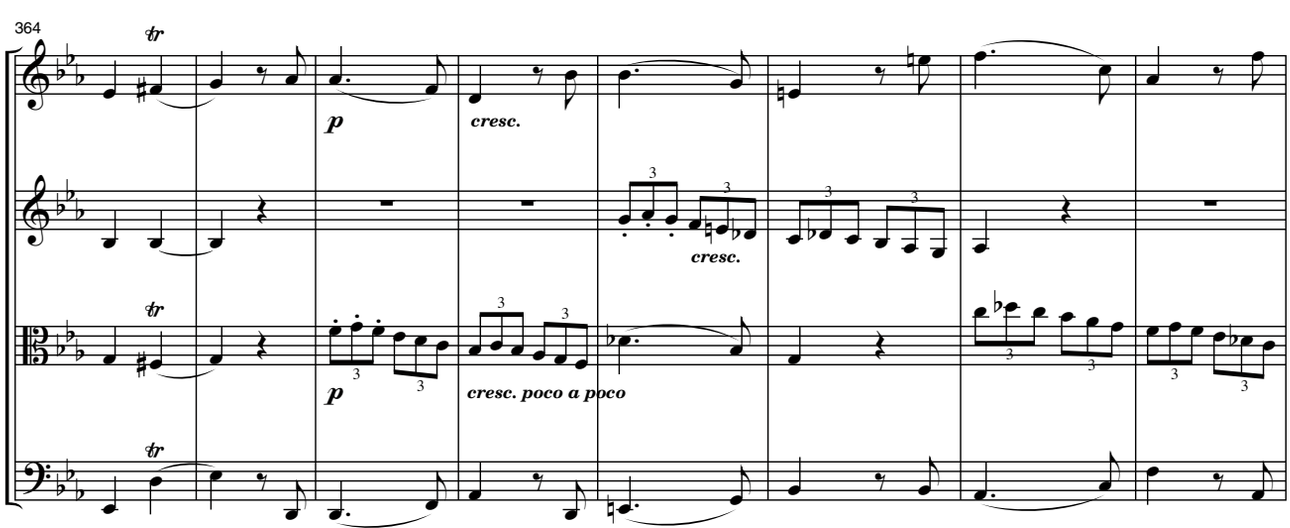
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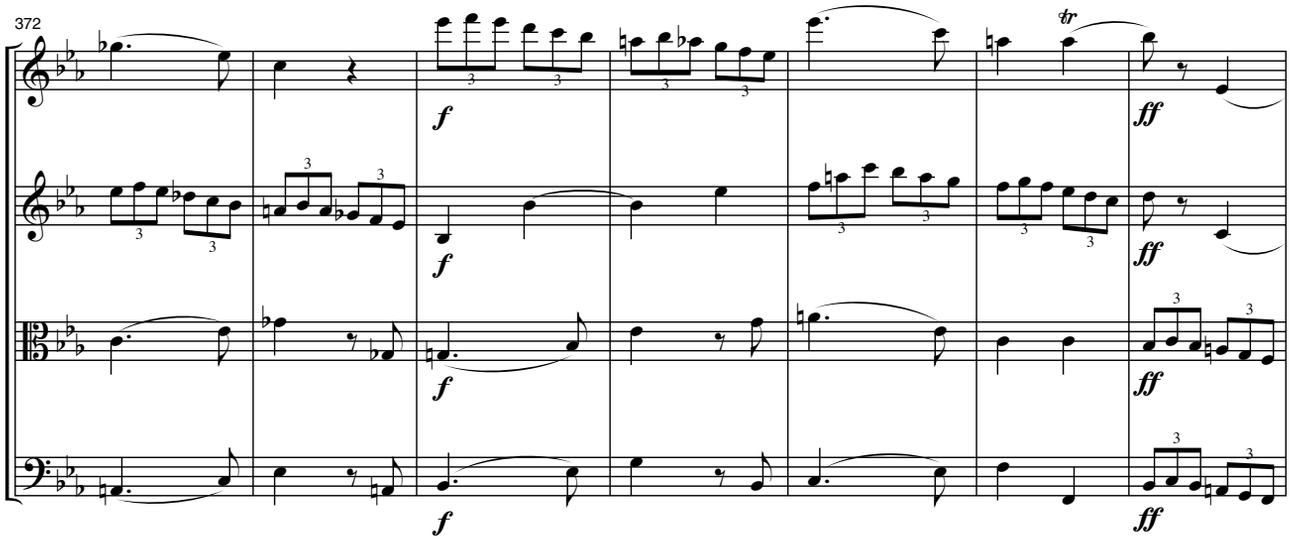
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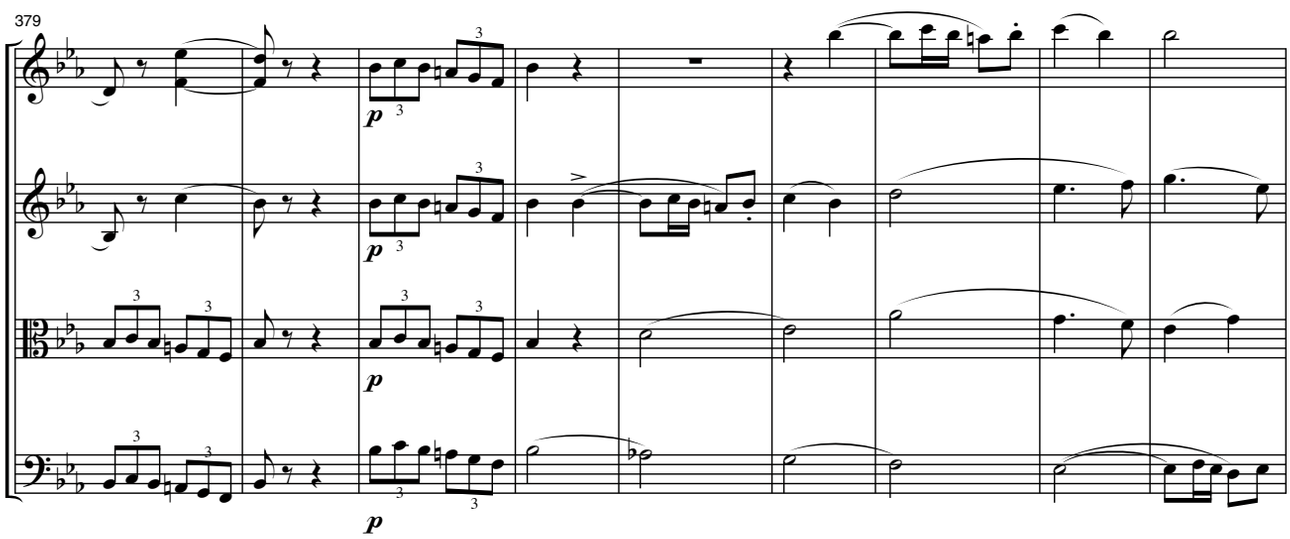
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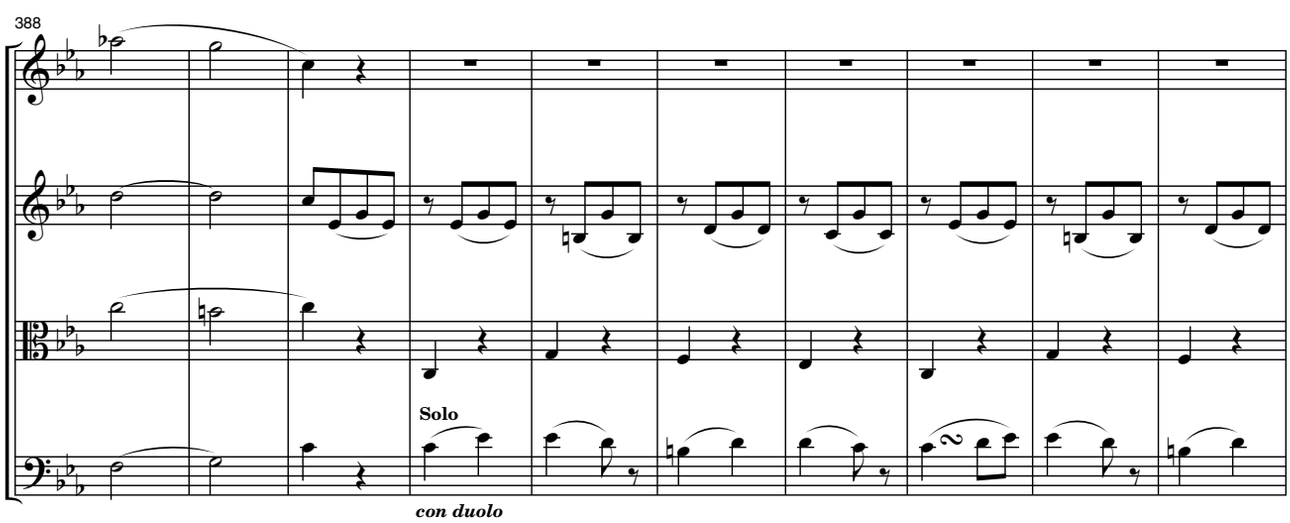
388
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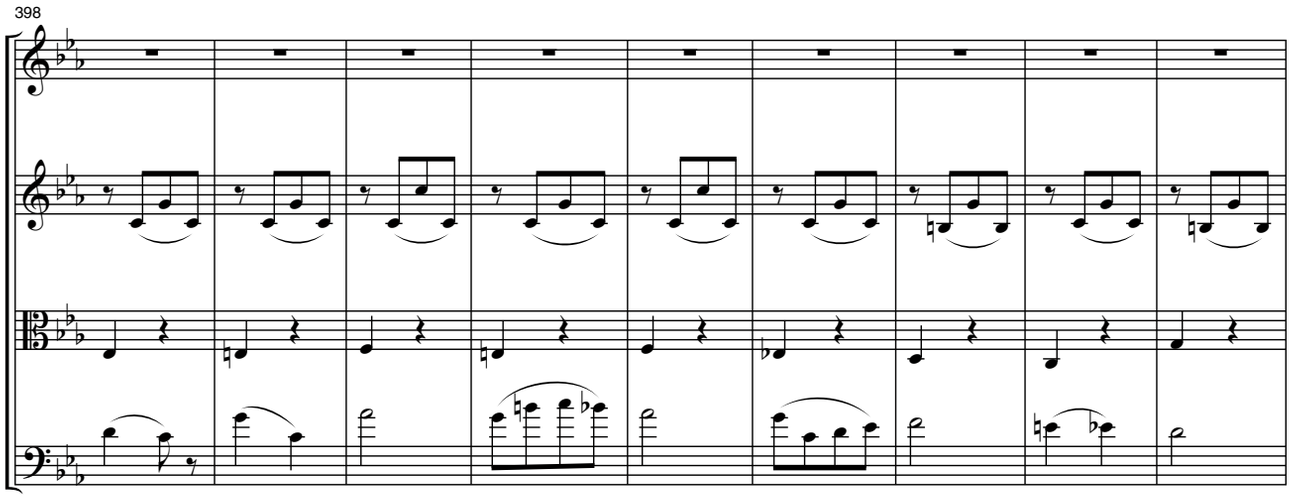
con duolo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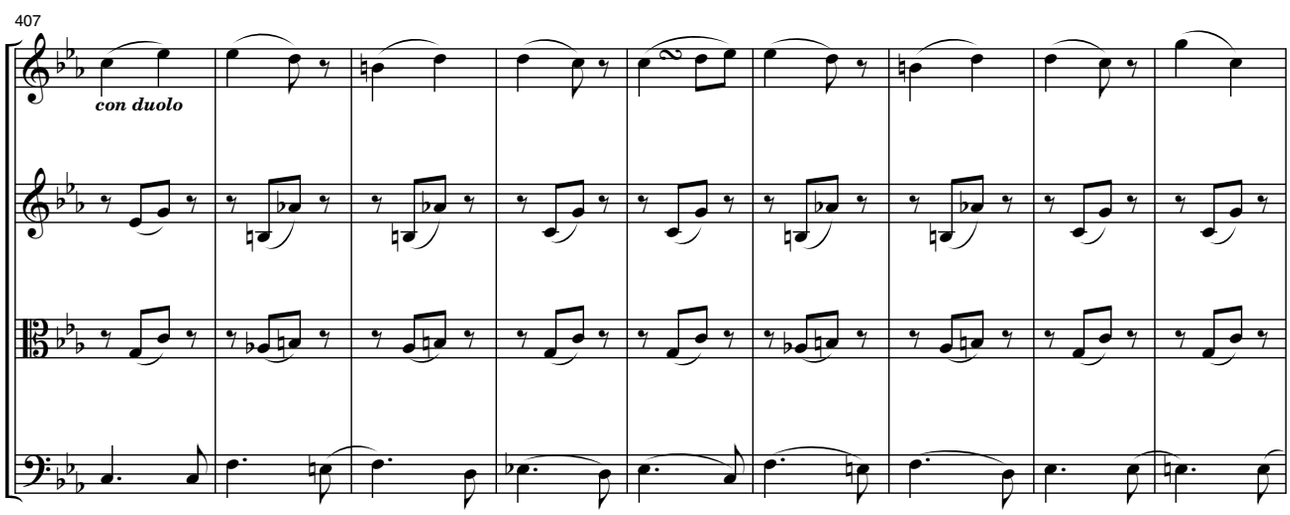
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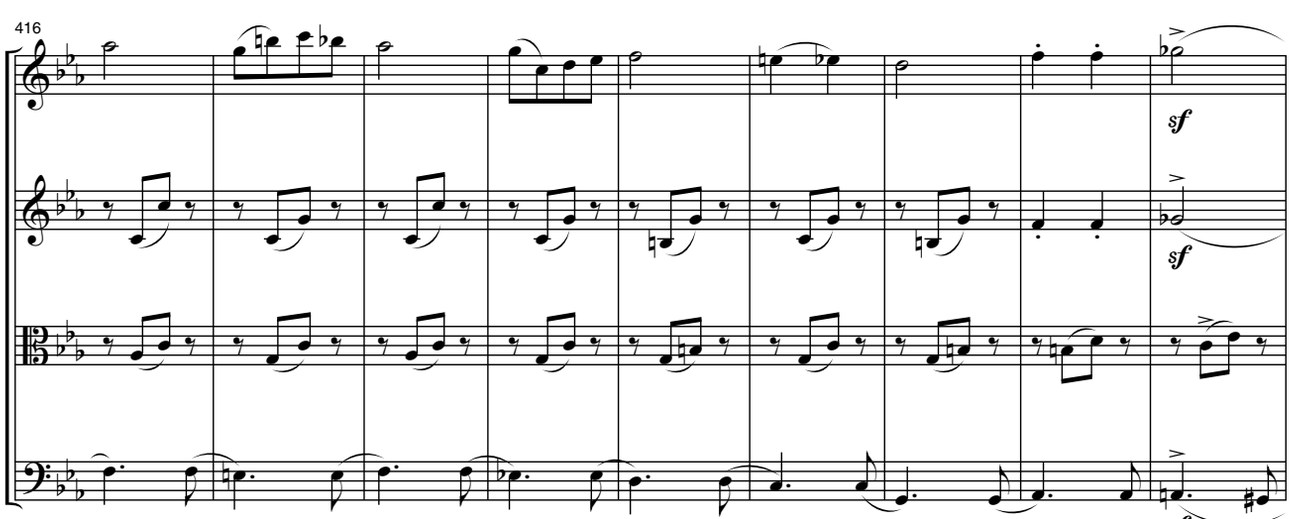
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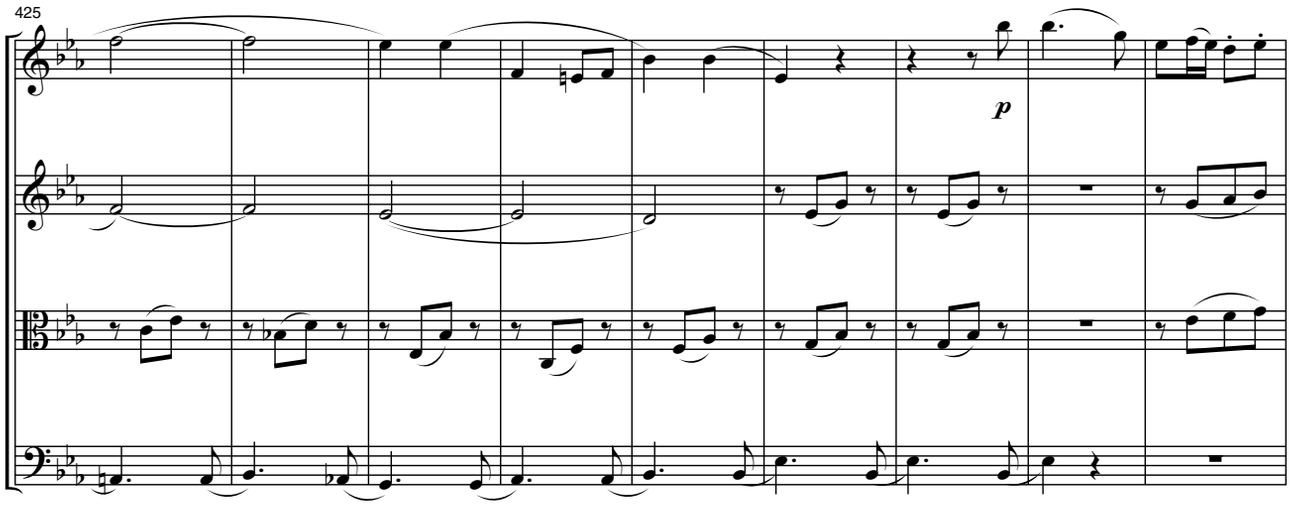
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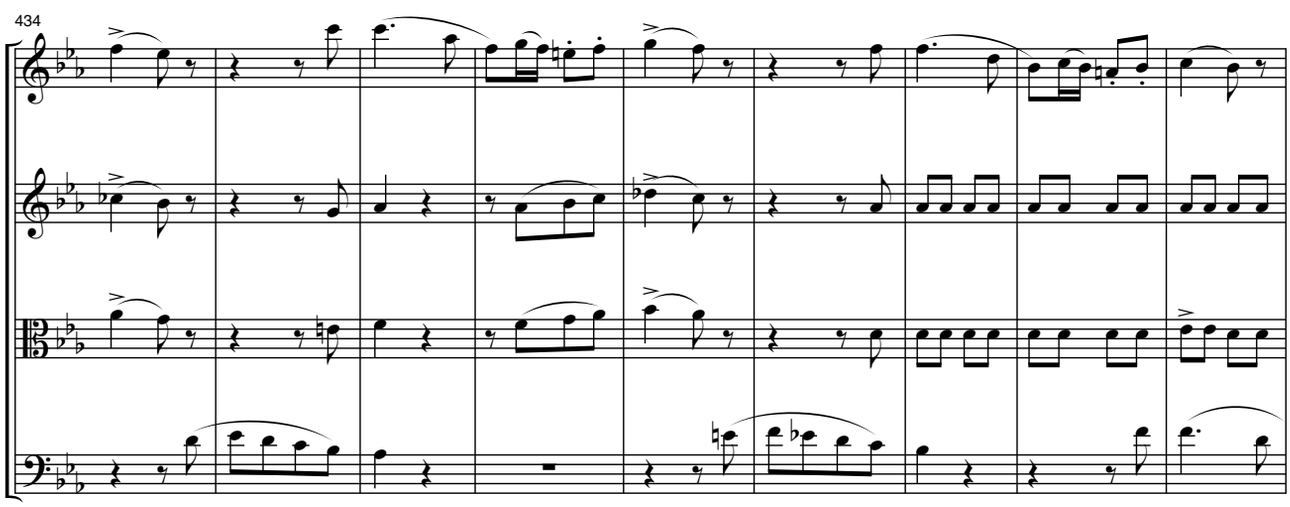
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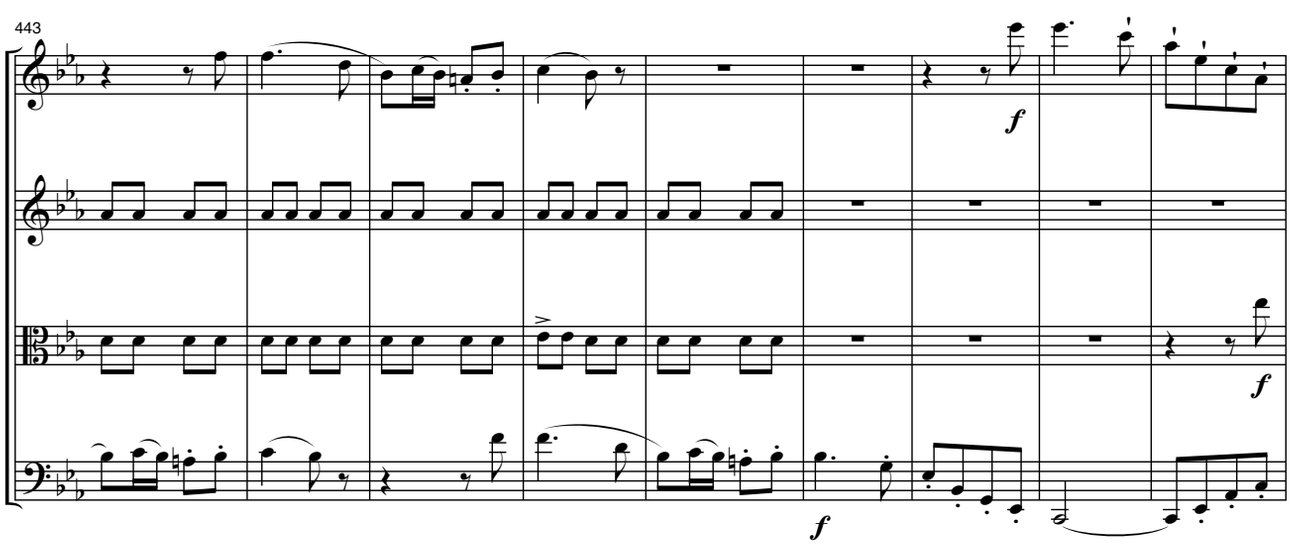
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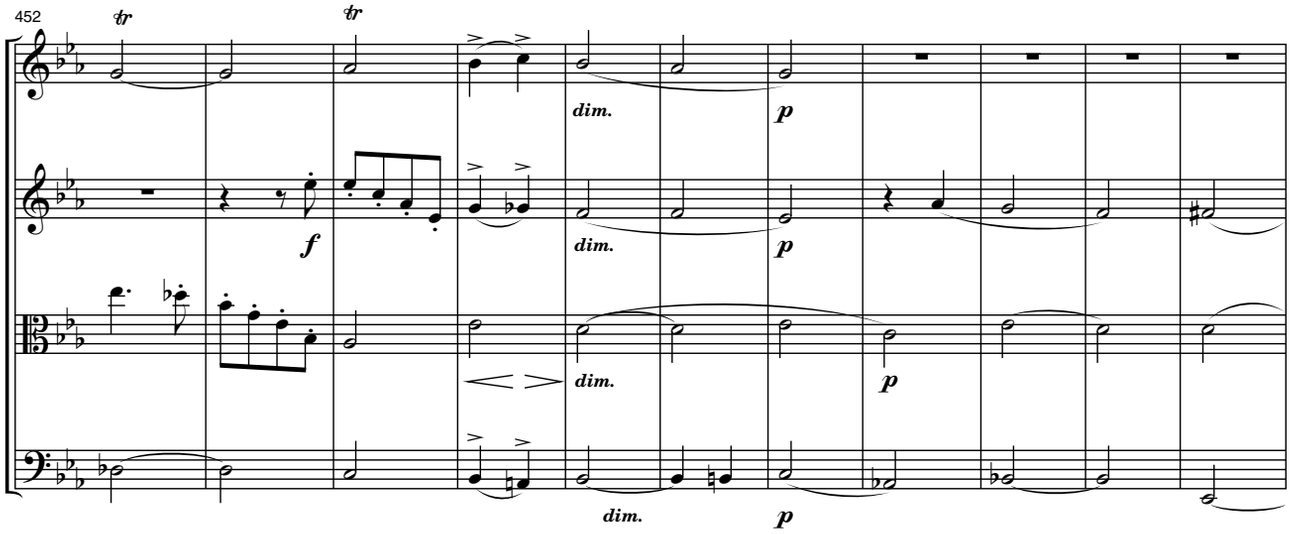
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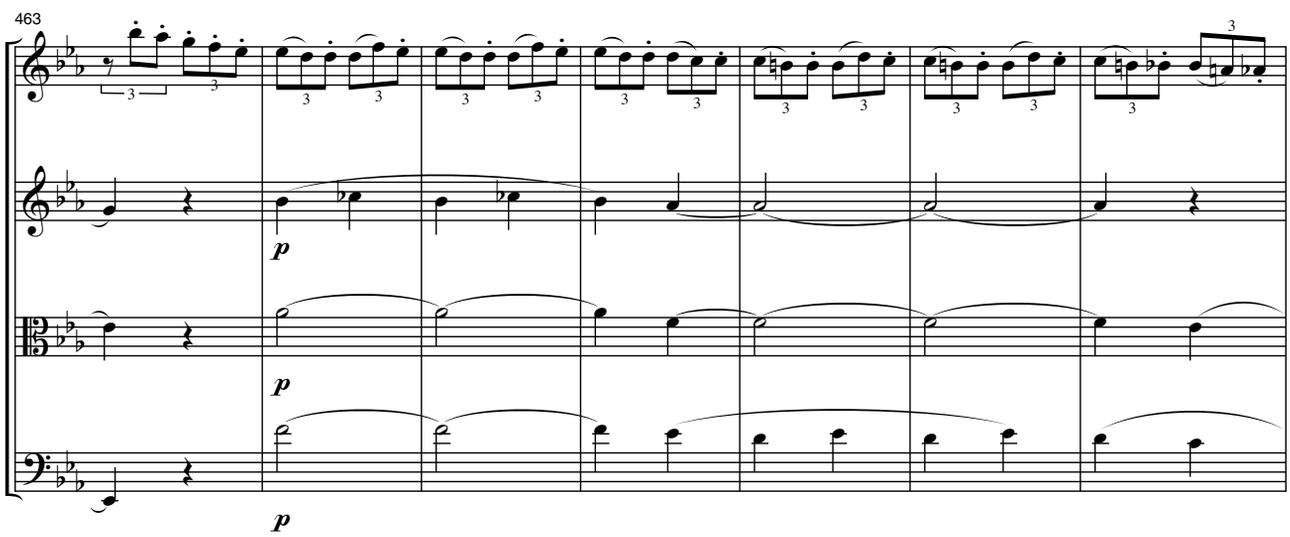
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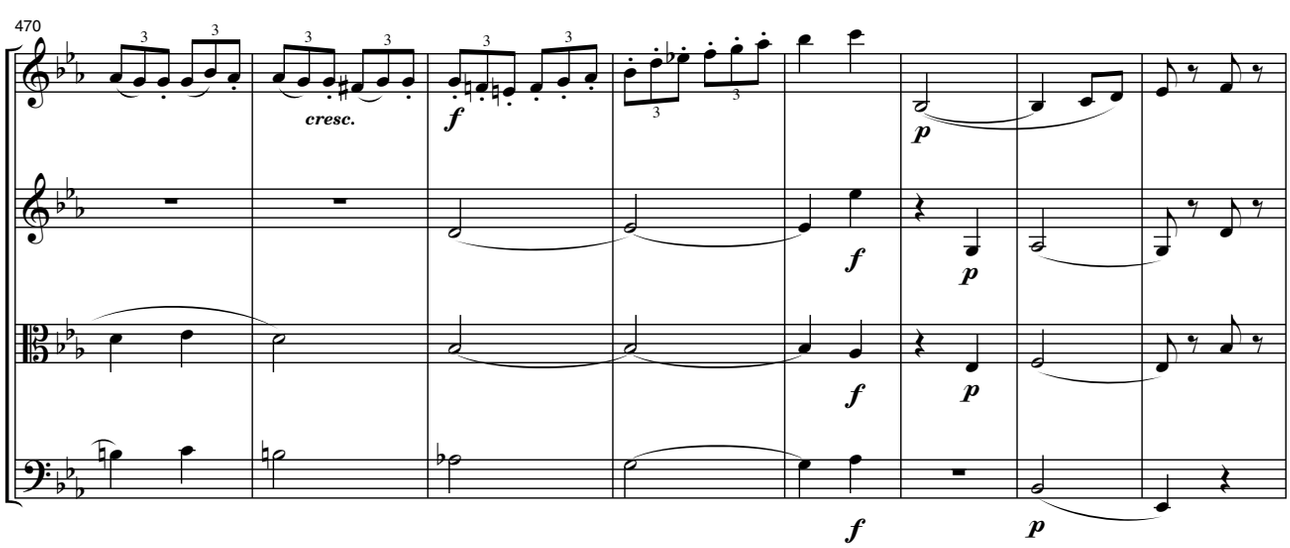
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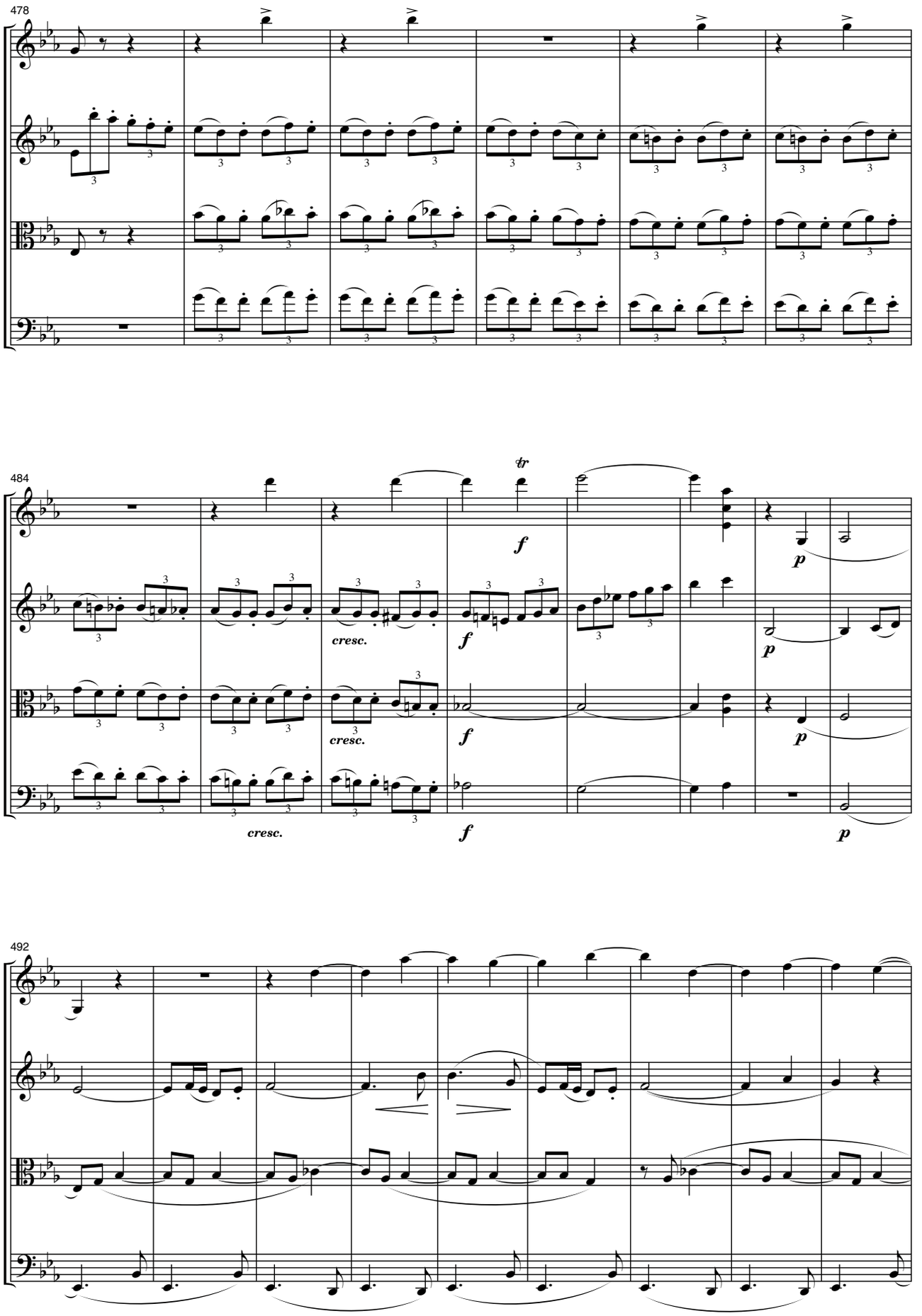
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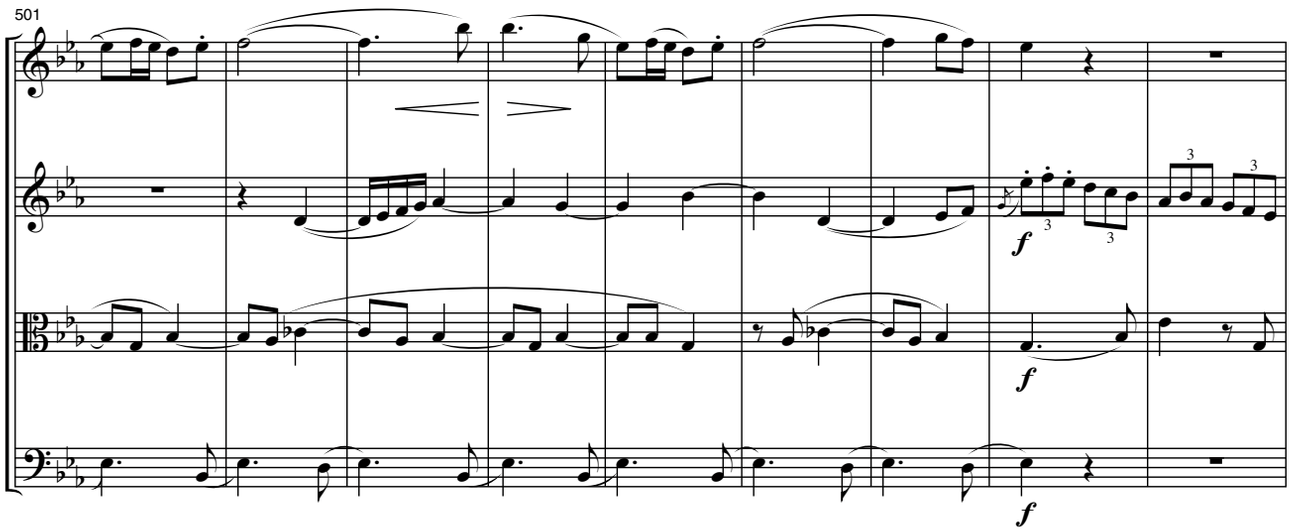
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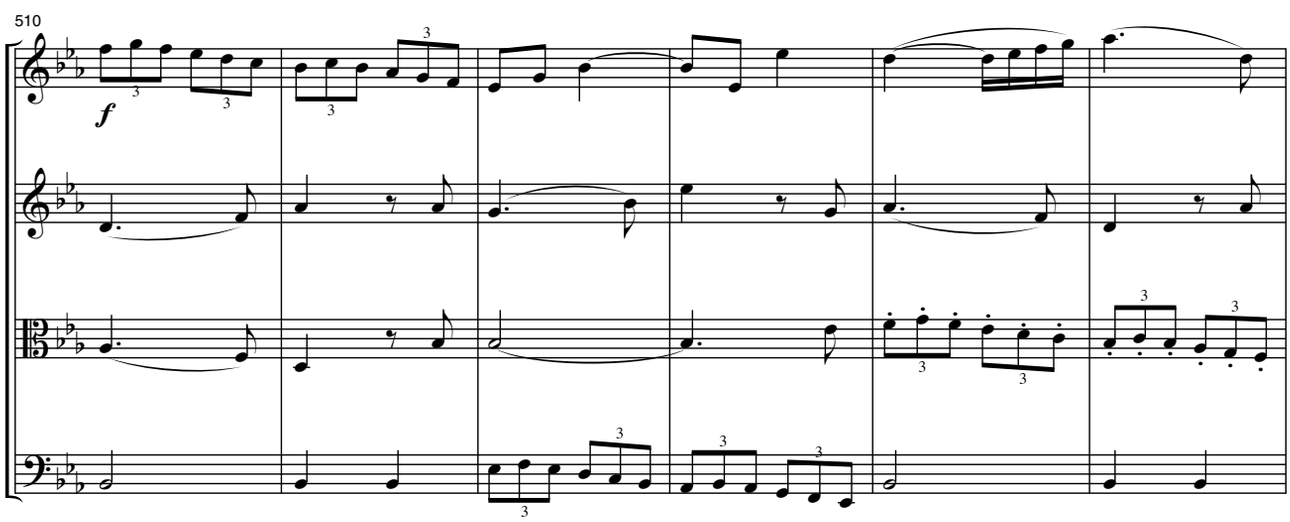
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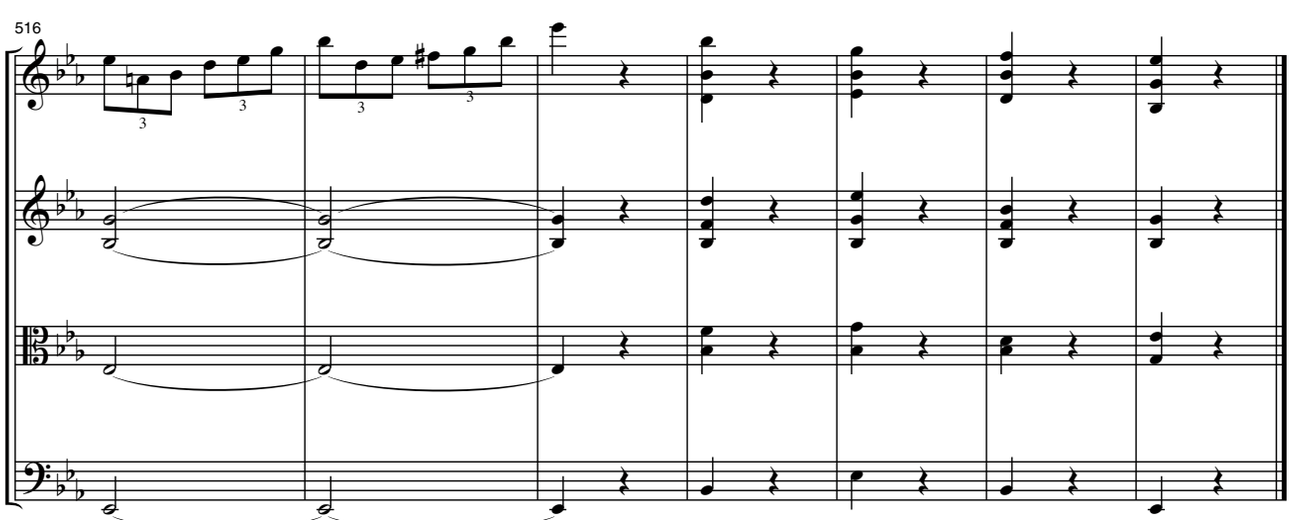
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