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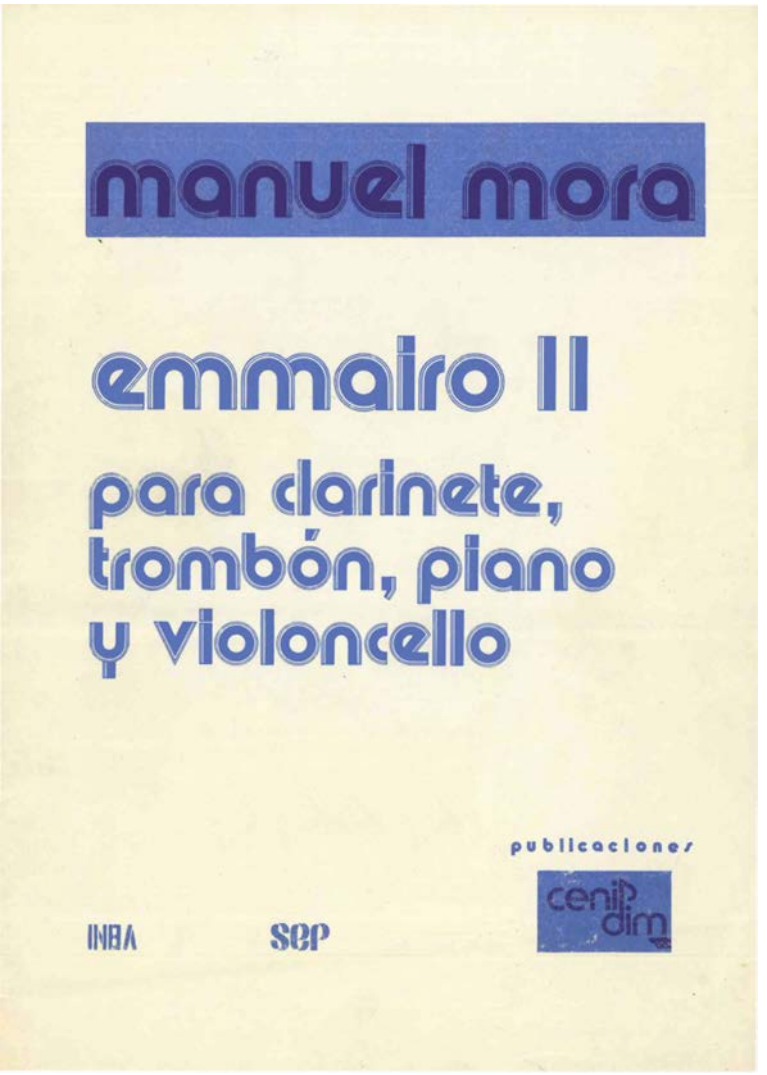

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manuel mora

emmairo II

para clarinete, trombón, piano y violoncello

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DIFUSION

manuel mora

emmairo II

para clarinete, trombón, piano y violoncello

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CID. D — BIBLIOTECA
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Mtro. Enriquez
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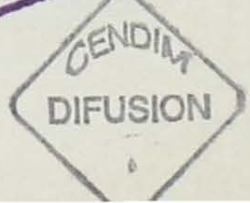


SIMBOLOS

⊓⊔ = escritura con compás.

∩∪ = escritura sin compás.

Las alteraciones son válidas para la nota afectada, en un mismo índice y durante un compás.
En las secciones marcadas ∩∪, la misma regla es vigente para una pauta; al efecto se han usado barras cuya significación no es rítmica sino ortográfica.

General:

= vibrato lento (amplio).

= vibrato lento que acelera paulatinamente.

= staccato tan rápido como sea posible durante el valor de la nota.

= trémolo con aceleración progresiva.

Clarinete (∩) = vibrato de garganta.

Trombon = staccato y glissando.

Pianoforte ped. = atacar la nota o notas sin pedal y ponerlo en cuanto la resonancia haya alcanzado la dinámica escrita entre paréntesis (efecto de forte-piano).

◒ = tocar sobre el teclado y apagar la sonoridad presionando las cuerdas de las notas afectadas con los dedos de la mano libre, muy cerca del clavijero.

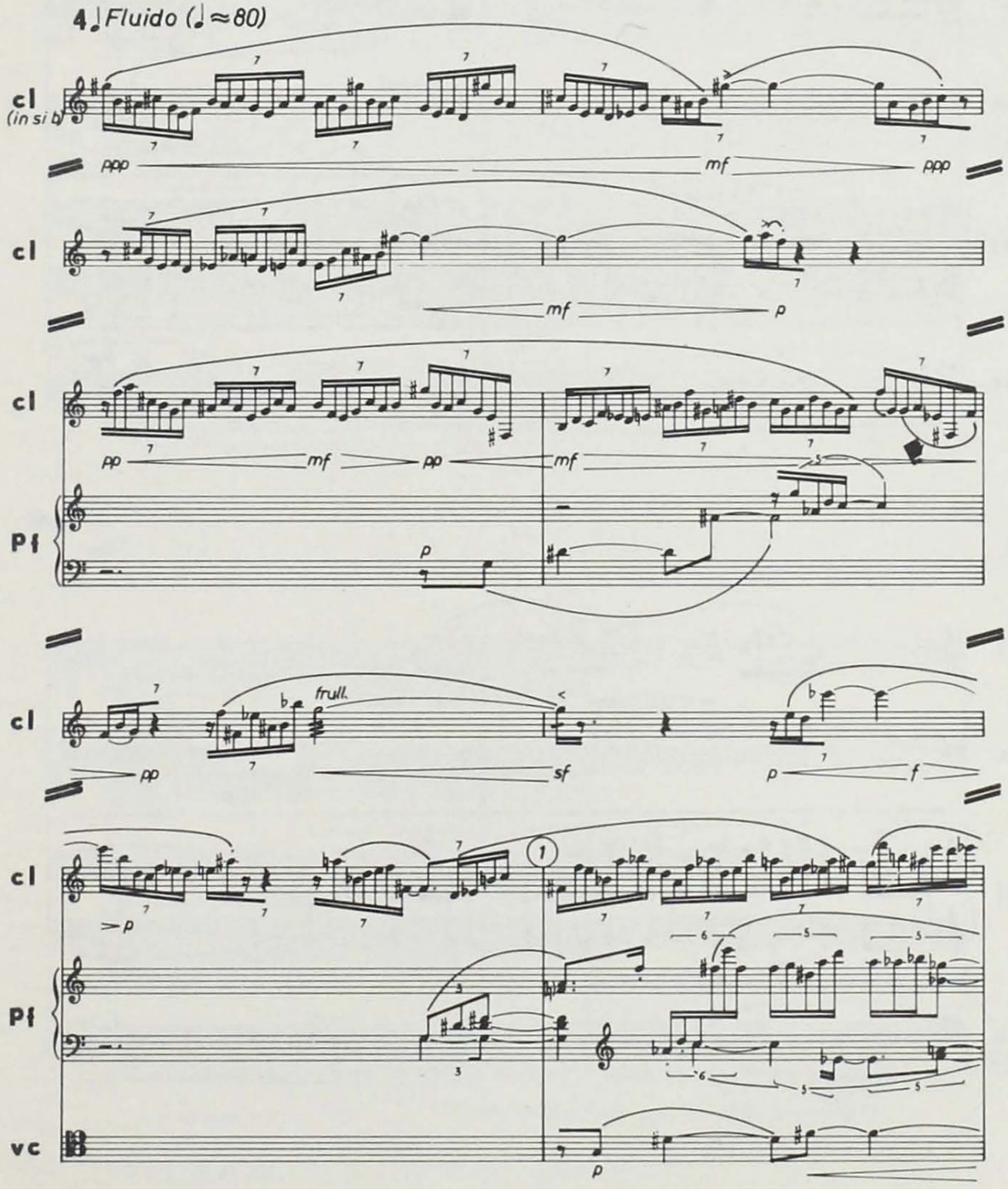
pizz. = tocar directamente sobre las cuerdas.

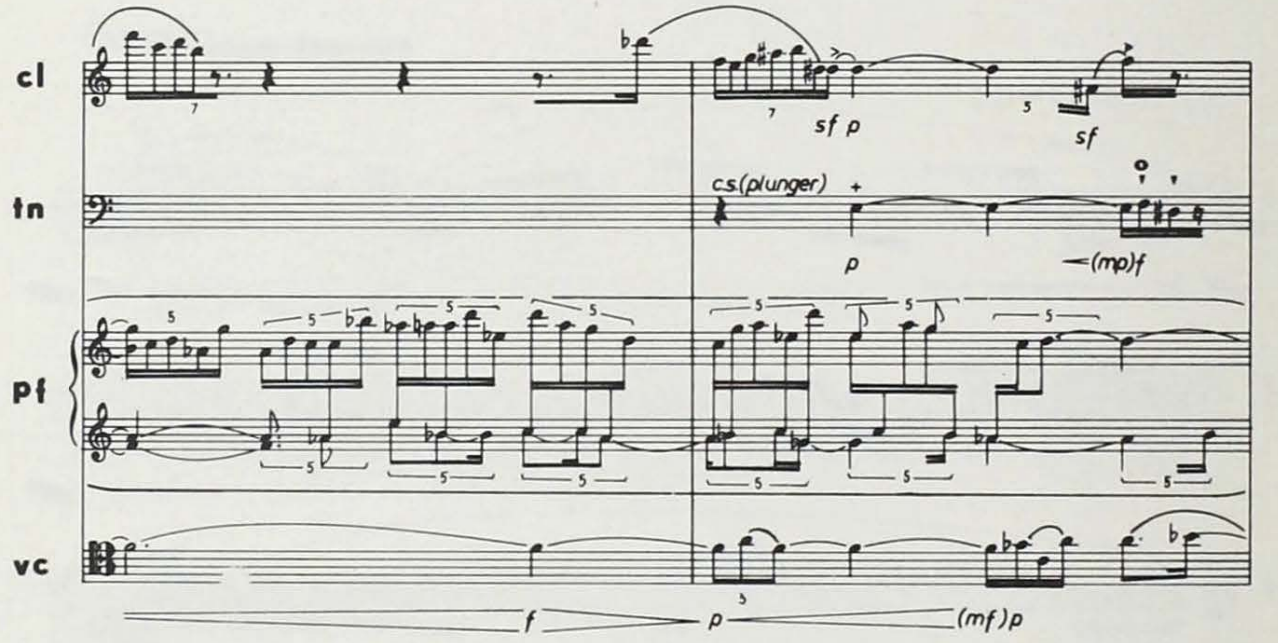
Ca. 9'

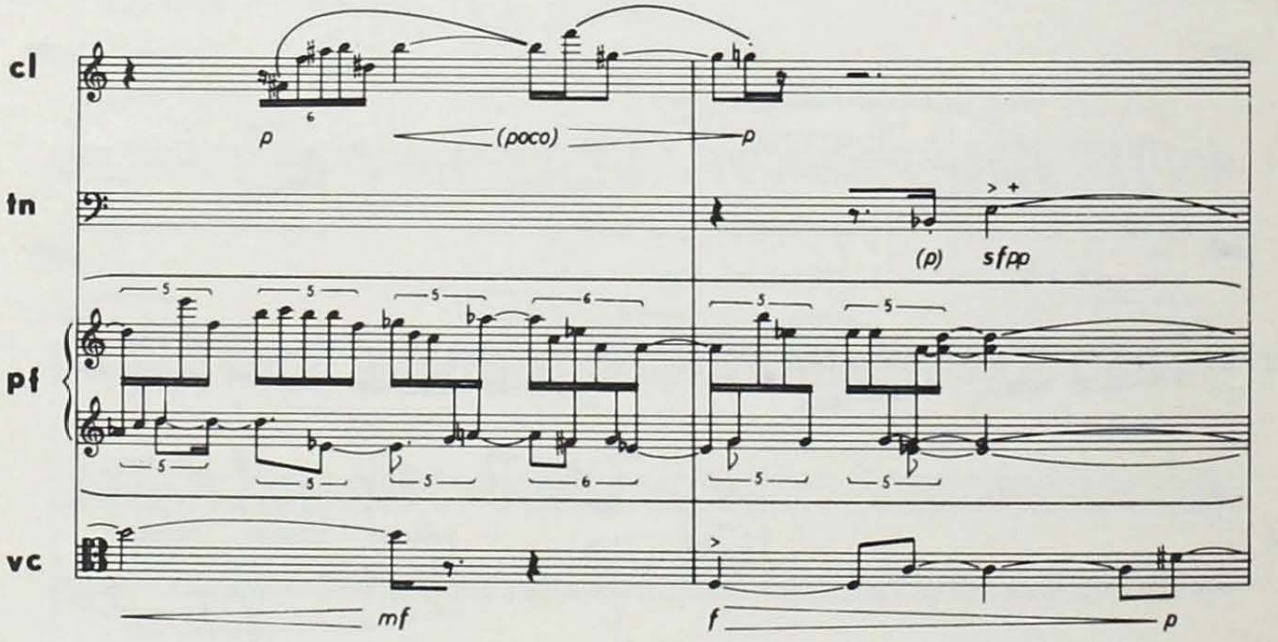
a mis hijos

EmmAIRe II

manuel mora (1980)




cl
tn
pf
vc
sf p
sf
c.s.(plunger)
p
(mp)f
f
p
(mf)p


cl
tn
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(poco)
p
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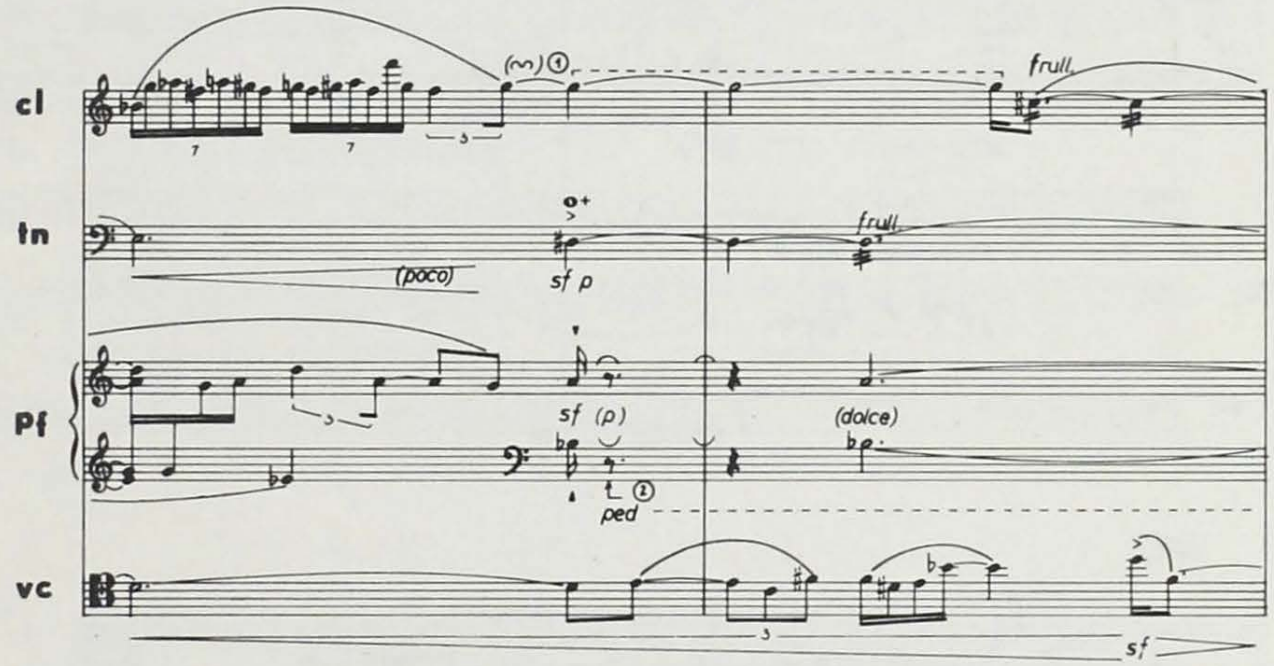
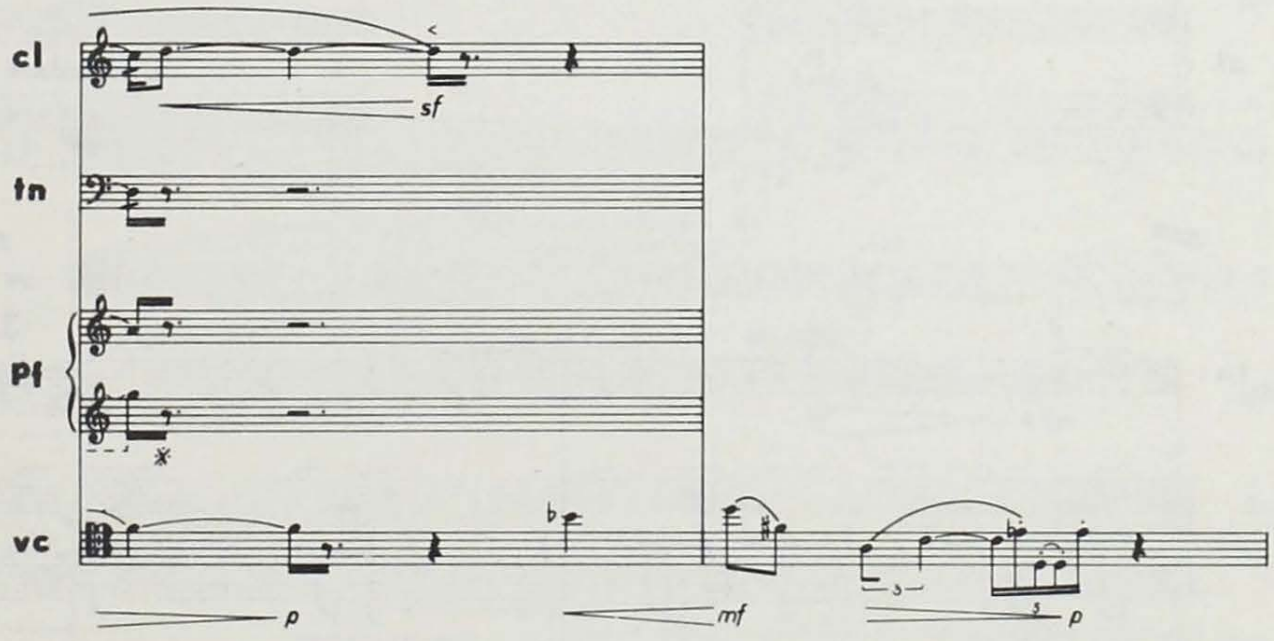
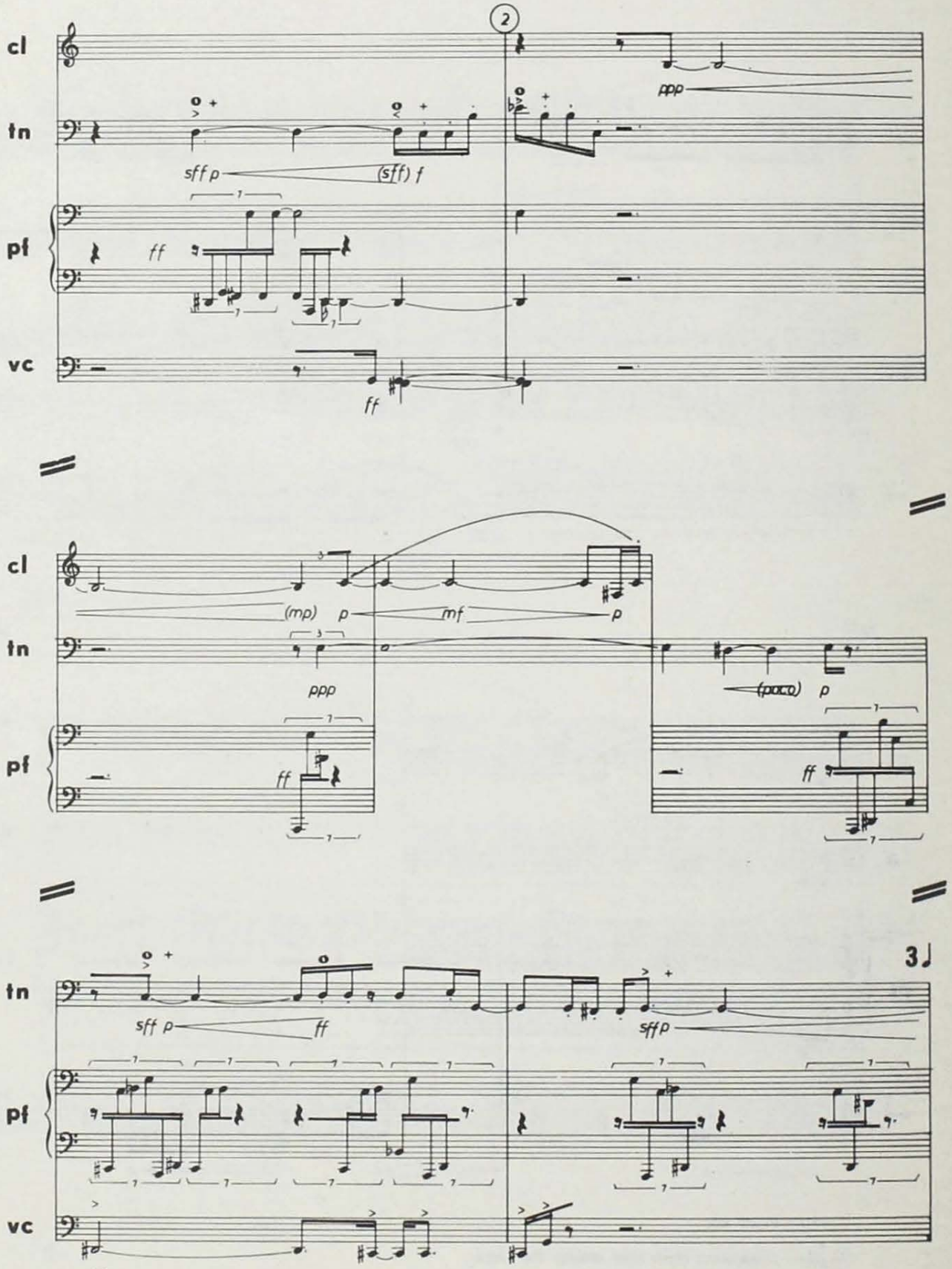
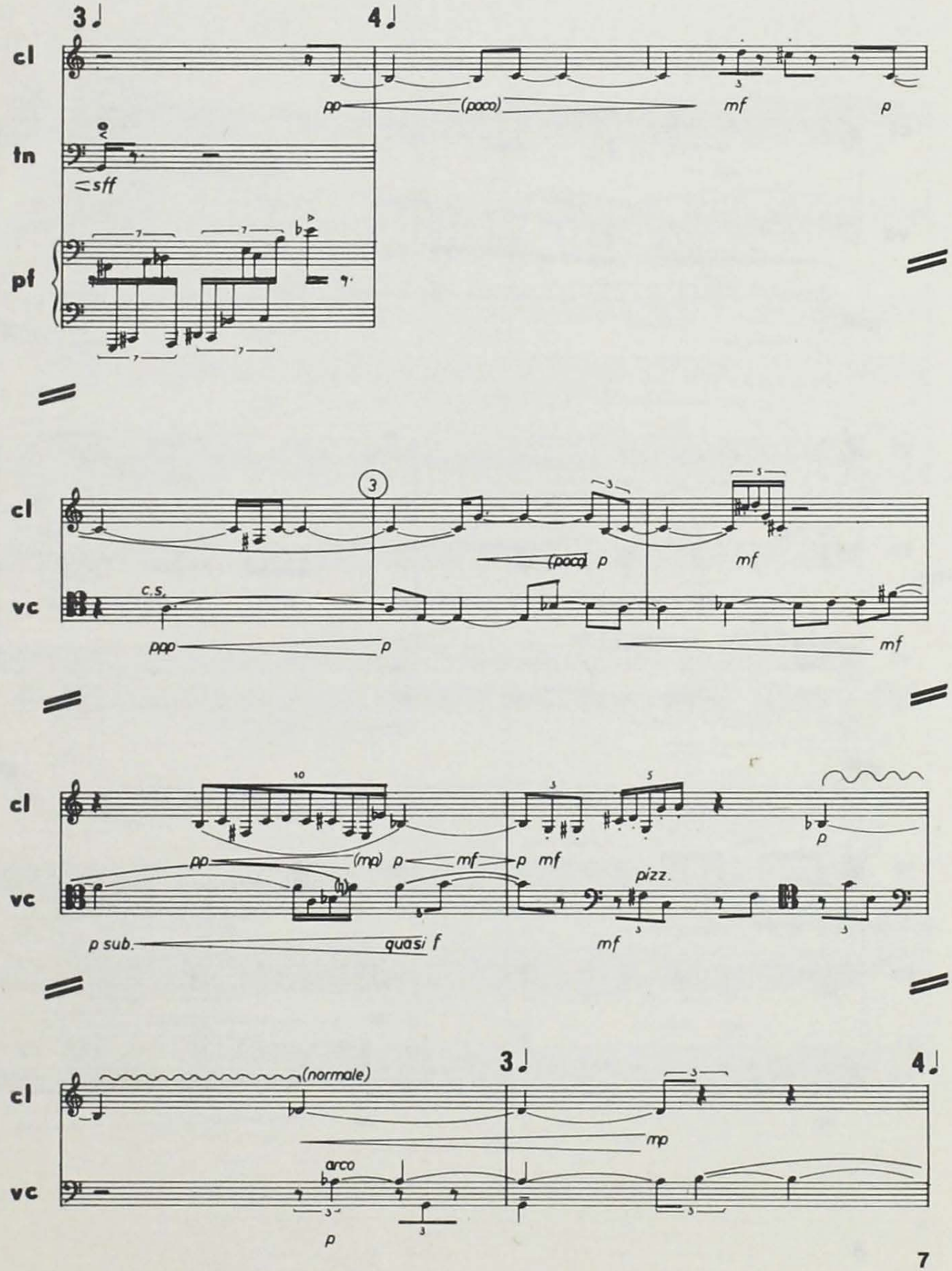


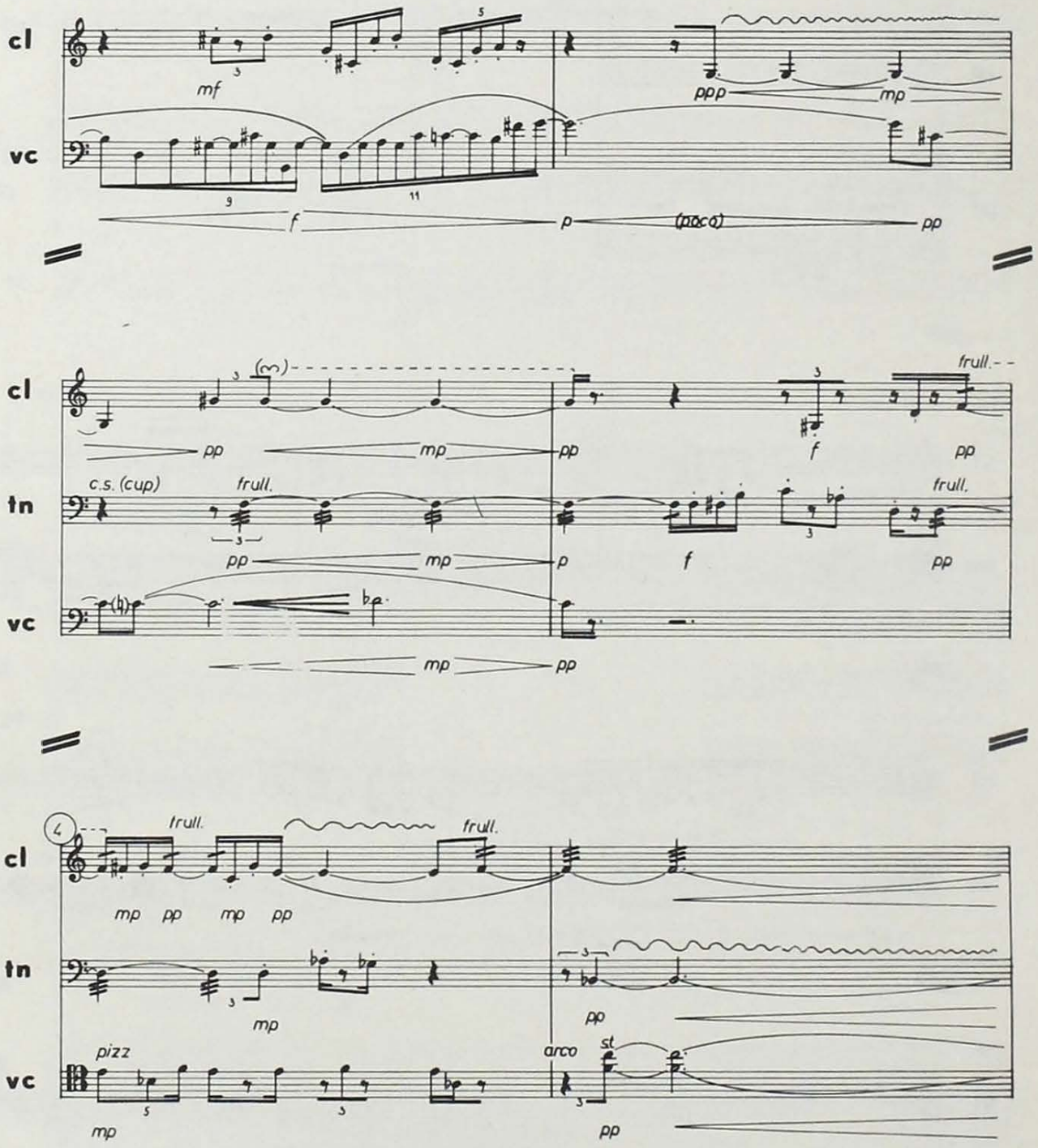


① (m) = throat vibr.

② ped = press pedal down after striking the keys


cl
tn
pf
vc
2
ppp
sff p
(sff) f
ff
ff
(mp)
p
mf
p
ppp
ff
(poco)
p
ff
3
tn
pf
vc
sff p
ff
sff p
6
ff


3
4
cl
tn
pf
pp
(poco)
mf
p
sff
cl
vc
3
(poco) p
mf
c.s.
ppp
p
mf
cl
vc
10
5
pp
(mp) p
mf
p mf
p
pizz.
p sub.
quasi f
mf
cl
vc
3
4
(normale)
mp
arco
p


cl
vc
mf
ppp
mp
f
p
(poco)
pp
cl
tn
vc
pp
mp
pp
f
pp
frull.
c.s. (cup)
frull.
pp
mp
p
f
pp
frull.
mp
pp
cl
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vc
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mp
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mp
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mp
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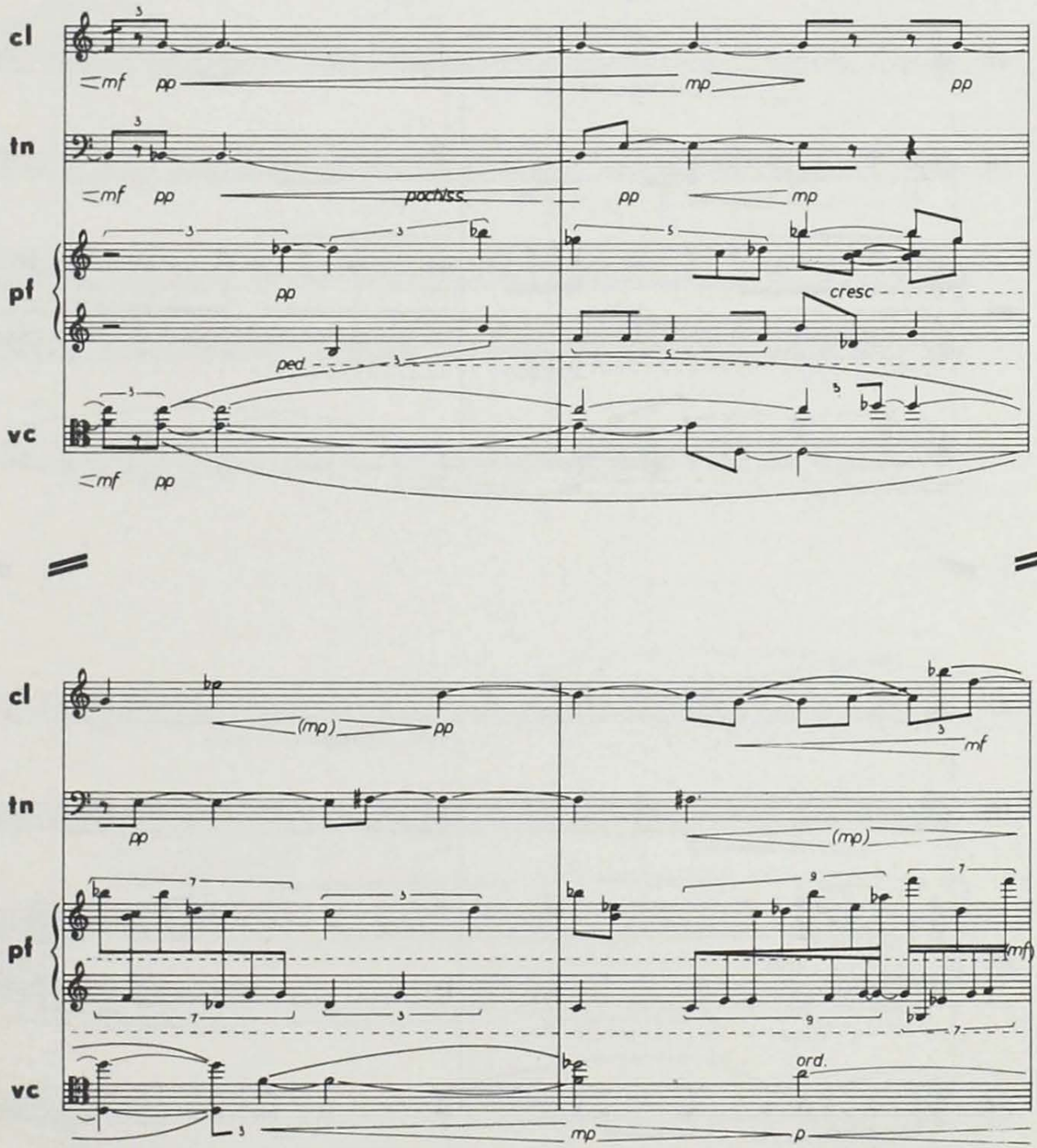
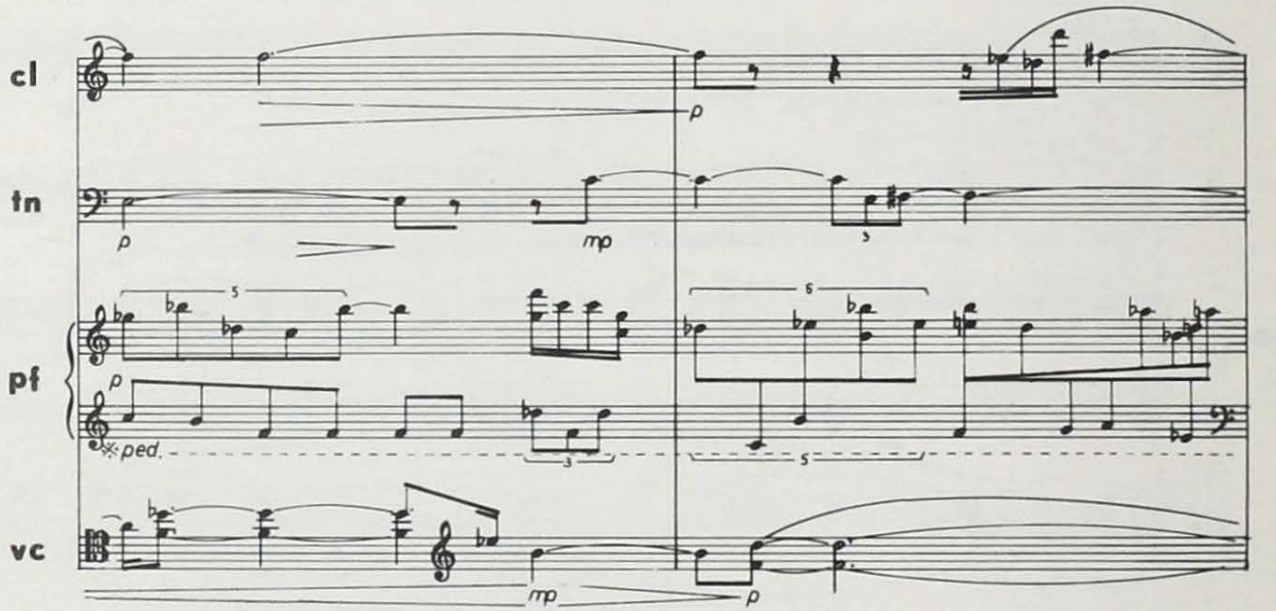
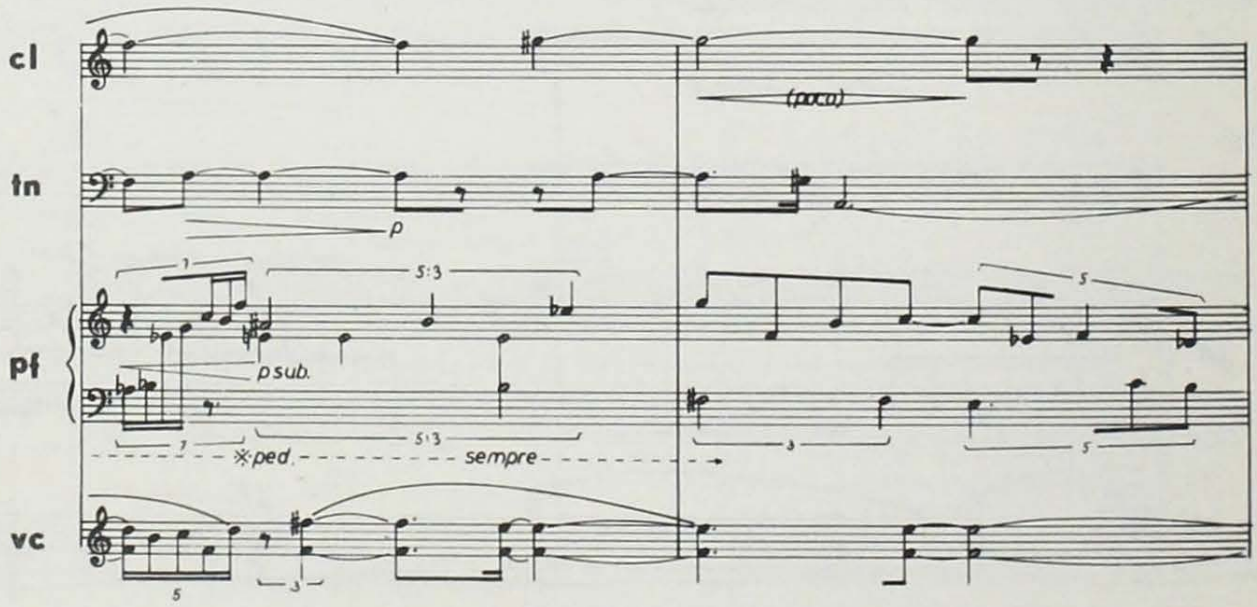
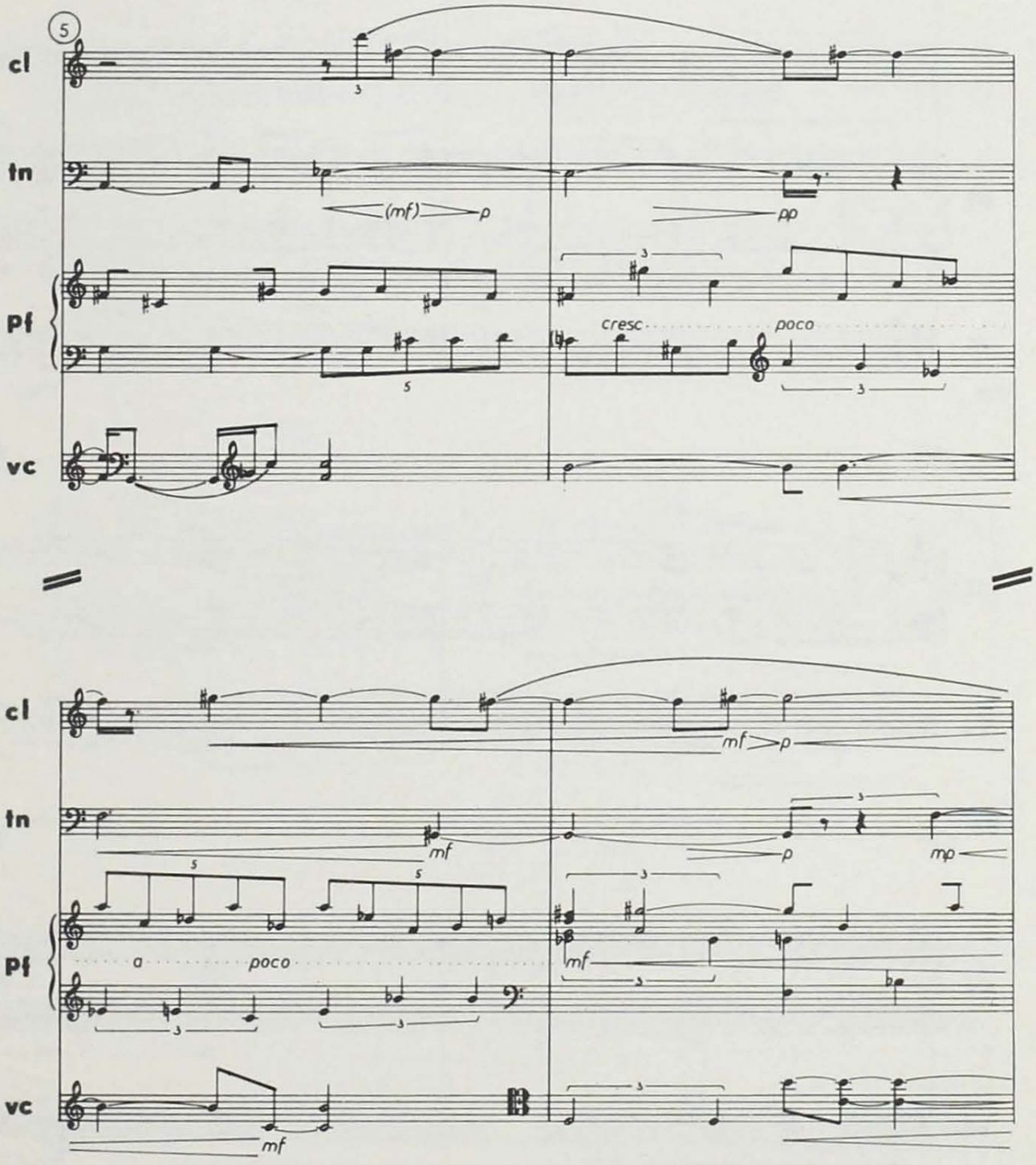
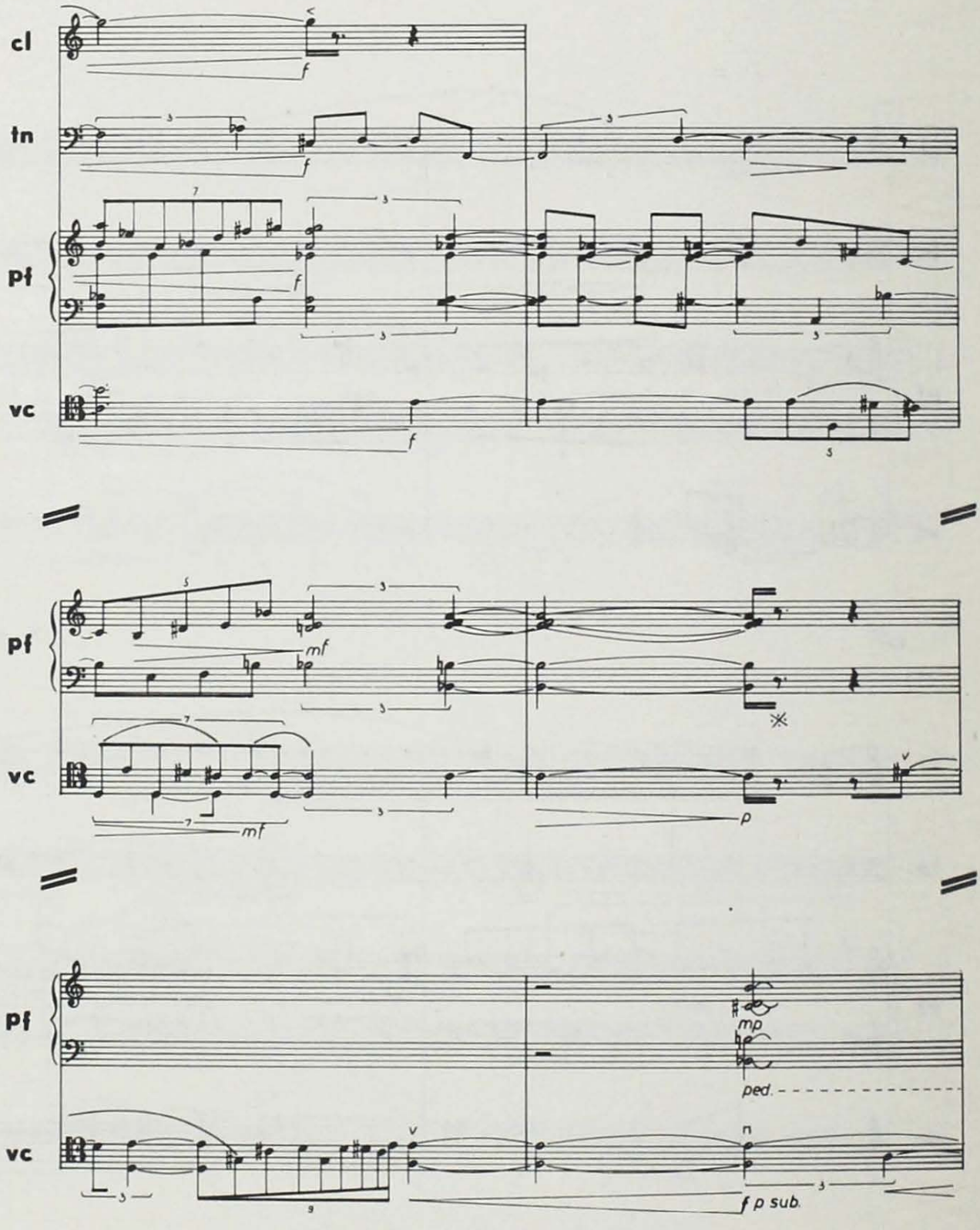
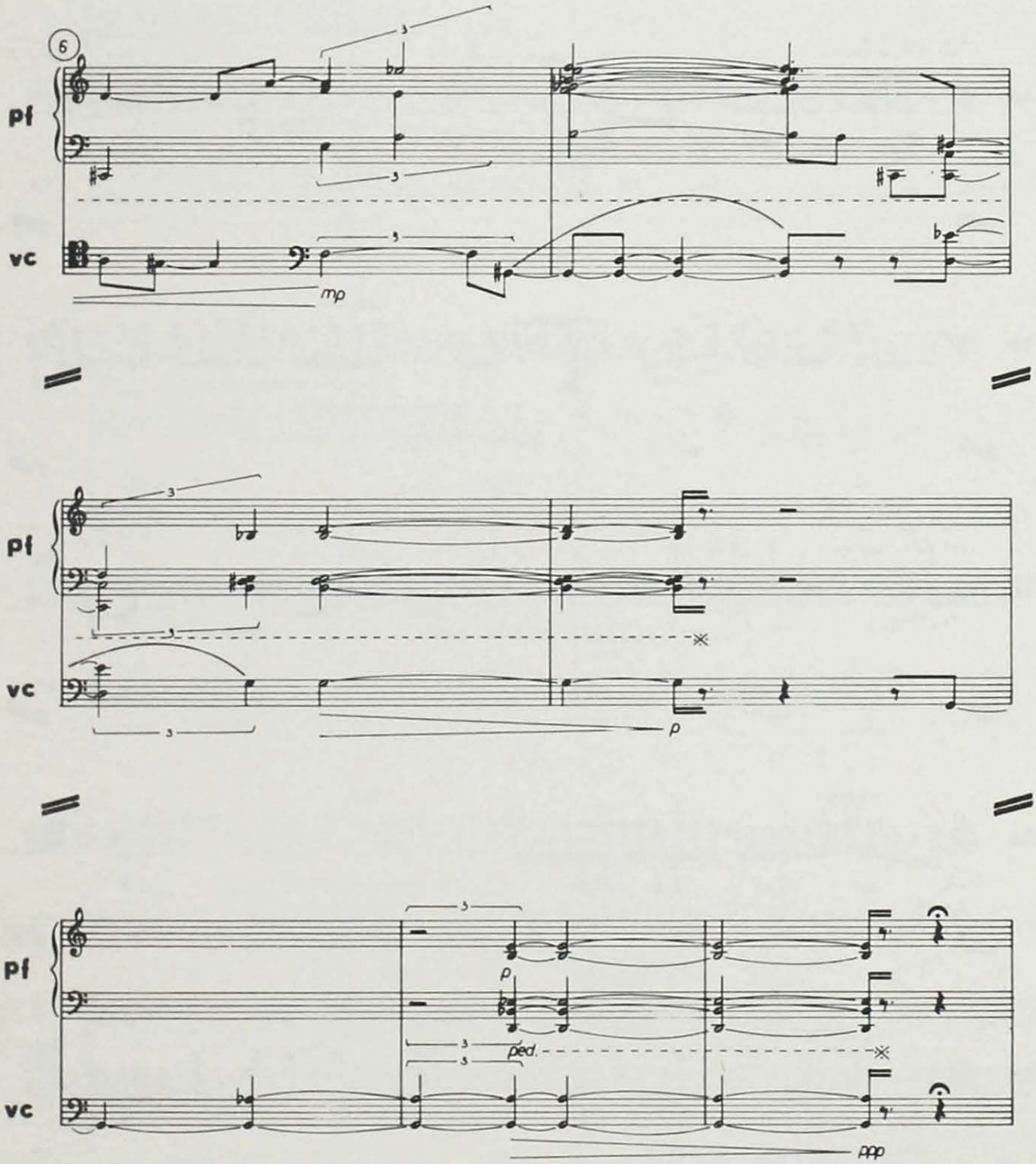

cl
tn
pf
vc
mf pp
pochiss.
mp
pp
cresc
ped
(mp)
mf
ord.

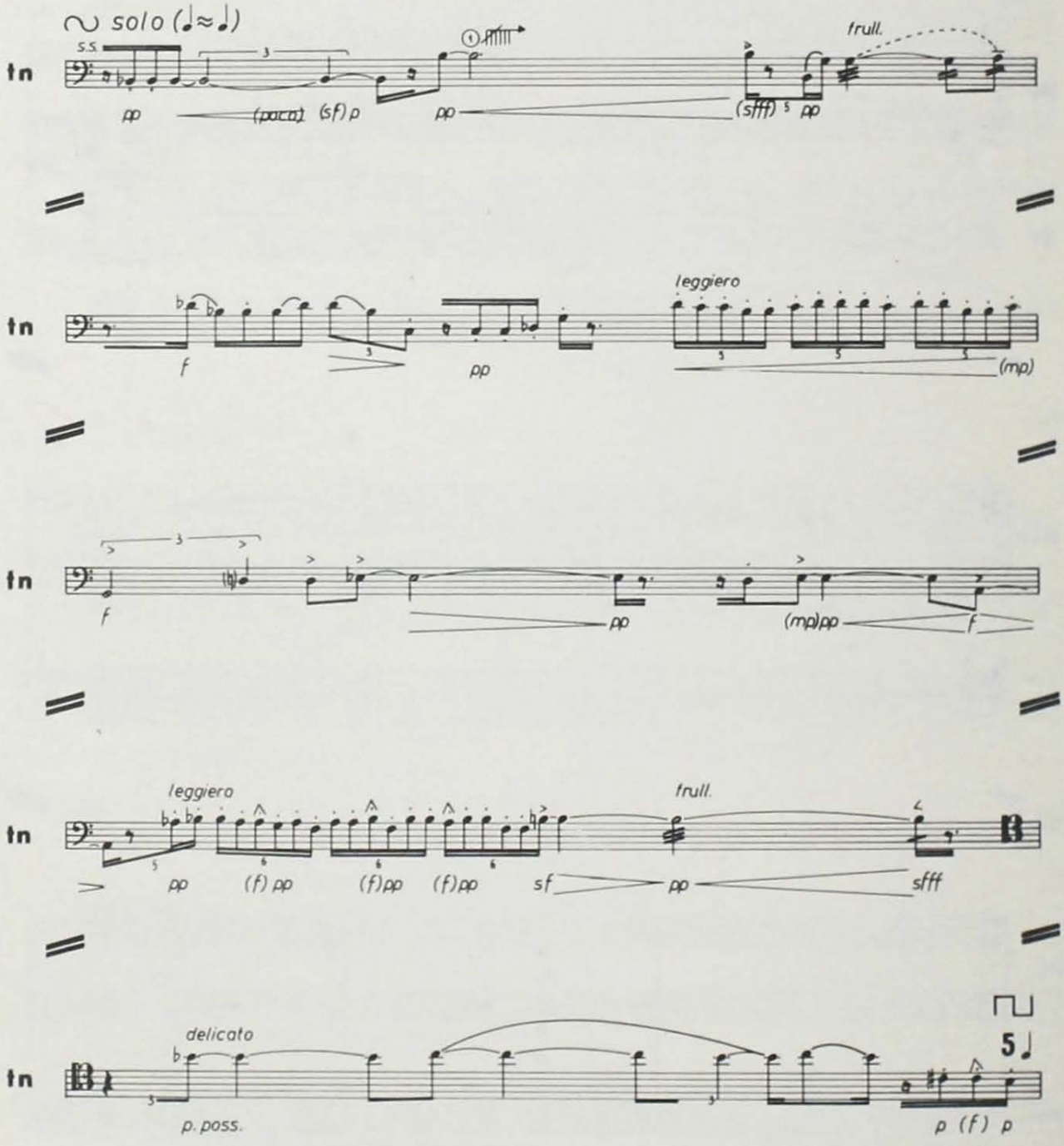

cl
tn
pf
vc
p
mp
※ped.


cl
tn
pf
vc
(poco)
p
p sub.
※ped.
sempre

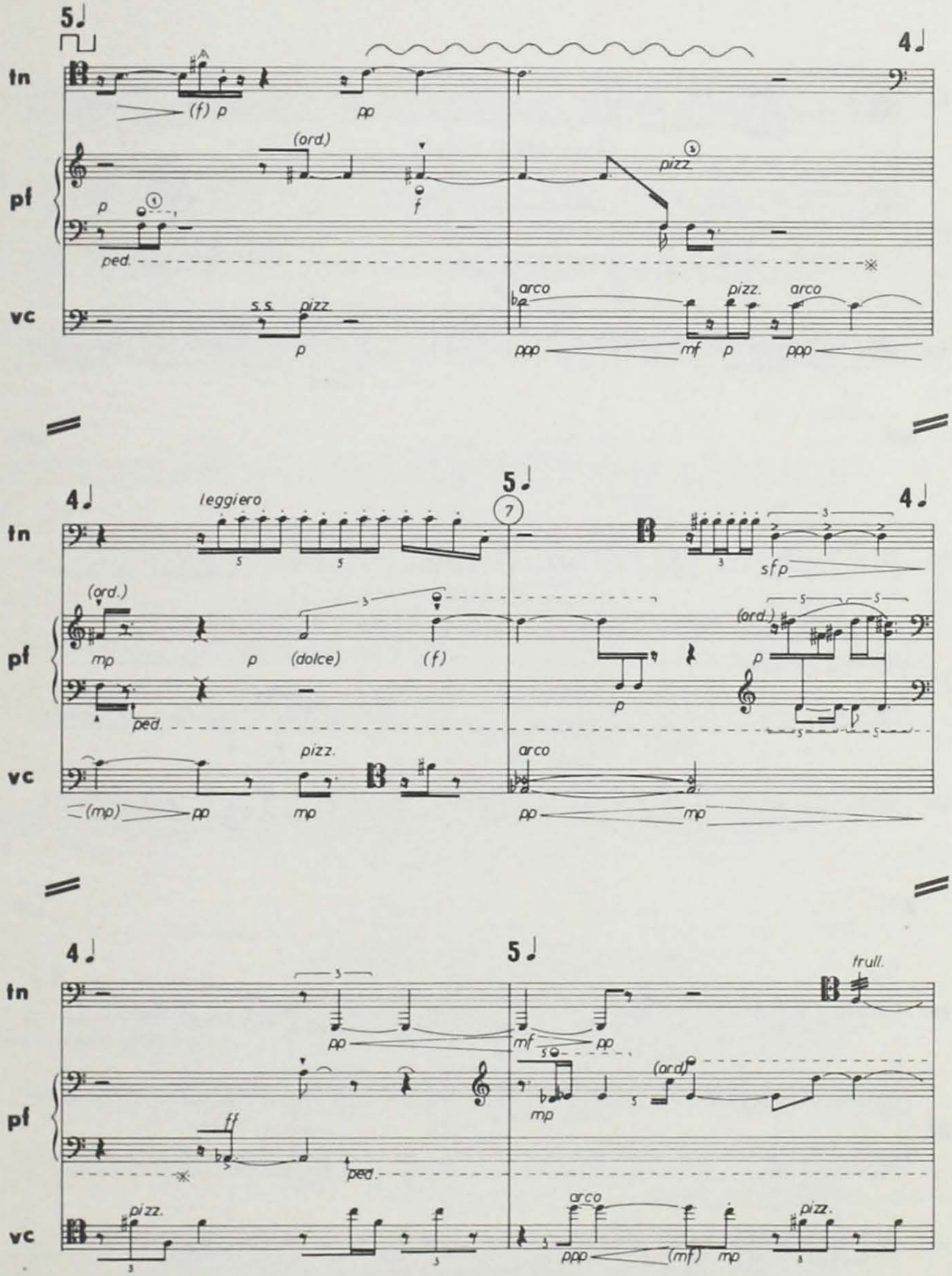

5
cl
tn
pf
vc
(mf)
p
pp
cresc
poco
mf
p
mp
a
poco


cl
tn
pf
vc
f
mf
p
mp
ped.
f p sub.


6
pf
vc
mp
pf
vc
※
p
pf
vc
p
ped.
※
ppp

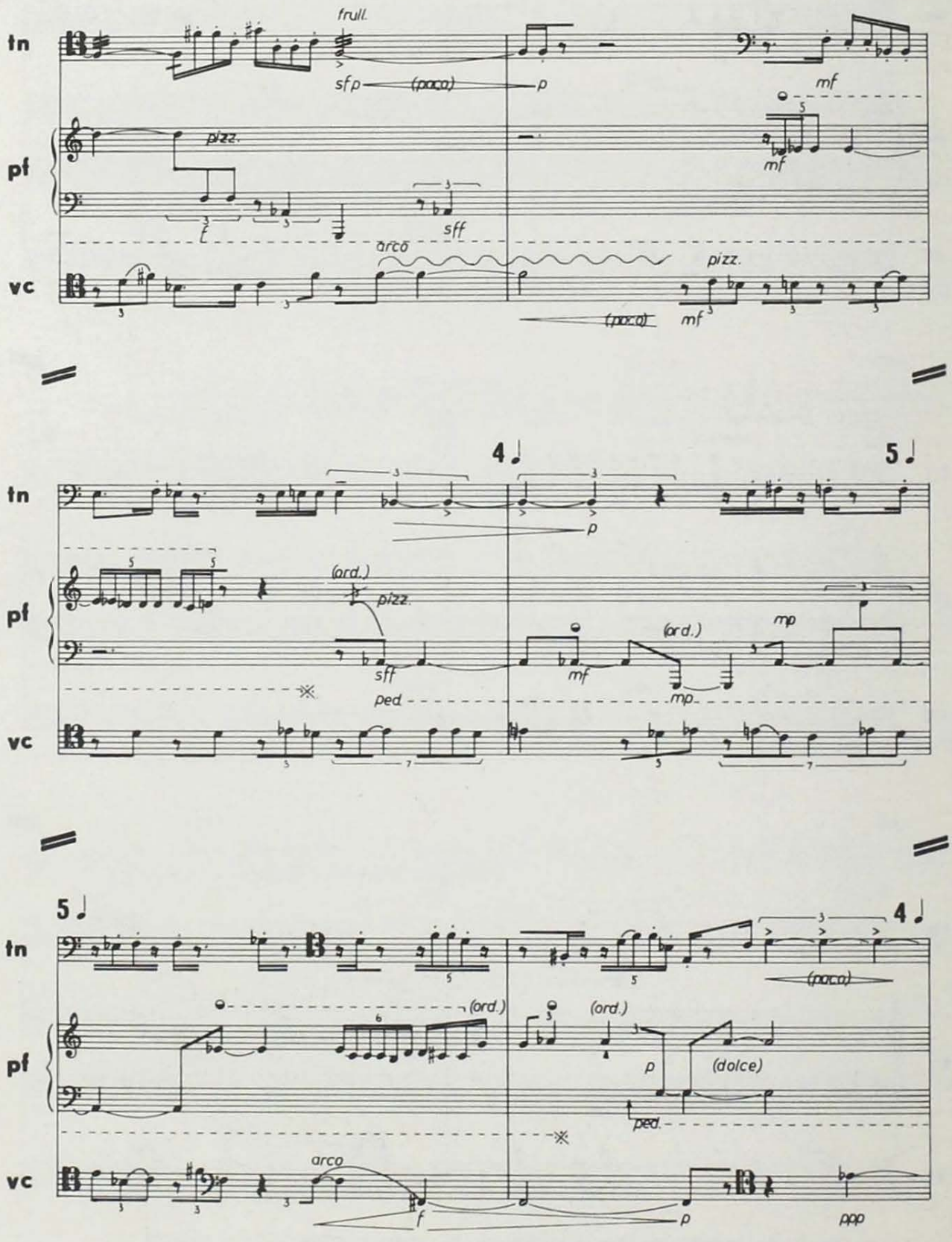


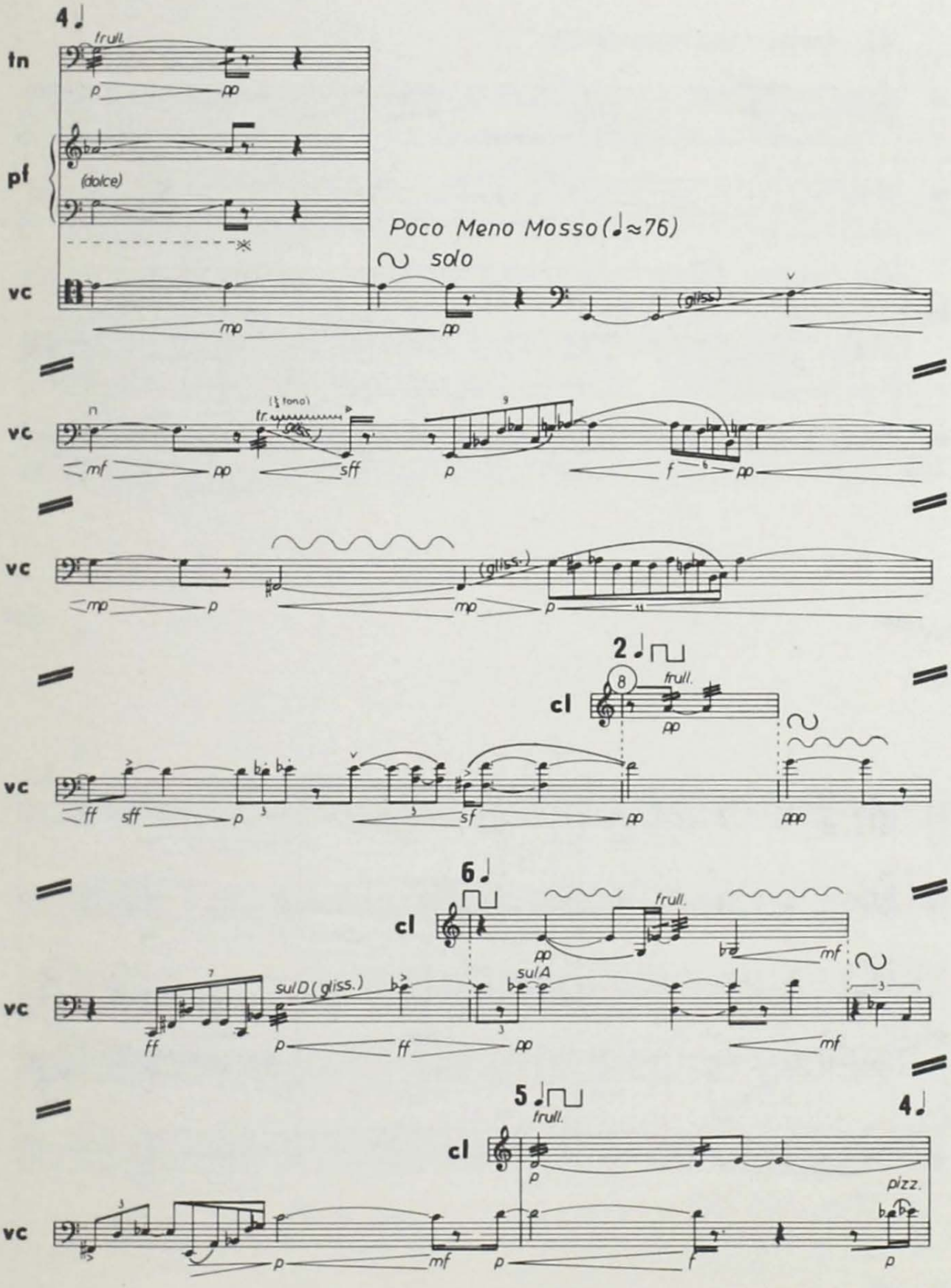
① staccato as fast as possible during the whole value of the note.

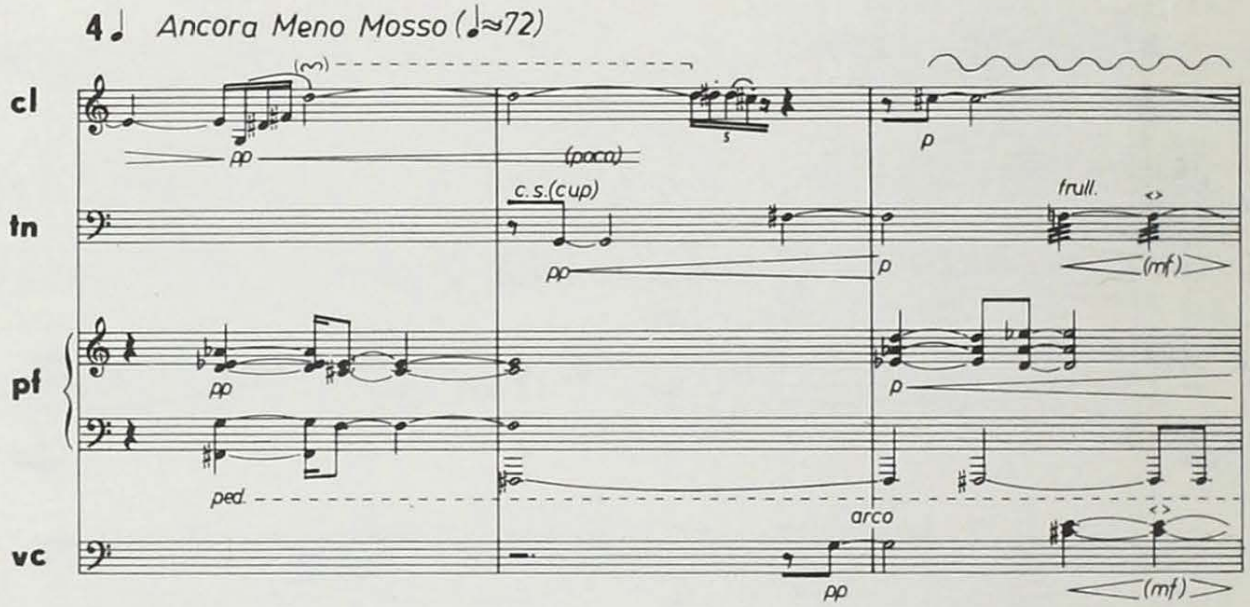


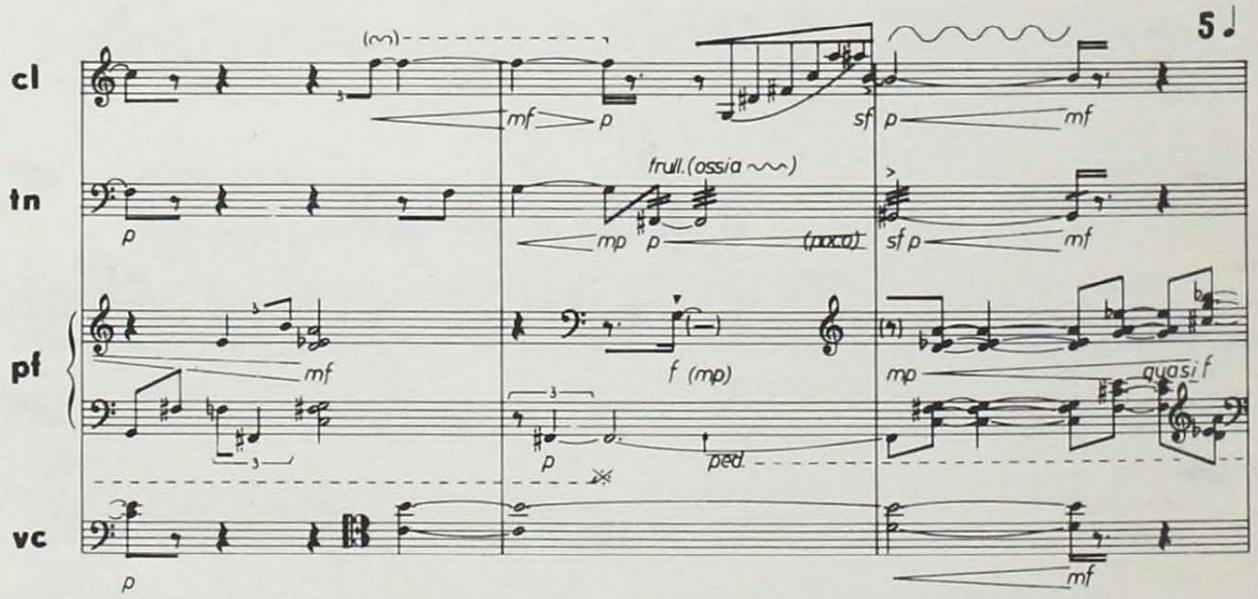
① ⊖ - Play on the keyboard and damp simultaneously the appropiate strings with the fingertips of the free hand.

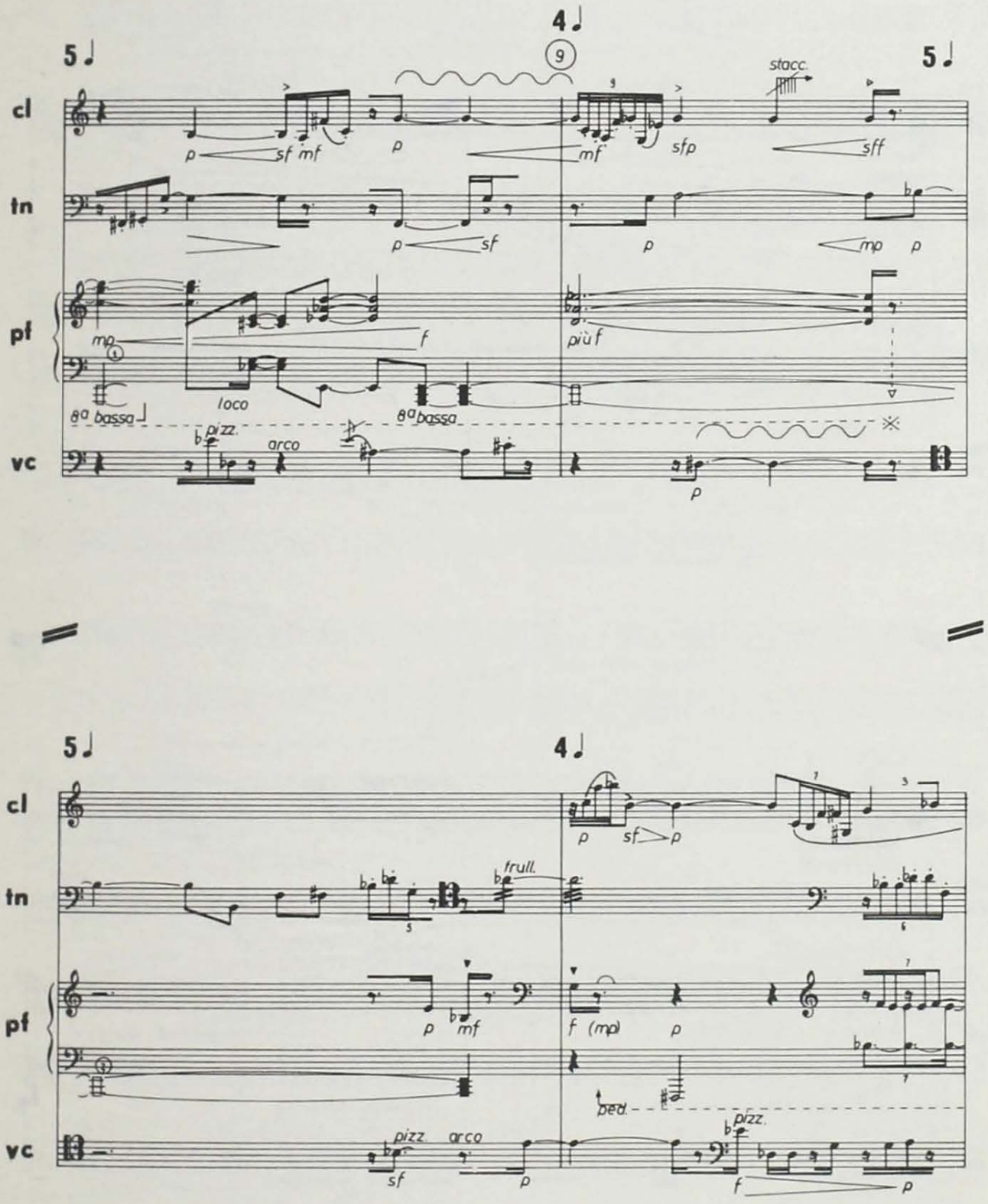
Ⓐ = Pluck the strings.


tn
pf
vc
frull.
sfp
(poco)
p
mf
pizz.
sff
arco
(poco)
mf
4
5
(ord.)
pizz.
sff
ped.
mf
(ord.)
mp
mp
5
4
(ord.)
(ord.)
p
(dolce)
ped.
arco
f
p
ppp
(poco)


4
tn
frull.
p
pp
pf
(dolce)
Poco Meno Mosso (♩≈76)
solo
vc
mp
pp
(gliss.)
mf
pp
(½ tono)
tr.
(gliss.)
sff
p
f
pp
mp
p
(gliss.)
mp
p
2
cl
8
frull.
pp
ff
sff
p
sf
pp
ppp
6
cl
frull.
pp
mf
sul D (gliss.)
sul A
ff
p
ff
pp
mf
5
4
cl
frull.
p
pizz.
p
mf
p
f
p

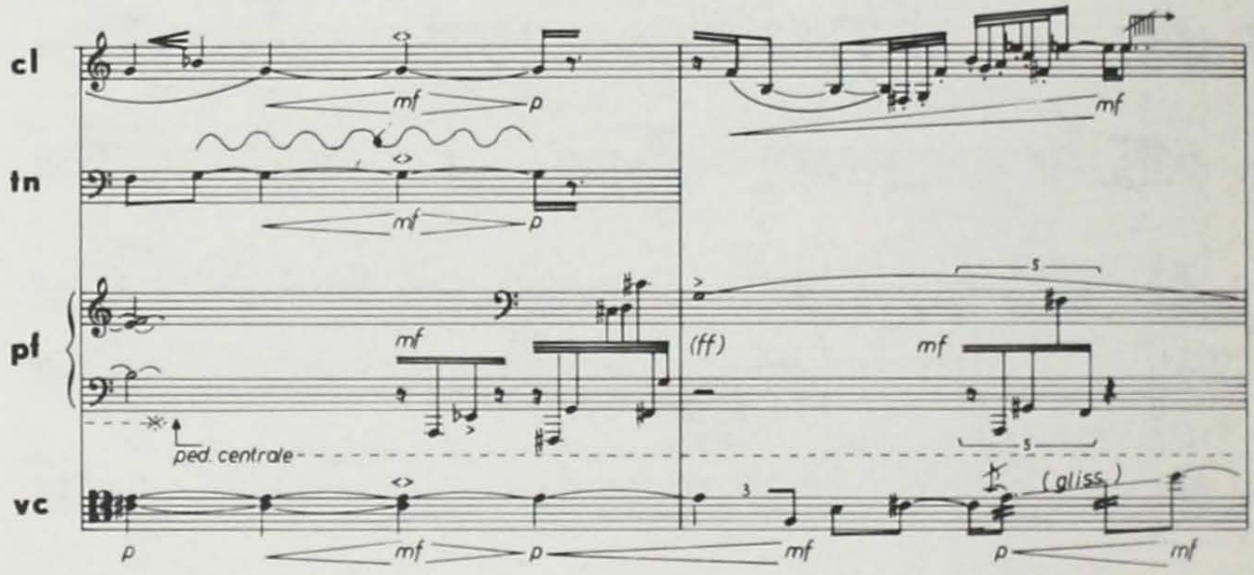

4 ♩ Ancora Meno Mosso (♩≈72)
cl
tn
pf
vc
pp
(poco)
c. s.(cup)
frull.
(mf)
p
ped.
arco

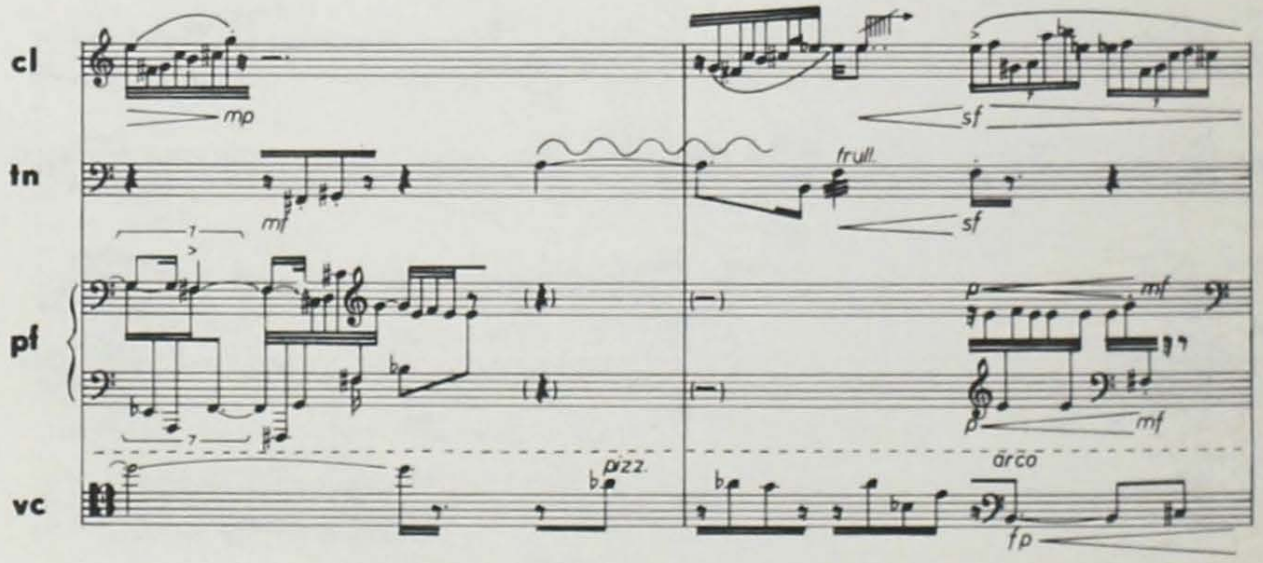

5 ♩
cl
tn
pf
vc
mf
p
sf
frull.(ossia ~~)
mp
(poco)
f (mp)
quasi f
ped.



① Cluster with the palm of the left hand.

② Keep the left's hand possition until the next bar.


cl
tn
pf
vc
mf
p
(ff)
ped. centrale
(gliss.)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vc
mp
sf
frull.
pizz.
arco
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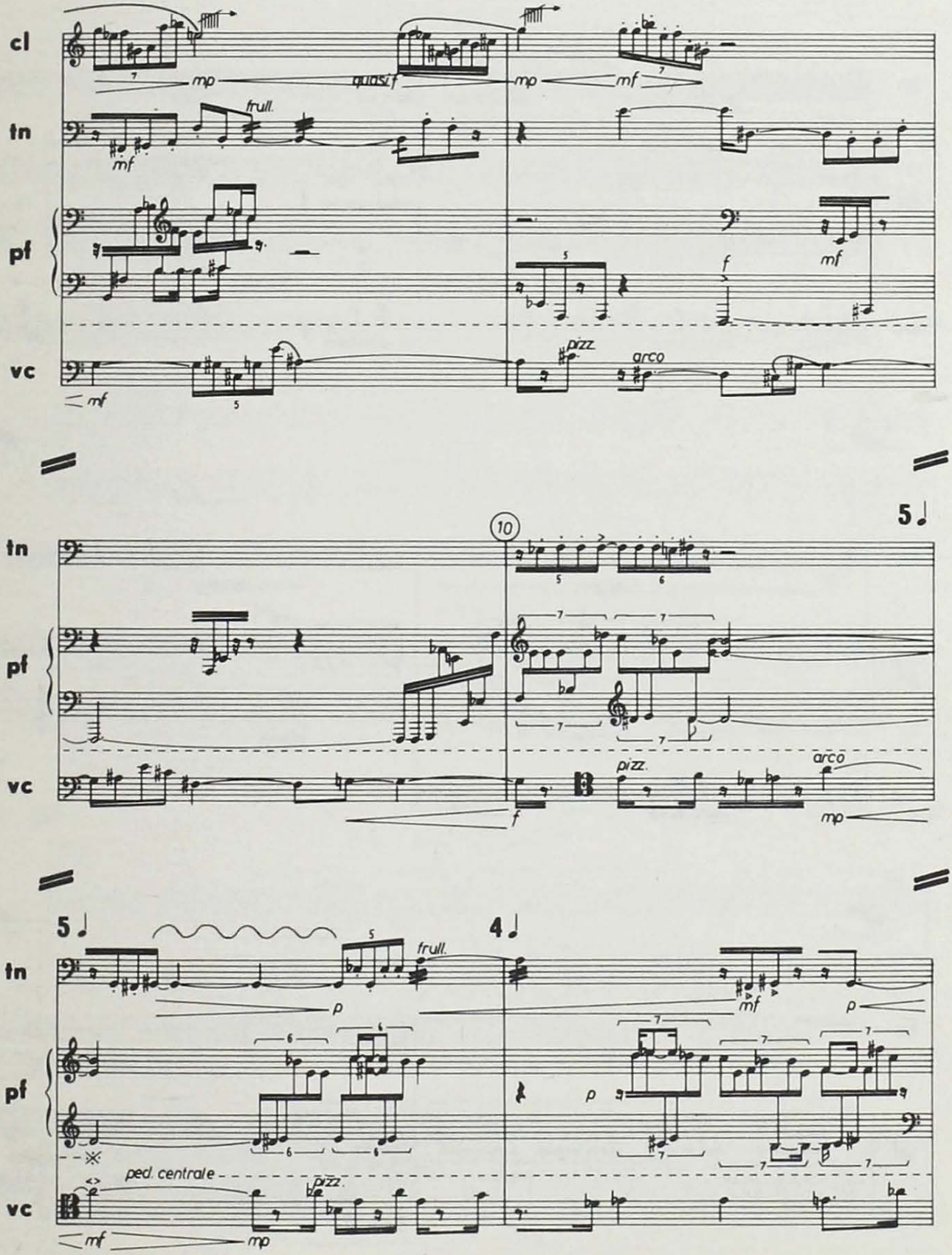
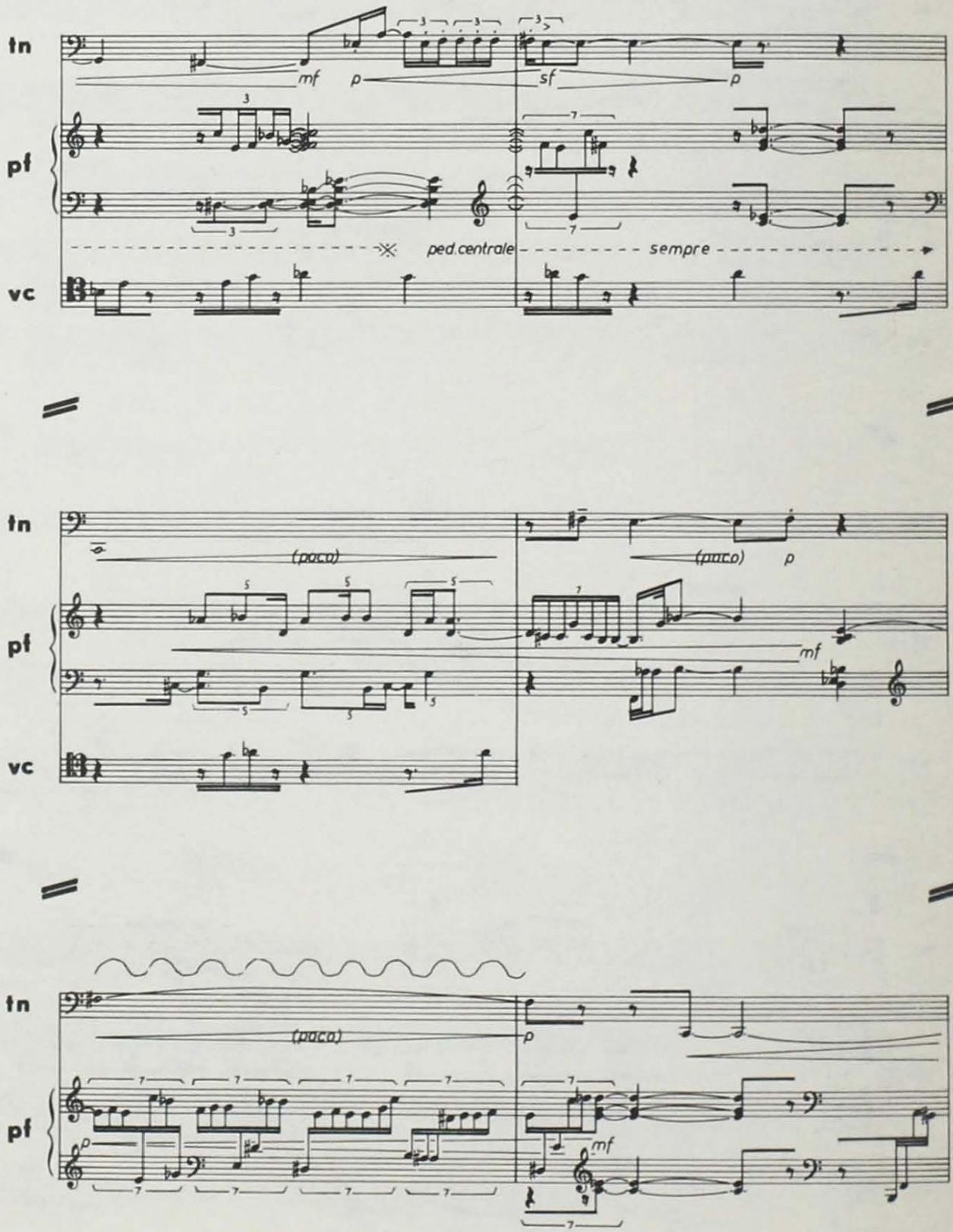

cl
tn
pf
vc
mp
quasi f
mp
mf
frull.
mf
f
mf
pizz.
arco
mf
10
5
tn
pf
vc
pizz.
arco
f
mp
5
4
tn
pf
vc
frull.
p
mf
p
p
ped. centrale
pizz.
mf
mp


tn
pf
vc
mf
p
sf
p
ped.centrale
sempre
(poco)
(poco)
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mf
(poco)
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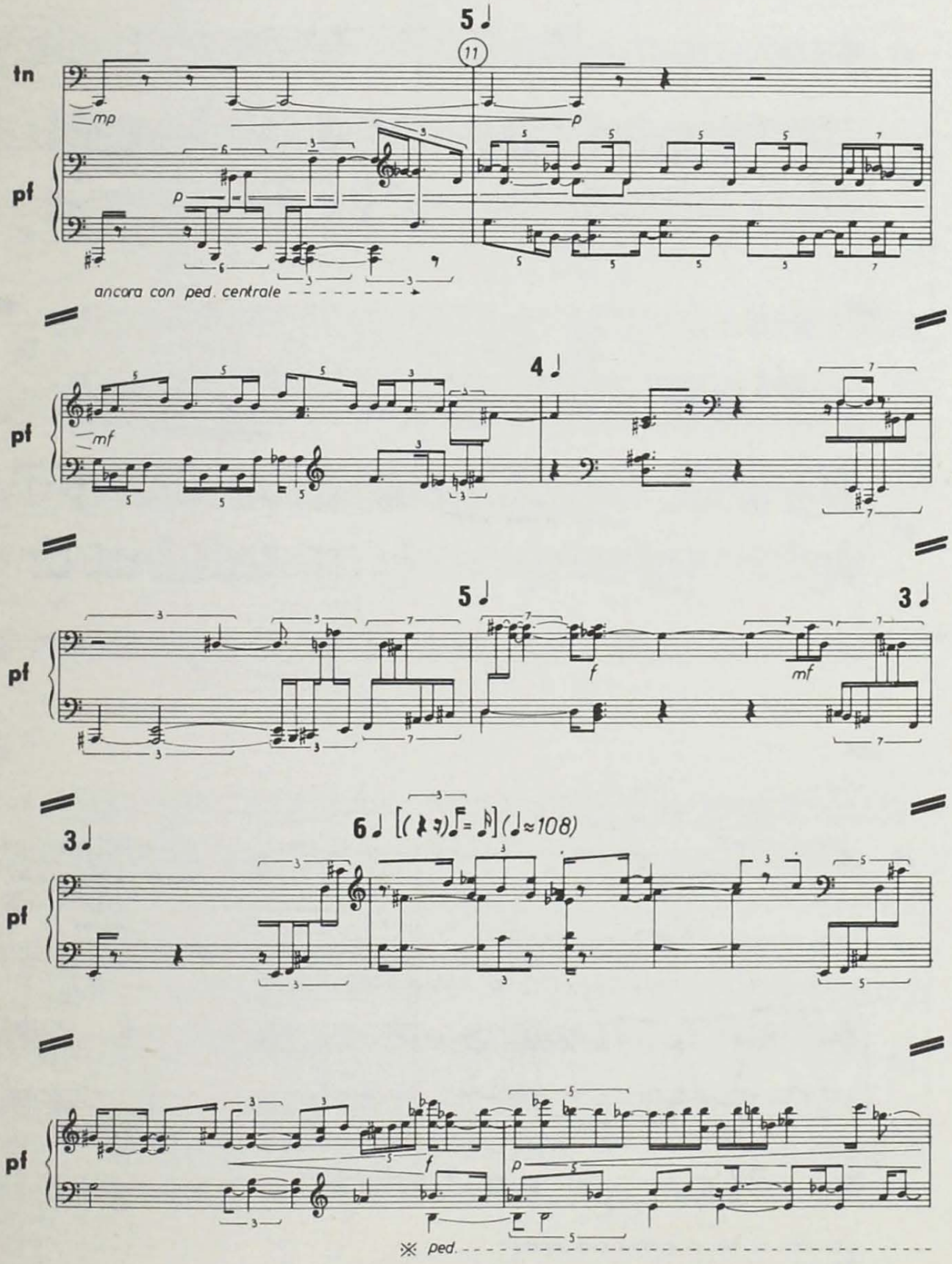
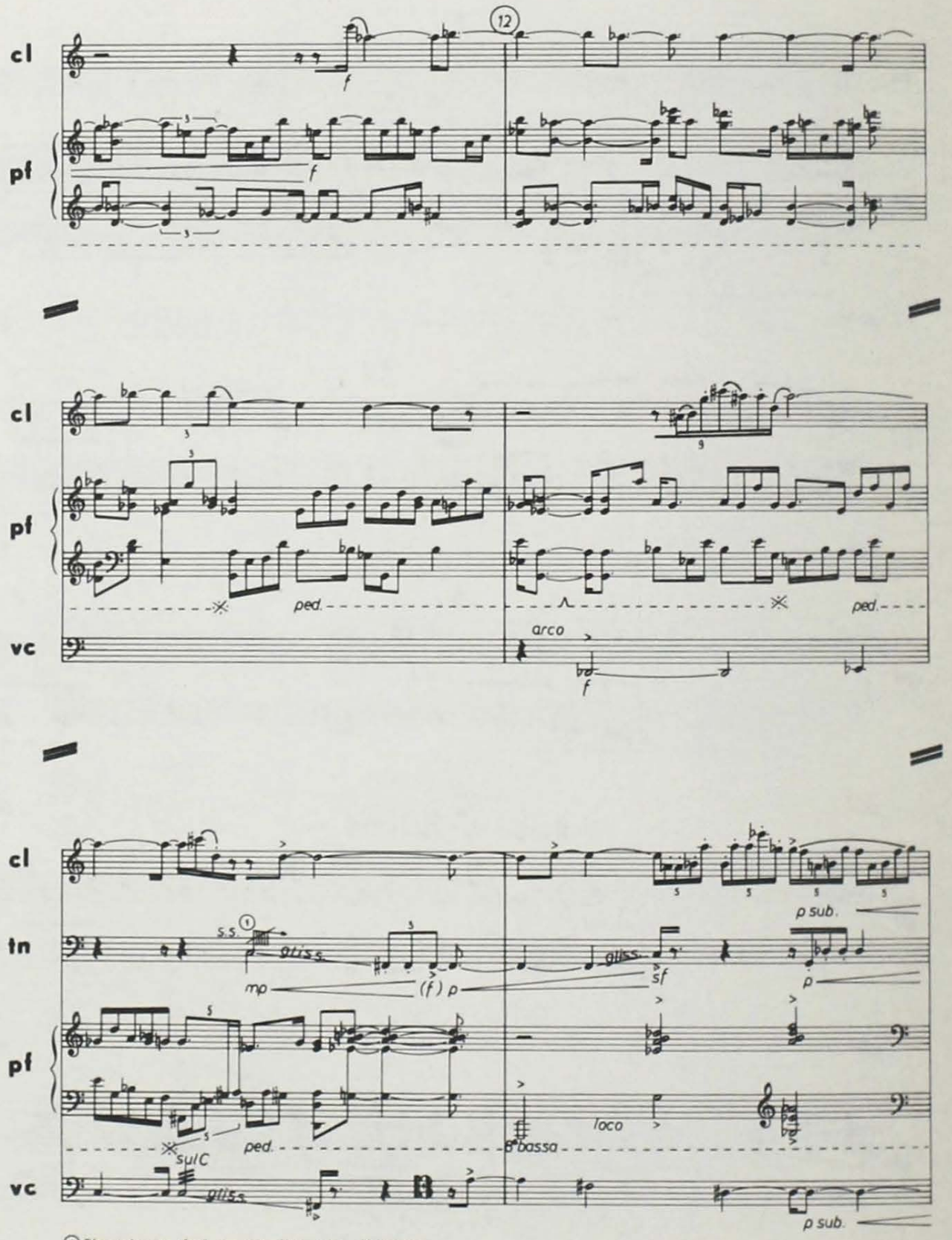
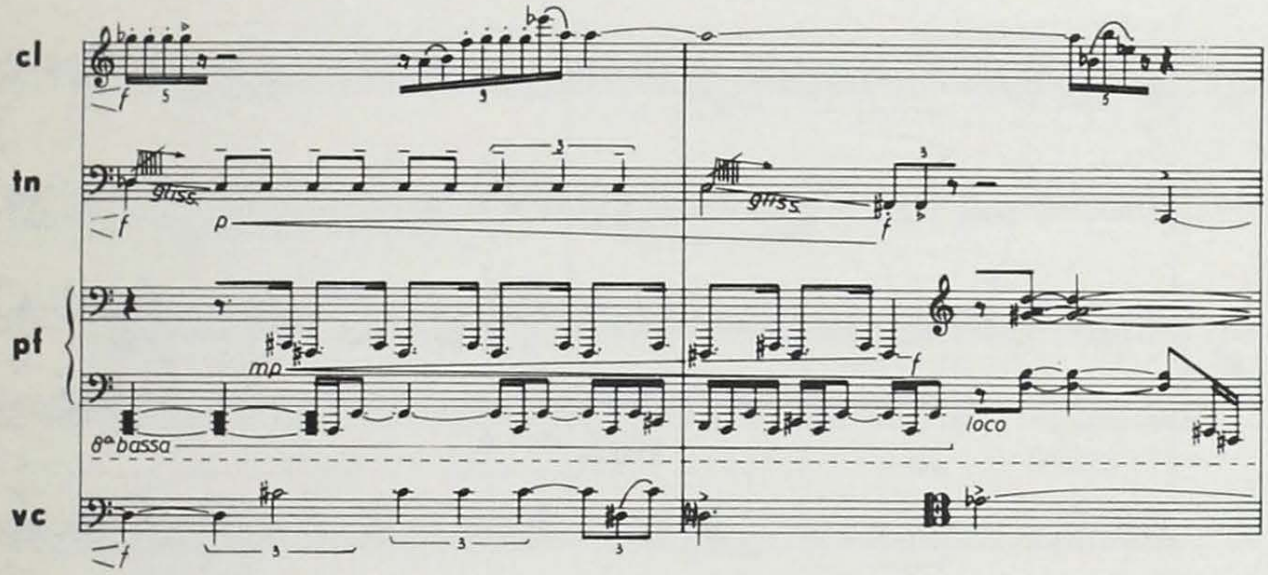
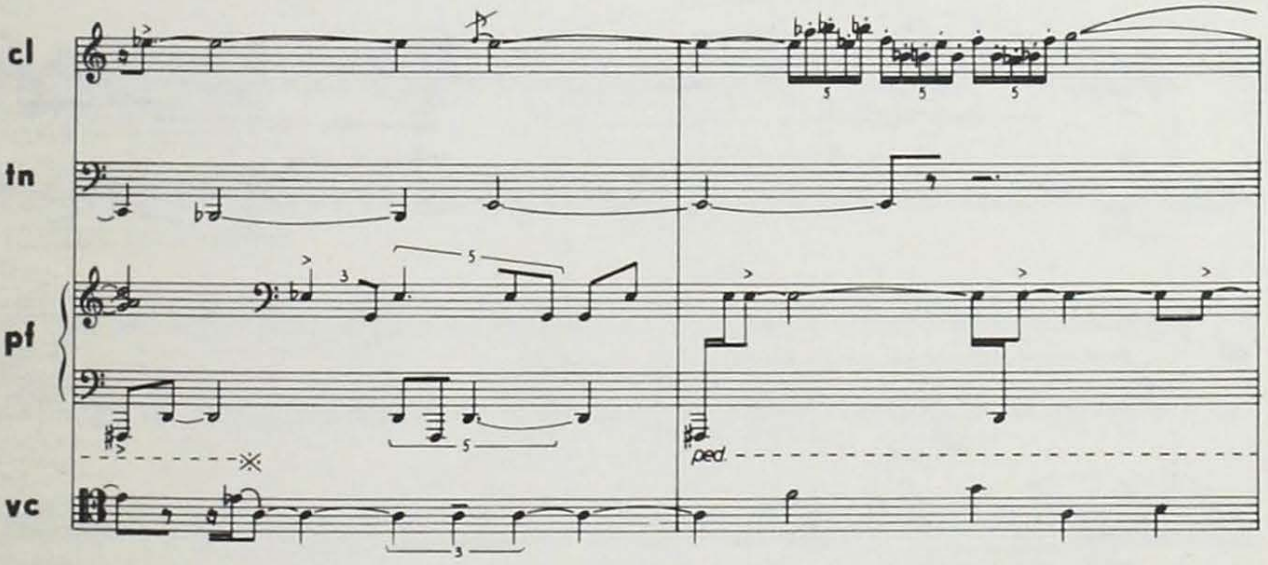
mf


5
11
tn
mp
p
pf
p
ancora con ped. centrale
4
pf
mf
5
3
pf
f
mf
3
6 [( )=] (♩≈108)
pf
pf
f
p
※ ped.



①Staccato as fast as possible and glissando.


cl
tn
pf
vc
gliss.
gliss.
mp
8ª bassa
loco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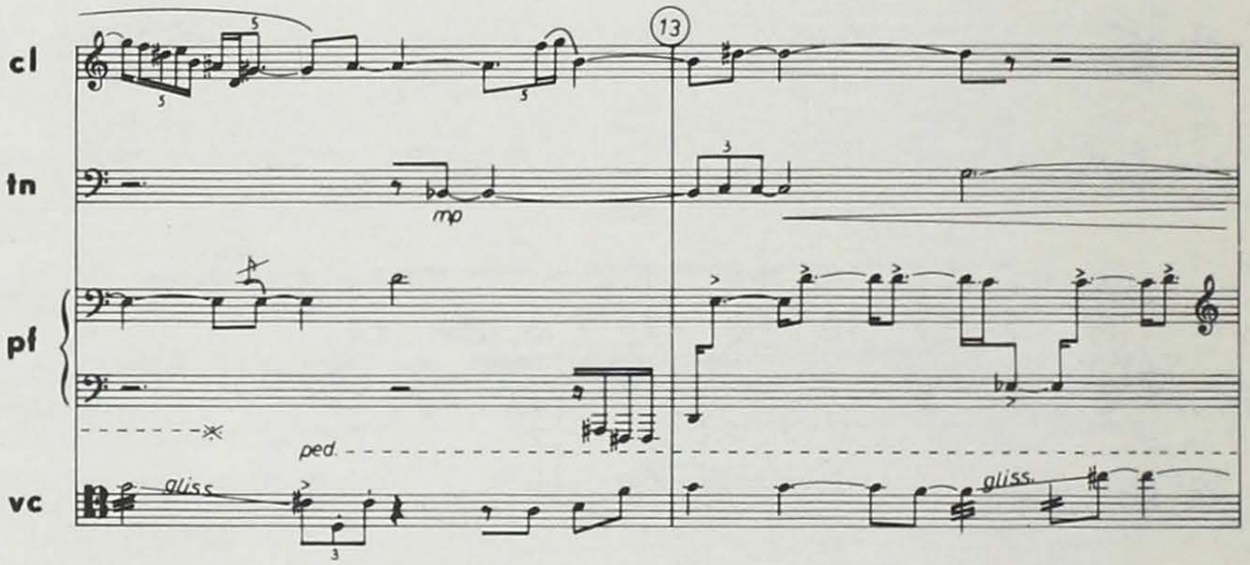
cl
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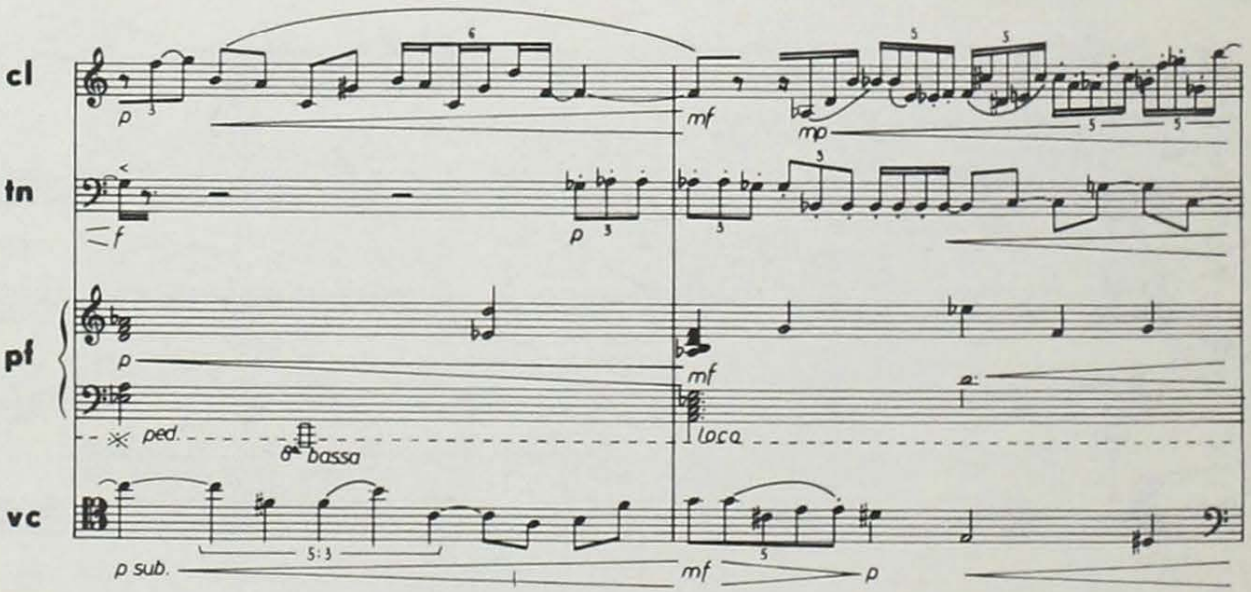
pf
vc
13
mp
ped.
gliss.
gliss.


cl
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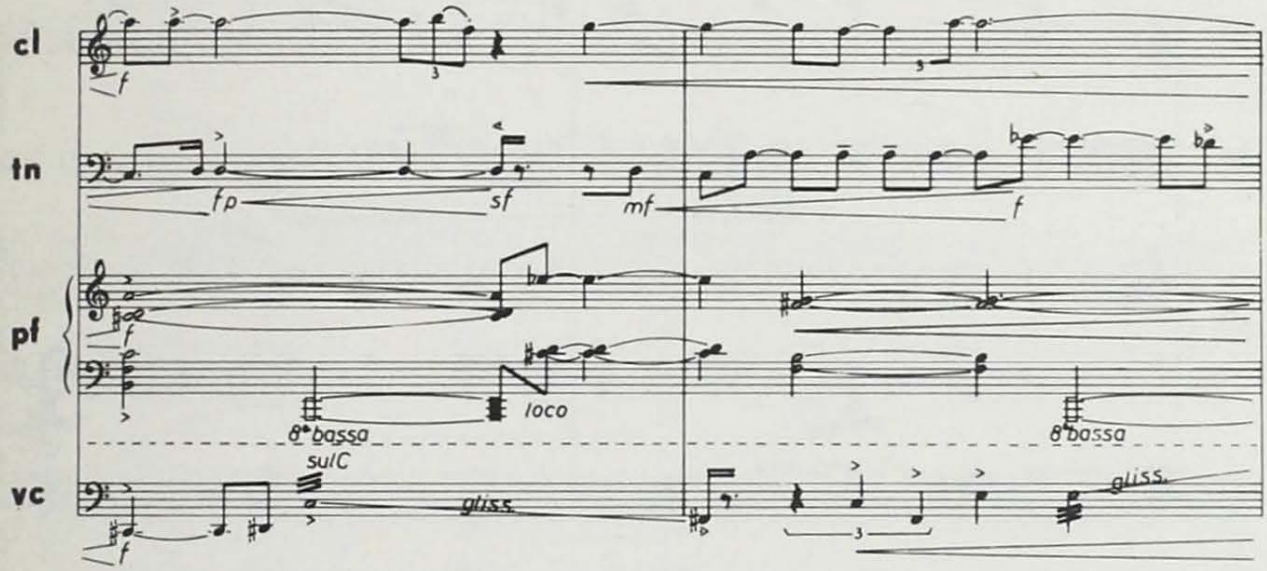
cl
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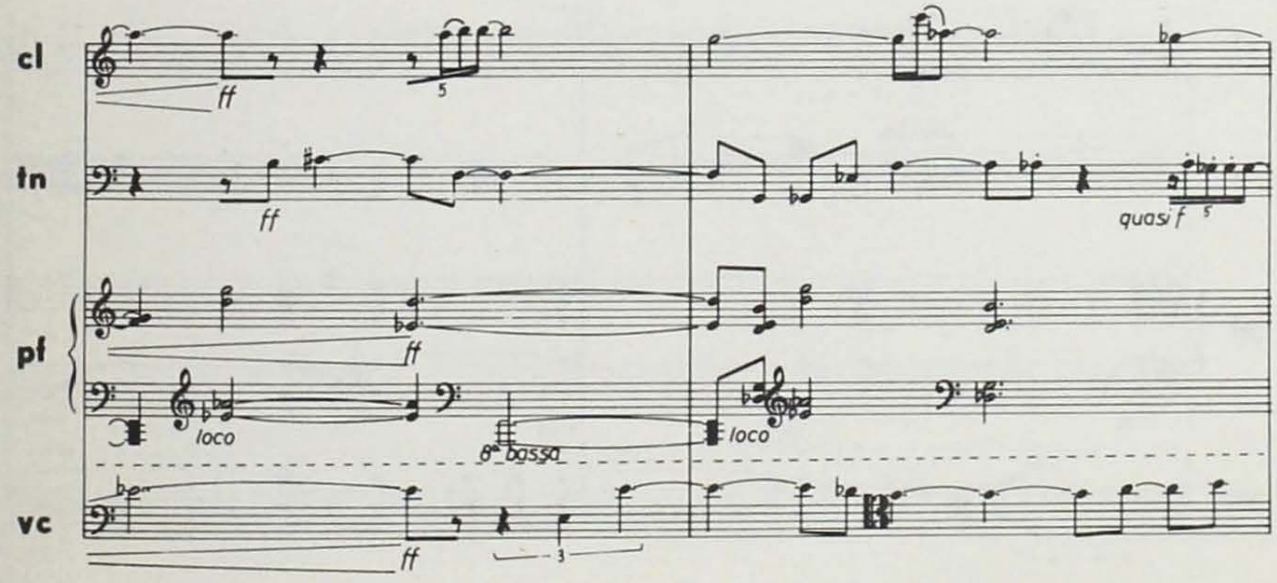
8ª bassa
8ª bassa
sulC
gliss.
gliss.


cl
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quasi f
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8ª bassa
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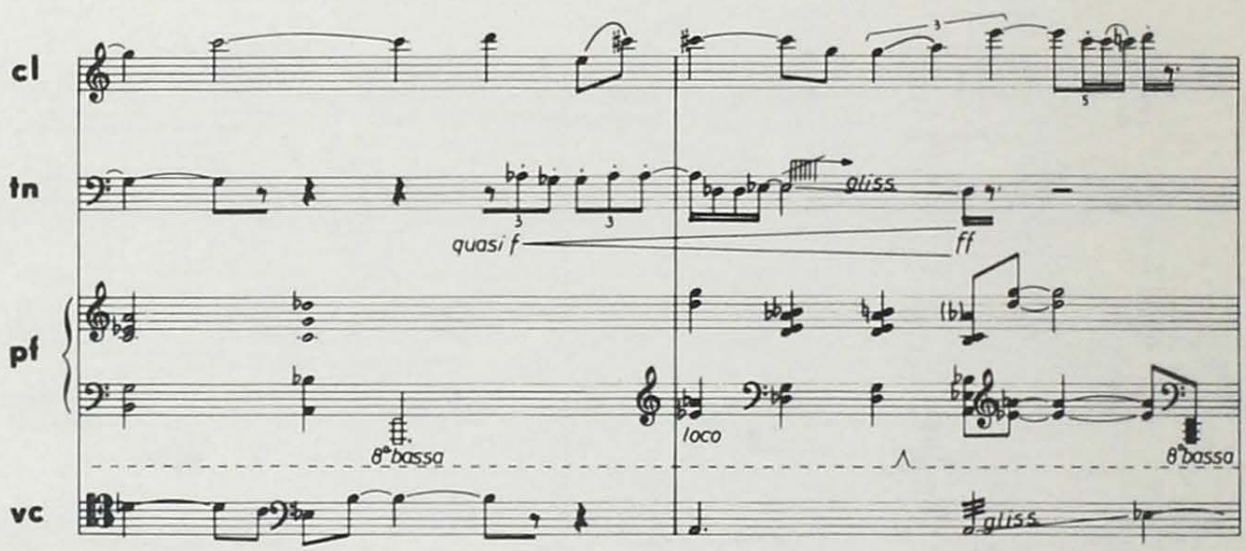
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quasi f
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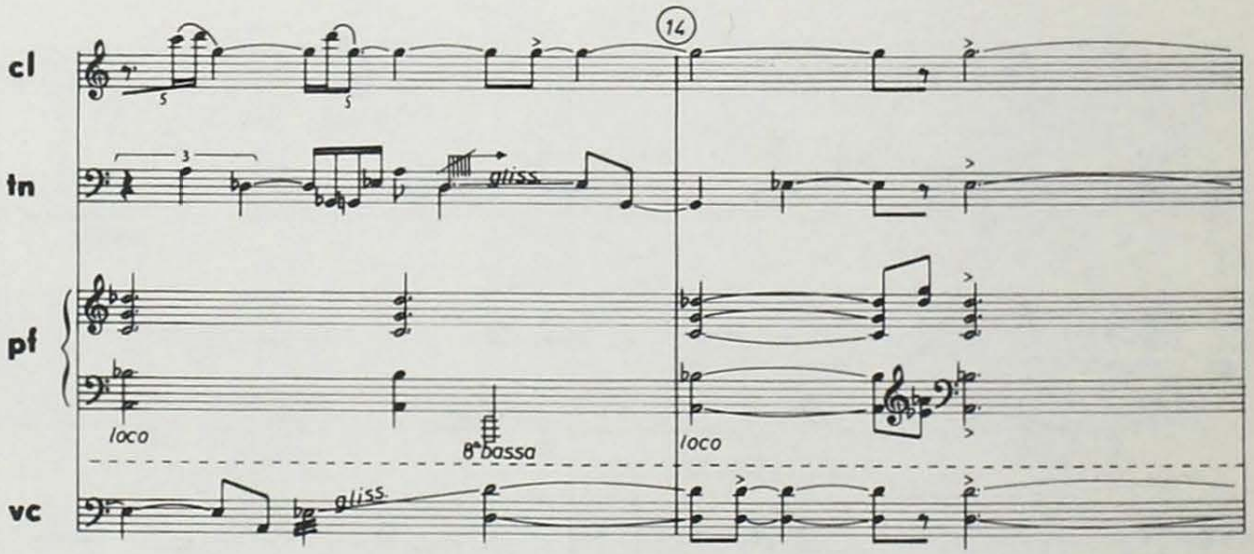
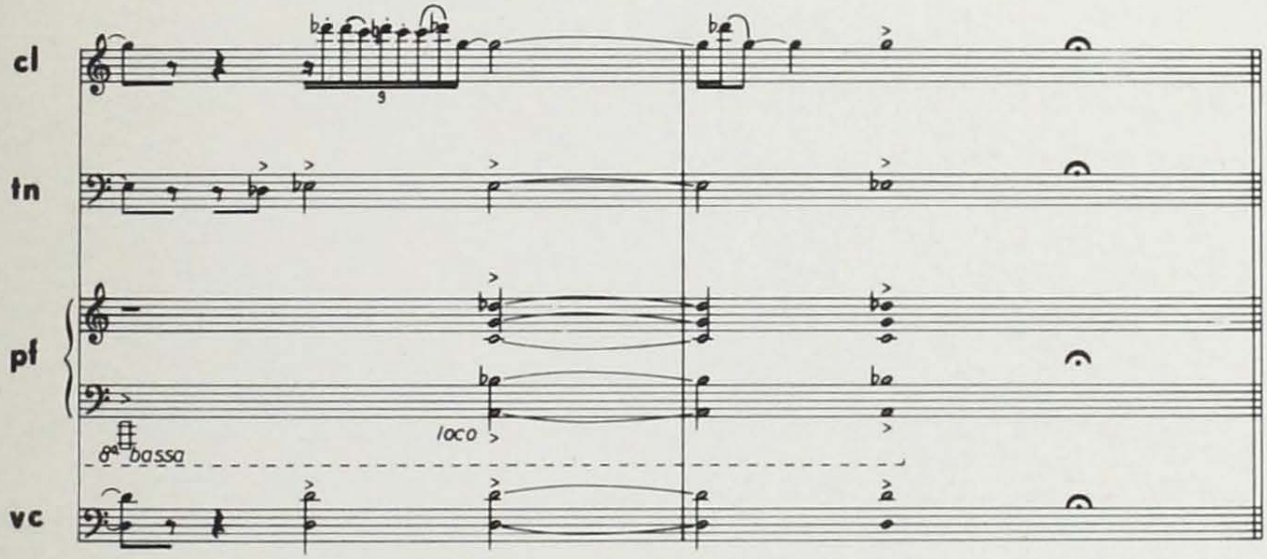
8ª bassa
8ª bassa
gliss.


14
cl
tn
pf
vc
gliss.
loco
8ª bassa
loco
gliss.


cl
tn
pf
vc
8va bassa
loco

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MANUEL MORA, nació en 1943 en Torreón, Coahuila. Estudió composición con Carlos Jiménez Mabarak en la Escuela de Artes de Tabasco y, bajo la dirección de Wlodzimierz Kotonski, en la Escuela Superior de Música de Varsovia.

Entre sus últimas obras pueden mencionarse: DE SOLES EPIDERMICOS, para orquesta sinfónica (1977); EN AMARILLOS CIEGOS, para cuarteto de trombones (1978), dedicada al virtuoso trombonista polaco Stanislaw Fierozek; UN CIELO GRANDE Y SIN GENTE, para orquesta de cámara (1979); EMMAIRO II, para clarinete, trombón tenor-bajo, piano y violoncello (1980) y GERMINAL 80-81, para orquesta de cámara (1981).

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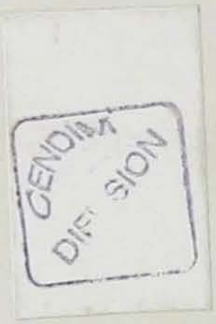

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