

Violin 1°  
BANDURRIA 1ª

# EL TATAMEÑO



577J

C.F. LÓPEZ NARANJO

arr: Germán Posada

adapt: Manuel Pérez-Gil

**Presto**

div. **f**

8

**pp**

20

unis. **mf** **p**

27

solo **mf** tutti

34

42

5

pizz.

55

**ff** **p**

62

div. **f** **ff** **p**

69

**f** To Coda

73

**f** **3** D.S. al Coda CODA **f** rit.

VIOLIN 2º  
BANDURRIA 2ª

# EL TATAMEÑO



577J

C.F. LÓPEZ NARANJO  
arr: Germán Posada  
adapt: Manuel Pérez-Gil

**Presto**  $\frac{3}{8}$

*f*

8 *pp* **4** *f*

19 *mf* *p* unis.

26 **3** *mf*

34 **tutti**

40 **3** *mf*

48

54 *div.* **4** *ff*

63 *f* *ff* *p* *div.*

69 **To Coda** **3** **CODA** *f* *rit.*

D.S. al Coda

# EL TATAMEÑO



C.F. LÓPEZ NARANJO  
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**Presto**  $\text{♩}$

8 *f*

8 *p* div. 3 *f* div.

18 *mf*

25 *p* SOLO

34 *mf* *p*

43 *mf*

51 *ff* div.

58 *p* 2 *f* *f*

66 1. 2. *p* *f* To Coda

73 *f* *f* CODA *rit.* D.S. al Coda

# EL TATAMEÑO



C.F. LÓPEZ NARANJO  
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**Presto**

8 *f*

16 *p* *mf*

24 *p* **4**

34 *mf*

41

48

56 *ff* *p*

61 **2** **1.**

67 **2.** *p* *f* **To Coda**

73 **D.S. al Coda CODA** *rit.*



# EL TATAMEÑO

C.F. LÓPEZ NARANJO  
arr: Germán Posada  
adapt: Manuel Pérez-Gil

Presto



8 *f* solo *mp*

15 *p* *f* *mf*

23 *p* *mf*

31

39

47

56 *ff* *p*

62 1. 2. *f* *p*

70 *f* To Coda 3 CODA *f* rit.

# EL TATAMEÑO



C.F. LÓPEZ NARANJO  
arr: Germán Posada  
adapt: Manuel Pérez-Gil

**Presto**  $\frac{6}{8}$

3 *f*

8 *p* 4

18 *f* *mf*

26 *p* *mf* *p* 8

41 *ff* 12 2

60 *mf* *ff* 1.

67 2. 5 4 **D.S. al Coda**

78 **CODA** *f* *rit.*

# EL TATAMEÑO



C.F. LÓPEZ NARANJO  
arr: Germán Posada  
adapt: Manuel Pérez-Gil

**Presto**  $\frac{6}{8}$  **16**

22 *f* **4**

30 **3** **16**

56 *ff*

61 *f* *p* *mp* *p* **1.** **2.** **D.S. al Coda**

68 **5** *f*

78 **CODA** *f* *rit.*

The musical score is written for a single melodic line in 6/8 time. It begins with a 'Presto' tempo marking and a 16-measure rest. The first staff (measures 1-16) features a rhythmic pattern of eighth notes with a dynamic of *f*. The second staff (measures 17-20) continues with eighth notes and a 4-measure rest. The third staff (measures 21-36) includes a 3-measure rest followed by a 16-measure rest. The fourth staff (measures 37-55) features a *ff* dynamic and a repeat sign. The fifth staff (measures 56-67) includes dynamics of *f*, *p*, and *mp*, with first and second endings. The sixth staff (measures 68-77) starts with a 5-measure rest and a *f* dynamic, ending with a 'D.S. al Coda' instruction. The seventh staff (measures 78-81) is the 'CODA', starting with a *f* dynamic and ending with a 'rit.' (ritardando) marking.