



FONDOS MUSICALES PARA ORQUESTA DE PULSO Y PÚA



PÉREZ ARNAL
BENJAMÍN CHIVA



BANDURRIA 1ª

PÉREZ ARNAL

PASODOBLE



Benjamín Chiva Pérez
arr.: Manuel Pérez Gil

♩ = 110 4

f

13

mp

21

cresc.

31

mp

42

f² vez p

f

53

Divisi

61

1. 2.

mf

70

81

92

cresc.

p

p

104

cresc.

114

rit.

f

121

a tempo

128

cresc.

ff

PÉREZ ARNAL

PASODOBLE



Benjamín Chiva Pérez

arr.: Manuel Pérez Gil

BANDURRIA 2ª

♩ = 110

12 *f*

26 *mp*

35 *cresc.* *mp*

45 *f* *vez p* *mf*

56 *f* *p*

66 *mf*

79

91 *cresc.* *p*

103 *p*

113 *cresc.* *rit.* *f*

121 *a tempo*

129 *cresc.* *ff*

LAÚD

PÉREZ ARNAL

PASODOBLE



Benjamín Chiva Pérez
arr.: Manuel Pérez Gil

♩ = 110 **2**

f

mp

cresc.

mp

f *f* 2^a vez *p*

1.

p

2.

mf

cresc.

p

cresc.

rit. *fi tempo*

cresc. *ff*

PÉREZ ARNAL

PASODOBLE



GUITARRA

Benjamín Chiva Pérez
arr.: Manuel Pérez Gil

8 $\text{♩} = 110$
f

10 *mp*

20 *cresc.*

29 *mp*

37

45 *f* 2ª vez *p*

52

58 1. *p*

The musical score is written for guitar in 2/4 time with a tempo of 110 beats per minute. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The second staff has a measure rest at the beginning and a dynamic marking of *mp*. The third staff features a *cresc.* marking. The fourth staff has a dynamic marking of *mp*. The fifth staff includes a key signature change to one flat (Bb) and a dynamic marking of *f* followed by a first ending bracket and a dynamic marking of *p*. The sixth staff has a dynamic marking of *p*. The seventh staff includes a first ending bracket and a dynamic marking of *p*. The score concludes with a double bar line and repeat dots.



65 2. *mf*

72

81

90 *cresc.*

99 *p*

109 *cresc.*

119 *rit.* *f* *allegro*

128 *cresc.* *ff*