

El día de los Pájaros

Der Tag der Vögle/The day of the birds

"La Folia" als Kanon a 3 Violoncelli, Git (Klavier) u. Bass Kanoneinsätze: A/B/C

Arr.: J.Johow
10.2.2015

Allegretto (♩=100)

1. Violoncello

2. Violoncello

3. Violoncello

Cembalo

Bass

Harmoniefolge Ostinato): Am/E/Am/G/C/G/Am/E

p Dm A Dm C F C Dm A

p Dm A Dm C F C Dm A

p

A **B**

1. Vc.

2. Vc.

3. Vc.

Cemb.

Bass

p *simile*

C

18

1. Vc.

2. Vc.

3. Vc.

Cemb.

Bass

p

Detailed description: This is a musical score for a piece titled "El día de los Pájaros" (The Day of the Birds), an arrangement of "La Folia" by Johann Sebastian Bach. The score is for three violoncellos (1. Vc., 2. Vc., 3. Vc.), guitar (Cembalo), and bass. The tempo is marked "Allegretto" with a quarter note equal to 100 beats per minute. The key signature has one flat (B-flat major/D minor) and the time signature is 3/4. The piece is structured as a canon with three entries labeled A, B, and C. Entry A begins at measure 9, entry B at measure 15, and entry C at measure 18. The guitar part features a repeating harmonic sequence (Am/E/Am/G/C/G/Am/E) and a bass line with chords Dm, A, Dm, C, F, C, Dm, A. The first violoncello part has a melodic line with triplets and accents, while the other two violoncellos and the bass provide harmonic support. Dynamics include piano (*p*) and mezzo-piano (*mp*). The score includes various musical notations such as slurs, accents, and triplets.

27 **D**

1. Vc. *mp*

2. Vc. *p*

3. Vc.

Cemb.

Bass

35 **E**

1. Vc. *mp*

2. Vc. *mp*

3. Vc.

Cemb.

Bass

42

1. Vc.

2. Vc.

3. Vc.

Cemb.

Bass

49 **F**

1. Vc. *mf*

2. Vc. *mp*

3. Vc. *mp*

Cemb. *f*

Bass

Detailed description: This system covers measures 49 to 55. The first violin part (1. Vc.) features a melodic line with slurs and accents, starting with a mezzo-forte (*mf*) dynamic. The second and third violin parts (2. Vc., 3. Vc.) play a rhythmic accompaniment of eighth notes, marked mezzo-piano (*mp*). The piano accompaniment (Cemb. and Bass) consists of chords and a steady eighth-note bass line, with the piano part marked forte (*f*). A section marker 'F' is placed above the first measure.

56 **G**

1. Vc. *mf*

2. Vc. *mf*

3. Vc. *mp*

Cemb. *f*

Bass

Detailed description: This system covers measures 56 to 62. The first violin part (1. Vc.) has a melodic line with slurs and accents, marked mezzo-forte (*mf*). The second violin part (2. Vc.) also has a melodic line with slurs and accents, marked mezzo-forte (*mf*). The third violin part (3. Vc.) plays a rhythmic accompaniment of eighth notes, marked mezzo-piano (*mp*). The piano accompaniment (Cemb. and Bass) consists of chords and a steady eighth-note bass line, with the piano part marked forte (*f*). A section marker 'G' is placed above the first measure.

63 **H**

1. Vc. *f*

2. Vc. *mf*

3. Vc. *mf*

Cemb. *f*

Bass

Detailed description: This system covers measures 63 to 69. The first violin part (1. Vc.) has a melodic line with slurs and accents, marked forte (*f*). The second violin part (2. Vc.) has a melodic line with slurs and accents, marked mezzo-forte (*mf*). The third violin part (3. Vc.) plays a rhythmic accompaniment of eighth notes, marked mezzo-forte (*mf*). The piano accompaniment (Cemb. and Bass) consists of chords and a steady eighth-note bass line, with the piano part marked forte (*f*). A section marker 'H' is placed above the first measure. There are also some markings like 'tr' and '3' in the piano part.

70 **I**

1. Vc.

2. Vc.

3. Vc.

Cemb.

Bass

76 **J**

1. Vc.

2. Vc.

3. Vc.

Cemb.

Bass

83 **K**

1. Vc.

2. Vc.

3. Vc.

Cemb.

Bass

91 **L**

1. Vc. *pizz*

2. Vc. *mf*

3. Vc. *mf*

Cemb.

Bass

100 **M**

1. Vc. *pizz*

2. Vc. *mf*

3. Vc. *mf*

Cemb.

Bass

109 **N**

1. Vc. *arco* *f*

2. Vc. *pizz*

3. Vc. *pizz*

Cemb.

Bass

117

1. Vc. *mf* **O**

2. Vc. *arco* *f*

3. Vc.

Cemb.

Bass

124

1. Vc. *f* **P**

2. Vc. *mf*

3. Vc. *arco* *f*

Cemb.

Bass

130

1. Vc.

2. Vc.

3. Vc.

Cemb.

Bass

136 **Q**

1. Vc. 2. Vc. 3. Vc. Cemb. Bass

142 **R**

1. Vc. 2. Vc. 3. Vc. Cemb. Bass

149 **S**

1. Vc. 2. Vc. 3. Vc. Cemb. Bass

157

1. Vc. *p* **T**

2. Vc. *mf*

3. Vc. *mp*

Cemb.

Bass

164

1. Vc. *mp* **U**

2. Vc. *p*

3. Vc. *mf*

Cemb.

Bass

170

1. Vc. *mp*

2. Vc.

3. Vc.

Cemb.

Bass

176 **V**

1. Vc. *mp* *mp*

2. Vc. *mp* *mp*

3. Vc. *p*

Cemb.

Bass

182 **W**

1. Vc. *p*

2. Vc. *mp* *mp*

3. Vc. *mp* *mp*

Cemb. *mp*

Bass *mp*

190 **X**

1. Vc. *p*

2. Vc. *p*

3. Vc. *mp* *mp*

Cemb. *p*

Bass *p*

199 **Y**

1. Vc. *pp*

2. Vc. *pp*

3. Vc. *p*

Cemb. *p*

Bass *p*

208 **Z**

1. Vc. *ppp*

2. Vc. *ppp*

3. Vc. *ppp*

Cemb. *ppp*

Bass *ppp*

214 rit. *divisi* Coda

1. Vc. *ppp*

2. Vc. *ppp*

3. Vc. *ppp*

Cemb. *ppp*

Bass *ppp*