

DEDICADA CON CARÍO A NEKANE ITURRIOS

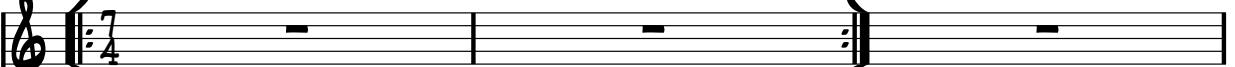
CAPITULO 3

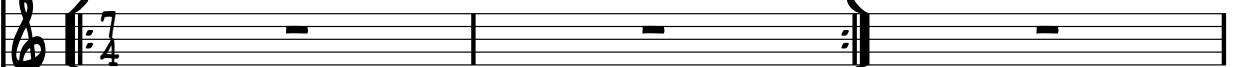
PARA CUARTETO DE ACORDEONES

(2014)

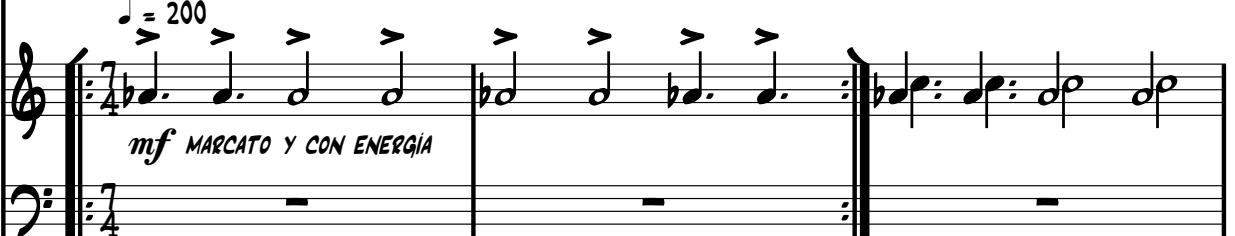
JAVIER LÓPEZ JASO

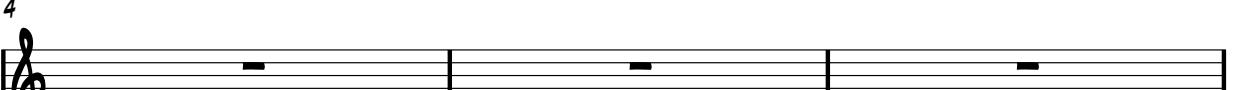
$\text{♩} = 200$ REGISTRACIÓN: SEGÚN CRITERIO GUSTO MUSICAL Y POSIBILIDADES DE CADA INSTRUMENTO

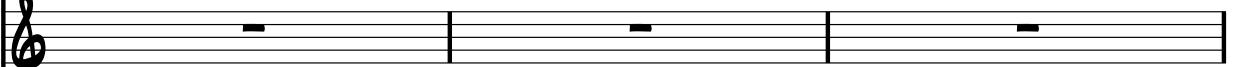
ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }
 mf GOLPEAR SOBRE UNA PARTE DEL ACORDEÓN A MODO DE PERCUSIÓN

ACCORD.4 {  }
 mf MARCATO Y CON ENERGIA

4
ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

2

7

ACCORD.1 { - - :|:-

ACCORD.2 { >>>> >>>> | *mp*

ACCORD.3 { x. x. o o | o x x x . :|:-

ACCORD.4 { b d' p: d' p: d' p: d' p: | d' p: d' p: d' p: d' p: |
 . . o o | o . . o o |
 8v8 BAJA

9

9

ACCORD.1 { - - :|:-

ACCORD.2 { >>>> >>>> | >>>> >>>> |

ACCORD.3 { x. x. o o | o x x x . :|:-

ACCORD.4 { d' p: d' p: d' p: d' p: | d' p: d' p: d' p: |
 . . o o | o . . o o |

11

ACCORD.1 {  - | - |

ACCORD.2 {  > > > > > | > > > > >

ACCORD.3 {  x. x. o o | o x x x x.

ACCORD.4 {  ♫: ♫: ♪ ♪ | ♪ ♪ ♫: ♫:

 . . o o | o o . .

3

13 A

ACCORD.1 {  - | - |

ACCORD.2 {  > > > > > > | > > > > > >

mf

ACCORD.3 {  x. x. o o | o x x x x.

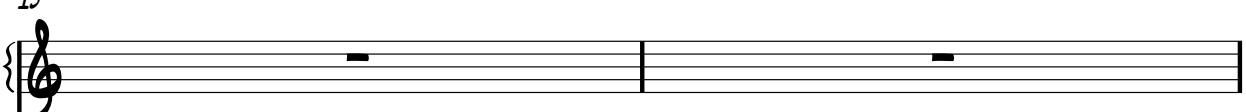
A

ACCORD.4 {  8: | 8: |  . . | . .

4

15

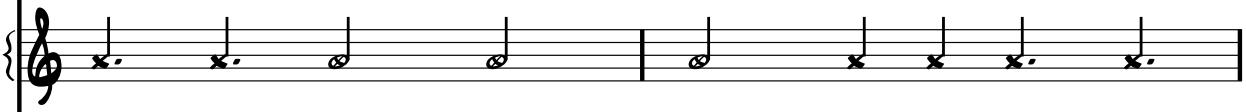
ACCORD.1



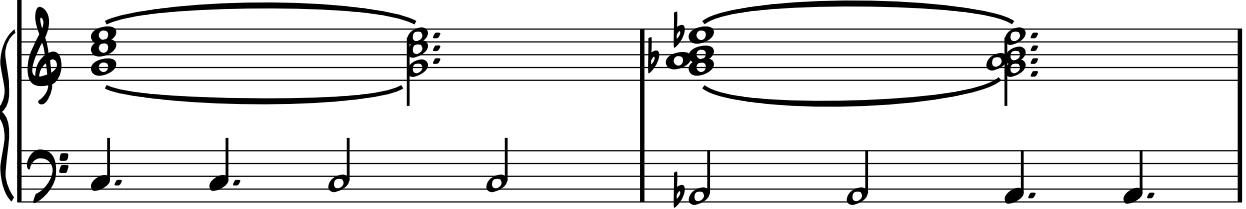
ACCORD.2



ACCORD.3

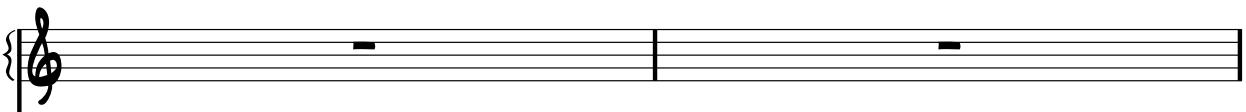


ACCORD.4



17

ACCORD.1



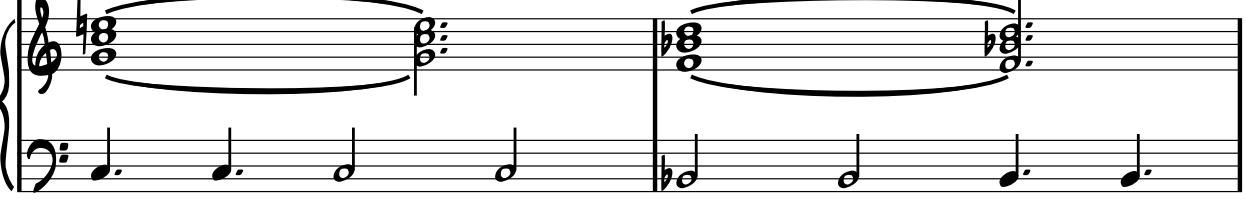
ACCORD.2



ACCORD.3



ACCORD.4



19

5

ACCORD.1 { - - | - - |

ACCORD.2 { > > > > | > > > > |

ACCORD.3 { x. x. o o | o x x x x. |

ACCORD.4 { G^{\flat} G^{\flat} : | G^{\flat} G^{\flat} : |
 o. o. o o | o o o. o |

21

8

ACCORD.1 { f f - | - o | - # # # # | # # # # |

ACCORD.2 { mf | | | |

ACCORD.3 { x. x. o o | o x x x x. |

ACCORD.4 { - - | - - |

SE ESCRIBE ESTA BASE RITMICA PERO SE PUEDE VARIAR SIEMPRE QUE SE RESPETE EL ESQUEMA RITMICO.

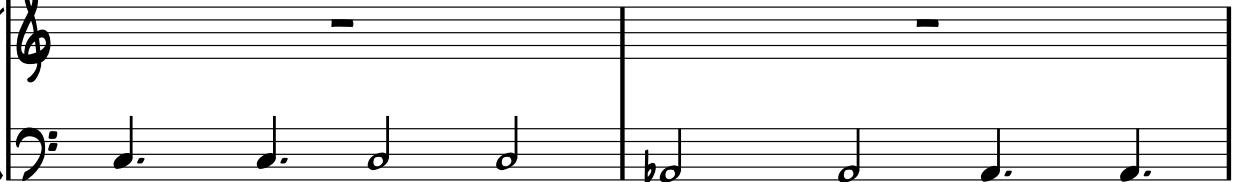
8

23

ACCORD.1 {  }

ACCORD.2 {  }

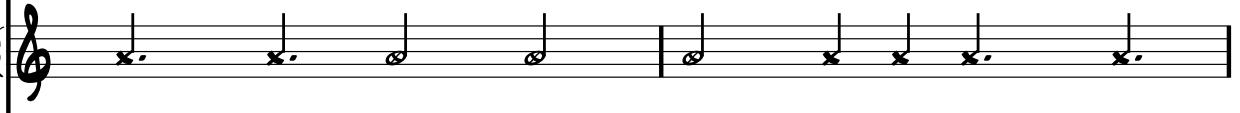
ACCORD.3 {  }

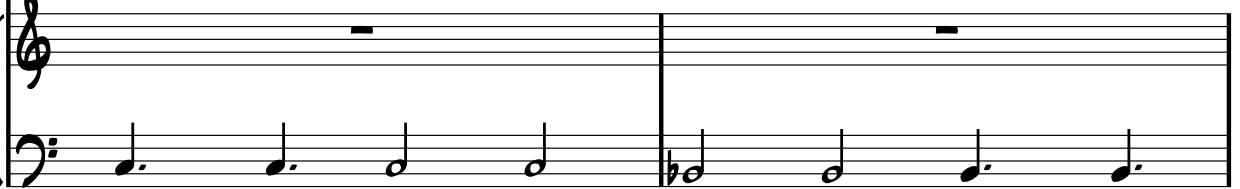
ACCORD.4 {  }

25

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

27

7

ACCORD.1 { }

ACCORD.2 { }

ACCORD.3 { }

ACCORD.4 { }

29 C 8va

ACCORD.1 { }

ACCORD.2 { }

ACCORD.3 { }

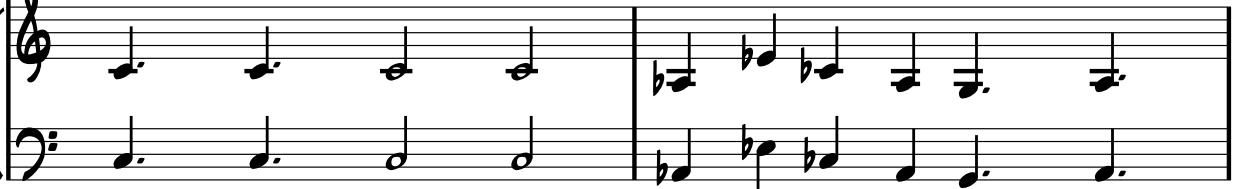
ACCORD.4 { }

31 (8)

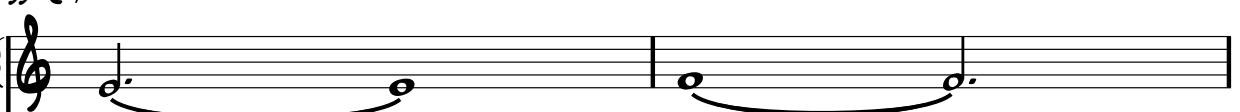
ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

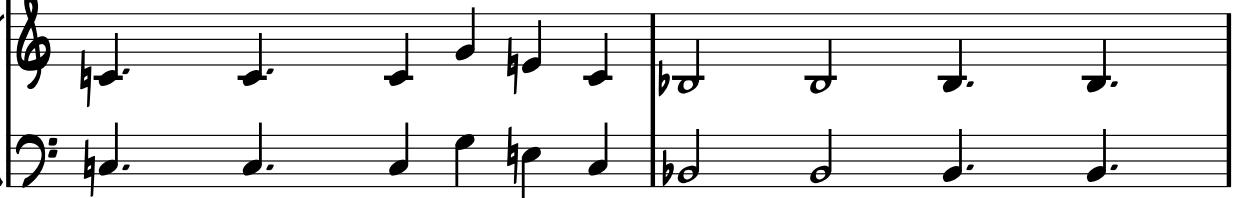
ACCORD.4 {  }

33 (8)

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

9

35 (8) POCO RIT.

ACCORD.1 { b d. | o | b o | o | o | o | ||3

ACCORD.2 { o | o | b o | b o | o | o | ||3

ACCORD.3 { b b | b | b | b | b | b | b | ||3

POCO RIT.

ACCORD.4 { b | b | b | b | b | b | b | ||3

37 $\text{d} = 112$ VALS-JAZZ

ACCORD.1 { 3 | - | - | 2 | - | 3 | - | ||3

ACCORD.2 { 3 | 7 4 7 4 | 7 4 | 2 | 3 | 7 4 7 4 | mf ||3

ACCORD.3 { 3 | 7 4 7 4 | 7 4 | 2 | 3 | 7 4 7 4 | mf ||3

$\text{d} = 112$

ACCORD.4 { 3 | - | - | 2 | # | 3 | - | AMAJ

 3 | - | - | 2 | DMAJ/A | 3 | - | mf-f

 3 | - | - | 2 | E7/A | 3 | - | E7/A

 3 | - | - | 2 | - | 3 | - | AMAJ

10

42

E

ACCORD.1 { G clef - | - | 2 4 - | 3 - | - |

ACCORD.2 { G clef - | - | 2 4 - | 3 7 7 7 7 7 |

ACCORD.3 { G clef - | 7 7 7 7 | 2 4 7 7 7 7 | 3 7 7 7 7 | 2 4 7 7 7 7 |

ACCORD.4 { G clef - | - | 2 4 7 7 | 3 7 7 7 | 2 4 7 7 | 3 7 7 7 | 2 4 7 7 |

BMAJ/A

A MAJ

A7/G

47

ACCORD.1 { G clef - | - | 2 4 - | 3 - | - | - | 2 4

ACCORD.2 { G clef - | - | 2 4 7 7 | 3 7 7 7 | 2 4 7 7 | 3 7 7 7 | 2 4

ACCORD.3 { G clef - | 7 7 7 7 | 2 4 7 7 7 7 | 3 7 7 7 7 | 2 4 7 7 7 7 | 3 7 7 7 | 2 4

ACCORD.4 { G clef - | - | 2 4 7 7 | 3 7 7 7 | 2 4 7 7 | 3 7 7 7 | 2 4 7 7 | 3 7 7 7 | 2 4

D MAJ/F#

B MEN

E7

E7/G#

A MAJ

52

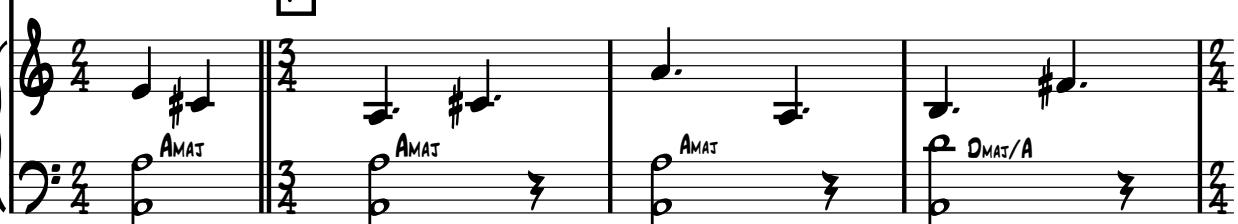
F

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

F

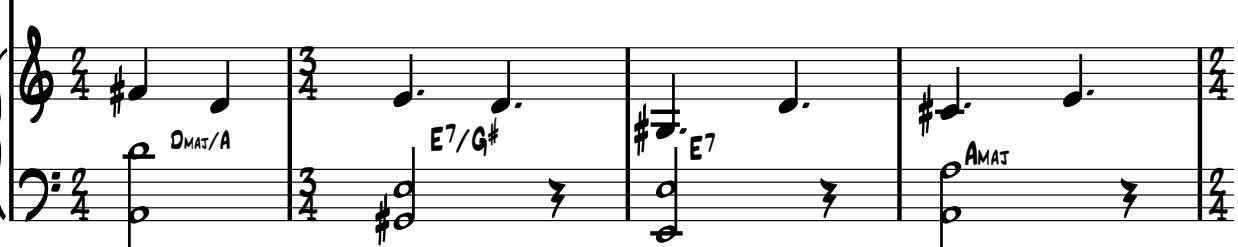
ACCORD.4 {  }

56

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

12

60

ACCORD.1 { G

ACCORD.2 { G

ACCORD.3 { G

ACCORD.4 { G

65

ACCORD.1 { CRECENDO-----

ACCORD.2 { CRECENDO-----

ACCORD.3 { CRECENDO-----

ACCORD.4 { DMAJ/E E7 DMAJ/A DMEN/A DMIN/A B7 AMAJ

70

ACCORD.1 {  $\text{♩} = 200$

ACCORD.2 {  $\text{♩} = 200$

ACCORD.3 {  $\text{♩} = 200$

ACCORD.4 {  $\text{♩} = 200$



73

ACCORD.1 {  $\text{♩} = 200$

ACCORD.2 {  $\text{♩} = 200$

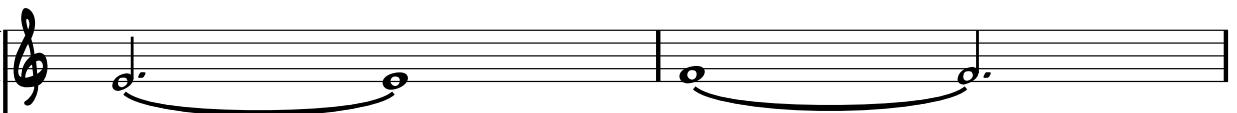
ACCORD.3 {  $\text{♩} = 200$

ACCORD.4 {  $\text{♩} = 200$



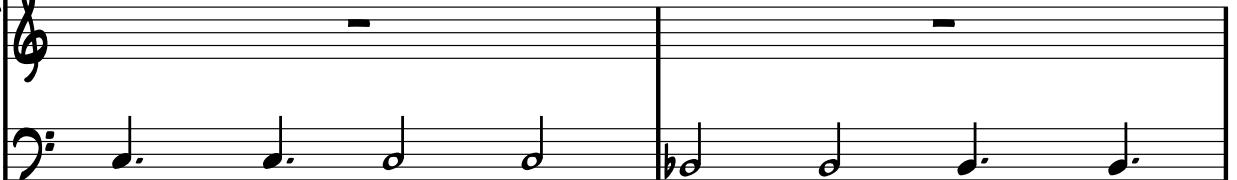
14

75

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

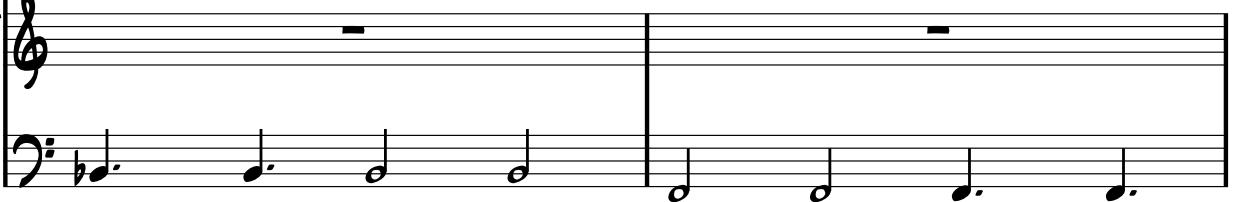
ACCORD.4 {  }

77

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

79 | 8^{va}----- 15

ACCORD.1 {   f

ACCORD.2 {  mf-f

ACCORD.3 {   mf

ACCORD.4 {   mf



81 (8)-----

ACCORD.1 {  

ACCORD.2 {   

ACCORD.3 {  

ACCORD.4 {  



S y CODA

83 (8)

ACCORD.1 { }

ACCORD.2 { }

ACCORD.3 { }

ACCORD.4 { }

85 (8)

POCO RIT.

ACCORD.1 { }

ACCORD.2 { }

ACCORD.3 { }

POCO RIT.

ACCORD.4 { }

17

87 **J** ♩ = 150

ACCORD.1 { ♩ x. x. x | x. x. x |

mf GOLPEAR SOBRE UNA PARTE DEL ACORDEÓN A MODO DE PERCUSIÓN

ACCORD.2 { ♩ - - - - - -

ACCORD.3 { ♩ 4/4 b: ♩ : z | - | ♩ : z | - | ♩ : z |

mf

J ♩ = 150

ACCORD.4 { ♩ 4/4 b: ♩ : z | - | ♩ : z | - | ♩ : z |

mf

2/4 b: ♩ : z | - | ♩ : z | - | ♩ : z |

92

ACCORD.1 { ♩ x. x. x | x. x. x | x. x. x | x. x. x | x. x. x |

ACCORD.2 { ♩ - - - - | b: ♩ : z |

mf-f

SIMILAR ARTICULACIÓN

ACCORD.3 { ♩ b: ♩ : z | b: ♩ : z | - | b: ♩ : z | - |

ACCORD.4 { ♩ . z | b: . z | - | b: . z | - |

97

ACCORD.1 { x. x. x | x. x. x | x x y x x y x | x x y x x y x |

ACCORD.2 { b p | p | b p | b p | b p | b p | b p | b p |

ACCORD.3 { : | - | : | : | : | : |

ACCORD.4 { . . | - | . . . | . . . |
 SIMILAR ARTICULATION . . | - | . . . | . . . |

101

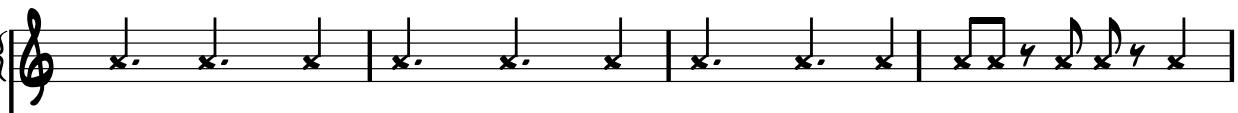
ACCORD.1 { x x y x x y x | x x y x x y x | || x. x. x | K

ACCORD.2 { . . . | . . . | CON SWING . . . | . . . | . . . | . . . |

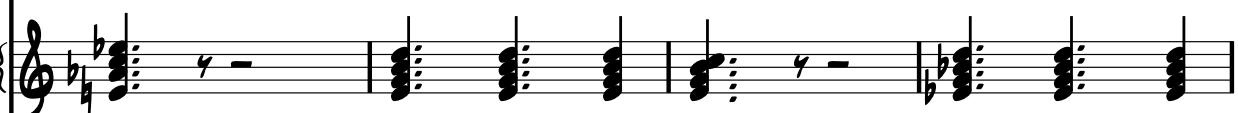
ACCORD.3 { : | - | : | : | : |

ACCORD.4 { b . . | - | b . . | - | K b . . | - | b . . | - |

104

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

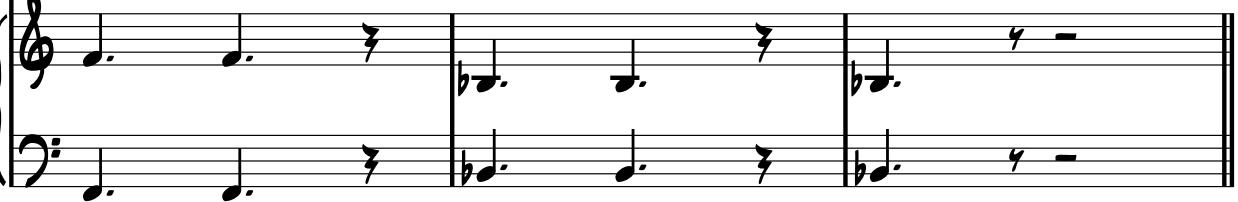
ACCORD.4 {  }

108

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

20

L

111

ACCORD.1 { *b* *mf-f* CON SWING

ACCORD.2 { *x* . *x* . *x* . | *x* . *x* . *x* . | *x* . *x* . *x* .

ACCORD.3 { *bb* *b* *mf* SIMILE ARTICULACIÓN

ACCORD.4 { *b* *mf*

8^{v2}

114

ACCORD.1 { *p*

ACCORD.2 { *x* . *x* . *x* . | *x* *x* , *x* *x* , *x* | *x* *x* , *x* *x* , *x*

ACCORD.3 { *g* *b*

ACCORD.4 { *b*

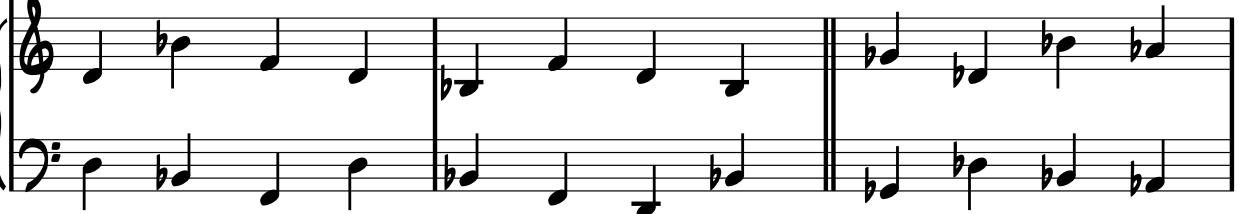
(8)

117

ACCORD.1 {  }

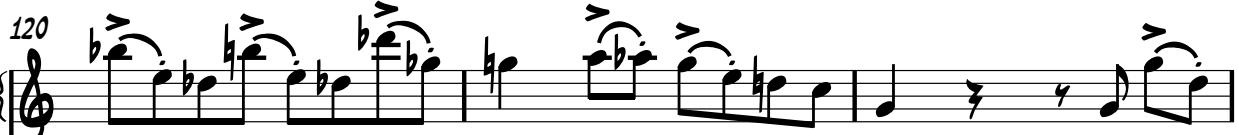
ACCORD.2 {  }

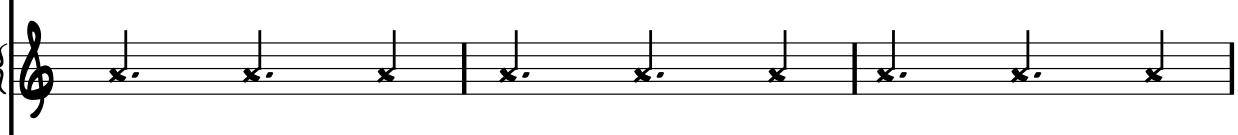
ACCORD.3 {  }

ACCORD.4 {  }

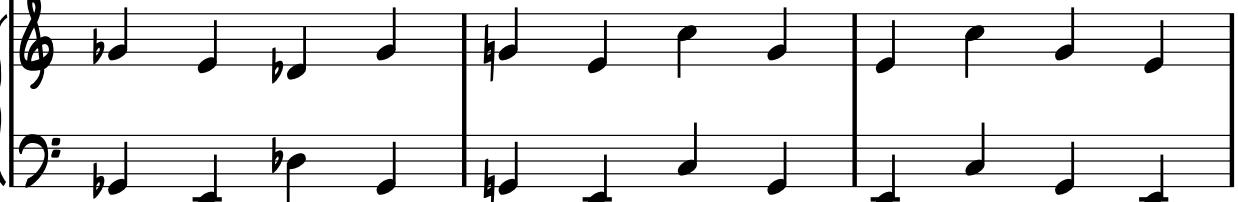
(8)

120

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

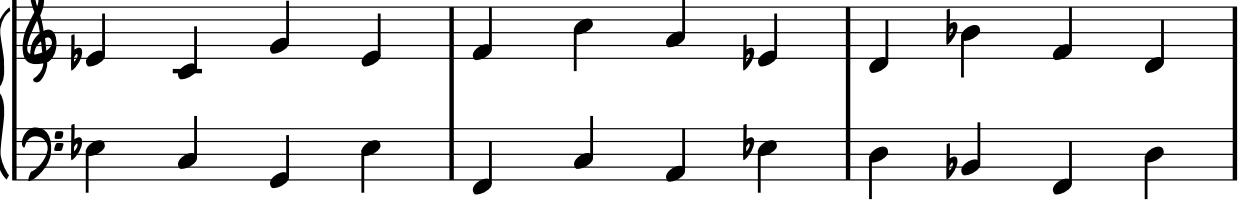
(8)

123

ACCORD.1 {  }

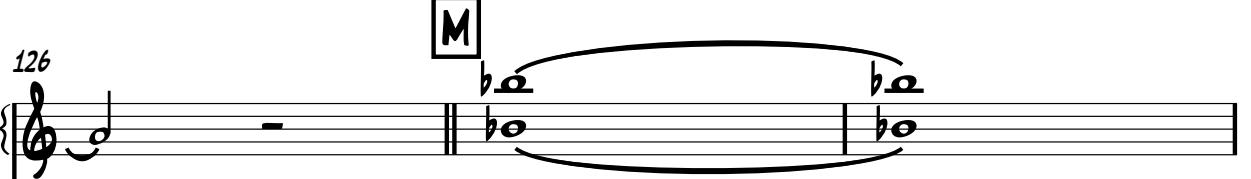
ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

(8)

126

ACCORD.1 {  }

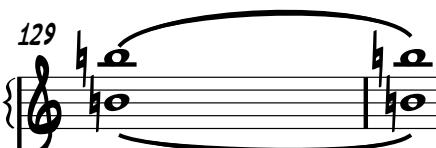
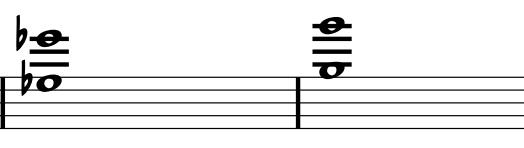
ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

(8)

129

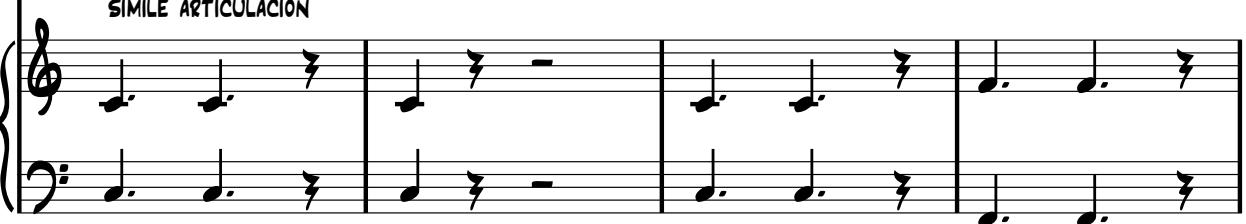
ACCORD.1 {  

ACCORD.2 { 

SIMILE ARTICULACIÓN

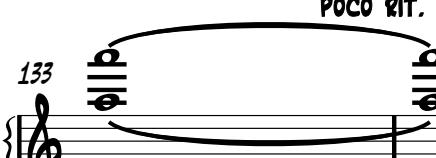
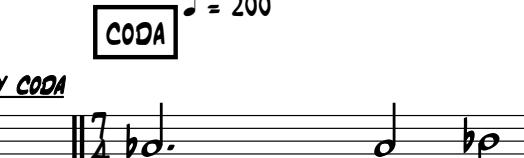
ACCORD.3 { 

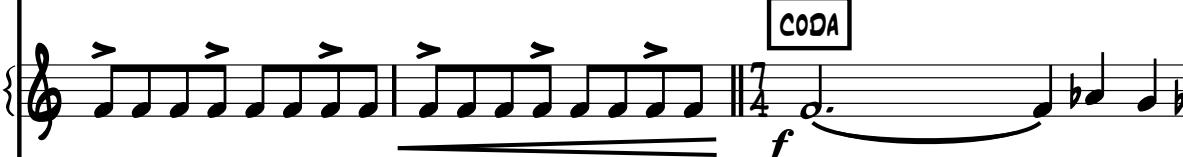
SIMILE ARTICULACIÓN

ACCORD.4 { 

133

POCO RIT.

ACCORD.1 {  

ACCORD.2 { 

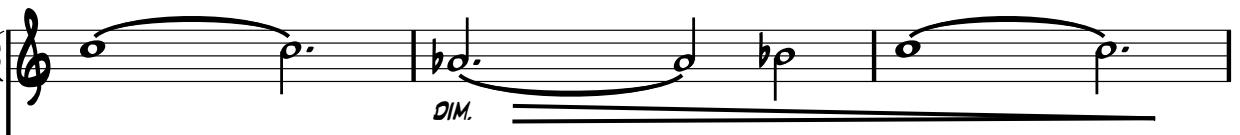
ACCORD.3 { 

POCO RIT.

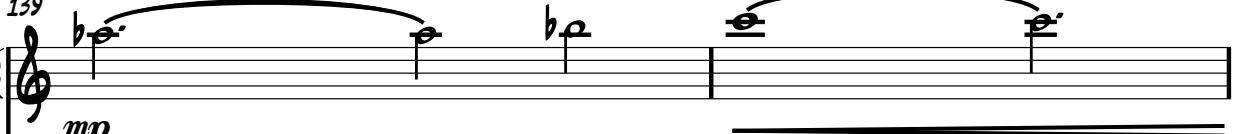
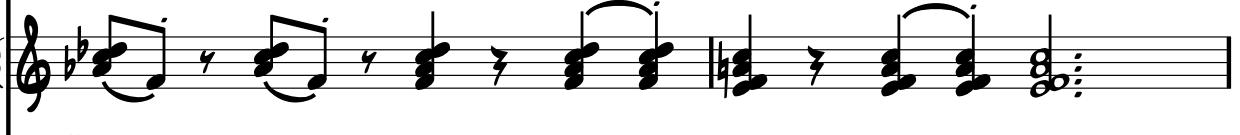
ACCORD.4 { 

A 'D' HASTA 'S' y CODA

136

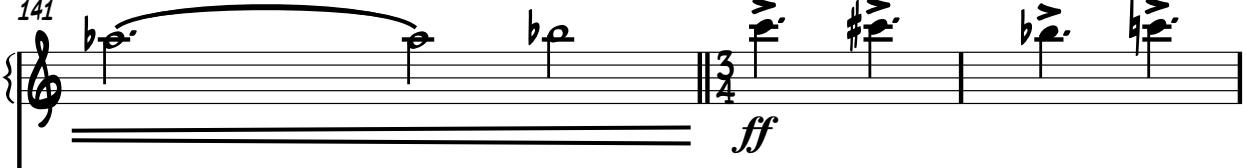
ACCORD.1 { 
ACCORD.2 { 
ACCORD.3 { 
ACCORD.4 { 

139

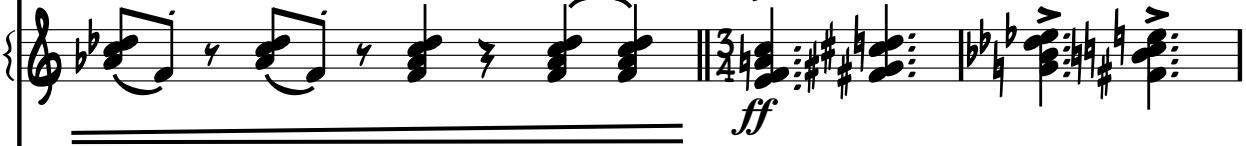
ACCORD.1 { 
ACCORD.2 { 
ACCORD.3 { 
ACCORD.4 { 

25

141

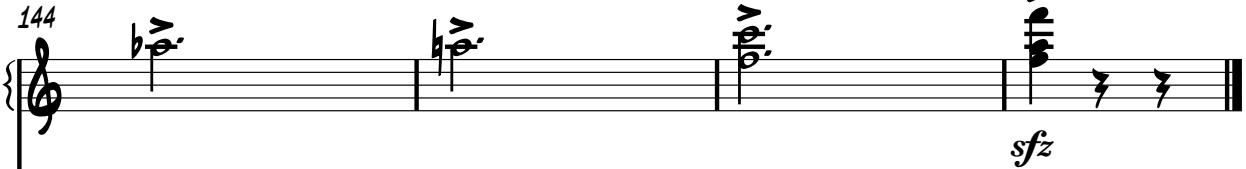
ACCORD.1 {  }

ACCORD.2 {  }

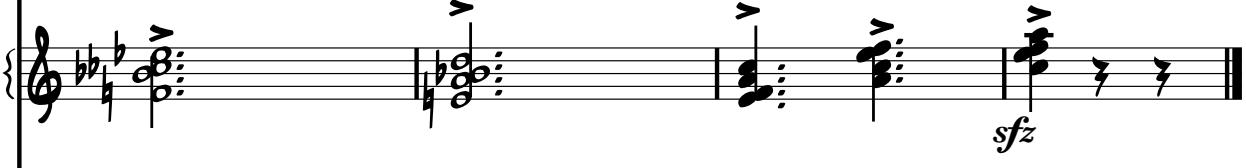
ACCORD.3 {  }

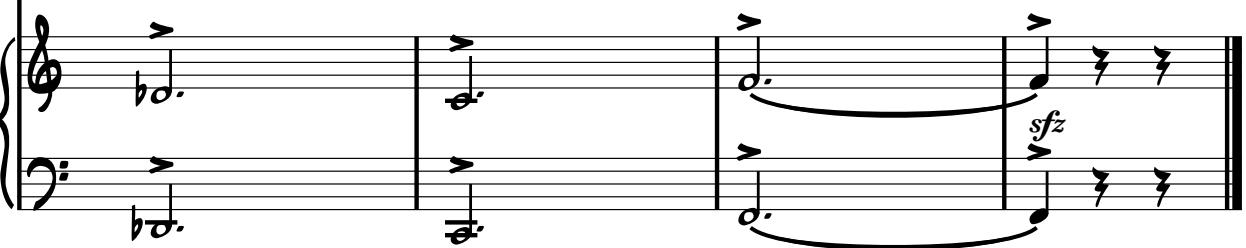
ACCORD.4 {  }

144

ACCORD.1 {  }

ACCORD.2 {  }

ACCORD.3 {  }

ACCORD.4 {  }

DEDICADA CON CARÍN A NEKANE ITURRIOS

ACCORDION

CAPITULO 3

PARA CUARTETO DE ACORDEONES

(2014)

JAVIER LÓPEZ JASO

ACCORD.1

$\text{♩} = 200$

2 4 2 4

13 [A] 8 [B]

24

28 [C] 8va.....

32 (8).....

36 (8)..... POCO RIT.

[D] 3 VALS-JAZZ 3

45 [E] 3 3

2

ACCORDION

53 **F**

59 **G**

65

71 **H** $\text{d} = 200$

75

79 **I** 8^{va}

83 (8) **J** $\text{d} = 150$
mf GOLPEAR SOBRE UNA PARTE DEL ACOORDÓN A MODO DE PERCUSIÓN
S y CODA POCO RIT.

87

93

99

103 **K**

The musical score consists of ten staves of music for Accordion. Staff 1 (measures 53-58) starts in 2/4 time with a forte dynamic (f), followed by a section in 3/4 time. Staff 2 (measures 59-64) shows a transition with a key signature change and a melodic line. Staff 3 (measures 65-70) continues in 3/4 time. Staff 4 (measures 71-76) introduces a new section labeled H with a tempo of d=200. Staff 5 (measures 77-82) continues the pattern. Staff 6 (measures 83-88) starts a section labeled I in 8th octave. Staff 7 (measures 89-94) starts a section labeled J with a dynamic of mf, instructing the player to "GOLPEAR SOBRE UNA PARTE DEL ACOORDÓN A MODO DE PERCUSIÓN". Staff 8 (measures 95-100) continues the percussive section. Staff 9 (measures 101-106) concludes with a final section labeled K.

ACCORDION

3

108



111 L



115



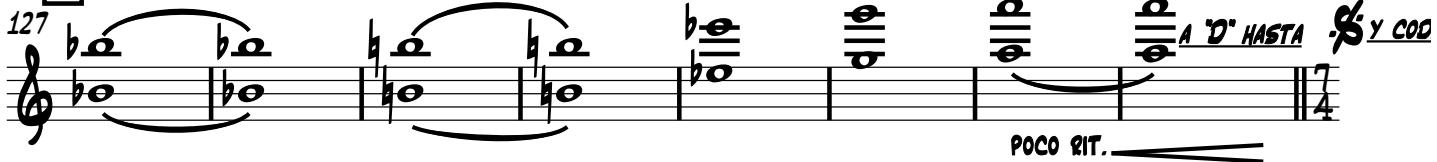
119



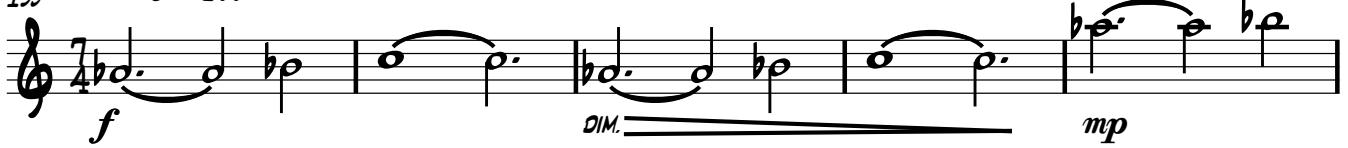
123



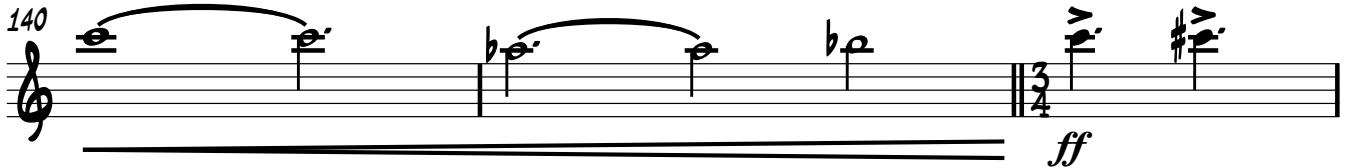
M



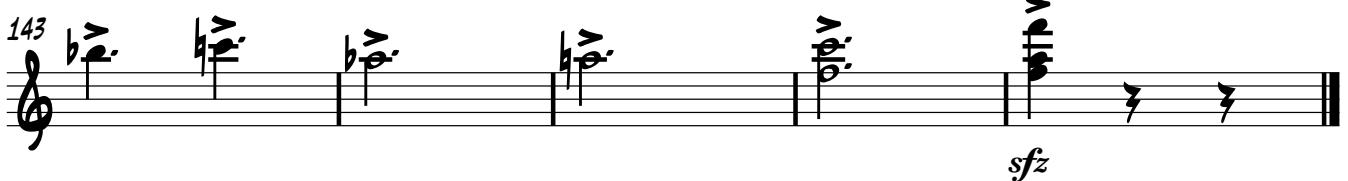
CODA

 $\text{♩} = 200$ 

140



143



DEDICADA CON CARÍN A NEKANE ITURRIOZ

CAPITULO 3

ACCORD.2

JAVIER LÓPEZ JASO

$\text{♩} = 200$

2 4

8

10

12 A

14

16

18

20 B

22

25 v.s.

2

ACCORD.2

28

C

mf-f

32

D

d. = 112 VALS-JAZZ

36

POCO RIT.

E

mf

42

48

53

F

mf-f

60

G

67

H

d. = 200

CRECENDO-----

mf

72

mf

75

78

I

mf-f

ACCORD.2

3

81

POCO RIT.

J $\text{J} = 150$

8

mf-f

K

L

M

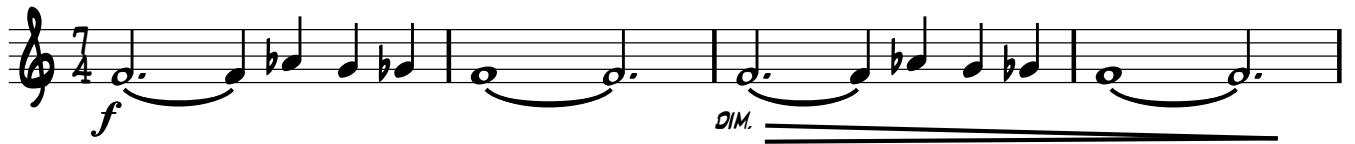
v.s.

4

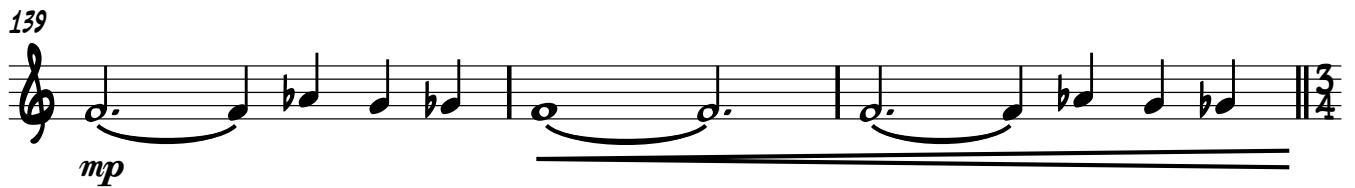
ACCORD.2



CODA $\text{♩} = 200$



DIM.

*A "D" HASTA § Y CODA*

DEDICADA CON CARÍN A NEKANE ITURRIOZ

CAPITULO 3

ACCORD.3

JAVIER LÓPEZ JASO

$\text{♩} = 200$

GOLPEAR SOBRE UNA PARTE DEL ACORDEÓN A MODO DE PERCUSIÓN

mf **mp**

5

9

12 **A** *mf*

16

20 **B**

SE ESCRIBE ESTA BASE RÍTMICA PERO SE PUEDE VARÍAR SIEMPRE QUE SE RESPETE EL ESQUEMA RÍTMICO.

24

28 **C** *mf*

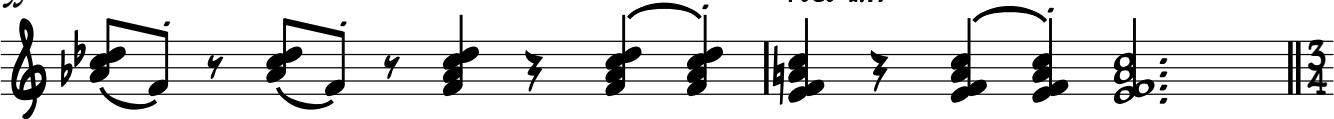
31

33

v.s.

2

ACCORD.3

35 

37  = 112 VALS-JAZZ POCO RIT.

43  *mf*

48

53 

57

61 

66

71  = 200

75

79  *mf*



y CODA

POCO RIT.

= 150

mf

SIMILE ARTICULACIÓN

100

K

106

L

mf

SIMILE ARTICULACIÓN

115

119

122

M

ACCORD.3

130

POCO RIT. A "D" HASTA  Y CODA

135 $\text{♩} = 200$

f DIM.

138

mp

141 ff

143 sfz



DEDICADA CON CARÍN A NEKANE ITURRIOZ

CAPITULO 3

ACCORD.4

JAVIER LÓPEZ JASO

1

mf MARCATO Y CON ENERGIA

4

8va BAJA

8

10

13 [A]

mf

17

v.s.

2

ACCORD.4

21 **B**

Musical score for measure 21, section B. Treble staff: whole rest. Bass staff: eighth-note patterns.

25

Musical score for measure 25. Treble staff: whole rest. Bass staff: eighth-note patterns.

29 **C**

Musical score for measure 29, section C. Dynamics: *mf*. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

33

POCO RIT.

Musical score for measure 33. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Measure ends with a repeat sign and two endings.

VALS-JAZZ

37 **D** $\text{♩} = 112$

Musical score for measure 37, section D. Time signature changes between 3/4 and 2/4. Key signatures: A Maj, D Maj/A, E⁷/A, A Maj, B Maj/A, B Maj/A. Dynamics: *mf-f*.

45 **E**

Musical score for measure 45, section E. Time signature changes between 3/4 and 2/4. Key signatures: A Maj, A⁷/G, D Maj/F[#] (with a sharp sign over the bass staff), B Min, E⁷, E⁷/G[#], A Maj, A Maj. Measures end with a repeat sign and a 3/4 ending.

ACCORD.4

3

53 **F**

61 **G**

69 **H** $\text{d} = 200$

74

78 **I**

82 **J y CODA**

v.s.

4

ACCORD. 4

85

POCO RIT.

87 **J** ♩ = 150

94

SIMILE ARTICULACIÓN

101

K

108

L

8⁴₈.....

114

(8).....

119

(8).....

125

SIMILE ARTICULACIÓN

(8).....

POCO RIT.

130

A 'D' HASTA y CODA

CODA $\text{♩} = 200$

138

141