

# JULIO FONSECA GUTIÉRREZ

LA VIRGEN DE LOS ÁNGELES  
para solos, coro y orquesta

CLARINETE EN SI $\flat$  I

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Edición crítica

  
EDITORIAL  
UCR

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## LA VIRGEN DE LOS ÁNGELES

para solos, coro y orquesta

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## 1. Preludio

Allegro maestoso

Clarinete en si $\flat$  I

*ff* *ff*

9 *p* 3 *incalzando*

17 *p* 2 *più mosso* *mf*

27 *f*

35 *p* *f* *p* *f* *p*

43 [La nota] abajo [cuando 1 solo] *mf* 6 *p*

56 *f* *cresc.* 3 3

63 *f* 2 *Andante sostenuto* *rall.* *p* 9

78 *affrettando poco allargando stringendo più string. più mosso*

3 4 3 Solo

91 *poco rall. Allegro giusto, bien ritmado*

98 [La nota] abajo [cuando l solo]

3

*cresc. poco a poco*

106

*p*

112

117

*f p f f*

123

*mf f*

130

135 [La nota] abajo [cuando l solo]

140

*f*

146

**rall. molto**

**Andante sostenuto**

*dim. molto* *pp* *p* *sf*

*a def. de trompas*

154

**poco più mosso**

*pp* *sf*

165

**stringendo**

**Allegro**

175

**allargando**

**5**

190

**Sempre allegro, ma solenne**

*ff* *[simile]*

199

209

**poco allargando**

219

**más de prisa**

*f* *[simile]*

227 **più moderato**  
[La nota] abajo [cuando 1 solo]  
a def. de órgano

238 **Allegro**  
a def. de piano

250 **Lento Allegro**  
a def. de piano  
**Lento Allegro**  
animando  
cresc.

259 **mf**

268 **mf**

273 **rall. molto**  
**Andante sostenuto**  
**rall.**  
**f** **p**  
attacca la Invocación<sup>2)</sup>

## Final para suprimir la Invocación

230 **molto tratten.**  
**fff**

232 **largo**  
**fff**

1) Si se toca el Preludio sin la Invocación se cortan los compases 230-278 y se pasa directamente al "Final para suprimir la Invocación".

2) Directamente al solo del violín, omitiendo los tres compases de introducción.

## 2. Invocación

Clarinete en Si $\flat$  I

**Andante sostenuto**<sup>1)</sup> [al compás 19]

*p*

**Andante sostenuto**

8 **affrettando** 4 **allargando** 4 **rall.** 6

*p*

25 **affrettando poco** *cresc.* **allargando** *f*

32 **poco più Solo** *f* 3

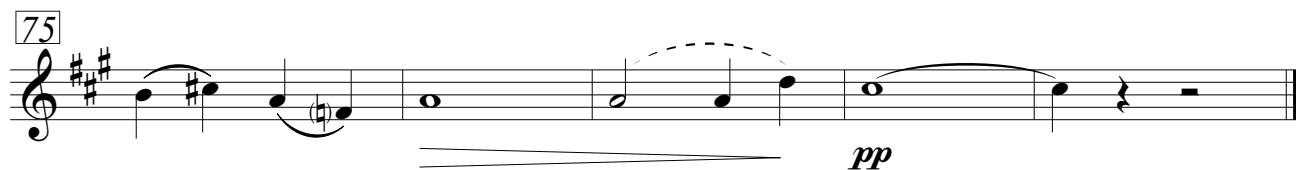
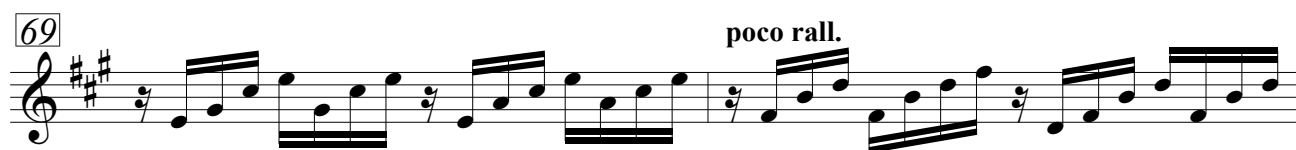
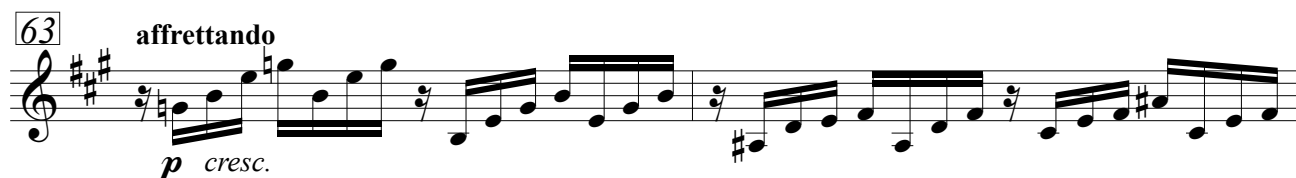
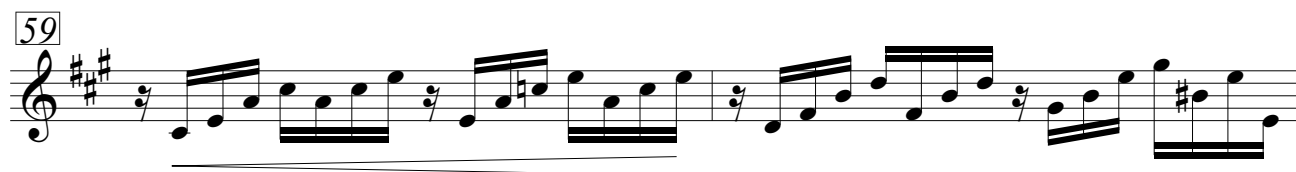
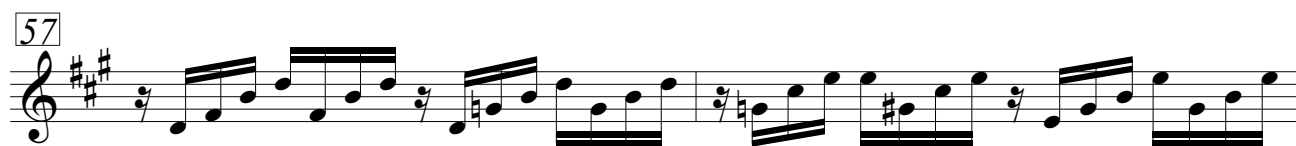
40 **stringendo** *p cresc.* **poco rall.**

45 **Tempo I** *p*

49 **rall.**

55 **I tempo** *p*

1) Los tres primeros compases solo se tocan si la Invocación es ejecutada sin Preludio. En este caso todas las particellas indican un corte que suprimiría todo el solo de violín, pasando de estos tres compases al compás 19 (ataque del coro).



## 3. Intermedio

## Andante sostenuto

Clarinete en Si $\flat$  I

a def. de trompas

a def. de oboe o flauta II

*p* *sf* *p*

9 a def. de oboe o flauta II

19 a def. de oboe o flauta II

29 affrettando

cresc. *f*

39 più sostenuto stringendo

5 2

*sf*

52 più affrett. rall. 2

60 Lento espressivo

*p* *mf* *f* *p*

70 5

83 2

attacca al Causativus



# 4. Causativus

## Moderato

Clarinete en si $\flat$  I

16 *affrettando* *animando*

24 *f* *p* *rall.*

33 *Lento* *p espress.* 8 *pp*

50 3 *f*

61 *Tempo I. Maestoso* *ff*

70 *Maestoso* *ff* *p* *f*

75 *allarg.* *a tempo* *ff* *pp*

81 *dim.* *pp* *ppp*

## 5. Apotheosis

**Allegro moderato**Clarinete en Si $\flat$  I

a def. de trompetas  
 3  
 3  
 3  
*p*

8  
 a def. de trompetas  
 3  
 3  
 3  
*p*  
*f*  
 3

16  
 [ $\text{>}$ ]  
 3  
 3  
 3  
*f*

24  
 5  
 allargando  
 Moderato  
 2  
*p*

36  
 3  
*f*  
 cresc.

44  
 Poco menos  
*p*

50  
 [ $\text{>}$ ]  
 3  
 3  
 3  
 3  
 3  
 3

54  
 Andante sostenuto  
 2  
*p*

61  
*p*  
*pp*

67 *pp* *ff* *allargando molto*

79 poco allargando **Allegro maestoso**

*f* *ff*

[illegible][illegible]

110 **más de prisa**

Musical notation for the phrase 'más de prisa'. It is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, with some notes beamed together. There are several accents (>) and slurs over the notes. The phrase ends with a double bar line.

119

Exercise 119 is a single staff in G major (one sharp). It consists of 12 measures. The notation includes eighth and quarter notes, slurs, and accents. The first measure has a quarter rest followed by an eighth note G with an accent. The second measure has an eighth note A with an accent, a quarter note B, and a slur over the eighth note. The third measure has a quarter rest followed by an eighth note C with an accent. The fourth measure has an eighth note D with an accent, a quarter note E, and a slur over the eighth note. The fifth measure has a quarter rest followed by an eighth note F# with an accent. The sixth measure has an eighth note G with an accent, a quarter note A, and a slur over the eighth note. The seventh measure has a quarter note B, an eighth note C, and a slur over the eighth note. The eighth measure has a quarter note D, an eighth note E, and a slur over the eighth note. The ninth measure has a quarter note F#, an eighth note G, and a slur over the eighth note. The tenth measure has a quarter note A, an eighth note B, and a slur over the eighth note. The eleventh measure has a quarter note C, an eighth note D, and a slur over the eighth note. The twelfth measure has a quarter note E, an eighth note F#, and a slur over the eighth note.

128 poco allargando a tempo *ff* allargando molto

137 *a tempo* *allargando molto*

*fff*

