

## ANHANG 2

### STIMMHEFTE UND MUSIKTRANSKRIPTIONEN

Da die Musik der *banda* in Noten aufgeschrieben ist, halte ich es für wichtig, eine Auswahl der, von den Musikern selbst benutzten, Originalnoten zusammen mit meiner Transkription vorzulegen. Zum besseren Verständnis der Musikanalyse liegen hier Dirección-Blätter ("Führer"), Stimmhefte und Transkriptionen bei, je nachdem, was im Einzelfall wichtig bzw. günstig ist. Man wird zum Beispiel für die Analyse der Struktur lieber die Transkription nehmen, während für die Analyse der Prinzipien des Arrangements (Parallelismus, Dualismus, etc.) die Stimmhefte zu empfehlen sind. Darüber hinaus kann man sich die Klänge der *banda* auf der beiliegenden Compact Disc anhören. Allerdings sind einige Dinge zu berücksichtigen, bevor zum Vergleich der in den Stimmheften, Transkriptionen und in Klängen dargestellten Musik der *banda* geschritten wird:

#### Zu den Stimmheften

Die hier vorgestellten sieben *tonderos* haben die gleiche Besetzung, also zehn Stimmhefte: 1. und 2. Klarinette, 1. und 2. Trompete, 1. und 3. Saxophon, Bajo Solo, Posaune, Bombardon, Contrabajo. Nur das "Dirección"-Blatt<sup>1</sup>, das meistens in Bb steht und deshalb mit dem Stimmheft der 1. Trompete identisch ist, liegt bei.

Bei den *marchas* ist die Besetzung generell durch 1. und 2. Flöte und in der *marcha* "Una súplica a mi Dios por la paz del mundo" zusätzlich durch 1. und 2. Posaune, 1. und 2. Bajo und Tuba anstelle des Contrabajo ergänzt.

#### Zu den Transkriptionen

Die Transkriptionen stehen alle in der Originaltonart, ohne die Transposition der Instrumente zu berücksichtigen. So werden sie auf den ersten Blick anders als der "Führer" bzw. die Stimmhefte aussehen. Um Mißverständnisse zu vermeiden ist es empfehlenswert, sie entweder mit dem Stimmheft der Flöte bzw. der Posaune oder der Trompete, die zwar einen Ton höher liegt, meistens aber die ganze Melodie aufweist, zu vergleichen.

Ich transkribierte die Stücke der *banda* in drei bis vier Systemen. Die *tonderos* sind alle in drei Systemen notiert, wobei das erste, im Violinschlüssel, die Melodie und

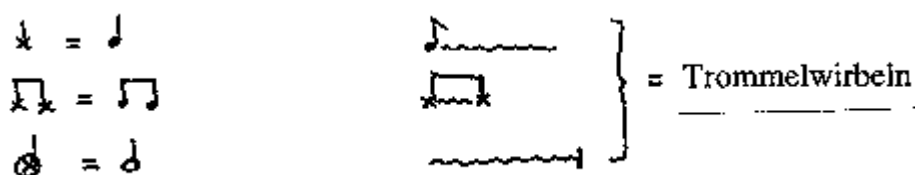
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<sup>1</sup> Nur bei "La Chola Julia" fehlt das "Dirección"-Blatt. Das Stimmheft der 1. Trompete liegt aber bei.

Verzierungen aufweist, während das untere Notensystem im Baßschlüssel die Baßinstrumente notiert. Zwischen beiden Notensystemen steht eine einzelne Linie, auf welcher die rhythmischen Figuren der Perkussion mit der Bezeichnung des jeweiligen Instruments dargestellt sind. Für die Aufzeichnung der *marchas* dagegen mußte ich drei bis vier Systeme nehmen, denn insbesondere in "Con amor y dolor vengo a mi Santa Devoción" und in "Una súplica a mi Dios por la paz del mundo" benötigt die Verzierungsstimme teilweise ein eigenes Notensystem.

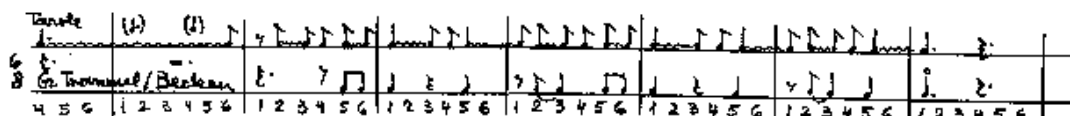
### Zur Notation der Perkussion

Ich benutze die folgenden Zeichen:



### Zum Vorspiel der Perkussion in den *tonderos*

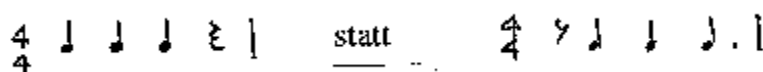
Mit Ausnahme von "A nuestro bohemio tondero" und "Cantarito de oro", Versionen, die nicht der "Banda Santa Cecilia" zuzurechnen sind<sup>2</sup>, haben alle *tonderos* dasselbe Vorspiel (vergl. 2.1.2.2, S.57):



In den beiden genannten *tonderos* erklingen Trommelwirbel als Vorspiel der Perkussion (siehe auch 2.3.1, S.80).

### Zu den rhythmischen Variationen

Besonders in den *marchas* ist der Einsatz von großer Trommel und Becken ständig verzögert. Diese Verspätung ist eine Art *rubato*, wird im Vorspiel stärker und kann bis zu einem halben Schlag betragen. Da dies zum Stil der *banda* gehört, die zu einem "nach-hinten-gezogenen" Spiel neigt, werden sowohl diese "Verzögerung" wie auch manch andere verspätete Einsätze der Melodieinstrumente idealisiert und folgendermaßen notiert:



<sup>2</sup> Die Aufnahme dieser beiden *tonderos* wurde mir vom Komponisten Feliciano Chero zur Verfügung gestellt. Die "Banda Armonía Anguy" aus Ancash spielte beide *tonderos* unter Anleitung des Komponisten.

### Zu den Wiederholungen

Generell wird die Wiederholung eines Teiles eines Stücks nicht noch einmal notiert, es sei denn, diese Wiederholung hat neue Elemente, die für das Verständnis des Stücks wichtig sind. Die Wiederholungen können sich nicht nur auf einzelne Teile, sondern auch auf das ganze Stück beziehen. Die *tonderos* werden in der Regel zweimal identisch gespielt. Die *marchas* wiederholen sich je nach dem aktuellen rituellen Geschehen.

### Zu den Akkordbezeichnungen

Die Akkorde der Harmonie, die für die Analyse wichtig sind, werden mit Buchstaben bezeichnet. Im "Tontero" spielt die zweite Gitarre, wenn nicht anders angegeben, den *rasgueo* des *tontero* auf dem entsprechend bezeichneten Akkord.

### Verzeichnis der Stimmhefte und Transkriptionen

<b>A.</b>	<b>Tonderos</b>		
A1.	A nuestro bohemio tontero (2.3, Nr.1) Dirección-Blatt, Transkription	CD Track 1	S. 218
A2.	El Charro Requena (2.3, Nr.2) Dirección-Blatt, Transkription	CD Track 2	S. 220
A3.	Cantarito de oro (2.3, Nr.3) Dirección-Blatt, Transkription		S. 222
A4.	Juan y Miguel (2.3, Nr.8) Dirección-Blatt, Transkription	CD Track 3	S. 224
A5.	La chola Julia (2.3, Nr.9) Stimmheft für die 1. Trompete, Transkription	-	S. 226
A6.	A mi Perú (4.3.3) Dirección-Blatt, Transkription, Partitur, Transkription der gesungenen Version	CD Track 4 CD Track 5	S. 228, S.228, S. 230, S. 233
A7.	Tontero (3.3, Nr.1) Transkription	CD Track 6	S. 234
<b>B.</b>	<b>Marchas</b>		
B1.	Con amor y dolor vengo a mi santa devoción (5.2, Nr.9) Transkription, Stimmhefte	CD Track 7	S. 236, S. 239
B2.	Una súplica a mi Dios por la paz del mundo (5.2, Nr.4) Transkription, Stimmhefte	CD Track 8	S. 244, S. 247
B3.	Señor Cautivo (1) (5.2, Nr.5) Transkription	CD Track 9	S. 254
B4.	Señor Cautivo (2) (5.2, Nr.7) Transkription	-	S. 256

A. Tonderos  
A1.

DIRECCIÓN ~~A. NUESTRO-BOHEMIOTONDE~~  
FELICIANO CHERO-HUMAN

Flauto BASSOCLAR

CLARINETE

Tromp

FGA JNFNL  
A Du  
III IV V I V I



Transkription

Tonderos

"A nuestro Bohemio Tondero"

R. Chato

A2.

**DIRECCIÓN: EL CHARRO REQUENA TONDERO**  
**FIMAS AÑO 54**  
**FRANCISCO ALERO DUBAR**

Handwritten musical score for 'El Charrero Requena Tondero'. It features a series of staves with notes, rests, and dynamic markings. A circular stamp at the bottom right reads 'GRUPO EDITORIAL CHARRO TONDERO CATALUNYA'. The score is marked with 'FIN'.

Transcripción  
 Tondero

**El Charrero Requena** **F Choro**

Transcribed musical score for 'El Charrero Requena'. It includes staves for vocal melody and piano accompaniment. The lyrics are written below the vocal line. The score is marked with 'PR. P. 1'.

220

Continuation of the musical score from page 219, showing further staves of music with notes and rests.

Continuation of the musical score from page 219, including lyrics written below the staves. The lyrics are: "Dijo: Me voy para volar / un caso de no volar / que me lo quedad / con la otra mujer / la segunda mujer."

DC

221

A3.

Dirigida por "Concertito de oro" Filiziano Chero de Tondero

Transcripción

Tondero

Concertito de oro

F. Chero

A4.

**DUPLICATE**

UBIEN Y MIGUEL TORDERO  
FELICIANO CHERO-HUMAN

Handwritten musical score for guitar, showing two staves with various musical notations including chords, accidentals, and dynamic markings like 'p' and 'f'. A circular stamp is visible at the bottom right of the page.

Transkription

Tonredo      Jacinto Higueras      F. Choro

Handwritten musical score for guitar, showing two staves with various musical notations including chords, accidentals, and dynamic markings like 'p' and 'f'. The score is labeled 'Transkription' and includes the names 'Tonredo', 'Jacinto Higueras', and 'F. Choro'. A rehearsal mark 'PR: r. r.' is visible at the bottom.

Handwritten musical score for guitar, showing two staves with various musical notations including chords, accidentals, and dynamic markings like 'p' and 'f'. The score is labeled with letters (a), (b), (c), and (d) in the left margin.

A5.

**TRUMPET** *LA CHOLA - JULIA - TONDERO*  
*PAIS* **FELICIANO CHERO - HUIMAN**

37 *cholo Sax*  
 38 *Tutti*  
 41

Transkription  
Tondero

*La Chola Julia*

F. Chero

1 *Tutti*  
 2 *Bajo Solo*  
 3 *Tutti*  
 4 *Tutti*  
 5 *Tutti*  
 6 *Tutti*  
 7 *Tutti*  
 8 *Tutti*  
 9 *Tutti*  
 10 *Tutti*  
 11 *Tutti*  
 12 *Tutti*  
 13 *Tutti*  
 14 *Tutti*  
 15 *Tutti*  
 16 *Tutti*  
 17 *Tutti*  
 18 *Tutti*  
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 22 *Tutti*  
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 24 *Tutti*  
 25 *Tutti*  
 26 *Tutti*  
 27 *Tutti*  
 28 *Tutti*  
 29 *Tutti*  
 30 *Tutti*  
 31 *Tutti*  
 32 *Tutti*  
 33 *Tutti*  
 34 *Tutti*  
 35 *Tutti*  
 36 *Tutti*

*Basso Continuo*

226

37 *Tutti*  
 38 *Tutti*  
 39 *Tutti*  
 40 *Tutti*  
 41 *Tutti*

*Basso Continuo*

42 *Tutti*  
 43 *Tutti*  
 44 *Tutti*  
 45 *Tutti*  
 46 *Tutti*

*Basso Continuo*

227



A6.

DIRECCION: A MI PERU  
 GENARO MENA

Transcription  
 Tondero "A mi Perú" G. Mena

tutti x  
 (a) cantando  
 (a')

(b) mit quillke Sittme sine Teg Hage  
 DC.

"A mi Perú", tondero von Genaro Mena

Peruana soy, vivo orgullosa en mi tierra. (bis) Qué hermoso que es mi país, de frontera a frontera. (bis) con Lima su capital, son las peruanas, son muy bellas, y el heroísmo en sus hombres cuando defienden su tierra (bis)	Es mi Perú, grandioso por su riqueza. (bis) Pues tiene su fértil costa, su hermosa sierra y tu selva. (bis) La capital de los Incas, esa es mi Cuzco, hoy que verla, Qué lindo es mi Perú, vivo orgullosa en mi tierra. (bis)
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Por eso es que al mundo entero  
 los invito a mi país,  
 a conocer nuestros pueblos,  
 Macchu Picchu, hay que vivir  
 al lado de una chulita,  
 serranita, ay, sí señor!  
 o una linda charapita,  
 todas ellas dan su amor.  
 O una linda charapita,  
 viva el Perú, por ti muero.

Partitura "A mi Parir"

230

231

Musical score for measures 157-160. The score includes staves for Ofl, Ofl, Tr 1, Tr 2, Sax 1, Sax 2, Trp, Barp, Tromb, and Kb. The notation is dense with many notes and rests.

Musical score for measures 161-164. The score includes staves for Ofl, Ofl, Tr 1, Tr 2, Sax 1, Sax 2, Trp, Barp, Tromb, and Kb. The notation includes dynamic markings such as *mf*, *f*, and *pp*, and tempo markings such as *rit.* and *al. tempo*. The score concludes with the instruction *D.C. y Fin.*

Transcription "A mi Beni" Capote I Band

Handwritten musical score for the piece "A mi Beni" by Capote I Band. The score is arranged for guitar and voice. It consists of two pages of music. The first page contains four systems of music, each with a vocal line and a guitar accompaniment line. The second page contains four systems of music, also with vocal and guitar parts. The lyrics are written in Spanish and are interspersed between the musical staves. The guitar parts include various chords and melodic lines, while the vocal parts feature a melodic line with lyrics. The score is marked with various musical notations such as notes, rests, and dynamic markings.

A7. "Tondero" S. Campoverde

Capote II Band

Handwritten musical score for the piece "Tondero" by S. Campoverde, arranged for guitar and voice. The score is arranged for guitar and voice. It consists of two pages of music. The first page contains four systems of music, each with a vocal line and a guitar accompaniment line. The second page contains four systems of music, also with vocal and guitar parts. The lyrics are written in Spanish and are interspersed between the musical staves. The guitar parts include various chords and melodic lines, while the vocal parts feature a melodic line with lyrics. The score is marked with various musical notations such as notes, rests, and dynamic markings.

(b) la pa- reja cor- retea blan- die- do pa- ñe- lo al aire gar- bo, gra- cia y ar- ro- gan- cia te dan a nues- tro ton- de- ro, ton- de- ro, ton- de- ro ma- ra- villo- so con tu ri- mo ca- dien- so lo ba- ilan has- ta los fra- yes.

(c) Tu- de- ro, ton- de- ro, ton- de- ro ma- ra- villo- so con tu ri- mo ca- dien- so lo ba- ilan has- ta los fra- yes.

Refrain and 2<sup>a</sup> Tutti

**Nr. 1 Tondero**  
 Piuranísimos señores,  
 del norte soy el primero,  
 del norte soy el primero  
 Al compás de una guitarra  
 nos bailamos un tondero,  
 nos bailamos un tondero.

La pareja corretea  
 blandiendo pañuelo al aire  
 garbo, gracia y arrogancia  
 te dan a nuestro tondero.  
 Tondero, tondero,  
 tondero maravilloso  
 con tu ritmo cadencioso  
 lo bailan hasta los frailes.

**B. Marchas**

B1. "Con amor y dolor siempre a mi Santa Desección"  
 marcha meditación (12-48) E. Oliva

Vapores  
 con sol. Harbas  
 mult. allargando

Handwritten musical score for page 228, measures 1-16. The score is arranged in four systems, each with two staves. It includes various musical notations such as notes, rests, and dynamic markings like "rit." and "Solo". Specific instrument parts are labeled, including "Tromp" (trumpet) and "Bajo + Sax" (bass and saxophone).

Handwritten musical score for page 228, measures 17-24. The score continues in two systems, each with two staves. It features complex rhythmic patterns and dynamic markings such as "rit." and "Solo".

Handwritten musical score for page 229, measures 1-16. The score is arranged in four systems, each with two staves. It includes various musical notations and dynamic markings like "rit." and "Trio solo".

Handwritten musical score for page 229, measures 17-24. The score continues in two systems, each with two staves. It includes musical notations, dynamic markings like "rit.", and a section labeled "Wiederholung vom Trio 3. 2.".

*Flauta #1* Con amor y dolor vengo a mi Santa Devoción *Allegro* E. Oliva 19

*Flauta #2* Con amor y dolor vengo a mi Santa Devoción *Allegro* E. Oliva

239

*Flauta #1* a mi Santa Devoción *Allegro* E. Oliva 19

*Flauta #2* Con Amor y Dolor vengo a mi Santa Devoción *Allegro* E. Oliva

*Alto solo* con amor y dolor rengo a mi Santa Devoción - *Marcha Meditativa* E. Oliva 1993

*Bajo* CON AMOR Y DOLOR VENGA A MI SANTA DEVOCIÓN. 2010 : MARCHA MEDITACIÓN - 1993 - EUCARÍA OLIVA G.

*Bajo* CON AMOR Y DOLOR VENGA A MI SANTA DEVOCIÓN. 2010 : MARCHA MEDITACIÓN - 1993 - EUCARÍA OLIVA GONZÁLEZ



Bombardon a mi sanm xercon

Bombardon a mi sanm xercon

B2. Una súplica a mi Dios por la paz del mundo  
Marcha (Adaptación) (Op. 40) G. Navarra

Versos: El tambor...  
Tutti...  
Dinero...

rit. allargando

B

Musical score for page 232, measures 120-135. The score consists of three systems of staves. The first system includes dynamic markings such as *rit* and *f*. The second system shows complex rhythmic patterns with many beamed notes. The third system continues with similar rhythmic complexity and includes markings like *f* and *rit*.

Musical score for page 232, measures 136-145. The score consists of three systems of staves. The first system includes markings like *rit* and *f*. The second system features complex rhythmic patterns with many beamed notes. The third system continues with similar rhythmic complexity and includes markings like *f* and *rit*.

Musical score for page 232, measures 146-155. The score consists of three systems of staves. The first system includes markings like *rit* and *f*. The second system features complex rhythmic patterns with many beamed notes. The third system continues with similar rhythmic complexity and includes markings like *f* and *rit*.

Wiederholung vom Takt 2X  
 Tutti: Saxophone  
 Tutti

11a  
Música

"UNA SÚPLICA A MI DIOS...  
POR LA PAZ DEL MUNDO"  
AUTOR: GENARO MENA M.  
ARR: CESAR CHERO M.  
C/1994

Handwritten musical score for Trombone 11a. The score consists of 11 staves with various musical notations, including notes, rests, and dynamic markings. There are several annotations and corrections in black ink throughout the score. At the bottom right, there is a signature and the date "C/1994".

21a  
Música

"UNA SÚPLICA A MI DIOS...  
POR LA PAZ DEL MUNDO"  
AUTOR: GENARO MENA M.  
ARR: CESAR CHERO M.  
C/1994

Handwritten musical score for Trombone 21a. The score consists of 11 staves with various musical notations, including notes, rests, and dynamic markings. There are several annotations and corrections in black ink throughout the score. At the bottom right, there is a signature and the date "C/1994".

12a  
clarinete

"UNA SÚPLICA A MI DIOS...  
POR LA PAZ DEL MUNDO"  
AUTOR: GENARO MENA M.  
ARR: CESAR CHERO M.  
C/1994

Handwritten musical score for Clarinet 12a. The score consists of 11 staves with various musical notations, including notes, rests, and dynamic markings. There are several annotations and corrections in black ink throughout the score. At the bottom right, there is a signature and the date "C/1994".

21b  
clarinete

"UNA SÚPLICA A MI DIOS...  
POR LA PAZ DEL MUNDO"  
AUTOR: GENARO MENA M.  
ARR: CESAR CHERO M.  
C/1994

Handwritten musical score for Clarinet 21b. The score consists of 11 staves with various musical notations, including notes, rests, and dynamic markings. There are several annotations and corrections in black ink throughout the score. At the bottom right, there is a signature and the date "C/1994".

3er VILLO

UNA SUPLICA A MI DIOS  
POR LA PAZ DEL MUNDO

Auto: GERARDO MENA M.  
Arreglo: CESAR CHERO H.  
C/1994

Handwritten musical score for the 3rd Violin part, measures 1 through 18. The score includes various musical notations such as notes, rests, and dynamic markings. There are several handwritten annotations in red and black ink, including circled numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18) and other markings like 'F.S.', 'T.S.', 'P', 'F', 'Cresc.', 'Dim.', 'Tutti', 'Pizzicato', 'Cello', and 'Flauto'. A signature 'e/17/03/04' is visible at the bottom right of the page.

3er VILLO

UNA SUPLICA A MI DIOS  
POR LA PAZ DEL MUNDO

Auto: GERARDO MENA M.  
Arreglo: CESAR CHERO H.  
C/1994

Handwritten musical score for the 3rd Violin part, measures 19 through 36. Similar to the previous page, it features musical notation and extensive handwritten annotations in red and black ink, including circled numbers (19-36) and markings like 'F.S.', 'T.S.', 'P', 'F', 'Cresc.', 'Dim.', 'Tutti', 'Pizzicato', 'Cello', and 'Flauto'. A signature 'e/17/03/04' is visible at the bottom right of the page.

1er Trombón

UNA SUPLICA A MI DIOS  
POR LA PAZ DEL MUNDO

Auto: GERARDO MENA M.  
Arreglo: CESAR CHERO H.  
C/1994

Handwritten musical score for the 1st Trombone part, measures 1 through 18. The score includes musical notation and handwritten annotations in red and black ink, including circled numbers (1-18) and markings like 'F.S.', 'T.S.', 'P', 'F', 'Cresc.', 'Dim.', 'Tutti', 'Pizzicato', 'Cello', and 'Flauto'. A signature 'e/17/03/04' is visible at the bottom right of the page.

1er Trombón

UNA SUPLICA A MI DIOS  
POR LA PAZ DEL MUNDO

Auto: GERARDO MENA M.  
Arreglo: CESAR CHERO H.  
C/1994

Handwritten musical score for the 1st Trombone part, measures 19 through 36. Similar to the previous page, it features musical notation and extensive handwritten annotations in red and black ink, including circled numbers (19-36) and markings like 'F.S.', 'T.S.', 'P', 'F', 'Cresc.', 'Dim.', 'Tutti', 'Pizzicato', 'Cello', and 'Flauto'. A signature 'e/17/03/04' is visible at the bottom right of the page.

141 Trombon

UNA SUPLICA A MI DIOS  
POR LA PAZ DEL MUNDO

Autor: GENARO MENA M.  
Arreglo: CESAR CHERO H.  
C/1994

C/17/03/94

240 Trombon

UNA SUPLICA A MI DIOS  
POR LA PAZ DEL MUNDO

Autor: GENARO MENA M.  
Arreglo: CESAR CHERO H.  
C/1994

C/17/03/94

210 Solo

UNA SUPLICA A MI DIOS  
POR LA PAZ DEL MUNDO

Autor: GENARO MENA M.  
Arreglo: CESAR CHERO H.  
C/1994

C/17/03/94

250 Solo

UNA SUPLICA A MI DIOS  
POR LA PAZ DEL MUNDO

Autor: GENARO MENA M.  
Arreglo: CESAR CHERO H.  
C/1994

C/17/03/94

UNA SUPLICA A MI DIOS Autor: GENARO MENA M.  
 POR LA PAZ DEL MUNDO Arreglo: CESAR CHIRO H. C/1994

c/19/03/94

UNA SUPLICA A MI DIOS Autor: GENARO MENA M.  
 POR LA PAZ DEL MUNDO Arreglo: CESAR CHIRO H. C/1994

*Andante*

c/19/03/94

B3. Marcha Meditacion *Sentir Cuarteto (A)*  
 Venapud (♩ = 40)

A

B

C

Handwritten musical score for guitar, measures 101-110. The score is in G major and 4/4 time. It features a melodic line in the upper register and a rhythmic accompaniment in the lower register. Chords such as G, Em, B7, and E are indicated. The tempo marking is *Andante*. Measure numbers 101, 102, 103, 104, 105, 106, 107, 108, 109, and 110 are clearly visible.

Handwritten musical score for guitar, measures 111-115. The score continues the piece with a melodic line and accompaniment. Chords like G, Em, and B7 are present. The tempo marking is *Andante*. Measure numbers 111, 112, 113, 114, and 115 are visible.

235

Handwritten musical score for guitar, measures 116-125. The score is titled "Sonata (Cantata) (2)" and "Marcha Meditación (♩ = 40)". It features a melodic line and accompaniment. Chords like G, Em, B7, and E are indicated. The tempo marking is *Andante*. Measure numbers 116, 117, 118, 119, 120, 121, 122, 123, 124, and 125 are visible.

Handwritten musical score for guitar, measures 126-135. The score continues the piece with a melodic line and accompaniment. Chords like G, Em, B7, and E are indicated. The tempo marking is *Andante*. Measure numbers 126, 127, 128, 129, 130, 131, 132, 133, 134, and 135 are visible.

236

Musical score for measures 230-235. The score is written for three staves. Measure 230 is marked with a 'D' above the staff. The notation includes various rhythmic patterns and melodic lines across the staves.

Musical score for measures 236-241. The score is written for three staves. Measure 236 is marked with 'Trio' above the staff. The notation includes various rhythmic patterns and melodic lines across the staves.

Musical score for measures 242-247. The score is written for three staves. The notation includes various rhythmic patterns and melodic lines across the staves.