

# Sobre el nombre de mi padre

Dedicated to my father, César Velázquez

\*Transposed score  
\*Alterations only affect one note

Axel Retif

♩ = 40 ca.

The musical score is arranged in two systems. The first system includes Flute, Clarinet in Bb, Horn in F, and Bassoon. The second system includes Violin, Viola, and Violoncello. The music is in 4/4 time with a tempo of approximately 40 beats per minute. The score is marked with dynamics such as *pp*, *p*, *mp*, and *fp*, and includes performance instructions like *senza vib.* and fingering numbers (5, 7). The piece is dedicated to César Velázquez and is composed by Axel Retif.

Musical score for woodwinds and strings, measures 7-11. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 7-11 are marked with circled numbers 7, 8, 9, 10, and 11. The Flute part features vibrato (vib.) markings and dynamic markings of *mf*. The Clarinet part has a *mp* dynamic in measure 7, *mf* in measure 9, and *pp* in measure 11. The Horn part has *mf* dynamics in measures 8 and 10. The Bassoon part has *mf* in measure 7, *mp* in measure 9, and *pp* in measure 11. The Violin I part has *mf* in measure 9 and *p* in measure 10. The Violin II part has *mf* in measure 8, *mp* in measure 10, and *pp* in measure 11. The Viola part has *mp* in measure 8, *mf* in measure 10, and *pp* in measure 11. The Violoncello part has *fmp* in measure 7 and *fp* in measure 10.

Dynamic markings include *mf*, *mp*, *pp*, *fmp*, and *fp*. Performance instructions include *vib.* (vibrato) and fingering numbers (5).

A

12  $\text{♩} \rightarrow \text{♩} = 80 \text{ ca.}$

13

14

15

16

17

Fl. *poco vib.* *sfz p* *vib.* *sfz mp* *molto vib.* *mf*

Cl. *poco vib.* *sfz p* *vib.* *sfz mp* *molto vib.* *mp* *mf*

Hn. *p* *poco vib.* *mp* *mp*

Bsn. *(senza vib.) p* *poco vib.* *mp* *mp* *poco vib.* *mf*

Vln. *p* *sul pont.* *mp* *mf*

Vln. *p* *sul pont.* *mp* *mp* *mf*

Vla. *p* *sul pont.* *mp*

Vc. *poco sul pont.* *poco vib.* *p* *mp* *mf* *molto vib.*

18 19 20 21 22

Fl. *f* *p*

Cl.

Hn. poco vib. as possibile *f* *ff* *f* senza vib.

Bsn. molto vib. *f* *mf* *f* (molto vib.) *f* *mf*

Vln. sempre sul pont. e glissando *f* *f* *ff* *f* *mf* *f* *ff* *f*

Vln. *f* *f* *ff* *f* *f* *ff* *f*

Vla. sempre sul pont. e glissando *f* *ff* *f* *p* *f* *ff* *f*

Vc. poco sul pont. poco vib. *f* *ff* *f*

**B**

23  $\text{♩} = 100 \text{ ca.}$

24

25

26

Fl. *fltz.* *f* *ff*

Cl. *fltz.* *f* *ff*

Hn. *vib. as possible* *f* *ff*

Bsn. *vib.* *f* *ff*

Vln. *f* *ff*

Vln. *f*

Vla. *f*

Vc. *ord.* *slow* *f* *ff*

*p*

27 28 29 30

Fl. (vib.) *f* < *ff* < *f* *molto vib.* *f* < *ff* *f* < *ff* < *mp*

Cl. (vib.) *f* < *ff* < *f* *molto vib.* *f* < *ff* *f* < *ff* < *mp*

Hn. (fltz.) *ff* < *f* *f* < *ff* < *f* *f* < *ff* < *mp*

Bsn. (fltz.) *f* < *ff* < *f* *f* < *ff* < *f* *f* < *ff* < *mp* < *f*

Vln. *f* < *ff* < *f* *mp* *sempre sul pont. e glissando* *f* < *ff* < *f* *f* < *ff*

Vln. *f* < *ff* < *f* *f* < *ff* < *mp*

Vla. *f* < *ff* < *f* *f* < *ff* < *mf*

Vc. *mp* *a little bit faster* *f* < *ff*

31 32 33 34

Fl.

Cl.

Hn.

Bsn.

Vln.

Vln.

Vla.

Vc.

*f* *ff* *mp* *f* *ff* *mp*

*ff* *mp* *f* *ff* *mp* *f*

*mf* *f* *ff* *mp* *f* *f* *ff* *mf*

*f* *ff* *mp* *f* *ff* *mp*

*f* *ff* *mp* *f*

*p* *ff* *mp* *f*

sempre sul pont. e glissando

35 36 37 38

Fl. *ff* *mf* *ff* *fff* *ff*

Cl. *f* *ff* *mp* *ff* *fff* *ff*

Hn. *f* *ff* *fff* *ff*

Bsn. *ff* *mf* *f* *ff* *mp* *ff* *fff*

Vln. *ff* *f* *ff* *mp* *ff* *fff* *ff* *fff* *f*

Vln. *f* *ff* *mp* *ff* *ff* *fff* *f* *fff*

Vla. *ff* *mf* *ff* *fff* *f* *fff* *f* *ff*

Vc. *f* *fast* *ff*



39 40 41 42

Fl. *f* < *ff* > *f* *mf* < *f*

Cl. *f* < *ff* > *f* *mf* < *f* < *mf*

Hn. *ff* < *fff* > *ff* *ff* *ff*

Bsn. *ff* *ff* *fff* *f* *mf* *ff* *senza vib.*

Vln. *fff* *fff* *f* *mf* *mf* *f*

Vln. *fff* *fff* *f* *mf* *ff* *fff* *f*

Vla. *fff* *f* *mf* *f* *fff* *f*

Vc. *fff* *ff* *f* *mf* *slow*

*molto vib.* *senza vib.* *faster* *slow*

Detailed description of the musical score: The score is for measures 39 to 42. It includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).  
- Flute: Measure 39 is a whole rest. Measure 40 has a whole note G4 with a dynamic of *f*. Measure 41 has a quarter note G4 with a dynamic of *f*, followed by a half note G4 with a dynamic of *ff*, and a quarter note G4 with a dynamic of *f*. Measure 42 has a quarter note G4 with a dynamic of *mf*, followed by a half note G4 with a dynamic of *f*.  
- Clarinet: Measure 39 is a whole rest. Measure 40 has a quarter note G4 with a dynamic of *f*, followed by a half note G4 with a dynamic of *ff*, and a quarter note G4 with a dynamic of *f*. Measure 41 has a quarter note G4 with a dynamic of *mf*, followed by a half note G4 with a dynamic of *f*, and a quarter note G4 with a dynamic of *mf*. Measure 42 has a quarter note G4 with a dynamic of *mf*, followed by a half note G4 with a dynamic of *f*, and a quarter note G4 with a dynamic of *mf*.  
- Horn: Measure 39 has a quarter note G4 with a dynamic of *ff*, followed by a half note G4 with a dynamic of *fff*, and a quarter note G4 with a dynamic of *ff*. Measure 40 has a whole rest. Measure 41 has a whole note G4 with a dynamic of *ff*. Measure 42 has a whole note G4 with a dynamic of *ff*.  
- Bassoon: Measure 39 has a quarter note G4 with a dynamic of *ff*, followed by a half note G4 with a dynamic of *ff*, and a quarter note G4 with a dynamic of *fff*. Measure 40 has a whole note G4 with a dynamic of *fff*. Measure 41 has a whole note G4 with a dynamic of *f*, and a quarter note G4 with a dynamic of *mf*. Measure 42 has a whole note G4 with a dynamic of *ff*.  
- Violin: Measure 39 has a whole rest. Measure 40 has a quarter note G4 with a dynamic of *fff*, followed by a half note G4 with a dynamic of *fff*, and a quarter note G4 with a dynamic of *f*. Measure 41 has a whole note G4 with a dynamic of *mf*. Measure 42 has a quarter note G4 with a dynamic of *mf*, followed by a half note G4 with a dynamic of *f*, and a quarter note G4 with a dynamic of *f*.  
- Viola: Measure 39 has a quarter note G4 with a dynamic of *fff*, followed by a half note G4 with a dynamic of *f*. Measure 40 has a whole rest. Measure 41 has a quarter note G4 with a dynamic of *f*, followed by a half note G4 with a dynamic of *fff*, and a quarter note G4 with a dynamic of *f*. Measure 42 has a whole rest.  
- Violoncello: Measure 39 has a whole rest. Measure 40 has a quarter note G4 with a dynamic of *fff*, followed by a half note G4 with a dynamic of *ff*, and a quarter note G4 with a dynamic of *f*. Measure 41 has a whole note G4 with a dynamic of *f*, and a quarter note G4 with a dynamic of *mf*. Measure 42 has a whole note G4 with a dynamic of *f*, and a quarter note G4 with a dynamic of *mf*.  
- Performance instructions: The Bassoon part has *molto vib.* in measure 39 and *senza vib.* in measure 42. The Violoncello part has a *faster* marking in measure 41 and a *slow* marking in measure 42. Dynamic markings include *fff*, *ff*, *f*, *mf*, and *ffz*. Fingerings (5, 7) are indicated for several notes.

D

43 44 45 46 47 = 50 ca. 48

Fl. *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *mf* *p* *mf* *p*

Vln. = 50 ca.

Vln. *mf* *p*

Vla. *mf* *f* *mf* *p*

Vc. *p*

ord.

vib. (ord)

slow

49 50 51 52 53

Fl. *f* *p < f* *p* *f* *p* *f*

Cl. *f* *p < f* *p* *f* *p* *f*

Hn. *mf* *p* *mf* *p* *mp* *f* *p*

Bsn. *p* *mf* *p* *mp* *f* *p* *mp* *f*

Vln. *mp* *mp*

Vln. *p* *mp* *mp*

Vla. *mp* *mp* vib.

Vc. *mf* *p* *mf*

slow fast

Detailed description: This page of a musical score contains measures 49 through 53. It features seven staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts are highly active, with frequent dynamics changes and slurs. The Horn and Bassoon parts provide harmonic support with sustained notes and some melodic movement. The Violin I and II parts play sustained notes, while the Viola part has a few notes and a vibrato instruction. The Violoncello part has a rhythmic pattern with dynamic markings and tempo changes from slow to fast. A large watermark 'Perusal Score' is overlaid diagonally across the page.

54 55 56 57

Fl. *p* *f*

Cl.

Hn. *mf* *f* *mp* *mf* *p* *mp* *mf*

Bsn. *p* *mf* *f* *mp* *mf* *p*

Vln. *mf* *mf*

Vln. *mf*

Vla. *mf* *mf*

Vc. *p* *slow* 5

*vib.* *molto vib.* *vib.* *vib.* *vib.*

*Perusal Score*

58 **E** 59 60 61 62

Fl. *mf*

Cl. *mp* *mf* *p* senza vib.

Hn. *p* *mp* *mf* *p* *mp* *mf* *p*

Bsn. *mp* *mf* *p* *mp* *mf* *p* *mp* *mf*

Vln. *mp* *mp*

Vln. *mf* *mp* *mp* *mp* *p*

Vla. *mp* *mp*

Vc. sul pont *p* *mf* sul tasto *mp*

Detailed description of the musical score: The score is for measures 58 to 62. Measure 58 starts with a key signature change to E major. The Flute part has a whole rest. The Clarinet part has a whole rest in 58 and 59, then a half note in 60 with a five-finger fingering and 'senza vib.' instruction, followed by a half note in 61 and a quarter note in 62. The Horns part has eighth notes in 58, 59, and 61, and quarter notes in 60 and 62. The Bassoon part has a half note in 58, a quarter note in 59, and quarter notes in 60 and 61. The Violins I part has a half note in 58 and a half note in 60. The Violins II part has eighth notes in 58 and 59, and quarter notes in 60 and 61. The Viola part has a half note in 58 and a half note in 60. The Double Bass part has a half note in 58, a half note in 60, and quarter notes in 61 and 62. Dynamics include *mp*, *mf*, and *p*. Performance instructions include 'senza vib.', 'sul pont', and 'sul tasto'. A large watermark 'Perusal Score' is overlaid on the page.

63 64 65 66 67 68

Fl. *p* *mf* *p*

Cl. *mf* *p*

Hn. *mf* *p* *mf* *p* *mf*

Bsn. *p* *mp* *mf* *p* *mf* *p* *mf* *p*

Vln. *senza vib.* *mf* *mp* *p*

Vln. *senza vib.* *mf* *mp* *p*

Vla. *senza vib.* *mf* *p*

Vc. *mf* *p* *poco vib. ord.*

Detailed description of the musical score: The score is for measures 63 through 68. The Flute part starts with a piano (*p*) dynamic in measure 63, moves to mezzo-forte (*mf*) in measure 66, and returns to piano (*p*) in measure 68. The Clarinet part has a mezzo-forte (*mf*) dynamic in measure 64 and piano (*p*) in measure 65. The Horn part has mezzo-forte (*mf*) dynamics in measures 65 and 67, and piano (*p*) in measures 66 and 68. The Bassoon part has piano (*p*) dynamics in measures 63, 65, and 68, mezzo-piano (*mp*) in measure 64, and mezzo-forte (*mf*) in measures 66 and 67. The Violin I part starts with *senza vib.* (without vibrato) and mezzo-forte (*mf*) in measure 63, then mezzo-piano (*mp*) in measure 66, and piano (*p*) in measure 68. The Violin II part starts with *senza vib.* and mezzo-forte (*mf*) in measure 64, then mezzo-piano (*mp*) in measure 65, and piano (*p*) in measure 68. The Viola part starts with *senza vib.* and mezzo-forte (*mf*) in measure 65, and piano (*p*) in measure 68. The Violoncello part has mezzo-forte (*mf*) dynamics in measures 64 and 68, piano (*p*) in measure 66, and *poco vib. ord.* (slight vibrato, ordered) in measure 68. A large 'Perusal Score' watermark is overlaid diagonally across the page.

69 **F**  $\text{♩} = 50 \text{ ca.}$  (senza vib.) 70 71 72 73 74

Fl.  $\text{mp}$   $\text{p}$

Cl.  $\text{mp}$

Hn.  $\text{p}$   $\text{mf}$   $\text{mf}$

Bsn.  $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$

Vln.  $\text{p}$  (senza vib.)

Vln.  $\text{p}$  (senza vib.)

Vla.  $\text{p}$  (senza vib.)  $\text{p}$

Vc. vib.  $\text{mp}$   $\text{mf}$

75 76 77 78 79 80

Fl. *mp*

Cl. *p* *mp*

Hn. *mp* *mf*

Bsn. *mf* senza vib. *mf*

Vln. *p* *mp*

Vln. *p*

Vla. *mp*

Vc. *f* molto vib.



81 82 83 84 senza vib. 85 86

Fl. *mp* *p*

Cl. *mp*

Hn. *p* *p*

Bsn. *mp*

Vln. *p*

Vln. *mp* *p*

Vla. *mp*

Vc. *ff* *f*

