

Erika Vega

Leonora, 5 historias de ensueño

For guitar orchestra

2023

Leonora, 5 historias de ensueño has been commissioned by the
Jugend-Gitarrenorchester, Baden-Württemberg

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Sistema Nacional de Creadores de Arte, Mexico

Dedicated to the
Jugend-Gitarrenorchester, Baden-Württemberg
Directed by Christian Wernicke



NOTES

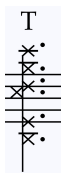
r.h. right hand
l.h. left hand



Body percussion, behind the bridge, resonant.



Tambour is played with the side of the thumb between the bridge and soundhole, giving a warm and resonant effect.



Tambour with damped strings



Briskly strum the damped strings with a pick



Strum the (damped) strings very close to the bridge



Tapping technique



Scrape the 6th string



Undetermined high pitch

Leonora, 5 historias de ensueño

I. Las vacaciones del esqueleto

Erika Vega

$\text{♩} = 120$

Gr. 1: f , pp , f , mf

Gr. 2: f , pp , f , p

Gr. 3: mf , mf , mf , f

Gr. 4: f , mf , mp , f , p

Gr. 5: mf , pp , f

Gr. 6: mf , pp , sfz , sfz , sfz , sfz

Gr. 7: mf , f , p

Gr. 8: mf , mp , f , p

11

[illegible]

21

♩ . = 128

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Perc. 7

Gtr. 8

f

p

ff

f

p

mf

mp

p

ff

pp

ff

pizz

ord.

pizz

ord.

pizz

ord.

pizz

ord.

f

mp

p

ord.

pizz

ord.

pizz

ord.

pizz

ord.

gliss

sfz

46

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

p subito

f

mf

p subito

f

mf

p subito

f

mf

p subito

f

mf

p subito

f

mf

f

p subito

f

58

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

⑤ IV

④

② IX

① VII

8va

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

pp *mf* *p*

pp *mf* *p*

pp *mf* *p*

pp *mf* *p*

77

Gtr. 1

mf

f

pp

f

Gtr. 2

p

f

pp

f

Gtr. 3

mf

f

mf

⑤
IV

Gtr. 4

p

mf

f

mp

f

Gtr. 5

mf

pp

f

Gtr. 6

sfz

sfz

f

chuck

f

Gtr. 7

p

mf

pp

mf

Gtr. 8

p

f

chuck

f

T

f

T

II.Conejos blancos

[illegible]

[illegible]

9

Gtr. 1

mf *p* *mf* *mf* *p* *ff*

Gtr. 2

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

Gtr. 3

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

Gtr. 4

p *mf* *p* *f*

Gtr. 5

p *mf* *p* *mf* *p*

Gtr. 6

mf

Gtr. 7

f

Gtr. 8

mf

④ III
④ IV
⑥ VII
① VII 8va
XII - ② ④
④ ② ③ 8va -
IV III
⑤ VII
④ IX
④ V
④ ⑤ IV - V
V XII V XII V XII
② ③ ② ③ ② ③
T ③ sim. ③ ③ ③ ③

13

Gtr. 1

XII -

pp

p

f

p

mf

Gtr. 2

⑤ ④
III V

pp

5

5

5

5

mf

p

5

5

5

5

mf

5

5

5

p

Gtr. 3

p

5

5

5

5

mf

5

5

p

5

5

5

5

Gtr. 4

③ V

p

5

5

5

5

mf

5

5

5

5

p

5

5

5

5

Gtr. 5

pizz

3

p

3

3

3

3

3

3

3

3

Gtr. 6

V

p

XII

V

XII

V

XII

V

XII

Gtr. 7

④

p

⑤

④

⑤

④

⑤

④

⑤

Gtr. 8

T

3

p

3

3

sim.

3

3

f

3

3

3

3

17

Gtr. 1

IX - -
8va - -

pp 5 5 5 5 *mf* 5 5 5 5 *pp* VII - -

Gtr. 2

IX - -

pp 5 5 5 5 *mf* 5 5 5 5 *pp* VII - -

Gtr. 3

IX - -
8va - -

pp 5 5 5 5 *mf* 5 5 5 5 *pp* VII - -

Gtr. 4

IX - -

pp 5 5 5 5 *mf* 5 5 5 5 *pp* VII - - 8va 8va 8va 8va

Gtr. 5

pizz 5 5 5 5 *p* 5 5 5 5 5 5 5 5

Gtr. 6

V XII V XII V XII

mf

Gtr. 7

② ③ ② ③ ② ③

mf

Gtr. 8

T 5 5 5 5 *mf* sim. 5 5 5 5 *f* 5 5 5 5

20 $\text{♩} = 110$

Gtr. 1 *f* VII - - 5 5 5 5

Gtr. 2 *f* VII - - 5 5 5 5

Gtr. 3 *f* VII - - 5 5 5 5
Tambour on the IV, V and VI strings
T 3 *p* *sim.* 3

Gtr. 4 *f* VII - - 5 5 5 5

Gtr. 5 *mf* 5 5 5 5
pizz 5 5 5 5 *pp* *mf*

Gtr. 6 V XII
*chuck 5 5 5 5 *p*

Gtr. 7 ② ③
pizz *pp*

Gtr. 8 T 5 5
T 3 *p* 3 3

* briskly strum the damped strings with a pick

♩=90 a tempo

26

Tambour on the IV, V and VI strings

sim.

XII -

Gtr. 1

p

pp

p

Gtr. 2

Tambour on the IV, V and VI strings

sim.

p

mf

Gtr. 3

p

pp

Gtr. 4

IX -

pp

p

Gtr. 5

pizz

f

p

mf

p

mf

Gtr. 6

scrape

V XII V XII V XII V XII

f

p

Gtr. 7

slide

④ ⑤ ④ ⑤ ② ③ ② ③ ② ③

f

p

Gtr. 8

f

sim.

p

31

Gtr. 1

pp *mf* *p* *mf* *p*

Gtr. 2

pp *mf* *p*

Gtr. 3

p *p* *mf* *p*

Gtr. 4

p *mf*

Gtr. 5

p *mf* *p* *mf*

Gtr. 6

V XII V XII V XII

Gtr. 7

② ③ ② ③ ② ③

Gtr. 8

T 3 3 3 3 3 3

[illegible]

46

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

tutti
④ ③
V VII *sim.*

6 6 **pp** 6 6

tutti
② ③
IX *sim.*

5 5 **pp** 5

④ ③
V VII *sim.*

6 6 **pp** 6 6

6

VII

6

pizz 3

pp

mf

tutti
V XII V XII V XII

tutti
② ③ ② ③ ② ③

mf

Tambour on the IV, V and VI strings

mf

sim.

3 3 3 3 3 3 3 3

50

Gtr. 1

sim.
p
mp
mf
p

Gtr. 2

sim.
p

Gtr. 3

tutti
①
XII
p

Gtr. 4

p

Gtr. 5

p

Gtr. 6

V XII V XII V XII
p
chuck
p

Gtr. 7

② ③ ② ③ XII
p *f* *mf*

Gtr. 8

p

54

Gtr. 1

IX - -
8va

pp *mf* *pp*

Gtr. 2

IX - -
8va

pp *mf* *pp*

Gtr. 3

IX - -
8va

pp *mf* *pp*

Gtr. 4

IX - -
8va

pp *mf* *pp*

Gtr. 5

pizz

p *mf* *p*

Gtr. 6

f *p* *mf* *p*

Gtr. 7

p *f* *p*

Gtr. 8

T

p *f* *p*

VII - -

p *mf*

VII - -

p *mf*

VII - -

p *mf*

VII - - 8va

p *mf*

pizz

f *p*

p *mf* *p*

mf *p*

mf *mf* *p*

III . Et in bellicus lunarum medicalis

♩=60 expressive

1

Gtr. 1 *mp* *mf* *p* *mp* *pp*

Gtr. 2 *mp* *mf* *p* *mp* *pp*

Gtr. 3 *mp* *mf* *p* *mp* *p* *pp*

Gtr. 4 whistle very slow *p* *mf* *pp*

Gtr. 5 *mp* *mf* *p* *mp* *p*

Gtr. 6 *mp* *mf* *mp* *p*

Gtr. 7 s.t. warm ord. *mp* *p* *p* *pp*

Gtr. 8 *mp* *p* *mf* *pp*

inhale exhale

inhale exhale

** white noise

s.t. warm

inhale exhale inhale

inhale exhale

** white noise

XI.5 ④ mult.

XII

* whistle, slide the fingertip along the string

** white noise: rub the guitar body with the palm of the hand

IV. Las hermanas

1 $\text{♩} = 90$

Gtr. 1

pizz ord. *p*

Gtr. 2

pizz *pp* *p* *pp* *p* pizz

Gtr. 3

pp *p* *f* *mf* tap body *mp*

Gtr. 4

pizz *pp* pizz *p* *pp* *p* pizz

Gtr. 5

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

Gtr. 6

tapping *p* *p* solo IX *mf* tutti pizz *pp* pizz *p* solo IX *mf*

Gtr. 7

whistle $\text{⑥} \uparrow$ *sim. very fast* *f* pizz *p*

Gtr. 8

whistle $\text{⑥} \uparrow$ *sim. very fast* pizz *p* *pp* *f* pizz *p*

26 $\text{♩} = 120$

Gtr. 1

ord. *p* *f* *f* IX *f* IX - 8va XII VII

Gtr. 2

ord. *p* pizz *mf* *f* r.h. *f* (grace note also tapping) r.h. *f* l.h. *f*

Gtr. 3

i *p* *f* *mf* r.h. *f*

Gtr. 4

scrape *mf* ord. *f* r.h. *f* l.h. *f* r.h. *f* l.h. *f*

Gtr. 5

i *p* *f* l.h. *f* *sfz* *f* *p*

Gtr. 6

ord. *p* pizz *mf* *f* l.h. *f* *sfz* *f* *p*

Gtr. 7

i *p* *f* l.h. *f* *sfz* *f* *p*

Gtr. 8

pizz *mf* *f* l.h. *f* *sfz* *f* *p*

[illegible]

56

Gtr. 1

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

Gtr. 2

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

Gtr. 3

mf *p* *mf* *p* *mf* *p*

Gtr. 4

mf *p* *mf* *p* *mf* *p*

Gtr. 5

f

Gtr. 6

f

Gtr. 7

f

Gtr. 8

f

X2 X2 X2 X2 X4 X4 X4 X4

solo solo

Detailed description: This musical score is for a guitar ensemble of eight parts, labeled Gtr. 1 through Gtr. 8. The score covers measures 56 to 60. Measures 56 and 57 are marked with a repeat sign and a double bar line. Measures 58, 59, and 60 are marked with a double bar line and a repeat sign. The notation includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *p* (piano). Gtr. 1 and 2 play a melodic line with eighth notes. Gtr. 3 and 4 play a rhythmic pattern of eighth notes. Gtr. 5, 6, 7, and 8 play a sustained harmonic pattern with long notes. The score is written in treble clef for Gtr. 1-4 and bass clef for Gtr. 5-8. The key signature has one sharp (F#). The tempo is not specified.

62

Gtr. 1

solo

p

X4

solo

f

ff

Gtr. 2

solo

mf

X4

Gtr. 3

X4

mf > *p*

Gtr. 4

X4

mf > *p*

Gtr. 5

f

X4

Gtr. 6

f

X4

Gtr. 7

f

X4

Gtr. 8

f

X4

[illegible]

90 ord.

Gtr. 1

p

mp

IX - IX VII

Gtr. 2

pizz

mp

pizz → *ord.*

p

solo slide

Gtr. 3

ord.

p

mp

IX - IX VII

Gtr. 4

pizz

p

mp

→ *ord.*

Gtr. 5

mp

IX - IX VII

Gtr. 6

pizz

mp

pizz → *ord.* solo

Gtr. 7

mp

IX - IX VII

Gtr. 8

pizz

mp

pizz → *ord.*

The rhythms in the repetitive patterns are just approximate, comprising the rasgueado and tambour chords. The pitches in patterns and chords can be played in divisi.

V. Historia del cadaver feliz

♩=60

[illegible]

[illegible]

29

Gtr. 1

mf *p* *ff*

Gtr. 2

f *p* *f* *pp* *f*

Gtr. 3

Gtr. 4

mf *p* *sp* *p*

Gtr. 5

mf *p* *sp* *p*

Gtr. 6

Gtr. 7

mf *pp* *f* *pp* *f*

Gtr. 8

mf *p* *ff*

Detailed description of the musical score: The score is for a guitar ensemble of eight parts. Measure 29 starts with Gtr. 1, 4, and 5 playing a rhythmic pattern of eighth notes with a dynamic of *mf*. Gtr. 2 and 3 play a sustained chord with a dynamic of *mf*. Gtr. 6 and 7 play a sustained chord with a dynamic of *mf*. Gtr. 8 plays a rhythmic pattern of eighth notes with a dynamic of *mf*. Measure 30 shows Gtr. 1, 4, and 5 continuing their pattern, while Gtr. 2 and 3 play a sustained chord with a dynamic of *p*. Gtr. 6 and 7 play a sustained chord with a dynamic of *p*. Gtr. 8 continues its pattern with a dynamic of *p*. Measure 31 features Gtr. 1, 4, and 5 playing a pattern with a dynamic of *ff*. Gtr. 2 and 3 play a sustained chord with a dynamic of *ff*. Gtr. 6 and 7 play a sustained chord with a dynamic of *ff*. Gtr. 8 continues its pattern with a dynamic of *ff*. Measure 32 shows Gtr. 1, 4, and 5 playing a pattern with a dynamic of *ff*. Gtr. 2 and 3 play a sustained chord with a dynamic of *ff*. Gtr. 6 and 7 play a sustained chord with a dynamic of *ff*. Gtr. 8 continues its pattern with a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and performance instructions like *sp* (sustained) and *p* (piano).

34

sp ord. sp

f p f p

mf

mf

slide

mf

sp ord. sp

p mf p

sp ord. sp

p mf p

ord. sp

mf p

pp

ord. sp

mf p

pp

sp ord. sp

p mf p

sp ord. sp

p mf p

sp ord. sp

f p f p

mf

slide

mf

XII

f sfz mp

XII

f sfz

mf

42

Gtr. 1

mf

expressive

f

rasgueado

mf

p

f

Gtr. 2

mf

expressive

f

rasgueado

p

f

Gtr. 3

f *sfz* *mf*

expressive

f

rasgueado

p

f

p

mf

Gtr. 4

expressive

f

mf

p

f

p

f

p

mp

f

Gtr. 5

expressive

f

mf

p

f

p

f

p

Gtr. 6

expressive

f

p

f

p

f

p

mf

Gtr. 7

p *sfz*

expressive

f

rasgueado

p

f

Gtr. 8

expressive

f

mf

p

f

Detailed description: This page contains the musical score for measures 42 through 47 of a piece titled 'Leonora, 5 historias de ensueño'. The score is for an 8-part guitar ensemble, with staves labeled Gtr. 1 through Gtr. 8. Measure 42 begins with a key signature of two sharps (F# and C#) and a common time signature. Gtr. 1 and 2 play a sustained chord marked *mf*. Gtr. 3 and 7 play a melodic phrase marked *f*, *sfz*, and *mf*. Gtr. 4, 5, 6, and 8 play a sustained chord marked *f*. Measures 43-47 feature complex rhythmic patterns, including rasgueado (strumming) and triplets, with dynamic markings ranging from *p* (piano) to *f* (forte). The word 'expressive' is written above several staves, indicating a performance style. The score concludes with a final chord in measure 47.

[illegible]

* attack the strings very close to the bridge

52 VII - XII -

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8 XII - VII -

[illegible]