

The Three Cornered Hat Ballet

2. Afternoon

Composed by Manuel De FALLA

Arranged by Takeshi TAKAHASHI

Allegretto mosso (♩ = 50)

1

7

13

1

20

2 Moderato (♩ = 72)

27

34

3

40

49

4

Allegretto mosso (♩ = 52)

56

5

7] Vivo (♩ = 120)

63 **6**

p *f* *p*

8] Allegramente (♩ = 126) *a tempo*

73

ff

9] Poco meno Vivo (♩ = 92)

92

f *mf* *p*

Lento e pesante (♩ = 72)

99

sf *p* *f* *p*

10

106

f

poco piu mosso

114

p *p*

123

mf *p* *pp*

a tempo

11] Tempo primo (♩ = 50)

134

f *p*

144

p *p*

149

p

12

156 *p* *f* *p* *p* *f*

163 *p* *mf* *p* *mf* *p*

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

13

rit. *accel.* *a tempo*

175 *p* *p* *f* *mp*

14

182 *p* *mf* *p*

Calmo e Pesante (♩ = 72)

accel.

192 *f* *p*

a tempo

197 *fp*

15 *Piu mosso* (♩ = 112)

202 *mf* *f*

216

16 *rit.*

224 *p* *ff*

The Three Cornered Hat Ballet

3. Dance of the Miller's Wife

Composed by Manuel De FALLA

Arranged by Takeshi TAKAHASHI

Allegro ma non troppo (♩ = 108)

ff ff ff mf ff

6 ff ff mf f p

11 p f p p f p

16 f

21 f

26 f mp p p p rit.

30 a tempo p ff sfz sfz sfz ff

35 sfz ff

40 mf f sfz ff

45 *sfz sfz sfz ff*

50 **5** *p*

56 *p f mf* **6**

62 *f mf mf f ff* **7**

69 *pp ff*

77 *pp mf p* **8**

85 *mf f ff* **9**

90 *ff mf f ff mf* **10** **11**

100 **12** Moderato (♩ = 54) *mp mp*

106 **13** poco piu mosso (♩ = 66) **14** ♩ = 44 ♩ = 60 *mf sf*

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4. The Grapes

Composed by Manuel De FALLA

Arranged by Takeshi TAKAHASHI

Vivo (♩. = 56)

1

mf *p* *p* *p*

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

11 *mf* *f* *mf* *f* *mf* *f*

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

23 *f* *p* *p* *p*

29 *p* *p* *f* *p* *f* *p* *f*

35 *p* *f* *p* *f* *p* *f* *mf* *p* *tr*

44 *mp* *f* *p* *p* *p* *p* *f*

50 *mp* *mp* *mf*

6 (♩ = 48)

56 *mf* *f* *ff* *p sf* *ff* *p sf* *p sf* *p sf*

accel. poco a poco

7 Mosso (♩ = 108)

62 *f pp* *f pp* *f pp* *f pp* *f pp* *mp*

8 molto ritmico (♩ = 120)

72 *mf* *f* *mf*

9

79 *f* *p*

10

87 *mp* *mp* *mp* *ff*

98 *sfz* *p*

11

106 *f*

12

13

113 *fff* *fff* *sfz* *f*

14

123 *p* *ff* *pp* *f*

15

rit.

16 *a tempo*

133 *ff* *ff* *ff* *ff* *mp*

139 17

ff ff ff mp f p

145 18

f p fp fp fp fp f

152

mp

158

p f

164 19 20

f p f f p

176

mf p mf p

181

mf p mf p

186 21 animando (♩ = 132) (♩ = 144)

f mf f f

191

f

197

ff

The Three Cornered Hat Ballet

5. Dance of the Neighbors

Composed by Manuel De FALLA

Arranged by Takeshi TAKAHASHI

Allegro ma non troppo (♩ = 96)

The musical score is written for Horn in F 8 and consists of nine staves of music. The key signature is two sharps (F# and C#). The tempo is marked 'Allegro ma non troppo' with a quarter note equal to 96 beats per minute. The score includes various dynamics such as *pp*, *mp*, *p*, *f*, *mf*, and *ff*. There are also articulations like accents and slurs. The score is divided into measures, with some measures containing rests or specific rhythmic values (e.g., 4, 16, 2, 3). The score ends with a double bar line and repeat signs.

94 10

pp

103 11

pp *p*

119 12

p *p* *pp*

126 13

mf *f* *mf* *f* *mf* *mf* *mf*

134

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

143 14 *a tempo*

pp *mp*

147 15

pp *mp* *p*

153 *rit.* **Liberamente. (♩ = 80)**

mf *p*

162

pp *pp*

The Three Cornered Hat Ballet

6. Dance of Miller

Composed by Manuel De FALLA

Arranged by Takeshi TAKAHASHI

Poco Vivo (♩ = 88)

a tempo

1

2 Moderato assai (♩ = 60)

3

accel.

4 *a tempo*

5

6 Pesante (♩ = 52)

7

8

61

mf *p*

9 **Animato** *accel. poco a poco*

67

pp *mp* *pp* *mp* *pp* *mf*

Piu animato *accel.*

73

f

10 **Piu vivo**

78

ff

84

11 **Allegretto** (♩ = 72)

90

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

piu mosso (♩ = 132)

96

f *f* *f*

♩ = 100

102

f *f* *ff* *p*

12 **Stringendo** (♩ = 120)

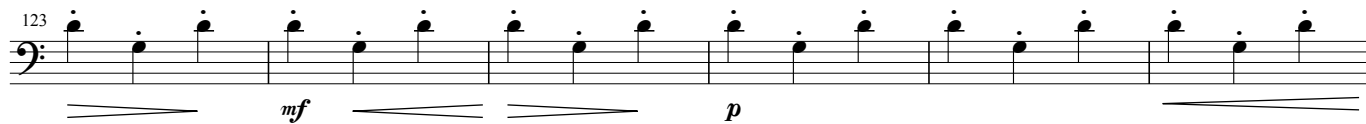
111

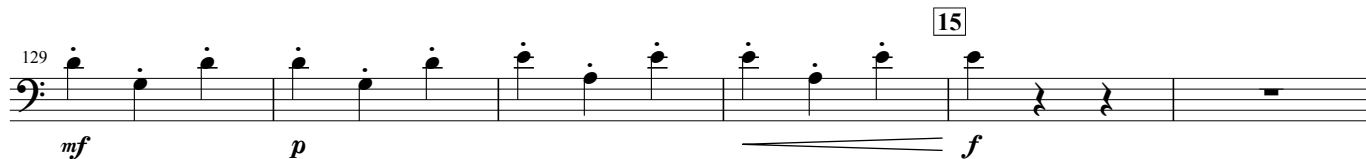
f *p* *f* *p*

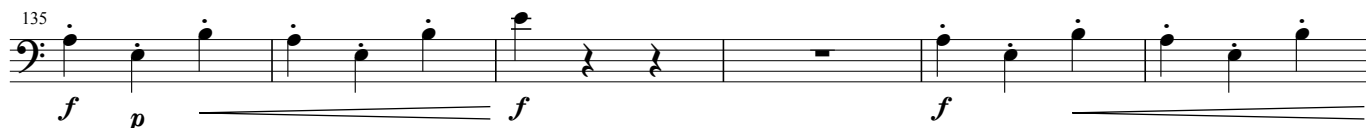
14

117

mf *mf* *f* *ff*

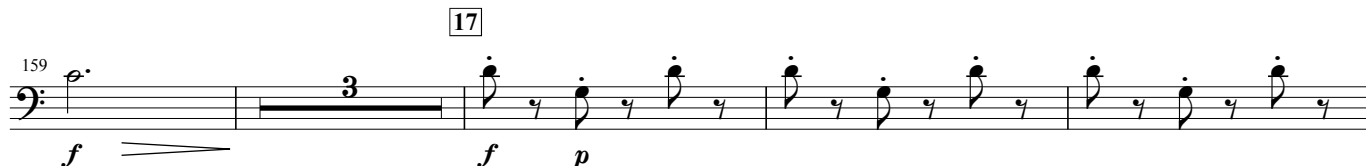
123 

129 

135 


141 

152 *accel. poco a poco* 

159 

166 

171 

176 *rit.* 

18 Tranquillo (♩ = 100)

19 Tranquillo (♩ = 100)

181 

a tempo

218

Musical staff for measures 218-225. The key signature has two flats (B-flat and E-flat). The staff contains a series of quarter notes with rests. Dynamics are marked *mp* and *p*.

226

20

Musical staff for measures 226-232. The key signature has two flats. The staff contains a series of quarter notes with rests.

233

Musical staff for measures 233-240. The key signature has two flats. The staff contains a series of quarter notes with rests.

21 Pochissimo piu mosso (♩ = 120)

240

Musical staff for measures 240-245. The key signature has two sharps (F# and C#). The staff contains a series of quarter notes with rests. Dynamics are marked *p*.

246

Musical staff for measures 246-251. The key signature has two sharps. The staff contains a series of quarter notes with rests.

22

252

Musical staff for measures 252-257. The key signature has two sharps. The staff contains a series of quarter notes with rests. Dynamics are marked *p*. A fermata is present over the first measure, and a double bar line with a '2' indicates a repeat.

23 Allegretto (♩ = 72)

257

Musical staff for measures 257-261. The key signature has two sharps. The staff contains a series of eighth notes. Dynamics are marked *p*. The section ends with a *rit.* marking.

a tempo

262

24

Musical staff for measures 262-267. The key signature has two sharps. The staff contains a series of eighth notes. Dynamics are marked *ff* and *p*. The section ends with a *rit.* marking.

268

Musical staff for measures 268-271. The key signature has two sharps. The staff contains a series of quarter notes with rests. Dynamics are marked *ff* and *p*.

272

Vivo (♩ = 120)

Musical staff for measures 272-277. The key signature has two sharps. The staff contains a series of eighth notes. Dynamics are marked *ffp*, *f*, *ff*, and *p*.

The Three Cornered Hat Ballet

7. Dance of the Magistrate Composed by Manuel De FALLA

Arranged by Takeshi TAKAHASHI

Allegretto (♩ = 84)

Measures 1-6: Bass clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Notes: 1. quarter, 2. quarter, 3. quarter, 4. quarter, 5. quarter, 6. quarter. Dynamics: *f* (measures 1-3), *f* (measures 4-6). Rehearsal mark 2 at the end.

Measures 7-19: Bass clef, key signature of three sharps. Notes: 7. quarter, 8. quarter, 9. quarter, 10. quarter, 11. quarter, 12. quarter, 13. quarter, 14. quarter, 15. quarter, 16. quarter, 17. quarter, 18. quarter, 19. quarter. Dynamics: *pp* (measures 7-19). Rehearsal marks 1 and 2 above measures 7 and 9 respectively.

Measures 20-26: Bass clef, key signature of three sharps. Notes: 20. quarter, 21. quarter, 22. quarter, 23. quarter, 24. quarter, 25. quarter, 26. quarter. Dynamics: *f* (measures 20-24), *p* (measures 25-26). Rehearsal mark 3 above measure 20. Rehearsal mark 3 at the end.

Measures 27-32: Bass clef, key signature of three sharps. Notes: 27. quarter, 28. quarter, 29. quarter, 30. quarter, 31. quarter, 32. quarter. Dynamics: *p* (measures 27-30), *f* (measures 31-32). Rehearsal mark 4 above measure 27. Rehearsal mark 2 at the end.

Measures 33-42: Bass clef, key signature of three sharps. Notes: 33. quarter, 34. quarter, 35. quarter, 36. quarter, 37. quarter, 38. quarter, 39. quarter, 40. quarter, 41. quarter, 42. quarter. Dynamics: *pp* (measures 33-36), *p* (measures 37-42). Rehearsal mark 5 above measure 37. Rehearsal mark 6 at the end.

Measures 43-49: Bass clef, key signature of three sharps. Notes: 43. quarter, 44. quarter, 45. quarter, 46. quarter, 47. quarter, 48. quarter, 49. quarter. Dynamics: *pp* (measures 43-45), *p* (measures 46-49). Rehearsal mark 6 above measure 43. *rit.* above measure 49. Rehearsal mark 3 at the end.

Measures 50-57: Bass clef, key signature of three sharps. Notes: 50. quarter, 51. quarter, 52. quarter, 53. quarter, 54. quarter, 55. quarter, 56. quarter, 57. quarter. Dynamics: *mp* (measures 50-51), *rit.* (measures 52-53), *a tempo* (measures 54-55), *rit.* (measures 56-57). Rehearsal mark 7 above measure 50. Rehearsal mark 2 at the end.

Measures 58-62: Bass clef, key signature of three sharps. Notes: 58. quarter, 59. quarter, 60. quarter, 61. quarter, 62. quarter. Dynamics: *ff* (measures 58-59), *ff* (measures 60-61), *f* (measure 62), *sfz* (measures 61-62). Rehearsal mark 8 above measure 58.

Measures 63-67: Bass clef, key signature of three sharps. Notes: 63. quarter, 64. quarter, 65. quarter, 66. quarter, 67. quarter. Dynamics: *f* (measures 63-64), *f* (measures 65-66), *f* (measures 66-67), *f* (measures 67-67). Rehearsal mark 8 above measure 63.

187 *p* *f* *ff* *mf*

194 **28** *f* *p* *f* *mf*

202 **29** *f* *ff*

30 Poco meno mosso (♩ = 120) *f* *pp* *pp*

214 **31** **32** **33** *mp*

35 Vivo (♩ = 144) *pp* *f*

36 A tempo (♩ = 120) *ff* *pp*

260 *pp*

37 ♩ = 68 *pp* *mp* *mp* **38**

273 *ff* *mf* *ff* *mf* *ff* *fff*

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8. Final Dance

Composed by Manuel De FALLA

Arranged by Takeshi TAKAHASHI

Poco mosso (♩ = 112)

Musical notation for measures 1-4. Bass clef, key signature of one sharp (F#), 3/4 time signature. Measure 1: *f* (forte) with an accent (>) over the first note, followed by a dynamic shift to *p* (piano). Measure 2: *p*. Measure 3: *f* with an accent (>) over the first note. Measure 4: *f* with an accent (>) over the first note.

rit.

1 Allegro (♩ = 52)

Musical notation for measures 5-8. Measure 5: *p* (piano) with an accent (>) over the first note. Measure 6: *p* with an accent (>) over the first note. Measure 7: *p* with an accent (>) over the first note. Measure 8: *f* (forte) with an accent (>) over the first note, followed by *ff* (fortissimo) in the next measure.

Musical notation for measures 9-10. Measure 9: *p* (piano) with an accent (>) over the first note. Measure 10: *p* with an accent (>) over the first note.

2 Poco piu mosso (♩ = 72)

Musical notation for measures 11-15. Measure 11: *p* (piano) with an accent (>) over the first note. Measure 12: *p* with an accent (>) over the first note. Measure 13: *p* with an accent (>) over the first note. Measure 14: *p* with an accent (>) over the first note. Measure 15: *p* with an accent (>) over the first note.

Musical notation for measures 16-20. Measure 16: *p* (piano) with an accent (>) over the first note. Measure 17: *p* with an accent (>) over the first note. Measure 18: *p* with an accent (>) over the first note. Measure 19: *p* with an accent (>) over the first note. Measure 20: *p* with an accent (>) over the first note.

3

Musical notation for measures 21-25. Measure 21: *f* (forte) with an accent (>) over the first note. Measure 22: *f* with an accent (>) over the first note. Measure 23: *f* with an accent (>) over the first note. Measure 24: *f* with an accent (>) over the first note. Measure 25: *fp* (fortissimo piano) with an accent (>) over the first note.

4 Giusto (♩ = 68)

Musical notation for measures 26-30. Measure 26: *fp* (fortissimo piano) with an accent (>) over the first note. Measure 27: *fp* with an accent (>) over the first note. Measure 28: *mp* (mezzo-piano) with an accent (>) over the first note, followed by *mf* (mezzo-forte) and *f* (forte) in the next measure. Measure 29: *p* (piano) with an accent (>) over the first note. Measure 30: *mp* with an accent (>) over the first note.

Musical notation for measures 31-35. Measure 31: *mf* (mezzo-forte) with an accent (>) over the first note. Measure 32: *f* (forte) with an accent (>) over the first note. Measure 33: *ff* (fortissimo) with an accent (>) over the first note. Measure 34: *f* with an accent (>) over the first note. Measure 35: *f* with an accent (>) over the first note.

5

Musical notation for measures 36-40. Measure 36: *mp* (mezzo-piano) with an accent (>) over the first note. Measure 37: *f* (forte) with an accent (>) over the first note. Measure 38: *p* (piano) with an accent (>) over the first note, followed by *f* (forte), *ff* (fortissimo), and *f* (forte) in the next measure. Measure 39: *f* with an accent (>) over the first note. Measure 40: *f* with an accent (>) over the first note.

55 6

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

63

ff

70

78 7

sfz *ff*

88 8

ff

93 9 Animato assai (♩ = 152)

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

100 10

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

105

mf *f*

110 11 Giocoso (♩ = 180)

fp *f* *sfz*

116 12

116 *f* *ff* *sfz*

Musical staff 116-121: Bass clef, key signature of three sharps (F#, C#, G#), 2/4 time. Measures 116-121. Dynamics: *f*, *ff*, *sfz*. A box with the number 12 is above measure 120.

122

122 *f* *f* *ff*

Musical staff 122-127: Bass clef, key signature of three sharps, 2/4 time. Measures 122-127. Dynamics: *f*, *f*, *ff*. A hairpin crescendo is shown under measures 125-127.

13 Doppio meno vivo ($\text{♩} = 70$)

128

128 *p* *mp*

Musical staff 128-133: Bass clef, key signature of three sharps, 6/8 time. Measures 128-133. Dynamics: *p*, *mp*. A hairpin crescendo is shown under measures 131-133.

134 14

134 *mf* *ff* *ff* *fff*

Musical staff 134-139: Bass clef, key signature of three sharps, 2/4 time. Measures 134-139. Dynamics: *mf*, *ff*, *ff*, *fff*. A box with the number 14 is above measure 135.

140 15

140 *ff* *ff*

Musical staff 140-145: Bass clef, key signature of three sharps, 2/4 time. Measures 140-145. Dynamics: *ff*, *ff*. A box with the number 15 is above measure 143.

146

146 *ff* *ff*

Musical staff 146-150: Bass clef, key signature of three sharps, 2/4 time. Measures 146-150. Dynamics: *ff*, *ff*. A hairpin crescendo is shown under measures 148-150.

16 Molto animato ($\text{♩} = 128$)

151

151 *sfz* *ff*

Musical staff 151-158: Bass clef, key signature of three sharps, 2/4 time. Measures 151-158. Dynamics: *sfz*, *ff*. A triplet of eighth notes is marked in measure 158.

159 17 18

159 *f* *pp* *f*

Musical staff 159-166: Bass clef, key signature of three sharps, 2/4 time. Measures 159-166. Dynamics: *f*, *pp*, *f*. A box with the number 17 is above measure 159 and a box with the number 18 is above measure 163. A hairpin crescendo is shown under measures 163-166. *rit.* and *piu rit.* markings are above measures 164 and 165 respectively.

19 Tempo doppio meno vivo ($\text{♩} = 64$)

167

167 *f*

Musical staff 167-172: Bass clef, key signature of three sharps, 2/4 time. Measures 167-172. Dynamics: *f*. A hairpin crescendo is shown under measures 170-172.

171

20 Poco piu mosso (♩ = 72)

175

21 Stesso tempo (♩ = 120)

180

185

22

190

23

196

24 Giocoso (♩ = 180)

203

25

208

26 Tempo (♩ = 52)

220

27

225 

rit.

a tempo

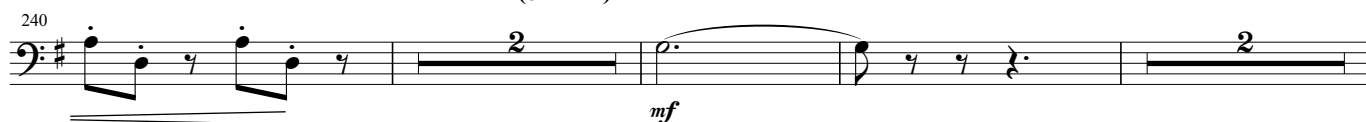
28 **Semplice pesante** (♩ = 72)

230 

accel.

235 

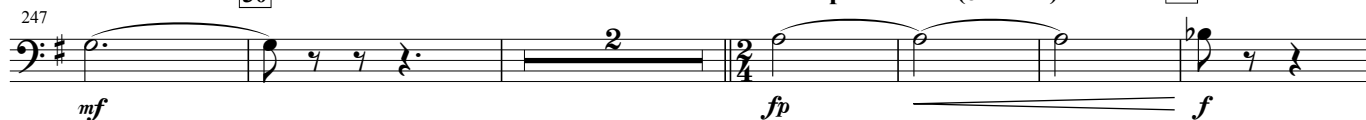
29 **Giusto** (♩ = 88)

240 

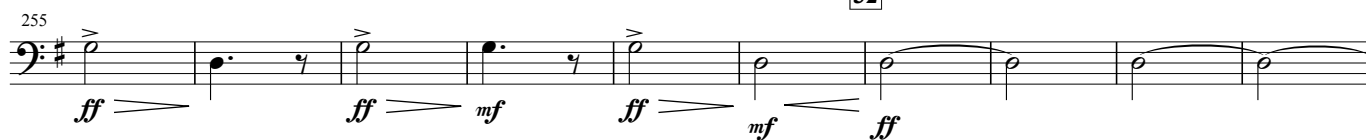
30

Poco piu mosso (♩ = 144)

31

247 

32

255 

33

265 

34

35

275 

285 