

Greenhouse of Cactus

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A tempo libera ♩ = 76-90

I. CACTUS BENEDICTUS

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Violin

Guitar

Accordion

Vln.

Gtr.

Acc.

Violin

Guitar

Accordion

Vln.

Gtr.

Acc.

4

Vln.

Gtr.

Acc.

mf

p

sf

mp

ff

pp

f

mf

mp

(vibr.)

6

Vln.

Gtr.

Acc.

f

mf

f

mf

mp

p

accel.

7 Quasi campane

Vln.

Gtr.

Acc.

f

f

8

Vln. *p* *f* *sf*

Gtr. *f* *f*

Acc. *mp*

9

Vln. *p*

Gtr. *f* *p*

Acc. *p* *f* *p* *mp* *sf*

11

Vln. *f* *sf* *sf*

Gtr. *f* *mp*

Acc. *pp*

pizz.

3

Vln. 12 (♩=♩)

Gtr. 12 *f*

Acc. 12 *sf(p)*

Detailed description: This system covers measures 12 and 13. The Violin part (Vln.) begins in measure 12 with a half note (♩=♩) and continues with a melodic line. The Guitar part (Gtr.) also starts in measure 12 with a half note and features a series of eighth notes. The Accordion part (Acc.) is mostly silent, with a single note in the bass register in measure 12. Dynamics include *f* (forte) for both Vln. and Gtr., and *sf(p)* (sforzando piano) for the Acc. in measure 12.

Vln. 13

Gtr. 13 *sf sf f sf p ff*

Acc. 13 *ff*

Detailed description: This system covers measures 13 and 14. The Violin part (Vln.) continues its melodic line. The Guitar part (Gtr.) features a series of eighth notes and a triplet. The Accordion part (Acc.) is mostly silent, with a single note in the bass register in measure 13. Dynamics include *sf* (sforzando), *f* (forte), *p* (piano), and *ff* (fortissimo) for Vln. and Gtr., and *ff* for the Acc. in measure 13.

Vln. arco 14 *p*

Gtr. 14 solo *mp f*

Acc. 14 *pp*

Detailed description: This system covers measures 14 and 15. The Violin part (Vln.) is marked *arco* and features a series of eighth notes. The Guitar part (Gtr.) is marked *solo* and features a series of eighth notes and a triplet. The Accordion part (Acc.) is mostly silent, with a single note in the bass register in measure 14. Dynamics include *p* (piano) for Vln., *mp* (mezzo-piano) and *f* (forte) for Gtr., and *pp* (pianissimo) for the Acc. in measure 14.

16

Vln.

Gtr.

Acc.

p *mf* *p*

Y_M Y_M Y_M

18

Vln.

Gtr.

Acc.

f *mf* *p*

simile

solo

19

Vln.

Gtr.

Acc.

f *mf* *ff*

simile

sul pontic.

20

Vln.

Gtr.

Acc.

21

Vln.

Gtr.

Acc.

mp

22

Vln.

Gtr.

Acc.

f

poco a poco accel.

improviz.

f p ff pp - ad libitum

3

23 10 - 15 "

Vln.

Gtr.

Acc.

24 **Piú mosso** pizz. **ff**

Vln.

Gtr.

Acc.

ff **ff** **mp** **ff**

25 **p** **p** **f** **rit.**

Vln.

Gtr.

Acc.

26 *a tempo*

Vln. *pp*

Gtr. *p*

Acc. *ppp*

pp

27 *arco*

Vln. *f*

Gtr. *f*

Acc. *ppp*

f *mp*

28 *solo*

Vln. *p*

Gtr. *mp*

Acc. *ppp*

ppp

29

Vln.

Gtr.

Acc.

solo

mf

6

mp

mp

p

30

Vln.

Gtr.

Acc.

pizz.

8^{va}

pp

p

solo

mp

solo

mp

32

Vln.

Gtr.

Acc.

8^{va}

ppp

pp

Detailed description: This is a musical score for three instruments: Violin (Vln.), Guitar (Gtr.), and Accordion (Acc.). The score is divided into three systems, each starting with a measure number (29, 30, and 32). The Violin part features melodic lines with some trills and slurs. The Guitar part includes a solo section with a sixteenth-note pattern, followed by sustained chords and a final solo. The Accordion part consists of a continuous bass line in the left hand and a treble line that includes chords and melodic fragments. Dynamic markings such as *mf*, *mp*, *p*, *pp*, and *ppp* are used throughout. Performance instructions like 'solo', 'pizz.' (pizzicato), and '8^{va}' (octave) are also present. The score concludes with a double bar line and a final slur on the Accordion part.

33 *rubato*

Vln.

Gtr.

33

33 *solo*

Acc. *ppp*

37

Vln.

Gtr.

37

37

Acc.

41

Vln.

Gtr.

41

41

Acc.

44 con sord. solo *pp*

Vln.

Gtr.

Acc.

48 *p*

Vln.

Gtr.

Acc.

52 *mp* *ff*

Vln.

Gtr.

Acc.

56

Vln.

Gtr.

56

Acc.

59

Vln.

Gtr.

59

Acc.

62

Vln.

Gtr.

62

Acc.

8va

ff

mp

p

p

66 *ff* *ord.* *mf*

Vln.

66 **Allegro** *mf*

Gtr.

66 *mf*

Acc.

69

Vln.

69

Gtr.

69

Acc.

72

Vln.

72

Gtr.

72

Acc.

This musical score is for a piece featuring Violin (Vln.), Guitar (Gtr.), and Accordion (Acc.). The score is divided into three systems, each starting at a measure number (66, 69, and 72). The Violin part begins with a forte (ff) dynamic and a 'ord.' (ordine) marking, followed by a mezzo-forte (mf) section. The Guitar part is marked 'Allegro' and 'mf'. The Accordion part is marked 'mf'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The Violin part has a wavy line at the end of the first system. The Guitar part has a wavy line at the end of the first system. The Accordion part has a wavy line at the end of the first system.

75

Vln.

Gtr.

Acc.

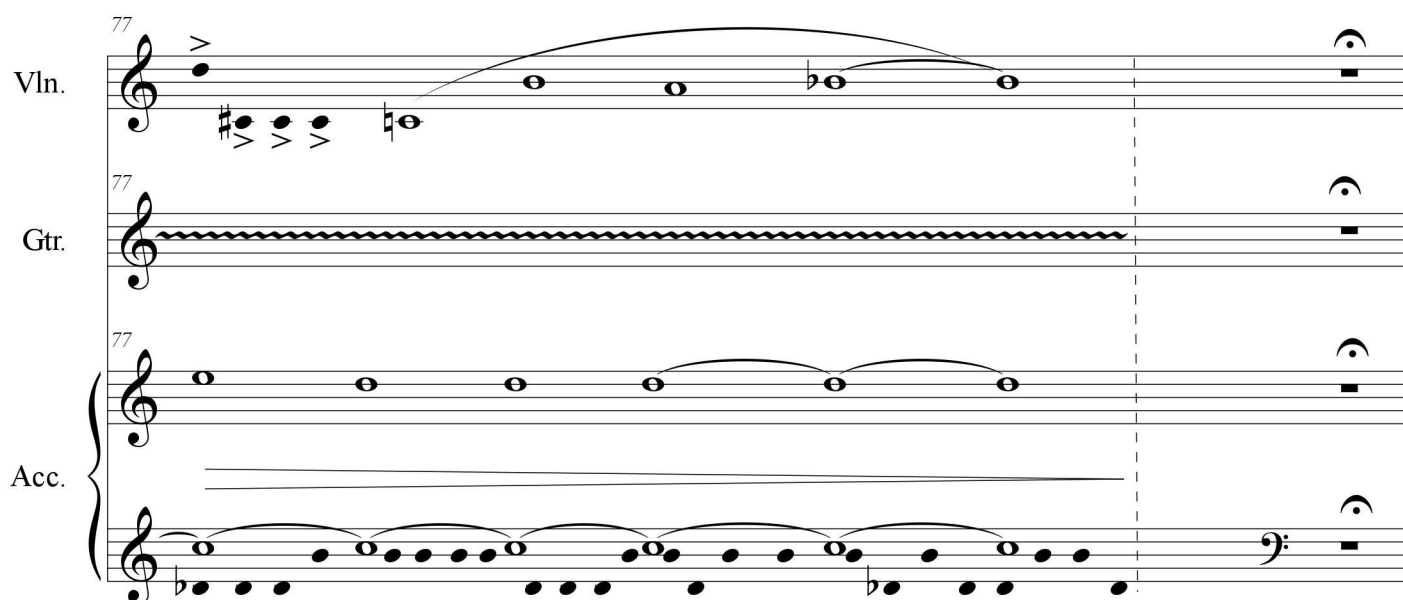


77

Vln.

Gtr.

Acc.



Presto - Grave

80

Vln.

Gtr.

Acc.

pizz.

ff

poco a poco rit. e dim.

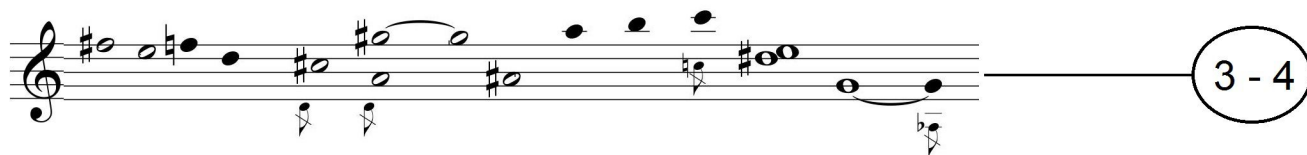


III. CACTUS FIRMUS

Violin

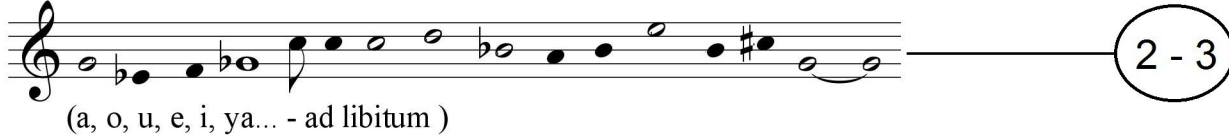
I

Ex tempore



II

a voce sola



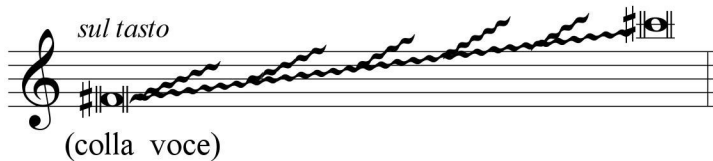
III

sul pontic.



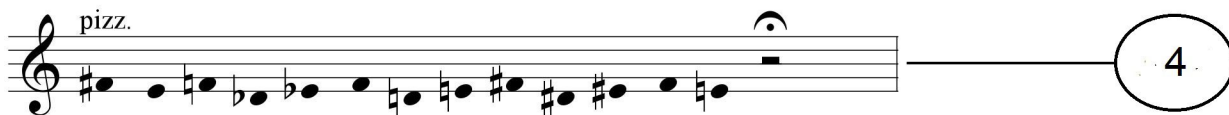
IV

sul tasto

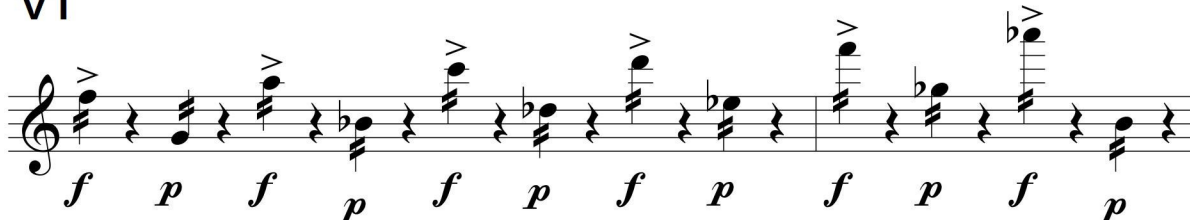


V

pizz.

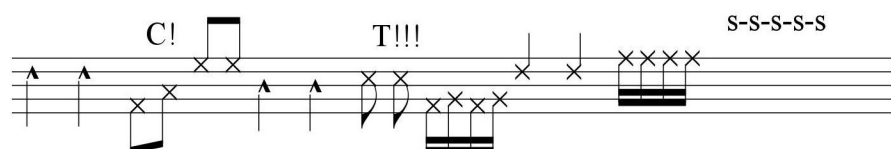


VI



VII

Dance (improviz.)

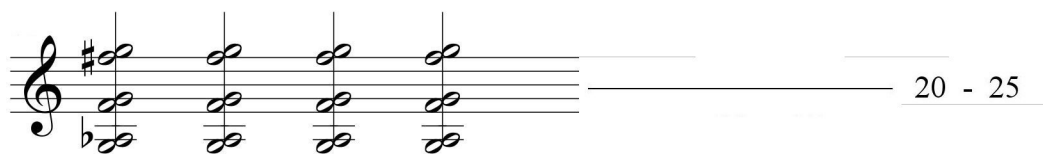


III. CACTUS FIRMUS

Guitar

I

Ex tempore

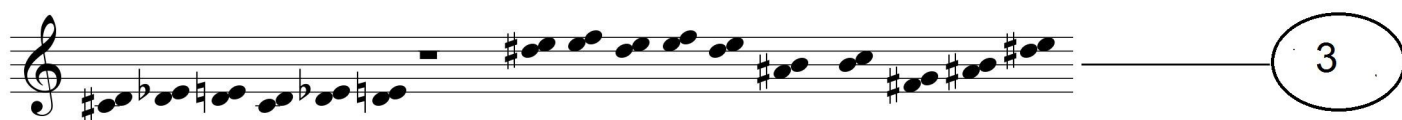


II

accel. e ritar.



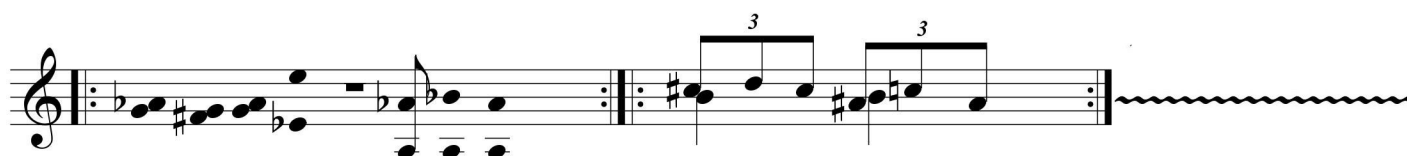
III



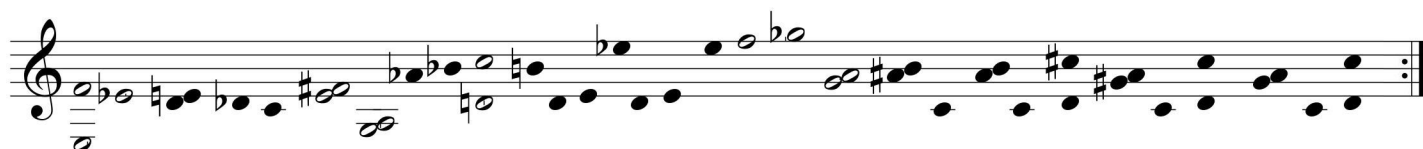
IV



V



VI



VII

a voce solo



a, o, u, e, i, ya, ...

Ssssss!

C!

III. CACTUS FIRMUS

ACCORDION (BAYAN)

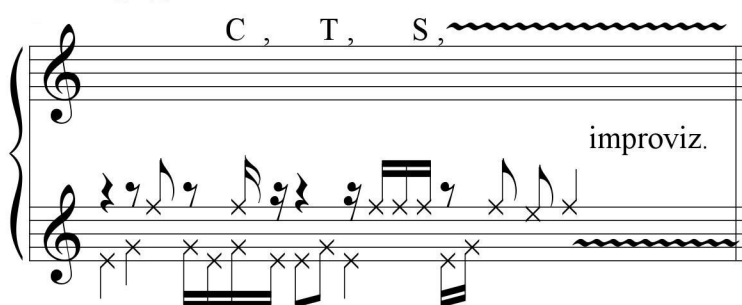
I

Ex tempore



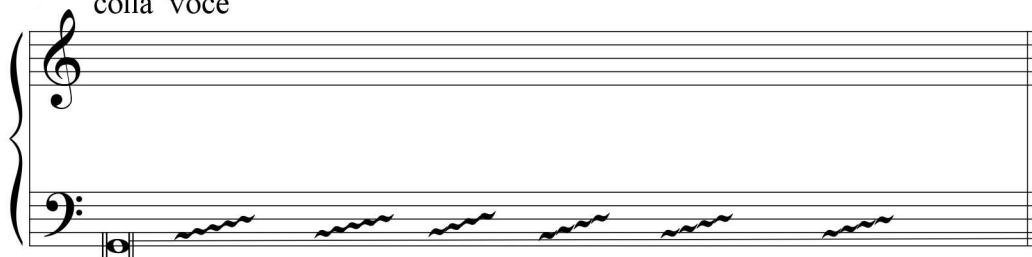
II

Dance

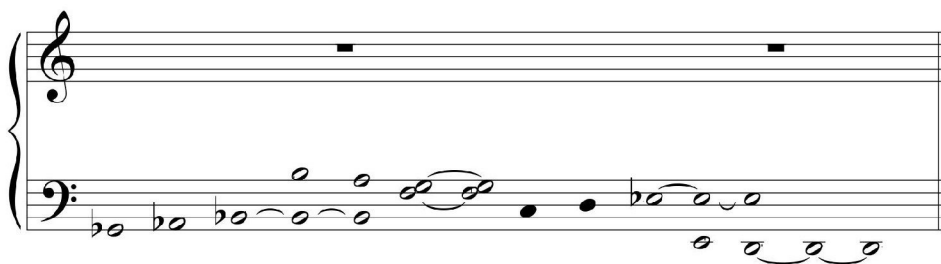


III

colla voce

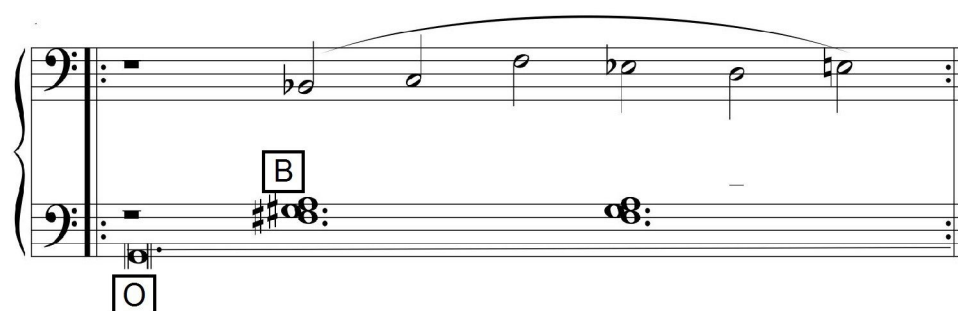


IV



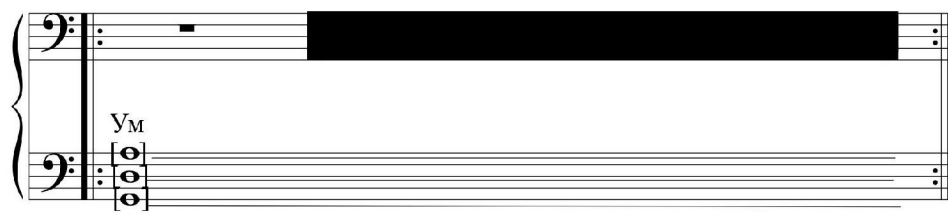
4 - 5

V



5 - 6

VI



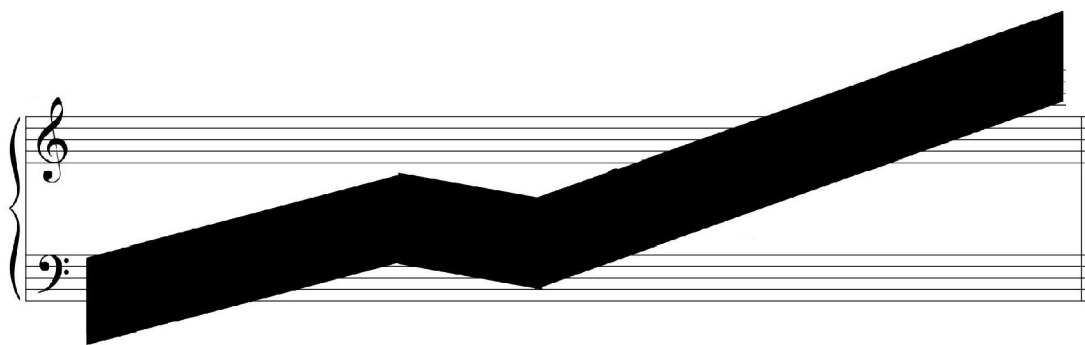
VI

Y_M

7

The musical notation for VI consists of two staves. The upper staff is a bass clef with a whole rest followed by a solid black rectangular block. The lower staff is a bass clef with a treble clef-like symbol and a whole rest. A line connects the end of the upper staff to a circle containing the number 7.

VII



VII

The musical notation for VII consists of two staves. The upper staff is a treble clef with a solid black rectangular block. The lower staff is a bass clef with a solid black rectangular block. The two blocks are connected by a diagonal line, forming a zigzag shape.