

Partitura General

# El Castillo Ambulante

Tema Principal (2004)

Compuesto por Joe Hisaishi  
Arreglado por Leonardo Carvajal

Violin I *p*  $\text{♩} = 120$  *rit.* *solo*  $\text{♩} = 60$

Violin II *p*

Viola *p*

Cello *p*

Contrabass *p*

This system contains the first five staves of the score. It begins with a tempo of 120 beats per minute and a dynamic of piano (p). The Violin I part features a melodic line with a 'rit.' (ritardando) and 'solo' marking. The Violin II, Viola, Cello, and Contrabass parts provide harmonic support with sustained notes and chords. The system concludes with a change in tempo to 60 beats per minute.

Vln. I <sup>12</sup> *mp* *unis. v.*

Vln. II

Vla.

Vc.

Cb.

This system contains staves 6 through 10. The Violin I part starts at measure 12 with a dynamic of mezzo-piano (mp) and a 'unis. v.' (unison) marking. The Violin II part plays a rhythmic accompaniment of chords. The Viola, Cello, and Contrabass parts continue with their respective parts, featuring sustained notes and some rhythmic patterns.

Vln. I <sup>23</sup> *p*

Vln. II *mp*

Vla.

Vc.

Cb.

This system contains staves 11 through 15. The Violin I part starts at measure 23 with a dynamic of piano (p). The Violin II part has a dynamic of mezzo-piano (mp). The Viola, Cello, and Contrabass parts continue with their respective parts, featuring sustained notes and some rhythmic patterns.

34

Vln. I *mp*

Vln. II *p*

Vla.

Vc.

Cb.

45

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

56

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

89

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rit.*

*f*

*f*

*f*

*f*

4 El Castillo Ambulante

98  $\text{♩} = 120$

Vln. I *mp* *p* *mf* *rit.*

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

Vla. *p* *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

112  $\text{♩} = 98$

*pizz.*

Vln. I *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

124

Vln. I

Vln. II

Vla. *arco* *mp*

Vc.

Cb.

135 *arco accel.*

Vln. I *p poco a poco cresc.*

Vln. II *arco p poco a poco cresc.*

Vla. *p poco a poco cresc.*

Vc. *arco p poco a poco cresc.*

Cb.

145  $\text{♩} = 60$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *arco f*

155 *rit.* *rubato*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

*a tempo*

165

Vln. I *ff* (\*)

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

177

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

Cb. *mf*

189

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

*rit.*

*fff*<sup>3</sup>

*fff*

*fff*

*fff*

*fff*

(\*) En caso de ser posible, tocar las notas agudas

199  $\text{♩} = 80$  *rit.*  $\text{♩} = 60$  8<sup>vb</sup> opt.

Vln. I *mp* (\*\*)

Vln. II *mp* (\*\*)

Vla. *mp* (\*\*)

Vc. *mp* (\*\*)

Cb. *mp* (\*\*)

208  $\text{♩} = 120$

Vln. I *fff* *mp*

Vln. II *fff* *mp*

Vla. *fff* *mp*

Vc. *fff* *mp*

Cb. *fff* *mp*

(\*\*) C. 199-202: ideal tocar todo una octava arriba  
203: loco