

José Luis Turina

**José Luis Turina**

**Scherzo  
para un hobbit**

**Flauta, Violín, Viola,  
Violoncello y Piano**



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...

Los Hobbits son un pueblo sencillo y muy antiguo, más numeroso en tiempos remotos que en la actualidad. Amaban la paz, la tranquilidad y el cultivo de la buena tierra, y no había para ellos paraje mejor que un campo bien aprovechado y bien ordenado. No entienden ni entendían ni gustan de maquinarias más complicadas que una fragua, un molino de agua o un telar de mano, aunque fueron muy hábiles con toda clase de herramientas. En otros tiempos desconfiaban en general de la Gente Grande, como nos llaman, y ahora nos eluden con terror y es difícil encontrarlos. Tienen el oído agudo y la mirada penetrante, y aunque engordan fácilmente y nunca se apresuran si no es necesario, se mueven con agilidad y destreza. Dominaron desde un principio el arte de desaparecer rápido y en silencio, cuando la Gente Grande con la que no querían tropezar se les acercaba casualmente, y han desarrollado este arte hasta el punto de que a los Hombres puede parecerles verdadera magia. Pero los Hobbits jamás han estudiado magia de ninguna índole, y esas rápidas desapariciones se deben únicamente a una habilidad profesional, que la herencia, la práctica y una íntima amistad con la tierra han desarrollado tanto que es del todo inimitable para las razas más grandes y desmañadas.

...

J.R.R. Tolkien: *El Señor de los Anillos*  
(Trad.: Luis Domènech)

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## Scherzo

### para un hobbit

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Mosso (♩ = 88 / ♪ = 176)

The musical score is written for five instruments: Flauta (Flute), Violín (Violin), Viola, Violoncello (Cello), and Piano. The key signature has one flat (B-flat) and the time signature is 7/8. The tempo is marked 'Mosso' with a quarter note equal to 88 beats per minute and a half note equal to 176. The score is divided into two systems. The first system shows the initial entries of the instruments. The Flute, Violin, and Cello parts begin with a sforzando (sfz) dynamic. The Viola part starts with a pizzicato (pizz.) dynamic. The Piano part begins with a very soft sforzando (sffz) dynamic. The second system shows the instruments playing together, with various dynamics such as mezzo-forte (mf), piano (p), and fortissimo (ff) indicated. The Piano part features complex rhythmic patterns and dynamic markings like sfz, p, and mf. The Flute, Violin, and Cello parts have melodic lines with dynamic markings like mf and f. The Viola part has a melodic line with dynamic markings like mf and f. The score includes a large watermark 'Scherzo para un hobbit' diagonally across the page.

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Scherzo para un hobbit (con flauta) - 1

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7

7

11

11

15

15

*sfz* *f* *sfz* *pp* *molto* *ppp* *mf* *f* *pp* *cresc.* *mf* *f* *pp sub.* *f* *mf* *f* *pp* *mf* *f* *pp* *molto* *poco f* *pp* *mf* *molto* *mp* *mf* *mf* *molto* *mp* *pp* *mp* *p* *mf* *pp* *loco* *molto*

*8<sup>va</sup>* *8<sup>vb</sup>* *8<sup>va</sup>*

*secco* *p* *molto* *ppp* *mf* *f* *pp* *cresc.* *mf* *f* *pp* *molto* *poco f* *pp* *mp* *mf* *mf* *molto* *mp* *pp* *loco* *molto*

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Scherzo para un hobbit (con flauta) - 2

18 *poco rit.* *Poco meno* *string.*

*ff* *p* *mp* *sfz* *mp* *p* *pp* *mp*

*pp* *como un murmullo* *cresc.* *pp* *mp*

18 *f* *f* *p* *f* *f* *mp* *p*

21 *sino al* *Tempo I* *8vb*

*mf* *f* *p* *sfz* *pp* *sub.* *sfz*

*mf* *f* *p* *sfz* *pp* *arco* *pp* *mp*

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

21 *molto* *sfz* *ff* *p* *mp* *mp* *mf*

*mf* *sfz* *ff* *ord.* *f* *arco* *p* *mp* *mf* *p*

*mf* *sfz* *ff* *ord.* *f* *arco* *p* *mp* *mf* *p*

*Señza Rec.* *8vb*

25 *mf* *f* *sfz* *f* *mf* *mp*

*mp* *f* *sfz* *ff* *ord.* *f* *arco* *mp* *mf* *p*

*mp* *f* *sfz* *ff* *ord.* *f* *arco* *p* *mp* *mf* *p*

*calido* *mp* *mf* *p*

25 *mf* *f* *f* *mf* *mp* *pp* *p*

*mf* *f* *f* *mf* *mp* *pp* *p*

*8vb* *8vb*

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Scherzo para un hobbit (con flauta) - 3

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30

30

34

38

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Meno mosso (♩ = 58)

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42

sfz pizz. arco ppp cresc. mp sfz pp mp p

sord. pont. pp p p p p

pp pont. p sord. pp via sord.

8va p p pp

42

ff ppp pochiss. cresc. pp

49

poco string. a tpo.

ppp ppp ppp ppp

pp via sord. pp sempre p ord. pizz. ppp

pp sempre p ord. p mf pont. pp

p ppp

8va p p pp

49

ppp misterioso cresc. poco a poco mp ppp cresc. 3

56

cresc. p mp pp mp mf

ord. arco pont. pp p p p p

pizz. arco p pont. pp p p p

pp p p p p p p

8va p p pp

56

p ppp

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62

string.

breviss.

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Musical score for measures 62-67. The top staff is for strings, starting with a *breviss.* (very short) dynamic. The piano accompaniment consists of two staves. Dynamics include *pp*, *pp sempre*, *cresc.*, *mp*, and *f*. There are also markings for *ord.* (order) and *pp pont.* (piano ponticello).

62

Musical score for measures 62-67, piano part. Dynamics include *pp*, *mp*, *p*, *cresc.*, and *mf*. There are also markings for *ord.* and *pp*.

## Presto (♩ = 144)

68

Musical score for measures 68-71, Presto section. Dynamics include *sfz*, *f*, *qf*, *ff*, and *sfz secco*. There are also markings for *dim.* and *molto*.

68

Musical score for measures 68-71, piano part of the Presto section. Dynamics include *sfz*, *f*, *qf*, *ff*, and *sfz secco*. There are also markings for *dim.* and *molto*.

## Come prima (♩ = 58)

72

Musical score for measures 72-76, Come prima section. Dynamics include *ppp*, *p*, *mf*, *p sub.*, *pp*, *mp*, *sfz*, *f*, *pp*, *pp*, *f*, and *sfz*. There are also markings for *pizz.* (pizzicato), *arco* (arco), *ord.* (order), *pont.* (ponticello), and *f furioso*.

72

Musical score for measures 72-76, piano part of the Come prima section. Dynamics include *ppp*, *cresc.*, *mf*, *sfz*, and *pp*. There are also markings for *poco a poco*.

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77

*ppp*

*mp*

ord. 3 3 pizz. arco sord. pont. *pp*

arco *f* pont. *pp* sord.

*sfz pp sub.* *pp* *mp*

77

*mp* *p sub.* 3

81

*p*

*mp* *molto*

ord. 5

*p* *cresc.* *mp* *cresc.* *mf* *molto*

pont. *pp* *cresc.* *mp* ord. *cresc.* *mf* *molto*

*p* *pp* *cresc.* *mp* *cresc.* *mf* *molto*

81

*pp* *cresc.* *p* *cresc.* *mp* *cresc.* *mf* *molto*

Presto (♩ = 92)

87

*sfz*

*colla parte*

*sfz* via sord.

*sfz* via sord.

*sfz*

87

*pp* *leggierissimo* *p* *pp* *mp*

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*legato*

*pp* *p* *mp*

*p* *mp* *p* *cresc.*

*p sub.* *mf* *p* *mp*

*mf* *poco meno* *string.*

*a tpo.*

*p* *cresc.* *molto* *qf*

*furioso* *qf* *qf furioso*

*f brillante* *mf* *cresc.* *molto*

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89

Tempo I

Musical score for measures 89-92. The system includes a Flute part (top staff) and a Piano accompaniment (middle and bottom staves). The Flute part features a melodic line with dynamics ranging from *mf* to *mp* and *mf*. The Piano accompaniment includes a bass line with dynamics from *mf* to *f* and a right-hand part with dynamics from *sfz* to *mf*. Performance markings include *pizz.* and *arco*.

89

Musical score for measures 89-92, continuing from the previous system. The Flute part has rests, while the Piano accompaniment continues with dynamics from *sfz* to *mf* and *mf* to *qf*. The bass line includes an *8<sup>vb</sup>* marking.

93

Musical score for measures 93-96. The Flute part has a melodic line with dynamics from *p* to *mf* and *qf* to *f*. The Piano accompaniment includes a bass line with dynamics from *p* to *mf* and *p* to *molto sfz*, and a right-hand part with dynamics from *mp* to *mf* and *p* to *molto sfz*. Performance markings include *arco* and *molto*.

93

Musical score for measures 93-96, continuing from the previous system. The Flute part has rests, while the Piano accompaniment continues with dynamics from *f* to *sfz* and *mf* to *f*. The bass line includes an *8<sup>vb</sup>* marking.

97

Musical score for measures 97-100. The Flute part has rests, while the Piano accompaniment continues with dynamics from *pp* to *cresc.* and *pp* to *cresc.*. The right-hand part has dynamics from *p* to *mf* and *mf* to *mf*.

97

Musical score for measures 97-100, continuing from the previous system. The Flute part has a melodic line with dynamics from *sfz* to *poco f*. The Piano accompaniment includes a bass line with dynamics from *ppp* to *molto* and *molto* to *poco f*. Performance markings include *molto* and *poco f*.

97

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102

*f* *mf* *mf*

*f pp sub.* *sempre pp*

*f* *mf* *mp*

102

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

*8va* *loco*

105

*f* *mf* *ff* *p* *mp* *sfz* *mp* *p*

*f* *mf* *ff* *p* *mp* *sfz* *mp* *p*

*arco* *mf* *molto* *ff* *p* *mp* *sfz* *mp* *p*

*pizz.* *molto* *pp* *como un murmullo*

*poco rit.*

105

*molto* *f* *f* *p* *f* *f*

108 *Poco meno* *string.* *sino al* *Tempo I* *8va*

*pp* *mp* *mf* *f* *mf* *ppp*

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

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

*punta d'arco* *pp*

108

*mp* *p* *molto* *scherzando* *mf* *p* *p*

*(8va)<sup>-1</sup>* *8va*

112

*p* *mf* *pp sub.* *mf* *f* *sfzppp*

*pp* *mf*

112

*mp* *pp*

*mp* *pp*

*mf*

*mf*

*mf*

116

*cresc.* *p* *cresc.*

*p* *cresc.* *cresc.* *cresc.*

116

*p* *cresc.* *mf*

120

*qf* *cresc.* *sfz* *f* *ff* *molto* *p*

*mf* *f* *ff*

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

120

*sfz* *f* *sfz*

*p* *qf* *sfz*

*sfz*

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Scherzo para un hobbit (con flauta) - 11

124 *liberamente* *a tpo.*

*pp* *cresc.* *sfz p < f > ppp <*

124

125

*mp* *p* *sfz pp sub.* *sfz* *mf* *f* *sfz*

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

*pizz.* *arco* *pizz.* *ord.*

*mf* *sfz* *pp* *mp* *f* *sfz* *mf*

125

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

*sfz* *p*

*Senza Leg.* *8va* *8vb*

130

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

*calido*

*f* *mp* *mf* *p* *mp* *f* *sfz*

*arco* *pizz.* *molto* *arco*

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

130

*mf* *mp* *pp* *p* *mp* *secco* *sfz* *f*

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135

*mp* *sfz* *pp* *ppp* *cresc.* *p*

135

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

*8vb*

139

*mp* *f* *p* *cresc.* *p* *cresc.*

*mf* *sfz ppp* *cresc.* *p*

139

*qf* *mf* *p* *cresc.* *mf*

*8vb*

143

*p* *mp* *sfz* *pp* *pp* *pizz.* *arco* *sfz* *pont.* *p* *p* *sonoro* *p* *poco* *sfz* *mp*

143

*qf* *mp*

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147

mf frull. p ord. mf sfz p sfz mp pp

Meno mosso (♩ = 58)

151

sfz f frull. mf sfz mf f sfz pizz. mf f sfz arco f intenso qf p

156

sfz ord. mp qf mp mf p sfz pp p 8va

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161

*mp* *mf* *mf* *cresc.* *sfz* *mp*

*p* *mp* *mf* *sfz* *pp*

*mp* *mf* *mp* *mf* *mf* *cresc.*

161

*mp* *p* *mf* *mp* *poco sfz* *p* *cresc.* *mf* *pp*

165

*pp* *mf* *ppp*

*pp* *mf* *ppp*

*mf* *ppp* *sempre scherzante* *p*

*sfz* *mp* *pp* *mf* *ppp* *p* *mp* *pp*

165

*sfz* *f* *sfz secco*

171

*sempre scherzante*

*p* *mp* *pp*

*sempre scherzante* *p* *mp* *pp*

*mp* *pp* *simile*

*simile*

171

*p* *sempre scherzante*

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175 *cresc.*

175 *cresc.*

175 *cresc.*

179 *mf* *pp* *cresc.*

179 *mf* *pp* *cresc.*

179 *mf* *pp* *cresc.*

179 *8va* *f* *mf* *loco*

182 *8vb*

182 *pp sub.* *cresc.* *3* *5* *5* *fff* *f*

Detailed description: This page of a musical score for 'Scherzo para un hobbit (con flauta) - 16' by Jose Luis Turina covers measures 175 to 182. It features a piano and flute. The score is divided into systems. The first system (measures 175-178) shows a piano part with a 'cresc.' marking. The second system (measures 179-181) includes dynamic markings of *mf* and *pp*, with 'cresc.' markings in both staves. It also features an *8va* marking above the piano staff and an *loco* marking below the piano staff. The third system (measures 182) begins with *pp sub.* and *cresc.* markings, followed by triplet and quintuplet markings (3 and 5) and dynamic markings of *fff* and *f*. A large watermark 'ESKO PRO' is visible across the page.

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185

*f* *dim. simile* *mp*

*f* *dim. simile* *mp*

*f* *dim. simile* *mp*

*f* *dim. simile* *mp*

185

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

*f* sempre molto ritmico e marcato

188

repetir, sin excesivo rigor en la exactitud rítmica

*cresc. poco a poco*

repetir, sin excesivo rigor en la exactitud rítmica

*cresc. poco a poco*

repetir, sin excesivo rigor en la exactitud rítmica

*ppp* *cresc. poco a poco*

repetir, sin excesivo rigor en la exactitud rítmica

*ppp* *cresc. poco a poco*

188

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

191

*p* *mf* *f* *sfz* *ff* *furioso*

*p* *mf* *f* *sfz* *ff* *furioso*

*p* *mf* *f* *sfz* *ff* *furioso*

*p* *mf* *f* *sfz* *ff* *furioso*

191

*mf* *f* *mf* *ff* *sfz* *furioso* *secco*

*8va* *8vb* *8vb*

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Scherzo para un hobbit (con flauta) - 17