

Espejismos

Glosario

Violines:

- **Chicharra:** scrach detrás del puente sobre la tercera cuerda.



- **Tambor:** se ejecuta colocando el dedo entre medio de las cuerdas III y IV, rozando con la uña a la cuerda IV y realizando un pizzicato con la mano derecha en dicha cuerda.



- **Látigo:** Glissando rápido ascendente hacia lo máximo agudo produciendo un sonido indeterminado lo más agudo posible.



También puede ser descendente en cuyo caso se parte de un sonido indeterminado en el extremo agudo y se desciende rápidamente por medio de un glissando hacia la nota determinada indicada en la partitura.



- **Moltissimo vibrato sul IV:** el pasaje señalado debe ejecutarse con muchísimo vibrato y sobre la cuarta cuerda.



Cello:

- **Pizzicato y glissando amplio** tratando de alcanzar la segunda nota (en la medida de lo posible). La primer nota debe respetarse siempre. (Esta indicación aparece puntualmente una sola vez en el pasaje del c. 87 del *III movimiento de Espejismos*).



Violín, Viola y Cello:

- **Caja:** golpe en la caja del instrumento



- **Strapatta:** se ejecuta el Jeté col legno señalado y luego sigue un golpe de caja con la mano izquierda.



- **XP=** Extremo sul ponticello.



- **Alturas indefinidas:** priorizando el movimiento cromático de las líneas melódicas ascendentes y descendentes, y tomando como guía las notas de inicio y de final de cada ligadura.



Moderato, misteriosamente ♩=100

Espejismos I

María Cecilia Ventura

A

Bandoneón

Violín I

Violín II

Viola

Cello

Piano

pizz.
gliss.
p
pizz.
gliss.
p
gliss.
p
arco
mf
arco
mf
p
p
pp
ppp
f

B ♩=90

poco rit.

Violín I

Violín II

Viola

Cello

Piano

arco
gliss.
f
arco
gliss.
f
gliss.
f
arco
sul pont.
pizz.
mp
pizz.
mf
pizz.
mf
f
poco rit.
p
ppp
p
3
5
6

15 Più Lento subito ♩=45

♩=90

arco
pp p ppp

arco
pp p pp

arco
pp p pp

pp p pp

Più Lento subito ♩=45

pp fp pp p dolce 3 3



pizz. p p f p pizz. f

mf 5 p mf f p

ppp p mf f p

ppp mf p pizz. f

ppp f f

sempre legato

3 3 5

26

arco
mf 3 5 f

Lamentoso
Moltissimo vibrato
sul IV

arco
mf f

arco
mf f 5

ff mf p mf



D

poco rit. . .

30

Látigo
f

caja pizz.
f

Tambor
f

pizz.
f

pizz.
f

pizz.
ff

D

f mf 5 6 f

poco rit. . .

molto dim.

8^{va}

35 $\text{♩} = 80$ **E** Rubato

arco *p* *mf* *f*

arco *p* *mf*

arco *p* *mf*

arco *p* *mf*

$\text{♩} = 80$ **E** *pp* *pp* *mf*

Con aire de improvisación
Rubato



40

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

p dolce legato *mf*

44

accel.

Musical score for measures 44-48. The piano part (bottom two staves) features dynamic markings *pp*, *sfz*, *mf*, *sf*, and *p*. It includes instructions for *Vibrato* and *Senza vibrato*. The violin part (top two staves) includes dynamic markings *mf*, *f*, *sf*, and *p*, along with a trill (*tr*). The score includes an *accel.* marking and a fermata over the final measure.

F

Tempo rubato

49 ♩=100

Musical score for measures 49-53. The piano part (bottom two staves) includes dynamic markings *mf*, *f*, *p subito*, and *f*. It features a triplet (*3*) and a *solo* marking. The violin part (top two staves) includes dynamic markings *f*, *pp*, and *ppp*. The score includes a tempo marking of *Tempo rubato* and a tempo of $\text{♩} = 100$. A fermata is present over the final measure.

F

Tempo rubato

♩=100

(8) 1

57 *Vibrato* *dolce legato* *Vibrato* *Vibrato* *Tempo rubato* *Senza vibrato*

Sul IV
Moltissimo vibrato

f *gliss.*

ppp

Tempo rubato



65 *Vibrato* **G** *pp* *ppp* *Senza vibrato* *f*

mf

f *ff* *3*

G

mf *f*

69 *Vibrato* **H**

pp
sul pont.
ff
sul pont. *pp*
sfz *pp*
sul pont. *pp*
sul pont. *pp*
ord.
p
ord. *p*
ord. *p*
ord. *p*
sfz *pp* *mf*³ *p* *mf*
Andante ♩=80 **H**

74 **I**

*p*³ *mf*
Vibrato *Senza vibrato*
mf
p *sfz*
p *sfz*
p *sfz*
p *sfz*
p *sfz*
I
pp *dolce*
3 *5* *5* *5* *3* *5* *5*

78

5

p subito

mf

f

5

3

5

accel.

83

Vibrato

♩=95

♩=80

p

sfff

mf

f

5

Senza vibrato

J

-*mf subito*

ff

ff

mf

f

pp

p

pizz.

pizz.

arco

pizz.

arco

pizz.

ff

p

mf

8va

♩=95

♩=80

p

mf

6

J

90

mf *ff* arco pizz. pizz. arco *mf* *f* *pp* *f* *mf* *f* *pp* pizz. arco *f* *pp* 5 5

93

f *mp* *f* arco *f* pizz. *p* *f* 3 3 5 6 8^{va} 8^{va} 8^{va} 8^{va}

Musical score for measures 96-98. The score is written for piano and includes a double bass line. Measure 96 features a sixteenth-note run in the right hand with a '6' fingering and a triplet in the left hand. Measure 97 has a triplet in the right hand and a triplet in the left hand. Measure 98 has a five-note run in the right hand and a triplet in the left hand. Dynamics include *f* and *sf*. Performance markings include *arco* and *8va* (8va) with a dashed line.

Musical score for measures 99-101. Measure 99 has a triplet in the right hand and a triplet in the left hand. Measure 100 has a sixteenth-note run in the right hand with a '6' fingering and a triplet in the left hand. Measure 101 has a sixteenth-note run in the right hand with a '5' fingering and a triplet in the left hand. Dynamics include *f*, *mp legato*, *p*, *mf*, and *pp*. Performance markings include *Vibrato* and *K* (K).

104

f *p* *mf*

sul pont. *mf* 6 *p*

arco sul pont. *mf* *p*

sfz *f* 3

f 5 *p* 5

107 Senza vibrato Vibrato Senza vibrato

p dolce e legato *mf*

Chicharra

arco Strapatta *mf* Jeté col legno
Jeté col legno Caja Strapatta

f

pizz. *mf* pizz.

p *mf*

p dolce e legato 5

Musical score for measures 112-114. The score is in 4/4 time and features a piano, violin, and cello. Measure 112 includes a piano part with a sixteenth-note run (marked *mf*), a violin part with a sixteenth-note run (marked *f*), and a cello part with a sixteenth-note run (marked *f*). Measure 113 includes a piano part with a sixteenth-note run (marked *mf*), a violin part with a sixteenth-note run (marked *mp* molto espressivo), and a cello part with a sixteenth-note run (marked *mf*). Measure 114 includes a piano part with a sixteenth-note run (marked *p*), a violin part with a sixteenth-note run (marked *p*), and a cello part with a sixteenth-note run (marked *p*). The score includes various performance instructions such as *arco ord.*, *gliss.*, and *arco*.



Musical score for measures 115-117. The score is in 4/4 time and features a piano, violin, and cello. Measure 115 includes a piano part with a sixteenth-note run (marked *f*), a violin part with a sixteenth-note run (marked *f*), and a cello part with a sixteenth-note run (marked *f*). Measure 116 includes a piano part with a sixteenth-note run (marked *ff*), a violin part with a sixteenth-note run (marked *ff*), and a cello part with a sixteenth-note run (marked *ff*). Measure 117 includes a piano part with a sixteenth-note run (marked *ff*), a violin part with a sixteenth-note run (marked *ff*), and a cello part with a sixteenth-note run (marked *ff*). The score includes various performance instructions such as *Vibrato*, *Senza vibrato*, *pizz.*, *arco*, *gliss.*, and *arco ord.*. A double bar line is present at the end of measure 117.

118

mf *sfffz* *f* *sfffz* *f*

arco *sfz* *sfz* *sfz* *sfffz* *f*

arco *sfz* *sfz* *sfz* *sfffz* *f*

arco *sfz* *sfz* *sfz* *sfffz* *f* pizz.

(8)¹ *mf*

N

122

Vibrato *f* *p subito* *mf*

f *p subito* *pizz.* *p subito*

f *pizz.* *p subito*

f *pizz.* *p subito*

f *pizz.* *p subito*

mf *p subito*

p

N



♩=90

Senza vibrato

Musical score for the first system, measures 126-129. It features a piano accompaniment with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamics *mf* and *p*. The bass staff contains a rhythmic accompaniment with dynamics *p* and a fingering of 5. The tempo is marked as quarter note = 90.

Musical score for the second system, measures 130-133. It features a piano accompaniment with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamics *f*, *ff*, and *pizz.*. The bass staff contains a rhythmic accompaniment with dynamics *f* and *ff*.

Musical score for the third system, measures 134-137. It features a piano accompaniment with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamics *f*, *mf*, and *p*, including a triplet and a fingering of 5. The bass staff contains a rhythmic accompaniment with dynamics *pp dolce*.



130



Musical score for the first system of the second section, measures 130-133. It features a piano accompaniment with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamics *mf* and a fingering of 5. The bass staff contains a rhythmic accompaniment with dynamics *f* and *pp sffffz*.

Musical score for the second system of the second section, measures 134-137. It features a piano accompaniment with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamics *f*, *mf*, *p*, and *ff*, and includes markings for *arco*, *col legno*, *ord.*, *pizz.*, and *Chicharra*. The bass staff contains a rhythmic accompaniment with dynamics *f* and *ff*.

Musical score for the third system of the second section, measures 138-141. It features a piano accompaniment with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamics *f* and a fingering of 8^{va}. The bass staff contains a rhythmic accompaniment with dynamics *mf* and a fingering of 8^{va}.

135

Musical score for measures 135-137. The score is written for a piano and a tambor. The piano part features complex textures with triplets, quintuplets, and dynamic markings such as *mf*, *f*, *pp*, and *ffffz*. The tambor part includes articulation like *pizz.* and *arco*, and dynamic markings like *f* and *p*. A double bar line is present at the end of measure 137.

138

Musical score for measures 138-140. The piano part continues with intricate textures, including triplets and quintuplets, with dynamic markings like *p*, *mf*, *sfz*, and *f*. The tambor part features sustained notes with dynamic markings like *f*, *mf*, and *sfz*. A double bar line is present at the end of measure 140.

141 Q

p

f *pp<ffffz* *pp<ffffz* *pp<ffffz*

Chicharra Chicharra Chicharra Chicharra

mf *mf* *mf* *mf*

mf pizz. *ff pizz.* *ff pizz.* *ff*

mf *ff* *ff*

(8) Q *f* *8va* *8va* *8va*

5 *8va* *8va*



146

f *pp=ffffz* *pp=ffffz* *pp=ffffz* *pp=ffffz* *pizz.*

Chicharra Chicharra Chicharra

f *f* *f*

8va *8va* *8va*

8va *8va* *8va*

8va

149

The musical score for page 149 consists of four systems of staves. The first system shows a piano part with a long note in the bass clef, marked *p*, *ffffz*, and *f*. The second system includes a guitar part with glissando markings (*gliss.*) and dynamic markings (*mp*, *ff*, *mp*, *p*), and a tambor part with a *Tambor* instruction and a dynamic marking (*mp*). The third system features a piano part with a rapid sixteenth-note run in the treble clef, marked *mp*, *ff*, and *pp*. The fourth system shows a piano part with a dynamic marking (*f*) and a performance instruction (*8va*) below the staff.

II

María Cecilia Ventura

A $\text{♩} = 120$
Allegro, obsesivo

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

Violin I *mf* *f* *fp* *pizz.* *chicharra* *mf* *pizz.*

Violin II *f* *mf* *f* *arco* *gliss.* *mf* *ord.* *gliss.* *pizz.*

Viola *mf* *f* *Jeté₃* *mf*

Violonchelo *mf* *f* *gliss.*

Piano *mf*

A $\text{♩} = 120$
Allegro, obsesivo

Band. *f*

Vln. I *f* *pizz.* *chicharra* *arco* *f* *pizz.*

Vln. II *f*

Vla. *f*

Vc. *f* *pizz.* *f*

Pno. *f* *mf*

Ped. 3

Band. *poco rit.* $\text{♩} = 90$ **B** $\text{♩} = 120$
mp 3 3 *mp*

Vln. I *pizz.* *f* *arco* *mp* 3 *chicharra* *p*
 Vln. II *mf*
 Vla. *mf*
 Vc. *mf*

Pno. *poco rit.* $\text{♩} = 90$ **B** $\text{♩} = 120$
p *mf* 7 *pp subito*

Band. *p* *ffz* *f* *fp*

Vln. I *pizz.* *mf* *chicharra* *mf* *pizz.* *mf*
 Vln. II *arco* *mp* *gliss.* *mf* *arco* *gliss.* *mf* *pizz.* *mf*
 Vla. *arco* *mp* *gliss.* *mf* *Jeté 3* *ord.* *gliss.* *mf* *pizz.* *mf*
 Vc. *arco* *mp* *gliss.* *mf* *pizz.* *mf*

Pno. *mf* *f* 3

17

Band.

Vln. I chicharra

Vln. II arco

Vla. arco

Vc. arco

Pno.

pp *mf* *mp*

f *mf* *mp* *f*

f *mf* *mp* *f*

mf *8^{va}*

C

21

Band.

Vln. I

Vln. II *gliss.*

Vla. *pizz.*

Vc. *Strapatta Jeté col legno caja*

Pno.

mf *mf* *mp* *mf*

f *mf* *f*

f *ff* *3* *3* *ff* *3*

f *pizz.*

mf *f*

mf *f*

mf *f*

24

Band. *mf*

Vln. I chicharra

Vln. II sul II *mf* *f*

Vla.

Vc. caja Strapatta Jeté col legno caja Strapatta Jeté col legno caja

Pno. *mf*

D



28

Band. *f* *p* *sfz* *mf*

Vln. I caja

Vln. II tambor

Vla.

Vc. Strapatta Jeté col legno caja Strapatta Jeté col legno caja Strapatta Jeté col legno caja

Pno.

32 **E**

Band. *f* *mf* *f* *mp*

Vln. I *pizz.* *ff*

Vln. II *pizz.* *f*

Vla. *f*

Vc. Strapatta
Jeté col legno *f* *3* *pizz.* *caja*

Pno. *f* *mf* *5*



36

Band. *mf* *5*

Vln. I *3* *Chicharra* *pizz.* *3*

Vln. II

Vla.

Vc.

Pno. *f* *5*

39

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

5

ffz

ff

ff

ff



43

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

5

3

5

3

arco ord.

mf

f

46

Band. *f* *ff* *pizz. ff*³

Vln. I *arco* *mf*³ *ff*

Vln. II *arco* *mf* *f* *ff*

Vla. *arco* *mf* *f* *ff*

Vc. *f* *ff*

Pno. *poco rit.* *poco a poco dim.*

G
Lamentoso
Tempo rubato
 solo

49 *molto dim.* *ppp* *p* *mf* *sf* *mf > p* *pp* *vibrato*

Vln. I *arco sul pont.* *pp*

Vln. II *mp* *molto dim.* *ppp* *sul pont. mp > pp*

Vla. *mp* *molto dim.* *ppp*

Vc. *mp* *molto dim.* *ppp*

Pno. *ppp*

G
Lamentoso
Tempo rubato

H $\text{♩} = 100$

vibrato

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.



Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Musical score for measures 62-64. The score includes staves for Band, Vln. I, Vln. II, Vla., Vc., and Pno. The Band part features a melodic line with a fermata in measure 63 and a dynamic marking of *p*. The strings play a rhythmic accompaniment with various dynamics including *ff* and *pizz.* A double bar line is present between measures 64 and 65.



Musical score for measures 65-67. The score includes staves for Band, Vln. I, Vln. II, Vla., Vc., and Pno. Measure 65 is marked with a 'J' in a box. The Band part has a dynamic marking of *sfz*. The strings play a rhythmic accompaniment with dynamics *f* and *mf*. The Vc. part includes the instruction "Strapatta Jeté col legno caja" and a triplet marking. The Pno. part features a melodic line with dynamics *f* and *ff*. Measure 67 is marked with a 'J' in a box. A double bar line is present between measures 67 and 68.

69

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.
ff

pizz.
ff

arco
mf

Sul I.
gliss.
f

arco
f

Strapatta
Jeté col legno
caja
f

caja
3

mf

p



71

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco
sul pont.
mf

arco
ff

arco ord.
sul pont.
mf

mf

p dolce

mf

p

74 **K**

Band. *mf* *f*

Vln. I *mf* *gliss.* *gliss.* *gliss.*

Vln. II

Vla.

Vc. arco *mf* *saltando*

Pno. *mf* *8^{va}* *8^{va}*

77 **L** $\text{♩} = 60$

Band. $\text{♩} = 60$

Vln. I *gliss.* *gliss.* *pizz.* *ff* *p*

Vln. II Chicharra *mf* *pizz.* *ff*

Vla.

Vc. *mf* *ff*

Pno. *ff* *8^{va}* $\text{♩} = 60$

(8) *8^{va}* *8^{va}*

81

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

gliss.

6

arco

mf

gliss.

mf

3

p dolce

5

3

3

f

p

3



84

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

sf

p

pizz.

f

f

f

mf

legato

5

6

7

86

Band. *mf* *sfz*

Vln. I

Vln. II

Vla.

Vc.

Pno.



89

Band. *mf* *accel.* $\text{♩} = 80$

Vln. I *pizz.* *caja*

Vln. II *pizz.* *caja*

Vla. *gliss.*

Vc. *gliss.* *arco* *mf < f*

Pno. *mf* *accel.* $\text{♩} = 80$

93

Band. N Vibrato

legato
f moltoespress.

Vln. I *arco*
mf

Vln. II *mf*

Vla. *arco*
f

Vc. *3*
mf
Strapatta Jeté col legno caja Strapatta Jeté col legno

Pno. *p*
mf moltoespress.

96

Band. Vibrato

sfz
mf

Vln. I *Vibrato*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *caja* *pizz.*
f
ff

Pno. *f*
ff

♩=90

101 **O**

Band. *mf* **C** 5 6 *Vibrato* *Vibrato*

Vln. I *mf* *pizz.* *arco*

Vln. II *mf* *arco*

Vla. *mf* *pizz.*

Vc. *mf* *f* *arco*

Pno. *mf* *p* *mf* *f* *ped.*



105 *Vibrato*

Band. 5 3 *Vibrato*

Vln. I *mf* *f* *sul pont.*

Vln. II *mf* *f* *sul pont.*

Vla. *mf* *f* *sul pont.*

Vc. *f* *sul pont.*

Pno. *f* *ped.*

108

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

P

pizz.

caja

tambor

mf



111

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.

caja

tambor

mf

115

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz. caja

caja

arco Strapatta Jeté col legno caja

pizz. caja

3

118

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Tambor

Chicharra

pizz. Caja Caja

arco Strapatta Jeté col legno caja ord.

arco

f arco

f arco

f

f

Q

Q

3

121

Band. *Vibrato*

Vln. I *ff* *pizz.* *f* *arco*

Vln. II *ff* *pizz.* *f* *arco*

Vla. *ff* *pizz.* *f* *arco*

Vc. *ff* *pizz.* *f* *pizz.*

Pno. *ff* *f* *fff*

pp

8^{va}...

123

Band. *Senza Vibrato*

Vln. I *Tambor* *pizz.* *mf* *gliss.*

Vln. II *pizz.* *mf* *gliss.*

Vla. *pizz.* *gliss.*

Vc. *gliss.*

Pno. *mp*

8^{va}...

III

María Cecilia Ventura

A

Andante, con convicción ♩=80

rall. A tempo ♩=80

Bandoneon

Violin I

Violin II

Viola

Violonchelo

A

Andante, con convicción ♩=80

rall. A tempo ♩=80

Piano

p dolce *ppp* *pp* *f* *pp* *ppp* *-legato-* *p*

mf *resaltar melodía m.i* *siempre resaltar melodía m.i*

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp *pp* *mp* *pp* *mp*

11

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

legato

6

7

f furioso

pp

3

3



15

B

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

B

f

mp

f

p

legato

dolce

3

5

6

C

Band.

Vln. I

Vln. II

Vla.

Vc.

C

Pno.



Vibrato

Senza Vibrato

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

29 *Vibrato*

Band. *mf* *pp* *mf* *mp* *mf* *ppp*

Vln. I *sfz* *mf* *mp*

Vln. II *sfz* *p*

Vla. arco *sfz* *p* sul tasto

Vc. arco *sfz* pizz. *p* sul tasto

Pno. *p*-legato *pp*

33 **D**

Band. *pp* *f* *mp* *mf*

Vln. I ord. *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *mf* *mf*

Pno. *p* *f*

poco rit.

E

♩=75
Vibrato

Senza Vibrato

Band.

Vln. I

Vln. II

Vla.

Vc.

arco sul pont

pp

arco sul pont

pp

arco

mp

mf⁵

mp

f

ord. sul IV

Moltissimo vibrato

poco rit.

E

♩=75

Pno.

Band.

46

sf

sf

sf

sf

sf

mf

Vln. I

Vln. II

Vla.

Vc.

gliss.

gliss.

gliss.

gliss.

caja

f

Strapatta

Jeté col legno

3

caja

Strapatta

Jeté col legno

3

caja

Pno.

mf

mf

f

molto espressivo

48

Band. *f*

Vln. I *gliss.* *f*

Vln. II *f* caja

Vla. Strapatta Jeté col legno

Vc. Strapatta Jeté col legno *f* caja

Pno. *mf*

50

Band. *mf* *mp* *mf* Vibrato Senza vibrato

Vln. I *mp* pizz *mf*

Vln. II Tambor pizz *mf*

Vla. *mf*

Vc. pizz *mf*

Pno. *p* dolce *mf* *sf*

58

Band. *mf* *cresc. poco a poco*

Vln. I *flautando* *p* *cresc. poco a poco*

Vln. II

Vla. *pizz.* *arco flautando*

Vc. *mp* *pp* *mf* *p* *arco flautando* *p-cresc. poco a poco*

Pno. *mp*

60

Band. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *arco*

Vc. *mf* *pizz.* *arco* *mp* *ff* *mp*

Pno. *cresc. poco a poco* *f*

G

63

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

fp

mf

f

mp

pp

Tempo rubato

G



68

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

f

mp

pp

ppp

mf

H

72

Band.

Vln. I

Vln. II

Vla.

Vc.

p *mf*

$\text{♩} = 144$

6

Pno.

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

$\text{♩} = 144$

8^{va}

3

3

Red.



77

Band.

Vln. I

Vln. II

Vla.

Vc.

mf *mp*

5

3

5

5

Pno.

mf

5

5

82

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

I

f

mf

arco

6

5

86

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

mf

pizz.

6

5

90

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.



94

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

mp

f

mp

arco

6

mp

arco

6

mp

98

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

103 **K**

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

110

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *3* *5* *3* *3*

f *3* *5* *3*

ff *ord.* *mf*

f *5* *mf*

mf *5* *6* *mp* *5* *5* *f* *8va*

115

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

poco rit.
Vibrato

mp *mp* *mp* *mp* *mp*

poco rit. *p* *mp*

Presto ♩=140

L

121

Senza Vibrato Vibrato Senza Vibrato Vibrato Senza vibrato

Band. *p* *pp* *mf* *p* *mp*

Vln. I *pp* flautando *pp*

Vln. II *pp* flautando *p*

Vla. *pp* flautando *p*

Vc. *pp* *p* *mf*

Pno. *p* *pp* *mf* *p*

Presto ♩=140

L



130

Band. *f* *sf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla.

Vc.

Pno. *f*

134 **M**

Band. *mp* *p* *mp* *p*

Vln. I *sf* *mf*

Vln. II *sf* *mf*

Vla. *sf* *mf*

Vc. *sf* *mf*

Pno. *mp* *p* *legato*

141

Band. *p*

Vln. I *pp* Sul III *tr* Sul I

Vln. II *pp* Sul II *tr* Sul I

Vla.

Vc.

Pno. *mf* *p* *8va*

147

Band. *pp* 3

Vln. I *mp* *Látigo* *Látigo* *flautando* 5

Vln. II *mp* *Látigo* *Látigo* *Látigo* *arco flautando* 5

Vla. *flautando*

Vc. *mp* *flautando*

Pno. *pp* 6 7

152

Band. *p* *pp*

Vln. I *p* 3 *arco flautando* 3

Vln. II *p* 5 3 3 5 *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Pno. *p* 5 3 5

Vibrato



158

Band. *p* 3 *mp*

Vln. I 3 *mp*

Vln. II 3 *p* 5 6 *mp* *pp* 3 *cresc. poco a poco*

Vla. arco flautando

Vc. *p* 3 *mp*

Pno. 3 3 6



163 Senza vibrato

Band. 5 *mf*

Vln. I *pp* *mf* gliss. Látigo

Vln. II pizz. *f*

Vc. pizz. *f*

Pno. *p* *pp* 3 *mp* 6

168

Band. *mf* *p* *mp*

Vibrato Senza Vibrato

0

Vln. I *mp* arco flautando 5

Vln. II *mf* arco

Vla. *f* pizz. *mf* arco pizz. class. *f*

Vc. *f* *mf* arco class.

Pno. *mf* *p* 5 6 6

20.



173

Band. *mf* *f*

Vln. I pizz. *f*

Vln. II pizz. *f*

Vla. *f* arco *mf* *f*

Vc. *f* *mp* arco tr.

Pno. *f* *ppp* arco tr. una corda

177

Band.

Vln. I

Vln. II

Vla.

Vc.

Pno.

poco rit.

ff

mf

arco

f

pizz.

tr

5

6

8^{vb}

IV

A

Allegretto, con temor ♩=90

María Cecilia Ventura

Musical score for Bandoneon, Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and features various dynamics and articulations. The Bandoneon part includes vibrato markings and dynamics such as *sf*, *pp*, *p*, *sfz*, and *ppp*. The Violin I and II parts feature dynamics like *f*, *pp*, *sfz*, and *p*. The Viola and Violoncello parts are marked with *f*. The score includes a section labeled "arco XP" for the Bandoneon.

Allegretto, con temor ♩=90

A

Musical score for Piano. The score is in 4/4 time and features a section with sixteenth-note patterns. The dynamics are marked as *p* and *pp*. The score includes a section labeled "Ped." and a section with sixteenth-note patterns marked with "6" and "5".

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and features sixteenth-note patterns. The Violin I and II parts are marked with *mp* and *cresc. poco a poco*. The Viola and Violoncello parts are marked with *f*. The score includes a section labeled "Ped." and a section with sixteenth-note patterns marked with "5" and "6".

8

5 5 5 6

6 5 5 5

6 5 5 5

5 5 6 6

6 5 5 5

mp

Ped.

10

Senza vibrato

p 6 5 5

6 5 5 5

6 5 5 5

6 5 5 5

arco XP *mp* cresc. poco a poco

arco XP *mp* cresc. poco a poco

5 5 6 5 5

5 5 6 5 5

5 5 6 5 5

5 5 6 5 5

mf

Ped.

12

6 5 6 5

5 6 5 5

5 5 5 5

5 6 5 5

5 6 5 5

Ped.

14

Vibrato

p

f

f

f

mf

mf

mf

Ped. Ped. Ped.

B

17 *Senza vibrato*

mf 5 6

mp 3 *mf*

ord. *sf* *mp* 6 *sfz* *mf*

f 5 6

f 6 *arco ord.*

8^{va}

8^{va}

8^{va}



19 $\text{♩} = 100$ **C**

3 3 3 3 3

pizz. *arco* 5 *f* 3 *mf*

sf *p* *f* *ord.* *mp* *mf*

$\text{♩} = 100$ **C**

3 3 3 *mf*

23

3

arco *mp* *mf* *pizz.* *mf* chicharra

f *ff*

pizz. *ff*

3

3

3

8^{va} 8^{va}



27 **D**

3

mf *f*

arco *mf* *f*

arco ord. *mf* *f*

arco Jeté col legno Strapatta arco Jeté col legno Strapatta

caja caja arco ord. *mf*

D

3

31

mf

3

3

3

6

f

3

6

8^{va}.....



35

poco rit.

mf

3

3

pizz.

f

pizz.

f

pizz.

ff

gliss.

f

pizz.

ff

gliss.

poco rit.

f

6

E

A tempo ♩=100

39

f *p subito* *mf*

arco *mp* *f* *p subito*

arco *mf* *p subito* arco Jeté col legno Strapatta *mf*

E

A tempo ♩=100 ^{8va}

f *p subito*

mf *p subito*



43

mf *p subito*

caja *mf* *gliss.* *mf* *gliss.*

mf *mf* *mf*

mf *mf* *mf*

Ped. Ped. Ped.

46

gliss. *tr*

mp *mf*

sul IV
Moltissimo vibrato

F



50

gliss. *gliss.*

pizz. *f* *pizz.* *pizz.* *pizz.*

mf *f*

Tambor

F

53 **G**

8^{va}... 8^{va}... 8^{va}... 8^{va}... 8^{va}... 8^{va}...



56 **H**

Tambor

pizz.

mf — *f*

5 5

8^{va}... 8^{va}... 8^{va}... 8^{va}...

59

chicharra

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

62

I $\text{♩} = 85$ *Vibrato* *Senza vibrato* *Vibrato* *Senza vibrato* *poco accel.*

Legato molto espressivo *mf* *mf* *molto espressivo*

J ♩=100

65 *Vibrato* *Senza vibrato*

f *sff* > *sff* > *sff* >

pizz.
ff pizz.
ff sul pont.

sf *sf* *sf* *f* *sff* *sff* *sff*

ff

J ♩=100

f *sff* *sff* *sff*

8^{va}



69 *poco rit.*

sf *mp*

sf *sf* *sf*

poco rit.

mp *mp*

8^{va} 8^{va} 8^{va} 8^{va}

Ped. Ped.

72 $\text{♩} = 80$ **A tempo** $\text{♩} = 100$

6 *mf* 3 5 *arco* *mp* *sf* *sf* *pizz.* *f* *pizz.* *f*

$\text{♩} = 80$ **A tempo** $\text{♩} = 100$

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

And.

75 **poco rit.** $\text{♩} = 75$ **K**

3 *f* *sfz* *p* 3 5 *pizz.* *ff* *pizz.* *ff* *ff* *arco sul pont.* *ffz*

poco rit. $\text{♩} = 75$ **K**

f

poco accel.

78

mp

arco mp

arco mp

arco mp

p

mf

poco accel.

mp

mf

8va

6

81

♩ = 90

pp

mp

mf

mp

mp

mp

pizz.

mp

p

poco accel.

8va

90

86

Sul pont.

sfz

f



88

Sul pont.

ppp

arco sul pont.

p \rightrightarrows *ppp*

3 3

M

Lento Misterioso

$\text{♩} = 60$

Rubato

98

98

arco sul pont.

ppp

M

Lento Misterioso

$\text{♩} = 60$

Rubato

una corda

pp dolce

una corda

pp dolce

Ped. Ped.



Vibrato

107

Vibrato

pp

Sul pont.

pp

ppp

ppp

p

mp

pp

mp

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

113

Senza vibrato

vibrato

pp

3

Sul pont.

pp

3

Sul pont.

pp

Sul pont.

pp

pp

arco Sul pont.

pp

nat.

pp

3

3

5

8^{va}

5

mp

5

117

senza vibrato

pp

3

pp

Sul pont.

sf

mp

sf

mp

sf

mp

8^{va}

mp

3

8^{va}

3

ppp

Vibrato

122

O

Vibrato
8^{va}

Musical score for measures 122-126. The score is in 4/4 time and features a piano (pp) texture. It includes a vocal line with vibrato and an 8va marking, and a piano accompaniment with triplets and dynamic markings like ppp, p, and mp. Measure 125 includes a '5 6' marking and a 'Ped.' marking.

Musical score for measures 127-131. The score is in 4/4 time and features a ppp texture. It includes a vocal line with vibrato and an 8va marking, and a piano accompaniment with triplets and dynamic markings like ppp. Measure 127 includes a circled '8' marking. Measure 131 includes a 'Ped.' marking.

133

vibrato senza vibrato

fp subito pp

sul pont.

fpp sul pont.

fpp sul pont.

fpp subito

ff

una corda

fp ppp

7 6 5

3 6 5

Ped.