

# *Dialéctonos*

PARA ENSAMBLE

*Mariano Gabriel Acosta*

2021

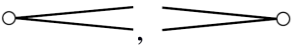
# GLOSARIO

## Orgánico

1 Violín  
1 Flauta  
1 Fagot  
1 Trombón  
1 Voz Barítono  
1 Piano

## Técnicas

### Generales

☼  : Al niente / Dal niente.

☼  : Transición de una técnica a otra.

☼ **Ord.:** Toque ordinario.

☼  : Ruido de Aire.

-Vientos: Se ejecuta soplando dentro del instrumento con la digitación indicada.

-Violín: Se ejecuta frotando las cerdas sobre el puente o cerca de él según se indique.

-Voz Barítono: Se ejecuta generando el ruido con las consonantes indicadas.

☼ La obra tendrá que ser ejecutada *sin vibrato* para todos los instrumentos.

### Violín

☼ **X.P.:** Extremo Sul Ponticello.

☼ **Supra Pont.:** Supra il Ponticello. Tocar sobre el puente.

☼  : Muteo de cuerdas en mano izquierda.

### Voz Barítono

☼ **hablado:** Cantar sin precisa afinación. Voz cuasi hablada.

☼ [ ]: Ejecutar la fonética de la vocal o consonante que aparece entre corchetes.

☼ (:): Posición de boca con la forma de la vocal que aparece entre paréntesis.

☀ Pronunciación de ciertos fonemas en texto:

- **y** = Rudio de aire [sh] + tonicidad. (*fricativa postalveolar sonora*).
- **ll** = Parte media de la lengua despegándose del paladar + tónico. (*aproximante lateral palatal*).

- **sh** = Ruido de aire [sh] sin tonicidad. (*fricativa postalveolar sorda*).

\*en la pieza *Cordobesa, Cuyana* y solo en la sílaba "sha" de *Norteña* la punta de la lengua debe apuntar hacia el paladar superior. (*fricativa retrofleja sorda*).

- **loh** = "los" reemplazando la "s" por una exhalación sin tonicidad. (*fricativa glotal sorda*).

- **rha** = "ra" con la "r" asemejada a la "r" inglesa. (*aproximante alveolar*).

Vientos

Frull. —————

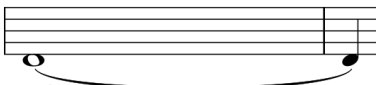


☀ : Frulatto.




☀ : Porcentajes de sonido tónico y ruido de aire.


Voz/Unísono



☀ *mf* : Ejecutar la nota indicada con el instrumento cantando a la vez la misma altura o su octava.



☀ [sh] : Generar ruido de aire con soplando con el fonema "sh" dentro del instrumento en la digitación indicada.



☀ : Slap tounge.

# Cordobesa

Mariano Gabriel Acosta

**A**

Violín  $\text{♩} = 120$   
*pp* *p* *p*

Flauta *pp* *p*

Fagot *mp*

Trombón *mp* *gliss.*

Baritono

Piano *p* *Ped.*

5  
Vln. *p* *mp* *p* *mp*

Fl. *p* *mp* *p* *mp*

Fag. *p* *mp* *p* *mp*

Tbn. *gliss.* *gliss.*

Bar.

Pno. *p* *mp* *p* *mp*

Musical score for measures 9-12. The score includes parts for Violin (Vln.), Flute (Fl.), Bassoon (Fag.), Trombone (Tbn.), Baritone (Bar.), and Piano (Pno.). The time signature is 12/8. The key signature has one flat (B-flat). The Violin part features a rhythmic pattern of eighth notes with accents. The Flute part has a melodic line with slurs. The Bassoon part has a melodic line with dynamics *p*, *mp*, and *p*. The Trombone part has glissando markings. The Piano part has a steady eighth-note accompaniment.

Musical score for measures 13-16. The score includes parts for Violin (Vln.), Flute (Fl.), Bassoon (Fag.), Trombone (Tbn.), Baritone (Bar.), and Piano (Pno.). The time signature is 12/8. The key signature has one flat (B-flat). The Violin part continues with the rhythmic pattern. The Flute part has a melodic line with slurs. The Bassoon part has a melodic line with dynamics *p*, *mp*, and *p*. The Trombone part has glissando markings. The Piano part has a steady eighth-note accompaniment.

17

Vln. *f*

Fl. *mf* *p*

Fag. *p* *mp* *mf* *p*

Tbn. *gliss.* *f* *p* *f*

Bar. *gliss.* *f* *pa*

Pno. *mf* *p* *mp*

\* Ped.

21

Vln. *p* *mf*

Fl. *mf > p* *mf > p* *mf > p*

Fag. *mp*

Tbn. *mf* *gliss.* *gliss.* *gliss.*

Bar.

Pno.

25

Vln.

Fl. *mp*

Fag.

Tbn. *p* *gliss.*

Bar.

Pno.

\*

29

Vln. *mf* *p* *gliss.*

Fl. *mf* *gliss.*

Fag. *mf* *p* *gliss.*

Tbn. *mp* *mf* *p* *gliss.*

Bar. *p* *mp* *mf* *p* *gliss.*  
pa ce

Pno. *f* *mp*  
Ped. Ped.

33

Vln. *p*

Fl. *mp* *gliss.*

Fag. *mp* *gliss.*

Tbn.

Bar.

Pno.

Detailed description: This block contains the musical score for measures 33 through 36. The Vln. part starts with a rest in measure 33, then plays a series of eighth notes in measure 34, marked *p*. The Fl. part plays a glissando in measure 33, marked *mp*. The Fag. part also plays a glissando in measure 33, marked *mp*. The Tbn. and Bar. parts are silent. The Pno. part has a consistent rhythmic accompaniment of eighth notes in both hands.

37

Vln. *gliss.*

Fl. *gliss.*

Fag. *gliss.*

Tbn.

Bar. *mp* *gliss.*

Pno.

ce rra ce sha ce rra tra - yec -

Detailed description: This block contains the musical score for measures 37 through 40. The Vln. part plays a glissando in measure 37, then continues with eighth notes. The Fl. part plays a glissando in measure 37. The Fag. part plays a glissando in measure 37. The Tbn. part is silent. The Bar. part plays a glissando in measure 37, marked *mp*. The Pno. part continues with its rhythmic accompaniment. The lyrics 'ce rra ce sha ce rra tra - yec -' are written below the Bar. part.



41

Vln. *gliss.* *ff* *mf* *p* *mf*

Fl. *gliss.* *ff* *mf* *p* *mf*

Fag. *gliss.* *ff* *mf* *p* *mf*

Tbn. *gliss.* *ff* *mf* *p* *mf*

Bar. *gliss.* *ff* *mf* *p* *mf*

to la tra - iec - to - ria de loh pa - si - yos

Pno. *ff* *mp* *p*

\* Ped. \*

46 **B** *rall.*  $\text{♩} = 80$

Vln. *p*

Fl. *p* *p*

Fag. *p* *p* *mf*

Tbn. *p* *mf*

Bar. *p* *mp* *f*

ha si-do ce - rra - da la tra - iec - to-ria de loh pa

Pno. *mp* *pp* *mf* *f*

*Ped.* *8<sup>va</sup>*

51

Vln. *pp*

Fl. *pp* *ppp* *mf* Voz/Unisono

Fag. *p*

Tbn. *mf* *mf* 3

Bar. *mf* *mf* si-yos la tra-yec la tra-iec la tra [Y]

Pno. (8).....

55

Vln. *pp* *mf* *pp* *gliss.*

Fl. *pp* *ff* Ord.

Fag. *mp* *f* *mp*

Tbn. *ff* *mp*

Bar. *mp* *gliss.* *mp* ec la tra-iec to-ria de loh pa ce - sha-da

Pno. *mf* *mp* *f* *mp* *ff* *mp* *mf* Ped.

61 C

Vln. *mf* *mp* *gliss.* *mp*

Fl. *mp* *gliss.* *mp* Voz/Unisono

Fag. *p* *gliss.* *mp* 3

Tbn. *p* *gliss.* *mp* *mp*

Bar. *p* *gliss.* *mp* *mp* [I] [E] yec pa

Pno. *mf* *mp* \*

68

Vln.

Fl. *mp*

Fag. 3

Tbn. *mp* 3

Bar. ce iec pa [Y] ce yec pa

Pno.

73

Vln. *mp* *gliss.* *mf* 3

Fl. *p* *mf* Ord.

Fag. *gliss.* 3 *mf*

Tbn. 3 *gliss.* *mf*

Bar. *gliss.* *mf* *gliss.*

pa [Y] iec pa [Y]

Pno.

77

Vln. *mp* 3 *gliss.* *ff* *pp*

Fl. 3 *gliss.* *ff* *pp*

Fag. 3 *gliss.* *ff* *pp*

Tbn. 3 *gliss.* *ff* *pp*

Bar. *mp* *gliss.* *ff* *pp*

[I] → [E] to u

Pno. *f* *p*

Ped. *mf* *f* *8<sup>va</sup>*

83 **D**

Musical score for measures 83-88. The score includes staves for Violin (Vln.), Flute (Fl.), Bassoon (Fag.), Trombone (Tbn.), Baritone (Bar.), and Piano (Pno.).

- Vln.:** Measures 83-88. Dynamics: *mp* → *f* → *pp* → *f* → *pp*. Includes glissando markings (*gliss.*) and accents (*>*).
- Fl.:** Measures 83-88. Dynamics: *mp* → *f* → *pp* → *f* → *pp*. Includes glissando markings (*gliss.*) and accents (*>*).
- Fag.:** Measures 83-88. Dynamics: *mp* → *f* → *pp* → *f* → *pp*. Includes glissando markings (*gliss.*) and accents (*>*).
- Tbn.:** Measures 83-88. Dynamics: *mp* → *f* → *pp* → *f* → *pp*. Includes glissando markings (*gliss.*) and accents (*>*).
- Bar.:** Measures 83-88. Rested.
- Pno.:** Measures 83-88. Measure 83: *f*. Measure 84: *p*. Measure 85: *p*. Measure 86: *p*. Measure 87: *p*. Measure 88: *p*. Includes glissando markings (*gliss.*) and accents (*>*).

Musical score for measures 89-94. The score includes staves for Violin (Vln.), Flute (Fl.), Bassoon (Fag.), Trombone (Tbn.), Baritone (Bar.), and Piano (Pno.).

- Vln.:** Measures 89-94. Dynamics: *ppp*. Includes glissando markings (*gliss.*) and accents (*>*).
- Fl.:** Measures 89-94. Dynamics: *ppp*. Includes glissando markings (*gliss.*) and accents (*>*).
- Fag.:** Measures 89-94. Rested.
- Tbn.:** Measures 89-94. Rested.
- Bar.:** Measures 89-94. Rested.
- Pno.:** Measures 89-94. Dynamics: *pp*. Includes glissando markings (*gliss.*) and accents (*>*). Measure 94 includes a *8va* marking and a *p* dynamic.

# Cuyana

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**A**

$\text{♩} = 60$

Violín *pp* *gliss.* *mf*

Flauta *pp* *gliss.* *mf*

Fagot *pp* *gliss.* *p*

Trombón *pp* *gliss.* *mp* *mf* *gliss.*

Baritono *pp* *mf* *pp* [I] → [E]

Piano *mp*

11

Vln. *gliss.* *p* *pp* *p* *mf* *p* *gliss.*

Fl. *p* *gliss.* *pp* *gliss.*

Fag. *gliss.* *mf* *gliss.*

Tbn. *pp* *mp* *pp* *gliss.*

Bar. *p* *gliss.* *gliss.* *pp* *mp* *pp* [I] → [O] to ria

Pno. *p*

*Red.*

20

Vln. *fp* > *pp* *f* 3

Fl. *fp* > *pp* *f* 3

Fag. *p* *fp* > *pp*

Tbn. *fp* > *pp*

Bar. *p* *fp* > *pp* *f* *gliss.*

ie [O] → [A] e o a [I] → [O] pa [I] → [O]

Pno. *p* < *f* *p*

\*

29

**B**

Vln. *ff* > *ppp* *gliss.*

Fl. *ff* > *ppp* *gliss.* *pp*

Fag. *ff* > *ppp* *gliss.* *p* > *ppp*

Tbn. *f* *ff* > *ppp* *gliss.* *p* > *ppp*

Bar. *pp* < *mp* *gliss.* *p* > *ppp*

i o [A] → [O]

Pno. *mp* *ff* *8va* *mp* *pp* *8va* *mf* *pp*

37

Vln. *f* *pp* *p* *mf* *p*

Fl. *mf* *mp*

Fag. *mp* *pp* *mp*

Tbn. *mp* *mf* *pp* *p*

Bar. la tra-iec - to - ria

Pno. *mp* *mf* *mp*

8<sup>va</sup>

43

Vln. *mp* *f* *mp* *pp* *ff*

Fl. *mp* *mf* *f* *ff* *mp*

Fag. *mp* *f* *mp*

Tbn. *mf* *p* *f* *mp* *f* *p*

Bar.

Pno. *mf*

8<sup>va</sup>



49 **C**

Vln. *pp* *pp* *mp* < *f* *mp* *gliss.*

Fl. *mp* *pp* *mp*

Fag. *pp* *mp* *p* *pp* *mp* *gliss.*

Tbn. *mf* *mp*

Bar. *mf* *p* *mp*

de loh pa-si - - - io sha -

Pno. *mp* *mf* *pp*

53

Vln. *mf* *f* *pp* *mf* *pizz.*

Fl. *gliss.* *mf* *f* *pp* *mf*

Fag. *mf* *f* *pp* *mf* *gliss.*

Tbn. *gliss.* *mf* *f* *pp* *mf* *p*

Bar. *gliss.* da

Pno. *mf* *pp* *mf*

58

Vln. arco. *pp* < *ff* pizz. *pp* *mp* *f*

Fl. *pp* *mp* *f*

Fag. *pp* *mp* *f*

Tbn. *pp* < *ff* *pp* *mp* *f*

Bar. *pp* < *ff* *pp* *mp* *f*

da la tra - iec - to - ria a sio sha da

Pno. *p* *f* *mp*

8va

# Guaranítica

Mariano Gabriel Acosta

**A**

$\text{♩} = 85$

pizz

Violín *pp*

Flauta *pp*

Fagot *pp*

Trombón *pp*

Barítono

Piano *pp*

The first system of the score consists of seven staves. The Violín staff begins with a 'pizz' (pizzicato) instruction and a dynamic marking of *pp*. The Flauta and Fagot staves also have *pp* markings. The Trombón staff has a *pp* marking. The Barítono staff is empty. The Piano staff has a *pp* marking. The music is in 4/4 time and features a series of eighth and sixteenth notes across the staves.

Vln. 6

Fl.

Fag.

Tbn.

Bar.

Pno.

The second system of the score consists of seven staves. The Vln. staff starts with a measure number '6'. The Fl. staff continues the melodic line. The Fag. staff has a *pp* marking. The Tbn. staff has a *pp* marking. The Bar. staff is empty. The Pno. staff has a *pp* marking. The music continues with similar rhythmic patterns as the first system.

10

Vln. *mf* *mp*

Fl. *mf* *mp*

Fag. *mp*

Tbn. *mp*

Bar. *pp* *mf*

Pno. *mf* *mp*

u

16

Vln. *f* *pp*

Fl. *f* *pp*

Fag. *f* *pp*

Tbn. *f* *pp*

Bar. *pp*

Pno. *f* *pp*

[LL](i)

20

Vln. *mf* *ff* *mf*

Fl. *mf* *ff* *pp*

Fag. *mf* *ff* *mf*

Tbn. *mf* *ff* *mf*

Bar. *mf* *ff* *mp*  
 → o rha pa la

Pno. *mf* *ff* *mf*

24 **B**

Vln. *mp*

Fl. *mp* *pp* *mp*

Fag. *mp* *pp*

Tbn. *mp* *pp*

Bar. *mf* *mp* *mf*  
 tra-yec - to-ria pa si-llo ha si-do ce - rha-da la tra-yec

Pno. *mp* *mf* *mp*

15<sup>mb</sup>

29

arco.

Vln. *mf* *pp* *f*

Fl. *pp* *f*

Fag. *mp* *pp* *f*

Tbn. *mp* *mf* *f*

Bar. *6* *6*  
to-ria de loh pa-si pa si-lloh ha si-do ce - rha - da

Pno. *ppp* *ff*  
*8<sup>va</sup>. 6* *6* *6*

34

Vln. *p* *mf* *mp*

Fl. *p* *mf*

Fag. *p* *mf*

Tbn. *mf* *mp*

Bar. *pp* *mf* *6*  
la tra-yec-to-ria de loh pa-si-lloh ha si-do ce-rha-da

Pno. *p* *mf* *mp* *6*

C

38

Vln. *pp* *mf* *gliss.*

Fl. *p* *mf*

Fag. *mp*

Tbn. *mf*

Bar. *mp* *mf* *mp*  
 la tra-yec to-ria de loh pa - si-llos

Pno. *mf* *f* *8<sup>vb</sup>*

44

Vln. *arco.* *mp*

Fl. *mp*

Fag. *mp*

Tbn. *mp*

Bar. *mp*  
 ha si-do ce- rha-da la tra-yec to-ria de loh pa si-lloh ha si-do ce-

Pno.

49

Vln.

Fl.

Fag.

Tbn.

Bar.

Pno.

rha-da la tra-yec to-ria de loh pa si-lloh

52

Vln.

Fl.

Fag.

Tbn.

Bar.

Pno.

ha si-do ce - rha-da la tra-yec to-ria de loh pa si-llos



54

Vln. *ff*

Fl. *ff*

Fag. *ff*

Tbn. *ff*

Bar. *ff*

Pno. *p*

ha si-do ce - rha-da la tra-yec to ria de loh pa si-loh ha

56

Vln. *p*

Fl. *p*

Fag.

Tbn.

Bar. *p*

Pno. *f*

si-do ce rha-da la tra-yec-to-ria de loh pa to-ria - de pa tra yec

58 **D**

Vln. *pp* *p*

Fl. *p*

Fag. *p* *pp* *p*

Tbn. *p*

Bar. *p*

pa pa pa pa-si pa tra pa ha da

Pno. *p*

64

Vln. *pp*

Fl. *p*

Fag. *pp* *p*

Tbn. *pp*

Bar. *mp*

la tra de lo pa

Pno. *mp*

72

Vln. *pizz.* arco. 3 9

Fl.

Fag. *pp* *mp* *mf* *f*

Tbn. *p* *pp* *mp* *mf* *f*

Bar. la tra to ria de lo *ff*

Pno. *mf* *ff* *Ped.*

(8).....

79

Vln.

Fl.

Fag. *mp*

Tbn. *mp*

Bar. *mp*

Pno. *p* *mp* \*

(8).....

# Norteña

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**A**

♩ = 80

Violín

Flauta

Fagot

Trombón

Barítono

Piano

*mp*

*gliss.*

*mp*

[A]

8<sup>va</sup>

*mp*

Ped.

Detailed description: This system contains the first six staves of the score. The Violín and Flauta staves are mostly rests. The Fagot and Trombón staves play a melodic line with a slur and a triplet of eighth notes at the end. The Barítono staff has a rest followed by a note with a slur. The Piano part features a continuous eighth-note accompaniment in the left hand and a melodic line in the right hand. Dynamics include *mp* and *gliss.*. A rehearsal mark [A] is placed at the end of the system. Pedal markings are present at the bottom.

7

Vln.

Fl.

Fag.

Tbn.

Bar.

Pno.

*p*

*ppp* < *p*

*mp*

*gliss.*

*mp*

[O]

[O] → [I]

*p*

8<sup>va</sup>

*mp*

Ped.

\*

Detailed description: This system contains staves 7 through 12. The Violín and Flauta staves play a melodic line with a slur and a triplet of eighth notes at the end. The Fagot and Trombón staves play a melodic line with a slur and a triplet of eighth notes at the end. The Barítono staff has a rest followed by a note with a slur. The Piano part features a continuous eighth-note accompaniment in the left hand and a melodic line in the right hand. Dynamics include *p*, *ppp*, *mp*, and *gliss.*. Rehearsal marks [O] and [O] → [I] are present. Pedal markings are present at the bottom.

13

Vln. *pp* *mf*

Fl. *pp* *mf*

Fag. *f* *mp* *p*

Tbn. *f* *>mp* *p* *gliss.*

Bar. *p* *gliss.*

Pno. *mp* *f* *8<sup>vb</sup>* *p* *8<sup>vb</sup>* *Rel.*

pa lo

Detailed description: This system contains measures 13 through 18. The Violin part starts with a triplet of eighth notes, followed by a half note, and then a phrase of eighth notes with dynamics *pp* and *mf*. The Flute part has a similar triplet and half note, followed by a sixteenth-note triplet and a half note, with dynamics *pp* and *mf*. The Bassoon part begins with a triplet of eighth notes (*f*), followed by a half note (*mp*), and then a long phrase of eighth notes (*p*). The Trombone part starts with a triplet of eighth notes (*f*), followed by a half note (*>mp*), and then a long phrase of eighth notes (*p*) including a glissando. The Baritone part has a triplet of eighth notes, followed by a half note, and then a long phrase of eighth notes (*p*) including a glissando. The Piano part features a triplet of eighth notes (*mp*) in the right hand and a triplet of eighth notes (*f*) in the left hand, with an *8<sup>vb</sup>* marking. The right hand continues with a series of triplets of eighth notes, and the left hand has a triplet of eighth notes (*p*) with an *8<sup>vb</sup>* marking and a *Rel.* marking.

19 **B**

Vln. *p*

Fl. *p*

Fag. *p* *pp*

Tbn. *p* *pp*

Bar.

Pno. *mp* *ff* *8<sup>vb</sup>* *Rel.*

Detailed description: This system contains measures 19 through 24. Measures 19-23 are marked with a box containing the letter 'B'. The Violin part plays a series of half notes with dynamics *p*. The Flute part plays a series of half notes with dynamics *p*. The Bassoon part plays a series of half notes with dynamics *p*, ending with a phrase of eighth notes (*pp*). The Trombone part plays a series of half notes with dynamics *p*, ending with a phrase of eighth notes (*pp*). The Baritone part is silent. The Piano part is silent until measure 24, where it has a triplet of eighth notes (*mp*) in the right hand and a triplet of eighth notes (*ff*) in the left hand, with an *8<sup>vb</sup>* marking and a *Rel.* marking.

29 3

Vln. *pp* *mp*

Fl. *pp* *mp*

Fag. *pp*

Tbn. *pp*

Bar. *pp*

Pno. *pp* *mp*

u

34 C

Vln. *p* *pp*

Fl. *p* *pp*

Fag. *mp* *pp* *mf*

Tbn. *pp* *gliss.* *pp*

Bar. *mf* *pp* *ff*

Pno. *f* *pp* *mp*

shec sio ce - sha - da tra

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

6 6

*ff* *mp*

*Ped.*

41

4 Vln. *ppp* *pp* *f* *pp*

Fl. *ppp* *mp* *f* *mf*

Fag. *ppp* *mf* *mp* *f* *mf* *pp*

Tbn. *gliss.* *ppp* *mf* *mp* *f* *pp* *gliss.*

Bar. *ppp* *f* *mf*

loh pa-si-shos tra - loh shec - to-ria

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

*f* *pp* *mf* *pp* *8<sup>va</sup>*

48

Vln. *mp* *mf* *mf* *ff* *pp*

Fl. *mp* *p* *ff* *pp*

Fag. *mp* *p* *ff* *pp*

Tbn. *mp* *p* *ff* *pp*

Bar. *mf* *p* *ff* *mp* *sfz* *sfz*

ha si-do ce-sha-da do-ce-sha da lo tra

Pno. *mf* *mf* *p*

*Red.* *pp* *pp* *pp*

53

Vln. *p* *mp* *p* *mp*

Fl. *p* *mp* *p* *mp*

Fag. *p* *mp* *p* *mf* *p*

Tbn. *mp* *p* *mp* *p* *mf* *p*

Bar. shec-to - ria la la la la la

Pno. *mf*

58 **D**

Vln. *pp*

Fl. *pp*

Fag. *f* *ff*

Tbn. *f* *ff*

Bar. *mf* *ff*

Bar. tra shec la shec de pa la shec de pa la tra lo

Pno. *mf* *ff* *mf* *ff* *mf*



65

Vln. *f*

Fl. *f*

Fag. *ff*

Tbn. *ff*

Bar. *ff*

Pno. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *ff*

sio tra lo la de la de la de la de

15<sup>mb</sup>

*Red.* *Red.*

69

Vln.

Fl.

Fag.

Tbn.

Bar. *ff*

Pno. *ff*

la de la de la de la de

(15)

*Red.*

71

Vln. *mp* *f* *Supra Pont.*

Fl. *pp*

Fag. *ppp*

Tbn. *ppp* *mf* *Slap*

Bar. *pp* *mf* *ec* *[SH]*

Pno. *8va* *Reo.* *(15)*

la de

# Rioplátense

Mariano Gabriel Acosta

**A**  
♩ = 100

Violín: *fp* < *f* (Supra Pont.), *pizz.*, *mf* (arco. Supra Pont.)

Flauta: *mp* < *mf*

Fagot: *mp* < *f*, *mp*

Trombón: *mf*, *mp*

Baritono: *mp* < *f* [sh] ec, *mf* [sh], *p* [sh], *f* [k] [t], *mp* < *f* [s] [p] [s]

Piano: *p* (8<sup>sub</sup>), *mf* (8<sup>sub</sup>)

8

Vln.: *mp*

Fl.: *p*, *p* < *mp*

Fag.: *mf*, *mp*

Tbn.: *mf*, *mp*

Bar.: *mp* < *f* [sh] [k] [t] [pr], *pp* < *mf*, *mp* [sh] o [s]

Pno.: *mp*

17

Vln. *Supra Pont.* *Ord.* *f* *pp*

Fl. *pp* *mp* *mp* [sh] *f* *Frull.*

Fag. *pp* *f* *Frull.*

Tbn. *p* *f* *Frull.*

Bar. [sh] *ec-to-ria* *f* *do ce* [rr]

Pno. *3* *3* *3* *Ped.*

25

Vln. *Supra Pont.* *mp*

Fl. *mp*

Fag. *mp*

Tbn. *mp*

Bar. *mp* *mf* *mp*  
*a-da* [sh] *ec to-ria de los pa* [s] *i* [sh] *os*

Pno. *f* *mf* *Ped.* *Ped.* *Ped.* *Ped.*

34 **B** Ord.

Vln. *pp* *ff* *pizz* *mp*

Fl. *mf* [sh] *pp < f* *pp* *f* *mf* [sh]

Fag. *mp* *pp* *f* *pp* *f*

Tbn. *pp* *< f* *mp* *f*

Bar. *ff* *f* *mf*  
 si-shos de los pa-si-shos los pa-si-shos pa-si [sh]

Pno. *mp* *ff* *mp* *mp*  
 Ped. *ff* 8<sup>va</sup>

42 arco. Supra Pont.

Vln. *mf*

Fl. [sh] *mp* *mf* Frull.

Fag. *mp* Frull. *mf* Frull.

Tbn. Frull. *mf*

Bar. *mp* *f* *mp* *mf*  
 os la tra-shec ha si-do ce-[rr]

Pno. *mp* *f* *mp* *mf*  
 Ped.

49

Ord.  $\xrightarrow{\hspace{2cm}}$  X.P

Ord. pizz.

Vln. *p*  $\xrightarrow{\hspace{2cm}}$  *mp*  $\xrightarrow{\hspace{2cm}}$  *p*

Fl. [sh] *p* *f* *ppp*

Fag. *p* *f* *p* *ppp*

Tbn. *p* *mf* *p* *ppp*

Bar. *mf* *p* *mf* *ppp*

Pno. *mf* *pp* *Red.*

[rr] a tra-shec - to - ria pa - si - shos [s] [sh] [rr] a - da [s]

56

arco.  $\oplus$

Supra Pont.

**C**

Supra Pont.

Vln. *ff* *mf*

Fl. *mp* *ff* *p*

Fag. *mp* *ff* *p*

Tbn. *mp* *ff* *pp*

Bar. *mp* *pp*

Pno. *mp* *8va* *mp*

60 arco.  
⊕  
Supra Pont.

Vln. *pp* *mf* *p* *pizz.* *Ord.*

Fl. *pp* *mf* *pp*

Fag. *pp* *mp* *pp* *mf*

Tbn. *mf* *pp*

Bar. [a] [o] [s] *pp*

Pno. *mf* *mp* *p*

(8)-----

66 arco.  
⊕  
Supra Pont.

Vln. *mf* *p* *pp* *pizz.*

Fl. *mf* *p* *pp* *Frull.*

Fag. *mf* *p* *pp* *Frull.*

Tbn. *mf* *p* *pp*

Bar. *f* *mf* *pp* *[sh] ec [k] [t] [p] [t] [k] [pr]*

Pno. *ff* *mf* *mp*

8<sup>bb</sup>-----

70

Vln. arco. *p*

Fl. *p* *f* Frull.

Fag. *f* Frull.

Tbn. *f* Frull.

Bar. *f* [rr]

Pno. *mp* *f* Led.

74 **D**

Vln. *mf* pizz. arco. Supra Pont. *pp* *f* *mp*

Fl. *pp* *mf* Frull. *mp*

Fag. *mp* *pp* *mp*

Tbn. *mf* *pp* *f* *mp*

Bar. *mf* *ppp* *f* [a] [t] [k] [p] [s] [sh] ec

Pno. *mf* *mf* 8vb



81

Vln. *mp* *mf* *mp* pizz.

Fl. *mf* *mp* *pp*

Fag. *mp* *pp*

Tbn. *mf* *mp* *pp*

Bar. *mf* *ff* *mp* *pp*  
[rr] [k] [t] [sh]

Pno. *p* *f* *mf* *mp*  
15<sup>mb</sup> Led. 15<sup>ma</sup> 15<sup>mb</sup>

86

Vln. arco. *mp* *mf* pizz. arco. Supra Pont.

Fl. *mp* *p* *mf* *p* Frull.

Fag. *p* *mf* *p* Frull.

Tbn. *mf*

Bar. *f* *mp* *mf* *mp*  
[k] [sh] [rr] [t] [s]

Pno. *pp*

91

Vln. *ppp* *f* pizz.

Fl. *mp* *pp* *f* *mf*

Fag. *mp* *p* *mp* *p* *f*

Tbn. *mp* *p* *f*

Bar. [t] [k] *mf*

Pno. *ff* *mp* *f* *ff* Ped.

95

Vln. arco. *mp* pizz. *pp* arco.

Fl. Frull. *mp* *pp*

Fag. Frull. *mp* *pp*

Tbn. *mf* *mp* *pp*

Bar. *mp* *mf* *pp* *f*  
[sh] [k] la tra - shec

Pno. *mf*

8<sup>va</sup>

99

Vln. *pizz.* *arco.* *mp* *pizz.* *arco.* *ppp* Ord. \_\_\_\_\_

Fl. *mp* *ff* *pp* *ff* *pp*

Fag. *mp* *ff* *pp* *ff* *ppp*

Tbn. *f* *mp* *ff* *pp* *ff* *ppp*

Bar. *mf* *ff* *mp*

[t] [r] [k] to-ria de los pa-si-shos [sh] [s] ha si-do ce rra - da la tra - shec

Pno. *mp* *p* *ff* *mf*

*mp* *p*

103

Vln. *Supra Pont.* *p*

Fl. *p*

Fag. *p*

Tbn. *p*

Bar. *pp* *hablado* *mf* *3* *3* *3* *3*

la tra-shec - to-ria de los pa-si-shos ha si-do ce - rra-da

Pno. *mf* *mf*

8<sup>va</sup> *mf*

Ord. \_\_\_\_\_