

SONANDO LATINOAMÉRICA

Volumen II

Una propuesta interpretativa



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Primera edición: 2023

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Introducción

La Música de Cámara es escrita e interpretada por un grupo reducido, generalmente instrumental, con un instrumentista por parte. El término se ha definido o delimitado de modo diverso en varias épocas como reflejo de las cambiantes condiciones sociales y musicales. En el s. XIX y una buena parte del XX significaba, música instrumental para grupos pequeños en la tradición procedente de los maestros clásicos vieneses, Haydn, Mozart y Beethoven. Una gran parte de esta música está escrita en formato de sonata en cuatro movimientos y lleva títulos abstractos que indican el número de instrumentos empleados (trío, cuarteto, quinteto, sexteto, septeto, octeto y noneto). La música de cámara se ha escrito casi siempre para cuerda, pero también se han utilizado con frecuencia piano y cuerda, un conjunto mixto de viento y cuerda, viento solo y otras combinaciones. La música para un solo intérprete, con o sin acompañamiento, suele quedar excluida de esta definición, porque la interacción entre las voces se considera un elemento esencial de la misma.”¹

En Hernández [ca. 2010]², el término música de cámara, como bien indica Bashford, se acerca al de Hausmusik, que en alemán hace referencia a las interpretaciones, tanto vocales como instrumentales que tenían lugar en el hogar para el entretenimiento de la familia, sin oyentes, y que precisamente gozaron de gran auge en los siglos XIX y XX. Es evidente que la función social varía considerablemente de la ejecución familiar, por aficionados a la ejecución en la cámara real, con verdaderos profesionales de los instrumentos, o las tertulias. Así mismo, el repertorio tampoco será idéntico en uno y otro caso.

¹ Randel, Don Michael, (aut.) y Gago Badenas, Luis Carlos, (tr.). Diccionario Harvard de Música: Alianza Editorial, 2009. 1216p. ISBN: 8420697656 ISBN-13: 9788420697659.

² Hernández Polo, Beatriz. La música de cámara en el siglo XIX, 2010.

Se puede afirmar que el concepto de música de cámara se aplica según el tratamiento que el compositor le haya dado a la obra en cuanto a su forma, instrumentación, recursos técnicos, y tipo de escritura; en la música orquestal, por el contrario, existen grupos de músicos que ejecutan la misma parte (todos los primeros violines, todos los segundos violines, así como las violas, los violoncellos y los contrabajos). También es importante destacar que los grupos o conjuntos pueden ser Instrumentales o vocales, o, vocales e instrumentales. La música de cámara, inicialmente fue concebida para espacios pequeños y ese es el origen de su nombre, además del rol que desempeña cada sujeto en la concepción de la obra como un todo. En la actualidad este género musical se escucha en cualquier tipo de salas, teatros o espacios.

Conjuntar o ensamblar refiriéndose a una obra de cámara, tiene otra connotación hacer música en un conjunto pequeño en el que cada instrumento actúa como solista, sin que ello obstaculice el logro de una unidad de acción y de objetivos artísticos comunes. El Objetivo fundamental de la música de cámara es el logro de un buen ensamble, es decir, el ajuste temporal y el equilibrio sonoro correcto de las partes en cada momento de la interpretación musical, conjuntamente con la afinación y la calidad del sonido.

El aspecto medular de la música de cámara es el logro de la subordinación de las partes al todo, en un tipo de interpretación equilibrada donde las diferentes expresiones individuales se complementan entre sí, sin presentar contradicciones estético-formales que restarían coherencia al discurso musical.

El quinteto de cuerdas *TEMPO* está conformado por dos violines, viola, cello y contrabajo. En su repertorio incluye obras de la literatura universal adaptadas para este formato, pero fundamentalmente su trabajo está encaminado al rescate y difusión de la música latinoamericana en general. Atendiendo al objetivo hacia el cual está dirigido el proyecto “Sonando Latinoamérica Volumen II”, es de gran importancia dar a conocer la

conformación paritaria de la agrupación, donde queda demostrado que el estudio de los instrumentos en mención no excluye a ningún género, sino, por el contrario los integra de manera armónica.

El proyecto “Sonando Latinoamérica” Volumen II, tiene la finalidad de continuar llevando la música tradicional Latinoamericana a diferentes escenarios locales, nacionales e internacionales, con la intención no solo de difundir la riqueza musical que existe en Latinoamérica y que hace parte del patrimonio cultural inmaterial de la humanidad reconocido por la UNESCO³, sino además, motivar a la población infantil y juvenil al estudio bien estructurado de estos instrumentos posibilitando así, que la música se convierta en sus proyectos de vida. Adicionalmente, con la presentación internacional del proyecto se persigue que músicos profesionales de otros continentes, se interesen por el estudio de nuestra música y conozcan en la práctica la interpretación de los géneros más representativos de los países latinoamericanos.

A partir del proyecto mencionado anteriormente, se eligió el programa considerando los géneros de música Latinoamericana más representativos de cada país seleccionado, teniendo en cuenta el formato utilizado, ya que este no es tradicional dentro de la organología de la música latinoamericana, para lo cual se tuvo en cuenta los siguientes parámetros: Repertorio latinoamericano adaptado, arreglos, composiciones y/o adaptaciones de personas externas al Quinteto de Cuerdas Tempo (Docentes del programa Licenciatura en Música de la UTP vinculados al proyecto como arreglistas y compositores), y arreglos, composiciones y/o adaptaciones hechos por integrantes de la agrupación.

³ UNESCO. Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura. Patrimonio cultural inmaterial de la humanidad. [En línea]. Disponible en: <http://www.unesco.org/culture/ich/es/listas?display=default&text=colombia&inscription=0&country=0&multinational=3&type=0&domain=0&display1=inscriptionID#tabs>

Con esta cartilla se pretende socializar el trabajo grupal bajo la orientación y guía de su director, de la propuesta interpretativa final construida en cada ensayo, con el objetivo que la misma sirva de apoyo y referencia para el estudio de la música de cámara en formato de quinteto de cuerdas frotadas, a través de un repertorio latinoamericano.

Quinteto de cuerdas “TEMPO”



El Quinteto de Cuerdas “TEMPO”, surge en el año 2012 por iniciativa de su director el maestro Giordano Bastián Cordero y está conformado por músicos profesionales - académicos especialistas en cada instrumento, quienes cuentan, además, con un amplio recorrido como pedagogos.

Sus objetivos están direccionados a la formación de públicos a través de conciertos didácticos, la experiencia sensible y el acceso equitativo a los bienes de la cultura y del patrimonio artístico musical universal, como contribución a la disminución de la exclusión sentida por la población de menos recursos.

El quinteto está conformado por dos violines, una viola, un violoncello y un contrabajo; instrumentos que hacen parte de la herencia europea dejada a nuestros

antepasados en época de conquista, sin embargo, el quinteto de cuerdas TEMPO, interpreta música folclórica latinoamericana, rompiendo estereotipos y superando las expectativas del público.

Ganadores de la III Convocatoria de Estímulos al sector artístico y cultural del Instituto Municipal de Cultura y Fomento al Turismo de Pereira en la categoría **“Circulación y socialización de productos musicales”**, 2014.

Participantes en el **“Primer festival nacional de música colombiana, tradición”**, en Pitalito – Huila, 2015.

Finalistas en el **“XXIV Festival nacional del pasillo colombiano”**, homenaje a los hermanos Hernández, en Aguadas – Caldas, 2015.

Participantes en el **XVII Encuentro Nacional Juvenil de Música Docta**, que se llevó a cabo en la ciudad de San Vicente – Chile, 2015.

Participantes en la **“XXIII Feria Internacional Cubadisco 2019”**, que se llevó a cabo en la Habana – Cuba, donde se realizó lanzamiento de su primer trabajo discográfico **“Sonando Latinoamérica”**, 2019.

Participantes en el **“Festival de Música Andina Colombiana Mono Núñez”**, que se desarrolló mediante plataforma virtual, 2020.

Participantes en la iniciativa artística de Sala estrecha **“Defienda su talento”**, realizado en la ciudad de Pereira, 2020.

Participantes en el marco del evento **“Diversidad y reconocimiento. XV Encuentro de la Jurisdicción Constitucional”**, realizado en la ciudad de Pereira, 2021.

Ganadores 3er Puesto del **“Concurso nacional instrumental de música de cámara - Manart 3° edición”**, en la modalidad de Ensamble Instrumental, en Armenia – Quindío, 2022.

Integrantes

Giordano Bastián Cordero – Violín I, Director



Maestro en Música – Violinista, con énfasis en Pedagogía Instrumental, de la Escuela Nacional de Música de la Habana – Cuba (Homologación Universidad Nacional de Colombia). Magíster en Música con énfasis en interpretación del violín, de la Universidad EAFIT de Medellín - Colombia.

Ha sido concertino de la Orquesta de Cámara de Camagüey – Cuba, de la Orquesta de Cámara de la Universidad del Cauca, de la Orquesta Sinfónica de la Universidad Tecnológica de Pereira y de la Orquesta Cuerdas Filarmónicas de Pereira.

Participó como solista con diferentes orquestas y como recitalista en las salas más importantes de Cuba y Colombia. En la actualidad es docente titular de la Universidad Tecnológica de Pereira.

Jorge Enrique Ruíz Pérez – Violín II



Licenciado en Música de la Universidad de Caldas, Magíster en música de la Universidad Tecnológica de Pereira. Ha sido integrante de varias agrupaciones instrumentales como el Cuarteto Erato, la Orquesta de Cámara de Caldas, la Orquesta Sinfónica de Caldas, entre otras. En la actualidad es integrante de la orquesta sinfónica UTP y se desempeña como coordinador de área de cuerdas sinfónicas de la Secretaría de Cultura de Pereira.

Carol Grisales Ariza – Viola



Licenciada en Música de la Universidad Tecnológica de Pereira y magíster en Música de la misma institución. Ha participado en diferentes festivales de música nacionales e internacionales; desde el 2008 hasta el año 2023 participó en la orquesta Sinfónica y de cuerdas de la UTP. Actualmente es docente en la corporación Batuta y coordinadora de los procesos de formación en el departamento de Risaralda.

Ana María López Cardona– Cello



Músico profesional con énfasis en violoncello, egresada del conservatorio Antonio María Valencia en la ciudad de Cali y Magíster en Teoría Musical de la Universidad Tecnológica de Pereira. Ha desempeñado una intensa labor como músico en diversas agrupaciones y su inquietud por la interdisciplinariedad en el arte le ha llevado a colaborar con grupos de teatro y danza como el Teatro la Máscara (Cali), Cofradía Danza (Pereira), Duvento Company (Bogotá) y Barricada (Cali-Bogotá). En la actualidad es tallerista del área de cuerdas de la Secretaría de Cultura de Pereira.

Carlos Felipe Vega López– Contrabajo



Maestro en música. Área mayor Contrabajo y énfasis en música de cámara de Juan N. Corpas/Bogotá. Magister en educación musical con perspectiva Multidisciplinar de la Universidad de Granada/España.

Ha sido integrante de Banda Sinfónica Metropolitana de Bogotá, Ensemble Barroco de Bogotá, Banda Barroca La Folia, Orquesta de Tango de Bogotá, Quinteto Leopoldo Federico, Orquesta sinfónica de UTP.

Indicaciones generales

En el repertorio seleccionado están contenidos los siguientes géneros musicales latinoamericanos: Tango, Pieza, Pasillo, Salsa, Songo, Bambuco y Milonga, adaptados para el formato de quinteto de cuerdas frotadas.

Tango⁴: El tango es un género musical y baile rioplatense, popular en el ámbito urbano de Argentina y Uruguay. Su forma musical es binaria (tema y estribillo) y tiene compás de dos por cuatro.

A nivel musical, el tango suele ser interpretado por una orquesta típica o sexteto con instrumentos como el bandoneón, el piano, el violín, la guitarra y el contrabajo. En

⁴ <https://definicion.de/tango/>

cuanto a las letras, suelen basarse en el lunfardo (la jerga rioplatense) y expresar desamores o reclamos políticos.

Pieza⁵: Tiene su origen en el romanticismo, donde se desarrollaron diferentes formas musicales como la bagatela, el estudio, la fantasía, el impromptu, el lied, el nocturno, el preludio, etc.

Pasillo⁶: El pasillo surgió durante la época independentista en los Andes neogranadinos como aire y danza de la libertad, pues se originó como expresión de alegría en el momento de la independencia en las primeras décadas del siglo XIX como una adaptación del vals austriaco, variación que determinó un cambio rítmico. El movimiento se hizo acelerado y hasta vertiginoso en su forma coreográfica.

Salsa⁷: La salsa es la etiqueta predilecta para referirse al conjunto de géneros musicales bailables resultante de la síntesis del son cubano y otros géneros de la música caribeña como el Guaguancó, la Guajira, el Boogaloo, el Mambo, el Montuno, la Plena, la Bomba, el Cha Cha Cha, la Guaracha, la Descarga y los géneros estadounidenses como el jazz y el blues.

Songo⁸: El songo es un ritmo cubano derivado del son montuno, elaborado a partir de los años setenta dentro de la orquesta Los Van Van de Juan Formell. Su paternidad se

⁵ <https://www.unprofesor.com/musica/formas-musicales-del-romanticismo-3642.html>

⁶ [https://es.wikipedia.org/wiki/Pasillo_\(m%C3%BAsica\)](https://es.wikipedia.org/wiki/Pasillo_(m%C3%BAsica))

⁷ [https://es.wikipedia.org/wiki/Salsa_\(g%C3%A9nero_musical\)](https://es.wikipedia.org/wiki/Salsa_(g%C3%A9nero_musical))

⁸ [https://es.wikipedia.org/wiki/Songo_\(m%C3%BAsica\)](https://es.wikipedia.org/wiki/Songo_(m%C3%BAsica))

atribuye generalmente al percusionista y baterista José Luis Quintana, alias Changuito.

Bambuco⁹: El bambuco es un género musical tradicional y autóctono de Colombia, específicamente de la región de los andes colombianos. Es considerado uno de los géneros más representativos de la música colombiana y forma parte del folclor del país.

El bambuco se caracteriza por su ritmo binario y su melodía suave y sentimental.

Milonga¹⁰: La milonga es un género musical folclórico rioplatense, típico de Argentina, Uruguay y Rio Grande do Sul (Brasil). El género proviene de la cultura gauchesca. Se ejecuta en compás binario, pero a menudo con un acompañamiento de guitarra en 6/8.

Se recomienda profundizar en la historia y maneras de interpretar los anteriores géneros, tanto teórica como prácticamente, ahondando en sus raíces y orígenes. Esto permitirá una mayor apropiación y entendimiento de los mismos.

Aspectos metodológicos

Las obras escogidas que se encuentran a continuación, contienen datos generales como título, compositor y arreglista; datos musicales como ritmo (Aire), género, tonalidad, compás, e indicaciones técnicas de digitación, arcos, golpes de arco, dinámicas y fraseo.

⁹ <https://es.wikipedia.org/wiki/Bambuco>

¹⁰ [https://es.wikipedia.org/wiki/Milonga_\(m%C3%BAsica\)](https://es.wikipedia.org/wiki/Milonga_(m%C3%BAsica))

Tabla de partituras “Sonando Latinoamérica Volumen II”

- 1.** Efecto Tango (Tango)
- 2.** La Bella Cubana (Pieza)
- 3.** Patasdilo (Pasillo)
- 4.** La Noche (Salsa)
- 5.** Popurrit Van Van (Songo)
- 6.** El día que me quieras (Tango)
- 7.** Soy Colombiano (Bambuco)
- 8.** Milonga Turbia (Milonga)
- 9.** Tríptico a Pedro Morales Pino
El Calavera – Cuatro preguntas – Leonilde
(Pasillo, Bambuco, Pasillo Fiestero)
- 10.** Solitude (Pieza)

Efecto tango

Tango

Compositor: Fredy Muñoz Navarro

Efecto tango
Para Quinteto de cuerdas
Fredy Muñoz Navarro 2013

Violin I

Moderato 72 **36** *a tempo* **2**

Violin I

f *sf* *gliss* *pizz.* *p* *arco* *f* *cresc.* *f* *p* *rubato* *a tempo* *f* *Allegro* $\text{♩} = 120$ *f* *Campanas Piazzola*

Violin I

f *sf* *p* *arco* *f* *cresc.* *f* *p* *rubato* *a tempo* *f* *Allegro* $\text{♩} = 120$ *f* *Campanas Piazzola*

Violin I

f *sf* *p* *arco* *f* *cresc.* *f* *p* *rubato* *a tempo* *f* *Allegro* $\text{♩} = 120$ *f* *Campanas Piazzola*

Violin I

f *sf* *p* *arco* *f* *cresc.* *f* *p* *rubato* *a tempo* *f* *Allegro* $\text{♩} = 120$ *f* *Campanas Piazzola*

2 VI Efecto tango Fredy Muñoz Navarro 2013

88 93 98 103 118 123 128 133 140 145 150

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

rit. *2da vez rit.* *Moderato* ($\text{♩} = \text{c.80}$) *espress.* *rubato* *a tempo*

arco

VI 3
Efecto tango Fredy Muñoz Navarro 2011

Allegro (M.M. ♩ = c. 120)

153 *f*

159

164 *f* 8va

168

172

176

180

184

187 *rit* Moderato ♩ = 80 *ff*

190 *accel* Allegro ♩ = 120

193 *rit.* *p* *pizz.*

Efecto tango

Para Quinteto de cuerdas

Fredy Muñoz Navarro 2013

Violin 2

Moderato 72

38

f

sfz

43

sfz

1 2 0 3

3

pizz.

p

48

arco

p

f

cresc.

53

fz

fz

p

f

58

rubato

p

cresc.

63

a tempo

f

a tempo

68

Allegro $\text{♩} = 120$

74

79

84

1 2 3 4 3 2 1

2

VI 2

Efecto tango

Fredy Muñoz Navarro 201

VI 2

Efecto tango

Fredy Muñoz Navarro 2017

Allegro (M.M. ♩ = c. 120)

f

Pizz Bartók

pizz.

arco

152

157

162

167

171

175

179

183

Moderato ♩ = 80

rit.

ff

Allegro ♩ = 120

187

191

accl

193

rit.

p

pizz.

The musical score is written for Violin II (VI 2) and consists of ten staves of music. The piece is titled 'Efecto tango' by Fredy Muñoz Navarro (2017). It begins with a tempo of Allegro (M.M. ♩ = c. 120) and a dynamic of *f*. The score includes various articulations such as accents, staccato, and slurs. There are also performance instructions like 'Pizz Bartók', 'pizz.', 'arco', 'rit.', and 'accl'. The tempo changes to Moderato (♩ = 80) at measure 187 and back to Allegro (♩ = 120) at measure 191. The score ends with a dynamic of *p* and a 'pizz.' instruction.

Efecto tango

Viola

Para Quinteto de cuerdas

Fredy Muñoz Navarro 2013

Moderato 72

38

f

fz

p

f *cresc.* *fz* *fz* *f*

f

p *arco*

a tempo *a tempo*

f

f *Allegro* $\text{♩} = 120$

f *2*

f

Electo tango Fredy Muñoz Navarro 201

2

10

18

26

34

42

50

58

66

74

82

90

98

106

114

122

130

138

146

154

162

170

178

186

f

p

Moderato (♩ = c.80)

10

III cuerda

f

f

espress

Electrotango

Fredy Muñoz Navarro 2011

Musical score for 'Electrotango' by Fredy Muñoz Navarro. The score is in 3/4 time and consists of 172 measures. It features a variety of dynamics including *ppp*, *p*, *sf*, *f*, and *cresc.* The tempo is marked *Moderato* (♩ = c. 100) and later changes to *Allegro* (M.M. ♩ = c. 120). The score includes performance instructions such as *arco*, *pizz.*, and *simile*. The piece is credited to Pizz Bartók.

4 Efecto tango

176

179

182

185

Moderato $\text{♩} = 80$

188

ff

190

accel

Allegro $\text{♩} = 120$

192

194

rit.

p

pizz.

Efecto tango

Para Quinteto de cuerdas

Fredy Muñoz Navarro 2013

Cello

Moderato 72

88

Musical staff 1: Bass clef, 4/4 time signature. Measures 88-94. Dynamics: *p*, *f*, *sfz*.

Musical staff 2: Bass clef, 4/4 time signature. Measures 45-50. Dynamics: *f*. Includes a 'solo' section in treble clef.

Musical staff 3: Bass clef, 4/4 time signature. Measures 51-57. Dynamics: *f*, *cresc.*, *fz*, *f*, *p*.

Musical staff 4: Bass clef, 4/4 time signature. Measures 58-64. Dynamics: *p*, *cresc.*. Includes 'rubato' and 'arco' markings.

Musical staff 5: Bass clef, 4/4 time signature. Measures 65-70. Dynamics: *f*. Includes 'Allegro' marking.

Musical staff 6: Bass clef, 4/4 time signature. Measures 71-76. Dynamics: *f*.

Musical staff 7: Bass clef, 4/4 time signature. Measures 77-81. Dynamics: *f*.

Musical staff 8: Bass clef, 4/4 time signature. Measures 82-87. Dynamics: *f*.

Musical staff 9: Bass clef, 4/4 time signature. Measures 88-92. Dynamics: *f*.

Musical staff 10: Bass clef, 4/4 time signature. Measures 93-98. Dynamics: *f*.

2

Cello

Efecto tango

Fredy Muñoz Navarro 2013

101 *p* *rit.* *2da vez rit.*

106 **Moderato** (♩ = c. 80)
solo opcional para cello o bass

111 *p* *tutti*

119 *f*

125 *espress.*

131 *rit.* **Moderato** (♩ = c. 80)
p *pp* *f*

139 *sfz* *8va* *rubato*

143 *arco* *p* *cresc.* *a tempo*

150 **Allegro** (M.M. ♩ = c. 120)
f

156

165

Cello

Efecto tango

Fredy Muñoz Navarro 2013

173

176

179

182

185

Moderato $\text{♩} = 80$

188

ff

191 *accel* Allegro $\text{♩} = 120$

194 *rit.* *p* pizz.

Efecto tango

Contrabass

Para orquesta de cuerdas

Fredy Muñoz Navarro 2013

Moderato 72

f *solo* *accel* *rit.* *meno mosso*

3 0 0 0 0 *rit.* 0 *a tempo* *rit.*

10 *p* *espress.* 0

13 *rubato* *rit.*

17 *a tempo* *rit.* *a tempo*

21 *rit.*

23 *pizz.*

30 *arco* *rubato*

37 *a tempo* *p* *f* *sfz*

44 *f* *pizz.* *largo* 3

2 Bass Efecto tango Fredy Muñoz Navarro 2013

31 *f* *cresc.* *arco* *rubato* 3

61 *a tempo* 3 68 *a ten* *p*

69 *f* **Allegro** $\text{♩} = 120$

76

82 *f*

88

93

101 *p* **Moderato** $\text{♩} = 80$ solo opcional para cello o b.

107

112 *p* *tutti*

118 *f*

Bass

Efecto tango

Fredy Muñoz Navarro 2011

124

espress.

130

p

Moderato (♩=c.80)

136

pp

rubato

a tempo

a tempo

149

Allegro (M.M. ♩=c. 120)

Pizz Bartók

153

f

arco

pizz. simile

160

167

174

182

rit.

Moderato ♩=80

188

ff

accel

Allegro ♩=120

192

p

pizz.

La bella cubana

Pieza

Compositor: José White

Violin I

La Bella Cubana

Jose White

2 3 11

10

19 **A**

28 **F** **p**

38

47 **B** **Allegro** **mf**

54

60 **p**

65 **cresc** **f**

70 **f** **p** **p** **v.s.**

2 Violín I

75 *D 4*

80 *P*

86

91 *tazpo 1 3 4*

98 *rit* **C**

109 **D**

119

128 **E**

136

144 **F** *Pizz*

149 *rit* **FF** **F**

Violín II

La Bella Cubana

Jose White

2

10

19 **A**

29

39

49 **B** Allegro **D**

56

62

68 Zvo zvp Cresc.

73 1. 2.

v.s.

2 Violín II

78

84

90 *Tempo I*

98 **C**

109 **D** V

119

129 **E**

137

144 **F**

149 *Pizz*

FF

Viola

La Bella Cubana

Jose White

1

7

13

19 **A**

25

31

37

43

49 **B Allegro**

55

mf

p

V.S.

2

Viola

62



69



77



83



90



96



103



109



114



120



126



Viola

3

132

Musical staff for measures 132-136. The staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth-note patterns with slurs and accents. A circled 'o' is written above the staff at the beginning of measure 135.

137

Musical staff for measures 137-143. The staff continues with eighth-note patterns and slurs. A circled 'o' is written above the staff at the beginning of measure 140.

144

Musical staff for measures 144-148. A boxed 'F' is written above the staff at the beginning of measure 144. A 'V' (vibrato) symbol is written above the staff at the beginning of measure 145. The staff contains eighth-note patterns with slurs.

149

Musical staff for measures 149-153. A 'V' (vibrato) symbol is written above the staff at the beginning of measure 149. A 'Pizz' (pizzicato) instruction is written above the staff at the beginning of measure 152. A 'ff' (fortissimo) dynamic marking is written below the staff at the beginning of measure 152. The staff contains eighth-note patterns with slurs.

La Bella Cubana

Violonchelo

Jose White

Lento

10

18 **A**

27

37

44

51 **B** *Allegro - Contradanza*

62

71

79

2

89

Violonchelo

Habanera



98

C



106



114

D



122



129

E



137



144

F



La Bella Cubana

Contrabajo

Jose White

Havana *Escuchar a Vía* *cont.*

9

18 **A**

27

36

44

51 **B** *Allegro con anima*

62

71 1. 2.

79

v.s.

2

89

Contrabajo



98



106



114



122



129



136



144



Patasdilo

Pasillo

Compositor: Carlos Vieco

Arreglo: Francisco Javier Osorio Aristizábal

PATASDILO
Pasillo
Quinteto de Cuerdas

Violín I

Compositor: Carlos Vieco.
Versión: Francisco Javier Osorio Aristizábal.

Presto ♩=175

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2

C PATASDILO - Violín I

41

46

51

56 **D**

61

66

71

76 **E**

84

PATASDILO - Violín I

92 *pizz.* **F** 3

100 *FF* *arco* *mf*

105 *f*

110 *f* **G** *mp* *mf*

120 *mp*

125 *mf*

130 *f* **H**

135

4

PATASDILO - Violín I

140 *f* *p*

145 *mf* *f* I

153 pizz.

161 arco J

169 *mf*

174 *f*

K

184

PATASDILO

Pasillo

Quinteto de Cuerdas

Compositor: Carlos Vieco.

Versión: Francisco Javier Osorio Aristizábal.

Violín II

Presto ♩=175

The musical score for Violín II is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Presto' with a metronome marking of ♩=175. The score begins with a dynamic of *sfz* (sforzando) and includes several *mf* (mezzo-forte) and *f* (forte) markings. The piece features various articulations such as accents, slurs, and breath marks. There are two boxed sections labeled 'A' and 'B'. The score concludes with a *cresc.* (crescendo) marking.

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2

C

PATASDILO - Violín II

Musical staff 1: Treble clef, key signature of one sharp (F#), starting with a measure rest. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Handwritten notes 'f' and 'p' are present below the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), starting with a measure rest. The melody continues with eighth notes B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. A dynamic marking 'mf' is at the end.

Musical staff 3: Treble clef, key signature of one sharp (F#), starting with a measure rest. The melody continues with eighth notes B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. A dynamic marking 'f' is at the end.

Musical staff 4: Treble clef, key signature of one sharp (F#), starting with a measure rest. The melody continues with eighth notes B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. A dynamic marking 'mf' is at the end. A box labeled 'D' is above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), starting with a measure rest. The melody continues with eighth notes B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0. A dynamic marking 'f' is at the start and 'mf' is at the end.

Musical staff 6: Treble clef, key signature of one sharp (F#), starting with a measure rest. The melody continues with eighth notes B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1. A dynamic marking 'f' is at the start.

Musical staff 7: Treble clef, key signature of one sharp (F#), starting with a measure rest. The melody continues with eighth notes B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2. A dynamic marking 'mf' is at the start.

Musical staff 8: Treble clef, key signature of one sharp (F#), starting with a measure rest. The melody continues with eighth notes B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3. A dynamic marking 'mf' is at the end. A box labeled 'E' is above the staff.

Musical staff 9: Treble clef, key signature of one sharp (F#), starting with a measure rest. The melody continues with eighth notes B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4. A dynamic marking 'pizz.' is at the end.

PATASDILO - Violín II

3

86 arco *mp*

91 pizz.

F arco *mf* 3 3 3 pizz.

101 arco *mf*

106 *f*

111 *mf* **G**

116 *mp* *mp*

121 *mp*

126 *mf*

4

H

PATASDILO - Violín II

131 *mf*

Musical staff 131-135: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking of *mf* is placed below the staff.

136 *f*

Musical staff 136-140: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a triplet of eighth notes. A dynamic marking of *f* is placed below the staff.

141 *f* *mf*

Musical staff 141-145: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a triplet of eighth notes. Dynamic markings of *f* and *mf* are placed below the staff.

I

146 *mf*

Musical staff 146-150: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a triplet of eighth notes. A dynamic marking of *mf* is placed below the staff.

151 *pizz.*

Musical staff 151-155: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A dynamic marking of *pizz.* is placed above the staff.

156 *f* *arco* *pizz.*

Musical staff 156-160: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. Dynamic markings of *f*, *arco*, and *pizz.* are placed above the staff.

J

161 *f* *arco*

Musical staff 161-165: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and triplets. Dynamic markings of *f* and *arco* are placed above the staff.

166 *pizz.*

Musical staff 166-170: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a triplet of eighth notes. A dynamic marking of *pizz.* is placed above the staff.

171 *arco* *mf*

Musical staff 171-175: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. Dynamic markings of *arco* and *mf* are placed above the staff.

PATASDILO

Pasillo

Quinteto de Cuerdas

Compositor: Carlos Vieco.

Versión: Francisco Javier Osorio Aristizábal.

Viola

Presto $\text{♩} = 175$

6 *sfz* *mf* **A**

11

16 *mp*

21 *f* **B**

26 *mf* *mf* *f*

31 *mf*

36 *cresc.*

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2
C
PATASDILLO - Viola

46

57

56

D

f p p cresc.

61

mf f

66

f

71

mp

v n v

76

E

mf

81

pizz.

PATASDILO - Viola

3

86 arco
mp

91 pizz.

F
mf³ 3 3 pizz.

101 arco
mf³ 3

106 3 f

111 mf f G

116 mp

121 mf

126 f

4

PATASDILLO - Viola

131 *mf*

136 *mf*

141 *f*

146 *mf*

151 pizz.

156 arco *f* pizz.

161 arco *f* 3 3

166 pizz.

171 arco *f* 3 3 3

PATASDILO - Viola

5

Musical score for Viola, measures 176-186. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 176 starts with a dynamic marking of *f* and includes a box containing the letter 'K'. The piece concludes in measure 186 with a dynamic marking of *mf*. Handwritten annotations include the number '43' above a slur in measure 181, the number '17' above a slur in measure 186, and the signature 'DBK#' below the staff in measure 186. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

PATASDILO

Pasillo
Quinteto de Cuerdas

Compositor: Carlos Vieco.

Versión: Francisco Javier Osorio Aristizábal.

Cello

Presto $\text{♩} = 175$

Musical staff 1: Cello part, measures 1-5. Dynamics: *sfz*, *mf*.

Musical staff 2: Cello part, measures 6-10. Dynamic: *mp*. Section marker **A**.

Musical staff 3: Cello part, measures 11-15.

Musical staff 4: Cello part, measures 16-20. Dynamic: *mp*.

Musical staff 5: Cello part, measures 21-25. Dynamics: *f*, *mf*. Section marker **B**.

Musical staff 6: Cello part, measures 26-30. Dynamics: *mf*, *f*.

Musical staff 7: Cello part, measures 31-35. Dynamic: *mf*.

Musical staff 8: Cello part, measures 36-40. Dynamic: *cresc.*

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2

C

PATASDILO - Cello

Musical staff 1: Bass clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic and a piano (*p*) dynamic. Includes accents and slurs.

46

Musical staff 2: Bass clef, key signature of one sharp (F#). Includes slurs and accents.

51

Musical staff 3: Bass clef, key signature of one sharp (F#). Includes a forte (*f*) dynamic.

D

56

Musical staff 4: Bass clef, key signature of one sharp (F#). Includes a piano (*p*) dynamic.

61

Musical staff 5: Bass clef, key signature of one sharp (F#). Includes mezzo-forte (*mf*) and forte (*f*) dynamics.

66

Musical staff 6: Bass clef, key signature of one sharp (F#). Includes a forte (*f*) dynamic.

71

Musical staff 7: Bass clef, key signature of one sharp (F#). Includes mezzo-piano (*mp*) dynamic and a handwritten note "Cambiar nota".

76

Musical staff 8: Bass clef, key signature of two sharps (F#, C#). Includes a mezzo-forte (*mf*) dynamic and a handwritten note "La".

E

81

Musical staff 9: Bass clef, key signature of two sharps (F#, C#). Includes a pizzicato (*pizz.*) dynamic.

86 arco mp

91 pizz. arco mf

[F] pizz.

101 arco f 3 3

106 3 f

111 [G] f

116 mp

121 f

126 f

Detailed description: This is a page of musical notation for a bassoon part, spanning measures 86 to 126. The key signature is F major (one sharp). The score is written on a single staff in bass clef. It includes various performance instructions such as 'arco' (arco), 'pizz.' (pizzicato), and dynamic markings like 'mp' (mezzo-piano), 'mf' (mezzo-forte), and 'f' (forte). There are also articulation marks like accents and slurs. A section change is indicated by a box containing the letter 'F' at measure 91 and 'G' at measure 111. The notation includes triplets and slurs over groups of notes.

4

PATASDILO - Cello

131 **H**

mf

Musical staff 131-135: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a half note. A box labeled 'H' is placed above the first measure. The dynamic marking 'mf' is centered below the staff.

136

f

Musical staff 136-140: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a half note. The dynamic marking 'f' is centered below the staff.

141

f

Musical staff 141-145: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a half note. The dynamic marking 'f' is centered below the staff.

146 **I**

mf

Musical staff 146-150: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a half note. A box labeled 'I' is placed above the first measure. The dynamic marking 'mf' is centered below the staff.

151

pizz.

Musical staff 151-155: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a half note. The dynamic marking 'pizz.' is centered above the staff.

156

arco

mf

pizz.

Musical staff 156-160: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a half note. The dynamic marking 'mf' is centered below the staff. The word 'arco' is written above the first measure, and 'pizz.' is written above the last measure.

161 **J**

f

Musical staff 161-165: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a half note. A box labeled 'J' is placed above the first measure. The dynamic marking 'f' is centered below the staff.

166

pizz.

Musical staff 166-170: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a half note. The dynamic marking 'pizz.' is centered above the staff.

171

arco

f

Musical staff 171-175: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a half note. The dynamic marking 'f' is centered below the staff. The word 'arco' is written above the first measure.

PATASDILO - Cello K 5

176 *f*

181

186

PATASDILO

Contrabajo

Pasillo
Quinteto de Cuerdas

Compositor: Carlos Vieco.
Versión: Francisco Javier Osorio Aristizábal.

Presto ♩=175

The musical score is written for a double bass in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Presto' with a metronome marking of ♩=175. The score consists of eight staves of music, with measure numbers 6, 11, 16, 21, 26, 31, and 36 indicated at the beginning of their respective staves. The dynamics range from *sfz* (sforzando) to *f* (forte). There are two marked sections, 'A' and 'B', enclosed in boxes. The score includes various musical notations such as slurs, accents, and dynamic markings.

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2

C

PATASDILO - Contrabajo

Musical staff 1: Bass clef, key signature of one sharp (F#), starting with a forte (*f*) dynamic. The staff contains a sequence of notes with accents and slurs.

46

Musical staff 2: Continuation of the bass line with various rhythmic patterns and slurs.

51

Musical staff 3: Continuation of the bass line, featuring a forte (*f*) dynamic marking.

56

D

Musical staff 4: Continuation of the bass line with a change in key signature to two sharps (F#, C#).

61

Musical staff 5: Continuation of the bass line, ending with a double bar line and a '2' indicating a repeat or measure count.

67

Musical staff 6: Continuation of the bass line, featuring forte (*f*) and mezzo-forte (*mf*) dynamics.

72

Musical staff 7: Continuation of the bass line with various rhythmic patterns and slurs.

77

E

Musical staff 8: Continuation of the bass line, featuring a mezzo-forte (*mf*) dynamic and a change in key signature to three sharps (F#, C#, G#).

82

Musical staff 9: Continuation of the bass line, featuring a pizzicato (*pizz.*) instruction.

PATASDILO - Contrabajo

3

87 arco mp

92 pizz. arco mf F

97 pizz.

102 f

107 f f

112 G mp

117 mf

122 mf

127 f

4
H PATASDILO - Contrabajo

137

142

I

147

152 pizz. arco

157 pizz.

162 arco **J**

167 pizz.

172

PATASDILO - Contrabajo

5

177

K

182

187

f

La noche

Salsa

Compositor: Joe Arroyo

Arreglo: Darío Franco Londoño

La noche
Joe Arroyo
Violin I
joe son
Arr. Darío Franco Londoño

The score is written for Violin I in 4/4 time, B-flat major. It features a variety of dynamics and performance markings. The piece begins with a *ff* dynamic and includes sections marked *pizz.* and *arco*. Handwritten annotations include *Alta*, *BVA*, and various fingerings and bowings. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated. The piece concludes with a *f* dynamic.

2 La noche

33

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

41

45 *f* *Col legno* *MANOTECQUINADA*

49 *ff* *mf* *ff*

53 2. *pp* *mf*

57 *p* *ff* *f*

61 *p*

65 *p*

Detailed description: This is a handwritten musical score for a piece titled "La noche". The score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The piece is marked with a tempo of "2". The score consists of nine staves of music, with measure numbers 33, 37, 41, 45, 49, 53, 57, 61, and 65 indicated at the beginning of each line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The score is heavily annotated with handwritten notes and symbols. These include accents (v), slurs, and various articulation marks. There are also some unusual markings, such as "Col legno" and "MANOTECQUINADA" written in a stylized font. The score includes first and second endings, indicated by "1." and "2." above the notes. The piece concludes with a double bar line at the end of the final staff.

La noche

3

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

73

77 *p* *ppp*

81 *ppp*

85 *ff* *mf*

89 *ff* *mf*

93 *ff*

97 1. 2. *rit.*

La noche

Joe Arroyo

Violin II

joe son

Arr. Dario Franco Londoño

□□□□

pizz. arco

ff *f*

5

8

11

15

20

24

28

↑ *8va*

↑ *8va*

↑ *pp*

1. *V*

2. *V*

©

2

La noche

32 *f*

35 *ff*

38 *mf*

41 *Col legno*

45 *Col legno*

49 *f* *ff*

52 *pp* *mf* *p*

58 *p*

63 *ff*

La noche

3

67 *mf* *VV*

71

75

81 *pp* *f*

87 *ff*

91 *mf*

96 *V*

99 1. 3 3 3 3 2. rit. 3 3 3 3

La noche

Viola

joe son

Joc Arroyo

Arr. Dario Franco Londoño

The musical score is written for Viola in 4/4 time. It begins with a key signature of one flat (B-flat) and a common time signature. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, 29, and 33 indicated. The piece features a variety of dynamics including *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *ff* (fortissimo). Articulations such as accents (>), breath marks (V), and hairpins are used throughout. Performance techniques like *pizz* (pizzicato) and *arco* (arco) are indicated. The score includes several triplet markings (3) and a double bar line with a '2.' indicating a second ending. The piece concludes with a *mf* dynamic and a final *f* dynamic marking.

2

La noche

37 *ff*

40 *mf* *Hubera* *Col legno*

45

50 *f*

54 *ff* *ff* *p*

59 *p* *f* *p*

63 *p*

67 *mf*

72

Detailed description: This is a musical score for a piece titled "La noche" by Giordano Bastián Cordero. The score is written in bass clef with a 3/4 time signature. It consists of nine staves of music, numbered 37 to 72. The piece features a variety of dynamics, including fortissimo (ff), mezzo-forte (mf), piano (p), and piano-forte (piano-forte). Performance markings include accents, slurs, and specific techniques like "Col legno" and "Hubera". The score includes first and second endings at measures 37-40 and 50-53. Handwritten annotations in blue ink are present throughout the score, including notes like "Hubera", "Col legno", and "canto".

La noche

3

76

triste Bastante

pp

83

long

rit

ff *ff*

90

rit

ff

94

mf

99

1.

rit. 2.

La noche

Joe Arroyo

Violonchelo

joe son

Arr. Dario Franco Londoño

Violonchelo

pizz. arco

5

9

13

19

24

28

32

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

p *mf* *f* *mf*

f *mf* *ff*

mf *ff*

PICH

en sol

2

La noche *cello*

38

1. 2.

mf

43

pizz *p* *A*

48

mf *f*

53

2.

pp *p* *p*

59

p *f* *f*

63

66

p *f* *8^{va}*

71

76

mf

La noche

cello

3

82

f

86

ff *mf*

Ligado

92

f *mf*

98

1. *rit.* 2.

La noche

Joe Arroyo

Contrabajo

Joe Son

Arr. Dario Franco Londoño

Handwritten annotations include a tempo marking of 95, a box of six squares, and various performance directions such as *pizz.*, *arco*, *PICHI*, *FA*, *P*, *8°*, *1. 6*, and *1. 6*. Dynamics include *ff*, *f*, and *ff*. The score includes first and second endings at measures 23-24 and 39-40.

2

La noche

44 pizz. P arco solo *ff*

49

53

57

61 pizz. *f*

67

73

78 arco solo *f* *ff*

82 pizz. *f*

La noche

3

88

94

ff

99

1.

rit. 2.

Detailed description: The image shows three staves of musical notation in bass clef, with a key signature of two flats (B-flat and E-flat). The first staff (measures 88-93) features a melodic line with accents and slurs. The second staff (measures 94-98) begins with a double bar line and a repeat sign, followed by a dynamic marking of *ff* (fortissimo). The third staff (measures 99-100) contains two first endings: the first ending (marked '1.') leads back to the beginning of the second staff, and the second ending (marked '2.' with a *rit.* marking) concludes the piece with a fermata on the final note.

Popurrit Vanvan

Songo

Compositor: Juan Formell

Arreglo: Eduardo Campo

VIOLIN I

POPOURIT VANVAN

♩ = 95
PIZZ.

5 PIZZ. *mp* ARCO PIZZ. *sfz*

10 ARCO *f*

15 *mp*
♩ = 84

19 *ff*

25 PIZZ. *mp*

30 ARCO *mf*

35 *f*

40 PIZZ.

44 ARCO

V.S.

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2

48 VIOLIN I

51 $\text{rit.} \dots \dots \dots 1.$

56 PIZZ. ARCO

60 P

65 FF 3 3

70 FF 3 3

74 FF 3 3

77 FF 3 3

80 FF 3 3

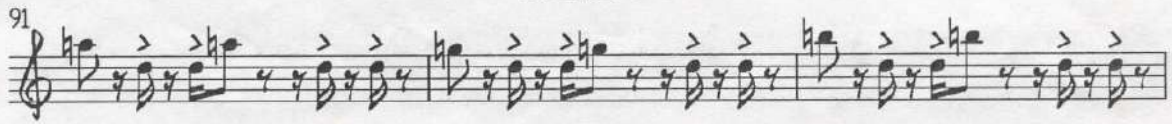
84 FF 3 3

88 FF $\text{rit.} = 56$

VIOLIN I

3

91



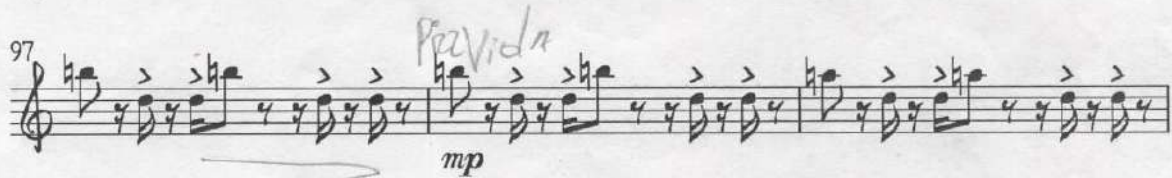
94



97

Per Vida

mp

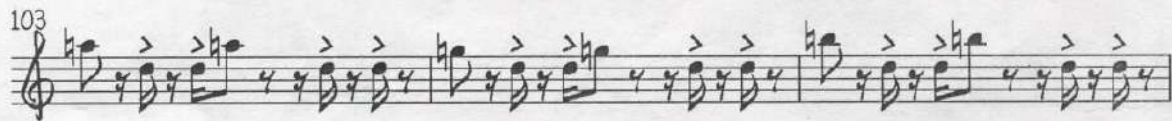


100

mp

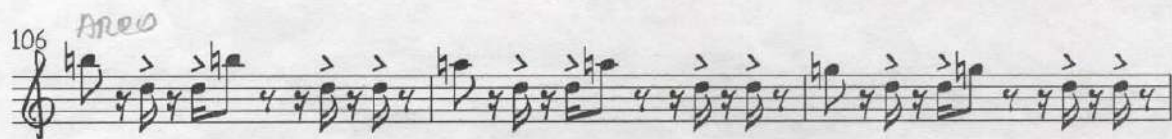


103

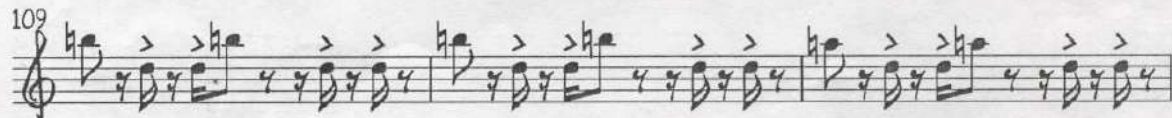


106

ARCO

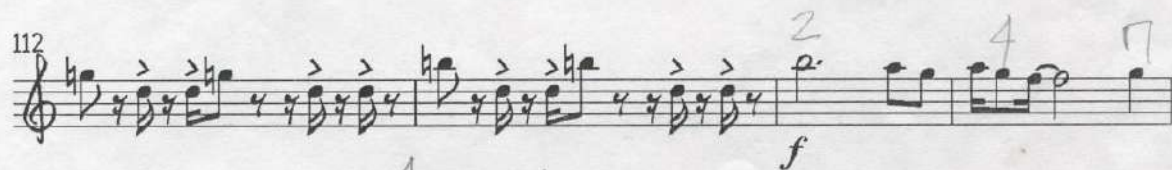


109



112

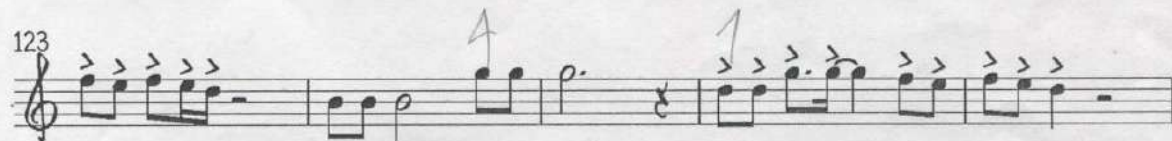
f



116



123



128

ARCO



V.S.

4 VIOLIN I

134

139

142

Detailed description: This image shows three staves of handwritten musical notation for Violin I. The first staff, labeled '4 VIOLIN I', contains measures 134 through 138. It begins with a treble clef and a '4' time signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'p' and 'pp'. Fingering numbers (1, 3) and bowing directions (V) are indicated. The second staff, labeled '139', contains measures 139 through 141. It features similar rhythmic patterns with accents and dynamic markings like 'pp'. The third staff, labeled '142', contains measures 142 through 144. It continues the melodic line with accents and a final double bar line. The paper is aged and shows some staining.

VIOLIN II

POPOURRI VANVAN

$\text{♩} = 95$

PIZZ. ARCO PIZZ. ARCO

5 PIZZ. ARCO PIZZ. ARCO

mp *sfz*

9

13 *ff*

$\text{♩} = 84$

17 *mp* *ff*

23

27

2 VIOLIN II

32

37

42 PIZZ. ARCO

46

50 RIT. $d=50$

55 PIZZ. Pizz

59 ARCO

64

68 PIZZ.

73 ARCO

76 ARCO

VIOLIN II

79 ARCO

83 PIZZ. $\text{♩} = 56$

88 ARCO

92

95

98 *Viola Pizz*
mp

101 mp

104 Cello-Vla

107

110

113 PIZZ. mp mp

V.S.

4

VIOLIN II

116

mp *mp* *mp* *mp*

120

mp *mp* *mp* *mp*

124

mp *mp* *mp* *mp*

128

mp *mp* ARCO

132

138

141

VIOLA

POPOURRI VANVAN

1 Clavecín
2 Maraca
3 Muevete

$\text{♩} = 95$

MEASURES: 1, 5, 9, 14, 18, 24, 28, 33, 38, 42

ARTICULATIONS: PIZZ., ARCO

DYNAMICS: *f*, *ff*, *mf*, *mp*

TEMPO: $\text{♩} = 95$, $\text{♩} = 84$

VS.

2

VIOLA

46

50 *RIT.*

55 *PIZZ.*

59 *ARCO*

64

68

72

75 *p*

79 *f*

83

86

rit. Largo $\text{♩} = 56$ VIOLA 3

90 $\text{♩} = 56$ VIOLA 3

93

96

100

104 V^{ARCO}

108 V^{ARCO}

113 *rit. largo*
pp

116

119

122

124

V.S.

4

VIOLA

126

128

130

132

134

136

139

142

VIOLONCELLO

POPOURRI VANVAN

Clave
x 2

♩ = 95 El buey cansado

1 PIZZ.

6 mp

10 arco f

15 mp

♩ = 84

19 ff

3

25 mp

PIZZ.

29 mp

34 arco

38

3

2

VIOLONCELLO

43 PIZZ. ARCO

47 PIZZ. ARCO RIT.

51 Marilut = 50

56 PIZZ. ARCO

61

66

70

73

76

79

83

VIOLONCELLO

86

89 $\text{♩} = 56$ *Musete*

93 PIZZ. PIZZ. PIZZ.

97 PIZZ. PIZZ. PIZZ. PIZZ.

101 PIZZ. PIZZ. PIZZ. PIZZ. *mp*

105 PIZZ. ARCO *mp*

110 ARCO *pp*

115

118 *6 9 8 3 8 4 9 9*

121

124

Handwritten annotations include checkmarks, a '3' in a box, and a '11' above measure 121.

V.S.

4

VIOLONCELLO

127

130

133

136

139

142

DOUBLE BASS

POPOURRI VANVAN

$\text{♩} = 95$

1 2 3 4 PIZZ.

5 6 7 8

9 10 11 12 13 14 15 $\text{♩} = 84$

16 17 18 19 20

21 22 23 24 25 26

27 28 29 30 31 32

33 34 35 36 37 38

39 40 41 42 43

44 45 46 47 48 49

50 RIT. ARCO . . . $\text{♩} = 50$ PIZZ.

V.S.

DOUBLE BASS

∟

55



60



65



70



74



78



83

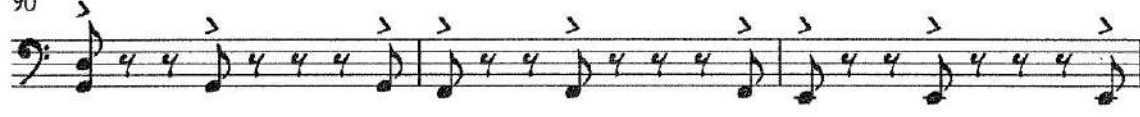


86

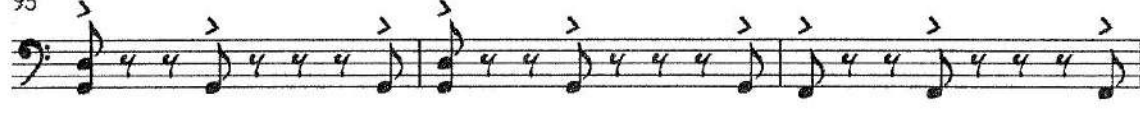


$\text{♩} = 56$

90



93



96



DOUBLE BASS

3

100

104

108

112

116

120

124

128

132

136

140

El día que me quieras

Tango

Compositor: Carlos Gardel

Arreglo: Raúl Noriega

EL DIA QUE ME QUIERAS 1

C. Gardel
arreglo: Raul Noriega

Violin I

MODERAT

6

11 *accelerand*

Adagio

16

TEMPO

21

26

31

36

41

46 Adagio

Allegro

51 *de Coda* CODA

56

EL DIA QUE ME QUIERAS

1

C. Gardel

arreglo Raul Noriega

Violin 2

MODERAT

6

11 *accelerand*

Adagio

16

21

26

31

36

41

46 **Adagio**

51 **Allegro**

56

de Coda

CODA

EL DIA QUE ME QUIERAS

MODERAT

C. Gardel
arreglo Raul Noriega

Viola

6

11 *accelerand*

16

21

26

31

36

41

46 *Adagio*

51 *CODA* de *Coda*

56

Adagio

Allegro

fp

sol

fp

pp

fp

The musical score is written for Viola in 3/4 time. It begins with a 'MODERAT' tempo marking. The score includes various performance instructions such as 'accelerand', 'Adagio', 'TEMPO', 'Allegro', and 'CODA'. Dynamic markings include 'fp' (fortissimo) and 'pp' (pianissimo). The score features several measures with triplets and slurs. A key signature change to one flat is indicated by a double bar line with a sharp sign. The piece concludes with a 'CODA' section and a final double bar line.

EL DIA QUE ME QUIERAS

1

C. Gardel
arreglo. Raul Noriega

MODERAT

V. Cello

6

11 *accelerand* **Adagio** *Vln 1*

16 **TEMPO**

21

26

31

36

41

46 **Adagi** **Allegr**

51 *de Coda* **CODA**

56 *fp*

EL DIA QUE ME QUIERAS

1

MODERAT

C. Gardel
arreglo. Raul Noriega

C Bajo

6

11 *accelerand*

Adagio

16

TEMPO I

21

26

31

36

41

46 Adagio

51 *18* *de Coda* CODA

56

tr
fp
mf
mf
f
f
mf
p
mf
Allegro
3
fp

Soy colombiano

Bambuco

Compositor: Rafael Godoy

Arreglo: Francisco Javier Osorio Aristizábal

Violín I

SOY COLOMBIANO

Bambuco
Quinteto de Cuerdas

Rafael Godoy
Versión: Francisco Javier Osorio Aristizábal

Moderato $\text{♩} = 100$

6

11

16

21

26

31

36

©Rafael Godoy. Versión: Francisco Javier Osorio Aristizábal. 2022
Edición musical: Francisco Javier Osorio Aristizábal

SOY COLOMBIANO - Violín I

2
41

3 4 5

C

50

Pizz *P* *D* *Free* *F* *Pizz*

55

f *mf* 3 4

63

mf *f* E

68

73

F

78

f

83

3 2 4

88

G

SOY COLOMBIANO - Violín I

93

98

I

108

113

118

K

128

133

L

f

mf

p

SOY COLOMBIANO - Violín I

4
138

143

3

3

IV

pizz

3

SF

V

Violín II

SOY COLOMBIANO

Bambuco
Quinteto de Cuerdas

Rafael Godoy

Versión: Francisco Javier Osorio Aristizábal

Moderato $\text{♩} = 100$

The musical score for Violín II consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes handwritten accents and slurs. The second staff starts at measure 6 with a dynamic marking of *mf* and contains a boxed section labeled 'A'. The third staff starts at measure 11 with a dynamic marking of *mf*. The fourth staff starts at measure 16 with a dynamic marking of *mf*. The fifth staff starts at measure 21 with a dynamic marking of *f* and contains a boxed section labeled 'B'. The sixth staff starts at measure 26 with a dynamic marking of *mf*. The seventh staff starts at measure 31 with a dynamic marking of *mf*. The eighth staff starts at measure 36 with a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

©Rafael Godoy. Versión: Francisco Javier Osorio Aristizábal. 2022
Edición musical: Francisco Javier Osorio Aristizábal

2

SOY COLOMBIANO - Violín II

Musical score for Violín II of "SOY COLOMBIANO". The score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of nine staves of music, each with a measure number at the beginning: 41, 46, 56, 61, 66, 71, 76, and 81. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations in black ink are present throughout the score, including slurs, accents, and dynamic markings like *mf* and *f*. Chord symbols C, D, E, and F are enclosed in boxes above the staves. The piece concludes with a double bar line and repeat dots at the end of the final staff.

SOY COLOMBIANO - Violín II

86 3

Crescen - - - - -

91 H

96

101 I

106 J

116

121 K

126

The musical score consists of nine staves of music in G minor, 4/4 time. It includes various musical notations such as notes, rests, beams, and slurs. Performance markings include dynamics like *mf* and *f*, and articulation like accents and slurs. Handwritten annotations include letters G, H, I, J, and K in boxes, and the word 'Crescen' with a dashed line. A measure number '3' is written at the top right.

4
131 SOY COLOMBIANO - Violín II L

mf f

137

143 arco Pizz

Viola

SOY COLOMBIANO

Bambuco
Quinteto de Cuerdas

Rafael Godoy

Versión: Francisco Javier Osorio Aristizábal

Moderato ♩ = 100

The musical score for Viola is written in a single system with eight staves. The key signature has one flat (Bb) and the time signature is 2/4. The tempo is Moderato with a quarter note equal to 100 beats per minute. The score includes various dynamics such as *mf* and *f*, and performance markings including accents, slurs, and fingerings. The piece is divided into sections A and B. Section A starts at measure 6 and ends at measure 20. Section B starts at measure 21 and ends at measure 36. The score concludes with a final cadence in measure 36.

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Edición musical: Francisco Javier Osorio Aristizábal

SOY COLOMBIANO - Viola

2
41

46

f *mf* *f*

C

D

56

f

61

f

E

66

mf *f*

F

71

76

f

81

1 1 1 5 P

SOY COLOMBIANO - Viola

3

86

91

96

101

106

116

121

126

G

H

I

J

K

mf

f

f

p

f

The musical score is written for Viola in bass clef with a key signature of one flat (B-flat). It consists of nine staves of music. The first staff (measures 86-90) features a melodic line with a box labeled 'G' above measure 88. The second staff (measures 91-95) continues the melody with a box labeled 'H' above measure 94 and a dynamic marking of *mf* below. The third staff (measures 96-100) shows a more rhythmic and melodic passage with a box labeled 'I' above measure 100 and a dynamic marking of *f* below. The fourth staff (measures 101-105) continues with a box labeled 'I' above measure 101 and a dynamic marking of *f* below. The fifth staff (measures 106-115) features a complex rhythmic pattern with a box labeled 'J' above measure 106 and a dynamic marking of *f* below. The sixth staff (measures 116-120) shows a change in texture with a box labeled 'J' above measure 116 and a dynamic marking of *p* below. The seventh staff (measures 121-125) features a melodic line with a box labeled 'K' above measure 121 and a dynamic marking of *f* below. The eighth staff (measures 126-130) continues the melodic line with a dynamic marking of *f* below.

4
131

SOY COLOMBIANO - Viola

L

mf

143

f

Arco

fizz

SOY COLOMBIANO

Cello

Bambuco
Quinteto de Cuerdas

Rafael Godoy

Versión: Francisco Javier Osorio Aristizábal

Moderato $\text{♩} = 100$

mf

6

A

mf

11

f

16

21

B

f

26

mf

31

mf

36

2

2
42

SOY COLOMBIANO - Cello

121

crec.

C

f *mf*

47

f *mf*

pizz

D

52

mf

Arco

57

mf

62

mf

E

3

mf *f*

72

F

77

82

2

crec.

SOY COLOMBIANO - Cello

3

88

Handwritten annotations: 'v v', 'G', and a circled double bar line.

93

Handwritten annotation: 'H'.

98

Handwritten annotations: slurs and accents.

103

Handwritten annotations: 'I', slurs, and accents.

108

Handwritten annotations: 'J', slurs, and accents.

113

Handwritten annotations: slurs and accents.

118

Handwritten annotations: slurs, accents, and a circled double bar line.

123

Handwritten annotations: 'K', slurs, and accents.

128

Handwritten annotations: slurs and accents.

4
133

SOY COLOMBIANO - Cello

L

138

mf

143

pizz

The image shows a handwritten musical score for Cello, titled "SOY COLOMBIANO - Cello". The score is written on three staves in bass clef with a key signature of one flat. The first staff starts at measure 133 and ends with a double bar line. The second staff starts at measure 138 and includes a dynamic marking of *mf* and a slur over the final two measures. The third staff starts at measure 143 and includes a *pizz* marking. The score is annotated with various performance instructions and symbols, including slurs, accents, and a boxed letter 'L'. There are also some handwritten notes and corrections in blue ink.

SOY COLOMBIANO

Contrabajo

Bambuco
Quinteto de Cuerdas

Rafael Godoy

Versión: Francisco Javier Osorio Aristizábal

Moderato $\text{♩} = 100$

6 **A**

11 **B**

16

21

26

31

36 2

SOY COLOMBIANO - Contrabajo

2
42

47

52

57

62

E

72

77

82

Handwritten annotations: 'C', 'D', 'E', 'F', 'f', 'mf', 'V', 'vibrato', 'Poco largo', '2'.

SOY COLOMBIANO - Contrabajo

3

88 G

Musical staff 88-92: Bass clef, key signature of two flats. Measure 88 starts with a whole rest. Measure 89 has a quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 90 has a whole note G2. Measure 91 has a quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 92 has a quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. A double bar line with repeat dots is at the end of measure 92.

93 H

Musical staff 93-97: Bass clef, key signature of two flats. Measure 93: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 94: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 95: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 96: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 97: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3.

98

Musical staff 98-107: Bass clef, key signature of two flats. Measure 98: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 99: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 100: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 101: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 102: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 103: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 104: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 105: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 106: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 107: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. A dynamic marking *f* is at the end of the staff.

I

Musical staff 108-112: Bass clef, key signature of two flats. Measure 108: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 109: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 110: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 111: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 112: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3.

108 J

Musical staff 108-112: Bass clef, key signature of two flats. Measure 108: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 109: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 110: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 111: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 112: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. A dynamic marking *f* is at the end of the staff.

113

Musical staff 113-117: Bass clef, key signature of two flats. Measure 113: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 114: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 115: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 116: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 117: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3.

118

Musical staff 118-127: Bass clef, key signature of two flats. Measure 118: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 119: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 120: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 121: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 122: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 123: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 124: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 125: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 126: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 127: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3.

K

Musical staff 128-132: Bass clef, key signature of two flats. Measure 128: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 129: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 130: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 131: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 132: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. A dynamic marking *f* is at the end of the staff.

128

Musical staff 128-132: Bass clef, key signature of two flats. Measure 128: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 129: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 130: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 131: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3. Measure 132: quarter note G2, quarter note A2, quarter note Bb2, quarter note C3.

SOY COLOMBIANO - Contrabajo

4

133

L

Musical staff 1: Bass clef, 4/4 time signature, measures 133-137. Includes a forte (*f*) dynamic marking and a left hand (L) box.

138

Musical staff 2: Bass clef, 4/4 time signature, measures 138-142. Includes accents (>) and a slur.

143

pizz.

Musical staff 3: Bass clef, 4/4 time signature, measures 143-147. Includes a pizzicato (*pizz.*) marking.

Milonga turbia

Milonga

Compositor: Esteban Ariel D'Antona

Milonga Turbia

dedicado especialmente a la Orq. de cuerdas
del conservatorio J.J. Castro .
Director A. Elijovich

Argentina 2014

Esteban Ariel D'Antona
unrulo@yahoo.com.ar

Aire de Milonga (aprox. ♩ = 115)

Violin I

The musical score is written for Violin I in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Aire de Milonga' with an approximate quarter note equal to 115 beats per minute. The score is divided into measures, with measure numbers 5, 9, 13, 17, 20, 23, 26, and 30 indicated. Dynamics include *mf*, *f*, *ff*, *pp*, and *p*. Performance instructions include 'arco' (arco) and 'Chicharra' (Chicharra). The score features various musical notations such as slurs, accents, and fingerings (e.g., 0, 1, 2, 3, 11). There are also handwritten annotations in pencil, including 'P', 'F', and 'v'.

Milonga Turbia- violin 1

2
34

P

38 *f* *pp* Chicharra

42 *mf* arco

46

49

54 *Mf* *mf* D

57

60

63 *f* A

Milonga Turbia- violin 1

66 *ff* 2 2 3 1 3 2-2 0 0 4 3 2 1 1 *p f*

69 *p* **E** Tambor

73 arco *mf* 3

77 3 3 1 3

81 *f* 0

85 **F** *p mf* 2 1 1

89 2

93

97 *f* 2 0 #1

Milonga Turbia- violin 1

4 3 3 2 4

101

G

Chicharra

mp

Bujío

109

H

p *pp*

113

117

arco

mf

121

I

p

125

f *f*

129

J

2

ff

133

Caja

Pie

Milonga Turbia

Argentina 2014

dedicado especialmente a la Orq. de cuerdas
del conservatorio J.J. Castro .
Director A. Elijovich

Esteban Ariel D'Antona
unrulo@yahoo.com.ar

Aire de Milonga (aprox. $\text{♩} = 115$) *Chicharra*

Violin II

The musical score for Violin II of "Milonga Turbia" is presented in nine staves. The first staff (measures 1-4) is marked *mp* and features a "Chicharra" effect with "v" and "z" markings. The second staff (measures 5-8) is marked *p*. The third staff (measures 9-12) is marked *ff* and includes a "Caja" effect and an "arco v" marking. The fourth staff (measures 13-15) has "v" markings. The fifth staff (measures 16-18) is marked *mp* and includes a "12 3" marking. The sixth staff (measures 19-21) has "v" markings. The seventh staff (measures 22-25) is marked *f* and *mp*. The eighth staff (measures 26-29) is marked *B* and *mf*. The ninth staff (measures 30-32) is marked *mf*. The score includes various dynamics (*mp*, *p*, *ff*, *f*, *mf*), articulation (*v*, *z*), and performance instructions (*arco v*, *Caja*).

2
34 *Milonga Turbia-violin 2* *Talón*

38 *f* *mf*

41 **C**

44 *mp* 2 3

47

50 *Talón*

54 **D** *f* *mp*

58

62 *f* 3 2 1

65 3 2 1

Milonga Turbia-violin 2

3

68 *p* *f* **E** pizz.

72 arco *mp*

76

80 *f*

84 **F** *p* *mp*

88

92

96

100 *f*

103 **G**

4
106
Milonga Turbia-violin 2

109 arco V **H**

Bajo Milonga *p*

112 *V*

115 *V*

118 *V*

121 **I** *p*

124

127 **J** *f* *mp* Chicharra *V*

130 *V* *arco* *ff*

133 *Caja* *Pie*

Milonga Turbia

dedicado especialmente a la Orq. de cuerdas
del conservatorio El Castro
Director A. Eljovich

Argentina 2014

Esteban Ariel D'Antona
unrulo@yahoo.com.ar

Aire de Milonga (mov. $\text{♩} = 115$)

Cava

Viola

5

9

13

17

21

25

26

29

mp

mf

f

ff

pizz.

arco

V

A

B

Milonga Turbia - viola

33

37

41 C

45 pizz. mp

49 arco mf

53 mf mp D

57

61 mp

Detailed description: This is a musical score for a viola part titled 'Milonga Turbia'. The score is written in 3/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The first staff (measures 33-36) features a continuous eighth-note pattern with a dynamic marking of *p*. The second staff (measures 37-40) includes a dynamic marking of *f* and a *p* marking. The third staff (measures 41-44) is marked with a 'C' in a box and contains several *V* (vibrato) markings. The fourth staff (measures 45-48) is marked 'pizz.' and *mp*. The fifth staff (measures 49-52) is marked 'arco' and *mf*, featuring a triplet and a double bar line. The sixth staff (measures 53-56) is marked *mf* and *mp*, with a 'D' in a box at the end. The seventh staff (measures 57-60) continues the melodic line. The eighth staff (measures 61-64) is marked *mp*.

Milonga Turbia - viola

3

65

60

Caja

pizz.

mp

E

73

77

arco

mf

81

f

85

F

p

mf

p

89

mf

p

mf

p

93

mf

p

mp

mf

97

f

4

Milonga Turbia - viola

101

105 **G** *Caja* *mp*

109 *p* *arco* *mf* **H**

113

117 *pizz.* *mp*

121 **F**

125 *arco* *f* *f*

J *ff*

133 *Caja* *Pie*

Detailed description: This page contains the musical score for the viola part of 'Milonga Turbia', measures 101 through 133. The score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It features various musical notations including slurs, accents, and dynamic markings. Measure 105 includes a guitar chord 'G' and a 'Caja' (snare drum) part. Measure 109 includes an 'arco' (arco) marking and a 'mf' dynamic. Measure 117 includes a 'pizz.' (pizzicato) marking. Measure 125 includes an 'arco' marking and 'f' dynamics. Measure 133 includes 'Caja' and 'Pie' (cymbal) markings. The score is divided into sections labeled with letters in boxes: G, H, F, and J.

Milonga Turbia

dedicado especialmente a la Orq. de cuerdas
del conservatorio J.J. Castro .
Director A. Elijovich

Argentina 2014

Esteban Ariel D'Antona
unrulo@yahoo.com.ar

Aire de Milonga (aprox. ♩ = 115)

Cello

Caja

Measures 1-5: Bass clef, 4/4 time signature. The music consists of a rhythmic pattern of eighth notes with stems pointing up and down. The dynamic marking is *mf*.

6

Measures 6-10: Bass clef, 4/4 time signature. The music continues with the rhythmic pattern. Dynamic markings are *mf*, *f*, *mf*, *f*, and *ff*.

11 **A**

Measures 11-15: Bass clef, 4/4 time signature. Measure 11 is a whole rest. Measure 12 starts with a *pizz.* marking and a *mp* dynamic. The music features a rhythmic pattern of eighth notes.

16

Measures 16-20: Bass clef, 4/4 time signature. The music continues with the rhythmic pattern. There are some slurs and accents over the notes.

21

Measures 21-25: Bass clef, 4/4 time signature. Measure 21 has a *f* dynamic. Measure 22 has an *arco* marking. Measure 25 has a *Caja* marking and a *f* dynamic. The music features a rhythmic pattern of eighth notes.

26 **B**

Measures 26-30: Bass clef, 4/4 time signature. Measure 26 has an *arco V* marking and a *mf* dynamic. The music features a melodic line with slurs and accents.

31

Measures 31-35: Bass clef, 4/4 time signature. The music continues with a melodic line. There are some slurs and accents over the notes.

36

Measures 36-40: Bass clef, 4/4 time signature. Measure 36 has a *p* dynamic. Measure 39 has a *f* dynamic. Measure 40 has a *Caja* marking. The music features a rhythmic pattern of eighth notes.

41 **C**

Measures 41-45: Bass clef, 4/4 time signature. Measure 41 has a *pizz.* marking. The music features a rhythmic pattern of eighth notes.

2
46

Milonga Turbia-cello

51

56

61

66

71

76

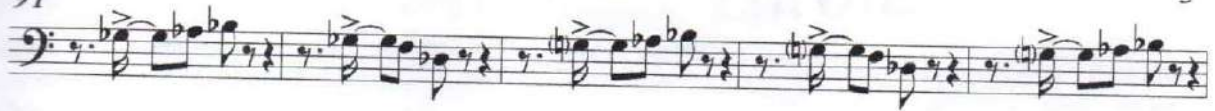
81

86

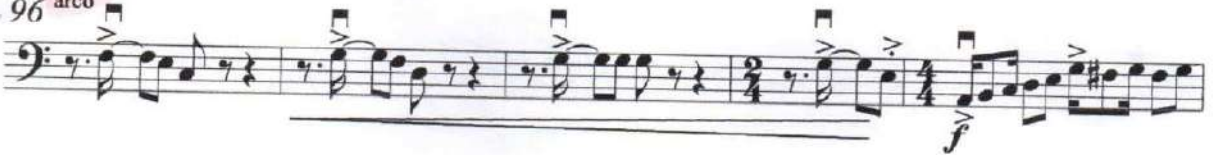
Milonga Turbia-cello

3

91



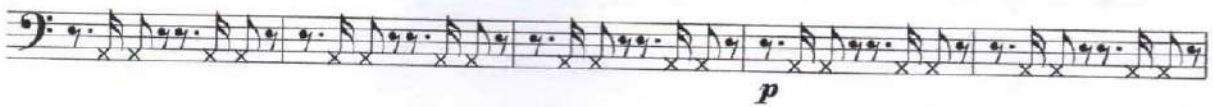
96 arco



101



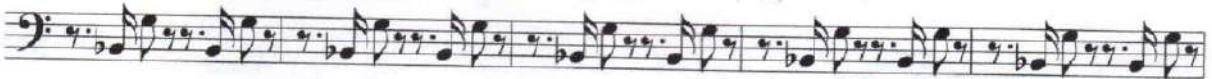
106



111 **H**
pizz.



116



121



126



131



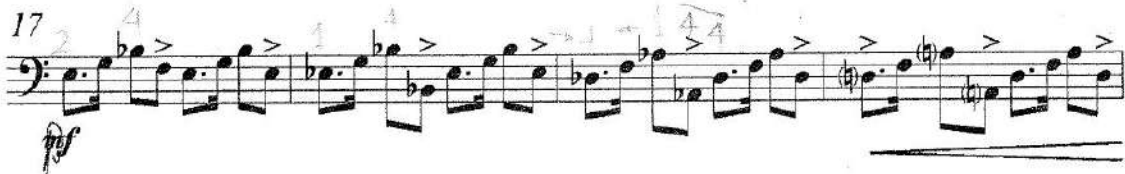
Milonga Turbia

dedicado especialmente a la Orq. de cuerdas
del conservatorio J.J. Castro .
Director A. Elijevich

Argentina 2014

Esteban Ariel D'Antona
unrulo@yahoo.com.ar

Contrabajo *Aire de Milonga* (aprox. $\text{♩} = 115$)
Caja



2
33 Milonga Turbia - contrabajo

Handwritten: P, 2

37

Handwritten: le no, sf

C
41

Handwritten: pizz., mf

45

Handwritten: mf

49

Handwritten: 4 2

53

Handwritten: arco, f, mp, D, Algunos, Kto, pajo

57

Handwritten: P

61

Handwritten: P

Milonga Turbia - contrabajo

65

69 *Solo E* *Allegro*

72 arco

75 pizz.

79

83 arco pizz. *F*

87

91

95 arco

Detailed description: This is a musical score for the contrabasso part of 'Milonga Turbia'. The score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of nine staves of music, numbered 65 to 95. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f*, *mf*, and *mp*. There are also performance instructions like 'arco' (arco) and 'pizz.' (pizzicato). Handwritten annotations in blue ink include 'Solo E' and 'Allegro' above staff 69, and '4 4 4 3' above staff 65. A box around the letter 'E' in staff 69 likely indicates a specific fingering or technique. The score concludes with a double bar line at measure 95.

4
99 Milonga Turbia - contrabajo

103 **G** Caja

107 **f** **mf** pizz

115

119 **f** arco **I** llenos

123

127 **mf** **J**

131 Caja Pie

Tríptico a Pedro Morales Pino
El calavera – Cuatro preguntas – Leonilde
Pasillo, Bambuco, Pasillo Fiestero

Compositor: Pedro Morales Pino

Arreglo: Fredy Muñoz Navarro

TRÍPTICO A PEDRO MORALES PINO
El calavera - Cuatro preguntas - Leonilde

Arreglo - Fredy Muñoz Navarro
2013

Violín I

Pasillo fiestero ♩ = 190
f *leggiero* *p*

Pasillo lento ♩ = 80
f *mf*

Pasillo lento ♩ = 70
p *mp*

Pasillo clásico ♩ = 120
f *a tempo*

Por favor sus comentarios a: fremuna@hotmail.com

2 TRIPTICO A PEDRO MORALES PINO Violín 1

Arreglo - Fredy Muñoz Navaro
2013

Handwritten annotations include: *2da vez*, *MBO*, *2*, *1*, *1*, *2da vez rit.*, *Pasillo lento* (with $\text{♩} = 70$), *2da vez rit*, *cresc.*, *rit.*, *a tempo*, *f*, *dim.*, *p*, *rit.*, *f*, *rit.*, $\text{♩} = 70$ *Bambuco* (with $\frac{4}{4}$), *ff*, *p*, *f*, *f*, *p*, *fp 2da*, *p*, *f*, *p*, *f*, *cresc.*, *a tempo*, *f*, *rit.*

TRÍPTICO A PEDRO MORALES PINO violin I

Areglo - Fredy Muñoz Navarro
2013

Pasillo fiestero ♩ = 190

148 *p* *f*

155 *p* *f*

162 *p*

169 *cresc.*

176 *f*

183 *p*

190 *p* *cresc.*

197 *p* *p* **Pasillo fiestero** ♩ = 210

204 *p* *cresc.*

211 *f*

TRÍPTICO A PEDRO MORALES PINO

El calavera - Cuatro preguntas - Leonil de

Arreglo - Fredy Muñoz Navarro
2013

Violín 2

Pasillo fiestero ♩ = 190

Musical notation for measures 1-7. Includes dynamic markings *f* and *p*. Handwritten notes "2 vez" and "2 vez" are present.

Musical notation for measures 8-14. Includes dynamic marking *f*. Handwritten notes "V" and "V" are present. Tempo marking: Pasillo lento ♩ = 80.

Musical notation for measures 15-21. Includes dynamic marking *p*.

Musical notation for measures 22-28. Includes dynamic marking *mf*. Handwritten notes "7" and "7" are present.

Musical notation for measures 29-35. Includes dynamic marking *p*. Tempo marking: Pasillo lento ♩ = 70. Handwritten notes "rit." and "7" are present.

Musical notation for measures 36-42. Includes dynamic markings *mf* and *f*. Handwritten notes "7" and "7" are present.

Musical notation for measures 43-49. Includes dynamic markings *dim.* and *p*. Tempo marking: *a tempo*. Handwritten notes "rit." and "7" are present.

Musical notation for measures 50-56. Includes dynamic markings *cresc.*, *rit.*, and *f*.

Musical notation for measures 57-63. Includes dynamic markings *a tempo*, *dim.*, and *p*. Handwritten notes "rit." and "7" are present.

Pasillo clásico ♩ = 120

Musical notation for measures 64-70. Includes dynamic marking *a tempo*. Handwritten notes "2 vez" and "2 vez pizz" are present.

2 TRÍPTICO A PEDRO MORALES PINO Violín 2

Arreglo - Fredy Muñoz Navarro
2013

71 *p* 2da vez arco *f*

78 *p* Pasillo lento $\text{♩} = 70$ Solo para Cello

81 *cresc.* *rit.* *a tempo*

92 *dim.* *p* *rit.* *f*

99 *rit.* *ff* $\text{♩} = 70$ Bambuco *p*

108 *f*

116 *p* *f*

121 *p* *f*

128 *p* *f* *f*

135 *p* *cresc.* *f*

142 *rit.* *a tempo* *p*

TRÍPTICO A PEDRO MORALES PINO violín 2

Arreglo - Freddy Muñoz Navarro
2013

3

150 *Pasillo fiestero* ♩ = 190

157 *f*

164 *p* *p*

171 *cresc.* *f*

178 1. 2. *mf*

186 *p*

192 *cresc.* *accelerando*

199 *Pasillo fiestero* ♩ = 210 *p*

206 *cresc.* *p*

213 *f*

TRÍPTICO A PEDRO MORALES PINO
El calavera - Cuatro preguntas - Leonilde

Viola

Arreglo - Fredy Muñoz Navarro
2013

Pasillo fiestero ♩ = 190

Pasillo lento ♩ = 80

Pasillo lento ♩ = 70

Dolce

Pasillo clásico ♩ = 120

2ª p

1ª Arco

Arreglo • Fredy Muñoz Navarro
2013

2 TRÍPTICO A PEDRO MORALES PINO Viola

117 *f* *2da vez rit.*

121 *p* *cresc.* *f*

129 *f* *f* *2^a vez p*

137 *p* *cresc.* *f* *rit.* *a tempo*

145 *p* *Bambuco* *Pasillo fiestero* $\text{♩} = 70$ $\text{♩} = 15$

TRIPITICO A PEDRO MORAL Y S PINO viola

Arreglo - Fredy Muñoz Navarro
2013

147

156

f *p*

Musical staff 147-156: Bass clef, 2/4 time signature. Starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with some chords.

157

166

f *p*

Musical staff 157-166: Bass clef, 2/4 time signature. Starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. Includes a repeat sign at the end.

167

176

p *cresc.* *f*

Musical staff 167-176: Bass clef, 2/4 time signature. Starts with a piano (*p*) dynamic, includes a crescendo (*cresc.*) marking, and ends with a forte (*f*) dynamic. Features slurs and accents.

177

186

Musical staff 177-186: Bass clef, 2/4 time signature. Features slurs and accents. Ends with a first ending bracket labeled '1.'.

187

196

p

Musical staff 187-196: Bass clef, 2/4 time signature. Starts with a piano (*p*) dynamic. Includes a second ending bracket labeled '2.'.

197

206

p *cresc.* *accelerando*

Musical staff 197-206: Bass clef, 2/4 time signature. Starts with a piano (*p*) dynamic, includes a crescendo (*cresc.*) and an *accelerando* marking. Features slurs and accents.

Pasillo fiestero ♩ = 210

207

216

p

Musical staff 207-216: Bass clef, 2/4 time signature. Starts with a piano (*p*) dynamic. Features slurs and accents.

217

226

p *cresc.* *f*

Musical staff 217-226: Bass clef, 2/4 time signature. Starts with a piano (*p*) dynamic, includes a crescendo (*cresc.*) and ends with a forte (*f*) dynamic. Features slurs and accents.

TRÍPTICO A PEDRO MORALES PINO

El calavera - Cuatro preguntas - Leonilde

Arreglo - Fredy Muñoz Navaro
2013

Cello

Pasillo fiestero ♩ = 190

8

15

22

29

36

43

50

57

64

f *p* *f* *p* *mf* *mf* *f* *rit.* *a tempo* *dim.* *p* *cresc.* *rit.* *a tempo* *f* *dim.* *p* *rit.* *a tempo* *mp*

Pasillo lento ♩ = 80

Pasillo lento ♩ = 70

Pasillo clásico ♩ = 120

2e pza

2 TRÍPTICO A PEDRO MORALES PINO Cello

Arreglo - Fredy Muñoz Navaro
2013

71 *P* *al CO 2^o*
2da vez rit. *f*

78 *p* *Pasillo lento* ♩ = 70

85 *cresc.* *rit.* *a tempo*

92 *dim.* *p* *rit.* *f*

99 *rit.* *ff* *70 Bambuco*

106 *p* *p*

118 *f* *p*

123 *f* *p* *mf*

132 *f* *p*

139 *cresc.* *f* *rit.* *a tempo*

146 *p* *Pasillo fiestero*

TRIPTICO A PEDRO MORALES PINO Cello

Arreglo - Fredy Muñoz Navano
2013

3

153 *f* *p*

160 *f*

167 *p* *p* *cresc.*

174 *f*

181 *mf* 1. 2.

188 *p* *cresc.*

195 *accelerando*

Pasillo fiestero ♩ = 210

202

208 *p* *cresc.*

214 *f*

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff (measures 153-160) starts with a forte (*f*) dynamic and transitions to piano (*p*). The second staff (measures 160-167) is marked *f*. The third staff (measures 167-174) features piano (*p*) dynamics and a crescendo (*cresc.*). The fourth staff (measures 174-181) is marked *f*. The fifth staff (measures 181-188) includes first and second endings, marked *mf*. The sixth staff (measures 188-195) is marked *p* and *cresc.*. The seventh staff (measures 195-202) is marked *accelerando*. The eighth staff (measures 202-208) is marked *p*. The ninth staff (measures 208-214) is marked *f*. Handwritten annotations include 'RV' above measure 167, '2PI' below measure 181, and 'p-v' above measure 188.

TRÍPTICO A PEDRO MORALES PINO

El calavaca - Cuatro preguntas - Leonilde

Arreglo - Fredy Muñoz Navarro
2013

Bass

Pasillo fiestero ♩ = 190
pizz.

Musical staff 1: Pasillo fiestero, measures 1-9. Dynamics: *f*, *p*, *f*.

Musical staff 2: Pasillo lento, measures 10-18. Dynamics: *mf*.

Musical staff 3: Pasillo lento, measures 19-28.

Musical staff 4: Pasillo lento, measures 29-32. Dynamics: *rit.*

Musical staff 5: Pasillo lento, measures 33-36. Dynamics: *p*, *pizz.*, *dim.*, *arco*, *rit.*

Musical staff 6: Pasillo lento, measures 37-44. Dynamics: *f a tempo*, *dim.*, *p*, *a tempo*.

Musical staff 7: Pasillo clásico, measures 45-74. Dynamics: *p pizz.*, *p*.

Musical staff 8: Pasillo clásico, measures 75-86. Dynamics: *f*, *p arco*.

Musical staff 9: Pasillo clásico, measures 87-96. Dynamics: *rit.*, *a tempo*, *dim.*, *p*, *rit.*

Musical staff 10: Pasillo clásico, measures 97-104. Dynamics: *f*, *rit.*, *ff*.

2 TRÍPTICO A PEDRO MORALES PINO - Bass

Fredy Muñoz/Navarro
2013

106 *p* *p* *f* 6

121 *p* *f* 1. 2.

129 *mf* *f* *p* *cresc.*

141 *f* *rit.* *a tempo* 4 *p* *rit.* 3/4

152 *f* *pizz.* *p* *f* **Pasillo fiestero** ♩ = 190

165 *p* *p* *cresc.*

174 *f*

184 1. 2. arco *mf*

192 *p* *cresc.* *accelerando*

200 *f* **Pasillo fiestero** ♩ = 210

208 *p* *cresc.*

Solitude

Pieza

Compositor: Guillermo M Tomas

Adaptación
Para el Cuarteto LATINOAMERICANO, con mucho cariño, Reciban un abrazo de 2 paisanos: Rafael y Silvia Exitos!

SOLITUDE
Para instrumentos de arco

VIOLINI I

Adagio
pp quasi da lontano
ppp
Andante molto espressivo
p

GUILLERMO M. TOMAS
(1868 - 1933)

The image shows a handwritten musical score for a string quartet, consisting of six staves. The notation includes various musical symbols, dynamics, and performance instructions. Key elements include:

- Staff 1:** Starts with the instruction "misterioso" and "dolcissimo". It features a "solo" section with a handwritten "V" and a "3" above the notes. A circled number "60" is present.
- Staff 2:** Starts with "tutti" and "cresc. e molto espressivo". It includes a handwritten "3" above the notes and a circled number "60".
- Staff 3:** Labeled "4ta. cuerda" (4th string). It includes a handwritten "4" above the notes, a circled number "70", and the instruction "Adagio solo piangendo".
- Staff 4:** Features a handwritten "1" above the notes and a circled number "70". It ends with the instruction "dim.".
- Staff 5:** Starts with "rall." and "Tempo I tutti". It includes a circled number "80", the instruction "teneramente sentito", "cresc.", and "ff". It also has a handwritten "2" above the notes and the instruction "ritard. rigore di tempo".
- Staff 6:** Starts with "Adagio" and "PPP quasi da lontano". It includes a handwritten "3" above the notes.

Throughout the score, there are numerous handwritten annotations, including slurs, accents, and dynamic markings like "V", "3", "4", "2", "3", "n", "V", "3", "n", "V", "3", "n".

~~Adaptado~~
Para el Cuarteto
LATINOAMERICANO, con
carino: Reciban un abrazo
: Rafael y Silvia
Éxitos!

SOLITUDE

Para instrumentos de arco

GUILLEMO M. TOMAS
(1868 - 1933)

Violini II

pp quasi da lontano ppp p

7

14 cresc. dim.

21 p sostenuto p espress.

28

35 poco rallentando A tempo

39 cresc.

46 f pp p

53 misterioso solissimo

60

66 Adagio

78

poco rall.

cresc.

sforz. *ritorni di tempo*

PPP quasi da lontano

Andante
Para el Cuarteto
LATINOAMERICANO, con
cho carino, Recibau un abrazo
:saues : Rafael y Silvia
Éxitos!

SOLITUDE

Para Instrumentos de arco

GUILLEPMO M. TOMAS
(1898 - 1933)

Adagio

Andante molto espressivo

Viola

pp quasi da lontano ppp p

7

14 cresc. dim.

20 p sentilo p

27 Tranquilo a tempo

33 cresc. con calor poco rall p

39 p cresc.

46 f pp p

53 misterioso

60 cresc. molto espressivo dolcissimo

66 Adagio p

canta

Handwritten musical score for three staves, measures 72-89. The score is written in treble clef with a key signature of one sharp (F#). The first staff (measures 72-75) features a rhythmic pattern of eighth notes with slurs. The second staff (measures 76-78) includes the instruction "a tempo" and ends with "senza ritardando". The third staff (measures 79-89) includes the instruction "ppp quasi da lontano" and ends with "senza ritardando" and "vibrato".

72

76 a tempo

79 ppp quasi da lontano

89 senza ritardando

senza ritardando

senza ritardando

vibrato

~~Adagio~~
Para el Cuarteto
LATINOAMERICANO, con
cho carino, Reciban un abrazo
¡saos! Rafael y Asilvia
Éxitos!

SOLITUDE

Para instrumentos de arco

GUILLERMO M. TOMAS
(1888 - 1933)

Adagio

Andante molto espressivo

Violoncelli
(Contrabassi)

The image shows a handwritten musical score for a single instrument, likely a vibraphone, consisting of four staves. The score includes tempo markings such as "Tanto I", "Adagio", and "senza rigore di tempo", as well as dynamic markings like "p" and "ppp". There are also handwritten annotations including "V", "p", and "sin vib.".

Staff 1: Bass clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The music begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A circled number "70" is written below the staff. The piece ends with a half note G3.

Staff 2: Continuation of the melody from the first staff, ending with a half note G3.

Staff 3: Marked "Tanto I". The music changes to a key signature of one flat (B-flat) and 4/4 time. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A circled number "80" is written below the staff. The piece ends with a half note G3. The instruction "senza rigore di tempo" is written below the staff.

Staff 4: Marked "Adagio". The music changes to a key signature of two flats (B-flat and E-flat) and 4/4 time. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. The instruction "ppp quasi da lontano" is written below the staff. The piece ends with a half note G3. A handwritten note "sin vib." is written to the right of the staff.

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- [https://es.wikipedia.org/wiki/Salsa_\(g%C3%A9nero_musical\)](https://es.wikipedia.org/wiki/Salsa_(g%C3%A9nero_musical))
- [https://es.wikipedia.org/wiki/Songo_\(m%C3%BAsica\)](https://es.wikipedia.org/wiki/Songo_(m%C3%BAsica))
- <https://es.wikipedia.org/wiki/Bambuco>
- [https://es.wikipedia.org/wiki/Milonga_\(m%C3%BAsica\)](https://es.wikipedia.org/wiki/Milonga_(m%C3%BAsica))

Agradecimiento

Nuestro especial agradecimiento a la Vicerrectoría de Investigaciones, Innovación y Extensión de la Universidad Tecnológica de Pereira, ya que a través de ellos se hizo posible la realización del proyecto “Sonando Latinoamérica Volumen II” aprobado en la CONVOCATORIA INTERNA PARA LA FINANCIACIÓN DE PROYECTOS DE EXTENSIÓN SOCIAL, CULTURAL Y ARTÍSTICO AÑO 2022.

CONVOCATORIA INTERNA PARA LA FINANCIACIÓN DE PROYECTOS DE EXTENSIÓN SOCIAL, CULTURAL Y ARTÍSTICO AÑO 2022

