

Anáfora Sureña

- Canción N°1-

Juan Martín Ancarola

Anáfora Sureña – Canción N°1 -

Texto:

Viento que soplas del sur

Dime donde vas

Viento que soplas del sur

Donde vas

Viento que soplas al viento

Viento que soplas y soplas

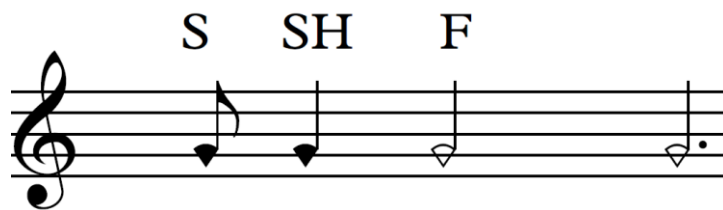
Al mar

Indicaciones / Aclaraciones:

1. Es importante aclarar que en el transcurrir de la pieza, en los instrumentos de viento se presentan dos técnicas distintas. Si bien tienen la misma notación, varían en su ejecución:

-*Sonido de aire*: Solamente una banda de aire a la que habrá que prestar atención solamente a sus dinámicas y duración, sin importar la altura del sonido. Piénsese como una intención de imitar al viento. En cuanto a la embocadura, puede variar entre una **S**, **SH** o una **F**, dicha distinción estará situada arriba del pentagrama. La notación de dicha técnica es la siguiente:

Sonido **de** aire



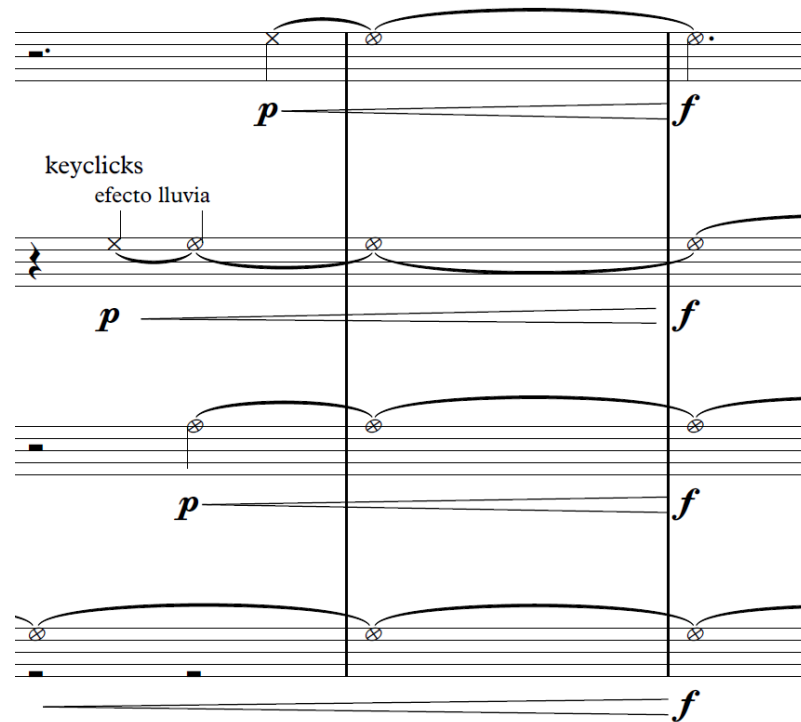
-*Sonido con aire / Sonido aquenado*: Sonido tradicional sumado a una banda de aire. A diferencia de la técnica anterior, varían las alturas y son importantes. Piénsese como un instrumento andino. Por ejemplo:



Extracto Compás 50. Flauta

-*Ordinario / Ord.*: Con esta técnica, me refiero al sonido y ejecución tradicional del instrumento.

2. En los vientos, existe otra técnica señalada como *Keyclicks / efecto de lluvia*. Siendo esta solamente la percusión de los dedos sobre las llaves del instrumento, sin utilizar la embocadura. Los ataques de las llaves deben ser rápidos e irregulares. Véase como un acontecimiento en el que solo está señalado su duración y dinámica.



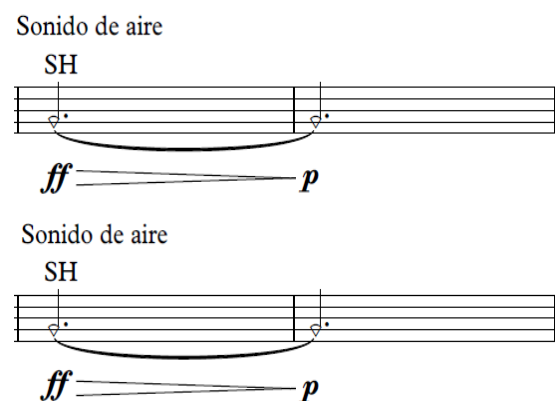
Extracto c.c 10-12. Vientos Madera

Esta técnica es propia de la introducción ya que solo se encuentra en esta sección de la pieza y no vuelve a presentarse.

3. De manera similar al *sonido de aire* de los vientos, los cantantes realizarán un sonido no tónico con **S** o **SH** según esté indicado en la partitura.



Extracto c.c. 64-65. Cantantes



Extracto c.c. 101-102. Cantantes

Anáfora Sureña

♩ = 67

Juan Martín Ancarola

Sonido de aire

S

Flauta

pp

mf

o

mp

keyclicks
efecto lluvia

Oboe

Sonido de aire

Clarinete en Sib

SH

mf

p

keyclicks
mp

o

Clarinete bajo
en Sib

Tenor

Barítono

Guitarra

[illegible]

13

ord. $\text{♩} = 65$

Fl. *Sonido con aire* *f*

Ob. *S* *p* *f* ord.

Cl. *Sonido con aire* *S* *p* *f* ord.

Cl. bajo *ord.* *mp* *f*

T. *8*

Bar. *8*

Guit. *8* $\text{♩} = 65$ l.v. sempre *p* *mf*

19

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

p

mf

f

l.v.

Detailed description of the musical score: The score is for measures 19 through 24. The Flute (Fl.), Oboe (Ob.), Bass Clarinet (Cl. bajo), Trumpet (T.), and Baritone (Bar.) parts consist of whole rests throughout all measures. The Clarinet (Cl.) part begins in measure 19 with a half note G4, followed by a slur over eighth notes A4, B4, and C5 in measure 20. In measure 21, it has a quarter note D5 with an accent (>) and a slur over a quarter note E5 and a half note F5 in measure 22. In measure 23, it has a half note G5, and in measure 24, it has a half note A5 with a slur extending to the end of the measure. A dynamic marking of *mf* is placed below the staff in measure 24. The Guitar (Guit.) part has whole rests in measures 19 and 20. In measure 21, it has a half note G2 with a slur over a half note A2 in measure 22. A dynamic marking of *p* is placed below the staff in measure 22. In measure 23, there is a double bar line followed by a first ending bracket labeled 'l.v.' containing a full barre of notes (F#2, G2, A2, B2, C3, D3, E3, F#3). A dynamic marking of *f* is placed below the staff. The first ending continues in measure 24 with a half note G2 and a half note F#2.

25

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

mf

p

f

31

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

Sonido de aire

S

mf

Sonido de aire

f

S

f

p

S

f

p

Sonido de aire

S

f

Voz liviana *p* *mf*

Vien to que so plas del sur di me

Detailed description: This is a musical score for measures 31 through 36. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. bajo), Trumpet (T.), Baritone (Bar.), and Guitar (Guit.).
- Measure 31: Flute and Oboe have whole rests. Clarinet and Bass Clarinet play a half note G4. Trumpet has a whole rest. Baritone and Guitar have whole rests.
- Measure 32: Flute and Oboe have whole rests. Clarinet and Bass Clarinet play a half note G4. Trumpet has a whole rest. Baritone and Guitar have whole rests.
- Measure 33: Flute and Oboe have whole rests. Clarinet and Bass Clarinet have whole rests. Trumpet has a whole rest. Baritone plays a half note G4. Guitar has a whole rest.
- Measure 34: Flute and Oboe have whole rests. Clarinet and Bass Clarinet have whole rests. Trumpet has a whole rest. Baritone plays a half note A4. Guitar has a whole rest.
- Measure 35: Flute and Oboe have whole rests. Clarinet and Bass Clarinet have whole rests. Trumpet has a whole rest. Baritone plays a half note B4. Guitar has a whole rest.
- Measure 36: Flute and Oboe have whole rests. Clarinet and Bass Clarinet have whole rests. Trumpet has a whole rest. Baritone plays a half note C5. Guitar has a whole rest.
- Dynamics: Flute and Oboe start at *mf* in measure 33, increase to *f* in measure 34, and decrease to *p* in measure 35. Clarinet and Bass Clarinet start at *f* in measure 33, decrease to *p* in measure 34, and increase to *f* in measure 35. Baritone starts at *p* in measure 33, increases to *mf* in measure 34, and decreases to *p* in measure 35. The vocal line is marked *p* in measure 33 and *mf* in measure 34.
- Lyrics: 'Vien to que so plas del sur di me' are written under the Baritone part in measures 33-36.

37

Fl. *p*

Ob.

Cl. ord. *mf* *f* *mf* *f*

Cl. bajo *p* ord. *p* *f*

T. 8

Bar. *f* *mp*
don de vas vien to que so plas del sur don de vas

Guit. 8 *p* *p* *mf*

43

Fl. *fp* S *fp* S *fp* ord. *pp*

Ob. *fp* SH *fp* SH ord. *pp*

Cl. *pp* *mf*

Cl. bajo *pp* *mf*

T.

Bar.

Guit. *mf* *mf*

Sonido de aire

The musical score is for a piece titled "Sonido de aire". It consists of seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. bajo), Trumpet (T.), Baritone (Bar.), and Guitar (Guit.). The Flute, Oboe, and Clarinet parts are marked with "fp" (fortissimo piano) and "pp" (pianissimo). The Bass Clarinet part is marked with "pp" and "mf" (mezzo-forte). The Trumpet and Baritone parts are marked with "mf". The Guitar part is marked with "mf" and features a melodic line with sustained chords. The score includes articulations such as "S" (sustained), "SH" (sharpened), and "ord." (ordered). The Flute part starts with a "43" marking. The Oboe part has a "Sonido de aire" marking. The Clarinet part has a "pp" marking. The Bass Clarinet part has a "pp" marking. The Trumpet and Baritone parts are marked with "mf". The Guitar part is marked with "mf" and features a melodic line with sustained chords.

Sonido con aire

49

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

mf

p

sf

p *mf*

p

S

Sonido con aire

S

Vien to que so plas del sur di me don de vas

8

8

55

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

Sonido de aire
F
f

Sonido de aire
F
f

Sonido de aire
F
f

Sonido de aire
F
f

mf *p*

vien to que so plas del sur don de vas

mf

61

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

62

63

64

65

66

67

68

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67

Fl. *p* *mf*

Ob. *p* *mf* *p* *mf*

Cl. ord. *mf* *f* *mf* *mf* *f* *mf*

Cl. bajo *f* *mf* *f*

T. *f*
sur di me don de vas

Bar. *f*
sur di me don de vas

Guit. *mf* *p*

Sonido con aire
S

The musical score for measures 67-72 is written for a chamber ensemble and vocalists. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with dynamic markings of *p* (piano) and *mf* (mezzo-forte). The Clarinet (Cl.) and Bass Clarinet (Cl. bajo) parts have rhythmic patterns with dynamic markings of *mf* and *f* (forte). The Tenor (T.) and Baritone (Bar.) vocalists have lyrics: "sur di me don de vas". The Guitar (Guit.) part has a melodic line with dynamic markings of *mf* and *p*. The score is in 2/4 time and D major.

73

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

ord.

f

mf

pp

pp

pp

mf

p

mf

p

mf

p

mp

mf

Sonido de aire SH

fp

Sonido de aire S

Sonido de aire S

fp

Sonido de aire F

fp

8 vien to que so plas del sur don de vas

8 vien to que so plas del sur don de vas

8

79

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

ord.

p

ord.

mf

ord.

mf

ord.

mf

p

mf

di me don de don de don de vas

85

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

mf *f* *p*

mf *f*

f *mf*

mf

mf *mf*

mf *mf* *mf*

di me don de

vien to que so plas del sur so plas vien to vien to del sur vien to que so plas del sur so plas

p *mf* *mf*

91

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

mf *f* *p*

mf *mf* *f* *mf*

f *mf*

don de don de vas di me don de don de don de vas

vien to vien to del sur vien to que so plas del sur so plas vien to vien to del sur

Detailed description of the musical score: The score is for measures 91-96. The Flute part (Fl.) has a melodic line with dynamics *mf*, *f*, and *p*. The Oboe part (Ob.) has a similar melodic line with dynamics *mf*, *f*, and *mf*. The Clarinet part (Cl.) and Bass Clarinet part (Cl. bajo) have a rhythmic accompaniment. The Tenor Saxophone part (T.) and Baritone Saxophone part (Bar.) have lyrics. The Guitar part (Guit.) is a rhythmic accompaniment with chords and eighth notes. The lyrics for the Tenor Saxophone and Baritone Saxophone are: "don de don de vas di me don de don de don de vas" and "vien to vien to del sur vien to que so plas del sur so plas vien to vien to del sur".

[illegible]

103

Fl. *ppp* *ppp* *ppp* *ppp* *pp* ord.

Ob. *ppp* *ppp* *ppp* *ppp* *pp* ord.

Cl. *ppp* *ppp* *ppp* *ppp* *p* ord.

Cl. bajo *ppp* *ppp* *ppp* *ppp* *p* ord.

T. *p* *f*

Bar. *p* *f*

Guit. *p* *mf*

vien to que so plas al vien to vien

ord. ord. ord. ord.

109

Fl.

Ob.

Cl.

Cl. bajo

T.

Bar.

Guit.

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

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

to que so plas al vien to vien to que

p

p

115

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

Cl. *mf*

Cl. bajo *mf*

T. *p* *mf*
vien to que so plas y so plas al mar

Bar. *mf*
so plas al vien to que so plas al mar

Guit. *mf* *mf* *f*

Detailed description: The musical score is for measures 115, 116, 117, and 118. The Flute and Oboe parts play a rapid sixteenth-note pattern in measures 115-117, starting at *f*, then *p*, and ending at *mf*. The Clarinet and Bass Clarinet parts play a slower eighth-note pattern, starting at *mf*. The Tenor and Baritone parts sing the lyrics "vien to que so plas y so plas al mar" in measures 115-117, with dynamics *p* and *mf*. The Guitar part plays a rhythmic pattern in measures 115-117, starting at *mf*, then *mf*, and ending at *f*. In measure 118, the guitar plays a sustained chord.

Candombe Sin Tambor

- Canción N°2-

Juan Martín Ancarola

Candombe Sin Tambor – Canción N°2 -

Texto:

Parte A / Introducción:

Viene cargando penas
Aunque no tenga tambor
Candombe sin tambor
Sale a la vereda
Comparte una canción
“Candombe Sin Tambor”
Vengo cargando penas
Aunque no tenga tambor
Candombe sin tambor
Salgo a la vereda
Comparto una canción
“Candombe Sin Tambor”
Viene cargando penas
Aunque no tenga tambor
Candombe sin tambor
Sale a la vereda
Comparte una canción
“Candombe Sin Tambor”

Parte B:

Si el hombre tiene penas
No necesita un tambor
El canta sin tambor
Si todo lo que quiere
Es escuchar la canción
“Candombe sin Tambor”

Candombe Sin Tambor

Juan Martin Ancarola

♩ = 80

Flauta

Oboe

Clarinete en Sib

Clarinete bajo en Sib

Alto solista

Guitarra

Tenor solista

Claves

Barítono solista

The musical score is written for a 4/4 time signature. The tempo is indicated as 80 beats per minute (♩ = 80). The instruments listed on the left are Flauta, Oboe, Clarinete en Sib, Clarinete bajo en Sib, Alto solista, Guitarra, Tenor solista, Claves, and Barítono solista. The Clarinete bajo en Sib part is the only one with notes, starting with a piano (p) dynamic and a breath mark (v). The other parts are marked with rests.

5

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

mf

8

vie ne car gan do pe__ nas aun que no ten__ ga tam_ bor

p

can dom be sin tam bor

9

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

sa lea la ve re__ da com par te u__ na can_ción

can dom be sin tam bor

ven go car gan do pe__ nas aun que no ten

mp

mf

13

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

— ga tam bor can dom be sin tam bor sal— goa la ve re da com par to u_

17

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

mf

mf

vie ne car gan do pe nas aun que no ten gaun tam bor

p

na can ción

can dom be sin tam bor

Detailed description: This is a musical score for a 17-measure passage. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. bajo), Alto Saxophone (A. sol.), Guitar (Guit.), Tenor Saxophone (Ten. sol.), Clarinet (Clv.), and Baritone Saxophone (Bar. sol.). The key signature changes from B-flat major (one flat) to D major (two sharps) at measure 17. The Alto Saxophone and Bass Clarinet have lyrics. The Baritone Saxophone has lyrics. The score includes dynamic markings *mf* (mezzo-forte) and *p* (piano). The Alto Saxophone and Bass Clarinet have lyrics: "vie ne car gan do pe nas aun que no ten gaun tam bor". The Baritone Saxophone has lyrics: "na can ción" and "can dom be sin tam bor". The score includes a double bar line at measure 17, indicating a key change.

21

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Tén. sol.

Clv.

Bar. sol.

can dom be sin tam bor

sa lea la ve re__ da com par te u__ na can_ ción

can dom be sin tam bor__

can dom be sin tam bor

o__

25

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

f

pf

mf

mf

can dom be sin tam bor

can dom be sin

can dom be sin tam bor

can dom be sin tam bor

can dom be sin

—

29

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

can dom be sin tam bor

la lle vaen el

la lle vaen el

can dom be sin tam bor

la lle vaen

f

pf

f

pf

p

mf

f

mf

f

p

mf

f

mf

f

p

mf

f

38

Fl. *p subito* *mf*

Ob. *p*

Cl. *p subito* *mf*

Cl. bajo *p subito* *mf*

A. sol. *f* siel

Guit.

Ten. sol.

Clv.

Bar. sol. *f* siel

Detailed description: The musical score is for measures 38 through 41. The key signature has four sharps (F#, C#, G#, D#). Measure 38: Flute (Fl.) has a whole note F#4, marked *p subito*. Oboe (Ob.) has a half note G#4, marked *p*. Clarinet (Cl.) has a whole note F#3, marked *p subito*. Bass Clarinet (Cl. bajo) has a whole note F#2, marked *p subito*. Measure 39: Flute (Fl.) has a whole note G#4. Oboe (Ob.) has a half note A4. Clarinet (Cl.) has a whole note G#3. Bass Clarinet (Cl. bajo) has a whole note G#2. Measure 40: Flute (Fl.) has a whole note A4. Oboe (Ob.) has a half note B4. Clarinet (Cl.) has a whole note A3. Bass Clarinet (Cl. bajo) has a whole note A2. Measure 41: Flute (Fl.) has a whole rest. Oboe (Ob.) has a whole rest. Clarinet (Cl.) has a whole rest. Bass Clarinet (Cl. bajo) has a whole rest. Alto Saxophone (A. sol.) has a quarter note G#4, marked *f*, with the word 'siel' below it. Guitar (Guit.) has a complex rhythmic pattern of eighth and sixteenth notes. Tenor Saxophone (Ten. sol.) has a whole rest. Clarinet (Clv.) has a whole rest. Baritone Saxophone (Bar. sol.) has a quarter note G#2, marked *f*, with the word 'siel' below it.

42

Fl. *mp*

Ob. *mp sempre*

Cl. *p* *mf*

Cl. bajo *p* *mf*

A. sol.
hom bre tie ne pe_nas no ne ce si__taun tam bor el can ta sin tam bor si

Guit.

Ten. sol.

Clv.

Bar. sol.
hom bre tie ne pe_nas no ne ce si__taun tam bor el can ta sin tam bor si

46

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

to do lo que quie re es es cu char__ la can ción que can ta sin tam bor

to do lo que quie re es es cu char__ la can ción que can ta sin tam bor

p

mf

f

p

mf

50 13

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

f

mf

f

p

mf

p

The musical score is written for a woodwind and string ensemble. The key signature is three sharps (F#, C#, G#). The score consists of nine staves. The first four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bass Clarinet (Cl. bajo). The next three staves are for saxophones: Alto Saxophone (A. sol.), Tenor Saxophone (Ten. sol.), and Baritone Saxophone (Bar. sol.). The last two staves are for Guitar (Guit.) and Clarinet (Clv.). The woodwinds and strings play a complex rhythmic pattern with triplets and slurs. The guitar plays a steady eighth-note accompaniment. The clarinet and bass clarinet have dynamic markings of p and mf. The alto saxophone and tenor saxophone are silent. The clarinet and bass clarinet have dynamic markings of p and mf. The alto saxophone and tenor saxophone are silent. The clarinet and bass clarinet have dynamic markings of p and mf. The alto saxophone and tenor saxophone are silent.

54

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

p

mf

p

58

Fl. *mf*

Ob. *mf*

Cl. *mf*

Cl. bajo

A. sol. *p* 3 *mf*

can dom be sin tam bor si

Guit. *mf*

Ten. sol. *mf* *p* 3 *mf*

vie ne car gan do pe__ nas aun que no ten__ ga tam bor can dom be sin tam bor si

Clv. *p*

Bar. sol. *p* 3 *mf*

can dom be sin tam bor si

15

62

Fl.

p *mf* *p* *mf* *p* *mf*

Ob.

Cl.

Cl. bajo

A. sol.

to do lo que quie re es es cu char__ la can ción can dom be sin tam bor

Guit.

Ten. sol.

8 to do lo que quie re es es cu char la can ción can dom be sin tam bor

Clv.

Bar. sol.

to do lo que quie re es es cu char__ la can ción can dom be sin tam bor

66 17

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

Ob.

Cl.

Cl. bajo

A. sol. can dom be sin tam bor can dom be sin tam bor

Guit.

Ten. sol. can dom be sin tam bor can dom be sin tam bor

Clv.

Bar. sol. can dom be sin tam bor can dom be sin tam bor

The musical score is for a 4-measure passage. The Flute part starts at measure 66 and ends at measure 17. The Flute part has a melodic line with dynamics p and mf. The Oboe, Clarinet, and Bass Clarinet parts play a rhythmic pattern of eighth notes. The Alto Saxophone, Guitar, Tenor Saxophone, and Baritone Saxophone parts play a similar rhythmic pattern. The Clarinet part has a melodic line. The lyrics 'can dom be sin tam bor' are written under the saxophone parts.

18

70

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

can dom be sin tam bor

can dom be sin tam bor

can dom be sin tam bor

can dom be sin tam bor

74 19

Fl. *p* *mf* *f* 3

Ob.

Cl.

Cl. bajo *f*

A. sol. *f*
can dom be sin tam bor can dom be sin tam bor

Guit.

Ten. sol. *f*
can dom be sin tam bor can dom be sin tam bor

Clv. *mf*

Bar. sol. *f*
can dom be sin tam bor can dom be sin tam bor

78

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

f

can dom be sin tam bor

can dom be sin tam bor

can dom be sin tam bor

can dom be sin tam bor

can dom be sin tam bor

81 21

Fl.

Ob.

Cl.

Cl. bajo

A. sol.

Guit.

Ten. sol.

Clv.

Bar. sol.

p subito

f

ff

p

la lle vaen el tam bor

la lle vaen el tam bor

la lle vaen el tam bor

3

Chaclastera Trunca

- Canción N°3-

Juan Martín Ancarola

Chaclastera Trunca (Simple) – Canción N°3 -

Texto:

I, II

Si el día se presta
Para bailar una chacarera
Que sea trunca yailable
Una chaclastera

Vientos sin una dirección
En la chaclastera
Que con las voces van formando
Una chacarera

Llegando al centro y girando
En la chacarera
Vuelvo a mi sitio, sigo bailando
La chaclastera

Un zarandeo y a bailar
Una chacarera
Zapateo y a bailar
Esta chaclastera

Chaclastera Trunca (Simple)

Juan Martin Ancarola

♩ = 150

Flauta

Oboe

Clarinete en Sib

Clarinete bajo en Sib

Guitarra

Alto solista

Tenor solista

Barítono solista

pp

pp

pp

tum tum tum tum

This musical score is for a piece titled "Chaclastera Trunca (Simple)" by Juan Martin Ancarola. It is written in 3/4 time with a tempo of 150 beats per minute. The score features eight staves for different instruments: Flauta, Oboe, Clarinete en Sib, Clarinete bajo en Sib, Guitarra, Alto solista, Tenor solista, and Barítono solista. The Flauta, Oboe, Clarinete en Sib, Alto solista, and Barítono solista parts are mostly silent, indicated by whole rests. The Clarinete bajo en Sib part plays a rhythmic pattern of eighth notes with accents, starting in the fifth measure and continuing through the eighth. The Guitarra part is also silent. The Tenor solista part enters in the seventh measure with a melody of eighth notes, accompanied by the vocalization "tum". The score includes dynamic markings of *pp* (pianissimo) for the Oboe, Clarinete bajo en Sib, and Tenor solista parts.

[illegible]

17

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

p

mf

mf

mf

tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru

tam tam tam tam tam tam tam tam tam tam tam tam tam tam tam

tum tum tum tum tu ru tum tum tum tum tu ru tum tum tum tum tum tum tum tu ru

25

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

mf

mf

mf

rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tum tu ru

tam tam tam tam tam tam tam tam tam tam tam tam tam tam tam tam

tum tum tum tum tu ru tum tum tum tum tu ru tum tum tum tum tum tum tum tum tum tum

33

Fl.

Ob.

Cl.

Cl. bajo

Guit.

mf

A. sol.

rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru

Ten. sol.

f

8

siel dia se pres_ ta pa bai lar u na cha ca re ra que se a trun_ ca y bai la_ ble u na cha clas te ra

Bar. sol.

tum tum tum tum tu ru tum tum tum tum tu ru tum tum tum tum tum tu ru tum tum tum tum tum tu ru

41

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tum tu ru

Detailed description: This is a musical score for measures 41 through 48. The score is written for eight instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. bajo), Guitar (Guit.), Alto Saxophone (A. sol.), Tenor Saxophone (Ten. sol.), and Baritone Saxophone (Bar. sol.). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 41-48 show a rhythmic pattern of eighth and sixteenth notes. The lyrics 'rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tum tu ru' are written below the Alto Saxophone and Baritone Saxophone parts. The Tenor Saxophone part is silent throughout these measures.

49

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru

mf
tam tam tam tam tam tam tam tam tam tam tam tam tam tam tam tam

f
vien tos sin un a di re cción en la cha clas te ra que con las vo ces van for man do u na cha ca re ra

57

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru

tam tam tam tam tam tam tam tam tam tam tam tam tam tam

65

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

lle gan doal cen tro y gi ran_ do en la cha ca re ra vuel voa mi si_ tio si go bai lan do la cha clas te ra

tam tam tam tam tam tam tam tam tam tam tam tam tam tam

tum tum tum tum tu ru tum tum tum tum tu ru tum tum tum tum tu ru

73

Fl.

Ob.

Cl.

Cl. bajo

Guit.

mf

A. sol.

ff

Ten. sol.

f

Bar. sol.

f

un za ran de o ia bai lar u na cha__ ca re ra za pa te o ia bai lar es ta cha__ clas te ra

un za ran de o ia bai lar u na cha__ ca re ra za pa te o ia bai lar es ta cha__ clas te ra

un za ran de o ia bai lar u na cha__ ca re ra za pa te o ia bai lar es ta cha__ clas te ra

81

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

4

4

4

4

4

4

4

4

89

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol. *mf*

Ten. sol. *f*

Bar. sol. *mf*

rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru

siel dia se pres__ ta pa bai lar u na cha ca re ra que se a trun__ ca y bai la__ ble u na cha clas te ra

tum tum tum tum tu ru tum tum tum tum tu ru tum tum tum tum tum tum tum tum tum tum tum tu ru

97

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tum tu ru

105

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru

mf
tam tam tam tam tam tam tam tam tam tam tam tam tam tam tam tam

f
vien tos sin un a di re cción en la cha clas te ra que con las vo ces van for man do u na cha ca re ra

113

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru rum tum tum tum tu ru

tam tam tam tam tam tam tam tam tam tam tam tam tam tam tam tam

121

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

f

mf

lle gan doal cen tro y gi ran__ do en la cha ca re ra vuel voa mi si__ tio si go bai lan do la cha clas te ra

tam tam tam tam tam tam tam tam tam tam tam tam tam tam

tum tum tum tum tu ru tum tum tum tum tum tum tum tum tum tum tum tu ru

129

Fl.

Ob.

Cl.

Cl. bajo

Guit.

A. sol.

Ten. sol.

Bar. sol.

ff

f

f

un za ran de o ia bai lar u na cha__ ca re ra za pa te o ia bai lar es ta cha__ clas te ra

un za ran de o ia bai lar u na cha__ ca re ra za pa te o ia bai lar es ta cha__ clas te ra

un za ran de o ia bai lar u na cha__ ca re ra za pa te o ia bai lar es ta cha__ clas te ra