

Raúl Esteban Ardila Pineda

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Obra ganadora en el 2do concurso de composición para formato de orquesta de cuerdas pulsadas – Orquesta de cuerdas pulsadas de Risaralda

Duración aprox. 6'

Itagüí, Antioquia, Colombia

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Notas de programa

Deconstrucciones criollas es una obra escrita para orquesta de cuerdas pulsadas que propone una “deconstrucción” musical a partir de la yuxtaposición y superposición de arquetipos rítmicos y melódicos provenientes de algunos géneros musicales de las músicas colombianas, como el merengue campesino, la danza y el torbellino; conviviendo en una estructura compuesta de texturas estratificadas que se unen en el desarrollo de un nuevo resultado sonoro con tintes tradicionales.

Instrumentación

Flauta 1 y 2

Oboe 1 y 2

Clarinete en si bemol 1 y 2

Corno en fa

Timbales sinfónicos

Glockenspiel.

Percusión: *Gran cassa*, dos toms, redoblante, bongós y platillo suspendido.

Bandola 1 y 2

Bandola alto en fa

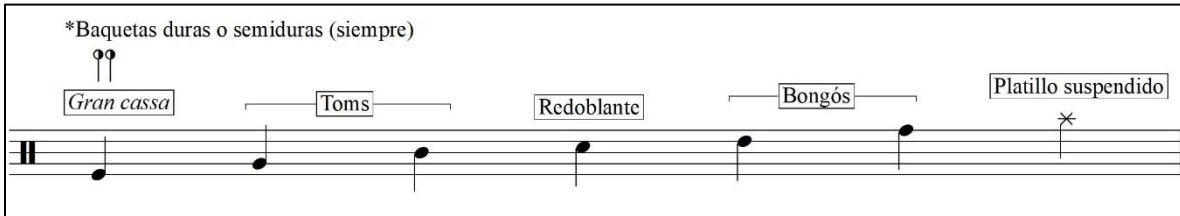
Tiple 1 y 2

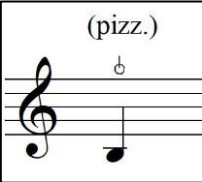
Guitarra 1 y 2

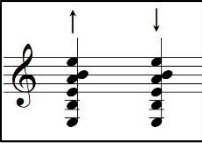
Contrabajo

Notas de ejecución

1. La partitura general tiene a los instrumentos transpositores ya escritos en sus respectivas alturas; no confundir con una partitura general “en do” (o *concert pitch*).
2. La notación para el set de percusión es la siguiente:



3.  *Pizzicato* Bartók o *Snap pizzicato*. Funciona de la misma manera en el contrabajo como en las guitarras. No confundir con el *pizzicato* (o *palm mute*) en la guitarra.

4.  La dirección de los rasgueos estará indicado por unas flechas puestas sobre los acordes escritos. La flecha hacia arriba indica un rasgueo con movimiento de la mano hacia abajo (hacia las notas agudas) y, por el contrario, la flecha hacia abajo indica un rasgueo con movimiento de la mano hacia arriba (hacia las notas graves).

Partitura General
(Transportada)

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

The musical score is for a string ensemble and includes the following parts:

- Flauta 1
- Flauta 2
- Oboe 1
- Oboe 2
- Clarinete en Si \flat 1
- Clarinete en Si \flat 2
- Corno en Fa (with *bouché* marking)
- Timbales Sinfónicos
- Glockenspiel
- Percusión (Bongós, 2 toms, redob., gran cassa y plat. susp.)
- Bandola 1
- Bandola 2
- Bandola alto en Fa
- Tiple 1
- Tiple 2
- Guitarra 1
- Guitarra 2
- Contrabajo

The score is in 3/4 time with a tempo of approximately 92 beats per minute. The key signature has one flat (B-flat). The Corno en Fa part features a melodic line with dynamics *mf* and *p*, and a *bouché* marking. The Bandola 1 and 2 parts have a *pp cresc. poco a poco* marking. The Tiple 1 and 2 parts have a *mf* marking. The Guitarra 1 and 2 parts have a *mf* marking. The Contrabajo part is mostly silent.

Obra ganadora en el 2do concurso de composición para formato de orquesta
de cuerdas pulsadas - Orquesta de cuerdas pulsadas de Risaralda

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Deconstrucciones Criollas

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. Si \flat 1
Cl. Si \flat 2
Cm. Fa
Timb. S.
Glock.
Perc.
Bla. 1
Bla. 2
Bla. A. Fa
Tpl. 1
Tpl. 2
Gtra. 1
Gtra. 2
Cbj.

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

mf *mf* *mf*

mp *mp*

p *p* *p* *p* *p* *p*

mf *mf* *mf* *mf*

f *f*

pizz.

f

f

18

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *p* *mf* *p* *mf*

Cl. Si \flat 1 *mp*

Cl. Si \flat 2 *mp* *mf*

Crn. Fa *p* *mf* *p* *mf*

18

Timb. S. *mf*

Glock. *mf*

Perc. *mf* *mf*

*Baquetas duras o semiduras (siempre) Tom agudo

18

Bla. 1 *mf*

Bla. 2 *mf*

Bla. A. Fa *mp* *mf*

Tpl. 1 *mp* *mf*

Tpl. 2

Gtra. 1 *p* *mf* *mp* *mf*

Gtra. 2

Cbj. *f* *f*

24

Fl. 1 *fp* *f*

Fl. 2 *fp* *f*

Ob. 1 *fp* *f*

Ob. 2 *p* *f*

Cl. Si \flat 1 *fp* *f*

Cl. Si \flat 2 *p* *f*

Crn. Fa *p* *f* ord.

24

Timb. S. *mf* *f*

Glock. *mf*

Perc. *mf* *pp*

Bongó agudo (baquetas) *Baquetas duras o semiduras (siempre)

Bla. 1 *f*

Bla. 2 *f*

Bla. A. Fa *f*

Tpl. 1 *f*

Tpl. 2 *f*

Gtrra. 1 *f*

Gtrra. 2 *f*

Cbj. *f*

A

29

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si♭ 1

Cl. Si♭ 2

Cm. Fa

Timb. S.

Glock.

Perc.

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtrra. 1

Gtrra. 2

Cbj.

Plat. Sus.

Tom grave

Bongó grave (baquetas)

Gran cassa

f

mf

Deconstrucciones Criollas

34

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Sib 1

Cl. Sib 2

Crn. Fa

34

Timb. S.

Glock.

Perc.

34

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtrra. 1

Gtrra. 2

Cbj.

f

f

mf

B

39

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

39

Timb. S.

Glock.

Perc.

39

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtra. 1

Gtra. 2

Cbj.

p

p espress.

mf

f

8va

48

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

48

Timb. S.

Glock.

Perc.

48

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtrra. 1

Gtrra. 2

Cbj.

p

mf

mp

p

mf

mp

p

mf

mp

mp

arco

mp

mf

mf

mf

62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si♭ 1

Cl. Si♭ 2

Crn. Fa

62

Timb. S.

Glock.

Perc.

62

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtrra. 1

Gtrra. 2

Cbj.

The image shows a page of a musical score for the piece "Deconstrucciones Criollas", page 10, measures 62-64. The score is arranged in a multi-staff format. The top section includes woodwinds: Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, and Cor Anglais. The middle section includes Percussion: Timpani (S.), Glockenspiel, and Percussion. The bottom section includes strings: Flute (Bla. 1, 2, A. Fa), Trumpets (Tpl. 1, 2), Trombones (Gtrra. 1, 2), and Cello/Double Bass (Cbj.). The score features various musical notations such as notes, rests, dynamics (e.g., *f*), and articulation marks (e.g., *v*). The key signature is three sharps (F#, C#, G#).

65

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si♭ 1

Cl. Si♭ 2

Crn. Fa

65

Timb. S.

Glock.

Perc.

65

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtra. 1

Gtra. 2

Cbj.

f

mf

mf

sul pont.

p

sul pont.

p

Detailed description: This page of a musical score, titled 'Deconstrucciones Criollas', contains measures 65 through 72. The score is arranged in a system of 18 staves. The top section (measures 65-72) includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in B-flat 1 & 2, and Contrabassoon), Percussion (Timpani Snare, Glockenspiel, and Percussion), and Brass (Trumpets 1 & 2, Trombones A and F, and Cymbals). The bottom section (measures 65-72) includes strings (Violins 1 & 2, Violas, Cellos, and Double Basses). The score features various musical notations such as dynamics (*f*, *mf*, *p*), articulation (accents, slurs), and performance instructions like 'sul pont.'. The time signature changes from 2/4 to 3/4 at measure 70. The key signature is D major.

D

69

Fl. 1 *pp*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

69

Timb. S.

Glock.

Perc. *p* *mp*

69

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1 *p* sul pont.

Tpl. 2 *p* sul pont.

Gtrra. 1 *p* sul pont.

Gtrra. 2 *p* sul pont.

Cbj. *p* arco

76

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

76

Timb. S.

Glock.

Perc.

mf

mp

76

Bla. 1

mp

(sul pont.)

Bla. 2

mp

(sul pont.)

Bla. A. Fa

p

ord.

Tpl. 1

mp

ord.

Tpl. 2

mp

Gtrra. 1

Gtrra. 2

Cbj.

Detailed description: This page of a musical score, titled 'Deconstrucciones Criollas', contains measures 76 through 80. The score is arranged in a system of 15 staves. The top section (measures 76-80) includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, and Contrabassoon. The middle section (measures 76-80) includes Timpani, Glockenspiel, and Percussion. The bottom section (measures 76-80) includes Bassoons 1 and 2, Bassoon in A, Trumpets 1 and 2, Guitarra 1 and 2, and Cello. The score features complex rhythmic patterns, including a 3/4 time signature change at measure 77. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. Performance instructions like '(sul pont.)' and 'ord.' (ordine) are present. The Percussion part includes a complex rhythmic pattern with accents and a *mf* dynamic. The Bassoon in A part features a *p* (piano) dynamic and a *delta* symbol with a dashed line. The Trumpet parts include 'ord.' markings and *mp* dynamics. The Cello part has a *mf* dynamic.

81

Fl. 1 *sfz*

Fl. 2 *sfz*

Ob. 1

Ob. 2

Cl. Si \flat 1 *pp*

Cl. Si \flat 2 *p*

Crn. Fa *sfz*

81

Timb. S.

Glock. *f*

Perc. *mf*

Redoblante

81

Bla. 1 *mf* ord.

Bla. 2 *mf* ord.

Bla. A. Fa *mp* *mf* *mf*

Tpl. 1

Tpl. 2

Gtrra. 1 *ord.*

Gtrra. 2 *ord.*

Cbj.

Musical score for measures 87-91, featuring various instruments and dynamic markings.

Measures 87-91:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, Crn. Fa:** *sfz* (sforzando) dynamic.
- Cl. Si \flat 1, Cl. Si \flat 2:** *ppp* (pianissimo) dynamic.
- Timb. S.:** *pp* (pianissimo) dynamic.
- Glock.:** *pp* (pianissimo) dynamic.
- Perc.:** *ff* (fortissimo) dynamic.
- Bla. 1, Bla. 2, Bla. A. Fa:** *pp* (pianissimo) dynamic.
- Tpl. 1, Tpl. 2:** *pp* (pianissimo) dynamic.
- Gtra. 1, Gtra. 2:** *pp* (pianissimo) dynamic.
- Cbj.:** *ppp* (pianissimo) dynamic.

93

Fl. 1 *f sempre*

Fl. 2 *f sempre*

Ob. 1 *f sempre*

Ob. 2 *f sempre*

Cl. Si \flat 1 *f sempre*

Cl. Si \flat 2 *f sempre*

Crn. Fa *f sempre*

93

Timb. S.

Glock.

Perc.

93

Bla. 1 *pp* Div.

Bla. 2 *pp* Div.

Bla. A. Fa

Tpl. 1 *mf*

Tpl. 2 *mf*

Gttra. 1 *ff sempre*

Gttra. 2 *ff sempre*

Cbj. *ff sempre* pizz.

99

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si♭ 1

Cl. Si♭ 2

Crn. Fa

99

Timb. S.

Glock.

Perc.

99

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtra. 1

Gtra. 2

Cbj.

The musical score is arranged in three systems. The first system (measures 99-104) includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, and Cor Anglais. The second system (measures 99-104) includes Timpani, Glockenspiel, and Percussion. The third system (measures 99-104) includes Bassoons 1 and 2, Bassoon in A/Fa, Trumpets 1 and 2, Guitars 1 and 2, and Cello. The score features various musical notations such as dynamics (mf), articulation (accents), and performance instructions (vibrato).

E

105

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

bouché

mf *p* *mf* *p*

105

Timb. S.

mf *mf*

Glock.

Perc.

105

Bla. 1

Unis.

p cresc. poco a poco

Bla. 2

Bla. A. Fa

mf *mf*

Tpl. 1

mf

Tpl. 2

mf

Gtrra. 1

mf

Gtrra. 2

mf

Cbj.

112

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *mf*

Cl. Si \flat 1 *p*

Cl. Si \flat 2

Crn. Fa *mf* *p* *mf*

112

Timb. S. *mf*

Glock. *mf*

Perc. *mf*

112

Bla. 1 *mf*

Bla. 2 *p cresc. poco a poco* Unis.

Bla. A. Fa *mp cresc. poco a poco*

Tpl. 1

Tpl. 2

Gtrra. 1

Gtrra. 2

Cbj. *f*

This musical score page, numbered 20, is titled "Deconstrucciones Criollas". It features a multi-staff arrangement for a symphony orchestra. The score is divided into three systems, each beginning at measure 119. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, and Cor Anglais. The second system includes Timpani, Glockenspiel, and Percussion. The third system includes Clarinets in B-flat 1 and 2, Bassoons 1 and 2, Alto Saxophone, Trumpets 1 and 2, Trombones 1 and 2, and Cymbals. The score is marked with various dynamics such as *mp*, *p*, *mf*, and *f*, and includes phrasing slurs and accents. The instrumentation includes woodwinds, brass, strings, and percussion.

Deconstrucciones Criollas

126

Fl. 1 *fp* *f* *fp* *f*

Fl. 2 *fp* *f* *fp* *f*

Ob. 1 *fp* *f* *fp* *f*

Ob. 2 *p* *mf* *ff*

Cl. Si \flat 1 *fp* *f* *fp* *f*

Cl. Si \flat 2 *mf* *ord.* *ff*

Crn. Fa *p* *mf* *ff*

126

Timb. S. *p* *ff*

Glock. *mf* *f* *f*

Perc. *p* *ff*

Bla. 1 *ff*

Bla. 2 *ff*

Bla. A. Fa *ff*

Tpl. 1 *p* *simile* *ff*

Tpl. 2 *p* *simile* *ff*

Gtrra. 1 *p* *simile* *ff*

Gtrra. 2 *p* *simile* *ff*

Cbj. *p* *arco* *ff*

F

132

Fl. 1

Fl. 2

Ob. 1
p espress. *mf*

Ob. 2
p espress. *mf*

Cl. Sib 1
p espress. *mf*

Cl. Sib 2
p espress. *mf*

Crn. Fa

132

Timb. S.

Glock.
mf *mf*

Perc.

132

Bla. 1
p espress. *mf* Div.

Bla. 2
p espress. *mf*

Bla. A. Fa
p espress. *mf*

Tpl. 1

Tpl. 2

Gtra. 1

Gtra. 2

Cbj.

140

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

140

Timb. S.

Glock.

Perc.

140

Div.

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtrra. 1

Gtrra. 2

Cbj.

G

147

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

147

Timb. S.

Glock.

Perc.

147

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtrra. 1

Gtrra. 2

Cbj.

Unis.

f

pizz.

f

This page of the musical score, titled "Deconstrucciones Criollas" and numbered 25, covers measures 151 to 153. The score is arranged for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The woodwind section consists of two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob. 1 and Ob. 2), two Clarinets in B-flat (Cl. Si b 1 and Cl. Si b 2), and a Contrabassoon (Cbn. Fa). The brass section includes a Trombone in Bass clef (Timb. S.), Glockenspiel (Glock.), and Percussion (Perc.). The string section features two Flutes (Bla. 1 and Bla. 2), an Alto Flute in Bass clef (Bla. A. Fa), two Trumpets (Tpl. 1 and Tpl. 2), two Guitars (Gtrra. 1 and Gtrra. 2), and a Cello (Cbj.). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support and rhythmic patterns. The percussion part includes a prominent bass drum pattern. The string parts are divided into two groups, each with a guitar and a cello. The score is marked with measure numbers 151, 152, and 153 at the beginning of each system.

154

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

154

Timb. S.

Glock.

Perc.

154

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtra. 1

Gtra. 2

Cbj.

f

mf

H ← ♩ = ♩ → (♩. = c. 124)

Musical score for 'Deconstrucciones Criollas' page 27, measures 157-162. The score is arranged in a system of staves for various instruments. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two systems by a double bar line at measure 157. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, and Contrabassoon. The second system includes Timpani, Glockenspiel, Percussion, Clarinets in Bb 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Guitar 1 and 2, and Cello/Double Bass. Dynamics include *fp*, *f*, *p*, *mf*, and *f*. The percussion part features a complex rhythmic pattern with accents and a *p* dynamic. The woodwinds and strings play sustained notes or chords, with the strings playing a rhythmic accompaniment. The guitar parts feature a complex rhythmic pattern with accents and a *f* dynamic.

163

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

163

Timb. S.

Glock. *mf*

Perc.

163

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtrra. 1

Gtrra. 2

Cbj.

169

(♩=♩)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si♭ 1

Cl. Si♭ 2

Crn. Fa

169

Timb. S.

Glock.

Perc.

169

Bla. 1

Bla. 2

Bla. A. Fa

Tpl. 1

Tpl. 2

Gtrra. 1

Gtrra. 2

Cbj.

p

p

p

p

mf

mf

CIV

CIII

CII

CI

CIV

CIII

CII

CI

175

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. Si \flat 1

Cl. Si \flat 2

Crn. Fa

175

Timb. S.

Glock.

Perc.

mp

175

Bla. 1

Bla. 2

Bla. A. Fa

p sul pont.

Tpl. 1

p sul pont.

Tpl. 2

p sul pont.

Gtra. 1

p sul pont.

Gtra. 2

p sul pont.

Cbj.

p

I

183

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. Si \flat 1 *f*

Cl. Si \flat 2 *f*

Cm. Fa *f*

Timb. S. *f*

Glock. *f*

Perc. *f*

Bla. 1 *f*

Bla. 2 *f*

Bla. A. Fa *f*

Tpl. 1 *f*

Tpl. 2 *f*

Gtrra. 1 *f*

Gtrra. 2 *f*

Cbj. *f*

gliss.

ord.

CIV — CIII — CII — CI

CIV — CIII — CII — CI

This musical score page, numbered 32, is titled "Deconstrucciones Criollas". It features a variety of instruments and parts:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat 1 (Cl. Si \flat 1), Clarinet in B-flat 2 (Cl. Si \flat 2), and Cor Anglais (Cm. Fa).
- Percussion:** Timpani (Timb. S.), Glockenspiel (Glock.), and Percussion (Perc.).
- Strings:** Violins 1 and 2 (Bla. 1, Bla. 2), Violas (Bla. A. Fa), Two Trumpets (Tpl. 1, Tpl. 2), Two Trombones (Gtrra. 1, Gtrra. 2), and Cello/Double Bass (Cbj.).

The score is divided into three systems, each starting at measure 191. The woodwinds and strings play sustained notes with long slurs, while the percussion and guitar parts feature rhythmic patterns. The woodwinds have dynamic markings like *mf* and *f*. The strings have dynamic markings like *mf* and *f*. The percussion part has a consistent rhythmic pattern. The guitar parts have dynamic markings like *mf* and *f*. The cello/double bass part has dynamic markings like *mf* and *f*.

Deconstrucciones Criollas

This page of the musical score, titled "Deconstrucciones Criollas", covers measures 195 to 200. The score is arranged for a large orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting at measure 195 with a *p* dynamic. They reach a *fff* dynamic by measure 199.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line starting at measure 195 with a *p* dynamic. They reach a *fff* dynamic by measure 199.
- Clarinets (Cl. Sib. 1, Cl. Sib. 2):** Both parts play a melodic line starting at measure 195 with a *p* dynamic. They reach a *fff* dynamic by measure 199.
- Cor Anglais (Cm. Fa):** Plays a melodic line starting at measure 195 with a *p* dynamic. It reaches a *fff* dynamic by measure 199.
- Timpani (Timb. S.):** Plays a rhythmic pattern starting at measure 195 with a *p* dynamic. It reaches a *fff* dynamic by measure 199.
- Glockenspiel (Glock.):** Plays a melodic line starting at measure 195 with a *p* dynamic. It reaches a *fff* dynamic by measure 199.
- Drum (Perc.):** Plays a rhythmic pattern starting at measure 195 with a *p* dynamic. It reaches a *fff* dynamic by measure 199.
- Trumpets (Bla. 1, Bla. 2):** Both parts play a melodic line starting at measure 195 with a *p* dynamic. They reach a *fff* dynamic by measure 199.
- Trumpet in A (Bla. A. Fa):** Plays a melodic line starting at measure 195 with a *p* dynamic. It reaches a *fff* dynamic by measure 199.
- Trumpets 1 & 2 (Tpl. 1, Tpl. 2):** Both parts play a chordal accompaniment starting at measure 195 with a *p* dynamic. They reach a *fff* dynamic by measure 199.
- Trumpets 1 & 2 (Gtrra. 1, Gtrra. 2):** Both parts play a chordal accompaniment starting at measure 195 with a *p* dynamic. They reach a *fff* dynamic by measure 199.
- Double Bass (Cbj.):** Plays a chordal accompaniment starting at measure 195 with a *p* dynamic. It reaches a *fff* dynamic by measure 199.

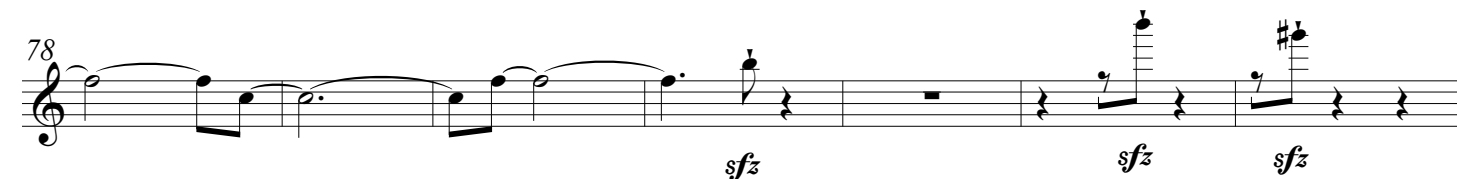
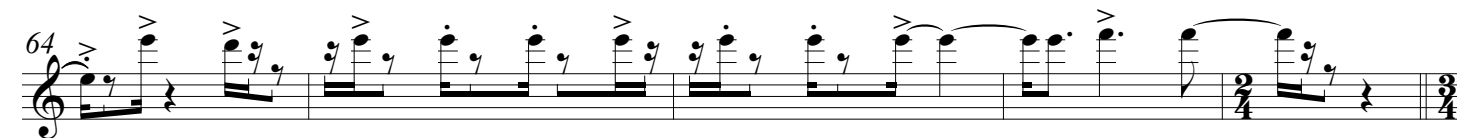
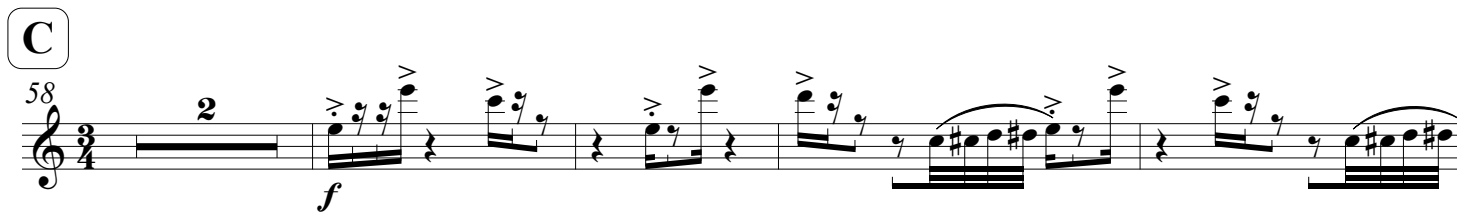
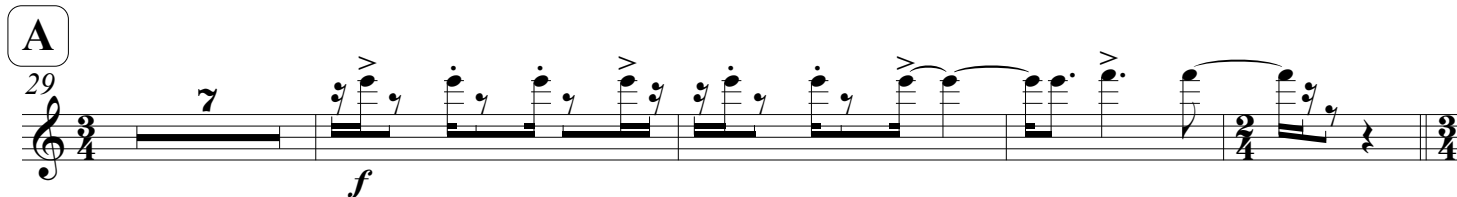
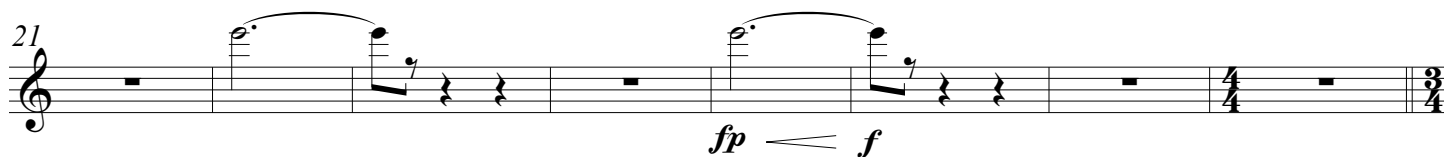
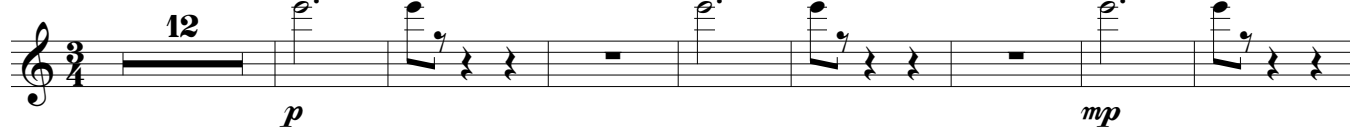
The score is written in 12/8 time and features a key signature of one sharp (F#). The dynamics range from *p* (piano) to *fff* (fortissimo). The page number 195 is indicated at the beginning of each staff.

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico $\text{♩} = \text{c. } 92$



Obra ganadora en el 2do concurso de composición para formato de orquesta de cuerdas pulsadas - Orquesta de cuerdas pulsadas de Risaralda

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Deconstrucciones Criollas

85 *sfz sfz sfz sfz sfz f sempre*

Musical staff 85-94: Treble clef, 2/4 time signature. Measures 85-94. Dynamics: sfz (measures 85-90), f sempre (measures 91-94). A fermata with a '2' above it is placed over measures 91-92.

95

Musical staff 95-104: Treble clef, 2/4 time signature. Measures 95-104. Dynamics: sfz (measures 95-100), f sempre (measures 101-104). A fermata with a '2' above it is placed over measures 101-102.

E 105 *p mp*

Musical staff 105-125: Treble clef, 2/4 time signature. Measures 105-125. Dynamics: p (measures 105-110), mp (measures 111-125). A fermata with a '12' above it is placed over measures 105-110. A fermata with a '2' above it is placed over measures 111-112.

126 *fp = f fp = f* **F**

Musical staff 126-146: Treble clef, 2/4 time signature. Measures 126-146. Dynamics: fp = f (measures 126-131), fp = f (measures 132-146). A fermata with a '2' above it is placed over measures 126-131. A fermata with a '7' above it is placed over measures 132-138. A fermata with a '7' above it is placed over measures 139-146.

G 147 *f*

Musical staff 147-152: Treble clef, 2/4 time signature. Measures 147-152. Dynamics: f. A fermata with a '2' above it is placed over measures 147-148.

153

Musical staff 153-158: Treble clef, 2/4 time signature. Measures 153-158. Dynamics: f. A fermata with a '6' above it is placed over measures 153-158.

H 159 *p*

Musical staff 159-177: Treble clef, 6/8 time signature. Measures 159-177. Dynamics: p. A fermata with a '15' above it is placed over measures 159-174. A tempo marking $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = \text{c. } 124)$ is placed above measure 159. A tempo marking $(\text{♩} = \text{♩})$ is placed above measure 165.

178

Musical staff 178-182: Treble clef, 6/8 time signature. Measures 178-182. Dynamics: p. A fermata with a '6' above it is placed over measures 178-182.

I 183 *f*

Musical staff 183-194: Treble clef, 6/8 time signature. Measures 183-194. Dynamics: f. A fermata with a '2' above it is placed over measures 183-184.

195 *p fff*

Musical staff 195-200: Treble clef, 6/8 time signature. Measures 195-200. Dynamics: p (measures 195-199), fff (measures 200-200). A fermata with a '12' above it is placed over measures 195-200.

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

12

p *mp*

21

fp *f*

A

29

f

B

40

mf

C

58

f

64

D

69

p

79

sfz *sfz* *sfz* *sfz* *sfz*

Obra ganadora en el 2do concurso de composición para formato de orquesta de cuerdas pulsadas - Orquesta de cuerdas pulsadas de Risaralda

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Deconstrucciones Criollas

88 *sfz* *sfz* *sfz* *f sempre*

97

E

105 *p* *mp* *fp*

F

127 *f* *fp* *f*

G

147 *f*

153

H

159 *p*

178

I

183 *f*

195 *p* *fff*

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

12

p *mp*

21

A

10

fp *f*

B

40

p *espress.* *mf* *p*

49

C

58

2

f

64

D

69

7

4

pp

87

2

ppp *f* *sempre*

97

E

105

12

p *mp*

124

fp *f* *fp* *f*

F

132

p espress. *mf*

140

p *mf*

G

147

2

f

154

H

159

← ♩ = ♩ → (♩ = c. 124) (♩ = ♩)

15 7

I

183

f

195

p *fff*

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico $\text{♩} = \text{c. } 92$

19

mp *mf*

A

25

10

B

40

p espress. *mf* *p*

49

C

58

2

f

64

D

69

7 4

p

87

2

ppp *f sempre*

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97

E

105

22

F

132

140

G

147

2

153

H

159

← ♩ = ♩ → (♩. = c. 124) (♩ = ♩)

15

7

I

183

195

Oboe 1

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

The musical score for Oboe 1 consists of several systems of music. The first system (measures 1-20) is in 3/4 time, marked 'Rítmico' with a tempo of approximately 92 beats per minute. It features a 12-measure rest followed by a melodic line starting on a dotted quarter note, with dynamics *p* and *mp*. The second system (measures 21-39) includes a 10-measure rest and a dynamic change from *fp* to *f*. The third system (measures 40-49) is marked *p espress.* and *mf*, with a dynamic change to *p*. The fourth system (measures 50-57) continues the melodic line. The fifth system (measures 58-63) is marked *f* and features a 2-measure rest. The sixth system (measures 64-68) continues the melodic line. The seventh system (measures 69-94) includes a 7-measure rest, an 11-measure rest, and a 2-measure rest, with dynamics *sfz* and *f sempre*. The eighth system (measures 95-100) continues the melodic line.

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E

105 **12** *p* *mp*

124 *fp* *f* *fp* *f*

F

132 *p espress.* *mf*

140 *p* *mf*

G

147 **2** *f*

153 **2**

H

← ♪ = ♪ → (♩ = c. 124) (♪ = ♪)

159 **15** *p*

178

I

183 *f*

195 *p* *fff*

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

13

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

A

23

mf *p* *f* 10

B

40

p espress. *mf* *p*

49

C

58

f

64

D

69

7 11 2

sfz *sfz* *sfz* *f sempre*

95

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E

105 **13**

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

mf *ff*

F

132

p espress. *mf*

p *mf*

G

147 **2**

f

f

H

159 **15**

← ♩ = ♩ → (♩ = c. 124) (♩ = ♩)

p

I

183

f

p *fff*

Corno en Fa

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

bouché

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

11

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

21

p *mf* *p* *f* ord.

A

29

f

B

40

f

C

58

f

64

f

D

69

sfz *sfz* *sfz* *sfz* *sfz*

Obra ganadora en el 2do concurso de composición para formato de orquesta de cuerdas pulsadas - Orquesta de cuerdas pulsadas de Risaralda

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Deconstrucciones Criollas

87 **2**

sfz *sfz* *sfz* *f sempre*

Detailed description: Musical staff 87-95. Treble clef, key signature of one sharp (F#). Measure 87 has a whole rest. Measures 88-90 contain eighth notes with accents and sforzando (sfz) markings. Measure 91 has a whole rest with a fermata and a '2' above it. Measures 92-95 contain eighth notes with accents and a forte (f) dynamic marking with the instruction 'sempre'.

96

Detailed description: Musical staff 96-104. Treble clef, key signature of one sharp (F#). Measures 96-104 contain eighth notes with accents and dynamic markings.

E

105 *bouché*

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

Detailed description: Musical staff 105-115. Treble clef, key signature of one sharp (F#). Measure 105 has a whole rest. Measures 106-115 contain eighth notes with accents, dynamic markings (mf, p), and a 'bouché' instruction.

116

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

Detailed description: Musical staff 116-126. Treble clef, key signature of one sharp (F#). Measures 116-126 contain eighth notes with accents and dynamic markings (p, mf).

127 *ord.*

mf *ff*

Detailed description: Musical staff 127-131. Treble clef, key signature of one sharp (F#). Measure 127 has a whole rest with an 'ord.' instruction. Measures 128-131 contain sixteenth-note patterns with accents and dynamic markings (mf, ff). Time signature changes from 3/4 to 2/4.

F

G

132 **7** **7** **2**

f

Detailed description: Musical staff 132-151. Treble clef, key signature of one sharp (F#). Measures 132-151 contain eighth notes with accents, dynamic markings (f), and fermatas with numbers 7, 7, and 2 above them. Time signature changes from 3/4 to 4/4.

152

Detailed description: Musical staff 152-158. Treble clef, key signature of one sharp (F#). Measures 152-158 contain eighth notes with accents and dynamic markings.

H

159 *← ♩ = ♩ → (♩. = c. 124)* *(♩. = ♩)*

15 **7**

Detailed description: Musical staff 159-182. Treble clef, key signature of one sharp (F#). Measures 159-182 contain eighth notes with accents, dynamic markings, and fermatas with numbers 15 and 7 above them. Time signature changes from 6/8 to 2/4 to 3/4 to 4/4 to 6/8.

I

183

f

Detailed description: Musical staff 183-194. Treble clef, key signature of one sharp (F#). Measures 183-194 contain eighth notes with accents and dynamic markings (f).

195

p *fff*

Detailed description: Musical staff 195-200. Treble clef, key signature of one sharp (F#). Measures 195-200 contain eighth notes with accents and dynamic markings (p, fff). Time signature changes from 6/8 to 12/8.

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-6. Notes: quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *mf*. Fingerings: 5, 5, 5.

Musical staff 2: Bass clef, 3/4 time signature. Measures 7-12. Notes: quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *mf*, *mf*, *f*. Fingerings: 5.

A

Musical staff 3: Bass clef, 3/4 time signature. Measures 13-18. Notes: quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*, *f*, *f*, *f*, *f*. Fingerings: 2.

B

Musical staff 4: Bass clef, 3/4 time signature. Measures 19-24. Notes: quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*. Fingerings: 6, 7.

C

Musical staff 5: Bass clef, 3/4 time signature. Measures 25-30. Notes: quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*, *f*, *f*, *f*. Fingerings: 2.

D

Musical staff 6: Bass clef, 3/4 time signature. Measures 31-36. Notes: quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*. Fingerings: 7, 9.

Musical staff 7: Bass clef, 3/4 time signature. Measures 37-42. Notes: quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *pp*.

E

105

mf *mf* *mf* *mf*

126

p *ff*

F

132

G

147

f *f* *f*

153

f *fp*

H

159

← ♩ = ♩ → (♩. = c. 124) (♩ = ♩)

f *mf* *p*

I

183

gliss.

f

193

p *fff*

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

Musical staff 1: Rhythmic notation. It begins with a 12-measure rest, followed by a two-measure rest with a chord, another 12-measure rest, a second two-measure rest with a chord, and a final 12-measure rest. The dynamic marking is *mf*.

Musical staff 2: Continuation of rhythmic notation. It features two-measure rests with chords, followed by another two-measure rest with a chord. The staff concludes with a 3/4 time signature change.

A

Musical staff 3: Melodic notation. It starts with a 7-measure rest, followed by eighth-note patterns with accents. The staff concludes with a 3/4 time signature change. The dynamic marking is *mf*.

B

Musical staff 4: Rhythmic notation. It consists of 7-measure rests with time signature changes to 4/4, 3/4, and 2/4.

C

Musical staff 5: Melodic notation. It begins with a 7-measure rest, followed by eighth-note patterns with accents. The staff concludes with a 3/4 time signature change. The dynamic marking is *mf*.

D

Musical staff 6: Melodic notation. It starts with a 7-measure rest, followed by a 4-measure rest, and then chords with accents. The dynamic marking is *f*.

Musical staff 7: Melodic notation. It features chords with accents and a 2-measure rest. The dynamic marking is *f*.

Musical staff 8: Melodic notation. It features chords with accents and a 2-measure rest.

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E

105 **12** **2** **2** **2**

mf *mf* *mf*

126 **2**

mf *f* *f*

F

132 **3**

mf *mf*

140 **3**

mf

G

147 **7**

mf

H

159 **4** **4**

← ♩ = ♩ → (♩ = c. 124)

mf

171 **7**

(♩ = ♩)

mf

I

183 **4**

f

195 **12**

p *fff*

Percusión
(Bongós, 2 toms, redob.,
gran cassa y plat. susp.)

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

19 *Baquetas duras o semiduras (siempre) Tom agudo

26 Bongó agudo (baquetas) *Baquetas duras o semiduras (siempre)

29 Plat. Sus. Tom grave Bongó grave (baquetas) Gran cassa

35

40 6 7

58

63

A

B

C

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

The score is written for a percussion ensemble in 3/4 time with a tempo of approximately 92 beats per minute. It is divided into three sections: A, B, and C. Section A (measures 19-35) features a mix of instruments including Tom agudo, Bongó agudo, Tom grave, Bongó grave, Plat. Sus., and Gran cassa. Section B (measures 40-47) is primarily composed of Tom agudo and Bongó agudo. Section C (measures 58-63) features Bongó agudo, Tom grave, Bongó grave, and Gran cassa. The score includes various dynamic markings such as mf, pp, and f, and includes performance instructions like 'siempre' (always) for certain instruments.

D

69 *p*

75 *mp* *mf* *mp*

79 *mf* Redoblante

84

89 *ff*

95

100

E

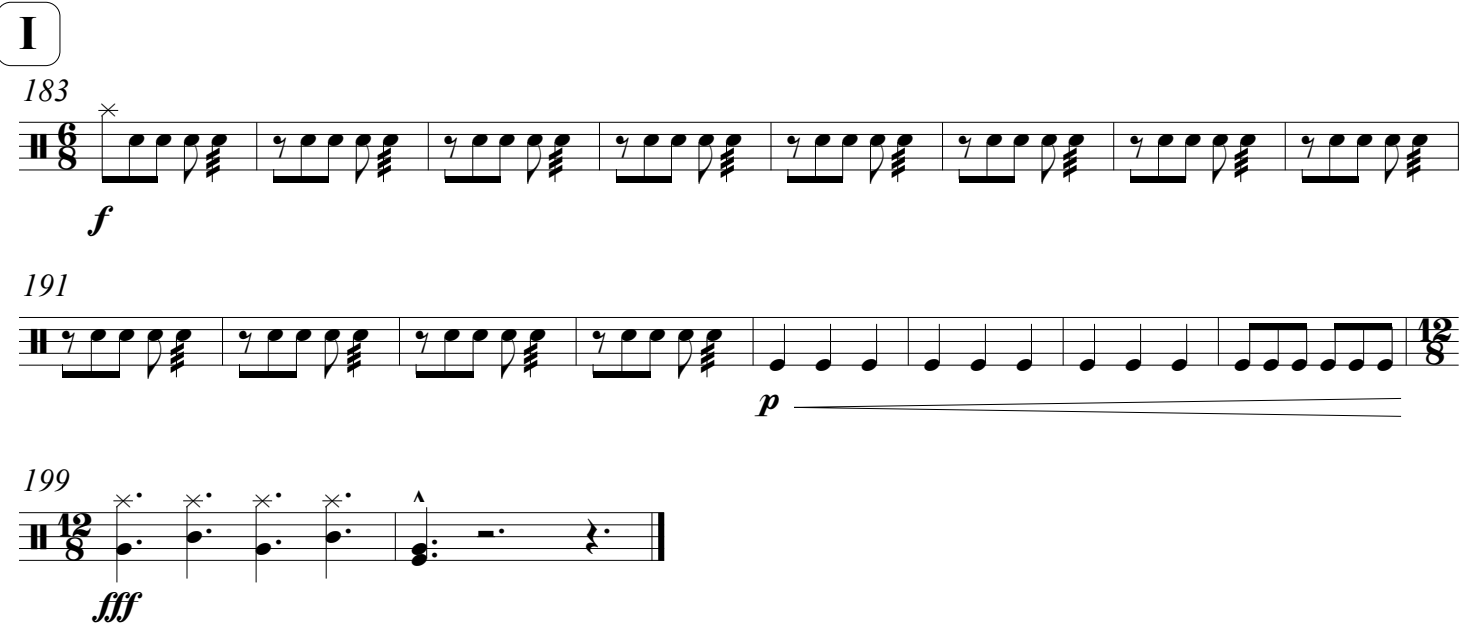
105 *mf* *mf* *mf*

125 *p* *ff*

F
 132


G
 147


H ← ♩ = ♩ → (♩ = c. 124)
 159


I
 183


Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

8
pp *cresc. poco a poco*

13
mp

19
mf

25
f

A

29
mf

32

36

B

40
p

51 (8^{va})-----
 3
 8^{va}-----
p *mf*

C

58
f

61

65 sul pont.
p

D

69 (sul pont.)
 3
mp

77

83 ord.
mf

87
pp

96 Div.

E

105 **6** Unis.
p cresc. poco a poco

118

125 *mf* *ff*

F

132 Div.
p espress. *mf*

140 *p* *mf*

G

147 Unis.
f

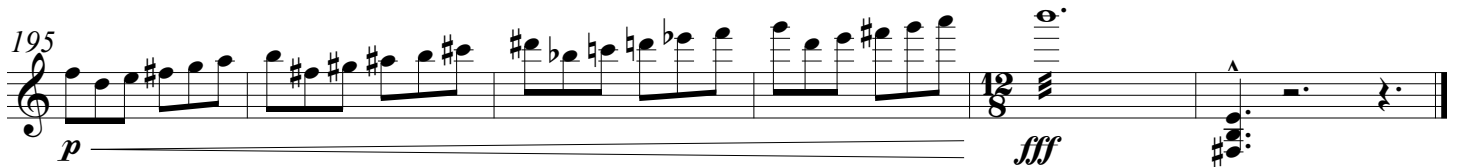
151

154

H

159 ← ♩ = ♩ → (♩. = c. 124)
f

f

**I**

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

6

pp *cresc. poco a poco*

12

mp

18

mf

24

f

A

29

mf

34

B

40

p

51

p *mf*

Obra ganadora en el 2do concurso de composición para formato de orquesta de cuerdas pulsadas - Orquesta de cuerdas pulsadas de Risaralda

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C

58 *f*

63 *p* sul pont.

D

69 *mp* 3

76 (sul pont.) *mp*

82 *mf* ord.

87 *pp* 2

95 Div.

E

105 *p* Unis. *cresc. poco a poco*

120 *mf*

126  *ff*

F

132  *p espress.* *mf*

140  *p* *mf*

G

147  *f*


151 

154 

H

← ♩ = ♩ → (♩ = c. 124)

159  *f*

165 

171  (♩ = ♩) *7*

I



Bandola alto en Fa

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-10. Notes: 2, 4, 6, 8, 10, 12, 14, 16, 18, 20. Dynamics: *mf*.

Musical staff 2: Treble clef, 3/4 time signature. Measures 11-18. Measure 11: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 12: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 13: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 14: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 15: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 16: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 17: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 18: 2, 4, 6, 8, 10, 12, 14, 16, 18. Dynamics: *p*.

Musical staff 3: Treble clef, 3/4 time signature. Measures 19-23. Measure 19: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 20: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 21: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 22: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 23: 2, 4, 6, 8, 10, 12, 14, 16, 18. Dynamics: *mp*, *mf*.

Musical staff 4: Treble clef, 3/4 time signature. Measures 24-28. Measure 24: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 25: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 26: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 27: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 28: 2, 4, 6, 8, 10, 12, 14, 16, 18. Dynamics: *f*.

A

Musical staff 5: Treble clef, 3/4 time signature. Measures 29-34. Measure 29: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 30: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 31: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 32: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 33: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 34: 2, 4, 6, 8, 10, 12, 14, 16, 18. Dynamics: *mf*.

Musical staff 6: Treble clef, 3/4 time signature. Measures 35-39. Measure 35: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 36: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 37: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 38: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 39: 2, 4, 6, 8, 10, 12, 14, 16, 18. Dynamics: *f*.

B

Musical staff 7: Treble clef, 3/4 time signature. Measures 40-45. Measure 40: 7. Measure 41: 7. Measure 42: 7. Measure 43: 7. Measure 44: 7. Measure 45: 7. Dynamics: *f*.

C

Musical staff 8: Treble clef, 3/4 time signature. Measures 58-63. Measure 58: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 59: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 60: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 61: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 62: 2, 4, 6, 8, 10, 12, 14, 16, 18. Measure 63: 2, 4, 6, 8, 10, 12, 14, 16, 18. Dynamics: *f*.

63

D

69

7 3 2

p mp mf mf

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

87

pp

94

E

105

mf

117

mp cresc. poco a poco

122

mf

126

ff

F

132

p *espress.* *mf*

140

p *mf*

G

147

f

154

H

← ♩ = ♩ → (♩. = c. 124)

159

f

165

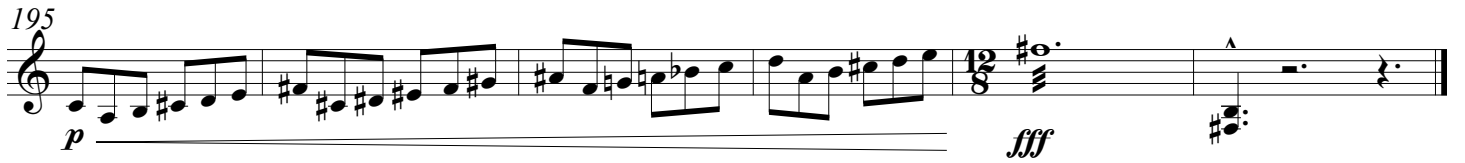
(♩ = ♩)

171

p *sul pont.*

178

I



Tiple 1

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

The musical score for Tiple 1 consists of seven staves of music. The first staff (measures 1-8) begins with a treble clef, a 3/4 time signature, and a dynamic marking of *mf*. The second staff (measures 9-17) includes a fermata over measure 10 and a dynamic marking of *p*. The third staff (measures 18-23) features a dynamic marking of *mp* and *mf*. The fourth staff (measures 24-28) includes a dynamic marking of *f* and a change in time signature to 4/4. Section A (measures 29-33) is marked with a circled 'A' and a dynamic marking of *mf*. Section B (measures 34-39) is marked with a circled 'B'. The fifth staff (measures 40-51) includes a circled '7' above measure 40, a dynamic marking of *p*, and a change in time signature to 3/4. The sixth staff (measures 52-56) includes a dynamic marking of *mp* and a change in time signature to 2/4.

C

58 *f*

63

D

69 *p* sul pont.

77 ord. *mp*

83

89 *mf*

97 *mf*

E

105 *mf*

117

126 *p* simile *ff*

F

132

p *mf* *mp*

G

147

f

152

f

H

← ♩ = ♩ → (♩. = c. 124)

159

f

165

f

171

(♩ = ♩) *p* sul pont.

177

p

I

ord.

183

f

189

f

195

p *fff*

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

mf

12

21

f

A

29

mf

34

B

40

7

p

mf

52

mp

C

58

f

Obra ganadora en el 2do concurso de composición para formato de orquesta de cuerdas pulsadas - Orquesta de cuerdas pulsadas de Risaralda

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raulestebanardilapineda@gmail.com

Deconstrucciones Criollas

64

D

69

3

sul pont.

p

76

ord.

mp

81

88

3

2

mf

97

2

mf

E

105

mf

115

125

↑ ↑ ↑ simile

p *ff*

F

132

7

p *mf* *mp*

G

147 *f*

153

H

← ♩ = ♩ → (♩. = c. 124)

159 *f*

166

171 *p* sul pont.

178

I

ord.

183 *f*

189

195 *p* *fff*

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

The musical score for Guitarra 1 is written in treble clef with a 3/4 time signature. It begins with a tempo marking of 'Rítmico ♩ = c. 92'. The score is divided into several sections:

- Measures 1-9: A series of quarter notes on a descending scale, marked *mf*.
- Measures 10-16: Continuation of the descending scale, marked *mf*. Measure 15 features a triplet of eighth notes marked *p*.
- Measures 17-22: A more complex rhythmic pattern with eighth and sixteenth notes, marked *mf*. Measure 18 has a *p* dynamic, and measure 20 has a *mp* dynamic.
- Measures 23-28: Continuation of the complex pattern, marked *mf*. Measure 27 has a *f* dynamic. The section ends with a double bar line and a 3/4 time signature.
- Section A (Measures 29-35): A 4-measure rest followed by a series of chords and eighth notes, marked *f*. Measure 35 ends with a double bar line and a 3/4 time signature.
- Section B (Measures 36-39): A 4-measure rest followed by a series of chords and eighth notes, marked *p*. Measure 39 ends with a double bar line and a 3/4 time signature.
- Measures 40-51: A 7-measure rest followed by a series of eighth notes, marked *mf*. Measure 51 ends with a double bar line and a 3/4 time signature.
- Measures 52-58: A series of eighth notes, marked *mp*. Measure 58 ends with a double bar line and a 3/4 time signature.

Obra ganadora en el 2do concurso de composición para formato de orquesta de cuerdas pulsadas - Orquesta de cuerdas pulsadas de Risaralda

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Deconstrucciones Criollas

C

58 **4**

f

65

D

69 **3** sul pont. *p*

77 **4** ord. *f*

88 **2** *ff sempre*

97

E

105 *mf*

115

125 **↑ ↑ ↑ simile** *p* *ff*

F

132 **7** *p* *mf*

144 *mp*

G
147 *f*

154

H
159 *f* ← ♩ = ♩ → (♩. = c. 124)

CIV — CIII — CII — CI —

167

CIV — CIII — CII — (♩ = ♩) CI —

175 *p* sul pont.

I
183 *f* ord.

CIV — CIII — CII — CI —

191 *p*

199 *fff*

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

The musical score is written for Guitarra 2 in 3/4 time, with a tempo of approximately 92 beats per minute. It consists of five systems of music, each starting with a measure number in a box. The first system (measures 1-9) begins with a *mf* dynamic. The second system (measures 10-19) continues with similar rhythmic patterns. The third system (measures 20-28) includes a section labeled 'A' (measures 29-33) with a *mf* dynamic. The fourth system (measures 34-39) includes a section labeled 'B' (measures 40-39) with a *p* dynamic. The fifth system (measures 40-57) includes a section labeled 'C' (measures 58-57) with a *mp* dynamic. The score uses various articulations such as accents, slurs, and dynamic hairpins.

63

D

69

3 sul pont.

p

76

4 ord.

86

2

ff sempre

96

E

105

mf

115

125

↑ ↑ ↑ simile

p *ff*

F

132

7

p *mf* *mp*

G

147

155

H

← ♩ = ♩ → (♩. = c. 124)

159

CIV — CIII — CII — CI —

167

CIV — CIII — CII — (♩ = ♩) CI —

175

sul pont.

I

183

ord.

CIV — CIII — CII — CI —

191

199

Contrabajo

Deconstrucciones Criollas

para orquesta de cuerdas pulsadas

Raúl Esteban Ardila Pineda (2021)

Rítmico ♩ = c. 92

13

pizz.

2

2

f *f* *f*

21

2

2

f *f*

A

29

mf

34

B

40

7

4

arco

mp

C

58

pizz.

f

63

D

69

2

arco

p

Obra ganadora en el 2do concurso de composición para formato de orquesta de cuerdas pulsadas - Orquesta de cuerdas pulsadas de Risaralda

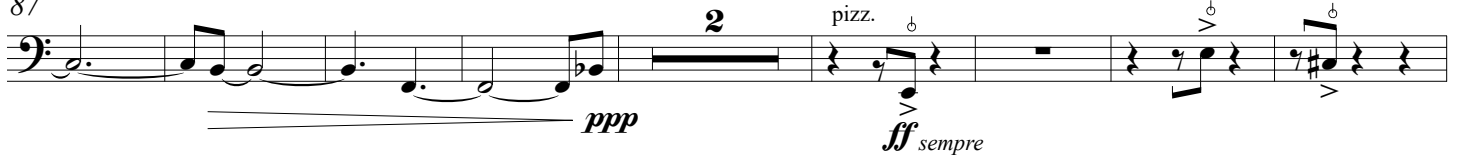
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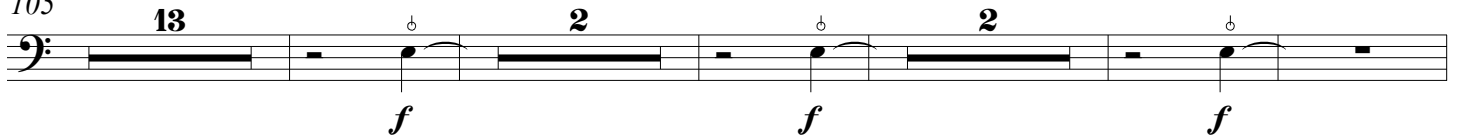
87



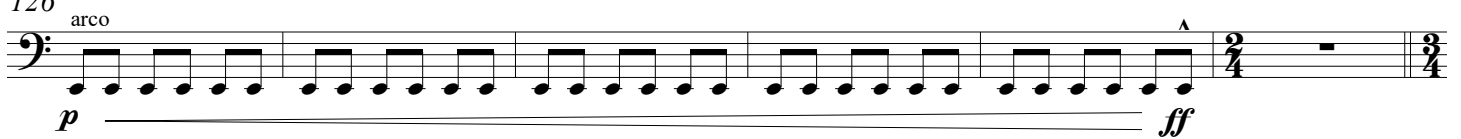
97

**E**

105



126

**F**

132

**G**

147



153



H

← ♩ = ♩ → (♩. = c. 124)

159



169



177



I

183



193

