

PAMPA

**Sinfonietta Romántica Criolla
para Conjunto de Cuerdas
opus 24 (1945)**

*Visión coreográfica
en un Prólogo y cuatro Momentos*

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Juan Francisco GIACOBBE
(1907-1990)

**PAMPA Sinfonietta Romántica Criolla
para Conjunto de Cuerdas - opus 24**

I - De ayercito nomás...

Juan Francisco GIACOBBE

(1907-1990)

Allegro molto con brio ed impetu

♩. = 132
Div. in 3

fff

fff

fff

secco

fff

fff

brillante

tronca

Violines 1

15 *con calore* 21 22 23 24 3

(vl.2°) *f*

25 26 27 28 4 restez *più f*

29 30 31 32 *poco rit.* *fff* **a Tpo.**

33 34 35 36

37 47 48 49 50 51 *cresc.* *mf e grazioso* *f*

(vl.2°) *con anima* 52 55 56 57 58 *ff*

59 60 61 62 63 *fff*

64 65 66 67 68 69 70 (vl.2°)

71 72 73 74

75 76 *decresc.* 77 *mp* 78 *ed staccatissimo ben accen-* 79

80 81 82 83 84

con anima 94 95 96 97

Div. *ff* *ff*

98 99 100 *Div. in 3* 101

cresc. molto..... 102 103 *unis.* *con fuoco* 104

fff

105 106 107 108 109 111

secco *ff*

Violines 1

Più moderato

112 113 *rit.* 119 120 125 126 134 *rit.*

in tempo *accel.* **a Tpo.** 137 *cresc.* 138 *stretto e con forza* 140 141

(Vc.) 136 *f* 139 *ff*

142 143 144 145 146 *rit. molto* 147

coll'impeto e il brio dell'inizio

148 *Div. in 3* 149 *tronco* 150 151 152

fff

153 154 155 *tr* 156 *secco* 157 *tr* 158

fff

brillante 159 160 161 162 *tronca*

con calore

Violines 1

169 *f* 170 171 172 173

(vl. 2`)

174 *tr* 175 176 177

più f *a Tpo.*

178 179 180 181 182

fff *poco rit.* *accelerando*

183 184 185 195 196

mf

197 198 199 200 201 202

mf e grazioso *f*

206 207 208 209 210 211

ff *fff*

212 213 214 215 216

f

217 218 219 220 221

f

222 223 224 225 226 227

f

Violines 1

molto espress.

229 230 231 232 233

(vl. 2') *f*

234 235 236 237 238

f *con forza ritmica*

239 240 241 242 243

ff *p* *sùbito e sensibile*

244 245 246 247 248

ff *con molto impetu*

249 250 251 252 253 254

fff

Mov. I con forza ed impetu

(non div.) 255 256 257 258

(*non div.*) *sf*

259 260 261 262

sf

263 264 265 266 267

fff

8 271 **Violines 1**

267 268 269 270 271

272 273 274 275 276 277

278 279 280 281 282 283 284 285

mf pp *mf pp*

286 287 288 289

pp

Tutta forza

290 *Div.* 291 292 293 294

fff *fff* *secco* *secco*

fff *fff*

II - Estilo del gaucho ausente

Energico, quasi recitativo

Juan Francisco GIACOBBE
 (1907-1990)

♩=66 senza rigore

(en 6 tiempos *)

Largo e molto espressivo

a Tpo.

♩=104

Tempo primo

♩=66

con anima e ben vibrato

(* indicacion de ensayo)

10 44 Violines 1

Div. in 3

cresc. molto **Sostenuto assai** *rit. assai*

45 46 47 48 49

Div. in 2

fff

molto sentito

in Tpo. 50 51 52 53

due soli solo

54 *rall.* 55 56 57 58

Gli altri
Div. in 2

pp

III - Ya se está bailando "El Cuando"

Juan Francisco GIACOBBE
(1907-1990)

Movimento di danza, sostenuto assai e ritmo ampio

ff

meno f e più espress.

come prima

soave

dolcissimo

p

Allegretto espressivo

♩ = 84

solo

Tutti

Tpo. I° molto più cantabile e sentito

♩ = 44

f

32 33 34 35

36 37 38 39

dolciss. ed espress.

pp

Allegretto un poco mesto

$\text{♩} = 84$

ben ritmato

40 41 42 43 44

ppp *pp* *solo* *f*

Lento e rubato in Tpo.

45 46 47 48 49

Tempo primo con forza

Tutti $\text{♩} = 44$

50 51 52

53 54 55

56 57 58

dolcissimo subito

pp

59 60 61

IV Bailando llegó la noche

Juan Francisco GIACOBBE
(1907-1990)

Allegretto vivace

♩. = 88

1 atril

f e con grazia

ff

Mosso

♩. = 96

sf

Tpo. primo con forza ritmica (en 1 *)

41 42 43 44 45 46

47 48 *ben espress.* 49 50 51

52 53 54 55 56 *rall.* 57 58

Tpo. Mosso *con fuoco acceller.*

59 60 61 62 63 64

Energico

65 *secco* 66 88 89 90 91

92 93 94 95 96

97 **sostenuto** 98 99 **diminuendo** 100 101 102 *p e sentito subito*

Tempo

con anima e molto sensibile

103 104 105 106 107 108 109

Violines 1

110 111 112 *sempre crescendo* 113 114 115 15

Più mosso 116 117 118 119 120 121 *accelerando*

122 123 124 *rinforzando* 125 **Tutti nel tallone** 126

Allegro con forza ruvida

♩=136 (♩=♩.♩.)

127 128 129 130

131 132 133 134 135 136

(8) 137 138 139 140 141 142

(8) 143 144 *loco* 145 146

147 148 149 150 151

16 *ritornando* **Tempo I° un poco meno**

Violines I

al tempo dell'inizio

♩ = 84

152

158

162

163

164

173

con anima

174

(vl. 2)

Tempo

♩ = 88

175

176

177

178

con fuoco e forza ritmica

179

180

181

182

183

184

185

186

187

188

189

ff

190

191

192

193

194

195

Agitando ma non incalzando troppo

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

con impetu

213

214

215

216

217

218

Violines 1

219 220 221 *violento* 222 223 224

225 226 227 228 *rall.* **Lento** 229

Allegretto vivace

♩ = 88 230 231 232 233

1 atril
f e con grazia

234 235 236 237 238

239 240 *trm* **Tutti** 241 242 243

ff

244 245 246 247

Mosso 251 252 253

♩ = 96

254 255 256 257 258 259

sf

260 261 262 263 264

Tpo. primo con forza ritmica

265 266 267 268 269

270 271 272 273 274 275 276

ben espress.
277 278 279 280 281 282

Meno mosso ed espress.

Tpo. Mosso

283 284 285 286 287 288

rall. *sf* *mf* *ff*

con fuoco acceler.

289 290 291 292 293 294 *secco*

Larghetto espressivo

295 296 297 298 299 300 301

vuota *mf*

302 303 304 305 306 307 308

309 310 311 312 313 314 315

con anima

Violines 1

con forza vibrante

316 (vl. 2°) *fff* 323 324 325 326 327

Allegretto commosso

♩=138 portato in 1 ♩=46 (senza rigore) (a 3 *)

ff pp subito 332 333 334 335 336 337 338 339 340 341 342 343 344

(8) 345 346 347 348 349 350 loco 351

accelerando moltissimo

352 353 354 355 356 357 358

Tempo dell'inizio

♩=88

sfp ff sf p 359 360 361 362 363 364 365 380 (vl. 2)

dolciss. *smorzando sempre* *più lento*

381 382 383 384 385 386 387 388

pp

8^{va}

(8) 389 390 391 392 393 394

loco *unisono*

395 396 397 398 399

pizz. *pp*

PAMPA

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Juan Francisco GIACOBBE
(1907-1990)

**PAMPA Sinfonietta Romántica Criolla
para Conjunto de Cuerdas - opus 24**

I - De ayercito nomás...

Juan Francisco GIACOBBE
(1907-1990)

Allegro molto con brio ed impetu

♩. = 132

Div. in 3

1 2 3 4 5

6 7 8 9 10

11 12 13 14

tr *tr* *tr* *tr* *tr*

fff *fff* *trunca*

Violines 2

e ben ritmato

3

15 *mf* 19 20 21

con calore 22 *f* 23 24

25 26 *tr* 27 28

29 30 *poco rit.* 31 *a Tpo.* 32 33 *fff*

34 35 36 37 38 *p* *e ben ritmato*

39 40 41 42 43 *sf p*

Div. 44 *p* *poco più* 45 *f* 46 47

48 *sf* 49 50 51 52 *con anima*

53 54 55 56 *ff* *ff*

57 58 59

60 Div. 61 62

63 64 65 66 67

68 69 70

71 72 73

74 75 76 77 78

79 80 81 82 83

84 85 86 87 88

89 90 91 92 93

94 95 96 97

ff

ff

con anima

decresc.

p

Violines 2

Musical notation for measures 98-101. The score is in 4/4 time. Measure 98 features a series of eighth notes with accents. Measure 99 continues with eighth notes. Measure 100 has a pair of eighth notes beamed together with a '2' above them. Measure 101 ends with a half note chord.

Musical notation for measures 102-103. Measure 102 is marked *cresc... molto* and contains sixteenth-note patterns with a '6' above them. Measure 103 features a quarter note followed by eighth notes.

Musical notation for measures 104-107. Measure 104 has eighth notes with accents. Measure 105 continues with eighth notes. Measure 106 has a pair of eighth notes beamed together with a '2' above them. Measure 107 is a whole rest.

Musical notation for measures 108-112. Measure 108 has eighth notes with accents and a 'ff' dynamic. Measure 109 has a triplet of eighth notes with a '3' above them. Measure 110 is a whole rest. Measure 111 has eighth notes with accents and a 'ff' dynamic. Measure 112 has eighth notes with accents.

Più moderato

con grazia espressiva

Musical notation for measures 113-128. Measures 113-124 are whole rests. Measure 125 has a half note chord. Measure 126 has a half note chord. Measure 127 has a half note chord with a trill and a 'mf' dynamic. Measure 128 has a half note chord.

Musical notation for measures 129-134. Measure 129 has eighth notes. Measure 130 has eighth notes. Measure 131 has eighth notes. Measure 132 has a half note with a 'sf' dynamic. Measure 133 has a half note with a 'mf' dynamic. Measure 134 has a half note with a 'p' dynamic and a fermata. The tempo marking *rall. molto* is above measures 132-134, and *(accell.)* is above measure 134.

6

a Tpo.

cresc...

stretto e con forza

Violines 2

rit. molto

137 138 139 140 141 142 143 144 145 146 147

148 Div. in 3 149 150 151 152

153 154 155 156 157

159

158 160 161 tronca 162

Violines 2

163 *mf* 167 168

169 *con calore* 170 171 *f*

172 173 174 *tr*

175 176 177

178 *fff* 179 *poco rit.* 180 *a Tpo.* 181 *accelerando* 182

183 184 185 186 187 *p e ben ritmato*

188 189 190 191 *Div.* 192 *unis.* 193 *p poco più f*

194 195 196 197 198 199 *sf mf mf*

con anima

201 *f* 202 203 204 205

206 *ff* 207 *fff* 208 209 210

211 212 213 214 215

216 217 218 219 220

221 222 223 224 225

226 227 228 229 *molto espress* 230 *mf*

231 232 233 234

235 236 237

con forza ritmica 238 *ff* 239 240 241 242 *p subito*

243 244 245 246 *ff con molto impetu* 5

Violines 2

247

248

249

250

9

Musical notation for measures 247-250. Measure 247 starts with a treble clef and a 6/8 time signature. It features a series of eighth notes with accents. Measure 248 has a second ending bracket and a trill. Measure 249 continues with eighth notes. Measure 250 ends with a repeat sign.

Musical notation for measures 251-254. Measure 251 has a long slur over a series of notes. Measure 252 continues the slur. Measure 253 has a triplet of eighth notes. Measure 254 ends with a *fff* dynamic marking.

Mov. I con forza ed impetu

Musical notation for measures 255-258. Measure 255 has accents over notes. Measure 256 has a *sf* dynamic marking. Measure 257 has a 3/4 time signature change. Measure 258 has a 2/4 time signature change.

Musical notation for measures 259-263. Measure 259 has a 2/4 time signature. Measure 260 has a 6/8 time signature. Measure 261 has a 3/4 time signature. Measure 262 has a 3/4 time signature. Measure 263 has a 2/4 time signature and a *sf* dynamic marking.

Musical notation for measures 264-268. Measure 264 has a triplet and a *ff* dynamic marking. Measure 265 has a *Div. b.e.* marking. Measure 266 has a *b.e.* marking. Measure 267 has a *b.e.* marking. Measure 268 has a *b.e.* marking.

Musical notation for measures 269-273. Measure 269 has a 3/4 time signature. Measure 270 has a 3/4 time signature. Measure 271 has a 3/4 time signature. Measure 272 has a 6/8 time signature. Measure 273 has a 6/8 time signature.

Tutta forza

Musical notation for measures 274-295. Measure 274 has a 6/8 time signature and a *1^a* marking. Measure 279 has a *(vl. 1^o)* marking. Measure 292 has a *fff* dynamic marking. Measure 293 has a triplet and a *fff* dynamic marking. Measure 294 has a *fff* dynamic marking. Measure 295 has a *secco* marking.

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para Conjunto de Cuerdas - opus 24

Violines 2

II - Estilo del gaucho ausente

Juan Francisco GIACOBBE
(1907-1990)

Energico, quasi recitativo

$\text{♩} = 66$ *senza rigore*

f **RALL...** **p**

a Tpo. 2 3 4

5 6 7 8

Largo (en 6 tiempos *) **Tempo primo**
e molto espressivo

$\text{♩} = 66$ **f** **ff** **Unis.** **ff** **ff**

9 18 19 20 21 22 26 27 28 29 30 31 32 33 34 35 36 37

(* indicacion de ensayo)

Violines 2

38

39

40

11

VI.2b

Musical notation for measures 38-40. The score consists of two staves. Measure 38 features a triplet of eighth notes. Measure 39 continues with a triplet and a slur. Measure 40 features a triplet of eighth notes. The key signature is two flats (B-flat and E-flat).

41

Div. in 3

42

43

44

45

Musical notation for measures 41-45. Measure 41 starts with a triplet. Measure 42 is marked 'Div. in 3'. Measure 43 features a triplet. Measure 44 features a triplet. Measure 45 features a triplet. The key signature is two flats. The time signature changes to 3/4 at the end of measure 45.

Sostenuto assai

Div. in 2

46

47

48

49

50

Musical notation for measures 46-50. Measure 46 is marked 'Div. in 2'. Measures 46-50 are marked 'fff'. The key signature is two flats. The time signature changes to 3/4 at the end of measure 50.

51

52

uno solo

53

54

Musical notation for measures 51-54. Measure 51 is a whole rest. Measure 52 is a whole rest. Measure 53 features a melodic line. Measure 54 features a melodic line. The key signature is two flats. The time signature changes to 3/4 at the end of measure 54.

(2 soli)

Div. in 2

55

56

57

58

Musical notation for measures 55-58. Measure 55 is a whole note. Measures 56-58 feature long, sustained notes with slurs. The key signature is two flats. The time signature is 2/4.

III - Ya se está bailando "El Cuando"

Juan Francisco GIACOBBE
(1907-1990)

Movimento di danza, sostenuto assai e ritmo ampio

$\text{♩} = 44$

ff
meno f e più espressivo
f come prima
soave
dolcissimo
p
f mf

Measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Allegretto espressivo

$\text{♩} = 84$

f
soli
Tutti
f
mf

Measures 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28

Tpo. I° molto più cantabile e sentito

$\text{♩} = 44$

f

Measures 29, 30, 31, 32, 33, 34, 35, 36

37 38 39 40

Allegretto un poco mesto

41 3 Soli $\text{♩} = 84$ 42 *ben ritmato* 43

44 45 46

Lento e rubato 47 *in Tpo.* 48 49

Tempo primo con forza

$\text{♩} = 44$ Tutti 50 51 52

53 54 55 56

57 *dolciss. subito* 58 59

60 61 Div. *pp*

IV Bailando llegó la noche

Allegretto vivace

$\text{♩} = 88$

Juan Francisco GIACOBBE

(1907-1990)

1 2 3 4 5

1 atril

f e con grazia

6 7 8

9 10 11 12

Tutti

ff

13 14 15 16

17 18 19 20 21

Mosso

$\text{♩} = 96$

22 23 24 25 26

27 28 29 30 31 33 34

sf

Tpo. primo con forza ritmica

35 36 37 38 39

40 41 42 43 44

Violines 2 45

46 47 48 *f ben espress.* 49 50

51 52 53 54 55 *f* 59

Tpo. Mosso ♩=96

60 *con fuoco acceler.* 61 62 63 64 65

Energico 66 81 82 83 84 85

86 *fff* 87 88 89 90 91

92 93 94 95 96 97

Sostenuto 98 99 100 101 102 103 **Tempo** ♩=96 104 105 107

diminuendo *p* *e sentito subito*

108 *con anima e molto sensibile* 109 110 111 112

f

sempre cresc... 113 114 115 116 117 118

tr

Più mosso

119 120 *accel.* 121 122

ff

123 124 *rinforzando* 125 126

16 Allegro con forza ruvida

Violines 2

♩=136 (♩=♩. ♩.)

127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152

fff *ff* *fff*

Div. *8va* *unis.*

Tempo I° un poco meno

♩=84

158 162 163 164 168 169 170 171 172 173 174

mf *f*

incalzando un poco *con anima*

Tempo ♩=88

175 176 177 178 179 180 181 182 183

con fuoco e forza ritmica

Violines 2

17

184 185 186 187 188 189

ff

190 191 192 193 194

195 196 197 198

Agitando ma non incalzando troppo

199 200 201

202 203 204 205 206

207 208 209 210 211

212 213 214 215

con impetu

216 217 218 219

220 221 222 223 224

225 226 227 228

Lento

18 Allegretto vivace

Violines 2

$\text{♩} = 88$

1 atril

230 231 232 233 234

f e con grazia

235 236 237 238

239 240 Tutti 241 242 243

ff

244 245 246 247

248 249 250 251

Mosso

$\text{♩} = 96$

252 253 254 255

256 257 258 259 260 262 263

sf

Tpo. primo con forza ritmica

264 265 266 267

268 269 270 271 272

273 274 275 276

ben espress.
277 278 279 280 281 282

Meno mosso ed espress. **Tpo. Mosso**
283 284 287 288 289

con fuoco e accelerando
290 291 292 293 294 *secco*

Larghetto espressivo
295 296 297 298 299 300

301 302 303 304 305 306 307

308 309 310 311 312 313

314 315 316 317 318

in rilievo e sentito

320 321 322 323 324 325

mf fff

326 327 328 329 330 331 Div.

Allegretto commosso

$\text{♩} = 138$ portato in 1 $\text{♩} = 46$ (senza rigore)

Div. 332 333 334 335 336 337

ff pp subito

338 339 340 341 342 343 344

345 346 347 348 349 350 351

352 353 354 355 356 357 358

Tempo dell'inizio

♩ = 88

359 360 361 362 363 364 365

sf p *ff* *sf p*

(Violas) 375 376 377 378 Div. 379 380

pp
e gaio

Div. in 3 381 382 383 384 385 386 387 388

389 390 391 392 393 394 395 396 397 399

unisono Div. unis. pizz. *pp*

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Juan Francisco GIACOBBE
(1907-1990)

2 **PAMPA** Sinfonietta Romántica Criolla
para Conjunto de Cuerdas - opus 24

Violas

I - De ayercito nomás...

Juan Francisco GIACOBBE
(1907-1990)

Allegro molto con brio ed impetu

♩. = 132

Div.

ff

ff

ben ritmato

12 **Unis.** *p*

15

16

17

18

19

20

21

22

23

24

25

26 *tr*

27

28

29

30 *poco rit.*

31

32 **a Tpo.**

33

34

35

36

37

38

39

fff

Violas

Div. 40 unis. 41 42 43 44

45 46 47 48 49 50 *cresc.*

51 52 53 54 55

56 57 58 59

Div. 60 unis. 61 62

63 *gl.* (non div.) 64 65

66 67 68

69 70 71

72 73 74 75

Measures 78-83. The score is in 3/4 time. Measure 78 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes with accents and slurs. Measure 80 includes a double bar line and a second ending bracket. Measure 83 ends with a sharp sign on the staff.

Measures 84-88. Measure 84 begins with a forte (*f*) dynamic. The music continues with eighth and sixteenth notes, including slurs and accents. Measure 86 features a double bar line and a second ending bracket.

Measures 89-93. Measure 89 starts with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes with accents and slurs. Measure 92 includes a double bar line and a second ending bracket. Measure 93 ends with a forte (*f*) dynamic and a sharp sign on the staff.

Measures 94-97. Measure 94 begins with a fortissimo (*ff*) dynamic. The music is characterized by sustained chords and half notes with slurs. Measure 97 ends with a forte (*f*) dynamic.

Measures 98-101. Measure 98 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes with accents and slurs. Measure 100 includes a double bar line and a second ending bracket. Measure 101 ends with a forte (*f*) dynamic and a sharp sign on the staff.

Measures 102-103. Measure 102 begins with a forte (*f*) dynamic. The music consists of sixteenth-note runs. Measure 103 ends with a forte (*f*) dynamic and a sharp sign on the staff.

Più moderato

ben ritmato

160 **Unis.** *p* 162 163 164

165 166 167 168

169 *f* 170 171 172

173 174 *tr* 175 176

177 *poco rit.* 178 *fff* 179 180 **a Tpo.**

181 182 *accelerando* 183 184

185 186 187 **Div.** 188 **unis.** 189 *sf* *p*

190 191 192 193 194 195 *sf* *p* *poco più f*

Div. 196 **Unis.** 197 198 199 200 *tr* 201 *mf* *mf* *e grazioso* *f*

Violas

202 203 204 205 206 207 7

208 209 210 211 212

213 214 215 216

217 218 219 220

221 222 223 224 225

226 227 228 229 230

231 232 233 234

235 236 237 238 239

240 241 242 243

244 245 246 247

248 249 250 251

trm

fff

molto espressivo

mf

ff

p subito

ff

trm

252 253 254

Mov. I con forza ed impetu

fff

255 256 257 258 259

260 261 262 263 264

265 266 267 268 269

Div.

270 271 272 273

Unis.

274 275 276 277 278 279 280

sotto voce e misterioso

sf pp

281 282 283 284 285 286 287

sf p *mf p* *Tutta forza*

288 289 290 291 292

fff

293 294 295

fff secco

II - Estilo del gaucho ausente

Juan Francisco GIACOBBE
(1907-1990)

Energico, quasi recitativo

♩=66 senza rigore

a Tpo.

Largo e molto espressivo (en 6 tiempos *)

♩=104

sola, con grazia lirica

Tempo primo

(* indicación de ensayo)

con anima e ben vibrato

Violas

23 *ff* 26 27 28 29

30 31 32 33 34 *ff*

35 36 *sonoro e ben ritmato* 37

38 39

40 41

42 43

44 *cresc. molto* 45

Sostenuto assai

46 47 48 49 *tr*

fff *ff*

50 51 52 *due sole* 53 *assai sentito*

sf *pp*

54 *rall.* 55 56 57 58

***PAMPA* Sinfonietta Romántica Criolla
para Conjunto de Cuerdas - opus 24**

III - Ya se está bailando "El Cuando"

Juan Francisco GIACOBBE
(1907-1990)

Movimento di danza, sostenuto assai e ritmo ampio

♩=44

ff

2 3 4

5 6 *f* come prima 7 *soave* 8

meno *f* e più espress. *f mf*

dolcissimo

9 10 11 12

p

Allegretto espressivo

♩=84

f

sola 13 14 15 16 17 2 soli 18

19 20 21 **Tutti non Div.** 22 23 24

25 26 27 **Div.** 28 29

12 Tpo. I° molto più cantabile e sentito

Violas

♩=44

f

30 31 32

33 34 35

36 37 38

39 40 41

pp

Allegretto un poco mesto

♩=84

2 sole

f

ben ritmato

42 43 44 45

46 47 48 49

pp

Tempo primo con forza

♩=44

Tutti

f

50 51 52

53 54 55

56 57 58

59 60 61

pp

IV Bailando llegó la noche

Juan Francisco GIACOBBE
(1907-1990)

Allegretto vivace

♩.=88

1 atril

f e con grazia

2

3

4

5

6

7

8

9

10

11 **Tutti**

ff

12

13

14

15

16

17

18

19

20

21

Mosso

♩.=96

22

23

24

25

26

27

28

29

30

sf

31 32 33 34 35

Tpo. primo con forza ritmica

36 37 38

39 40 41 42 43

44 45 46 47 48 49

50 51 52 53 54

Tpo. Mosso

55 56 57 58 59

rall. *sf* *mf* *f*

con fuoco accell.

60 61 62 63 64 65

66 Energico

74 75 76 77 78

fff

79 80 81 82 83 84

85 86 87 88

89 90 91

Violas

92 93 94 95 96 97 98

99 *dim...* 100 101 102 103 **Tempo** *con molto sentimento* $\text{♩} = 96$ 104 105

106 107 108 109 110 111

112 113 114 115 *tr* 116

Più mosso 117 118 *tr* 119 120 121 *accell.* 122

ff 123 *accell. rinforzando* 124 125 126 127 $\text{♩} = 136$ ($\text{♩} = \text{♩} \cdot \text{♩}$)

128 129 130 131 132

ff 133 134 135 136 137

138 139 140 141 142 143

144 145 146 **fff** 147 148 149

150 151 152 *tr* 153 *tr* 154 *tr* 155 *tr* 156

fff

Tempo I° un poco meno

Violas

157 158 162 163 164 165

166 167 168 169

170 171 172 173

espress.

con anima Tempo

♩.=88

174 175 176 177

178 179 180 181

182 183 184 185

186 187 188 189 190 191

192 193 194 195 196

197 198 199 200 201

202 203 204 205 206

ff

Violas

207 208 209 210 211

212 213 214 215 216 217

218 219 220 221 222 223

224 225 226 227 228 229

Lento

Allegretto vivace

♩ = 88 1 atril 230 231 232 233 234

f e con grazia

235 236 237 238 239

240 **tutti** 241 242 243 244

ff

245 246 247 248

Mosso 249 250 251 252 253 254

♩ = 96 *tr*

255 256 257 258 259

sf

260 261 *tr* 262 263 264

Tpo. primo con forza ritmica

265 266 267 268 269

270 271 272 273 274 275

276 277 278 279 280

Meno mosso ed espress.

281 282 283 284 285 286 *rall.*

Tpo. Mosso con fuoco accell.

287 288 289 290 291 292

Larghetto espressivo

293 294 295 *vuota* 296 297 298

299 300 301 302 303 304 305

306 307 308 309 310 311 312

Violas

soli in rilievo e sentito

313 314 315 316 317 318 319

320 Div. 321 322 323 324 325

326 327 328 329 330

$\text{♩} = 138$ portato in 1 $\text{♩} = 46$ (senza rigore)
Allegretto commosso

331 332 333 334 335 336 337

338 339 cristallino 340 dolcissimo 341 342 343 344

345 346 347 348 349 350 351

352 353 354 355 356 357 358

Tempo dell'inizio

$\text{♩} = 88$ 359 360 361 362 363

364 365

366 367

Musical score for Viola, measures 367-399. The score is written in bass clef with a 3/8 time signature. It consists of six staves of music.

Measures 367-372: Trills (triplets) on a single note, marked *pp*.

Measures 373-378: Melodic line with slurs and accents. Measure 378 is marked *gaio.*

Measures 379-386: Melodic line with slurs and accents. Measure 382 has a fermata.

Measures 387-394: Chords and melodic lines. Measure 388 is marked **Div.**. Measure 390 is marked **unis.**

Measures 395-399: Melodic line with slurs and accents. Measure 398 is marked **pizz.**. Measure 399 is marked *pp*.

PAMPA

**Sinfonietta Romántica Criolla
para Conjunto de Cuerdas
opus 24 (1945)**

*Visión coreográfica
en un Prólogo y cuatro Momentos*

VIOLONCELLOS

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Juan Francisco GIACOBBE
(1907-1990)

PAMPA Sinfonietta Romántica Criolla
para Conjunto de Cuerdas - opus 24 2

Violoncellos

I - De ayercito nomás...

Juan Francisco GIACOBBE

Allegro molto con brio ed impetu

(1907-1990)

$\text{♩} = 132$

Div. 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16 17 18

19 20 21 22 23 24

29 30 31 32 33 34

35 36 37 38 39 40

41 42 43 44 45 46

47 48 49 50 51 52

53 54 55 56

ff

pp

mf

f

sf p

poco più f

f

ff

leggiero e ben ritmato

unis.

a Tpo.

con anima

57 58 59 60 61

Div. Unis.

ff

62 63 64 65

fff

66 67 68 69 70 71

72 73 74 75 76 78

Div.

ff *f*

cantato con molta espressione

79 80 81 82 83 84

85 86 87 88 89

f

90 91 92 93

sf

Violoncellos

94 95 96 97 98

99 100 101

unis.

102 103

104 110 111 112

Div. unis.

Più moderato

113 114 115 116 117

118 119 120 121 122 123

124 125 126 127 128 129 130

131 132 133 134 rit. 136 in tempo accell. 137

138 *ff* *V* 139 140 141 142 143 144 145

146 147 148 *tranco* *Div.* *coll'impetu e il brio dell'inizio* 149 150 151 *fff*

152 153 154 155 156

157 158 159 160 *Unis.* 163 *pp*

164 165 166 167 168

169 170 171 *f* 177 178 *poco rit.* 179 *fff*

180 *a Tpo.* 181 182 *accelerando* 183 184

185 186 187 *Div.* 188 *unis.* 189 190 *pp ma marcato* *sf* *p*

Violoncellos

191 192 193 194 195 Div. 196
sf *p* *mf*

Unis. 197 198 199 200 201
mf *e grazioso* *f*

con anima 202 203 204 205
f

206 207 208 209 210 211
ff *fff*

212 213 214 215 216

217 218 219 220

221 222 223 224 225

226 227 228 229 230
mf

231 232 233 234

235 236 237 238
con forza ritmica

239 240 241 242 243

ff 2 2 *f p sub.*

244 245 246 247 248 249

ff *con molto impetu* *trm trm* *trm trm* *trm trm* *trm trm*

250 251 252 253 254

mf 3 *fff*

Mov. I con forza ed impetu

255 256 257 258 259

sf

260 261 262 263 264

sf 3

265 266 267 268 269

Div. 8: 3/4

270 271 272 273

274 275 276 277 278 279 280 281

sotto voce e misterioso *tr*

282 283 284 285 286 287 288

pp

289 290 291 292 293 294 295

fff 3 *fff* *secco*

II - Estilo del gaucho ausente

Juan Francisco GIACOBBE

(1907-1990)

Energico, quasi recitativo

♩=66 senza rigore

Div. f p *rall...*

a Tpo. unis. f p Div.

Largo e molto espressivo

♩=104

unis. pp *ma ben marcato*

Tempo primo

f sf sf ff *con anima e ben vibrato*

unis. ff

sonoro e ben ritmato

Violoncellos

Div.

37 38

39 40

41 42

43 44

45 *cresc... molto* **Sostenuto assai** 47

fff

48 49 **Div.** 50 *sotto voce* 51 52

sff *ppp*

53 54 *rall...* 55 56 57 58

mf p *pp*

III - Ya se está bailando "El Cuando"

Juan Francisco GIACOBBE
 (1907-1990)

Movimento di danza, sostenuto assai e ritmo ampio

♩=44

ff

meno f e più espress.

f come prima

f mf > p

dolciss.

p

2 3 4 5 6 7 8 9 10 11 12

Allegretto espressivo

♩=84

f non pesante

Div.

13 21 22 23 24 25 26 27 28 29

Tpo. I° molto più cantabile e sentito

♩=44

f

30 31 32 33 34 35 36

Musical notation for measures 37-41. The key signature has two flats (B-flat and E-flat). Measure 37 starts with a half note G2. Measure 38 has a half note G2 with a fermata. Measure 39 has a half note G2. Measure 40 has a half note G2. Measure 41 has a half note G2. Dynamics include *pp* and *ppp*. A **6** is written at the end of the line.

Allegretto un poco mesto

Tempo primo con forza

Musical notation for measures 42-51. Measure 42 has a half note G2. Measure 49 has a half note G2 with a fermata. Measure 50 has a half note G2. Measure 51 has a half note G2. Tempo markings are $\text{♩} = 84$ and $\text{♩} = 44$.

Musical notation for measures 52-55. Measure 52 has a half note G2. Measure 53 has a half note G2. Measure 54 has a half note G2. Measure 55 has a half note G2.

Musical notation for measures 56-58. Measure 56 has a half note G2. Measure 57 has a half note G2. Measure 58 has a half note G2. Dynamics include *pp*.

Musical notation for measures 59-61. Measure 59 has a half note G2. Measure 60 has a half note G2. Measure 61 has a half note G2.

IV Bailando llegó la noche

Juan Francisco GIACOBBE

(1907-1990)

Allegretto vivace

♩=88

1 atril > > 2 > > 3 > > 4 > > 5

f e con grazia

6 7 8 9 10

tr 11 **Tutti** > > 12 > > 13 > > 14

ff

15 16 17 18

19 20 21 **Mosso** ♩=96 22 23 24

25 28 29 30 31 32 33

sf *ff*

Tpo. primo con forza ritmica

34 36 37 > > > > 38 > > 39 40

41 > > 42 > > 43 > > 44

46 47 48 49

50 51 52 53 54 55

56 57 *rall...* 58 **Tpo. Mosso** *con fuoco accel.* 59 60 61

62 63 64 65 **Energico** *con molta forza ritmica* 66

67 68 69 70 71

72 73 74 75 76 77 78

79 80 81 82 83

84 85 86 87

88 89 90 91 92

93 94 95 96 97 *sostenuto* 98

99 100 *diminuendo* 101 102 103 **Tempo** *J.=96* 104 105

sf *mf* *ff* *fff* *p*

Violoncellos *con anima e molto sensibile* 14

106 *f* 109 110 111

112 113 114 115 116 117 **Più mosso**

118 119 120 121 122 *ff*

124 125 126 127 128 **Allegro con forza ruvida** $\text{♩} = 136$ ($\text{♩} = \text{♩} \cdot \text{♩}$)

Tutti nel tallone *ff*

129 130 131 132 133

134 135 136 137 138

139 140 141 142 143 144 *fff*

145 146 147 148 149

150 151 152 153 154 155 156 *fff* **ritornando al tempo dell'inizio**

Tempo I° un poco meno

Violoncellos

157 $\text{♩} = 84$ 158 *V* 159 160 161

sotto voce misterioso

162 163 164 165 166

167 168 169 170 171 *incalzando un poco* 172 173 174

Tempo $\text{♩} = 88$ 175 176 177 178 179

180 *con fuoco e forza ritmica* 181 182 183

ff

184 185 186 187 188

ff

189 190 191 192 193 194 195

Agitando ma non incalzando troppo 196 197 198 199 200 201

202 203 204 205 206 207 208

209 210 211 212 *con impetu* 213 214

ff

215 216 217 218 219

Allegretto vivace

220 221 222 *rall... Lento* 229 $\text{♩} = 88$ 230 231

f e con grazia

232 233 234 235 236

237 238 239 240 *tr* **Tutti** 241

ff

242 243 244 245

246 247 248 249 250

253 254

Mosso $\text{♩} = 96$ 251 252 257 258 259

sf

260 261 262 263 **Tpo. primo** *con forza ritmica* 265 266

ff

267 268 269 270 271 272

273 274 275 276 277

278 279 280 281 282 283

Meno mosso ed espress. **Tpo. Mosso** *con fuoco e accelerando*

284 285 286 287 288 289

290 291 292 293 294 *secco*

Larghetto espressivo

295 vuota 296 304 305 306 307 308

309 310 311 312 *con anima* 313 314

315 316 317 318 319

320 *cresc...* 321 322 323 *con forza vibrante* 324 325 326

327 328 329 330 331

Allegretto commosso $\text{♩}=138$ portato in 1 $\text{♩}=46$ (senza rigore)

Div. 332 333 334 335 336 337

Violoncellos

338 339 340 341 342 343 344 345 346

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, each with a dotted quarter note below it. The lower staff is in bass clef and contains a sequence of eighth notes, each with a dotted quarter note below it, all connected by a long slur.

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, each with a dotted quarter note below it. At measure 350, there is a 'loco' marking and a 'unis.' marking. At measure 351, there is a fermata. At measure 352, there is a double bar line. At measure 353, there is a slur over two eighth notes. At measure 354, there is a slur over two eighth notes.

Tempo dell'inizio

♩ = 88

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, each with a dotted quarter note below it. The lower staff is in bass clef and contains a sequence of eighth notes, each with a dotted quarter note below it, all connected by a long slur. Dynamics markings include *sf p* and *ff*.

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, each with a dotted quarter note below it. The lower staff is in bass clef and contains a sequence of eighth notes, each with a dotted quarter note below it, all connected by a long slur. Dynamics markings include *sf p* and *p*.

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, each with a dotted quarter note below it. The lower staff is in bass clef and contains a sequence of eighth notes, each with a dotted quarter note below it, all connected by a long slur.

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, each with a dotted quarter note below it. The lower staff is in bass clef and contains a sequence of eighth notes, each with a dotted quarter note below it, all connected by a long slur.

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, each with a dotted quarter note below it. The lower staff is in bass clef and contains a sequence of eighth notes, each with a dotted quarter note below it, all connected by a long slur.

Two staves of music. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, each with a dotted quarter note below it. The lower staff is in bass clef and contains a sequence of eighth notes, each with a dotted quarter note below it, all connected by a long slur. Dynamics markings include *pp* and a 'pizz.' marking.

PAMPA

Sinfonietta Romántica Criolla
para Conjunto de Cuerdas
opus 24 (1945)

*Visión coreográfica
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CONTRABAJOS

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Juan Francisco GIACOBBE
(1907-1990)

I - De ayercito nomás...

Juan Francisco GIACOBBE

(1907-1990)

Allegro molto con brio ed impetu

♩. = 132

The musical score is written for a single contrabass part. It consists of ten staves of music. The first staff begins with a treble clef and a 6/8 time signature. The tempo is marked 'Allegro molto con brio ed impetu' with a quarter note equal to 132. The score includes various musical notations such as accents (>), slurs, and dynamic markings like *pp*, *ma marcatiss.*, *sf p*, *ff*, and *pizz.*. There are also performance instructions like 'Unis.' and '(8va)'. The piece concludes with a double bar line and a 9/8 time signature.

2 3 4 5 6

7 8 9 10 11 12

15 16 17 18 19 20

29 30 33 34 35

36 37 38 39 40 41

42 43 44 45 46 47

48 49 56 57 58 59 60

61 62 63 64

pp *ma marcatiss.* *sf p* *ff* *ff* *ff* *pizz.*

(Vc.)

65 arco *fff* 66 pizz. *ff* 67 \lceil 2 \rceil *sf* 68 69

70 71 72 73 arco *ff* 74 75

76 91 92 93 94 95

96 97 98 99 100 101

102 103 104

Più moderato

113 *f* *otto voce* 114 115 *p* 116 *mf* 117 118

119 120 121 122 123 *sf* *mf* *p*

124 125 126 127 128 131 132 133

134 135 136 *accell.* 137 138 148

rit. *mf* *marcato* *in Tempo* *a Tpo.* *fff*

Contrabajos

149 150 151 152 153 154

fff

155 156 157 158 159 160

162 163 164 165 166 167 168

pp

177 178 181 *accel.* 182 183

184 185 186 187 188 189

190 191 192 193 194 195

196 197 207 208 209 210

mf *fff*

211 212 213 214 215

216 217 218 219 220

221 222 223 224 225

Detailed description: This is a musical score for the Contrabajos (Double Bass) part of a piece. The score is written in bass clef and consists of ten staves of music, numbered 149 to 225. The music features various dynamics including fortissimo (fff), pianissimo (pp), mezzo-forte (mf), and sforzando (sf). There are also markings for accents (>) and an acceleration (accel.). The score includes triplets (marked with '3') and a change in time signature from 9/8 to 6/8 at measure 181. The notation includes eighth notes, quarter notes, and half notes, often with slurs and accents.

226 227 229 230 231 232

233 234 235 236

237 238 239 240 241

242 243 245 246 247 248

f *ff* *con molto impetu*

249 250 251 252 254 255

Mov. I con forza ed impetu

256 257 258 259 260 261

262 263 264 265 266 267

268 269 270 271 272 273

274 275 278 279 280 283

284 285 287 288 289 290

291 292 293

fff *secco*

II - Estilo del gaucho ausente

Juan Francisco GIACOBBE
(1907-1990)

Energico, quasi recitativo

♩=66 senza rigore

(en 6 tiempos *)

Largo e molto espressivo

Tempo primo

♩=66

(* Indicación de ensayo)

sostenendo con forza

23 24 25 26

27 28 30 31 32 33

34 35 36 37

sonoro e ben ritmato

38 39 40

41 42 43

Sostenuto assai

44 45 46 47

48 49 50 51 52

53 54 55 56 57 58

III - Ya se está bailando "El Cuando"

Juan Francisco GIACOBBE
(1907-1990)

Movimento di danza, sostenuto assai e ritmo ampio

♩=44

ff

2 3

4 5 7 8 9

Allegretto espressivo

♩=84

f mf p

13 22 23 24 25

26 27 28 29

Tpo. I° molto più cantabile e sentito

♩=44

f pp p

30 31 32 33

34 36 37 38 40 41

Allegretto un poco mesto

♩=84

Tempo primo con forza

♩=44

pp

42 49 50 51 52

53 54 55 56 57

58 59 60 61

PAMPA Sinfonietta Romántica Criolla
para Conjunto de Cuerdas - opus 24

IV Bailando Llegó la noche

Juan Francisco GIACOBBE

(1907-1990)

Allegretto vivace

♩=88

3 5 8 10

(Vc.)

11 12 13 14 15

ff

16 17 18 19 20

21 Mosso

♩=96 22 23 24 25 31

ff

32 33 Tpo. primo con forza ritmica 36 37 38 39

40 41 42 43 44 47

48 49 50 51 52 53 54

55 56 57 58 Tpo. Mosso

♩=96 59 60

sf *mf* *ff*

61 62 63 64 65 *secco*

Contrabajos

Energico

con molta forza ritmica

66 67 68 69 70 71

fff

72 73 74 75 76 77

78 79 80 81 82 83

84 85 86 87 88 89

90 91 92 93 94 95

96 97 98 99 100 101 102 103 104 105

Tempo
♩ = 96

p

Più mosso

106 112 117 118 119

f *ff*

120 121 122 124 125 126

Allegro con forza ruvida

♩ = 136 (♩ = ♩)

127 128 129 130 131

ff

132 133 134 135 136

137 138 139 140 141

ff

142 143 144 146 147 148

149 150 151 152 153 154

ff

155 156 157 158 159 160 161

Tempo I° un poco meno
♩ = 84

p *pp*

162 163 164 165 166 167 168

mp

169 170 171 172 173 174

Tempo ♩ = 88 175 176 177 178 179 180

con fuoco e forza ritmica

ff

181 182 183 184 185 187

ff

188 189 190 191 192 193

194 195 196 197 198 199

Agitando ma non incalzando troppo

Contrabajos

200 201 202 203 204

205 206 207 208 209

210 211 212 213 214

215 216 217 218 219

Lento

Allegretto vivace

$\text{♩} = 88$

230 232 234 237 239

240 241 242 243 244

ff

245 246 247 248 249

250 **Messo** 251 253 254 260

Tpo. primo con forza ritmica

261 262 265 266 267 268

269 270 271 272 273 276

277 278 279 280 281 282

First staff of music, measures 277-282. Includes a fermata over measure 282.

Meno mosso ed espress.

Tpo. Mosso

283 284 285 286 287 288

Second staff of music, measures 283-288. Includes a fermata over measure 288.

con fuoco accel.

sf

289 290 291 292 293

Third staff of music, measures 289-293. Includes a fermata over measure 289.

ff

294 *secco* (vuota) **Larghetto espressivo** 305 306

Fourth staff of music, measures 294-306. Includes a fermata over measure 294.

307 308 309 310 311 312

Fifth staff of music, measures 307-312.

313 314 315 316 317 318 319

Sixth staff of music, measures 313-319.

320 321 322 323 *con forza vibrante* 324 325 326

Seventh staff of music, measures 320-326. Includes a fermata over measure 324.

fff

327 328 329 330 331

Eighth staff of music, measures 327-331.

$\text{♩} = 138$ portato in $1 \text{ } \text{♩} = 46$ (senza rigore)

Allegretto commosso

332 333 334 335 336 337 338 339 340 341

Ninth staff of music, measures 332-341.

sf ppp subito

342 343 344 345 346 347 348 349 350 351

Tenth staff of music, measures 342-351.

Contrabajos

Tempo dell'inizio

14

352 359 366 367 368 369

pizz. p

370 371 372 373 374 375 376

377 378 379 380 381 382 383

384 385 386 387 388 389 390 391 392

393 394 395 396 397 398 399

pizz. pp