

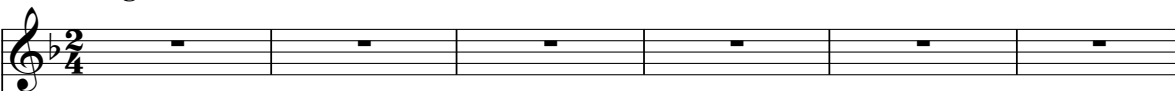
(1942)

AZABACHE (milonga-candombe)

De Francini, Stamponi y Expósito

Allegro


Voice



Flute

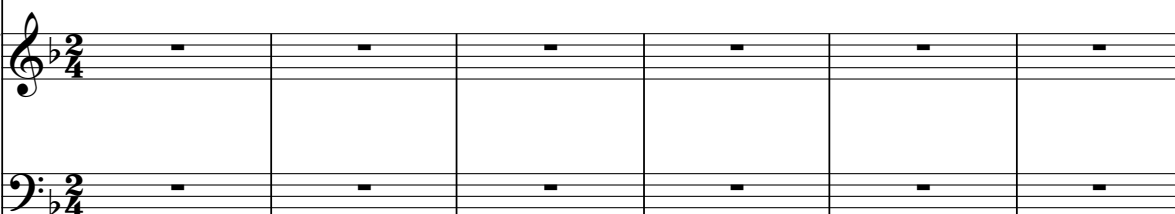


Guitar

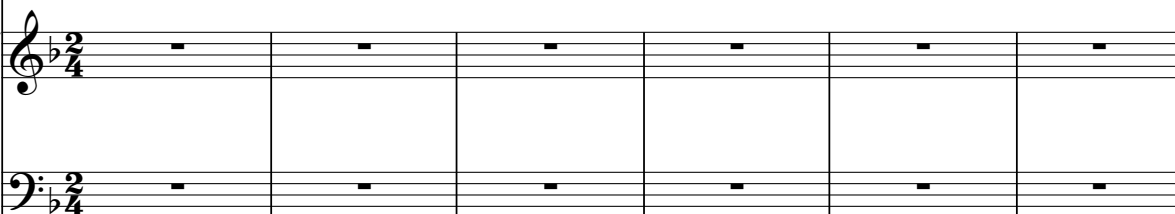


pp..... *cresc.*..... *sempre*

Bandoneòn I



Bandoneòn II



Piano



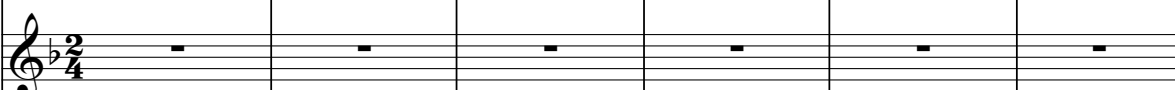
pp..... *cresc.*..... *sempre*

Allegro

Violin I



Violin 2



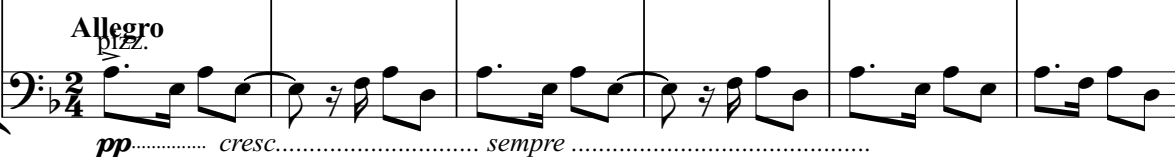
Viola



Violoncello



Contrabass



Allegro
ppz.
pp..... *cresc.*..... *sempre*

7

Voice

Fl.

Gtr.

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

7

ff

Voice

Fl.

Gtr.

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

ff
Cb.

The musical score is written for a full orchestra and includes a vocal line. The instruments are arranged in the following order from top to bottom: Voice, Flute (Fl.), Guitar (Gtr.), Bando I (Bando I), Bando II (Bando II), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a minor key, indicated by the key signature (one flat). The tempo and dynamics are marked with *ff* (fortissimo) at the beginning and end of the page. The music features a complex rhythmic pattern with many accents and slurs. The vocal line is mostly silent, with a few notes in the first measure. The instrumental parts are highly active, with many notes and rests. The score is divided into four measures, with a repeat sign at the beginning of each measure.

15

Voice

Can - dom - be, can - dom - be
Can - dom - be, can - dom - be

Fl.

f

Gtr.

f

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

Detailed description of the musical score: The score is for page 15 of a piece. It features a vocal line with the lyrics 'Can - dom - be, can - dom - be' repeated twice. The vocal line is in a B-flat major key signature and 4/4 time. The instrumental parts include a Flute (Fl.) with a long, sustained note in the first measure, a Guitar (Gtr.) with a rhythmic pattern of eighth notes, and a Piano (Pno.) with a complex rhythmic pattern. The Bando I and Bando II parts consist of two staves each, with a rhythmic pattern of eighth notes. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have a rhythmic pattern of eighth notes. The Viola (Vla.) part has a rhythmic pattern of eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) parts have a rhythmic pattern of eighth notes. The score includes various musical notations such as dynamics (f), articulation (>), and phrasing (slur).

19 **A**

Voice

ne - gro, nos - tal - gia de Bue - nos Ai - res! Por las
ne - gro, do - lor que ca - lien - tael ai - re Por las

Fl.

Gtr.

Dm^{6#4} Dm Dm Dm⁷ Dm^{6#4} Dm

Bando I

mp

Bando II

mp

Pno.

mp

A

Vln. 1

mp

Vln. 2

Vla.

Vc.

19 **A**

Cb.

mp

ca - lles de San Tel - mo vie - ne mo - vien - do la ca - lle! Por las
ca - lles del ol - vi - do seen - tre - tu - vie - ron tus a - yes! Por las

Fl. *f*

Gtr. A7 Dm Gm C7 C7 F

Bando I *f*

Bando II *f*

Pno. *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *f*

22

26

Voice

ca - lles de San Tel - mo vie - ne mo vien - do la ca - lle! —
ca - lles del ol - vi - do seen - tre - tu - vie - ron tus a - yes!

Fl.

Gtr.

A⁷ Dm A⁷ Dm

Bando I

mp

Bando II

mp

Pno.

mp

Vln. 1

pizz.

Vln. 2

Vla.

Vc.

Cb.

26

mp

30 **B**

Voice
 Fl.
 Gtr. *Dm Dm^{6♯4} Dm Dm Dm⁷ Dm^{6♯4} *mf* A⁷ Dm Gm*
 Bando I *mf*
 Bando II *mf*
 Pno. *mf*
 Vln. 1 *mp*
 Vln. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp* 30 **B**

36

Voice

Fl.

Gtr. C F A7 Dm A7 Dm

Bando I

Bando II

Pno.

Vln. 1 pizz. arco

Vln. 2 pizz. arco

Vla. pizz. arco

Vc.

Cb. 36

42

Voice

Re tum-ba con san-grey

Fl.

Gtr.

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

49 **C**

Voice

tum-ba, ta-rum-ba de tum-bay san-gre! Gri-toes-cla-vo del re-cuer-do de la vie-ja Bue-nos

Fl.

Dm^{6♯4} Dm Dm Dm⁷ Dm^{6♯4} Dm C F *f* C

Gtr.

Bando I

mp *f*

Bando II

mp *f*

Pno.

mp *f*

C

Vln. 1

mp

Vln. 2

Vla.

Vc.

Cb.

mp *f*

C

55

Voice

Ai - res! Gri-toes - cla-vo del re - cuer-do de la vie-ja Bue - nos Ai- res...

Fl.

Gtr.

F A⁷ Dm A⁷ Dm

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

55

60 **D**

Voice

Oh oh oh! Oh oh oh!

Fl.

Gtr.

Bando I

Bando II

Pno.

D

Vln. 1

Vln. 2

Vla.

Vc.

60 **D**

Cb.

E

67

Voice

Fl.

Gtr.

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf cantabile

E

mf

Detailed description of the musical score: The score is for page 14, starting at measure 67. It features a key signature change from B-flat major to E major at measure 68. The instruments and their parts are: Voice (rests), Flute (rests), Guitar (mf, rhythmic accompaniment), Bando I (mf cantabile, melodic line), Bando II (rests), Piano (chords), Violin 1 (rests), Violin 2 (rests), Viola (mf cantabile, melodic line), Violoncello (rests), and Contrabass (mf, rhythmic accompaniment). A section marker 'E' is placed above the staff at measures 68 and 71. The score ends at measure 72.

73

Voice

Fl.

Gtr.

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cantabile

mf

cantabile

73

79 **F**

Voice

Ay! mo-le-ni-ta tus o - jos son co-mo luz dea-za - ba- che, tu ca-la pa-le-ceun sue ño, un

Fl.

Gtr.

Bando I

Bando II

Pno.

F

Vln. 1

Vln. 2

Vla.

Vc.

79 **F**

Cb.

G

85

Voice

sue-ño de cho-co - la - te___ Oh oh oh! Oh oh oh!

Fl.

3

Gtr.

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

85

G

91

Voice

Can-dom-be, can-dom-be

Fl.

Gtr.

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

98 **H**

Voice

ne-gro, nos - tal-gia de gen-te po-bre! Por las ca-lles de San Tel-mo ya seha per-di-doel can

Fl.

Dm^{6♯4} Dm Dm Dm⁷ Dm^{6♯4} Dm C F *f* C

Gtr.

Bando I

mp *f*

Bando II

mp *f*

Pno.

mp *f*

H

Vln. 1

mp

Vln. 2

Vla.

Vc.

98 **H**

Cb.

mp *f*

104

Voice

dom - be! Por las ca-lles de San Tel-mo ya seha per-di - doel can - dom be!_

Fl.

Gtr.

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

104

109 **I**

Voice

Oh oh oh! Oh oh oh! Oh oh oh!

Fl.

Gtr.

Bando I

Bando II

Pno.

pp..... *cresc.*..... *sempre* ..

I

Vln. 1

Vln. 2

Vla.

Vc.

109 **I**

Cb.

pp..... *cresc.*..... *sempre*

115

Voice

Oh oh oh! Oh oh oh! Oh oh oh!

Fl.

pp

Gtr.

pp..... *cresc*..... *sempre* ..

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

115

121

This musical score page contains measures 121 through 124. The instruments and their parts are as follows:

- Voice:** Four measures of whole rests.
- Fl. (Flute):** Four measures of eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4.
- Gtr. (Guitar):** Four measures of eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4.
- Bando I:** Treble and Bass clefs. Treble part has eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4. Bass part has quarter notes: G3, F3, G3, F3.
- Bando II:** Treble and Bass clefs. Treble part has eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4. Bass part has quarter notes: G3, F3, G3, F3.
- Pno. (Piano):** Treble and Bass clefs. Treble part has chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass part has eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4.
- Vln. 1 (Violin 1):** Eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4.
- Vln. 2 (Violin 2):** Eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4.
- Vla. (Viola):** Eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4.
- Vc. (Violoncello):** Eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4.
- Cb. (Contrabass):** Eighth-note patterns: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4.

The score is written in a key signature of one flat (Bb) and a common time signature (C). The page number '121' is printed at the beginning of the first staff and at the bottom of the last staff.

125

Voice

Fl.

Gtr.

Bando I

Bando II

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

125