



Editorial de Puerto

Ripio

Julián Peralta

(2005)

Astillero

Violín
Violonchelo
Bandoneón A
Bandoneón B
Piano
Contrabajo

Ciudad Autónoma de Buenos Aires - República Argentina



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Julián Peralta

Partitura general A3

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Astillero

Violín

Violonchelo

Bandoneón A

Bandoneón B

Piano

Contrabajo

This system contains the first five staves of the musical score. The Violín and Violonchelo staves begin with a 4-measure rest, followed by a melodic line. The Bandoneón A and B staves play a rhythmic accompaniment of eighth notes. The Piano part features a complex texture with many beamed eighth notes. The Contrabajo part starts with a 4-measure rest, then enters with a bass line, including a 'pizz.' (pizzicato) instruction and an 'arco' (arco) instruction.

6

10

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

This system contains the next five staves of the musical score. The Violín and Violonchelo staves continue their melodic lines. The Bandoneón A and B staves maintain their rhythmic accompaniment. The Piano part continues with its complex texture, including '8va' (octave) markings. The Contrabajo part continues its bass line, with 'pizz.' and 'arco' instructions.

11

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

16

20

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

21

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

26

30

Vln.

Vlc.

Bnd. A

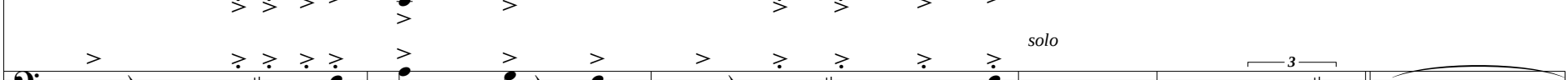
Bnd. B

Pno.

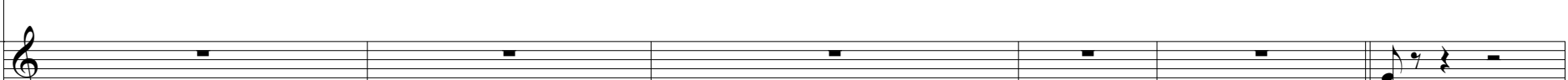
Cb.

31

Vln.

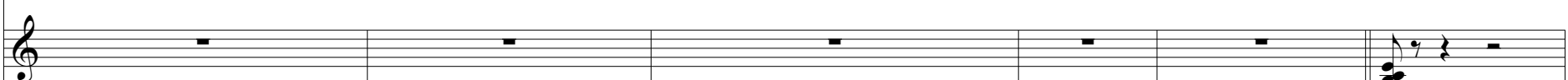




Vlc.



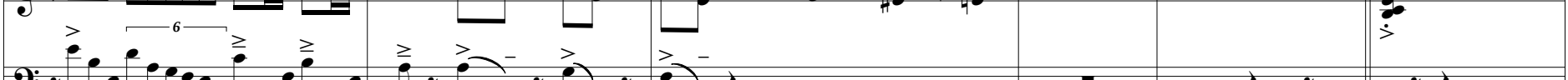
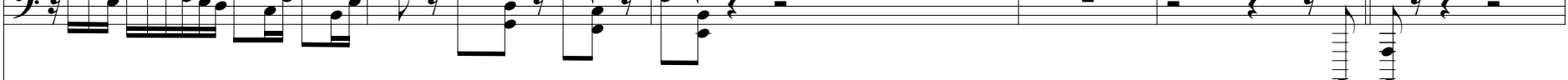


Bnd. A





Bnd. B

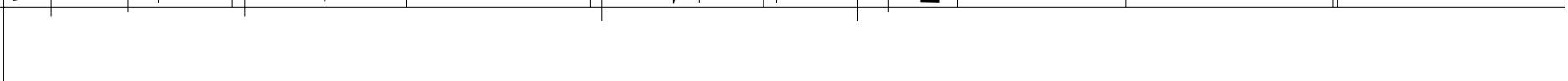
Pno.





Cb.



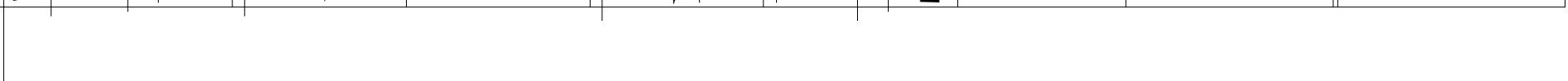


37

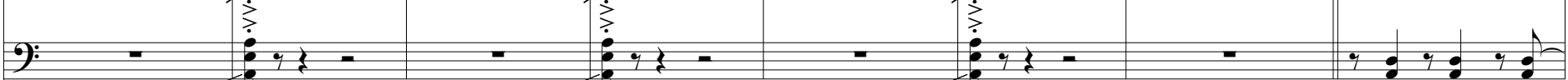
40

Vln.



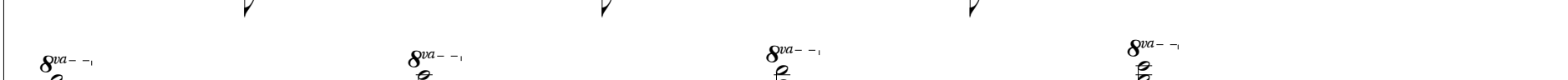


Vlc.

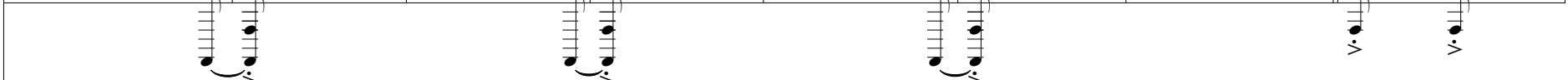

Bnd. A



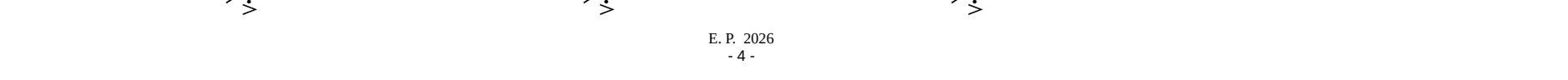


Bnd. B





Pno.


Cb.

45

50

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

51

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

56

60

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

61

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

67

70

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

72

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

77

80

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.

82

♩ = 80

Vln.

Vlc.

Bnd. A

Bnd. B

Pno.

Cb.



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Partitura general A4

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2005

Astillero

Violín

Violonchelo

Bandoneón A

Bandoneón B

Piano

Contrabajo

8va

8va

pizz.

arco

6

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

10

pizz.

arco

11

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

solo 6

6

16 20

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

22

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

pizz.

arco

8va

8va

27 30

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

8va -

8va -

33 40

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

solo

6 *3*

pizz. *arco* *pizz.* *arco*

The musical score is for a piece titled 'RIPIO'. It consists of six staves: Violin (Vln.), Viola (Vc.), Bnd. A, Bnd. B, Piano (Pno.), and Cello (Cb.). The score is divided into measures 33 through 40. The Violin part has a treble clef and a key signature of one sharp (F#). The Viola part has a bass clef and a key signature of one sharp (F#). The Bnd. A and Bnd. B parts have a grand staff (treble and bass clefs). The Piano part has a grand staff (treble and bass clefs). The Cello part has a bass clef and a key signature of one sharp (F#). The Viola part has a 'solo' section starting in measure 34. The Piano part has a 6-measure sequence in measure 33 and a 3-measure sequence in measure 34. The Cello part has 'pizz.' (pizzicato) and 'arco' (arco) markings in measures 34, 35, 36, and 37.

RIPIO

41

solo

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

8va - 1

pizz. *arco* *pizz.*

Cb.

The musical score for 'RIPIO' is written for a chamber ensemble. It begins at measure 41. The Violin (Vln.) part features a 'solo' section starting in measure 42, marked with a triplet of eighth notes and a slur. The Viola (Vc.) part also features a triplet of eighth notes in measure 42. The Band A (Bnd. A) and Band B (Bnd. B) parts are marked with '8va - 1' in measure 42. The Piano (Pno.) part is marked with 'pizz.' in measure 42 and 'arco' in measure 43. The Contrabass (Cb.) part is marked with 'pizz.' in measure 42 and 'arco' in measure 43. The score includes various musical notations such as triplets, slurs, and dynamic markings.

49 3 3 50

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

arco

55

60

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

The musical score for measures 55-60 of the piece 'RIPIO' is presented for a string quartet and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 55 begins with a violin entry in the right hand and a cello entry in the left hand, both playing eighth notes. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand. Measures 56-59 continue this pattern with various string entries and piano accompaniment. Measure 60 is a full orchestral tutti, with all instruments playing sustained notes or chords. The piano accompaniment is particularly active in measure 60, with rapid sixteenth-note passages in both hands.

61

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

fondo

fondo

fondo

The musical score for measures 61-65 of 'RIPIO' is written for a string quartet and piano. The key signature changes from C major to D major at the end of measure 65. The Violin I and Violin II parts feature melodic lines with triplets and slurs. The Viola and Violoncello parts provide harmonic support, with the cellos and basses playing a 'fondo' (pedal point) in the lower register. The piano accompaniment consists of eighth notes in the right hand and a bass line in the left hand.

67

70

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

pizz.

arco

72

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

The musical score for measures 72-75 is written for a chamber ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into six staves: Violin (Vln.), Viola (Vc.), Band A (Bnd. A), Band B (Bnd. B), Piano (Pno.), and Contrabass (Cb.). Measures 72 and 73 feature a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. Measures 74 and 75 show a continuation of this pattern, with some instruments playing sustained notes or chords. The Piano part includes a prominent arpeggiated figure in the right hand and a more active line in the left hand. The Contrabass part provides a steady, low-frequency accompaniment.

77

80

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

The musical score for measures 77-80 of the piece 'RIPIO' is presented for six instruments. The Violin (Vln.) and Viola (Vc.) parts feature melodic lines with accents and slurs. The Band A (Bnd. A) and Band B (Bnd. B) parts include complex rhythmic patterns with triplets and accents. The Piano (Pno.) part features a dense texture of chords and arpeggios. The Contrabass (Cb.) part provides a steady bass line with accents. A box labeled '80' is present above the Violin staff in measure 80.

82 $\text{♩} = 80$

Vln.

Vc.

Bnd. A

Bnd. B

Pno.

Cb.

E. P. 2026
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Partichelas

Ripio

Julián Peralta

2005

Astillero

Violín

5

9

10

13

16

20

24

28

30

32

40

43

solo

3

3

3

47 3 3 3 3 50

51 V

55 V V

59 60

63 3

68 70

72

76

80 80 $\text{♩} = 80$

85

The image shows a violin score for a piece titled 'Ripio'. The score is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a common time signature. The music features several triplet markings (indicated by a '3' in a box) and dynamic markings such as accents (>) and breath marks (V). There are also tempo markings, including a box containing the number '50' and another box containing '80' with the note value '♩ = 80' below it. The score is divided into measures, with measure numbers 47, 51, 55, 59, 63, 68, 72, 76, 80, and 85 marked at the beginning of their respective lines. The piece concludes with a double bar line and a fermata.

Ripio

Julián Peralta

2005

Astillerero

Violonchelo

5

9

10

13

17

20

22

26

30

34 solo

39

40

44

49

53

57

61

65

70

73

77

81

85

50

60

80

♩ = 80

Ripio

Julián Peralta

2005

Astillero

Bandoneón A

4

7

10

13

solo

6

6

15

18

21

24

27

31

36 40

43

49 50

53

57 60

61

67 70

72

75

78 80

81 $\sharp\flat = 80$

85

The musical score is written for a single instrument, Bandoneon A, in G major (one sharp) and 2/4 time. The score consists of six systems of two staves each. The first system (measures 67-70) shows a transition from a simple harmonic accompaniment to a more complex, syncopated rhythm. The second system (measures 72-75) continues this complex rhythmic pattern with many accents. The third system (measures 75-78) introduces triplets in both the upper and lower staves. The fourth system (measures 78-80) features a triplet in the upper staff and a more active bass line. The fifth system (measures 81-85) includes a tempo marking of quarter note = 80 and ends with a double bar line. The score is characterized by frequent accents, slurs, and complex rhythmic figures.

Ripio

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Astillero

Bandoneón B

4

7

10

14

18

20

21

24

27

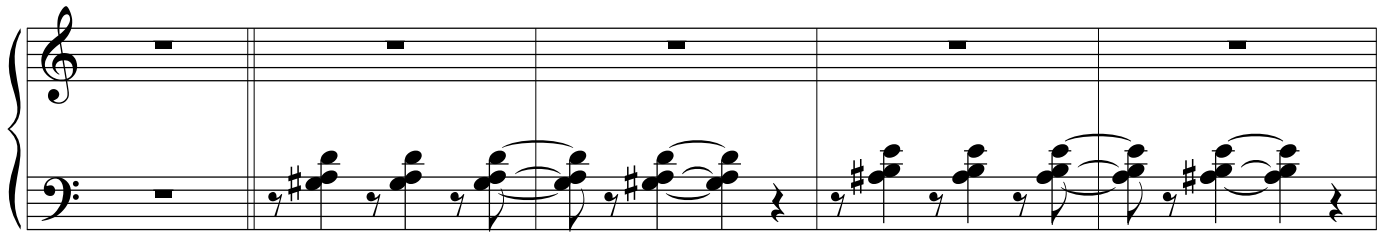
30

31

36

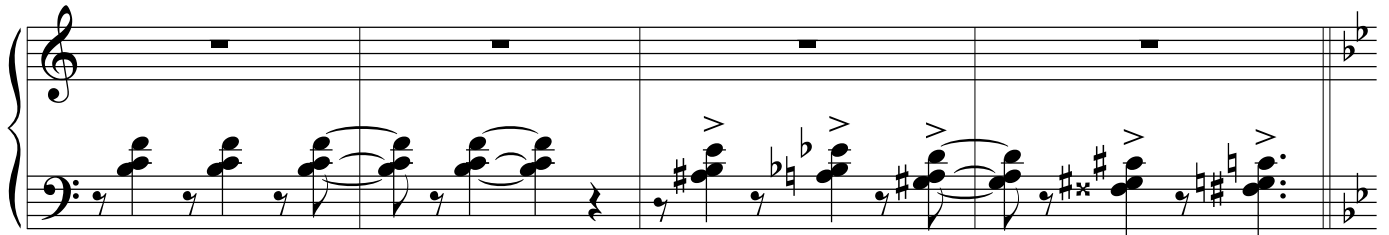
40

43

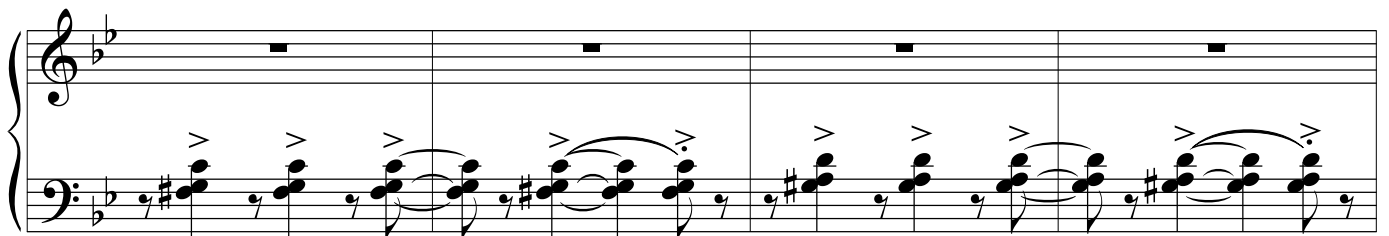


48

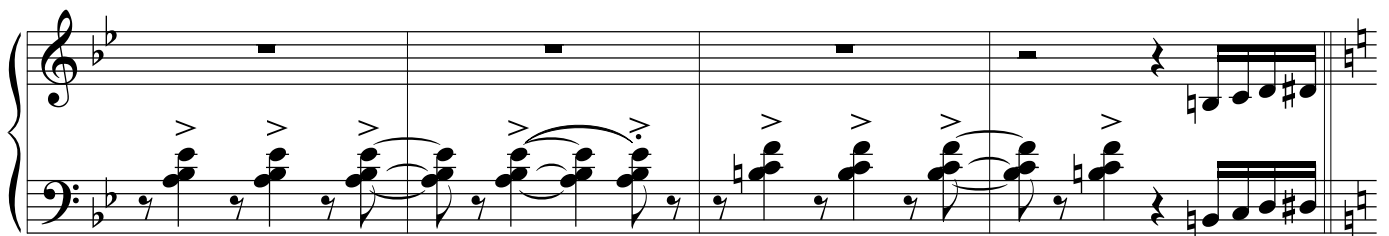
50



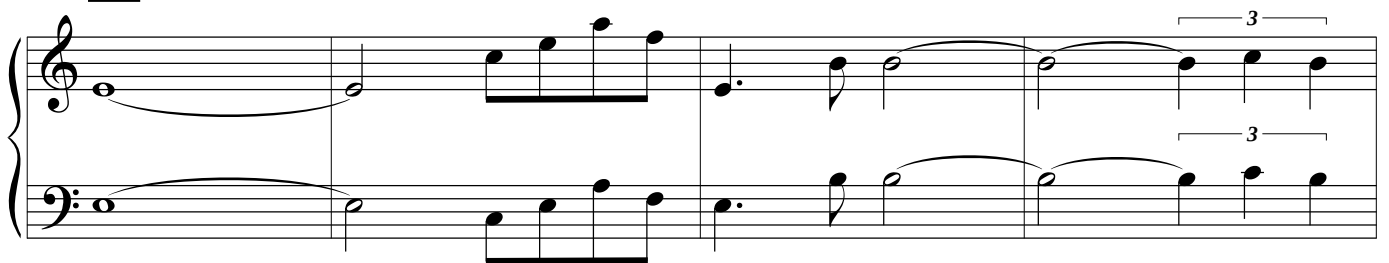
52



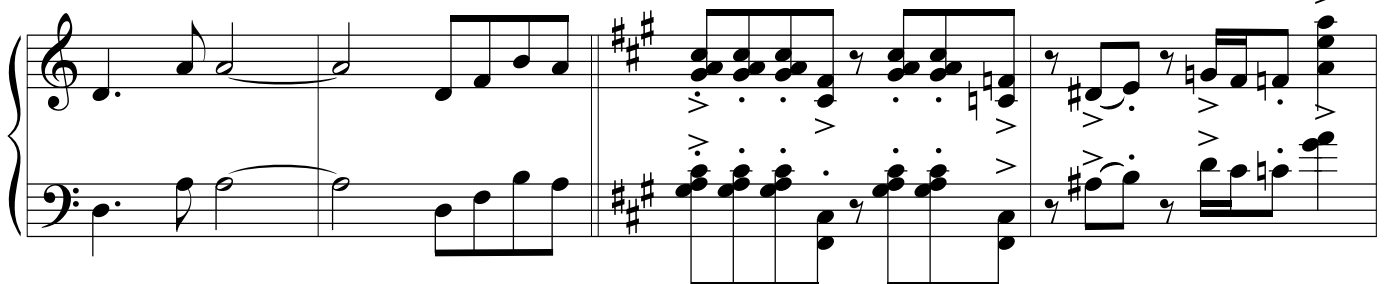
56



60



64



68 70

71

74

77

80 $\text{♩} = 80$

85

Ripio

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2005

Astillero

Piano

4

7

10

11

[illegible]

34

40

45

49

50

53

8va-1

8va-1

8va-1

8va-1

57

60

63

66

69

70

72

75

78

80

81

85

♩ = 80

Ripio

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Astillero

Contrabajo

4

8

10

12

16

20

24

28

30

32

37

40

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

42 *pizz.*

47 50 *arco*

51

55

59 60 *fondo*

63 *fondo* *fondo*

67 *pizz.* *arco* 70

71 *pizz.* *arco*

75

80 $\text{♩} = 80$

84