

SINFONÍA N° 5

opus 139

*“SOBRE UNA IDEA
DE JUAN BAUTISTA ALBERDI”*

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Rodolfo Daluisio
a.D. 2005

SINFONÍA N° 5 - opus 139
“Sobre una idea de Juan Bautista Alberdi”

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ORQUESTA :

1 - Piccolo
2 - Flautas
2 - Oboes
1 - Corno inglés (en Fa)
2 - Clarinetes (en Si b)
1 - Clarinete bajo (en Si b)
2 - Fagotes
1 - Contrafagot

4 - Cornos (en Fa)
3 - Trompetas (en Si b)
3 - Trombones
1 - Tuba

Timbales
Vibráfono
Campanas-Wood-block-Tamburo
Triángulo -Pandereta - Tam-tam
Piatti - G.Cassa
Arpa

Violines 1°
Violines 2°
Violas
Violoncellos
Contrabajos

SINFONÍA n° 5 - opus 139

3

"Sobre una idea de Juan Bautista Alberdi"

Rodolfo Daluisio

2005

Allegretto spiritoso

$\text{♩} = 100$

1 Piccolo

2 Flautas

2 Oboes

1 Corno inglés en Fa

2 Clarinetes en Si b

Clarinete bajo en Si b

2 Fagotes

1 Contrafagot

Cornos en Fa I-III

Cornos en Fa II-IV

3 Trompetas en Sib

2 Trombones I-II

Tbn.III - Tuba(IV)

Timpani

Percusión

Triáng.

G.Cassa

Arpa

2

3

Allegretto spiritoso

$\text{♩} = 100$

Violines I

Violines II

Violas

Violoncellos

Contrabajos

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical notation includes notes, rests, dynamics (*f*, *mf*), articulation (*pizz.*, *div.*, *unis.*, *arco*), and fingerings (*(2)*, *I*, *II*). A trill is marked in the Piccolo part in measure 5.

7

8

9

5

Picc. *mf*
 2Fl. *mf*
 2Ob. *f* *mf*
 1C. i Fa *mf*
 2Cl. Si b *mf*
 Cl. bajo Si b *mf*
 2Fg. *mf*
 1Cfg. *mf*
 Cor. Fa I-III *mf*
 Cor. Fa II-IV
 3Tpt. Si b
 2Tbn. I-II
 Tbn. III
 Tba. IV
 Timp. *p*
 G.Cassa *p*
 Arpa
 Vln. I
 Vln. II
 Vla. *pizz.* *mf*
 Vc. *pizz.* *p* *mf*
 Cb. *pizz.* *f* *mf*

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 G.Cassa
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 10, 11, and 12. The score includes parts for woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Contrabassoon), brass (Cori, Trumpets, Trombones, Tuba, Timpani, Glockenspiel), strings (Violins, Viola, Violoncello, Contrabass), and Arpa. Measure 10 shows various instruments playing with dynamics like *mf* and *f*. Measure 11 features a Piccolo entry and a 3-measure rest for the 3rd Trumpet. Measure 12 continues the orchestral texture with various dynamics and articulations like *pizz.* and *arco*.

13

14

cedendo

15

a Tpo.

7

Picc. *f*
 2Fl. *f*
 2Ob. *f*
 1C. i
 Fa *f*
 2Cl. Si b (2) *f*
 Cl. bajo Si b *f*
 2Fg. (2) *f*
 1Cfg. *p* *f*

Cor. Fa I-III *f*
 Cor. Fa II-IV *f*
 3Tpt. Si b (2) (3)
 2Tbn. I-II
 Tbn. III
 Tba. IV
 Timp. *p*
 Arpa

cedendo
 I *mf*
 cedendo
 a Tpo.

Vln. I *pizz.* *arco* *mf*
 Vln. II *pizz.* *arco* *mf* *pizz.*
 Vla. *pizz.* *arco* *mf* *div. in 3*
 Vc. *mf*
 Cb. *mf*

Picc.
2Fl.
2Ob.
1C. i
Fa
2Cl.
Si b
Cl. bajo
Si b
2Fg.
1Cfg.

Cor. Fa I-III
Cor. Fa II-IV
3Tpt.
Si b
2Tbn.
I-II
Tbn. III
Tba. IV

Timp.

Arpa

Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.
2Fl.
2Ob.
1Cl. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical notation for measures 22, 23, and 24, including dynamics (*f*, *p*, *mf*), articulations (*pizz.*, *div.*, *unis.*), and instrument labels.

Woodwinds:

- Picc.
- 2Fl.
- 2Ob.
- 1C. i
Fa
- 2Cl.
Si b
- Cl. bajo
Si b
- 2Fg.
- 1Cfg.

Brass:

- Cor. Fa I-III
- Cor. Fa II-IV
- 3Tpt.
Si b
- 2Tbn.
I-II
- Tbn. III
- Tba. IV

Percussion:

- Timp.

Other:

- Arpa

Strings:

- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measure 28: 2Fg. (2) *f*. 1C. i *f*. Cor. Fa I-III *f*.

Measure 29: 1C. i *p*. 2Cl. *p*. Cl. bajo *p*. 2Fg. *p*.

Measure 30: 1C. i *p*. 2Cl. *p*. Cl. bajo *p*. 2Fg. *p*.

Measure 31: *rall.* Vln. I *div.* *p*. Vln. II *div.* *p*. Vla. *p*. Vc. *div.* *p*. Cb. *p*.

Allegro 32 33 34 35 **13**

♩=120

Picc. *mf*

2Fl. (2) *mf*

2Ob. *p* I

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b *mf*

2Fg. *mf* I

1Cfg.

Cor. Fa
I-III *p* I

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

G.Cassa *p*

Arpa *p*

8^{va}.....

Allegro
♩=120

Vln. I unis. *p*

Vln. II unis. *p*

Vla. pizz. *p*

Vc. pizz. *p*

Cb. pizz. *p*

36 37 38

Picc. *mf*

2Fl. *mf*

2Ob. *mf*

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b *mf*

2Fg. *p* *mf*

1Cfg. *p*

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Vln. I *mf*

Vln. II

Vla.

Vc. *arco* *p*

Cb. *arco* *p*

39

40

41

15

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 39, 40, and 41. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Timpani, Harp, Violins, Viola, Violoncello, and Double Bass. Measures 39 and 40 show various woodwind and string entries with dynamic markings like *mf* and *f*. Measure 41 features a prominent string section with a crescendo and a forte (*f*) dynamic.

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Poco meno mosso

♩=90

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa

Poco meno mosso

♩=90

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The musical score for the first system of "La Vie en Rose" features the following instruments and parts:

- Picc.**: Piccolo
- 2Fl.**: Flute II
- 2Ob.**: Oboe II
- 1C. i Fa**: Clarinet in C, first position
- 2Cl. Si b**: Clarinet in B-flat, second position
- Cl. bajo Si b**: Bass Clarinet in B-flat
- 2Fg.**: Fagotto (Bassoon)
- 1Cfg.**: Contrabajo (Double Bass)
- Cor. Fa I-III**: Cor Anglais (E-flat Horn), first three players
- Cor. Fa II-IV**: Cor Anglais (E-flat Horn), last two players
- 3Tpt. Si b**: Trompetas (Trumpets) in B-flat, three players
- 2Tbn. I-II**: Trombones (Trombones) I and II, two players
- Tbn. III Tba. IV**: Trombone III / Tubista (Tuba), one player
- Timp.**: Timpani
- G.Cassa**: Gran Caja (Large Drum)
- Arpa**: Arpa (Harp)

The tempo is marked **♩=135**. The key signature has two flats (B-flat major or D minor). The score includes various dynamics such as *mf* (mezzo-forte) and articulation marks like accents and slurs. The vocal part begins with the lyrics "La vie en rose".

[illegible]

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 G.Cassa
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

bn. III
ba. IV

Timp.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall. e dim.

Moderato ♩=90 *mosso*

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Moderato ♩=90

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco tratt.

65

aTpo. 66

$\text{♩} = 95$ *ben cantato*

67

23

Instrumentation and Dynamics:

- Picc.**: Rest in measure 65, active in 66 and 67.
- 2Fl.**: Rest in measure 65, active in 66 and 67.
- 2Ob.**: *mf* in 65, *f* in 66, *mf* in 67.
- 1C. i Fa**: *mf* in 65, *mf* in 66, *mf* in 67.
- 2Cl. Si b**: *mf* in 65, *mf* in 66, *mf* in 67.
- Cl. bajo Si b**: *mf* in 65, *mf* in 66, *mf* in 67.
- 2Fg.**: *mf* in 65, *mf* in 66, *mf* in 67.
- 1Cfg.**: *p* in 65, *mf* in 66, *mf* in 67.
- Cor. Fa I-III**: *mf* in 65, *mf* in 66, *mf* in 67.
- Cor. Fa II-IV**: *mf* in 65, *mf* in 66, *mf* in 67.
- 3Tpt. Si b**: Rest in all measures.
- 2Tbn. I-II**: Rest in all measures.
- Tbn. III**: Rest in all measures.
- Tba. IV**: Rest in all measures.
- Timp.**: Rest in all measures.
- Arpa**: Rest in all measures.
- Vln. I**: Rest in measure 65, *f* in 66, *f* in 67.
- Vln. II**: Rest in measure 65, *mf* in 66, *mf* in 67.
- Vla.**: *mf* in 65, *mf* in 66, *mf* in 67.
- Vc.**: *mf* in 65, *mf* in 66, *mf* in 67.
- Cb.**: *mf* in 65, *mf* in 66, *mf* in 67.

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

[71]
[72]
[73]
25

Picc. *f* *mf*

2Fl. *f* (2)

2Ob. *f*

1Cl. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg. *f*

1Cfg.

Cor. Fa
I-III *mf* (2)

Cor. Fa
II-IV

3Tpt.
Si b *mf*

2Tbn.
I-II (2) *mf*

Tbn. III
Tba. IV *mf*

Timp.

Triáng. *mf*

Arpa *f*

Vln. I *f* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *f*

Cb. *mf*

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Triáng.
Arpa
Vln. I
Vln. II
Vla.
Vc.
 div.
Cb.
 unis.

poco stringendo

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

poco stringendo
f
f
f
f
p
f
div.
div.
unis.
div.
p
p

dim...

Picc. *mf*

2Fl. *f* (2) *mf*

2Ob. *f* (2)

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg. *mf* I

1Cfg. *mf*

dim...

Cor. Fa
I-III *mf* *p*

Cor. Fa
II-IV *mf* *p*

3Tpt.
Si b *mf* I (3)

2Tbn.
I-II *mf* (2) I

Tbn. III
Tba. IV *mf*

Timp. *mf*

Arpa *p* *mf* *mf*

dim...

♩=110

Vln. I

Vln. II

Vla. *p* *div.*

Vc. *p*

Cb. *p*

83

Moderato
 ♩=80

84

Lento
 ♩=40

85

(,) **29**

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Andantino spiritoso

86

87

88

89

30

Andantino spiritoso

$\text{♩} = 100$

Picc. p mf f

2Fl. pp

2Ob. p mf f (2)

1C. i
Fa p f

2Cl.
Si b mf f (2)

Cl. bajo
Si b f

2Fg. p pp f

1Cfg. pp p mf f

Cor. Fa
I-III p f

Cor. Fa
II-IV f

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV p mf f

Timp. mf pp p mf f

Triáng. p mf

G.Cassa p

Arpa mf f

Andantino spiritoso

$\text{♩} = 100$

Vln. I p mf f

Vln. II p mf f pizz. div. in 3

Vla. mf p f

Vc. p f

Cb. mf f

90 91 92 31

Picc. *mf* *f*

2Fl. *f*

2Ob. *f*

1C. i
Fa

2Cl. *f*
Si b

Cl. bajo
Si b

2Fg. *f*

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Vln. I *unis. arco* *div.* *pizz. unis.*

Vln. II *unis. arco* *div.* *pizz. unis.*

Vla. *div.* *pizz. arco unis.*

Vc. *div.* *unis.*

Cb. *f*

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
G.Cassa
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for measures 93, 94, and 95. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Glockenspiel, Arpa, Violins, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The score shows various dynamics like *mf*, *p*, and *f*, and articulations like *pizz.* and *(pizz.)*.

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Measures 96 and 97: *f* (forte)
 Measures 98 and 99: *p* (piano)

100

101

cedendo

102

a Tpo.

Picc. *pp*
2Fl.
2Ob. *mf*
1C. i
Fa
2Cl. *p*
Si b
Cl. bajo
Si b
2Fg. *p*
1Cfg.
Cor. Fa
I-III *mf*
Cor. Fa
II-IV
3Tpt.
Si b
2Tbn.
I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I *pp*
Vln. II *pp*
Vla. *pp*
Vc. *pp*
Cb. *pp*

cedendo
a Tpo.
pizz.
div. in 3
f

Allegro

107

poco cresc...

108

109

110

Picc. $\text{♩} = 120$ *p*

2Fl. *p*

2Ob. *p*

1C. i
Fa *p*

2Cl.
Si b

Cl. bajo
Si b

2Fg. *p*

1Cfg.

Cor. Fa
I-III *p*

Cor. Fa
II-IV *mf*

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp. *p*

Triáng. *p*

Arpa

Allegro
 $\text{♩} = 120$

Vln. I *p* *mf* *p*

Vln. II *p* *div.* *mf* *p*

Vla. *p* *mf* *div.* *unis.* *mf*

Vc. *div.* *p* *mf* *div.*

Cb. *p* *mf*

111 112 113 114 37

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.
2Fl.
2Ob.
1Cl. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Meno mosso
♩=95 120 **39**

retenido
119

118

Picc. *f* *f* *f*

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

2Ob. *f* *f* *f*

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg. *f* *f* *f*

1Cfg. *f* *f* *f*

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Meno mosso
♩=95

Vln. I *div.* *f* *f* *f*

Vln. II *div.* *f* *f* *f*

Vla. *f* *f* *f*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
 unis.
Vln. II
 unis.
Vla.
Vc.
Cb.

f
mf
p
pizz.
f
mf
p
pizz.
mf
p
pizz.
mf
p

124 125 **Allegro vivo** 126 127 41

Picc.

2Fl.

2Ob.

1Cl. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Campanas

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

calmo assai

calmo assai

Allegro vivo

$\text{♩} = 135$

f

p

f

pp

f

pp

arco

pp

pizz.

f

pizz.

f

sf

sf

pizz.

f

pp

sf

pizz.

f

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 128, 129, and 130. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Timpani, Harp, Violins, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats). The score features various dynamics (f, p, p sub.), articulations (arco, unis.), and performance instructions (div., sub.).

rall...

Sinfonía nº5 - "Sobre una idea de Juan Bautista Alberdi" - opus 139- R. Daluisio

137 (◡) a Tpo. 138

Picc. *f* *sfz*

2Fl. (2) *f* *sfz*

2Ob. *f* *sfz*

1C. i Fa *f* *sfz*

2Cl. (2) Si b *f* *sfz*

Cl. bajo Si b *f* *sfz*

2Fg. *f* *sfz*

1Cfg. *f* *sfz*

Cor. Fa I-III *mf* *sfz*

Cor. Fa II-IV *mf* *sfz*

3Tpt. Si b *p* *mf* *sfz*

2Tbn. I-II *mf* *sfz*

Tbn. III *mf* *sfz*

Tba. IV *mf* *sfz*

Timp. *mf* *p* *f*

Triáng. *f*

Piatti *secco* *f*

Arpa *f* *sfz* *gliss.*

Vln. I *f* *div.* *sfz*

Vln. II *f* *div.* *sfz*

Vla. *f* *sfz*

Vc. *f* *sfz*

Cb. *f* *sfz*

27-9-06

"Intelección sureña"

"Sobre una idea de Juan Bautista Alberdi" SINFONÍA n° 5 - opus 139

Lento $\text{♩} = 30$

2

Rodolfo Daluisio

2005

1 Piccolo

2 Flautas

2 Oboes

1 Corno inglés
en Fa

2 Clarinetes
en Si b

Clarinete bajo
en Si b

2 Fagotes

1 Contrafagot

Cornos en Fa
I-III

Cornos en Fa
II-IV

3 Trompetas
en Sib

2 Trombones
I-II

Tbn. III -
Tuba (IV)

Timpani
Percusión

Arpa

Lento $\text{♩} = 30$

Violines I

Violines II

Violas

Violoncellos

Contrabajos

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 3 and 4 of Sinfonía nº5. The score includes parts for Piccolo, Flutes, Oboe, Clarinets, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Arpa, Violins, Viola, Violoncello, and Contrabass. Dynamics include *p*, *mf*, and *f*.

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Triáng.
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
mf
 I
mf
pizz.

[7]
[8]

lunga 49

Instrumentation and Dynamics:

- Picc.**: *mf* (measure 7), *pp* (measure 8)
- 2Fl.**: *mf* (measure 7), *pp* (measure 8)
- 2Ob.**: *mf* (measure 7), *pp* (measure 8)
- 1C. i Fa**: *mf* (measure 7), *pp* (measure 8)
- 2Cl. Si b**: *mf* (measure 7), *pp* (measure 8)
- Cl. bajo Si b**: *mf* (measure 7), *pp* (measure 8)
- 2Fg.**: *mf* (measure 7), *pp* (measure 8)
- 1Cfg.**: *mf* (measure 7), *pp* (measure 8)
- Cor. Fa I-III**: *mf* (measure 7), *pp* (measure 8)
- Cor. Fa II-IV**: *mf* (measure 7), *pp* (measure 8)
- 3Tpt. Si b**: *mf* (measure 7), *pp* (measure 8)
- 2Tbn. I-II**: *mf* (measure 7), *pp* (measure 8)
- Tbn. III**: *mf* (measure 7), *pp* (measure 8)
- Tba. IV**: *mf* (measure 7), *pp* (measure 8)
- Timp.**: *p* (measure 7), *p* (measure 8)
- Triáng.**: *p* (measure 7), *p* (measure 8)
- Arpa**: *pp* (measure 8)
- Vln. I**: *pp* (measure 8)
- Vln. II**: *pp* (measure 8)
- Vla.**: *pp* (measure 8)
- Vc.**: *pp* (measure 8)
- Cb.**: *pp* (measure 8)

Other markings: *lunga* (measure 8), *div.* (measure 8), *arco* (measure 7).

Andante sereno 9

10

11

12

Picc. $\text{♩}=65$

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

sensible y profundo, muy pacífico y quieto

Cor. Fa I-III

Cor. Fa II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Ton-ton medio

G. Cassa

Arpa

Andante sereno

$\text{♩}=65$

Vln. I

Vln. II

Vla.

Vc.

Cb.

13 14 15 51

Picc. *mf*

2Fl. *mf*

2Ob. *mf*

1C. i
Fa *mf*

2Cl.
Si b *mf*

Cl. bajo
Si b *mf*

2Fg. *mf*

1Cfg. *mf*

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III

Tba. IV

Timp.

Triáng. *p*

Campanas *p*

Arpa

Vln. I unis. *mf*

Vln. II unis. *mf*

Vla. *mf*

Vc. *p* *mf*

Cb. *mf*

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Campanas
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 16, 17, and 18. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, Cor Anglais, Trumpets, Trombones, Timpani, Bells, Harp, Violins, Viola, Violoncello, and Double Bass. Measures 16 and 17 show active woodwind and string parts, while measure 18 features a more static orchestral texture with some woodwind and string entries.

Picc. *mf*
 2Fl. (2) *mf*
 2Ob. (2) *mf*
 1C. i Fa *mf*
 2Cl. Si b *mf*
 Cl. bajo Si b *mf*
 2Fg. (2) *mf*
 1Cfg. *mf*
 Cor. Fa I-III *mf*
 Cor. Fa II-IV *mf*
 3Tpt. Si b *mf*
 2Tbn. I-II *mf*
 Tbn. III *mf*
 Tba. IV *mf*
 Timp.
 Arpa
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

Picc.
2Fl.
2Ob.
1C. i
Fa
2Cl.
Si b
Cl. bajo
Si b
2Fg.
1Cfg.
Cor. Fa
I-III
Cor. Fa
II-IV
3Tpt.
Si b
2Tbn.
I-II
Tbn. III
Tba. IV
Timp.
Tam-tam
Arpa
Lento
 $\text{♩}=30$
Vln. I
Vln. II
Vla.
Vc.
Cb.

Sinfonía nº5 -"Sobre una idea de Juan Bautista Alberdi" - opus 139- R. Daluisio

Larghetto

29

30

57

$\text{♩} = 45$

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Triáng.

Pandereta
(sin cróalos)

Arpa

Larghetto

$\text{♩} = 45$

Vln. I

Vln. II

Vla.
unis.

Vc.

Cb.

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Wood-block
Pandereta
 (sin crótalos)
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for measures 31 and 32. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Wood-block/Pandereta, Arpa, Violins, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat). The score is written for measures 31 and 32.

Picc. **2Fl.** **2Ob.** **1C. i**
Fa **2Cl.**
Si b **Cl. bajo**
Si b **2Fg.** **1Cfg.**

Cor. Fa ⁽²⁾
I-III **Cor. Fa** ⁽²⁾
II-IV **3Tpt.**
Si b **2Tbn.**
I-II **Tbn. III**
Tba. IV **Timp.**

Wood-block **Pandereta**
(sin crótales) **Tam-tam**

Arpa

Vln. I **Vln. II** **Vla.** **Vc.** **Cb.**

Measures 33 and 34 of the score. Measure 33 includes dynamics *p* and *mf*. Measure 34 includes dynamics *pp* and *p*.

Picc. *mf*
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Triáng.
 Wood-block
 Pandereta
 (sin crótalos)
 Tam-tam
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mf
tr
tr
tr
ppp
p
p
p
div.
div.
unis.
unis.
arco
pizz.
arco
div.

Più mosso

$\text{♩} = 70$

37

38

39

61

Picc. f pp f pp f pp

2Fl. f pp f pp f pp

2Ob. p p p p p p

1C. i p p p p p p

2Cl. p p p p p p

Cl. bajo p p p p p p

2Fg. mf p p p p p

1Cfg. p p p p p p

Cor. Fa I-III

Cor. Fa II-IV

3Tpt. Si b

2Tbn. I-II p p p p p p

Tbn. III p p p p p p

Tba. IV p p p p p p

Timp. p p p p p p

Tamburo (senza bord. e con sord.) p p p p p p

G.Cassa pp pp pp pp pp pp

Arpa

Più mosso

$\text{♩} = 70$

Vln. I f pp f pp f pp f pp f pp f pp

Vln. II f pp f pp f pp f pp f pp f pp

Vla. f pp f pp f pp f pp f pp f pp

Vc. f pp f pp f pp f pp f pp f pp

Cb. f pp f pp f pp f pp f pp f pp

40 41 42

Picc. *f* *pp* *f* *pp* *f*

2Fl. *mf*

2Ob. *mf*

1C. i
Fa *mf*

2Cl. *mf*
Si b

Cl. bajo
Si b *p*

2Fg. *p*

1Cfg. *p*

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b *mf*

2Tbn.
I-II

Tbn. III
Tba. IV *p*

Timp. *p*

Tamburo
(senza bord.
e sord.)

G.Cassa *p*

Arpa

8va

Vln. I *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vln. II *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vla. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vc. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Cb. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

43

poco reteniendo

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Tamburo
(senza bord.
e sord.)

Arpa

44

poco reteniendo

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

Picc.
2Fl.
2Ob.
1C. i
Fa
2Cl.
Si b
Cl. bajo
Si b
2Fg.
1Cfg.
Cor. Fa
I-III
Cor. Fa
II-IV
3Tpt.
Si b
2Tbn.
I-II
Tbn. III
Tba. IV
Timp.
Arpa

Andante

 $\text{♩} = 60$

Vln. I
Vln. II
Vla.
Vc.
Cb.

48

49

50

Poco più mosso $\text{♩}=70$

cresc...

65

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mf
p
pp
p
pizz. div.
arco unis.
arco

cresc...
 cresc...

Poco più mosso $\text{♩}=70$
 cresc...

stringendo

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

adesso rit. assai

Vln. I

Vln. II

Vla. arco unis.

Vc.

Cb.

Lento
♩=30

53

54

67

Picc.
2Fl.
2Ob.
1C. i
Fa
2Cl.
Si b
Cl. bajo
Si b
2Fg.
1Cfg.
Cor. Fa
I-III
Cor. Fa
II-IV
3Tpt.
Si b
2Tbn.
I-II
Tbn. III
Tba. IV
Timp.
Tam-tam
Arpa
Lento
♩=30
Vln. I
Vln. II
Vla.
Vc.
Cb.

Poco più mosso

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa

Poco più mosso*lunguiss.*

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

III
"Cifra respondedora"

"Sobre una idea de Juan Bautista Alberdi"

69

SINFONÍA n° 5 - opus 139

Allegro

Rodolfo Daluisio

2005

1 Piccolo **ff** **mf**

2 Flautas **ff** **mf**

2 Oboes **mf** **mf**

1 Corno inglés en Fa

2 Clarinetes en Si b

Clarinete bajo en Si b

2 Fagotes

1 Contrafagot

Cornos en Fa I-III **pp** (2) +

Cornos en Fa II-IV **pp** (2) +

3 Trompetas en Sib

2 Trombones I-II

Tbn. III - Tuba(IV)

Timpani Percusión **pp**

Glockenspiel **f** **f**

Arpa

Allegro

Violines I **ff** **mf**

Violines II **ff** **mf**

Violas (arm.) **p** **p**

Violoncellos unis. (arm.) **ff** **ff** **mf**

Contrabajos **pp**

0

(non presto)

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

G.Cassa

Arpa

(non presto)

sospeso stacc. unis. sospeso

Vln. I

Vln. II

Vla.
(nat.)
div. stacc.

Vc.
stacc. div. unis.

Cb.
stacc. unis.

sonoro assai e sostenendo [9]

[10]

[11]

71

sonoro assai e sostenendo $\text{♩} = 110$

Picc. *f*

2Fl. *f*

2Ob. *f*

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b *staccatiss.* *mf* 3

2Fg. *staccatiss.* *mf* 3

1Cfg. *staccatiss.* *mf*

Cor. Fa
I-III *pp*

Cor. Fa
II-IV *pp*

3Tpt.
Si b

2Tbn.
I-II *staccatiss.* *mf* 3

Tbn. III
Tba. IV

Timp.

Triáng. *mf*

Arpa *f* *ff*

sonoro assai e sostenendo $\text{♩} = 110$

Vln. I *f* *div.* *unis.*

Vln. II *f* *div.* *unis.*

Vla. *pp* *staccatiss.*

Vc. *staccatiss.* *mf* 3

Cb. *mf* 3

Picc. *f*
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Triáng. *mf*
 Arpa *mf*
 Vln. I
 Vln. II
 Vla. *pizz.*
 Vc. *pizz.* *f* *arco*
 Cb. *pizz.* *f* *arco*

17 18 19 20 21 73

rit.

Picc. *f*

2Fl. *f*

2Ob. *f*

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg. *mf*

1Cfg. *mf* *staccatiss.*

Cor. Fa I-III *pp*

Cor. Fa II-IV *pp*

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV *mf*

Timp. *pp* *mf*

Arpa

rit.

Vln. I *div.* *f* *unis.* *div.*

Vln. II *div.* *f* *unis.* *div.* *unis.*

Vla. *arco* *pp*

Vc. *mf*

Cb. *mf*

Lo stesso tempo ma àgile

♩=110

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Glockenspiel
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

a Tpo.
Lo stesso tempo ma àgile
 unis.
 pizz.
 arco
 div.
 unis.

26 27 28 29 75

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Tamburo

Glockenspiel

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Glockenspiel
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mf
 mf
 I
 (2)
 div.
 pp
 pp
 pp
 p (nat.)

35 36 37 38 77

Picc. *p*

2Fl. *p*

2Ob. *p*

1C. i
Fa

2Cl. *p*
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Glockenspiel
(madera) *mf*

Arpa *p*

Vln. I

Vln. II

Vla. *p*

Vc. (div.) *f* pizz. *mf* *p*

Cb. *f* pizz. *mf* *p*

8

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

cresc.

p

f

div.

f

unis.

arco

p

unis. arco

mf

f

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Triáng.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

unis.
 div.

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical notation for measures 47-51, showing various instruments and their parts. Dynamics include *f*, *p*, and *pp*.

52

53

Allegretto

54

55

81

♩=90

cresc.

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 52-55, marked **Allegretto** (♩=90). The score includes dynamics such as *p*, *mf*, *ppp*, *unis.*, and *pizz.*, and articulations like *cresc.* and *mf*. The woodwinds and strings play triplets, while the brass and percussion play sustained notes or chords. The harp plays a continuous sixteenth-note pattern.

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Tamburo
 (sin sord.
 sin cuerda)
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.
2Fl.
2Ob.
1C. i
Fa
2Cl.
Si b
Cl. bajo
Si b
2Fg.
1Cfg.
Cor. Fa
I-III
Cor. Fa
II-IV
3Tpt.
Si b
2Tbn.
I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

p, *mf*, *f*, *arco*, *I*, *p*, *mf*

Poco meno mosso

85

67 $\text{♩} = 90$ sereno y expresivo 68

69 $\text{♩} = 75$ 70

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Triáng.

G.Cassa

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 90$ lunga

pizz.

arco.

$\text{♩} = 75$

[illegible]

Picc.
2Fl.
2Ob.
1C. i
Fa
2Cl.
Si b
Cl. bajo
Si b
2Fg.
1Cfg.
Cor. Fa
I-III
Cor. Fa
II-IV
3Tpt.
Si b
2Tbn.
I-II
Tbn. III
Tba. IV
Timp.
Tamburo
(sin sord.)
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for measures 77-80. The score includes parts for Piccolo, Flutes, Oboe, Clarinets, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Tamburo, Arpa, Violins, Viola, Violoncello, and Contrabass. The key signature is B-flat major. The score shows a transition from measure 77 to 80, with a ritardando (rit.) and a tempo change to 'a Tpo.' (allegro) at measure 79. Dynamics include *mf*, *f*, *p*, and *unis.* (unison).

Picc.
2Fl.
2Ob.
1C. i
Fa
2Cl.
Si b
Cl. bajo
Si b
2Fg.
1Cfg.
Cor. Fa
I-III
Cor. Fa
II-IV
3Tpt.
Si b
2Tbn.
I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for measures 81-89. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, Contrabassoon, Cor Anglais, Trombones, Trumpets, Tuba, Timpani, Arpa, Violins, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat), and the time signature is 2/4. The score shows various musical notations including notes, rests, and dynamic markings like 'mf' and 'pizz.'.

Picc.
2Fl.
2Ob.
1C. i
Fa
2Cl.
Si b
Cl. bajo
Si b
2Fg.
1Cfg.
Cor. Fa
I-III
Cor. Fa
II-IV
3Tpt.
Si b
2Tbn.
I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for measures 84, 85, and 86. The score includes parts for Piccolo, Flute 2, Oboe 2, Clarinet in C, Clarinet in B-flat, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Timpani, Harp, Violins, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats), and the time signature is 2/4. The score shows various musical notations including dynamics (p, mf, f), articulation (accents, slurs), and performance instructions (arco, div.).

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
Vln. II
 div.
Vla.
Vc.
Cb.
 arco

Musical score for measures 87-91. The score includes staves for Piccolo, Flute 2, Oboe 2, Clarinet in C (1st), Clarinet in Bb (2nd), Clarinet in Bb (bass), Bassoon 2, Bassoon in C (1st), Cor Anglais (Fa), Cor Anglais (Fa), 3 Trumpets (Si b), 2 Trombones (I-II), Trombone III, Trombone IV, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one flat (Bb). The time signature is 4/4. The score shows various musical notations including triplets, slurs, and dynamic markings (mf, p).

Picc. $\text{♩} = 50$ *p*

2Fl.

2Ob. *p*

1C. i
Fa *p*

2Cl.
Si b *p*

Cl. bajo
Si b *p*

2Fg.

1Cfg. *p*

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Larghetto
 $\text{♩} = 50$

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

veloce

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.

veloce

Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Tamburo
 (sin bord.)
Arpa

Vln. I
 div.
Vln. II
Vla.
Vc.
Cb.

Sinfonía n°5 - "Sobre una idea de Juan Bautista Alberdi" - opus 139- R. Daluisio

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 99-101. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, Contrabassoon, Cor Anglais, Trumpets, Trombones, Timpani, Harp, Violins, Viola, Violoncello, and Double Bass. Measure 99 is marked *rit.*. Measure 100 is marked *a Tpo.*. Measure 101 is marked *I*. Dynamics include *mf* and *f*. The key signature has one flat (Bb).

Sinfonía nº5 -"Sobre una idea de Juan Bautista Alberdi" - opus 139- R. Daluisio

Andante

♩=50

109

110

Más Lento

♩=40

111

a Tpo.

♩=50

Picc. *f*
 2Fl. *f*
 2Ob. *f*
 1C. i
 Fa *stacc.*
 2Cl.
 Si b *(2)*
 Cl. bajo
 Si b *(2)*
 2Fg. *(2)*
 1Cfg.
 Cor. Fa
 I-III *I*
 Cor. Fa
 II-IV *I*
 3Tpt.
 Si b *I*
 2Tbn.
 I-II *I*
 Tbn. III
 Tba. IV *I*
 Timp. *ff*
 Triáng. *mf*
 Tamb.
 (s.b.) *p*
 G.Cassa *mf*
 Arpa

Andante

♩=50

Más Lento

♩=40

a Tpo.

♩=50

Vln. I *unis.*
 Vln. II *f*
 Vla. *f*
 Vc. *(unis.)*
 Cb. *pizz.*
 arco
 arco

112

Más Lento

♩=40

113

a Tpo.

♩=50

99

Picc. *mf* *legato* *f* *p*
2Fl. *mf* *legato* *f*
2Ob. *mf* *legato* *f*
1C. i *f*
2Cl. *stacc.* (2) *f*
Cl. bajo *f*
2Fg. (2) *f*
1Cfg. *f*
Cor. Fa I-III (2) *mf* *f*
Cor. Fa II-IV (2) *f*
3Tpt. Si b *mf* (2) *f*
2Tbn. I-II *f*
Tbn. III *f*
Tba. IV *f*
Timp. *mf* *f*
Triáng. *p*
Tamb. (s.b.) *mf*
G.Cassa *mf*
Arpa
Vln. I *mf* *f* *p*
Vln. II *mf* *f* *p*
Vla. *mf* *div.* *f*
Vc. *pizz.* *f* *arco* *f*
Cb. *pizz.* *f* *arco* *f*

Picc.
 2Fl. *p*
 2Ob.
 1C. i Fa *legato*
 2Cl. Si b *mf*
 Cl. bajo Si b *mf*
 2Fg. *mf*
 1Cfg. *mf*
 Cor. Fa I-III
 Cor. Fa II-IV
 3Tpt. Si b (1) *mf*
 2Tbn. I-II
 Tbn. III
 Tba. IV
 Timp. *f* *mf* *p*
 G.Cassa *mf*
 Arpa
 Vln. I *mf*
 Vln. II *mf*
 Vla. *unis.* *mf*
 Vc. *mf*
 Cb. *mf*

116

117

118

101

Picc. *p*
 2Fl. *p*
 2Ob. *p*
 1C. i
 Fa *p*
 2Cl.
 Si b *p*
 Cl. bajo
 Si b *p*
 2Fg. *p*
 1Cfg. *p*
 Cor. Fa
 I-III *p*
 Cor. Fa
 II-IV *p*
 3Tpt.
 Si b *p*
 2Tbn.
 I-II *p*
 Tbn. III
 Tba. IV
 Timp.
 Arpa *f* *sonoro*
 Vln. I *p* *div.*
 Vln. II *p* *div.*
 Vla. *p*
 Vc. *p*
 Cb. *p*

02

115

legato

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

stacc.

pp

mf

f

pp

pp

div.

120

Picc.
2Fl.
2Ob.
1C. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfg.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Arpa
Vln. I
 div. unis.
Vln. II
 unis.
Vla.
Vc.
Cb.

Musical score for measures 121 and 122. The score includes parts for Piccolo, Flute 2, Oboe 2, Clarinet in C (1st), Clarinet in Bb (2nd), Bass Clarinet in Bb, Bassoon 2, Bassoon 1, Cor Anglais (Fa), Cor Anglais (II-IV), Trumpet 3 (Si b), Trombone 2 (I-II), Trombone 3, Trombone 4, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is Bb major (two flats). The time signature is 4/4. The score shows various musical notations including notes, rests, dynamics (mf, p), articulation (pizz., arm.), and performance instructions (div., unis.).

[illegible]

125

Andante

126

127

105

♩=60

Picc.
2Fl.
2Ob.
1C. i
Fa
2Cl.
Sí b
Cl. bajo
Sí b
2Fg.
1Cfg.
Cor. Fa
I-III
Cor. Fa
II-IV
3Tpt.
Sí b
2Tbn.
I-II
Tbn. III
Tba. IV
Timp.
Triáng.
Arpa

*pesante e sonoro
cresc....*

Andante

♩=60

Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.
2Fl.
2Ob.
1Cl. i
 Fa
2Cl.
 Si b
Cl. bajo
 Si b
2Fg.
1Cfb.
Cor. Fa
 I-III
Cor. Fa
 II-IV
3Tpt.
 Si b
2Tbn.
 I-II
Tbn. III
Tba. IV
Timp.
Triáng.
Arpa
Vln. I
Vln. II
Vla.
Vc.
Cb.

Dynamics: *f*, *mf*, *p*
 Performance instructions: *div.*, *unis.*
 Rehearsal mark: II

trattenuto **a Tpo.**

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.

Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Arpa

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

div.
 mf
 mf
 mf
 mf
 mf

sereno y expresivo

110

142

Poco meno mosso

143

♩ = 75

144

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 G. Cassa
 Arpa

Poco meno mosso

♩ = 75

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Poco meno mosso

♩ = 70

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Triáng.
 Tamburo
 (sin bord.)
 Piatti
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 147-149, marked **Poco meno mosso** (♩ = 70). The score includes parts for woodwinds, brass, percussion, harp, and strings. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). The harp part features a *f* dynamic. The string section includes a *pizz.* instruction for the Viola part in measure 149.

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Triáng.
 Tamburo
 (sin bord.)
 Arpa
 Vln. I
 Vln. II
 arco
 div.
 Vla.
 Vc.
 Cb.

Picc. *mf* *tr*

2Fl. *mf*

2Ob. *mf*

1Cl. i
Fa *mf*

2Cl.
Si b *mf*

Cl. bajo
Si b *mf*

2Fg. *mf*

1Cfg. *mf*

Cor. Fa
I-III *mf*

Cor. Fa
II-IV *mf*

3Tpt.
Si b *mf*

2Tbn.
I-II *mf*

Tbn. III
Tba. IV *mf*

Timp. *p*

Arpa

Vln. I *pizz.* *mf* *arco* *div.* *f*

Vln. II *mf* *arco* *div.* *f*

Vla. *mf* *arco* *div.* *f*

Vc. *pizz.* *mf* *arco* *f*

Cb. *pizz.* *mf* *arco* *f*

Allegro

♩=120 157

158

159

115

sonoro

Picc. *p*

2Fl. *p* (2)

2Ob. *p* (2)

1C. i Fa

2Cl. Si b *p* 1 (2)

Cl. bajo Si b *p*

2Fg. *p* (2)

1Cfg.

Cor. Fa I-III *p*

Cor. Fa II-IV *p* (2)

3Tpt. Si b

2Tbn. I-II

Tbn. III

Tba. IV

Timp.

Arpa *mf*

Allegro

♩=120

Vln. I *p*

Vln. II *p* *arm.* ()

Vla. *p*

Vc. *p* *pizz.*

Cb. *p* *pizz.*

Meno mosso

160 *sospeso*

161

162

163

164

165

♩=90

Picc.
 2Fl.
 2Ob.
 1C. i
 Fa
 2Cl.
 Si b
 Cl. bajo
 Si b
 2Fg.
 1Cfg.
 Cor. Fa
 I-III
 Cor. Fa
 II-IV
 3Tpt.
 Si b
 2Tbn.
 I-II
 Tbn. III
 Tba. IV
 Timp.
 Triáng. *pp*
 Arpa

Meno mosso

sospeso

(nat.)

♩=90

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc.

2Fl.

2Ob.

1C. i
Fa

2Cl.
Si b

Cl. bajo
Si b

2Fg.

1Cfg.

Cor. Fa
I-III

Cor. Fa
II-IV

3Tpt.
Si b

2Tbn.
I-II

Tbn. III
Tba. IV

Timp.

G.Cassa

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco retenido,
pero resuelto*

7-11-06