Paisajes de Cuyo

para flauta y piano

sobre tres ritmos populares cuyanos

Claudio Ceccoli

(2020)

Pieza ganadora de una Beca a la Creación del FNA 2019

Paisajes de Cuyo

para flauta y piano

sobre tres ritmos populares cuyanos

Claudio Ceccoli

(2020)

Pieza ganadora de una Beca a la Creación del FNA 2019

Revisión: Mariana Diez (piano)
Diego Suárez (flauta)
Revisión gráfica y maquetado: Felipe Traine

Paisajes de Cuyo

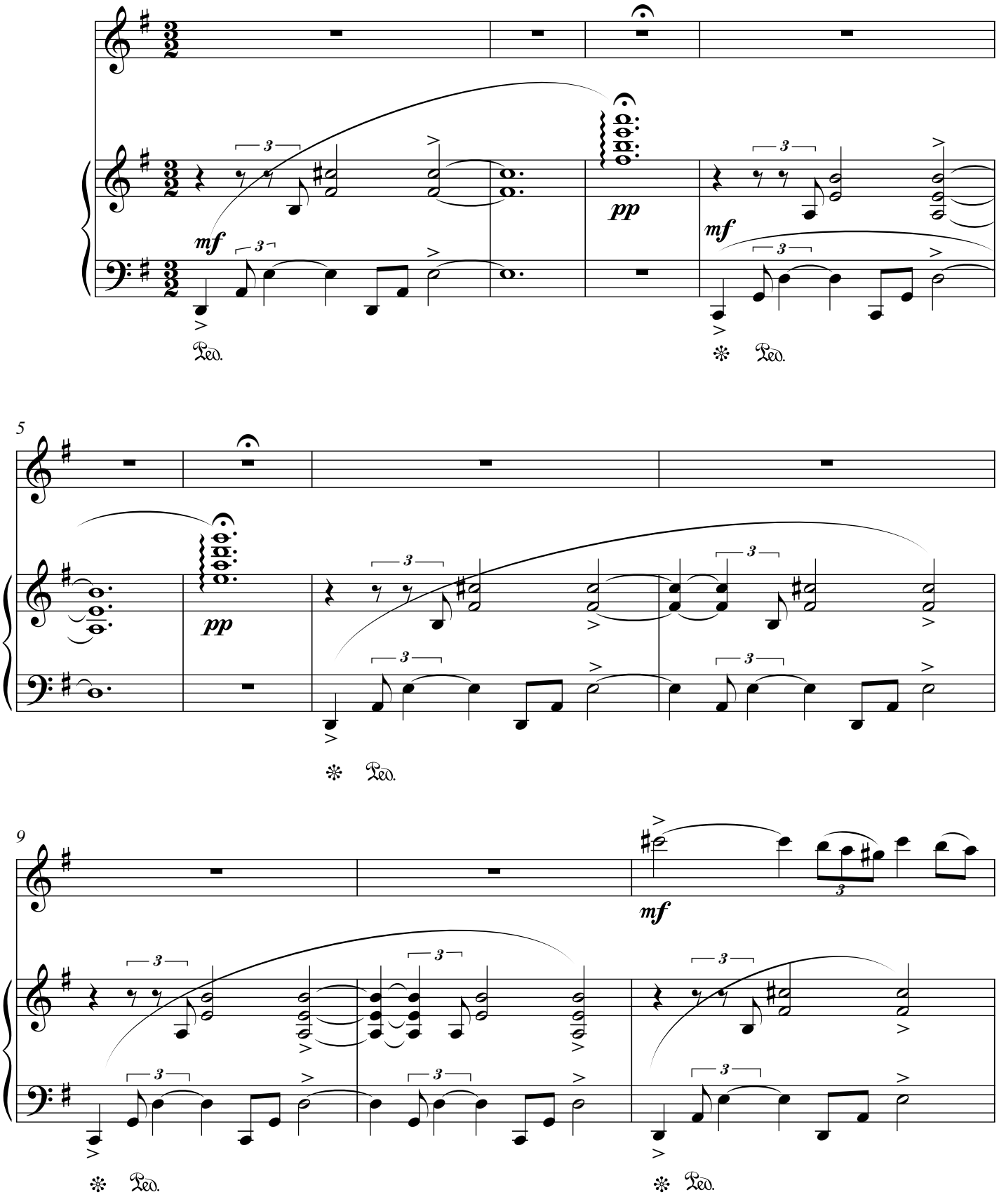
Sobre tres ritmos populares cuyanos

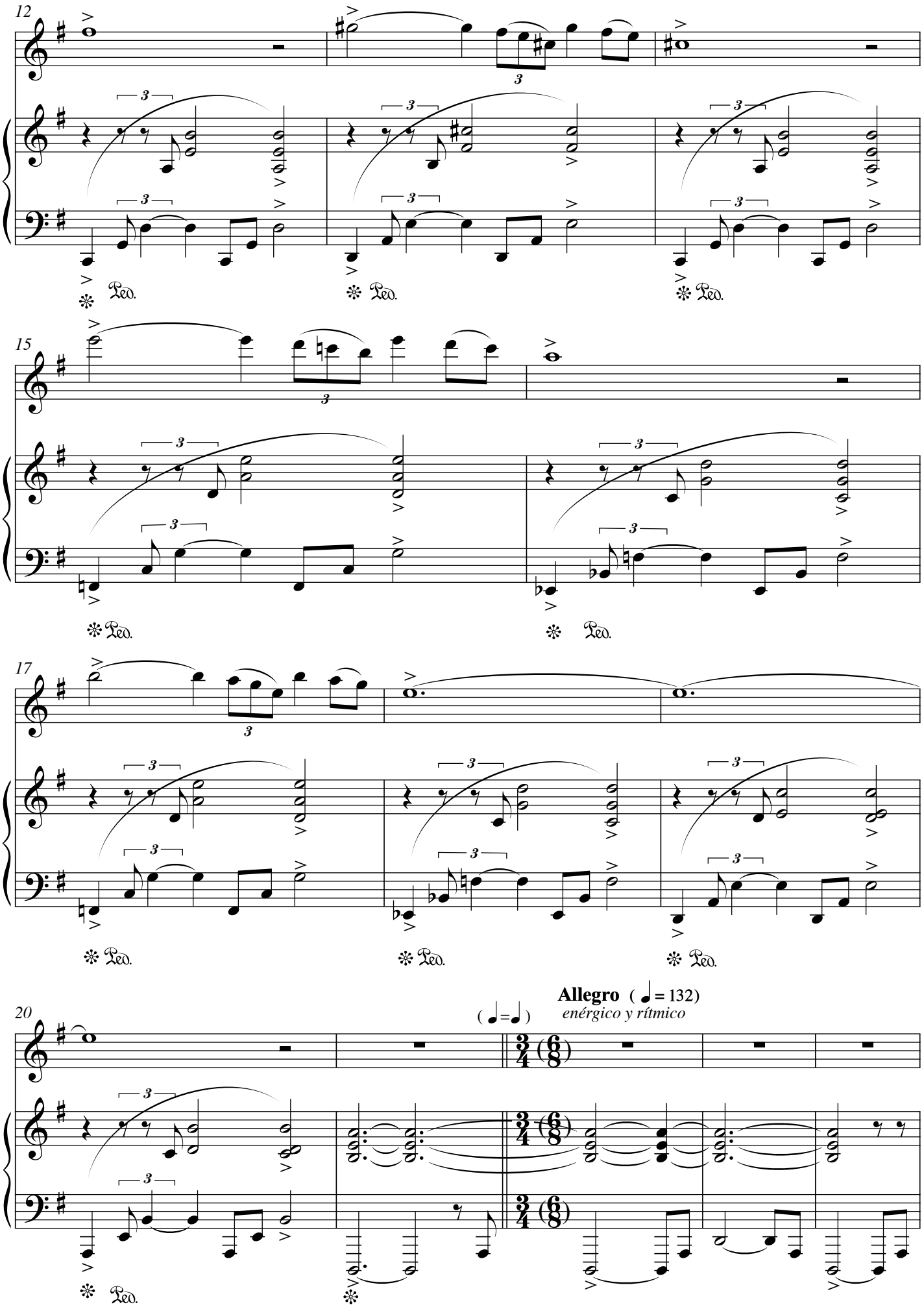
Claudio Ceccoli

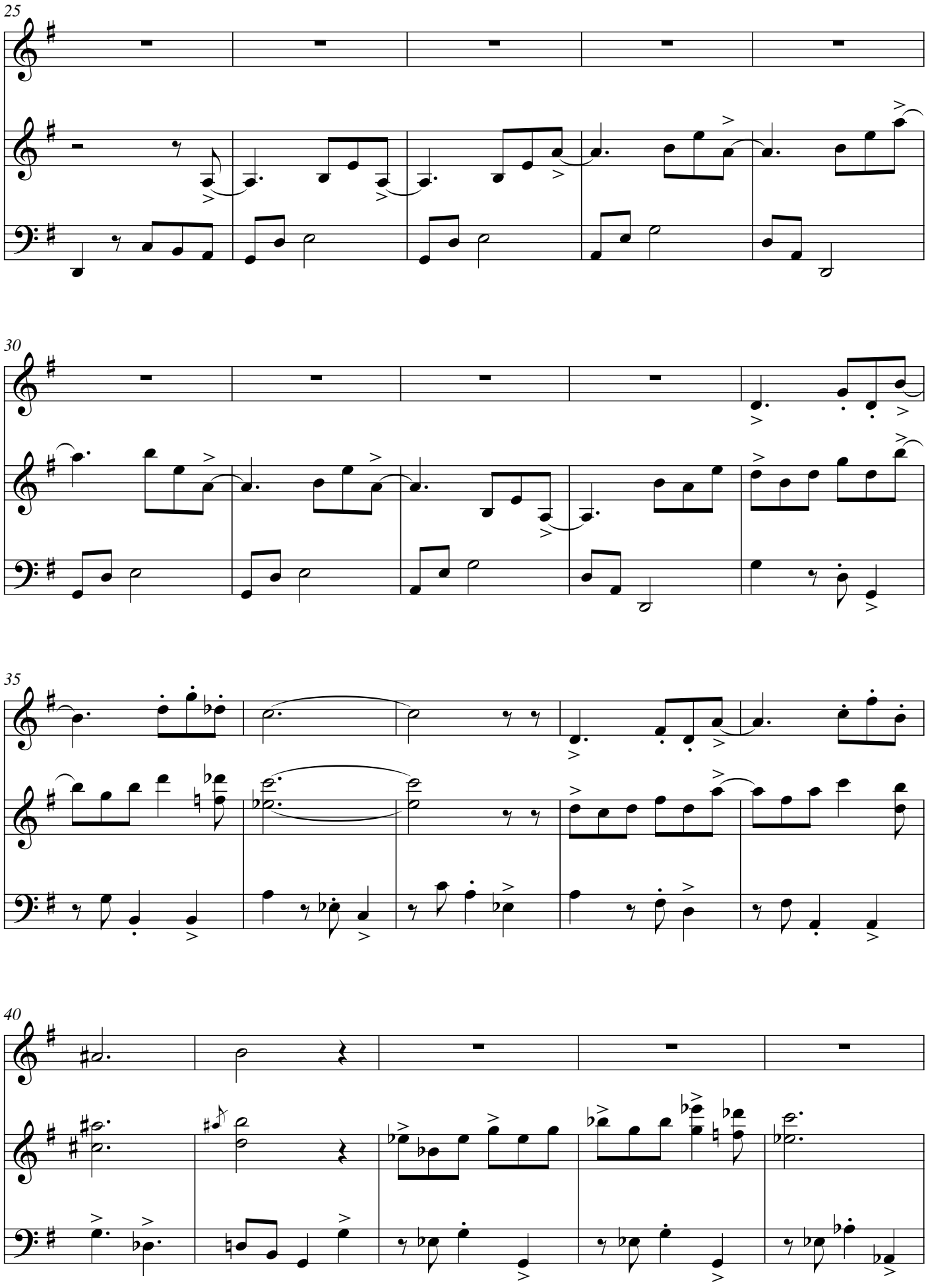
Introducción

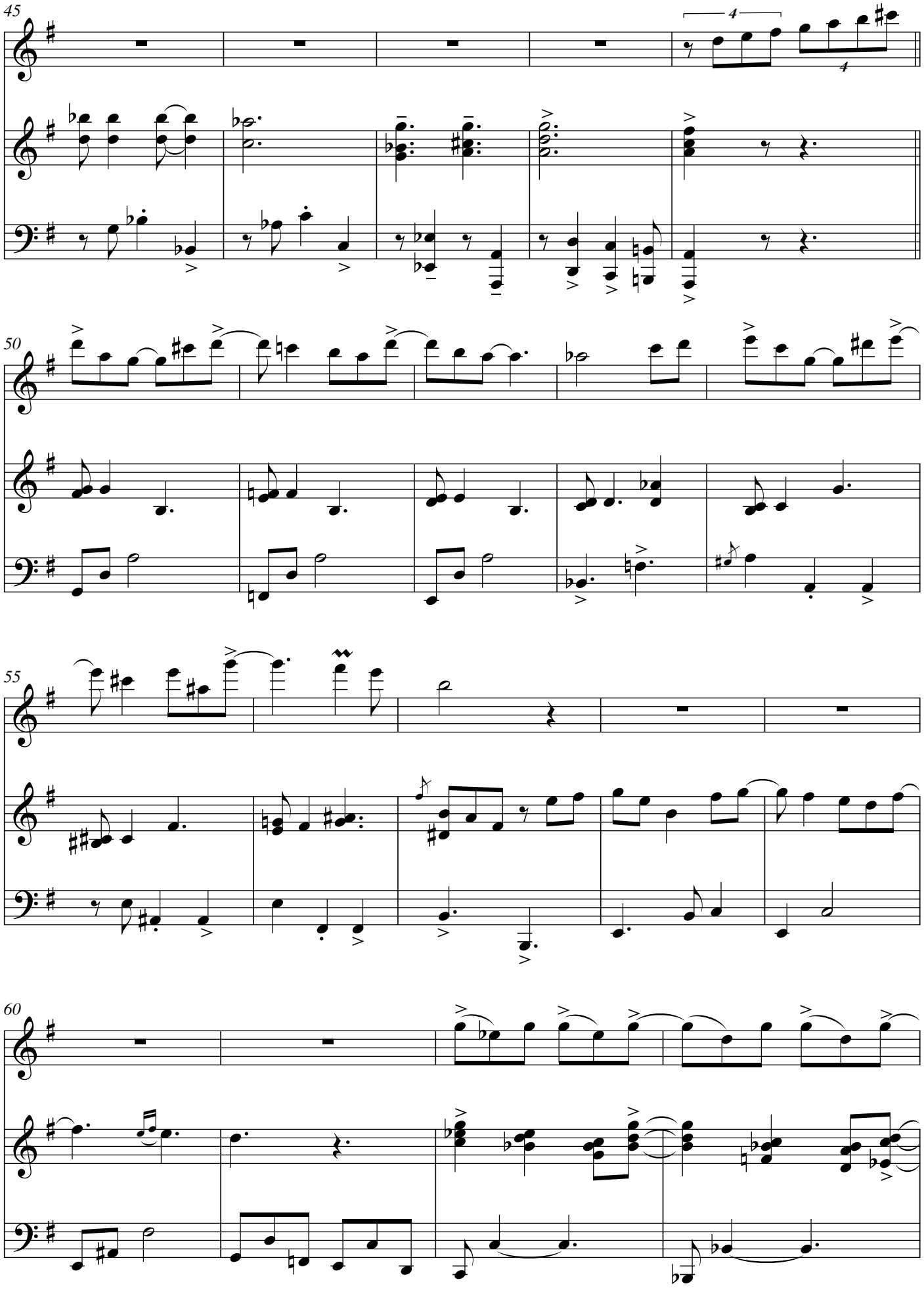
Adagio (𝅗𝅥 = 66)

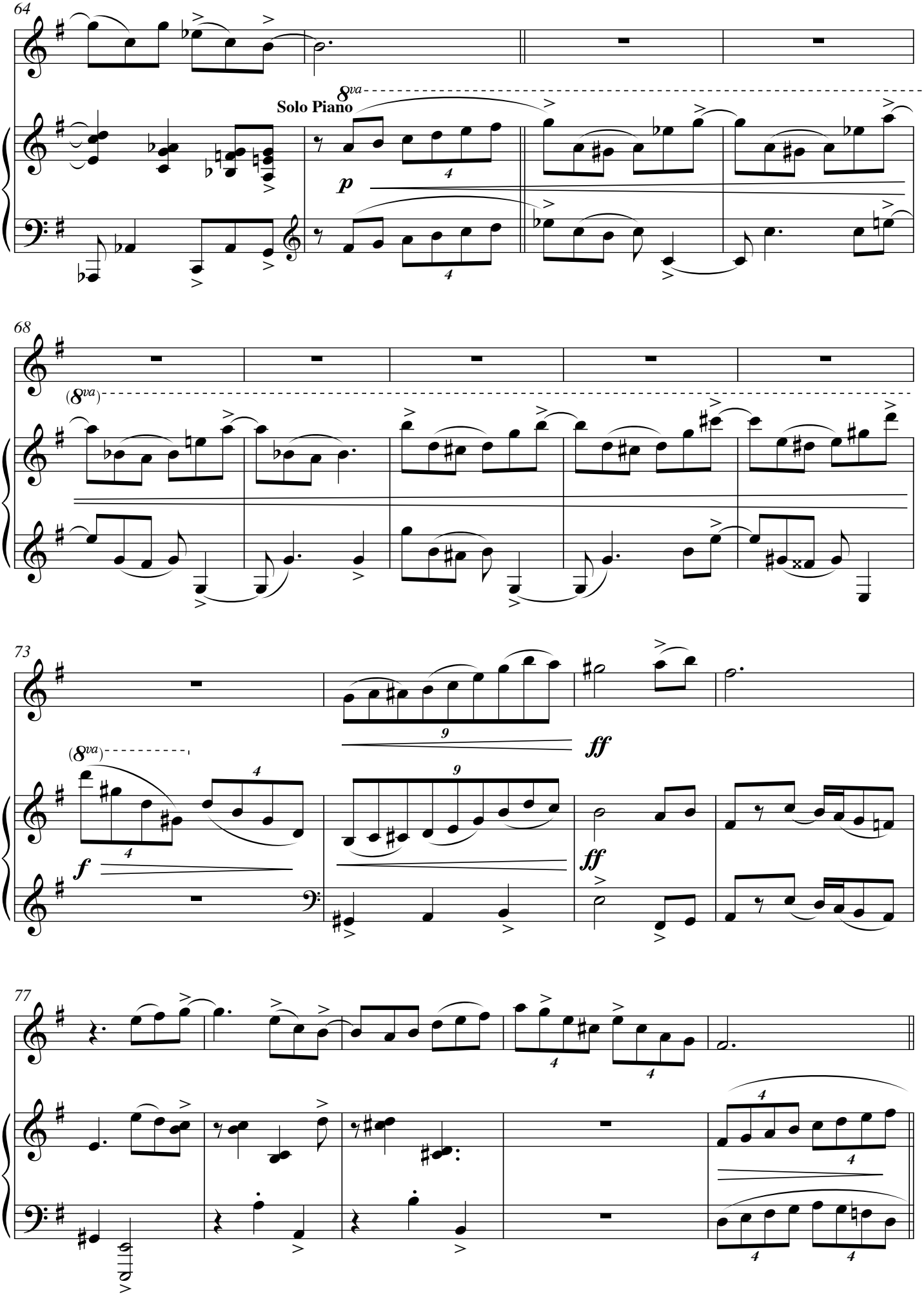
calmado y reflexivo

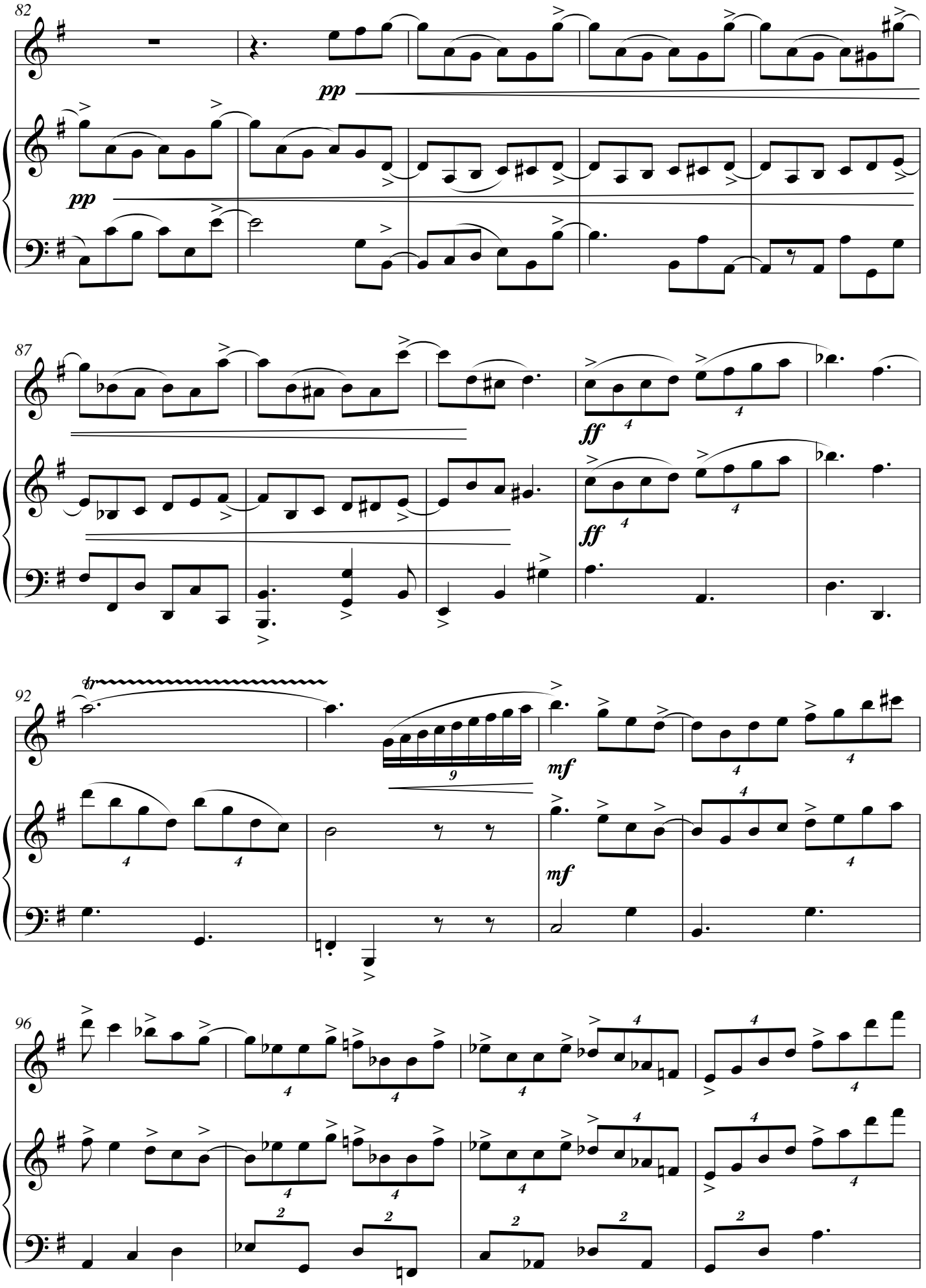


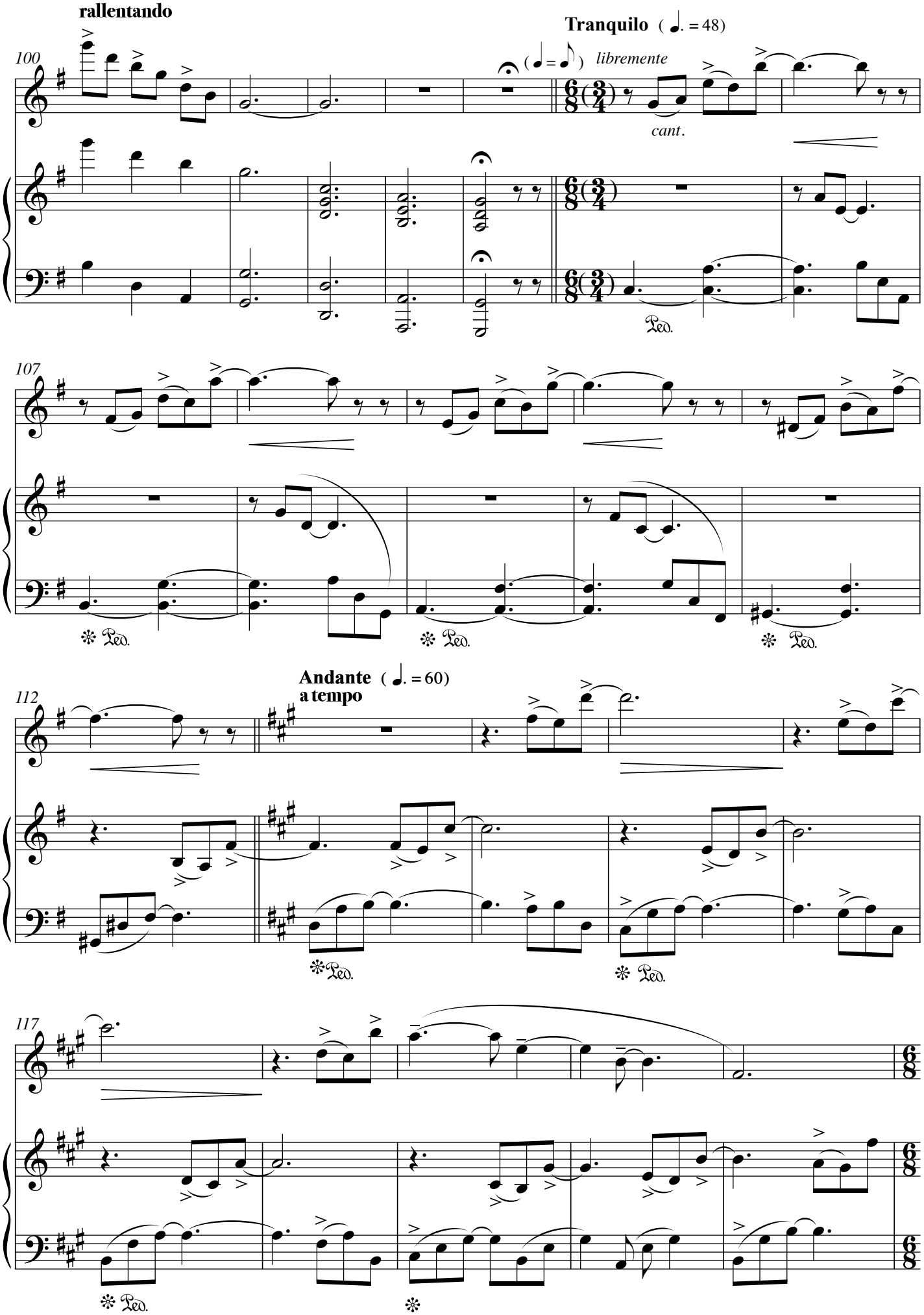

12
15
17
20
Allegro (= 132)
enérgico y rítmico
(=)
Ped.

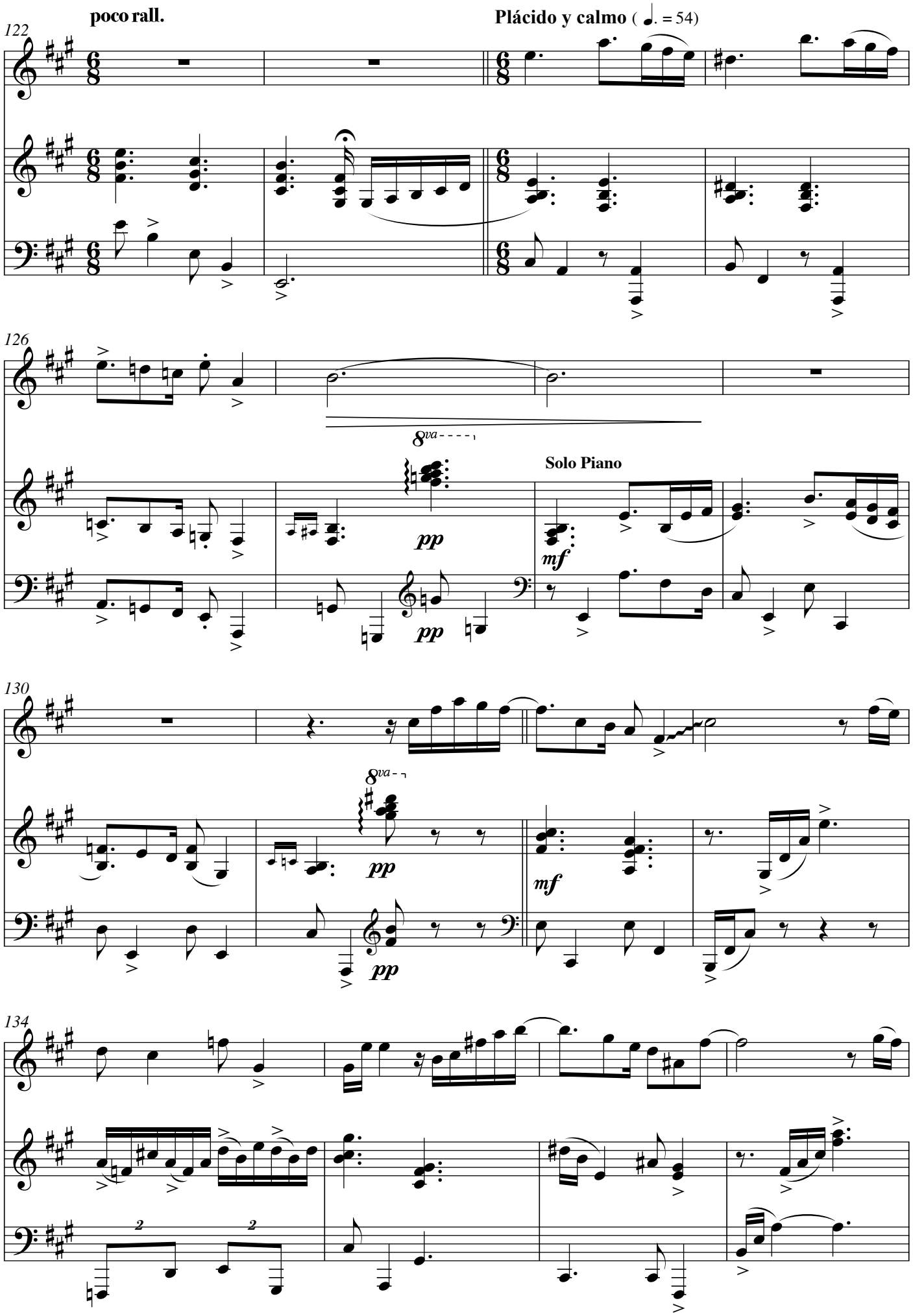

25
30
35
40

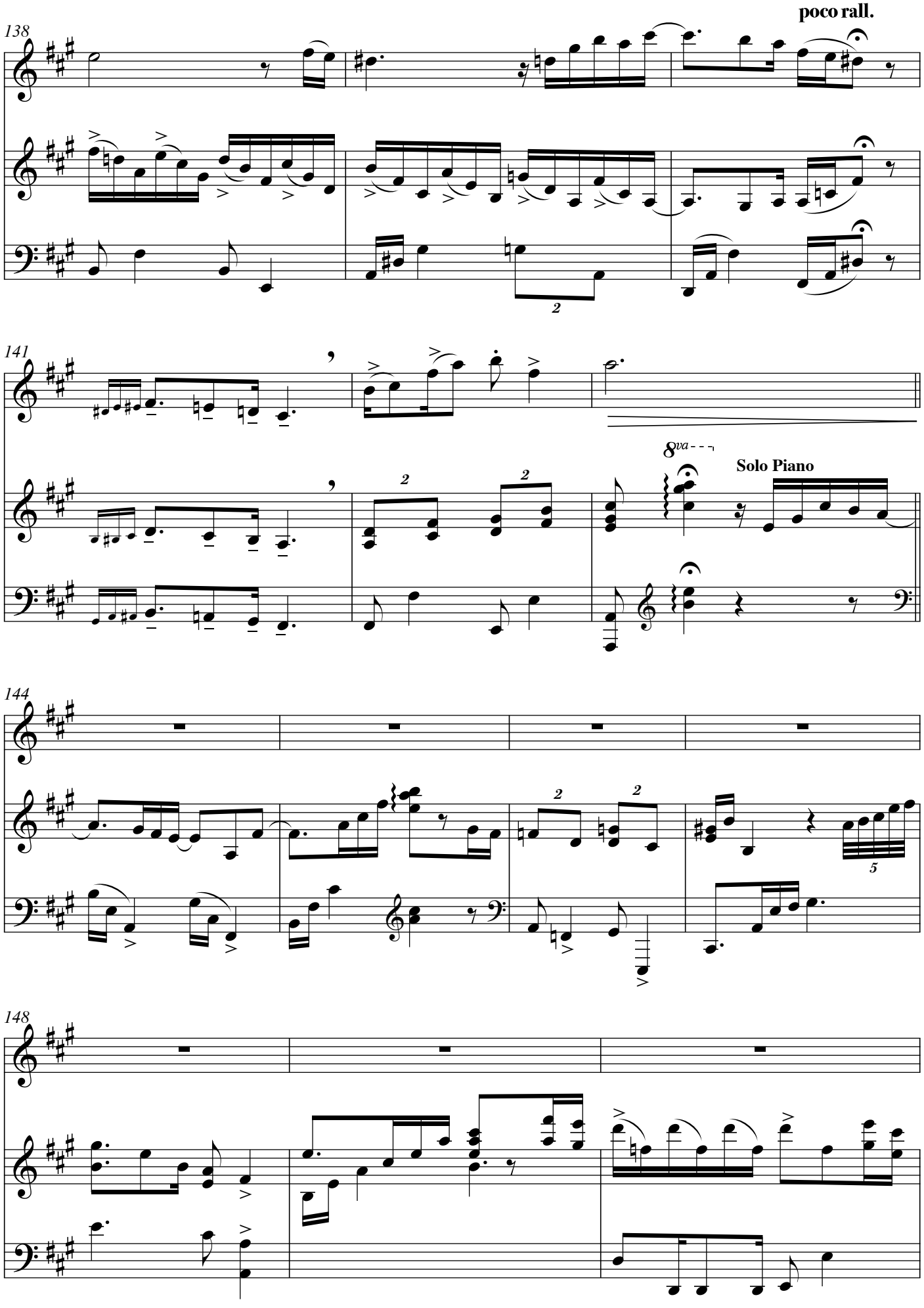

45
4
4
50
55
60

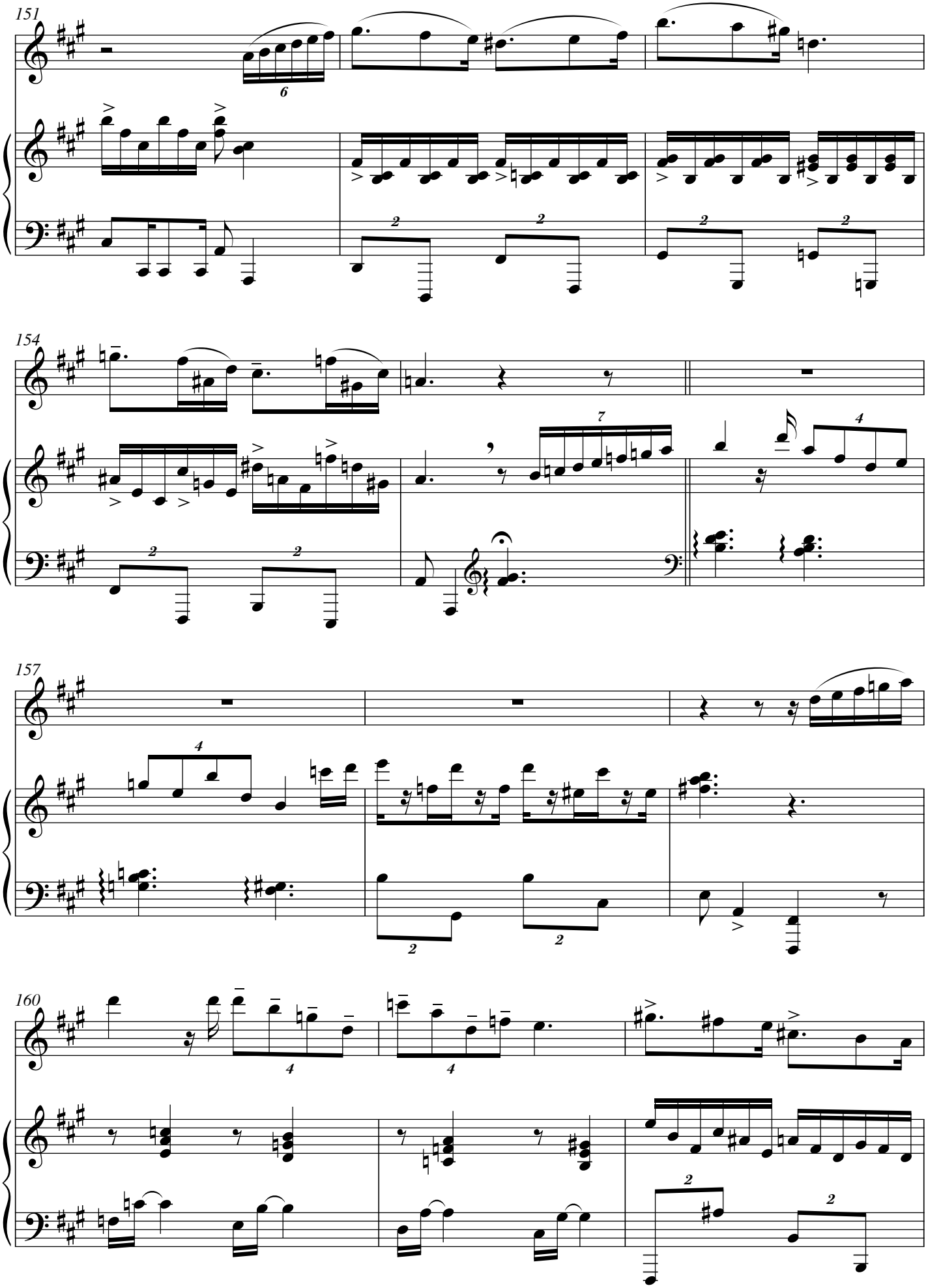

64
8va
Solo Piano
p
68
(8va)
73
(8va)
f
9
ff
77

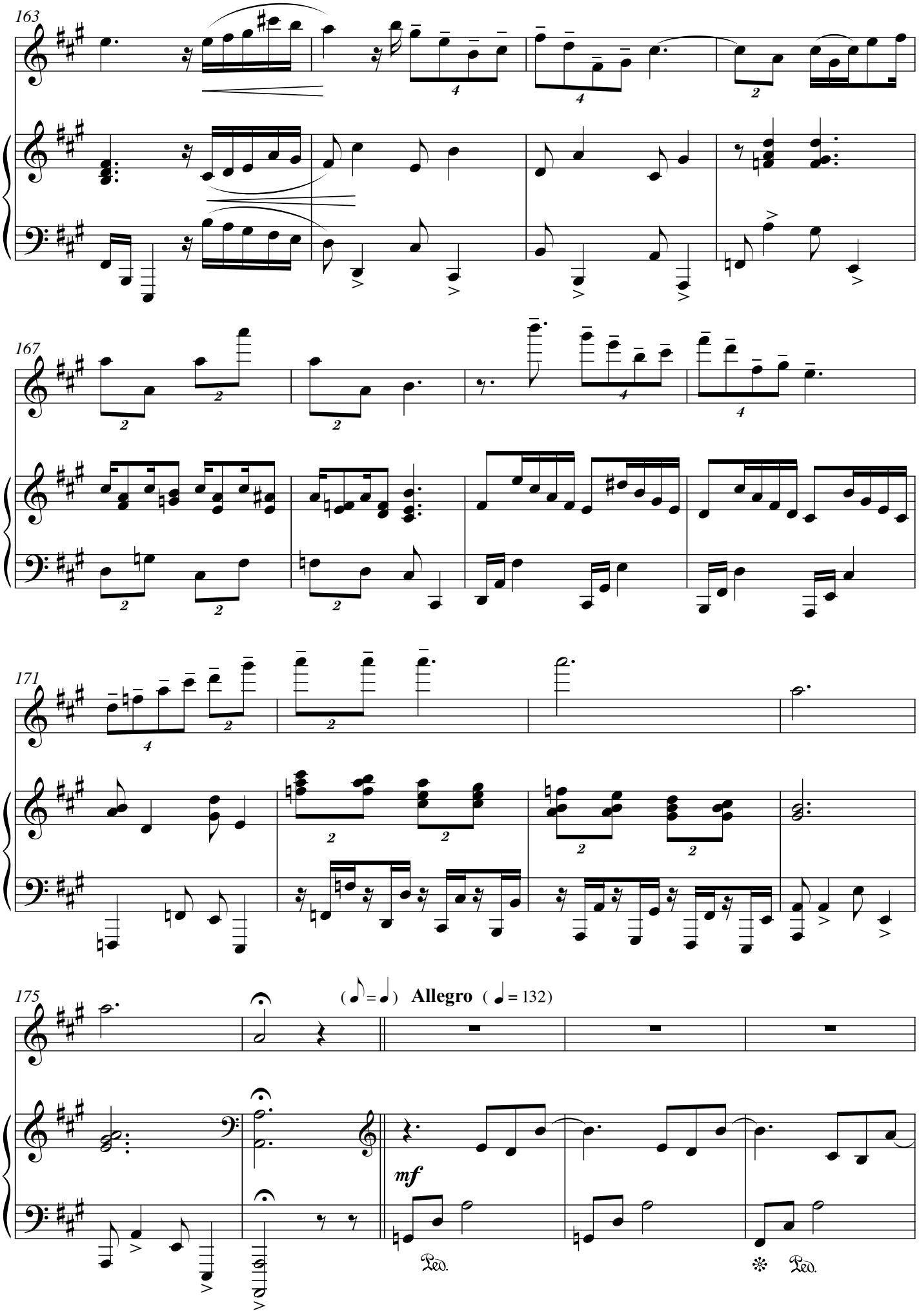

82
pp
pp
87
ff
ff
92
tr
mf
mf
96

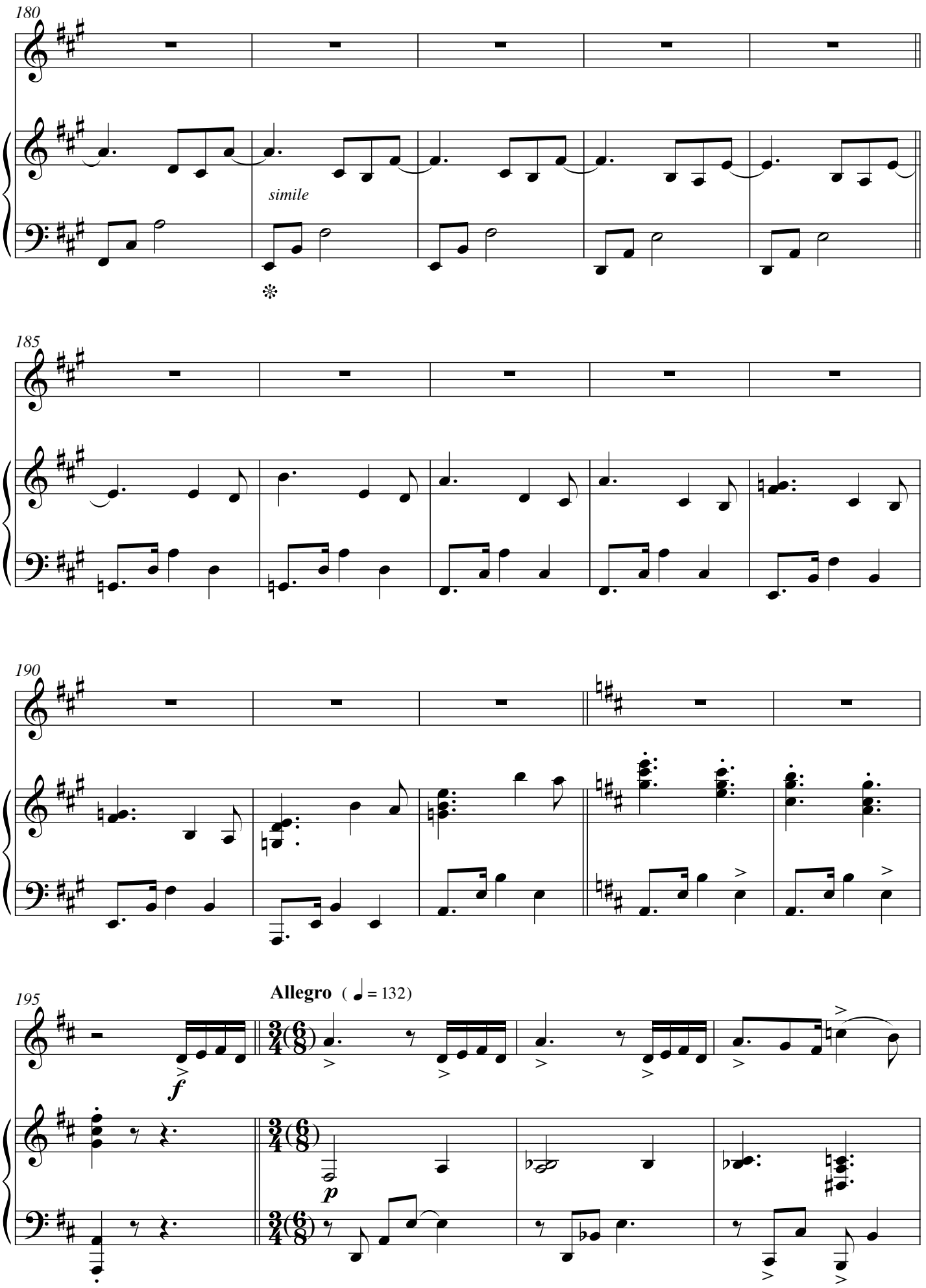

rallentando
100
Tranquilo (♩. = 48)
(♩ = ♪) libremente
cant.
Ped.
107
Ped.
Ped.
Ped.
112
Andante (♩. = 60)
a tempo
Ped.
Ped.
117
Ped.

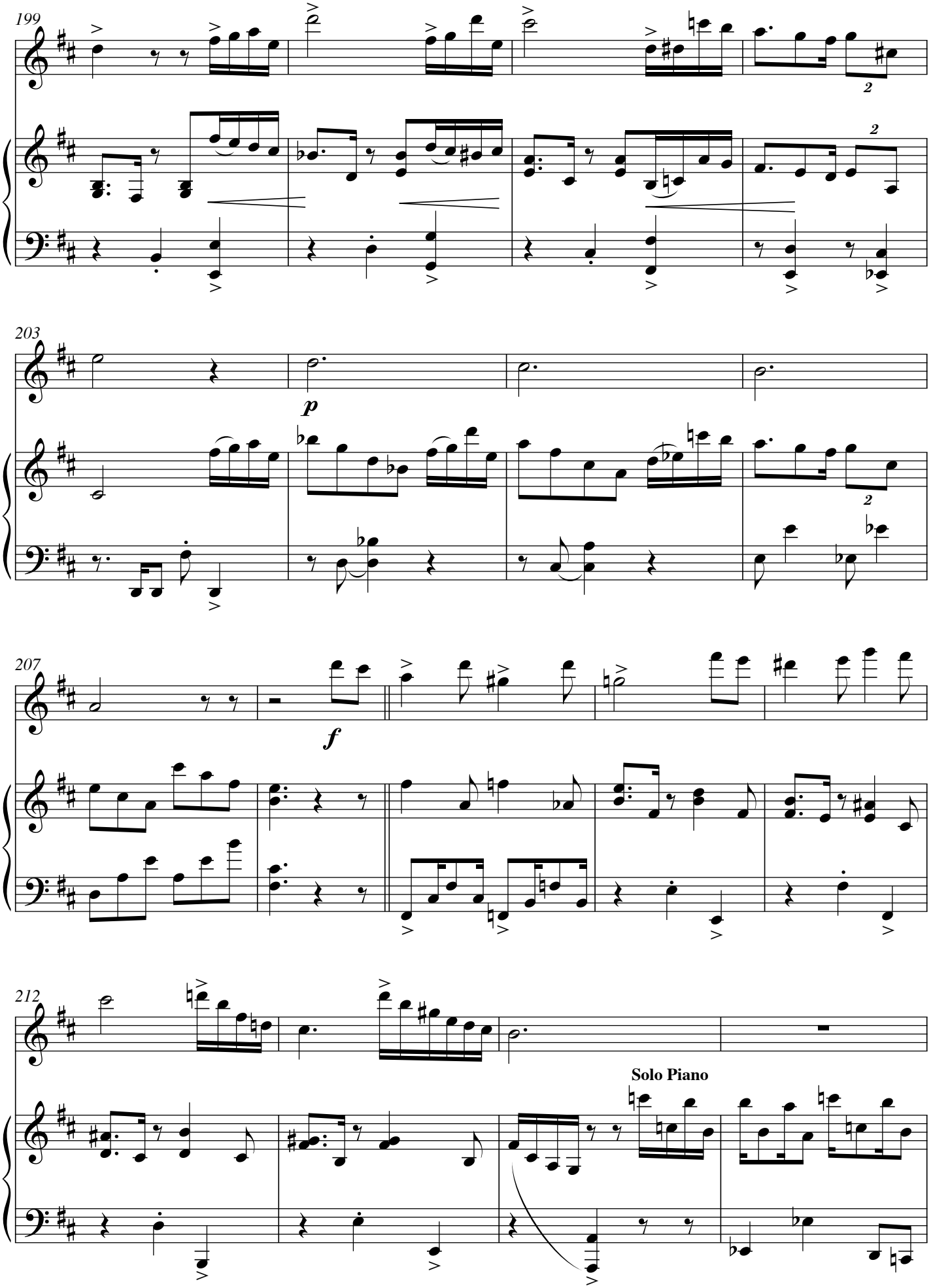

poco rall.
Plácido y calmo (♩. = 54)
122
126
8va
Solo Piano
pp
mf
130
134

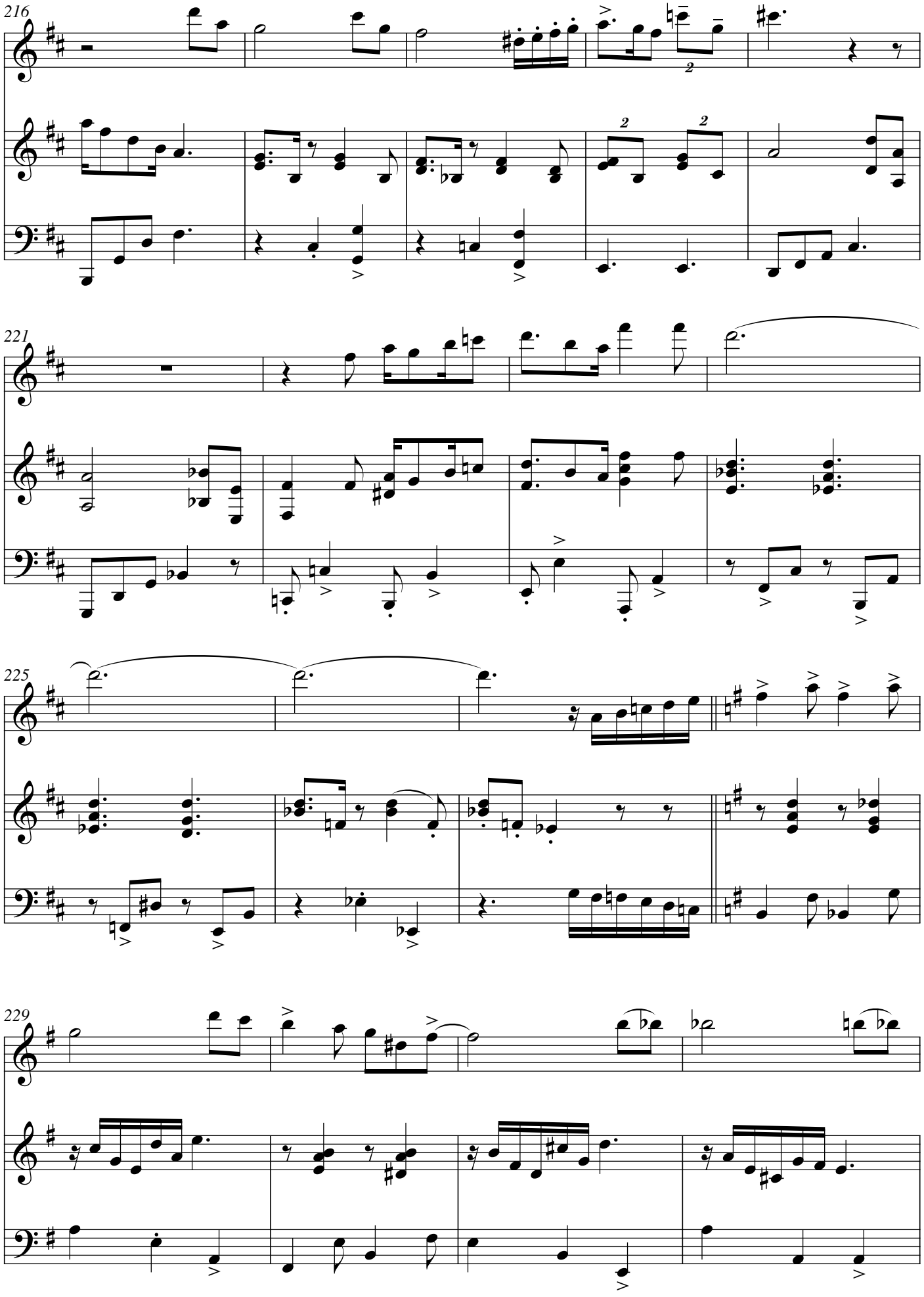

poco rall.
138
141
8va
Solo Piano
144
148

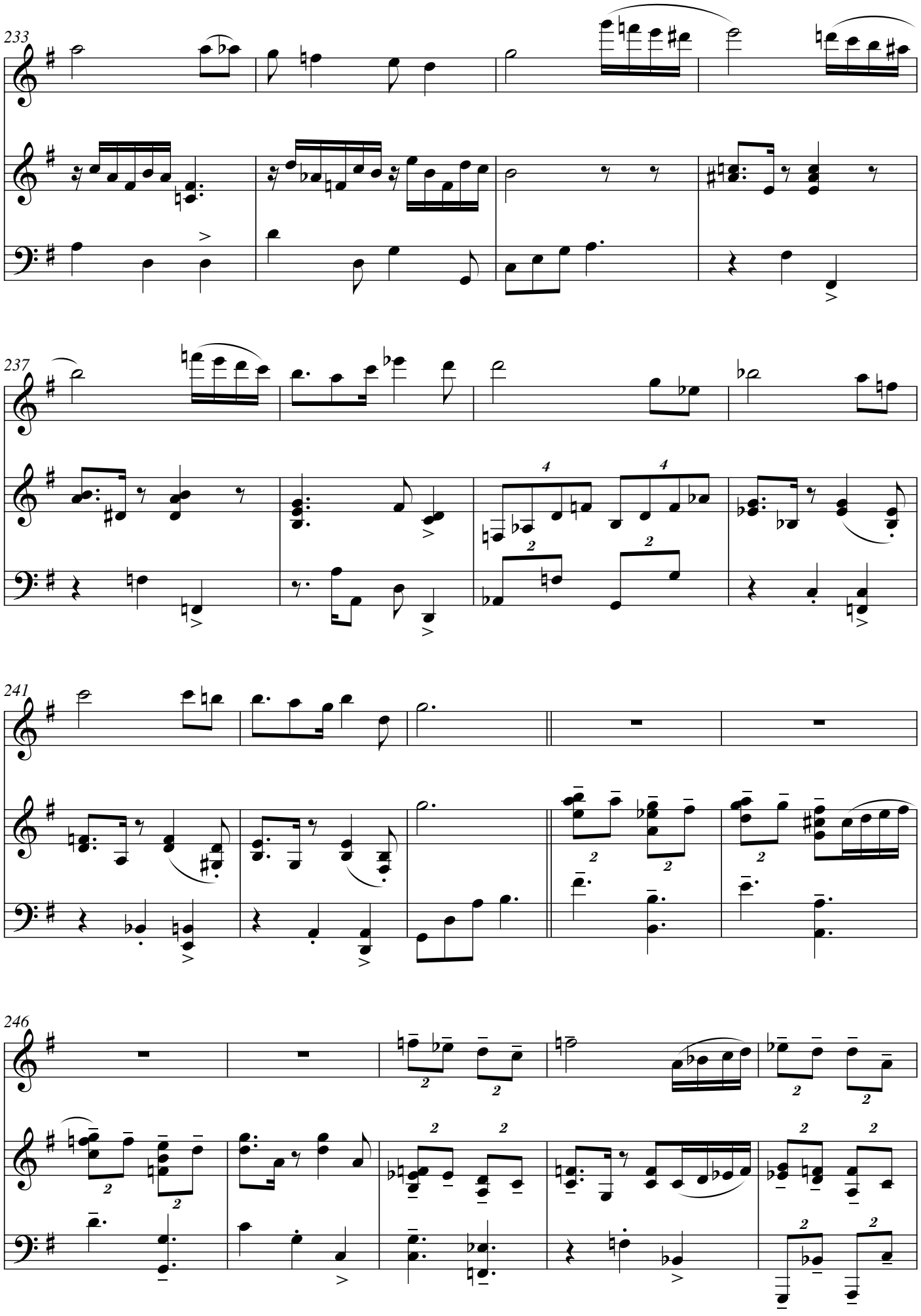

151
154
157
160

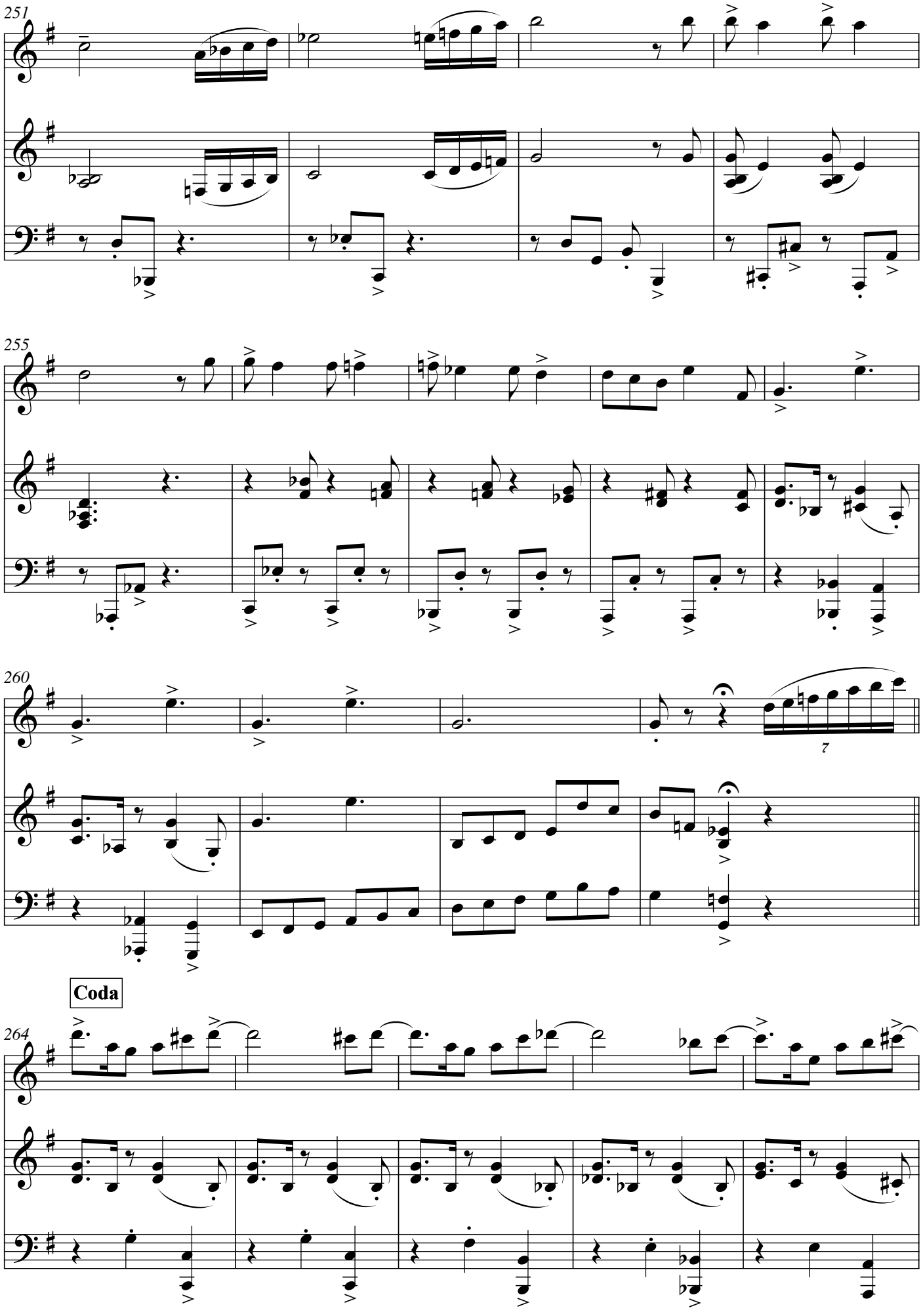

163
167
171
175
(♪ = ♩) Allegro (♩ = 132)
mf
Ped.
Ped.

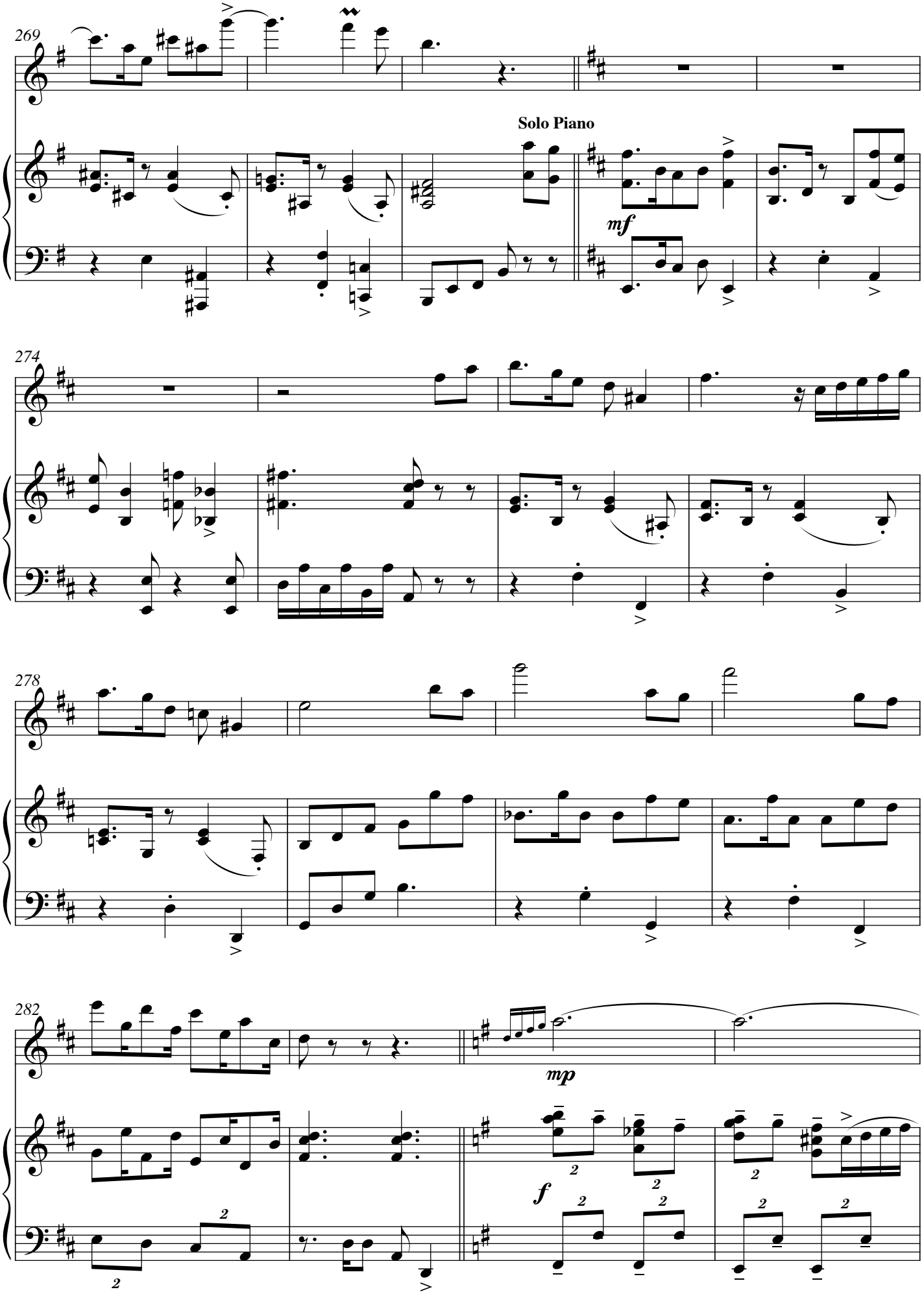

180
simile
185
190
195
Allegro (= 132)
f
p

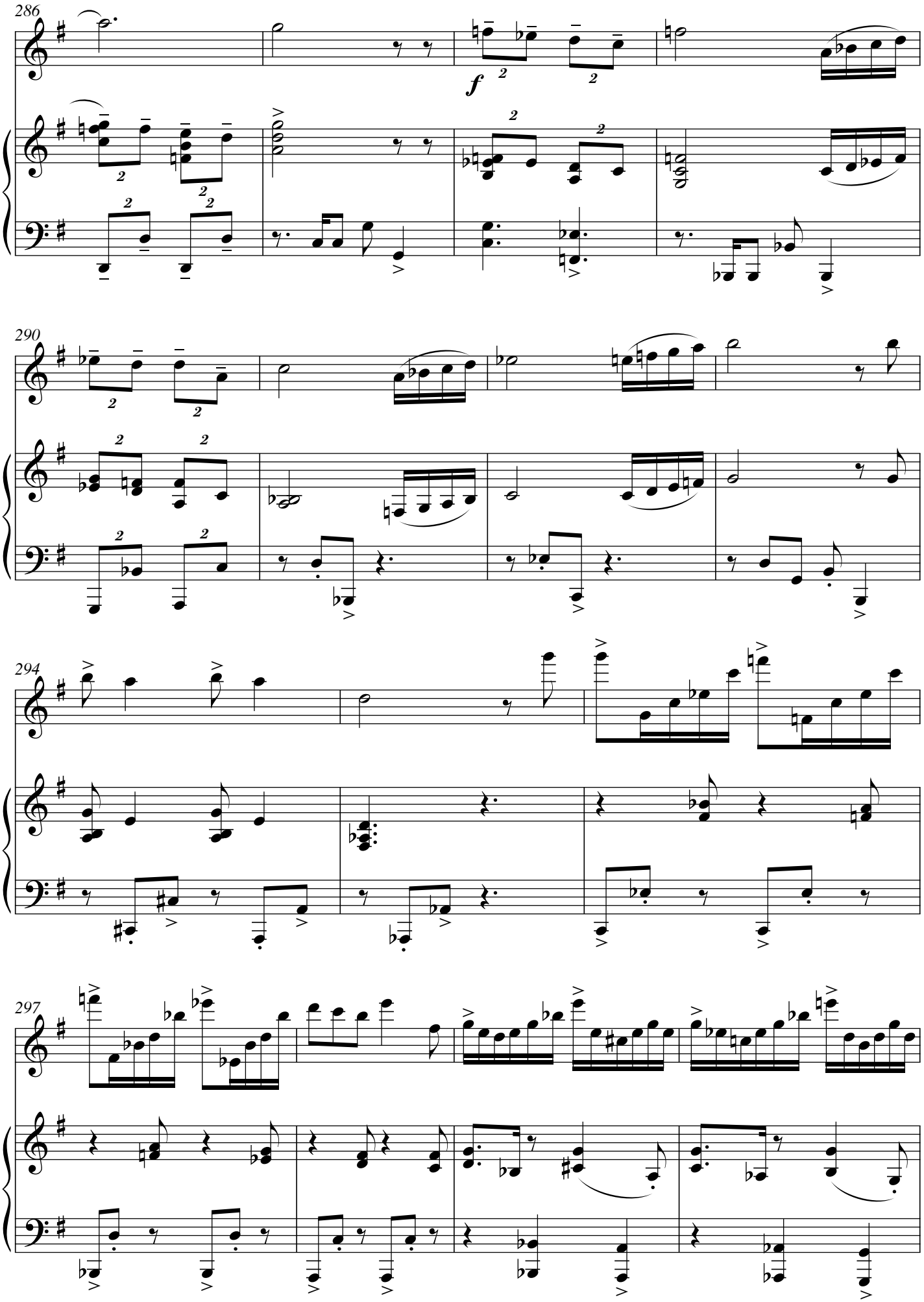

199
203
p
207
f
212
Solo Piano

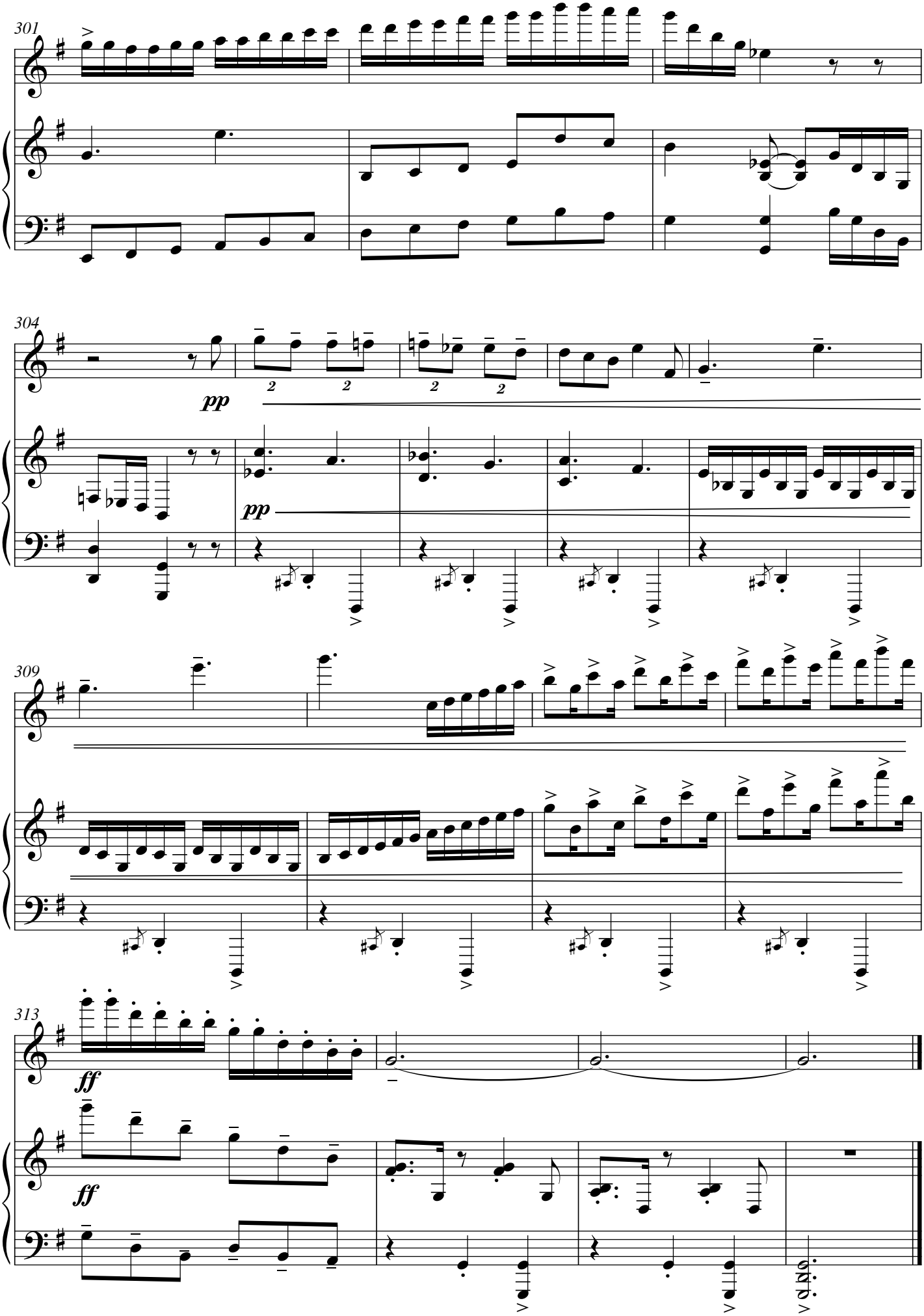

216
221
225
229


233
237
241
246


251
255
260
7
Coda
264


269
Solo Piano
mf
274
278
282
mp
f


286
f
290
294
297

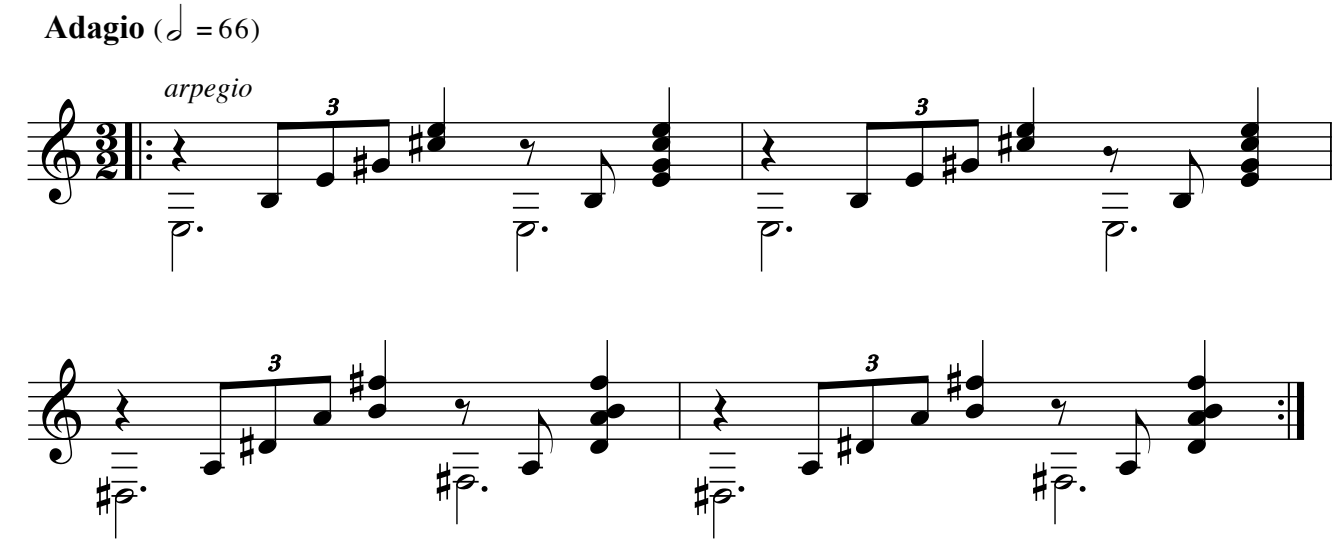

301
304
pp
pp
309
313
ff
ff

Glosario de especies de referencia

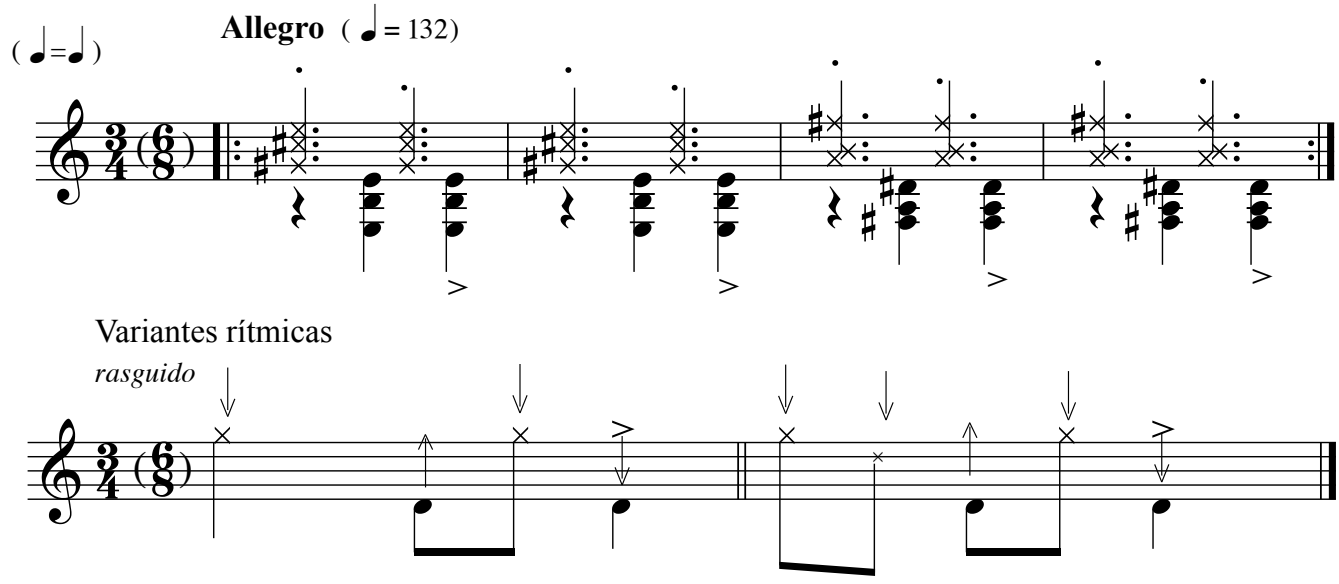
Claudio Ceccoli

Los ejemplos fueron realizados en guitarra por ser la referencia rítmica de la región
y por la tradición cuyana de no usar percusión folklórica.

Estilo (introducción e interludios)

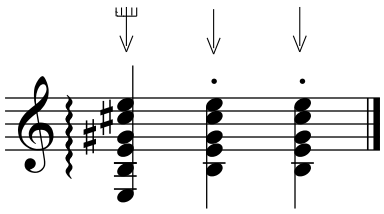


Gato cuyano (compás 23)

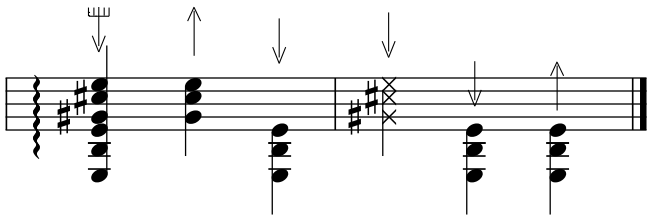


Diferenciar graves de agudos
Las cruces representan el chasquido (golpe seco sobre las cuerdas agudas)
Las flechas indican de un modo literal la dirección en que se mueve la mano derecha
al rasguear: 1) flecha hacia abajo, dirección de sexta a primera cuerda
2) flecha hacia arriba, dirección de primera a sexta cuerda
Recordar que en la guitarra la cuerda más aguda se denomina primera y la más grave sexta

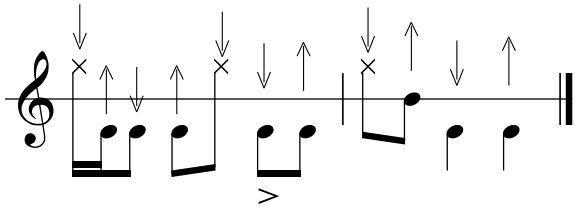
Comienzo



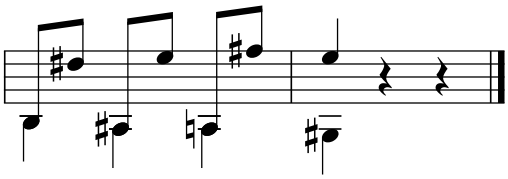
Comienzo



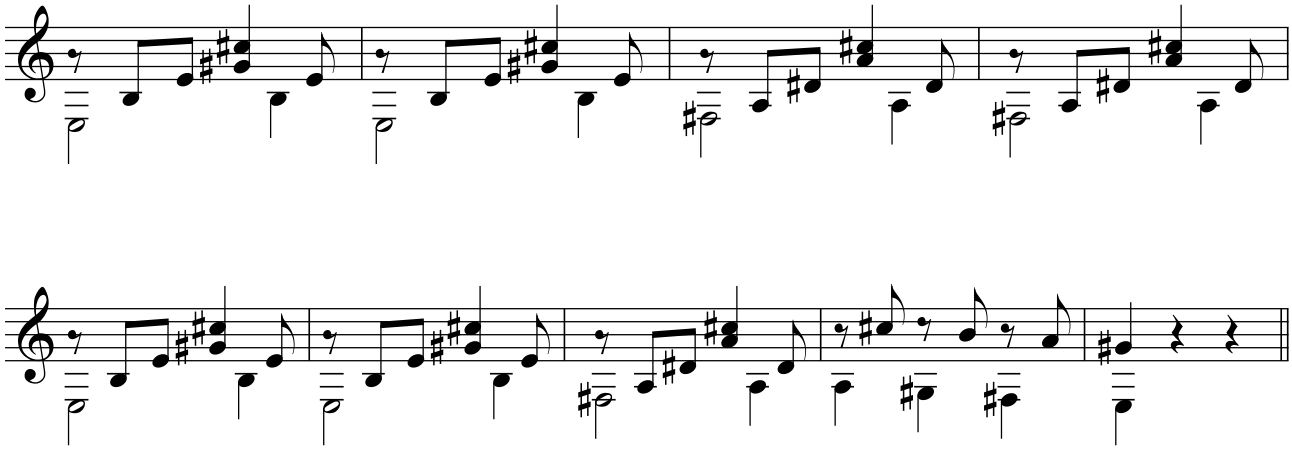
Finales de frase
para seguir



Modelo posible de conducción
en finales de frase



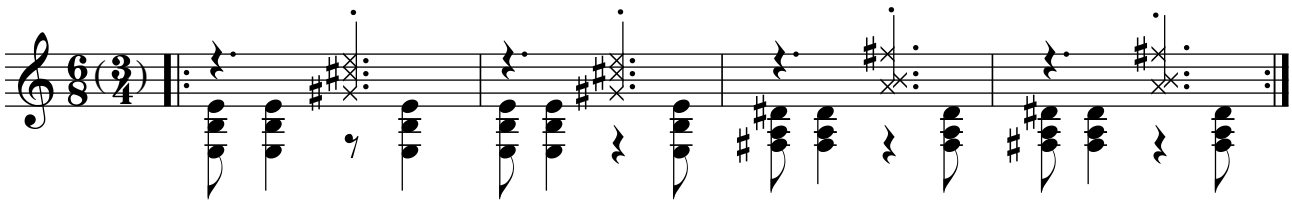
Modelo de introducción



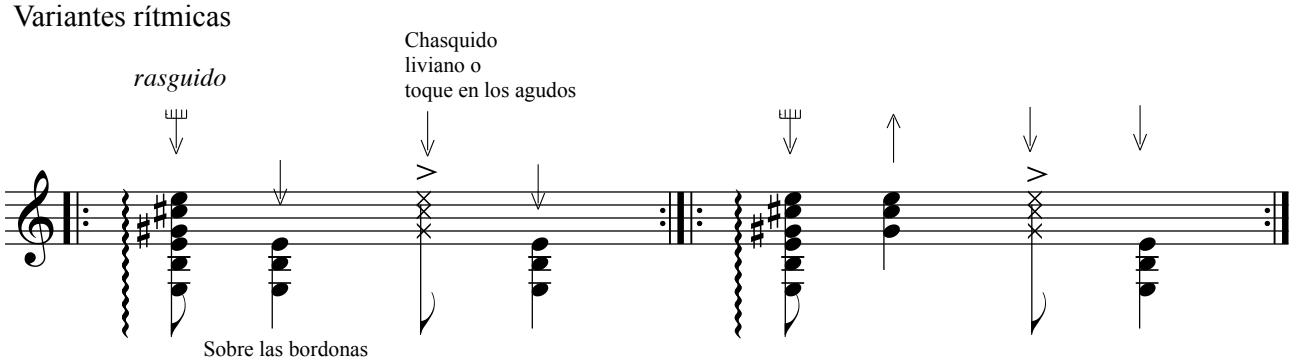
Tonada cuyana (compás105)

Tranquilo (♩. = 48)

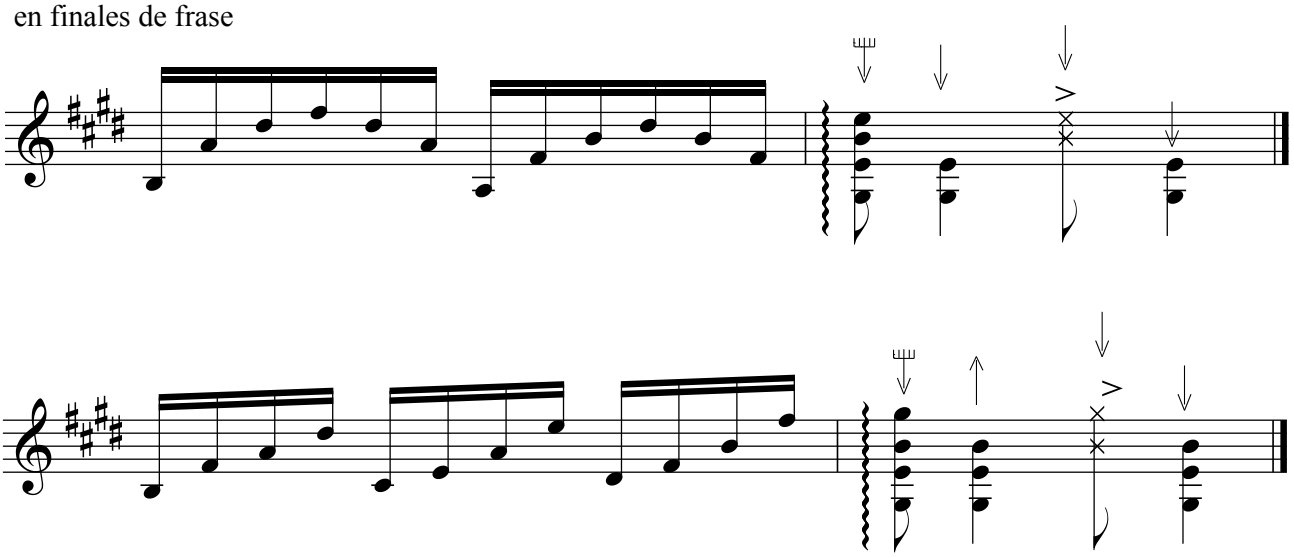
(♩=♪) **Plácido y calmo** (♩. = 54)



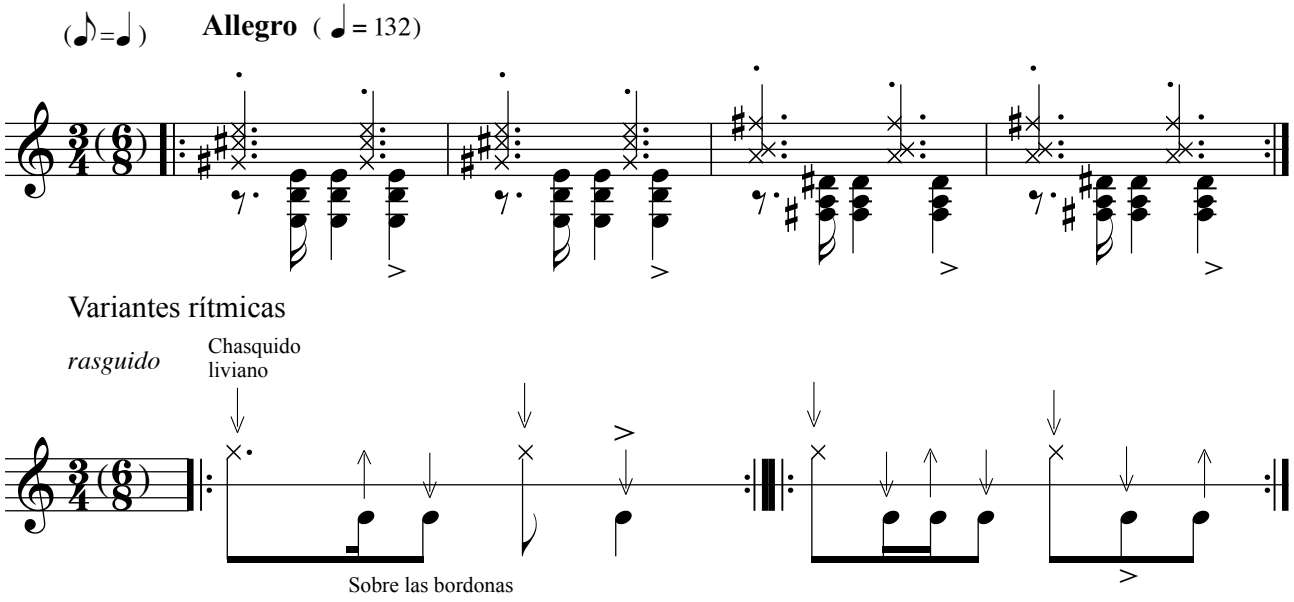
Variantes rítmicas

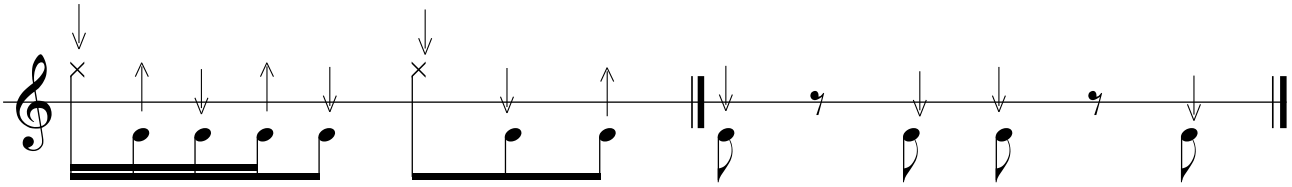


Modelos posibles de conducción
en finales de frase

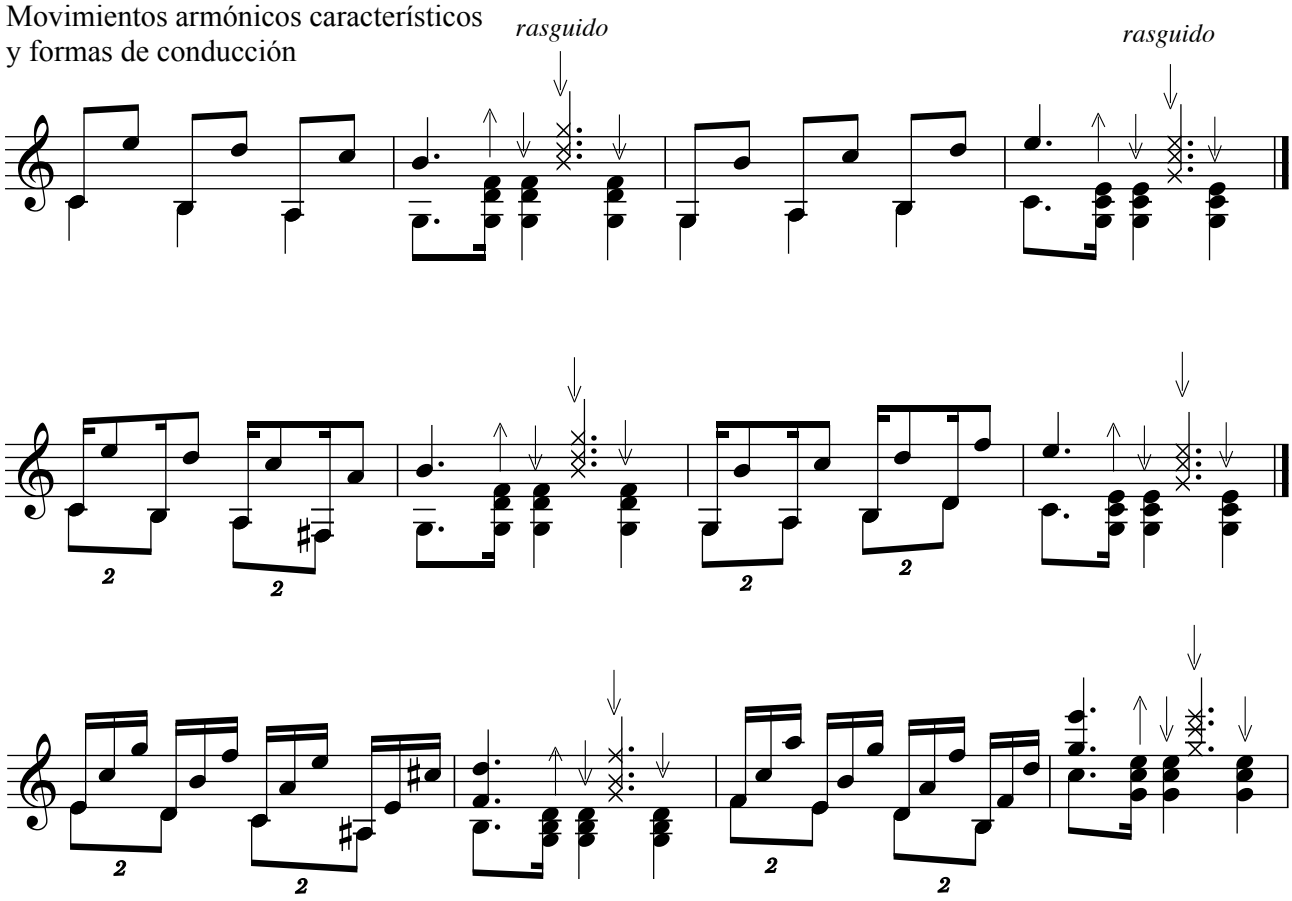


Cueca cuyana (compás 177)





Movimientos armónicos característicos
y formas de conducción



Paisajes de Cuyo

para flauta y piano

sobre tres ritmos populares cuyanos

Claudio Ceccoli

(2020)

FLAUTA

Pieza ganadora de una Beca a la Creación del FNA 2019

Revisión: Mariana Diez (piano)
Diego Suárez (flauta)
Revisión gráfica y maquetado: Felipe Traine

Flauta

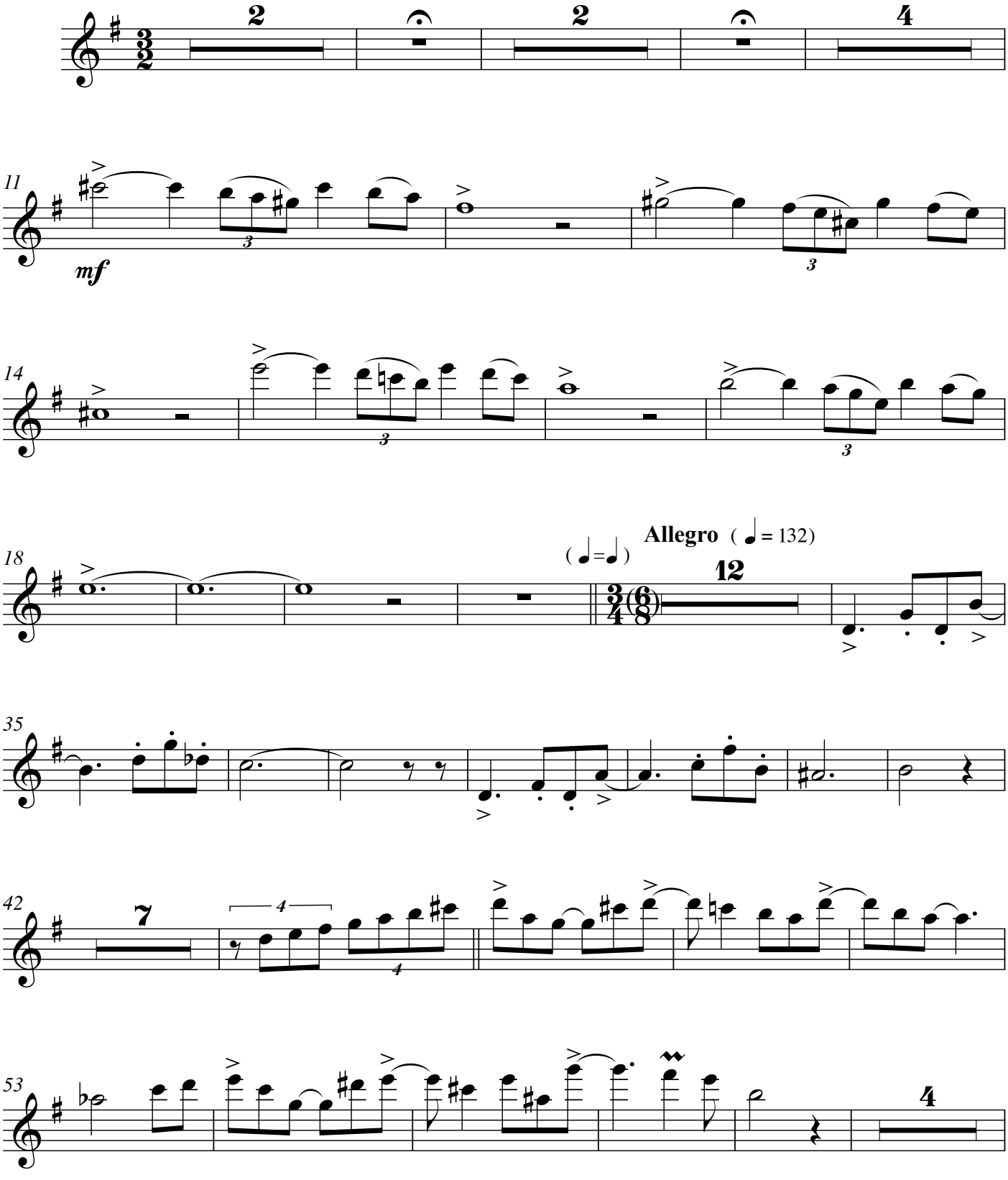
Paisajes de Cuyo

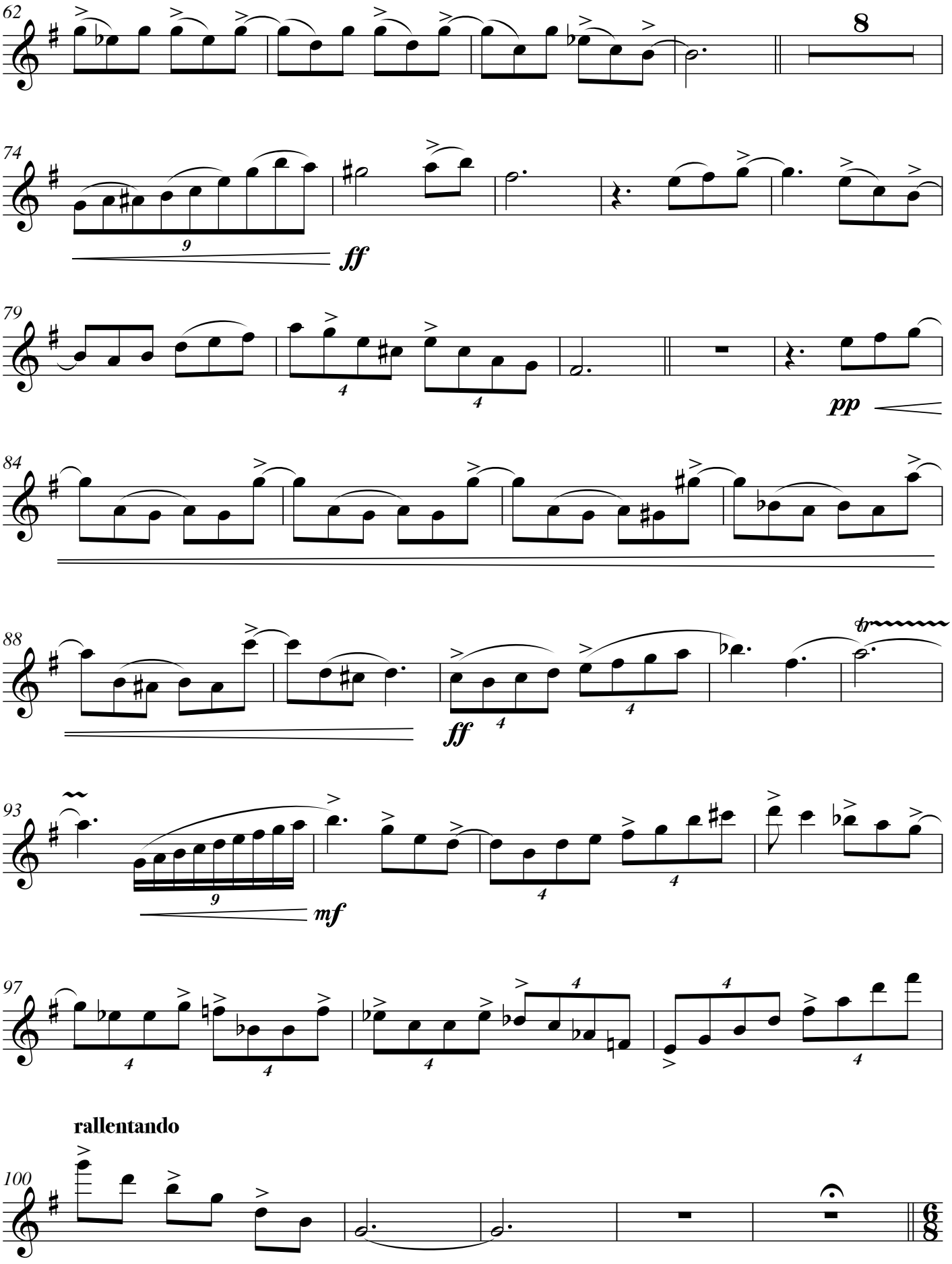
Sobre tres ritmos populares cuyanos

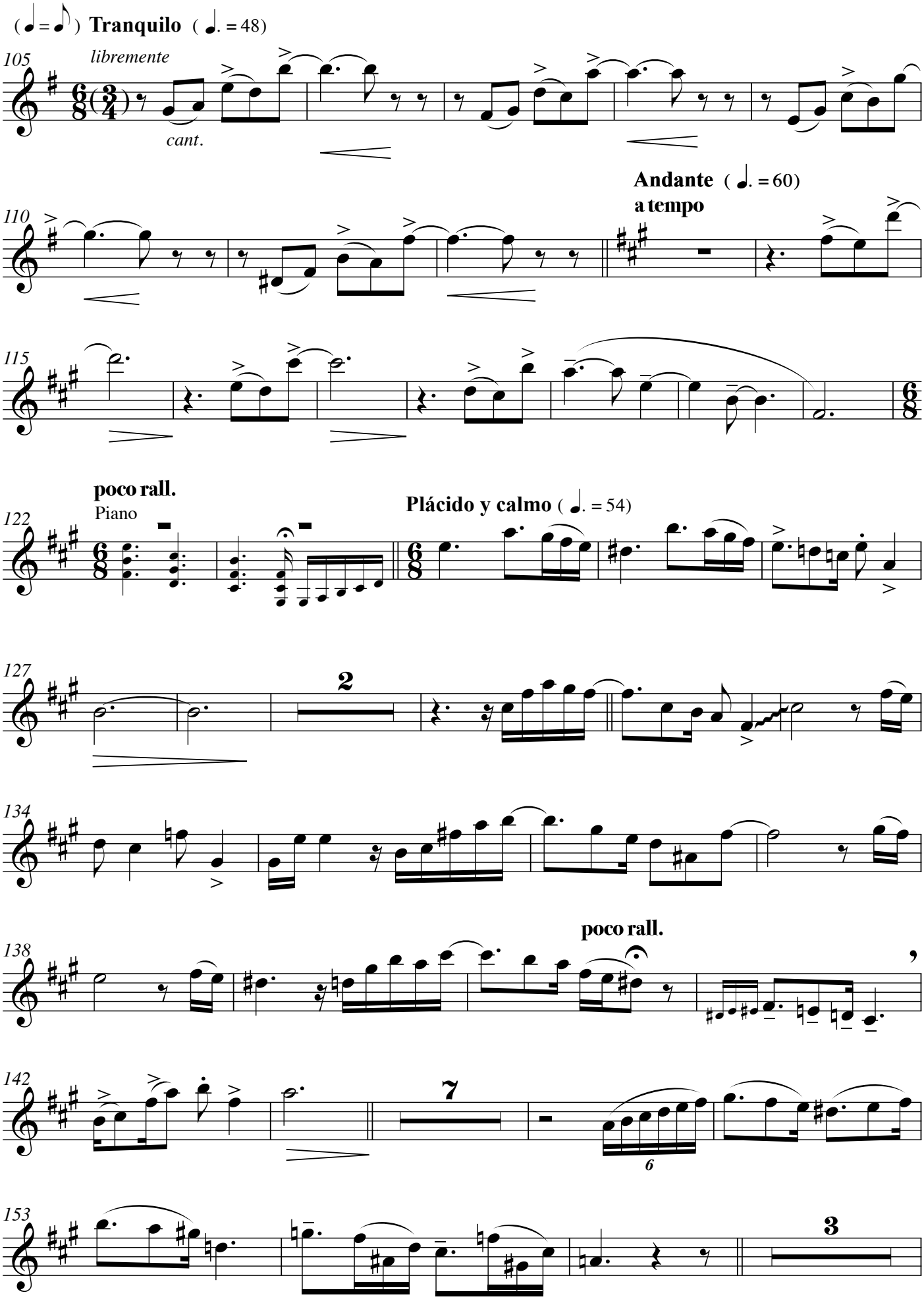
Claudio Ceccoli

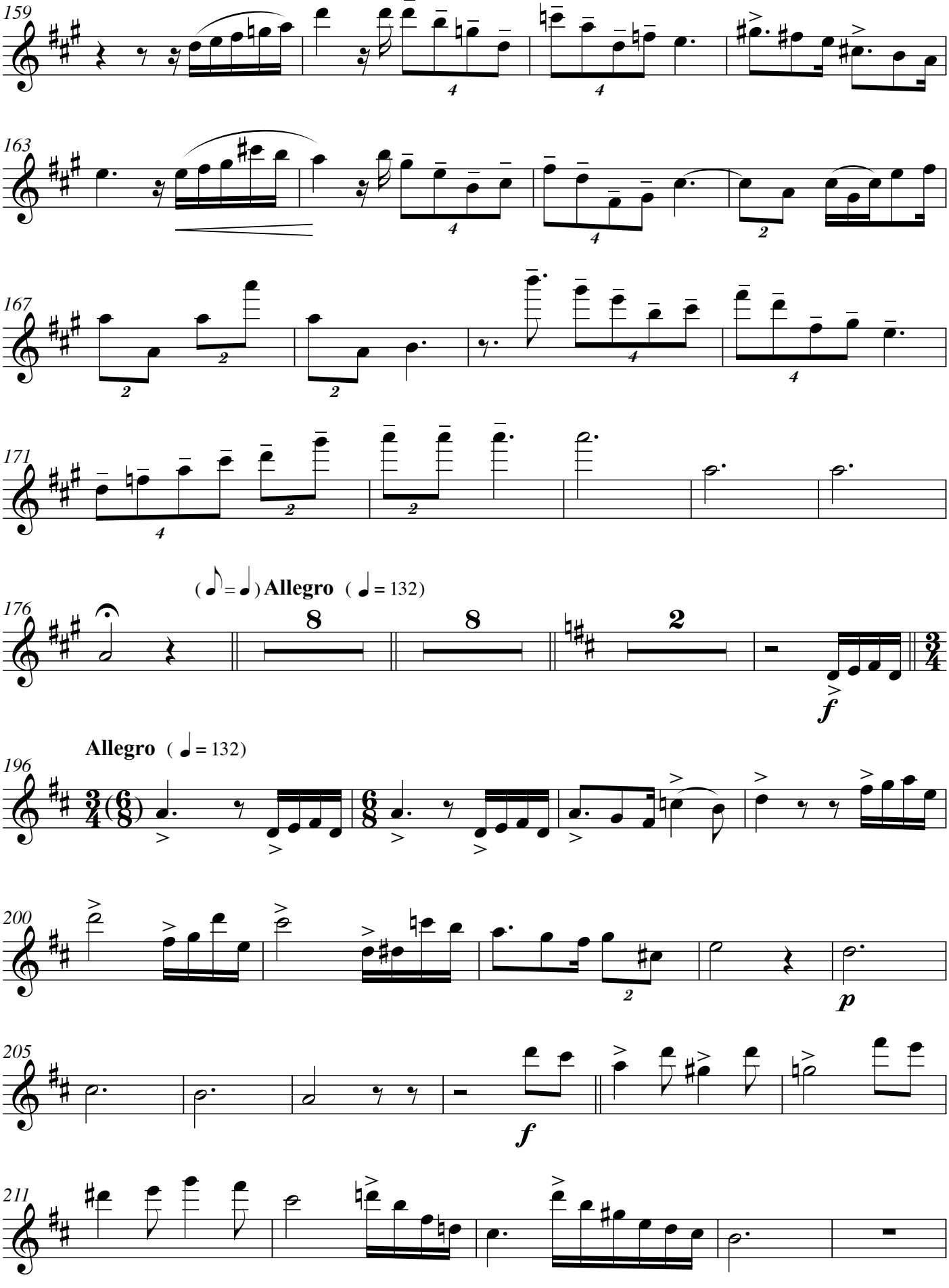
Introducción

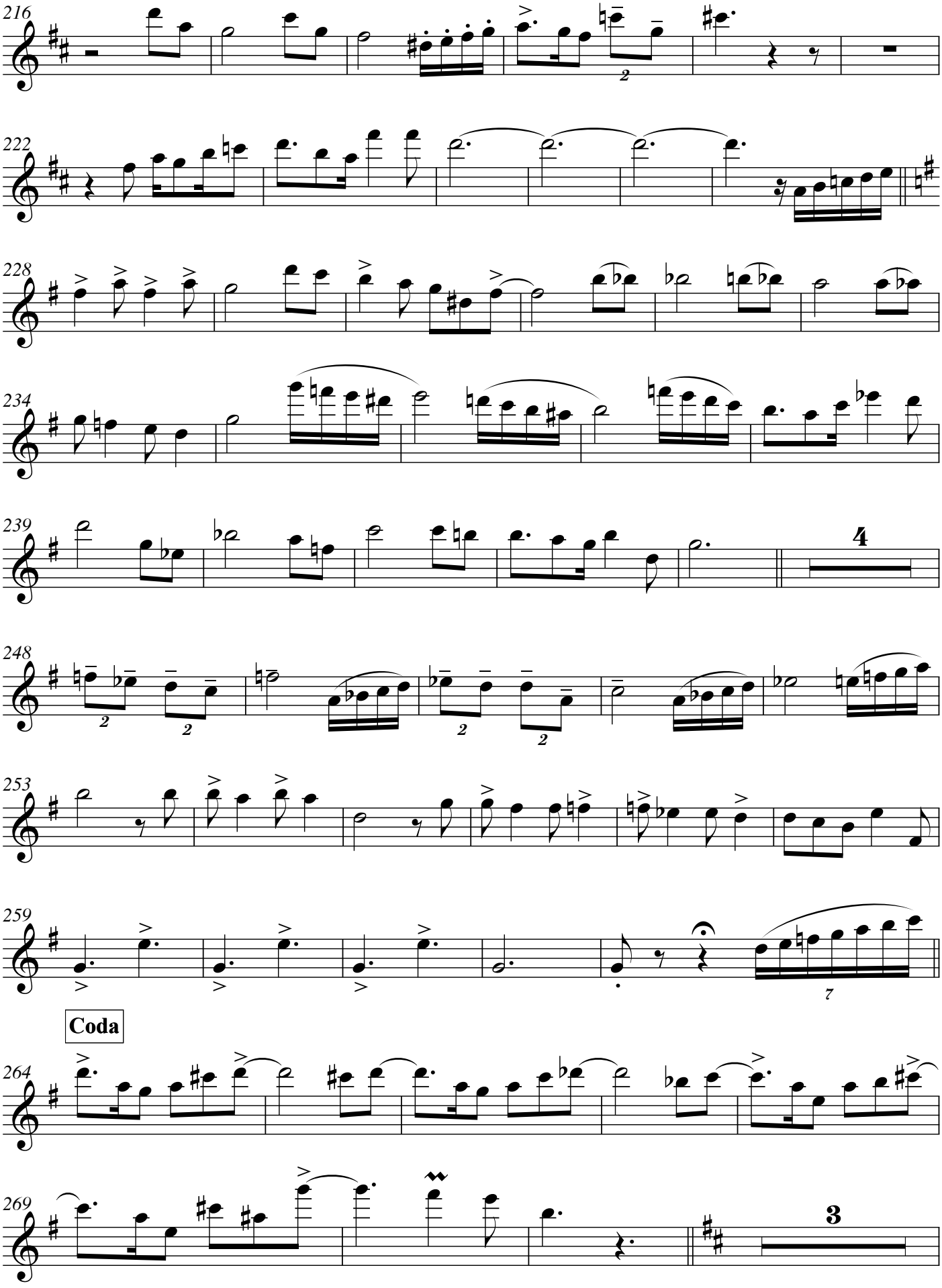
Adagio (𝅗𝅥 = 66)
calmado y reflexivo

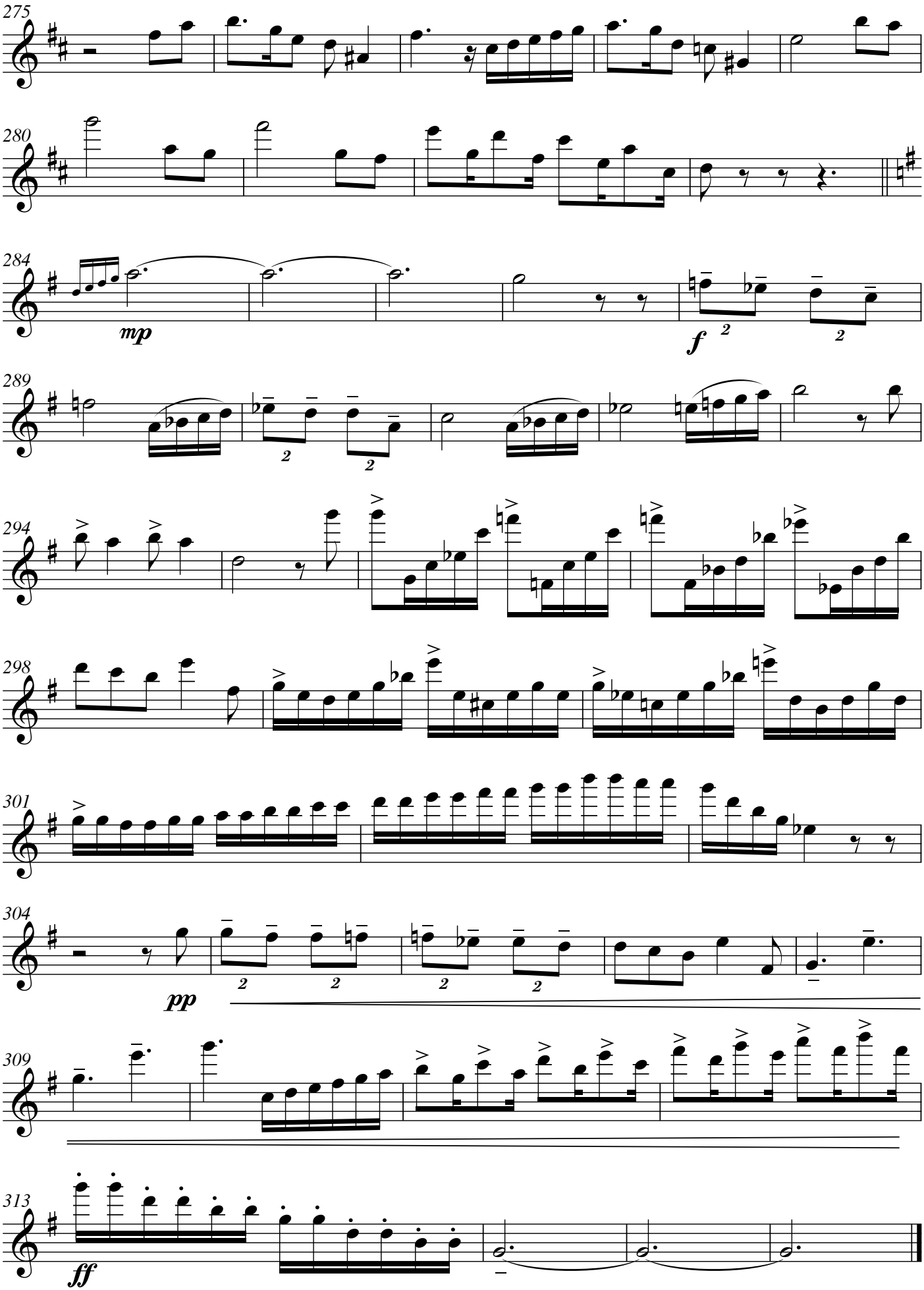



62
8
74
9
ff
79
4
4
pp
84
88
ff
4
4
tr
93
9
mf
4
4
97
4
4
4
4
rallentando
100


(♩ = ♪) Tranquilo (♩. = 48)
105
libremente
cant.
Andante (♩. = 60)
a tempo
110
115
poco rall.
Piano
Plácido y calmo (♩. = 54)
122
127
2
134
poco rall.
138
142
7
6
153
3


159
163
167
171
176
(=) Allegro (= 132)
8
8
2
f
196
Allegro (= 132)
200
p
205
f
211


216
222
228
234
239
4
248
253
259
Coda
264
269
3

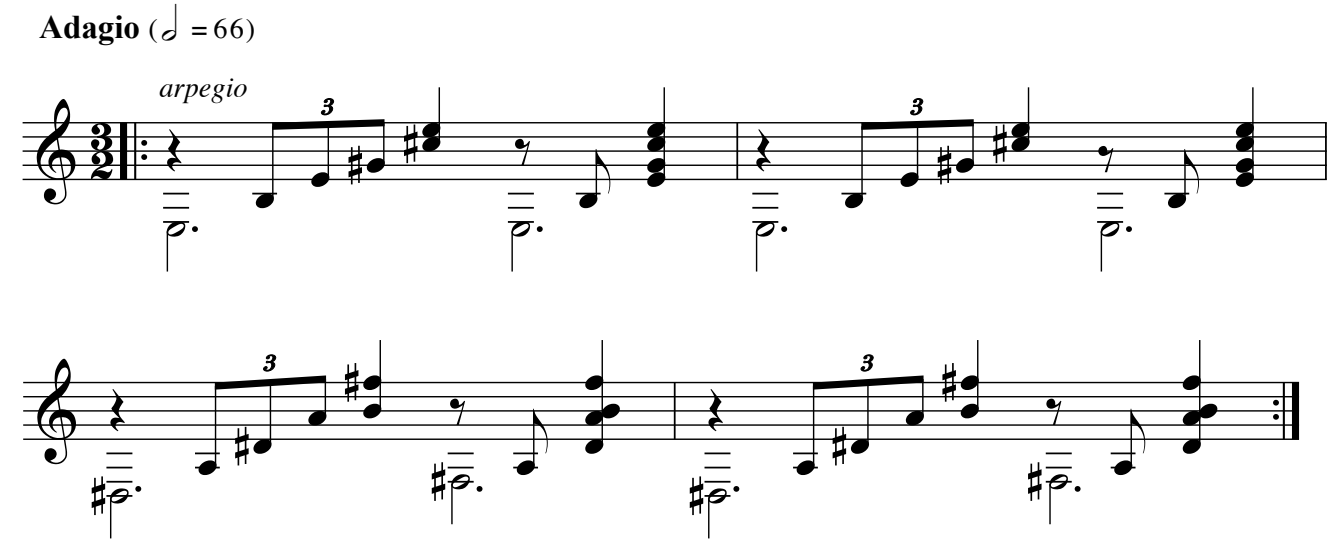

275
280
284
mp
f
289
294
298
301
304
pp
309
313
ff

Glosario de especies de referencia

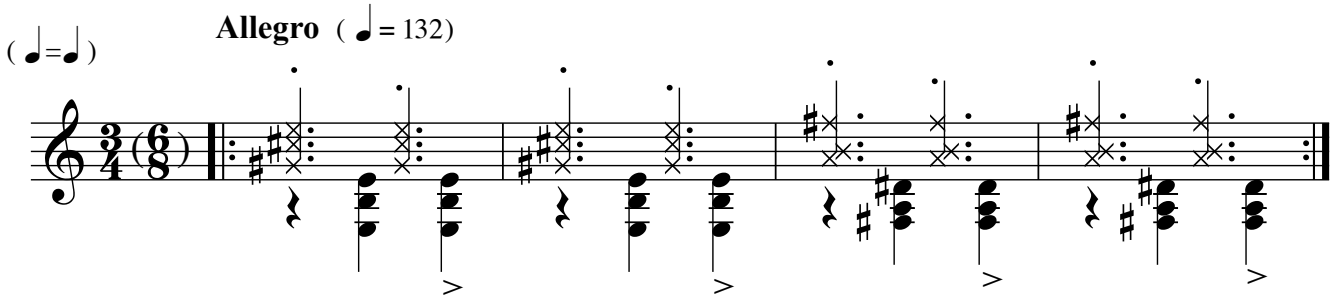
Claudio Ceccoli

Los ejemplos fueron realizados en guitarra por ser la referencia rítmica de la región
y por la tradición cuyana de no usar percusión folklórica.

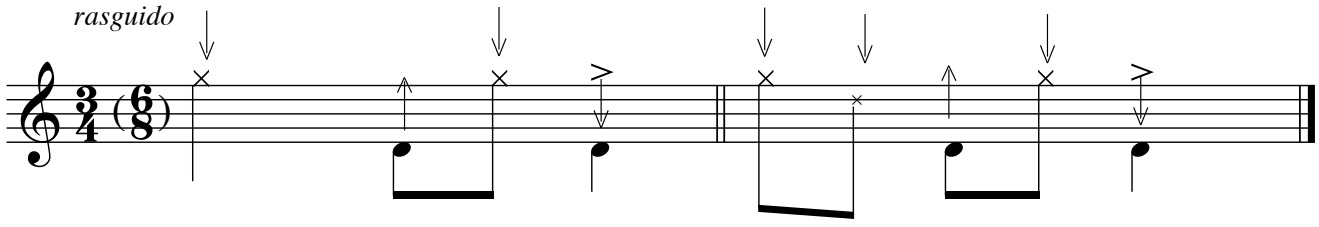
Estilo (introducción e interludios)



Gato cuyano (compás 23)

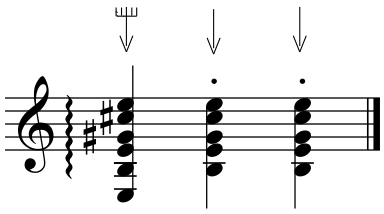


Variantes rítmicas

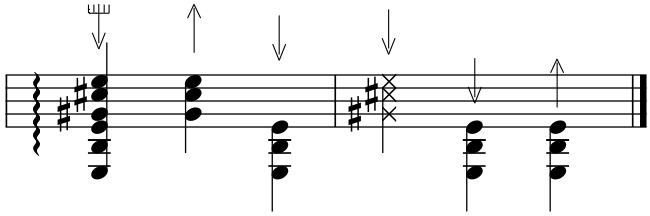


Diferenciar graves de agudos
Las cruces representan el chasquido (golpe seco sobre las cuerdas agudas)
Las flechas indican de un modo literal la dirección en que se mueve la mano derecha
al rasguear: 1) flecha hacia abajo, dirección de sexta a primera cuerda
2) flecha hacia arriba, dirección de primera a sexta cuerda
Recordar que en la guitarra la cuerda más aguda se denomina primera y la más grave sexta

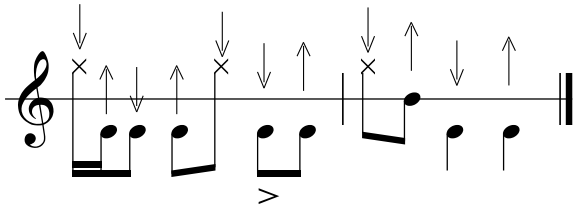
Comienzo



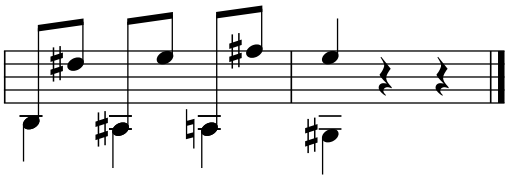
Comienzo



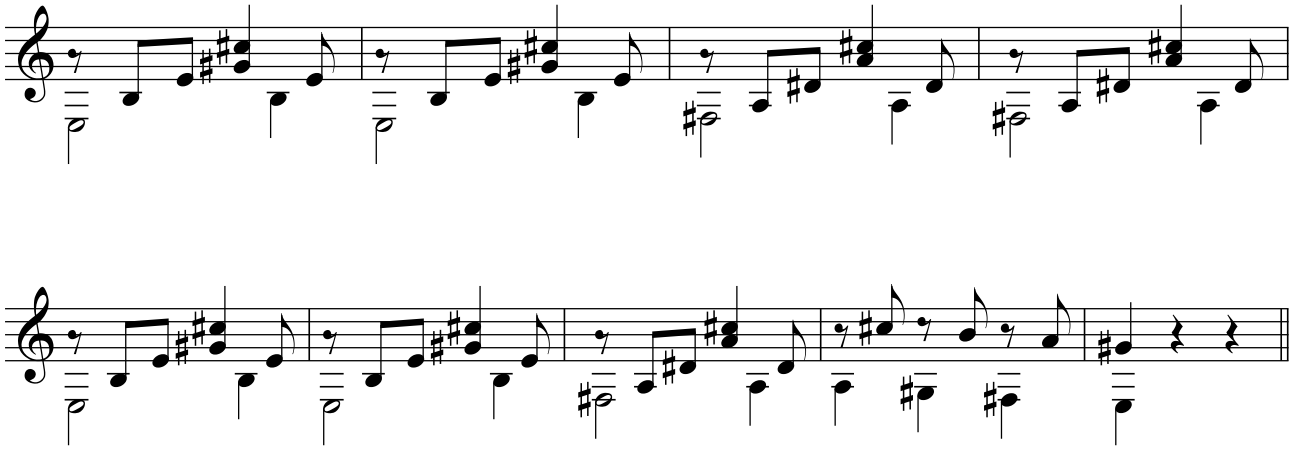
Finales de frase
para seguir



Modelo posible de conducción
en finales de frase



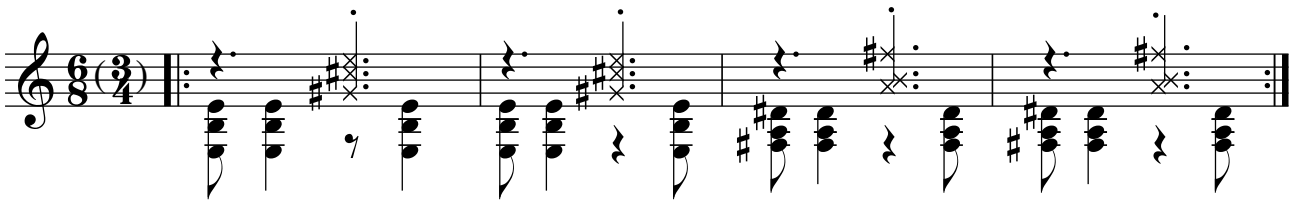
Modelo de introducción



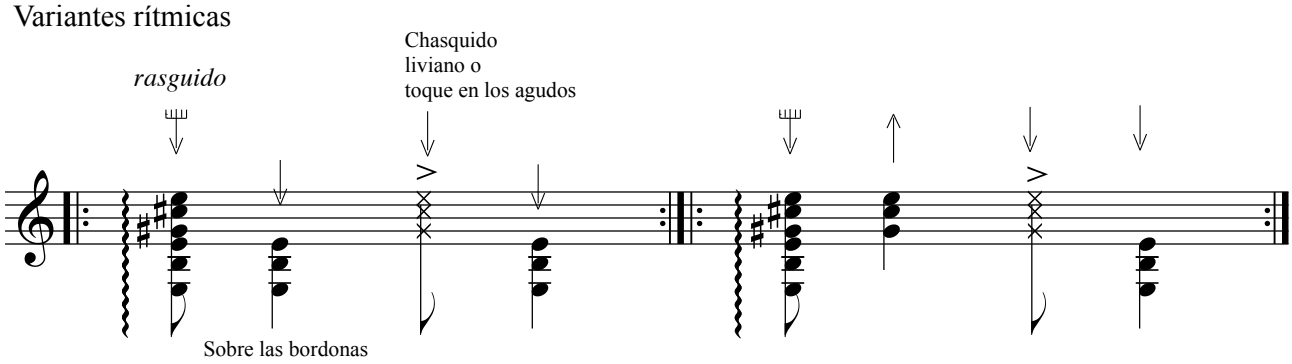
Tonada cuyana (compás105)

Tranquilo (♩. = 48)

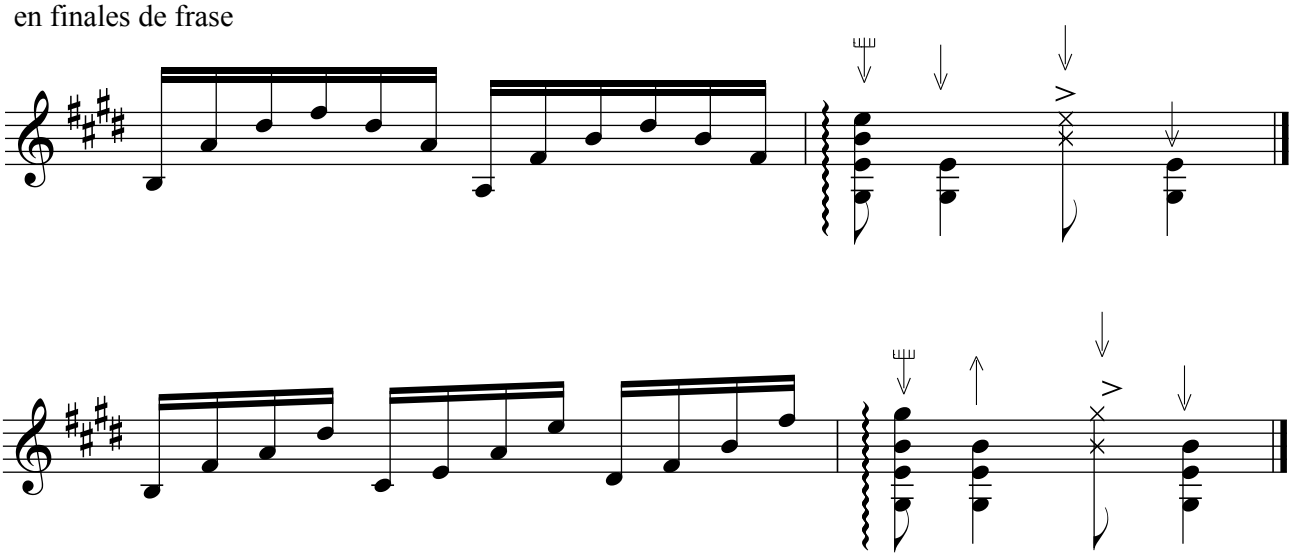
(♩=♪) **Plácido y calmo** (♩. = 54)



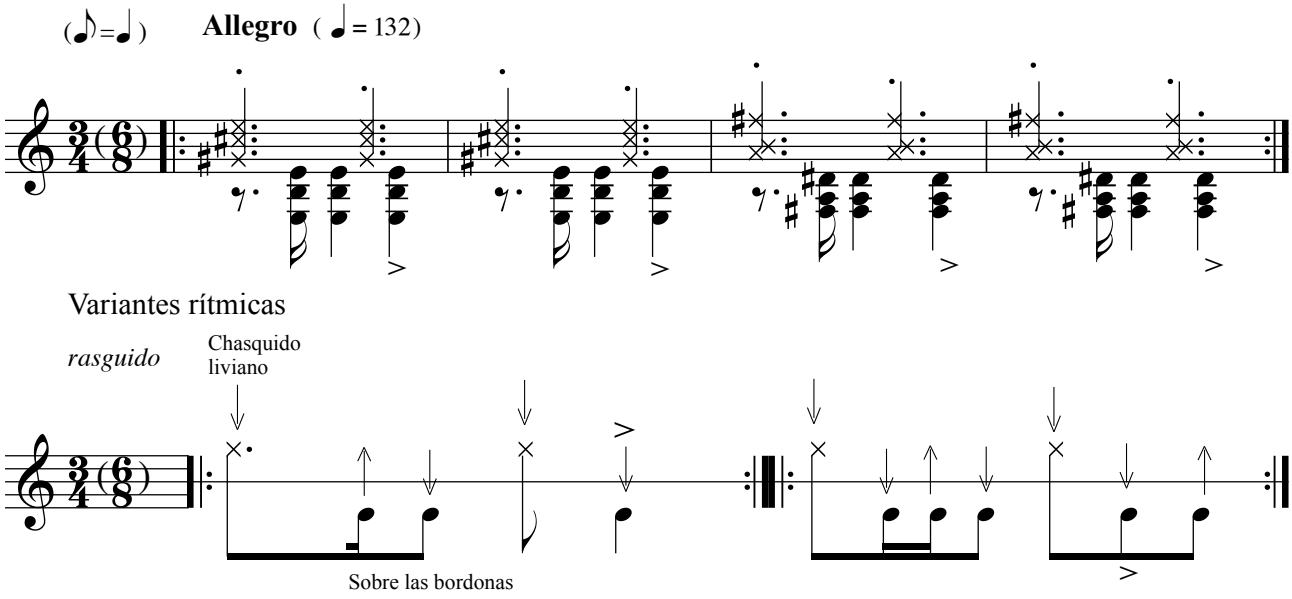
Variantes rítmicas

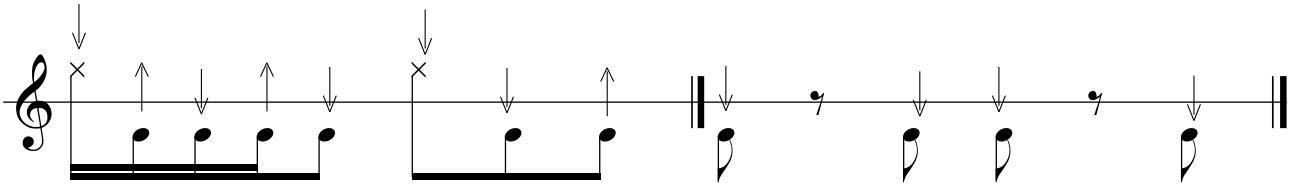


Modelos posibles de conducción
en finales de frase

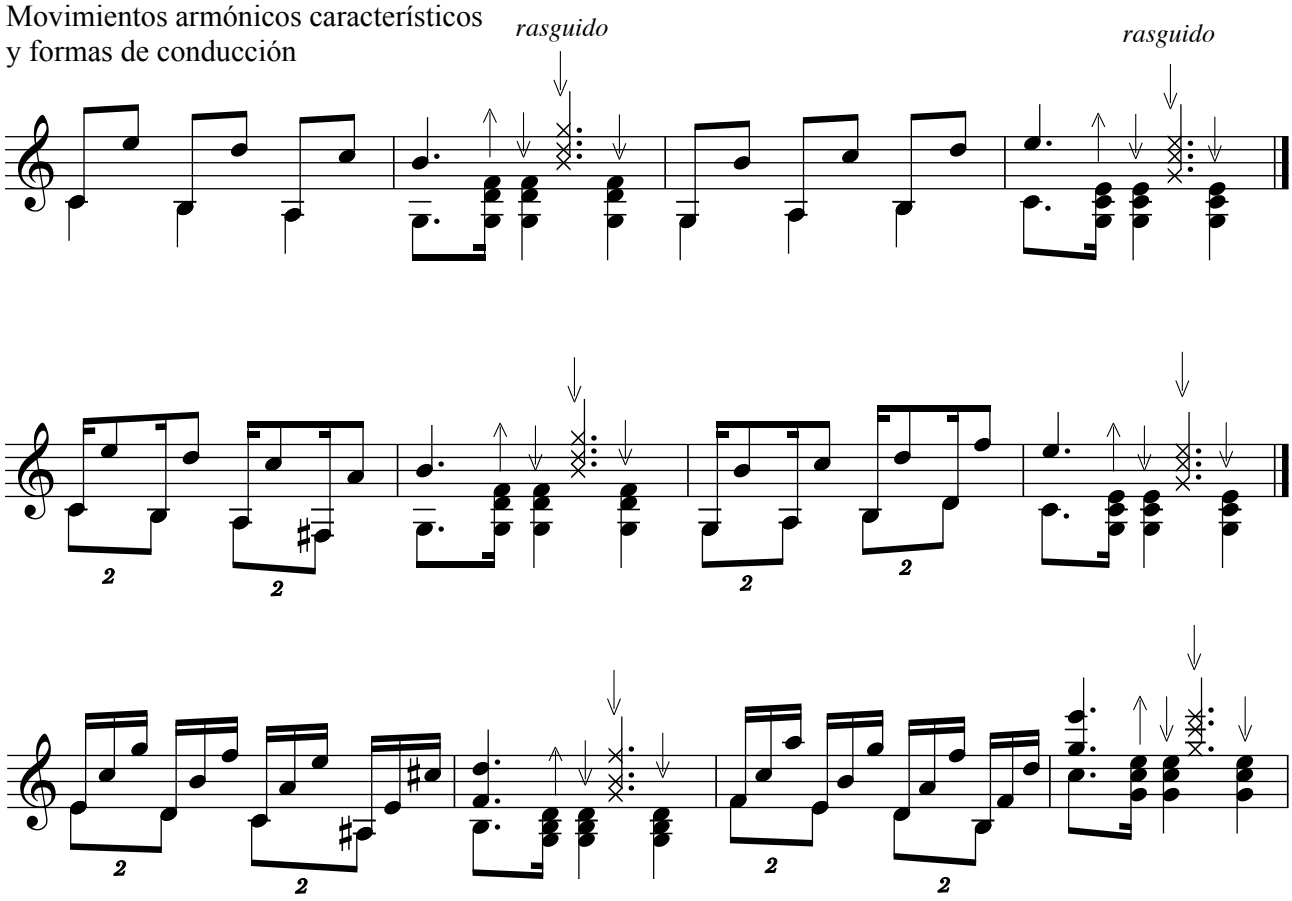


Cueca cuyana (compás 177)





Movimientos armónicos característicos
y formas de conducción



Paisajes de Cuyo

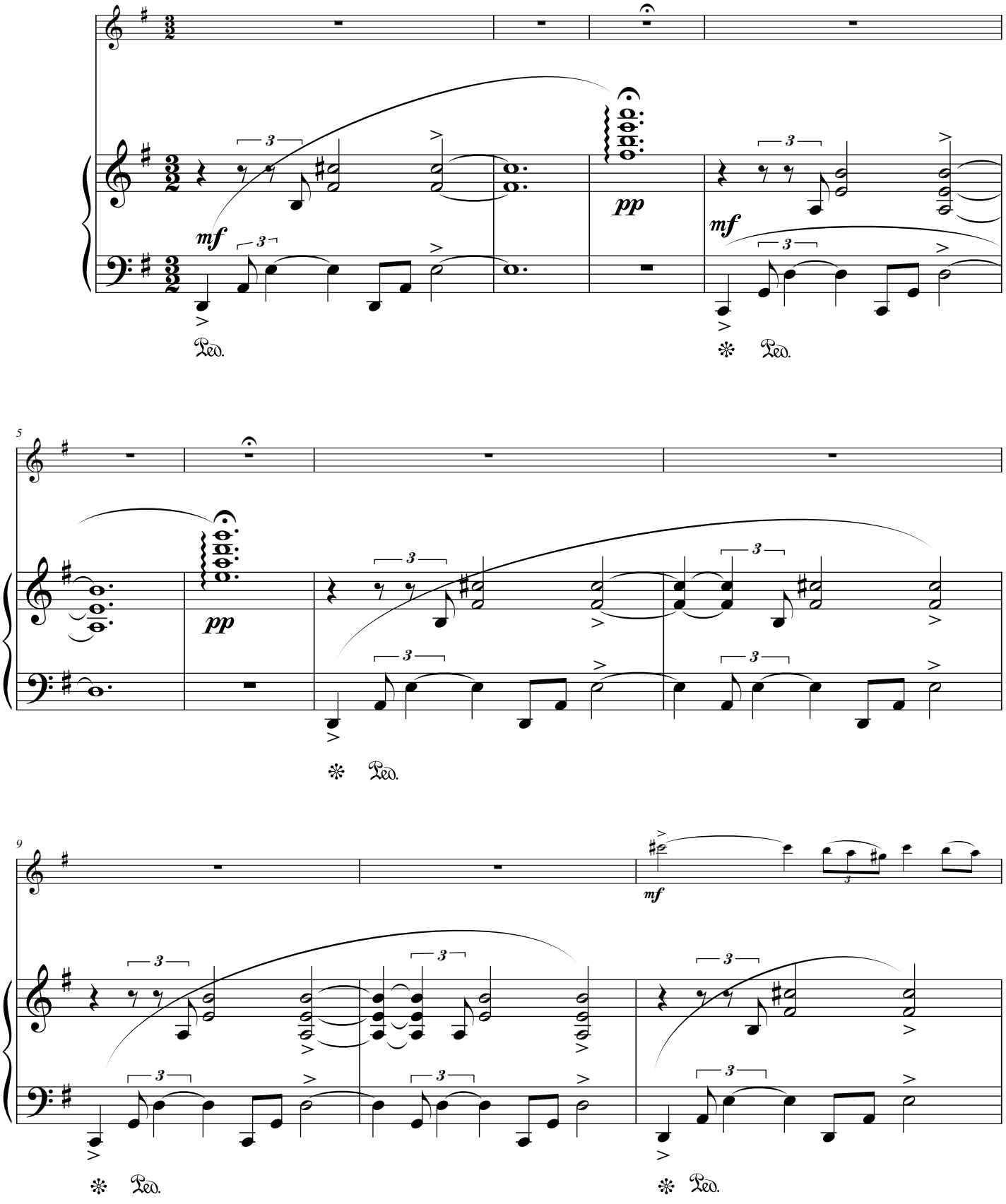
Sobre tres ritmos populares cuyanos

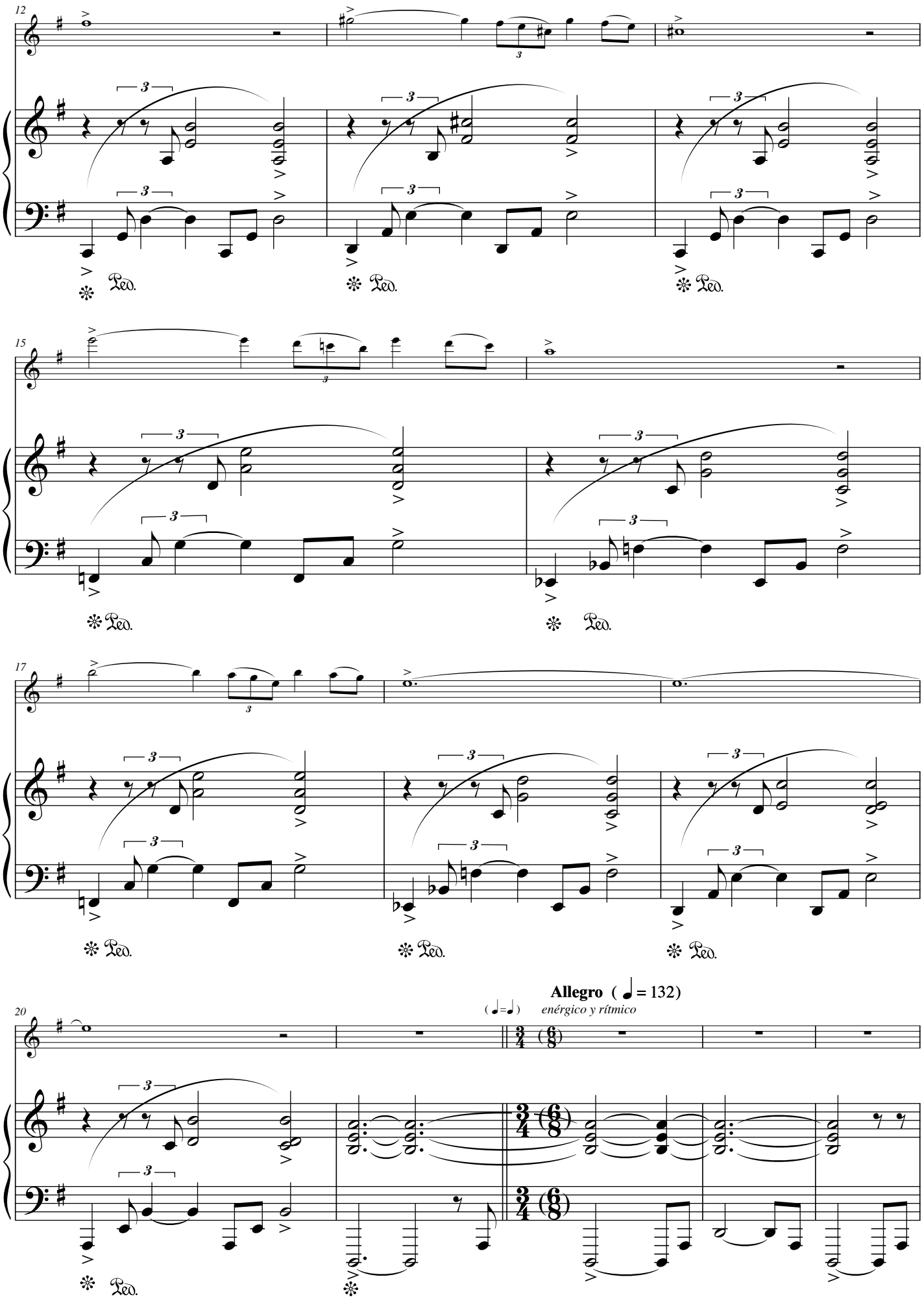
Claudio Ceccoli

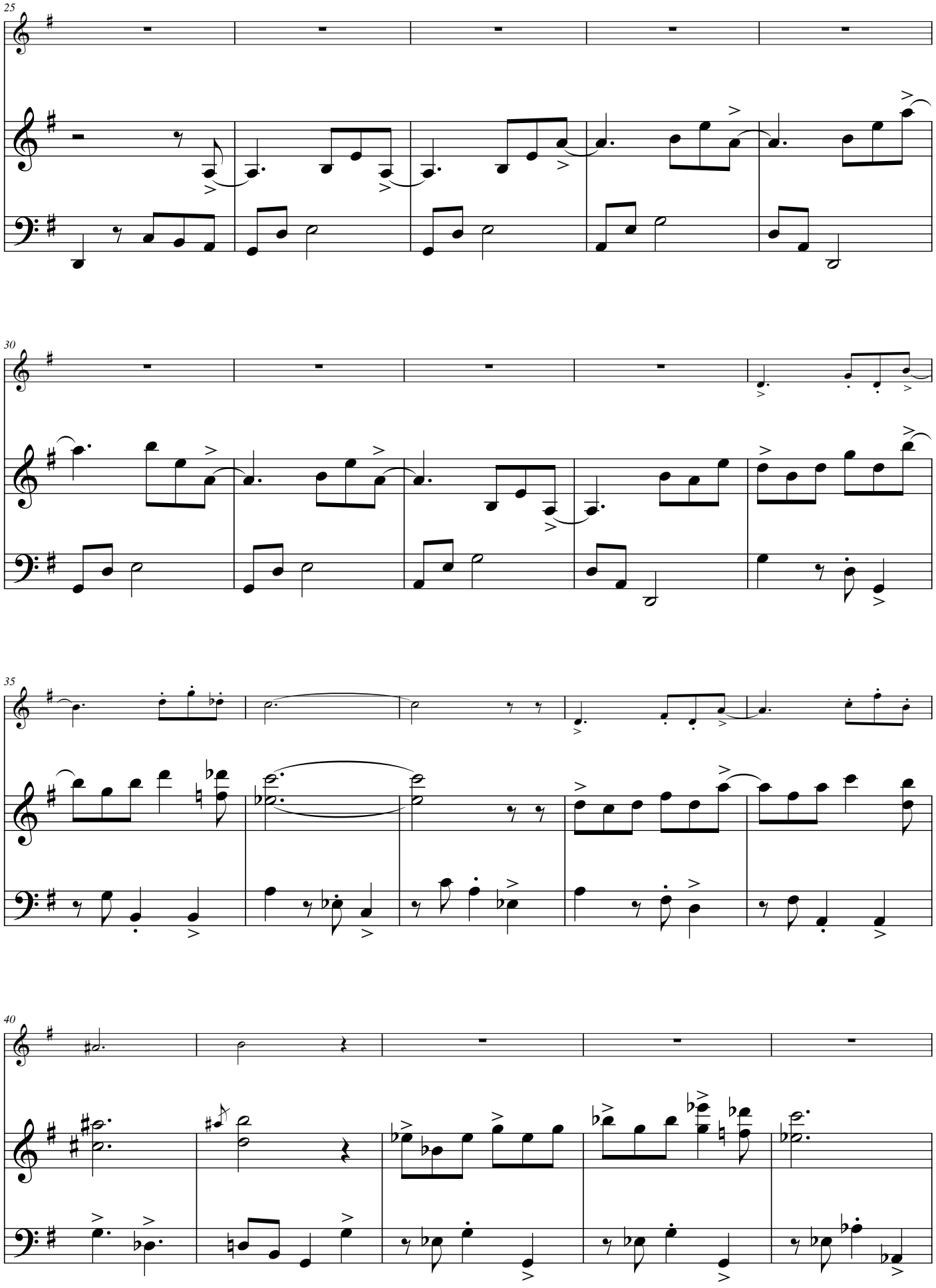
Introducción

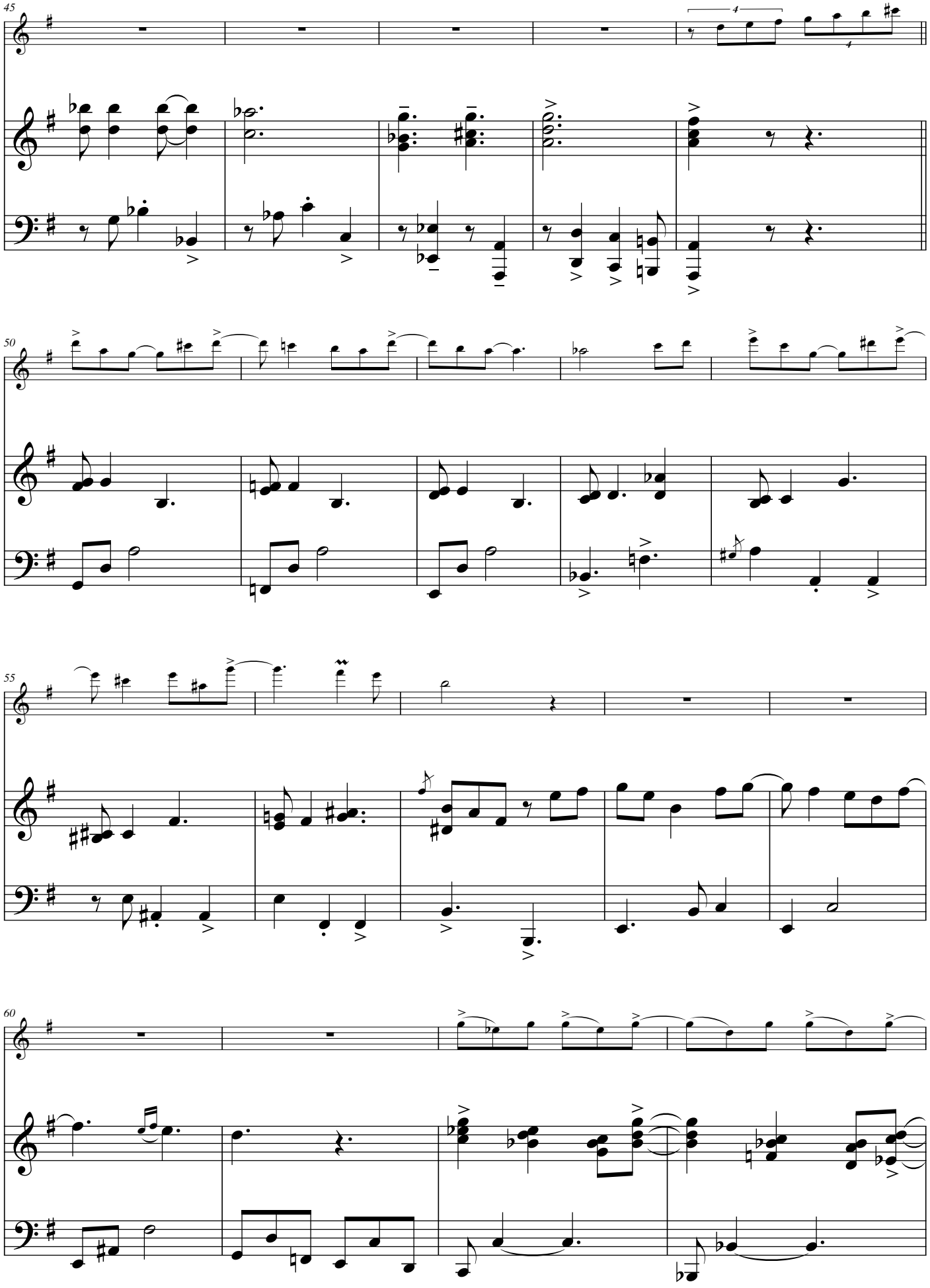
Adagio (♩ = 66)

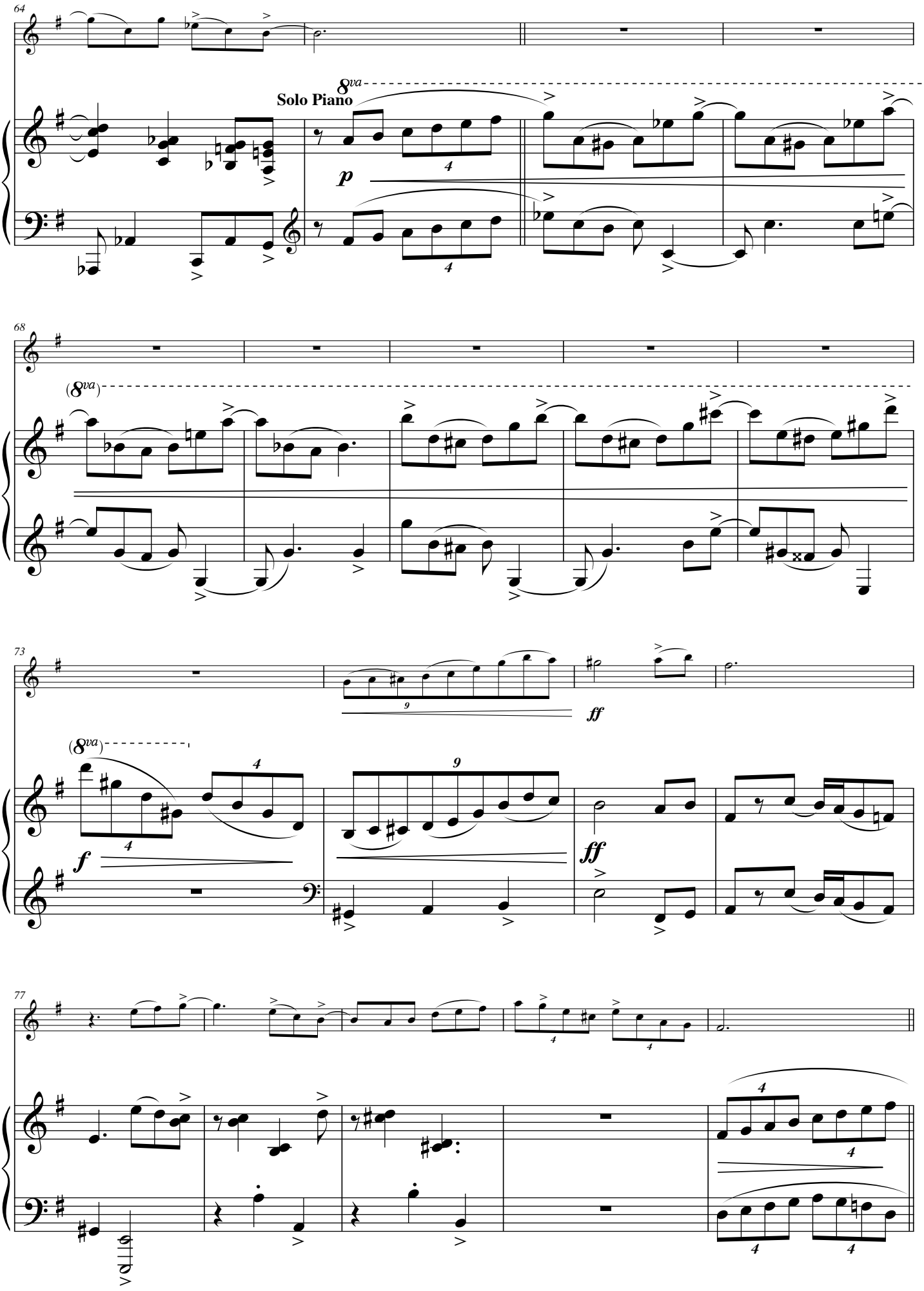
calmado y reflexivo

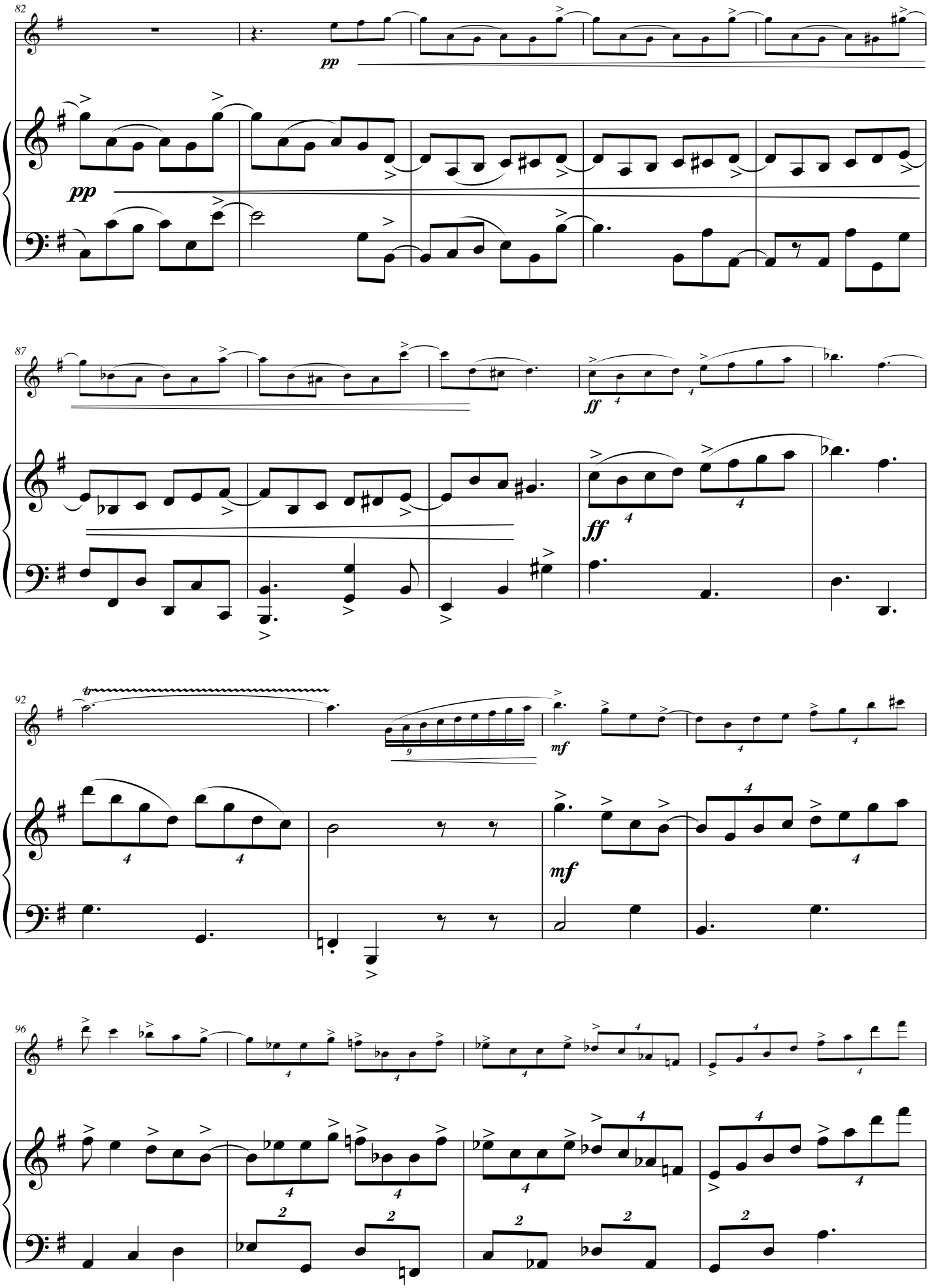


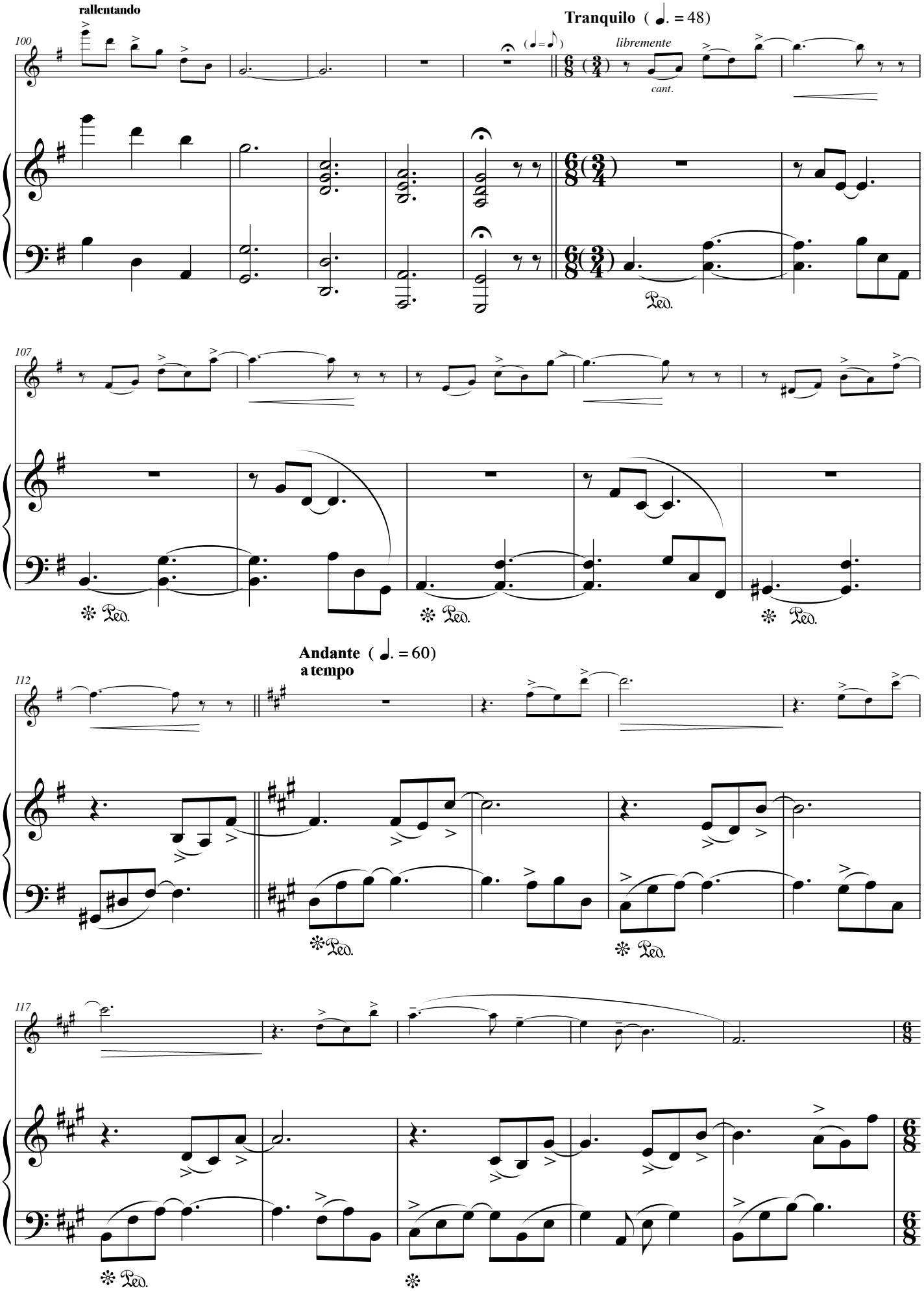

12
15
17
20
Allegro (= 132)
(=)
enérgico y rítmico
Ped.

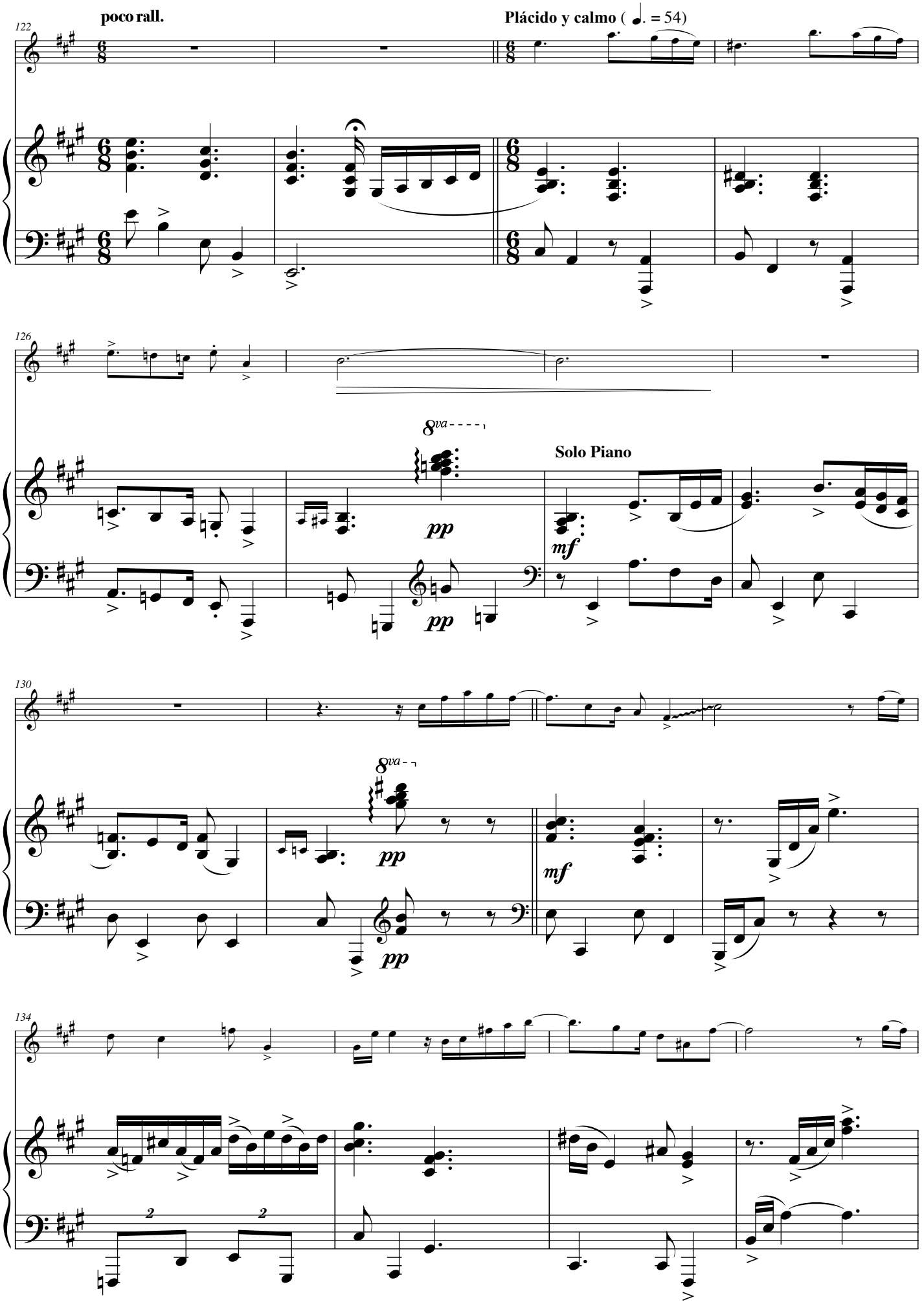

25
30
35
40

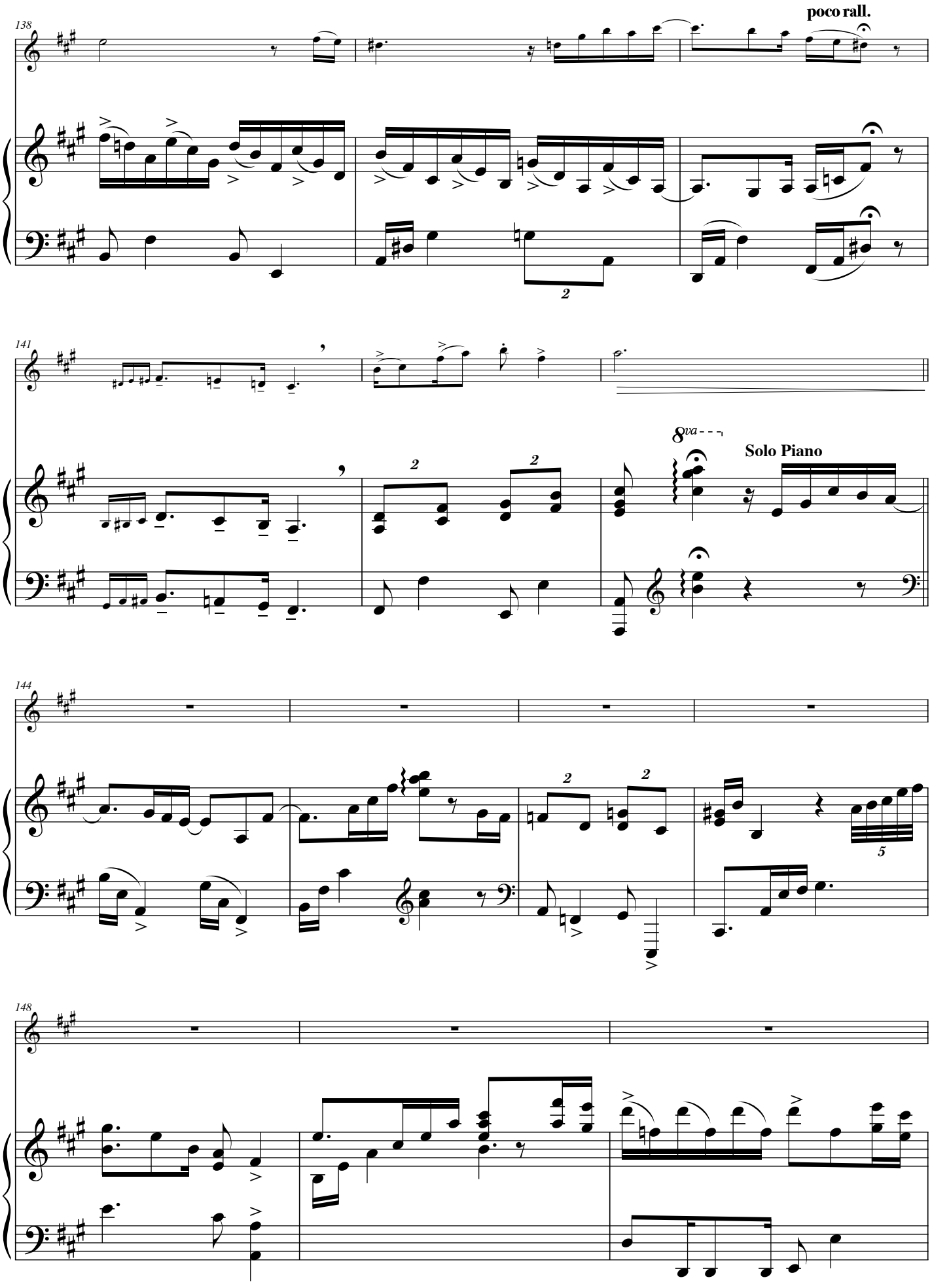

45
50
55
60

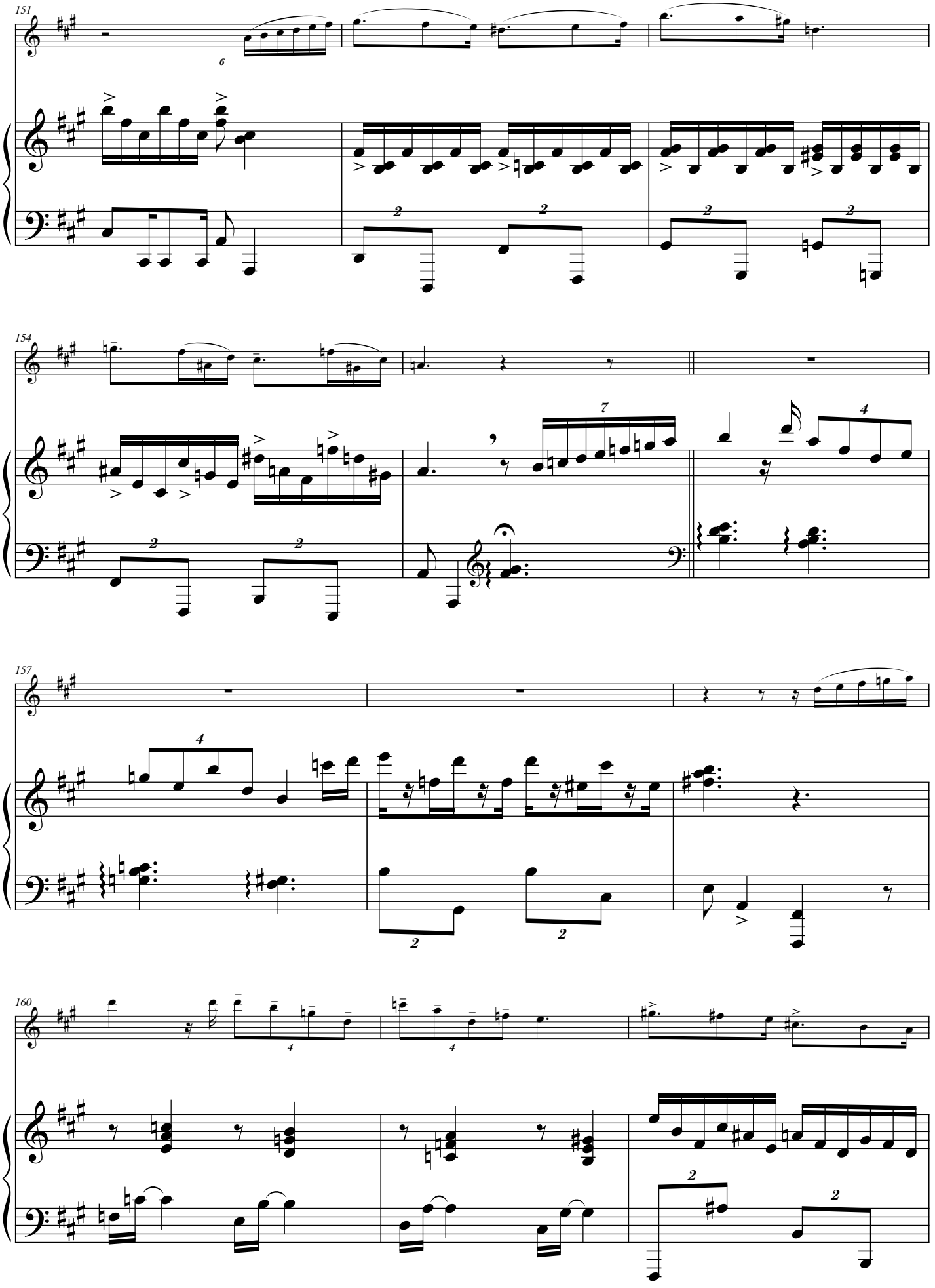

64
Solo Piano
8va
p
68
(8va)
73
(8va)
f
ff
ff
77

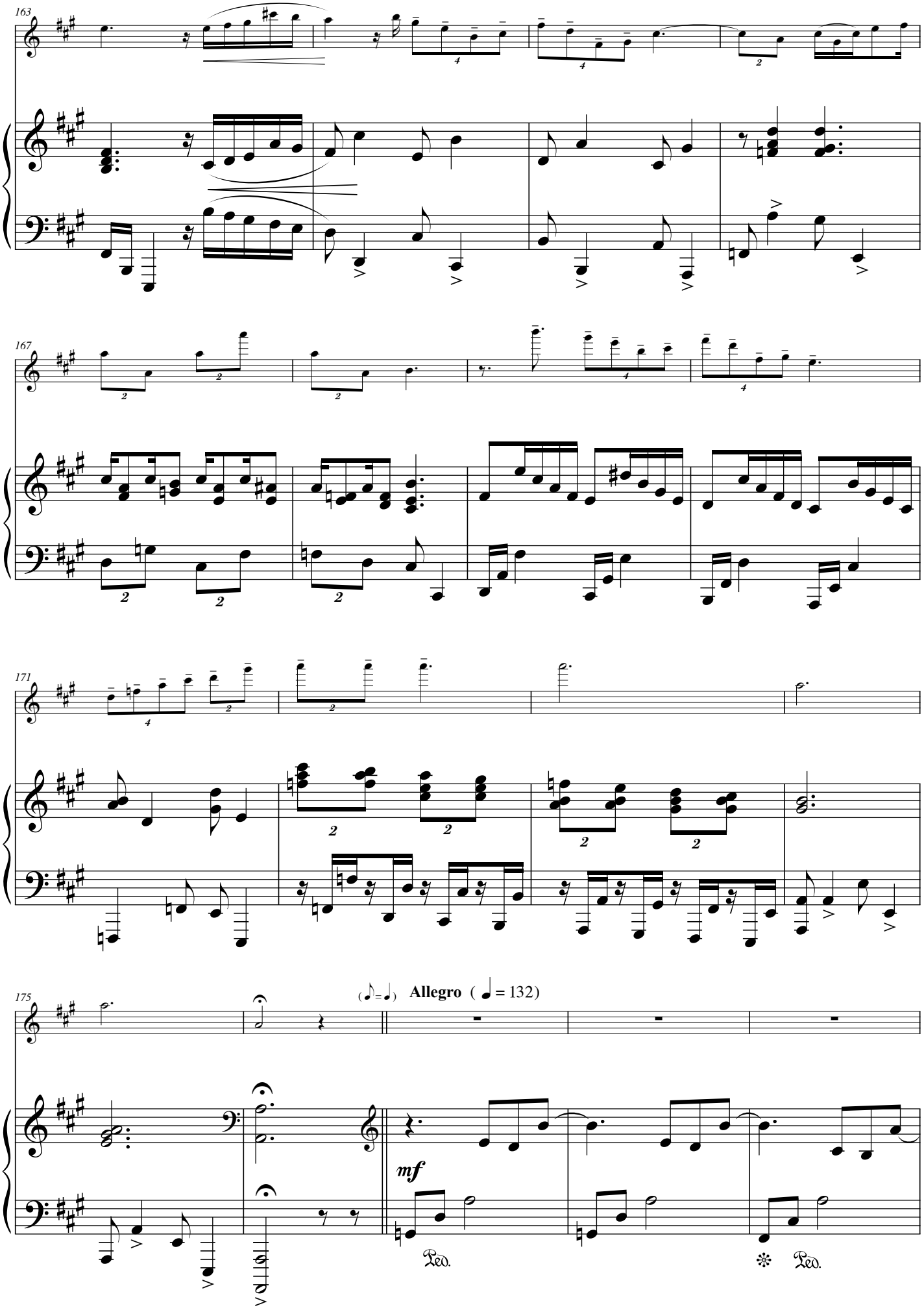

82
pp
pp
87
ff
ff
92
tr
mf
mf
96

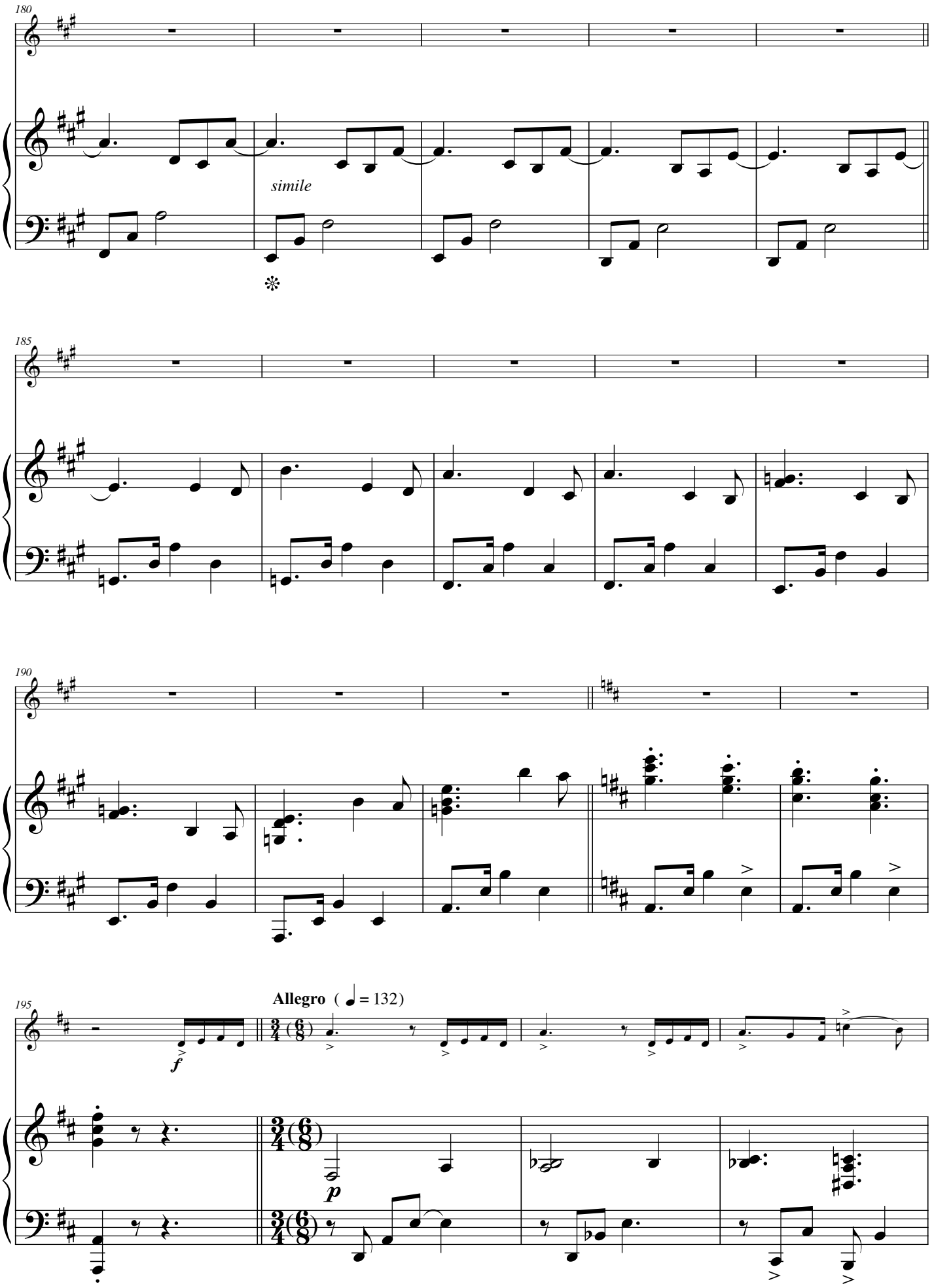

rallentando
100
Tranquilo (♩. = 48)
libremente
cant.
Ped.
107
Ped.
Ped.
Ped.
Andante (♩. = 60)
a tempo
112
Ped.
Ped.
117
Ped.

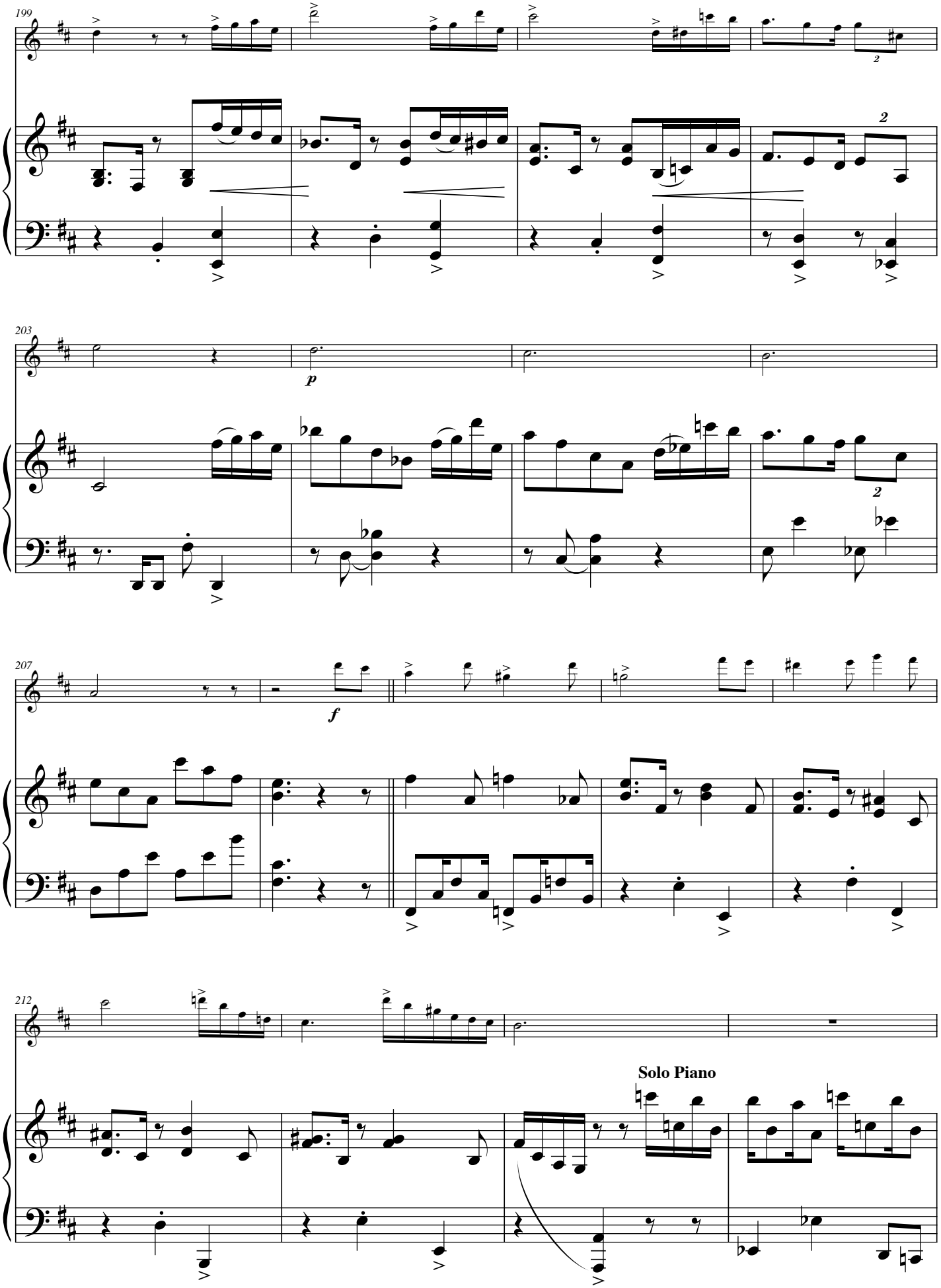

poco rall.
Plácido y calmo (♩. = 54)
122
126
8va
pp
Solo Piano
mf
130
134
2
2

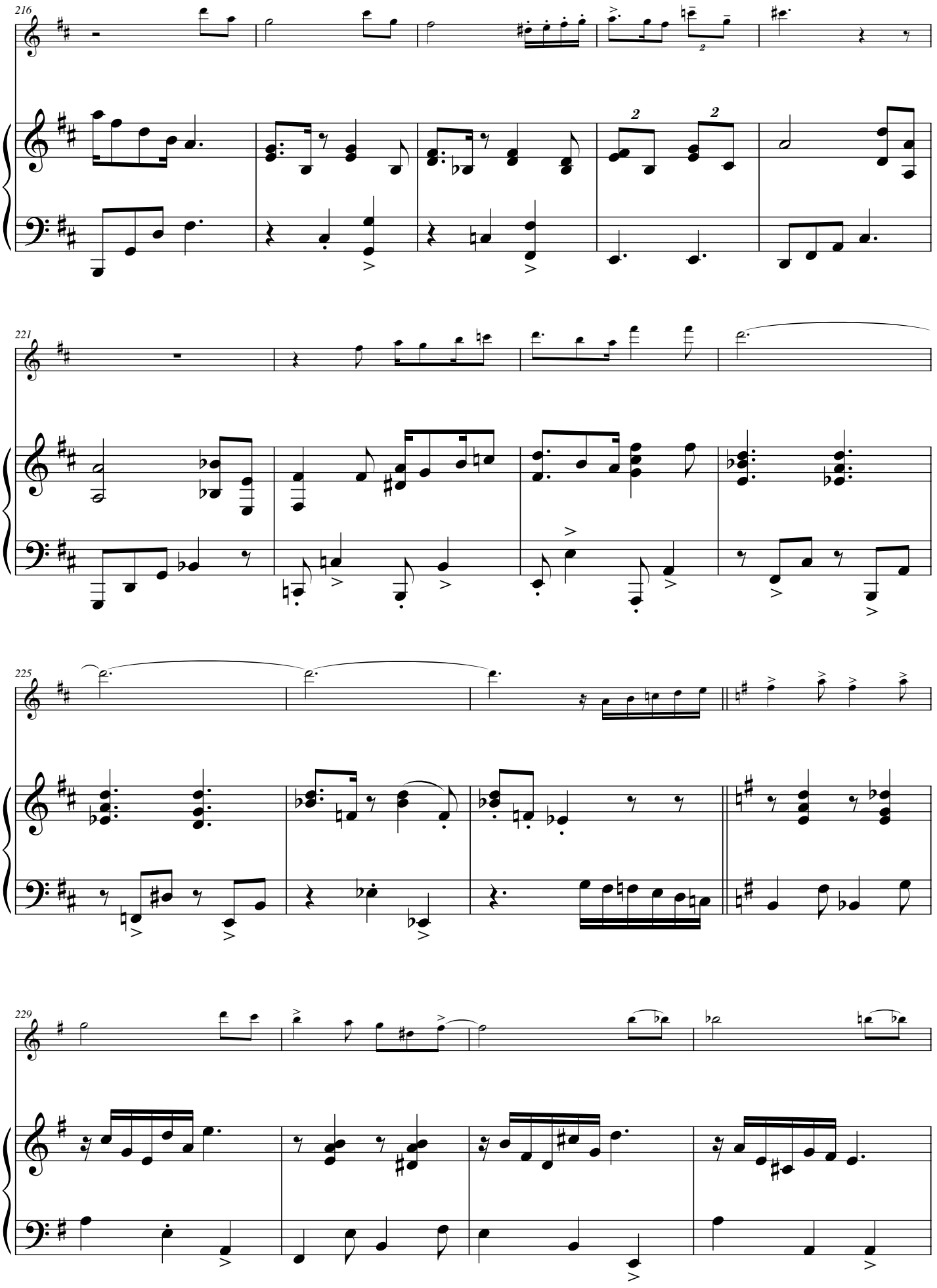

poco rall.
Solo Piano

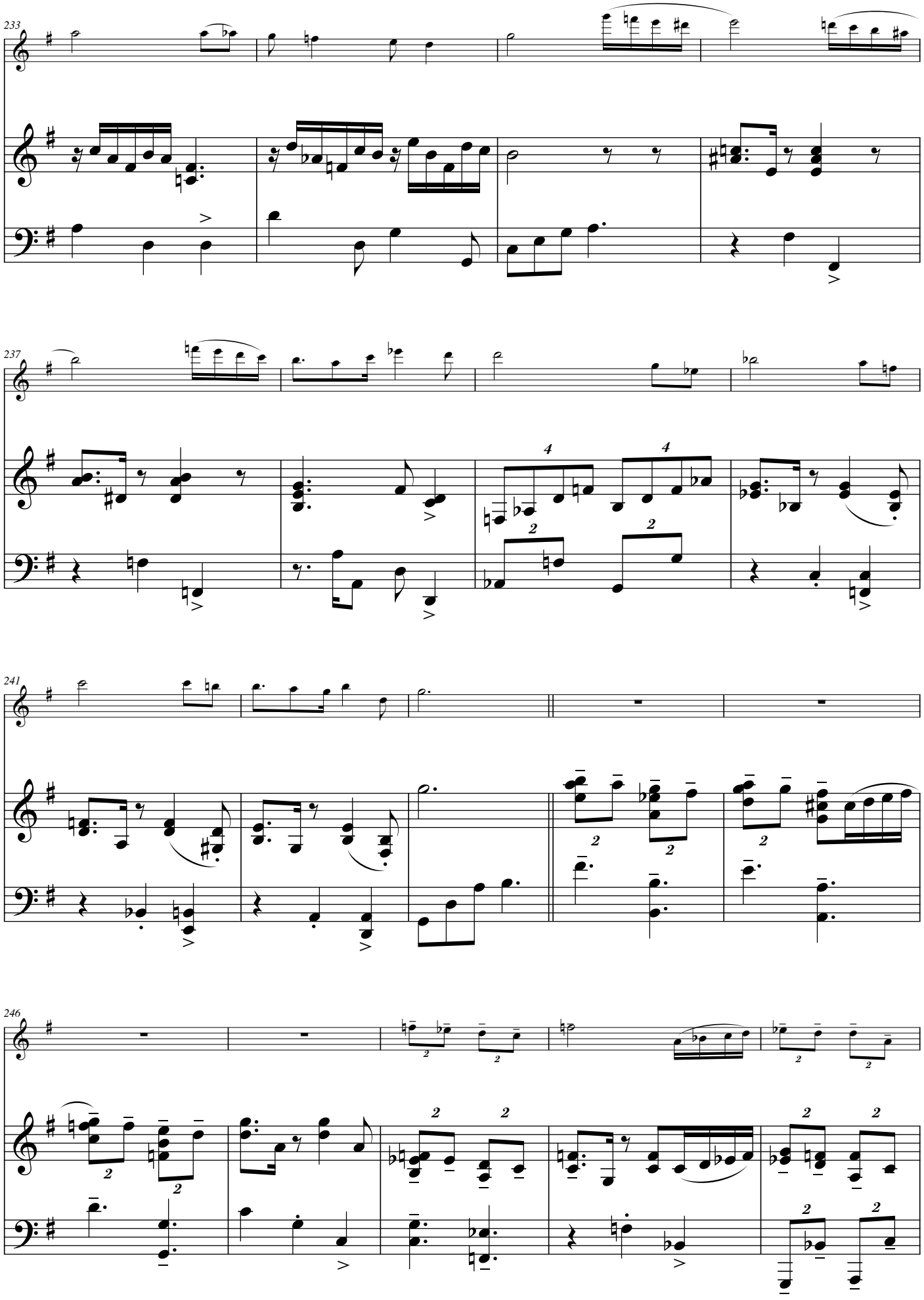

151
154
157
160

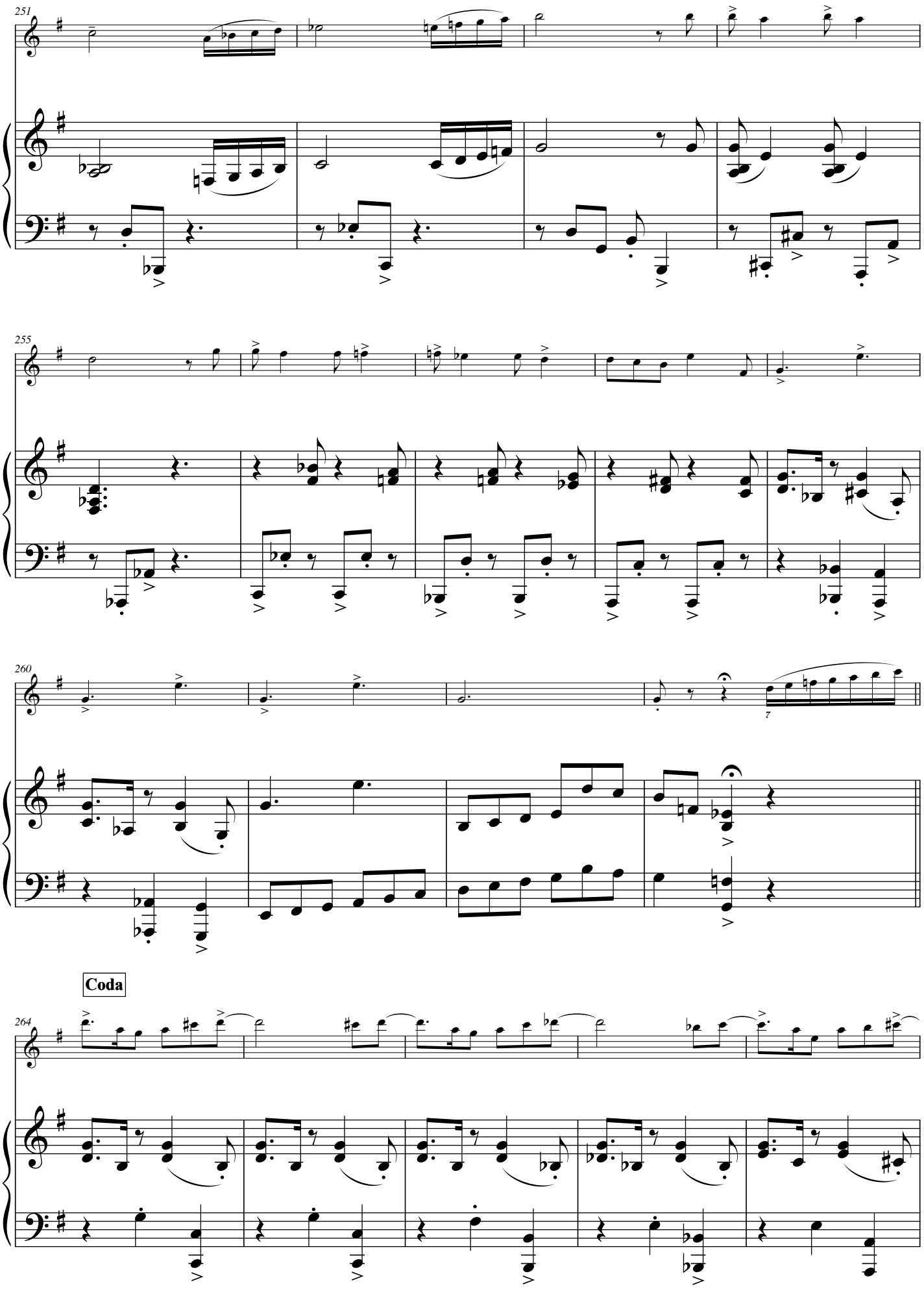

163
167
171
175
(♪=♩) Allegro (♩= 132)
mf
Ped.
Ped.

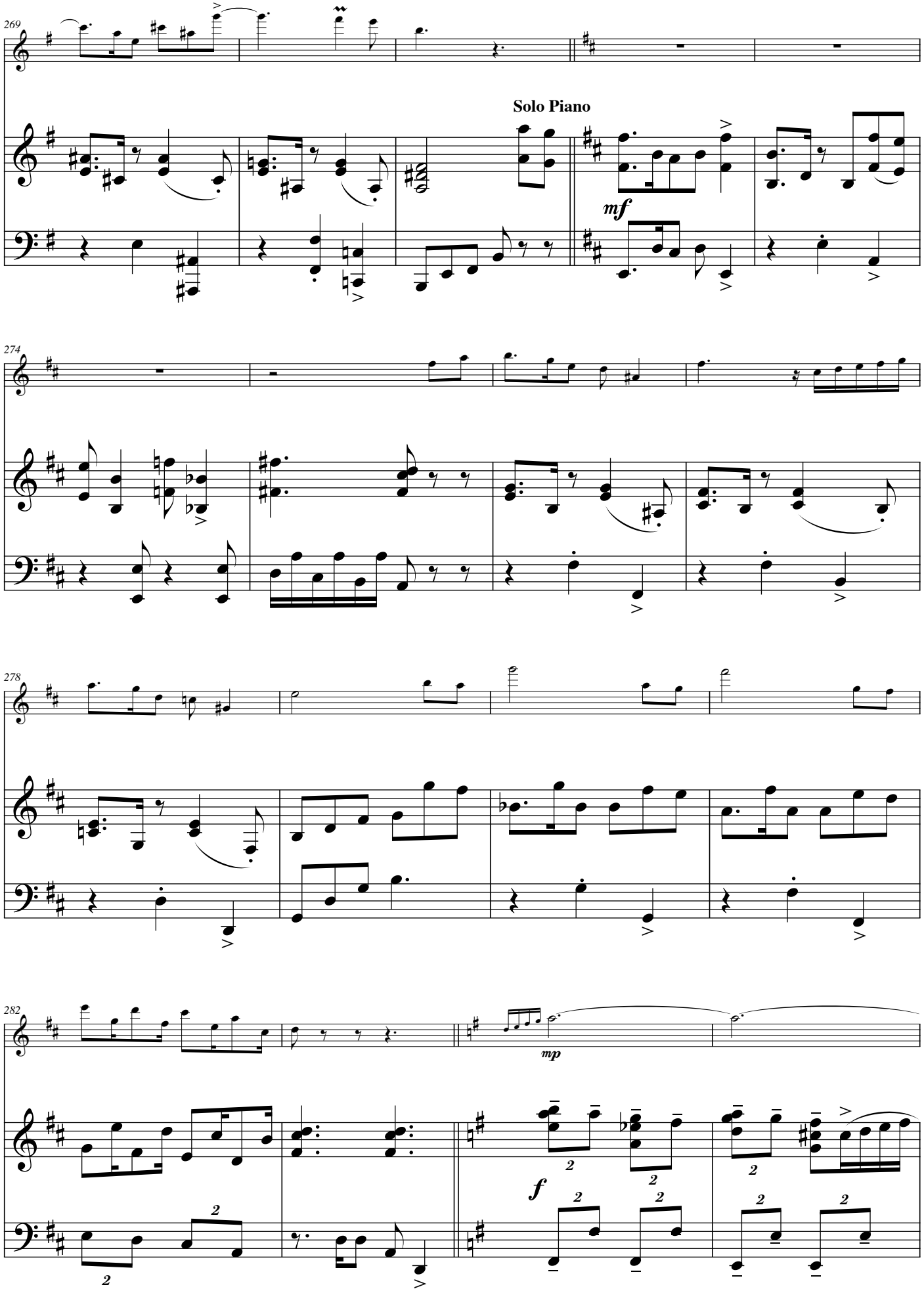

180
simile
185
190
195
Allegro (= 132)
f
p

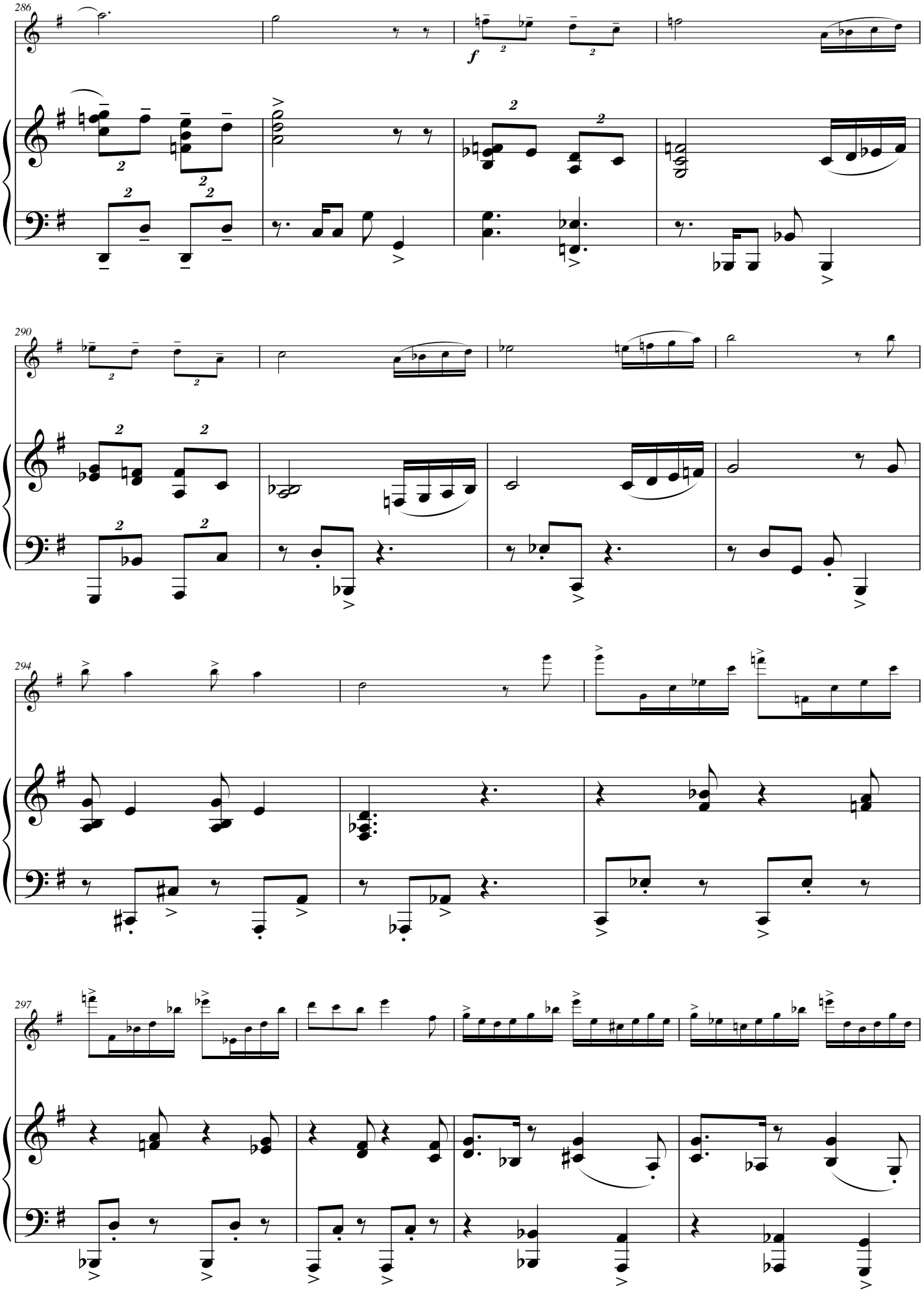

199
203
p
207
f
212
Solo Piano

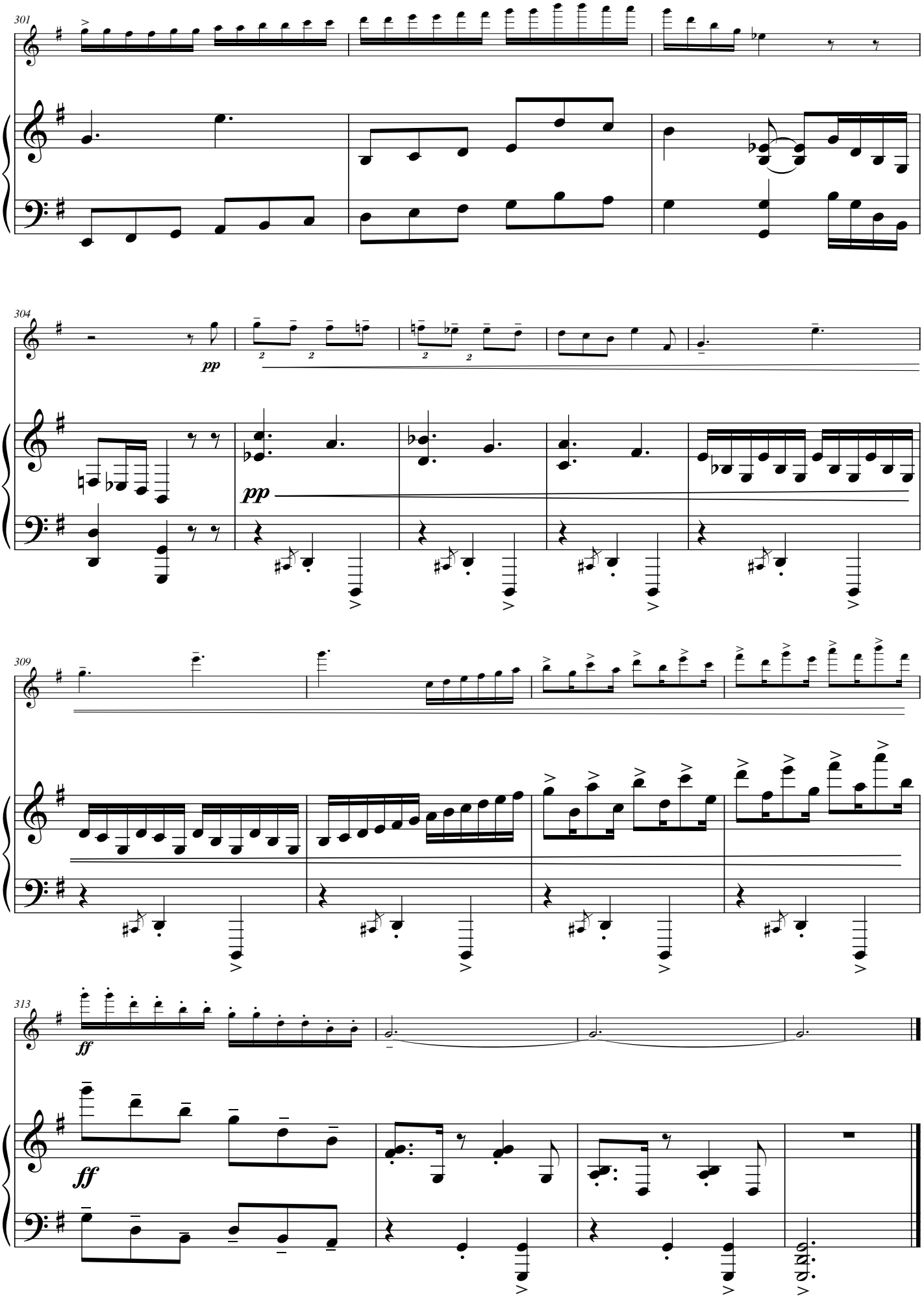

216
221
225
229


233
237
241
246


251
255
260
7
Coda
264


269
Solo Piano
mf
274
278
282
mp
f


286
f
290
294
297


301
304
pp
pp
309
313
ff
ff