

" Talingo "

candombe para cuerdas

El negro llega, toca algo pomada, se toma una y se va rapidito.

CANDOMBE GUSTOSO

♩ = 100

Carlos J. Weiske Brandi

1° Violín

2° Violín

Viola

Vcello

Contrabajo

CBajo golpes en tapa

arco

mf

p

Pizz.

Col legno batuto en la nota

7

simile...

normal

p

mf

mf

mf

13

mf

f

f

f

mf

mf

18

Musical score for measures 18-24. The score is written for five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Piano. The key signature has one sharp (F#) and the time signature is 7/8. The music is in a candombe style. Dynamics include *f*, *p*, and *arco..*. There are also accents and slurs throughout the piece.

25

Musical score for measures 25-32. The score continues with five staves. Dynamics include *mf dim...*, *dim...*, *mf*, *p*, *mf*, *cresc.*, and *simile..*. The music features complex rhythmic patterns and dynamic contrasts.

33

Musical score for measures 33-39. The score continues with five staves. Dynamics include *f* and *mf*. The music maintains the candombe style with intricate rhythmic figures.

40

p súbito *cresc. sempre* *f* *ff* *sempre* *ff*

p súbito *cresc. sempre* *f* *ff* *sempre*

p súbito *cresc. sempre* *f* *ff* *sempre*

p súbito *cresc. sempre* *arco..* *ff* *sempre* *Pizz.* *simile ...*

p súbito *cresc. sempre* *f* *ff* *sempre*

46 *simile*

simile *p cresc.* *f*

simile .. *p cresc.* *f*

simile .. *p cresc.* *f*

Pizz. *tutti arco..* *f*

p *cresc.* *f*

53

f *diminuendo* *sempre a tempo* *dim... sempre*

f *diminuendo* *sempre a tempo* *Lija en la nota* *1° sólo XXX* *PP* *dim...* *PP*

f *diminuendo* *sempre a tempo* *Con legno batuto sobre la nota* *PP* *dim...* *PP*

f *diminuendo* *sempre a tempo* *mitad* *sempre a tempo* *dim...* *FINE*

f *Pizz.* *diminuendo* *sempre a tempo* *dim...* *PP*

f *diminuendo* *sempre a tempo* *dim...* *PP*

" Talingo "

C. Weiske/Talingo/candombe/1º violín

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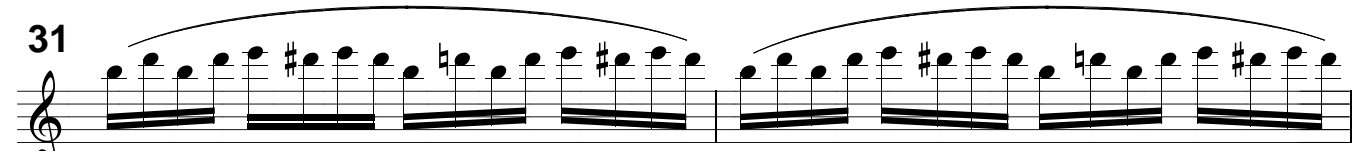
Carlos J. Weiske Brandi

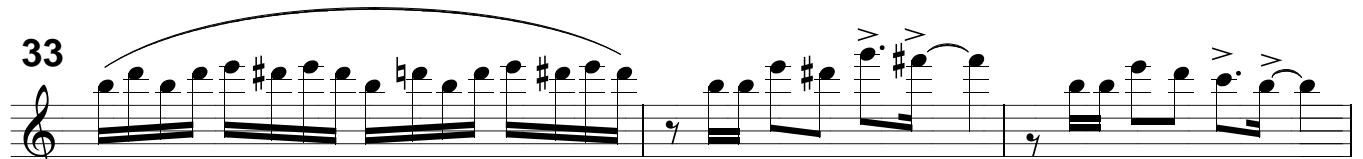
CANDOMBE GUSTOSO

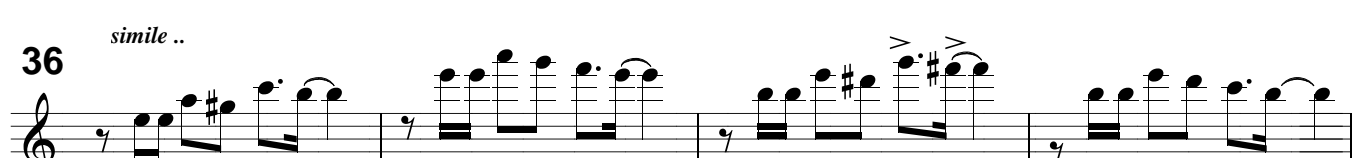
♩ = 100


1º Violín


The musical score for the 1st Violin part of 'Talingo' is written in treble clef with a common time signature (C). The tempo is marked as quarter note = 100. The score consists of eight staves of music, numbered 1 through 26. The key signature has one sharp (F#). The piece begins with a measure of rest followed by a second measure, then a series of eighth-note patterns. Dynamics include *mf*, *f*, and *p*. Performance instructions include *simile..*, *diminuendo*, and *mf*. There are also some specific markings like '2' above a measure and '1' above a measure. The score ends with a final measure of rest.


31  *mf* *cresc.*

33  *f*


36 *simile ..* 

40 *p subito* *cresc. sempre* *f* 

43 *div.* *ff sempre* *tutti* *ff* 

46 

49 *p* *cresc.* *f* 

52 *f* *diminuendo sempre* *a tempo* 

57 *diminuendo sempre* *pp perdendosi* 

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C. Weiske/Talingo/candombe/2º violín

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2º Violín

The musical score for the 2º Violín part of 'Talingo' consists of seven staves of music. The first staff (measures 4-10) begins with a 4-measure rest, followed by a series of eighth notes with accents, marked *mf* and *simile ..*. The second staff (measures 11-13) features a continuous eighth-note pattern with slurs, marked *f*. The third staff (measures 14-16) continues the eighth-note pattern, marked *f* and *simile ..*. The fourth staff (measures 17-20) includes a repeat sign and eighth-note patterns, marked *f*. The fifth staff (measures 21-23) shows eighth-note patterns with slurs, marked *p subito*. The sixth staff (measures 24-26) continues the eighth-note pattern, marked *f* and *mf*. The seventh staff (measures 27-29) concludes with eighth-note patterns, marked *diminuendo* and *mf*.

30 *cresc.*

33 *cresc* *f*

36

40 *p súbito* *cresc.* *sempre* *f*

43 *ff sempre*

46

49 *p* *cresc.* *f*

52 *f* *diminuendo*

55 *a tempo* *sempre* *1° sólo* Lija en la nota *diminuendo*

58 *pp*

Detailed description: This is a musical score for the 2nd Violin part of a piece by C. Weiske, titled 'Talingo/candombe'. The score is on page 2 and covers measures 30 to 58. The music is written in a single staff with a treble clef. It features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note figures. Dynamics range from piano (*p*) to fortissimo (*ff*), with specific instructions like *p súbito* and *1° sólo*. Performance markings include *cresc.*, *sempre*, *diminuendo*, and *a tempo*. There are also performance instructions like 'Lija en la nota' (Lijer on the note) and 'x' marks above notes in measures 55 and 58. The piece concludes with a double bar line at measure 58.

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Viola

Col legno batuto en las notas

1

ordinario ...

8

mf >

mf

simile ..

13

mf

f

f

simile..

19

p

24

f

mf

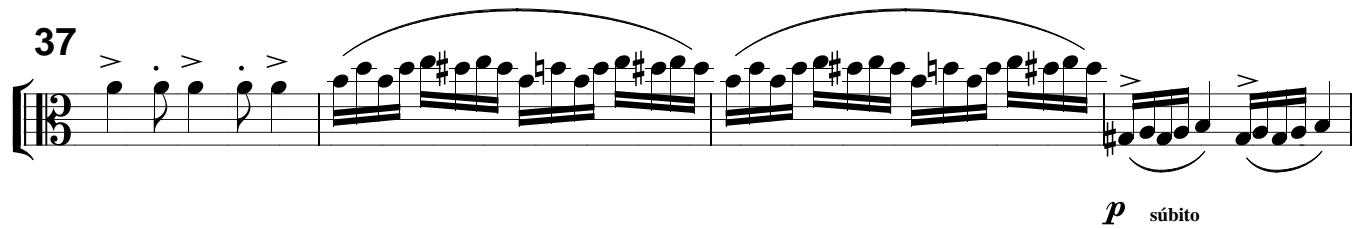
dim...

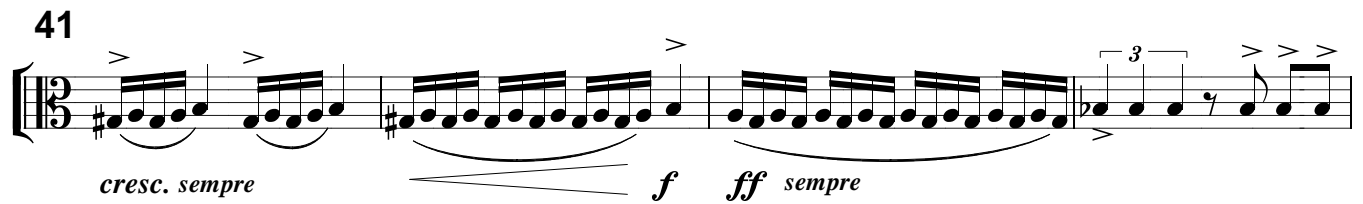
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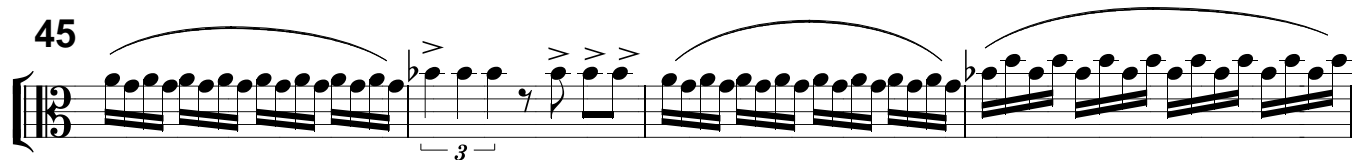
mf

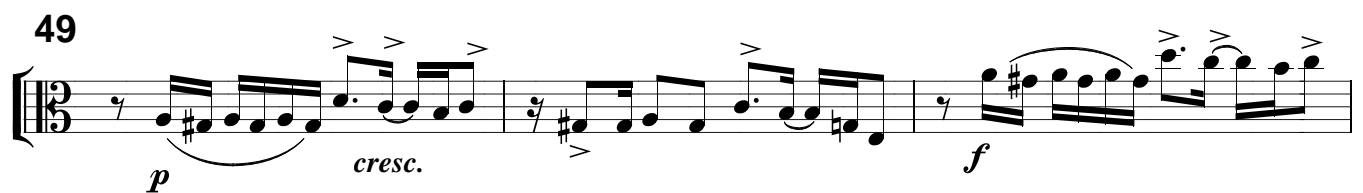
cresc.

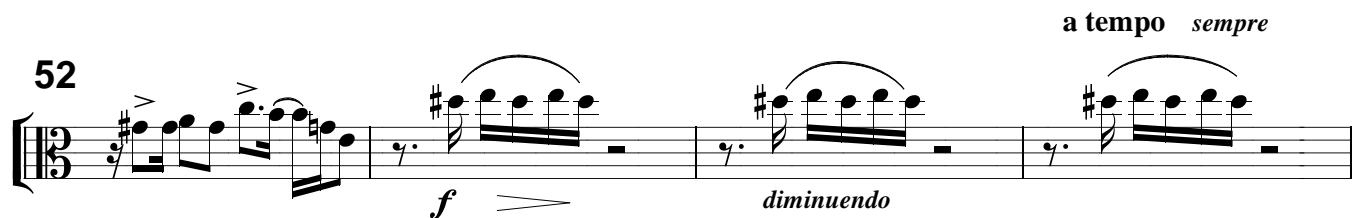
34  *f*

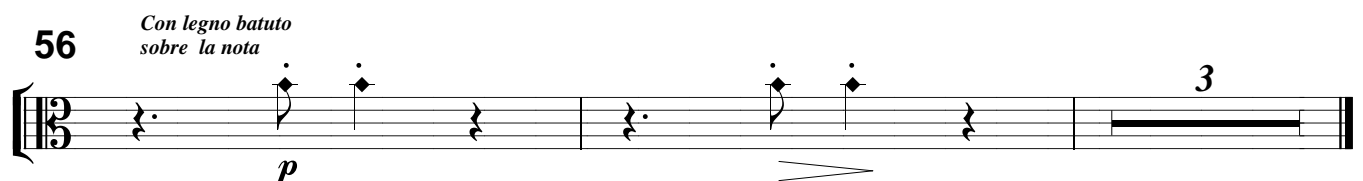
37  *p* súbito

41  *cresc. sempre* *f* *ff sempre*

45 

49  *p* *cresc.* *f*

52  *f* *diminuendo* *a tempo sempre*

56 *Con legno batuto
sobre la nota*  *p* *3*

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Violoncello

mf *simile ...*

4

mf (Violas...)

9

mf (2º violines ..)

12

f *simile ...* (2º violines tema...)

15

f (1º violines tema ..)

19

p

23

f

26

dim... *mf*

30

cresc.

34 (Violines Tema ...)

f

39

p súbito *cresc. sempre molto* *f*

43

ff sempre *simile ...*

47

p

51

f *f* *simile ...* *diminuendo*

55

a tempo sempre *dim...* *pp* 2

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♩ = 100

Pizz.

Contrabajo

CBajo golpes en tapa delantera
* solo 2do atril

30

8

35

8

cresc.

mf

40

8

p subito sempre

arco..

f ff sempre

Pizz.

44

8

simile ...

48

8

Pizz.

p

cresc.

51

8

arco..

f

Pizz.

54

8

diminuendo

mitad ...

57

8

a tempo sempre

mp

dim...

pp