

Bailes en la Calle

M Simoncic

$\text{♩} = 136$

Accordion 1 *mf*

Accordion 2 *mf*

Accordion 3 *mf*

Accordion 4 *mf*

Accordion 5 *mf*

Accordion 6 *mf*

Accordion 7 *mf*

Accord bass $\text{♩} = 136$

Violin

Violoncello *mf*

Double Bass *mf*

5

Accord. 1 *f* *mf* 3 3

Accord. 2 *f* *mf* 3 3

Accord. 3 *f* *mf* 3

Accord. 4 *f* *mf*

Accord. 5 *f* *mf* 3 3

Accord. 6 *f* *mf* 3 3

Accord. 7 *f* *mf*

Accord. Bass *mf*

Vln. *f* 3 3

Vc. *mf*

Db. pizz. *mf*

8

Accord. 1

Accord. 2

Accord. 3

Accord. 4

Accord. 5

Accord. 6

Accord. 7

Accord. Bass

Vln.

Vc.

Db.

p *mf* *mf* *mf*

mf *f*

12

Accord. 1 *mp*

Accord. 2 *mp*

Accord. 3 *mp*

Accord. 4 *mp*

Accord. 5 *p mp*

Accord. 6 *p mp*

Accord. 7 *p mp*

Accord. Bass *mp*

Vln. *mp f mf*

Vc. *mp*

Db. *mp*

Detailed description of the musical score: The score consists of ten staves. The first seven staves are for Accordions 1 through 7, and the eighth is for the Accord. Bass. The last three staves are for Violin (Vln.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time and one flat. The first measure of each staff has a fermata. The second measure is marked *mp*. The third measure has a dynamic of *p* for Accords 5 and 6, and *mp* for the others. The fourth measure has a dynamic of *f* for the Violin and *mf* for the others. The fifth measure has a dynamic of *mf* for the Violin and *mp* for the others. The sixth measure has a dynamic of *mp* for the Violin and *mp* for the others. The seventh measure has a dynamic of *mp* for the Violin and *mp* for the others. The eighth measure has a dynamic of *mp* for the Violin and *mp* for the others. The ninth measure has a dynamic of *mp* for the Violin and *mp* for the others. The tenth measure has a dynamic of *mp* for the Violin and *mp* for the others. The Violin part includes a triplet in the sixth measure.

20

Accord. 1 *mf* *mp* *mf*

Accord. 2 *mf* *mp* *mf*

Accord. 3 *mf* *mp* *mf*

Accord. 4 *mf* *mf*

Accord. 5 *mf* *mp* *mf*

Accord. 6 *mf* *mp* *mf*

Accord. 7 *mf* *mp* *mf*

Accord. Bass

Vln. *mf* *mp* *mf*

Vc.

Db.

Detailed description: This page of a musical score, numbered 20, contains parts for seven accordions, a bass, violin, viola, and double bass. The music is in 3/4 time and one flat. The accordion parts (1-7) feature melodic lines with triplets and slurs, with dynamics ranging from mezzo-forte (mf) to mezzo-piano (mp). The bass part provides a steady accompaniment. The violin and double bass parts also feature melodic lines with triplets and slurs, mirroring the accordion parts. The viola part is mostly accompaniment. The score includes various articulations such as accents and slurs, and dynamic markings like *mf* and *mp*.

28

Accord. 1

Accord. 2

Accord. 3

Accord. 4

Accord. 5

Accord. 6

Accord. 7

Accord. Bass

Vln.

Vc.

Db.

The musical score is written for seven accordions, a bass, a violin, and a double bass. It begins at measure 28. The first six accordions (Accord. 1-6) play a melodic line with a triplet of eighth notes in the second measure. Accord. 3 includes a dynamic marking of *p* (piano) in the third measure. Accord. 6 and 7 play a triplet of eighth notes in the second measure. The bass (Accord. Bass) plays a steady eighth-note accompaniment. The violin (Vln.) plays a melodic line with a fermata in the third measure. The double bass (Db.) plays a steady eighth-note accompaniment. The score is in a key with one flat and a 2/4 time signature.

33

Accord. 1

Accord. 2

Accord. 3

Accord. 4

Accord. 5

Accord. 6

Accord. 7

Accord. Bass

Vln.

Vc.

Db.

mp

3

3

3

3

36

Accord. 1

Accord. 2

Accord. 3

Accord. 4

Accord. 5

Accord. 6

Accord. 7

Accord. Bass

Vln.

Vc.

Db.

p

44

Accord. 1

Accord. 2

Accord. 3

Accord. 4

Accord. 5

Accord. 6

Accord. 7

Accord. Bass

Vln.

Vc.

Db.

48

Accord. 1 *p* *mf*

Accord. 2 *p* *mp* *mf*

Accord. 3 *p* *mp* *mf*

Accord. 4 *p* *mp* *mf*

Accord. 5 *p* *mf*

Accord. 6 *p* *mf*

Accord. 7 *p* *mf*

Accord. Bass *p* *mf*

Vln. *mp* *mf*

Vc. *p* *mf*

Db. *p* *mf*

57

Accord. 1

Accord. 2 *mf*

Accord. 3 *f*

Accord. 4 *f*

Accord. 5 *f*

Accord. 6 *f*

Accord. 7 *f*

Accord. Bass

Vln. *f*

Vc. *f*

Db. *f*

61

Accord. 1

Accord. 2

Accord. 3

Accord. 4

Accord. 5

Accord. 6

Accord. 7

Accord. Bass

Vln.

Vc.

Db.

f

f

f

65

Accord. 1

Accord. 2

Accord. 3

Accord. 4

Accord. 5

Accord. 6

Accord. 7

Accord. Bass

Vln.

Vc.

Db.

69

Accord. 1 *mf*

Accord. 2 *mf*

Accord. 3 *mf*

Accord. 4 *mf*

Accord. 5 *mf*

Accord. 6 *mf*

Accord. 7 *mf*

Accord. Bass

Vln.

Vc. *pizz.* *mf*

Db. *pizz.* *mf*

73

Accord. 1 *f* *f* 3 3

Accord. 2 *f* *f* 3 3

Accord. 3 *f* 3

Accord. 4 *f*

Accord. 5 *f* *p* *f* 3 3

Accord. 6 *p* *f* 3 3

Accord. 7 *f* *mf*

Accord. Bass

Vln. *f* 3 3

Vc. *mf*

Db. *mf*

80

Accord. 1

Accord. 2

Accord. 3

Accord. 4

Accord. 5

Accord. 6

Accord. 7

Accord. Bass

Vln.

Vc.

Db.

p

p

p

arco

93

Accord. 1

Accord. 2

Accord. 3 *mf*

Accord. 4 *mf*

Accord. 5 *mf*

Accord. 6 *mf*

Accord. 7 *mf*

Accord. Bass

Vln.

Vc. *mf*

Db. arco

