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Argentina

Tres Diurnos

Bantar, Patricia Elizabeth

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Tres Diurnos (2018)

-para piano-

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A Gabriela

Tres Diurnos

I

Patricia Elizabeth Bantar

Piano

♩ = 48

mp *15^{ma}* *L.V. sempre*

pp *pp* *pp* *pp* *pp*

pp *p* *mp* *mf* *f* *simile*

6 *loco mp*

pp *p* *mp* *mf* *f*

ff *f* *mf* *mp* *p*

11 *mp* *ppp*

ff *sempre* *pp* *sempre*

15 *mp* *15^{ma}*

* La 15ma. es válida únicamente para la voz superior
The 15th. is valid just for the superior voice.

Tres diurnos

2

Musical score for measures 17-19. The piece is in 6/4 time, which changes to 4/4 at measure 18 and 5/4 at measure 19. Measure 17 features a *loco* section with a *mf* dynamic and a 15th fingering. The right hand has a melodic line with triplets, while the left hand plays a bass line with triplets. Measure 18 continues the *loco* section with a *ff* dynamic. Measure 19 concludes with a *mp* dynamic and a 15th fingering. The score includes various articulations such as accents and slurs.

Musical score for measures 20-21. The time signature is 4/4. Measure 20 begins with a *mp* dynamic and a 15th fingering. The right hand features a melodic line with triplets, and the left hand has a bass line with triplets. Measure 21 continues with a *mf* dynamic and a 15th fingering. The score includes various articulations such as accents and slurs.

Musical score for measures 22-24. The time signature is 11/4, which changes to 3/4 at measure 23 and 2/4 at measure 24. Measure 22 starts with a *p* dynamic and a 15th fingering. The right hand has a melodic line with triplets, and the left hand plays a bass line with triplets. Measure 23 continues with a *mp* dynamic and a 15th fingering. Measure 24 concludes with a *loco* section and a *mf* dynamic. The score includes various articulations such as accents and slurs.

Musical score for measures 25-27. The time signature is 3/4, which changes to 8/4 at measure 26 and 3/4 at measure 27. Measure 25 begins with a *mp* dynamic and a 15th fingering. The right hand has a melodic line with triplets, and the left hand plays a bass line with triplets. Measure 26 continues with a *f* dynamic and a 15th fingering. Measure 27 concludes with a *ppp* dynamic and a 15th fingering. The score includes various articulations such as accents and slurs.

28 *mp* 15^{ma} *mp*

ff *f* *mf* *mp*

34 *mp* 15^{ma} *mp*

p *pp* sempre

39 loco *p*

p

42 *mp* 15^{ma} loco

p *mp* *mf* *f* *pp* *pp*

II

Lo más rápido posible

pppp cresc. poco a poco sempre

Piano

15

Red. sempre

3 15

5 15

7 15

15^{ma}

mp

9 15

15^{ma}

11 15

15^{ma}

13 15

15^{ma}

loco

p

mp

15 15

loco

15^{ma}

loco

mp

mf

f

mp sempre

18 15

15^{ma}

21 15

fff *f* *p*

24 15

mp *mf* *p* *f* *ff*

27 15

p *fff* *fff* loco *p* *cresc.*

29 15

8vb

31 15 *fff p*

loco *f* *mp* *p*

33 15 *cresc.* *fff p cresc.*

f *mf* *p* *f* *p* (*p*)

35 15

37 15 *dim.* *pppp*

Red. sempre

39 15 *p pppp* *mp ppppp*

41 15

Musical notation for measures 41 and 42. The right hand features a continuous sixteenth-note pattern with accents (>) on every other note. The left hand is silent.

43 15

mf pppp *ff pppp*

Musical notation for measures 43 and 44. The right hand continues the sixteenth-note pattern with accents. Dynamic markings *mf pppp* and *ff pppp* are placed above the staff. The left hand is silent.

45 15

f pppp *f pppp* *f pppp* *f*

Musical notation for measures 45, 46, 47, and 48. The right hand continues the sixteenth-note pattern with accents. Dynamic markings *f pppp*, *f pppp*, *f pppp*, and *f* are placed above the staff. The left hand is silent.

48 15

pppp *f pppp* *f pppp* *f pppp* *f*

Musical notation for measures 48, 49, 50, and 51. The right hand continues the sixteenth-note pattern with accents. Dynamic markings *pppp*, *f pppp*, *f pppp*, *f pppp*, and *f* are placed above the staff. The left hand is silent.

III

♩ = 120 *desacel. poco a poco hasta el final*

Piano

pp

>L.V. sempre

f > ppp pos.

f

ppp

f dim.

Ped. ————— Senza Ped.

pp

pppp cresc.

pesante risoluto

loco

Ped. ————— Senza Ped. Ped. sempre

mp

p

p cresc.

pppp cresc. sempre

mf

mp

ff

loco

19 *p* *f* *fff* *fff* *p* *8va*

24 *fff* *p* *loco* *pp* *fff* *f* *mf*

29 *pp* *mp* *p* *pp*

34 ♩ = 48 *pppp*

“Tres Diurnos” es una obra para piano solo compuesta en el 2018. La misma está dedicada a la pianista argentina Gabriela J. Bantar, hermana de la compositora. Como el nombre de la obra lo indica, consta de tres movimientos en cada uno de los cuales puede apreciarse un trabajo con una parte del registro del instrumento y resonancias resultantes específicas.