Estrenado en el Teatro Colón de Buenos Aires en 1952. Coreografía de Michel Borowsky.
Director de Orquesta: Juan Emilio Martini.

ARGUMENTO

CUADRO I: "El Amanecer". Paisaje pampeano, al amanecer, en una estancia. Pasan bandadas de pájaros. El ganado se aleja con lentitud. Los trabajadores inician su labor cotidiana. Llega el Joven Pueblero, quien demuestra su inexperiencia en las tareas del campo. Se siente atraído por la Joven Campesina pero ésta lo desdeña.

CUADRO II: "La Mañana". Pleno campo. Al fondo, parvas, molinos y ranchos. Un sol radiante preside todas las escenas siguientes. Los campesinos cosechan el trigo y los peones de hacienda, acompañados por la Joven Campesina, doman briosos caballos.
En la lejanía aparece una volanta con turistas que lo observan todo, comentándolo y tomando fotografías. Abrumados por las incomodidades a las que no están acostumbrados, se retiran.

CUADRO III: "La Tarde". Crepúsculo vespertino. Una voz entona triste queja. El Joven Pueblero declara su amor a la Joven Campesina, pero no es correspondido. Súbitamente irrumpen caballos embravecidos. El Joven, exaltado por el deseo de demostrar su valentía, domina a los animales, mientras La Campesina lo contempla con asombro. Anochece y los dos jóvenes tejen un tierno idilio.

CUADRO IV: "La Noche". Noche poblada de estrellas. Se escucha en la lejanía un melancólico canto. Aparece la Noche que cubre todas las cosas con su manto estrellado.
CUADRO V: "El Amanecer". Empieza un nuevo día y todo se repite en la estancia como al comienzo. Campesinos y campesinas celebran con una danza general el triunfo del amor.

First performance at the Teatro Colón, Buenos Aires in 1952.
Choreography by Michel Borowsky.
Conductor: Juan Emilio Martini.

SUMMARY

SCENE I: "Dawn". Dawn on an "estancia" of the Pampa. Flocks of birds pass by. Cattle move away. Peasants start their daily work. A young villager arrives and reveals his inexperience on rural work. He is attracted to the young country girl, but she disdains him.

SCENE II: "Morning". Fields. In the background, hay-stacks, windmills and cottages. A radiant sun shines throughout all the following scenes. The peasant harvest the wheat, and the "gauchos", accompanied by the country girl, tame wild horses.
In the distance, a carriage with tourists appears. They watch the scene, comment and take pictures, and then retire exhausted by all these unacustomed discomforts.

SCENE III: "Afternoon". Twilight. A voice intonates a sad lament. The young villager declares his love to the country girl, but it is not returned. Suddenly wild horses appear on the scene. The young man, anxious to show his courage, tames the animals, while the young girl watches him in admiration. Night falls and the young couple share a tender romance.

SCENE IV: "Night". The sky is scattered with stars. A sad song is heard in the distance. Night comes and covers everything with its starry mantle.

SCENE V: "Dawn". A new day starts, and the scene is the same as at the beginning. Country young men and women celebrate in a general dance the triumph of love.

Istrumenti dell'orchestra

Flauto piccolo
Flauto (muta in Fl. picc. II)
2 Oboi
2 Clarinetti in Si b
2 Fagotti
4 Corni in Fa
2 Trombe in Do
Timpani
Batterie
(Triangolo, Tamburino, Castagnette, Sonagli, Frusta, Tamburo militare, Tamburo rullante, Piatto, 2 Piatti, Gran cassa, Tam-tam).
Xilofono
Piano
Archi

a Lincoln Kirstein

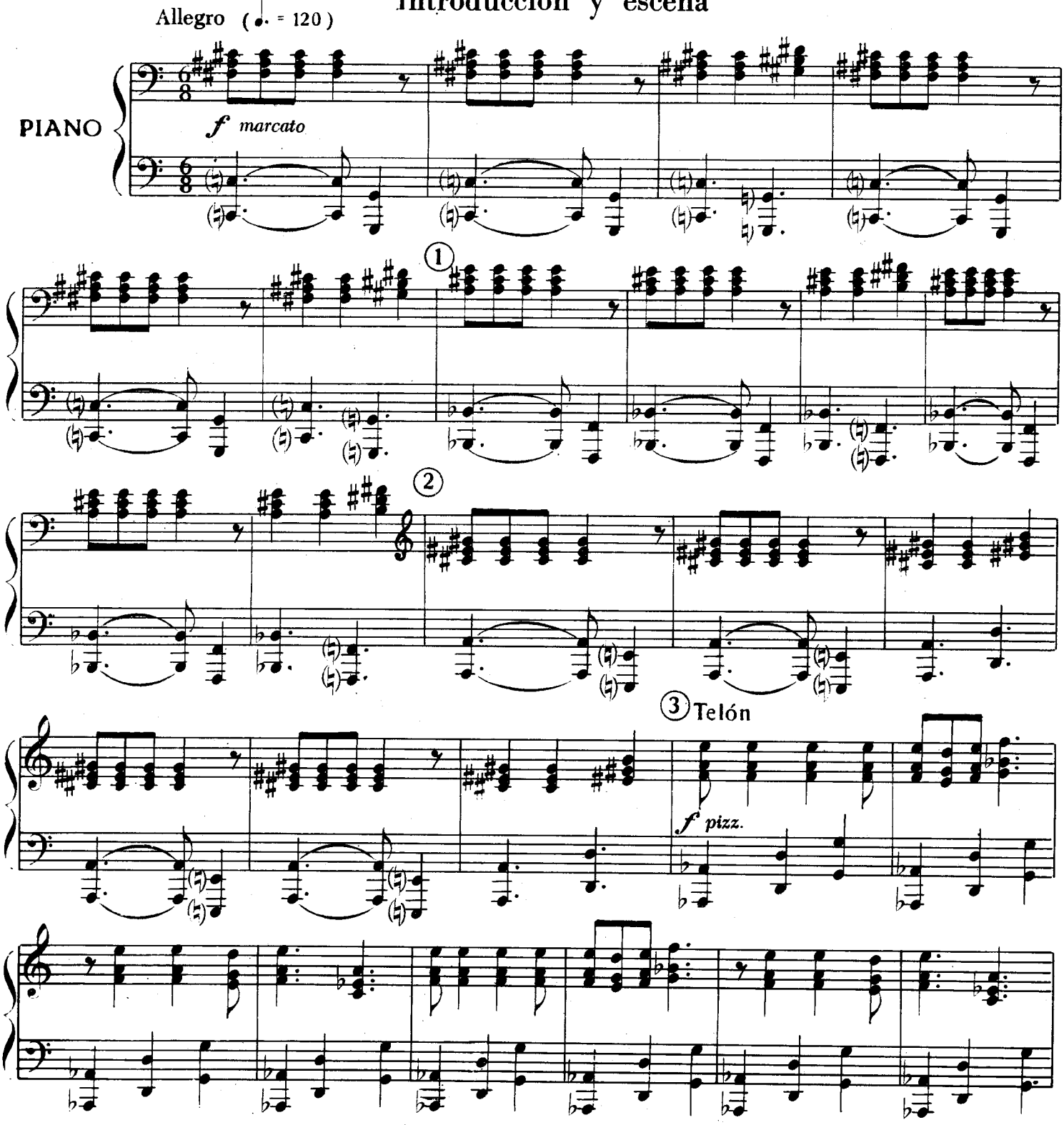
ESTANCIA

Ballet en un acto y cinco cuadros

ALBERTO GINASTERA

CUADRO I - EL AMANECER

Introducción y escena



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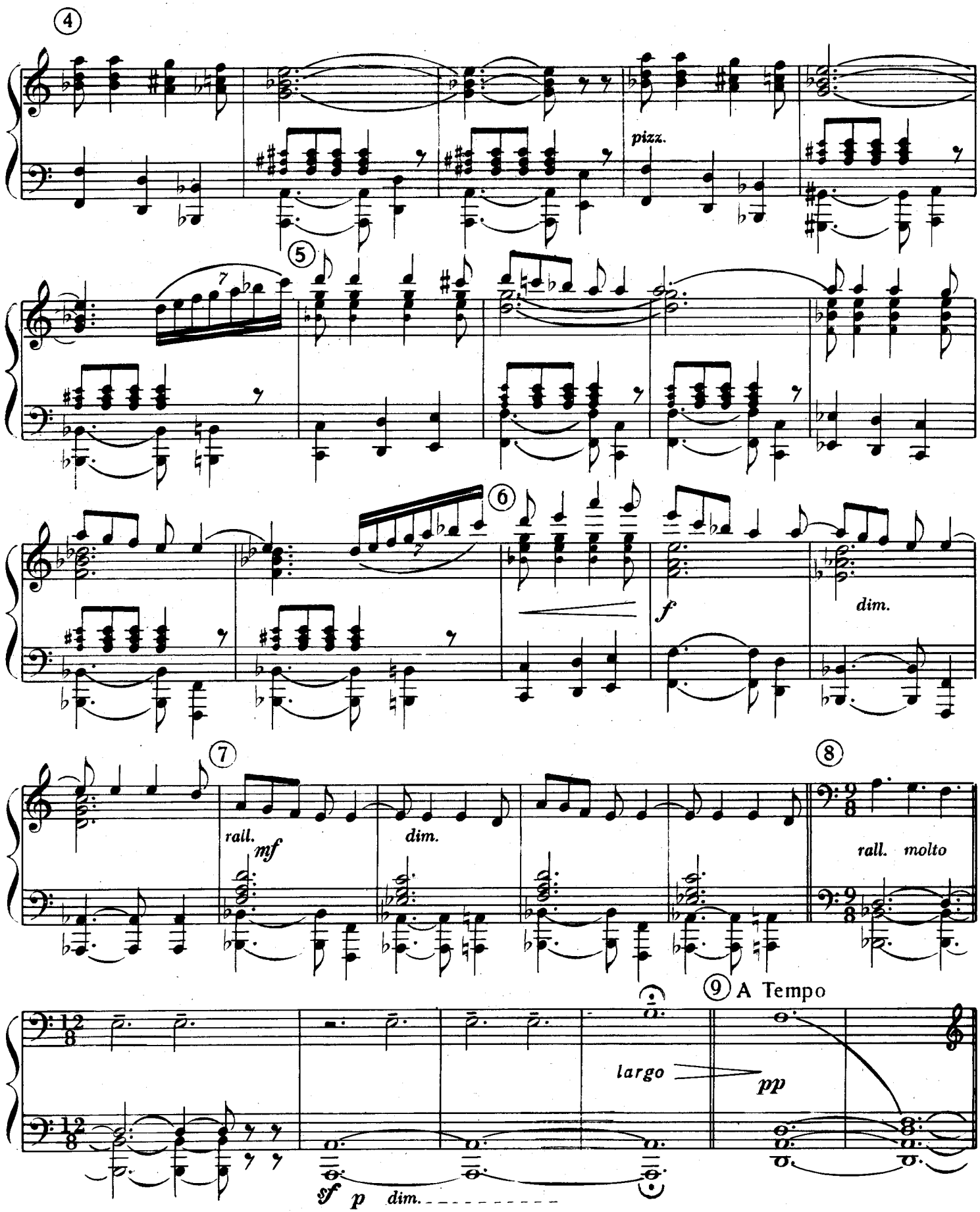
4
pizz.
5
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7
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mf
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8
rall. molto
9 A Tempo
largo
pp
sf
p
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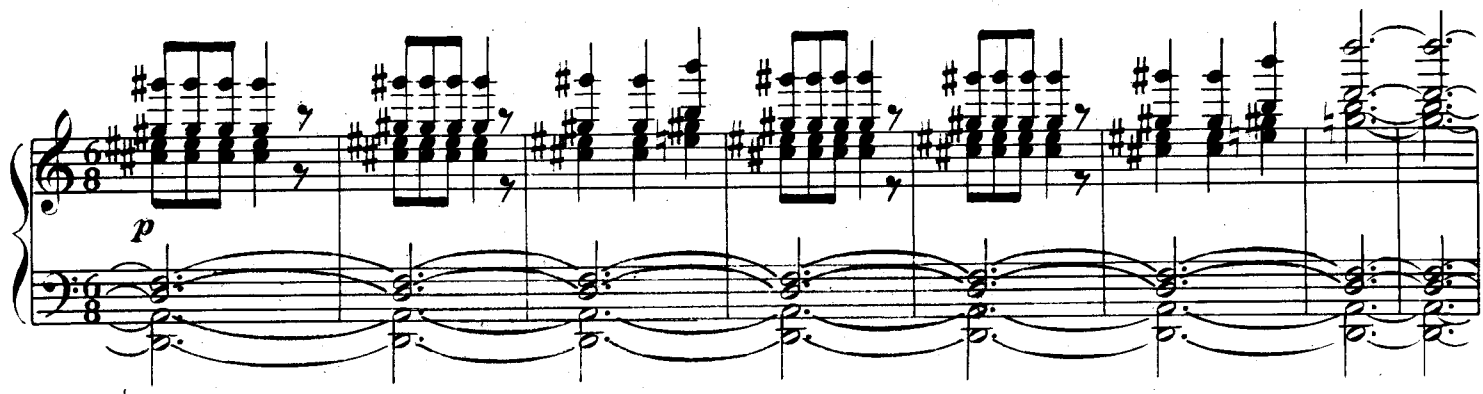
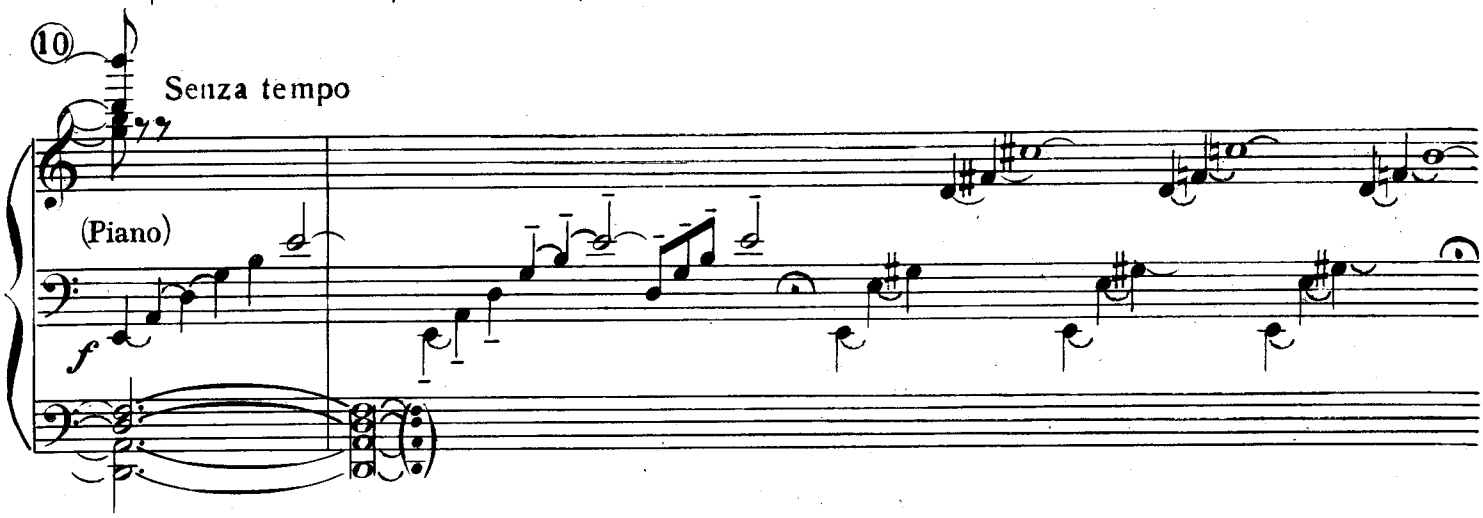
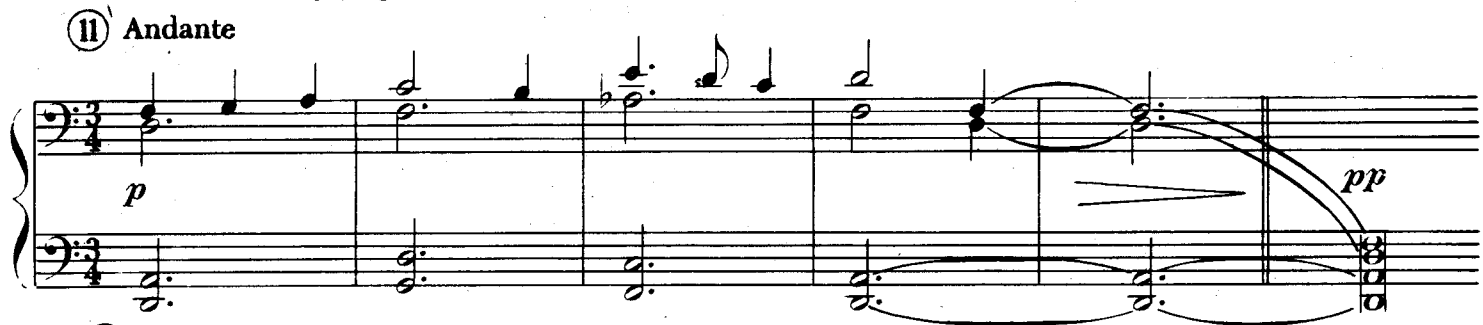
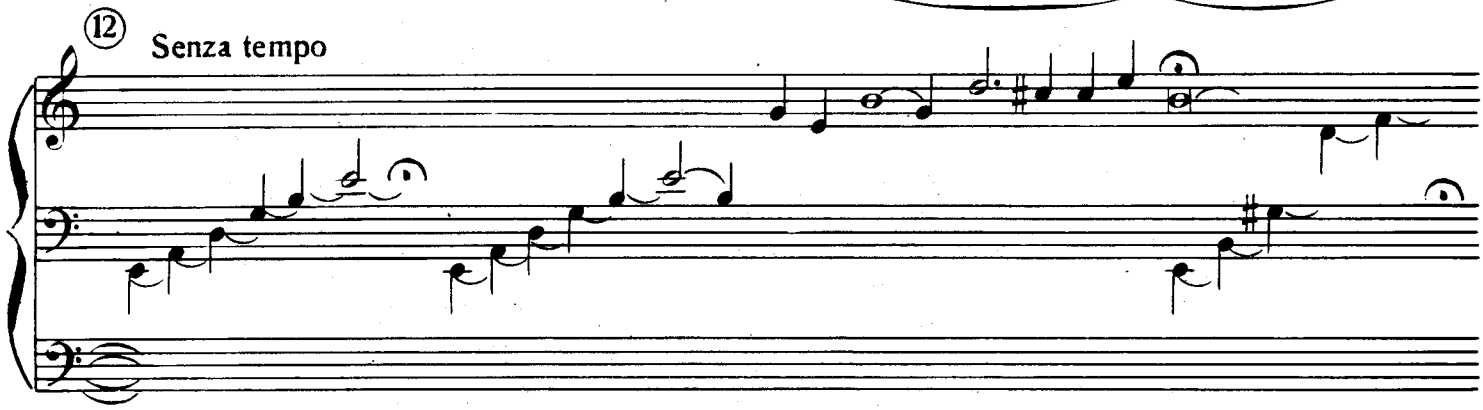


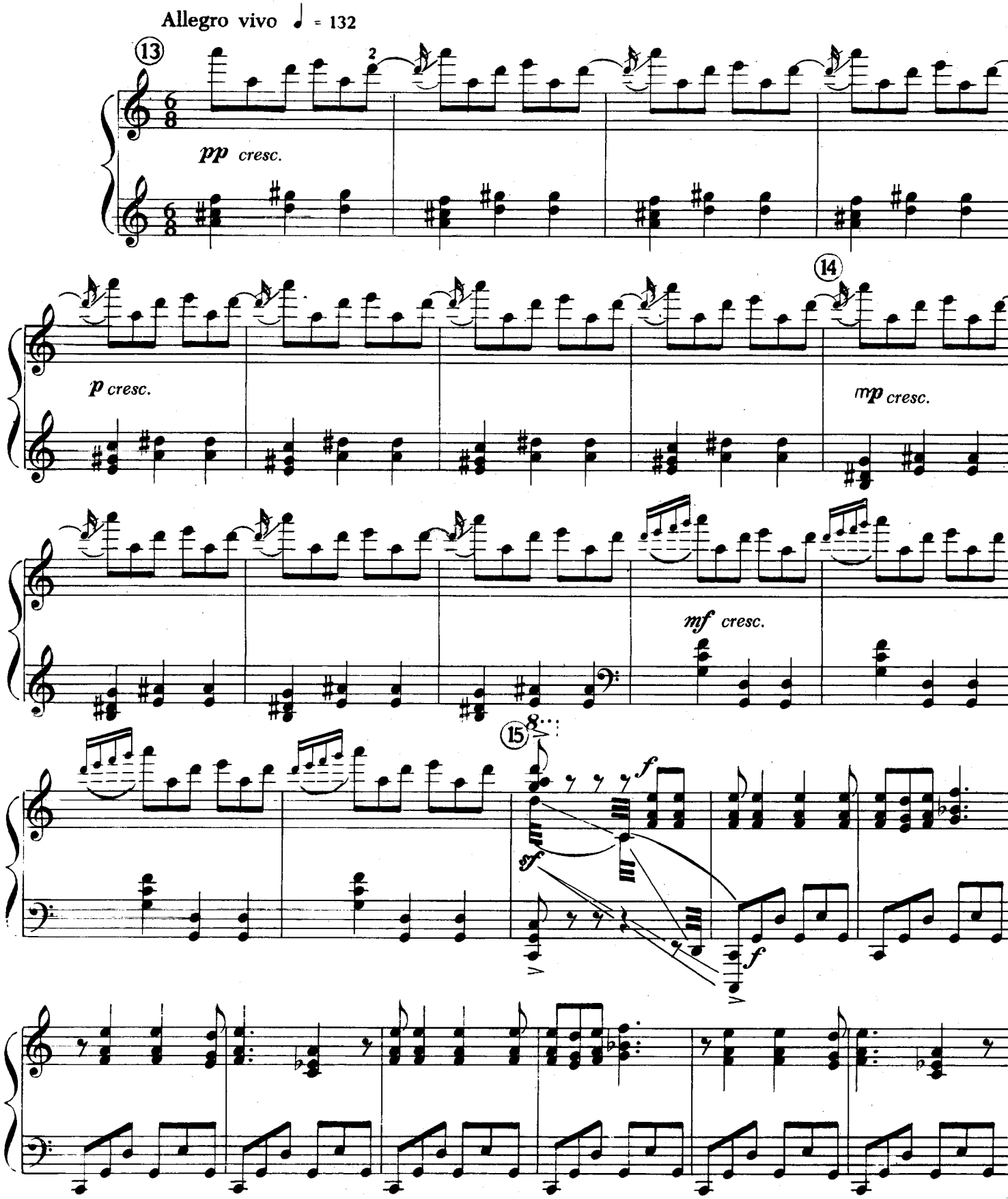


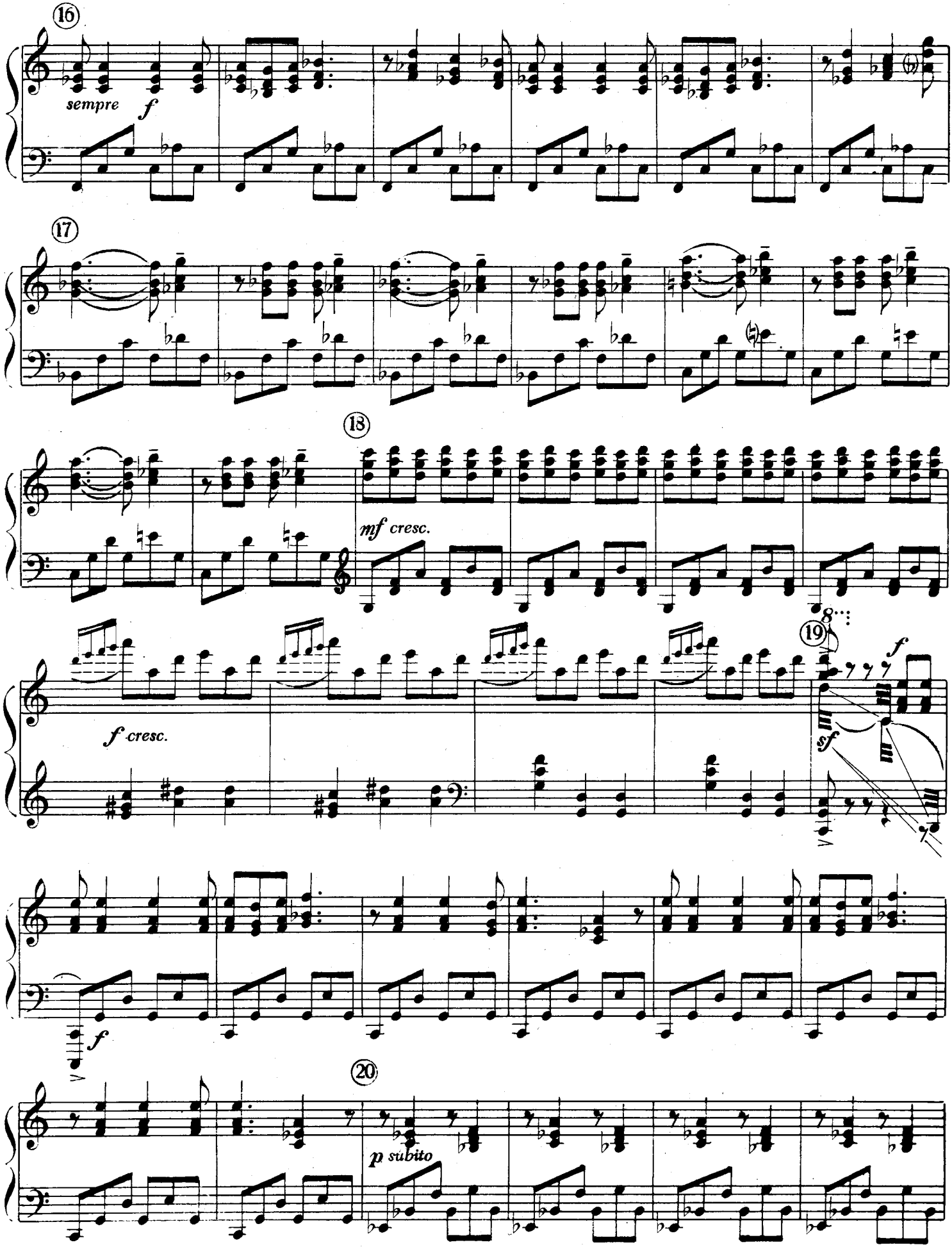
Aquí me pongo a cantar
al compás de la vigüela
que el hombre que lo desvela
una pena estraordinaria
como la ave solitaria
con el cantar se consuela.
Yo he conocido esta tierra
en que el paisano vivía,
y su ranchito tenía
y sus hijos y mujer...
era una delicia ver
cómo pasaban los días.
Entonces... cuando el lucero
brillaba en el cielo santo
y los gallos con su canto
la madrugada anunciaban,
a la cocina rumbiaba
el gaucho que era un encanto.
Y sentao junto al fogón
a esperar que venga el día
al cimarrón se prendía
hasta ponerse rechoncho,
mientras su china dormía
tapadita con su poncho.
Y apenas el horizonte
empezaba a coloriar,
los pájaros a cantar
y las gallinas a apiarse,
era cosa de largarse
cada cual a trabajar.





Pequeña Danza

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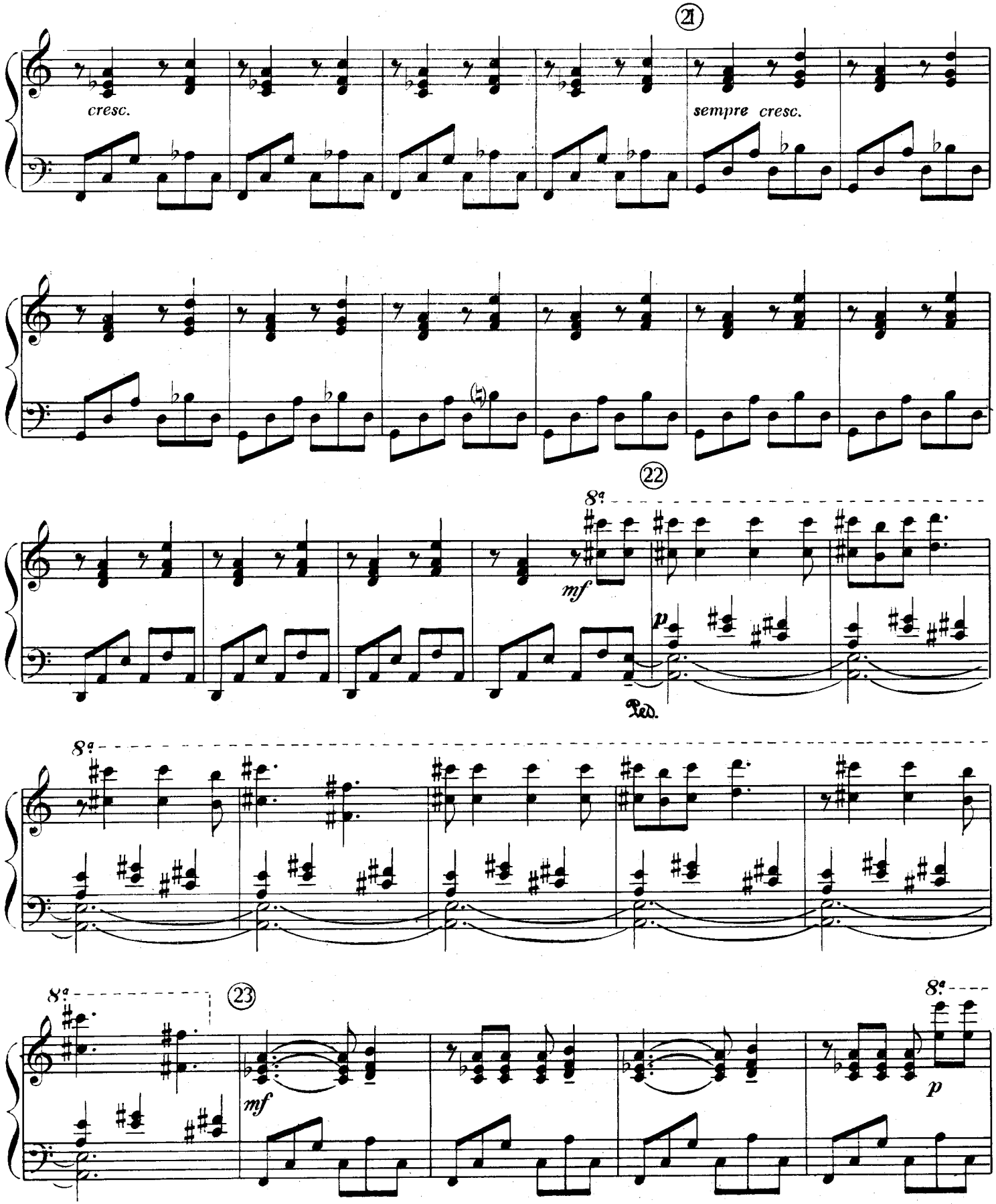
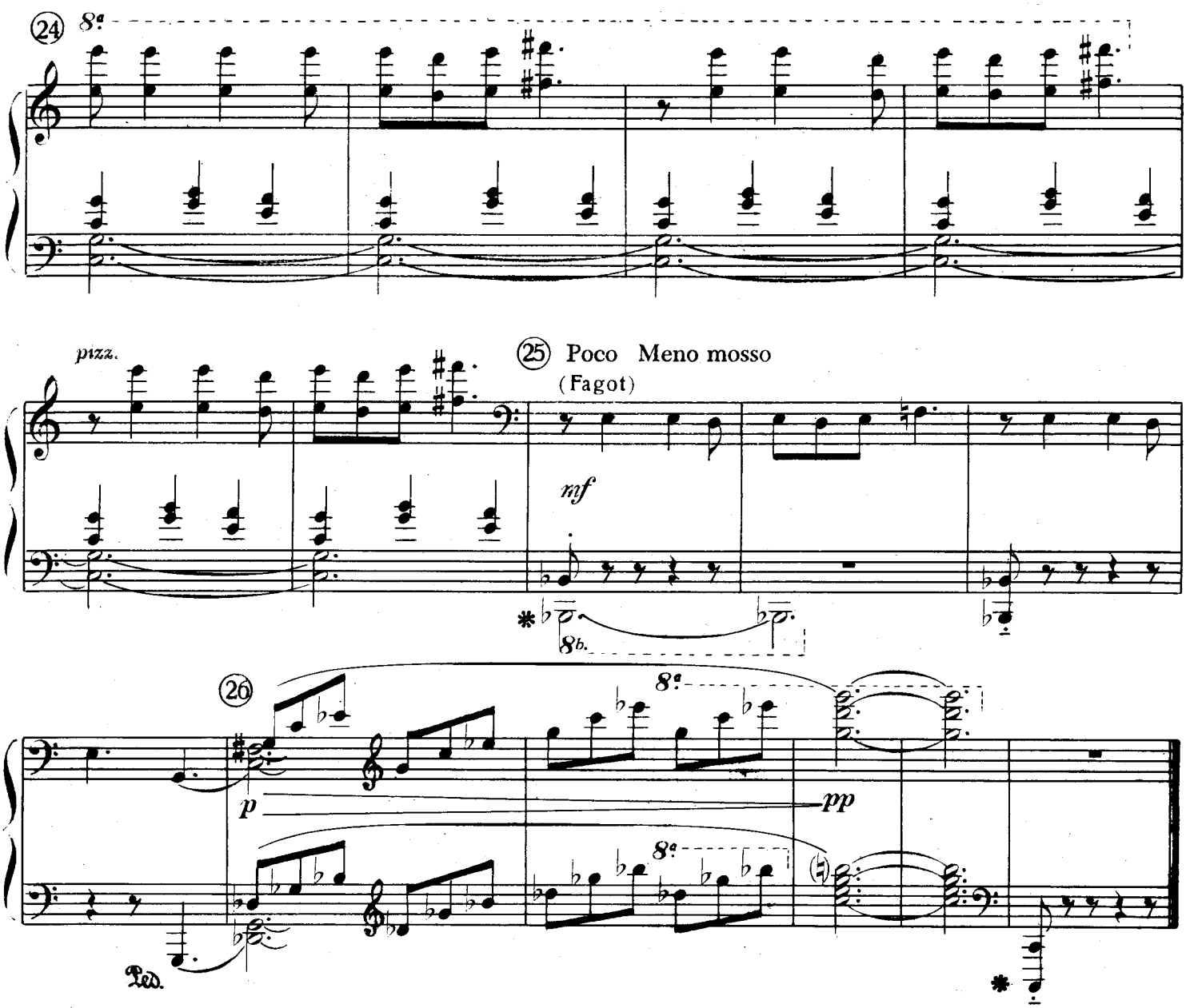
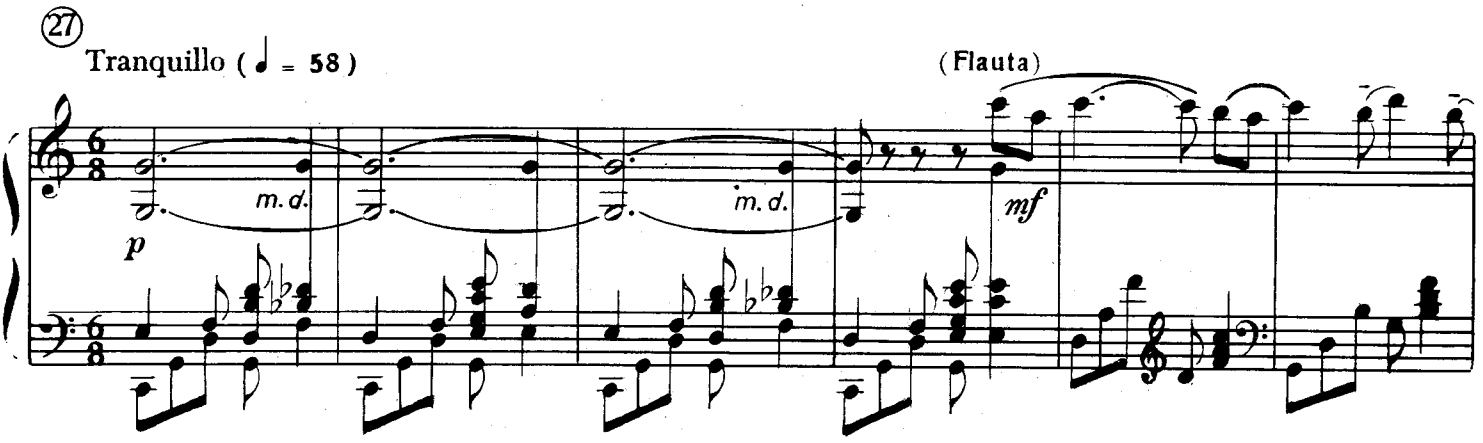
sempre
f
17
18
mf cresc.
8
19
f
f cresc.
sf
f
20
p subito

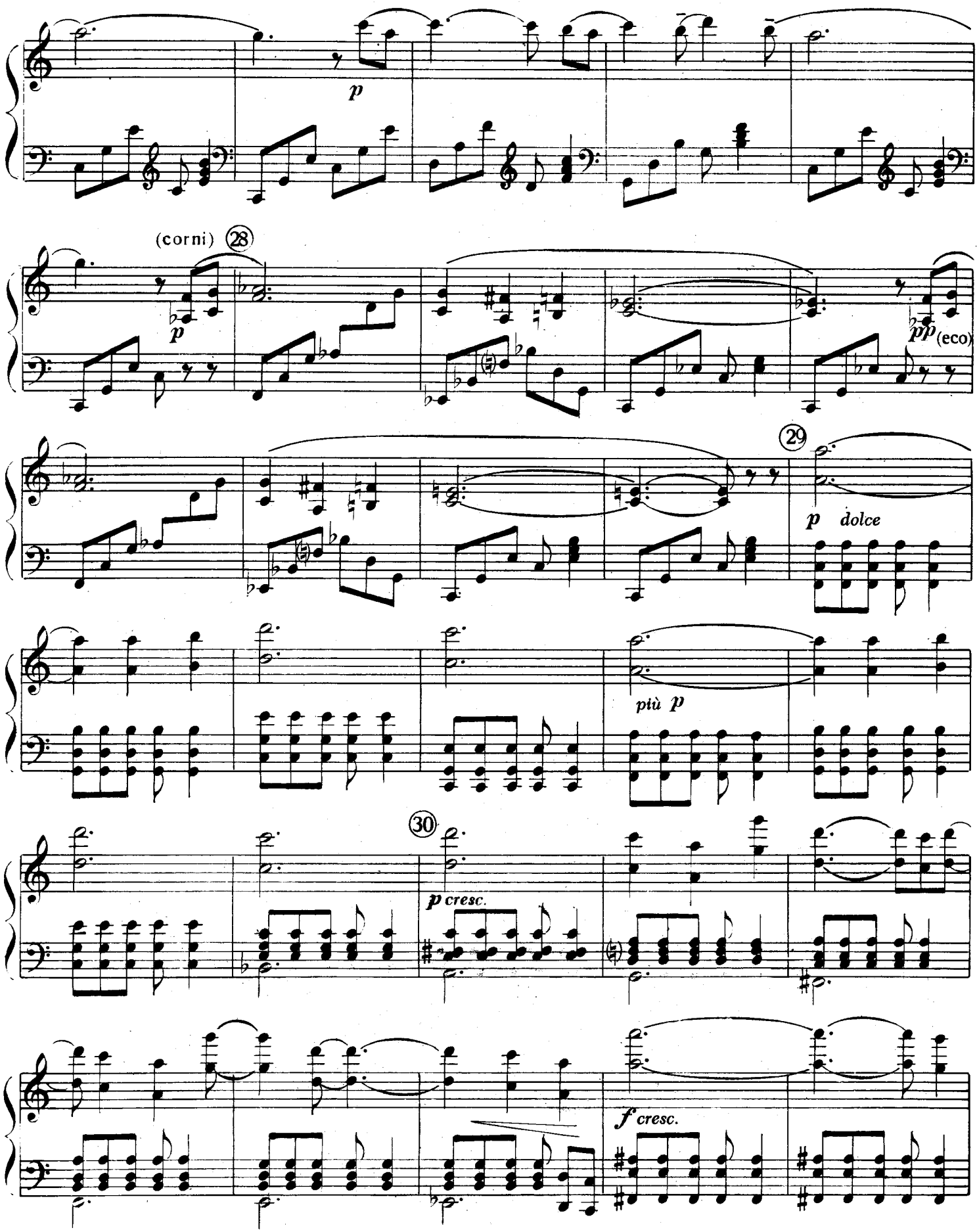

21
cresc.
sempre cresc.
22
8a
mf
p
Ped.
8a
8a
23
mf
8a
p

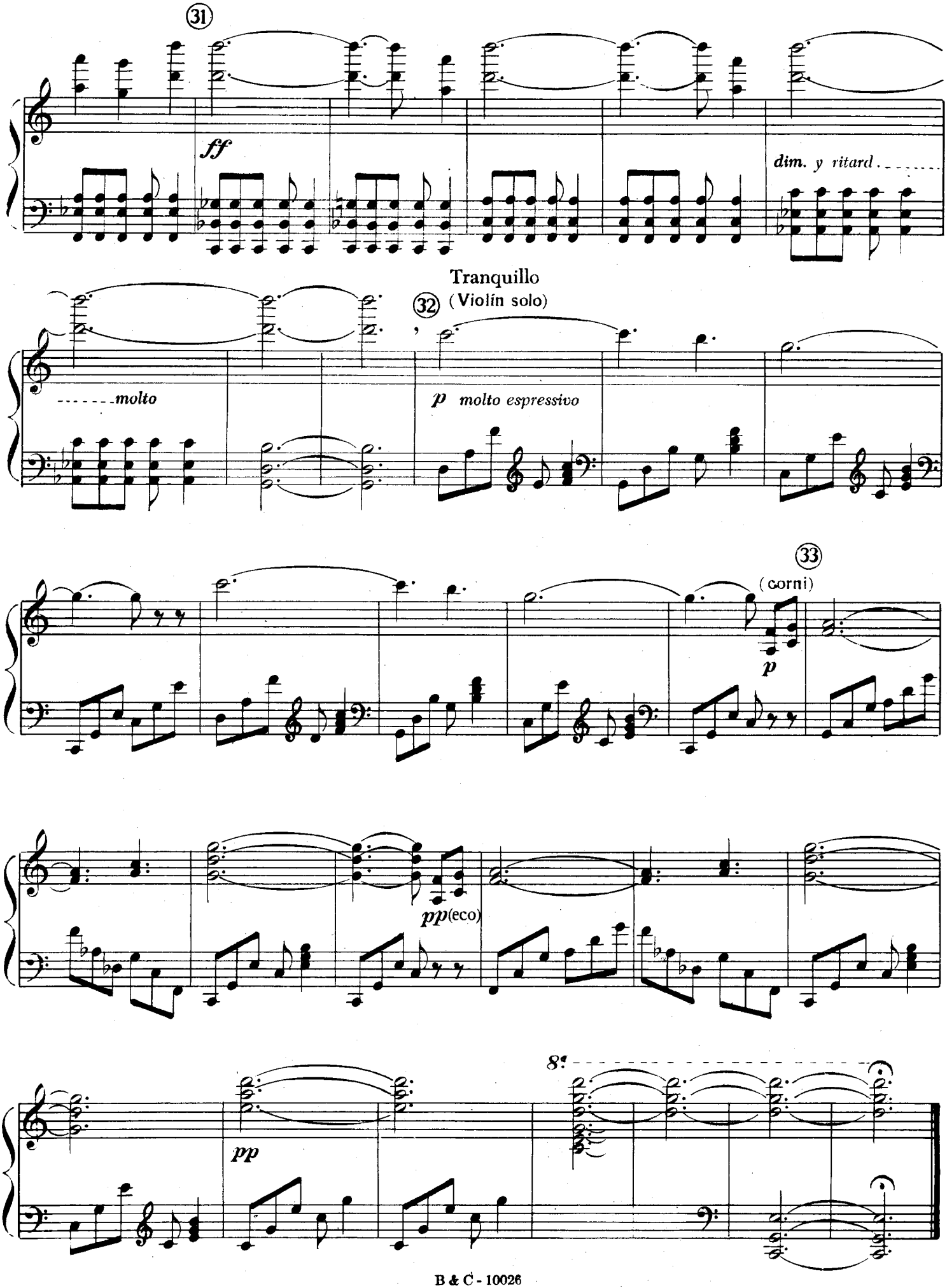


CUADRO II - LA MAÑANA

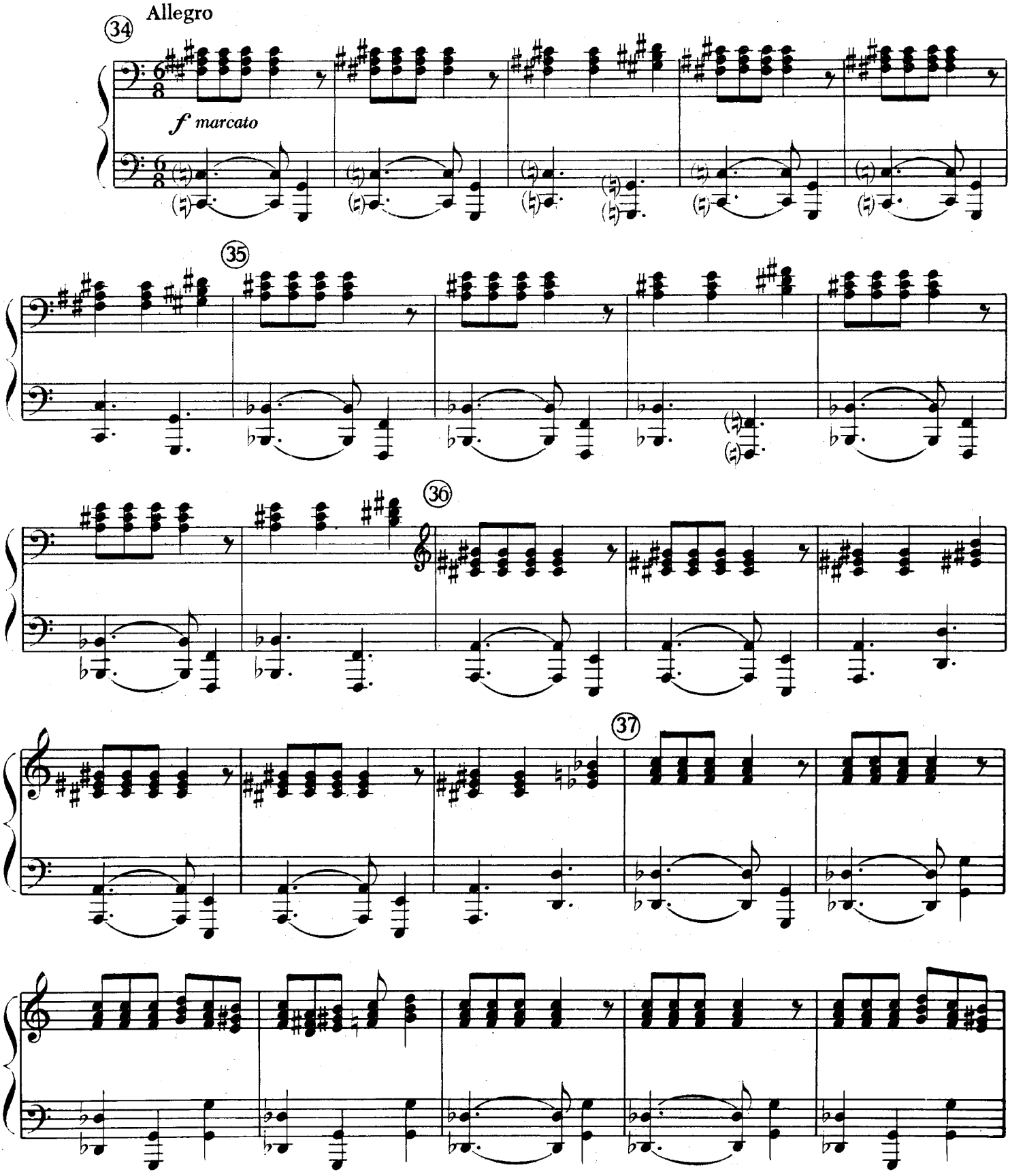
Danza del trigo

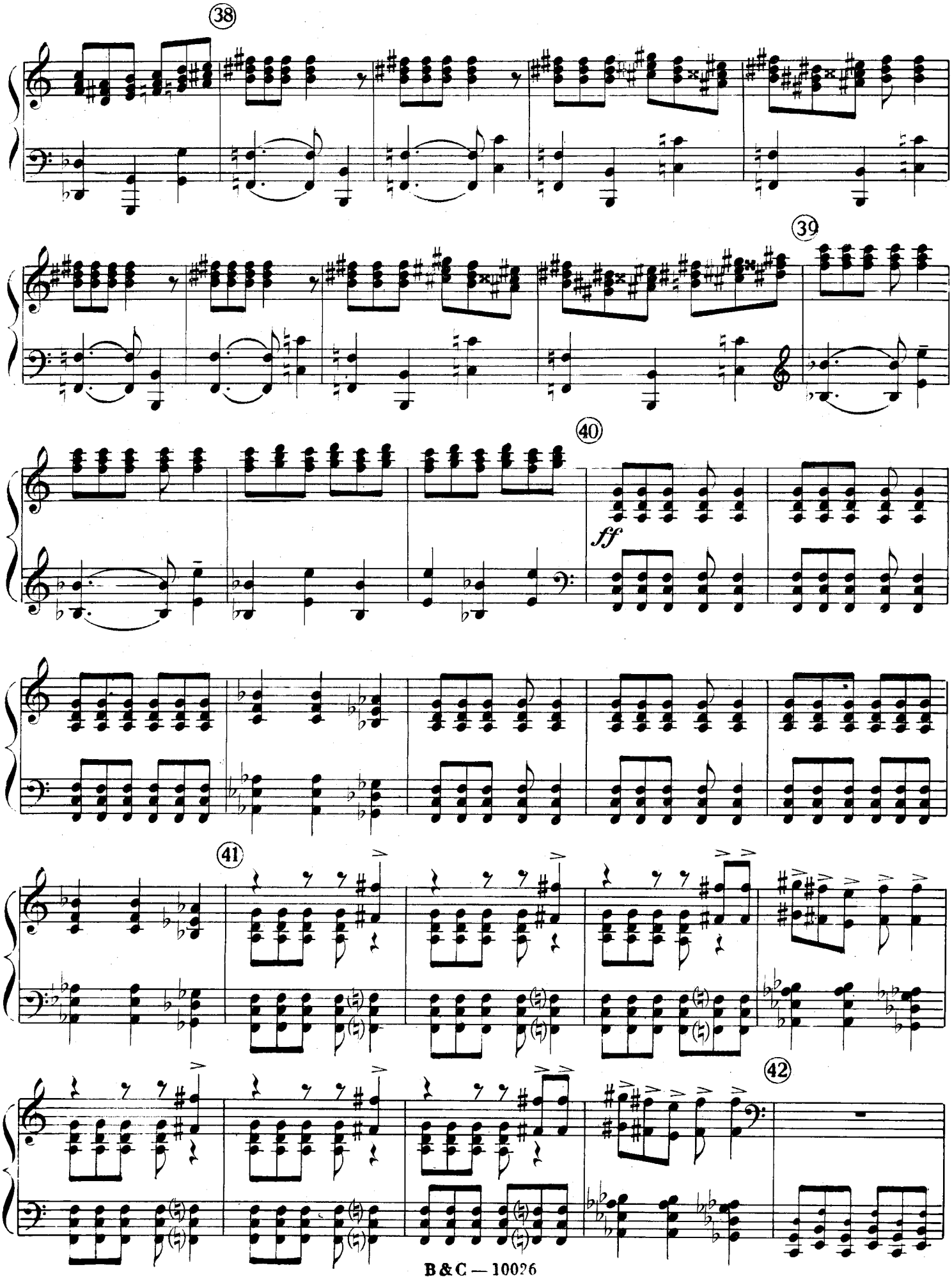



p
(corni)
28
p
pp (eco)
29
p dolce
più p
30
p cresc.
f cresc.


31
ff
dim. y ritard.
Tranquillo
32
(Violín solo)
molto
p molto espressivo
33
(corni)
p
pp(eco)
8va
pp

Los trabajadores agrícolas

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39
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41
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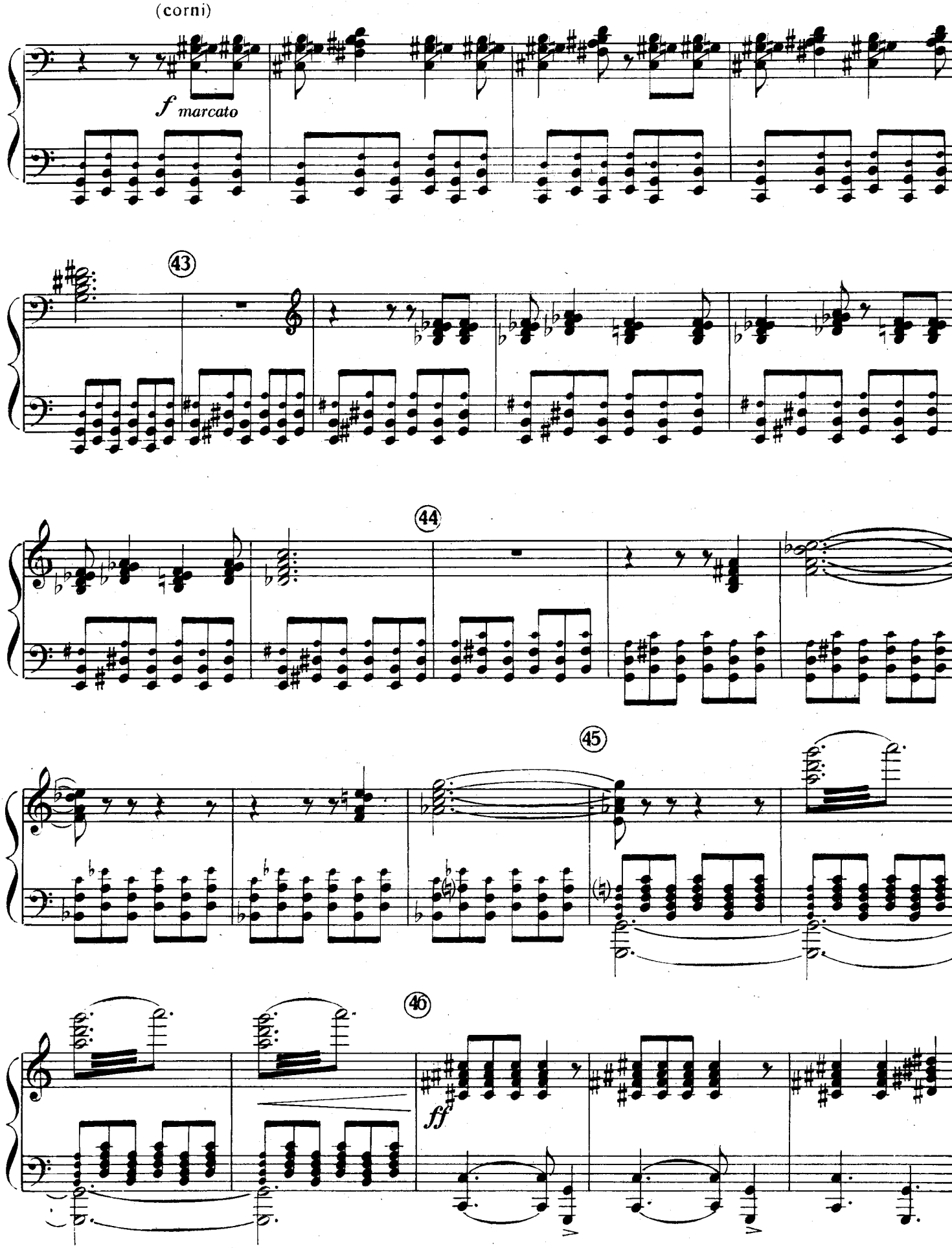
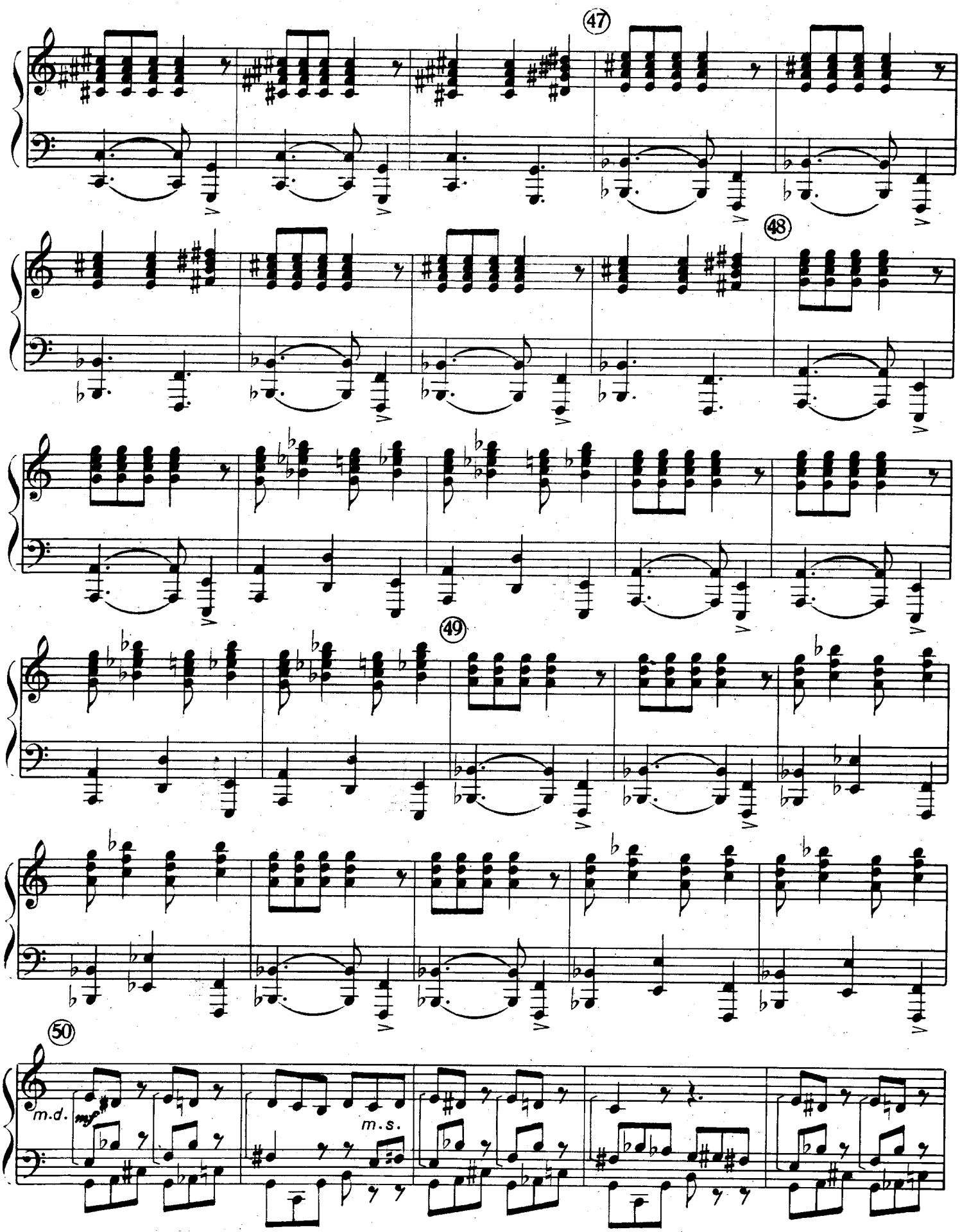
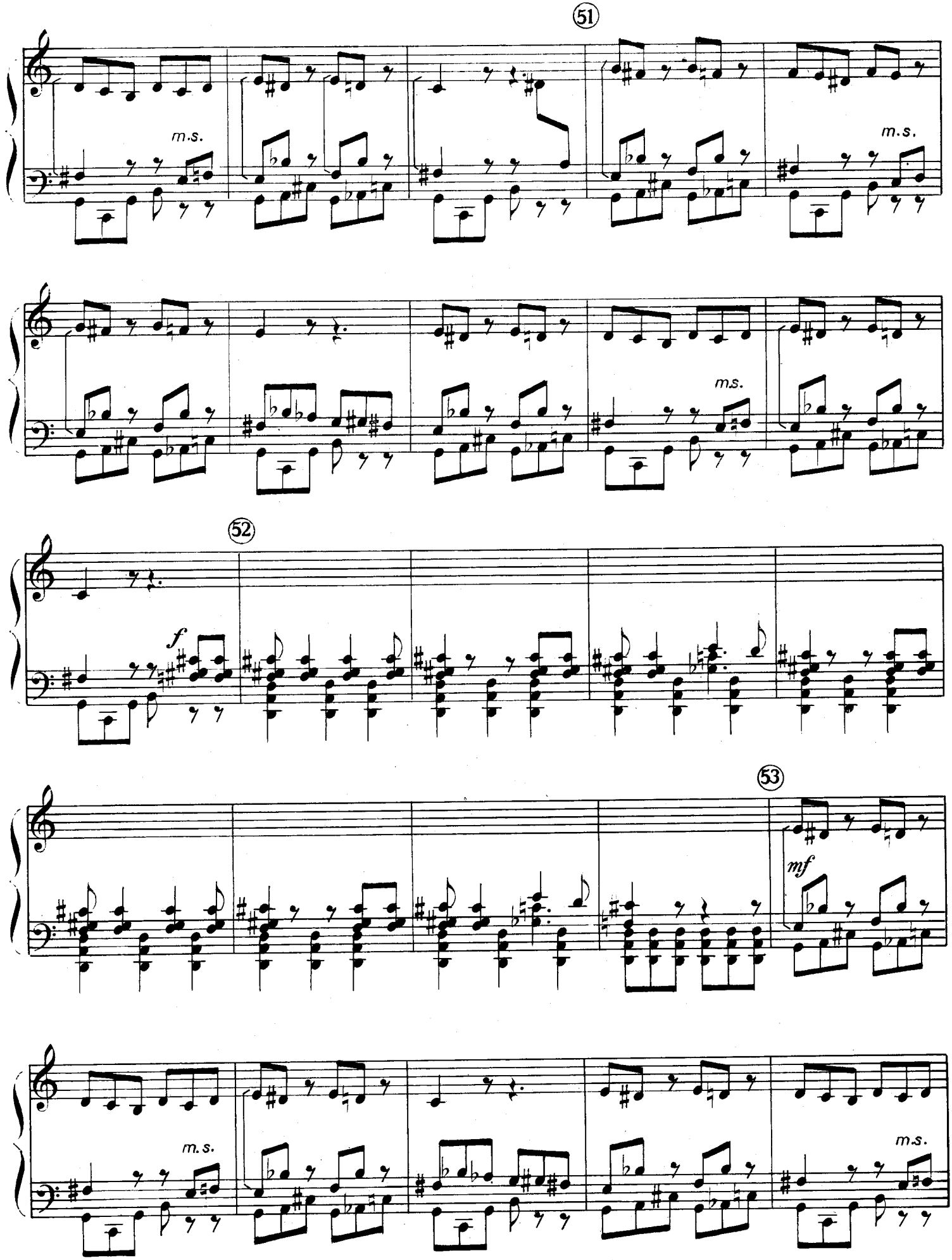
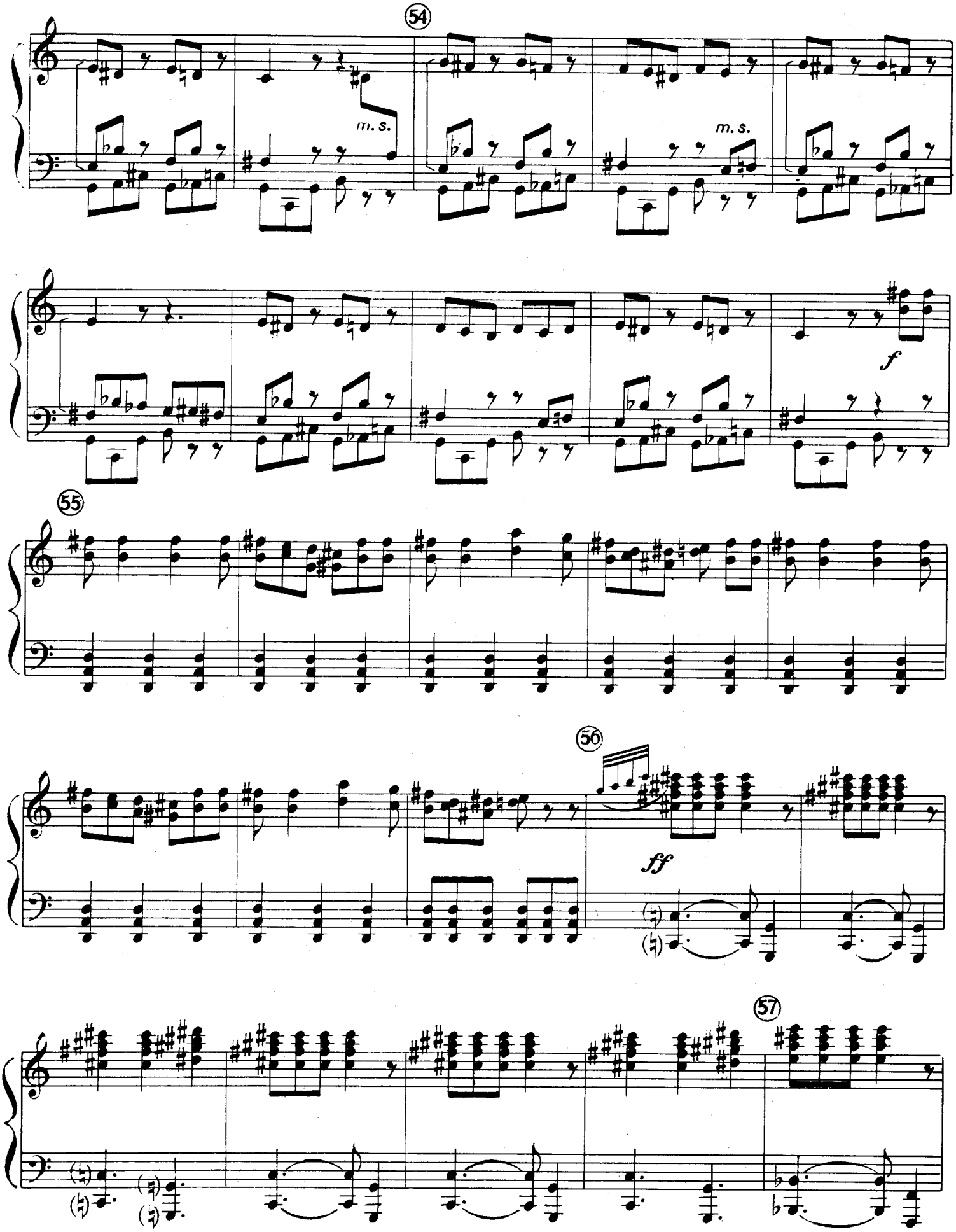
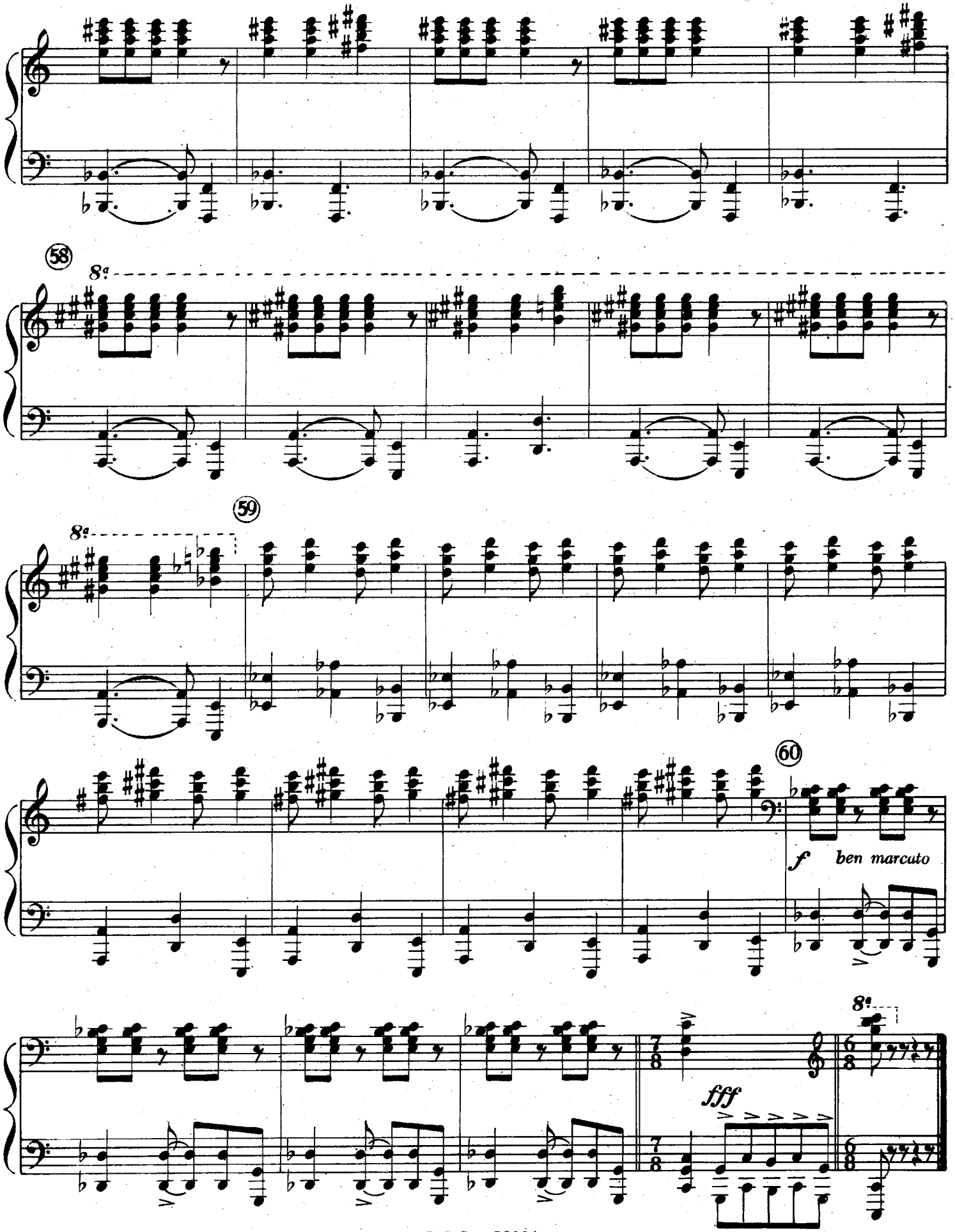

(corni)
f marcato
43
44
45
46
ff

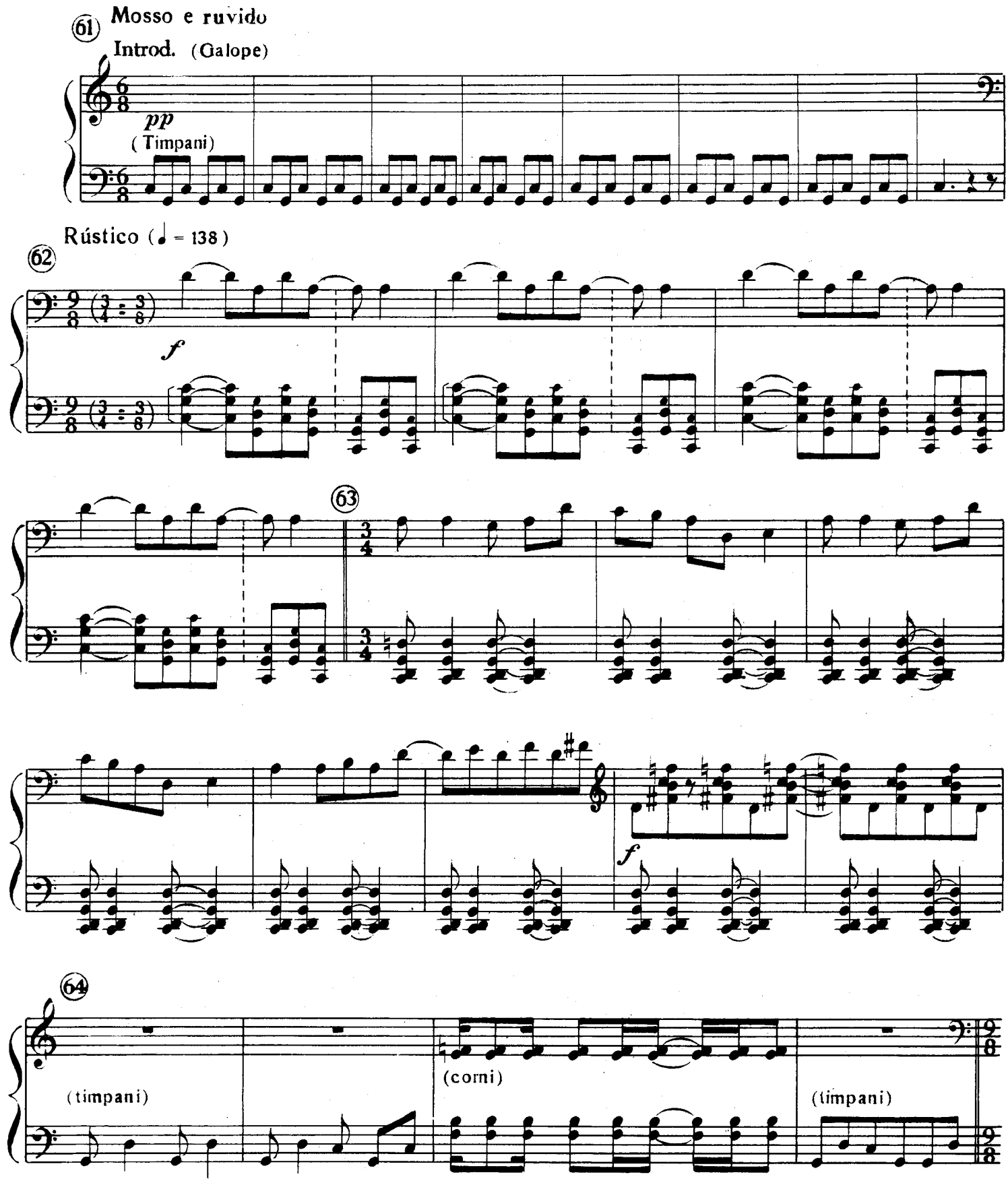

47
48
49
50
m.d.
mf
m.s.

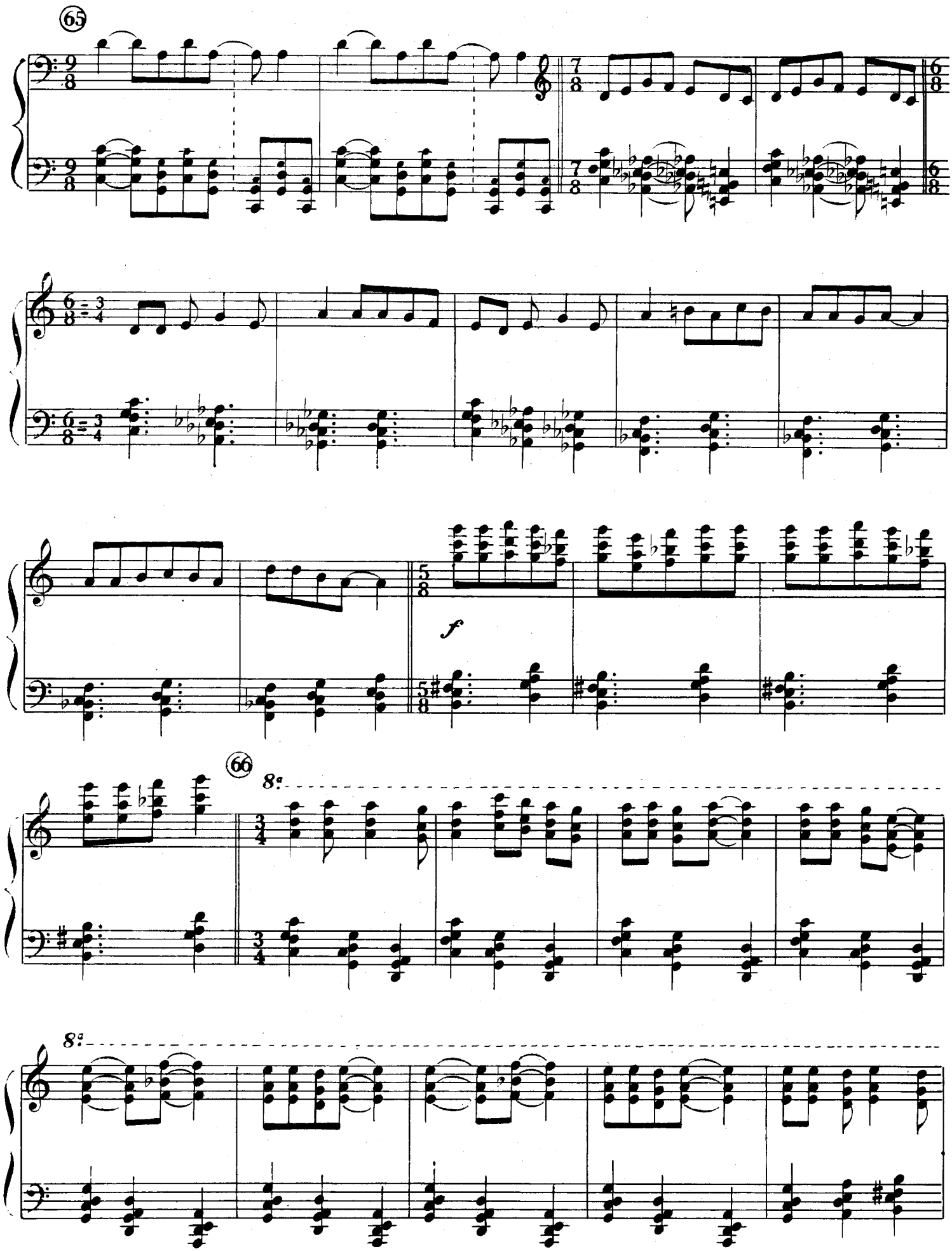

51
m.s.
m.s.
m.s.
52
f
53
mf
m.s.
m.s.


54
m. s.
m. s.
f
55
56
ff
57


58
8va
59
8va
60
f ben marcuto
8va
fff

Los peones de hacienda

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66
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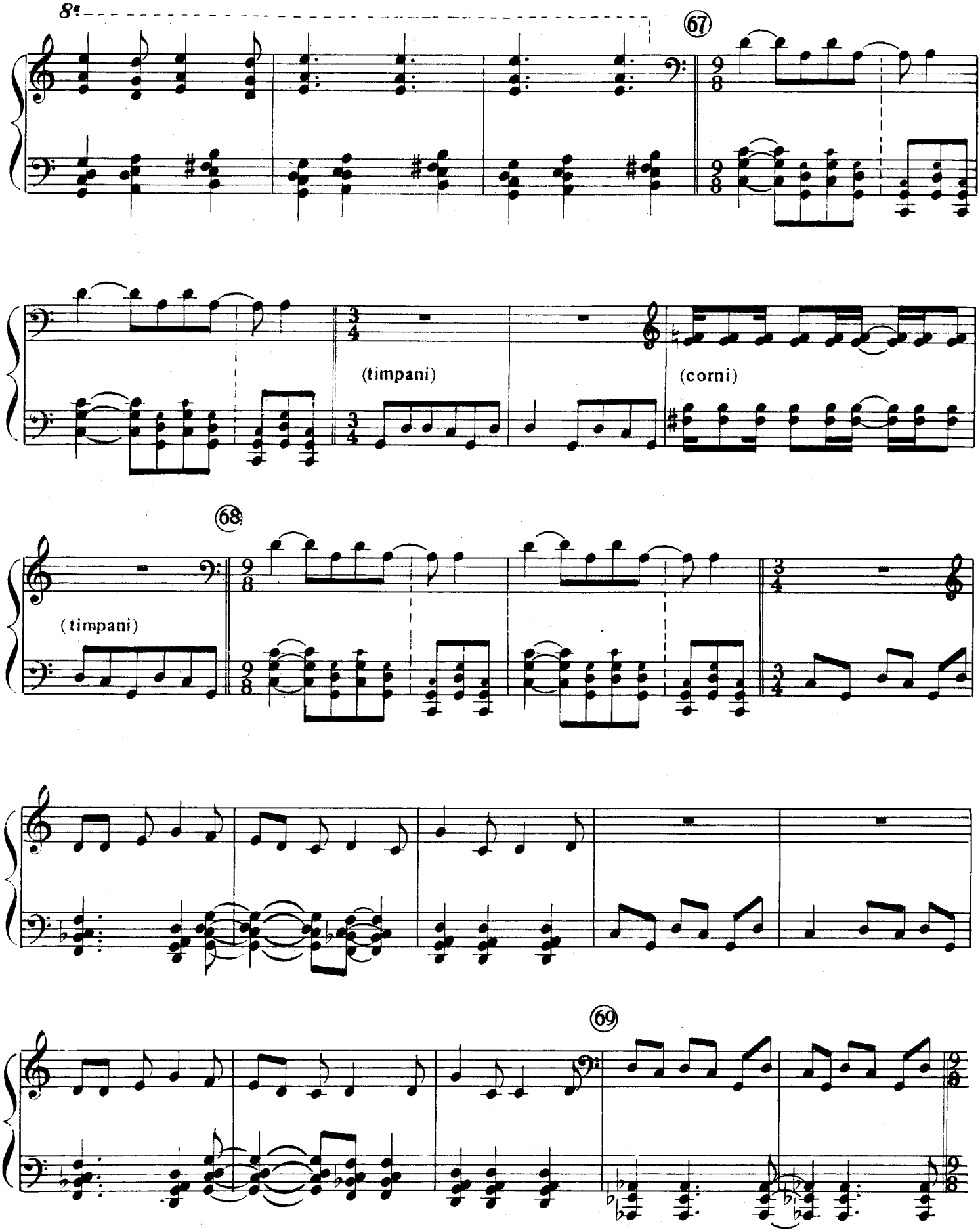
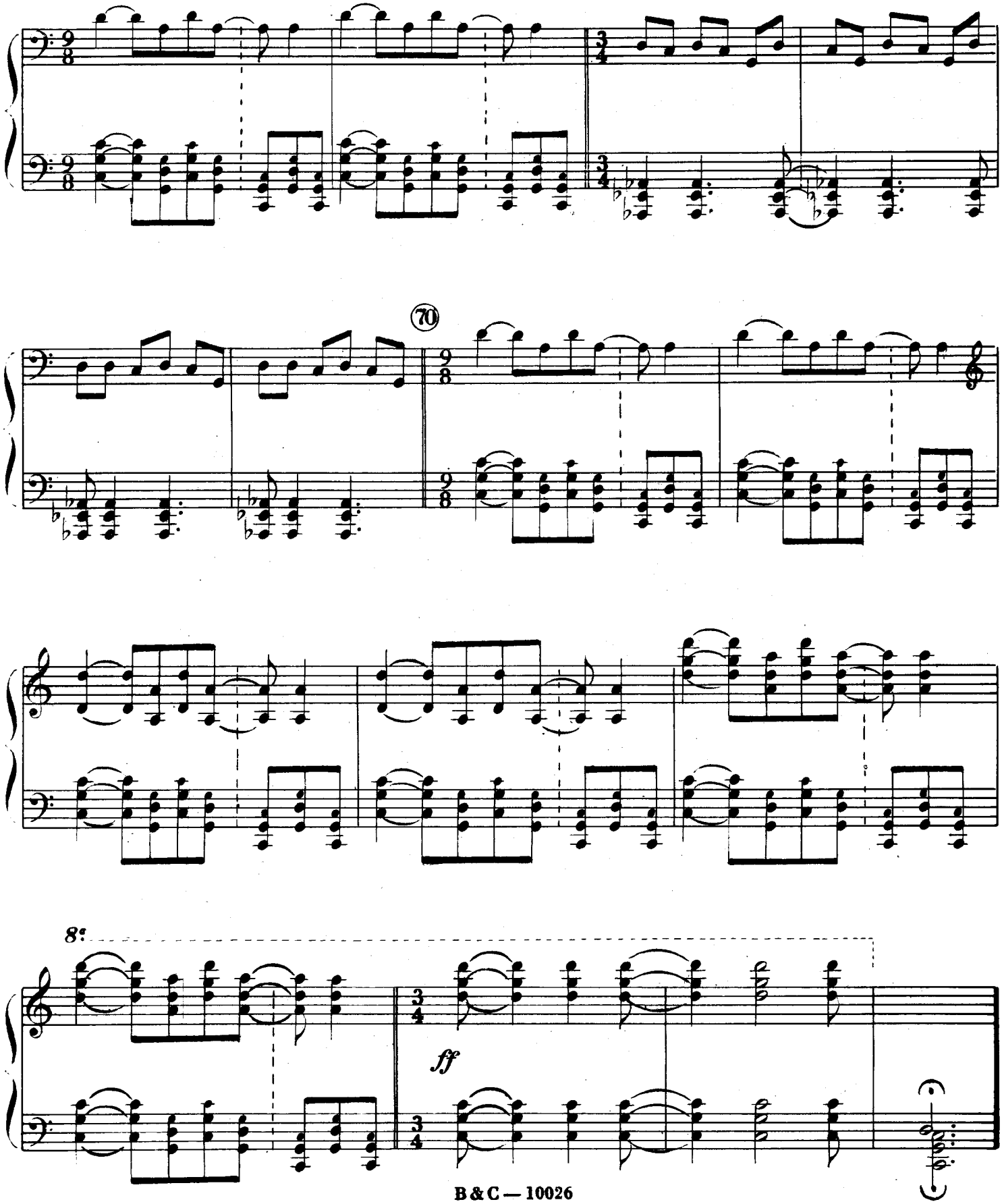
8a


8va
67
(timpani)
(corni)
68
(timpani)
69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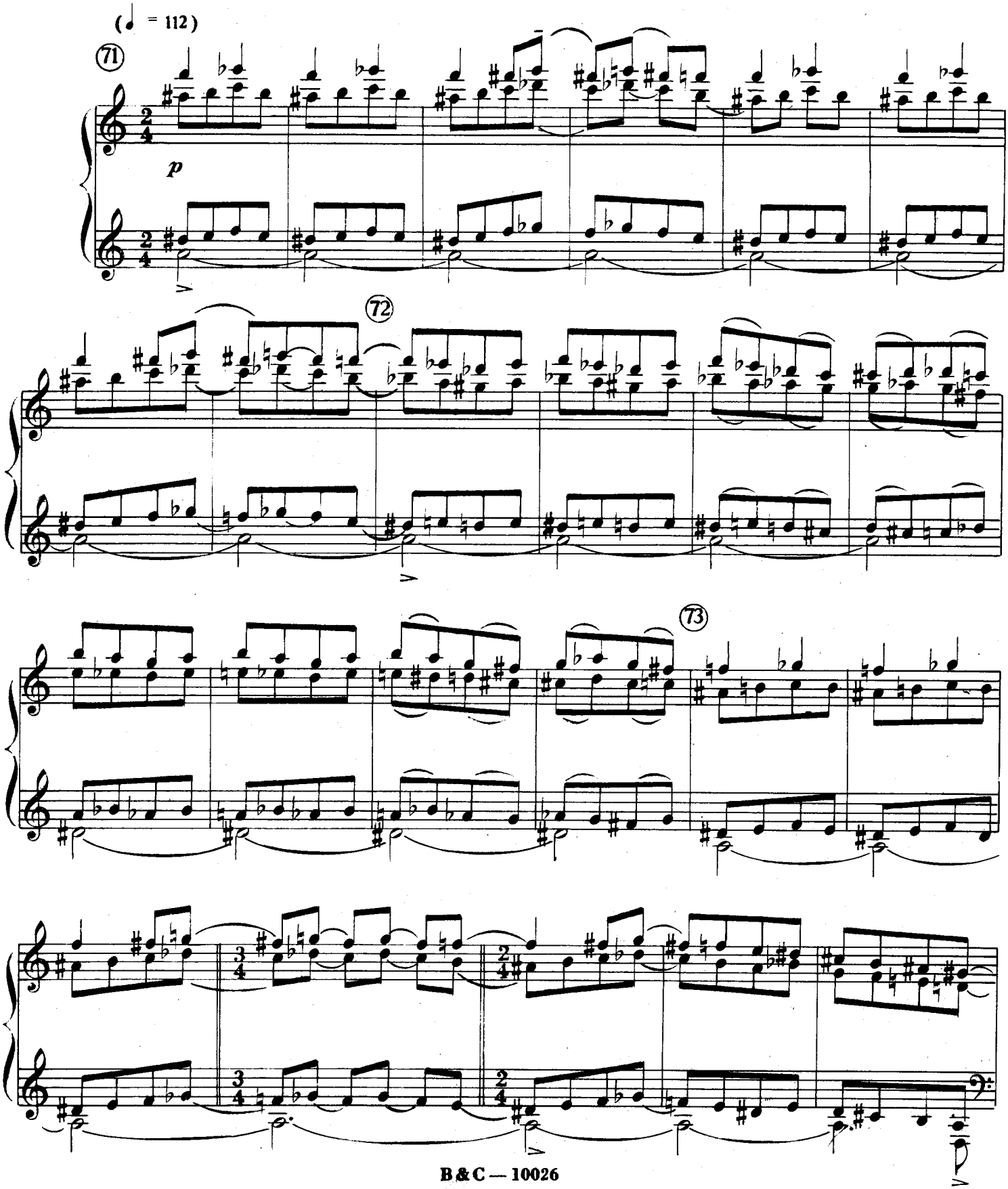
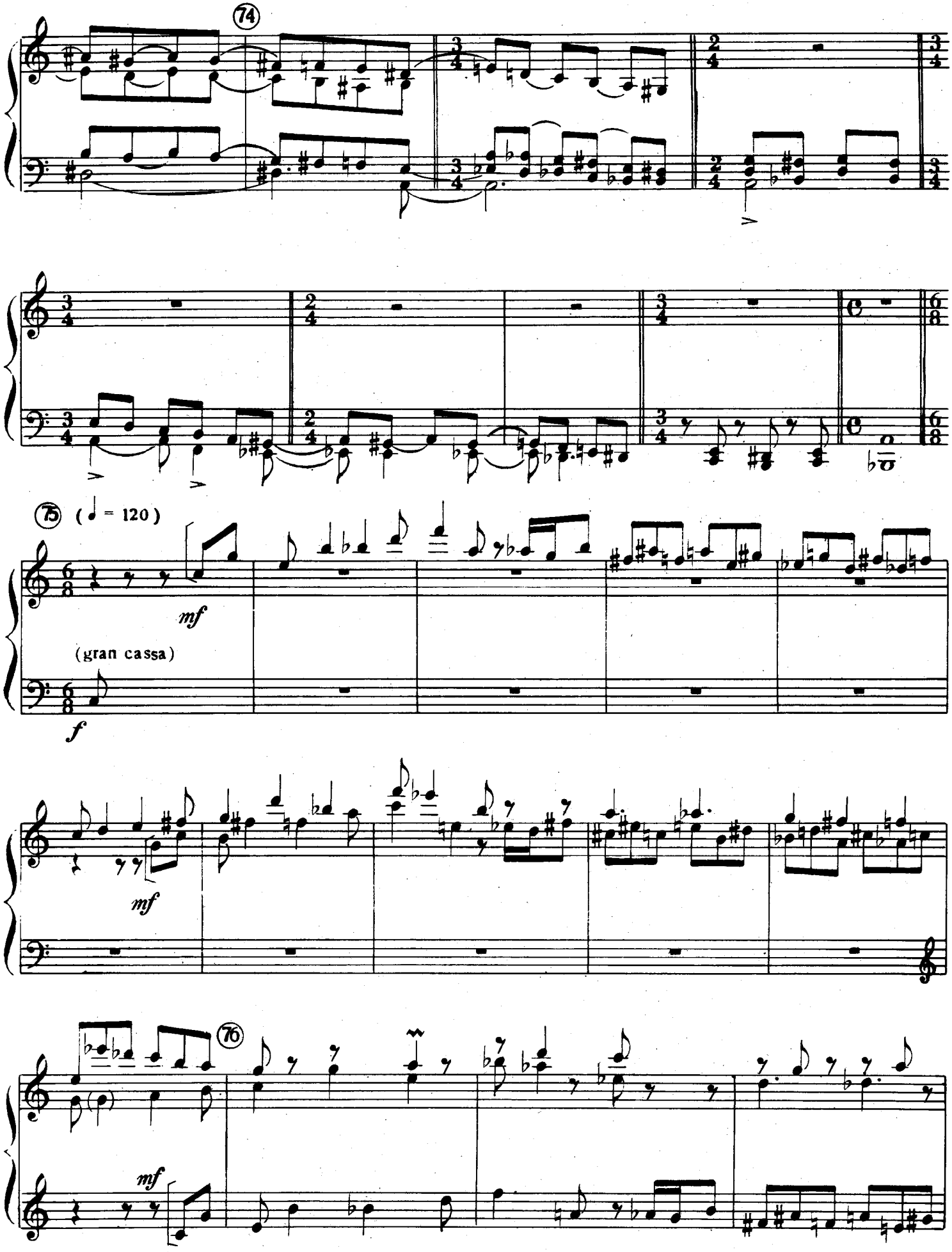
8va
ff

Los puebleros




74
75
(♩ = 120)
mf
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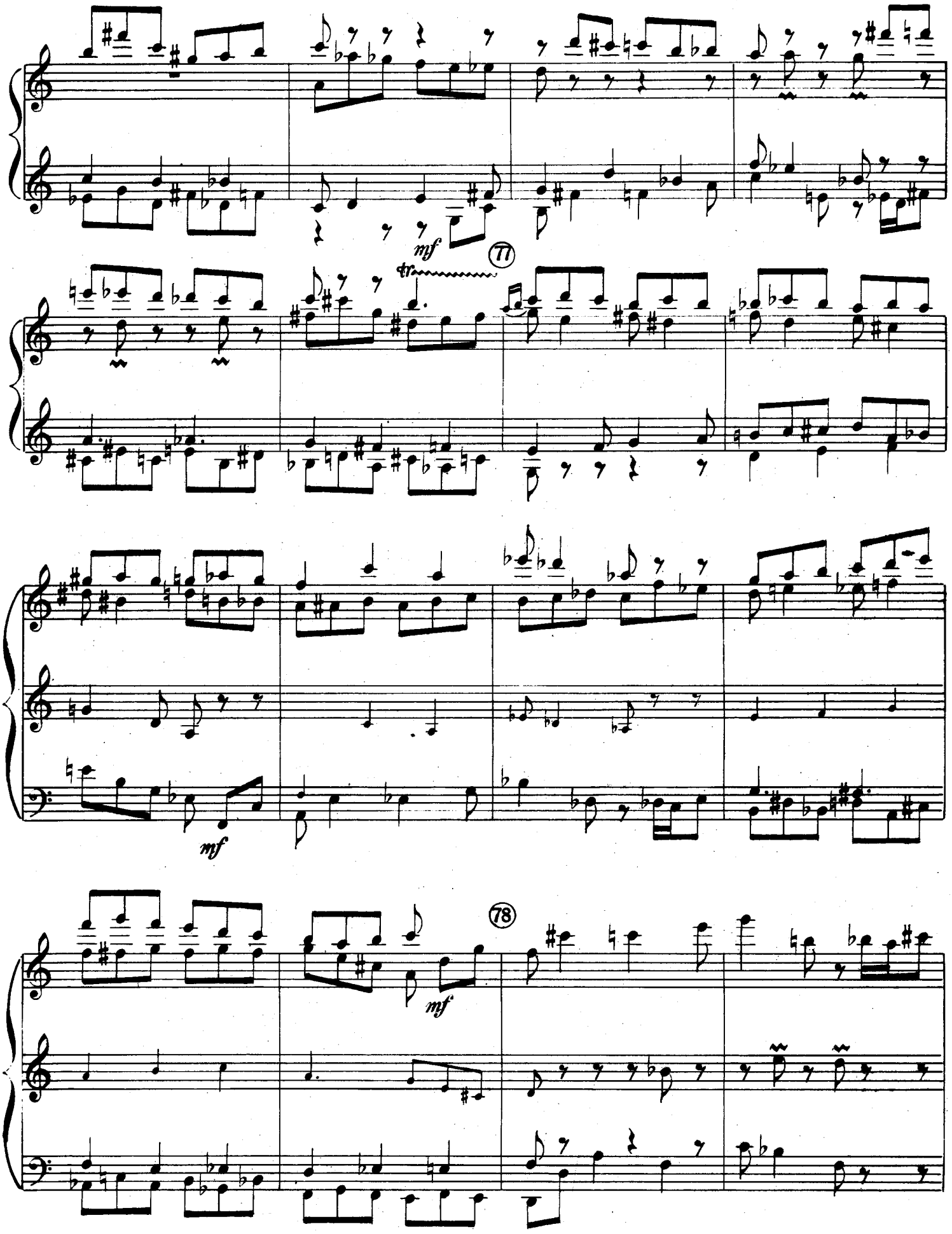
76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77
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78
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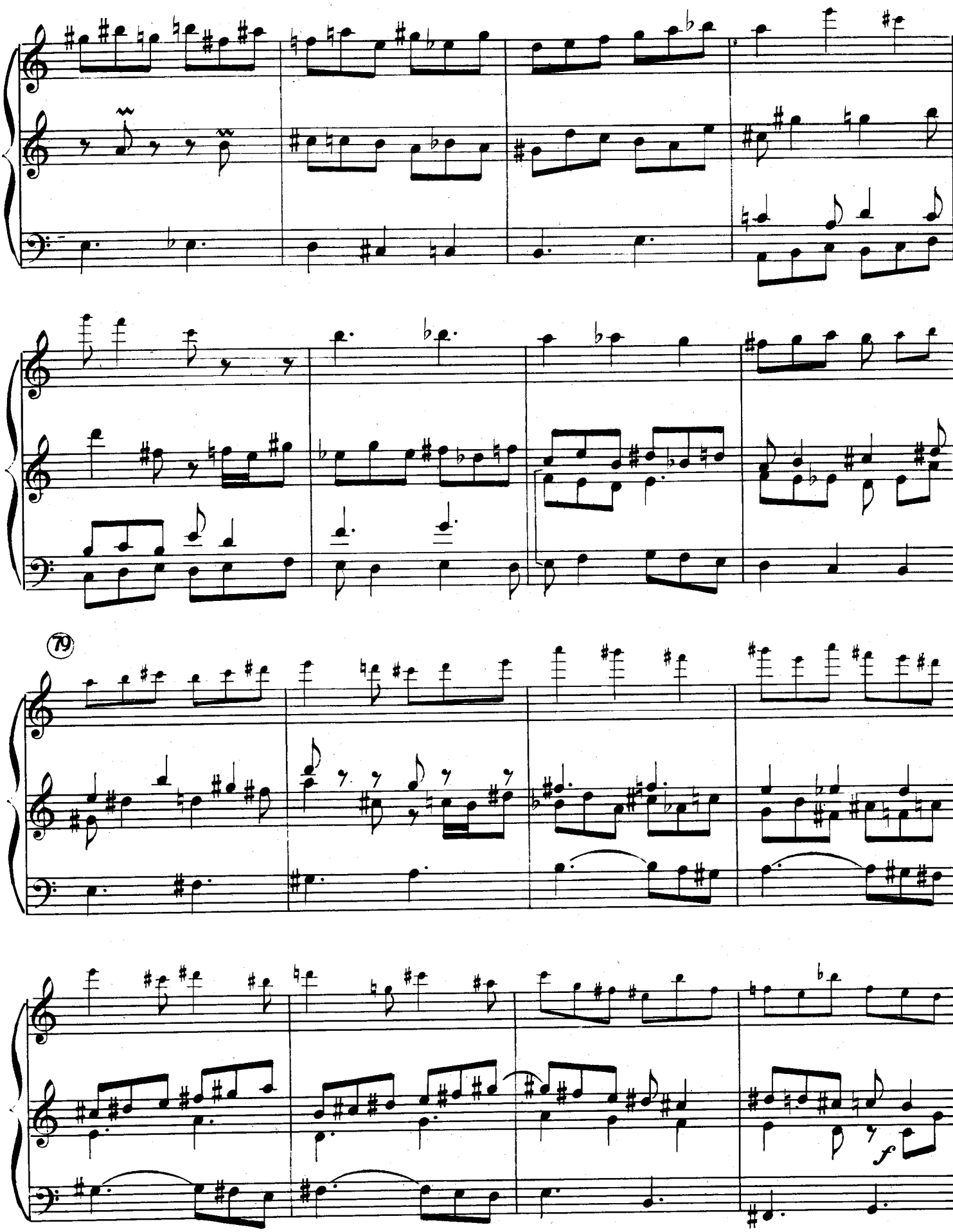
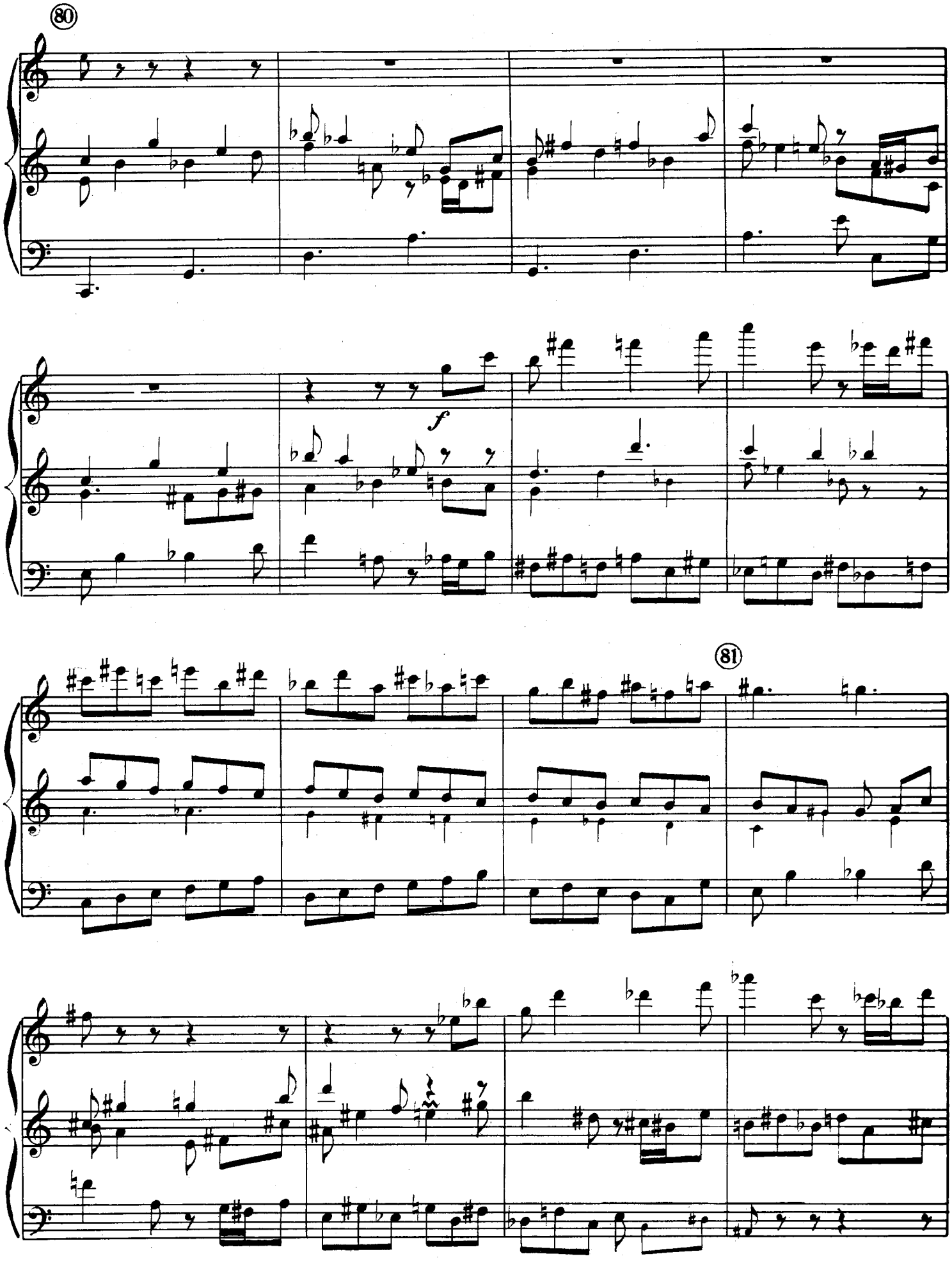
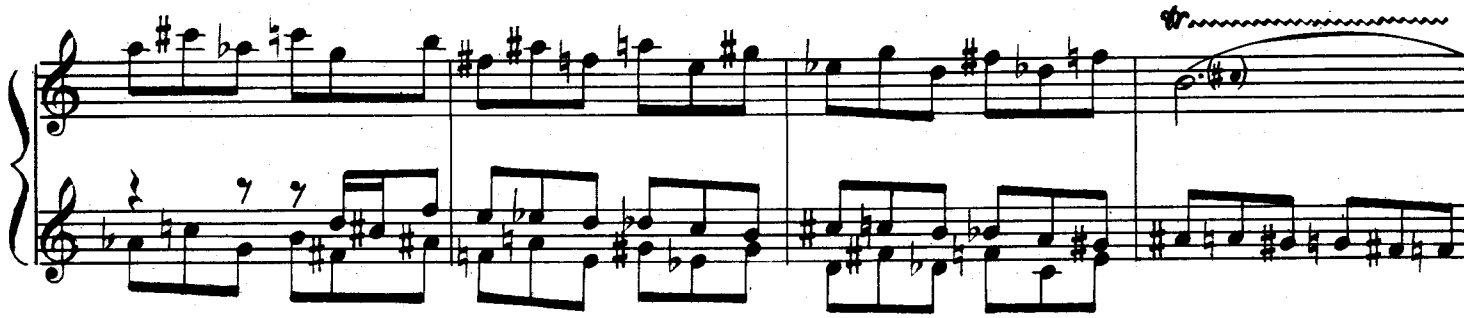

79
f


80
f
81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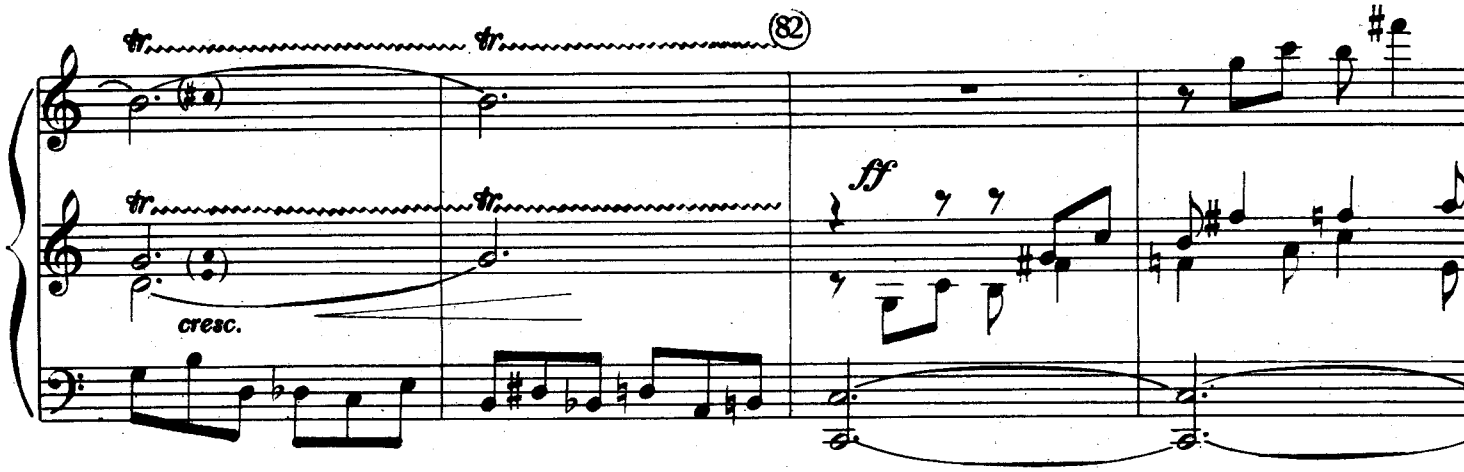
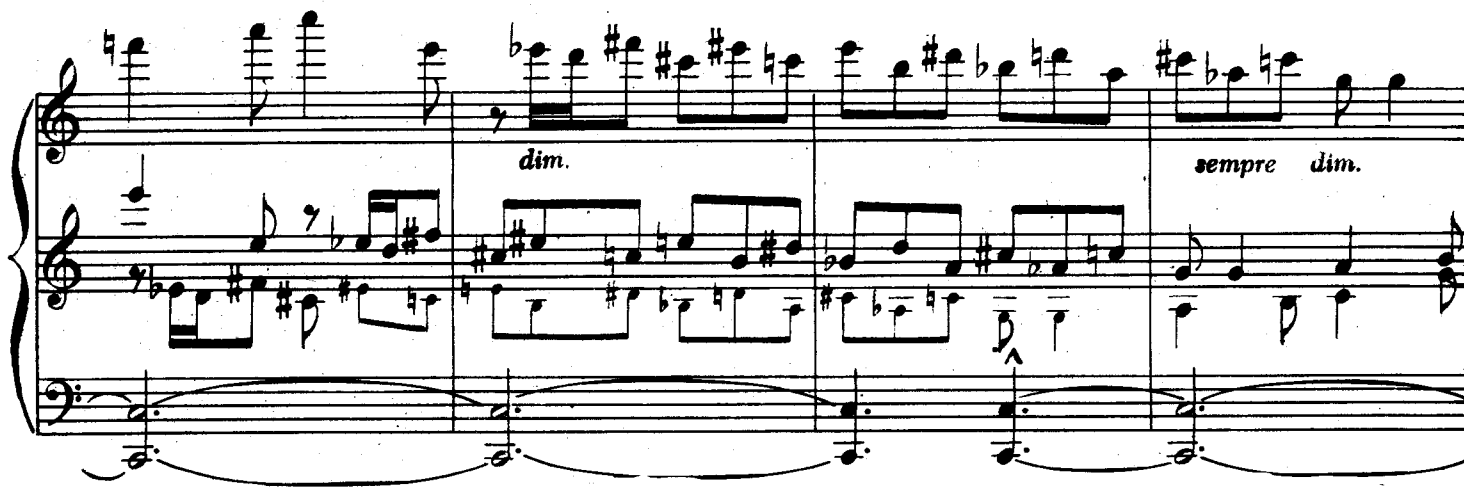
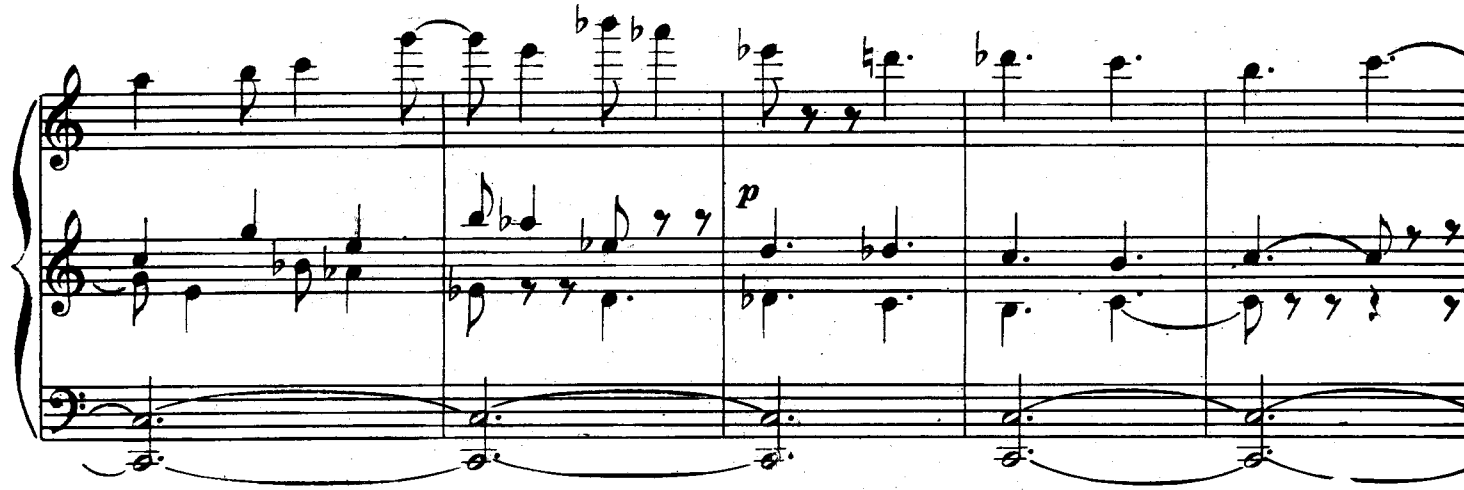

tr.
tr.
82
tr.
tr.
cresc.
ff


dim.
sempre dim.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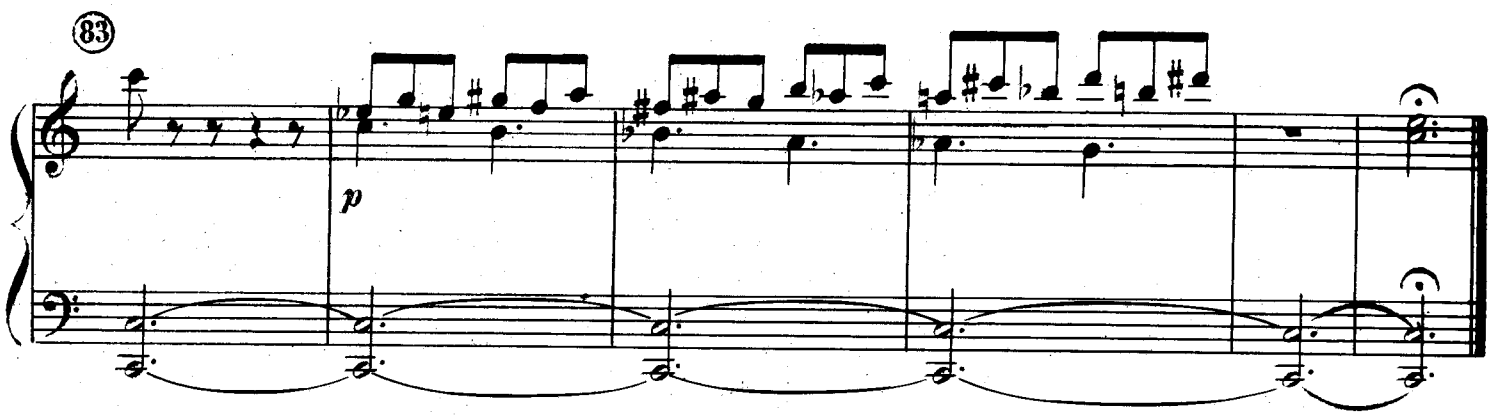
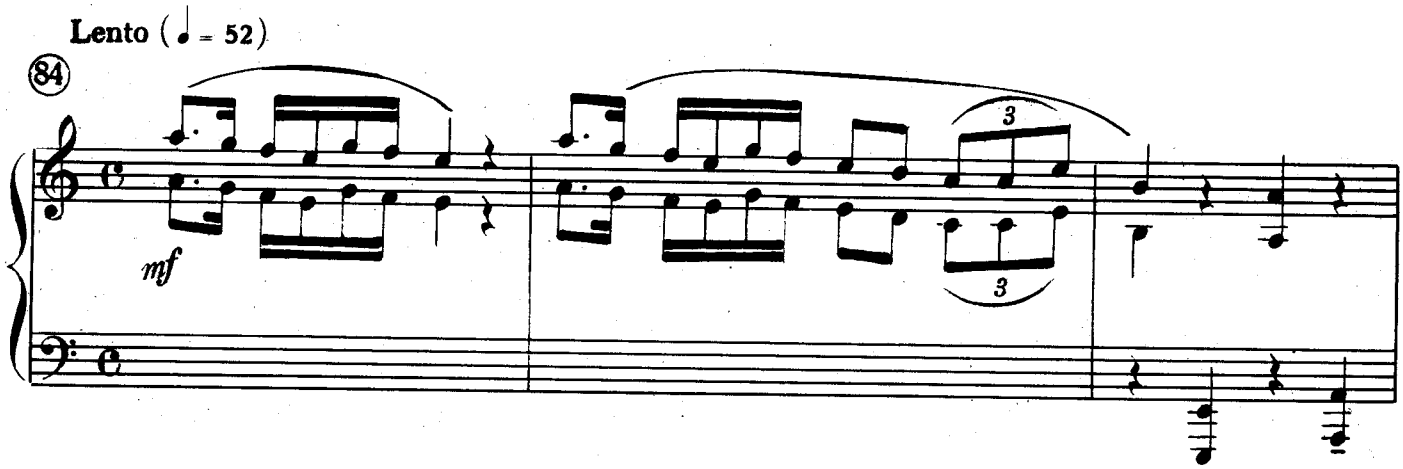
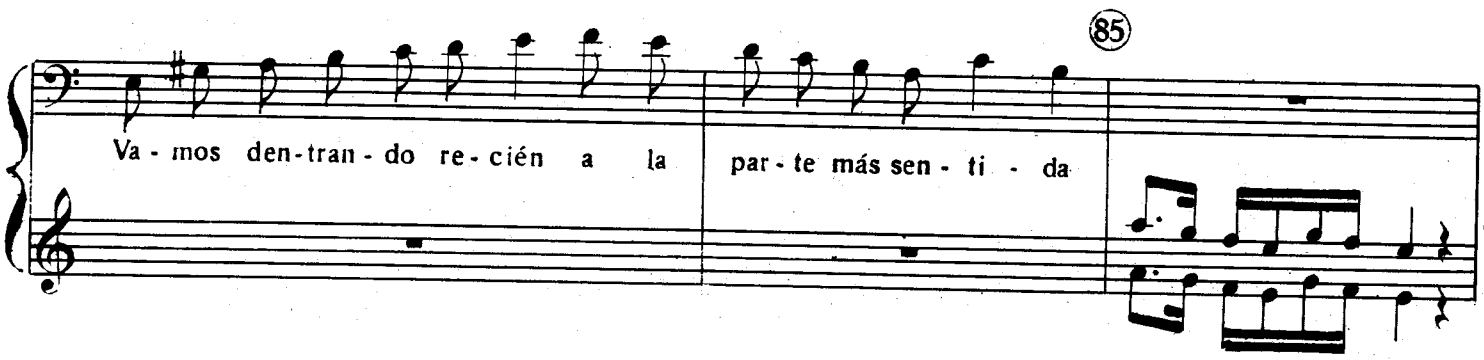
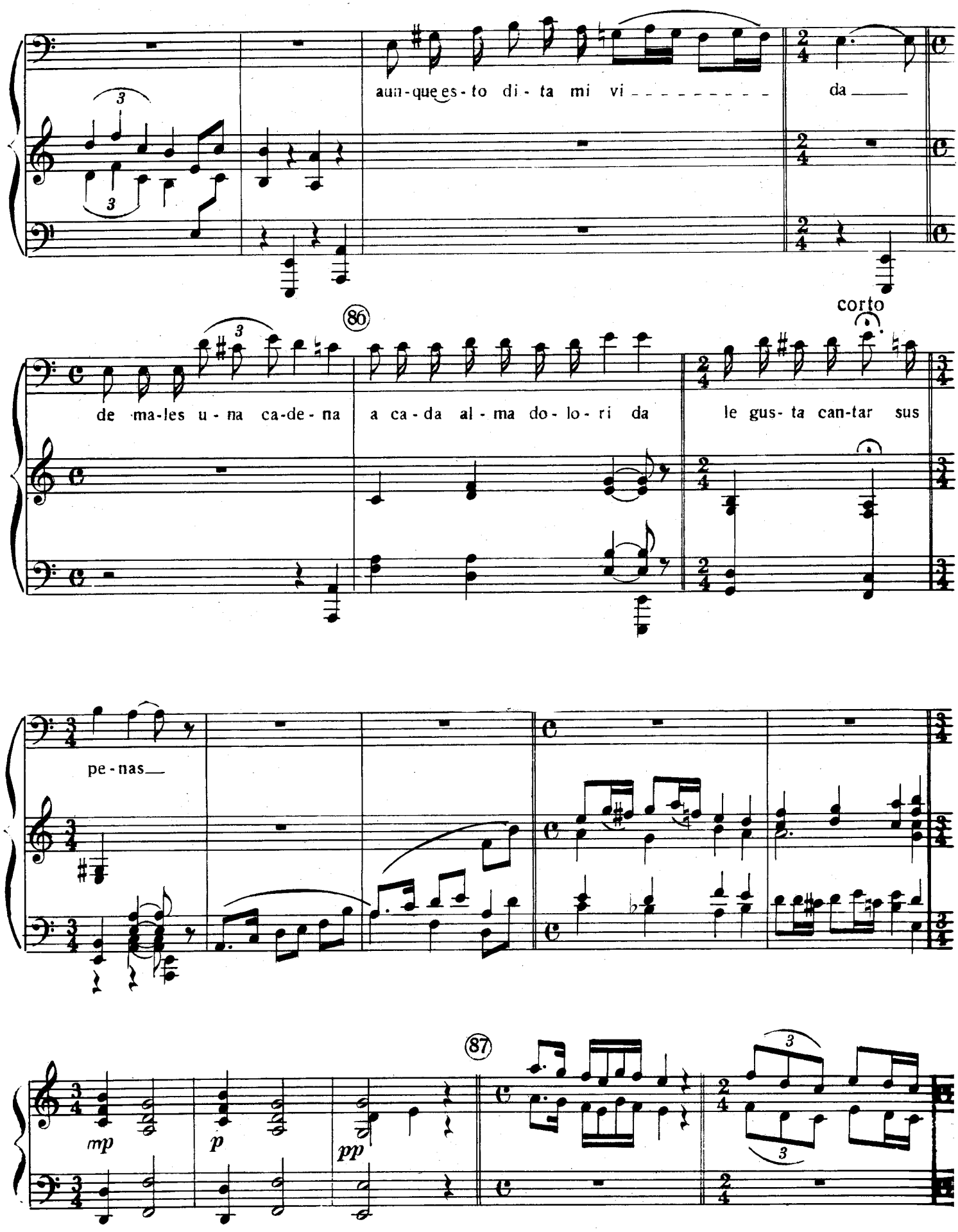


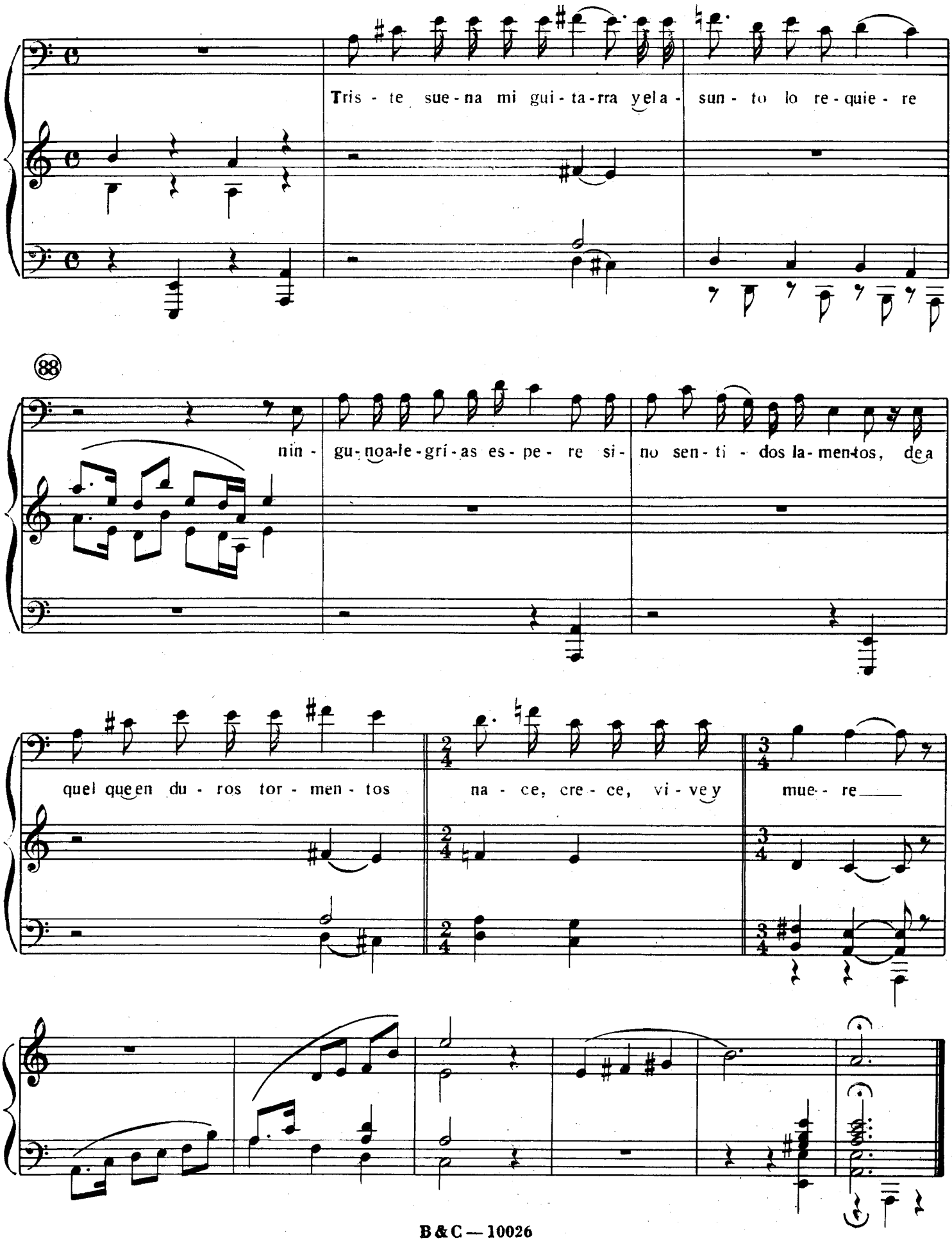
CUADRO III - LA TARDE

Triste pampeano

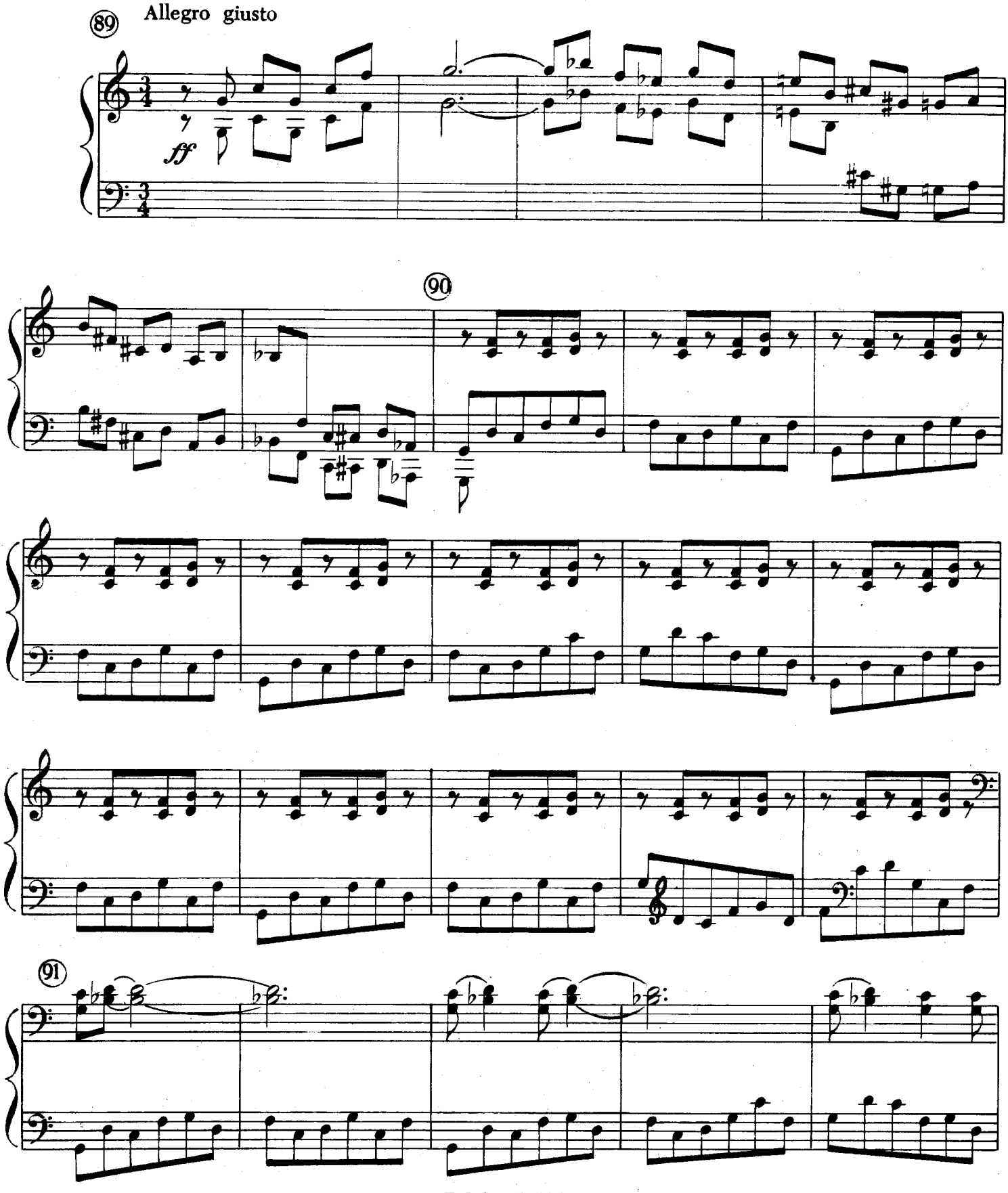


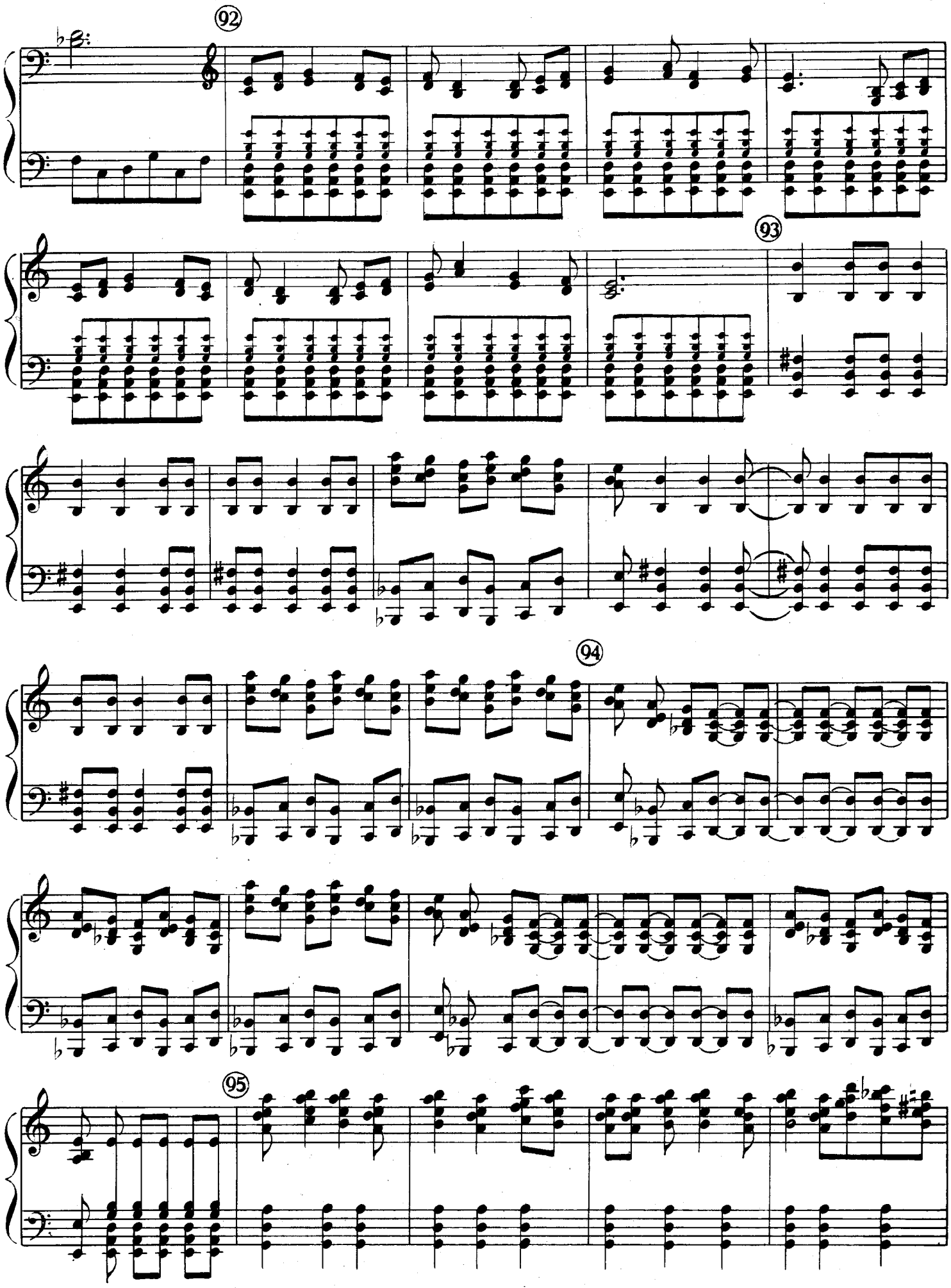


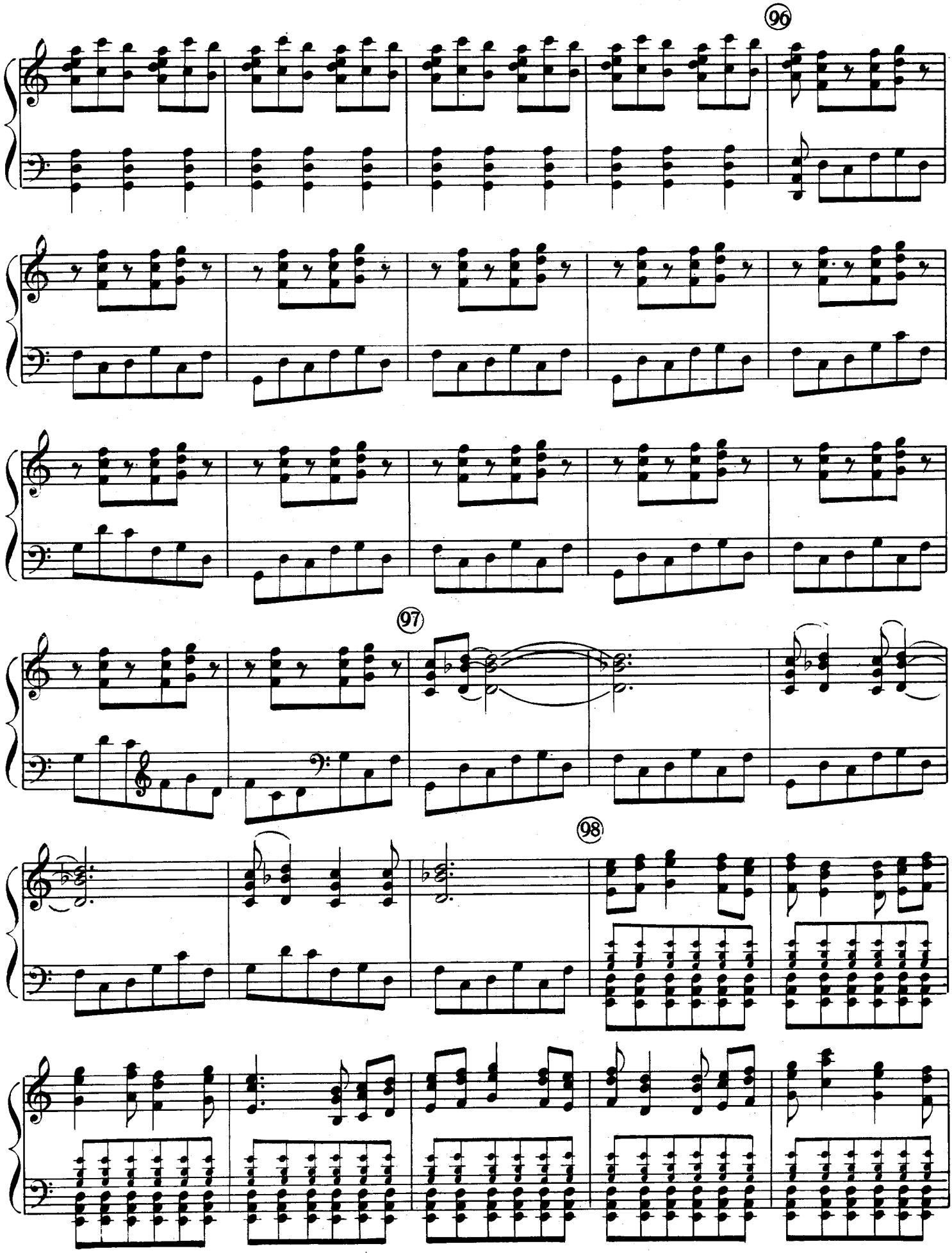

aun-que es-to di-ta mi vi - - - - - - - - - da
corto
86
de ma-les u-na ca-de-na a ca-da al-ma do-lo-ri da le gus-ta can-tar sus
pe-nas
87
mp
p
pp


Tris - te sue - na mi gui - ta - rra y ela - sun - to lo re - quie - re
88
nin - gu - noa - le - grí - as es - pe - re si - no sen - ti - dos la - mentos, de a
quel que en du - ros tor - men - tos
na - ce, cre - ce, vi - ve y
mue - re

La doma




92
93
94
95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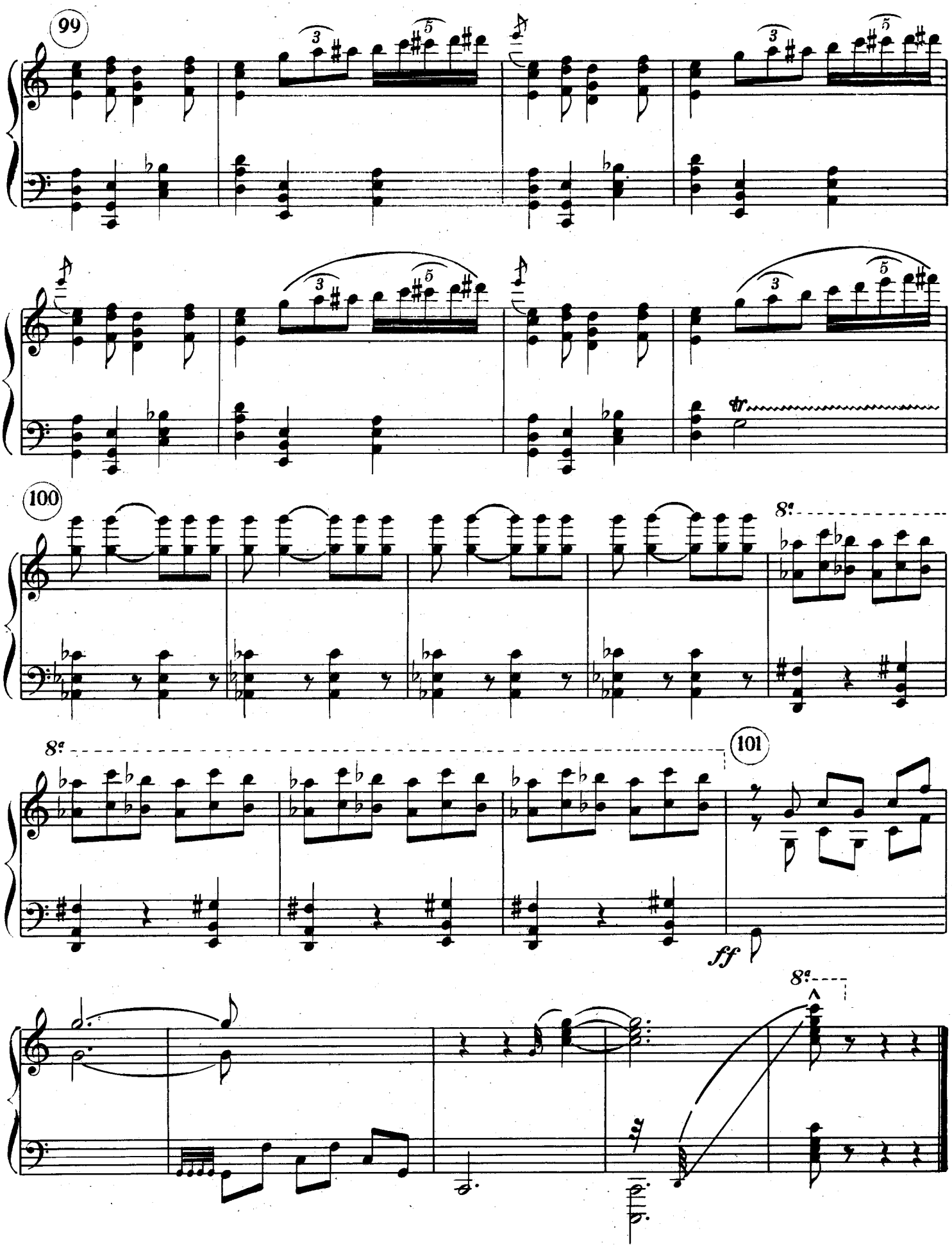
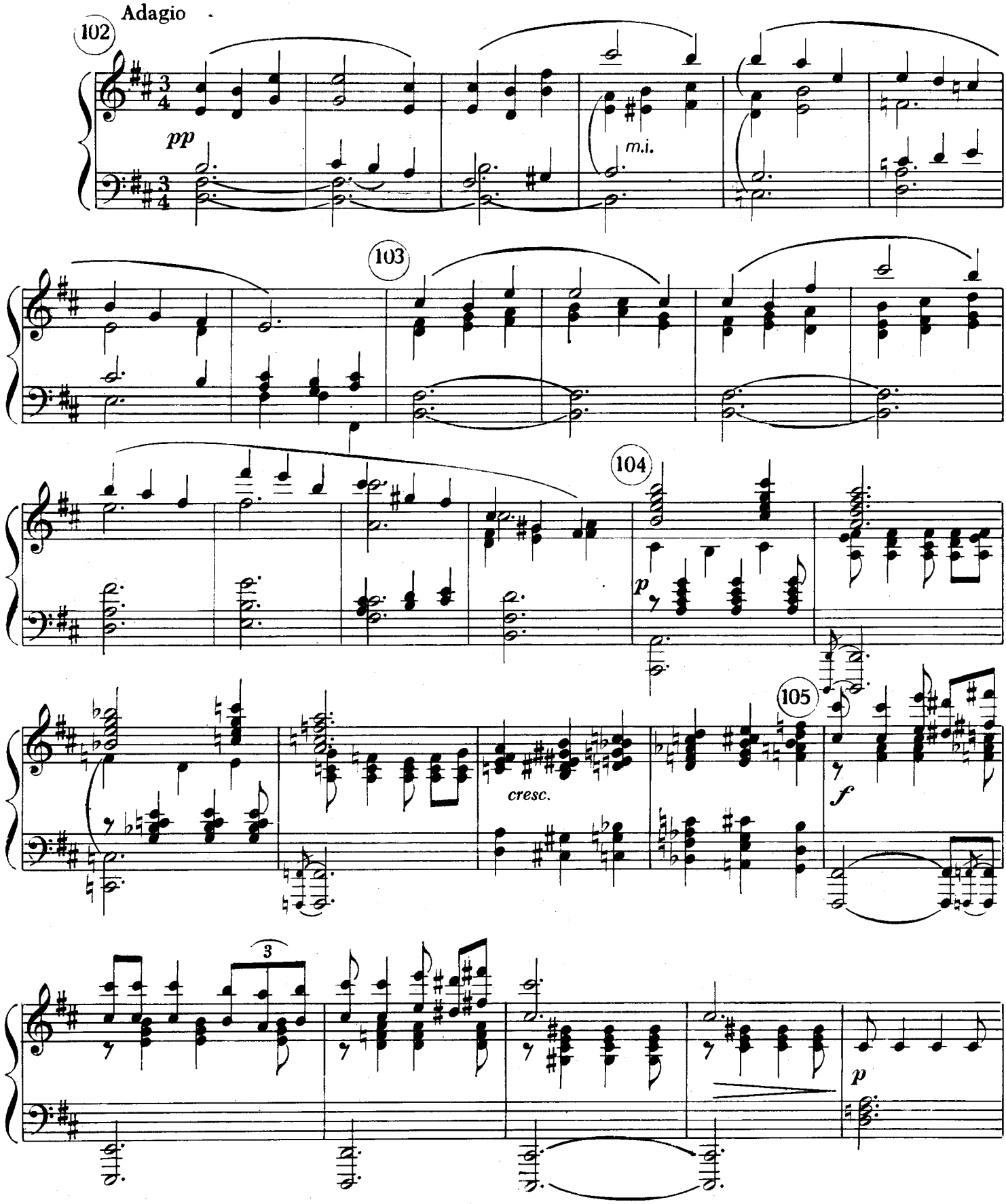
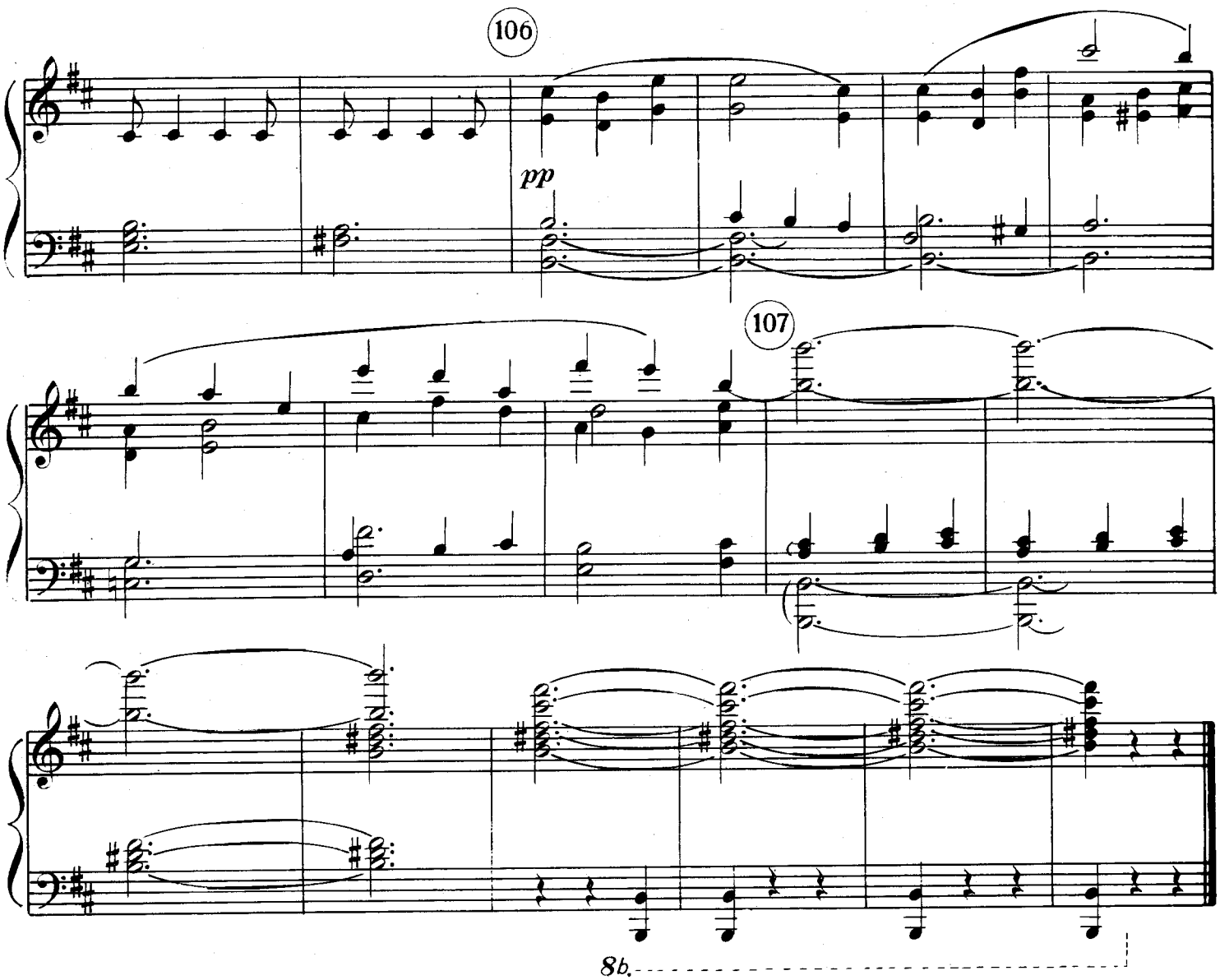

99
100
101
8va
ff

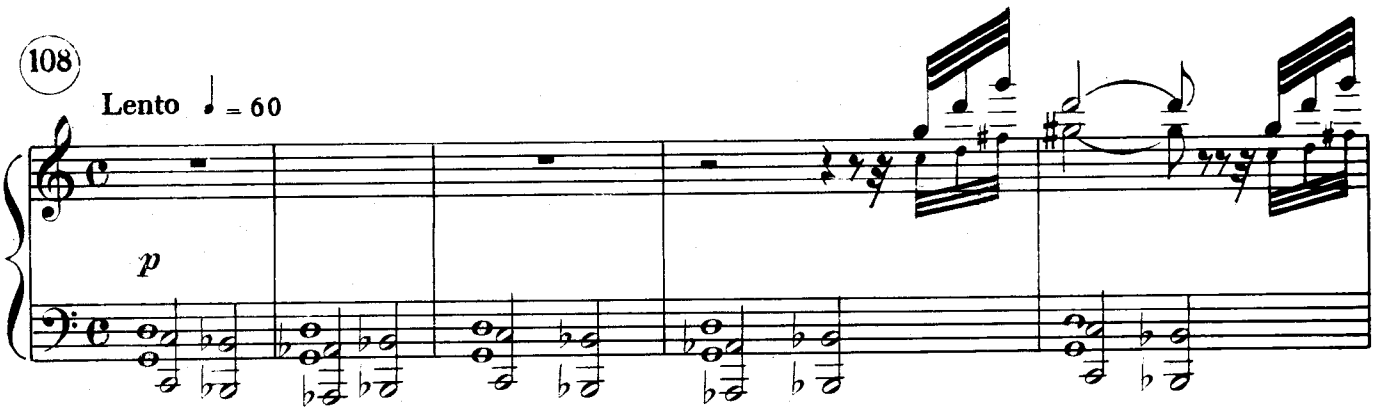
Idilio crepuscular

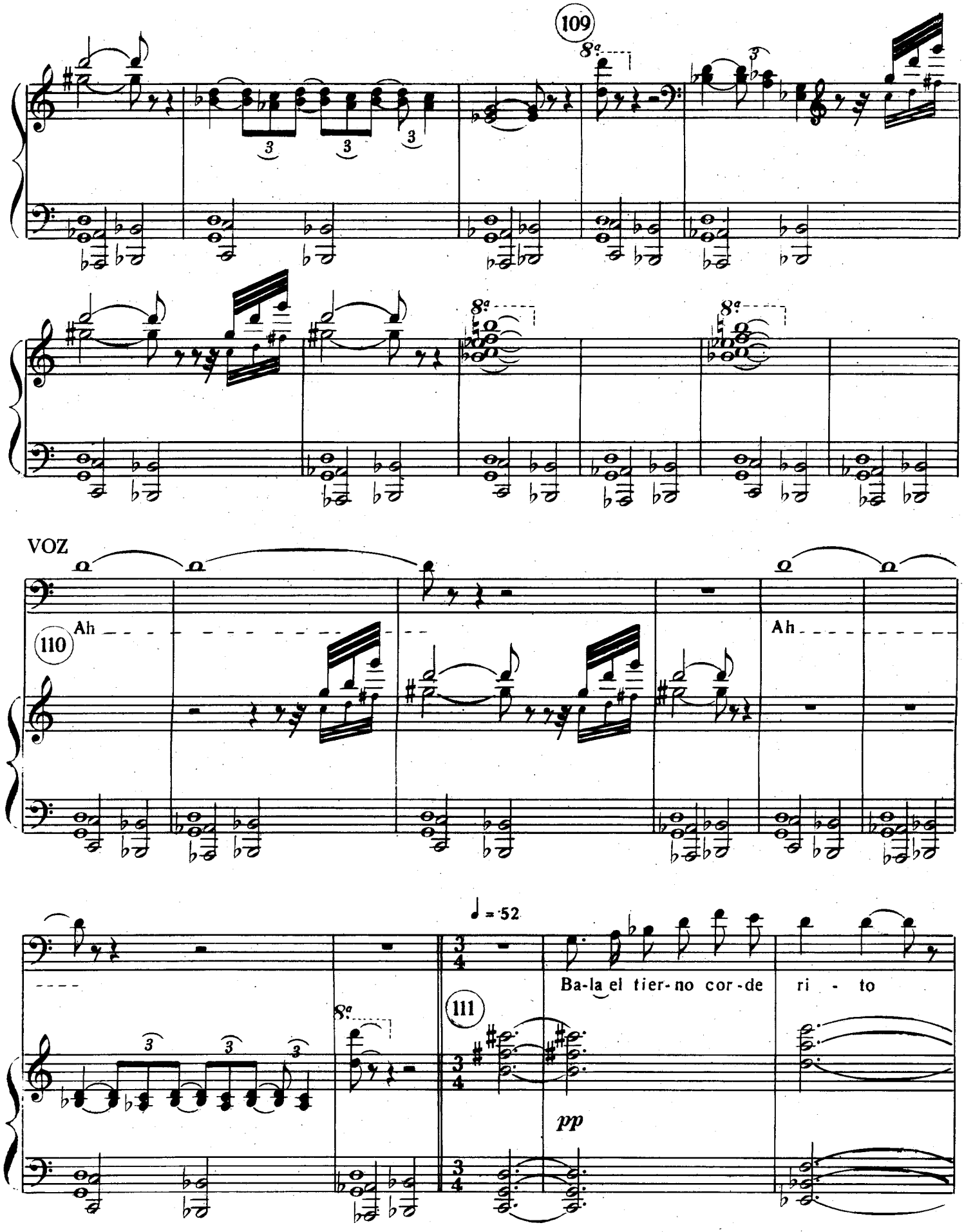


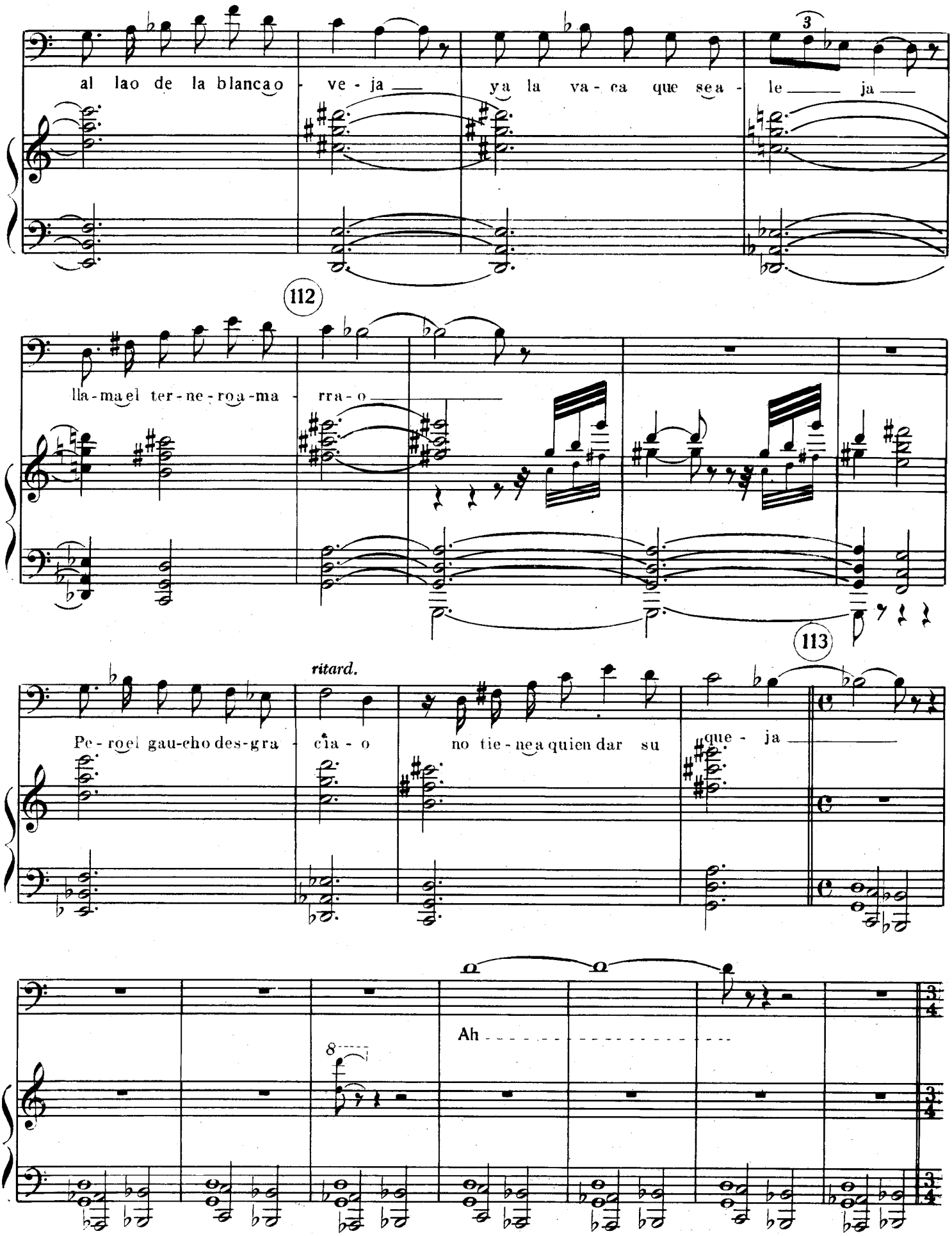


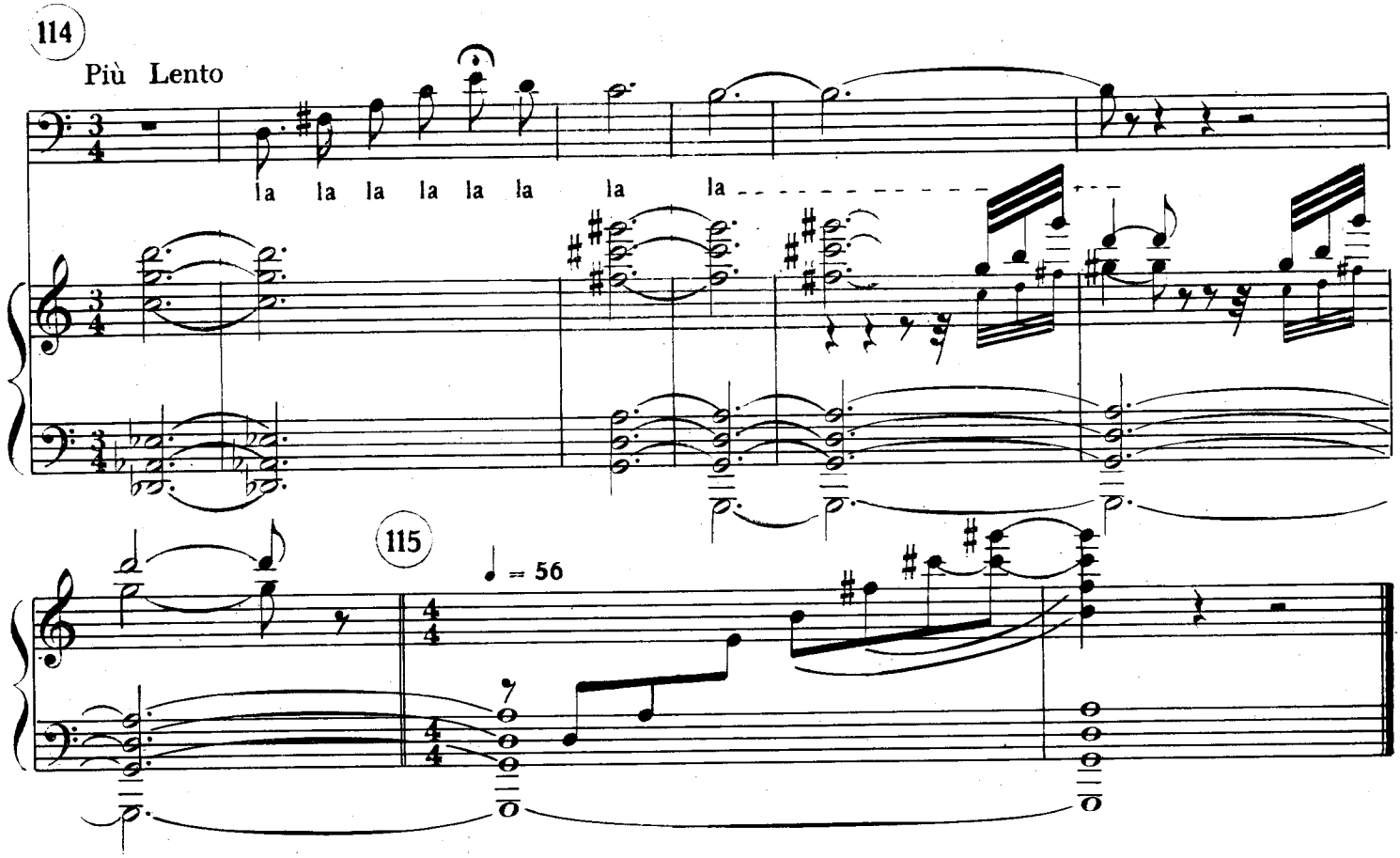
CUADRO IV - LA NOCHE

Nocturno



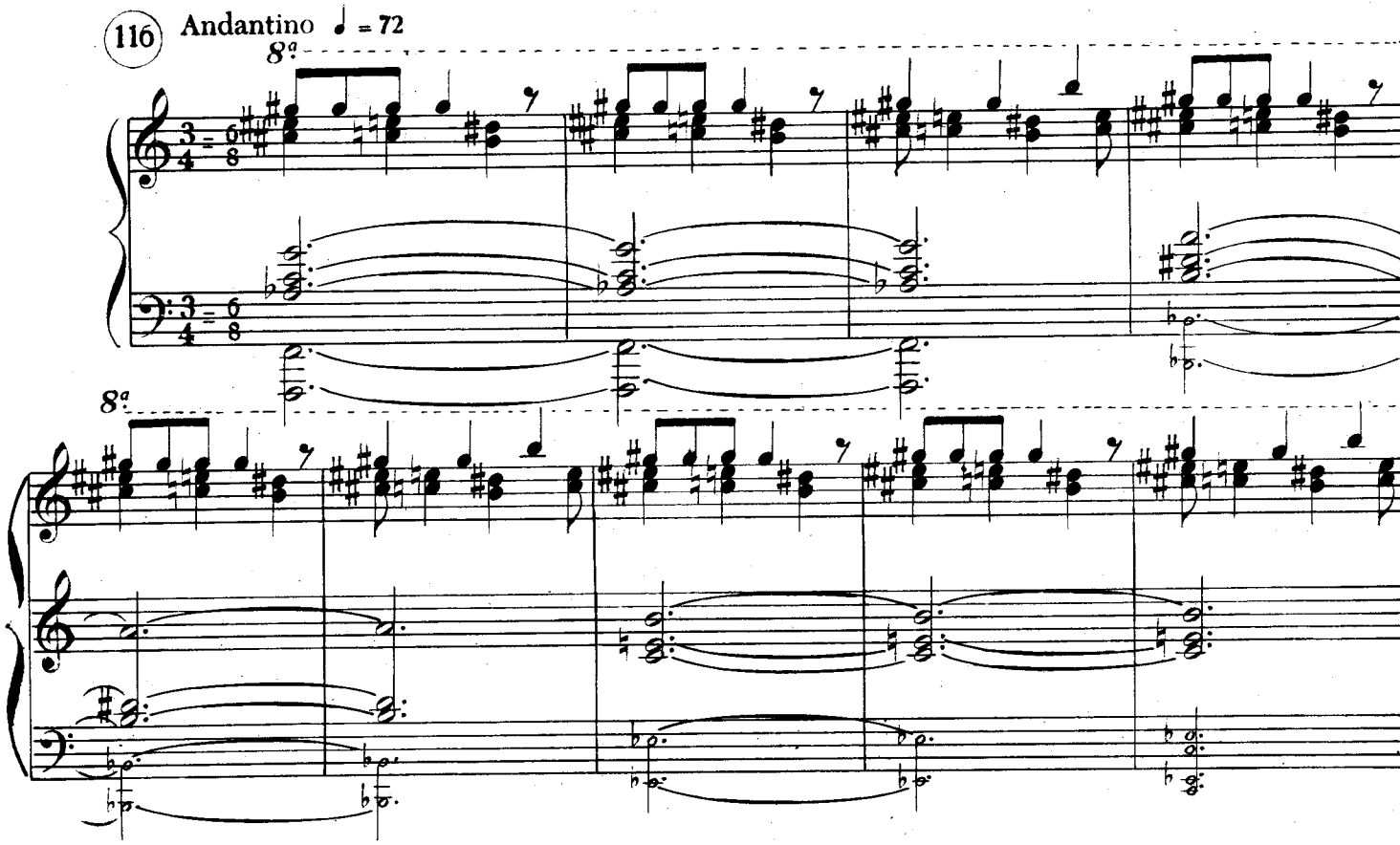

109
8a
VOZ
110
Ah
Ah
♩ = 52
111
Ba-la el tier-no cor-de ri - to
pp

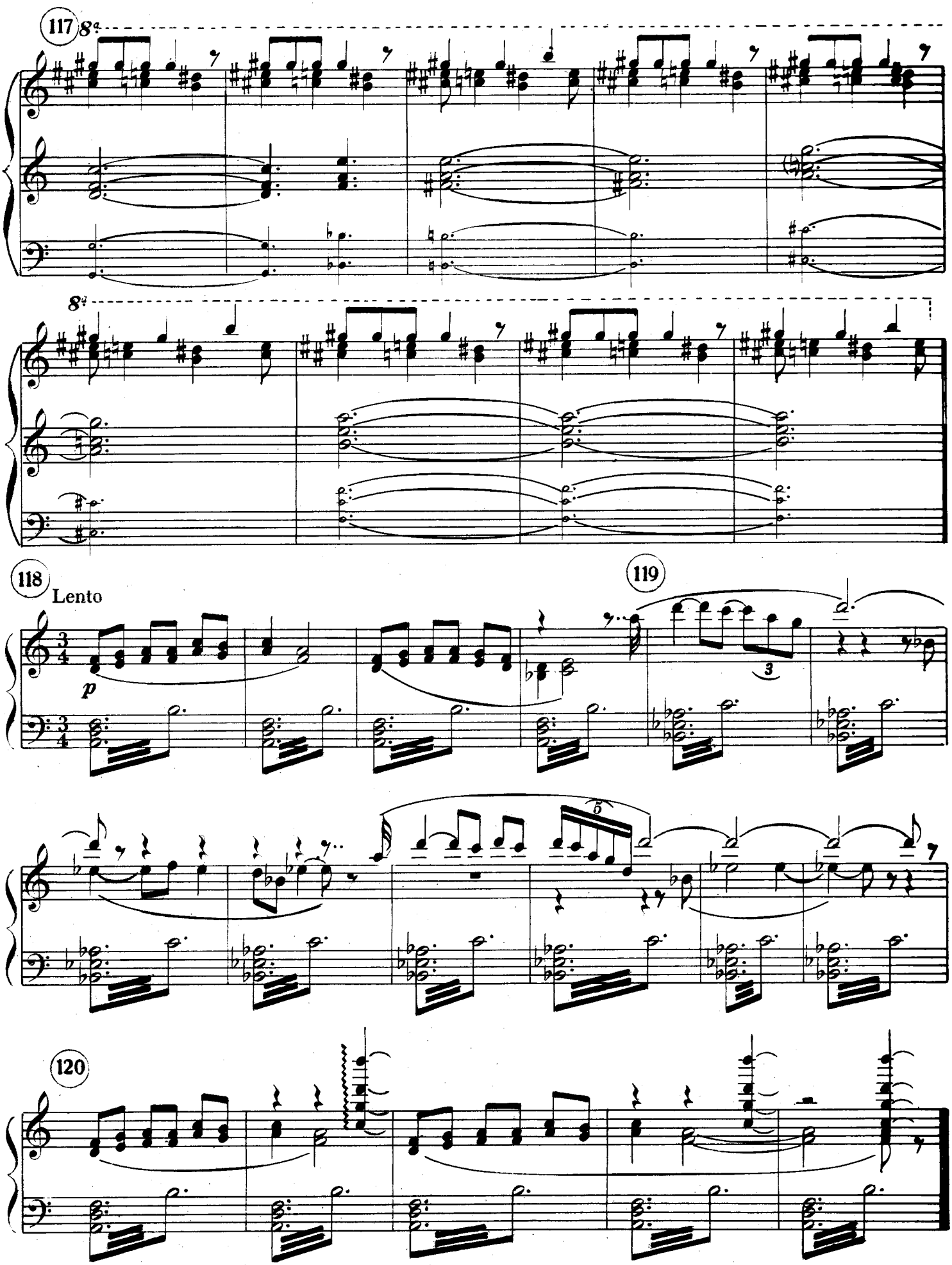

al lao de la blanca o - ve - ja ya la va - ca que sea - le ja
112
lla-ma el ter-ne-ro a-ma - rra-o
113
ritard.
Pe-ro el gau-cho des-gra - cia-o no tie-ne a quien dar su que - ja
Ah



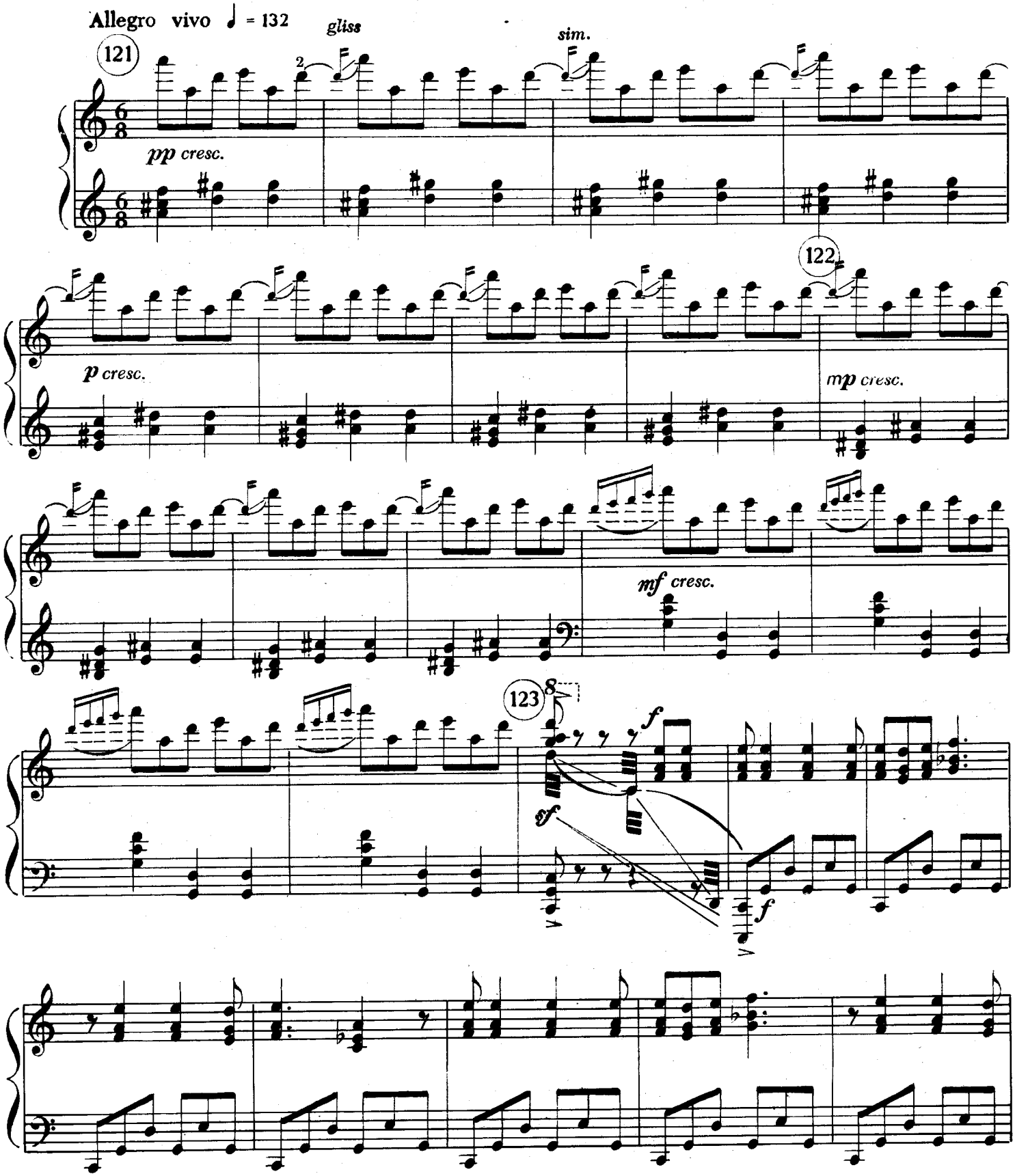
CUADRO V - EL AMANECER

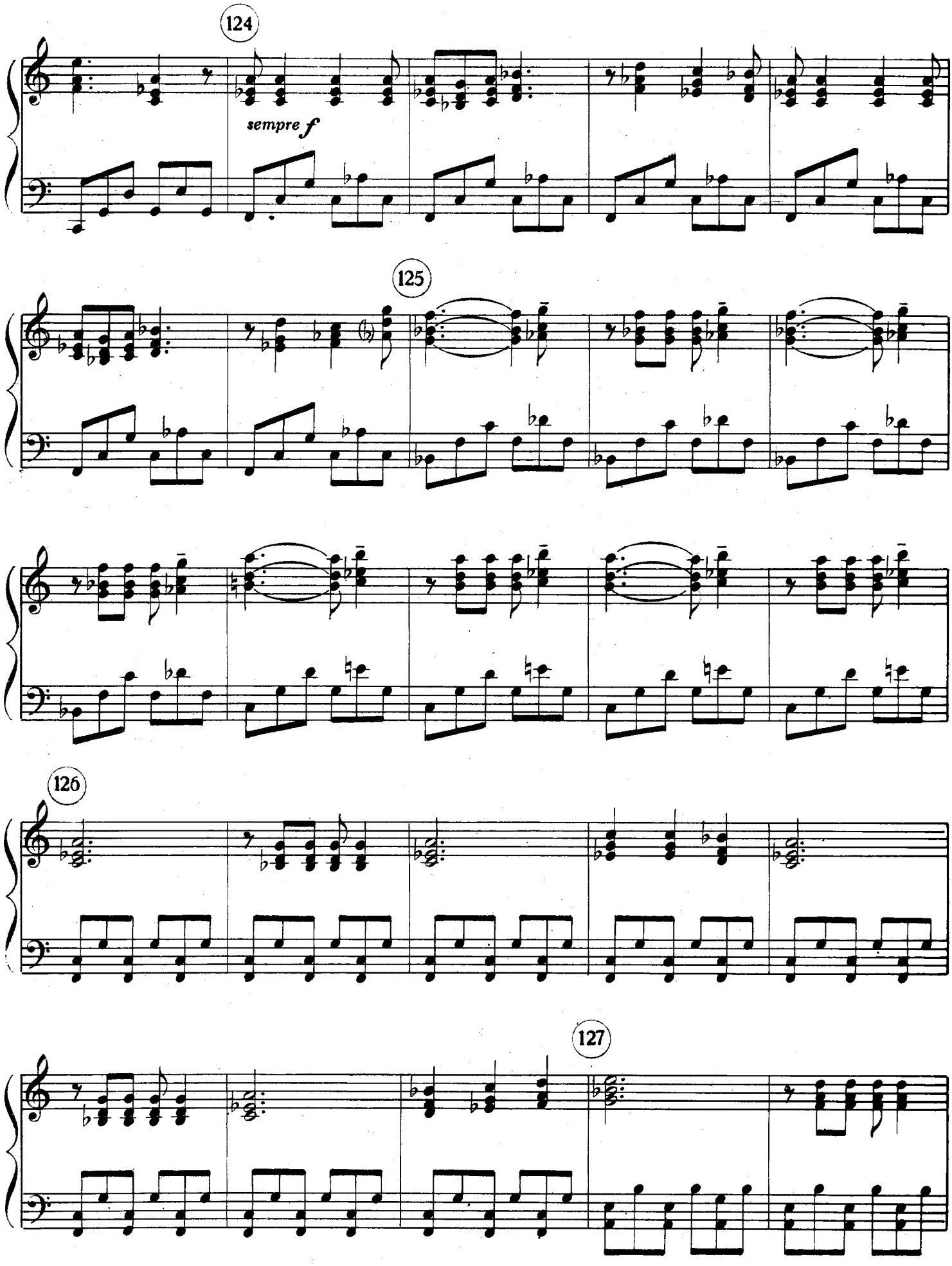
Escena




117
8va
8va
118
Lento
p
119
3
5
120

Danza Final (Malambo)




124
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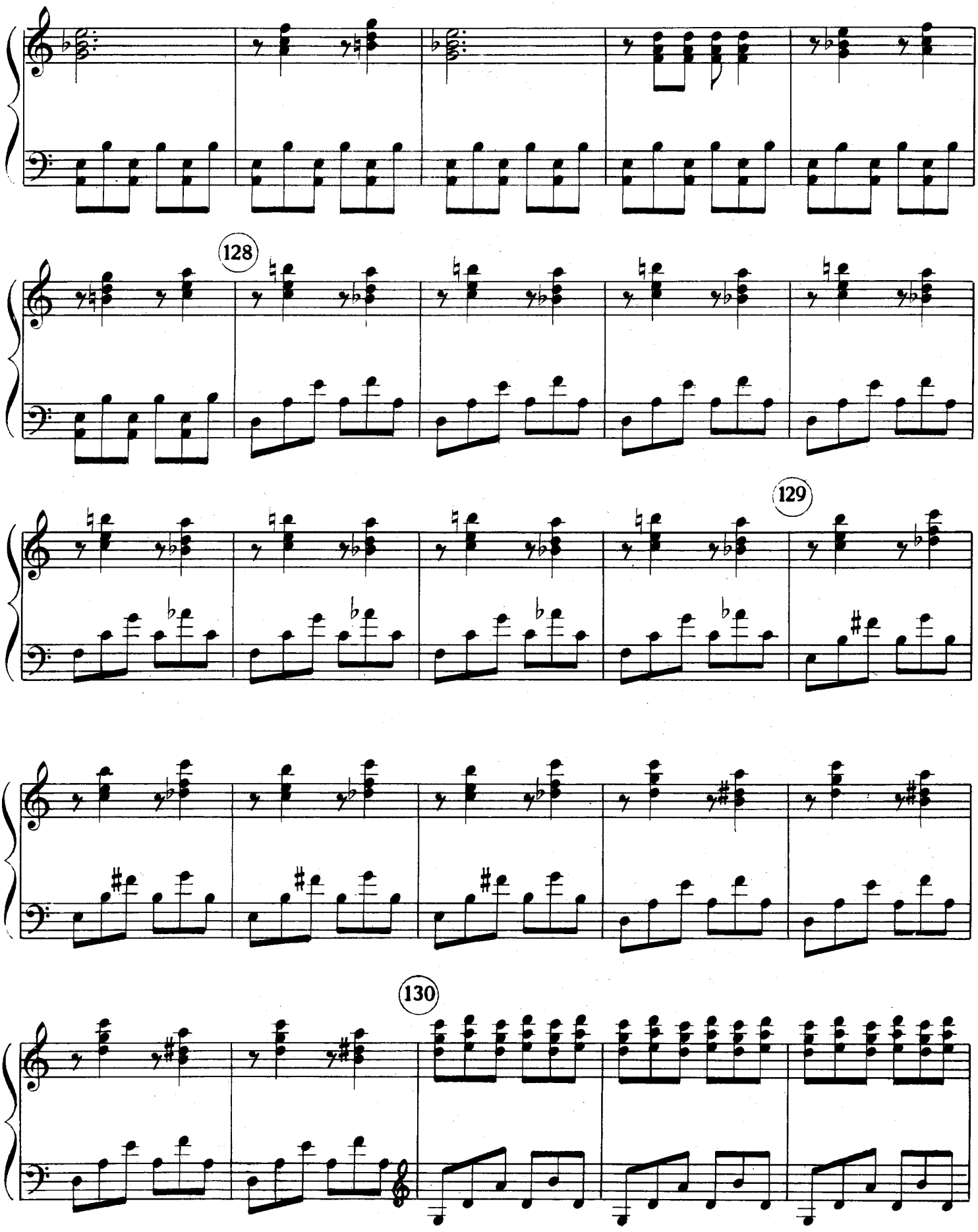
125
126
127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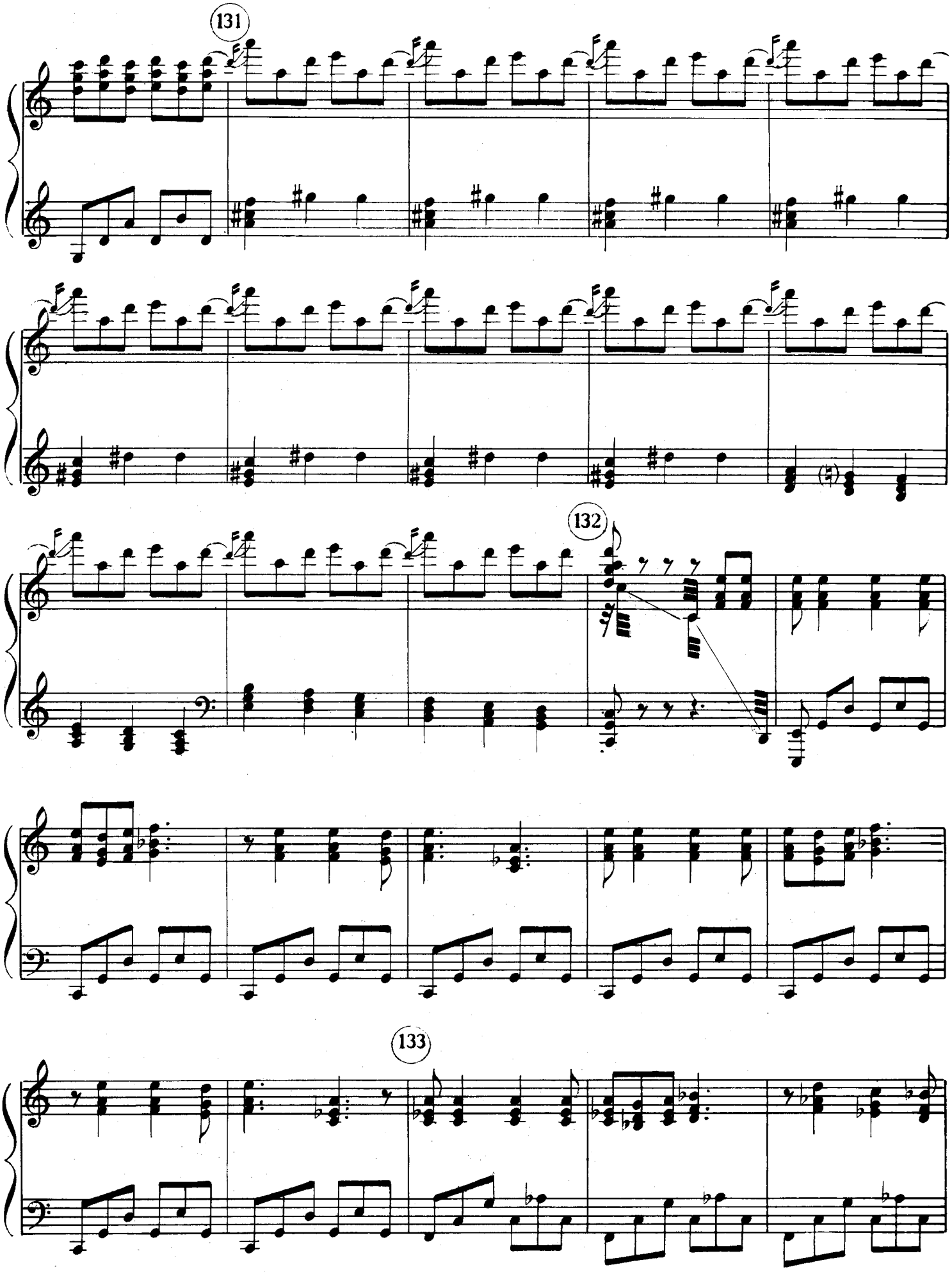
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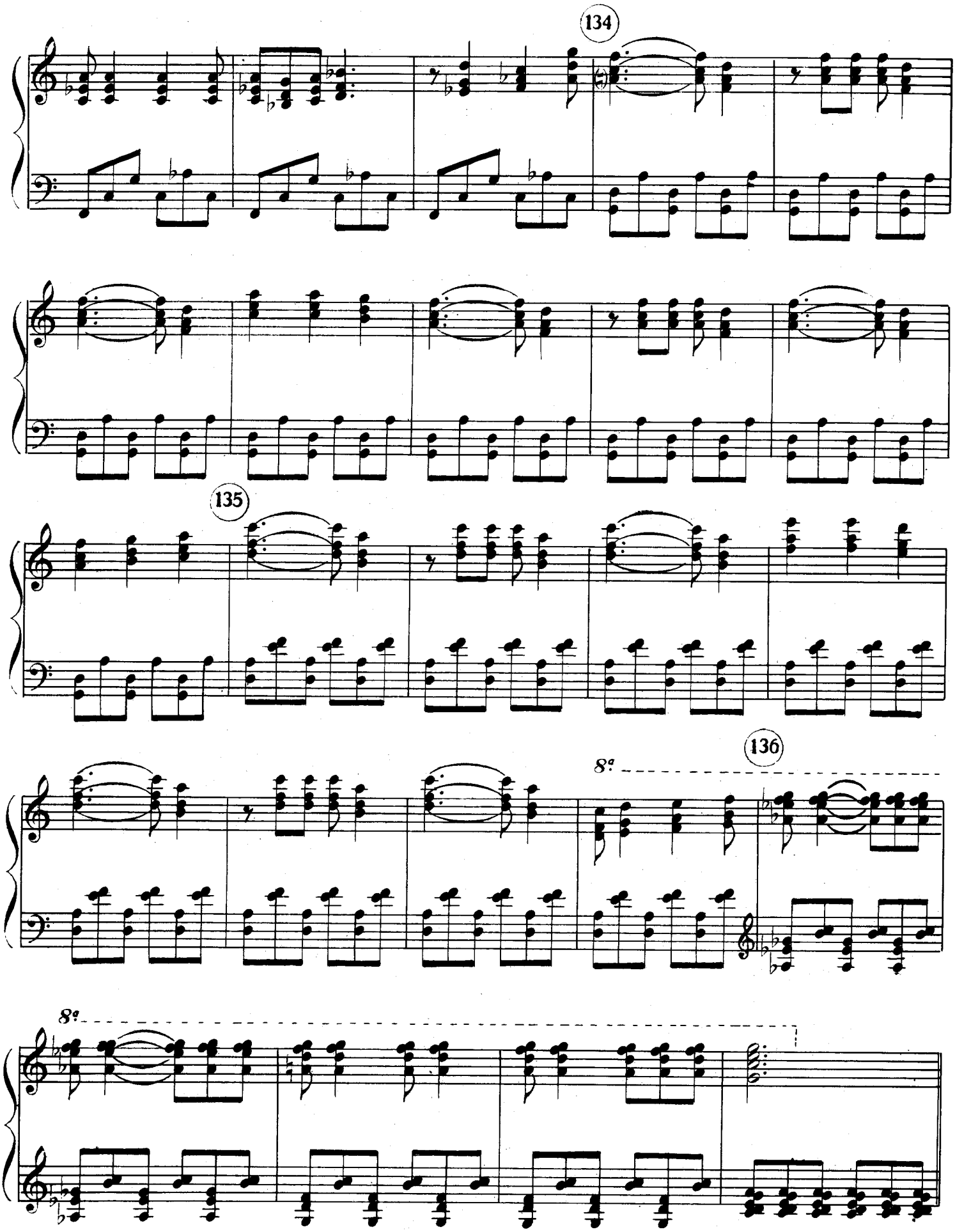
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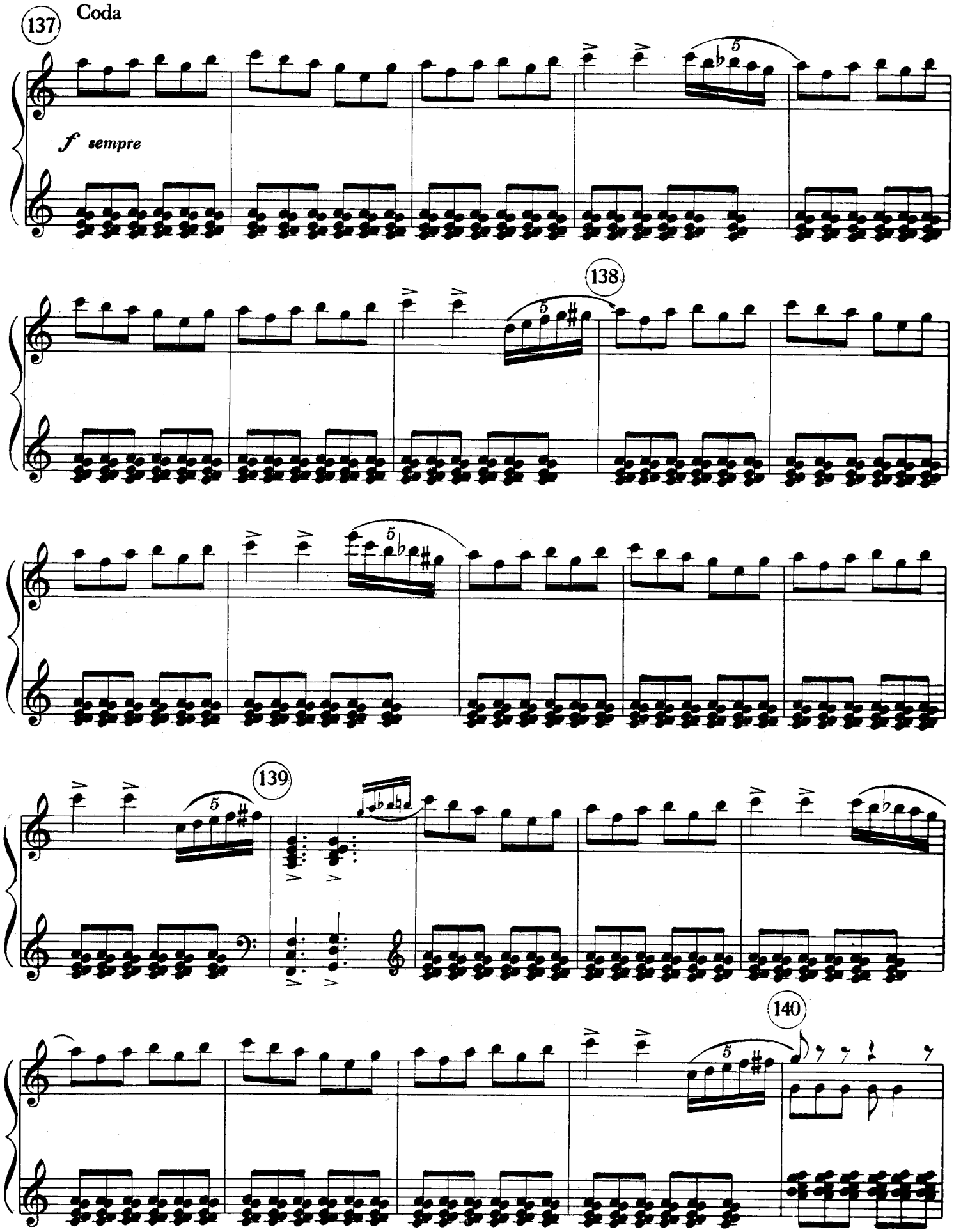
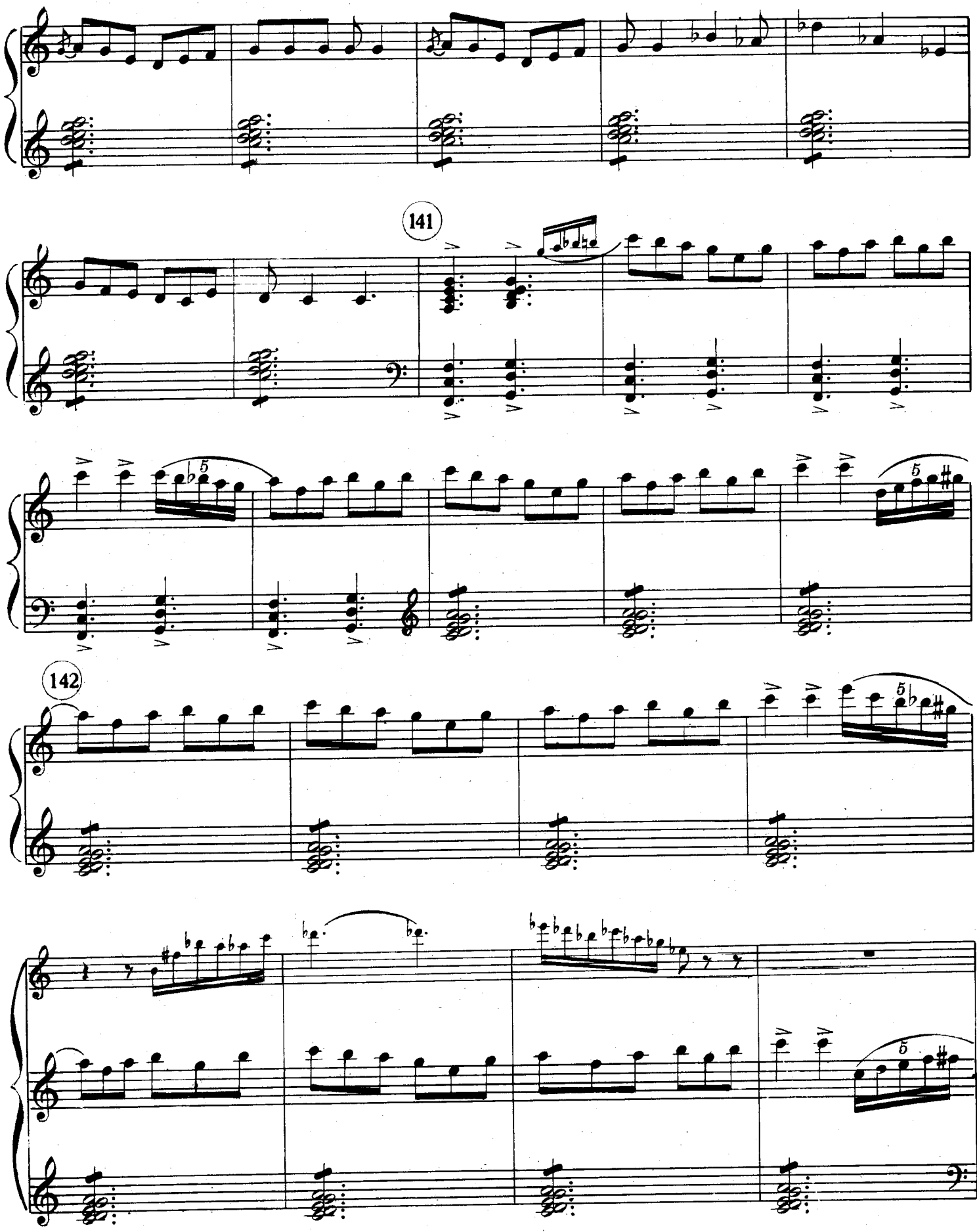
136
8va
8va


137
Coda
f sempre
138
139
140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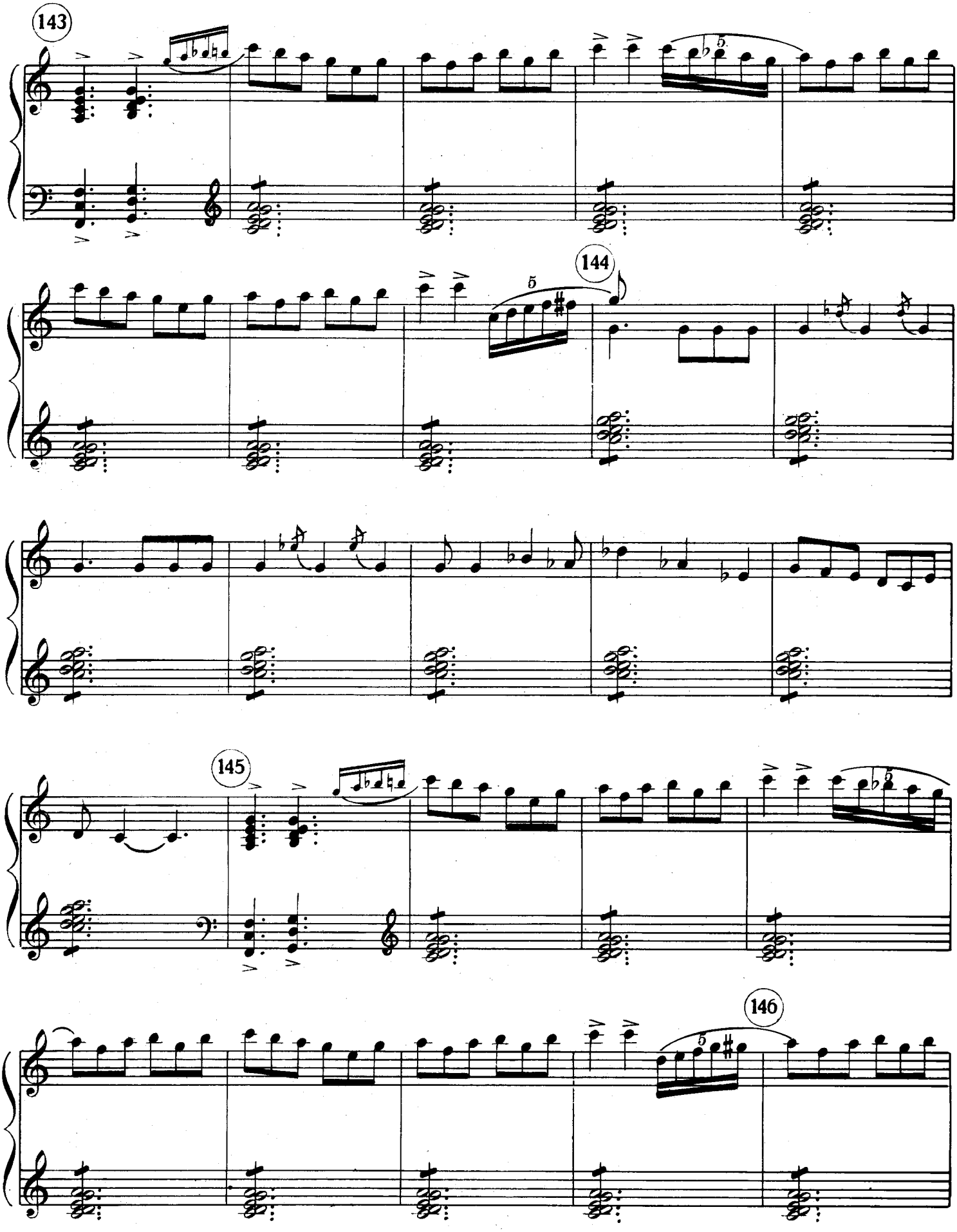
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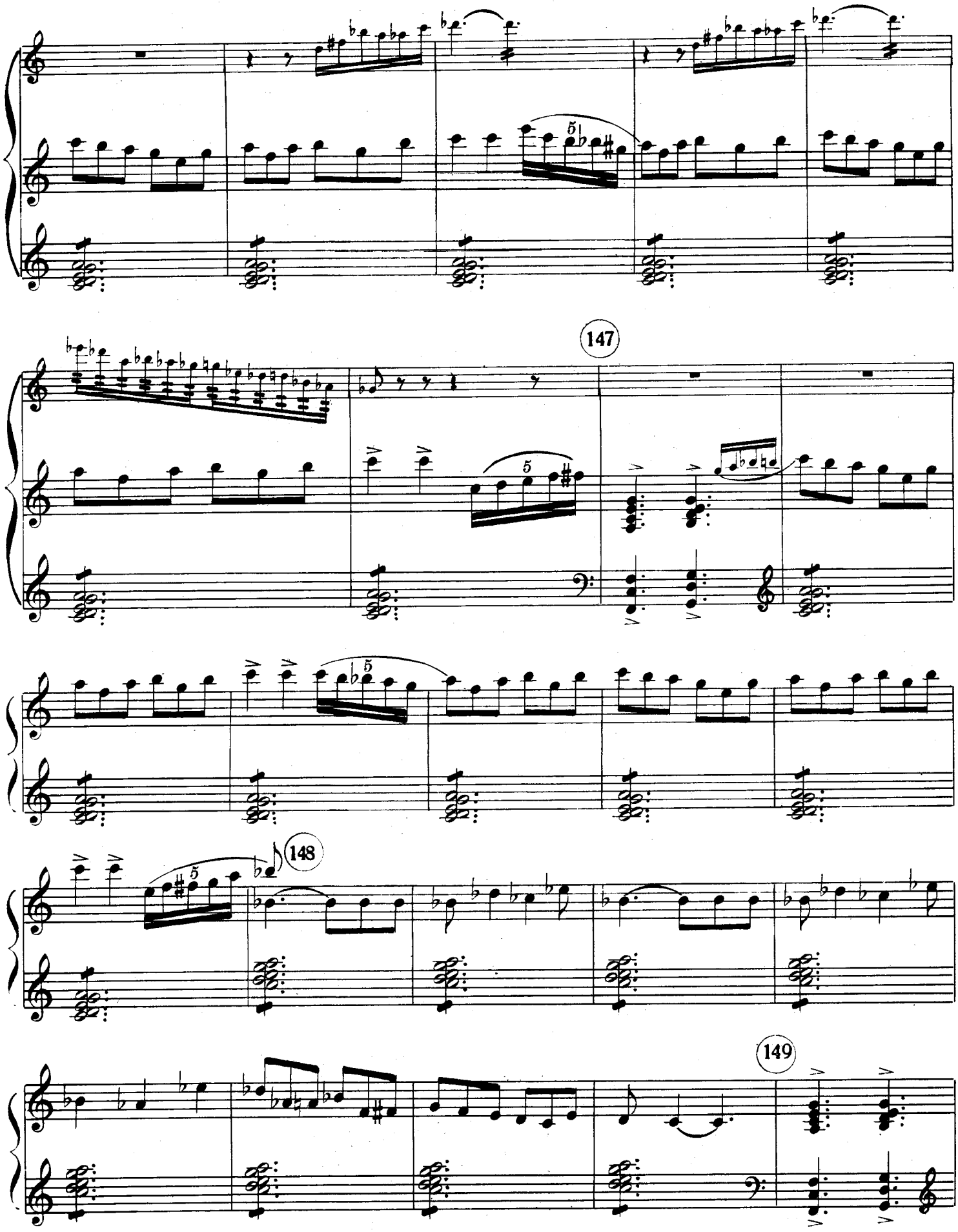
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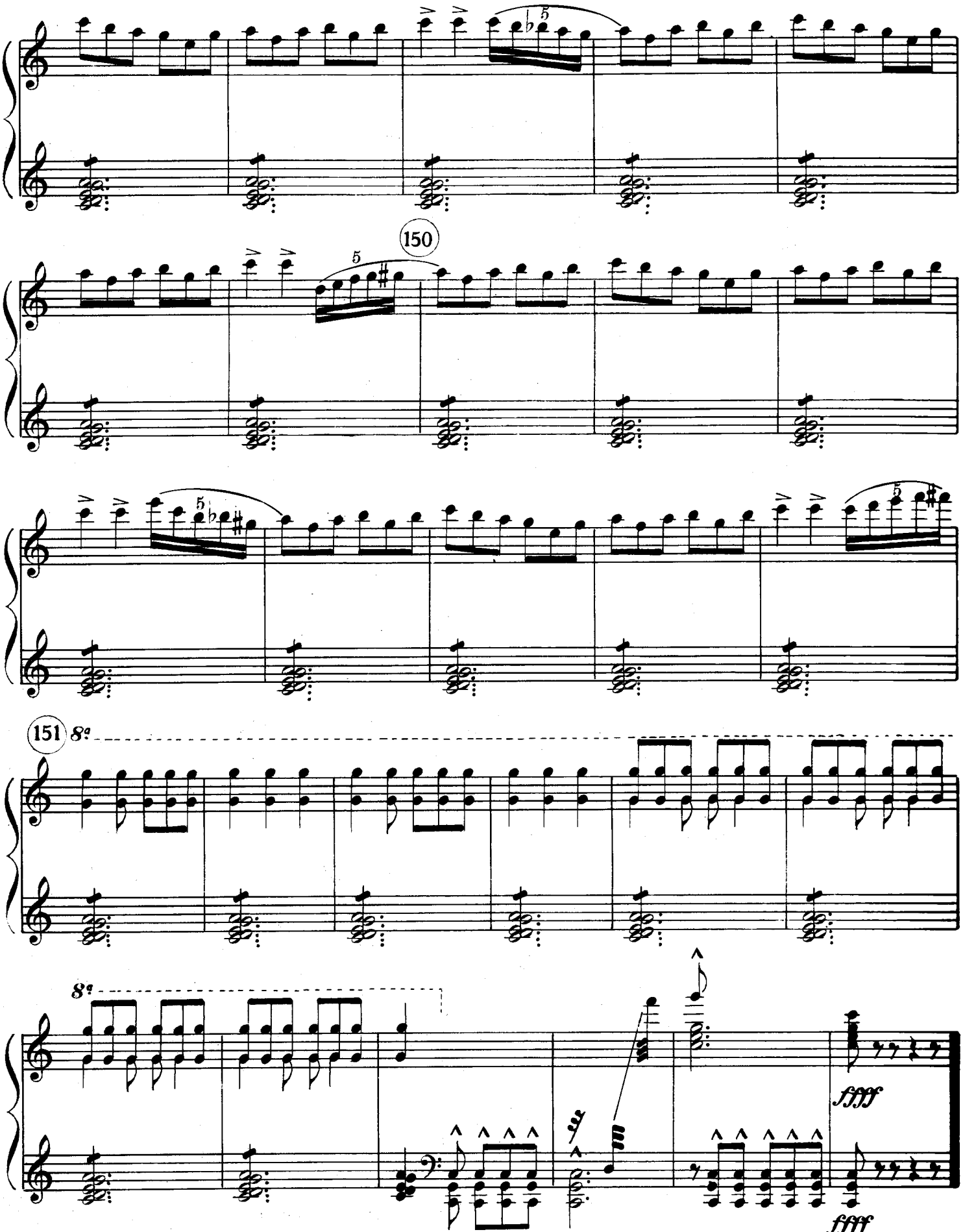
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151
8va
8va
fffff
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