

P. 8 BS. 3

**cantata
del
amor
americano**

Música: *Gustavo Becerra*

Texto: *Andrés Sabella*

CANTATA DEL AMOR AMERICANO

OBRA DIDACTICA PARA LA JUVENTUD

♩ = 96

FLAUTA

OBOE

CLARINETE EN DO

FAGOT

I

TROMPETA II

III

CORNO

I

TROMBONES II

III

PIATTI
TRIANGULO
2 CENCERROS
GRAN CASSA
CASSA CHIARA
2 WOOD BLOCK
3 TEMPLE BLOCK

2 MARACAS
2 RUSORAS

3 BONGOS
3 TIMBALINAS

PIANO (OPATIVO)

SOPRANO

CONTRALTO

TENOR

BAJO

MASA CORAL

RECITANTE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABAJO

f Yo soy A-me-ri-ca la pro-fun-day fe-

NOTA GENERAL:

ESTA OBRA PUEDE TOCARSE PARA CUALESQUIERA DE LAS COMBINACIONES QUE INCLUYAN AL CORO, LOS SOLISTAS, UNA O VARIOS GRUPOS DE LA ORQUESTA O, CON ACOMPAÑAMIENTO DE PIANO.

UNIVERSIDAD DE CHILE
INSTITUTO DE EXTENSION MUSICAL
102-30
LOS GRUPOS DE ESTA ORQUESTA SON: MADERAS, BRONCES, PERCUSION Y CUERDAS.

FL.

OB.

CL.

FAG.

I

TRP. II

III

COR.

I

TRBN. II

III

PIATTI
TRG.
2 CENCER.
GR. C.

C. CH.
2 W. B.
3 T. BLOCK

2 MARAC.
2 RUGIDOR

3 BONGO.
3 TIMB.

PIANO

S.
- eun - da Yo soy A - me - ri - ca sen - ta - da en las ro - di - llas del mar

C.

T.

B.

M. C.

REC.

VL. I

VL. II

VLA.

VC.

CB.

8 9 10 11 12 13 14

FL.
 OB.
 CL.
 FAG.
 I
 TRP. II
 III
 COR.
 I
 TRBN. II
 III
 PIAT. TRG.
 2 CENCER.
 GR. C.
 C. CH.
 2 V. B.
 3 T. B.
 2 MARAC.
 2 RUGIDOR.
 3 BONGO
 3 TIMBAL.
 PIANO
 S.
 C.
 T.
 B.
 M.C.
 R.
 VI. I
 VI. II
 VLA.
 VC
 CB.

Juego con el vien - to es - con - do mi co - ra - zón en la ma - re - a an - di - na
 Juego con el vien - to es - con do mi co - ra - zón en la ma - re - a an -

CRESC.

FL.

OB.

CL.

FAG.

I

TRP. II

III

CCR.

I

TRBN. II

III

PIAT. TRG. & CENCER GK. C.

C. CH. 2WB. 3T. B.

2 MARAC 2 RUGIDOR

3 BONGO 3 TIMB.

PIANO

S. Yo soy A. mé-ri-ca en el Tiempo en el Mun-do jo-ven

C.

T.

B.

M.C.

R.

VL. I

VL. II

VLA.

VC.

CB.

22 23 24 25 26 27 28

Detailed description of the musical score: This page contains a full orchestral score for page 4 of a work. The instruments listed on the left include Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (FAG.), Trumpets I, II, and III (TRP.), Trombones I, II, and III (TRBN.), Percussion (PIAT. TRG. & CENCER GK. C., C. CH., 2WB., 3T. B.), Maracas (2 MARAC), Rigidors (2 RUGIDOR), Bongos (3 BONGO), and Timbales (3 TIMB.). The Piano part is also present. The vocal line (S.) has lyrics in Spanish: "Yo soy A. mé-ri-ca en el Tiempo en el Mun-do jo-ven". The score is written in 4/4 time and includes dynamic markings such as *f* and *fz*. The page is numbered 22 through 28 at the bottom.

FL.

OB.

CL.

FAG.

I

TRP. II

III

COR.

I

TRBN. II

III

7 PAT.
2 TRG.
2 CENC.
GR. C.

C. CH.
2 W.B.
3 T.B.

2 MARAC.
2 RUGID.

3 BONGO
3 TIMB.

PIANO

S.

C.

T.

B.

M.C.

R.

VL. I

VL. II

VLA.

VC.

CB.

29 30 31 32 33 34 35

pp *f* *f* *f* *f* *f* *f*

mp *mp* *mp*

hen - chi - - - da po - de - ro - - - sa Pu - - - rāy ma -

FL.

OB.

CL.

FAG.

I

TRP. II

III

COR.

TRBN. I

II

III

PIAT.
TRG.
2 CENC.
GR. C.

C. H.
2 W. B.
3 T. B.

2 MARM.
3 RUGID.

3 BONGO
3 TIMB.

PIANC

S.
- du - - ra so - - nan - - doy . re - so - nan - do del a - guaal

C.

T.
- du - - ra so - - nan - - doy re - so - nan - do del a - guaal

B.

M.C.

R.

VL. I

VL. II

VLA.

VC.

CB.

26 37 38 39 40 41 42

FL.
OB.
CL.
FAG.
I
TRP. II
III
COR.
I
TRBN. II
III
PIAT.
TRG.
2 CENC.
GR. C.
C. OH.
2 WB.
3 T. B.
2 MAR.
2 RUGID.
3 BONGO
3 TIMB.
PIANO
S.
C.
T.
B.
M.C.
R.
VL. I
VL. II
VLA.
VC.
CB.

va - lles dor - mi - dos des - pier - to con mi nom - bre
A - ma - zo - na en mas - ca - ra - da por el
va - lles dor - mi - dos des - pier - to con mi nom - bre
A - ma - zo - na en mas - ca - ra - da por el

58 59 60 61 62 63 64

FL.
OB.
CL.
FAG.
I
TRP. II
III
COR.
I
TRBN. II
III
PIAT.
TRG.
2 CENC.
GR. C.
C. CH.
2 W. B.
3 T. B.
2 MAR.
2 RUGID.
3 BONGO
3 TIMB.
PIANO
S.
C.
T.
B.
MC
R.
VL. I
VL. II
VLA
VC.
CB.

ai - re ten - go mies - tri - - bo en la go - - ta más pu - ra de la no - che aus -

ai - re ten - go mies - tri - - bo en la go - - ta más pu - ra de la no - che aus -

65 66 67 68 69 70 71

TUTTA FORZA

FL. *ff*

OB. *ff*

CL. *ff*

FAG. *ff*

I *ff*

TRP. II *ff*

III *ff*

COR. I *ff*

TRBN. II *ff*

III *ff*

PIAT. TRG. 2 CENC. GR. C. *ff*

C. CH. 2 W. B. 3 T. B. *ff*

2 MAR. 2 RIBID *ff*

3 BONGO 3 TIMB. *ff*

PIANO *ff*

S. *ff* *tral.* *ff* *Yo soy A-me-ri-ca es-taes mi voz.*

C. *ff*

T. *ff* *tral.* *ff* *Yo soy A-me-ri-ca es-taes mi voz.*

B. *ff*

M.C.

R.

VL. I *ff*

VL. II *ff*

VLA. *ff*

VC. *ff*

CB. *ff*

72 73 74 75 76 77 78 79

II CANTO AL ESTAÑO

♩ = 180

FL. *f*

OB.

CL.

FAG.

I *mf*

TRP. II *mf*

III *mf*

COR. *mf*

I *mf*

TRBN. II

III

PIATT. TRG. X X

2 CENC. X X

GR. C. X *f*

C. CH. X X

2 W.B. X X

3 T.B. X X

2 MAR. *mf*

2 RUID. *mf*

3 BONGO

3 TIMB. *mf*

PIANO

S. *f* Can. ta es ta. ño de sangrienta fi - bra, can. ta el om - bu de tras de su que - bran - to, can. ta en la pla. ta don de el tien po

C. *f* Can. ta es ta. ño de sangrienta fi - bra can. ta el om - bu de tras de su que bran - to

T. *f* Can - ta el esta ño de sangrienta fi - bra can. ta el om - bu de tras de su que -

B. *f* Can - ta es ta. ño de sangrienta fi - bra can. ta el om -

M. C.

R.

VL. I *mf*

VL. II *mf*

VLA. *mf*

VC. *mf*

CB. *mf*

1 2 3 4 5

FL.

OB.

CL.

FAG.

I

TRP. II

III

COR.

I

TRBN. II

III

PIAT. TRG.
2 CENC.
GR. C.

C. CH.
2 W. B.
3 T. B.

2 MAR.
2 RUGID.

3 BONGO
3 TIMB.

PIANO

S.

C.

T.

B.

M. C.

R.

VI. I

VI. II

VLA.

VC.

CB.

6 7 8 9

f

f

mf *d.*

mf

mf

vi - bra y el pe - tro - leo so - no - ro, co - moun can - to

can - tan la pla - ta don de el tiempo vi - bra y el pe - tro - leo so - no - ro, co - moun can - to

- bran - to can - tan la pla - ta don de el tiempo vi - bra y el pe - tro - leo so - no - ro co - moun

- bu de tris de su que - bran - to can - tan la pla - ta don de el tiempo vi - bra y el pe -

FL. *p*

OB. *p*

CL. *p*

FAG. *p*

I *pp*

TRP. II *pp*

III *pp*

COR. I *pp*

TRBN. II

III

PIAT. TAG. 2 CENC. GR. C. *mp*

CCH. 2WB. 3T.B.

2 MAR. 2 RUG. D. *p*

2 BONGO 3 TIMB. *p*

PIANO *p*

S. *mf* can - ta la luz su - pre - ma de las vi - ñas, el que - zal, la vai - ni - lla, y los a - ra - dos, el ca - ca - o,

C. *mf* can - ta la luz su - pre - ma de las vi - ñas, el que - zal, la vai - ni - lla y los a -

T. can - to *mf* can - ta la luz su - pre - ma de las vi - ñas el que - zal

B. - tro - leo so - no - ro co - mún can - to *mf* can - ta la luz su - pre - ma de las

M.C.

R.

VL. I *p*

VL. II *p*

VLA. *p*

VC. *p*

CB. *p*

10 11 12 13

FL.
OB.
CL.
FAG.
I
TRP. II
III
COR.
I
TRBN. II
III
PIATT.
TRG.
2 CENC.
GR. C.
C. CH.
B.W. B.
3 T. B.
2 MAR.
2 RUGID.
3 BONGO
3 TIMB.
PIANO
S.
C.
T.
B.
M.C.
R.
VL. I
VL. II
VLA.
VC.
CB.

so.ñan do entre las vi - ñas el ca - fe - tal de sue - ños des - ga - rra - - dos
- ra - dos, el ca - ca - o, so.ñan do entre las vi - ñas el ca - fe - tal de sue ños des - ga - rra - dos
la vai - ni - lla y los a - ra - dos el ca - ca - o so.ñan do entre las vi - ñas el ca - fe - tal de sue ños des - ga -
vi - ñas el que - zal la vai - ni - lla y los a - ra - dos el ca - ca - o so.ñan do entre las vi - ñas

14 15 16 17

FL. *f*

OB. *f*

CL. *f*

FAG. *f*

I *mf*

TRP. II *mf*

III *mf*

COR. *mf*

I

TRBN. II

III

PIATT. TRG. 2 GENC. GR. C. C. CH. 2 V. B. 3 T. B.

2 MAR. 2

3 BONGO 3 TIMB. *f*

PIANO

S. *f* Ro-jean do el condor bravo en las al-tu-ras, des-plie-gael cla-roz lerta de espe-ran-za!

C. *f* Ro-jean do el condor bravo en las al-tu-ras, des-plie-gael cla-roz lerta de espe-

T. rra-dos

B. *f* Ro-jean do el condor bravo en las al-tu-ras des-plie-gael

M.C.

R.

VL. I

VL. II

VLA.

VC.

CB.

18 19 20 21

FL.
OB.
CL.
FAG.
I
TRP. II
III
COR.
I
TRB. II
III
PIATT.
TRG.
2 CENC.
GR. C.
GCH.
2 W. B.
3 T. B.
2 MAR.
2 RUGID.
3 BONGO
3 TIMB.
PIANO
S.
C.
T.
B.
M.C.
R.
VL. I
VL. II
VLA.
VC.
CB.

mf

Jun.tad con el ma.iz vustraster nu - ras a san.grēy sol la ple.ni.tud seal - can - za:
 - ran - za! Jun.tad con el ma.iz vustraster nu - ras a san.grēy sol la ple.ni.tud seal.
 cla - - roa.lerta deespe. ran - za Jun.tad con el ma.iz vustraster nu - ras a san.grēy
 - tu - ras des.plie ga el cla - - roa.lerta deespe. ran - za! Jun - tad con el ma.iz vustraster.

22 23 24 25 f

f sempre \rightarrow

Fl.

Ob.

Clar. en Do.

Fag.

I

Tromp. II

III

Cor:

I

Tromb. II

III

Piatti.
Triang.
2 Cenc.

Gran. Cass.
Casa Chora.
2. W. Blok.
3 Temple B.

2 Maracas
2 Rujid.

3 Bong.
3 Timbales

Piano

S

C

T

B.

M.C.

R.

I

Vln

II

Vla.

V.C.

C.B.

26. 27. 28.

cantan el cobre, la piñay el ca- ne- lo porque lo mos
 can- za: Cantan el cobre, la piñay el ca-
 sol la ple ni- tud se al can- za:
 nu- ras a son grey sol la ple ni tud se al can- za:

Fl.

Ob.

Clar. en Do.

Fag.

I

II

III

Tromp.

I

II

III

Tromb.

Piatti.
Triang.
2 Cenc.
6. Cassa

C. Chara.
2 W. Block.
3. Temp. Block.

2. Maracas
2 Ruji.

3. Bong.
3 Timbalinas

Piano.

S.
un ra - yo en ple no sal - to; por que so mos un can - ti con des ve - lo,

C.

T.
Cantan el cobre, la pi ña y el ca - ne - lo por que so mos un ra - yo en ple no

B.
can ta el cobre la pi ña y el ca - ne - lo por que so - mos

M.C.

R.

I

II

Vln

Vla

v.c.

C.B.

29.

30.

31.



Fl

Ob.

Claren Do.

Fag.

I

Tromp. II

III

Cor.

I

Tromb. II

III

Flaut. Triang.

2. Cenc.

6. Cassa.

Cassa Chora

2. W. Block.

3. Temple B.

2. Maracas.

2. Rujid.

3. Bong.

3. Tímbalina.

Piano

S.

C.

T.

B.

M.C.

R.

I

Vln

II

Vla

V.C.

C.B.

8va

8va

... otro ejecutante

cantó el mar con sus trompas de ba-sal- - - to

un can-ti-co en des ve-lo ; cantó el mar con sus trompas de ba sal - - - to.

sal - to, porque so mos () un can-ti-co en des ve-lo cantó el mar con sus trompas

un ra - yo en ple no sal - to porque so mos un can-ti-co en des ve - lo

32 33 34

Fl.

Ob.

Clar. en D.

Fagot

I

Tromp. II

III

Cor.

Tromb. I

Tromb. II

III

Piatti:
Triang.
2 Cenc.
6 Cassa.
C. Chara.
2 W. Block
3 Temple B.

2 Maracas
2 Rujid.

3 Bongo
3 Tinbalinas

Piano

S.
A.
T.
B.

M.C.

R

Vln I

II

Vla.

V.C.

C.B.

35. 36 37 38

mé-ri-ca, A-mé-ri-ca, A-mé-ri-ca, sea brasa y canta, en me dio

A-mé-ri-ca, A-mé-ri-ca, A-mé-ri-ca sea-

de basal-to de basal-to A-mé-ri-ca A-

canta el mar con sus trompa de basal-to p A mé-ri-ca A-

Fl.

Ob.

Clar. en Do.

Fag.

I

Tromp. II

III

Cor.

I

Tromb. II

III

Piatti

Triang

2 Cenc

G-Cassa

Cassa Chora

B2.W.B

3 Temple

2 Maracas

2 Rujid.

3 Bong

3 Timbalinas

Piano

S

C.

T.

B.

M.C.

R.

I

Vln II

Vla

VC.

C.B.

de la nieve y los ra- ci mos A - né ri ca es la flor de mi gar gan ta; por

bra za y can ta en me dio de la nieve y los ra - ci - mos A - mé ri ca es la

me - ri - ca se a - bra za can ta en me dio de la nieve y los ra - ci - mos A -

me - ri - ca A me ri - ca se a bra za y can ta en me dio de la nieve y los ra -

39.

40

41.

42

crescendo molto

Fl.

Ob.

Clar. en Do.

Fagot

I

Tromp. II

III

Cor.

I

Tromb. II

III

Piatti.
Triang.
2 Cenc.
6. Cassa.
C. Chara
2. W. Block
3. Temple B.
2. Maracas
2. Rujid.
3. Bongo
3. Timbalinas

Piano.

S

C

T.

B

M.C

R.

I

II

Viola.

V.C.

C.B.

43. p 44 45 46

f cresc - -

Fl.

Ob.

Clar.en.Do

Fagl.

I.

Tromp. II.

III.

Cer.

I.

Tromb. II.

III.

Piatti.
Triang.
2.Cenc.
6.Cassa

C. Charo
2.W. Block
3.Temple B

2.Maracas
2.Rujid.

3.Bongo
3.timbales.

Piano.

S.

C.

T.

B.

M.C.

R.

I.

Vln. II.

VI.

VC.

B.

47. 48. 49. 50.

ff

ff

Fl
Ob.
Clar. en Do
Fag.
I
Tromp. II
III
Cor.
I
Frcmb. II
III

Violonchelo

S
C.
T.
B.
M.C.
R

I
Vln II
Vla
V.C.
B

51. 52. 53

Elementos de percusión distribución Normal

Fl.

Ob.

Clar. en Do.

Fag.

I

Tromp. II

III

Cor.

I

Tromb. II

III

Flauti.
Triang.
Cenc.
Cassa.
C. Chara.
W. Block.
Temple B.

Maracas.

Rujid.

Bongo.

Timbalinas.

Piano

S.

C.

T.

B.

MC

R.

I

Vln

II

Vla.

V.C.

C.B.

III

Abro las puertas de la Canción

$\text{♩} = 72$

The musical score is arranged in a standard orchestral format. At the top, it specifies a tempo of $\text{♩} = 72$. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. en Do), Bassoon (Fgt.), Trumpets I, II, and III, Horns (Corno), Trombones I, II, and III, Percussion (P.), 2 cymbals (2 cenc.), Gong (G. Cass.), C. ch., 2 w. b., 3 T. b., 2 mar., 2 ruf., 3 bong., and 3 timb., Piano, Soprano (S.), Contralto (C.), Tenor (T.), Bass (B.), Male Chorus (M.C.), Violins I and II (Vlns.), Viola (Vla.), Violoncello (V.c.), and Contrabass (C.B.). The vocal line (M.C.) includes the lyrics: "A - bro las puer - tas de la can - ción A - me - ri - ca Pe". The score features various musical notations such as dynamics (f, p), articulation (accents), and phrasing slurs.

Fl.

Ob.

Clar en Do

Fgt.

I

Trpt. II

III

Corno

I

Trbn. II

III

P.
2 cenc.
G. Cass.
C. Ch.
2 w. b.
2 T. b.
2 mar.
2 ruj.
3 bong.
3 Timb.

Piano

Niños
niños Tra en la lu na a cues tas mp la lu na pa ra es cri bir le

C.

T.

B.

M.C.
la la la la la la la

I

Vlins. II

Vla.

V.C.

C.B.

15 16 17 18 19 20 pp

Fl.

Ob.

Clar.
en Do

Fgt.

I

Trpt. II

III

Corno

I

Trbn II

III

P.
2 Cenc.
G. Cass.
C. Ch.
2 w. b.
3 T. B.
2 mar.
2 ruj.
3 bong.
3 Timb.

Piano

Niños
u - na pa - la - bra u - na pa - la - bra so - la u - na pe - que - ña pa - la - bra gran de

C.

T.

B.

M. C.

I

Vlins.

II

Vla.

V. C.

C. B.

21 22 23 24 25 26

Fl.

Ob.

clar. en Do

Fgt.

Trpt. II

Trpt. III

Corno

Trbn. II

Trbn. III

P.
2 Cenc.
G. Cass.
C. Ch.
2 w. b.
3 T. b.
2 mar.
2 ruj.
3 bong.
3 Timb.

Piano

I S.

C.

T.

B.

M.C.

Vlins. I

Vlins. II

Vla. arco

V.C.

C.B.

mf

f

A - bro las puer - tas de la can - cion

El marti. llovi - ril llega tam - bien con sus gritos de al - bo - ro - zo

A - me - ri - ca

pe - ne - tra

el marti - llo so - bre - ro

y pues tu te an al hierro los o - bre - ros

A - me - ri - ca

34 35 36 37 38 39 40

Fl.

Ob.

Clar. en Do

Fgt.

I

Tropt. II

III

Corno

I

Trobas. II

III

P.
 2 Cenc.
 G. Cass.
 C. Ch.
 2 w. b.
 3 T. b.
 2 mar.
 2 m. u.
 3 B. sig.
 3 Tim. B.

Piano

S.

C.

T.

B.

M.C.

I

Vns. II

Vla.

V. C.

C. B.

pe - ne tra
 pueden construir una mesa un barco
 una mesa un barco una casa pueden construir la prisma ve -
 A - bro las puer - tas de la cas -

41 42 43 44 45 46 47

Fl.

Ob.

Clar. en Do

Fgt

Trpt. I

Trpt. II

Trpt. III

Corno I

Corno II

Trbnst. I

Trbnst. II

Trbnst. III

P.

2 Cenc.

G. Cass.

C. Ch.

2 w. b.

3 T. b.

2 mar.

3 ruf.

3 Bong.

3 Timb.

Piano

S.

C.

T.

B.

M.C.

Vlins. I

Vlins. II

Vla.

V.C.

C.B.

ra. la primave ra la primave ra la prima-ve-ra

-ción. A - méri - ca be - ne - ca tra A - bro las

Coro masculino

48 49 50 51 52 53 54

Fl.
Ob.
Clar. en Do
Fgt.
I
Trpt. II
III
Corno
I
Trbn. I
III
D.
2 Cenc.
G. Cass.
C. Ch.
2 w. b.
3 T. b.
2 mar.
2 ruj.
3 Bong.
3 Timb.
Piano
S.
C.
T. Coro masculino
B. Y los soldados marchan con una espiga en los hombros marchan sonrientes al viento no de semillas sus cartucheras
M.C. buer-tas de la cas-ion A-me-ri-ca be-
I
Vlns. II
Vla.
V.C.
C.B.
55 56 57 58 59 60

Detailed description of the musical score: The score is for a large ensemble. The woodwind section includes Flute, Oboe, Clarinet in D, Bassoon, and three Trumpets (I, II, III). The brass section includes three Horns, three Trombones (I, II, III), and three Trumpets (I, II, III). The percussion section includes two Cymbals, Gong, Snare, and Tom-toms. The piano part is written for grand piano. The vocal line consists of Soprano, Alto, Tenor, and Bass parts, with lyrics in Spanish. The lyrics describe soldiers marching with a spear on their shoulders, smiling at the wind, and not carrying seeds in their cartridges. The score is numbered 55 to 60 at the bottom.

sem - pre - - for - - te-36-

Fl.

Ob.

Clar. en Do

Fgt.

I

Trpt. II

III

Corno

I

Tbn. II

III

P.

2 Cene.

G. Cass.

C. ch.

2 w. b.

3 T. b.

2 mar.

2 ruf.

3 Bong.

3 Timb.

Piano

S. *Coro femenino*
Ar - te sa nas del ro ci - o las dul ces mu - cha - chas de ca - ray o las dul - ces del bongó o los yer -

C.

T.

B.

M. C.
ne tra A - bro las puer - tas de la cas -

Vlins. I

II

Vla.

V. C.

C. B.

63 64 65

piu f ancora

Fl.

Ob.

Clar. en Do

Fgt.

Trpt. I

Trpt. II

Trpt. III

Corno I

Corno II

Trbn. I

Trbn. II

Trbn. III

P.

2 Cenc.

G Cass.

C. Ch.

2 w. b.

3 T. b.

2 mar.

2 rui.

3 Bong.

3 Timb.

Piano

S.

C.

T.

B.

M.C.

Vins. I

Vins. II

Vla.

V.C.

C.B.

66

67

68

69

ba - les pul - san el ar - co i - ris como un Ar - - ba

- eion A - me - ri - ca pe -

Ah!

A - ho ra la can -

Fl.

Ob.

Clar. en DO

Fgt.

I

Trpt. II

III

Corno

I

Trbnss.

III

P.v.

2 Cen.

Gr. Cass

C. Ch.

2 w. b

3 F. b.

2 mar.

2 ruid.

3 bong.

3 timb.

Piano

S.

C.

T.

B.

M.C.

R.

I

Vlrs.

II

Vla.

V.C.

C.B.

70 71 72 73 74 75

A- bro las puer- tas de la can- cion solo A-

cion huele a bosques los campesinos in-va den la ca- sa i-va na en se ñar- nos como a dormir las ga- villas y llamar al ma-

ne- tra

Fl.

Ob.

Clar en Do

Fgt.

I

Trpt. II

II

Corno

I

Trbns. II

III

P. v.

2 Cence.

G. Cass.

C. Ch.

2 w. b.

3 T. b.

2 mar.

2 ruid.

3 bong.

3 timb.

Piano

S.

C.

T.

B.

M.C.

R.

I

Vlms.

II

Vla.

V.C.

C.B.

76 77 78 79 80 81

col 8a

8a

Cresc

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinet in D, Bassoon, and three Trumpets (I, II, III). The brass section includes three Horns (I, II, III) and three Trombones (I, II, III). The percussion section includes two pairs of Cymbals, Gong, Snare Drum, and Tom-toms. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The vocal parts include Soprano, Contralto, Tenor, and Bass. The piano accompaniment is shown in grand staff notation. The lyrics are in Spanish and are written under the vocal staves. The score is marked with a 'Cresc' (Crescendo) at the bottom.

Fl.

Ob.

Clar. en Do

Fgt.

I

Trpt. II

III

Corno

I

Trbns. II

III

P. v.

2 Cenc.

Q. Cass.

C. Ch.

2 w. b.

3 T. b.

2 mar.

2 ruid.

3 bong.

3 timb.

Piano

S.

C.

T.

B.

M. C.

R.

I

Vns. II

Vla.

V. C.

C. B.

82 83 84 85 86 87

ff

de si-la-ba en si-la-ba ha-cía no-so-tros co-rren los ma-es-tros

de si-la-ba en si-la-ba ha-cía no-so-tros co-rren los ma-es-tros

Fl.

Ob.

Clar. en Do

Fgt.

Trpt I

Trpt II

Trpt III

Corno

Trbn I

Trbn II

Trbn III

P.v.

2 cenc.

G. Cass.

C. Ch.

2 w. b.

3 T. b.

2 mar.

2 ruid.

8 bong.

3 timb.

Piano

S.

C.

T.

B.

M. C.

R.

Vlns I

Vlns II

Vla.

V. C.

C. B.

88 89 90 91 92 93

A-pri-sa, A-pri-sa. El lobo está bor-rando la pa-la-bra más be-lla. Es-cri-ba mos Paz.

A-pri-sa, A-pri-sa. El lobo está bor-rando la pa-la-bra más be-lla. Es-cri-ba mos Paz.

Tutta forza
-42- Tutti

Fl.
Ob.
Clar. en Do
Fgt.
I
Trpt. II
III
Corno
I
Trbns. II
III
P.v.
2 cenc.
G. Cass.
C. Ch.
2 w. b.
3 T. b.
2 mar.
2 ruid.
3 bong.
3 timb.
Piano
S.
C.
T.
B.
M.C.
R.
I
Vlms.
II
Vla.
V.C.
C.B.
94 95 96 97 98 99

Pan y Po-e-si a A-bro las puer-tas de la can--
Pan y Po-e-si a A-bro las puer-tas de la can--

fp

Fl.

Ob.

Clar. en Do

Fgt.

I

Tript. II

III

Corno

I

Trbns. II

III

P.v.

2 Cenc.

G. Cass.

C. ch.

2 w. b.

3 T. b.

2 mar.

2 ruid.

3 bong.

3 timb.

Piano

S.

C.

T.

B.

M.C.

R.

I

Vlms. II

Vla.

V.C.

C.B.

100 101 102 103 104 105

- cion A- mé- ri- ca pe- ne- tra

- cion A- mé- ri- ca pe- ne- tra

A- bro las

Crescendo

Fl.

Ob.

Clar. en Do

Fgt.

I

Trpt. II

III

Corno

I

Trbns. II

III

P.v.
 2 Cenc.
 G. Cass.
 C. Ch.
 2 w. b.
 3 T. b.

2 mar.
 2 ruid.

3 bong.
 3 timb.

Piano

S.

C.

T.

B.

M. C.

R.

I

Vlms. II

Vla.

V. C.

C. B.

106 107 108 109 110 111

puer- tas de la can- ción A- mé- ri- ca pe-

f cres - -45- cen - - do - - -

Fl.

Ob.

Clar. en Do

Fgt.

I

Trpt. II

III

Corno

I

Trbn. II

III

P.v.

2 Cenc.

6 Cass.

C. ch.

2 w. b.

3 T. b.

2 mar.

2 ruid.

3 bong.

3 timb.

Piano

S.

C.

T.

B.

M.C.

R.

I

Vlms.

II

Vla.

V.C.

C.B.

112 113 114 115 116 117

A - bro las puer - tas de la can - ción A -

A - bro las puer - tas de la can - ción A -

ne tra

De repente, Bolívar se embandera el sol.

fff

Fl.

Ob.

Clar. en Do

Egt.

I

Trpt. II

III

Corno

I

Trbns. II

III

P.v.

2 Cenc.

G. Cass.

C. Ch.

2 w. b.

3 T. b.

2 mar.

2 rufid.

3 bong.

3 timb.

Piano

S.

C.

T.

B.

M.C.

R.

I

Vlms. II

Vla.

V.c.

C.B.

me-ri-ca pe-ne-tira y seem bandera el sol.

-me-ri-ca pe-ne-tira y seem bandera el sol.

118 119 120 121 122 123 124 125

IV

Fl.

Ob.

Clar. en Do Fgt.

I sord. mp

Trpt. II sord. mp

III sord. mp

Corno I sord. mp

Trbn. II mp

III

Perc. p

2 Cenc. G. Cass. C. Ch. 2 w. b. 3 T. b. 2 mar. 2 ruid. 3 bong. 3 timb.

Piano

S. *mf* Nuestro Pa-dre lo estrecha en un brazo. *mf* Si mon des-

C. *mf* Nuestro Pa-dre lo estrecha en un brazo. *mf* Si mon des-

T. *mf* Nuestro Pa-dre lo estrecha en un brazo. *mf* Si mon des-

B. *mf* Nuestro Pa-dre lo estrecha en un brazo. *mf* Si mon des-

Soli. Besa mis labios en el Chibarozo *f* Mendi ga la pu - na *f* Co se me a ti a - ti

I *mp*

Vlins. II *mp*

Vla. *mp*

V. C. *mp*

C. B. *mp*

2 3 4 5 6

Fl.

Ob.

Clar. en Do

Fgt.

I

Tript. II

III

Corino

I

Trbns. II

III

Pv
 2 cenc.
 G. Casso
 C. Ch.
 2 w. b.
 3 T. b.

2 mar.
 2 ruid.
 3 bong.
 3 timb.

Piano

S.
 - pa - cha una mi - sa - mio de a - gua

C.
 pa - cha una mi - sa - mio de a - gua

T.
 pa - cha una mi - sa - mio de a - gua

B.
 pa - cha una mi - sa - mio de a - gua

Soli
 He - re - de - ro del Sol

grí Jan las ca - ñas

I

Vlms. II

Vla.

V.c.

C.B.

8 9 10 11 12 13

fp *p.* *p.* *p.* *p.* *p.*

mf *mf* *mf* *mf* *mf* *mf*

p *p* *p* *p* *p* *p*

Fl.

Ob.

Clar. en Do

Fgt.

Trpt. II

Trpt. III

Corno I

Trbn. II

Trbn. III

P.v.
A
2 cenc.
G. Cassa
C. Ch.
2 w. b.
3 T. b.
2 mar.
2 ruid.
3 bong.
3 timb.

Piano

S.
C.
T.
B.

Soli.

Vlns. I

Vlns. II

Vla.

V.C.

C.B.

mp y Bolivar lestrenza poco a poco y monta a legre este corcel de

mp y Bolivar lestrenza poco a poco y monta a legre este corcel de

se capitán - de la au - rora

Coro cresc. f

20 21 22 23 24 25 26

* Trémolo de temblor con escabilla

Fl.

Ob.

Clar. en Do

Fag.

I

Trpt. II

III

Corno

I

Trbn. II

III

Pv

2 Cenc.

C. Cassa

C. Ch.

2 w. b.

3 T. b.

2 mar.

2 ruzi.

3 bong.

3 timb.

Piano

S.

C.

T.

B.

Soli

I

Vlms.

II

Vla.

V.C.

C.B.

27 28 29 30 31 32

mf *p* *mf* *mf* *mp*

bríos. *ca mi na* *con tra som bray sobre tri go*

bríos. *ca mi na* *con tra som bray sobre tri go.*

Bb. li. var ra con ti go y va con. mi go

A-me-ri-ca

le si-gue ven a.

Fl.

Ob.

Clar.
Do

Fgt.

Trpt. II

III

Corno

I

Trbns. II

III

P.v.
2 Cenc.
G. Cassa
C. Ch.
2 w. b.
3 T. b.

2 mar.
2 ruid.

3 bong.
3 timb.

Piano

S.

C.

T.

B.

Soli

I

Vlins.

Vla.

V.C.

C.B.

33 34 35 36 37 38 39 40

mp

mf

mp

mf

p

f

mf

mf

mp

f

mf

mf

Un ba-ta llón de miel de la col-me-na

Un ba-ta llón de miel de la col-me-na

-ve-na

ve-na

cuanto su-fre Si-mon

cuanto su-fre Si-mon

caliz de sufrente

A-merica es el caliz

Fl.

Ob.

Clar.
en Do

Fgt.

Trpt. I

Trpt. II

Trpt. III

Corno

Trbn. I

Trbn. II

Trbn. III

P.
4
2 cenc.
G. Cassa

C. Ch.
2 w. d.
3 T. d.

2 mar.
2 ruj.

3 bong.
3 timb.

Piano

S.

C.

T.

B.

Soli

Vlns. I

Vlns. II

Vla.

V.C.

C.B.

mf

f

ff

de sus dos manos nos re-úne

Bo-li-var in ven to

nuestra le grí - a

ff cantando como he

54 55 56 57 58 59 60

cresc. verso la Forza totale - - - -

Fl.

Ob.

Clar. en Do

Fgt.

I

Trpt. II

III

Corno

I

Trbns. II

III

P
2 cenc.
G. Cassa
C. Ch.
2 w. b.
3 T. b.
2 mar.
2 ruj.
3 bong.
3 timb.

Piano

S.
Cantando co-mo herma-nos co-mo her-ma-nos cantando co-mo her-ma-nos co-mo her-ma-nos

C.

T.
Cantando co-mo herma-nos co-mo her-ma-nos cantando co-mo her-ma-nos co-mo her-ma-nos

B.

Soli.
-ma - nos cantando co-mo herma - nos

I

Vlns.

II

Vla.

V.C.

C.B.

61 62 63 64 65 66 67 68

tutta Forza

Tutti sffz.

Fl.

Ob.

Clar.
en
Do

Fgt.

I

Trpt. II

III

Corno

I

Trbn. II

III

P.
2 cenc.
G. Cassa
C. Ch.
2 w. b.
3 T. b.
2 mar.
2 ruj.
3 bong.
3 timb.

Piano

S.

C.
nos

T.
nos

B.

Soli

I

Vlms.

II

Vla.

V.C.

C.B.

69 70 71 72 73 74 75 sffz

Piano

CANTATA DEL AMOR AMERICANO.

Gustavo Becerra S

$\text{♩} = 96$

Musical notation for measures 1-6. Measure 1 includes a dynamic marking *f*. The piece is in 2/4 time.

Musical notation for measures 7-12.

Musical notation for measures 13-18.

Musical notation for measures 19-24. Measures 20, 21, and 22 contain triplet markings.

Musical notation for measures 25-30.



31. 32. 33. 34. 35. 36

37. 38. 39. 40. 41. 42.

43. 44. 45. 46. 47. 48

49. 50. 51. 52. 53. 54

55. 56. 57. 58. 59. 60.

61. 62. 63. 64. 65. 66.

Musical notation for measures 71-75. Measure 71 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of chords and single notes in both staves.

Musical notation for measures 76-79, followed by the start of section II. Measure 76 continues the previous style. Measures 77-79 show more complex rhythmic patterns. Section II, titled "Canta el estano", begins at measure 80 with a new key signature of two sharps (F# and C#) and a common time signature.

Musical notation for measures 2-5 of section II. Measure 2 starts with a treble clef and a key signature of two sharps. The music features a more active melody with eighth and sixteenth notes.

Musical notation for measures 6-9 of section II. The notation continues with similar rhythmic patterns and melodic lines in both staves.

Musical notation for measures 10-13 of section II. The music maintains the established style of section II with active melodic and harmonic movement.

Musical notation for measures 14-17 of section II. The final measures of this system show the continuation of the piece's rhythmic and melodic themes.

18 19 20 21

Musical notation for measures 18-21. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 18 starts with a treble clef staff containing a series of eighth notes and a bass clef staff with a similar rhythmic pattern. Measures 19-21 continue with similar melodic and harmonic development.

22 23 24 25

Musical notation for measures 22-25. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 22 shows a continuation of the melodic line in the treble and a supporting bass line. Measures 23-25 feature more complex rhythmic patterns and harmonic textures.

26 27 28 29

Musical notation for measures 26-29. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 26 begins with a treble clef staff showing a melodic phrase and a bass clef staff with a steady accompaniment. Measures 27-29 continue the piece with varied rhythmic values and melodic motifs.

30 31 32 33

Musical notation for measures 30-33. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 30 shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Measures 31-33 feature more complex rhythmic patterns and harmonic textures.

34 35 36 37

Musical notation for measures 34-37. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 34 shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Measures 35-37 feature more complex rhythmic patterns and harmonic textures.

38 39 40 41

Musical notation for measures 38-41. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 38 shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Measures 39-41 feature more complex rhythmic patterns and harmonic textures.



42 43 44 45

Musical notation for measures 42-45. The system consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). Measure 42 shows a complex rhythmic pattern with eighth and sixteenth notes. Measures 43-45 continue with similar rhythmic textures, featuring chords and melodic lines in both hands.

46 47 48 49

Musical notation for measures 46-49. Measures 46-48 feature dense chordal textures with many beamed notes. Measure 49 shows a transition to a simpler texture with long, sustained notes in both hands.

50 51 52 53

Musical notation for measures 50-53. Measures 50-52 are characterized by long, sustained notes in both hands, creating a static harmonic effect. Measure 53 introduces a more active rhythmic pattern with eighth notes.

54 55

Musical notation for measures 54-55. Measure 54 continues with eighth-note patterns. Measure 55 ends with a double bar line and a fermata over the final notes.

Two empty musical staves, one for the treble clef and one for the bass clef, positioned below the previous system.

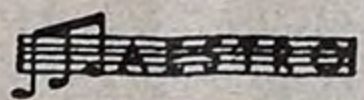
Two empty musical staves, one for the treble clef and one for the bass clef, positioned below the previous system.

-6-
III

Abro las puertas de la Canción

$\text{♩} = 72$

The musical score is written for piano in 2/2 time, with a tempo of quarter note = 72. It consists of 36 measures, divided into six systems of six measures each. The notation includes treble and bass clefs, dynamic markings such as *f* and *p*, and various rhythmic values including eighth, quarter, and half notes. The piece features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some measures containing rests or specific articulation marks.



Musical notation for measures 37-41. The system consists of two staves. The upper staff contains chords and some melodic fragments, while the lower staff features a more active bass line with eighth and sixteenth notes.

Musical notation for measures 42-46. The upper staff continues with chords and melodic lines, and the lower staff maintains its rhythmic pattern with various note values.

Musical notation for measures 47-53. The upper staff shows a more melodic line with some slurs, and the lower staff continues with rhythmic accompaniment.

Musical notation for measures 54-59. The upper staff has a melodic line with slurs, and the lower staff features a complex rhythmic accompaniment. A pedal point is indicated below the staff.

Ped. - - - - *

Musical notation for measures 60-65. The upper staff contains a melodic line with slurs, and the lower staff has a rhythmic accompaniment with some sustained notes.

Musical notation for measures 66-71. The upper staff continues with a melodic line, and the lower staff features a rhythmic accompaniment with some changes in dynamics.

72 73 74 75 76 77

Musical notation for measures 72-77. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. Measures 72-77 contain various rhythmic patterns, including quarter notes, eighth notes, and chords. Measure 74 features a dynamic marking of *pp*.

78 79 80 81 82 83

Musical notation for measures 78-83. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measure 78 has a dynamic marking of *col 8^a*. Measure 81 has a measure rest. Measure 83 has a dynamic marking of *pp*.

84 85 86 87 88 89

Musical notation for measures 84-89. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measures 84-89 contain complex rhythmic patterns with many beamed notes and chords.

90 91 92 93 94 95 96 97

Musical notation for measures 90-97. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measures 90-97 contain various rhythmic patterns, including quarter notes, eighth notes, and chords.

98 99 100 101 102 103

Musical notation for measures 98-103. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measures 98-103 contain various rhythmic patterns, including quarter notes, eighth notes, and chords.

104 105 106 107

Musical notation for measures 104-107. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measures 104-107 contain various rhythmic patterns, including quarter notes, eighth notes, and chords.

108 109 110 111 112 113 114

115 116 117 118 119 120

121 122 123 124 125 126

IV

1 2 3 4 5 6 7 8

9 10 11



Cantata del

Amor Americano

Poemas de

Andrés Bello

Música de G. Bocca

1965

a la vuelta, instrucciones de copia

Centata del Amor Americano

Instrucciones de Copia:

① de la versión fundamental compuesta de
Corno, Percutante y Orquesta:

3 Trompetas, Corno, 3 Trombones (1 bajo),
silen todas las versiones que desea
el autor, aparte de las que se pue-
den montar: a capella, con piano y
percusión (solo en este caso toca el piano)

7.
Versión completa que debe realizar un
copista.

Detalle de la Versión Completa; ^{Declaración} ~~Declaración~~

1º Cuando diga, con tal instrumento [I], lo que se transcribe
se remite al instrumento aludido.

2º Cuando diga en el lugar de tal instrumento, ~~(instrumento)~~
se entenderá una sustitución, la parte original debe quedar
en este caso, entre paréntesis cuadrados [I]

3º Cuando diga se entenderá como cuarteto a los
cuadros y como quinteto agregando el corno

~~se~~ b) como cuarteto a
los cuernos (Trompetas I, II, Trombon I y Trombon III)
como quinteto agregando ~~de~~ la III trompeta y
como sexteto agregando el II Trombon.

c) como cuarteto el
de cuerdas y como quinteto + el contrabajo.

Cantata del Amor Americano. -

♩ = 96

Tutti
mpf

Fl.
 Cl.
 Fag.
 Tmp I
 Tmp II
 Tmp III
 Tmp IV

Cor
 Tbn
 Tbn II

2 Piccolo
 2 Concerto
 2 Cr. Corn
 2 W. Bells
 3 T. Bells
 2 Perc.
 2 Maracas
 2 Bongos
 3 Bongos
 3 Timbales

Piano
 (optat.)

Cor.
 S
 C
 T
 B

Messa Coral
 Recitante

Vin I
 Vin II
 Vla
 Celli
 Bassi

yo soy A me-ri-ca la pro-fun-daz de-cada yo soy A

1 2 3 4 5 6 7 8 9 10

Step I.

*

C Trump

mus. ~~Cor~~ / ~~Bass~~

B Trump

Cor.

Handwritten musical score for C Trump, B Trump, and Cor. The score includes staves with musical notation, including notes, rests, and dynamic markings like 'p' and 'pp'.

Handwritten musical score for strings, showing diagonal lines across the staves and some notes with dynamic markings like 'pp' and 'p'.

Handwritten musical score for piano accompaniment, showing chords and melodic lines with dynamic markings like 'p' and 'pp'.

Handwritten musical score for vocal parts with lyrics. The lyrics are: "méri-ca ren-ta da en los ro-di-les del mar" and "jugo con el vien-to es-con-do mi co-ra-çon en la ma".

M.C.

R

Tutti →

Handwritten musical score for a brass section, including parts for Trumpets I, II, and III, and Trombones I and II. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings.

At the top left, there is a bracketed section labeled "Tutti →" and "Com." (Common). The instrument parts are labeled as follows:

- Top staff: Trp. I
- Second staff: Trp. II
- Third staff: Trp. III
- Fourth staff: Tbn. I
- Fifth staff: Tbn. II

The score contains several systems of music. The first system shows melodic lines for the trumpets and trombones. The second system features a large section of music that is mostly crossed out with diagonal lines, with some notes and dynamic markings like "f" and "sfz" visible. The third system continues the melodic lines. At the bottom, there are two more staves labeled "M.C." and "R." with a bracketed section labeled "Com. Trombones" and instrument parts for Trp. I, Trp. II, Trp. III, Tbn. I, and Tbn. II.

M.C. ↓

R ↓

31 32 33 34 35 36 37 38 39 40

[] *tracet.*

Tutti
Tpt

5.

Con Coro

S
A
T
B

S
C
T
B

Mc.
R

41 42 43* 44 45 46 47 48 49 50

Handwritten scribbles and symbols at the top of the page.

Handwritten musical score on ten staves. The top four staves contain a vocal line with lyrics. The fifth staff is crossed out with diagonal lines. The sixth staff contains a piano accompaniment with chords and notes. The seventh staff contains a vocal line with lyrics. The eighth staff contains a piano accompaniment with chords and notes. The bottom two staves are empty.

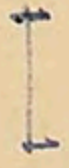
51 52 53 54 * 55 56 57 58 59 60
 φ φremolo de rotación

Handwritten musical score on aged paper, numbered 7- in the top right corner. The score is organized into systems of staves. The first system (measures 61-68) includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. Annotations above the first system include 'C' and 'Cantata'. The second system (measures 69-70) features a more complex arrangement with multiple staves, including some with 'x' marks and a 'trumpet' annotation. The score concludes at measure 70.

61 62 63 64 65 66 67 68 69 70

x

tutti



The image shows a page of handwritten musical notation on aged paper. At the top left, the word "tutti" is written in cursive, with a vertical bar line below it. In the top right corner, the number "8." is written. The score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with various musical notes, rests, and dynamic markings. The second system features a single staff with a wavy line and some notes, followed by several staves with diagonal slashes, possibly indicating rests or specific performance instructions. The third system is a grand staff with complex chordal and melodic lines. The fourth system consists of four staves with rhythmic patterns and notes. The bottom of the page is marked with measure numbers: 71, 72, 73, 74, 75, 76, 77, 78, and 79. The notation is dense and appears to be a working draft or a composer's sketch.

Copiar solo para por medio II Canta el estano.

Maria

5/4 (12)

con sob.

PIATT
TRG.
2CENC.
GR.C
CCH.
2WB.
3TB.
2MAR.
2
3BONGO
3TIMB.

Handwritten musical score for a 5/4 time piece. The score includes staves for woodwinds (flutes, clarinets, saxophones), brass (trumpets, trombones, tuba), percussion (maracas, bongos, timbales), and vocal parts. The vocal line includes lyrics in Spanish. The score is marked with dynamics like 'mf' and 'f'.

can-ta-esta no de san grienta fi - bra, can-ta-om-bu de tras de su que bran-to, can-ta la pla-ta don de el tiempo

Handwritten notes and markings on the left side of the page, including a large bracket and the word 'mf'.

13

14

Con Contr.

con Ten. v

con Br. [del]

mf

con Tr. I →

6

7

8

9

10

(Tutti) →

marcato

(15)

Handwritten musical score for strings and woodwinds. The score is written on multiple staves. The top section includes a woodwind part with notes and rests. Below it are string parts with various markings like 'p', 'mp', 'f', and 'imp'. The bottom section is labeled 'Contrabasso' and contains a few notes with 'confor' markings. The score is divided into measures 11, 12, 13, and 15.

11

12

13 Cello - 5a. div. 74

15

Maria

16
[→
2nd Trp I

mf. Dpt II

2nd Trp III

A handwritten musical score for a piece titled "Maria". The score is written on ten systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a treble clef and a key signature of one flat. The score is divided into measures across the systems. There are several dynamic markings: "mf" (mezzo-forte) appears in the second system, and "mp" (mezzo-piano) appears in the fourth system. The notation includes a variety of note values, including eighth and sixteenth notes, and rests. There are some corrections and scribbles in the lower systems, particularly in the second and third staves of the fourth system. The score concludes with a double bar line and repeat dots at the end of the tenth system.

(17)

Handwritten musical score for piano and voice. The score is written on ten staves. The first four staves contain the piano accompaniment, and the fifth staff contains the vocal line. The music is in a 3/4 time signature and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line consists of a single melodic line with lyrics written below it. The score is divided into measures, with measure numbers 21, 22, 23, 24, and 25 written at the bottom. The piece concludes with a double bar line at the end of measure 25.

mf. Cor

mf a Cor

101

con sop.

con G

con T

con B

con B

21

22

23

24

25

Handwritten musical score for a symphony orchestra, spanning measures 26 to 30. The score includes staves for various instruments and vocal parts.

- Flute (Fl):** Staff 1, mostly rests.
- Oboe (Ob):** Staff 2, rests.
- Clarinets (Cl on D):** Staff 3, rests.
- Bassoon (Fgt):** Staff 4, rests.
- Trumpets (I):** Staff 5, melodic line.
- Trumpets (II):** Staff 6, melodic line.
- Trumpets (III):** Staff 7, melodic line.
- Cor Anglais (Cor):** Staff 8, melodic line with a large deletion in measure 30.
- Trombones (I):** Staff 9, rests.
- Trombones (II):** Staff 10, rests.
- Trombones (III):** Staff 11, rests.
- Percussion (Pia):** Staff 12, includes 2 Cymals, 2 Congas, 2 W/Bs, 3 F. Bcs, 2 Maracas, 2 Bongos, 3 Tambals.
- Piano (Piano):** Staff 13, complex accompaniment.
- Soprano (S):** Staff 14, melodic line.
- Contralto (C):** Staff 15, melodic line.
- Tenore (T):** Staff 16, melodic line.
- Bass (B):** Staff 17, melodic line.
- M.C. (M.C.):** Staff 18, rests.
- R. (R.):** Staff 19, rests.
- Vln I (Vln I):** Staff 20, rests.
- Vln II (Vln II):** Staff 21, rests.
- Vla (Vla):** Staff 22, rests.
- Alto (Alto):** Staff 23, rests.
- Cb (Cb):** Staff 24, rests.

Measure numbers 26, 27, 28, 29, and 30 are written at the bottom of the page.

Handwritten musical score for a symphony orchestra. The score is written on 25 staves, each labeled with an instrument or voice part on the left side. The parts include:

- Fl (Flute)
- Ob (Oboe)
- Clar on D (Clarinet in D)
- Fagt (Bassoon)
- Tromp I (Trumpet I)
- Tromp II (Trumpet II)
- Corn (Cornet)
- Tromb I (Trombone I)
- Tromb II (Trombone II)
- Tromb III (Trombone III)
- Piano (Piano)
- S (Soprano)
- A (Alto)
- T (Tenor)
- B (Bass)
- M.C (Mezzo Contralto)
- R. (Ritornello)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla (Viola)
- V.C. (Violoncello)
- C.B. (Contrabasso)

The score contains various musical notations, including notes, rests, and dynamic markings. Key annotations include:

- 2. rest. Fl I* (2nd rest Flute I) with a bracketed arrow pointing to a rest in the Flute I staff.
- 2. rest. Tromp II* (2nd rest Trumpet II) with a bracketed arrow pointing to a rest in the Trumpet II staff.
- oboejocantante* (oboe soloist) written above the Oboe staff, with arrows pointing to specific passages.
- oboejocantante* written above the Piano staff, with arrows pointing to specific passages.
- Handwritten scribbles and corrections in the lower staves, particularly in the Violin I and II parts.

Handwritten musical score for a symphony orchestra, page 16. The score is arranged in a standard orchestral layout with staves for various instruments and voices.

Instrumentation and Annotations:

- Ob.** Oboe
- ClarDo** Clarinet in D
- Fag.** Bassoon
- Trmp 2** Trumpet 2
- 3** Trumpet 3
- Comra** Cornet
- Trmb.** Trombone
- Pm** Piano
- S** Soprano
- C** Alto
- T** Tenor
- B** Bass
- MC** Mezzo-soprano
- R.** Recorder
- Vln I** Violin I
- Vln II** Violin II
- Vla** Viola
- Vc.** Violoncello
- C.D.** Contrabass

Handwritten Annotations:

- sub. Tr. III* (written above ClarDo staff)
- sub. Cor* (written above Fag. staff)
- sub. Tr. I* (written above Vln I staff)
- del. 5/8* (written above Vla staff)

Measure Numbers: 36, 37, 38, 39, 40

The score contains complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piano part features dense chordal textures. The vocal parts have lyrics written below the notes.

Cor

Handwritten musical score for Cor and other instruments. The score is written on multiple staves. The top system includes a Cor part. The middle system includes a woodwind part with notes and rests. The bottom system includes parts for 2nd Flute II, 2nd Clarinet II, and 2nd Trumpet. The score is marked with measure numbers 41, 42, 43, 44, and 45.

41

~~41~~

42

43

44

45

con bracos → hasta el final de II, fin de las motivaciones que quedan como antes.

AP

The musical score is written on a page with ten systems of staves. The first system contains five staves, likely for strings. The second system contains five staves, with the top staff labeled 'Cor.' (Coro) and the bottom staff marked with an asterisk (*). The third system contains five staves, with the top staff labeled 'perc.' (percussion). The fourth system contains five staves. The fifth system contains five staves. The sixth system contains five staves. The seventh system contains five staves. The eighth system contains five staves. The ninth system contains five staves. The tenth system contains five staves. The music is in 4/4 time and features complex rhythmic patterns and melodic lines. There are various markings such as 'Cor.', 'perc.', and asterisks indicating specific performance instructions.

46 47 48 49 50

* las trompetas están escritas de alto; obo!

The musical score is written on a system of staves. At the top, there are five vocal staves labeled 'Sopr. I', 'Sopr. II', 'Alto', 'Tenor', and 'Bass'. Below these are staves for woodwinds and strings. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The score is organized into measures across the page.

51 ϕ 52 53 54 55
 Ejecutantes de perc. distribución Normal.

$\frac{2}{2}$ $\text{♩} = 72$

III
Abro las puertas de la canción.

Atención Copias con
letra 20

A handwritten musical score on aged paper, consisting of ten numbered staves. The score is written in 2/2 time with a tempo of quarter note = 72. The title is 'III Abro las puertas de la canción.' The notation includes various rhythmic values, accidentals, and dynamic markings. A box containing the word 'NIÑOS' is present on the sixth staff. The score concludes with two staves labeled 'Sent. Op. I' and 'Sent. Op. II'.

Mus. Corda

NIÑOS

Sent. Op. I

Sent. Op. II

1 2 3 4 5 6 7 8 9 10

Viol. III

Viol. III

Viol. III

Pizz

arco

x

The page contains a handwritten musical score for a piano. It consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with a piano part and a vocal line. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has a melodic contour with some rests. The second system continues the piano part with more intricate rhythmic figures and includes a dynamic marking of *f*. The third system shows a vocal line with a melodic line and some rests, with a dynamic marking of *p*. The fourth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The fifth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The sixth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The seventh system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The eighth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The ninth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The tenth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The eleventh system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twelfth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The thirteenth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The fourteenth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The fifteenth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The sixteenth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The seventeenth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The eighteenth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The nineteenth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twentieth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twenty-first system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twenty-second system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twenty-third system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twenty-fourth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twenty-fifth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twenty-sixth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twenty-seventh system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twenty-eighth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The twenty-ninth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The thirtieth system is a grand staff with a piano part and a vocal line. The piano part has a complex rhythmic pattern. The thirtieth system ends with a double bar line and a fermata.

con M. J. Sano
con P. J. Sano

Handwritten musical score on page 23. The score consists of multiple staves. The upper section contains several staves with musical notation, including notes, rests, and dynamic markings such as *p* and *mf*. There are some corrections and scribbles in the middle section. The lower section includes staves with musical notation and specific instrument markings: *Viol. Tr. I*, *Viol. Tr. II*, *Viol. Tr. III*, and *Contab. II*. The page is numbered 23 in the top right corner.

*

The image shows a page of handwritten musical notation on 12 staves. The notation includes notes, rests, and dynamic markings. A significant portion of the score, particularly in the middle and lower sections, is obscured by heavy black ink scribbles. The page is numbered 41 through 49 at the bottom.

Contr. I

Contr. II

Contr. III

Contr. III

Handwritten musical score for Contrabass I, II, and III. The score consists of three staves with musical notation including notes, rests, and dynamic markings.

Handwritten musical score for Percussion. The score includes a drum set notation with various symbols for snare, cymbal, and tom-toms, along with a 'Ped.' marking.

Coro Masculino

2/2

Handwritten musical score for Coro Masculino. The score is written in 2/2 time and features a melody with notes and rests.

Musical

Contr. I

Contr. II

Contr. III

Contr. II

Contr. III

Contr. III

Handwritten musical score for Contrabass I, II, and III. The score consists of three staves with musical notation including notes, rests, and dynamic markings.

sta alba

inst.
trbn I
II

X

The musical score is written on a system of staves. At the top, there are staves for woodwinds, with labels 'Inst. Trb I' and 'Inst. Trb II'. Below these are several staves for strings, showing rhythmic patterns and notes. A soloist part is indicated by 'M.C.' on the left. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). There are also some handwritten annotations and corrections throughout the score.

60 61 62 63 64 65 66 67 68 69

unisono

x

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings. The instruments listed on the left are:

- Hf. (Flute)
- Ob. (Oboe)
- ~~Klarinetten~~ Clarinetten
- Fg. (Fagott)
- I (Violin I)
- II (Violin II)
- III (Viola)
- Con. (Cello)
- IV (Violoncello)
- Trop. I (Trombe I)
- II (Trombe II)
- III (Trombe III)
- IV (Trombe IV)
- Piattivol. (Piatto Violone)
- 2 Cimbasso (2 Cimbasso)
- Gr. Org. (Grande Organo)
- 2 W. Blockfl. (2 Woodwinds)
- 3 F. Blockfl. (3 Flute)
- 2 Org. (2 Organ)
- 3 B. Org. (3 Bass Organ)
- 3 Tambo. (3 Tambourine)
- Piano (Piano)
- S. (Soprano)
- A. (Alto)
- T. (Tenore)
- B. (Basso)
- M.C. (Mezzosoprano)
- R. (Ritornello)
- I (Violini I)
- II (Violini II)
- III (Violini III)
- IV (Violini IV)
- Vcl. (Violini)
- Vcl. (Violini)
- Cell. (Celli)
- Cb. (Contrabbassi)

The score is divided into measures, with measure numbers 70 through 79 indicated at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. There are also some handwritten annotations and corrections throughout the score.

f
Cant. I
Tr. I

Handwritten musical score for measures 80-89. The score consists of 10 staves. The top two staves are for woodwinds (Cant. I and Tr. I). The next four staves are for strings. The bottom four staves are for brass (Cant. I, Tr. II, Cor, Tr. I). The notation includes various rhythmic values, dynamics, and articulation marks. There are some corrections and annotations in the lower staves.

*

Violini I

Violini II

Violini III

Violini IV

90 91 92 93 94 95 96 97 98 99

de la vuelta pag 28.-

The page contains a handwritten musical score on ten systems of staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano). The score is organized into systems, with some systems containing multiple staves. A vertical line is drawn across the page at approximately the 105-measure mark. In the middle section, there are two staves with diagonal slashes and some handwritten text in Hebrew characters: 'תתן להם' and 'לחם'. The bottom of the page features a series of measure numbers from 100 to 109, with some numbers appearing to be written upside down or in reverse order.

Tutti (anim. combinac. anterior)

2+

Handwritten musical score on page 32. The score consists of approximately 18 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). A prominent feature is a large, dense, scribbled-out section in the middle of the page, likely representing a complex or difficult passage. The score is organized into systems, with some staves grouped by brackets. The handwriting is in black ink on aged, yellowish paper.

3/4

IV

cord.

Handwritten musical score for a string quartet, measures 1-10. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features various musical notations such as notes, rests, dynamics (mp, mf, p), and articulation marks. The bottom section shows trill markings for Violin I, II, and Cello/Double Bass.

Soli

arco

Viol. Tr. I

Tr. II

Tr. III

Tr. I

Handwritten musical score on page 35. The score consists of approximately 12 staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *mf*. There are also some markings like *mf* and *mf* with a 'd' below them. The score is written in a cursive, handwritten style. At the bottom left, there is a section labeled "Post. T. 27" with some notes and a "cresc." marking. The page number "35." is written in the top right corner.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into several systems of staves. The first system consists of two staves with a brace on the left, containing melodic lines with notes and rests. The second system also has two staves with a brace, featuring more complex rhythmic patterns and some accidentals. The third system includes a set of five staves with a brace on the left, likely representing a string or woodwind section, with some staves containing rests. The fourth system consists of two staves with a brace, showing a melodic line and a bass line. The fifth system has four staves with a brace, containing rhythmic patterns and some accidentals. The sixth system features a single staff with a melodic line. The seventh system consists of two staves with a brace, showing a melodic line and a bass line. The eighth system has two staves with a brace, containing a melodic line and a bass line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mp*. The page is numbered 36 in the top right corner.

(In Hi)

* Inst. Dpts

2 4 con loco

The musical score is written on ten staves. The first system (measures 51-60) includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system (measures 57-60) includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score contains various musical notations including notes, rests, and dynamic markings.

*

51 52 53 54 *Anda!* 55 56 57 58 59 60

* Conexional piano se fin la numeración que tienen los compases.

The musical score is written on 11 systems of staves. The notation is handwritten and includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is organized into systems, with some systems containing multiple staves. The notation is dense and detailed, typical of a full musical score. The paper shows signs of age, with some discoloration and wear.

A handwritten musical score on aged, yellowed paper. The score is written on a system of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The music is organized into measures by vertical bar lines. A large, stylized 'Fine' marking is written across the middle of the page, indicating the end of a section. The paper shows signs of age, including some foxing and a vertical crease down the center.