



Luis Bacalov

# Estaba la madre

*per orchestra*

**Riduzione per canto e pianoforte**

Edizioni Musicali RAI TRADE

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

# PROLOGO

1

Soprano

Mezzo-Soprano

Contralto

Tenor

Baritone

Bass

1

piatto volante

cabasa

5

BONGOS

TOMS

Direttamente sopra le corde con un oggetto metallico

6

gliss. archi

*p*

*pp*

*pp*

PROLOGO

6

S

Mez.

CAlt.

T

Bar.

B

6

Pno.

*p*

8<sup>vb</sup>

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

PROLOGO

10

S

Mez.

CAlt.

T

Bar.

B

Pno.

10

BAND.

*mf*

3

(8<sup>vb</sup>)

The image shows a musical score for a vocal ensemble and piano. The vocal parts (Soprano, Mezzo-soprano, Contralto, Tenor, Baritone, Bass) are all in treble clef with a common time signature of 2/4. They are mostly silent, with a whole note 'c' in the final measure. The piano part is in a grand staff (treble and bass clefs). It begins with a circled measure number '10'. The piano part features a rhythmic accompaniment in the bass clef and a melodic line in the treble clef. A 'BAND.' section is indicated with a 'mf' dynamic and a triplet of eighth notes. A circled measure number '10' is also present at the start of the piano part. A watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is visible across the score. A dashed line with '(8<sup>vb</sup>)' is at the bottom.

PROLOGO

The image shows a musical score for a vocal ensemble and piano. The vocal parts are arranged in six staves: Soprano (S), Mezzo (Mez.), Contralto (CAlt.), Tenor (T), Baritone (Bar.), and Bass (B). Each vocal staff contains a whole rest in every measure, indicating that the vocalists are silent during this section. The piano accompaniment (Pno.) is shown in a grand staff with two staves. It begins at measure 14, marked with a circled '14'. The piano part features a complex rhythmic pattern with triplets and accents. A large, diagonal watermark reading 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is overlaid across the piano accompaniment.

PROLOGO

The image shows a musical score for a vocal ensemble and piano. The title is "PROLOGO" and the page number is "5". The score is for measures 18 through 22. The vocal parts are Soprano (S), Mezzo-soprano (Mez.), Contralto (CAlt.), Tenor (T), Baritone (Bar.), and Bass (B). The piano part (Pno.) is written for both hands. The key signature has one sharp (F#) and the time signature is 2/4. The vocal staves contain rests for measures 18-21 and a whole note chord in measure 22. The piano part features a melodic line with triplets in measures 18-20, followed by a more complex rhythmic pattern in measures 21-22. A large watermark "Edizioni Musicali Rai Com FOR JERUSAL ONLY" is overlaid diagonally across the score.

PROLOGO

The image shows a musical score for a vocal ensemble and piano. The vocal parts are Soprano (S), Mezzo-soprano (Mez.), Contralto (CAlt.), Tenor (T), Baritone (Bar.), and Bass (B). The piano part (Pno.) is at the bottom. The score is for measures 22 to 25. The key signature is one sharp (F#) and the time signature changes from 2/4 to 3/4. The vocal parts have whole rests in all measures. The piano part features a complex accompaniment with triplets and various articulations.

22

S

Mez.

CAlt.

T

Bar.

B

Pno.

Edizioni Musicali Rai Com  
FOR JERUSALEM ONLY



PROLOGO

26

S

Mez.

CAlt.

T

Bar.

B

26

Pno.

*mf*

3

3

3

3

Edizioni Musicali Rai Com  
FOR MERUSAL ONLY

PROLOGO

The image shows a musical score for a vocal ensemble and piano. The vocal parts are Soprano (S), Mezzo-soprano (Mez.), Contralto (CAlt.), Tenor (T), Baritone (Bar.), and Bass (B). The piano part is for Piano (Pno.). The score covers measures 30 to 33. Measure 30 is marked with a circled '30'. The time signature is 2/4. The key signature has one sharp (F#). The vocal parts are mostly rests, with a common time signature 'C' appearing in measure 31. The piano part features intricate accompaniment with triplets and dynamic markings like *mf*.

PROLOGO

34

S

Mez.

CAlt.

T

Bar.

B

Pno.

34

*f*

*f*

Edizioni Musicali Rai Com  
FORK PERUSAL ONLY

PROLOGO

The image shows a musical score for a vocal ensemble and piano. The vocal parts are labeled S (Soprano), Mez. (Mezzo-soprano), CAlt. (Contralto), T (Tenor), Bar. (Baritone), and B (Bass). The piano part is labeled Pno. The score covers measures 38 to 41. The vocal staves contain whole rests in measure 38, followed by whole notes in measures 39, 40, and 41. The piano part features a complex accompaniment with triplets, dynamic markings of *ff* and *mf*, and various articulations like accents and slurs. A large watermark 'Edizioni Musicali Rai Com FOK PERUSAL ONLY' is overlaid diagonally across the score.

# I° ESCENA "ME DIJO QUE"

*1*

Soprano

Mezzo-Soprano

Contralto

Tenor

Baritone

Bass

SARA K.

*1*

Piano

*p*

Libero como improvisando

DIM.

The image shows a musical score for a scene titled "I° ESCENA 'ME DIJO QUE'". The score is arranged for a vocal ensemble and piano. The vocal parts are Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, and Bass. There is also a part for "SARA K." and a Piano part. The vocal parts are currently blank, while the piano part has musical notation. The piano part starts with a first ending bracket and includes dynamics like "p" and "DIM.".

I° ESCENA "ME DIJO QUE"

6

S

Mez.

CAlt.

T

Bar.

B

Sara

6

SOLO V. CELLO

*mp*

*p*

Pno.

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

Detailed description: This is a musical score page for the first scene of the opera 'Me Dijo Que'. It features seven vocal staves (Soprano, Mezzosoprano, Contralto, Tenor, Baritone, Bass, and Sara) and a piano accompaniment. The vocal parts are currently silent, indicated by horizontal lines. The piano part begins at measure 6, marked with a circled '6'. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo and dynamics are marked as *mp* (mezzo-piano) and *p* (piano). A watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is visible across the score.

I° ESCENA "ME DIJO QUE"

11

S

Mez.

CAlt.

T

Bar.

B

Sara

*p* Me di jo que san - te — re - lam - pa - gue a que no que no que no te -

11

Pno.

*pp*

I° ESCENA "ME DIJO QUE"

15

S

Mez.

CAlt.

T

Bar.

B

Sara

Me di jo que que no que no que no te ni a na-da que\_es-con -

15

Pno.

CLAR.



## 1° ESCENA "ME DIJO QUE"

19

S

Mez.

CAlt.

T

Bar.

B

Sara

der que no te ni - a na - da que es - con - der na - da a con-

19

Pno.

parlato

I° ESCENA "ME DIJO QUE"

22

S

Mez.

CAlt.

T

Bar.

B

Sara

fe-sar le di - je anda a\_ ex - pli - car TRATT...

22

Pno.

TRATT... *mf*

5

I° ESCENA "ME DIJO QUE"

25

S

Mez.

CAlt.

T

Bar.

B

Sara

A TEMPO

te ay! bo - ca des - bo - ca - da por que\_ no

25

A TEMPO

6

*mp*

Pno.

# JOSELE

1

Voice

TEMPO di VALZER MOD.TO

Piano

1

LEGATO

*p*

6

6

Pno.

Jo - se-le Jo - se-le Jo - se-le

12

12

Pno.

Jo - se-le \_\_\_\_\_ mein - kind

Detailed description of the musical score: The score is for a waltz titled 'JOSELE'. It consists of three systems. The first system shows the beginning of the piece with a circled '1' above the voice staff. The piano part starts with a circled '1' and is marked 'LEGATO' and 'p'. The second system begins at measure 6, with the voice part singing 'Jo - se-le Jo - se-le Jo - se-le'. The piano part continues with a circled '6'. The third system begins at measure 12, with the voice part singing 'Jo - se-le \_\_\_\_\_ mein - kind'. The piano part continues with a circled '12'. The piano part features a continuous eighth-note accompaniment in the left hand and chords in the right hand. The tempo is indicated as 'TEMPO di VALZER MOD.TO'.

JOSELE

18

me due - le me\_ a - fli - jo

Pno.

Detailed description: This system contains the first two staves. The top staff is a vocal line starting at measure 18 with a circled '18'. It features a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics 'me due - le me\_ a - fli - jo' are written below. The bottom staff is a piano accompaniment (Pno.) starting at measure 18 with a circled '18'. It features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some notes beamed together.

24

mi can - di - do hi

Pno.

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line starting at measure 24 with a circled '24'. It features a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics 'mi can - di - do hi' are written below. The bottom staff is a piano accompaniment (Pno.) starting at measure 24 with a circled '24'. It continues the eighth-note pattern from the previous system.

30

Pno.

Detailed description: This system contains the fifth and sixth staves. The top staff is empty. The bottom staff is a piano accompaniment (Pno.) starting at measure 30 with a circled '30'. It continues the eighth-note pattern. A dynamic marking 'p' (piano) is present in the fifth measure of this system.

# BARECHU ET ADONAI

1

And. con moto,  
flessibile

Più lento

BARITONO SOLO

*mp* Ba-re-chu et a-do - nai ha - mme - vo - - - rach - - - -

VOCE (madre)

Soprano

*p* ba-re-chu et a-do-

Mezzo-Soprano

*p* ba-re-chu et a-do-

Contralto

*p* ba-re-chu et a-do-

Tenor

*p* chu et a-do-

Baritone

*p* chu et a-do-

Bass

*p*

BANDONEON

1

BARECHU ET ADONAI

7

BAR. SOLO

le - o - lam va - ed

(madre)

S

nai ha - me - - vo - rach *pp* ha - me - - vo - rach

Mez.

nai ha - me - - vo - rach *pp* ha - me - - vo - rach

CAlt.

nai ha - me - - vo - rach *pp* ha - me - - vo - rach

T

nai

Bar.

nai ha - me - - vo - rach *pp* ha - me - - vo - rach

B

nai ha - me - - vo - rach *pp* ha - me - - vo - rach

7

Band.

# LOS TRES GENERALES

1

1° Generale (barit.)

2° Generale (barit.)

3° Generale (Basso)

Piano

7

1° Gen.

2° Gen.

3° Gen.

Pno.

7

The musical score is divided into three systems. The first system (measures 1-6) features three baritone parts (1° Generale, 2° Generale, 3° Generale) and a piano part. The piano part has a dynamic marking of *ff* and includes a fingering of 5. The second system (measures 7-10) features three general parts (1° Gen., 2° Gen., 3° Gen.) and a piano accompaniment part (Pno.). The piano accompaniment part has a dynamic marking of *ff* and includes a fingering of 7. The score is in 2/4 time and features a key signature of one flat (B-flat).



LOS TRES GENERALES

11

1° Gen. *Simile*

Y di-jo que que no te-ni-a na-da que\_o-cul - - -

2° Gen. c de la pa-

3° Gen. c de la pa-

11

Pno.

15

1° Gen. - - - - -

2° Gen. - - - tria del or - den na - - - - -

3° Gen. - - - tria del or - den na - - - - -

15

Pno.

*ff*

CLUSTER

LOS TRES GENERALES

19

1° Gen. - tar y di-jo tar y di-jo que na da

2° Gen. - - - - - da na-da na-da que na da

3° Gen. - - - - - que na da

19

Pno.

23

1° Gen. que ver quanta - ranosn ra - ver quanta - ranosn ra - parlato ranosn ra *mp*

2° Gen. que ver quanta - ranosn ra - ver quanta - ranosn ra - parlato ranosn ra *mp*

3° Gen. que ver quanta - ranosn ra - ver quanta - ranosn ra - parlato ranosn ra *mp*

23

Pno.

# VIVA LA LIBERTAD

1

Soprano

Mezzo-Soprano

Contralto

Tenore

Baritone

Bass

1° Generale (Barit.)

2° Generale (Barit.)

3° Generale (Basso)

1

Archi grattati

Piano

*ff*

Gliss.

The image shows a musical score for the piece 'Viva la Libertad'. It includes vocal staves for Soprano, Mezzo-Soprano, Contralto, Tenore, Baritone, Bass, and three Generali (1st, 2nd, and 3rd). The piano part is marked 'Archi grattati' (arco) and begins with a forte (ff) dynamic. The score is marked with a first ending bracket (1) at the beginning of the vocal parts and the piano part. A watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is visible across the score.

VIVA LA LIBERTAD

5

S

Mez.

CAlt.

T

Bar.

B

1° Gen.  
*mf* Vi-va la li-ber-tad - de ha blar y ha-cer ha-blar

2° Gen.  
*mf* Vi-va la li-ber-tad de con-fe - sar y de ha-cer con-fe-sar

3° Gen.  
*mf* y de ha-cer con-fe-sar

5

Pno.  
*mf* *f*

Edizioni Musicali Rai.Com  
FOR PERUSAL ONLY

## VIVA LA LIBERTAD

9

S

Mez.

CAlt.

T

Bar.

B

1° Gen.

2° Gen.

3° Gen.

Pno.

9

vi va la li ber tad de des per - tar vi va la li ber tad de\_in-ter-ro-

vi va la li ber tad de des per tar y ha cer arr - es-tar de\_in-ter ro - gar de\_in-ter-ro-gar de\_in-ter-ro-

vi va la li ber tad de\_in-ter-ro-gar de\_in-ter-ro-

VIVA LA LIBERTAD

13

S

Mez.

CAlt.

T

Bar.

B

1° Gen.

gar vi - va la li - ber - tad de gri - tar de ha - cer gri - tar

2° Gen.

gar vi - va la li - ber - tad de ha - cer gri - tar

3° Gen.

gar vi - va la li - ber - tad de ha - cer gri - tar

Pno.

13 *8<sup>va</sup> - loco*

*ff*

*f p* *aspro*

## VIVA LA LIBERTAD

17

S

Mez.

CAlt.

T

Bar.

B

1° Gen.

2° Gen.

3° Gen.

Pno.

17

vi - va la li - ber - tad de - en - ca - de - nar y des - tro - zar

vi - va la li - ber - tad de - en - ca - de - nar y des - tro - zar

vi - va la li - ber - tad de - en - ca - de - nar y des - tro - zar

*f*

## VIVA LA LIBERTAD

21

S. y ha - cer de-sa-pa-re - cer en el

Mez. y ha - cer de-sa-pa-re - cer en el

CAlt. y ha cer de-sa-pa-re - cer en el

T. y ha - cer de-sa-pa-re - cer en el

Bar. y ha - cer de-sa-pa-re - cer en el

B. y ha - cer de-sa-pa-re - cer en el

1° Gen. des - pe - lle - jar y ma - nia - tar de tor - tu - rar y re - ven - tar

2° Gen. des - pe - lle - jar y ma - nia - tar de tor - tu - rar y re - ven - tar

3° Gen. des - pe - lle - jar y ma - nia - tar de tor - tu - rar y re - ven - tar

Pno. *ff* *8<sup>va</sup>*



# SIGILOSAS SOMBRAS NEGRAS

1

Soprano

Mezzo-Soprano

Contralto

Tenor

Baritone

Bass

1° Generale (Baritono)

2° Generale (Baritono)

3° Generale (Basso)

Piano

*f p*

sempre staccato

*f p*

The score is for a vocal ensemble and piano. It consists of ten staves for vocal parts and two for piano. The vocal parts are Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, and Bass. The piano part is divided into three systems. The first system has a treble clef and a bass clef. The second system has a bass clef. The third system has a treble clef and a bass clef. The piano part includes dynamic markings *f* and *p*, and the instruction *sempre staccato*. A circled '1' is placed above the first measure of the Soprano staff.

SIGI LOSAS SOMBRAS NEGRAS

The musical score is arranged in a grand staff format. It includes the following parts:

- S**: Soprano
- Mez.**: Mezzo-soprano
- CAlt.**: Contralto
- T**: Tenore
- Bar.**: Baritone
- B**: Bass
- 1° Gen.**: First Generation
- 2° Gen.**: Second Generation
- 3° Gen.**: Third Generation
- Pno.**: Piano

The score begins with a circled number '5' above the first vocal staff. The piano part features a complex accompaniment with triplets and various rhythmic patterns. A large watermark, 'Edizioni Musicali Rai.Com FOR PERUSAL ONLY', is overlaid diagonally across the center of the page.

SIGI LOSAS SOMBRAS NEGRAS

The musical score is arranged in a grand staff format. The vocal parts are written in treble clef with a 3/4 time signature. The piano accompaniment is written in a grand staff with a 3/4 time signature. The score is divided into four measures. The first measure is marked with a circled '9'. The piano part features a complex rhythmic pattern with triplets in the right hand and a steady bass line in the left hand. A large watermark 'Edizioni Musicali Rai.Com FOR PERUSAL ONLY' is overlaid diagonally across the score.

Vocal parts: S, Mez., CAlt., T, Bar., B, 1° Gen., 2° Gen., 3° Gen.

Piano part: Pno.

SIGI LOSAS SOMBRAS NEGRAS

The musical score is arranged in a grand staff format. The vocal parts are represented by nine staves: Soprano (S), Mezzo-soprano (Mez.), Contralto (CAlt.), Tenor (T), Baritone (Bar.), Bass (B), and three Generals (1° Gen., 2° Gen., 3° Gen.). The piano accompaniment (Pno.) is shown in a grand staff with treble and bass clefs. The score begins at measure 13, which is circled. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features intricate rhythmic patterns, including triplets and sixteenth-note runs. A large, semi-transparent watermark reading 'Edizioni Musicali Rai.Com FOR PERUSAL ONLY' is overlaid diagonally across the center of the page.

SIGI LOSAS SOMBRAS NEGRAS

The musical score is arranged in a grand staff format. The vocal parts are: Soprano (S), Mezzo (Mez.), Alto (CAlt.), Tenor (T), Baritone (Bar.), and Bass (B). Below these are three generations of a chorus: 1° Gen., 2° Gen., and 3° Gen. The piano part (Pno.) is at the bottom. The score begins at measure 17, indicated by a circled '17' above the vocal staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The vocal parts consist of whole rests for the first eight measures, followed by a whole note chord in the ninth measure. The piano accompaniment features a rhythmic pattern of eighth notes with triplets in measures 17, 18, and 20. A large watermark 'Edizioni Musicali Rai.Com FOR PERUSAL ONLY' is overlaid diagonally across the score.

SIGI LOSAS SOMBRAS NEGRAS

24

S

Mez.

CAlt.

T

Bar.

B

1° Gen.

2° Gen.

3° Gen.

Pno.

*p* si-glo sas

*p* si-glo sas

*p* si-glo sas

24

3

3 3

3 3

# Y OTRA VEZ

1 Generale

1 Mujer

Juana

Piano

The musical score is written in common time (C) and a key signature of three flats (B-flat, E-flat, A-flat). It features four staves: 1. Bass clef for '1 Generale' with lyrics 'A-qui no pa-sa na-da' and a dynamic marking of *f*. 2. Treble clef for '1 Mujer' with a whole rest. 3. Treble clef for 'Juana' with lyrics 'Bo-cas ta-pa - das — y — el es - pan -' and a dynamic marking of *f*. 4. Grand staff for 'Piano' with a first ending bracket over the first two measures. The piano part includes chords and a bass line with a slur.

*f* A-qui no pa-sa na-da

*f* Bo-cas ta-pa - das — y — el es - pan -

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

Y OTRA VEZ

5

Gen.

Mujer

Juana

Pno.

en si - len - cio o

to y—

9

Gen.

Mujer

Juana

Pno.

o - - - tra vez— tra vez— y\_o - tra a-ga-



# JUANA CUAN SOLA ESTA'

1

Soprano

Mezzo-Soprano

Contralto

Tenor

Baritone

Bass

NARRADOR  
(Baritono)

Juana

Piano

1

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

JUANA QUAN SOLA ESTA'

6

S

Mez.

CAlt.

T

Bar.

B

Narr.

Juana

Pno.

6

*p* Jua - na cuàn so - la\_es - ta' Jua - na la so - la

JUANA QUAN SOLA ESTA'

12

S

Mez.

CAlt.

T

Bar.

B

Narr.

Juana

Pno.

*mp* co - mo le due - le \_el al - ma co - mo le

12

JUANA QUAN SOLA ESTA'

17

S

Mez.

CAlt.

T

Bar.

B

Narr.

Juana

17

Pno.

due - le

3

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

## JUANA QUAN SOLA ESTA'

22

S  
*p* so - lo su voz re - sue - na pe - ro no ca - lla

Mez.  
*p* so - lo su voz re - sue - na pe - ro no ca - lla

CAlt.  
*p* so - lo su voz re - sue - na pe - ro no ca - lla

T  
*p* so - lo su voz re - sue - na pe - ro no ca - lla

Bar.  
*p* so - lo su voz re - sue - na pe - ro no ca - lla

B  
*p* pe - ro no ca - lla

Narr.  
*p* co mo le due le el al ma

Juana

22

Pno.  
*p*

JUANA QUAN SOLA ESTA'

27

S  
*p* to - do la hie - re ya *pp* pe - ro no ce - de

Mez.  
*p* to - do la hie - re ya *pp* pe - ro no ce - de

CAlt.  
*p* to - do la hie - re ya *pp* pe - ro no ce - de

T  
*p* pe - ro no ce - de

Bar.  
*p* to - do la hie - re ya *pp* pe - ro no ce - de

B  
*p* to - do la hie - re ya *pp* pe - ro no ce - de

Narr.  
Ju - a - na cuan sola es -

Juana

Pno.

27

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

JUANA QUAN SOLA ESTA'

32

S

Mez.

CAlt.

T

Bar.

B

Narr.

Juana

32

Pno.

ta' Jua-na-la so-la

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

# DANZA DE JUANA

Piano

1

5

8va-

*f*

*mf*

8

*ff*

*ff*

MOLTO ARTICOLATO

11

8va-

*ff*



## DANZA DE JUANA

15

Musical score for measures 15-17. The piece is in 3/4 time and D major. Measure 15 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 16 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 17 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Dynamics include *p* and *f*. A watermark 'Edizioni Musicali Rai Gnam' is visible.

18

Musical score for measures 18-22. Measure 18 starts with a treble clef and a forte (*ff*) dynamic. Measures 19-22 continue with treble clef notation. Measure 22 includes a bass clef with a note marked *+ 8vb*. Dynamics include *ff*, *p*, and *f*. A watermark 'Edizioni Musicali Rai Gnam' is visible.

23

Musical score for measures 23-27. Measure 23 has a treble clef with a *p* dynamic. Measures 24-27 continue with treble clef notation. Measure 27 includes a bass clef with a note marked *Gliss.*. Dynamics include *p* and *f*. A watermark 'Edizioni Musicali Rai Gnam' is visible.

28

Musical score for measures 28-32. Measure 28 has a treble clef with a triplet of eighth notes and a *8va* marking. Measures 29-32 continue with treble clef notation. Measure 32 includes a bass clef with a note marked *Gliss.*. Dynamics include *f*. A watermark 'Edizioni Musicali Rai Gnam' is visible.

DANZA DE JUANA

32

35

37

*8va*

39

DANZA DE JUANA

42

Musical notation for measures 42-43. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth notes and rests, marked with accents (>) and a flat (b) in measure 43. The lower staff is in bass clef and contains whole rests.

44

Musical notation for measures 44-45. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth notes, marked with accents (>). The lower staff is in bass clef and contains whole rests. A watermark "Edizioni Musicali Rai.com" is visible across the page.

46

Musical notation for measures 46-48. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth notes, marked with accents (>). The lower staff is in bass clef and contains whole rests. A watermark "Edizioni Musicali Rai.com" is visible across the page. Performance markings include *ff* (fortissimo) and *Glissando* in both staves, and dynamic markings *8vb* (octave below) in the lower staff.

# VOZ DE JUANA

1

Soprano

Mezzo-Soprano

Contralto

Tenor

Baritone

Bass

JUANA

SARA

NARRADOR

1 Andante

Piano

*p*

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

Detailed description: This is a musical score for a vocal ensemble and piano. The title is 'VOZ DE JUANA'. The score is divided into two systems. The first system contains ten vocal staves: Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, Bass, JUANA, SARA, and NARRADOR. Each staff begins with a treble clef (except for Baritone and NARRADOR which use bass clefs), a key signature of one sharp (F#), and a common time signature (C). A circled '1' is placed above the Soprano staff. The second system contains a piano accompaniment for the 'Piano' part, starting with a circled '1' and the tempo marking 'Andante'. The piano part is written in a grand staff with a treble and bass clef, one sharp key signature, and common time. It begins with a piano dynamic marking (*p*). The piano part features a melodic line in the bass clef and a more active line in the treble clef, including chords and a final cadence with a sharp sign (#2).

VOZ DE JUANA

6

S

Mez.

CAlt.

T

Bar.

B

Juana

Sara

Narr.

6

Pno.

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

VOZ DE JUANA

II

S

Mez.

CAlt.

T

Bar.

B

Juana

Sara

Narr.

Pno.

*p*

*mp*

voz de Jua na que cla-ma\_en el de -

The image shows a musical score for a piece titled "VOZ DE JUANA". It features ten vocal parts: Soprano (S), Mezzo (Mez.), Contralto (CAlt.), Tenor (T), Baritone (Bar.), Bass (B), Juana, Sara, Narrator (Narr.), and Piano (Pno.). The score is written in G major (one sharp) and 4/4 time. A piano introduction begins with a circled "II" in the Soprano part. The vocal parts for S, Mez., CAlt., T, Bar., and B are mostly rests. The Juana part has a vocal entry marked *mp* with the lyrics "voz de Jua na que cla-ma\_en el de -". The Sara and Narrator parts are also mostly rests. The Piano part provides accompaniment with chords and a melodic line in the right hand.

# SILENCIOSOS SUSURROS

*1* *sussurrato*

Soprano  
lle-ga-ron de\_im pro vi - - so si-len-cio - sos

Mezzo-Soprano  
*sussurrato*  
lle-ga-ron de\_im pro vi - - so si-len-cio - sos

Contralto  
*sussurrato*  
lle-ga-ron de\_im pro vi - - so si-len-cio - sos

Tenore

Baritone

Basso

NARRADOR  
(Baritone)

*1*  
Piano  
*p*

*8vb*

SILENCIOSOS SUSURROS

5

S

Mez.

CAlt.

T  
(sussurrato)  
8  
blas lle - ganim - - - pla - ca-bles y van

Bar.  
(sussurrato)  
blas lle - ganim - - - pla - ca-bles y van

B  
(sussurrato)  
blas lle - ganim - - - pla - ca-bles y van

Narr.

Pno.  
5

(8<sup>vb</sup>)



SILENCIOSOS SUSURROS

9

S  
shhhlle va-ron a                      Juamestrozàn - - - dodestrozàndo-lo to -

Mez.  
shhhlle va-ron a                      Juamestrozàn - - - dodestrozàndo-lo to -

CAlt.  
shhhlle va-ron a                      Juamestrozàn - - - dodestrozàndo-lo to -

T  
8                      Dèm-provi - - - Juamestrozàn - do destro - zàndolo to -

Bar.  
Dèm-provi - - - Juamestrozàn - do destro - zàndolo to -

B  
Dèm-provi - - - Juamestrozàn - do destro - zàndolo to -

Narr.

Pno.  
9

(8<sup>vb</sup>)

8<sup>vb</sup>

SILENCIOSOS SUSURROS

13

S  
- - - - - sen lle - ga - ron de impro - vi - so

Mez.  
- - - - - sen lle - ga - ron de impro - vi - so

CAlt.  
- - - - - sen lle - ga - ron de impro - vi - so

T  
8 - - - - - do *f* shh! cà - llen -

Bar.  
- - - - - do *f* shh! cà - llen -

B  
- - - - - do *f* shh! cà - llen -

Narr.  
cantato  
*mp* llensen si - len - cio - sos su - - - - -

Pno.  
13

# DE IMPRECACIONES

1

1° Generale (Baritono)

2° Generale (Baritono)

3° Generale (Basso)

Soprano

Mezzo-Soprano

Contralto

Tenor

Baritone

Bass

Piano

*sfz p*

*mp*

The image shows a musical score for the piece 'DE IMPRECACIONES'. It includes ten vocal staves (1° Generale, 2° Generale, 3° Generale, Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, Bass) and a piano accompaniment staff. The vocal parts are currently blank, with a circled '1' at the beginning of each staff. The piano part begins with a circled '1' and contains musical notation with dynamic markings *sfz p* and *mp*. A large diagonal watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is overlaid on the score.

# DE IMPRECACIONES

5

1° Gen.

2° Gen.

3° Gen.

S

Mez.

CAlt.

T

Bar.

B

Pno.

A

A

A

A

A

A

De\_im-pre ca cio nes lle na\_es tà su bo ca

De\_im-pre ca cio nes lle na\_es tà su bo ca

De\_im-pre ca cio nes lle na\_es tà su bo ca

*sfz* *p*

The musical score is arranged in a standard orchestral format. It features eight vocal staves and one piano staff. The vocal parts are labeled as 1° Gen., 2° Gen., 3° Gen., S, Mez., CAlt., T, Bar., and B. The piano part is labeled Pno. The score is divided into two systems. The first system contains the vocal parts and the piano part. The second system contains the vocal parts and the piano part. The lyrics are written below the vocal staves. The piano part includes dynamic markings such as *sfz* and *p*.

DE IMPRECACIONES

9

1° Gen.

2° Gen.

3° Gen.

S

Mez.

CAlt.

T

Bar.

B

Pno.

ple - na de frau - des y de ve - ja - cio - nes

ple - na de frau - des y de ve - ja - cio - nes

ple - na de frau - des y de ve - ja - cio - nes

9

DE IMPRECACIONES

13

1° Gen. B

2° Gen. B

3° Gen. B

S B

Mez. B

CAlt. B

T B  
8 ba-jo su len-gu-a\_o-pre - sion e\_i-ni-qui-dad

Bar. B  
ba-jo su len-gu-a\_o-pre - sion e\_i-ni-qui-dad

B B  
ba-jo su len-gu-a\_o-pre - sion e\_i-ni-qui-dad

13

Pno. *mf* Staccato 3 3 3 *f* B



DE IMPRECACIONES

21

1° Gen. *f* vos pa-ra\_a cà vos pa-ra\_a-llà vos a - cà a -

2° Gen. *f* vos pa-ra\_a cà vos pa-ra\_a-llà vos a - cà a -

3° Gen. *f* vos pa-ra\_a cà vos pa-ra\_a-llà vos a - cà a -

S *f* or-de-nan-do siem pre\_or-de-nan-do vos pa-ra\_a-cà vos pa-ra\_a-llà

Mez. *f* or-de-nan-do siem pre\_or-de-nan-do vos pa-ra\_a-cà vos pa-ra\_a-llà

CAlt. *f* or-de-nan-do siem pre\_or-de-nan-do vos pa-ra\_a-cà vos pa-ra\_a-llà

T *f* or-de-nan-do siem pre\_or-de-nan-do vos pa-ra\_a-cà vos pa-ra\_a-llà

Bar. *f* or-de-nan-do siem pre\_or-de-nan-do vos pa-ra\_a-cà vos pa-ra\_a-llà

B *f* or-de-nan-do siem pre\_or-de-nan-do vos pa-ra\_a-cà vos pa-ra\_a-llà

Pno. *f*



DE IMPRECACIONES

25

1° Gen. cà

2° Gen. cà

3° Gen. cà

S  
vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà de\_impre - ca -

Mez.  
vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà de\_impre - ca -

CAlt.  
vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà de\_impre ca cio nes

T  
vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà de\_impre ca cio nes

Bar.  
vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà de\_impre ca - cio nes lle na\_es

B  
vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà vos pa ra\_a - cà vos pa ra\_a llà de\_impre ca - cio nes lle na\_es

Pno. 25

# DONDE ESTARA'

ANGELA

1

*p* Don - de - es -

Piano

*pp* legato

3

Angela

4

ta - - - - - ras hun - di - do en las ti - nie -

Pno.

4

Angela

7

3 3

blas que pue - blan tu des - - - - -

Pno.

7

DONDE ESTARA'

Angela

10

per - tar ha - braspas - sa - do la ba -

Pno.

10

Angela

13

rre - raos - cu - fa - o

Pno.

13

Angela

16

al - li es - tas don - de es - ta - ra

Pno.

16

# COMO LA HAN SECUESTRADO

*1* LENTO

Soprano

Mezzo-Soprano

Contralto

Tenor

Baritone

Bass

JUANA

ANGELA

NARRADOR

Piano

DIVISI

Legato *p* Qui -

Legato

*pp* co - mo la han vio - len - ta - - do

Legato *pp* Co - mo la han vio - len - ta - - - do

Legato *pp* Co - mo la han vio - len - ta - - - do

*pp* Legato

# COMO LA HAN SECUESTRADO

6 Legato

S Qui - ta - do le\_han la ben - da la\_es -

Mez. ta - do le\_han la ben - da la\_es -

CAlt. ta - do le\_han la ben - da

T

Bar. *p* se la\_han qui - - ta - do la\_es - pa-da\_han se - cues -

B *p* se la\_han qui - - ta - do la\_es - pa-da\_han se - cues -

Juana

Angela

Narr.

6

Pno. Legato

# COMO LA HAN SECUESTRADO

*II*

S  
pa - da\_han se - cues - tra - do

Mez.  
pa - da\_han se - cues - tra - do

CAlt.  
se - cues - tra - - - do

T

Bar.  
tra - do

B  
tra - do

Juana  
y la

Angela  
y la

Narr.

*II*

Pno.  
*p*

Edizioni Musicali Rai Com  
FOR PERUSA L ONLY

# COMO LA HAN SECUESTRADO

16

S *mp* pa-ra no ver

Mez. *mp* pa-ra no ver

CAlt. *mp* pa-ra no ver

T *mp* pa-ra no ver

Bar.

B

Juana ben-da se la han pue-sto en sus o-jos y la\_es - pa-da la\_han

Angela ben-da se la han pue-sto en sus o-jos y la\_es - pa-da la\_han

Narr.

16

Pno.

# YAQUI' NO PASA NADA

1

1° Generale

2° Generale

3° Generale

Soprano

Mezzo-Soprano

Contralto

Tenor

Baritone

Bass

Piano

8<sup>va</sup>

8<sup>va</sup>

8<sup>vb</sup>

The image displays a musical score for the piece 'YAQUI' NO PASA NADA'. It includes ten vocal staves (1° Generale, 2° Generale, 3° Generale, Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, Bass) and a piano accompaniment staff. The score is written in 2/4 time and features a key signature of one sharp (F#). The piano part begins with a first ending bracket and includes dynamic markings such as 8<sup>va</sup> and 8<sup>vb</sup>. A large watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is overlaid diagonally across the score.



# Y AQUÍ NO PASA NADA

6

1° Gen.

2° Gen.

3° Gen.

S

Mez.

CAlt.

T

Bar.

B

Pno.

staccato *p* Se cor - ta - ron las len - guas se ce -

staccato *p* Se cor - ta - ron las len - guas se ce -

staccato *p* Se cor - ta - ron las len - guas se ce -

staccato *p* Se cor - ta - ron las len - guas se ce -

staccato *p* Se cor - ta - ron las len - guas se ce -

staccato *p* Se cor - ta - ron las len - guas se ce -

staccato *p* Se cor - ta - ron las len - guas se ce -

staccato

5

# Y AQUÍ NO PASA NADA

II

1° Gen.

2° Gen.

3° Gen.

S

Mez.

CAlt.

T

Bar.

B

Pno.

The musical score is arranged in a grand staff format. It includes three general parts (1° Gen., 2° Gen., 3° Gen.) in bass clef, and vocal parts for Soprano (S), Mezzo-soprano (Mez.), Contralto (CAlt.), Tenor (T), Baritone (Bar.), and Bass (B) in treble clef. The piano accompaniment (Pno.) is shown in a grand staff with both treble and bass clefs. The lyrics are: "ga - ron los o - jos Se cor - - ta - ron las len - guas". The score features a key signature of one flat (B-flat) and a time signature of 3/4. The piece is marked with a repeat sign and a second ending (II) at the beginning. A large watermark "Edizioni Musicali Rai.com" is visible across the score.

# Y ANDAR Y ANDAR

ANGELA K. **1** ANDANTE

Y\_ an - dan

BANDONEON *p*

Angela **5**

do\_an - dar y\_ an - dar y\_ sa - las don - - - - Y\_ an - dan

BAND.

Angela **9**

do\_an - dar y\_ an - dar y\_ an - dar y\_ an - dar

BAND.

# AVE MARIA

1 CALMO

BASSO

ANGELA

Soprano  
*p* Bocca chiusa  
A - ve Ma -

Mezzo-Soprano  
*p* Bocca chiusa

Contralto  
*p* Bocca chiusa  
A - ve Ma - ri - a gra - ti - a

Tenor

Baritone

Bass

Piano

The image shows a musical score for 'Ave Maria'. It features eight vocal parts: Bass, Angela, Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, and Bass. The piano part is also included. The score is in 6/8 time and begins with a first ending bracket labeled '1' and the tempo marking 'CALMO'. The Soprano and Contralto parts have lyrics: 'A - ve Ma -' and 'A - ve Ma - ri - a gra - ti - a'. The Soprano part includes the instruction 'Bocca chiusa' and a dynamic marking 'p'. The Contralto part also includes 'Bocca chiusa' and 'p'. The piano part is marked with a first ending bracket labeled '1'.

AVE MARIA

9

Basso

Angela

S

Mez.

CAlt.

T

Bar.

B

Pno.

ri - a gra - ti - a ple - - na A - ve Ma - ri - a -----

A - ve Ma - ri - a A - ve Ma - ri - a -----

ple - - - - na A - ve Ma - ri - a gra - ti - a

Edizioni Musicali Rai.com  
FOR PERUSAL ONLY

AVE MARIA

14

Basso

Angela

S  
gra-ti - a ple - na ----- A - ve Ma - ri - a -----

Mez.  
----- A - ve A ve Ma ri a -----

CAlt.  
ple ----- na gra-ti - a ple -

T

Bar.

B

Pno.

# AVE MARIA

20

B

Basso

B

Angela

*mp*

Mon-se-nor ----- us - ted lo co -

B

S

Ma-ri - a

*p*

Do - mi-nus te-cum -----

B

Mez.

*p*

Do - mi-nus te-cum -----

B

CAlt.

na -----

B

T

B

Bar.

B

B

20

B

Pno.

B Legato

*p*

Edizioni Musicali Rai.com  
FOR PERUSAL ONLY

# AVE MARIA

27

Basso

Angela  
no - ce con Us - ted es - tu -

S  
Do - mi - nus te - cum

Mez.  
Do - mi - nus te - - - - cum

CAlt.  
Do - mi - nus te - cum

T

Bar.

B

Pno.

27

stia  
/



AVE MARIA

32

Basso

Angela  
diò Us-ted lo\_ha con-sa - gra - do Us-ted sa be muy

S  
Do-mi-nus te - cum ----- Be - ne -

Mez.  
Do-mi-nus te - cum ----- Be - ne -

CAlt.  
Do mi num te cum

T

Bar.

B

Pno.

AVE MARIA

38

Basso

Angela

S

Mez.

CAlt.

T

Bar.

B

Pno.

bien que que no es un te-rro - ris - ta Por - qué me lo ne - gan

dic - tus Be - ne - dic - - - tus Be - - -

dic - tus Be - ne - dic - tus Be - ne - dic

Be - ne - dic - tus dic

# AVE MARIA

44

Basso

Angela

S

Mez.

CAlt.

T

Bar.

B

Pno.

44

Por-qué se lo lle - va - ron? Por-qué se lo lle - va - ron?

Et be - ne - dic - tus

Et be - ne - dic - tus fruc - tus ven - tris tu - i

Et be - ne - dic - tus fruc - tus ven - tris tu - i

*p*

# MILONGUITA

The musical score for "Milonguita" is presented in a system of four staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into two systems, each starting with a circled measure number (1 and 5 respectively).

**Bandoneon:** The first system begins with a circled '1' and a dynamic marking of *p*. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass accompaniment with dotted rhythms.

**Violin:** The first system begins with a circled '1' and a dynamic marking of *mp*. The instruction *PIZZ.* (pizzicato) is present. The violin part consists of a rhythmic, eighth-note melody.

**Piano:** The first system begins with a circled '1' and the instruction *Pforte stonato*. The right hand plays a complex, syncopated melody with many accidentals, while the left hand plays a simple bass line.

**Band:** The second system begins with a circled '5'. The right hand has rests, while the left hand continues the bass line from the piano part.

**Vln.:** The second system begins with a circled '5'. The instruction *ARCO* (arco) is present, followed by *PIZZ.* (pizzicato). The violin part continues with its rhythmic melody.

**Pno.:** The second system begins with a circled '5'. The piano part continues with its complex melodic and bass lines.

MILONGUITA

10

Band.

Vln.

Pno.

14

Band.

Vln.

Pno.

*p*

ARCO

*sva*

*p* 3

3

This musical score is for the piece 'Milonguita'. It is divided into two systems of staves. The first system covers measures 10 to 13, and the second system covers measures 14 to 17. The instruments are Band, Violin (Vln.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and triplets. Performance instructions include dynamics like *p* (piano) and *sva* (sforzando), and the instruction 'ARCO' for the violin. A large watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is overlaid on the page.

# ESTABA LA MADRE

The image displays a musical score for the piece "ESTABA LA MADRE". It features nine vocal staves and a piano accompaniment. The vocal parts are labeled on the left as SARA, ANGELA, JUANA, Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, and Bass. Each vocal staff begins with a treble clef (except for Baritone and Bass which use a bass clef), a key signature of two flats (B-flat and E-flat), and a common time signature (C). The piano part is located at the bottom and consists of two staves (treble and bass clefs). The score includes a first ending bracket (marked with a circled '1') at the beginning of the vocal parts and the piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with some triplet markings (marked with a '3') in the right hand. A large, semi-transparent watermark "Edizioni Musicali Rai Com FOR PERUSAL ONLY" is overlaid diagonally across the center of the page.

ESTABA LA MADRE

6

Sara

Angela

Juana

S

Mez.

CAlt.

T

Bar.

B

Pno.

6

3

LEGATO

*mp* Es ta ba la

Edizioni Musicali Rai.Com  
FOR PERUSAL ONLY

Detailed description: This is a musical score for the piece 'ESTABA LA MADRE'. It features ten vocal staves (Sara, Angela, Juana, S, Mez., CAlt., T, Bar., B) and a piano accompaniment (Pno.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. A circled number '6' appears at the beginning of the Sara staff and above the first measure of the piano accompaniment. The piano part includes a triplet of eighth notes in the second measure. The vocal part for Juana begins with the lyrics 'Es ta ba la' in the fifth measure, marked with 'LEGATO' and 'mp'. A large diagonal watermark 'Edizioni Musicali Rai.Com FOR PERUSAL ONLY' is overlaid across the center of the page.

# ESTABA LA MADRE

*II*

**LEGATO**

*mp* Es ta ba la ma dre  $\text{>}$

*mp* Es ta ba la ma dre la ma dre  $\text{>}$

ma dre la ma dre  $\text{>}$

*mp* la-gri - mo - sa *p* do -

*mp* la-gri - mo - sa *p* do -

*mp* la-gri - mo - sa *p* do -

*mp* la-gri - mo - sa *p* do -

*mp* la-gri - mo - sa *p* do -

*mp* la-gri - mo - sa *p* do -

*mp* *p* do -

*II*

Pno.

Detailed description: This is a musical score for the piece 'ESTABA LA MADRE'. It features nine vocal parts and a piano accompaniment. The vocal parts are Sara, Angela, Juana, Soprano (S), Mezzo (Mez.), Alto (CAlt.), Tenor (T), Baritone (Bar.), and Bass (B). The piano part is labeled 'Pno.'. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal lines for Sara, Angela, and Juana begin with the lyrics 'Es ta ba la ma dre'. The Soprano, Mezzo, Alto, Tenor, Baritone, and Bass parts enter with the lyrics 'la-gri - mo - sa do -'. The piano accompaniment provides harmonic support throughout. Dynamics include *mp* (mezzo-piano) and *p* (piano). Performance instructions include 'LEGATO' and 'II' (second ending). A large watermark 'Edizioni Musicali Rai.com' and 'FOR PERUSAL ONLINE' is overlaid on the score.



# ESTABA LA MADRE

16

Sara

Angela

Juana

S

Mez.

CAlt.

T

Bar.

B

Pno.

la cruz de su

a-pe - na - da la cruz de su

mi-ran - a - pe - na - da la cruz de su

lien - te *mp* tem-blo - ro - sa *p* gi - mien - te de su

lien - te *mp* tem-blo - ro - sa *p* gi - mien - te de su

lien - te *mp* tem-blo - ro - sa *p* gi - mien - te de su

lien - te *mp* tem-blo - ro - sa *p* gi - mien - te de su

lien - te *mp* tem-blo - ro - sa *p* gi - mien - te de su

lien - te *mp* tem-blo - ro - sa *p* gi - mien - te de su

16

ESTABA LA MADRE

POCO RIT. A TEMPO

21

Sara  
hi - ja ma - dre fuen - te de vi da

Angela  
hi - ja ma - dre fuen - te de vi da

Juana  
hi - ja

S  
hi - ja la ma - dre

Mez.  
hi - ja la ma - dre

CAlt.  
hi - ja la ma - dre

T  
8 hi - ja la ma - dre

Bar.  
hi - ja la ma - dre

B  
hi - ja la ma - dre

Pno.  
POCO RIT. A TEMPO

The musical score is written for a choir and piano. It features ten vocal parts: Sara, Angela, Juana, Soprano (S), Mezzo-soprano (Mez.), Contralto (CAlt.), Tenor (T), Baritone (Bar.), Bass (B), and Piano (Pno.). The lyrics are: 'hi - ja ma - dre fuen - te de vi da' for Sara, Angela, and Juana; 'hi - ja la ma - dre' for S, Mez., CAlt., T, Bar., and B. The piano part includes a circled measure number '21' at the beginning. Performance directions 'POCO RIT.' and 'A TEMPO' are placed above and below the vocal staves. A large watermark 'Edizioni Musicali Rai Com FOR PERUSATI ONLY' is visible across the score.

# EPILOGO

1

Soprano

Mezzo-Soprano

Contralto

Tenor

Baritone

Bass

1

piatto volante

cabasa

5

BONGOS

TOMS

Direttamente sopra le corde con un'oggetto metallico

6

*p*

*pp*

*pp*

FOR PERUSAL ONLY

Detailed description: This is a musical score for the piece 'EPILOGO'. It features six vocal staves (Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, Bass) and a piano accompaniment. The vocal parts are currently blank, with a circled '1' at the beginning of each staff. The piano part is in common time (C) and consists of two staves. It includes percussion parts for 'piatto volante', 'cabasa', 'BONGOS', and 'TOMS'. The piano accompaniment starts with a circled '1' and includes dynamic markings of *p* and *pp*. A specific instruction for the piano part is 'Direttamente sopra le corde con un'oggetto metallico' (Directly on the strings with a metal object), accompanied by a circled '6' and a series of 'x' marks on the piano staff. A large diagonal watermark 'FOR PERUSAL ONLY' is overlaid on the score.

EPILOGO

5

S

Mez.

CAlt.

T

Bar.

B

Pno.

gliss. archi

*p*

8<sup>vb</sup>

The image shows a musical score for the piece 'EPILOGO'. It consists of six vocal staves (Soprano, Mezzo, Contralto, Tenor, Baritone, Bass) and a piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines. The piano accompaniment begins with a glissando for the strings, marked 'gliss. archi', and a bass line starting with a piano dynamic (*p*). The piano part includes various musical notations such as notes, rests, and dynamic markings. A watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is overlaid on the score. The number '5' is circled at the beginning of the vocal staves. At the bottom, there is a dashed line with the marking '8<sup>vb</sup>'.

EPILOGO

10

S

Mez.

CAlt.

T

Bar.

B

Pno.

10

BAND.

*mf*

3

(8<sup>vb</sup>)

EPILOGO

14

S

Mez.

CAlt.

T

Bar.

B

14

Pno.

The image shows a musical score for a vocal ensemble and piano. The vocal parts (Soprano, Mezzo-soprano, Contralto, Tenor, Baritone, Bass) are represented by six staves, each with a treble clef and a whole rest in every measure. The piano part (Pno.) is shown in a grand staff with two staves. The right hand (treble clef) features a melodic line with several triplet markings (indicated by a '3' over a group of notes) and a final half note. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A large, semi-transparent watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is overlaid diagonally across the piano part.

EPILOGO

18

S

Mez.

CAlt.

T

Bar.

B

Pno.

The image shows a musical score for a piece titled "EPILOGO". It features six vocal staves (Soprano, Mezzo, Contralto, Tenor, Baritone, Bass) and a piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines with a small black square. The piano part begins at measure 18, marked with a circled "18". It features a complex accompaniment with triplets in the right hand and arpeggiated chords in the left hand. A large watermark "Edizioni Musicali Rai Com FOR PAPERUSAL ONLY" is overlaid diagonally across the score.

EPILOGO

21

S

Mez.

CAlt.

T

Bar.

B

Pno.

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY



EPILOGO

25

S

Mez.

CAlt.

T

Bar.

B

25

Pno.

The musical score is for a piece titled "EPILOGO". It consists of six vocal staves (Soprano, Mezzo-soprano, Contralto, Tenor, Baritone, Bass) and a piano accompaniment. The vocal parts are mostly rests, indicating that the vocalists are silent during this section. The piano part is more active, featuring a complex rhythmic pattern in the right hand with triplets and accents, and a more melodic line in the left hand. The score is in 3/4 time and B-flat major. A large watermark "Edizioni Musicali Rai Com FOR JERUSAL ONLY" is overlaid on the page.