

Material Didáctico Sistematizado.

# **Educación Auditiva II. Repertorio de lectura.**

Favio Shifres y María Inés Burcet.

Cita:

Favio Shifres y María Inés Burcet (2006). *Educación Auditiva II. Repertorio de lectura*. Material Didáctico Sistematizado.

Dirección estable: <https://www.aacademica.org/favio.shifres/299>

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# EDUCACIÓN AUDITIVA II

## Repertorio de lectura

Catedra de Educación Auditiva II  
Facultad de Bellas Artes  
Universidad Nacional de La Plata



Material recopilado por docentes de la Cátedra de Educación Auditiva II

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# Capítulo 1: Cantar

1

Moderadamente Lento

Acalanto

Musical notation for exercise 1, measures 1-8. The first staff contains measures 1-8, ending with a double bar line and the word "FIN". The second staff contains measures 9-16, starting with a measure rest of 9 measures.

2

Andantino

Mozart

Musical notation for exercise 2, measures 1-12. The first staff contains measures 1-5. The second staff contains measures 6-11, starting with a measure rest of 6 measures. The third staff contains measures 12-18, starting with a measure rest of 12 measures.

3

Moderadamente animado

Lundú

Musical notation for exercise 3, measures 1-6. The first staff contains measures 1-5. The second staff contains measures 6-11, starting with a measure rest of 6 measures.

4

Moderato leggiero

French

*p* cresc. *dim.*

5

Allegretto

German

*p*

6

Allegro

German

*mf* cresc. *f*

7

Andante

Scandinavian

*p*

8

Moderato

Polish

Musical score for exercise 8, Moderato, Polish. It consists of two staves of music. The first staff starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by the end. The second staff starts with mezzo-forte (*mf*) and ends with piano (*p*).

9

Moderato grazioso

British

Musical score for exercise 9, Moderato grazioso, British. It consists of three staves of music. The first staff starts with piano (*p*). The second staff has a crescendo (*cresc.*) and ends with mezzo-forte (*mf*). The third staff starts with mezzo-forte (*mf*), has a decrescendo (*dim.*), and ends with piano (*p*).

10

Allegro

British

Musical score for exercise 10, Allegro, British. It consists of three staves of music. The first staff starts with mezzo-forte (*mf*). The second staff starts with piano (*p*) and has a crescendo (*cresc.*). The third staff starts with mezzo-forte (*mf*).

11

Slowly and sadly

Scandinavian

Musical notation for exercise 11, featuring two staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is marked *pp* (pianissimo) and includes a *cresc.* (crescendo) marking. The second staff continues the melody and includes dynamic markings *mf* (mezzo-forte), *dim.* (diminuendo), and *pp* (pianissimo). A fermata is placed over the final note of the second staff.

12

Allegretto

Spanish

Musical notation for exercise 12, featuring three staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked *Allegretto*. The melody is marked *p* (piano). The second staff includes a first ending bracket marked with an *R* (ritardando) and a second ending bracket marked with a *2*. The third staff continues the melody and includes a first ending bracket marked with a *16*.

13

Adagio

German

Musical notation for exercise 13, featuring two staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked *Adagio*. The melody is marked *p* (piano). The second staff continues the melody and includes a first ending bracket marked with a *4*.

Musical score for 'Finnigan's Wake' consisting of three staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature. The first staff contains measures 1 through 7. The second staff is marked with a '8' at the beginning and contains measures 8 through 15. The third staff is marked with a '16' at the beginning and contains measures 16 through 23. The piece concludes with a double bar line.

Musical score for 'The Merry Ploughboy' consisting of five staves of music in treble clef. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a 2/4 time signature. The first staff contains measures 1 through 9. The second staff is marked with a '10' at the beginning and contains measures 10 through 20. The third staff is marked with a '21' at the beginning and contains measures 21 through 31. The fourth staff is marked with a '32' at the beginning and contains measures 32 through 41. The fifth staff is marked with a '42' at the beginning and contains measures 42 through 51. The piece concludes with a double bar line.

16

The Old Woman From Wexford

Musical notation for 'The Old Woman From Wexford' consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff begins with a measure rest followed by a '6' above the staff, indicating a sixteenth-note pickup. The melody continues on the second staff.

17

Brennan On The Moor

Musical notation for 'Brennan On The Moor' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff begins with a measure rest followed by a 'p' above the staff, indicating a pickup. The melody continues on the second staff. The third staff begins with a measure rest followed by an '18' above the staff, indicating a pickup. The melody continues on the third staff.

18

Reilly's Daughter

Musical notation for 'Reilly's Daughter' consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff begins with a measure rest followed by an '8' above the staff, indicating a pickup. The melody continues on the second staff.

Kevin Barry

Musical score for Kevin Barry, measures 1-27. The score is written in treble clef with a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some slurs and ties. The piece concludes with a double bar line at measure 27.

Three Lovely Lassies From Kimmage

Musical score for Three Lovely Lassies From Kimmage, measures 1-15. The score is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is composed of eighth and quarter notes, featuring a prominent eighth-note pattern in the first few measures. The piece ends with a double bar line at measure 15.

I'm a Rover

Musical notation for the first system of 'I'm a Rover'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth notes. A triplet of eighth notes is marked with a '3' above it. The second staff continues the melody, also featuring a triplet of eighth notes marked with a '3' above it.

The Wearing Of The Green

Musical notation for the first system of 'The Wearing Of The Green'. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth notes. The second staff continues the melody, and the third staff continues it further. The notation is consistent throughout the system.

## The West's Awake

Musical score for 'The West's Awake' in G major, 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff starts at measure 4, the third at measure 8, the fourth at measure 12, and the fifth at measure 16. The piece concludes with a double bar line at the end of the fifth staff.

## The Rose Of Mooncoin

Musical score for 'The Rose Of Mooncoin' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff starts at measure 7, and the third at measure 13. The piece concludes with a double bar line at the end of the third staff.

Musical score for 'The Rose Of Mooncoin' in G major, 2/4 time. The score consists of two staves of music, both in bass clef. The first staff begins with a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff starts at measure 19, and the piece concludes with a double bar line at the end of the second staff.

# Libertad y Justicia

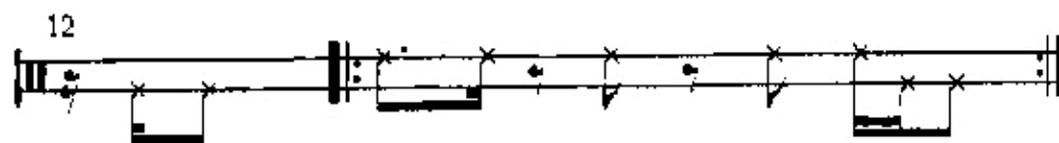
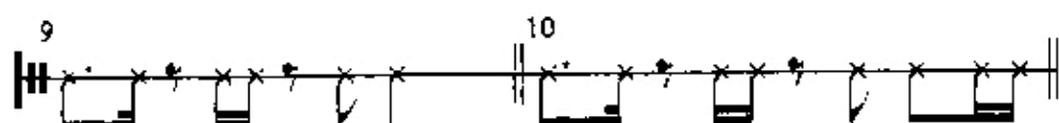
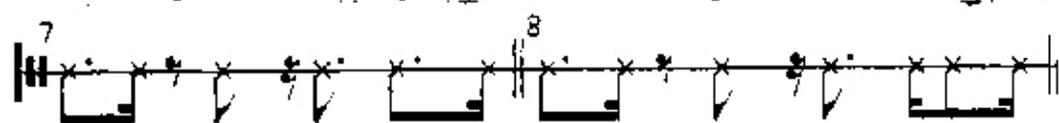
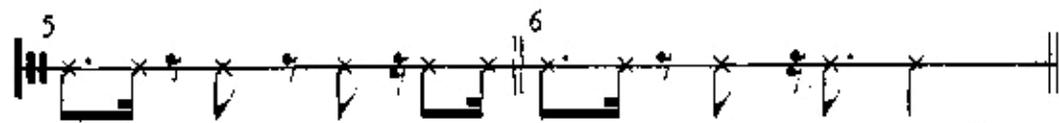
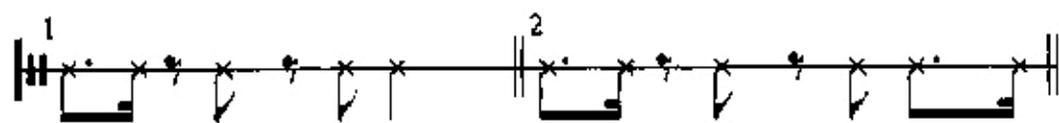
Marcha

Bartolome Palmisciano

The image displays a musical score for a march titled "Libertad y Justicia" by Bartolome Palmisciano. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music is organized into eight measures, each beginning with a measure number: 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, and 53. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The overall style is characteristic of a march, with a steady, rhythmic pattern.

## Capítulo 2: Tocar

Ejecutar sobre la grabación del track 1 (Amándote - Jaime Ross)



The image displays five musical staves, numbered 1 through 5, each containing a rhythmic ostinato. Each staff begins with the notation 'H C#' and ends with a double bar line. The notes are represented by stems with flags or beams, indicating specific rhythmic patterns. Staff 1 shows a sequence of four eighth notes. Staff 2 shows a sequence of four eighth notes with a different rhythmic placement. Staff 3 features a sequence of four eighth notes, followed by a quarter rest, and then another eighth note. Staff 4 shows a sequence of four eighth notes, followed by a quarter rest, and then another eighth note. Staff 5 shows a sequence of four eighth notes, followed by a quarter rest, and then another eighth note.

6

7

8

9

10

11

# Capítulo 3: Cantar a 2 y 3 voces

1

## Old German Lullaby

Voz 1

Voz 2

S

Mez.

2

(SIN NOMBRE)

## CANTEN SEÑORES CANTORES

Popular Argentina

Can - ten se - ño - res  
 Bom - bo - do - bom - ba - da - bom - bo - dom - bo - dom - bom - bo - do - bom - ba - do

can - to - res lo que ve - ni - an can - tan - do;  
 bom - bo - dom - bo - dom - bom - bo - do - bom - ba - do - bom - bo - dom - bo - dom

Can - ten se - ño - res can - tu - res lo que ve - ni - an can - tan - do;  
 bom - bom - bom - ba - do - bom - bom - bom - ba - do - bom - bom - bom - ba - do - bom - bom - bom

*mp* y co - mu - re - ción lle - ga - do al - zo mi voz con re - ce - lo  
*mp* tum tu tu tum tum tum tum

y co - mu - re - ción lle - ga - do al - zo mi voz con re - ce - lo

*f* Na - ran - ja - les, da - ran - ja - les, que bo - ni - tos car - na - va - les  
*f* Na - ran - ja - les, da - ran - ja - les, tum tu tu tum tu tu tum tum tum

## The Cuckoo

German Folk Song

The musical score for 'The Cuckoo' is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a treble staff containing a whole note rest followed by a series of eighth notes, and a bass staff with a whole note rest followed by eighth notes. The second system starts at measure 6, with the treble staff featuring a melodic line of eighth and sixteenth notes, and the bass staff providing a steady accompaniment of eighth notes. The third system starts at measure 11, showing a continuation of the melodic and accompanimental patterns. The piece concludes with a final whole note chord in both staves.

## Pieza 15 "Galopando"

Measures 1-5 of the piece. The music is written in treble clef with a 2/4 time signature. The first measure starts with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, while the bass line provides a steady accompaniment of eighth notes.

Measures 6-11. Measure 6 is marked with a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes. A soprano (S) part is introduced in measure 7, playing a line of eighth notes.

Measures 12-17. Measure 12 is marked with a forte (*f*) dynamic and includes the instruction *accel.* (accelerando). The melody and bass line continue. The soprano (S) part continues with eighth notes.

Measures 18-23. Measure 18 is marked with a *cresc.* (crescendo) instruction. The melody and bass line continue. The soprano (S) part continues with eighth notes. Measure 21 features a forte (*f*) dynamic. The piece concludes with a final chord in measure 23.

## Pieza 17 "Danza Campestre"

Dimitri Kabalevsky

The musical score for Pieza 17 "Danza Campestre" by Dimitri Kabalevsky, page 6, consists of six systems of two staves each (treble and bass clef). The music is in 2/4 time and features various dynamics and articulations.

System 1: Treble clef starts with a *mf* dynamic, followed by a *p* dynamic. Bass clef accompaniment.

System 2: Treble clef starts with a *cresc.* dynamic. Bass clef accompaniment.

System 3: Treble clef starts with a *f* dynamic. Bass clef accompaniment.

System 4: Treble clef starts with a *mp* dynamic, followed by a *cresc.* dynamic. Bass clef accompaniment.

System 5: Treble clef starts with a *mf* dynamic, followed by a *mf* dynamic. Bass clef accompaniment.

## Ya te vi

Cantar en canon

De las Montañas Alpinas

1 2

Ya te vi ya te vi ya te vi - e du - li ri - e ya me

fui ya me fui ya me fui - e du - li ri - e ya te vi ya te vi ya te

vi - e du - li ri - e ya me fui ya me fui ya me fui

ya jya me fui.

## Yodel 1

En caso de cantar sólo dos voces, se sugiere soprano y tenor o alto y tenor.

Salzburg, Austria

Soprano

Alto

Tenor



This musical score is for three voices: Soprano, Alto, and Tenor. It consists of three staves of music. The Soprano staff is the top one, the Alto staff is in the middle, and the Tenor staff is at the bottom. The music is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is a yodel, characterized by a series of eighth and sixteenth notes, often with a sharp upward inflection. The Soprano part starts with a rest for the first measure, then enters with the melody. The Alto and Tenor parts enter in the second measure. The music concludes with a double bar line and repeat dots.

S

A

T



This musical score is for three voices: Soprano (S), Alto (A), and Tenor (T). It consists of three staves of music. The Soprano staff is the top one, the Alto staff is in the middle, and the Tenor staff is at the bottom. The music is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is a yodel, characterized by a series of eighth and sixteenth notes, often with a sharp upward inflection. The Soprano part starts with a rest for the first measure, then enters with the melody. The Alto and Tenor parts enter in the second measure. The music concludes with a double bar line and repeat dots.

### Yodel 2

Salzburg, Austria

Cantar la voz de soprano y tenor 2

The musical score consists of four staves, each with a vocal part. The Soprano part is on the top staff, followed by the Alto part, then the Alto o Tenor part, and finally the Tenor 2 part on the bottom staff. All parts are written in treble clef with a key signature of one flat (B-flat). The music is a yodel, characterized by a series of eighth and sixteenth notes, often with a sharp upward inflection. The Soprano and Alto parts have a similar melodic line, while the Alto o Tenor and Tenor 2 parts have a more complex, rhythmic pattern. The score ends with a double bar line.

## A rosa vermelha

Para cantar 3 vozes

Brasil

1. A ro - sa ver - me - lha e do bem que - re, a ro -  
 2. Mi-nha mao nao que qu'eu vá na ca - sa de meu a mô, - cu vô  
 3. Mi-nha mao nao que qu'eu u - se, eu a - go - sa vou u - -sa - um la -

sa ver - me - lhao bran - ca ci - dea - mar a - té mo - rrê. 4. Lá vem -  
 per - gun - tá a e - la sic - la nun - ca na - mo - rrê. 5. Meu a -  
 go de ti - ta ver - de no gei - tin - ho de na - mo - rrê. 6. Ha - ti -

a tu - a sa - in - do - por - de - trás deu - ma ha - ri - ca, - o na -  
 mô é bo - ni - ti - nho, - bo - ni - ti - nho - o la é, - nem é  
 ei meu len - ço bran - co na to - ri - nha - de - Be - lem, - deu no -

mo - ro dos me - ni - nos eu - ma pi - sa de ta - bi - ca -  
 pao nem é ho - la - cha que se te - ria com ca - té.  
 cra - vo deu na ro - sa, deu no pei - to de meu bem.

CANCION DE ADORACION A LA VIRGEN DE COCHARCAS

Junín

Místico ♩ = 69

*p* *espressivo*

The musical score is presented in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Místico' with a quarter note equal to 69 beats per minute. The first system includes the dynamic marking *p* *espressivo*. The second system begins at measure 7. The third system begins at measure 13 and includes dynamic markings *pp* and *mf*. The fourth system begins at measure 19. The music features flowing eighth and sixteenth notes with various articulations and phrasing.

25 *p*

30 *pp* *p*

35

40

45

Conti

Detailed description: This is a page of musical notation for piano, consisting of five systems of two staves each. The music is in a minor key, indicated by three flats in the key signature. The first system (measures 25-29) begins with a piano (*p*) dynamic. The second system (measures 30-34) features a piano-pianissimo (*pp*) dynamic in measure 30, followed by a return to piano (*p*) in measure 32. The third system (measures 35-39) continues the melodic and harmonic development. The fourth system (measures 40-44) shows further melodic movement. The fifth system (measures 45-49) concludes with a piano (*p*) dynamic. The notation includes various note values, slurs, and phrasing marks.

# DANZA ALEMANA

Siglo XV

*Allegretto cantabile*

Musical score for 'Danza Alemana' in 2/4 time, marked 'Allegretto cantabile'. The score consists of three systems of music. Each system has a treble clef staff and a bass clef staff. The first system (measures 1-6) features a melody in the treble staff and a bass line with 'x' marks. The second system (measures 7-12) includes first and second endings in the treble staff, with corresponding bass line changes. The third system (measures 13-18) continues the melody and bass line.

# THE IRISH WASHERWOMAN

Musical score for 'The Irish Washerwoman' in 6/8 time. The score consists of two systems of music. Each system has a treble clef staff and a bass clef staff. The melody is written in the treble staff, and the bass line is written in the bass staff.

# "Endecha española"

## Balada

María Elena Wals

*Senza tempo*

Piano

Ay pa lo ma

*A tempo*

que ba jas a la Ram bla de Bar ce lo na

*A tempo*

con lanuer tecnlas a las, so o o o laa a.

*Senza tempo*

Ay ci gúe ña que sobreun campa na rto

*A tempo*

purVal de po ñas, a solean do tu ni do,

21

sue e e e ñaa as. Fui pe re gri na fe liz

25

de luz es pa ña la, des pues con muerte en el al ma

29

a ve que se des plo o ma tanto amor quien me lo qui ta

33

tanta dicha quien me ro ba. Fin

*rit.*

## LA TARARA

Recogida por F. García Lorca  
Colección de canciones populares antiguas

La ta - ra - - - ra sí, le ta -

ra - - - ra no, la ta - ra - - - ra ni - ña que lahe

vis - to yo Lle - va mi ta - ra - ra un vez -

*Fine*

ti - - - do ver - de lle - no de vo - lan - tes y de

cas - - - ca - be - les la ta

# TROTTO

Italia, Siglo XIV

**Allegro**



Alegre

Jongo

Musical score for Flute (Fl.) and Clarinet (Clv.) parts. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked "Alegre" and the style is "Jongo".

The score consists of three staves:

- Top Staff:** The main melody, starting with a treble clef and a key signature of one sharp. It begins with a sixteenth-note triplet and continues with a rhythmic pattern of eighth and sixteenth notes.
- Fl. (Flute):** Labeled "Fl." on the left, this staff starts at measure 6. It features a complex rhythmic pattern with many sixteenth notes and includes first and second endings at the end of the section.
- Clv. (Clarinet):** Labeled "Clv." on the left, this staff also starts at measure 6. It plays a rhythmic accompaniment with eighth and sixteenth notes, mirroring the main melody's rhythm.

Measure numbers 6, 7, and 8 are indicated at the beginning of their respective staves. First and second endings are marked with "1" and "2" above the notes.

## Canción de títeres

M.E. Walsh

Da la me - dia

vuel - ta to - cael cas - ca - bel,

ro - ba ca - ra - me - los en el al - ma -

cén. A ver, a ver, a

ver.

## Giulio Caccini

Tocar la introducción completa y luego acompañarse tocando sólo la línea del bajo

*con molta semplicità ed eleganza*

Voice: Tu chái lo  
 Piano: *p*  
 Pno.: *p*  
 Pno.: *cres.*  
 Pno.: *cres.*

pen - na, A - mu - re, e - sai - apie - gar - - - leu -  
 vo - lo, deh muo vi rat - toun vo - lo fin

13

la do - ve'l mio co - re È ac non

Pno.

17

sai la vi - a coi miei so - spir - t'in -

Pno.

*rit.*

21

vi - a, e ac non sai la vi - a coi

Pno.

*mf*

*crst.*

25 *rit.*

miei so - spir l'in - vi - a, coi miei so -

Pno.

29

spir l'in - vi - a.

Pno.

## Arreglate como puedas

Nolo López - Juan Carlos Bazán

El acompañamiento deberá ser una línea de bajo realizada según el cifrado de las funciones (I, IV y V) sobre el ritmo

Piano

Arreglá-te co - mo pue - das - varres a-foque tes-guan - to

5  
*pp* fue mi vi-da pu - ro llan - to y yo vie - jo no doy más.

9  
Meñeque-dadohehau - na vic - ja a-rru-gadaes-tá mi ca - ra

13  
*p* mis ma - ñas ya tie - ne ca - yos de tan-toy tan-to planchar.

17 *pp* A - ma - rra - te las es - pue - las se - te viene el tem - po - ral.

21 No pen - sés en es - te bar - co que el ti - món ha des - vi - ao.

25 Si so - ñás en que yo vuel - va pa' te - ner que tra - ba - jar.

29 E - cor - da - te que esta pi - ba nau - fragó en me - dio del mar.

I  
 Arrojate como puedas,  
 van tres años que te aguantó.  
 Fue mi vida puro llanto,  
 y yo viejo... no doy más!...  
 Me he quedado hecha una vieja  
 arrugada está mi cara;  
 mis manos ya tienen "cayos"  
 de tanto y tanto planchar.

II  
 Amarrate las espuelas  
 se te viene el temporal.  
 No pensés en este barco  
 que el timón lo ha desviado.  
 Si soñás en que yo vuelva  
 pa' tener que trabajar,  
 acordate que esta piba  
 naufragó en medio del mar.

III  
 Masajita el espinazo  
 no te duermas trabajala.  
 El trabajo tonifica  
 y dá fuerza muscular.  
 Conchavate de mucamo!  
 es un trabajo liviano!  
 Si no vendé por Florida  
 masacota a cero diez.

## El descolado

Spinelli-Queirolo-Anastasio

El acompañamiento deberá ser una línea de bajo realizada según el cifrado de las funciones (I, IV y V) sobre el ritmo

Piano

5

10

15

19

24

29

Era una linda fulana  
relojeada por su traza  
que ostentaba en la terraza  
borrerinas de bacana.  
Día a día en la semana  
rumbo al laburo pasaba  
y conpedreando colaba  
mientras los vagos unidos  
trabajaban de suspiros  
al compás de su mirada.

Peró a un punto cara e pizza  
lo miraba más tupido  
y lo tenía engrupido  
con guiñadas y sonrisas.  
Una tarde el cara lisa  
se armó de gran decisión  
y pa' d'atir su pesión  
a esa piba tan divina  
rojó detrás de la mina  
pa' a'ñanarle el corazón.

No era feo el paparulo,  
pintaba bien su esquelero,  
pero tenía defectos:  
era rengu y tartamudo.  
En su boca como engrudo  
las palabrazas se pegaban  
y al largar la charuyada  
la fulera suerte quiso  
se le plantarían los dientes,  
pues sí... los tenía postizos.

Se fue quedando en unsey  
este pobre ser humano  
con los dientes en la mano  
caminando rengoley.  
Por hay se cruzó un tranway  
soplando viento al pasar  
y el descolado sin chillar  
con una mano en la nuca  
se enapaba la peluca  
que se le quería volar.

Esto sí que era ligón  
no la podía pagar  
y se guiso a disparar  
para educar a la mina.  
Peró al llegar a la esquina  
sufrió un tropiezo tremendo  
pa' un costao se iba cayendo  
y botando la vereda  
se le desentigó la gamba  
que tenía de madera.

Se reincorporó el muy rana  
y sin hacer mucho escombros  
se cargó la gamba al hombro  
apoyao de la bacana.  
Y le botó: "Che... fulana,  
yo por vos me rompo todo."  
La mina sin acomodo  
le respondió con franqueza:  
"Sos hombre prefabricado  
o sos... un ROMPECABEZAS."

# Milonga Sentimental

Jl. Manzi - S. Piana

El acompañamiento deberá ser una línea de bajo realizada según el cifrado de las funciones (I, IV y V) sobre el ritmo



Introd.

5  CANTO

19

Musical notation for measures 19-22. The system consists of two staves. The upper staff is in treble clef and contains a triplet of eighth notes in measure 19, followed by eighth and sixteenth notes. The lower staff is in bass clef and contains a triplet of eighth notes in measure 19, followed by eighth and sixteenth notes. The key signature has two flats, and the time signature is 7/8.

23

Musical notation for measures 23-26. The system consists of two staves. The upper staff is in treble clef and contains eighth and sixteenth notes. The lower staff is in bass clef and contains eighth and sixteenth notes. The key signature has two flats, and the time signature is 7/8.

27

Musical notation for measures 27-31. The system consists of two staves. The upper staff is in treble clef and contains eighth and sixteenth notes. The lower staff is in bass clef and contains eighth and sixteenth notes. The key signature has two flats, and the time signature is 7/8.

32

Musical notation for measures 32-36. The system consists of two staves. The upper staff is in treble clef and contains eighth and sixteenth notes. The lower staff is in bass clef and contains eighth and sixteenth notes. The key signature has two flats, and the time signature is 7/8.

37

Musical notation for measures 37-40. The system consists of two staves. The upper staff is in treble clef and contains eighth and sixteenth notes, with first, second, and third endings marked above measures 38-40. The lower staff is in bass clef and contains eighth and sixteenth notes. The key signature has two flats, and the time signature is 7/8.

41

AL  $\frac{3}{8}$

4<sup>a</sup>

Bva

FIN

I  
 Milonga de recordarte.  
 Milonga sentimental.  
 Otros se quejan llorando  
 yo canto por no llorar.  
 Tu amor se secó de golpe  
 nunca dijiste por qué.  
 Yo me consuelo pensando  
 que son cosas del querer.

II  
 Varón, por quererte mucho  
 varón, por desearte el bien,  
 varón, de olvidar agravios  
 porque ya te perdoné.  
 Tal vez no lo sepas nunca,  
 tal vez no lo puedas creer,  
 tal vez te provoque risa  
 verme tirado a tus pies!

I  
 Milonga pa recordarte.  
 Milonga sentimental.  
 Otros se quejan llorando  
 yo canto pa no llorar.  
 Tu amor se secó de golpe  
 nunca dijiste por qué.  
 Yo me consuelo pensando  
 que fué traición de mujer.

III  
 Es fácil pagar un lajo  
 pa cubrir una traición  
 o jugar en una daga  
 la suerte de una pasión.  
 Pero no es fácil cortarse  
 las tientos de un merejón,  
 cuando están bien amarrados  
 al palo del corazón.

I (bis)  
 Milonga que hizo tu ausencia.  
 Milonga de evocación.  
 Milonga para que nunca  
 la canten en tu balcón.  
 Para que vuelvas de noche  
 y te vayas con el sol.  
 Para decirte sí, a veces,  
 o para gritarte no!

II  
 Varón, pa quererte mucho  
 varón, pa desearte el bien,  
 varón, pa olvidar agravios  
 porque ya te perdoné.  
 Tal vez no lo sepas nunca,  
 tal vez no lo puedas creer,  
 tal vez te provoque risa  
 verme tirao a tus pies!

II (bis)  
 Varón, pa quererte mucho, etc.  
 Milonga que hizo tu ausencia,  
 Milonga de evocación.  
 Milonga para que nunca  
 la canten en tu balcón.  
 Pa que vuelvas con la noche  
 y te vayas con el sol.  
 Pa decirte que sí, a veces,  
 o pa gritarte que no!

# Milonga de marfil negro

(Milonga de los morenos)

J.L. Borges - J. Plaza

Deberá cantarse hasta el compás 51 acompañándose con la línea de la mano izquierda (pentagrama inferior)

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17 3

fi-ne-gras ila-ma-ban los in-gle-ses y ho-lan-dé-ses que-qui los des-em-bar-

Pno. Fm F D

22 3

ca-ban al ca-ho-de-lar-gos me-ses. En el ba-rio de Re-li-ro fu-do-mer-

Pno. Bbm6 G° Fm Fm7

27 3

ca-do dees vá-vos de bu-na-dis-po-si-ción y mu-hosa-lie-ron bra-vos. De

Pno. Fm7 Fm6 F° C7-9 Fm

33

su tie-rra de le - o - nos seol - vi da - ran- do - mo - ni - nos - ya -

Pno.

C7 Fm Eb7 Ab

37

quis a - queren - cla - ron la cos - tum - bre - y les ca - ri - ñes. Cuan - do la - Patria - na -

Pno.

Bbm6 Fm C7 Fm C7

42

ció u - na ma - ña - na de Ma - yo. el gauchó só - lo sa - bia - o ha -

Pno.

Fm Eb7 Ab Bb Fm

47 *3* CODA  
 con la guerra ca - ba - llo.

47 *3* CODA  
 Pno. C7 Fm6 C7-9 Fm

52 *3 3 3* V  
 Alguien pen - sò que los ne - gros noe - ran ni zur - dos ni a - je - nos

52 *3 3 3* V  
 Pno. Fm Fm7 Fm6 Db7

56 *3 3*  
 y se formò Re - gi - mien - to de Par - dos y Mo - ros - nos.

56 *3 3*  
 Pno. G7 Db7/9 C7-9+5 Fm

61

RECITADO  
El sufrido regimiento etc. etc.

Pno.

61

Fm Fm7 Bbm6 C7-9

67

Pno.

Fm6 Bbm Fm6

73

Pno.

C7-9 Fm Fm7

78 VOZ  
... que murió por la bandera.

Pno. Fm

83 CODA  
Al - ta la oz ya - ni - mo - sa como si can-

Pno. Fm Fm7

87 la - ra flor, hoyos-bu-lleros, le

Pno. Fm Bb7 Db-7 G7

92

can - to a la gen - te de co - lor.

Pno.

Gb7/9 C7 Fm Eb(4)

96

Pno.

Fm Eb(4) Fm

Alta la voz y animosa  
como si cantara fin,  
hoy, caballeros, le canto  
a la gente de color.

Martín negro los llamaban  
los ingleses y holandeses  
que aquí los desembarcaban  
al cabo de largas travesías.

En el barrio de Retiro  
hubo mercado de esclavos:  
de buena disposición  
y muchos salieron bravos.

De su tierra de leones  
se olvidaron como niños  
y aquí los aguerenciaron:  
la costumbre y los cariños.

Cuando la patria nació  
una mañana de mayo,  
el gaucho solo sabía  
hacer la guerra a caballo.

Alguien pensó que los negros  
no eran ni zurdos ni ajenos  
y se formó el Regimiento  
de Pardos y Morenos.

El sufrido regimiento  
que lleva el número seis  
y del que dijo Acassubi:  
"Más bravo que gallo inglés."

Y así fue que en la otra banda  
esa muremada, el grito  
de Soler, atropelló  
en la carga de Cerrito.

Martín Fierro mató a un negro  
y es casi como si hubiera  
matado a todos. Sé de uno  
que murió por la bandera.

De tarde en tarde en el Sur  
me mira un rostro moreno,  
trabajado por los años  
y a la vez triste y sereno.

¿A qué cielo se tamboreó  
y sieteas largas se han ido?  
Se los ha llevado el tiempo,  
el tiempo, que es el olvido.

## Capítulo 5: Corales

Cada una de las voces (soprano, contralto, tenor y bajo) deberá cantar los 5 corales que se detallan a continuación:

- SOPRANO: coral 1 (track 4), coral 2 (track 7), coral 4 (track 13), coral 5 (track 15) y coral 9 (track 28)
- CONTRALTO: coral 3 (track 9), coral 5 (track 16), coral 6 (track 19), coral 8 (track 25) y coral 9 (track 29)
- TENOR: coral 3 (track 10), coral 5 (track 17), coral 6 (track 20), coral 7 (track 23) y coral 9 (track 30)
- BAJO: coral 1 (track 5), coral 3 (track 11), coral 6 (track 21), coral 8 (track 26) y coral 9 (track 31)

1

### Auf meinen lieben gott

Track 3: versión completa  
Track 4: versión sin soprano  
Track 5: versión sin bajo

Anon., 1609

The image displays a musical score for the chorale 'Auf meinen lieben gott'. It consists of three systems of music, each with a vocal line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system starts with a treble clef and a common time signature. The second system begins with a measure number '5' above the treble clef. The third system begins with a measure number '9' above the treble clef. The music is written in a style typical of early 17th-century German chorales, featuring a simple harmonic structure with a clear bass line.

## Befiehl du deine wege

B. Gesius, 1603

Track 6: versión completa  
Track 7: versión sin soprano

Soprano

Tenor

S

T

S

T

## Aus tieffer noth schrei ich zu dir

J. Waither, 1524

Track 8: versión completa  
Track 9: versión sin soprano  
Track 10: versión sin tenor  
Track 11: versión sin bajo

# Christus, der uns selig macht

Track 12: versión completa  
Track 13: versión sin soprano

Anon. 1531

The image displays a musical score for the hymn "Christus, der uns selig macht". It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The score is marked with measure numbers 5, 9, and 13. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand. The vocal line is a simple, homophonic melody. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

# Alles ist gottes segen

Track 14: versión completa  
Track 15: versión sin soprano  
Track 16: versión sin contralto  
Track 17: versión sin tenor

J. Löhner, 1691

The musical score consists of three systems of music. Each system features a vocal line on a treble clef staff and a keyboard accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a vocal line starting on G4 and a keyboard accompaniment of chords and moving bass lines. The second system continues the vocal melody with some grace notes and the keyboard accompaniment. The third system concludes the piece with a final cadence in the vocal line and a sustained chord in the keyboard.

# Als der Gütige Gott

Track 18: versión completa  
Track 19: versión sin contralto  
Track 20: versión sin tenor  
Track 21: versión sin bajo

M. Welsse, 1531

The musical score consists of three systems of two staves each (treble and bass). The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a treble clef and a bass clef. The melody in the treble staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a whole note G2, followed by quarter notes A2, B2, and C3. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence in both staves.

# Christ, der du bist der helle tag

Track 22: versión completa  
Track 23: versión sin tenor

J. Klug, 1555

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one flat (F major), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat signs at the end of the third system.

## Christe, du beistand deiner kreuzgemeine

Track 24: versión completa  
Track 25: versión sin contralto  
Track 26: versión sin bajo

M. Apelles v. Löwenstern, 1644

The image displays a musical score for the hymn "Christe, du beistand deiner kreuzgemeine" by M. Apelles v. Löwenstern, 1644. The score is presented in four systems, each consisting of a vocal line (treble clef) and a basso continuo line (bass clef). The music is written in a historical style, featuring a mix of quarter, eighth, and sixteenth notes, along with rests and accidentals. The first system begins with a treble clef and a common time signature. The second system starts with a treble clef and a common time signature. The third system starts with a treble clef and a common time signature. The fourth system starts with a treble clef and a common time signature, with a measure number '12' written above the first measure. The score concludes with a double bar line and repeat dots.

## Das Neugeborne kindelein

Track 27: versión completa  
Track 28: versión sin soprano  
Track 29: versión sin contralto  
Track 30: versión sin tenor  
Track 26: versión sin bajo

M. Vulpus, 1609

The musical score consists of four systems of two staves each (treble and bass). The first system begins with a treble clef and a bass clef. The second system begins with a treble clef and a bass clef. The third system begins with a treble clef and a bass clef. The fourth system begins with a treble clef and a bass clef. The score concludes with a double bar line and repeat dots.

## REFERENCIAS del CD para resolver el Repertorio de Lecturas

Track 1 - Amándote (Jaime Roos)

Track 2 - Los pajaritos (Juan Luis Guerra)

Los corales se presentan en su versión completa y luego con la ausencia de la línea que deberá cantarse, tal como se detalla en las \*Indicaciones.

- Track 3 - Coral 1 (Auf meinen lieben gott) - Versión completa  
Track 4 - Coral 1 (Auf meinen lieben gott) - Versión sin soprano  
Track 5 - Coral 1 (Auf meinen lieben gott) - Versión sin bajo  
Track 6 - Coral 2 (Befiehl du deine wege) - Versión completa  
Track 7 - Coral 2 (Befiehl du deine wege) - Versión sin soprano  
Track 8 - Coral 3 (Aus tieffer noth schrei ich zu) - Versión completa  
Track 9 - Coral 3 (Aus tieffer noth schrei ich zu) - Versión sin contralto  
Track 10 - Coral 3 (Aus tieffer noth schrei ich zu) - Versión sin tenor  
Track 11 - Coral 3 (Aus tieffer noth schrei ich zu) - Versión sin bajo  
Track 12 - Coral 4 (Christus, der uns selig macht) - Versión completa  
Track 13 - Coral 4 (Christus, der uns selig macht) - Versión sin soprano  
Track 14 - Coral 5 (Alles ist gottes segen) - Versión completa  
Track 15 - Coral 5 (Alles ist gottes segen) - Versión sin soprano  
Track 16 - Coral 5 (Alles ist gottes segen) - Versión sin contralto  
Track 17 - Coral 5 (Alles ist gottes segen) - Versión sin tenor  
Track 18- Coral 6 (Als der Gütige Gott) - Versión completa  
Track 19- Coral 6 (Als der Gütige Gott) - Versión sin contralto  
Track 20 - Coral 6 (Als der Gütige Gott) - Versión sin tenor  
Track 21 - Coral 6 (Als der Gütige Gott) - Versión sin bajo  
Track 22 - Coral 7 (Christ, der du bist der helle tag) - Versión completa  
Track 23 - Coral 7 (Christ, der du bist der helle tag) - Versión sin tenor  
Track 24 - Coral 8 (Christe, du beistand...) - Versión completa  
Track 25 - Coral 8 (Christe, du beistand...) - Versión sin contralto  
Track 26 - Coral 8 (Christe, du beistand...) - Versión sin bajo

- Track 27 – Coral 9 (Das Neugeborne kindelein) – Versión completa
- Track 28 – Coral 9 (Das Neugeborne kindelein) – Versión sin soprano
- Track 29 – Coral 9 (Das Neugeborne kindelein) – Versión sin contralto
- Track 30 – Coral 9 (Das Neugeborne kindelein) – Versión sin tenor
- Track 31 – Coral 9 (Das Neugeborne kindelein) – Versión sin bajo

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