

Educación Auditiva II. Repertorio de lectura.

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Cita:

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

Dirección estable: <https://www.aacademica.org/maria.ines.burcet/77>

ARK: <https://n2t.net/ark:/13683/pkvb/6YF>



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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



2

Andantino

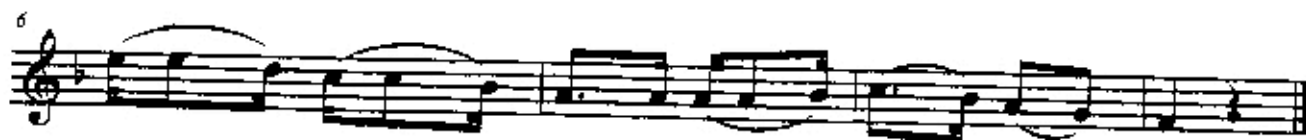
Mozart



3

Moderadamente animado

Lundú



4

Moderato leggero

French

5

Allegretto

German

6

Allegro

German

7

Andante

Scandinavian

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

pp
cresc.
mf
dim.
pp

Detailed description: This exercise consists of two staves of music in a single system. The top staff begins with a treble clef and a key signature of one flat. It contains a melodic line starting on a half note, followed by quarter notes, and ending with a half note. The bottom staff continues the melody with quarter notes and half notes. Dynamics include *pp* (pianissimo) at the start, *cresc.* (crescendo) in the middle, *mf* (mezzo-forte) at the beginning of the second staff, *dim.* (diminuendo) in the middle, and *pp* at the end. There are slurs over the first and second staves.

12

Allegretto

Spanish

p

Detailed description: This exercise consists of three staves of music in a single system. The top staff begins with a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and quarter notes. The middle and bottom staves continue the melody with similar rhythmic patterns. The dynamic is *p* (piano) throughout. There are slurs over the first and second staves.

13

Adagio

German

p

Detailed description: This exercise consists of two staves of music in a single system. The top staff begins with a treble clef and a key signature of one flat. It contains a melodic line with quarter notes and half notes. The bottom staff continues the melody with quarter notes and half notes. The dynamic is *p* (piano) throughout. There are slurs over both staves.

Musical score for 'Finnigan's Wake' in G major, 2/4 time. The score consists of three staves of music. The first staff begins at measure 1. The second staff begins at measure 8. The third staff begins at measure 16. The melody is characterized by a mix of eighth and sixteenth notes, with some triplet patterns.

Musical score for 'The Merry Ploughboy' in G major, 2/4 time. The score consists of five staves of music. The first staff begins at measure 1. The second staff begins at measure 10. The third staff begins at measure 21. The fourth staff begins at measure 32. The fifth staff begins at measure 42. The melody features a mix of eighth and sixteenth notes, with some triplet patterns.

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 '6' above the first measure, indicating a sixteenth-note rest, and continues the melody.

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 'p' above the first measure, indicating a piano dynamic, and continues the melody. The third staff begins with a '18' above the first measure, indicating the start of a new section, and continues the melody.

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 an 'R' above the first measure, indicating a repeat sign, and continues the melody.

Kevin Barry



Musical score for Kevin Barry, page 19. The score consists of five staves of music in treble clef, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a single melodic line. The staves are numbered 1, 6, 13, 20, and 27. The piece concludes with a double bar line at the end of the fifth staff.

Three Lovely Lassies From Kimmage



Musical score for Three Lovely Lassies From Kimmage, page 20. The score consists of three staves of music in treble clef, 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a single melodic line. The staves are numbered 1, 8, and 15. The piece concludes with a double bar line at the end of the third staff.

I'm a Rover

Musical notation for the piece "I'm a Rover". It consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains measures 1 through 7, with a triplet of eighth notes in measure 7. The second staff contains measures 8 through 14, with a triplet of eighth notes in measure 10.

The Wearing Of The Green

Musical notation for the piece "The Wearing Of The Green". It consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff contains measures 1 through 5. The second staff contains measures 6 through 11, with a measure number "6" written above the first measure. The third staff contains measures 12 through 17, with a measure number "12" written above the first measure.

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 single line. 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 single line. 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 treble clef and a key signature of one sharp (F#). The melody is written in a single line. The second staff starts at measure 19, and the third at measure 25. The piece concludes with a double bar line at the end of the third staff.

Libertad y Justicia

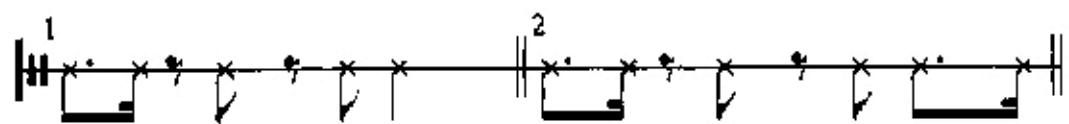
Marcha

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 quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line at the end of the eighth measure.

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. The notation uses a simplified system where notes are represented by rectangular boxes with stems, and rests are indicated by 'x' marks on the staff lines. The staves are arranged vertically, with staff 1 at the top and staff 5 at the bottom. Each staff begins with the label 'H.C.H.' and ends with a bar line. The ostinatos consist of various rhythmic patterns of notes and rests, some with beams connecting them to indicate eighth or sixteenth notes.

6

7

8

9

10

11

Capítulo 3: Cantar a 2 y 3 voces

1

Old German Lullaby

Musical score for 'Old German Lullaby' featuring three vocal parts: Voz 1, Voz 2, and Mez. (Mezzo-soprano). The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and repetitive, characteristic of a lullaby. The first system shows the first two vocal parts, and the second system shows the third vocal part and the mezzo-soprano part.

2

(SIN NOMBRE)

Musical score for '(SIN NOMBRE)' featuring two parts: a vocal line and a piano accompaniment. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and repetitive, characteristic of a lullaby. The first system shows the vocal line and the piano accompaniment, and the second system shows the vocal line and the piano accompaniment.

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 tu tu tum tu tu tum tu tu 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 rest followed by a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains a whole rest followed by a bass line of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. The second system starts at measure 6. The treble staff continues the melody with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff continues with eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The third system starts at measure 11. The treble staff continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff continues with eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The score concludes with a double bar line at the end of the third system.

Pieza 15 "Galopando"

Musical notation for measures 1-5. The piece is in 2/4 time. The upper staff (treble clef) begins with a forte (*f*) dynamic. The lower staff (treble clef) provides a steady accompaniment.

Musical notation for measures 6-11. The upper staff begins with a piano (*p*) dynamic. The lower staff continues the accompaniment. A small 'S' is written to the left of the lower staff.

Musical notation for measures 12-17. The upper staff begins with a forte (*f*) dynamic and includes the instruction *accel.* (accelerando). The lower staff continues the accompaniment. A small 'S' is written to the left of the lower staff.

Musical notation for measures 18-23. The upper staff begins with a *cresc.* (crescendo) instruction and reaches a fortissimo (*ff*) dynamic. The lower staff continues the accompaniment. A small 'S' is written to the left of the lower staff.

Pieza 17 "Danza Campestre"

Dimitri Kabalevsky

The musical score for Pieza 17 "Danza Campestre" by Dimitri Kabalevsky, page 6, is presented in six systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in 2/4 time and includes various dynamics and articulations.

- System 1:** Treble clef staff starts with a *mf* dynamic. Bass clef staff has a *p* dynamic.
- System 2:** Treble clef staff starts with a *cresc.* dynamic. Bass clef staff has a *cresc.* dynamic.
- System 3:** Treble clef staff starts with a *f* dynamic. Bass clef staff has a *f* dynamic.
- System 4:** Treble clef staff starts with a *mp* dynamic. Bass clef staff has a *cresc.* dynamic.
- System 5:** Treble clef staff starts with a *mp* dynamic. Bass clef staff has a *cresc.* dynamic.
- System 6:** Treble clef staff starts with a *mf* dynamic. Bass clef staff has a *mf* dynamic.

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, each with a treble clef and a key signature of one flat. The Soprano staff begins with a whole rest, followed by a melodic line. The Alto and Tenor staves have a melodic line starting from the first measure. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns.

S

A

T



This musical score is for three voices: Soprano (S), Alto (A), and Tenor (T). It consists of three staves, each with a treble clef and a key signature of one flat. The Soprano staff begins with a fermata over a note, followed by a melodic line. The Alto and Tenor staves have a melodic line starting from the first measure. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns.

Yodel 2

Salzburg, Austria

Cantar la voz de soprano y tenor 2

The musical score is written for four voices: Soprano, Alto, Alto o Tenor, and Tenor 2. The music is in G major (one sharp) and 2/4 time. The Soprano part starts on a high note and descends. The Alto part starts on a lower note and descends. The Alto o Tenor part starts on a lower note and descends. The Tenor 2 part starts on a lower note and descends. The music features yodeling patterns, with the Soprano and Alto parts having a more melodic line and the Alto o Tenor and Tenor 2 parts having a more rhythmic line. 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'ou vá na ca - sa de meu a mô, - cu vô
 3. Mi-nha mao nao que'ou 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 li - 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 ba - 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 written for piano and consists of four systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. 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-note patterns in the right hand and more rhythmic accompaniment in the left hand, 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 31, followed by a return to piano (*p*) in measure 34. 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 with a key signature of one flat (B-flat) and a bass clef staff with a key signature of one flat. The first system (measures 1-6) features a melody in the treble staff and a bass line in the bass staff. The second system (measures 7-12) includes first and second endings in the treble staff, with corresponding bass line. The third system (measures 13-18) continues the melody and bass line. Measure numbers 7, 11, and 13 are indicated at the start of their respective systems.

THE IRISH WASHERWOMAN

Musical score for 'The Irish Washerwoman' in 3/4 time. The score consists of two systems of music. Each system has a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff with a key signature of one flat. The first system (measures 1-8) features a melody in the treble staff and a bass line in the bass staff. The second system (measures 9-16) continues the melody and bass line. Measure numbers 1 and 9 are indicated at the start of their respective systems.

"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 teclas a las, so o o o laa a.

Senza tempo

Ay ci gúe ña que sobre un 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. *rit.* Fin

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 plays a rhythmic accompaniment of eighth notes, with a first ending (1) and second ending (2) 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 of eighth notes, mirroring the Flute part, with first and second endings.

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 - vèl mio co - re È ac non

Pno.

17

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

Pno.

rit.

21

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

Pno.

mf *cres.*

25 *rit.*

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

Pno.

29

spir l'in - vi - a.

Pno.

rit.

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
Menque-dado he hau - na vic - ja a - rru-gada es-tá mi ca - ra

13
p mis ma - nas ya tie - ne ca - yos de tan to y tan - to planchar.

17 *pp* A - ma - rra - te las es - que - 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

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a piano label on the left. Above the first system, there are two small musical diagrams: the first shows a quarter note followed by a dotted quarter note, and the second shows a quarter note followed by an eighth note beamed to a sixteenth note. The score consists of piano accompaniment with various rhythmic patterns and melodic lines in both hands.

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' asinarle 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 lo 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 bostando la vereda
se le desmontó 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 bastó: "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

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37

1°

2°

3°

41

AL $\frac{3}{8}$

4^a

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)

Voice

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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^o

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^o 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^o C7-9 Fm

33

su tie-rra de le - o - nos se ol - vi da - ron - co - mo - ni - nos - ya -

Pno.

C7 Fm Eb7 Ab

37

quis a - que - ren - cla - ron la cos - tum - bre - y les ca - ri - ñes. Cuan - do la - Pa - tria - na -

Pno.

Bbm6 Fm C7 Fm C7

42

ció u - na ma - ña - na de Ma - yo. el gauchó só - lo sa - bia - a 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 Db7 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 aguerrieraron:
la costumbre y los paríos.

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 (Soprano, Alto, Tenor, and Bass) and a basso continuo line. 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 staff. The third system begins with a measure number '9' above the staff. The music is written in a style characteristic of early 17th-century German chorales, featuring a simple harmonic structure with a clear bass line and a melodic vocal 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 divided into measures, with measure numbers 5, 9, and 13 indicated at the beginning of their respective systems. 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 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 has two staves: a vocal line in the treble clef and a keyboard accompaniment line in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first system shows the vocal line starting with a quarter note G4, followed by a series of eighth and quarter notes. The keyboard accompaniment starts with a simple harmonic pattern. The second system continues the vocal melody, which becomes more melodic with some slurs. The keyboard accompaniment becomes more active with sixteenth notes. The third system concludes the piece with a final vocal phrase and a keyboard accompaniment that ends with a cadence.

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, ending on a whole note G4 in the treble and a whole note G2 in the bass.

Christ, der du bist der helle tag

Track 22: versión completa
Track 23: versión sin tenor

J. Klug, 1555

The musical score consists of three systems of music. Each system has two staves: a vocal line (treble clef) and a lute line (bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. The first system shows the beginning of the piece with a vocal line starting on a half note and a lute line with a rhythmic pattern. The second system continues the vocal line with a melodic phrase and the lute line with a steady accompaniment. The third system concludes the piece with a final cadence in both parts.

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 style characteristic of 17th-century German hymnody, featuring a mix of quarter, eighth, and sixteenth notes, often with beamed eighth notes. The key signature is one flat (B-flat), and the time signature is common time (C). 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, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The first system starts with a treble clef and a bass clef. The second system starts with a treble clef and a bass clef. The third system starts with a treble clef and a bass clef. The fourth system starts with a treble clef and a bass clef. The score is written in a style typical of early 17th-century lute tablature or early keyboard notation, with many beamed notes and rests.

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 seggen) - Versión completa
Track 15 - Coral 5 (Alles ist gottes seggen) - Versión sin soprano
Track 16 - Coral 5 (Alles ist gottes seggen) - Versión sin contralto
Track 17 - Coral 5 (Alles ist gottes seggen) - 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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