

Rosa Borja de Icaza

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Musical score for measures 1-5. The score is in 3/4 time with a key signature of one sharp (F#). The instruments are Flute, Clarinet in B \flat , Violin, and Cello. The Flute part begins with a *mp* dynamic and features a melodic line with a crescendo to *mf* in measure 5. The Clarinet in B \flat part is mostly silent, with a *mp* dynamic and a melodic line starting in measure 4, also crescendoing to *mf* in measure 5. The Violin and Cello parts are silent throughout these measures.

Musical score for measures 6-10. The score continues in 3/4 time with a key signature of one sharp (F#). The instruments are Flute (Fl.), Clarinet in B \flat (B \flat Cl.), Violin (Vln.), and Cello (Vc.). Measure 6 is marked with a '6' above the Flute staff. The Flute part has a *mf* dynamic and a melodic line with accents. The Clarinet in B \flat part is silent until measure 9, where it enters with a melodic line. The Violin part has a *mf* dynamic in measure 6 and a *mp* dynamic in measure 9. The Cello part has a *mf* dynamic in measure 9 and a melodic line. Measure 10 is marked with a '6' above the Flute staff.

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Musical score for measures 12-13. The score is for four instruments: Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 12 starts with a rest for all instruments. In measure 13, the Flute and Violin play a melodic line of eighth notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4. The B-flat Clarinet and Violoncello play a rhythmic accompaniment of eighth notes: F#3, A3, B3, C#4, B3, A3, G#3, F#3.

Musical score for measures 14-19. The score is for four instruments: Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 14 has rests for all instruments. Measure 15 has rests for Flute and Violoncello, while B-flat Clarinet and Violin play a rhythmic accompaniment of eighth notes: F#3, A3, B3, C#4, B3, A3, G#3, F#3. Measure 16 has rests for Flute and Violoncello, while B-flat Clarinet and Violin play a rhythmic accompaniment of eighth notes: F#3, A3, B3, C#4, B3, A3, G#3, F#3. Measure 17 has rests for Flute and Violoncello, while B-flat Clarinet and Violin play a rhythmic accompaniment of eighth notes: F#3, A3, B3, C#4, B3, A3, G#3, F#3. Measure 18 has rests for Flute and Violoncello, while B-flat Clarinet and Violin play a rhythmic accompaniment of eighth notes: F#3, A3, B3, C#4, B3, A3, G#3, F#3. Measure 19 has rests for Flute and Violoncello, while B-flat Clarinet and Violin play a rhythmic accompaniment of eighth notes: F#3, A3, B3, C#4, B3, A3, G#3, F#3. Dynamics include *pizz.* and *mf*.

21

Fl.

B \flat Cl.

Vln.

Vc.

mf

mp

28

Fl.

B \flat Cl.

Vln.

Vc.

33

S
E - lla Pri - ma - ve - ra E - lla luz - de sol a - ni - daen sus sue - ños —

mf

A
E - lla pri - ma - ve - ra E - lla luz de sol a - ni - daen sus sue - ños

mf

T
E - lla pri - ma - ve - ra E - lla luz de sol a - ni - daen sus sue - ños

mf

B
E - lla pri - ma - ve - ra E - lla luz de sol a - ni - daen sus sue - ños

mf

Fl.
arco
a - ni - daen sus sue - ños —

mp

B \flat Cl.
arco
a - ni - daen sus sue - ños

mp

Vln.
arco
a - ni - daen sus sue - ños

mp

Vc.
arco
a - ni - daen sus sue - ños

mp

39

S
don li - ber - ta - dor

A
don li - ber - ta - dor

T
8
don li - ber - ta - dor

B
don li - ber - ta - dor

39

Fl.
don li - ber - ta - dor

B \flat Cl.
don li - ber - ta - dor

39

Vln.
Vc.
don li - ber - ta - dor

41

Fl.

B♭ Cl.

Vln.

Vc.

mf

pizz.

arco

8^{va}

48

Fl.

B♭ Cl.

Vln.

Vc.

(8^{va})

50 (8^{va})

Fl.
B♭ Cl.
Vln.
Vc.

Detailed description: This block contains the instrumental parts for measures 50, 51, and 52. The Flute part is marked with an octave sign (8^{va}). The key signature is three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth notes in the lower staves and a melodic line in the upper staves.

53

Rosa
T
Fl.
B♭ Cl.
Vln.
Vc.

Manuel

don-de me lle-veel vien-to

A don-de vas plu-mi-taadon-de va - as

mf
mp
mp
mp

Detailed description: This block contains the vocal soloist part and instrumental accompaniment for measures 53 through 56. The vocal soloist part includes the lyrics "don-de me lle-veel vien-to" and "A don-de vas plu-mi-taadon-de va - as". The instrumental parts (Flute, B♭ Clarinet, Violin, and Viola) provide accompaniment. The key signature remains three sharps. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A section titled "Manuel" is indicated above the vocal line.

59

Rosa

mi ma-dre me gui-a-ba siem-pre por la re-fle-xión a

T

8

Fl.

B \flat Cl.

Vln.

Vc.

63

Rosa

fin que mi ex-pe rien-cia fue-ra re sul-ta-do del con-ven - ci mien-to

63

Fl.

B \flat Cl.

Vln.

Vc.

pp

p

pp

p

pp

p

pp

p

67

Fl.

B \flat Cl.

Vln.

Vc.

p

mf

mp

arco

73

Fl.

B \flat Cl.

Vln.

Vc.

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77

Fl.

B♭ Cl.

Vln.

Vc.

f

f

f

f

82

S

A

T

B

Vln.

Vc.

mf

mf

f

f

f

f

Va crecien-do, va crecien-do co-moel al-ba deun her-mo-soa-ma - ne-cer Uu... _____

Va crecien-do Va crecien-do

Va crecien-do Va crecien-do

87

S
Uu...
A
Uu...
T
co - moel a - ve sím - bo - lo de nues - tra fé
B
co - moel a - ve sím - bo - lo de nues - tra fé

Vln.
Vc.

90

Rosa
A
Ángela
Ro - si - ta, ¿Dón - de estás? Hay que
T
8
Vln.
p
pp mp pp
Vc.
p
pp mp pp

94

Rosa

A

T

Vln.

Vc.

8

mf ¿A don-de?__

ir - nos a ___ pa - sear *mf* no muy le-jos te pro - me-to vol - ve-

99

Rosa

A

T

Vln.

Vc.

8

Va-mos pues Va - mos ya aa - com pa - ñar a pa - pá seha - ce

re - mos. Va - mos hi - ja seha - ce tar - de

Cesar Padre Ven - gan ya *mf*

102

Rosa

tar - dey quie - ro ver - lo pe - ro - se que pron - to

A

lla - ma - re a tus her - ma - nos y pron - to

T

8

Ven - gan ya pron - to

102

Fl.

B \flat Cl.

102

Vln.

Vc.

104

Rosa

jun - tos es - ta - re-mos

A

jun - tos es - ta - re-mos

T

8

jun - tos es - ta - re-mos

104

Fl.

pp

B \flat Cl.

pp

Vln.

fz

pizz.

Vc.

fz

pizz.

110

Fl.

mp

B \flat Cl.

mp

Vln.

arco

mp

Vc.

arco

mp

114

Fl.

B♭ Cl.

Vln.

Vc.

pizz.

119

Fl.

B♭ Cl.

Vln.

Vc.

122

S

A

T

B

Fl.

B \flat Cl.

Vln.

Vc.

mf Dum dum dum dum dum

125

S *mf* ¡Ya se van! Dum dum dum Gua - ya - quil

A *mf* ¡Ya se van! Dum dum dum Gua - ya - quil

T Dum dum dum dum dum dum dum dum Dum dum dum nos va-mos

B Dum dum dum dum dum dum dum dum Dum dum dum

125

Fl.

B \flat Cl.

125

Vln.

Vc.

129

S
Dum dum dum tean - sia - mos

A
Dum dum dum tean - sia - mos

T
8
Dum dum dum tean - sia - mos

B
Dum dum dum

129

Fl.
mf

B \flat Cl.
mf
arco

129

Vln.
mf
arco

Vc.
mf

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132

Fl.

B♭ Cl.

Vln.

Vc.

mf

pizz. arco

mf

Detailed description: This system covers measures 132 to 135. The key signature is two sharps (F# and C#). The time signature changes from 3/4 to 3/4. The Flute part (Fl.) has a melodic line starting at measure 132 with a slur over the first two measures, followed by eighth notes. The Clarinet part (B♭ Cl.) has a rhythmic accompaniment of eighth notes. The Violin (Vln.) and Viola (Vc.) parts have a similar accompaniment. Dynamic markings include *mf* and instructions for *pizz.* and *arco*.

137

Fl.

B♭ Cl.

Vln.

Vc.

pizz.

arco

Detailed description: This system covers measures 137 to 140. The key signature remains two sharps. The Flute part (Fl.) has a single note in measure 137. The Clarinet part (B♭ Cl.) has a rest. The Violin (Vln.) and Viola (Vc.) parts have a melodic line starting at measure 137 with a slur over the first two measures, followed by eighth notes. Dynamic markings include *pizz.* and *arco*.

138

Fl.

B \flat Cl.

mf

Vln.

Vc.

pizz. arco pizz. arco pizz. arco pizz. arco

144

Fl.

B \flat Cl.

Vln.

Vc.

pizz. arco pizz. arco pizz. arco

148

Fl.

B♭ Cl.

Vln.

Vc.

f

f

pizz. arco

pizz. arco

pizz. arco

153

Fl.

B♭ Cl.

Vln.

Vc.

marcato

marcato

pizz. arco

mp arco

mp

marcato

159

Fl.

B♭ Cl.

Vln.

Vc.

mf

f

mp

mf

f

165

Fl.

B♭ Cl.

Vln.

Vc.

$\frac{2}{4}$

166

Fl.

B♭ Cl.

1. 2.

166

Vln.

Vc.

pizz.

arco

f

pizz.

175

Fl.

B♭ Cl.

175

Vln.

Vc.

arco

pizz.

180

Rosa

f En Qui - to va - mos - aes - tar has - ta que quie - ra pa - pá en Qui pa.

A

f En Qui - to va - mos - aes - tar has - ta que quie - ra pa - pá En Qui - pá.

T

f Tun tun tun tun tun tun tun

B

f Tun tun tun tun tun tun tun

Fl.

B \flat Cl.

Vln.

arco *p*

Vc.

p

1. 2.

186

Fl.

B♭ Cl.

Vln.

Vc.

mf

mf

mf

197

Fl.

B♭ Cl.

Vln.

Vc.

rit.

$\text{♩} = 60$

202

Rosa

ff pa - pá

Ángela

A

ff Ro - si - ta

Fl.

f

B \flat Cl.

f

Vln.

Vc.

205

Rosa

Que-da-te pa-pá

A

ya des-can-saen paz

Fl.

mf *f* *mf*

B \flat Cl.

mf *f* *mf*

Vln.

f *mf*

Vc.

f *mf*

208

S

Re - qui - eem ae - te - er - nam

ff *f*

A

Ah te - er - nam

mp *f*

T

Ah te - er - nam

mp *f*

B

Ah te - er - nam

mp *f*

208

Fl.

p *mp*

B \flat Cl.

p *mp*

208

Vln.

p *mp*

Vc.

p *mp*

212

S
do - na - e - is, Do - mi - ne lux _____ a lu - ce - at e - is.

A
do - na - e - is, Do - mi - ne, *ff* et lux per - pe - tu - a *f* lu - ce - at e - is.

T
do - na - e - is, Do - mi - ne et lux _____ a lu - ce - at e - is.

B
do - na e Do - mi - ne et lux _____ a lu - ce - at - e - is.

212

Fl.

B \flat Cl.

212

Vln.

Vc.

218

Fl.

B \flat Cl.

Vln.

Vc.

mp

f

mp

mp

Detailed description: This system covers measures 218 to 223. The Flute (Fl.) part has rests in measures 218-221 and then plays a melodic line of quarter notes in measures 222-223. The B-flat Clarinet (B \flat Cl.) part has rests in measures 218-221 and then plays a melodic line of quarter notes in measures 222-223. The Violin (Vln.) and Viola (Vln.) parts play chords in measures 218-221 and then a melodic line of quarter notes in measures 222-223. The Violoncello (Vc.) part has rests in measures 218-221 and then plays a melodic line of quarter notes in measures 222-223. Dynamics include *mp* for the Flute and Clarinet parts, and *f* for the Violin and Viola parts.

224

Fl.

B \flat Cl.

Vln.

Vc.

f

f

$\text{♩} = 90$

$\frac{3}{4}$

Detailed description: This system covers measures 224 to 229. The Flute (Fl.) part plays a melodic line of quarter notes in measures 224-225, then rests in measures 226-229. The B-flat Clarinet (B \flat Cl.) part plays a melodic line of quarter notes in measures 224-225, then rests in measures 226-229. The Violin (Vln.) and Viola (Vln.) parts play chords in measures 224-225, then a melodic line of quarter notes in measures 226-229. The Violoncello (Vc.) part plays a melodic line of quarter notes in measures 224-225, then rests in measures 226-229. Dynamics include *f* for the Flute and Clarinet parts, and *f* for the Violin and Viola parts. A tempo marking of $\text{♩} = 90$ and a time signature change to $\frac{3}{4}$ are present.

Ángela

231

A

mf Te vas a - mor con tu ca - lor, mi al - ma

Vln.

Vc.

236

A

llo - ra tua - dios. *Bri* - sa fu - gaz, te

Vln.

Vc.

241

A

que - da - rás en nues - tros hi - jos. *accel.*

Vln.

Vc.

$\text{♩} = 109$

246

A

Fl.

B \flat Cl.

Vln.

Vc.

mf

mf

pizz. arco pizz. arco

pizz. arco pizz. arco

254

A

Fl.

B \flat Cl.

Vln.

Vc.

Hay es - pe - ran - za en e - llos, lum - bres dea - mor.

f

pizz. *mp*

mf

258 *rit.* ♩=75

A
yaunque le-jos es - te-mos tú _____ en mi vi - vi - ras.

Fl.
B \flat Cl.
Vln.
Vc.

258

266 *rit.*

Vln.
Vc.

$\text{♩} = 109$

272

Fl.

B♭ Cl.

Vln.

Vc.

mf

p

mf

p

pizz.

arco

arco

pizz.

mf

p

278

Rosa

T

B

Cesar Hijo

3

mf

co-mo tei-va di-cien-do

278

Fl.

B♭ Cl.

Vln.

Vc.

mf

mp

mf

mp

arco

arco

mf

mp

283

Rosa

T

B

Fl.

B \flat Cl.

Vln.

Vc.

e-laes-ta por lle-gar

3

$\text{♩} = 120$

289

T

8

Alberto

si mi-ra

B

f Ro - si-ta?

289

Fl.

B \flat Cl.

289

Vln.

Vc.

295

Rosa

mf Un gus-to se - ñor

B

Be-lla da-mas miho-

295

Fl.

f *ff*

B \flat Cl.

295

Vln.

mf *f* *ff*

Vc.

mf *f* *ff*

302

T

8

f los de-jo

B

nor

302

Fl.

mf *f* *ff*

B \flat Cl.

ff

302

Vln.

mf *f* *ff*

Vc.

mf *f* *ff*

rit.

310

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

314

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

f

f

p

p

rit.

321

Rosa

B

321

Fl.

B♭ Cl.

321

Vln.

Vc.

mp

mp

mp

mp

327 $\text{♩} = 109$

Rosa *f* El a - mor meu - nió aes - te so - ña - dor con él

B *f* El a - mor meu - nió aes - ta lu - cha - do - ra

Fl. *mp*

B \flat Cl. *pp*

Vln. *pp*

Vc. *pp*

332

Rosa

po - dré cum- plir mii - de - al. Jun - tos cam - bia - re - mos aE - cua - dor.

B

e - lla es - miins - pi - ra - ción Jun - tos cam - bia - re - mos aE - cua - dor.

Fl.

B \flat Cl.

Vln.

Vc.

338

Fl.

B \flat Cl.

Vln.

Vc.

$\text{♩} = 115$

mp

344

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

mp

mp

352

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

358

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

rit. $\text{♩} = 90$

Rosa

De los gran - des o - jos de mis dos a -

mf

B

Fl.

B \flat Cl.

Vln.

mp

Vc.

mp

376

Rosa

mo-res que ab-sor tos me mi-ran con tier - na dul zu - ra,

B

sur-gen mil re - fle-jos yen-sus

mf

Fl.

B \flat Cl.

Vln.

Vc.

383

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

res - plan - do - res se mar - cael en - can - to dein - ten - sa ter -

388

Rosa

de on - da - ter - nu - ra siem-pre pre - sen - ti - da quees-taen nues - tro

f *mf* *f* *mf* *f*

B

nu - ra. De on - da - ter - nu - ra siem-pre pre - sen - ti - da quees-taen nues - tro

f *mf* *f* *mf* *f*

388

Fl.

B \flat Cl.

Vln.

Vc.

mf *f*

mf *f*

394

Rosa

pe - cho yen nues - tra ra - zon.

B

pe - cho yen nues - tra ra - zon.

394

Fl.

mf

B \flat Cl.

mf

394

Vln.

mf

Vc.

400

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

tr

f

f

f

404

Rosa

S

A

T

B

Fl.

B \flat Cl.

Vln.

Vc.

f Es - cen - cia _____ quea - ro - mas _____ vi - bra - ción ce

f cia di - vi - na mas mi vi - i - da ce -

f Es - cen - cia _____ quea - ro - mas _____ vi - bra - ción ce

f cia di - vi - na mas mi - vi - da ce -

mf

mf

*rit.**a tempo*

410

Rosa

S

A

T

B

410

Fl.

B \flat Cl.

410

Vln.

Vc.

De on -

co - ra - zón.

le - es - te de mi co - ra - zón

co - ra - zón.

les - te de mi co - ra - zón - De on -

mf

Detailed description of the musical score: The score is for a vocal quartet and chamber orchestra. It consists of 10 staves. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts are Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violins (Vln.), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The time signature is 4/4, which changes to 3/4 at the end of the piece. The score is marked 'rit.' (ritardando) and 'a tempo'. The vocal parts have lyrics in Spanish. The instrumental parts are mostly rests, with some accompaniment in the strings. The score is numbered 410 at the beginning of each system.

413

Rosa

da - ter - nu-ra siem-pre pre - sen - ti-da que esta en nues - tro pe-choy en nues - tra ra - zon.

B

da - ter - nu-ra siem-pre pre - sen - ti-da que esta en nues - tro pe-choy en nues - tra ra - zon.

413

Fl.

mp

B \flat Cl.

mp

413

Vln.

p

Vc.

p

421

Fl.

mf

f

B \flat Cl.

mf

f

421

Vln.

mf

f

Vc.

f

$\text{♩} = 120$

428

Fl.

B \flat Cl.

Vln.

Vc.

sfz

sfz

433

Fl.

B \flat Cl.

Vln.

Vc.

sfz

sfz

ff

ff

437

Fl.

B \flat Cl.

Vln.

Vc.

ff

ff

441

Fl.

B \flat Cl.

Vln.

Vc.

445

Rosa

f Ma - má, mí-ra - me! Ángela

A

Fl.

mf Ro-

B \flat Cl.

mf *ff*

Vln.

mf *ff*

Vc.

mf *ff*

450

Rosa

loha -

A

si - ta, a - quies - toy yo no me voy des - can - sa por - fa - vor

450

Fl.

mf

B \flat Cl.

mf

450

Vln.

mf

Vc.

mf

456

Rosa

ré des - pués, cuan - do túes - tés an - dan - do co - mo

456

Fl.

B \flat Cl.

456

Vln.

Vc.

459

Rosa
ayer Se fuer - te pron - to te ve - ré co - rrer.

A
Sea - ca - bael tiem - poa díos a - mor.

Fl.

B \flat Cl.

Vln.

Vc.

463

Rosa

Fl.

B \flat Cl.

Vln.

Vc.

$\text{♩} = 109$

f

f

469

Rosa

¡Ach, Mu - tter! ¡Mei - ne mu - tter! ¡Ich bin —

mf

Fl.

mp

B♭ Cl.

mp

Vln.

mp

Vc.

mp

474

Rosa

hil - flos! nicht ein lieb ko - sung, nicht ein ein - zig schau.

Fl.

B♭ Cl.

Vln.

mf

Vc.

mf

479

Rosa

Ich ha - be fromm mich fur lied fur lied.

479

Fl.

f

mp

B \flat Cl.

mp

Vln.

mf

Vc.

mf

483

Rosa

Ich ha - be fromm mich fur lied ;mich fur lied!

483

Fl.

mf

B \flat Cl.

mf

Vln.

mp

Vc.

mp

487

Rosa

Vln.

Vc.

f

f

Detailed description: This system covers measures 487 to 490. The Rosa part consists of four measures of whole rests. The Violin (Vln.) and Violoncello (Vc.) parts play a melodic line starting in measure 488. The Vln. part begins with a forte (*f*) dynamic. The Vc. part also begins with a forte (*f*) dynamic. Both instruments play a sequence of eighth notes, with a slur over the first two measures and a fermata over the final two measures.

491

Rosa

Vln.

Vc.

3

3

3

Detailed description: This system covers measures 491 to 494. The Rosa part consists of four measures of whole rests. The Violin (Vln.) and Violoncello (Vc.) parts play a melodic line starting in measure 491. The Vln. part features triplets in measures 493 and 494, indicated by the number '3' above the notes. The Vc. part plays a sequence of eighth notes, with a slur over the first two measures and a fermata over the final two measures.

494

Rosa

Die dun - kel - heit ein fa - llen das Das hei - lig tu - um mei - ner se - e le und

f *mf*

Fl.

B \flat Cl.

Vln.

Vc.

499

Rosa

ich ver - mi - sse das un - ter - schlupf dei - ner lieb dei - ner lieb

rit.

Fl.

B \flat Cl.

Vln.

Vc.

mp *mp*

$\text{♩} = 60$

503

Rosa
dei - ner ge - weiht lieb

S
Re qui - em — ae ter - nam do - na - e - is,

A
Re ter - nam do - na - e - is,

T
Re ter - nam do - na - e - is,

B
Re ter - nam do - na e

503

Fl.

B \flat Cl.

503

Vln.

Vc.

508

S
Do - mi - ne lux _____ a lu - ce - at e - is.

A
Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is.

T
Do - mi - ne et lux _____ a lu - ce - at e - is.

B
Do - mi - ne et lux _____ a lu - ce - at - e - is.

Vln.
508

Vc.
508

513

Vln.
 $\text{♩} = 120$
p *mf*
pizz.

Vc.
p *mf*

519

Vln.
1. arco pizz. 2. arco *p* 3. pizz.

Vc.
arco *p*

525 *rit.* *a tempo*

Vln. *arco*

Vc. *ff*

530

Vln. *f* *mf*

Vc. *f* *mf*

536

Vln. *mp*

Vc. *mp*

543

Vln. *mp*

Vc. *mp*

549 *accel.*

Vln. *f*

Vc. *f*

Rosa Borja de Icaza

$\text{♩} = 120$

556

Fl.

B \flat Cl.

Vln.

Vc.

f

f

pizz.

562

Fl.

B \flat Cl.

Vln.

Vc.

arco

pizz.

arco

Rosa Borja de Icaza

$\text{♩} = 150$

566

Fl. *mf*

B \flat Cl. *mf*

Vln. *mf*

Vc. *mf*

574

Rosa

B

574

Fl.

B \flat Cl.

574

Vln.

Vc.

578

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

mp

mp

mp

583

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

pizz.

arco

Detailed description: This page of a musical score contains measures 583 through 587. The score is for a full orchestra and includes a vocal line for Rosa. The vocal line (Rosa) and the Bass line (B) are mostly silent, indicated by horizontal bars. The Flute (Fl.) line features a melodic line with slurs and accents. The Clarinet in B-flat (B \flat Cl.) line has a rhythmic accompaniment of eighth notes. The Violin (Vln.) and Violoncello (Vc.) lines play a steady accompaniment of quarter notes. The Violoncello line includes performance markings: 'pizz.' (pizzicato) in measure 584 and 'arco' (arco) in measure 585. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

588

Rosa

B

Fl.

B \flat Cl.

Vln.

Vc.

pizz.

arco

p

p

p

p

p

p

591

Rosa *mf* Me que-da - re — aun no lo se — quite - rodes - can - sar, —

B *mf* Alberto Cuán-to?

Fl. *mf mp mf mp*

B \flat Cl. *mf mp mf mp*

Vln. *mf mp mf mp*

Vc. *mf mp mf mp*

597

Rosa y — qui-zaol - vi - dar. — Se quea-quí — yo en-con - tra-re — la paz. —

Fl.

B \flat Cl.

Vln.

Vc.

602

Fl.

B \flat Cl.

Vln.

Vc.

mf

mf

609

Fl.

B \flat Cl.

Vln.

Vc.

This musical score page contains two systems of music for four instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Violoncello (Vc.).

The first system covers measures 617 to 622. The Flute and B♭ Clarinet parts begin with rests and then enter with a melodic line marked *ff*. The Violin and Violoncello parts play a sustained harmonic accompaniment, also marked *ff*.

The second system covers measures 623 to 628. The Flute and B♭ Clarinet parts play a triplet of eighth notes in the first two measures, marked with a '3' below the notes. The Violin and Violoncello parts continue with their accompaniment, featuring a rhythmic pattern of eighth notes in the later measures.

632

Fl.

B♭ Cl.

Vln.

Vc.

633

Fl.

B♭ Cl.

Vln.

Vc.

mf

mf

mf

mf

pizz. arco

pizz. arco

pizz. arco

tr

639

Fl.

B♭ Cl.

Vln.

Vc.

pizz. arco

pizz. arco

pizz. arco

643

Fl.

B♭ Cl.

Vln.

Vc.

mp

mp

p

mf

mf

648

Fl. *mf*

B♭ Cl.

Vln. *pizz.* *arco* *pizz.* *arco*

Vc.

654

Fl.

B♭ Cl. *f*

Vln. *mp*

Vc. *mp*

660

Rosa

A

T

B

660

Fl.

B \flat Cl.

660

Vln.

Vc.

f Mu - jer, fuer - za E - lla mi -

f Mu - jer, sím-bo-lo de fuer - za E - lla sa-be su mi

665

Rosa

S

A

T

B

Fl.

B \flat Cl.

Vln.

Vc.

665

665

665

f

Val - lor re - si - lien - cia — scen - cia rol. -

f

Val - lor, a - mor y re - si - lien - cia son la es - cen - cia de su rol. -

sión — rol. -

sión Val - lor, a - mor y re - si - lie - cia son la es - cen - cia de su rol. -

f

f

f

f

670

Rosa

T

B

Fl.

B \flat Cl.

Vln.

Vc.

mp

f

mp

f

mp

f

675

Rosa

T

B

Fl.

B \flat Cl.

Vln.

Vc.

679

Rosa

f Hay que e-du car a la mu - jer Só-lo li-be-rán-do - las de laig-no-ran - cia.

T

mf ¡Li-ber-tad! ¡Li-ber - tad! no se-gui-rán, no se-gui-

B

mf ¡Li-ber-tad! ¡Li-ber - tad! no se-gui-rán, no se-gui-

679

Fl.

B \flat Cl.

679

Vln.

mp

Vc.

mp

684

Rosa

pa - de - cien - do _____ de su

T

ran la re - duc - ción

B

ran la re - duc - ción

684

Fl.

B \flat Cl.

684

Vln.

Vc.

687

Rosa

per-so-na-li-dad so-cial

T

B

marcato

687

Fl.

f 3 3 3

B \flat Cl.

f 3 3 3

687

Vln.

f

Vc.

f

rit.

$\text{♩} = 90$

691

T. 8

Pa - dre Fran - cis - co de Bor - ja

mf

Padre Francisco

B.

Pa - dre Fran - cis - co de Bor - ja

f El pa -

691

Fl.

mp

mf *mp*

B \flat Cl.

mp

mf *mp*

691

Vln.

mp

mf *mp*

Vc.

mp

mf *mp*

$\text{♩} = 120$

695

S

A

T

B

695

Fl.

B \flat Cl.

Vln.

Vc.

pel na-tu-ral de la mu-je - er Es en el ho-ga-ar.

mf *mp* *mf* *ff*

mf *mp* *mf* *ff*

mf *mp* *mf* *ff*

mf *mp* *mf* *ff*

699

S

A

T

B

Fl.

B \flat Cl.

Vln.

Vc.

ff

ff

mf

mf

mf

mf

Na-die pue-de ni po-dra ca - llar su voz e-lla sa-be mas que na-die el va-lor de sus ac - tos

Na-die pue-de ni po-dra ca - llar su voz e-lla sa-be mas que na-die el va-lor de sus ac - tos

704

S

A

T

B

Fl.

B \flat Cl.

Vln.

Vc.

8

en la cons - trucción de una so - cie - dad me - jor.

en la cons - trucción de una so - cie - dad me - jor.

707

Rosa

S

A

T

B

707

Fl.

B \flat Cl.

Vln.

Vc.

f

f

mf

mf

718

S
gran a - mor Su la - bor seha - ce pre - sen - te

A
gran a - mor Su la - bor seha - ce pre - sen - te

T
8
trein - ta.

B
trein - ta.

718

Fl.

B \flat Cl.

718

Vln.

Vc.

720

S
en el ar-te y la gen-te re-co-no-ceen la po-lí-ti - ca su rol.

A
en el ar-te y la gen-te re-co-no-ceen la po-lí-ti - ca su rol. - - -

T
8
en el ar-te y la gen-te re-co-no-ceen la po-lí-ti - ca su rol.

B
en el ar-te y la gen-te re-co-no-ceen la po-lí-ti - ca su rol. -

720

Fl.
f

B♭ Cl.
f

720

Vln.
f

Vc.
f

724

S

A

T

B

724

Fl.

B \flat Cl.

724

Vln.

Vc.

727

Fl.

B \flat Cl.

Vln.

Vc.

731

Fl.

B \flat Cl.

Vln.

Vc.

mp

735

Rosa

Vln.

Vc.

mf

mf

Se

742

Rosa

Vln.

Vc.

fue! y con él se que-da un pe - da - zo de mi ser.

mp

mp

mp

746

Rosa

Vln.

Vc.

751

Rosa

Vln.

Vc.

f

f

756

Rosa

E - res tú — miau sen - te, que pa-ra

mf

Vln.

mp

Vc.

mp

763

Rosa

mi — e - xis - tes, por quien sus — pi - ra mi más tier - noen -

Vln.

Vc.

769

Rosa

sue - ño. *ff* E - res tú , E - res tú - ,

Vln. *f*

Vc. *f*

775

Rosa

e - res tú. *mf*

Vln. *mp* *f*

Vc. *mp* *f*

781

Rosa

Vln. *f*

Vc. *f*

787

Rosa

La suer - te — pro - pi - cia te tra - joa — mi vi - da y jun - tos

f

Vln.

mf

Vc.

mf

794

Rosa

se - gui - mos el mis - mo sen - de - ro des - ga - rró mi pe - cho u - na pro - fun -

Vln.

Vc.

800

Rosa

rit.

dahe - ri - da y mi pe - naun gis - te con tua - mor.

Fl.

B \flat Cl.

p

Vln.

Vc.

p

p

806

S

A

T

B

Fl.

B \flat Cl.

Vln.

Vc.

mp

f

mp

f

mp

f

Detailed description: This page of a musical score, numbered 101, is for the piece 'Rosa Borja de Icaza'. It covers measures 806 to 812. The score is arranged in two systems. The first system contains the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). All vocal staves show rests for the entire duration. The second system contains the instrumental parts: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), and Violoncello (Vc.). The Flute and B-flat Clarinet parts begin at measure 806 with a dynamic marking of *mp* and a breath mark (>). They play a melodic line that transitions to a dynamic of *f* at measure 808. The Violin and Violoncello parts also begin at measure 806 with *mp* dynamics, playing a similar melodic line that transitions to *f* at measure 808. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The page number '101' is in the top right corner, and the composer's name 'Rosa Borja de Icaza' is in the top center.

813

S

A

T

B

Fl.

B \flat Cl.

Vln.

Vc.

f Yaun-que pa-seel tiem-po se-gui- \acute{r} a

f Yaun-que pa-seel tiem-po se-gui-rá

818

S *f* Des - de la po - lí - ti - ca por sus her - ma - nos, por la

A - - *f* Des - de la po - lí - ti - ca por sus her - ma - nos _____

T lu - chan - do por la

B lu - chan - do

818

Fl.

B \flat Cl.

818

Vln.

Vc.

821

S
li - ber - tad y la i - gual - dad, has - ta sui - de - al lo - gar.

A
li - ber - tad y la i - gual - dad, has - ta sui - de - al lo - gar.

T
li - ber - tad y la i - gual - dad, has - ta sui - de - al lo - gar.

B
li - ber - tad y la i - gual - dad has - ta sui - de - al lo - gar.

821

Fl.

B \flat Cl.

821

Vln.

Vc.

Detailed description: This page of a musical score contains measures 821 through 824. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts are in a high register, with lyrics in Spanish: "li - ber - tad y la i - gual - dad, has - ta sui - de - al lo - gar." The instrumental parts include Flute, B-flat Clarinet, Violin, and Viola. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is characterized by a melodic line in the vocal parts and a more rhythmic accompaniment in the instruments. The page number 104 and the composer's name Rosa Borja de Icaza are at the top. The measure number 821 is indicated at the beginning of each system.

825

Rosa

Fl.

B \flat Cl.

Vln.

Vc.

ff

ff

831

Rosa

Fl.

B \flat Cl.

Vln.

Vc.

mf

mf

mf

836

Rosa

Fl.

B \flat Cl.

Vln.

Vc.

842 $\text{♩} = 60$

Rosa

mf Por e-sas al-mas, queen-las de - ses-pe-ran-zas, —

S

A

T

B

842

Fl. *mp*

B \flat Cl. *mp*

Vln. *mp* pizz. arco

Vc. *mp* pizz. arco

846

Rosa

de es - te via - je se fue - ron pa - ra siem - pre qui - zás e - na - mo - ra - dos del pai -

S

A

T

B

8

846

Fl.

B \flat Cl.

846

Vln.

Vc.

$\text{♩} = 60$

849

Rosa

sa - je.

S

mf Por e - sas al - mas,

A

mf Por e - sas al - mas,

T

mf Por e - sas al - mas,

B

mf Por e - sas al - mas,

849

Fl.

B \flat Cl.

849

Vln.

Vc.

852

Rosa

E-sas al-mas que fue-ron en mi in-fan-cia pren-di-daan-tor-cha de sa-ber y cien-cia

S

A

T

B

8

852

Fl.

B \flat Cl.

852

Vln.

Vc.

854

Rosa

a cu - ya som - bra des - per -

S

Por e - sas al - mas,

A

Por e - sas al - mas,

T

Por e - sas al - mas,

B

Por e - sas al - mas,

854

Fl.

B♭ Cl.

854

Vln.

Vc.

857

Rosa

toa — la vi - da el ru mor in - te - rior de mi cons - cien - cia

S

A

T

B

8

857

Fl.

B \flat Cl.

857

Vln.

Vc.

863

Rosa

3

3

3

o-tras ex-cel-sas e-le-gi-das por el ge-nio yel bien. Por e-sas

S

A

T

B

8

Por e-sas

Por e-sas

Por e-sas

863

Fl.

B \flat Cl.

863

Vln.

Vc.

866

Rosa

S

A

T

B

Fl.

B \flat Cl.

Vln.

Vc.

al - mas, Es - cu - cha co - ra - zón

al - mas, Flo - re - ci - do de so - les es - tael cie - lo:

al - mas, Flo - re - ci - do _____ cie - lo:

al - mas, Flo - re - ci - do de flo - res es - tael cie - lo:

al - mas, Flo - re - ci - do _____ cie - lo:

869

Rosa

abre³te co - ra - zón a las al bu - ras,

S

la am - po pri -

A

la am - po

T

la am - po pri -

B

la am - po

869

Fl.

B \flat Cl.

869

Vln.

Vc.

871

Rosa

sa - cia ya las dul - zu - ras de tuan - he - lo

S

ma - ve - ral, cu - um - bre de vi - da,

A

cu - um - - - - -

T

8

ma - ve - ral, cu - um - bre de vi - da,

B

cu - um - - - - -

871

Fl.

B \flat Cl.

871

Vln.

Vc.

873

Rosa

y loi-ne-fa-ble de tus an-sias pu-u - ras.

S

Por es-ta al-ma, —

A

Por es-ta al-ma, —

T

Por es-ta al-ma, —

B

Por es-ta al-ma, —

873

Fl.

mp

B \flat Cl.

mp

873

Vln.

Vc.

877

Rosa *ff* na - da ni na - die tur - ba - ra — tu vi - da de la tra - ge - dia hu - ma - na que com - ba - te

S *p* Ah *p* Ah

A *p* Ah *p* Ah

T *p* Ah *p* Ah

B *p* Ah *p* Ah

Fl. *p* Ah *p* Ah

B \flat Cl.

877

Vln. *mp*

Vc. *mp*

880

Rosa

no sen-ti-ras el rui-do. —

S

A

T

ff ¡La tie-rraes tan pe-que-ña!

B

ff ¡La tie-rraes tan pe-que-ña!

880

Fl.

B \flat Cl.

880

Vln.

Vc.

mp

882 $\text{♩} = 90$

Rosa

S *ff* Ve - lael mun - do —

A *mp*

T *mp*

B *mp*

Fl. *f* *mp*

B \flat Cl. *mp*

Vln. *f*

Vc.

885

Rosa

con el man - to

S

A

T

B

885

Fl.

f *mp*

B \flat Cl.

885

Vln.

f *mp*

Vc.

f *mp*

891

Rosa

S

A

T

B

8

891

Fl.

B♭ Cl.

891

Vln.

Vc.

Detailed description: This page of a musical score, numbered 124, is titled "Rosa Borja de Icaza". It covers measures 891 to 900. The vocal parts (Rosa, S, A, T, B) and the Flute (Fl.) and B-flat Clarinet (B♭ Cl.) parts feature a long, sustained note with a fermata, spanning across the two measures. The Violin (Vln.) and Violoncello (Vc.) parts provide harmonic support with chords and rhythmic patterns. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in treble clef, while the bass part is in bass clef. The Flute and B-flat Clarinet parts are also in treble clef. The Violin and Violoncello parts are in their respective clefs. The page number 891 is written above the first measure of each part.