

UNIVERSIDAD DE GUANAJUATO



Campus Guanajuato División de Arquitectura, Arte y Diseño



Trabajo de Titulación en la modalidad de ejecución de Obra Artística para obtener el grado de
Maestro en Composición, NMST,
presenta:

Ramses Lara Alvarez

Director:

Mtro. Ignacio Alcocer Pulido

Sinodales:

Dr. Francisco Javier García Ledesma

Dr. Luis Flores Villagómez



Diciembre de 2022

Agradecimientos.

A mi Madre y Hermanos; incondicionales. Al Mtro. Ignacio Alcocer Pulido, director de esta obra y catedrático de todas mis materias de especialidad en composición, por su labor de especializarme en varias de las materias musicales. A mis sinodales; Dr. Francisco Javier García Ledesma, Dr. Luis Flores Villagómez y a todos mis maestros a lo largo de 8 años de estancia en DEMAÉ, en especial al Maestro Abel Gustavo Huerta García, ya que sin su formación intensiva nada hubiera sido posible, sin solfeo, entrenamiento auditivo y conjuntos corales, no hay músico, sin olvidar su humanidad y fortaleza que para mi persona son puntos clave.

INDICE

Agradecimientos.....	Pag. 3
Indice.....	Pag. 4
Descripción de la obra	Pag. 5
Análisis de la fuga, Misa Breve – Credo parte 1.....	Pag. 10
Partituras	Pag. 25
Bibliografía.....	Pag. 235
Datos de audiovisual en internet.....	Pag. 235
<i>Anexo</i>	
Protocolo para realización técnica de la obra	Pag. 237

GENITUM NON FACTUM

descripción de la obra

Genitum Non Factum, título de la obra, nombre que tiene origen en el credo católico o credo de Nicea que en español se tradujo; *Engendrado No Creado*, haciendo alusión directa a la concepción artística de la composición de este trabajo, así mismo referenciando la tradición de los primeros conservatorios donde se enseñaba música, que estuvieron estrechamente relacionados al catolicismo, en donde fueron formados músicos muy sobresalientes en varias etapas de la historia musical. La obra es una demostración técnica al modo de la tradición escolástica donde los principales sistemas formales; las instrumentaciones usuales y las técnicas de la práctica común le dan forma. El cuerpo de dicha obra está compuesto de 21 piezas: 60 minutos, las cuales se detallan en: - Tres piezas contrapuntistas estilo barroco para piano. - Una misa breve completa de siete piezas para coro a 4 voces con acompañamiento de orquesta de cuerdas, órgano, alientos y cantantes solistas en algunos momentos. - Dos Lied para voz solista y piano, - Bagatela para trompeta y piano. - Variaciones sobre un tema creado con la estructura armónica de Schumann. - Sonata para clarinete y piano de cuatro movimientos. - Orquesta de cuerdas en forma libre con dos movimientos, y. Un conjunto de orquesta de cuerdas, piano y órgano que es un tema incidental.

Sinopsis de las piezas.

1.-*Preludio Perpetuo para Piano. Allegretto* con forma prelude¹ en la técnica de contrapunto instrumental a tres (3) voces del estilo de J. S. Bach. En la formación académica del compositor, los grados intermedios estudian profundamente la lectura e interpretación de este estilo para entrenar el oído y la técnica de escritura tonal, por lo cual, es una obligación componer algo en esta forma para abrir la obra, en esta resalta la práctica de la técnica de la modulación transitoria para darle variante al motivo, como es usual en la forma citada, resultando una introducción escolar a la imitación contrapuntística.

2.-*Sinfonía No.1 para piano*. La invención a 3 voces o dicha Sinfonía en el periodo barroco, es la forma de composición en la textura del *contrapunto armónico* del estilo de J.S. Bach. La Sinfonía No.1 es una pieza de carácter sobrio en tempo de **Adagio** para demostrar el contrapunto imitativo donde el motivo y los contra motivos tienen una tendencia a ser la técnica preparatoria para aprender la estructura de la fuga.

3.-*Sinfonía No.2 para piano*. Misma técnica, contexto y carácter de la Sinfonía no.1 pero esta vez se empleó un motivo principal más extenso para hacer la práctica del modo previo a la fuga ya mencionado; esto le da un aire temático más extenso al motivo, dando un resultado distinto y satisfactorio.

¹ En el presente trabajo se toma en cuenta la definición de prelude que proporciona el Diccionario Enciclopédico de la Música -Oxford: Una pieza de carácter improvisatorio, con motivos rítmicos y melódicos contados (obstinato), desarrollados en una tonalidad y con modulaciones transitorias.

4.- *Misa Breve – Kyrie Eleison*. El Oboe resulta característica melódica que junto con el acompañamiento orquestal forma la textura homofónica que se equilibra y se complementa con partes de orden polifónico, así resulta ser la configuración para darle el sonido solemne que es usual en los *Kyrie Eleison* siendo este la apertura de la *Misa Breve*. La forma de esta pieza es ternaria, la medida de sus partes está dirigida por la letra preestablecida, la cual es el elemento principal.

5.- *Misa Breve – Gloria*. Una pieza apegada al texto con su carácter festivo y brillante sin perder lo solemne es el canon que domina esta pieza, la introducción instrumental con la sección de trompetas que da paso al coro en textura homofónica y su acompañamiento de la orquesta de cuerdas para dar realce sonoro es la fórmula de la primera parte. La segunda parte de la pieza a manera de motete de textura mixta el cual tiene mayor envergadura en duración, para luego regresar al tema y textura inicial, así es como se conforma su forma tripartita (A-B-A).

6.- *Misa Breve – Credo*, primera parte. Esta pieza es una fuga de escuela con todas sus partes. En esta la música es ajustada al texto y no el texto a la música, la técnica de una fuga vocal con texto definido es un ejercicio de composición que requirió de bastante análisis y reflexión técnica. El carácter de la fuga es un **Allegro** sin perder lo sobrio, en textura completamente contrapuntista donde la orquesta apoya al coro en sus 4 voces².

7.- *Misa Breve – Credo*, segunda parte. Es una de las piezas de mayor duración en la obra. Las características principales de esta son: está escrita en tonalidad relativa menor (sol m) para asegurar su carácter dramático, aunque esto no sería definitivo por eso se utilizó una dotación de protagonismo en la sección de bajos y de tenores, ya que los registros bajos contribuyen a reforzar el drama, así como darle momentos de protagonismo al órgano el cual va equilibrando la textura con armonías y melodía en registro agudo con su característica intensidad. Asimismo, la orquesta de cuerdas lleva refuerzo armónico en el registro agudo para asegurar la textura de manera completa. Se resalta el uso de las armonías en posiciones invertidas procurando el uso técnico funcional y en ocasiones un empleo sutil del acorde disminuido. Debo mencionar que de la *Misa Breve* es donde se introducen licencias creativas de carácter personal.

8.- *Misa Breve – Sanctus*. Con la inquietud de perfeccionar el estudio del contrapunto vocal con letra predefinida, fue la primera pieza elaborada del conjunto, con una temática en su totalidad original, pero con grandes influencias de Johann Sebastian Bach, Franz Joseph Haydn, Wolfgang Amadeus Mozart y Franz Schubert, es pues la primera demostración de composición sobre el coro, la orquesta de cuerdas y *continuo* de órgano.

9.- *Misa Breve - Benedictus*. Se trata de un tema derivado pues la potencialidad de la pieza original es de mucho impacto en la formación académica del compositor, con el mismo proceso de derivación descrito en la *Sonata I*³, pero ahora con la *Misa Sancti Joannes de Deo (San Juan de Dios)* de Joseph Haydn, Hob XXII:7 (Novello 8) como modelo, se trata de una obra con gran influencia en el mundo y significativa en compositores posteriores como Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert y Felix Mendelssohn.

² Esta pieza es analizada ampliamente en la sección siguiente, pag. 7.

³ Ver descripción no.15 en la pag.5.

10.- *Misa Breve - Agnus Dei*. Para terminar el conjunto de la misa y reforzar el ciclo, se inicia la pieza con un tema tratado bajo esquemas contrapuntísticos libres que en lo personal es uno de los mayores gustos y retos de estudio, se re-expone el tema y la armonía del Kyrie Eleison, pero con la letra de *Agnus Dei*, para finalizar el ciclo, pero reduciéndolo a solo órgano para recordar el estilo de la capilla mexicana que se desarrolló bajo influencias de esquemas formales de los Cecilianos⁴ en los años 90 donde se ejecutaba un *solo* de órgano.

11.- *Lied – Ausencia*. En *tempo Grave* y en tonalidad Fa sostenido menor, esta pieza fue de las primeras creaciones de este proyecto, de ahí su cualidad orgánica; planeando que se ajustara a casi cualquier tesitura de voz femenina, también planeando entrenar una composición donde la música se ajustara al texto. El texto se encargó a un letrista sobre la temática de la ausencia del padre, de donde viene el título de la pieza, que dio como resultado una simbiosis intelectual entre poeta y compositor, bajo esta premisa se puede aseverar que la obra está bien lograda. Musicalmente su carácter dramático muestra la inquietud sin salir del estilo académico y con influencias de los lieder de F. P. Schubert, Robert Schumann y J. Brahms y dio como resultado una estructura morfológica ternaria (A-B-A)

12.- *Lied – Luna*. Un proceso creativo desde la lírica, comenzando por escribir una letra que expresara los sentimientos de un artista al enfrentarse a la sociedad que presiona sobre una realización económica y no la personal, es aquí donde se ubica a la luna como símbolo pues es lúgubre, pero refleja una sutil luz suficiente para ver en la oscuridad, esta es la idea base de la lírica de esta pieza; escrita la letra, se compuso la melodía contemplando a la voz de tenor para su materialización, donde tuviera más campo de ser expresivo que ágil apegándose a las estructuras y texturas clásicas de la forma tradicional del romántico, en este caso se recurrió a la forma ternaria tradicional A-B-A.

13.- *Bagatela para Trompeta y Piano – Orígenes*. Señalada como favorita por Ludwig van Beethoven, la tonalidad de Do menor, fue el material tonal usado aquí, donde resulta místico. Es una pieza donde se ha buscado adaptar melodías exóticas a un contexto didáctico y expresivo, para integrarlo en mi propio estudio artístico e influir en estudiantes que llegasen a leer este texto, sin complicaciones en su forma para que resulte atractiva e influya hacia las formas y trabajo armónico de la música académica en una forma libre, es decir disposición libre de partes.

14.- *Variaciones de modelo armónico de Schumann*. Un trabajo de demostración técnica en donde el fin es hacer un viaje de variantes un tema compuesto sobre la base armónica de las *Escenas Infantiles* de Robert Schumann (Op.15 No.1). Se hace énfasis en el trabajo técnico en la cual se realizan modulaciones a medio tono y un tono de distancia a partir de la tonalidad de partida pero que en el círculo armónico son lejanas: de Re a Mib y de Re a Mi es decir relaciones indirectas cerradas, de acuerdo a lo que establece Arnold Schoenberg en las Funciones Estructurales de la Armonía.

⁴ Cecilianos. El Diccionario Oxford de la Música define como: Movimiento del siglo XIX para la reforma de la música de iglesia donde se busca establecer el estilo de Palestrina como patrón a seguir junto con sus texturas polifónicas y contrapuntísticas, para diferenciar de la música de carácter operístico, Lorenzo Perosi, Marco Enrico Bossi, Raffaele Manari, Raffaele Casimiri, Césare de Sanctis, entre otros, pertenecieron a este movimiento.

15.-*Sonata para Clarinete y Piano, I*. Una labor de derivación sobre el trabajo de Camille Saint Saëns, de su Sonata para Clarinete y Piano en Mi bemol Mayor Op.167. En el aprendizaje y formación del compositor así como de cualquier músico es imposible dejar de estudiar obras maestras y aprender todo lo posible de ellas. Para realizar la derivación se trabajó todo un desglose, análisis y comprensión de su forma, armonía, ritmo, melodía y contrapunto, posteriormente se realizaron temas similares a los originales, así como adecuaciones armónicas no tan alejadas del sistema original. La obra es un ejercicio tanto para la asimilación de la forma sonata así como ejercitar la escritura integrada del clarinete con el piano, de acuerdo a los parámetros formales de la Sonata.

16.-*Sonata para clarinete y piano, II - Scherzo*. Entender el carácter artístico y técnico de un Scherzo es la condición de esta pieza, es una pieza relajada y alegre pero con una forma muy establecida en el estilo clásico, un reto de disciplina, la modulación que contiene su parte central, hacia el Tercer Grado Mayor (Mediante Cromática) resulta muy contrastante, no solo por su cambio de tonalidad, sino también por su carácter.

17.- *Sonata para clarinete y piano, III - Intermezzo*. Para reforzar el carácter de ciclo de la sonata se tomaron los temas compuestos en la parte I para dar un aire de re-exposición, pero ahora liberándose en la parte B donde se aleja hasta llegar a la influencia de la armonía de César Franck en la *Sonata para Violín y Piano*; los acordes con séptima sin preparar y finalmente retornar al tema principal.

18. *Sonata para clarinete y piano, IV - Rondó Finale*. Lo complejo de recapitular el estribillo contrastando con la copla en un parentesco muy cercano, pero sin entrar en el carácter minimalista, aprendido por nuestra generación expuesta al radio con música popular donde se usa esta forma, sin ser la misma muchas veces pero a la cual estuvimos sometidos durante tanto tiempo fue el gran reto de realizar esta pieza.

19.-*Orquesta de Cuerdas – I, Aquarius Mass. Allegreto Dramatico* escrito en tonalidad de Do menor y en forma libre, es de los estilos más personales plasmados en *Genitum Non Factum*. Se hizo puramente siguiendo un dictado mental, esto es siguiendo las melodías, armonías y ritmos que suenan en la mente, posteriormente se le dio un tratado formal y lógico, su principal característica es que la orquesta se mantiene en el registro grave, el *divisi* en los primeros violines del primer fragmento para lograr equilibrar la textura así como la melodía armonizada en el segundo fragmento que resultan en parentesco.

20.-*Orquesta de Cuerdas – II, Marionette 6.16*. La búsqueda de un carácter cinematográfico se logró visualizando los contextos de la música con aires circenses popularizada en bastantes obras cinematográficas de suspenso del siglo pasado. Para darle contraste al primer movimiento se realizó la búsqueda de una armonía más abierta que la de la anterior pieza buscando el brillo, los usos de técnica van desde lo tradicional hasta lo libre. Fragmentos previos de esta pieza están incluidos como parte del Soundtrack del cortometraje 6.16*.

21.-*Tema incidental del *Cortometraje 6.16.* Con un ambiente dramático y misterioso conforme al Cortometraje escrito y realizado por el cineasta Hiram G. Rodríguez. La creación de la pieza fue encargada por el cineasta describiendo su contexto. La primera versión terminada de la obra es la que se incluye en la banda sonora. El cortometraje ha ganado al rededor del mundo diversos concursos de cine independiente y ha sido transmitido en el presente año por el Canal 22 uno de los canales culturales de México. La composición se hizo buscando la sonoridad del conjunto establecido por una orquesta de cuerdas, piano y órgano buscando el sonido profundo, seleccionando así un segundo grado como centro tonal y finalizando la pieza en su quinto grado como recurso de suspenso.

<https://www.facebook.com/616cortometraje>

Análisis – Credo Parte 1 – Fuga

Consideraciones previas.

La composición y análisis de esta Fuga sigue las convenciones formales de la llamada *fuga de escuela*, que es una esquematización⁵ encaminada al entrenamiento, estudio que poco a poco debe dar como resultado un entendimiento y composición madura en la que el compositor siga una estructura que vaya dirigida por la propia musicalidad del espíritu del contrapunto en donde el tema, en este caso el *Sujeto*, daría la pauta de todo el desarrollo estructural de la llamada Fuga. Así pues la forma musical de la fuga de escuela contiene un conjunto de recomendaciones nutrias en la formación, que vale la pena incluir en este apartado.

En la normalidad de las formas musicales se generaliza un punto clave: cada frase y periodo van delimitadas por cadencias y su rigor depende de “*mientras mas perfecta sea la cadencia es mas definitivo su carácter conclusivo*”⁶. Esta normativa es bien aclarada en la técnica de la fuga de escuela pues en el espíritu del contrapunto se recomienda *evitar dar exceso de conclusión en cada frase*⁷ pues esto daría una percepción de intermitencia, percepción que debe ser reducida usando recursos cadenciales sutiles, pues la fuga tiene un notorio carácter de continuidad.

Otra recomendación compositiva muy notoria en la fuga de escuela, es que el fragmento encaminado a ser la *Respuesta* “se debería mantener dentro de la tonalidad de origen” por eso se recomienda evitar usar el acorde de *dominante de la dominante* en este fragmento, es decir la respuesta tonal, pues esto daría un carácter de modulación aunque posiblemente transitoria, no es recomendada en esta forma escolar.

Reitero que estas recomendaciones y esquemas no son una regla, pues habrá musicólogos, compositores y teóricos en general que no las puntualizan.

⁵ Ver pagina 232, Protocolo Técnico: tercer párrafo de la; Forma musical tradicional.

⁶ Gedalge Andre, Tratado de Fuga. Pagina 228, punto 395; La continuidad en la escritura solo se podrá asegurar si nos abstenemos totalmente de las cadencias perfectas.

⁷ *Ibidem*, pag, 228, punto 394; La cadencia perfecta se reservaría unicamente para conclusión.

Misa Breve - Credo

Fuga.

ANALISIS

Ramses Lara Alvarez

EXPOSICION. Area Tónica, 16+1:
sujeto - respuesta + sujeto - respuesta
4 + 4+1 + 4 + 4

contra sujeto

Soprano
 Tempo: $\text{♩} = 96$
 Dynamics: *mp*
 Lyrics: u__ num de__ um Pa - trem om ni po

Alto
 Dynamics: *mf*
 Lyrics: Cre___ do in u - num de um Pa__ trem om - ni- po
 4

Tenor
 Dynamics: *mf*
 Lyrics: Pa - trem om__ nipo -

Bajo
 Dynamics: *mf*
 Lyrics: Credo in u - num de__ um Pa - trem om - nipo

Violín 1
 Dynamics: *mp*

Violín 2
 Dynamics: *mf*

Viola
 Dynamics: *mf*, *mp*

Violonchelo
 Dynamics: *mf*, *mp*

Contrabajo
 Dynamics: *mf*, *mp*

Sib: vi vii iii I _____ V_ I ii _____ I V__ I ii vi
 6 6

5

Sop. *mf* **respueta**
 ten tem fac - to rem cae - li et te - rrae, vi - si - bi
 +4

A. *mp* **coda sujeto** **contra sujeto de respuesta**
 ten tem fac to - rem cae - li et te rrae, vi - sibili -

T. *mf*
 ten tem fac - to rem cae li et te - rrae, vi - si - bi

Bajo
 ten tem fac to - rem cae - li et - te - rrae, vi - si -

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *mf*

Vc.

Cb.

V I V ii V ii I 5 V vi I V V/V V vi V
 6 6 6 6 6 3 6 6 6 6 6 6
 4 4 4 4 4 4 4 4 4 4 4 4
 paso

9

Sop. coda de respuesta sujeto

A. segundo contra sujeto

T. *mp*

Bajo

Vln. 1

Vln. 2

Vla. *mf* *mp*

Vc.

Cb.

li - um om - ni um et in - vi - si - bi - li um. um. um. - um om - ni um et in - vi si bi - li um. li um om ni um et in vi - si bi - li um. Et - um ni um et in - vi - si - bi - li um.

6 4 V/V I 6 V ii V7 I V 7 I V 4 I
6 5 6 3 4

Cadencia de sección media

13

Sop. *p* **coda de sujeto** **parte libre**
 Et in u_____ num Do - mi-num Chris_____ tum

A. *p* **parte libre**
 Et in u_____ num Do - mi-num Chris_____ tum

T. *mf* **respuesta**
 _____ in u_____ num Do_____ +4 mi - num Chris_____ tum

Bajo *mp* **segundo contra sujeto**
 Et u_____ num Do - mi-num Chris_____ tum

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf*

Vc. *p* *mp*

Cb. *p* *mp*

I 6 V 6 I 6 V I ii V 4 I V ii V
 6 6 6 6 6 6 3 6 7 6
 4 6

DIVERTIMENTO.
 Area Dominante, 8:
 Antecedente + consecuente+cola.
 3 + 3 + 2

17

Sop. *mf* Fi - li - um De i u - ni - ge - ni - tum, et ex - pa - tre *mp*

A. *mp* Fi - li - um De i antecedente uni ge - ni tum, et ex pa - tre
 3

T. *p* Fi - li um Dei unigeni - tum, et ex pa - tre *mp*

Bajo Fi - li - um Dei uni - ge - ni - tum, et ex - pa - tre

Vln. 1 *mf* *mp*

Vln. 2 *mp*

Vla. *p* *mp*

Vc. V V V

Cb. V V V

V 7 ii 6 5 3 V 6 vi 6 V7 I ii7 6 4 V I ii V/V
 7 6 3 6 6 6 4 6 6 5 4 3

Cadencia de sección

21

Sop. *mf*
 na - tum an - te om - ni - a sae - cu - la. De um

A. *mp* cola
 na - tum an - te om - ni - a sae cu De +2 um

T. consecuente *mf* *mp*
 na - tum an - te om - ni - a sae cu - la De um +3

Bajo *mf* *mp*
 na - tum an - te om - ni - a sae cu - la De um

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

F: I V I 6 ii V I ii V 7 I iii vi V/vi vi
 6 7 2 6 6 6 4

Area, quinto grado menor de la Dominante:
Imitaciones libres, 8 + 1.

25

Sop. *f* *mp* *mf*
De-o lu-men de__ lu-mi ne De__ um ve__ rum

A. *mf* *mf* *mp*
Deo__ De__ um__ ve__ rum
imitaciones

T. *mf* *mp*
De-o lu-men de__ lu-mi ne De__ um ve__ rum
contra punto libte

Bajo *mf* *mp* *mf*
Deo lumen lumi - ne__ De - um__ ve__ rum

Vln. 1 *f* *mp* *mf*

Vln. 2 *mf* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

V/vi vi

V/v v V/V V

I v V7/v i ii V

Cm:

Cadencia de
sección media

29

Sop. *mp* de De o ve ro ge-ni tum *mf*

A. *mf* de De o ve ro *imitaciones* *mp* *mf* *mp*

T. *mp* de De o ve ro geni - tum. *mf* *mp*

Bajo *mp* de De o ve ro geni tum *mf*

Vln. 1 *mp* *mp* *mf*

Vln. 2 *mf* *mp* *mf* *mp*

Vla. *mf* *mp*

Vc. *mp* *mf*

Cb. *mp* *mf*

i ii 2 v 5 V i 6 IV v
6 3 6

33

fin del divertimento

CONTRA EXPOSICION.
 Area Relativo menor, 8+1:
 Sujeto + Respuesta
 4 + 4+1

contra sujeto

Sop. *mp* *mf* *mp*
 non fac tum subs tan ci

A. *mf*
 non fac - - - tum con su bs tan - ci

sujeto

T. *mp* *p*
 non fac tum con subs s tan ci

libre

Bajo *mp*
 non fac - - - tum subs tan ci

libre

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mf*

Vla. *mp* *p*

Vc. *mp* *mp*

Cb. *mp* *mp*

Gm:

i V 6 V7/IV IV₋ v/v 6 V i ii i

6 7 6 4 6 6 6

5 5 5 5 5 5 6

Cadencia de sección

37

Sop. *mp* respuesta
a - lem_ Pa_____ tri: con-sus - tan - cia-lem

A. *mp* *contra sujeto*
a_ lem Pa_____ tri sus - tan - cia - lem

T. *mf*
a - lem Pa tri sus - tan - cia - lem

Bajo *p* *mp*
a - lem Pa_____ sus - tan - cia - lem

Vln. 1 *mp*

Vln. 2

Vla. *mf*

Vc. *p* *mp*

Cb. *p* *mp*

V i v i i v V i (V) i
6 6 7 6 5 6 5 V V/V i V

Cadencia de sección media

DIVERTIMENTO II.
Puente de regreso a Sib:
4 + 1

41

Sop. *p* pa_ tri pa_ tri pa_ tri Pa_ tri; per quem om

A. pa - tri_ pa_ tri_ pa_ tri_ pa - tri; per - quem om-

T. *p* patri pa_ tri pa_ tri Pa_ tri; per quem om-

Bajo *p* pa - tri pa_ tri pa_ tri pa_ tri tri: per quem

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

V/V V V/V V 6 V V/V V/iv V V/IV. V. V/IV. 6 IV.
4 3 (I V I) 4 V/VII

Al Mayor,
cadencia de sección

45

Sop. Imitación contrapunto libre
 ni - a om - ni - a fac - ta sunt _____ qui

A. Imitación imitación +1
 ni - a om - ni - a fac - ta sunt _____ qui

T. 8
 ni - a ni - a fac - ta sunt _____ qui

Bajo p
 ni - a om - ni a fac - ta sunt _____ qui -

Vln. 1

Vln. 2 mf

Vla.

Vc. p

Cb. p

F: I V 5 6 V I 6 5 6 ii V I V V/IV p
 6 3 4 7 4 3

Cadencia de sección

ESTRECHO, Area Tónica: 8+1,
Sujeto + Sujeto
4+1 + 4 respuesta

49

Sop. *mp* *mf*
prop - ter nos ho - mi - nes et prop - ter nos - tram sa -

A. *p* libre
prop - ter ho mi - nes et prop - ter nos - tram sa -

T. *mf* *p* *mp* *p*
prop - ter nos ho - mi - nes et prop - ter nos - tram sa -
4

Bajo *p* *mp* libre
prop nos ho mi - nes et prop - ter nos - tram sa -

Vln. 1 *mp* *mf*

Vln. 2 *p*

Vla. *mf* *p* *mp* *p*

Vc. *p* *mp*

Cb. *p* *mp*

Sib: I V I V vi I V vi ii V 6 4 iii 6

53 *mp*

Sop. *mp* PEDAL Sujeto

lu - tem des - cen dit de cae lis

A. *mf* Imitacion del sujeto *mp*

tem des - cen dit de cae lis

T. pedal *mp*

lu - tem des cen

Bajo libre *mp*

tem des - cen de cae lis

Vln. 1 *mp*

Vln. 2 *mf* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

V7 I 6

Cadencia de sección media

CADENCIA FINAL: 2

56 **Adagio** ♩ = 54

Sop. cae — lis cae — lis cae - lis cae - lis. *mp* *p*

A. cae — lis cae — lis cae - lis cae - lis. *mf* *p*

T. cae — lis cae - lis *p*

Bajo cae - lis cae — lis cae - lis cae - lis. *mf* *mp*

Adagio ♩ = 54

Vln. 1 *mp* *p*

Vln. 2 *p*

Vla. *mf* *p*

Vc. *mf* *mp*

Cb. *mf* *mp*

6 6
4

V I
Cadencia de sección

Preludio perpetuo

A Ignacio Alcocer

Ramses Lara Alvarez

Piano

$\text{♩} = 75$

mf

4

7

10

13

17

Musical notation for measures 17-19. Treble clef has a complex sixteenth-note melody. Bass clef has a simple accompaniment of quarter notes and eighth notes.

20

Musical notation for measures 20-23. Treble clef continues with sixteenth-note patterns. Bass clef features a more active accompaniment with eighth-note runs.

24

Musical notation for measures 24-27. Treble clef has sixteenth-note runs. Bass clef has a steady eighth-note accompaniment.

28

Musical notation for measures 28-30. Treble clef has a melodic line with some rests. Bass clef has a consistent eighth-note accompaniment.

31

Musical notation for measures 31-34. Treble clef has sixteenth-note patterns. Bass clef has a simple accompaniment.

mf

35

rall

Musical notation for measures 35-36. Treble clef has a melodic line. Bass clef has a simple accompaniment. The piece ends with a fermata.

Sinfonia No.1

(Invención a 3 voces)

Ramses Lara Alvarez

Adagio

Piano

mf mp

mp mf

mf mf

mf

mf mp

mf mp

14

Musical score for measures 14-16. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). Measure 14 starts with a half note chord in the treble and a quarter note in the bass. Measure 15 has a half note chord in the treble and a quarter note in the bass. Measure 16 has a half note chord in the treble and a quarter note in the bass.

17

Musical score for measures 17-19. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). Measure 17 starts with a half note chord in the treble and a quarter note in the bass. Measure 18 has a half note chord in the treble and a quarter note in the bass. Measure 19 has a half note chord in the treble and a quarter note in the bass. Dynamics: *mp* in measure 17, *mf* in measure 18, *mp* in measure 19.

20

Musical score for measures 20-23. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). Measure 20 starts with a half note chord in the treble and a quarter note in the bass. Measure 21 has a half note chord in the treble and a quarter note in the bass. Measure 22 has a half note chord in the treble and a quarter note in the bass. Measure 23 has a half note chord in the treble and a quarter note in the bass. Dynamics: *mf* in measure 21, *mp* in measure 22, *mf* in measure 23.

24

Musical score for measures 24-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). Measure 24 starts with a half note chord in the treble and a quarter note in the bass. Measure 25 has a half note chord in the treble and a quarter note in the bass. Measure 26 has a half note chord in the treble and a quarter note in the bass. Dynamics: *mf* in measure 26.

27

Musical score for measures 27-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). Measure 27 starts with a half note chord in the treble and a quarter note in the bass. Measure 28 has a half note chord in the treble and a quarter note in the bass. Measure 29 has a half note chord in the treble and a quarter note in the bass. Dynamics: *mp* in measure 28, *mp* in measure 29.

Sinfonia No.2

(Invencion a 3)

Ramses Lara Alvarez

Piano

$\text{♩} = 70$

mf *mp*

This system contains the first four measures of the piece. It is written for piano in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 70. The first measure begins with a fermata over a quarter note. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamic markings of *mf* and *mp* are present.

5

This system contains measures 5 through 8. The right hand continues with a complex rhythmic pattern of sixteenth notes, often beamed in groups. The left hand maintains a consistent accompaniment. The key signature remains F#.

9

This system contains measures 9 through 11. The melodic line in the right hand shows some variation in rhythm, including a quarter rest in the first measure. The accompaniment in the left hand continues. The key signature remains F#.

12

This system contains measures 12 through 15. The right hand features a dense texture with many sixteenth notes. The left hand accompaniment is consistent with the previous systems. The key signature remains F#.

15

Musical notation for measures 15-18. The piece is in G major (one sharp). The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes.

19

Musical notation for measures 19-21. The right hand continues with intricate patterns, including some triplets and slurs. The left hand maintains a consistent rhythmic accompaniment.

22

Musical notation for measures 22-25. The right hand has a more active role with frequent sixteenth-note runs. The left hand accompaniment remains steady.

26

$\text{♩} = 65$

Musical notation for measures 26-29. The right hand melody becomes more melodic and less technically demanding. The left hand accompaniment features a rhythmic pattern of eighth notes. A tempo marking of quarter note = 65 is indicated above the staff. The piece concludes with a double bar line.

Misa Breve

Kyrie Eleison

Ramses Lara Alvarez

Oboe *mp*

Soprano

Alto

Tenor

Bajo

Órgano *p*

Violín I *mp*

Violín II *mp*

Viola *mp*

Violonchelo *mp*

Contrabajo *mp*

5

rall.

$\text{♩} = 100$

Ob.

Sop.

A.

Ten.

Bajo

Org. *p*

rall.

$\text{♩} = 100$

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

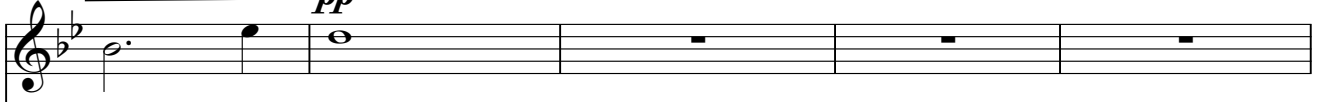
Vc. *mp*

Cb. *mp*

10

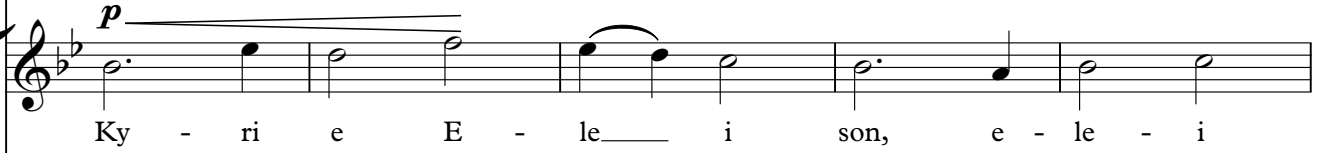
pp

Ob.



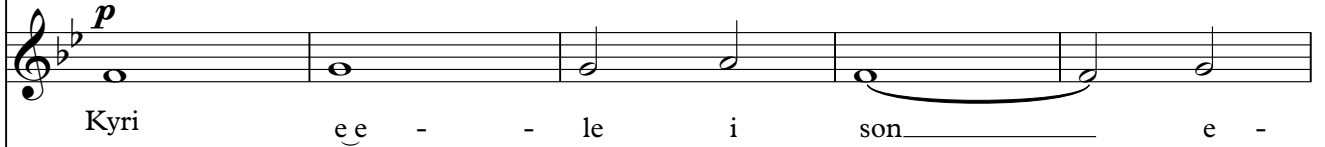
Ob. staff with notes and rests.

Sop.



Sop. staff with notes and lyrics: Ky - ri e E - le i son, e - le - i

A.



A. staff with notes and lyrics: Kyri ee - - le i son e -

Ten.



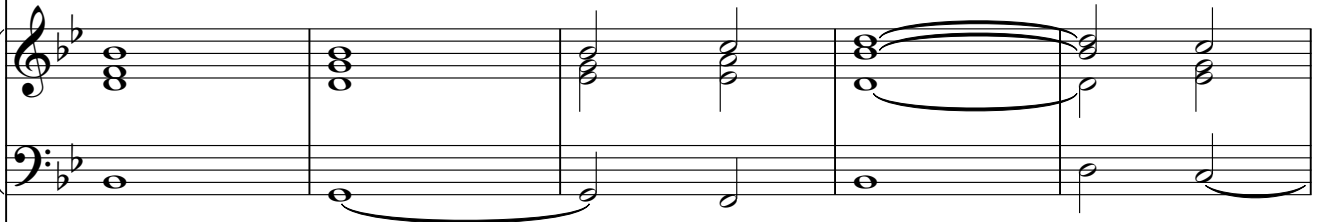
Ten. staff with notes and lyrics: Kyri ee - - le i son e -

Bajo



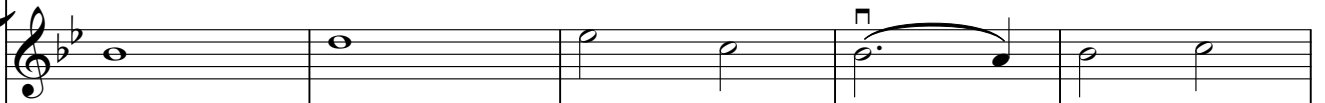
Bajo staff with notes and lyrics: Kyri ee le i son, e - le

Org.



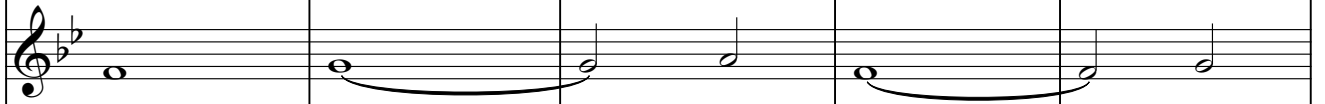
Org. staff with chords and notes.

Vln. I



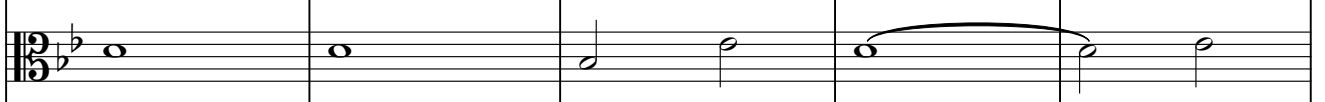
Vln. I staff with notes.

Vln. II



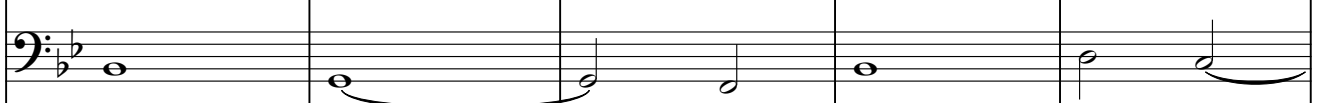
Vln. II staff with notes.

Vla.



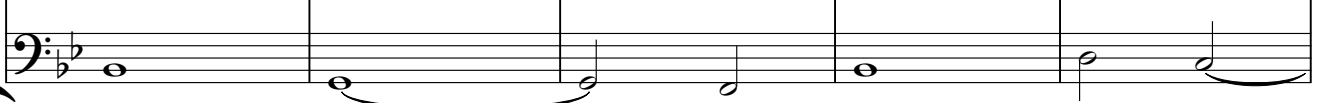
Vla. staff with notes.

Vc.



Vc. staff with notes.

Cb.



Cb. staff with notes.

15

p

Ob.

Sop.
son e le i - son

A.
le i - son

Ten.
le - - i - - son

Bajo
i son

Org.

Vln. I

Vln. II
mf *mp*

Vla.

Vc.
mp

Cb.
mp

pp

p

mp

20 *> pp*

Ob.

Sop. *mp*
Ky - ri e E lei son e -

A.
Kyri - e E - lei - son e

Ten.
Kyri - e E - lei - son e

Bajo
Kyri - e E - lei - son e

Org.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pp* *p*

Cb. *pp* *p*

25

Ob. *p*

Sop. *p*
le - i - son

A. *p*
lei - son

Ten. *p*
lei - son

Bajo *p*
lei - son

Org. *mp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 25 to 30. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the words "lei - son" in a soft (*p*) dynamic. The instrumental parts include Oboe, Organ, Violins I and II, Viola, Violoncello, and Contrabass. The Oboe part has a melodic line starting in measure 25. The Organ part provides harmonic support with chords and a melodic line in the right hand. The string quartet (Violins I & II, Viola, Violoncello, Contrabass) plays a sustained chord that grows in intensity to a forte (*f*) dynamic by measure 27. The page number 25 is at the top left, and 39 is at the top right.

31

Ob. *ppp*

Sop.

A. *mp*
Chri -

Ten.

Bajo

Org. *p*

Vln. I

Vln. II

Vla.

Vc.

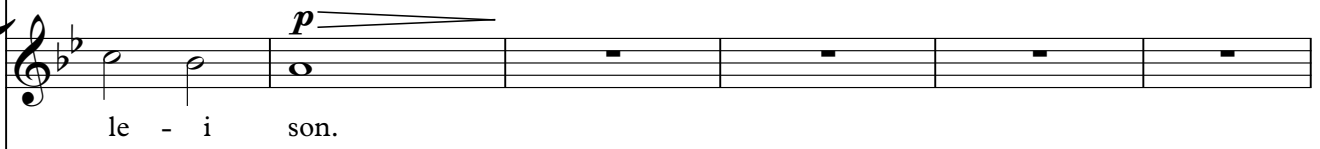
Cb.

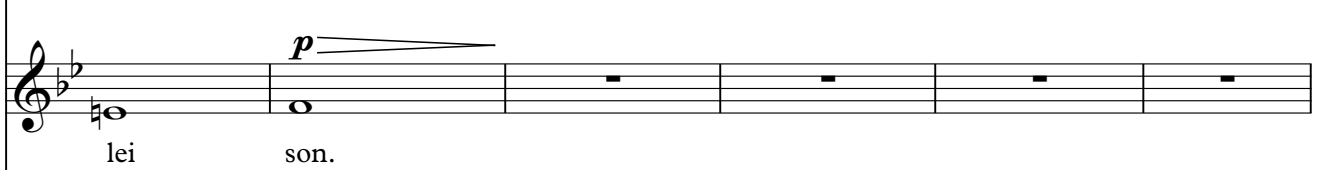
Detailed description: This is a page of a musical score for a symphony or opera. It features ten staves for different instruments and voices. The top five staves are for woodwinds and voices: Oboe (Ob.), Soprano (Sop.), Alto (A.), Tenor (Ten.), and Bass (Bajo). The next two staves are for keyboard instruments: Organ (Org.) and Piano (Vc.). The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The Oboe part starts with a melodic line marked *ppp*. The Alto voice part has a vocal line starting with the word 'Chri' and a dynamic marking of *mp*. The Organ part provides harmonic support with chords and a dynamic marking of *p*. The string parts have various rhythmic patterns and dynamics, with some parts marked with a 'V' and a dynamic marking.

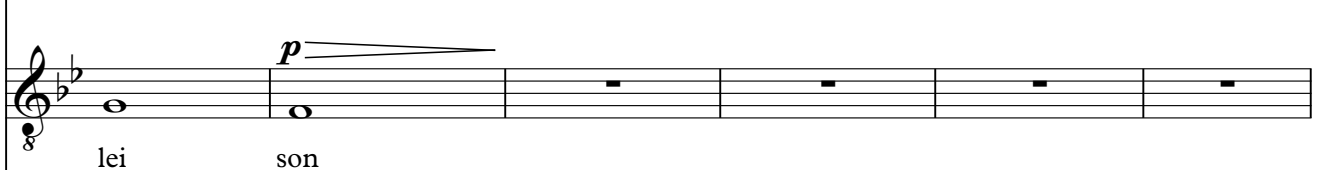
♩=100

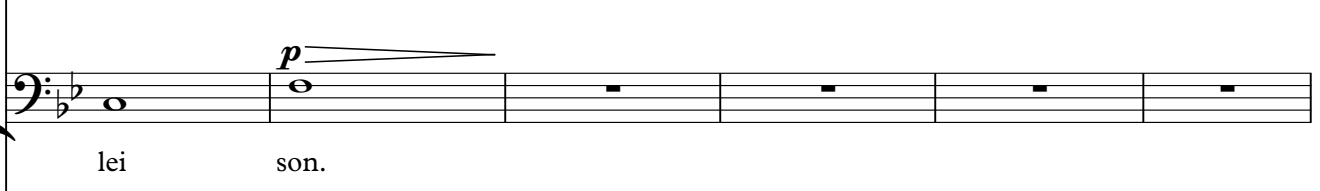
40


Ob. 

Sop. 
le - i son.

A. 
lei son.

Ten. 
lei son

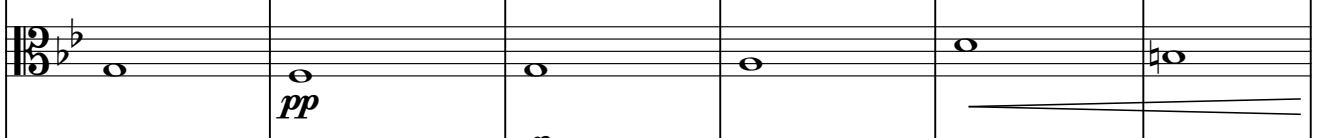
Bajo 
lei son.

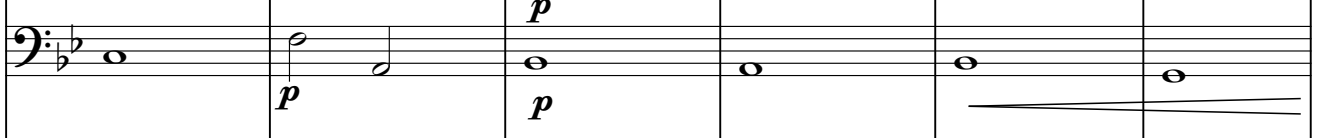
Org. 
p mp

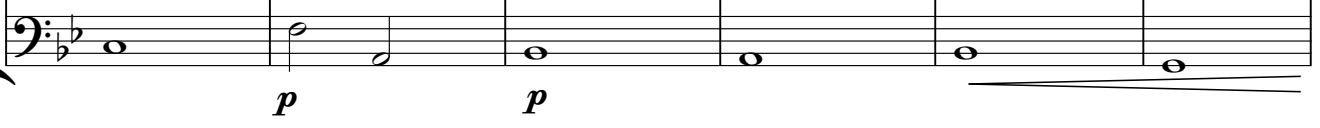
♩=100

Vln. I 
pp mp

Vln. II 
pp mp

Vla. 
pp

Vc. 
p p

Cb. 
p p

46

Ob.

Sop. *mp*
Chris - te E - lei - i - son

A.
Chris - te E - lei - son

Ten.
Chris - te E - lei - son

Bajo
Chris - te E - lei - son

Org.

Vln. I *p subito*

Vln. II *p subito*

Vla. *p subito*

Vc. *p subito*

Cb. *p subito*

51

pp **rall.**

Ob.

Sop.

mp

E - le - i - son Ky - ri e, E le - i - son

A.

E - le - i - son Kyri - e, E le - i - son.

Ten.

8 E - le - i - son Kyri - e, E le - i - son.

Bajo

E - le - i - son Kyri - e, E le - i - son.

Org.

mf

mf

rall.

Vln. I

Vln. II

Vla.

mp

Vc.

Cb.

Misa Breve

Gloria

$\text{♩} = 108$

Ramses Lara Alvarez

Allegro moderato

Trompeta I en Sib

Tpt. II y III en Sib

Soprano

Alto

Tenor

Bajo

Allegro moderato

Violín I

Violín II

Viola

Violonchelo

Contrabajo

This musical score page, numbered 47, features a variety of instruments and vocal parts. The top section includes Tpt. I, Tpt. II, III, Sop., A., T., and Bajo. The bottom section includes Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The first system (measures 7-8) shows the Tpt. I and Tpt. II, III parts with a *mp* dynamic and a *rall.* marking. The vocal parts (Sop., A., T., Bajo) are silent in this system. The second system (measures 9-12) shows the Vln. I and Vln. II parts with a *f* dynamic and a *rall.* marking. The Vla., Vc., and Cb. parts continue with their respective parts. The score is written in a key signature of two flats (B-flat and E-flat) and a 7/8 time signature.

♩=85

9

Tpt. I *p*

Tpt. II, III *p*

Sop. *mf*
Glo - ri - a Glo - ri - a

A. *mf*
Glo - ri - a Glo - ri - a

T. *mp*
Glo - ri - a Glo - ri - a

Bajo
Glo - ri - a Glo - ri - a

♩=85

Vln. I *mf*

Vln. II *mf*
div.

Vla. *mf* *mp*

Vc. *mf* *mf*

Cb. *mf* *mp*

11

Tpt. I

Tpt. II, III

Sop. *mp*
In - ex - cel - sis De_____ o in-ex-cel-sis De___ o, et in-
mp

A. In - ex - cel - sis De_____ o in-ex-cel-sis De___ o, et in-
mp p

T. *mp p*
In - ex - cel - sis De_____ o in-ex-cel-sis De___ o, et in-
mp p

Bajo In - ex - cel - sis De_____ o in-ex-cel-sis De___ o, et in-
mp p

Vln. I *mf*

Vln. II *mp*

Vla. *p*

Vc. *p*

Cb. *mp*

14

Tpt. I

Tpt. II, III

Sop.

A.

T.

Bajo

Vln. I

Vln. II

Vla.

Vc.

Cb.

c

te-rra pax ho mi - ni - bus bo - ne vo - lun - ta tis.

te-rra pax ho mi - ni - bus bo - ne vo - lun - ta tis.

te-rra pax ho mi - ni - bus bo - ne vo - lun - ta tis.

te-rra pax ho mi - ni - bus bo - ne vo - lun - ta tis.

18

Tpt. I *mp*

Tpt. II, III *mp*

Sop. *mp* *p*
lau - da mus te

A. *mp*
be - ne-di

T.

Bajo

Vln. I *c*

Vln. II

Vla.

Vc.

Cb.

22

Tpt. I

Tpt. II, III

Sop. *mp*
a - do-ra mus te glo____ ri - fi - ca - mus -

A. *p*
ci-mus a____ glo____ ri - fi - ca - mus

T.

Bajo

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Tpt. I

Tpt. II, III

Sop.

A.

T.

Bajo

Vln. I

Vln. II

Vla.

Vc.

Cb.

te

te

mf

gra ti-as a-gi-mus ti - bi

mf

pro - te mag-nam glo-ria

p

III

30

Tpt. I

Tpt. II, III

Sop.

A.

T.

Bajo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

mp

tu am Do - mi-ne De us

Rex ca-e le

44

Tpt. I

Tpt. II, III

Sop.

A.

T.

Bajo

mp

mp

mp

mp

mp

Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

48

Tpt. I

Tpt. II, III

Sop.

A.

T.

Bajo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

p

p

p

p

p

mp

p

p

p

p

p

mp

p

sciolto

mf

sciolto

mp

In-ex-cel-sis De_____ o in-ex-cel-sis De__ o

In-ex-cel-sis De_____ o in-ex-cel-sis De__ o

In-ex-cel-sis De_____ o in-ex-cel-sis De__ o

In-ex-cel-sis De_____ o De_____ o

51

Tpt. I

Tpt. II, III

Sop.

A.

T.

Bajo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp

mp

mf

p

p

mp

mp

ie-su chri is -te

do mi - ne fi - li u - ni - ge - ni - te ie - su chri is - te

do mi - ne fi - li u - ni - ge - ni - te

59

Tpt. I

Tpt. II, III

Sop.

A.

T.

Bajo

Vln. I

Vln. II

Vla.

Vc.

Cb.

tris qui to llis pe ca - ta mun di mi se - re -

tris qui to llis pe ca - ta mun di mi se - re -

tris qui to llis pe ca - ta mun di mi se - re -

tris qui to llis pe ca - ta mun di mi se - re -

67

Tpt. I

Tpt. II, III

Sop.

A.

T.

Bajo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p subito

se - des ad dex-te ram mi - se re- re no bis

p

mf

p

mf

p

mf

p

mf

p

mf

71

Tpt. I

Tpt. II, III

Sop. *mf*
 Quo-ni-am tu so - lus sanc - tus tu - so-lus do-mi nus tu - so-lus al - ti-ci-mus Ie - su

A. *mf*
 Quo-ni-am tu so - lus sanc - tus tu - so-lus do-mi nus tu - so-lus al - ti-ci-mus Ie - su

T. *mf*
 Quo-ni-am tu so - lus sanc - tus tu - so-lus do-mi nus

Bajo *mf*
 Quo-ni-am tu so - lus sanc - tus tu - so-lus do-mi nus tu - so-lus al - ti-ci-mus Ie - su

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

Tpt. I

Tpt. II, III

Sop.

A.

T.

Bajo

Vln. I

Vln. II

Vla.

Vc.

Cb.

chris_ te cum-sanc-to spi - ri- tu in glo-ri - a Dei pa-tris a - mén

chris_ te cum-sanc-to spi - ri- tu in glo-ri - a Dei pa-tris a - mén

chris_ te cum-sanc-to spi - ri- tu in glo-ri - a Dei pa-tris a - mén

chris_ te cum-sanc-to spi - ri- tu in glo-ri - a Dei pa-tris a

82

rall.

Tpt. I

mf

Tpt. II, III

Sop.

mp

mén a — mén A mén.

A.

mp

men a - mén A mén.

T.

mp

men a - mén A mén.

Bajo

mf

men a - mén A mén.

Vln. I

rall.

Vln. II

Vla.

Vc.

Cb.

Misa Breve

Credo

(fuga)

Ramses Lara Alvarez

Allegro ma non tanto ♩=96

Soprano *mp*
u__ num de__ um Pa - trem om-ni po-

Alto *mf*
Cre____ do in u - num de-um Pa__ trem om - ni-po-

Tenor
Pa - trem om_ nipo -

Bajo *mf*
Credo in u - num de__ um Pa - trem om - nipo -

Allegro ma non tanto ♩=96

Violín 1 *mp*

Violín 2 *mf* *mp*

Viola *mf* *mp*

Violonchelo *mf* *mp*

Contrabajo *mf* *mp*

5

Sop. *mf*
 ten — tem fac - to — rem — cae - li et te - rrae, — vi - si - bi

A. *mp*
 ten — tem fac - to - rem cae - li et te rrae, — vi - sibili -

T. *mf*
 ten — tem fac - to — rem cae - li et te - rrae, — vi - si - bi -

Bajo
 ten — tem fac — to - rem cae - li et - te - rrae, — vi - si -

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *mf*

Vc.

Cb.

The image shows a page of a musical score, page 69. It features vocal parts for Soprano (Sop.), Alto (A.), Tenor (T.), and Bass (Bajo), along with instrumental parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The vocal parts have lyrics in Spanish: "ten — tem fac - to — rem — cae - li et te - rrae, — vi - si - bi". The instrumental parts include dynamic markings like *mf* and *mp*. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts are in treble clef, while the instrumental parts are in their respective clefs (treble for Vln. 1 and 2, bass for the others). The page number 69 is in the top right corner.

9

Sop. li - um om - ni - um et in - vi - si - bi - li - um.

A. - um om - ni um et in - vi - si - bi - li - um. *mf*

T. li - um om - ni um et in - vi - si - bi - li - um. *mp* Et

Bajo - um ni um et in - vi - si - bi - li - um.

Vln. 1

Vln. 2 *mf*

Vla. *mp*

Vc.

Cb.

13

Sop. *p*
Et in u num Do - mi-num Chris tum

A. *p*
Et in u num Do - mi-num Chris tum

T. *mf*
in u num Do mi - num Chris tum

Bajo *mp*
Et u num Do - mi-num Chris tum

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf*

Vc. *p* *mp*

Cb. *p* *mp*

Detailed description of the musical score: The score is for page 71, starting at measure 13. It features five vocal parts and five instrumental parts. The vocal parts are Soprano (Sop.), Alto (A.), Tenor (T.), and Bass (Bajo). The instrumental parts are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The lyrics are 'Et in unum Dominum Christum'. The Soprano and Alto parts start with 'Et in unum' and 'num Do - mi-num Chris tum'. The Tenor part starts with 'in u num Do mi - num Chris tum'. The Bass part starts with 'Et u num Do - mi-num Chris tum'. The instrumental parts provide accompaniment. Dynamics include piano (p), mezzo-forte (mf), and mezzo-piano (mp). The score is in a key signature of one flat (B-flat major or E-flat minor) and a common time signature (C).

*mf**mp*

17

Sop. *mf* *mp*
 Fi - li - um De i u - ni - ge - ni - tum, et ex - pa - tre

A. *mp*
 Fi - li - um De i uni - ge - ni - tum, et ex pa - tre

T. *p* *mp*
 Fi - li - um Dei unigeni - tum, ex pa - tre

Bajo
 Fi - li - um Dei uni - ge - ni - tum, et ex - pa - tre

Vln. 1 *mf* *mp*

Vln. 2 *mp*

Vla. *p* *mp*

Vc.

Cb.

21

Sop. *mf*
 na - tum an - te om - ni - a sae - cu - la. De - um

A. *mp*
 na - tum an - te om - ni - a sae - cu De - um

T. *mf* *mp*
 na - tum an - te om - ni - a sae - cu - la De - um

Bajo *mf* *mp*
 na - tum an - te om - ni - a sae - cu - la De - um

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

25

Sop. *f* *mp* *mf*
De-o lu-men de lu-mi ne De um ve rum

A. *mf* *mf* *mp*
Deo De um ve rum

T. *mf* *mp*
De-o lu-men de lu-mi ne De um ve rum

Bajo *mf* *mp* *mf*
Deo lu - men lumi - ne De - um ve rum

Vln. 1 *f* *mp* *mf*

Vln. 2 *mf* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

29

Sop. *mp* de De o ve ro *mf* ge-ni tum

A. *mf* de De o ve ro *mp*

T. *mf* de De o ve ro *mp* geni - tum.

Bajo *mp* de De o ve ro *mf* geni tum

Vln. 1 *mp* *mp* *mf*

Vln. 2 *mf* *mp* *mf* *mp*

Vla. *mf* *mp*

Vc. *mp* *mf*

Cb. *mp* *mf*

Detailed description of the musical score: The score is for page 75, starting at measure 29. It features five vocal parts and five instrumental parts. The vocal parts (Sop., A., T., Bajo) have lyrics: 'de De o ve ro ge-ni tum'. The instrumental parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) provide accompaniment. Dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. The vocal parts have long lines under the lyrics, indicating sustained notes. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes, and rests.

33

Sop. *mp* *mf* *mp*
 non fac tum subs tan ci

A. *mf*
 non fac - - - tum con su bs tan - ci

T. *mp* *p*
 non fac tum con subs s tan ci

Bajo *mp* *mp*
 non fac tum subs tan ci -

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mf*

Vla. *mp* *p*

Vc. *mp* *mp*

Cb. *mp* *mp*

37

mp

Sop. a - lem Pa tri: con-sus - tan - cia-lem

A. a lem Pa tri sus - tan - cia - lem

T. ₈ a - lem Pa tri sus - tan - cia - lem *mf*

Bajo a - lem Pa sus - tan - cia - lem *p* *mp*

Vln. 1 *mp*

Vln. 2

Vla. *mf*

Vc. *p* *mp*

Cb. *p* *mp*

41

Sop. *p* *mp*
 pa__ tri pa__ tri pa__ tri Pa__ tri; per quem om

A. *mp*
 pa - tri pa__ tri pa__ tri pa - tri; per - quem om -

T. *p* *mp*
 8 patri pa__ tri pa__ tri Pa__ tri; per quem om -

Bajo *mp*
 pa - tri pa__ tri pa__ tri pa__ tri: per quem

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

45

Sop.
ni - a om - ni - a fac - ta sunt _____ qui

A.
ni - a om - ni - a fac - ta sunt _____ qui *mf*

T.
8
ni - a ni - a fac - ta sunt _____ qui

Bajo
ni - a om - ni a fac - ta sunt _____ qui - *p*

Vln. 1

Vln. 2
mf

Vla.

Vc.
p

Cb.
p

49

Sop. *mp* *mf*
 prop - ter nos ho - mi - nes et prop ter nos tram sa -

A. *p*
 prop - ter ho mi - nes et prop - ter nos - tram sa -

T. *mf* *p* *mp* *p*
 prop - ter nos ho - mi - nes et prop - ter nos - tram sa -

Bajo *p* *mp*
 prop nos ho mi - nes et prop - ter nos - tram sa -

Vln. 1 *mp* *mf*

Vln. 2 *p*

Vla. *mf* *p* *mp* *p*

Vc. *p* *mp*

Cb. *p* *mp*

53 *mp*

Sop. *mp*
 lu - tem des - cen dit de cae - lis

A. *mf* *mp*
 tem des - cen dit de cae - lis

T. *mp*
 lu - tem des - cen

Bajo *mp*
 tem des - cen de cae - lis

Vln. 1 *mp* *mp*

Vln. 2 *mf* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Adagio $\text{♩} = 54$

56

Sop. cae lis cae lis cae - lis cae - lis. *mp* *p*

A. cae lis cae lis cae - lis cae - lis. *mf* *p*

T. cae lis cae - lis *p*

Bajo cae - lis cae lis cae - lis cae - lis. *mf* *mp*

Adagio $\text{♩} = 54$

Vln. 1 *mp* *p*

Vln. 2 *p*

Vla. *mf* *p*

Vc. *mf* *mp*

Cb. *mf* *mp*

Misa breve

Credo 2a parte

Ramses Lara Alvarez

Moderato ♩=85

Soprano
Et in-car-na-tus est de spi-

Alto
Et est de spi-

Tenor
Et est de spi-

Bajo
Et est de spi-

Órgano
mp
pedal

Violín I
p *mp*

Violín II
p *mp*

Viola
p *mp*

Violonchelo
p *mp*

Violonchelo
p *mp*

Contrabajo
p *mp*

8 *mf* *rall.* *p*

Sop. ri - tu sa ncto Ma ri - a vir - gi - ne, et ho - mo fac tus est.

A. ri - tu sa ncto Ma ri - a vir - gi - ne, et fac tus est.

Ten. ri - tu sa ncto Ma ri - a vir - gi - ne, et fac tus est.

Bajo ri tu sa ncto Ma ri - a vir - gi - ne, et fac tus est.

Org.

Vln. I *mp* *p* *mp* *p* *rall.*

Vln. II *mp* *mp* *p*

Vla. *mp* *p*

Vc. solo (op)

Vc. *f* *p* *mp* *p*

Cb. *f* *p* *mp* *p*

$\text{♩} = 75$ **Sostenuto**

17

Sop.

A.

Ten.

Bajo solo **f**
cru - xi - fi - xus

Org. **p**
pedal

$\text{♩} = 75$ **Sostenuto**

Vln. I **p**

Vln. II **mp** *come sopra* **p**

Vla. **mp**

Vc. solo (op) solo **mf**

Vc. **mp** *come sopra*

Cb. **mp** *come sopra*

23

Sop.

A.

Ten.

Bajo

Org.

Vln. I

Vln. II

Vla.

Vc. solo (op)

Vc.

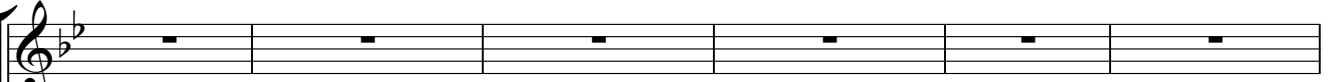
Cb.

e - ti - am pro - no - bis sub pon - ti - o pi - la


mp

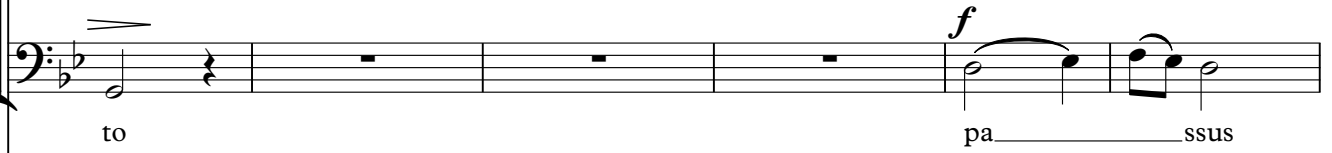
Detailed description: This page of a musical score, numbered 23, features a variety of instruments. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by rests. The Bass part has lyrics: "e - ti - am pro - no - bis sub pon - ti - o pi - la". The Organ part consists of a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand. The Violin I part has a melodic line with a *mp* dynamic marking. The Violin II part plays a similar sixteenth-note pattern. The Viola part has a rhythmic accompaniment with accents. The Violoncello solo part has a melodic line with accents. The Violoncello and Contrabasso parts provide a rhythmic foundation with eighth-note patterns and accents.

29

Sop. 

A. 

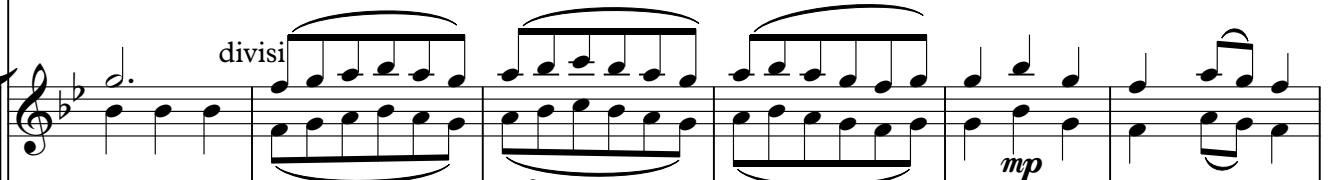
Ten. 

Bajo 


to pa ssus

Org. 

mp

Vln. I 

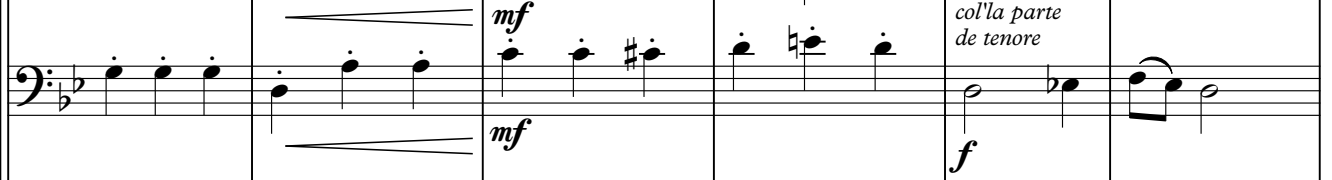
p *divisi* mf mp

Vln. II 

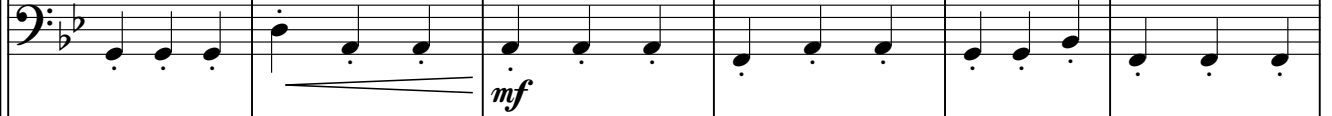
mf mp

Vla. 


mf

Vc. solo (op) 

mf f col'la parte de tenore

Vc. 

mf

Cb. 

mf

35

Sop.

A.

Ten.

Bajo

Org.

Vln. I

Vln. II

Vla.

Vc. solo (op)

Vc.

Cb.

et se pu ul-tus est, et re-su rre xit ter-tia-

p *mf* *mp* *p*

p *mf* *mp* *p*

Detailed description: This is a page of a musical score, page 88, numbered 35. It features ten staves. The vocal staves (Soprano, Alto, Tenor, Bass) are mostly empty, with the Bass staff containing the lyrics: "et se pu ul-tus est, et re-su rre xit ter-tia-". The organ part consists of two staves with complex chordal and melodic patterns. The string section includes Violin I and II, Viola, Violoncello solo (optional), Violoncello, and Contrabass. The Violin I and II parts have dynamic markings: *p*, *mf*, *mp*, and *p*. The Viola, Violoncello solo, Violoncello, and Contrabass parts play a steady rhythmic accompaniment of eighth notes.

42

Sop.

A.

Ten.

Bajo

die se-cun-dum s-crip tu ras et as cen - dit in cae - lum

Org.

Vln. I

Vln. II

Vla.

Vc. solo (op)

Vc.

Cb.

rit. a tempo ♩=75

50

Sop.

A.

Ten.

Bajo

se-det ad dex - te - ram Pa - tris.

Org.

rit. a tempo

Vln. I

Vln. II

Vla.

Vc. solo (op)

Vc.

Cb.

come sopra

come sopra

come sopra

57

Sop.

A.

Ten.

Bajo

Org.

Vln. I

Vln. II

Vla.

Vc. solo (op)

Vc.

Cb.

f

Et i te rum ven - tu - rus

p

pp

pp

solo

mf

62

Sop.

A.

Ten.

Bajo

e st - cum glo ri - a, iu - di ca tur

Org.

Vln. I

Vln. II

Vla.

Vc. solo (op)

Vc.

Cb.

mp *p*

68

Sop.

A.

Ten.

Bajo

vi vos et se mo

Org.

Vln. I

Vln. II

Vla.

Vc. solo (op)

col'la parte de tenore

Vc.

Cb.

rall. . . .

74

Sop.

A.

Ten.

Bajo

— rtu_ u - os cu - ius re - gni no-on e rit_ fi

Org.

Vln. I

mf *mp* *p* rall. . . .

Vln. II

mf *mp*

Vla.

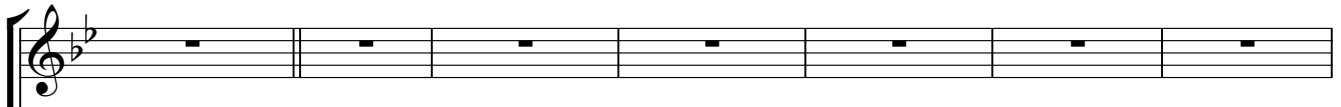
Vc. solo (op)

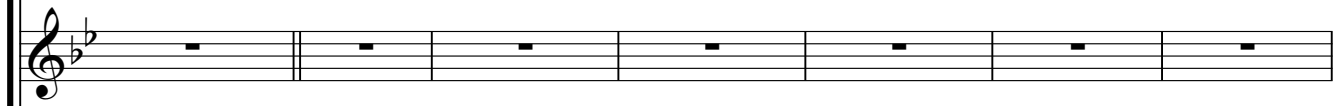
Vc.

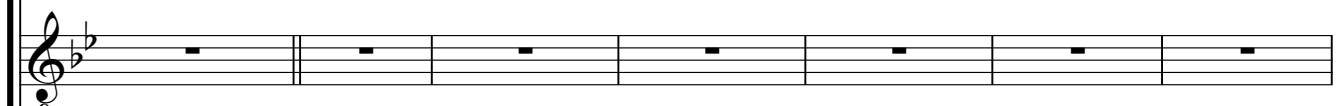
Cb.

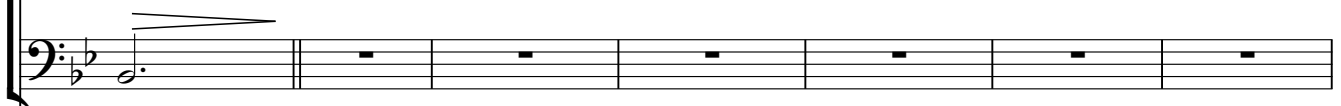
81

Andante ♩=95

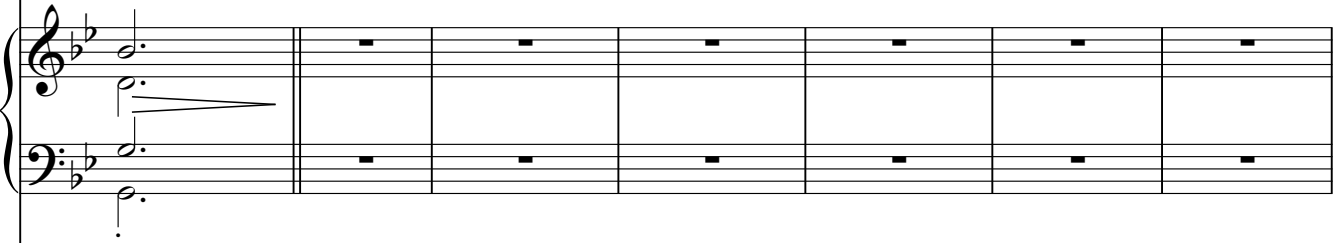
Sop. 

A. 

Ten. 

Bajo 

nis.

Org. 

Andante ♩=95

Vln. I 

Vln. II 

Vla. 

Vc. solo (op) 

Vc. 

Cb. 

88

Sop. *p* et in s-pi-ri-tum *p* sanct- tum *mp* do- mi num *mf* et vi-vi-fi-ca

A. *p* et sanct- tum *mp* do - mi num et vivi - fi - ca

Ten. *p* et sanct- tum *mp* do - mi num et vivi - fi ca.

Bajo *p* et sanct- tum *mp* do - mi num et vivi - fi - ca *p* *mp*

Org. *mp* pedal

Vln. I *mp* *mp*

Vln. II *p* *mp* *p*

Vla. *p*

Vc. solo (op)

Vc. *p*

Cb. *p*

Sop.

A. *mp*

Ten. *mp*

Bajo *mp*

Org. *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. solo (op)

Vc. *mp*

Cb. *mp*

103

Sop. *p* ce — ndit *mp* Pa — tre

A. *p* ce - ndit *mp* Pa — tre

Ten. *mf* ce - ndit *p* Qui-cum Pa - tre a-at fi - li - o

Bajo ce - ndit

Org. *mp* pedal

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *mp* *mp* *p*

Vla. *p* *mp* *mp* *p*

Vc. solo (op)

Vc. *p* *mp* *mp* *mp*

Cb. *p* *mf* *mp*

110

mf

Sop. a - do - ra - tur qui - lo - cu - tus est - per pro - phe - tas.

A. a

Ten. Pro - phe - tas

mf *mp*

Bajo si - mul a - do ra - tur et glo - ri - fi - ca - tur

mf *p*

Org.

Vln. I *pp* *p*

Vln. II

Vla.

Vc. solo (op)

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

116

Sop. *p*
 et unam sanc - ta ca - tholican et apostos - tolicam

A. *mf*
 ca - tho-li - cam et a pos - to li - cam

Ten. *mf*
 et u - nam sa - anc tam

Bajo

Org. *mf*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* *mp*

Vc. solo (op)

Vc. *p*

Cb. *p*

124

mp

Sop. *E - ccle - siam* *con - fi - te - or u - num*

A. *con - fi - te - or re*

Ten. *con*

Bajo *E - ccle - siam* *con*

Org. *mf* *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. solo (op)

Vc. *p* *p*

Cb. *p* *p*

132

mf

Sop. *mf*
 bap-tis-ta re mi sio - nem pe-ca - to-rum. et-ex-pec - tro re - su -

A. *mp*
 mi - sio - nem pe-ca - to-rum. et-ex-pec - tro re - su -

Ten. *mp*
 bap-tis-ta re mi - sio - nem pe-ca - to-rum. et-ex-pec - tro re - su -

Bajo *p mp mp*
 re mi - sio - nem pe-ca - to-rum. et-ex-pec - tro re - su -

Org. *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. solo (op)

Vc. *mp*

Cb. *mp*

140

Sop. *mp*
rrec - tio - - - - - nem mo-or tu o - - - - - rum et vi - - - - - tam

A. *mp*
rrec - tio - - - - - nem tu - o - - - - - rum

Ten. *mp*
rrec - tio - - - - - nem tu - o - - - - - rum

Bajo *p*
rrec - tio - - - - - nem tu - o - - - - - rum et

Org. *mp*

Poco meno

pp

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. solo (op)

Vc. *p*

Cb. *p*

rall.

mf

mf

p

147

Sop. *mf* *mf* *p*

A.

Ten.

Bajo *mp* *p*

Org. *mf* *pp*

rall.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*
Pedal

Vc. solo (op)

Vc. *pp*

Cb. *pp*

Misa Breve

Sanctus

Ramses Lara Alvarez

$\text{♩} = 46$

mf

Soprano
Sa nctus sa nctus

mp *p*

Contralto
Sa nctus sa nctus

p

Tenor
Sa nctus san ctus san actus

Bajo
Sa nctus sa nctus sa nctus

p

Órgano

p $\text{♩} = 46$

mp

Violín 1

Violín 2

mp *p*

Viola

Violonchelo

Contrabajo

mp

5

S *mp*
 Domi - nus dominus De - us

C *pp*
 Domi - nus dominus De - us

T *pp*
 Dominus - do - minus De - us

B *f*
 Do - mi - nus do - mi nus De - us

Org.

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *mp*

Vc. *p*

Cb. *p*

8

S
sabaoth De - us Sa - ba - oth.

C
p
sabaoth De - us Sa - ba - oth.

T
p
sabaoth De - us Sa - ba - oth.

B
p *mf*
sa - ba - oth De - us Sa - ba - oth.

Org.

Vln. 1
p

Vln. 2
mf

Vla.
mf

Vc.
mf

Cb.
mf

11

S *mp*
ple — ni ple — ni sunt

C *mp*
ple — ni ple — ni sunt

T *mp*
pleni pleni sunt

B *mp*
pleni pleni sunt

Org. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *p*

Cb. *p*

14

S
coe - - li et te - - rra *mp*

C
coe - - li et te - - rra *mp*

T
coeli et te - - rra *mp*

B
coeli et te - - rra *mp*

Org.
p *mp*

Vln. 1
pp *mp*

Vln. 2
p

Vla.

Vc.

Cb.

16

mp

mf

p

$\text{♩} = 73$

mf

mp

S
glo - ri - a tu - a Ho - sa - na o -

C
mp *pp* Ho

T
8 glo - ria tu - a Ho sa - na *mf*

B
glo - ria tu - a Ho - sa *p*

Org.
mp *p*

$\text{♩} = 73$

Vln. 1
p *mp* *p* *pp*

Vln. 2
pp

Vla.
pp

Vc.
pp

Cb.
pp *pp*

21

S *p* sa - - na *mp* *rall.* Ho - sa - na in - ex - cel - sis *pp*

C sa - - na *p* Ho - - sa - na in - ex - ce - sis *mp* *pp*

T *p* in Ex - celsis *pp*

B na Ho - sa - - na *mf* in Ex - celsis *p* *pp*

Org. *p*

Vln. 1 *rall.*

Vln. 2

Vla.

Vc. *mp* *p*

Cb. *mp* *p*

Misa Breve - Benedictus

derivada de F. Haydn Hob. XXII:7, Novello 8.

Ramses Lara Alvarez

♩=55

Soprano solista

Órgano

Violín I

Violín II

Viola

Violonchelo

Contrabajo

mf *mf* *mf* *mp*

mf *mf* *mf* *mp*

mf *mf* *mf* *mp*

mf *mf* *mf* *mp*

mf *mf* *mf* *mp*

6

Sop. sol.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of six staves. The top two staves, labeled 'Sop. sol.' and 'Org.', are empty, indicating that the soprano soloist and organ are silent for these measures. The bottom four staves, labeled 'Vln. I', 'Vln. II', 'Vla.', and 'Cb.', contain musical notation for the string ensemble. The notation includes dynamic markings (*p*, *mf*, *f*, *mp*) and accents (>). The string parts feature rhythmic patterns of eighth and sixteenth notes, with some measures containing rests. The overall texture is a rhythmic accompaniment for the silent vocal and organ parts.

11

Sop. sol.

Four measures of whole rests in a soprano solo staff.

Org.

Organ part consisting of two staves. The right staff has a melodic line starting in the third measure with a *mp* dynamic. The left staff has a bass line with chords. Dynamics include *mp* and *p*.

Vln. I

Violin I part with dynamic markings: *f*, *mp*, *p*, *mf*, *mp*, *mf*.

Vln. II

Violin II part with dynamic markings: *f*, *mp*, *p*, *mf*, *mp*, *mf*.

Vla.

Viola part with dynamic markings: *f*, *mp*, *p*, *mp*, *p*, *mp*.

Vc.

Violoncello part with dynamic markings: *mf*, *mp*, *mp*.

Cb.

Contrabass part with dynamic markings: *mf*, *mp*, *mp*.

15

Sop. sol.

A single staff for Soprano solo, showing four measures of rests.

Org.

Two staves for Organ accompaniment. The upper staff is in treble clef and the lower in bass clef. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with chords and moving lines.

Vln. I

Violin I staff with dynamics *mp*, *mf*, *mp*, and *p*. The music consists of a melodic line with eighth and sixteenth notes.

Vln. II

Violin II staff with dynamics *mp*, *mf*, *mp*, and *p*. The music consists of a melodic line with eighth and sixteenth notes.

Vla.

Viola staff with dynamics *mf*, *mf*, *mp*, and *p*. The music consists of a melodic line with eighth and sixteenth notes.

Vc.

Violoncello staff with dynamics *mp* and *p*. The music consists of a melodic line with eighth and sixteenth notes.

Cb.

Cello staff with dynamics *mp* and *p*. The music consists of a melodic line with eighth and sixteenth notes.

19

Sop. sol.

Three measures of whole rests on a soprano staff.

Org.

Organ part consisting of two staves (treble and bass clef) with three measures of music. The first measure features a melodic line in the treble and a rhythmic accompaniment in the bass. The second measure continues the melodic line with more complex rhythmic patterns. The third measure shows a more active melodic line in the treble and a simpler accompaniment in the bass.

Vln. I

Violin I staff with three measures of music. The first measure starts with a *mp* dynamic. The second measure ends with a *p* dynamic. The third measure continues with a steady eighth-note pattern.

Vln. II

Violin II staff with three measures of music. The first measure starts with a *mp* dynamic. The second measure ends with a *p* dynamic. The third measure continues with a steady eighth-note pattern.

Vla.

Viola staff with three measures of music. The first measure starts with a *mp* dynamic. The second measure ends with a *p* dynamic. The third measure continues with a steady eighth-note pattern.

Vc.

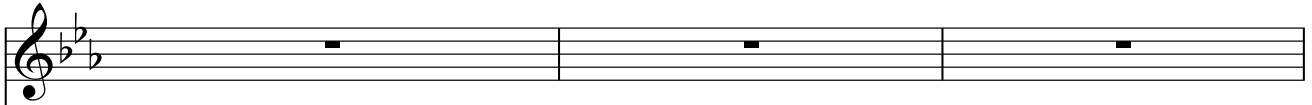
Violoncello staff with three measures of music. The first measure starts with a *mp* dynamic. The second measure ends with a *p* dynamic. The third measure continues with a steady eighth-note pattern.

Cb.

Cello staff with three measures of music. The first measure starts with a *mp* dynamic. The second measure ends with a *p* dynamic. The third measure continues with a steady eighth-note pattern.

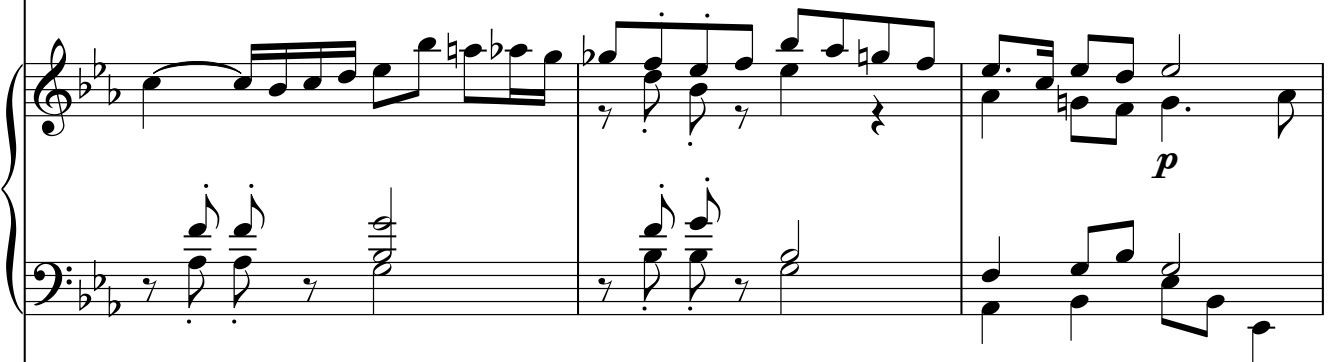
22

Sop. sol.



Staff for Soprano solo (Sop. sol.) showing rests in all three measures.

Org.



Organ part (Org.) with treble and bass staves. The treble staff contains melodic lines with dynamics *f*, *mp*, and *p*. The bass staff contains accompaniment with dynamics *f*, *mp*, and *p*.

Vln. I



Violin I (Vln. I) staff with dynamics *f*, *mp*, and *p*.

Vln. II



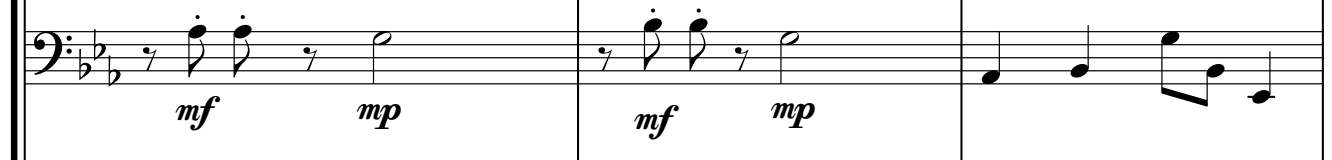
Violin II (Vln. II) staff with dynamics *f*, *mp*, and *p*.

Vla.



Viola (Vla.) staff with dynamics *f*, *mp*, and *p*.

Vc.



Violoncello (Vc.) staff with dynamics *mf*, *mp*, and *mf*.

Cb.



Cello (Cb.) staff with dynamics *mf*, *mp*, and *mf*.

25 *f* *mf f*

Sop. sol. *f* *mf*

Be-ne-dic-tus qui-ve nit in no-mi-ne in no mi-ne do -mi ni

Org. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

28

Sop. sol.

Be-ne-dic-tus Be-ne-dic-tus qui ve-nit in no_ mi-ne

f

Org.

p

Vln. I

p

Vln. II

mf

Vla.

mf

Vc.

p *mp*

Cb.

p *mp*

31

Sop. sol.

no mi-ne do mi ni be-ne di tus

Org.

Vln. I

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

34

Sop. sol.

Be-ne-dic-tus qui-ve-nit-in no_mi-ne do_mi ni be-ne di_ctus qui-ve-nit in no__

Org.

p

Vln. I

f

Vln. II

f

Vla.

f

Vc.

mf

Cb.

mf

37

Sop. sol.

mi - ni do_ mi-ni do-mi-ni do - mi ni

Org.

mf *m. s.*

Vln. I

mp *p* *mp*

Vln. II

p *mp*

Vla.

p *mp*

Vc.

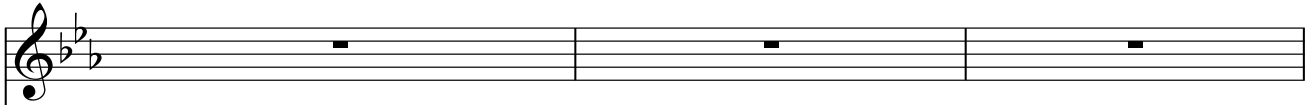
p *mp*

Cb.

p *mp*


39

Sop. sol.



Staff for Soprano solo (Sop. sol.) showing three measures of rests.

Org.



Organ part (Org.) consisting of two staves. The upper staff features a complex rhythmic pattern with sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment. The word "ord." is written above the second measure of the upper staff.

Vln. I



Violin I (Vln. I) staff with dynamics *mf*, *p*, and *mp* across the three measures.

Vln. II



Violin II (Vln. II) staff with dynamics *p* and *mp* across the three measures.

Vla.



Viola (Vla.) staff with dynamics *mp* and *p* across the three measures.

Vc.



Violoncello (Vc.) staff with dynamics *mf*, *p*, and *mp* across the three measures.

Cb.



Cello (Cb.) staff with dynamics *mf*, *p*, and *mp* across the three measures.

42 *f* *mf* *f*

Sop. sol. Be-ne di__ tus qui - ve nit in no__ mi-ne do__ mi

Org. *mp* *p*

Vln. I *mf*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

45

Sop. sol.

ni *f* Be-ne-dic-tus qui-ve nit in

Org.

mp *mf* *tr*

p

I

Vln. I

mp *f* *tr*

mf *mp*

Vln. II

mf *f*

mp *mf* *mp*

Vla.

mf *p*

mp *mp*

Vc.

mf *p*

mp *mp*

Cb.

mf *p*

mp *mp*

48 *mf f* *f*

Sop. sol. no-mi-ne in no mi-ne do -mi ni qui-ve nit - in no mi ni

Org. *mf*

Vln. I *mp mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

51

Sop. sol.

— qui-ve nit in no-mi ne do-mi ni do-mi - ni be-ne di — ctus be-ne di —

Org.

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

Sop. sol.

f
tus qui-ve nit-in-no-mi ne__ do-mi ni__ Be-ne dic-tus qui-ve-nit in

Org.

mf *p*

Vln. I

p *f*

Vln. II

p *f*

Vla.

p *f*

Vc.

p *f*

Cb.

p *f*

56

Sop. sol.

no mi-ne Do mi ni be-ne-dic-tus Do mi ni

Org.

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

58

mf ————— *f*

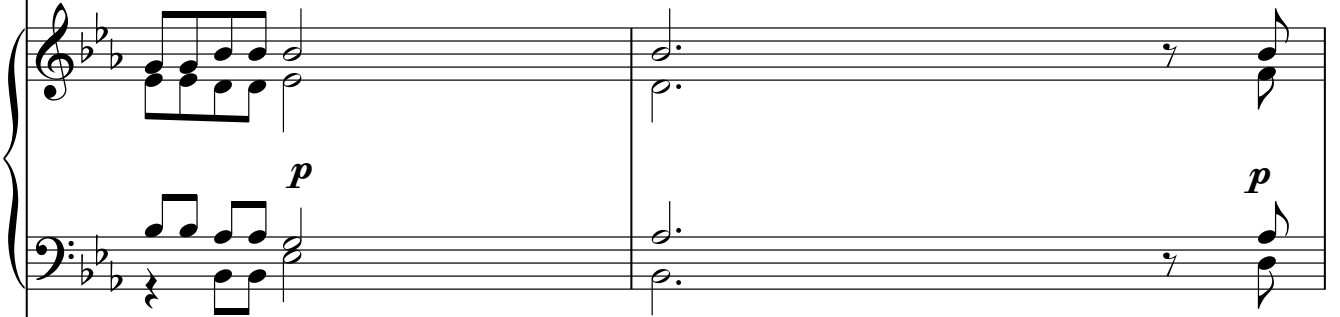
Sop. sol.



Musical notation for the Soprano solo part, starting at measure 58. The melody is in a minor key and features a series of eighth notes that transition into a more complex rhythmic pattern. A dynamic marking of *mf* is at the beginning, and *f* is at the end of the phrase.

Be-ne-dic-tus qui-ve-ni-it in-no mi-ne do-mi-ne be-ne-dic-tus qui-ve-nit in

Org.



Musical notation for the Organ accompaniment. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. A dynamic marking of *p* is present.

Vln. I



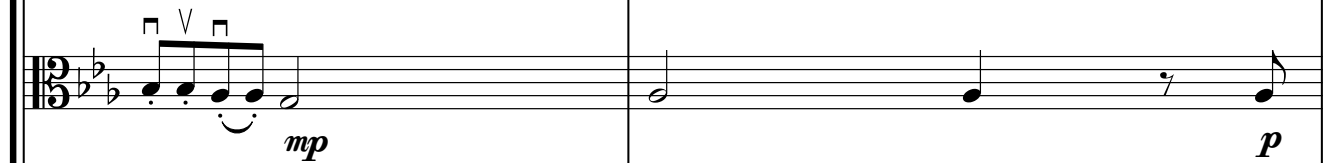
Musical notation for the Violin I part. The part features a melodic line with some grace notes. A dynamic marking of *mp* is present.

Vln. II



Musical notation for the Violin II part. The part features a melodic line with some grace notes. A dynamic marking of *p* is present.

Vla.



Musical notation for the Viola part. The part features a melodic line with some grace notes. A dynamic marking of *mp* is present.

Vc.



Musical notation for the Violoncello part. The part features a melodic line with some grace notes. A dynamic marking of *mp* is present.

Cb.



Musical notation for the Contrabass part. The part features a melodic line with some grace notes. A dynamic marking of *mp* is present.

60

Sop. sol.

no mi-ne Do mi ni

Org.

mf

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

64

Sop. sol.

Three measures of whole rests for the Soprano soloist.

Org.

Organ part consisting of two staves (treble and bass clef) with three measures of music. The first measure features a melodic line in the treble and a bass line with eighth notes. The second measure continues the melodic line with a sixteenth-note run. The third measure features a more complex melodic line with a slur.

Vln. I

Violin I staff with three measures of music. The first measure has a melodic line starting with a dotted quarter note, marked *mp*. The second measure continues with a quarter note and a half note, also marked *mp*. The third measure features a half note and a quarter note.

Vln. II

Violin II staff with three measures of music. The first measure has a melodic line starting with a dotted quarter note, marked *mp*. The second measure continues with a quarter note and a half note, also marked *mp*. The third measure features a half note and a quarter note.

Vla.

Viola staff with three measures of music. The first measure has a melodic line starting with a dotted quarter note, marked *mp*. The second measure continues with a quarter note and a half note, also marked *mp*. The third measure features a half note and a quarter note.

Vc.

Violoncello staff with three measures of music. The first measure has a melodic line starting with a dotted quarter note, marked *mp*. The second measure continues with a quarter note and a half note, also marked *mp*. The third measure features a half note and a quarter note.

Cb.

Cello staff with three measures of music. The first measure has a melodic line starting with a dotted quarter note, marked *mp*. The second measure continues with a quarter note and a half note, also marked *mp*. The third measure features a half note and a quarter note.

rall.

67

Sop. sol.

Staff for Soprano solo (Sop. sol.) showing three measures of rests.

Org.

Organ accompaniment consisting of two staves (treble and bass clef). The music features a melodic line in the treble and a supporting bass line. Dynamics include *p* (piano) in the second measure.

Vln. I

Violin I staff with dynamics *mp*, *f*, *mp*, and *p*. A *rall.* marking is present above the final measure.

Vln. II

Violin II staff with dynamics *mp*, *f*, *mp*, and *p*.

Vla.

Viola staff with dynamics *f*, *mp*, *f*, *mp*, and *p*.

Vc.

Violoncello staff with dynamics *mp*, *mf*, *mp*, and *p*.

Cb.

Cello staff with dynamics *mp*, *mf*, *mp*, and *p*.

Misa Breve

Agnus Dei

Ramses Lara Alvarez

♩=100

The musical score is for the Agnus Dei section of a Mass. It features four vocal parts: Soprano, Alto, Tenor, and Bajo, along with an Organ part. The music is in 3/4 time and B-flat major. The tempo is marked as quarter note = 100. The lyrics are 'Agnus Dei Agnus gnus'. The organ part includes dynamics such as *mp*, *p*, *f*, and *mp*, and includes the instruction '(m.d.)' in the right hand.

Soprano
Ag - nus De - i A gnus

Alto
Ag - nus - De - i A gnus

Tenor
Ag - nus - De - i A gnus

Bajo
Ag - nus de - i A gnus

Órgano
mp (m.d.) *f* *mp*

8

Sop. *p* Dei qui tollis pe - cata mun - di mi - se - re - re

A. *mp* De i qui-to-llis pe - ca - ta mun - di *mp* mi - se - re - re *p*

T. *p* De i mi - se - re - re *mf* qui to-llis pe

Bajo *mp* De i mi - se re-re no- bis pe -

Org. *mp* *f* *mp*

15

Sop. ca - ta mun - - di Do *p* *mf*

A. ca - ta mun - - di *p*

T. ca - ta mun - - di *p*

Bajo ca - ta mun - di *p*

Org.

19

Sop. *mp*
na no - bis pa cem pa - cem.

A. *mp*
pa cem pa cem

T. *p mp*
pa cem

Bajo *mf mp*
pa cem pa - cem pa - cem

Org. *p*

24

Sop.

A.

T.

Bajo

Org. *mf*
pedal

31

Sop. *p* A gnus

A. *pp* A gnus

T. *p* A gnus

Bajo *pp* A gnus

Org. *p* pedal

38

Sop. dei qui - to - llis pe - ca - ta mu - un - di

A. dei mun - di

T. dei mun - di

Bajo dei mun - di

Org. *mf*

45

Sop. *mp* *p* *mp* *p* *mf*
 mi se re - te no bis Ag -

A. *mp* *p* *mp* *p* *mp*
 mi - se re - re no bis A - gnus De -

T. *p*
 mi - se - re De -

Bajo *p*
 mi - se - re - re De -

Org. *pedal*

52

Sop. *p* *ppp* *p* *mp*
 nus de i qui to - llis pe

A. *p* *ppp* *pp*
 i qui - to

T. *ppp* *p*
 i qui - to

Bajo *ppp* *pp*
 i qui - to

Org. *mp*

58

Sop. ca ta mu di do - na no - bis pa cem

A. lis mu di pa - - cem

T. lis mu di pa - - cem

Bajo lis mu di pa - - cem

Org. pedal *pp*

Lied- Ausencia

141

Letrista. Mario Baeza Martinez

Musica. Ramses Lara Alvarez

Voz $\text{♩} = 40$ *mf*

A - ma - ne - ce - res ro - jos, — las ho - jas ca - en

Piano *p* *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

4 *poco rit.* $\text{♩} = 40$

a ca ri cian - do el vien - to, Des de el fon - do tu bra - zo

dim. *poco rit.* $\text{♩} = 40$

Ped. * Ped. *

8

bro - ta e i - lu mi na mis ma - ña - nas ne - gras

mp *f*

12 *f* *mf*

Ca - fé, ta - ba - co

16

tus pie-dras pi - cán - do - me en la es -

20

pa - al da I - ma - ge - nes - so-bre i -

p *pp*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

3 *poco rit.* =40 *mp*

ma - ge - nes Es pa-cios hue - cos, *mp*
Ver-sos

poco rit. =40

dim. *p*

Ped. * Ped. * Ped. * Ped. *

7

muer - tos A - guas le - ja -

mp

Ped. * Ped. * Ped. * Ped. *

11 *mp*

nas Nues-tros o - jos hoy -

mp

Ped. * Ped. * Ped. * Ped. *

15

tie - nen un len - gua je dis -

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

19

- tin - to. a - ca - ri - cian-do el vien - to

mp

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

23

el vien - to es - pa - cios hue - cos

rall.

p

staccato

* Ped. * Ped. * Ped. * Ped. * Ped. *

Lied - Luna

Ramses Lara Alvarez
Música y Letra

Andante $\text{♩} = 60$

Tenor *mp*
Si - len - - - - - cio,

Piano *p*

Ped. Ped. Ped. Ped. Ped.

6

T.
haz de luz que por u - na grie - ta en tras,

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

12

T. *mp*
pa - re - ce que i lu - mi - nas mi

Pno. *p*

Ped. Ped. Ped. Ped. Ped. Ped.

17

T. 8
al - ma cuan - do ya _____ es un es - pa ci'os

Pno.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

23

p

T. 8
cu - ro, un es pa ci'os cu ro.

Pno.

Ped. Ped. Ped. Ped. Ped.

28

T. 8
sue ño,

poco più
mp

poco più
p

mp

p

Ped. Ped. Ped. Ped.

33

T. 8 e - nor - me lu - na cre - cien

Pno.

Ped.

37

T. 8 te, con - tra - pun - to de e - co'y vien

Pno.

p *mp*

Ped.

43

T. 8 *p* to con tu luz *mp* em - bria - gan - te, *p*

Pno.

p *mp*

Ped.

48 *mp* *p*

T. tan pre - cis - sas son tus grie - tas que

Pno. *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

53

T. el a - zar no pue - de jus - ti - fi car.

Pno.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

59 $\text{♩} = 60$ *p*

T. Si - len - cio,

Pno. *p* *mp*

Ped. Ped. Ped. Ped. Ped. Ped.

64

T. *8*

e - res e - no - me es - pa cio fri - o,

Pno.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

70

T. *8* *mp*

no - se - cuan - tas pi - e dras no

Pno. *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

75

T. *8* *p*

ha - ces - vi bra ar, y en

Pno. *p*

Ped. Ped. Ped. Ped. Ped.

80 *p*

T. es - ta pe - num bra... de ja - de

Pno. *p* *mp*

Ped. Ped. Ped. Ped. Ped. Ped.

85 *mp*

T. no se si son

Pno. *mp* *p*

Ped. Ped. Ped. Ped. *p* Ped. Ped.

91 *p* *mp* *rall.* *p*

T. haz de luz que por u - na grie - ta en tras,

Pno. *p* *pp*

Ped. Ped. Ped. Ped. Ped. Ped. *pp*

Bagatela

Origenes

Para Trompeta en Si Bemol y Piano

Ramses Lara Alvarez

Trompeta en Sib

Piano

$\text{♩} = 67$

5

Piano

mf

10

poco rit.

poco più

$\text{♩} = 77$

poco rit.

poco più

$\text{♩} = 77$

(9)

15

(*rf*) *mf*

rf *mf*

21

mf

♩=60
rall.

♩=60
rall.

27

♩=67

mf

♩=67

mf

(b)

33

musical score for measures 33-37. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a fermata and is marked *rall.*. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand, also marked *rall.*.

38

$\text{♩} = 50$

musical score for measures 38-41. The system includes a vocal line and a piano accompaniment. The vocal line is marked *Recitativo* and *f*. The piano accompaniment is marked *colla parte* and $\text{♩} = 50$. The piano part features a rhythmic accompaniment of chords.

42

musical score for measures 42-45. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a fermata and is marked *pp*. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand, marked *p* and *mp*.

47 $\text{♩} = 70$

mp

$\text{♩} = 70$

mp *mf*

52

mf

57 *rall.* $\text{♩} = 50$

rall.

mp

Variaciones de Modelo Schumann

Derivado de Op.15 No.1 de Schumann

Ramses Lara Alvarez

Andantino ♩ = 65

Piano

mf

mp

Pno.

p

mf

Pno.

p

Pno.

Var I
L'istesso tempo

mp

p 3

3

Pno.

con grazia

3

3

3

3

trm

33

Pno.

mf

p 3

38

Pno.

con grazia

3

43

Pno.

rall. trm

$\text{♩} = 57$

p

3

48

Pno.

Var II

$\text{♩} = 65$ **Tempo primo**

mp

p 3

53

Pno.

tr

3

58

Pno.

p *mp*

mp

64

Pno.

tr

69

Pno.

$\text{♩} = 85$

mp

72

Pno.

5 6

Var III

mp

74

Pno.

76

Pno.

Piano score for measures 78-91, featuring six systems of music. Each system consists of a grand staff (treble and bass clefs) with a piano (Pno.) label on the left. The key signature is three sharps (F#, C#, G#).

System 1 (Measures 78-79): Treble clef has a continuous eighth-note melody. Bass clef has a bass line with chords and eighth notes.

System 2 (Measures 80-81): Treble clef continues the eighth-note melody. Bass clef features chords and a melodic line with a fermata over a quarter note in measure 81.

System 3 (Measures 82-83): Treble clef continues the eighth-note melody. Bass clef features chords and a melodic line with a fermata over a quarter note in measure 83.

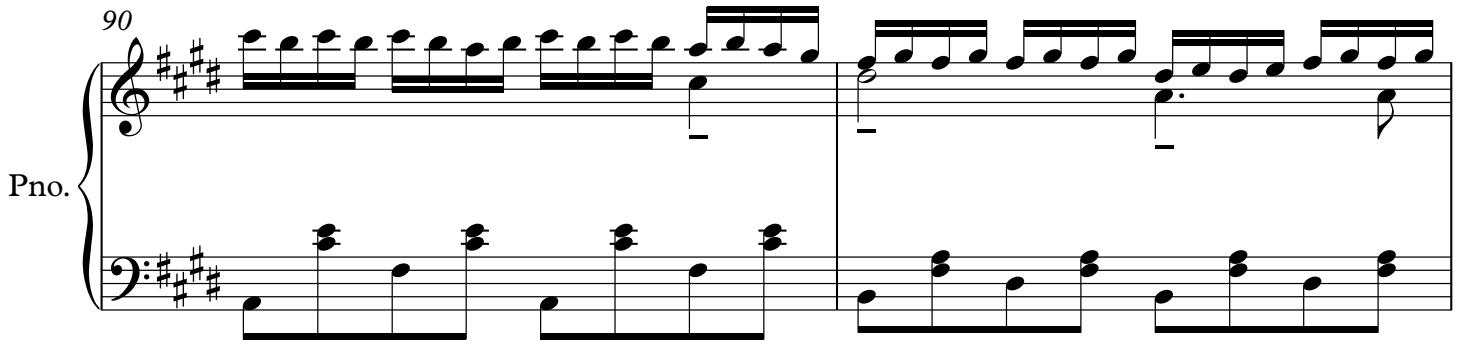
System 4 (Measures 84-85): Treble clef continues the eighth-note melody. Bass clef features chords and a melodic line with a fermata over a quarter note in measure 85.

System 5 (Measures 86-87): Treble clef continues the eighth-note melody. Bass clef features chords and a melodic line with a fermata over a quarter note in measure 87.

System 6 (Measures 88-89): Treble clef continues the eighth-note melody. Bass clef features chords and a melodic line with a fermata over a quarter note in measure 89.

System 7 (Measures 90-91): Treble clef continues the eighth-note melody. Bass clef features chords and a melodic line with a fermata over a quarter note in measure 91.

Pno.



Pno.

92 $\text{♩} = 54$ **Var IV**
Moderato $\text{♩} = 65$

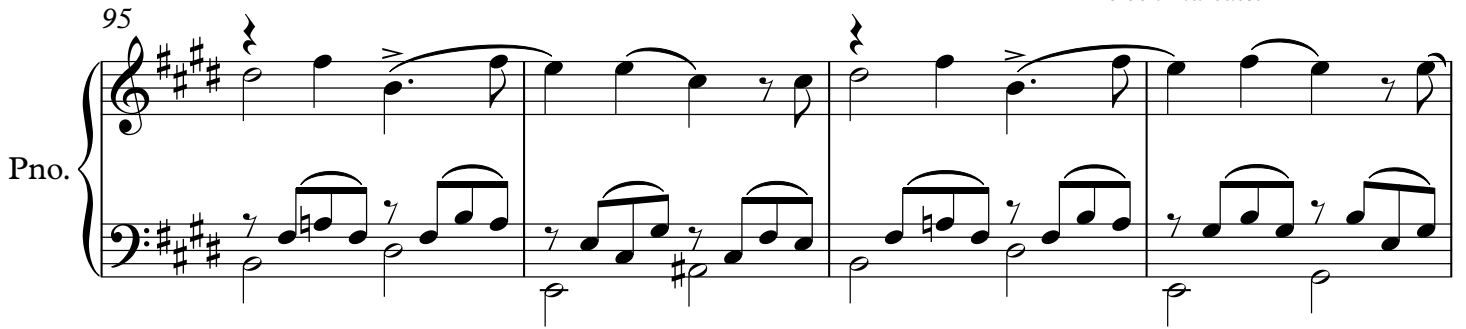
p *tranquilo quasi adagio*

I vi

il basso molto cantabile e ben marcato.



Pno.



Pno.



Pno.



107

Pno.

111

Pno.

$\text{♩} = 92$
CODA
5 6

115

Pno.

mf

118 **Thema, ma poco più.**

Pno.

mf
mp

123

Pno.

Sonata Para Clarinete y Piano - I.

*derivado de la Sonata Op. 167 de
Camille Saint- Saëns*

Ramses Lara Alvarez

Clarinete en Sib

Piano

p

p

mp

mf

3

5

7 *mp*

mp

mf

9

mf

p

p

m. d.

11

p

mf

p

mp

13

Musical score for measures 13-15. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 13 features a melodic line in the treble staff with a slur over a series of eighth notes and dotted eighth notes. The grand staff accompaniment includes a rhythmic pattern of eighth notes in the right hand and a bass line with dotted half notes and eighth notes in the left hand.

16

Musical score for measures 16-17. The system consists of three staves. Measure 16 has a long melodic slur in the treble staff that spans across the measure and into measure 17. A dynamic marking of *mf* is placed below the treble staff in measure 17. The grand staff accompaniment continues with a consistent rhythmic pattern of eighth notes in the right hand and dotted half notes in the left hand.

18

Musical score for measures 18-19. The system consists of three staves. Measure 18 shows a melodic line in the treble staff with a slur over eighth notes. The grand staff accompaniment features a more complex texture with eighth notes in the right hand and dotted half notes in the left hand. Measure 19 continues the melodic and accompanimental patterns.

20

pp

p

23

rit.

rit.

mp

26

$\text{♩} = 68$

$\text{♩} = 68$

p

mp

28

Musical score for measures 28-29. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 28 features a melodic line in the treble staff with eighth-note patterns and slurs, and a piano accompaniment in the grand staff starting with a piano (*p*) dynamic. Measure 29 continues the melodic and accompanimental patterns.

30

Musical score for measures 30-31. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 30 features a melodic line in the treble staff with eighth-note patterns and slurs, and a piano accompaniment in the grand staff. Measure 31 continues the melodic and accompanimental patterns.

32

Musical score for measures 32-33. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 32 features a melodic line in the treble staff with a slur and a mezzo-forte (*mp*) dynamic marking, and a piano accompaniment in the grand staff starting with a piano (*p*) dynamic. Measure 33 continues the melodic and accompanimental patterns.

34

Musical score for measures 34-35. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 34 begins with a *mf* dynamic marking. The melody in the top staff features a series of eighth notes with slurs and ties, followed by a more complex rhythmic pattern. The piano accompaniment in the grand staff provides harmonic support with chords and moving lines in both hands.

36

Musical score for measures 36-37. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 36 features a *mf* dynamic marking. The melody in the top staff includes a prominent sixteenth-note run. The piano accompaniment in the grand staff continues with harmonic accompaniment, showing some changes in texture between the two hands.

38

Musical score for measures 38-41. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 38 features a *tr* (trill) marking. The melody in the top staff includes a trill and a series of eighth notes. The piano accompaniment in the grand staff features a more active bass line with eighth notes and chords. The system concludes with a double bar line and a final chord in both hands.

41

Musical score for measures 41-42. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. Measure 41 features a melodic line in the treble staff with a slur and a dynamic marking of *mf*. The grand staff accompaniment includes a piano (*f*) chord in the treble and a bass line. Measure 42 continues the melodic line and features a series of chords in the treble and a bass line with eighth notes.

43

Musical score for measures 43-44. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. Measure 43 features a melodic line in the treble staff with a slur. The grand staff accompaniment includes a piano (*f*) chord in the treble and a bass line. Measure 44 continues the melodic line and features a series of chords in the treble and a bass line with eighth notes.

45

Musical score for measures 45-46. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. Measure 45 features a melodic line in the treble staff with a slur. The grand staff accompaniment includes a piano (*f*) chord in the treble and a bass line. Measure 46 continues the melodic line and features a series of chords in the treble and a bass line with eighth notes.

46

Musical score for measures 46-47. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 46 features a treble staff with a melodic line starting on G#4, marked with a forte *f* dynamic. The grand staff accompaniment starts with a mezzo-forte *mf* dynamic. Measure 47 continues the melodic line in the treble staff, marked with a forte *f* dynamic, while the grand staff accompaniment is marked with a mezzo-forte *mf* dynamic.

47

Musical score for measures 48-49. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 48 features a treble staff with a melodic line starting on G#4, marked with a forte *f* dynamic. The grand staff accompaniment is marked with a mezzo-forte *mf* dynamic. Measure 49 continues the melodic line in the treble staff, marked with a piano *p* dynamic, while the grand staff accompaniment is marked with a mezzo-forte *mf* dynamic.

48

Musical score for measures 50-51. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 50 features a treble staff with a melodic line starting on G#4, marked with a forte *f* dynamic and the instruction *espressivo*. The grand staff accompaniment is marked with a forte *f* dynamic. Measure 51 continues the melodic line in the treble staff, marked with a forte *f* dynamic and the instruction *diminuendo*. The grand staff accompaniment is marked with a forte *f* dynamic.

50

Musical score for measures 50-51. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 50 features a melodic line in the treble clef starting with a dotted quarter note, followed by eighth notes, and a half note. The piano accompaniment in the grand staff consists of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include *mf* under the treble staff, *p* under the grand staff, and *f* and *fp* under the right-hand piano staff in measure 51.

52

Musical score for measures 52-53. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps. Measure 52 features a melodic line in the treble clef with a dotted quarter note and eighth notes. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *mf* is placed under the treble staff in measure 53.

54

Musical score for measures 54-55. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps. Measure 54 features a melodic line in the treble clef with a dotted quarter note and eighth notes. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *mf* is placed under the treble staff in measure 55. The system concludes with a double bar line and the word *rit.* written vertically below the bass staff.

56

rall.

Musical score for measures 56-57. The piece is in 3/8 time with a key signature of three sharps (F#, C#, G#). Measure 56 features a melody in the right hand starting with a forte (*f*) dynamic, marked with an asterisk (*), and a piano accompaniment also starting with *f*. Measure 57 begins with a *rall.* (ritardando) marking and a dynamic change to mezzo-forte (*mf*) in the right hand, while the piano accompaniment becomes piano (*p*). A repeat sign is present at the start of measure 57.

58

♩ = 68

Musical score for measures 58-59. Measure 58 features a melody in the right hand with a mezzo-forte (*mf*) dynamic and a piano accompaniment. A tempo marking of ♩ = 68 is indicated. Measure 59 continues the piano accompaniment with a mezzo-forte (*mf*) dynamic.

60

Musical score for measures 60-61. Measure 60 features a melody in the right hand and a piano accompaniment. Measure 61 continues the piano accompaniment.

62

Musical score for measures 62-63. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). Measure 62 features a melodic line in the treble staff starting with a half rest, followed by a half note G#4, a quarter note A4, and a half note B4, all under a slur. Dynamics include *mf*. The grand staff accompaniment includes chords and moving lines in both hands. Measure 63 continues the melodic line with a half note C5, a quarter note D5, and a half note E5, ending with a fermata. Dynamics include *p* and *f*.

64

Musical score for measures 64-65. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). Measure 64 features a melodic line in the treble staff starting with a half rest, followed by a half note G#4, a quarter note A4, and a half note B4, all under a slur. Dynamics include *mf*. The grand staff accompaniment includes chords and moving lines in both hands. Measure 65 continues the melodic line with a half note C5, a quarter note D5, and a half note E5, ending with a fermata. Dynamics include *mf* and *mp*.

66

Musical score for measures 66-67. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). Measure 66 features a melodic line in the treble staff starting with a half note G#4, a quarter note A4, and a half note B4, all under a slur. Dynamics include *mp* and *mf*. The grand staff accompaniment includes chords and moving lines in both hands. Measure 67 continues the melodic line with a half note C5, a quarter note D5, and a half note E5, ending with a fermata. Dynamics include *mf* and *p*.

69

Musical score for measures 69-71. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 69 features a melodic line in the treble staff with a slur over the first two notes and a fermata over the last note. The piano accompaniment in the grand staff has chords in the right hand and a bass line in the left hand. Measure 70 continues the melodic line. Measure 71 shows a more active melodic line with a slur and a fermata.

72

Musical score for measures 72-73. The system consists of three staves. Measure 72 features a melodic line in the treble staff with a slur and a fermata. The piano accompaniment in the grand staff has chords in the right hand and a bass line in the left hand. Measure 73 continues the melodic line. A dynamic marking of *p* (piano) is present in the first measure of the piano part.

74

Musical score for measures 74-76. The system consists of three staves. Measure 74 features a melodic line in the treble staff with a slur and a dynamic marking of *p* (piano). The piano accompaniment in the grand staff has chords in the right hand and a bass line in the left hand. Measure 75 continues the melodic line. Measure 76 features a melodic line in the treble staff with a dynamic marking of *f* (forte) and a slur. The piano accompaniment in the grand staff has chords in the right hand and a bass line in the left hand.

77

Musical score for measures 77-79. The piece is in A major (three sharps). Measure 77: Treble clef has a half note A4, quarter note G4, quarter note F#4, quarter rest, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. Bass clef has a whole note chord of A2, C3, E3. Measure 78: Treble clef has a whole rest. Bass clef has a whole note chord of A2, C3, E3. Measure 79: Treble clef has a half note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. Bass clef has a whole note chord of A2, C3, E3. Dynamics: *mp* in the treble of measure 79, *p* in the bass of measure 78, and *mp* in the bass of measure 79.

80

Musical score for measures 80-82. Measure 80: Treble clef has a half note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. Bass clef has a whole note chord of A2, C3, E3. Measure 81: Treble clef has a half note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. Bass clef has a whole note chord of A2, C3, E3. Measure 82: Treble clef has a half note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. Bass clef has a whole note chord of A2, C3, E3. Dynamics: *p* in the treble of measure 80, *mp* in the treble of measure 81, *p* in the treble of measure 82, and *pp* in the bass of measure 82.

83

Musical score for measures 83-85. Measure 83: Treble clef has a half note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. Bass clef has a whole note chord of A2, C3, E3. Measure 84: Treble clef has a half note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. Bass clef has a whole note chord of A2, C3, E3. Measure 85: Treble clef has a half note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. Bass clef has a whole note chord of A2, C3, E3. Dynamics: *mf* in the treble of measure 83, *mp* in the bass of measure 84, and *mf* in the bass of measure 85. Performance markings: *rall.* above the treble staff in measures 83 and 84.

Sonata Para clarinete y Piano

II Scherzo

Clarinete Sib

Giocoso ♩=120

mf *f* 3

Piano

Giocoso ♩=120

p

5

3

p

10

3 3 3

15

mf *ff* *mp* 3

20

mp *f* *p* *mf*

25

mp *mf* *f* *p* *pp*

30

mf *f*

35

p

40

p

45

p

50

rall. ♩=95

mf

55

Trio

mf *mf* **Trio** *mp* *pp* *mf*

60

Musical score for measures 60-64. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the top staff features a series of eighth and quarter notes with some slurs. The piano accompaniment in the grand staff includes a steady eighth-note bass line in the left hand and chords and moving lines in the right hand.

65

Musical score for measures 65-69. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the top staff features a series of eighth notes with slurs, starting with a *mf* dynamic marking. The piano accompaniment in the grand staff continues with a steady eighth-note bass line and chords in the right hand.

70

Musical score for measures 70-74. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the top staff features a series of eighth notes with slurs. The piano accompaniment in the grand staff includes a steady eighth-note bass line and chords in the right hand, with a *mf* dynamic marking appearing in the final measure.

75

Musical score for measures 75-79. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff features eighth-note patterns with slurs. The grand staff accompaniment includes chords and a bass line with a few notes. Dynamic markings include *f* and *mf*.

80

Musical score for measures 80-84. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff features eighth-note patterns with slurs. The grand staff accompaniment includes chords and a bass line with eighth-note patterns. Dynamic markings include *mf* and *p*.

85

Musical score for measures 85-89. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff features eighth-note patterns with slurs. The grand staff accompaniment includes chords and a bass line with eighth-note patterns. Dynamic markings include *mf*.

90

Musical score for measures 90-94. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff features eighth-note patterns with slurs. The grand staff accompaniment includes chords and a bass line with eighth-note patterns. Dynamic markings include *p*.

95

rit.
rit.

100

$\text{♩} = 120$

Scherzo come prima.

f

Scherzo come prima.

p

p

105

3

110

3

p

p

114

Musical score for measures 114-117. The right hand features a melodic line with eighth notes and triplets. The left hand provides harmonic support with chords and a bass line. Dynamics include *mf* and *f*.

118

Musical score for measures 118-121. The right hand has a more complex melodic line with sixteenth notes and triplets. The left hand continues with harmonic accompaniment. Dynamics include *f* and *mf*.

122

rall.

Musical score for measures 122-125. The right hand features a melodic line with triplets and a *rall.* marking. The left hand has a bass line with chords. Dynamics include *f* and *p*.

Sonata Para Clarinete y Piano.

III - Intermezzo

Clarinete en Sib

♩. = 70

12/8

mp

Piano

p

3

Cl.

mp

Pno.

pp

5

Cl.

Pno.

7 **rall.** $\text{♩} = 72$

Cl. *p mp p p*

Pno. *p pp*

σ. Ped.

10

Cl. *pp pp*

Pno. *2 p pp senza cresc.*

14 $\text{♩} = 70$ *Ped.*

Cl. *ppp p*

Pno. *pp mp pp*

** σ.*

17

Cl. *mp*

Pno. *pp*

19

Cl.

Pno.

21

Cl.

Pno.

25

Cl.

Pno.

28

$\text{♩} = 67$

Cl.

Pno.

30

Cl.

Pno.

pp

32

Cl.

Pno.

p *mp* *p*

p

Ped. _____ ^

35

Cl.

Pno.

pp *pp*

p

39

Cl.

Pno.

rall.

pp

Ped. _____ ^

Ped. _____ ^

Sonata para clarinete y piano.

IV

Rondó Finale

A

Clarinete Sib

Piano

$\text{♩} = 102$ $\text{♩} = 117$

mp *mf* *mp*

f

8

14

rit. $\text{♩} = 102$

mf

rit. $\text{♩} = 102$

20 rit. ♩=117

rit. ♩=117

26 rit.

rit.

32 ♩=117

♩=117

38 mf

mf A *f*

44

Musical score for measures 44-49. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth-note chords.

50

Musical score for measures 50-55. The right hand continues with eighth-note patterns, including a dynamic marking of *f* (forte) in measure 54. The left hand accompaniment remains consistent, with a dynamic marking of *p* (piano) in measure 54.

56

Musical score for measures 56-60. The right hand features a more complex eighth-note pattern with slurs. The left hand accompaniment continues with eighth-note chords.

61

Musical score for measures 61-65. The right hand has rests for the first five measures. The left hand features a rhythmic accompaniment of eighth-note chords, starting with a dynamic marking of *mf* (mezzo-forte).

leggiero

66 $\text{♩} = 112$ $\text{♩} = 117$

mf *p* *f*

mp *p*

73

79 *rit.* $\text{♩} = 117$

f *pp* *ff*

rit. $\text{♩} = 117$

p *mp*

85

♩=120

91

rall.

Più mosso a maniera de Coda

Musical score for measures 91-96. The system consists of a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo is marked 'rall.' with a dotted line, followed by 'Più mosso a maniera de Coda' and a metronome marking of ♩=120. The vocal line starts with a treble clef and a key signature of three sharps. It features a melodic line with eighth and sixteenth notes, ending with a fermata. The piano accompaniment has a grand staff with treble and bass clefs. It features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

97

Musical score for measures 97-101. The system consists of a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo is marked 'rall.' with a dotted line, followed by 'Più mosso a maniera de Coda' and a metronome marking of ♩=120. The vocal line starts with a treble clef and a key signature of three sharps. It features a melodic line with eighth and sixteenth notes, ending with a fermata. The piano accompaniment has a grand staff with treble and bass clefs. It features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *f* (forte).

102

Musical score for measures 102-105. The system consists of a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo is marked 'rall.' with a dotted line, followed by 'Più mosso a maniera de Coda' and a metronome marking of ♩=120. The vocal line starts with a treble clef and a key signature of three sharps. It features a melodic line with eighth and sixteenth notes, ending with a fermata. The piano accompaniment has a grand staff with treble and bass clefs. It features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

106

rall.

Musical score for measures 106-110. The system consists of a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo is marked 'rall.' with a dotted line. The vocal line starts with a treble clef and a key signature of three sharps. It features a melodic line with eighth and sixteenth notes, ending with a fermata. The piano accompaniment has a grand staff with treble and bass clefs. It features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *f* (forte), *p* (piano), and *f* (forte).

Orquesta de Cuerdas

I

Aquarius Mass

Ramses Lara Alvarez

Allegro drammatico ♩ = 100

Musical score for Violin I, Violin II, Viola, Violonchelo, and Contrabajo. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Allegro drammatico with a quarter note equal to 100 beats per minute. The dynamics range from *f* (forte) to *fff* (fortissimo).

- Violín I:** Starts with a whole rest, then enters in the third measure with a half note G4, marked *ff*.
- Violín II:** Starts with a whole rest, then enters in the third measure with a half note G4, marked *fff*, followed by a sixteenth-note pattern.
- Viola:** Plays a sixteenth-note pattern from the first measure, marked *f*. It has a whole rest in the second measure and then continues with a half note G4 in the third measure, marked *f*. It has another whole rest in the fourth measure and then continues with a sixteenth-note pattern in the fifth measure, marked *ff*.
- Violonchelo:** Plays a sixteenth-note pattern from the first measure, marked *ff*. It has a whole rest in the second measure and then continues with a half note G4 in the third measure, marked *ff*. It has another whole rest in the fourth measure and then continues with a sixteenth-note pattern in the fifth measure, marked *ff*.
- Contrabajo:** Plays a sixteenth-note pattern from the first measure, marked *f*. It has a whole rest in the second measure and then continues with a half note G4 in the third measure, marked *f*. It has another whole rest in the fourth measure and then continues with a sixteenth-note pattern in the fifth measure, marked *ff*.

Musical score for Violín I, Violín II, Vla., Vc., and Cb. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The dynamics range from *f* (forte) to *mf* (mezzo-forte).

- Vln. I:** Starts with a whole note G4, marked *f*. It has a whole rest in the second measure and then continues with a half note G4 in the third measure, marked *mf*. It has another whole rest in the fourth measure and then continues with a half note G4 in the fifth measure, marked *f*.
- Vln. II:** Plays a sixteenth-note pattern from the first measure, marked *f*. It has a whole rest in the second measure and then continues with a half note G4 in the third measure, marked *ff*. It has another whole rest in the fourth measure and then continues with a sixteenth-note pattern in the fifth measure, marked *ff*.
- Vla.:** Plays a sixteenth-note pattern from the first measure, marked *f*. It continues with a sixteenth-note pattern throughout the piece, marked *f*.
- Vc.:** Plays a sixteenth-note pattern from the first measure, marked *f*. It continues with a sixteenth-note pattern throughout the piece, marked *f*.
- Cb.:** Plays a sixteenth-note pattern from the first measure, marked *f*. It continues with a sixteenth-note pattern throughout the piece, marked *f*.

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Detailed description: This system covers measures 12 to 15. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Vln. I starts with a whole chord in measure 12 and then plays a melodic line. Vln. II plays a rhythmic eighth-note pattern. Vla., Vc., and Cb. all play a steady eighth-note accompaniment. A dynamic marking of *mf* appears in measure 14.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

ff

mf

Detailed description: This system covers measures 16 to 19. Vln. I plays a melodic line with accents. Vln. II plays a rhythmic eighth-note pattern with accents. Vla., Vc., and Cb. all play a steady eighth-note accompaniment with accents. Dynamic markings include *f* for Vla. in measure 16, *ff* for Vc. and Cb. in measure 16, and *mf* for Vln. II in measure 19.

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system covers measures 20 to 23. Vln. I plays a melodic line with accents. Vln. II plays a rhythmic eighth-note pattern with accents. Vla., Vc., and Cb. all play a steady eighth-note accompaniment with accents.

rit.

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

dim.

dim.

dim.

28

Meno mosso $\text{♩} = 82$

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

mf

mp

mf

mf

mf

mf

mf

mf

mf

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

f

f

mf

mf

mf

40

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

51

accel.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

57 **Come prima** ♩=100

Musical score for measures 57-61. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The tempo is marked as ♩=100. The dynamics are: Vln. I (mf), Vln. II (f), Vla. (f), Vc. (mp), and Cb. (mp) at the start of measure 57. In measure 61, the dynamics change to mf for Vln. I and f for Vln. II, Vla., Vc., and Cb.

Musical score for measures 62-65. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats and the time signature is 4/4. The dynamics are: Vln. I (mf) and Vln. II (ff) at the start of measure 62. The other instruments (Vla., Vc., Cb.) continue with their previous dynamics.

Musical score for measures 66-69. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats and the time signature is 4/4. The dynamics are: Vln. II (mf) at the start of measure 66. The other instruments (Vln. I, Vla., Vc., Cb.) continue with their previous dynamics.

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

ff

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

79

rall. Lento e smorzando

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mp

mp

mp

Orquesta de cuerdas

II

201

Marionette 6.16

Ramses Lara Alvarez

$\text{♩} = 103$

Violín I *ff*

Violín II *ff*

Viola *f* *mf* *f*

Violonchelo *f* *mf* *f*

Contrabajo *f* *mf* *f*

4

Vln. I

Vln. II

Vla. *ff*

Vc.

Cb. *f*

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *ff*, *f*, *p*

Detailed description: This system contains measures 7 and 8. Measure 7 is marked with a forte fortissimo (*ff*) dynamic. The strings play a rhythmic pattern of eighth notes. In measure 8, the dynamic changes to piano (*p*), and the notes are sustained with a hairpin. The instruments are Vln. I, Vln. II, Vla., Vc., and Cb.

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *ff*, *mf*, *sfz*

Detailed description: This system contains measures 9, 10, and 11. Measure 9 is marked with *ff*. Measure 10 is marked with *mf*. Measure 11 is marked with *ff*. The strings play a rhythmic pattern of eighth notes. In measure 10, the dynamic changes to mezzo-forte (*mf*). In measure 11, the dynamic changes back to forte fortissimo (*ff*). The instruments are Vln. I, Vln. II, Vla., Vc., and Cb.

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

ff

f

f

aquí

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf
detaché

mf
detaché

mf
detaché

mf

mf

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

22

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 22 and 23. The first two staves, Violin I and Violin II, are in treble clef with a key signature of one sharp (F#). They play a rhythmic pattern of eighth and sixteenth notes. The third staff, Viola, is in alto clef with a key signature of one sharp. It plays dotted quarter notes with accents. The fourth staff, Violoncello, and the fifth staff, Contrabasso, are in bass clef with a key signature of one sharp. They also play dotted quarter notes with accents.

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

Detailed description: This system contains measures 24 and 25. The first three staves, Violin I, Violin II, and Viola, are in treble clef with a key signature of one sharp. They play a rhythmic pattern of eighth and sixteenth notes. The fourth staff, Violoncello, and the fifth staff, Contrabasso, are in bass clef with a key signature of one sharp. They play dotted quarter notes with accents. The dynamic marking *ff* (fortissimo) is present at the beginning of each staff.

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 26 and 27. The key signature is one sharp (F#). The first three staves (Vln. I, Vln. II, and Vla.) feature a continuous eighth-note pattern. The Vln. I and Vla. parts include some chromatic movement and a change in articulation in measure 27. The Vc. and Cb. parts play a simple harmonic accompaniment of quarter notes.

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 28 and 29. The key signature changes to two sharps (F# and C#) starting in measure 28. The Vln. I part has a more active melodic line with sixteenth-note runs. The Vln. II and Vla. parts continue with eighth-note patterns. The Vc. and Cb. parts play quarter notes, with the Cb. part including a 'v.' (vibrato) marking above the notes in measure 29.

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

♩=95

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

fff

fff

fff

fff

rall.

♩=80

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

mf

pp

ppp

ff

f

mf

pp

ppp

ff

f

mf

pp

ppp

ff

f

mf

pp

ppp

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

mp

p

arco

pp

pp

Detailed description: This system contains measures 41 through 45. The key signature has one sharp (F#) and the time signature is 3/4. Vln. I and Vln. II play sustained notes with a hairpin crescendo leading to a dynamic marking of *p* at measure 44. Vln. II has a *pizz.* marking at measure 44. Vla. starts with a *pizz.* marking and *mp* dynamic, then switches to *arco* and *p* dynamic at measure 45. Vc. and Cb. play sustained notes with a dynamic marking of *pp* at measure 44.

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

mp

mf

mf

mp

mp

mf

Detailed description: This system contains measures 46 through 49. The key signature has two flats (Bb, Eb) and the time signature is 3/4. Vln. I and Vln. II play a rhythmic pattern of eighth notes with a dynamic marking of *mp* at measure 46, then *mf* at measure 47. Vln. I has a *pizz.* marking at measure 47. Vla. has a *pizz.* marking and *mf* dynamic at measure 47. Vc. and Cb. play sustained notes with a dynamic marking of *mp* at measure 46, then *mf* at measure 47.

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

mp

f

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

56

Vln. I arco nat. *mp* *f*

Vln. II arco *mp* pizz.

Vla. arco *mp* pizz.

Vc. pizz arco *mp* pizz. *mp*

Cb. pizz arco *mp* pizz. *mp*

mf *mp* *mp*

♩ = 110

60

Vln. I *ff*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

Cb. *mf*

63 pizz.

Vln. I *ff*

Vln. II arco *ff*

Vla.

Vc.

Cb.

66 arco *ff*

Vln. I *ff*

Vln. II pizz.

Vla.

Vc.

Cb.

6

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 216, begins at measure 6. It features seven staves for different instruments: Piano (Pno.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The Piano part has a treble clef and plays a continuous eighth-note pattern in the right hand, while the left hand has a few notes. The Organ part has a treble clef and plays a simple harmonic accompaniment. The Violin I and II parts have treble clefs and play a melodic line with some dynamics markings. The Viola part has a bass clef and plays a simple harmonic accompaniment. The Violoncello part has a bass clef and plays a melodic line with a slur. The Contrabass part has a bass clef and plays a simple harmonic accompaniment. The score is written in a standard musical notation style with a clean, professional layout.

14

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score, page 218, starting at measure 14. The score is for a piano, organ, two violins, a viola, a cello, and a contrabass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part (Pno.) features a continuous eighth-note pattern in the right hand, while the left hand has a simple bass line. The organ (Org.) plays a series of chords. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a harmonic progression of chords.

18

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of seven staves for measures 18 through 21. The key signature is two sharps (F# and C#). The Piano part (Pno.) features a continuous eighth-note pattern in the right hand, while the left hand has a simple bass line. The Organ part (Org.) plays a sustained chord in both hands. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts also play sustained notes. A rehearsal mark '8' is present at the beginning of the Contrabass staff.

22

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of seven staves for measures 22 through 25. The key signature is two sharps (F# and C#). The Piano part (Pno.) features a continuous eighth-note arpeggiated pattern in the right hand, while the left hand plays a simple bass line of quarter notes. The Organ part (Org.) plays a sustained chord in the right hand and a similar bass line in the left hand. The Violin I (Vln. I) part has a melodic line starting on a whole note and moving through half notes. The Violin II (Vln. II) part follows a similar pattern but with some chromatic movement. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts all play sustained whole notes, with the Cb. part starting on an octave below the Vc. part.

26

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Detailed description: This page of a musical score covers measures 26 through 29. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a grand staff format with seven systems. The first system is for the Piano (Pno.), showing a right-hand part with a continuous eighth-note pattern and a left-hand part with a simple bass line. The second system is for the Organ (Org.), featuring sustained notes in both hands. The third system contains the Violin I (Vln. I) and Violin II (Vln. II) parts, with Vln. I playing a half note and Vln. II playing a whole note. The fourth system includes the Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts, all playing sustained notes. The fifth system shows the continuation of the Vln. I, Vln. II, Vla., Vc., and Cb. parts. The sixth system continues the same parts. The seventh system concludes the page with the Vln. I, Vln. II, Vla., Vc., and Cb. parts. A rehearsal mark '8' is located at the beginning of the Contrabass staff in the seventh system.

30

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf*

mp

p

mp

pizz l.v.

mp *simile*

pizz l.v.

mp *simile*

8

Detailed description: This page of a musical score, numbered 222, contains seven staves. The top staff is for Piano (Pno.), starting at measure 30 with a treble clef and a key signature of two sharps (F# and C#). It features a continuous eighth-note pattern in the right hand and rests in the left hand. Dynamics include *p* and *mf* in the right hand and *mp* in the left hand. The Organ (Org.) staff has a treble clef and two sharps, with a melodic line in the right hand and sustained notes in the left hand. Dynamics range from *p* to *mp*. The Violin I (Vln. I) and Violin II (Vln. II) staves have treble clefs and two sharps, playing pizzicato first violins (*pizz l.v.*) with dynamics of *mp* and *simile*. The Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.) staves have bass clefs and two sharps, with the Cb. staff starting at measure 8. They all play sustained notes or rests.

35

Pno.

mp

mp

mp

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 35 through 38. The key signature is two sharps (F# and C#). The Piano part (Pno.) has a melody in the right hand with slurs and accents, and a bass line with a few notes and rests. The Organ part (Org.) has a single note in the right hand and rests in the left hand. Violin I (Vln. I) and Violin II (Vln. II) play a rhythmic pattern of quarter notes with accents. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are mostly rests, with a small '8' written below the Cb. staff in measure 35. Dynamics include *mp* (mezzo-piano) for the Piano and Organ parts.

39

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mp

p

p

p

tremolo come prima

tremolo come prima

45

Pno.

mf

mp

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

51

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. come prima

f

f

pizz.

ff

mp

arco

p

arco

p

56

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tremolo

mp
tremolo

mp
tremolo

f
tremolo

f

60

Pno. *p*

Org. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of seven staves. The Piano part (Pno.) is in the treble clef with a key signature of two sharps (F# and C#) and a dynamic marking of *p*. It features a continuous eighth-note pattern in the right hand and rests in the left hand. The Organ part (Org.) is in the treble clef with a dynamic marking of *mp* and features a melodic line with a long slur across measures 60 and 61, and a shorter slur across measures 62 and 63. The Violin I (Vln. I) and Violin II (Vln. II) parts are in the treble clef and play sustained notes. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are in the bass clef and also play sustained notes. The Contrabass staff has an '8' written below it, indicating an octave shift. The score is divided into four measures, with measure numbers 60, 61, 62, and 63 indicated by the bar lines.

64

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of seven staves for measures 64 through 67. The key signature is two sharps (F# and C#). The Piano part (Pno.) features a continuous eighth-note pattern in the right hand, while the left hand has a simple bass line. The Organ part (Org.) plays sustained chords in both hands. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes. The Viola (Vla.) part plays a sustained note. The Violoncello (Vc.) and Contrabass (Cb.) parts play sustained notes. A fermata is placed over the final note of the Cb. staff in measure 67.

68

Piano (Pno.) part: Treble clef, key signature of two sharps (F# and C#). The right hand plays a continuous eighth-note pattern (quarter-note pairs) in the upper register, while the left hand plays a simple bass line with a few notes.

Organ (Org.) part: Treble and bass clefs, key signature of two sharps. The organ part consists of sustained chords in both hands, with a slur over the notes in each measure.

Violin I (Vln. I) and Violin II (Vln. II) parts: Treble clef, key signature of two sharps. Both violins play a single sustained note in each measure.

Viola (Vla.) part: Alto clef, key signature of two sharps. The viola plays a single sustained note in each measure.

Violoncello (Vc.) and Contrabasso (Cb.) parts: Bass clef, key signature of two sharps. Both the cello and double bass play a single sustained note in each measure.

72

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Detailed description: This page of a musical score contains measures 72 through 75. The score is for a chamber ensemble consisting of Piano (Pno.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D major (two sharps) and the time signature is 4/4. The Piano part (measures 72-75) features a continuous eighth-note arpeggiated pattern in the right hand, while the left hand plays a simple bass line of quarter notes. The Organ part (measures 72-75) consists of sustained chords in both hands, tied across the four measures. The Violin I part (measures 72-75) has a melodic line starting on a whole note, followed by quarter notes with accidentals (sharps and flats), and ending on a whole note. The Violin II part (measures 72-75) plays a similar melodic line but with different accidentals. The Viola, Violoncello, and Contrabass parts (measures 72-75) all play sustained whole notes. A rehearsal mark '8' is located at the beginning of the Contrabass staff.

76

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Detailed description: This page of a musical score covers measures 76 through 79. The key signature is D major (two sharps) and the time signature is 4/4. The Piano part (Pno.) features a rhythmic pattern of eighth notes in the right hand, while the left hand has a simple bass line. The Organ part (Org.) consists of sustained chords in both hands. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes, with Vln. I having a hairpin crescendo in the final two measures. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts also play sustained notes, with the Cb. part starting on a lower octave (marked with an '8').

80

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

85

Pno. *pp*

Org. *pp*

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb. 8

Detailed description: This page of a musical score contains measures 85 through 90. The score is for a full orchestra and includes parts for Piano (Pno.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part (measures 85-90) features a melodic line in the right hand with dotted rhythms and a sustained bass line in the left hand. The organ part (measures 85-90) has a similar melodic line in the right hand and a sustained bass line in the left hand. The violin parts (measures 85-90) play a rhythmic pattern of dotted quarter notes with slurs. The viola part (measures 85-90) has a sustained bass line. The cello and contrabass parts (measures 85-90) have a sustained bass line. The dynamic markings are *pp* for the piano and organ, and *p* for the violins. The page number 85 is at the top left, and 234 is at the top right.

Bibliografía:

**La mayoría de libros están citados en el Protocolo Técnico*

Saint-Saëns, Camile. Sonata para clarinete y piano en Mi bemol mayor, Op. 167, Allegretto. Public Domain License, 1921.

Elaine, Gould. Behind Bars; The Definitive Guide to Music Notation. London: Faber Music Ltd. 2011.

Schumann, Robert. Op.15; 1. Von fremden Ländern und Menschen. Domain License, 1838.

Oxford, Companion. Diccionario Enciclopédico de la Música, México: Fondo de Cultura Economica. 2008.

Avid, Sibelius, Edicion Artista, con Licencia. Estados Unidos De América. 2022.

Werner Schweer, Musescore, Free Software; Ver. 3.6.2. Universal. 2022.

Audiovisual en internet, busca en Youtube/RamsesOcta/Playlist/Genitum Non Factum.

ANEXO

PROTOCOLO PARA REALIZACIÓN DE LA OBRA, APROBADO POR EL COMITÉ DE TITULACIÓN, SE ANEXA POR SER SUSTENTO TÉCNICO.

División de Arquitectura Arte y Diseño

DEMAE

APLICACIÓN DE TÉCNICA DE LA PRACTICA COMÚN EN LA COMPOSICIÓN MUSICAL ESTILO CLÁSICO Y SU FUNCIÓN EN LA FORMACIÓN DEL ESTUDIANTE.

Ramsés Lara Álvarez

Protocolo de obra para obtener grado de Maestro en composición NMST.

Modalidad de titulación:

Ejecución de Obra artística.

Director:
Ignacio Alcocer Pulido

Aprobado el 07 de Octubre de 2021

A) Título del trabajo por realizar:

APLICACIÓN DE TÉCNICA DE LA PRÁCTICA COMÚN EN LA COMPOSICIÓN MUSICAL Y SU FUNCIÓN EN LA FORMACIÓN DEL ESTUDIANTE.

B) Definición del tema:

Actualmente cuando se habla de arte, existe una abierta discusión que lleva a la subjetividad; subjetividad que para los fines de aprendizaje musical no es funcional, así directamente nos introducimos en el tema central de la música académica que es la *técnica*, forma desglosable y tangible de llevar el estudio musical. Ahora en el concepto de técnica entramos en una nueva discusión pues en el transcurso de la larga historia de la música académica con sus diversos estilos; el estudiante inicial no encuentra un sistema eficiente y centrado para formar sus bases sólidas hacia la profesionalización, en cambio, se encuentran largos obstáculos y confusión. La obra presentada desarrolla su contenido dando muestra de los elementos técnicos fundamentales que por excelencia son hasta nuestros días la base de la **música en la práctica común**.

C) Objetivos:

Demostrar la manera de aplicar la técnica habitual en la composición, que al mismo tiempo proporcione tanto a intérpretes como educadores una manera de esquematizar el sistema de los diversos aprendizajes de la música; Obtener el título como Maestro en Composición, y; Certificar la técnica elemental de trabajo en la vida diaria de compositor.

D) Justificación conceptualizada:

La idea de citar lo fundamental no es regresar al pasado, tampoco se trata de restringir la diversidad de estilos y libertad que en el espacio contemporáneo tienen lugar, se trata de tener la base sólida en la formación, que contiene los principios de unidad temática, claridad, equilibrio y proporcionalidad. El estudiante de cualquier especialidad que necesita encontrar una manera segura de desarrollar su técnica, así como la mejora de un oído básico práctico, al tener un sistema simplificado, la destreza musical tiene más probabilidades de desarrollarse para poder alcanzar la profesionalización.

E) Contenido temático:

Parte 1. Análisis y presentación.

- Contrapunto libre a 3 voces. Preludio, invención 1, invención 2
- Fuga. Credo - Misa Breve.
- Desarrollo de tema mixto apegado al texto estilo de Joseph Haydn¹. *Kyrie Eleison* – Misa Breve.
- Forma ternaria A-B-A, *Luna Lied* .

Parte 2. Presentación de obra completa, *Genitum Non Factum*, (dur: ca. 49'28'')

F) Fuentes de información:

BACH, Johann Sebastian. *Bach-Gesellschaft Ausgabe, Band 3*. Leipzig: Breitkopf und Härtel, 1853.

- *Neue Bach-Ausgabe, Serie V, Band 6.1*. Kassel: Bärenreiter, 1989.

BARRIOS, Ángel. *Diccionario de términos musicales*, Granada: 2001.

<http://www.conservatorioangelbarrios.com/index.php/profesorado/material-complementario>

CHEVALIER, Marcelo. *Tratado de Morfología Musical*. Neuquen: Universidad Tecnológica Nacional, 2014.

DUBOIS, Théodore. *Traité de contrepoint et de fugue*. Paris: Heugel, 1901

FORNER, Johannes, et al. *Contrapunto creativo*. Cataluña: Idea Books, 2003.

GEDALGE, André. *Tratado de fuga*. Madrid: Real Musical, 2006.

GONZÁLEZ LAPUENTE, Alberto. *Diccionario de la Música*. Madrid: Alianza, 2003.

HAYDN, Joseph. *Missa Brevis St. Joannis de Deo, Hob. XXII:7 in B-flat major*. Fecha de composición ca. 1775, sin lugar y fecha de edición, Choral Public Domain License.

JEPPENSEN, Knud. *Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century*. New York: Dover, 1992.

JURAFSKY, Abraham, *Manual de armonía*. Buenos Aires: Editorial Ricordi, 1997.

LLACER PLA, Francisco. *Guía Analítica de formas musicales*. Madrid: Real Musical, 1987.

MANEVEAU, Guy. *Música y Educación*. Madrid: RIALP, 1993.

¹ Compositor austriaco nacido en 1732 y muerto en 1809, figura principal en el desarrollo de las formas musicales de la Primera Escuela de Viena, profesor de W. A. Mozart, Ludwig van Beethoven, entre otros.

de la MOTTE, Diether. *Contrapunto*. Barcelona: Idea Books, 1998.

MOZART, Wolfgang Amadeus. *Missa Brevis für 4 Singstimmen, 2 Violinen, Bass und Orgel, KV. 65*.

Mozarts Werke, Serie I, Bd. 1, No. 2. Leipzig: Breitkopf & Härtel, 1877.

de PEDRO, Dionisio. *Manual de formas musicales*. Madrid: Real Musical, 2006.

PISTON, Walter, *Armonía*, Cooper City: SpanPres, 1998.

- *Contrapunto*. Cooper City: SpanPres, 1998.

RETI, Rudolph. *Tonalidad, Atonalidad, Pantonalidad. Estudio de algunas tendencias manifestadas en la música del Siglo XX*. Madrid: RIALP, 1965.

SEARLE, Humphrey. *El Contrapunto del Siglo XX*. La Habana: Arte y Literatura, 1978.

SCHOENBERG, Arnold. *Funciones Estructurales de la Armonía*. Barcelona: Idea Books, 1999.

- *Fundamentos de la Composición Musical*. Madrid: Real Musical, 1998.
- *Modelos para los estudiantes de composición*. Buenos Aires: Ricordi, 1943.

SCHUBERT, Franz Peter. *Missa in G-Dur D. 167, für vier Singestimmen, Orchester un Orgel. Franz Schubert Werke, Serie XIII, No. 2*. Leipzig: Breitkopf & Härtel, 1887.

TORRE BERTUCCI, José. *Tratado de contrapunto*. Buenos Aires: Melos, 2010.

ZAMACOIS, Joaquín. *Teoría de la música*. Madrid: Idea música, 2007.

G) Presentación de la técnica de creación:

El contrapunto, la armonía y las formas musicales son parte del extracto histórico de la técnica de concepción musical que emplearon los maestros que con su prestigio son paradigma, por lo tanto, son la base de cualquier estudio musical, incluidos a los especialistas en ejecución e investigación o estudio de caso. No basta con el talento propio, pues inclusive los grandes maestros fueron estudiosos revisionistas de las técnicas de su pasado y presente, no darle importancia al estudio de tales patrones técnicos, podría resultar en un excesivo uso de fuerza para llegar a la meta, probablemente con resultados muy distintos y tal vez con una calidad comprometida. Es importante señalar que el conocimiento adquirido es indispensable para otras ramas de la música como son los compositores, instrumentistas, directores, arreglistas, profesores, musicólogos, musicógrafos y críticos, ya que éstos constituyen la base técnica para cualquier valoración de los diversos estilos singulares del pasado o del presente.

El Maestro en Composición como artista dotado de los aspectos creativos de la música y de sus modelos estructurales, supone suficiente capacidad para desenvolverse sin una preparación técnica unitaria, clara y equilibrada, sin embargo, reconocer esta situación lo aleja de realidad artística tanto del pasado como del presente, pues se cae en un error que aqueja a la sociedad del conocimiento actual; para solventar dicha situación, se debe

plantear un camino que lleve a esa independencia del pensamiento musical, el conocimiento estilístico adquirido por el plan de estudios de la carrera de NMST (Maestro en Composición), habilita al futuro compositor a asumir bajo aspectos analíticos el estilo de composición cualquiera que sea, puesto que estas competencias adquiridas son para la labor creativa de toda la vida.

Conceptos generales de armonía tonal (funcional).

Los esquemas armónicos utilizados para el presente trabajo de titulación son aquellos utilizados en el periodo del Barroco tardío con la transición al clasicismo², específicamente con la obra J. S. Bach como guía, y la Primera Escuela de Viena³, igualmente con Joseph Haydn y Wolfgang Amadeus Mozart, es decir corresponden a los periodos barroco y clásico. La armonía responde a modelos específicos de los compositores antes mencionados. La Tonalidad se puede definir como la sucesión de sonidos organizados que se imponen como tales y poseen un sentido en el discurso musical; el término Tonalidad fue esculpido por Francoise-Joseph Fétis⁴ que en términos generales se puede definir como aquel conjunto de sonidos que se identifican con un sistema regidos por un punto de referencia central llamado “tónica”, mismo que determina el lugar y función de cada sonido con respecto a este eje de atracción.

El discurso musical se define por la inclusión de puntuaciones sintácticas llamadas cadencias. La cadencia es un enlace armónico de reposo que por lo regular determina la tonalidad y sus fluctuaciones (modulaciones, inflexiones), así como da énfasis a cuestiones claridad, proporcionalidad y equilibrio morfológicos.

En cada obra que se presenta están claramente definidas las Funciones Tonaless⁵ básicas, puesto que en ellas fluctúa la distribución formal de las diferentes secciones. El trabajo del compositor es determinar en primer plano las texturas, así como las formas que se emplean en cada una de estas obras. Podemos decir que el complemento de la armonía se rige por reglas específicas que se determinan por medio de la textura musical. Se reconocen para el presente proyecto 3 categorías de textura:

- 1.- *Monófona*, simplemente una melodía sola sin acompañamiento alguno;
- 2.- *Homófona*, es una melodía acompañada por armonía, y;
- 3.- *Polifónica* que es la sucesión simultánea, horizontal de diferentes melodías que coinciden verticalmente y se adentran a un discurso acórdico claro y equilibrado tonalmente hablando.

² El periodo del Barroco Tardío se ha establecido por la historiografía a aquel que se lleva a cabo entre los años 1680 a 1730, sin embargo, el periodo subsiguiente que es la transición al clasicismo por algunos musicógrafos como una extensión del periodo barroco; dicho periodo corresponde entre los años 1730 a 1750.

³ Primera Escuela de Viena corresponde a aquellos estatutos compositivos definidos por los compositores Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791) y Ludwig van Beethoven (1770-1827). En este periodo se establecen parámetros armónicos que rigen hasta el ocaso del sistema tonal hacia 1910; este sistema armónico está definido por la claridad de las funciones tonales, así como el parámetro morfológico de la música (Misa, Forma Sonata, y subgéneros abiertos y cerrados).

⁴ Compositor belga nace 1784 y muere en 1871.

⁵ Las Funciones tonales se presentan en diferentes contextos tonales, estos se refieren a los *Modos* sobre los cuales el discurso musical se desarrolla. Nos referimos a los *Modos Mayor, Mixto* y menor en sus tres acepciones, es decir *menor natural, menor melódico* y *menor armónico*.

El complemento que define a la armonía de la práctica común es el que proporcionan los movimientos cadenciales sean auténticos o semicadenciales, éstos se componen de diversos elementos de combinación puesto que en ellos descansa la definición tonal. La cadencia se puede definir como aquella fórmula melódica – armónica⁶ de movimiento y resolución de las partes que definen la estructura de la obra, asimismo el recurso cadencial proporciona fluidez al discurso musical, esto es el elemento principal que utilizamos en la elaboración del material compositivo del presente trabajo.

Al elaborar el material de titulación hemos considerado seriamente las palabras de Walter Pistón:

... La estructura tonal de la música consiste principalmente en armonías cuyas fundamentales son grados tonales, I, IV, V y en ocasiones ii y los acordes sobre los grados modales, iii y vi se utilizan para obtener variedad. Hay muchas opciones posibles de esta generalización, pero, sin embargo, puede considerarse la norma de la práctica común para la música que permanece en una tonalidad⁷.

Dicho lo anterior las fórmulas de Dominante (D) son las que complementan el discurso tonal de la obra en la práctica común, es decir que la sucesión Dominante – Tónica (T-D) coadyuva, complementa y da énfasis a la tónica (I/T), además proporciona elementos mucho más determinantes que otra función de las arriba mencionadas, es decir IV (SD), iii (m) y/o vi (sm).

Contrapunto.

En cuestiones de Contrapunto, la referencia para el presente trabajo es definitivamente la obra de J. S. Bach, sin menos cabo de definiciones, consejos, recetas y reglas que nos proporcionan los diversos textos de Jeppessen, Dubois, Bertucci y de la Motte, sin embargo, la idea que nos da una luz en la guía del presente trabajo es aquella que Walter Pistón nos presenta en la introducción de su texto Contrapunto, a saber:

El arte del contrapunto es el arte de combinar líneas melódicas. Sin embargo, la esencia del contrapunto, en tanto que componente de la vitalidad interna de la música, es algo más que un proceso de manipulación y combinación, y puede hallarse en casi toda la música. ... Por su origen, en el término contrapunto está implícita la idea de discordancia. La interacción de concordancia y discordancia entre los diversos factores de la textura musical constituye el elemento contrapuntístico en la música. El estudio del contrapunto implica un estudio de estas cualidades de concordancia y discordancia...⁸.

Bajo los argumentos presentados por el insigne Piston, podemos decir que el elemento contrapuntístico de la *Fuga* de la *Misa Breve* que se presenta en el presente tiene como modelo técnico la obra de J. S. Bach y el modelo melódico y formal se basaron en las obras de Haydn, Mozart y Schubert. En ellas la independencia de cada voz tiene que ver con la no coincidencia de acentos en la actividad rítmica, este artificio es determinante en la fluidez formal y sintáctico de esquemas melódicos que la textura polifónica demanda en combinación del texto litúrgico de la obra.

⁶ GONZÁLEZ LAPUENTE, Alberto. *Diccionario de la música*. Madrid: Alianza, 2003, p. 87.

⁷ PISTON, Walter. *Armonía*. Cooper City: Span-Press, 1998, pp. 52 -53.

⁸ PISTON, Walter. *Contrapunto*. Cooper City: Span -Press, 1998, p. 9.

La articulación de los esquemas armónicos en contextos rítmicos, es decir ritmo armónico, es el tapete en donde descansa el movimiento polifónico, este aspecto ha sido el elemento más significativo en la elaboración del presente trabajo, sin embargo, es importante señalar que los parámetros melódicos básicos (apoyatura, nota de paso, escape, anticipación, etc.) son aquellos que se utilizan bajo las reglas de escuela que son los movimientos contrario, directo y oblicuo.

Forma musical tradicional: sintaxis y estructura

Las formas musicales empleadas en el presente trabajo corresponden a esquemas muy específicos que nos proporcionan los grandes maestros que son referidos con anterioridad, que articulan las diferentes fórmulas melódicas a base de el motivo, semifrase, frase, periodo y grupo de frases, esquemas que fueron determinantes en el periodo clásico. Podemos citar la definición que esgrime Dionisio de Pedro:

La forma musical se entiende generalmente la manera en que está construida una obra formando un todo completo. Estructura es el agrupamiento de diversas partes con vistas a construir un todo. En general ..., se estructura de acuerdo con el principio de repetición y contraste⁹.

La interacción sintáctica de estos son lo que da como resultado la forma musical, sean binaria (A-B), ternaria (A-B-A), rondó (A-B-A-C-A), variación y forma sonata (A-B-desarrollo-A-B-coda), sin embargo, la fuga no participa en un esquema formal como en las anteriores, se trata de un procedimiento compositivo que no se resuelve como una “forma establecida”, sino que su sintaxis la solventa como una esquematización totalmente libre; Gedalge establece en su texto que si la fuga se presentase como una forma ésta debiera ser una *construcción artificial*¹⁰. El esquema estructural escolástica de la fuga reconocida como “una forma musical” es: exposición – divertimento o episodio – contra exposición – desarrollo – *stretto* – pedal – cadencia final, no son del todo aceptables por los grandes compositores, cada uno establece formalmente una libertad total de las partes, v. gr. *Clave bien temperado I y II* de Bach, en cada fuga el compositor establece esquemas formales muy diferentes a lo establecido en los tratados de fuga escolástica. El sentido del presente es lograr que las estructuraciones formales estén de acuerdo a lo que la norma establece, pero la libertad en el uso de los elementos que componen la obra es en su mayoría libres.

H) Conclusión:

Sin olvidar lo formativo de las herramientas universales de desarrollo técnico, como es el solfeo, al añadir la práctica de lo elemental de la concepción musical como lo citado en el texto, el compositor y cualquier estudiante de música podría obtener una libertad para ir a niveles superiores de creación, interpretación y estudio sin peligro de confusión.

⁹ de PEDRO, Dionisio. *Manual de formas musicales*. Madrid: Real Musical, 2006, p. 24.

¹⁰ GEDALGE, André. *Tratado de fuga*. Madrid: Real Musical, 2006, p. 228.