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Cantos de la Nada

A Dissertation Presented by

Ricardo Gallo

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Doctor of Philosophy

in

Music

(Music Composition)

Stony Brook University

May 2011

Stony Brook University

The Graduate School

Ricardo Gallo

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Abstract of the Dissertation

Cantos de la Nada

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In conceiving “Cantos de la Nada” for mezzo-soprano and mixed chamber ensemble I went through a process of finding a direction to create original music inspired by folk songs from Colombia without using any specific material. Rather I adopted certain ways to conceive music that can be found in these traditional expressions.

Two abstract musical elements that I draw from folk music and that I focused on for this piece are texture and form. Since melody, rhythm and even harmony reflect more directly specific kinds of folk music, I focused on elements that are not the primary materials of folk music but that are the result of how it is conceived. Each movement deals differently with these elements, the results being related to the form of each text.

I used original texts written by Colombian singer Juanita Delgado. Her lyrics have characteristics of folk songs: They are simple in form and language but with several layers of meaning. Some are more strophic, others have recurrent verses, and some have longer and more irregular ones, yielding diverse musical forms. The ambiguity of the text’s tone, for instance sometimes appearing as simple love songs but also bringing out the anguish of people living in a conflicted place, is reflected in the music through the juxtaposition of simple and complex elements both in pitch and rhythm, trying to convey the character of the text.

The use of pitch and rhythm is, in some movements more than others, less directly related to Colombian folk music. However, the use of different rhythmic treatments was one of the original interests I had in composing this piece.

The piece is scored for winds, percussion, violin and bass with some folkloric instruments like tiple, marimba, and other traditional Colombian percussion. The scoring varies on each movement of the piece.

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Instrumentation

Flute
Clarinet in B \flat
Clarinet in B \flat (Doubling bass clarinet)
Two trombones
Mezzo soprano
Background Vocals (in the movement “De Nada”)
Violin
Tiple (12 string [4 sets of 3 strings] South American instrument) notated an octave higher like a guitar.

Four percussionists:
Tom toms, Snare Drum, Bongos, Woodblocks, Bombo (folkloric bass drum from South America)
Marimba de Chonta (folkloric marimba from northern pacific coast of South America)
Alegre Drum (conical hand drum from Caribbean Coast of Colombia), Drum Set.

Double Bass (slightly amplified)

LUZ Y NOCHE

Se apaga la luz
Se enciende la noche
Se escurre la sombra
Por entre la puerta.

Descubre rezagos
De fiebre animada.
Volcanes de piedra
Volcanes de lava.

Y que si me muero
Entre males de gente
Y que si me pierdo
Entre miles de mentes.

ES LA HORA DE CONTARLE

Creo que es la hora de escribirle
Todo este infierno que ha sido no tenerlo
Y de contarle las veces que he querido llamarle,
Gritarle que lo quiero, que usted ha sido mi cielo.
Que fue mi luna y mi sol y mi único amor verdadero.

Que nunca supe querer hasta que lo encontré a usted;
Que me marché sin remedio al sentirme sin remedio:
Y que despedí sin celo al estrellarme en la pared
Para este mal que está en mi pecho asegurado con candado
Y que nunca puso un ultimátum al abuso que me ha dado.

Yo lo quiero.... Lo amo,
Lo siento muy cercano y me alejo segura
De que voy a volver a ser suya
Por más arrepentimiento que luego pueda sentir
Y aunque me clave en el alma
Todo el fuego de un fusil.

HOY HE VUELTO AL DÍA Y AL COMIENZO

Hoy he vuelto al día y al comienzo
Del momento de no poder soportar
Mi humanidad
Y entonces, huyo.

Huyo del risco que me espera
Y de la nube que entierra
Sus aguas gélidas de testaruda tez,
en mi negrura.

Huyo del campo que se presenta inmenso,
Del verde de ese piso que no piso
Porque vuelo en el afán brusco
De perderme.

Hoy he vuelto al día y al comienzo
De descubrir la pluma
Como febril remedio.
De rozar con hambre y sed
El manifiesto donde posan humildes
Mis lamentos.

No soy testigo de nada
Ni de mi,
Ni del vecino enjuto que de su piel se jacta,
Ni de la lumbre, poca,
Que a mis ojos no delata.

Porque no ha habido día ni comienzo,
Ni atardecer ni sombras,
Ni lucero, ni navío.

Yo huyo y nuevamente huyo.
De la vida lastimera que me espera en otra orilla,
En otra hoguera,
En otra alma a donde postrarme fuera.

PAZ

Y me tengo que salir
y no me puedo quedar.
Que se pueden aburrir
y que me pueden echar.

Que cosa esa tan maluca
el no poderse quedar
En un lugar de reposo,
En un refugio de paz.

DE NADA

Disparos, de nada,
De rabia, de nada,
De odio, de nada,
De tumbas, de nada,
De siembras, de nada,
De nada, de nada.

Dolencias, de nada

Del otro, de nada,
De nadie, de nada,
De todos, de nada
Del niño, de nada,
De madres, de nada.

Caminos, de nada
De lodo, de nada,
De angustia, de nada,
De tumbas, de nada,
De juerga, de nada,
De piedra, de nada
De flores, de nada.

Vergüenza, de nada
Conciencia, de nada
Prudencia, de nada
Presencia, de nada
Ausencia, de nada
Demencia, de nada.

Disparos, de nada
De nadie, de nada
Vergüenza, de nada
De todos, de nada
Demencia, de nada
De flores, de nada
Ausencia, de nada
De piedra, de nada

Ausencia, de nada,
De rabia, de nada,
Dolencias, de nada
De juerga, de nada,
Conciencia, de nada,
De siembra, de nada.

Caminos, de nada
De tumbas, de nada
De madres, de nada
Presencia, de nada
Del niño, de nada
De piedra, de nada.

Conciencia, de nada
Vergüenza, de nada
De nada, de nada,
Mil gracias, de nada.

De nada, de nada,

Mil gracias, de nada,
De nada, de nada,
Mil gracias, de nada.

Texts by Juanita Delgado
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English Translations of the Lyrics.
(translation by Carla Macchiavello and Ricardo Gallo)

LIGHT AND NIGHT

The light turns off
The night turns on
The shadow slips
Through the door

Discover replicas
Of animated fever
Volcanoes of stone
Volcanoes of lava

What if I die
Among ills of people
What if I die
Among thousands of minds

IT IS THE TIME TO TELL YOU

I think it is the hour to write to you
All this hell that has been not having you
And to tell you of the times that I have wanted to call you,
Scream to you that I love you, that you have been my heaven.
That you were my moon and my sun and my only true love.

That I never knew how to love until I found you;
That I left without alternative when I felt hopeless:
And that I said goodbye without jealousy when I crashed against the wall
For this ill that is secured with a lock in my breast
And that never posed an ultimatum to the abuse it has given me.

I want you... I love you,
I feel that you are close to me and I move away confident
That I will be yours again
No matter how much regret I might feel then
And though I sink in my soul
All the fire of a rifle.

TODAY I HAVE RETURNED TO THE DAY AND THE BEGINNING

Today I have returned to the day and the beginning
Of the moment of no longer enduring
My humanity
And then, I flee.

I flee from the cliff that awaits me
And the cloud that buries

Its icy waters of stubborn visage,
In my blackness.

I flee the countryside that discloses itself immense,
From the green of that ground I do not step on
Because I fly in the abrupt eagerness
Of being lost.

Today I have returned to the day and the beginning
Of discovering the pen
As feverish remedy
Of grazing with hunger and thirst
The manifesto where my laments
Rest humble.

I am not a witness of anything
Not even of me,
Nor of the gaunt neighbor who boasts of his skin,
Nor the fire, little,
That does not betray my eyes.

Because there has not been a day or beginning,
Nor dusk nor shadows,
Nor bright star, nor vessel.

I flee and flee again.
From the plaintive life that awaits me on the other shore,
In another bonfire,
In another soul where to prostrate outside.

PEACE

I have to get out
And I can't stay
They might get tired
And might though me out

What an annoyance
Not being able to remain
In a place of rest
In a haven of peace!

OF NOTHING

Shots, of nothing,
Of rage, of nothing,
Oh hate, of nothing,
Of tombs, of nothing,
Of crops, of nothing,
Of nothing, of nothing.

Sorrows, of nothing
Of the other, of nothing,
Of no one, of nothing,
Of all, of nothing,
Of the child, of nothing,
Of mothers, of nothing.

Roads, of nothing,
Of mud, of nothing,
Of anguish, of nothing,
Of tombs, of nothing,
Of party, of nothing,
Of stone, of nothing,
Of flowers, of nothing.

Shame, of nothing,
Conscience, of nothing,
Prudence, of nothing,
Presence, of nothing,
Absence, of nothing,
Dementia, of nothing.

Shots, of nothing,
Of no one, of nothing,
Shame, of nothing,
Of all, of nothing,
Dementia, of nothing,
Of flowers, of nothing,
Absence, of nothing
Of stone, of nothing.

Absence, of nothing,
Of rage, of nothing,
Sorrows, of nothing,
Of party, of nothing,
Conscience, of nothing,
Of crops, of nothing.

Roads, of nothing,
Of tombs, of nothing,
Of mothers, of nothing,
Presence, of nothing,
Of the child, of nothing,
Of stone, of nothing.

Of nothing, of nothing,
Thousand thanks, of nothing (you're welcome)

Cantos de la Nada

Luz y Noche

Ricardo Gallo
Lyrics by Juanita Delgado

Transposing Score

• = 78

Clarinet in B \flat

Bass Clarinet

Trombone 1

Trombone 2

Soprano

Marimba

Percussion 1 (bombo and toms)

Acoustic Bass

pp

mp

mp

Se~a - pa-ga la luz se-en-ciende la noche Se~es - curre la sombra por entre la puer-ta

Luz y Noche

11

B♭ Cl.

B. Cl.

Tbn. 1

Tbn. 2

Sop.

Mrb.

Perc. 1

A.B.

mf

mf

ff

ff

mp

mf

p

mf

pizz. sempre

17

17

mute

mute

Bombo (folkloric bass drum)

Se~a - pa - ga la luz se~enciende la noche Se~es-

Luz y Noche

21

B♭ Cl.

mf

p

27

B. Cl.

21

Tbn. 1

Tbn. 2

Sop.

mp

27

cu- rre la som-bra por en-tre la puerta

Se-a-pa-ga la luz se-encien-de la no-che Se-es-cu-rre la sombrapor

Mrb.

21

Perc. 1

21

A.B.

Luz y Noche

30 35

B♭ Cl. *f*

B. Cl. *f*

Tbn. 1 *mf* open *mp* mute *mf* open

Tbn. 2 *mf* open

Sop. *mf*

en-tre la puer-ta Des-cub-re re-zagos-de fie-bre-ai-ma-da Vol-ca-nes de pie-dra Vol-ca-nes de la-va

Mrb. *mf*

Perc. 1 *mf*

A.B. *f*

Detailed description: This page of a musical score for 'Luz y Noche' covers measures 30 to 35. It features seven staves. The B♭ Clarinet and Bass Clarinet parts (measures 30-35) play a melodic line with dynamics ranging from *f* to *mf*. The Trumpet 1 part (measures 30-35) includes dynamic markings (*mf*, *mp*) and performance instructions like 'open' and 'mute'. The Trumpet 2 part (measures 30-35) also includes 'open' and *mf* markings. The Soprano part (measures 30-35) has lyrics: 'en-tre la puer-ta Des-cub-re re-zagos-de fie-bre-ai-ma-da Vol-ca-nes de pie-dra Vol-ca-nes de la-va'. The Maracas part (measures 30-35) plays a rhythmic accompaniment with *mf* dynamics. The Percussion 1 part (measures 30-35) plays a rhythmic pattern with *mf* dynamics. The Double Bass part (measures 30-35) provides a bass line with *f* dynamics. Measure numbers 30 and 35 are indicated in boxes above the first and fifth measures of the B♭ Clarinet staff.

Luz y Noche

47 52

B♭ Cl.

B. Cl.

Tbn. 1

Tbn. 2

Sop.

Mrb.

Perc. 1

A.B.

mf *mp* *mf* *mf*

ciende la no-cheSe~es - cu-rre la sombrapor en-tre la puer-ta Des - cu-bre re - za-gosde fiebre~ani-mada Vol-ca-nes de pie-dra Vol - ca-nes de la - va Vol-

Luz y Noche

63

B♭ Cl. *improvise*
(improvise based on previous material)

B. Cl. *mp*

Tbn. 1 *p*

Tbn. 2 *p*

Sop.

Mrb.

Perc. 1 *mp*

A.B. *mf*

Detailed description: This is a page of a musical score for the piece 'Luz y Noche'. The score is arranged in a grand staff format with seven staves. The top staff is for B♭ Clarinet (B♭ Cl.), which begins at measure 63 with a melodic line and includes an 'improvise' instruction with a note that it should be based on previous material. The second staff is for B Clarinet (B. Cl.), playing a rhythmic accompaniment with a mezzo-piano (*mp*) dynamic. The third and fourth staves are for Trombone 1 (Tbn. 1) and Trombone 2 (Tbn. 2), both playing a rhythmic accompaniment with a piano (*p*) dynamic. The fifth staff is for Soprano (Sop.), which is silent. The sixth staff is for Maracas (Mrb.), also silent. The seventh staff is for Percussion 1 (Perc. 1), playing a rhythmic pattern with a mezzo-piano (*mp*) dynamic. The eighth staff is for Alto Bass (A.B.), playing a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Luz y Noche

69 REPEAT AD LIBITUM 73

B♭ Cl. *f* *ppp*

B. Cl. REPEAT AD LIBITUM

Tbn. 1 *mp*

Tbn. 2 *mp*

Sop. *f*
Y

Mrb.

Perc. 1

A.B. REPEAT AD LIBITUM

Detailed description: This page of a musical score for 'Luz y Noche' contains eight staves. The top staff is for B♭ Clarinet (B♭ Cl.), starting at measure 69 with a whole rest, followed by a double bar line and a repeat sign. At measure 73, it begins with a half note G3 (marked *f*) and a half note F#3 (marked *ppp*), with a hairpin crescendo. The second staff is for B Clarinet (B. Cl.), starting at measure 69 with a quarter note G#3, followed by a quarter note A3, and then a quarter note G#3. This pattern repeats with a double bar line and repeat sign. The third staff is for Trombone 1 (Tbn. 1), starting at measure 69 with a quarter note G3, followed by a quarter note A3, and then a quarter note G3. The fourth staff is for Trombone 2 (Tbn. 2), starting at measure 69 with a quarter note G3, followed by a quarter note A3, and then a quarter note G3. The fifth staff is for Soprano (Sop.), which is silent until measure 73, where it has a half note G3 (marked *f*) with a 'Y' below it. The sixth staff is for Maracas (Mrb.), which is silent throughout. The seventh staff is for Percussion 1 (Perc. 1), starting at measure 69 with a quarter note G3, followed by a quarter note A3, and then a quarter note G3. The eighth staff is for Alto Bass (A.B.), starting at measure 69 with a quarter note G#2, followed by a quarter note A2, and then a quarter note G#2. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

Luz y Noche

77 *mf* X 4 81 *f*

B♭ Cl.

mf X 4 *f*

B. Cl.

77 *f* X 4 *mf* *mf*³ open

Tbn. 1

77 *f* X 4 *mf* *mf*³ open

Tbn. 2

(breathe as necessary)

77 X 4 81

Sop.

que si me muero~en-tre ma-les de gen-te Y que si me pier-do-en-tre mi-les de men-tes (y)

77 *f* X 4 *f*

Mrb.

77 X 4

Perc. 1

77 X 4 *f*

A.B.

Luz y Noche

84

B♭ Cl. *f*

B. Cl. *mf*

Tbn. 1 *mf* *f* *ff* *f* mute (plunger)

Tbn. 2 *mf* *f* *ff* *f* mute (plunger)

Sop. *f*

Y que si me muero-en-tre ma-les de gen-te Y que si me pierdo-en-tre mi-les de men-tes Y

Mrb.

Perc. 1 *f*

A.B. *mf* *f*

87

Luz y Noche

91

B♭ Cl.

B. Cl.

Tbn. 1

Tbn. 2

Sop.

Mrb.

Perc. 1

A.B.

que si me mue-ro-en-tre ma-les de gen-te Y que si me pier-do-en-tre mi-les de men-tes Y que si me pierdo-entre mi-les de men-tes Y

piu f

Detailed description: This is a page of a musical score for the piece 'Luz y Noche'. The score is arranged in a grand staff format with eight staves. From top to bottom, the staves are: B♭ Clarinet (B♭ Cl.), B Clarinet (B. Cl.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Soprano (Sop.), Maracas (Mrb.), Percussion 1 (Perc. 1), and Alto Bass (A.B.). The music is in a key with one sharp (F#) and a 4/4 time signature. The Soprano part includes Spanish lyrics: 'que si me mue-ro-en-tre ma-les de gen-te Y que si me pier-do-en-tre mi-les de men-tes Y que si me pierdo-entre mi-les de men-tes Y'. The Trombone parts include performance markings such as '+' for accents and '(close mute)'. The Alto Bass part ends with the instruction '*piu f*'. The number '91' is written at the beginning of each staff.

Luz y Noche

98

B♭ Cl.

B. Cl.

98 (close mute)

Tbn. 1

(close mute)

Tbn. 2

98

Sop.

que si me pierdo~entre mi-les de men - tes Y que si me pierdo~entre mi-les de men - tes Y que si me pierdo~entre mi-les de men - tes Y que si me

98

Mrb.

98

Perc. 1

98

A.B.

101

101

Luz y Noche

112

B♭ Cl. *mf* *ff*

B. Cl. *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Sop.
mi - les de men - tes Y que si me pier - do - en - tre mi - les de men - tes Y que si me pier - do - en - tre mi - les de men - tes

Mrb. *ff*

Perc. 1 *f* *ff*

A.B. *ff*

Detailed description: This page of a musical score, numbered 112, features eight staves. The top two staves are for B♭ Clarinet and Bass Clarinet, both playing a melodic line with triplets and dynamic markings from *mf* to *ff*. The next two staves are for Trumpets 1 and 2, with Trumpet 1 playing a rhythmic pattern of eighth notes with quintuplets and Trumpet 2 playing a similar pattern. The Soprano vocal line has lyrics in Spanish. The Maracas (Mrb.) and Percussion 1 (Perc. 1) parts provide a rhythmic accompaniment, with Perc. 1 playing a pattern of eighth notes. The A.B. (Acoustic Bass) part plays a rhythmic pattern similar to the percussion. The score concludes with a double bar line.

Creo que es la hora

Fl. *mf*

Tbn. *mf*

que~he que - ri - do lla - mar - le *mf* gri - tar - le que lo queie - ro que~us - ted ha si - do mi cie - lo

Perc. *mf*

A.B. *mf*

Fl. *mp* 12

Tbn. *piu f* *mp* *p* *mp*

que fue mi lu - na Y mi sol y mi~u~ni~co~a mor ver - da - de - ro

Perc. *p* *mp*

A.B. *p* *mp*

Creo que es la hora

13 *mf* 3 15

13 *mp* 3 *p*

13 *p*

13 **Tom-toms** *mf* 3 *p*

13 *mf* 3 *mp*

17 *poco*

17 *poco*

17 *poco*

17 *poco*

que nun ca su pe que-rer has-ta que lo-en-con-tre a-us-ted

que me mar-che sin re me dio al sen-tir - me sin re - me - dio y que des-pe-di sin ce-lo al es-tre-lar-me-en-la pa-red

Creo que es la hora

30

Fl.

Tbn.

30

30

Perc.

Bombo (folkloric bass drum)

A.B.

30

lo a - mo lo sien - to muy cer - ca - no y me - a - le - jo Se - gu - ra

34

Fl.

Tbn.

34

34

Perc.

Snare Drum

A.B.

34

de que voy a vol-ver a ser su - ya por mas a - rre - pen - ti - mien-to que lue-go pue-da sen-tir

Creo que es la hora

39

Fl. *f* *sfz*

Tbn. *f* *fff* *silenzio subito* *sfz*

39 *piu f* *ff*

y~aun - que me cla - ve-en el al - ma to - do-el fue - go de-un fu - sil!

Perc. 5:3 5:3 *sfz*

A.B. 39 *f* *sfz*

Detailed description: This is a page of a musical score for the piece 'Creo que es la hora'. It features five staves: Flute (Fl.), Trombone (Tbn.), Vocal (V.), Percussion (Perc.), and Bass (A.B.). The score begins at measure 39. The Flute part starts with a dynamic of *f* and ends with *sfz*. The Trombone part starts with *f*, reaches *fff*, then has a *silenzio subito* instruction, and ends with *sfz*. The Vocal part starts with *piu f* and *ff*. The Percussion part features a 5:3 ratio and ends with *sfz*. The Bass part starts with *f* and ends with *sfz*. The lyrics are: 'y~aun - que me cla - ve-en el al - ma to - do-el fue - go de-un fu - sil!'. There are various musical notations including slurs, accents, and dynamic markings throughout the score.

Hoy he vuelto al día y al comienzo

7

Fl. *p* *mf f* *piu f* *mf*

B♭ Cl. *p* *mf f*

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

Sop. *mf* *f*

Y~en - ton - ces hu - yo Hu - yo del ris - co Que me~es - pe - ra Y de la nu - be Que~en - tier - ra

Tpl

A.B. *mf*

10

10

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Soprano (Sop.), Trumpet (Tpl), and Bass (A.B.). The music is in 3/4 time and begins at measure 7. The Flute part starts with a piano (*p*) dynamic, followed by a crescendo to *mf* and *f*, then a *piu f* section, and ends with a *mf* dynamic. The Bass Clarinet part starts with *p* and moves to *mf* and *f*. The Violin part features a triplet of eighth notes starting at measure 7, with dynamics of *mp*, *f*, *mf*, and *mp*. The Soprano part has a triplet of eighth notes starting at measure 7, with dynamics of *mf* and *f*. The lyrics are: "Y~en - ton - ces hu - yo Hu - yo del ris - co Que me~es - pe - ra Y de la nu - be Que~en - tier - ra". The Trumpet part has a few chords in the first two measures. The Bass part starts with a *mf* dynamic. There are two boxed measure numbers, "10", above the Flute and Soprano staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

Hoy he vuelto al día y al comienzo

15 18

Fl. *mf* *p* *mp* *mf*

B♭ Cl. *mp* *mp* *mf*

Vln. *mp*

Sop. *mf* *f*

15 18

Tpl.

A.B. *mp* *mf*

sus a-guas gé-li-das de tes-ta-ru-da te-zen mi ne-gru-ra — Hu-yo del cam-po que se presen-ta-in-men-so del

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The title is "Hoy he vuelto al día y al comienzo". The score is in 4/4 time and features six parts: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Soprano (Sop.), Trumpet (Tpl.), and Bass (A.B.). The music begins at measure 15 and continues to measure 18. The key signature has one sharp (F#). The Flute part starts with a melodic line, marked *mf*, then *p*, and then *mp* and *mf*. The B♭ Clarinet and Violin parts have a rhythmic accompaniment, with the Violin marked *mp*. The Soprano part has lyrics in Spanish: "sus a-guas gé-li-das de tes-ta-ru-da te-zen mi ne-gru-ra — Hu-yo del cam-po que se presen-ta-in-men-so del". The Soprano part is marked *mf* and *f*. The Bass part provides a harmonic foundation, marked *mp* and *mf*. There are dynamic markings and articulation symbols throughout the score.

Hoy he vuelto al día y al comienzo

22 *rit.* *a tempo* 26

Fl.

B♭ Cl.

Vln.

Sop.

Tpl

A.B.

ver-de-de-e-se pi-so que no pi-so Por-que vuel-o en el a-fán brus-co de per-der-me Hoyhevuel-to-al dí-ay-alco-mienzo

p *mp* *pp* *p* *mp* *p*

rit. *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo*

4:3 3 3 4:3

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is arranged in six staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Soprano (Sop.), Trumpet (Tpl), and Bass (A.B.). The music is in a key with one sharp (F#) and a 3/4 time signature. The score begins at measure 22 and continues to measure 26. The vocal line (Sop.) has lyrics in Spanish: "ver-de-de-e-se pi-so que no pi-so Por-que vuel-o en el a-fán brus-co de per-der-me Hoyhevuel-to-al dí-ay-alco-mienzo". The instrumental parts include Flute, Bass Clarinet, Violin, and Bass. The score includes various musical markings such as dynamics (p, mp, pp), tempo changes (rit., a tempo), and articulation (accents, slurs). There are also some performance instructions like "4:3" and "3" above the vocal line. The page number "25" is centered at the bottom.

Hoy he vuelto al día y al comienzo

28

31

Fl.

B♭ Cl.

Vln.

Sop.

31

de descubrir la pluma como fe-bril re - me-dio ___ de ro-zar con hambre~y sed el ma-ni-fies-to don-de po-san hu-mil-des mis la-mentos

Tpl

A.B.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is written for six parts: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Soprano (Sop.), Trumpet (Tpl), and Alto Bass (A.B.). The music begins at measure 28. The Soprano part has lyrics: "de descubrir la pluma como fe-bril re - me-dio ___ de ro-zar con hambre~y sed el ma-ni-fies-to don-de po-san hu-mil-des mis la-mentos". The score includes various musical notations such as triplets, slurs, and dynamic markings. A rehearsal mark "31" is placed above the Soprano staff in the fourth measure of the system. The Flute and Violin parts are mostly silent, indicated by rests. The B♭ Clarinet, Trumpet, and Alto Bass parts provide harmonic support with rhythmic patterns and chords.

Hoy he vuelto al día y al comienzo

42

Fl.

B♭ Cl.

Vln.

Sop.

Tpl.

A.B.

45

45

p

p

p

mp

p

p

pizz.

p

Ni de la lumbr e po - ca que~a mis o - jos no de-la-ta - Por queno-ha ha - bi - do dí - a ni co - mienzo ni~a-tarde-cer ni

5:4

8:6

3

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Soprano (Sop.), Trumpet (Tpl.), and Double Bass (A.B.). The score is divided into two systems, with measures 42-45 in the first system and measures 45-48 in the second. The key signature has one flat (Bb), and the time signature changes from 3/4 to 4/4 and then to 7/8. The Soprano part includes lyrics in Spanish. Performance markings include dynamics like *p* (piano) and *mp* (mezzo-piano), and articulations like *pizz.* (pizzicato). There are also breath marks and slurs. Measure numbers 42 and 45 are boxed in the original image.

Hoy he vuelto al día y al comienzo

48

Fl.

52

mf *f*

B♭ Cl.

mf *f*

Vln.

mf *f*

48

Sop.

52

f

3 4:3 3 4:3

sombras ni lu-ce-ro ni na-ví-o Yo hu-yo y nue-va-men-te hu-yo de-la vi-da las-ti-me-ra que me-es-

48

Tpl

f

A.B.

f

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is written in a key signature of one sharp (F#) and a common time signature. It consists of six staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Soprano (Sop.), Trumpet (Tpl), and Bass (A.B.). The vocal line (Sop.) includes the lyrics: "sombras ni lu-ce-ro ni na-ví-o Yo hu-yo y nue-va-men-te hu-yo de-la vi-da las-ti-me-ra que me-es-". The instrumental parts feature various dynamics such as *mf* (mezzo-forte) and *f* (forte). There are also performance markings like accents (>) and slurs. Measure numbers 48 and 52 are indicated at the beginning and middle of the page respectively. The score includes triplets and a 4:3 ratio marking.

Hoy he vuelto al día y al comienzo

55

Fl.

mf

p

B♭ Cl.

mf

p

pp

Vln.

mf

p

pp

Sop.

55

mf

mp

p

pe - ra En o - tra - o - ril - la en o - tra - ho - gue - ra en o - tra al - ma don - de pos - trar - me fue - ra

Tpl

55

mf

mp

p

A.B.

mf

mp

p

57

57

Paz

Ricardo Gallo

Flute

Violin

Soprano

Percussion

Tiple

Bass

Snare Drum

mf

mp

mf

mp

Y me ten-go que sa-lir Y me ten-go que sa-lir Y no me pue-do que - dar Y

S

Perc.

no me pue - do que - dar Que se pue - den a - bur-rir Que se pue - den a - bur-rir Y que me pue - den e - char Y que me pue - den e -

10

10

Paz

19

Fl. *mp* 6:5

Vln. *p*

S *mf*
char Y me tengo que sa - lir Y me tengo que sa - lir Y no me puedo que - dar Y no me pue-do que-

Perc. *mf* *mp*
2 5:3 2 4 3 3 4 4

28

Fl. 3 3 7:5

Vln. 2

S *mf*
dar Que se pue-den a - bur-rir Que se pue-den a - bur-rir Y que me pue-den e - char Y que me pue-den e - char

Perc. 2 2 4 3 3 4 4 4 2

33

Paz

37 *mf* 6:5 41 6:5 3

Fl.

37 *mp*

Vln.

37 *mf*

S
Y me tengo que sa - lir Y meten-go que sa - lir Y no mepue-do que - dar Y no me puedo que - dar Que se pueden a-

37 *mf*

Perc.

37 *mf* pizz.

Tpl.

B. *mf*

Detailed description: This is a page of a musical score for the piece 'Paz'. It features six staves: Flute (Fl.), Violin (Vln.), Singer (S), Percussion (Perc.), Trumpet (Tpl.), and Bass (B.). The score begins at measure 37. The Flute part has a dynamic of *mf* and includes two 6:5 ratios and a triplet of 3. The Violin part has a dynamic of *mp*. The Singer part has a dynamic of *mf* and includes the lyrics: 'Y me tengo que sa - lir Y meten-go que sa - lir Y no mepue-do que - dar Y no me puedo que - dar Que se pueden a-'. The Percussion part has a dynamic of *mf* and includes an accent (>) and a breath mark (^). The Trumpet part has a dynamic of *mf* and includes a *pizz.* marking. The Bass part has a dynamic of *mf*. A rehearsal mark '41' is placed above the Flute staff in measure 41.

Paz

46 53

Fl. *3* *7:5*

Vln. *2* *p*

S
bur- rir Que sepue- den a - bur- rir Y que me pue- den e - char Y que me pue- den e - char Que co- sa- e- sa tan ma-

Perc. *mf* *3* *p*

Tpl.

B.

Detailed description: This page of a musical score for the piece 'Paz' contains measures 46 through 53. The score is arranged for six parts: Flute (Fl.), Violin (Vln.), Soprano (S), Percussion (Perc.), Trumpet (Tpl.), and Bass (B.). The Flute part features a melodic line with a triplet of eighth notes in measure 46 and a 7:5 interval marking. The Violin part plays a similar melodic line, ending with a double bar line and a fermata in measure 53, marked with a piano (*p*) dynamic. The Soprano part has lyrics in Spanish: 'bur- rir', 'Que sepue- den a - bur- rir', 'Y que me pue- den e - char', 'Y que me pue- den e - char', and 'Que co- sa- e- sa tan ma-'. The Percussion part includes a triplet of eighth notes in measure 53, marked with a piano (*p*) dynamic. The Trumpet part consists of block chords, and the Bass part provides a simple harmonic accompaniment. A box containing the number '53' is located in the upper right corner of the page.

Paz

64

Fl. *mf* *f* *ff* 70

Vln. *mf* *f* *p*

S
un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! Que cosa~esa tan ma-

Perc. *f*

Tpl. *f* *mp*

B. *f*

Detailed description: This is a page of a musical score for the piece 'Paz'. It features six staves: Flute (Fl.), Violin (Vln.), Soprano (S), Percussion (Perc.), Trumpet (Tpl.), and Bass (B.). The music is in 7/8 time. The Flute part starts at measure 64 with a mezzo-forte (*mf*) dynamic, featuring a triplet of eighth notes and a sixteenth-note pair. It reaches fortissimo (*ff*) by measure 68. The Violin part also starts at measure 64 with *mf*, mirroring the flute's initial motif, and reaches piano (*p*) by measure 70. The Soprano part has lyrics: 'un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! Que cosa~esa tan ma-'. The Percussion part provides a rhythmic accompaniment with accents, starting at measure 64 and reaching fortissimo (*f*) by measure 68. The Trumpet part enters at measure 68 with fortissimo (*f*) chords, becoming mezzo-piano (*mp*) by measure 70. The Bass part starts at measure 64 with a fortissimo (*f*) dynamic. A rehearsal mark '70' is placed above the Flute staff at the beginning of measure 70.

Paz

74

6:5

79

Vln.

S

lu-ca El no po-der-se que - dar En un lu-gar de re - po-so En un re - fu-gio de Paz! En un re - fu-gio de Paz! En

Perc.

74

p *crescendo poco a poco*

Tpl.

B.

mp

Detailed description: This is a page of a musical score for the piece 'Paz'. It features five staves: Violin (Vln.), Soprano (S), Percussion (Perc.), Trumpet (Tpl.), and Bass (B.). The Soprano part includes Spanish lyrics. The score is marked with measure numbers 74 and 79. A 6:5 time signature is indicated above the Violin staff. Dynamics include *mp* (mezzo-piano) and *p* (piano), with a *crescendo poco a poco* instruction for the Percussion part.

Paz

83

86

Fl. *mp* *mf* *f*

5:4 4:3 3 6:5

Vln. *mf*

S. *mf* *f*

un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de

Perc.

Tpl. *mf*

B. *crescendo poco a poco*

Detailed description: This is a page of a musical score for the piece 'Paz'. It features six staves: Flute (Fl.), Violin (Vln.), Soprano (S.), Percussion (Perc.), Trumpet (Tpl.), and Bass (B.). The score begins at measure 83. The Flute part has a dynamic marking of *mp* and includes triplet markings of 5:4, 4:3, 3, and 6:5. The Violin part has a dynamic marking of *mf*. The Soprano part has dynamic markings of *mf* and *f*, with lyrics: 'un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de'. The Percussion part has a steady rhythmic pattern with accents. The Trumpet part has a dynamic marking of *mf*. The Bass part has a dynamic marking of *crescendo poco a poco*. A rehearsal mark '86' is placed above the Flute staff in the second measure of the system.

Paz

92

Fl. *ff* *f* 6:5

Vln. *f* *mf*

S
Paz! En un re-fu-gio de Paz! Y me ten-go que sa-lir Y meten-go que sa-lir Y

Perc. *f* *mf* 2 5:3 2 4 3

Tpl. *f* *ff* *mf*

B. *f* *mf*

Detailed description: This is a page of a musical score for the piece 'Paz'. It features six staves: Flute (Fl.), Violin (Vln.), Soprano (S), Percussion (Perc.), Trumpet (Tpl.), and Bass (B.). The score begins at measure 92. The Flute part starts with a fortissimo (*ff*) dynamic and includes a 6:5 ratio marking. The Violin part starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic. The Soprano part has lyrics in Spanish: 'Paz! En un re-fu-gio de Paz! Y me ten-go que sa-lir Y meten-go que sa-lir Y'. The Percussion part features a rhythmic pattern with accents and includes dynamics of *f* and *mf*, along with numerical markings 2, 5:3, 2, 4, and 3. The Trumpet part starts with a forte (*f*) dynamic and includes fortissimo (*ff*) and mezzo-forte (*mf*) dynamics. The Bass part starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic. A measure number '97' is enclosed in a box above the Flute staff.

Paz

101

Fl.

6:5

3

3

7:5

101

Vln.

101

S

no me puedo que - dar Y no me pue - do que - dar Que se pueden a - bur - rir Que se pueden a - bur - rir Y que me pue - den e -

101

Perc.

3 4 4 2 2 4 3 3 4

101

Tpl.

B.

Detailed description: This is a page of a musical score for the piece 'Paz'. It features six staves: Flute (Fl.), Violin (Vln.), Singer (S), Percussion (Perc.), Trumpet (Tpl.), and Bass (B.). The score is in 3/4 time and the key signature has one flat (B-flat). The Flute part includes complex rhythmic patterns with slurs and dynamic markings. The Violin part has a melodic line with slurs. The Singer part has lyrics in Spanish. The Percussion part features a complex rhythmic pattern with accents and dynamic markings. The Trumpet part has a harmonic accompaniment with slurs. The Bass part has a simple bass line with slurs. A box containing the number '105' is located above the Flute staff. The number '101' is written at the beginning of each staff.

Paz

110

Fl.

110

Vln.

110

S

char Y que me pue-den e - char Que co-sa~e-sa tan ma - lu - ca El no po-der-se que - dar En un lu-gar de re - po-so En

110

Perc.

110

Tpl.

B.

113

2

p

mp

p

crescendo poco a poco

6:5

4

2

Detailed description: This is a page of a musical score for the piece 'Paz'. It features six staves: Flute (Fl.), Violin (Vln.), Soprano (S), Percussion (Perc.), Trumpet (Tpl.), and Bass (B.). The score begins at measure 110. The Flute part has a measure 113 box. The Violin part includes a 6:5 ratio marking and a 'p' dynamic. The Soprano part has lyrics: 'char Y que me pue-den e - char Que co-sa~e-sa tan ma - lu - ca El no po-der-se que - dar En un lu-gar de re - po-so En'. The Percussion part has a 'p' dynamic and a 'crescendo poco a poco' instruction. The Trumpet part has a 'p' dynamic. The Bass part has a 'p' dynamic. The score ends at measure 113.

Paz

119 123

Fl. *mp* *mf* 5:4

Vln. *mp* *mf*²

S
un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz!
mf *f*

Perc.

Tpl. *mp* *mf*

B. *mp* *crescendo poco a poco*

Paz

128

Fl. *f* *ff*

Vln. *f*

S
Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! _____

Perc.

Tpl. *f* *ff*

B. *f*

Detailed description: This page of a musical score, titled 'Paz', contains six staves. The Flute (Fl.) staff begins at measure 128 with a 4:3 ratio, followed by a triplet of eighth notes, and then a 6:5 ratio. Dynamics range from *f* to *ff*. The Violin (Vln.) staff also starts at measure 128 with a dynamic of *f*. The Soprano (S) staff features the vocal line with lyrics: 'Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz! En un re-fu-gio de Paz!'. The Percussion (Perc.) staff has a rhythmic pattern of eighth notes with accents. The Trumpet (Tpl.) staff starts at measure 128 with a dynamic of *f*, followed by *ff*. The Bass (B.) staff begins at measure 128 with a dynamic of *f*.

De Nada

6

Fl.

6

B \flat Cl.

6

B \flat Cl.

6

Bck
Vc

6

Sop.

ra - bia de na - da De o - dio de na - da De tum-bas de na - da De siembras de na - da De

6

D. S.

6

Perc. 1

6

Perc. 2

6

Alegre

10

ppp

10

The musical score is arranged in a system of staves. The top staff is for Flute (Fl.), followed by two staves for B-flat Clarinet (B \flat Cl.), one for Bassoon/ Viola (Bck Vc), one for Soprano (Sop.), one for Drums (D. S.), two for Percussion (Perc. 1 and Perc. 2), and one for Cymbals (Alegre). The score is divided into measures by vertical bar lines. The key signature changes from two flats to one flat, and the time signature changes from 2/2 to 7/4. A box containing the number '10' is placed above the Flute staff at the beginning of the 10th measure. The Soprano part includes lyrics in Spanish. The dynamic marking *ppp* is placed below the first B-flat Clarinet staff. The Percussion parts show rhythmic patterns with stems and flags.

De Nada

12 14

Fl.

B \flat Cl. *p* *mp*

B \flat Cl.

Background Vocals
(at least four female vocals)
mf

Bck Vc
De na - da

Sop.
na - da de na - da. - - - - - Do-

12 14

D. S.

Perc. 1

Perc. 2

Alegre *mf*
Alegre Drum (traditional conical hand drum from Colombia)*

*The rhythms written for this drum are guidelines for a pattern in this meter.
The drummer is expected to vary and improvise departing from these written patterns.

De Nada

17 20

Fl.

B♭ Cl. *p* *mf* *mp*

B♭ Cl. *p* *mf* *mp*

Bck Vc
De na - da de na - da de na - da De na - da

Sop.
len - cias. Del - o - tro De - na - die De - to - dos Del-

17 20

D. S.

Perc. 1

Perc. 2

17 Alegre fill

Detailed description: This is a page of a musical score for the piece 'De Nada'. The score is arranged in a standard orchestral layout with multiple staves. The instruments include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (B♭ Cl.), Back Vocals (Bck Vc), Soprano (Sop.), Double Bass (D. S.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Alegre. The music is in a key signature of one flat (Bb) and starts at measure 17. The time signature changes from 2/2 to 7/4 at measure 20. The vocal parts have lyrics in Spanish. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also performance instructions like 'fill' for Alegre. The page number 47 is centered at the bottom.

De Nada

22

Fl.

22

B♭ Cl.

22

B♭ Cl.

22

Bck
Vc

de na - da de na - da de na - da de na - da

22

Sop.

mf 25

ni - ño De ma - dres Ca - mi - nos - - - - de lo - do De-an-

22

D. S.

22

Perc. 1

22

Perc. 2

22

Alegre

De Nada

27

Fl.

mf

27

B \flat Cl.

27

B \flat Cl.

27

Bck
Vc

de na - da de na - da de na - da de na - da

27

Sop.

30

gus - tia - - - De tum - bas - - - De juer - ga - - - De pie - dra - - - de-

27

D. S.

27

Perc. 1

27

Perc. 2

27

Alegre

De Nada

37 *mf* *p* *mf* *f* *mf*

37 *mf* *p* *mf* *f* *mf*

37 *mf* *p* *mf* *f* *mf*

37

Bck Vc

de na - da de na - da de na - da de

37 *mf*

Sop.

sen - cia — Au - sen - cia — De - men - cia — Dis - pa - ros

37

D. S.

37

Perc. 1

37

Perc. 2

37

Alegre

40

De Nada

47 *mp* *f* *mf* 50

Fl.

47 *mp* *f* *mf*

B \flat Cl.

47 *mp* *f* *mf*

B \flat Cl.

47

Bck
Vc

de na - da de na - da de na - da

47 50

Sop.

men - cia De flo - res Au sen - cia De pie -

47

D. S.

47

Perc. 1

Perc. 2

47

Alegre

De Nada

52

Fl.

f *mf*

B♭ Cl.

f *mf*

B♭ Cl.

f *mf*

Bck Vc

mf

de na - da de na - da de na - da

Sop.

mf

dra Au - sen - cia De ra - - - - - bia Do - len - - - -

D. S.

Perc. 1

sempre f

Perc. 2

Alegre

54

De Nada

57

Fl.

57

B♭ Cl.

57

B♭ Cl.

57

Bck
Vc

de na - da_ de na - da_ de na - da

57

Sop.

- - - - - cias De juer - - - - - ga_ Con - cien - - - - - cia De-

57

D. S.

57

Perc. 1

57

Perc. 2

57

Alegre

60

60

De Nada

67 70

Fl.

B♭ Cl.

B♭ Cl.

Bek
Vc

Sop.

D. S.

Perc. 1

Perc. 2

Alegre

de na - da de na - da de na - da de

Pre - sen - - - - - cia del ni - - - - - ño De pie - dra

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

70

70

De Nada

77 80

Fl. *f* *mp* *ff*

B \flat Cl. *f* *mp* *ff*

B \flat Cl. *f* *mp* *ff*

Bck
Vc
na - da_ de na - da de na - da de na - da de na - da

Sop. 80
De - na - - - da_ Mil gra - cias Mil gra - cias de na - da_ mil

D. S.

Perc. 1

Perc. 2

Alegre *f*

Detailed description: This is a page of a musical score for the piece 'De Nada'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'De Nada' is centered. The page number '77' is written at the beginning of each staff, and a box containing the number '80' is placed above the first measure of the flute part, indicating a rehearsal mark. The instruments listed on the left are Flute (Fl.), two Clarinets in B-flat (B \flat Cl.), Bassoon and Contrabassoon (Bck Vc), Soprano (Sop.), Double Bass (D. S.), two Percussion parts (Perc. 1 and Perc. 2), and a section labeled 'Alegre'. The vocal parts (Bck Vc and Sop.) have lyrics written below their staves. The flute, clarinet, and bassoon parts feature dynamic markings of *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo). The percussion parts include rhythmic patterns for Perc. 1 and Perc. 2, and a specific rhythmic figure for the 'Alegre' part starting with a *f* dynamic. The score is written in a key signature of one flat and a 4/4 time signature.

De Nada

Repeat ad lib, second ending on cue.

82

Fl. *ppp* *ff* *ppp*

B \flat Cl. *ppp* *ff* *ppp*

B \flat Cl. *ppp* *ff* *ppp*

Bck Vc
de na - da de na - da de na - da de na - da

Sop.
gra - cias de - na - da mil - gra - cias de na - da (mil)

D. S.

Perc. 1

Perc. 2

Alegre

De Nada

86

Fl. *ff* *ppp*

86

B \flat Cl. *ff* *ppp*

86

B \flat Cl. *ff* *ppp*

86

Bck
Vc
de na - da de na - da de na - da

86

Sop.
na - da mil - gra - cias de na - da

86

D. S.

86

Perc. 1

86

Perc. 2

86

Alegre