

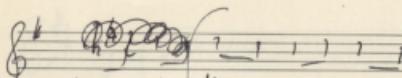
tel: 3264543 ATA

A handwritten musical score for a vocal part, consisting of eight staves of music. The music is written in common time with a key signature of one sharp (F#). The vocal line includes several slurs and grace notes. The lyrics, written below the staff, are:

moscas de circo
sa Bi as moscas
eh te ti oly
en ti za ni a

A handwritten musical score for a vocal part, consisting of three staves of music. The music is written in common time with a key signature of one sharp (F#). The vocal line includes several slurs and grace notes. The lyrics, written below the staff, are:

en sly
lancas que deslizan con la mano la mantequilla el te se va



de nu es tan tiernas suaves gi das

2 2 7 6 2

Mien das tan do por los a Bi SMO a zuca za los

de los pu er tos en el río por de la ma gna na un con
caran indios se pu des eys en el

er po tie e da un ha co so si nobre cuya
via por de la ma gna na un cu en po gzu e da

Co sa sin nombre ue hu me zo co i glo ue zo

a mo de fra tron o er Dez zea ma do en el

pu obri de - - zo

Feb. 3254543 Acia

oh if you want to go to me
you can come to me

you can come to me

you can come to me

you can come to me

you can come to me

you can come to me

you can come to me

you can come to me

you can come to me

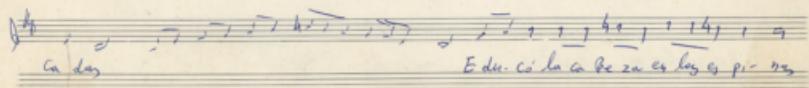
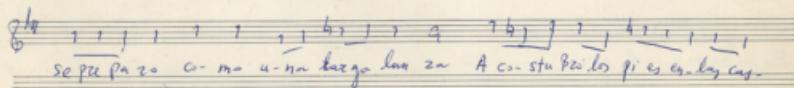
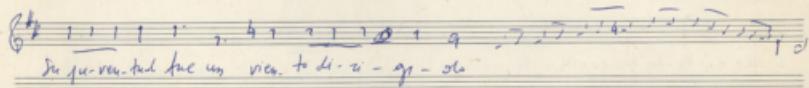
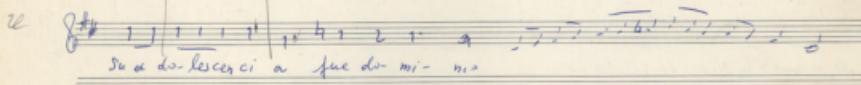
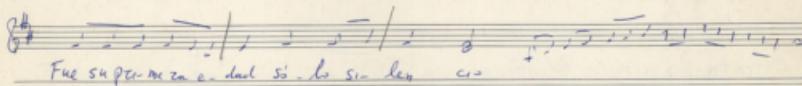
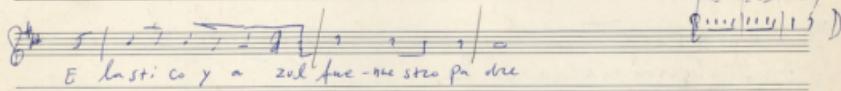
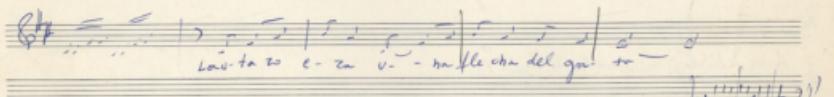
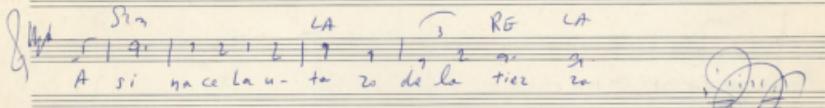
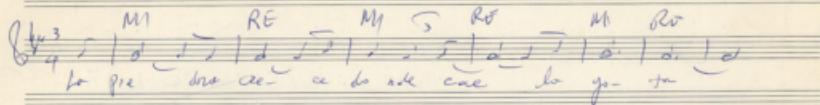
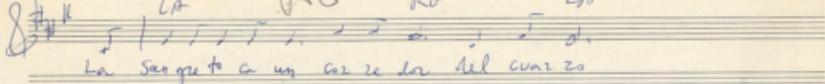
you can come to me

LAUTARO (83-I)

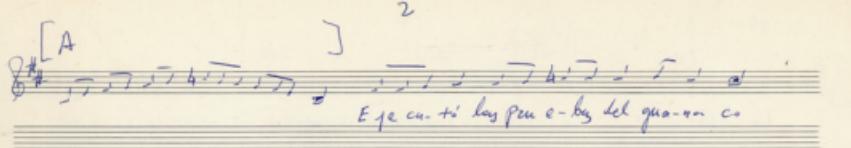
R.R.

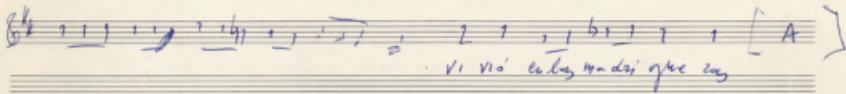
Ro

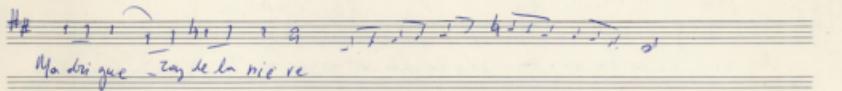
La

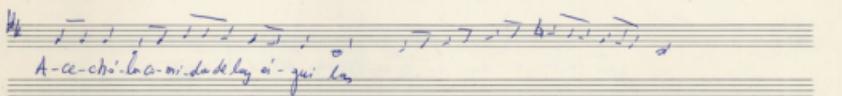


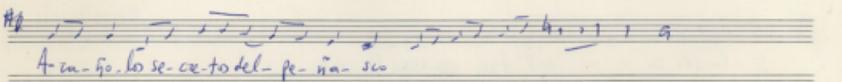
[A] 2

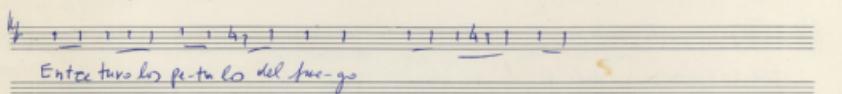

E je cu-tó los pen-e-hag del qua-nun co

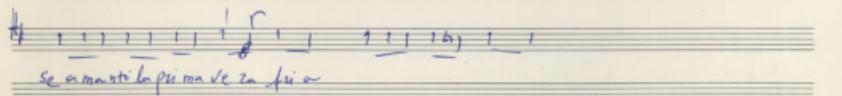

Vi vió la long man das opas zog [A]

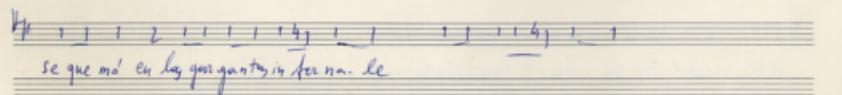

Ma dis que zog de la nie re

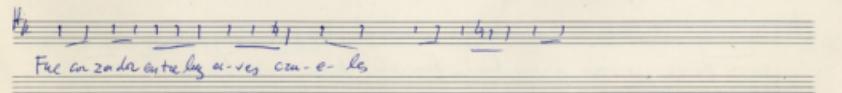

A-ce-cho-la-a-mi-dade lo si-gui los

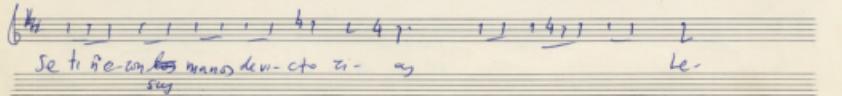

A-in-fo-lo se-ce-to del-pe-nan-sco


Ente-turo los pe-ta-los del fue-go

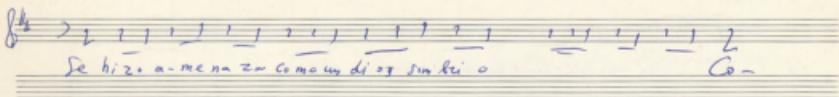

Se amarita la prima ve za fu-er

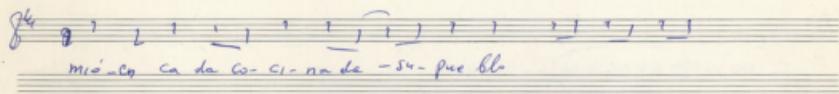

Se que mo' en los que quitan in fer na-llle

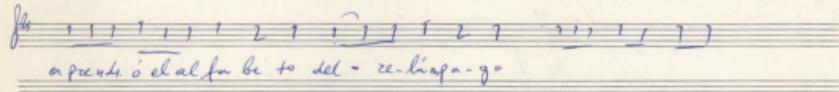

Fue en zadar entre los ex-vez con-e-les

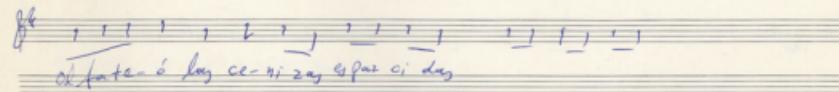

Se ti ri-e-con-los manos devi-cto zi-ay Le-
sug

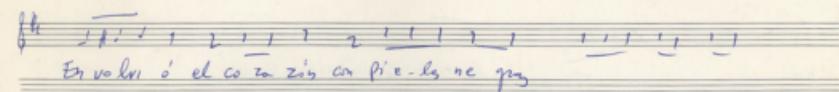
Yo' ley a- gze-si- a nos de la no - che
 Se stu-vo los dor-zan-los de a - za- fra
 Se hi-zo re-lo ci-dad Luz ce-pen-ti-na
 se hi-zo re-lo ci-dad Luz ce-pen-ti-na
 To mo' ley len-ti-na deg del-o fo' go -
 Tra-ba jo en los que-naz-dos lavi-si Blg
 Duz-mi- o en las sa-Bray-de vela-ti-sque zo
 I que-la con-duc-en de las fle-chas
 Be bi o la sombra en los ca-mi-no
 arreba-to el tre-so de las o-las

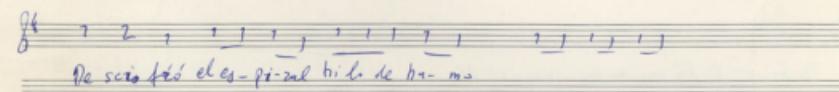


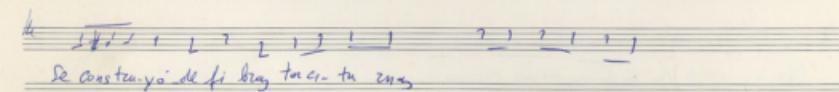


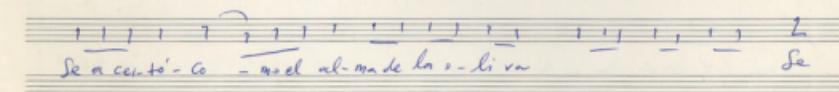


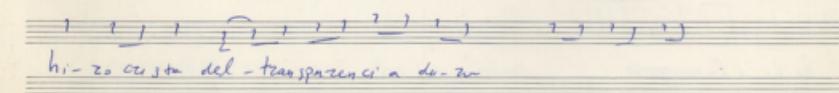


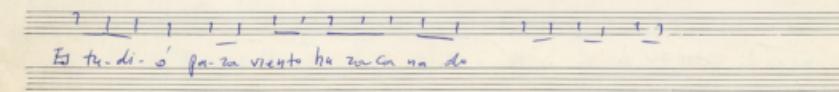


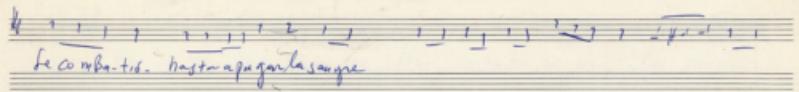




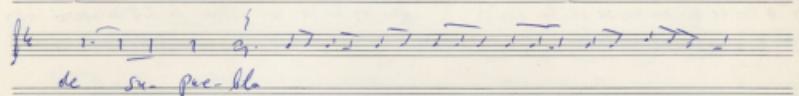


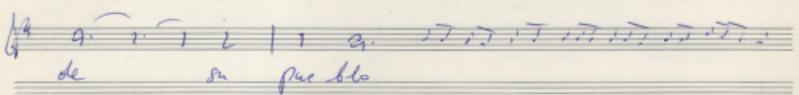


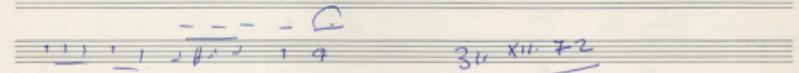



 Fe combatió hasta agotar la sangre


 Se lo en ton ces que di- gno de - su que


 de su pue-blo


 de su pue-blo


 - - - - C

3 tr XII. #2

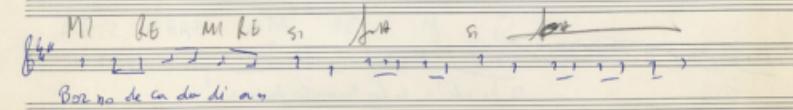
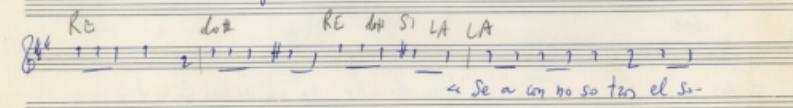
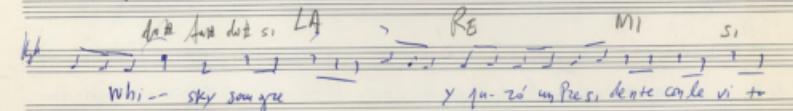
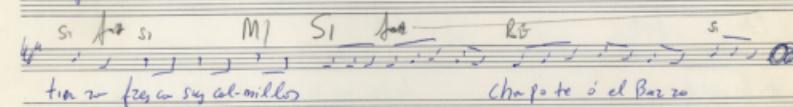
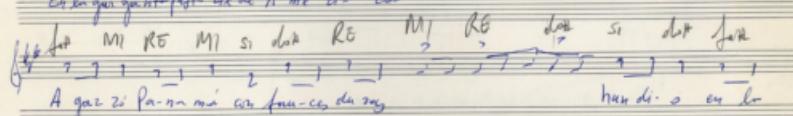
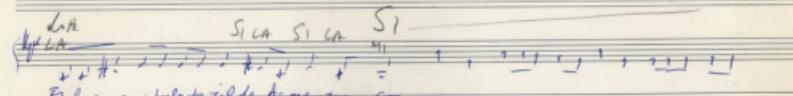
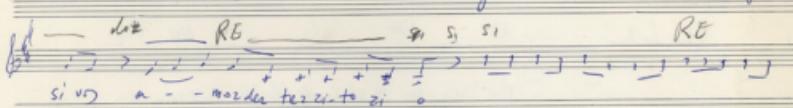
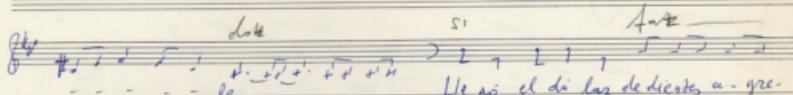
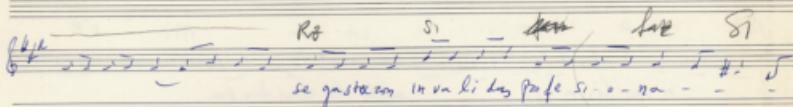
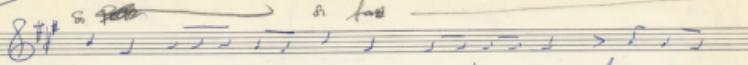
A EMILIANO ZAPATA

6-

I nos

DANZAS I - 127

6



~~FAKE FAKE~~

Lue-go llego el n- ce ro y el en mal de v, di o laze si, den ci ag
 M1 LA SI LA M1 RB
 a qui los a mos alli la corri dum bres

RB M1 SI FAKE RE M1 FAKE SI
 Correcon ha ci a Ni ca za que n

LA FAKE M1 LA M1 RB
 Ben - ja - zon ve stidos de bla co ti zaun do

LA FAKE SI
 de la res y ti zoos Pe-ro - alli se re gio o uq capi - tan que di jo
 FAKE FAKE FAKE FAKE
 No a qui no pones tregorce si o res

vo caribico
do 515 5
unme

LA FAKE FAKE FAKE FAKE
 du Bo - tel lu Le peou - me te may con - ze tan to

LA FAKE FAKE FAKE FAKE
 de Pe si den te con quante, Banda tocada y zarpa ti to de cha ul ce co es mol - quer

FAKE FAKE FAKE FAKE SI LA FAKE
 zi - dos Sam - di no se que - to las fo - stas

SI M1 SI M1 FAKE SI LA
 Re hu ndi o en los tremulo pectoros

- 9 -

五

se toca si la bataille me-jade de la le Bois fait en la Sel va

LA MI SI LA MI SI *LA*
y ti zo a ti zo respondo a los civiles - - -

The image shows handwritten lyrics in Spanish on a musical score. The lyrics are:

KIRCHNER PROTEST

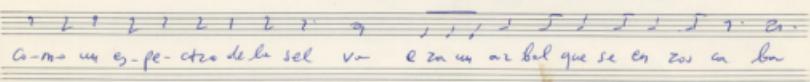
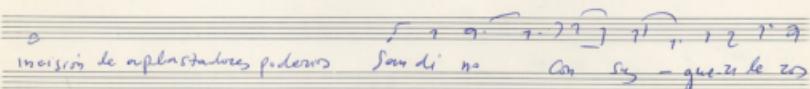
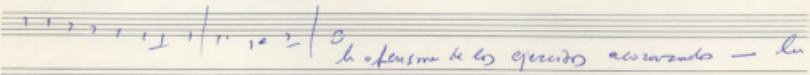
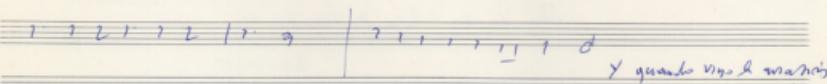
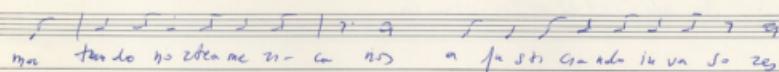
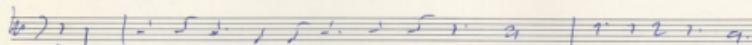
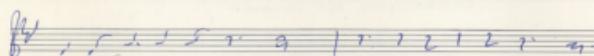
LA PAZZIA Norteamericana fue inútil //
dокументando embajadores //
convenciendo al mundo /
que su amor era NICARAGUA //
que algunos ver el orden debía llegar /
a sus entrañas solidarias //

A handwritten musical score for 'Sa relincação' in 12/8 time. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of 'III'. It contains a single measure with a dotted half note followed by a sixteenth-note pattern. The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of 'I I I I 2 1 9.'. It contains a single measure with a dotted half note followed by a sixteenth-note pattern. Below the staves, the lyrics 'Sa relincação a lo iunzun so' are written.

A handwritten musical score for 'Som di mi'. The title is written above the staff. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal line consists of a single melodic line with lyrics written below it. The lyrics are: 'Som di mi' (repeated), 'me calgo en los', 'los', 'me', 'calgo', 'en los', 'los', 'me', 'calgo', 'en los', 'los'. The melody includes various note values such as eighth and sixteenth notes, and rests.

Recitation
los he-ros de - Wall-Street

Elongating $\text{C}_6\text{H}_5\text{CO}_2^-$ $\text{O} \equiv \text{C}$



14

~~o u~~ ~~que se des la~~ que se des la mi-a o un zi o que se des la za En
yendo yo que

15

Bore arbol - fortuna - armense fueron la muerte vergonzosa

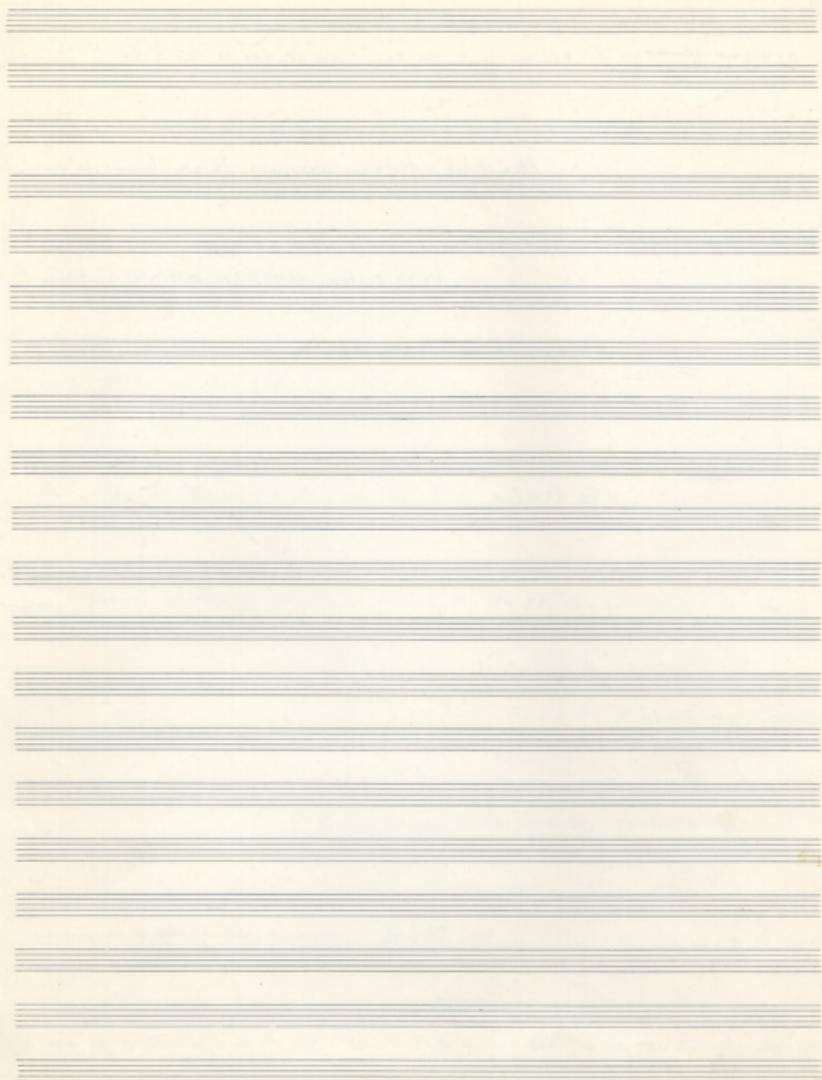
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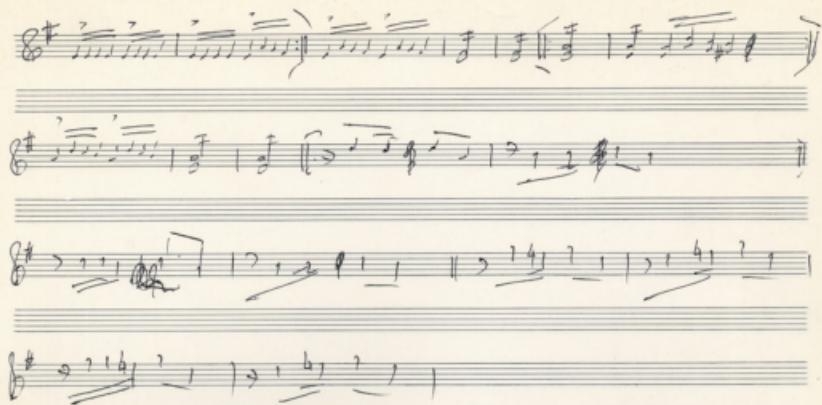
fueron siftemas de la selva mortales sintomas de reacion

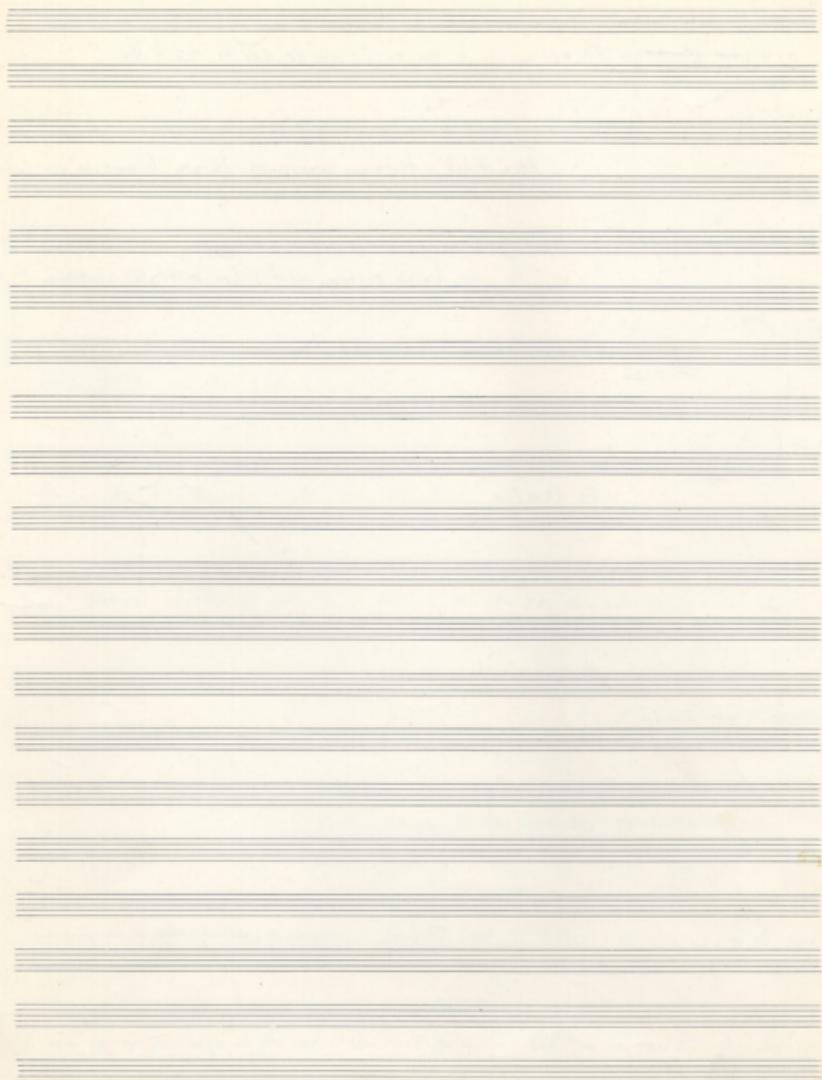
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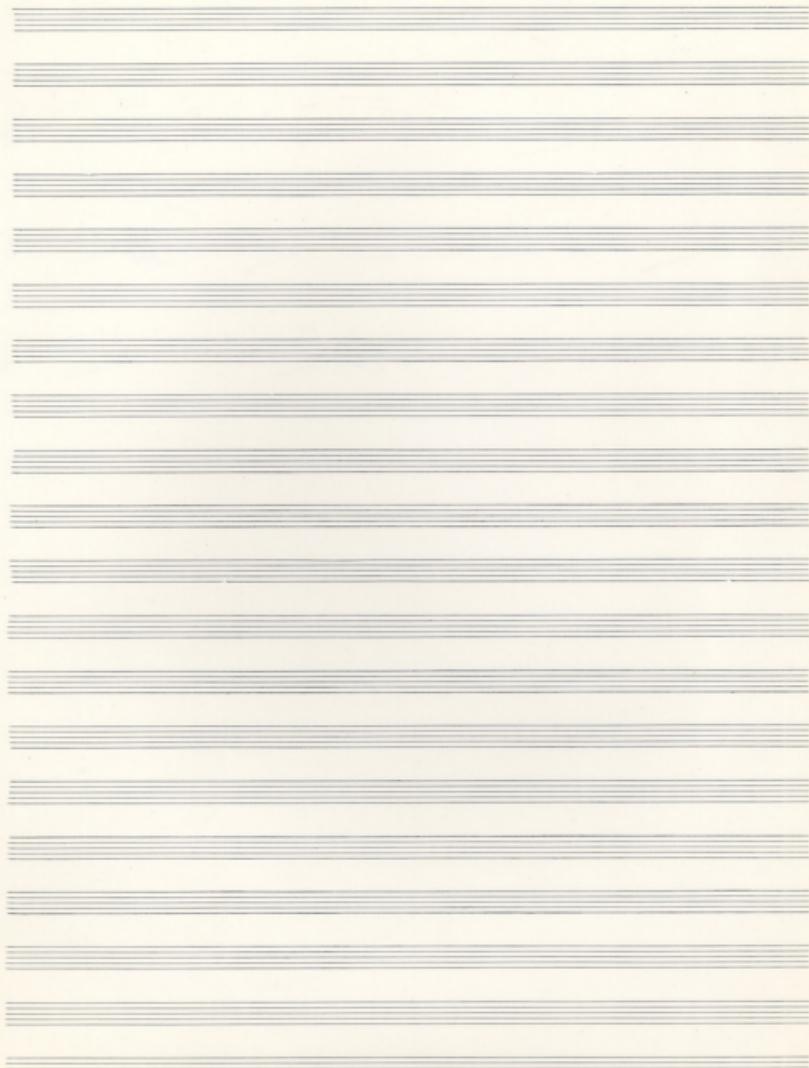
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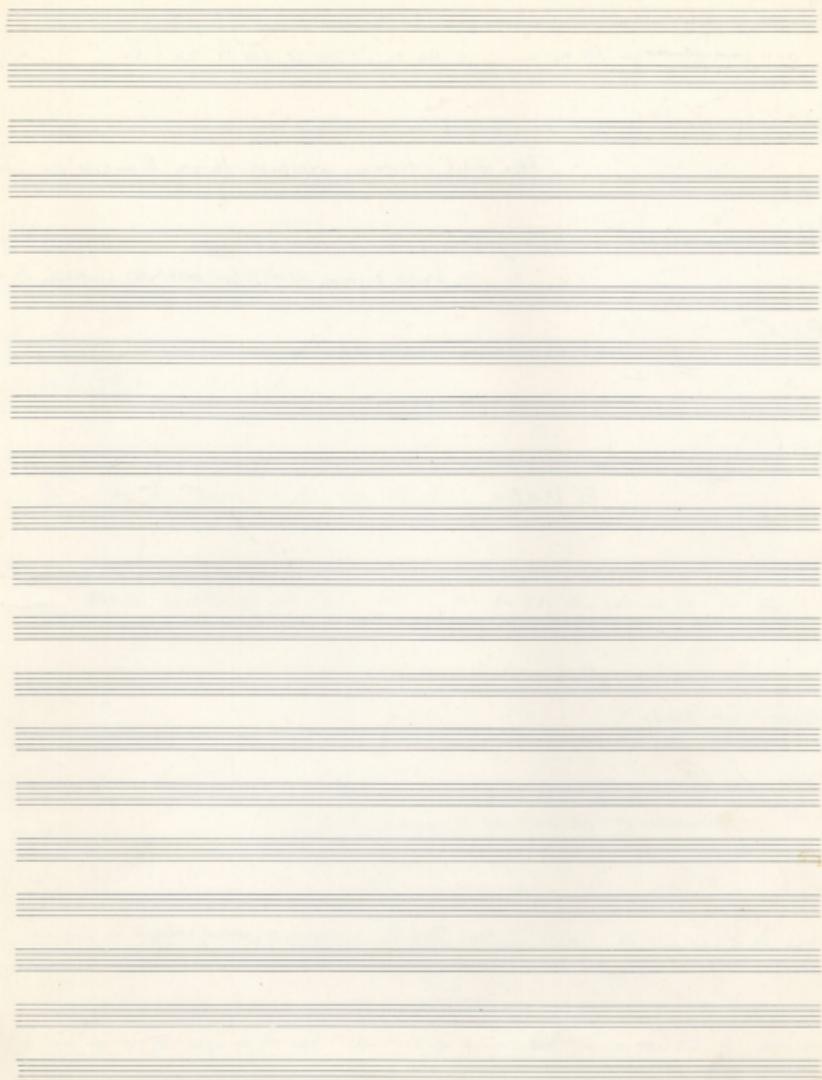
En 1948

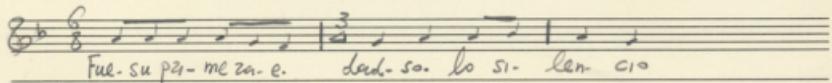
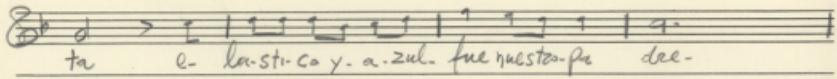
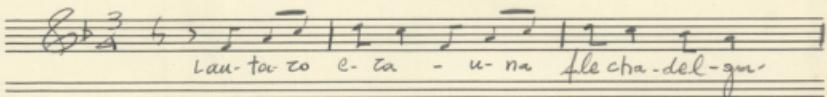


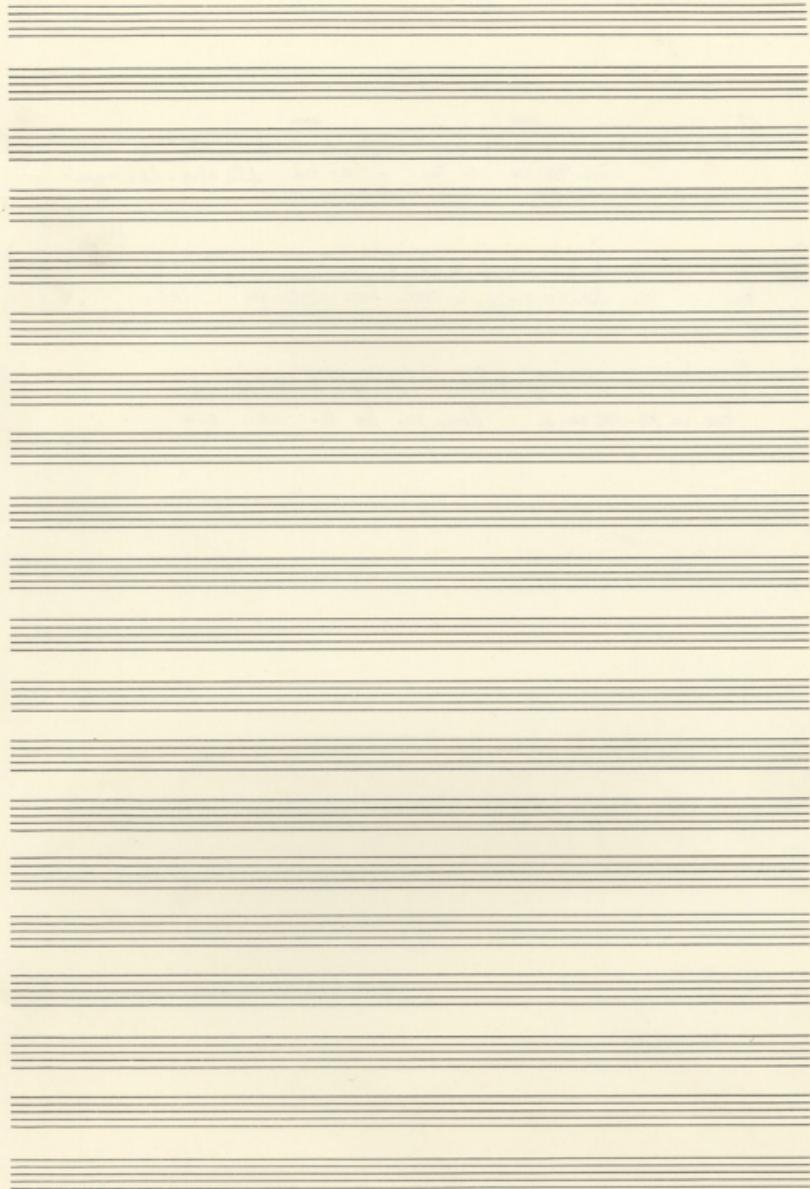










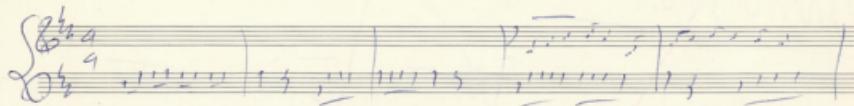


~~UNIT 18 Review~~

4

F# B = D# E = G# A = C# B = D#

~~NO F# D#
A# G# A#~~



Yevgeny Yagudin - Quatrain

8/44

Co mo lo si ste mas de sal
es tu Bile Gieudo en el si.
le ci - o au tie los za chay tor-reñ ci - a - los
Co su es pa -

8/44

cio - Sa fe Ran qui - a el ok per de los so le da des

M. J. G.

S. VII^o p. 10^o

LOS RIOS ACUDEN

3/15

8/6

A ma da de los ri os — Con fi ti da por a quan² a zul y go to

8/6

traspa sen tos co mo un cir Bal de ve neg es pe cito cito

b

— cito, be dio San os Cu za que muerde ma nra na al des per ton des

b

nu - da en ton ces

121

In ci can tare cu piato

J. VII. 1922
A. E. O.

A handwritten musical score for 'Cu Ba flor' in 8/8 time. The score consists of two staves of music with corresponding lyrics in Spanish below them. The first staff begins with a treble clef, a key signature of one sharp, and a 8/8 time signature. The second staff begins with a bass clef and a 8/8 time signature. The lyrics are: Cu Ba flor es que mo sa e fe ve sca te a zu ce na es que.

A handwritten musical score for a single melodic line. The score consists of a staff with vertical stems and horizontal bar lines, and lyrics written below the staff. The lyrics are:

la flor que me regalaste

A handwritten musical score for a single melodic line. The score consists of a staff with vertical stems and horizontal bar lines. Above the staff, there are numbers indicating pitch levels: 7, 7, 7, 2, 2, 1, L, L, 1, 1, 1, >, - , - . Below the staff, lyrics are written in Spanish: "Cuestancho tiene una jota la red flecha la". A small note above the first "flecha" indicates a fermata. A large bracket covers the last three notes, with the text "5a Bajo o coro" written below it.

A handwritten musical score for a single melodic line. The music consists of two measures. The first measure contains two notes: a quarter note followed by an eighth note. The second measure contains three eighth notes. Below the staff, the lyrics are written in Spanish: "Bog mar ti" on the first measure and "Ri-za-do" on the second measure. The handwriting is in black ink on white paper.

A handwritten musical score for 'La Cica Triz' on a single staff. The score includes a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth note patterns. Below the staff, lyrics are written in Spanish: 'mazete - la ci ca triz cu Bierton la ci co triz cu-'. The score is signed 'J. M. S. 1980' at the bottom.

Bis zu den Augen zu mir

Restaurante
Pe zo de la tău de ti ca mă ună da zo și o me trăi mă de nici re găzdui

The image shows a single page of sheet music for a musical instrument, likely a guitar or ukulele. The music is in common time (indicated by 'C') and has a key signature of one sharp (F#). The notes are represented by vertical stems with horizontal dashes for heads, and the rests are indicated by vertical stems with diagonal dashes. The lyrics are written below the staff in Spanish: "nada donde se a Breytag iú ltu may car te zay yurce Martí". The name "Yurce Martí" is also written at the end of the line.

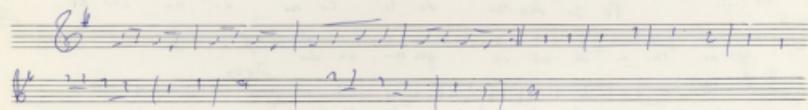
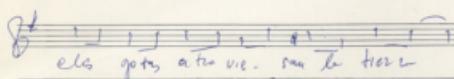
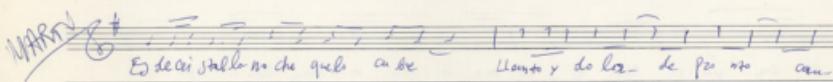
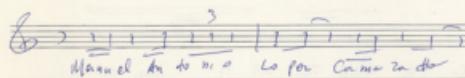
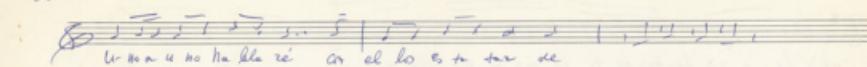
A handwritten musical score for piano. The key signature is F major (one sharp). The time signature is common time (indicated by 'C'). The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. There are ten measures of music. The lyrics 'Come unto me all that labour' are written below the notes. A circled letter 'A' is at the end of the page.

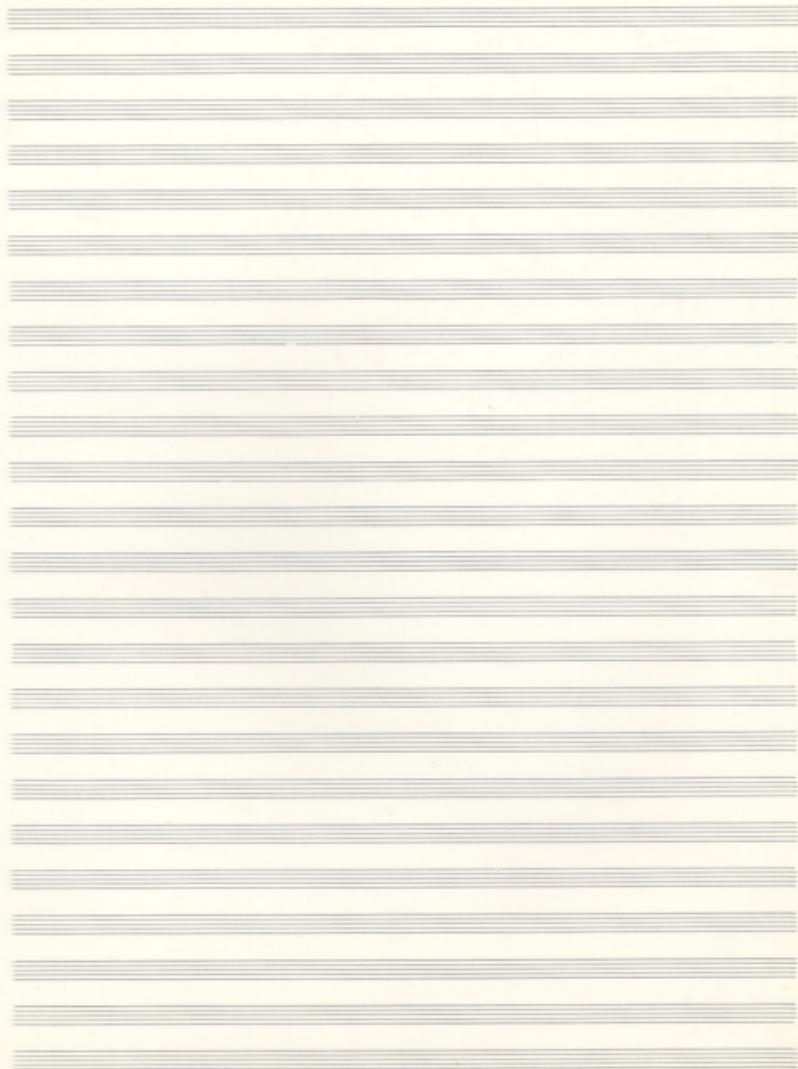
pe - zo dentro de ti co mo u na cla za ge o me tri a de
nie ve ger ni na don don de se a bre y tra ul ti may ca-
te zo ya ce Mar ti co - mo u - na al men dia - fu zo

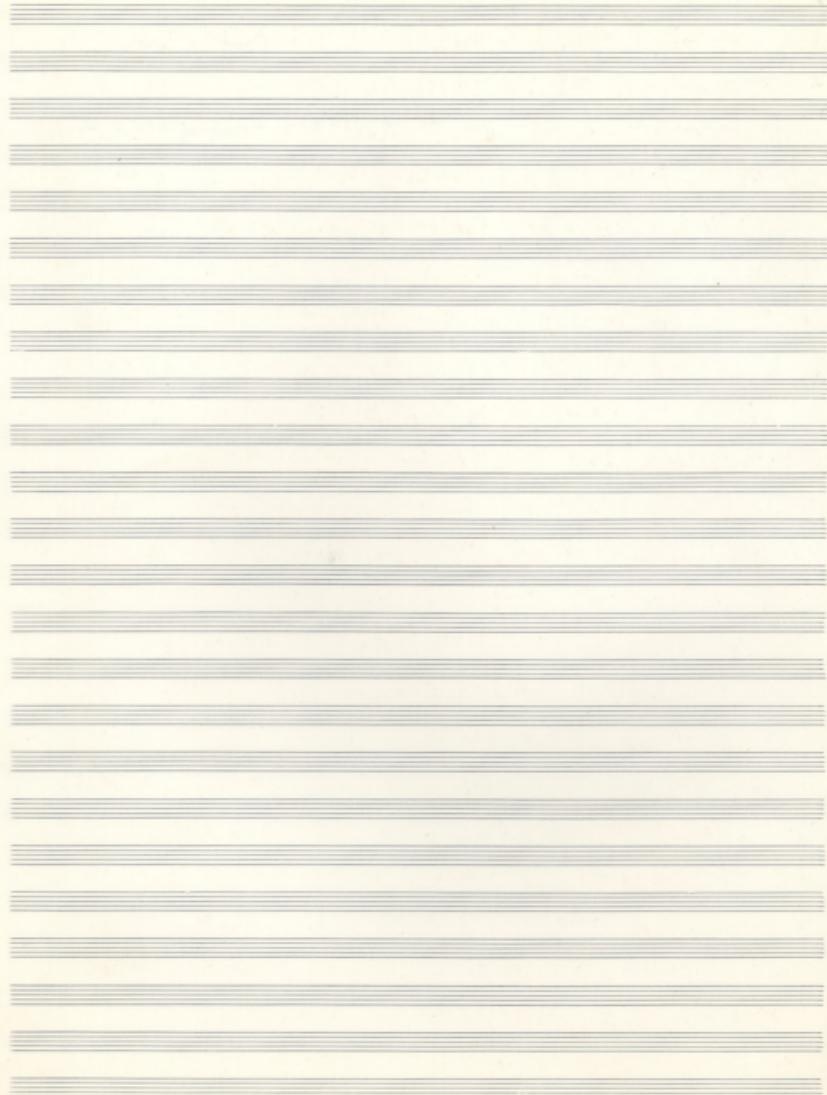
Handwritten musical score for 'Candombe' featuring six staves of music with lyrics in Spanish and English. The score includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo), and various rests and note heads. The lyrics describe a traditional dance with participants in 'traje de color' (colorful dress) and 'traje de noche' (night dress), performing 'el baile' (the dance) and 'el candombe' (candombe). The score concludes with a final section starting with 'Co-mo'.

Poco de amor de ti como un río que me traes
 Poco de amor de ti como un río que me traes
 Poco de amor de ti como un río que me traes
 Poco de amor de ti como un río que me traes

592 Los Lloros







AMOR AMERICA

DI CANTO GENERAL

PABLO MERLE

16

MUSICAL TECHNIQUE

Amor sol
Cia x & Ca s & C

FA 1 2 3 FA

FA FA FA Do Si b

Si b FA 3 FA FA Si b FA FA FA Si b

FA FA FA FA

FA FA Do Si b Si b solm solm

solm solm FA FA el solm

FA Do Do

Po Sib FA Do
 Do Sib FA Do

Do Po FA FA
 Do Po FA FA

FA FA Do Sib Sib Solm solm
 FA FA Do Sib Sib Solm solm

Solm FA temp. FA FA Do
 Solm FA temp. FA FA Do

Do Sib Sib Sib Sib FA
 Do Sib Sib Sib Sib FA

FA FA FA FA Do
 FA FA FA FA Do

Po Po Po Sib FA Sib FA Sib Do
 Po Po Po Sib FA Sib FA Sib Do

2A

13

Do Do Sib Sib FA FA



FA

$\{ \begin{array}{l} 8/2 \\ 8/2 \end{array}$

$\{ \begin{array}{l} 4 \\ 4 \end{array}$

Do

re

Do

la.

Sib FA

Sib

FA

Sib Cosa

FA

Do

Do

Sib

Sib

Sib Cosa

Sib FA

Fuente en do

FA Sib

Sib

Do Cosa

Do

Sib Sib

me-ro

FA

Cosa

sal

Do

Sib

Do

FA

FA

Sib

Sal

FA

Sib

Do

Sib

Do

Sib

Do

Do

Sib Do Sib

FA
 FA
 FA FA Sib
 Sib.
Ants *deh-pi*
 Sib FA PA FA 3 Solm Sib FA FA

FA PA FA 3 Solm Sib FA FA
 v. 1
 v. 2

FA FA Sib FA FA FA
 Solm Do Sib Do FA FA FA
 (Tremolo)

FA FA FA FA
 Do 2 FA FA FA FA
 Do Solm Sib FA FA

FA FA FA FA FA FA
 decrescendo

FA FA FA FA FA FA

8^b

3

2

Re-ven-er-a de la per-ler-a e FA

8^b

3

2

de la mu-za la dan-za de la mu-za FA FA FA FA FA FA

4

8^b

2

4

y per-bur-bles de la mu-za FA FA FA FA FA FA

Do Do Do Do Do

8^b

2

4

linda de la mu-za FA FA FA FA FA FA

Do

8^b

2

4

soñ FA FA FA FA FA FA

6

Handwritten musical score for "L'Amour des Jeunes" by Jules Massenet. The score consists of four staves:

- Drums:** The first staff shows a rhythmic pattern of eighth and sixteenth notes.
- Oboe:** The second staff features sustained notes labeled "FA".
- Bassoon:** The third staff includes a measure with a "3" above it, followed by sustained notes labeled "Do".
- Strings:** The fourth staff contains sustained notes labeled "FA" and "Do".

The score concludes with a section labeled "L'Amour des Jeunes" and ends with a final measure showing a sustained note labeled "FA".

Allegro

The image shows a handwritten musical score consisting of four staves of music. The first staff starts with a dynamic marking 'FA' above a bass clef, a key signature of one flat, and a tempo of 2/4. It features a series of eighth-note chords followed by a melodic line with slurs and grace notes. The second staff begins with 'Slb FA' above a treble clef, a key signature of one flat, and a tempo of 8/8. It includes a 'Do' note and a melodic line with various dynamics and rests. The third staff starts with 'FA' above a bass clef, a key signature of one flat, and a tempo of 8/8. It contains a melodic line with slurs and grace notes. The fourth staff begins with 'Slb FA' above a treble clef, a key signature of one flat, and a tempo of 8/8. It includes a 'Do' note and a melodic line with slurs and grace notes.

7

Khyam
M12

FA

M12

RE Soln

Dom RE M12

RE Saln zem Saln Do

Soln

4 2 1 4

M12

82

A handwritten musical score for two staves, likely for a string quartet or similar ensemble. The music is written in common time, featuring various key signatures including G major, E major, and A major. Measure 1 starts with a treble clef and a G major key signature. Measures 2-3 show a transition to an E major key signature. Measures 4-5 return to G major. Measures 6-7 show another transition, ending on an A major chord. Measures 8-9 conclude the section with an A major chord. Measure 10 begins with a bass clef and a C major key signature. The notation includes various note heads, stems, and rests, with some measures containing multiple voices or entries. The manuscript is on aged paper.