

La Luna de Candela

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Arr.: Guillermo Gutkin

Andante calmo $\text{♩} = 80$

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are:

- Voz**: A single treble clef staff with a whole rest in each of the six measures.
- Flauta**: A single treble clef staff with a whole rest in each of the six measures.
- Oboe**: A single treble clef staff with a whole rest in each of the six measures.
- Coro 1ª Voz**: A single treble clef staff with a whole rest in each of the six measures.
- Coro 2ª Voz**: A single bass clef staff with a whole rest in each of the six measures.
- Violín I**: A treble clef staff starting with a whole rest, followed by a series of eighth notes in the second measure, and a melodic line of eighth notes in the third and fourth measures.
- Violín II**: A treble clef staff starting with a whole rest, followed by a half note in the second measure, and a melodic line of half notes in the third and fourth measures.
- Viola**: A bass clef staff starting with a whole rest, followed by a half note in the second measure, and a melodic line of half notes in the third and fourth measures.
- Cello**: A bass clef staff with a whole rest in the first measure, followed by a half note in the second measure, and a melodic line of half notes in the third and fourth measures.
- Contra-bajo**: A bass clef staff with a whole rest in each of the six measures.

The score is in 4/4 time and consists of six measures. The key signature is one flat (B-flat).

7

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

Pizz. sempre

13

Fl. *tr* *La*

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.


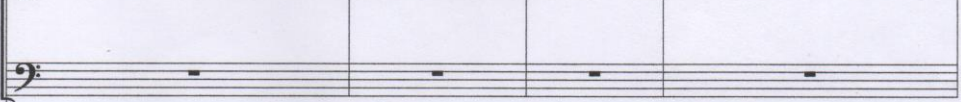
Cb.

Detailed description: This page of a musical score contains measures 13 through 16. The score is arranged in a system with ten staves. The top staff is a grand staff with a treble clef, containing a whole rest for the first three measures and a quarter note in the fourth measure. The second staff is for the Flute (Fl.), starting with a sixteenth-note triplet in measure 13, followed by eighth-note patterns, and ending with a trill (tr) on the note La in measure 16. The third staff is for the Oboe (Ob.), starting with a sixteenth-note triplet in measure 13, followed by eighth-note patterns, and ending with a sixteenth-note triplet in measure 16. The fourth and fifth staves are for the first and second voices (1ª Voz and 2ª Voz), with the first voice in treble clef and the second in bass clef. The sixth and seventh staves are for Violin I (VI. I) and Violin II (VI. II), both in treble clef. The eighth staff is for the Viola (Vla.) in alto clef. The ninth staff is for the Violoncello (Vc.) in bass clef. The tenth staff is for the Contrabass (Cb.) in bass clef. The bottom five staves (VI. I, VI. II, Vla., Vc., Cb.) feature sustained notes in measures 13 and 14, followed by rhythmic patterns in measures 15 and 16.

17

Lu-na dio la vuel-ta al mun-do, — tar - dó — do-ce ho-ras en — vol-ver.

Fl. 
Ob. 

1ª Voz 
2ª Voz 

VI. I 
VI. II 
Vla. 
Vc. 
Cb. 

21

Fue a-pa-re-cien-do des-pa-ci-to, y la no-che

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

24

en los sue-ños em-pe-zó a na-cer. El Sol que dio luz du-ran-te el dí-a se fue

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

27

a i-lu-mi-nar o-tro lu-gar. Y la Lu-na que-dó rei-na de la no-

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

31

che. En los sue-ños em-pe-zó a can-tar. La ri ra uh

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

34

la ri ra uh tu nom-bre lo so-ñé, tu can-ción yo la sé,

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 9, starting at measure 34. The score is written for a vocal ensemble and a symphony orchestra. The vocal parts include a Soprano (1ª Voz) and a Bass (2ª Voz). The instrumental parts include Flute (Fl.), Oboe (Ob.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The lyrics are: "la ri ra uh tu nom-bre lo so-ñé, tu can-ción yo la sé,". The music is in a 3/4 time signature. The vocal line features a melodic line with some grace notes and a bass line with sustained notes. The instrumental parts provide harmonic support, with the strings playing a steady accompaniment.

36

a - sí soy, ya me voy, no me ves pe-ro es - toy. — La ri ra — uh —

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

38

la ri ra uh tu nom-bre lo so-ñé, tu can-ción yo la sé,

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

40

a - sí soy, ya me voy, no me ves pe-ro es-toy. —

Fl.

Ob.

1ª Voz

2ª Voz

Vl. I

Vl. II

Vla.

Vc.

Cb.

43

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 43, contains seven staves. The top staff is a grand staff with a treble clef, which is mostly empty. The second staff is for the Flute (Fl.) in treble clef, showing a melodic line with eighth and sixteenth notes. The third staff is for the Oboe (Ob.) in treble clef, with a similar melodic line. The fourth and fifth staves are for the vocal parts (1ª Voz and 2ª Voz) in treble and bass clefs respectively, with the first voice part having a melodic line and the second voice part providing a harmonic accompaniment. The sixth staff is for Violin I (VI. I) in treble clef, and the seventh staff is for Violin II (VI. II) in treble clef, both playing sustained chords. The eighth staff is for the Viola (Vla.) in alto clef, playing a rhythmic accompaniment. The ninth staff is for the Violoncello (Vc.) in bass clef, playing sustained chords. The tenth staff is for the Contrabass (Cb.) in bass clef, playing a rhythmic accompaniment.

48

La Lu - na dio la vuel - ta al mun - do, —

Fl.

Ob.

1ª Voz

2ª Voz

Vl. I

Vl. II

Vla.

Vc.

Cb.

50

tar - dó — do-ce ho-ras en - vol-ver.

Fl.

Ob.

1ª Voz

2ª Voz

VI. I

VI. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 50, features a vocal line at the top with lyrics in Spanish: "tar - dó — do-ce ho-ras en - vol-ver." The vocal line is written in a treble clef. Below it are staves for Flute (Fl.), Oboe (Ob.), First Voice (1ª Voz), and Second Voice (2ª Voz), all of which are currently empty. The instrumental section includes Violin I (VI. I) with a treble clef, Violin II (VI. II) with a treble clef, Viola (Vla.) with an alto clef, Violoncello (Vc.) with a bass clef, and Contrabass (Cb.) with a bass clef. The Viola part is in 3/4 time. The Violin II part features a continuous sixteenth-note pattern. The Contrabass part has a rhythmic pattern of quarter notes with rests.