

# IV

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**Tempo:**  $\text{♩} = 80$  (initially),  $\text{♩} = 140$  (later)

**Instrumentation:** Soprano, Alto, Tenor, Baritone, Violin I, Violin II, Viola, Cello

**Lyrics:** Na - cí

**Dynamics:** *mf*, *mp*, *mf*

**Tempo Markings:**  $\text{♩} = 140$

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Each staff begins with a treble clef (S, A, T) or bass clef (B) and a key signature of three sharps (F#, C#, G#). The vocal lines are currently silent, indicated by horizontal bars on the staves. A fermata is present above the first measure of the Soprano staff.

Instrumental staves: Vln. I, Vln. II, Vla., and Vc. The key signature is three sharps (F#, C#, G#).  
- Vln. I: Treble clef, melodic line with slurs and accents.  
- Vln. II: Treble clef, rhythmic accompaniment of eighth notes.  
- Vla.: Bass clef, melodic line with slurs and accents.  
- Vc.: Bass clef, rhythmic accompaniment of eighth notes with accents (>).

IV

*mf* 3

10

S  
A  
T  
B

Na-  
Na-  
Na-  
Na - cí

10

Vln. I  
Vln. II  
Vla.  
Vc.

*mp*  
*mp*  
*mp*  
*mf*

15

S

cí del a - - - i - re,

A

cí - del a - - - i - re,

T

cí del a - - - i - re,

B

del ai - re,

15

Vln. I

Vln. II

Vla.

Vc.

20

S *mp* Na - cí del fue - go *mf* fue - go fue - - - go

A *mp* Na - cí del fue - go *mf* fue - go fue - - - go

T *mp* Na - cí del fue - go *mf* fue - go fue - - - go

B *mp* Na - cí del fue - go *mf* fue - go fue - - - go

20

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

26

S  
A  
T  
B

26

Vln. I  
Vln. II  
Vla.  
Vc.

32

S *mf* Cre-cíen la tie - rra, be - bí del tiem -

A *mf* Cre-cíen la tie - rra, be - bí del tiem - po\_\_\_\_\_

T *mf* Cre-cíen la tie -

B

32

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

36

*mp*

S

- po\_\_\_\_\_ cre - ción la tie - rra, be - bí del

A

*mp*

cre - ción la - tie - rra, be - bí del tiem - po

T

*mp*

- rra, be - bí del tiem - po\_\_\_\_\_ cre - ción la tie - rra

B

*mf*

Cre-ción la tie - rra, be - bí del tiem - po\_\_\_\_\_ be - bí del

36

Vln. I

Vln. II

Vla.

Vc.



40

S *p* *mf*  
tiem - po. Me pu - se a - - - las Me

A *p* *mf*  
tiem - po Me pu - se a - - - las Me

T *p* *mf*  
tiem - po Me pu - se a - - - las Me

B *mf*  
tiem - po Me pu -

Vln. I

Vln. II

Vla.

Vc. *mf*

46

S  
pu - se a - - - las Me pu - se

A  
pu - se a - - - las Me - pu - se

T  
8  
pu - se a - - - las Me pu - se

B  
- - se a - - - las Me pu - - - se

46

Vln. I

Vln. II

Vla.

Vc.

51

S  
a - - - - las vo - lé vo - lé

A  
a - - - - las vo - lé vo - lé

T  
8  
a - - - - las vo - lé vo - lé

B  
a - las vo - lé vo - lé

51

Vln. I

Vln. II

Vla.

Vc.

57 *mf* Ha - ciae - l cie - lo

57 *mf* Ha - ciae - l cie - - lo

8 *mf* Ha - ciae - l cie -

57 *f* *mp* Ha - cia el

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

Detailed description: This page of a musical score contains measures 57 through 62. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra (Violins I & II, Viola, and Cello). The vocal parts are in the upper half, and the instrumental parts are in the lower half. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal parts sing the words 'Ha - ciae - l cie - lo' in measures 57-60. The instrumental parts provide accompaniment, with dynamic markings of *f* (forte) and *mp* (mezzo-piano). The score includes various musical notations such as notes, rests, slurs, and dynamic hairpins.

63

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

lo

cie - lo

*f*

*f*

*f*

*f*

68

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Detailed description of the musical score: The score is for measures 68-72. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four instrumental staves (Violin I, Violin II, Viola, Violoncello). The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts (S, A, T, B) are mostly rests, indicating a silent period for the vocalists. The instrumental parts are active: Violin I and Violin II play a melodic line of dotted quarter notes with accents (>) and slurs. The Viola part plays a rhythmic pattern of eighth notes with accents and slurs. The Violoncello part plays a rhythmic pattern of quarter notes with accents (>).

73

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

78 *mf*  
S He ba - ja - do He ba - ja - do He ba - ja - do

*mf* *p*  
A He ba - ja - do He ba - ja - do He ba - ja -

*mf*  
T He ba - ja - do He ba - ja - do He ba - ja - do

*mf*  
B He ba - ja - do ba - ja -

78 *sfz*  
Vln. I

*sfz* *mf*  
Vln. II

*sfz*  
Vla.

*sfz* *mf*  
Vc.

Detailed description: This page of a musical score, numbered 16 and marked 'IV', contains measures 78 through 82. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a string ensemble (Violin I, Violin II, Viola, and Violoncello). The vocal parts sing the phrase 'He ba-ja-do' in a rhythmic pattern of quarter notes. The Soprano part begins with a mezzo-forte (*mf*) dynamic. The Alto part starts with *mf* and ends with piano (*p*). The Tenor part is marked *mf*. The Bass part begins with a rest and then enters with *mf*. The string ensemble provides accompaniment, with Violin I, Viola, and Violoncello starting with sforzando (*sfz*) dynamics and Violin II with *mf*. The strings play a rhythmic pattern of eighth notes in the later measures.



84 *p* *mf* *f*

S He ba - ja - do yes - toy a - quí yes - toy a -

A do yes - toy a - quí yes - toy a -

T He ba - ja - do yes - toy a - quí yes - toy a -

B do ba - ja - do ba - ja - do yes - toy a - quí

84 *mf*

Vln. I

Vln. II

Vla.

Vc.

89

S  
quí res - pi - ran - do \_\_\_\_\_ el si - len - cio \_\_\_\_\_

A  
quí res - pi - ran - do \_\_\_\_\_ el si - len - cio \_\_\_\_\_

T  
quí res - pi - ran - do \_\_\_\_\_ el si - len - cio \_\_\_\_\_

B  
\_\_\_\_\_ res - pi - ran - do \_\_\_\_\_ el si - len - cio \_\_\_\_\_

Vln. I  
89 *f*

Vln. II  
*f*

Vla.  
*f*

Vc.  
*f*

94

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Detailed description of the musical score: The score is for measures 94 through 98. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four string staves (Violin I, Violin II, Viola, Violoncello). The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts (S, A, T, B) are mostly rests, indicating a silent period for the vocalists. The string parts are active: Violin I plays a series of quarter notes with accents; Violin II plays a more complex melodic line with slurs and accents; Viola and Violoncello provide harmonic support with quarter notes and half notes, also featuring accents. The measure numbers 94, 95, 96, 97, and 98 are indicated at the top of the first staff.

99

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

rit.