

I $\text{♩} = 60$

AMERICAS

G. Beermann-Schmidt
178

1 *Quenas* $\text{♩} = \text{C}$

2 $\text{♩} = \text{C}$

Bastón $\text{♩} = \text{C}$

Todos:

1 $\text{♩} = \text{C}$

3 *Coro* $\text{♩} = \text{C}$

2 $\text{♩} = \text{C}$

4 $\text{♩} = \text{C}$

p *Viva Colombia bella y enlutada*
Es el bello Colombia en la hermosa tierra

Charango $\text{♩} = \text{C}$

Tiple $\text{♩} = \text{C}$

p *igual*

Bajo $\text{♩} = \text{C}$

$\text{♩} = \text{C}$

p

Glo. Sp. $\text{♩} = \text{C}$

Bombos $\text{♩} = \text{C}$

Synthi $\text{♩} = \text{C}$

1
Q.
2

8.
mf, pp (simile)

Coro
(p) Ecuador coronado por el fuego
undil. — para coronar a los guerreros
viva el pe-
2+4, es de la de.

vi

Ch.

Tpl.

Bj.

Dr.

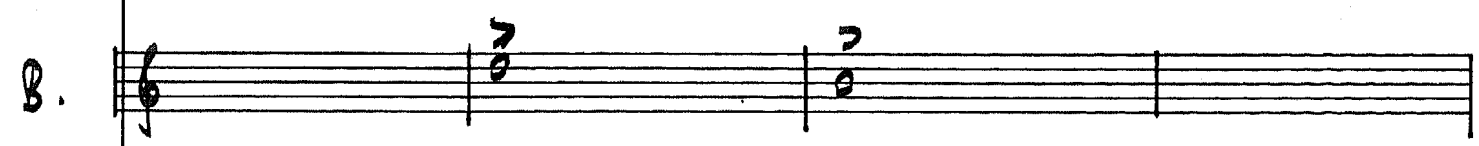
Fl.

Bl.

S.
pp, cresc. m.p.
ruidos blancos, vibrato.
barridos de filtro T, lento.


1. Q. 

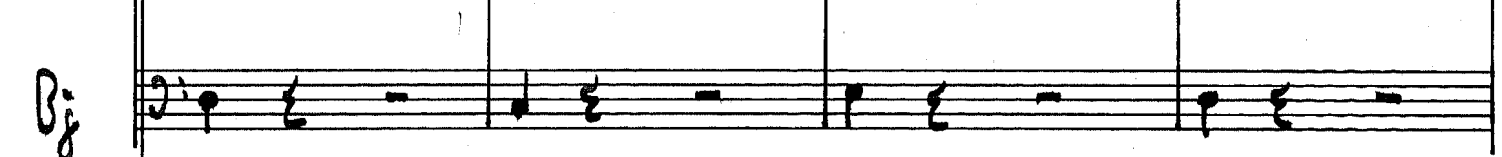
2. 

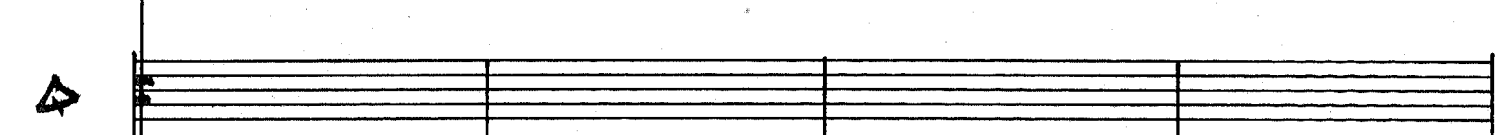
B. 

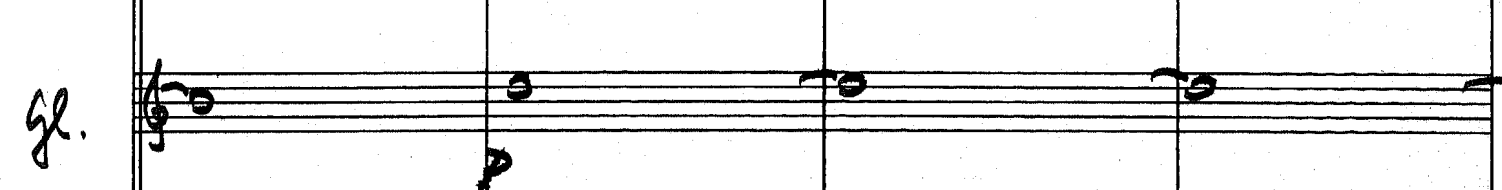
Coro
 -guero Paraguay herido y por dos-muchos heroes resu-
 Meine Paraguay in Wunden und von-machtlos, Held den auch
 ci) - va vi - va vi - va

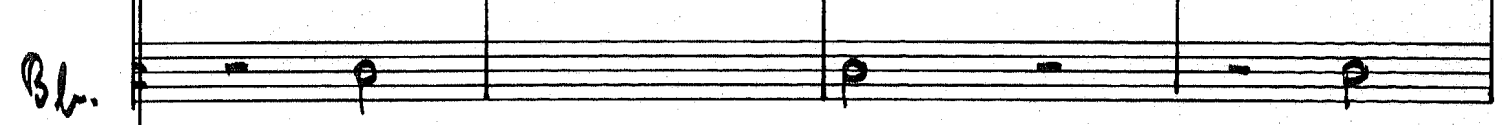

Ch. *Como un Atch*

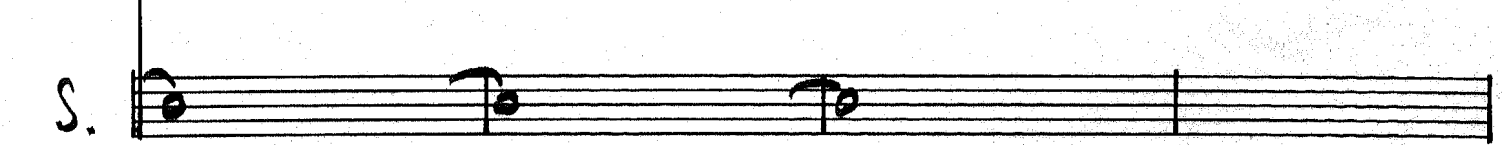

Fl. 

Bj. 

Tr. 

Gl. 

Bb. 

S. 

9 10 *mp. dim. ...* 11 *... pp* 12

Q. 1. *f* cresc...

2. *p*

B. *Con Venezuela* *de un círculo de Norte mit lang gezogen*
Oh- Venezuela contos en el mapa con todo el

Coo *me to*
ntan den
caufen stan
rumec *den*
to *4.* *mit dem*

Ch. *Fatm,* *Mim, Fatm,* *Mim, Fatm,*

Tr. *mit dem*

Bj.

A

gl.

Bl.

S.

1
Q ... mf f ...

2

B
 Al-men-tal-ma-Be-we-gung
 cie-lo a-gal-mo-vi-nien-to
 und von 2. ... Bro-sa-ven
 z-de Bo-liv-ia los In-ta-ños

Coro
 cielo p ... mf ...
 -la ... mf ...
 P ... f ... (7)
 P de P Bo-
 und ...
 4i ... m-mel ...

Ch.
 Nim, Fa-m, Nim, La-m, Sol H La-m

Fl.
 mer...

Bj

gk.

bl.
 poco. mer...

S.

17 18 19 20

Fl.
 Cl.
 Tpt.
 Tpt.
 Fg.
 Hr.
 Vl.
 Vla.
 C.

Coo
 Chr

B. *Bergern hegrüßend, das Lied der Indios la-längcelebro*
 li - via la plus la - längcelebro
 - li - vien das Lied he - grüße

Sol M, Sol m7 M, La m7, Do M, Re M, Mi m,

21 22 23 24

II Marcha

7

$\text{♩} = 132$

2ª volta *ritmolo*

Clar. *con la guitarra*

Guit. *f Sol m*

G. Am. *f Sol m*

Bajo

1

3

Coro

2

4

*Ich weiss daß
wir nie weg-*

WBL

TBL

Cajón

Bbo

Ch.

G.

G.A.

B.

1

3

Coro

2

4

WB.

TB.

Cja.

Bbo

9 10 11 12

Ch. // // // //

g. bSiM, bMiM, bSiM, FaM SibM FaM Sibm, Fah, Sibm, FaM

g.k. // // //

B. *Pol nicht wild sein - die Knochen in diesen Tagen*
- lano no solo por que es - tan disemina - do

1

3

Coro

2

4

WB.

TB

Gja

Blo

13 14 15 16

Cl. // // // //

G. Sibm, FaM, Sibm, FaM, Sibm, FaM, Sibm, FaM, Sibm, FaM Rem7, Dom, FaM,

S.A. // // // //

B. *Kampf versteht sind verfein + sind **dim** von dem ich weil ich*
 en esta larga lucha nuestros huesos sino porque a

1

3

2

4


WB

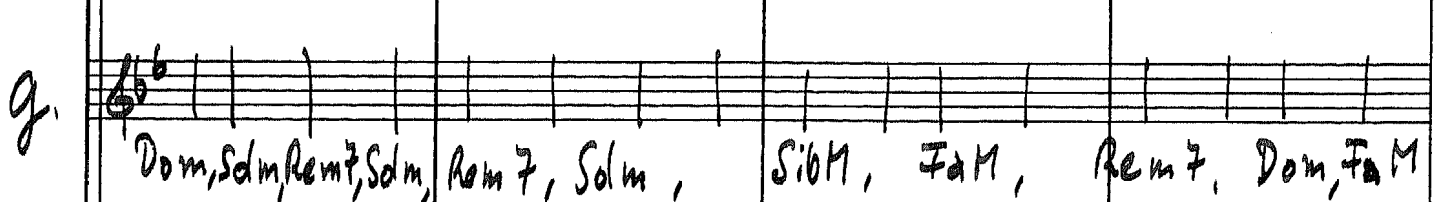
TB.

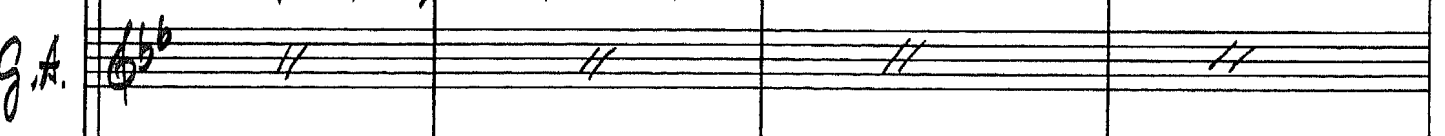
Sja


Blo

17 18 19 20

Ch. 

G.  Dom, Solm, Rem7, Solm, Rem7, Solm, SibM, FaM, Rem7, Dom, FaM

G.A. 

B. 

1  Lie... be... *M f*... für die Armen sind jede Hand des tie...
(a) — mo cada puerta pobre y cada mano del pro

3 

2 

4 

WB. 

T.B. 

Cja 

Blo 

21 22 23 24

Transición I

Ch. *Mim*

G. *Dom, Solm, Rem7, Solm* *P* *rit.*

G.A.

B.

1 *Par. Velhos* *fundo pueblo*

3

Con

2

4

WB. *rit.*

TB *rit.*

Cja *PP dim.* *... PPP*

Dr.

25 26 27 28

III d=60

Q. 1
Q. 2

Viol. (zema)
P
Mim

Clary.
Bastones

G.
mf, dim. P

Bj

Voz
p
Es gibt keine Schönheit wie diese Schönheit?
y no hay belleza como esta belleza

T.Br.

Fl. S.
mp

Bso.
p

Str.

1 2 3 4

Violin I: *mp* *mf*

Violin II: *mp*

Viola: *p* *mp*

Celli: *mp* *mf*

Basses: *mf*

Flutes: *mf*

Clarinet: *mf*

Bassoon: *mf*

Trumpets: *pp*

Trombones: *pp*

Percussion: *pp*

Lyrics: *wie die Schönheit des wita A-mirika* *in dessen*
conceita belleza de America extendida *in-sim-*

1
Q. 1

2
Q. 2

Bsn

Ch.

G.

Gt.

Bj

como mandatos

mp.

simile

Dom7M

Voz

Stimme

ich liebe dich in den verborgenen Weir-
ternen ...
f 7-te-amo en los recónditos es

Tbl

Fl. S

Bba

Synth

13 14 15 16

Q. 1
2

Bst

Ch *trémolos finisse*

F. #

GA *f*

Bj

den
pa ————— *ciòs .. cresc. ...* *den ... Skizze die nach Vinge*
de - lasiudades conolor a es -

Tbl.

Fl. S. *p*

Bbo *poow cresc. ...*

Synth.

Q. 1
Q. 2
Bst.
Cl.
g.
G.A.
Bj.
Voz.
Tol.
T.S.
Blo.

ff dim. ...
ff dim. ...
ff dim. ...
ff dim. ...
ff dim. ...
ff dim. ...
mp dim.
f
ff *f*

pluen, in den Fischbännen des schwachen — der, trogen-
Häsel an — los — trennen del — al — ba — vaci —

21 22 23 24

Handwritten musical score for measures 25-28. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin (g.), Viola (g.t.), Bassoon (Bj.), Voice (Voz.), Trombone (Tbr.), Trumpet (g.s.), and Bassoon (Bbo.).

- Fl.:** mp... (measure 25), ...ppp (measure 28)
- Cl.:** Prim (measure 25), dim. (measure 26), ...ppp (measure 28)
- g.:** Violin part with eighth-note patterns.
- g.t.:** P dim.... (measure 25), ppp Mim7 (measure 28)
- Bj.:** Bassoon part with notes and rests.
- Voz.:** - ran ————— he
- Tbr.:** ~~pp dim....~~ ppp (measure 28)
- g.s.:** Trumpet part with notes and rests.
- Bbo.:** (mf) p (measure 25), p (measure 26), pp (measure 27), ppp (measure 28)

IV Marcha

Tiple 6^{\flat}

Clarinet 6^{\flat}

Trombones 6^{\flat}

Bassoon 2^{\flat}

Flute 1 6^{\flat}

Flute 3 6^{\flat}

Coro, Soli 2 6^{\flat}

Flute 4 6^{\flat}

Musica 6^{\flat}

Saxophone

Oboe

1. f dim.

2. //

3. p

4. //

mf *mf* *p* *sfz, p.*

dim. ... *Solo* *mf* *p*

in duo *Duo mf* *in los met.*

f dim. *.... p*

1. f dim.

2. //

3. p

4. //

Handwritten musical score for a jazz ensemble. The score is written in B-flat major (two flats) and 4/4 time. It consists of several staves:

- T. (Trumpet):** Four measures of whole rests.
- C. (Clarinet):** Four measures of chords: Solm, ReM7, Solm, ReM7, Solm, FaM.
- Tr. (Trombone):** Four measures of whole rests with the instruction "con el mato".
- Bj. (Bass):** Four measures of a walking bass line.
- V. (Vocalist):** Four measures of a vocal melody with lyrics: "Nuestro individualismo, pido e... Blanca Santos in do... -cador y en los mataderos en las flores electricas - de Santos en la casa...". Includes dynamic markings like *crce...* and *f*.
- 1. (Saxophone 1):** Four measures of a melodic line.
- 3. (Saxophone 3):** Four measures of a melodic line.
- 2. (Saxophone 2):** Four measures of whole rests.
- 4. (Saxophone 4):** Four measures of whole rests.
- M. (Musician):** Four measures of whole rests.
- S. (Saxophone):** Four measures of whole rests.
- Ag. (Alto Saxophone):** Four measures of whole rests.
- Bb. (Bassoon):** Four measures of whole rests.

At the bottom of the page, there are numbers 5, 6, 7, and 8, likely indicating measure numbers.

T

C

Sibm, FaM, Sibm, FaM7, SibM, FaM7, SibM7, FaM7, SibM, FaM7

Ts

Bj

1

3

2

4

M.

S.

Ag.

Bl.

9

10

11

12

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on ten staves, with the vocal parts (1, 2, 3, 4) and the bassoon (Bj.) staff containing lyrics.

Chords: SibM, FatM, Sibm, FatM, Sibm, FaM, Sibm, FatM, Sibm, FaM, Rem7, Dom7, J, FaM

Lyrics:
 1. *fat - ...*
 2. *turbulentos tur - bu - lentos*
 3. *desplazat gab dir den*
 4. *f el planeta te dio*

Tempo/Performance markings: *turbulentos*, *tur - bu - lentos*, *desplazat*, *f*

Instrumentation: T (Trumpets), C (Cornets), Tr. (Trombones), Bj. (Bassoon), 1 (Soprano), 2 (Alto), 3 (Tenor), 4 (Bass), M (Maracas), S (Shawm), Fg. (Flute), Bl. (Clarinet).

17

18

19

20

T

C

Dom, Solm, Rem7, Solm, Rem7, Solm, 7 SibM, FaM, Rem7, Dom, FaM

Tr.

Bj.

1

3

2

4

M

S

Ag.

Bl.

gan... en... la...
 toda la nieve
 aguasmayo — tes
 nevó...
 volcanes me —

-meta te dió toda la nieve
 aguasmayo — tes
 volcanes

21 22 23 24

Handwritten musical score for a symphony orchestra and vocal soloist. The score is in G major (one sharp) and 4/4 time. It consists of ten staves: Treble (T), Clarinet (C), Trumpets (T₁), Basses (B₁), Violin I (1), Violin II (2), Viola (3), Cello (4), Music (M), Saxophone (S), Alto Saxophone (A₁), and Baritone (B₂). The vocal soloist part is on the Violin I staff.

Chord progressions for Clarinet (C):
 Dom, Solm, Rem7, Solm, Rem7, Solm, SibM, FaM, Rem7, Dom, FaM

Vocal lyrics and performance markings:
 me — me —
 f *casarbo* *Wasser* *neue Vulkan*
 f *agros mayo* — *vos* *volcanes* *me*
 vos (f)
 me — vos (f)

25 26 27 28

Transition 28

Handwritten musical score for Transition 28. The score is arranged in a system with the following staves from top to bottom: T (Trumpet), C (Clarinet), Tb (Trombone), Bf (Bassoon), 1 (Flute), 3 (Flute), 2 (Flute), 4 (Flute), M (Maracas), S (Saxophone), Ag. (Percussion), and Bl. (Bassoon). The music begins at measure 29 and continues through measure 32. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A double bar line with a Roman numeral II above it is placed at the start of measure 30, indicating a transition. The dynamic markings include *mf. dim.*, *f, p dim.*, and *pp*. The percussion part (Ag.) shows a rhythmic pattern of slurs and rests. The string part (Bl.) has a similar rhythmic pattern. The woodwind parts (1, 3, 2, 4) have some notes and slurs. The brass parts (T, Tb, Bf) have some notes and slurs. The Maracas part (M) is empty. The Saxophone part (S) is empty. The Percussion part (Ag.) has a rhythmic pattern of slurs and rests. The Bassoon part (Bl.) has a rhythmic pattern of slurs and rests.

mf. dim. ... e kt ...

Dom, Solm, Rem7, Solm

... ..

vos

mf.

f, p dim. ...

... pp

29

30

31

32

V

rese... siempre...

Qa. *p*

Q.Z. *p*

Zs. *p*

Tiple

G.

Bj

1

und danach die Marschen für die jungen Frauen

P

3

und danach

PP

2

luego el hombre fue agregando muros

PP

4

der

PP

Piñto Vol.

mp

Tunba

p

Bb.

PP

S.

1 2 3 4

Q

2

T.

G.

B $\bar{1}$

1

3

2

4

Ph

Tb

Bb.

S.

5 6 7 8

und im Inneren

im Innern sein

5 3 7

7 a - den - tro a - den - tro

und innerhalb der Mauer

Pa - den - tro

Loi -

p y - a - dentro - de - los muros mp sufri -

p y a - den - tro

und in Innern sein

Handwritten musical notation for the piano accompaniment. The first staff (RH) contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melodic line with a fermata and a dynamic marking of *mp*. The second staff (LH) contains a bass clef and a 6/8 time signature, with a simple harmonic accompaniment. The third staff (T) shows chordal accompaniment with a key signature of one sharp. The fourth staff (G) shows a guitar-style accompaniment with a 6/8 time signature. The fifth staff (B) shows a bass line with a 6/8 time signature.

Vocal staves with lyrics in German and Spanish. The first staff (Soprano 1) has the lyrics: "und diese Liebe empfang" and "yo por amor re- ci- be-". The second staff (Soprano 2) has the lyrics: "den ich ablässe deine Sei" and "den für die- se Liebe empfang". The third staff (Alto) has the lyrics: "miento y es por amor" and "que peguen los lados, re- cibe-". The fourth staff (Alto) has the lyrics: "und diese Lie- be" and "que peguen los lados se- gún ich deine Seite an".

9 10 11 12

Q. *mp*

2. *mp*

T. *pp* *dim.* *pp* *dim.*

G. *pp* *dim.* *pp* *dim.*

B₁

1 *mp* *mf* *mp* *mf*

3 *mp* *mf* *mp* *mf*

2 *mf* *mp* *mf* *mp*

4 *mp* *mf* *mp* *mf*

me *como si- fuera el viento el*

me *como si- fuera el viento el vien-*

re-cibeme en fango michi *mp* *co- mo si fue: mel*

Wind des der... Wind des der...

Wind des der... Wind des der...

Wind des der... Wind des der...

P_{h.} *pp* *mecc...* *pp* *dim...*

T_{b.}

B_{l.}

S *viento*

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes staves for Oboe (O), Clarinet (2), Trumpet (T), Trombone (3), Bassoon (Bj), Violin I (1), Violin II (2), Violin III (4), Piano (Pl), Trombone (Tb), Bass (Gb), and Soprano (S). The vocal part has lyrics in Spanish and German. Dynamics include *mf*, *pp*, and *dim*.

17 ... *mf dim* ... 18
 Star „Skizzenblock“

19 ... *pp*

20

Q
2
T
9
Bj
1
3
2
4
Bb
S

... *mf* ...

Him, *Si M M* *lambt,* *Fa M t*

Liebe die nicht zufrieden sein kann nicht zufrieden sein

- sea un amor que no puede ser conten- to que no puede ser con-
... *f* ... *die nicht zufrieden sein kann* *sein*

... *f* ... un amor que no puede ser contento con

... *f* ... un amor

die nicht zufrieden sein kann sein

un amor que no puede ser conten- to
... *f* ...

f dim.

21 22 23 24

Violin I: *... ff*

Violin II: *... ff*

Viola: *Mim*

Cello: *hann*

Double Bass: *ten - ... ff* *to hann*

Vocal: *ten - to* *hann* *ten - to* *be* *hann* *ten - ten - to*

Flute: *p*

Clarinet: *... ff*

Bassoon: *... ff* *hann*

Saxophone: *... pp*

25

26

27

28

VI

Char. *f*

Ctrb. *f*

Git. *f* *Salm*

Bjo. *f*

1 *f*

3 *f* *in die Re-*
en la fonda-

2

4

T.Bl.

Bjo.

Trb.

Sbo.

S

1

2

3

4

Ch.

Chro

Sol m, Re M, Re M Sol m, Re M7, Sol m, Fa M,

G.

Bg

früchtling der glöcker die justiz die unsere völker die für

1

ción de las campanas la justicia que esperan la jus

3

2

4

T. Bl

Bjor

Tru Sbo

S.

5 6 7 8

Ch (Con el maestro)

C. Sib m, FaM, Sib m, FaM7, SibM, FaM7, SibM7, FaM7, SibM7, FaM7

G.

Bj.

1. *Hij de misere Vólker*
- hacia que es - peran maestros que

3.

2. *Die Justiz die un-misere Vólker* er - war
la justicia que es - peran maestros que

4.

T.Bl.

Bjos.

Tha. Abo

S.

9 10 11 12

Clarinete (Cl.)

Cornett (C.)

Flöte (g.)

Bassoon (B₁)

1. Violin (1)

3. Violin (3)

2. Violin (2)

4. Violin (4)

Trompete (TBl.)

Bass (Bso.)

Thrombone (Thb.)

Bläser (Bla.)

Sänger (S)

Sib M, Mi b M, Sib M, Fa M, Sib M, Fa M, Sib M, Fa M, Sib M

tant ist das viel verlangt wir haben vieles und desto desto so
 bla y nos mucho pedir tenemos tanto y sin embargo tan
 mf

tant ist das viel verlangt wir haben vieles und desto desto so
 bla y nos mucho pedir te-nemos tanto y sin embargo
 mf

13

14

15

16

Cl.

C.

Sib M, Fa M, Sib m, Fa M, Sib m, Fa M, Sib m, Fa M, Sib m, Fa M, Sib m, Fa M, Rem 7, Dom, Fa M

f.

B.

1. *... wir nicht haben, das ist unser Ziel. ist!*
 poco tenemos que nos posible que

3. *Das ist so wie*
 f que esto conti

2. *... wir haben das als unser Ziel. ist das*
 tan poco tenemos que nos posi ble

4. *Das*
 f que

Tbl.

Bgor.

Tba. Obs.

17 18 19 20

Ch.

C.

Dom, Solm, Rem7, Solm, Rem7, Solm → SibM, FaM, Rem7, Dom, FaM

f.

Bj

1

3

2

4

ter - ge - det es ist nicht mög - lich das die so wei - ter -
 - mi - e no es posi - ble que esto conti -
 die, so wei - ter - ge - det es ist nicht mög - lich das die so
 esto conti - mi - e no es posi - ble que esto

Tbl.

Bsn

Tbn

Blo

S.

21 22 23 24

Ch.

C.
Dom, Solm, Lem7, Solm, Lem7, Solm, SibM, FaM, Rem7, Dom, FaM

G.

Bj.

1
f *ma es po-ri-ble que esto con-ti-*

3
p *ni-*

2

4
f *con-ti-ni-e*

Tbl.

Bgn.

Tbn.
Bbn.

S.

25

26

27

28

Transición 43

III

Handwritten musical score for 'Transición 43'. The score is written on ten staves, each with a different instrument or voice part. The notation includes notes, rests, and dynamic markings. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into measures 29, 30, 31, and 32. The instruments and parts are: Clarinet (Cl.), Cello (C.), Bassoon (F.), Bassoon (Bj.), Flute 1 (1), Flute 3 (3), Flute 2 (2), Flute 4 (4), Trombone (Tbn.), Bassoon (Bgos.), Trombone (Tbn. Obs.), and Soprano (S.).

Cl. *Dom, Solm, Remi, Solm*

F. *S, dim. ...* *...p*

1 *mi - e*

3

2

4

Tbn. *p, dim. ...* *...pp*

Bgos.

Tbn. Obs.

S.

29 30 31 32

VII

sempre cresc.

Q

1

2

Bsn

Todos:

1

2

3

4

Coro

p Este es mi canto lo que pido es

Clar.

Tiple

Bjo

Fl. G.

Tbn

Blo

S

Handwritten musical score for a jazz ensemble. The score includes staves for Q (Trumpet), Z (Trombone), C (Saxophone), Ch. (Chorus), Tpl (Trumpet), Bg (Bass), A (Drums), G.S. (Guitar), Thx. Bln (Tenor Saxophone/Baritone), and S (Soprano Saxophone). The music is in 3/4 time and features a vocal line with lyrics "perque no pido na da" and "lo id". Handwritten annotations include "3 7 >", "p", "1, 3.", "2, 4.", and "mp., ti no".

Violins I & II: *mp*, *f* 3 7, *p*

Viola: *f*, *p*

Cello: *lo pido todo, lo pido todo para nosotros*
fi-do to do, to do
me al an - te al - do, al - do

Clarinet: *mp*

Flute

Bassoon

Trumpets

Trombones

Double Basses

9 10 11 12

Q 1
2

C 1
2
3
4

Ch.
Mim, Fattm, Mim, Lam, Sol M Lam

Tpt.

Bj.

Fl.

Cl.

Bb.

S

zi-do por un nombramiento... yo sigo y me acompañan

mi do ... f... yo sigo y me acompañan

mi do ... f... yo sigo y me acompañan

17

18

19

20

Star „Skizzenblock“

① x TTTT 19)) TTTT 20 |)
 Ich fahre fort mit der Be- gleitung

ff sostenuto

Q 1
2

Z

C 1
2
3
4

Cl.

Tpt

Bj

Cl.

S

P

... *ff* ...

1
2
3
4

21 22 23 24

- por que dos razones, mi corazón y mi padecimiento

mi corazón y mi padecimiento
mein Herz und meine Leiden

dos razones

mi corazón
mein Herz

y
und

mi pa-
mein

Solm 7M,

La m 7, Do M,

Re M, ff

Mim,

Q 1
2

2
Violins (3)

C 1
3
2
4
Cello
vi padecimientos
meinen Leiden

Cl.
F
F#m, Mism, Sim, F#m, Lam

Tpt.

Tb.

Bb.

G.S.

Tb.
Bb.

25 26 27 28

Handwritten musical score for Star 'Skizzenblock'. The score is written on ten staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings. The score is divided into measures 29, 30, 31, and 32. The instruments are: Q (Violin), 2 (Violin II), C (Cello), 4 (Cello II), Ch (Chorus), Tpl. (Trumpet), Bj (Bassoon), Δ (Drum), gS (Glockenspiel), Tbl (Tuba), Blb (Baritone), and S (Soprano). The score includes various musical notations such as notes, rests, and dynamic markings like 'den', 'to', 'mit', 'bei', and 'Mim'. The score is written in a style that suggests it is a sketch or a working draft.

29

30

31

32