Nine Venezuelan Composers and a Catalogue of their Choral Works

Cristian Grases
University of Miami, cgrases@gmail.com

Follow this and additional works at: https://scholarlyrepository.miami.edu/oa_dissertations

Recommended Citation
https://scholarlyrepository.miami.edu/oa_dissertations/215

This Open access is brought to you for free and open access by the Electronic Theses and Dissertations at Scholarly Repository. It has been accepted for inclusion in Open Access Dissertations by an authorized administrator of Scholarly Repository. For more information, please contact repository.library@miami.edu.
UNIVERSITY OF MIAMI

NINE VENEZUELAN COMPOSERS AND A CATALOGUE OF THEIR CHORAL WORKS

by

Cristian Grases

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2009
UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

NINE VENEZUELAN COMPOSERS AND A CATALOGUE
OF THEIR CHORAL WORKS

Cristian Grases

Approved:

Donald T. Oglesby, D.M.A.
Professor of Vocal Performance
Chair

Terri A. Scandura, Ph.D.
Dean of the Graduate School

Joshua Habermann, D.M.A.
Associate Professor of Vocal Performance

Edward P. Asmus, Ph.D.
Associate Dean of Graduate Studies

Joyce A. Jordan, Ph.D
Professor of Music Education
and Music Therapy

Robert H. Gower, D.M.A.
Associate Professor of Music Theory and
Composition
This document represents an initial endeavor in a long-lasting aspiration to pursue the study and collection of Latin American choral literature. This essay compiles the most complete and current catalogue possible of choral works written by nine Venezuelan composers born in the twentieth century and presents it in a simple and accessible format so it can be used by a variety of school teachers, choral conductors, church musicians, college directors, and professional musicians. Each composer entry presents a brief biographical note and a list of works organized in alphabetical order. The annotation for each composition includes information in eighteen categories. It also includes an extensive list of biographical resources. In addition, a list of terms and definitions of folkloric and traditional genres will help the reader understand the diversity of Venezuelan musical styles and dances; there is some additional information with regard to performance practice.
ACKNOWLEDGMENTS

This document would not have been possible without the help, guidance, and inspiration of many. I wish to acknowledge and thank committee members Donald Oglesby, Joshua Habermann, Jo-Michael Scheibe, Joyce Jordan, and Robert Gower for their wisdom and encouragement throughout this process. Their collective expertise and musicianship was a constant and positive influence throughout my mentoring.

I also wish to thank all the composers and musicians that responded and collaborated during the process of collection and research. Special thanks to Flor Martínez, María Guinand, Freddy Miranda, and all the friends from the Schola Cantorum de Caracas, without whom Alberto Grau’s catalogue would not have been as complete and accurate.

I extend sincere thanks to Alberto Grau and María Guinand, my two mentors now and always, and to Pop and Avi for being the example of academic excellence and work ethic that has guided me all these years and will continue to do so.

A personal note of profound gratitude to my wife Mirtha for her supreme understanding, deep love, and unconditional support; and to my three children: Camila, Juan Miguel, and Santiago, for allowing my life to be as rich, joyful, and meaningful as it can possibly be.

I wish to dedicate this work to Jim and Kathy Houser, two extraordinary people that have shown my family and I the value of friendship and generosity, and through whom I have absorbed the true meaning of the phrase: Pursue Excellence Every Day.
TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>ABBREVIATIONS</th>
<th>vi</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAPTER 1 INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER 2 HISTORICAL BACKGROUND</td>
<td>14</td>
</tr>
<tr>
<td>BOR, MODESTA</td>
<td>29</td>
</tr>
<tr>
<td>Choral Works</td>
<td>31</td>
</tr>
<tr>
<td>Unexamined scores</td>
<td>99</td>
</tr>
<tr>
<td>CARRILLO, CESAR ALEJANDRO</td>
<td>111</td>
</tr>
<tr>
<td>Choral Works</td>
<td>112</td>
</tr>
<tr>
<td>Unexamined scores</td>
<td>160</td>
</tr>
<tr>
<td>ESTEVEZ, ANTONIO</td>
<td>180</td>
</tr>
<tr>
<td>Choral Works</td>
<td>181</td>
</tr>
<tr>
<td>Unexamined scores</td>
<td>191</td>
</tr>
<tr>
<td>GRAU, ALBERTO</td>
<td>196</td>
</tr>
<tr>
<td>Choral Works</td>
<td>198</td>
</tr>
<tr>
<td>Unexamined scores</td>
<td>281</td>
</tr>
<tr>
<td>IZARRA, ADINA</td>
<td>296</td>
</tr>
<tr>
<td>Choral Works</td>
<td>297</td>
</tr>
<tr>
<td>MENDOZA, EMILIO</td>
<td>298</td>
</tr>
<tr>
<td>Choral Works</td>
<td>299</td>
</tr>
</tbody>
</table>

iv
ABBREVIATIONS

a  Alto section of the choir
A  Alto solo
b  Bass section of the choir
B  Bass solo
bd Bass drum
bn Bassoon
cel Celesta
cl Bb Clarinet in Bb
eym Cymbals
db Double bass
dr Drum
E  Easy difficulty
Eh English horn
elec bass Electric bass
elec gtr Electric guitar
fl Flute
gtr guitar
H  High difficulty
hn F Horn in F
hp Harp
M  Moderate difficulty
Ma Male choir
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mx</td>
<td>Mixed choir</td>
</tr>
<tr>
<td>perc</td>
<td>percussion</td>
</tr>
<tr>
<td>ob</td>
<td>Oboe</td>
</tr>
<tr>
<td>orch</td>
<td>Orchestra</td>
</tr>
<tr>
<td>pf</td>
<td>Piano</td>
</tr>
<tr>
<td>pic</td>
<td>Piccolo flute</td>
</tr>
<tr>
<td>s</td>
<td>Soprano section of the choir</td>
</tr>
<tr>
<td>S</td>
<td>Soprano solo</td>
</tr>
<tr>
<td>sd</td>
<td>Side drum</td>
</tr>
<tr>
<td>Solo</td>
<td>Unspecified soloist</td>
</tr>
<tr>
<td>str</td>
<td>String</td>
</tr>
<tr>
<td>str orch</td>
<td>String orchestra</td>
</tr>
<tr>
<td>t</td>
<td>Tenor section of the choir</td>
</tr>
<tr>
<td>T</td>
<td>Tenor solo</td>
</tr>
<tr>
<td>tambn</td>
<td>Tambourine</td>
</tr>
<tr>
<td>tbn</td>
<td>Trombone</td>
</tr>
<tr>
<td>templeblks</td>
<td>Temple blocks</td>
</tr>
<tr>
<td>tmp</td>
<td>Timpani</td>
</tr>
<tr>
<td>tp Bb</td>
<td>Trumpet in Bb</td>
</tr>
<tr>
<td>Tr</td>
<td>Treble choir</td>
</tr>
<tr>
<td>tri</td>
<td>Triangle</td>
</tr>
<tr>
<td>u</td>
<td>All sections of the choir sing in unison</td>
</tr>
<tr>
<td>U</td>
<td>Unison choir (regardless of the voicing)</td>
</tr>
<tr>
<td>vc</td>
<td>Violoncello</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Instrument</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------</td>
</tr>
<tr>
<td>vib</td>
<td><strong>Vibraphone</strong></td>
</tr>
<tr>
<td>vl</td>
<td><strong>Violin</strong></td>
</tr>
<tr>
<td>xyl</td>
<td><strong>Xylophone</strong></td>
</tr>
</tbody>
</table>
CHAPTER 1
INTRODUCTION

Since the colonial period in the late fifteenth century, Latin America has been strongly influenced by European musical styles and compositional techniques. In the initial stages of the colonization, the Iberian crowns of Spain and Portugal transported their artistic culture to the new South American territories. During the sixteenth century, many composers of European descent, mainly Spanish and Portuguese, traveled to the New World with the missionaries and settled in the viceroyalties established in key geographical areas of the colonies. These immigrants produced a large amount of music which was incorporated into local religious services and musical events. However, their most important role in history was training local musicians not only to play, but to compose music using European compositional techniques. These techniques were employed in the compositions of the native musicians who also incorporated local musical traditions, merging compositional styles in both sacred and secular genres.

Choral music is one aspect of Latin American repertoire in which little research has been done. Four monographs exist that compile a limited amount of information about Latin American composers and their works. These sources are: Suzanne Spicer Tiemstra’s *The Choral Music of Latin America,* Strimple’s *Choral Music in the*
Twentieth Century, Leslie Bethell’s *A Cultural History of Latin America*, and Miguel Ficher and others’ *Latin American Classical Composers*. In addition, the Pan-American Union of the Organization of American States has a periodic publication that compiles information on the most relevant composers of all its member nations (including a catalog of their works). Other sources include three dissertations that have come from extensive research on two important Venezuelan composers: Cira Parra’s dissertation exploring selected choral works by Modesta Bor, Marie Labonville’s research focusing on the works of Juan Bautista Plaza, and Marc Falk’s study focusing on the secular choral music of the same composer.

Because of copyright and publishing issues, the works of Latin American composers are not easily accessible, which complicates the process of cataloguing their works. This is compounded by the lack of a platform that effectively links the ever-growing and multicultural world of Latin American music with North America and Europe. In recent years publishing houses have created Latin American choral series as part of their regular publications; these include Earthsongs, Kjos, Alliance, and Boosey &

---

4 Strimple.


Hawkes. However, this represents a very small portion of the greater total output. Also, in Latin American countries popular and folk music is regularly arranged for vocal ensembles, and these versions—some of very high artistic quality—are seldom published.

Latin American choral music saw its most rapid growth during the nineteenth and twentieth centuries. Each nation strived to pursue and enhance an identity that separated it from its sister nations, resulting in a prolific musical output. The repertoire produced in the colonial period is also very valuable. Venezuela was one of these nations that contributed repertoire from generations of productive composers beginning with the early colonial days. This wide array of compositions is regarded as an important repertoire for study and performance. However, music from Venezuela has received far less attention from researchers and editors than has European music. The *Latin American Music Review*, the *Colonial Latin American Review*, and the *Revista Europea de Estudios Latinoamericanos y del Caribe* (European Magazine of Latin American and Caribbean Studies) are three examples of periodical publications that contain references to choral music in Venezuela, but they hardly reference the full scope of the repertoire that has been created. Nick Strimple’s *Choral Music in the Twentieth Century*, in which only nine Venezuelan composers are named, makes reference to only one or two works for each.

Of the list of sources offered above, two are outstanding for the amount of information contained in the texts. These sources, although extensive, are not complete. Tiemstra’s catalogue of Latin American choral composers published in 1992 presents a

---


13 Spicer Tiemstra.
list that does not include all Venezuelan composers, and her catalogue of works is incomplete even through 1992. The other important source is the compilation by Ficher, Schleifer, and Furman,\textsuperscript{14} published in a second edition in 2002. In the preface of this edition the authors state that within the six years between the two editions they were able to add 326 composers, 62 of them from Venezuela. They explain that “even though the amount of material that appears daily is overwhelming, we set a deadline [for the publication].”\textsuperscript{15} This suggests that by the time they published they were still receiving material. However, even in this edition many Venezuelan choral composers are still not listed. It is important to note that Ficher’s second edition is now five years old, and Tiemstra’s publication is fifteen years old. During these years the catalogue of works and number of composers has greatly increased in the ever-evolving Latin American choral world.

All of the above illustrates the need to pursue further efforts in the study and collection of these valuable musical assets. This document represents an initial endeavor in this long-lasting aspiration. The purpose of this essay is to compile the most complete and current catalogue possible of choral works written by ten Venezuelan composers born in the twentieth century, and offer it in a simple and accessible format so it can be used by a wide variety of school teachers, choral conductors, church musicians, college professors, and professional musicians. This study represents a contribution to the area of choral literature, comparable to the work done by Karen Wachsmuth for Hungarian

\textsuperscript{14} Ficher, Furman Schleifer, and Furman.

\textsuperscript{15} Ibid, ix.
composers.\textsuperscript{16} It is a first important effort in the creation of a complete catalogue of
Venezuelan composers and their choral output, a project which will extend beyond the
time frame of this initial research. This particular group of composers was chosen based
on the availability of their works and previous documents that contained information on
their choral output.

This document presents a brief biographical note for each composer and a list of
works organized in alphabetical order. The annotation for each composition includes
information in each of the following categories:

i. \textit{Arrangement / Composition} (if the work is completely original or if it is a choral
   arrangement)
ii. \textit{Original Music and Text} (either the author of the original music and text is
    specified, or the genre is mentioned)
iii. \textit{Type of choir} (Mx=Mixed, T=Treble, Ma=Male, U=Unison)
iv. \textit{Voices and Range} (Soloists: Solo= unspecified soloist. If the range of the solo
    part clearly belongs to a specific voice type, or if it is specifically expressed in the
    score, it will be recorded according to the following: S=Soprano, A=Alto,  
    T=Tenor, B=Bass. Choir: s=Soprano, a=Alto, t=Tenor, b=Bass, u=Unison). The
    letters in brackets (i.e. [ss]) indicate the number of divisions within the section.
 v. \textit{Instrumentation} (a cappella or accompanied. If accompanied, a list of the
    instrumentation will be provided. If the instrumentation is not written but
    suggested or if it is part of the traditional style, it will be in brackets. In some
    cases the work could be performed a cappella or with non-written
    accompaniment; in which case the accompanying instruments will be included in
    brackets following the phrase “A cappella”)
   vi. \textit{Initial Key}
   vii. \textit{Initial Meter} (if there are changes in the meter throughout the piece, it will be
      indicated with an *)
   viii. \textit{Initial Tempo or Affect} (if the original score has no tempo marking, the author
      will suggest one and it will be indicated in brackets)
   ix. \textit{Difficulty} (the author will assign a level of difficulty based on the technical
      challenges of the music. Only three general categories will be used: E=Easy,
      M=Moderate, and H=Hard)
   x. \textit{Language}
   xi. \textit{Approximate duration}

\textsuperscript{16} Karen Wachsmuth, \textit{Hungarian Choral Music: A Bibliography of Twentieth-Century},
Monograph No. 13 (Lawton: American Choral Directors Association, 2002).
Other Information (few words describing the type of composition)

Date of composition (refers, as accurately as possible, to the date in which the composition was written. In case of an arrangement, the date refers to the moment this was created, not the date of the original musical material used in the arrangement)

Date of publication (the absence of publishing information will imply that the composition is in manuscript form and will be noted as manuscript)

Editor (name of the company[ies] and catalog number[s])

Recording (recording company[ies] and catalog number[s])

Additional notes (information such as premiere (date, location, and performer[s]), dedication, if the composition was commissioned for a specific group or occasion, and any other relevant information will be presented when available)

Source (source of the information)

The majority of the choral arrangements included in this document are of folkloric or popular songs from Venezuela. A note discussing the style of the piece is then included under category x. (other information). The following list of terms and definitions will help the reader understand the diversity of Venezuelan musical styles and traditional dances, and will provide some additional information regarding performance practice:

• *Aguinaldo*: A form of Christmas song widely performed in the country. It is rooted mainly in the Spanish *Villancico*, in combination with many other influences. Its lyrics may or may not be directly attached to Catholicism. This style is usually performed accompanied with *cuatro*¹⁷ and percussion instruments (maracas, drums, *furruco*,¹⁸ and tambourine), and it may or may not have vocal solos. Musically, its harmonic structure is generally free from any predetermined pattern,

---

¹⁷ A four-stringed small guitar similar to the ukulele, which is usually strummed. This is Venezuela’s national instrument.

¹⁸ A traditional drum that has a spike in the middle of the head, to which a waxed bar is attached. It is played by sliding the hands along the bar in a downward motion, which produces vibrations that are amplified by the drum.
and it can be found with time signatures of 6/8, 5/8, and 2/4
(alternating an eighth-note triplet and two eighth notes).\textsuperscript{19}

- **Bambuco**: The first bambucos had their roots in the habaneras from Cuba, songs
with instrumental accompaniment that were used in dances. Their
melodies were usually languid and rhythmic, often with a second voice
at a distance of a third or sixth. They were written in 6/8 or, more
often, in 2/4 (with an eighth-note triplet and two eighth notes). A time
signature that later evolved to a 5/8 meter.\textsuperscript{20} Like the aguinaldo, it is
accompanied with cuatro and traditional percussion instruments.

- **Contradanza**: This style, also known as contradanza zuliana, dates back to the
European contredanse, which was a popular form of music and dance
of the late 17th century. It was brought to Cuba by French colonists
after the Haitian Revolution in the late seventeen hundreds. It became
very popular in Cuba and evolved into the contradanza cubana, which
traveled to Venezuela and the rest of Latin America with the itinerant
zarzuela and opera companies. In Zulia State, the contradanza
established itself as dance music written in 2/4 generally with eight-
measure periods. It was accompanied by cuatro and occasionally by


some traditional percussion playing a strict rhythm of four sixteenth-notes and two eighth-notes.²¹

• **Danza:** Also known as *danza zuliana*, this style is closely related to the European *rigodón* that became very popular in the eighteenth century. As did the *contradanza*, the *danza* grew from local rhythms and practices evolving into a unique musical entity that separated it from other similar forms. Among these elements that give it its identity are the characteristic 2/4 time signature, the alternating triple and duple rhythms, and its *ab* form preceded by an introduction. Naturally, there are some *danzas* that are derivations of this generic one. Usually accompanied with cuatro.²²

• **Diversión:** Usually sung between Christmas and *Carnaval* (Mardi Gras in Venezuela), this group of songs, also known as *diversiones orientales*, are usually street songs accompanied by theatrical expressions and dances. The *diversiones* generally tell a story, many times linked to religious themes or current events. Their creation starts with the selection of a theme, then the text, and, lastly, the composition of the music. The most important characteristic of this genre of folkloric

---


music is creativity. Thus, as each year approaches, serious efforts are put forth to create new and innovative divertiones. Usually, there is a soloist that sings the verses and the choir sings the refrain. It is accompanied by bandolín, guitar, cuatro, maracas and tambora drum.

- **Estribillo**: This style is usually performed as the second part of a golpe or joropo (see below). It is written in 6/8 with a harmonic accompaniment of IV-I-V-I and a rhythmic pattern of two successive groups of three eighth-notes. The principal line is usually accompanied by a second voice a third apart. These songs are usually accompanied by cuatro, maracas, and a solo instrument (mandolin, bandolín, Venezuelan harp) that carries the melodic responsibility. The verses are generally octosyllabic.

- **Golpe**: This is a sub-category of joropo reflecting great vitality and expressive rhythmic strength. There are four varieties of golpe: the golpe llanero (golpe from the plains), golpe tuyero (from the central states of Venezuela, golpe larense (from Lara State), and golpe oriental (from

---

23 From the family of the mandolin, but slightly larger.


25 Smaller version of the classical harp, without pedals, that is very popular in the Venezuelan plains.

the eastern part of Venezuela). The golpe is characterized by
alternating 3/4 and 6/8 meters, fast and energetic tempo and character,
and instrumental accompaniment consisting of a cuatro, a Venezuelan
harp or a bandola (close relative of the cuatro that is usually plucked),
and maracas. Many choral arrangements of golpes and joropos consist
of a melodic line set in one of the voices, with the rest of the choir
accompanying the melody with rhythmically complex compositional
material that imitates the instrumental sounds (cuatro, harp, bandola,
and maracas).27

- Guasa: According to Luis Felipe Ramón y Rivera28 (1913-1993), the guasa
could be a precursor of the merengue. It is a traditional Venezuelan
rhythm that is believed to have originated in the central coastal area of
the country. It is generally performed to accompany numerous popular
festivities. Its instrumentation generally consists of cuatro and
traditional percussion offering a 5/8 rhythmic platform on top of which
the melody develops in rich polyrhythmic melodic phrases. Normally
it alternates soloist and choir with characteristic melodic interval leaps
of thirds and fourths.29

- Joropo: This is a term associated with the folkloric dance and its
accompanying music, considered the most deeply rooted and popular

---


29 Ibid.
cultural expression in Venezuela. Originating around late seventeenth century and early eighteenth century, it is the product of a combination of three distinct groups of elements: 1) the *fandango* (a flirting dance) and the poetic content of its lyrics, both inherited from Europe; 2) the rhythmic complexity and energetic character, both characteristics of African traditions; and 3) the use of the maracas and probably some of the melodic inflections, which were present in local indigenous cultures. Rhythmically, each measure of a *joropo* contains six eighth-notes. However, because of the location and alternation of the accents, some composers write it in 3/4, some in 6/8, and some in 3/4 (6/8) emphasizing both meters happening simultaneously in different accompanying instruments (generally cuatro, maracas, and Venezuelan harp). Other combinations generate complex syncopations that characterize this important Venezuelan genre.\textsuperscript{30}

- **Merengue**: A musical genre developed in Caracas from the early twentieth century, usually related with expressions of joy and good humor. Its origin is not clear, but appears to be linked to the Caribbean, as there are other areas of the region that developed popular dances and musical genres with the same name. Rhythmically it is characterized by the presence of five notes in the accompaniment. Some performers distribute these notes in an eighth-note triplet and two eighth-notes (a 2/4 meter), while others seem to prefer an even distribution of five eighth-notes (a 5/8 meter). This accompanying figure is usually performed by the cuatro, while the double bass, percussion instruments, and the melodic line add rhythmic complexity, creating intricate polyrhythmic textures.\textsuperscript{31}


• **Pasaje:** This is a slower version of a joropo, usually with romantic lyrics.

• **Polo:** These are melodies that probably originated in Andalusia, Spain, and were brought to Venezuela by the Spanish conquerors. The Spaniards that settled in the city of Coro sang these during their long working days, and today they represent one of the most beautiful and emotive musical expressions in Venezuela. Their general construction is determined by poetic rhymes that generate two basic types of structures: *abba* and *abab.* They are often accompanied by cuatro or guitar, and occasionally with traditional percussion.

• **Tonada:** This popular genre is inspired by working songs that surround the driving of herds and the milking of cows in the Venezuelan plains. The creation of the genre is attributed to Eduardo Serrano in the 1930s. Generally the theme of the tonadas is intimate and melancholic. It is accompanied by cuatro, and is usually slow with a great deal of metric freedom, almost evoking a *recitativo* technique. The elements that characterize it are usually melodic, and include constant use of grace notes a minor third away from the melody. It consists of melodic lines

---

based on the notes of the second inversion triad (usually minor); and the use of falsetto, glides, and long phrases on the syllable “ay.”

- **Vals:** This style is also known as *valse* in Venezuela. It originated in Europe as a popular German dance which arrived in Latin America at the beginning of the nineteenth century and served as a platform for numerous Latin American dance genres. The exact time of its arrival is uncertain. It is incorporated in the popular celebrations and dances together with other important genres such as the *joropo*. The *vals* and the *joropo* then evolved in close relation to the point where the *vals* became a slower form of the *joropo* with more romantic lyrics (much like the *pasaje*). Naturally, the accompanying instruments for the *joropo* (cuatro, maracas, and Venezuelan harp) also became the traditional accompanying ensemble for the *vals*. Its melodies are generally constructed in eight-measure periods, and are sometimes rhythmically playful with the alternating ternary (3/4) and binary accentuations (6/8) so characteristic of the *joropo* genre. The Venezuelan *vals* is usually in *ab* form and sometimes modulates to closely related keys. 

---


CHAPTER 2
HISTORICAL BACKGROUND

Colonial Times

Columbus’ arrival in the New World in 1492 initiated a blending process of the indigenous traditions existing in the area with European musical culture. The oldest musical manuscripts date from the second half of the sixteenth century and were produced in the viceroyalties of the time: Mexico City, Guatemala City, Bogotá, and Lima. The musical style of Hispano-American viceroyalties was determined by the Catholic Church and the Spanish Kings. The repertoire was selected in the cathedrals of Toledo and Seville, and then sent to the main cathedrals in each colony.35

In general, every cathedral had two choirs: the Lower Choir that sang chant under the leadership of the chantre; and the Higher Choir that sang polyphonic music under the direction of the Maestro de Capilla (Chapel Master).36 The repertoire consisted of masses, hymns, motets, and antiphons for the Sunday services; lamentations, psalms, and passions during Holy Week; sequences and litanies for the deceased; canticles, Te Deum, and Magnificat settings for feast days; as well as a variety of traditional songs (villancicos, rorros, juguetes and cantatas) for Christmas festivities.37 Many of these compositions, especially the Masses, were sent from Spain and were written by important European Renaissance composers such as Francisco Guerrero (ca. 1528-1599), Cristóbal


36 Ibid.

37 Ibid.
de Morales (ca. 1500-1553), Tomás Luis de Victoria (1548-1611), and Giovanni Pierluigi da Palestrina (ca. 1525-1594), among others. The first Maestros de Capilla were sent from Europe and were in charge of performing European music, as well as composing new music. They began teaching music to the local inhabitants in order to build their ensembles. Naturally, some of the students were instructed in the art and techniques of composition.

In 1531 the Episcopate of what was then known as the Captaincy General of Venezuela was established in the city of Santa Ana de Coro. Four years later the first Venezuelan cathedral was built in the same city, and the following year, Father Juan Rodríguez Robledo was appointed chantre of Santa Ana’s Cathedral. Because of this first official musical appointment in the country, 1536 can be understood as the beginning of the colonial musical period in Venezuela. Juan Bautista Plaza’s essay *Music in Caracas during the Colonial Period* states that:

> Previous to 1770 no musical movement worthy of mention had taken place in . . . the Captaincy General of Venezuela. Our country, in contrast to the viceroyalties of Mexico and Peru, was one of the poorest and most neglected colonies of the American continents during the Spanish domination. Under these conditions, the flourishing of the arts was difficult.  

Between 1536 and 1770, Venezuela was slowly developing the musical traditions that would offer a solid musical foundation for future composers.

Like in the rest of the colonies, the newly established Catholic institution was a reflection of the desires of the Spanish rulers, and as Tortolero stated, “many documents

---


show the profound interest that Venezuelan bishops had to accompany religious festivities with the best music.\textsuperscript{40} This desire helped ensure that music would receive continuous support from the Church. During the colonial period the development of each cathedral, and its corresponding music program, was determined by the wealth of the viceroyalty or province. Venezuela was relatively poor in comparison to the gold-rich cities of Mexico, Guatemala, Lima, and Bogotá, which were home to the Mayan, Aztec, and Inca civilizations. This may explain the slow development of the Catholic Church in the country and, by association, the musical movement throughout the nation. Later on, Venezuela would grow in strategic economical importance because of its coastal location in regard to trading and slavery, which also promoted the growth of the Catholic states of the area. Frequent pirate assaults on the city of Santa Ana forced the Episcopate to be moved to the city of Caracas—at the time referred to as Santiago de León de Caracas—in 1636.\textsuperscript{41}

Music education at the time was the responsibility of the Church, and with the moving of the principal cathedral of the country to Caracas, efforts to build important music schools were centered in that city and, in particular, around the new cathedral. The first school was created in 1640 and was called \textit{Escuela de Canto Llano} (Plainchant School).\textsuperscript{42} Years later, in 1696, the \textit{Colegio Seminario de Santa Rosa} (Santa Rosa Seminary School) established a plainchant program; its first professor was Francisco Pérez Camacho.\textsuperscript{43} Otto Mayer-Serra reports that the earliest school of music in the

\begin{footnotes}
\footnotetext[40]{Tortolero.}
\footnotetext[41]{Ibid.}
\footnotetext[42]{Ibid.}
\footnotetext[43]{Ibid.}
\end{footnotes}
country was founded by Luis Cárdenas Saavedra in 1591. However, the location of this school is not stated in the source.

These institutions were in charge of teaching the art of reading and performing music. It would take over a century for them to fully develop and to be of any real significance, leading to the first important school of Venezuelan composers which appeared around 1770. After finishing his studies at the Caracas Seminary, Father Pedro Palacios y Sojo (1739-1799) traveled to Rome and Madrid to arrange for the founding in Caracas of an “Oratory of St. Philip Neri.” First founded in Rome by St. Philip Neri [1515-1595], this is a congregation of Catholic priests and lay-brothers who live together in a community bound by no formal vows save the bond of charity. After receiving the approval of Pope Clement IV in 1769, Father Sojo established the Oratory on December 18, 1771. Upon his return from Rome in 1770:

[he] brought with him various musical instruments as well as scores of sacred works by famous composers of the time [. . .]. This dynamic young priest owned an estancia or small coffee ranch in Chacao [. . .]. It was there that he and his disciples or friends gathered to hear the interpretation of the scores brought over from Italy.47

Sojo and his disciples not only performed the music, but after intense study, began to write compositions based on European models. This early group of composers was known as the Escuela del Padre Sojo (Father Sojo’s School) or the Escuela de Chacao (Chacao’s School) because of the location of his ranch. In an article published in 1826


45 Plaza and Rexach, (198-213).

46 Tortolero.

47 Plaza and Rexach (198-213).
by the London periodical entitled *El Repertorio Americano*, Father Sojo was called “the founder of music in Venezuela.”

The *Academia de Música* (Music Academy) was part of Father Sojo’s Oratory of St. Philip Neri. It was modeled after the original Italian order, and it functioned under one of the most important composers of the time, Juan Manuel Olivares (1760-1797), whose compositional output, like many other composers of this period, is largely comprised of choral-orchestral works. Some of his most important works are *Miserere* and *Lamentación para el Viernes Santo* [Lamentation for Good Friday], both written in 1791. This music school trained the most significant group of church music composers in Venezuelan history. Notable in this group were José Francisco Velásquez (ca. 1735-1805), who wrote numerous masses and sacred works, such as *Pangue Lingua* in 1798 and *Gradual* in 1800. Also from this group is José Antonio Caro de Boesi (ca. 1760-1814), who composed many motets and masses such as the important *Misa de Gloria* [Glory Mass] believed to be written in 1781, and the *Misa de difuntos* [mass for the dead], written in 1779, which is believed to be the oldest Venezuelan choral work. Also from this collection of composers are Pedro Nolasco Colón (b. ca. 1750), from whom only two works are known: *Qualis est* and *Llorad mortales* [cry mortals]; and José Cayetano Carreño (1774-1836), who has an extensive catalogue of compositions from which three important works can be highlighted: *Tristis est*, *In Monte Oliveti*, and *Oficio y misa de difuntos* [office and mass for the dead]. Additionally, Juan José Landaeta (ca. 1780-1812) stands out with a catalogue of works that includes some sacred compositions, and whose most important contribution is the music for Venezuela’s National Anthem:

---

48 Ibid.
Gloria al bravo pueblo. In addition, Lino Gallardo (ca. 1775-1814) primarily wrote secular music.49

Finally, the most celebrated figure was José Angel Lamas (1775-1814),50 whose extensive catalogue includes his first most famous work: a setting of *Popule meus* written in 1801. Because of its expressive melodic beauty, this was the only colonial sacred masterpiece that became widely popular in the country. Two other important works are *Misa en re* (mass in D) written in 1810, and his *Miserere* in seven movements.

**Independence**

Venezuela’s dissociation from Spain occurred after the war of independence that culminated with the signing of the Independence Act of Venezuela in 1811. In this new period, music played a novel role during the period of political emancipation. Musicians found themselves very actively involved in the political process, many leaving their church posts in favor of demonstrations in which some paid with their lives. Almost all musicians contributed to the independence movement by writing patriotic songs and hymns. One of these is the aforementioned *Gloria al bravo pueblo* (1810) by Landaeta.51 Plaza writes:

…instead of sacred and devout music, therefore, the young Republic offered us short and spirited compositions—patriotic songs, testifying to new events, new times, new ideals. Music flowed gaily through the streets, and took on a new social significance, until then unheard of in the land.52

---


51 Mayer-Serra (1041-1051).

52 Plaza and Rexach (198-213).
In 1810 musical activities in Venezuela became more and more sporadic until the consolidation of the new republic in 1821. This absence of music was in part the result of the new authorities’ attempts to minimize spontaneous musical expressions in the streets. However, even though the restrictions were many, the new government produced a public concert commemorating the first anniversary of the largest independence battle that took place on April 19, 1810. The Cathedral of Caracas also celebrated this anniversary with a solemn mass and a *Te Deum*. The government also offered an orchestral concert to celebrate the Independence Act.\(^{53}\)

Beginning in 1820, musical comedies and dramas were presented in the home of Ambrosio Cardozo, one of Caracas’ prominent citizens and supporter of the arts. In 1831 Cardozo built a theater called *El Coliseo* that seated between 800 and 1000 spectators.\(^{54}\) In this theater the first Italian operas and Spanish zarzuelas heard in Caracas, produced by local musicians. Also in 1831 the Philharmonic Society was established, and instrumental music, again, became a part of Venezuelan society. Many of the composers of the period, accomplished instrumentalists themselves, participated in these productions. It was not until 1850 that the Venezuelan government allocated a small budget for the creation of a school of music under the leadership of Atanacio Bello Montero.\(^{55}\)

---

\(^{53}\) Tortolero.

\(^{54}\) Ibid.

\(^{55}\) Ibid.
During the War of Independence, an important portion of the archives in many of the cathedrals were destroyed, and many of the works by composers of the colonial period were lost. However, the prevalent compositional style of the Escuela de Chacao was used by the composers who survived the war. This new generation of composers introduced changes in their compositional output and started writing for events other than exclusively religious celebrations. They progressively wrote more for instruments, grouped either in larger orchestral ensembles or smaller chamber groups. The oldest examples of manuscripts of symphonic and chamber music appear from this period.\textsuperscript{56}

**Nineteenth Century as the Platform for Nationalism.**

The period between 1810 and 1830 marks the beginning of independence throughout Latin America, with the social and political conditions and circumstances contributing to a nationalist aesthetic in art music.\textsuperscript{57} All of the young nations rejected the Iberian heritage and started to create new political and cultural structures. During the colonial period it was common to import European teachers and performers, but upon independence, these nations sought to develop local talent. They searched for cultural and social trends that could identify and separate them from sister nations. The dominant mode of cultural expression in nineteenth-century Latin America was literature, which

\textsuperscript{56} Ibid.

circumscribed the form and interpretation of all the other arts.\textsuperscript{58} Music was heavily influenced by literature; however Béhague expresses that:

Latin American musical nationalism has never been defined to the satisfaction of all; in spite of some agreement as to its fundamental characteristics in Europe, its meaning and functions are varied frequently according to the personality being affected.\textsuperscript{59}

Venezuela finally achieved complete independence from Spain with the final battle of Carabobo in 1821. Political instability followed the battle, which resulted in a Federal War.\textsuperscript{60} During the second half of the nineteenth century, Venezuela’s political and social structure was very unstable, and the presidency of the republic was regularly and violently disputed.\textsuperscript{61} Despite this political circumstance, in 1854 the Teatro Caracas (Caracas Theater) was inaugurated. For this event, an Italian opera company was hired to present Giuseppe Verdi’s opera \textit{Ernani}, accompanied by an orchestra comprised of local teachers and amateur musicians under the baton of José María Velásquez, son of José Francisco Velásquez (called “the young” to differentiate him from his father who also was an accomplished musician), who was a member of the Sojo School of composers.\textsuperscript{62}

The opening of this theater was tremendously important because it placed Caracas’ cultural and social center outside the Catholic Church, further reinforcing independence from Spain and its religious missions that had dominated the culture since the fifteenth


\textsuperscript{59} Béhague, 124.

\textsuperscript{60} Parra, 5.

\textsuperscript{61} Tortolero.

\textsuperscript{62} Ibid.
century. Furthermore, it was in this theater that the first opera *Virginia* written by a Venezuelan composer (José Ángel Montero) was performed.\(^{63}\)

Two other important institutions were established during the independence period. The *Conservatorio de Bellas Artes* (Conservatory of Fine Arts) was created in 1877 and was made up of three schools: music, sculpture, and drawing and painting; and the *Academia Nacional de Bellas Artes* (National Academy of Fine Arts), created in 1887, where music, painting, drawing, architecture, and theatrical arts were taught.\(^{64}\) A new and important generation of Venezuelan Romantic composers appeared during this period, which included José Ángel Montero (1832-1881), José Gabriel Núñez Romberg (1834-1918), Felipe Larrazábal (1816-1873), Federico Villena (1835-1899), Ramón Delgado Palacios (1867-1902), Sebastián Díaz Peña (1844-1926), Jesús María Suárez (b.1845), Salvador Narciso Llamozas (1854-1940), Pedro Elías Gutiérrez (1870-1954), Manuel Leoncio Rodríguez (1870-1943), Andrés Delgado Pardo (1870-1943), Joaquín Silva Díaz (1886-1977), Enrique León (1854-1899), Régulo Rico (1878-1960), and Augusto Brandt (1892-1941). Two others, Teresa Carreño (1853-1917) and Reynaldo Hahn (1874-1947) achieved international reputation.\(^{65}\)

**Twentieth Century and the Present**

The rapid growth of nationalistic traits in music in the first half of the twentieth century was a consequence of social and political developments throughout Latin America. Although many European composers had abandoned the nationalistic style by

---

\(^{63}\) Ibid.

\(^{64}\) Ibid.

\(^{65}\) Martin, 74.
1930, it retained its importance in Latin America until the 1950s. Until this date, nationalistic and non-nationalistic characteristics coexisted in Latin American music. Some composers embraced the nationalistic style, while others pursued different compositional aesthetics. Many of these composers were indifferent to the nationalistic trend or even openly opposed to it.

Throughout Latin America, nationalism in music manifested itself through several technical and artistic elements. *Mestizo* folk music, indigenous music, and urban popular music were sources of inspiration for nationalist composers. Labonville writes:

Some [composers] chose to include literal citations from national music, while others preferred to imitate characteristic melodies, rhythms, textures, harmonic progressions, and timbral combinations. Others strove to distill the essence of the national music soul and express it in such a way that the work’s provenance was clear, although it might be difficult to pinpoint specific musical elements that determined this… A few composers wrote parts for actual folk or indigenous instruments, while others imitated their sounds and techniques with European counterparts.

Nationalism was not only about compositional aesthetics and techniques, but also expressed itself through important efforts directed to modernize the musical scene in order to improve the concert life of society. This created what Labonville calls a “musical infrastructure” that included symphonic orchestras, choral societies, concert halls, concert-promoting organizations, music critics, competent composers and arrangers, music publishing houses, public lectures, music programs in schools, conservatories, folk music research centers, and a knowledgeable audience.

---

66 Béhague, 124.
67 Labonville, 4-5.
68 Ibid, 5.
69 Ibid, 6-7.
Starting in the first half of the twentieth century, and for twenty-seven years, the dictator General Juan Vicente Gómez (1857-1935) fostered the development of nationalism in Venezuela. Marc Falk writes:

Gómez came to power in 1908, and brought a certain measure of stability to a country that had been consistently wracked by political upheaval since its first battles for independence. Though Gómez’s regime was strongly anti-arts and anti-culture, the relative calm brought by this extended period of time without political change and the relative economic success brought about by the quickly developing Venezuelan oil industry, helped to form a society ripe for the development of nationalist sentiment.  

Gómez, despite his anti-arts sentiments, was astute enough to reinforce national identity using cultural activities. However, one of the greatest difficulties within this period of musical history in Venezuela was the complete unfamiliarity of the contemporary musical developments in Europe. José Antonio Calcaño writes:

In Europe, events of the greatest importance in the music world had occurred. The Russians had appeared with their new music; Wagner had carried out one of the most far-reaching revolutions; Impressionism had appeared in France, the English were excelling, and even sleeping Spain had opened its eyes, without Venezuelan musicians having realized any of it. Venezuelan composers from Guzmán [Blanco] until 1919 were familiar with Chopin—who has died sixty years before, and the vacuous Gottschalk; they now, in this century, began to play the little piano pieces of Grieg, Godard, and Chaminade. All this reveals an outmoded orientation. Our colonial musicians—with great difficulties that existed at the time in communications with the old world—knew Haydn, Mozart, [and] Pleyel, who at the time were still living and represented the newest of that period.

After that colonial beginning, so wonderful and surprising, our music did nothing but descend until it almost disappeared at the beginning of the government of Gómez.

---


During the initial years of the twentieth century, the country had very few musical activities. Other than dances, some presentations of opera and zarzuela, and isolated initiatives to perform chamber music, Venezuela did not have an outstanding musical life.\(^{72}\) The first important effort to correct this situation was undertaken by Monsignor Ricardo Bartoloni, Professor Vicente Martucci, and Monsignor Nicolás Navarro, who struggled to put together the necessary forces, both choral and symphonic, to perform Lorenzo Perosi’s oratorio *La Resurrección de Lázaro* (Lazarus’ Resurrection) in 1921. Based upon this success, further efforts were made to establish an orchestra in Caracas. This initiative allowed the foundation of the *Unión Filarmónica de Caracas* (Philharmonic Union of Caracas), which would become the *Orquesta Sinfónica Venezuela* (Venezuelan Symphonic Orchestra) in 1930.\(^{73}\)

In the beginning of the 1920s, Venezuela experienced a musical rebirth that was solidified in the 1930s,\(^{74}\) and with this rebirth the nationalistic style experienced a renewed development. According to Labonville, three main factors contributed to this: an increasing desire among Venezuelans to establish a national cultural identity, a desire to counteract a sense of national inferiority by improving cultural conditions along European models, and the efforts of three musicians: Juan Bautista Plaza (1898-1965), Vicente Emilio Sojo (1887-1974), and José Antonio Calcaño (1900-1965).\(^{75}\) Labonville continues:

> The critical issues…were the prevalence of poor taste in music, ignorance of the masterworks of Western art music, a general laziness which made Venezuelans

\(^{72}\) Tortolero.

\(^{73}\) Ibid.

\(^{74}\) Parra, 9.

\(^{75}\) Labonville, 56.
 disinclined to try to learn about new kinds of music, and a lack of proper technical training among Venezuelan Composers. Education…was paramount.  

In combined efforts, these three important leaders created significant ensembles such as the Orfeón Lamas (Lamas Choral Society) in 1928 and the aforementioned Venezuelan Symphony Orchestra. They rediscovered Venezuelan colonial music by transcribing and performing it, and developed the Escuela Nacional de Música (National School of Music), later named Escuela Superior de Música José Ángel Lamas, which influenced many generations of Venezuelan performers and composers.  

In addition to the development of new musicians, these musical leaders knew that developing an audience for their music and national expression was vital. They achieved this by means of music education programs in the schools, public educational lectures, radio lectures, articles, and pre-concert talks.

A second integral aspect that solidified the new nationalist movement in Venezuela was the development of compositions that clearly defined Venezuelan identity. The first generation of composers that undertook such tasks included Plaza, Sojo, Calcaño, and Moisés Moleiro (1904-1979). They combined technical skill with Venezuelan music and culture to successfully create an important repertoire of a nationalist style. Their efforts were followed by a second generation of composers primarily trained by Sojo, which included Antonio Estévez (1916-1988), Gonzalo Castellanos Yumar (b. 1926), Inocente Carreño (b. 1919), and many others.

---

76 Ibid, 316.

77 Parra, 9.

78 Falk, 18.

During the second half of the Twentieth Century, the Orfeón Lamas started to decline until its disappearance in the beginning of the 1960s. Fortunately, its existence had encouraged the creation of other choral ensembles. Through Antonio Estévez’s initiative, the Orfeón Universitario (University Choral Society) was established at the Universidad Central de Venezuela (Central University of Venezuela) in 1942. One year later Angel Sauce (1911-1995) founded the Orfeón Juan Manuel Olivares (Juan Manuel Olivares Choral Society) under the patronage of the Education Ministry. Under the leadership of Alberto Grau (b. 1937), the Schola Cantorum De Caracas, an ensemble of mixed voices, was founded in 1967 through the initiative of a group of music professors and students motivated by a genuine yearning to perform choral music. These and many other ensembles throughout the nation constitute Venezuela’s choral movement, which has been the stage for many singers, conductors, and composers that continue to contribute to the country’s cultural life.

80 Tortolero.
Bor, Modesta (1926-1998)

Modesta Bor was born in Juangriego, Nueva Esparta State, Venezuela, in 1926. She showed natural talent from an early age and moved to Caracas in 1942 to continue her musical training at the “José Angel Lamas” School of Music. She studied under prominent Venezuelan musicians such as Juan Bautista Plaza, Antonio Estévez, Elena de Arrarte, and Vicente Emilio Sojo. She graduated as a composer in 1959 and dedicated her life to composition, teaching, and ethnomusicology.  

In 1960 Bor traveled to Moscow, where she studied under important Russian musicians such as Aram Katchaturian, Sergei Skripkov, Dimitri Rogal-Lewitsky, Natalia Fiodorova, and Nina Vlasova. After returning from Russia, she taught in several music schools and served as chair of the Musicology Department of the Servicio de Investigaciones Folklóricas Nacionales (National Folkloric Research Service) from 1948 to 1951. During this period of time she was able to collect an important amount of folkloric musical material, part of which she used as original material for her compositions and arrangements.

An important part of Modesta Bor’s life as a musician was linked to her conducting children’s choirs. Her work leading the Children’s Choir of the “Juan Manuel Olivares” Music School stands out, and much of her output for treble voices was written for this ensemble. She considered these simple but didactically crafted

---


arrangements as an introduction to classical polyphony. They represent the biggest compositional output for treble voices in Venezuela.\textsuperscript{84}

Modesta Bor wrote over 300 compositions and arrangements for a wide array of both vocal and instrumental ensembles. She earned eight National Music Awards as well as many recognitions, four of which were given to works for mixed choral ensemble (1965: “Himno de la Federación de Centros Universitarios,” 1986: “Basta, basta, basta,” 1986: “Son Venezolano,” and 1971: “La mañana ajena”), and a Special Award in 1986 from CONAC (National Council for Culture) in recognition of her work in the development of choral music in Venezuela.\textsuperscript{85}

Modesta Bor’s style tends to be nationalistic, incorporating many of the structural, rhythmic, and harmonic elements of popular and folkloric Venezuelan music in her compositions and arrangements. Bor also explored the use of chords without tonal function, chords with added notes (usually the fourth or seventh scale degree), and chords resulting in the stacking of ascending fourths. Her compositional preferences include imitative counterpoint as a defining texture, and the presence of a particular rhythmic and melodic motive, occasionally developed, throughout the piece. Harmonically, her arrangements, especially for treble choirs, tend to be simple, contrasting with her compositions in which she slowly embraces serial techniques, developing into a form of atonalism with particular beauty and expressive value.

\textsuperscript{84} Ibid.

\textsuperscript{85} Ibid.
Modesta Bor was an eclectic composer whose works contain nationalistic, impressionistic, and twelve-tone stylistic elements.\textsuperscript{86}

### Choral Works:

<table>
<thead>
<tr>
<th>Work</th>
<th>Arrangement / Composition</th>
<th>Original Music and Text</th>
<th>Type of Choir</th>
<th>Voices and Range</th>
<th>Instrumentation</th>
<th>Initial Key</th>
<th>Initial Meter</th>
<th>Initial Tempo or Affect</th>
<th>Difficulty</th>
<th>Language</th>
<th>Approximate Duration</th>
<th>Other Information</th>
<th>Date of Composition</th>
<th>Date of Publication</th>
<th>Publisher</th>
<th>Recording</th>
<th>Additional Remarks</th>
<th>Source</th>
</tr>
</thead>
</table>

| Abranme la puerta        | Arrangement              | Collected by José Martínez Terrero | Mx            | satb              | [cuatro, perc] | D minor      | 4/4           | Andante              | E          | Spanish  |                     |                     |                   |                     |           |           |                     |        |

### Initial Key:
B minor

### Initial Meter:
2/4

### Initial Tempo or Affect:
\[ \text{[ } \text{♩ = 120 } \text{]} \]

### Difficulty:
E

### Language:
Spanish

### Approximate Duration:
2'45''

### Other Information:
Venezuelan \textit{aguinaldo}. Four verses

### Date of Composition:
No date

### Date of Publication:
Manuscript

### Publisher:
Manuscript

### Recording:
Not available

### Additional Remarks:
None

### Source:
Manuscript

---

### Abril

**Arrangement / Composition:** Arrangement

**Original Music and Text:** X. Süssmayer

**Type of Choir:** Tr

**Voices and Range:** ssa

**Instrumentation:** A cappella

**Initial Key:** Bb major

**Initial Meter:** 3/4

**Initial Tempo or Affect:** \[ \text{[ } \text{♩ = 150 } \text{]} \]

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 1'00''

**Other Information:** Madrigal. Two verses

**Date of Composition:** No date

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Not available

**Additional Remarks:** None

**Source:** Capriles, Irina and Elizabeth Monascal, ed. \textit{Modesta Bor}. Caracas: Fundación Polar, Fondo de Aportes Mixtos a las Artes, 1998.

---

### Adeste Fideles

**Arrangement / Composition:** Arrangement

**Original Music and Text:** John Francis Wade

**Type of Choir:** Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 4/4
Initial Tempo or Affect: Andante moderato
Difficulty: E
Language: Latin
Approximate Duration: 1’45”
Other Information: Christmas song. Two verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Adiós a Ocumare

Arrangement / Composition: Arrangement
Original Music and Text: Text by Gregorio Timotes. Music by Angel Landaeta
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: D minor
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 115 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’30”
Other Information: Venezuelan vals
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
Source: Capriles, Irina and Elizabeth Monascal, ed. Modesta Bor. Caracas: Fundación Polar, Fondo de Aportes
Mixtos a las Artes, 1998.

**Adoremos a Dios**

Arrangement / Composition: Arrangement

Original Music and Text: Text by Nicolás Bor. Music by Luis Manuel Gutiérrez

Type of Choir: Mx

Voices and Range: A, satb

Instrumentation: [cuatro, perc]

Initial Key: G major

Initial Meter: 5/8

Initial Tempo or Affect: [♩ = 330 ]

Difficulty: M

Language: Spanish

Approximate Duration: 2’30”

Date of Composition: No date

Date of Publication: 1998

Publisher: Fundación Polar

Recording: Not available

Additional Remarks: None

Other Information: Venezuelan aguinaldo collected in Juan Griego, Nueva Esparta State.

Date of Composition: No date
Date of Publication: Manuscript
Publisher: Manuscript
Recording: Not available
Additional Remarks: None
Source: Manuscript

Aguinaldo margariteño

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Luis Felipe Ramón y Rivera
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: B minor
Initial Meter: 5/8
Initial Tempo or Affect: [♩ = 285 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’00”
Other Information: Venezuelan aguinaldo. Three verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Aguinaldo margariteño

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Luis Felipe Ramón y Rivera
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: B minor
Initial Meter: 2/4
Initial Tempo or Affect: \[ \dot{\text{c}} = 95 \]
Difficulty: E
Language: Spanish
Approximate Duration: 2'00''
Other Information: Venezuelan **aguinaldo**. Five verses
Date of Composition: No date
Date of Publication: Manuscript
Publisher: Manuscript
Recording: Not available
Additional Remarks: None
Source: Manuscript

**Aguinaldo oriental**

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Modesta Bor
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: \{cuatro, perc\}
Initial Key: E minor
Initial Meter: 5/8
Initial Tempo or Affect: \[ \dot{\text{c}} = 360 \]
Difficulty: E
Language: Spanish
Approximate Duration: 1'30''
Other Information: Venezuelan **aguinaldo** collected in Pertigalete, Anzoátegui State. Six verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Additional Remarks: None
**Arrangement / Composition:** Arrangement

**Original Music and Text:** Collected by Modesta Bor

**Type of Choir:** Mx

**Voices and Range:** satb

**Instrumentation:** [cuatro, perc]

**Initial Key:** E minor

**Initial Meter:** 5/8

**Initial Tempo or Affect:** [♩ = 360 ]

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 1’30”

**Other Information:** Venezuelan aguinaldo collected in Pertigalete, Anzoátegui State. Six verses

**Date of Composition:** No date

**Date of Publication:** Manuscript

**Publisher:** Manuscript

**Recording:** Cantar Navideño I. C. A. La Electricidad de Caracas. LP. 1976.

**Additional Remarks:** None

**Source:** Manuscript

---

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Otilio Galindez

**Type of Choir:** Mx

**Voices and Range:** satbb

**Instrumentation:** [cuatro, perc]

**Initial Key:** B minor

**Initial Meter:** 3/4

**Initial Tempo or Affect:** [♩ = 120 ]

**Difficulty:** M

**Language:** Spanish

**Approximate Duration:** 2’30”

**Other Information:** Venezuelan vals

**Date of Composition:** No date

**Date of Publication:** Manuscript

**Publisher:** Manuscript
Al llegar aquí

Original Music and Text: Collected by Modesta Bor
Type of Choir: Mx
Voices and Range: SA, satb

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 5/8
Initial Tempo or Affect: [♩ = 390 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’15’’
Other Information: Venezuelan aguinaldo from Sucre State
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: La música de nuestras niñ@s. General Director, Alberto Grau. Bolivarian Republic of Venezuela. FD33620001151, FD33620001152. CD.

Additional Remarks: None
**Alé limón**

*Arrangement / Composition:* Arrangement
*Original Music and Text:* Collected by Modesta Bor
*Type of Choir:* Tr
*Voices and Range:* s[ss]a

*Instrumentation:* [cuatro, perc]
*Initial Key:* G major
*Initial Meter:* 2/4
*Initial Tempo or Affect:* Allegro
*Difficulty:* E
*Language:* Spanish
*Approximate Duration:* 1'15’’
*Other Information:* Venezuelan children’s song collected in Pertigalete, Anzoátegui State.
*Date of Composition:* No date
*Date of Publication:* 1998
*Publisher:* Fundación Polar
*Recording:* Not available
*Additional Remarks:* None

**Arbol de canción**

*Arrangement / Composition:* Composition
*Original Music and Text:* Text by Federico García Lorca
*Type of Choir:* Tr
*Voices and Range:* ssa
**Instrumentation:** A cappella  
**Initial Key:** A major  
**Initial Meter:** 3/4 *  
**Initial Tempo or Affect:** Andante  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 1'00''  
**Other Information:** Madrigal  
**Date of Composition:** 1956 (as reported by Cira Parra)  
**Date of Publication:** 1998  
**Publisher:** Fundación Polar  
**Recording:** Not available  
**Additional Remarks:** None  


---

**Arco Iris**

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Manuel Felipe Rugeles  
**Type of Choir:** Mx  
**Voices and Range:** [ss]at[bb]  
**Instrumentation:** A cappella  
**Initial Key:** G major  
**Initial Meter:** 3/4 *  
**Initial Tempo or Affect:** Alegre $= 120$  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 1'45''  
**Other Information:** Madrigal  
**Date of Composition:** December, 1956  
**Date of Publication:** 2005  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Not available  
**Additional Remarks:** None
**Arroz con coco**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Traditional Venezuelan song  
*Type of Choir:* Tr  
*Voices and Range:* ssa

**Instrumentation:** A cappella  
**Initial Key:** A major  
**Initial Meter:** 6/8  
**Initial Tempo or Affect:** $\text{♩} = 80$  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 0’45”  
*Other Information:* Traditional Venezuelan children’s song  
**Date of Composition:** No date  
**Date of Publication:** 1998  
**Publisher:** Fundación Polar  
**Recording:** Not available  
**Additional Remarks:** None  

**Bandera tricolor**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular Venezuelan song  
*Type of Choir:* Tr  
*Voices and Range:* ssa

**Instrumentation:** [cuatro, perc]  
**Initial Key:** D major  
**Initial Meter:** 2/4  
**Initial Tempo or Affect:** $\text{♩} = 75$  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 2’30”
**Other Information:** Venezuelan guasa from the time right after the war

**Date of Composition:** No date

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Not available

**Additional Remarks:** None


---

**Basta, basta, basta**

**Arrangement / Composition:** Composition

**Original Music and Text:** Text by Sonia Sgambatti

**Type of Choir:** Mx

**Voices and Range:** [ss][aa][tt][bb]

**Instrumentation:** A cappella

**Initial Key:** E major

**Initial Meter:** 4/4 *

**Initial Tempo or Affect:** Expresivo

**Difficulty:** M

**Language:** Spanish

**Approximate Duration:** 5’15”

**Other Information:** There are two small narrations and some extended compositional techniques in the form of a shout and a glide in the bass line. Presents some rhythmic complexities.

**Date of Composition:** 1981

**Date of Publication:** 1996

**Publisher:** Consejo Nacional de la Cultura (CONAC)

**Recording:** Not available

**Additional Remarks:** Winner of the first prize in the Vinicio Adames Contest (no date available).

**Source:** Músicos Contemporáanos Venezolanos. Colección de himnos y canciones sobre poemas de Sonia Sgambatti. Caracas: Consejo Nacional de la Cultura, 1996.

Campana sobre campana

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Andalusia
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: F major
Initial Meter: 4/4
Initial Tempo or Affect: [ \( \frac{\text{\textbullet}}{2} = 120 \) ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’45”
Other Information: Traditional Christmas song. Three verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Canción de cuna

Arrangement / Composition: Arrangement
Original Music and Text: Johannes Brahms
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: Eb major
Initial Meter: 5/8
Initial Tempo or Affect: Andante expresivo
Difficulty: E
Language: Spanish
Approximate Duration: 1’30”
Other Information: Lullaby. Three verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

**Canción de cuna**

*Arrangement / Composition:* Arrangement
*Original Music and Text:* Collected by Modesta Bor
*Type of Choir:* Tr
*Voices and Range:* ssa

*Instrumentation:* A cappella
*Initial Key:* G minor
*Initial Meter:* 3/4
*Initial Tempo or Affect:* Andantino
*Difficulty:* E
*Language:* Spanish
*Approximate Duration:* 2’15’’
*Other Information:* Lullaby from *Juangriego*, Nueva Esparta State
*Date of Composition:* No date
*Date of Publication:* 1998
*Publisher:* Fundación Polar
*Recording:* Not available
*Additional Remarks:* None

**Canción para la niña desvelada**

*Arrangement / Composition:* Arrangement
*Original Music and Text:* Text by Manuel Felipe Rugeles. Music by Ana Mercedes Asuaje
*Type of Choir:* Tr
*Voices and Range:* ss[aa]

*Instrumentation:* A cappella
*Initial Key:* A major
*Initial Meter:* 6/8
*Initial Tempo or Affect:* Andantino
*Difficulty:* E
**Language:** Spanish

**Approximate Duration:** 2'15”

**Other Information:** Lullaby. Three verses

**Date of Composition:** No date

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Not available

**Additional Remarks:** None


---

**Canción popular rusa**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Popular song from Russia

**Type of Choir:** Tr

**Voices and Range:** ssa

**Instrumentation:** A cappella

**Initial Key:** D minor

**Initial Meter:** 2/4

**Initial Tempo or Affect:** Andantino

**Difficulty:** E

**Language:** Russian

**Approximate Duration:** 2’00”

**Other Information:** A translation to Spanish is provided. Three verses

**Date of Composition:** No date

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Not available

**Additional Remarks:** None


---

**Canción popular rusa**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Popular song from Russia

**Type of Choir:** Tr

**Voices and Range:** ssa
**Canquin Cuesca**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular song from Mexico  
*Type of Choir:* Tr  
*Voices and Range:* ssa  

**Instrumentation:** A cappella [gtr]  
**Initial Key:** E major  
**Initial Meter:** 2/4  
**Initial Tempo or Affect:** \[ \frac{\text{3}}{\text{4}} \]  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 0’45”  
**Other Information:** Short children’s song  
**Date of Composition:** No date  
**Date of Publication:** 1998  
**Publisher:** Fundación Polar  
**Recording:** Not available  
**Additional Remarks:** None  
**Cantar del muchacho de piel de noche**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Juan Calzadilla  
*Type of Choir:* Tr  
*Voices and Range:* S, [ss]sa  
*Instrumentation:* A cappella  
*Initial Key:* F# minor  
*Initial Meter:* 3/4 *  
*Initial Tempo or Affect:* Andante expresivo  
*Difficulty:* M  
*Language:* Spanish  
*Approximate Duration:* 2'00”  
*Other Information:* Madrigal  
*Date of Composition:* June 24, 1982  
*Date of Publication:* 1998  
*Publisher:* Fundación Polar  
*Recording:* Not available  
*Additional Remarks:* Dedicated: A mi hija Modesta Yamila, con gran afecto  

**Canto a la vida**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Fernando Rodríguez  
*Type of Choir:* Mx  
*Voices and Range:* satb  
*Instrumentation:* A cappella  
*Initial Key:* E major  
*Initial Meter:* 3/4  
*Initial Tempo or Affect:* Andantino, cantabile, expresivo [♩ = 85 ]  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 1’45”  
*Other Information:* Madrigal. Sopranos sing the text while the rest of the choir accompanies with a hum.  
*Date of Composition:* 1967  
*Date of Publication:* Manuscript
**Canto aragüeño**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Popular song from Venezuela

**Type of Choir:** Tr

**Voices and Range:** ssa

**Instrumentation:** [cuatro, perc]

**Initial Key:** D major

**Initial Meter:** 3/4

**Initial Tempo or Affect:** Allegretto

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 1’30’’

**Other Information:** Simple polyphonic song. Three verses

**Date of Composition:** No date

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Not available

**Additional Remarks:** None

Canto de pilón

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Modesta Bor
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella [perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: Allegretto
Difficulty: E
Language: Spanish
Approximate Duration: 1’30”
Other Information: Working song from Nueva Esparta State
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Canto para cazar tigüitigües

Arrangement / Composition: Arrangement
Original Music and Text: Folklore from Venezuela
Type of Choir: Tr
Voices and Range: ssa
Instrumentation: A cappella
Initial Key: A major
Initial Meter: 3/4
Initial Tempo or Affect: Allegretto
Difficulty: E
Language: Spanish
Approximate Duration: 1’00”
Other Information: Children’s song from Nueva Esparta State
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Arrangement / Composition: Composition
Original Music and Text: Text by Emma Pérez
Type of Choir: Tr
Voices and Range: [ss][ss][aa]

Instrumentation: A cappella
Initial Key: F# minor
Initial Meter: 3/4 *
Initial Tempo or Affect: Allegretto
Difficulty: M
Language: Spanish
Approximate Duration: 1’45”
Other Information: Madrigal
Date of Composition: June 29-30, 1982
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: Dedicated: A mi hija Liliana, con todo mi afecto.
**Arrangement / Composition:** Arrangement
**Original Music and Text:** Anonymous from Cancionero de Palacio
**Type of Choir:** Tr
**Voices and Range:** ssa

**Instrumentation:** A cappella
**Initial Key:** E minor
**Initial Meter:** 3/4 *

**Initial Tempo or Affect:** [♩ = 200 ]
**Difficulty:** E
**Language:** Spanish
**Approximate Duration:** 1’00’’

**Other Information:** Christmas song from Spain (sixteenth century). Two verses

**Date of Composition:** No date

---

**De contenido**

**Arrangement / Composition:** Arrangement
**Original Music and Text:** Rafael Isaza. Collected and harmonized by Vicente Emilio Sojo
**Type of Choir:** Tr
**Voices and Range:** SA, ssa

**Instrumentation:** [cuatro, perc]
**Initial Key:** D major
**Initial Meter:** 2/4

**Initial Tempo or Affect:** [♩ = 100 ]
**Difficulty:** E
**Language:** Spanish

**Approximate Duration:** 2’30’’

**Other Information:** Venezuelan aguinaldo. Three verses.

**Date of Composition:** No date
**Date of Publication:** 1998
**Publisher:** Fundación Polar
**Recording:** Not available
**Additional Remarks:** None

**Don Ramón**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Collected and harmonized by Vicente Emilio Sojo

**Type of Choir:** Tr

**Voices and Range:** ssa

<table>
<thead>
<tr>
<th>Instrumentation:</th>
<th>A cappella</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial Key:</strong></td>
<td>C major</td>
</tr>
<tr>
<td><strong>Initial Meter:</strong></td>
<td>2/4</td>
</tr>
<tr>
<td><strong>Initial Tempo or Affect:</strong></td>
<td>Allegretto</td>
</tr>
<tr>
<td><strong>Difficulty:</strong></td>
<td>E</td>
</tr>
<tr>
<td><strong>Language:</strong></td>
<td>Spanish</td>
</tr>
<tr>
<td><strong>Approximate Duration:</strong></td>
<td>2'00’’</td>
</tr>
<tr>
<td><strong>Other Information:</strong></td>
<td>Children’s song. Five verses</td>
</tr>
</tbody>
</table>

**Date of Composition:** No date

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Not available

**Additional Remarks:** None

**Initial Tempo or Affect:** Allegretto  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 2’00”  
**Other Information:** Children’s song. Five verses  
**Date of Composition:** No date  
**Date of Publication:** 1998  
**Publisher:** Fundación Polar  
**Recording:** Not available  
**Additional Remarks:** None  

---

**Doñana**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Popular song from Venezuela  
**Type of Choir:** Tr  
**Voices and Range:** ssa  
**Instrumentation:** A cappella [pf, gtr, or cuatro]  
**Initial Key:** E major  
**Initial Meter:** 2/4  
**Initial Tempo or Affect:** Allegretto  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 0’45”  
**Other Information:** Joyful homophonic children’s song  
**Date of Composition:** No date  
**Date of Publication:** 1998  
**Publisher:** Fundación Polar  
**Recording:** Not available  
**Additional Remarks:** None  

---

**Duerme, niño mío**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Text by Feliú. Music by Franz Schubert  
**Type of Choir:** Tr  
**Voices and Range:** ssa
In *A cappella* major

Initial Key: F major

Initial Meter: 4/4

Initial Tempo or Affect: Andante

Difficulty: E

Language: Spanish

Approximate Duration: 0’45”

Other Information: Lullaby

Date of Composition: No date

Date of Publication: 1998

Publisher: Fundación Polar

Recording: Not available

Additional Remarks: None

Source: Capriles, Irina and Elizabeth Monascal, ed. *Modesta Bor.*


---

**El aragüato (version 1)**

Arrangement / Composition: Arrangement

Original Music and Text: Collected by Vicente Emilio Sojo

Type of Choir: Tr

Voices and Range: ssa

Instrumentation: A cappella [pf or gtr]

Initial Key: G major

Initial Meter: 3/4

Initial Tempo or Affect: Allegretto

Difficulty: E

Language: Spanish

Approximate Duration: 1’30”

Other Information: Popular children’s song from Venezuela. Four verses

Date of Composition: No date

Date of Publication: 1998

Publisher: Fundación Polar

Recording: Not available

Additional Remarks: None

Source: Capriles, Irina and Elizabeth Monascal, ed. *Modesta Bor.*

El aragüato (version 2)

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella [pf or gtr]
Initial Key: G major
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 115 ]
Difficulty: E
Language: Spanish
Approximate Duration: 1’30”
Other Information: Popular children’s song from Venezuela. Four verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
Source: Capriles, Irina and Elizabeth Monascal, ed. Modesta Bor.

El baile

Arrangement / Composition: Arrangement
Original Music and Text: Wolfgang Amadeus Mozart
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella [pf]
Initial Key: C major
Initial Meter: 3/4
Initial Tempo or Affect: Tempo di minueto
Difficulty: E
Language: Spanish
Approximate Duration: 1’45”
Other Information: Homophonic madrigal in Tempo di minueto. Three verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
**El cambao**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Collected and harmonized by Vicente Emilio Sojo

*Type of Choir:* Tr

*Voices and Range:* ssa

*Instrumentation:* A cappella [cuatro or gtr]

*Initial Key:* F major

*Initial Meter:* 2/4

*Initial Tempo or Affect:* Allegretto – Aire de contradanza

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 2'00”

*Other Information:* Venezuelan song in the style of a *contradanza*. Five verses

*Date of Composition:* No date

*Date of Publication:* 1998

*Publisher:* Fundación Polar

*Recording:* Not available

*Additional Remarks:* None


**El carite**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Popular song from Venezuela

*Type of Choir:* Tr

*Voices and Range:* ssa

*Instrumentation:* [cuatro, perc]

*Initial Key:* D major

*Initial Meter:* 5/8

*Initial Tempo or Affect:* Allegro
El cazador

Arrangement / Composition: Arrangement
Original Music and Text: T. Silcher
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: G major
Initial Meter: 6/8
Initial Tempo or Affect: Vigoroso
Difficulty: E
Language: Spanish
Approximate Duration: 0’45”
Other Information: Homophonic children’s song. Two verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

El cucú

Arrangement / Composition: Arrangement
Original Music and Text: Popular song from Switzerland
Type of Choir: Tr
Voices and Range: ssa
El frutero

Arrangement / Composition: Arrangement
Original Music and Text: Cruz Felipe Iriarte
Type of Choir: Mx
Voices and Range: sat[bb]

Instrumentation: [cuatro, perc]
Initial Key: F major
Initial Meter: 5/8
Initial Tempo or Affect: [♩ = 300 ]
Difficulty: M
Language: Spanish
Approximate Duration: 1’30”
Other Information: Venezuelan merengue
Date of Composition: No date
Date of Publication: Manuscript
Publisher: Manuscript
Recording: Not available
Additional Remarks: None
Source: Manuscript
El manguito

Arrangement / Composition: Arrangement
Original Music and Text: Folklore from Venezuela
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: E minor
Initial Meter: 6/8 (3/4)
Initial Tempo or Affect: Allegro
Difficulty: E
Language: Spanish
Approximate Duration: 1'45''
Other Information: Venezuelan joropo. Two verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

El niño malcriado

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: F major
Initial Meter: 3/4 and 6/8
Initial Tempo or Affect: Allegretto
Difficulty: E
Language: Spanish
Approximate Duration: 2'00''
Other Information: Venezuelan joropo. Three verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

**El palagar**

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Francisco Carreño
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: G major (short introduction in E minor)
Initial Meter: 5/8
Initial Tempo or Affect: [♩ = 300 ]
Difficulty: M
Language: Spanish
Approximate Duration: 1’45”
Other Information: Christmas diversión from eastern Venezuela
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

**El pavo**

Arrangement / Composition: Arrangement
Original Music and Text: Traditional song from Venezuela
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 120 ]
Difficulty: E
**El pavo**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Traditional song from Venezuela

**Type of Choir:** Mx

**Voices and Range:** Solo, sat[bb]

**Instrumentation:** [cuatro, perc]

**Initial Key:** G major

**Initial Meter:** 2/4

**Initial Tempo or Affect:** 1,20

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 1’45’’

**Other Information:** Venezuelan merengue

**Date of Composition:** No date

**Date of Publication:** 1978

**Publisher:** La Electricidad de Caracas

**Recording:** Not available

**Additional Remarks:** None


---

**El periquito**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Collected by Aquiles Nazoa

**Type of Choir:** Tr

**Voices and Range:** ssa
**El periquito**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Collected by Aquiles Nazoa

*Type of Choir:* Mx

*Voices and Range:* satb

**Instrumentation:** [cuatro, perc]

*Initial Key:* D major

*Initial Meter:* 2/4

*Initial Tempo or Affect:* Allegro \( \frac{\text{\dot{}}}{\text{\dot{}}_2} = 120 \) (short and slower introduction)

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 2’15’’

*Other Information:* Venezuelan merengue from Barinas State

*Date of Composition:* No date

*Date of Publication:* Manuscript

*Publisher:* Manuscript

*Recording:* Not available

*Additional Remarks:* None

*Source:* Manuscript

**Instrumentation:** [cuatro, perc]

*Initial Key:* D major

*Initial Meter:* 2/4

*Initial Tempo or Affect:* Allegro \( \frac{\text{\dot{}}}{\text{\dot{}}_2} = 120 \) (short and slower introduction)

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 2’15’’

*Other Information:* Venezuelan merengue from Barinas State

*Date of Composition:* No date

*Date of Publication:* Manuscript

*Publisher:* Manuscript

*Recording:* Not available

*Additional Remarks:* None

*Source:* Manuscript
**El Rey Herodes**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Traditional from Catalonia  
*Type of Choir:* Tr  
*Voices and Range:* ssa  

*Instrumentation:* A cappella  
*Initial Key:* Ab major  
*Initial Meter:* 3/4  
*Initial Tempo or Affect:* Allegretto  
*Difficulty:* E  
*Language:* Catalan  
*Approximate Duration:* 1’15”  
*Other Information:* Traditional Christmas song. Three verses. A translation into Spanish is included  
*Date of Composition:* No date  
*Date of Publication:* 1998  
*Publisher:* Fundación Polar  
*Recording:* Not available  
*Additional Remarks:* None  

**El rorro**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Traditional from Mexico  
*Type of Choir:* Tr  
*Voices and Range:* ssa  

*Instrumentation:* A cappella  
*Initial Key:* G major  
*Initial Meter:* 3/4  
*Initial Tempo or Affect:* Andante  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 1’00”  
*Other Information:* Christmas lullaby. Two verses  
*Date of Composition:* No date  
*Date of Publication:* 1998  
*Publisher:* Fundación Polar
Recording: Not available
Additional Remarks: None
Source: Capriles, Irina and Elizabeth Monascal, ed. *Modesta Bor*.

**El sebucán**

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Venezuela
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 5/8
Initial Tempo or Affect: [♩ = 300 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’45’’
Other Information: Diversión from eastern Venezuela. Six verses. It is sung usually accompanying a traditional dance called Sebucán.

Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
Source: Capriles, Irina and Elizabeth Monascal, ed. *Modesta Bor*.

**El señor Don Gato**

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Venezuela
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella [pf, or gtr, or cuatro]
Initial Key: A major
Initial Meter: 2/4
En la mano traigo

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Venezuela
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: A major
Initial Meter: 3/4
Initial Tempo or Affect: Allegretto
Difficulty: E
Language: Spanish
Approximate Duration: 1’45”
Other Information: Traditional children’s song. Four verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Niños cantores de Margarita. Grabaciones Margarita. LP. (no date).
Additional Remarks: None

Espléndida noche

Arrangement / Composition: Arrangement
Original Music and Text: Ricardo Pérez. Harmonized by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 100 ]
Difficulty: E
Language: Spanish
Approximate Duration: 6'00''
Other Information: Venezuelan aguinaldo. Four verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Fulía de Cumaná

Arrangement / Composition: Arrangement
Original Music and Text: Anonymous
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: E minor
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 70 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2'30''
Other Information: Slow fulía from Venezuela
Date of Composition: No date
Date of Publication: Manuscript
Publisher: Manuscript

Schola Cantorum de Caracas. Música Venezolana y
**Gesù bambin e’ nato**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Traditional song from Italy  
*Type of Choir:* Tr  
*Voices and Range:* ssa

- **Instrumentation:** A cappella  
- **Initial Key:** Ab major  
- **Initial Meter:** 2/4  
- **Initial Tempo or Affect:** Andante  
- **Difficulty:** E  
- **Language:** Italian  
- **Approximate Duration:** 1’00”  
- **Other Information:** Homophonic children’s song  
- **Date of Composition:** No date  
- **Date of Publication:** 1998  
- **Publisher:** Fundación Polar  
- **Recording:** Not available  
- **Additional Remarks:** None  

**La brillante estrella**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Collected by Francisco Carreño  
*Type of Choir:* Tr  
*Voices and Range:* S, ssa

- **Instrumentation:** [cuatro, perc]  
- **Initial Key:** D major  
- **Initial Meter:** 6/8  
- **Initial Tempo or Affect:** Allegretto
La brisa

Arrangement / Composition: Composition
Original Music and Text: Text by Luis Beltrán Prieto Figueroa
Type of Choir: Tr
Voices and Range: S, ss[aa]a

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 3/4 *
Initial Tempo or Affect: Andante expresivo

Difficulty: M
Language: Spanish
Approximate Duration: 2’00’’

Other Information: Madrigal
Date of Composition: February 10, 1986
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

La burriquita

Arrangement / Composition: Arrangement
Original Music and Text: Folklore from Venezuela
Type of Choir: Tr
Voices and Range: ssa
La cabrita

Arrangement / Composition: Composition
Original Music and Text: Text by Manuel Felipe Rugeles
Type of Choir: Mx
Voices and Range: SA, sat[bb]

Instrumentation: A cappella
Initial Key: E major
Initial Meter: 3/4 *

Initial Tempo or Affect: Alegre \( \text{[} \frac{\text{d}}{\text{e}} = 135 \text{]} \)
Difficulty: M
Language: Spanish
Approximate Duration: 1’30’’
Other Information: Madrigal
Date of Composition: 1956
Date of Publication: 1967
Publisher: Dirección de Cultura de la Universidad Central de Venezuela (Central University of Venezuela)
Recording: Not available
Additional Remarks: None
Source: Madrigales y Canciones Corales. Caracas: Dirección de
Cultura de la Universidad Central de Venezuela, 1967.


La culebra

Arrangement / Composition: Arrangement
Original Music and Text: Folklore from Venezuela
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: Alegre
Difficulty: E
Language: Spanish
Approximate Duration: 1’30’’
Other Information: Venezuelan guasa from Sucre State
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Niños cantores de Margarita. Grabaciones Margarita. LP. (no date).

Additional Remarks: None

La culebra

Arrangement / Composition: Arrangement
Original Music and Text: Folklore from Venezuela
Type of Choir: Mx
Voices and Range: stb

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 2/4
**La florista**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Franz Anton Hoffmeister  
*Type of Choir:* Tr  
*Voices and Range:* ssa

<table>
<thead>
<tr>
<th>Instrumentation:</th>
<th>A cappella</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Initial Key:</em></td>
<td>F major</td>
</tr>
<tr>
<td><em>Initial Meter:</em></td>
<td>4/4</td>
</tr>
<tr>
<td><em>Initial Tempo or Affect:</em></td>
<td>Allegro</td>
</tr>
<tr>
<td><em>Difficulty:</em></td>
<td>E</td>
</tr>
<tr>
<td><em>Language:</em></td>
<td>Spanish</td>
</tr>
<tr>
<td><em>Approximate Duration:</em></td>
<td>1'00’’</td>
</tr>
<tr>
<td><em>Other Information:</em></td>
<td>Homophonic children’s song. Two verses</td>
</tr>
<tr>
<td><em>Date of Composition:</em></td>
<td>No date</td>
</tr>
<tr>
<td><em>Date of Publication:</em></td>
<td>1998</td>
</tr>
<tr>
<td><em>Publisher:</em></td>
<td>Fundación Polar</td>
</tr>
<tr>
<td><em>Recording:</em></td>
<td>Not available</td>
</tr>
<tr>
<td><em>Additional Remarks:</em></td>
<td>None</td>
</tr>
</tbody>
</table>
| *Source:* Capriles, Irina and Elizabeth Monascal, ed. *Modesta Bor.*  

**La jornada**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Traditional from Venezuela  
*Type of Choir:* Tr  
*Voices and Range:* ssa
La lora

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Traditional from Venezuela

**Type of Choir:** Tr

**Voices and Range:** S, ssa

**Instrumentation:** [cuatro, perc]

**Initial Key:** C major

**Initial Meter:** 2/4

**Initial Tempo or Affect:** Allegretto

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 1’15’’

**Other Information:** Venezuelan guasa

**Date of Composition:** No date

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Not available

**Additional Remarks:** None


---

**Instru**

**tation:** [cuatro, perc]

**Initial Key:** D major

**Initial Meter:** 5/8

**Initial Tempo or Affect:** [♩ = 300 ]

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 3’45’’

**Other Information:** Venezuelanaguinaldo. Six verses

**Date of Composition:** No date

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Not available

**Additional Remarks:** None

La mariposa

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Venezuela
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 5/8
Initial Tempo or Affect: Allegretto
Difficulty: E
Language: Spanish
Approximate Duration: 0’30”
Other Information: Venezuelan Christmas diversión from Sucre State
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

La mariposa

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Venezuela
Type of Choir: Tr
Voices and Range: A, ssa

Instrumentation: [cuatro, perc]
Initial Key: C major
Initial Meter: 2/4
Initial Tempo or Affect: [ ] = 90
Difficulty: E
Language: Spanish
Approximate Duration: 1’30”
Other Information: Venezuelan Christmas diversión from Sucre State
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
La Mónica Pérez

Arrangement / Composition: Arrangement
Original Music and Text: Folklore from Venezuela
Type of Choir: Tr
Voices and Range: ssa
Instrumentation: [cuatro, perc]
Initial Key: D minor
Initial Meter: 3/4 (6/8)
Initial Tempo or Affect: Alegre
Difficulty: E
Language: Spanish
Approximate Duration: 2’30”
Other Information: Venezuelan joropo. Four verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Niños cantores de Margarita. Grabaciones Margarita. LP. (no date).
Additional Remarks: None
Source: Capriles, Irina and Elizabeth Monascal, ed. Modesta Bor.

La perla insomne

Arrangement / Composition: Composition
Original Music and Text: Text by Efraín Subero
Type of Choir: Tr
Voices and Range: [ss][ss][aa]
Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 4/4 *
Initial Tempo or Affect: Andante calmo
Difficulty: M
Language: Spanish
Approximate Duration: 1’30’’
Other Information: Madrigal
Date of Composition: February 26, 1996
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: Dedicated: Al Coro de niños de Valencia, con gran amor

**La sirena**

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Venezuela
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 5/8

Initial Tempo or Affect: [♩ = 285 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2’00’’
Other Information: Diversión from eastern Venezuela. Five verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

**Las estrellas del cielo**

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Modesta Bor
Type of Choir: Tr
Voices and Range: ssa
**Loberita**

**Arrangement / Composition:** Composition

**Original Music and Text:** Text by Segundo Ygnacio Ramos

**Type of Choir:** Mx

**Voices and Range:** sat[bb]

**Instrumentation:** A cappella

**Initial Key:** A major

**Initial Meter:** 3/4

**Initial Tempo or Affect:** Moderato \( \dot{=} \, 90 \)

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 1'45''

**Other Information:** Madrigal

**Date of Composition:** June, 1964

**Date of Publication:** 2005

**Publisher:** Fundación Vicente Emilio Sojo

**Recording:** Not available

**Additional Remarks:** None

**Source:** Arteaga, Efraín, ed. *La Escuela de Santa Capilla*. Caracas:
Los ecos

Arrangement / Composition: Arrangement
Original Music and Text: Rafael Isaza. Harmonized by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: F major
Initial Meter: 2/4
Initial Tempo or Affect: Allegretto
Difficulty: M
Language: Spanish
Approximate Duration: 3'30"
Other Information: Secular song with religious references. Joyful and polyphonic. Three verses

Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Los gallos

Arrangement / Composition: Composition
Original Music and Text: Text by Fernando Paz Castillo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: E major
Initial Meter: 2/4 *
Initial Tempo or Affect: Allegro
Difficulty: E
Language: Spanish
Approximate Duration: 1’45”
Other Information: Madrigal
Date of Composition: 1960
Date of Publication: 2005
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Luna del malecón

Arrangement / Composition: Composition
Original Music and Text: Text by Efraín Subero
Type of Choir: Tr
Voices and Range: [ss][ss][aa]
Instrumentation: A cappella
Initial Key: A major
Initial Meter: 4/4 *
Initial Tempo or Affect: [♩ = 80 ]
Difficulty: M
Language: Spanish
Approximate Duration: 3’00”
Other Information: Madrigal
Date of Composition: February, 1996
Date of Publication: 2005
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: Al Coro de niños de la ULA, con un afecto muy especial

Malagueña

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Modesta Bor
Type of Choir: Tr
Voices and Range: Solo, ssa
Instrumentation: A cappella
Initial Key: G major
Initial Meter: 9/8 *
**Maquiní Surcí**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Popular song from Venezuela

*Type of Choir:* Tr

*Voices and Range:* s[ss]a

*Instrumentation:* A cappella

*Initial Key:* G major

*Initial Meter:* 2/4

*Initial Tempo or Affect:* Allegretto

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 1’00”

*Other Information:* Traditional children’s song

*Date of Composition:* No date

*Date of Publication:* 1998

*Publisher:* Fundación Polar

*Recording:* Not available

*Additional Remarks:* None


---

*Initial Tempo or Affect:* Andante con moto (un poco rubato)

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 6’45”

*Other Information:* Traditional song from Nueva Esparta State. The choir imitates accompanying instruments during the entire piece, while the soloist sings the original melody. Five verses

*Date of Composition:* No date

*Date of Publication:* 1998

*Publisher:* Fundación Polar

*Recording:* Not available

*Additional Remarks:* None

**María moñitos**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular song from Venezuela  
*Type of Choir:* Tr  
*Voices and Range:* ssa

- **Instrumentation:** A cappella [pf, or gtr, or cuatro]  
- **Initial Key:** D major  
- **Initial Meter:** 3/4

*Initial Tempo or Affect:* Allegro  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 1’15’’  
*Other Information:* Traditional children’s song  
*Date of Composition:* No date  
*Date of Publication:* 1998  
*Publisher:* Fundación Polar  
*Recording:* Niños cantores de Margarita. Grabaciones Margarita. LP. (no date).  
*Additional Remarks:* None  

---

**María Pancha**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Folklore from Venezuela  
*Type of Choir:* Mx  
*Voices and Range:* satb

- **Instrumentation:** [cuatro, perc]  
- **Initial Key:** E minor  
- **Initial Meter:** 5/8

*Initial Tempo or Affect:* [♩ = 345]  
*Difficulty:* M  
*Language:* Spanish  
*Approximate Duration:* 1’15’’  
*Other Information:* Venezuelan merengue from Nueva Esparta State  
*Date of Composition:* No date  
*Date of Publication:* Manuscript  
*Publisher:* Manuscript
Mariposa del aire

Arrangement / Composition: Composition
Original Music and Text: Text by Federico García Lorca
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: Andante expresivo
Difficulty: E
Language: Spanish
Approximate Duration: 1’00’’
Other Information: Madrigal
Date of Composition: 1960
Date of Publication: 2005
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Mi Teresa (version 1)

Arrangement / Composition: Arrangement
Original Music and Text: Collected and harmonized by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 110 ]
Difficulty: E
Language: Spanish
Approximate Duration: 3'00’’
Other Information: Venezuelan guasa. Four verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
Source: Capriles, Irina and Elizabeth Monascal, ed. Modesta Bor.

Mi Teresa (version 2)

Arrangement / Composition: Arrangement
Original Music and Text: Collected and harmonized by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: [ss]sa

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: \( \frac{\text{=}110}{\text{}} \)
Difficulty: E
Language: Spanish
Approximate Duration: 3'00''
Other Information: Venezuelan guasa. Four verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
Source: Capriles, Irina and Elizabeth Monascal, ed. Modesta Bor.

Niño lindo

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Venezuela. Harmonized by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: SS, ssa
Instrumentation: [cuatro, perc]
Initial Key: E minor
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 80 ]
Difficulty: E
Language: Spanish
Approximate Duration: 4'30"
Other Information: Venezuelan aguinaldo. Five verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
Source: Capriles, Irina and Elizabeth Monascal, ed. Modesta Bor.

Noche de paz

Arrangement / Composition: Arrangement
Original Music and Text: Franz Gruber
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: C major
Initial Meter: 6/8
Initial Tempo or Affect: Larghetto
Difficulty: E
Language: Spanish
Approximate Duration: 3'00"
Other Information: Slow Christmas song. Three verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
Source: Capriles, Irina and Elizabeth Monascal, ed. Modesta Bor.
Noches larenses

Arrangement / Composition: Arrangement
Original Music and Text: Juan Ramón Barrios
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: Andantino
Difficulty: E
Language: Spanish
Approximate Duration: 1’45”
Other Information: Traditional Venezuelan song from Lara State.
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Nosotros, pobres pastores

Arrangement / Composition: Arrangement
Original Music and Text: Estefanía Tovar
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 115]
Difficulty: E
Language: Spanish
Approximate Duration: 2’30”
Other Information: Venezuelan aguinaldo
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
**Oye y verás (version 1)**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Text by Fernando Rodríguez. The author of the music is unknown  
**Type of Choir:** Tr  
**Voices and Range:** ssa  
**Instrumentation:** [cuatro, perc]  
**Initial Key:** D major  
**Initial Meter:** 3/4  
**Initial Tempo or Affect:** [♩ = 130]  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 2’30”  
**Other Information:** Venezuelan vals  
**Date of Composition:** No date  
**Date of Publication:** 1998  
**Publisher:** Fundación Polar  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Capriles, Irina and Elizabeth Monascal, ed. *Modesta Bor.*  

**Oye y verás (version 2)**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Text by Fernando Rodríguez. The author of the music is unknown  
**Type of Choir:** Tr  
**Voices and Range:** ssa  
**Instrumentation:** [cuatro, perc]  
**Initial Key:** D major  
**Initial Meter:** 3/4 and 6/8
Initial Tempo or Affect: [♩ = 130 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’30”
Other Information: Venezuelan vals
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Pajarito chino

Arrangement / Composition: Arrangement
Original Music and Text: Text by Juana de Ibarbourou. Music by Luis Pedro Mondino
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: Based on a pentatonic scale. It hints D minor
Initial Meter: 2/4
Initial Tempo or Affect: Moderato
Difficulty: E
Language: Spanish
Approximate Duration: 0’30”
Other Information: Under the title the following phrase is included: De “Canciones de Natacha” (From “Canciones de Natacha”). It is not clear if this refers to the song or only to the text.

Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
Palomita blanca

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: G major
Initial Meter: 3/4
Initial Tempo or Affect: Andantino
Difficulty: E
Language: Spanish
Approximate Duration: 2'15"
Other Information: Simple children’s song in which the bottom two voices hum accompanying the top voice. It could also be done with a two-part choir and a soloist. Six verses

Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Parranda margariteña

Arrangement / Composition: Composition
Original Music and Text: Text by Eduardo Serrano
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: A major
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 125 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2’45”
Other Information: Venezuelan aguinaldo
Date of Composition: 197?
Date of Publication: Manuscript
### Playas de San Luis

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Eduardo Serrano  
**Type of Choir:** Mx  
**Voices and Range:** sat[bb]  
**Instrumentation:** [cuatro, perc]  
**Initial Key:** E minor  
**Initial Meter:** 3/4  
**Initial Tempo or Affect:** Moderato \[ \bullet = 140 \]  
**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** 2’30”  
**Other Information:** Venezuelan vals  
**Date of Composition:** No date  
**Date of Publication:** Manuscript  
**Publisher:** Manuscript  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Manuscript

### Polo margariteño

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Traditional from Venezuela  
**Type of Choir:** Tr  
**Voices and Range:** ssa  
**Instrumentation:** [cuatro, perc]  
**Initial Key:** G major  
**Initial Meter:** 3/4
**Initial Tempo or Affect:** [♩ = 165 ]
**Difficulty:** E
**Language:** Spanish
**Approximate Duration:** 5’00”
**Other Information:** Venezuelan polo from Nueva Esparta State. Each section of the choir has a solo line, to be sung by the entire section while the rest of the choir sings the accompanying melodies.

**Date of Composition:** No date
**Date of Publication:** 1998
**Publisher:** Fundación Polar
**Recording:** Not available
**Additional Remarks:** None

**Polo margariteño**

**Arrangement / Composition:** Arrangement
**Original Music and Text:** Folkloric song from Venezuela
**Type of Choir:** Mx
**Voices and Range:** SATB, satb

![Musical notation]

**Instrumentation:** [cuatro, perc]
**Initial Key:** G major
**Initial Meter:** 3/4
**Initial Tempo or Affect:** Allegro moderato
**Difficulty:** E
**Language:** Spanish
**Approximate Duration:** 5’00”
**Other Information:** Venezuelan polo from Nueva Esparta State
**Date of Composition:** No date
**Date of Publication:** Manuscript
**Publisher:** Manuscript

**Additional Remarks:** None
**Source:** Manuscript
Por darle gloria a Guzmán

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Anonymous

**Type of Choir:** Tr

**Voices and Range:** SA, ssa

**Instrumentation:** A cappella

**Initial Key:** G major

**Initial Meter:** 6/8

**Initial Tempo or Affect:** Marcial

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 1'30''

**Other Information:** Martial character. The choir appears to be imitating a marching band while the soloists sing the melodic material.

**Date of Composition:** No date

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Niños cantores de Margarita. Grabaciones Margarita. LP. (no date).

**Additional Remarks:** None


Ribereñas

**Arrangement / Composition:** Composition

**Original Music and Text:** Text by Federico García Lorca

**Type of Choir:** Tr

**Voices and Range:** ssa

**Instrumentation:** A cappella

**Initial Key:** G major

**Initial Meter:** 6/8

**Initial Tempo or Affect:** Allegro

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 1'00''

**Other Information:** Madrigal

**Date of Composition:** 1957
Date of Publication: 2005
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: Al Maestro Vicente Emilio Sojo

**Riqui ran**

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Venezuela
Type of Choir: Tr
Voices and Range: ssa
Instrumentation: A cappella [gtr or cuatro]
Initial Key: E major
Initial Meter: 2/4
Initial Tempo or Affect: \[ \text{♩} = 90 \]
Difficulty: E
Language: Spanish
Approximate Duration: 1'00”
Other Information: Short and simple children’s song. Three verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

**Sancocho’e güesito**

Arrangement / Composition: Arrangement
Original Music and Text: Collected and harmonized by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: Solo, s[ss]a
Instrumentation: [cuatro, perc]
Initial Key: C major
Initial Meter: 2/4
Initial Tempo or Affect: \[ \text{♩ = 90 } \]
Difficulty: E
Language: Spanish
Approximate Duration: 1’30”
Other Information: Traditional song stylistically similar to a Venezuelan guasa or merengue.

Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

---

Se acerca la navidad

Arrangement / Composition: Arrangement
Original Music and Text: Blanca Estrella de Méscoli
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 5/8

Initial Tempo or Affect: \[ \text{♩ = 300 } \]
Difficulty: E
Language: Spanish
Approximate Duration: 0’30”
Other Information: Venezuelan aguinaldo

Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Collected and harmonized by Vicente Emilio Sojo  
**Type of Choir:** Tr  
**Voices and Range:** ssa  
**Instrumentation:** A cappella  
**Initial Key:** D minor  
**Initial Meter:** 3/4  
**Initial Tempo or Affect:** Andante  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 1’30”  
**Other Information:** Venezuelan song from the nineteenth century. Three verses  
**Date of Composition:** No date  
**Date of Publication:** 1998  
**Publisher:** Fundación Polar  
**Recording:** Not available  
**Additional Remarks:** None  

---

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Juan Ramón Jiménez  
**Type of Choir:** Tr  
**Voices and Range:** s[ss]a  
**Instrumentation:** A cappella  
**Initial Key:** A major  
**Initial Meter:** 4/4  
**Initial Tempo or Affect:** Moderato  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 1’15”  
**Other Information:** Madrigal  
**Date of Composition:** June 28-29, 1982  
**Date of Publication:** 2005  
**Publisher:** Fundación Vicente Emilio Sojo
**Sin vinos, ni hallacas**

Arrangement / Composition: Composition  
Original Music and Text: Text by Fernando Rodríguez  
Type of Choir: Mx  
Voices and Range: satb  
Instrumentation: [cuatro, perc]  
Initial Key: G major  
Initial Meter: 5/8  
Initial Tempo or Affect: Alegre  
Difficulty: E  
Language: Spanish  
Approximate Duration: 2’30”  
Other Information: Venezuelan *aguinaldo*. Three verses  
Date of Composition: 1972  
Date of Publication: 1978  
Publisher: La Electricidad de Caracas  
Recording: Not available  
Additional Remarks: None  


**Sobre tus cholitas**

Arrangement / Composition: Arrangement  
Original Music and Text: Francisco Arredondo  
Type of Choir: Mx  
Voices and Range: satb  
Instrumentation: [cuatro, perc]  
Initial Key: D major  
Initial Meter: 2/4
**Sois la prometida**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Collected and harmonized by Vicente Emilio Sojo  
**Type of Choir:** Tr  
**Voices and Range:** SA, ssa  
**Instrumentation:** [cuatro, perc]  
**Initial Key:** E minor  
**Initial Meter:** 2/4  
**Initial Tempo or Affect:** [♩ = 90 ]  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 3’00’’  
**Other Information:** Venezuelan aguinaldo. Four verses  
**Date of Composition:** No date  
**Date of Publication:** 1998  
**Publisher:** Fundación Polar  
**Recording:** Not available  
**Additional Remarks:** None  

**Sombra en los médanos**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** José Rafael Sánchez López  
**Type of Choir:** Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: E major
Initial Meter: 3/4

Initial Tempo or Affect: \[ \frac{\text{♩}}{\text{♩}} = 140 \]
Difficulty: E
Language: Spanish
Approximate Duration: 5'00''
Other Information: Venezuelan vals
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Sublime ideal

Arrangement / Composition: Arrangement
Original Music and Text: Collected and harmonized by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 2/4

Initial Tempo or Affect: \[ \frac{\text{♩}}{\text{♩}} = 95 \]
Difficulty: E
Language: Spanish
Approximate Duration: 3'30''
Other Information: Venezuelan aguinaldo. Five verses
Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None
Mixtos a las Artes, 1998.

**Tal vez mañana me vaya**

**Arrangement / Composition:** Composition

**Original Music and Text:** Text by Alberto Arvelo Torrealba

**Type of Choir:** Tr

**Voices and Range:** ssa

**Instrumentation:** A cappella

**Initial Key:** A minor

**Initial Meter:** 3/4 and 6/8

**Initial Tempo or Affect:** Moderato

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 1’15’’

**Other Information:** Madrigal. Two verses. The third time is hummed.

**Date of Composition:** 1960

**Date of Publication:** 1998

**Publisher:** Fundación Polar

**Recording:** Not available

**Additional Remarks:** None


**Una paloma blanca**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Traditional from Venezuela. Harmonized by Vicente Emilio Sojo

**Type of Choir:** Tr

**Voices and Range:** ssa

**Instrumentation:** A cappella

**Initial Key:** F major

**Initial Meter:** 3/4

**Initial Tempo or Affect:** Andante

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 2’30’’

**Other Information:** Slow children’s song. Three verses
Ya viene la vieja

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Spain
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella [gtr or cuatro]
Initial Key: F major
Initial Meter: 6/8
Initial Tempo or Affect: Allegro
Difficulty: E
Language: Spanish
Approximate Duration: 0’45”
Other Information: Simple Spanish Christmas song. Two verses

Date of Composition: No date
Date of Publication: 1998
Publisher: Fundación Polar
Recording: Not available
Additional Remarks: None

Yo invento

Arrangement / Composition: Arrangement
Original Music and Text: Text by Jesús Rosas Marcano. Music by Rafael Salazar
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella [pf, or gtr, or cuatro]
Initial Key: F major
**Initial Meter:** 2/4  
**Initial Tempo or Affect:** Moderato  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 2’45’’  
**Other Information:** Also known as *Marcha de la creatividad*. Homophonic children’s song. Five verses  
**Date of Composition:** No date  
**Date of Publication:** 1998  
**Publisher:** Fundación Polar  
**Recording:** Not available  
**Additional Remarks:** None  

**Unexamined scores:**

During this research, the author has not been able to have access to the original score nor a copy of the following titles. The information presented for each one has been collected from other printed sources listed for each song.

**Al niño Jesús**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Liliana S. Bor  
*Type of Choir:* Mx  
*Instrumentation:* [cuatro, perc]  
*Language:* Spanish  
*Approximate Duration:* 2’45’’  
*Other Information:* Venezuelan aguinaldo  
*Recording:* Coral de la Facultad de Ciencias de la Universidad Central de Venezuela. Coral de la Facultad de Ciencias de la Universidad Central de Venezuela, dir. Eduardo Arias. Universidad Central de Venezuela. 4D431. CD.  
*Source:* Coral de la Facultad de Ciencias de la Universidad Central de Venezuela. Coral de la Facultad de Ciencias de la Universidad Central de Venezuela, dir. Eduardo Arias. Universidad Central de Venezuela. 4D431. CD.
Aquí te amo

Arrangement / Composition: Composition
Original Music and Text: Text by Pablo Neruda
Type of Choir: Mx
Voices and Range: sat[bb]
Instrumentation: A cappella
Initial Key: A major
Language: Spanish
Other Information: Madrigal
Date of Composition: 1993
Additional Remarks: Dedicated: al Orfeón de la ULA

Bajaste del cielo con luz primorosa

Arrangement / Composition: Composition
Original Music and Text: Text by Luis Mariano Rivera
Type of Choir: Mx
Voices and Range: satbb
Instrumentation: A cappella [cuatro, perc]
Language: Spanish
Other Information: Venezuelan aguinaldo
Date of Composition: 1996
Additional Remarks: Dedicated: al Orfeón de la ULA

Balada de la luna, luna

Arrangement / Composition: Composition
Original Music and Text: Text by Federico García Lorca
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella
Initial Key: A major
Initial Meter: 3/4
Language: Spanish
Other Information: Venezuelan song
Date of Composition: 1954
Additional Remarks: None
Barco de la media noche

Arrangement / Composition: Composition
Original Music and Text: Text by Augusto González Castro
Type of Choir: Mx
Voices and Range: satbb
Instrumentation: A cappella
Language: Spanish
Other Information: Madrigal
Date of Composition: 1982
Additional Remarks: None

Canción

Arrangement / Composition: Composition
Original Music and Text: Text by Aquiles Nazoa
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella
Language: Spanish
Other Information: Venezuelan song
Date of Composition: 1956
Additional Remarks: None

Canción lejana

Arrangement / Composition: Composition
Original Music and Text: Unknown
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella
Language: Spanish
Date of Composition: 1950-53
Additional Remarks: None
Canto de paz

Arrangement / Composition: Composition
Original Music and Text: Text by Carlos Augusto León
Type of Choir: Mx
Voices and Range: satbb
Instrumentation: A cappella
Initial Key: F major
Initial Meter: 4/4
Language: Spanish
Other Information: Madrigal
Date of Composition: 1969
Additional Remarks: None

Con esta parrandita

Arrangement / Composition: Composition
Original Music and Text: Unknown
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella [cuatro, perc]
Language: Spanish
Other Information: Venezuelan aguinaldo
Date of Composition: 1986
Additional Remarks: None

En atisbo de azules

Arrangement / Composition: Composition
Original Music and Text: Text by Francisco López Granados
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella
Language: Spanish
Other Information: Madrigal
Date of Composition: 1996
Additional Remarks: Dedicated: al Coro de la Facultad de Ciencias de la UCV
| **Es la mañana llena** | **Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Pablo Neruda  
**Type of Choir:** Mx  
**Voices and Range:** satb  
**Instrumentation:** A cappella  
**Language:** Spanish  
**Date of Composition:** 1996  
**Additional Remarks:** None  
|---|---|
| **Espectro sonoro** | **Arrangement / Composition:** Composition  
**Original Music and Text:** Unknown  
**Type of Choir:** Mx  
**Language:** Spanish  
**Date of Composition:** 1995  
| **Himno a la Facultad de Centros Universitarios** | **Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Aníbal Castillo  
**Type of Choir:** Mx  
**Voices and Range:** Solo, satb  
**Instrumentation:** pf  
**Language:** Spanish  
**Other Information:** Institutional anthem  
**Date of Composition:** 1965  
**Additional Remarks:** Composition award from the Central University of Venezuela (UCV) in 1965  
| **Himno al Instituto Universitario de Tecnología** | **Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Ernesto Luis Rodríguez  
**Type of Choir:** Mx |
Voices and Range: satb
Instrumentation: A cappella
Language: Spanish
Other Information: Institutional anthem
Date of Composition: 1988
Additional Remarks: None

Himno del Concejo Venezolano del Niño

Arrangement / Composition: Composition
Original Music and Text: Modesta Bor
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella
Language: Spanish
Other Information: Institutional anthem
Date of Composition: No date
Additional Remarks: None

La negra Atilia

Arrangement / Composition: Arrangement
Original Music and Text: Pablo Camacaro
Type of Choir: Mx
Instrumentation: [cuatro, perc]
Language: Spanish
Approximate Duration: 2'45''
Other Information: Venezuelan guasa
Recording: Coral de la Facultad de Ciencias de la Universidad Central de Venezuela. Coral de la Facultad de Ciencias de la Universidad Central de Venezuela, dir. Eduardo Arias. Universidad Central de Venezuela. 4D431. CD.
Source: Coral de la Facultad de Ciencias de la Universidad Central de Venezuela. Coral de la Facultad de Ciencias de la Universidad Central de Venezuela, dir. Eduardo Arias. Universidad Central de Venezuela. 4D431. CD.
**Los tres reyes magos**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Venezuelan folklore  
*Type of Choir:* Mx  
*Voices and Range:* satb  
*Instrumentation:* [cuatro, perc]  
*Language:* Spanish  
*Approximate Duration:* 3’30’’  
*Other Information:* Venezuelan *aguinaldo*  
*Date of Composition:* 1986  
*Recording:* Coral de la Facultad de Ciencias de la Universidad Central de Venezuela. Coral de la Facultad de Ciencias de la Universidad Central de Venezuela, dir. Eduardo Arias. Universidad Central de Venezuela. 4D431. CD.  
*Source:* Coral de la Facultad de Ciencias de la Universidad Central de Venezuela. Coral de la Facultad de Ciencias de la Universidad Central de Venezuela, dir. Eduardo Arias. Universidad Central de Venezuela. 4D431. CD.  


**Manchas sonoras: I. Planos de luz**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Nonsensical syllables  
*Type of Choir:* Mx  
*Voices and Range:* ssaattbb  
*Instrumentation:* A cappella  
*Initial Key:* Chords built on the intervals of seconds, fourths and fifths  
*Language:* Nonsensical syllables  
*Date of Composition:* 1975  
*Additional Remarks:* Dedicated: *a la Schola Cantorum de Caracas*  

**Manchas sonoras: II. Requiebros**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Nonsensical syllables  
*Type of Choir:* Mx  
*Voices and Range:* ssaattbb
**Manchas sonoras: III. Esquinces rítmicos**

**Arrangement / Composition:** Composition  
**Original Music and Text:** Nonsensical syllables  
**Type of Choir:** Mx  
**Voices and Range:** ssaattbb  
**Instrumentation:** A cappella  
**Language:** Nonsensical syllables  
**Other Information:** Incorporates percussive vocal effects  
**Date of Composition:** 1975  
**Additional Remarks:** Dedicated: *a la Schola Cantorum de Caracas*  

**Nana**

**Arrangement / Composition:** Composition  
**Original Music and Text:** Unknown  
**Type of Choir:** Mx  
**Voices and Range:** satb  
**Instrumentation:** A cappella  
**Language:** Spanish  

**Para mi corazón basta tu pecho**

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Pablo Neruda  
**Type of Choir:** Mx  
**Voices and Range:** [ss][aa][bb]  
**Instrumentation:** A cappella  
**Language:** Spanish
**Other Information:** Madrigal
**Date of Composition:** 1991
**Additional Remarks:** Dedicated: al Orfeón de la ULA

---

**Pescador de anclas**

**Arrangement / Composition:** Composition
**Original Music and Text:** Text by Andrés Eloy Blanco
**Type of Choir:** Mx
**Voices and Range:** [ss]at[bb]
**Instrumentation:** A cappella
**Language:** Spanish
**Approximate Duration:** 1'45”
**Other Information:** Madrigal
**Date of Composition:** 1962


**Additional Remarks:** Written in Moscow, Russia. Dedicated: A Vicente Emilio Sojo


---

**Por un camino arenoso**

**Arrangement / Composition:** Composition
**Original Music and Text:** Text by Efraín Subero
**Type of Choir:** Mx
**Voices and Range:** sat[bb]
**Instrumentation:** A cappella [cuatro, perc]
Language: Spanish
Other Information: Venezuelan *aguinaldo*
Date of Composition: 1986
Additional Remarks: Dedicated: *al Orfeón de la ULA*

**Prisma sonoro**

Arrangement / Composition: Composition
Original Music and Text: Nonsensical syllables
Type of Choir: Mx
Voices and Range: ssaattbb
Instrumentation: A cappella
Language: Nonsensical syllables
Other Information: Incorporates percussion vocal effects and whistling
Date of Composition: 1980-81
Additional Remarks: None

**Regreso al mar**

Arrangement / Composition: Composition
Original Music and Text: Text by Andrés Eloy Blanco
Type of Choir: Mx
Voices and Range: sat[bb]
Instrumentation: A cappella
Initial Key: A major
Initial Meter: 4/4 *
Language: Spanish
Approximate Duration: 1’45’’
Other Information: Madrigal
Date of Composition: 1962
Additional Remarks: Written in Moscow, Russia. Dedicated: *A Vicente Emilio Sojo*

### Son venezolano

<table>
<thead>
<tr>
<th>Arrangement / Composition:</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Music and Text:</td>
<td>Text by Nicolás Guillén</td>
</tr>
<tr>
<td>Type of Choir:</td>
<td>Mx</td>
</tr>
<tr>
<td>Voices and Range:</td>
<td>A, ssaattbb</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>A cappella</td>
</tr>
<tr>
<td>Language:</td>
<td>Spanish</td>
</tr>
<tr>
<td>Other Information:</td>
<td>Incorporates percussion vocal effects</td>
</tr>
<tr>
<td>Date of Composition:</td>
<td>1986</td>
</tr>
<tr>
<td>Additional Remarks:</td>
<td>“José Angel Montero” National Prize, Cuba, 1986</td>
</tr>
</tbody>
</table>

### Velero mundo

<table>
<thead>
<tr>
<th>Arrangement / Composition:</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Music and Text:</td>
<td>Text by Francisco Lares Granados</td>
</tr>
<tr>
<td>Type of Choir:</td>
<td>Mx</td>
</tr>
<tr>
<td>Voices and Range:</td>
<td>satb</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>A cappella</td>
</tr>
<tr>
<td>Language:</td>
<td>Spanish</td>
</tr>
<tr>
<td>Approximate Duration:</td>
<td>1’45’’</td>
</tr>
<tr>
<td>Other Information:</td>
<td>Madrigal</td>
</tr>
<tr>
<td>Date of Composition:</td>
<td>1969</td>
</tr>
</tbody>
</table>


Carrillo, Cesar Alejandro (b. 1957)

César Alejandro Carrillo was born in Caracas, Venezuela, in 1957. At an early age he received his first musical influences through his involvement in traditional music ensembles, where he sang both as a soloist and as a back-up singer, and learned to play many traditional instruments such as cuatro, charango (traditional small guitar with ten strings from the Andes region), guitar, recorder, and various percussion instruments. In 1976, Carrillo started his formal music studies at the Escuela Superior de Música José Ángel Lamas, where he decided to focus on the disciplines of choral conducting and composition. In 1979 Carrillo met Modesta Bor, who invited him to participate in her counterpoint class. Her influence was decisive in Carrillo’s career up until her death in 1998.

In 1982, Carrillo studied choral conducting with Alberto Grau and Michel Esutache. He conducted numerous choral ensembles and attended multiple national and international festivals and choral competitions, receiving many prizes and recognitions. In 1983 he founded the Ensamble 9, a vocal group which focused on choral repertoire from the popular and folkloric traditions, working with it for over eight years. This ensemble became the lab choir for him and his compositional process, as well as for many other composers. Later, in 1991, Ensamble 9 ceased to function, and Carrillo founded Cantarte Coro de Cámara (Cantarte Chamber Choir), which focused on a cappella choral music. With this choir he toured extensively and won numerous national and international awards. In 1992 he was invited to become the assistant conductor of the prestigious Orfeón Universitario de la Universidad Central de Venezuela (Central University of Venezuela Choir), becoming the principal conductor in 1999.
Carrillo has taught in numerous conservatories and music schools. In 1997 he graduated from the Instituto Universitario de Estudios Musicales IUDEM (College of Musical Studies) in Caracas with a Bachelor in Music in choral conducting, becoming a teacher in that institution shortly after. He has been invited to be an adjudicator, clinician, and guest conductor in numerous choral events in North and South America, Europe, and Asia. Carrillo has an extensive catalog of compositions and arrangements, some of which have been published by Santa Barbara Music Publishing and Earthsongs. His compositional output has received numerous recognitions and awards, distinguishing him as one of the most important Venezuelan choral composers.87

Stylistically, Carrillo generally uses harmonies filled with extended chords and complex harmonic progressions with a masterful application of voice leading principles. The structure of his works is usually simple and intimately tied to the nuances of the text.

**Choral Works:**

**A dormir, niñito**

<table>
<thead>
<tr>
<th>Arrangement / Composition:</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Music and Text:</td>
<td>Text by Halida Figueira de Valero. Music by Juan Carlos Núñez</td>
</tr>
<tr>
<td>Type of Choir:</td>
<td>Mx</td>
</tr>
<tr>
<td>Voices and Range:</td>
<td>satb</td>
</tr>
</tbody>
</table>

* A cappella

**Initial Key:** E minor

**Initial Meter:** 6/8 *

**Initial Tempo or Affect:** \( \cdot = 62 \)

**Difficulty:** E

---

A ti te cantamos

Arrangement / Composition: Arrangement
Original Music and Text: Ricardo Pérez
Type of Choir: Mx
Voices and Range: s[a][a][t][t][b][b]

Instrumentation: [cuatro, perc]
Initial Key: G minor
Initial Meter: 5/8
Initial Tempo or Affect: Moderato
Difficulty: M
Language: Spanish
Approximate Duration: 2’00”
Other Information: Venezuelan aguinaldo (Christmas song)
Date of Composition: 1996
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: a ti, Cantarte

A tu regreso

Arrangement / Composition: Arrangement
Original Music and Text: Henry Martínez
Type of Choir: Mx
Voices and Range: s[a][a][t][t][b][b]

A tu regreso
Aguinaldo

Arrangement / Composition: Composition
Original Music and Text: César Alejandro Carrillo
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]

Instrumentation: [cuatro, perc]
Initial Key: E minor
Initial Meter: 5/8
Initial Tempo or Affect: Moderato
Difficulty: E
Language: Spanish
Approximate Duration: 3’00”
Other Information: Traditional aguinaldo (Venezuelan Christmas song)
Date of Composition: 1992
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo

Al niño Jesús llanero

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Simón Díaz  
**Type of Choir:** Mx  
**Voices and Range:** sa[tt][bb]  
**Initial Key:** E minor  
**Initial Meter:** 5/8  
**Initial Tempo or Affect:** Moderato  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 3’00”  
**Other Information:** Venezuelan *aguinaldo* (Christmas song). Four verses.

**Date of Composition:** 1995  
**Date of Publication:** 2002  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Not available  
**Additional Remarks:** Dedicated: a mi querido Cantarte  
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo*. Caracas: Fundación Vicente Emilio Sojo, 2002.

Alumbra, cocuyito

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Text by Hernán Gamboa. Music by Ivan Pérez Rossi  
**Type of Choir:** Mx  
**Voices and Range:** T, [ss][aa]tb  
**Instrumentation:** [cuatro, perc]
Initial Key: G major
Initial Meter: 5/8
Initial Tempo or Affect: Allegro
Difficulty: M
Language: Spanish
Approximate Duration: 3'00"
Other Information: Venezuelan *aguinaldo* (Christmas song). Four verses.
Date of Composition: 1999
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Dedicated: *al Orfeón Universitario de la UCV*

---

**Ave María**

Arrangement / Composition: Composition
Original Music and Text: Text from the traditional Catholic prayer
Type of Choir: Mx
Voices and Range: sat[bb]

Instrumentation: A cappella
Initial Key: G minor
Initial Meter: 4/4
Initial Tempo or Affect: Lento
Difficulty: M
Language: Latin
Approximate Duration: 2’45”
Other Information: Slow motet
Date of Composition: 1983
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo

**Ave Maria**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text from the traditional Catholic prayer.  
*Type of Choir:* Tr  
*Voices and Range:* ssaa  

<table>
<thead>
<tr>
<th>s</th>
<th>s</th>
<th>a</th>
<th>a</th>
</tr>
</thead>
</table>

*Instrumentation:* A capella  
*Initial Key:* C major  
*Initial Meter:* 4/4  
*Initial Tempo or Affect:* Andante tranquilo  
*Difficulty:* E  
*Language:* Latin  
*Approximate Duration:* 3'15''  
*Other Information:* Slow and calm homophonic motet.  
*Date of Composition:* 1999  
*Date of Publication:* 1999  
*Publisher:* Two editions: Earthsongs (1999) and Fundación Vicente Emilio Sojo (2002)  
*Additional Remarks:* Dedicated: *a mi hijo Simón Odoardo*  


**Camino invisible**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Luisa Barazarte  
*Type of Choir:* Mx  
*Voices and Range:* sa[tt]b  

| s | a | t | b |

*Instrumentation:* A cappella  
*Initial Key:* A minor  
*Initial Meter:* 3/4  
*Initial Tempo or Affect:* [ ሙ = 110 ]  
*Difficulty:* M  
*Language:* Spanish  
*Approximate Duration:* 2’15’’
**Camurí**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Eduardo Serrano

*Type of Choir:* Mx

*Voices and Range:* [ss][tt][bb]

*Instrumentation:* [cuatro, perc]

*Initial Key:* A minor

*Initial Meter:* 3/4

*Initial Tempo or Affect:* Allegro

*Difficulty:* M

*Language:* Spanish

*Approximate Duration:* 3′00″

*Other Information:* Venezuelan vals

*Date of Composition:* 1996

*Date of Publication:* 2002

*Publisher:* Fundación Vicente Emilio Sojo


*Additional Remarks:* Dedicated: *al Orfeón Universitario de la UCV*


**Canción de cuna**

*Arrangement / Composition:* Composition

*Original Music and Text:* César Alejandro Carrillo

*Type of Choir:* Mx

*Voices and Range:* [aa][tt][bb]
**Instrumentation:** A cappella

**Initial Key:** D major

**Initial Meter:** 3/4

**Initial Tempo or Affect:** Andantino

**Difficulty:** M

**Language:** Spanish

**Approximate Duration:** 2’30’’

**Other Information:** Introduction comprised of ascending and descending arpeggios. Lullaby with two verses.

**Date of Composition:** 1980

**Date of Publication:** 2002

**Publisher:** Fundación Vicente Emilio Sojo

**Recording:** Not available


**Source:** Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo. Caracas: Fundación Vicente Emilio Sojo, 2002.

---

**Candelaria**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Otilio Galíndez

**Type of Choir:** Mx

**Voices and Range:** sa[tt]b

**Instrumentation:** [cuatro, perc]

**Initial Key:** F major

**Initial Meter:** 3/4

**Initial Tempo or Affect:** Allegro

**Difficulty:** M

**Language:** Spanish

**Approximate Duration:** 2’15’’

**Other Information:** Venezuelan vals

**Date of Composition:** 1980

**Date of Publication:** 2002

**Publisher:** Fundación Vicente Emilio Sojo

Recording: Not available
Additional Remarks: Dedicated: a Ensamble 9

---

**Canto de ordeño**

Arrangement / Composition: Arrangement
Original Music and Text: Antonio Estévez
Type of Choir: Mx
Voices and Range: s[aa][tt]b

\[
\begin{align*}
\text{Instrumentation:} & \quad \text{[cuatro, perc]} \\
\text{Initial Key:} & \quad E \text{ minor} \\
\text{Initial Meter:} & \quad 4/4 \\
\text{Initial Tempo or Affect:} & \quad \text{Lento} \\
\text{Difficulty:} & \quad E \\
\text{Language:} & \quad \text{Spanish} \\
\text{Approximate Duration:} & \quad 3'30'' \\
\text{Other Information:} & \quad \text{Venezuelan tonada} \end{align*}
\]

Date of Composition: 1998
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Dedicated: a la Coral Banco Mercantil

---

**Caramba**

Arrangement / Composition: Arrangement
Original Music and Text: Otilio Galindez
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]

\[
\begin{align*}
\text{Instrumentation:} & \quad \text{[cuatro, perc]} \\
\text{Initial Key:} & \quad C \text{ minor} \\
\text{Initial Meter:} & \quad 6/8 \end{align*}
\]
**Initial Tempo or Affect:** Largo  
**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** 3'29''  
**Other Information:** Venezuelan danza  
**Date of Composition:** 1997  
**Date of Publication:** 2002

**Publisher:** Fundación Vicente Emilio Sojo  

**Additional Remarks:** Dedicated: *a Cantarte Coro de Cámara*  
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo*. Caracas: Fundación Vicente Emilio Sojo, 2002.

---

**Casta paloma**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Alejandro Vargas  
**Type of Choir:** Mx  
**Voices and Range:** S, satb

![Musical notation for Casta paloma]

**Instrumentation:** [cuatro, perc]  
**Initial Key:** D major  
**Initial Meter:** 6/8  
**Initial Tempo or Affect:** Allegro  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 2'45''  
**Other Information:** Venezuelan *aguinaldo* (Christmas song). Four verses.  
**Date of Composition:** 1988  
**Date of Publication:** 2002

**Publisher:** Fundación Vicente Emilio Sojo  

**Recording:** Coral INTEVEP. Coral INTEVEP, dir. Raúl Delgado Estévez. CD. (no date).

**Additional Remarks:** Dedicated: *a Cantamundo*  
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo*. Caracas: Fundación Vicente Emilio Sojo, 2002.
Chucho y Ceferina

Arrangement / Composition: Arrangement
Original Music and Text: Conny Méndez
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]

Instrumentation: [cuatro, perc]
Initial Key: C major
Initial Meter: 5/8
Initial Tempo or Affect: Allegro
Difficulty: M
Language: Spanish
Approximate Duration: 2'15”
Other Information: Venezuelan merengue
Date of Composition: 1980
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: a Ensamble 9
Source: Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

Cimarrón

Arrangement / Composition: Arrangement
Original Music and Text: Aldemaro Romero
Type of Choir: Mx
Voices and Range: s[aa][tt][bb]

Instrumentation: [cuatro]
Initial Key: A minor
Initial Meter: 6/8
Initial Tempo or Affect: \( \frac{3}{8} = 52 \)
Difficulty: E
Language: Spanish
Approximate Duration: 2’15”
Other Information: Venezuelan tonada
Date of Composition: 1981
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Cimarrón. Quinteto Vinicio Adames, dir. Jorge Páez. CD.
1998.

**Additional Remarks:** Dedicated: a Ensamble 9

**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.

---

**Creo que te quiero**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Luis Laguna

**Type of Choir:** Mx

**Voices and Range:** [ss][aa][tt][bb]

![Musical notation](image)

**Instrumentation:** [cuatro, perc]

**Initial Key:** A minor

**Initial Meter:** 3/4

**Initial Tempo or Affect:** [♩ = 105]

**Difficulty:** M

**Language:** Spanish

**Approximate Duration:** 2'15''

**Other Information:** Venezuelan vals

**Date of Composition:** 1980

**Date of Publication:** 2002

**Publisher:** Fundación Vicente Emilio Sojo

**Recording:** Not available

**Additional Remarks:** Dedicated: a Ensamble 9

**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.

---

**Criollísima**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Text by Luis Laguna. Music by Henry Martínez

**Type of Choir:** Mx

**Voices and Range:** sa[tt][bb]

![Musical notation](image)

**Instrumentation:** [cuatro, perc]

**Initial Key:** G minor

**Initial Meter:** 5/8

**Initial Tempo or Affect:** Allegretto

**Difficulty:** M

---
Crux fidelis

Arrangement / Composition: Composition
Original Music and Text: Text belongs to a larger work by Saint Venantius Honorius Clementianus Fortunatus (c530-c609) entitled Pange Lingua [Sing, my Tongue].

Type of Choir: Mx
Voices and Range: S, [ss][aa][tt][bb]

Instrumentation: A cappella
Initial Key: E minor
Initial Meter: 4/4 *
Initial Tempo or Affect: $= 54$
Difficulty: M
Language: Latin

Approximate Duration: 5'00''
Other Information: Motet. Generally homophonic and with interesting harmonic language.

Date of Composition: 1991
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo

Carrillo, Missa sine nomine et al.. Cantarte Coro de Cámara, dir. César Alejandro Carrillo. CCC1002. CD. 2002.


Cual diminuta gota de mar

Arrangement / Composition: Composition
Original Music and Text: César Alejandro Carrillo
Type of Choir: Mx
Voices and Range: satb

![Musical notation for Cual diminuta gota de mar]

Instrumentation: A cappella
Initial Key: B major
Initial Meter: 4/4 *
Initial Tempo or Affect: $\frac{3}{4}$ = 60
Difficulty: M
Language: Spanish
Approximate Duration: 3'00''
Other Information: Madrigal. Harmonic language uses many extended chords and modulates often.

Date of Composition: 1980
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: a Xiomara David

De corazón

Arrangement / Composition: Arrangement
Original Music and Text: Ilan Chester
Type of Choir: Mx
Voices and Range: s[aa][tt][bb]

![Musical notation for De corazón]

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: Moderato
Difficulty: M
Language: Spanish
Approximate Duration: 3'00''
Other Information: Some rhythmic challenges.
Date of Composition: 1992
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Dedicated: al Orfeón Universitario de la UCV

De los cielos y del mar

Arrangement / Composition: Composition
Original Music and Text: Text by Rubén Darío
Type of Choir: Mx
Voices and Range: stab

Instrumentation: A cappella
Initial Key: G major
Initial Meter: 4/4 *
Initial Tempo or Affect: Andante espressivo
Difficulty: E
Language: Spanish
Approximate Duration: 2’15”
Other Information: Short madrigal comprised of three sections (slow—fast—slow). Some challenges in the harmonic structures.

Date of Composition: 1993
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available

El afinador de gallos

Arrangement / Composition: Arrangement
Original Music and Text: Henry Martínez
Type of Choir: Mx
Voices and Range: sa[tt][bb]
**El alcaraván**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Simón Díaz  
*Type of Choir:* Mx  
*Voices and Range:* [ss][aa][tt][bb]  
*Instrumentation:* [cuatro, perc]  
*Initial Key:* A minor  
*Initial Meter:* 12/8 *  
*Initial Tempo or Affect:* Libremente  
*Difficulty:* M  
*Language:* Spanish  
*Approximate Duration:* 3’45’’  
*Other Information:* Venezuelan tonada  
*Date of Composition:* 1997  
*Date of Publication:* 2002  
*Publisher:* Fundación Vicente Emilio Sojo  
*Recording:* Not available  
*Additional Remarks:* Dedicated: a Cantarte Coro de Cámara  
Elegía

Arrangement / Composition: Composition
Original Music and Text: César Alejandro Carrillo
Type of Choir: Mx
Voices and Range: SAA, [ss][aa][tt][bb]
Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 4/4
Initial Tempo or Affect: Adagio con espressione
Difficulty: M
Language: Spanish
Approximate Duration: 4'30"
Other Information: Slow madrigal with multiple modulations.
Date of Composition: 1992
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: in memoriam Liliana Noce. Received an Honorable Mention in the Concurso de Obras Corales promovido por la Coral Venezuela en su 50 Aniversario [Choral Composition Contest promoted by Coral Venezuela] in 1993.

Encuentro

Arrangement / Composition: Composition
Original Music and Text: Text by Fernando Paz Castillo
Type of Choir: Mx
Voices and Range: s[aa][tt][bb]
Instrumentation: A cappella
Initial Key: E minor
Initial Meter: 4/4 *
Initial Tempo or Affect: Lento
Difficulty: M
Language: Spanish
Approximate Duration: 3’30”
Other Information: Slow madrigal
Date of Composition: 1996
Epitafio para un caballero andante

**Date of Publication:** 2002  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Carrillo, Missa sine nomine et al.. Cantarte Coro de Cámara, dir. César Alejandro Carrillo. CCC1002.  
**Additional Remarks:** Dedicated: a Laura Morales. Second prize in the Concurso de Obras Corales con motivo del 21º Aniversario de la Coral Fundación Banco de Venezuela [Choral Composition Contest celebrating the 21st Anniversary of Coral Fundación Banco de Venezuela] in 1996.

**Source:** Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo. Caracas: Fundación Vicente Emilio Sojo, 2002.

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Miguel de Cervantes Saavedra  
**Type of Choir:** Mx  
**Voices and Range:** satb

**Instrumentation:** A capella  
**Initial Key:** C minor  
**Initial Meter:** 4/4 *  
**Initial Tempo or Affect:** Andantino  
**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** 1’45”  
**Other Information:** Short song  
**Date of Composition:** 1980  
**Date of Publication:** 2002  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo. Caracas: Fundación Vicente Emilio Sojo, 2002.

Has crecido en la tarde como la lluvia

**Date of Publication:** 2002  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Carrillo, Missa sine nomine et al.. Cantarte Coro de Cámara, dir. César Alejandro Carrillo. CCC1002.  
**Additional Remarks:** None  
**Source:** Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo. Caracas: Fundación Vicente Emilio Sojo, 2002.

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Adolfredo Brizuela  
**Type of Choir:** Mx  
**Voices and Range:** [ss][aa][tt][bb]
**Himno del Instituto Nacional de Obras Sanitarias**

*Arrangement / Composition:* Composition

*Original Music and Text:* César Alejandro Carrillo

*Type of Choir:* Mx

*Voices and Range:* satb

**Instrumentation:** A cappella

*Initial Key:* A major

*Initial Meter:* 4/4

*Initial Tempo or Affect:* Allegro marziale

*Difficulty:* E

*Language:* Spanish

**Approximate Duration:** 1'30"

*Other Information:* Institutional anthem of the National Institute of Water and Sanitation.

*Date of Composition:* 1988

*Date of Publication:* 2002

*Publisher:* Fundación Vicente Emilio Sojo

*Recording:* Not available

*Additional Remarks:* None
Himno del Instituto Universitario de Mercadotecnia

Arrangement / Composition: Composition
Original Music and Text: César Alejandro Carrillo
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: Eb major
Initial Meter: 4/4
Initial Tempo or Affect: Marcial
Difficulty: E
Language: Spanish
Approximate Duration: 4’00”


Date of Composition: 1988
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None


Himno del Municipio Chacao

Arrangement / Composition: Composition
Original Music and Text: Text by Ernesto Luis Rodríguez
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 4/4
Initial Tempo or Affect: [♩ = 110]
Difficulty: E
Language: Spanish
**Imprevisiblemente**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Federico Núñez Corona  
*Type of Choir:* Mx  
*Voices and Range:* [ss][aa][tt][bb]

*Instrumentation:* [cuatro, perc]  
*Initial Key:* D major  
*Initial Meter:* 3/4  
*Initial Tempo or Affect:* Andante profundo  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 4’00”  
*Other Information:* Venezuelan vals  
*Date of Composition:* 1986  
*Date of Publication:* 2002  
*Publisher:* Fundación Vicente Emilio Sojo  
*Recording:* Not available  
*Additional Remarks:* Dedicated: *a Modesta Bor y a Ensamble 9*  

**La llegada de los reyes**

*Arrangement / Composition:* Composition  
*Original Music and Text:* César Alejandro Carrillo  
*Type of Choir:* Mx  
*Voices and Range:* satb
Instrumentation: [cuatro, perc]  
Initial Key: E minor  
Initial Meter: 5/8  
Initial Tempo or Affect: Moderato  
Difficulty: E  
Language: Spanish  
Approximate Duration: 1’45”  
Other Information: Traditional aguinaldo. Two verses  
Date of Composition: 1980  
Date of Publication: 2002  
Publisher: Fundación Vicente Emilio Sojo  
Recording: Not available  
Additional Remarks: None  

La negra Dorotea

Arrangement / Composition: Arrangement  
Original Music and Text: Cruz Felipe Iriarte  
Type of Choir: Mx  
Voices and Range: satb  

Instrumentation: [cuatro, perc]  
Initial Key: Bb major  
Initial Meter: 5/8  
Initial Tempo or Affect: Allegro  
Difficulty: M  
Language: Spanish  
Approximate Duration: 2’45”  
Other Information: Venezuelan merengue  
Date of Composition: 1980  
Date of Publication: 2002  
Publisher: Fundación Vicente Emilio Sojo  

Mi Puerto Viejo. Coral del Banco del Caribe, dir. Luis
Los hijos de la noche

Arrangement / Composition: Arrangement
Original Music and Text: Eduardo Serrano
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]
Instrumentation: [cuatro, perc]
Initial Key: G minor
Initial Meter: 5/8
Initial Tempo or Affect: Moderato
Difficulty: E
Language: Spanish
Approximate Duration: 3'00''
Other Information: Venezuelan merengue
Date of Composition: 1984 (revised in 1994)
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: a Ensamble 9

Mi merengue

Arrangement / Composition: Arrangement
Original Music and Text: Luis Laguna
Type of Choir: Mx
Voices and Range: sat[bb]
Instrumentation: [cuatro, perc]
Initial Key: G minor
Initial Meter: 5/8
Initial Tempo or Affect: Allegro
Difficulty: M
Dejando huella. Música de Venezuela y Latinoamérica
Ensamble Brahms de Caracas. CD. (no date).


Additional Remarks: Dedicated: a Ensamble 9

Mi niño no me quiere

Arrangement / Composition: Arrangement
Original Music and Text: Aldemaro Romero
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]

Instrumentation: A cappella
Initial Key: F# major
Initial Meter: 6/8
Initial Tempo or Affect: Allegretto
Difficulty: M
Language: Spanish
Approximate Duration: 2’30”
Other Information: Lullaby
Date of Composition: 1997
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: a Cantarte Coro de Cámara
Source: Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música
Mi querencia

Arrangement / Composition: Arrangement  
Original Music and Text: Simón Díaz  
Type of Choir: Mx  
Voices and Range: [ss][aa][tt][bb]

[Notation]

Instrumentation: [cuatro, perc]  
Initial Key: E minor  
Initial Meter: 6/8 *  
Initial Tempo or Affect: Libremente  
Difficulty: E  
Language: Spanish  
Approximate Duration: 4’30”

Other Information: Venezuelan tonada  
Date of Composition: 1998  
Date of Publication: 2002  
Publisher: Fundación Vicente Emilio Sojo  
Additional Remarks: Dedicated: a la Coral Banco Mercantil  

Missa sine nomine. 1. Kyrie

Arrangement / Composition: Composition  
Original Music and Text: Text from the Eucharistic celebration in the Latin liturgical rites of the Roman Catholic Church.  
Type of Choir: Mx  
Voices and Range: [ss][aa][tt][bb]

[Notation]

Instrumentation: A cappella  
Initial Key: A minor  
Initial Meter: 4/4  
Initial Tempo or Affect: \( \frac{4}{4} = 62 \)  
Difficulty: M
**Missa sine nomine. 2. Gloria**

**Arrangement / Composition:** Composition

**Original Music and Text:** Text from the Eucharistic celebration in the Latin liturgical rites of the Roman Catholic Church.

**Type of Choir:** Mx

**Voices and Range:** [ss][aa][tt][bb]

**Instrumentation:** A cappella

**Initial Key:** G major

**Initial Meter:** 4/4 *

**Initial Tempo or Affect:** \( \text{\textbullet} = 88 \)

**Difficulty:** M

**Language:** Latin

**Approximate Duration:** 22’00’’ (complete mass)

**Other Information:** Energetic character and mostly homophonic texture.

**Date of Composition:** 1999

**Date of Publication:** 2002

**Publisher:** Fundación Vicente Emilio Sojo (2002)

**Recording:** Carrillo, Missa sine nomine et al.. Cantarte Coro de Cámara, dir. César Alejandro Carrillo. CCC1002. CD. 2002.

**Additional Remarks:** Dedicated: in memoriam Modesta Bor. Winner of the Premio Municipal de Composición [County Composition Award] in 2000.
Award] in 2000.


**Missa sine nomine. 3. Credo**

*Arrangement / Composition:* Composition

*Original Music and Text:* Text from the Eucharistic celebration in the Latin liturgical rites of the Roman Catholic Church.

*Type of Choir:* Mx

*Voices and Range:* [ss][aa][tt][bb]

*Instrumentation:* A cappella

*Initial Key:* D minor

*Initial Meter:* 3/2 *

*Initial Tempo or Affect:* $\frac{\text{m}}{\text{m}} = 50$

*Difficulty:* M

*Language:* Latin

*Approximate Duration:* 22’00” (complete mass)

*Other Information:* Faster tempo with mostly a homophonic texture.

*Date of Composition:* 1999

*Date of Publication:* 2002

*Publisher:* Fundación Vicente Emilio Sojo

*Recording:* *Carrillo, Missa sine nomine et al.. Cantarte Coro de Cámara, dir. César Alejandro Carrillo. CCC1002. CD. 2002.*

*Additional Remarks:* Dedicated: *in memoriam Modesta Bor*. Winner of the *Premio Municipal de Composición [County Composition Award]* in 2000.


**Missa sine nomine. 4. Sanctus**

*Arrangement / Composition:* Composition

*Original Music and Text:* Text from the Eucharistic celebration in the Latin liturgical rites of the Roman Catholic Church.

*Type of Choir:* Mx

*Voices and Range:* [ss][aa][tt][bb]
**Missa sine nomine. 5. Benedictus**

**Arrangement / Composition:** Composition

**Original Music and Text:** Text from the Eucharistic celebration in the Latin liturgical rites of the Roman Catholic Church.

**Type of Choir:** Mx

**Voices and Range:** [ss][aa][tt][bb]

**Instrumentation:** A cappella

**Initial Key:** D major

**Initial Meter:** 3/4

**Initial Tempo or Affect:** $\frac{\text{d}}{\text{c}} = 78$

**Difficulty:** E

**Language:** Latin

**Approximate Duration:** 22’00” (complete mass)

**Other Information:** Short movement that uses much of the same music as the Sanctus that precedes it.

**Date of Composition:** 1999

**Date of Publication:** 2002
Missa sine nomine. 6. Agnus Dei

Arrangement / Composition: Composition

Original Music and Text: Text from the Eucharistic celebration in the Latin liturgical rites of the Roman Catholic Church.

Type of Choir: Mx
Voices and Range: s[aa][tt][bb]

Instrumentation: A cappella
Initial Key: F minor
Initial Meter: 4/4
Initial Tempo or Affect: $\dot{\text{=}}$ 48
Difficulty: M
Language: Latin
Approximate Duration: 22’00” (complete mass)
Other Information: Quiet and intimate setting of the Agnus Dei.
Date of Composition: 1999
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo

Monte Avila

Arrangement / Composition: Composition
Original Music and Text: Text by Enriqueta Arvelo Larriva
Type of Choir: Mx
Voices and Range: sa[tt]b

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 4/4
Initial Tempo or Affect: Andante calmo
Difficulty: M
Language: Spanish
Approximate Duration: 2'00''
Other Information: Madrigal
Date of Composition: 1991
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available

Nathalia

Arrangement / Composition: Arrangement
Original Music and Text: Luis Laguna
Type of Choir: Mx
Voices and Range: sa[tt][bb]

Instrumentation: A cappella
Initial Key: Eb major
Initial Meter: 3/4
Initial Tempo or Affect: Moderato
Difficulty: E
Language: Spanish
Approximate Duration: 2'30''
Other Information: Lullaby
Date of Composition: 1984
Date of Publication: 2002
No quiero este silencio

Arrangement / Composition: Composition
Original Music and Text: Text by Raúl Domínguez C.
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: Bb major
Initial Meter: 4/4 *

Initial Tempo or Affect: [♩ = 85 ]
Difficulty: M
Language: Spanish
Approximate Duration: 1’45”
Other Information: Short madrigal. Harmonic language uses extended chords and some modulation.

Date of Composition: 1980
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Noche de paz

Arrangement / Composition: Arrangement
Original Music and Text: Text by Joseph Mohr. Music by Franz Grüber
Type of Choir: Mx
Voices and Range: sa[tt][bb]

Instrumentation: A cappella
Initial Key: C major
Initial Meter: 6/8
**Initial Tempo or Affect:** Lento

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 2'15"

**Other Information:** Spanish version of *Silent Night* with some reharmonizations.

**Date of Composition:** 1979

**Date of Publication:** 1997

**Publisher:** Santa Barbara Music Publishing (SBMP 184)

Also published in: *IV Cuaderno de Música Coral Navideña*. Caracas: Banco Industrial de Venezuela, 1996.


**Additional Remarks:** None


---

**O magnum mysterium**

**Arrangement / Composition:** Composition

**Original Music and Text:** Text comes from the responsorial chant from the Catholic Matins of Christmas.

**Type of Choir:** Mx

**Voices and Range:** s(aa)tb

**Instrumentation:** A cappella

**Initial Key:** Eb minor

**Initial Meter:** 4/4

**Initial Tempo or Affect:** Adagio e devoto

**Difficulty:** E

**Language:** Latin

**Approximate Duration:** 2’45’’

**Other Information:** Slow, homophonic motet.

**Date of Composition:** 2000

**Date of Publication:** 2000

**Publisher:** Earthsongs (2000) (S-142)


**Source:** Carrillo, Missa sine nomine et al.. *Cantarte Coro de Cámara*, dir. César Alejandro Carrillo. CCC1002. CD. 2002.
**Additional Remarks:** Dedicated: *al Orfeón Universitario de la ULA.*


---

**Arrangement / Composition:** Composition

**Original Music and Text:** César Alejandro Carrillo, based on a popular Venezuelan song by Manuel Briceño.

**Type of Choir:** Mx

**Voices and Range:** [ss][aa][tt][bb]

**Instrumentation:** A cappella

**Initial Key:** B minor

**Initial Meter:** 3/4

**Initial Tempo or Affect:** Lento y nostálgico

**Difficulty:** H

**Language:** Spanish

**Approximate Duration:** 4'00"

**Other Information:** Challenging piece, both rhythmically and harmonically. It is structured as a prelude and fugue.

**Date of Composition:** 1996

**Date of Publication:** 2000

**Publisher:** Earthsongs (2000) (S-124)


**Additional Remarks:** Dedicated: *a Modesta Bor, mi maestra.* Winner of the *Premio Municipal de Composición* [County Composition Award] in 1998.


Partamos a Belén

**Arrangement / Composition:** Composition

**Original Music and Text:** César Alejandro Carrillo

**Type of Choir:** Mx

**Voices and Range:** satb

**Instrumentation:** [cuatro, perc]

**Initial Key:** A minor

**Initial Meter:** 5/8

**Initial Tempo or Affect:** Allegro moderato

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 3'15''

**Other Information:** Traditional aguinaldo

**Date of Composition:** 1980

**Date of Publication:** 2002

**Publisher:** Fundación Vicente Emilio Sojo


**Recording:** *Cantos Navideños, Vol 2*. Orfeón Universitario y Estudiantina Universitaria de la UCV, dir. César Alejandro Carrillo. CD. (no date).

*Coral INTEVEP*. Coral INTEVEP, dir. Raúl Delgado Estévez. CD. (no date).


**Additional Remarks:** None

**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo*. Caracas: Fundación Vicente Emilio Sojo, 2002.

Presagio

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Enrique Hidalgo

**Type of Choir:** Mx

**Voices and Range:** [ss][aa][tt][bb]
Instrumentation: [cuatro, perc]
Initial Key: A minor
Initial Meter: 5/8
Initial Tempo or Affect: Moderato
Difficulty: M
Language: Spanish
Approximate Duration: 2’30”
Other Information: Venezuelan merengue
Date of Composition: 1982
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: a Ensamble 9

Purísima
Arrangement / Composition: Arrangement
Original Music and Text: Rafael Izaza
Type of Choir: Mx
Voices and Range: s[aa][tt]b

Instrumentation: [cuatro, perc]
Initial Key: E minor
Initial Meter: 5/8
Initial Tempo or Affect: Moderato
Difficulty: M
Language: Spanish
Approximate Duration: 3’15’’
Other Information: Venezuelan aguinaldo
Date of Composition: 1990
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Additional Remarks: Dedicated: a Ensamble 9
Source: Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música
popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

¿Que gran tradición!

Arrangement / Composition: Arrangement
Original Music and Text: Jerry de los Ríos
Type of Choir: Mx
Voices and Range: sa[tt]b

Instrumentation: [cuatro, perc]
Initial Key: E major
Initial Meter: 5/8
Initial Tempo or Affect: Allegro
Difficulty: M
Language: Spanish
Approximate Duration: 2’15”
Other Information: Venezuelan aguinaldo
Date of Composition: 1987
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Also published in: IV Cuaderno de Música Coral Navideña.
Caracas: Banco Industrial de Venezuela, 1996.
Recording: Cantos Navideños, Vol 2. Orfeón Universitario y
Estudiantina Universitaria de la UCV, dir. César
Alejandro Carrillo. CD. (no date).
Additional Remarks: Dedicated: a Ensamble 9
Source: Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música
popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

¿Quieres contar mis estrellas?

Arrangement / Composition: Arrangement
Original Music and Text: Miguel Delgado Estévez
Type of Choir: Mx
Voices and Range: sa[tt][bb]

Instrumentation: [cuatro, perc]
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: Moderato
Rabo de nube

Arrangement / Composition: Arrangement
Original Music and Text: Silvio Rodríguez
Type of Choir: Mx
Voices and Range: s[aa]t[bb]

Instrumentation: A cappella
Initial Key: G major
Initial Meter: 4/4

Initial Tempo or Affect: \[ \text{♩} = 75 \]
Difficulty: M
Language: Spanish
Approximate Duration: 3’00”

Other Information: Slow and melodic song

Date of Composition: 1989
Date of Publication: Manuscript
Publisher: Manuscript


Additional Remarks: None
Source: Composer
Regina mundi

Arrangement / Composition: Composition
Original Music and Text: César Alejandro Carrillo
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 4/4 *
Initial Tempo or Affect: Andante
Difficulty: M
Language: Latin
Approximate Duration: 3’45’’
Other Information: Slow motet. Harmonic language offers some challenge.
Date of Composition: 1986
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo


Carrillo, Missa sine nomine et al.. Cantarte Coro de Cámara, dir. César Alejandro Carrillo. CCC1002. CD. 2002.

Additional Remarks: Dedicated: a Heidi Arcila

Romance

Arrangement / Composition: Arrangement
Original Music and Text: Text by Manuel Graterol Santander. Music by Rodrigo Troconis
Type of Choir: Mx
Voices and Range: s[aa]tb

Instrumentation: [cuatro, perc]
Initial Key: G minor
Initial Meter: 6/8 and 3/4
Initial Tempo or Affect: Moderato
Difficulty: E
Language: Spanish
Approximate Duration: 3'00''
Other Information: Venezuelan danza
Date of Composition: 1995
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Salve regina

Arrangement / Composition: Composition
Original Music and Text: Text comes from one of four Marian antiphons sung at different seasons with in the Christian liturgical calendar.
Type of Choir: Ma
Voices and Range: ttbb

Instrumentation: A cappella
Initial Key: D minor
Initial Meter: 4/4 *
Initial Tempo or Affect: $\frac{\text{d}}{\text{m}} = 52$
Difficulty: E
Language: Latin
Approximate Duration: 3'15''
Other Information: Slow motet. Generally homophonic.
Date of Composition: 1990
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: a Voces Oscuras Antonio Estévez
**Arrangement / Composition:** Salve regina

**Type of Choir:** Mx

**Voices and Range:** [ss][aa][tt][bb]

**Instrumentation:** A cappella

**Initial Key:** B minor

**Initial Meter:** 4/4 *

**Initial Tempo or Affect:** \( \frac{\text{d}}{\text{t}} = 52 \)

**Difficulty:** M

**Language:** Latin

**Approximate Duration:** 3'00’”

**Other Information:** Slow and short motet. Generally homophonic.

**Date of Composition:** 1991

**Date of Publication:** 2002

**Publisher:** Fundación Vicente Emilio Sojo


*Additional Remarks:* Winner of the Premio Municipal de Composición [County Composition Award].


**Arrangement / Composition:** San Juan to’ lo tiene

**Original Music and Text:** Arrangement

**Type of Choir:** Mx

**Voices and Range:** satb

**Instrumentation:** [cuatro, perc]
Initial Key: E major
Initial Meter: 5/8
Initial Tempo or Affect: Allegro
Difficulty: M
Language: Spanish
Approximate Duration: 2'00”
Other Information: Venezuelan merengue
Date of Composition: 1986
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Additional Remarks: Dedicated: a Ensamble 9

**Sin tu mirada**

Arrangement / Composition: Arrangement
Original Music and Text: Otilio Galíndez
Type of Choir: Mx
Voices and Range: s[aa][tt][bb]

![Musical notation]

Instrumentation: [cuatro, perc]
Initial Key: Eb minor
Initial Meter: 3/4
Initial Tempo or Affect: Moderato
Difficulty: E
Language: Spanish
Approximate Duration: 2'00”
Other Information: Venezuelan vals
Date of Composition: 1982
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Also published in: Otilio Galíndez cantando en coros..
Recording: Not available
Additional Remarks: Dedicated: a Ensamble 9
Suite popular Venezolana. 1. Danza

**Arrangement / Composition:** Composition

**Original Music and Text:** César Alejandro Carrillo

**Type of Choir:** Mx.

**Voices and Range:** s[aa]t[tt]b

**Instrumentation:** A cappella

**Initial Key:** C major

**Initial Meter:** 6/8

**Initial Tempo or Affect:** ′ = 84

**Difficulty:** M

**Language:** Spanish.

**Approximate Duration:** 3'30''

**Other Information:** It overlaps a 3/4 meter in the basses with a 6/8 meter in the rest of the ensemble, which is typical in many Venezuelan dances such as the Joropo. It is also harmonically challenging for it appears to be in constant modulation.

**Date of Composition:** 2002

**Date of Publication:** 2002

**Publisher:** Fundación Vicente Emilio Sojo

**Recording:** Not available


**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.

Suite popular Venezolana. 2. Galope

**Arrangement / Composition:** Composition

**Original Music and Text:** César Alejandro Carrillo

**Type of Choir:** Mx

**Voices and Range:** sa[tt]b

**Instrumentation:** A cappella

**Initial Key:** A minor

**Initial Meter:** 3/4

**Initial Tempo or Affect:** ′ = 162

**Difficulty:** E
Suite popular Venezolana. 3. Frailejón

Arrangement / Composition: Composition
Original Music and Text: César Alejandro Carrillo
Type of Choir: Mx
Voices and Range: s[aa][tt][bb]

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: $\downarrow = 73$
Difficulty: M
Language: Spanish
Approximate Duration: 3'00’’
Other Information: Slower song that only uses nonsense syllables as text. It uses some extended chords as part of the harmonic language

Date of Composition: 2002
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: a Laura Morales

Suite popular Venezolana. 4. 5/8

Arrangement / Composition: Composition
Original Music and Text: César Alejandro Carrillo
Type of Choir: Mx.
Voices and Range: s[a][t][b]

Instrumentation: A cappella
Initial Key: B minor
Initial Meter: 5/8
Initial Tempo or Affect: \( \dot{\text{d}} = 252 \)
Difficulty: M
Language: Spanish
Approximate Duration: 2'30''

Other Information: Interesting and challenging harmonic language. The 5/8 meter adds an additional rhythmic difficulty.

Date of Composition: 2002
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available


Suite popular Venezolana. 5. Joropo porfiao

Arrangement / Composition: Composition
Original Music and Text: César Alejandro Carrillo
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: D major
Initial Meter: 3/4
Initial Tempo or Affect: \( \dot{\text{d}} = 198 \)
Difficulty: M
Language: Spanish
Approximate Duration: 1'30''

Other Information: Upbeat joropo dance. There is no text. The composer uses nonsense syllables to imitate the sounds of the traditional Venezuelan harp of the plains.

Date of Composition: 2002
Tres cantos de Salomón. 1. ¿Quién es ésta que se muestra como el alba?

Arrangement / Composition: Composition
Original Music and Text: Text from Cantar de los Cantares
Type of Choir: Mx
Voices and Range: SAT, s[aa][tt][bbb]

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 4/4 *
Initial Tempo or Affect: Andantino
Difficulty: M
Language: Spanish
Approximate Duration: 14’30’’ (all three songs)
Other Information: Slow madrigal. It starts with a chant-like alto solo. The second half of the song starts with a fast fugato and ends with a slower, imitative section.

Date of Composition: 1987
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo

Tres cantos de Salomón. 2. Mi amado es blanco y rubio

Arrangement / Composition: Composition
Original Music and Text: Text from Cantar de los Cantares
Type of Choir: Mx
Voices and Range: SAA, [sss][aaa][tt][bb]

Date of Composition: 1987
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Instrumentation: A cappella
Initial Key: Ab major
Initial Meter: 2/4 *
Initial Tempo or Affect: Leggero
Difficulty: M
Language: Spanish
Approximate Duration: 14’30” (all three songs)
Other Information: It starts with a female solo trio that will appear again later on. The harmonic language is filled with extended chords. Tempo changes several times.
Date of Composition: 1987
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo

Tres cantos de Salomón. 3. Levántate, amiga mía, y ven

Arrangement / Composition: Composition
Original Music and Text: Text from Cantar de los Cantares
Type of Choir: Mx
Voices and Range: SB, [ss][aa][tt][bb]
Instrumentation: A cappella
Initial Key: A major
Initial Meter: 4/4 *
Initial Tempo or Affect: Allegro
Difficulty: M
Language: Spanish
Approximate Duration: 14’30” (all three songs)
Other Information: Slow madrigal. Starts with a chant-like bass solo. It uses imitative entrances in several places.
Date of Composition: 1987
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Carrillo, Missa sine nomine et al.. Cantarte Coro de Cámara,
Source: Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

**Vaqueros del viento**

**Arrangement / Composition:** Composition
**Original Music and Text:** Text by Alberto Arvelo Torrealba
**Type of Choir:** Mx
**Voices and Range:** sat[bb]
**Instrumentation:** A cappella
**Initial Key:** A minor
**Initial Meter:** 3/4
**Initial Tempo or Affect:** Allegro
**Difficulty:** E
**Language:** Spanish
**Approximate Duration:** 1’30’’
**Other Information:** Upbeat song. Extensive use of contrapuntal imitation.
**Date of Composition:** 1980
**Date of Publication:** 2002
**Publisher:** Fundación Vicente Emilio Sojo
**Recording:** Not available
**Additional Remarks:** None
**Source:** Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

**Vespertino**

**Arrangement / Composition:** Composition
**Original Music and Text:** César Alejandro Carrillo
**Type of Choir:** Mx
**Voices and Range:** satb
**Instrumentation:** A cappella
**Initial Key:** G major
**Initial Meter:** 4/4
**Initial Tempo or Affect:** $\dot{\,}= 60$
Y ni ná, ni ná

Arrangement / Composition: Arrangement
Original Music and Text: Text by Otilio Galíndez. Music by Efraín Arteaga
Type of Choir: Mx
Voices and Range: sa[tt]b

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 5/8
Initial Tempo or Affect: Allegro
Difficulty: M
Language: Spanish
Approximate Duration: 2'00”
Other Information: Venezuelan merengue
Date of Composition: 1980
Date of Publication: 2002
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: a Ensamble 9
Unexamined scores:

Ojeda reports some additional titles that are not published in his monograph and that have not been available during the course of this study. These works are included below, and have not been added in the general index.

A Víctor

Arrangement / Composition: Arrangement
Original Music and Text: Text by Otilio Galindez. Music by Roberto Todd
Type of Choir: Mx
Other Information: Venezuelan song
Date of Composition: 1979
Additional Remarks: Dedicated: a Ensamble 9

Aire

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: None
Date of Composition: 1984
Additional Remarks: Dedicated: a Ensamble 9

Aire de guaguansol

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: None
Date of Composition: 1998
Additional Remarks: Dedicated: al Coro de Cámara Exaudi
<table>
<thead>
<tr>
<th><strong>Arrangement / Composition</strong></th>
<th><strong>Original Music and Text</strong></th>
<th><strong>Type of Choir</strong></th>
<th><strong>Other Information</strong></th>
<th><strong>Date of Composition</strong></th>
<th><strong>Additional Remarks</strong></th>
<th><strong>Source</strong></th>
</tr>
</thead>
</table>
**Ave María**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Anton Bruckner  
*Type of Choir:* Mx  
*Other Information:* Motet  
*Date of Composition:* 1990  
*Additional Remarks:* Dedicated: *a Voces Oscuras Antonio Estévez*  

**Bourrée**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Johann Sebastian Bach  
*Type of Choir:* Mx  
*Other Information:* From *Suite in E major for Violin*  
*Date of Composition:* 1989  
*Additional Remarks:* Dedicated: *a Ensamble 9*  

**Canción con todos**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Text by Armando Tejada Gómez. Music by César Isella  
*Type of Choir:* Mx  
*Other Information:* Argentinean song  
*Date of Composition:* 1983
<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition</th>
<th>Additional Remarks</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cafetín de Buenos Aires</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Type of Choir: Mx
Other Information: Tango from Argentina
Date of Composition: 1986
Additional Remarks: Dedicated: a Ensamble 9

Carora
Arrangement / Composition: Arrangement
Original Music and Text: Antonio Lauro
Type of Choir: Mx
Other Information: Venezuelan vals
Date of Composition: 1985
Additional Remarks: Dedicated: a Ensamble 9

Casta paloma
Arrangement / Composition: Arrangement
Original Music and Text: Alejandro Vargas
Type of Choir: Ma
Other Information: Venezuelan aguinaldo
Date of Composition: 1990
Additional Remarks: Dedicated: a Voces Oscuras Antonio Estévez

Ché, bandoneón
Arrangement / Composition: Arrangement
Original Music and Text: Text by Homero Manzi. Music by Aníbal Troilo
Type of Choir: Mx
Other Information: Tango from Argentina
Date of Composition: 1985
Additional Remarks: Dedicated: a Ensamble 9
Ciudad Bolívar

Arrangement / Composition: Arrangement
Original Music and Text: José Sifontes
Type of Choir: Mx
Other Information: Venezuelan vals
Date of Composition: 1996
Additional Remarks: Dedicated: a la Coral del Banco del Caribe

Cuando te beso

Arrangement / Composition: Arrangement
Original Music and Text: Juan Luis Guerra
Type of Choir: Mx
Other Information: Song from the Dominican Republic
Date of Composition: 1993
Additional Remarks: Dedicated: al Orfeón Universitario de la UCV

Cuando voy al trabajo

Arrangement / Composition: Arrangement
Original Music and Text: Victor Jara
Type of Choir: Mx
Other Information: Chilean song
Date of Composition: 1980
Additional Remarks: Dedicated: a Ensamble 9

El cant d’els aucells

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Spain
Type of Choir: Mx
Other Information: Catalan song
Date of Composition: 1982
Additional Remarks: Dedicated: a la Coral Juvenil Vinicio Adames
**El marabino**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Antonio Lauro  
*Type of Choir:* Mx  
*Other Information:* Venezuelan vals  
*Date of Composition:* 1985  
*Additional Remarks:* Dedicated: *a Ensamble 9*  

**El niño**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Antonio Lauro  
*Type of Choir:* Mx  
*Other Information:* Venezuelan vals  
*Date of Composition:* 1985  
*Additional Remarks:* Dedicated: *a Ensamble 9*  

**El rey de las flores**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Silvio Rodríguez  
*Type of Choir:* Mx  
*Other Information:* Cuban song  
*Date of Composition:* 1983  
*Additional Remarks:* Dedicated: *a Ensamble 9*  

**El santiguao**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Folklore from Venezuela  
*Type of Choir:* Tr  
*Other Information:* Folkloric song  
*Date of Composition:* 1983  
*Additional Remarks:* Dedicated: *a la Coral Infantil Flor Roffé de Estévez*  
popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

Foi Aruba

Arrangement / Composition: Arrangement
Original Music and Text: Abram Capello
Type of Choir: Mx
Other Information: Song from Curacao
Date of Composition: 1988
Additional Remarks: Dedicated to Ensamble 9
Source: Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

Fuga

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: From Sonata #1 for violin
Date of Composition: 1986
Additional Remarks: Dedicated to Ensamble 9
Source: Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

Fuga

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: From Suite #2 for lute
Date of Composition: 1987
Additional Remarks: Dedicated to Ensamble 9
Source: Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

Fuga 9

Arrangement / Composition: Arrangement
Original Music and Text: Astor Piazzolla
Type of Choir: Mx
Other Information: Tango from Argentina
Date of Composition: 1980
Additional Remarks: Dedicated: a Ensamble 9

**Fuga IX**

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: From The Art of Fugue
Date of Composition: 1983
Additional Remarks: Dedicated: a Ensamble 9

**Gaudeamus igitur**

Arrangement / Composition: Arrangement
Original Music and Text: Text from De Brevitate Vitae by Seneca. Music from unknown author
Type of Choir: Mx
Other Information: Graduation anthem
Date of Composition: 1989
Additional Remarks: Dedicated: a Ensamble 9

**Gavotta**

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: Suite from Germany
Date of Composition: 1981
Additional Remarks: Dedicated: a Ensamble 9
Gavotta en rondó

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: None
Date of Composition: 1989
Additional Remarks: Dedicated: a Ensamble 9

La dama de la ciudad

Arrangement / Composition: Arrangement
Original Music and Text: Frank Quintero
Type of Choir: Mx
Other Information: Venezuelan song
Date of Composition: 1992
Additional Remarks: Dedicated: al Orfeón Universitario de la UCV

La muerte del ángel

Arrangement / Composition: Arrangement
Original Music and Text: Astor Piazzolla
Type of Choir: Mx
Other Information: Tango from Argentina
Date of Composition: 1984
Additional Remarks: Dedicated: a Ensamble 9

La negra

Arrangement / Composition: Arrangement
Original Music and Text: Antonio Lauro
Type of Choir: Mx
Other Information: Venezuelan vals
Date of Composition: 1985
Additional Remarks: Dedicated: a Ensamble 9
<table>
<thead>
<tr>
<th>Title</th>
<th>Arrangement / Composition</th>
<th>Original Music and Text</th>
<th>Type of Choir</th>
<th>Other Information</th>
<th>Date of Composition</th>
<th>Additional Remarks</th>
<th>Source</th>
</tr>
</thead>
</table>
## Lunita de lejos

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Eduardo Carrasco  
**Type of Choir:** Mx  
**Other Information:** *Baguala* from Chile  
**Date of Composition:** 1986  
**Additional Remarks:** Dedicated: *a Ensamble 9*  
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.

## María Luisa

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Antonio Lauro  
**Type of Choir:** Mx  
**Other Information:** Venezuelan vals  
**Date of Composition:** 1986  
**Additional Remarks:** Dedicated: *a Ensamble 9*  
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.

## Milonga de andar lejos

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Daniel Viglietti  
**Type of Choir:** Mx  
**Other Information:** Milonga from Uruguay  
**Date of Composition:** 1979  
**Additional Remarks:** Dedicated: *a Ensamble 9*  
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.

## Milonga del ángel

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Astor Piazzolla  
**Type of Choir:** Mx  
**Other Information:** Milonga para Argentina  
**Date of Composition:** 1987
Natalia
Arrangement / Composition: Arrangement
Original Music and Text: Antonio Lauro
Type of Choir: Mx
Other Information: Venezuelan vals
Date of Composition: 1985
Additional Remarks: Dedicated: a Ensamble 9

Noche de paz
Arrangement / Composition: Arrangement
Original Music and Text: Text by Joseph Mohr. Music by Franz Grüber
Type of Choir: Ma
Other Information: Christmas song from Austria
Date of Composition: 1990
Additional Remarks: Dedicated: a Voces Oscuras Antonio Estévez

Nostalgias
Arrangement / Composition: Arrangement
Original Music and Text: Text by Enrique Cadicamo. Music by Juan Carlos Cobián
Type of Choir: Mx
Other Information: Tango from Argentina
Date of Composition: 1988
Additional Remarks: Dedicated: a Ensamble 9

Partamos a Belén
Arrangement / Composition: Arrangement
Original Music and Text: César Alejandro Carrillo
Type of Choir: Ma
**Other Information:** Venezuelan aguinaldo
**Date of Composition:** 1990
**Additional Remarks:** Dedicated: *a Voces Oscuras Antonio Estévez*
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.

### Pavana

**Arrangement / Composition:** Arrangement
**Original Music and Text:** Antonio Lauro
**Type of Choir:** Mx
**Other Information:** Venezuelan song
**Date of Composition:** 1983
**Additional Remarks:** Dedicated: *a Ensamble 9*
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.

### Pavanas

**Arrangement / Composition:** Arrangement
**Original Music and Text:** Gaspar Sanz
**Type of Choir:** Mx
**Other Information:** Spanish song
**Date of Composition:** 1989
**Additional Remarks:** Dedicated: *a Ensamble 9*
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.

### Percal

**Arrangement / Composition:** Arrangement
**Original Music and Text:** Text by Homero Expósito. Music by Domingo Federico
**Type of Choir:** Mx
**Other Information:** Tango from Argentina
**Date of Composition:** 1988
**Additional Remarks:** Dedicated: *a Ensamble 9*
**Source:** Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.* Caracas: Fundación Vicente Emilio Sojo, 2002.
Pie Iesu

Arrangement / Composition: Arrangement
Original Music and Text: Gabriel Fauré
Type of Choir: Mx
Other Information: From Requiem, Op. 48
Date of Composition: 1984
Additional Remarks: Dedicated: a Ensamble 9

Preludio I

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: From Book I of The Well Tempered Clavier
Date of Composition: 1983
Additional Remarks: Dedicated: a Ensamble 9

Preludio XXII

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: From Book I of The Well Tempered Clavier
Date of Composition: 1981
Additional Remarks: Dedicated: a Ensamble 9

Preludio XXIV

Arrangement / Composition: Arrangement
Original Music and Text: Johann Sebastian Bach
Type of Choir: Mx
Other Information: From Book II of The Well Tempered Clavier
Date of Composition: 1985
Additional Remarks: Dedicated: a Ensamble 9
¿Quieres contar mis estrellas?

Arrangement / Composition: Arrangement
Original Music and Text: Miguel Delgado Estévez
Type of Choir: Ma
Other Information: Venezuelan song
Date of Composition: 1990
Additional Remarks: Dedicated: a Voces Oscuras Antonio Estévez

Resurrección del ángel

Arrangement / Composition: Arrangement
Original Music and Text: Astor Piazzolla
Type of Choir: Mx
Other Information: Tango from Argentina
Date of Composition: 1984
Additional Remarks: Dedicated: a Ensamble 9

Retrato em branco e preto

Arrangement / Composition: Arrangement
Original Music and Text: Text by Chico Buarque. Music by Antonio Carlos Jobim
Type of Choir: Mx
Other Information: Bossanova from Brasil
Date of Composition: 1981
Additional Remarks: Dedicated: a Ensamble 9

Río

Arrangement / Composition: Arrangement
Original Music and Text: Silvio Rodríguez
Type of Choir: Mx
Other Information: Cuban song
Date of Composition: 1982
Additional Remarks: Dedicated: a Ensamble 9
Source: Ojeda Tovar, Roberto, ed. Obra coral y arreglos de música
popular Venezolana de César Alejandro Carrillo.
Caracas: Fundación Vicente Emilio Sojo, 2002.

**Romance del diablo**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Astor Piazzolla  
*Type of Choir:* Mx  
*Other Information:* Tango from Argentina  
*Date of Composition:* 1985  
*Additional Remarks:* Dedicated: *a Ensamble 9*  
*Source:* Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.*  
Caracas: Fundación Vicente Emilio Sojo, 2002.

**Seis por derecho**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Antonio Lauro  
*Type of Choir:* Mx  
*Other Information:* Venezuelan *joropo*  
*Date of Composition:* 1986  
*Additional Remarks:* Dedicated: *a Ensamble 9*  
*Source:* Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.*  
Caracas: Fundación Vicente Emilio Sojo, 2002.

**Si a mí me hubieran dicho**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Text by Nicolás Guillén. Music by Beatriz Corona  
*Type of Choir:* Mx  
*Other Information:* Cuban song  
*Date of Composition:* 1996  
*Additional Remarks:* Dedicated: *a Cantarte Coro de Cámara*  
*Source:* Ojeda Tovar, Roberto, ed. *Obra coral y arreglos de música popular Venezolana de César Alejandro Carrillo.*  
Caracas: Fundación Vicente Emilio Sojo, 2002.

**Sin palabras**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Text by Enrique Santos Discépolo. Music by Mariano Mores  
*Type of Choir:* Mx  
*Other Information:* Tango from Argentina
Date of Composition: 1988
Additional Remarks: Dedicated: a Ensamble 9

Sintiéndote mía

Arrangement / Composition: Arrangement
Original Music and Text: René Touzet
Type of Choir: Mx
Other Information: Bolero from Cuba
Date of Composition: 1981
Additional Remarks: Dedicated: a Ensamble 9

Só por amor

Arrangement / Composition: Arrangement
Original Music and Text: Baden Powell
Type of Choir: Mx
Other Information: Bossanova from Brasil
Date of Composition: 1986
Additional Remarks: Dedicated: a Ensamble 9

Sur

Arrangement / Composition: Arrangement
Original Music and Text: Text by Homero Manzi. Music by Aníbal Troilo
Type of Choir: Mx
Other Information: Tango from Argentina
Date of Composition: 1988
Additional Remarks: Dedicated: a Ensamble 9

Swing low, sweet chariot

Arrangement / Composition: Arrangement
Original Music and Text: Anonymous
**The way we were**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Text by Marvin Hamlisch. Music by Alan Bergman and Marilyn Bergman  
*Type of Choir:* Mx  
*Other Information:* Song from the United States of America  
*Date of Composition:* 1981  
*Additional Remarks:* Dedicated to Ensamble 9  

**Tun tun**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Anonymous  
*Type of Choir:* Tr  
*Other Information:* Venezuelan *aguinaldo*  
*Date of Composition:* 1988  
*Additional Remarks:* None  

**Un canto a la vida**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Ilan Chester  
*Type of Choir:* Mx  
*Other Information:* Venezuelan song  
*Date of Composition:* 2001  
*Additional Remarks:* None  
Vals venezolano No. 4

Arrangement / Composition: Arrangement
Original Music and Text: Antonio Lauro
Type of Choir: Mx
Other Information: Venezuelan vals
Date of Composition: 1985
Additional Remarks: Dedicated: a Ensamble 9

Vida, vida

Arrangement / Composition: Arrangement
Original Music and Text: Francisco Céspedes
Type of Choir: Mx
Other Information: Cuban song
Date of Composition: 2001
Additional Remarks: Dedicated: a Cantarte Coro de Cámara

Volver

Arrangement / Composition: Arrangement
Original Music and Text: Text by Alfredo Le Pera. Music by Carlos Gardel
Type of Choir: Mx
Other Information: Tango from Argentina
Date of Composition: 1988
Additional Remarks: Dedicated: a Ensamble 9
Antonio Estévez was born in Calabozo, Guárico State. He started his studies in Calabozo, where he also played for the Band of Calabozo. Later he traveled to Caracas where he studied in the José Angel Lamas school of music. He studied composition, oboe, and clarinet. In Caracas he was a member of the Banda Marcial, and was the oboist for the Orquesta Sinfónica Venezuela. In 1938 he started an important work copying the colonial music contained in the archives of the Escuela de Música y Declamación in Caracas, a task that provided him with understanding of Venezuelan music of the past.\(^\text{89}\) In 1945 he traveled to the United States under a government scholarship, where he studied composition and orchestral conducting at Columbia University.\(^\text{90}\) He then studied orchestra conducting in Tanglewood, Massachusetts, under Sergio Koussevitzky and Leonard Bernstein, and composition with Aaron Copland.\(^\text{91}\) In 1947 he studied composition with Norman Dello Joio and Vittorio Giannini at Julliard.\(^\text{92}\)

Estévez was the founder conductor of the Orfeón Universitario de la Universidad Central de Venezuela (Central University’s Choir), principal conductor for the Orquesta Sinfónica Venezuela, musical advisor for the Education Ministry, founder director of the Estudio de Fonología Musical (Musical Phonology Institute), and teacher of harmony, instrumentation, and orchestration in the Escuela Superior de Música (Superior School

---


\(^{92}\) Ibid.
of Music). His compositions have been published by the French editing house Max Eschig and recorded by the labels SAM, Cruz del Sur, and Deutsche Gramophon.\(^{93}\)

Stylistically, Estévez uses many nationalistic resources in his compositions. One of the most important influences is the Venezuelan plains, a geographic area that provides him with many poetic lyrics and programmatic ideas, as well as traditional genres such as the *tonada* and the *joropo*. His use of harmony tends to be impressionistic and intimately related to the text.

### Choral Works:

<table>
<thead>
<tr>
<th>Arrangement / Composition:</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Music and Text:</td>
<td>Text by Francisco Lazo Martí</td>
</tr>
<tr>
<td>Type of Choir:</td>
<td>Ma</td>
</tr>
<tr>
<td>Voices and Range:</td>
<td>T, [tt][bbbb]</td>
</tr>
</tbody>
</table>

![Musical notation](image)

<table>
<thead>
<tr>
<th>Instrumentation:</th>
<th>A cappella</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Key:</td>
<td>G major</td>
</tr>
<tr>
<td>Initial Meter:</td>
<td>3/2 *</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Initial Tempo or Affect:</th>
<th>Muy lento ( \frac{1}{d} = 58 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Difficulty:</td>
<td>M</td>
</tr>
<tr>
<td>Language:</td>
<td>Spanish</td>
</tr>
<tr>
<td>Approximate Duration:</td>
<td>3'00''</td>
</tr>
<tr>
<td>Other Information:</td>
<td>Nationalistic madrigal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date of Composition:</th>
<th>1961</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date of Publication:</td>
<td>1984</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Ediciones del Congreso de la República</td>
</tr>
<tr>
<td>Recording:</td>
<td>Not available</td>
</tr>
<tr>
<td>Additional Remarks:</td>
<td>None</td>
</tr>
</tbody>
</table>

Al Nacimiento de Cristo Nuestro Señor

Arrangement / Composition: Composition
Original Music and Text: Text by Don Luis de Góngora
Type of Choir: Mx and Tr (children’s choir)
Voices and Range: C: [sss]
Mx: AT, [ss][aa][tt][bb]
Children:

Instrumentation: rattle, bells, tri, Chinese carillon
Initial Key: D minor
Initial Meter: 6/8 *
Initial Tempo or Affect: Andante lento $\frac{\text{♩}}{\text{♩}} = 76$ (after a chant introduction)
Difficulty: M
Language: Spanish
Approximate Duration: 6’30”
Other Information: Nationalistic madrigal. Initial section is chant-like.
Date of Composition: 1976
Date of Publication: 1984
Publisher: Ediciones del Congreso de la República
Recording: Not available
Additional Remarks: None

Ave Maria

Arrangement / Composition: Composition
Original Music and Text: Text from the traditional Catholic prayer
Type of Choir: Tr
Voices and Range: [ss][ss][aa]

Instrumentation: A cappella
Initial Key: F major
Initial Meter: 4/4 *
Initial Tempo or Affect: Andante lento
Difficulty: E
Language: Latin
Approximate Duration: 3’00’’
Other Information: Motet
Date of Composition: No date
Date of Publication: 1990
Publisher: Rodríguez, José Luis, ed. Antología de la Música Coral Venezolana III. Caracas: Fundación de los Trabajadores de Lagoven, 1990.

Additional Remarks: None

Canción de la molinera

Arrangement / Composition: Composition
Original Music and Text: Text by Alejandro Casona
Type of Choir: Mx
Voices and Range: sa[tt][bb]

Instrumentation: A cappella
Initial Key: D major
Initial Meter: 3/4
Initial Tempo or Affect: Con alegría ♩ = 126
Difficulty: H
Language: Spanish
Approximate Duration: 2’45’’
Other Information: Nationalistic madrigal
Date of Composition: 1942
Date of Publication: 1984 and 2005
Publisher: Ediciones del Congreso de la República

Fundación Vicente Emilio Sojo.
Recording: Canciones y madrigales de la Escuela de Santa Capilla. Coro de la UDO Anzoátegui, Coro Polifónico Rafael Suárez, and Orfeón Universitario de la UCV, dir. Rafael Silveira, María Colón de Cabrera, and César Alejandro Carrillo. Fundación
Cantata criolla. Florentino el que cantó con el Diablo.

Arrangement / Composition: Composition
Original Music and Text: Text by Alberto Arvelo Torrealba: "Florentino, el que cantó con el Diablo."
Type of Choir: Mx
Voices and Range: TB, [sss][aaa][ttt][bbb]
Instrumentation: *2*2*2*2—4331—marac, fuete, tam-tam, 2piatti, 2tri, 3templeblks (D, E, A), tmp, xyl, cel, 2campanelli, bd, tamburo, pf, 2hp, str
Initial Key: E minor
Initial Meter: 4/4 *
Initial Tempo or Affect: Lento e cadencioso \( \frac{\text{\}}}{\text{\}} \) = 76
Difficulty: M
Language: Spanish
Approximate Duration: 40’00”
Other Information: Nationalism
Date of Composition: 1954
Date of Publication: 1987
Publisher: Ediciones del Congreso de la República

Despertar

Arrangement / Composition: Composition
Original Music and Text: Text by Luis Barrios Cruz
Type of Choir: Ma
Voices and Range: t[bb][bb]
Instrumentation: A cappella
Initial Key: A major
Initial Meter: 3/2 *
Initial Tempo or Affect: Lento e calmo \( \dot{\text{=} 60} \)
Difficulty: M
Language: Spanish
Approximate Duration: 2’15”
Other Information: Nationalistic madrigal.
Date of Composition: 1938
Date of Publication: 1984, 1990, and 2005
Publisher: Arteaga, Efraín, ed. La Escuela de Santa Capilla. Caracas: Fundación Vicente Emilio Sojo, 2005.


Additional Remarks: None


Fresas maduritas
Arrangement / Composition: Composition
Original Music and Text: Text by Julio Morales Lara
Type of Choir: U
Voices and Range: u
La sombra salió del monte

Arrangement / Composition: Composition
Original Music and Text: Text by Luis Barrios Cruz
Type of Choir: Ma
Voices and Range: [tt][b][bb]

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/2 *
Initial Tempo or Affect: Lento e cadencioso $\text{\intonation mark }= 66$
Difficulty: M
Language: Spanish
Approximate Duration: 3’30’’
Other Information: Nationalistic madrigal
Date of Composition: 1961
Date of Publication: 1984 and 1990


Additional Remarks: None


Los gallos

Arrangement / Composition: Composition
Original Music and Text: Text by Fernando Paz Castillo
Type of Choir: U
Voices and Range: u

Instrumentation: pf
Initial Key: A minor
Initial Meter: 3/2 *
Initial Tempo or Affect: Calmo
Difficulty: E
Language: Spanish
Approximate Duration: 1’30”
Other Information: Venezuelan song
Date of Composition: 1938
Date of Publication: 1990
Publisher: Rodriguez, José Luis, ed. *Antología de la Música Coral Venezolana* III. Caracas: Fundación de los Trabajadores de Lagoven, 1990.


Additional Remarks: None


Mata del ánima sola

Arrangement / Composition: Composition
Original Music and Text: Text by Alberto Arvelo Torrealba
Type of Choir: Mx
Voices and Range: T, sa[tt][bb]

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/4 and 6/8 *
Initial Tempo or Affect: Movido \( \frac{1}{4} = 112 \) (after an introduction marked: un poco ad libitum)
Difficulty: M
Language: Spanish
Approximate Duration: 3’40’’
Other Information: Nationalistic madrigal
Date of Composition: 1961
Date of Publication: 1984
Publisher: Ediciones del Congreso de la República


Additional Remarks: None
Arrangement / Composition: Composition
Original Music and Text: Popular verses
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: F major
Initial Meter: 3/4
Initial Tempo or Affect: Allegretto
Difficulty: E
Language: Spanish

Approximate Duration: 1’30’’
Other Information: Venezuelan song
Date of Composition: No date
Date of Publication: 1990
Publisher: Rodríguez, José Luis, ed. Antología de la Música Coral Venezolana III. Caracas: Fundación de los Trabajadores de Lagoven, 1990.


Additional Remarks: None

Tres canciones corales: I. Arrunango

Arrangement / Composition: Composition
Original Music and Text: Text by Héctor G. Villalobos
Type of Choir: Mx
Voices and Range: S, [sss][aa][tt][bb]

Instrumentation: A cappella
Initial Key: D dorian
Initial Meter: 6/8 *
Initial Tempo or Affect: Teneramente calmo \( \frac{1}{4} = 72 \)
Difficultly: M
Language: Spanish
Approximate Duration: 2’00’’
Other Information: Nationalistic madrigal
Date of Composition: 1954
Date of Publication: 1984
Publisher: Ediciones del Congreso de la República
Recording: Not available

Tres canciones corales: II. Tonada llanera

Arrangement / Composition: Composition
Original Music and Text: Text by Alberto Arvelo Torrealba
Type of Choir: Mx
Voices and Range: Whistle, AT, sat[bb]

Instrumentation: A cappella
Initial Key: C minor
Initial Meter: 3/8 *

Initial Tempo or Affect: Muy lento = 63 (after an introduction marked: Un poco ad libitum)
Difficulty: M
Language: Spanish
Approximate Duration: 2’30’’
Other Information: Nationalistic madrigal
Date of Composition: 1954
Date of Publication: 1984
Publisher: Ediciones del Congreso de la República
Recording: Not available
Tres canciones corales: III. Habladurías

Arrangement / Composition: Composition
Original Music and Text: Text by Manuel Rodríguez Cárdenas
Type of Choir: Mx
Voices and Range: T, [ss][aa][tt][bbb]
Instrumentation: A cappella
Initial Key: F major
Initial Meter: 5/8 *
Initial Tempo or Affect: Con alegría jacarandosa ¹⁄₄ = 315
Difficulty: H
Language: Spanish
Approximate Duration: 4'30''
Other Information: Nationalism. Joropo
Date of Composition: 1954
Date of Publication: 1984
Publisher: Ediciones del Congreso de la República
Recording: Not available

Unexamined scores:

During this research, the author has not been able to have access to the original score nor a copy of the following titles. The information presented for each one has been collected from other printed sources listed for each song.

Ave Regina Coelorum

Arrangement / Composition: Composition
Instrumentation: A cappella
Initial Key: G major
Language: Latin
Other Information: Sacred
Ave María

Arrangement / Composition: Composition
Original Music and Text: Sacred text
Type of Choir: Mx, Tr (women’s choir), and Tr (children’s choir)
Instrumentation: A cappella
Language: Latin
Other Information: Motet
Date of Composition: 1984
Recording: Not available
Additional Remarks: Last composition by Estévez

Azul y verde

Arrangement / Composition: Composition
Original Music and Text: Text by Irma de Sola
Instrumentation: A cappella
Language: Spanish
Other Information: Secular
Date of Composition: 1938
Recording: Not available

Canción de la juventud venezolana

Arrangement / Composition: Composition
Original Music and Text: Text by José Tadeo Arreaza Calatrava
Instrumentation: A cappella
Language: Spanish
Other Information: Secular
Date of Composition: 1941
Recording: Not available

**Cuatro Canciones**

Arrangement / Composition: Composition
Recording: Not available

**El jazminero estrellado**

Arrangement / Composition: Composition
Original Music and Text: Text by Jacinto Fombona Pachano
Instrumentation: A cappella
Language: Spanish
Other Information: Secular
Date of Composition: 1938
Recording: Not available

**El Mampulorio**

Date of Composition: 1943
Recording: Not available

**El ordeñador**

Arrangement / Composition: Composition
Instrumentation: A cappella
Language: Spanish
Other Information: Secular
Date of Composition: 1955
Recording: Not available

**En pos de la vida**

*Arrangement / Composition:* Arrangement  
*Language:* Spanish  
*Date of Composition:* 1944  
*Recording:* Not available  
*Additional Remarks:* Based on a composition by Shostakovich  

**La rauda novia del aire**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Jacinto Fombona Pachano  
*Instrumentation:* orch  
*Language:* Spanish  
*Other Information:* Secular  
*Date of Composition:* 1944  
*Date of Publication:* Manuscript  
*Publisher:* Manuscript  
*Recording:* Not available  
*Additional Remarks:* Manuscript located in the archives of “José Angel Lamas” school of music. Composition written as a final project to obtain his degree in composition. Winner of the *Premio Oficial de Música* [Official Music Award] in 1955.  

**La Sirena**

*Date of Composition:* 1943  
*Recording:* Not available  
Oligarcas temblad

*Arrangement / Composition:* Arrangement
*Language:* Spanish
*Other Information:* Secular
*Date of Composition:* 1944
*Recording:* Not available
*Additional Remarks:* Based on the song *Canción de la Guerra Federal* [Song of the Federal War].

Rocío

*Arrangement / Composition:* Composition
*Original Music and Text:* Text by Luis Eladio Guevara
*Instrumentation:* A cappella
*Language:* Spanish
*Other Information:* Secular
*Date of Composition:* 1938
*Recording:* Not available

Rosalinda

*Arrangement / Composition:* Composition
*Original Music and Text:* Text by Israel Peña
*Instrumentation:* A cappella
*Language:* Spanish
*Other Information:* Secular
*Date of Composition:* 1943
*Recording:* Not available
Grau, Alberto (b. 1937)

Alberto Grau was born in Spain in 1937 and relocated to Venezuela at an early age. A distinguished composer, conductor, and teacher, Grau has earned a place of honor among the most prominent contemporary Venezuelan musicians. He is best known for his work as a choral conductor; however, as a composer he has become one of the leading figures in Latin America. Many of Grau’s works have been published by *Earthsongs* (USA), *N.J.Kjos* (USA), *A Coeur Joie* (France), *Oxford University Press* (England), *GGM editores* (Venezuela), *Carus Verlag* (Germany), and he continually receives many commissions from choirs all over the world. *Earthsongs* not only offers some of his music, but also distributes all the music published by *GGM editores*. His most recent work is his book on choral conducting *The Making of a Conductor*, published by *GGM editores*, sponsored by the Andean Corporation Bank, CAF, which is soon to be published in English.

In 1967 he founded the *Schola Cantorum de Caracas* and won First Prize in the 1974 *Guido D’Arezzo* International Competition in Italy. Since then he has attended many important international congresses and festivals with his choirs, such as ACDA conventions, Europa Cantat and America Cantat Festivals, and many World Choral Symposia. He has also been invited to serve as a guest conductor, adjudicator, and professor of choral music in Europe, the United States, Latin America and Asia.

More than thirty recordings provide evidence of Alberto Grau’s fine musicianship and extensive knowledge of international and Latin American choral repertoire. He is the founder and honorary director of the *Schola Cantorum de Venezuela* and the *Orfeón Universitario Simón Bolívar*, and he is a member of the Board of Directors of the
Grau has studied with Venezuela’s most gifted teachers: Vicente Emilio Sojo, Angel Sauce, Juan Bautista Plaza and Gonzalo Castellanos. He has won the José Angel Montero National Competition Award in Venezuela three times: in 1967 for his Triptych for Low Voice & Piano, in 1983 with Dies Irae for Mixed Chorus, and in 1987 with his Pater Noster for Mixed Chorus. His Ballet La Doncella for mixed choir, narrator and chamber ensemble was awarded first prize in the 1978 International Day for Choral Singing competition in Barcelona, Spain; and his Opereta Ecológica won the Composition Prize from the Comunidad Autónoma de Canarias, Spain, in 1999. He received a commission from the Sixth World Choral Symposium in Minneapolis in 2002, resulting in his Confitemini Domino.

In his earlier years, Grau’s choral compositions were characterized by dense and complex harmonies and the use of some extended compositional techniques such as glides, whispers, spoken text, and clusters. As in the case of many Venezuelan choral composers, this compositional output was complemented with numerous arrangements of popular and traditional Latin American tunes that were simpler in construction. In the latter part of the 1980s he began to incorporate eurhythmics in his works, which would
quickly become one of his stylistic signatures. For over a decade, Grau has been writing music that fuses four fundamental elements: 1) his initial European-based complex harmonic constructions, 2) the rich and occasionally complex rhythmic textures from Latin America and the Caribbean, 3) rhythmic motives that derive from the natural prosodic accentuation of the text, and 4) eurhythmic patterns of body movements and body percussion. Altogether, Grau’s music has quickly transcended national borders and is recognized as a fundamental part of the a cappella choral repertoire.

**Choral Works:**

**A heart cry from the west**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Text by D. Carroll. Music by P. Sheenan  
*Type of Choir:* Tr  
*Voices and Range:* S, [ss][ss]a  
*Instrumentation:* pf  
*Initial Key:* D major  
*Initial Meter:* 4/4 *  
*Initial Tempo or Affect:* Legato e dolce, circa $\frac{4}{4}$ = 58  
*Difficulty:* M  
*Language:* English  
*Approximate Duration:* 4’45”  
*Other Information:* Traditional folksong from Newfoundland, Canada  
*Date of Composition:* 2005  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Recording:* Not available  
*Additional Remarks:* None  
*Source:* Composer
**A heart cry from the west**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Text by D. Carroll. Music by P. Sheenan

**Type of Choir:** Mx

**Voices and Range:** S, [ss][aa][tt]b

**Instrumentation:** pf

**Initial Key:** D major

**Initial Meter:** 4/4 *

**Initial Tempo or Affect:** Legato e dolce, circa $\frac{\text{T}}{\text{dolce}} \approx 58$

**Difficulty:** M

**Language:** English

**Approximate Duration:** 4’45”

**Other Information:** Traditional folksong from Newfoundland, Canada

**Date of Composition:** 2005

**Date of Publication:** Manuscript

**Editor:** Manuscript

**Recording:** Not available

**Additional Remarks:** None

**Source:** Composer

---

**A la y cui cui**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Traditional from Venezuela

**Type of Choir:** Mx

**Voices and Range:** s[aa][tt][bb]

**Instrumentation:** A cappella [cuatro]

**Initial Key:** E minor

**Initial Meter:** 4/4

**Initial Tempo or Affect:** Allegro $\frac{\text{T}}{\text{dolce}} = 100$

**Difficulty:** M

**Language:** Spanish

**Approximate Duration:** 3’15”

**Other Information:** Traditional *pasodoble* from Caracas

**Date of Composition:** 2004

**Date of Publication:** 2004

**Editor:** GGM editores

**Recording:** Not available. The Schola Juvenil of Venezuela is currently working on a cd production that contains this work, but has not yet been released.
Additional Remarks: Dedicated: A mis panas del Ave Fénix

A un panal de rica miel

Arrangement / Composition: Composition
Original Music and Text: Text from a fable by Félix María Samaniego
Type of Choir: Tr
Voices and Range: Solo, [ss][aa][tt]

Initial Key: D minor
Initial Meter: 4/4 *
Initial Tempo or Affect: [♩ = 90 ]
Difficulty: H
Language: Spanish
Approximate Duration: 5'00”
Other Information: Includes extended compositional techniques such as whispering and gliding; and eurhythmics.

Date of Composition: 2006
Date of Publication: 2006
Editor: GGM editores (Earthsongs, S-275)
Recording: Not available. The Schola Juvenil of Venezuela is currently working on a cd production that contains this work, but has not yet been released.

Additional Remarks: Dedicated: A la Schola Juvenil de Venezuela

¡Alegría, Allegría!

Arrangement / Composition: Arrangement
Original Music and Text: From Cantigas de Santa María by Alfonso X “El Sabio,” Rey de Castilla y León
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: F major
Initial Meter: 6/4
Initial Tempo or Affect: Allegro
**Ananaynanay**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Collected by Isabel Aretz

*Type of Choir:* Tr

*Voices and Range:* s[ss][aa]

*Instrumentation:* [cuatro]

*Initial Key:* G minor

*Initial Meter:* 6/8

*Initial Tempo or Affect:* [♩ = 60 ]

*Difficulty:* M

*Language:* Spanish

*Approximate Duration:* 4’30’’

*Other Information:* Traditional Christmas song from Falcón State, Venezuela.

*Date of Composition:* 1988

*Date of Publication:* 2002

*Editor:* GGM editores (Earthsongs, S-510)


**Ananaynanay**

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Isabel Aretz
Type of Choir: Mx
Voices and Range: sab

Instrumentation: [cuatro]
Initial Key: G minor
Initial Meter: 6/8

Initial Tempo or Affect: [♩ = 60]
Difficulty: M
Language: Spanish

Approximate Duration: 4'30''

Other Information: Traditional Christmas song from Falcón State, Venezuela.
Date of Composition: 1980
Date of Publication: 2006
Editor: Oxford University Press

Additional Remarks: None
Source: Composer

**Arriba cosmonauta**

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: s

Instrumentation: pf
Initial Key: F major
Initial Meter: 4/4 *

Initial Tempo or Affect:♩ = 60
Difficulty: M
Language: Spanish
Approximate Duration: 2'30''
Other Information: Includes sections with eurhythmics
Date of Composition: 1999
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-523)


Additional Remarks: Dedicated: A los Pequeños Cantores de Telcel

¡Ay San Antón!
Arrangement / Composition: Composition
Original Music and Text: Text by Andrés Bello
Type of Choir: Tr
Voices and Range: S, s[ss]a

\[
\begin{array}{c}
\text{S} & \text{s} & \text{s} & \text{a} \\
\text{E minor} & \text{E minor} & \text{E minor} & \text{E minor} \\
\text{E minor} & \text{E minor} & \text{E minor} & \text{E minor} \\
\end{array}
\]

Instrumentation: [pf, perc]
Initial Key: E minor
Initial Meter: 4/4 *
Initial Tempo or Affect: Allegro salsea’o $\frac{\text{meter}}{\text{quarter note}} = 112$ (after a chant-like introduction marked: Andantino – al estilo gregoriano)
Difficulty: M
Language: Spanish
Approximate Duration: 2'30''
Other Information: The solo is a chant style line. When the choir starts the rhythm is in Salsa style. Upbeat. Includes sections with eurhythmics.
Date of Composition: 1994
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-520)

Cantos de la Tierra. Cantoría Juvenil, dir. Cristian Grases.

Additional Remarks: Dedicated: A la pequeña Oriana

**Bésame mucho**

Arrangement / Composition: Arrangement
Original Music and Text: Consuelo Velásquez
Type of Choir: Mx
Voices and Range: satb

![Musical notation](image)

Instrumentation: pf
Initial Key: E minor
Initial Meter: 4/8 *
Initial Tempo or Affect: Allegro $\downarrow = 80$
Difficulty: M
Language: Spanish
Approximate Duration: 3’00’’
Other Information: Bolero
Date of Composition: 2004
Date of Publication: 2004
Editor: GGM editores


Additional Remarks: Dedicated: To the Korean National Chorus
Source: Composer

**Bin-Nam-Ma**

Arrangement / Composition: Composition
Original Music and Text: The text is derived from phonetic transformations of a popular Catalan melody which is used by the author to start the song.
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]

Instrumentation: A cappella
Initial Key: G major
Initial Meter: 12/8 *
Initial Tempo or Affect: Allegretto \( \frac{\text{♩}}{4} = 95 \)
Difficulty: H
Language: Catalan
Approximate Duration: 6'00”
Other Information: Contains extended compositional techniques such as multi-meter, overtones, highest possible pitch, glides, and eurhythmics.

Date of Composition: 1999
Date of Publication: 2001
Editor: Earthsongs (S-166)


Additional Remarks: Dedicated: To the victims of the rain and floods. December, 1999. Commissioned by the Orfeón Universitario Simón Bolívar


Brujas y hadas

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: sa

Instrumentation: pf
Initial Key: D major
Initial Meter: 4/4
Initial Tempo or Affect: \( \frac{\text{♩}}{4} = 66 \)
Difficulty: M
Language: Spanish
Approximate Duration: 2’30”
Other Information: Includes sections with eurhythmics.
Date of Composition: 2001
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-516)


Additional Remarks: None

Canción del nuevo mundo

Arrangement / Composition: Composition
Original Music and Text: Text by Ernesto Mayz Vallenilla
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 12/8
Initial Tempo or Affect: Allegro
Difficulty: E
Language: Spanish
Approximate Duration: 1'45"
Other Information: Institutional anthem for the Simón Bolívar University in Caracas. There is a later version with orchestral accompaniment.

Date of Composition: 1972
Date of Publication: Manuscript
Editor: Manuscript

Additional Remarks: None
Source: Composer
Canciones de cuna: Canción de Cuna

Arrangement / Composition: Composition
Original Music and Text: Text by Gabriela Mistral
Type of Choir: Mx
Voices and Range: Solo, sat[bb]

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 4/4 *
Initial Tempo or Affect: [ \( \text{\textbf{\textit{\textbullet}} = 60} \) ]
Difficulty: E
Language: Spanish
Approximate Duration: 2'00”
Other Information: Slow lullaby
Date of Composition: 1966
Date of Publication: 1993
Editor: Earthsongs (S-39)

Additional Remarks: Dedicated: A Beatriz (Beatriz Grau is Alberto Grau’s first daughter)


Canciones de cuna: Duermete apegado a mí

Arrangement / Composition: Composition
Original Music and Text: Text by Gabriela Mistral
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: [ \( \text{\textbf{\textit{\textbullet}} = 75} \) ]
Difficulty: E
Language: Spanish
Approximate Duration: 2'00”
Other Information: Slow lullaby
Date of Composition: 1965
Date of Publication: 1993
Editor: Earthsongs (S-39)

Additional Remarks: Dedicated: A Rocío (Rocío Asuaje, first member of the Schola Cantorum to have a child)


Cantad coros del mundo

Arrangement / Composition: Composition
Original Music and Text: Text by Daniel Salas
Type of Choir: Mx
Voices and Range: ST, [ss][aa][tt][bb]

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 4/4 *
Initial Tempo or Affect: Serenamente
Difficulty: E
Language: Spanish
Approximate Duration: 4/4

Other Information: Relatively simple and rhythmically free song.
Date of Composition: 1990
Date of Publication: 2003
Editor: GGM editores
Recording: Not available

Additional Remarks: Dedicated: A Oscar Armao, compañero cantor de ahora y siempre

**Cantemos alegres**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular Christmas song from Venezuela. Compiled by Vicente Emilio Sojo  
*Type of Choir:* Mx  
*Voices and Range:* Solo, sat[bb]  

**Instrumentation:** [cuatro, perc]  
*Initial Key:* C major  
*Initial Meter:* 5/8  
*Initial Tempo or Affect:* = circa 100  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 1’45”  
*Other Information:* Venezuelan aguinaldo  
*Date of Composition:* 1968.  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

**Caracolitos chicos**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Fragments of verses by Federico García Lorca  
*Type of Choir:* Tr  
*Voices and Range:* SA, [ss][ss][aa][aa]  

**Instrumentation:** A cappella  
*Initial Key:* D minor  
*Initial Meter:* 2/4 *  
*Initial Tempo or Affect:* Enérgico = circa 72  
*Difficulty:* H
<table>
<thead>
<tr>
<th>Language</th>
<th>Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Approximate Duration</strong></td>
<td>6'00’’</td>
</tr>
<tr>
<td><strong>Other Information</strong></td>
<td>Difficult composition with much body eurhythmics. The harmonic language is also challenging. It has meter changes throughout the piece.</td>
</tr>
<tr>
<td><strong>Date of Composition</strong></td>
<td>2002</td>
</tr>
<tr>
<td><strong>Date of Publication</strong></td>
<td>2002</td>
</tr>
<tr>
<td><strong>Editor</strong></td>
<td>GGM editores (Earthsongs, S-511)</td>
</tr>
</tbody>
</table>


**Additional Remarks:** Commissioned by the San Francisco Girls Choir


---

**Caramba**

<table>
<thead>
<tr>
<th>Arrangement / Composition</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Music and Text</strong></td>
<td>Otilio Galindez</td>
</tr>
<tr>
<td><strong>Type of Choir</strong></td>
<td>Tr</td>
</tr>
<tr>
<td><strong>Voices and Range</strong></td>
<td>[ss][ss][aaaa]</td>
</tr>
</tbody>
</table>

![Musical notation](image)

<table>
<thead>
<tr>
<th><strong>Instrumentation</strong></th>
<th>A cappella</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial Key</strong></td>
<td>C minor</td>
</tr>
<tr>
<td><strong>Initial Meter</strong></td>
<td>6/8 *</td>
</tr>
<tr>
<td><strong>Initial Tempo or Affect</strong></td>
<td>[♩ = 60 ]</td>
</tr>
<tr>
<td><strong>Difficulty</strong></td>
<td>M</td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td>Spanish</td>
</tr>
<tr>
<td><strong>Approximate Duration</strong></td>
<td>3'00’’</td>
</tr>
<tr>
<td><strong>Other Information</strong></td>
<td>Serenade from Venezuela</td>
</tr>
<tr>
<td><strong>Date of Composition</strong></td>
<td>1989</td>
</tr>
<tr>
<td><strong>Date of Publication</strong></td>
<td>2000</td>
</tr>
<tr>
<td><strong>Editor</strong></td>
<td>Ediciones Schola Cantorum de Caracas</td>
</tr>
</tbody>
</table>


Additional Remarks: None

Caramba

Arrangement / Composition: Arrangement
Original Music and Text: Otilio Galíndez
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]
Instrumentation: A cappella
Initial Key: C minor
Initial Meter: 6/8 *
Initial Tempo or Affect: Amoroso y siempre dulce
Difficulty: M
Language: Spanish
Approximate Duration: 3’00’’
Other Information: Serenade from Venezuela
Date of Composition: 1989
Date of Publication: 1999
Editor: Kjos

Additional Remarks: None
**Cinco canciones infantiles basadas en la poesía popular**

**El San Pedro: I.- Si San Pedro se muriera**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Based on the Venezuelan popular poem *El San Pedro*  
*Type of Choir:* Tr  
*Voices and Range:* sa

![Musical notation]

*Instrumentation:* [cuatro, perc]  
*Initial Key:* D major  
*Initial Meter:* 6/8 *  
*Initial Tempo or Affect:* $\frac{}{} = 112$  
*Difficulty:* M  
*Language:* Spanish  
*Approximate Duration:* 3'00”  
*Other Information:* Upbeat. Includes sections with eurhythmics. At the end the author incorporated warm-up and eurhythmic exercises based on the song.

*Date of Composition:* 1996  
*Date of Publication:* 2002  
*Editor:* GGM editores (Earthsongs, S-505)  


*Additional Remarks:* Dedicated: A la Cantoría Juvenil de la Schola Cantorum de Caracas


**Cinco canciones infantiles basadas en la poesía popular**

**El San Pedro: II.- El San Pedro milagroso**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Based on the Venezuelan popular poem *El San Pedro*  
*Type of Choir:* Tr  
*Voices and Range:* SA, s

![Musical notation]

*Instrumentation:* [cuatro, perc]  
*Initial Key:* G minor
<table>
<thead>
<tr>
<th><strong>Initial Meter:</strong></th>
<th>8/8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial Tempo or Affect:</strong></td>
<td>$\frac{\text{d}}{\text{s}} = 68$</td>
</tr>
<tr>
<td><strong>Difficulty:</strong></td>
<td>M</td>
</tr>
<tr>
<td><strong>Language:</strong></td>
<td>Spanish</td>
</tr>
<tr>
<td><strong>Approximate Duration:</strong></td>
<td>3'00’’</td>
</tr>
<tr>
<td><strong>Other Information:</strong></td>
<td>Slow. Includes sections with eurhythmics. At the end the author incorporated warm-up and eurhythmic exercises based on the song.</td>
</tr>
</tbody>
</table>

**Date of Composition:** 1996  
**Date of Publication:** 2002  
**Editor:** GGM editores (Earthsongs, S-506)  


**Additional Remarks:** Dedicated: *A la Cantoría Juvenil de la Schola Cantorum de Caracas*


---

**Cinco canciones infantiles basadas en la poesía popular**

**El San Pedro: III.- Ponte el gorro Peruchito**

<table>
<thead>
<tr>
<th><strong>Arrangement / Composition:</strong></th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Music and Text:</strong></td>
<td>Based on the Venezuelan popular poem El San Pedro</td>
</tr>
<tr>
<td><strong>Type of Choir:</strong></td>
<td>Tr</td>
</tr>
<tr>
<td><strong>Voices and Range:</strong></td>
<td>sa</td>
</tr>
<tr>
<td><strong>Instrumentation:</strong></td>
<td>[cuatro, perc]</td>
</tr>
<tr>
<td><strong>Initial Key:</strong></td>
<td>C major</td>
</tr>
<tr>
<td><strong>Initial Meter:</strong></td>
<td>8/8 *</td>
</tr>
<tr>
<td><strong>Initial Tempo or Affect:</strong></td>
<td>$\frac{\text{d}}{\text{s}} = 100$</td>
</tr>
<tr>
<td><strong>Difficulty:</strong></td>
<td>M</td>
</tr>
<tr>
<td><strong>Language:</strong></td>
<td>Spanish</td>
</tr>
<tr>
<td><strong>Approximate Duration:</strong></td>
<td>3'00’’</td>
</tr>
<tr>
<td><strong>Other Information:</strong></td>
<td>Upbeat and humorous. Includes sections with eurhythmics. At the end the author incorporated warm-up and eurhythmic exercises based on the song.</td>
</tr>
</tbody>
</table>

**Date of Composition:** 1996  
**Date of Publication:** 2002  
**Editor:** GGM editores (Earthsongs, S-507)


Additional Remarks: Dedicated: A la Cantoría Juvenil de la Schola Cantorum de Caracas


Cinco canciones infantiles basadas en la poesía popular
El San Pedro: IV.- El San Pedro de mi tierra

Arrangement / Composition: Composition

Original Music and Text: Based on the Venezuelan popular poem El San Pedro

Type of Choir: Tr

Voices and Range: s[aa]

Instrumentation: [cuatro, perc]

Initial Key: D minor

Initial Meter: 6/8

Initial Tempo or Affect: \( \text{Tempo} = 74 \)

Difficulty: M

Language: Spanish

Approximate Duration: 3'30"

Other Information: Slow and in a way melancholic. Includes sections with eurhythms. At the end the author incorporated warm-up and eurhythmic exercises based on the song.

Date of Composition: 1996
Date of Publication: 2002

Editor: GGM editores (Earthsongs, S-508)


Additional Remarks: Dedicated: A la Cantoría Juvenil de la Schola Cantorum de Caracas

Cinco canciones infantiles basadas en la poesía popular

El San Pedro: V.- El San Pedro juega chapas

Arrangement / Composition: Composition
Original Music and Text: Based on the Venezuelan popular poem El San Pedro
Type of Choir: Tr
Voices and Range: sa

Instrumentation: [cuatro, perc]
Initial Key: D minor
Initial Meter: 6/8
Initial Tempo or Affect: \( \frac{\text{d}}{\text{s}} = 88 \)
Difficulty: M
Language: Spanish
Approximate Duration: 3'15''
Other Information: Upbeat and percussive. Includes sections with eurhythmics. At the end the author incorporated warm-up and eurhythmic exercises based on the song.

Date of Composition: 1996
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-509)


Additional Remarks: Dedicated: A la Cantoría Juvenil de la Schola Cantorum de Caracas

Como busca el tierno infante

Arrangement / Composition: Composition
Original Music and Text: Alberto Grau
Type of Choir: Mx + Tr (children’s choir)
Voices and Range: Solo (or children’s choir), satb
Children:
Como compongo poco

Arrangement / Composition: Composition
Original Music and Text: Alberto Grau
Type of Choir: Tr
Voices and Range: ssaa

Instrumentation: A cappella. Some latin percussion could be used in the middle section

Initial Key: A minor
Initial Meter: 7/4 *

Initial Tempo or Affect: \( \frac{4}{4} = 250 \)
Difficulty: M
Language: Spanish

Approximate Duration: 6’15’’

Other Information: The composer uses extended compositional techniques such as talking, imitation of percussion instruments, and glides. Includes sections with eurhythmics.

Date of Composition: 1996
Date of Publication: 1996
Editor: Earthsongs (W-44)


**Additional Remarks:** Dedicated: _A la CAG (Cantoria Alberto Grau)_

**Source:** Grau, Alberto. _Como compongo poco, yo 'toy loco._ Corvallis: Earthsongs, 1996.

---

**Como tú**

**Arrangement / Composition:** Composition

**Original Music and Text:** Text by Rubén Darío

**Type of Choir:** Tr

**Voices and Range:** [ssss][ssss][aaaa][aaaa]

**Instrumentation:** A cappella

**Initial Key:** G minor

**Initial Meter:** 3/4 *

**Initial Tempo or Affect:** Andantino, dolcemente. Circa $\uparrow = 92$

**Difficulty:** H

**Language:** Spanish

**Approximate Duration:** 4’00”

**Other Information:** Challenging upbeat song. The composer uses many of the rhythms from Latin percussion instruments and sets them in the voices creating intricate rhythmic textures. It ends with 16-note clusters.

**Date of Composition:** 1988

**Date of Publication:** 1996

**Editor:** Earthsongs (W-41)


Additional Remarks: Dedicated: Para que la cante mi querida Cantoría, dedicado a su mascota Mercedes Teresa. Commissioned by the Cantoría Alberto Grau


Confitemi Domino

Arrangement / Composition: Composition
Original Music and Text: Psalm 33
Type of Choir: Mx
Voices and Range: SS, [ss][aa][tt][bb]
**Confitemini Domino**

**Arrangement / Composition:** Composition

**Original Music and Text:** Text by Andrés Bello

**Type of Choir:** Tr

**Voices and Range:** S, sa

**Instrumentation:** [pf, perc]

**Initial Key:** A minor

**Initial Meter:** 4/4

**Initial Tempo or Affect:** Allegretto $\frac{\text{d}}{\text{4}} = 72$

**Difficulty:** M

**Language:** Spanish

**Date of Composition:** 2001

**Date of Publication:** 2002

**Editor:** GGM editores (Earthsongs, S-167)


**Additional Remarks:** Dedicated: *A Trina, in memoriam.* Commissioned by the VI World Symposium for Choral Music in Minneapolis, USA.

**Approximate Duration:** $\sim 7'30''$

**Other Information:** Challenging harmonic language. Use of extended compositional techniques such as whispering and glides.

**Instrumentation:** A cappella

**Initial Key:** Hinting towards G minor

**Initial Meter:** 4/4 *

**Initial Tempo or Affect:** $\frac{\text{d}}{\text{4}} = \text{circa} \ 80$

**Difficulty:** H

**Language:** Latin
Approximate Duration: 4’30’’
Other Information: Includes sections with eurhythmics
Date of Composition: 1994
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-518)


Additional Remarks: Dedicated: A los Pequeños Cantores de la Schola Cantorum de Caracas – Nivel III

Cuatro piezas para coros infantiles en idioma Euskera:
I.- Anai Txiki Berri Bat

Arrangement / Composition: Composition
Original Music and Text: Anonymous
Type of Choir: Tr
Voices and Range: s a

Instrumentation: A cappella [pf, gtr]
Initial Key: C minor
Initial Meter: 8/8
Initial Tempo or Affect: Allegro \( \frac{\text{♩}}{= \text{circa } 168} \)
Difficulty: M
Language: Euskera (Basque)
Approximate Duration: 3’45’’
Other Information: Includes sections with eurhythmics
Date of Composition: 1998
Date of Publication: Manuscript
Editor: Manuscript
Recording: Tulumpé! Pequeños Cantores de la Schola, Colegio Humboldt, dir. María Leticia González Lozada. Fundación Schola Cantorum de Caracas. FD1722002458. CD.
Dedicated: A mi nieto Santiago

Cuatro piezas para coros infantiles en idioma Euskera:
II.- Kirio Mirio

Composition
Anonymous
Tr
[ss]a
A cappella or with pf (The piano accompaniment is only written in the first two staves and the author suggests to repeat the same rhythmic pattern changing according to the harmony that is written) [gtr].
E major
6/8
[♩ = 85 ]
E
Euskera (Basque)
1’45”
Includes sections with eurhythmics
1998
2002
GGM editores (Earthsongs, S-527)
Tulumpé! Pequeños Cantores de la Schola, Colegio Humboldt, dir. María Leticia González Lozada. Fundación Schola Cantorum de Caracas. FD1722002458. CD.
None

Cuatro piezas para coros infantiles en idioma Euskera:
III.- Tirtiricu Tarrapatari Tulumpe

Composition
Anonymous
Tr
sa
A cappella [pf, gtr]
Initial Key: E minor  
Initial Meter: 9/8 *  
Initial Tempo or Affect: ♩ = circa 208  
Difficulty: M  
Language: Eusker (Basque)  
Approximate Duration: 1’45”’  
Other Information: Includes sections with eurhythmics  
Date of Composition: 1998  
Date of Publication: 2002  
Editor: GGM editores (Earthsongs, S-526)  
Recording: Tulumpe! Pequeños Cantores de la Schola, Colegio Humboldt, dir. María Leticia González Lozada. Fundación Schola Cantorum de Caracas. FD1722002458. CD.  
Additional Remarks: None  

**Cuatro piezas para coros infantiles en idioma Euskera:**  
IV.- Elefantea Nun Da?

Arrangement / Composition: Composition  
Original Music and Text: Anonymous  
Type of Choir: Tr  
Voices and Range: [ss]a

Instrumentation: A cappella [pf, gtr]  
Initial Key: G major  
Initial Meter: 4/8  
Initial Tempo or Affect: Allegretto ♩ = 160  
Difficulty: M  
Language: Eusker (Basque)  
Approximate Duration: 1’45”’  
Other Information: Includes sections with eurhythmics  
Date of Composition: 1998  
Date of Publication: Manuscript  
Editor: Manuscript  

**Cumpleaños**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Jesús Rosas Marcano  
*Type of Choir:* Tr  
*Voices and Range:* s  
*Instrumentation:* pf (optional). [cuatro, gtr, or any other instrument that could offer a rhythmic and harmonic support].  
*Initial Key:* D major  
*Initial Meter:* 6/8  
*Initial Tempo or Affect:* \( \frac{\text{♩}}{\text{♩}} \) = 100  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 2'00’’  
*Other Information:* Upbeat. Includes sections with eurhythmics  
*Date of Composition:* 1999  
*Date of Publication:* 2002  
*Editor:* GGM editores (Earthsongs, S-524)  


*Additional Remarks:* None  

**Da que Deus m’amou**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* From Cantigas de Santa María by Alfonso X “El Sabio,” Rey de Castilla y León  
*Type of Choir:* Mx  
*Voices and Range:* [ss][tt][bb]
Instrumentation: A cappella
Initial Key: D minor
Initial Meter: 12/8 *
Initial Tempo or Affect: \[ \end{array} = 65 \]
Difficulty: E
Language: Old Spanish
Approximate Duration: 3’15”
Other Information: Simple song. The sopranos sing the melodic line while the rest of the choir accompanies with neutral syllables.

Date of Composition: 1999
Date of Publication: Manuscript
Editor: Manuscript
Recording: Not available
Additional Remarks: Dedicated: A la María, sancta ma non troppo
Source: Composer

Dale como es

Arrangement / Composition: Arrangement
Original Music and Text: Adalberto Alvarez
Type of Choir: Mx
Voices and Range: [ss][aa][tt]b

Instrumentation: [pf, perc]
Initial Key: F major
Initial Meter: 4/8
Initial Tempo or Affect: \( \end{array} = 120 \)
Difficulty: M
Language: Spanish
Approximate Duration: 4’45”
Other Information: Songo rhythm (Cuban popular rhythm). Very upbeat song

Date of Composition: 1998
Date of Publication: 2001
Editor: Earthsongs (S-144)

Latinoamericana XXI. Cantoria Alberto Grau and Schola Cantorum de Caracas, dir. María Guinand, Alberto

Additional Remarks: None


Dies Irae

Arrangement / Composition: Composition

Original Music and Text: Thirteenth century Latin hymn thought to be written by Thomas of Celano.

Type of Choir: Mx

Voices and Range: SAT, [ssss][aaaa][tttt][bbbb]

Instrumentation: A cappella

Initial Key: Contemporary harmonic language starting with a B

Initial Meter: 5/8 *

Initial Tempo or Affect: Andante quejumbroso (dolent) \( \frac{\text{4}}{\text{8}} = 80 \)

Difficulty: H

Language: Latin

Approximate Duration: 6’45”

Other Information: Complex motet that contains some extended compositional techniques such as glides, clusters, approximate pitches, and whispering.

Date of Composition: 1983

Date of Publication: Not available

Editor: Escuela de Canto Coral Lagoven


Schola Cantorum de Caracas. Música Venezolana y
Dolorosa

Arrangement / Composition: Composition
Original Music and Text: Thirteenth century Roman Catholic sequence attributed to Innocent III and Jacopone da Todi
Type of Choir: Tr
Voices and Range: S, [ss][ss]a

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 4/4 *

Initial Tempo or Affect: \( \dot{\text{}} = \text{circ}a 56 \) (after short introduction marked: Lento ad libitum)
Difficulty: H
Language: Latin
Approximate Duration: 4'00''

Other Information: Slow motet that uses gliding from note to note as a compositional technique, and has many metric changes. Includes sections with eurhythmics.

Date of Composition: 1998
Date of Publication: Manuscript
Editor: Manuscript
Recording: Not available
Additional Remarks: Dedicated: A Clelia
Source: Composer

Doxa Patri

Arrangement / Composition: Composition
Original Music and Text: Collected by Bucut Dulpa
Type of Choir: Mx
Voices and Range: sat[bb]
Instrumentation: A cappella  
Initial Key: C major  
Initial Meter: 4/4  
Initial Tempo or Affect: Sempre dolce = ca. 60  
Difficulty: M  
Language: Latin  
Approximate Duration: 3’15”  
Other Information: Slow processional song  
Date of Composition: 1995  
Date of Publication: Manuscript  
Editor: Manuscript  
Additional Remarks: None  
Source: Composer  

El  
Arrangement / Composition: Composition  
Original Music and Text: Text by Juán de la Encina  
Type of Choir: Mx  
Voices and Range: satb  

Instrumentation: [cuatro]  
Initial Key: E minor  
Initial Meter: 3/4  
Initial Tempo or Affect: Ritmo de chacarera  
Difficulty: E  
Language: Spanish  
Approximate Duration: 2’15”  
Other Information: Rhythm of Chacarera from Argentina  
Date of Composition: 1993  
Date of Publication: Manuscript  
Editor: Manuscript  
Additional Remarks: Dedicated: A la Coral Banco Consolidado  
Source: Composer
**El barquito**

*Arrangement / Composition:* Composition

*Original Music and Text:* Based on the Venezuelan popular song *El barquito*

*Type of Choir:* Tr

*Voices and Range:* S, [ss][aa]

*Instrumentation:* [gtr, perc]

*Initial Key:* C major

*Initial Meter:* 4/4 *

*Initial Tempo or Affect:* $\text{\textbf{\textit{\textbf{}}}} = 60$

*Difficulty:* M

*Language:* Spanish

*Approximate Duration:* 2'15”

*Other Information:* Upbeat variations on the popular theme. Includes sections with eurhythmics

*Date of Composition:* 1996

*Date of Publication:* 1996

*Editor:* Earthsongs (W-42)


*Additional Remarks:* Dedicated: *a Flor, mi compinche!*


**El burro flautista**

*Arrangement / Composition:* Composition

*Original Music and Text:* Text by Tomás de Iriarte

*Type of Choir:* Tr

*Voices and Range:* SA, [ss]a
**El burro flautista**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular song from Catalonia  
*Type of Choir:* Mx  
*Voices and Range:* S, s[aat]bb  
*Instrumentation:* A cappella  
*Initial Key:* G minor  
*Initial Meter:* 4/4  
*Initial Tempo or Affect:* $\frac{\text{ subdivisions}}{\text{quarter note}} = 50$  
*Difficulty:* E  
*Language:* Catalan  
*Approximate Duration:* 2'00”  
*Other Information:* Slow and melancholic. The soloist sings the melody while the choir accompanies with a neutral vowel. There is a later version with orchestral accompaniment.

*Date of Composition:* 1970  
*Date of Publication:* Manuscript  
*Editor:* Manuscript

**El cant dell’s aucells**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular song from Catalonia  
*Type of Choir:* Mx  
*Voices and Range:* S, s[aat]bb  
*Instrumentation:* A cappella  
*Initial Key:* G minor  
*Initial Meter:* 4/4  
*Initial Tempo or Affect:* $\frac{\text{ subdivisions}}{\text{quarter note}} = 50$  
*Difficulty:* E  
*Language:* Catalan  
*Approximate Duration:* 2'00”  
*Other Information:* Includes some extended compositional techniques such as glides, spoken sections, and whistling, and includes eurhythms throughout. It includes performance instructions, especially for the eurhythmic sections.

*Date of Composition:* 2005  
*Date of Publication:* 2005  
*Editor:* GGM editores (Earthsongs, S-274)  
*Recording:* Not available  
*Additional Remarks:* Dedicated: Al Maestro y amigo Simón Galindo y a su magnífico Coro de Niñas “Juventud Unida”  

Additional Remarks: None
Source: Composer

El cant del pinsa

Arrangement / Composition: Composition
Original Music and Text: Text by Josep Carner
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: pf
Initial Key: D major
Initial Meter: 4/4 *

Initial Tempo or Affect: Circa $\frac{\text{b}}{\text{m}} = 74$
Difficulty: M
Language: Catalan
Approximate Other Duration: 2’30”
Other Information: Includes sections with eurhythmics
Date of Composition: 2000
Date of Publication: Manuscript
Editor: Manuscript
Recording: Not available
Additional Remarks: Dedicated: Al Cor Madrigal
Source: Composer

El gallo

Arrangement / Composition: Arrangement
Original Music and Text: Popular Christmas song from Venezuela
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: C major
Initial Meter: 2/4

Initial Tempo or Affect: $[\text{b} = 315 ]$
Difficulty: M
Language: Spanish
Approximate Duration: 2'30"
Other Information: Venezuelan aguinaldo
Date of Composition: 1974
Date of Publication: Manuscript
Editor: Manuscript


Additional Remarks: None
Source: Composer

El gavilán

Arrangement / Composition: Arrangement
Original Music and Text: Popular song from Venezuela
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]

Instrumentation: [cuatro, perc]
Initial Key: B minor
Initial Meter: 3/4

Initial Tempo or Affect: [♩ = 195 ] (after a short and slow introduction marked: Lento)
Difficulty: M
Language: Spanish
Approximate Duration: 2'15"
Other Information: Venezuelan joropo. Upbeat song. Some rhythmic complexities

Date of Composition: 1974
Date of Publication: Manuscript
Editor: Manuscript

Schola Cantorum de Caracas. Música Venezolana y Latinoamericana. Antología 30 años, Schola Cantorum de Caracas, dir. Alberto Grau,
El gavilán

Arrangement / Composition: Arrangement
Original Music and Text: Popular song from Venezuela
Type of Choir: Mx
Voices and Range: [ss][aa][bb]

Instrumentation: pf
Initial Key: B minor
Initial Meter: 3/4
Initial Tempo or Affect: Allegro $\dot{=} 180$ (after a short introduction marked: Moderato $\dot{=} 60$)
Difficulty: E
Language: Spanish
Approximate Duration: 2'15''
Other Information: Venezuelan joropo. Upbeat song. Some rhythmic complexities and some extended compositional techniques are used.

Date of Composition: 2005
Date of Publication: 2005
Editor: GGM editores
Recording: Not available. The Schola Juvenil of Venezuela is currently working on a cd production that contains this work, but has not yet been released.

Additional Remarks: None

El riu i el mar

Arrangement / Composition: Composition
Original Music and Text: Text by Salvador Albert
Type of Choir: Tr
Voices and Range: sa

Instrumentation: pf
Initial Key: F major
Initial Meter: 5/8
Initial Tempo or Affect: Circa $\frac{\text{♩}}{\text{♩}} = 132$
Difficulty: M
Language: Catalan
Approximate Duration: 2'30”
Other Information: Includes sections with eurhythmics. Uses extended compositional techniques towards the end of the piece.

Date of Composition: 2000
Date of Publication: Manuscript
Editor: Manuscript
Recording: Not available
Additional Remarks: Dedicated: Al Cor Madrigal
Source: Composer

El seu cor bat com el nostre

Arrangement / Composition: Composition
Original Music and Text: Text by Jean Dauby. Translation from the original French into Catalan by María Martorell
Type of Choir: Tr
Voices and Range: [ss][aa]

Instrumentation: A cappella
Initial Key: D minor
Initial Meter: 2/4 *

Initial Tempo or Affect: Dolcemente $\frac{\text{♩}}{\text{♩}} = 72$
Difficulty: M
Language: Catalan
Approximate Duration: 2'30”
Other Information: Includes sections with eurhythmics
Date of Composition: 2000
Date of Publication: Manuscript
Editor: Manuscript
Recording: GGM editores (distributed by Earthsongs)
Additional Remarks: Dedicated: A Maria Martorell
Source: Composer

Fecit Potentiam

Arrangement / Composition: Composition
Original Music and Text: Text from the Magnificat, canticle appointed to be sung at Vespers in the Roman Rite.
Type of Choir: Mx
Voices and Range: STBB, ssaattbb

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 5/8 *

Initial Tempo or Affect: Andante \( \frac{3}{4} \) = circa 90

Difficulty: H
Language: Latin

Approximate Duration: 8’00’’

Other Information: Challenging composition that uses many extended
compositional techniques and eurhythms. There are
numerous meter changes throughout. It includes
performance instructions for the eurhythmic sections.

Date of Composition: 2008
Date of Publication: 2008
Editor: GGM editores
Recording: Not available

Additional Remarks: Commissioned by the Koerner Composer Residency
Program, Faculty of Music at the University of Toronto.
Premiered at the Soundstreams University Voices, 2008.

Source: Grau, Alberto. Fecit Potentiam. Caracas: GGM editores,
2008.

---

Feliz navidad

Arrangement / Composition: Arrangement
Original Music and Text: José Feliciano
Type of Choir: Mx
Voices and Range: Solo, satb

Instrumentation: [pf, elec bass, perc]
Initial Key: C major
Initial Meter: 4/4

Initial Tempo or Affect: \( \frac{3}{4} = 125 \)

Difficulty: E
Language: Spanish

Approximate Duration: 4’00’’

Other Information: Christmas song

Date of Composition: 1990
Date of Publication: Manuscript
Editor: Manuscript
Recording: Tierra, País y Patria. Coral Consolidado, dir. Alberto
### Additional Remarks:
None

### Source:
Composer

---

### Fiat Mundus Iustus

**Arrangement / Composition:** Composition  
**Original Music and Text:** Alberto Grau  
**Type of Choir:** Tr  
**Voices and Range:** s[ss][aa]

![Musical notation]

**Instrumentation:** A cappella  
**Initial Key:** C minor  
**Initial Meter:** 8/8 *  
**Initial Tempo or Affect:** $\frac{3}{4} = \text{circa 100}$  
**Difficulty:** E  
**Language:** Latin  
**Approximate Duration:** 4'00''  
**Other Information:** Includes sections with eurhythmics  
**Date of Composition:** 1989  
**Date of Publication:** Manuscript  
**Editor:** Manuscript  
**Recording:** Not available  
**Additional Remarks:** The initials (FMI) are the same as the “Fondo Monetario Internacional” (International Monetary Fund). Given the translation of the text (“may a fairer world be created”), the intention of the author was to create a sort of hymn against the economic oppression of the FMI.  

**Source:** Composer

---

### Fiat Mundus Iustus

**Arrangement / Composition:** Composition  
**Original Music and Text:** Alberto Grau  
**Type of Choir:** Tr  
**Voices and Range:** [ss][ss][aa]

![Musical notation]

**Instrumentation:** A cappella  
**Initial Key:** C minor  
**Initial Meter:** 8/8 *  
**Initial Tempo or Affect:** $\frac{3}{4} = \text{circa 100}$
Fiat Mundus Iustus

Arrangement / Composition: Composition
Original Music and Text: Alberto Grau
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: C minor
Initial Meter: 8/8 *
Initial Tempo or Affect: \( \approx \) circa 100
Difficulty: E
Language: Latin
Approximate Duration: 4'00''
Other Information: Includes sections with eurhythmics
Date of Composition: 1989
Date of Publication: No date
Editor: Escuela de canto coral Lagoven
Recording: Not available
Additional Remarks: The initials (FMI) are the same as the “Fondo Monetario Internacional” (International Monetary Fund). Given the translation of the text (“may a fairer world be created”), the intention of the author was to create a sort of hymn against the economic oppression of the FMI.

Source: Composer
Guararé

Arrangement / Composition: Arrangement
Original Music and Text: Ricardo Fábrega and Colaco Cortez
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 4/4 *

Initial Tempo or Affect: \( \dot{\quad} = \text{ca. 120} \)
Difficulty: M
Language: Spanish
Approximate Duration: 2'00”

Other Information: Upbeat song with some rhythmic complexities

Date of Composition: 2007
Date of Publication: 2007
Editor: GGM editores (Earthsongs, S-273)
Recording: None
Additional Remarks: Dedicated: A Kathy Romney

Hermana lluvia

Arrangement / Composition: Composition
Original Music and Text: Alberto Grau
Type of Choir: Mx
Voices and Range: 3 Soloists, [ss][ss][aa]attbb

Instrumentation: A cappella
Initial Key: F minor
Initial Meter: 3/4 *

Initial Tempo or Affect: Lentamente
Difficulty: H
Language: Spanish
Approximate Duration: 8'30”

Other Information: Challenging composition that uses many extended compositional techniques and eurhythmics. There are numerous meter changes throughout. It includes performance instructions for the eurhythmic sections. First section imitates the rain falling.

Date of Composition: 2002
Date of Publication: 2003
I’se the b’y

Arrangement / Composition: Arrangement
Original Music and Text: Folksong from Canada
Type of Choir: Tr
Voices and Range: [ss]sa

I’se the b’y

Arrangement / Composition: Arrangement
Original Music and Text: Folksong from Canada
Type of Choir: Mx
Voices and Range: satb

I’se the b’y

Arrangement / Composition: Arrangement
Original Music and Text: Folksong from Canada
Type of Choir: Tr
Voices and Range: [ss]sa

Additional Remarks: Commissioned by the Singapore Youth Choir for their 40th Anniversary.
Approximate Duration: 1’30’’
Other Information: Upbeat song. Includes some eurhythmics
Date of Composition: 2005
Date of Publication: Manuscript
Editor: Manuscript
Recording: Not available
Additional Remarks: None
Source: Composer

Junda junda, San Antón

Arrangement / Composition: Composition
Original Music and Text: Text by Andrés Bello
Type of Choir: Tr
Voices and Range: [ss]sa

Instrumentation: [pf or gtr, perc]
Initial Key: Eb major
Initial Meter: 4/4 *
Initial Tempo or Affect: \( \dot{\text{\textbf{J}}} = 72 \)
Difficulty: M
Language: Spanish
Approximate Duration: 3’00’’
Other Information: Upbeat song. Includes sections with eurhythmics
Date of Composition: 1994
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-521)
Recording: Not available
Additional Remarks: Dedicated: A los Pequeños Contores de Altagracia con afecto y admiración

Kasar Mie La Gaji

Arrangement / Composition: Composition
Original Music and Text: “Kasar mie la gaji” is a phrase from the African Sahel which means: “The Earth is tired”
Type of Choir: Tr
Voices and Range: ssaa

Instrumentation: A cappella
**Kasar Mie La Gaji**

*Arrangement / Composition:* Composition

*Original Music and Text:* “Kasar mie la gaji” is a phrase from the African Sahel which means: “The Earth is tired”

*Type of Choir:* Mx

*Voices and Range:* [ss][aa][tt][bb]

*Instrumentation:* A cappella

*Initial Key:* B minor

*Initial Meter:* 8/4 *

*Initial Tempo or Affect:* Andante. Molto legato $\frac{\text{\textit{d}}}{\text{\textit{d}}}$ = 80

*Difficulty:* H

*Language:* African Sahel

*Approximate Duration:* 5’30”

*Other Information:* The song contains some extended compositional techniques such as whispering, glides, among others. Includes sections with eurhythmics.

*Date of Composition:* 1990

*Date of Publication:* 1991

*Editor:* Editions A Coeur Joie (also distributed by Earthsongs, W-33)


*Additional Remarks:* Dedicated: *A María*


**La cucaracha**

*Arrangement / Composition:* Composition

*Original Music and Text:* Based on the popular Mexican song “La cucaracha” with additional text by Alberto Grau

*Type of Choir:* Tr

*Voices and Range:* ssa

*Instrumentation:* [pf, perc]
La doncella

Arrangement / Composition: Composition
Original Music and Text: Text by Salvador de Madariaga
Type of Choir: Tr
Voices and Range: Narrator, ssa

Instrumentation: fl/pic, ob, cl Bb, bn, tp Bb, tbn, tuba, tmp, small dr, sd, tambn, cym, clave, güiro, cowbell, bd, tri, 2tam-tam, glock, vib, conga, bongo, elec gtr, elec bass, pf, cel, str

Initial Key: F#-C tritone (possibly hinting F# diminished)
Initial Meter: 10/8 *
Initial Tempo or Affect: Allegro = 120
Difficulty: H
Language: Spanish
Approximate Duration: 29’00’’
Other Information: Contains extended compositional techniques such as glides, whispering, whistling, talking, clusters, and eurhythmic elements. It uses mixed meter throughout.

Date of Composition: 1977-1978
Date of Publication: 1988
Editor: Ediciones de la Contraloria General de la República


La doncella

Arrangement / Composition: Composition
Original Music and Text: Text by Salvador de Madariaga
Type of Choir: Mx
Voices and Range: Narrator, [ss][aa][tt][bb]

Instrumentation: fl/pic, ob, cl Bb, bn, tp Bb, tbn, tuba, tmp, small dr, sd, tamb, cym, clave, guiro, cowbell, bd, tri, 2tam-tam, glock, vib, elec gtr, elec bass, pf, cel, vc, db
Initial Key: F#-C tritone (possibly hinting F# diminished)
Initial Meter: 10/8 *

Initial Tempo or Affect: Allegro $\frac{\dot{4}}{4} = 120$
Difficulty: H
Language: Spanish
Approximate Duration: 29’00’’
Other Information: Contains extended compositional techniques such as glides, whispering, whistling, talking, clusters, and eurhythmic elements. It uses mixed meter throughout.

Date of Composition: 1977-1978
Date of Publication: 1988
Editor: Ediciones de la Contraloria General de la República
La flor de la miel

Arrangement / Composition: Composition
Original Music and Text: Text by Manuel Felipe Rugeles
Type of Choir: Tr
Voices and Range: A, [ss][ss][aa]
Instrumentation: A cappella
Initial Key: C major
Initial Meter: 12/8
Initial Tempo or Affect: Muy dulce \( \frac{1}{4} \) = 58
Difficulty: M
Language: Spanish
Approximate Duration: 5’00”
Other Information: Slow lullaby that characterizes for creating chords by holding the notes of the melody
Date of Composition: 1983
Date of Publication: 1994
Editor: Earthsongs (S-47)


Ness – Grau. Schola Cantorum de Caracas, Cantoría
Alberto Grau, Orfeón Universitario Simón Bolívar,
dir. Alberto Grau and María Guinand. Fundación
Schola Cantorum de Caracas. FC 17296313. CD.
1996.

Additional Remarks: Dedicated: A María y su pequeño tesoro (Alberto Grau
composed this song for the birth of his son Luis Alfredo)

Caracas: Lagoven.

La muerte del ángel

Arrangement / Composition: Arrangement
Original Music and Text: Astor Piazzolla. Original arrangement by Liliana
Cangiano. Harmonization and adaptation for treble voices
by Alberto Grau.

Type of Choir: Tr
Voices and Range: SA, [ss][ss][aa]

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/8 *
Initial Tempo or Affect: [♩ = 110 ]
Difficulty: M
Language: Nonsensical syllables
Approximate Duration: 3’00’’
Other Information: Challenging arrangement of an Argentinean tango
Date of Composition: 1999
Date of Publication: Manuscript
Editor: Manuscript
Recording: Cantos de la Tierra, Cantoría Juvenil, dir. Cristian Grases,
Fundación Schola Cantorum de Caracas. CD.

Additional Remarks: Dedicated: Dedicado a Mercedes Teresa y a la Cantoría
Juvenil de la Schola Cantorum de Caracas
Source: Composer
La otra orilla

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: S, sa

Instrumentation: [cuatro, pf or gtr, perc]
Initial Key: A minor
Initial Meter: 3/8 *

Initial Tempo or Affect: [♩ = 200 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2’30’’

Other Information: Includes sections with eurhythmics
Date of Composition: 2004
Date of Publication: 2004
Editor: GGM editores


Additional Remarks: Dedicated: A la Cantoría Juvenil, Núcleo Teresiano

La restinga (La arestinga)

Arrangement / Composition: Arrangement
Original Music and Text: Otilio Galindez
Type of Choir: Mx
Voices and Range: T, satb

Instrumentation: [cuatro, perc]
Initial Key: A minor
Initial Meter: 12/8

Initial Tempo or Affect: [♩ = 315 ]
Difficulty: M
**Language:** Spanish
**Approximate Duration:** 2’15”
**Other Information:** Traditional song from Nueva Esparta State
**Date of Composition:** 1974
**Date of Publication:** 2005
**Editor:** GGM editores


**Additional Remarks:** None
**Source:** Grau, Alberto. La Restinga. Caracas: GGM editores, 2005.

---

**La ronda que nunca se acaba**

**Arrangement / Composition:** Composition
**Original Music and Text:** Text by Jesús Rosas Marcano
**Type of Choir:** Tr
**Voices and Range:** sa

**Instrumentation:** pf [perc]
**Initial Key:** E minor
**Initial Meter:** 4/4
**Initial Tempo or Affect:** = 72
**Difficulty:** M
**Language:** Spanish
**Approximate Duration:** 2’15”
**Other Information:** Upbeat. Includes sections with eurhythmics. It also includes some whispering and talking parts.

**Date of Composition:** 2004
**Date of Publication:** 2004
**Editor:** GGM editores

¡Arriba Cosmonauta! Pequeños Cantores de la Schola

Additional Remarks: Dedicated: A Ana María Raga y Elisenda Carrasco

Las cuatro tablas

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: s

Instrumentation: pf (optional) [cuatro or gtr]
Initial Key: G major
Initial Meter: 6/8
Initial Tempo or Affect: Alegre
Difficulty: M
Language: Spanish
Approximate Duration: 2'00''
Other Information: Upbeat. Includes sections with eurhythmics, and there are segments that are spoken.

Date of Composition: 1999
Date of Publication: Manuscript
Editor: Manuscript


Additional Remarks: None
Source: Composer

Los capitanes de la comida

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: s
Los duendes: I.- Yo todo es tinieblas

Arrangement / Composition: Composition
Original Music and Text: Text by Andrés Bello
Type of Choir: Tr
Voices and Range: [ss]saa (both alto parts only perform sound effects)

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/8 *
Initial Tempo or Affect: Temeroso \( \frac{\text{dotted}}{} = 72 \)
Difficulty: M
Language: Spanish
Approximate Duration: 4'45''
Other Information: Includes extended compositional techniques such as gliding and whispering. It also offers eurhythmic and
warm-up exercises based on the musical material of the song.

**Date of Composition:** 1993  
**Date of Publication:** 1996

**Editor:** Escuela de Canto Coral Lagoven  


**Additional Remarks:** Written as a tribute to Andrés Bello and premiered on his National Day (November 29th) in 1994, at the Casa de Bello in Caracas, Venezuela.


**Los duendes: II.- Son los duendes que ya salen**

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Andrés Bello  
**Type of Choir:** Tr  
**Voices and Range:** ssaa (both alto parts only perform sound effects)

\[\text{\includegraphics{notation.png}}\]

**Instrumentation:** A cappella  
**Initial Key:** A minor  
**Initial Meter:** 9/8 *

**Initial Tempo or Affect:** = 60  
**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** 3’15”

**Other Information:** Includes extended compositional techniques such as gliding and whispering. It also offers eurhythmic and warm-up exercises based on the musical material of the song.

**Date of Composition:** 1993  
**Date of Publication:** 1996

**Editor:** Escuela de Canto Coral Lagoven  

**Latinoamericana XX.** Cantoría Alberto Grau, dir. María

Additional Remarks: Written as a tribute to Andrés Bello and premiered on his National Day (November 29th) in 1994, at the Casa de Bello in Caracas, Venezuela.


**Los duendes: III.- ¡Que batahola!**

Arrangement / Composition: Composition
Original Music and Text: Text by Andrés Bello
Type of Choir: Tr
Voices and Range: [ss][ss][aa]a

![](image)

Instrumentation: A cappella
Initial Key: B minor
Initial Meter: 4/4 *
Initial Tempo or Affect: \( \frac{\text{ }}{\text{}} = 100 \\
Difficulty: M
Language: Spanish
Approximate Duration: 2'30”
Other Information: Includes extended compositional techniques such as gliding and whispering. It also offers eurhythmic and warm-up exercises based on the musical material of the song.

Date of Composition: 1993
Date of Publication: 1996
Editor: Escuela de Canto Coral Lagoven


Additional Remarks: Written as a tribute to Andrés Bello and premiered on his National Day (November 29th) in 1994, at the Casa de Bello in Caracas, Venezuela.

Los duendes: IV.- ¿Fantasmas acaso?

Arrangement / Composition: Composition
Original Music and Text: Text by Andrés Bello
Type of Choir: Tr
Voices and Range: Narrator, ssaa

Instrumentation: A cappella
Initial Key: C minor
Initial Meter: 4/4 *
Initial Tempo or Affect: = 72
Difficulty: M
Language: Spanish
Approximate Duration: 5’00”
Other Information: Includes extended compositional techniques such as gliding and whispering. It also offers eurhythmic and warm-up exercises based on the musical material of the song.

Date of Composition: 1993
Date of Publication: 1996
Editor: Escuela de Canto Coral Lagoven


Additional Remarks: Written as a tribute to Andrés Bello and premiered on his National Day (November 29th) in 1994, at the Casa de Bello in Caracas, Venezuela.


Los duendes: V.- Echemos el cerrojo

Arrangement / Composition: Composition
Original Music and Text: Text by Andrés Bello
Type of Choir: Tr
Voices and Range: [ss][ss]aa (the second alto part only performs sound effects)

Instrumentation: perc
**Initial Key:** E minor  
**Initial Meter:** 9/8 *  
**Initial Tempo or Affect:** $\bar{=} = 180$

**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** 3'00''

**Other Information:** Includes extended compositional techniques such as gliding and whispering; and eurhythmics. It also offers eurhythmic and warm-up exercises based on the musical material of the song.

**Date of Composition:** 1993  
**Date of Publication:** 1996  
**Editor:** Escuela de Canto Coral Lagoven  

**Additional Remarks:** Written as a tribute to Andrés Bello and premiered on his National Day (November 29th) in 1994, at the Casa de Bello in Caracas, Venezuela.


---

**Magnificat - Gloria**

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text from the Magnificat, canticle appointed to be sung at Vespers in the Roman Rite. Also from Gloria Patri, also referred to as the Minor Doxology.

**Type of Choir:** Mx  
**Voices and Range:** SB, [ss][aa][tt][bb]  

**Instrumentation:** A cappella  
**Initial Key:** D minor  
**Initial Meter:** 5/4 *  
**Initial Tempo or Affect:** Allegretto $\bar{=} = \text{ca. 92}$

**Difficulty:** H  
**Language:** Latin  
**Approximate Duration:** 8’00’’

**Other Information:** Challenging composition that uses many extended
compositional techniques and eurhythmics. There are numerous meter changes throughout. It includes performance instructions for the eurhythmic sections. The author adds a note at the bottom of the first page allowing the possibility of performing the work with some or none of the eurhythmic movement.

**Date of Composition:** 2007  
**Date of Publication:** 2007  
**Editor:** GGM editores (Earthsongs, S-310)  
**Recording:** Not available  
**Additional Remarks:** Dedicated: *A mi María*  

---

**Marcha de la creatividad**

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Jesús Rosas Marcano  
**Type of Choir:** Tr  
**Voices and Range:** [ss]a  
**Instrumentation:** pf (optional) [cuatro or gtr]  
**Initial Key:** G major  
**Initial Meter:** 4/4  
**Initial Tempo or Affect:** Allegretto $\frac{\text{♩}}{\text{=}} = 72$  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 2’30”  
**Other Information:** Includes sections with eurhythmics  
**Date of Composition:** 1999  
**Date of Publication:** 2002  
**Editor:** GGM editores (Earthsongs, S-525)  


**Additional Remarks:** None  
Mariposita de primavera

**Arrangement / Composition:** Arrangement
**Original Music and Text:** Miguel Matamoros
**Type of Choir:** Tr
**Voices and Range:** [ss][ss][aa]

**Instrumentation:** A cappella
**Initial Key:** G minor
**Initial Meter:** 2/4
**Initial Tempo or Affect:** Dolcemente
**Difficulty:** E
**Language:** Spanish
**Approximate Duration:** 3’ 30’’
**Other Information:** Habanera madrigal
**Date of Composition:** 2001
**Date of Publication:** 2003
**Editor:** GGM editores
**Recording:** Not available
**Additional Remarks:** Dedicated: A la Cantoría Juvenil de la Schola Cantorum

Mariposita de primavera

**Arrangement / Composition:** Arrangement
**Original Music and Text:** Miguel Matamoros
**Type of Choir:** Ma
**Voices and Range:** [tt][bb]b

**Instrumentation:** A cappella
**Initial Key:** G minor
**Initial Meter:** 2/4
**Initial Tempo or Affect:** $\mathord{\text{=}} 50$
**Difficulty:** E
**Language:** Spanish
**Approximate Duration:** 3’ 30’’
**Other Information:** Habanera madrigal
**Date of Composition:** 2001
**Date of Publication:** 2002
**Editor:** GGM editores (Earthsongs, S-514)
**Recording:** Not available
Additional Remarks: Dedicated: A mi buen amigo y colega Thrasos Cavouras

**Marranidad**

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: s

Instrumentation: pf [perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: Allegro
Difficulty: E
Language: Spanish
Approximate Duration: 2'48"
Other Information: This song is an upbeat and humorous aguinaldo which includes sections with eurhythmics.

Date of Composition: 1999
Date of Publication: Manuscript
Editor: Manuscript

Additional Remarks: None
Source: Composer

**Mata del ánima sola**

Arrangement / Composition: Arrangement
Type of Choir: Tr
Voices and Range: S, ssaa
**Arrangement / Composition:** Composition

**Original Music and Text:** Text by Carlos Izquierdo

**Type of Choir:** Tr

**Voices and Range:** Sa

**Instrumentation:** [pf or gtr]

**Initial Key:** A minor

**Initial Meter:** 4/4

**Initial Tempo or Affect:** \( \frac{3}{4} \) = 80

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 2'00”

**Other Information:** Includes sections with eurhythmics. It has a rap section in the middle.
Mi patria es el mundo. Ojo globo.

Arrangement / Composition: Composition
Original Music and Text: Based on texts by Mahatma Gandhi and Lucio Anneo Seneca
Type of Choir: Mx
Voices and Range: [sss][aa][tt][bb] and Narrator

Instrumentation: A cappella
Initial Key: Revolves around the note G
Initial Meter: 3/4 *
Initial Tempo or Affect: Lentamente \( \frac{\text{bpm}}{} = 60 \)
Difficulty: H
Language: Spanish
Approximate Duration: 10’00’’
Other Information: Challenging composition that includes lots of eurhythmics and diverse extended compositional techniques. It contains a section at the beginning with numerous explanations relating to the performing of the contemporary notations, and many preparatory exercises based on the musical material in the song.

Date of Composition: 2002
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-201)


Additional Remarks: Commissioned by Central Bucks High School
**Niño lindo**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Traditional Venezuelan song  
*Type of Choir:* Mx  
*Voices and Range:* Solo (high voice), satb  

![Musical notation](image1)

*Instrumentation:* [cuatro or gtr, perc]  
*Initial Key:* E minor  
*Initial Meter:* 2/4  
*Initial Tempo or Affect:* $\frac{\text{♩}}{\text{♩}} = 95$  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 3’00’’  
*Other Information:* Venezuelan aguinaldo  
*Date of Composition:* 1968  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  


*Additional Remarks:* None  
*Source:* Composer

**Niño venturoso**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Rogelio Caraballo. Collected by Vicente Emilio Sojo  
*Type of Choir:* Mx  
*Voices and Range:* Solo, satb  

![Musical notation](image2)
Instrumentation: [cuatro, perc]
Initial Key: C major
Initial Meter: 5/8
Initial Tempo or Affect: Allegretto \( \frac{\text{♩}}{\text{♩}} = 300 \)
Difficulty: E
Language: Spanish
Approximate Duration: 2'00''
Other Information: Venezuelan aguinaldo
Date of Composition: 1968
Date of Publication: Manuscript
Editor: Manuscript


Additional Remarks: None
Source: Composer

**Opereta ecológica: I.- Acto del viento**

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: [ss][aa] (the introduction is split into three parts for a brief moment)

Instrumentation: pf, elec bass [perc]
Initial Key: C major
Initial Meter: 6/8 *
Initial Tempo or Affect: Allegro \( \frac{\text{♩}}{\text{♩}} = 152 \) (after an aleatoric introduction)
Difficulty: M
Language: Spanish
Approximate Duration: 4'00''
Other Information: Includes extended compositional techniques such as whispering and gliding; and eurhythmics. Participation from the audience is expected.

Date of Composition: 1999
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-501)


Tulumpé! Pequeños Cantores de la Schola, Colegio Humboldt, dir. María Leticia González Lozada. Fundación Schola Cantorum de Caracas. FD1722002458. CD.


Opereta ecológica: I.- Acto del viento

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Mx
Voices and Range: [ss][aa]t (the introduction refers to the treble version)

Instrumentation: pf, elec bass [perc]
Initial Key: C major
Initial Meter: 6/8 *
Initial Tempo or Affect: Allegro = 152 (after an aleatoric introduction)
Difficulty: M
Language: Spanish
Approximate Duration: 4’00’’
Other Information: Includes extended compositional techniques such as whispering and gliding; and eurhythmics. Participation from the audience is expected.

Date of Composition: 2006
Date of Publication: 2005
Editor: GGM editores
Recording: Not available. The Schola Juvenil of Venezuela is currently working on a cd production that contains this work, but has not yet been released.
Additional Remarks: None

Opereta ecológica: II.- Acto del río

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: SS, s[aa] (there is a short section towards the beginning of the piece that is split into three parts)
Instrumentation: pf, elec bass [perc]
Initial Key: B minor
Initial Meter: 5/8 *
Initial Tempo or Affect: Circa ♩ = 120
Difficulty: M
Language: Spanish
Approximate Duration: 5'00''
Other Information: Includes extended compositional techniques such as whispering and gliding; and eurhythmics.

Date of Composition: 1999
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-502)


Cantos de la Tierra. Cantoría Juvenil, dir. Cristian Grases.
Opereta ecológica: II.- Acto del río

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Mx
Voices and Range: S, s[aa]t (there is an aleatoric part that refers to the treble version. Also, in addition to the soprano solo, there is a very brief solo trio)

```
S
s
a
```

Instrumentation: pf, elec bass [perc]
Initial Key: B minor
Initial Meter: 5/8 *
Initial Tempo or Affect: Circa \( \frac{3}{4} \) = 120
Difficulty: M
Language: Spanish
Approximate Duration: 5'00''
Other Information: Includes extended compositional techniques such as whispering and gliding; and eurhythmics.

Date of Composition: 2006
Date of Publication: 2005
Editor: GGM editores
Recording: Not available. The Schola Juvenil of Venezuela is currently working on a cd production that contains this work, but has not yet been released.

Additional Remarks: None

Opereta ecológica: III.- Acto del arbol

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: sa
Instrumentation: pf, elec bass [perc]
Initial Key: F major
Initial Meter: 4/8
Initial Tempo or Affect: \( \frac{\text{♩}}{\text{♩}} = 140 \)
Difficulty: M
Language: Spanish
Approximate Duration: 3’45’’
Other Information: Includes extended compositional techniques such as whispering and gliding; and eurhythmics. It contains some rhythmic complexities.

Date of Composition: 1999
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-503)


Tulumpé! Pequeños Cantores de la Schola, Colegio Humboldt, dir. María Leticia González Lozada. Fundación Schola Cantorum de Caracas. FD1722002458. CD.


Opereta ecológica: III.- Acto del arbol

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Mx
Voices and Range: sat
Instrumentation: pf, elec bass [perc]
Initial Key: F major
Initial Meter: 4/8
Initial Tempo or Affect: \( \frac{\text{b}}{4} = 140 \)
Difficulty: M
Language: Spanish
Approximate Duration: 3’45”
Other Information: Includes extended compositional techniques such as whispering and gliding; and eurhythmics. It contains some rhythmic complexities.
Date of Composition: 2006
Date of Publication: 2005
Editor: GGM editores
Recording: Not available. The Schola Juvenil of Venezuela is currently working on a cd production that contains this work, but has not yet been released.
Additional Remarks: None

Opereta ecológica: IV.- Acto del mar

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: S, s[aa]

Instrumentation: pf, elec bass [perc]
Initial Key: D minor
Initial Meter: 3/4 *
Initial Tempo or Affect: Andantino \( \frac{\text{b}}{4} = 72 \)
Difficulty: M
Language: Spanish
Approximate Duration: 6’15”
Other Information: Includes extended compositional techniques such as whispering and gliding; and eurhythmics. Participation from the audience is expected.
Date of Composition: 1999
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-504)


*Additional Remarks:* First prize in the *V Certamen Internacional de los Premios a la Composición y Expresión del Gobierno de Canarias* in 1999.


---

**Opereta ecológica: IV.- Acto del mar**

*Arrangement / Composition:* Composition

*Original Music and Text:* Text by Jesús Rosas Marcano

*Type of Choir:* Mx

*Voices and Range:* S, s[aa]t

*Instrumentation:* pf, elec bass [perc]

*Initial Key:* D minor

*Initial Meter:* 3/4 *

*Initial Tempo or Affect:* Andantino $\dot{=} 72$

*Difficulty:* M

*Language:* Spanish

*Approximate Duration:* 6’15’’

*Other Information:* Includes extended compositional techniques such as whispering and gliding; and eurhythmics. Participation from the audience is expected.

*Date of Composition:* 2006

*Date of Publication:* 2005

*Editor:* GGM editores

*Recording:* Not available. The Schola Juvenil of Venezuela is currently working on a cd production that contains this work, but has not yet been released.

*Additional Remarks:* None


### Paraguas de navidad

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Jesús Rosas Marcano  
**Type of Choir:** Tr  
**Voices and Range:** Rapper, SS, [ss][aa]t  
**Instrumentation:** pf  
**Initial Key:** D minor  
**Initial Meter:** 4/4 *  
**Initial Tempo or Affect:** [♩ = 130 ]  
**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** 6'45''  
**Other Information:** Extensive sections where the choir imitates percussion instruments with Latin rhythms, and spoken parts accompanying the rap solo.  
**Date of Composition:** 2005  
**Date of Publication:** 2005  
**Editor:** GGM editores  
**Additional Remarks:** None  

### Pata Pa’ca

**Arrangement / Composition:** Composition (together with Cristian Grases)  
**Original Music and Text:** Based on poetic fragments by Federico García Lorca and nonsense syllables by Alberto Grau  
**Type of Choir:** Tr  
**Voices and Range:** Solo, [ss][aa]
**Pater Noster**

**Arrangement / Composition:** Composition


**Type of Choir:** Mx

**Voices and Range:** [ss][aa][tt]b

**Instrumentation:** A cappella

**Initial Key:** D minor

---

**Instrumentation:** pf, elec bass

**Initial Key:** F major

**Initial Meter:** 5/8 *

**Initial Tempo or Affect:** $\frac{4}{4} = 160$

**Difficulty:** M

**Language:** Spanish

**Approximate Duration:** 7'00”

**Other Information:** There are two short soprano solos. Uses eurhythmics throughout the piece

**Date of Composition:** 2002

**Date of Publication:** 2002

**Editor:** GGM editores


**Additional Remarks:** Commissioned by Songbridge 2002. Espoo, Finland. Written for the Cantoria Juvenil de la Schola to be sung at their 2002 concert tour to Helsinki, Finland. Dedicated: A la “Patota” de la Cantoria Juvenil de la Schola Cantorum de Caracas.

Initial Meter: 9/8 *
Initial Tempo or Affect: Circa \(\text{\textfrac{\(M\)}{\text{\textfrac{4}{4}}}} = 160 \) (Dolce e Místico)
Difficulty: H
Language: Latin
Approximate Duration: 3’15’’
Other Information: Frequent meter changes and a challenging harmonic language. It contains some short sections using whispering and taking.
Date of Composition: 1986
Date of Publication: 1991
Editor: Editions A Coeur Joie (1999)


Pensando en ti

Arrangement / Composition: Arrangement
Original Music and Text: Text by Raúl Otero R. Music by Nicolás Menacho

Type of Choir: Mx
Voices and Range: satb

Instrumentation: a cappella [perc]
Initial Key: A minor
Initial Meter: 2/4

Initial Tempo or Affect: \[ \text{\dot{\text{}} = 60} \]
Difficulty: E
Language: Spanish
Approximate Duration: 2'30''
Other Information: Taquirari from eastern Bolivia
Date of Composition: 2006
Date of Publication: 2006
Editor: GGM editores
Recording: Not available
Additional Remarks: Dedicated: A Maruja

Pierda quien pierda

Arrangement / Composition: Composition
Original Music and Text: Text by Eduaro Manzo
Type of Choir: Tr
Voices and Range: Narrator, S, [ss][ss]a

Instrumentation: A cappella
Initial Key: D dorian
Initial Meter: 2/4 *

Initial Tempo or Affect: Enér gico \[ \text{\dot{\text{}} = 60} \]
Difficulty: M
Language: Spanish and Latin
Approximate Duration: 5'30''
Other Information: Uses eurhythmics throughout the entire song. Short solo
Date of Composition: 2003
Date of Publication: 2003
Editor: GGM editores
Recording: Not available
Additional Remarks: Dedicated: A la siempre anhelada PAZ
### **Ríete!**

**Arrangement / Composition:** Composition  
**Original Music and Text:** Sections of the poem *Nanas de la cebolla* by Miguel Hernández  
**Type of Choir:** Tr  
**Voices and Range:** [ss][aa]  
**Instrumentation:** pf  
**Initial Key:** F major  
**Initial Meter:** 8/8 *  
**Initial Tempo or Affect:** $\text{= 180}$  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 3'00”  
**Other Information:** Upbeat and humorous song. Includes sections with eurhythmics  
**Date of Composition:** 1998  
**Date of Publication:** Manuscript  
**Editor:** Manuscript  
**Recording:** Not available  
**Additional Remarks:** Dedicated: Para Bea. Canción de cuna para NO dormir a mi primer nieto  
**Source:** Composer

### **Rossinyol que vas a França**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Popular song from Catalonia  
**Type of Choir:** Mx  
**Voices and Range:** Solo, sa[tt][bb]  
**Instrumentation:** A cappella  
**Initial Key:** E major  
**Initial Meter:** 4/4  
**Initial Tempo or Affect:** Dolcemente $\text{= ca. [ 60 ]}$ (there is a mistake in the score and the value of the tempo marking is absent)  
**Difficulty:** E  
**Language:** Catalan
Approximate Duration: 2'00"
Other Information: The part for the soloist is the only one that sings the text. The choir accompanies with a hum. It has four verses.

Date of Composition: 1973
Date of Publication: Manuscript
Editor: Manuscript
Recording: Not available
Additional Remarks: None
Source: Composer

Rumex Crispus

Arrangement / Composition: Composition
Original Music and Text: Based on Basque mythology
Type of Choir: Tr
Voices and Range: [ss]saa

Instrumentation: pf
Initial Key: E minor
Initial Meter: 4/8 *

Initial Tempo or Affect: Mágico \( \dot{\text{=} } \text{circa } 100 \)
Difficulty: H
Language: Basque
Approximate Duration: 5’00”

Other Information: Challenging composition for youth treble choirs that uses many extended compositional techniques and eurhythmics. There are numerous meter changes throughout. It includes performance instructions, especially for the eurhythmic sections.

Date of Composition: 2006
Date of Publication: 2005
Editor: GGM editores
Additional Remarks: Commissioned by the Basque children’s and youth choir Gaudeamus Koralal on the occasion of its participation in the World Choir Games held in China in 2006.

Salve

Arrangement / Composition: Arrangement
Original Music and Text: Popular song from Venezuela
Type of Choir: Mx
Voices and Range: [ss]atb

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 6/8 *

Initial Tempo or Affect: [♩ = 60 ]
Difficulty: E
Language: Latin
Approximate Duration: 1’00’”
Other Information: Very short and simple song. It is slow and reverent, and it is sung with a hum until the last three bars where the text “salve, salve regina, salve” is sung.

Date of Composition: 2000
Date of Publication: 2002
Editor: GGM editores
Recording: Not available
Additional Remarks: None
Source: Composer

Salve al celeste sol sonoro

Arrangement / Composition: Composition
Original Music and Text: Text by Rubén Darío
Type of Choir: Mx
Voices and Range: SAB, ssaattb[bb] (There is a short section for a mixed octet)

Instrumentation: A cappella
Initial Key: G minor
Initial Meter: 6/8 *

Initial Tempo or Affect: Allegretto, Dolcemente ♩ = circa 112
Difficulty: H
Language: Spanish
Approximate Duration: 6’15’’
Other Information: Challenging composition that uses many extended compositional techniques and eurhythmics. There are numerous meter changes throughout. It includes performance instructions for the eurhythmic sections.

Date of Composition: 2008
Date of Publication: 2008
Editor: GGM editores
Additional Remarks: Commissioned by Riga Youth Choir Kamer

San antón chiquitín

Arrangement / Composition: Composition
Original Music and Text: Text by Andrés Bello
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: F minor
Initial Meter: 4/4 *
Initial Tempo or Affect: \[ \frac{\text{\textit{dot}}}{} = 95 \]
Difficulty: M
Language: Spanish
Approximate Duration: 2’45”
Other Information: Includes extended compositional techniques such as whispering and talking, and sections with eurhythmics.

Date of Composition: 1994
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-519)

Additional Remarks: Dedicated: A mi hermano Jaques, el campanero

Si acaso algún vecino

Arrangement / Composition: Arrangement
Original Music and Text: Popular Christmas song from Venezuela. Compiled by Vicente Emilio Sojo
Type of Choir: Mx
Voices and Range: Solo, satb
Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: \( \frac{\text{♩}}{\text{♩}} = 115 \)
Difficulty: E
Language: Spanish
Approximate Duration: 2'30''
Other Information: Venezuelan aguinaldo
Date of Composition: 1968
Date of Publication: Manuscript
Editor: Manuscript


Additional Remarks: None
Source: Composer

Si en este momento te duermes, querube!

Arrangement / Composition: Composition
Original Music and Text: Text by Jesús Rosas Marcano
Type of Choir: Tr
Voices and Range: SA, sa

Instrumentation: pf
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: \( \frac{\text{♩}}{\text{♩}} = 80 \)
Difficulty: E
Language: Spanish
Approximate Duration: 3'00''
Other Information: Very lyric lullaby. Probably originally conceived as a solo piece
**Son de la loma**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Miguel Matamoros  
*Type of Choir:* Tr  
*Voices and Range:* [ss][ss][aa]  
*Instrumentation:* A cappella [pf, perc]  
*Initial Key:* F major  
*Initial Meter:* 2/4  
*Initial Tempo or Affect:* [♩ = 95 ]  
*Difficulty:* M  
*Language:* Spanish  
*Approximate Duration:* 2’15”’  
*Other Information:* Cuban son. It could be performed with any combination of instruments.

**Date of Composition:** 1990  
**Date of Publication:** 2005  
**Editor:** GGM editores  
**Recording:** Latinoamericana XX, Cantoría Alberto Grau, dir. María Guinand, Fundación Schola Cantorum de Caracas. CD. 1997.

**Additional Remarks:** None  
**Source:** Grau, Alberto. *Son de la loma. Caracas: GGM editores, 2005.*
Original Music and Text: Miguel Matamoros
Type of Choir: Mx
Voices and Range: [ss]atb

Instrumentation: A cappella [pf, perc]
Initial Key: F major
Initial Meter: 2/4

Initial Tempo or Affect: [ ] = 95
Difficulty: M
Language: Spanish

Approximate Duration: 3'30"
Other Information: Cuban son. It could be performed with any combination of instruments. At the end there is an improvisational section from a singer and/or an instrumentalist. There is a short spoken section in the women’s parts.

Date of Composition: 1990
Date of Publication: 2003
Editor: GGM editores


Additional Remarks: None

Stabat Mater
Arrangement / Composition: Composition
Original Music and Text: Thirteenth century Roman Catholic sequence attributed to Innocent III and Jacopone da Todi
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]

Instrumentation: A cappella
**Initial Key:** A minor  
**Initial Meter:** 4/4 *

**Initial Tempo or Affect:** Quejumbroso (Plaintive) \( \frac{\wedge}{\wedge} = 100 \)  
**Difficulty:** H  
**Language:** Latin  
**Approximate Duration:** 11’15’’  
**Other Information:** Very challenging composition that uses many extended compositional techniques and eurhythmics. There are numerous meter changes throughout. It includes performance instructions.

**Date of Composition:** 1998  
**Date of Publication:** 1999  
**Editor:** Earthsongs (S-101)  

**Additional Remarks:** Dedicated: A José Antonio Abreu  

---

**Su corazón bate como el nuestro**

**Arrangement / Composition:** Composition  
**Original Music and Text:** Text by Jean Dauby, translated into Spanish by Alberto Grau  
**Type of Choir:** Tr  
**Voices and Range:** [ss][aa]

**Instrumentation:** [pf, or gtr, or cuatro]  
**Initial Key:** D minor  
**Initial Meter:** 2/4 *

**Initial Tempo or Affect:** Dolcemente \( \frac{\wedge}{\wedge} = 72 \)  
**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** 1’45’’  
**Other Information:** Includes sections with eurhythmics  
**Date of Composition:** 2001  
**Date of Publication:** 2002  
**Editor:** GGM editores (Earthsongs, S-517)  
**Recording:** Not available  
**Additional Remarks:** Dedicated: A María Martorell. Spanish version of *El seu cor bat com el nostre*  
**Source:** Grau, Alberto. *Su corazón bate como el nuestro*. Caracas: GGM editores, 2002.
Todo este campo es mío

Arrangement / Composition: Arrangement
Original Music and Text: Simón Díaz
Type of Choir: Mx
Voices and Range: [ss][aa][tt][bb]
Instrumentation: [cuatro]
Initial Key: A minor
Initial Meter: 4/4 *
Initial Tempo or Affect: Calmo y lánguido = circa 72
Difficulty: M
Language: Spanish
Approximate Duration: 5'00''
Other Information: Slow and lyric song
Date of Composition: 1999
Date of Publication: 2002
Editor: GGM editores (Earthsongs, S-513)
Additional Remarks: Dedicated: A mi gran hermano Simón

Tunda funda hunda

Arrangement / Composition: Composition
Original Music and Text: Text by Andrés Bello
Type of Choir: Tr
Voices and Range: SA, [ss][aa]
Instrumentation: pf (other harmonic accompanying instrument optional)
Initial Key: C minor
Initial Meter: 4/4 *
Initial Tempo or Affect: Misterioso \( \downarrow = \text{circa} \) 80
Difficulty: M
Language: Spanish
Approximate Duration: 3’00’’
Other Information: Upbeat song. Includes eurhythmics throughout.
Date of Composition: 2007
Date of Publication: 2007
Editor: GGM editores
Recording: Not available
Additional Remarks: None

**Vou Veri Vou**

Arrangement / Composition: Composition
Original Music and Text: Popular poetry from the Balearic islands
Type of Choir: Tr
Voices and Range: SA, [ss]a

Instrumentation: [pf or gtr]
Initial Key: G major
Initial Meter: 2/4 *
Initial Tempo or Affect: Dolcemente. Circa \( \downarrow = 60 \)
Difficulty: E
Language: Catalan
Approximate Duration: 2’00’’
Other Information: Includes sections with eurhythmics
Date of Composition: 2000
Date of Publication: Manuscript
Editor: Manuscript
Recording: Not available
Additional Remarks: Dedicated: *A Lucía de su Yayo*
Source: Composer
**Unexamined scores:**

Grau has provided a catalog of works which contains additional titles that were not available at the time of this research, and thus are not included above. These works have not been added in the general index.

---

**A ti te cantamos**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular from Venezuela  
*Type of Choir:* Mx  
*Date of Composition:* 1968  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

---

**Acudid, cantaremos todos**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Wolfgang Amadeus Mozart  
*Type of Choir:* Mx  
*Date of Composition:* 1973  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

---

**Adeste fideles**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* John Francis Wade  
*Type of Choir:* Mx  
*Date of Composition:* 1970  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

---

**Aguinaldo de los reyes**

*Arrangement / Composition:* Arrangement
**Al son de los arroyuelos**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Joseph Marin  
*Type of Choir:* Mx  
*Date of Composition:* No date  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

**Amunt i amunt**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Magí Morera  
*Type of Choir:* Mx  
*Date of Composition:* 1977  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

**Aria triste**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Juan R. Jiménez  
*Type of Choir:* Mx  
*Date of Composition:* 1967  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

**Cantemos**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Zoltán Kodály  
*Type of Choir:* Mx
Cantemos, cantemos

Arrangement / Composition: Arrangement
Original Music and Text: Popular from Venezuela
Type of Choir: Mx
Date of Composition: 1968
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

Como sucedió

Arrangement / Composition: Composition
Original Music and Text: Text by María Ramos
Type of Choir: Mx
Date of Composition: 1993
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: Dedicated: a María
Source: Composer

Corre, corre hijito

Arrangement / Composition: Arrangement
Original Music and Text: Anonymous from Spain
Type of Choir: Mx
Date of Composition: 1970
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

Cruz del Avila

Arrangement / Composition: Composition
Original Music and Text: Text by Juan B. Díaz
Type of Choir: Mx
Date of Composition: 1980
Date of Publication: Manuscript
Deror yikra

Arrangement / Composition: Arrangement
Original Music and Text: Anonymous
Type of Choir: Mx
Date of Composition: 1983
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

Despierta América

Arrangement / Composition: Composition
Original Music and Text: Alberto Grau
Type of Choir: Mx
Date of Composition: 1991
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

Dichosos mortales

Arrangement / Composition: Arrangement
Original Music and Text: R. Izaza
Type of Choir: Mx
Date of Composition: 1968
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

El pajarillo

Arrangement / Composition: Arrangement
Original Music and Text: Popular from Venezuela
Type of Choir: Mx
Date of Composition: 1972
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

**El Señor nos construya la casa**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Sacred text  
*Type of Choir:* Mx  
*Date of Composition:* 1995  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

**En tus manos**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular from Venezuela  
*Type of Choir:* Mx  
*Date of Composition:* 1968  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

**Espléndida noche**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Ricardo Pérez  
*Type of Choir:* Mx  
*Date of Composition:* 1968  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

**Estrella de mar**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular from Venezuela  
*Type of Choir:* Mx  
*Date of Composition:* 1968  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer
<table>
<thead>
<tr>
<th>Title</th>
<th>Arrangement / Composition</th>
<th>Original Music and Text</th>
<th>Type of Choir</th>
<th>Date of Composition</th>
<th>Date of Publication</th>
<th>Editor</th>
<th>Additional Remarks</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallarda</td>
<td>Arrangement</td>
<td>Anonymous</td>
<td>Mx</td>
<td>1983</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Gaudeamus</td>
<td>Arrangement</td>
<td>Anonymous</td>
<td>Mx</td>
<td>1971</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Himno de la ULA</td>
<td>Composition</td>
<td>Alberto Grau</td>
<td>Mx</td>
<td>No date</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Himno de la UNA</td>
<td>Composition</td>
<td>Text by Victor J. Higuera</td>
<td>Mx</td>
<td>1981</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Title</td>
<td>Arrangement / Composition</td>
<td>Original Music and Text</td>
<td>Type of Choir</td>
<td>Date of Composition</td>
<td>Date of Publication</td>
<td>Editor</td>
<td>Additional Remarks</td>
<td>Source</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>---------------------------</td>
<td>---------------------------------</td>
<td>---------------</td>
<td>---------------------</td>
<td>---------------------</td>
<td>----------------------</td>
<td>-------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Himno de la UNELLEZ</td>
<td>Composition</td>
<td>Text by Oscar Pinongelli</td>
<td>Mx</td>
<td>1977</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Himno nacional de Catalunya</td>
<td>Arrangement</td>
<td>Anonymous</td>
<td>Mx</td>
<td>1972</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Himno nacional de Hungría</td>
<td>Arrangement</td>
<td>Klosey Ferec</td>
<td>Mx</td>
<td>1982</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Hoy es tu día</td>
<td>Arrangement</td>
<td>Anonymous</td>
<td>Mx</td>
<td>1985</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
</tbody>
</table>
Jerusalem de oro

Arrangement / Composition: Arrangement
Original Music and Text: Anonymous
Type of Choir: Mx
Date of Composition: 1983
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

La batalla

Arrangement / Composition: Arrangement
Original Music and Text: Son de Tamunangue from Venezuela
Type of Choir: Mx
Date of Composition: 1972
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

La cabra mocha

Arrangement / Composition: Arrangement
Original Music and Text: Popular from Venezuela
Type of Choir: Mx
Date of Composition: 1976
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

La jornada

Arrangement / Composition: Arrangement
Original Music and Text: Popular from Venezuela
Type of Choir: Mx
Date of Composition: 1968
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer
<table>
<thead>
<tr>
<th>Title</th>
<th>Arrangement / Composition</th>
<th>Original Music and Text</th>
<th>Type of Choir</th>
<th>Date of Composition</th>
<th>Date of Publication</th>
<th>Editor</th>
<th>Additional Remarks</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>La mort de l’escolá</td>
<td>Arrangement</td>
<td>Jacinto Verdaguer</td>
<td>Mx</td>
<td>1983</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>La mort de l’escolá</td>
<td>Arrangement</td>
<td>Jacinto Verdaguer</td>
<td>Mx and orch</td>
<td>1991</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>Dedicated: a Pedro Parmenio</td>
<td>Composer</td>
</tr>
<tr>
<td>Maracaibo en la noche</td>
<td>Arrangement</td>
<td>Jesús Reyes</td>
<td>Mx</td>
<td>1973</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>María natividad</td>
<td>Arrangement</td>
<td>Pedro M. Layatorres</td>
<td>Mx</td>
<td>1976</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
</tbody>
</table>
Navajivan, mi campamento

Arrangement / Composition: Arrangement
Original Music and Text: Maruja Lizarraga
Type of Choir: Tr
Date of Composition: 1983
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

Niñito chiquito

Arrangement / Composition: Composition
Original Music and Text: Text by Efraín Subero
Type of Choir: Mx
Date of Composition: 1976
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: Dedicated: a mi hija Beatriz
Source: Composer

Niñito Jesús

Arrangement / Composition: Composition
Original Music and Text: Text by Liliana Mayz
Type of Choir: Mx
Date of Composition: 1976
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: Dedicated: a mis dos “trocitos” Bea y Gonzalo
Source: Composer

Noche de paz

Arrangement / Composition: Arrangement
Original Music and Text: Text by Josef Mohr. Music by Franz Grüber
Type of Choir: Mx
Date of Composition: 1970
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer
Padre nuestro

Arrangement / Composition: Composition
Original Music and Text: Sacred text
Type of Choir: Mx
Date of Composition: 1995
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: Dedicated: a Luis Alfredo
Source: Composer

Parranda

Arrangement / Composition: Arrangement
Original Music and Text: Popular from Venezuela
Type of Choir: Mx
Date of Composition: 1968
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

Plenitud

Arrangement / Composition: Arrangement
Original Music and Text: Ana Mercedes de Rugeles
Type of Choir: Mx
Date of Composition: 1973
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer

Por la tierra un ángel iba

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Isabel Aretz and Luis Felipe Ramón y Rivera
Type of Choir: Mx
Date of Composition: 1976
Date of Publication: Manuscript
Editor: Manuscript
Additional Remarks: None
Source: Composer
**Precioso querube**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular from Venezuela  
*Type of Choir:* Mx  
*Date of Composition:* 1968  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

**Purísima**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Popular from Venezuela  
*Type of Choir:* Mx  
*Date of Composition:* 1968  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer

**Que barahunda**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Andrés Bello  
*Type of Choir:* Tr  
*Date of Composition:* 2007  
*Date of Publication:* 2007  
*Editor:* GGM editores  
*Additional Remarks:* None  
*Source:* Composer

**Que pase, que pase**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Jesús Rosas Marcano  
*Type of Choir:* Mx  
*Date of Composition:* 1993  
*Date of Publication:* Manuscript  
*Editor:* Manuscript  
*Additional Remarks:* None  
*Source:* Composer
### Summertime

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** George Gershwin (From *Porgy and Bess*)  
**Type of Choir:** Mx  
**Date of Composition:** 1972  
**Date of Publication:** Manuscript  
**Editor:** Manuscript  
**Additional Remarks:** None  
**Source:** Composer

### Toquemos los instrumentos

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Collected by Isabel Aretz and Luis Felipe Ramón y Rivera  
**Type of Choir:** Mx  
**Date of Composition:** 1976  
**Date of Publication:** Manuscript  
**Editor:** Manuscript  
**Additional Remarks:** None  
**Source:** Composer

### Triste navidad

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Popular from Venezuela  
**Type of Choir:** Mx  
**Date of Composition:** 1992  
**Date of Publication:** Manuscript  
**Editor:** Manuscript  
**Additional Remarks:** None  
**Source:** Composer

### Tú eres el orgullo de nuestro pueblo

**Arrangement / Composition:** Composition  
**Original Music and Text:** Sacred text  
**Type of Choir:** Mx  
**Date of Composition:** 1995  
**Date of Publication:** Manuscript  
**Editor:** Manuscript  
**Additional Remarks:** None  
**Source:** Composer
<table>
<thead>
<tr>
<th>Work</th>
<th>Arrangement / Composition</th>
<th>Original Music and Text</th>
<th>Type of Choir</th>
<th>Date of Composition</th>
<th>Date of Publication</th>
<th>Editor</th>
<th>Additional Remarks</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tun tun</td>
<td>Arrangement</td>
<td>Popular from Venezuela</td>
<td>Mx</td>
<td>1968</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Venid, venid</td>
<td>Arrangement</td>
<td>R. Izaza</td>
<td>Mx</td>
<td>1968</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Virolai de la verge de Montserrat</td>
<td>Arrangement</td>
<td>Jacinto Verdaguer</td>
<td>Tr</td>
<td>1984</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
<tr>
<td>Virolai de la verge de Montserrat</td>
<td>Arrangement</td>
<td>Jacinto Verdaguer</td>
<td>Mx</td>
<td>1973</td>
<td>Manuscript</td>
<td>Manuscript</td>
<td>None</td>
<td>Composer</td>
</tr>
</tbody>
</table>
### Yirbiu semahot

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Anonymous  
**Type of Choir:** Mx  
**Date of Composition:** 1983  
**Date of Publication:** Manuscript  
**Editor:** Manuscript  
**Additional Remarks:** None  
**Source:** Composer
Izarra, Adina (b. 1959)

Adina Izarra is a Venezuelan composer born in Caracas. She studied under Alfredo del Mónaco (Caracas) and Vic Hoyland (England). Izarra lives in Caracas and teaches at Simón Bolívar University as a full professor. Her works include solo, chamber, and orchestral music, as well as music for theatre. A few of these compositions have represented Venezuela at the ISCM (International Society of Contemporary Music) World Music Days: *Pitangus Sulphuratus* in Oslo, Norway 1990, *VOJM* for voice and electronics in 1997 in Seoul, Korea, *Retratos de Macondo* in Romania in 1999 and *Estudio sobre la cadencia Landini* for solo piano in Ljubljana in 2003.

Her works have been performed and recorded by Venezuelan artists such as Marisela González, Luis Julio Toro, Rubén Riera, and Elena Riú. Other European and American performers and festivals have also included Izarra’s works in their concerts: Manuela Wiesler (under BIS Gramophone), Carnegie Hall (*Sonidos de la Américas*), Santa Fé Festival, National Flute Association (New York, USA, 1996), Carnegie Mellon Contemporary Music Ensemble (Pittsburgh, USA), *Festival de Mujeres Compositoras* (Sao Paulo, Brazil, 1995), Ensemble from the *Institute für Neue Musik* (Freiburg, Germany), the Neos Ensemble, the *Festival Cervantino*, City of México International New Music Foro, and the Uppsala Chamber Orchestra.

Izarra was a member of the executive committee of the International Society for Contemporary Music (ISCM) between 1999 and 2001, and in 2002 she was elected member of *Colegio de Compositores Latinoamericanos de Música de Arte* (School of Latin-American Composers of Music and Art).
Choral Works:

**Troyanas**

*Arrangement / Composition:* Composition

*Original Music and Text:* Euripides. Text adapted by Javier Vidal.

*Type of Choir:* Ma and Tr (children’s choir)

*Voices and Range:* BBBc(ssa)tbb

*Instrumentation:* ob, cl Bb, bn, hn F, tp Bb, db

*Initial Key:* A minor

*Initial Meter:* 6/8 *

*Initial Tempo or Affect:* Movement 1 – (no marking)

Movement 2 – Recitativo

Movement 3 – Como un gemido

Movement 4 – = ca. 80

Movement 5 – Pesado, sempre tenuto

Movement 6 – (no marking)

Movement 7 – (no marking)

Movement 8 – (no marking)

*Difficulty:* M

*Language:* Spanish

*Approximate Duration:* 30'00"

*Other Information:* 8 movements. In one movement the male choir splits into a double choir. The children’s choir only sings 6 measures.

*Date of Composition:* 1993

*Date of Publication:* Manuscript

*Publisher:* Manuscript

*Recording:* Original recording made with Grupo Theja is lost.


*Source:* Composer
Mendoza, Emilio (b. 1953)

Emilio Mendoza is a Venezuelan composer dedicated to higher education and musicological research. He studied composition at the *Universidad Metropolitana* (Metropolitan University) in Caracas with Yannis Ioannidis, and guitar at the *Juan Manuel Olivares* School of Music with Flaminia de DeSoula. Later he studied composition at the *Robert Schumann Institut Musikhochschule* (Robert Schuman Institute College of Music) in Düsseldorf, Germany, under Günther Becker. Afterwards he studied African percussion and dance in Krokobitey, Ghana, Western Africa. He received his Doctoral Degree in composition at Catholic University of America, in Washington, D.C.  

Mendoza plays classical, electric, and folkloric guitar; cuatro; bandola; and Latin percussion. He has played in numerous folkloric, jazz, and rock ensembles, producing recordings with some of them. He has been chair of the Sound Division of the National Library in Caracas, co-founder and director of ODILA (Orchestra of Latin American Instruments), and president of the FUNDEF (Ethnomusicology and Folklore Foundation). He has taught at New York State University; at the *Institut für Musik und Musikhödagogik* (Music and Music Pedagogy Institute) at the University of Postdam, Germany; at the Central University of Venezuela (UCV); and currently serves as a professor at the Simón Bolívar University in Caracas, Venezuela.  

He is a founding member and past president of the *Sociedad Venezolana de Música Contemporánea* (Venezuelan Contemporary Music Society), founding member

---


95 Ibid.
and first president of the Asociación Internacional para el Estudio de Música Popular, Capítulo Venezuela (International Association for the Study of Popular Music, Venezuelan Chapter), and a member of the executive committee of ISCM (International Society for Contemporary Music) from 2004 to 2008.96

His music combines traditional and folkloric elements (traditional instrumentation and rhythmic complexities), popular and jazz elements (especially in the use of the harmony), and academic tendencies. It has been performed internationally and at the ISCM world conference in seven occasions. Among many awards, he has won the Gaudeamus Award in composition in the Netherlands and the National Music Prize in Venezuela. His works have been published in Germany, United States of America, Uruguay, and Venezuela by the following publishers: Ediciones Tacuabé, FUNVES, SVMC, Plymouth Music, Society of Composers Incorporated, and Bys Music.97

Choral Works:

<table>
<thead>
<tr>
<th>Arrangement / Composition:</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Music and Text:</td>
<td>Nonsensical sounds (ss, sh, gh, r)</td>
</tr>
<tr>
<td>Type of Choir:</td>
<td>Mx (it can also be performed with recorded sounds or synthesized sounds)</td>
</tr>
<tr>
<td>Voices and Range:</td>
<td>Two groups (group A divided in five sub-groups distributed on stage from left to right, representing the stereo sound; and group B evenly distributed on stage, representing the mono sound) producing unvoiced fricative (ss [s], sh [ʃ], gh [Ҫ]) and tap (r [r]) sounds</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>A cappella</td>
</tr>
<tr>
<td>Initial Key:</td>
<td>No pitch</td>
</tr>
<tr>
<td>Initial Meter:</td>
<td>4/4</td>
</tr>
</tbody>
</table>

96 Ibid.
97 Ibid.
Initial Tempo or Affect: $\frac{\text{}}{\text{}} = 60$
Difficulty: H
Language: Nonsensical sounds

Approximate Duration: 9'15"

Other Information: It uses spatial content material that happen from the center of the choir or to the center of the choir, or from side to side. It is rhythmically quite simple to read.

Date of Composition: 1977 (revised in 2007)
Date of Publication: 1977
Publisher: Nomos (currently Breitkopf & Härtel)
Recording: First recording was made at the Robert Schumann Institut, Düsseldorf, in 1978 by the Neue Musik Ensemble directed by Alfredo Rugeles. This recording has not been published.

Additional Remarks:

Source: Composer
Sauce, Angel (1911-1995)

Angel Sauce was a Venezuelan composer, violinist, conductor and pedagogue. He was born in Caracas, on August 2, 1911, and died in Caracas, on December 26, 1995. He studied music in the José Angel Lamas School of Music, where he graduated as a composer in 1944. In 1945 he received a scholarship from the municipality of New York and traveled to Columbia University, where he completed postgraduate studies in composition, choral conducting, and orchestral conducting.  

In 1930 he was invited by his mentor Vicente Emilio Sojo to help found the Venezuela Symphony Orchestra as a violinist; in 1947 he was made principal conductor, a position he carried out for more than 12 years. He also founded numerous orchestral ensembles in the capital city. Sauce was an important advocate of choral music in Venezuela, establishing many ensembles, among which the following stand out: Orfeón Juan Manuel Olivares (today known as Coral Venezuela), the Coral de la Electricidad de Caracas (Caracas Electric Company), Coral de la Universidad Católica Andrés Bello (Andrés Bello Catholic University), the Latino Choir of New York, and the blind people’s choir of the Venezuelan Institute for the Blind. With these ensembles he supported and developed choral music in the country, including his pioneering choral-symphonic concerts. He also founded the Conservatorio Nacional Juan José Landaeta (Juan José Landaeta National Conservatory), which he directed for over thirty years.

Sauce was a versatile composer, writing music for orchestra, choir, chamber ensembles, and soloists. Among his more relevant works are: Cantata Reina Jéhova, for

---


99 Ibid.
soloist, choir and orchestra, which received the National Music Award in 1949;

Concierto para violín y orquesta (violin Concerto); Cecilia Mujica and Romance del Rey Miguel, symphonic ballets that use native instruments; Sonata para violín y piano; and Canción de libertad, for soloist, choir and orchestra. In 1982 he received the National Music Award for his life-long achievements as a musician.\(^{100}\)

Sauce was a fervent advocate of Venezuelan traditions and folklore, following the footsteps of his mentor Sojo. He used many of the melodies collected by Sojo as the basis for his arrangements and compositions;\(^{101}\) he wrote these to be performed by his numerous ensembles, not only preserving and disseminating this rich musical heritage, but also teaching generations of musicians and non-musicians an appreciation of their cultural roots.

**Choral Works:**

<table>
<thead>
<tr>
<th>Arrangement / Composition:</th>
<th>A la gloria de Andrés Bello</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Music and Text:</td>
<td>Composition</td>
</tr>
<tr>
<td>Type of Choir:</td>
<td>Text by Manuel Rodríguez Cárdenas</td>
</tr>
<tr>
<td>Voices and Range:</td>
<td>Mx</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>A cappella</td>
</tr>
<tr>
<td>Initial Key:</td>
<td>C major</td>
</tr>
<tr>
<td>Initial Meter:</td>
<td>4/4</td>
</tr>
<tr>
<td>Initial Tempo or Affect:</td>
<td>[ \text{\textbf{\textit{= 95}}} ]</td>
</tr>
<tr>
<td>Difficulty:</td>
<td>E</td>
</tr>
</tbody>
</table>

\(^{100}\) Ibid.

\(^{101}\) Vicente E Guevara, *Obra Coral de Angel Sauce*. (Caracas: Fundación Vicente Emilio Sojo, 1999), xi.
A la nana en noche plácida

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Spain
Type of Choir: Mx
Voices and Range: T, satb

Instrumentation: str orch
Initial Key: F minor
Initial Meter: 3/8 *
Initial Tempo or Affect: Moderato
Difficulty: E
Language: Spanish
Approximate Duration: 4'00”
Other Information: Spanish Christmas song
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

A la sombra de un cují

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Mx
Voices and Range: T, satb

Instrumentation: [cuatro, perc]
Initial Key: E minor
Initial Meter: 3/4
Initial Tempo or Affect: \( \boxed{\text{♩} = 125} \)
Difficulty: E
Language: Spanish
Approximate Duration: 2'00''
Other Information: Venezuelan pasaje. Five verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

**A mi jardinero**

Arrangement / Composition: Composition
Original Music and Text: Angel Sauce
Type of Choir: U
Voices and Range: Solo, [uuu] (it is common practice that occasionally the choir sings one of the solo verses, which explains the triple division in the solo line)
Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 2/4
Initial Tempo or Affect: \( \boxed{\text{♩} = 100} \)
Difficulty: E
Language: Spanish
Approximate Duration: 1’15’’
Other Information: Venezuelan aguinaldo
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None
Adelante Venezuela

Arrangement / Composition: Arrangement
Original Music and Text: Román E. González
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: F major
Initial Meter: 3/4
Initial Tempo or Affect: \[ \cdot \cdot \cdot = 180 \]
Difficulty: E
Language: Spanish
Approximate Duration: 2'15"
Other Information: Venezuelan joropo. (There is no fine in the score, so we assumed the entire song is sung twice according to common practice)

Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Adeste fideles

Arrangement / Composition: Arrangement
Original Music and Text: Francis Wade
Type of Choir: Mx
Voices and Range: satb

Instrumentation: str orch
Initial Key: A major
Initial Meter: 4/4
Initial Tempo or Affect: \[ \cdot \cdot \cdot = 85 \]
Difficulty: E
Language: Latin
Approximate Duration: 2'15"
Other Information: Christmas song. Two verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
### Adiós a Ocumare

**Arrangement / Composition:**
Arrangement  

**Original Music and Text:**

**Type of Choir:**
Mx  

**Voices and Range:**
satb  

**Instrumentation:**
[cuatro, perc]  

**Initial Key:**
D minor  

**Initial Meter:**
3/4  

**Initial Tempo or Affect:**
\[ \frac{\quad}{\quad} = 115 \]  

**Difficulty:**
M  

**Language:**
Spanish  

**Approximate Duration:**
4'45''  

**Other Information:**
Venezuelan vals (There is no fine in the score, so we assumed the ending to be at measure 34 according to common practice)  

**Date of Composition:**
No date  

**Date of Publication:**
1999  

**Publisher:**
Fundación Vicente Emilio Sojo  

**Recording:**
Not available  

**Additional Remarks:**
None  

**Source:**

### Alma cumanesa

**Arrangement / Composition:**
Arrangement  

**Original Music and Text:**
José Antonio López  

**Type of Choir:**
Mx  

**Voices and Range:**
satb  

**Instrumentation:**
[cuatro, perc]  

**Initial Key:**
D minor  

**Initial Meter:**
3/4  

**Date of Composition:**
No date  

**Date of Publication:**
1999  

**Publisher:**
Fundación Vicente Emilio Sojo  

**Recording:**
Not available  

**Additional Remarks:**
None  

**Source:**
Alma llanera

Arrangement / Composition: Arrangement
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 3/4
Initial Tempo or Affect: Allegro con spirito
Difficulty: M
Language: Spanish
Approximate Duration: 2'00”
Other Information: Venezuelan joropo
Date of Composition: No date
Date of Publication: 1993
Publisher: Earthsongs (1993) (S-37)


Additional Remarks: None

**Ave María ¡que muchacho!**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Collected by Vicente Emilio Sojo  
*Type of Choir:* Tr  
*Voices and Range:* S, ssa  

![MUSIC EXAMPLE]

*Instrumentation:* [cuatro, perc]  
*Initial Key:* D minor  
*Initial Meter:* 3/4 and 6/8  
*Initial Tempo or Affect:* Movido \( \dot{\text{m}} = 228 \)  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 3’00’’  
*Other Information:* Venezuelan golpe. Four verses  
*Date of Composition:* No date  
*Date of Publication:* 1987  
*Publisher:* Contraloría General de la República  
*Recording:* Not available  
*Additional Remarks:* None  

**Ave María ¡que muchacho!**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Collected by Vicente Emilio Sojo  
*Type of Choir:* Mx  
*Voices and Range:* B, satb  

![MUSIC EXAMPLE]

*Instrumentation:* [cuatro, perc]  
*Initial Key:* D minor  
*Initial Meter:* 3/4  
*Initial Tempo or Affect:* \( \dot{\text{m}} = 228 \)  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 2’45’’  
*Other Information:* Venezuelan golpe. Six verses
Blando suspiro

Arrangement / Composition: Arrangement
Original Music and Text: Henrique León
Type of Choir: Mx
Voices and Range: T, sat[bb]
Instrumentation: 3 gtr, db
Initial Key: E major
Initial Meter: 4/4
Initial Tempo or Affect: [ ′ = 85 ]
Difficulty: E
Language: Spanish
Approximate Duration: 1'00”
Other Information: Short song
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Brisas del Torbes

Arrangement / Composition: Arrangement
Original Music and Text: Luis Felipe Ramón y Rivera
Type of Choir: Mx
Voices and Range: satb
Instrumentation: [cuatro, perc]
Initial Key: C minor
Initial Meter: 6/8
Initial Tempo or Affect: [ ′ = 105 ]
Brumas del mar

Arrangement / Composition: Arrangement
Original Music and Text: Balbino García
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: C major
Initial Meter: 3/4

Initial Tempo or Affect: \( \frac{\text{Q}}{\text{Q}} = 130 \)
Difficulty: E
Language: Spanish
Approximate Duration: 1'45''
Other Information: Venezuelan vals
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Canción de cuna

Arrangement / Composition: Arrangement
Original Music and Text: Popular Spanish song from the Basque region.
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella
Initial Key: Bb major
Initial Meter: 2/4
Initial Tempo or Affect: $\frac{\text{.}}{\text{.}} = 95$
Difficulty: E
Language: Spanish
Approximate Duration: 1'00''
Other Information: Homophonic lullaby
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None
Source: Guevara, Vicente, ed. *Obra coral de Angel Sauce*.
Caracas: Fundación Vicente Emilio Sojo, 1999.

**Canción de la niebla**

Arrangement / Composition: Composition
Original Music and Text: Text by Israel Peña
Type of Choir: Mx
Voices and Range: satbb

Instrumentation: A cappella
Initial Key: G major
Initial Meter: 3/4
Initial Tempo or Affect: Moderato
Difficulty: M
Language: Spanish
Approximate Duration: 2'30''
Other Information: Madrigal
Date of Composition: 1941
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Premiered by *Orfeón Lamas* in 1941 under the direction of Antonio Estévez.
Source: Guevara, Vicente, ed. *Obra coral de Angel Sauce*.
Caracas: Fundación Vicente Emilio Sojo, 1999.
Cancioncilla sevillana

Arrangement / Composition: Composition
Original Music and Text: Text by Federico García Lorca
Type of Choir: Ma
Voices and Range: tbb

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 75 ]
Difficulty: E
Language: Spanish
Approximate Duration: 1’15”
Other Information: Madrigal
Date of Composition: 1956
Date of Publication: 1999 and 2005
Publisher: Fundación Vicente Emilio Sojo. (Guevara’s book states that it is also published by Fundación José Angel Lamas in Segundo Cuaderno de Canciones Corales, in 1956)
Recording: Not available
Additional Remarks: None


Canta (version 1)

Arrangement / Composition: Composition
Original Music and Text: Text by Alberto Arvelo Torrealba
Type of Choir: Mx
Voices and Range: B, [ss]a[tt][bb] (assuming that the baritone line from measure 12 to measure 21 is just a simple division of the bass section.)

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 3/2 *
Initial Tempo or Affect: Alegre
Difficulty: M
Language: Spanish
Approximate Duration: 2'30''
Other Information: Madrigal
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None
Source: Guevara, Vicente, ed. *Obra coral de Angel Sauce*.
Caracas: Fundación Vicente Emilio Sojo, 1999.

**Canta** (version 2)

Arrangement / Composition: Composition
Original Music and Text: Text by Alberto Arvelo Torrealba
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 3/4 *
Initial Tempo or Affect: Con alegría
Difficulty: M
Language: Spanish
Approximate Duration: 2'30''
Other Information: Madrigal
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: *Para el Orfeón Lamas*
Source: Guevara, Vicente, ed. *Obra coral de Angel Sauce*.
Caracas: Fundación Vicente Emilio Sojo, 1999.

**Cantemos alegres con este pastor**

Arrangement / Composition: Composition
Original Music and Text: Angel Sauce
Type of Choir: U
Voices and Range: Solo, u

Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 2/4
Initial Tempo or Affect: \[ \frac{1}{4} = 110 \]
Difficulty: E
Language: Spanish
Approximate Duration: 1’30”
Other Information: Venezuelan *aguinaldo*
Date of Composition: 1939
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

**Canto a San Benito**

Arrangement / Composition: Composition
Original Music and Text: Based on a folkloric theme from Mérida State. Collected by Isabel Aretz.
Type of Choir: Mx
Voices and Range: [ss]at[bb]

\[ \text{\begin{align*} &\text{\textbf{\textcolor{red}{s}}} \hspace{1cm} \text{\textbf{\textcolor{blue}{a}}} \hspace{1cm} \text{\textbf{\textcolor{blue}{t}}} \hspace{1cm} \text{\textbf{\textcolor{red}{b}}} \\ &\text{\textcolor{red}{\sharp}} \text{\textcolor{red}{\flat}} \text{\textcolor{blue}{\natural}} \text{\textcolor{red}{\natural}} \text{\textcolor{blue}{\natural}} \text{\textcolor{red}{\natural}} \end{align*}} \]
Instrumentation: marac, dr
Initial Key: E minor
Initial Meter: 4/4
Initial Tempo or Affect: Tranquilo – misterioso - ritual
Difficulty: M
Language: Spanish
Approximate Duration: 3’00”
Other Information: In the spirit of a ritual or godly adoration.
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

**Como el rocío**

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Mx
Voices and Range: S, satb
**Coplas**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Venezuelan folklore  
**Type of Choir:** Mx  
**Voices and Range:** satb

<table>
<thead>
<tr>
<th>S</th>
<th>s</th>
<th>a</th>
<th>t</th>
<th>b</th>
</tr>
</thead>
</table>

**Instrumentation:** [cuatro, perc]  
**Initial Key:** D minor  
**Initial Meter:** 2/4  
**Initial Tempo or Affect:** [♩ = 115 ]  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 1’15”  
**Other Information:** Venezuelan merengue  
**Date of Composition:** No date  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Guevara, Vicente, ed. *Obra coral de Angel Sauce*. Caracas: Fundación Vicente Emilio Sojo, 1999.
**Coral litúrgico**

Arrangement / Composition: Arrangement

Original Music and Text: Based on *1812 Overture* by Pyotr Ilyich Tchaikovsky. The texts were probably created by Angel Sauce.

Type of Choir: Mx

Voices and Range: [ss][aa][tt][bb]

Instrumentation: orch (parts are not included in this edition)

Initial Key: Eb major

Initial Meter: $3/4^*$

Initial Tempo or Affect: \( \frac{\text{\textdagger}}{\text{\textdagger}} = 45 \text{ } \)

Difficulty: E

Language: Spanish

Approximate Duration: 4'00''

Other Information: It is mentioned that the arrangement is supposed to be used in addition to Tchaikovsky’s original orchestral music. This explains the absence of orchestral parts in Guevara’s edition.

Date of Composition: No date

Date of Publication: 1999

Publisher: Fundación Vicente Emilio Sojo

Recording: Not available

Additional Remarks: None


---

**Credo**

Arrangement / Composition: Composition

Original Music and Text: Text from the Eucharistic celebration in the Latin liturgical rites of the Roman Catholic Church.

Type of Choir: Mx

Voices and Range: satb

Instrumentation: A cappella

Initial Key: C major

Initial Meter: $2/1$

Initial Tempo or Affect: \( \frac{\text{\textdagger}}{\text{\textdagger}} = 85 \text{ } \)

Difficulty: E

Language: Latin

Approximate Duration: 5’30’’
Don Ramón

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: A cappella
Initial Key: A major
Initial Meter: 2/4
Initial Tempo or Affect: Allegretto \( \frac{\text{dot}}{\text{eighth note}} = 84 \)
Difficulty: E
Language: Spanish
Approximate Duration: 2’15’’

Don Ramón

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
<table>
<thead>
<tr>
<th><strong>Initial Key</strong></th>
<th>D minor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial Meter</strong></td>
<td>3/4</td>
</tr>
<tr>
<td><strong>Initial Tempo or Affect</strong></td>
<td>( \text{[ \dot{\text{\textsf{\textit{\textbf{[}}}}} = 160 ]} )</td>
</tr>
<tr>
<td><strong>Difficulty</strong></td>
<td>E</td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td>Spanish</td>
</tr>
<tr>
<td><strong>Approximate Duration</strong></td>
<td>1'30”</td>
</tr>
<tr>
<td><strong>Other Information</strong></td>
<td>Venezuelan vals</td>
</tr>
<tr>
<td><strong>Date of Composition</strong></td>
<td>No date</td>
</tr>
<tr>
<td><strong>Date of Publication</strong></td>
<td>1999</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Fundación Vicente Emilio Sojo</td>
</tr>
<tr>
<td><strong>Recording</strong></td>
<td>Not available</td>
</tr>
<tr>
<td><strong>Additional Remarks</strong></td>
<td>None</td>
</tr>
</tbody>
</table>

### El manguito

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Popular from Venezuela  
**Type of Choir:** Tr  
**Voices and Range:** ssa  
**Instrumentation:** pf  
**Initial Key:** E minor  
**Initial Meter:** 3/4  
**Initial Tempo or Affect:** Tiempo de Joropo \( \dot{\text{\textsf{\textit{\textbf{\[}}}}} = 252 \)  
**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** 2'00”  
**Other Information:** Venezuelan joropo. Three verses  
**Date of Composition:** No date  
**Date of Publication:** 1987  
**Publisher:** Contraloría General de la República  
**Recording:** Not available  
**Additional Remarks:** None  
Voices and Range:   sa[t][bb]

Instrumentation:   [cuatro, perc]

Initial Key:   D minor

Initial Meter:   3/4

Initial Tempo or Affect:   [♩ = 205 ]

Difficulty:   M

Language:   Spanish

Approximate Duration:   1’45”

Other Information:   Venezuelan joropo. Three verses

Date of Composition:   No date

Date of Publication:   1999

Publisher:   Fundación Vicente Emilio Sojo

Recording:   Not available

Additional Remarks:   None


---

**El mare mare**

Arrangement / Composition:   Arrangement

Original Music and Text:   Venezuelan folklore

Type of Choir:   Mx

Voices and Range:   satb

Instrumentation:   [cuatro, perc]

Initial Key:   D major

Initial Meter:   2/4

Initial Tempo or Affect:   [♩ = 110 ]

Difficulty:   E

Language:   Spanish

Approximate Duration:   1’45”

Other Information:   Venezuelan merengue. Three verses

Date of Composition:   No date

Date of Publication:   1999

Publisher:   Fundación Vicente Emilio Sojo

Recording:   Not available

Additional Remarks:   None

El muñeco de la ciudad

Arrangement / Composition: Arrangement
Original Music and Text: Adrián Pérez
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: C minor
Initial Meter: 2/4

Initial Tempo or Affect: \[ \text{=} \text{120} \]
Difficulty: M
Language: Spanish
Approximate Duration: 2'00''
Other Information: Venezuelan *merengue*. Four verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

El niño malcriado

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Mx
Voices and Range: stb

Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 3/4

Initial Tempo or Affect: \[ \text{=} \text{160} \]
Difficulty: E
Language: Spanish
Approximate Duration: 1'45''
Other Information: Simple and short song. Four verses.
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
El San Pedro

Arrangement / Composition: Arrangement
Type of Choir: Mx
Voices and Range: B, satb
Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 6/8
Initial Tempo or Affect: [♩ = 90 ]
Difficulty: E
Language: Spanish
Approximate Duration: 4’45”
Other Information: Five verse song in which the Baritone soloist and choir alternate the text, and the choir accompanies the soloist with nonsensical syllables that imitate traditional instruments.

Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Song and dance from the estates in Guarenas and Guatire.

El totumo de Guarenas

Arrangement / Composition: Arrangement
Original Music and Text: Benito Canónico
Type of Choir: Mx
Voices and Range: [ss]atb
Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 3/4
**Initial Tempo or Affect:** [♩ = 190 ]
**Difficulty:** M
**Language:** Spanish
**Approximate Duration:** 3’15”
**Other Information:** Venezuelan golpe. Three verses
**Date of Composition:** No date
**Date of Publication:** 1999
**Publisher:** Fundación Vicente Emilio Sojo
**Recording:** Not available
**Additional Remarks:** None
**Source:** Guevara, Vicente, ed. *Obra coral de Angel Sauce*. Caracas: Fundación Vicente Emilio Sojo, 1999.

---

**En esta tumba oscura**

**Arrangement / Composition:** Arrangement
**Original Music and Text:** Text by Giuseppe Carpani. Music by Ludwig van Beethoven
**Type of Choir:** Mx
**Voices and Range:** B, satb

![Musical notation]

**Instrumentation:** A cappella
**Initial Key:** Ab major
**Initial Meter:** 2/4
**Initial Tempo or Affect:** [♩ = 45 ]
**Difficulty:** E
**Language:** Spanish
**Approximate Duration:** 1’15”
**Other Information:** The choir accompanies the soloist both humming and singing the text. Homophonic texture.
**Date of Composition:** No date
**Date of Publication:** 1999
**Publisher:** Fundación Vicente Emilio Sojo
**Recording:** Not available
**Additional Remarks:** None
**Source:** Guevara, Vicente, ed. *Obra coral de Angel Sauce*. Caracas: Fundación Vicente Emilio Sojo, 1999.

---

**Fuga real a 4 voces**

**Arrangement / Composition:** Composition
**Original Music and Text:** Angel Sauce
**Type of Choir:** Mx
**Voices and Range:** satb
Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 160 ]
Difficulty: H
Language: Spanish
Approximate Duration: 2'15"
Other Information: Fugue with some difficulties
Date of Composition: 1939
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Probably composed as a final project of Sauce’s counterpoint studies.

Gaudeamos igitur

Arrangement / Composition: Arrangement
Original Music and Text: Text from De Brevitate Vitae by Seneca. Music from unknown author
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella
Initial Key: A major
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 95 ]
Difficulty: E
Language: Latin
Approximate Duration: 1'15"
Other Information: Graduation anthem
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None
Gavilán Cua

Arrangement / Composition: Composition
Original Music and Text: Angel Sauce
Type of Choir: Mx
Voices and Range: TB, [ss]at[bb]

Instrumentation: pf, cuatro, and marac
Initial Key: A minor
Initial Meter: 3/4

Initial Tempo or Affect: [♩ = 210 ]
Difficulty: H
Language: Spanish
Approximate Duration: 2'45''
Other Information: Venezuelan golpe
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Hendrina

Arrangement / Composition: Arrangement
Original Music and Text: Napoleón Lucena
Type of Choir: Mx
Voices and Range: ST, satb

Instrumentation: bandolín, pf
Initial Key: E minor
Initial Meter: 2/4

Initial Tempo or Affect: [♩ = 90 ]
Difficulty: M
Language: Spanish
Approximate Duration: 1'45''
Other Information: Venezuelan bambuco from Lara State
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Himno al Nazareno

Arrangement / Composition: Composition
Original Music and Text: Monsignor Dr. Ramón J. Lizardi
Type of Choir: Mx
Voices and Range: satb

Instrumentation: pf
Initial Key: D minor
Initial Meter: 2/4
Initial Tempo or Affect: Andante
Difficulty: E
Language: Spanish
Approximate Duration: 8'30''
Other Information: Anthem for the Nazarene Society of the San Juan Bautista Church. Five verses

Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Dedicated: A la Sociedad del Nazareno de la Parroquia San Juan Bautista


Himno de la Juventud Deportista A. T. C.

Arrangement / Composition: Composition
Original Music and Text: Text by H. N. A. (no information was found as to what name these initials stand for)
Type of Choir: Mx
Voices and Range: satb

Instrumentation: pf
Initial Key: G major
Initial Meter: 4/4
Initial Tempo or Affect: $\frac{\text{♩}}{\text{♩}} = 100$
Difficulty: E
**Himno de la Unión Hispano-América Oceánica**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Anonymous  
*Type of Choir:* Mx  
*Voices and Range:* satb

**Instrumentation:** A cappella  
**Initial Key:** F major  
**Initial Meter:** 2/4  
**Initial Tempo or Affect:** $\frac{\text{BPM}}{} = 90$  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 2'00''  
**Other Information:** Institutional anthem for the Spanish-American Oceanic Union

*Date of Composition:* No date  
*Date of Publication:* 1999  
*Publisher:* Fundación Vicente Emilio Sojo  
*Recording:* Not available  
*Additional Remarks:* None  

**Himno de la Unión Republicana Democrática**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Text by Antonio Arraiz  
*Type of Choir:* Mx  
*Voices and Range:* sat[bb]

*Date of Composition:* No date  
*Date of Publication:* 1999  
*Publisher:* Fundación Vicente Emilio Sojo  
*Recording:* Not available  
*Additional Remarks:* None  
Instrumentation: A cappella  
Initial Key: D major  
Initial Meter: 4/4  
Initial Tempo or Affect: \[ \frac{\text{duration}}{\text{tempo}} = 95 \]  
Difficulty: E  
Language: Spanish  
Approximate Duration: 3'30”  
Other Information: Institutional anthem for the Democratic Republican Union. Five verses  
Date of Composition: No date  
Date of Publication: 1999  
Publisher: Fundación Vicente Emilio Sojo  
Recording: Not available  
Additional Remarks: None  

**Himno de la Universidad José María Vargas**

Arrangement / Composition: Composition  
Original Music and Text: Text by José Manuel M.  
Type of Choir: Mx  
Voices and Range: satb

Institutional anthem of the José María Vargas University. Three verses

Date of Composition: No date  
Date of Publication: 1999  
Publisher: Fundación Vicente Emilio Sojo  
Recording: Not available  
Additional Remarks: None  
Himno de los juramentados de la E.M.E. de la C.V.

Arrangement / Composition: Arrangement
Original Music and Text: Anonymous
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella
Initial Key: G major
Initial Meter: 2/4
Initial Tempo or Affect: \( \boxed{\mathbb{E} = 110} \)
Difficulty: E
Language: Spanish
Approximate Duration: 1’45’’
Other Information: Institutional anthem
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: No information has been gathered in regards to the meaning of the initials E.M.E. and C.V.

Himno del Colegio de Médicos

Arrangement / Composition: Composition
Original Music and Text: Angel Sauce
Type of Choir: Mx
Voices and Range: satb
Instrumentation: A cappella
Initial Key: Bb major
Initial Meter: 3/2
Initial Tempo or Affect: \( \boxed{\mathbb{E} = 95} \)
Difficulty: E
Language: Spanish
Approximate Duration: 2’00’’
Other Information: Institutional anthem for the Medicine Labor Union
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Himno del Liceo Carlos Soublette

**Arrangement / Composition**: Composition

**Original Music and Text**: Text by Oscar Pirrangelli

**Type of Choir**: Mx

**Voices and Range**: sat[bb]

**Instrumentation**: A cappella

**Initial Key**: F major

**Initial Meter**: 4/4

**Initial Tempo or Affect**: $\frac{\text{b}}{\text{j}} = 95$

**Difficulty**: E

**Language**: Spanish

**Approximate Duration**: 2’15”

**Other Information**: Institutional anthem of the Carlos Soublette High School.

**Date of Composition**: No date

**Date of Publication**: 1999

**Publisher**: Fundación Vicente Emilio Sojo

**Recording**: Not available

**Additional Remarks**: None


Invocación

**Arrangement / Composition**: Composition

**Original Music and Text**: Text by Manuel Rodríguez Cárdenas

**Type of Choir**: Mx

**Voices and Range**: satb

**Instrumentation**: pf

**Initial Key**: C major

**Initial Meter**: 4/4 *

**Initial Tempo or Affect**: Tranquilo

**Difficulty**: E

**Language**: Spanish

**Approximate Duration**: 2’00”
*Other Information:* Slow and short song of praise
*Date of Composition:* No date
*Date of Publication:* 1999
*Publisher:* Fundación Vicente Emilio Sojo
*Recording:* Not available
*Additional Remarks:* None

**Justicia de rey**

*Arrangement / Composition:* Composition
*Original Music and Text:* Angel Sauce
*Type of Choir:* Mx
*Voices and Range:* satbb

```
\[\text{\textcopyright}\]
```

*Instrumentation:* A cappella
*Initial Key:* G major
*Initial Meter:* 3/4 *
*Initial Tempo or Affect:* \[ \text{\textlq} = 90 \text{\rq}\]
*Difficulty:* M
*Language:* Spanish
*Approximate Duration:* 5’00”
*Other Information:* Madrigal
*Date of Composition:* 1939
*Date of Publication:* 1999
*Publisher:* Fundación Vicente Emilio Sojo
*Recording:* Not available
*Additional Remarks:* None

**La burriquita**

*Arrangement / Composition:* Arrangement
*Original Music and Text:* Traditional song from eastern Venezuela
*Type of Choir:* Tr
*Voices and Range:* ssa

```
```

*Instrumentation:* pf
*Initial Key:* D major
*Initial Meter:* 2/4
Initial Tempo or Affect: \[ \] = 110
Difficulty: E
Language: Spanish
Approximate Duration: 2'30”
Other Information: Traditional Venezuelan song. Three verses
Date of Composition: No date
Date of Publication: 1987
Publisher: Contraloría General de la República
Recording: Not available
Additional Remarks: None

La burriquita

Arrangement / Composition: Arrangement
Original Music and Text: Popular song from eastern Venezuela
Type of Choir: Mx
Voices and Range: [ss]a[tt][bb]
Instrumentation: [cuatro, perc]
Initial Key: F major
Initial Meter: 2/4

Initial Tempo or Affect: \[ \] = 110
Difficulty: E
Language: Spanish
Approximate Duration: 3'00”
Other Information: Venezuelan merengue with three verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

La creación

Arrangement / Composition: Arrangement
Original Music and Text: George Frideric Handel
Type of Choir: Mx
Voices and Range: ssatb
La guerra de los Vargas

Arrangement / Composition: Arrangement
Original Music and Text: Traditional Venezuelan song from Lara State
Type of Choir: Tr
Voices and Range: SA, ssa

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 3/4 and 6/8
Initial Tempo or Affect: Movido 𝕊 = 240
Difficulty: E
Language: Spanish
Approximate Duration: 1’45”
Other Information: Venezuelan golpe. Three verses. It uses some vocal effects imitating gun shots

Date of Composition: No date
Date of Publication: 1987
Publisher: Contraloría General de la República
Recording: Not available
Additional Remarks: None
La lora

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Ma
Voices and Range: tbb

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: Allegretto
Difficulty: E
Language: Spanish
Approximate Duration: 1'00''
Other Information: Venezuelan guasa
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

La lora

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: C major
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 115 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2'00''
Other Information: Venezuelan guasa. Four verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

La Mónica Pérez

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: E minor
Initial Meter: 3/4 and 6/8
Initial Tempo or Affect: Tiempo de joropo \( \frac{1}{3} = 228 \)
Difficulty: E
Language: Spanish
Approximate Duration: 2'00"
Other Information: Venezuelan *joropo*. Four verses
Date of Composition: No date
Date of Publication: 1987
Publisher: Contraloría General de la República
Recording: Not available
Additional Remarks: None

La Mónica Pérez

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: E minor
Initial Meter: 3/4
Initial Tempo or Affect: \( \frac{1}{3} = 228 \)
Difficulty: E
Language: Spanish
Approximate Duration: 1'45"
Other Information: Venezuelan *joropo*. Four verses
La partida

Arrangement / Composition: Arrangement
Original Music and Text: Text by Guanipa. Music by Espín
Type of Choir: Mx
Voices and Range: satb
Instrumentation: [cuatro, perc]
Initial Key: E minor
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 130 ]
Difficulty: M
Language: Spanish
Approximate Duration: 4’45”
Other Information: Venezuelan vals
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

La perica

Arrangement / Composition: Arrangement
Original Music and Text: Lino Gallardo
Type of Choir: Mx
Voices and Range: satbb
Instrumentation: [cuatro, perc]
Initial Key: A major
Initial Meter: 3/4 and 6/8
Initial Tempo or Affect: Alegre
La prenda del alma

Arrangement / Composition: Arrangement
Original Music and Text: Payares
Type of Choir: Mx
Voices and Range: B, satb

Instrumentation: A cappella
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: \( \begin{array}{c} \text{M} \\
\text{(dotted)} \\
\text{M} \end{array} \)

Difficulty: M
Language: Spanish
Approximate Duration: 1’30”
Other Information: Polyphonic song
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Las flores que me diste

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Mx
Voices and Range: sat[bb]
Instrumentation: 3 gtr, db
Initial Key: B minor
Initial Meter: 3/4
Initial Tempo or Affect: Allegro moderato
Difficulty: E
Language: Spanish
Approximate Duration: 5'00''
Other Information: Venezuelan valse. Four verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Los ecos

Arrangement / Composition: Arrangement
Original Music and Text: Rafael Izaza
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: F major
Initial Meter: 2/4
Initial Tempo or Affect: Allegretto
Difficulty: E
Language: Spanish
Approximate Duration: 2'30''
Other Information: Venezuelan aguinaldo
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Maremare

Arrangement / Composition: Arrangement
Original Music and Text: Traditional song from eastern Venezuela
Type of Choir: Tr
Voices and Range: ssa

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 2/4
Initial Tempo or Affect: Movido \( \dot{=} \, 116 \)
Difficulty: E
Language: Spanish
Approximate Duration: 1'30''

Other Information: Venezuelan *merengue*. Three verses

Date of Composition: No date
Date of Publication: 1987
Publisher: Contraloría General de la República
Recording: Not available
Additional Remarks: None

---

**Margarita es una lágrima**

Arrangement / Composition: Composition
Original Music and Text: Based on a Venezuelan folkloric tune from Nueva Esparta State. Collected by Francisco Carreño and Inocente Carreño.

Type of Choir: Mx
Voices and Range: ST, satb

Instrumentation: pf
Initial Key: G minor
Initial Meter: 3/4
Initial Tempo or Affect: Moderato
Difficulty: E
Language: Spanish
Approximate Duration: 4'45''

Other Information: The first two verses are sung by the soloists, and the choir sings the last verse and all the refrains.

Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None
Mi Teresa

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Vicente Emilio Sojo
Type of Choir: Mx
Voices and Range: T, [ss]atb

Instrumentation: [cuatro, perc]
Initial Key: C major
Initial Meter: 2/4

Initial Tempo or Affect: [$= 115$]
Difficulty: E
Language: Spanish
Approximate Duration: 3'00''

Other Information: Venezuelan guasa. Four verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Mujer divina

Arrangement / Composition: Arrangement
Original Music and Text: Anonymous
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro or gtr]
Initial Key: A major
Initial Meter: 2/4

Initial Tempo or Affect: [$= 50$]
Difficulty: E
Language: Spanish
Approximate Duration: 2'00''
Other Information: Serenade
**Date of Composition:** No date  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Guevara, Vicente, ed. *Obra coral de Angel Sauce*. Caracas: Fundación Vicente Emilio Sojo, 1999.

**Nació Jesús**  
**Arrangement / Composition:** Composition  
**Original Music and Text:** Angel Sauce  
**Type of Choir:** U  
**Voices and Range:** Solo, u

![Musical notation](image)  
**Instrumentation:** [cuatro, perc]  
**Initial Key:** E major  
**Initial Meter:** 2/4  
**Initial Tempo or Affect:** \( \text{♩} = 110 \)  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 1'15”  
**Other Information:** Venezuelan *aguinaldo*  
**Date of Composition:** 1939  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Guevara, Vicente, ed. *Obra coral de Angel Sauce*. Caracas: Fundación Vicente Emilio Sojo, 1999.

**Niño Divino**  
**Arrangement / Composition:** Composition  
**Original Music and Text:** Angel Sauce  
**Type of Choir:** U  
**Voices and Range:** Solo, [uuuu] (it is common practice that occasionally the choir sings one of the solo verses, which explains the triple division in the solo line) 

![Musical notation](image)  
**Instrumentation:** [cuatro, perc]  
**Initial Key:** G minor
<table>
<thead>
<tr>
<th>Initial Meter:</th>
<th>2/4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Tempo or Affect:</td>
<td>[♩ = 100 ]</td>
</tr>
<tr>
<td>Difficulty:</td>
<td>E</td>
</tr>
<tr>
<td>Language:</td>
<td>Spanish</td>
</tr>
<tr>
<td>Approximate Duration:</td>
<td>1’15’”</td>
</tr>
<tr>
<td>Other Information:</td>
<td>Venezuelan aguinaldo. The solo part does not have a set text. It is unclear if the text is missing or if this melody is intended to be hummed.</td>
</tr>
<tr>
<td>Date of Composition:</td>
<td>No date</td>
</tr>
<tr>
<td>Date of Publication:</td>
<td>1999</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Fundación Vicente Emilio Sojo</td>
</tr>
<tr>
<td>Recording:</td>
<td>Not available</td>
</tr>
<tr>
<td>Additional Remarks:</td>
<td>None</td>
</tr>
</tbody>
</table>

**No más silencio**

<table>
<thead>
<tr>
<th>Arrangement / Composition:</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Music and Text:</td>
<td>Collected by Vicente Emilio Sojo</td>
</tr>
<tr>
<td>Type of Choir:</td>
<td>Mx</td>
</tr>
<tr>
<td>Voices and Range:</td>
<td>T, satb</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>[cuatro or gtr]</td>
</tr>
<tr>
<td>Initial Key:</td>
<td>C major</td>
</tr>
<tr>
<td>Initial Meter:</td>
<td>3/4</td>
</tr>
<tr>
<td>Initial Tempo or Affect:</td>
<td>[♩ = 105 ]</td>
</tr>
<tr>
<td>Difficulty:</td>
<td>E</td>
</tr>
<tr>
<td>Language:</td>
<td>Spanish</td>
</tr>
<tr>
<td>Approximate Duration:</td>
<td>1’00’”</td>
</tr>
<tr>
<td>Other Information:</td>
<td>Venezuelan vals</td>
</tr>
<tr>
<td>Date of Composition:</td>
<td>No date</td>
</tr>
<tr>
<td>Date of Publication:</td>
<td>1999</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Fundación Vicente Emilio Sojo</td>
</tr>
<tr>
<td>Recording:</td>
<td>Not available</td>
</tr>
<tr>
<td>Additional Remarks:</td>
<td>None</td>
</tr>
</tbody>
</table>
No vayas a misa, Elisa

Arrangement / Composition: Arrangement
Original Music and Text: Anonymous
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: A minor
Initial Meter: 2/4

Initial Tempo or Affect: \[ \text{= 105} \]
Difficulty: E
Language: Spanish
Approximate Duration: 3’15”
Other Information: Venezuelan guasa. Four verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None
Source: Guevara, Vicente, ed. Obra coral de Angel Sauce.
Caracas: Fundación Vicente Emilio Sojo, 1999.

Noche de paz

Arrangement / Composition: Arrangement
Original Music and Text: Text by Joseph Mohr. Music by Franz Grüber
Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: C major
Initial Meter: 6/8

Initial Tempo or Affect: \[ \text{= 75} \]
Difficulty: E
Language: Spanish
Approximate Duration: 2’15”
Other Information: Christmas song. Three verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
**Noche de paz**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Text by Joseph Mohr. Music by Franz Grüber

*Type of Choir:* Mx

*Voices and Range:* satb

*Instrumentation:* str orch

*Initial Key:* C major

*Initial Meter:* 6/8

*Initial Tempo or Affect:* Tranquilo

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 2’30”

*Other Information:* Christmas song

*Date of Composition:* No date

*Date of Publication:* 1999

*Publisher:* Fundación Vicente Emilio Sojo

*Recording:* Not available

*Additional Remarks:* None


---

**Noches larenses**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Juan Ramón Barrios

*Type of Choir:* Mx

*Voices and Range:* satb

*Instrumentation:* [cuatro]

*Initial Key:* D major

*Initial Meter:* 2/4

*Initial Tempo or Affect:* [♩ = 100 ]

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 1’30”

*Other Information:* In general the women’s sections sing alternating with the
Padre nuestro

Arrangement / Composition: Composition

Type of Choir: Mx
Voices and Range: satb

Instrumentation: A cappella
Initial Key: Dodecaphonic
Initial Meter: 4/4 *
Initial Tempo or Affect: Andante
Difficulty: H
Language: Spanish
Approximate Duration: Over 5’00’’ (It calls for a repetition [D. S. al fine], but the *segno* could not be located.)

Other Information: Motet. Uses some extended compositional techniques such as whispering and talking.

Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None

Por un capricho

Arrangement / Composition: Arrangement
Original Music and Text: José Reyna
Type of Choir: Mx
Voices and Range: satb

Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: None
**Quisiera ser**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Anonymous  
*Type of Choir:* Mx  
*Voices and Range:* T, sat[bb]

---

**Quisiera ser**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Anonymous  
*Type of Choir:* Mx  
*Voices and Range:* T, sat[bb]

---

In instrumentation: [cuatro, perc]  
*Initial Key:* D major  
*Initial Meter:* 3/4  
*Initial Tempo or Affect:* \[ \ \]  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 2'30"  
*Other Information:* Venezuelan vals  
*Date of Composition:* No date  
*Date of Publication:* 1999  
*Publisher:* Fundación Vicente Emilio Sojo  
*Recording:* Not available  
*Additional Remarks:* None  

---

In instrumentation: A cappella  
*Initial Key:* D minor  
*Initial Meter:* 4/4  
*Initial Tempo or Affect:* \[ \ \]  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 2'30"  
*Other Information:* Simple song. Three verses  
*Date of Composition:* No date  
*Date of Publication:* 1999  
*Publisher:* Fundación Vicente Emilio Sojo  
*Recording:* Not available  
*Additional Remarks:* None  
**Rosa gentil**

Arrangement / Composition: Arrangement  
Original Music and Text: Miller and Blanco  
Type of Choir: Tr  
Voices and Range: sa  

Instrumentation: [cuatro, perc]  
Initial Key: C major  
Initial Meter: 3/4  
Initial Tempo or Affect: Tiempo de vals  
Difficulty: E  
Language: Spanish  
Approximate Duration: 1’45’’  
Other Information: Venezuelan vals  
Date of Composition: No date  
Date of Publication: 1987  
Publisher: Contraloría General de la República  
Recording: Not available  
Additional Remarks: None  

**San José bendito**

Arrangement / Composition: Composition  
Original Music and Text: Angel Sauce  
Type of Choir: Mx  
Voices and Range: satb  

Instrumentation: [cuatro, perc]  
Initial Key: C major  
Initial Meter: 2/4  
Initial Tempo or Affect: [ ♩ = 110 ]  
Difficulty: E  
Language: Spanish  
Approximate Duration: 1’30’’  
Other Information: Venezuelan aguinaldo  
Date of Composition: 1941(?)  
Date of Publication: 1999  
Publisher: Fundación Vicente Emilio Sojo  
Recording: Not available
**Sombra en los médanos**

Arrangement / Composition: Arrangement  
Original Music and Text: Rafael Sánchez López  
Type of Choir: Mx  
Voices and Range: sa[t]b  
Instrumentation: [cuatro, perc]  
Initial Key: A major  
Initial Meter: 3/4  
Initial Tempo or Affect: \( \text{\boxed{\text{\}} = 140} \)  
Difficulty: M  
Language: Spanish  
Approximate Duration: 1’30’’  
Other Information: Venezuelan vals  
Date of Composition: No date  
Date of Publication: 1999  
Publisher: Fundación Vicente Emilio Sojo  
Recording: Not available  
Additional Remarks: None  

---

**Tantum ergo**

Arrangement / Composition: Composition  
Original Music and Text: Text from the opening words of the last two verses of *Pange Lingua* written by St Thomas Aquinas.  
Type of Choir: Ma  
Voices and Range: tbb  
Instrumentation: A cappella  
Initial Key: D major  
Initial Meter: 4/4  
Initial Tempo or Affect: \( \text{\boxed{\text{\}} = 75} \)  
Difficulty: E  
Language: Latin  
Approximate Duration: 2’30’’
**Tarde del trópico**

*Arrangement / Composition:* Composition

*Original Music and Text:* Text by Rubén Darío

*Type of Choir:* Mx

*Voices and Range:* sat[bb]

*Instrumentation:* A cappella

*Initial Key:* A minor

*Initial Meter:* 3/2

*Initial Tempo or Affect:* [♩ = 65 ]

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 2’00’’

*Other Information:* Madrigal

*Date of Composition:* No date

*Date of Publication:* 1999 and 2005

*Publisher:* Fundación Vicente Emilio Sojo

*Recording:* Not available

*Additional Remarks:* None


---

**Toy contento**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Billo Frómeta

*Type of Choir:* Mx

*Voices and Range:* satb
**Una paloma blanca**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Collected by Vicente Emilio Sojo  
*Type of Choir:* Mx  
*Voices and Range:* satb

---

**Instrumentation:** A cappella  
**Initial Key:** D major  
**Initial Meter:** 3/4  
**Initial Tempo or Affect:** [♩ = 115 ]  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 2’30”

**Other Information:** Simple song. Three verses  
**Date of Composition:** No date  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Guevara, Vicente, ed. *Obra coral de Angel Sauce*. Caracas: Fundación Vicente Emilio Sojo, 1999.
**Vamos pastorcitos**

*Arrangement / Composition:* Composition

*Original Music and Text:* Angel Sauce

*Type of Choir:* U

*Voices and Range:* Solo, [uuu] (it is common practice that occasionally the choir sings one of the solo verses, which explains the triple division in the solo line)

*Instrumentation:* [cuatro, perc]

*Initial Key:* G major

*Initial Meter:* 2/4

*Initial Tempo or Affect:* $\frac{4}{4} = 100$

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 1'30''

*Other Information:* Venezuelan aguinaldo

*Date of Composition:* 1939

*Date of Publication:* 1999

*Publisher:* Fundación Vicente Emilio Sojo

*Recording:* Not available

*Additional Remarks:* None


---

**Voraz**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Anonymous

*Type of Choir:* Mx

*Voices and Range:* B, sat[bb]

*Instrumentation:* 3 gtr, db

*Initial Key:* A minor

*Initial Meter:* 3/4

*Initial Tempo or Affect:* $\frac{4}{4} = 90$

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 3'30''

*Other Information:* Slow song. Three verses

*Date of Composition:* No date

*Date of Publication:* 1999
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Guevara, Vicente, ed. *Obra coral de Angel Sauce.*  
Caracas: Fundación Vicente Emilio Sojo, 1999.
Suárez, Rafael (1929-1971)

Rafael Suárez was born in Nueva Esparta State, Venezuela. When he was fifteen years old he was sent to Caracas to study music at the Juan Manuel Olivares School of Music and at the José Angel Lamas Superior School of Music, under important musicians such as Vicente Emilio Sojo, Juan Bautista Plaza, Angel Sauce, and Antonio José Ramos. He graduated in 1952 and traveled to Italy to study orchestral conducting at the famous Santa Cecilia Academy in Rome, Italy.\textsuperscript{102}

The death of his father in 1956 brought him back to Caracas, where he became involved in choral life as the assistant director for the Coral Venezuela, at the time conducted by Angel Sauce. He proceeded to develop an important career in this area, founding and conducting numerous ensembles, of which Quinteto ContraPunto is the most relevant.\textsuperscript{103}

\textit{Quinteto ContraPunto} began as an experiment. During his studies in Italy, Suárez wrote a series of vocal arrangements of Venezuelan folk pieces. After showing them to some of his choir friends, they decided to formally work together as a group, starting in 1962. In a few months the group was widely known for its unique style that blended popular music and its richness in rhythms, melodies, and folklore, with the technique and compositional resources of the academic music. Later they became widely known in Latin America and Europe.\textsuperscript{104}


\textsuperscript{103} Miguel Astor, \textit{Arreglos corales de Rafael Suárez}. (Caracas: Fundación Vicente Emilio Sojo, 1999), ix.

\textsuperscript{104} Ibid.
Choral Works:

**A adorar al niño**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Collected by Vicente Emilio Sojo  
*Type of Choir:* Mx  
*Voices and Range:* satbb  
*Instrumentation:* [cuatro, perc]  
*Initial Key:* G major  
*Initial Meter:* 3/4  
*Initial Tempo or Affect:* [♩ = 135]  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 1’45”  
*Other Information:* Venezuelan Christmas song from Táchira State. Three verses  
*Date of Composition:* No date  
*Date of Publication:* 1999  
*Publisher:* Fundación Vicente Emilio Sojo  
*Additional Remarks:* Written for Quinteto Contrapunto vocal ensemble  

**Aguinaldo carupanero**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Venezuelan folklore  
*Type of Choir:* Mx  
*Voices and Range:* satbb  
*Instrumentation:* [cuatro, perc]  
*Initial Key:* G major  
*Initial Meter:* 2/4  
*Initial Tempo or Affect:* [♩ = 120]  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* 3’15”
Other Information: Venezuelan *aguinaldo*. Four verses

Date of Composition: No date

Date of Publication: 1999

Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble


---

**Aguinaldo de El Callao**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Venezuelan folklore from El Callao

*Type of Choir:* Mx

*Voices and Range:* sat[bb]

*Instrumentation:* [cuatro, perc]

*Initial Key:* B minor

*Initial Meter:* 5/8 *

*Initial Tempo or Affect:* [♩ = 330 ]

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 2'00”

*Other Information:* Venezuelan merengue

Date of Composition: No date

Date of Publication: 1999

Publisher: Fundación Vicente Emilio Sojo


---

*Additional Remarks:* Written for Quinteto Contrapunto vocal ensemble

**Alba**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Text by Domingo Mendoza. Music by Lorenzo Rodríguez  
*Type of Choir:* Mx  
*Voices and Range:* satb

```
\[\begin{align*}
\text{Instrumentation:} & \quad \text{[cuatro]} \\
\text{Initial Key:} & \quad \text{A major} \\
\text{Initial Meter:} & \quad 3/4 \\
\text{Initial Tempo or Affect:} & \quad [J=140] \\
\text{Difficulty:} & \quad M \\
\text{Language:} & \quad \text{Spanish} \\
\text{Approximate Duration:} & \quad 3'15'' \\
\text{Other Information:} & \quad \text{Venezuelan vals} \\
\text{Date of Composition:} & \quad \text{No date} \\
\text{Date of Publication:} & \quad 1999 \\
\text{Publisher:} & \quad \text{Fundación Vicente Emilio Sojo} \\
\text{Additional Remarks:} & \quad \text{Written for Quinteto Contrapunto vocal ensemble} \\
\text{Source:} & \quad \text{Astor, Miguel, ed. Arreglos Corales de Rafael Suárez. Caracas: Fundación Vicente Emilio Sojo, 1999.}
\end{align*}\ 
```

**Amalia Rosa**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Tino Carrasco  
*Type of Choir:* Mx  
*Voices and Range:* sat[bb]

```
\[\begin{align*}
\text{Instrumentation:} & \quad \text{[cuatro]} \\
\text{Initial Key:} & \quad \text{D major} \\
\text{Initial Meter:} & \quad 3/4 \\
\text{Initial Tempo or Affect:} & \quad [J=200] \\
\text{Difficulty:} & \quad M \\
\text{Language:} & \quad \text{Spanish} \\
\text{Approximate Duration:} & \quad 2'15'' \\
\text{Other Information:} & \quad \text{Venezuelan golpe from Lara State. Two verses} \\
\text{Date of Composition:} & \quad \text{No date} \\
\text{Date of Publication:} & \quad 1999 \\
\end{align*}\ 
```
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Brisas del Torbes

Arrangement / Composition: Arrangement
Original Music and Text: Luis Felipe Ramón y Rivera
Type of Choir: Mx
Voices and Range: sat[bb]

Instrumentation: [cuatro]
Initial Key: D minor
Initial Meter: 6/8

Initial Tempo or Affect: [♩ = 105 ]
Difficulty: E
Language: Spanish
Approximate Duration: 1’30”
Other Information: Venezuelan bambuco
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble
Camuri

Arrangement / Composition: Arrangement
Original Music and Text: Eduardo Serrano
Type of Choir: Mx
Voices and Range: sat[bb]
Instrumentation: [cuatro]
Initial Key: E minor
Initial Meter: 3/4

Initial Tempo or Affect: [♩ = 125 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2’45’’
Other Information: Venezuelan vals
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Canchunchú florido

Arrangement / Composition: Arrangement
Original Music and Text: Luis Mariano Rivera
Type of Choir: Mx
Voices and Range: sa[tt][bb]
Instrumentation: [cuatro]
Initial Key: E minor
Initial Meter: 6/8

Initial Tempo or Affect: [♩ = 95 ]
Difficulty: E
Language: Spanish
Approximate Duration: 3’15’’
Other Information: Merengue from eastern Venezuela. Four verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Quinteto Contrapunto. Música popular y folklórica de

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Canción de cuna

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan traditional
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro]
Initial Key: G major
Initial Meter: 2/4 *
Initial Tempo or Affect: Andante
Difficulty: E
Language: Spanish
Approximate Duration: 3’15”
Other Information: Lullaby. Two verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Canción de la parima

Arrangement / Composition: Arrangement
Original Music and Text: Anonymous
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro]
Initial Key: A major
Initial Meter: 6/8 *
Initial Tempo or Affect: [♩ = 85 ]
Difficulty: M
Language: Spanish
Approximate Duration: 3’15’’
Other Information: Serenade. Two verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Cándida María

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Alberto Arvelo Torrealba
Type of Choir: Mx
Voices and Range: sat[bb]

Instrumentation: [cuatro]
Initial Key: D major
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 200 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2'15''
Other Information: Venezuelan joropo
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Cantos de mi tierra

Arrangement / Composition: Arrangement
Original Music and Text: L. Armas and M. Ramírez
Type of Choir: Mx
Voices and Range: satbb
Instrumentation: [cuatro]
Initial Key: F major
Initial Meter: 6/8
Initial Tempo or Affect: [♩ = 85 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2’30”
Other Information: Venezuelan bambuco from the andean region.
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Carnaval llanero

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro]
Initial Key: D major
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 190 ]
Difficulty: H
Language: Spanish
Approximate Duration: 3’45’’
Other Information: Venezuelan joropo
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble
Casta paloma

Arrangement / Composition: Arrangement
Original Music and Text: Alejandro Vargas
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: 6/8

Initial Tempo or Affect: [♩ = 120 ]
Difficulty: E
Language: Spanish
Approximate Duration: 4’00”

Other Information: Venezuelan aguinaldo from Guayana. Four verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Como llora una estrella

Arrangement / Composition: Arrangement
Original Music and Text: Alejandro Carrillo
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro]
Initial Key: G minor
Initial Meter: 3/4

Initial Tempo or Affect: [♩ = 120 ]
Difficulty: E
Language: Spanish
Approximate Duration: 1’30”

Other Information: Venezuelan vals
Date of Composition: No date
Date of Publication: 1999
**Corrido de los pájaros**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Folkloric melody from Barinas State collected by Alberto Arvelo Torrealba, who also wrote the text.  
**Type of Choir:** Mx  
**Voices and Range:** sat[bb]  

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>[cuatro]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Key</td>
<td>D major</td>
</tr>
<tr>
<td>Initial Meter</td>
<td>3/4</td>
</tr>
<tr>
<td>Initial Tempo or Affect</td>
<td>(\frac{\text{\textbullet}}{\text{\textbullet}} = 190)</td>
</tr>
<tr>
<td>Difficulty</td>
<td>M</td>
</tr>
<tr>
<td>Language</td>
<td>Spanish</td>
</tr>
<tr>
<td>Approximate Duration</td>
<td>3'00”</td>
</tr>
<tr>
<td>Other Information</td>
<td>Traditional Venezuelan song. Six verses</td>
</tr>
</tbody>
</table>

**Date of Composition:** No date  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:**  
**Additional Remarks:** Written for Quinteto Contrapunto vocal ensemble  
**Source:** Astor, Miguel, ed. *Arreglos Corales de Rafael Suárez.* Caracas: Fundación Vicente Emilio Sojo, 1999.
Crepúsculo coriano

Arrangement / Composition: Arrangement
Original Music and Text: Rafael Sánchez López
Type of Choir: Mx
Voices and Range: sat[bb]

Instrumentation: [cuatro]
Initial Key: G major
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 95 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2’45”
Other Information: Venezuelan valse. Two verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Cumbancha

Arrangement / Composition: Arrangement
Original Music and Text: Agustín Lara
Type of Choir: Mx
Voices and Range: sattb
De oriente venimos

Arrangement / Composition: Arrangement
Original Music and Text: Ventura Gómez
Type of Choir: Mx
Voices and Range: satb (there is one brief moment in which sopranos and altos whistle)

Instrumentation: [cuatro, perc]
Initial Key: D major
Initial Meter: \(\frac{6}{8}\)
Initial Tempo or Affect: \[ \dot{\text{crotchet}} = 100 \]
Difficulty: E
Language: Spanish
Approximate Duration: 2’45”
Other Information: Venezuelan aguinaldo. Three verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Additional Remarks: Written for Quinteto Contrapunto vocal ensemble
Source: Astor, Miguel, ed. Arreglos Corales de Rafael Suárez.
**Diversión margariteña**

*Arrangement / Composition:* Arrangement

*Original Music and Text:* Venezuelan folklore

*Type of Choir:* Mx

*Voices and Range:* satbb

*Instrumentation:* [cuatro]

*Initial Key:* D major

*Initial Meter:* 6/8

*Initial Tempo or Affect:* \[ \frac{\text{d}}{\text{c}} = 115 \]

*Difficulty:* E

*Language:* Spanish

*Approximate Duration:* 2’15”

*Other Information:* Traditional Venezuelan song from Nueva Esparta State

*Date of Composition:* No date

*Date of Publication:* 1999

*Publisher:* Fundación Vicente Emilio Sojo


*Additional Remarks:* Written for Quinteto Contrapunto vocal ensemble

El ángel Gabriel

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satb

 Instrumentation: [cuatro, perc]
 Initial Key: A minor
 Initial Meter: 2/4

Initial Tempo or Affect: [♩ = 85]
Difficulty: E
Language: Spanish
Approximate Duration: 2'15''
Other Information: Venezuelan aguinaldo. Three verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

El campo está florido

Arrangement / Composition: Arrangement
Original Music and Text: Telésforo Jaimes
Type of Choir: Mx
Voices and Range: satbb

 Instrumentation: [cuatro]
 Initial Key: G major
 Initial Meter: 3/4

Initial Tempo or Affect: [♩ = 110]
Difficulty: E
Language: Spanish
Approximate Duration: 3'45''
Other Information: Venezuelan vals
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

El gabán

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: sat[bb]

Instrumentation: [cuatro]
Initial Key: B minor
Initial Meter: 3/4

Initial Tempo or Affect: [♩ = 200 ]
Difficulty: H
Language: Spanish
Approximate Duration: 2’30”
Other Information: Venezuelan pasaje

Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

El gallo

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro]
Initial Key: D major
Initial Meter: 5/8
Initial Tempo or Affect: \[ \bpm = 315 \]
Difficulty: E
Language: Spanish
Approximate Duration: 1'30''
Other Information: Venezuelan aguinaldo from Cumaná. Two verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

El guapo

Arrangement / Composition: Arrangement
Original Music and Text: Angel Guanipa
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro]
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: \[ \bpm = 170 \]
Difficulty: M
**El morrocoy**

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Venezuelan folklore

**Type of Choir:** Mx

**Voices and Range:** satbb

**Instrumentation:** [cuatro]

**Initial Key:** F major

**Initial Meter:** 5/8

**Initial Tempo or Affect:** [♩ = 300 ]

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 2'00’’

**Other Information:** Traditional song from Nueva Esparta State. Two verses

**Date of Composition:** No date

**Date of Publication:** 1999

**Publisher:** Fundación Vicente Emilio Sojo


**Additional Remarks:** Written for Quinteto Contrapunto vocal ensemble

**Source:** Astor, Miguel, ed. Arreglos Corales de Rafael Suárez. Caracas: Fundación Vicente Emilio Sojo, 1999.
**El pequeño**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Folklore from Chile  
**Type of Choir:** Mx  
**Voices and Range:** sat[bb]  
**Instrumentation:** [cuatro]  
**Initial Key:** G major  
**Initial Meter:** 6/8  
**Initial Tempo or Affect:** [♩ = 75]  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 2'15''  
**Other Information:** Tonada from Chile with two verses  
**Date of Composition:** No date  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  
**Additional Remarks:** Written for Quinteto Contrapunto vocal ensemble  
**Source:** Astor, Miguel, ed. Arreglos Corales de Rafael Suárez. Caracas: Fundación Vicente Emilio Sojo, 1999.

**Flor de loto**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Juan de Dios Galavís  
**Type of Choir:** Mx  
**Voices and Range:** sa[tt][bb]  
**Instrumentation:** [cuatro]  
**Initial Key:** E minor  
**Initial Meter:** 3/4
Initial Tempo or Affect: \[ \text{♩} = 130 \]
Difficulty: E
Language: Spanish
Approximate Duration: 3’30”
Other Information: Venezuelan vals
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Gaita margariteña

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satb

\[ \text{♩} = 95 \]
Difficulty: E
Language: Spanish
Approximate Duration: 2’30”
Other Information: Venezuelan merengue from Nueva Esparta State. Two verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Inquietud

Arrangement / Composition: Arrangement
Original Music and Text: L. C. Sánchez
Type of Choir: Mx
Voices and Range: satb

\[
\begin{align*}
\text{Instrumentation:} & \quad [\text{cuatro}] \\
\text{Initial Key:} & \quad D \text{ major} \\
\text{Initial Meter:} & \quad 6/8 \\
\text{Initial Tempo or Affect:} & \quad [\text{♩} = 90] \\
\text{Difficulty:} & \quad E \\
\text{Language:} & \quad \text{Spanish} \\
\text{Approximate Duration:} & \quad 2'15'' \\
\text{Other Information:} & \quad \text{Venezuelan danza from Zulia State} \\
\text{Date of Composition:} & \quad \text{No date} \\
\text{Date of Publication:} & \quad 1999 \\
\text{Publisher:} & \quad \text{Fundación Vicente Emilio Sojo} \\
\text{Recording:} & \quad \text{Quinteto Contrapunto. Música popular y folklórica de Venezuela. Vol 5. Quinteto Contrapunto, dir.} \\
& \quad \text{Rafael Suárez. Caracas, Vida Records. LPV-3316. LP. 1970.} \\
\text{Additional Remarks:} & \quad \text{Written for Quinteto Contrapunto vocal ensemble} \\
\text{Source:} & \quad \text{Astor, Miguel, ed. Arreglos Corales de Rafael Suárez.} \\
& \quad \text{Caracas: Fundación Vicente Emilio Sojo, 1999.}
\end{align*}
\]
Juan José

Arrangement / Composition: Arrangement
Original Music and Text: Guillermo Teruel
Type of Choir: Mx
Voices and Range: sattb

Instrumentation: [cuatro]
Initial Key: E minor
Initial Meter: 2/4

Initial Tempo or Affect: [♩ = 115 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2’30”

Other Information: Venezuelan merengue from Caracas
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

La bella del tamunangue

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satbb

Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 6/8

Initial Tempo or Affect: [♩ = 120 ]
La blanca paloma

Arrangement / Composition: Arrangement
Original Music and Text: Traditional from Venezuela
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: G major
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 115 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’45’’
Other Information: Venezuelan aguinaldo
Date of Composition: No date
La cachúa

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satb
Instrumentation: [cuatro]
Initial Key: D minor
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 120 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2’30”
Other Information: Diversión from eastern Venezuela. Two verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

La caldereta

Arrangement / Composition: Arrangement
Original Music and Text: Francisco Lagonell
Type of Choir: Mx
Voices and Range: sat[bb]
Instrumentation: [cuatro]
Initial Key: G major
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 110 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’15”
Other Information: Venezuelan guasa
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

La catuarera
Arrangement / Composition: Arrangement
Original Music and Text: Text by José Tomás Arismendi. Music by Claudio Fermín
Type of Choir: Mx
Voices and Range: satb
Instrumentation: [cuatro]
Initial Key: E minor
Initial Meter: 6/8
Initial Tempo or Affect: [♩ = 105 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’45”
Other Information: Merengue from eastern Venezuela. Two verses. Original song written in 1890
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

La chaparrita

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satbb

Instrumentation: [cuatro]
Initial Key: D major
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 200 ]
Difficulty: M
Language: Spanish
Approximate Duration: 2’45”
Other Information: Venezuelan golpe from Lara State
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo

Quinteto Contrapunto. Música popular y folklórica de Venezuela. 32 grandes éxitos. Quinteto


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

La guachafita

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Ma
Voices and Range: tbb

Instrumentation: [cuatro]
Initial Key: C major
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 180 ]
Difficulty: E
Language: Spanish
Approximate Duration: 1'00''
Other Information: Venezuelan joropo
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble
La pascua es hermosa

Arrangement / Composition: Arrangement
Original Music and Text: Luis Mariano Rivera
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro, perc]
Initial Key: A major
Initial Meter: 6/8

Initial Tempo or Affect: [♩= 115]
Difficulty: E
Language: Spanish
Approximate Duration: 3'00''
Other Information: Venezuelan aguinaldo. Three verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

La puerca

Arrangement / Composition: Arrangement
Original Music and Text: Collected by Alberto Arvelo Torrealba
Type of Choir: Mx
Voices and Range: sat[bb]

Instrumentation: [cuatro]
Initial Key: D major
Initial Meter: 3/4

Initial Tempo or Affect: [♩= 200]
Difficulty: M
Language: Spanish
Approximate Duration: 2'15''
Other Information: Venezuelan golpe from Lara State with three verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

La reina
Arrangement / Composition: Arrangement
Original Music and Text: Amable Torres
Type of Choir: Mx
Voices and Range: satb
Instrumentation: [cuatro]
Initial Key: C major
Initial Meter: 4/4
Initial Tempo or Affect: [♩ = 140 ]
Difficulty: E
Language: Spanish
Approximate Duration: 2’45’’
Other Information: Venezulan contradanza
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble


La ruperta

Arrangement / Composition: Arrangement
Original Music and Text: Francisco Pacheco
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro]
Initial Key: E minor
Initial Meter: 3/4

Initial Tempo or Affect: [♩ = 135 ]
Difficulty: E
Language: Spanish
Approximate Duration: 4’15’’
Other Information: Venezuelan vals. Two verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo
Recording: Not available
Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Los hijos de la noche

Arrangement / Composition: Arrangement
Original Music and Text: Eduardo Serrano
Type of Choir: Mx
Voices and Range: satb
**Malembe**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Venezuelan folklore  
*Type of Choir:* Mx  
*Voices and Range:* satb

**Instrumentation:** [cuatro, perc]  
**Initial Key:** D minor  
**Initial Meter:** 6/8  
**Initial Tempo or Affect:** [♩ = 140 ]  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 1’45’’  
**Other Information:** Traditional song from central Venezuela. Three verses

**Date of Composition:** No date  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  
1963.


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Maracaibera

Arrangement / Composition: Arrangement
Original Music and Text: Rafael Rincón González
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro]
Initial Key: E minor
Initial Meter: 6/8

Initial Tempo or Affect: [ \( \frac{\text{M}}{\text{M}} = 90 \) ]
Difficulty: E
Language: Spanish

Approximate Duration: 3'15''
Other Information: Venezuelan danza from Zulia State
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble
**Maracaibo en la noche**

*Arrangement / Composition:* Arrangement
*Original Music and Text:* Jesús Reyes
*Type of Choir:* Mx
*Voices and Range:* satbb

![Musical notation]

*Instrumentation:* [cuatro]
*Initial Key:* D minor
*Initial Meter:* 6/8

*Initial Tempo or Affect:*  \[ \text{♩ = 70} \]
*Difficulty:* E
*Language:* Spanish
*Approximate Duration:* 3'00"

*Other Information:* Venezuelan danza from Zulia State
*Date of Composition:* No date
*Date of Publication:* 1999
*Publisher:* Fundación Vicente Emilio Sojo


*Additional Remarks:* Written for Quinteto Contrapunto vocal ensemble

**Mare-mare**

*Arrangement / Composition:* Arrangement
*Original Music and Text:* Venezuelan folklore
*Type of Choir:* Mx
*Voices and Range:* sa[tt][bb]

![Musical notation]

*Instrumentation:* [cuatro]
*Initial Key:* D major
*Initial Meter:* 6/8

*Initial Tempo or Affect:*  \[ \text{♩ = 115} \]
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 2'15''  
**Other Information:** Traditional song from eastern Venezuela. Four verses  
**Date of Composition:** No date  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  


**Additional Remarks:** Written for Quinteto Contrapunto vocal ensemble  
**Source:** Astor, Miguel, ed. *Arreglos Corales de Rafael Suárez.* Caracas: Fundación Vicente Emilio Sojo, 1999.

---

**María tolete**

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Venezuelan folklore  
**Type of Choir:** Mx  
**Voices and Range:** satb

```
\begin{music}
\note s \\note a \\note t \\note b
\end{music}
```

**Instrumentation:** [cuatro]  
**Initial Key:** D minor  
**Initial Meter:** 6/8  
**Initial Tempo or Affect:** [♩ = 130 ]  
**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** 2'15''  
**Other Information:** Traditional Venezuelan song. Two verses  
**Date of Composition:** No date
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  


**Additional Remarks:** Written for *Quinteto Contrapunto* vocal ensemble  
**Source:** Astor, Miguel, ed. *Arreglos Corales de Rafael Suárez*. Caracas: Fundación Vicente Emilio Sojo, 1999.

---

**Arrangement / Composition:** Arrangement  
**Original Music and Text:** Juan Ramón Barrios  
**Type of Choir:** Mx  
**Voices and Range:** satb  
**Instrumentation:** [cuatro]  
**Initial Key:** E major  
**Initial Meter:** 2/4  
**Initial Tempo or Affect:** \[ \text{♩ = 80 } \]  
**Difficulty:** E  
**Language:** Spanish  
**Approximate Duration:** 3’45’’  
**Other Information:** Slow serenade  
**Date of Composition:** No date  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** *Quinteto Contrapunto. Música popular y folklórica de Venezuela. Vol 2*. Quinteto Contrapunto, dir.

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

**Pájaro tilín**

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: sat[bb]

Instrumentation: [cuatro]
Initial Key: D major
Initial Meter: 2/4

Initial Tempo or Affect: [♩ = 115]
Difficulty: M
Language: Spanish

Approximate Duration: 3'15''
Other Information: Traditional Venezuelan song from Nueva Esparta State. Two verses

Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble
Source: Astor, Miguel, ed. Arreglos Corales de Rafael Suárez.
Playa grande

Arrangement / Composition: Arrangement
Original Music and Text: Tano Acosta and Cheché Acosta
Type of Choir: Mx
Voices and Range: sat[bb]
Instrumentation: [cuatro]
Initial Key: A minor
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 130 ]
Difficulty: E
Language: Spanish
Approximate Duration: 3’30”
Other Information: Venezuelan vals from Carúpano. Two verses
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Polo margariteño

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satbb
Instrumentation: [cuatro]
Initial Key: D minor
Préstame tu máquina

**Arrangement / Composition:** Arrangement

**Original Music and Text:** Anonymous

**Type of Choir:** Mx

**Voices and Range:** sattb

**Instrumentation:** [cuatro]

**Initial Key:** G major

**Initial Meter:** 2/4

**Initial Tempo or Affect:** [♩ = 110 ]

**Difficulty:** E

**Language:** Spanish

**Approximate Duration:** 2'00”

**Other Information:** Venezuelan merengue from Caracas

**Date of Composition:** No date

**Date of Publication:** 1999

**Publisher:** Fundación Vicente Emilio Sojo


**Additional Remarks:** Written for Quinteto Contrapunto vocal ensemble

**Source:** Astor, Miguel, ed. Arreglos Corales de Rafael Suárez. Caracas: Fundación Vicente Emilio Sojo, 1999.
Quirpa

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satb
Instrumentation: [cuatro]
Initial Key: D major
Initial Meter: 3/4
Initial Tempo or Affect: [♩ = 225 ]
Difficulty: H
Language: Spanish
Approximate Duration: 2'15''
Other Information: Venezuelan joropo
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Río Manzanares

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satb

Instrumentation: [cuatro]
Initial Key: E minor
Initial Meter: 6/8

Initial Tempo or Affect: [♩ = 105]
Difficulty: E
Language: Spanish

Approximate Duration: 2'30''
Other Information: Traditional song from the Venezuelan plains. Four verses

Date of Composition: No dates
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo

Additional Remarks: Written for Quinteto Contrapunto vocal ensemble

Sebucán margariteño

Arrangement / Composition: Arrangement
Original Music and Text: Venezuelan folklore
Type of Choir: Mx
Voices and Range: satbb

Instrumentation: [cuatro]
Initial Key: E minor
Initial Meter: 6/8

Initial Tempo or Affect: [♩ = 105]
Difficulty: E
Language: Spanish
Approximate Duration: 2'30''
Other Information: Traditional Venezuelan song from Nueva Esparta State, usually accompanied with a traditional dance called sebucán.
**Setoconao**

*Arrangement / Composition:* Arrangement  
*Original Music and Text:* Guaraní folklore  
*Type of Choir:* Mx  
*Voices and Range:* at

*Instrumentation:* [cuatro]  
*Initial Key:* E minor  
*Initial Meter:* 6/8  
*Initial Tempo or Affect:* [♩ = 75 ]  
*Difficulty:* E  
*Language:* Indigenous dialect  
*Approximate Duration:* 1’00’’  
*Other Information:* Indigenous song.

**Date of Composition:** No date  
**Date of Publication:** 1999  
**Publisher:** Fundación Vicente Emilio Sojo  
**Recording:** Quinteto Contrapunto. Música popular y folklórica de Venezuela. Vol 1. Quinteto Contrapunto, dir.


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble  

**Si buscas a Dios**

Arrangement / Composition: Arrangement  
Original Music and Text: Text by Magdaleno Alcalá. Music by Arturo León  
Type of Choir: Mx  
Voices and Range: satb

![Musical notation](image)

Instrumentation: [cuatro, perc]  
Initial Key: A minor  
Initial Meter: 2/4  
Initial Tempo or Affect: [♩ = 100 ]  
Difficulty: E  
Language: Spanish  
Approximate Duration: 3’30”

Other Information: Venezuelan aguinaldo. Four verses  
Date of Composition: No date  
Date of Publication: 1999  
Publisher: Fundación Vicente Emilio Sojo  
Recording: Not available  
Additional Remarks: Written for Quinteto Contrapunto vocal ensemble  

**Son de la loma**

Arrangement / Composition: Arrangement  
Original Music and Text: Miguel Matamoros  
Type of Choir: Mx  
Voices and Range: satbb

![Musical notation](image)

Instrumentation: [gtr, perc]
Initial Key: A major
Initial Meter: 2/4
Initial Tempo or Affect: [♩ = 95 ]
Difficulty: M
Language: Spanish
Approximate Duration: 3’30’’
Other Information: Popular song from Cuba
Date of Composition: No date
Date of Publication: 1999
Publisher: Fundación Vicente Emilio Sojo


Additional Remarks: Written for Quinteto Contrapunto vocal ensemble
Teruel, Ricardo (b. 1959)

Ricardo Teruel was born in Caracas in 1959. He studied electronic engineering at the Simón Bolívar University in Caracas, though he pursued this career for only a short time. He started his piano studies in 1963 with several teachers, and graduated from the Juan Manuel Olivares School of Music in 1976. In the same school he also studied composition with Yannis Ioannidis and twentieth century techniques with Raúl Delgado Estévez.\textsuperscript{105}

Teruel worked for the Phonology Division of the National Library, was one of the piano accompanist for Danzahoy, a dance ensemble of the Centro Latinoamericano de Danza (Latin American Dance Center), and taught electro-acoustic music at the Instituto de Fonología de la Orquesta Juvenil (Youth Orchestra’s Phonology Institute), becoming its president in 1988. He has created radio programs on electro acoustic music, and was part of the group Ipso Facto from 1985 until 1990 together with Beatriz Bilbao and Edgar Saume. He has lectured and performed his own music with piano and electro acoustic equipment. Teruel was a member of the Sociedad de Música Contemporánea (Contemporary Music Society) from 1976 until 1978, and he is currently a member of the Sociedad de Música Electroacústica (Electro Acoustic Music Society).\textsuperscript{106}

Teruel has four distinct periods in terms of his compositional output: the first one occurred during his time as an advanced student in which his works gravitated to Bartók and Stravinsky. Between 1977 and 1978, his second period was more rebellious and


\textsuperscript{106} Ibid.
aggressive, centered on the power of the text and the communication with the audience.

During this time he developed his connection with electro-acoustic music ideas, surely encouraged by his engineering studies. During his third period he “returned to music,” and decided to compose every day, creating pieces for various forces other than the piano and his small group of friends. During his fourth and last period, which starts in the mid-1980’s, compositional technique is simply used in the process of communication, validating any musical style: academic, popular, or from different cultures.107 His musical output has earned nineteen awards both nationally and internationally.

**Choral Works:**

*El andariego*

<table>
<thead>
<tr>
<th>Arrangement / Composition:</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Music and Text:</td>
<td>Tomás Linden</td>
</tr>
<tr>
<td>Type of Choir:</td>
<td>Mx</td>
</tr>
<tr>
<td>Voices and Range:</td>
<td>ST, [ss][aa][tt][bb]</td>
</tr>
</tbody>
</table>

| Instrumentation:         | Eh, vl               |
| Initial Key:             | G mixolydian         |
| Initial Meter:           | 12/8 *               |
| Initial Tempo or Affect: | = 112                |
| Difficulty:              | M                    |
| Language:                | Spanish              |
| Approximate Duration:    | 3’00’’                |
| Other Information:       | Contemporary piece with some harmonic complexities. According to the composer, it has never been performed. |

| Date of Composition:     | April, 1996          |
| Date of Publication:     | Manuscript           |
| Publisher:               | Manuscript           |
| Recording:               | Not available        |
| Additional Remarks:      | None                 |

107 Ibid.
**Inconcebible**

*Arrangement / Composition:* Composition  
*Original Music and Text:* From *Melmoth el errabundo* by Charles Maturin, translated by Francisco Torres Oliver.  
*Type of Choir:* Mx  
*Voices and Range:* T, satb  
*Instrumentation:* A cappella  
*Initial Key:* A minor  
*Initial Meter:* 4/4 *  
*Initial Tempo or Affect:* = 56  
*Difficulty:* H  
*Language:* Spanish  
*Approximate Duration:* 10’00”  
*Other Information:* Contemporary madrigal with some harmonic complexities. Has been performed only twice, and recorded once. This recording has been lost.  
*Date of Composition:* December, 1986  
*Date of Publication:* Manuscript  
*Publisher:* Manuscript  
*Recording:* Not available  
*Additional Remarks:* None  
*Source:* Composer

**Litúrgicamente**

*Arrangement / Composition:* Composition  
*Original Music and Text:* Ricardo Teruel  
*Type of Choir:* Mx  
*Voices and Range:* The choir speaks the text  
*Instrumentation:* A cappella  
*Initial Key:* Spoken words  
*Initial Meter:* There is no set meter  
*Initial Tempo or Affect:* (Aleatoric music)  
*Difficulty:* E  
*Language:* Spanish  
*Approximate Duration:* Variable (Aleatoric music). The author suggests that each ensemble and/or conductor could create its own text.  
*Other Information:* Contemporary piece that suggests using the choir as a typing machine. According to the composer, it has never been performed.  
*Date of Composition:*  
*Date of Publication:*  
*Publisher:*  
*Recording:*  
*Additional Remarks:* None  
*Source:* Composer
**Date of Composition:** Marzo, 1981  
**Date of Publication:** Manuscript  
**Publisher:** Manuscript  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Composer

**Arrangement / Composition:** Composition  
**Original Music and Text:** Ricardo Teruel  
**Type of Choir:** Tr  
**Voices and Range:** The choir speaks the text. There are no pre-determined sections  
**Instrumentation:** A cappella  
**Initial Key:** Spoken words  
**Initial Meter:** There is no set metric  
**Initial Tempo or Affect:** (Aleatoric music)  
**Difficulty:** M  
**Language:** Spanish  
**Approximate Duration:** Variable (Aleatoric music)  
**Other Information:** It offers a succession of actions, and requires the children’s choir to be placed surrounding the audience. According to the composer, it has never been performed.

**Date of Composition:** 1977  
**Date of Publication:** Manuscript  
**Publisher:** Manuscript  
**Recording:** Not available  
**Additional Remarks:** None  
**Source:** Composer
APPENDIX 1

INDEX OF WORKS
### Unison

*with accompaniment:*

<table>
<thead>
<tr>
<th>Title (difficulty)</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>A mi jardinero (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Cantemos alegres con este pastor (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Fresas maduritas (E)</td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td>Los gallos (E)</td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td>Nació Jesús (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Niño divino (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Vamos pastorcitos (E)</td>
<td>Sauce, Angel</td>
</tr>
</tbody>
</table>

### Treble voices (unison)

*with accompaniment:*

<table>
<thead>
<tr>
<th>Title (difficulty)</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arriba cosmonauta (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Cumpleaños (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Las cuatro tablas (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Los capitanes de la comida (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Marranidad (E)</td>
<td>Grau, Alberto</td>
</tr>
</tbody>
</table>

### Treble voices (two parts)

*a cappella:*

<table>
<thead>
<tr>
<th>Title (difficulty)</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>El seu cor bat com el nostre (M)</td>
<td>Grau, Alberto</td>
</tr>
</tbody>
</table>

*with accompaniment:*

<table>
<thead>
<tr>
<th>Title (difficulty)</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brujas y hadas (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Canto aragüeño (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Cinco canciones infantiles basadas en la poesía popular El San Pedro: I.- Si San Pedro se muriera (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Cinco canciones infantiles basadas en la poesía popular El San Pedro: II.- El San Pedro milagroso (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Cinco canciones infantiles basadas en la poesía popular El San Pedro: III.- Ponte el gorro Peruchito (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Cinco canciones infantiles basadas en la poesía popular El San Pedro: IV.- El San Pedro de mi tierra (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Title (difficulty)</td>
<td>Author</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Cinco canciones infantiles basadas en la poesía popular El San Pedro: V.- El San Pedro juega chapas (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Cruje-Silba (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Cuatro piezas para coros infantiles en idioma Euskera: I.- Anai Txiki Berri Bat (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Cuatro piezas para coros infantiles en idioma Euskera: II.- Kirio Mirio (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Cuatro piezas para coros infantiles en idioma Euskera: III.- Tiritiric</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Tarrapatari Tulumpe (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Cuatro piezas para coros infantiles en idioma Euskera: IV.- Elefantea Nun Da? (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>El barquito (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>El burro flautista (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>El riu i el mar (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>La otra orilla (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>La ronda que nunca se acaba (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Marcha de la creatividad (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Mi barquito de papel (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Opereta ecológica: I.- Acto del viento (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Opereta ecológica: II.- Acto del río (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Opereta ecológica: III.- Acto del árbol (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Opereta ecológica: IV.- Acto del mar (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Ríete! (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Rosa gentil (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Si en este momento te duermes, querube! (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Su corazón bate como el nuestro (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Tunda funda hunda (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>You Veri You (E)</td>
<td>Grau, Alberto</td>
</tr>
</tbody>
</table>

**Treble voices** (three parts) *a cappella:*

<table>
<thead>
<tr>
<th>Title (difficulty)</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>A una niña (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Abril (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Adeste Fideles (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Arbol de canción (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Arroz con coco (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Ave Maria (E)</td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td>Campana sobre campana (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Title (difficulty)</td>
<td>Author</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>Canción de cuna (Eb major) (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Canción de cuna (G minor) (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Canción para la niña desvelada (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Canción popular rusa (D minor) (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Canción popular rusa (E minor) (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Cantar del muchacho de piel de noche (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Canto para cazar tigüitigües (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Caramba (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Coplas de cuna (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Dindirindín (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Dolorosa (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Don Ramón (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Don Ramón (with soloist) (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Don Ramón (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Duerme, niño mío (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>El cazador (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>El cucú (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>El Rey Herodes (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>El roorro (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Fiat Mundus Iustus (Children’s) (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Fiat Mundus Iustus (Women’s) (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Gesù bambin e’ nato (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>La flor de la miel (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>La florista (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>La muerte del ángel (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>La perla insomne (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Los ecos (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Los gallos (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Luna del malecón (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Malagueña (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Maquiní surci (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Mariposa del aire (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Mariposita de primavera (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Noche de paz (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Pajarito chino (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Palomita blanca (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Pierda quien pierda (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Por darle gloria a Guzmán (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Ribereñas (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>San Antón chiquitín (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Si de noche ves que brillan (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Si vas de prisa (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Tal vez mañana me vaya (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Tilingo, tilingo (E)</td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td>Una paloma blanca (E)</td>
<td>Bor, Modesta</td>
</tr>
</tbody>
</table>
Title (difficulty)  | Author
--- | ---
with accompaniment:
_A heart cry from the west_ (M) | Grau, Alberto
_Adíos a Ocumare_ (E) | Bor, Modesta
_Adoremos a Dios_ (M) | Bor, Modesta
_Aguinaldo margariteño_ (E) | Bor, Modesta
_Aguinaldo oriental_ (E) | Bor, Modesta
_Al llegar aquí_ (E) | Bor, Modesta
_Alé limón_ (E) | Bor, Modesta
_Ananaynanay_ (M) | Grau, Alberto
_Ave María ¡que muchacho!_ (E) | Sauce, Angel
_¡Ay San Antón!_ (M) | Grau, Alberto
_Bandera tricolor_ (E) | Bor, Modesta
_Canquin cuesca_ (E) | Bor, Modesta
_Canto aragüeño_ (E) | Bor, Modesta
_Canto de pilón_ (E) | Bor, Modesta
_De contento_ (E) | Bor, Modesta
_Doñana_ (E) | Bor, Modesta
_El aragüiato (version 1)_ (E) | Bor, Modesta
_El aragüiato (version 2)_ (E) | Bor, Modesta
_El baile_ (E) | Bor, Modesta
_El cambao_ (E) | Bor, Modesta
_El cant del pinsa_ (M) | Grau, Alberto
_El carite_ (M) | Bor, Modesta
_El manguito_ (E) | Bor, Modesta
_El manguito_ (M) | Sauce, Angel
_El niño malcriado_ (E) | Bor, Modesta
_El palagar_ (M) | Bor, Modesta
_El pavo_ (E) | Bor, Modesta
_El periquito_ (E) | Bor, Modesta
_El sebucán_ (E) | Bor, Modesta
_El señor Don Gato_ (E) | Bor, Modesta
_En la mano trajo_ (E) | Bor, Modesta
_Espléndida noche_ (E) | Bor, Modesta
_I’se the b’y_ (E) | Grau, Alberto
_Junda junta, San Antón_ (M) | Grau, Alberto
_La brillante estrella_ (E) | Bor, Modesta
_La burritita_ (E) | Bor, Modesta
_La burritita (E) | Sauce, Angel
_La cucaracha_ (M) | Grau, Alberto
_La culebra_ (E) | Bor, Modesta
_La doncella_ (H) | Grau, Alberto
_La guerra de los Vargas_ (E) | Sauce, Angel
_La jornada_ (E) | Bor, Modesta
_La lora_ (E) | Bor, Modesta
_La mariposa_ (E) | Bor, Modesta
_La mariposa (with soloist)_ (E) | Bor, Modesta
_La Mónica Pérez_ (E) | Bor, Modesta
_La Mónica Pérez (E) | Sauce, Angel
_La sirena_ (M) | Bor, Modesta
<table>
<thead>
<tr>
<th>Title (difficulty)</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Las estrellas del cielo (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Maremare (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>María Moñitos (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Mi Teresa (version 1) (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Mi Teresa (version 2) (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Niño lindo (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Noches larenses (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Nosotros, pobres pastores (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Oye y verás (version 1) (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Oye y verás (version 2) (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Pata Pa’ca (M)</td>
<td>Grau, Alberto and Grases, Cristian</td>
</tr>
<tr>
<td>Polo margariteño (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Riqui ran (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Sancocho e’ güesito (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Se acerca la navidad (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Son de la loma (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Sois la prometida (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Sombra en los médanos (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Sublime ideal (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Ya viene la vieja (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Yo invento (E)</td>
<td>Bor, Modesta</td>
</tr>
</tbody>
</table>

**Treble voices (four or more parts) a cappella:**

<table>
<thead>
<tr>
<th>Title (difficulty)</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ave Maria (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Caracolitos chicos (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Como compongo poco (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Como tu (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Kasar Mie La Gaji (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>La brisa (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Los duendes: I.- Yo todo es tinieblas (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Los duendes: II.- Son los duendes que ya salen (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Los duendes: III.- ¡Que batahola! (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Los duendes: IV.- ¿Fantasmas acaso? (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Los duendes: V.- Echemos el cerrojo (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Mata del ánima sola (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Opusnón (M)</td>
<td>Teruel, Ricardo</td>
</tr>
</tbody>
</table>
Title (difficulty) | Author
---|---
*Rumex crispus (H)* | Grau, Alberto

**Male voices (two parts)**  
*a cappella:*

Title (difficulty) | Author
---|---
*A través del discreto claroosuro (M)* | Estévez, Antonio

**Male voices (three parts)**  
*a cappella:*

Title (difficulty) | Author
---|---
*Cancioncilla sevillana (E)* | Sauce, Angel
*Despertar (M)* | Estévez, Antonio
*Le sombra salió del monte (M)* | Estévez, Antonio
*Mariposita de primavera (E)* | Grau, Alberto
*Tantum ergo (E)* | Sauce, Angel

*with accompaniment:*

Title (difficulty) | Author
---|---
*La guachafita (E)* | Suárez, Rafael
*La lora (E)* | Sauce, Angel

**Male voices (four or more parts)**  
*a cappella:*

Title (difficulty) | Author
---|---
*Salve regina (E)* | Carrillo, César Alejandro

**Mixed voices**  
*a cappella:*

Title (difficulty) | Author
---|---
*A dormir, niñito (E)* | Carrillo, César Alejandro
*A la gloria de Andrés Bello (E)* | Sauce, Angel
*A tu regreso (M)* | Carrillo, César Alejandro
¡Allegria, allegria! (E) | Grau, Alberto
*Arco iris (E)* | Bor, Modesta
*Ave Maria (M)* | Carrillo, César Alejandro
*Basta, basta, basta (M)* | Bor, Modesta
*Bin-Nam-Ma (H)* | Grau, Alberto
<table>
<thead>
<tr>
<th>Title (difficulty)</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camino invisible (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Canción de cuna (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Canción de cuna (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Canción de la molinera (H)</td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td>Canción de la niebla (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Canción del nuevo mundo (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Canciones de cuna: Canción de cuna (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Canciones de cuna: Duermete apegado a mi (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Canta (version 1) (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Canta (version 2) (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Cantad coros del mundo (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Canto a la vida (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Caramba (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Confitemini Domino (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Credo (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Crux fidelis (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Cual diminuta gota de mar (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Da que Deus m’amou (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>De corazón (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>De los cielos y del mar (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Dies Irae (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Doxa Patri (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>El cant dell’s aucells (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Elegía (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>En esta tumba oscura (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Encuentro (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Epitafio para un caballero andante (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Fecit Potentiam (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Fiat Mundus Iustus (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Fuga real a 4 voces (H)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Gaudeamos igitur (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Guararé (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Has crecido en la tarde como la lluvia (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Hermana lluvia (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Himno de la Unión Hispano-América Oceánica (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Himno de la Unión Republicana</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Democrática (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Himno de la Universidad José María Vargas (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Himno de los juramentados de la E.M.E. de la C.V. (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Himno del Colegio de Médicos (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Himno del Instituto Nacional de Obras Sanitarias (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Title (difficulty)</td>
<td>Author</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Himno del Instituto Universitario de Mercadotecnia (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Himno del Liceo Carlos Soublette (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Himno del Municipio Chacao (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Justicia de rey (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Kasar Mie La Gaji (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>La cabrita (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>La prenda del alma (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Locerita (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Magnificat – Gloria (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Mata del ánima sola (M)</td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td>Mi niño no me quiere (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Mi patria es el mundo. Ojo globo (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Missa sine nomine. 1. Kyrie (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Missa sine nomine. 2. Gloria (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Missa sine nomine. 3. Credo (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Missa sine nomine. 4. Sanctus (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Missa sine nomine. 5. Benedictus (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Missa sine nomine. 6. Agnus Dei (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Monte Avila (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Nathalia (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>No quiero este silencio (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Noche de paz (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Noche de paz (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>O magnum mysterium (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Oiga, compae (H)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Padre nuestro (H)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Pater noster (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Quisiera ser (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Rabo de nube (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Regina mundi (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Rossinyol que vas a França (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Salve (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Salve al celeste sol sonoro (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Salve regina (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Stabat Mater (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Suite popular Venezolana. 1. Danza (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Suite popular Venezolana. 2. Galope (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Suite popular Venezolana. 3. Frailejón (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Suite popular Venezolana. 4. 5/8 (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Suite popular Venezolana. 5. Joropo porfia o (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Susurro (H)</td>
<td>Mendoza, Emilio</td>
</tr>
<tr>
<td>Tarde del trópico (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Tres canciones corales. 1. Arrunango (M)</td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td>Title (difficulty)</td>
<td>Author</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td><em>Tres canciones corales. 2. Tonada llanera (M)</em></td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td><em>Tres canciones corales. 3. Habladurias (H)</em></td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td><em>Tres cantos de Salomón. 1. ¿Quién es ésta que se muestra como el alba? (M)</em></td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td><em>Tres cantos de Salomón. 2. Mi amado es blanco y rubio (M)</em></td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td><em>Tres cantos de Salomón. 3. Levántate, amiga mía, y ven (M)</em></td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td><em>Una paloma blanca (E)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Vaqueros del viento (E)</em></td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td><em>Vespertino (M)</em></td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td><em>with accompaniment:</em></td>
<td></td>
</tr>
<tr>
<td><em>A adorar al niño (E)</em></td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td><em>A heart cry from the west (M)</em></td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td><em>A la nana en noche plácida (E)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>A la sombra de un cuji (E)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>A la y cuí cuí (M)</em></td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td><em>A ti te cantamos (M)</em></td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td><em>A un panal de rica miel (H)</em></td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td><em>Abranme la puerta (E)</em></td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td><em>Adelante Venezuela (E)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Adieste fideles (E)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Adiósi a Ocumare (M)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Adoremos a Dios (M)</em></td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td><em>Aguinaldo (E)</em></td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td><em>Aguinaldo carupanero (E)</em></td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td><em>Aguinaldo de El Callao (E)</em></td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td><em>Aguinaldo margariteño (E)</em></td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td><em>Aguinaldo oriental (E)</em></td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td><em>Ahora (M)</em></td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td><em>Al llegar aquí (E)</em></td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td><em>Al nacimiento de Cristo nuestro Señor (M)</em></td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td><em>Al niño Jesús llanero (E)</em></td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td><em>Alba (M)</em></td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td><em>Alma cumanesa (M)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Alma llanera (M)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Alumbra cocuyito (M)</em></td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td><em>Amalia Rosa (M)</em></td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td><em>Ananaynanay (M)</em></td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td><em>Ave María ¡que muchacho! (E)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Bésame mucho (M)</em></td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td><em>Blando suspiro (E)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Brisas del Torbes (E)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Brisas del Torbes (E)</em></td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td><em>Brumas del mar (E)</em></td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Title (difficulty)</td>
<td>Author</td>
</tr>
<tr>
<td>-----------------------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>Camurí (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Camurí (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Canchunchú florido (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Canción de cuna (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Canción de la parima (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Candelaria (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Cándida María (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Cantata criolla (M)</td>
<td>Estévez, Antonio</td>
</tr>
<tr>
<td>Cantemos alegres (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Canto de ordeño (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Canto a San Benito (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Cantos de mi tierra (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Caramba (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Carnaval llanero (H)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Casta paloma (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Casta paloma (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Chucho y Ceférina (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Cimarrón (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Como busca el tierno infante (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Como el rocío (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Como llora una estrella (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Coplas (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Coral litúrgico (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Corrido de los pájaros (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Creo que te quiero (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Crepúsculo coriano (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Criollísima (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Cumbancha (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Dale como es (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>De oriente venimos (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Diversión margariteña (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>El (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>El afinador de gallos (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>El alcaraván (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>El andariego (M)</td>
<td>Teruel, Ricardo</td>
</tr>
<tr>
<td>El ángel Gabriel (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>El ausente (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>El campo está florido (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>El frutero (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>El gabán (H)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>El gallo (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>El gallo (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>El gavilán (satb) (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>El gavilán (sab) (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>El guapo (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>El manguito (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>El mare mare (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>El morrocuy (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>El muñeco de la ciudad (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Title (difficulty)</td>
<td>Author</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>El niño malcriado (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>El pavo (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>El pequeño (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>El periquito (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>El San Pedro (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>El totumo de Guarenas (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Feliz navidad (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Flor de loto (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Fulía de Cumaná (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Gaita margariteña (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Gavilán Cua (H)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Hendrina (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Himno al Nazareno (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Himno de la Juventud Deportista A.</td>
<td></td>
</tr>
<tr>
<td>T. C. (E)</td>
<td></td>
</tr>
<tr>
<td>Imprevisiblemente (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Inconceivable (H)</td>
<td>Teruel, Ricardo</td>
</tr>
<tr>
<td>Inquietud (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Invocación (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Juan José (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La bella del tamunangue (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La blanca paloma (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La burriquita (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>La cachúa (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La caldereta (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La catarreara (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La chaparrita (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La creación (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>La culebra (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>La doncella (H)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>La llegada de los reyes (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>La lora (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>La Mónica Pérez (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>La negra Dorotea (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>La partida (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>La pascau es hermosa (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La perica (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>La puerca (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La reina (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>La restinga (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>La ruperta (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Las flores que me diste (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Litúrgicamente (E)</td>
<td>Teruel, Ricardo</td>
</tr>
<tr>
<td>Los ecos (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Los hijos de la noche (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Los hijos de la noche (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Malembe (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Maracaíbera (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Maracaibo en la noche (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Title (difficulty)</td>
<td>Author</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Mare-mare (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Margarita es una lágrima (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>María Pancha (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Maria tolete (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Mi merengue (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Mi querencia (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Mi Teresa (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Mujer divina (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Niño lindo (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Niño venturoso (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>No más silencio (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>No vayas a misa, Elisa (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Noche de paz (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Noches larenses (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Noches larenses (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Opereta ecológica: I.- Acto del viento (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Opereta ecológica: II.- Acto del río (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Opereta ecológica: III.- Acto del árbol (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Opereta ecológica: IV.- Acto del mar (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Pájaro tilín (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Paraguas de navidad (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Parranda margariteña (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Partamos a Belén (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Pensando en ti (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Playa grande (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Playas de San Luis (M)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Polo margariteño (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Polo margariteño (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Por un capricho (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>Presagio (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Préstame tu máquina (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Purísima (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>¡Que gran tradición! (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>¿Quieres contar mis estrellas? (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Quirpa (H)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Río Manzanares (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Romance (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>San José bendito (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td>San Juan to’ lo tiene (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Sebucán margariteño (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Setoconao (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Si acaso algún vecino (E)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td>Si buscas a Dios (E)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td>Sin tu mirada (E)</td>
<td>Carrillo, César Alejandro</td>
</tr>
<tr>
<td>Sin vinos, ni hallacas (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Sobre tus cholitas (E)</td>
<td>Bor, Modesta</td>
</tr>
<tr>
<td>Title (difficulty)</td>
<td>Author</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td><em>Sombra en los médanos</em> (M)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Son de la loma</em> (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td><em>Son de la loma</em> (M)</td>
<td>Suárez, Rafael</td>
</tr>
<tr>
<td><em>Todo este campo es mío</em> (M)</td>
<td>Grau, Alberto</td>
</tr>
<tr>
<td><em>Toy contento</em> (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Troyanas</em> (M)</td>
<td>Izarra, Adina</td>
</tr>
<tr>
<td><em>Voraz</em> (E)</td>
<td>Sauce, Angel</td>
</tr>
<tr>
<td><em>Y ni ná, ni ná</em> (M)</td>
<td>Carrillo, César Alejandro</td>
</tr>
</tbody>
</table>
APPENDIX 2

WORK SAMPLE LIST FOR EACH COMPOSER
The following is a short list of titles from each composer that constitutes a representative sample of their work:

<table>
<thead>
<tr>
<th>Modesta Bor:</th>
<th>Cesar Alejandro Carrillo:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Al llegar aquí</td>
<td>De corazón</td>
</tr>
<tr>
<td>Arco iris</td>
<td>Missa sine nomine</td>
</tr>
<tr>
<td>Basta, basta, basta</td>
<td>Oiga, compae</td>
</tr>
<tr>
<td>Cantar del muchacho de piel de</td>
<td>Partamos a Belén</td>
</tr>
<tr>
<td>noche</td>
<td></td>
</tr>
<tr>
<td>Coplas de cuna</td>
<td></td>
</tr>
<tr>
<td>El periquito</td>
<td></td>
</tr>
<tr>
<td>Fulía de Cumaná</td>
<td></td>
</tr>
<tr>
<td>Polo margariteño</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Emilio Mendoza:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Susurro</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Angel Sauce:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Alma llanera</td>
<td></td>
</tr>
<tr>
<td>Canto a San Benito</td>
<td></td>
</tr>
<tr>
<td>Credo</td>
<td></td>
</tr>
<tr>
<td>Fuga real</td>
<td></td>
</tr>
<tr>
<td>Gavilán Cua</td>
<td></td>
</tr>
<tr>
<td>Justicia de rey</td>
<td></td>
</tr>
<tr>
<td>Padre nuestro</td>
<td></td>
</tr>
<tr>
<td>Sombra en los médanos</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Alberto Grau:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bin Nam Ma</td>
<td></td>
</tr>
<tr>
<td>Caracolitos chicos</td>
<td></td>
</tr>
<tr>
<td>Como tu</td>
<td></td>
</tr>
<tr>
<td>Dale como es</td>
<td></td>
</tr>
<tr>
<td>Dies Irae</td>
<td></td>
</tr>
<tr>
<td>El gavilán</td>
<td></td>
</tr>
<tr>
<td>Kasar mie la gají</td>
<td></td>
</tr>
<tr>
<td>La doncella</td>
<td></td>
</tr>
<tr>
<td>La flor de la miel</td>
<td></td>
</tr>
<tr>
<td>Mi patria es el mundo – Ojo globo</td>
<td></td>
</tr>
<tr>
<td>Opereta ecológica</td>
<td></td>
</tr>
<tr>
<td>Salve al celeste sol sonoro</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Adina Izarra:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Troyanas</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rafael Suárez</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Amalia Rosa</td>
<td></td>
</tr>
<tr>
<td>Cándida María</td>
<td></td>
</tr>
<tr>
<td>Carnaval llanero</td>
<td></td>
</tr>
<tr>
<td>El campo está flordlo</td>
<td></td>
</tr>
<tr>
<td>El gabán</td>
<td></td>
</tr>
<tr>
<td>Juan José</td>
<td></td>
</tr>
<tr>
<td>La chaparrita</td>
<td></td>
</tr>
<tr>
<td>Quirpa</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Antonio Estévez:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Canción de la molinera</td>
<td></td>
</tr>
<tr>
<td>Cantata criolla</td>
<td></td>
</tr>
<tr>
<td>Despertar</td>
<td></td>
</tr>
<tr>
<td>La sombra salió del monte</td>
<td></td>
</tr>
<tr>
<td>Mata del ánima sola</td>
<td></td>
</tr>
<tr>
<td>Tres canciones corales. III.</td>
<td></td>
</tr>
<tr>
<td>Habladurias</td>
<td></td>
</tr>
<tr>
<td>Tonada llanera</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ricardo Teruel:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>El andariego</td>
<td></td>
</tr>
<tr>
<td>Inconvebible</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 3

CONTACT INFORMATION FOR PUBLISHING SOURCES
**Source**

**Editions A Coeur Joie**

**Address:** 24 avenue Joannès Masset. BP 9151. F-69263 Lyon, France.

**ph:** +33 (0)4.72.19.83.30 / Fax: +33 (0)4.72.53.01.94

**Email:** edacj.france@wanadoo.fr

**Web page:** http://edacj.musicanet.org

**Earthsongs**

**Address:** 220 nw 29th street. Corvallis, Oregon 97330. USA

**ph:** 541.758.5760 / fax: 541.754.5887

**Email:** info@earthsongschoralmusic.com

**Web page:** http://www.earthsongschoralmusic.com

**Fundación Polar**


**Email:** institucional@fundacionempresaspolar.org

**Web page:** http://www.fundacionempresaspolar.org

**Fundación Schola Cantorum de Caracas**

**Address:** Final Av. Panteón, Edificio de la Biblioteca Nacional, Foro Libertador, Sotano 1. Caracas, Venezuela.

**ph:** (58) 212.564.6362 / (58) 212.564.6923 / fax: (58) 212.564.8748

**Web page:** http://www.fscholacc.com/home.asp

**Fundación Vicente Emilio Sojo**

**Address:** Av. Araure, Quinta Mery, Chuao. Caracas 1060, Venezuela

**ph:** (58) 212.991.7601 / (58) 212.993.7008 / fax: (58) 212.991.6857

**Email:** funves@funves.gob.ve

**Web page:** http://www.funves.gob.ve

**GGM Editores**

**Contact via Fundación Schola Cantorum de Caracas**

**ph:** (58) 212.284.4066 / fax: (58) 212.261.0124

**Email:** flormar@cantv.net

For direct contact with the composers, contact the author at:

**Cristian Grases**

**Email:** cgrases@gmail.com

**Web page:** http://www.cristiangrases.com
**BIBLIOGRAPHY**

**Historical and cultural background:**


Publications, published lists, surveys and/or compilations, writings on composers:


**Manuscripts and published scores:**


Si en este Momento te Duermes, Querube!. Caracas: GGM editores, 2005.


**Recordings:**


Carrillo, Missa sine nomine et al.. Cantarte Coro de Cámara, dir. César Alejandro Carrillo. CCC1002. CD. 2002.


Coral de la Facultad de Ciencias de la Universidad Central de Venezuela. Coral de la Facultad de Ciencias de la Universidad Central de Venezuela, dir. Eduardo Arias. Universidad Central de Venezuela. 4D431. CD.

Coral INTEVEP. Coral INTEVEP, dir. Raúl Delgado Estévez. CD. (no date).


Dejando huella. Música de Venezuela y Latinoamérica Ensamble Brahms de Caracas. CD. (no date).


Encuentros. Coro de Niños de la ULA, dir. Argenis Rivera. Universidad de los Andes. FDO742001442. CD.


*La música de nostresas niñas.* General Director, Alberto Grau. Bolivarian Republic of Venezuela. FD33620001151, FD33620001152. CD.


*Nuevos Aguiñaldos Venezolanos del Siglo XIX.* Conjunto de Aguiñaldos, dir. Miguel Astor. Miguel Astor and Juan Francisco Sans. CD. 1996.

*Ofrenda a un niño.* Ilan Chester, Orfeón Universitario de la UCV, dir. César Alejandro Carrillo. CD. 1999.


**Tulumpé!** Pequeños Cantores de la Schola, Colegio Humboldt, dir. María Leticia González Lozada. Fundación Schola Cantorum de Caracas. FD1722002458. CD.
World sun songs. Youth Choir Kamer, dir. Maris Sirmais. Youth Choir Kamer. CD. No date.
