

Hans Federico Neuman Del Castillo

RECOPIACIÓN
TRANSCRITA DE SU OBRA
(1917 - 1992)

Música de Cámara,
Música para Coro y
Música para Orquesta

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del Atlántico

YAMIRA RODRÍGUEZ NÚÑEZ
Doctora en Ciencias Sobre Arte



Hans Federico Neuman Del Castillo

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YAMIRA RODRÍGUEZ NÚÑEZ

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HANS FEDERICO NEUMAN DEL CASTILLO, RECOPIACIÓN TRANSCRITA DE SU OBRA (1917 - 1992).
Música de Cámara, Música para Coro y Música para Orquesta.

YAMIRA RODRÍGUEZ NÚÑEZ, Docente de planta de la Universidad del Atlántico

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PRÓLOGO

Concebido con rigor científico, este libro presenta la vida y obra del distinguido maestro, profesor y amigo HANS FEDERICO NEUMAN DEL CASTILLO. Al rescatar de las sombras de los archivos y la memoria de sus discípulos el invaluable legado artístico del compositor, esta obra constituye una importante contribución a la cultura musical colombiana.


Además de investigadora musical, la autora es una virtuosa pianista cubana, quien al interpretar las obras del maestro se sintió tan cautivada por su belleza y romanticismo que decidió dedicar buena parte de su trabajo de Doctorado en Ciencias sobre Arte al rescate y transcripción de su obra.

La doctora Yamira Rodríguez Núñez, radicada en Barranquilla desde hace 18 años, ha contribuido a la difusión de la creación musical de Neuman, en especial con la interpretación de sus canciones líricas en diversas presentaciones realizadas en salas de concierto de Colombia y Cuba. Al interpretar la obra del maestro no solo es admirada por la sutileza de su ejecución, sino además por el virtuosismo pianístico demostrado en su armónico desarrollo, donde pone de manifiesto la capacidad creativa y fuerza emocional del autor. Con este trabajo, que rescata la obra de Neuman, también se hace visible parte de la producción de destacados poetas colombianos (entre ellos, Meira Delmar, Julio Flórez, Andrés Pardo Tovar y Otto de Greiff), pues varias de las composiciones del maestro corresponden a hermosas musicalizaciones de sus poemas.

La historia musical de Colombia se enriquece con este trabajo, que sin duda será un material de gran utilidad para estudiantes, músicos profesionales, críticos, musicólogos e historiadores.

En estos tiempos de búsqueda de identidad musical nacional, la aparición de este volumen constituye un ejemplo para que investigadores colombianos del arte rescaten la vida y obra de los maestros nacionales olvidados, pues es claro que la particularidad y variedad de la valiosa música colombiana debe ser posicionada en los más exigentes escenarios del mundo.

A mi querida amiga cubana, el reconocimiento por este excelente trabajo y los más sinceros agradecimientos por haber hecho realidad una bella y merecida exaltación a uno de nuestros más grandes compositores, que bajo la égida de nuestro maestro de maestros, Pedro Biava, nos dejó en Neuman, su discípulo, un gran legado artístico que contribuyó al desarrollo musical de la región Caribe colombiana, de Colombia y del mundo.



Miriam Pantoja

Soprano dramática. Primera egresada del Programa de Educación Musical de la Escuela de Bellas Artes (1968). Discípula del maestro Hans Federico Neuman Del Castillo.

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**RECOPIACIÓN
TRANSCRITA DE LA OBRA
DEL MAESTRO**

**HANS FEDERICO
NEUMAN DEL CASTILLO**

MÚSICA DE CÁMARA

Aire de Bambuco

Música: Hans Federico Neuman Del Castillo

Grave **Tiempo de Bambuco**

Violín I

Violín II

Cello

Piano

Vln. I

Vln. II

Vc.

Pno.

arco

pizz.

p

mf

mf



Aire de Bambuco - pág. 2

13

Vln. I

Vln. II

Vc.

Pno.

Cantando

pizz.

arco

Cantando

pp

19

Vln. I

Vln. II

Vc.

Pno.

f`e ritmico

arco

f

f`e ritmico

f`e ritmico

Aire de Bambuco - pág. 3

25

Vln. I

Vln. II

Vc.

Pno.

1. > 2. *p*

1. 2.

1. 2.

Detailed description: This system of music covers measures 25 to 30. It features four staves: Violin I, Violin II, Violoncello, and Piano. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. Measures 25-28 contain the main melodic material. Measures 29-30 are marked with first and second endings. The first ending leads back to the beginning of the phrase, while the second ending concludes with a piano (*p*) dynamic. The piano part features a complex texture with chords and moving lines in both hands.

31

Vln. I

Vln. II

Vc.

Pno.

p pizz. arco

p

Detailed description: This system of music covers measures 31 to 36. It features the same four staves as the previous system. Measures 31-32 are marked with a first ending. Measures 33-36 contain the main melodic material. The Violin II part is marked with *p* and pizz. (pizzicato). The Violoncello part is marked with *p* and arco (arco). The piano part features a complex texture with chords and moving lines in both hands.



Aire de Bambuco - pág. 4

37

Vln. I

Vln. II

Vc.

Pno.

43

Vln. I

Vln. II

Vc.

Pno.

mf è crescendo

mf è crescendo
pizz.

mf è crescendo

mf è crescendo

ff è vigorozo

ff è vigorozo

ff è vigorozo

ff è vigorozo

Aire de Bambuco - pág. 5

49

Vln. I

Vln. II

Vc.

Pno.

dim

p

Poco a poco dim è rit...

arco

pizz.

1.

2.

55

Vln. I

Vln. II

Vc.

Pno.

Meno mosso

pp ma poco a poco animato e crescendo

pp ma poco a poco animato e crescendo

8va

Aire de Bambuco - pág. 6

61

Vln. I
animato e crescendo

Vln. II
animato e crescendo

Vc.

Pno.

67

Vln. I
meno p

Vln. II
meno p

Vc.
meno p

Pno.
meno p

Aire de Bambuco - pág. 7

73

Vln. I

Vln. II

Vc.

Pno.

murmurando

mf

sempre cresc. ed animando

79

Vln. I

Vln. II

Vc.

Pno.

f

mf

f

f

f

f

Aire de Bambuco - pág. 8

85

Vln. I *piu f*

Vln. II *piu f*

Vc. *piu f*

Pno. *piu f*

91

Vln. I *ff*

Vln. II *ff*

Vc. *ff*

Pno. *ff*

Aire de Bambuco - pág. 9

97 *8va*

Vln. I

Vln. II

Vc.

Pno.

103 *(8va)*

Vln. I

Vln. II

Vc.

Pno.

loco



Aire de Bambuco - pág. 10

109 *8va*

Vln. I

Vln. II

Vc.

Pno.

mf

mf

pizz.

mf

115 *8va*

Vln. I

Vln. II

Vc.

Pno.

arco

8va

8va

8va

Aire de Bambuco - pág. 11

121

Vln. I

Vln. II

Vc.

Pno.

8va

8vb

127

Vln. I

Vln. II

Vc.

Pno.

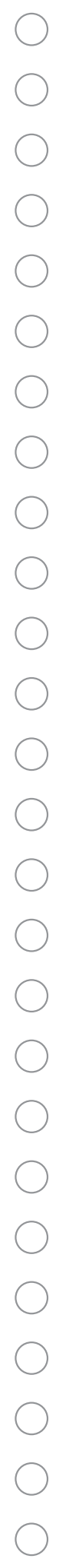
8va

8vb

ff

pizz.

seco



Aire de Bambuco

Música: Hans Federico Neuman Del Castillo

Tiempo de Bambuco

Violín I

Grave 4 arco

p pizz. *mf*

10

15 *Cantando*

21 *f* *è ritmico*

28 *p*

35 *mf è crescendo*

41 *ff è vigoroso*

47 *dim* *p*

54 *Poco a poco dim è rit...* *Meno mosso* 2

62 4 *meno p*

Aire de Bambuco - pág. 2

72 *murmurando* *mf* *sempre cresc. ed animando*

79 *f* *mf* *f* *piu f*

86 *f* *mf* *f* *piu f*

93 *ff*

99 *8va* *loco*

106 *8va* *mf*

112 *(8va)* *8va*

118 *8va*

124 *8va* *ff* *pizz.*

Aire de Bambuco

Música: Hans Federico Neuman Del Castillo

Violín II

Grave

4

Tiempo de Bambuco

arco

p pizz. *mf*

10

15

pizz.

21

arco

f

27

p

34

mf è crescendo

40

ff è vigoroso

46

1.

dim **Meno mosso**

53

2.

p animato e crescendo Poco a poco dim è rit...

61

4

animato e crescendo *meno p*

Aire de Bambuco - pág. 2

71 *murmurando*

mf

78
sempre cresc. ed animando *f* *mf* *f*

85
piu f

92

ff

98

105 *loco*

mf

112

118

125 *ff* *pizz.*

ff *pizz.*



Aire de Bambuco

Música: Hans Federico Neuman Del Castillo

Grave **Tiempo de Bambuco**

Cello

4

pizz. *p* pizz.

10

16 arco

Cantando

22 *f* e ritmico

28 1. 2. pizz. *p* arco

34 pizz. *mf* è crescendo

40 *ff* è vigoroso

46 arco 1. *dim*

52 pizz. *p* 2.

58 **Meno mosso**

pp ma poco a poco animato e crescendo

Aire de Bambuco - pág. 2

64

70 *pp* ma poco a poco *meno p*

76

82 *mf* *f* *mf*

88 *f* *piu f*

94

100 *ff*

106 *mf* pizz.

112 arco

118

124 *ff*

129 pizz.

Detailed description: This page contains the musical score for the second page of 'Aire de Bambuco'. It consists of 12 staves of music in bass clef with a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 64, 70, 76, 82, 88, 94, 100, 106, 112, 118, 124, and 129 marked at the beginning of their respective staves. The music features various dynamics including *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *meno p* (meno piano). Performance instructions include 'ma poco a poco' (but little by little), 'pizz.' (pizzicato), and 'arco' (arco). The notation includes eighth and sixteenth notes, rests, and repeat signs. A vertical column of circles is present on the right side of the page.

Aire de Bambuco

Música: Hans Federico Neuman Del Castillo

Piano

Grave

Tiempo de Bambuco

p

Pno.

p

mf

Pno.

pp

Pno.

f e ritmico

Aire de Bambuco - pág. 2

Pno.

25

1. *dim.*

2. *dim.*

Pno.

31

p

Pno.

37

mf è crescendo

Pno.

43

f è vigoroso

Pno.

49

1.

2.

dim

p

Poco a poco dim è rit...

Aire de Bambuco - pág. 3

55 *8va* **Meno mosso**

Pno.

pp ma poco a poco animato e crescendo

61

Pno.

67

Pno.

meno p

73

Pno.

mf *sempre cresc. ed animando*

79

Pno.

f *mf* *f*

Aire de Bambuco - pág. 4

85

Pno.

piu f

91

Pno.

ff

97

Pno.

8va

103

Pno.

(8va) loco

109

Pno.

mf

8va



Aire de Bambuco - pág. 5

Pno.

115 *8va* *8va* *8va*

Pno.

121 (*8va*) *8vb* *8vb* *8vb* *8vb* *8vb*

Pno.

127 *8va* *ff* *seco* *8vb*

Minuetto

Para dos violines, cello y piano
(1939)

Música: Hans Federico Neuman Del Castillo

Violín I

Violín II

Cello

Piano

8va-

8va-

Vln. I

Vln. II

Vc.

Pno.

4

4

8va-

8va-

8va-



Minuetto - pág. 2

8

Vln. I

Vln. II

Vc.

Pno.

(8^{va})

12

Vln. I

Vln. II

Vc.

Pno.

arco

arco

arco

12

8^{va}

8^{va}

Minuetto - pág. 3

16

Vln. I

Vln. II

Vc.

Pno.

(8^{va})

(8^{va})

col 8a

20

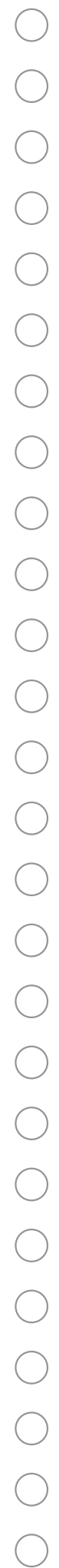
Vln. I

Vln. II

Vc.

Pno.

20



Minuetto - pág. 4

24

Vln. I

Vln. II

Vc.

Pno.

28

Vln. I

Vln. II

Vc.

Pno.

Minuetto - pág. 5

32

Vln. I

Vln. II

Vc.

Pno.

rall

36

Vln. I

Vln. II

Vc.

Pno.



Minuetto - pág. 6

40

Vln. I

Vln. II

Vc.

Pno.

44

Vln. I

Vln. II

Vc.

Pno.

Minuetto - pág. 7

48

Vln. I

Vln. II

Vc.

Pno.

52

Vln. I

Vln. II

Vc.

Pno.

pizz.

pizz.

pizz.



Minuetto - pág. 8

56

Vln. I arco

Vln. II arco

Vc. arco

Pno.

Detailed description: This system covers measures 56 to 59. The first violin (Vln. I) and second violin (Vln. II) parts are marked 'arco'. Vln. I starts with a quarter note G4, followed by quarter notes A4 and B4. Vln. II starts with a quarter rest, then a quarter note G4, followed by quarter notes A4 and B4. The viola (Vc.) part starts with a quarter rest, then a slur over a series of eighth notes: G3, A3, B3, C4, D4, E4. The piano (Pno.) part has a complex accompaniment with slurs and ties across the measures.

60

Vln. I

Vln. II

Vc.

Pno.

Detailed description: This system covers measures 60 to 63. Vln. I plays a melodic line with slurs over eighth notes: G4, A4, B4, C5, B4, A4, G4. Vln. II plays a simple accompaniment with quarter notes: G4, A4, B4. The viola (Vc.) part plays a bass line with slurs over eighth notes: G3, A3, B3, C4, B3, A3, G3. The piano (Pno.) part has a complex accompaniment with slurs and ties across the measures.

Minuetto - pág. 9

64

Vln. I

Vln. II

Vc.

Pno.

68

Vln. I

Vln. II

Vc.

Pno.

D.C. al pizz.

rall



Minuetto - pág. 10

72

Vln. I **pizz.** **arco**

Vln. II **pizz.** **arco**

Vc. **pizz.** **arco**

Pno. **pizz.**

Detailed description: The image shows a musical score for a Minuetto, page 10, measures 72-75. The score is arranged in four systems. The first system contains three staves: Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The second system contains two staves: the right and left hands of the Piano (Pno.). The key signature is one flat (B-flat), and the time signature is 3/4. The score begins at measure 72. In measures 72 and 73, the strings play a pizzicato (pizz.) pattern. In measure 74, they switch to arco (arco) playing. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 75 concludes the section with a fermata over the final notes.

Minuetto

Para dos violines, cello y piano
(1939)

Música: Hans Federico Neuman Del Castillo

Violín I

1
pizz.

6

12 arco

18

24

30 rall

36

42 rall



Minuetto - pág. 2

48 *pizz.*



Musical staff 48-53: Treble clef, key signature of one flat. Measure 48 starts with a half note G4. Measures 49-51 contain eighth-note runs with slurs. Measure 52 has a quarter rest. Measure 53 has a quarter note G4 with a *pizz.* marking.

54 *arco*



Musical staff 54-59: Treble clef. Measure 54 has a whole rest. Measures 55-56 contain eighth-note runs. Measure 57 has a quarter note G4. Measure 58 has a quarter rest. Measure 59 has a half note G4 with an *arco* marking.

60



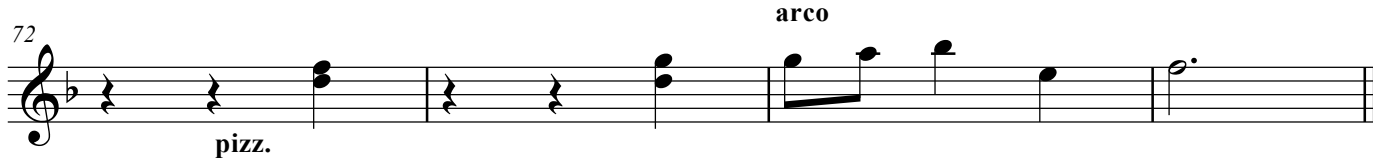
Musical staff 60-65: Treble clef. Measure 60 has a quarter rest. Measures 61-62 contain eighth-note runs with slurs. Measure 63 has a quarter note G4. Measure 64 has a quarter note G4 with a slur. Measure 65 has a quarter note G4 with a slur.

66 *D.C. al* *pizz.* *rall*



Musical staff 66-71: Treble clef. Measure 66 has a quarter note G4. Measure 67 has a quarter note G4. Measure 68 has a quarter note G4. Measure 69 has a quarter note G4. Measure 70 has a quarter note G4. Measure 71 has a quarter note G4. *D.C. al* marking above measure 69. *pizz.* marking below measure 70. *rall* marking below measure 71.

72 *arco* *pizz.*



Musical staff 72-77: Treble clef. Measure 72 has a quarter rest. Measure 73 has a quarter rest. Measure 74 has a quarter note G4. Measure 75 has a quarter note G4. Measure 76 has a quarter note G4. Measure 77 has a quarter note G4. *arco* marking above measure 75. *pizz.* marking below measure 72.

Minuetto

Para dos violines, cello y piano
(1939)

Música: Hans Federico Neuman Del Castillo

Violín II

6

pizz.

6

12

arco

18

24

30

rall

36

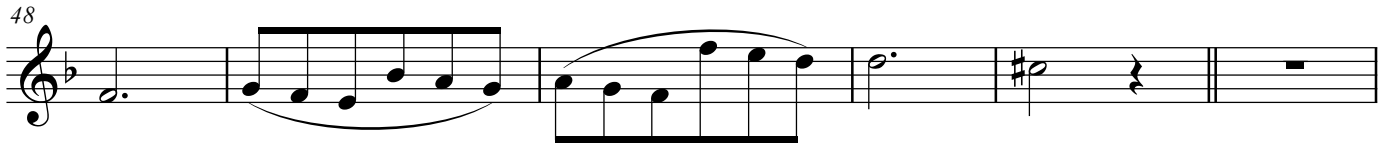
42

rall



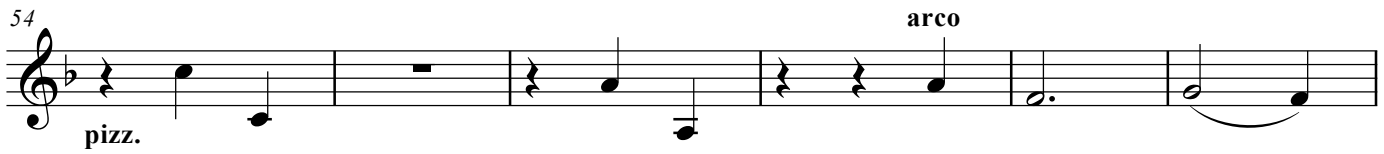
Minuetto - pág. 2

48



Musical staff 48-53: Treble clef, key signature of one flat. Measure 48: quarter note G4. Measure 49: eighth notes A4, B4, C5, D5, E5, F5. Measure 50: eighth notes G5, A5, B5, C6, D6, E6. Measure 51: quarter note F6. Measure 52: quarter note G6. Measure 53: quarter rest.

54



Musical staff 54-59: Treble clef, key signature of one flat. Measure 54: quarter rest, quarter note G4. Measure 55: quarter rest, quarter note F4. Measure 56: quarter rest, quarter note E4. Measure 57: quarter rest, quarter note D4. Measure 58: quarter note C4. Measure 59: quarter note B3. *pizz.* is written below the first measure. *arco* is written above the last measure.

60



Musical staff 60-65: Treble clef, key signature of one flat. Measure 60: quarter rest, quarter note G4. Measure 61: quarter rest, quarter note F4. Measure 62: quarter rest, quarter note E4. Measure 63: quarter rest, quarter note D4. Measure 64: quarter note C4. Measure 65: quarter note B3.

66



Musical staff 66-71: Treble clef, key signature of one flat. Measure 66: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 67: eighth notes A5, B5, C6, D6, E6, F6, G6, A6. Measure 68: quarter note G6. Measure 69: quarter note F6. Measure 70: quarter note E6. Measure 71: quarter note D6. *D.C. al* is written above measures 68-69. *pizz.* and *rall* are written below measures 70-71. There are two fermatas above measures 68 and 69.

72



Musical staff 72-77: Treble clef, key signature of one flat. Measure 72: quarter rest, quarter note G4. Measure 73: quarter rest, quarter note F4. Measure 74: quarter note E4. Measure 75: quarter rest, quarter note D4. Measure 76: quarter note C4. Measure 77: quarter note B3. *pizz.* is written below the first measure. *arco* is written above the last measure.

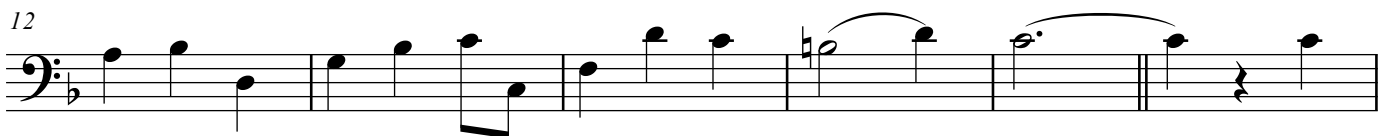
Minuetto

Para dos violines, cello y piano
(1939)

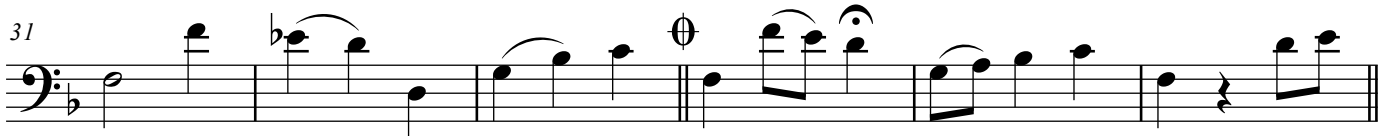
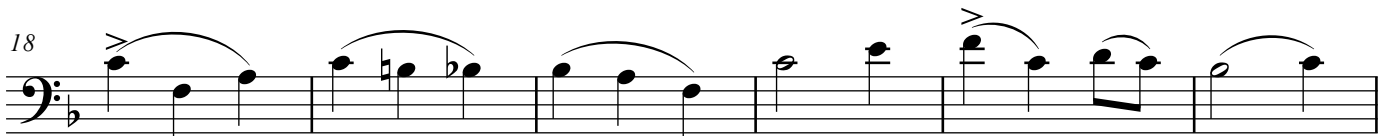
Música: Hans Federico Neuman Del Castillo

Cello

pizz.



arco



rall



rall



Minuetto - pág. 2

49

pizz.

55

arco

62

pizz.

68

D.C. al \emptyset *pizz.* \emptyset

rall

74

arco

pizz.

Minuetto

Para dos violines, cello y piano
(1939)

Música: Hans Federico Neuman Del Castillo

Piano

8va

Pno.

8va

Pno.

8va

col 8a

Pno.

Pno.



Minuetto - pág. 2

Pno.

30

rall

Pno.

36

Pno.

42

rall

Pno.

48

Pno.

54

Pno.

60

Minuetto - pág. 3

66

Pno.

D.C. al $\text{\textcircled{0}}$ $\text{\textcircled{0}}$

rall

72

Pno.

fin



Rondó

Para dos violines, cello y piano

Música: Hans Federico Neuman Del Castillo

Violín I

Violín II

Cello

Piano

5

Vln. I

Vln. II

Vc.

5

Pno.

Rondó - pág. 2

9

Vln. I

Vln. II

Vc.

Pno.

13

Vln. I

Vln. II

Vc.

Pno.

tr

1.

pizz.

arco

1.

pizz.

arco

1.



Rondó - pág. 3

Vln. I

Vln. II

Vc.

Pno.

17 2. *p*

pizz. arco *p*

2. arco *p*

17 2. *Legato*

Vln. I

Vln. II

Vc.

Pno.

21 *Legato*

pizz.

21 *p*

Rondó - pág. 4

25

Vln. I

Vln. II

Vc.

(8va)-----

arco

Pno.

Legato

29

Vln. I

Vln. II

Vc.

pizz.

Pno.

p e pizz.



Rondó - pág. 5

33

Vln. I

Vln. II

Vc.

Pno.

mf

pizz. arco pizz. arco

arco

37

Vln. I

Vln. II

Vc.

Pno.

arco

tr

tr

Rondó - pág. 6

42

Vln. I

cresc.

Vln. II

arco

pizz.

Vc.

pizz.

Pno.

46

Vln. I

f

Vln. II

arco

pizz.

Vc.

pizz.

arco

p

Pno.

46



Rondó - pág. 7

50

Vln. I

Vln. II

Vc.

arco

arco

Legato

This system contains the first three staves of the musical score for measures 50-52. The Violin I and Violin II parts are in treble clef and play a rhythmic pattern of quarter notes with stems up. The Violoncello part is in bass clef and plays a similar rhythmic pattern, with a sharp sign above the first measure. The word 'arco' is written above the Violin II and Violoncello staves. The word 'Legato' is written below the Violoncello staff.

50

Pno.

p

This system contains the piano part for measures 50-52. The right hand is in treble clef and plays chords of two notes each, with stems up. The left hand is in bass clef and plays a rhythmic pattern of quarter notes with stems up. The dynamic marking *p* is written below the right hand.

53

Vln. I

Vln. II

Vc.

This system contains the next three staves of the musical score for measures 53-55. The Violin I part has a sharp sign above the first measure. The Violoncello part has a sharp sign above the second measure.

53

Pno.

This system contains the piano part for measures 53-55. The right hand is in treble clef and plays chords of two notes each, with stems up. The left hand is in bass clef and plays a rhythmic pattern of quarter notes with stems up. There are sharp signs above the first and second measures of the right hand.

Rondó - pág. 8

57

Vln. I

Vln. II

Vc.

Pno.

57

61

Vln. I

Vln. II

Vc.

Pno.

pp

cresc.

pp

cresc.



Rondó - pág. 9

65

Vln. I

Vln. II

Vc.

Pno.

69

Vln. I

Vln. II

Vc.

Pno.

f

Rondó - pág. 10

74

Vln. I

Vln. II

Vc.

p

This system contains the first three staves of music for measures 74-77. The Violin I and Violin II parts play a rhythmic pattern of eighth notes with rests. The Violoncello part starts with a half note G#2, followed by quarter notes F#2, E2, and D2, and ends with a half note C2. A dynamic marking of *p* is placed below the first measure.

74

Pno.

p

This system contains the piano part for measures 74-77. The right hand plays a rhythmic pattern of eighth notes with rests, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is placed below the first measure.

78

Vln. I

Vln. II

Vc.

cresc.

This system contains the first three staves of music for measures 78-81. The Violin I and Violin II parts continue with their rhythmic patterns. The Violoncello part continues with its line, ending with a half note G#2. A dynamic marking of *cresc.* is placed below the last measure.

78

Pno.

cresc.

This system contains the piano part for measures 78-81. The right hand continues with its rhythmic pattern, and the left hand continues with its accompaniment. A dynamic marking of *cresc.* is placed below the last measure.



Rondó - pág. 11

82

Vln. I

Vln. II

Vc.

This system contains the first three staves of the score for measures 82-85. The Violin I staff starts with a treble clef and a key signature of one flat. The Violin II staff also starts with a treble clef and a key signature of one flat. The Violoncello staff starts with a bass clef and a key signature of one flat. All three staves have a common time signature of 4/4. The music consists of rhythmic patterns of eighth and sixteenth notes.

82

Pno.

This system contains the piano part for measures 82-85. It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady accompaniment with chords and single notes.

86

Vln. I

Vln. II

Vc.

mf

piu cresc.

This system contains the first three staves of the score for measures 86-89. The Violin I staff starts with a treble clef and a key signature of one flat. The Violin II staff also starts with a treble clef and a key signature of one flat. The Violoncello staff starts with a bass clef and a key signature of one flat. All three staves have a common time signature of 4/4. The music features a melodic line with a crescendo. The dynamic marking *mf* is present in the first measure of the Violin I staff, and *piu cresc.* is written in the second measure of each of the three staves.

86

Pno.

piu cresc.

This system contains the piano part for measures 86-89. It consists of two staves: a treble clef staff and a bass clef staff. The music features a complex accompaniment with chords and single notes. The dynamic marking *piu cresc.* is written in the second measure of the treble staff.

Rondó - pág. 12

90

Vln. I

Vln. II

Vc.

90

Pno.

62

94

Vln. I

Vln. II

Vc.

Pno.

f pizz. arco e con bravura

arco pizz.

arco pizz.

pizz. arco

pizz. arco

f e con bravura

Rondó - pág. 13

98

Vln. I

Vln. II

Vc.

98

Pno.

102

Vln. I

Vln. II

Vc.

Pno.

pizz. *arco* *pizz.* *arco*

animando e cresc

Rondó - pág. 14

106 Adagio

Vln. I Pausa *p. súbito*

Vln. II Pausa *p. súbito*

Vc. Pausa *p. súbito*

Pno. 106 Pausa *p. súbito*

111

Vln. I

Vln. II

Vc.

Pno. 111



Rondó - pág. 15

115 *a tempo*

Vln. I

Vln. II

Vc.

Pno.

rall

f diminuendo e animando al fine.

119 *pizz.*

Vln. I

Vln. II

Vc.

Pno.

p

pp

pizz.

pizz.

pp

pp

Rondó

Para dos violines, cello y piano

Música: Hans Federico Neuman Del Castillo

Violín I

Violín I

5

9

13

17

21

25

29

33

37

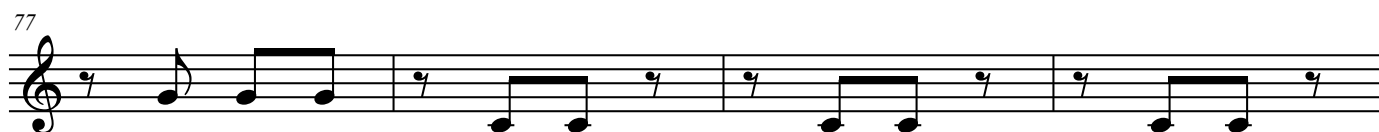
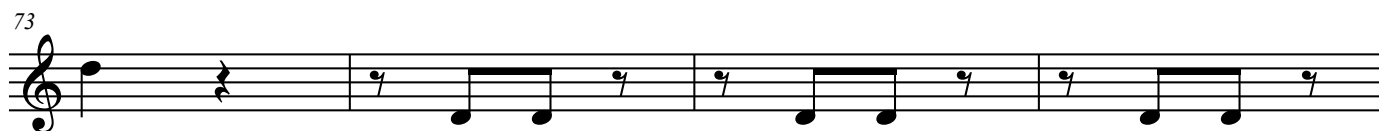
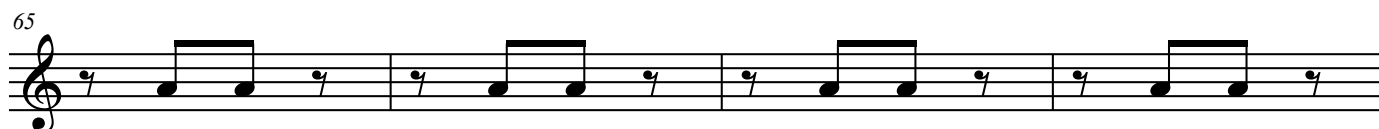
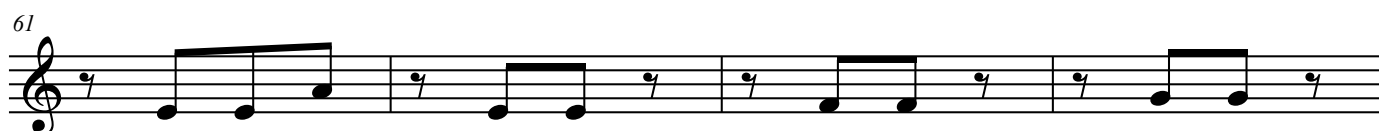
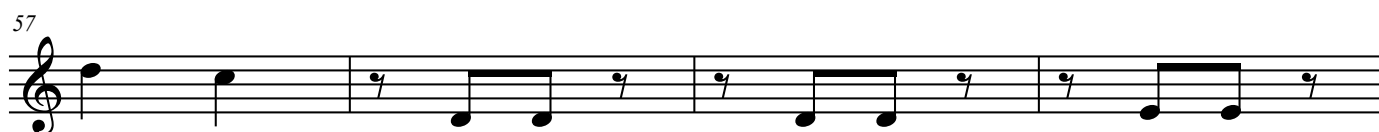
p

mf

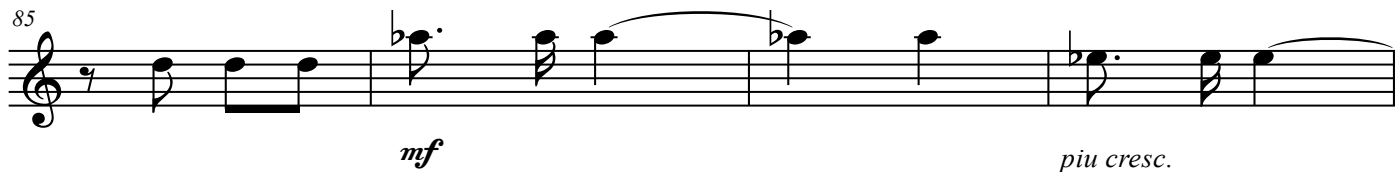
The musical score for Violín I consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16, ending with a first ending bracket. The fifth staff contains measures 17-20, starting with a second ending bracket and a piano (*p*) dynamic marking. The sixth staff contains measures 21-24, featuring a whole rest in the first measure and a half rest in the second measure. The seventh staff contains measures 25-28. The eighth staff contains measures 29-32. The ninth staff contains measures 33-36, starting with a mezzo-forte (*mf*) dynamic marking. The tenth staff contains measures 37-40.

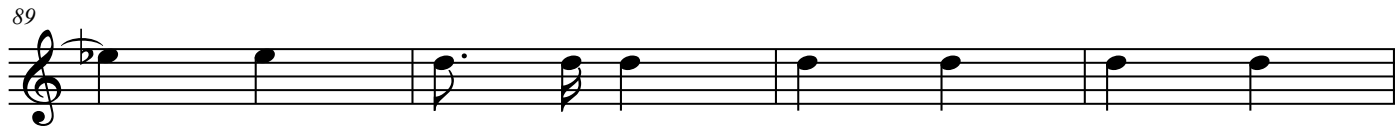


Rondó - pág. 2

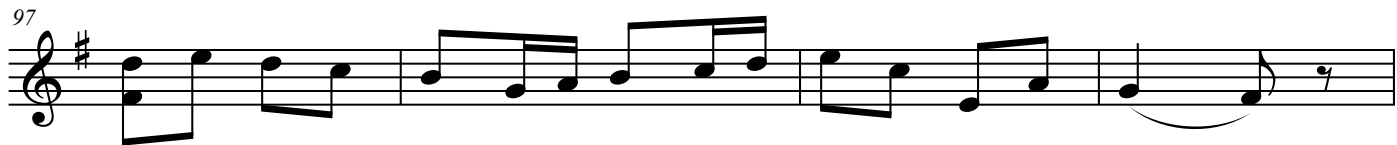


Rondó - pág. 3

85 
mf *piu cresc.*

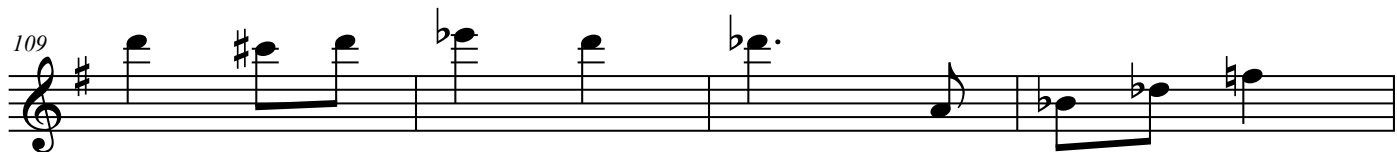
89 

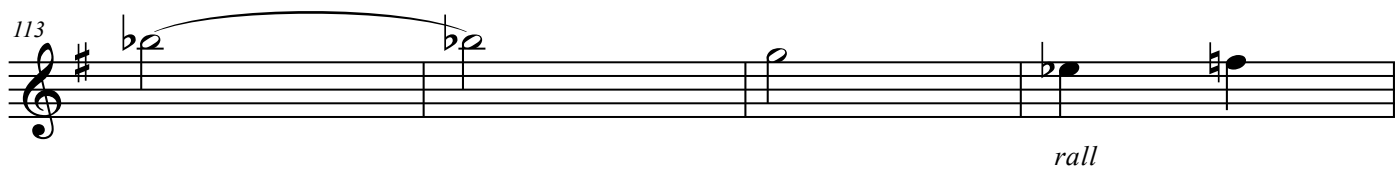
93 
f *arco* *pizz.*
e con bravura

97 

101 
pizz. *arco* *pizz.* *arco*
animando e cresc

105 
Pausa *p. súbito*
Adagio

109 

113 
rall

117 
a tempo *p*

121 
f *pizz.* *p* *pp*
diminuendo e animando al fine.

Rondó

Para dos violines, cello y piano

Música: Hans Federico Neuman Del Castillo

Violín II

5

9

13 *tr.* 1. *pizz.* *arco*

17 2. *pizz.* *arco* *p*

21 *Legato*

25

29

33 *pizz.* *arco* *pizz.* *arco*

38 *tr.*

Rondó - pág. 2

42 arco

46 pizz. arco pizz. pizz.

49 arco

53

57

61

65

69

73

77

81

Detailed description: This page of a musical score for a piece titled 'Rondó - pág. 2' contains ten staves of music, numbered 42 through 81. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Performance instructions are placed above or below the staves: 'arco' (arco) is written above measures 42, 46, and 49; 'pizz.' (pizzicato) is written below measures 42, 46, 49, and 53. The score shows a progression of rhythmic patterns and melodic lines across the ten staves.



Rondó - pág. 3

85

piu cresc.

89

93

pizz. *arco* *arco* *pizz.*

97

101

pizz. *arco*

104

pizz. *arco* Pausa *p. súbito*

108

112

rall

117

a tempo

121

pp *pizz.*

Rondó

Para dos violines, cello y piano

Música: Hans Federico Neuman Del Castillo

Cello

5

9

13

1. pizz. arco

17

2. pizz. arco *p*

21

8^{va} - - - - - 8^{va}

pizz.

25

(8^{va}) - - - - -

arco

29

pizz.

33

arco



Rondó - pág. 2

37 *tr*

41

45 *pizz.* *arco*

49 *p* *arco* *Legato*

53

57

61 *pp* *cresc.*

65

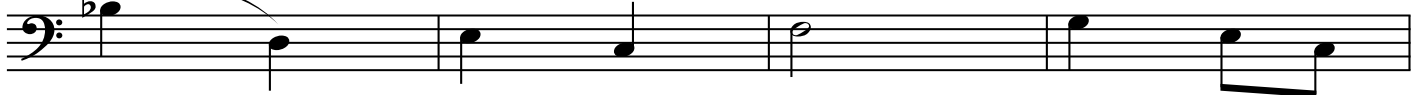
69 *f*

Rondó - pág. 3

73



77



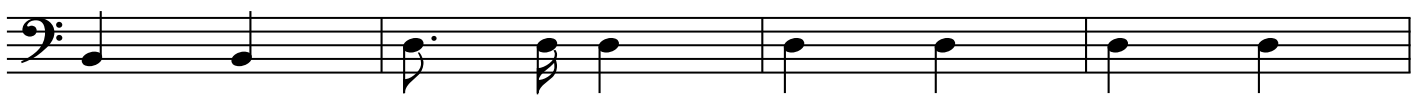
81



85



89



93



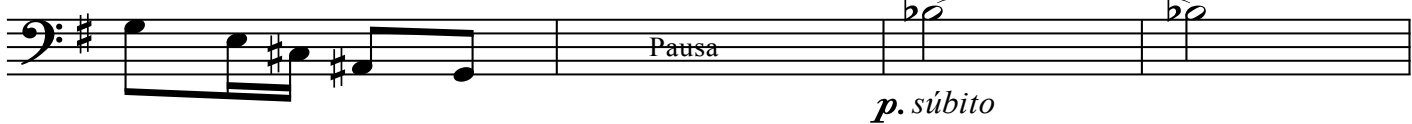
97



101



105



Rondó - pág. 4

109



113



rall

117

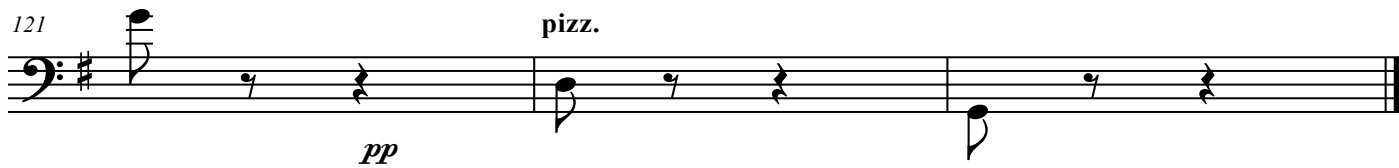
a tempo



121

pizz.

pp



Rondó

Para dos violines, cello y piano

Música: Hans Federico Neuman Del Castillo

Piano

The first system of the piano part consists of four measures. The key signature is one sharp (F#) and the time signature is 2/4. The music features a rhythmic pattern of eighth notes and quarter notes, with some chords and rests.

Pno.

The second system of the piano part consists of four measures, starting with a measure rest for the first measure. The music continues with a mix of chords and moving lines in both staves.

Pno.

The third system of the piano part consists of four measures. It features a more active melodic line in the right hand and a steady accompaniment in the left hand.

Pno.

The fourth system of the piano part consists of four measures. It includes a first ending bracket over the final two measures, which repeat the previous two measures.

Pno.

The fifth system of the piano part consists of four measures. It begins with a second ending bracket over the first two measures. The word "Legato" is written below the first measure of this system.



Rondó - pág. 2

21

Pno.

p

Musical score for measures 21-24. The piece is in G major (one sharp). The right hand starts with a chord of G4, B4, D5, and E5, followed by a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a simple bass line: G2, B2, D3, E3, G3, B3, D4, E4.

25

Pno.

Legato

Musical score for measures 25-28. The right hand continues the descending eighth-note scale from measure 21. The left hand continues with the same bass line as in measures 21-24.

29

Pno.

p e pizz.

Musical score for measures 29-32. The right hand continues the descending eighth-note scale. The left hand continues with the same bass line. The dynamic marking *p e pizz.* is present.

33

Pno.

Musical score for measures 33-36. The right hand plays a series of chords: G4-B4-D5-E5, F4-G4-A4-B4, E4-F4-G4-A4, and G4-A4-B4-C5. The left hand continues with the same bass line.

37

Pno.

Musical score for measures 37-40. The right hand plays a series of chords: G4-B4-D5-E5, F4-G4-A4-B4, E4-F4-G4-A4, and G4-A4-B4-C5. The left hand continues with the same bass line. The piece ends with a final chord in the right hand.

Rondó - pág. 3

41

Pno.

Musical score for piano, measures 41-44. The piece is in G major. The right hand features chords and eighth notes, while the left hand has a steady eighth-note accompaniment. A dynamic marking 'v' is present in measure 44.

45

Pno.

Musical score for piano, measures 45-48. The right hand has a melodic line with eighth notes and a dynamic marking 'v' in measure 48. The left hand has a bass line with a slur over measures 46-47.

49

Pno.

p

Musical score for piano, measures 49-52. The piece is in G major. The right hand has a melodic line with eighth notes and a dynamic marking 'p' in measure 50. The left hand has a steady eighth-note accompaniment.

53

Pno.

Musical score for piano, measures 53-56. The right hand has a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment.

57

Pno.

Musical score for piano, measures 57-60. The right hand has a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment.



Rondó - pág. 4

Pno. 61

pp cresc.

Pno. 65

Pno. 69

f

Pno. 74

p

Pno. 78

cresc.

Rondó - pág. 5

82

Pno.

86

Pno.

piu cresc.

90

Pno.

93

Pno.

f e con bravura

96

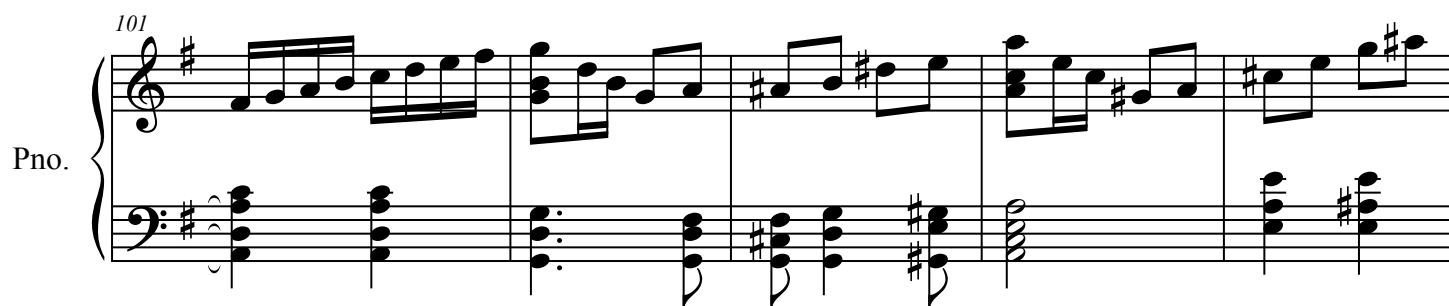
Pno.



Rondó - pág. 6

101

Pno.



106

Pno.

Adagio

Pausa

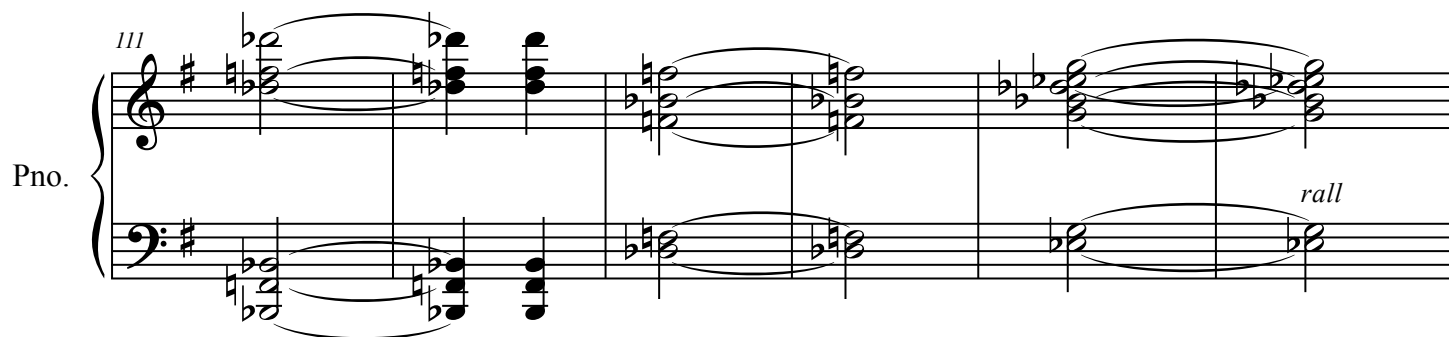
p. súbito



111

Pno.

rall



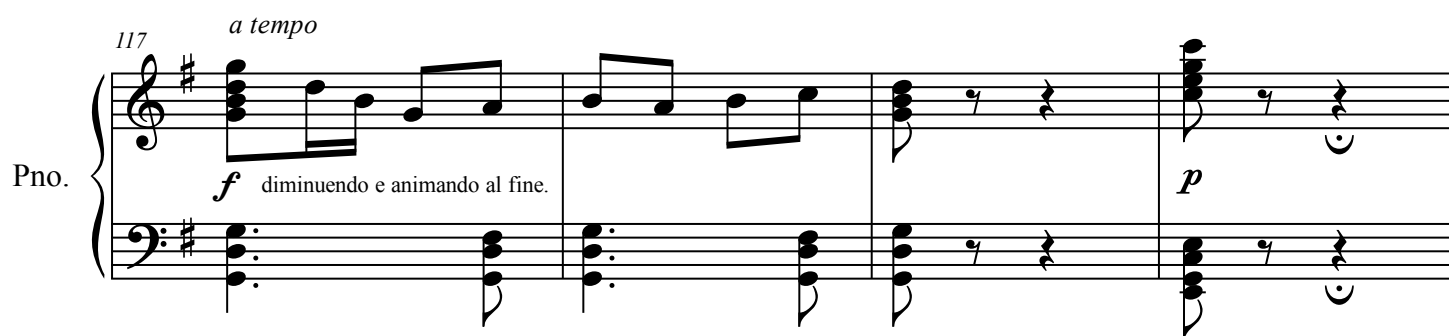
117

Pno.

a tempo

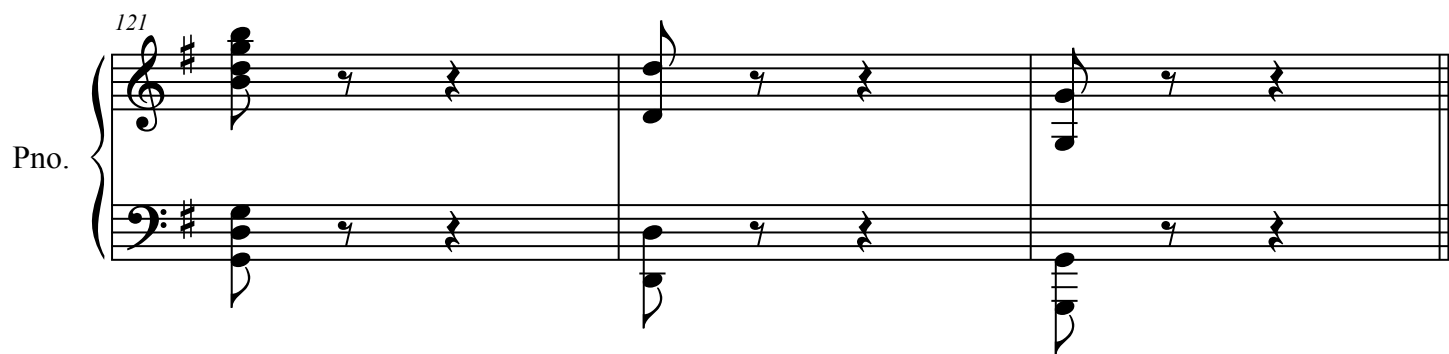
f diminuendo e animando al fine.

p



121

Pno.



Momento musical

Para violín y piano

(Bogotá, abril de 1953)

Allegretto ♩ = 95

Música: Hans Federico Neuman Del Castillo

Violín

pizz. pizz.

Piano

non legato

Vln.

arco

mf dim.

Pno.

p legato

Vln.

Pno.



Momento musical - pág. 2

13 Vln. *pizz.* *arco*

Pno.

17 Vln. *p*

Pno. *mf molto legato*

21 Vln.

Pno.

Momento musical - pág. 3

Vln. 25 *pizz.*

Pno. 25 M.I. *non legato*

Vln. 29 *poco rit.* *arco* *legato* *a tempo*

Pno. 29 *poco rit.* *legato* *Meno* *a tempo*

Vln. 33

Pno. 33



Momento musical - pág. 4

Vln. 37 *Meno Allegretto*
dolce

Pno. 37 *Meno Allegretto*
poco rit. *p*

Vln. 41

Pno. 41

Vln. 45

Pno. 45

Momento musical - pág. 5

49

Vln. *cresc*

Pno.

53

Vln. *f poco rit.* *a tempo* *p*

Pno. *poco rit.* *a tempo*

57

Vln.

Pno.



Momento musical - pág. 6

Vln. 61

Pno. 61

Detailed description: This system contains measures 61 to 64. The Violin part (Vln.) starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and accents (marked with 'v'). The Piano part (Pno.) is in a grand staff with treble and bass clefs, providing harmonic support with chords and moving lines.

Vln. 65

Pno. 65

poco rit.

Detailed description: This system contains measures 65 to 68. The Violin part continues with a melodic line, including slurs and accents. The Piano part provides accompaniment. The instruction *poco rit.* (poco ritardando) is placed at the end of the system, indicating a slight slowing down of the tempo.

Vln. 69

Pno. 69

a tempo

p il obligato

a tempo
mf legato

Detailed description: This system contains measures 69 to 72. The Violin part begins with a long slur and an accent. The Piano part has a complex texture with slurs and ties. The instruction *a tempo* appears above the Violin staff. The instruction *p il obligato* (piano obbligato) is written between the staves. At the end of the system, *a tempo* and *mf legato* are written below the Piano staff, indicating a return to the original tempo and a change in dynamics and articulation.

Momento musical - pág. 7

Vln. 73

Pno. 73

Detailed description: This system contains measures 73 to 76. The Violin part (Vln.) is written in a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, including accents and slurs. The Piano part (Pno.) is written in grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a steady accompaniment of eighth notes in the bass and chords in the treble, with some slurs and accents.

Vln. 77

Pno. 77

Detailed description: This system contains measures 77 to 80. The Violin part (Vln.) continues the melodic line with slurs and accents. The Piano part (Pno.) features a more active accompaniment with slurs and accents, including some sixteenth-note patterns in the bass.

Vln. 81

Pno. 81

cresc
8va

cresc

f

Detailed description: This system contains measures 81 to 84. The Violin part (Vln.) includes a dynamic marking of *cresc* and a *8va* (octave) marking. The Piano part (Pno.) also has a *cresc* marking and a *f* (forte) marking. The piano accompaniment becomes more complex with slurs and accents, and includes some sixteenth-note patterns.



Momento musical - pág. 8

85 *poco rit.* *a tempo*

Vln.

Pno.

mf

89

Vln.

Pno.

93

Vln.

Pno.

Momento musical - pág. 9

Vln. 97 *senza rit.*

Pno. 97 *senza rit.*

Vln. 101

Pno. 101 *p* *dim.*

Vln. 105

Pno. 105 *pp* *rall.* *smorz.*



Momento musical - pág. 10

109

Vln.

f *movido e rubato* *rit.*

Pno.

Ad. lib.

113

Vln.

Pno.

117

Vln.

rit.

Pno.

pesante *f* M.D.

Red. *Sub.*

Momento musical - pág. 11

Vln. 121

Pno. 121

f
recitativo

sfz

M.I. 8va

Vln. 125

Pno. 125

a tempo

senza accel.

sfz

a tempo

8va

Vln. 129

Pno. 129

tranquillo

legato

(8va)



Momento musical - pág. 12

133

Vln.

Pno.

137

Vln.

Pno.

141

Vln.

Pno.

rit.

rit.

3

Momento musical - pág. 13

145 *a tempo*

Vln.

Pno. *f* *stent* *pp* *a tempo*

149

Vln.

Pno.

153

Vln.

Pno. *p*



157 // *a tempo*

Vln. *rit.*

Pno. *pp rit.* // *p a tempo marc. il basso*

161

Vln.

Pno. *legato*

165 (b)₂

Vln.

Pno. *pp quasi eco.* *rit.* *ppp*

Momento musical - pág. 15

169 *a tempo*

Vln.

Pno.

174

Vln.

Pno.

177

Vln.

Pno.



181

Vln.

Pno.

dim.

Tempo come prima

p

red.

*

185

Vln.

Pno.

189

Vln.

Pno.

come prima.

3

3

3

senza sordina sulta 4a.

mf

Momento musical - pág. 17

Vln. 193 *rit.* 3 //

Pno. 193 *p rit.* 3 //

Vln. 197 *a tempo*

Pno. 197 *a tempo* *pp*

Vln. 201

Pno. 201 *rit.* *dim.* *smorz.*



Momento musical - pág. 18

Vln. *lirico esp.*

205

mf

Pno. *mf*
ben arpegg.

Red. *

Vln.

209

Pno.

Vln.

214

Pno. *M.D*

Momento musical - pág. 19

Vln. 217 *cresc* *poco acc.*

Pno. 217 *cresc* *poco acc.* *mf*
M.I

Vln. 221

Pno. 221 *cresc* *f* *poco rit.* *Libero. ben arpegg.* *mf*
Red.

Vln. 225

Pno. 225 *Lento.* *M.I*

Momento musical - pág. 20

a tempo

Vln. 230 *p*

Pno. 230 *pp*

Vln. 238

Pno. 238

Vln. 242 *p*

Pno. 242 *senza pp ma sempre cresc.*

Momento musical - pág. 21

245

Vln.

p *cresc. poco a poco*

Pno.

249

Vln.

8va-----

Pno.

253

Vln.

(8va)-----

Pno.

sempre cresc.

8vb-----



Momento musical - pág. 22

The musical score consists of three systems, each with a Violin (Vln.) and Piano (Pno.) part. The key signature is one flat (B-flat major or D minor).

System 1 (Measures 257-260):
- **Vln.:** Starts with a *pizz.* (pizzicato) marking. Measures 257-259 feature a melodic line with eighth notes and a slur. Measure 260 has a long note with a *tr.* (trill) and *arco* marking. A dynamic marking of *f* (forte) is present.
- **Pno.:** Features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The left hand has an *8va* (octave) marking. A dynamic marking of *f* is present.

System 2 (Measures 261-264):
- **Vln.:** Continues the melodic line with a slur and a *tr.* marking. A dynamic marking of *f* is present.
- **Pno.:** Continues the rhythmic accompaniment. The right hand has an *(8va)* marking. A dynamic marking of *f* is present.

System 3 (Measures 265-268):
- **Vln.:** Features a melodic line with a slur and a *tr.* marking. A dynamic marking of *ff* (fortissimo) and *poco rit.* (poco ritardando) is present.
- **Pno.:** Continues the rhythmic accompaniment. The right hand has a *marcato* marking. A dynamic marking of *ff* is present.

Momento musical - pág. 23

Vln. 269

Pno. 269 *poco meno.* *mf* *foco* *stent*

Detailed description: This system covers measures 269 to 272. The Violin part consists of whole rests. The Piano part has a treble and bass clef. The treble clef part has a melodic line starting with a quarter rest, followed by eighth and quarter notes with accents. The bass clef part has a similar rhythmic pattern with chords. Dynamic markings include *mf*, *foco*, and *stent*.

Vln. 273 *come prima*

Pno. 273 *come prima* *Sub*

Detailed description: This system covers measures 273 to 276. The Violin part has a melodic line with accents and a slur. The Piano part has a rhythmic accompaniment with chords and eighth notes. The marking *Sub* is present at the end of the system.

Vln. 277

Pno. 277 *(Sub)*

Detailed description: This system covers measures 277 to 280. The Violin part has a melodic line with accents and a slur. The Piano part has a rhythmic accompaniment with chords and eighth notes. The marking *(Sub)* is present at the beginning of the system.



Momento musical - pág. 24

Vln. 281

Pno. 281

8vb

Detailed description: This system covers measures 281 to 284. The violin part (Vln.) features a melodic line with slurs and accents, marked with 'V'. The piano accompaniment (Pno.) consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three sharps (F#, C#, G#).

Vln. 285

poco rit.

Pno. 285

8vb

Detailed description: This system covers measures 285 to 288. The tempo marking *poco rit.* is present. The violin part (Vln.) continues with slurs and accents. The piano accompaniment (Pno.) includes a more complex rhythmic pattern with accents and slurs. The key signature remains three sharps.

Vln. 289

a tempo

Pno. 289

8vb

Detailed description: This system covers measures 289 to 292. The tempo marking *a tempo* is present. The violin part (Vln.) features a melodic line with slurs and accents. The piano accompaniment (Pno.) continues with a steady eighth-note bass line and chords. The key signature remains three sharps.

Momento musical - pág. 25

Vln. 293

Pno. 293

Vln. 297

Pno. 297

Vln. 301

Pno. 301

Vln. 305

Pno. 305

This system contains measures 305 to 310. The Violin part (Vln.) features a melodic line with slurs and accents. The Piano part (Pno.) provides harmonic support with chords and arpeggiated figures in both hands.

Vln. 310 **Presto**

Pno. 310 **Presto**

8vb - - - -

8vb - - - -

8vb - - - -

This system contains measures 310 to 314. The tempo is marked **Presto**. The Violin part has a rhythmic pattern of eighth notes. The Piano part features a complex texture with eighth notes and chords, including an *8vb* (8va) marking in the bass line.

Vln. 314

Pno. 314

poco aceleando

8va - - - -

poco aceleando

Red. * *Red.*

This system contains measures 314 to 318. The tempo is marked *poco aceleando*. The Violin part has a melodic line with slurs. The Piano part features a complex texture with slurs and accents, including an *8va* marking in the bass line. The system concludes with *Red.* markings and an asterisk.

Momento musical - pág. 27

318 *S^{va}*

Vln.

318 *S^{va}*

Pno.

*



Momento musical

Para violín y piano

(Bogotá, abril de 1953)

Música: Hans Federico Neuman Del Castillo

Violín

Allegretto $\text{♩} = 95$

5

9

13

17

21

25

29

33

pizz.

pizz.

arco

mf

dim.

pizz.

arco

p

poco rit.

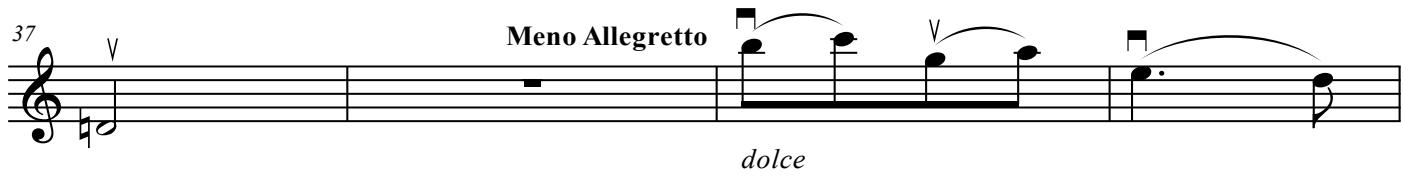
legato

Meno

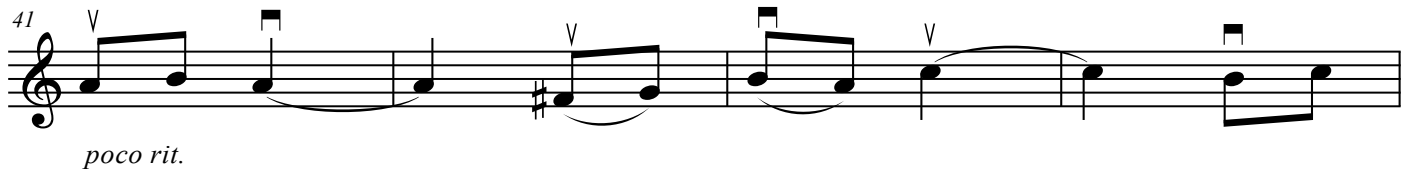
a tempo

Momento musical - pág. 2

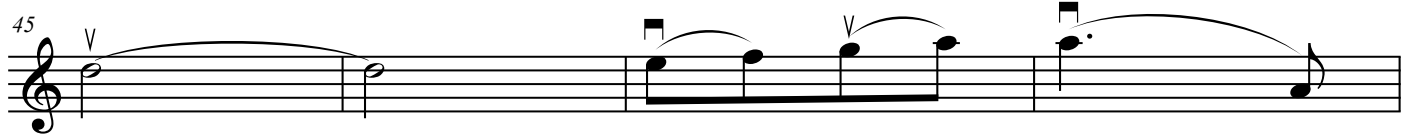
37 *Meno Allegretto*
dolce

Musical staff 37-40: Treble clef, 4/4 time. Measure 37: quarter rest, quarter note G4. Measure 38: quarter rest, quarter note A4. Measure 39: quarter note B4, quarter note C5. Measure 40: quarter note D5, quarter note E5.

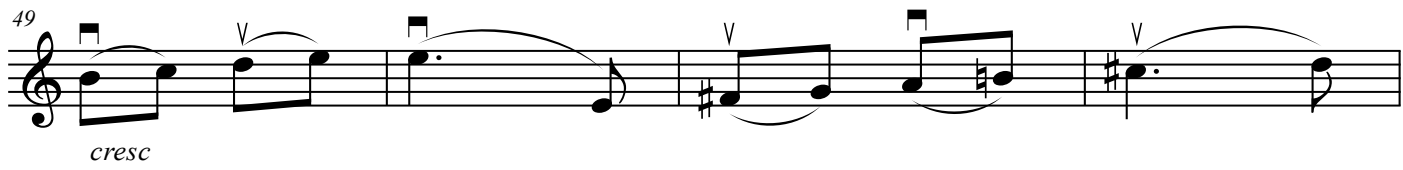
41 *poco rit.*

Musical staff 41-44: Treble clef, 4/4 time. Measure 41: quarter note G4, quarter note A4. Measure 42: quarter note B4, quarter note C5. Measure 43: quarter note D5, quarter note E5. Measure 44: quarter note F5, quarter note G5.

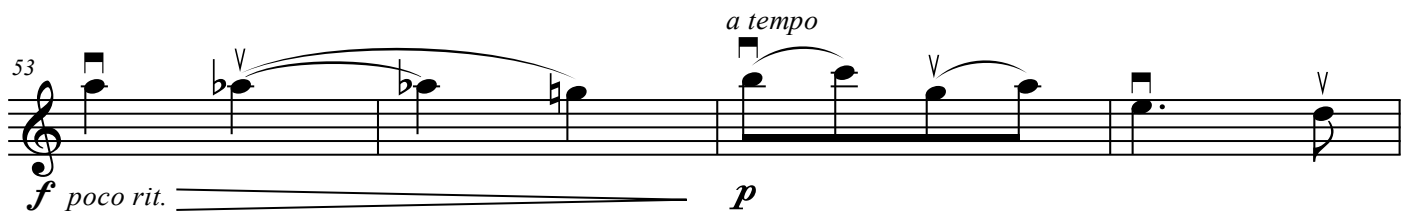
45

Musical staff 45-48: Treble clef, 4/4 time. Measure 45: quarter note G4, quarter note A4. Measure 46: quarter note B4, quarter note C5. Measure 47: quarter note D5, quarter note E5. Measure 48: quarter note F5, quarter note G5.

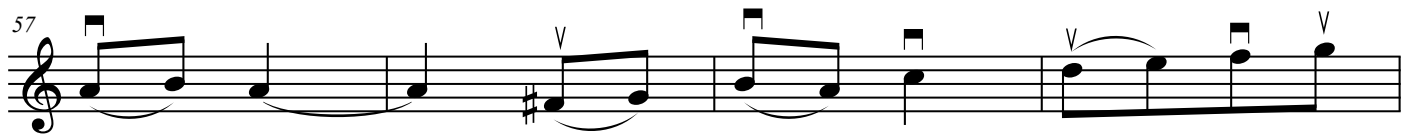
49 *cresc*

Musical staff 49-52: Treble clef, 4/4 time. Measure 49: quarter note G4, quarter note A4. Measure 50: quarter note B4, quarter note C5. Measure 51: quarter note D5, quarter note E5. Measure 52: quarter note F5, quarter note G5.

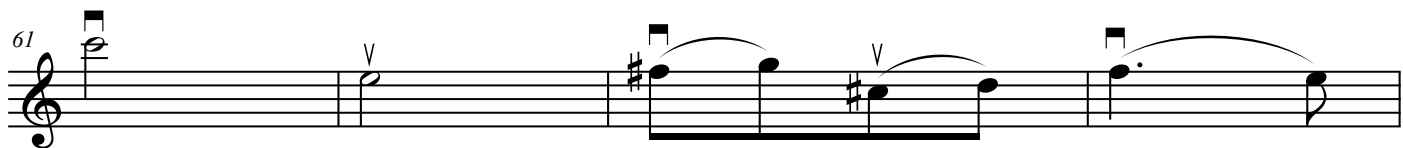
53 *a tempo*
f poco rit. *p*

Musical staff 53-56: Treble clef, 4/4 time. Measure 53: quarter note G4, quarter note A4. Measure 54: quarter note B4, quarter note C5. Measure 55: quarter note D5, quarter note E5. Measure 56: quarter note F5, quarter note G5.

57

Musical staff 57-60: Treble clef, 4/4 time. Measure 57: quarter note G4, quarter note A4. Measure 58: quarter note B4, quarter note C5. Measure 59: quarter note D5, quarter note E5. Measure 60: quarter note F5, quarter note G5.

61

Musical staff 61-64: Treble clef, 4/4 time. Measure 61: quarter note G4, quarter note A4. Measure 62: quarter note B4, quarter note C5. Measure 63: quarter note D5, quarter note E5. Measure 64: quarter note F5, quarter note G5.

65 *poco rit.*

Musical staff 65-68: Treble clef, 4/4 time. Measure 65: quarter note G4, quarter note A4. Measure 66: quarter note B4, quarter note C5. Measure 67: quarter note D5, quarter note E5. Measure 68: quarter note F5, quarter note G5.

69 *a tempo*
p il obligato

Musical staff 69-72: Treble clef, 4/4 time. Measure 69: quarter note G4, quarter note A4. Measure 70: quarter note B4, quarter note C5. Measure 71: quarter note D5, quarter note E5. Measure 72: quarter note F5, quarter note G5.

Momento musical - pág. 3

73

Musical staff 73: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last two notes. A 'V' marking is above the F#4 note.

77

Musical staff 77: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last two notes. 'V' markings are above the B4, F#4, and E4 notes.

81

cresc

Musical staff 81: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last two notes. 'V' markings are above the B4, F#4, and E4 notes. The instruction *cresc* is written below the staff.

85

poco rit. *a tempo*

mf

Musical staff 85: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last two notes. 'V' markings are above the B4, F#4, and E4 notes. A dynamic marking *mf* is written below the staff. A hairpin crescendo is shown below the staff. The instructions *poco rit.* and *a tempo* are written above the staff.

89

poco rit.

Musical staff 89: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last two notes. 'V' markings are above the B4, F#4, and E4 notes. The instruction *poco rit.* is written below the staff.

93

Musical staff 93: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last two notes. 'V' markings are above the B4, F#4, and E4 notes.

97

Musical staff 97: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last two notes. 'V' markings are above the B4, F#4, and E4 notes.

senza rit.

101

8

f *senza rit.*

movido e rubato 3

Musical staff 101: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last two notes. 'V' markings are above the B4, F#4, and E4 notes. A dynamic marking *f* is written below the staff. The instruction *senza rit.* is written below the staff. The instruction *movido e rubato* is written above the staff, followed by a '3' marking.

112

rit.

3

Musical staff 112: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last two notes. 'V' markings are above the B4, F#4, and E4 notes. A dynamic marking *rit.* is written below the staff. A '3' marking is written above the staff.

Momento musical - pág. 4

116 *3 3 3 3 4*
rit.

123 *recitativo a tempo*
f

127 *8va*
senza accel.

131

135

139

143 **11**

157 *a tempo*
rit. **4**

164 *a tempo*
rit. **4**



Momento musical - pág. 5

171

p

3

175

dim.

179

rit. p

piu rit.

dim.

Tempo come prima

183

come prima.

3

*senza sordina
sulta 4a.*

192

3

3

3

3

rit.

196

a tempo

8

lirico exp.

mf

207

mf

211

mf

215

mf

3

cresc

Momento musical - pág. 6

219

poco rit.

223

8

a tempo

234

p

238

242

p

246

p *cresc. poco a poco*

250

8va

254

(8va)

pizz.

258

arco

pizz.

arco

tr

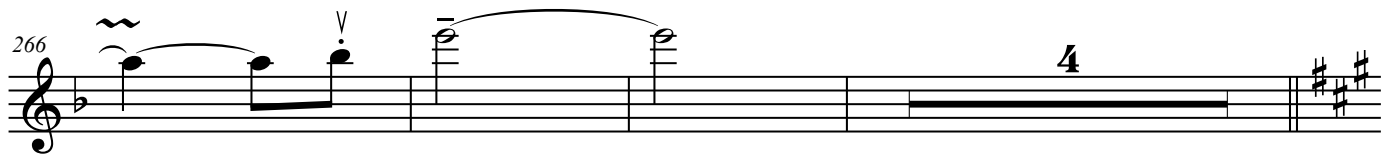
f



Momento musical - pág. 7

262 

ff poco rit.

266 

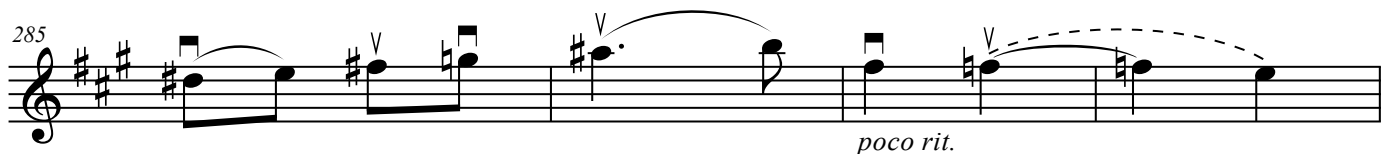
come prima

273 

277 

come prima

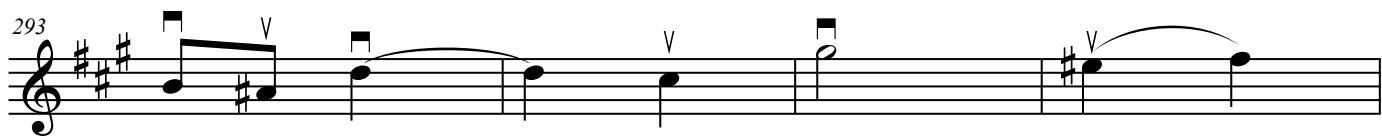
281 


285 

poco rit.

a tempo

289 

293 

297 

rit.

cresc

ff piu rit.

301 *a tempo*

Musical notation for measures 301-304. Treble clef, key signature of three sharps (F#, C#, G#). Measure 301 starts with a half note G#4, followed by quarter notes A4, B4, and C5. Measure 302 has a half note D5, quarter notes E5, and F#5. Measure 303 has a half note G#5, quarter notes A5, and B5. Measure 304 has a half note C6, quarter notes B5, and A5. Dynamics include accents and 'V' markings.

305

Musical notation for measures 305-308. Treble clef, key signature of three sharps. Measure 305 has a half note G#4, quarter notes A4, and B4. Measure 306 has a half note C5, quarter notes B4, and A4. Measure 307 has a half note B4, quarter notes A4, and G#4. Measure 308 has a half note F#4, quarter notes E4, and D4. Dynamics include accents and 'V' markings.

309 **Presto**

Musical notation for measures 309-312. Treble clef, key signature of three sharps. Measure 309 has a half note G#4, quarter notes A4, and B4. Measure 310 has a half note C5, quarter notes B4, and A4. Measure 311 has a half note B4, quarter notes A4, and G#4. Measure 312 has a half note F#4, quarter notes E4, and D4. Dynamics include accents and 'V' markings.

313 **Presto**

Musical notation for measures 313-316. Treble clef, key signature of three sharps. Measure 313 has a half note G#4, quarter notes A4, and B4. Measure 314 has a half note C5, quarter notes B4, and A4. Measure 315 has a half note B4, quarter notes A4, and G#4. Measure 316 has a half note F#4, quarter notes E4, and D4. Dynamics include accents and 'V' markings.

317 *8va* *poco aceleando*

Musical notation for measures 317-320. Treble clef, key signature of three sharps. Measure 317 has a half note G#4, quarter notes A4, and B4. Measure 318 has a half note C5, quarter notes B4, and A4. Measure 319 has a half note B4, quarter notes A4, and G#4. Measure 320 has a half note F#4, quarter notes E4, and D4. Dynamics include accents and 'V' markings.



Momento musical

Para violín y piano

(Bogotá, abril de 1953)

Música: Hans Federico Neuman Del Castillo

Allegretto ♩ = 95

Piano

non legato

5

Pno.

legato

p

9

Pno.

13

Pno.

17

Pno.

mf molto legato

Momento musical - pág. 2

21

Pno.

25

Pno.

non legato

29

Pno.

poco rit.

a tempo

Meno

33

Pno.

poco rit.

a tempo

37

Pno.

poco rit.

Meno Allegretto



Momento musical - pág. 3

41

Pno.

Musical notation for measures 41-44. The piece is in G major. Measure 41 features a treble clef with a half note G4, quarter notes A4 and B4, and a half note C5. The bass clef has a half note G2, quarter notes F2 and E2, and a half note D2. Measure 42 has a treble clef with a half note A4, quarter notes B4 and C5, and a half note D5. The bass clef has a half note A2, quarter notes G2 and F2, and a half note E2. Measure 43 has a treble clef with a half note B4, quarter notes C5 and D5, and a half note E5. The bass clef has a half note B2, quarter notes A2 and G2, and a half note F2. Measure 44 has a treble clef with a half note C5, quarter notes D5 and E5, and a half note F5. The bass clef has a half note C3, quarter notes B2 and A2, and a half note G2.

45

Pno.

Musical notation for measures 45-48. Measure 45 has a treble clef with a half note D5, quarter notes E5 and F5, and a half note G5. The bass clef has a half note D3, quarter notes C3 and B2, and a half note A2. Measure 46 has a treble clef with a half note E5, quarter notes F5 and G5, and a half note A5. The bass clef has a half note E3, quarter notes D3 and C3, and a half note B2. Measure 47 has a treble clef with a half note F5, quarter notes G5 and A5, and a half note B5. The bass clef has a half note F3, quarter notes E3 and D3, and a half note C3. Measure 48 has a treble clef with a half note G5, quarter notes A5 and B5, and a half note C6. The bass clef has a half note G3, quarter notes F3 and E3, and a half note D3.

49

Pno.

Musical notation for measures 49-52. Measure 49 has a treble clef with a half note A5, quarter notes B5 and C6, and a half note D6. The bass clef has a half note A3, quarter notes G3 and F3, and a half note E3. Measure 50 has a treble clef with a half note B5, quarter notes C6 and D6, and a half note E6. The bass clef has a half note B3, quarter notes A3 and G3, and a half note F3. Measure 51 has a treble clef with a half note C6, quarter notes D6 and E6, and a half note F6. The bass clef has a half note C4, quarter notes B3 and A3, and a half note G3. Measure 52 has a treble clef with a half note D6, quarter notes E6 and F6, and a half note G6. The bass clef has a half note D4, quarter notes C4 and B3, and a half note A3.

53

poco rit.

a tempo

Pno.

Musical notation for measures 53-56. Measure 53 has a treble clef with a half note E6, quarter notes F6 and G6, and a half note A6. The bass clef has a half note E4, quarter notes D4 and C4, and a half note B3. Measure 54 has a treble clef with a half note F6, quarter notes G6 and A6, and a half note B6. The bass clef has a half note F4, quarter notes E4 and D4, and a half note C4. Measure 55 has a treble clef with a half note G6, quarter notes A6 and B6, and a half note C7. The bass clef has a half note G4, quarter notes F4 and E4, and a half note D4. Measure 56 has a treble clef with a half note A6, quarter notes B6 and C7, and a half note D7. The bass clef has a half note A4, quarter notes G4 and F4, and a half note E4.

57

Pno.

Musical notation for measures 57-60. Measure 57 has a treble clef with a half note B6, quarter notes C7 and D7, and a half note E7. The bass clef has a half note B4, quarter notes A4 and G4, and a half note F4. Measure 58 has a treble clef with a half note C7, quarter notes D7 and E7, and a half note F7. The bass clef has a half note C5, quarter notes B4 and A4, and a half note G4. Measure 59 has a treble clef with a half note D7, quarter notes E7 and F7, and a half note G7. The bass clef has a half note D5, quarter notes C5 and B4, and a half note A4. Measure 60 has a treble clef with a half note E7, quarter notes F7 and G7, and a half note A7. The bass clef has a half note E5, quarter notes D5 and C5, and a half note B4.

Momento musical - pág. 4

61

Pno.

65

Pno.

poco rit.

69

Pno.

a tempo

mf legato

73

Pno.

77

Pno.



Momento musical - pág. 5

81 *8va*

Pno. *cresc* *f*

85 *poco rit.* *a tempo* *mf*

Pno.

89

Pno.

93

Pno.

97 *senza rit.*

Pno.

Momento musical - pág. 6

Pno.

101

p

dim.

Pno.

105

rall.

pp

smorz.

Pno.

109

Ad lib.

rit.

Red.

3

Pno.

113

Red.

3

Pno.

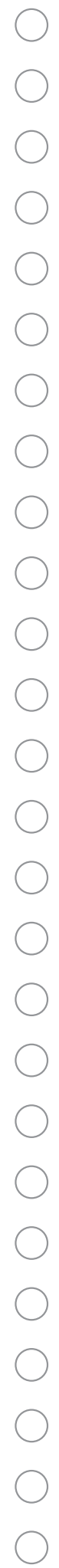
117

rit.

f pesante

M.D.

Sub Red.



Momento musical - pág. 7

121

M:1

8va

Pno.

125

a tempo

4

sfz

senza accel.

4

tranquillo
legato

Pno.

133

Pno.

137

Pno.

141

3

rit.

Pno.

Momento musical - pág. 8

Pno.

145

f *stent* *pp* *a tempo*

Pno.

149

Pno.

153

p *rit.* //

Pno.

158

p *a tempo* *marc. il basso*

Pno.

161

legato



Momento musical - pág. 9

165

Pno.

pp quasi eco.

rit.

ppp

169

Pno.

a tempo

p

173

Pno.

piu p

Red.

177

Pno.

rit. ben arpegg.

piu rit.

Red.

Svb

Sva

181

Pno.

p

Tempo come prima

Red.

185

Pno.

189 *come prima.*

mf

3

Pno.

193

rit.

p

3

Pno.

197 *a tempo*

pp

Pno.

201

dim.

smorz.

Pno.



205

Pno.

mf *ben arpegg.*

Red. *

209

Pno.

214

Pno.

M.D

1 2

218

cresc

Pno.

M.D

poco acc.

mf

M.I

221

poco rit.

Libero.

ben arpegg.

cresc

f

mf

Red.

Momento musical - pág. 12

225

Pno.

3

*

229

Pno.

MI

Lento.

233

Pno.

a tempo

pp

237

Pno.

241

Pno.

senza pp ma sempre cresc.



Momento musical - pág. 13

245

Pno.

Measures 245-248. The right hand has a melodic line with a slur over measures 245-247. The left hand has a bass line with quarter notes and rests.

249

Pno.

Measures 249-252. The right hand has a melodic line with a slur over measures 249-252. The left hand has a bass line with quarter notes and rests.

253

Pno.

sempre cresc.

8vb-----

Measures 253-256. The right hand has a melodic line with a slur over measures 253-256. The left hand has a bass line with quarter notes and rests. The instruction "sempre cresc." is written above the right hand. A dynamic marking "8vb" is written below the left hand.

257

Pno.

8va-----

8vb-----

Measures 257-260. The right hand has a melodic line with a slur over measures 257-260. The left hand has a bass line with quarter notes and rests. The instruction "8va" is written above the right hand. The instruction "8vb" is written below the left hand.

261

Pno.

(8va)-----

8va-----

f

8vb-----

Measures 261-264. The right hand has a melodic line with a slur over measures 261-264. The left hand has a bass line with quarter notes and rests. The instruction "(8va)" is written above the right hand. The instruction "8va" is written above the right hand. The instruction "f" is written above the right hand. The instruction "8vb" is written below the left hand.

265

Pno.

marcato

269

Pno.

poco meno.

mf

foco

stent

273

Pno.

come prima

277

Pno.

(8vb)

281

Pno.

8vb



285

Pno.

cresc. rit.

8vb

8vb

8vb

2 1 2

289

Pno.

a tempo

8vb

8vb

293

Pno.

(8vb)

8vb

8va

297

Pno.

f rit.

cresc

ff piu rit.

8vb

301

Pno.

stent

ff

8vb

8vb

305

Pno.

309

Pno.

Presto

8vb

8vb

313

Pno.

8vb

8va

poco accelerando

317

Pno.

(8va)

8va

Ped.

*



Serenata

Para cello y piano

Allegretto Commodo

Música: Hans Federico Neuman Del Castillo

Cello

Piano

Vc.

Pno.

Vc.

Pno.

The musical score is arranged in four systems. The first system shows the Cello part (bass clef, 3/4 time) with a whole rest. The Piano part (treble and bass clefs) begins with a forte (*f*) dynamic, playing a rhythmic accompaniment of eighth notes. The second system continues the Piano accompaniment, with a piano (*p*) dynamic marking. The Cello part enters in measure 5 with a melodic line, marked piano (*p*), featuring a triplet in measure 8. The third system continues the Cello melody and Piano accompaniment. The fourth system concludes the passage, with the Cello part ending on a whole note and the Piano accompaniment continuing its rhythmic pattern.

Serenata - pág. 2

13

Vc.

Pno.

p

17

Vc.

Pno.

3

21

Vc.

Pno.

p

p delicato

25

Vc.

Pno.

poco meno

p

Serenata - pág. 3

29

Vc.

Tpo. I^o

Pno.

M.D

M.I
poco rit.

p

33

Vc.

Pno.

37

Vc.

Pno.

41

Vc.

Pno.

p

cresc.

Serenata - pág. 4

45

Vc.

Pno.

mf

dim.

49

Vc.

p

Pno.

p

53

Vc.

tr

Pno.

sva

p

p

57

Vc.

Pno.



Serenata - pág. 5

61

Vc.

Pno.

65

Vc.

Pno.

69

Vc.

Pno.

73

Vc.

Pno.

Serenata - pág. 6

77 *a tempo*

Vc.

Pno. *pp subito a tempo*

pp subito

81

Vc.

Pno. *molto meno. animato e cresc. rit. sfz*

poco a poco animato e cresc. mf rit. f piu rit.

85 *pizz. Lento*

Vc.

Pno. *pp ben arp. arco p*

pp Lento

pp

90

Vc.

Pno. *pp*

pp

Serenata - pág. 7

93 **pizz.**

Vc.

93

Pno.

Serenata

Para cello y piano

Música: Hans Federico Neuman Del Castillo

Allegretto Commodo

Cello

4

p

8

3

3

12

16

p

20

p

24

3

poco meno

28

poco rit.

Tpo. I°

32

36

40

Detailed description: This is a musical score for Cello, consisting of ten staves of music. The piece is in 3/4 time and the key signature has one sharp (F#). The tempo is marked 'Allegretto Commodo'. The score begins with a dynamic marking of *p* (piano). There are several triplet markings (indicated by a '3' below the notes) and various phrasing slurs. The score includes performance directions such as *poco meno* and *poco rit.* (poco ritardando). At measure 28, there is a key signature change to three sharps (F#, C#, G#), marked *Tpo. I°* (Tempo Primo). The piece concludes at measure 40.

Serenata - pág. 2

44

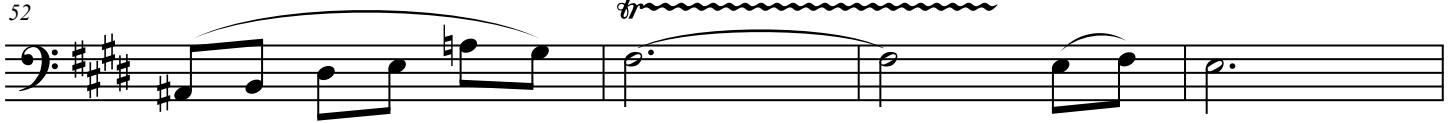


48



p

52



tr

p

56



p

60



64



pp

68



p

72



mf

f

poco rit.

76

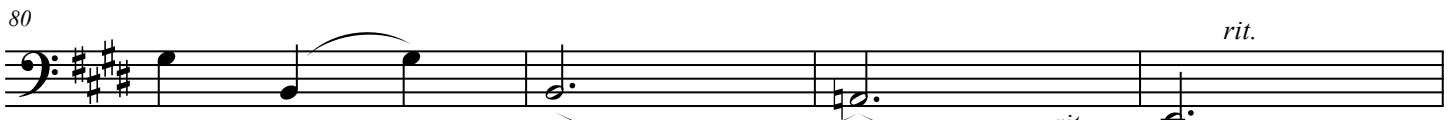


ff

a tempo

pp subito

80



rit.

rit.

84



sfz

pizz.

pp

molto meno.

ben arp.

Lento

arco

animato e cresc.

p

Serenata - pág. 3

88

Musical staff for measures 88-91. The key signature has three sharps (F#, C#, G#). The staff contains a melodic line with a slur over measures 88-91. Measure 88 starts with a quarter note G2, followed by quarter notes F#2, E2, and D2. Measure 89 has a quarter note C#2 with a natural sign, followed by quarter notes B1 and A1. Measure 90 has a quarter note G#1 with a natural sign, followed by a dotted quarter note F#1. Measure 91 has a dotted quarter note E1. The dynamic marking *pp* is placed below the staff.

92

Musical staff for measures 92-95. The key signature has three sharps (F#, C#, G#). The staff contains a bass line with a slur over measures 92-95. Measure 92 starts with a quarter note G2, followed by quarter notes F#2, E2, and D2. Measure 93 has a quarter note C#2 with a natural sign, followed by quarter notes B1 and A1. Measure 94 has a quarter note G#1 with a natural sign, followed by a dotted quarter note F#1. Measure 95 has a dotted quarter note E1. The dynamic marking *pizz.* is placed below the staff.



Serenata

Para cello y piano

Música: Hans Federico Neuman Del Castillo

Allegretto Commodo

Piano

f *p*

5

Pno.

9

Pno.

13

Pno.

17

3

Pno.

Serenata - pág. 2

21

Pno.

p *delicato*

25

Pno.

poco meno

p

29

Pno.

M.D *M.I* *Tpo. 1º*

p

poco rit.

33

Pno.

37

Pno.

Serenata - pág. 3

Pno.

41

p

cresc.

Pno.

45

mf

dim.

Pno.

49

p

Pno.

53

Sva

p

Pno.

57

61

Pno.

65

Pno.

69

Pno.

73

Pno.

77

Pno.



Serenata - pág. 5

81 *poco a poco* *animato e cresc.* *mf* *rit.* *f* *piu rit.*

Pno.

85 *pp* *Lento* **2** *p*

Pno.

90 *pp*

Pno.

94

Pno.

Serenata

Para violín y piano

Música: Hans Federico Neuman Del Castillo

Allegretto Commodo

Violín

Piano

Measures 1-4. The Violin part has rests. The Piano part features a rhythmic accompaniment of eighth notes in both hands. Dynamics are marked *f* and *p*.

Vln.

Pno.

Measures 5-8. The Violin part has a melodic line with a triplet. The Piano part has sustained chords in the right hand and rhythmic accompaniment in the left hand.

Vln.

Pno.

Measures 9-12. The Violin part continues with a melodic line. The Piano part features sustained chords in the right hand and rhythmic accompaniment in the left hand.



Serenata - pág. 2

13

Vln.

Pno.

p

17

Vln.

Pno.

21

Vln.

Pno.

p

p delicato

25

Vln.

Pno.

poco meno

Serenata - pág. 3

29 Vln. *Tpo. I^o*

Pno. *M.D* *M.I* *poco rit.* *p*

33 Vln.

Pno.

37 Vln.

Pno.

41 Vln.

Pno. *p* *cresc.*



Serenata - pág. 4

45

Vln.

Pno.

mf

dim.

49

Vln.

Pno.

p

p

53

Vln.

Pno.

tr

sva

p

p

57

Vln.

Pno.

Serenata - pág. 5

61

Vln.

Pno.

65

Vln.

Pno.

pp

pp

cresc.

69

Vln.

Pno.

p

mf

p

piu cresc.

mf

73

Vln.

Pno.

f

poco rit.

ff

f

ff poco stent



Serenata - pág. 6

77 *a tempo*

Vln.

Pno. *pp* *súbito* *a tempo*

81

Vln.

Pno. *molto meno.* *poco a poco* *animato e cresc.* *mf* *rit.* *sfz* *f* *piu rit.*

85 *pizz.* *Lento*

Vln.

Pno. *pp* *ben arp.* *arco* *Lento^p*

90

Vln.

Pno. *pp*

Serenata - pág. 7

93 **pizz.**

Vln.

93

Pno.



Serenata

Para violín y piano

Allegretto Commodo

Música: Hans Federico Neuman Del Castillo

Violín

4

p

9

3

p

16

p

23

poco meno

3

30

Tro. I°

37

44

poco rit.

51

f

p

58

p *p*

65

pp *p*

Serenata - pág. 2

72 *mf* *f* *poco rit.* *ff* *pp* *súbito* *a tempo*

79 *molto meno.* *rit.* *sfz* *pp* *ben arp.* *arco* *Lento* *pizz.* *Lento* *p*

87 *pp* *rit.* *piu rit.* *pizz.*

94

Detailed description: The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (measures 72-78) features a melodic line with dynamics ranging from mezzo-forte (mf) to fortissimo (ff), and tempo markings including 'a tempo' and 'poco rit.'. The second staff (measures 79-86) includes 'molto meno.' and 'rit.' markings, followed by a fortissimo (sfz) dynamic and a 'pizz.' (pizzicato) instruction. The tempo is marked 'Lento'. The third staff (measures 87-93) continues with 'pp' (pianissimo) dynamics and 'rit.' and 'piu rit.' markings, ending with another 'pizz.' instruction. The fourth staff (measure 94) shows a final chord and rests.



Serenata

Para violín y piano

Música: Hans Federico Neuman Del Castillo

Allegretto Commodo

Piano

f

p

6

Pno.

11

Pno.

15

Pno.

19

p delicato

Serenata - pág. 2

24 *poco meno*

Pno.

29 *M.D.* *Tpo. I°* *M.I.* *p*

poco rit.

Pno.

34

Pno.

39

Pno.

44 *cresc.* *mf* *dim.* *p*

Pno.

Serenata - pág. 3

50

Pno.

grace

p

56

Pno.

62

Pno.

67

Pno.

pp *cresc.* *p* *piu cresc.* *mf*

73

Pno.

f *ff poco stent* *poco rit.* *pp súbito* *a tempo*

Pno.

78

poco a poco *animato e cresc.*

Pno.

83

mf *rit.* *f* *pp* **Lento**

rit. *piu rit.* **Lento**

Pno.

88

p *pp*





**RECOPIACIÓN
TRANSCRITA DE LA OBRA
DEL MAESTRO**

**HANS FEDERICO
NEUMAN DEL CASTILLO**

MÚSICA PARA CORO

Salmos 118

Música: Hans Federico Neuman Del Castillo

Lento

Voz 1
Se - ñor Se - ñor Je - sús!

Voz 2
Se - ñor Se - ñor Je - sús!

Voz 3
Se - ñor Se - ñor Je - sús!

Piano

Andante

V.1
Lle-gue-has ta tu pre - sen cia mi-o-ra - ción,

V.2

V.3

Pno.



Salmo 118 - pág. 2

10

V.1

V.2

V.3

Pno.

bro - te de mis la-bios tu can-ción

12

V.1

V.2

V.3

Pno.

Can - te mi len - gua tus pa - la - bras, al - ma

Can - te mi len - gua tus pa - la - bras, al - ma

Can - te mi len - gua tus pa - la - bras, al - ma

Salmo 118 - pág. 3

14

V.1
mí - a, Je - sús! _____

V.2
mí - a, Je - sús! _____

V.3
mí - a, Je - sús! _____

Pno.

17

V.1
Se-a con-mi-go tu luz pa-ra-en ca-mi-nar-me de Ti an - he-lo la sal-va - ción _____

V.2
de Ti an - he-lo la sal-va - ción _____

V.3
de Ti an - he-lo la sal-va - ción _____

Pno.



Salmo 118 - pág. 4

19

V.1
Mi-al ma pa - de-ce por en-con-trar - te, Ven - au xí - lia - me, _____ an-do-e

V.2
Mi-al ma pa - de-ce por en-con-trar - te, Ven au - xí - lia me, _____ an-do-e

V.3
Mi-al ma pa - de-ce por en-con-trar - te, Ven au - xí - lia-me, _____ an-do-e

Pno.

21

V.1
ra-an te! _____ Ven _____ en bus-ca de _____ tu

V.2
rran - te! _____ Ven _____ en bus-ca de _____ tu

V.3
rran - te! _____ Ven _____ en bus-ca de _____ tu

Pno.

21

24

V.1
sier - vo. _____ ven, _____ Se-ñor Je - sús! _____

V.2
sier - vo. _____ ven, _____ Se-ñor Je - sús! _____

V.3
sier - vo. _____ ven, _____ Se-ñor Je - sús! _____

Pno.

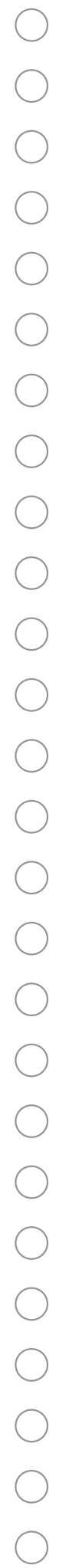
27

V.1
Ven, _____ que yo sin-ti _____ me pier - do. _____

V.2
Ven, _____ que yo sin-ti _____ me pier - do. _____

V.3
Ven, _____ que yo sin-ti _____ me pier - do. _____

Pno.



Salmo 118 - pág. 6

30

V.1
Ven, _____ Se-ñor Je - sús! _____

V.2
Ven, _____ Se-ñor Je - sús! _____

V.3
Ven, _____ Se-ñor Je - sús! _____

Pno.

33

V.1
Lle-gue-has ta tu pre-sen-cia mi-o-ra-ción, _____

V.2
Se ñor! _____

V.3
Se ñor! _____

Pno.

Salmo 118 - pág. 7

36

V.1
bro - te de mis la - bios tu can-ción,

V.2
Se - ñor!

V.3
Se - ñor!

Pno.

38

V.1
Can - te mi len - gua tus pa - la - bras, al - ma mí - a, Je

V.2
Can - te mi len - gua tus pa - la - bras, al ma mí a, Je

V.3
Can - te mi len - gua tus pa - la - bras, al - ma mí - a, Je

Pno.

40

V.1
sús! _____

V.2
sús! _____

V.3
sús! _____

Pno.

42

V.1
Se-a con-mi-go tu luz pa-ra-en ca-mi-nar-me de Ti an - he-lo la sal-va-ción _____

V.2
de Ti an - he-lo la sal-va-ción _____

V.3
de Ti an - he-lo la sal-va-ción _____

Pno.

44

V.1
Mi-al ma pa - de-ce por-en-con-trar - te, Ven - au - xí - lia-me, an - do-e

V.2
Mi-al ma pa - de-ce por en-con-trar - te, Ven au - xí - lia me, an - do-e

V.3
Mi-al-ma pa - de-ce por en-con-trar - te, Ven au - xí - lia-me, an - do-e

Pno.

46

V.1
rran - te! Ven, en bus-ca de tu

V.2
rran - te! Ven, en bus-ca de tu

V.3
rran - te! Ven, en bus ca de tu

Pno.

Salmo 118 - pág. 10

49

V.1
sier vo. _____ ven, _____ Se Je - sús! _____

V.2
sier - vo. _____ ven, _____ Se-ñor Je - sús! _____

V.3
sier - vo. _____ ven, _____ Se-ñor Je - sús! _____

Pno.

52

V.1
Ven, _____ en yo sin ti _____ me pier - do. _____

V.2
Ven, _____ en yo-sin ti _____ me pier - do. _____

V.3
Ven, _____ en yo sin-ti _____ me pier - do. _____

Pno.

55

V.1 *sfz* Ven, *ff* Se - ñor Je -

V.2 *sfz* Ven, *ff* Se - ñor Je -

V.3 *sfz* Ven, *ff* Se - ñor Je -

Pno.

57

V.1 *rit.* *2* sús! Je - sús

V.2 *rit.* *2* sús! Je - sús

V.3 *rit.* *2* sús! Je - sús

Pno. *f* *Cresc.* *rit.* *ff* *2*

Salmos 118

Música: Hans Federico Neuman Del Castillo

Lento

Voz 1

Se - ñor _____ Se -

3

ñor _____ Je - sús! _____

6

Andante

12/8

9

Lle - gue-has ta tu pre-sen - cia mi-o-ra-ción,

12

Can - te mi len - gua tus pa-la - bras, al - ma mí - a, Je _____

15

sús! _____ Se - a con-mi - go tu luz pa-ra-en ca - mi - nar - me de

18

Ti an-he-lo la sal-va - ción Mi-al ma pa-de-ce por en-con-trar-te, Ven-au xí-lia-me, _____ an-do-e

21

ra-an te! _____ Ven _____ en bus-ca de _____ tu

24

sier - vo. _____ ven, _____ Se-ñor Je - sús! _____

27

Ven, _____ que yo sin-ti _____ me pier - do. _____

Salmo 118 - pág. 2

30



Ven, _____ Se - ñor Je - sús! _____

33




Lle - gue - has ta tu pre - sen - cia mi - o - ra - ción, _____

36



bro - te de mis la - bios tu can - ción, _____ Can - te mi len - gua tus pa - la - bras, al - ma

39



mí - a, Je _____ sús! _____

42




Se - a con - mi - go tu luz pa - ra - en ca - mi - nar - me de Ti an - he - lo la sal - va - ción _____

44



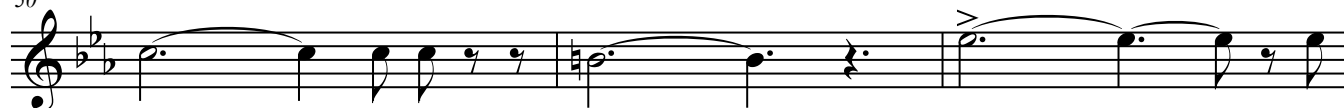
Mi - al ma pa - de - ce por - en - con - trar - te, Ven - au - xí - lia - me, _____ an - do - e rran - te! _____

47



Ven, _____ en bus - ca de _____ tu sier vo. _____

50




ven, _____ Se Je - sús! _____ Ven, _____ en

53



yo sin ti _____ me pier - do. _____ Ven, _____

56



Se - ñor Je - sús! _____ *rit.* _____ Je - sús



Salmos 118

Música: Hans Federico Neuman Del Castillo

Lento

Voz 2

Se - ñor _____ Se -

ñor _____ Je - sús! _____

bro - te de mis la - bios tu can - ción

Can - te mi len - gua tus pa - la - bras, al _____ ma mí - a, Je _____

sús! _____ de

Ti an - he - lo la sal - va - ción Mi - al ma pa - de - ce por en - con - trar - te, Ven au - xí - lia me, _____ an - do - e

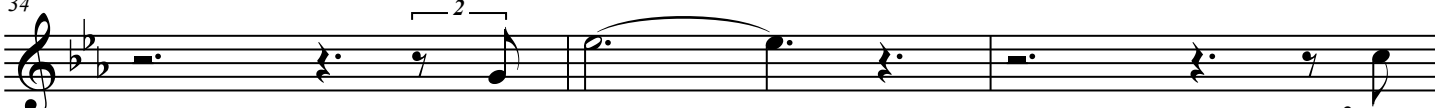
rran - te! _____ Ven _____ en bus - ca de _____ tu

sier - vo. _____ ven, _____ Se - ñor Je - sús! _____

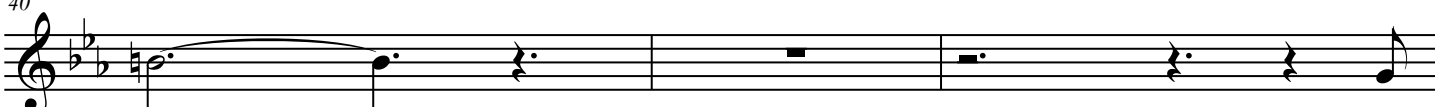
Ven, _____ que yo sin - ti _____ me pier - do. _____

Ven, _____ Se - ñor Je - sús! _____

Salmo 118 - pág. 2

34  Se ñor! _____ Se -

37  ñor! _____ Can - te mi len - gua tus pa - la - bras, al ma mí a, Je -

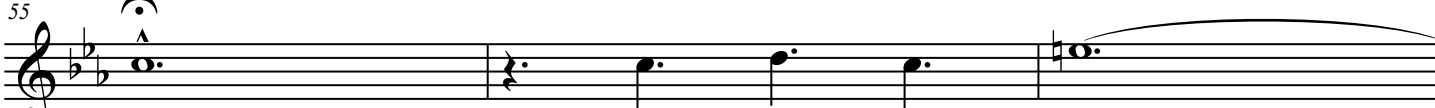
40  sús! _____ de

43  Ti an - he - lo la sal - va - ción _____ Mi - al ma pa - de - ce por en - con - trar - te, Ven au - xí - lia me, _____ an - do - e

46  rran - te! _____ Ven, _____ en bus - ca de _____ tu

49  sier - vo. _____ ven, _____ Se - ñor Je - sús! _____

52  Ven, _____ en yo - sin - ti _____ me pier - do. _____

55  *sfz* Ven, _____ Se - ñor Je - sús! _____

58  *rit.* _____ Je - - - sús



Salmos 118

Música: Hans Federico Neuman Del Castillo

Lento

Voz 3

3 Se - ñor _____ Se -

6 ñor _____ Je - sús! _____

14 _____ Can - te mi len - gua tus pa - la bras, al - ma

17 mí - a, Je _____ sús! _____

20 de Ti an - he - lo la sal - va - ción Mi - al ma pa - de - ce por en - con - trar - te, Ven au -

23 xí - lia - me, _____ an - do - e rran - te! _____ Ven _____ en

26 bus - ca de _____ tu sier - vo. _____ ven, _____ Se - ñor Je -

29 sús! _____ Ven, _____ que yo sin - ti _____ me

32 pier - do. _____ Ven, _____ Se - ñor Je - sús! _____

Se ñor! _____

Salmo 118 - pág. 2

36

Se - ñor! _____ Can - te mi len - gua tus pa - la - bras, al - ma

Musical staff for measure 36 in G minor, featuring a treble clef and a key signature of two flats. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A slur covers the next two notes, G4 and A4, with a '2' below it. The staff continues with a quarter rest, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

39

mí - a, Je _____ sú s! _____

Musical staff for measure 39, continuing from the previous staff. It starts with a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. A slur covers the next two notes, D4 and E4, with a '2' above it. The staff ends with a quarter rest, a quarter note G4, and a quarter note A4.

42

de Ti an - he - lo la sal - va - ción _____ Mi - al - ma pa - de - ce por en - con - trar - te, Ven au -

Musical staff for measure 42, continuing from the previous staff. It starts with a quarter rest, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

45

xí - lia - me, _____ an - do - e rran - te! _____ Ven, _____ en

Musical staff for measure 45, continuing from the previous staff. It starts with a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

48

bus ca de _____ tu sier - vo. _____ ven, _____ Se - ñor Je -

Musical staff for measure 48, continuing from the previous staff. It starts with a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

51

sús! _____ Ven, _____ en yo sin - ti _____ me

Musical staff for measure 51, continuing from the previous staff. It starts with a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

54

pier - do. _____ *sfz* Ven, _____ Se - ñor Je -

Musical staff for measure 54, continuing from the previous staff. It starts with a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

57

sús! _____ *rit.* Je - sú s

Musical staff for measure 57, continuing from the previous staff. It starts with a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

Salmo 118

Música: Hans Federico Neuman Del Castillo

Lento

6

Piano

8

Pno.

11

Pno.

14

Pno.

17

Pno.

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of 'Lento' and a first ending bracket labeled '6'. The score is divided into five systems, each starting with a measure number (8, 11, 14, 17) and a 'Pno.' label. The piano part features a melodic line with various ornaments and dynamics, while the piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

20

Pno.

23

Pno.

26

Pno.

29

Pno.

32

Pno.



Salmo 118 - pág. 3

35

Pno.

38

Pno.

41

Pno.

44

Pno.

47

Pno.

Salmo 118 - pág. 4

50

Pno.

53

Pno.

57

Pno.

f *Cresc.* *rit.* *ff* 2



Rondel

Arreglo para 3 voces femeninas

Música: Hans Federico Neuman Del Castillo
Texto: Dora Sierra

Musical score for the first system of 'Rondel'. It features three vocal staves (Voz 1, Voz 2, Voz 3) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal parts are marked with 'B.C.' and have a fermata over the final note. The piano part is marked 'pp' and includes the instruction 'Ben arpeg.' with a wavy line indicating arpeggiated chords.

Pasillo Canción
Moderato

Musical score for the second system of 'Rondel', titled 'Pasillo Canción Moderato'. It features three vocal staves (Voz 1, Voz 2, Voz 3) and a piano accompaniment (Pno.). The key signature is B-flat major and the time signature is 3/4. The vocal parts are marked with 'p' and include the lyrics: 'En el Jar - dín , de mis o - jos han na - ci - do dos vio -'. The piano part includes a fermata over the first measure and a 'ten.' marking.

Rondel - pág. 2

11

Voz 1
le - tas han na - ci - do dos vio - le - tas en el jar - dín de mis

Voz 2
le - tas han na - ci - do dos vio - le - tas en el jar - dín de mis

Voz 3
le - tas - han na - ci - do dos vio - le - tas en el jar - dín de mis

Pno.

15

Voz 1
o - jos te - nues - fra - gan - tes e - in - quie - tas han na - ci - do dos vio -

Voz 2
o - jos te - nues fra - gan - tes e - in - quie - tas han na - ci - do dos vio -

Voz 3
o - jos te - nues fra - gan - tes e - in - quie - tas han na - ci - do dos vio -

Pno.



Rondel - pág. 3

19

Voz 1
le - tas *mf* co-mo-han si - do de-in-dis - cre - tas *p* las vio - le - tas de mis

Voz 2
le - tas *mf* co-mo-han si - do de-in-dis - cre - tas *p* las vio - le - tas de mis

Voz 3
le - tas *mf* co-mo-han si - do de-in-dis - cre - tas *p* las vio - le - tas de mis

Pno.

23

Voz 1
o - jos *p* ah... *mf*

Voz 2
o - jos *p* ah... *mf*

Voz 3
o - jos *p* ah... *mf*

Pno.

Rondel - pág. 4

27

Voz 1
ah... — *f* ah.... *dim.*

Voz 2
ah... — *f* ah... — *dim.* ah... —

Voz 3
ah — *f* ah... — *dim.*

Pno.

31

Voz 1
a - no - che pa - só ron - dan - do mi ga lán , por la - al - que -

Voz 2
a - no - che pa - só ron - dan - do mi ga lán por la - al - que -

Voz 3
a no che pa só ron dan do mi ga lán por laal que

Pno.

Rondel - pág. 5

35

Voz 1
rí - a a - no - che pa - só ron - dan - do yo no *f* sé lo que que -

Voz 2
rí - a a - no - che pa - só ron - dan - do yo no *f* sé lo que que -

Voz 3
rí a a no che pa só ron dan - do yo no *f* sé lo que que -

Pno.
35
M.D.

39

Voz 1
rí - a *pp* en el jar - dín de mis o - jos a - ma - ne - cie - ron vio -

Voz 2
rí - a *pp* en el jar - dín de mis o - jos a - ma - ne - cie - ron vio -

Voz 3
rí - a *pp* en el jar - dín de mis o - jos a - ma - ne - cie - ron vio -

Pno.
39
pp

Rondel - pág. 6

43 *ritardo* *mf* *piu rit.*

Voz 1 le - tas co mo-han si - do de-in - dis - cre - tas las vio - le - tas de mis

Voz 2 le - tas *mf* co mo-han si - do de-in - dis - cre - tas las vio - le - tas de mis

Voz 3 le - tas *mf* co mo-han-si do de-in - dis - cre - tas las vio - le tas de mis

Pno. *mf* *ritardo* *piu rit.*

Andantino mosso

47 *dolce* ,

Voz 1 o - jos En el jar - dín de mis o - jos han na -

Voz 2 o - jos B.C

Voz 3 o - jos B.C

Pno. 47

Rondel - pág. 7

51

Voz 1

ci - do dos vio - le - tas han na - ci - do dos vio - le - tas en el jar -

Voz 2

Voz 3

55

Voz 1

dín de mis o - jos Te - nues - fra - gan - tes e-in -

Voz 2

Voz 3

59

Voz 1

quie - tas han na - ci - do dos vio - le - tas co-mo-han-si - do de-in - dis -

Voz 2

Voz 3

a tempo

Rondel - pág. 8

63 **Lento**

Voz 1
cre - tas las vio - le - tas de mis o - jos *B.C*

Voz 2
B.C

Voz 3
rit

Pno. *pp*

67

Voz 1
p

Voz 2
p

Voz 3
p

Pno. *p*



Rondel - pág. 9

71

Voz 1 *mf* *dim. senza rit.*

Voz 2 *mf* *dim. senza rit.*

Voz 3

Pno. *mf* *f*

76 *a tempo*

Voz 1 a - no - che pa - só ron - dan - do mi ga -

Voz 2 a - no che pa - só ron - dan - do mi ga -

Voz 3 a no che - pa - só ron - dan - do mi ga -

Pno.

Rondel - pág. 10

79

Voz 1
lán por la-al-que - rí - a a - no-che pa - só ron - dan - do yo no

Voz 2
lán , por la-al-que - rí - a a - no-che pa - só ron - dan - do yo no

Voz 3
lán por la-al-que - rí - a a - no-che pa - só ron - dan - do yo no

Pno.

83

Voz 1
f sé lo que que - rí - a *p* En el jar-dín de mis o - jos a - ma - ne -

Voz 2
f sé , lo que que - rí - a En el jar-dín de mis

Voz 3
f sé lo que que - rí - a

Pno.

Rondel - pág. 11

87 *pp*

Voz 1
cie - - ron vio - le - tas *pp* co - mo - han si - do de - in - dis *p* cre - tas

Voz 2
o - jos a - ma - ne - cie - ron *pp* co - mo - han si - do de - in - dis *p* cre - tas

Voz 3
En el jar - dín de mis o - jos *pp* co - mo - han si - do de - in - dis *p* cre - tas

Pno. *pp*

91

Voz 1
co - mo - han si - do de - in - dis - cre - tas co - mo - han si - do de - in - dis - cre - tas las vio -

Voz 2
co - mo - han si - do de - in - dis - cre - tas co - mo - han si - do de - in - dis - cre - tas las vio -

Voz 3
co - mo - han si - do de - in - dis - cre - tas co - mo - han si - do de - in - dis - cre - tas las vio -

Pno. *cresc.*

Rondel - pág. 12

95

Voz 1
le - tas las vio - le - tas *pp* de mis o - jos

Voz 2
le - tas las vio - le - tas *pp* de mis o - jos

Voz 3
le - tas las vio - le - tas *pp* de mis o - jos

Pno.
sfz *pp* *p delicato*



Rondel

Arreglo para 3 voces femeninas

Música: Hans Federico Neuman Del Castillo

Texto: Dora Sierra

Voz 1

B.C.

5 *Pasillo Canción*
Moderato

p En el Jar - *ten.* dín de mis

9 o - jos han na - ci - do dos vio - le - tas han na - ci - do dos vio -

13 le - tas en el jar - dín de mis o - jos te - nues - fra - gan - tes e-in -

17 que - tas han na - ci - do dos vio - le - tas *mf* co-mo-han si - do de-in-dis -

21 cre - tas *p* las vio - le - tas de mis o - jos *p* ah..._____

25 *mf* ah..._____ *f* ah..._____

29

33 a - no - che pa - só ron -

37 dan - do mi ga - lán por la-al-que - rí - a a - no - che pa - só ron -

dan - do *f* yo no sé lo que que - rí - a *pp* en el jar - dín de mis

Rondel - pág. 2

41
o - jos a - ma - ne - cie - ron vio - le - tas *mf rit* co - mo - han si - do de - in - dis -

45 *piu rit.* cre - tas las vio - le - tas de mis o - jos **Andantino mosso** En el jar -

49 ,
dín de mis o - jos han na - ci - do dos vio - le - tas

53
han na - ci - do dos vio - le - tas en el jar - dín *ritardo* de mis o - jos

57
Te - nues - fra - gan - tes e - in - quie - tas han na - ci - do dos vio -

61 *a tempo* le - tas co - mo - han - si - do de - in - dis - cre - tas las vio - le - tas de mis

65 **Lento**
rit o - jos *B.C.*

69 *p* Ah - - - - - *mf*

73 - - - - - *dim' senza rit.*

77 *a tempo* a - no - che pa - só ron - dan - do mi ga - lán *dim. senza rit.* por la - al - que - rí - a

81 a - no - che pa - só ron - dan - do yo no sé *f* lo que que - rí - a



Rondel - pág. 3

85

p En el jar - dín de mis o - jos a - ma - ne - cie - ron vio - le - tas *pp*

Detailed description: This is the first musical staff, starting at measure 85. It features a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. A dynamic marking of *p* (piano) is placed below the first note, and *pp* (pianissimo) is placed below the final note of the phrase.

89

pp como-han si-do de-in-dis - cre-tas *p* como-han si-do de-in-dis - cre-tas como-han si-do de-in-dis-

Detailed description: This is the second musical staff, starting at measure 89. It continues the melody with eighth and quarter notes. Dynamic markings include *pp* at the beginning and *p* under the first measure of the second phrase.

94

cre - tas las vio - le - tas las vio - le - tas *pp* de mis o - jos

Detailed description: This is the third musical staff, starting at measure 94. It concludes the phrase with eighth and quarter notes. Dynamic markings include *pp* under the first measure of the second phrase. The staff ends with a double bar line.

Rondel

Arreglo para 3 voces femeninas

Música: Hans Federico Neuman Del Castillo
Texto: Dora Sierra

Voz 2

B.C.

5 *Pasillo Canción*
Moderato

p En el Jar *ten.* - dín de mis

9 o - jos han na - ci - do dos vio - le - tas han na - ci - do dos vio -

13 le - tas en el jar - dín de mis o - jos te - nues fra - gan - tes e-in -

17 quie - tas han na - ci - do dos vio - le - tas *mf* co-mo-han si - do de-in - dis -

21 cre - tas *p* las vio - le - tas de mis o - jos *p* ah..._____

25 *mf* ah..._____ *f* ah..._____

29 *dim.* ah..._____ a - no - che pa - só ron -

33 dan - do mi ga - lán por la-al-que - rí - a a - no - che pa - só ron -

37 *f* dan - do yo no sé lo que que - rí - a *pp* en el jar - dín de mis

Rondel - pág. 2

41 *rit*
o - jos a - ma - ne - cie - ron vio - le - tas *mf* co mo - han si - do de - in - dis -

45 *piu rit.* *dolce*
cre - tas las vio - le - tas de mis o - jos *Andantino mosso* 2

50 *B.C.* 3

56

60 *piu rit.* *a tempo* *rit*

64 *Lento*
B.C.

68 *mf*
Ah *p*

72 *rit* *dim. senza rit.*

76 *a tempo* *dim. senza rit.*
a - no che pa - só ron - dan - do mi ga - lán por la - al - que -

80 *f*
rí - a a - no - che pa - só ron - dan - do yo no sé lo que que -

84
rí - a En el jar - dín de mis o - jos a - ma - ne -

Rondel - pág. 3

88

88

cie - ron *pp* co - mo - han si - do de - in - dis - *p* cre - tas co - mo - han si - do de - in - dis -

Detailed description: This musical staff contains measures 88 through 91. It begins with a treble clef and a key signature of one flat. Measure 88 starts with a half note G4, followed by a quarter note A4, and a half note Bb4. Measure 89 contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 90 features a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Measure 91 consists of a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. Dynamics include *pp* (pianissimo) under measure 89 and *p* (piano) under measure 90.

92

92

cre - tas co - mo - han si - do de - in - dis - cre - tas las vio - le - tas las vio -

Detailed description: This musical staff contains measures 92 through 95. It begins with a treble clef and a key signature of one flat. Measure 92 starts with a half note G4, followed by a quarter note A4, and a half note Bb4. Measure 93 contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 94 features a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Measure 95 consists of a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. Dynamics include *pp* (pianissimo) under measure 93.

96

96

le - tas *pp* de mis o - jos

Detailed description: This musical staff contains measures 96 through 99. It begins with a treble clef and a key signature of one flat. Measure 96 starts with a half note G4, followed by a quarter note A4, and a half note Bb4. Measure 97 contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 98 features a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Measure 99 consists of a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. Dynamics include *pp* (pianissimo) under measure 97. The staff ends with a double bar line.



Rondel

Arreglo para 3 voces femeninas

Música: Hans Federico Neuman Del Castillo

Texto: Dora Sierra

Voz 3

5 Pasillo Canción Moderato

9 En el Jar - dín de mis

13 o - jos han na - ci - do dos vio - le - tas - han na - ci - do dos vio -

17 le - tas en el jar - dín de mis o - jos te - nues fra - gan - tes e-in -

21 quie - tas han na - ci - do dos vio - le - tas *mf* co-mo-han si - do de-in dis -

25 cre - tas *p* las vio - le - tas de mis o - jos *p* ah..._____

29 ah..._____ *dim.*

33 ah..._____ a no che pa só ron

37 dan do mi ga lán , por laal que rí a a no che pa só ron

dan - do yo no *f* sé lo que que - rí - a *pp* en el jar - dín de mis

Rondel - pág. 2

41 *rit*
o - jos a - ma - ne - cie - ron vio - le - tas *mf* co mo - han - si do de - in - dis -

45 *piu rit.* **Andantino mosso**
cre - tas las vio - le tas de mis o - jos

50 *B.C.*

54

58

62 *a tempo*

66 **Lento**
Ah *p*

70 *rit*

74 *a tempo*
dim. senza rit.
a no che - pa - só ron -

78
dan - do mi ga - lán por la - al - que - rí - a a - no - che pa - só ron -

82 *f*
dan - do yo no sé lo que que - rí - a

Rondel - pág. 3

87



Musical staff for line 87, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with a fermata over the final note. Dynamics markings include *pp* and *p*.

En el Jar-dín de mis o - jos co-mo-han si - do de-in-dis - cre - tas

91



Musical staff for line 91, continuing the melody with eighth and quarter notes. Dynamics markings include *pp*.

co-mo-han si - do de-in-dis - cre-tas co-mo-han si - do de-in-dis - cre-tas las vio-

95



Musical staff for line 95, concluding the piece with a final cadence. Dynamics markings include *pp*.

le - tas las vio - le - tas de mis o - jos

Rondel

Arreglo para 3 voces femeninas

Música: Hans Federico Neuman Del Castillo
Texto: Dora Sierra

Pasillo Canción
Moderato

Piano

5

Ben arpeg.

2

2

Pno.

10

Pno.

14

Pno.

18

mf

Pno.

22

p

Rondel - pág. 2

26

Pno.

30

Pno.

34

Pno.

M.D

38

Pno.

pp

42

Pno.

mf

rit

Rondel - pág. 3

46 *piu rit.* **Andantino mosso** **18** **Lento**

Pno.

67

Pno.

71

Pno.

75

Pno.

79

Pno.



Rondel - pág. 4

83

Pno.

p

87

Pno.

pp

pp

91

Pno.

cresc.

95

Pno.

sfz

pp

p delicato

Himno de capacitación

Música: Hans Federico Neuman Del Castillo
Texto: Ramiro Enríquez

Marcha

Voz

Piano

f *p*

3

Detailed description: This system shows the beginning of the piece. The vocal line (Voz) consists of three measures of whole rests. The piano accompaniment (Piano) starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first measure has a dynamic marking of *f* (forte). The second measure has a dynamic marking of *p* (piano). The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a triplet of eighth notes in the second measure.

Voz

4

Hom - bres de-em-pre - sa co - lom - bia - nos si que-

Pno.

4

mf

mf

Detailed description: This system contains the first line of lyrics. The vocal line (Voz) begins at measure 4 with the lyrics "Hom - bres de-em-pre - sa co - lom - bia - nos si que-". The piano accompaniment (Pno.) continues with a treble clef and a key signature of three flats. The dynamic marking is *mf* (mezzo-forte). The piano part features a rhythmic pattern of quarter notes in the right hand and quarter notes in the left hand.

Voz

6

reis me - jo - rar la pro - duc - ción _____ ca - pa - ci - tad a vues-tros o-

Pno.

6

Detailed description: This system contains the second line of lyrics. The vocal line (Voz) begins at measure 6 with the lyrics "reis me - jo - rar la pro - duc - ción _____ ca - pa - ci - tad a vues-tros o-". The piano accompaniment (Pno.) continues with a treble clef and a key signature of three flats. The dynamic marking is *mf* (mezzo-forte). The piano part features a rhythmic pattern of quarter notes in the right hand and quarter notes in the left hand.



Himno de capacitación - pág. 2

9

Voz

bre - ros e - llos son - vues - tros her - ma - nos.

Pno.

12

Voz

E - llo no es un in - fruc - tuo - so gas - to es u - na óp - ti - ma - in ver -

Pno.

15

Voz

sión E - llo no - es un in - fruc - tuo - so gas - to

Pno.

18 *Fin*

Voz

es u na óp - ti - ma - in ver - sión Los em

Pno.

20

Voz

plea - dos y - o bre - ros de Co - lom - bia pro - gre - sa -

Pno.

p

22

Voz

rán pro - gre - sa - rán y dig - nos se - rán de - i - mi -

Pno.



Himno de capacitación - pág. 4

25

Voz

tar se cuan - do-u ni - das las - em pre - sas

Pno.

28

Voz

cuan - do-u-ni - das las em - pre - sas los pro - te - jan los o-

Pno.

31

Voz

rien - ten - y los a - yu - den a-e du - car se

Pno.

D.C. al Fin

Himno de capacitación

Música: Hans Federico Neuman Del Castillo
Texto: Ramiro Enríquez

Marcha

Voz

mf Hom - bres de-em-pre - sa Co - lom - bia - nos si que -
reis me - jo - ras la pro - duc - ción — ca - pa - ci - tad a vues - tros o - bre - ros e - llos
son - vues - tros her - ma - nos. E - llo no es un in - fruc - tuo - so gas - to
es u - na óp - ti - ma - in ver - sión E - llo no - es un in - fruc - tuo - so gas - to
Fin
es u na óp - ti - ma - in ver - sión Los em plea - dos y - o bre - ros de Co -
lom - bia — pro - gre - sa - rán — pro - gre - sa - rán y dig - nos se - rán de - i - mi -
tar se cuan - do - u - ni - das las - em - pre - sas cuan — do - u - ni - das las em -
pre - sas los pro - te - jan los o - rien - ten — y los a - yu - den a - e - du - car se

D.C. al Fin

Himno de capacitación

Música: Hans Federico Neuman Del Castillo
Texto: Ramiro Enríquez

Marcha

Piano

f *p* *mf*

Pno.

Pno.

Pno.

Pno.

Fin *p*

Himno de capacitación - pág. 2

21

Pno.

25

Pno.

29

Pno.

32

Pno.

D.C. al Fin



Himno del Colegio Americano

Música: Hans Federico Neuman Del Castillo

Texto: Largión Barros

Marcial

Voz

Com - pa -

Piano

ff

5

Voz

ñe - ros de-es-tu - dios de la - bor que con fe-y co - ra-zón po-deis lu -

Pno.

f

8

Voz

char cul - ti - vad vues - tras men - tes ju - ve - ni - les en el

Pno.

8va - 1

8va - 1

8va - 1

8va - - 1

8va - - 1

8va - - 1

Himno del Colegio Americano - pág. 2

11

Voz

dia - rio-y con-tí - nu-o ba - ta - llar com - pa - ñe - ro de-es-tu - dio-y de la -

Pno.

8va- - - - -

14

Voz

bor que con fé-y co - ra - zón po-deis lu - char cul - ti -

Pno.

8va- - - - -

17

Voz

vad vues - tras men - tes ju - ve - ni - les en el dia - rio-y con-tí - nu-o ba - ta -

Pno.

8va- - - - -



Himno del Colegio Americano - pág. 3

20

Voz

llar _____ cul ti vad vues - tras men - tes ju - ve - ni - les en el

Pno.

8^{va}-1 8^{va}-1 8^{va}-1 8^{va}-1 8^{va}-1

23

Voz

Fin

dia rio-y con-tí - nuo ba - ta - llar

Pno.

23

Fin

legato il basso

p

8^{va}-1

26

Voz

p

Ne - ce - si - ta la pa - tria-en es - ta ho _____ ra sa - nas

Pno.

26

p

Himno del Colegio Americano - pág. 4

29

Voz

men - tes de - ho - nor y bi - za - rrí _____ a Que ga - nen con a - mor y va - len -

Pno.

32

Voz

tí - a en su nom - bre - y glo - rio - so por - ve - nir con la - in

Pno.

35

Voz

sig - nia de Cris - to co - mo - her - ma - nos _____ lu - che - mos en la vi - da con ar -

Pno.



Himno del Colegio Americano - pág. 5

38

Voz

38

Pno.

38

dor En tu nom - bre ¡Oh Co - le - gio - a - me - ri - ca - no! por la

Detailed description: This system contains the first two staves of music. The vocal staff (top) begins at measure 38 with a half note 'dor', followed by eighth notes for 'En tu nom - bre ¡Oh Co - le - gio - a - me - ri - ca - no! por la'. The piano accompaniment (bottom) features a treble clef with chords and a bass clef with a simple bass line. The key signature has three flats.

41

Voz

41

Pno.

41

Glo - ria Di - vi - na del Se ñor

D.C. al Fin

D.C. al Fin

Detailed description: This system contains the second two staves of music. The vocal staff (top) begins at measure 41 with quarter notes for 'Glo - ria Di - vi - na del Se ñor'. The piano accompaniment (bottom) continues with chords and a bass line. The key signature has three flats. The system concludes with the instruction 'D.C. al Fin' in both staves.

Himno del Colegio Americano

Música: Hans Federico Neuman Del Castillo

Texto: Largión Barros

Marcial

Voz

3

Com - pa - ñe - ros de-es-tu - dios de la - bor que con

7

fe-y co - ra-zón po-deis lu - char cul-ti - vad vues-tras men - tes ju - ve - ni - les en el

11

dia - rio-y con-tí - nu-o ba - ta - llar com - pa - ñe - ro de-es-tu - dio-y de la - bor que con

15

fe-y co - ra-zón po-deis lu - char cul-ti - vad vues-tras men - tes ju - ve - ni - les en el

19

dia - rio-y con-tí - nu-o ba - ta - llar cul ti vad vues-tras men - tes ju - ve - ni - les en el

23

Fin

dia rio-y con-tí - nu-o ba - ta - llar *p* Ne - ce -

27

si - ta la pa-tria-en es-ta ho - ra sa-nas men - tes de-ho-nor y bi - za - rri - a Que

31

ga-nen con a-mor y va-len - tí - a en su nom-bre-y glo-ri-o-so por-ve - nir con la-in

Himno del Colegio Americano - pág. 2

35



sig - nia de Cris - to co - mo - her - ma - nos — lu - che - mos en la vi - da con ar - dor En tu

39



nom - bre ¡Oh Co - le - gio - a - me - ri - ca - no! por la Glo - ria Di - vi - na del Se ñor

D.C. al Fin

Himno del Colegio Americano

Música: Hans Federico Neuman Del Castillo
Texto: Largión Barros

Piano

4/4

Marcial ³

ff

8va- 8va-

Pno.

5

f

8va- 8va- 8va-

Pno.

9

8va-

Pno.

13

8va- 8va- 8va-



Himno del Colegio Americano - pág. 2

17

Pno.

8va⁻¹ 8va⁻¹ 8va⁻¹ 8va⁻¹ 8va¹ 8va¹ 8va⁻¹

21

Pno.

8va⁻¹ 8va⁻¹ 8va⁻¹ 8va⁻¹ 8va⁻¹ Fine 8va⁻¹

25

legato il basso

Pno.

p *p*

29

Pno.

33

Pno.

Himno del Colegio Americano - pág. 3

37

Pno.

41

Pno.

D.C. al Fine





**RECOPIACIÓN
TRANSCRITA DE LA OBRA
DEL MAESTRO**

**HANS FEDERICO
NEUMAN DEL CASTILLO**

MÚSICA PARA ORQUESTA

Sara Cecilia

Pasillo de Concierto N° 1, dedicado a su hija

Música: Hans Federico Neuman Del Castillo

Score

Flauta *p* *cresc.*

Oboe *p* *cresc.*

Clarinete in B \flat *p*

Fagot *p*

Corno en F *p*

Trompeta en B \flat

Trombon

Violín I *f*

Violín II *pizz.* *p* *arco* *f*

Viola *pizz.* *p* *arco*

Cello *pizz.* *p* *cresc.* *f*

Contrabajo *pizz.* *p*

Timbal

Percusión *Triangulo* \times

Sara Cecilia - pág. 2

6

Fl.

Ob.

B♭ Cl.

Bsn.

pp

Hn.

B♭ Tpt.

Tbn.

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

Timp.

6

Perc.

arco

pizz.

pizz.

pizz.

x

x

Detailed description: This is a page of a musical score for Sara Cecilia, page 2. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and Trombone (Tbn.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The fourth system includes Timpani (Timp.) and Percussion (Perc.). The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The score starts at measure 6. The woodwinds and strings play melodic lines with various articulations. The brass instruments are mostly silent in this section. The percussion includes timpani and a snare drum. Dynamics include *pp* (pianissimo) and *pizz.* (pizzicato). The percussion part has 'x' marks above the first and third measures, indicating specific drum hits.

12

Fl.

Ob.

B♭ Cl.

Bsn.

f

12

Hn.

B♭ Tpt.

Tbn.

12

Vln. I

f

Vln. II

f

Vla.

arco

pizz.

Vc.

arco

pizz.

Cb.

arco

pizz.

12

Timp.

12

Perc.

The musical score is for Sara Cecilia, page 3. It features a woodwind section with Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and Trombone (Tbn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The score is in 2/4 time and the key signature has three sharps (F#, C#, G#). The woodwinds and strings play a melodic line starting at measure 12, marked with a forte (*f*) dynamic. The strings are marked with *arco* (arco) and *pizz.* (pizzicato). The percussion part features a rhythmic pattern of eighth notes and rests, marked with 'x' for the snare drum.

18

Fl.

Ob.

B♭ Cl.

Bsn.

8^{va}

Hn.

B♭ Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Perc.

f

arco

cresc.

f

pizz.

pizz.

23

Fl.

Ob.

B \flat Cl.

Bsn.

pp

23

Hn.

B \flat Tpt.

Tbn.

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

pizz.

pizz.

pizz.

pizz.

23

Timp.

23

Perc.



This musical score page, titled "Sara Cecilia - pág. 6", contains the following parts and markings:

- Fl.**: Flute part, starting at measure 28.
- Ob.**: Oboe part, starting at measure 28.
- B♭ Cl.**: Bass Clarinet part, starting at measure 28.
- Bsn.**: Bassoon part, starting at measure 28.
- Hn.**: Horn part, starting at measure 28.
- B♭ Tpt.**: Trumpet part, starting at measure 28.
- Tbn.**: Trombone part, starting at measure 28.
- Vln. I**: Violin I part, starting at measure 28. Includes markings: *pizz.*, *arco*, *f*.
- Vln. II**: Violin II part, starting at measure 28. Includes markings: *pizz.*, *arco*, *f*.
- Vla.**: Viola part, starting at measure 28. Includes markings: *pizz.*, *arco*, *f*.
- Vc.**: Violoncello part, starting at measure 28. Includes marking: *arco*.
- Cb.**: Contrabasso part, starting at measure 28. Includes marking: *arco*.
- Timp.**: Timpani part, starting at measure 28.
- Perc.**: Percussion part, starting at measure 28. Includes markings: *x*.

Additional markings include dynamic accents (*f*) and a section marker **A** in a box.

34

Fl. *f* *p* *rall.*

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Vln. I *pizz.* *arco* *espresión*

Vln. II *pizz.* *arco* *espresión*

Vla. *arco* *espresión*

Vc. *pizz.*

Cb. *pizz.*

Timp.

Perc.



Musical score for Sara Cecilia, page 9, measures 49-54. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Timpani (Timp.), and Percussion (Perc.).

Measures 49-54 are shown. The key signature is two sharps (F# and C#). The score includes various musical notations such as dynamics (e.g., *f*, *p*), articulation (accents, slurs), and performance instructions (e.g., *8va* for the Flute part). The Percussion part includes specific rhythmic patterns and rests.



56 *8va* //

Fl.

Ob. *rall.*

B \flat Cl. *dolce* // *rall.* *molto*

Bsn. *dolce* // *rall.* *molto*

Hn.

B \flat Tpt.

Tbn.

56 //

Vln. I *dolce* // *molto* *rall.*

Vln. II *dolce* // *molto* *rall.*

Vla. *dolce* // *molto*

Vc. *dolce* // *rall.* *molto*

Cb. *dolce* // *rall.* *molto*

56 //

Timp.

56 //

Perc.

8va *loco*

Detailed description: This is a page of a musical score for Sara Cecilia, page 10. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Trumpet (B \flat Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The score begins at measure 56. The Flute part has a *8va* marking and a double bar line. The Oboe part has a *rall.* marking. The Bass Clarinet and Bassoon parts have *dolce* markings and double bar lines, followed by *rall.* and *molto* markings. The Violin I and II parts have *dolce* markings and double bar lines, followed by *molto* and *rall.* markings. The Viola part has a *dolce* marking and double bar line, followed by *molto*. The Violoncello and Contrabass parts have *dolce* markings and double bar lines, followed by *rall.* and *molto*. The Percussion part has a double bar line. The Flute part has a *8va* marking and a *loco* marking. The score is written in a key signature of two sharps (F# and C#) and a time signature of 4/4.



8^{va}

63

Fl.

Ob.

B♭ Cl.

Bsn.

63

Hn.

B♭ Tpt.

Tbn.

63

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

Timp.

63

Perc.

Triangulo ×

Triangulo ×

Triangulo ×

70 *8^{va}*

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Perc.

Triangulo

pizz.

77

Fl. *dolce*

Ob. *dolce*

B \flat Cl. *dolce*

Bsn. *staccato*

77

Hn.

B \flat Tpt. *Sordina* *p*

Tbn. *Sordina*

77

Vln. I *arco* *pizz.*

Vln. II *arco* *pizz.*

Vla. *espresión*

Vc. *espresión*

Cb.

77

Timp.

77

Perc.



84

Fl.

Ob.

B♭ Cl.

Bsn.

84

Hn.

B♭ Tpt.

Tbn.

84

Vln. I

arco

cresc.

f

Vln. II

arco

cresc.

f

Vla.

cresc.

Vc.

cresc.

Cb.

84

Timp.

84

Perc.

Platillo

117

Fl.

Ob.

B \flat Cl.

Bsn.

117

Hn.

B \flat Tpt.

Tbn.

244

117

Vln. I

Vln. II

Vla.

Vc.

Cb.

117

Timp.

117

Perc.

Sara Cecilia - pág. 20

Musical score for Sara Cecilia, page 20, measures 123-128. The score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125. Dynamics include *f* and *p cresc.* with *8va* markings above the staff.
- Ob.** (Oboe): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125. Dynamics include *p cresc.*
- B♭ Cl.** (B-flat Clarinet): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125. Dynamics include *p cresc.*
- Bsn.** (Bassoon): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125. Dynamics include *p cresc.*
- Hn.** (Horn): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125.
- B♭ Tpt.** (B-flat Trumpet): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125.
- Tbn.** (Trombone): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125.
- Vln. I** (Violin I): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125. Dynamics include *p cresc.* with *8va* markings above the staff.
- Vln. II** (Violin II): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125. Dynamics include *p cresc.*
- Vla.** (Viola): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125. Dynamics include *p cresc.* with *arco* markings.
- Vc.** (Violoncello): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125. Dynamics include *p cresc.* with *arco* markings.
- Cb.** (Cello): Measures 123-128. Starts with a rest, then plays a melodic line starting at measure 125. Dynamics include *p cresc.* with *arco* markings.
- Timp.** (Timpani): Measures 123-128. Rest throughout.
- Perc.** (Percussion): Measures 123-128. Rest throughout.

Sara Cecilia - pág. 22

Musical score for Sara Cecilia, page 22, measures 136-141. The score is arranged in a standard orchestral format with the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- B♭ Tpt. (B-flat Trumpet)
- Tbn. (Tuba)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)
- Timp. (Timpani)
- Perc. (Percussion)

The score begins at measure 136. The Flute part features a melodic line with a dynamic marking of *8^{ma}* (octave) and a fermata. The woodwinds and strings provide harmonic support with various rhythmic patterns. The percussion part includes a snare drum pattern and a cymbal crash.

Musical score for Sara Cecilia, page 23, measures 142-147. The score is arranged in systems for various instruments:

- Fl.** (Flute): Treble clef, melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, melodic line with slurs and accents.
- B♭ Cl.** (B-flat Clarinet): Treble clef, melodic line with slurs and accents.
- Bsn.** (Bassoon): Bass clef, melodic line with slurs and accents.
- Hn.** (Horn): Treble clef, block chords with slurs.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, block chords with slurs.
- Tbn.** (Trombone): Bass clef, block chords with slurs.
- Vln. I** (Violin I): Treble clef, melodic line with slurs.
- Vln. II** (Violin II): Treble clef, melodic line with slurs.
- Vla.** (Viola): Bass clef, melodic line with slurs.
- Vc.** (Violoncello): Bass clef, melodic line with slurs.
- Cb.** (Cello): Bass clef, melodic line with slurs.
- Timp.** (Timpani): Bass clef, rests.
- Perc.** (Percussion): Percussion clef, rhythmic pattern with slurs.

The score includes various musical notations such as slurs, accents, and dynamic markings.



148

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Perc.

Plátallo





**MUESTRA DE UN
MANUSCRITO ORIGINAL
DE LA CREACIÓN MUSICAL
DEL MAESTRO**

**HANS FEDERICO
NEUMAN DEL CASTILLO.**

**OBRA: MOMENTO MUSICAL,
PARA VIOLÍN Y PIANO.**



Hans Federico Neumann

Momento Musical

Para violín y piano.

Pogota, abril /53.

Allegretto. G. minor.

Handwritten musical score for a piece in G minor, Allegretto. The score consists of 12 staves of music. The first staff is marked *Allegretto. G. minor.* and *ppz*. The second staff is marked *Allegretto. G. minor.* and *non legato*. The third staff is marked *non legato*. The fourth staff is marked *molto dolce & legato*. The fifth staff is marked *p legato*. The sixth staff is marked *molto legato*. The seventh staff is marked *molto legato*. The eighth staff is marked *molto legato*. The ninth staff is marked *molto legato*. The tenth staff is marked *molto legato*. The eleventh staff is marked *molto legato*. The twelfth staff is marked *molto legato*. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score on ten staves. The notation includes notes, rests, and various musical symbols. Annotations in Italian include:

- Allegro* (top)
- front a w* (second staff)
- Meno* (second staff)
- front legato* (third staff)
- diminuendo* (fourth staff)
- rit: ca* (fourth staff)
- Meno Allargato* (fifth staff)
- arco heard.* (fifth staff)
- rit.* (seventh staff)
- rit.* (eighth staff)
- rit.* (ninth staff)
- rit.* (tenth staff)

The score is written on ten staves, with a double bar line and repeat signs visible in the lower half. The notation is dense and includes various accidentals and dynamic markings.

This image shows a page of handwritten musical notation on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- ff* (fortissimo) at the beginning of the first system.
- rit. allegretto* (ritardando, allegretto) in the middle of the fifth system.
- legato* (legato) in the lower part of the fifth system.
- no rit* (no ritardando) written twice in the fourth system.
- Dynamic markings such as *ff*, *f*, *p*, and *mf* are scattered throughout.
- Articulation marks like accents (*>*) and slurs are present.
- Handwritten numbers like "2" and "3" are visible in the first and second systems.

The notation is dense and appears to be a working draft or a composer's sketch, with some ink bleed-through and corrections visible.

Handwritten musical score on ten staves. The notation includes notes, rests, and various musical symbols. Annotations include:

- Staff 1: *ritenuto*, *HTip.*, *R*
- Staff 2: *ritenuto*, *inh.*
- Staff 3: *ritenuto*
- Staff 4: *ritenuto*
- Staff 5: *ritenuto*
- Staff 6: *ritenuto*, *dim.*
- Staff 7: *ritenuto*, *Ad. lib.*, *5 ruidos e mbarati*
- Staff 8: *ritenuto*, *Ad. lib.*
- Staff 9: *ritenuto*, *Ad. lib.*
- Staff 10: *ritenuto*, *Ad. lib.*

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- Staff 1: *Andante. Transponierte*
- Staff 2: *steht mit RR*
- Staff 3: *rit*
- Staff 4: *rit*, *Fl. Tr.*
- Staff 5: *legato*
- Staff 6: *more. il lasso*
- Staff 7: *Fl. Tr.*
- Staff 8: *RR quasi viv*, *rit*, *RRR*

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *v n* and *v*.

Handwritten musical notation on two staves. The upper staff includes fingerings (e.g., 5, 2, 4-3, 4, 2) and dynamic markings like *m.f.* and *f*. The lower staff contains notes and rests.

Handwritten musical notation on two staves. The upper staff has dynamic markings *cresc. e. poco acc.* and *f*. The lower staff includes notes, rests, and the marking *tr*.

Handwritten musical notation on two staves. The upper staff is marked *Libero* and includes notes with slurs. The lower staff has notes and rests.

Handwritten musical notation on two staves. The upper staff includes notes and rests. The lower staff has notes and rests.

10

Handwritten musical notation on two staves. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. There are handwritten annotations including "Senza ar" at the top right, "P" (piano) markings, and "rit. PP ma sempre cresc." (ritardando piano piano but always crescendo) in the middle. A "2" is written below the bottom staff.

94

Handwritten musical notation on two staves. The top staff has a melodic line with notes and rests. The bottom staff has a bass line with notes and rests. Annotations include "cresc. poco a poco" (crescendo little by little) on the left, "rit. poco ma cresc." (ritardando a little but crescendo) in the middle, and "8" above the top staff. A "2" is written below the bottom staff.

90

Handwritten musical notation on two staves. The top staff has a melodic line with notes and rests. The bottom staff has a bass line with notes and rests. Annotations include "arco" (arco) and "pizz." (pizzicato) markings, "rit. poco" (ritardando a little), and "cresc." (crescendo). A "2" is written below the bottom staff.

91

Handwritten musical notation on two staves. The top staff has a melodic line with notes and rests. The bottom staff has a bass line with notes and rests. Annotations include "rit. poco" (ritardando a little) and "cresc." (crescendo). A "2" is written below the bottom staff.

8

Handwritten musical notation on two staves. The top staff has a melodic line with notes and rests. The bottom staff has a bass line with notes and rests. Annotations include "rit. poco" (ritardando a little), "cresc." (crescendo), and "P. mezzo" (piano mezzo). A "2" is written below the bottom staff.

Handwritten musical score on a page with a spiral binding on the left. The score consists of approximately 12 staves of music, including vocal lines and piano accompaniment. The notation includes notes, rests, and various musical symbols such as slurs, accents, and dynamic markings. The handwriting is in black ink on aged paper. The score is divided into sections by vertical bar lines. Some sections are marked with "rit." (ritardando) and "cresc." (crescendo). The piano part features complex chordal structures and rhythmic patterns, often with fingerings indicated by numbers 1-5. The vocal line is written in a single staff at the top, with lyrics written below it. The overall style is that of a personal manuscript or a working draft for a musical composition.

YAMIRA RODRÍGUEZ NÚÑEZ

Doctora en Ciencias sobre Arte,
Pianista, Docente, Directora del Grupo de Investigación ARTE-ACCIÓN, Facultad de Bellas Artes, Universidad del Atlántico, Barranquilla - Colombia.

Siendo niña, a la edad de 7 años, inició estudios académico-musicales en el Conservatorio Guillermo Tomás del Municipio de Guanabacoa, ciudad de La Habana - Cuba. Terminó el ciclo básico en 1984 y obtuvo, con Diploma de Honor, el Título Politécnico y Laboral en Música.

Luego continuó su formación musical de Nivel Medio Profesional en el Conservatorio Amadeo Roldán de la misma ciudad, siendo titulada como Profesora de Piano e Instrumentista y condecorada con el Tercer Lugar en el Concurso Provincial de Piano Amadeo Roldán. Posteriormente, en la ciudad Santiago de Cuba, ganó el Segundo Lugar a Nivel Nacional y Mejor Interpretación de la Música Cubana 1987.

En 1993 terminó estudios de Nivel Superior en el Instituto Superior de Arte (I.S.A.) de la ciudad de La Habana donde obtuvo, con galardón de ORO, el título de Licenciada en Música con Especialización en Piano.

Desde 1991 inició actividades docentes como profesora de piano y Jefe de Cátedra en los Conservatorios Gerardo Delgado Guanche y Guillermo Tomás. Para reconocer su aporte en la labor educativa musical, la Nacional de Trabajadores de la Cultura de Cuba la galardonó como Mejor Trabajadora 1993.

Como fiel embajadora de la música cubana, se vinculó a la Empresa Artística Antonio María Romeau para realizar conciertos nacionales e



internacionales en territorios cubanos, colombianos y franceses. En su primer viaje a Colombia trabajó en el Hotel El Prado de Barranquilla con el Grupo COHIBA, que fue premiado por el Festival de Orquestas de Barranquilla con el El Congo de ORO 1996 y con el que en la actualidad sigue desempeñando su labor como representante, pianista y cantante.

Desde 1998 se encuentra vinculada a la Facultad de Bellas Artes de la Universidad del Atlántico como docente de piano, integrante del coro Pedro Biava y pianista de la Orquesta de Cámara.

En 2001 crea el Dúo de Concierto Bonomo - Rodríguez con la mezzosoprano estadounidense Patti Bonomo de Peña, para presentar conciertos de carácter regional y nacional. Una selección de sus interpretaciones fue registrada en el disco compacto Las Américas.

En 2002 fue fundadora de la Sociedad Filarmónica del Barranquilla (SO-FIBA) y tuvo a su cargo la organización de eventos, recitales y conciertos. También trabajó como profesora de piano, directora de coro y docente en la formación de estudiantes del Colegio Británico Internacional, para presentar el examen International Baccalaureate Organization (IBO).

En 2003 fue maestra del Curso de Piano para Adultos ofertado por el Centro Cultural Cayena de la Universidad del Norte. En este mismo periodo publicó varios artículos sobre historia musical en la revista, editada por dicha institución, Guía Cultural de Barranquilla y el Caribe, entre los que se puede mencionar: El llamado periodo romántico, Hans Neuman, Breve historia de un gran compositor y director de orquesta: Richard Strauss (1864-1949) y Primeros pasos en la formación musical.

En 2006 obtuvo los títulos de posgrado Especialista en Educación Artística de la Universidad del Atlántico y Máster en Arte Mención: Música en el Instituto Superior de Arte de la ciudad de La Habana - Cuba.

En 2007 fue Coordinadora del Comité Misional de Extensión de la Facultad de Bellas Artes y en 2008 Directora del Programa de Música, siendo condecorada como Mejor Docente de la Facultad.

Entre los escenarios artísticos donde ha dado a conocer su talento pianístico de formación cubana (con influencia de las escuelas rusa y europea) se pueden mencionar: Teatro Amira de la Rosa, Auditorio de la Universidad del Norte, Museo Romántico y Sala Pedro Biava de la Facultad de Bellas Artes en Barranquilla; Auditorio Mario Santodomingo y Biblioteca Departamental Rafael Carrillo Lúquez en Valledupar; Teatro Nacional de Cuba y Teatro García Lorca en La Habana – Cuba. Como resultado de esta actividad artística grabó los discos compactos La Clásica Cubana, Música Clásica de Todos los Tiempos Volumen 1 y 2. Ha realizado diversos ciclos de conciertos con la soprano dramática Miriam Pantoja, incluyendo dos presentaciones en el Teatro Nacional de Cuba en el marco del Festival Internacional de Boleros 1999 y 2000.

A partir de su llegada a Barranquilla, ha desarrollado ininterrumpidamente una invaluable labor formativa con los jóvenes talentos de la ciudad, que sumada a todas sus otras contribuciones a la vida artística de la ciudad, la hizo merecedora por parte de la Asociación Día Internacional de la Mujer al galardón Mujer Sobresaliente en Música - 2009.

En 2010 obtuvo el título de Doctora en Ciencias sobre Arte en la Modalidad de Historia, Teoría y Crítica de la Música, del programa ofrecido por el Instituto Superior de Arte, Universidad de las Artes, ciudad de la Habana, Cuba. Entre sus contribuciones se pueden indicar la publicación de los artículos: Hans Federico Neuman Del Castillo, un trascendental y no reconocido compositor colombiano y El Musicólogo en Cuba. Principios de su formación, en la revista de divulgación nacional El Artista.

Es directora del grupo de investigación ARTE-ACCIÓN (2002 - hasta la actualidad) y participó como coinvestigadora en el Proyecto Anilla Cultural de Colombia y como investigadora principal en el Proyecto “La actividad artística como estrategia pedagógica en la formación de valores ciudadanos” que se ejecutó en el año 2012.

En 2012, como resultado de la evaluación de sus estudiantes, fue premiada como Mejor Docente de la Universidad del Atlántico.



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Hans Federico Neuman Del Castillo

RECOPIACIÓN
TRANSCRITA DE SU OBRA
(1917 - 1992)

Música de Cámara, Música para Coro y Música para Orquesta

Esta obra pretende hacer visible el legado artístico del maestro barranquillero Hans Federico Neuman Del Castillo; después de un sucinto panorama de su vida, presenta la recopilación transcrita de su obra, la cual evidencia un equilibrio entre el sentido propio de lo nacional y la influencia del romanticismo e impresionismo. En este contexto, la publicación busca estimular el interés en la investigación musicológica de su obra y sugerir su inclusión en la vida de concierto y en el currículo de programas académicos musicales de Colombia y el mundo.

Este libro está acompañado de un CD que contiene los dos volúmenes en formato pdf y Page Flip. En la versión pdf, cada partitura incluye enlaces con audios mp3 (generados a partir de protocolo MIDI) que permiten escuchar el repertorio del maestro.

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Nació el 17 de enero de 1970 en ciudad de La Habana (Cuba)

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