

# En los surcos del amor

Carlos Guastavino (1912-2000)

Larghetto (a 2 bat.)

The musical score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) in 6/8 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Larghetto (a 2 bat.)'. The score is divided into three systems. The first system (measures 1-3) features Soprano and Alto parts with lyrics: 'En los surcos del amor don-de se siem-bran los ce-'. The Soprano part starts with a *mf* dynamic and a crescendo hairpin, followed by a *mp* dynamic. The Alto part also starts with *mf* and a crescendo, followed by *mp*. The Tenor and Bass parts are silent, indicated by a large '8' below their staves. The second system (measures 4-7) continues the lyrics: '-los, don-de se siem-bran los ce- los. — He re-co-gi-do pe-'. The Soprano and Alto parts have a crescendo hairpin over measures 4-5 and a decrescendo over measures 6-7. The Tenor and Bass parts enter in measure 4 with a *pp* dynamic. The Tenor part has a crescendo hairpin over measures 4-5 and a decrescendo over measures 6-7. The Bass part has a decrescendo hairpin over measures 4-5. The third system (measures 8-11) continues the lyrics: '-sa-res na-ci-dos de mis des-ve- los, na-ci-dos de mis des-ve- los.'. The Soprano and Alto parts have a crescendo hairpin over measures 8-9 and a decrescendo over measures 10-11. The Tenor and Bass parts enter in measure 8 with a *pp* dynamic. The Tenor part has a decrescendo hairpin over measures 8-9 and a crescendo over measures 10-11. The Bass part has a decrescendo hairpin over measures 8-9 and a crescendo over measures 10-11.

Sop  
En los surcos del amor don-de se siem-bran los ce-

Alt  
En los surcos del amor — don-de se siem-bran los ce -

Ten

Bas

4  
S  
-los, don-de se siem-bran los ce- los. — He re-co-gi-do pe-

A  
-los, don-de se siem-bran los ce- los. — He re-co-gi-do pe-

T  
*pp*  
ce - los, —

B  
*pp*  
ce - los, —

8  
S  
-sa-res na-ci-dos de mis des-ve- los, na-ci-dos de mis des-ve- los.

A  
-sa-res na-ci-dos de mis des-ve- los, na-ci-dos de mis des-ve- los.

T  
*pp*  
des-ve - los, —

B  
*pp*  
des-ve - los,

13

*mf*

S En que tri - bu - nal has vis - to be - lla, trai - do - ra, — con - de - nar a un i - no -

*mf*

A En que tri - bu - nal has vis - to be - lla, trai - do - ra, — con - de - nar a un i - no -

*mf*

T 8 En que tri - bu - nal has vis - to be - lla, trai - do - ra, — con - de - nar a un i - no -

*mf*

B En que tri - bu - nal has vis - to be - lla, trai - do - ra, — con - de - nar a un i - no -

17

*f*

S - cen - te be - lla trai - do - ra. — En los sur - cos del a - mor don - de se

*f*

A - cen - te be - lla trai - do - ra. — En los sur - cos del a - mor don - de se

*f*

T 8 - cen - te be - lla trai - do - ra, — En los sur - cos del a - mor don - de se

*f*

B - cen - te be - lla trai - do - ra. — En los sur - cos del a - mor don - de se

21

*p* *poco rit.*

S siem - bran los ce - los, don - de se siem - bran los ce - los. —

*p*

A siem - bran los ce - los, don - de se siem - bran los ce - los. —

*p*

T 8 siem - bran los ce - los, don - de se siem - bran los ce - los. —

*p*

B siem - bran los ce - los, don - de se siem - bran los ce - los. —