

# Coral Bolívar

Música: César Isella

Letra: Armando Tejada Gómez

Santiago

Rodolfo

Ariel

Eduardo

Gurí

6

S

R

A

E

G

10

S

R

A

E

G

16

Soprano (S), Alto (A), Tenor (R), Bass (E), and Bass (G) staves. Measures 16-19. The music is in 8/8 time. The key signature has one sharp (F#). The Soprano part begins with a quarter note G4, followed by a dotted quarter note A4, and a quarter rest. The Tenor part begins with a quarter note G3, followed by a dotted quarter note A3, and a quarter rest. The Bass part begins with a quarter note G2, followed by a dotted quarter note A2, and a quarter rest. The Alto part begins with a quarter note G4, followed by a dotted quarter note A4, and a quarter rest. The Bass part begins with a quarter note G2, followed by a dotted quarter note A2, and a quarter rest.

20

Soprano (S), Alto (A), Tenor (R), Bass (E), and Bass (G) staves. Measure 20. The music is in 8/8 time. The key signature has one sharp (F#). The Soprano part begins with a quarter note G4, followed by a dotted quarter note A4, and a quarter rest. The Tenor part begins with a quarter note G3, followed by a dotted quarter note A3, and a quarter rest. The Bass part begins with a quarter note G2, followed by a dotted quarter note A2, and a quarter rest. The Alto part begins with a quarter note G4, followed by a dotted quarter note A4, and a quarter rest. The Bass part begins with a quarter note G2, followed by a dotted quarter note A2, and a quarter rest.

22

Soprano (S), Alto (A), Tenor (R), Bass (E), and Bass (G) staves. Measures 22-25. The music is in 8/8 time. The key signature has two sharps (F# and C#). The Soprano part begins with a quarter note G4, followed by a dotted quarter note A4, and a quarter rest. The Tenor part begins with a quarter note G3, followed by a dotted quarter note A3, and a quarter rest. The Bass part begins with a quarter note G2, followed by a dotted quarter note A2, and a quarter rest. The Alto part begins with a quarter note G4, followed by a dotted quarter note A4, and a quarter rest. The Bass part begins with a quarter note G2, followed by a dotted quarter note A2, and a quarter rest.

28

S  
R  
A  
E  
G

35

S  
R  
A  
E  
G

Colchón

41

S  
R  
A  
E  
G

46

### Coral Bolívar

**Letra:** Armando Tejada Gómez

**Música:** César Isella

**Arreglo:** Carlos Groisman

Supremo soñador, nivel del cóndor,  
horizonte del hombre a cielo y tierra,  
señor Simón, comando del futuro,  
caviloso tumulto de mi América.

Vengo de haber caído, estoy volviendo  
de las cenizas donde fue la muerte,  
entre miseria, postración y llanto,  
la medida del sátrapa en tu ausencia.

*La noche que caíste hacia el rocío  
¿quién podía contener tu transparencia?  
Salieron de la sombra los traidores  
y en el minué de las oligarquías fue mártir  
y martirio tu bandera.*

*La geografía de tu sueño grande,  
el mapa de tu América morena,  
fue partido, violado y repartido  
entre tiranos de papel y hacienda.*

Nosotros perduramos en tu sueño  
y seguimos soñando a tu manera,  
raíz en la raíz, pueblo con pueblo,  
somos tu duro ejército de greda.

Compadre resplandor, Tatai de cobre,  
lúcido general de la insurgencia,  
cima Simón Bolívar, permanente  
estratega de urgentes primaveras.

Soy el que te ha nacido -el venidero-  
de la resurrección de tu fogata,  
porque en Cuba Martí ya está escribiendo  
la rosa donde vive la mañana.

*Sandino ha vuelto ayer, sombrero libre,  
para que el sol se quede en Nicaragua,  
girasol, giraluz, giracolors,  
de los volcanes de su furia ardiendo  
y sus poetas de guitarra armada.*

*Estaba el Che, austral como es su modo,  
y Allende, puro mar y cordillera,  
y por Brasil bajaba el Amazonas,  
uniendo su coral a Venezuela.*

Ahora Tatacita, ya despiertos,  
de una punta a la otra de su América,  
venimos a sacarlo de su sueño  
para que nos dirija, como entonces,  
hacia su campamento en las estrellas.

Buenos días Simón, cumpa del viento,  
venimos a buscarlo pa' que mande,  
porque Usted no murió ni del otoño,  
ni del invierno, ni la primavera:  
Usted es ese niño que nos mira  
desde el silencio de Latinoamérica.

Buenos días, Simón, cumpa del viento,  
venimos a buscarlo pa' que mande,  
para que nos dirija como entonces  
desde la cima de Latinoamérica.

54

Musical score for measures 54-58. The score is written for five voices: Soprano (S), Alto (A), Tenor (R), Bass (E), and Contrabass (G). The Soprano part begins with a rest in measure 54, followed by a melodic line. The Alto part is silent throughout. The Tenor part has a melodic line. The Bass part has a melodic line. The Contrabass part has a melodic line. The music is in 4/4 time and features a variety of note values including quarter, eighth, and half notes, as well as rests.

59

Musical score for measures 59-63. The score is written for five voices: Soprano (S), Alto (A), Tenor (R), Bass (E), and Contrabass (G). The Soprano part has a melodic line. The Alto part has a melodic line. The Tenor part has a melodic line. The Bass part has a melodic line. The Contrabass part has a melodic line. The music is in 4/4 time and features a variety of note values including quarter, eighth, and half notes, as well as rests. The piece concludes with a double bar line in measure 63.