JOSEPH SICKMAN CORSEN

1853-1911

Classical salon music from Curaçao

PUBLISHED BY THE PALM MUSIC FOUNDATION

Preface

The Palm Music Foundation (www.palmmusicfoundation.com) aims to promote the classical and salon music of the Antilles, and of the Dutch Caribbean islands more particularly. It does this by organizing concerts, releasing CDs and music scores, publishing books and articles and offering lectures and interviews about this unique collection of classical and salon music.

In 2013, a start was made with collecting the scores of the music composed by the poet-pianist-composer Joseph Sickman Corsen (1853-1911). In the period 1886-1888 Corsen published seventeen of his piano compositions in the weekly periodical *Notas y Letras (Notes and Letters). Notas y Letras* was an initiative of Corsen and the entrepreneur Ernesto Römer. As the title suggests, the periodical not only published poems, reviews and translations of works by important authors such as Victor Hugo and François-René de Chateaubriand, but each issue almost always also contained the score of one new musical composition. *Notas y Letras* was published in Curaçao and had numerous subscribers throughout Latin America and the Spanish speaking islands in the Caribbean. As such it provided composers such as Jan Gerard Palm (1831-1906), Adolfo Heraclio Ramos (1837-1891), Chris Ulder (1843-1895), Jules Blasini (1847-1887) and Joseph Sickman Corsen (1853-1911) the opportunity to publish their work and at the same time widen their audience in the region.

We are very lucky that the descendants of Joseph Sickman Corsen have carefully preserved many of the handwritten music scores of their ancestor and have donated these scores in the eighties to the National Archive in Curaçao. In 2004, Randal Corsen, a great-great-grandson of Joseph Sickman Corsen, recorded 23 of the compositions by Joseph Sickman Corsen. His CD “Corsen plays Corsen” which was released in 2005 by SE.L. Maduro Muziekstichting, and a second release of the same recording by Fineline Classical in 2006, greatly helped to bring Corsen’s music to the attention of a wider audience of music lovers. With the publication of this piano book including 65 original pieces written by Joseph Sickman Corsen, the Palm Music Foundation aims to further spread the awareness of Corsen as a gifted composer from Curaçao.

I gratefully acknowledge the financial support given by the foundation *Bon Intenshon* of Gregory Elias and I would like to thank the *Archivo Nashonal* of Curaçao for their permission to copy the scores that appeared in the original issues of *Notas y Letras 1886-1888* and to scan the handwritten scores made by composer Joseph Sickman Corsen. In addition, I would like to thank Marinus Degenkamp who professionally digitized all the scores. And my sincere thanks finally goes to my cousin Robert Rojer who meticulously reviewed all the subsequent digitized versions.

Johannes I.M. Halman
Chairman of the Palm Music Foundation

About Joseph Sickman Corsen

Joseph Sickman Corsen (Curaçao, 13 December 1853 – Curaçao, 9 October 1911) was both a poet and a musician. Corsen grew up in a family where music and literature were part of daily life. His father, Daniel Corsen, who played the piano and the bassoon, was a well-known music teacher in the mid-19th century. Corsen's musical development benefited from his father's influence as well as from a considerable input received from his uncle, the musician and composer Chris Ulder (1843-1895). Joseph Corsen's instruments were the piano, organ and guitar. 'Shon Jo', as his friends used to call him, gave his first piano-recital when he was just thirteen years old. As an adult, he earned his income by giving piano, singing and violin lessons, writing music reviews and tutoring students in mathematics. He also filled the roles of conductor, bandmaster and organist in the Reform synagogue of Curaçao, *Temple Emanuel*.

Joseph Sickman Corsen was one of the founders as well as one of the editors of the influential periodical *Notas y Letras* (Notes and Letters). In the Antilles he is very-well known for his poem *Atardi* (= the very late afternoon just before sunset) that he wrote in the Papiamento language which is spoken in Curaçao, Aruba and Bonaire. With *Atardi*, Corsen is remembered as the poet who established Papiamento as a language in which poetry could be written at a high level. Besides poems in the Papiamento language, Corsen also wrote many Spanish poems. Several of these were published in the periodical *Notas y Letras*. And just like his contemporaries, most of his compositions were given Spanish titles.

Thanks to the musicologist, pharmacist and lawyer A.M.G. (Fons) Rutten, who collected and rediscovered many of Corsen's compositions, his collection of mostly hand-written scores were preserved. Rutten also authored a book in 1983 about Corsen: *Leven en werk van dichter-musicus J.S. Corsen* (= Life and work of poet-musician J.S. Corsen), which was published by Van Gorcum & Comp. in Assen. The Palm Music Foundation took the initiative in 2013 to digitize this complete collection, making the scores once more available again to be played and enjoyed.
Rutten divides Corsen's compositions into two categories: "dance music" (i.e. his waltzes, danzas and polkas) and "art music" (such as his Fantasy Op. 33 for piano, based on Verdi's Opera *Otello*). Corsen published seventeen of his eighty compositions in *Notas y Letras*. In his Rêverie Opus 31, Corsen illustrates his own version of *Lieder ohne Worte* (= Song without words). Corsen loved Italian opera. In his book, Rutten observes that in some of Corsen's compositions this love becomes apparent. In Corsen's mazurka *La Elegantia* e.g. he recognized the melody of the fourth act of Meyerbeer's Opera *Les Huguenots*, and he associated Corsen's waltz *Un Sueño*, with Verdi's overture *I Vespri Siciliani.* Similarly Rutten detected in Corsen's polka *La Sonrisa* elements of the folksong *Louisiana Belle.* As Rutten explains in his book, these associations may certainly not be viewed as forms of copying. The added value of Corsen's compositions lies in the original and appealing way he dealt in his work with rhythm and harmony. Aside from being a gifted poet, he may also be regarded as one of the most talented Curaçaoan composers.

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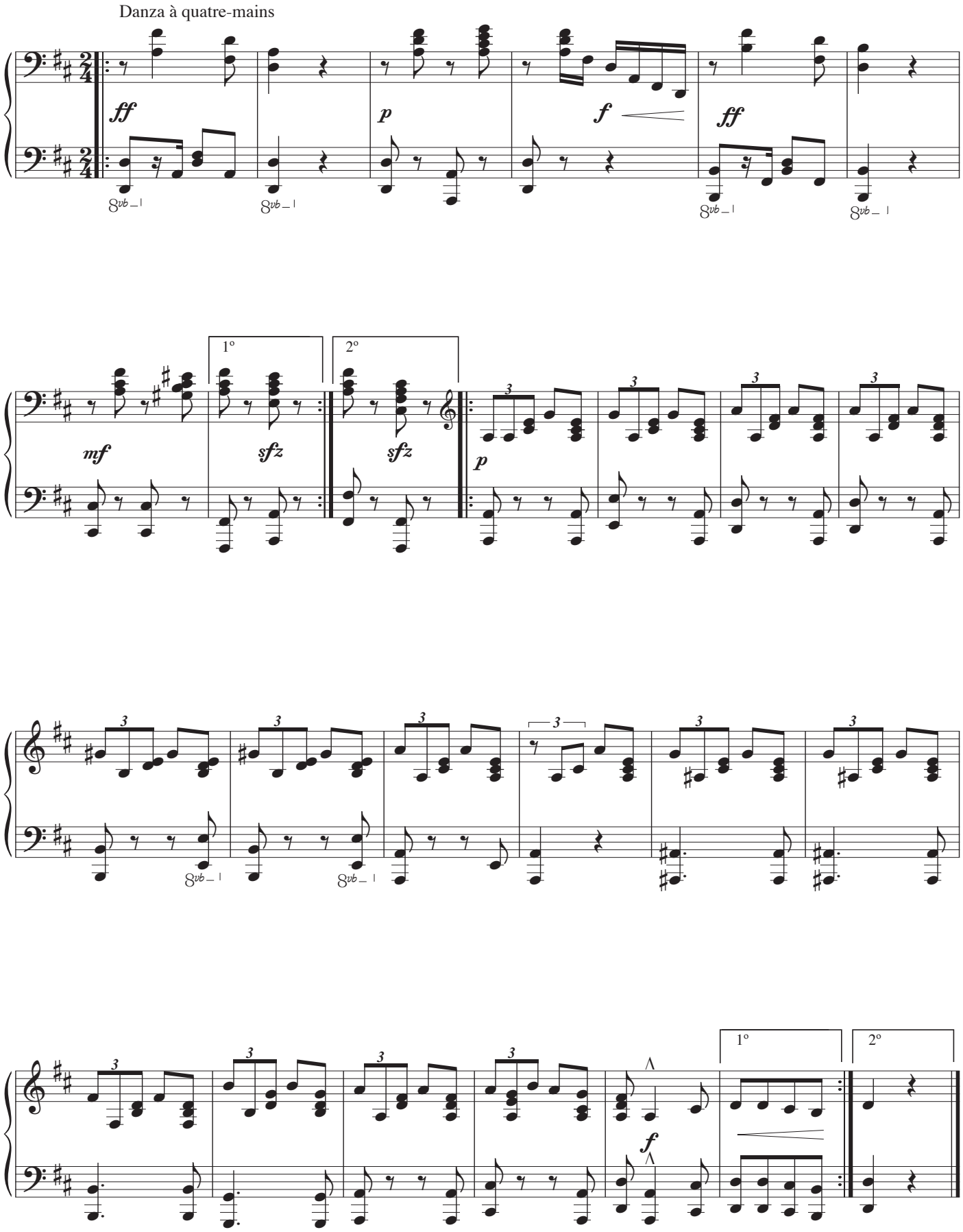
30 de noviembre

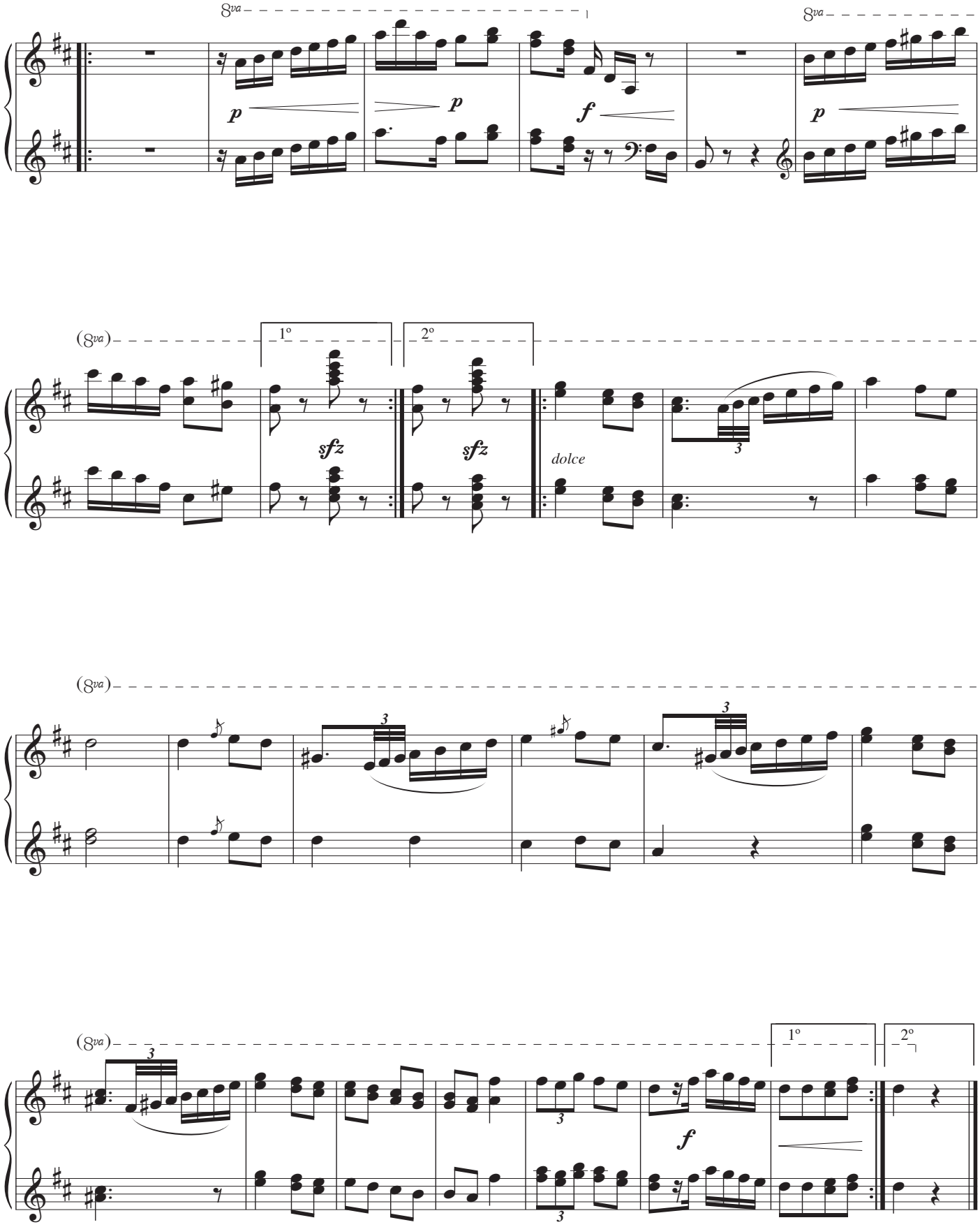
Secondo



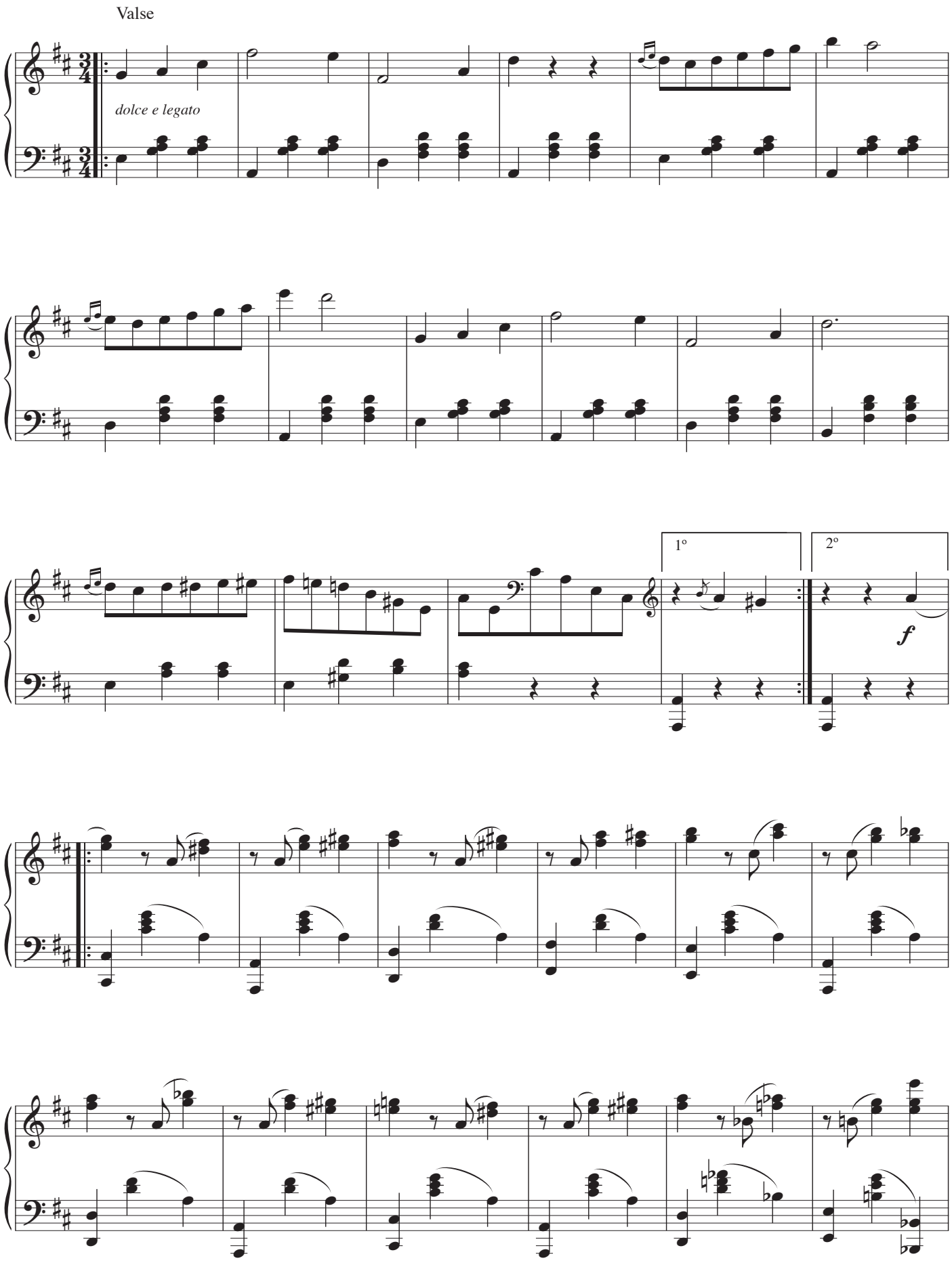
30 de noviembre

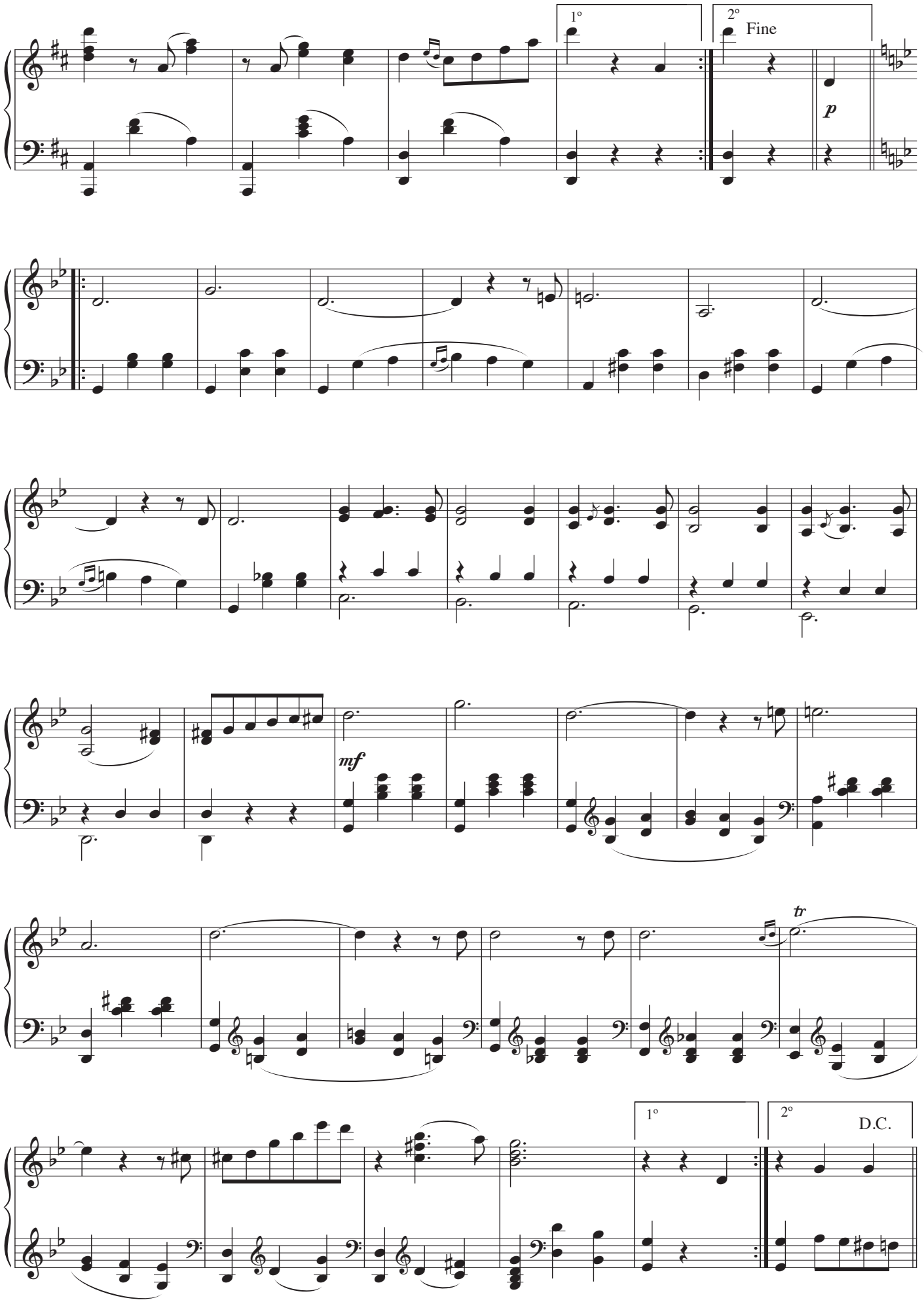
Primo

Danza à quatre-mains



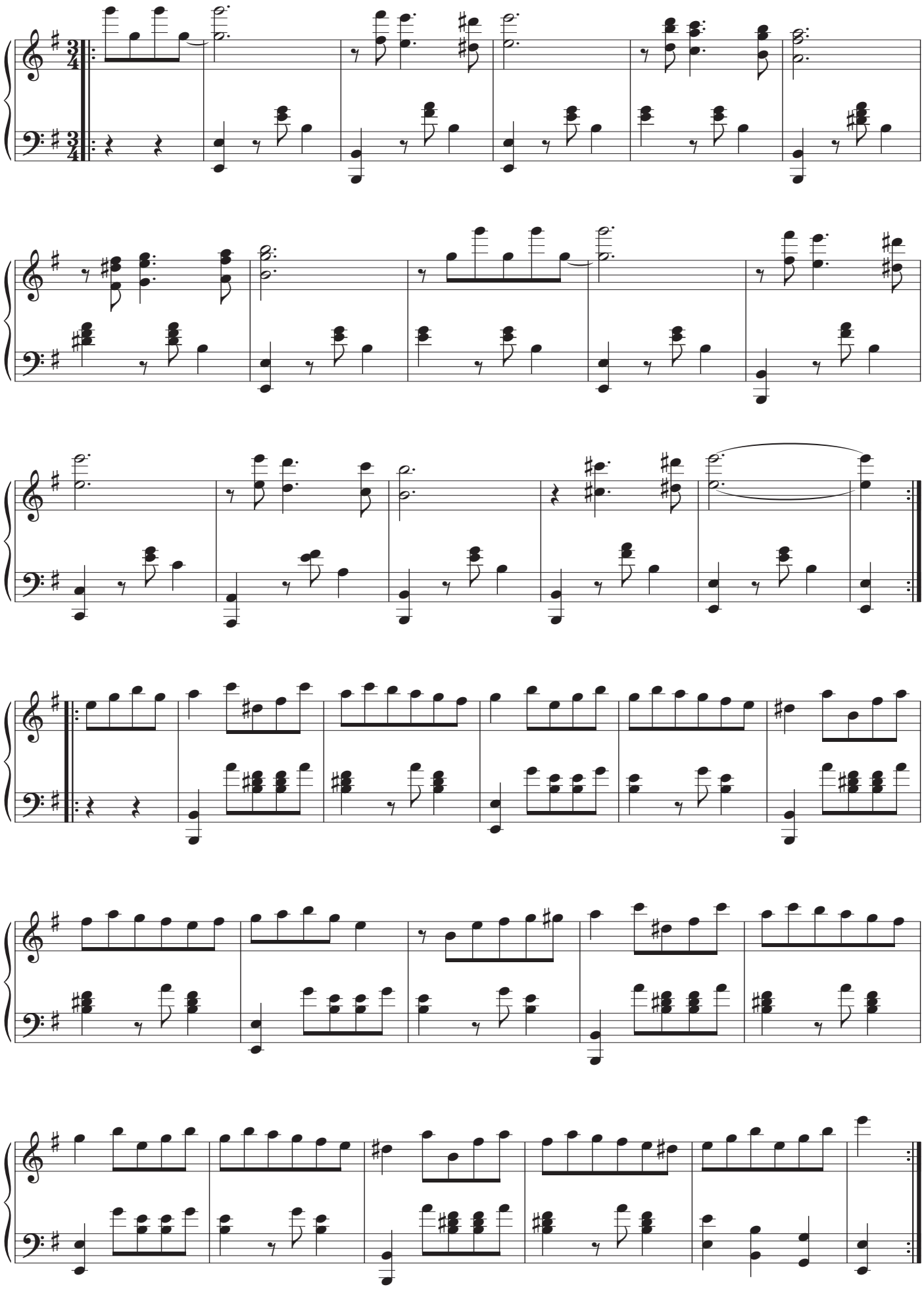
1888




1°
2°
Fine
p
mf
tr
1°
2°
D.C.

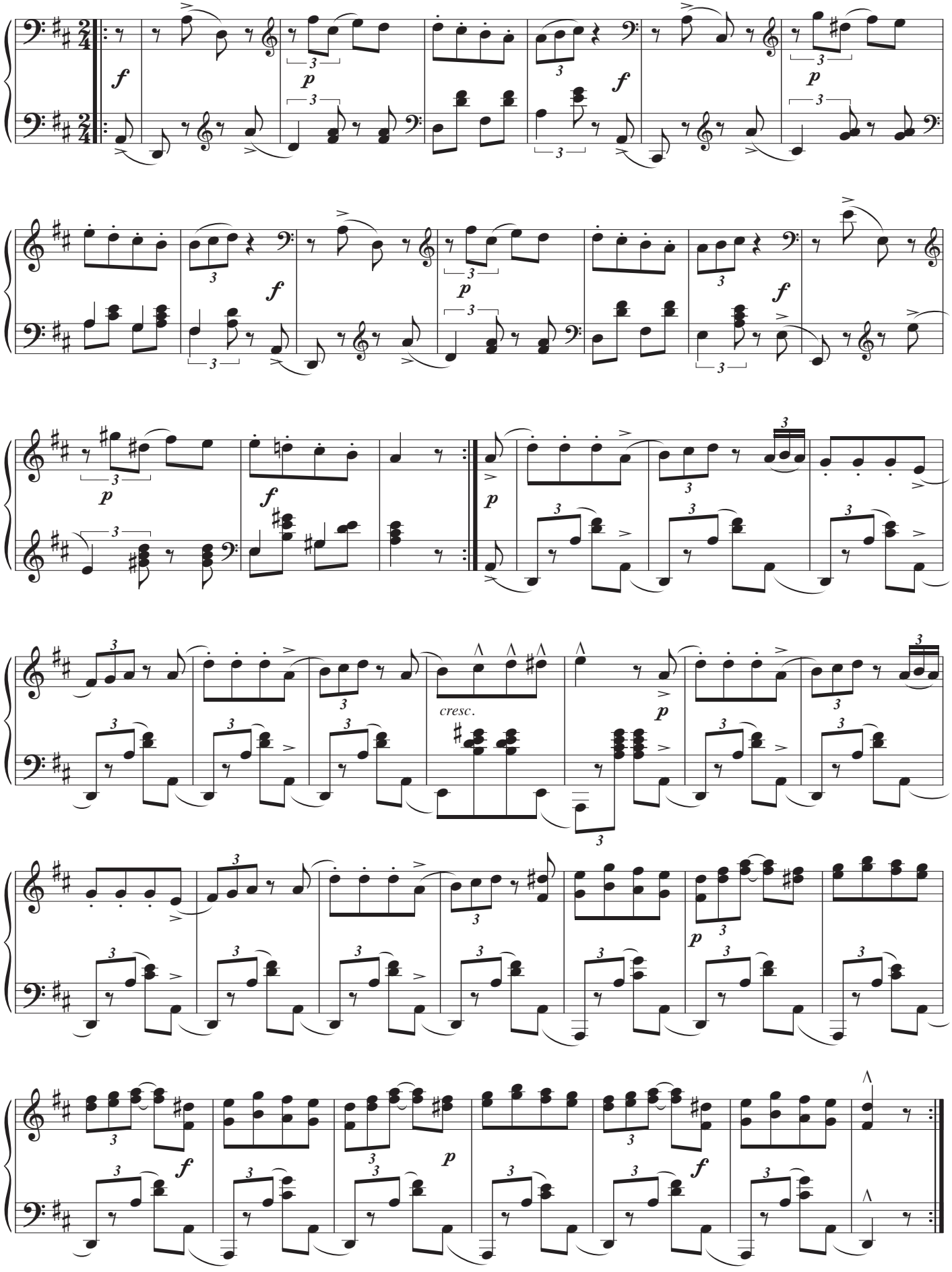
1893

Valse



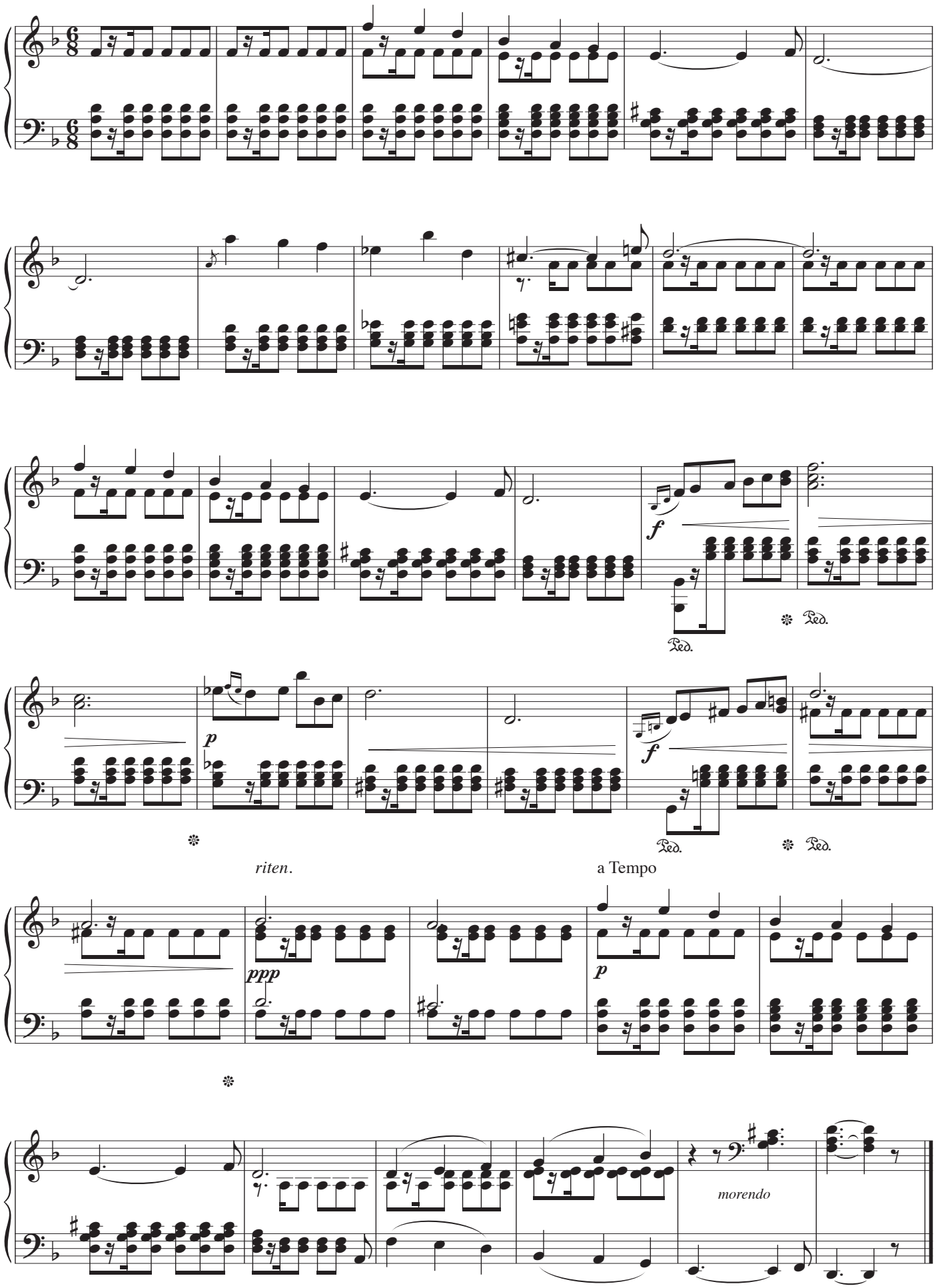
El Aguinaldo

Danza merengue

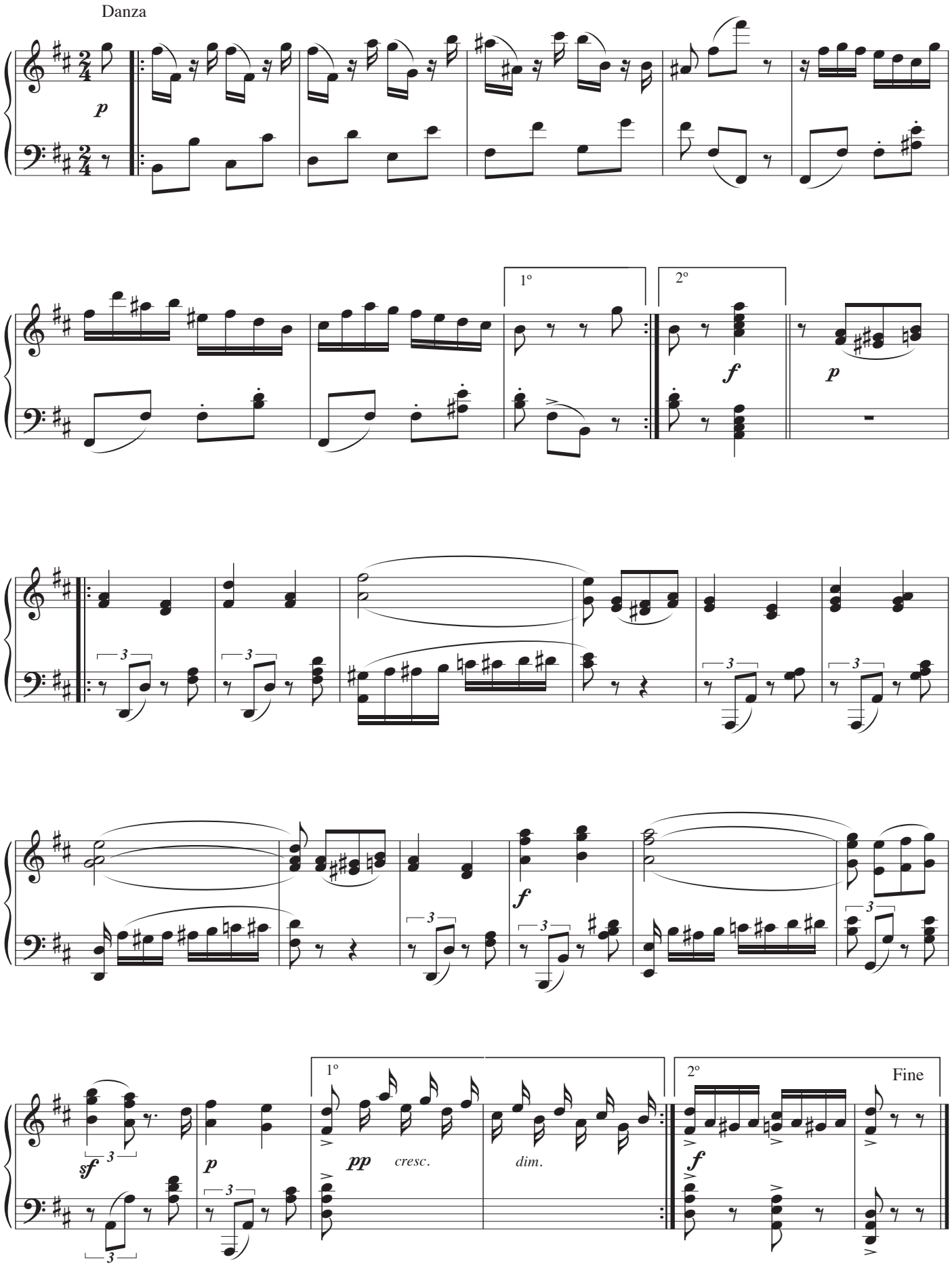


Amicitia

Sérénade

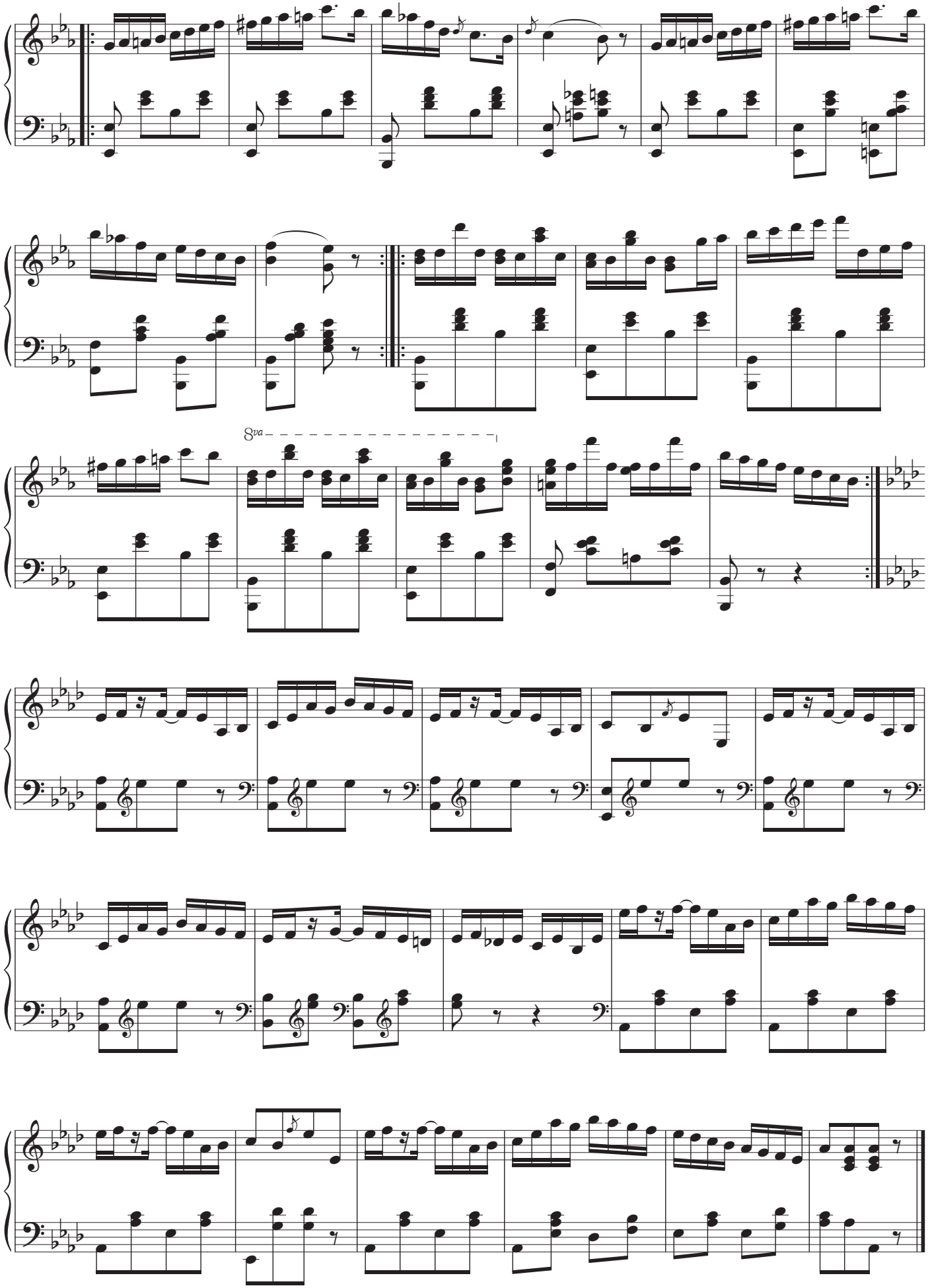


Amorosa

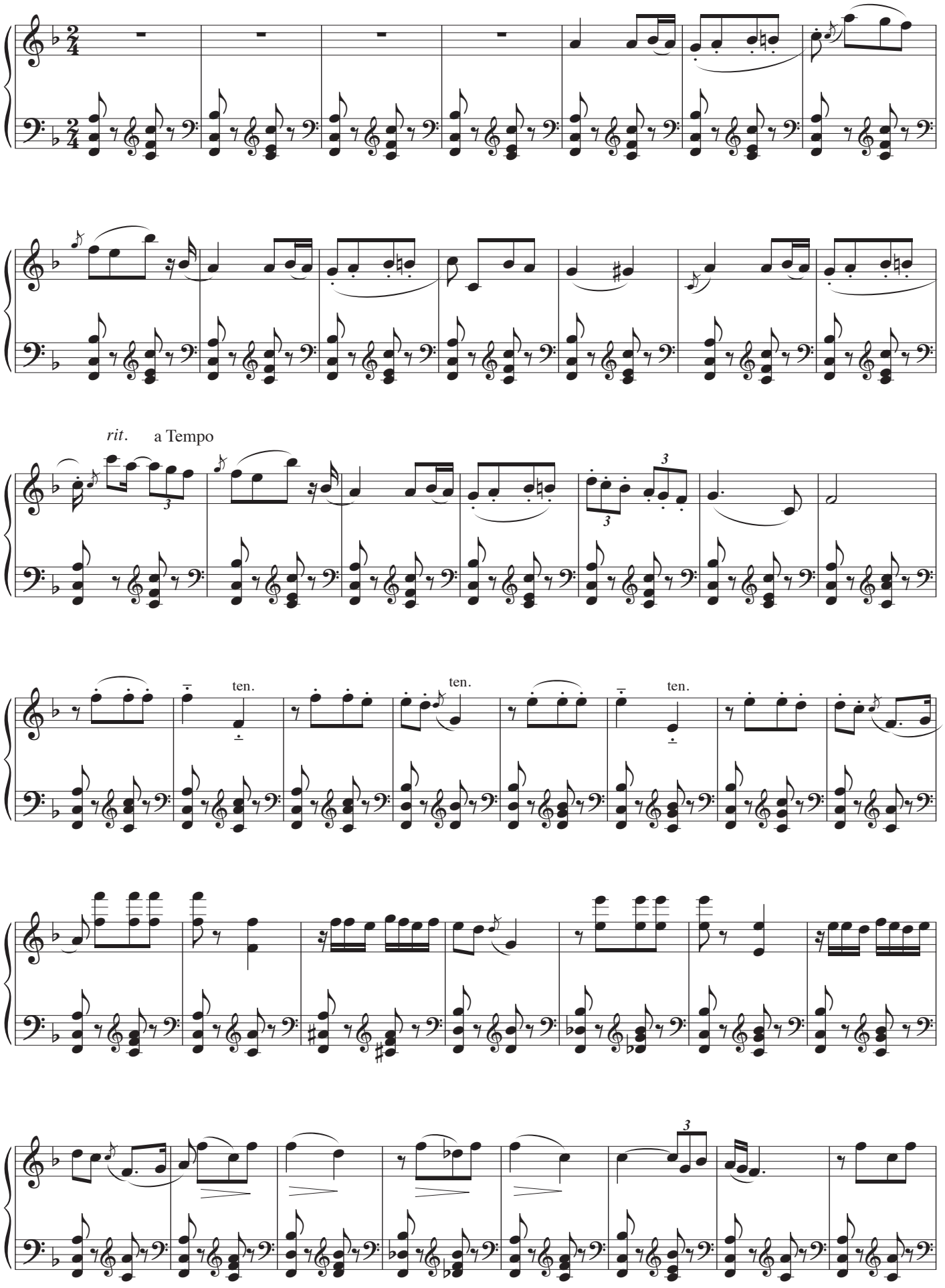


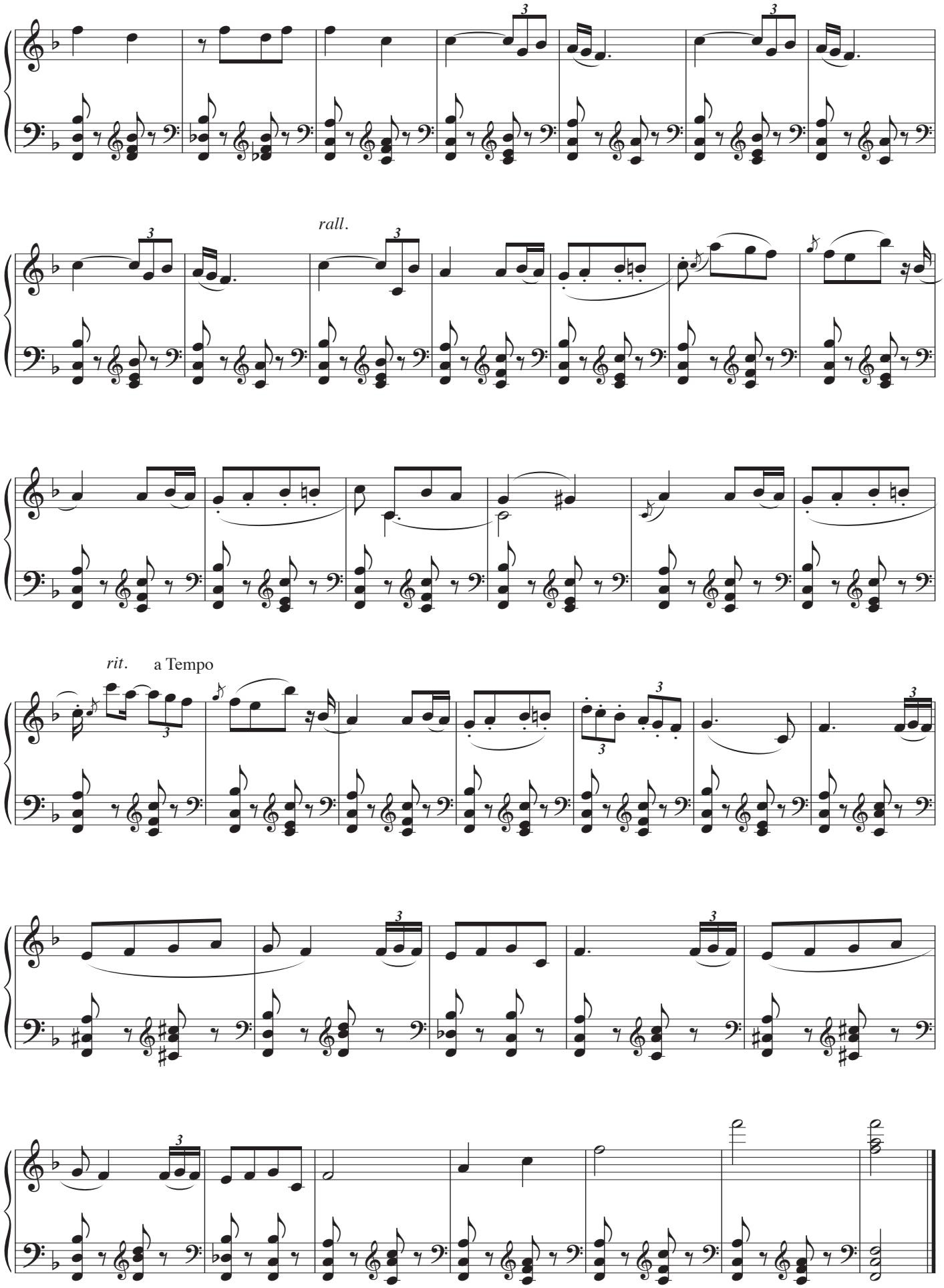
Ascención

Polka



Barcarolle



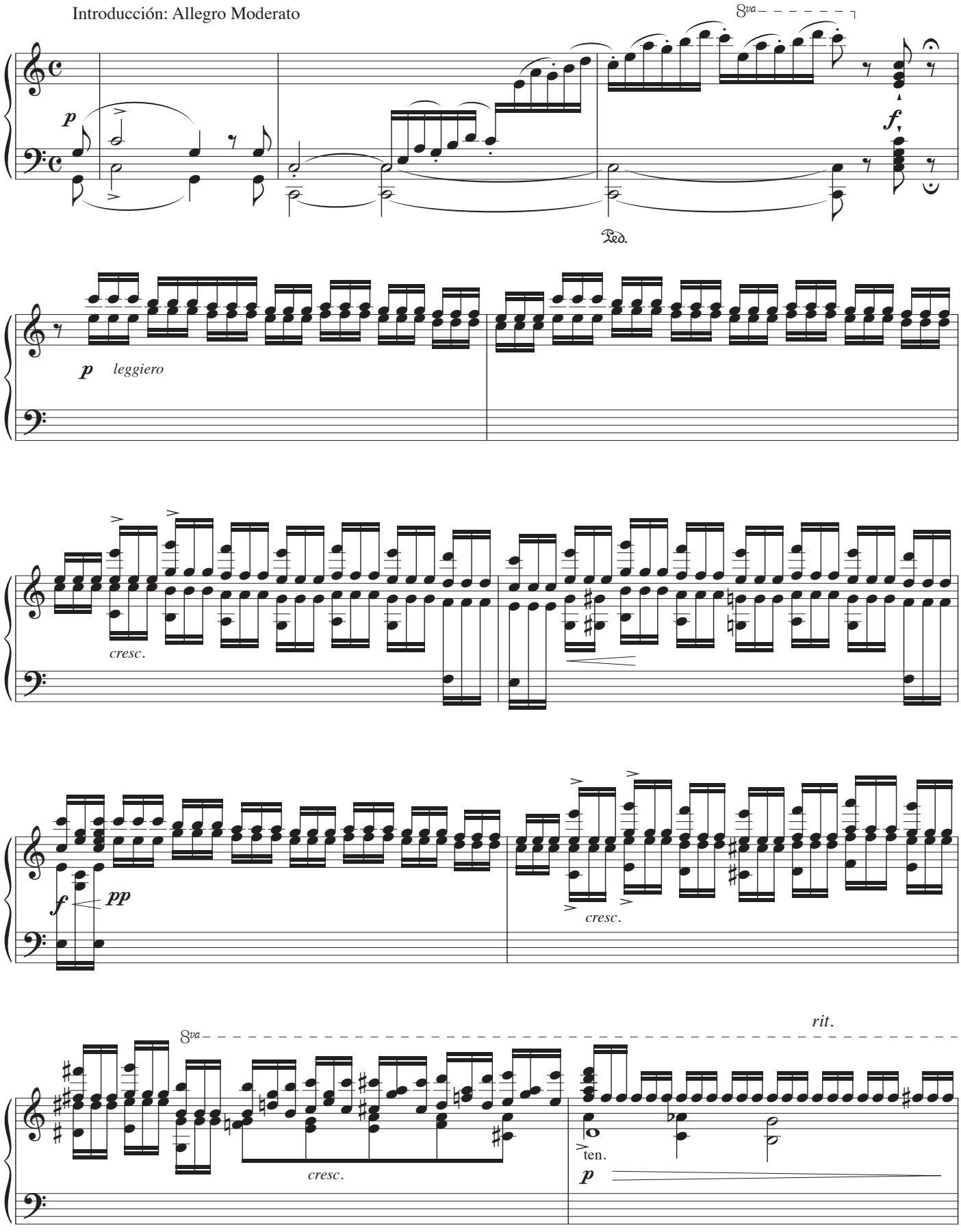

rall.
rit.
a Tempo

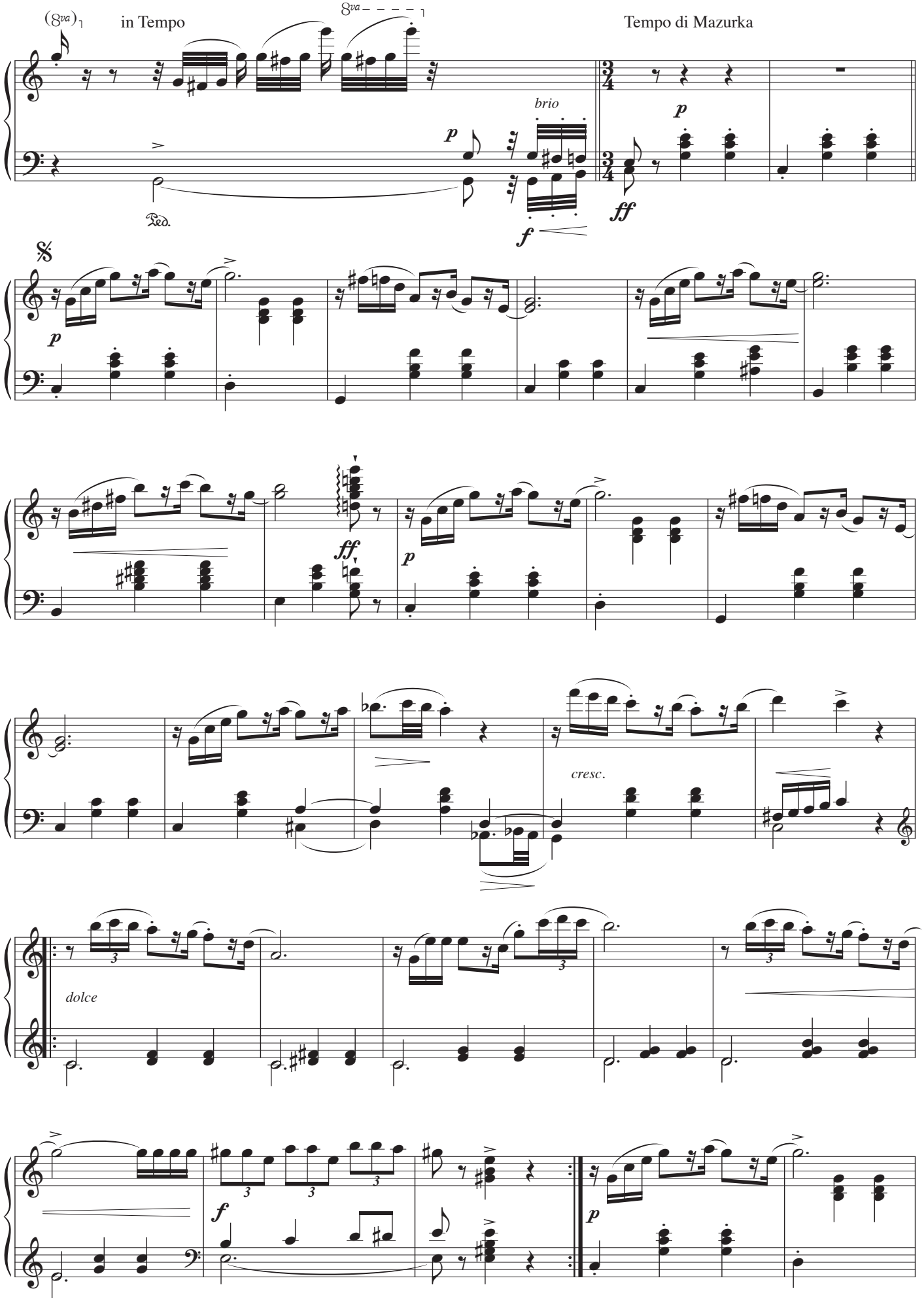
Cacun

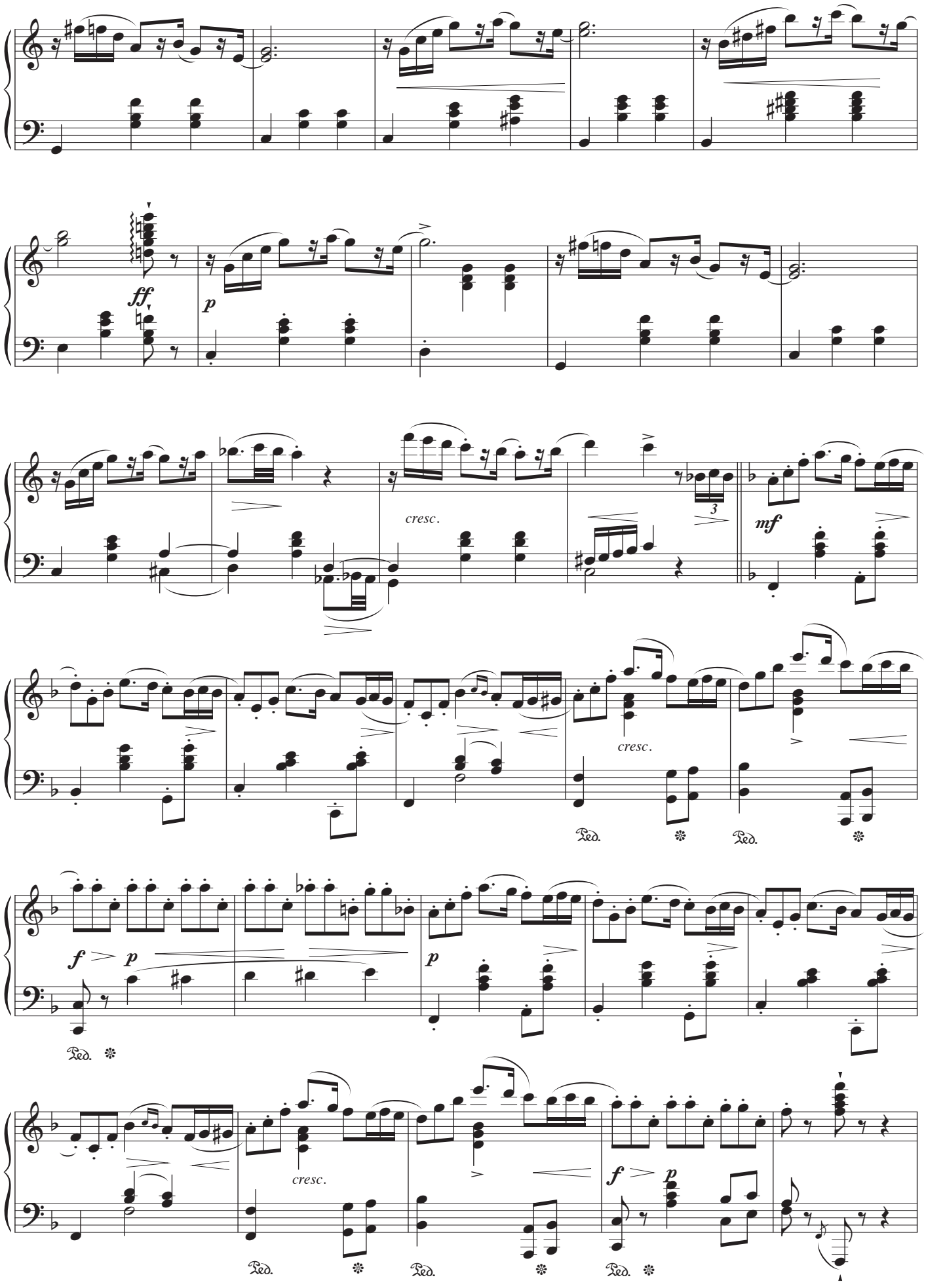
Mazurka

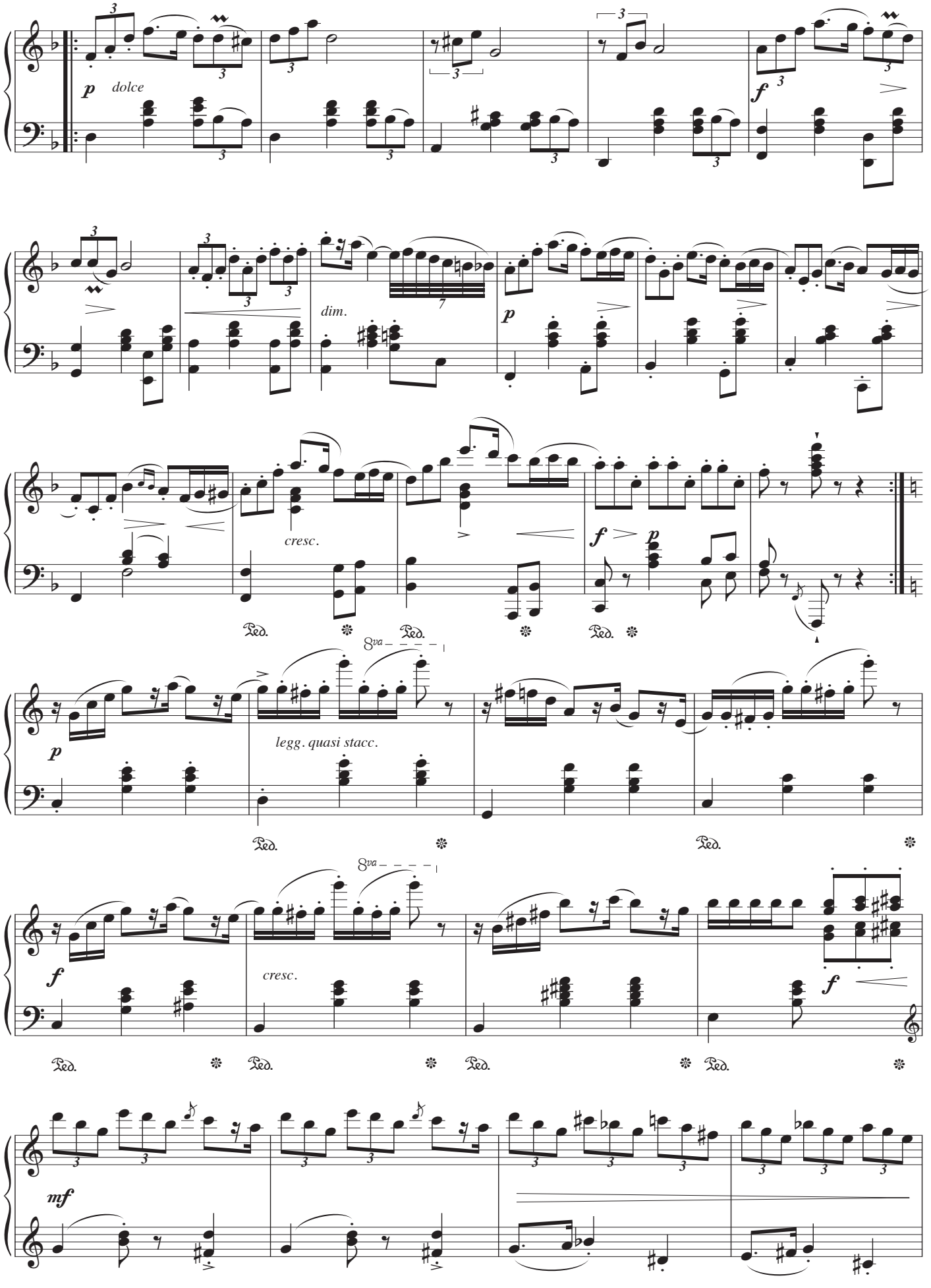
a mi Hermanita Carolina [opus 10]

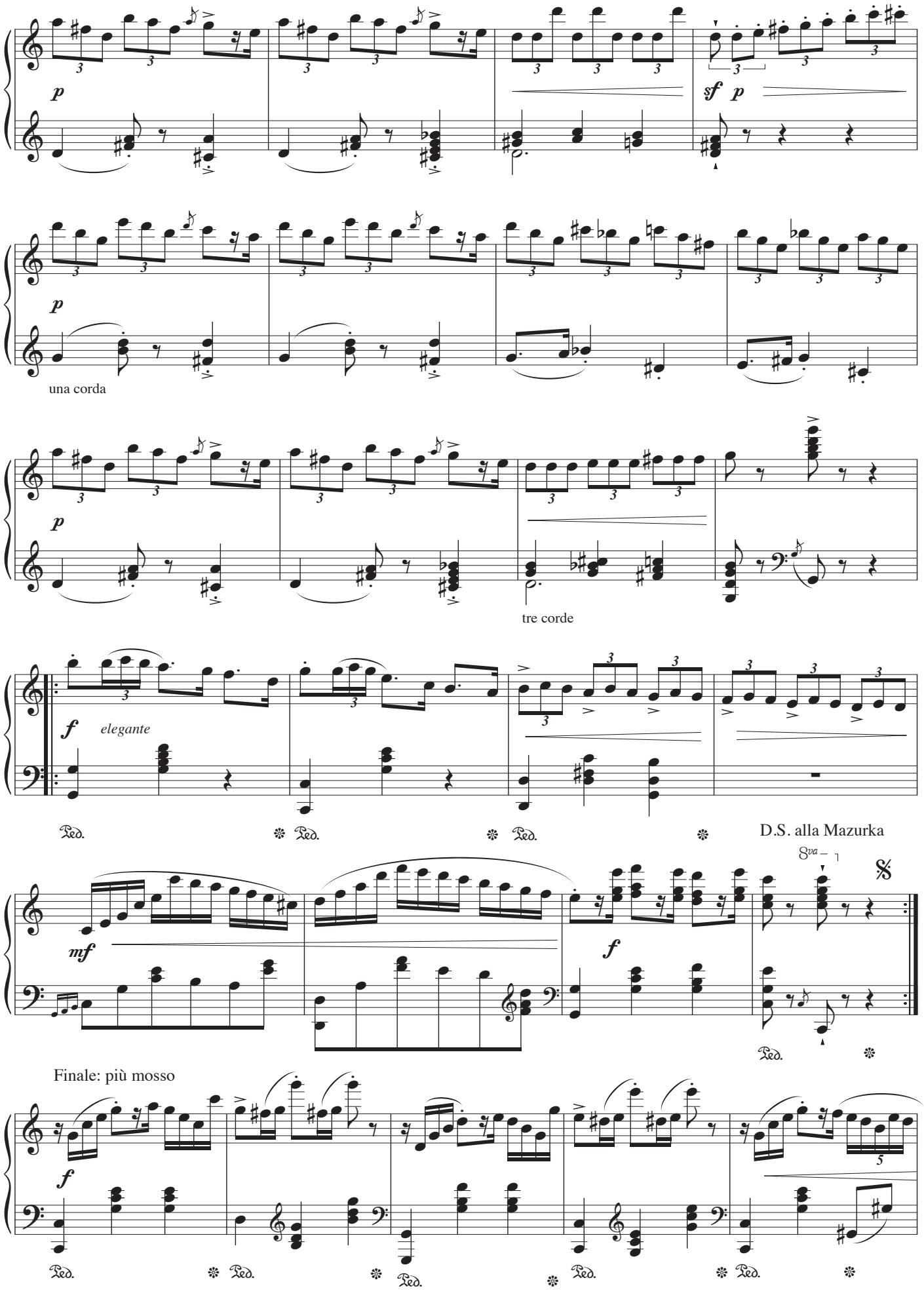
Introducción: Allegro Moderato

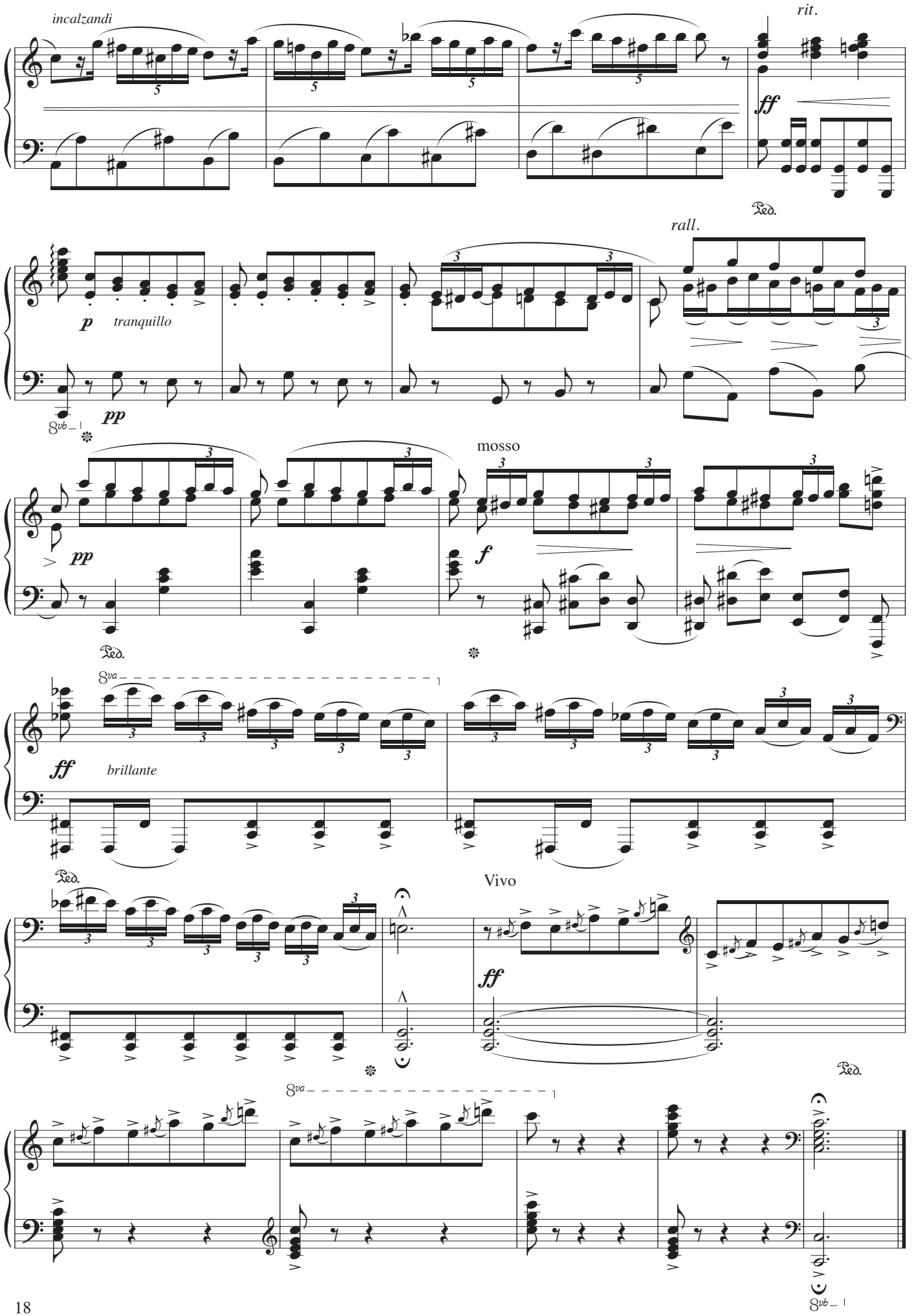



(8va)
in Tempo
8va
Tempo di Mazurka
brio
p
ff
f
Ped.
𝄋
p
ff
p
cresc.
dolce
f
p


ff
p
cresc.
3
mf
cresc.
Ped.
Ped.
f
p
p
Ped.
cresc.
Ped.
Ped.
f
p
Ped.

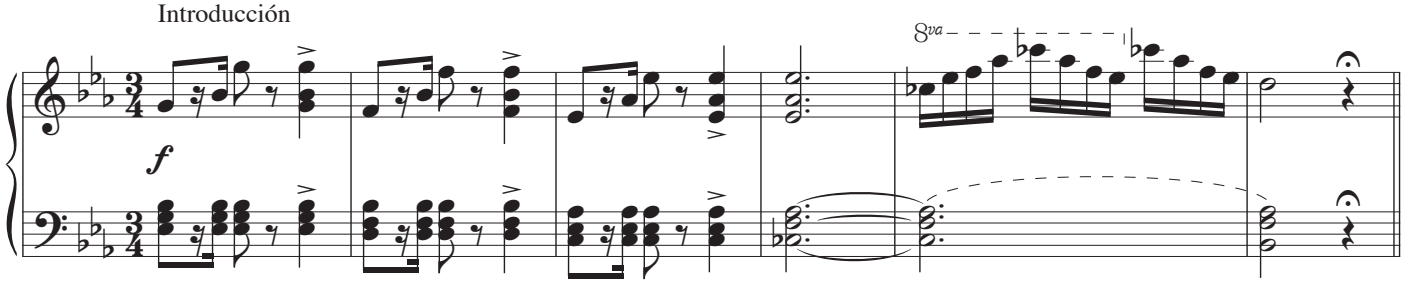

p dolce
f
dim.
p
cresc.
f
p
Ped.
8va
p
legg. quasi stacc.
f
cresc.
f
mf


p
sf p
p
una corda
p
tre corde
f elegante
Ped.
D.S. alla Mazurka
mf
f
8va
Finale: più mosso
f
5

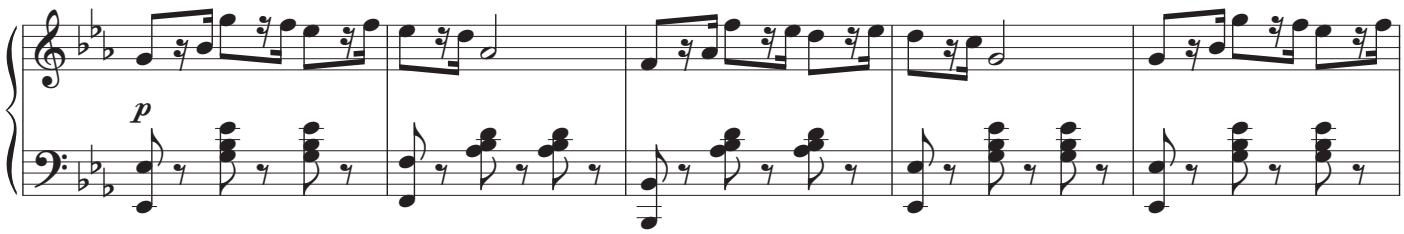

incalzandi
rit.
ff
Ped.
rall.
p
tranquillo
pp
8vb
mosso
f
8va
brillante
Vivo

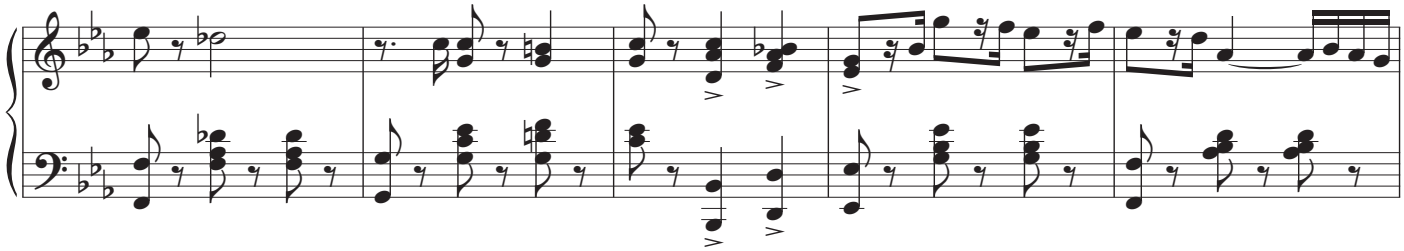
Celina

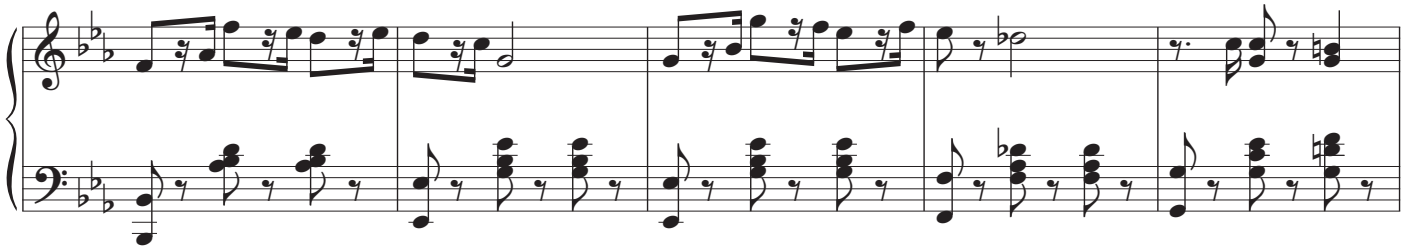
Introducción

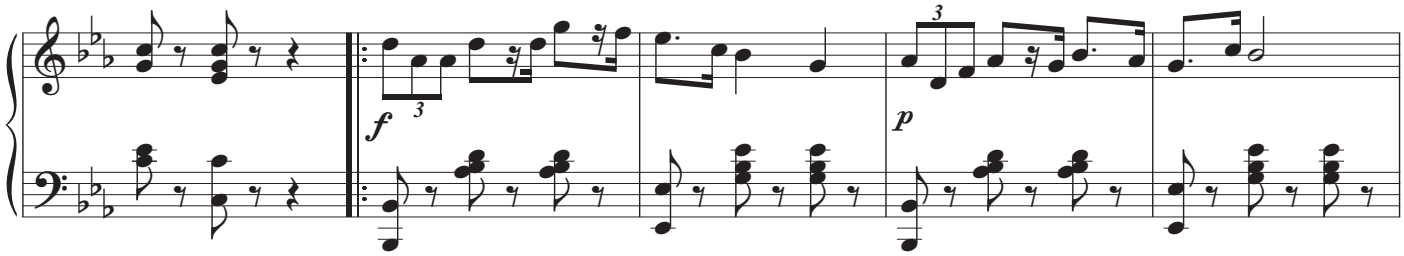


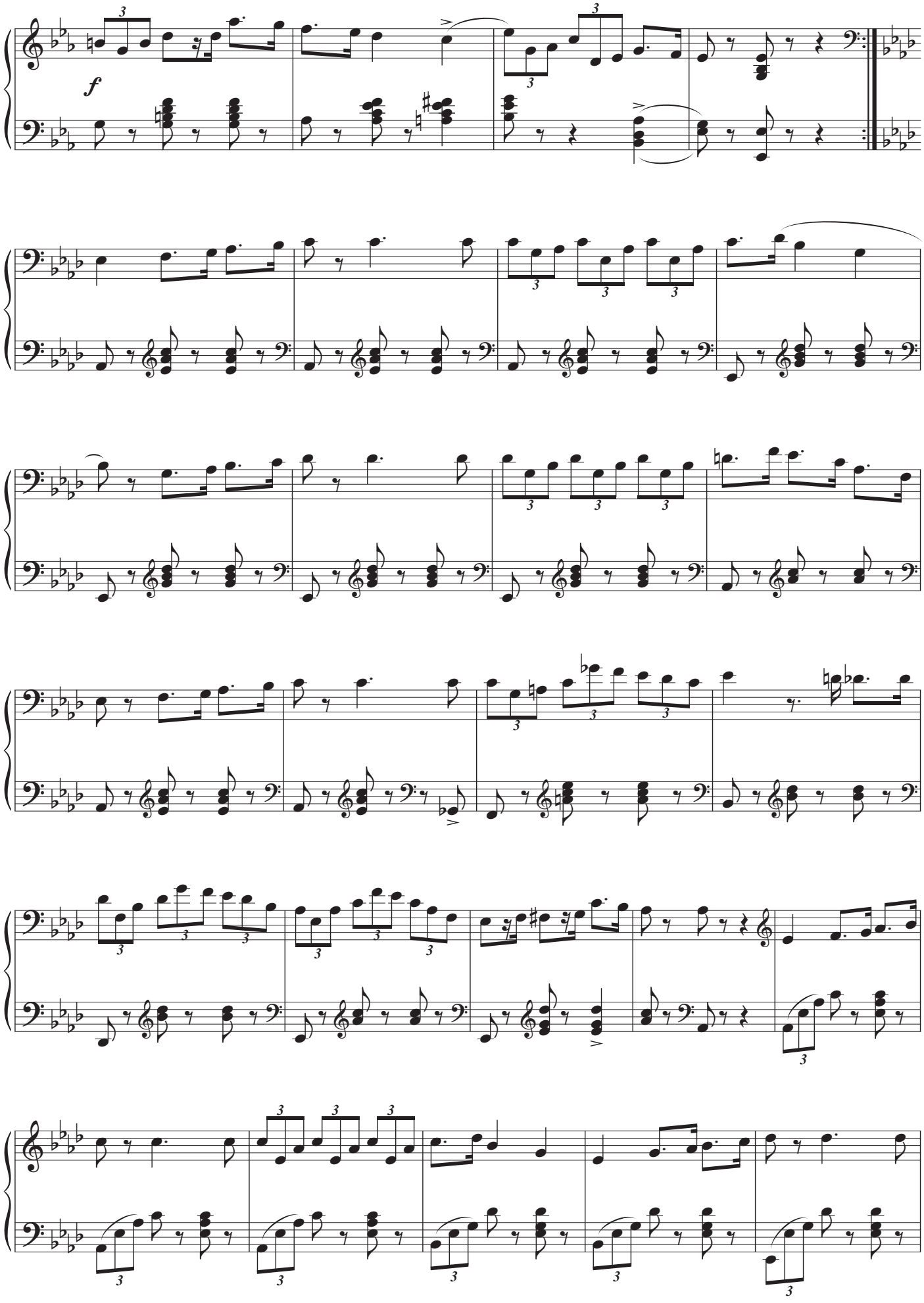
Mazurka







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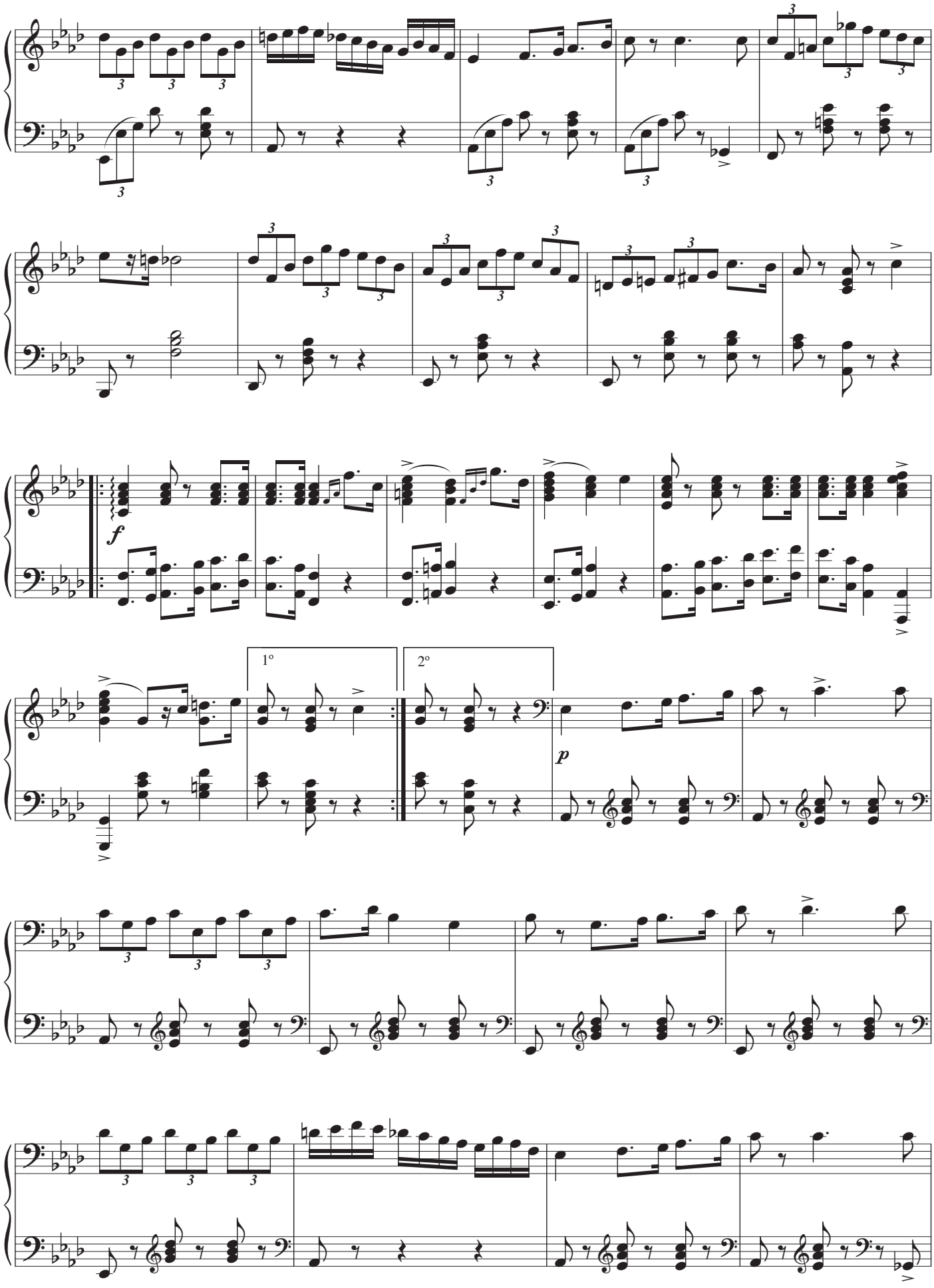
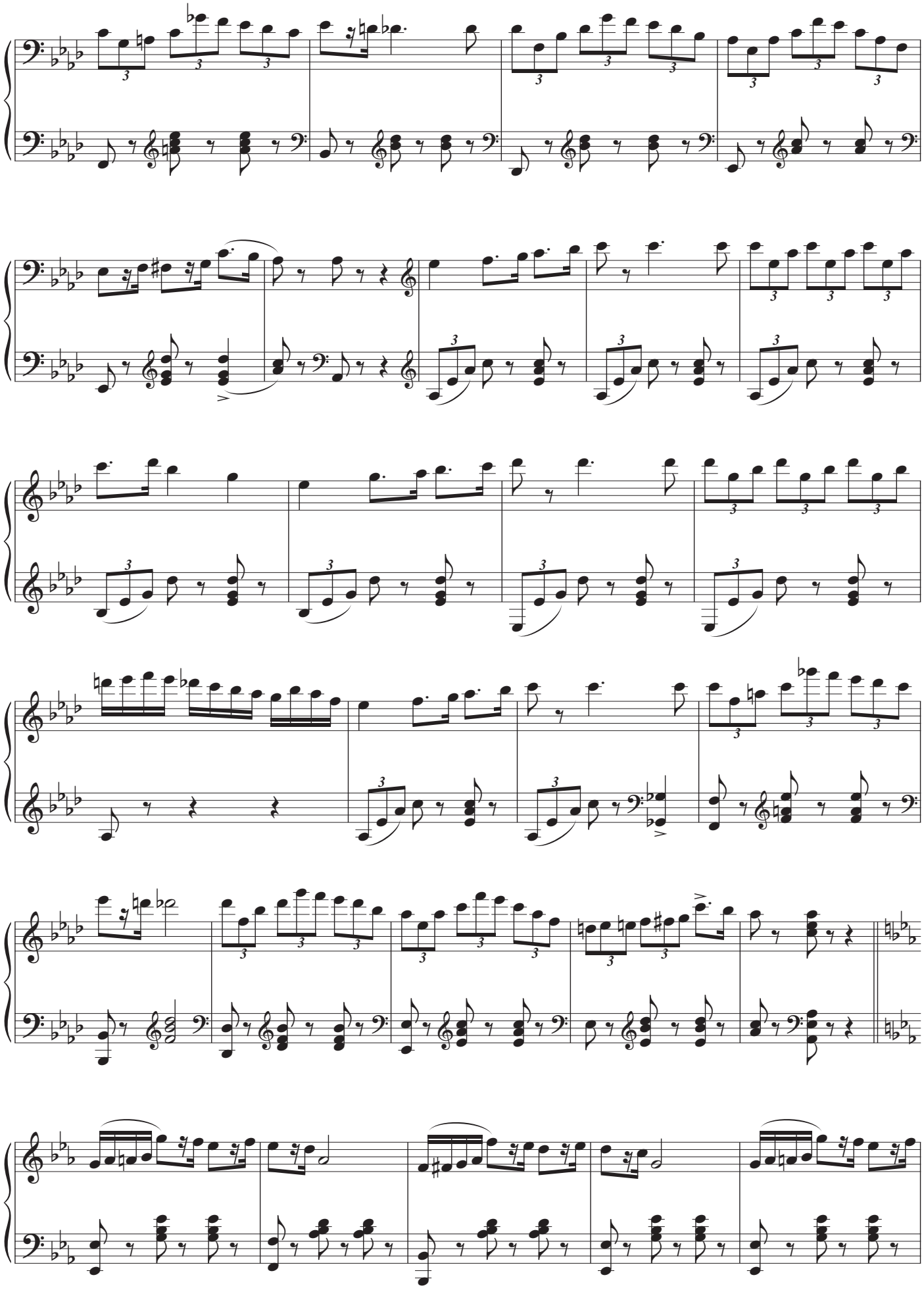
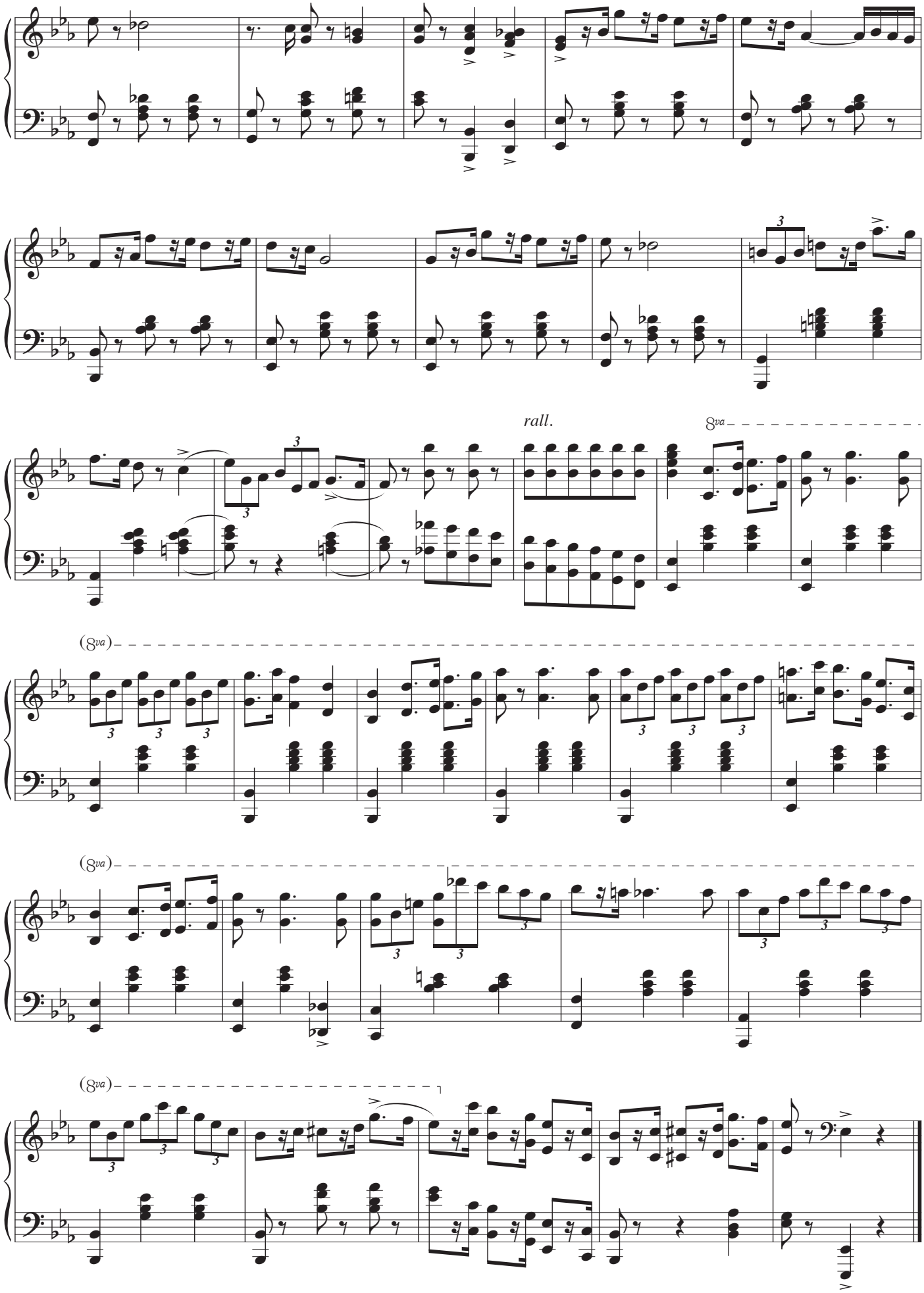
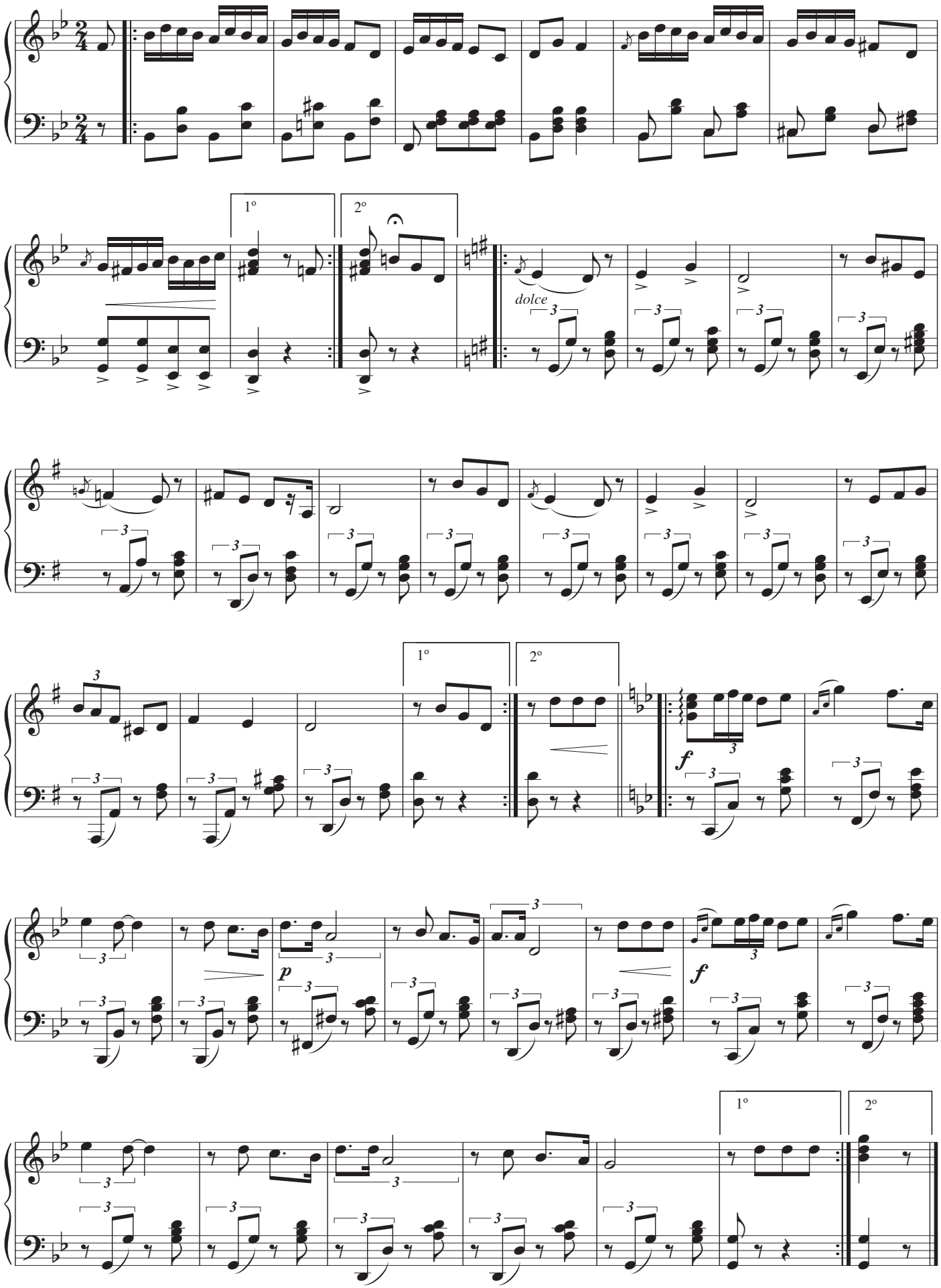

f
1º
2º
p




rall.
8va
(8va)
(8va)
(8va)

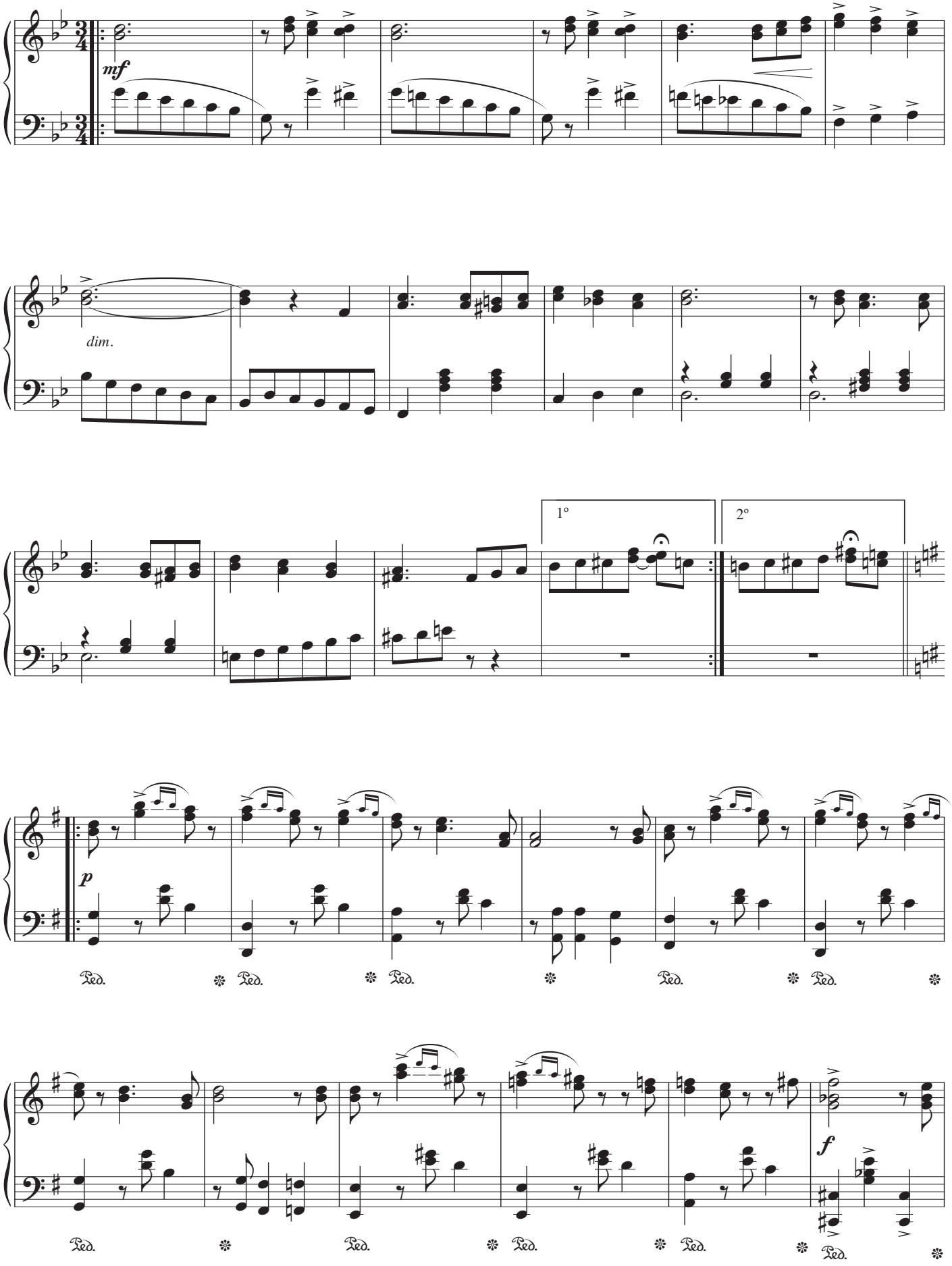
El Clavel

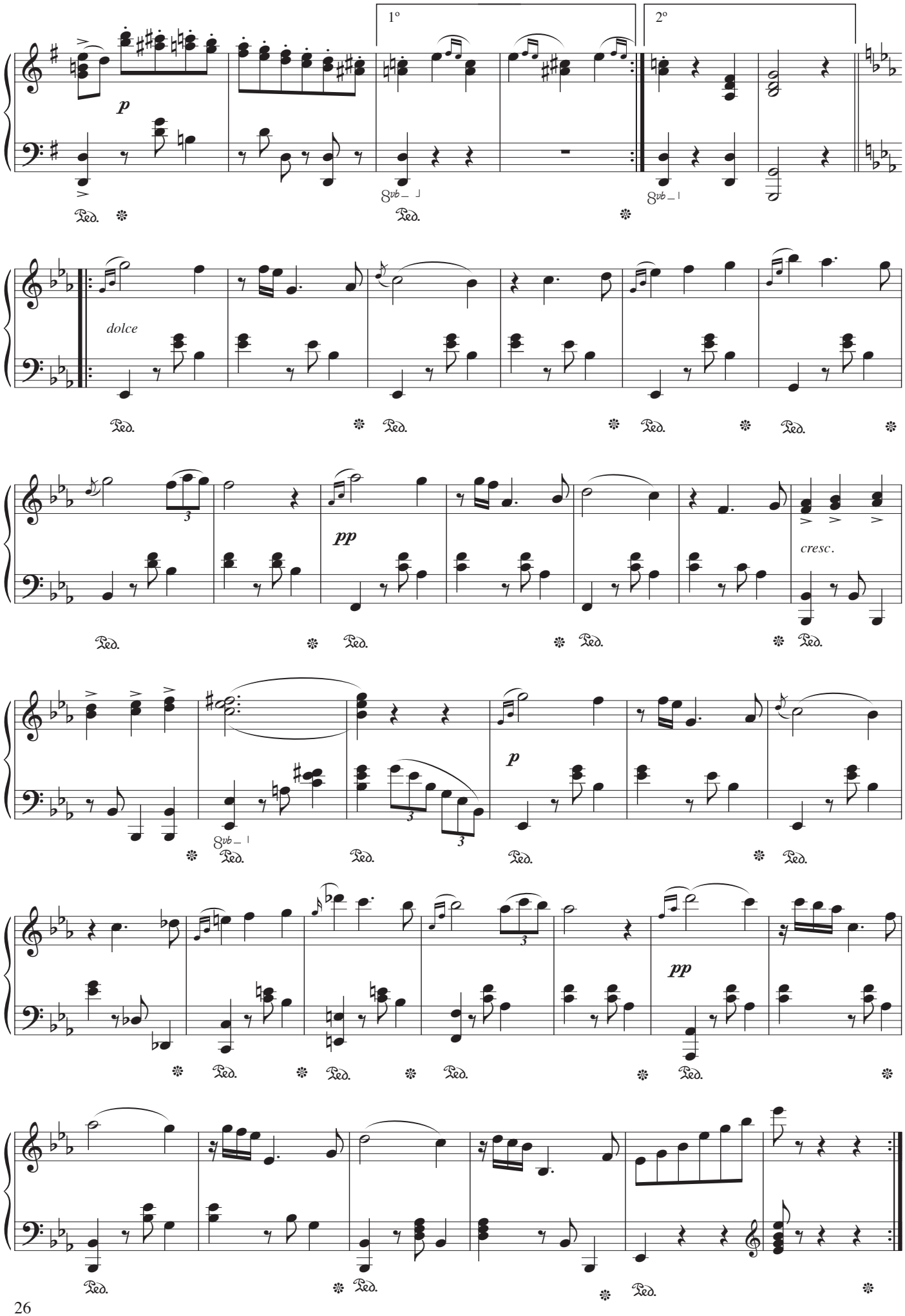
Danza



¡Deja!

Valse

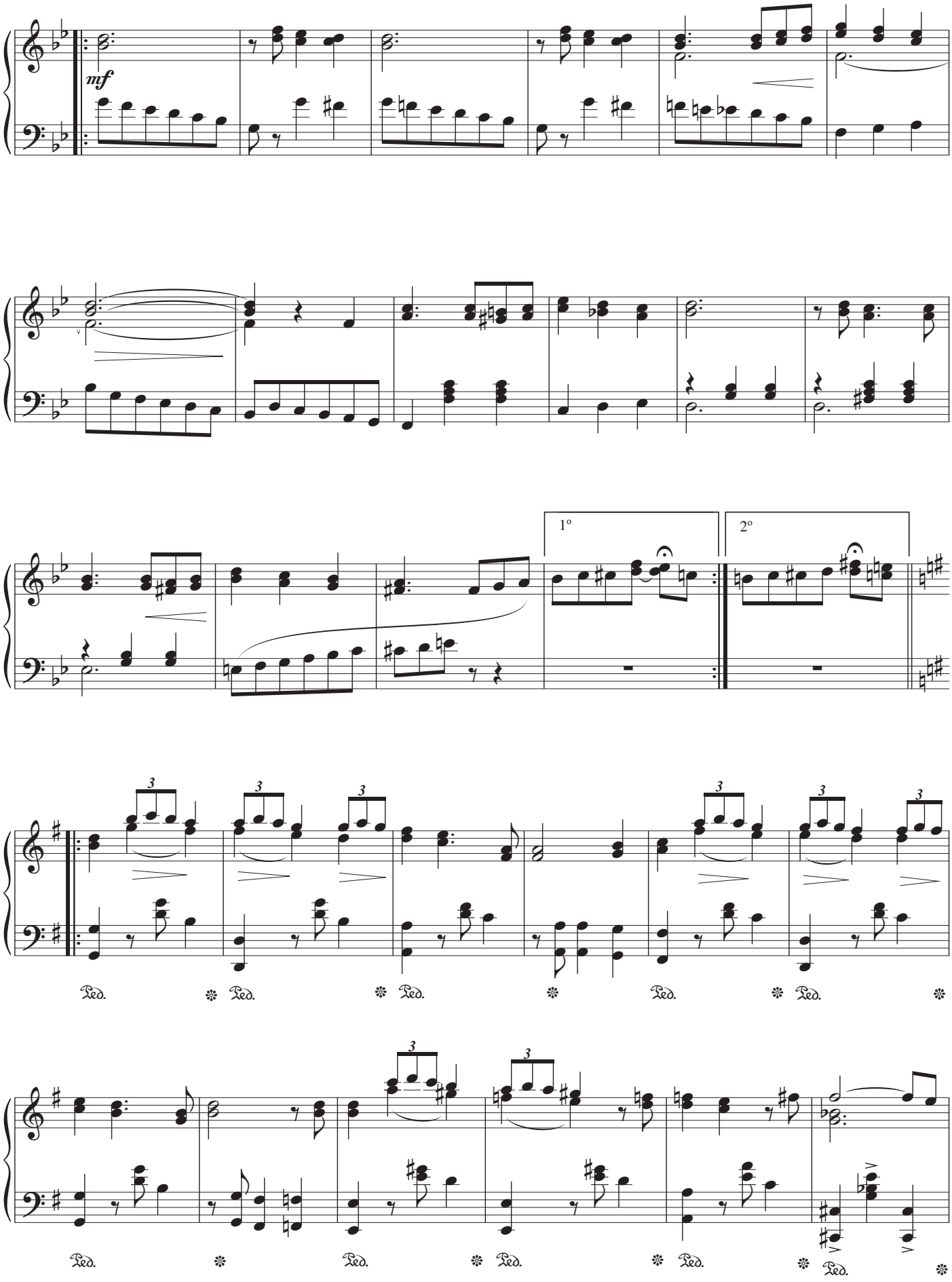


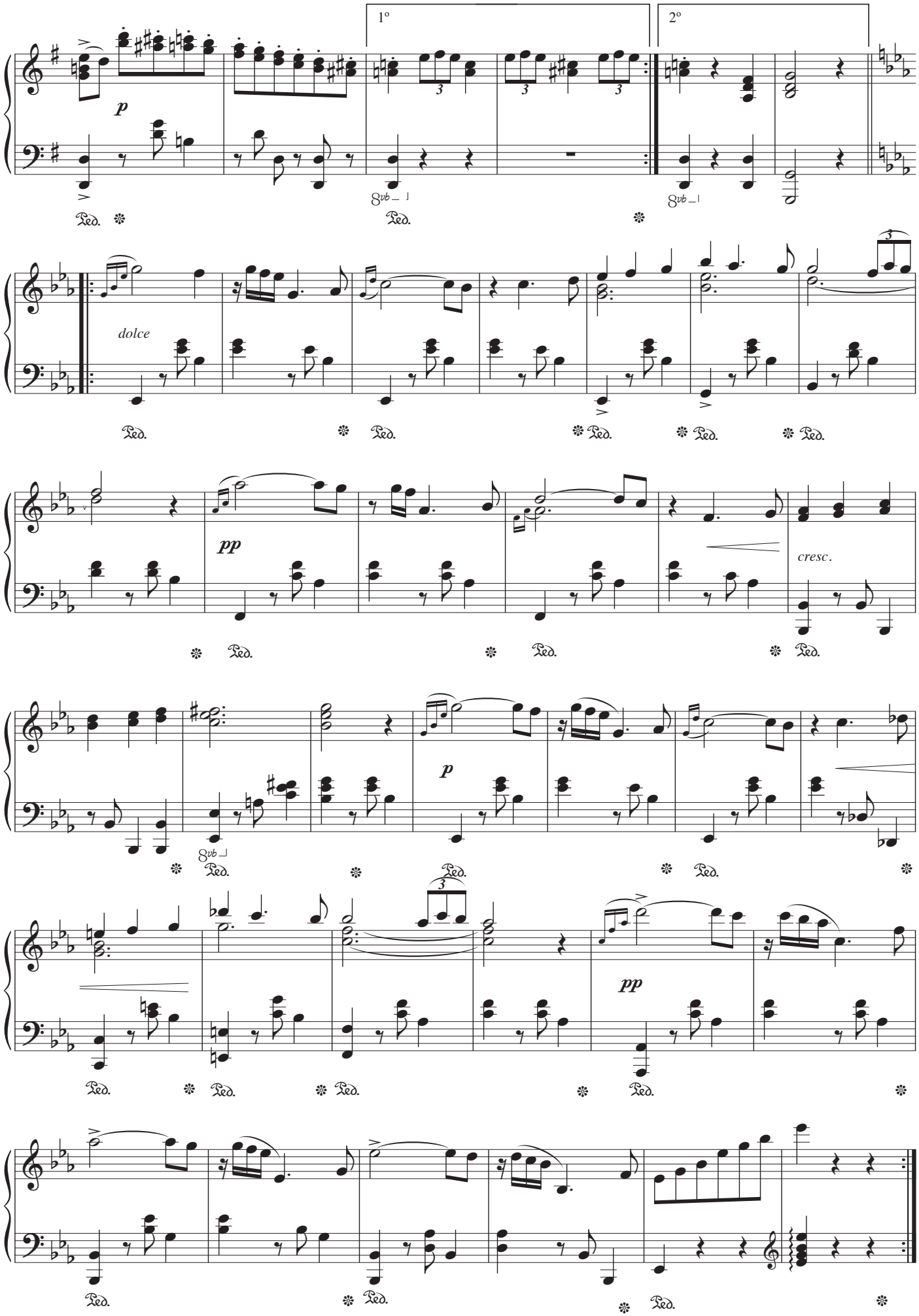

1°
2°
p
8vb
Ped.
dolce
pp
cresc.
3

¡Deja!

[variación]

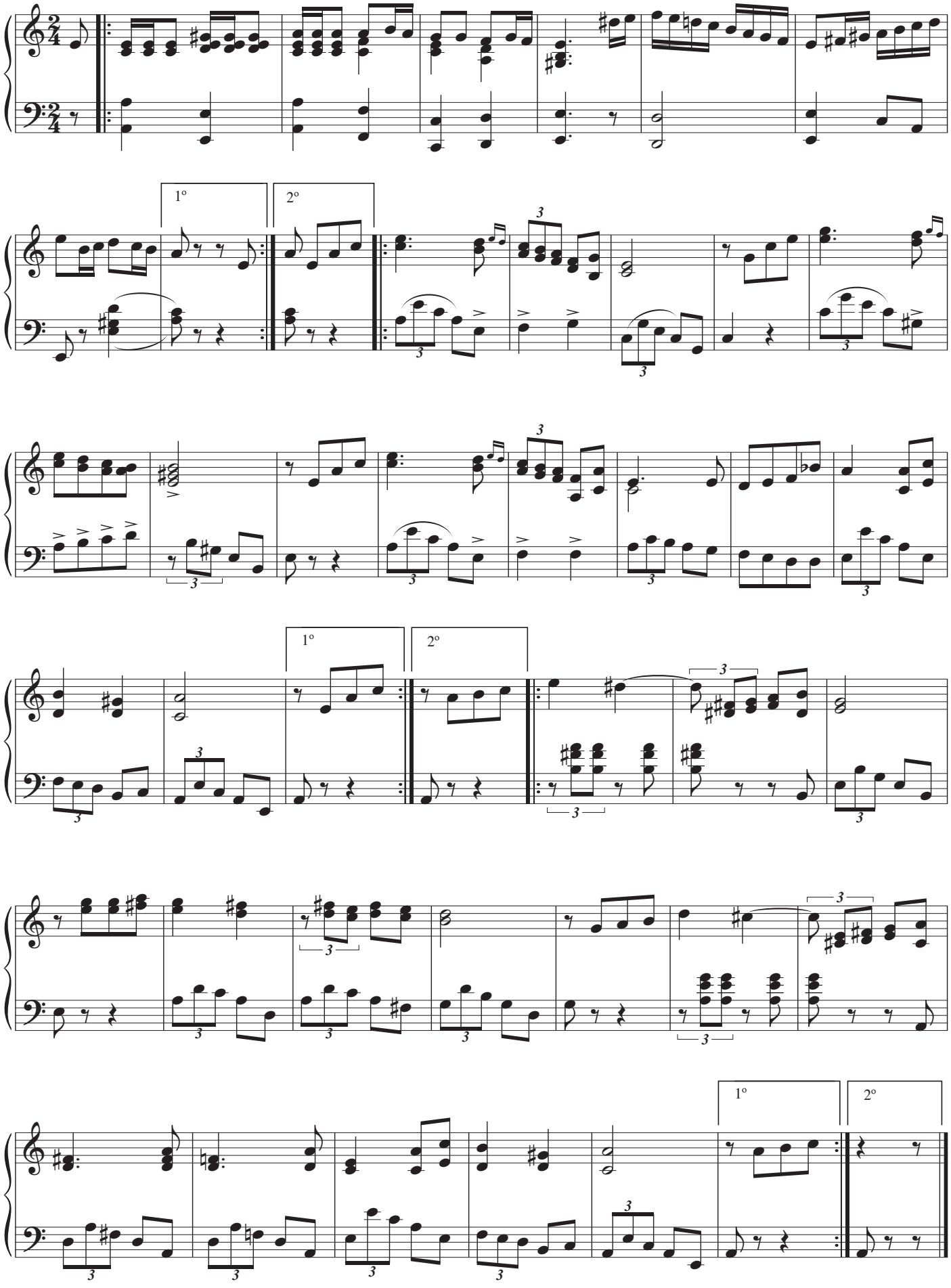
Valse



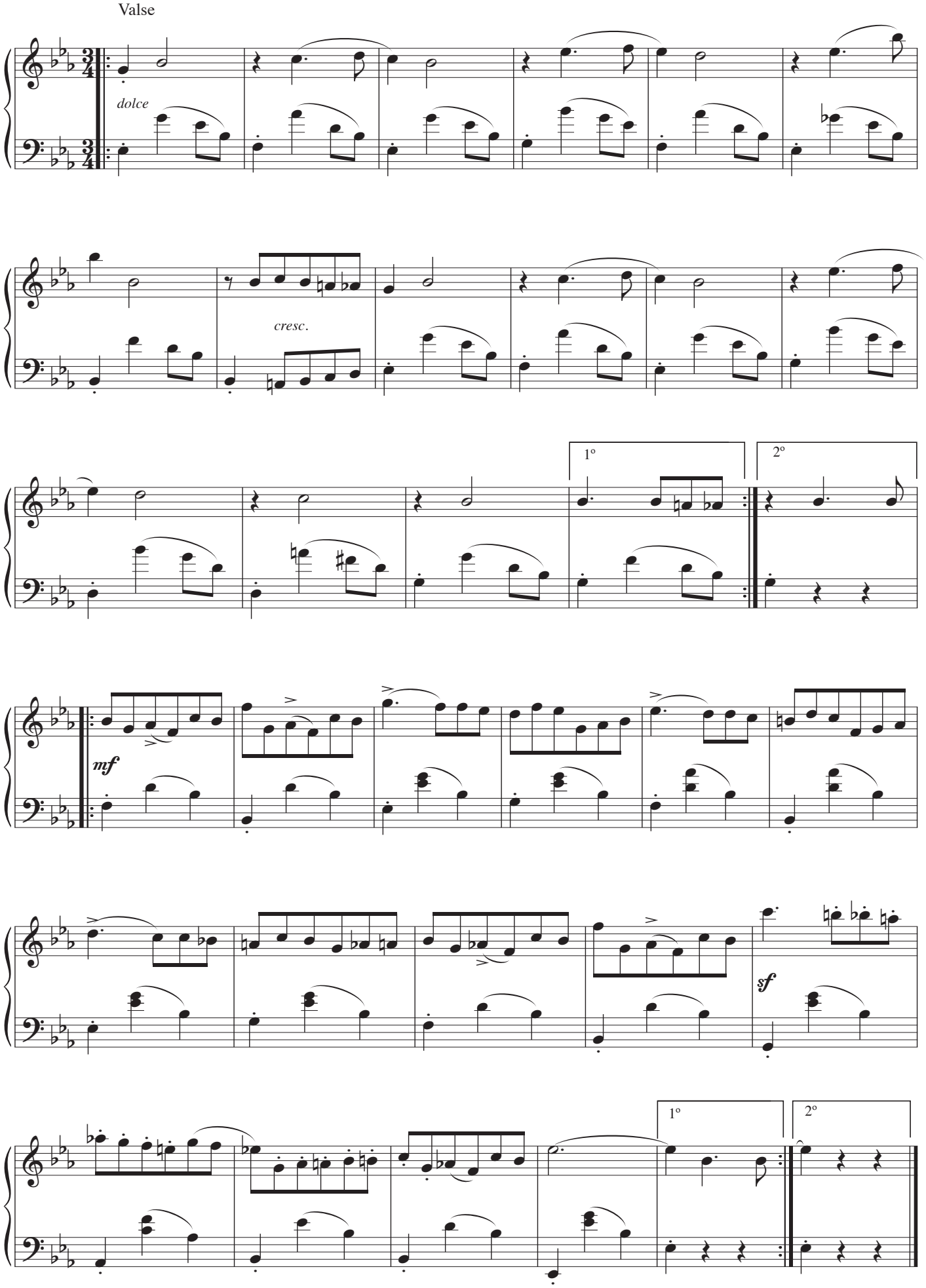

1º
2º
p
8vb
dolce
pp
cresc.
p
8vb
pp

Denny

Danza

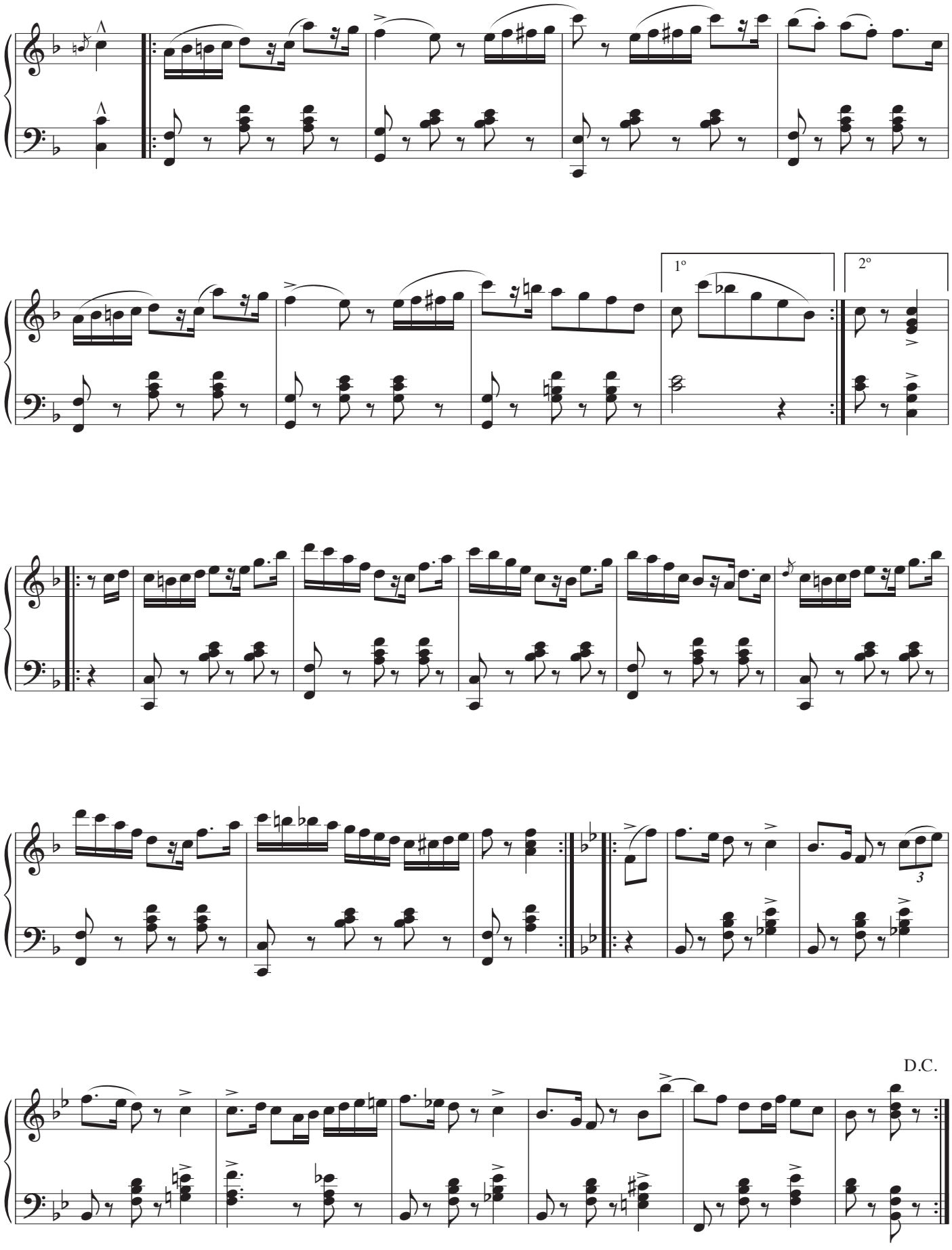


Un Deseo



La Elegante

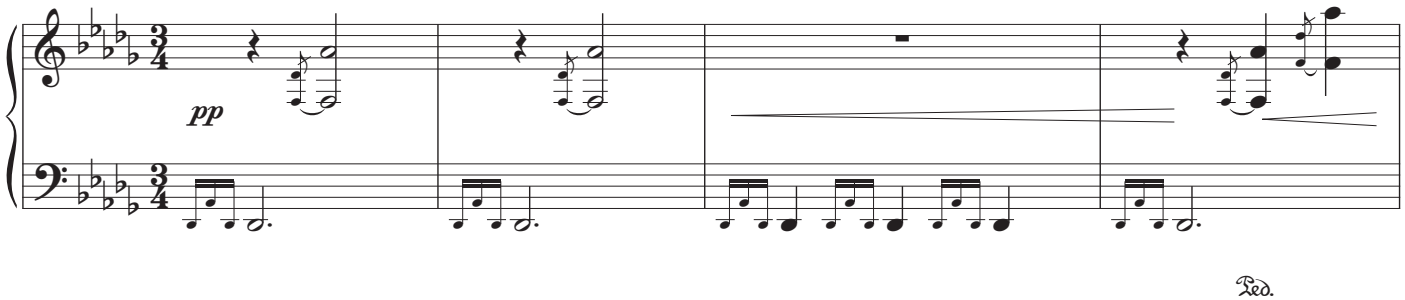
Mazurka



Esperanza

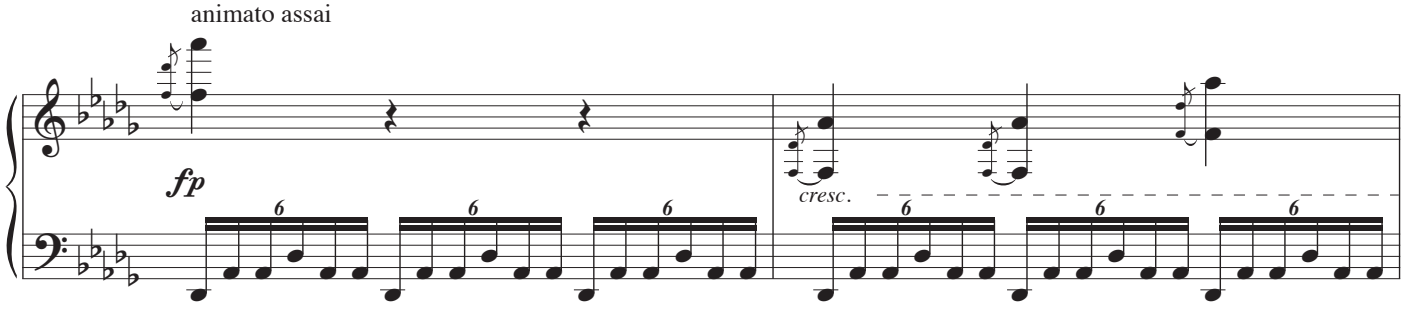
notturno brillante

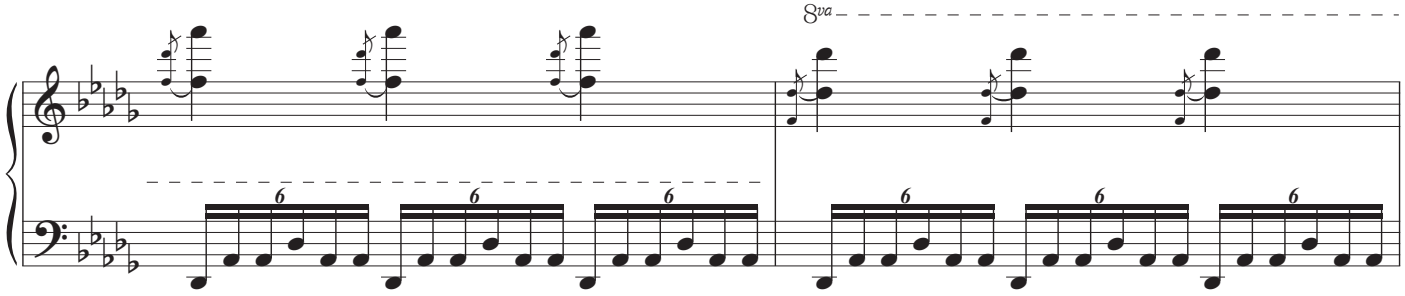
Lento

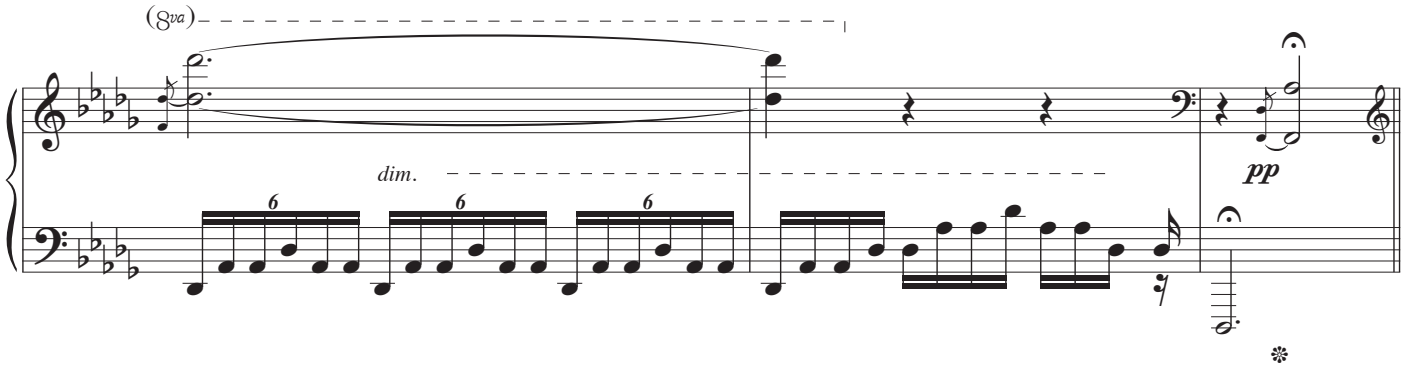


Ped.

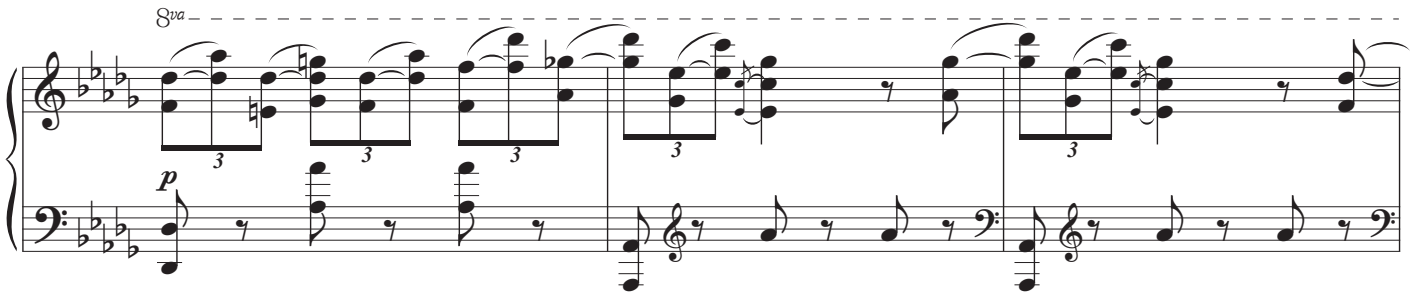
animato assai



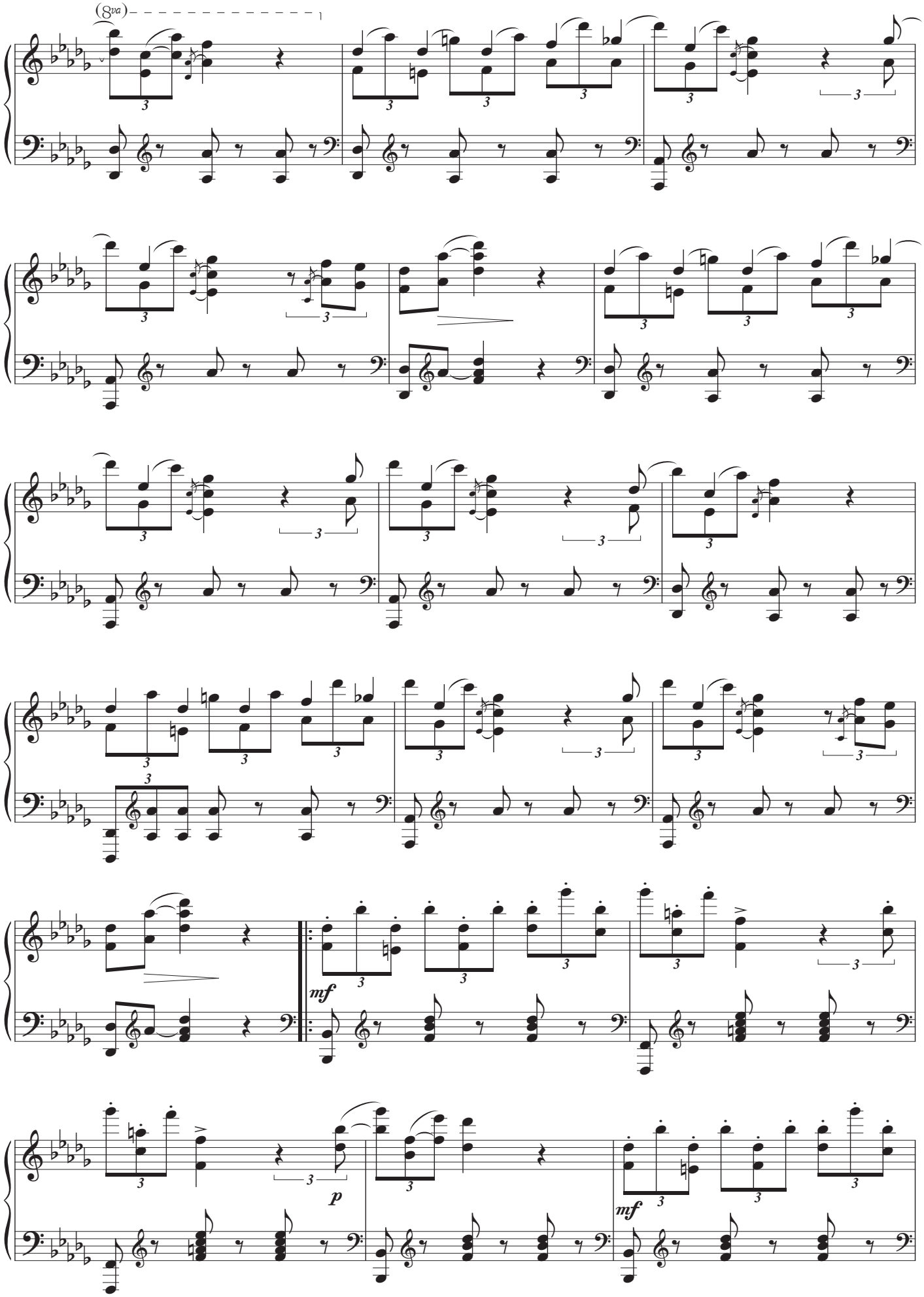


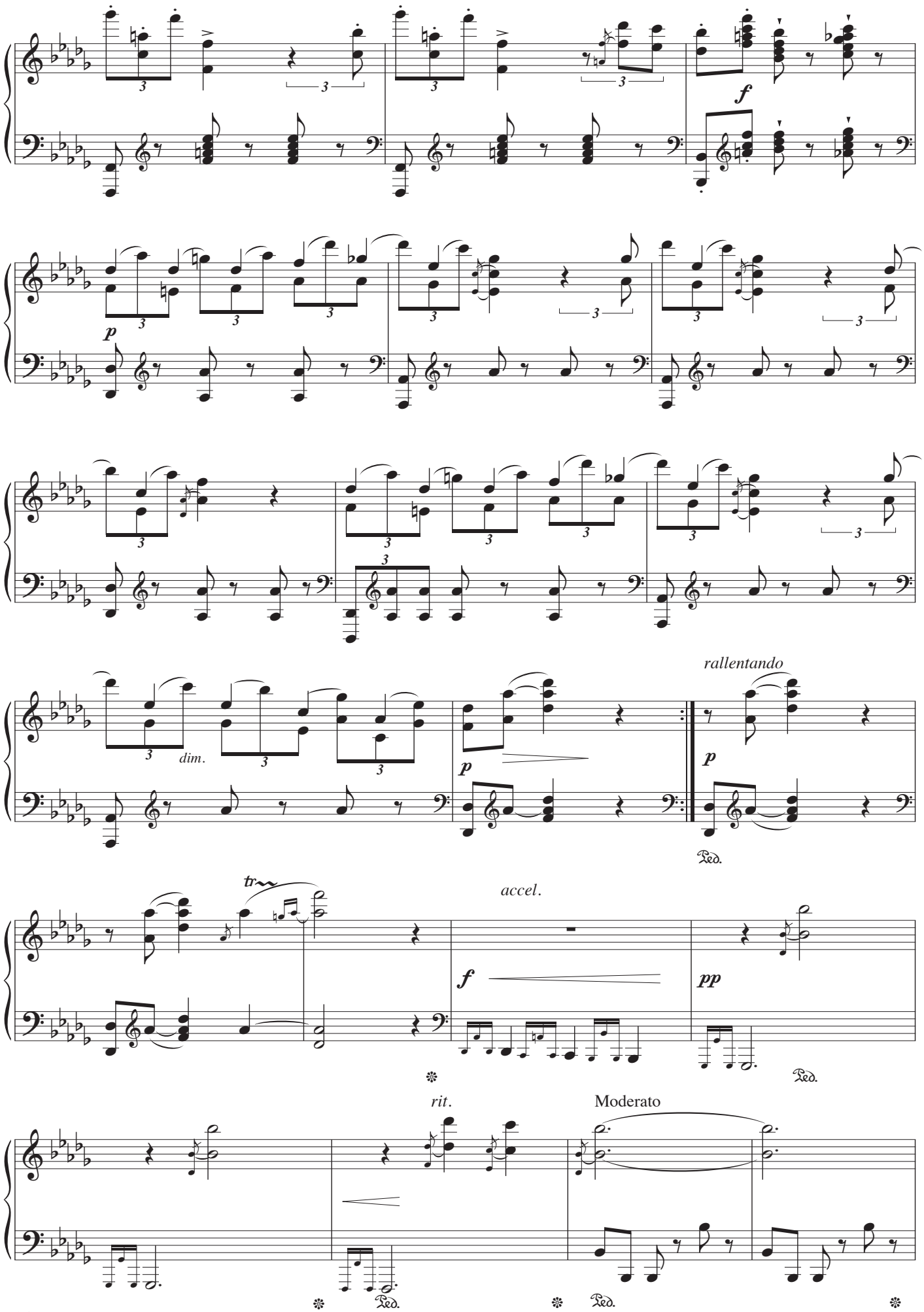


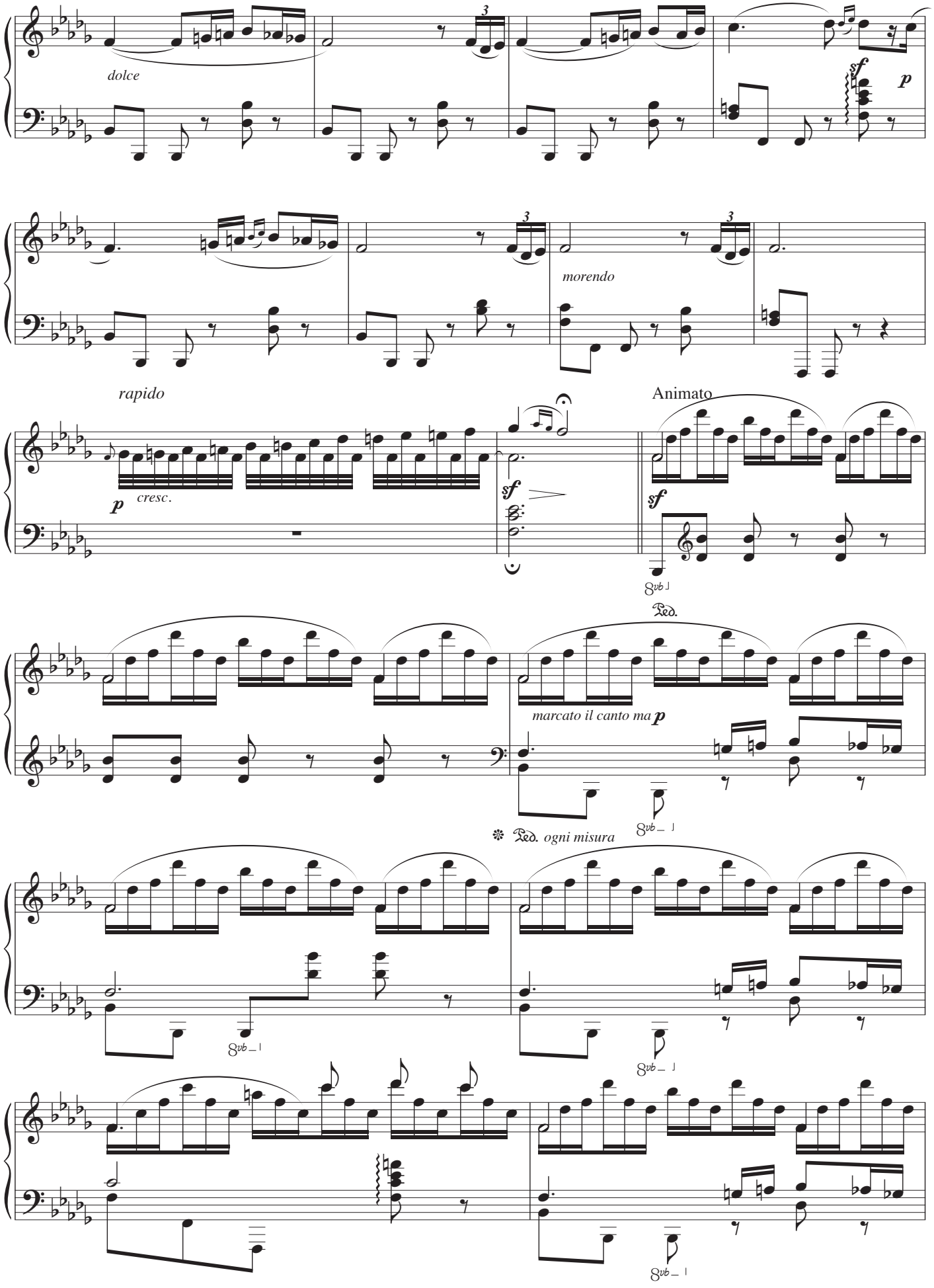
Allegretto moderato

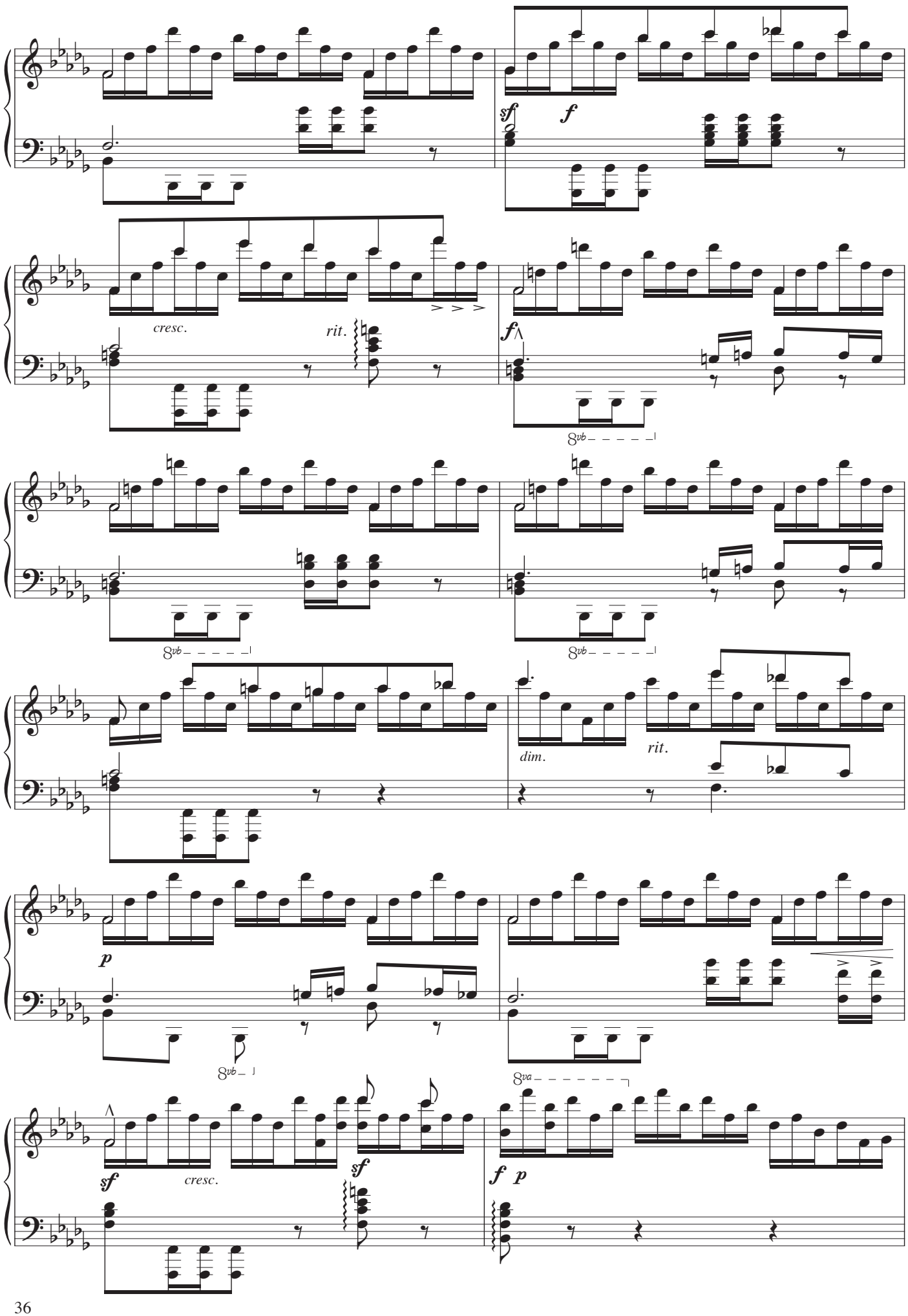


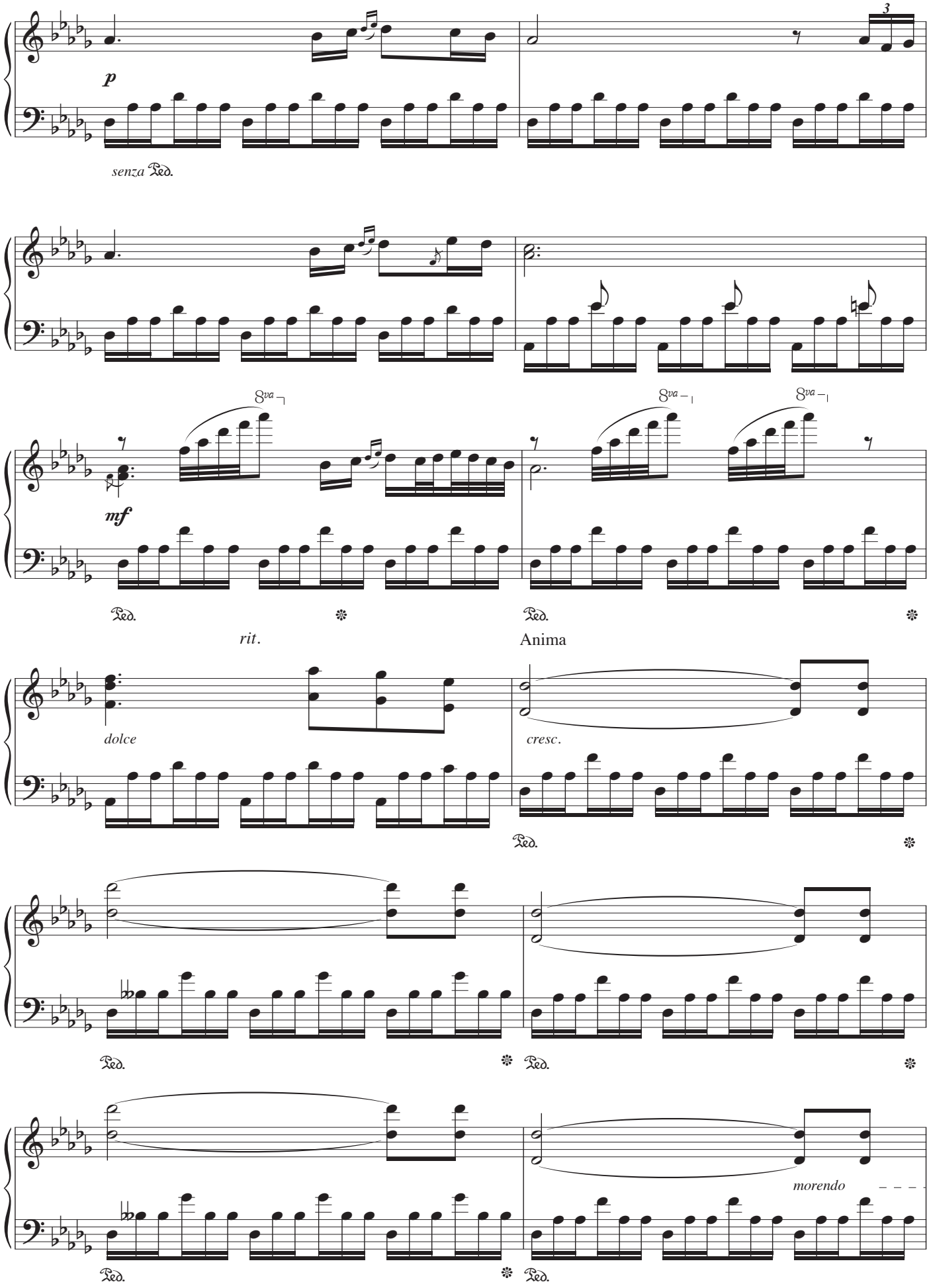
Ped. *ogni misura*

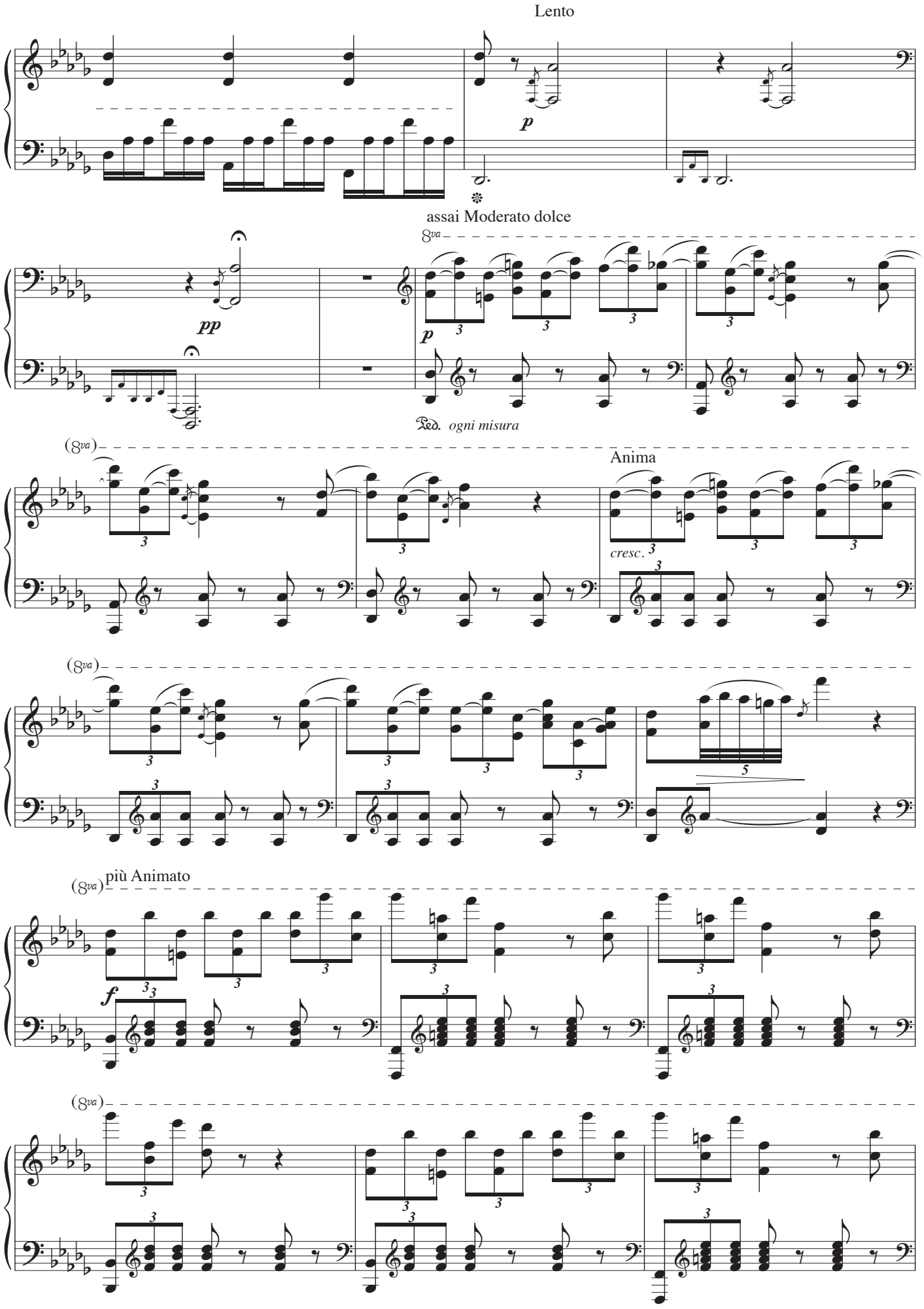

(8va)
mf
p
mf

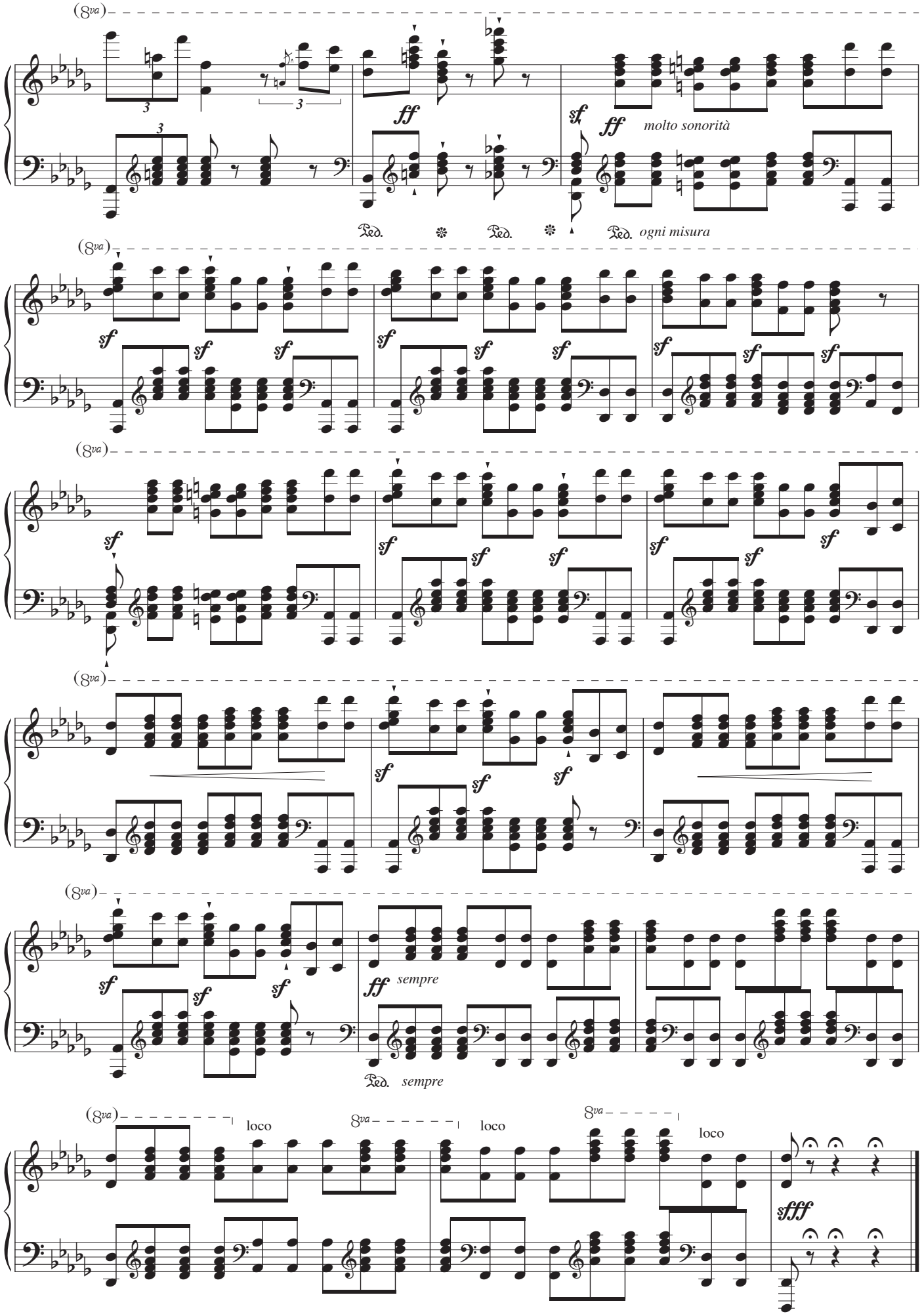

f
p
dim.
p
rallentando
p
Ped.
tr
accel.
f
pp
Ped.
rit.
Moderato
Ped.
Ped.


dolce
sf
p
morendo
rapido
p
cresc.
sf
Animato
sf
8vb
Ped.
marcato il canto ma p
Ped. ogni misura
8vb
8vb
8vb
8vb

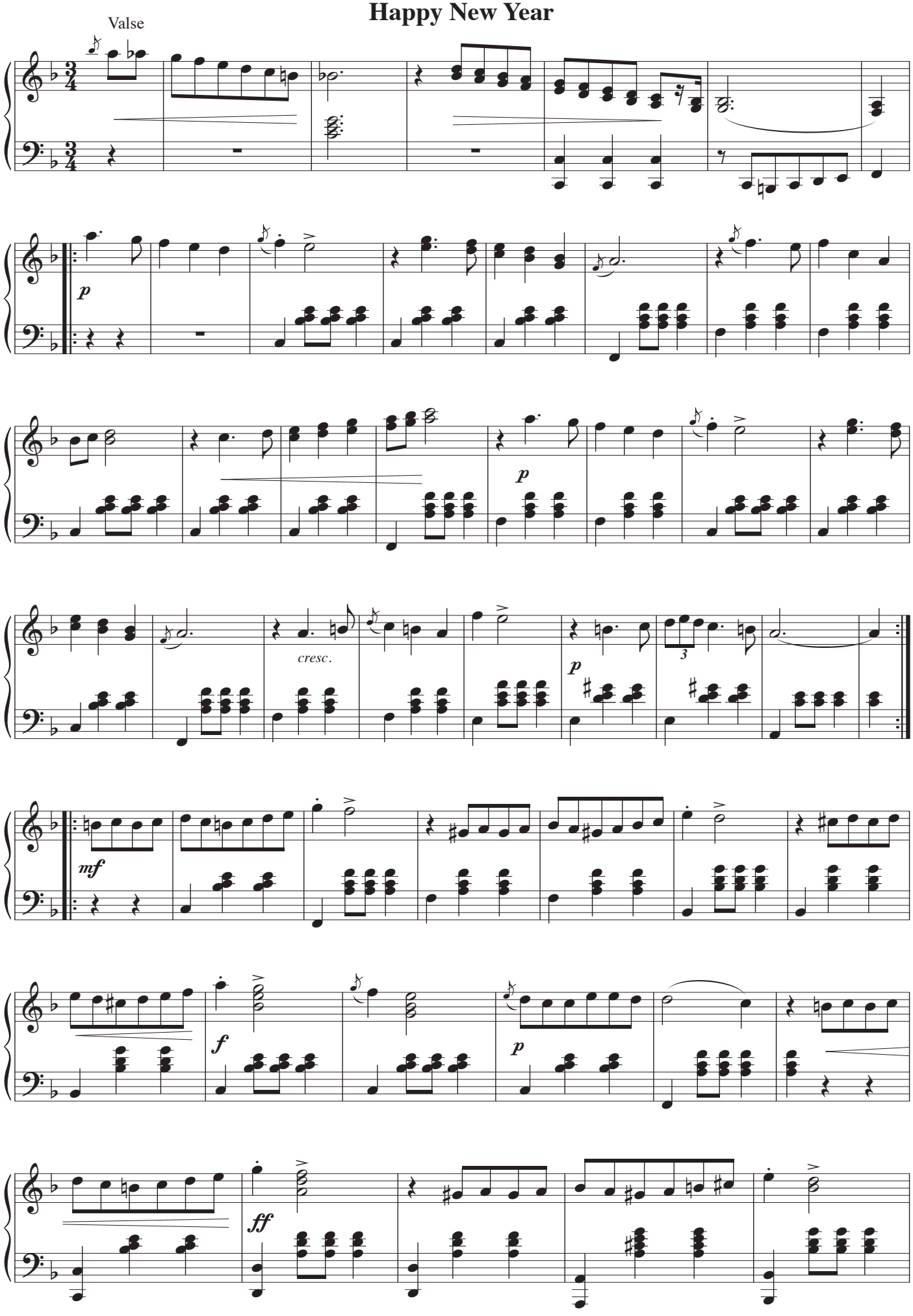

sf
f
cresc.
rit.
f
8vb
8vb
8vb
dim.
rit.
p
8vb
8va
sf
cresc.
sf
f p

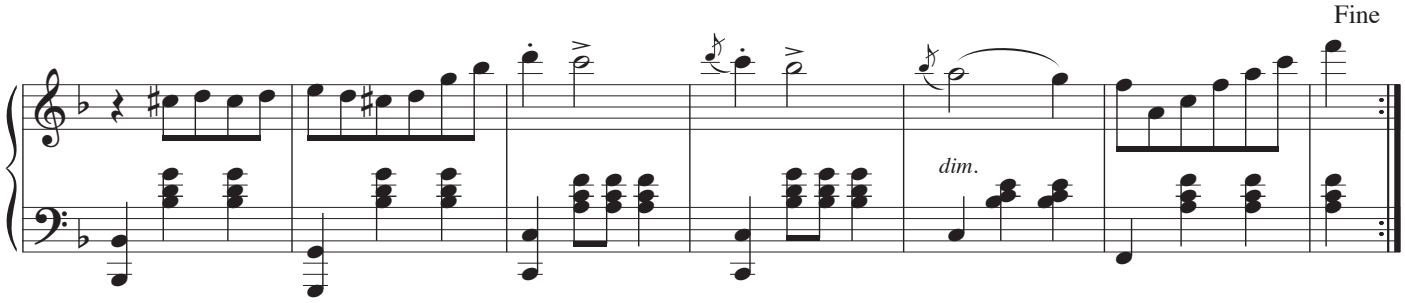

3
p
senza Ped.
8va
mf
Ped.
rit.
Anima
dolce
cresc.
morendo


Lento
p
assai Moderato dolce
8va
pp
p
Ped. ogni misura
(8va)
Anima
cresc.
(8va)
(8va)
più Animato
f
(8va)

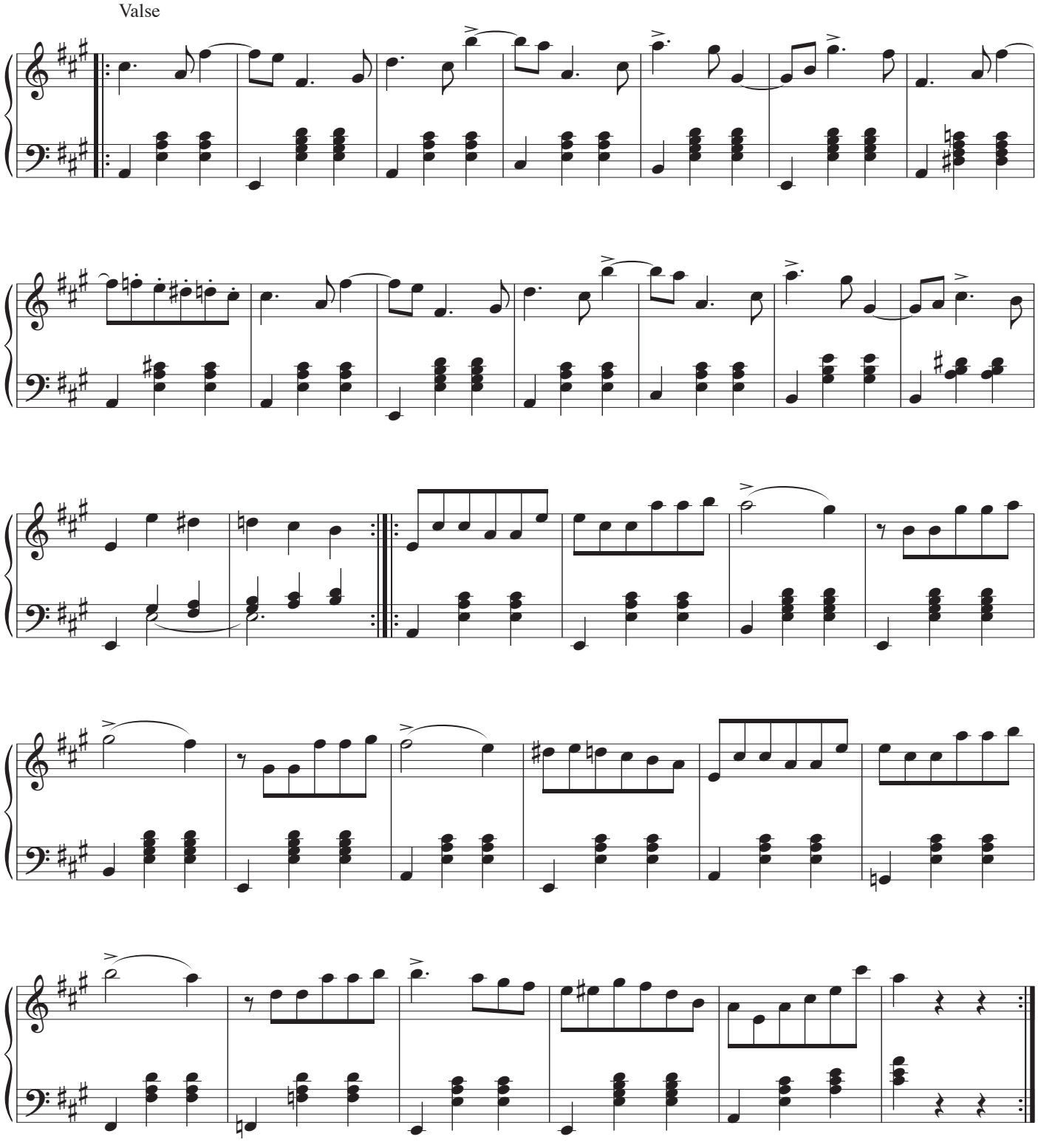

(8va)
ff
sf
ff
molto sonorità
Ped.
Ped.
Ped. ogni misura
(8va)
sf
(8va)
sf
(8va)
sf
ff
sempre
Ped. sempre
(8va)
loco
8va
loco
8va
loco
sfff

Happy New Year

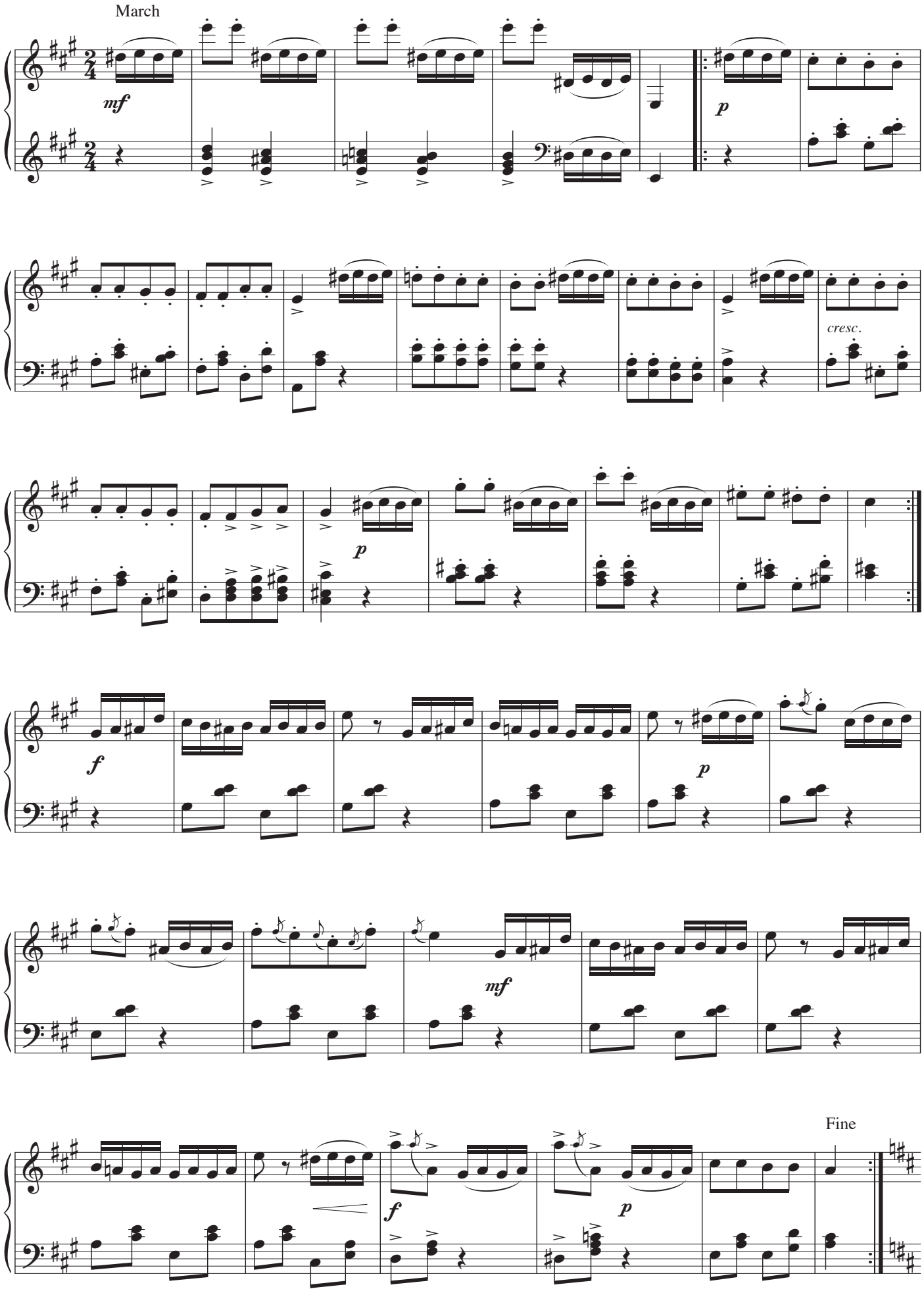


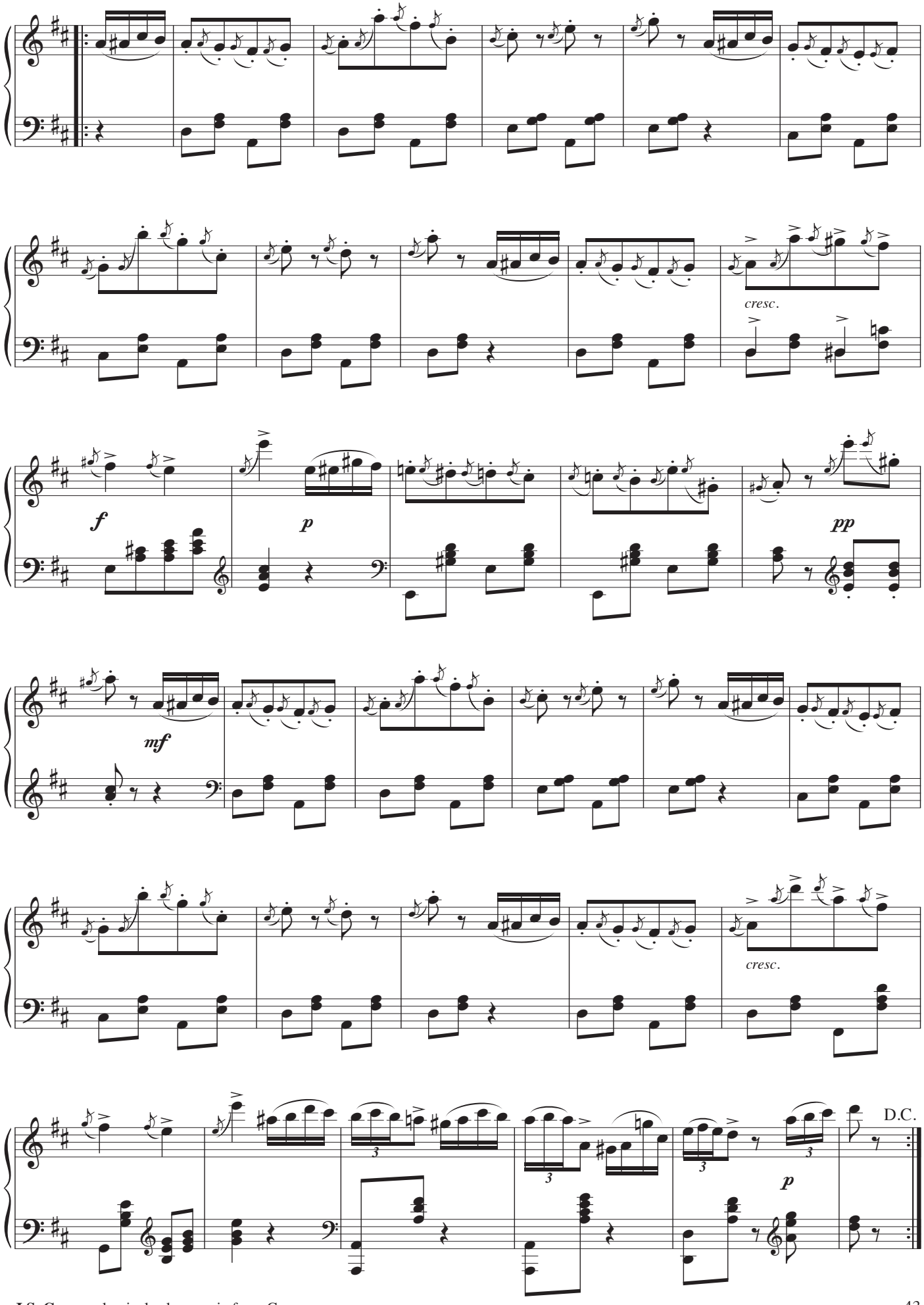


El Lisonjero



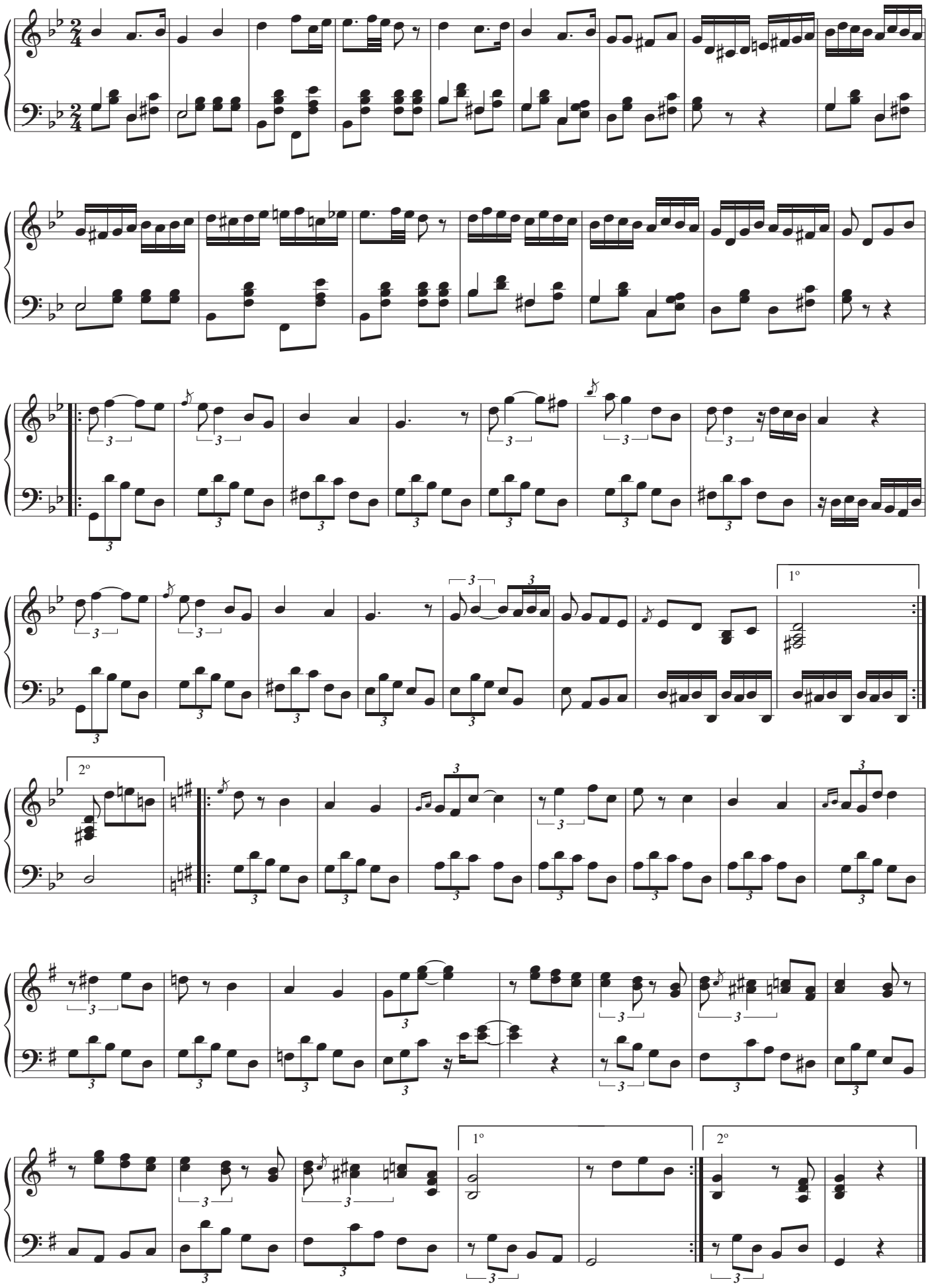
Many happy Returns



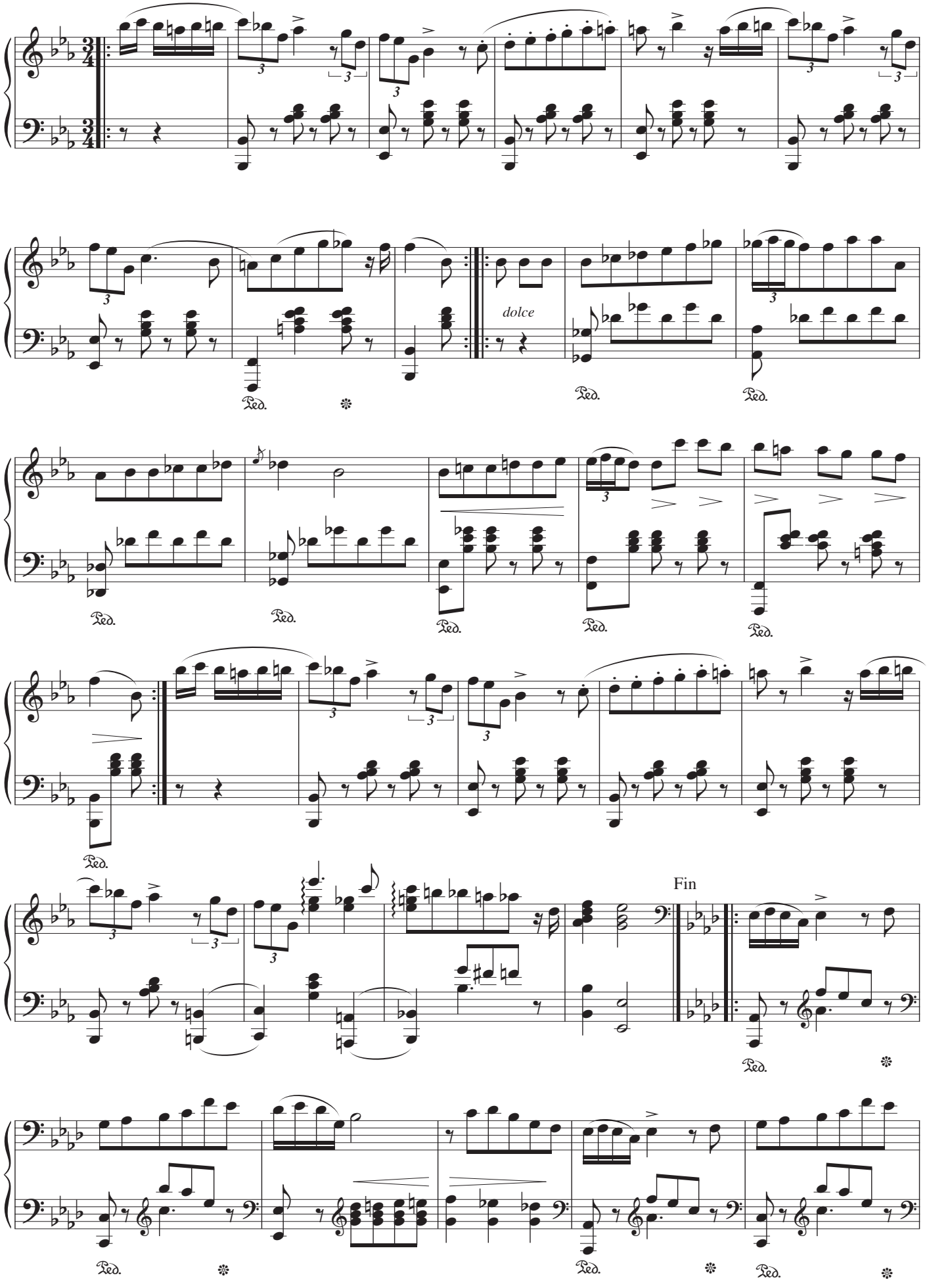

cresc.
f
p
pp
mf
cresc.
3
3
3
p
D.C.

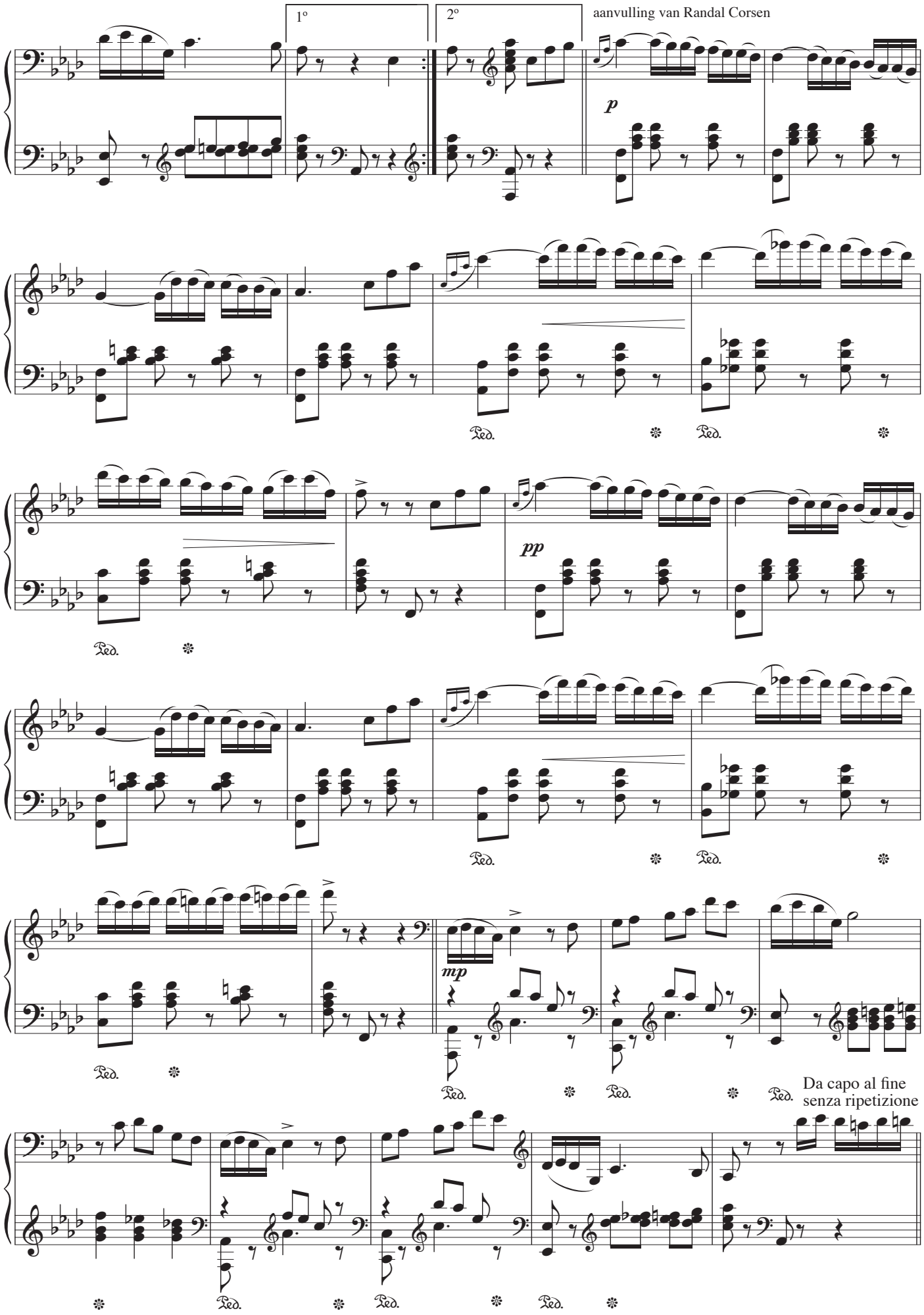
La Mariposa

Danza



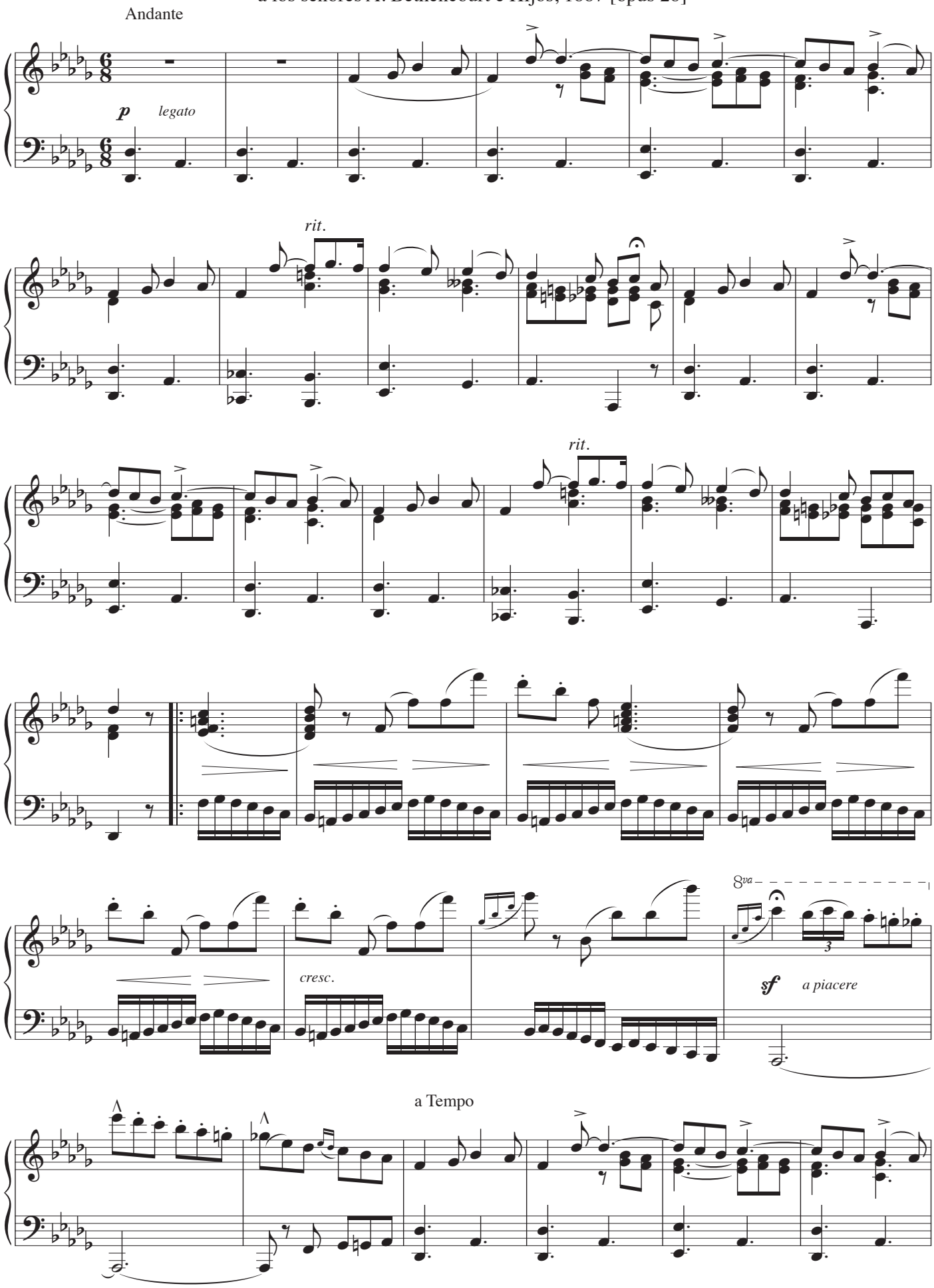
Mazurka

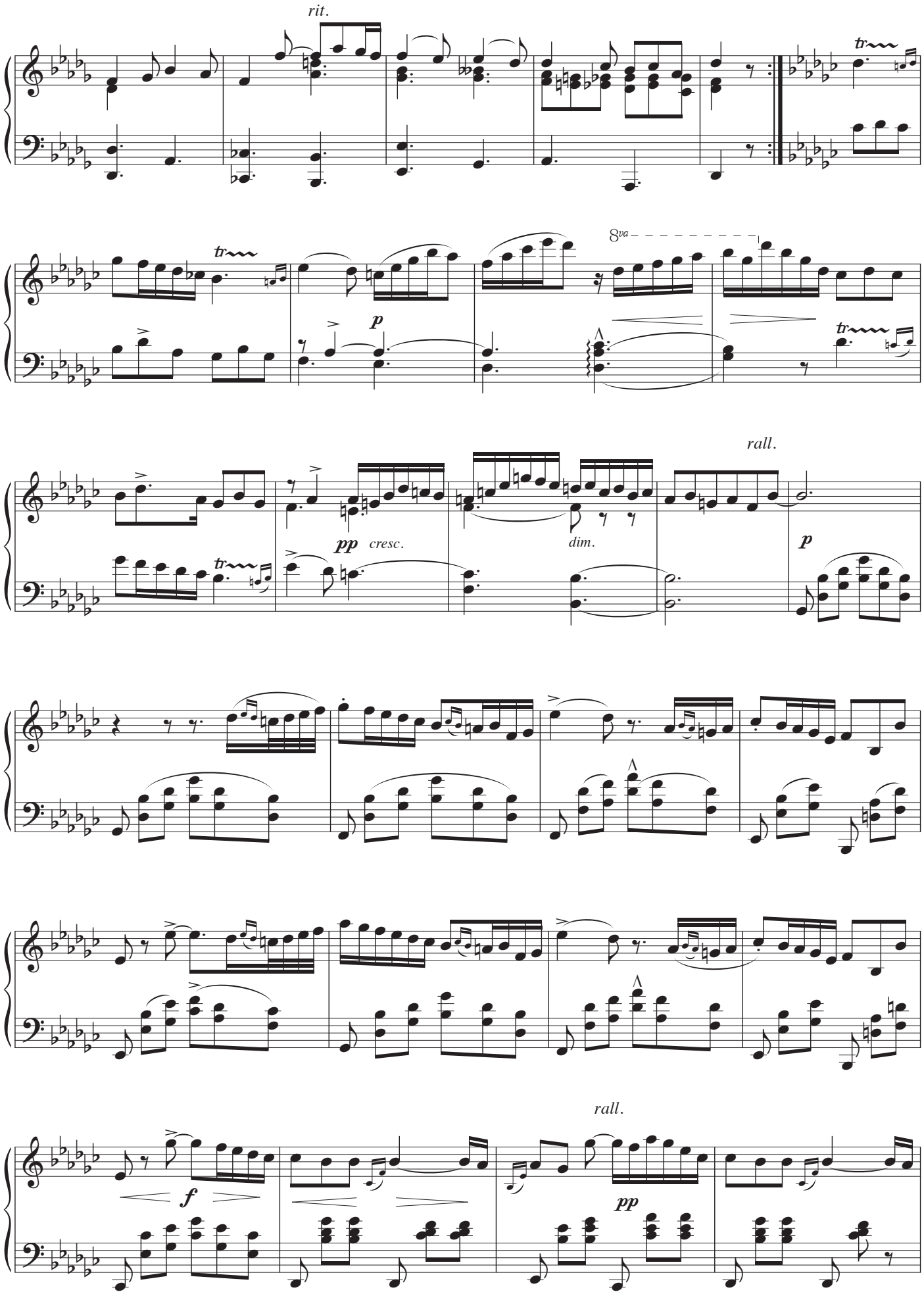


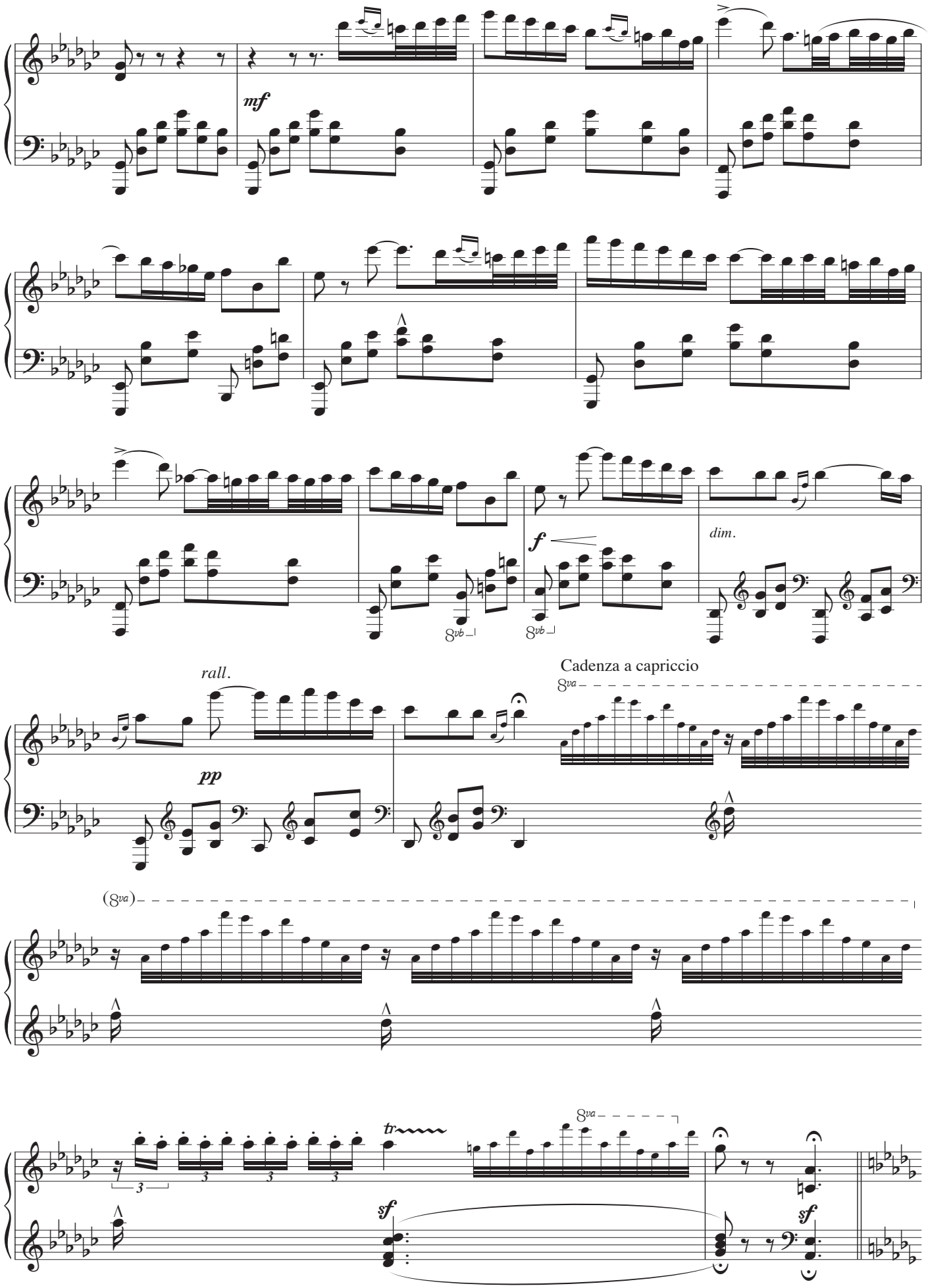

1°
2°
aanvulling van Randal Corsen
p
Ped.
pp
mp
Da capo al fine
senza ripetizione

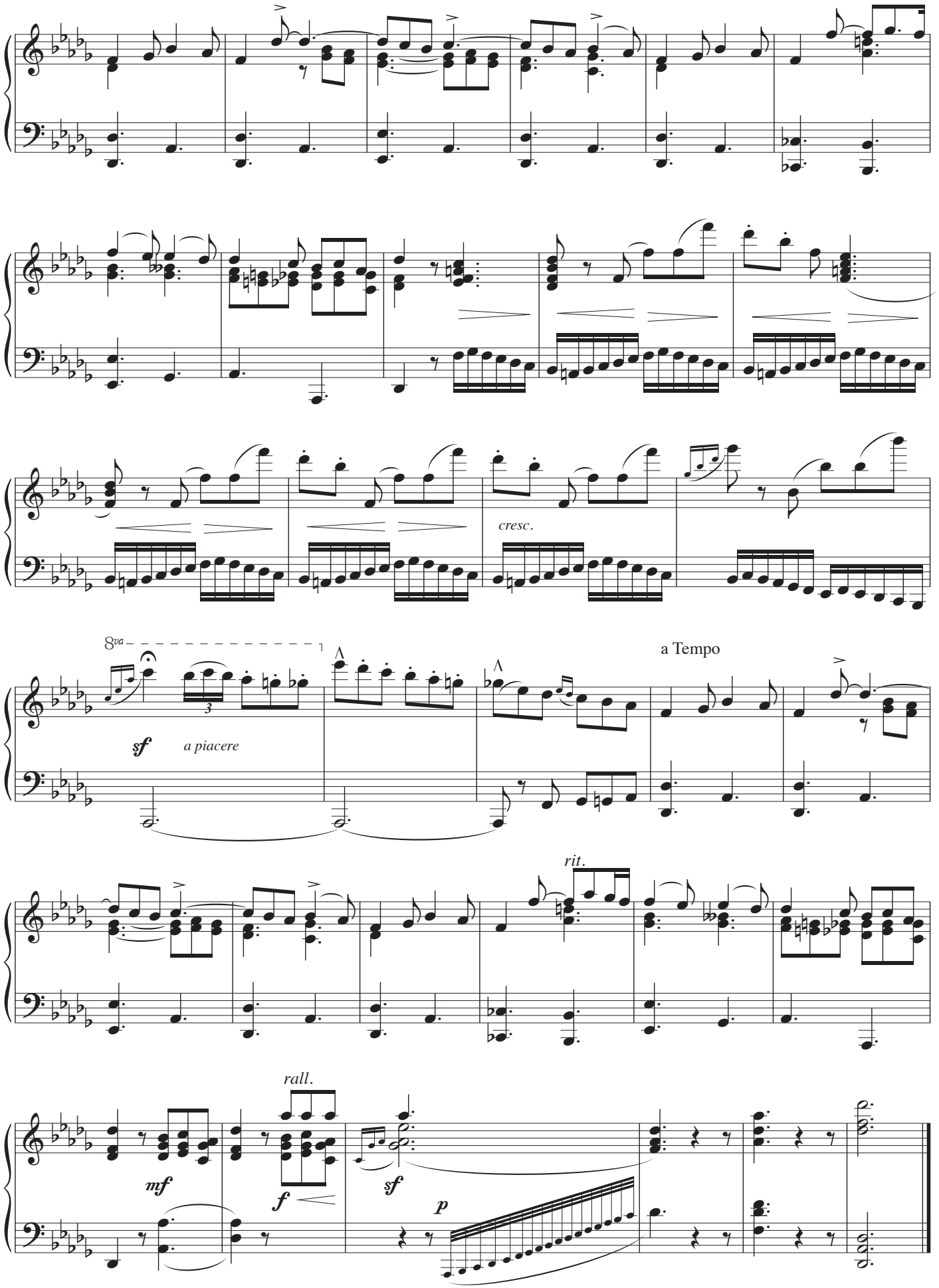
Meditación

a los señores A. Bethencourt é Hijos, 1887 [opus 28]

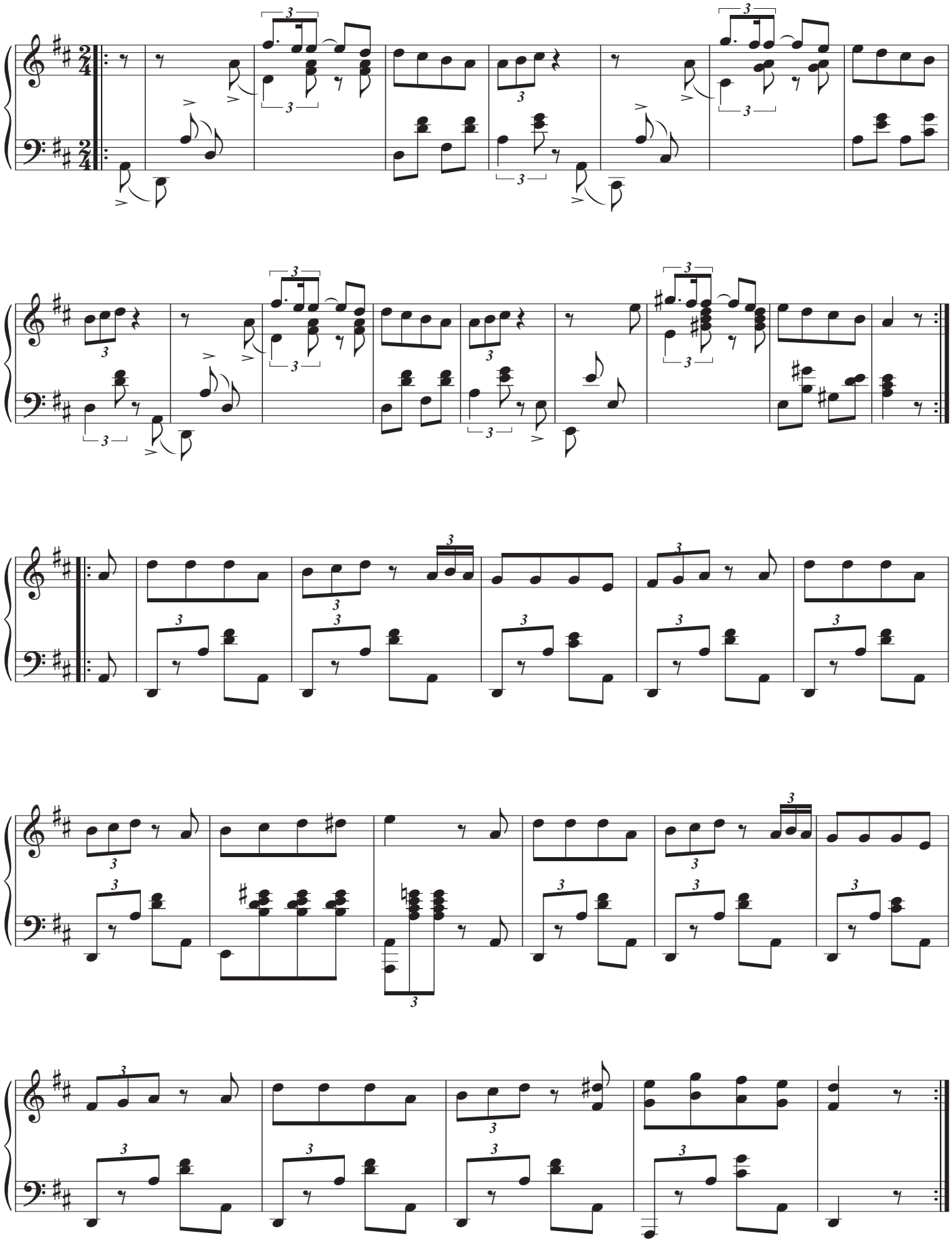



rit.
tr
8va
p
tr
rall.
pp
cresc.
dim.
p
f
rall.
pp


mf
f
dim.
rall.
pp
Cadenza a capriccio
8va
8vb
tr
sf


8va
sf
a piacere
cresc.
a Tempo
rit.
rall.
mf
f
sf
p

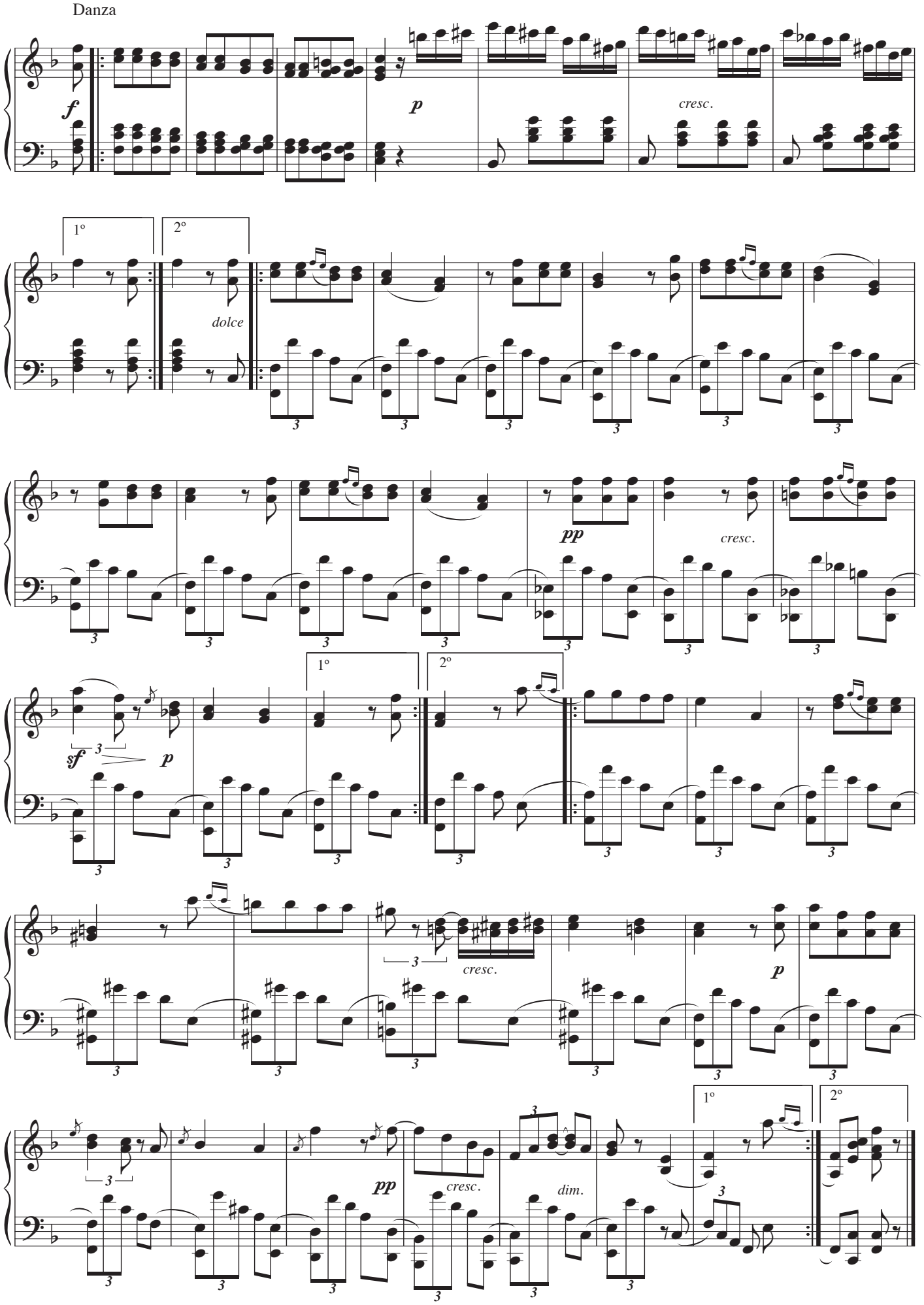
Merengue



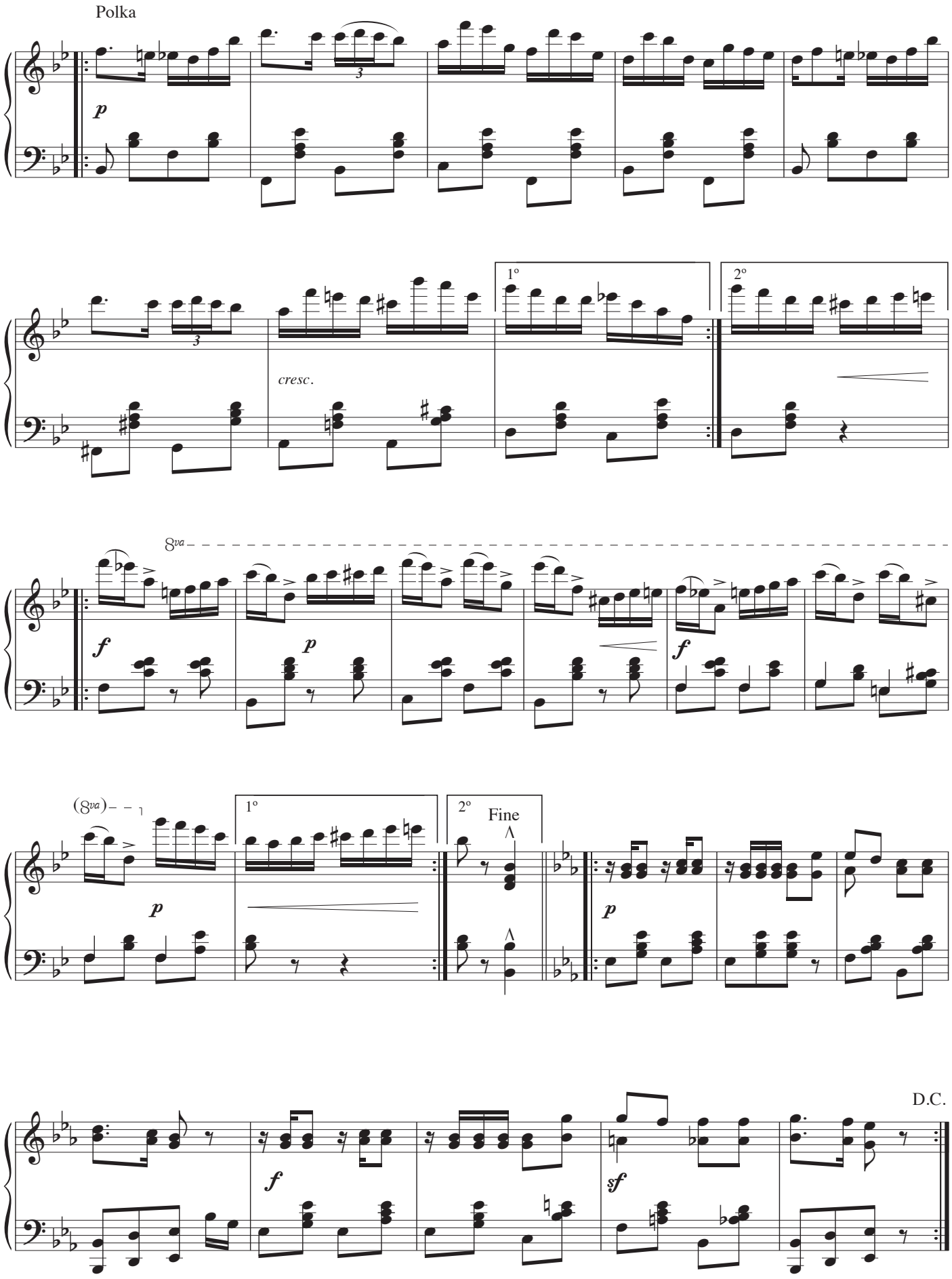
(Merengue is a shortened version of "El Aguinaldo" (p. 7)

Nana

Danza

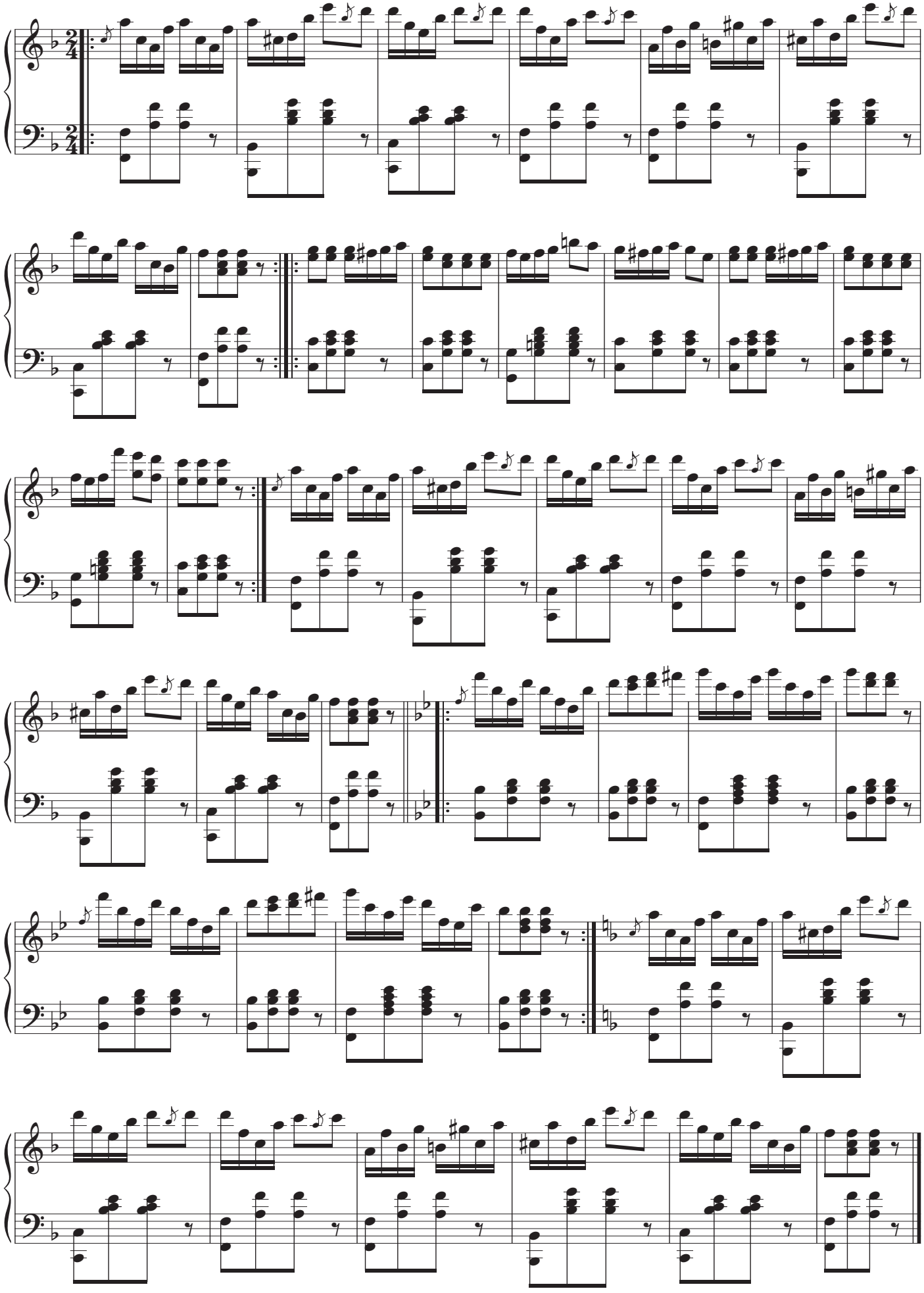

f
p
cresc.
1º
2º
dolce
pp
cresc.
sf
p
1º
2º
cresc.
p
pp
cresc.
dim.
1º
2º

Nelly

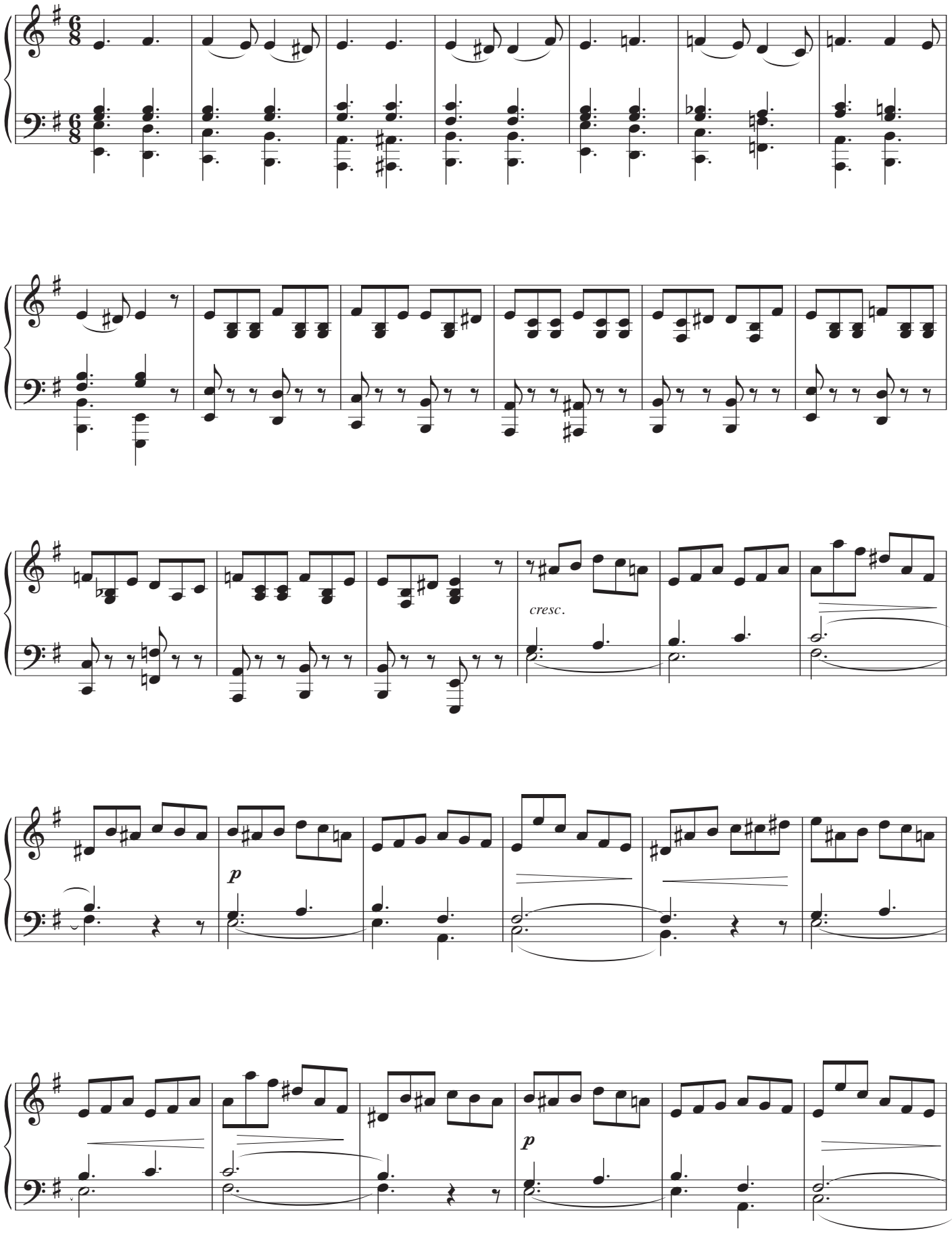


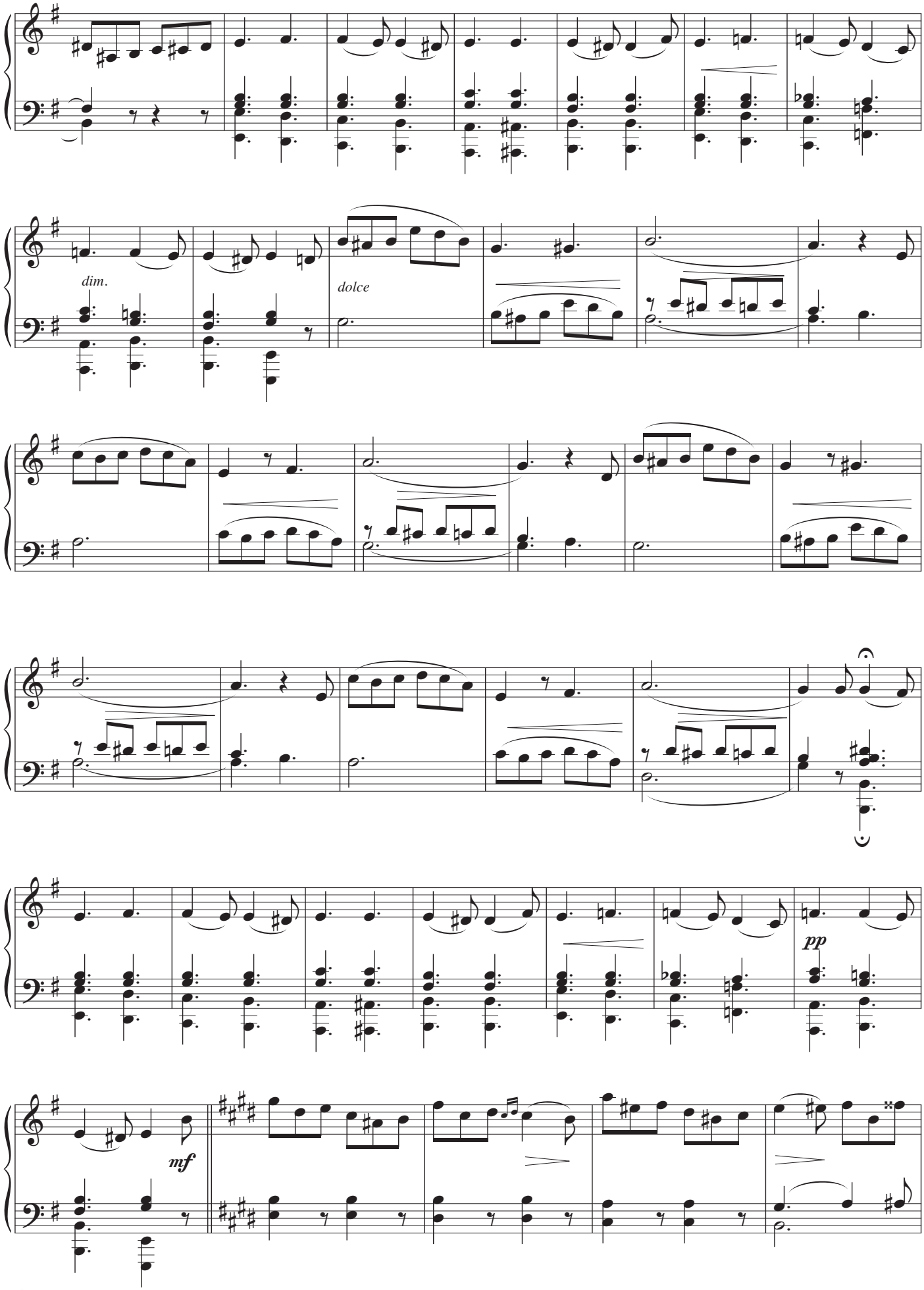
El Neveri

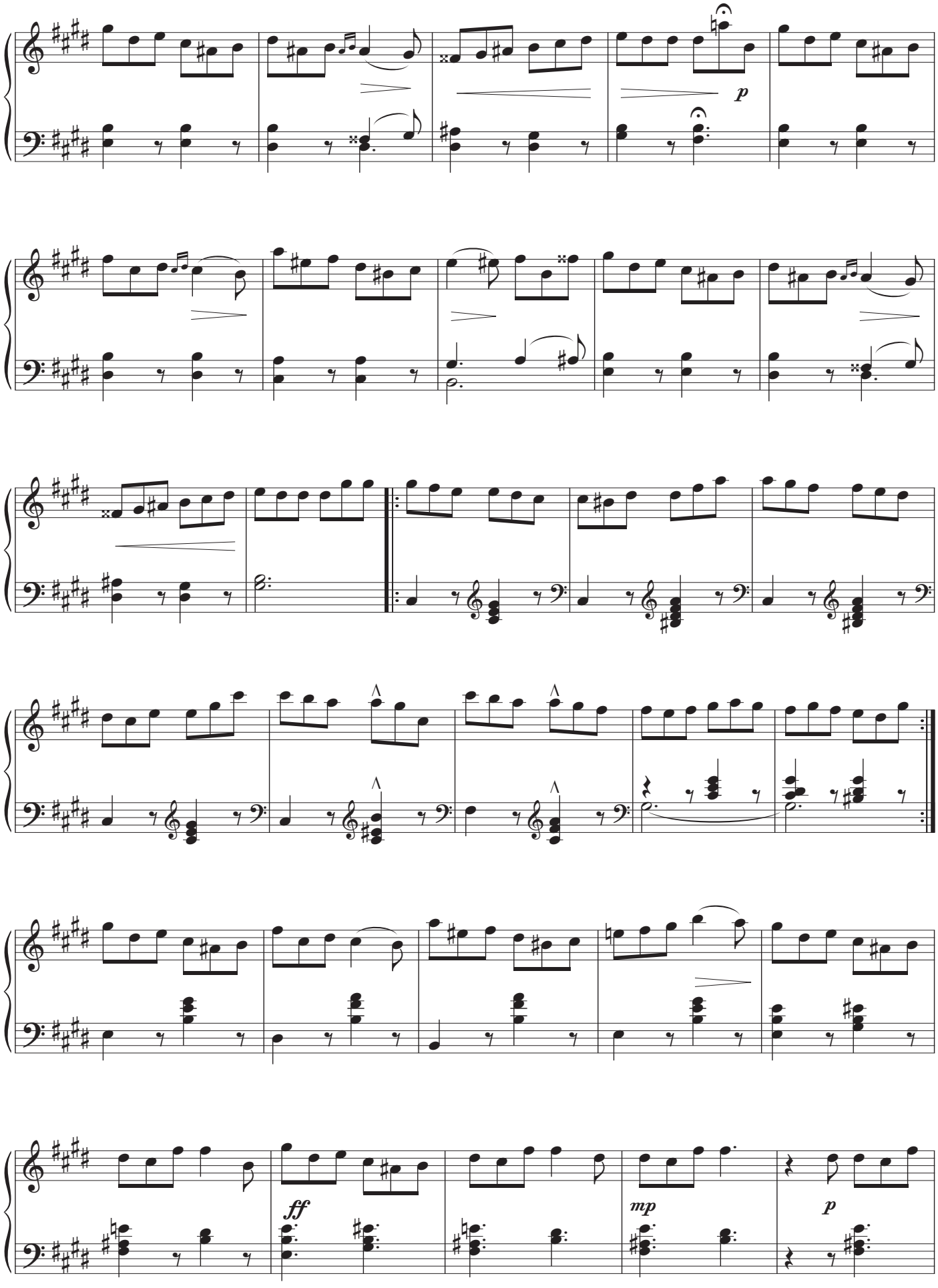
Polka

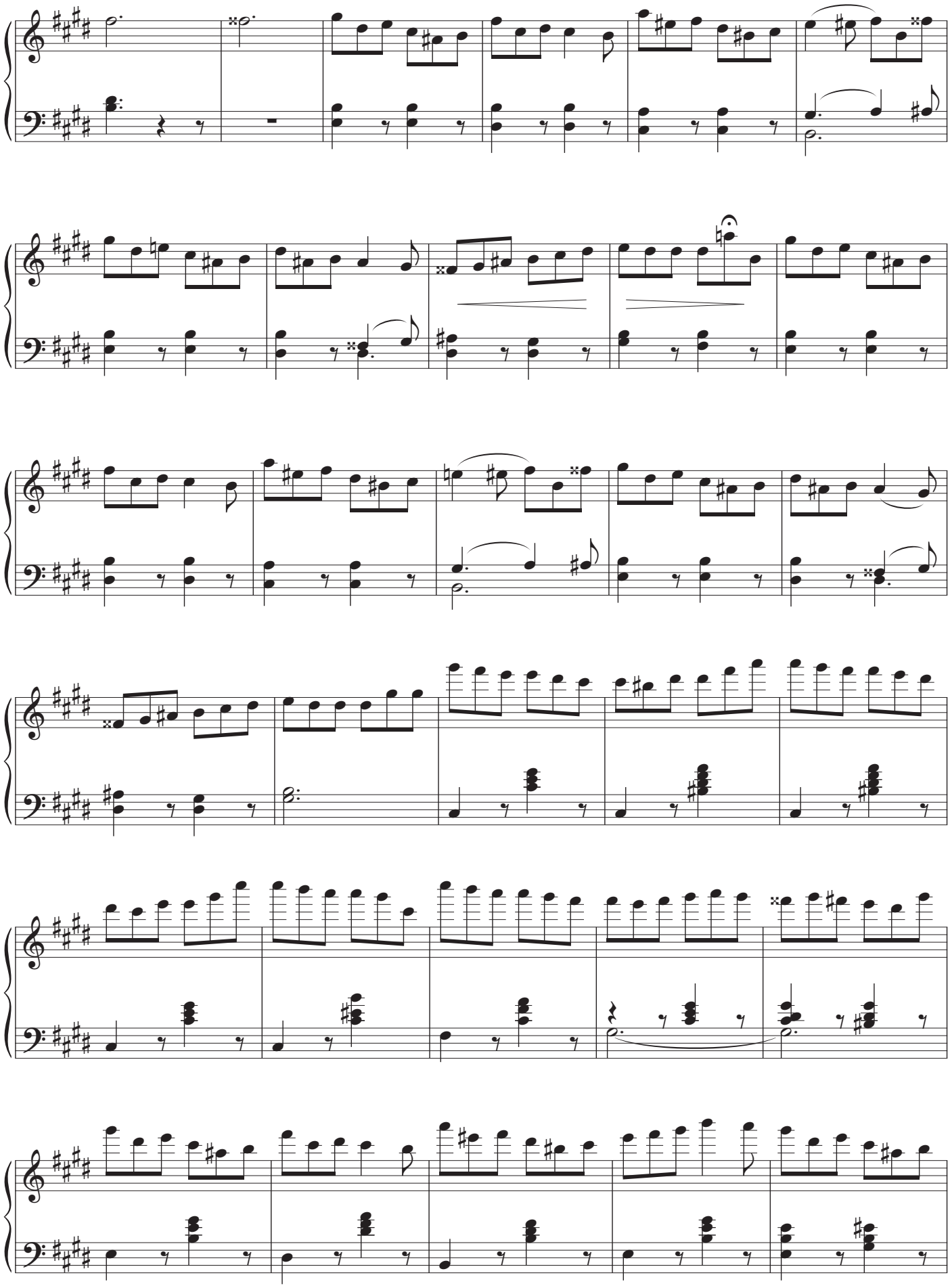


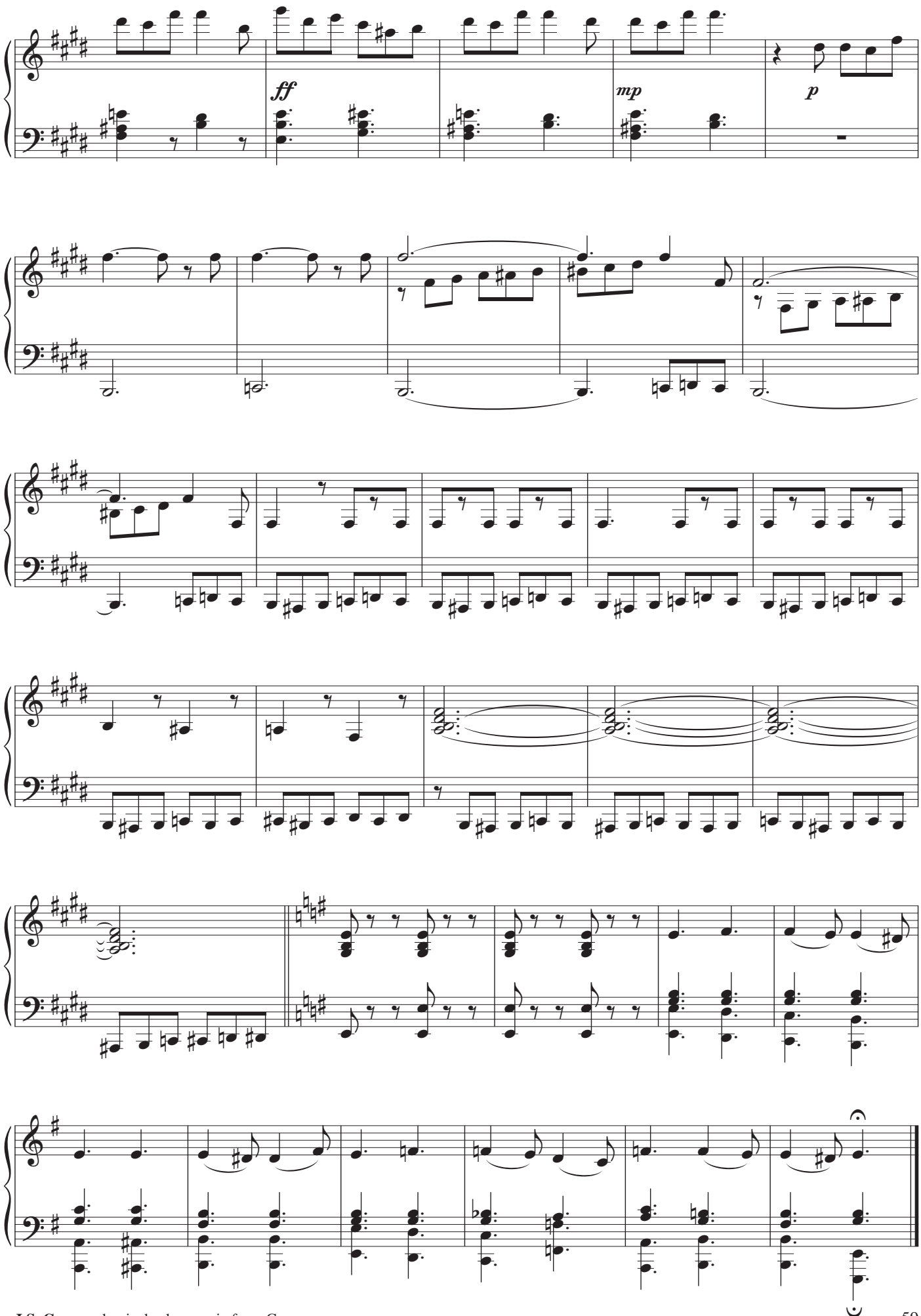
Nocturne




dim.
dolce
pp
mf


p
ff
mp
p



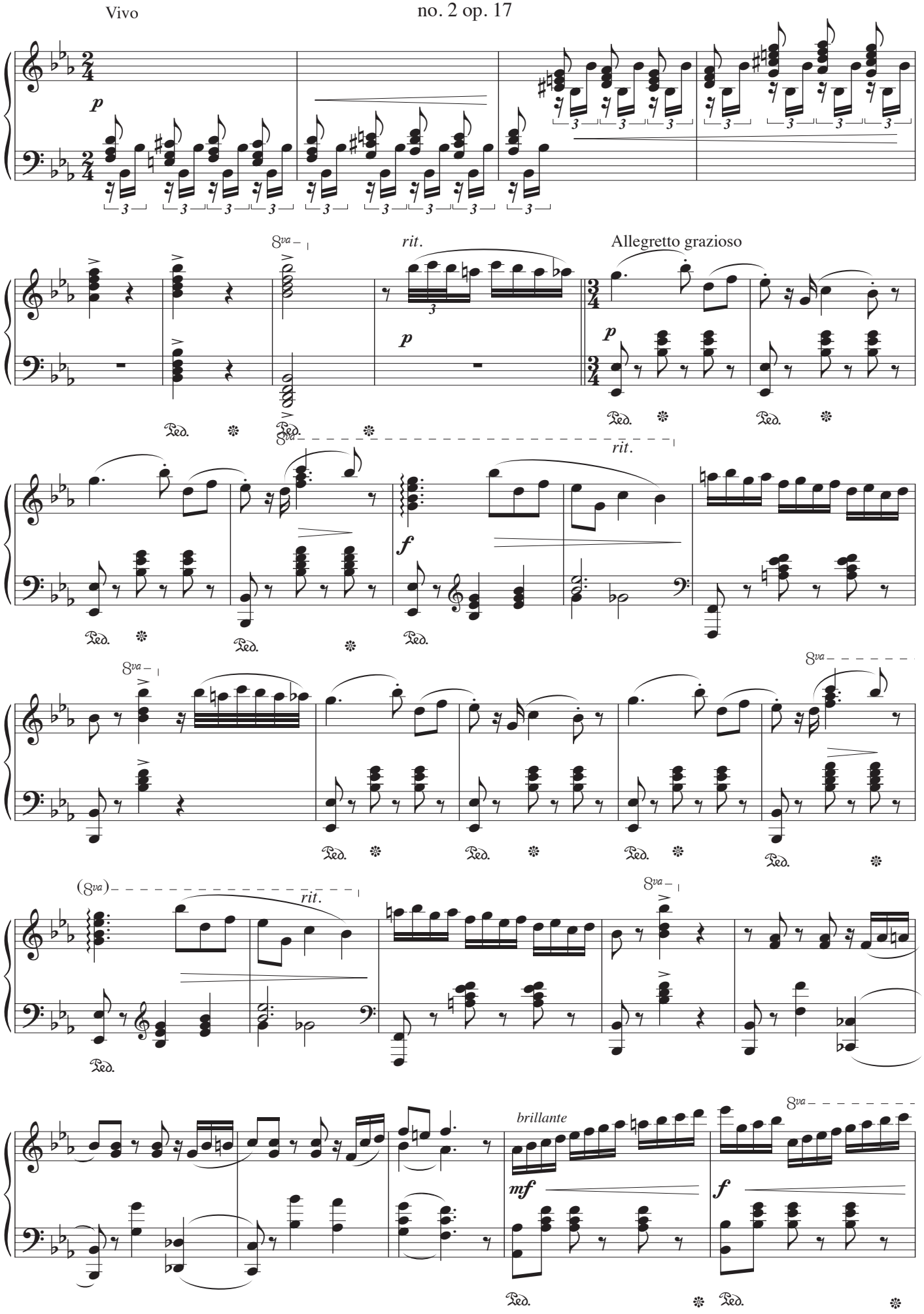

ff
mp
p

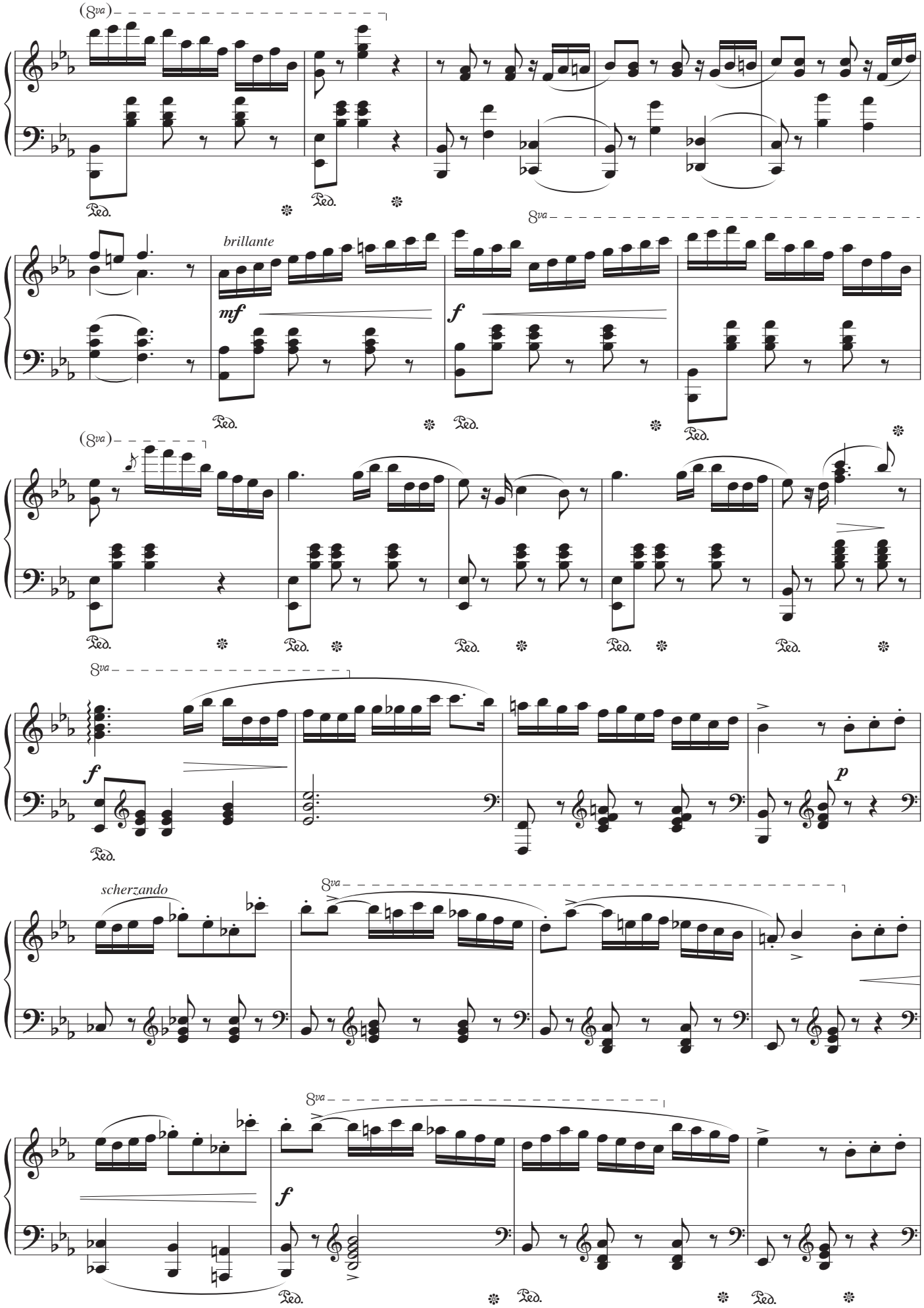
Mazurka

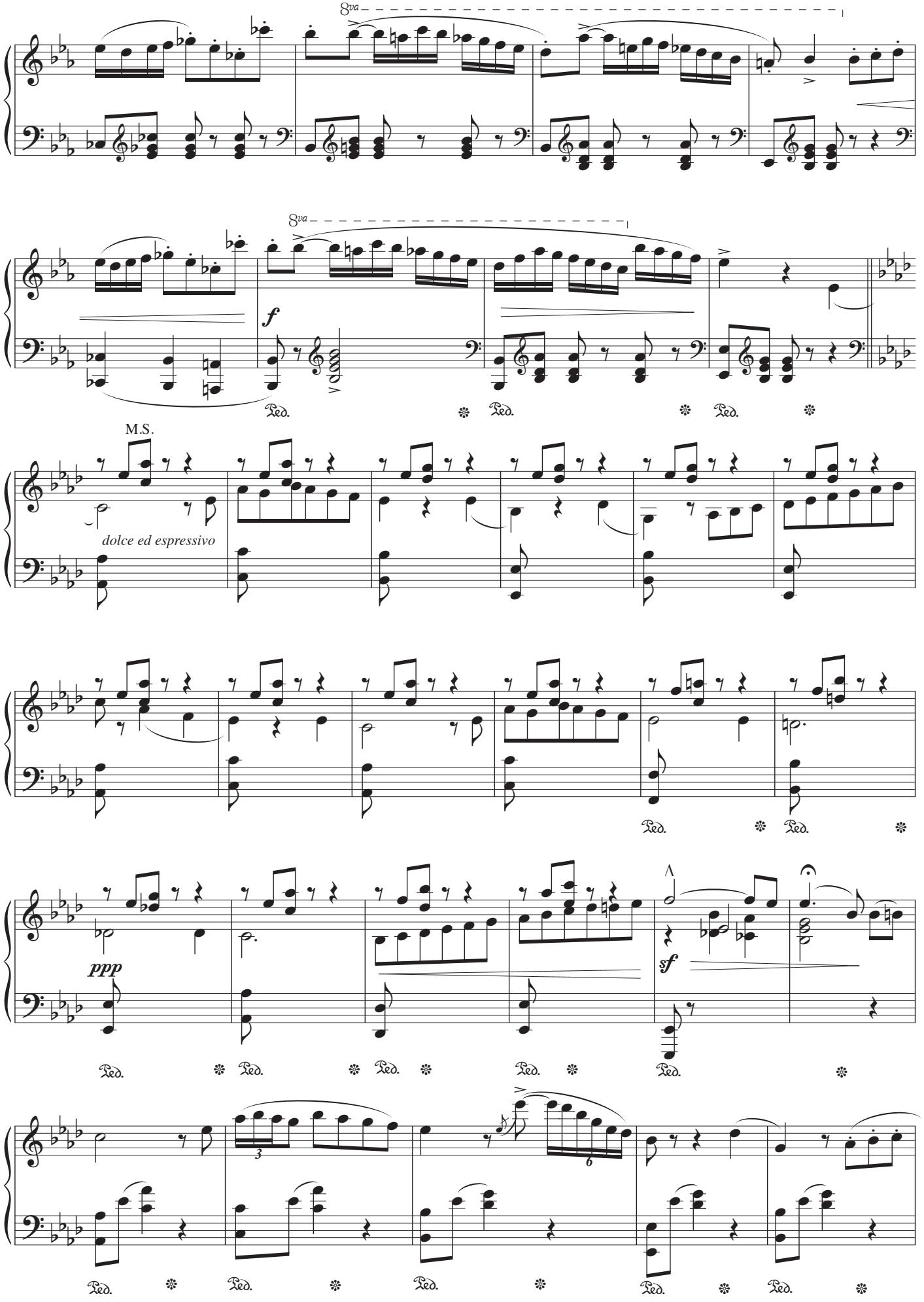
Vivo

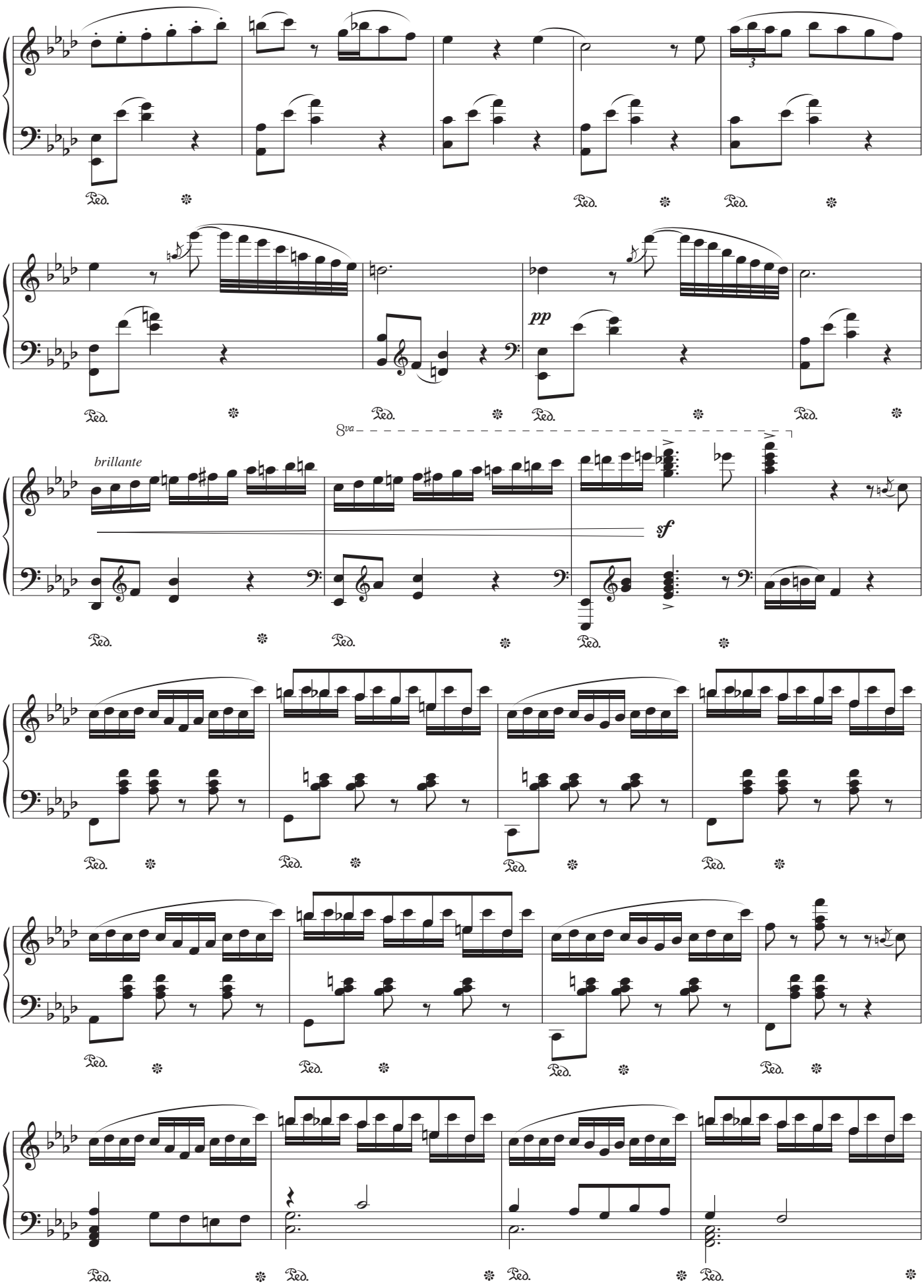
Nocturne

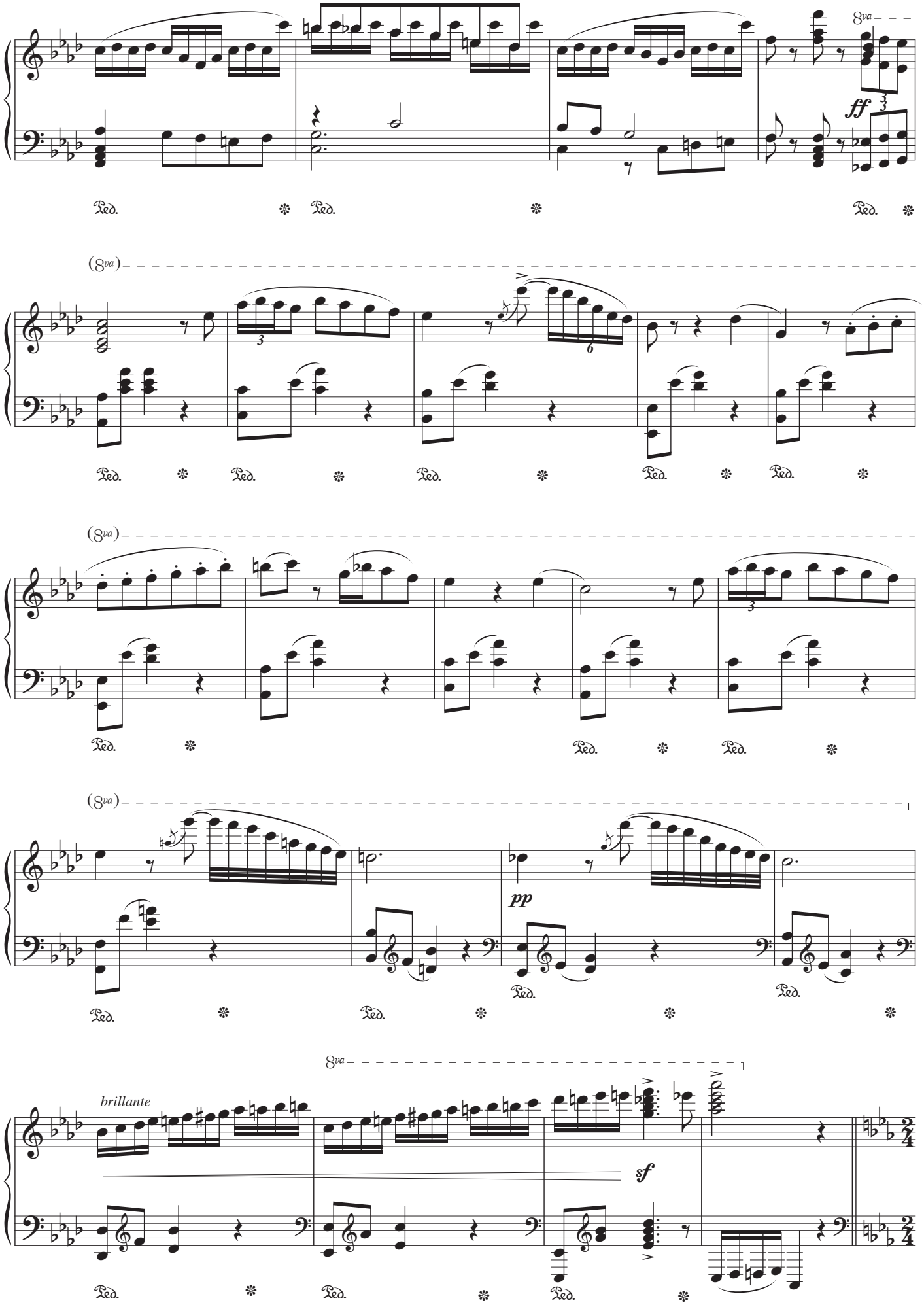
no. 2 op. 17

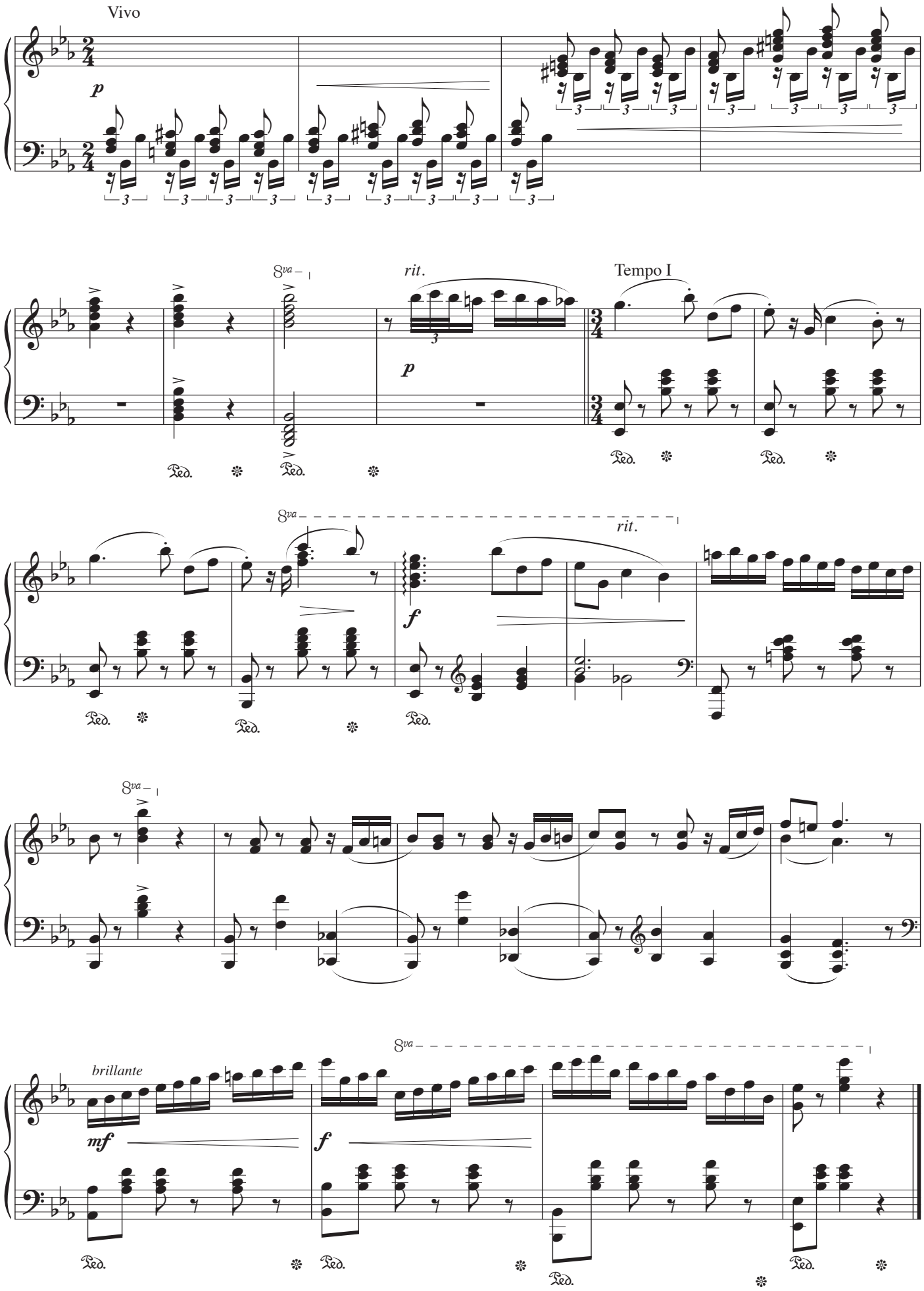



(8va)
Ped.
8va
brillante
mf
f
p
scherzando


8va
8va
f
Ped.
M.S.
dolce ed espressivo
ppp
sf
3
6

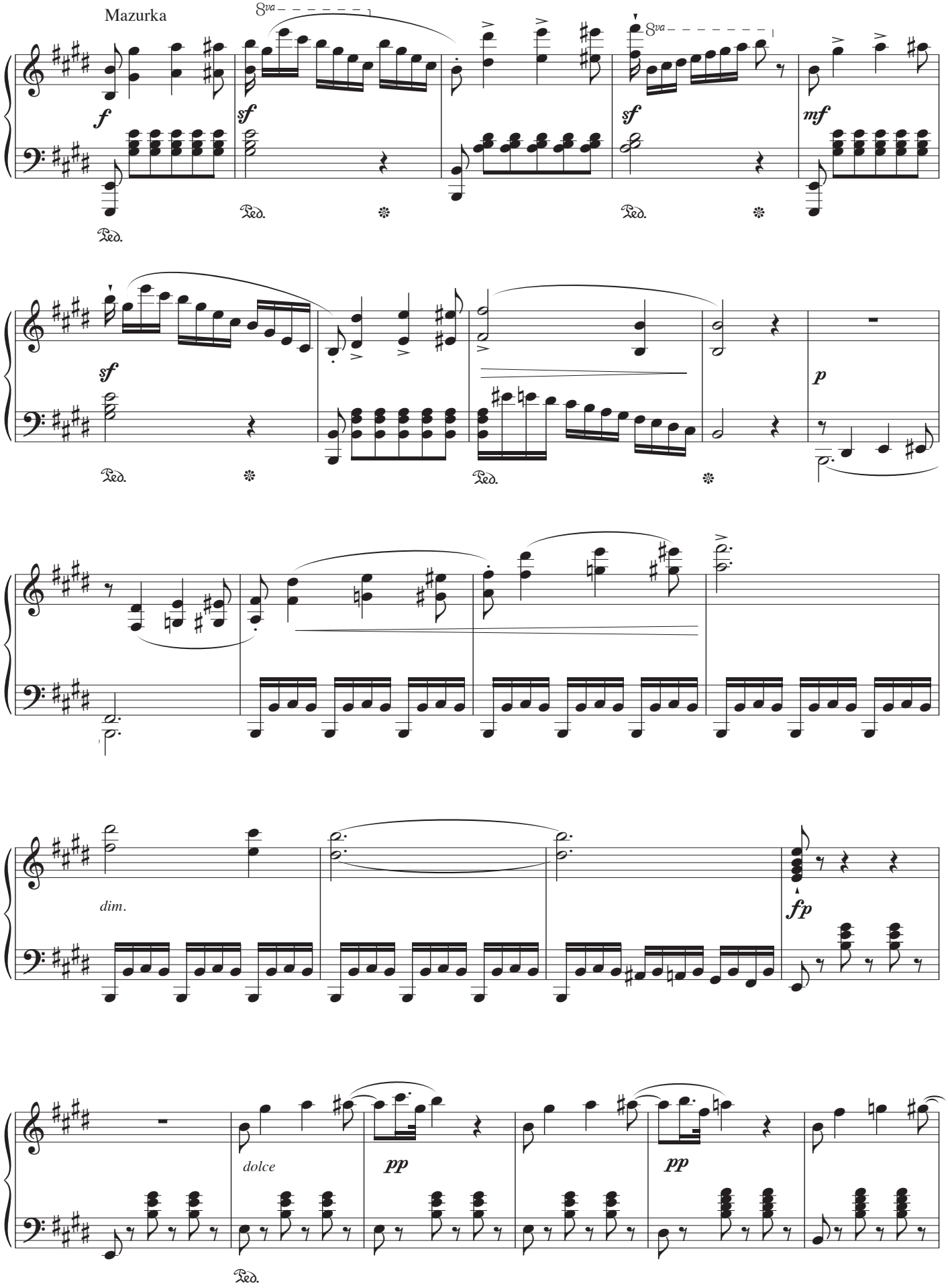

brillante
pp
8va
sf
Ped.

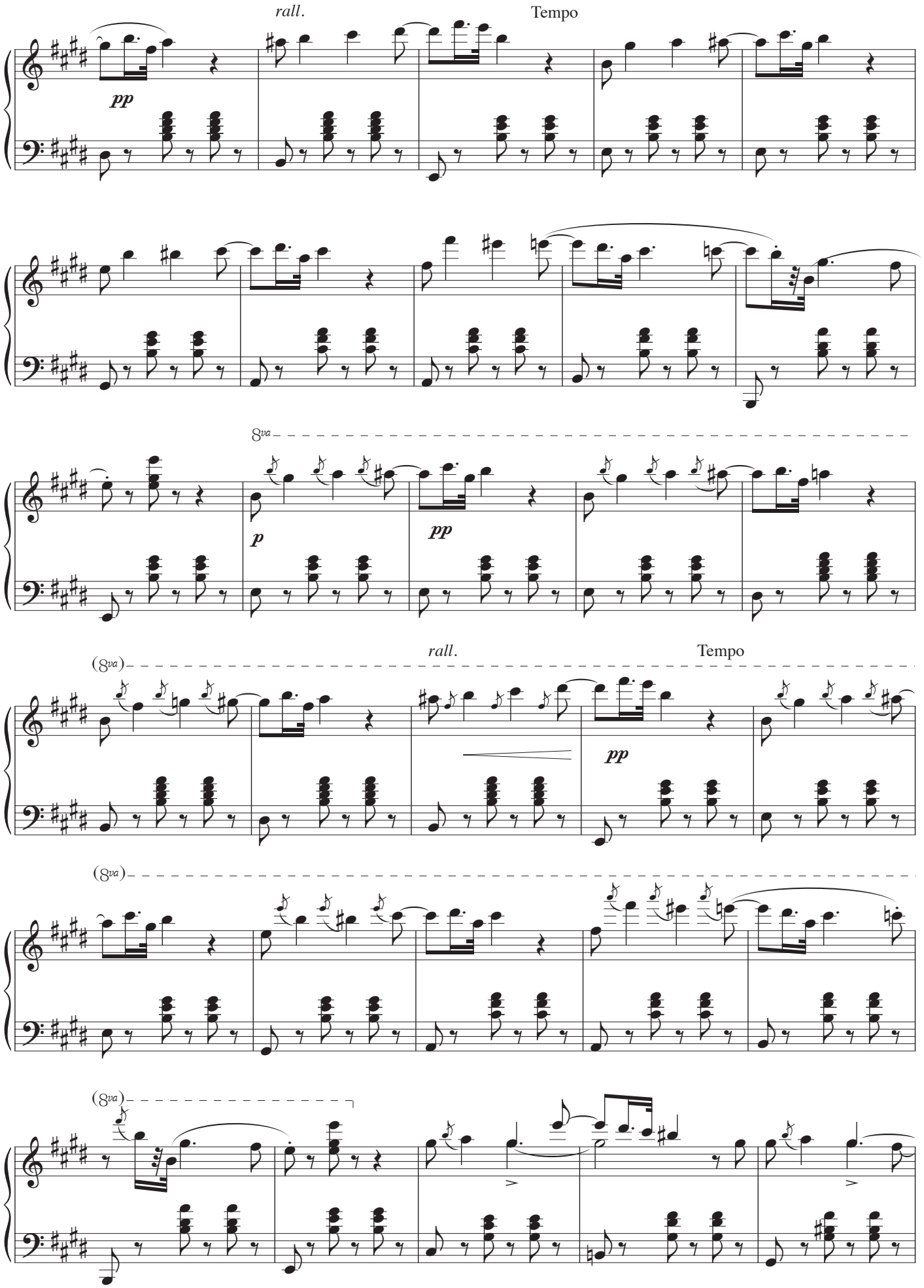

8va
ff
Ped.
(8va)
pp
brillante
sf

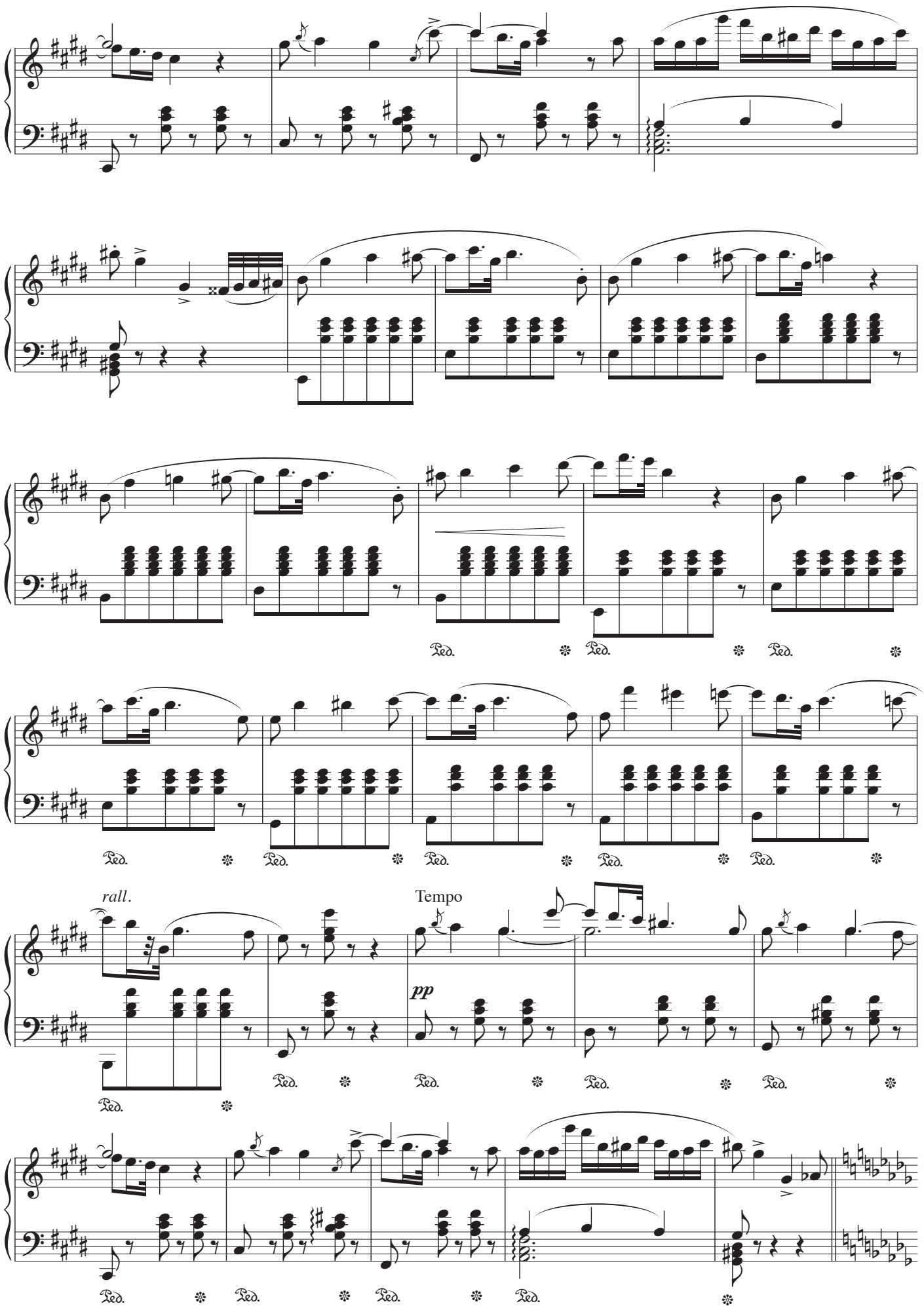

Vivo
p
8va
rit.
Tempo I
p
Ped.
8va
rit.
f
Ped.
8va
brillante
mf
f
8va
Ped.

Nocturne

no. 3 op. 18




rall.
Tempo
pp
8va
p
pp
rall.
Tempo
(8va)
pp
(8va)
(8va)


rall.
Tempo
pp

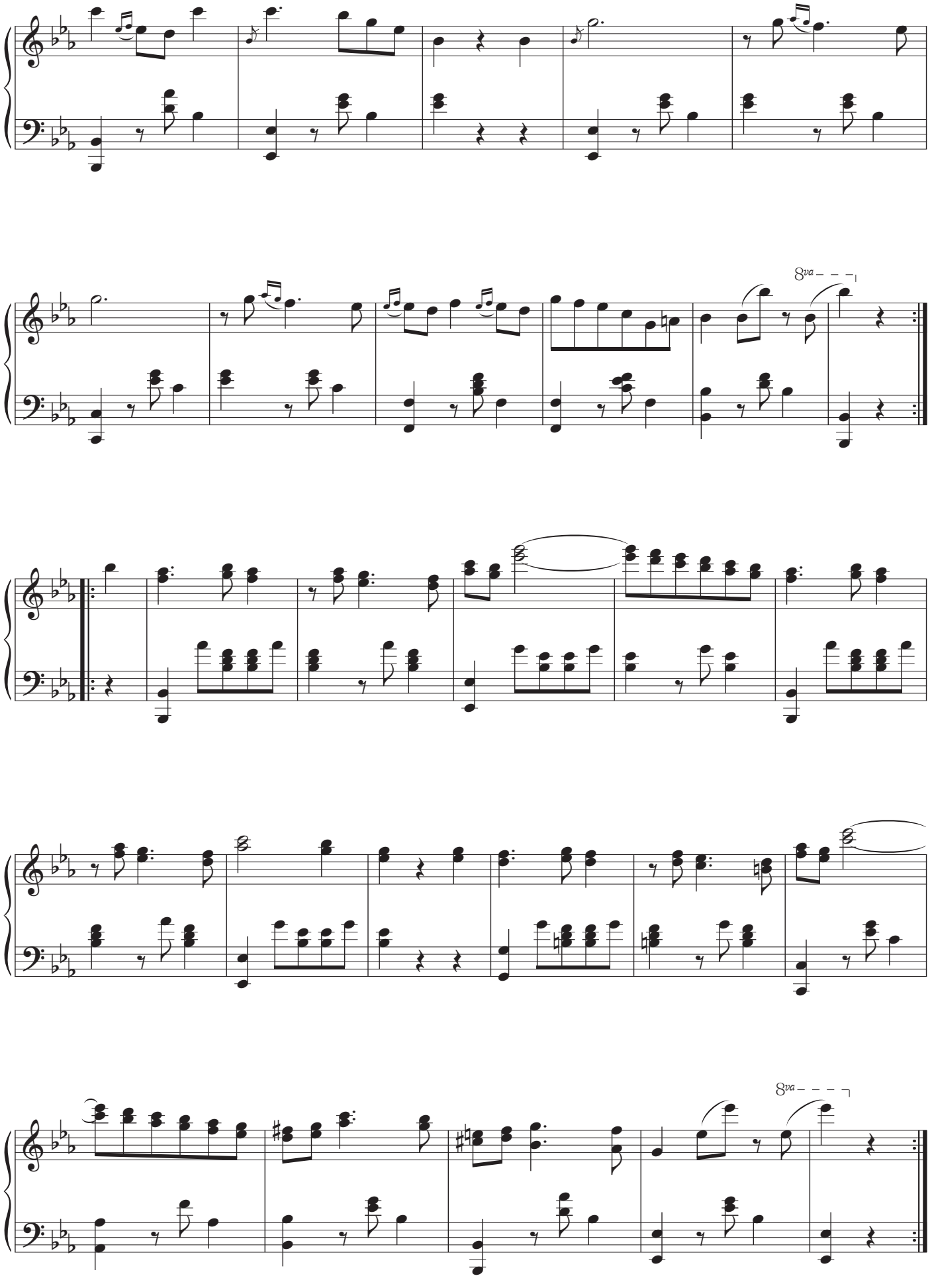
poco meno

p

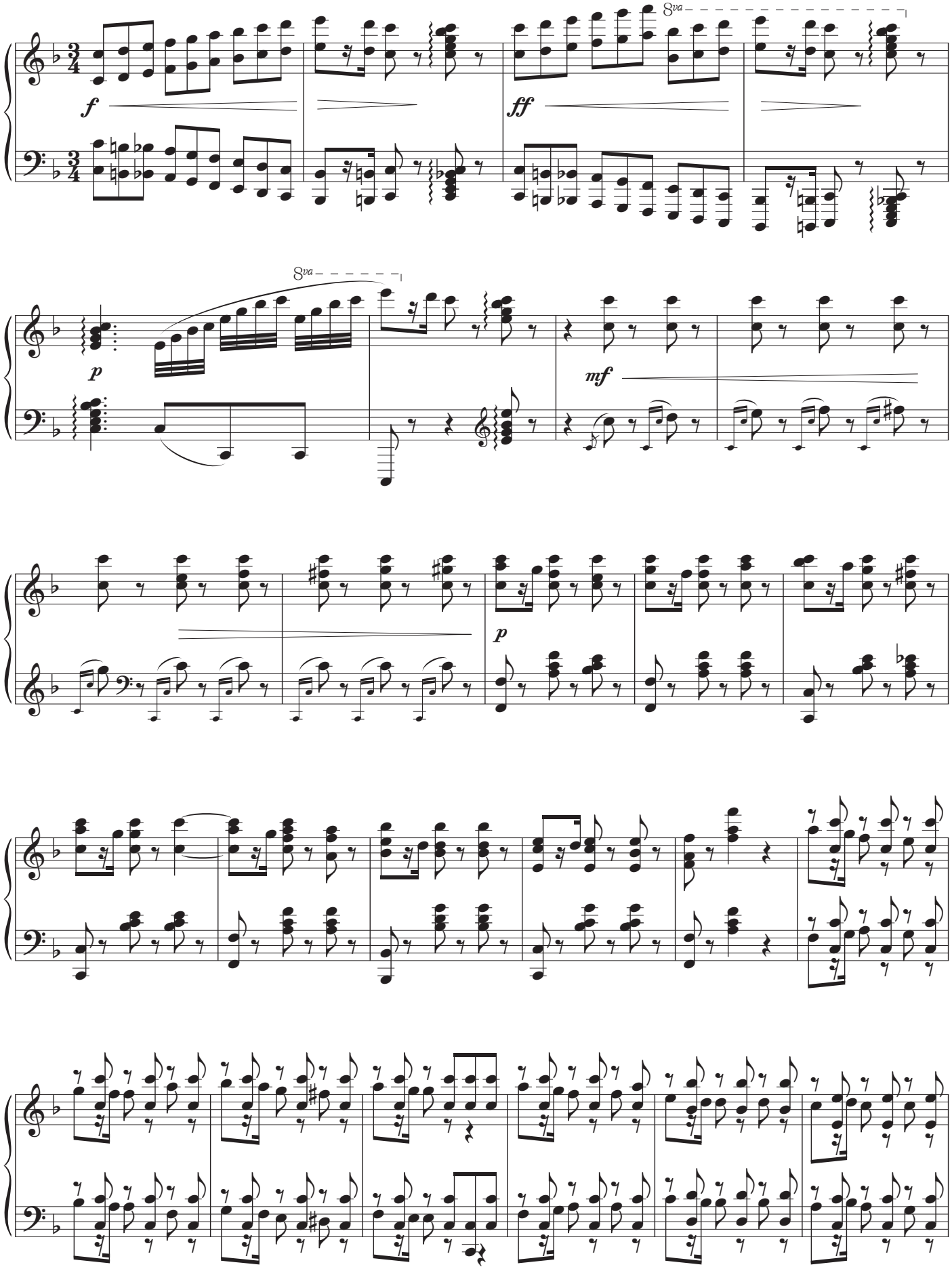
manuscript
incomplete

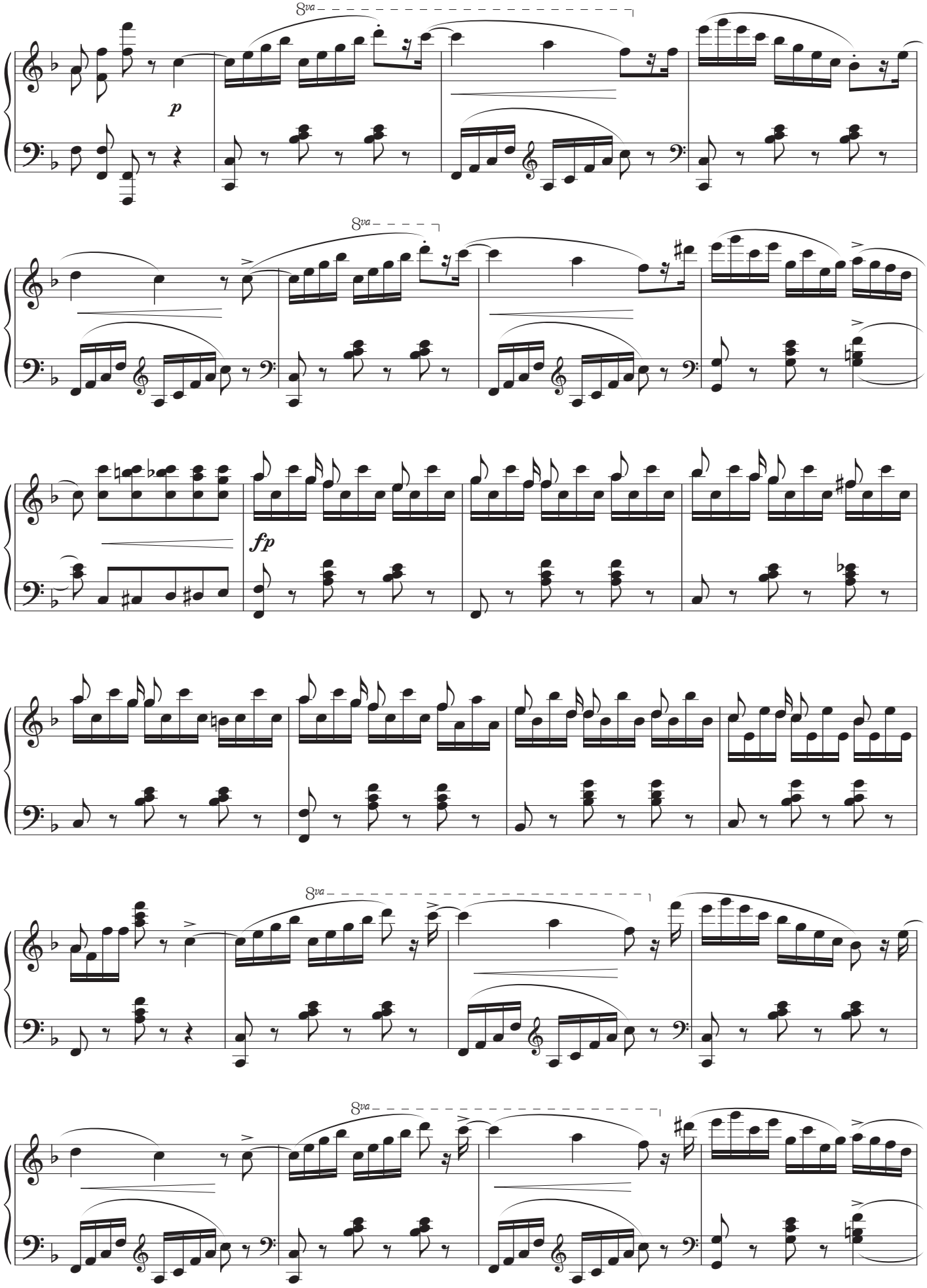
Ojos Azules

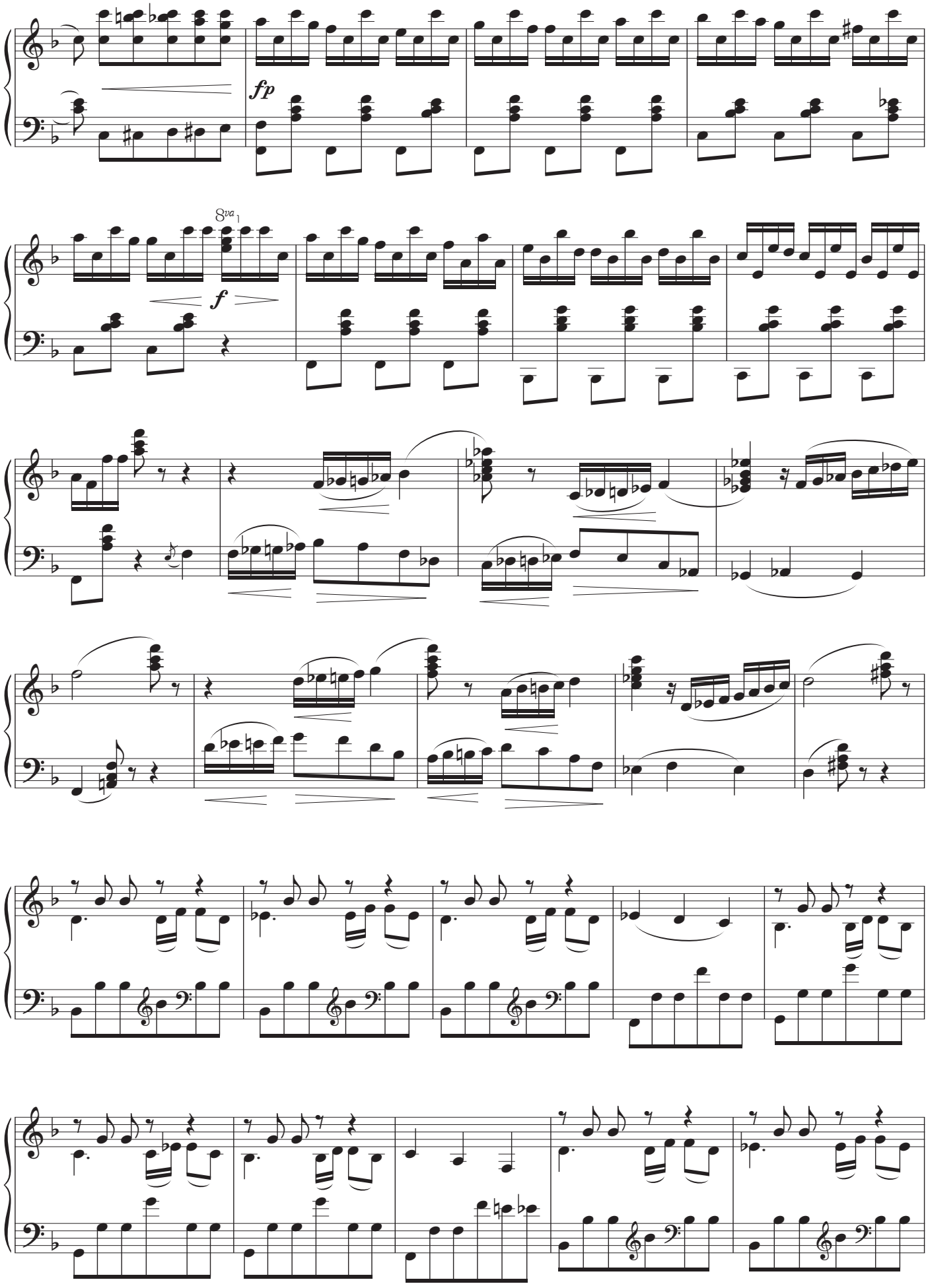
Valse

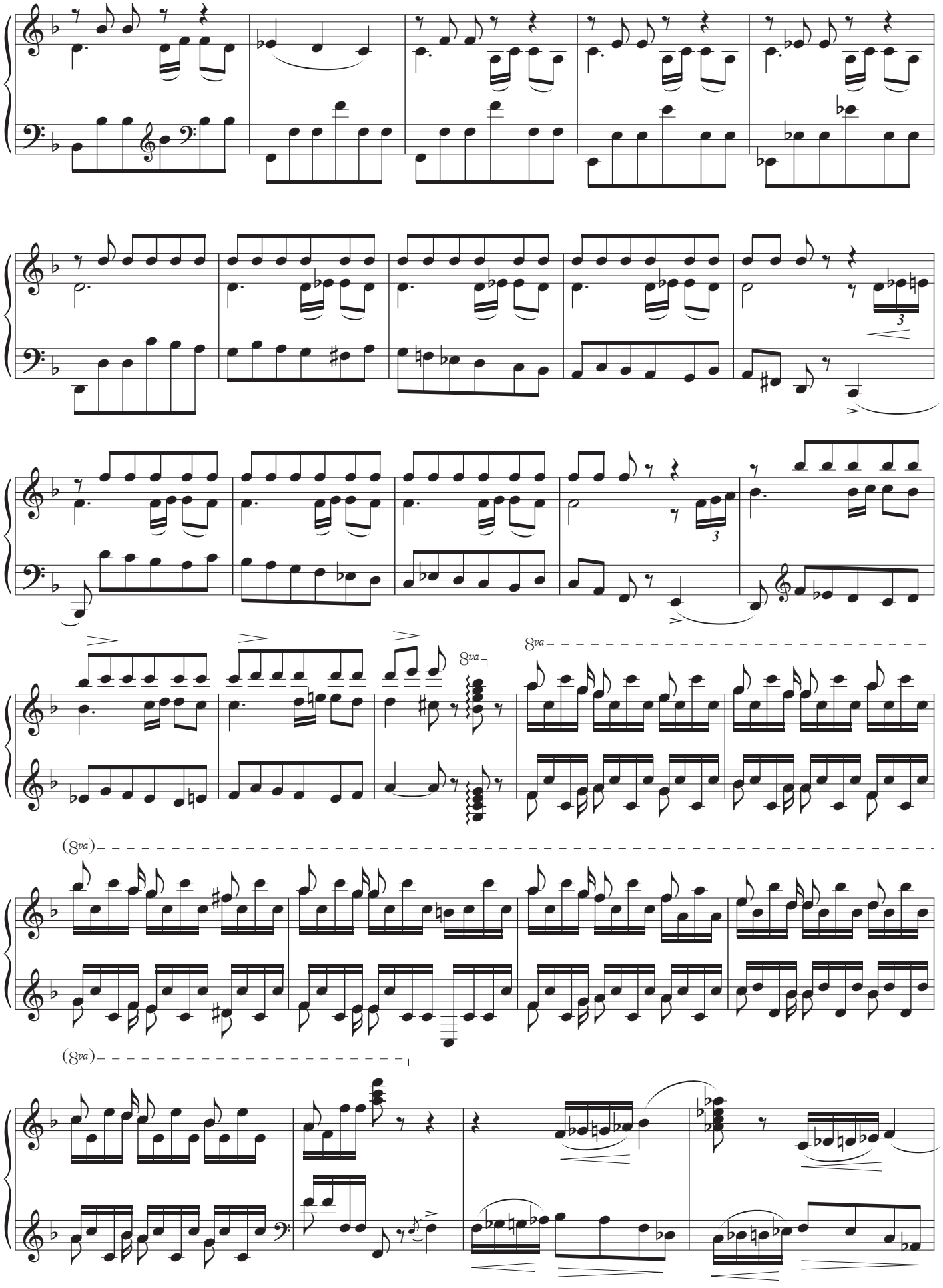

8va
8va

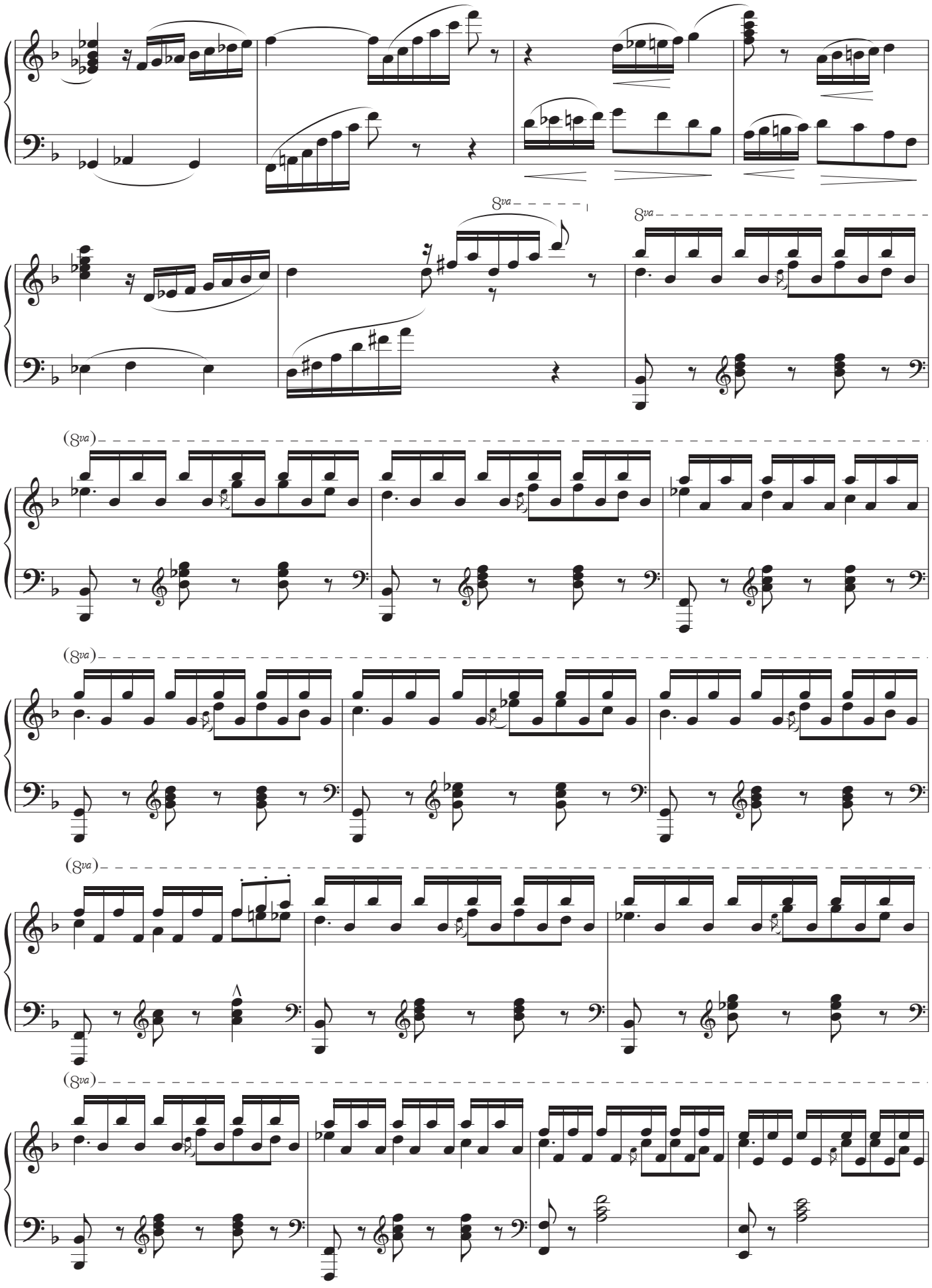
Oranje-Nassau

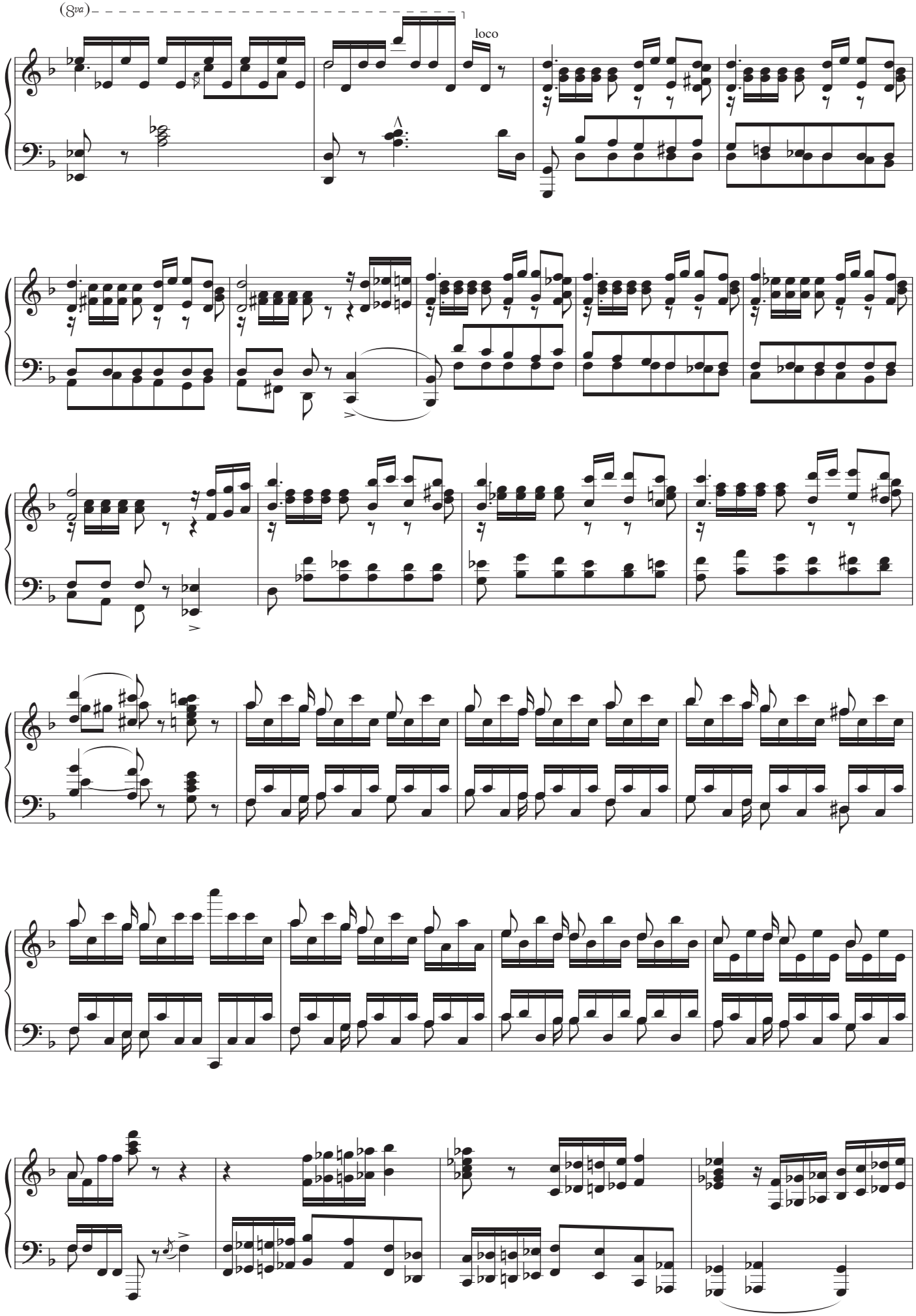


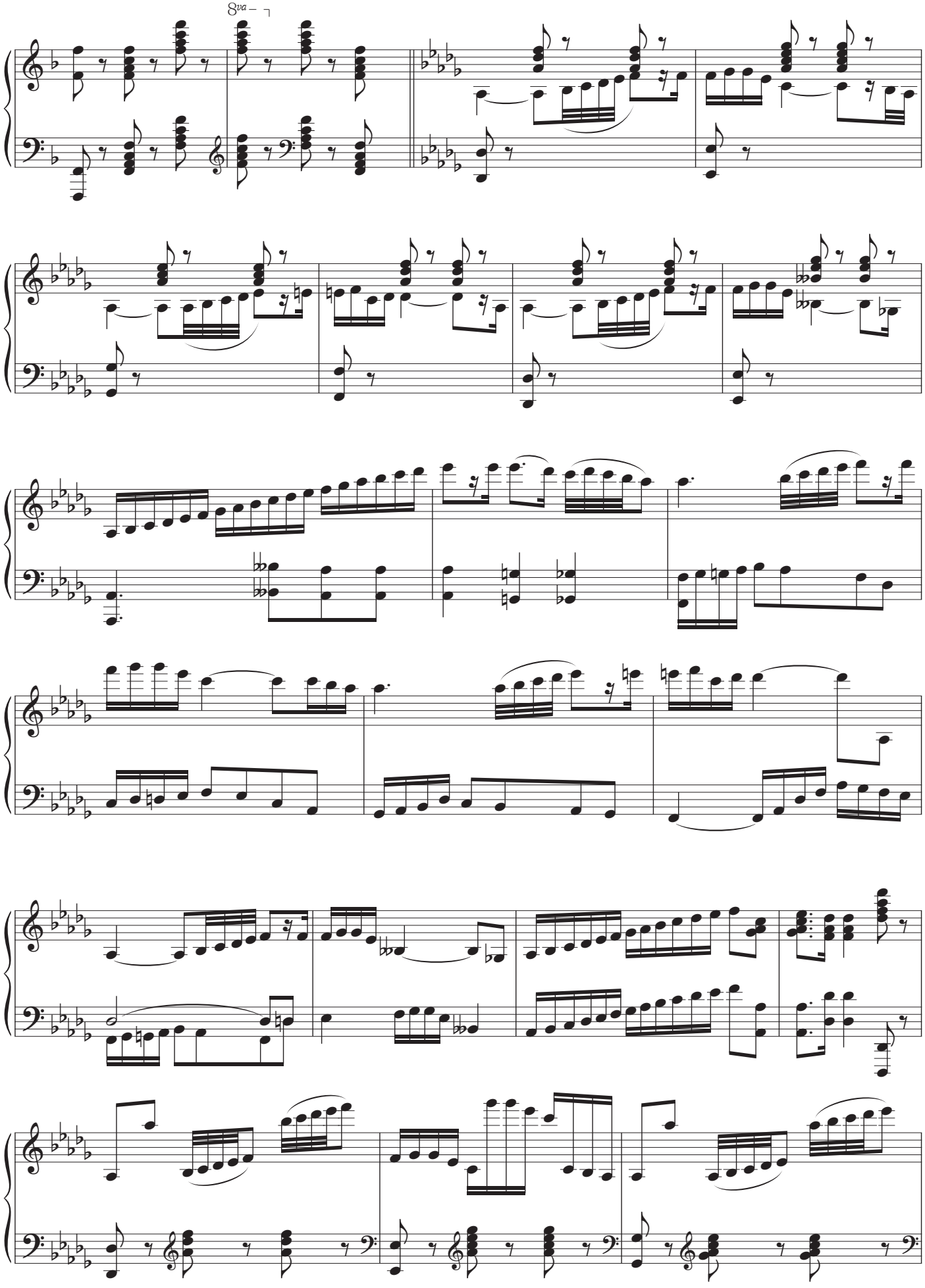

8va
p
8va
fp
8va
8va

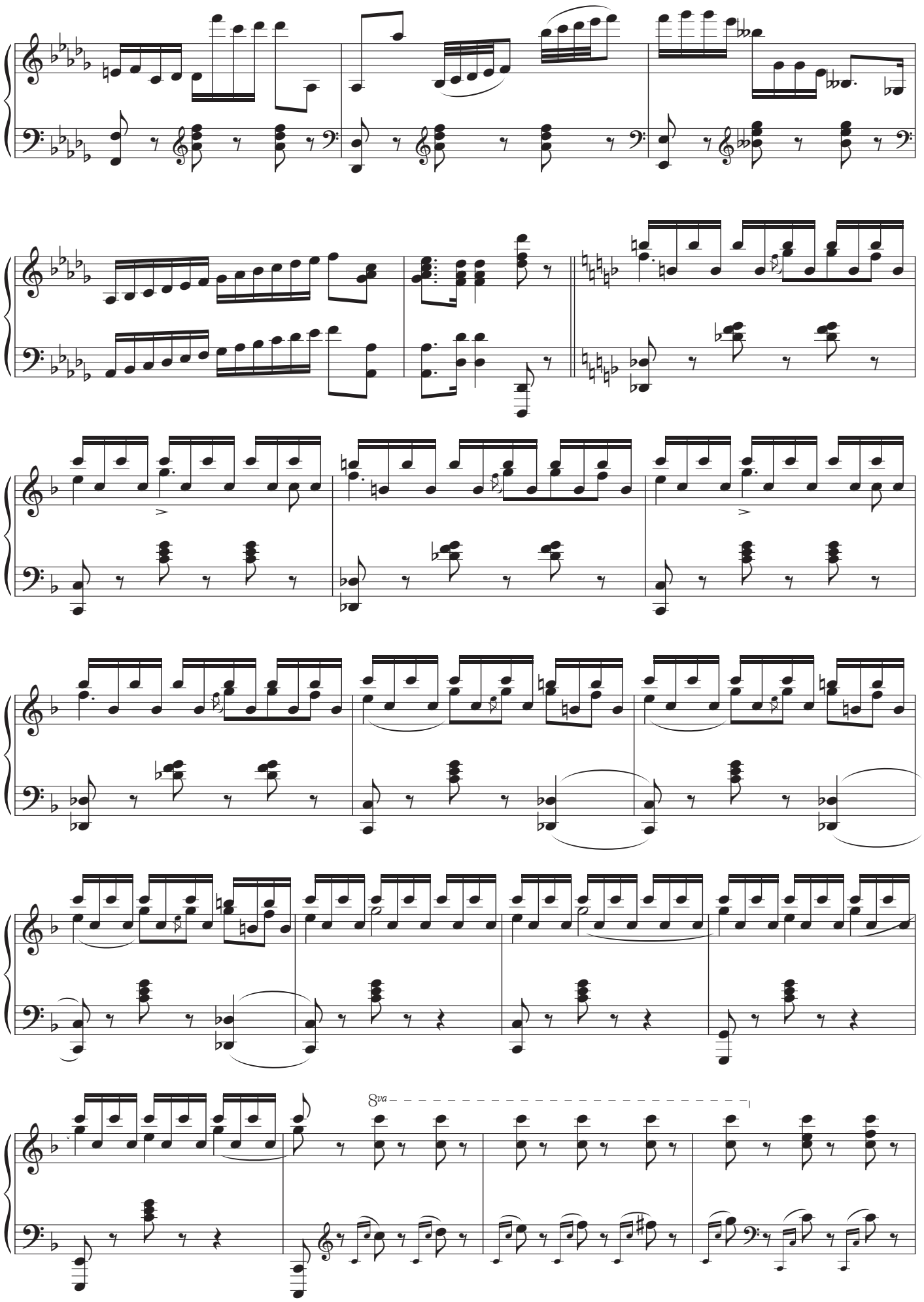

fp
8va
f

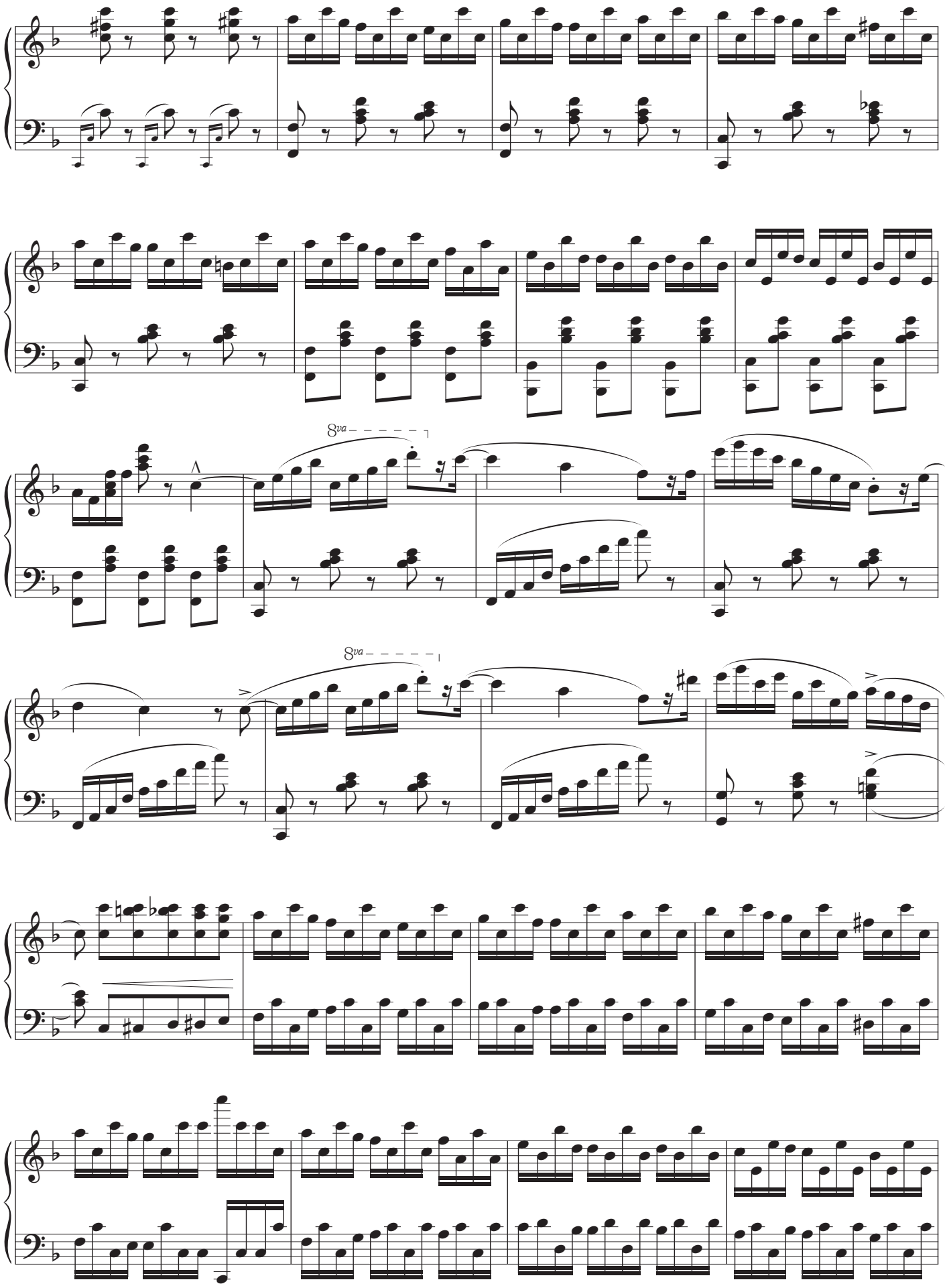

8va
8va
(8va)
(8va)

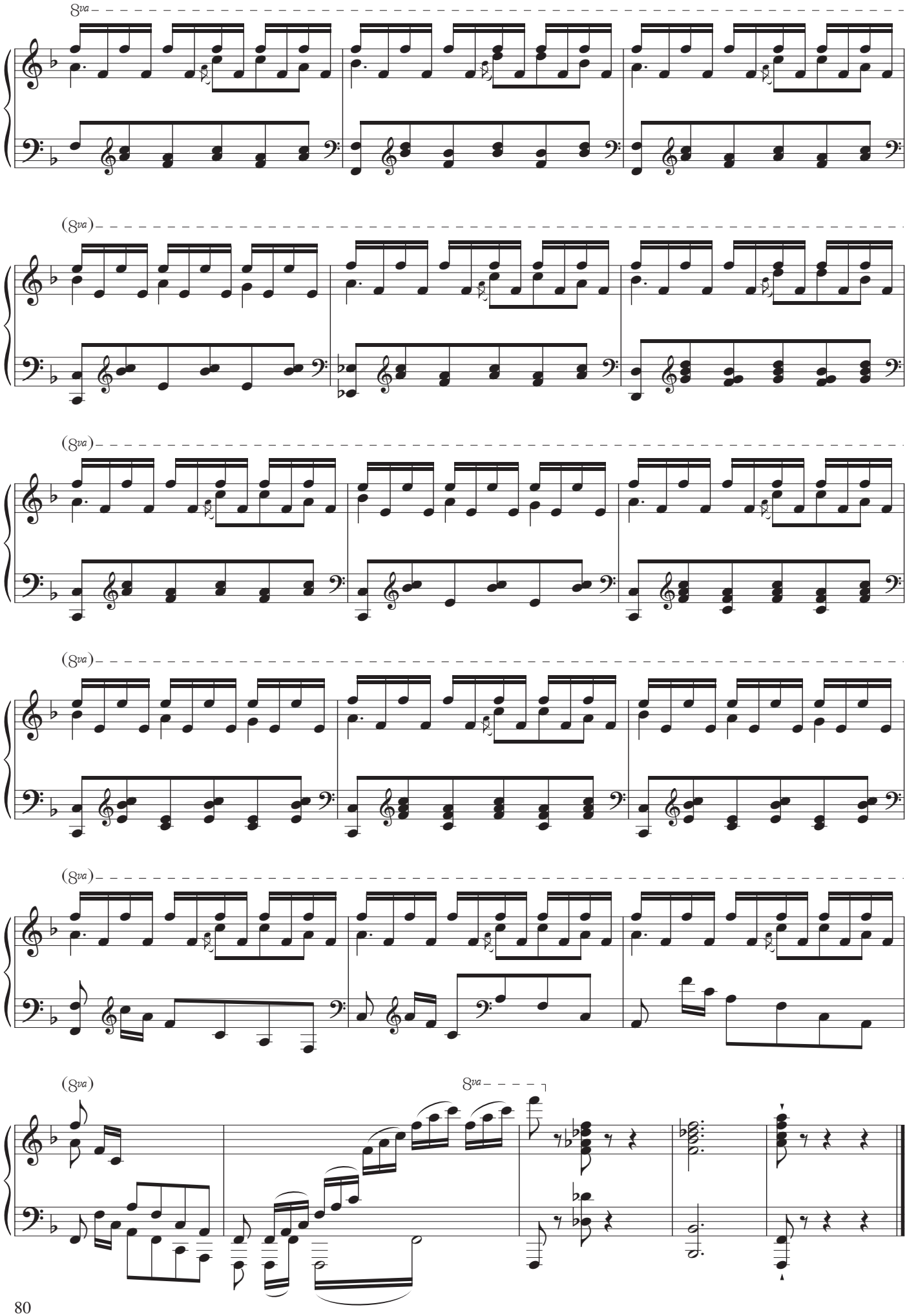

8va
8va
(8va)
(8va)
(8va)
(8va)


(8va)
loco

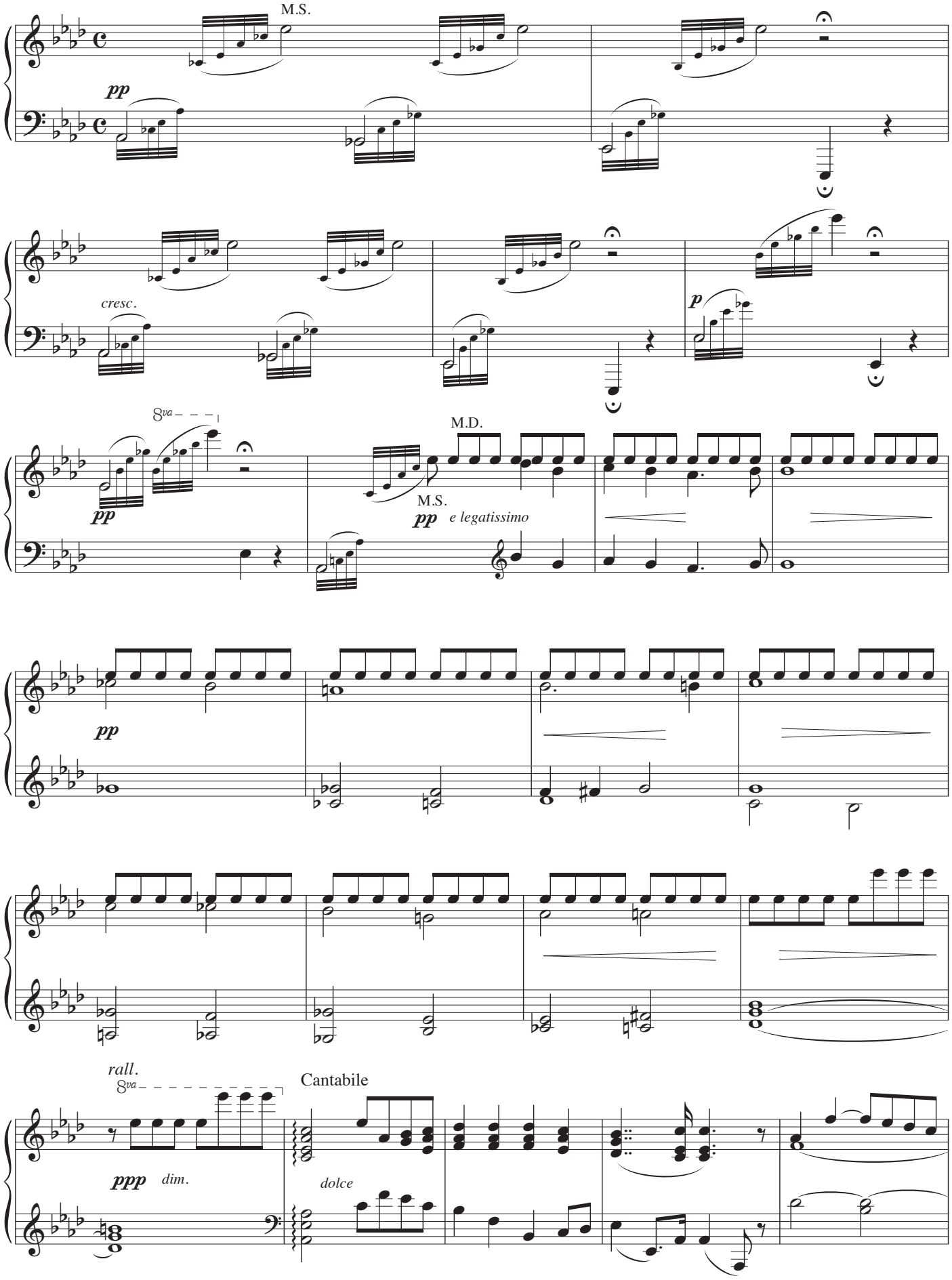

8va

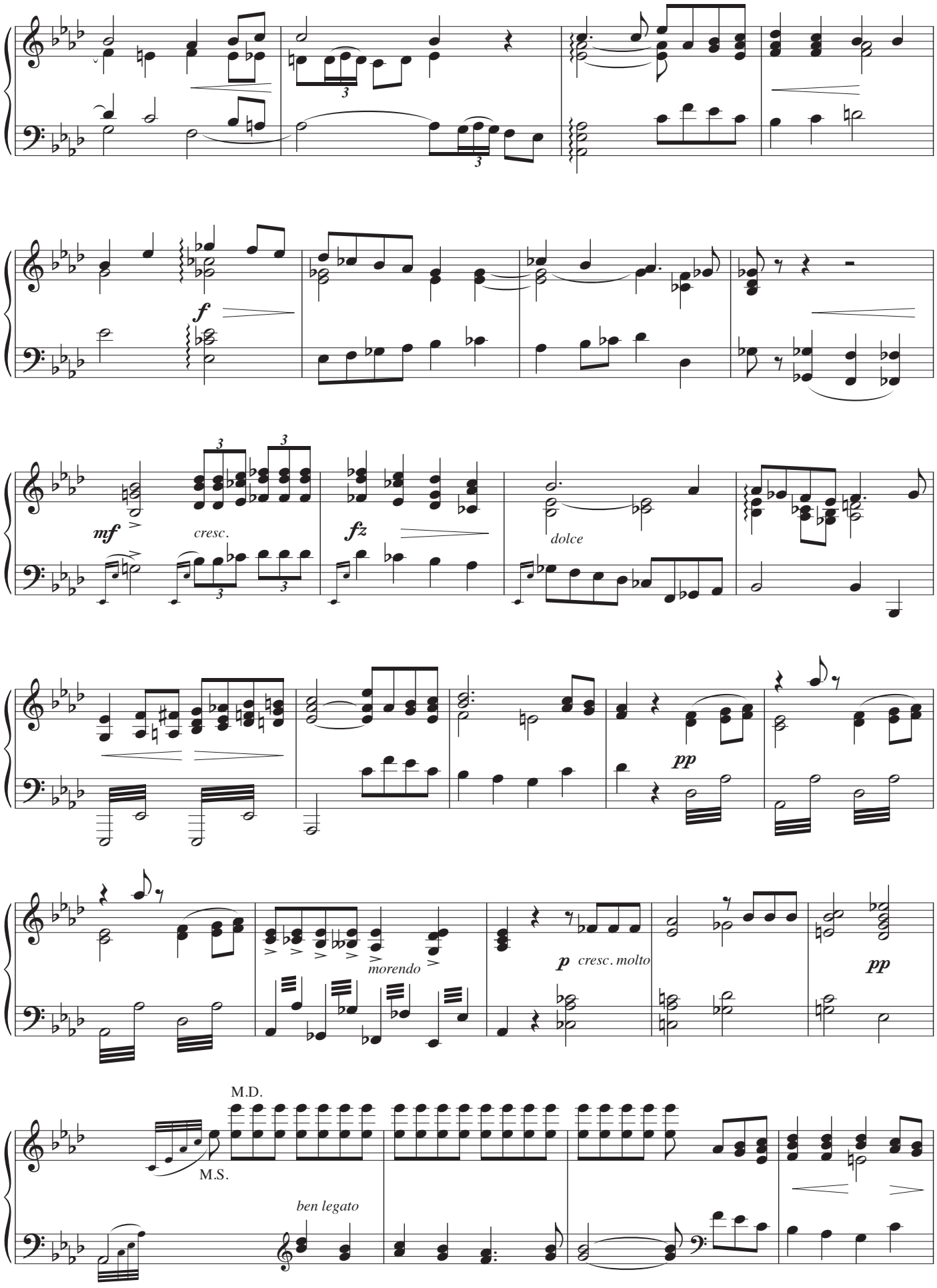

8va

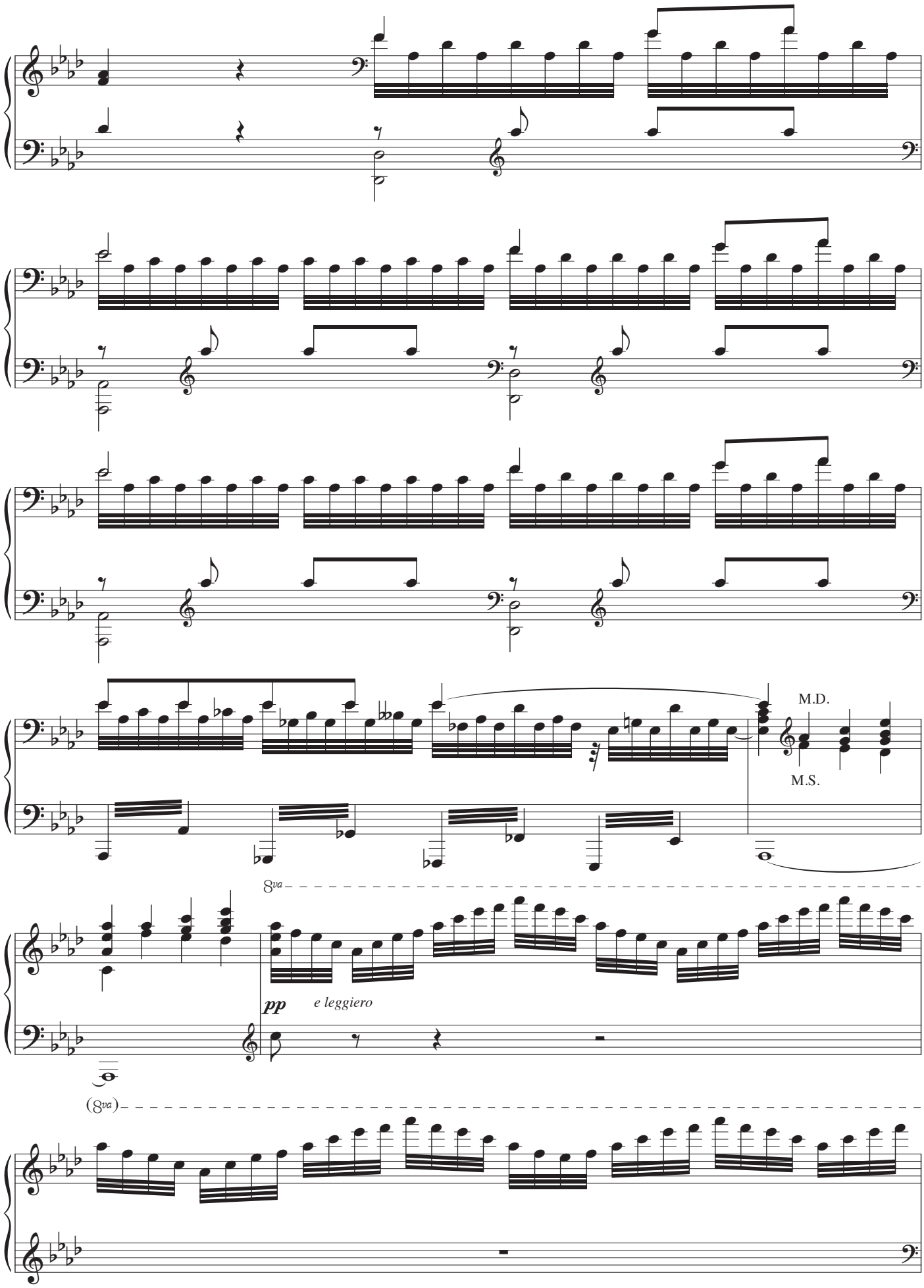

8va
8va

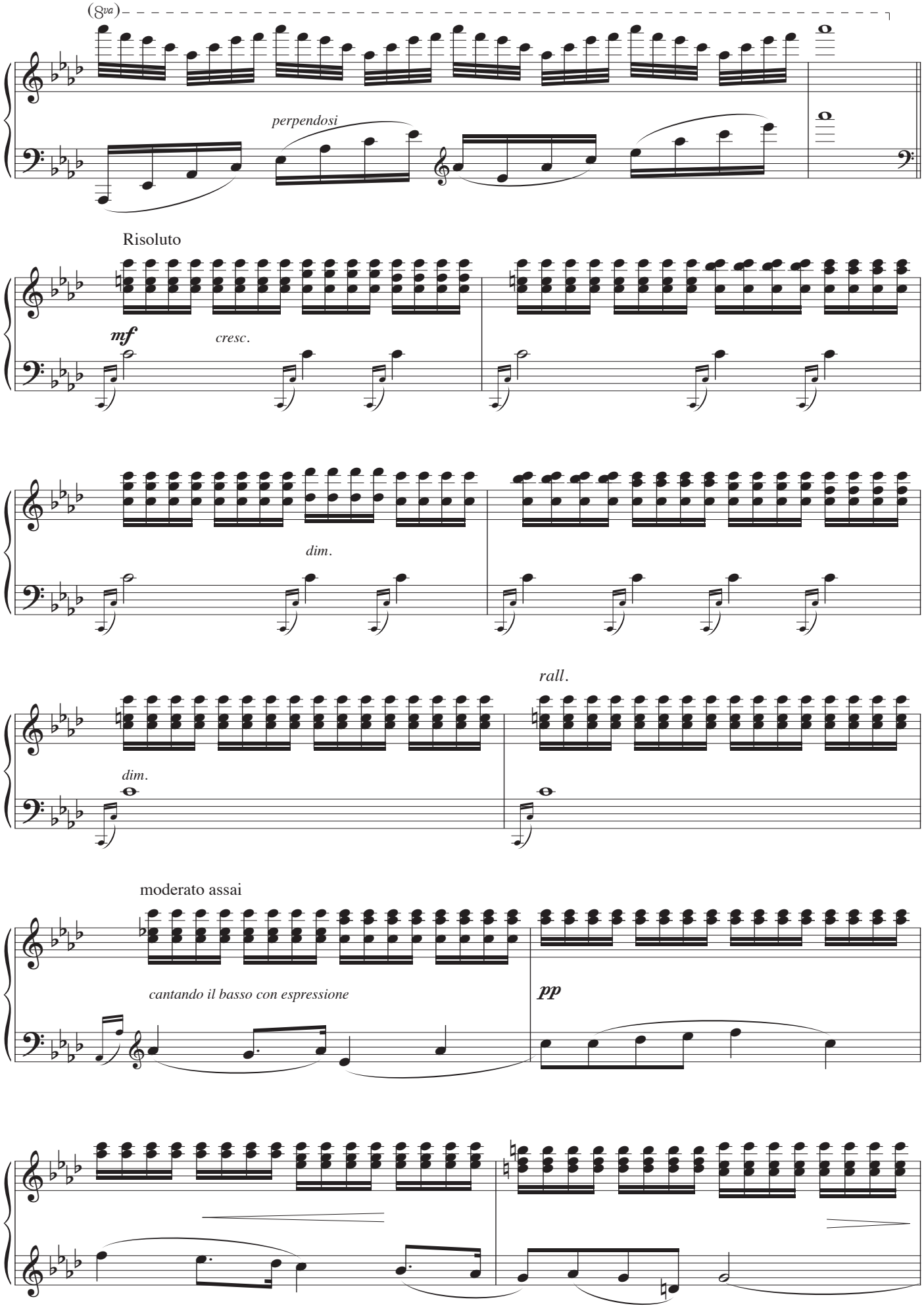

8va
(8va)
(8va)
(8va)
(8va)
(8va)
8va

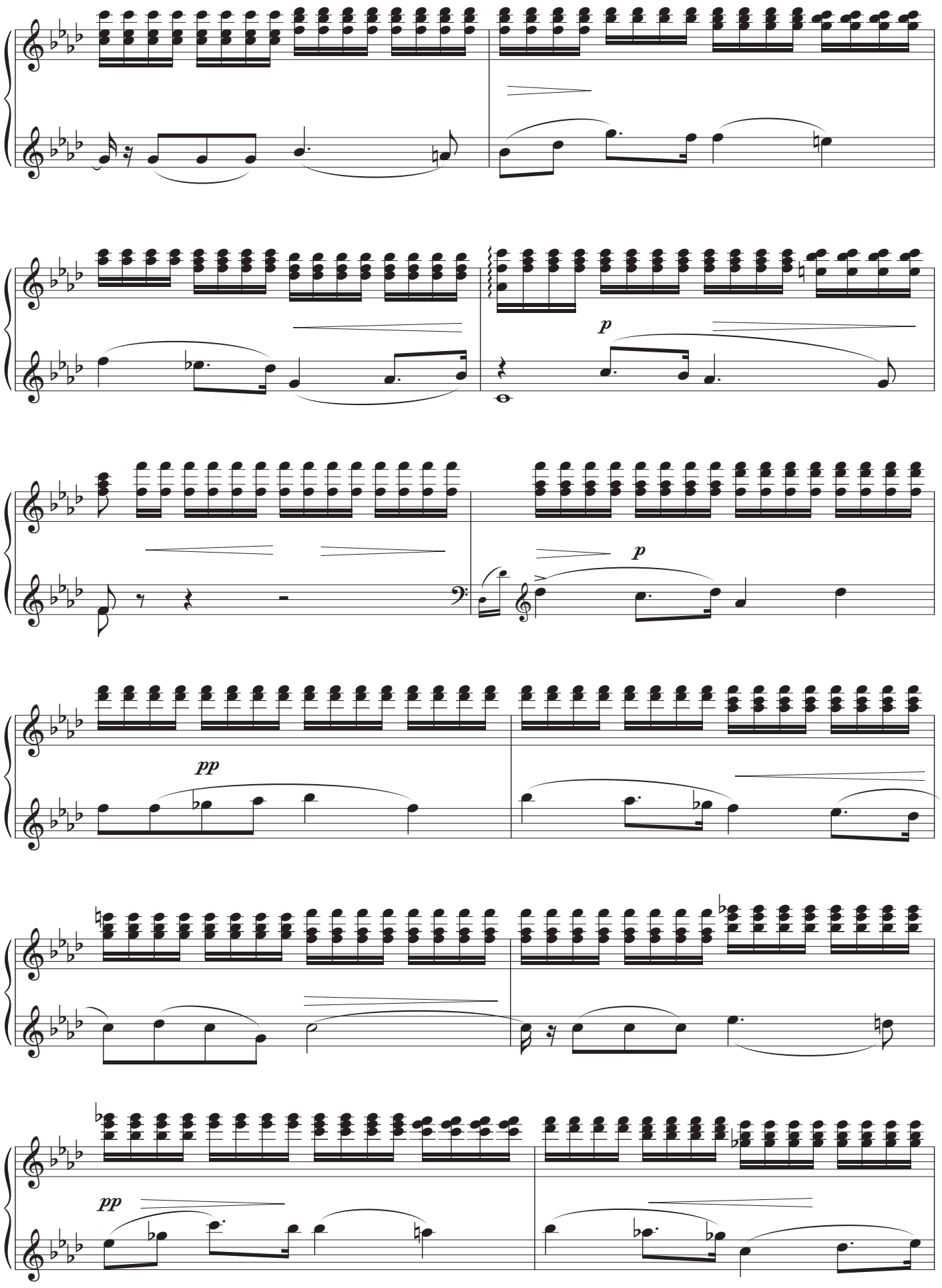
Otello
Opéra de G. Verdi
Fantaisie Brillante op. 33

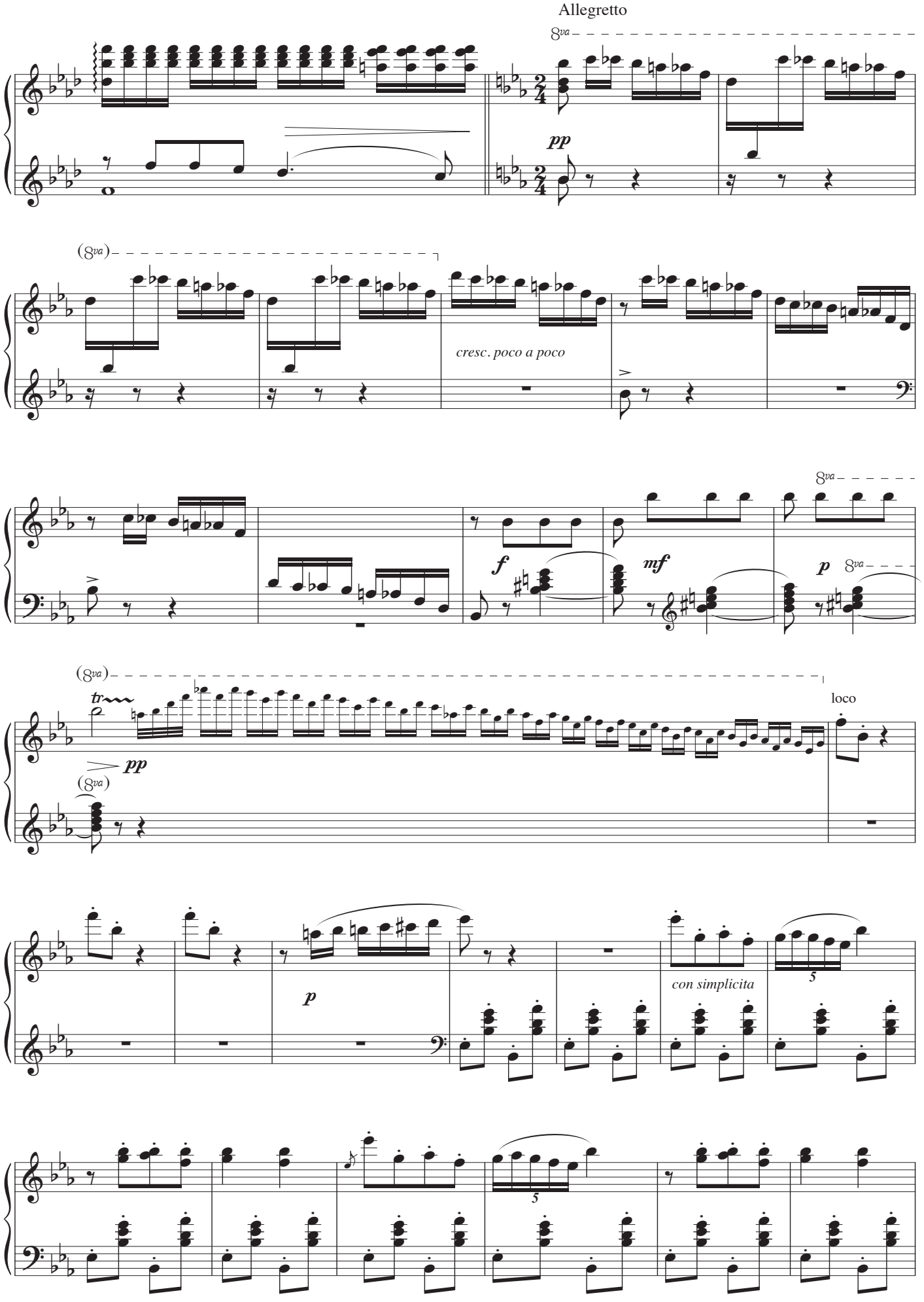


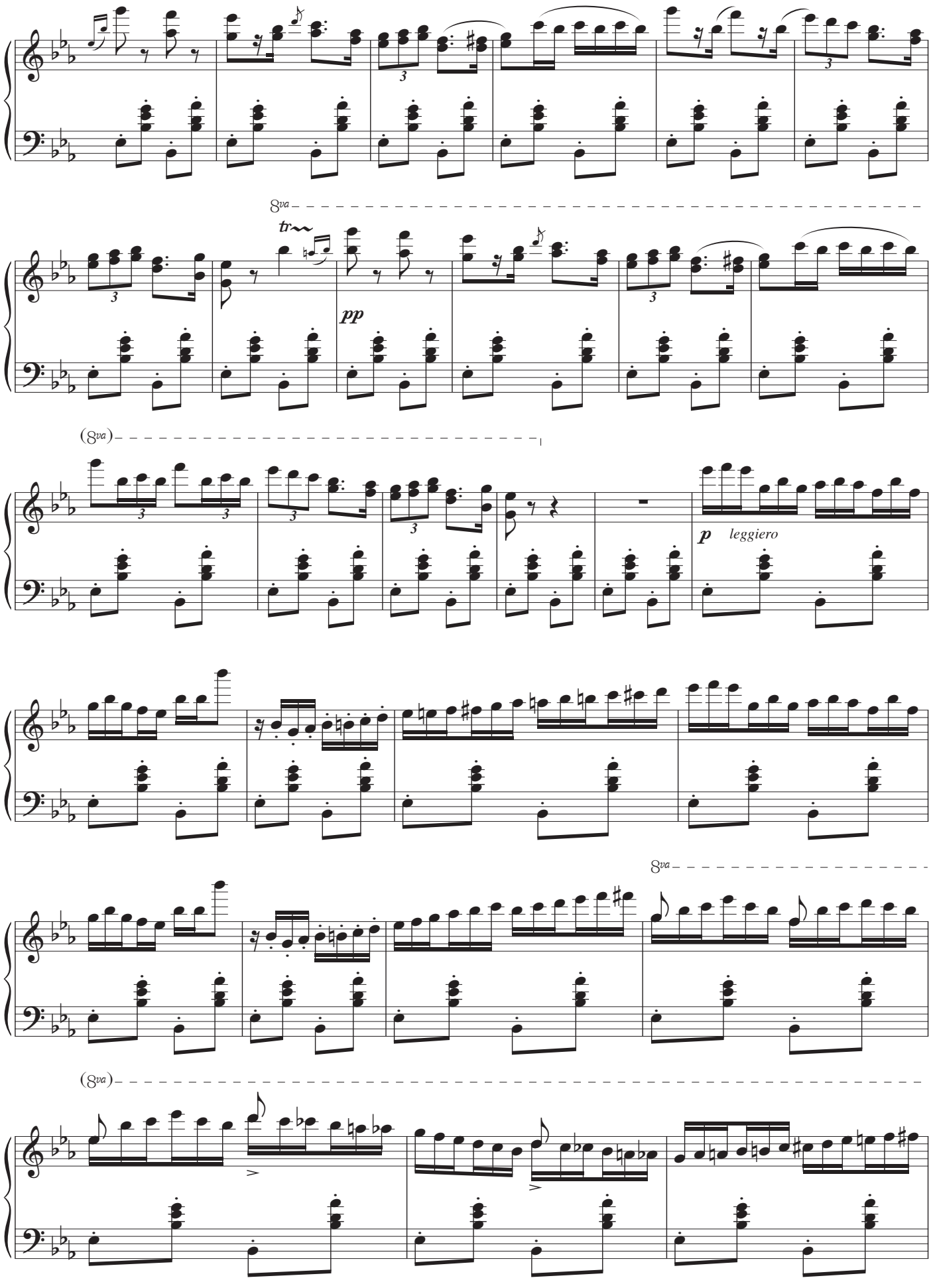

f
mf
cresc.
fz
dolce
pp
morendo
p
cresc. molto
pp
M.D.
M.S.
ben legato

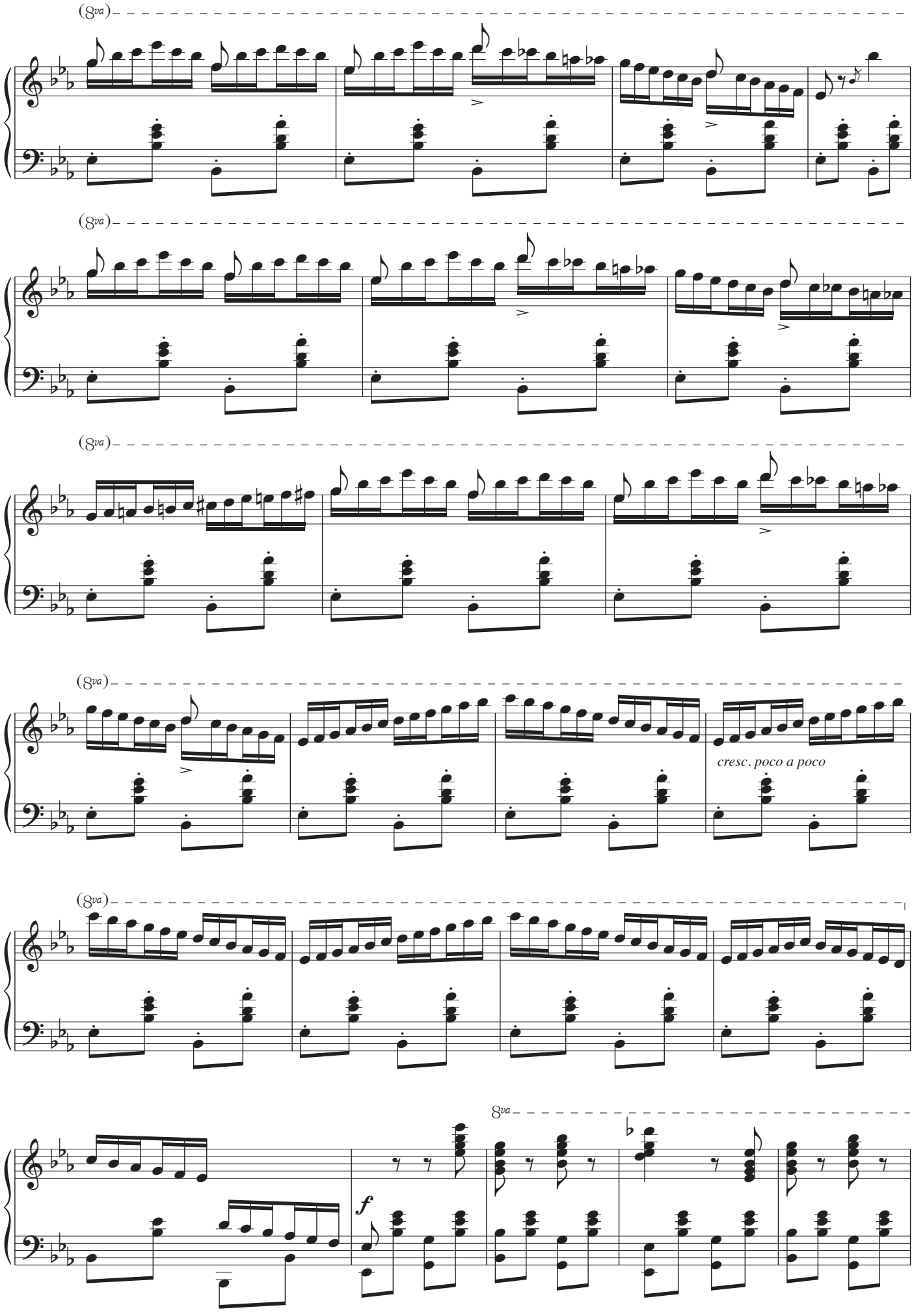

M.D.
M.S.
8va
pp
e leggiero
(8va)

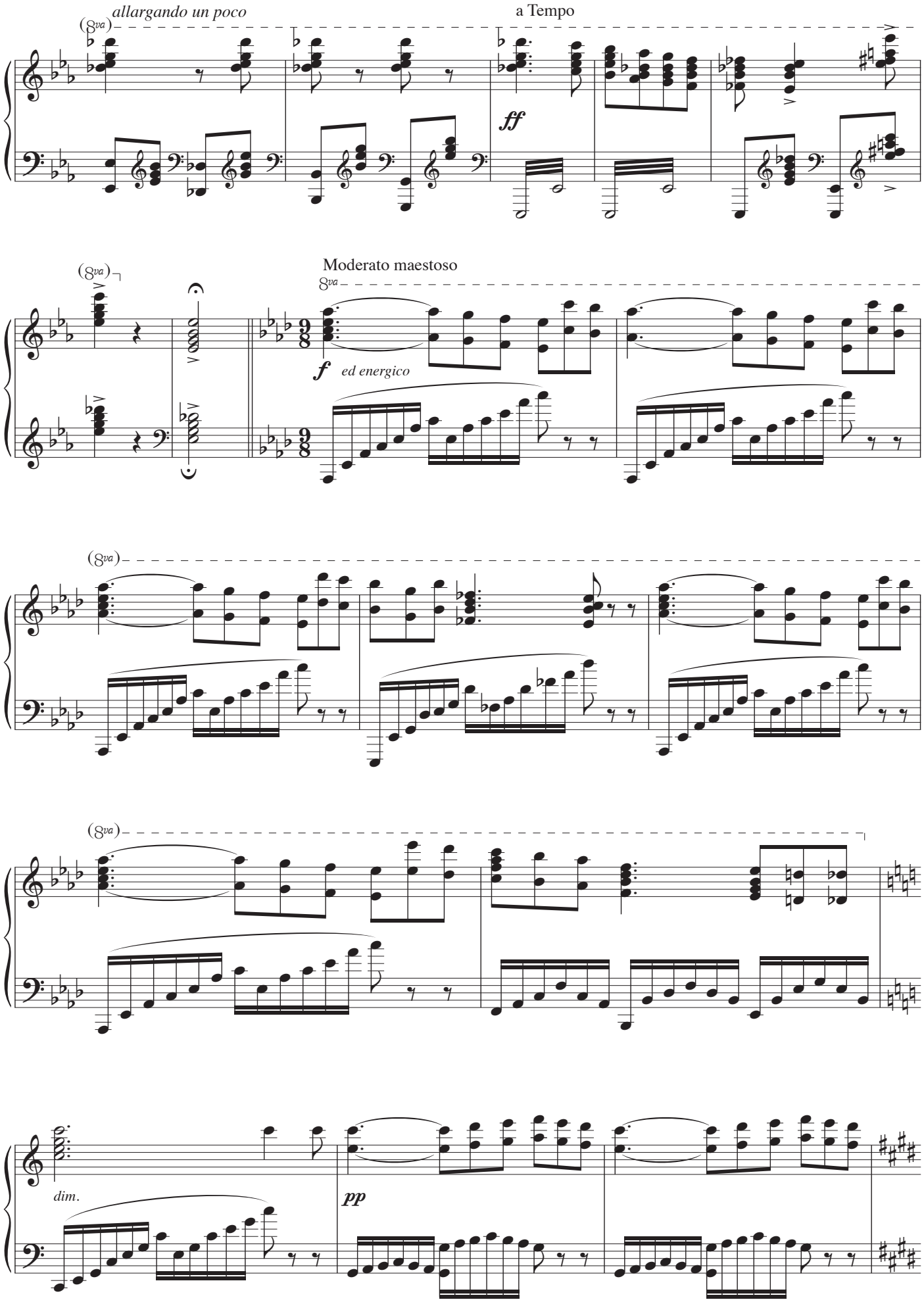

(8va)
perpendosi
Risoluto
mf
cresc.
dim.
rall.
dim.
moderato assai
cantando il basso con espressione
pp

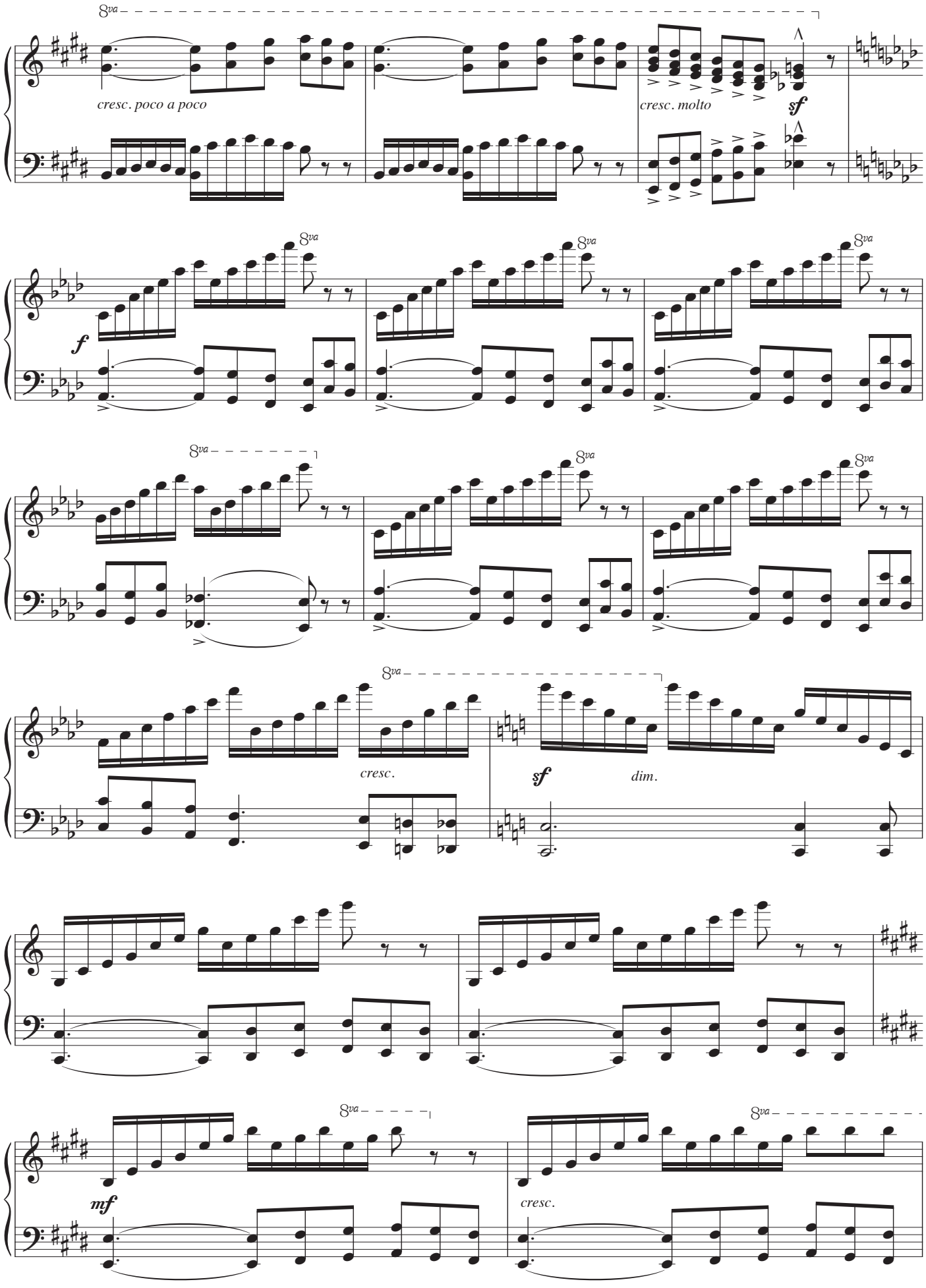

p
p
pp
pp

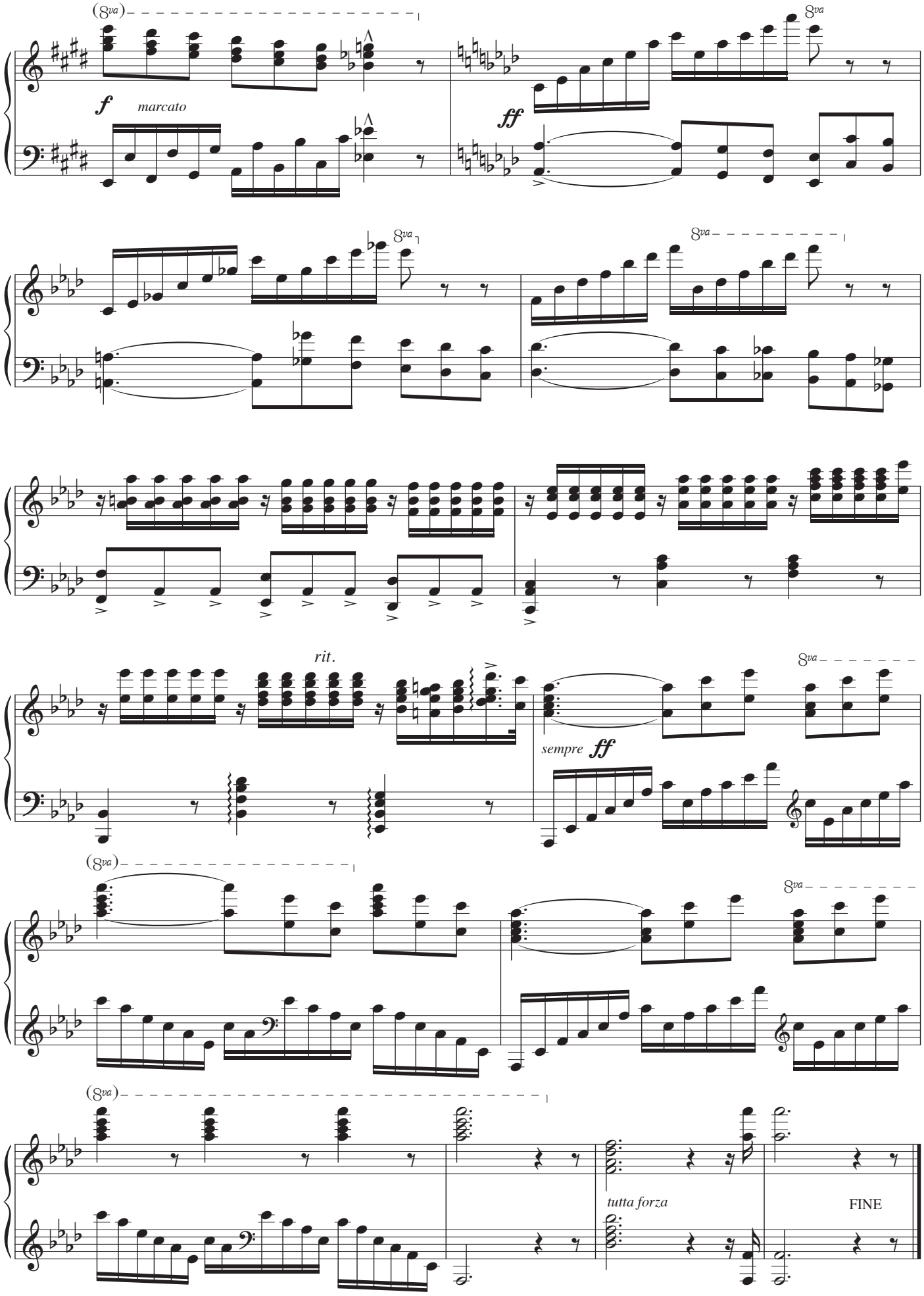

Allegretto
8va
pp
(8va)
cresc. poco a poco
8va
f
mf
p
8va
(8va)
tr
pp
(8va)
loco
p
con simplicita
5
5


8va
tr
pp
(8va)
p leggiero
8va
(8va)


(8va)
(8va)
(8va)
(8va)
cresc. poco a poco
(8va)
8va
f

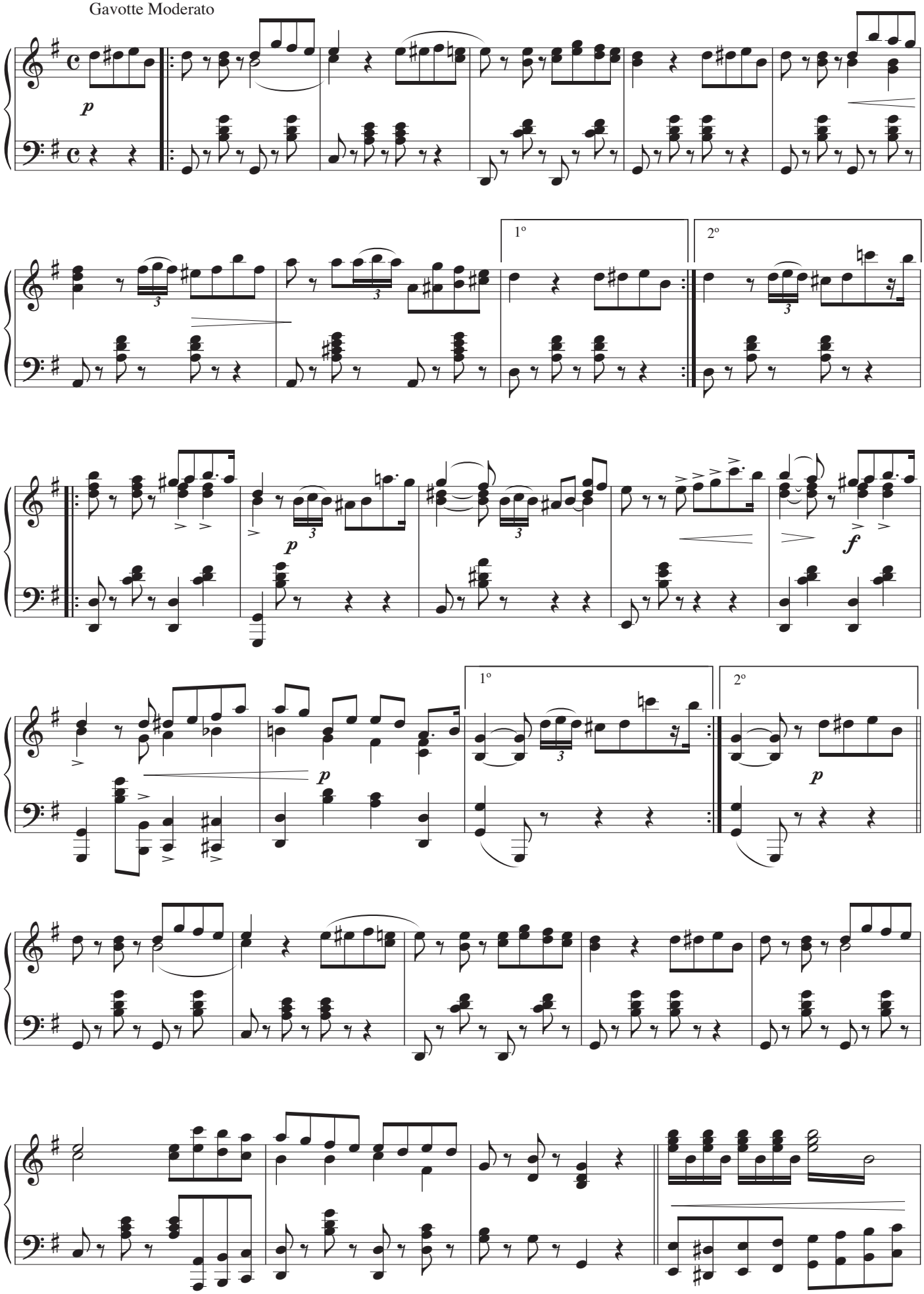

allargando un poco
a Tempo
ff
Moderato maestoso
f ed energico
dim.
pp

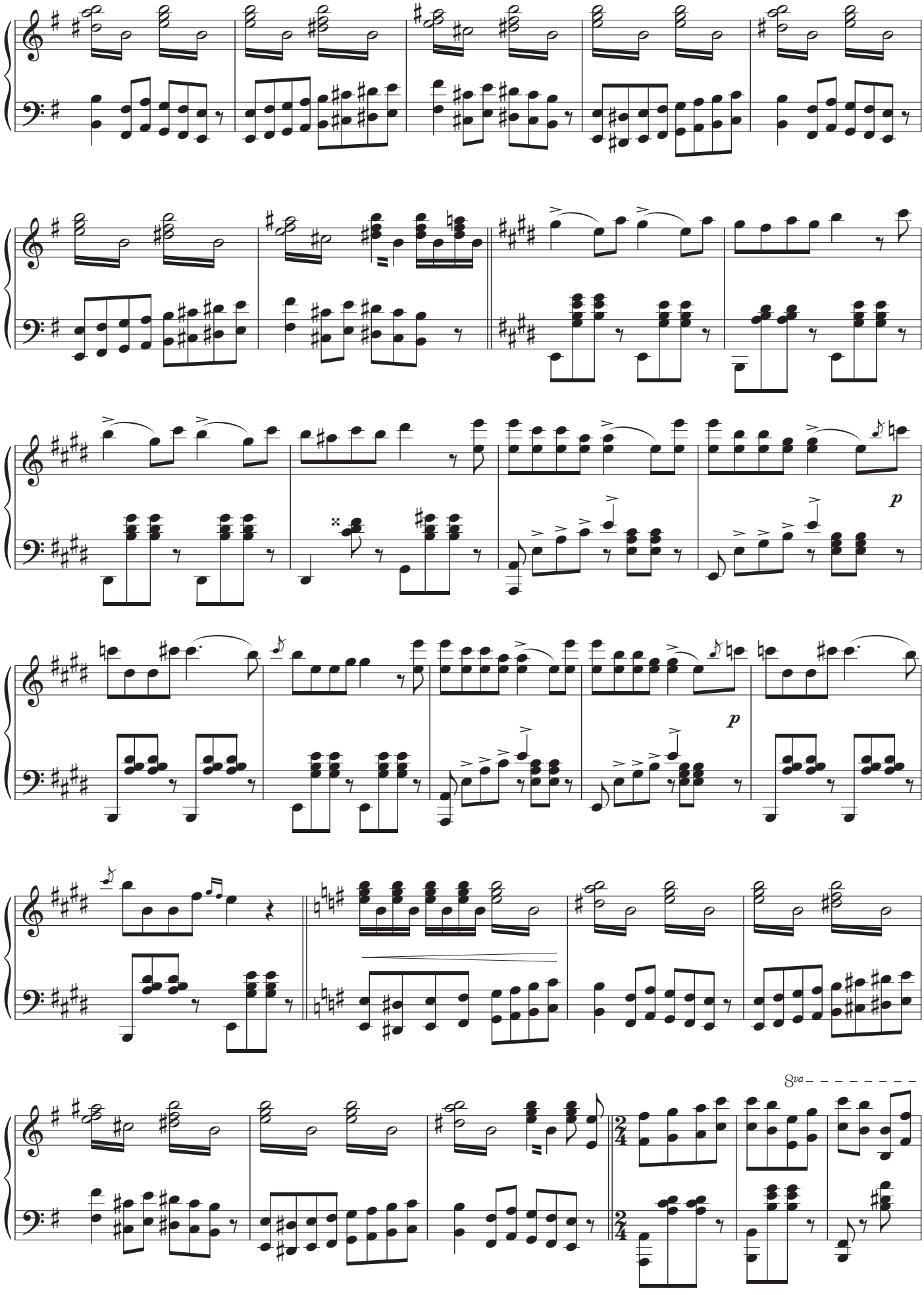

8va
cresc. poco a poco
cresc. molto
sf
f
cresc.
sf
dim.
mf
cresc.

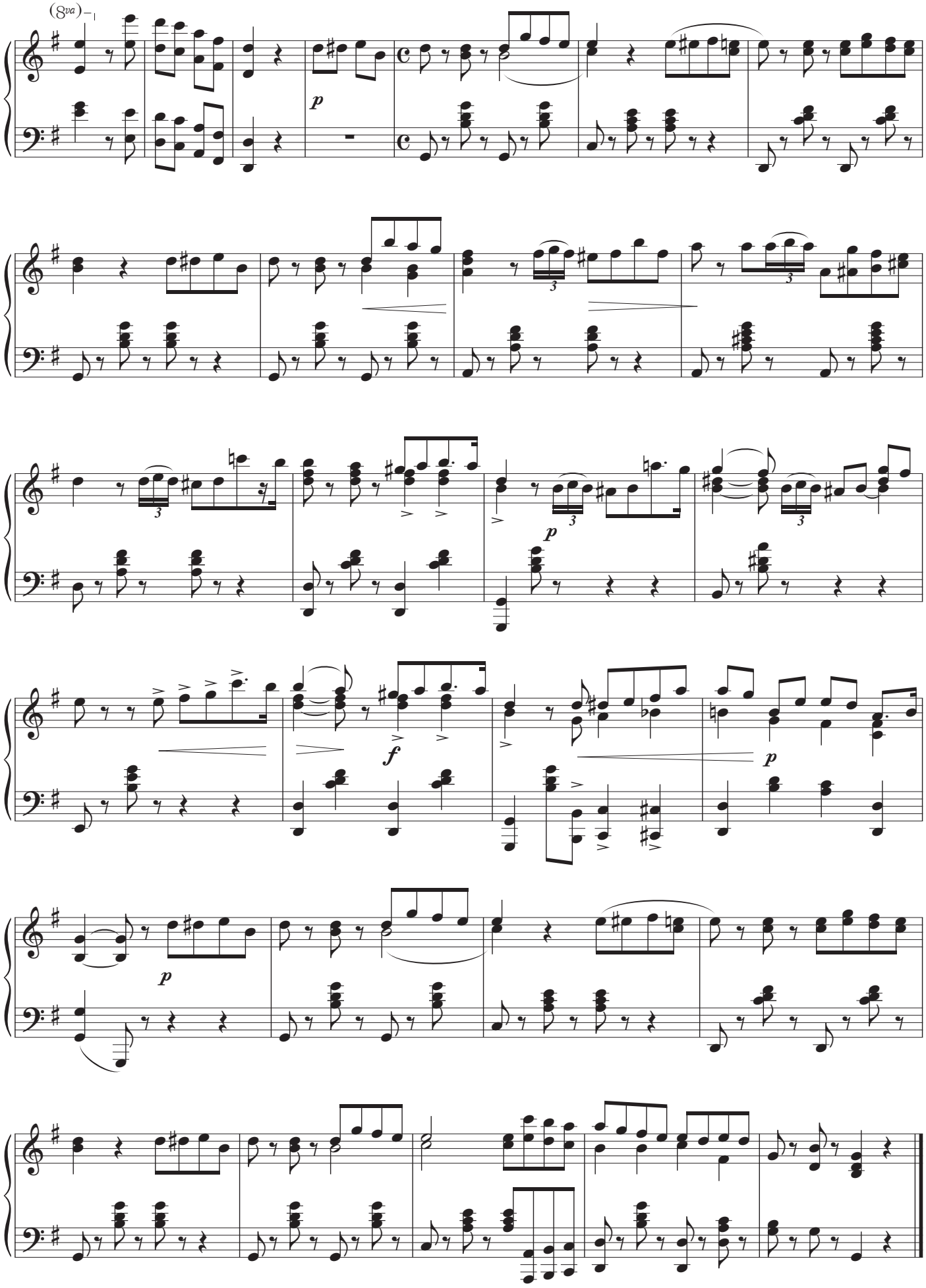

(8va)
8va
f
marcato
ff
8va
8va
rit.
8va
sempre ff
(8va)
8va
(8va)
tutta forza
FINE

Per Voi

Gavotte Moderato



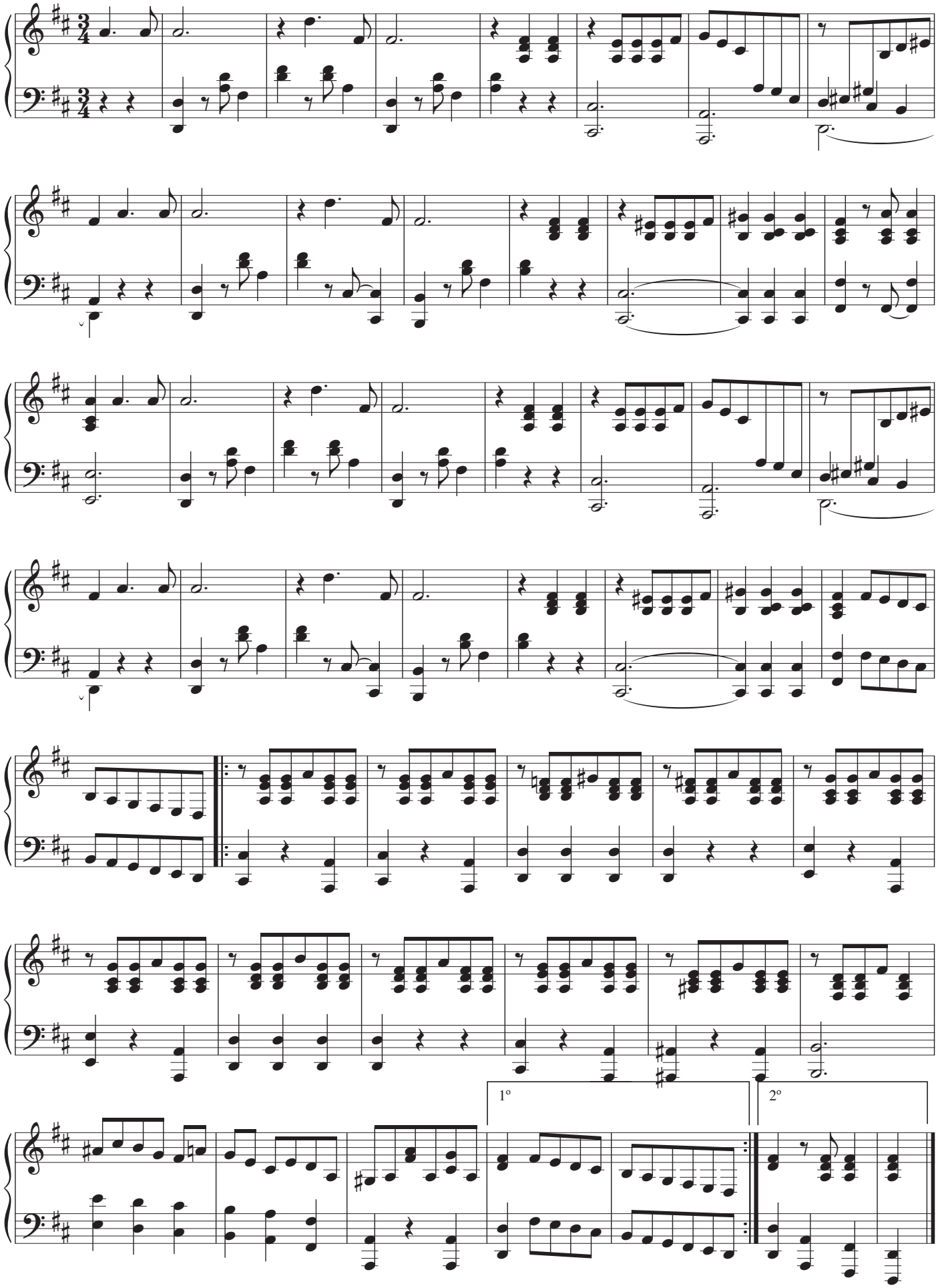

p
p
8va


(8va)
p
3
3
3
3
p
f
p
p

Reconciliación

Valse à quatre-mains

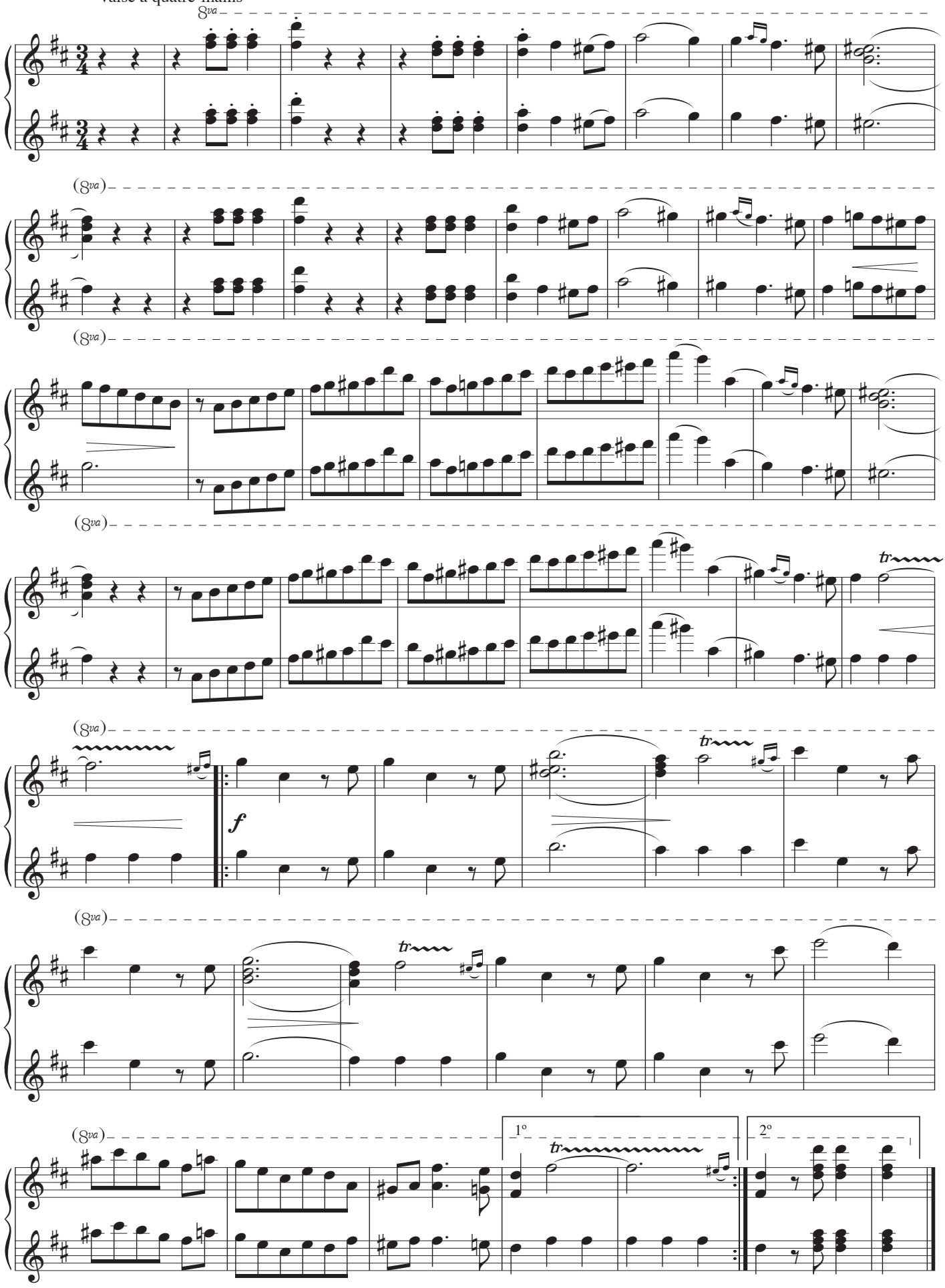
Primo



Reconciliación

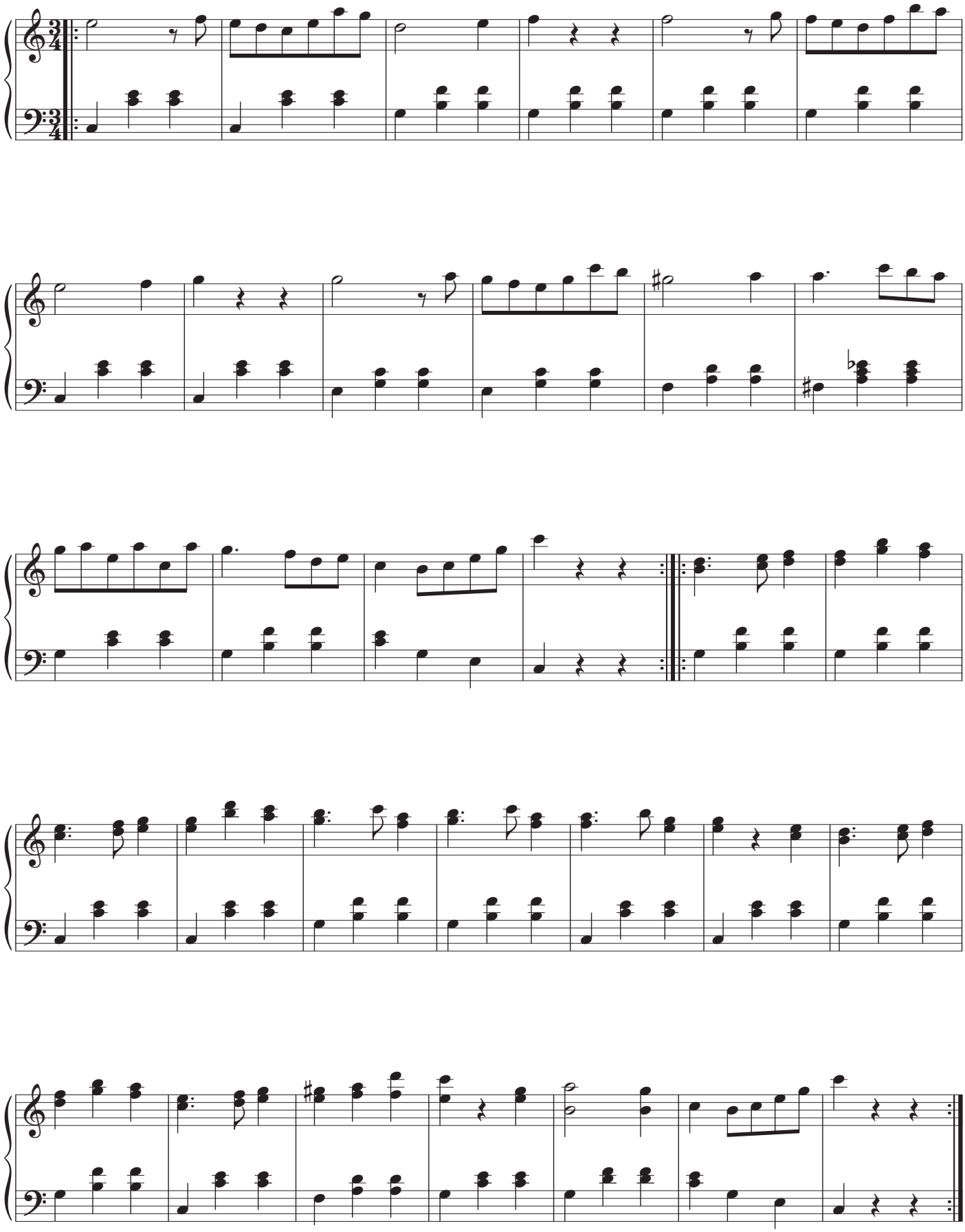
Secondo

Valse à quatre-mains



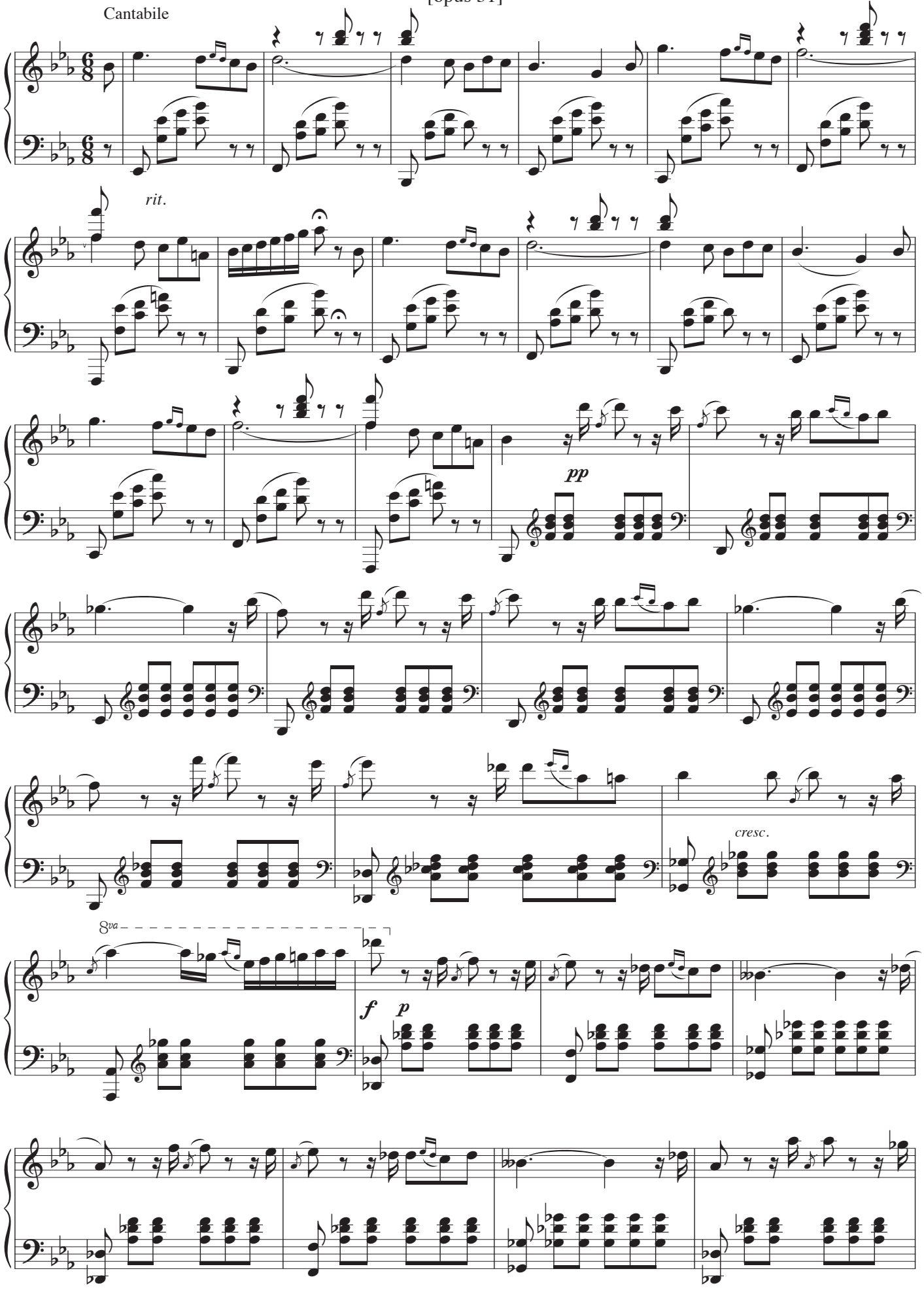
El Regreso

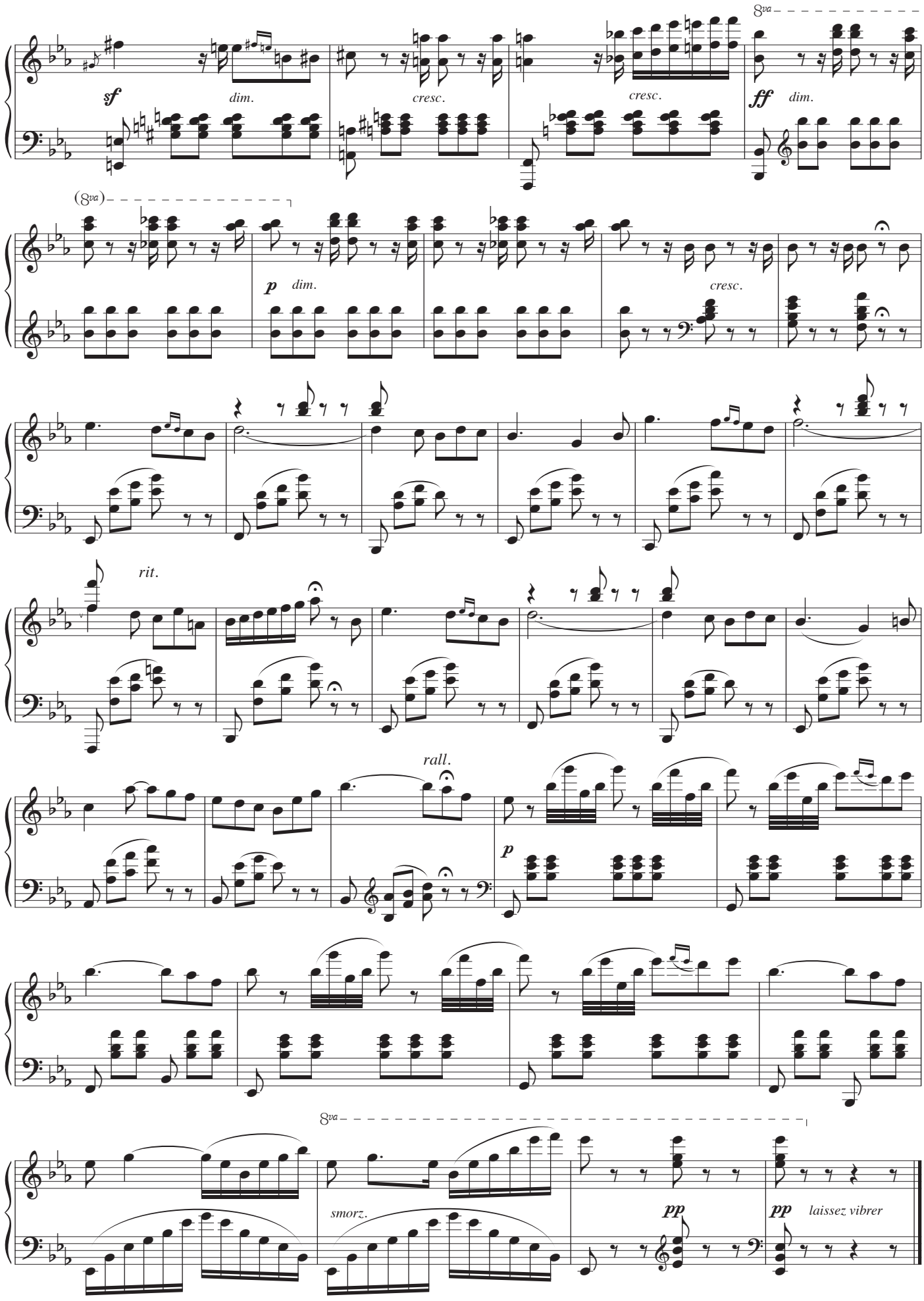
Valse



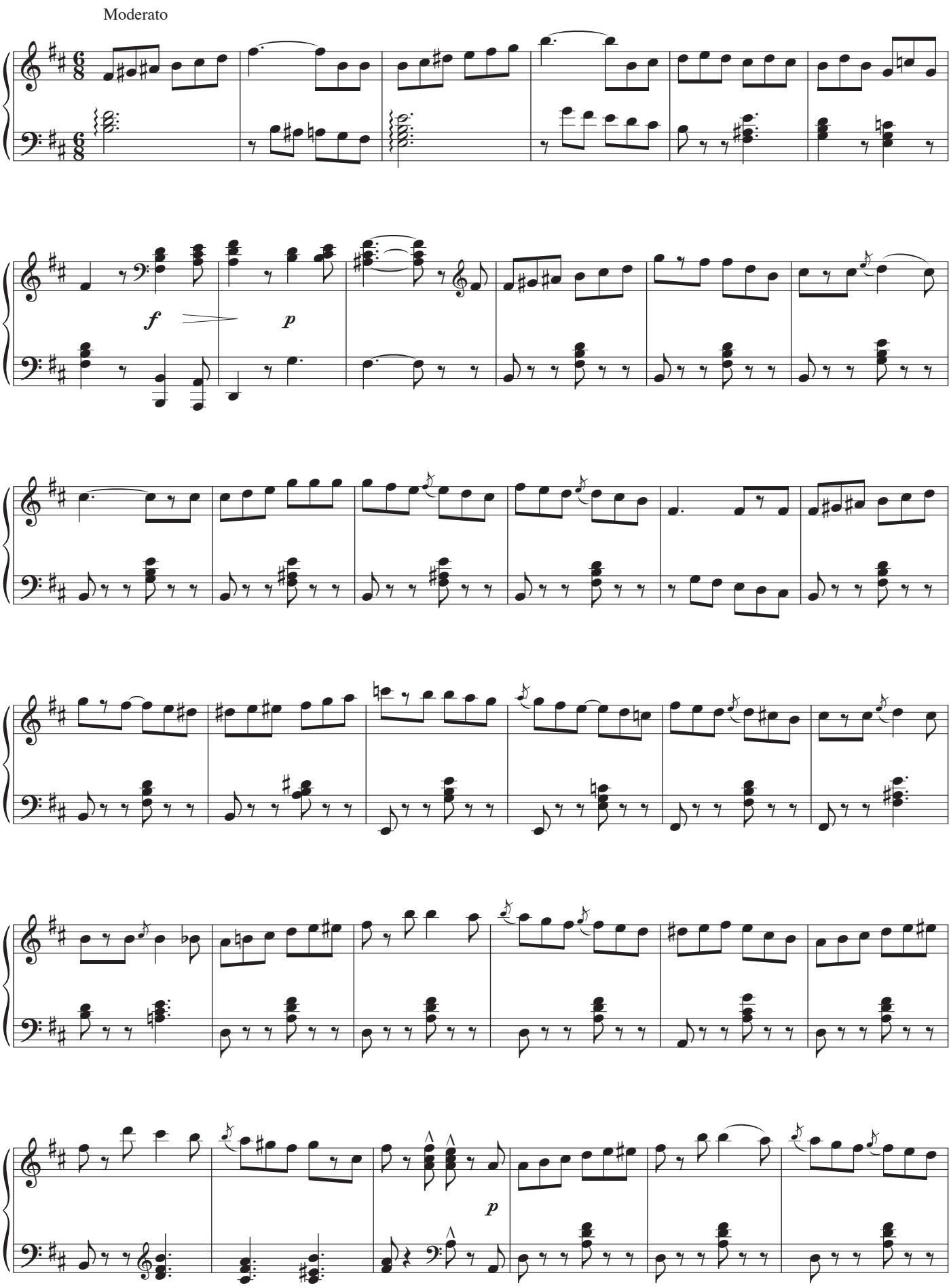
Rêverie

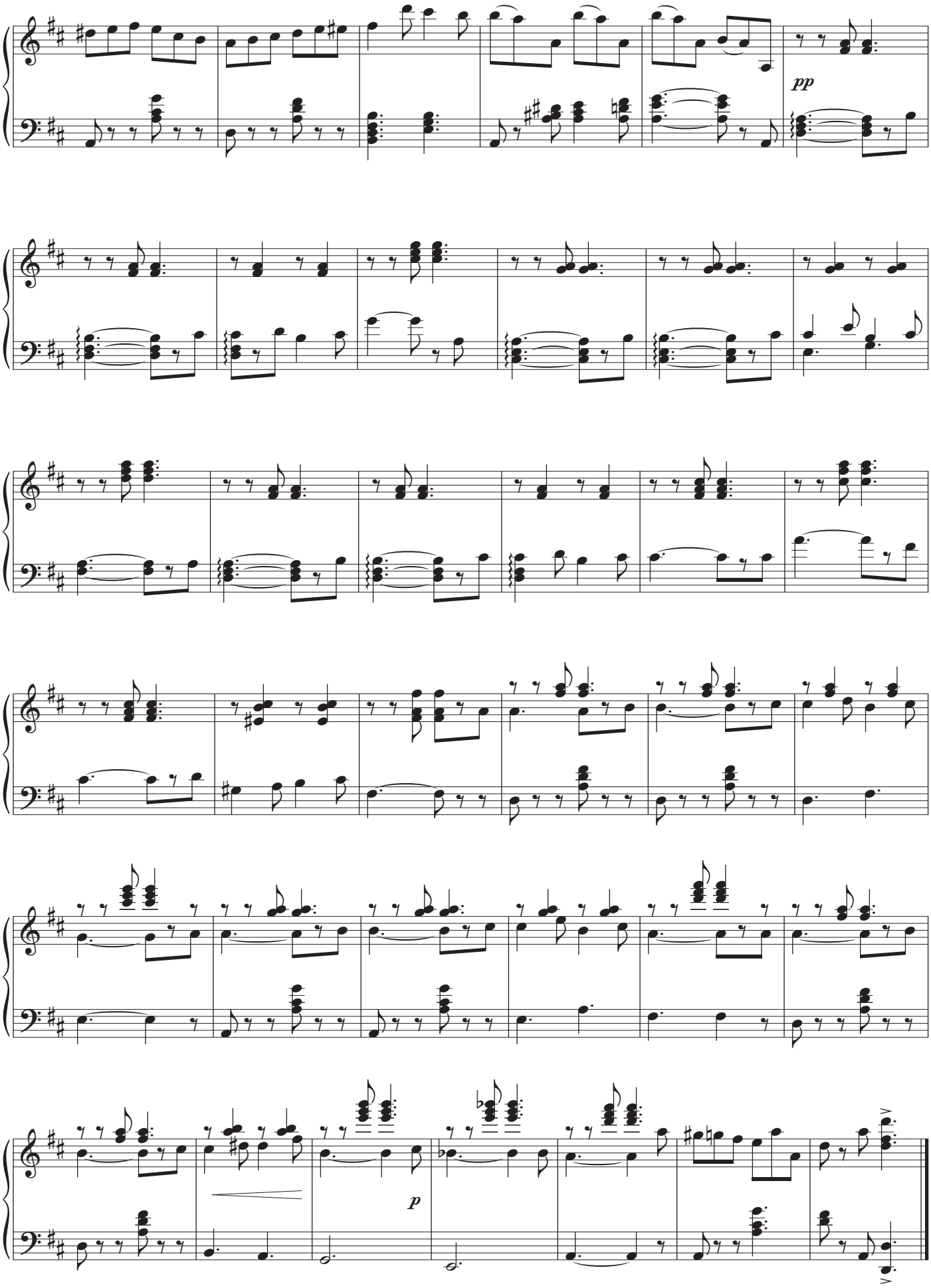
[opus 31]



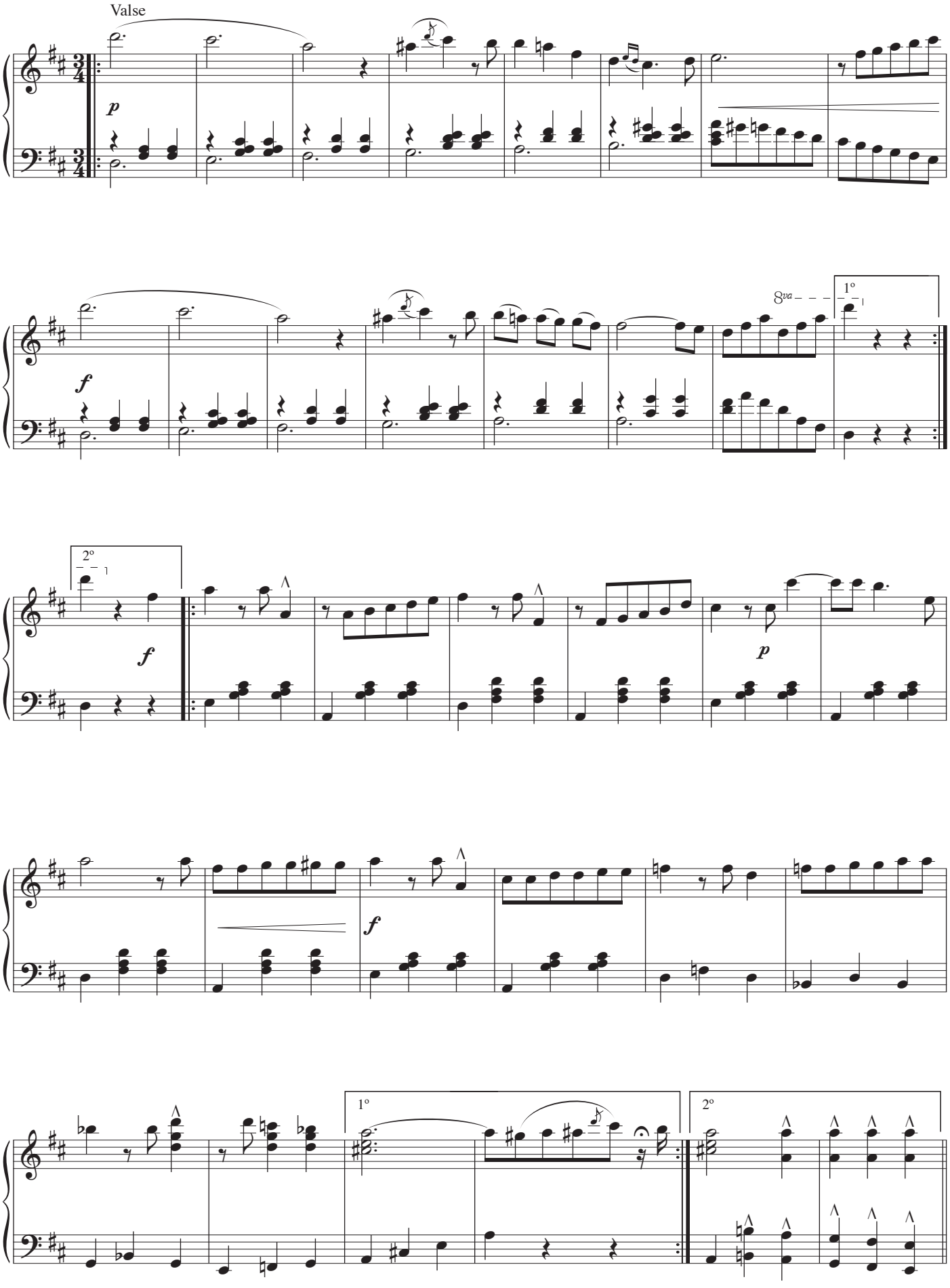

8va
sf
dim.
cresc.
cresc.
ff
dim.
(8va)
p
dim.
cresc.
rit.
rall.
p
8va
smorz.
pp
pp
laissez vibrer

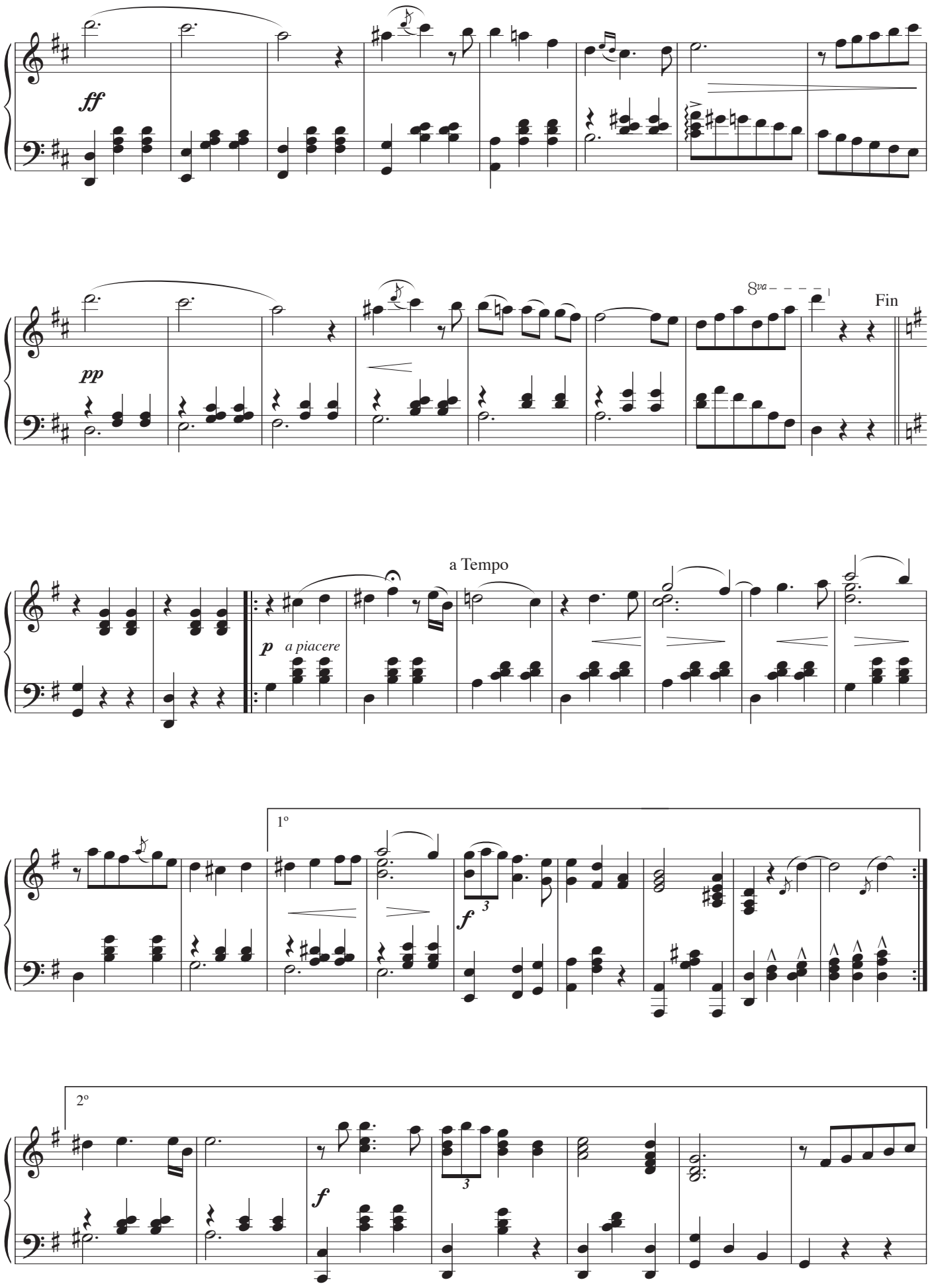
De Saaibol

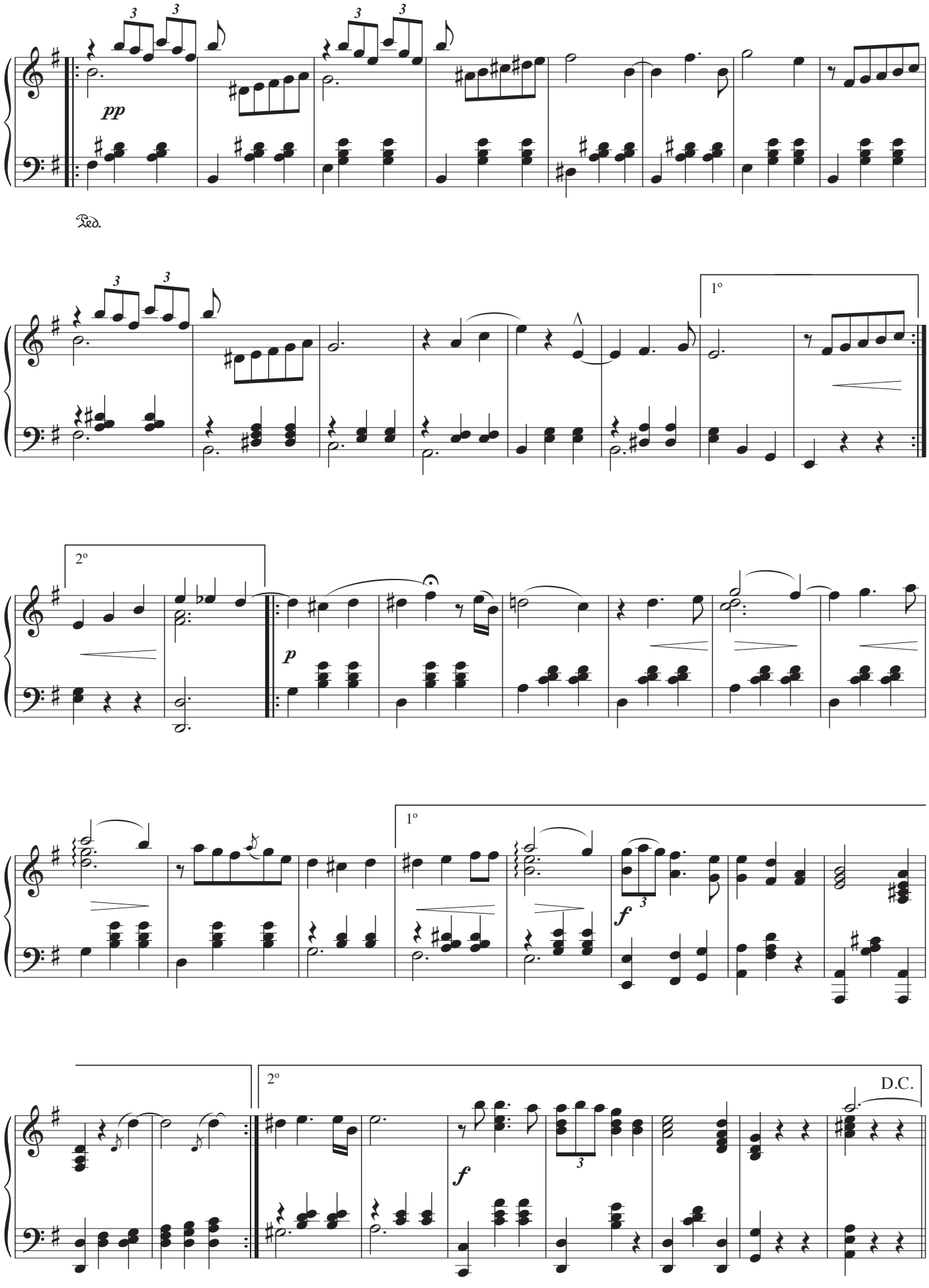



pp
p

Sayonara

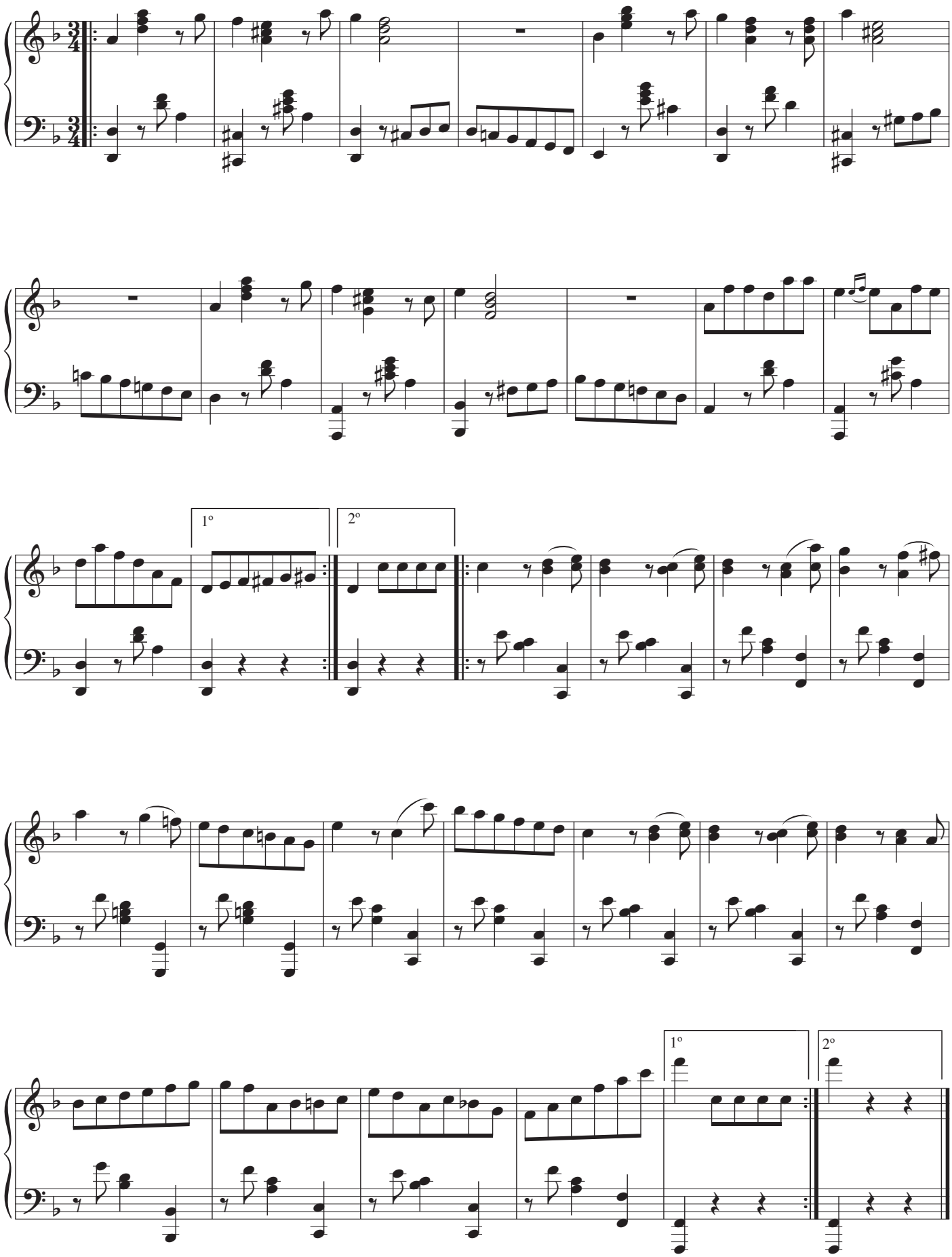



ff
pp
8va
Fin
a Tempo
p
a piacere
1°
f
3
2°
f
3

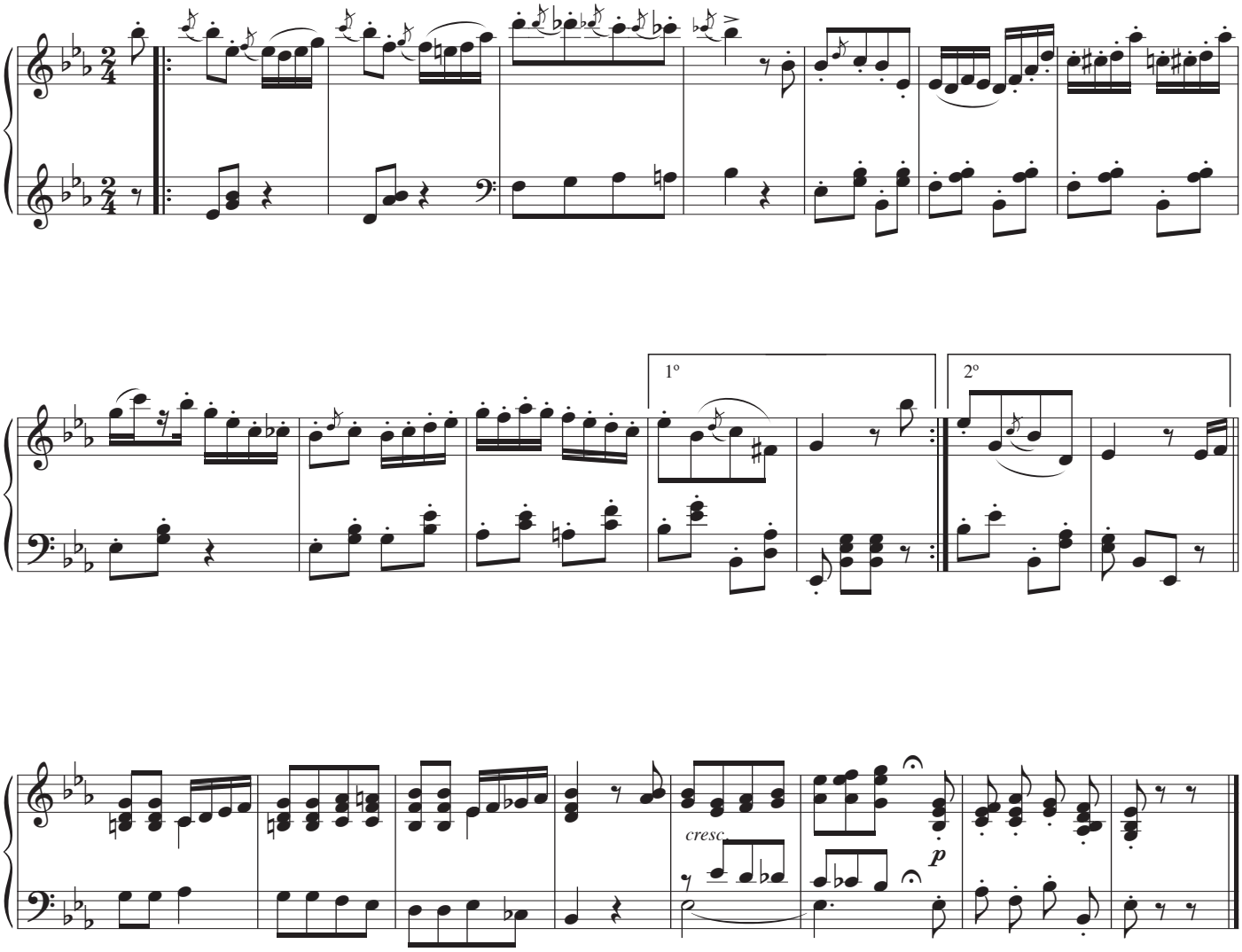

pp
Ped.
1°
2°
p
1°
f
2°
f
D.C.

Simpatía

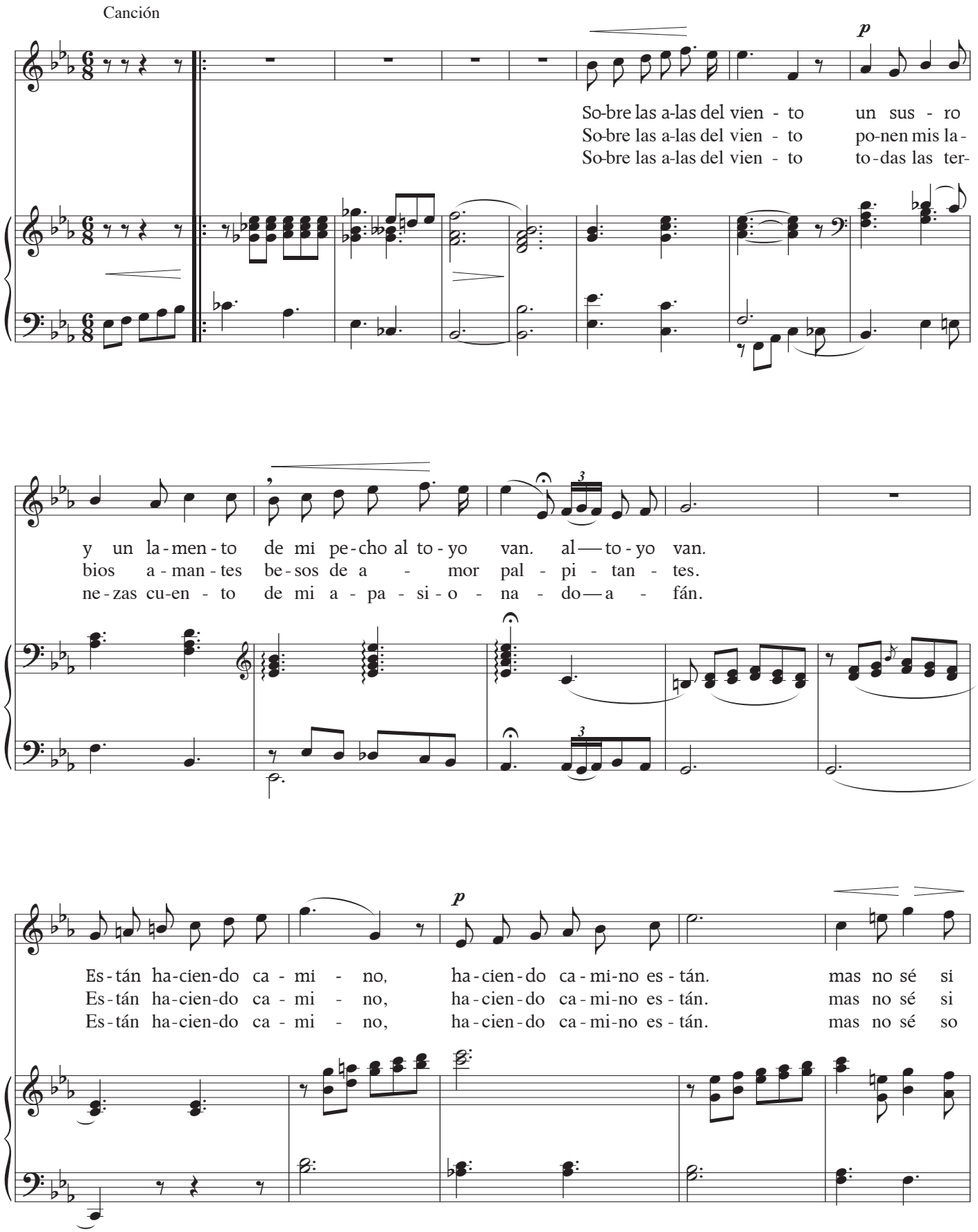
Valse

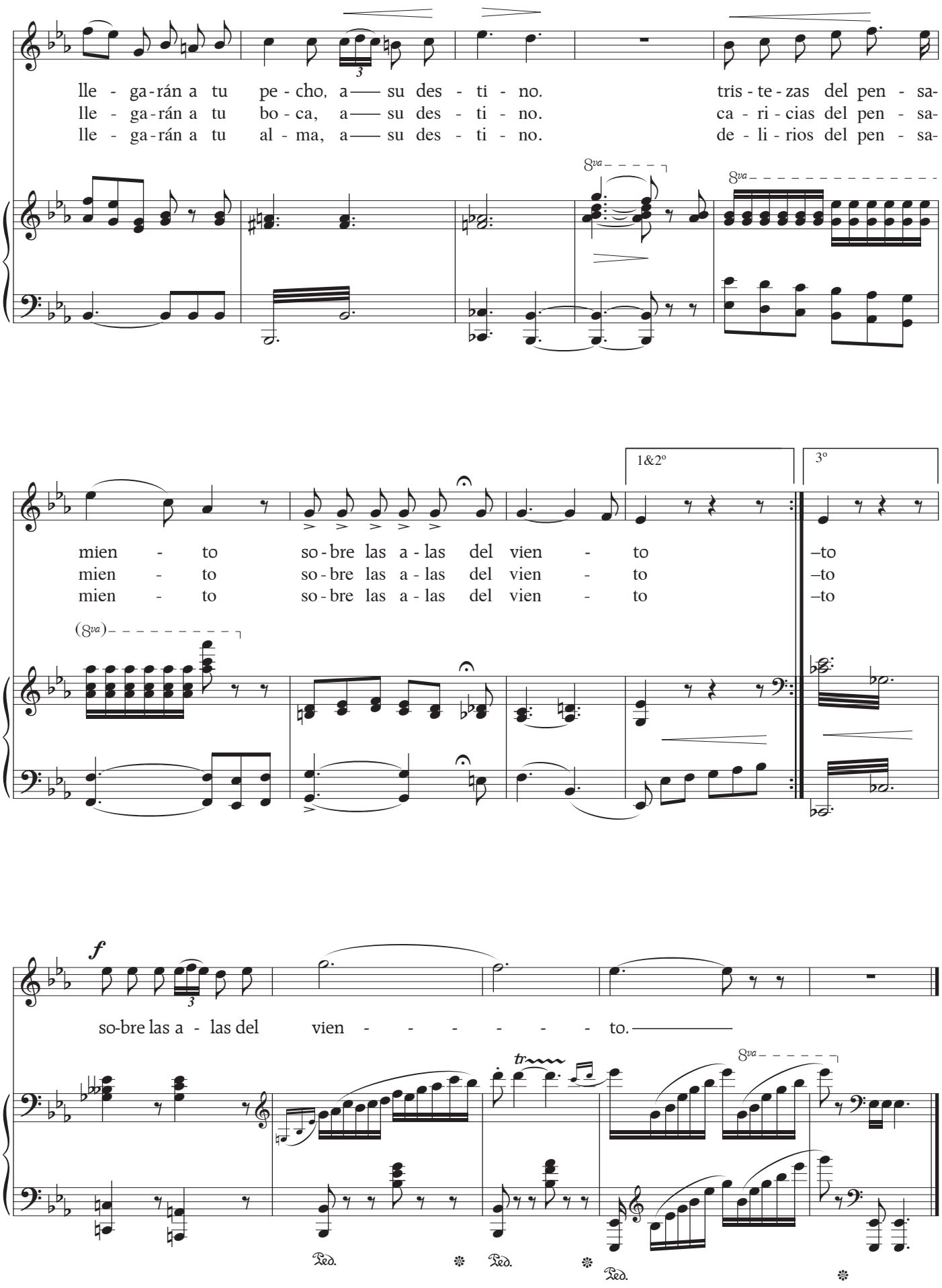


A Smile



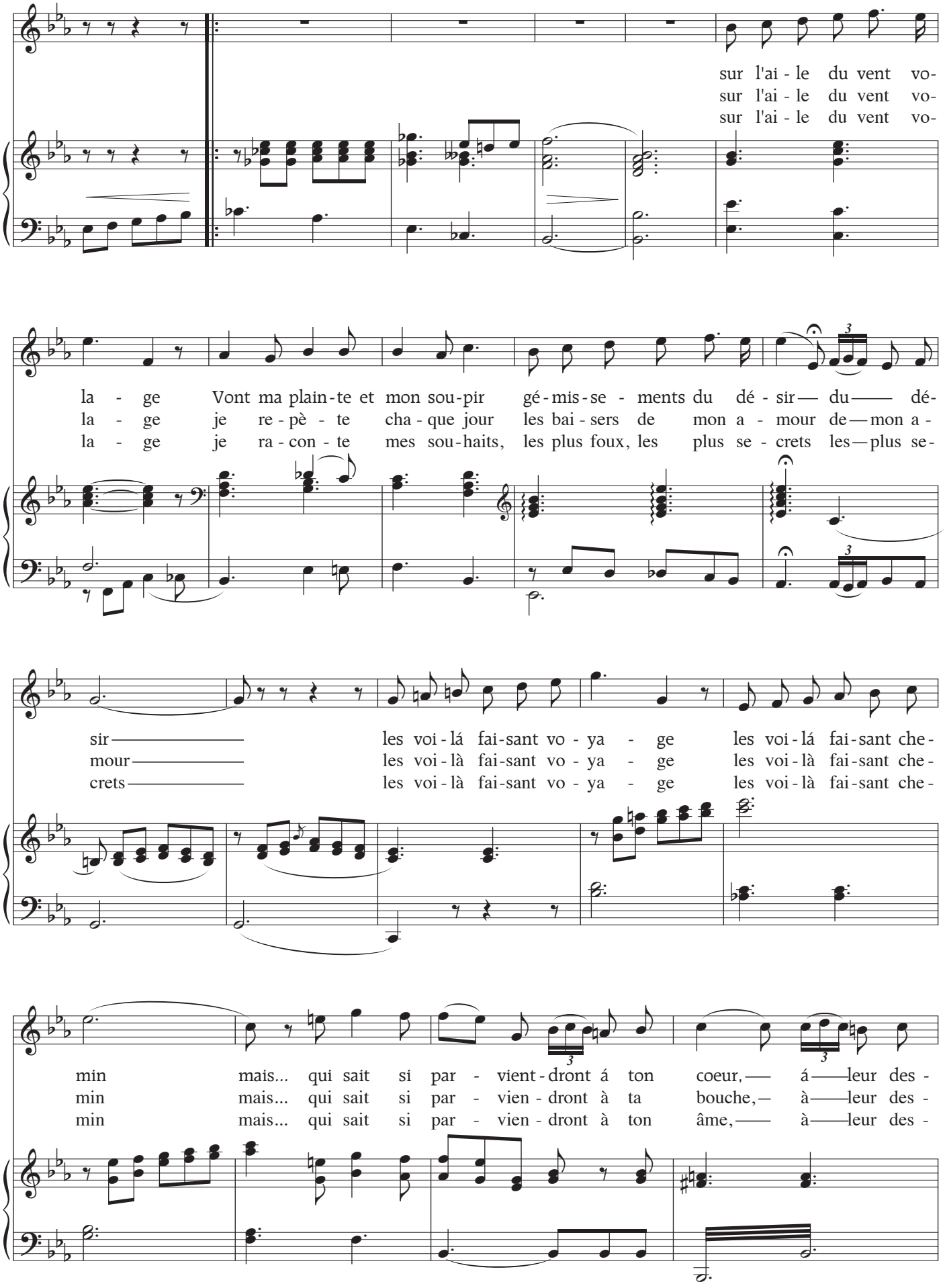
Sobre las alas del Viento

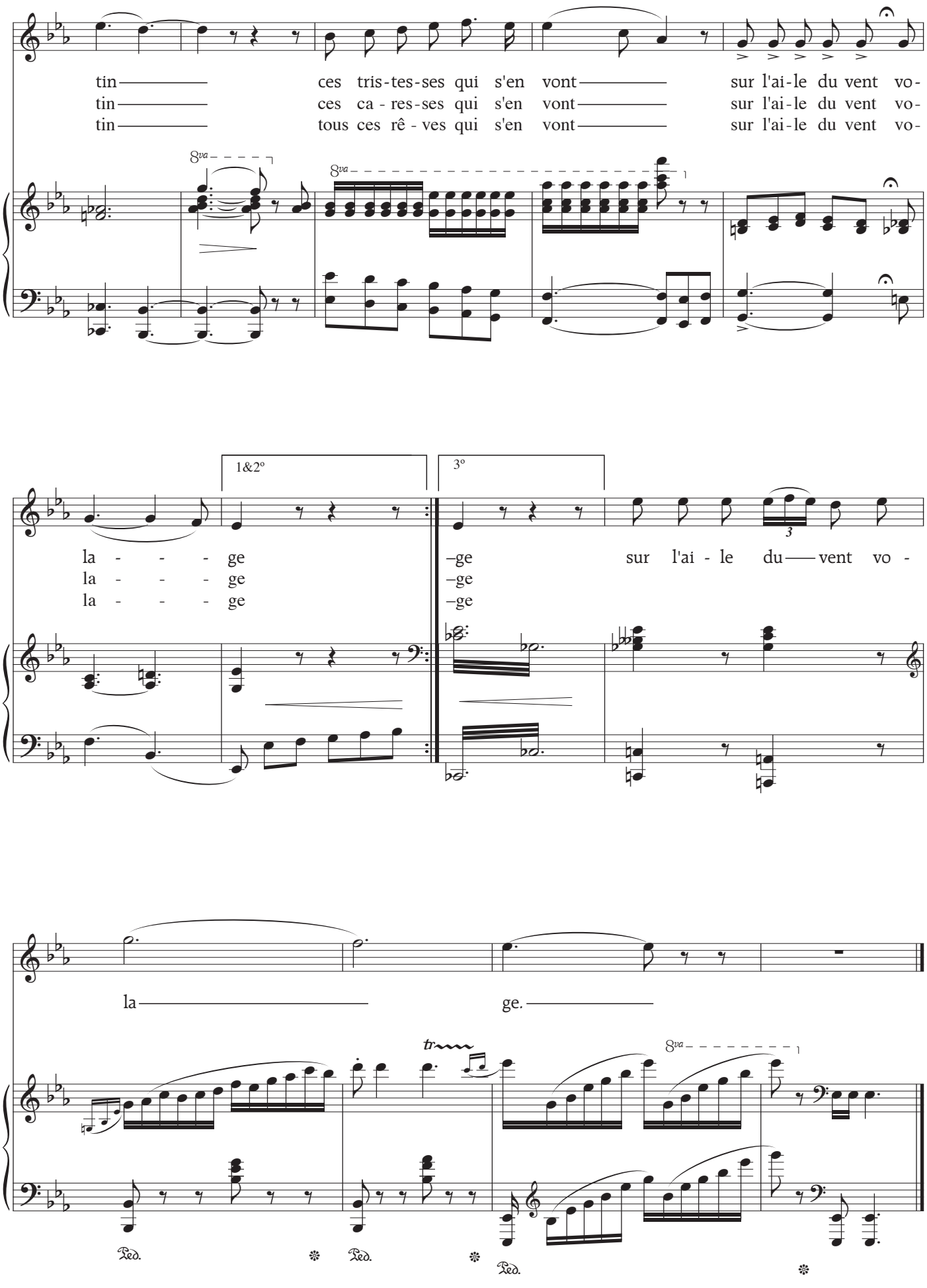



lle - ga-rán a tu pe - cho, a—— su des - ti - no. tris - te - zas del pen - sa-
lle - ga-rán a tu bo - ca, a—— su des - ti - no. ca - ri - cias del pen - sa-
lle - ga-rán a tu al - ma, a—— su des - ti - no. de - li - rios del pen - sa-
8va
8va
mien - to so - bre las a - las del vien - to –to
mien - to so - bre las a - las del vien - to –to
mien - to so - bre las a - las del vien - to –to
1&2º
3º
(8va)
f
so-bre las a - las del vien - - - - - - - to.
tr
8va
Ped.
Ped.
Ped.

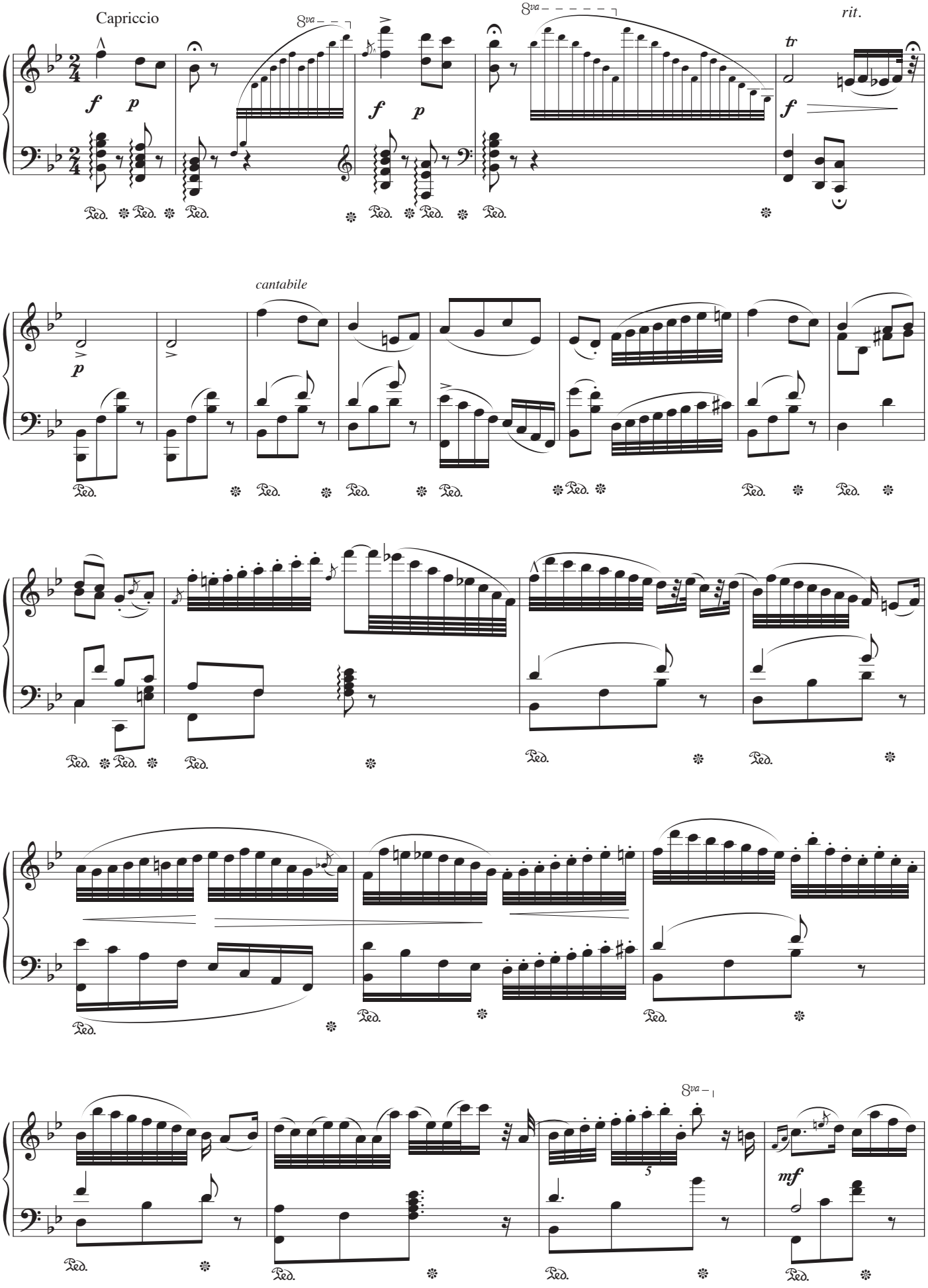
Sur l'aile du vent volage

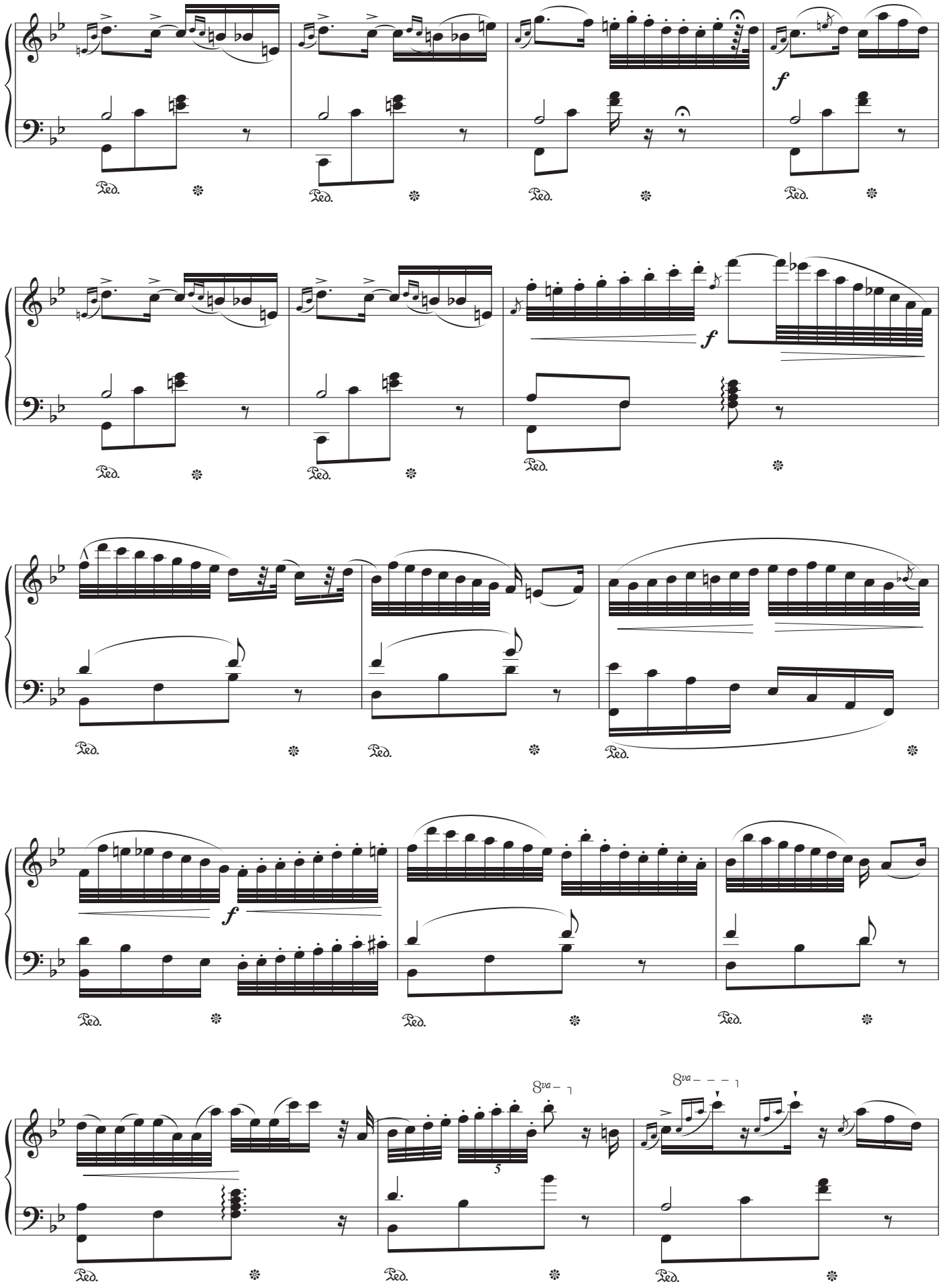
Chanson

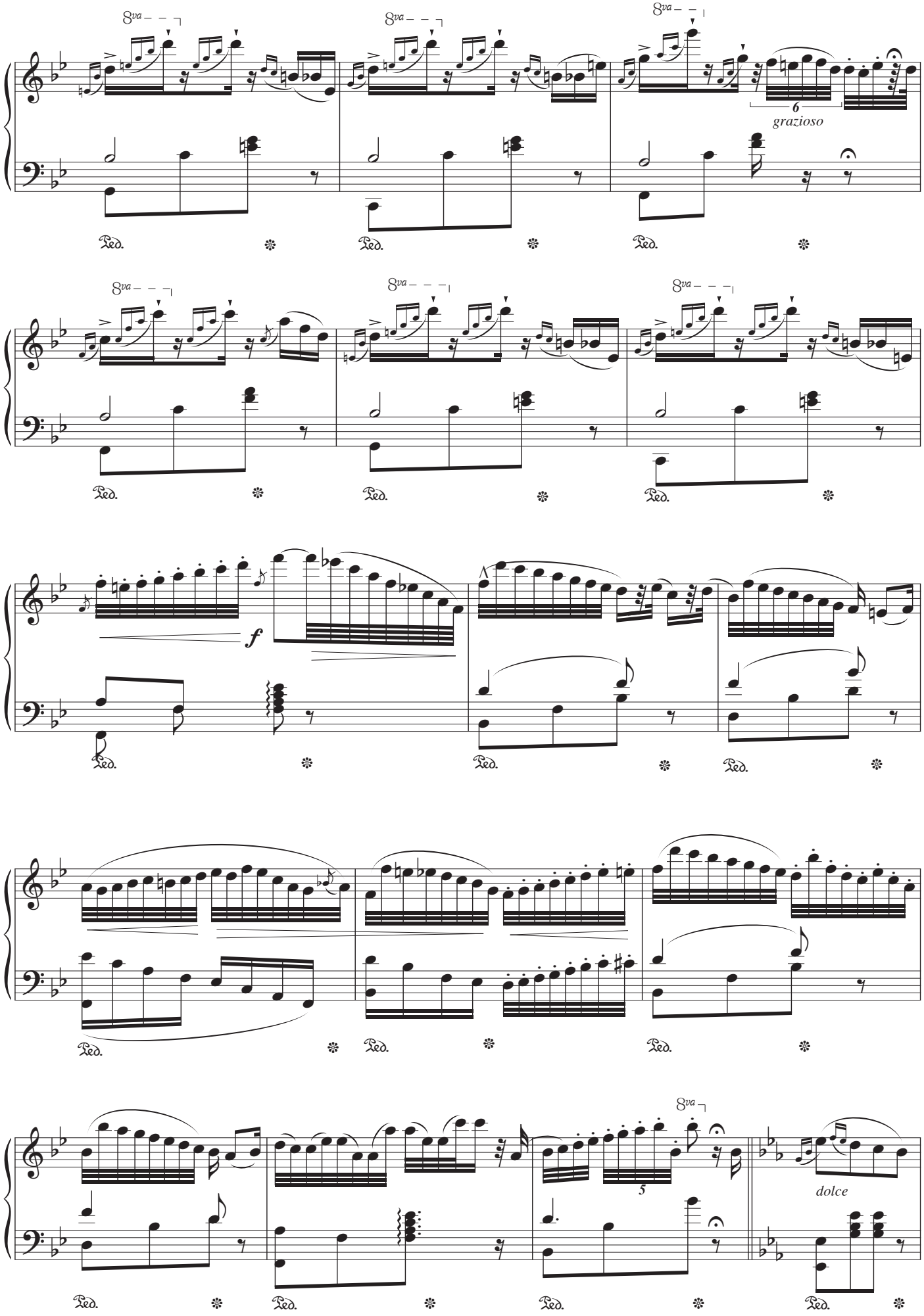


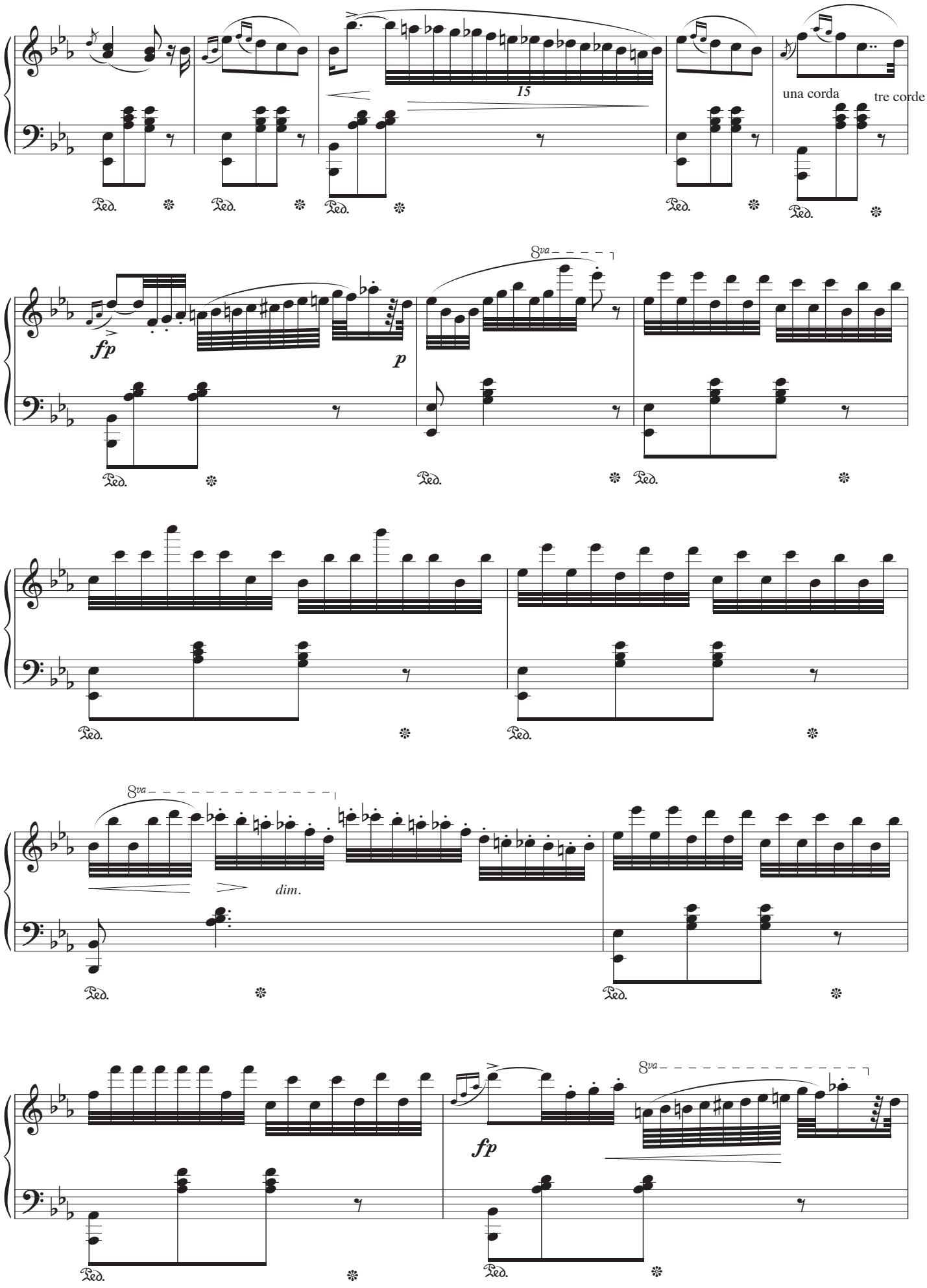

tin ces tris-tes-ses qui s'en vont sur l'ai-le du vent vo-
tin ces ca-res-ses qui s'en vont sur l'ai-le du vent vo-
tin tous ces rê-ves qui s'en vont sur l'ai-le du vent vo-
8va
8va
1&2°
3°
la - - - - ge –ge sur l'ai - le du vent vo -
la - - - - ge –ge
la - - - - ge –ge
3
la ge.
tr
8va
Ped.
Ped.
Ped.

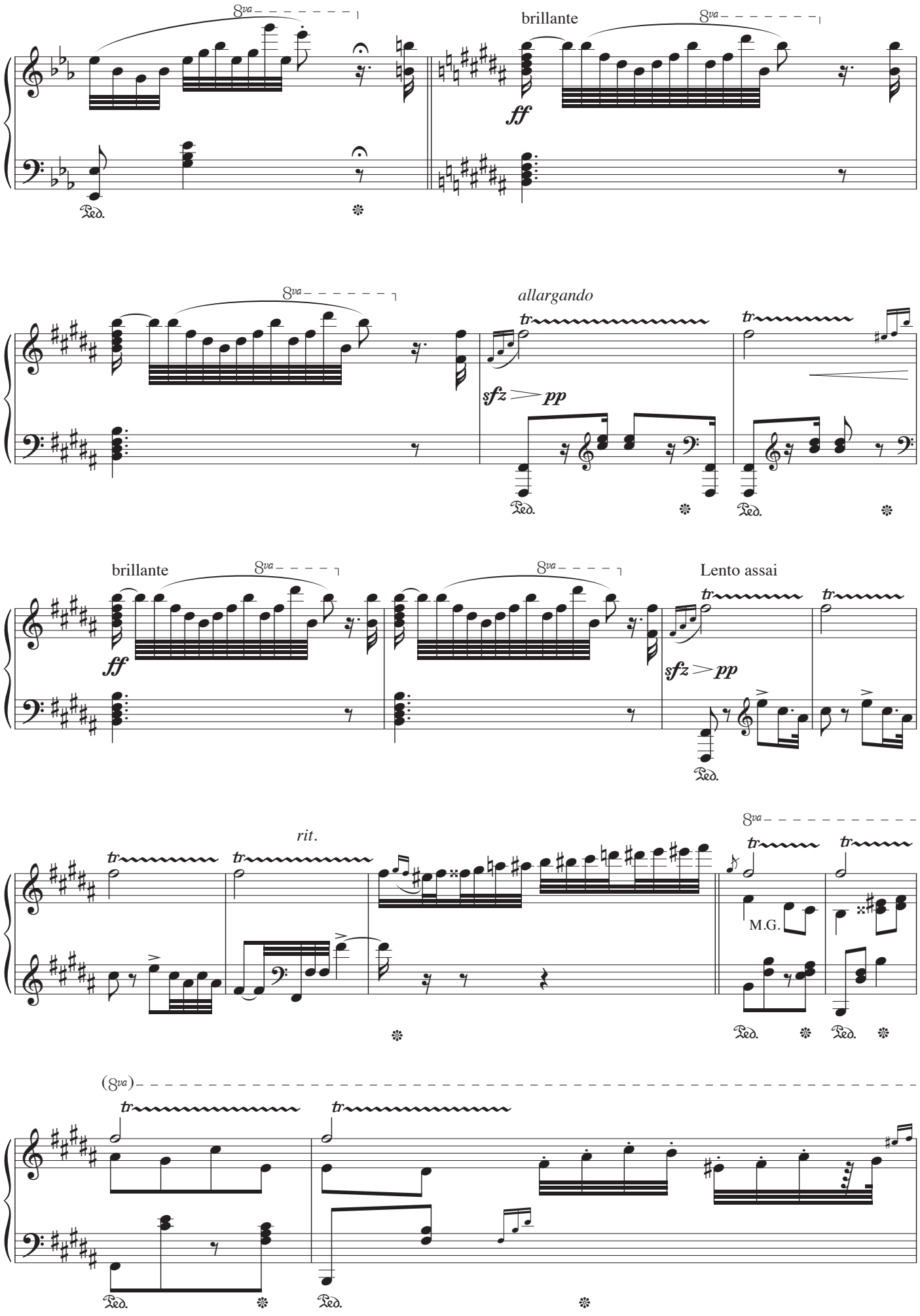
A la Sombra

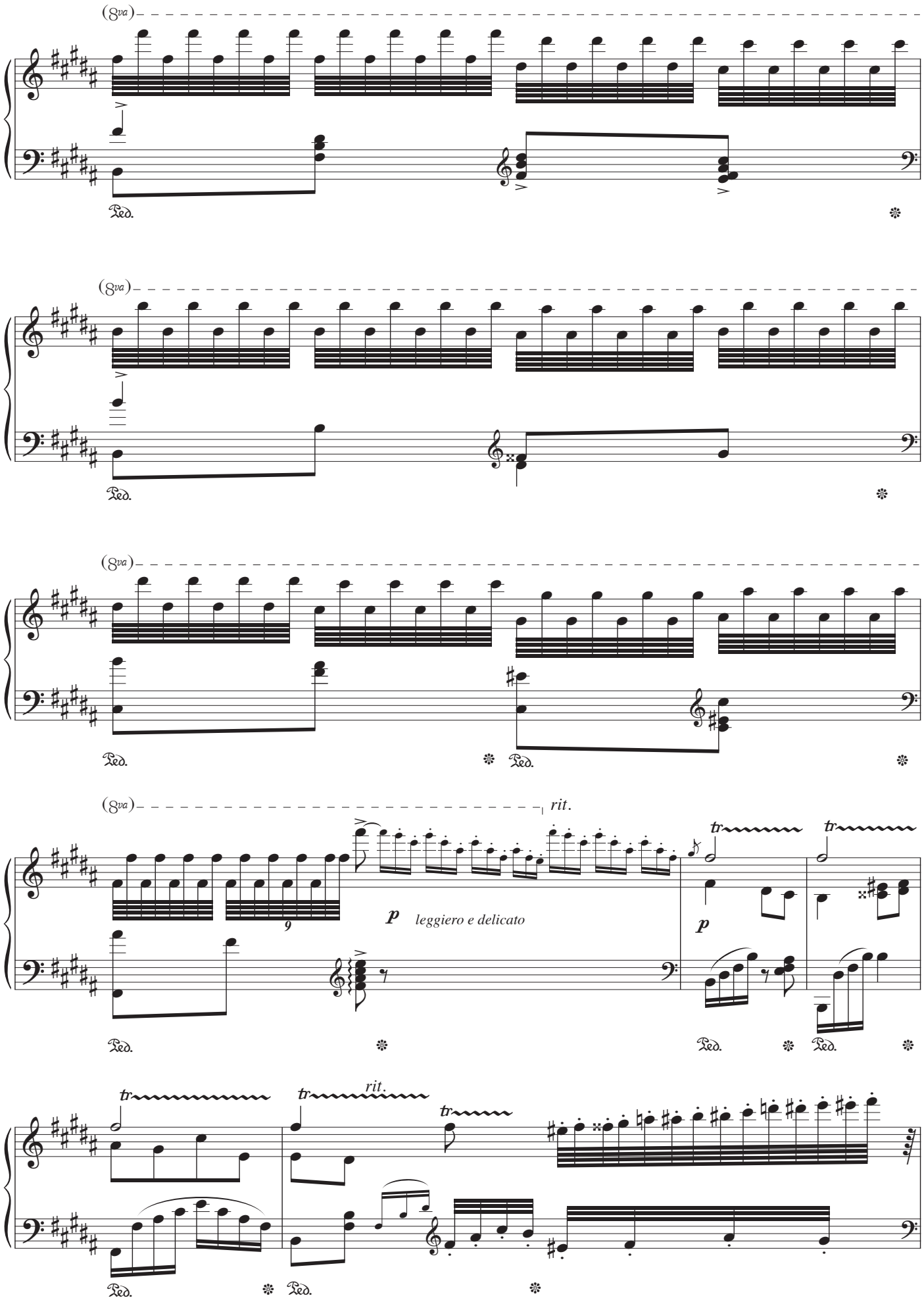


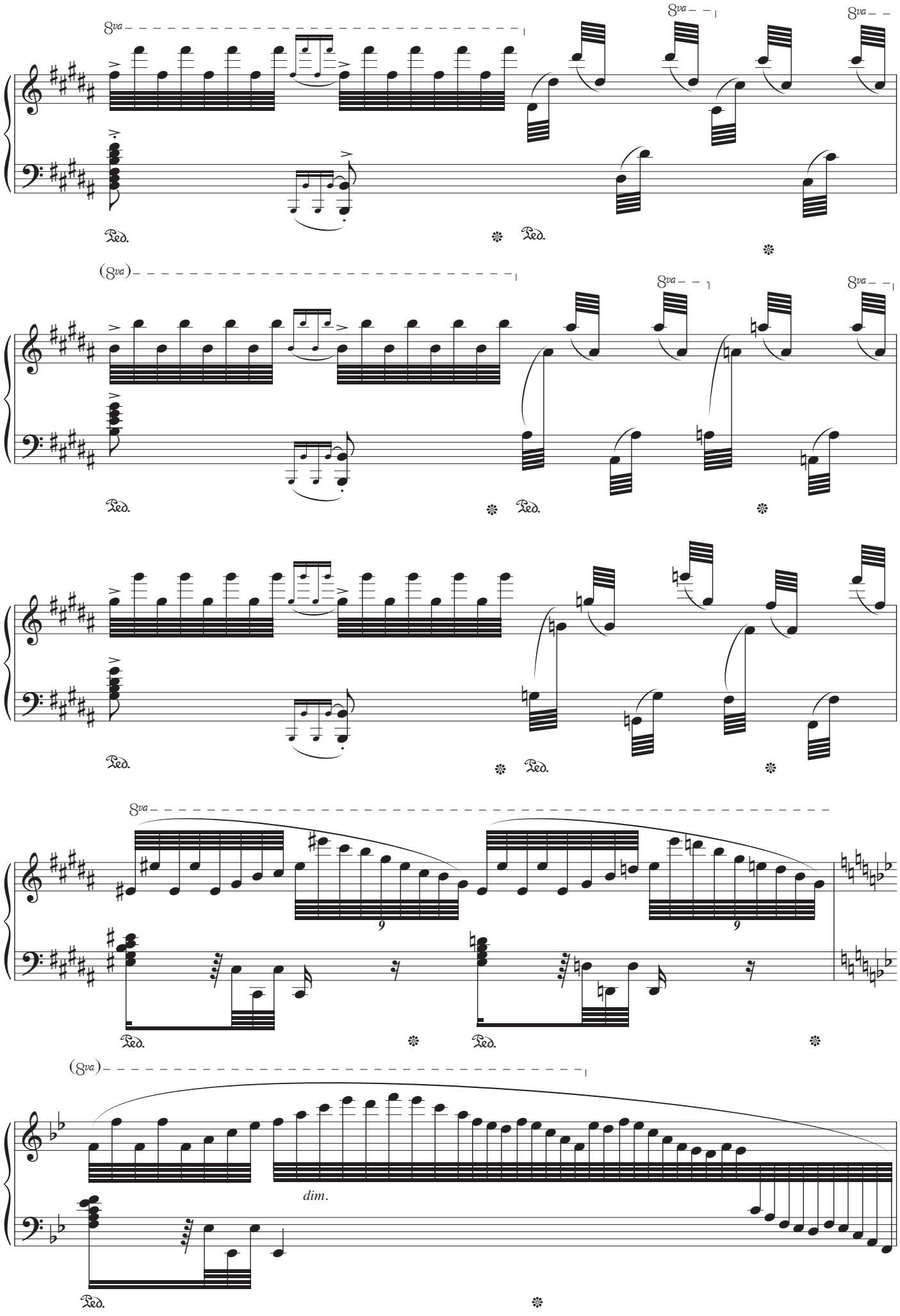

f
f
f
8va
8va
5

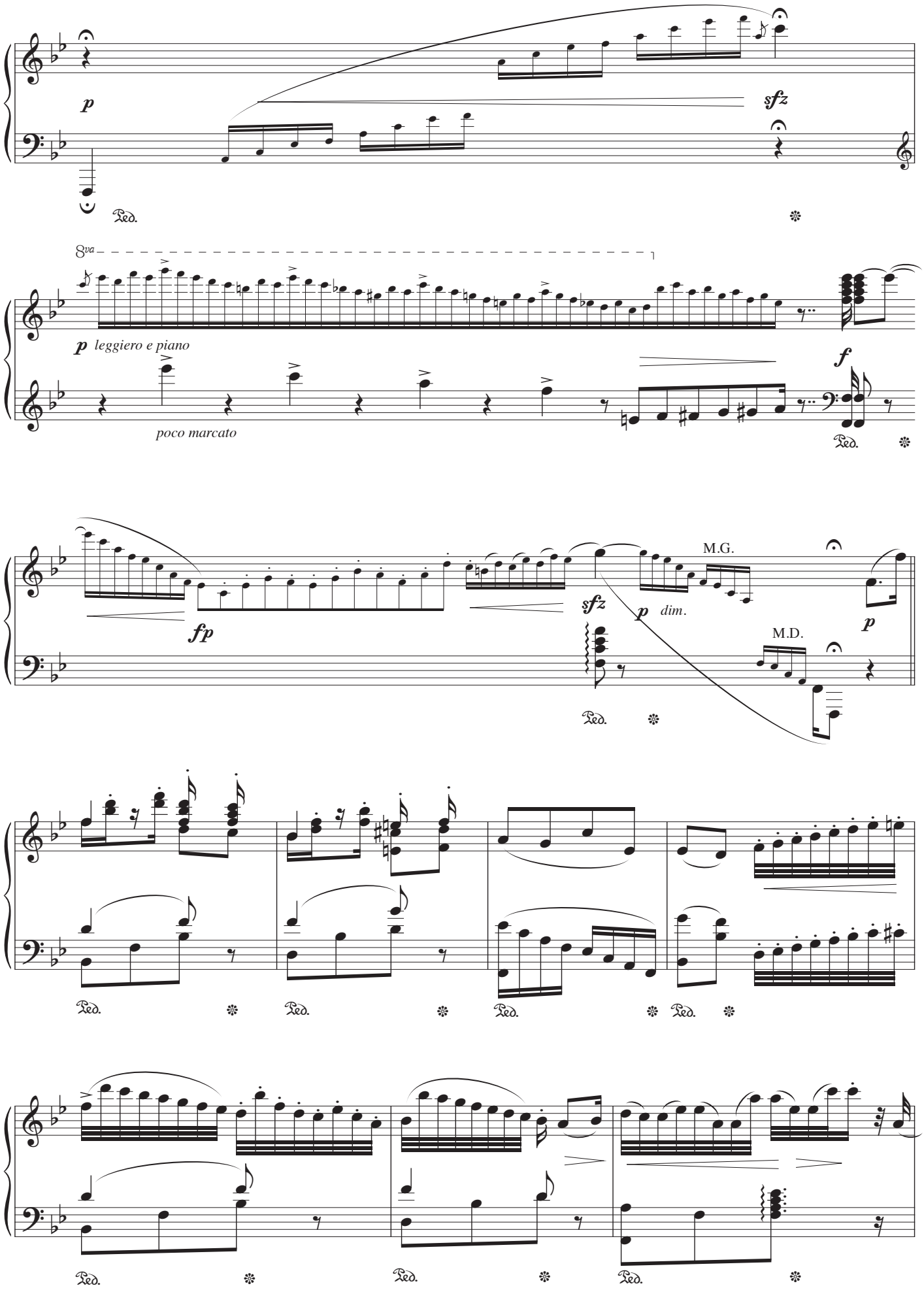

8va
6
grazioso
Ped.
f
5
dolce

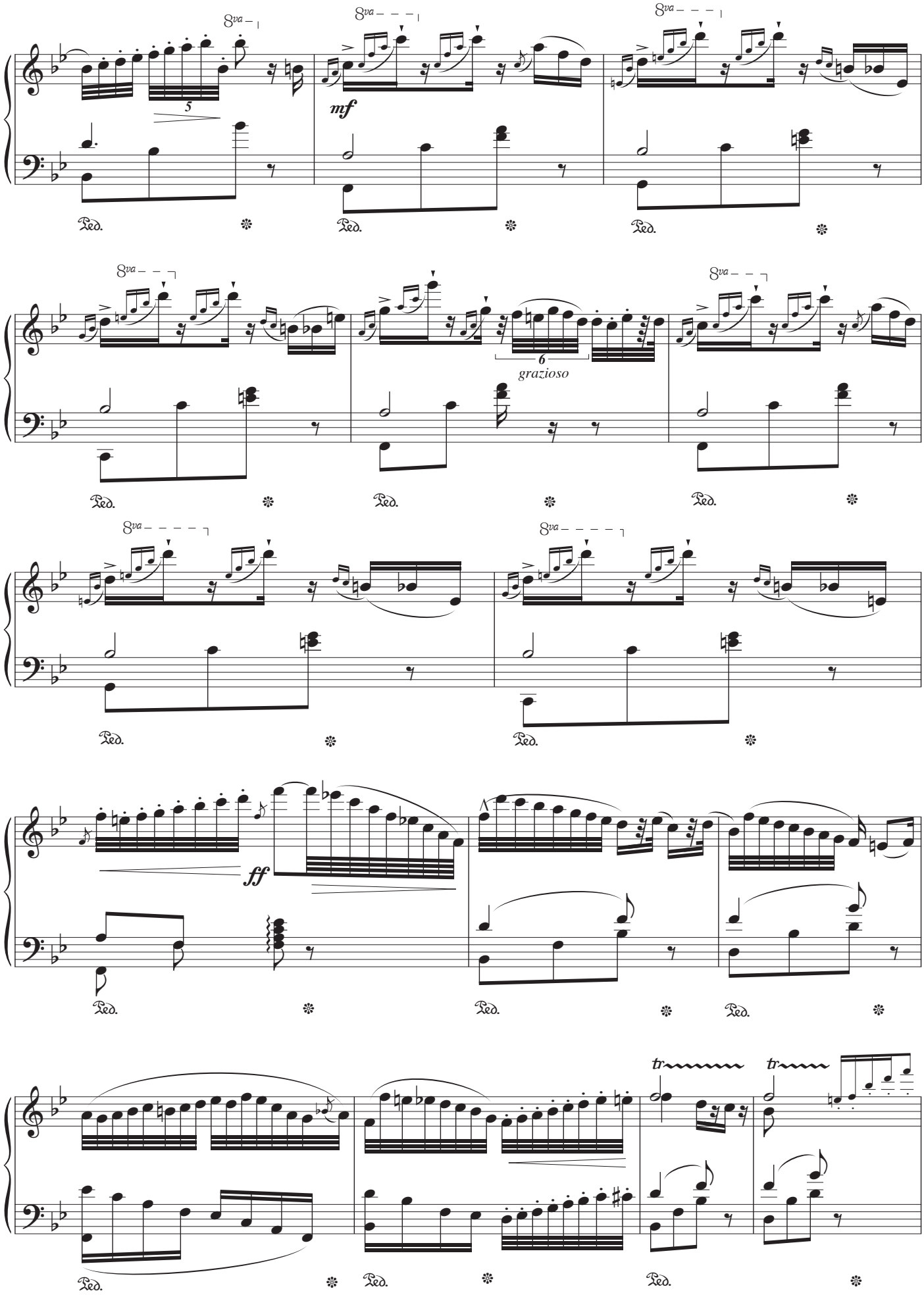

15
una corda
tre corde
fp
p
8va
dim.
fp
8va

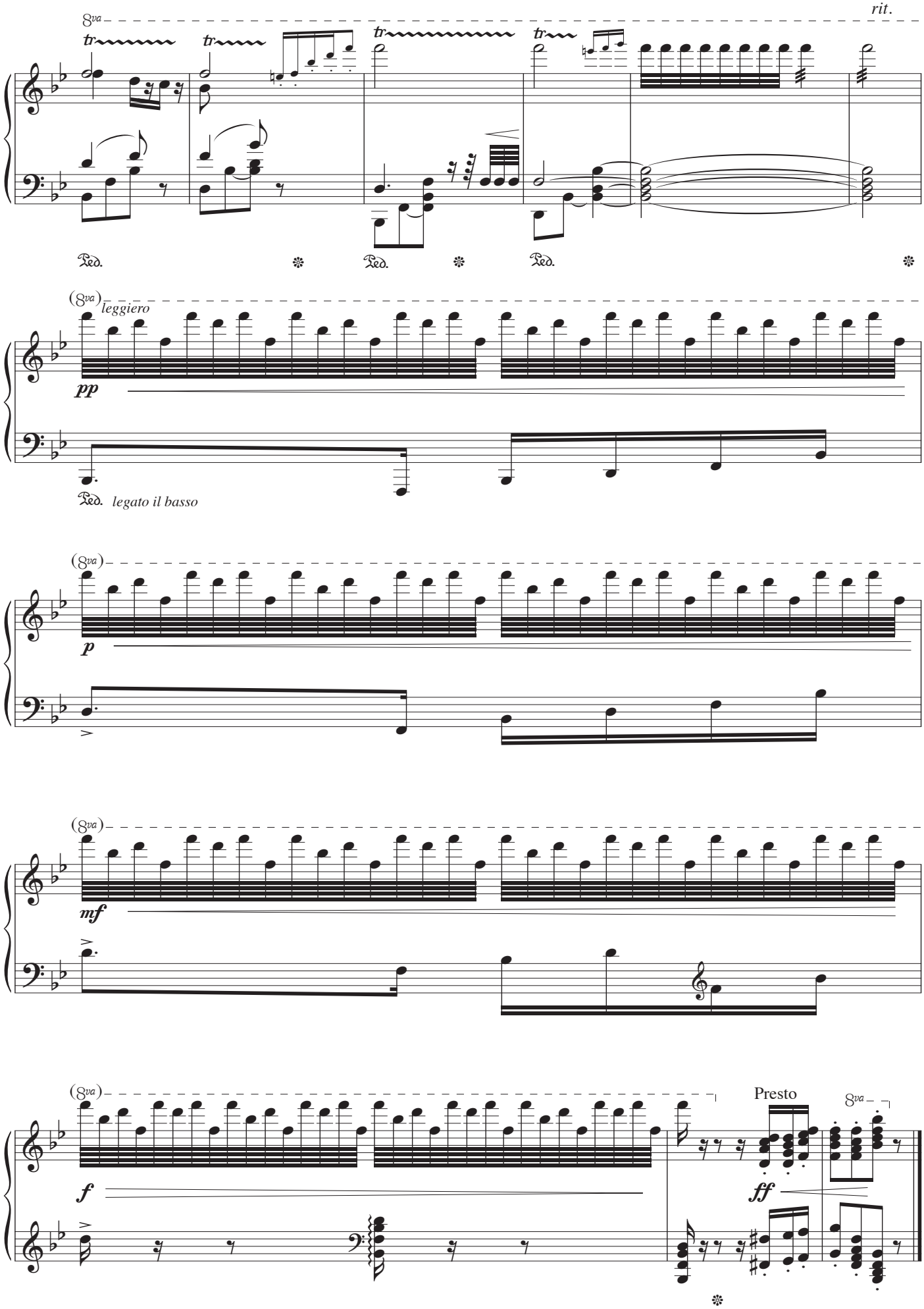

brillante
ff
allargando
sfz
pp
brillante
ff
Lento assai
sfz
pp
rit.
M.G.


(8va)
Ped.
(8va)
Ped.
(8va)
Ped.
Ped.
(8va)
rit.
p
leggiero e delicato
p
tr
tr
Ped.
Ped.
Ped.
tr
tr
rit.
tr
Ped.
Ped.


8va
8va
8va
Ped.
Ped.
(8va)
8va
8va
Ped.
Ped.
Ped.
Ped.
8va
9
9
Ped.
Ped.
(8va)
dim.
Ped.


p
sfz
Ped.
8va
p leggiero e piano
poco marcato
f
Ped.
fp
sfz
p dim.
M.G.
M.D.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

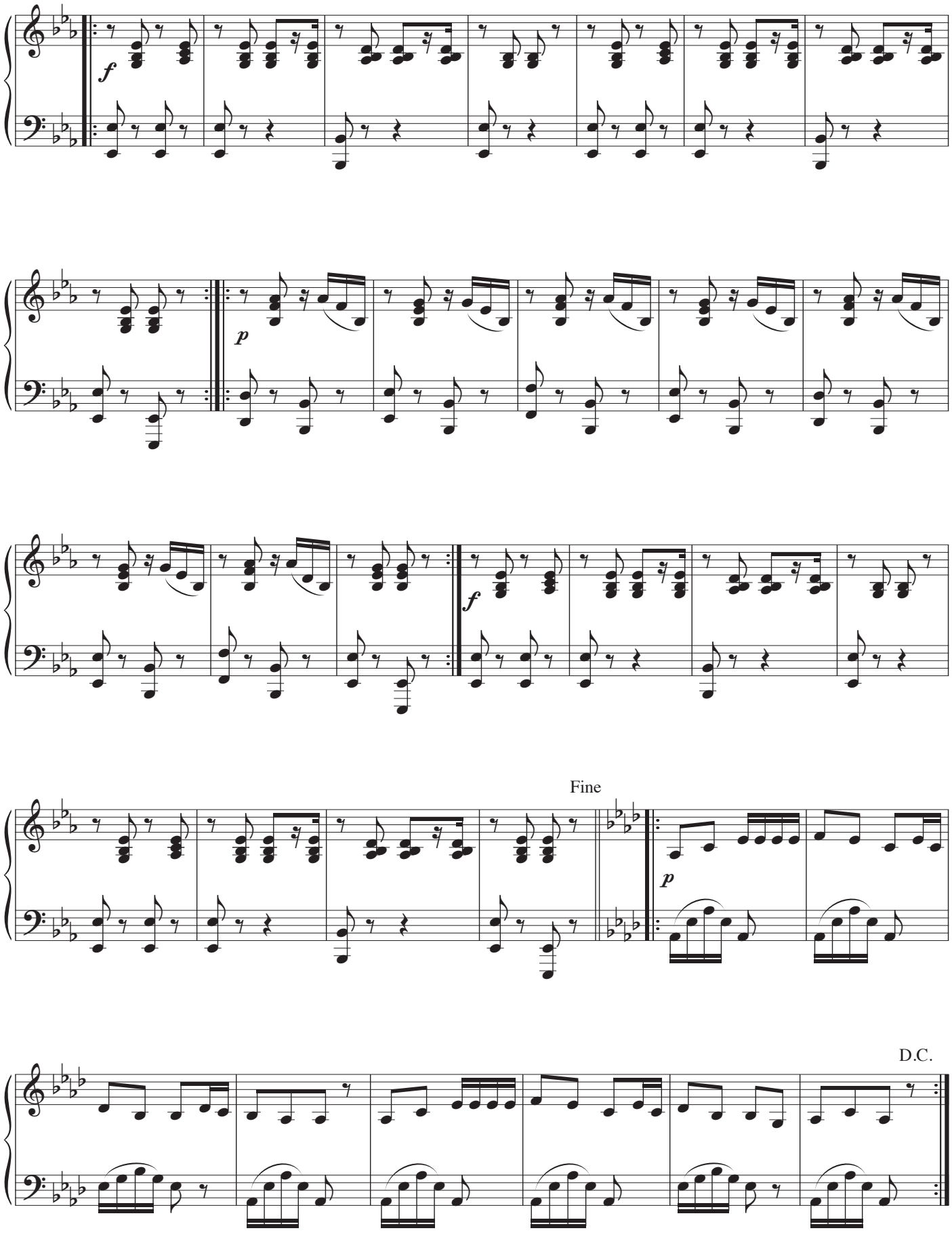

8va
5
mf
Ped.
6
grazioso
ff
tr


rit.
8va
tr
tr
tr
tr
Ped.
Ped.
Ped.
(8va)
leggiero
pp
Ped.
legato il basso
(8va)
p
(8va)
mf
(8va)
f
Presto
8va
ff

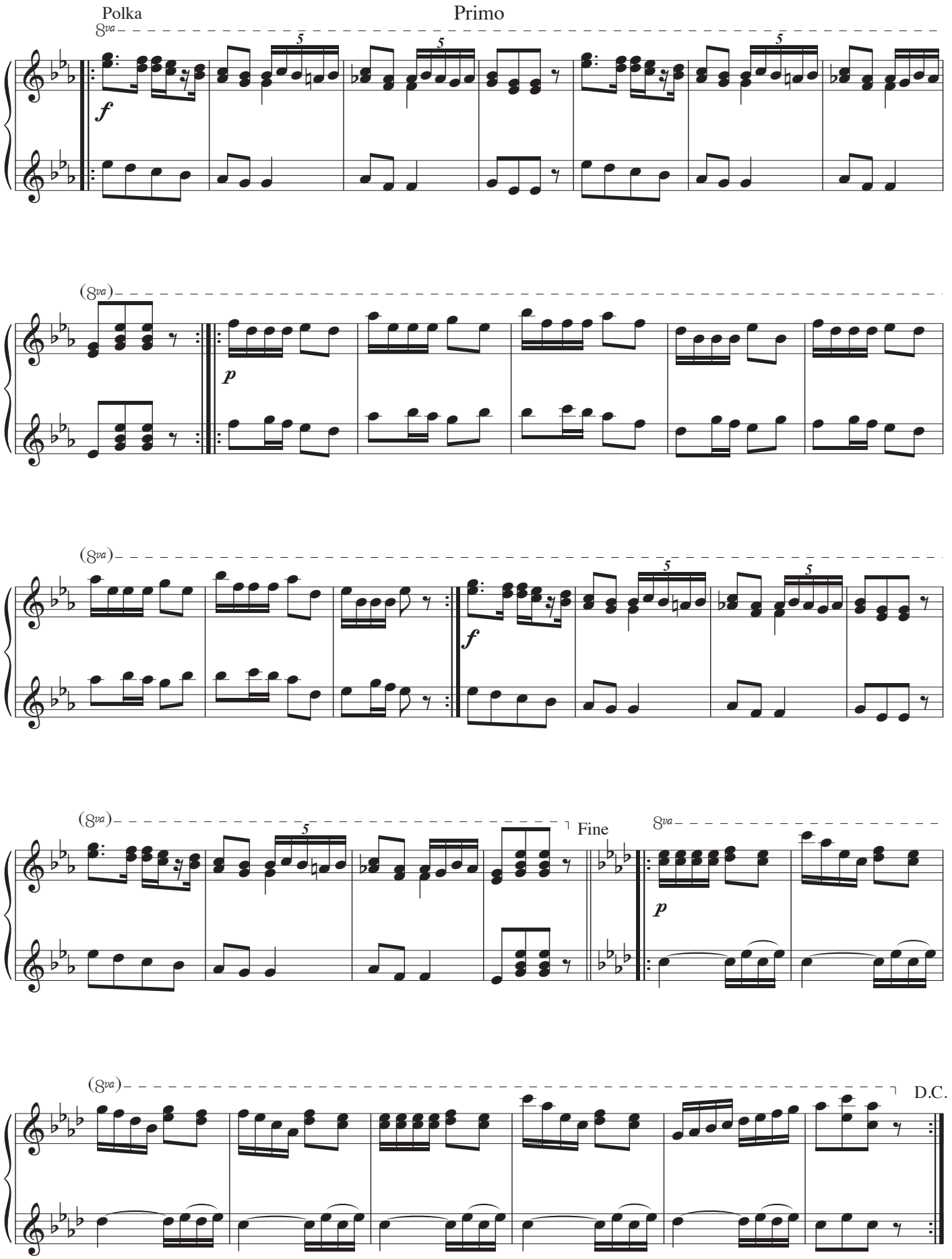
La Sonrisa

Polka

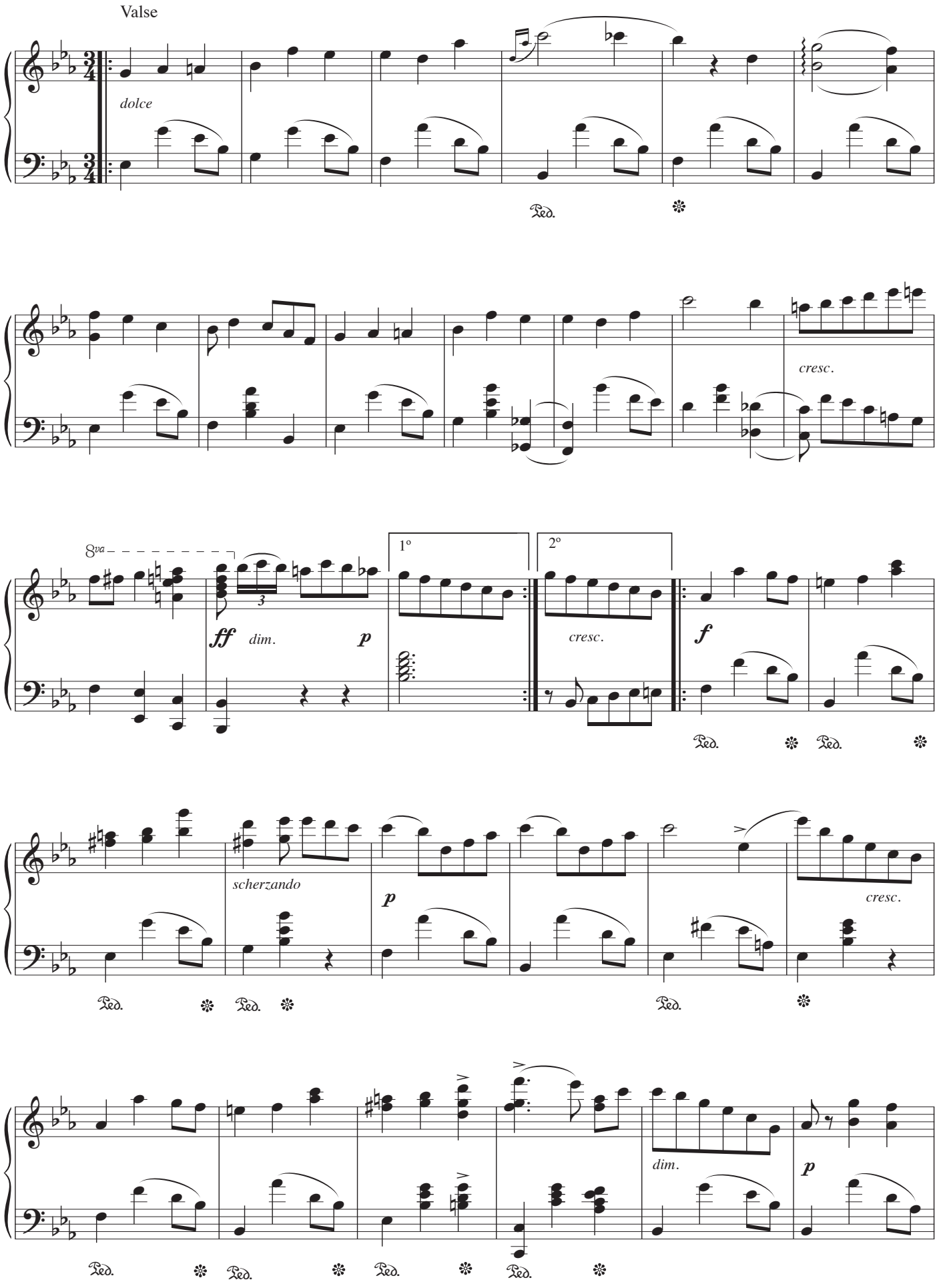
Secondo

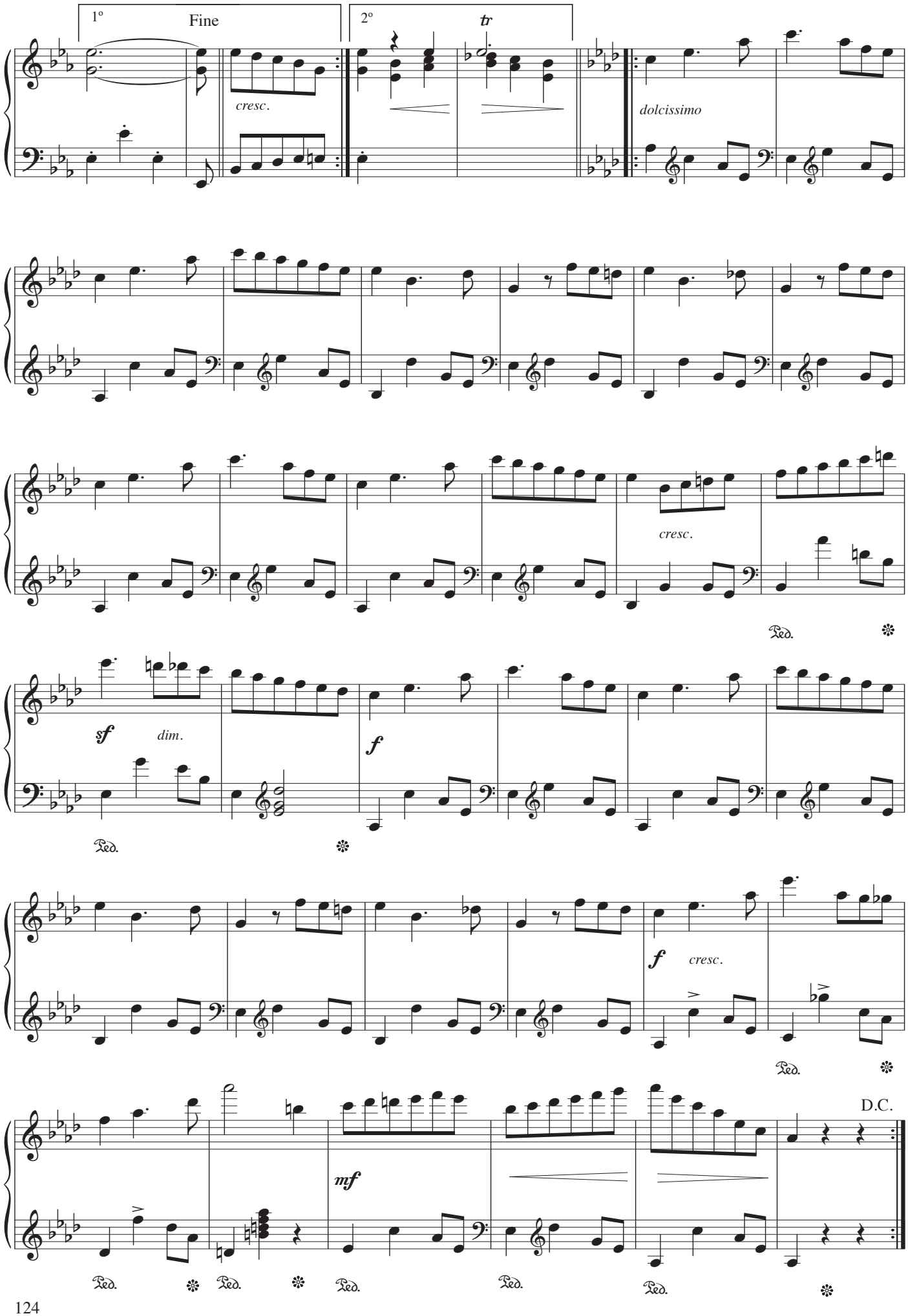


La Sonrisa



Un Sueño

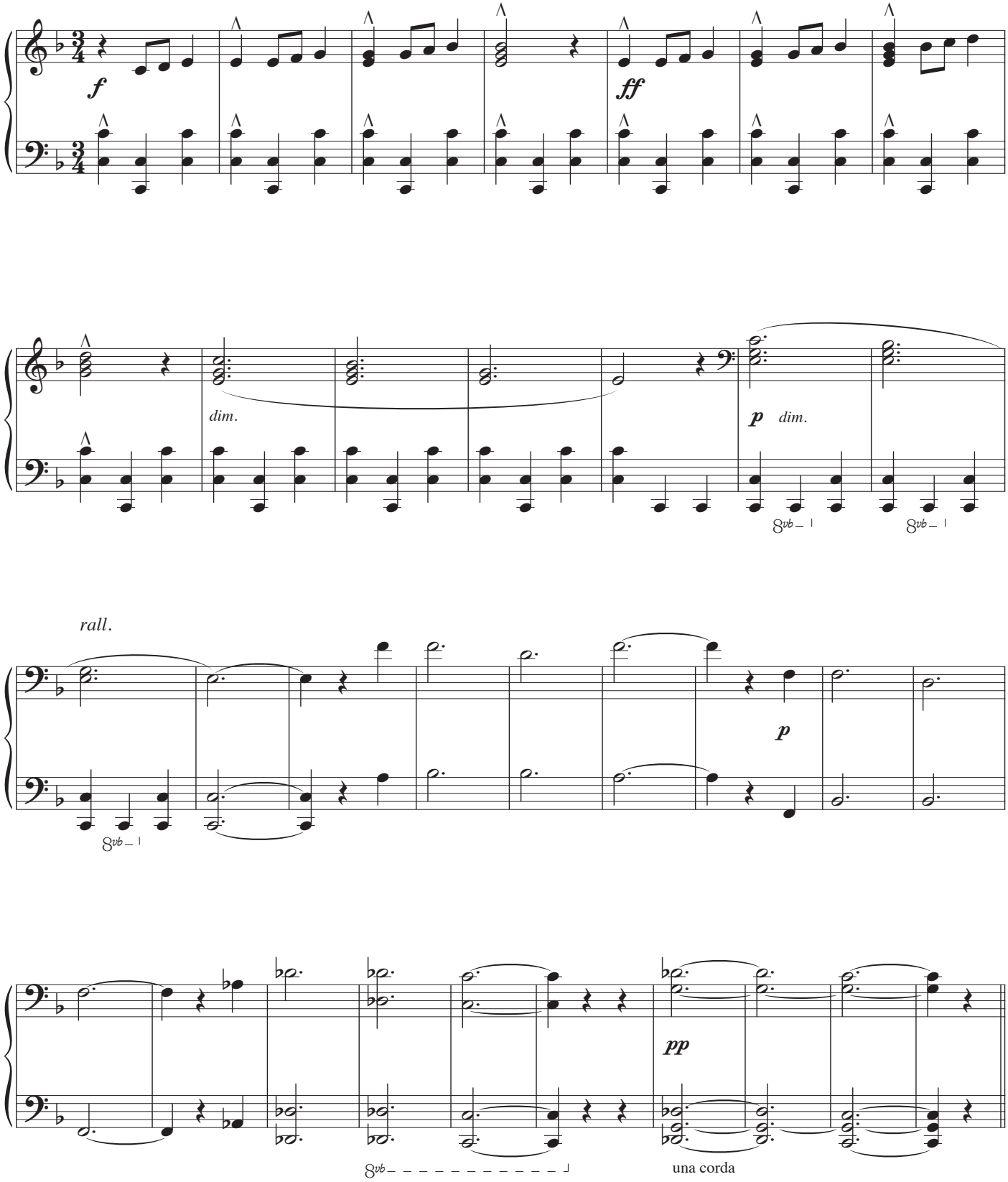

Valse
dolce
Ped.
cresc.
8va
1°
2°
ff
dim.
p
cresc.
f
Ped.
scherzando
p
cresc.
Ped.
dim.
p
Ped.


1º
Fine
2º
tr
cresc.
dolcissimo
cresc.
sf
dim.
f
f
cresc.
mf
D.C.
Ped.

T'en souviens-tu?
Suite de Valses

Secondo

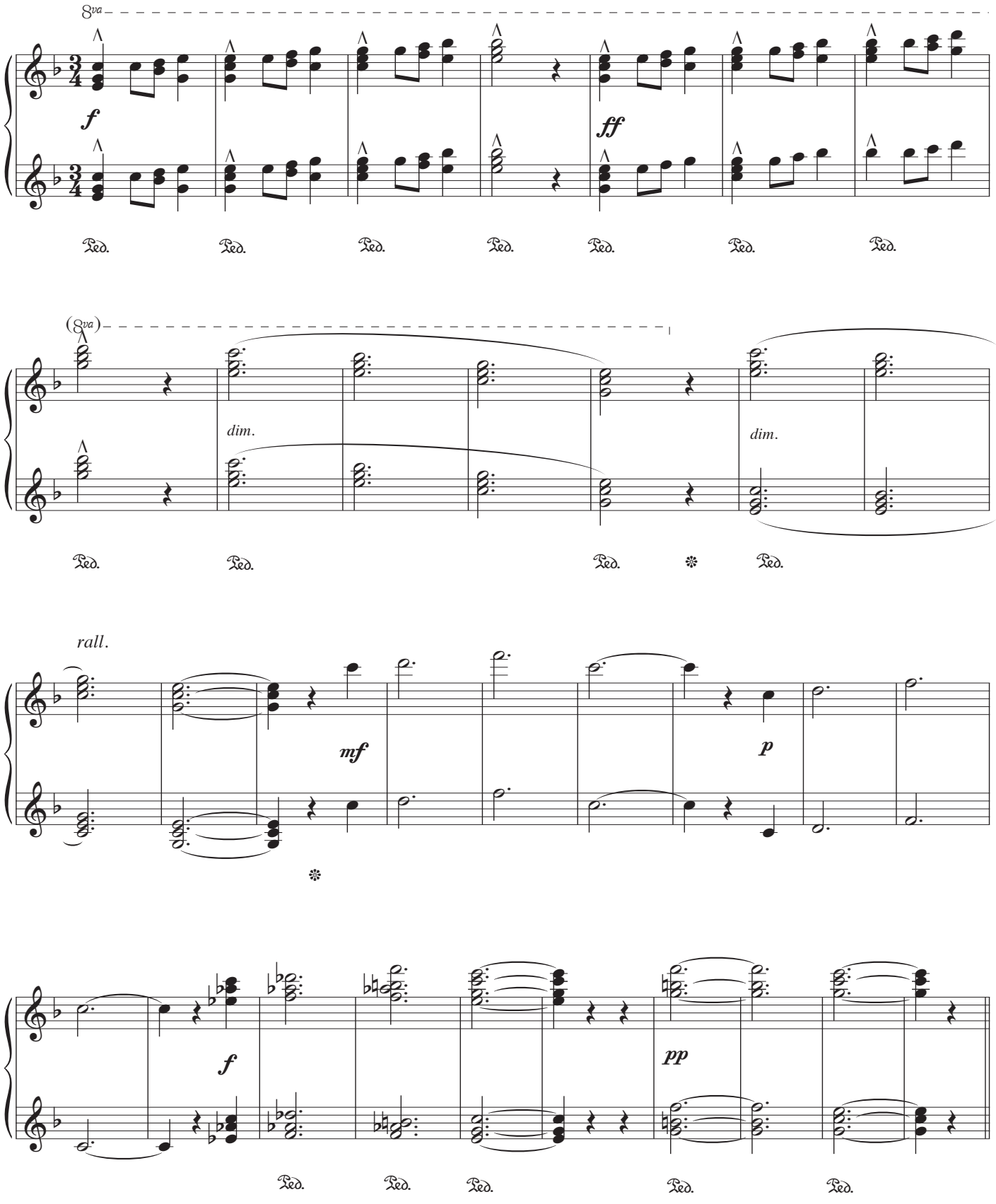
Introduction



T'en souviens-tu?
Suite de Valses

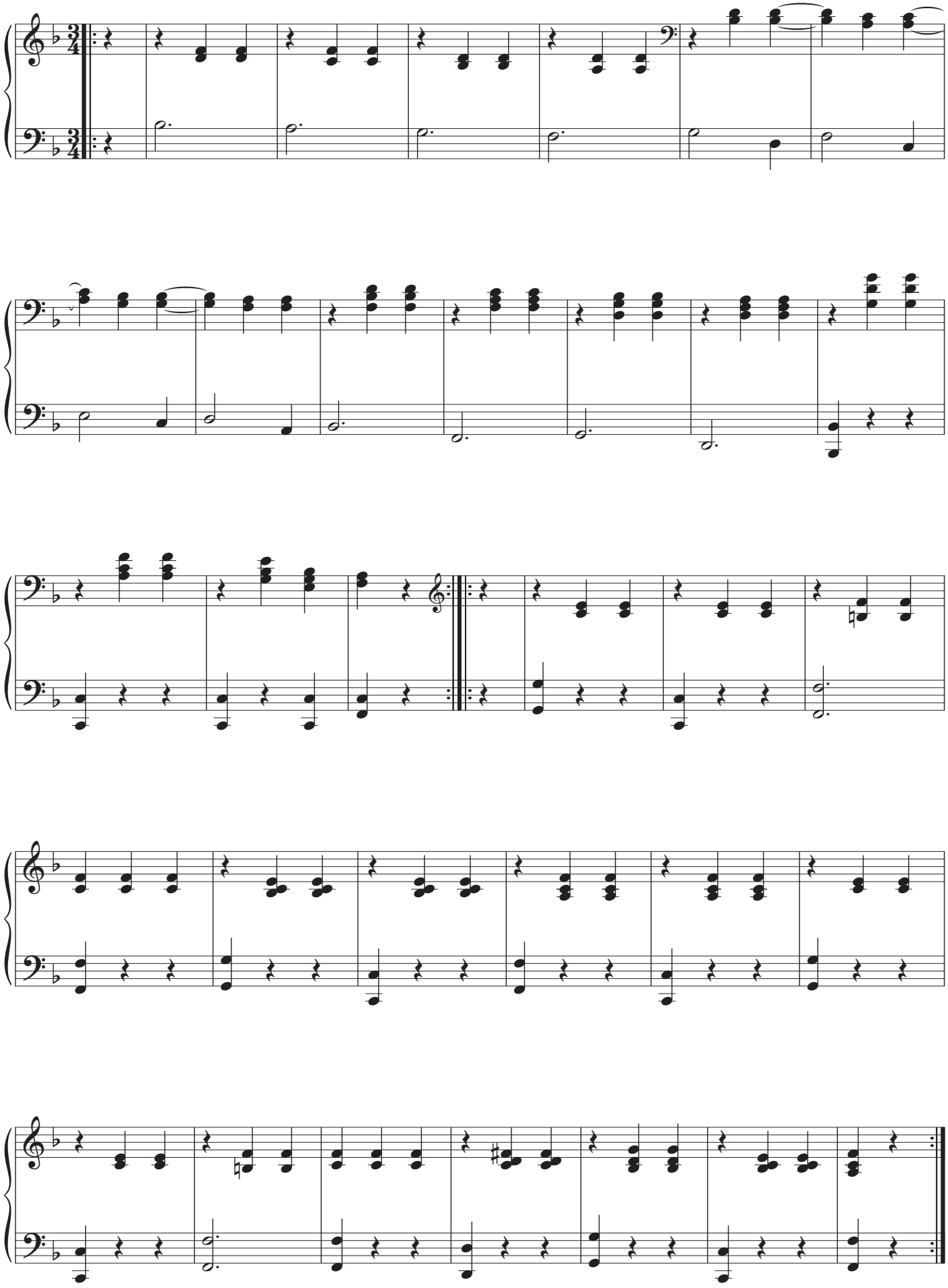
Introduction

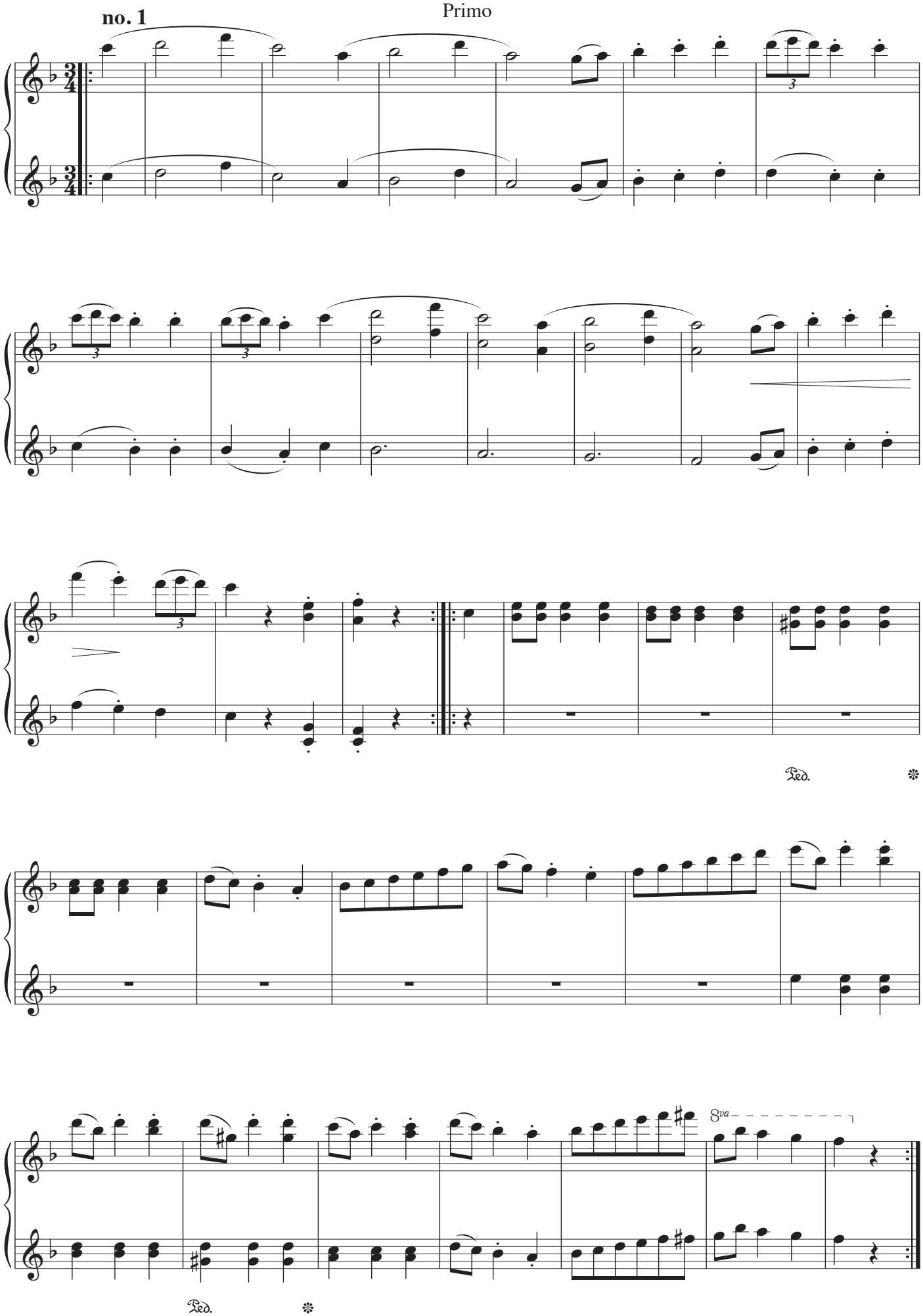
Primo



Secondo

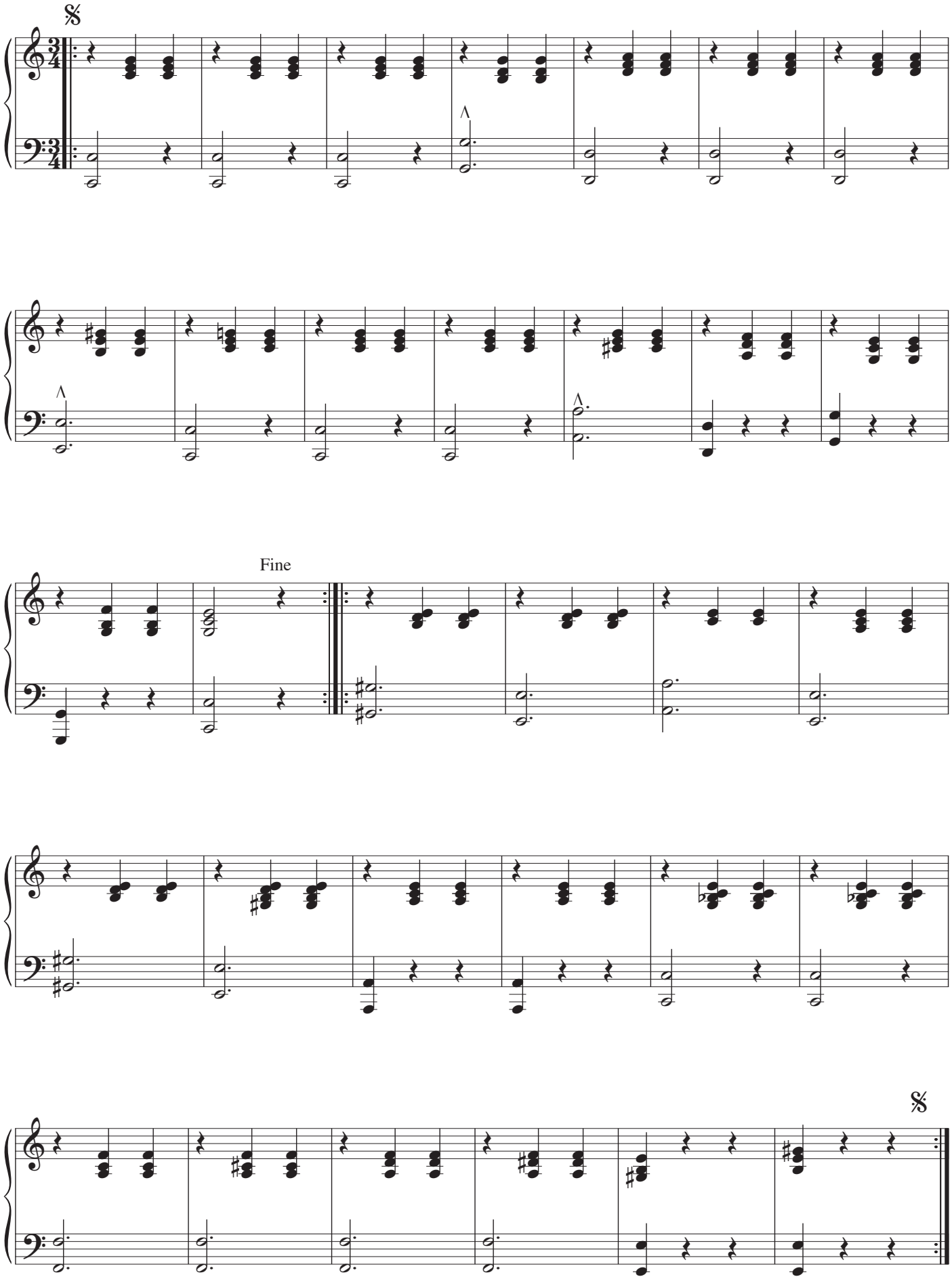
no. 1

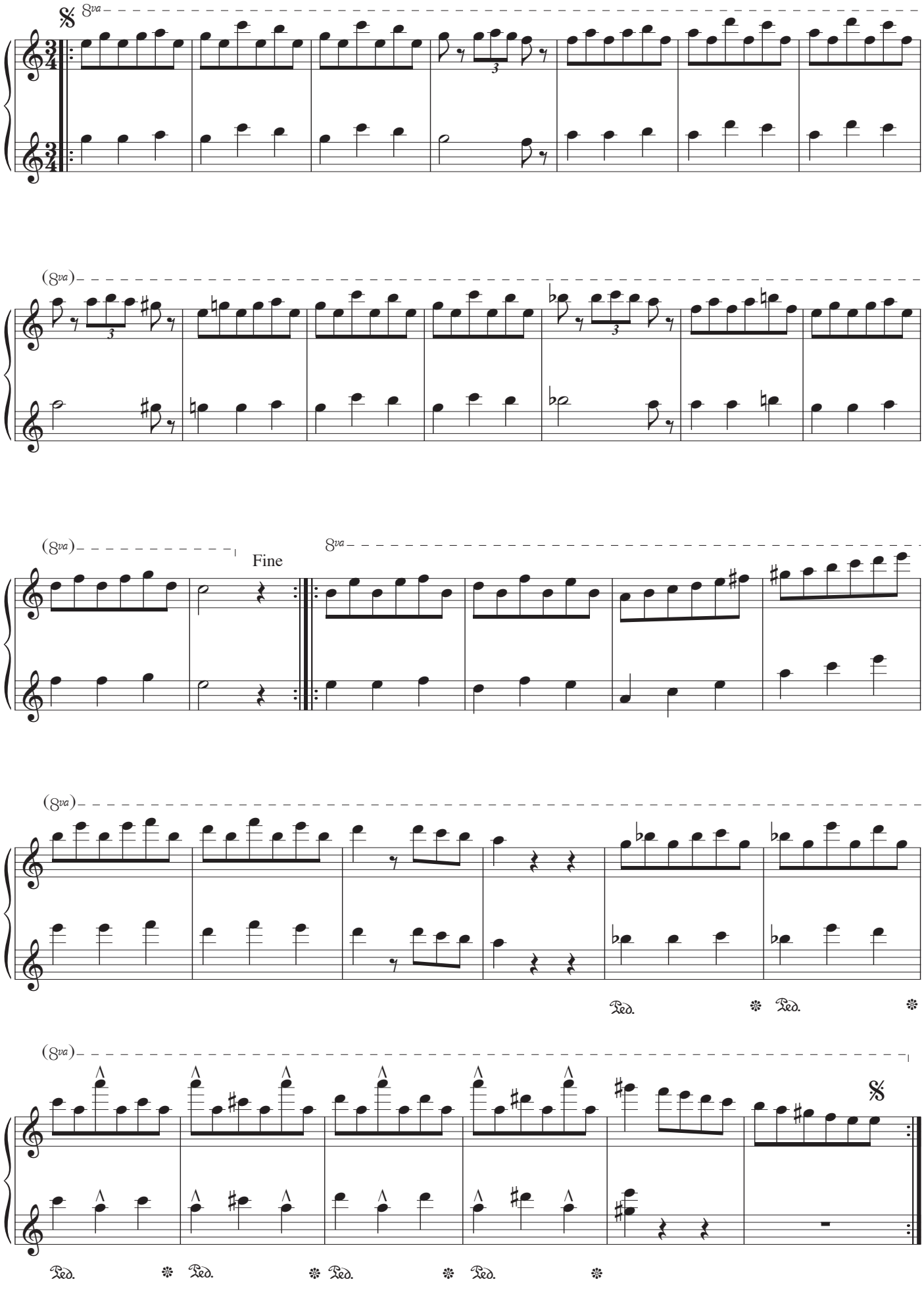


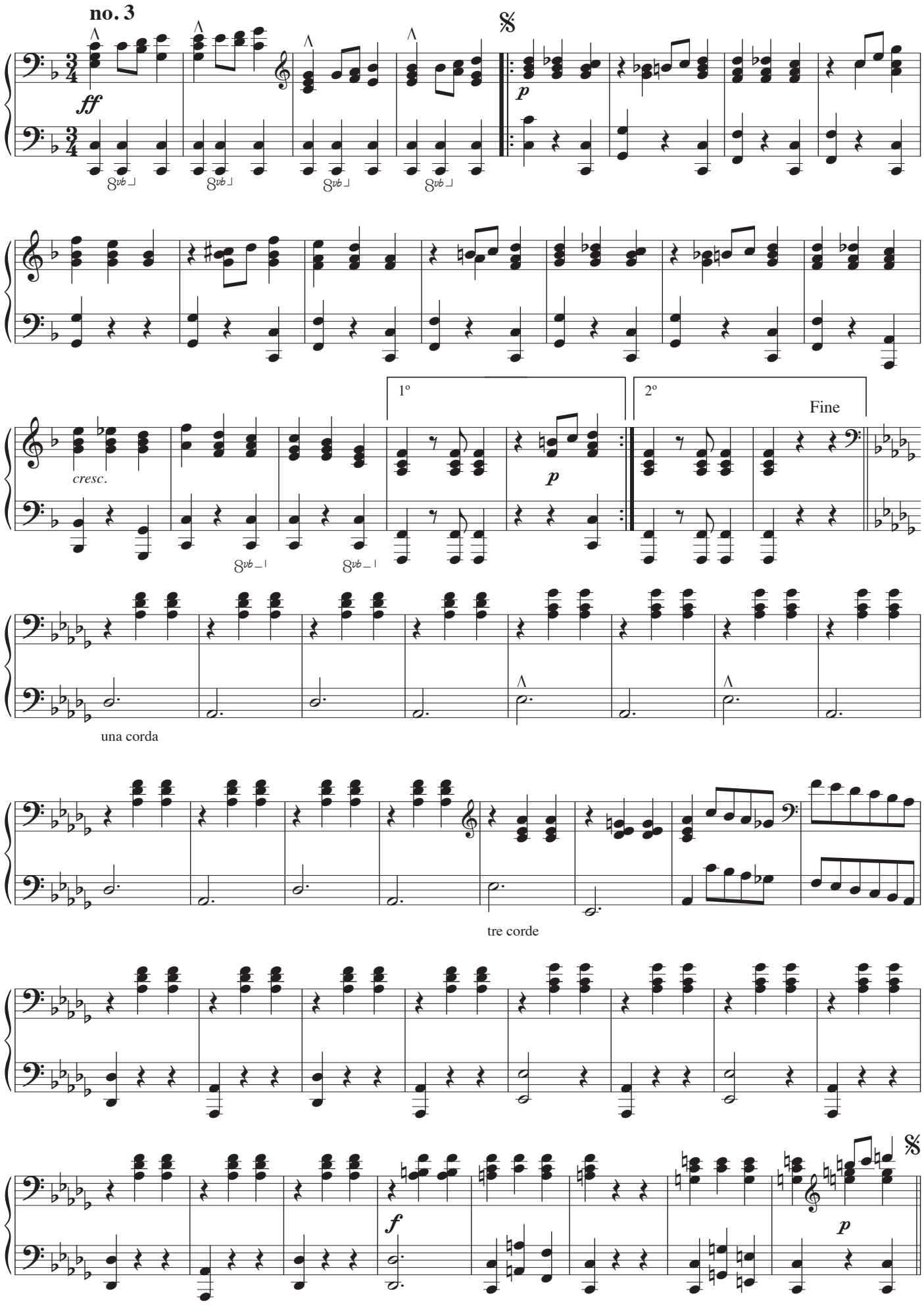

no. 1
Primo
3
3
3
Ped.
8va
Ped.

no. 2

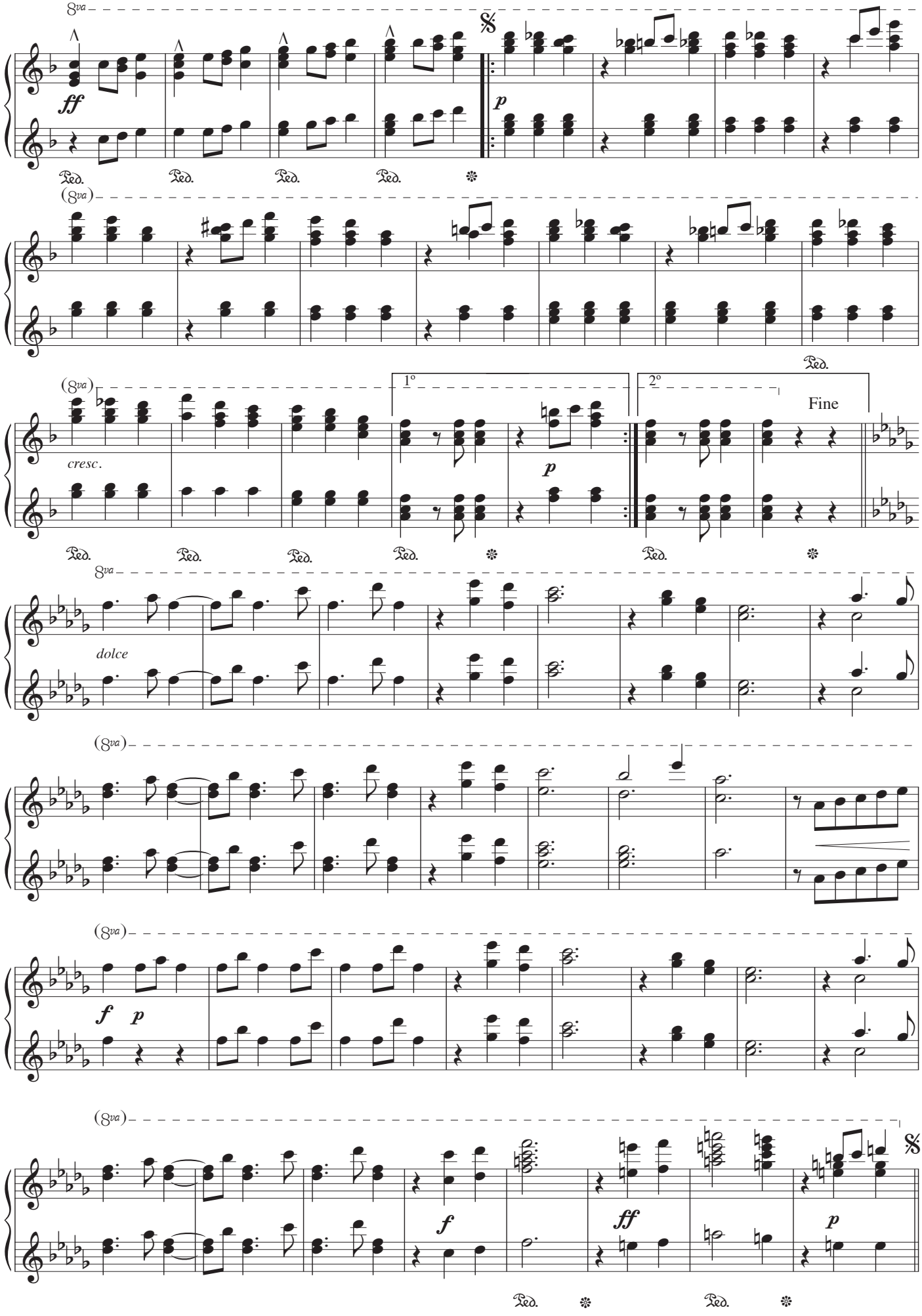
Secondo



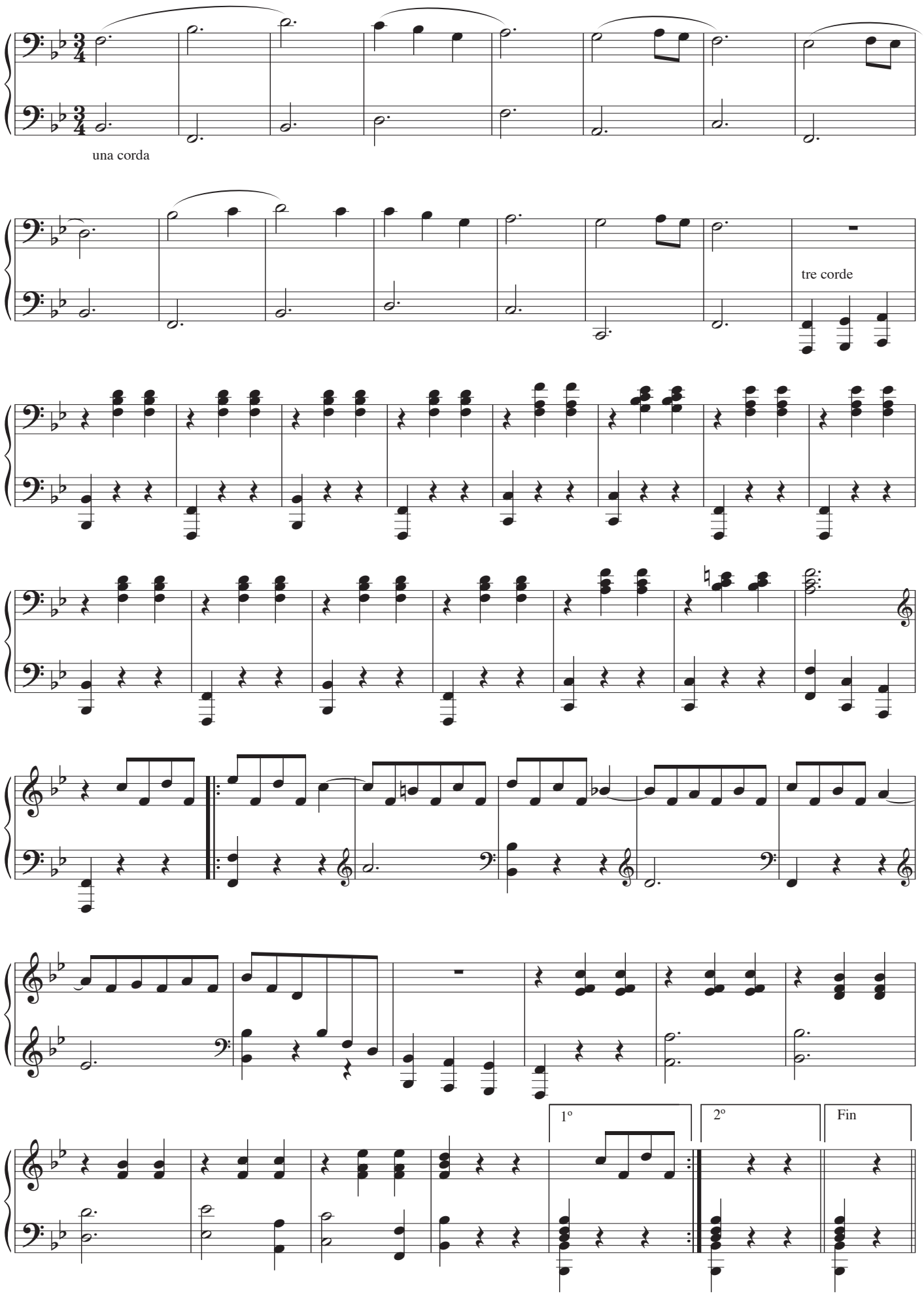

8va
(8va)
Fine
Ped.


no. 3
ff
p
cresc.
1º
2º
Fine
una corda
tre corde
f
p

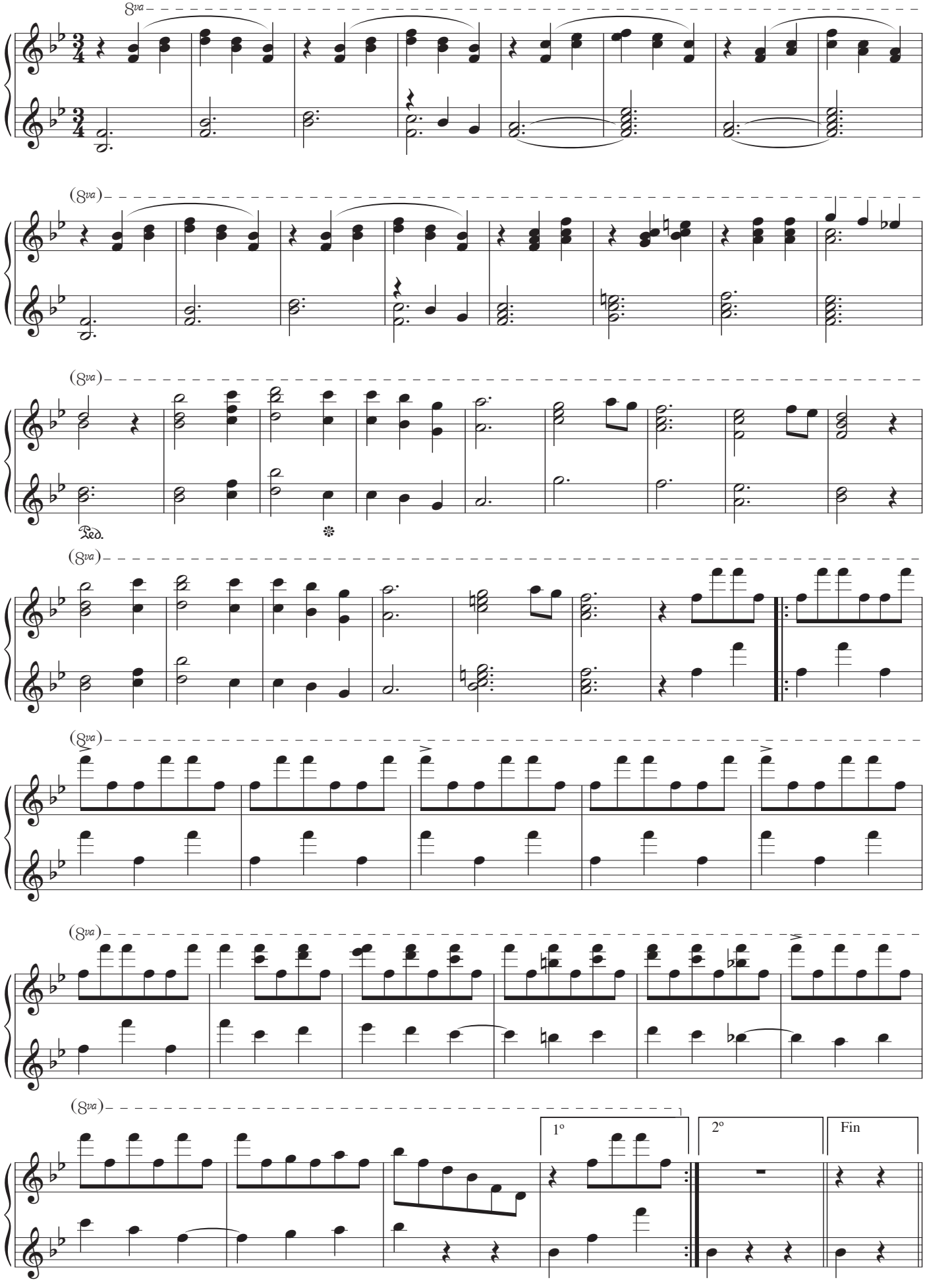
no. 3



no. 4

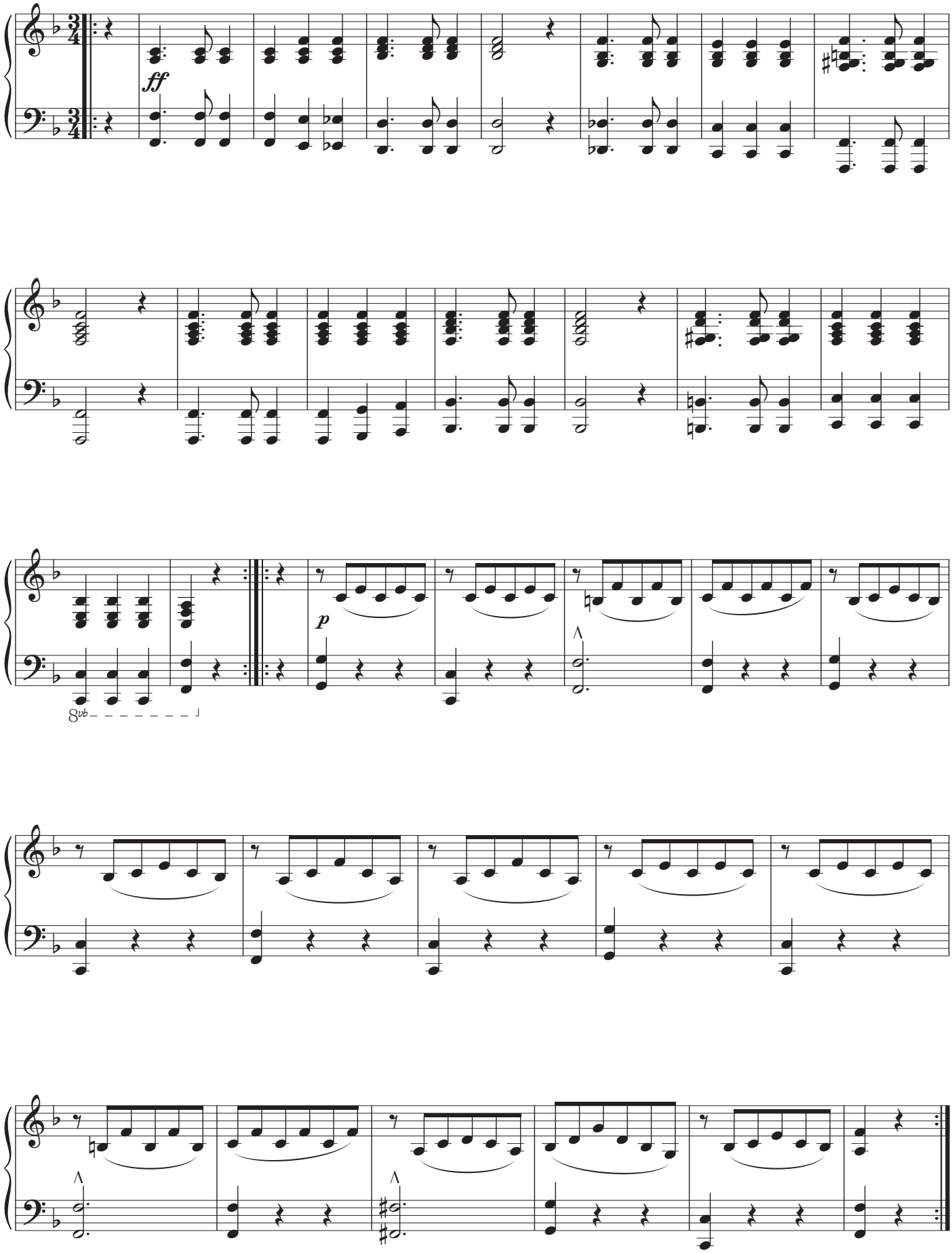


no. 4



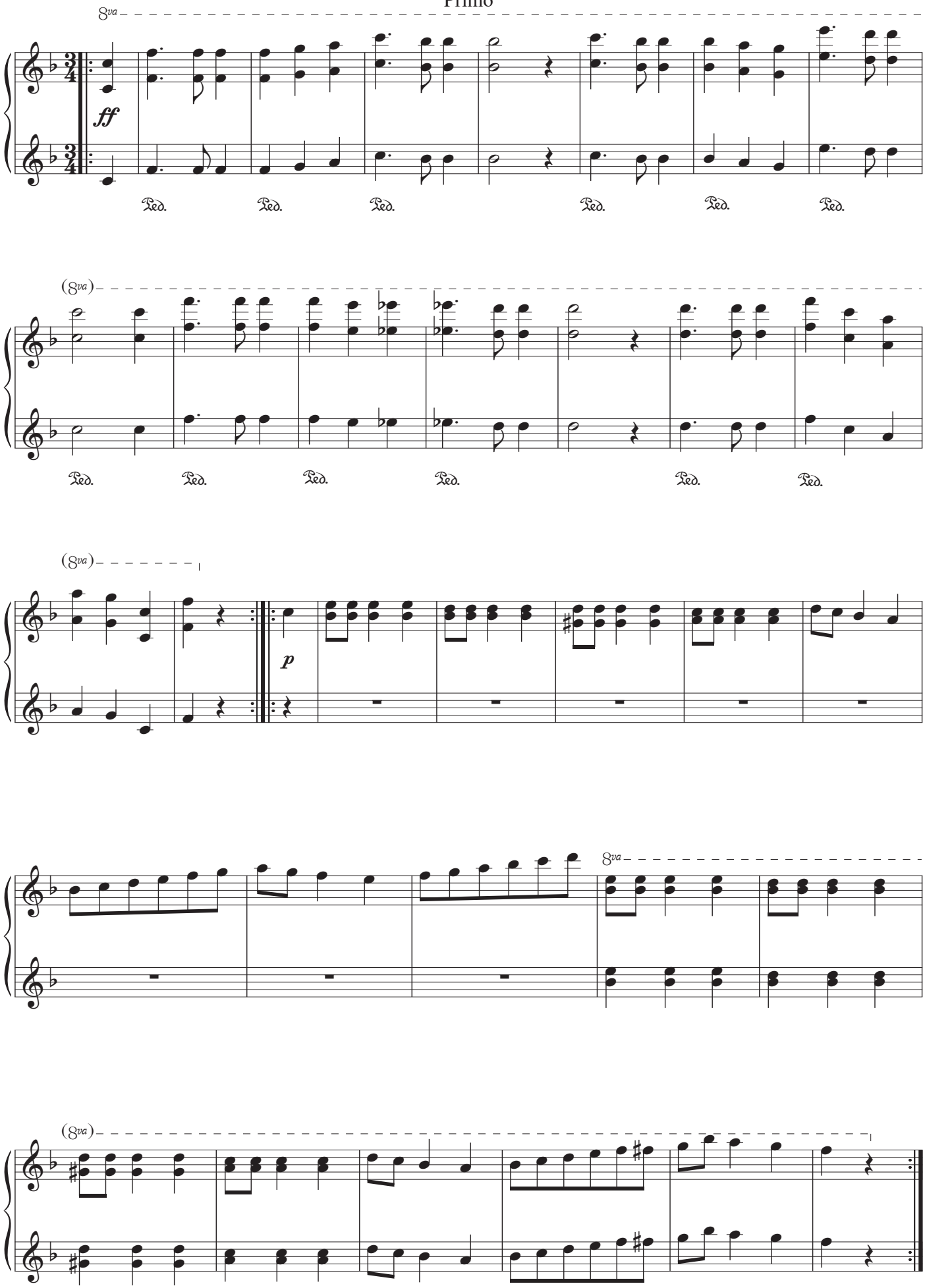
Finale

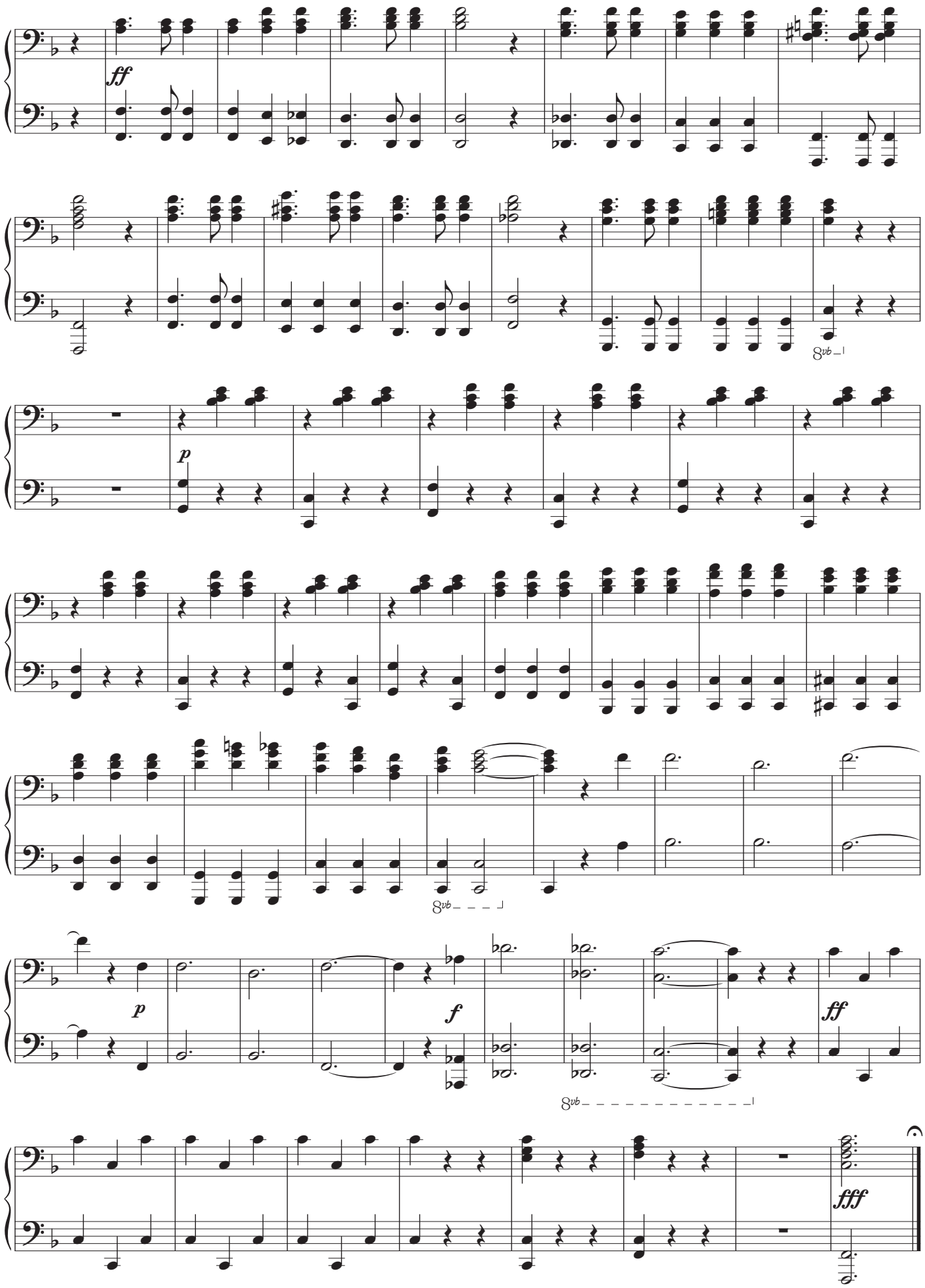
Secondo

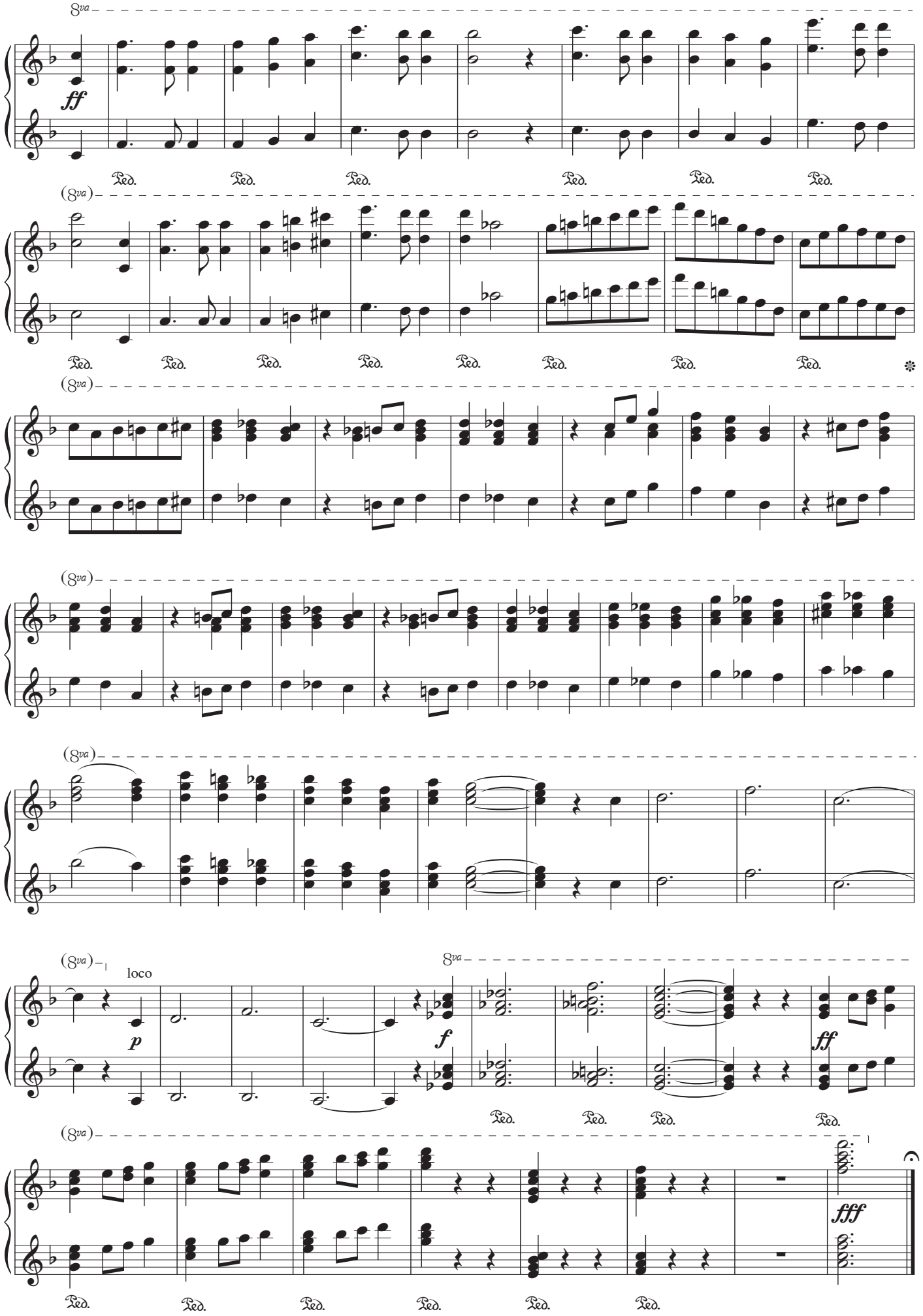


Finale

Primo

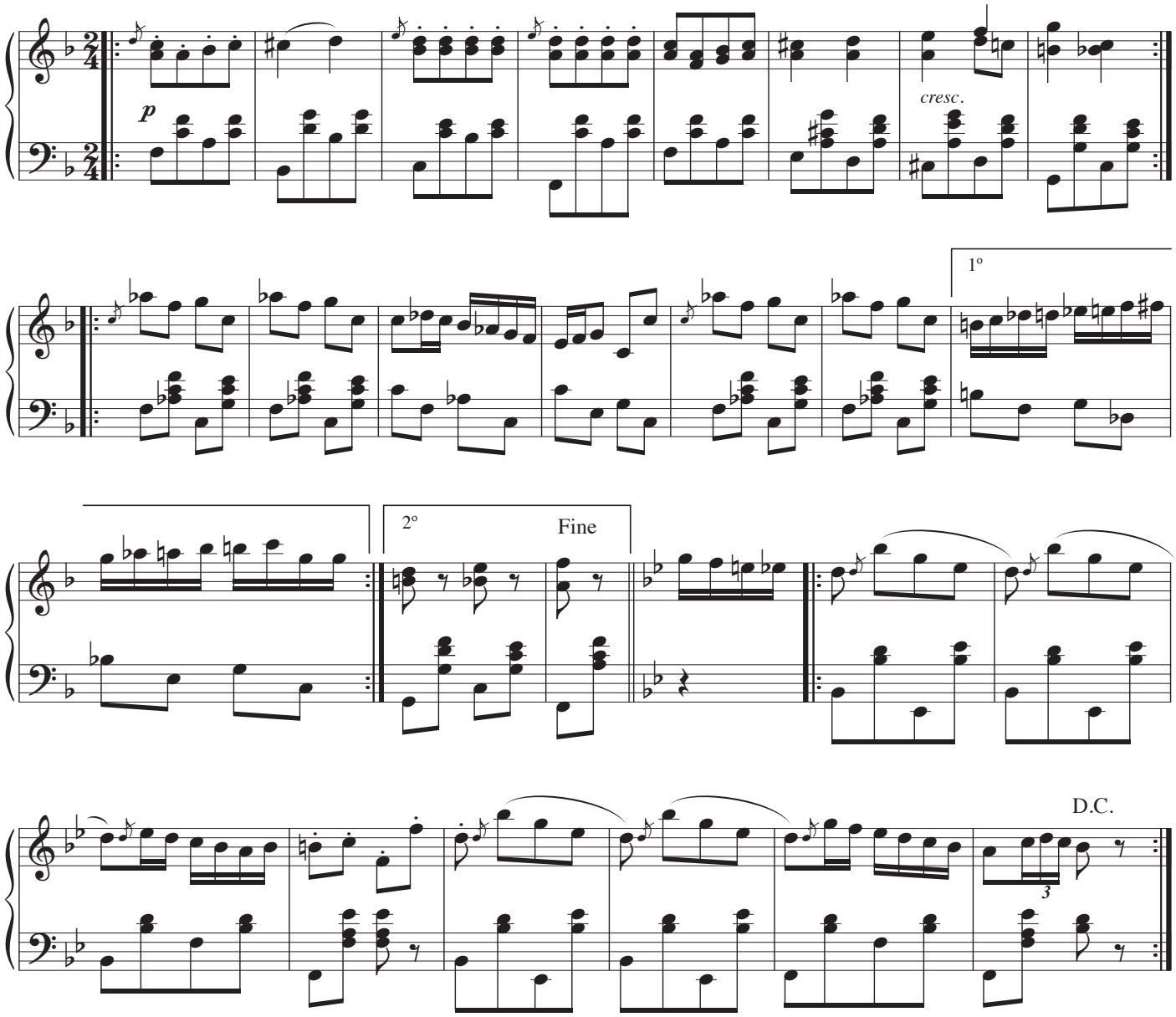



ff
8vb
p
8vb
p
f
ff
8vb
fff


8va
ff
Ped.
(8va)
Ped.
(8va)
Ped.
(8va)
Ped.
(8va)
Ped.
(8va)
loco
p
8va
f
ff
Ped.
(8va)
fff
Ped.

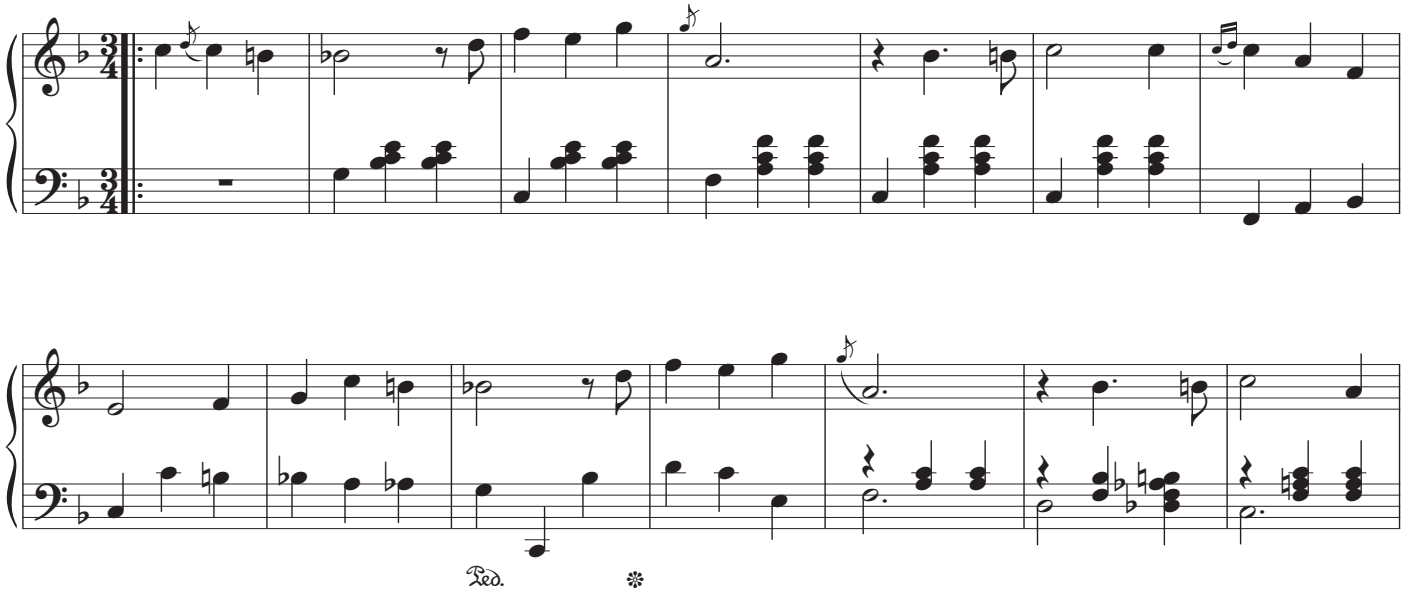
Tic-Tac

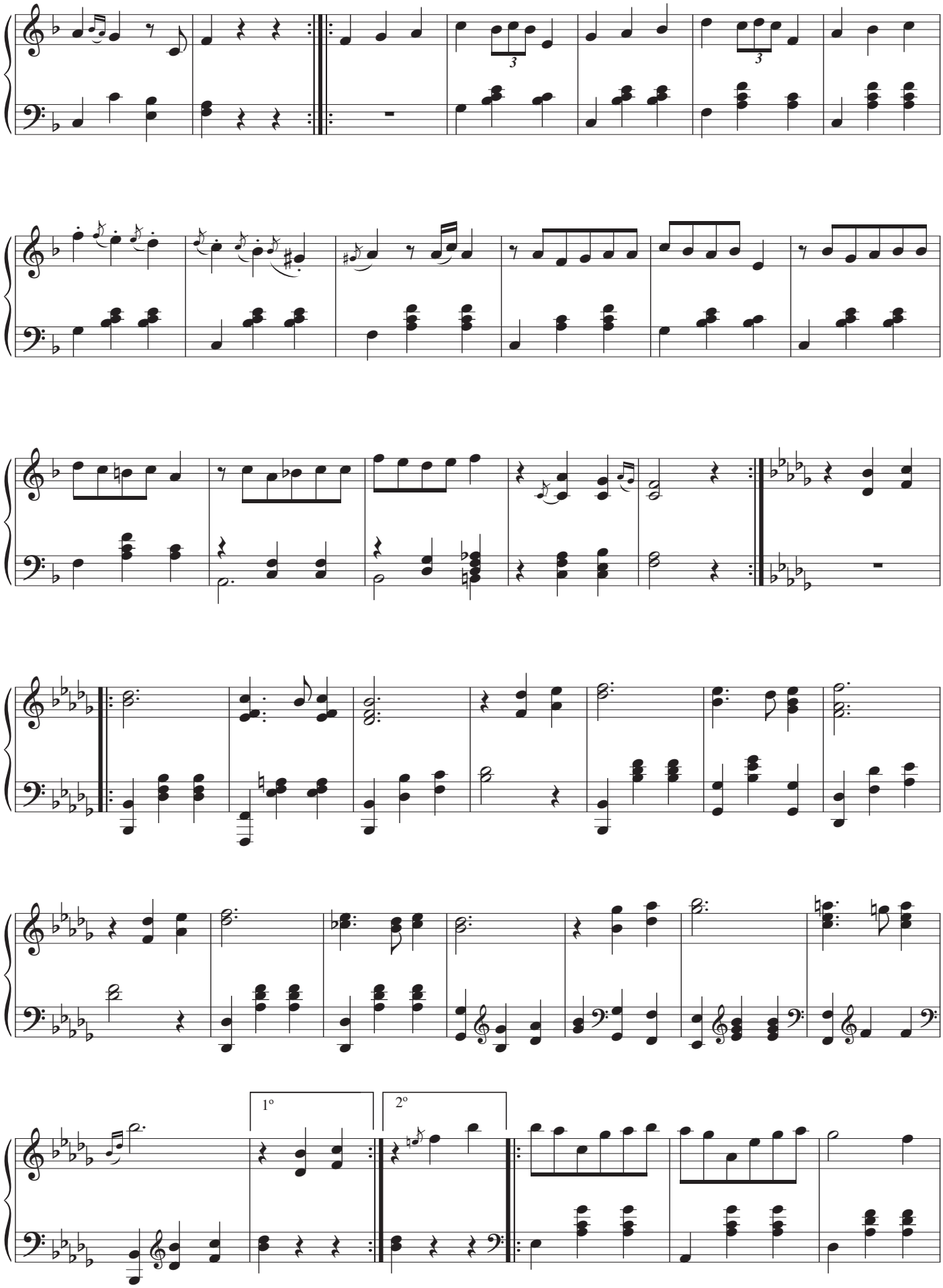
Polka

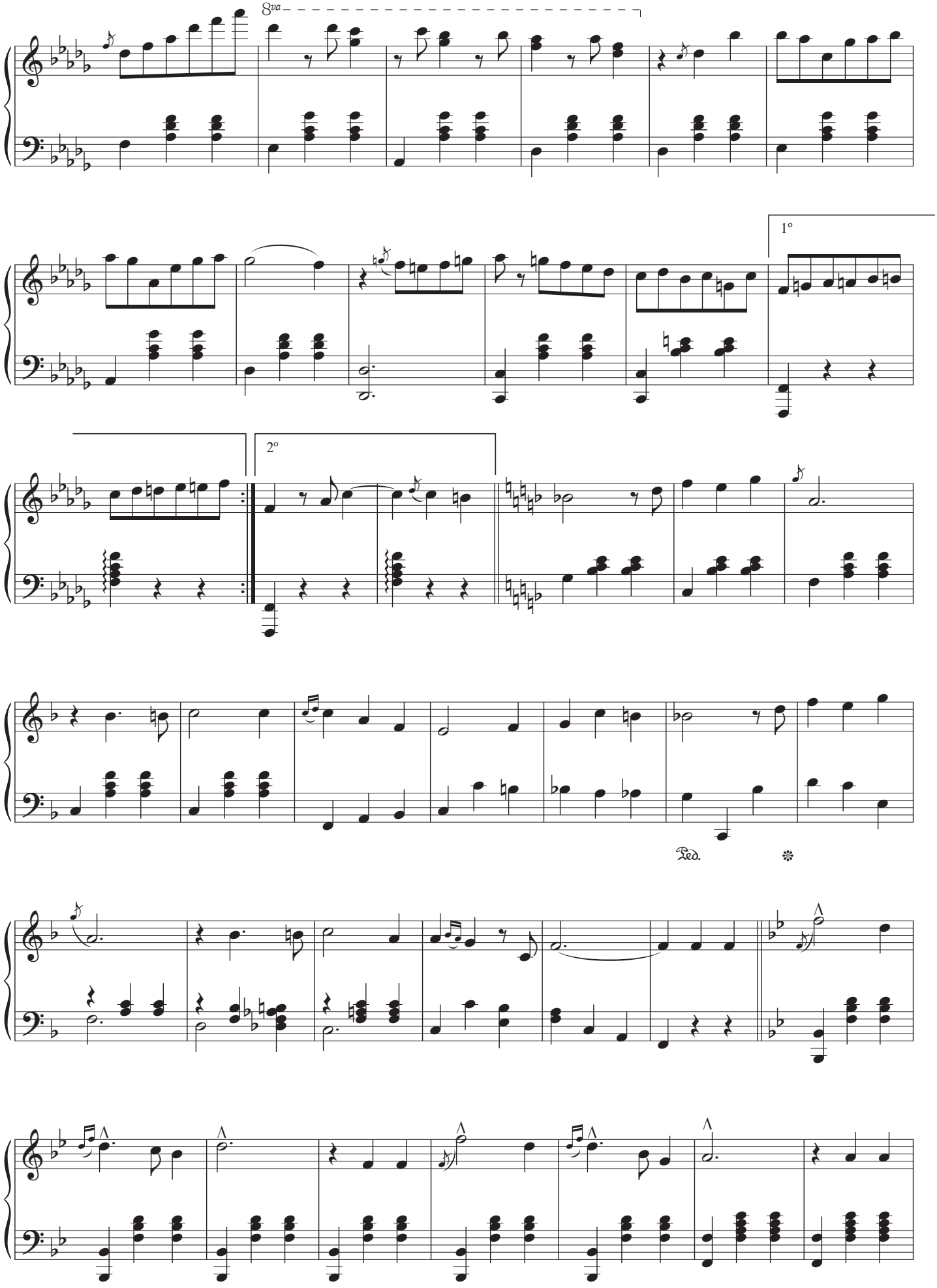


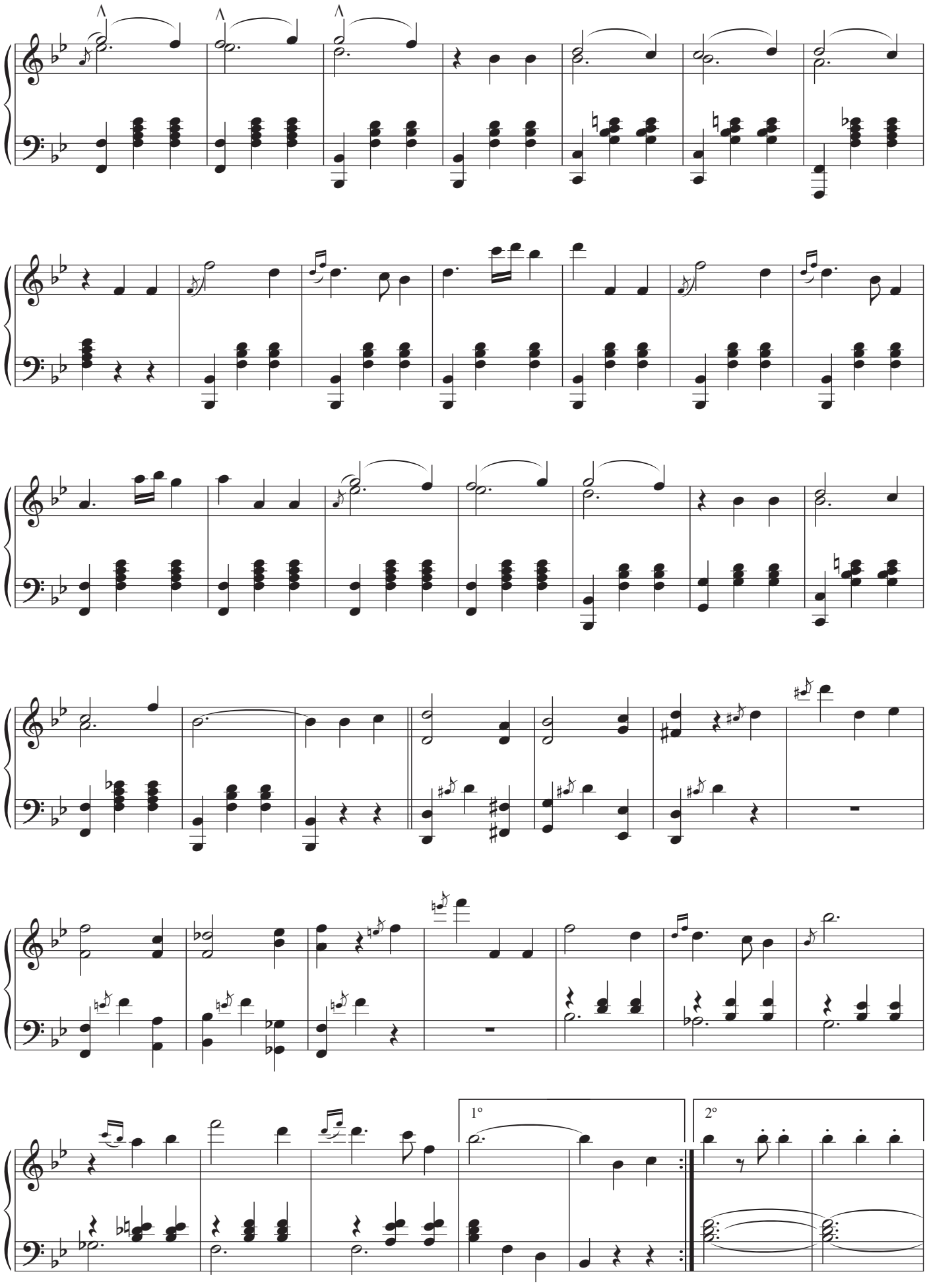
Todo Pasó

Valse




1°
2°


8va
1º
2º
Ped.


1º
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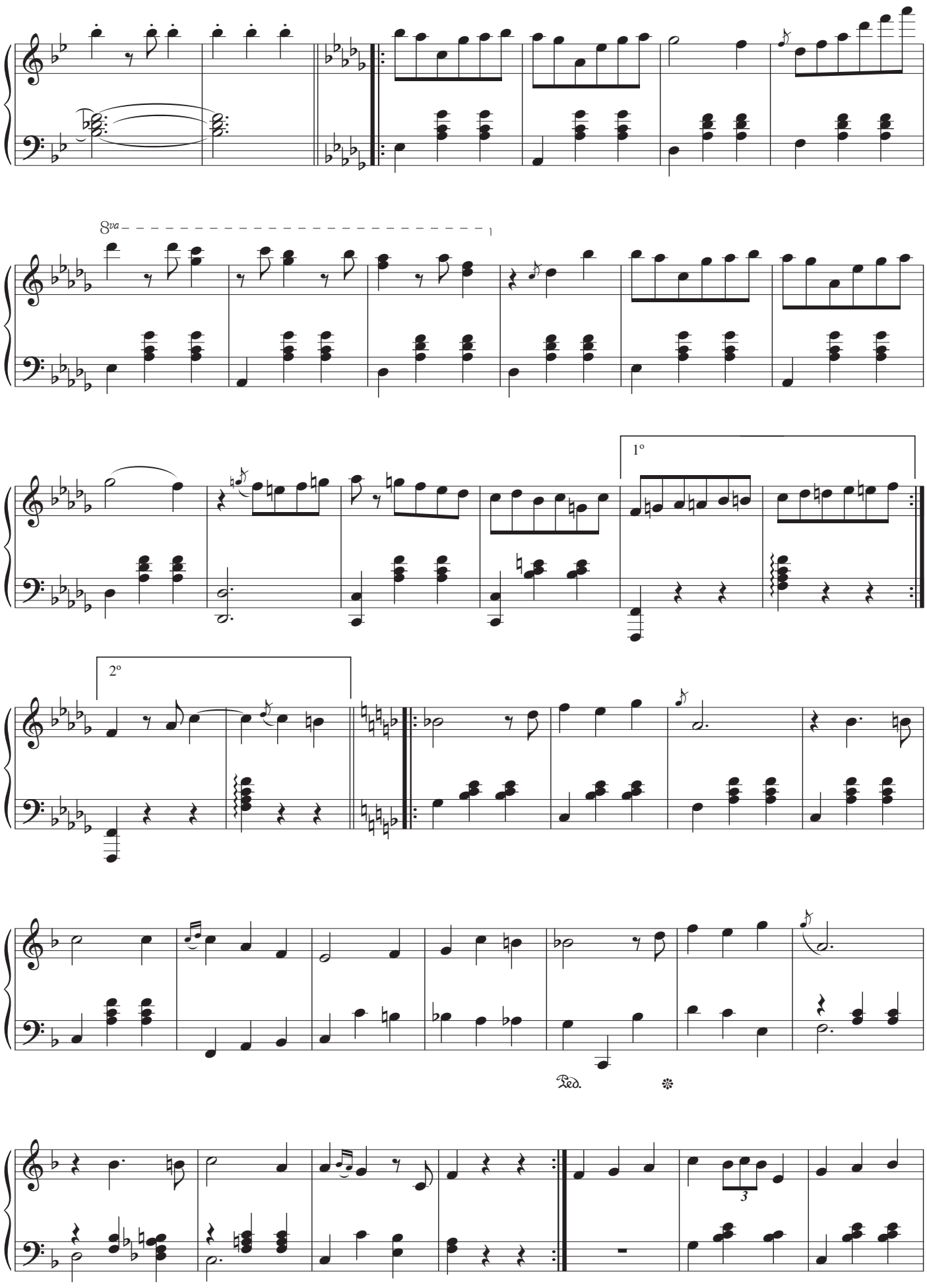
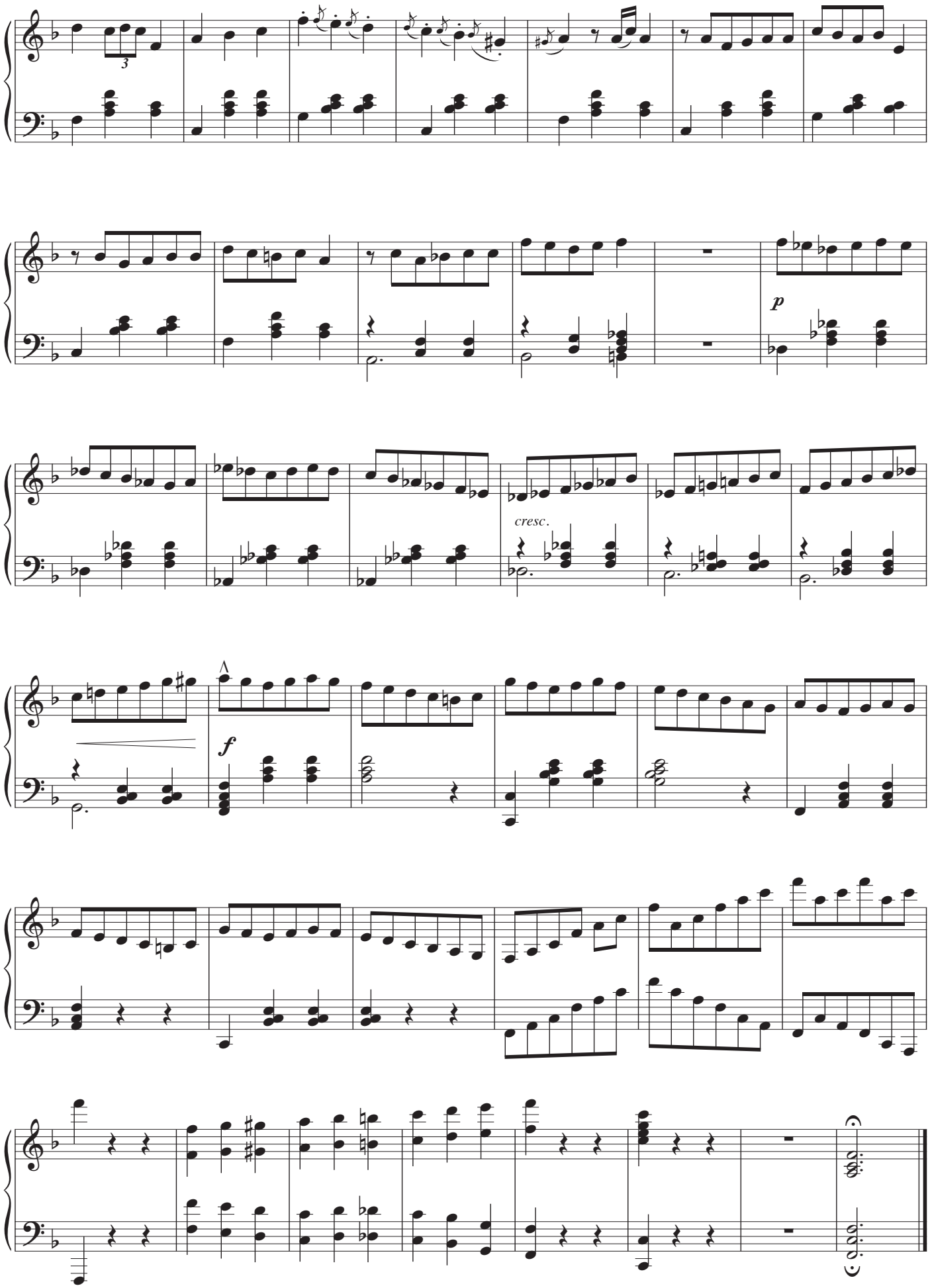
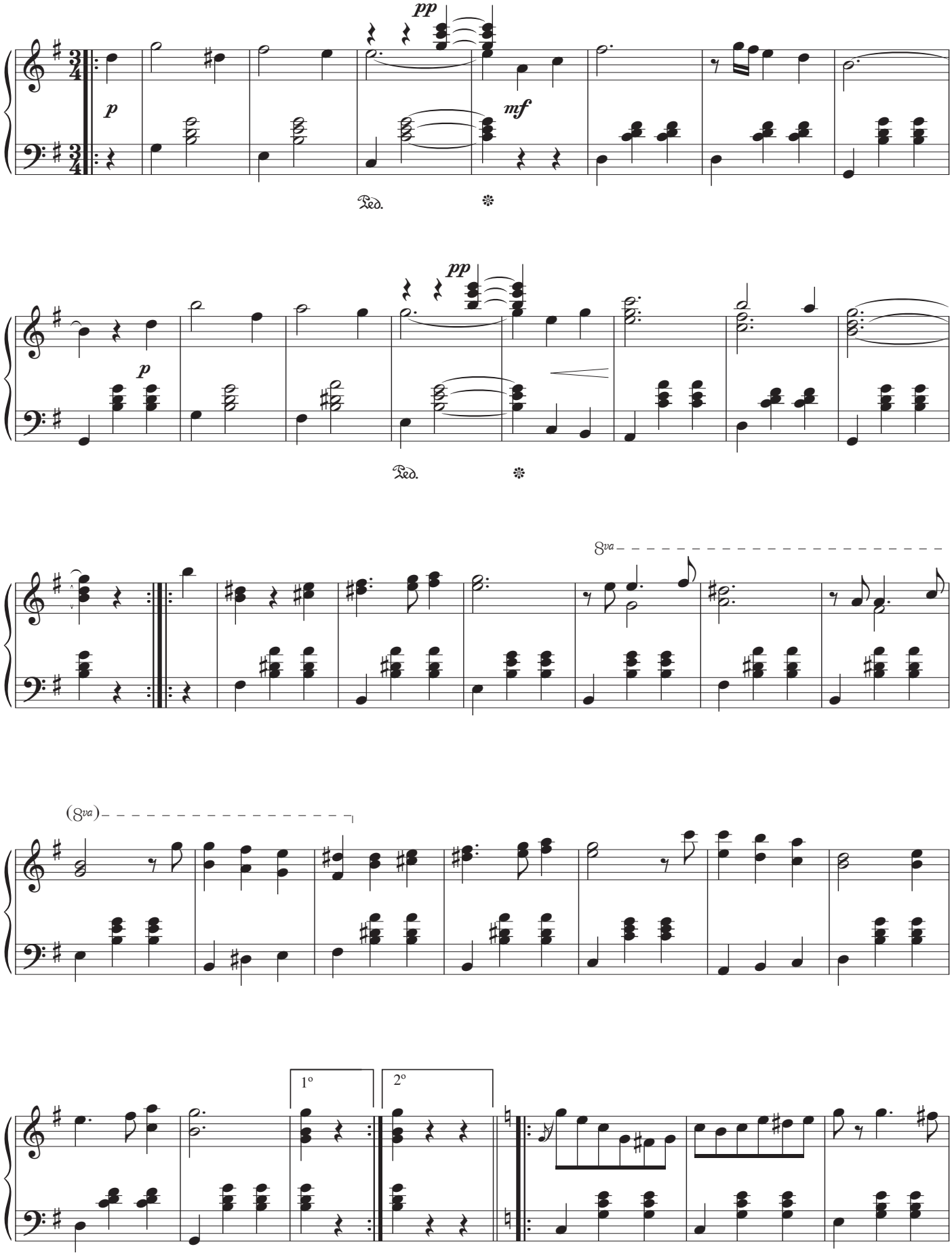
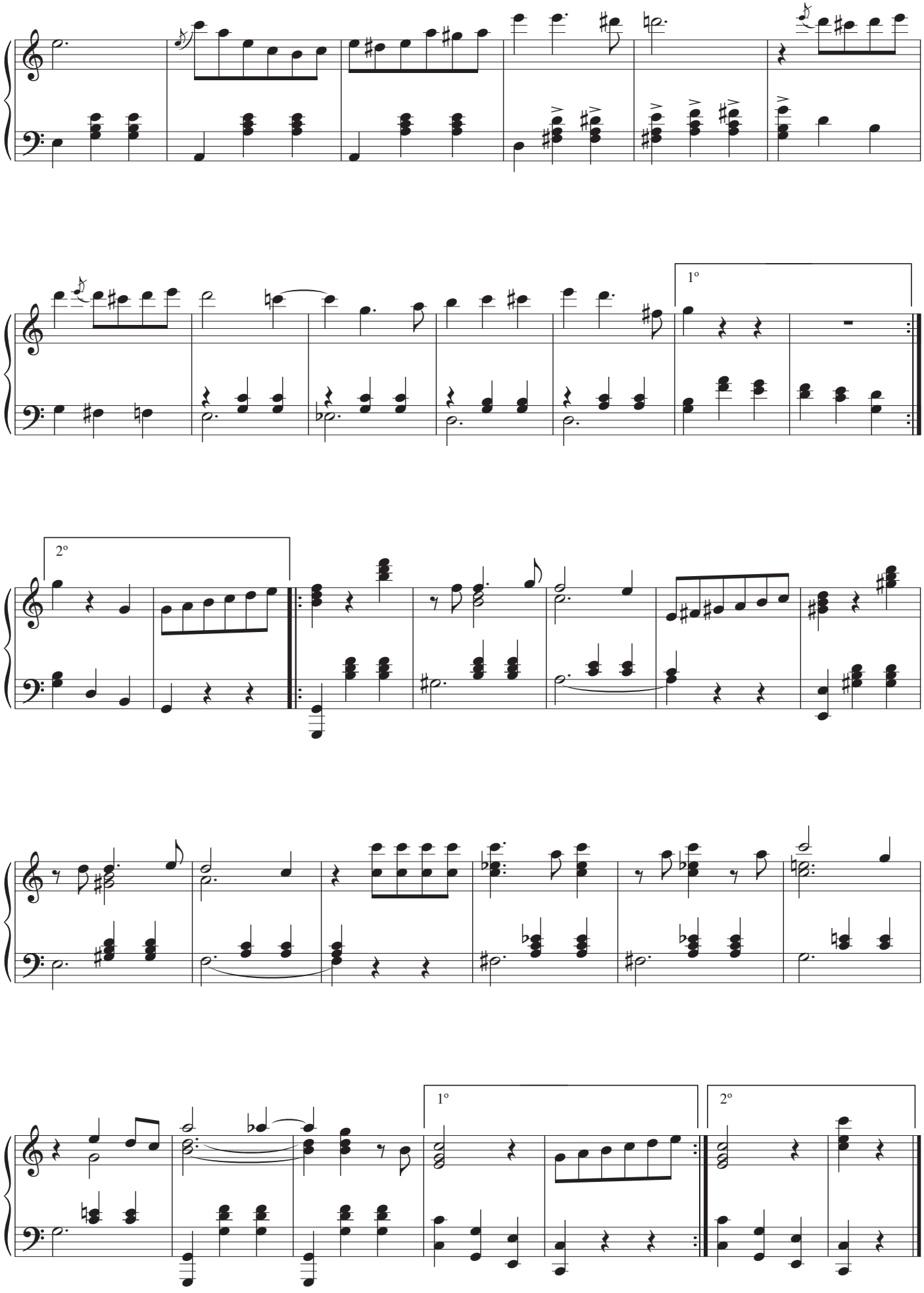

8va
1°
2°
Ped.

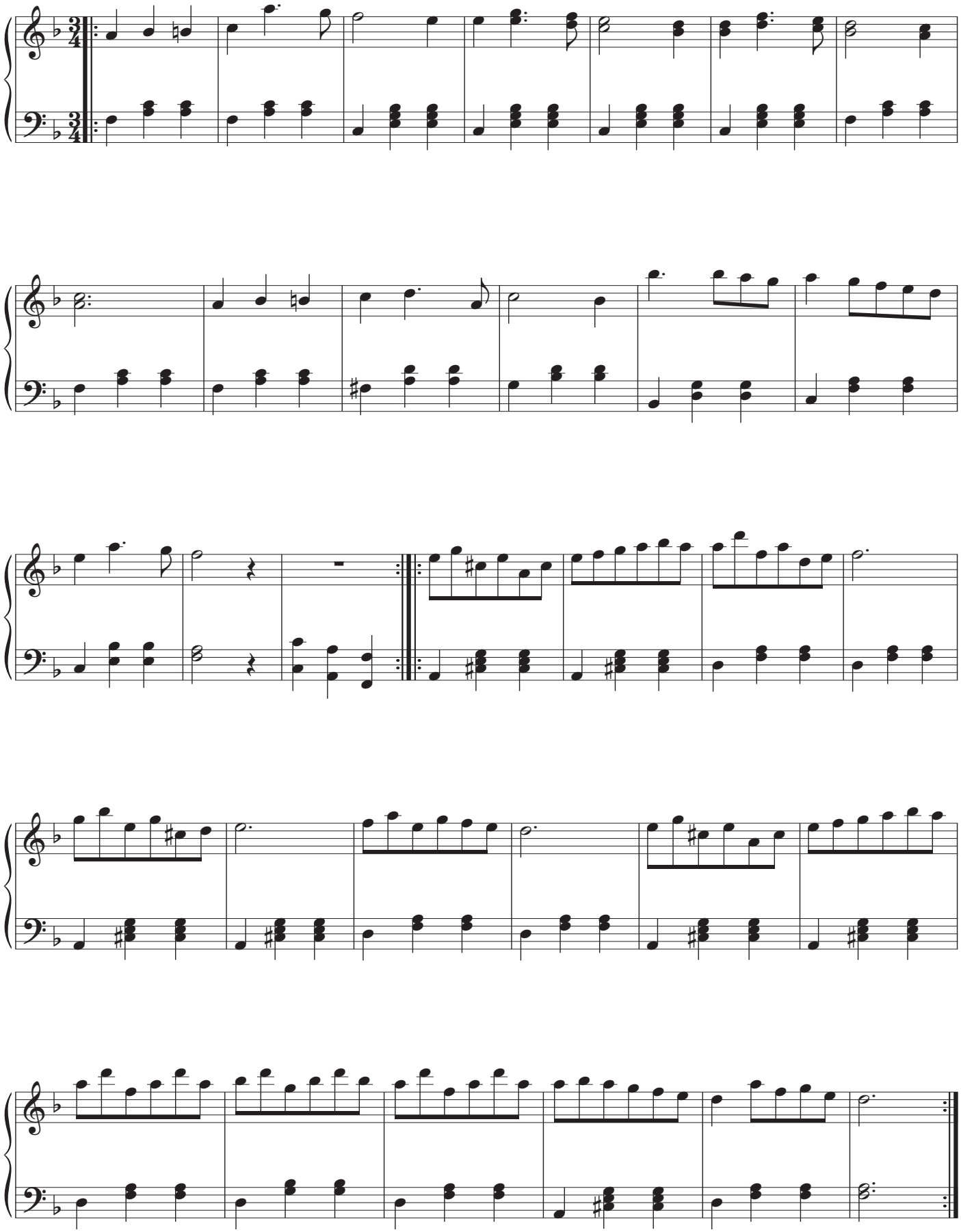

3
p
cresc.
f

Valse no. 1 en sol majeur et do majeur

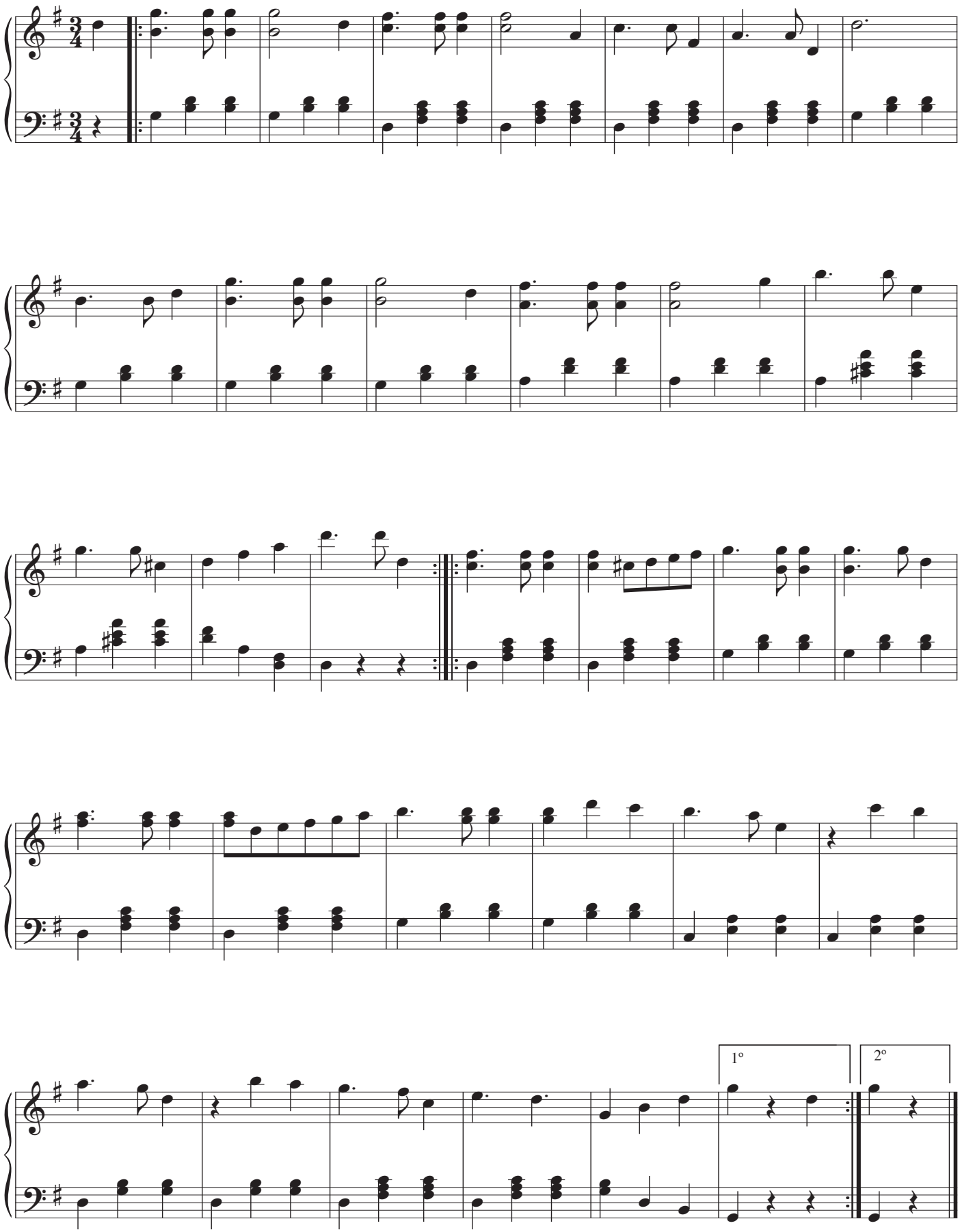



1º
2º
1º
2º

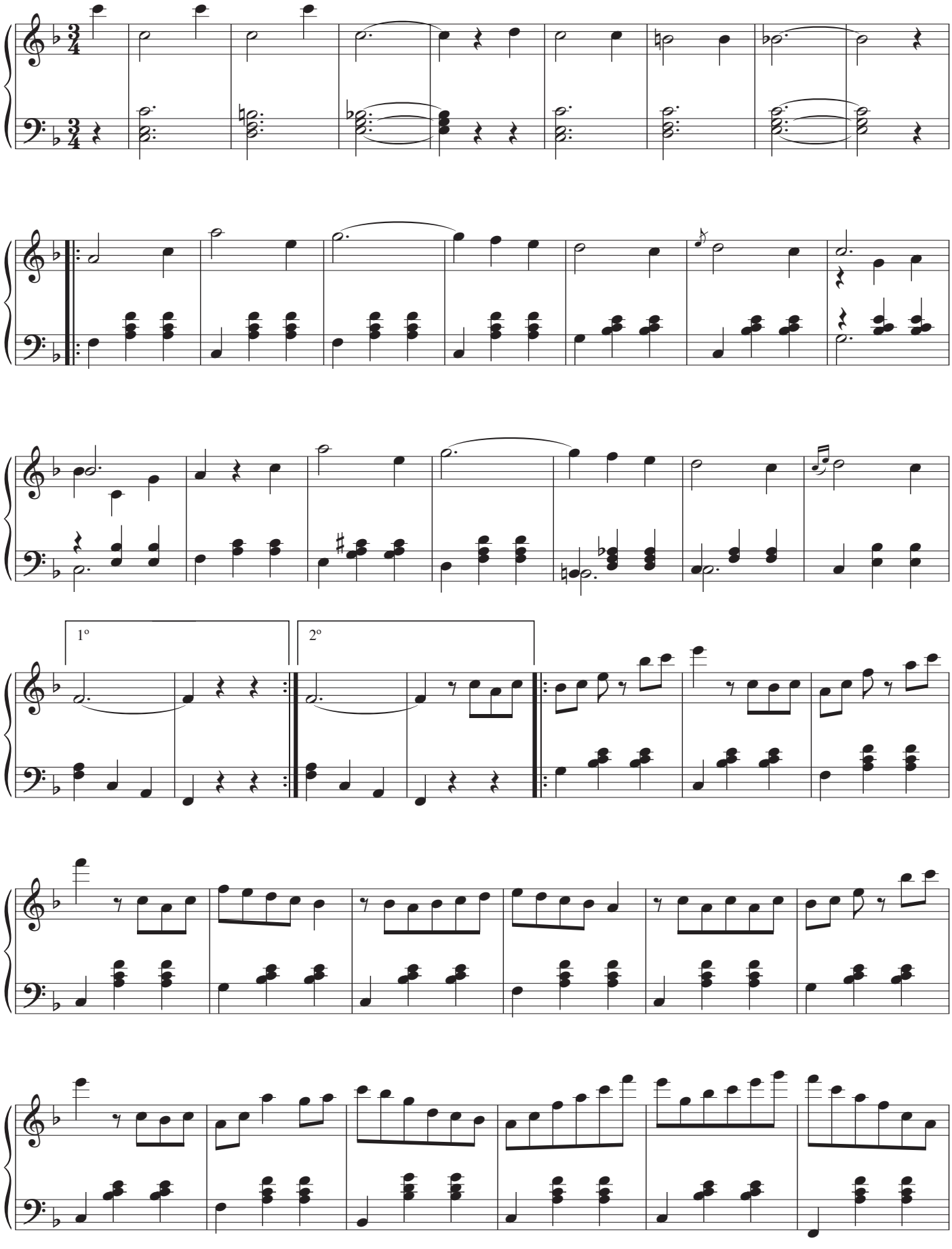
Valse no. 2 en fa majeur et ré mineur

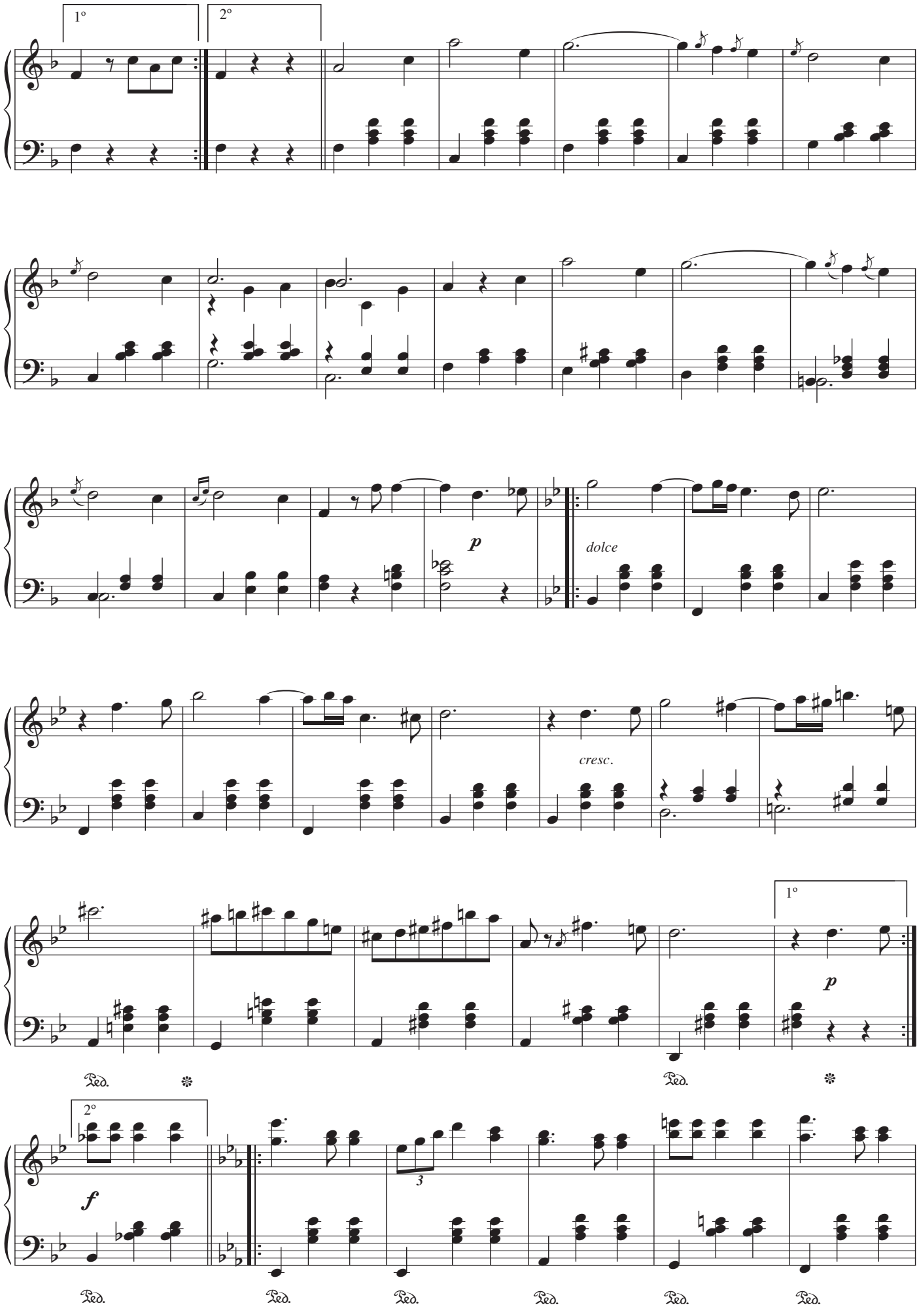


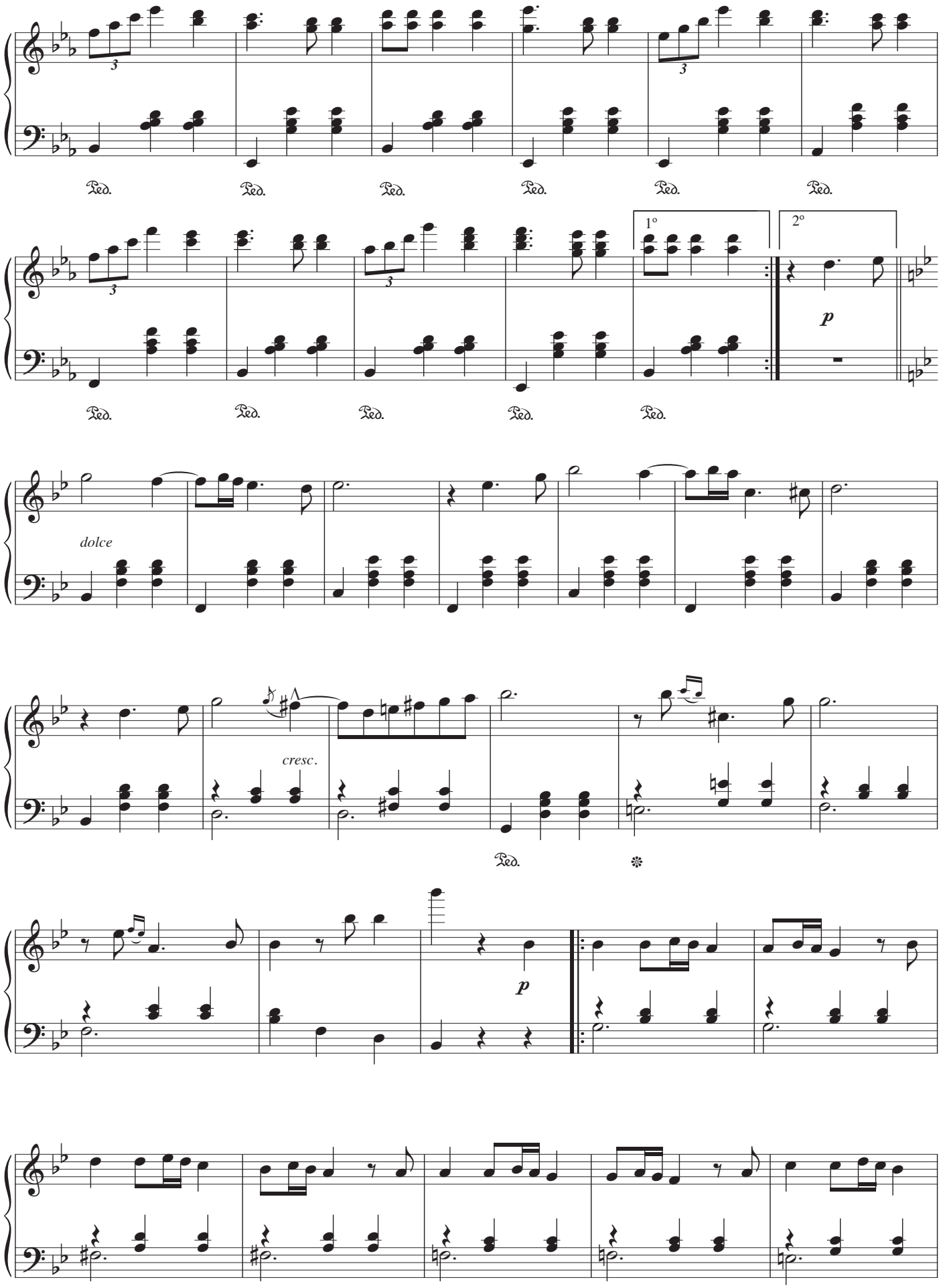
Valse no. 3 en sol majeur

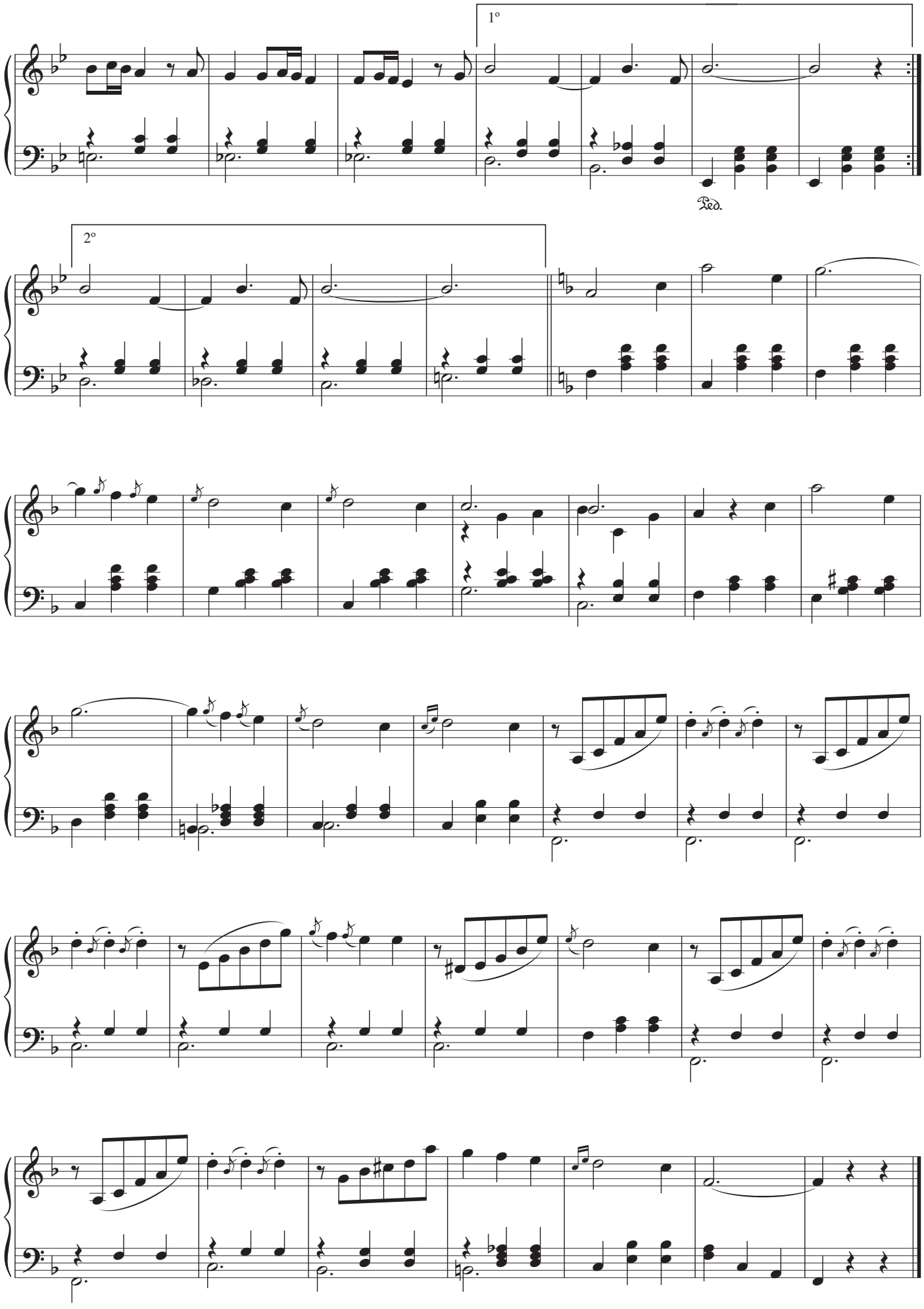


Valse no. 4 en fa majeur, si bémol et mi bémol majeur

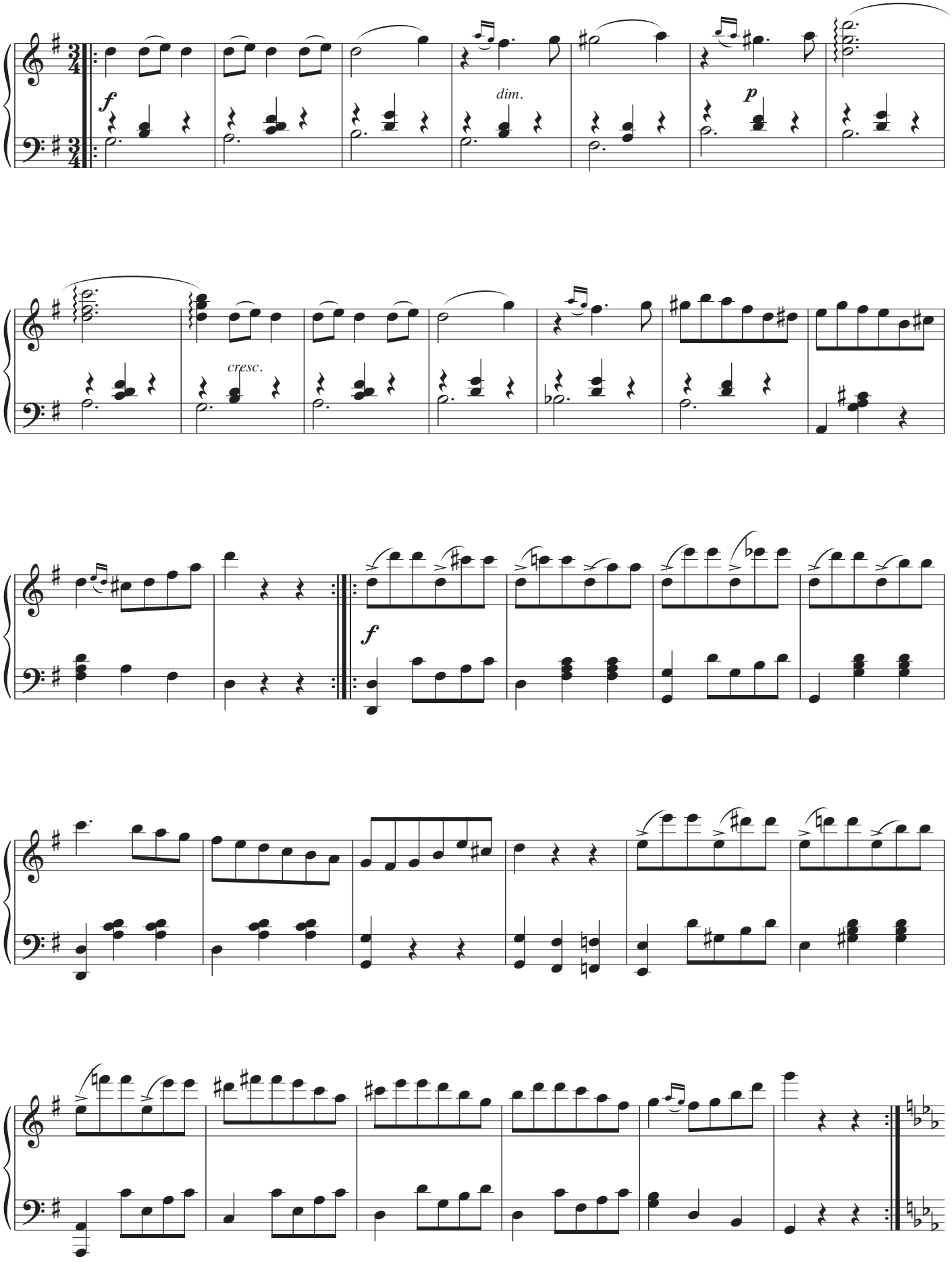


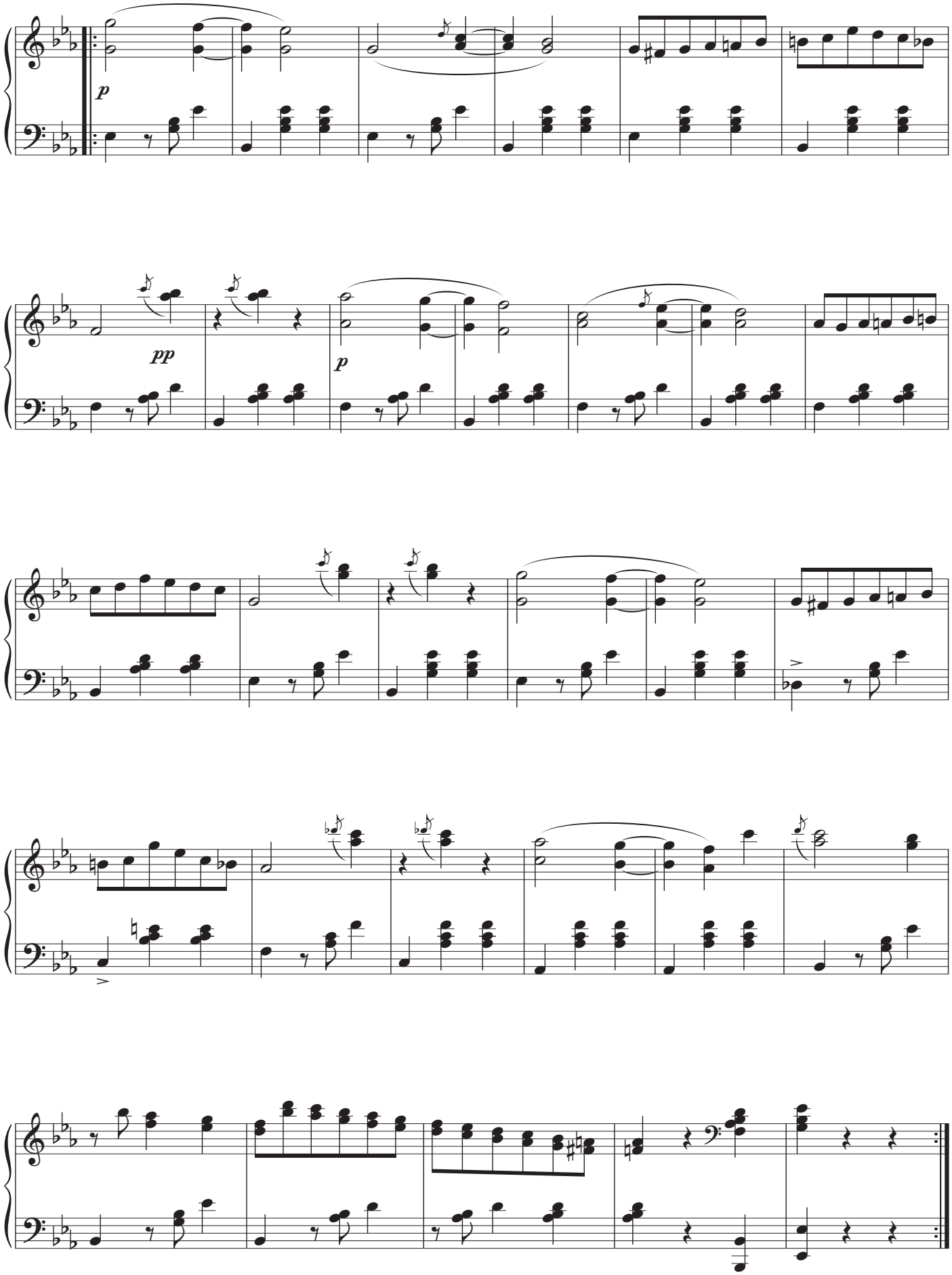

1º
2º
p
dolce
cresc.
1º
p
Ped.
2º
f
3
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
1°
2°
p
dolce
cresc.
Ped.
p

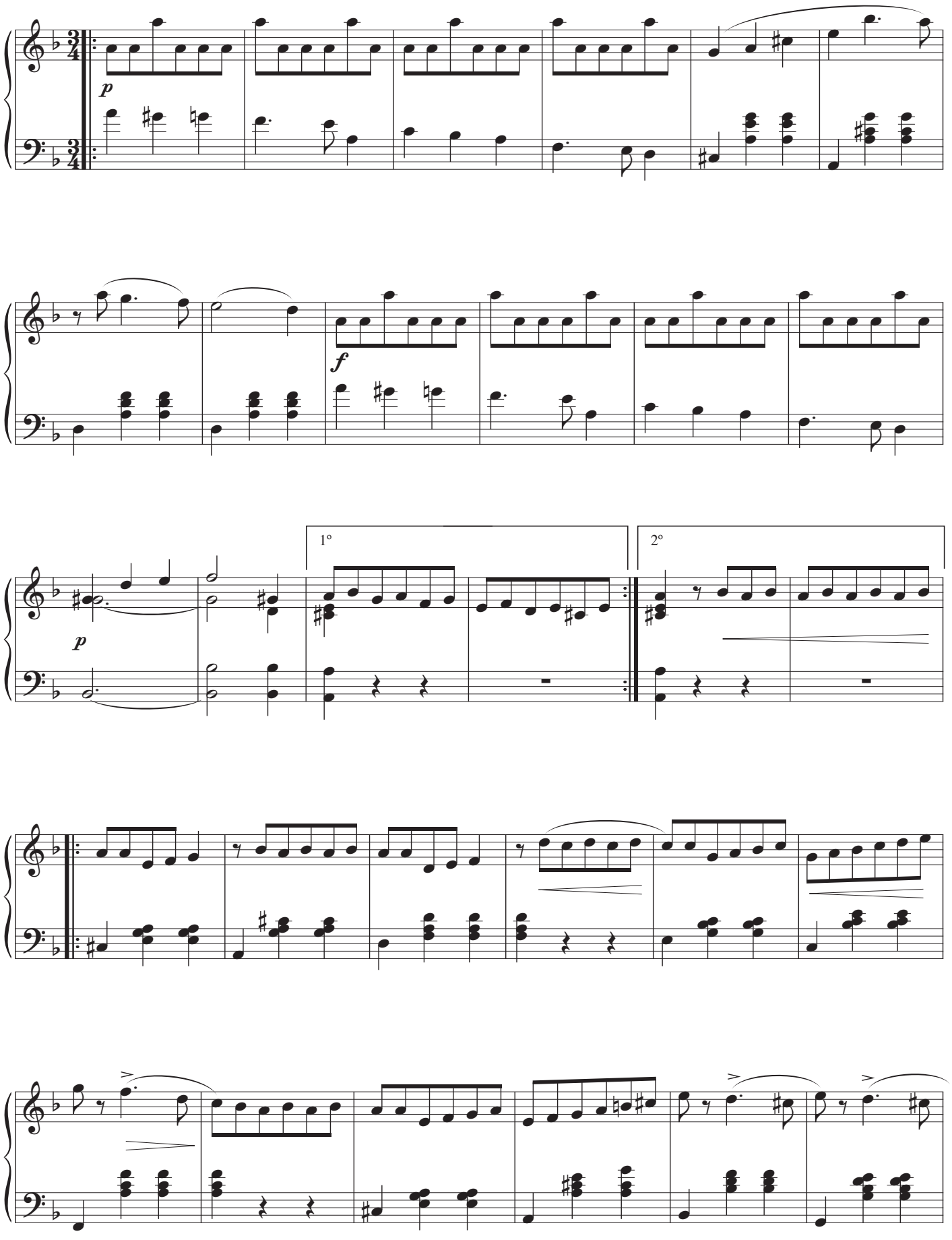

1º
Ped.
2º

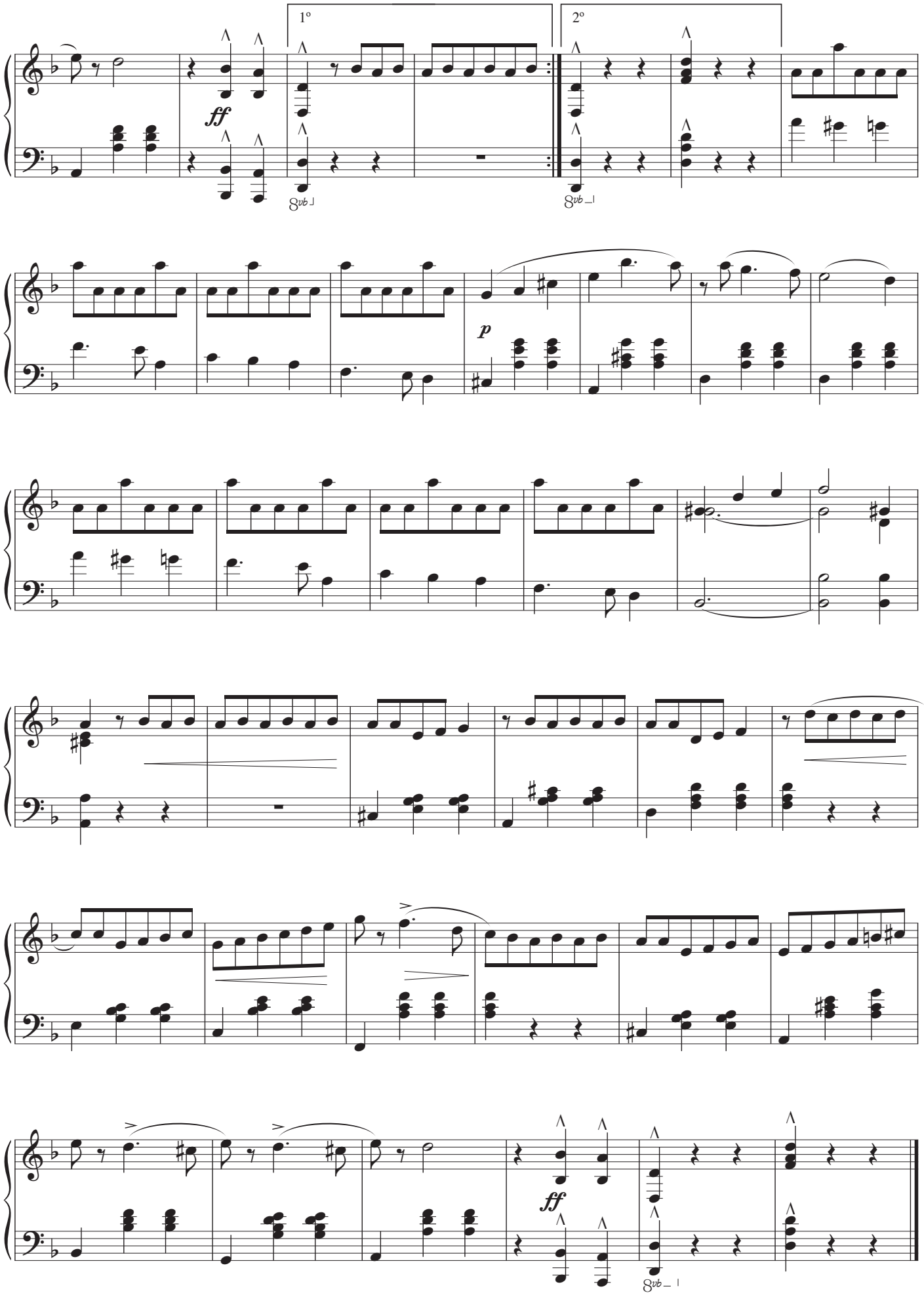
Valse no. 5 en sol majeur et mi bémol majeur



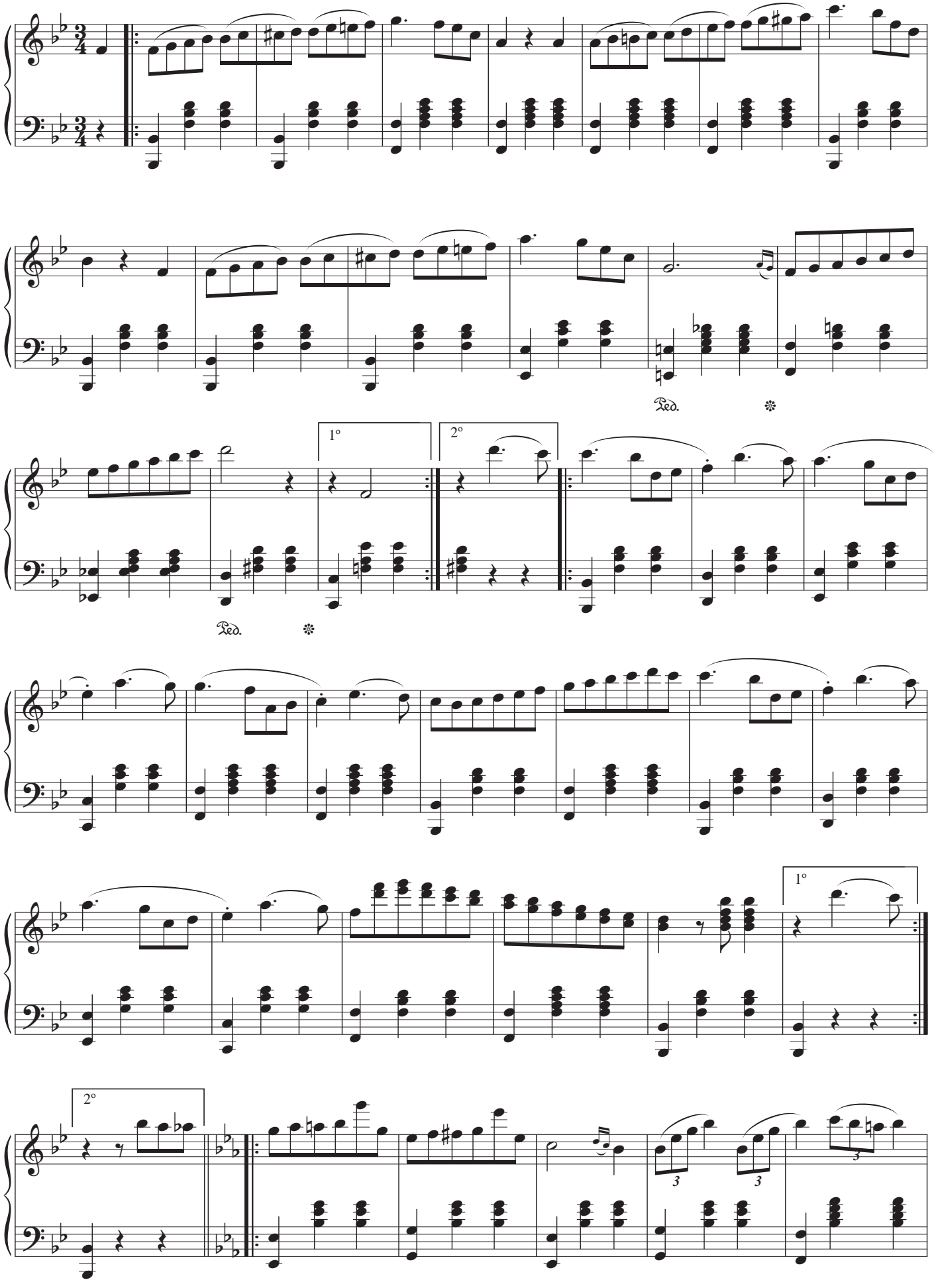

p
pp
p

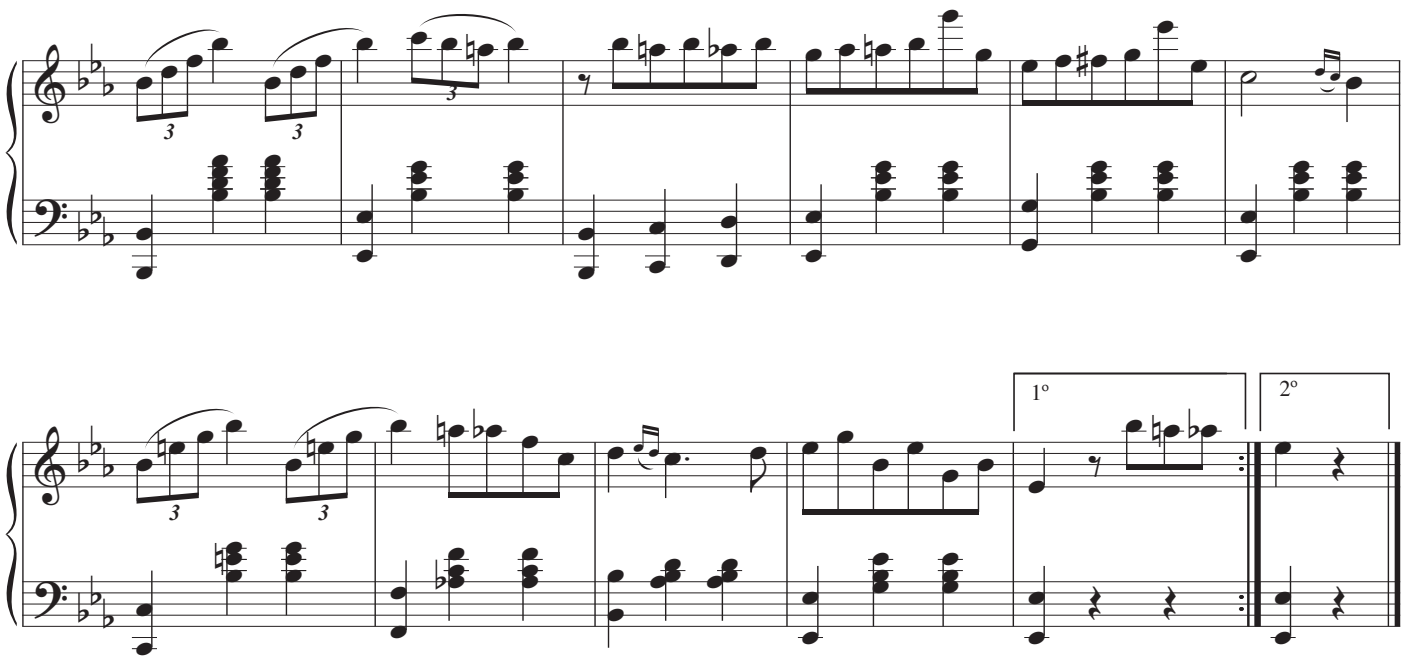
Valse no. 6 en ré mineur



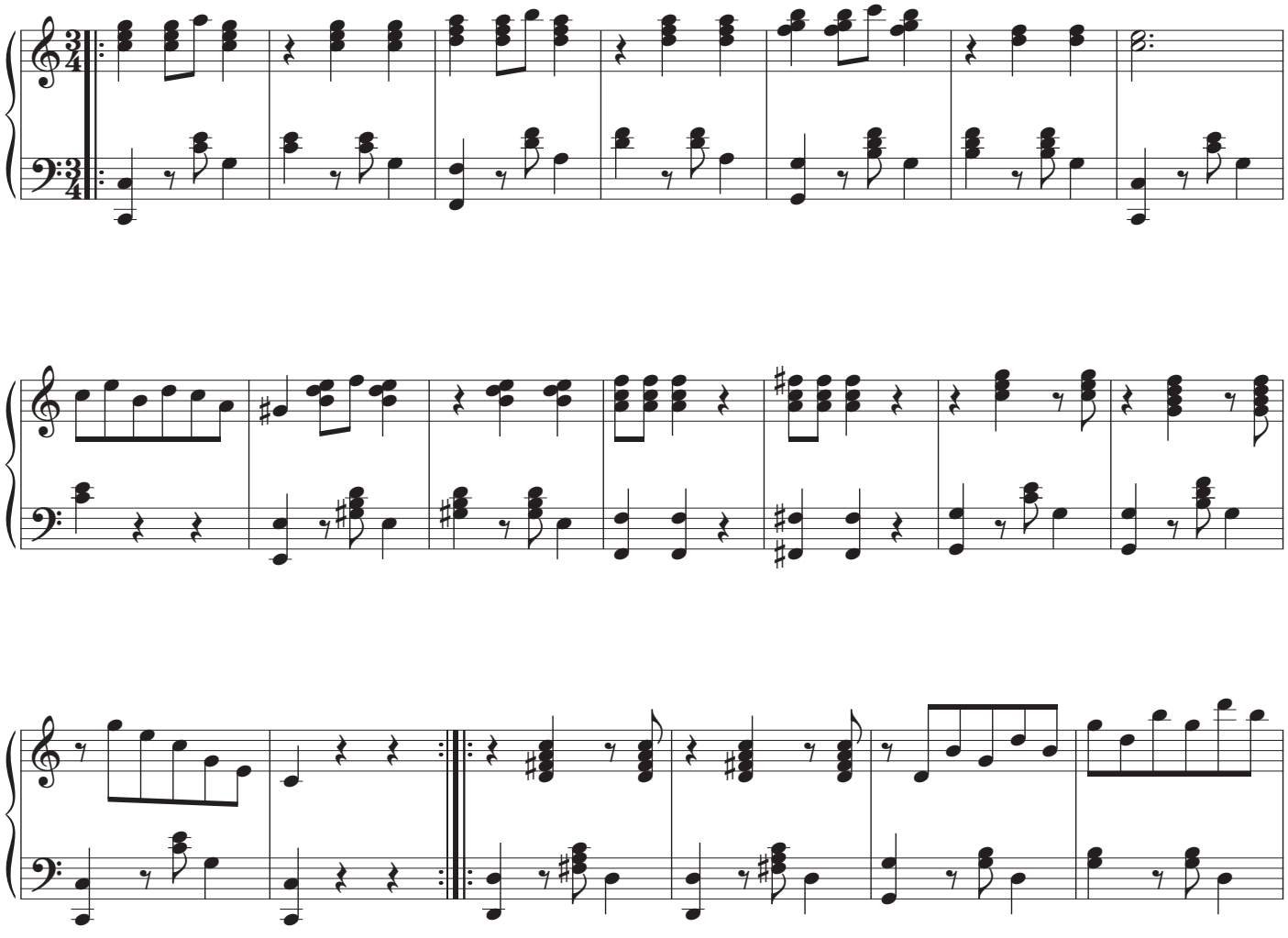

1°
2°
ff
8vb
8vb
p
ff
8vb

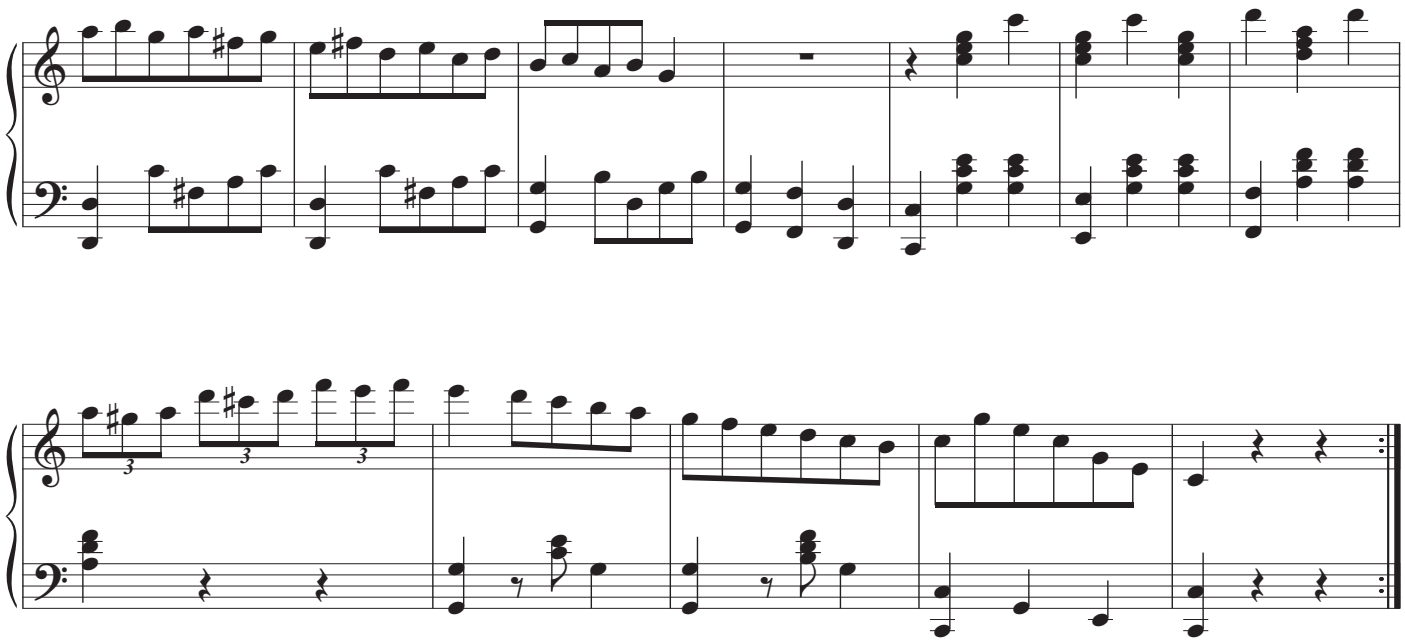
Valse no. 7 en si bémol majeur et mi bémol majeur



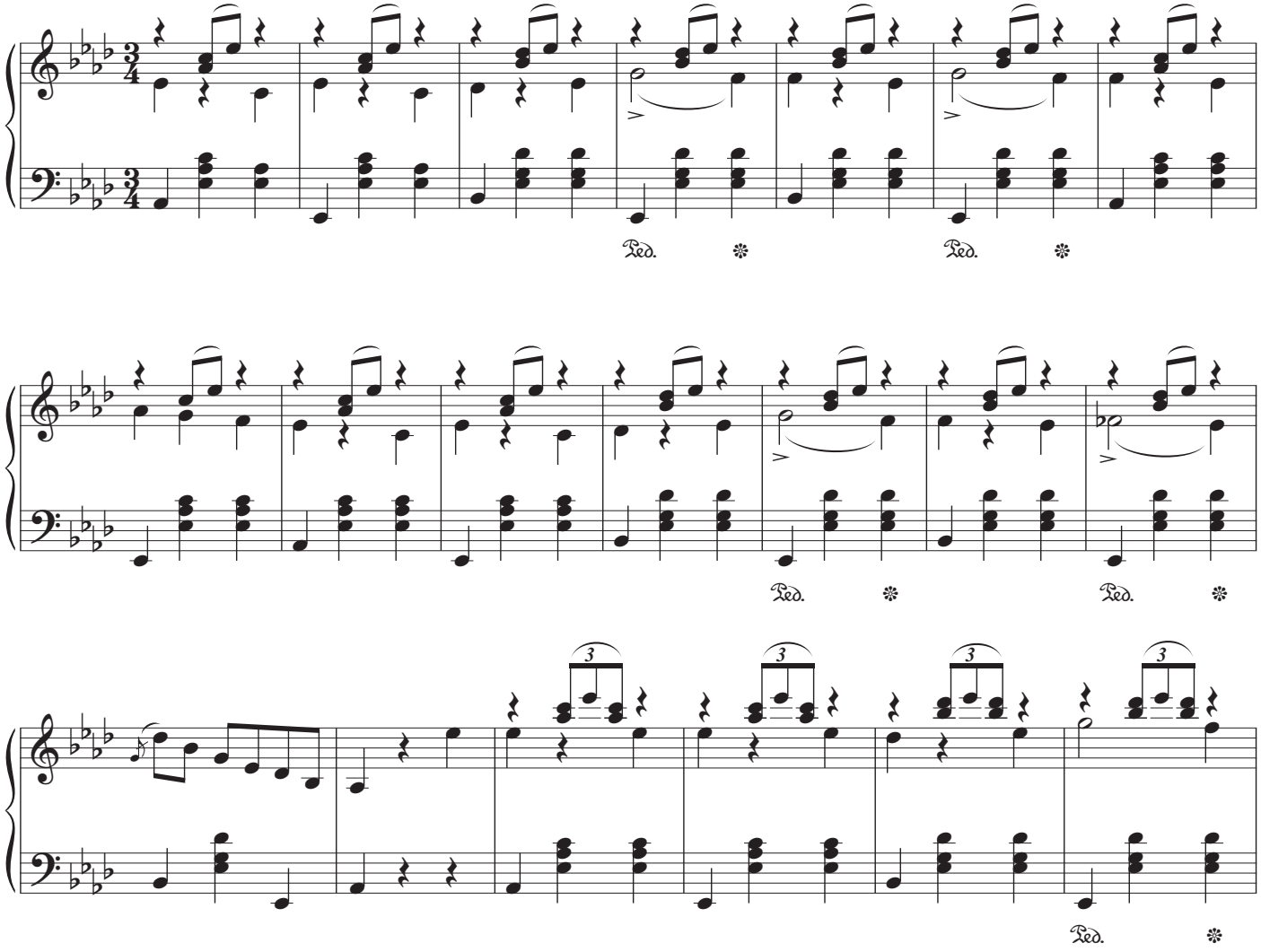


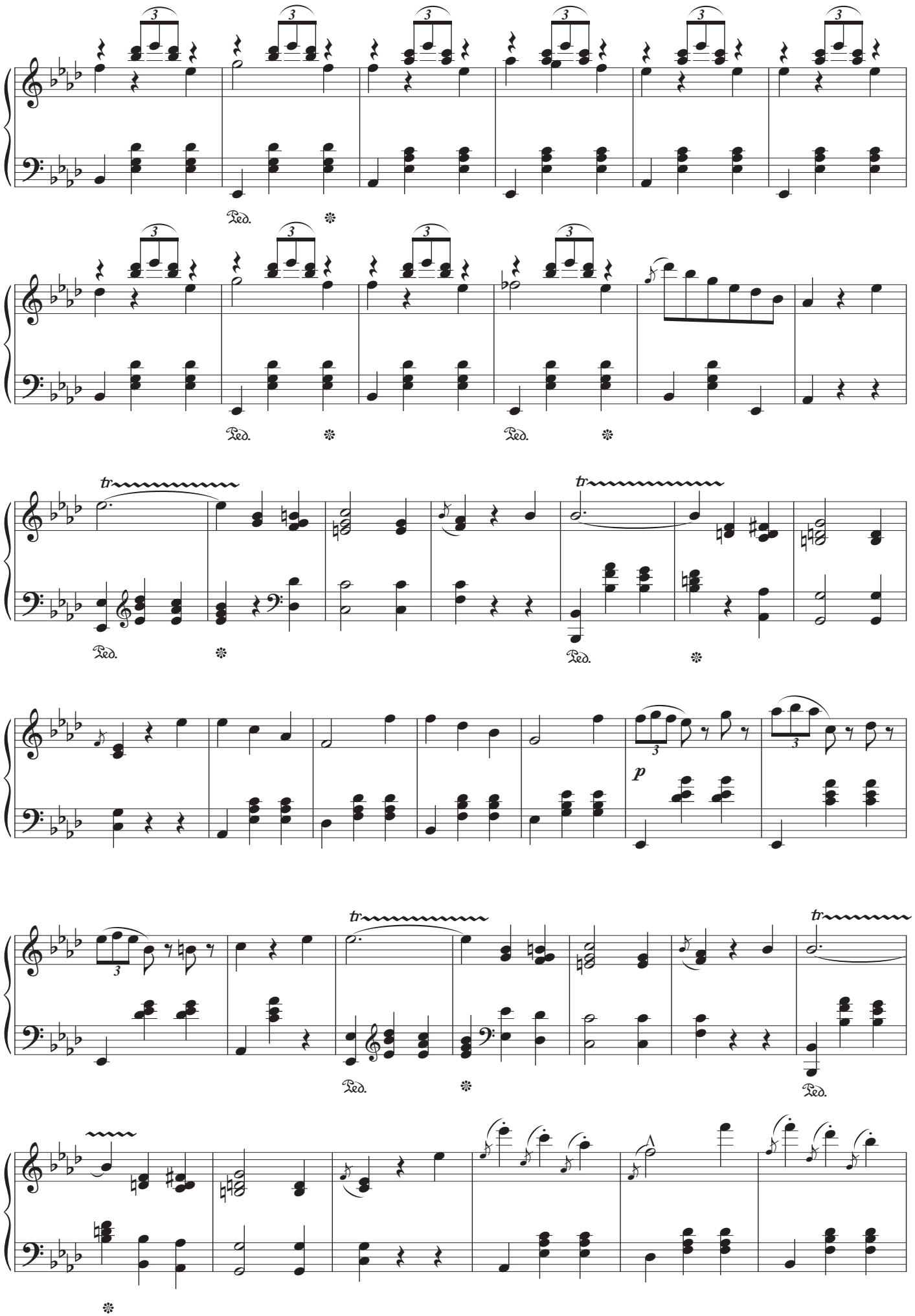
Valse no. 8 en do majeur

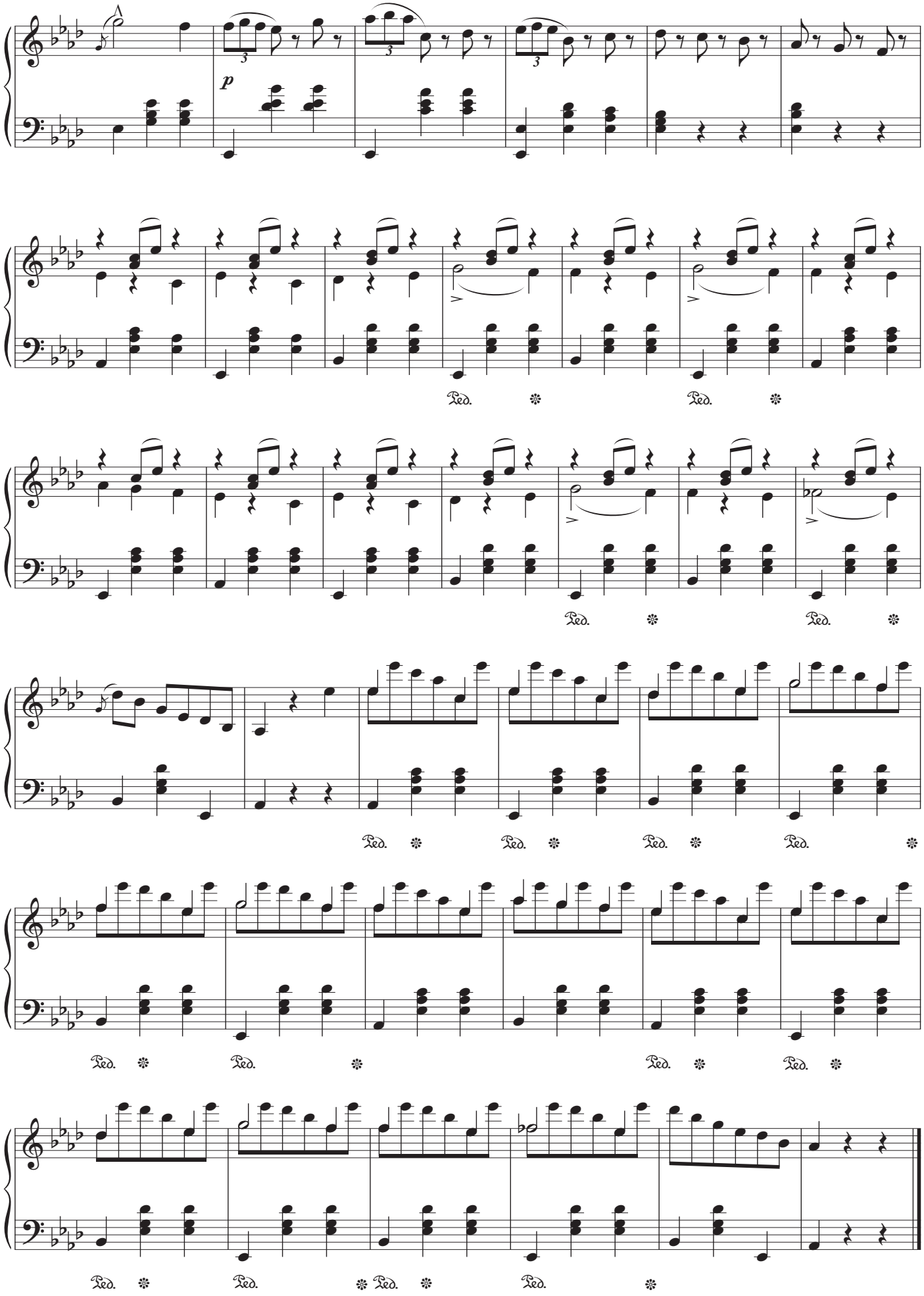




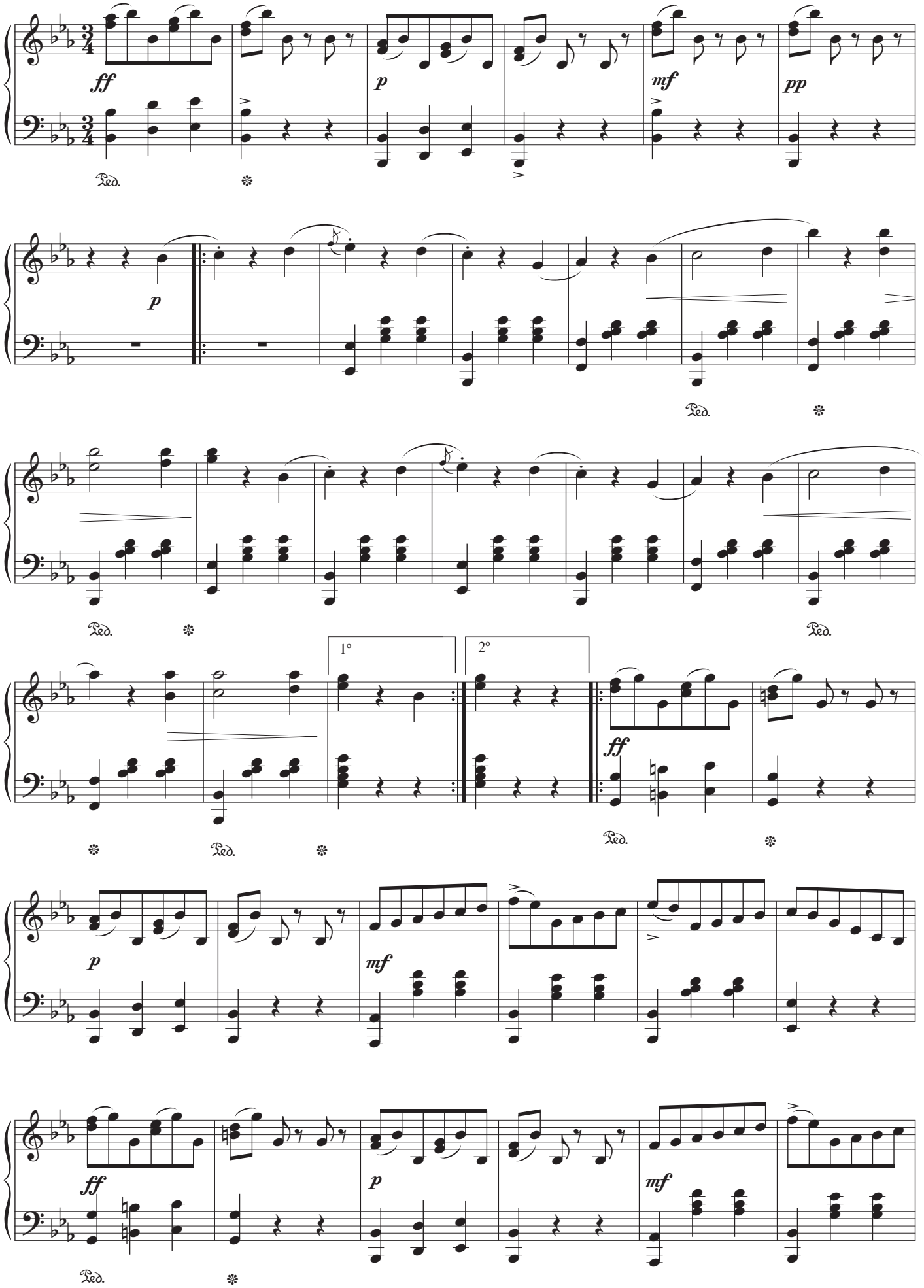
Valse no. 9 en la bémol majeur

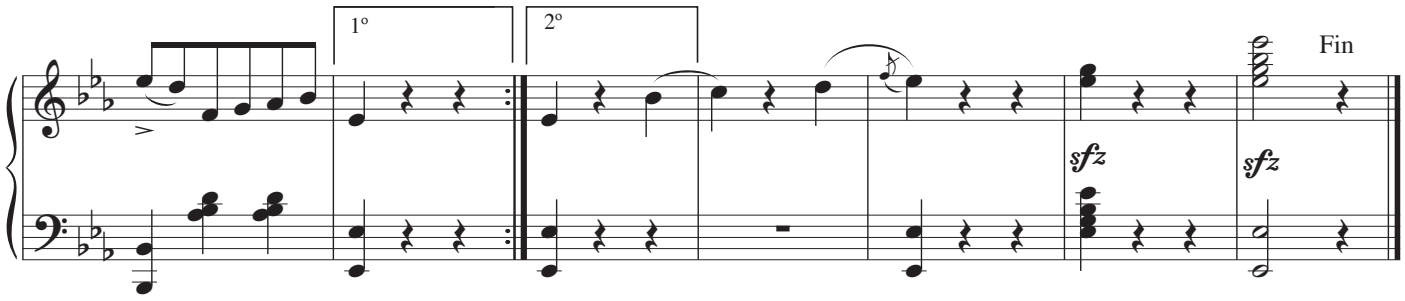



Ped.
tr
p

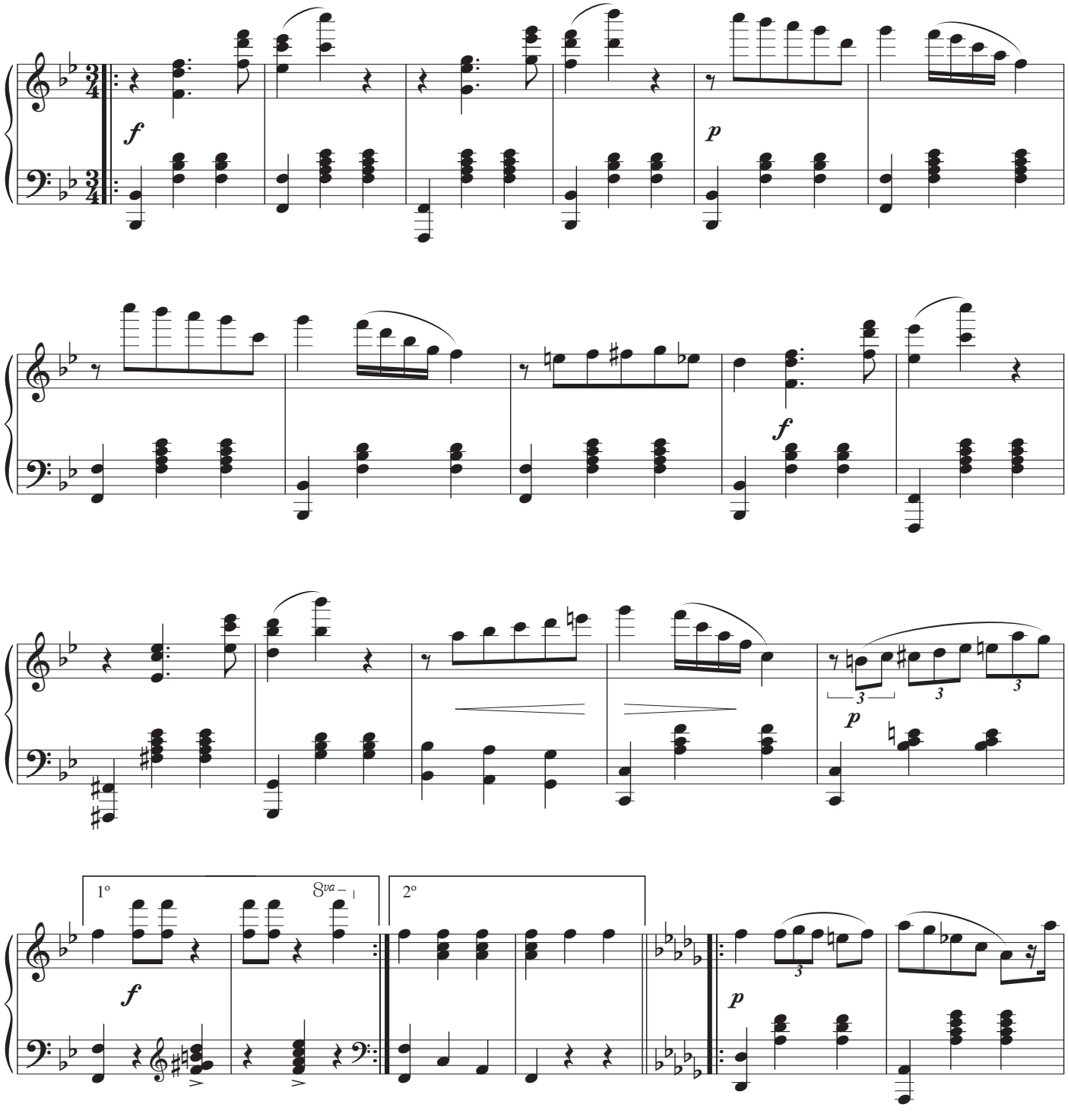

p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

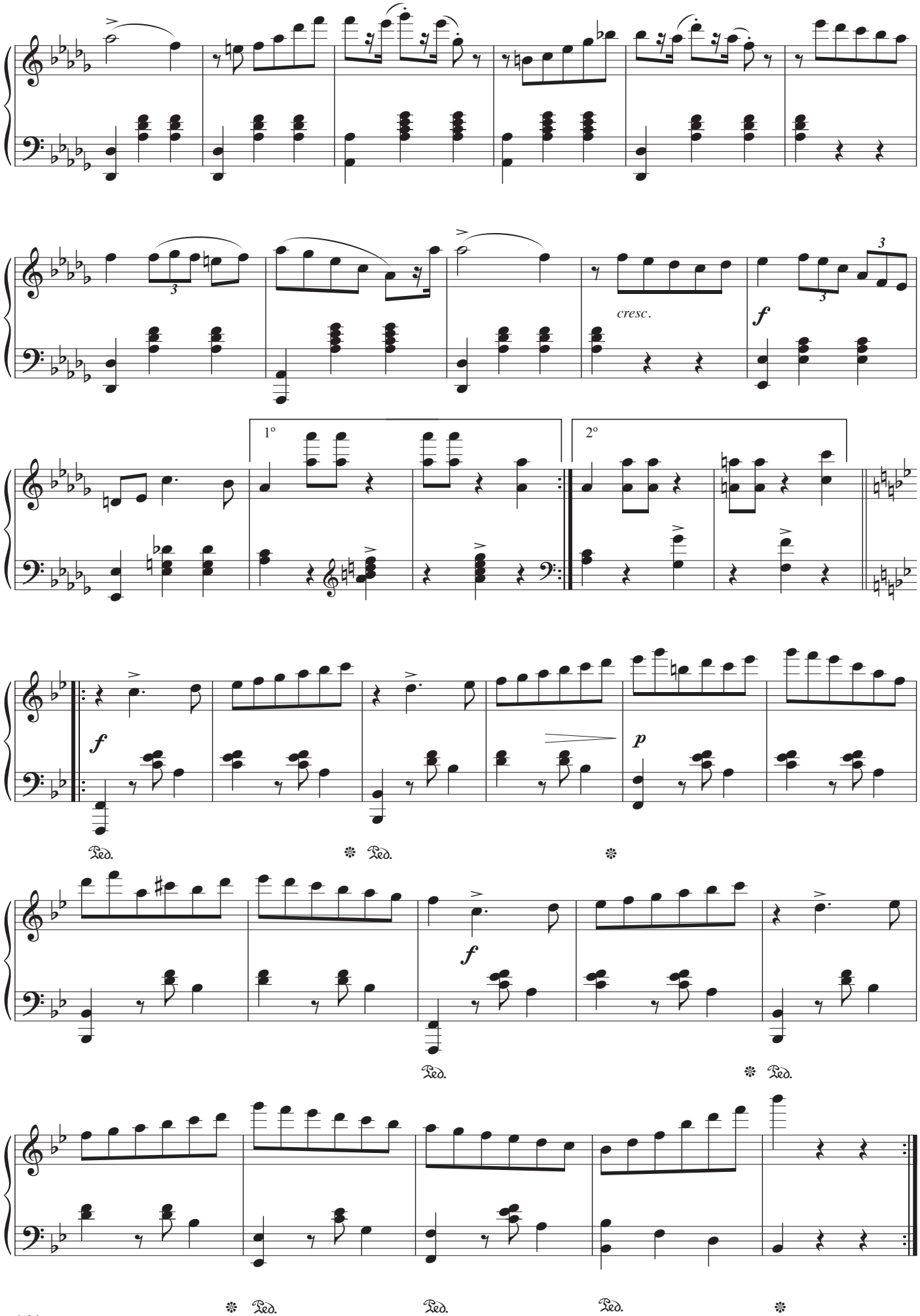
Valse no. 10 en mi bémol majeur



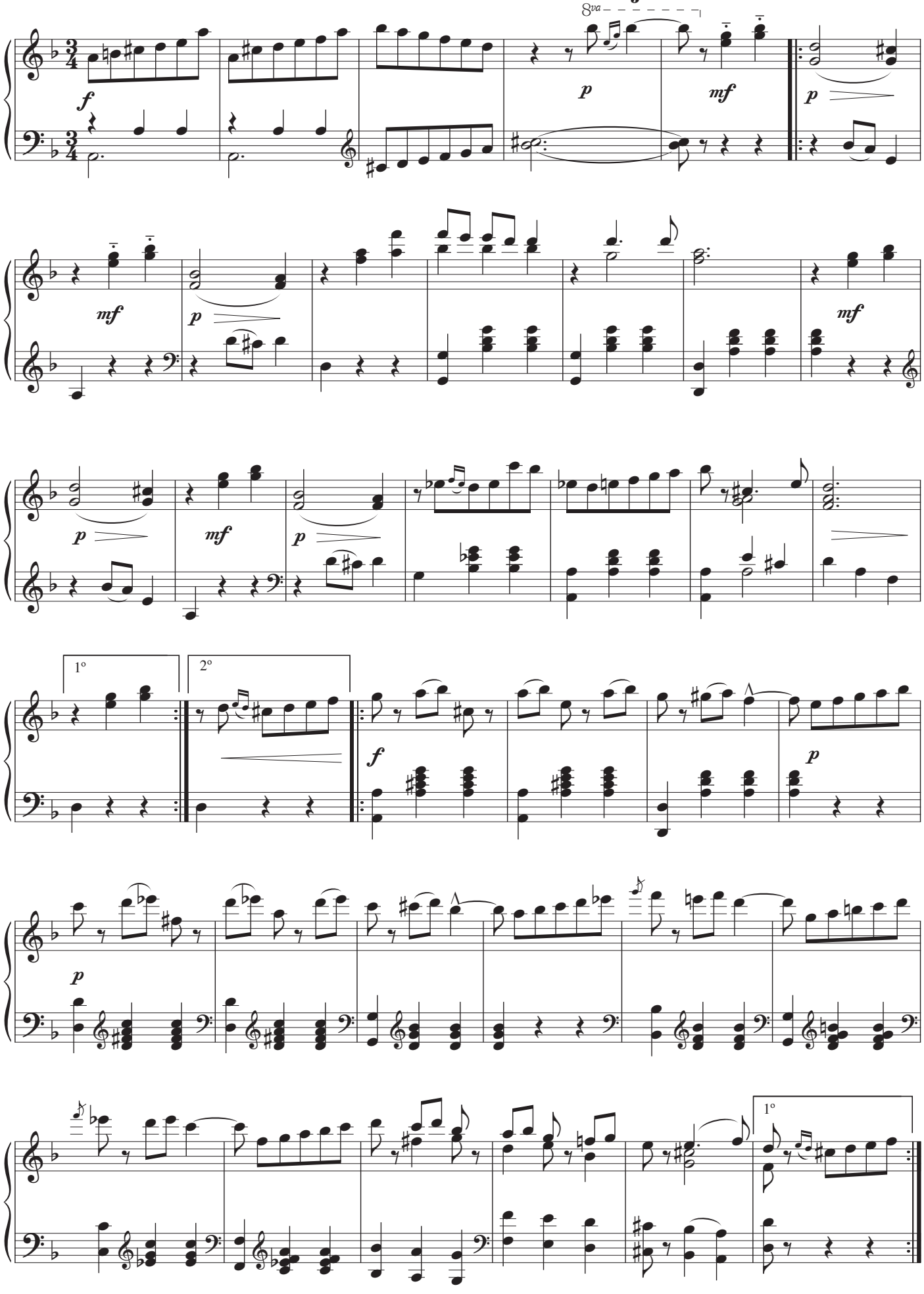


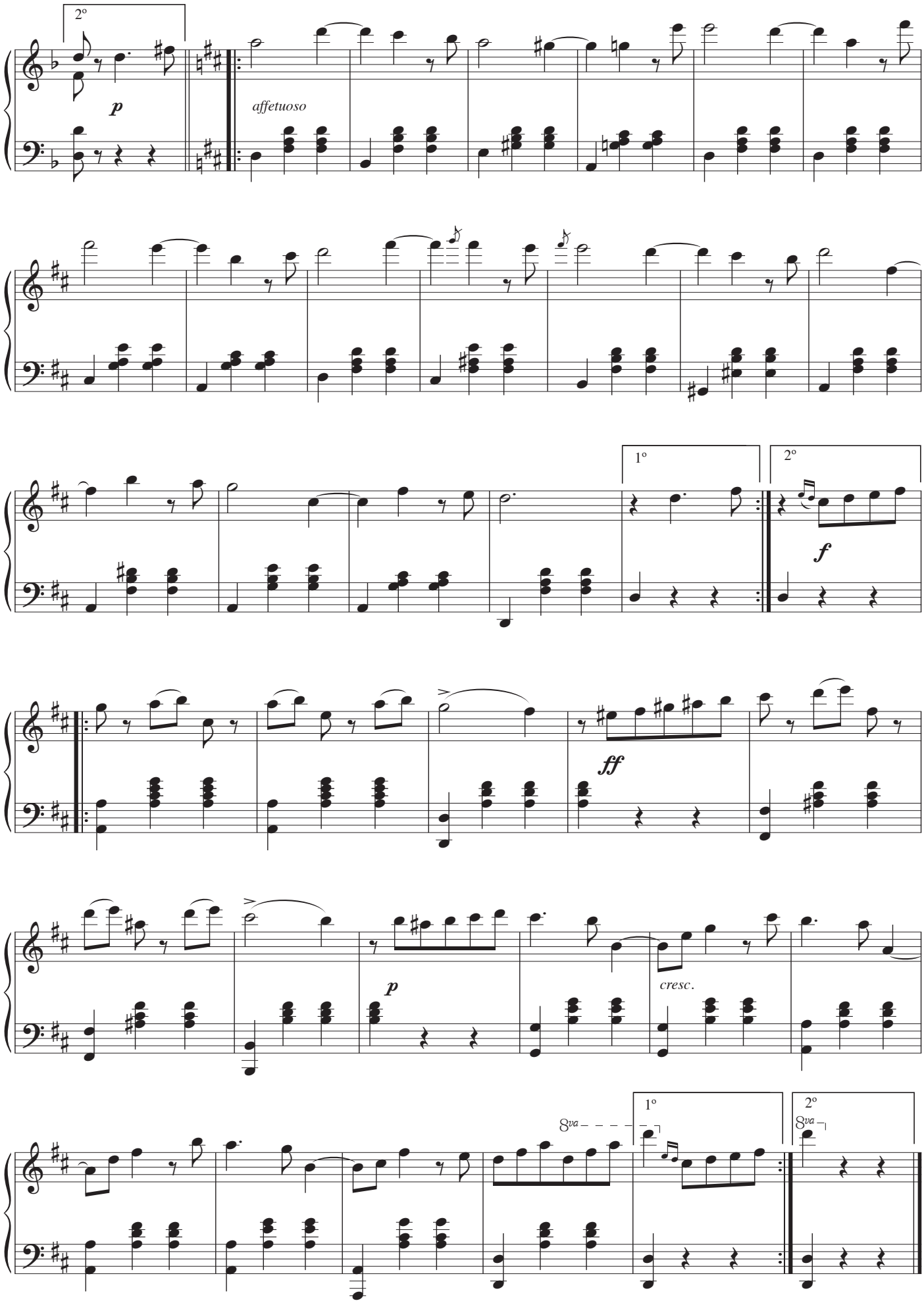
Valse no. 11 en si bémol majeur



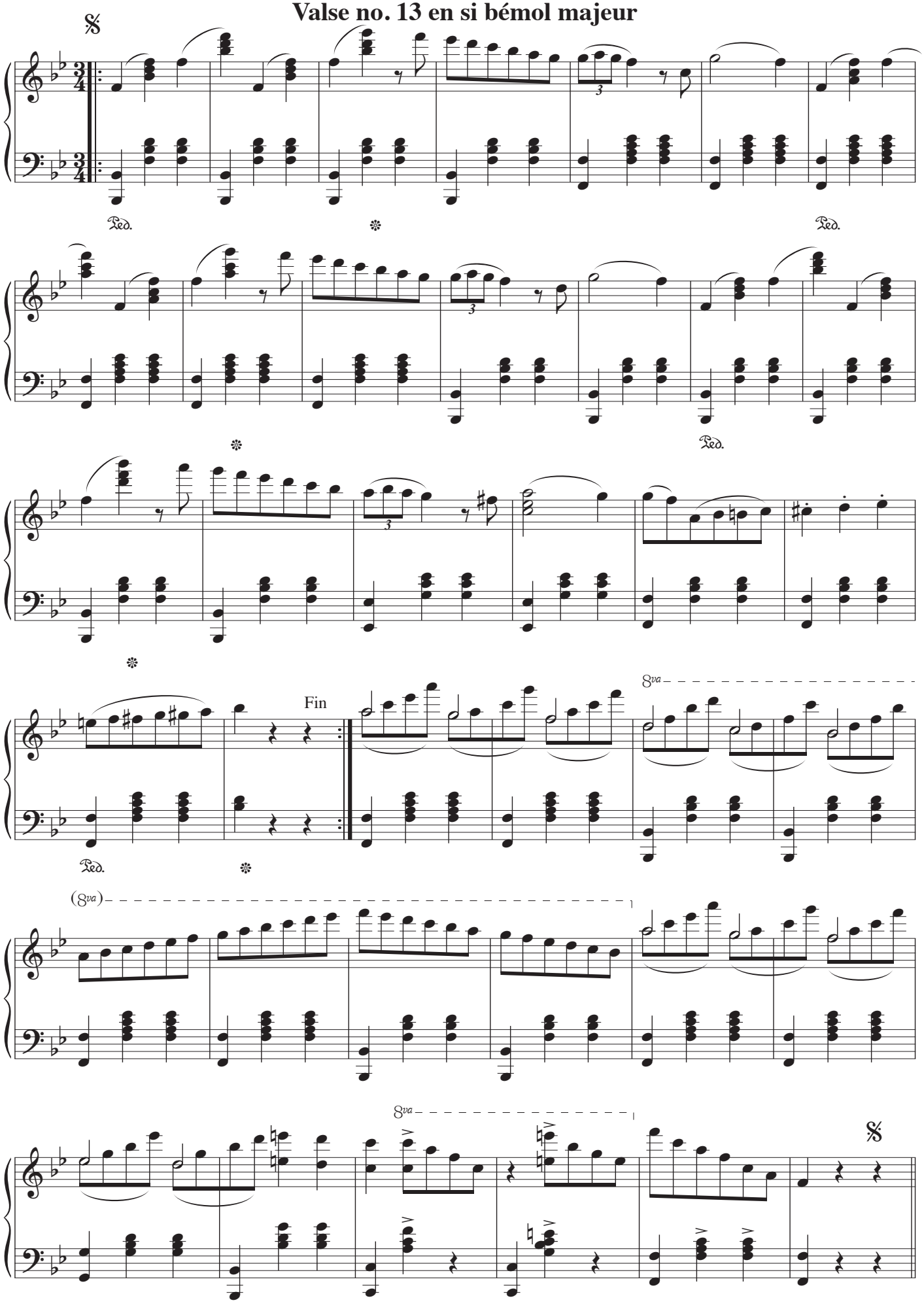

cresc.
f
1º
2º
f
p
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Valse no. 12 en ré mineur et ré majeur

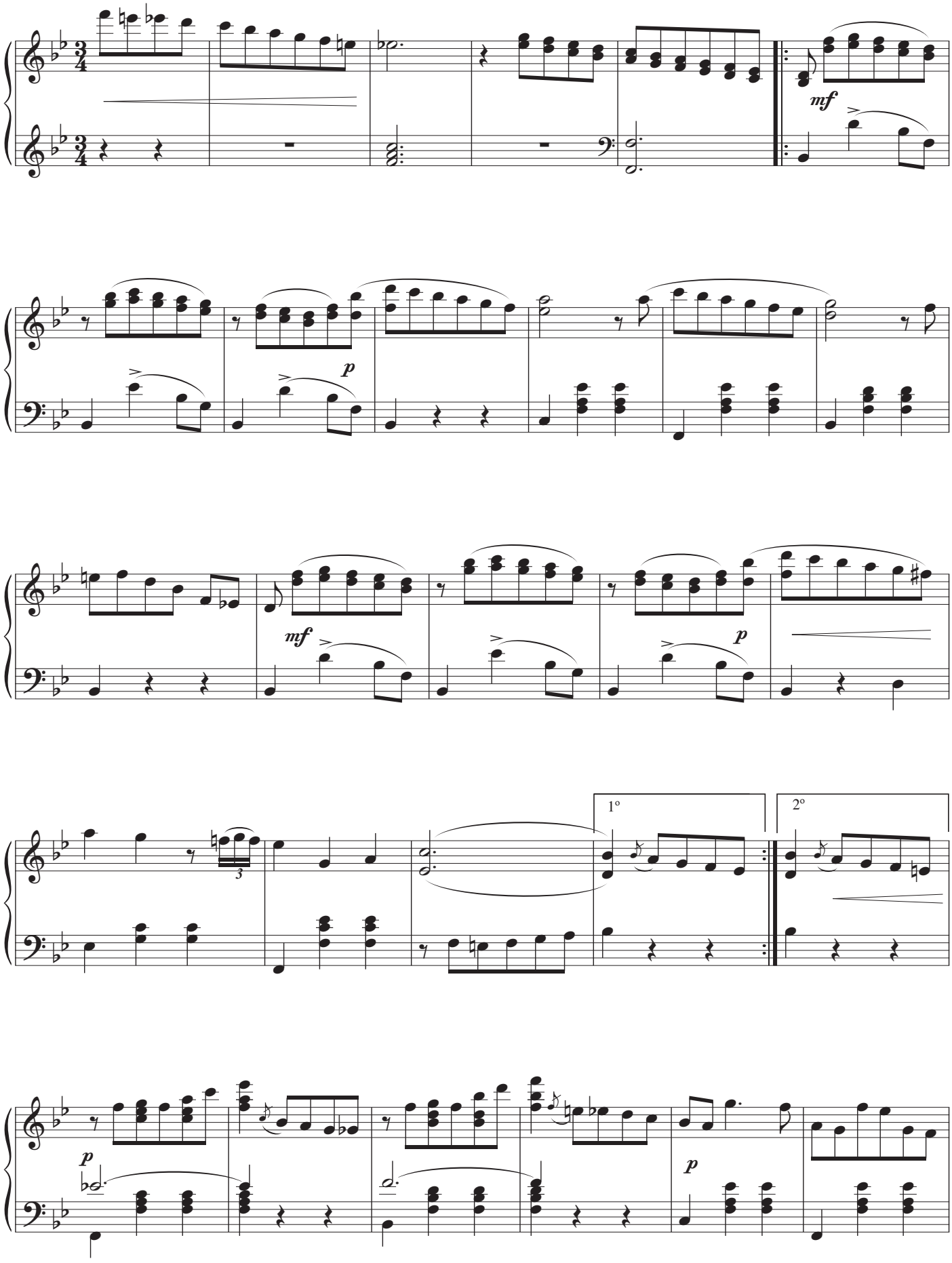


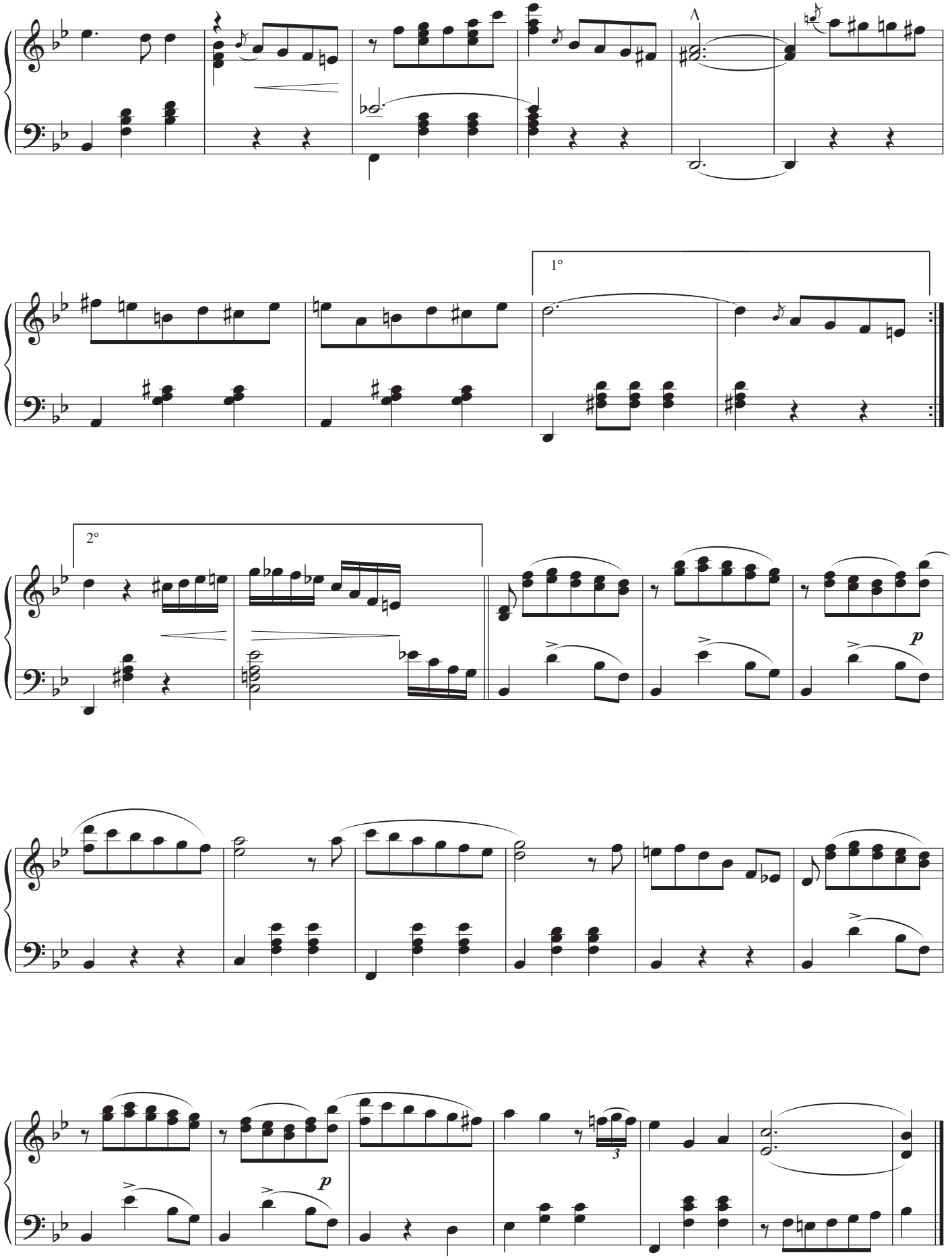

2º
p
affetuoso
1º
2º
f
ff
p
cresc.
1º
2º
8va
8va

Valse no. 13 en si bémol majeur

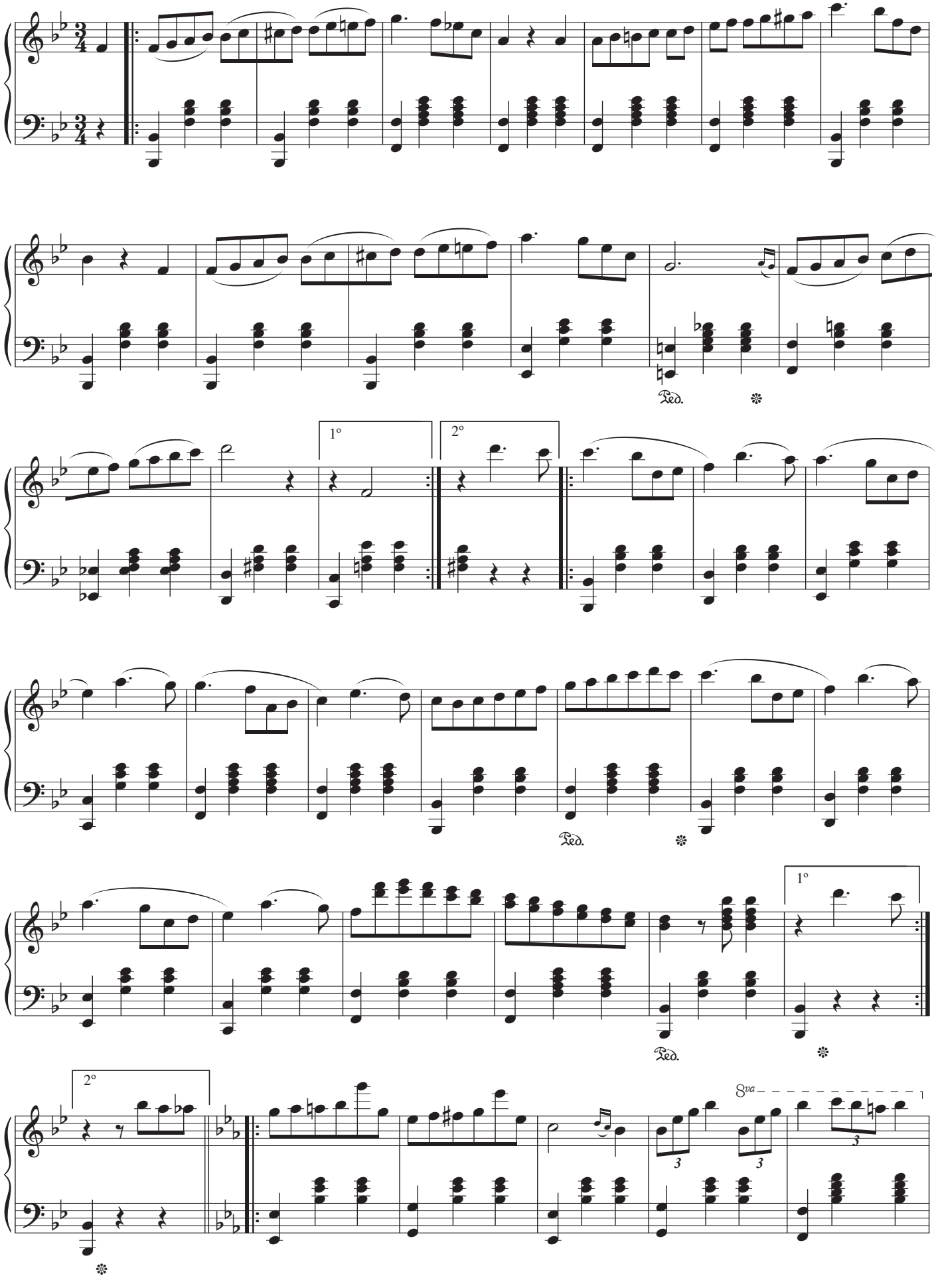


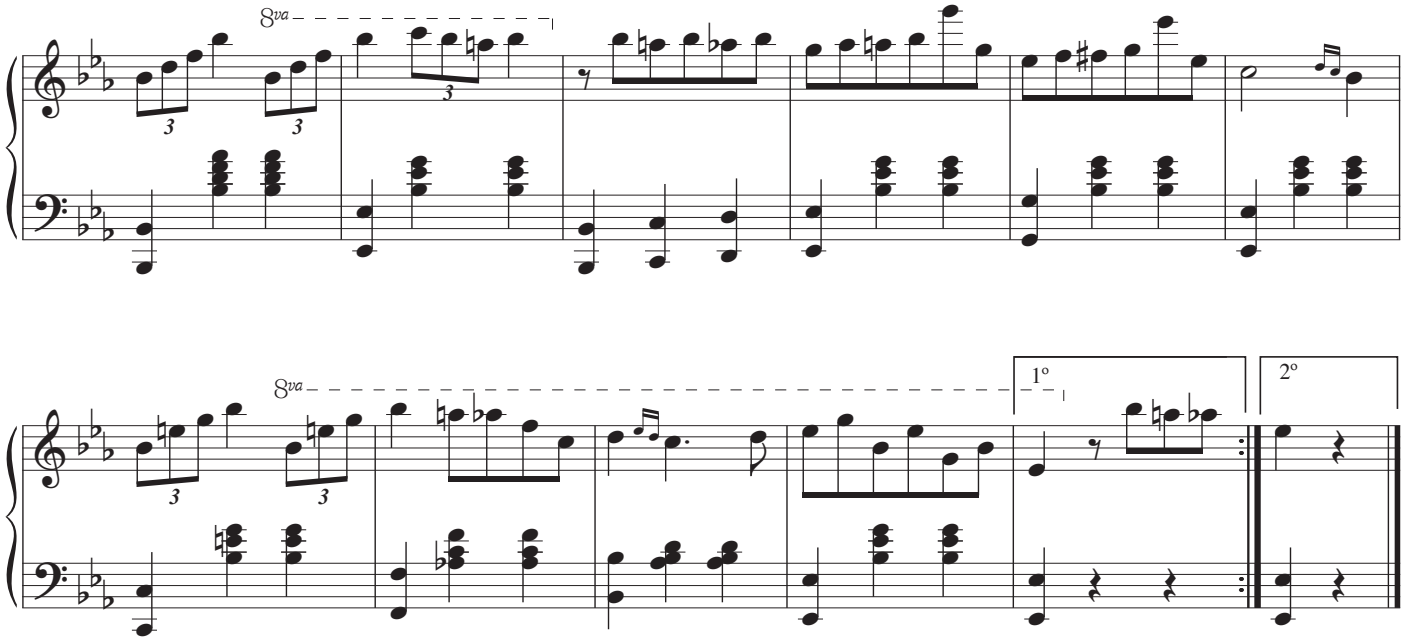
Valse no. 14 en si bémol majeur



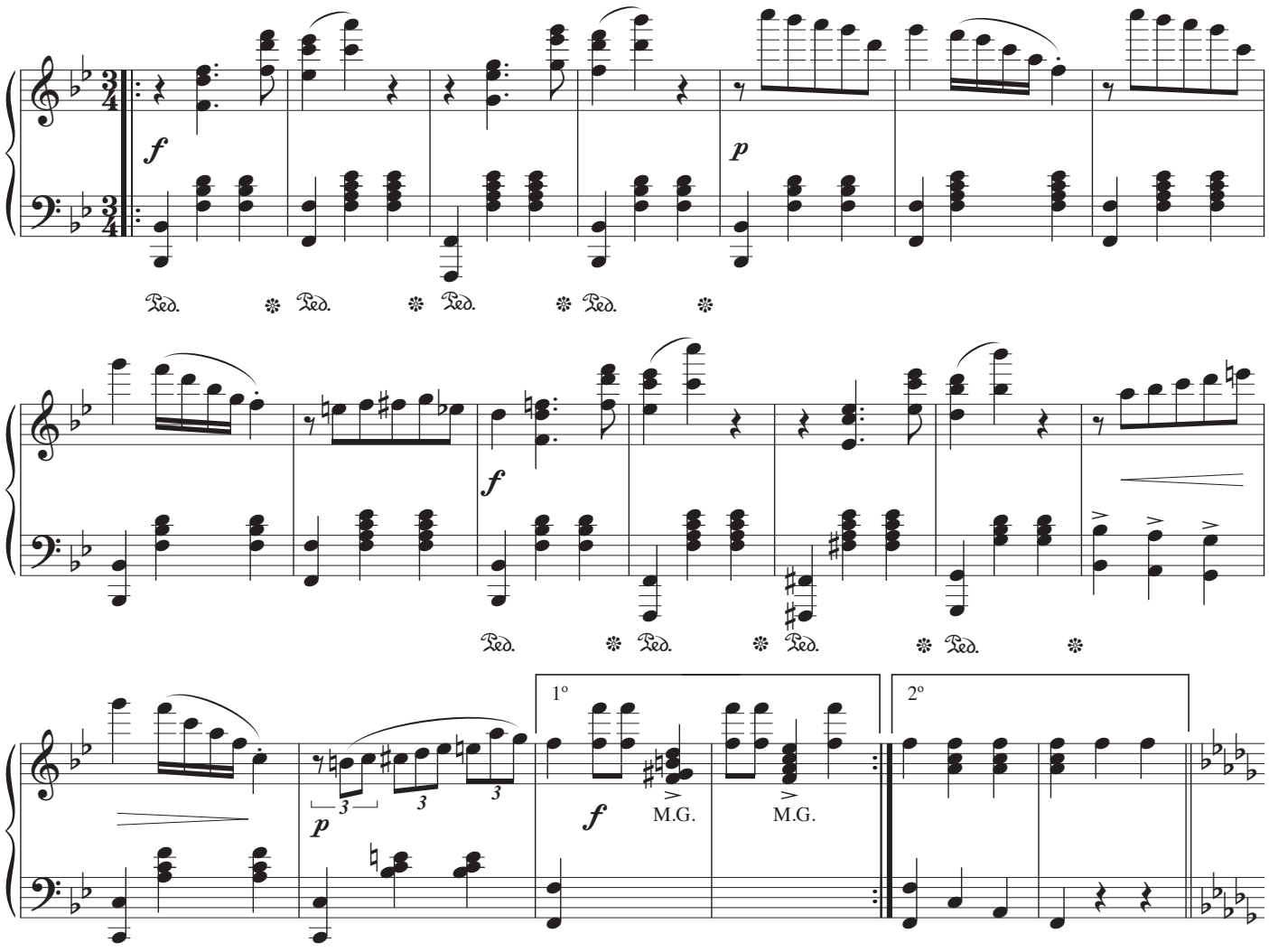

1°
2°
p
p
3

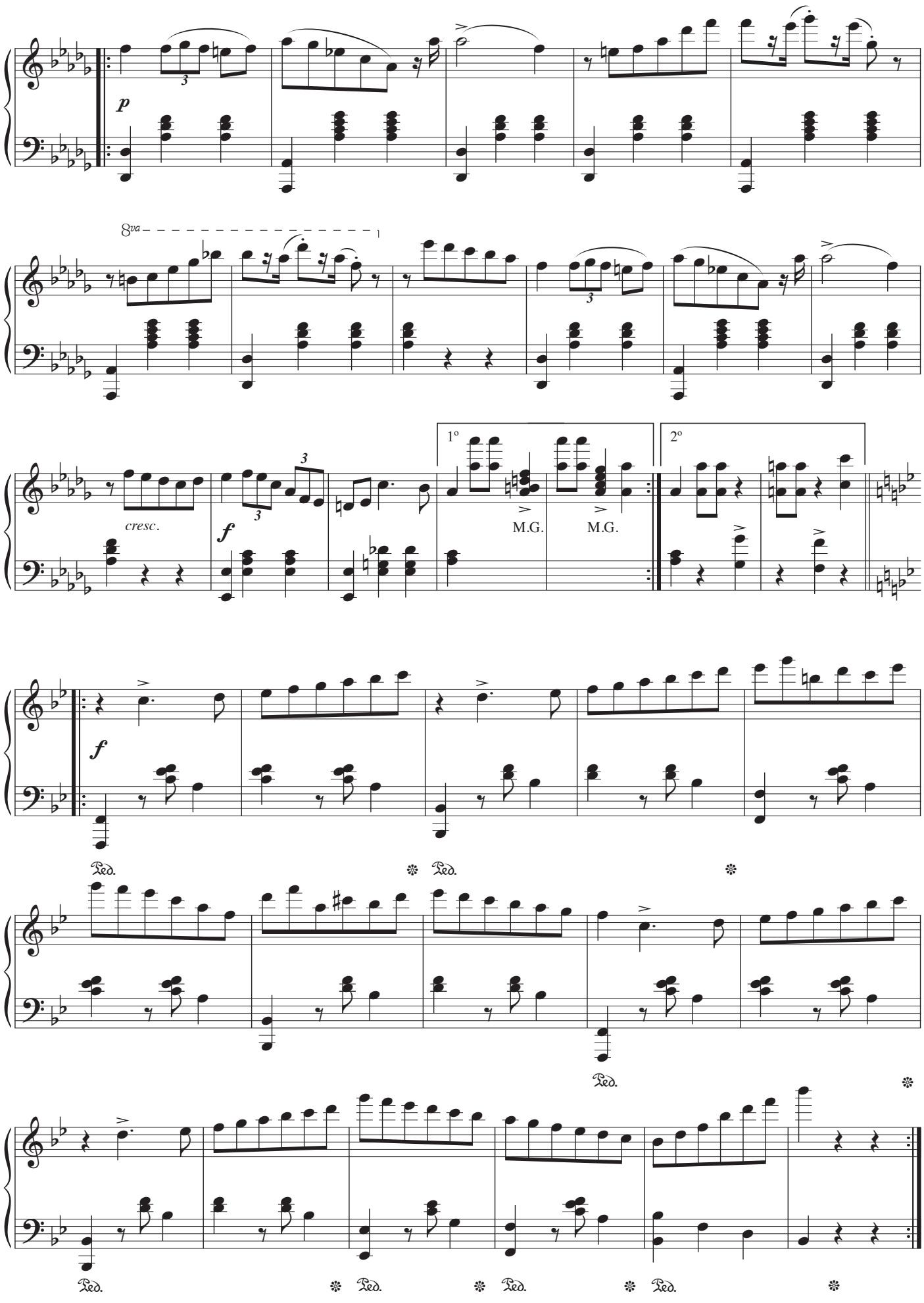
Valse no. 15 en si bémol majeur et mi bémol majeur





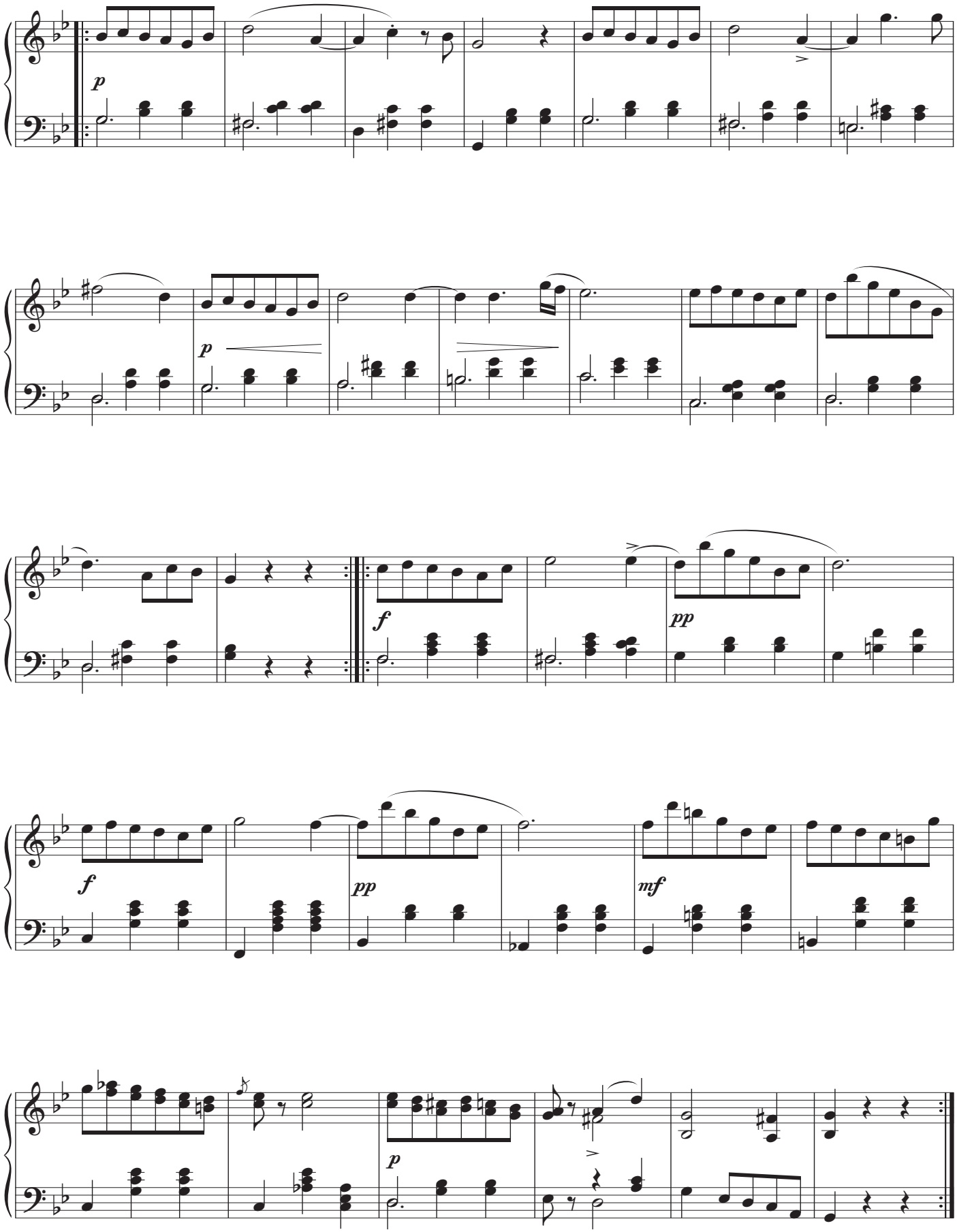
Valse no. 16 en si bémol majeur, ré bémol majeur et si bémol majeur




p
8va
cresc.
f
1°
2°
M.G.
M.G.
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

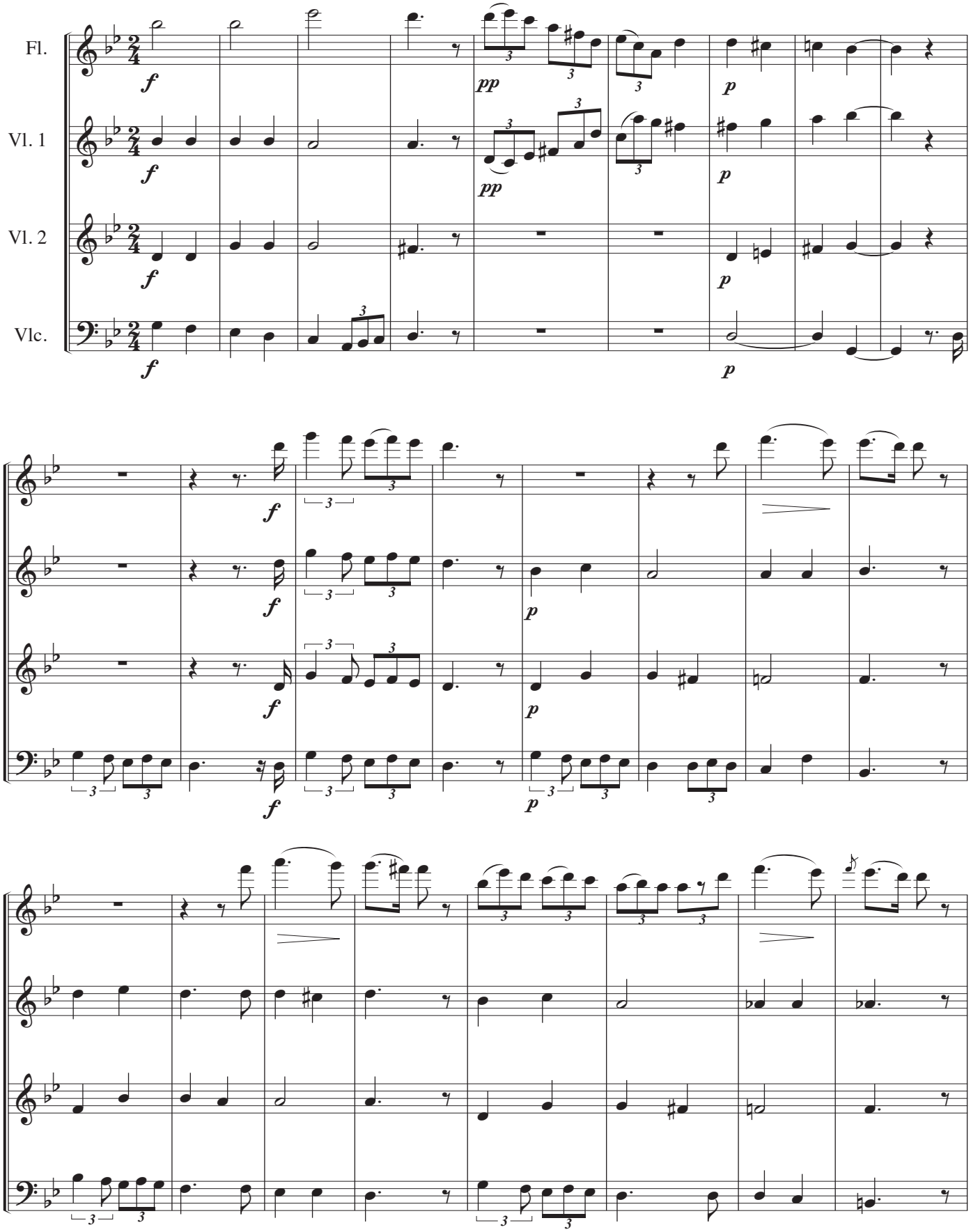
El Venezolano

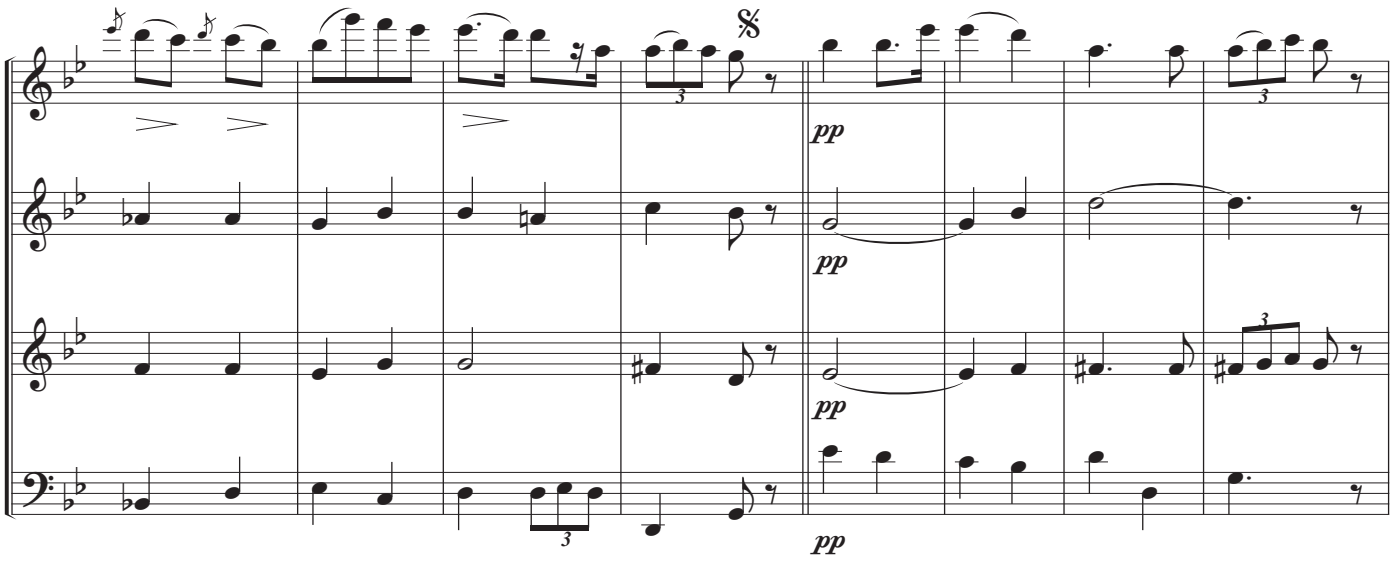
Valse

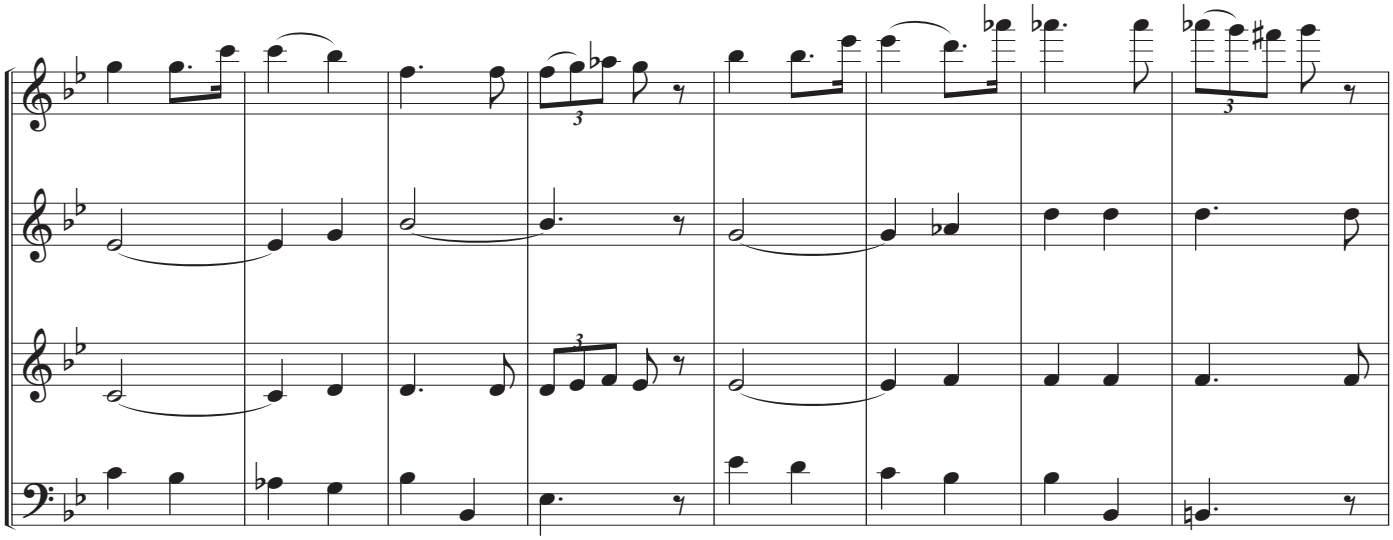


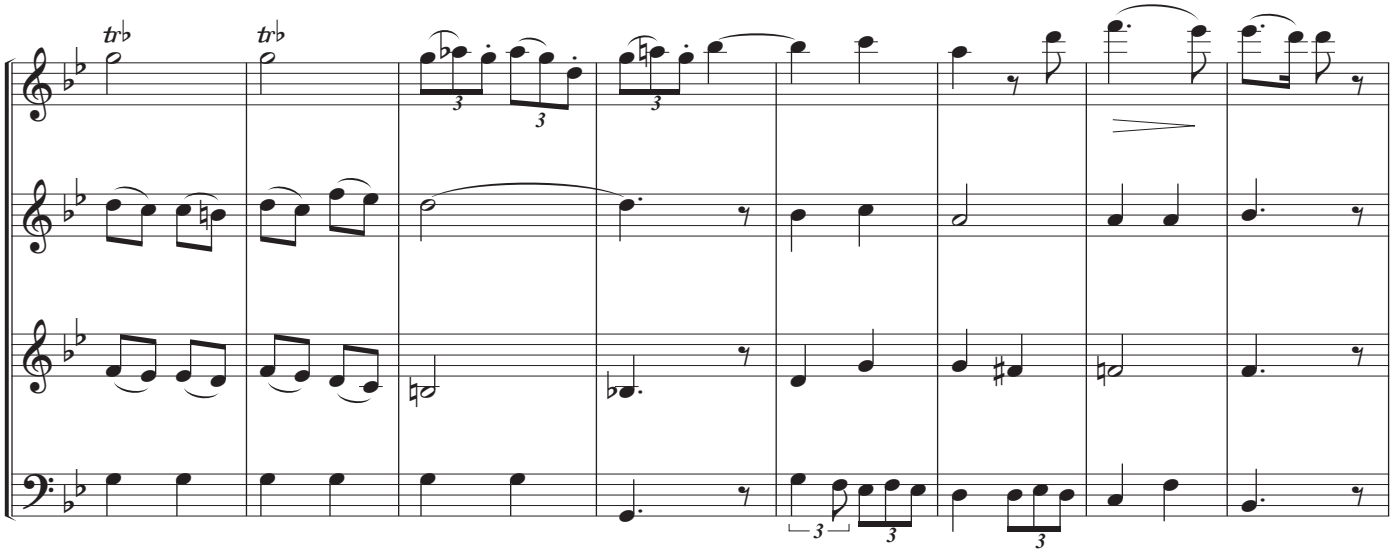
¿Qué es Amor?

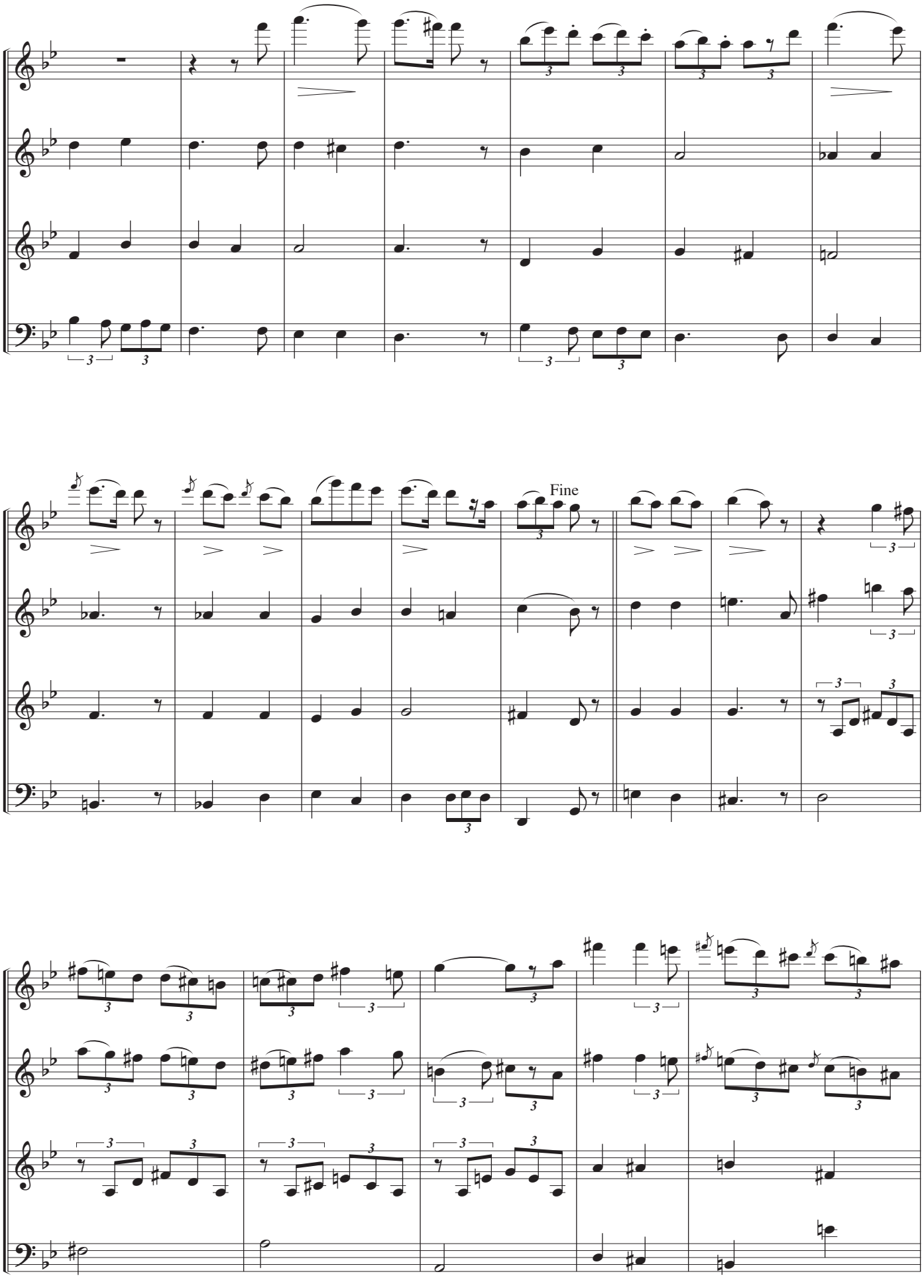
[fragment for flute, 2 violins and violoncello, the last 45 missing notes
of the second violin were reconstructed by Marinus Degenkamp]

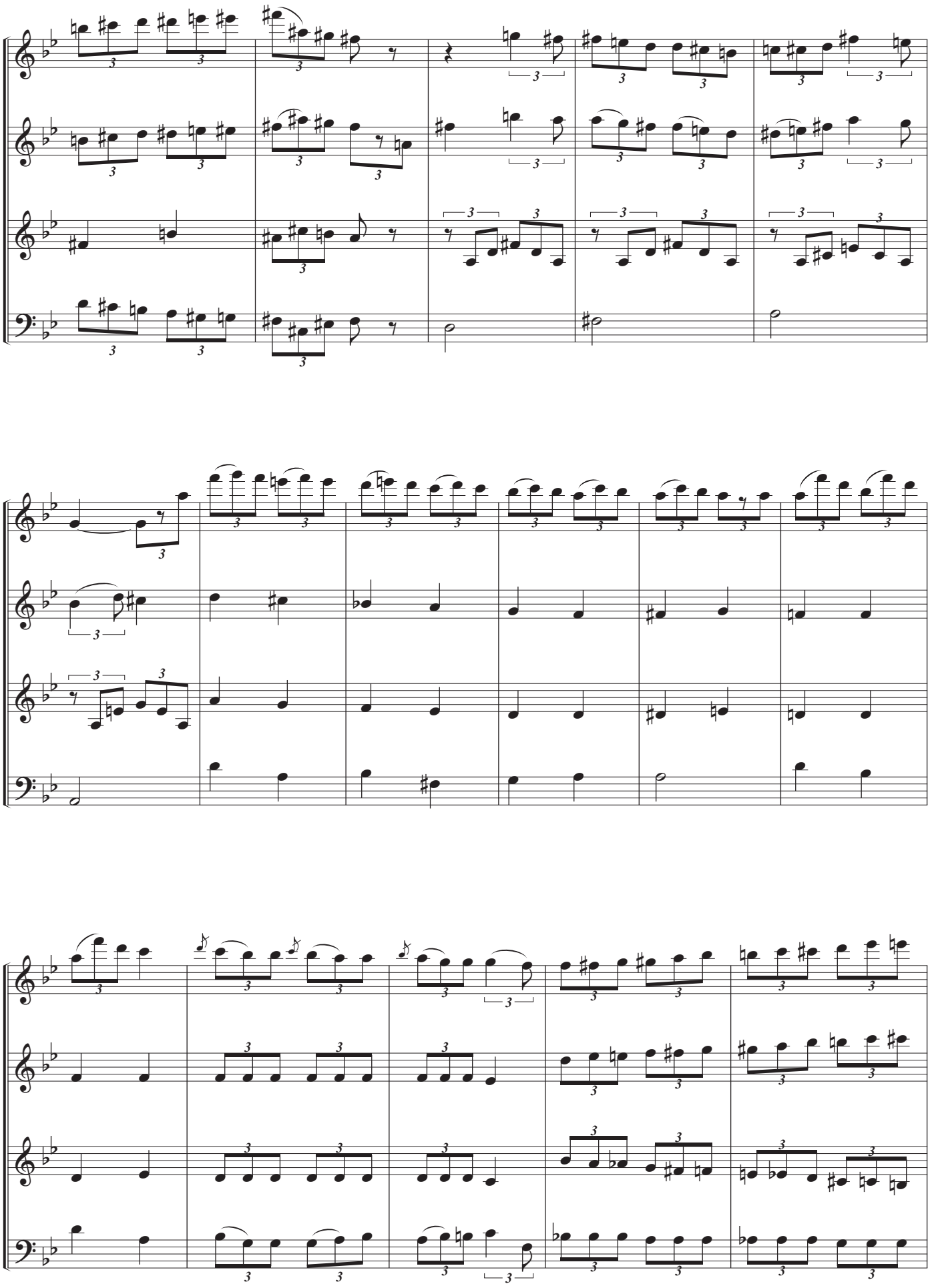


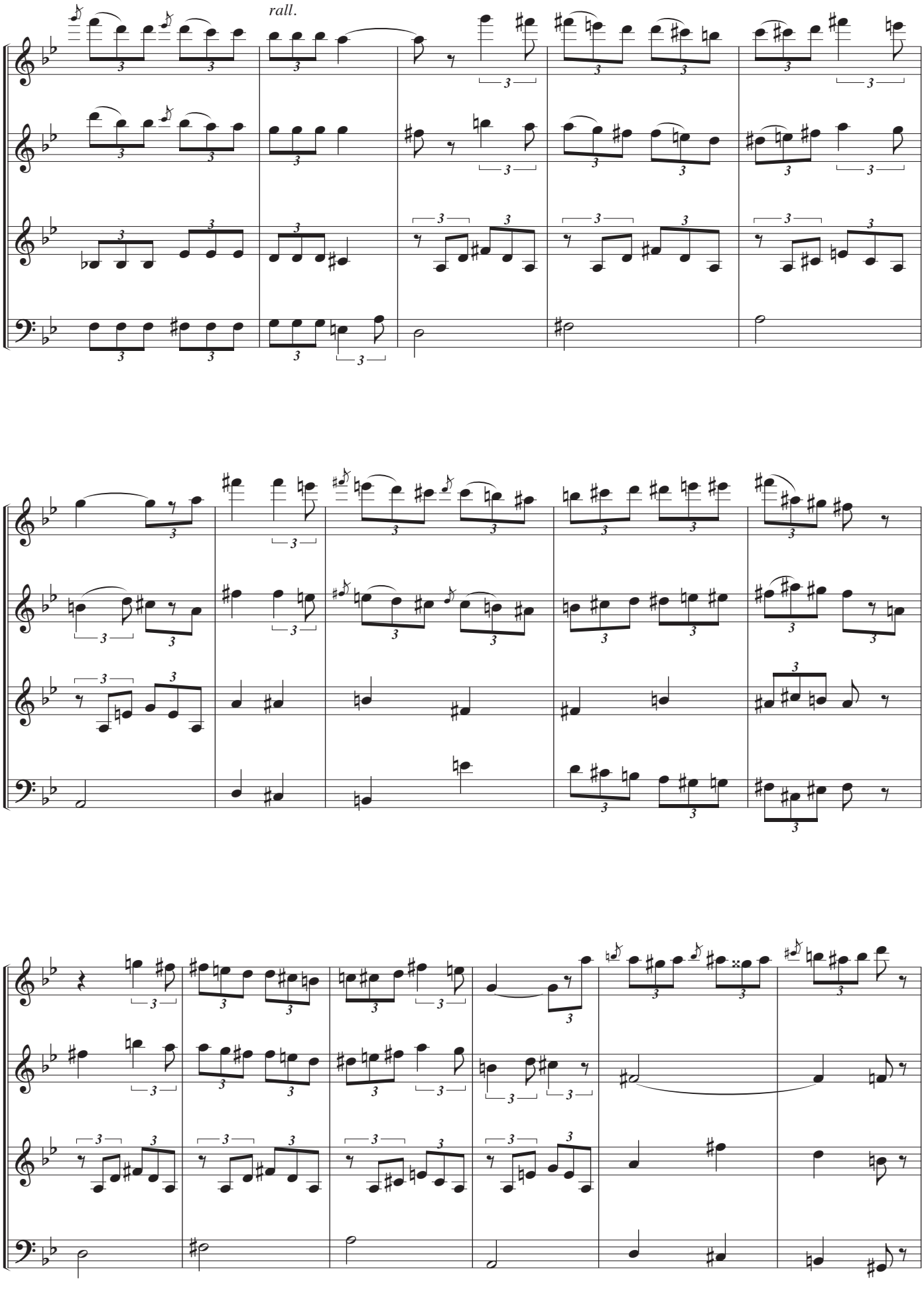

pp
pp
pp
pp

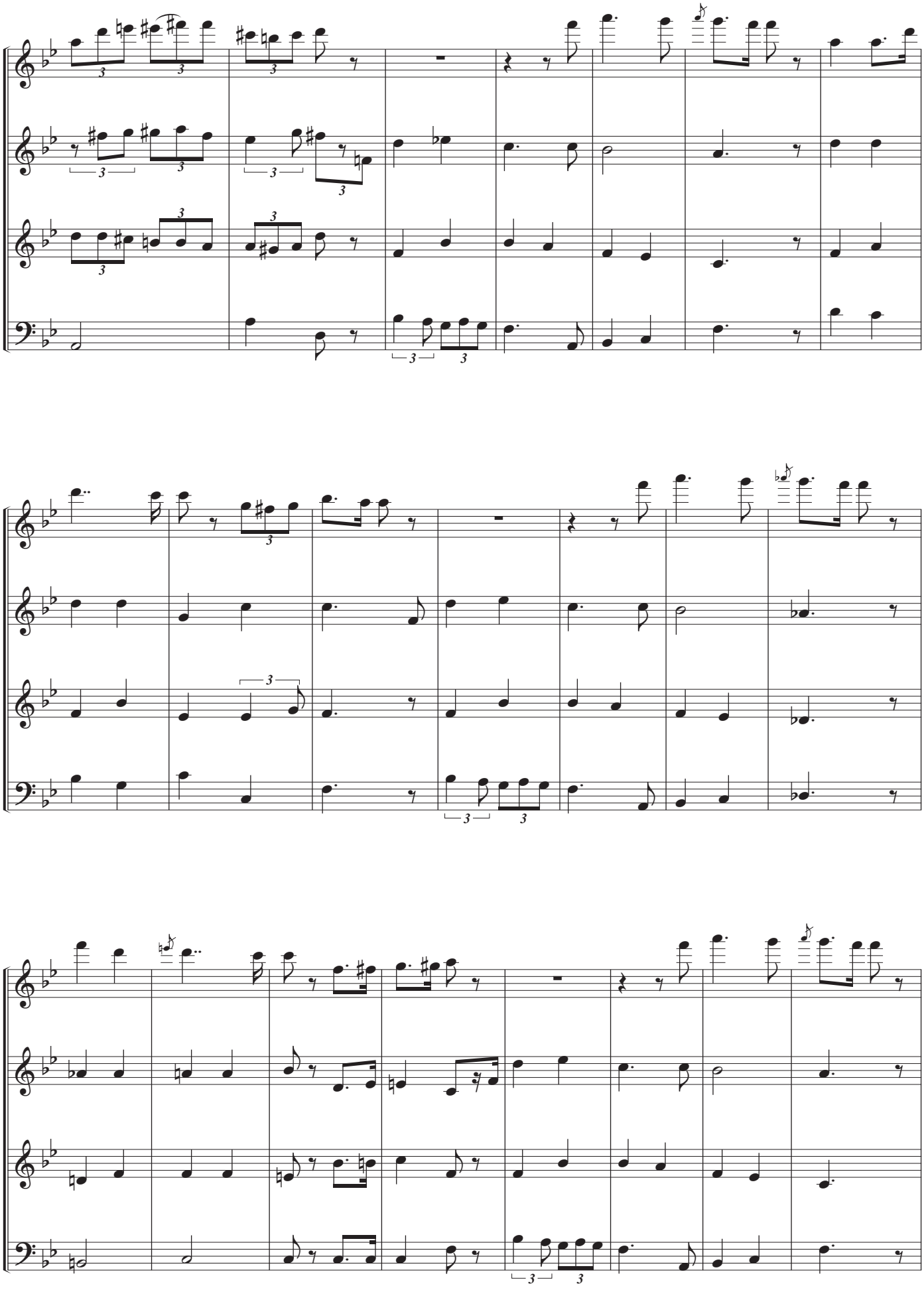


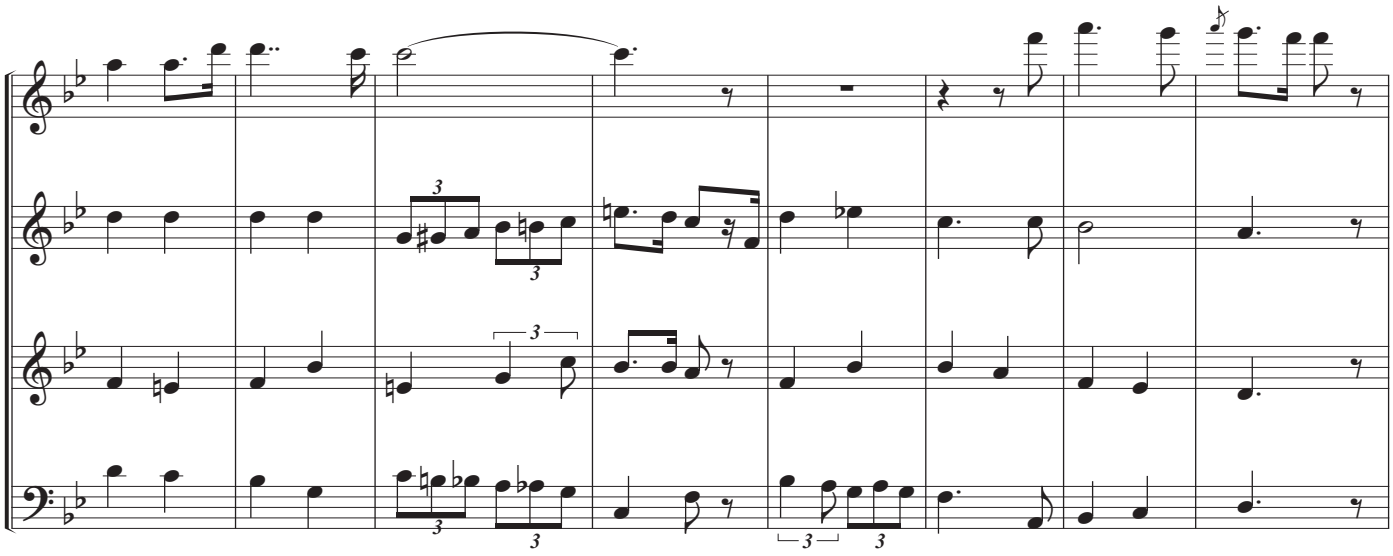

tr
tr

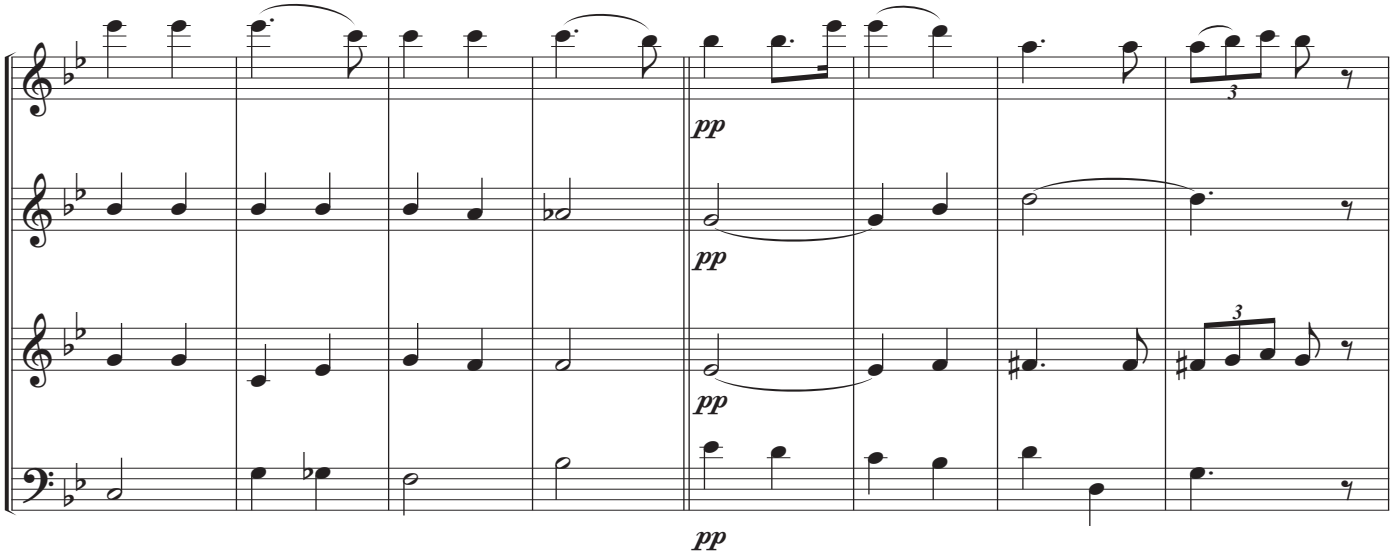
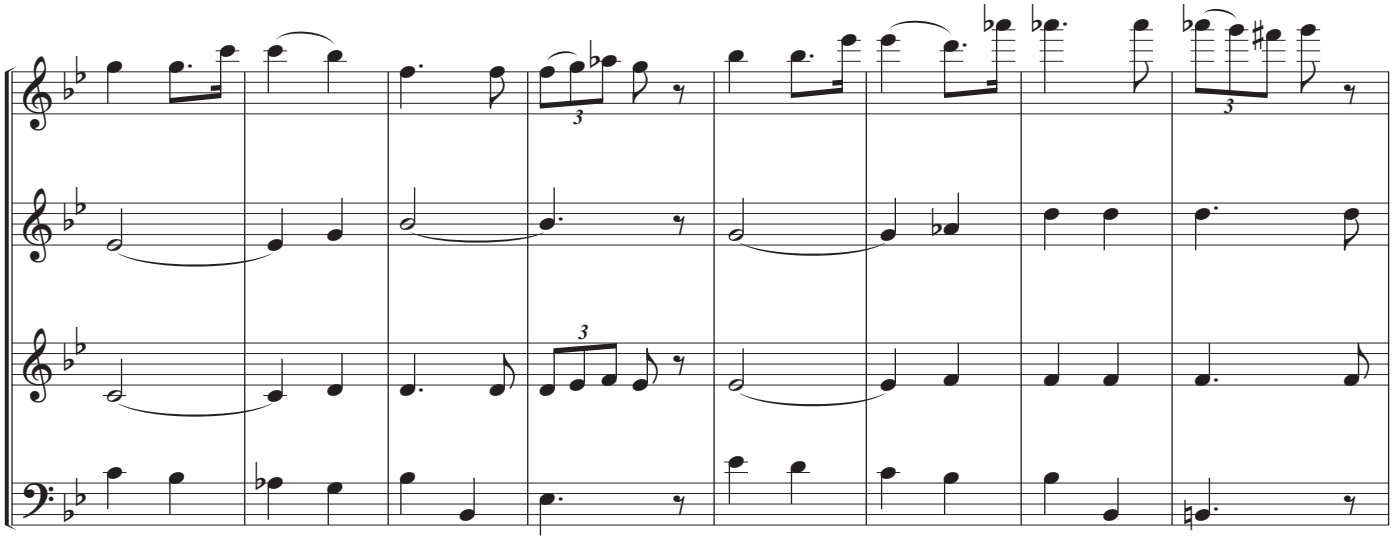
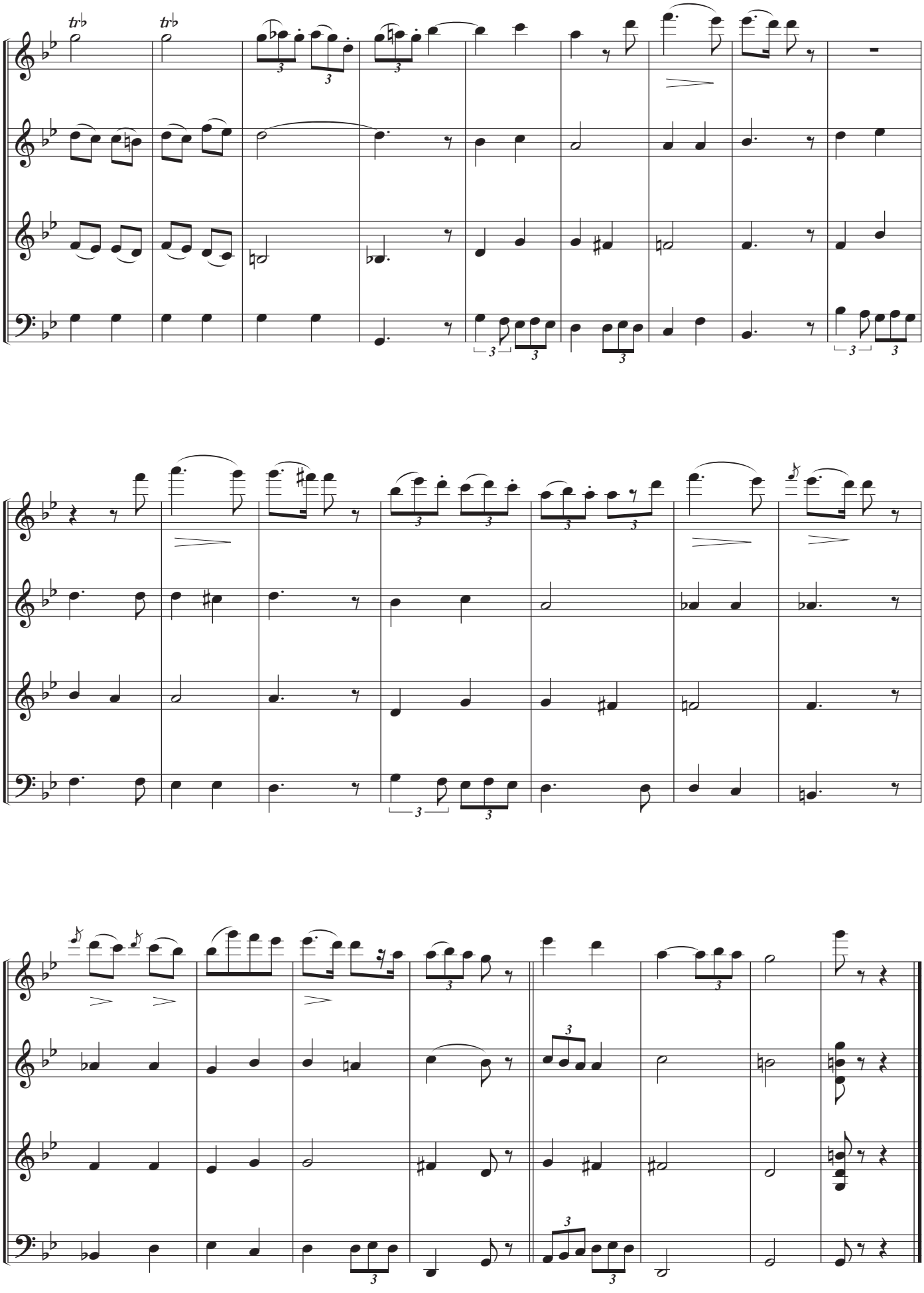

Fine




rall.






pp
pp
pp
pp