



Universidad
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de Loja

**Colección de literatura musical académica de mediados
del siglo XIX y siglo XX en la ciudad de Loja**

Tomo I
Salvador Bustamante Celi
EDICIÓN DE PARTITURAS
Ayayay



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Nicole Granda, Fredy Sarango



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PROYECTO

Colección de literatura musical académica de mediados del siglo XIX y siglo XX en la ciudad de Loja

Tomo I Salvador Bustamante Celi

EDICIÓN DE PARTITURAS: *Ayayay*

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Pares Revisores

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Comisión Editorial de la Universidad Nacional de Loja

Vinicio Alvarado Jaramillo
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Diseño y Edición

Adriana Quiaro (Diagramación)
Samuel Larez (Diseño de Portadas)

Primera edición, Loja 2020.

ISBN 978-9978-355-64-0
Depósito Legal

Septiembre, 2020.
Loja, Ecuador.



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Tomo I

Salvador Bustamante Celi

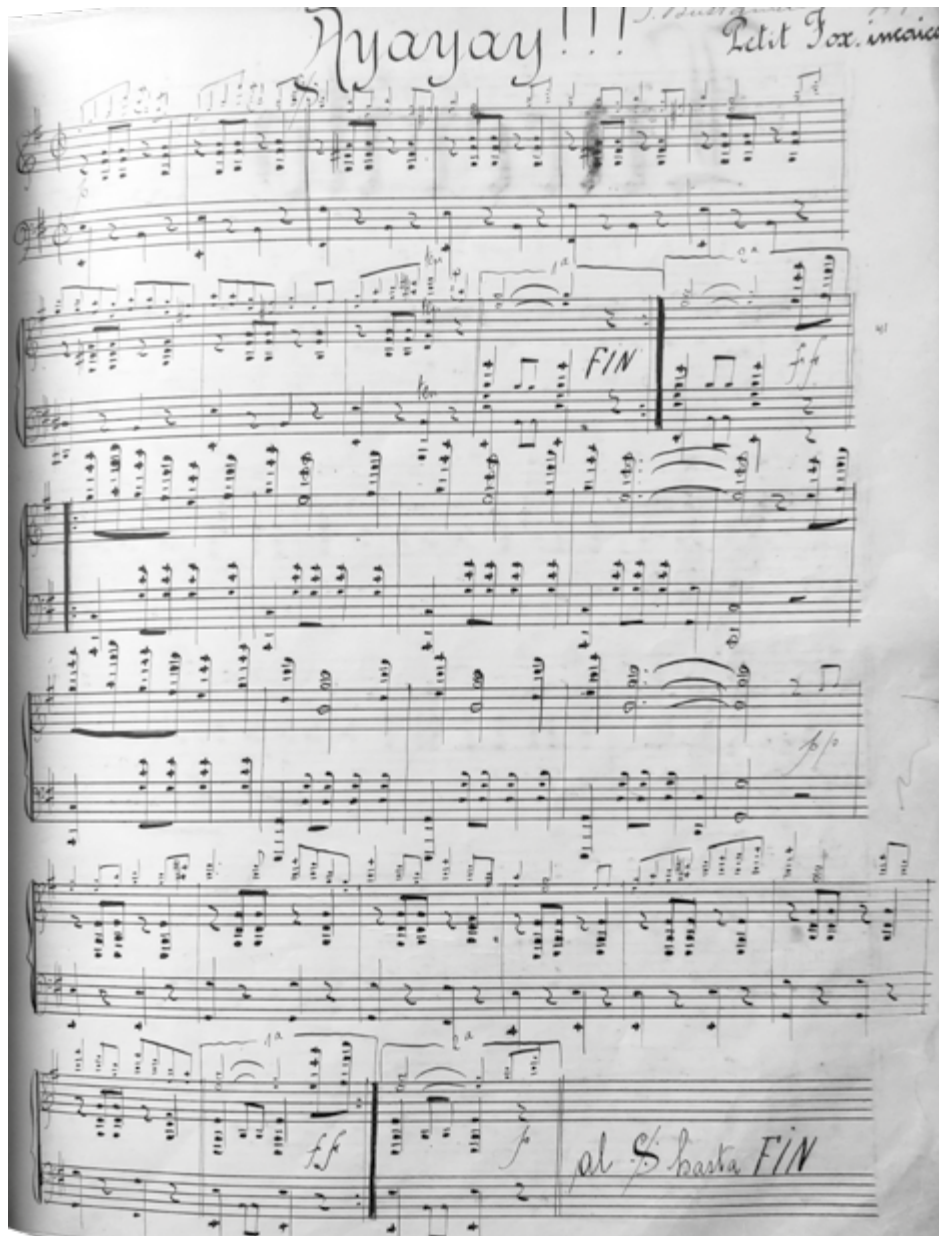
EDICIÓN DE PARTITURAS: Ayayay

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Loja - Ecuador
2020

Ayayay



Ayayay

Petit fox incaico

Edición: Fredy Sarango Camacho

Salvador Bustamante Celi

1890-1935

The musical score is for a piece titled "Ayayay" by Salvador Bustamante Celi (1890-1935), described as a "Petit fox incaico". The score is arranged for a chamber ensemble consisting of Flute 1, Flute 2, Violin I, Violin II, Contrabass, Bandolín 1, Bandolín 2, and Piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The Flute 1 and Flute 2 parts play a melodic line with eighth and sixteenth notes, often marked with a piano (*p*) dynamic. The Violin I and Violin II parts enter in measure 2, playing a similar melodic line. The Contrabass part provides a steady bass line with eighth notes. The Bandolín 1 and Bandolín 2 parts play a rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and a steady bass line. The score includes various musical notations such as clefs, key signatures, time signatures, dynamics (*p*), and repeat signs (§). The Piano part includes a *ten* marking in measure 8.

[illegible]

Ayayay

16

Fl. 1

Fl. 2

Vln. I

Vln. II

Cb.

Bdn. 1

Bdn. 2

Pno.

The musical score is for a piece titled "Ayayay". It is arranged for a woodwind and string ensemble with piano accompaniment. The score begins at measure 16. The woodwind section consists of two flutes (Fl. 1 and Fl. 2), which play a melodic line with eighth-note patterns. The string section includes two violins (Vln. I and Vln. II), a cello (Cb.), and two double basses (Bdn. 1 and Bdn. 2). The piano (Pno.) provides harmonic support with chords and arpeggiated figures. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for five systems, each containing two staves. The first system contains Fl. 1 and Fl. 2. The second system contains Vln. I and Vln. II. The third system contains Cb. and Bdn. 1. The fourth system contains Bdn. 2 and Pno. The fifth system contains Pno. The score is marked with a "16" at the beginning of the first system, indicating the starting measure. The piece concludes with a final measure marked with a double bar line.

21

Fl. 1

pp

Fl. 2

pp

Vln. I

pp

Vln. II

pp

Cb.

pp

Bdn. 1

pp

Bdn. 2

pp

Pno.

pp

Detailed description: This is a musical score for a piece titled 'Ayayay', page 5. The score is for a woodwind and string ensemble with piano accompaniment. It features parts for Flute 1 and 2, Violin I and II, Contrabass, Bassoon 1 and 2, and Piano. The music is in 2/4 time and the key signature has one sharp (F#). The score begins at measure 21. The woodwinds and strings play a melodic line starting on a half note G4, followed by eighth notes. The piano part provides harmonic support with chords in the right hand and a steady eighth-note bass line in the left hand. The dynamic marking *pp* (pianissimo) is indicated for the woodwinds, strings, and piano.

al *S* hasta FIN

26

Fl. 1

Fl. 2

Vln. I

Vln. II

Cb.

Bdn. 1

Bdn. 2

Pno.

ff

p

1.

2.

The musical score is for a piece titled "Ayayay" and is page 6 of a larger work. It features a key signature of one sharp (F#) and a common time signature. The score is arranged for a large ensemble, including two Flutes (Fl. 1, Fl. 2), two Violins (Vln. I, Vln. II), a Contrabass (Cb.), two Bassoons (Bdn. 1, Bdn. 2), and a Piano (Pno.). The score begins at measure 26. The Flutes, Violins, Bassoons, and Piano parts have a melodic line with a repeat sign at measure 30, followed by a first ending (1.) and a second ending (2.). The Contrabass part has a rhythmic pattern of eighth notes. The dynamics *ff* (fortissimo) and *p* (piano) are indicated for the first and second endings respectively. The score ends with a double bar line and the instruction "al *S* hasta FIN".

Ayayay

Petit Fox Incaico

Flauta 1

Edición: Fredy Sarango Camacho

Salvador Bustamante Celi

1890-1935

p

5

ten

10

FIN

1.

2.

ff

15

21

al § hasta FIN

26

1.

2.

ff

p

Ayayay

Petit fox incaico

Flauta 2

Salvador Bustamante Celi

Edición: Fredy Sarango Camacho

1890-1935

p

5

ten

FIN

10

1. 2.

ff

15

21

al § hasta FIN

26

1. 2.

ff *p*

Ayayay

Petit fox incaico

Violin I

Salvador Bustamante Celi

Edición: Fredy Sarango Camacho

1890-1935

6

11

17

23

28

1.

2.

ten

FIN

al § hasta FIN

p

Ayayay

Petit fox incaico

Violin II

Edición: Fredy Sarango Camacho

Salvador Bustamante Celi

1980-1935

p

FIN

6 *ten* 1.

11 2. *ff*

17 *pp*

23

28 1. *ff* 2. *p* *al § hasta FIN*

Ayayay

Petit fox incaico

Contrabajo

Salvador Bustamante Celi

Edición: Fredy Sarango Camacho



1890-1935

Sheet music for Contrabajo (Bass) of the piece "Ayayay" (Petit fox incaico) by Salvador Bustamante Celi. The music is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece is marked *p* (piano) at the beginning.

The score consists of several measures, including a first ending marked "1." and a second ending marked "2." leading to a repeat sign. The piece concludes with a "FIN" marking.

Measure numbers are indicated at the start of each line: 6, 11, 16, 21, and 26.

Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). Performance instructions include *ten* (tension) and *al hasta FIN*.

Ayayay

Petit fox incaico

Bandolín 1

Salvador Bustamante Celi

Edición: Fredy Sarango Camacho

§

1890-1935

p

5

ten

FIN

10

1.

2.

ff

16

pp

22

al:§ hasta FIN

27

1.

2.

ff

p

Ayayay

Petit fox incaico

Bandolin 2

Edición: Fredy Sarango Camacho

Salvador Bustamante Celi

1890-1935

p

5

ten

FIN

10

1.

2.

ff

16

pp

22

al $\S$ *hasta FIN*

27

1.

2.

ff

p

Ayayay

Petit fox incaico

PIANO

Edición: Fredy Sarango Camacho

Salvador Bustamante Celi

1890-1935

p

ten

5

ten

FIN

10

1.

2.

ff

15

Musical score for measures 15-20. The piece is in G major (one sharp). The right hand features a melodic line with a long note at the start of measure 15, followed by eighth notes and a final long note. The left hand plays a steady eighth-note accompaniment.

21

pp

Musical score for measures 21-26. The right hand has a melodic line with eighth notes and rests. The left hand plays a steady eighth-note accompaniment. The dynamic marking *pp* (pianissimo) is indicated at the start of measure 22.

27

ff

p

al Shasta FIN

Musical score for measures 27-30. The piece concludes with a first ending (marked "1." and *ff*) and a second ending (marked "2." and *p*). The dynamic markings *ff* (fortissimo) and *p* (piano) are indicated. The piece ends with the instruction *al Shasta FIN*.

Tomo I



TOMO I Salvador Bustamante Celi

Salvador Bustamante Celi (1876-1935) Es reconocido como el más destacado de los músicos y compositores de la provincia de Loja, su producción musical más difundida abarca los géneros litúrgicos y la música popular ecuatoriana. Sin embargo, su notable producción musical para piano y para formatos de cámara con características más académicas, son en gran medida desconocidas. Un tratamiento biográfico muy conservador por la historiografía musical ecuatoriana ha mantenido en la sombra importantes elementos socio-políticos de la vida del compositor, así como otras facetas artísticas poco exploradas.

El primer tomo del proyecto “Colección de literatura musical académica de mediados del siglo XIX y siglo XX en la ciudad de Loja” que lleva su nombre, pretende en cierta medida comenzar a saldar la deuda en términos de difusión de la obra de este destacado compositor lojano, a través de una aproximación histórica del personaje, la presentación del catálogo de su obra y la edición de una selección de su música de cámara.

Esperamos que este estudio se constituya en fuente de consulta y abra el camino a muchas otras investigaciones que contribuyan a poner en valor el patrimonio artístico del músico lojano.