

# La Noche que no Termina

## An Endless Night

Dedicada a las familias víctimas de desaparición forzada en Colombia  
Dedicated to the enforced disappearance victims families in Colombia

**Lento**  $\text{♩} = 45$  (marcha fúnebre)

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The musical score consists of four staves: Soprano (G clef), Alto (G clef), Tenor (G clef), and Bass (F clef). The tempo is Lento ( $\text{♩} = 45$ ). The vocal parts are divided into two groups. The first group (Alto, Tenor) begins with a single note followed by a sustained note with a fermata. The second group (Bass) begins with a single note followed by a sustained note with a fermata. The lyrics are: "len to voy, len - ta - men -". The vocal parts then switch roles: Alto and Tenor sing sustained notes with fermatas, while Bass sings eighth notes. The lyrics are: "len - to - voy, len to". The vocal parts then switch roles again: Alto and Tenor sing sustained notes with fermatas, while Bass sings eighth notes. The lyrics are: "len - ta - men - te, ca - mi -". The vocal parts then switch roles again: Alto and Tenor sing sustained notes with fermatas, while Bass sings eighth notes. The lyrics are: "ca - mi - na - mos, en - te -". The vocal parts then switch roles again: Alto and Tenor sing sustained notes with fermatas, while Bass sings eighth notes. The lyrics are: "te ca - mi - na - mos, en - ter -". The vocal parts then switch roles again: Alto and Tenor sing sustained notes with fermatas, while Bass sings eighth notes. The lyrics are: "ca - mi - na - mos, en - ter - ra - mos, na - mos". The vocal parts then switch roles again: Alto and Tenor sing sustained notes with fermatas, while Bass sings eighth notes. The lyrics are: "len - to, en -". Measure numbers 1 through 6 are present above the staves.

The musical score continues with four staves: Soprano (G clef), Alto (G clef), Tenor (G clef), and Bass (F clef). The tempo is Lento ( $\text{♩} = 45$ ). The vocal parts are divided into two groups. The first group (Soprano, Alto) begins with a single note followed by a sustained note with a fermata. The second group (Tenor, Bass) begins with a single note followed by a sustained note with a fermata. The lyrics are: "len ta-men - te ca - mi - na - mos, en - te -". The vocal parts then switch roles: Soprano and Alto sing sustained notes with fermatas, while Tenor and Bass sing eighth notes. The lyrics are: "ca - mi - na - mos, en - ter -". The vocal parts then switch roles again: Soprano and Alto sing sustained notes with fermatas, while Tenor and Bass sing eighth notes. The lyrics are: "te ca - mi - na - mos, en - ter - ra - mos, na - mos". The vocal parts then switch roles again: Soprano and Alto sing sustained notes with fermatas, while Tenor and Bass sing eighth notes. The lyrics are: "len - to, en -". Measure number 7 is present above the staves.

2

13

S.

— ra mos tu me - mo - ri a, tu me - .

A.

ra - mos, en - ter - ra - mos tu me - mo - ria, me - mo - ria,

T.

en - ter\_ ra - mos tu me - mo - ri - a, tu\_ me - .

B.

ter - - - ra - - - mos, tu me\_ mo - ria, tu me\_ mo - ria,

18

S.

mo - ri a.

A.

me - mo - ri a.

T.

mo ri a.

B.

tu me-mo - ri - a.

21

S.

a.

A.

a don-de te fuis-te

T.

bus - can -

B.

tu me-mo - ri - a.

22

S. *mp* ay don-de, don-de, a don de sehan i - do, don\_de estan nues-

A. *mf* que te ha pa - sa-do, don de te me - tis te di me di me di-me,

T. *mf* do voy, mar - chan - do voy,

B. *mf* vo - y, bus - can - do vo - y,

25

S. - - - - - tros - - - hi - - -

A. *f* na-die sa-be na-da mar-chan-do te bus-co, na-die di-ce na-da

T. *f* mar\_chand do voy bus\_can - do voy, mar\_chan - do voy

B. bus - - - can-do vo - - - y, bus - - - can-do

4

28 S. - jos, a - ún. ***ff*** la es-pe - ran -

A. bus-can-do-te si-go, a - ún. ***ff***

T. bus\_ can - do voy, a - ún. ***ff*** la es - pe - ran - za

B. te, a - ún. ***f***

32 S. za de en - con - trar - te no la\_ ***f***

A. de en-con - trar - te la es - pe ran - za no la

T. de en - con trar - te, la es - pe ran - za de en - con

B. la es - pe - ran - za de en -

37

S. — he\_per - di do, y sin me-mo - ria,

A. he per - di do, y sin me-mo - ria,

T. <sup>8</sup> trar - te no la he per - di - do, y sin me - mo

B. con - trar - te no la he per - di - do, y sin me - mo ri -

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mf* *mp* *mf*

rit.

43

S. — y sin re-cuer- dos, an-da-ba an-da-ba - mos.

A. — y sin re-cuer- dos, an-da-ba an-da-ba - mos.

T. <sup>8</sup> ri a, y sin re - cuer - dos, an-da - ba - mos, an-da-ba - mos.

B. — a, y sin re - cuer - dos, an-da - ba - mos, an-da-ba - mos.

*f*

*f*

*f*

*f*

6 **a tempo**

49

S. *poco* *poco*

A.

T. *nues - tros hi - jos a - ún per - di - dos, de - sa - pa - re - ci - dos,*

B. *nues - tros hi - jos a - ún per - di - dos, de - sa - pa - re - ci - dos,*

56

S. *mp*

A. *mp*

T. *mp*

B.

don - de están, \_\_\_\_\_ don - de están, don - de están?  
ay don - de están, don - de están, don - de están, don - de están?  
don-de están, don - de están, don-de están, don - de están?  
don-de están, don - de están, don-de es - tan, don - de están?

63

S.      nues - tros      hi\_\_\_\_ jos,      nues - tros      hi\_\_\_\_ jos

A.      nues - tros      hi - jos,      nues - tros      hi - jos      no      **p**

T.      en des-can - zo qui-zas,      o per-di - dos qui-zas,      no lo\_\_\_\_      **p**

B.      des-can - zan - do      o per - di - dos,      se-pul - ta - dos      o per -

68

S.      no lo se.      mis hi - jos,

A.      lo se.      an - dan-do      mar - chan-do,      an - dan-do

T.      — se.      bus - can - do - te,      bus - can

B.      di - dos,      no-lo se.      an - da,      mar - cha,      an - da,

**p**

8

molto rit.

a tempo

S. 73

tus hi - jos, don - de estan? bus-can-doa mis hi-jos,

A. bus - can-do, an - dan-do va - mos. bus-can-doa mis hi-jos

T. 8 - do - te, bus - can - do - te. bus - can -

B. bus - ca, an - da, bus - ca me. an - dan-do

*mp*

*mp*

*mp*

S. 77

ay don- de, ay don - de sehan i - do, don-de es tan\_\_

A. de-sa-pa-re - ci-dos, bus-can-doa mis hi - jos de-sa-pa-re - ci-dos,

T. 8 do vo - y, bus - can - do vo - y, mar -

B. vo - y, bus - can-do vo - y,

*mf*

*mf*

*mf*

80

S.      —      nues      tros      hi

A.      *f*      an-dan-do te      bus-co      bus-can-do-te      an-do,      an-dan-do te      bus-co

T.      *f*      chan - do      voy,      bus - can - do voy,      bus -      can -

B.      *f*      an -      - dan-do      vo -      - y,      bus -      can-do,

83

S.      jos,      don - de      estan?      m

A.      *ff*      bus-can-do-te      si-go,      si      go.      *pp*      en

T.      *ff*      do      te      si - go,      si      go.      *pp*      en      cuer

B.      *ff*      bus - - can - do.,      *pp*      en

86

10 88

S.      A.      T.      B.

cuer - - po      va - ci - o.

The musical score consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano staff uses a treble clef, the Alto staff an alto clef, the Tenor staff a tenor clef, and the Bass staff a bass clef. The music is in common time. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes. The lyrics "cuer - - po" are sung by all voices in the first measure, followed by "va - ci - o." in the second measure. The vocal parts are separated by vertical bar lines.

93 Grave.  $\text{♩} = 35$

S.      A.      T.      B.

*bus* - - can - do - *voy.*

The musical score continues with four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The tempo is marked as "Grave." with a tempo of  $\text{♩} = 35$ . The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes. The lyrics "bus - - can - do - voy." are sung by all voices in the measure. The vocal parts are separated by vertical bar lines. The dynamic instruction "ppp" (pianississimo) is placed above the Alto and Tenor staves.