

AMERICAS

Texto de Pablo Neruda
Música de G. Becerra-Schmidt
1978

para

*Coro Masculino, con acompañamiento de
Conjunto Instrumental: Quenas, Charango, Tiple,
Guitarra, Percusiones, y Sintetizador*

Música de

GUSTAVO BECERRA-SCHMIDT

1978

*sobre un texto de
PABLO NERUDA*

AMERICAS I

Texto de Pablo Neruda
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Allegro

♩ = 120

The musical score is arranged in ten staves. The top two staves are for Quena I and Quena II. The third staff is for Bajón. The fourth and fifth staves are for Tenor 1/Baritone 1 and Tenor 2/Baritone 2, with lyrics in Spanish. The sixth staff is for Charango. The seventh staff is for Tiple. The eighth staff is for Bajo. The ninth staff is for Triángulo. The tenth staff is for Glockenspiel. The eleventh staff is for Bombo. The twelfth staff is for Synthesizer, with the instruction 'ROMPIENTES DE MAR' above it. The score includes dynamic markings such as *p* and *uguale*, and a first ending bracket in the Tiple part.

Quena I

Quena II

Bajón

Tenor 1
Barítono 1

Tenor 2
Barítono 2

Charango

Tiple

Bajo

Triángulo

Glockenspiel

Bombo

Synthi

Vi - va Co - lom - bia be - lla y_en lu

TODOS! *p* Vi - va Co - lom - bia be - lla y_en lu

ROMPIENTES DE MAR

Q.I.

Q.II

B.

Ten. I
Bar. I

Ten. II
Bar. II

Chng.

Tpl.

Bj.

Tgl.

Glck.

Bmb.

Sth.

ta da y - E - cua - dor co - ro - na - do por el

ta da y - E - cua - dor co - ro - na - do por el

p

mf pp

mf pp

p

p

p

ppp

Q.I
 Q.II
 B.
 Ten.I
 Bar.I
 Ten.II
 Bar.II
 Chng.
 Tpl.
 Bj.
 Tgl.
 Glck.
 Bmb.
 Sth.

fue - go vi - va el pe - que - ño Pa - ra - guay he -
 fue - go vi va

pp *cresc.....* *.....mp* *dim.....*

ruido blanco, vibrato, barrido lento con filtro pasabanda

16

Q.I

Q.II

B.

Ten. I
Bar. I

Ten. II
Bar. II

Chng.

Tpl.

Bj.

Tgl.

Glck.

Bmb.

Sth.

mf

ma - pa con to - do el cie - lo a - zul en mo - vi mien to

ma - pa con to - do el cie - lo cie

ne - zue - la cie - lo

ma - pa con to - do el cie - lo cie

mf

19

Q.I. *f*

Q.II

B.

Ten.I
Bar.I y de Bo li via los hu ra ños mon tes los - o jos

Ten.II
Bar.II y de Bo - lo - via

Chng.

Tpl.

Bj.

Tgl.

Glck. *f*

Bmb.

Sth.

VIENTO

AMERICAS II

MARCHA

♩ = 132

The musical score is arranged in a grand staff format with the following instruments and parts:

- Charango:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- Guitarra:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- W.Guit.:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- Bajo:** Bass clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- Tenor 1:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- Barítono 1:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- Tenor 2:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- Barítono 2:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- W. Block:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- 6 Tmpl.Blocks:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- Caja clara:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.
- Bombo:** Treble clef, common time (C), starts with a first-measure rest, then a forte (f) dynamic. The notation shows a series of eighth notes with accents.

The score is in the key of G minor (one flat) and common time (C). The tempo is marked as ♩ = 132. The dynamics are consistently forte (f). The notation includes first-measure rests, first-measure repeat signs, and accents over the notes.

Gm DM Gm Gm DM Gm

hrg.

Guit.

.Gt.

Bj.

T. 1

ar. 1

en. 2

ar. 2

.Bl.

T.Bl.

C.Cl.

Bbo.

yo sé quea - qui ca - ye - ron de - fen - dien - doel ho - nor fue - ron los

yo sé quea - qui ca - ye - ron de - fen - dien - doel ho - nor fue - ron los

yo sé quea - qui ca - ye - ron de - fen - dien - doel ho - nor fue - ron los

yo sé quea - qui ca - ye - ron de - fen - dien - doel ho - nor fue - ron los

Gm DM7 Gm FM B♭M FM B♭M

hrg.
 Guit.
 .Gt.
 Bj.

T. 1
 ar. 1
 en. 2
 ar. 2

.Bl.
 T.Bl.
 C.Cl.
 Bbo.

pue - - - - - blos y a - mo has - ta las ra - í - ces

10

B \flat M FM7 B \flat M FM7 B \flat M FM7 B \flat M FM7

hrg.

Guit.

.Gt.

Bj.

T. 1

ar. 1

en. 2

ar. 2

.Bl.

T.Bl.

C.Cl.

Bbo.

de mi tie rra des de Ri o Gran de has tael - Po - lo chi

de mi tie rra des de Ri o Gran de has tael - Po - lo chi

de mi tie rra des de Ri o Gran de has tael - Po - lo chi

de mi tie rra des de Ri o Gran de has tael - Po - lo chi

Detailed description: This page of a musical score contains parts for vocalists and several instruments. At the top, there are four measures of guitar chords: B \flat M, FM7, B \flat M, FM7, B \flat M, FM7, B \flat M, FM7. The vocal parts (T. 1, ar. 1, en. 2, ar. 2) all sing the same lyrics: "de mi tie rra des de Ri o Gran de has tael - Po - lo chi". The instrumental parts include a double bass (Bj.) with a walking bass line, and brass instruments (Bb., T.Bl., C.Cl., Bbo.) with various rhythmic patterns and rests. The score is written in a key signature of two flats and a common time signature.

13

B♭M E♭M B♭M FM FM B♭M FM FM

13

B♭M E♭M B♭M FM FM B♭M FM FM

13

B♭M E♭M B♭M FM FM B♭M FM FM

13

le no no so lo por quees tán di se mi -

13

le no no so lo por quees tán di se mi -

13

le no no so lo por quees

13

le no no so lo por quees tán di se mi -

13

13

13

13

13

16

B♭M FM B♭m FM B♭m FM B♭m FM B♭m FM

hrg.

16

B♭M FM B♭m FM B♭m FM B♭m FM B♭m FM B♭m FM

Guit.

16

B♭M FM B♭m FM B♭m FM B♭m FM B♭m FM B♭m FM

.Gt.

16

Bj.

16

T. 1
na dos en es ta lar lu cha nues tros

16

ar. 1
na dos en es ta lar lu cha nues tros

16

en. 2
na dos en es ta lar lu cha nues tros

16

ar. 2
na dos en es ta lar lu cha nues tros

16

.Bl.

16

T.Bl.

16

C.Cl.

16

Bbo.

AMERICAS III, Aria

AMERICAS TRANSCICIÓN I

Quena I *ritenuto.....*

Quena 2 *ritenuto.....*

Bajones *ritenuto.....*

Charango *Em p dim..... ritenuto.....*

Guitarra *ritenuto..... p dim.....*

W.Guit. *ritenuto.....*

Bajo *ritenuto..... p*

Tenor I *ritenuto.....*

W.-, Tpl.-Blocks *T.Bls. ritenuto..... pp*

Caja Clara *ritenuto..... pp dim..... ritenuto..... ppp*

Bombo *ritenuto.....*

Glockenspiel *ritenuto.....*

Synth. *ritenuto.....*

AMERICAS III, Aria

III Aria $\text{♩} = 60$

The score is for a 4/4 piece in G major. The tempo is marked as quarter note = 60. The instruments and their parts are:

- Q.1** and **Q.2**: Flutes, playing a melodic line starting in the second measure with a *p* dynamic.
- Bjs.**: Bassoons, playing a sustained note in the second measure.
- Chg.**: Clarinet in G, playing a sustained note in the second measure.
- Gt.**: Guitar, playing a rhythmic accompaniment of eighth notes starting in the first measure with a *mp* dynamic.
- W.Gt.**: Wurlitzer guitar, playing a sustained note in the second measure.
- Bj.**: Bass, playing a rhythmic accompaniment of eighth notes starting in the first measure.
- Ten. I**: Tenor I, singing the vocal line starting in the second measure with a *mp* dynamic. The lyrics are: "y no hay be - lle - za co - moes - ta be -".
- W.-, T.-Bl.**: Woodwinds (Waltz Bassoon and Tenor Bassoon), playing a sustained note in the second measure.
- Cj.Clr.**: Clarinet in C, playing a sustained note in the second measure.
- Bmb.**: Bassoon, playing a sustained note in the second measure.
- Gl.Sp.**: Grand staff (Violin and Viola), playing a sustained note in the second measure with a *mp* dynamic.
- Snth.**: Synthetizer, playing a sustained note in the second measure.

10

Q.1 *mf*

Q.2 *mf*

Bjs.

Chg. CM7 Em

Gt. *mf* CM

W.Gt.

Bj.

Ten.1 *mf* di - da en - sus in - fier - nos, en sus ce - rros de

W.-, T.-Bl.

Cj.Clr.

Bmb.

Gl.Sp.

Snth. *p*

13

Q.1

Q.2

Bjs.

Chg.

Gt.

W.Gt.

Bj.

Ten. 1

pie - dray po - de - ri - o y en sus - ri - os a - tá - vi - cos y e -

W.-, T.-Bl.

Cj.Clr.

Bmb.

Gl.Sp.

Snth.

Am7

16

Q.1 *mf*

Q.2 *mf*

Bjs. *mf*

Chg. *mf* come mandolino

Gt.

W.Gt. CM7 *mf*

Bj.

Ten. I
ter - nos y - te - a - mo en - los re -

W.-, T.-Bl.

Cj.Clr.

Bmb. *mf*

Gl.Sp. *mf*

Snth. *ppp*

19

Q.1

Q.2

Bjs.

Chg.

Gt.

W.Gt.

Bj.

Ten.1

W.-, T.-Bl.

Cj.Clr.

Bmb.

Gl.Sp.

Snth.

cón - di - tos es pa cios

mf

mf

f

pp

22

Q.1

Q.2

Bjs.

Chg.

Gt.

W.Gt.

Bj.

Ten. I

W.-, T.-Bl.

Cj.Clr.

Bmb.

Gl.Sp.

Snth.

de las ciu - da - des con o - lor aes - tiér - col en - los -

24

p

f

ppp

25

Q.1

Q.2

Bjs.

Chg.

Gt.

W.Gt.

Bj.

Ten. 1

tre - nes del al - ba va - ci -

W.-, T.-Bl.

mf

Cj.Clr.

Bmb.

Gl.Sp.

f

Snth.

Americas IV Marcha, Coro

28 *dim.....*

Q.1

Q.2

Bjs. *> dim.....*

Chg. *dim.....*

Gt. *dim.....*

W.Gt. *dim.....*

Bj. *dim.....*

Ten. I *dim.....*

lan _____ te

W.-, T.-Bl. *dim.....* *improviso sino al fine*

Cj.Clr. *dim.....*

Bmb. *dim.....*

Gl.Sp. *dim.....*

Snth. *dim.....*

Em7

Americas IV Marcha, Coro

The musical score is arranged in three systems. The first system includes Tiple, Cuatro, Tres, and Bajo. The second system includes Tenor 1, Baritono I, Tenor 2, and Baritono II. The third system includes Maracas, Sistro, A go-go, and Bombo. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). A vertical bar line is placed after the first measure of each system. Dynamics include *f*, *diminuendo*, *mf*, and *p*. The vocal parts have lyrics: Tenor 1: *mf* En los mer -; Baritono I: *mf* En los mer -.

Tiple

Cuatro

Tres

Bajo

Tenor 1

Baritono I

Tenor 2

Baritono II

Maracas

Sistro

A go-go

Bombo

f *diminuendo*.....

mf *p*

mf En los mer -

mf En los mer -

p

5 Gm DM7 Gm Gm

T. *p*

5 Gm DM DM Gm DM7 Gm FM

Ctr.

5 Gm DM DM Gm DM7 Gm FM

Tr.

5

Bj.

5

Ten. 1

ca. dos yen los ma - ta - de - ros en las flo - res e - léc - tri - cas de Santos en *f* la

5 *crescendo.....* *f*

Bar. 1

ca. dos yen los ma - ta - de - ros en las flo - res e léc - tri - cas de - San - tos

Ten. 2

5

Bar. 2

5

Mrs.

5

Sstr.

5

Agg.

5

Bbo.

9

T. $B\flat m$ FM7 $B\flat M$ $B\flat M7$

Ctr. $B\flat m$ FM $B\flat m$ FM7 $B\flat M$ FM7 $B\flat M7$ FM7 $B\flat M$ FM7

Tr. $B\flat m$ FM $B\flat m$ FM7 $B\flat M$ FM7 $B\flat M7$ FM7 $B\flat M$ FM7

Bj. 9

Ten. 1 9
cruel cons - truc - ción de tus can - gre - jos en tu de - ca - pi - ta - da mi - ne - ri - a y tus po - bres bo -

Bar. 1 9

Ten. 2 9
f en la cruel cons - truc - ción de tus can - gre - jos en tu de - ca - pi - ta - da mi - ne - ri - a y tus po -

Bar. 2 9

Mrcs. 9

Sstr. 9

Agg. 9

Bbo. 9

13 $B\flat M$ $B\flat M$ $B\flat m$ $B\flat m$

T.

13 $B\flat M$ $F\flat M$ $B\flat M$ FM $B\flat M$ FM $B\flat m$ FM $B\flat m$ FM

Ctr.

13 $B\flat M$ $F\flat M$ $B\flat M$ FM $B\flat M$ FM $B\flat m$ FM $B\flat m$ FM

Tr.

13

Bj.

13

Ten. 1

rra - chos, *mf* po - bre bo - rra chos, po - bres bo - rra chos

Bar. 1

13

Ten. 2

bres bo - rra - chos *mf* po - bres bo - rra chos, po - bres - bo - rra

Bar. 2

13

Mrs.

13

Sstr.

13

Agg.

baquetas blandas
pp

13

Bbo.

17 $B\flat M$ $B\flat m$ $B\flat m$ $Dm7$

T.

17 $B\flat M$ FM $B\flat m$ FM $B\flat m$ FM $B\flat m$ FM $B\flat m$ FM $Dm7$ Cm FM

Ctr.

17 $B\flat M$ FM $B\flat m$ FM $B\flat m$ FM $B\flat m$ FM $Dm7$ Cm FM

Tr.

17 $B\flat M$ FM $B\flat m$ FM $B\flat m$ FM $B\flat m$ FM $Dm7$ Cm FM

Bj.

17 $B\flat M$ FM $B\flat m$ FM $B\flat m$ FM $B\flat m$ FM $Dm7$ Cm FM

Ten. 1

tur - bu - len - tos, tur - bu - len tos

Bar. 1

f el pla - ne - ta te dió

Ten. 2

chos tur - bu - len - tos, tur - bu - len - tos

Bar. 2

f el pla -

Mrcs.

17

Sstr.

17

p

Agg.

17

Bbo.

17

21 Cm Dm7 B♭M Dm7

T.

21 Cm Gm Dm7 Gm Dm7 Gm B♭M FM Dm7

Ctr.

21 Cm Gm Dm7 Gm Dm7 Gm B♭M FM Dm7

Tr.

21

Bj.

21

Ten. 1

21

Bar. I

to - da la nie - ve a - guas ma - yo res vol - ca - nes nue

21

Ten. 2

21

Bar. 2

ne - ta te dió to - da la nie - va a - guas ma - yo res *f* vol - ca - nes

21

Mrcs.

21

Sstr.

21

Agg.

p dim.....

21

Bbo.

Transición II

The musical score is arranged in systems for various instruments and voices. The top system includes T. (Tenor), Ctr. (Contralto), Tr. (Trompa), and B.j. (Bajo). The middle system includes Ten. 1, Bar. 1, Ten. 2, and Bar. 2. The bottom system includes Mrs. (Madrina), Sstr. (Saxofón), Agg. (Aguilón), and Bbo. (Bajo Basso).

Chord progressions are indicated above the staves: Cm, Dm7, BbM, Dm7, Cm.

Dynamic markings include *diminuendo* and *pp*.

Vocal lyrics for Ten. 1, Bar. 1, Ten. 2, and Bar. 2 are: *f* a - guas ma - yo - res vol - ca - nes nue - vos.

Transición II

The musical score is arranged in a system of staves. The vocal line (T.) is the only one with notes, starting at measure 30 with a melodic line. The instrumental parts (Ctr., Tr., Bjo., Ten. 1, Bar. 1, Ten. 2, Bar. 2, Mrs., Sstr., Agg., Bbo.) are mostly silent, indicated by rests. The Agg. part has a rhythmic accompaniment starting at measure 30. Dynamics include *mf dim.*, *e rit.*, *.....pp*, *fp*, *pp dim.....*, and *.....ppp*. A rehearsal mark '30' is present at the beginning of each staff.

Imitando el viento que sube, baja y silba
siguiendo al mar: coral.

Americas V, Coro

$\text{♩} = 60$

tutti, sempre cresc.....

The musical score is arranged in a system with ten staves. The top two staves are for Quena and Zampoña. The next three staves are for Tiple, Guitarra, and Bajo. The vocal section consists of four staves: Tenor 1, Barítono 1, Tenor 2, and Barítono 2. The bottom three staves are for Tuba, Bombo, and Synthi. The score is in common time (C) and begins with a first-measure rest (1). The Quena part features a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The Zampoña part plays a steady accompaniment of quarter notes with accents, also starting with a piano (*p*) dynamic. The Tiple part plays a rhythmic accompaniment of eighth notes with a piano (*p*) dynamic. The Guitarra part plays a rhythmic accompaniment of eighth notes with a piano (*p*) dynamic. The Bajo part plays a simple bass line with a piano (*p*) dynamic. The vocal parts enter in the second measure. Tenor 1 has a first-measure rest, then enters with a piano (*p*) dynamic. Barítono 1, Tenor 2, and Barítono 2 all have first-measure rests and enter with a pianissimo (*pp*) dynamic. The Tuba, Bombo, and Synthi parts have first-measure rests. The Tuba and Synthi parts play sustained notes with a mezzo-piano (*mp*) dynamic, while the Bombo part plays a single note with a pianissimo (*pp*) dynamic. The instruction 'baqueta blanda' is written above the Tuba staff.

Quena

Zampoña

Tiple

Guitarra

Bajo

Tenor 1

arítono 1

Tenor 2


Barítono 2

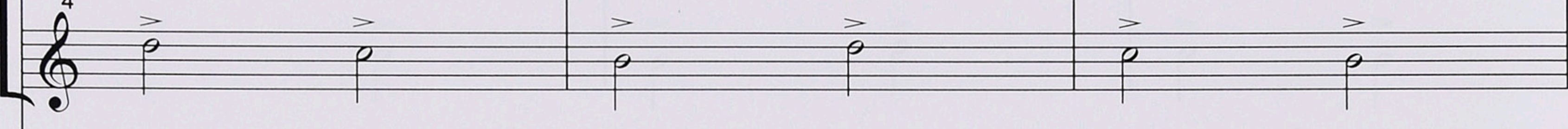
to Volante


Tuba, Bombo

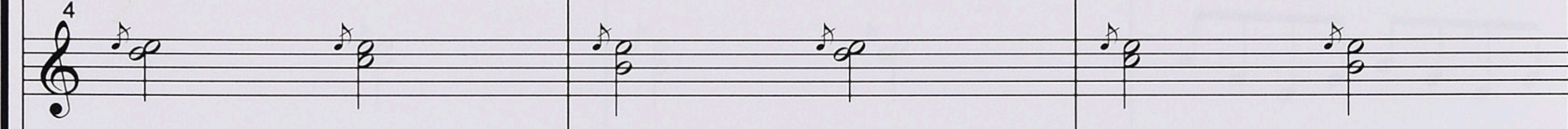
Synthi

Imitando el viento que sube, baja y silba siguiendo el matiz general.


Q. 

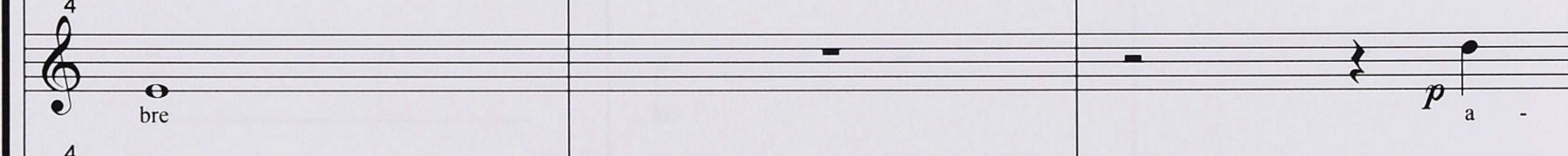
Z. 

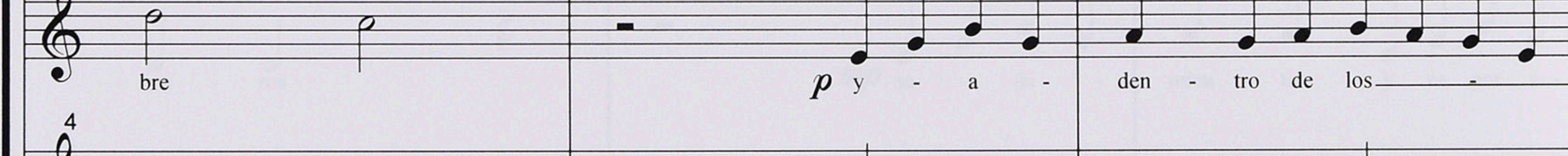
T. 

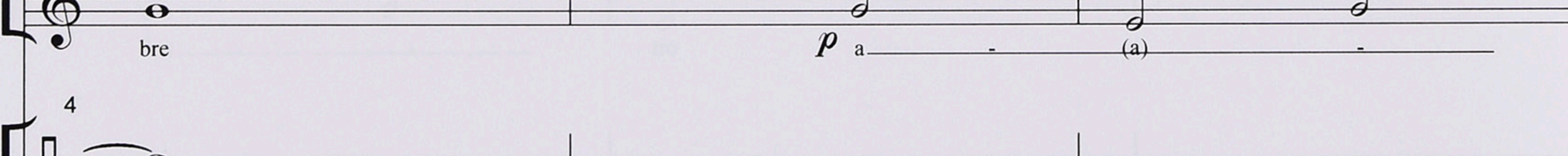
uit. 

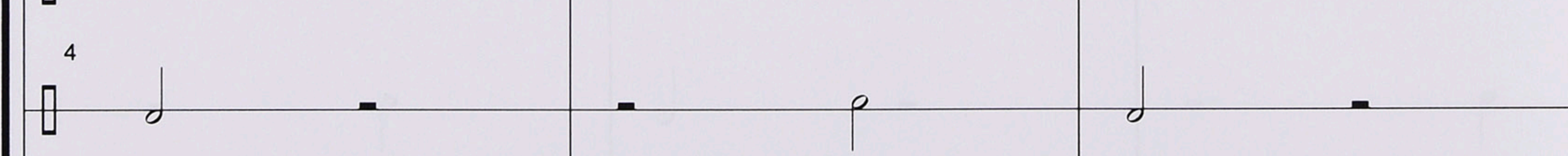
B. 

n..1 

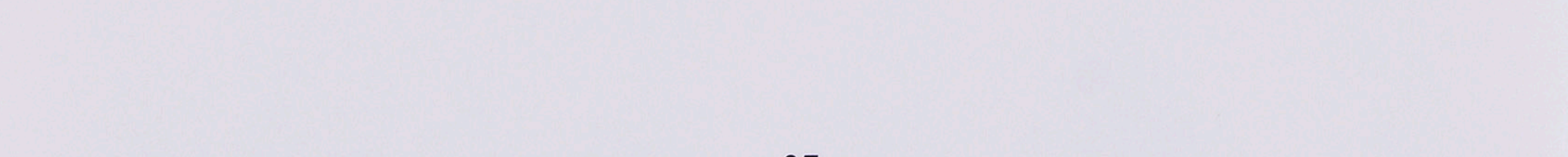
ar.1 

n.2 

ar.2 

t.V. 

Bb. 

St. 

7

Q.

Z.

T.

uit.

B.

n..1

ar.1

n.2

ar.2

t.V.

Bb.

St.

den - tro

den - tro

mu - ros *mp* su - fri - mien - to y es por a -

den - tro

10

Q.

.....mp.....

3

Z.

10

T.

10

uit.

10

B.

.....mp.....

10

n..1

p yes por a - mor re - cí - be -

10

ar.1

p yes por a - mor re - cí - be -

10

n.2

mor que pe - goen tus cos - ta - dos re - cí - be -

10

ar.2

p yes por a - mor que pe - goen tus cos - ta - dos

10

t.V.

10

Bb.

10

St.

13

Q.

Z.

.....poco più forte.....

.....poco più forte.....

T.

Em F#m Em F#m

uit.

B.

.....poco più forte.....

n..1

me

mf co - mo si - fue - ra el

ar.1

me

mp co - mo *cresc.....* si

n.2

los

mf co - mo si fue - ra el vien - to

ar.2

re - ci - be - me

mp co - mo *cresc.....* si

t.V.

Bb.

St.

16

Q.

Z.

T.

uit.

B.

n..1

ar.1

n.2

ar.2

t.V.

Bb.

St.

Em F#m Em F#m Em F#m

vien to el - vien - to

fue - rael vien - *mf* to

el vien - to *mf* te trai - go el

fue - rael vien - to

19

Q. *mf*

Z.

T. Em Am Em Am Em BMmaj7

uit.

B. *mf*

n..1 *mf* te - trai - goel can - to que - gol - pe - a un a -

ar.1

n.2 can - to que gol - pe - a

ar.2 *mf* te trai - go el can - to que - gol - pe - a un a - mor que no

t.V.

Bb. *f*

St.

22

Q. *.....ff*

Z. *.....mf.....* *.....ff*

T. *Am7* *F#m7* *F#m7*

uit.

B. *.....ff*

n..1 *mor. f.....* que no pue - dees - tar con - ten - to que no pue - dees - tar con -

ar.1 *f.....* un a - mor que no pue - dees - tar con - ten - to con -

n.2 *f.....* un a - mor

ar.2 pue - dees - tar con - ten - to

t.V. *.....f.....*

Bb. *diminuendo.....*

St.

4

Chr. Gm DM Gm DM

4

Ctr. Gm DM Gm DM

4

Guit. 4

4

Bj. 4

4

Ten.1 *f* en la fe - cun - da - ción de las cam - pa - nas la_ jus -

4

Bar.1 *f* en la fe - cun - da - ción de las cam - pa - nas la_ jus -

4

Ten.2

4

C.4

4

T.Bl.

4

Bgs.

4

Tb. *f*

Bgs.

4

S. PLATILLO *mp*

7 Gm DM7 Gm FM Bbm FM Bbm

Chr.

7 Gm DM7 Gm FM Bbm FM Bbm

Ctr.

7

Guit.

7

Bj.

7

Ten.1

ti - cia que es - pe - ran la jus - ti - cia que es -

7

Bar.1

ti - cia que es - pe - ran

7

Ten.2

la jus - ti - cia

7

C.4

7

T.Bl.

7

Bgs.

7

Tb. Bgs.

7

S.

pp

10 FM7 B♭M FM7 B♭M FM7 B♭M E♭M

Chr.

10 FM7 B♭M FM7 B♭M FM7 B♭M E♭M

Ctr.

10

Guit.

10

Bj.

10

Ten.1

pe - ran nues - tros pue - - - - -

Bar.1

10

Ten.2

que es - - - pe - ran nues - tros pue - - - - -

C.4

10

T.Bl.

10

Bgs.

10

Tb. Bgs.

10

S.

p

13

Chr. $B\flat M$ $E\flat M$ $B\flat M$ FM $B\flat M$ FM

Ctr. $B\flat M$ $E\flat M$ $B\flat M$ FM $B\flat M$ FM

Guit. 13

Bj. 13

Ten.1 13
 blos y noes mu - cho pe - dir te - ne - mos tan - to y sin em -

Bar.1 13

Ten.2 13
 blos y noes mu - cho pe - dir te - ne - mos tan - to

C.4 13

T.Bl. 13

Bgs. 13

Tb. Bgs. 13

S. 13

16 B♭M FM B♭m B♭M FM B♭m FM B♭m FM B♭m FM

Chr.

16 B♭M FM B♭m B♭M FM B♭m FM B♭m FM B♭m FM

Ctr.

16

Guit.

16

Bj.

16

Ten.1

bar - go tan po - co te - ne - mos que noes po - si -

16

Bar.1

16

Ten.2

y sin em - bar - go tan po - co te - ne - mos que noes po -

16

C.4

16

T.Bl.

16

Bgs.

16

Tb. Bgs.

16

S.

19 Bbm FM Dm7 Cm FM Cm Gm Dm7 Gm

Chr.

19 Bbm FM Dm7 Cm FM Cm Gm Dm7 Gm

Ctr.

19

Guit.

19

Bj.

19

Ten.1

ble

19

Bar.1

f que es - to con - ti nú - e

19

Ten.2

si - - - - ble

19

C.4

f que es - to con - ti -

19

T.Bl.

19

Bgs.

19

Tb. Bgs.

19

S.

22 Dm7 Gm B♭M FM Dm7 Cm FM

Chr.

22 Dm7 Gm B♭M FM Dm7 Cm FM

Ctr.

22

Guit.

22

Bj.

22

Ten.1

22

Bar.1

f no es po - si - ble que es - to con - ti -

22

Ten.2

22

C.4

nú - e *f* no es po - si - ble que es - to

22

T.Bl.

22

Bgs.

22

Tb. Bgs.

22

S.

RUIDO BLANCO

diminuendo...

25 Cm Gm Dm7 Gm Dm7 Gm Gm B \flat M Dm7 FM

Chr.

25 Cm Gm Dm7 Gm Dm7 Gm Gm B \flat M Dm7 FM

Ctr.

25

Guit.

25

Bj.

25

Ten.1

f no es po - si ble - *ff* que es - to

25

Bar.1

nú - e - *f* no es po - si ble - *ff* que es - to

25

Ten.2

f no es po - si - ble *ff* que es - to

25

C.4

con - ti - nú - e - *ff* que es - to

25

T.Bl.

25

Bgs.

25

Tb. Bgs.

25

S.

RUIDO BLANCO

ff *mf* *diminuendo.....*

28 Dm7 Cm FM Cm Gm Dm7 Gm

Chr.

28 Dm7 Cm FM Cm Gm Dm7 Gm

Ctr.

28

Guit.

28

Bj.

28

Ten.1

con - ti - nú - e

28

Bar.1

con - ti nú - e

28

Ten.2

con - ti - nú - e

28

C.4

con - ti nú - e

28

T.Bl.

28

Bgs.

28

Tb. Bgs.

28

S.

..... ppp

Américas VII

30

Chr.

30

Ctr.

30

Guit.

molto dim.....

30

Bj.

30

Ten.1

30

Bar.1

30

Ten.2

30

C.4

30

T.BI.

molto dim.....

30

Bgs.

30

Tb. Bgs.

30

S.

.....ppp

Américas VII Final

poco a poco cresc....,hasta el Fin

Quena 1 *p* *poco a poco cresc....,hasta el Fin*

Quena 2 *p* *poco a poco cresc....,hasta el Fin*

2 Bajones *p* *poco a poco cresc....,hasta el Fin*

Tenor 1 *mp*

Barítono 1 *poco a poco cresc....,hasta el Fin* Es - te es mi can - to lo que pi - does

Tenor 2 *mp* Es - te es mi can - to lo que pi - does

Barítono 2 *mp* Es - te es mi can - to lo que pi - does

Charango *poco a poco cresc....,hasta el Fin*

Tiple *p* *poco a poco cresc....,hasta el Fin*

Bajo *p*

Glockenspiel *poco a poco cresc....,hasta el Fin*

Triángulo *p* *poco a poco cresc....,hasta el Fin*

Tumbadora *p*

Bombo *p*

Synthi *campana de tubos en Mi* *mp*

CAMPANA DE TUBO EN MI

Q.1

Q.2

2 Bjns.

Ten.1

Bar.1

Ten.2

Bar.2

Ch.

Tpl.

Bj.

Glckn.

Tgl.
Tba.
Bbo..

S.

e - so

por - que no

pi - do na -

e - so

por - que no

pi - do na -

e - so

por - que no

pi - do na -

e - so

por - que no

pi - do na -

p

13

Q.1

Q.2

2 Bjns.

Ten.1

Bar.1

Ten.2

Bar.2

Ch.

Tpl.

Bj.

Glckn.

Tgl.
Tba.
Bbo..

S.

pue - blos y que se o - fen - da el tris - te pre - su -

pue - blos el tris - te

y que se o - fen - da el tris - te pre - su - mi - do

to - F#m el tris - Em te F#m

viento

19

Q.1

Q.2

2 Bjns.

Ten.1

Bar.1

Ten.2

Bar.2

Ch.

Tpl.

Bj.

Glckn.

Tgl.
Tba.
Bbo..

S.

yo - - - - si - go y me a - com pa - ñan, dos ra - -

yo - - - - si - go y me a - com - pa - ñan

si - go y me a - com - pa - ñan,

yo - - - - si - go y me a - com - pa - ñan dos ra - - zo - nes,

Em Am Gm Am Gmmaj7 Am

pppp

22

Q.1

Q.2

2 Bjns.

Ten.1

ro - nes mi - co - ra - zón y mi pa - de - ci - mien -

Bar.1

mi - co - ra - zón y mi pa - de - ci - mien - to, mi - co - ra - zón y

Ten.2

si - go

Bar.2

mi co - ra - zó y pa

Am7 CM DM E^m

Ch.

Tpl.

Bj.

Glckn.

Tgl.
Tba.
Bbo..

S.

mp

25

Q.1

Q.2

2 Bjns.

Ten.1

Bar.1

Ten.2

Bar.2

Ch.

Tpl.

Bj.

Glckn.

Tgl.
Tba.
Bbo..

S.

to, y mi pa - de - ci - mien -

mi pa - de - ci - mien - to, pa -

de ci Em Bm Em

Usar, por ejemplo, dos trian

Tocar clusters entre las nota

mf

28

Q.1

Q.2

2 Bjns.

Ten.1

Bar.1

28 de ci mien to.

Ten.2

28 to. to

Bar.2

28 Am E^m

Ch.

Tpl.

Bj.

28

Glckn.

Tocar clusters entre las notas escritas

Usar, por ejemplo, dos triangulos

28

Tgl.
Tba.
Bbo..

28

S.

GONG!

f

31

Q.1

Q.2

2 Bjns.

Ten.1

Bar.1

Ten.2

Bar.2

Ch.

Tpl.

Bj.

Glckn.

Tgl.
Tba.
Bbo..

S.

mf

PLATILLO!

Detailed description: This page of a musical score, numbered 31 at the top of each staff, contains ten staves of music. The instruments are: Q.1 and Q.2 (Violins), 2 Bjns. (Violas), Ten.1 and Bar.1 (Tenors), Ten.2 and Bar.2 (Baritone), Ch. (Chorus), Tpl. (Tom-tom), Bj. (Bass Drum), Glckn. (Glockenspiel), Tgl./Tba./Bbo. (Timpani/Tuba/Euphonium), and S. (Snare). The score is divided into two measures. The first measure shows various rhythmic patterns and dynamics. The second measure features a 'PLATILLO!' instruction for the snare drum and a 'mf' (mezzo-forte) dynamic marking. The strings (Ten.1, Bar.1, Ten.2, Bar.2) play sustained notes with a hairpin crescendo. The woodwinds (Ch., Tpl., Bj., Glckn.) have specific rhythmic and melodic parts. The percussion (Tgl./Tba./Bbo., S.) has a steady pattern of notes.