

EDITORIAL NACIONAL

Carlos
ZAMORA

CUARTETO DE CUERDAS N°4
“El Selk’nam”

String Quartet N°4 - “The Selk’nam”

Partitura / Score



EN 68 417

Biografía

Carlos Zamora nació en Calama, Chile en 1968. Es graduado de Profesor de Música y Licenciado en Educación Musical en la Universidad de Concepción. En 1993 ingresó a la carrera de Licenciatura en Composición en la Universidad de Chile, carrera que abandonó para ingresar al programa de Magíster en Artes mención Composición. Estudió Composición con Miguel Aguilar, Gustavo Becerra y Eduardo Cáceres. Participó en los Campos de Composición INJUVE en España (Cristóbal Halffter y Mauricio Sotelo). Ha recibido varios premios entre los que se destacan el Primer lugar en el concurso de composición 1997 de la Federación Nacional de Coros por su "Padre Nuestro Kunza"; Primer lugar 1999 con "Sikuris" en la Orquesta Sinfónica Nacional (Chile); Premio al Mejor Compositor 2006 de la Orquesta Moderna (Chile). Premio Obra por Encargo 2008 de la SCD; Premio Charles Ives 2009 del Instituto Chileno Norteamericano por su trayectoria musical; Premio "Escuela Moderna de Música-70 Años" en 2010 por su aporte a la cultura musical latinoamericana, Premios "Sir Jack Lyons Commission Award 2016" y "Terry Holmes Celebrations Award 2017" de la Universidad de York. A la fecha suma en su catálogo unas setenta piezas para diversas agrupaciones de cámara, de los géneros sinfónico, sinfónico coral y operático. La mayor parte de su creación musical ha sido estrenada en la mayoría de los países de América a la vez de haberse interpretado en Europa, Asia, Oceanía y África. Además, varias de ellas han sido grabadas en más de veinte discos compactos. Fue Presidente de la Asociación Nacional de Compositores de Chile entre los años 2007 y 2009. En 2016 ingresó al Doctorado en Composición de la Universidad de York, UK bajo la supervisión del Doctor Thomas Simaku.

Biography

Carlos Zamora was born in Calama, Chile in 1968. He graduated as a Music Teacher and the degree of bachelor's in music education at Universidad de Concepción. In 1993 entered the bachelor's degree program in composition at the University of Chile, which left to join the Master of Arts in Composition. He studied with Miguel Aguilar, Gustavo Becerra and Eduardo Cáceres. He attended the INJUVE Composition Workshops in Spain (Cristóbal Halffter and Mauricio Sotelo). He has received several awards including first place in the 1997 composition competition of the National Federation of Choirs for his work "Padre Nuestro Kunza"; first place 1999 for his work "Sikuris" of the National Symphony Orchestra (Chile); 2006 Best Composer Award of the Modern Orchestra (Chile). Commission Work Award 2008 of the National Copyrights Society-Chile; the Charles Ives Award 2009 of the Chilean North-American Institute for his musical career; "Escuela Moderna de Música - 70 Years Award 2010" for his contribution to Latin American musical culture, the "Sir Jack Lyons Commission Award 2016" and the "Terry Holmes Celebrations Award" both by the University of York. To date, his catalogue comprises around sixty works for various chamber ensembles, symphonic, choral symphonic, and operatic genres. The more significant part of his musical output has been released in most countries of the Americas and also performed in Europe, Asia, Oceania and Africa. Also, several of his works have been recorded on more than 20 CDs. He was Chair of the National Association of Chilean composers between 2007 and 2009. In 2016 he entered the PhD in Composition at the University of York, UK, under the supervision of Doctor Thomas Simaku.

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Cuarteto de Cuerdas N°4 - El Selk'nam

String Quartet N°4 - The Selk'nam

(11 minutes)

I - La Despedida (The Farewell)

Carlos Zamora

Carlos Zamora

J = 40

Musical score for orchestra and piano, page 6, measures 1-4. The score consists of five staves. The top staff (treble clef) has two measures of eighth-note pairs, dynamic *p*, followed by two measures of sixteenth-note pairs, dynamic *pp*. The second staff (treble clef) has two measures of eighth-note pairs, dynamic *ppp*, followed by two measures of sixteenth-note pairs, dynamic *p*. The third staff (bass clef) has two measures of eighth-note pairs, dynamic *ppp*, followed by two measures of sixteenth-note pairs, dynamic *p*. The fourth staff (bass clef) has two measures of eighth-note pairs, dynamic *pp*, followed by two measures of sixteenth-note pairs, dynamic *s. pont.*. The bottom staff (bass clef) has two measures of eighth-note pairs, dynamic *ppp*, followed by two measures of sixteenth-note pairs, dynamic *p*.

Musical score for orchestra and piano, page 11, measures 11-15. The score consists of five staves. The top three staves are for the orchestra (two violins, viola, cello/bass), and the bottom two staves are for the piano. Measure 11 starts with a forte dynamic in the piano. Measures 12-15 show various dynamics (s. pont., ord., ppp, p) and articulations (trills, grace notes, slurs) across all parts. Measure 15 concludes with a piano dynamic (p) and an orchestra dynamic (ord.).



16

ff pp ppp

ff pp ppp

ff pp ppp

ff pp ppp

24

mp ppp

mp ppp

pp mp pp ppp

pp ppp

II - El Viaje (The Trip)

$\text{♩} = 72$

f >

mf

pp >

f >

mf

pp >

f > p

mp

pp

p

f

mf

pp

6

Music for four staves:

- Top staff: Dynamics **f**, **p**, **mf**, **p**, **mf**.
- Second staff: Dynamics **f**, **p**, **mf**, **p**, **mf**.
- Third staff: Dynamics **f**, **p**, **p**, **mp**, **mf**, **p**.
- Bottom staff: Dynamics **f**, **p**, **p**.

10

Music for four staves:

- Top staff: Dynamics **p**, **mp**, **p**.
- Second staff: Dynamics **p**, **mp**, **p**, **pp**.
- Third staff: Dynamics **p**, **mp**, **p**.
- Bottom staff: Dynamics **mp**, **p**, **p**, **pp**. Articulations include **Sul Pont.** and **Ord.**

15

Music for four staves:

- Top staff: Dynamics **mf**, **p**, **mp**, **pp**, **mp**, **p**.
- Second staff: Dynamics **mf**, **p**, **mp**, **pp**, **mp**, **p**.
- Third staff: Dynamics **mp**, **pp**, **p**, **< mp**, **pp**, **mp**, **p**.
- Bottom staff: Dynamics **mp**, **pp**, **p**, **mp pp**, **mp**, **mp**.

Musical score for orchestra and piano, page 20, measures 1-8. The score consists of five staves. The top staff (treble clef) starts with *p*, followed by two *pp* dynamics. The second measure begins with *f pp*. The third measure has a dynamic of *mf*. The fourth measure ends with *pp*. The fifth measure starts with *pp*, followed by *f*, then *pp*, *mf*, and *pp*. The sixth measure starts with *pp*, followed by *p*, then *f*. The seventh measure starts with *pp*, followed by *mf*, then *pp*. The eighth measure starts with *pp*, followed by *Sul Pont.*, then *pp*, *mf*, and *pp*.

Musical score for orchestra and piano, page 27, measures 27-30. The score consists of five staves. Measure 27: Top staff (treble clef) has a sustained note followed by a grace note and a sixteenth-note cluster (p). Second staff (treble clef) has a sustained note. Third staff (bass clef) has a sustained note. Bottom staff (bass clef) has a sustained note. Measure 28: Top staff has a sustained note. Second staff has a sustained note. Third staff has a sustained note. Bottom staff has a sustained note. Measure 29: Top staff has a sixteenth-note cluster (pp). Second staff has a sixteenth-note cluster (p). Third staff has a sustained note. Bottom staff has a sustained note. Measure 30: Top staff has a sustained note. Second staff has a sixteenth-note cluster (ppp). Third staff has a sustained note. Bottom staff has a sustained note.

Musical score for orchestra and piano, page 10, measures 33-34. The score consists of four staves: Violin 1, Violin 2, Cello, and Bass. Measure 33 begins with a dynamic of mp . The Violin 1 and Violin 2 parts play eighth-note patterns with grace notes. The Cello and Bass provide harmonic support. Measure 34 continues with eighth-note patterns, maintaining the mp dynamic. The score concludes with a final dynamic of mp .

37

mp *mf*

mf

mf

pp

pp

pp

pp

mf

pp

III - La Jaula (The Cage)

$\text{♩} = 130$

Sul Pont.

pp

Sul Pont.

pp

pp

mf

pp

p

Sul Pont.

p

mf

pp

mf

p

pp

p

pp

mf

p

pp

7

pp *mp* *pp*

mf *pp*

pp

p

pp

p *pp*

pp

pp

Ord.

Ord.

Ord.

mf

ppp

11

Sul Pont.

p

p

p

pp

p

p

ppp

14

pp *p*

pp

ppp

pp

arco
Sul Pont.

f

Ord.
IV

mp *pp*

17

*Ord.
IV*

p

20

Sul Pont.

*Ord.
IV*

*Ord.
II*

23

Sul Pont.

pp

p

pp

mp

26

Sul Pont.

pp *pp* *mf*

pp *pp* *pp* *p*

29

mf

mf

p *mf*

mf

Ord.

32

f

pp

Ord.

p *pp*

f *pp*

pp *f* *pp*

Ord.

f

pp

Sul Pont.

37

Ord.

f pp *f pp*

f pp *f pp*

f pp *f*

f pp *f*

43

f

f

pp *f*

(Ord.)

f *pp*

49

pp f

pp f

f ppp

pp f

pp f

f ppp

pp f

pp f

mp pp

pp f

f ppp

55

Sul Pont.

pp

mp

pp

pp

pp

mp

pp

61

pp

Sul Pont.

pp

Ord.

ppp

pp

64

ppp

Ord.

f

ppp

pp

Sul Pont.

pp

Sul Pont.

f

ppp

pp

Sul Pont.

pp

IV - El Rito (The Rite)

$\text{♩} = 145$

6

12

Musical score for orchestra and piano, page 18, measures 1-10. The score consists of four staves: Violin 1, Violin 2, Cello, and Piano. The key signature changes frequently, including B-flat major, A major, G major, E major, D major, and C major. Measure 1 starts with a forte dynamic (f) in B-flat major. Measures 2-3 show eighth-note patterns in A major and G major. Measure 4 begins a section in E major with eighth-note patterns. Measures 5-6 continue in E major. Measure 7 starts a section in D major with sixteenth-note patterns. Measures 8-9 continue in D major. Measure 10 concludes with a piano dynamic (mp) in C major.

Musical score for orchestra, page 23, measures 1-10. The score consists of five staves. Measure 1: Violin 1 (top) plays eighth-note pairs with an arco dynamic *p*. Measure 2: Violin 1 continues eighth-note pairs. Measure 3: Violin 1 changes to pizzicato with a dynamic *f*. Measures 4-5: Double basses play eighth-note pairs with a dynamic *f*. Measures 6-7: Double basses play eighth-note pairs with a dynamic *p*. Measures 8-9: Double basses play eighth-note pairs with a dynamic *f*. Measures 10: Double basses play eighth-note pairs with a dynamic *mp*.

28

col legno

pp

col legno

pp

f mp

col legno

pp

33

ppp *pizz.* *f* *p*
 ppp *pizz.* *f* *p*
 ppp *f* *p* *f*
col legno *pizz.* *f* *p*
pp *ppp* *f* *f*

V- La Última Mirada (The Last Look)

$\text{♩} = 48$

ppp
ppp
Sul Pont.
ppp
ppp

7

ff
mp *ppp* *Ord.*
ff *pp* *pp*
ff *pp* *pp*

14

Sul Pont.

ppp *mp*

ppp *mp*

Sul Pont. *Ord.*

ppp *mp*

mp

20 *Ord.*

ppp *p*

pp *ppp* *p*

ppp *p*

Sul Pont. *Ord.*

pp *ppp* *p*

27

Sul Pont. *Ord.*

ppp *mf* *pp*

Sul Pont. *Ord.*

ppp *mf* *pp*

ppp *mf* *pp*

Sul Pont.

33

mp

ppp

Ord.

ppp

mp

ppp

39

ppp

ppp

ff

ff

ff

ff

ppp

46

Sul Pont.

Ord.

Sul Pont.

Ord.

Sul Pont.

Ord.

Sul Pont.

Ord.

ppp

ppp

ppp

ppp



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