

EDITORIAL NACIONAL

Carlos
ZAMORA

CHACABUCO
UNA PLEGARIA EN EL DESIERTO

a Angel Parra

Para 15 instrumentos de cuerda
(8 violines – 3 violas – 2 cellos – 2 contrabajos)

Chacabuco – a Prayer in the Desert
to Angel Parra

For 15 strings
(8 violins – 3 violas – 2 cellos – 2 doublebass)

Partitura / Score



EN 68 110

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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Chacabuco -Una Plegaria en el Desierto

a Ángel Parra

(9 minutes)

Chacabuco - A Prayer in the Desert

to Ángel Parra

Carlos Zamora

$\bullet = 52$

Violin I
Violin II
Violin III
Violin IV
Violin V
Violin VI
Violin VII
Violin VIII
Viola I
Viola II
Viola III
Cello I
Cello II
Double Bass I
Double Bass II



$\text{♩} = 104$

Musical score for orchestra and piano, page 2, measures 9-12. The score includes parts for Vln. I, Vln. II, Vln. III, Vln. IV, Vln. V, Vln. VI, Vln. VII, Vln. VIII, Vla. I, Vla. II, Vla. III, Vc. I, Vc. II, D.B. I, and D.B. II. The piano part is at the bottom. Measure 9: Vln. I and Vln. II play eighth-note patterns in *mf*. Vln. III and Vln. IV play eighth-note patterns in *mf*. Vln. V and Vln. VI play eighth-note patterns in *pp*. Vln. VII and Vln. VIII play eighth-note patterns in *pp*. Measures 10-11: Vln. I and Vln. II play eighth-note patterns in *pp*. Vln. III and Vln. IV play eighth-note patterns in *mf*. Vln. V and Vln. VI play eighth-note patterns in *mf*. Vln. VII and Vln. VIII play eighth-note patterns in *pp*. Measures 12: Vln. I and Vln. II play eighth-note patterns in *pp*. Vln. III and Vln. IV play eighth-note patterns in *mf*. Vln. V and Vln. VI play eighth-note patterns in *mf*. Vln. VII and Vln. VIII play eighth-note patterns in *pp*. Vla. I, Vla. II, Vla. III, Vc. I, Vc. II, D.B. I, and D.B. II play eighth-note patterns in *mp*.

12

This musical score page shows a system of 12 measures. The top half features six staves of violins (Vln. I-VI) and the bottom half features five staves of cellos and double basses (Vla. I-II, Vc. I-II, D.B. I-II). The score includes dynamic markings such as **f** (fortissimo), **pp** (pianissimo), and **mp** (mezzo-forte). Measures 1-11 are mostly silent, while measure 12 contains various rhythmic patterns. Measure 12 starts with sustained notes from Vln. I-VI at **f**. Measures 13-14 show sustained notes at **pp**, followed by **f** in measure 15. Measures 16-17 show sustained notes at **pp**, followed by **f** in measure 18. Measures 19-20 show sustained notes at **pp**, followed by **f** in measure 21. Measures 22-23 show sustained notes at **pp**, followed by **f** in measure 24. Measures 25-26 show sustained notes at **pp**, followed by **f** in measure 27. Measures 28-29 show sustained notes at **pp**, followed by **f** in measure 30. Measures 31-32 show sustained notes at **pp**, followed by **f** in measure 33. Measures 34-35 show sustained notes at **pp**, followed by **f** in measure 36. Measures 37-38 show sustained notes at **pp**, followed by **f** in measure 39. Measures 40-41 show sustained notes at **pp**, followed by **f** in measure 42. Measures 43-44 show sustained notes at **pp**, followed by **f** in measure 45. Measures 46-47 show sustained notes at **pp**, followed by **f** in measure 48. Measures 49-50 show sustained notes at **pp**, followed by **f** in measure 51. Measures 52-53 show sustained notes at **pp**, followed by **f** in measure 54. Measures 55-56 show sustained notes at **pp**, followed by **f** in measure 57. Measures 58-59 show sustained notes at **pp**, followed by **f** in measure 60. Measures 61-62 show sustained notes at **pp**, followed by **f** in measure 63. Measures 64-65 show sustained notes at **pp**, followed by **f** in measure 66. Measures 67-68 show sustained notes at **pp**, followed by **f** in measure 69. Measures 70-71 show sustained notes at **pp**, followed by **f** in measure 72. Measures 73-74 show sustained notes at **pp**, followed by **f** in measure 75. Measures 76-77 show sustained notes at **pp**, followed by **f** in measure 78. Measures 79-80 show sustained notes at **pp**, followed by **f** in measure 81. Measures 82-83 show sustained notes at **pp**, followed by **f** in measure 84. Measures 85-86 show sustained notes at **pp**, followed by **f** in measure 87. Measures 88-89 show sustained notes at **pp**, followed by **f** in measure 90. Measures 91-92 show sustained notes at **pp**, followed by **f** in measure 93. Measures 94-95 show sustained notes at **pp**, followed by **f** in measure 96.

Vln. I Vln. II Vln. III Vln. IV Vln. V Vln. VI Vln. VII Vln. VIII Vla. I Vla. II Vla. III Vc. I Vc. II D.B. I D.B. II

15

Vln. I
Vln. II
Vln. III
Vln. IV
Vln. V
Vln. VI
Vln. VII
Vln. VIII
Vla. I
Vla. II
Vla. III
Vc. I
Vc. II
D.B. I
D.B. II

pp *pp* *mp*
pp *pp* *mp*
pp — *mp*
pp — —
f *pp*
f *pp*
pp
pp
pp
mp
mp
pp
pp
pp
pp
mp
mp
mp
mp
mp
mp
mp
mp

18

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vln. III *mf*

Vln. IV *mf*

Vln. V *mp* *pp* *mf*

Vln. VI *pp* *mf*

Vln. VII *pp* *mf*

Vln. VIII *pp* *mf*

Vla. I — *p*

Vla. II — *p*

Vla. III — *p*

Vc. I —

Vc. II —

D.B. I —

D.B. II —

21

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

24

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

27

Vln. I Vln. II Vln. III Vln. IV Vln. V Vln. VI Vln. VII Vln. VIII

Vla. I Vla. II Vla. III Vc. I Vc. II D.B. I D.B. II

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

pp *mf* *pp* *pp* *pp* *pp* *pp*

30

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

33

Vln. I Vln. II Vln. III Vln. IV Vln. V Vln. VI Vln. VII Vln. VIII Vla. I Vla. II Vla. III Vc. I Vc. II D.B. I D.B. II

p *mf* *pp* *pp*

36

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

39

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vln. V *pp*

Vln. VI *pp*

Vln. VII *pp*

Vln. VIII *pp*

Vla. I *pp*

Vla. II *pp*

Vla. III *pp*

Vc. I *pp*

Vc. II *mf*

D.B. I *pp*

D.B. II *mf*

Musical score for orchestra and piano, page 42, measures 1-3.

The score consists of two systems of three measures each. The instrumentation includes:

- Vln. I
- Vln. II
- Vln. III
- Vln. IV
- Vln. V
- Vln. VI
- Vln. VII
- Vln. VIII
- Vla. I
- Vla. II
- Vla. III
- Vc. I
- Vc. II
- D.B. I
- D.B. II

Musical markings include dynamics such as *mf*, *pp*, and *p*, and performance instructions like *mf* and *pp* placed above the staves. Measure 1: Vln. I-VIII play sustained notes at *mf*. Vla. I-VIII play sustained notes at *mf*. Vc. I-VIII play sustained notes at *mf*. D.B. I-D.B. II play eighth-note patterns at *mf*. Measure 2: Vln. I-VIII play sustained notes at *mf*. Vla. I-VIII play sustained notes at *mf*. Vc. I-VIII play sustained notes at *mf*. D.B. I-D.B. II play eighth-note patterns at *mf*. Measure 3: Vln. I-VIII play sustained notes at *mf*. Vla. I-VIII play sustained notes at *mf*. Vc. I-VIII play sustained notes at *mf*. D.B. I-D.B. II play eighth-note patterns at *mf*.

46

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vln. V *pp* *mf* *pp*

Vln. VI *pp* *mf* *pp*

Vln. VII *pp* *mf* *pp*

Vln. VIII *pp* *mf* *pp*

Vla. I *pp*

Vla. II *pp*

Vla. III *pp* *mf* *pp*

Vc. I *pp*

Vc. II *pp* *mf* *pp*

D.B. I - - *mf* - - - -

D.B. II - - - - *mf* - -

50

Vln. I f pp mp

Vln. II f pp mp

Vln. III f pp mp

Vln. IV f pp mp

Vln. V f pp

Vln. VI f pp

Vln. VII f

Vln. VIII f

Vla. I f pp mp

Vla. II f pp mp

Vla. III f

Vc. I f pp mp

Vc. II f mf

D.B. I mf

D.B. II mf

53

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

60

Vln. I Vln. II Vln. III Vln. IV Vln. V Vln. VI Vln. VII Vln. VIII

Vla. I Vla. II Vla. III Vc. I Vc. II D.B. I D.B. II

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67

Vln. I Vln. II Vln. III Vln. IV Vln. V Vln. VI Vln. VII Vln. VIII Vla. I Vla. II Vla. III Vc. I Vc. II D.B. I D.B. II

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *mf* *mf* *mf* *mf* *mf* *mf*

f *f* *f* *mf* *mf* *mf*

arco *arco*

70

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vln. III arco *mf* *ff*

Vln. IV arco *mf* *ff*

Vln. V *ff*

Vln. VI *ff*

Vln. VII *ff*

Vln. VIII *ff*

Vla. I *ff*

Vla. II *ff*

Vla. III *ff*

Vc. I *ff*

Vc. II *ff*

D.B. I *ff*

D.B. II *ff*

79

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

3

3

ppp

ppp

ppp

p

p

arco

ppp

arco

ppp

ppp

3

85 $\text{♩} = 104$

Vln. I
Vln. II
Vln. III
Vln. IV
Vln. V
Vln. VI
Vln. VII
Vln. VIII
Vla. I
Vla. II
Vla. III
Vc. I
Vc. II
D.B. I
D.B. II

91

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII arco *f*

Vla. I

Vla. II

Vla. III arco *pp*

Vc. I *p*

Vc. II arco *pp*

D.B. I *p*

D.B. II *f* pizz. *p*

97

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V arco *f*

Vln. VI arco *f*

Vln. VII arco *f*

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

EN 68 110

103

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

109

Vln. I arco
Vln. II p
Vln. III arco
Vln. IV p
Vln. V arco
Vln. VI
Vln. VII
Vln. VIII
Vla. I
Vla. II arco
Vla. III p
Vc. I arco
Vc. II arco
D.B. I
D.B. II

112

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

115

Vln. I - - - arco *p*

Vln. II - arco *p*

Vln. III - arco *p*

Vln. IV - arco *p*

Vln. V - *p*

Vln. VI - *pizz.* *mf*

Vln. VII - *pizz.* *mf*

Vln. VIII - *pizz.* *mf*

Vla. I - *pizz.* *mf*

Vla. II - *pizz.* *mf*

Vla. III - *pizz.* *mf*

Vc. I - - - -

Vc. II - - - -

D.B. I - - - -

D.B. II - - - -

119 $\text{♩} = 52$

Vln. I pizz.
mf
Vln. II pizz.
mf
Vln. III pizz.
mf
Vln. IV *pp*
Vln. V *pp*
arco
Vln. VI *pp*
Vln. VII
Vln. VIII
arco
Vla. I *ppp*
arco
Vla. II *ppp*
arco
Vla. III *ppp*
pizz.
Vc. I *ppp*
mf
Vc. II *ppp*
D.B. I *ppp*
D.B. II *ppp*

121

Vln. I arco
Vln. II arco
Vln. III
Vln. IV pizz.
Vln. V pizz.
Vln. VI pizz.
Vln. VII arco
Vln. VIII arco
Vla. I
Vla. II
Vla. III
Vc. I pizz.
Vc. II pizz.
D.B. I pizz.
D.B. II pizz.

123

Vln. I

Vln. II

Vln. III arco *ppp*

Vln. IV arco *ppp*

Vln. V arco *pp*

Vln. VI arco *pp*

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I *mf*
pizz.

D.B. II *mf*

125

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

128

Vln. I

Vln. II

Vln. III *pp*

Vln. IV *pp*

Vln. V

Vln. VI

Vln. VII *f*

Vln. VIII *f*

Vla. I *pp*

Vla. II *pp*

Vla. III *f*

Vc. I

Vc. II

D.B. I

D.B. II *ff* *arco S. Pont.* *ord.* *ff*

134

Vln. I

Vln. II

Vln. III

S. Pont.

Vln. IV

Vln. V

Vln. VI

Vln. VII

S. Pont.

Vln. VIII

S. Pont.

Vla. I

Vla. II

Vla. III

Vc. I

pp

Vc. II

pp

D.B. I

S. Pont.

ff

ord.

ff

D.B. II

ff

139

Vln. I Vln. II Vln. III Vln. IV Vln. V Vln. VI Vln. VII Vln. VIII Vla. I Vla. II Vla. III Vc. I Vc. II D.B. I D.B. II

pp *pp* *pp* *ff* *pp* *ord.* *ff* *ord.* *pp* *ord.* *pp* *pp* *pp* *pp* *pp*

S. Pont. *ff* *ff*

ord. *ord.*

S. Pont. *mf* *mf*

144

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

pp

S. Pont.

mp

S. Pont.

ord.

mf

pp

147

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

pp

pp

pp

pp

pp

ord.

pp

ord.

pp

pp

pp

150

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

pp

pp

p

p

ff

p

153

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

f

p

mf

f

p

pp

156

Vln. I *pp*

Vln. II *pp*

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII *pp*

Vla. I *pp*

Vla. II *pp*

Vla. III

Vc. I *pp*

Vc. II

D.B. I *pp*

D.B. II

159

Vln. I Vln. II Vln. III Vln. IV Vln. V Vln. VI Vln. VII Vln. VIII

Vla. I Vla. II Vla. III Vc. I Vc. II D.B. I D.B. II

mf

mf

mf

mf

mf

mf

mf

p

p

p

p

p

p

p

162

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II

165

Vln. I Vln. II Vln. III Vln. IV Vln. V Vln. VI Vln. VII Vln. VIII

Vla. I Vla. II Vla. III

Vc. I Vc. II

D.B. I D.B. II

p

171

Vln. I *pp* ————— *fff*

Vln. II *pp* ————— *fff*

Vln. III *pp* ————— *fff*

Vln. IV *pp* ————— *fff*

Vln. V *pp* ————— *fff*

Vln. VI *pp* ————— *fff*

Vln. VII *pp* ————— *fff*

Vln. VIII *pp* ————— *fff*

Vla. I *pp* ————— *fff*

Vla. II *pp* ————— *fff*

Vla. III *pp* ————— *fff*

Vc. I *pp* ————— *fff*

Vc. II *pp* ————— *fff*

D.B. I *pp* ————— *fff*

D.B. II *pp* ————— *fff*

178

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B. I

D.B. II



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