

Encuentro en Cajamarca

Versión para tres voces y grupo instrumental: Daniel Caronni

Victor Heredia

Práctica Coral CREI

12 *Em* *G*

soprano 1) Craeñ mis Dio - ses cre oeñ mis hua - cas cre oeñ la vi - da y en la bon - dad de Vi ra

18 *Em* *Bm7* *Em* 7

- co cha cre - o en In - tiy Pa - cha - ca -

29 *cto*

2) Co mo mi char - qui to - mo mi chi - cha ten go mi co - ya mi ³cum - bí llo - ro mis mal - quis ba - go mi

bar

35 *sop* 8

cto 8 3) Tume pre - sen - tas Ru na Val

bar 8 3) Tume pre - sen - tas Ru na Val

chu - ñoy en es - ta pa - cha que - ro vi - vir

49

ver - de jun - toa Pi - za - rro un ³nue - vo Dios me das un li bro que lla - mas Bi - blia con el que

ver - de jun - toa Pi - za - rro un ³nue - vo Dios me das un li - bro que lla - mas Bi - blia con el que

54

di ces ha bla tu Dios 4) Nada sees cu cha pomas que in ten to tu Dios no ha bla que re ca

di ces ha bla tu Dios 4) Nada sees cu cha pomas que in ten to tu Dios no ha bla que re ca

59

llar por-que me ma-tas si no com-pren-do tu li-bro nòbà-bla quie-re ca-llar

llar por-que me ma-tas si no com-pren-do tu li-bro nòbà-bla quie-re ca-llar

llar por-que me ma-tas si no com-pren-do tu li-bro nòbà-bla quie-re ca-llar

10

10

10

75

5)Cre oèh mis Dio - ses cre oèh mis hua-cas cre oèh la vi - da yèn la bon - dad de Vi - ra

5)Cre oèh mis Dio - ses cre oèh mis hua-cas cre oèh la vi - da yèn la bon - dad de Vi - ra

5)Cre oèh mis Dio - ses cre oèh mis hua-cas cre oèh la vi - da yèn la bon - dad de Vi - ra

80

co - cha cre - o en In - tìy Pa - cha - ca - mac 6)Como mi char - qui to - mo mi chi - ca ten go mi

co - cha cre - o en In - tìy Pa - cha - ca - mac 6)Como mi char - qui to - mo mi chi - ca ten go mi

co - cha cre - o en In - tìy Pa - cha - ca - mac 6)Como mi char - qui to - mo mi chi - ca ten go mi

85

co - yami cum - bí llo - ro mis mal - quis ha - go mi chu - ño yèn es - ta pa - cha quie - ro vi

co - yami cum - bí llo - ro mis mal - quis ha - go mi chu - ño yèn es - ta pa - cha quie - ro vi

co - yami cum - bí llo - ro mis mal - quis ha - go mi chu - ño yèn es - ta pa - cha quie - ro vi

90

vir yèn es - ta pa - cha quie - ro vi - vir yèn es - ta pa - cha quie - ro vi - vir

vir yèn es - ta pa - cha quie - ro vi - vir yèn es - ta pa - cha quie - ro vi - vir

vir yèn es - ta pa - cha quie - ro vi - vir yèn es - ta pa - cha quie - ro vi - vir

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Parte de Flautas
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Musical notation for measures 1-6. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords Em and G are indicated above the staff. The second staff is empty.

Musical notation for measures 7-12. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains a melodic line with triplets and slurs. Chords Am, C, and Em are indicated above the staff. The second staff is empty.

Musical notation for measures 13-24. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains a melodic line with a 7-measure rest, slurs, and triplets. Chords Em, D, and G are indicated above the staff. The second staff contains a 7-measure rest and a triplet.

Musical notation for measures 25-38. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains a melodic line with triplets, slurs, and an 8-measure rest. Chords Am, C, Em, and Em are indicated above the staff. The second staff contains triplets and an 8-measure rest.

Musical notation for measures 39-48. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains a melodic line with triplets and slurs. Chords G and Em are indicated above the staff. The second staff contains triplets.

44 G Em 16 Em 16

65 G

71 Em 8 G

85 Em Bm7 Em

92 Bm7 Em Bm7 Em G Em Bm7 Em

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Parte de bajo

Victor Heredia

12

19

25

31

37

43

49

55

61

67

73

79

85

92