



Guy Bergeron

Canada, Québec

El condor pasa (Peruvian traditional) Robles, Daniel Alomia

A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

Qualification : Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

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A propos de la pièce



Titre : El condor pasa
[Peruvian traditional]

Compositeur : Robles, Daniel Alomia

Arrangeur : Bergeron, Guy

Droit d'auteur : Copyright © Bergeron, Guy

Editeur : Bergeron, Guy

Instrumentation : violon, 2 flûtes, clarinette, 5 saxophones, 2 trompettes, 2 trombones, piano, basse, batterie

Style : Traditionnel

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El condor pasa

Score

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

The score is for a 4/4 piece in G major. It features a variety of instruments. The woodwinds (Clarinet, Saxophones) and strings (Violin, Flute) have rests for the first six measures. The brass (Trumpets, Trombones) also has rests. The piano part begins in measure 7 with a soft electric piano texture. The guitar plays a rhythmic pattern with palm muting, and the bass guitar plays a steady eighth-note line. The drum set provides a steady beat with occasional accents. Dynamics range from *pp* to *f*. The score ends at measure 7.

Violin

Flute 1

Flute 2

Clarinet in B♭

Alto Sax. 1

Alto Sax. 2

Tenor Sax. 1

Tenor Sax. 2

Baritone Sax.

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Piano

Guitar

Bass Guitar

Drum Set

soft electric piano

palm muting

pp

p

pp

mf

f

mp

f

f

f

mes. 7

guytarebergeron@videotron.ca

El condor passa

This musical score is for the piece "El condor passa" and is marked with a "2" in the top left corner. The score is arranged for a full orchestra and includes the following instruments and parts:

- Vln.:** Violin part with a dynamic marking of *f* and a hairpin crescendo.
- Fl. 1 & 2:** Flute parts with a dynamic marking of *f* and hairpin crescendos.
- B♭ Cl.:** Clarinet part with a dynamic marking of *f* and a hairpin crescendo.
- A. Sax. 1 & 2:** Alto saxophone parts.
- T. Sax. 1 & 2:** Tenor saxophone parts.
- B. Sax.:** Bass saxophone part with a dynamic marking of *mf*.
- B♭ Tpt. 1 & 2:** Trumpet parts with a dynamic marking of *mf*.
- Tbn. 1 & 2:** Trombone parts with a dynamic marking of *mf*.
- Pno.:** Piano part with a dynamic marking of *mf* and a series of chords: Cmaj7, Am7, D7sus, G, C/G, G, D/F#, Em7, /D, Cmaj7, C/D.
- Gtr.:** Guitar part with a dynamic marking of *mf* and a series of chords: Cmaj7, Am7, D7sus, G, C/G, G, D/F#, Em7, /D, Cmaj7, C/D.
- Bass:** Bass line with a dynamic marking of *mf* and a series of chords: Cmaj7, Am7, D7sus, G, C/G, G, D/F#, Em7, /D, Cmaj7, C/D.
- D. S.:** Drum set part with a dynamic marking of *mf*.

El condor passa

A

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Vln.:** Violin part starting at measure 14 with a forte (*f*) dynamic, followed by a piano (*p*) section and a return to forte.
- Fl. 1 & 2:** Flute parts with similar dynamics to the violin.
- B♭ Cl.:** Clarinet part, mostly silent with some initial notes.
- A. Sax. 1 & 2:** Alto saxophone parts, mostly silent.
- T. Sax. 1 & 2:** Tenor saxophone parts, mostly silent.
- B. Sax.:** Bass saxophone part, mostly silent.
- B♭ Tpt. 1 & 2:** Trumpet parts with forte (*f*) dynamics.
- Tbn. 1 & 2:** Trombone parts with forte (*f*) dynamics.
- Pno.:** Piano part with a complex accompaniment, including a section with *mp* dynamics and *tea* markings.
- Gtr.:** Guitar part with chords (G, C/G) and a rhythmic pattern, including a *mp* section.
- Bass:** Bass line with chords (G, C/G) and a rhythmic pattern, including a *mp* section.
- D. S.:** Drum set part with a consistent rhythmic pattern, including a *mp* section and a "side stick" marking.

El condor passa

21

Vln.

Fl. 1 *f*

Fl. 2 *f*

B♭ Cl. *f*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mp* Con sord.

B♭ Tpt. 2

Tbn. 1 *mp* Con sord.

Tbn. 2

Pno. *p* D/F# G Em

Gtr. *p* Em7

Bass *p* D/F# G Em

D. S. *p*

El condor passa

B

Score for 'El condor passa' page 5. The score includes parts for Violin (Vln.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in B-flat (B♭ Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone 1 (T. Sx. 1), Tenor Saxophone 2 (T. Sx. 2), Bass Saxophone (B. Sx.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Piano (Pno.), Guitar (Gtr.), Bass, and Drums (D. S.).

The score is in 2/4 time and G major. The piano part includes the following chord progression: C maj7 /B Am9 D13sus G(add9) C maj7 /B Am9 D13sus G(add9). The guitar part is marked with a slash (/) and the guitar part is marked with a slash (/). The bass part is marked with a slash (/). The drums part includes a snare drum.

Dynamic markings include *f* (forte) for the Violin and *mf* (mezzo-forte) for the Piano, Guitar, Bass, and Drums.

35

Vln. *mp* *mp*

Fl. 1 *mf*

Fl. 2

B♭ Cl. *mp* *mf*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1 *mp* *mf* hammon mute

B♭ Tpt. 2 *mp* *mf* hammon mute

Tbn. 1 *mf*

Tbn. 2 *mf* Con sord.

Pno. *mp* *p* *mf* G

Gtr. *mp* *p* *mp* G

Bass *mp* *p* *mp* G

D. S. *mp* *p* *mp* side stick

El condor passa

This musical score is for the piece "El condor passa" and is page 7 of the score. It features a variety of instruments and includes dynamic markings and chord changes.

Instrumentation:
Vln. (Violin)
Fl. 1 (Flute 1)
Fl. 2 (Flute 2)
B♭ Cl. (B-flat Clarinet)
A. Sax. 1 (Alto Saxophone 1)
A. Sax. 2 (Alto Saxophone 2)
T. Sax. 1 (Tenor Saxophone 1)
T. Sax. 2 (Tenor Saxophone 2)
B. Sax. (Baritone Saxophone)
B♭ Tpt. 1 (B-flat Trumpet 1)
B♭ Tpt. 2 (B-flat Trumpet 2)
Tbn. 1 (Tuba 1)
Tbn. 2 (Tuba 2)
Pno. (Piano)
Gtr. (Guitar)
Bass (Double Bass)
D. S. (Drum Set)

Dynamic Markings:
mp (mezzo-piano)
mf (mezzo-forte)

Chord Changes:
Em7 (E minor 7)
G (G major)

The score is written in a key signature of one sharp (F#) and a common time signature (C). It includes a variety of musical notations such as slurs, accents, and dynamic markings. The drum set part (D. S.) features a consistent rhythmic pattern throughout the page.

El condor passa D

The musical score is arranged for a full orchestra and includes the following parts:

- Vln.** (Violin): Starts with a melodic line, marked *p* then *f*.
- Fl. 1 & 2** (Flutes): Play a rhythmic pattern, marked *f*.
- B♭ Cl.** (Clarinet): Plays a rhythmic pattern, marked *f*.
- A. Sx. 1 & 2** (Alto Saxophones): Play a rhythmic pattern, marked *mf*.
- T. Sx. 1 & 2** (Tenor Saxophones): Play a rhythmic pattern, marked *mf*.
- B. Sx.** (Baritone Saxophone): Plays a rhythmic pattern, marked *mf*.
- B♭ Tpt. 1 & 2** (Trumpets): Play a rhythmic pattern, marked *f* and *Senza sord.*
- Tbn. 1 & 2** (Tubas): Play a rhythmic pattern, marked *f* and *Senza sord.*
- Pno.** (Piano): Provides harmonic support with chords and a bass line, marked *p* and *mf*.
- Gtr.** (Guitar): Plays a rhythmic pattern, marked *p* and *mf*.
- Bass**: Provides harmonic support with a bass line, marked *p* and *mf*.
- D. S.** (Drum Set): Provides a steady rhythmic accompaniment, marked *p* and *mf*, with a *snare* drum indicated.

Chord progressions for Piano and Bass:

- Em7
- Cmaj7 /B
- Am9
- D13sus G(add9)

El condor passa

53

Vln. *mp*

Fl. 1 *f*

Fl. 2 *f*

B♭ Cl. *f* *mp*

A. Sx. 1 *f* *mf*

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f* *mp*

Tbn. 1 *f*

Tbn. 2 *f*

Pno. *mp*

Gtr. *mp*

Bass *mp*

D. S. *mp*

C maj7 /B A m9 D13sus G(add9) Em(add9)

C maj7 /B A m9 D13sus G(add9) Em(add9)

El condor passa

E

60

Vln.

Fl. 1

Fl. 2

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

mf

mf

mf

mf

mf

mp

D/G

Em7

side stick

fill...

Detailed description: This is a page of a musical score for the piece 'El condor passa'. The page is numbered 10 and has a key signature of one sharp (F#). A rehearsal mark 'E' is placed at the beginning of the score. The score is for a large ensemble including strings (Violins, Flutes, Clarinet, Saxophones, Trombones, Trumpets), piano, guitar, bass, and drums. The string parts (Violins, Flutes, Clarinet, Saxophones, Trombones, Trumpets) are mostly silent, with some activity in the Clarinet and Saxophones starting in measure 60. The piano part is also mostly silent. The guitar part plays chords in measure 60, with dynamics marked *mp*. The bass part has a melodic line starting in measure 60. The drum part features a rhythmic pattern starting in measure 60, with dynamics marked *mp* and the instruction 'side stick'. There are also 'fill...' markings in the drum part. The score is written in a standard musical notation style with various dynamics and articulations.

67

Vln.

Fl. 1

Fl. 2

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

67 *mp*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

67

Pno.

67

Gtr. D/G Em7

Bass D/G Em7

67

D. S. p mf snare

C#m7(b5) Cmaj7 /B

C#m7(b5) Cmaj7 /B

C#m7(b5) Cmaj7 /B

C#m7(b5) Cmaj7 /B

73

Vln. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

B♭ Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

A m9 D 13sus G(add9) Cmaj7 /B A m9 D 13sus G(add9)

El condor passa

rit.

Vln.

Fl. 1

Fl. 2

B^b Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

mp

p

Em(add9)

Em9

ride

Detailed description: This is a page of a musical score for the piece 'El condor passa', page 13. The score is arranged for a full orchestra and includes a conductor's part. The instruments listed are Violin, Flute 1 and 2, Clarinet in Bb, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Bass Saxophone, Horns in Bb (Trumpets 1 and 2, Trombones 1 and 2), Piano, Guitar, Bass, and Drums (Snare). The score begins at measure 80. The key signature has one sharp (F#). The conductor's part is marked 'rit.' (ritardando) and features a long, sweeping line. The woodwinds and strings play melodic lines, with the strings starting at a piano (*p*) dynamic. The piano part features chords, including Em(add9), and dynamics of mezzo-piano (*mp*) and piano (*p*). The guitar plays a rhythmic pattern with Em(add9) chords, and the bass line is also marked with Em(add9) and dynamics of *mp* and *p*. The drums play a steady rhythm, with the snare drum marked 'ride'.

El condor pasa

Violin

Peruvian traditional
arr.: Guy Bergeron

$\text{♩} = 112$

9 *f* **A** 2 *f*

15 *p* *f* *p* **B** 5 *f*

20 *f*

29 *f*

34 *mp* **C**

45 *mp* **D**

49 *p* *f* **E** *mp* **F**

59 11 7

79 *mp* *rit.*

guytarebergeron@videotron.ca

El condor pasa

Flute 1

Peruvian traditional
arr.: Guy Bergeron

$\text{♩} = 112$

The musical score is written for Flute 1 in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 112. The first staff contains measures 1-14, featuring a 9-measure rest followed by a half note G4, a half note A4, and a 2-measure rest followed by a half note G4. Dynamics include *f* and *mf*. A hairpin crescendo is shown between measures 10 and 14. The second staff (measures 15-19) starts with a half note G4, followed by eighth notes A4, B4, C5, and D5, then a half note G4. A box labeled 'A' is above measure 17. The third staff (measures 20-24) continues with eighth notes A4, B4, C5, and D5, then a half note G4. A box labeled 'B' is above measure 22. The fourth staff (measures 25-29) starts with eighth notes A4, B4, C5, and D5, then a half note G4. A box labeled 'C' is above measure 27, followed by an 11-measure rest. The fifth staff (measures 30-39) consists of four measures of eighth notes A4, B4, C5, and D5. The sixth staff (measures 40-44) consists of five measures of eighth notes A4, B4, C5, and D5. Dynamics include *f* and *mf*.

guytarebergeron@videotron.ca

El condor passa

2

D

f *f*

55

4 **11** **7** *f*

79

mp *rit.*

El condor pasa

Flute 2

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

Musical staff 1: Flute 2 part, measures 1-15. Includes dynamic markings *f* and accents.

Musical staff 2: Flute 2 part, measures 16-21. Includes section marker **A** and dynamic marking *f*.

Musical staff 3: Flute 2 part, measures 22-31.

Musical staff 4: Flute 2 part, measures 32-43. Includes section markers **B**, **C**, **D** and dynamic marking *f*.

Musical staff 5: Flute 2 part, measures 44-53. Includes section markers **E**, **F** and dynamic marking *f*.

Musical staff 6: Flute 2 part, measures 54-78. Includes dynamic marking *mp* and *rit.*

guytarebergeron@videotron.ca

El condor pasa

Clarinet in B \flat

Peruvian traditional
arr.: Guy Bergeron

$\text{♩} = 112$

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measure 1 contains a six-measure rest. Measure 2 starts with a *mf* dynamic. The staff concludes with a crescendo hairpin.

Musical staff 2: Treble clef, key signature of three sharps, 4/4 time signature. Measure 11 is marked. The staff concludes with a two-measure rest and a crescendo hairpin.

Musical staff 3: Treble clef, key signature of three sharps, 4/4 time signature. Measure 17 is marked with a boxed 'A'. The staff begins with a four-measure rest, followed by a *f* dynamic marking.

Musical staff 4: Treble clef, key signature of three sharps, 4/4 time signature. Measure 25 is marked. The staff concludes with a seven-measure rest and a *mp* dynamic marking.

Musical staff 5: Treble clef, key signature of three sharps, 4/4 time signature. Measure 36 is marked with a boxed 'C'. The staff concludes with a *mf* dynamic marking.

Musical staff 6: Treble clef, key signature of three sharps, 4/4 time signature. Measure 41 is marked. The staff concludes with a *mf* dynamic marking.

Musical staff 7: Treble clef, key signature of three sharps, 4/4 time signature. Measure 46 is marked. The staff concludes with a boxed 'D' and a *f* dynamic marking.

Musical staff 8: Treble clef, key signature of three sharps, 4/4 time signature. Measure 51 is marked. The staff concludes with a *f* dynamic marking.

guytarebergeron@videotron.ca

El condor passa

56

mp

E

4

mf

69

F

7

mp

rit.

80

mp

El condor pasa

Alto Sax. 1

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

A 6 9 6 4

B *mf* < *f*

C 10 **D** *mf*

E *mf*

F *rit.* 9 *p*

The musical score is written for Alto Saxophone 1 in G major (three sharps) and 4/4 time. It features a tempo of 112 beats per minute. The score is divided into six sections labeled A through F. Section A consists of four measures with rests of 6, 9, 6, and 4 measures respectively. Section B starts at measure 27 and contains melodic lines with dynamics *mf* and *f*. Section C starts at measure 32 and includes a 10-measure rest followed by melodic lines with *mf* dynamics. Section D continues the melodic lines. Section E starts at measure 53 and contains melodic lines with *mf* dynamics. Section F starts at measure 63 and includes a 9-measure rest followed by melodic lines with *rit.* and *p* dynamics. The score concludes with a final double bar line.

guytarebergeron@videotron.ca

El condor pasa

Alto Sax. 2

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

5 3 - 5

mf *f*

A 6 4 **B**

mf

30

35 **C** 3 10 **D**

mf

52

57 **E** 2

mf

64

70 **F** 9 rit. *p*

p

guytarebergeron@videotron.ca

El condor pasa

Tenor Sax. 1

Peruvian traditional
arr.: Guy Bergeron

$\text{♩} = 112$

The musical score is written for Tenor Saxophone 1 in the key of A major (three sharps) and 4/4 time. It begins with a tempo marking of quarter note = 112. The score consists of eight staves of music. The first staff contains a 4-measure rest followed by a half note G4, a half note A4, and a 3-measure rest. The second staff starts at measure 12 with a 5-measure rest, followed by a 6-measure rest, a 4-measure rest, and then a melodic phrase starting with a quarter note G4. The third staff continues the melodic phrase. The fourth staff starts at measure 34 with a melodic phrase, followed by a 3-measure rest, a 10-measure rest, and then another melodic phrase. The fifth staff continues the melodic phrase. The sixth staff starts at measure 56 with a melodic phrase, followed by a 2-measure rest, and then another melodic phrase. The seventh staff continues the melodic phrase. The eighth staff starts at measure 71 with a melodic phrase, followed by a 9-measure rest, and then another melodic phrase. The score includes various dynamics: *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano). It also includes performance markings such as *rit.* (ritardando) and *mf* (mezzo-forte). The score is divided into sections labeled A through F. Section A is measures 12-11, B is measures 12-11, C is measures 34-33, D is measures 34-33, E is measures 56-55, and F is measures 71-70.

guytarebergeron@videotron.ca

El condor pasa

Tenor Sax. 2

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

The musical score is written for Tenor Saxophone 2 in the key of F# major (three sharps) and 4/4 time. The tempo is marked as ♩ = 112. The score consists of several staves of music with various rhythmic and dynamic markings. Section markers A through F are placed in boxes above the staff lines. Dynamics include piano (*p*), forte (*f*), and mezzo-forte (*mf*). Articulation includes accents and slurs. Specific rhythmic markings include triplets (3), a quintuplet (5), a sextuplet (6), a quartuplet (4), a triplet (3), a decuplet (10), a pair (2), and a nonuplet (9). The score concludes with a *rit.* (ritardando) marking and a *p* dynamic.

guytarebergeron@videotron.ca

El condor pasa

Baritone Sax.

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

The musical score is written for Baritone Saxophone in G major (three sharps) and 4/4 time. It consists of nine staves of music. The first staff begins with a tempo marking of ♩ = 112 and a dynamic of *pp*. A fermata with a '2' above it covers the first two measures. The melody then continues with a dynamic of *f*. The second staff starts at measure 8 with a dynamic of *mf*. It contains two measures with a fermata and a '4' above it, followed by a measure with a fermata and a '6' above it, and a measure with a fermata and a '4' above it. A box labeled 'A' is placed above the second measure. The third staff starts at measure 23 with a dynamic of *mf*. It contains a measure with a fermata and a '4' above it, followed by a measure with a fermata and a '4' above it. A box labeled 'B' is placed below the second measure. The fourth staff starts at measure 32 with a dynamic of *mf*. It contains a measure with a fermata and a '3' above it, followed by a measure with a fermata and a '10' above it. A box labeled 'C' is placed above the second measure. The fifth staff starts at measure 49 with a dynamic of *mf*. It contains a measure with a fermata and a '4' above it, followed by a measure with a fermata and a '4' above it. A box labeled 'D' is placed below the second measure. The sixth staff starts at measure 55 with a dynamic of *mf*. It contains a measure with a fermata and a '2' above it, followed by a measure with a fermata and a '2' above it. A box labeled 'E' is placed above the second measure. The seventh staff starts at measure 62 with a dynamic of *mp*. It contains a measure with a fermata and a '2' above it, followed by a measure with a fermata and a '2' above it. The eighth staff starts at measure 68 with a dynamic of *mp*. It contains a measure with a fermata and a '2' above it, followed by a measure with a fermata and a '2' above it. A box labeled 'F' is placed above the second measure. The ninth staff starts at measure 77 with a dynamic of *p*. It contains a measure with a fermata and a '9' above it, followed by a measure with a fermata and a '9' above it. A box labeled 'F' is placed above the second measure. The score concludes with a final fermata.

guytarebergeron@videotron.ca

El condor pasa

Trumpet in B \flat 1

Peruvian traditional
arr.: Guy Bergeron

$\text{♩} = 112$

The musical score is written for a Trumpet in B-flat 1. It consists of eight staves of music in 4/4 time, with a tempo of 112 beats per minute. The key signature is three sharps (F#, C#, G#). The score includes various dynamics such as *mf*, *f*, and *mp*, and performance instructions like 'Con sord.' and 'hammon mute'. There are six marked sections: A (measures 13-18), B (measures 24-33), C (measures 38-43), D (measures 66-70), E (measures 71-75), and F (measures 76-79). Section D contains rests of 2, 3, 4, and 10 measures. Section F ends with a 4-measure rest.

13 *mf* **A** 6 *f* *mp* Con sord.

24 **B** 9 *mp* hammon mute

38 **C** *mf* *mp*

44 *mf*

D 2 *f* Senza sord. 3 *f* 4 **E** 10

71 **F** *mf*

76 4

guytarebergeron@videotron.ca

El condor pasa

Trumpet in B \flat 2

Peruvian traditional
arr.: Guy Bergeron

$\text{♩} = 112$

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of seven staves of music. The first staff starts with a tempo marking of quarter note = 112. The music features various dynamics including *mf*, *f*, *mp*, and *f*. There are several measures with rests, some marked with a '7' above them. Section markers A, B, C, D, E, and F are placed in boxes above the staff. A 'hammon mute' instruction is placed above the staff between measures 33 and 39. A 'Senza sord.' instruction is placed to the right of the staff at measure 46. Measure numbers 13, 40, 46, 53, and 75 are indicated at the beginning of their respective staves. The score ends with a double bar line and a '4' above the final measure.

El condor pasa

Trombone 1

Peruvian traditional
arr.: Guy Bergeron

$\text{♩} = 112$

The musical score is written for Trombone 1 in the key of D major (one sharp) and 4/4 time. It consists of nine staves of music. The tempo is marked as quarter note = 112. The score includes various dynamics such as *mf*, *f*, and *mp*, and performance instructions like 'Con sord.' and 'Senza sord.'. There are six marked sections labeled A through F. Section A is a 6-measure rest. Section B is an 11-measure rest. Section C is a 2-measure rest. Section D is a 3-measure rest. Section E is a 4-measure rest. Section F is a 10-measure rest. The score ends with a final 4-measure rest.

13 *mf* *f* *mp* Con sord.

24 *mf*

40 *mf*

47 *f* Senza sord.

56 *f* *mf*

73

77

guytarebergeron@videotron.ca

El condor pasa

Trombone 2

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

7

mf *mf*

Detailed description: This block contains the first two staves of music. The first staff starts with a tempo marking of quarter note = 112. It features a 7-measure rest followed by melodic lines in measures 1-12. The dynamic is marked *mf* (mezzo-forte).

13

A

6 5

f

Detailed description: This block contains the third and fourth staves. Measure 13 begins with a melodic line, followed by a 6-measure rest and a 5-measure rest. Measure 14 starts with a melodic line marked with an accent and a dynamic of *f* (forte). A box labeled 'A' is positioned above the first staff of this block.

B

11

C Con sord.

mf

Detailed description: This block contains the fifth and sixth staves. Measure 15 has a 11-measure rest. Measure 16 begins with a melodic line marked 'C' and 'Con sord.' (with mutes). The dynamic is *mf*. The sixth staff ends with a 11-measure rest.

25

D

2 2

Senza sord.

mf *f*

Detailed description: This block contains the seventh and eighth staves. Measure 25 has a 2-measure rest. Measure 26 begins with a melodic line. Measure 27 has a 2-measure rest. Measure 28 begins with a melodic line. Measure 29 has a 2-measure rest. Measure 30 begins with a melodic line. Measure 31 has a 2-measure rest. Measure 32 begins with a melodic line. Measure 33 has a 2-measure rest. Measure 34 begins with a melodic line. A box labeled 'D' is positioned above the seventh staff. The dynamic is *mf* until measure 30, then *f*. The instruction 'Senza sord.' (without mutes) is written above the eighth staff.

35

E

3 4 10

F

f *mf*

Detailed description: This block contains the ninth and tenth staves. Measure 35 has a 3-measure rest. Measure 36 begins with a melodic line. Measure 37 has a 4-measure rest. Measure 38 begins with a melodic line. Measure 39 has a 10-measure rest. Measure 40 begins with a melodic line. Measure 41 has a 10-measure rest. Measure 42 begins with a melodic line. Measure 43 has a 10-measure rest. Measure 44 begins with a melodic line. A box labeled 'E' is positioned above the ninth staff, and a box labeled 'F' is positioned above the tenth staff. The dynamic is *f* until measure 40, then *mf*.

45

Detailed description: This block contains the eleventh and twelfth staves. Measure 45 begins with a melodic line. Measure 46 has a 4-measure rest. Measure 47 begins with a melodic line. Measure 48 has a 4-measure rest. Measure 49 begins with a melodic line. Measure 50 has a 4-measure rest. Measure 51 begins with a melodic line. Measure 52 has a 4-measure rest. Measure 53 begins with a melodic line. Measure 54 has a 4-measure rest.

55

4

Detailed description: This block contains the thirteenth and fourteenth staves. Measure 55 begins with a melodic line. Measure 56 has a 4-measure rest. Measure 57 begins with a melodic line. Measure 58 has a 4-measure rest. Measure 59 begins with a melodic line. A 4-measure rest is indicated at the end of the fourteenth staff.

El condor pasa

Piano

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

soft electric piano

2

7

Cmaj7 Am7 D7sus G C/G G D/F#

mf *

12

Em7 /D Cmaj7 C/D

p ∇ f

A

G Em

mp

22

D/F# G Em

guytarebergeron@videotron.ca

El condor passa

27 **B** Cmaj7 /B Am9 D 13susG(add9)

p *mf*

32 Cmaj7 /B Am9 D 13susG(add9) Em(add9)

mp

37 **C** G Em7

p *mp*

43 G Em7

49 **D** Cmaj7 /B Am9 D 13sus G(add9)

p *mf*

El condor passa

54 C maj7 /B Am9 D 13sus G(add9) Em(add 9)

mp

59 **E**

10

10

p

F C#m7(b5) C maj7 /B Am9 D 13sus G(add9)

mf

76 C maj7 /B Am9 D 13sus G(add9)

80 Em(add 9) rit.

mp

p

El condor pasa

Guitar

Peruvian traditional
arr.: Guy Bergeron

♩ = 112
palm muting
pp

5 *Cmaj7*
mf

9 *Am7* *D7sus* *G* *C/G* *G* *D/F#* *Em7* */D*

13 *Cmaj7* *C/D* *G* *C/G* *G*
p *f*

A **B**
6 4 *Em7* *Cmaj7* */B*
p *mf*

29 *Am9* *D13sus* *G(add9)* *Cmaj7* */B*

33 *Am9* *D13sus* *G(add9)* *Em(add9)*
mp

37 **C** *G*
p

mp guytarebergeron@videotron.ca

El condor passa

41 Em7

45 G Em7

49 D Cmaj7 /B Am9 D 13sus G(add9)

53 Cmaj7 /B Am9 D 13sus G(add9)

57 Em(add 9)

E D/G Em7

65 D/G

69 Em7

El condor passa

F

C#m7(b5) Cmaj7 /B Am9 D13sus G(add9)

mf

76 Cmaj7 /B Am9 D13sus G(add9)

80 Em(add9) *rit.* Em9

mp *p*

El condor pasa

Drum Set

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

mes. 7

pp

mf

p *f*

A

side stick
mp

mp

p *f*

B

snare
mf

mf

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El condor passa

36

mp *p*

C

mp side stick

43

47

p

D

mf snare

54

58

mp

E

mp side stick

El condor passa

65 *fill...*

69

F *mf* *snare* *p*

76

80 *rit.* *ride* *p*

El condor pasa

Bass Guitar

Peruvian traditional
arr.: Guy Bergeron

♩ = 112

The score is written for bass guitar in G major, 4/4 time, with a tempo of 112 bpm. It consists of eight staves of music. The first staff begins with a double bar line and a '2' above it, indicating a second ending. The music features a mix of eighth and quarter notes, often beamed together. Chord symbols are placed above the staff to indicate harmonic changes. Dynamics such as *p*, *mf*, *f*, and *mp* are used to indicate volume. There are two boxed sections labeled 'A' and 'B'. The piece concludes with a final chord of D13sus.

2

p

6 Cmaj7 Am7 D7sus *mf*

10 G C/G G D/F# Em7 /D Cmaj7 C/D

14 G C/G G **A** G *p* *f* *mp*

18 Em

22 D/F# G

26 Em Em7 **B** Cmaj7 /B Am9 D13sus *p* *mf*

30 G(add9) Cmaj7 /B Am9 D13sus

guytarebergeron@videotron.ca

El condor passa

34 G(add9) Em(add 9)

mp

38 C G

p *mp*

42 G

46 Em7

p

D Cmaj7 /B Am9 D 13sus G(add9)

mf

54 Cmaj7 /B Am9 D 13sus G(add9)

58 Em(add 9) E D/G

mp *mp*

62 Em7

El condor passa

66 D/G

70 Em7 F C#m7(b5) Cmaj7 /B Am9 D13sus

74 G(add9) Cmaj7 /B Am9 D13sus

78 G(add9) Em(add9) rit.

82

p