

EDITORIAL NACIONAL

Carlos  
**ZAMORA**

**SUITE LATINOAMERICANA**  
**Para Quinteto de Vientos**  
(Quintetos N°1, N°2 y N°3)

**LATIN AMERICAN SUITE**  
**For woodwind quintet**  
(Woodwind Quintets N°1, N°2 & N°3)

Partitura / Score



EN 68 408 - EN 68 416 - EN 68 420

## 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 Symaku.

## Biography

Carlos Zamora was born in Calama, Chile in 1968. He graduated as a Music teacher and the degree of Bachelor in Music Education at Universidad de Concepción. In 1993 he entered the Bachelor's degree program in composition at the University of Chile, which he 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 greater part of his musical output has been released in most countries of the Americas and also performed in Europe, Asia, Oceania and Africa. In addition, 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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# Quinteto de Vientos N°1 (1995)

## I - Chacarera

Carlos Zamora

♩. = 50

Flauta

Oboe *mf*

Clarinete en B♭

Corno en F

Fagot

6

(golpear el pabellón)

*f*

*f*

10

*p*

*f*

*f*

*ff*

*f*

(tocar las notas)

*f* (golpear el pabellón)

*ff*

*f*

13

Musical score for measures 13-16. The score consists of five staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents. The second staff has a treble clef and contains a melodic line with slurs. The third staff has a treble clef and contains a melodic line with slurs. The fourth staff has a treble clef and contains a melodic line with slurs. The fifth staff has a bass clef and contains a melodic line with slurs and a triplet of eighth notes in measure 15.

17

Musical score for measures 17-20. The score consists of five staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents, starting with a dynamic marking of *f*. The second staff has a treble clef and contains a melodic line with slurs, starting with a dynamic marking of *f*. The third staff has a treble clef and contains a melodic line with slurs and accents, starting with a dynamic marking of *f* and changing to *p* in measure 19. The fourth staff has a treble clef and contains a melodic line with slurs and accents, starting with a dynamic marking of *f* and changing to *p* in measure 19. The fifth staff has a bass clef and contains a melodic line with slurs and accents, starting with a dynamic marking of *f* and changing to *p* in measure 19. There are triplet markings in measures 17 and 19.

21

Musical score for measures 21-24. The score consists of five staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents, starting with a dynamic marking of *ff*. The second staff has a treble clef and contains a melodic line with slurs and accents, starting with a dynamic marking of *ff* and changing to *p* in measure 23. The third staff has a treble clef and contains a melodic line with slurs and accents, starting with a dynamic marking of *f*. The fourth staff has a treble clef and contains a melodic line with slurs and accents, starting with a dynamic marking of *f*. The fifth staff has a bass clef and contains a melodic line with slurs and accents, starting with a dynamic marking of *f* and changing to *ff* in measure 23. The key signature changes to two flats in measure 23.

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25

Musical score for measures 25-28. The score consists of five staves. The top staff is a treble clef with a whole rest. The second staff has a treble clef and contains a melodic line with dynamics *f* and *p*, and hairpins. The third staff has a treble clef and contains a melodic line with dynamics *f*, *p*, and *pp*, and hairpins. The fourth staff is a treble clef with a whole rest. The fifth staff is a bass clef with a whole rest and a short melodic phrase at the end with dynamic *p*.

29

Musical score for measures 29-31. The score consists of five staves. The top staff has a treble clef and contains a melodic line with dynamics *f* and *pp*, and hairpins. The second staff has a treble clef and contains a melodic line with dynamics *f*, *pp*, and *p*, and hairpins. The third staff has a treble clef and contains a melodic line with dynamics *f*, *pp*, and *ff*, and hairpins. The fourth staff is a treble clef with a whole rest. The fifth staff has a bass clef and contains a melodic line with dynamics *f*, *pp*, and *ff*, and hairpins. A large red watermark 'editorialnacional.cl' is overlaid diagonally across the score.

32

Musical score for measures 32-34. The score consists of five staves. The top staff has a treble clef and contains a melodic line with dynamic *f* and *pp*. The second staff is a treble clef with a whole rest. The third staff has a treble clef and contains a melodic line with dynamic *f*. The fourth staff is a treble clef with a whole rest. The fifth staff has a bass clef and contains a melodic line with dynamics *pp* and *ff*, and hairpins.