

¡Ayúdame! (Venezuelan Plea for Life)

for SATB and percussion instrument played by a choir member

(2019)

Carlos Cordero

The musical score is for SATB voices in 4/4 time, with a key signature of one flat (Bb). The soprano part (Soprano) is written on a treble clef staff and consists of two measures: the first measure has a half note G4, and the second measure has a half note G4. The alto part (Alto) is written on a treble clef staff and consists of two measures: the first measure has a half note G4, and the second measure has a half note G4. The tenor part (Tenor) is written on a bass clef staff and consists of two measures: the first measure has a half note G3, and the second measure has a half note G3. The bass part (Bass) is written on a bass clef staff and consists of two measures: the first measure has a half note G2, and the second measure has a half note G2. A small box containing an asterisk is located below the tenor part in the first measure.

* : Including an optional change in case low G is too low for your basses.

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 Watermarkly

ABOUT THE WORK

When was the last time you were hungry and could not immediately eat? or thirsty and could not find water for hours? This is heartbreaking: to see my country, my family, suffering. I come from Venezuela and I did go through difficult times. Since I could not do much from where I was to help, I decided to fight my pain. I asked myself all the questions and cried while working on my desk, so comfortable yet feeling so guilty and helpless. What was the last time you were sick and could not find the medicine to feel better or even to keep living?

TEXT AND TRANSLATION

Mírame, Escúchame.	mi.ra.me, es.ku.tʃa.me.	Look at me, Listen to me.
Estoy sufriendo.	es.toi su.frjen.do.	I am suffering.
No puedo ver, tengo hambre, tengo sed, Estoy enfermo.	no pwe.ðo. βeɾ, teŋ.go ãm.bre, teŋ.go seð, es.toj ẽŋ.fɛr.mo.	I can't see, I am hungry, I am thirsty, I am sick.
¡Ayúdame!	a.ju.ða.me	Help me!

ABOUT THE COMPOSER



Carlos is an award-winning composer, including winning composition competitions in Japan, USA, UK, and Venezuela.

His pieces have been performed internationally, including, Europe, North and South America. Originally from Maracaibo, Venezuela, Carlos is currently residing in Austin, Texas after finishing his Master of Music in Composition at University of Houston, Moores School of Music, with Dr. David White.

IPA NOTES

To add urgency to the performance, altos and basses can add a h at the end of their vowels from mm 19 to 26 (the repetition of the word "no" sounding like "noh"). Same from mm 65 to 72 (in the same gesture now "A yu dame" sounding "Ah yuh dameh").

pue-do ver, _____

21
 pue-do ver, no, no, _____

- yú-da-me! _____

- yú-da-me! jA - yú - da me! _____

Dedicated to my country Venezuela and its people, who battle a humanitarian crisis.

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for SATB and percussion instrument played by a chorus member*.

Carlos Cordero (b. 1992)

A Desperately ♩ = 70

* Perc. **ff** **pp** *sub. ff* **pp**

S
A

Mí-ra-me, Es-cú-cha-me.

T
B

Mí-ra-me, Es-cú-cha-me.

5 *sub. ff*

5 **f**

Mí-ra-me,

Mí-ra-me, Es-cú-cha-me.

7 **mp**

7 **mf**

Mí-ra-me, Es-cú-cha-me.

mf

Es-toy su-frien-do.

* : The percussion instrument could be a bass drum, a snare, a bell (in G or D), or any other object you want.

Mí - ra - me, Es - cú - cha - me.

Es - toy su - frien - do.

11 *mf*

Es - toy su - frien - do.

Mí - ra - me, Es - cú - cha - me.

13 *f*

Es - toy su - frien - do.

Mí - ra - me, Es - cú - cha - me.

B

15 *ff*

15 *ff*

Mí - ra - me, Es - cú - cha - me. —

Mí - ra - me, Es - cú - cha - me. —

17

17 *p* *mp* *f* No

Mí - ra - me, Es - cú - cha - me. — No

Mí - ra - me, Es - cú - cha - me. —

19 *f*

19 pue-do ver, no no, no, no

No pue-do ver, No pue-do ver, no, no, no,

pue-do ver, no

21 pue-do ver, no, no, no, no

no pue-do ver,

no pue-do ver, no, no, no,

pue-do ver, no

23 pue-do ver, no, no, no, no

no pue-do ver,

no pue-do ver, no, no, no,

pue-do ver.

25 pue-do ver, no, no, no.

no pue-do ver.

no pue-do ver, no, no, no.

27 *p*

27 *sub. pp* Almost spoken, weak, with much pain.

27 *pp*

Ten - go ham - bre, ten - go ham - bre, ten - go

27 *pp*

Ten-go ham-bre, ten-go ham-bre, ten-go

31 *mp*

31 *mf* *pp*

sed, ten - go sed.

31 *mf* *pp*

sed, ten - go sed.

35 *mf* *f*

35 *mf* *f*

Ham - bre, ten - go ham - bre, ham - bre, ten - go ham - bre,

35 *mf* *f*

Ten-go ham-bre, ten-go ham-bre,

* : If low G is too low for your basses, consider: Ten-go ham - bre,

39

*f**mp*

8

39

*p**pp**ppp*

ham-bre,

ham-bre,

ham - bre,

*p**pp**ppp*

ham - bre,

ham - bre,

ham - bre,

43

*f**pp*

43

*f**pp*

ten - go sed. _____

Ten go sed, _____

ten - go

ten - go sed. _____

Mm _____

47

mf

47

mf

sed. _____

Ten go sed, _____

ten - go

* : 4 spoken soloists freely speaking, whispering, screaming, crying the text of the piece directly to the audience. Start weak and grow in desperation and anger.

** : Freely open to bright O (Oh) and close to Mm, maintaining a soft dynamic to let the spoken soli be heard.

m. 43: If low G is too low for your basses, sing the upper octave with tenors.

51

p

9

Percussion staff with rhythmic notation: a series of quarter notes with accents, followed by a half note with an accent, and another quarter note with an accent.

51

mp

Vocal staff with lyrics: *sed.* _____ *Es - toy en - fer - mo.* _____

Piano staff with lyrics: _____ *Ten go sed,* _____ *ten - go*

55

mp

Percussion staff with rhythmic notation: a series of quarter notes with accents, followed by a half note with an accent, and another quarter note with an accent.

55

mf

Vocal staff with lyrics: *Es - toy en - fer - mo.* _____ *Es - toy en - fer - mo.* _____

Piano staff with lyrics: *sed.* _____ *Ten go sed,* _____ *ten - go*

59

f

Percussion staff with rhythmic notation: a series of quarter notes with accents, followed by a half note with an accent, and another quarter note with an accent.

marcato, angry, and desperate.

59

Vocal staff with lyrics: *Es - toy en - fer - mo.* _____ *Ten - go ham - bre,* _____ *ten - go sed.* _____

Piano staff with lyrics: *sed.* _____ *Mí-ra-me,* _____ *Es - cú-cha-me.* _____

63 *f*

Ten - go ham - bre, ten - go sed. ¡A -

Mí - ra - me, Es - cú - cha - me.

D

65 *ff*

yú - da - me! ¡A - yú - da - me! ¡A -

yú - da - me! ¡A - yú - da - me! ¡A -

ff ¡A - yú - da - me!

¡A - yú - da - me! ¡A - yú - da - me!

67

yú - da - me! ¡A -

67 yú - da - me! ¡A - yú - da - me! ¡A -

¡A - yú - da - me!

¡A - yú - da - me! ¡A - yú - da - me!

69 yú - da - me! *¡A -*

yú - da - me! *¡A - yú - da - me! ¡A -*

¡A - yú - da - me!

¡A - yú - da - me! ¡A - yú - da - me!

71 *ff*

71 yú - da - me!

yú - da - me! *¡A - yú - da - me!*

¡A - yú - da - me!

¡A - yú - da - me! ¡A - yú - da - me!

73 *Continue randomly playing the drum adding more and more silence between strike until leaving the spoken part by itself.*

73 *Soli soprano, rubato, melancholic.*

Ah! Ah!

The choir turns to the audience, freely speaking, whispering, screaming, crying the text of the piece, reacting to the drum hits.

