

Commissioned for the 2024 Texas Small School All-State Choir,
Dr. Eduardo Garcia-Novelli, conductor

Wiracocha

for S.A.T.B. voices, Piano and Percussion

Words based on
TRADITIONAL INCA
"SACRED HYMNS OF PACHAKUTEK"

Words and Music by
MIGUEL PESCE
Edited by
EDUARDO GARCIA-NOVELLI

Misterioso (♩ = 95) *p parlato*

SOPRANO
S teq - se wi - ra - co - cha S

ALTO
S teq - se wi - ra - co - cha S

TENOR

BASS

PIANO
ff *mp*

TOMS DE CONCIERTO
ff *p*

TEMPLE BLOCKS
ff

PLATILLO RIDE

MARACAS
sf *mp*

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This musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and a percussion ensemble (Toms, T.B., Ride, Maracas). The score is divided into two systems, starting at measure 6 and measure 11.

System 1 (Measures 6-10):

- Vocals:** Soprano and Alto parts are mostly silent. Tenor and Bass parts enter at measure 6 with the lyrics "may-pin kan - ki". Dynamics include *mp* (mezzo-piano).
- Percussion:** Toms, T.B., Ride, and Maracas enter at measure 6. Toms and T.B. play a triplet of eighth notes. Ride and Maracas play a triplet of eighth notes. Dynamics include *ff* (fortissimo).

System 2 (Measures 11-15):

- Vocals:** Soprano and Alto parts enter at measure 11 with the lyrics "teq - se wi - ra - co - cha". Tenor and Bass parts continue with "may-pin kan - ki". Dynamics include *p* (piano) and *mp*.
- Percussion:** Toms, T.B., Ride, and Maracas continue their patterns. Dynamics include *p*.

The score includes various musical notations such as rests, notes, triplets, and dynamic markings. A large watermark "For preview only" is overlaid on the page.

15

S

A

T

B

uk - hu - pi -

ha - wa - pi - chu

mp

mp

TOMS

T.B.

RIDE

MAR.

19

S

A

T

B

llan - thu - pi - chu may-pin kan - ki llan - thu - pi - chu?

phu-yu - pi - chu may-pin kan - ki phu-yu - pi - chu llan - thu - pi - chu?

chu may-pin kan - ki uk - hu - pi - chu llan - thu - pi - chu?

ha - wa - pi - chu may-pin kan - ki ha - wa - pi - chu llan - thu - pi - chu?

mp

mf

f

f

TOMS

T.B.

RIDE

MAR.

23

S
may - pin kan - ki? phu - kan yu - pi - chu? *mp*

A
may - pin kan - ki? phu - kan yu - pi - chu? *mp*

T
may - pin kan - ki? phu - kan yu - pi - chu? *mp*

B
may - pin kan - ki? phu - kan yu - pi - chu? *mp*

23

TOMS

T.B.

RIDE

MAR.

26

S

A

T

B

26

ff

TOMS

T.B.

RIDE

MAR.

29 ♩ = 76

S *mp* chas-qui-way _____ wi-ra-co-cha

A *mp* chas-qui-way _____ wi-ra-co-cha

T *mp* chas-qui-way _____ wi-ra-co-cha! chas-qui-way _____ wi-ra-co-cha! chas-qui-way _____ wi-ra-co-cha

B *mp* chas-qui-way _____ wi-ra-co-cha! chas-qui-way _____ wi-ra-co-cha! chas-qui-way _____ wi-ra-co-cha

29 *p*

TOMS *p*

T.B. *p*

RIDE

MAR. *mp*

32 *mf* chas-qui-way _____ wi-ra-co-cha chas-qui-way _____ wi-ra-co-cha chas-qui-way _____ wi-ra-co-cha

A *mf* chas-qui-way _____ wi-ra-co-cha chas-qui-way _____ wi-ra-co-cha chas-qui-way _____ wi-ra-co-cha

T *mf* chas-qui-way _____ wi-ra-co-cha chas-qui-way _____ wi-ra-co-cha chas-qui-way _____ wi-ra-co-cha

B *mf* chas-qui-way _____ wi-ra-co-cha chas-qui-way _____ wi-ra-co-cha chas-qui-way _____ wi-ra-co-cha

32 *mf*

TOMS *mp*

T.B. *mp*

RIDE *mp*

MAR. *mf*

35

S chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

A *mp* chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

T chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

B chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

35 *mp* *8va*

TOMS

T.B.

RIDE

MAR.

37 *crescendo*

S chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

A *f* *crescendo* chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

T *crescendo* chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha chas-qui-

B *crescendo* chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

37 *8va*

TOMS

T.B.

RIDE

MAR.

39

S chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

A chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

T way wi-ra-co-cha chas-qui-way wi-ra-co-cha chas-qui-

B chas-qui-way wi-ra-co-cha chas-qui-way wi-ra-co-cha

39

TOMS

T.B.

RIDE

MAR.

41

S chas-qui-way wi-ra-co-cha chas-qui-way!

A chas-qui-way wi-ra-co-cha wi-ra-co-cha!

T way wi-ra-co-cha chas-qui-way!

B chas-qui-way wi-ra-co-cha wi-ra-co-cha!

41

TOMS

T.B.

RIDE

MAR.

44

S

A

T

B

may-pin kan - ki ha - wa - pi - chu? ha - wa - pi - chu may-pin kan - ki ha - wa - pi - chu ha - wa - pi - chu

may-pin kan - ki uk - hu - pi -

f

f

mp

TOMS

T.B.

RIDE

MAR.

p

46

S

A

T

B

may-pin kan - ki llan-thu - pi - chu llan-thu -

may-pin kan - ki phu - yu - pi - chu phu - yu - pi - chu?

chu? uk - hu - pi - chu may-pin kan - ki uk - hu - pi - chu uk - hu - pi - chu may-pin kan - ki uk - hu - pi -

may-pin kan - ki ha - wa - pi - chu ha - wa - pi - chu may-pin kan - ki ha - wa - pi - chu ha - wa - pi - chu

f

f

mp

p

simile

p

simile

TOMS

T.B.

RIDE

MAR.

48

S
pi - chu? may-pin kan - ki llan-thu-pi - chu llan - thu - pi - chu

A
may-pin kan - ki phu-yu - pi - chu phu - yu - pi - chu may-pin kan - ki phu-yu - pi - chu

T
8 chu uk - hu - pi - chu may-pin kan - ki uk - hu - pi - chu uk - hu - pi - chu

B
may-pin kan - ki ha - wa - pi - chu ha - wa - pi - chu may-pin kan - ki ha - wa - pi - chu ha - wa - pi - chu

48

TOMS

T.B.
simile

RIDE
mp

MAR.

50

S
ff chas-qui-way wi - ra - co - cha!

A
ff chas-qui-way wi - ra - co - cha!

T
8 *ff* chas-qui-way wi - ra - co - cha!

B
ff chas-qui-way wi - ra - co - cha!

50

TOMS
ff

T.B.
ff

RIDE
ff

MAR.
ff

Start with 1, or a few, singers and add others gradually. Pitches change (*glissando*) in a non-synchronized way.

The musical score is divided into two systems, each starting at measure 52. The first system features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), a piano accompaniment, and percussion (TOMS, T.B., RIDE, MAR.). The vocal parts begin with a soft (*p*) glissando on the syllable "oh". The Tenor part includes a recited section: "SOLO recitado: 'Señor wiracocha'". The piano accompaniment and percussion enter at measure 52. The second system starts at measure 59. The vocal parts continue with glissandos on "oh". The Alto part includes a recited section: "SOLO: '¿dónde estás?'". The Tenor part includes a recited section: "SOLO: 'Señor wiracocha'". The piano accompaniment and percussion continue with their respective parts.

64 "¿dónde estás?"

S

A

T

B

"¡recíbeme!"

oh

oh

64

TOMS

T.B.

RIDE

MAR.

68 "¡recíbeme!"

S

A

T

B

68

TOMS

T.B.

RIDE

MAR.

72

S

A

T *mp*
8 chas-qui-way _____ wi-ra-co - cha!

B

72

TOMS

T.B.

RIDE

MAR.

75

S

A *mp*
chas-qui-way _____ wi-ra-co - cha!

T

B *mf*
chas-qui-way _____ wi-ra-co - cha!

75

TOMS

T.B.

RIDE

MAR.

78 *f*

S may-pin kan - ki ha - wa - pi - chu ha - wa - pi - chu

A *f*
may-pin kan - ki ha - wa - pi - chu ha - wa - pi - chu

T *mf*
chas-qui - way _____ wi - ra - co - cha! chas-qui - way _____ wi - ra - co - cha

B chas-qui - way _____ wi - ra - co - cha! chas-qui -

78 *mp*

TOMS

T.B. *mp*

RIDE

MAR. *mp*

80 *f*

S chas-qui - way _____ wi - ra - co - cha may-pin kan - ki ha - wa - pi - chu ha - wa - pi - chu

A *f*
chas-qui - way _____ wi - ra - co - cha chas-qui - way _____ wi - ra -

T *f* *ff*
chas-qui - way _____ wi - ra - co - cha chas-qui - way _____ wi - ra - co - cha

B *f*
way _____ wi - ra - co - cha chas-qui - way _____ wi - ra - co - cha

80 *mf*

8^{sub}

TOMS *mf*

T.B. *mf*

RIDE

MAR. *mf*

82 *ff*
 S chas - qui - way wi - ra - co - cha
 A *ff*
 co - cha chas-qui - way
 T *f*
 may-pin kan - ki ha - wa - pi - chu ha - wa - pi - chu
 B *ff*
 chas-qui - way wi - ra - co - cha

82 *f* *ff*

TOMS *f*
 T.B. *f*
 RIDE *f*
 MAR. *f*

84 *fff*
 S chas-qui-way wi - ra - co - cha!
 A *fff*
 chas-qui-way wi - ra - co - cha!
 T *fff*
 chas-qui-way wi - ra - co - cha!
 B *fff*
 chas-qui-way wi - ra - co - cha!

84 *ff* *sf*

TOMS *ff* *sf*
 T.B. *ff* *sfz*
 RIDE *f* *sf*
 MAR. *sf*

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TOMS DE CONCIERTO

Misterioso (♩ = 95)

The score is written for a piano in 4/4 time. It consists of eight staves of music. The first staff begins with a dynamic of *ff* and a triplet of eighth notes. The second staff continues with a triplet of eighth notes and a dynamic of *p*. The third staff features a dynamic of *mp* and a half note. The fourth staff shows a dynamic change from *mf* to *f*. The fifth staff starts with a dynamic of *f* and includes a *ff* dynamic. The sixth staff begins with a dynamic of *p* and a tempo change to ♩ = 76. The seventh and eighth staves continue with a dynamic of *mp*.

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TEMPLE BLOCKS

Misterioso (♩=95)

1 4/4 *ff* 6

8 3 *p* 3

15 *mp* 3 4

22 *f*

26 *ff* =76 2

31 *p* *mp*

34

37

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40 *f*

43 *ff* 3

47 *p* simile

49 *ff*

51 $\text{♩} = 70$ 6 *p*

59 2 3

67 2

72 3

78 *mp* *mf*

81 *f*

84 *ff* *sfz*

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PLATILLO RIDE

Misterioso ($\text{♩} = 95$)

6

3

6

15 *mp* 3

22 *f* 3 *ff*

27 $\text{♩} = 76$ *mp*

34

39 *f*

43 *ff* 4 *mp*

50 *ff* $\text{♩} = 70$ 2 *p*

55 2 *p* 2

63 2

72 2

80 *f* *f sf*

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MARACAS

Misterioso (♩=95)

12

22

29

34

39

44

51

62

68

74

78

82

sf *mp* *p* *mp* *mf* *f* *ff* *mp* *mf* *f* *sf*

5 2 2 3 3 2 3 6 2

simile

♩=95

♩=76

♩=70

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