

Si se calla el cantor

Arreglo: Julián Núñez Olías

Mercedes Sosa

Bandurria 1
mf *mp*

Bandurria 2
mf *mp*

Laud
mf *mp*

Guitarra A
mf *mp*

Guitarra
mf *mp*
La 7^a.....
Re m.....
Mi 7^a.....
La m.....

Bajo
mf *mp*

La # M..... Mi m..... Mi 7^a..... La m.

10

Si se ca llael can tor.....

ca la la

The musical score consists of six staves. The first staff is the vocal line, starting with a measure of rest followed by notes for the lyrics 'Si se ca llael can tor.....'. The notes for 'ca la la' are marked with accents and triplets. The second staff is a guitar accompaniment, featuring a series of triplets and accents. The third and fourth staves show chordal accompaniment with notes and stems. The fifth staff shows chord diagrams for 'Lam' and 'La m.....'. The sixth staff is a bass line with notes and stems. Dynamics include *mp* and *mf*.

vi..... da..... por que la 15 da la mis ma vi..... daes te aun

sempre legato

Mi 7ª

can..... to.....

Si se ca llael can tor..... 20

mue re dees

The musical score is arranged in six staves. The top staff is the vocal line, featuring lyrics: "can..... to..... Si se ca llael can tor..... 20 mue re dees". The second and third staves provide piano accompaniment with various note values and slurs. The fourth staff shows chord voicings with vertical lines and dots. The fifth staff shows chord voicings with the lyrics "La m....." and "Lam.....". The bottom staff is a bass line with notes and rests.

pan..... to..... laes pe ran za la luz..... y laale gri gr **25**.....

The image shows a musical score for six staves. The top staff contains the lyrics: "pan..... to..... laes pe ran za la luz..... y laale gri gr **25**.....". The score includes various musical notations such as treble clefs, key signatures (one sharp), and time signatures. Performance markings include "sempre legato" on the fourth staff and "V" (accents) above notes in the second, third, and fifth staves. There are also triplets and slurs throughout the piece. A large, diagonal watermark "Partituras Creadas Por Julián Núñez Olías" is overlaid on the score.

Si se ca llaelcan tor..... se quedan so.....los.....los hu

mil..... des go rrio nes de los dia..... rios..... Los o 35 ros..... dei

The musical score consists of seven staves. The top staff is the vocal line with lyrics. The second and third staves are the right and left hands of the piano, respectively, featuring triplets and slurs. The fourth staff shows the piano accompaniment with dynamic markings *mp* and *mf*. The fifth staff contains vocal lyrics: "Re m.....". The sixth staff contains piano accompaniment with dynamic markings *mp* and *mf*, and vocal lyrics: "Mi 7^a.....", "La m.....", and "Re m.....". The seventh staff is a single-line piano accompaniment with dynamic markings *mp* and *mf*. A large watermark "Partituras Creadas por Julián Núñez Olías" is overlaid diagonally across the page.

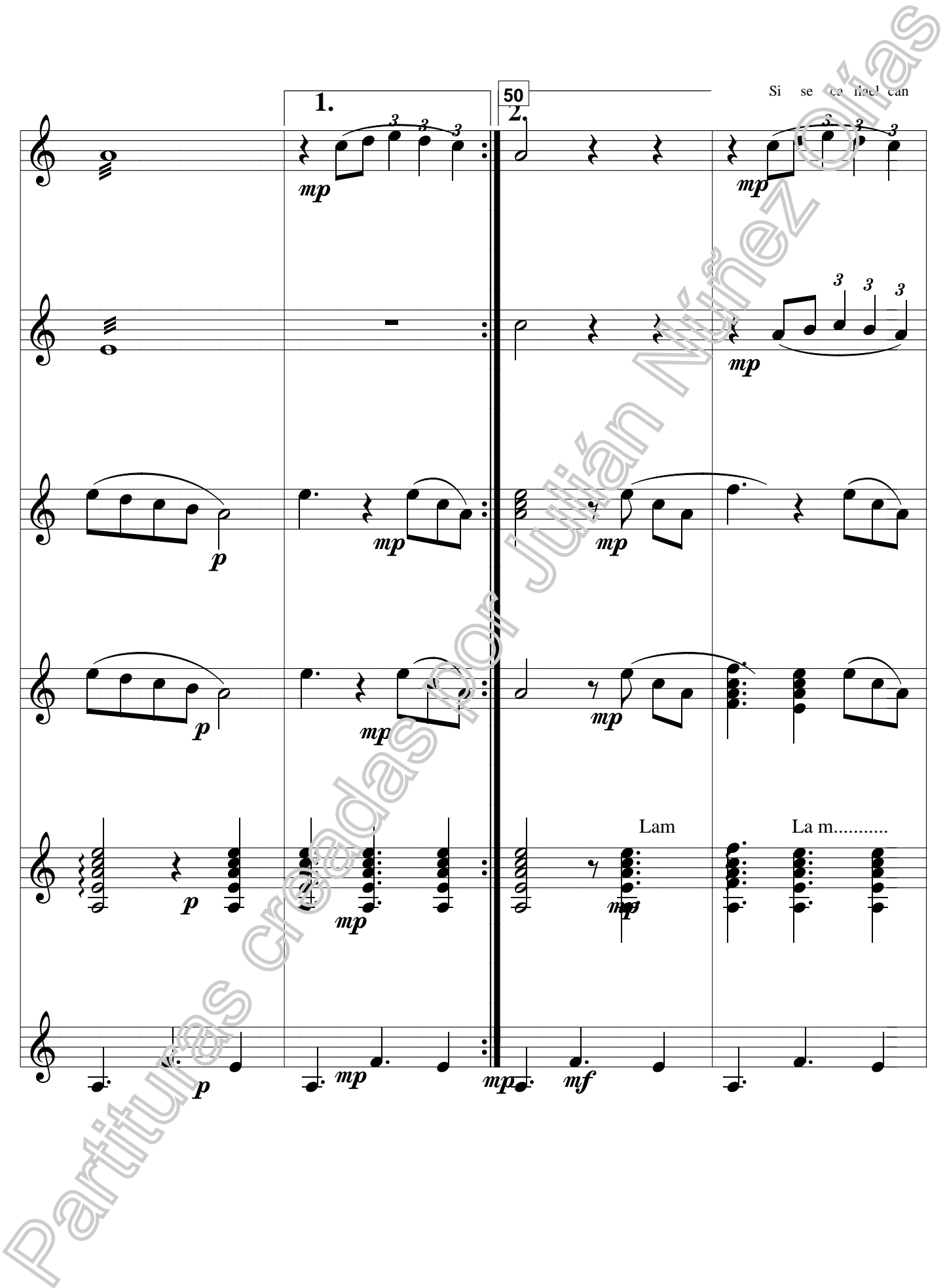
puer..... to se persig..... nan..... Quien ha bra de lu char....

The musical score consists of six staves. The top three staves are vocal lines, each starting with a forte (*f*) dynamic and transitioning to mezzo-forte (*mf*). They feature triplets of eighth notes and are marked with accents. The lyrics are: "puer..... to se persig..... nan..... Quien ha bra de lu char....". The bottom three staves are guitar accompaniment. The first two staves use a treble clef and contain chords with accents and triplets. The third staff uses a bass clef and contains a melodic line with triplets. Dynamics include *f* and *mf*. The score concludes with a fermata on the final note of the bottom staff.

The musical score consists of six staves. The first two staves feature vocal lines with lyrics. The first staff has three triplet markings (3) over the notes. The second staff also has three triplet markings (3). The third and fourth staves are piano accompaniment, with the third staff showing a crescendo leading to a *mp* dynamic. The fifth and sixth staves are piano accompaniment, with the fifth staff showing a *mp* dynamic. The bottom staff is a single-line accompaniment with a *mp* dynamic. The score is marked with a large watermark: 'Partituras Creadas Por Julián Núñez Olías'.

The image shows a musical score for six staves, covering measures 45 through 48. The notation is as follows:

- Staff 1:** Treble clef, key signature of one sharp (F#). Measures 45-48 contain quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 2:** Treble clef, key signature of one sharp (F#). Measures 45-48 contain quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 3:** Treble clef, key signature of one sharp (F#). Measures 45-48 contain eighth notes beamed in pairs, with a slur over the entire phrase: G4-A4, B4-C5, D5-E5, F#5-G5.
- Staff 4:** Treble clef, key signature of one sharp (F#). Measures 45-48 contain eighth notes beamed in pairs, with a slur over the entire phrase: G4-A4, B4-C5, D5-E5, F#5-G5.
- Staff 5:** Treble clef, key signature of one sharp (F#). Measures 45-48 contain chords: G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5.
- Staff 6:** Treble clef, key signature of one sharp (F#). Measures 45-48 contain quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.



Si se cae el can

1.

50
2.

Lam La m.....

tor.....

ca lla la vi.....

da.....

55

The image shows a musical score for six staves. The top staff is the vocal line with lyrics: "tor..... ca lla la vi..... da.....". The lyrics are split across the staves. The first staff has "tor.....", the second and third have "ca lla la", and the fourth and fifth have "vi..... da.....". The sixth staff has a final "da.....".

Each of the six staves has the instruction "ritardando molto" written below it. The first three staves (vocal and two piano parts) feature triplets of eighth notes with accents. The fourth and fifth staves (piano accompaniment) feature chords and arpeggiated patterns. The sixth staff (bass line) features a simple melodic line.

There is a large, diagonal watermark across the page that reads "Partituras Creadas Por Julián Núñez Olías".

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Bandurria 1

mf mp

T 0 1 0 | 3 1 0 | 0 1 0 | 1
A
B

5

mf f mf f mf

T
A 4 4 1 3 0 1 | 3 3 0 1 3 0 | 2 1 0 | 3
B

10 Si se calla el cantor..... ca lla la

mp

T
A 1 3 0 3 1 | 0 | 0 1 0
B

vi..... da..... por que la 15 da la mis ma vi..... daes to don

mp

T
A 0 | 0 0 0 | 0 0 0 0 | 0 3 1 0
B

can..... to..... Si se ca llael can tor..... 20 muc re dees

T 0
A 3
B 1 3 0 3 1 0

pan..... to..... laes pe ran za la luz..... y laale gri

T 0
A 0
B 0 0 0 0 0 3 1 0

25 gri..... a..... Si se ca llael can tor..... se que dan

T 0
A 3
B 3 0 1 0 3 1 3 3 0

so..... los..... 30 los hu mil..... des go rrio nes de los

T 3 1
A 1 3 0 0 0
B 1 0 0 3

dia..... rios..... Los o **35** e ros..... del puer..... to se per

Musical notation for measures 33-35. The treble clef staff shows a melody with a slur over measures 33-35. Dynamics include *mp*, *mf*, and *f*. The guitar tablature below shows fret numbers for strings T, A, and B.

T									
A	3	1						0	1
B			3	3	3	3			0 3 1

sig..... nan..... Quien ha bra de lu char..... **40** por su sa

Musical notation for measures 36-40. The treble clef staff shows a melody with a slur over measures 36-40. Dynamics include *mf*. The guitar tablature below shows fret numbers for strings T, A, and B.

T	0								
A		1							
B			1	3	0	3	1		

la..... rio..... RECITADO

Musical notation for measures 41-44. The treble clef staff shows a melody with a slur over measures 41-44. Dynamics include *mp*. The guitar tablature below shows fret numbers for strings T, A, and B.

T									
A	1					0	1	0	
B		3							3 1

45

Musical notation for measures 45-48. The treble clef staff shows a melody with a slur over measures 45-48. The guitar tablature below shows fret numbers for strings T, A, and B.

T									
A		1	3						
B				3	0	1	2	3	3

1. 50

mp Si se ca llael can tor.....

mp ritardando molto

T 1 3 0 3 1 : 1 3 0 3 1 0

A

B

ci la vi..... da..... 55

T 0 3 0 3 1

A

E

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Bandurria 2

mf mp

T
A 3 4 3 1 4 3 3 4 3 1 4
B

5

mf f mf

T
A 2 2 4 1 3 4 1 1 3 4 1 3 0
B

10

mp

T
A 4 1 3 1 4 3 1 3 1
B

15

mp

T
A 2 2 2 1 0 2 2 2 1 0 3 2
B

20

T
A
B

1 1 3 0 1 0 3 1 1 0 3

T
A
B

3 2 2 1 4 2 2 1 0 3 2

25

T
A
B

1 1 3 0 1 0 3 0 0 0 0

30

T
A
B

1 0 3 0 3 2 2 3 2 2 2

35

T											
A	0	3									
B			3	3	0	0	1	3	1	0	3

40

T													
A	1	3											
B			3	0	1	0	3	0			2	2	2

T											
A	0	1									
B			1	3	1	0					3

45

T										
A										
B	2	4	1	3	3	3	3	3	3	3

1. 50
2.

mp ritardando molto

T
A
B

3 0 1 0 1

55

T
A
B

1 0 1 0 3

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Laud

mf *mp*

T							
A	3	1	1	4	3	2	0 3
B							

5

mf *f* *mf* *f* *mf* *f* *mf*

T							
A	4	4	3	3	2	1 3	2 3
B							

10

mp

T							
A	0	1 3	1	0 1 3	1	0 1 3	1 0 1 3
B							

15

T							
A	3 0 2	0	3 0 2	0 3 0 2	0 3 0 2	0	3 0 2
B							

20

T 0 1 0 1 3 4 1 3 1 3

A 1 3 1

B 3

T 0 3 0 2 0 3 0 2 0 3 0 2 0 3 0 2

A 3 0 2

B 2

25

T 0 1 0 1 1 0 3 1 0 1 2 3 2 3 4

A 1 0 3

B 3

30

T 3 1 3 1 1 3 0 3 0 2 0 3 0 2 0 3 0 2

A 3 1 3 1

B 2

35

T
A
B

0 3 0 2 3 2 3 0 1 1 1 1 3 0 3 1

40

T
A
B

0 1 0 1 3 0 0 1 3 1 0 0 2

T
A
B

3 3 0 2 3 1 3 3 1 3 3 4 0 1 3 3 0 2 3

45

T
A
B

3 0 1 3 1 3 0 3 0 1 3 2 3 0 1 3 1 0 1 2 0 1 3 0 3 1 0 3

1. 50

mp *mp* ritardando molto

T 0 0 1 3 : 0 1 3 1 0 1 3 0 1 3

A

B

55

T 0 0 3 0 3 4

A

B

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Guitarra A

mf *mp*

T 3 2 3 2
A 2 0 2 0
B 0 0 2 0

5

mf *f* *mf* *f* *mf* *f* *mf*

T 1 3 1 3
A 3 3 2 2
B 3 2 2 2

10

mp

T 0 1 2 1
A 2 2 1 2
B 2 2 2 2

15

sempre legato

T 0 3 0 3
A 2 1 3 0
B 2 2 2 2

20

T
A
B

sempre legato

T
A
B

25

T
A
B

30

T
A
B

35 Re m.....

mp mf f

T 0 2 4 1 2 1 2 0 2 2 3 3 3 3 3 3 3

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

40

mf

T 0 0 0 0 0 0 0

A 2 2 2 2 2 2 2

B 6 6 6 6 6 6 6

mp

T 0 0 0 0 2 2 1 3 1 3 0 1 2 3 0 1 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 2 2 3 2 3 2 3 2 2 2 2 2 2

45

p

T 3 1 2 1 3 0 2 0 1 3 1 2 0 1 3 1 0 1 3 0 3 1 0 2

A 2

B 0

1. 50

mp *mp* ritardando molto

T	0	0	1	2	2	0	1	2	1	0	0	1	2	0	0	1	2
A																	
B																	

55

T	0	0	0
A	3	3	3
B	2		

Partituras creadas por Julián Núñez Olías

La m..... 20 Lam.....

25 Sol 7^a.....

Do M..... 30 Mi 7^a.....

1. 50

mp Lam La m..... La m.....

mp *mp* *ritardando molto*

T	0	0	0	:	0	1	0	0	0	0	0
A	2	2	2	:	2	2	2	2	2	2	2
B	0	0	0	:	0	0	0	0	0	0	0

Mi 7^a 55

ritardando molto

T	0	0	0				
A	2	2	2				
B	2	2	2				

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Bajo de Guitarra

5

T												
A												
B	4	4	4	0	0	0	2	2	3	3	3	

5

10

T												
A												
B	1	3	0	0	2	3	4	3	2	0	3	2

10

15

T												
A												
B	0	3	2	0	3	2	0	3	2	0	3	2

15

T												
A												
B	2	3	2	2	3	2	2	3	2	2	3	2

35

Musical notation for system 35. The treble clef staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics are marked as *mp*, *mf*, and *f*. The guitar TAB staff shows fret numbers: 0, 3, 2, 0, 3, 2, 0, 0, 3, 2, 0.

40

Musical notation for system 40. The treble clef staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics are marked as *mf*. The guitar TAB staff shows fret numbers: 0, 3, 2, 0, 3, 2, 2, 0, 2, 0, 0, 0.

Musical notation for system 41. The treble clef staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics are marked as *mp*. The guitar TAB staff shows fret numbers: 0, 3, 2, 4, 4, 4, 0, 0, 0, 3, 3, 2.

45

Musical notation for system 45. The treble clef staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics are marked as *p*. The guitar TAB staff shows fret numbers: 1, 1, 0, 3, 2, 2, 3, 2, 0, 3, 2.

1. 50

2.

mp *mp* *mf* ritardando molto

T
A
B 0 3 2 :| 0 3 2 0 3 0 3 2

55

T
A
B 0 3 2 2 0

Si se calla el cantor

**Si se calla el cantor calla la vida
porque la vida, la vida misma es todo un canto**

**Si se calla el cantor, muere de espanto
la esperanza, la luz y la alegría.**

**Si se calla el cantor se quedan solos
los humildes gorriones de los diarios,
los obreros del puerto se persignan
quién habrá de luchar por su salario.**

HABLADO

**Que ha de ser de la vida si el que canta
no levanta su voz en las tribunas
por el que sufre, por el que no hay
ninguna razón que lo condene a andar sin manta**

--0--

**Si se calla el cantor muere la rosa
de que sirve la rosa sin el canto
debe el canto ser luz sobre los campos
iluminando siempre a los de abajo.**

**Que no calle el cantor porque el silencio
cobarde apaña la maldad que oprime,
no saben los cantores de agachadas
no callarán jamás de frente al crimen.**

HABLADO

**Que se levanten todas las banderas
cuando el cantor se plante con su grito
que mil guitarras desangren en la noche
una inmortal canción al infinito.**

--0--

.....Si se calla el cantor,, calla la vida.

