

# ***The Bread of Everyone***

**for alto saxophone, vibraphone, and guitar  
(jazz electric or amplified classical guitar)**

**(2008)**

**The Bread of Everyone (2008)** was written at the request of ----- and is dedicated to him.

## **Performance Notes:**

+ on Alto Saxophone indicates slap tongue; on Guitar, muted notes or “guitar pizzicato.”

An “X” through a note on vibraphone indicates a dead stroke’ when over a parenthetic note, it indicates an approximate position to mute a previously played note. An “X” used as a notehead only occurs during the sung portions of the work and indicate words to be spoken, not sung. Where a whisper is indicated, it should be a “stage whisper;” that is, a whisper that carries well.

For Guitar, Roman numerals indicate strings on which harmonics are to be played, I being the topmost string, VI being the low E string. Circled Arabic numerals indicate fret numbers from which certain chords should be fingered.

The guitar part may be played on either a classical guitar amplified with an air microphone (probably the best combination) or a hollow-body jazz electric (such as a Gibson Wes Montgomery). The guitar vocal line needs amplification as well. The amplification in both cases is only just what is necessary to facilitate projection and balance with saxophone and vibraphone. The sound of a *f* or *p* dynamic is what may be produced on saxophone and vibraphone, guitar amplification matching those levels.

The mallets indicate are to be hard vibes mallets. If a good set of rubber- or not-too-hard plastic-headed mallets are available, those should be used in preference to yarn wound hard mallets. Where the butt end of the mallet appears, the rattan or shaft of the mallet is to be used top play the notes as long as the mallet is inverted. Where arrows going in opposite directions appear, the rattan is to be lightly brushed across the vibraphone bar indicated in an agitated manner. Pedal indications should be strictly observed to control resonance.

In general, and always in the  $\downarrow = 80$  sections, the alto saxophone should use no vibrato whatever. Light vibrato may be used as an expressive device in other areas, particularly in the ending,  $\downarrow = 66$  section but, again, only discretely and lightly.

## **The Song text and performance practice:**

Como Tú (1975)

Por Roque Dalton (Used by permission of the publisher, La Letras, Mexico City, Mexico)

Yo como tú  
amo el amor,  
la vida,  
el dulce encanto de las cosas  
el paisaje celeste de los días de enero.

También mi sangre bulle  
y río por los ojos  
que han conocido el brote de las lágrimas.  
Creo que el mundo es bello,  
que la poesía es como el pan,  
de todos.

Y que mis venas no terminan en mí,  
sino en la sangre unánime  
de los que luchan por la vida,  
el amor,  
las cosas,  
el paisaje y el pan,  
la poesía de todos.

Like You  
By Roque Dalton  
(Translated by composer)

Like you I  
love love, life, the sweet smell  
of living, the clear light of our  
land in January days.

And my blood rises  
and I laugh through eyes  
that have known the beginnings of tears.  
I know the world is beautiful  
and that poetry, like bread, is for everyone.

And that my veins don't end in me  
but in the unanimous blood  
of those who struggle for life,  
love,  
little things,  
land and bread,  
the poetry of everyone.

The sung guitar line is not meant to sound cultivated. A Ton Jobim or similar kind of breathy, non-cultivated sound is what is sought, or a folk-like presentation suitable to the simplicity and beauty of the text itself.. I'd suggest the guitarist could practically mumble the text breathily into a microphone so that they need not worry about projecting. Also, they can sing the line an octave lower and/or use head voice as much (or as little) as they like. A pop, not counter-tenor, sound, though, is to be preferred. Unless the guitarist is a practiced singer of folk music to their own accompaniment, however, amplification is strongly advised. The guitarist should note that the chords during the song are simple bar or easy-to-find chords that should facilitate learning the notes and words. Finally, the "duet" with the vibraphone should be sung in the manner of a back-up and solo vocal, the vibraphonist singing back-up. The vibraphone singing need not be amplified.

### **General Performance Note:**

The progression, clearly, is from the very assertive duet between alto saxophone and guitar to the guitar duet with himself at the end of the piece. The vibraphone sound at first should be brittle and dry, rather like a very percussively played guitar, the alto saxophone having a hard-edged vocal quality that blares over the vibraphone. The percussive entrance of the guitar begins the motion to the harmonically simple, though not-tonal, folk setting of Roque Dalton's poem. The progression must appear to be the most natural kind of motion in the world, the saxophone becoming the literal human voice and the vibraphone softening to become the guitar chords.

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for David Wright

# The Bread of Everyone

for alto saxophone, vibraphone, and guitar  
(jazz electric or amplified classical guitar)

Lewis Nielson (2008)  
text: Roque Dalton (1975)

$\text{♩} = 80$

Harsh, non vib

Alto Saxophone

Alto Saxophone staff 1: Treble clef, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. A dynamic marking of *ff* is placed below the first measure. The line continues with a half note D5, a quarter note E5, and a quarter note F5.

Vibraphone

Vibraphone staff 1: Treble clef, 2/4 time signature. The staff contains a complex rhythmic accompaniment with chords and triplets. A dynamic marking of *ff* is placed below the first measure. The staff includes several triplet markings (3) and quintuplet markings (5).

Guitar

Guitar staff 1: Treble clef, 2/4 time signature. The staff is mostly empty, with a few notes in the first measure.

Alto Sax

Alto Sax staff 2: Treble clef, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. A dynamic marking of *ff* is placed below the first measure. The line continues with a half note D5, a quarter note E5, and a quarter note F5. A diamond marker with the number 4 is placed above the first measure. A triplet marking (3) is placed above the eighth notes A4 and B4.

Vibes

Vibes staff 2: Treble clef, 2/4 time signature. The staff contains a complex rhythmic accompaniment with chords and triplets. A dynamic marking of *ff* is placed below the first measure. The staff includes several triplet markings (3) and quintuplet markings (5).

Alto Sax

Alto Sax staff 3: Treble clef, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. A dynamic marking of *ff* is placed below the first measure. The line continues with a half note D5, a quarter note E5, and a quarter note F5. A diamond marker with the number 9 is placed above the first measure. A triplet marking (3) is placed above the eighth notes A4 and B4. A quintuplet marking (5) is placed above the half note D5.

Vibes

Vibes staff 3: Treble clef, 2/4 time signature. The staff contains a complex rhythmic accompaniment with chords and triplets. A dynamic marking of *ff* is placed below the first measure. The staff includes several triplet markings (3) and quintuplet markings (5).

Alto Sax

Vibes

14

14

Alto Sax

Vibes

18

18

*ff*

*ff*

*ff*

Alto Sax

Vibes

21

21

*f*

Alto Sax

Vibes

25

25

*mp*

*ff*

*f*

Reo. \* Reo. \*

Alto Sax 31

Alto Sax staff 31: Musical notation for Alto Saxophone, measures 31-34. Includes a triplet of eighth notes in measure 31 and a triplet of eighth notes in measure 34. The key signature has two flats and the time signature is 2/4.

Vibes 31

Vibes staff 31: Musical notation for Vibraphone, measures 31-34. Features a complex rhythmic pattern with triplets and quintuplets. The key signature has two flats and the time signature is 2/4.

Gtr 31

Gtr staff 31: Musical notation for Guitar, measures 31-34. Includes a 7-fingered scale starting in measure 33, marked with *f* and *ff*. A "Bend string" instruction is present in measure 34. The key signature has two flats and the time signature is 2/4.

Alto Sax 35

Alto Sax staff 35: Musical notation for Alto Saxophone, measures 35-38. Features a dynamic crescendo from *p* to *f* across the measures. The key signature has two flats and the time signature is 2/4.

Vibes 35

Vibes staff 35: Musical notation for Vibraphone, measures 35-38. Includes a triplet in measure 35 and a *mf* dynamic marking in measure 37. The key signature has two flats and the time signature is 2/4.

Alto Sax 40

Alto Sax staff 40: Musical notation for Alto Saxophone, measures 40-43. Features a dynamic crescendo from *p* to *mf*. The key signature has two flats and the time signature is 2/4.

Vibes 40

Vibes staff 40: Musical notation for Vibraphone, measures 40-43. Includes a *mf* dynamic marking in measure 40 and a *f* dynamic marking in measure 42. A "Ped." instruction is present in measure 40. The key signature has two flats and the time signature is 2/4.

Alto Sax 45

Alto Sax staff 45: Musical notation for Alto Saxophone, measures 45-48. Features a dynamic crescendo from *mp* to *f* and a *mp* dynamic marking at the end. The key signature has two flats and the time signature is 2/4.

Vibes 45

Vibes staff 45: Musical notation for Vibraphone, measures 45-48. Includes a *mp* dynamic marking in measure 45 and a triplet in measure 47. The key signature has two flats and the time signature is 2/4.

Alto Sax

49

*f*

Staff 49-52: Alto Saxophone part. Measure 49 starts with a triplet of eighth notes. Measure 50 has a slur over a quarter note and an eighth note. Measure 51 has a slur over a quarter note and an eighth note. Measure 52 has a slur over a quarter note and an eighth note. Dynamics include *f*.

Vibes

49

*f*

Staff 49-52: Vibraphone part. Measure 49 has a triplet of eighth notes. Measure 50 has a slur over a quarter note and an eighth note. Measure 51 has a slur over a quarter note and an eighth note. Measure 52 has a slur over a quarter note and an eighth note. Dynamics include *f*.

Alto Sax

53

Staff 53-55: Alto Saxophone part. Measure 53 has a slur over a quarter note and an eighth note. Measure 54 has a slur over a quarter note and an eighth note. Measure 55 has a slur over a quarter note and an eighth note.

Vibes

53

Staff 53-55: Vibraphone part. Measure 53 has a triplet of eighth notes. Measure 54 has a slur over a quarter note and an eighth note. Measure 55 has a slur over a quarter note and an eighth note. Dynamics include *f*.

Gtr

53

*ff* *mf*

Staff 53-55: Guitar part. Measure 53 has a *ff* dynamic. Measure 54 has a *mf* dynamic. Measure 55 has a *mf* dynamic.

Alto Sax

56

Staff 56-58: Alto Saxophone part. Measure 56 has a slur over a quarter note and an eighth note. Measure 57 has a slur over a quarter note and an eighth note. Measure 58 has a slur over a quarter note and an eighth note.

Vibes

56

Staff 56-58: Vibraphone part. Measure 56 has a slur over a quarter note and an eighth note. Measure 57 has a slur over a quarter note and an eighth note. Measure 58 has a slur over a quarter note and an eighth note.

Gtr

56

Staff 56-58: Guitar part. Measure 56 has a slur over a quarter note and an eighth note. Measure 57 has a slur over a quarter note and an eighth note. Measure 58 has a slur over a quarter note and an eighth note.



60

Alto Sax

Vibes

Gtr

*f*

*mf*

9

5

65

Alto Sax

Vibes

Gtr

*mp<sup>espr</sup>*

*mp*

3

5

3

5

6

3

70

Alto Sax

Vibes

Gtr

*meno mosso* ♩ = 72

*mf*

*mp*

*pp* *p*

*mf*

*mf* *ff* *mf* *mf*

V, VI

III

6

3

Alto Sax

76

Alto Sax staff 76: Treble clef, 3/8 time signature. Measures 1-4. Dynamics: *f*, *mp*, *mf*. Includes a triplet of eighth notes in measure 3 and a 5-3 slur in measure 4.

Vibes

76

Vibes staff 76: Treble clef, 3/8 time signature. Measures 1-4. Dynamics: *mp*. Includes a 7-fingered run in measure 1, a 5-fingered run in measure 2, and a 3-fingered run in measure 4. A circled chord is shown in measure 4. A dashed line with a star and 'Red.' is below.

Gtr

76

Gtr staff 76: Treble clef, 3/8 time signature. Measures 1-4. Dynamics: *mp*. Includes a 6-fingered run in measure 3 and a 3-fingered run in measure 4.

Alto Sax

80

*meno mosso* ♩ = 60

Alto Sax staff 80: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *mp*, *mp*, *f*. Includes a 7-fingered run in measure 1, a 3-fingered run in measure 2, and a 3-fingered run in measure 4.

Vibes

80

Vibes staff 80: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *p*, *mf*. Includes a long sustained note in measure 1 and a 3-fingered run in measure 4. A dashed line with a star and 'Red.' is below.

Gtr

80

Gtr staff 80: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *mf*, *mf*, *f*, *p*, *mf*. Includes a 3-fingered run in measure 2, a 7-fingered run in measure 3, and a 7-fingered run in measure 4.

Alto Sax

85

Alto Sax staff 85: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *mf*, *f*, *mp*, *f*, *mp*. Includes a 9-fingered run in measure 1, a 9-fingered run in measure 2, and a 3-fingered run in measure 4.

Vibes

85

Vibes staff 85: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *mf*, *f*. Includes a 3-fingered run in measure 2 and a glissando in measure 4. A dashed line with a star and 'Red.' is below.

Gtr

85

Gtr staff 85: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *f*, *f*. Includes a 7-fingered run in measure 1 and a 5-fingered run in measure 3.

Alto Sax 88

espressivo

9

Vibes 88

*mf*

6

gliss

5

3

Reo. - - - - - Reo. - - - - - \*

Gtr 88

*mf*

II

V

II

Alto Sax 91

*mf*

*mp*

*mf*

9

Vibes 91

*p*

*mp*

*mf*

*mp*

3

7

5

Reo. - - - - - Reo. - - - - - \*

Gtr 91

*mf*

3

Alto Sax 93

*f*

*p*

*mp*

9

Vibes 93

*mp*

*mf*

*mp*

*p*

*p*

gliss

gliss

gliss

gliss

3

3

Reo. - - - - - Reo. - - - - - \*

Gtr 93

*f*

*mf*

*mp*

6

7

gliss

5

3

3

Alto Sax 97

Musical notation for Alto Saxophone, measures 97-103. Includes triplets and a 5-measure phrase.

Vibes 97

Musical notation for Vibraphone, measures 97-103. Includes dynamics: *f*, *mf*, *f*, *mf*, *p*, *mp*, *mp*, *p*. Includes a 7-measure phrase and a 3-measure phrase. Includes a *Reo.* (pedal) marking.

Gtr 97

Musical notation for Guitar, measures 97-103. Includes dynamics: *mp*, *mf*, *mp*. Includes triplets.

Alto Sax 104

Musical notation for Alto Saxophone, measures 104-108. Includes a 3-measure phrase.

Vibes 104

Musical notation for Vibraphone, measures 104-108. Includes dynamics: *p*, *mp*, *p*, *p*. Includes a 9-measure phrase and a 3-measure phrase. Includes a *Reo.* (pedal) marking.

Gtr 104

Musical notation for Guitar, measures 104-108. Includes dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mp*. Includes a 5-measure phrase and a 3-measure phrase.

Alto Sax 109

Musical notation for Alto Saxophone, measures 109-115. Includes dynamics: *f*, *mf*, *mf*, *f*, *p*, *f*, *mf*. Includes a 3-measure phrase.

Vibes 109

Musical notation for Vibraphone, measures 109-115. Includes dynamics: *mp*, *mf*, *mp*, *f*. Includes a 3-measure phrase and a 3-measure phrase. Includes a *Reo.* (pedal) marking.

Gtr 109

Musical notation for Guitar, measures 109-115. Includes dynamics: *p*, *f*, *f*. Includes a 5-measure phrase and a 5-measure phrase.

Alto Sax

115

*mp* *f*

9

9

9

*non vib*

Vibes

115

*mf* *mp*

5

5

5

Gtr

115

*mf* *mp* *mp*

6

3

3

Alto Sax

118

*mf* *mf* *mp* *p* *p* *f*

3

3

ord

Vibes

118

*mf* *mp*

5

5

Gtr

118

*mp* *mf* *ff*

3

3

6

Alto Sax

123

Vibes

123

*mp* *p* *lv.*

*Lead*

Gtr

123

*art harm*

3

3

129

Alto Sax

Alto Sax staff for measures 129-132. The music features a melodic line with slurs and dynamic markings: *ff* (measures 129-130), *pp* (measures 131-132), and *mf* (measures 131-132).

Vibes

129

Vibes staff for measures 129-132. The music features a rhythmic accompaniment with slurs and dynamic markings: *mf* (measures 129-130), *f* (measure 131), and *p* (measures 131-132). A *Reo.* (Reed) marking is present in measure 132.

Gtr

129

Gtr staff for measures 129-132. The music features a melodic line with slurs and dynamic markings: *mf* (measures 129-130) and *mf* (measures 131-132).

Alto Sax

133

$\text{♩} = 80$

Alto Sax staff for measures 133-136. The music features a melodic line with slurs, accents, and dynamic markings: *p* (measures 133-134), *f* (measures 134-135), *mf* (measures 135-136), *p* (measures 136-137), *p* (measures 137-138), *f mp* (measures 138-139), *f mp* (measures 139-140), and *p* (measures 140-141). *ord* (order) markings are present in measures 138 and 140.

Vibes

133

Vibes staff for measures 133-141. The music features a rhythmic accompaniment with slurs and dynamic markings: *f* (measures 133-134), *mp* (measures 134-135), *mp* (measures 135-136), *f* (measures 136-137), *f* (measures 137-138), *mf* (measures 138-139), and *mp* (measures 139-141).

Gtr

133

Gtr staff for measures 133-141. The music features a melodic line with slurs and dynamic markings: *f* (measures 133-134), *f* (measures 135-136), *f* (measures 137-138), and *f* (measures 139-141).

Alto Sax

139

Alto Sax staff for measures 139-141. The music features a melodic line with slurs and dynamic markings: *ff* (measures 139-140), *f* (measures 140-141), *mf* (measures 141-142), *mp* (measures 142-143), *mp* (measures 143-144), and *p* (measures 144-145). A *pp* (pianissimo) marking is present in measure 145.

Vibes

139

Vibes staff for measures 139-145. The music features a rhythmic accompaniment with slurs and dynamic markings: *mp* (measures 139-140), *f* (measures 140-141), *p* (measures 141-142), *mf* (measures 142-143), *f* (measures 143-144), and *mf* (measures 144-145). A *Reo.* (Reed) marking is present in measure 145.

Gtr

139

Gtr staff for measures 139-145. The music features a melodic line with slurs and dynamic markings: *mf* (measures 139-140), *mf* (measures 140-141), *ff* (measures 141-142), *mp* (measures 142-143), and *ff* (measures 143-145). *sva* (sustained) markings are present in measures 139 and 140.

Alto Sax 145

*p* *mf* *p* *f*

Detailed description: This staff shows the Alto Saxophone part for measure 145. It begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. A triplet of eighth notes (C5, B4, A4) is followed by another triplet (G4, F4, E4). The piece concludes with a quarter note G4. Dynamics range from piano (p) to forte (f).

Vibes 145

*f* *mp* *f*

Detailed description: This staff shows the Vibraphone part for measure 145. It features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. A triplet of eighth notes appears at the end of the measure. Dynamics range from forte (f) to mezzo-piano (mp).

Gtr 145

*mp* *f* *ff* *mp* *f* *mf* *mp* *mf* *f*

Detailed description: This staff shows the guitar part for measure 145. It includes a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from mezzo-piano (mp) to fortissimo (ff).

Alto Sax 150

*mp* *p* *mf* *mp*

Detailed description: This staff shows the Alto Saxophone part for measure 150. It consists of a long, flowing melodic line with a wide intervallic leap. Dynamics range from mezzo-piano (mp) to piano (p).

Vibes 150

Detailed description: This staff shows the Vibraphone part for measure 150. It features a series of chords, some with triplet rhythms. Dynamics range from mezzo-piano (mp) to forte (f).

Gtr 150

*mp* *f*

Detailed description: This staff shows the guitar part for measure 150. It includes a sixteenth-note run and other rhythmic patterns. Dynamics range from mezzo-piano (mp) to forte (f).

Alto Sax 154

*p*

Detailed description: This staff shows the Alto Saxophone part for measure 154. It features a long, sustained melodic line. The dynamic is piano (p).

Vibes 154

*mf* *ff*

Detailed description: This staff shows the Vibraphone part for measure 154. It includes chords and rhythmic patterns, ending with a triplet. Dynamics range from mezzo-forte (mf) to fortissimo (ff).

Gtr 154

*ff* *mf* *ff*

Detailed description: This staff shows the guitar part for measure 154. It includes a sixteenth-note run and other rhythmic patterns. Dynamics range from fortissimo (ff) to mezzo-forte (mf).

Red.---

158

♩ = 66

Alto Sax

Alto Sax staff for measures 158-162. The staff shows a melodic line starting with a dynamic of *mf*, which increases to *ff* by measure 160. A slur covers measures 158-160, and a fermata is placed over the final note of measure 160. The time signature changes from 3/4 to 4/4 and back to 3/4.

Vibes

Vibes staff for measures 158-162. The staff shows a sustained chord in measure 158, followed by a melodic line starting in measure 160 with a dynamic of *p*. A slur covers measures 160-162. A fermata is placed over the final note of measure 160. The time signature changes from 3/4 to 4/4 and back to 3/4. A dashed line with a star symbol indicates a *Legatissimo* section.

Gtr

Gtr staff for measures 158-162. The staff shows a melodic line starting in measure 160 with a dynamic of *mf*. A slur covers measures 160-162. A fermata is placed over the final note of measure 160. The time signature changes from 3/4 to 4/4 and back to 3/4.

163

Alto Sax

Alto Sax staff for measures 163-167. The staff shows a melodic line starting in measure 163. The time signature changes from 3/4 to 8/8 and back to 3/4.

Vibes

Vibes staff for measures 163-167. The staff shows a melodic line starting in measure 163 with a dynamic of *mp*, which increases to *mf* in measure 164 and then *mp* in measure 165. A slur covers measures 163-167. A fermata is placed over the final note of measure 167. The time signature changes from 3/4 to 8/8 and back to 3/4.

Gtr

Gtr staff for measures 163-167. The staff shows a melodic line starting in measure 163 with a dynamic of *mp*. A slur covers measures 163-167. A fermata is placed over the final note of measure 167. The time signature changes from 3/4 to 8/8 and back to 3/4.

169

Alto Sax

Alto Sax staff for measures 169-173. The staff shows a melodic line starting in measure 169 with a dynamic of *pp*, which increases to *p* in measure 170 and then *pp* in measure 171. A slur covers measures 169-173. A fermata is placed over the final note of measure 173. The time signature changes from 3/4 to 4/4 and back to 3/4.

Vibes

Vibes staff for measures 169-173. The staff shows a melodic line starting in measure 169 with a dynamic of *mp*. A slur covers measures 169-173. A fermata is placed over the final note of measure 173. The time signature changes from 3/4 to 4/4 and back to 3/4. A dashed line with a star symbol indicates a *Legatissimo* section.

Sing

Sing staff for measures 169-173. The staff shows a vocal line starting in measure 171 with the lyrics "Yo" and "como". A slur covers measures 171-173. A fermata is placed over the final note of measure 173. The time signature changes from 3/4 to 4/4 and back to 3/4.

Gtr

Gtr staff for measures 169-173. The staff shows a melodic line starting in measure 169 with a dynamic of *p*. A slur covers measures 169-173. A fermata is placed over the final note of measure 173. The time signature changes from 3/4 to 4/4 and back to 3/4.



176

Alto Sax

Vibes

Sing

Gtr

tu a - mo - - - - el a - mor

181

Alto Sax

Vibes

Sing

Gtr

la vi da

*p*

*f*

187

Alto Sax

Vibes

Sing

Gtr

*mp*

*And.* ----- *lv.*

erl dul-ce en-can-to de las co - sas el pa-is-a-je

193

Alto Sax

Vibes

Sing

Gtr

*And.* -----

cel - es te de los di - as de e - ne - ro Tam-bién mi san-gre bu - le

199

Alto Sax

Vibes

Sing

Gtr

y ri - o por los o - jos que han co - no-ci-do el bro - te de las lá - gri-mas

205

Alto Sax

Vibes

Sing

Gtr

Cre-o que el mun - do es bel - lo

211

Alto Sax

mp

pp

Voice

Vibes

211

la po-es-i-a es co-mo el pan de to-dos

(Red.-----L.v.)

Gtr

211

217

Alto Sax

mp

Vibes

217

Pedal the slurs

mp

Sing

Gtr

217

Y que mis ve - nas no \_\_\_ ter-mi-

222

Alto Sax

Voice

Vibes

Sing

Gtr

nan en mi si-no en la san - gre u - na ni me de ;as que ;u - chan por la vi da

228

Alto Sax

Voice

Vibes

Sing

Gtr

el a - mor las co - sas el pa - i - sa - je

*p*

*p* *mp*

*(mf)*

Alto Sax

234

la po - e - si - a de to dos

Vibes

234

Ah

Sing

Gtr

234

y el pan

*mf* *mf*

*l.v.*

Alto Sax

239

Vibes

239

Gtr

239

*pp* *mp* *p*

*l.v.*

Alto Sax

Vibes

Gtr

244

244

244

*p*

*mp*

*mf*

Reo - - - - - \*

Whisper (project!)

Voice

Alto Sax

Vibes

Gtr

250

250

250

*p*

*mf*

Reo - - - - - \*

Oberlin, Ohio  
May 31, 2008  
in n D.