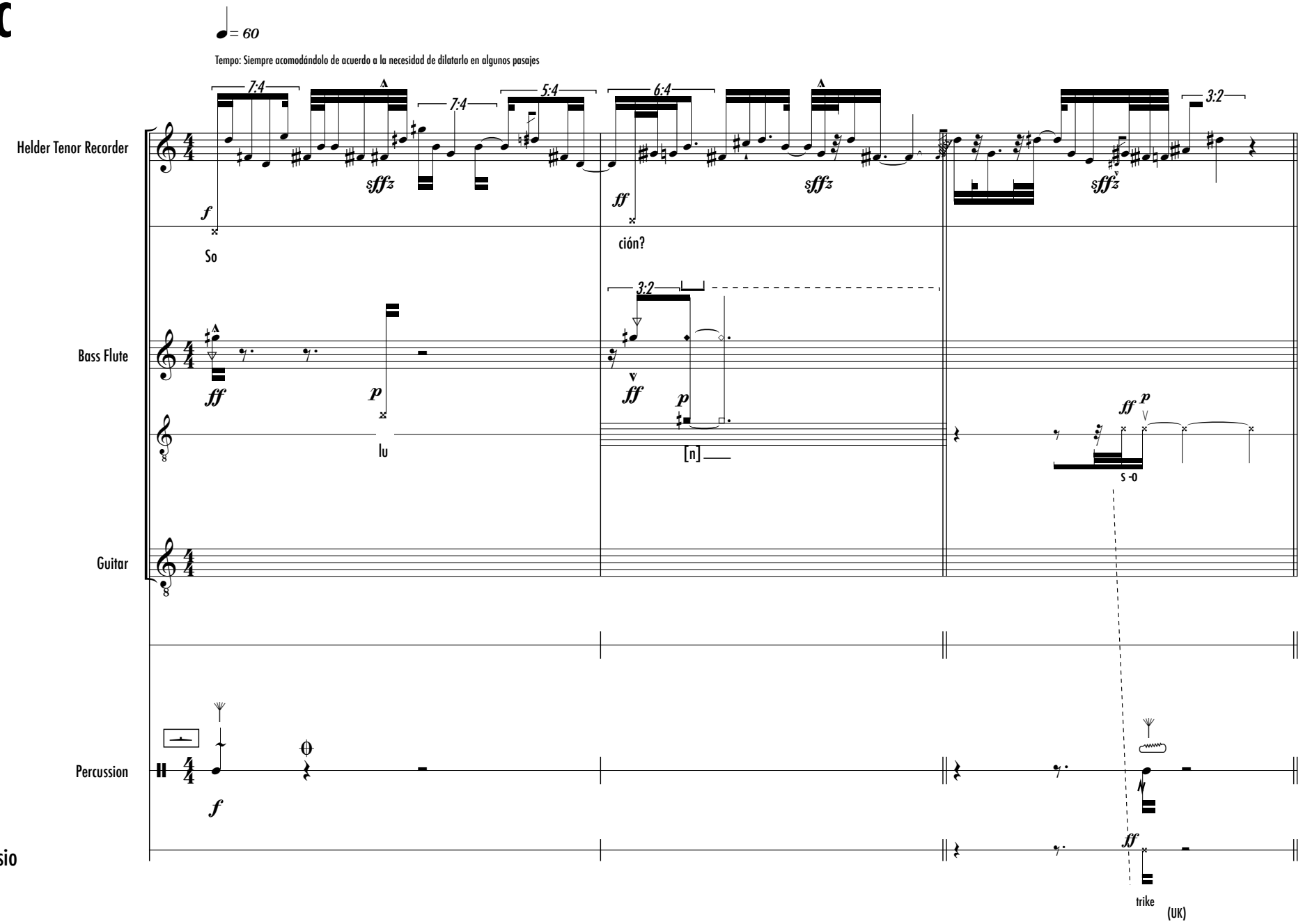
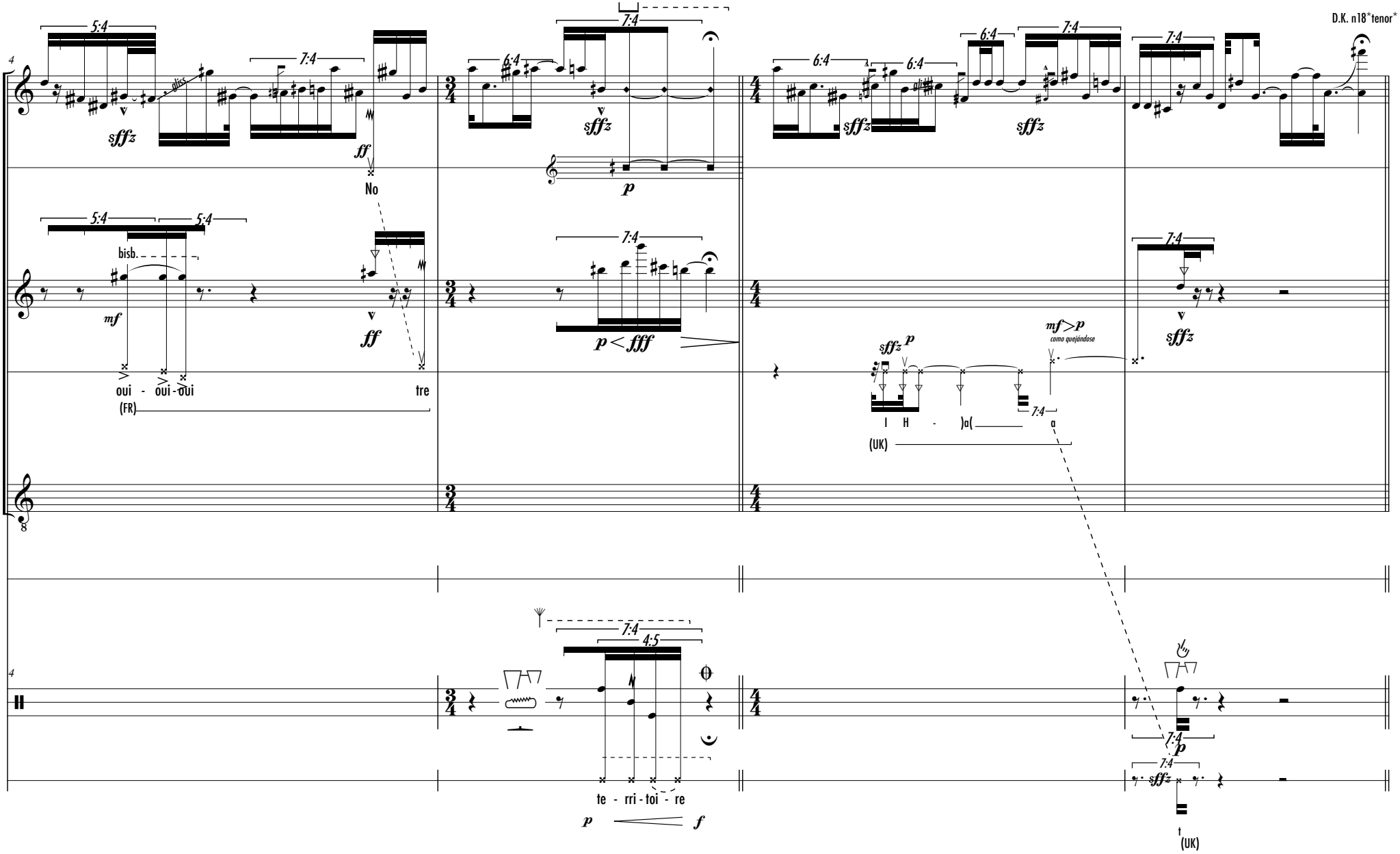
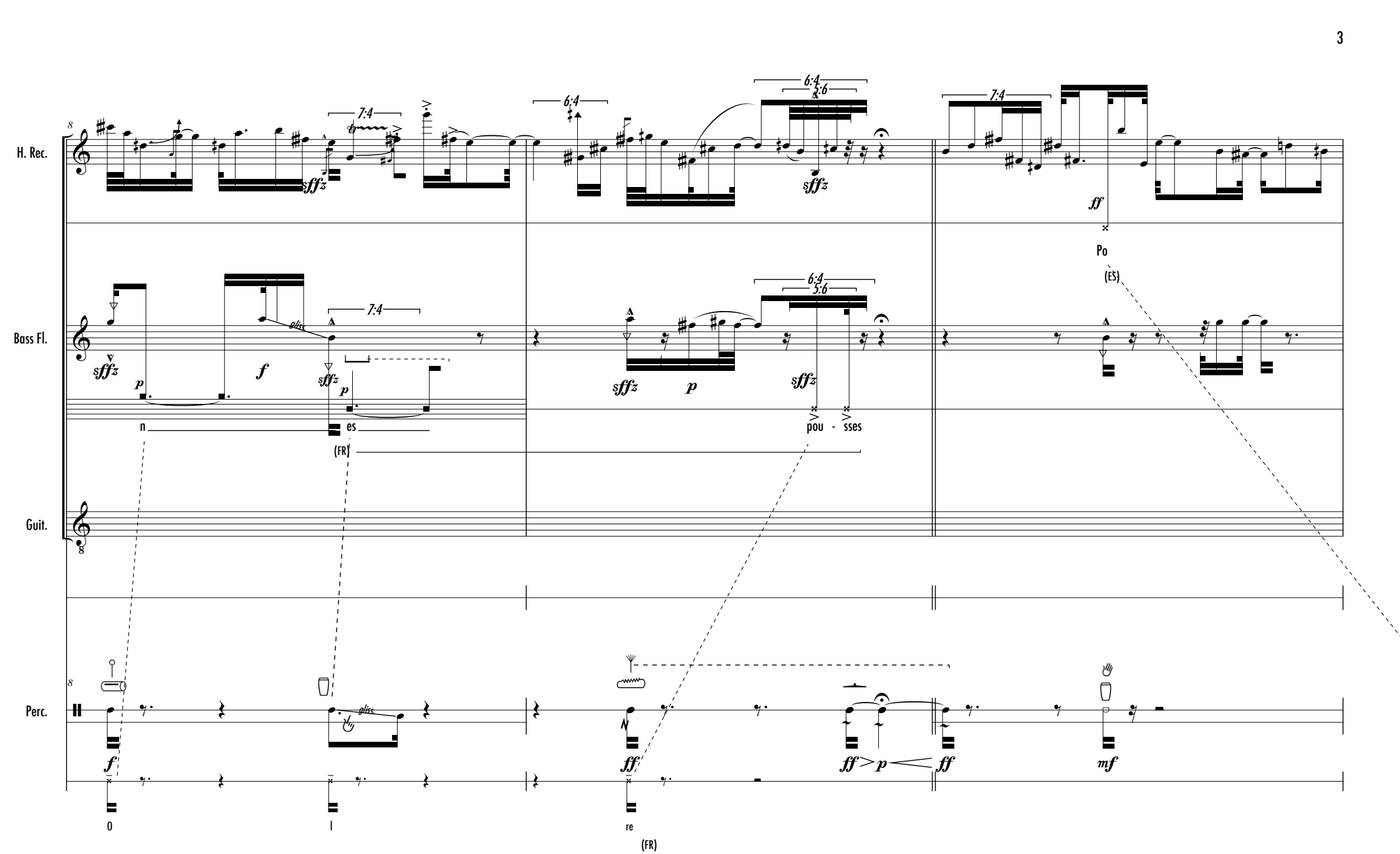
BecAvec

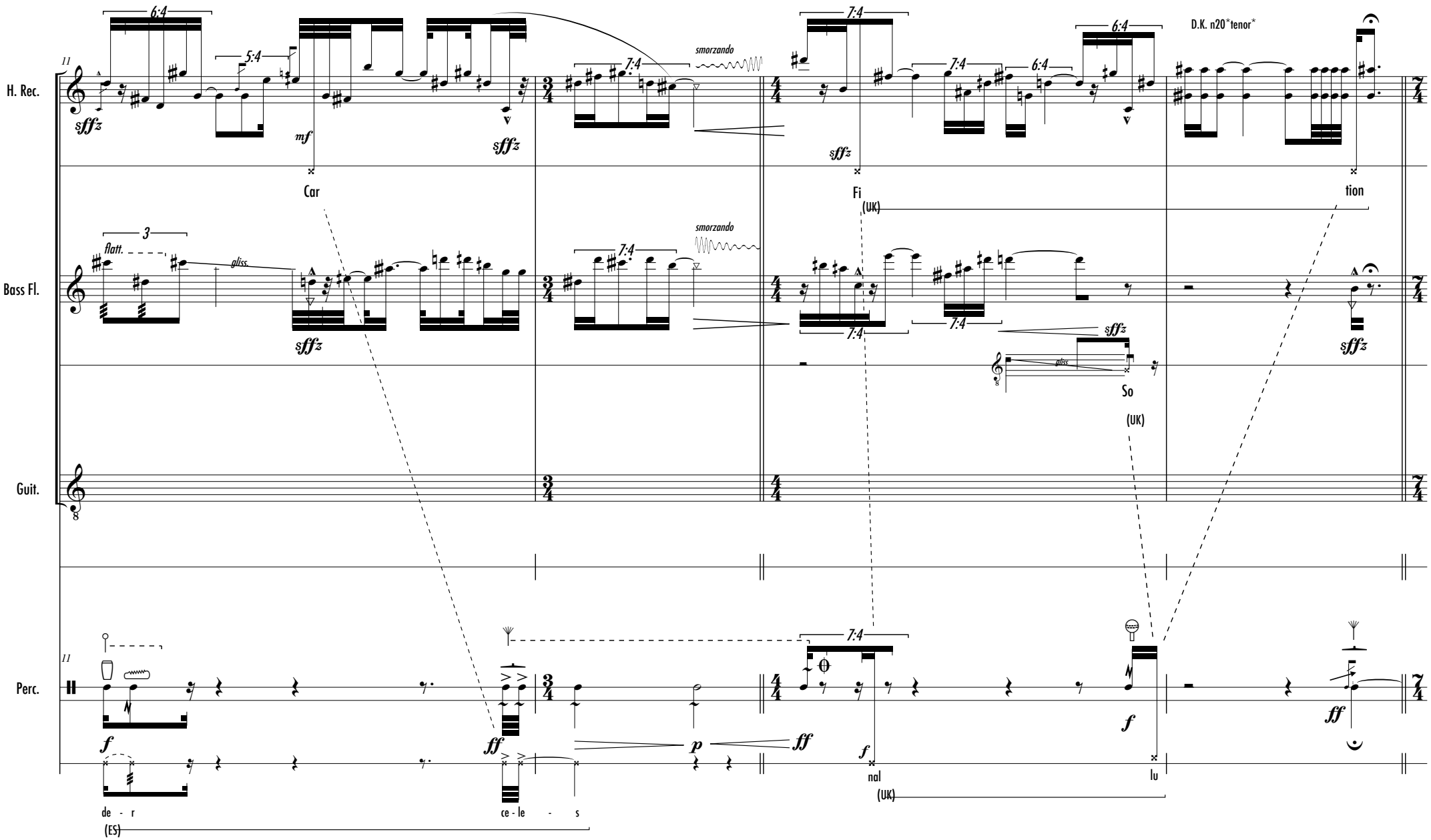


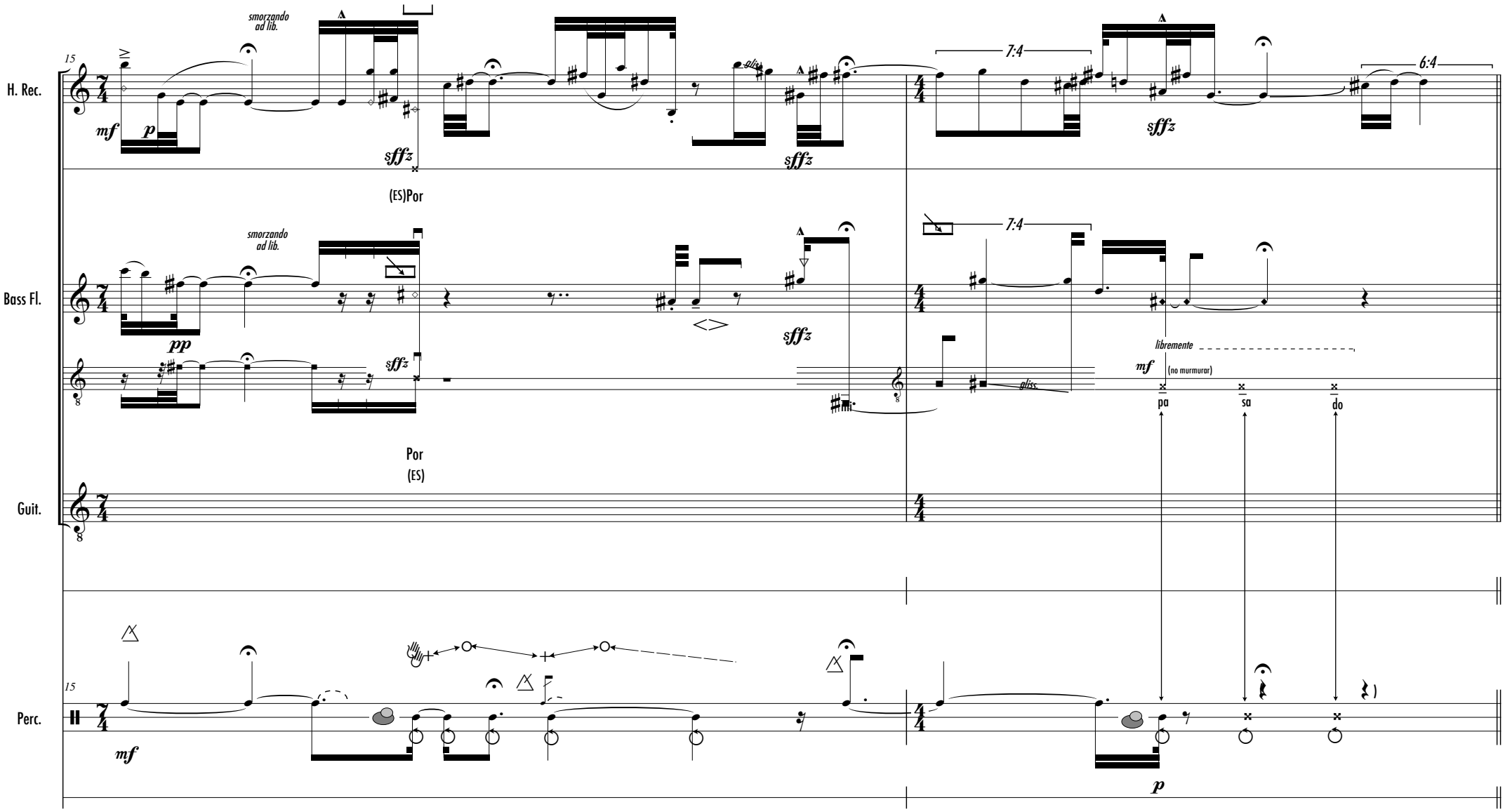
Cristian Morales Ossio
(1967 -)

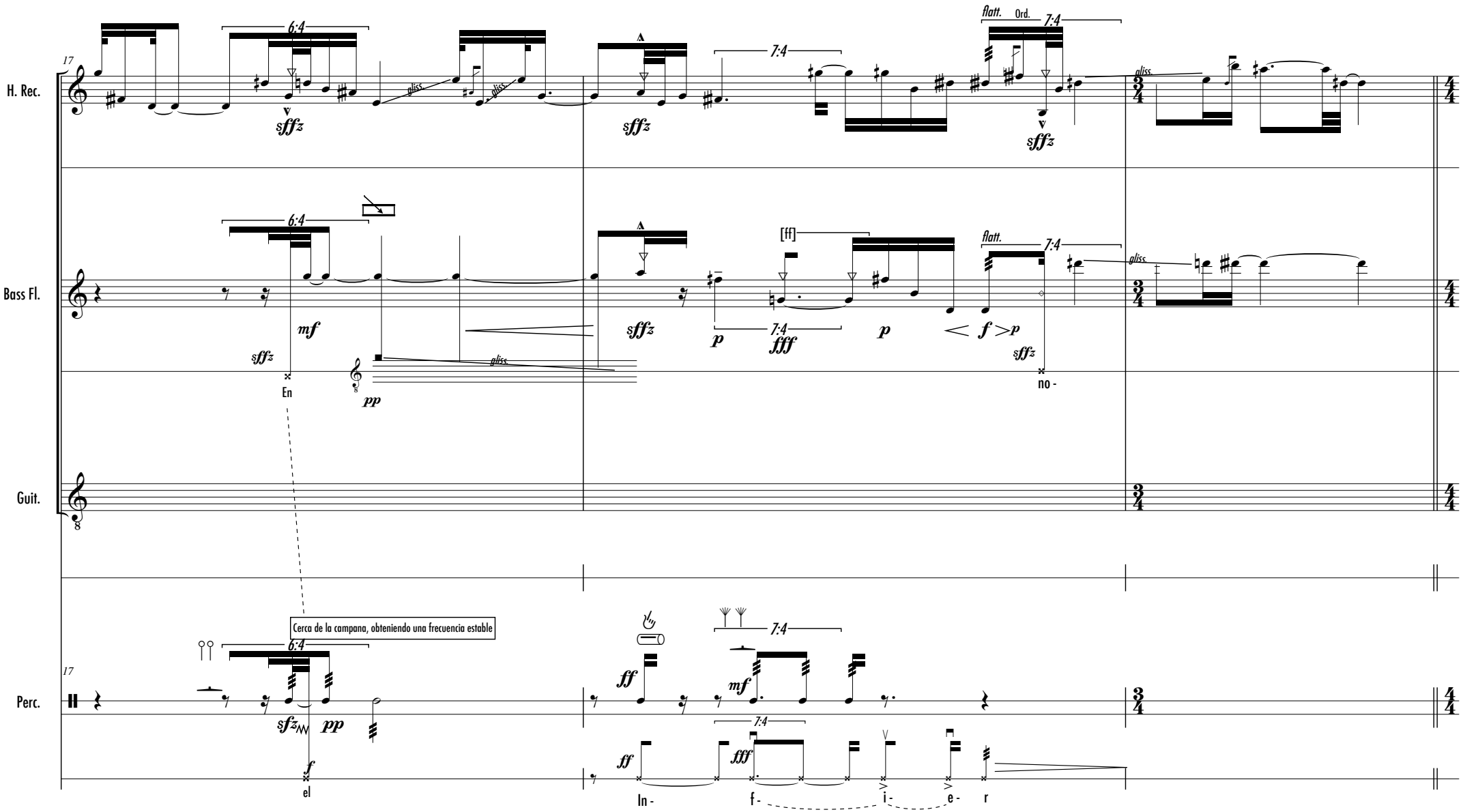
©2011

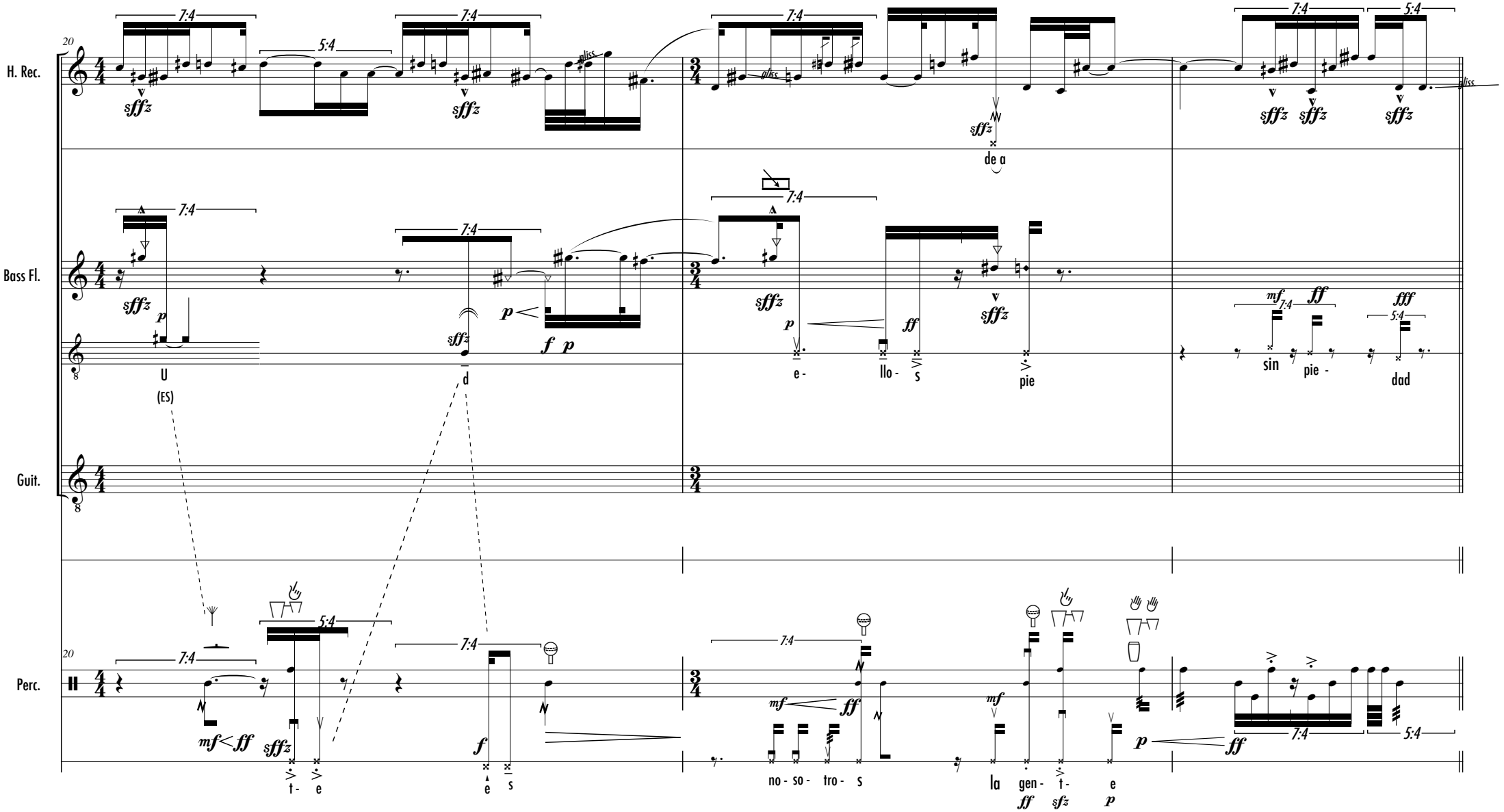

H. Rec.
Bass Fl.
Guit.
Perc.
D.K. n18*tenor*
No
bisb.
oui - oui - oui
(FR)
tre
I H -)a(a
(UK)
te - rri - toi - re
t
(UK)

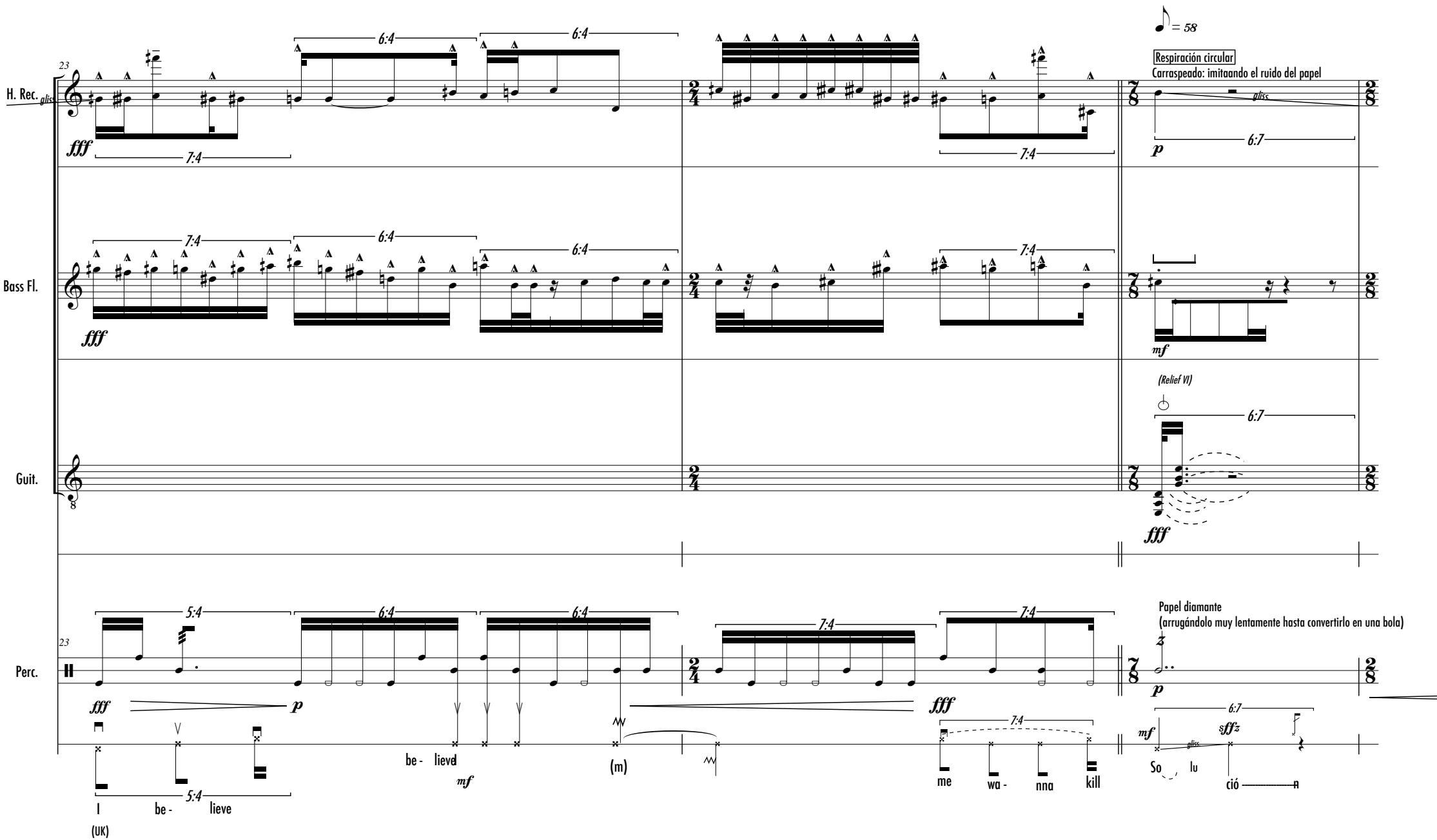

H. Rec.
Bass Fl.
Guit.
Perc.
7:4
6:4
5:6
sffz
p
f
ff
mf
gliss.
n
es
(FR)
pou - sses
Po
(ES)
0
l
re
(FR)

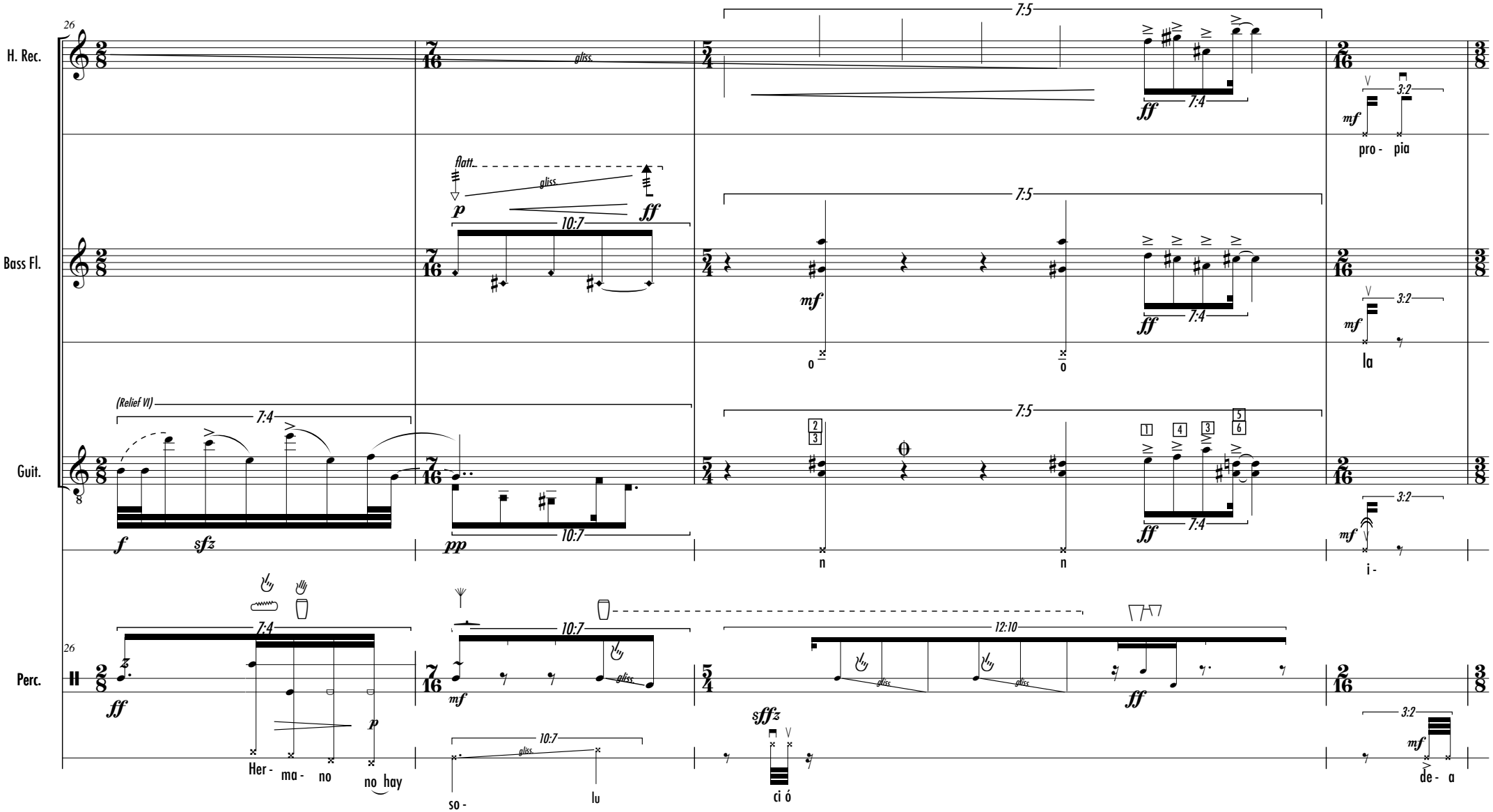

H. Rec.
Bass Fl.
Guit.
Perc.
11
6:4
5:4
7:4
smorzando
sffz
mf
Car
Fi
tion
D.K. n20*tenor*
3
flatt.
gliss.
(UK)
So
f
ff
p
de - r
ce - le - s
(ES)
nal
lu

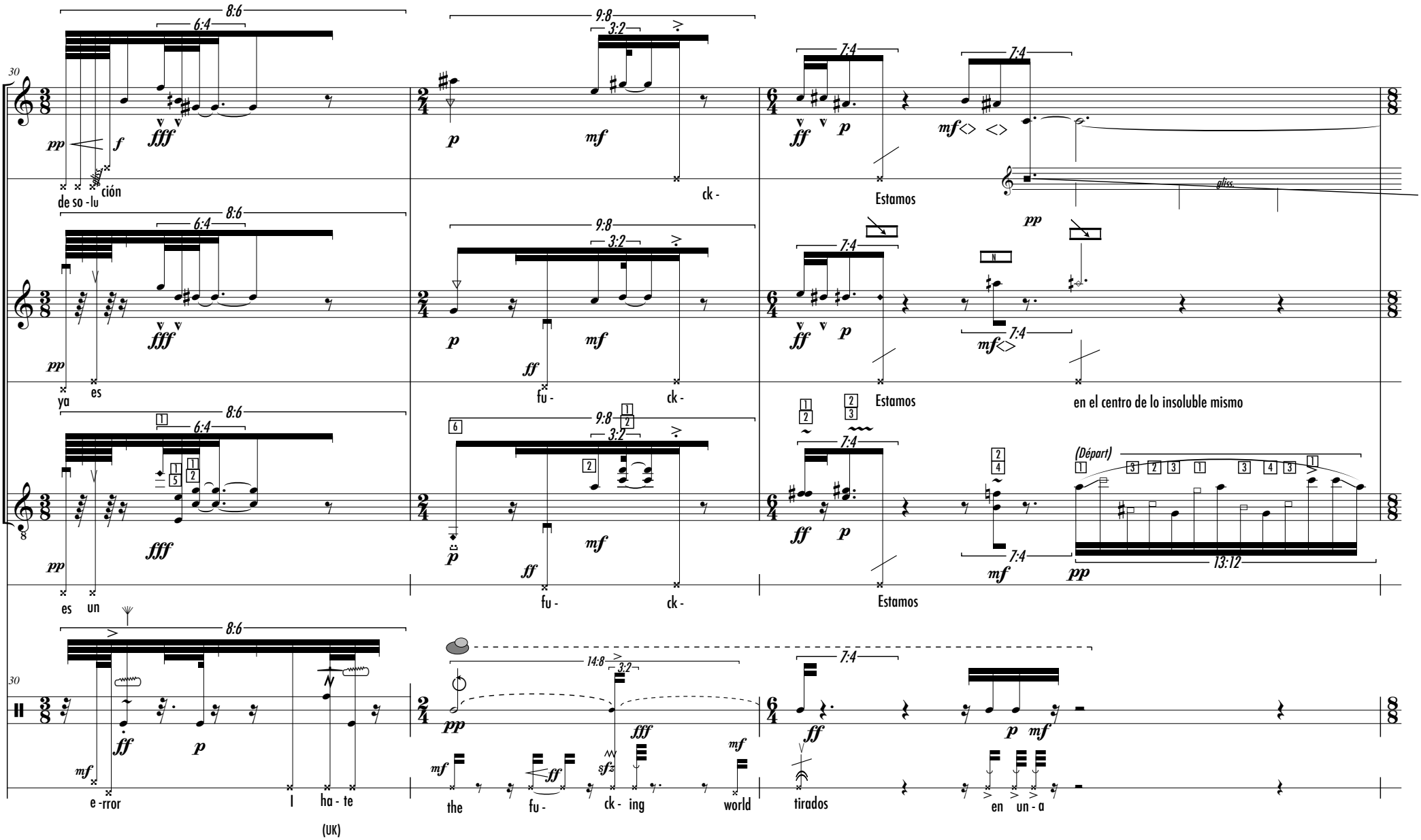

H. Rec.
Bass Fl.
Guit.
Perc.
15
smorzando
ad lib.
mf
p
sffz
(ES)Por
pp
Por
(ES)
7:4
6:4
libremente
(no murmuror)
pa
sa
do


H. Rec.
Bass Fl.
Guit.
Perc.
17
6:4
7:4
sffz
gliss
flatt.
Ord.
mf
pp
p
fff
[ff]
En
no -
Cerca de la campana, obteniendo una frecuencia estable
sfz
f
el
ff
In -
f -
i -
e -
r


H. Rec.
Bass Fl.
Guit.
Perc.
20
7:4
5:4
sffz
gliss.
de a
U
(ES)
d
e -
llo -
s
pie
sin
pie -
dad
t -
e
e
s
no - so - tro - s
la
gen -
t -
e
mf
ff
fff
f
p

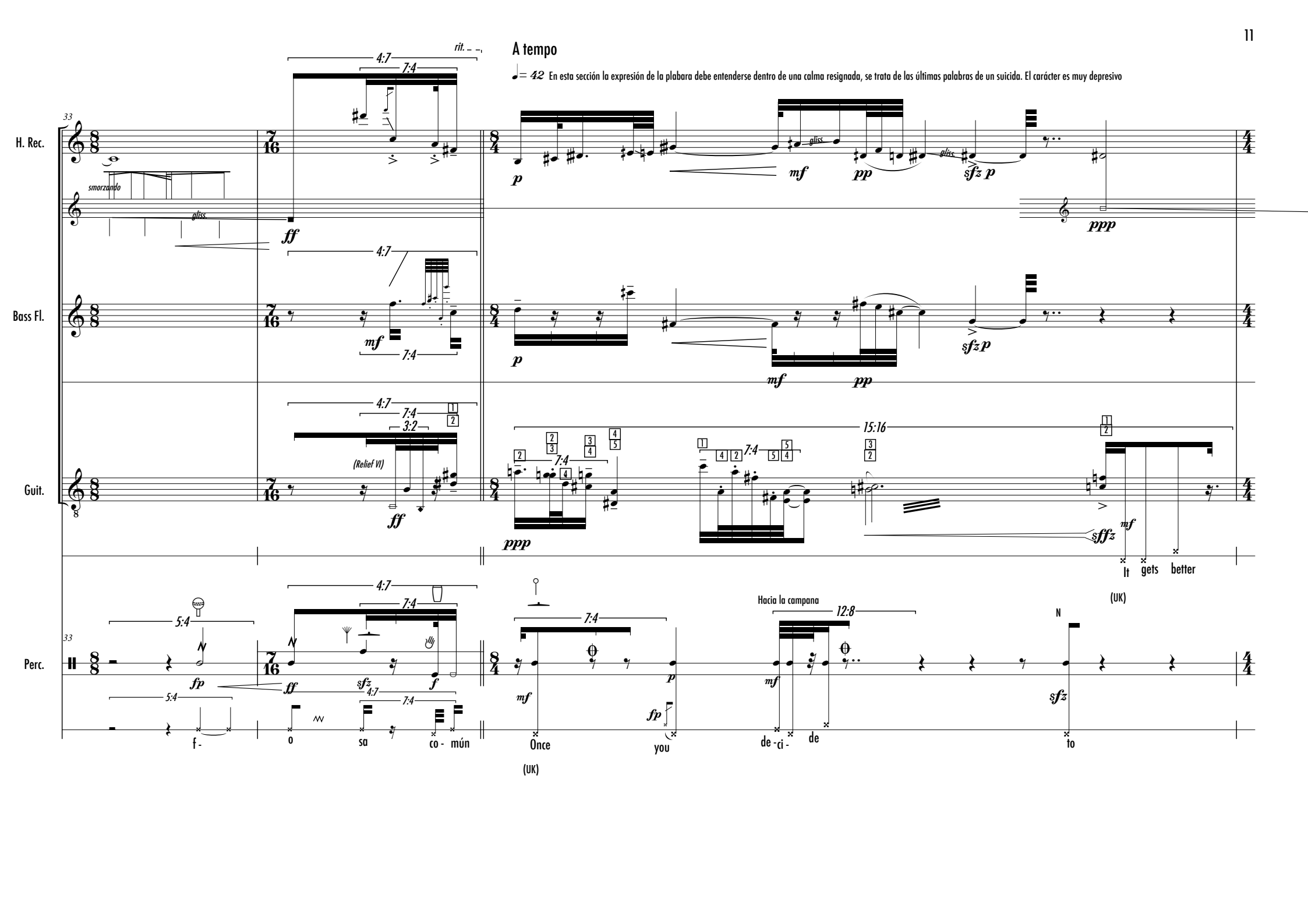

♪ = 58
23
H. Rec.
gliss.
fff
7:4
6:4
6:4
7:4
7:4
Respiración circular
Carraspeado: imitaando el ruido del papel
gliss.
p
6:7
Bass Fl.
fff
7:4
6:4
6:4
7:4
mf
Guit.
(Relief VI)
6:7
fff
Perc.
23
fff
p
5:4
6:4
6:4
7:4
7:4
fff
Papel diamante
(arrugándolo muy lentamente hasta convertirlo en una bola)
p
6:7
mf
sffz
gliss.
I be - lieve
(UK)
5:4
be - lieve
mf
(m)
me wa - nna kill
7:4
So lu ció n

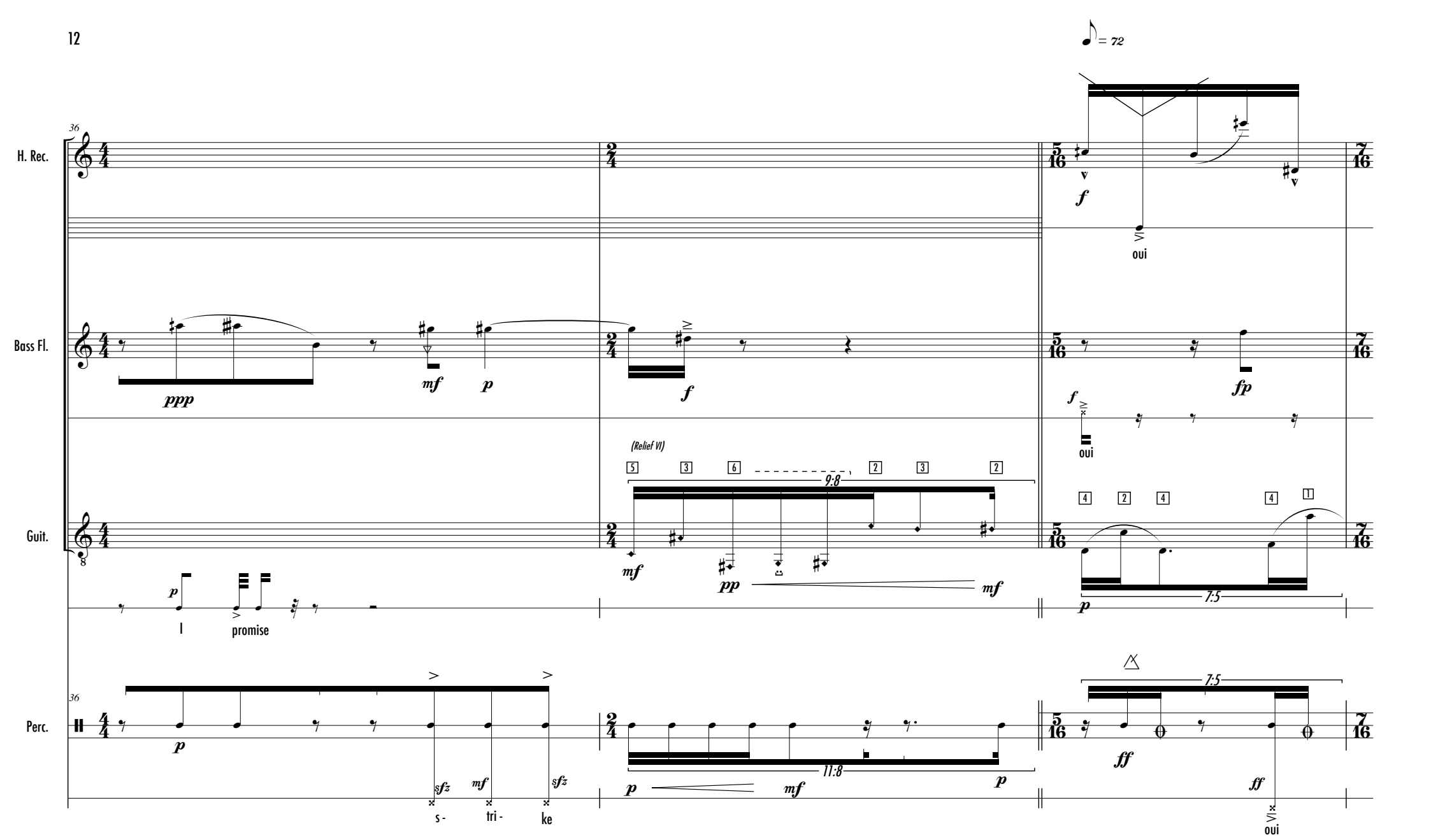

26
H. Rec.
Bass Fl.
Guit.
Perc.
(Relief VI)
flatt.
gliss.
7:5
7:4
10:7
12:10
3:2
pro - pia
la
i -
de - a
Her - ma - no
no hay
so -
lu
ci ó
o
n

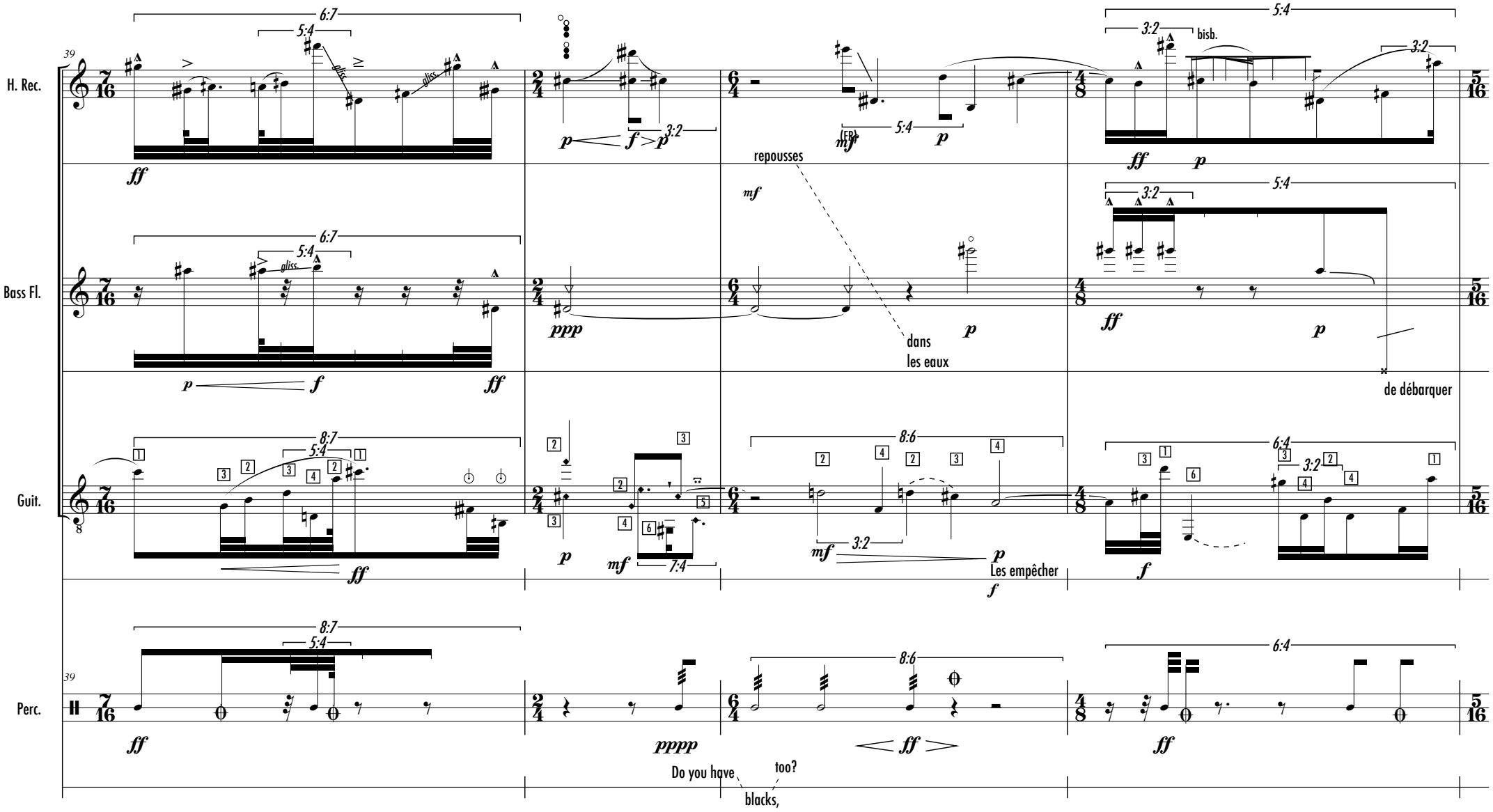

H. Rec.
Bass Fl.
Guit.
Perc.
30
8:6
6:4
9:8
3:2
7:4
pp
f
fff
p
mf
ff
de so - lu ción
ck -
Estamos
gliss.
ya es
fu -
en el centro de lo insoluble mismo
es un
(Départ)
13:12
e - rror
I ha - te
(UK)
14:8
the fu - ck - ing world
tirados
en un - a

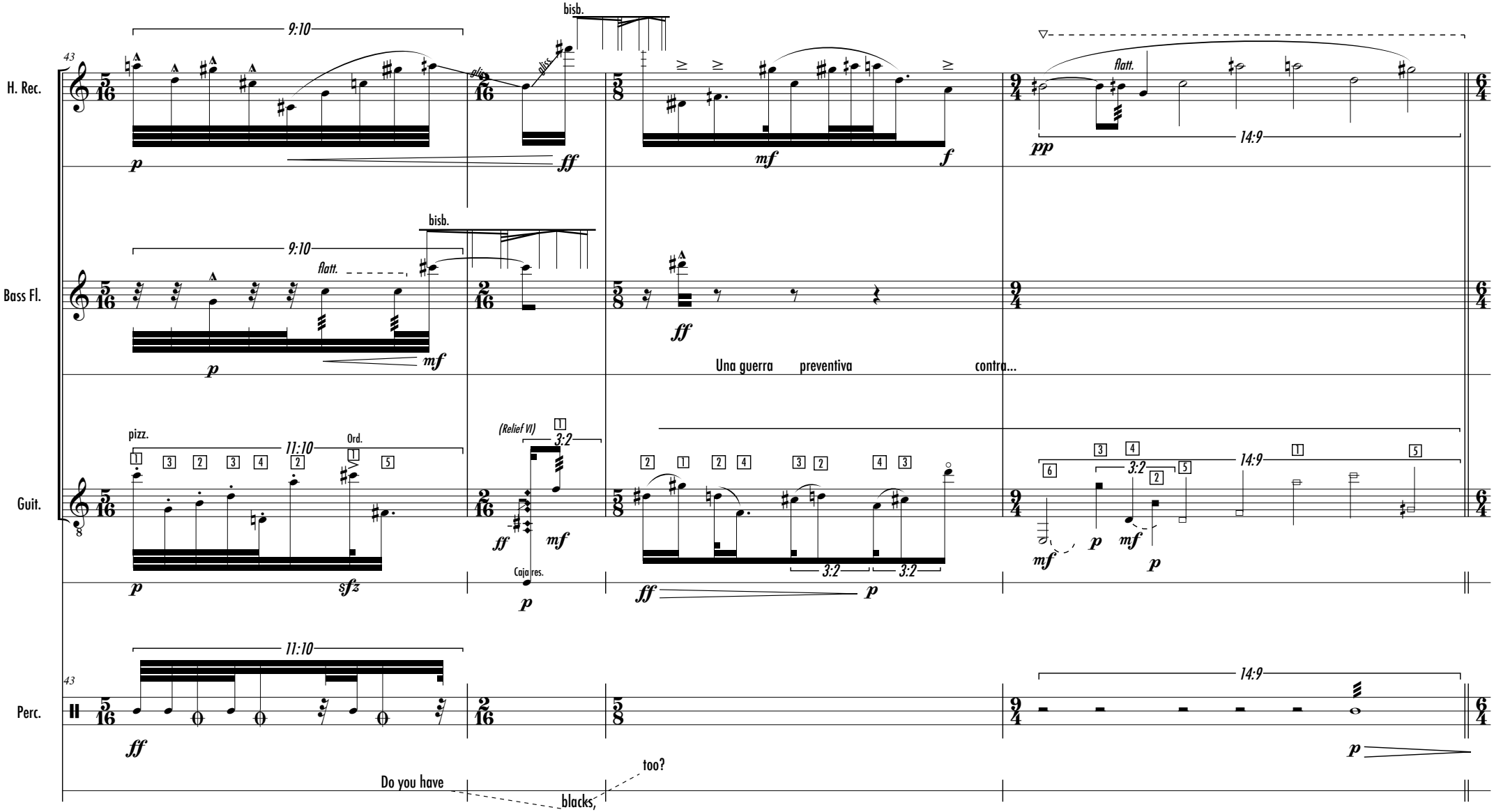
A tempo

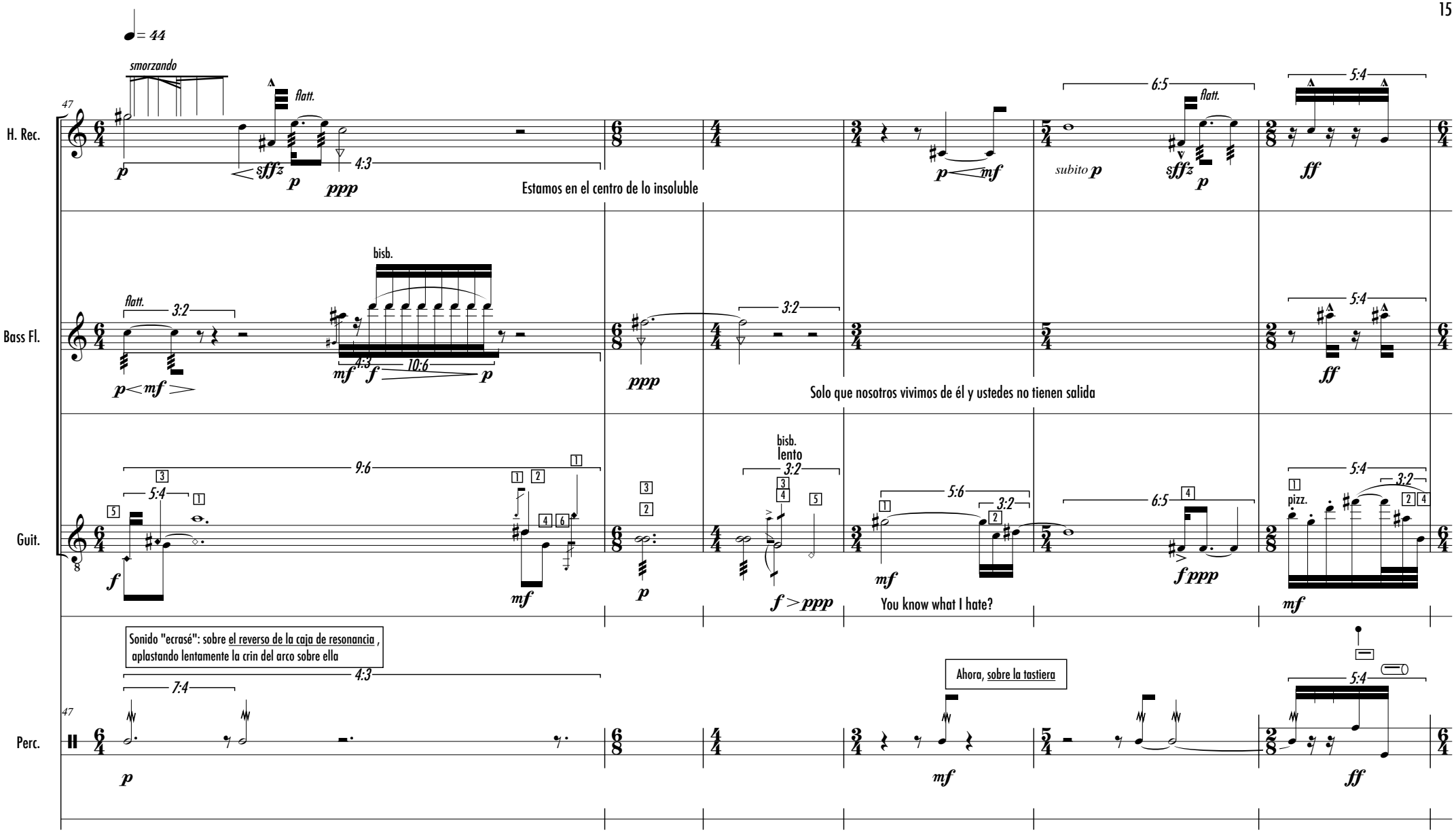
♩= 42 En esta sección la expresión de la plabara debe entenderse dentro de una calma resignada, se trata de las últimas palabras de un suicida. El carácter es muy depresivo



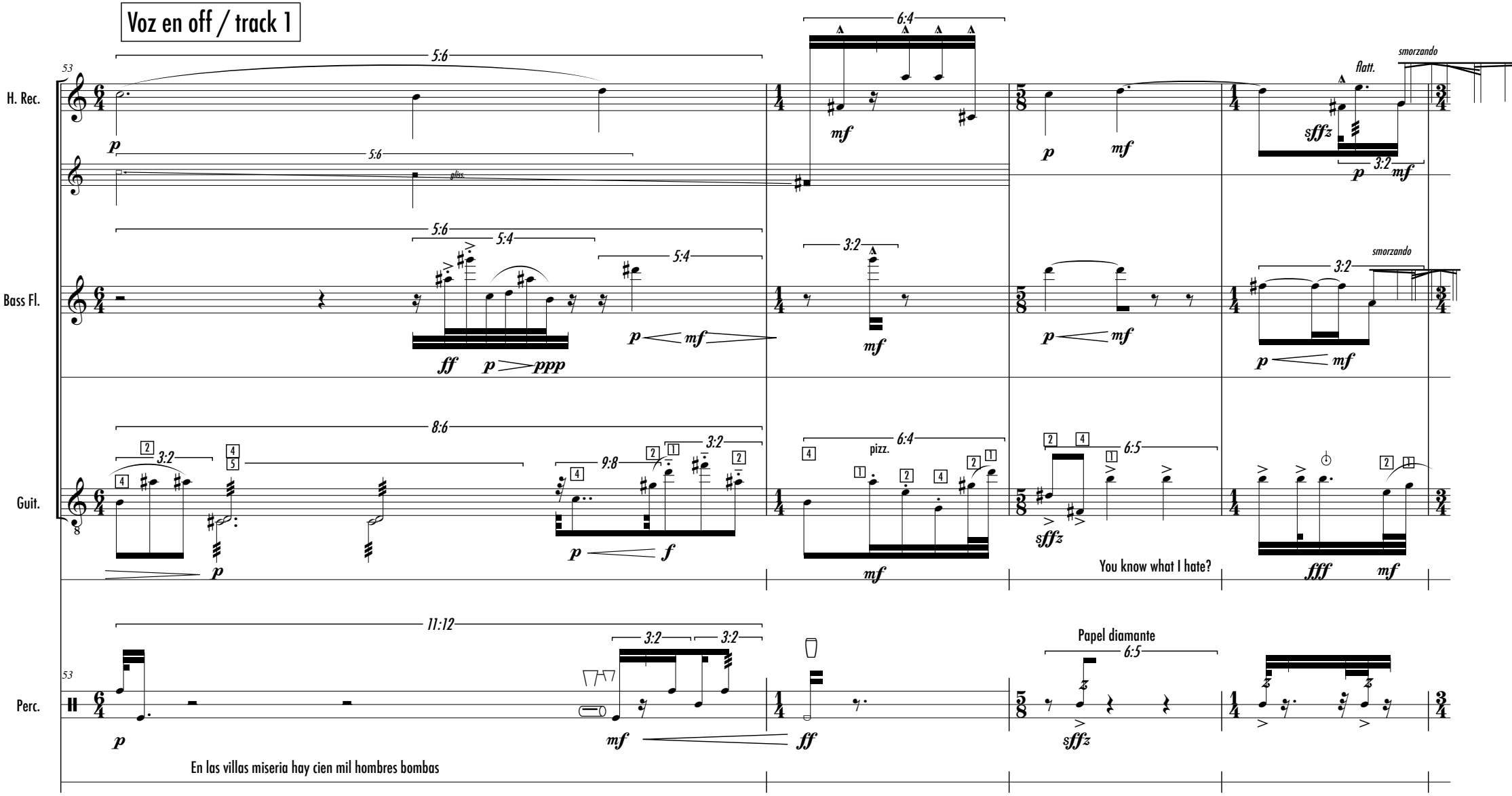

♩ = 72
36
H. Rec.
Bass Fl.
Guit.
Perc.
ppp
mf
p
f
fp
oui
(Relief VI)
9:8
11:8
7:5
I
promise
s -
tri -
ke
ff

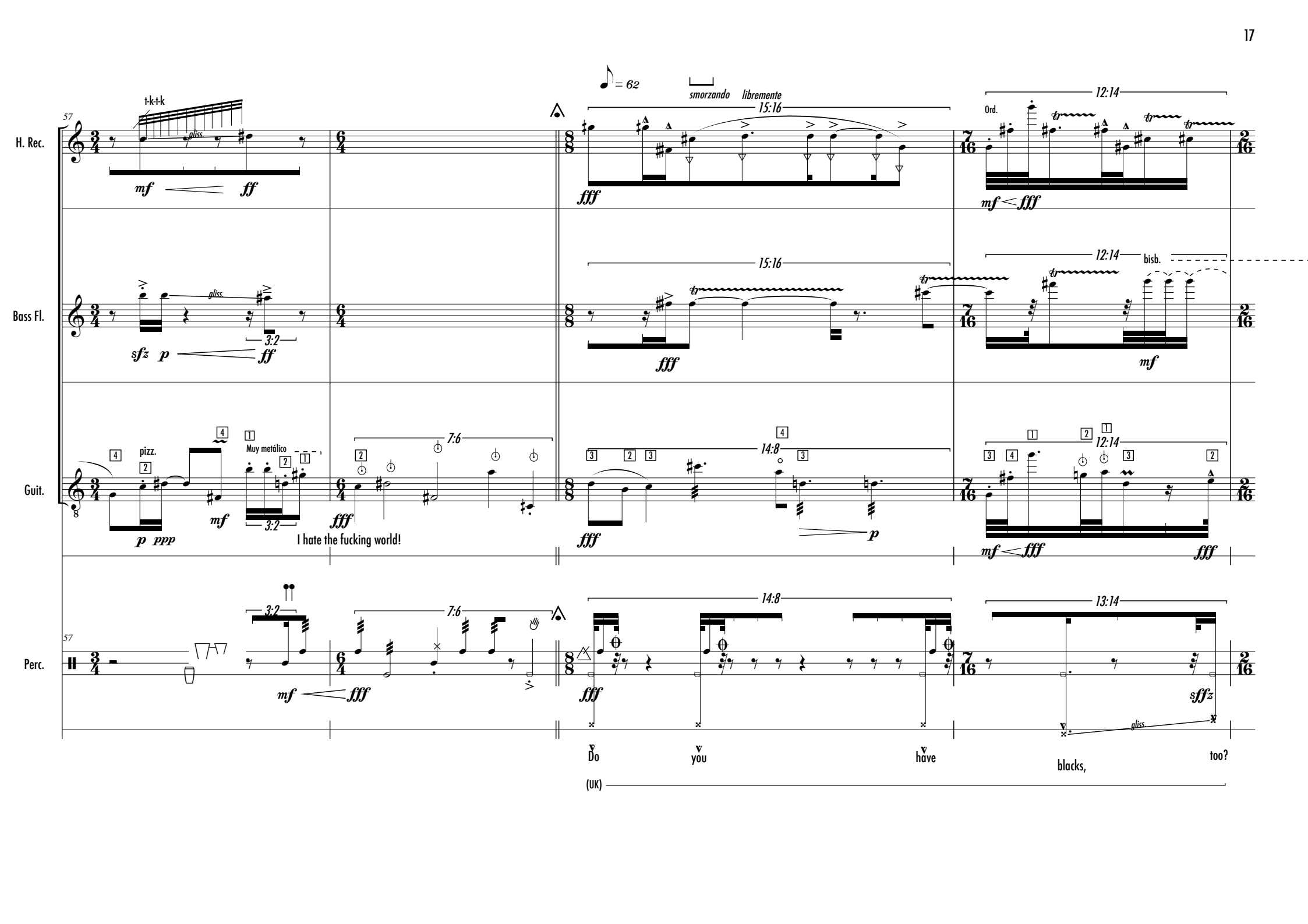

H. Rec.
Bass Fl.
Guit.
Perc.
gliss.
bisb.
repousses
dans
les eaux
de débarquer
Les empêcher
Do you have
blacks,
too?

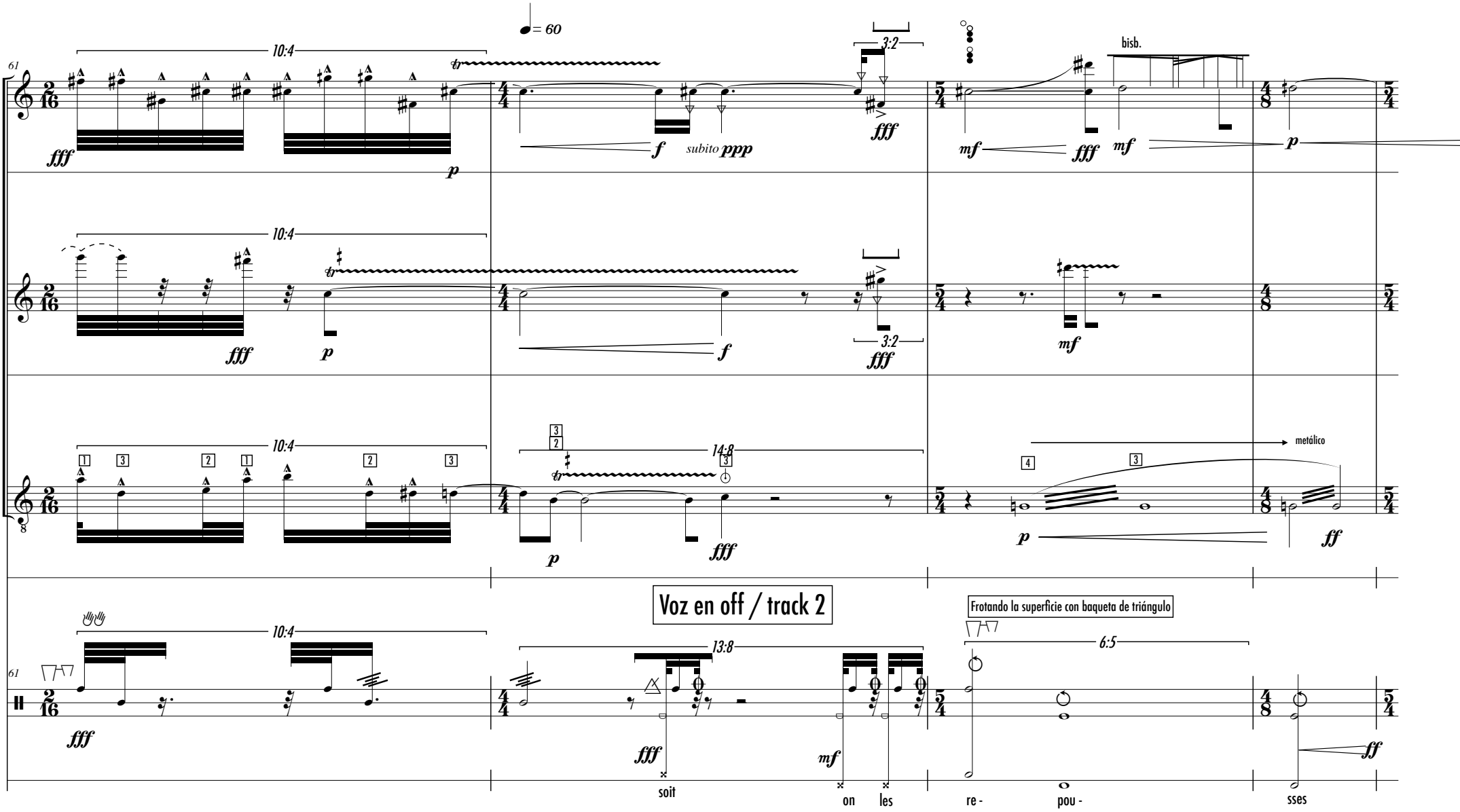

H. Rec.
Bass Fl.
Guit.
Perc.
43
9:10
bisb.
flatt.
14:9
11:10
pizz.
Ord.
(Relief VI)
3:2
Caja res.
Una guerra preventiva contra...
Do you have blacks, too?


♩= 44
H. Rec.
Bass Fl.
Guit.
Perc.
47
smorzando
flatt.
bisb.
lento
pizz.
Estamos en el centro de lo insoluble
Solo que nosotros vivimos de él y ustedes no tienen salida
You know what I hate?
Sonido "ecrasé": sobre el reverso de la caja de resonancia , aplastando lentamente la crin del arco sobre ella
Ahora, sobre la tastiera

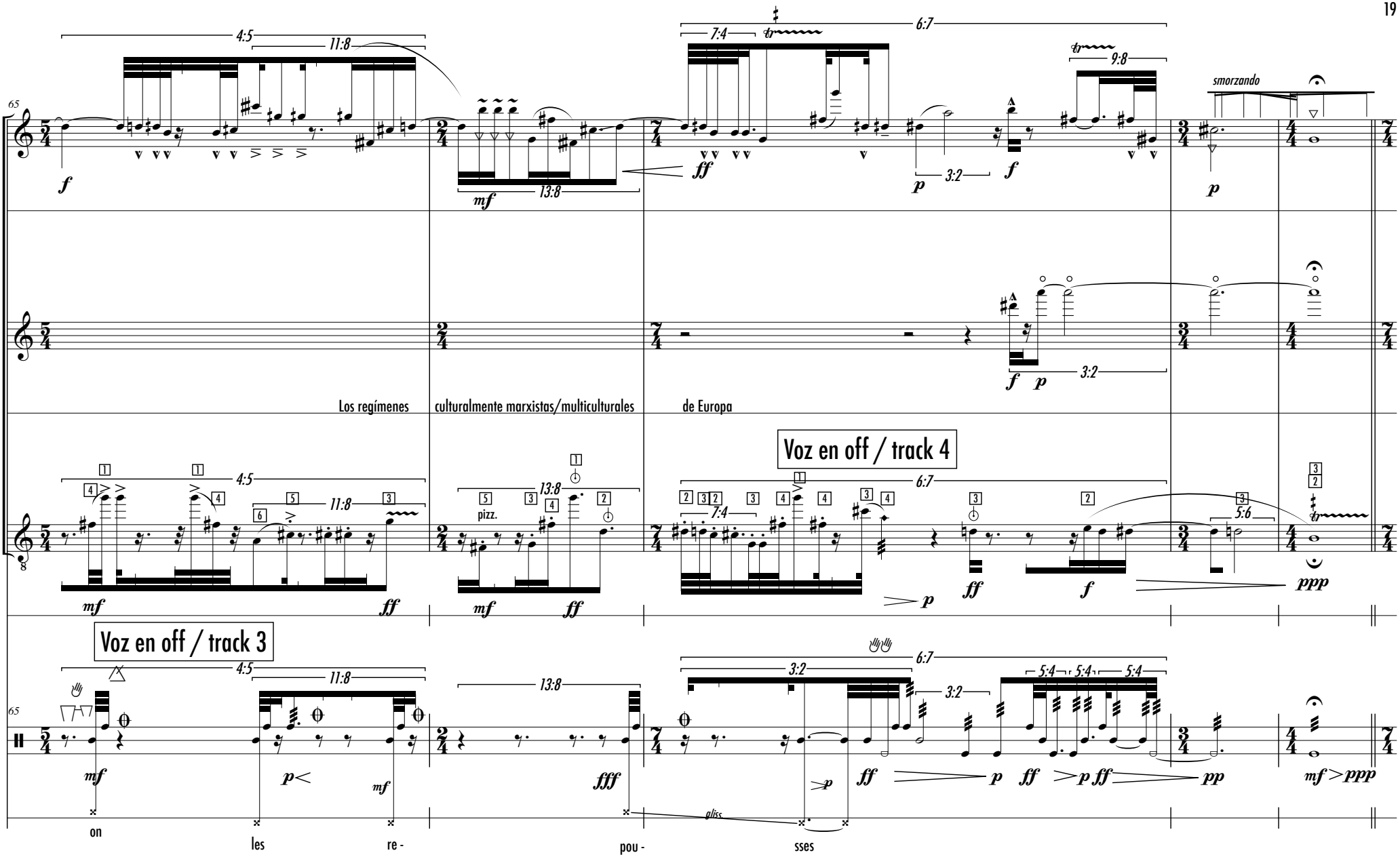
Voz en off / track 1

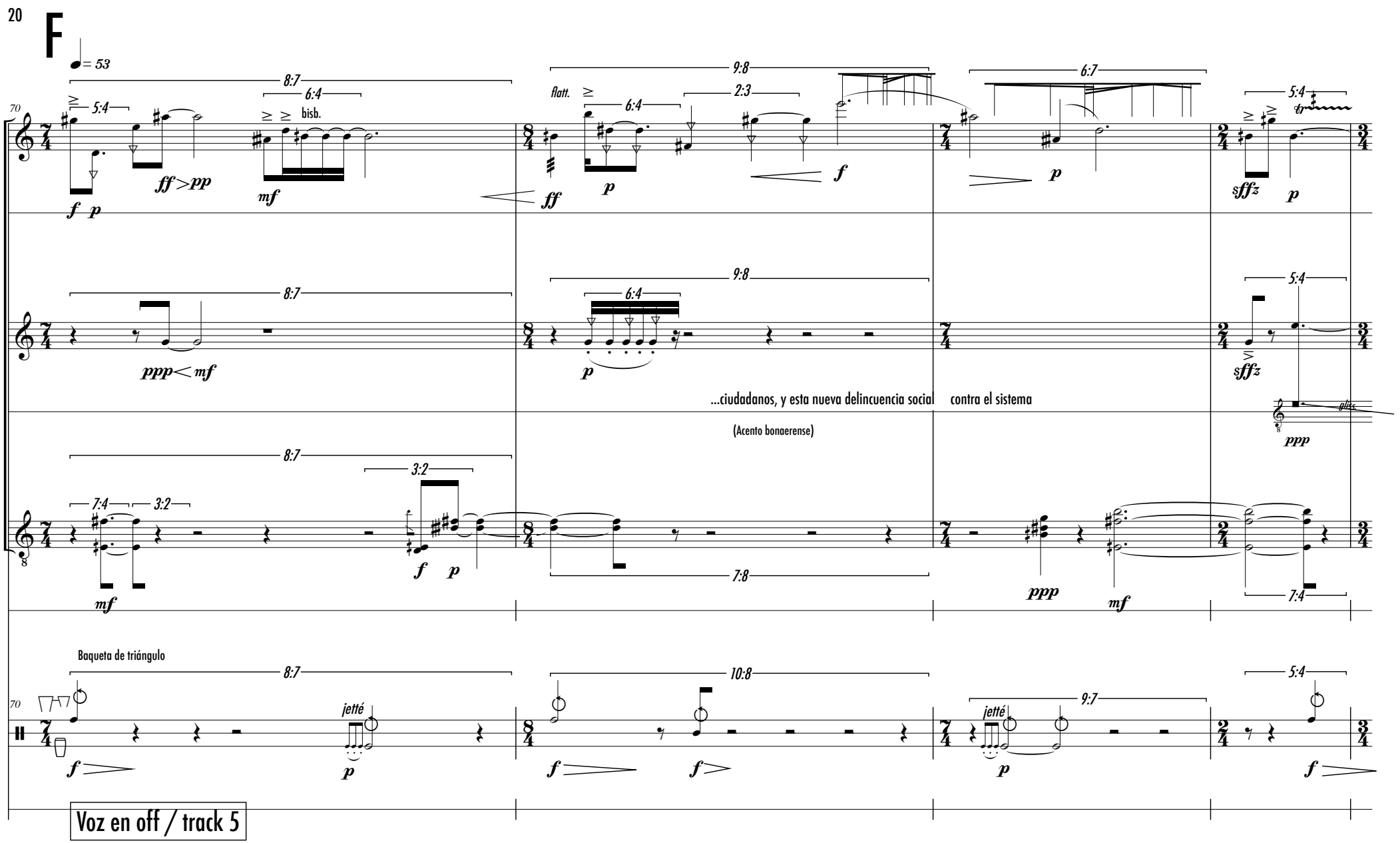


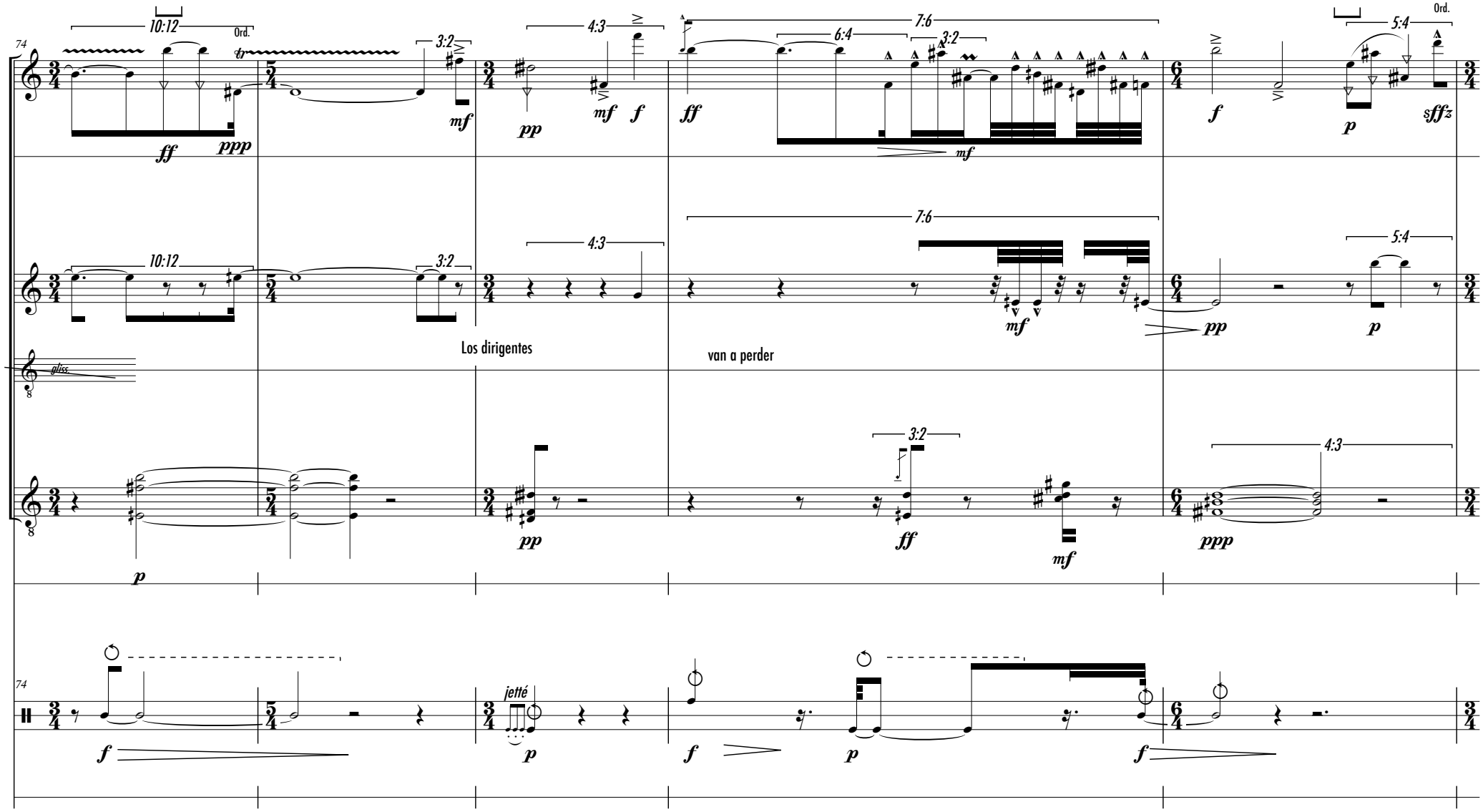

H. Rec.
Bass Fl.
Guit.
Perc.
57
t-k-t-k
gliss.
mf
ff
sfz
p
3:2
pizz.
ppp
Muy metálico
I hate the fucking world!
7:6
fff
= 62
smorzando
libremente
15:16
14:8
12:14
13:14
Ord.
bisb.
mf < fff
sffz
Do
you
have
blacks,
too?
(UK)

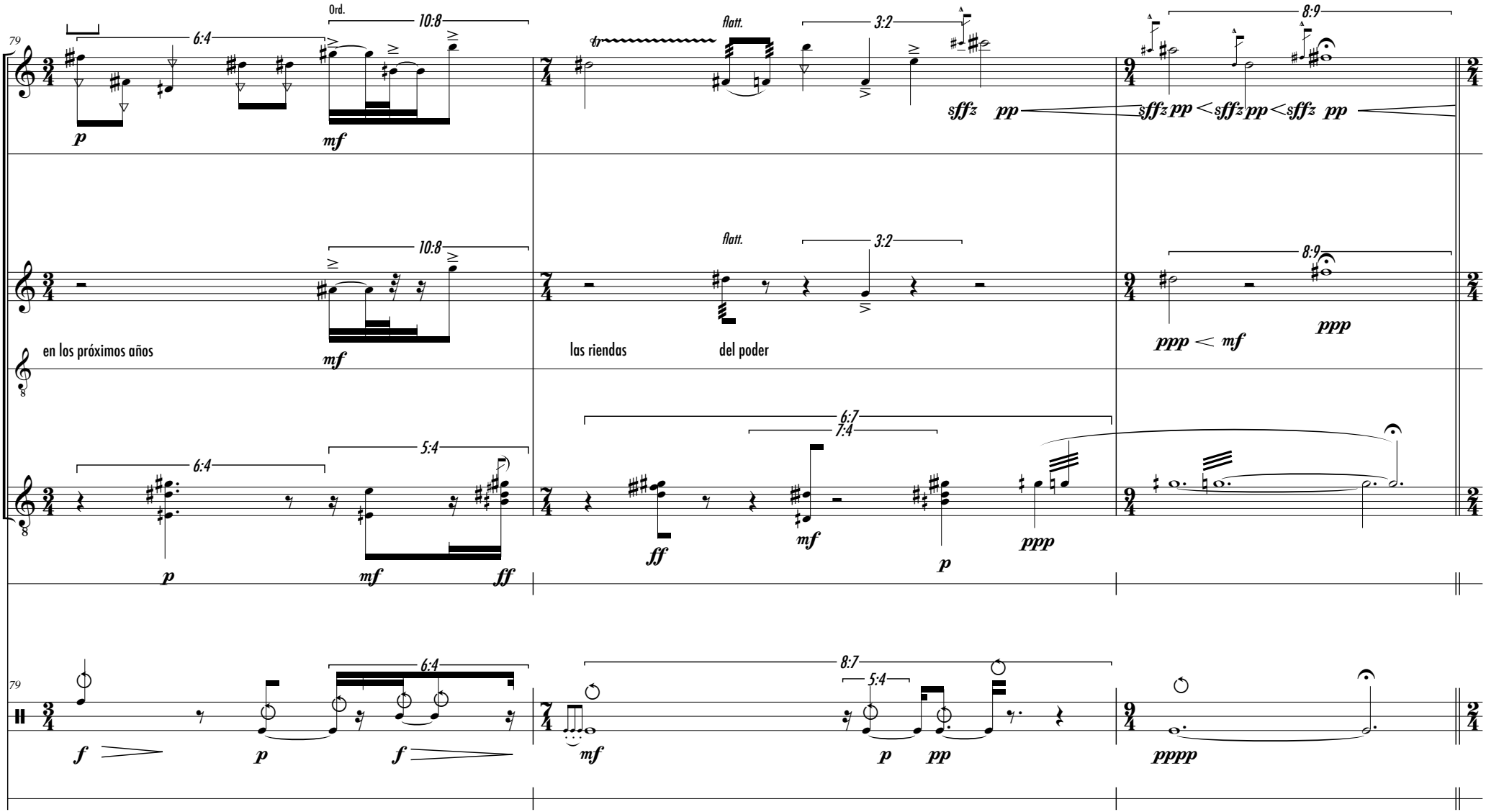

H. Rec.
Bass Fl.
Guit.
Perc.
61
♩= 60
10:4
3:2
bisb.
14:8
13:8
6:5
metálico
Voz en off / track 2
Frotando la superficie con baqueta de triángulo
soit
on les
re -
pou -
sses

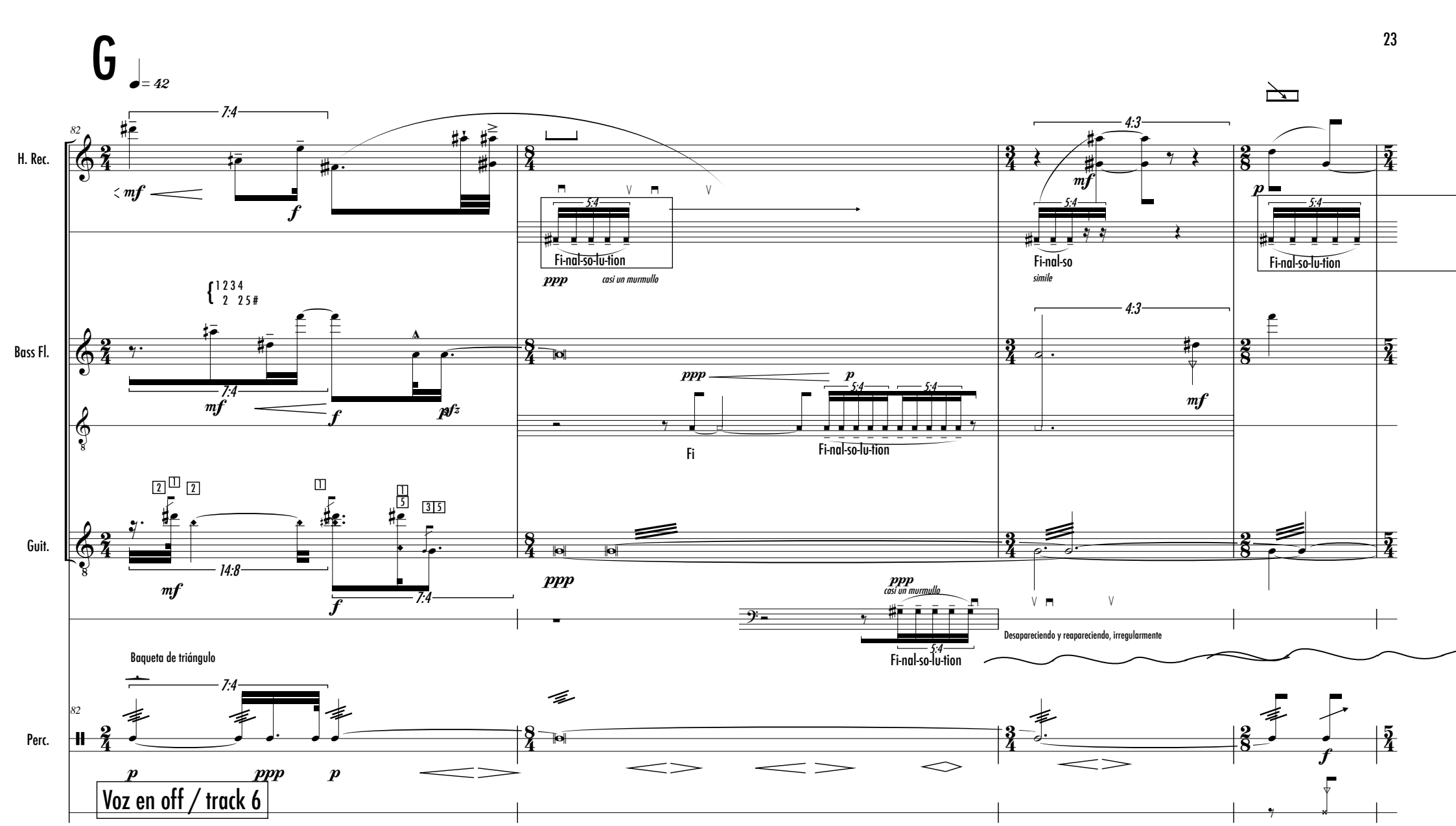
(FR)

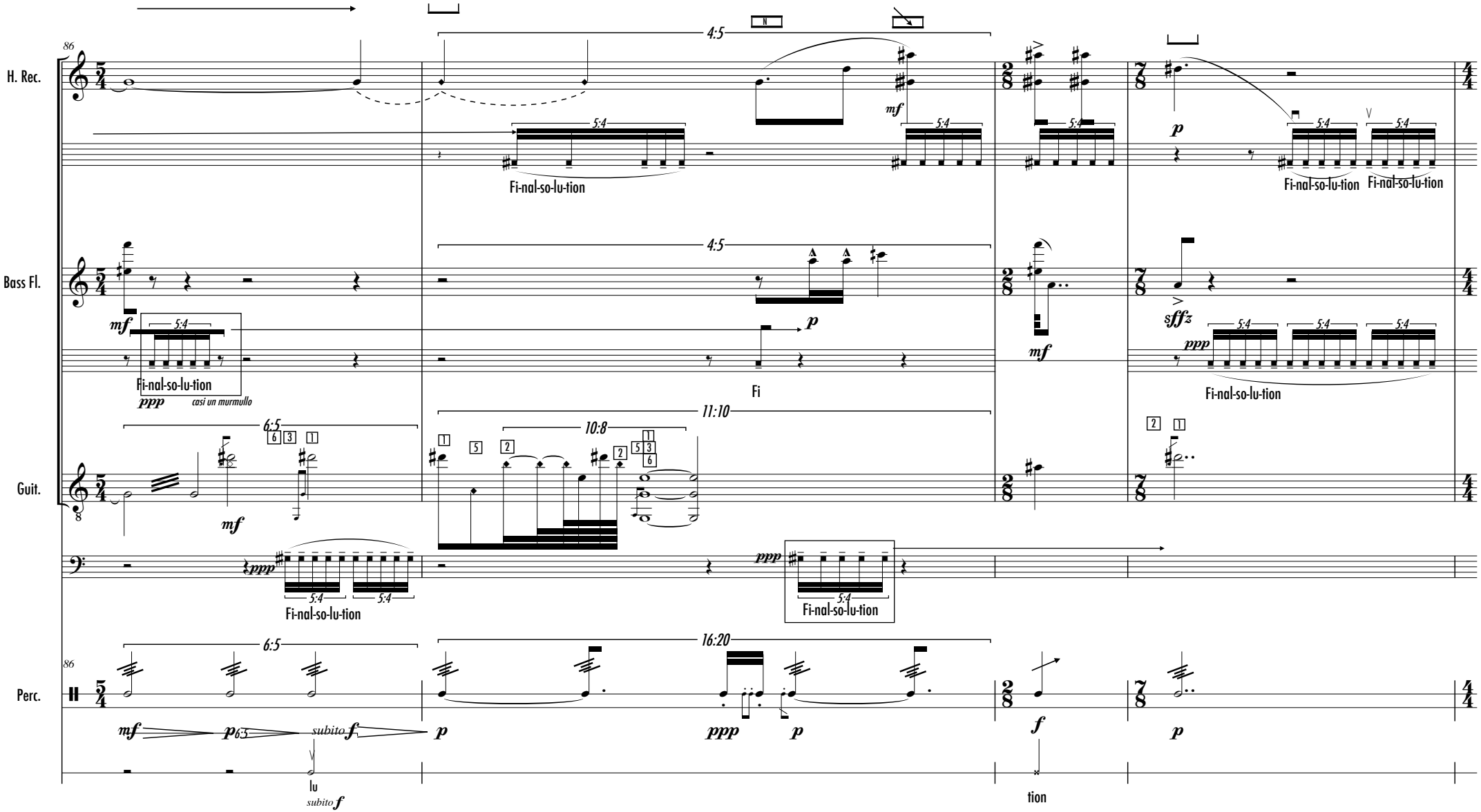

H. Rec.
Bass Fl.
Guit.
Perc.
65
Los regímenes
culturalmente marxistas/multiculturales
de Europa
Voz en off / track 4
Voz en off / track 3
pizz.
smorzando
gliss.
on
les
re -
pou -
sses

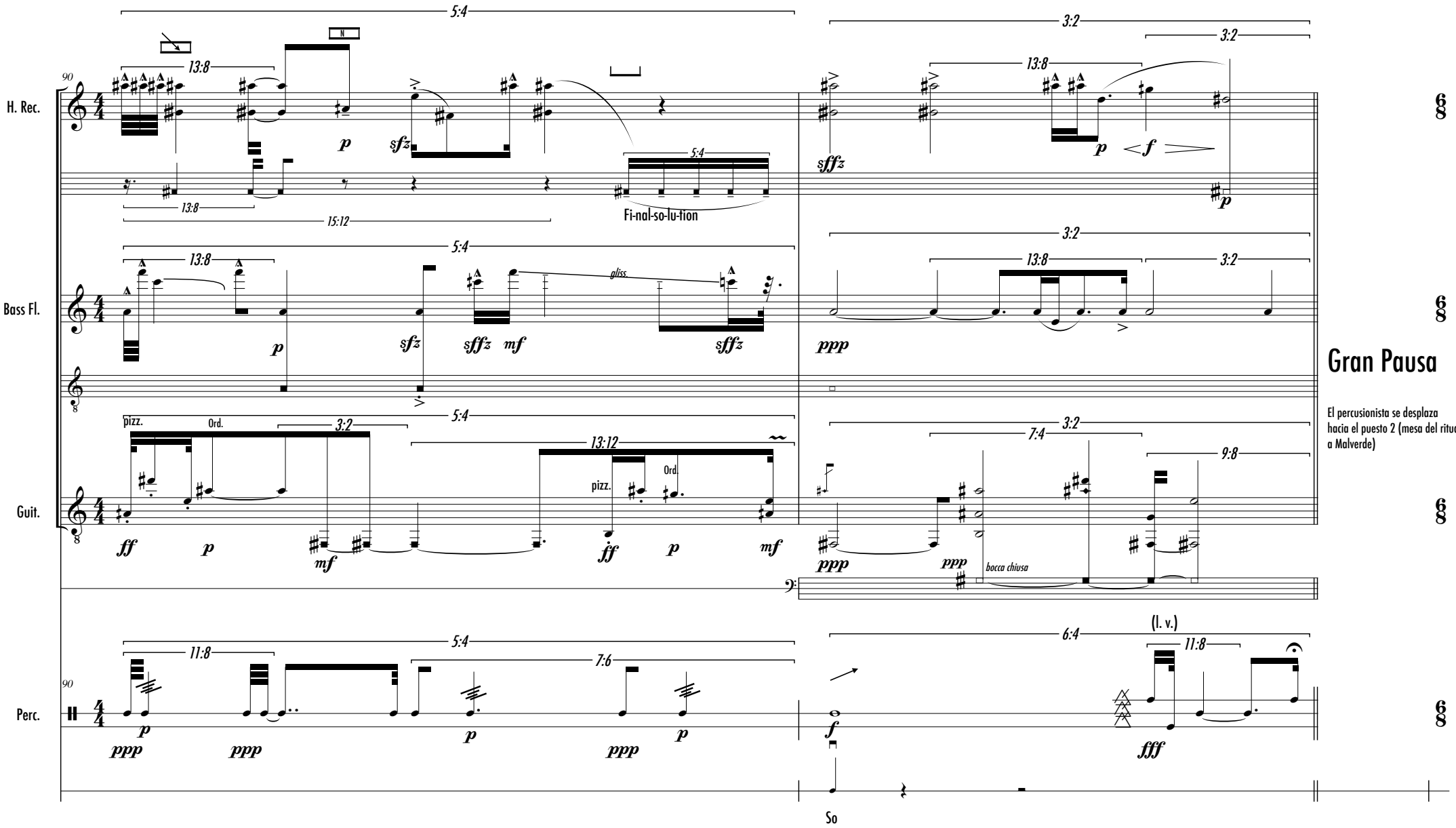

F
♩= 53
H. Rec.
Bass Fl.
Guit.
Perc.
...ciudadanos, y esta nueva delincuencia social contra el sistema
(Acento bonaerense)
Baqueta de triángulo
jetté
Voz en off / track 5


74
H. Rec.
Bass Fl.
Guit.
Perc.
10:12
Ord.
3:2
4:3
7:6
6:4
5:4
ff
ppp
mf
pp
f
sffz
p
Los dirigentes
van a perder
gliss.
jetté


H. Rec.
Bass Fl.
Guit.
Perc.
79
Ord.
flatt.
en los próximos años
las riendas
del poder

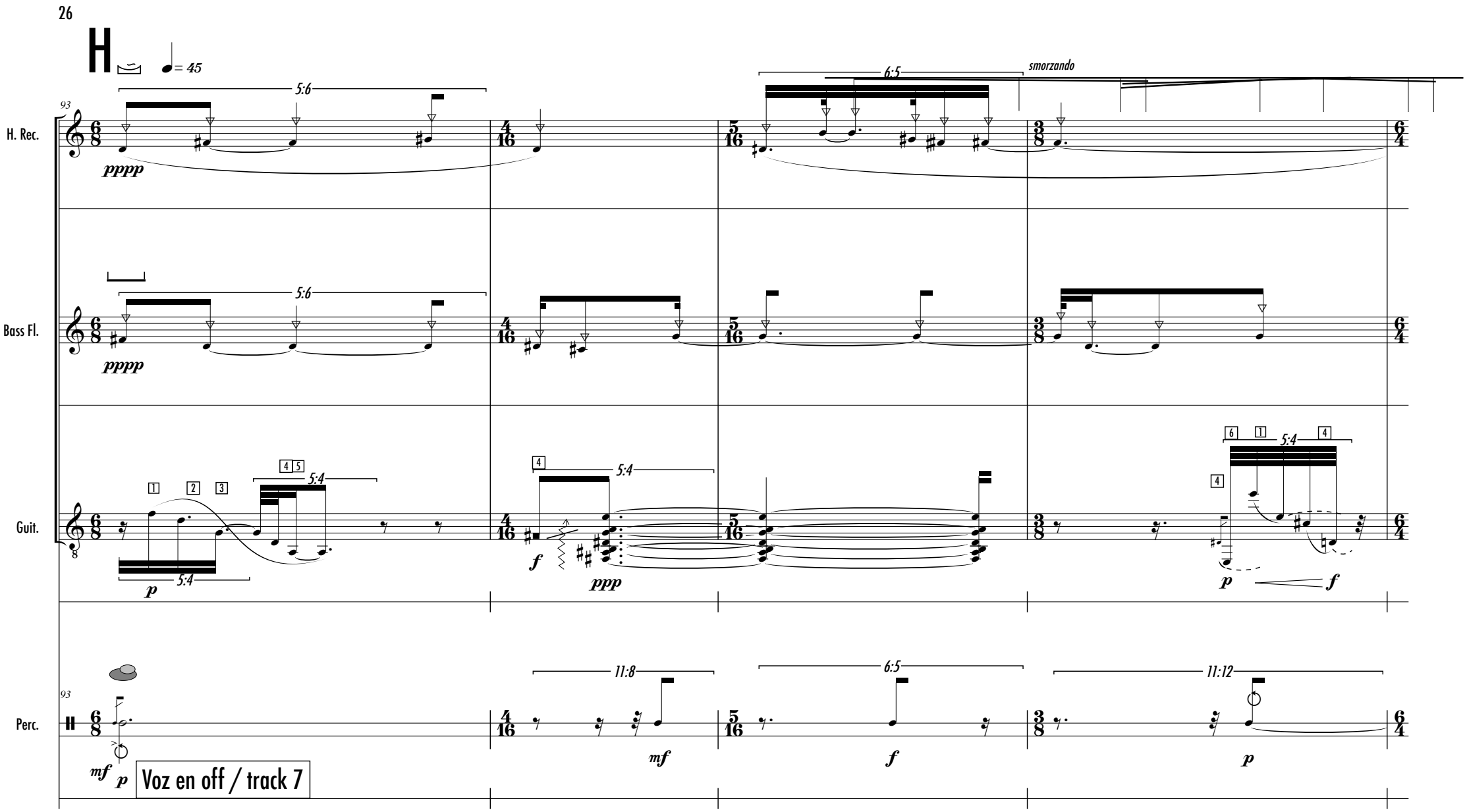

G
= 42
H. Rec.
Bass Fl.
Guit.
Perc.
Fi-nal-so-lu-tion
casi un murmullo
Fi-nal-so
simile
Fi
Desapareciendo y reapareciendo, irregularmente
Baqueta de triángulo
Voz en off / track 6

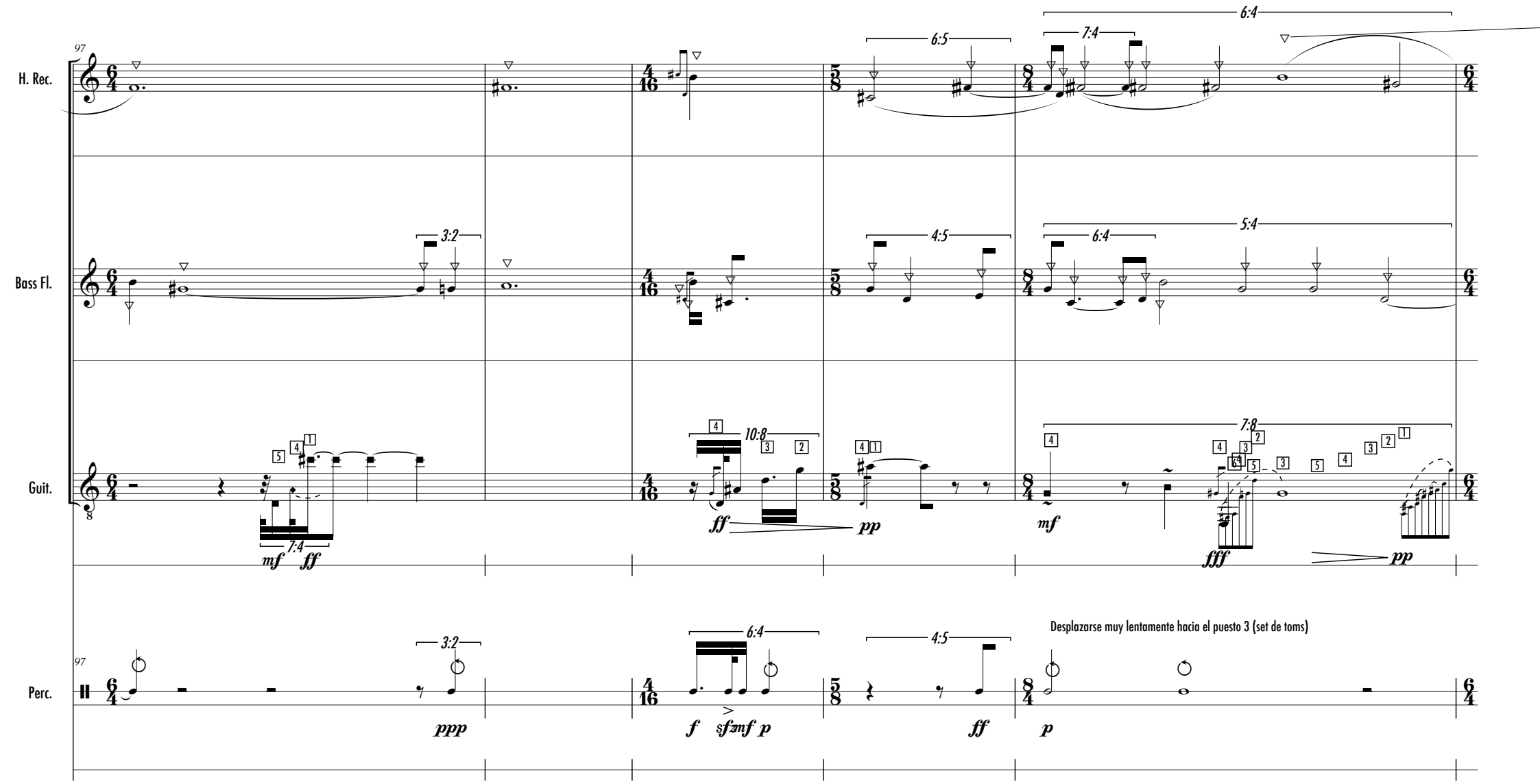

H. Rec.
Bass Fl.
Guit.
Perc.
86
4:5
5:4
Fi-nal-so-lu-tion
mf
p
sfffz
ppp
casi un murmullo
Fi
6:5
10:8
11:10
16:20
subito f
lu
tion

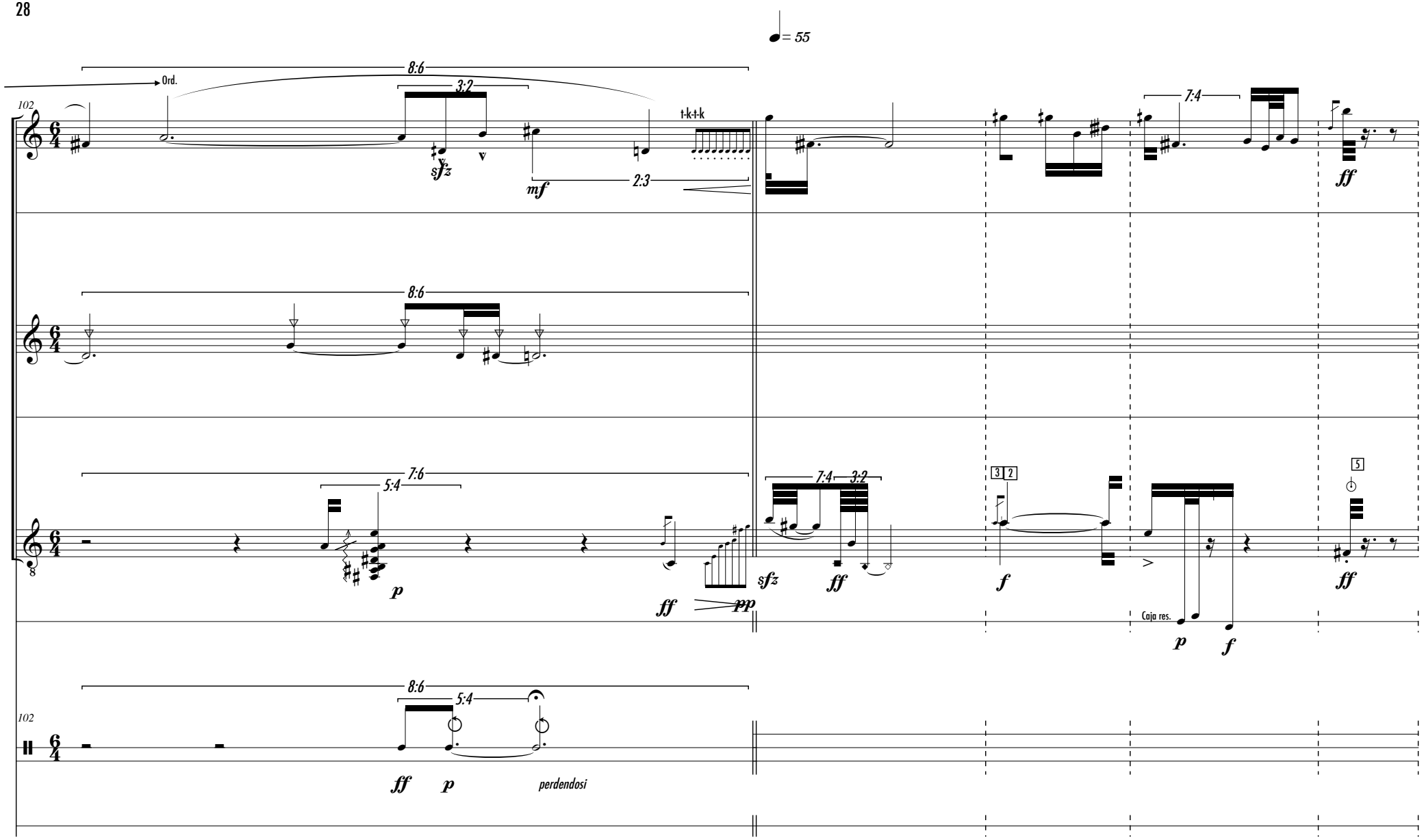


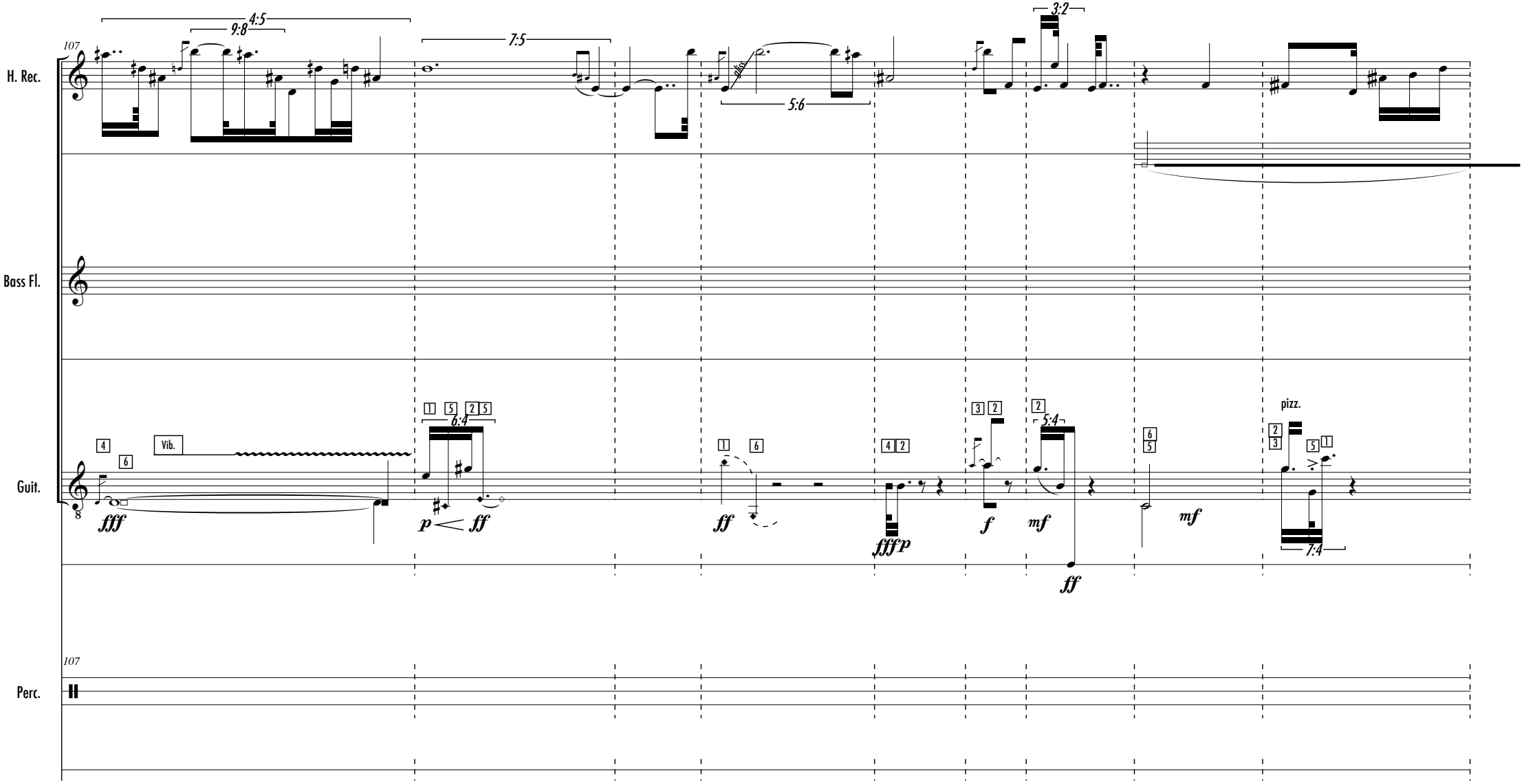
Gran Pausa

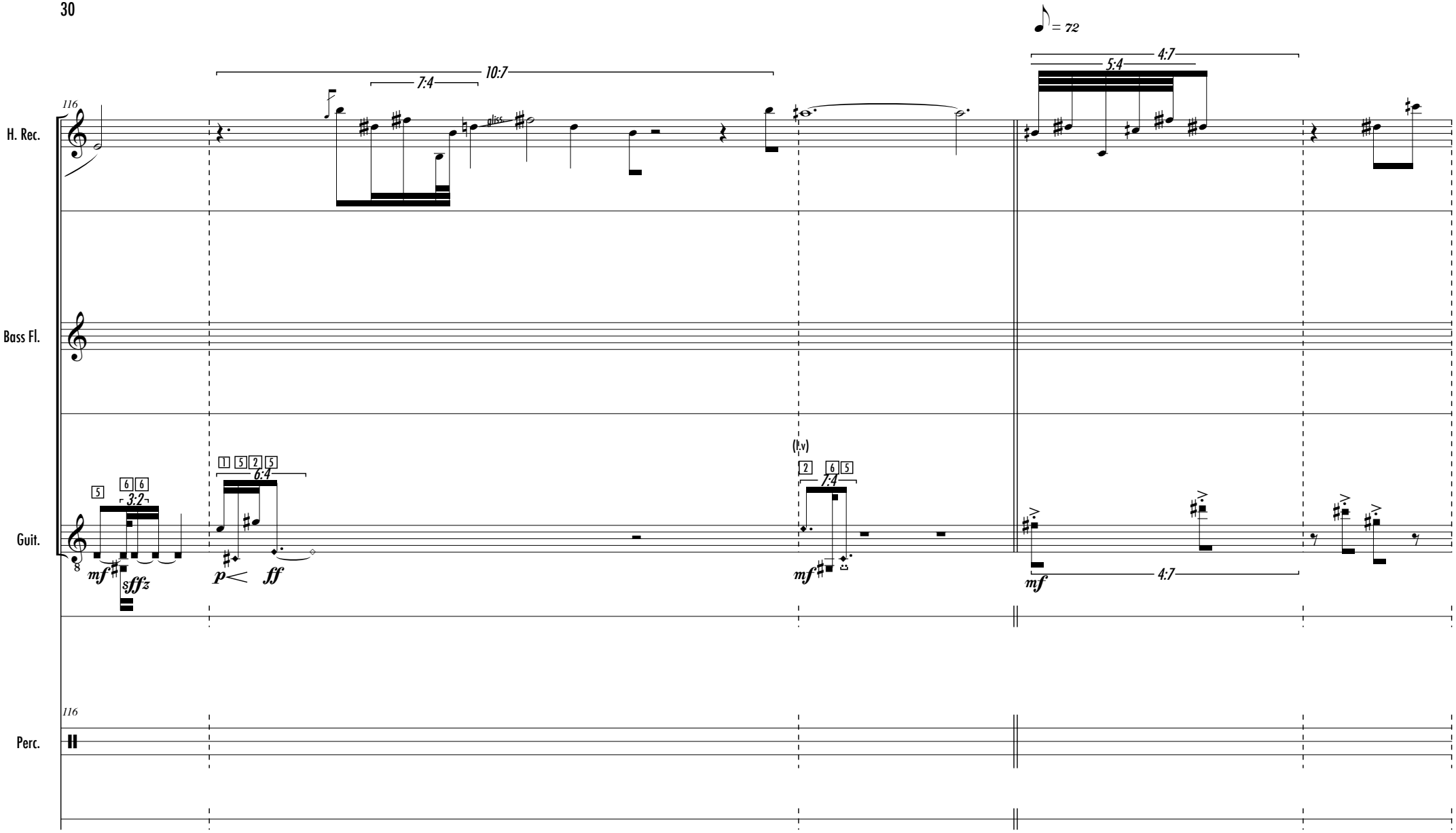
El percusionista se desplaza hacia el puesto 2 (mesa del ritual a Malverde)

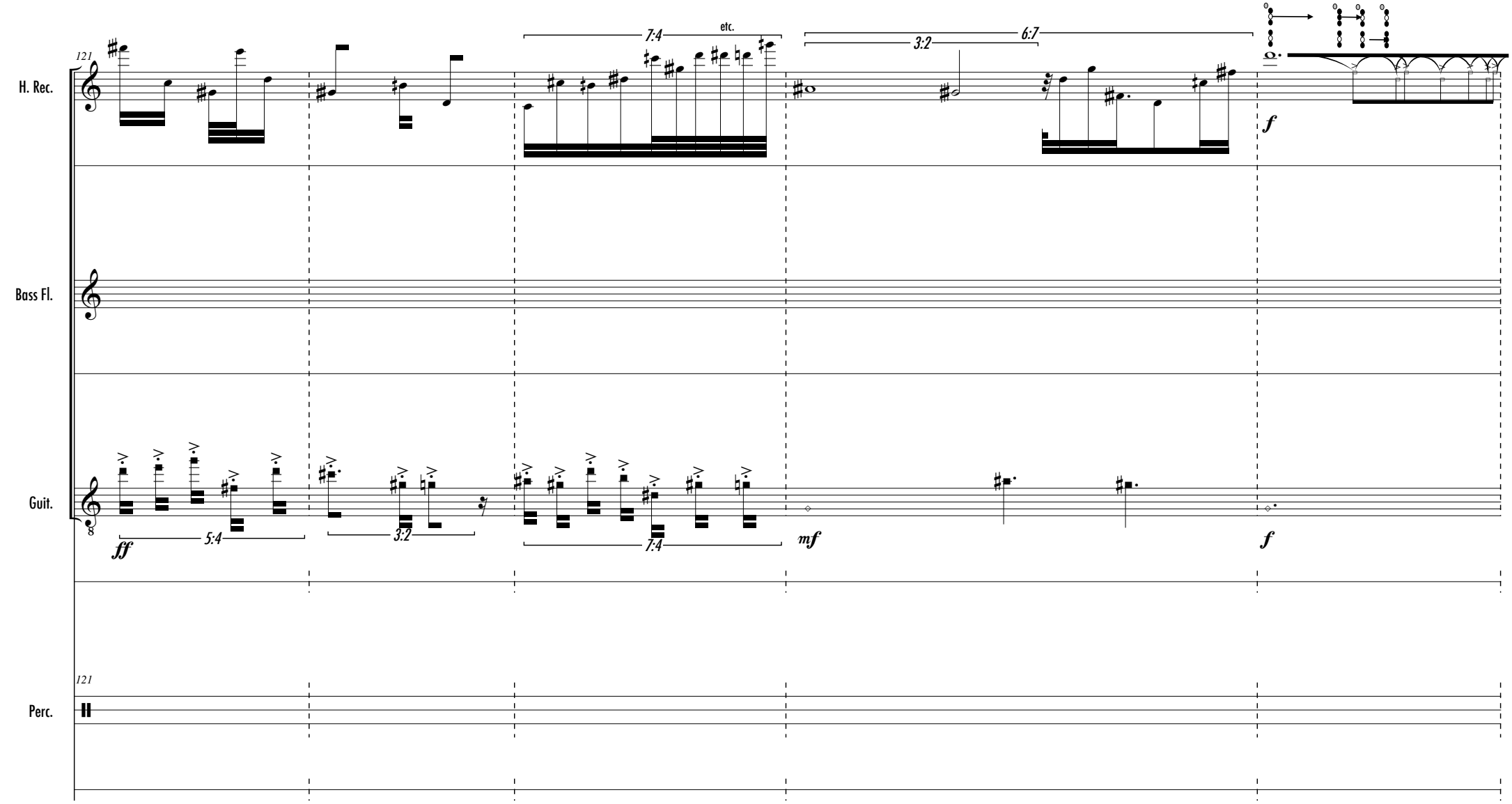

H
= 45
93
H. Rec.
Bass Fl.
Guit.
Perc.
5:6
6:5
smorzando
pppp
5:4
p
f
ppp
11:8
11:12
mf
Voz en off / track 7

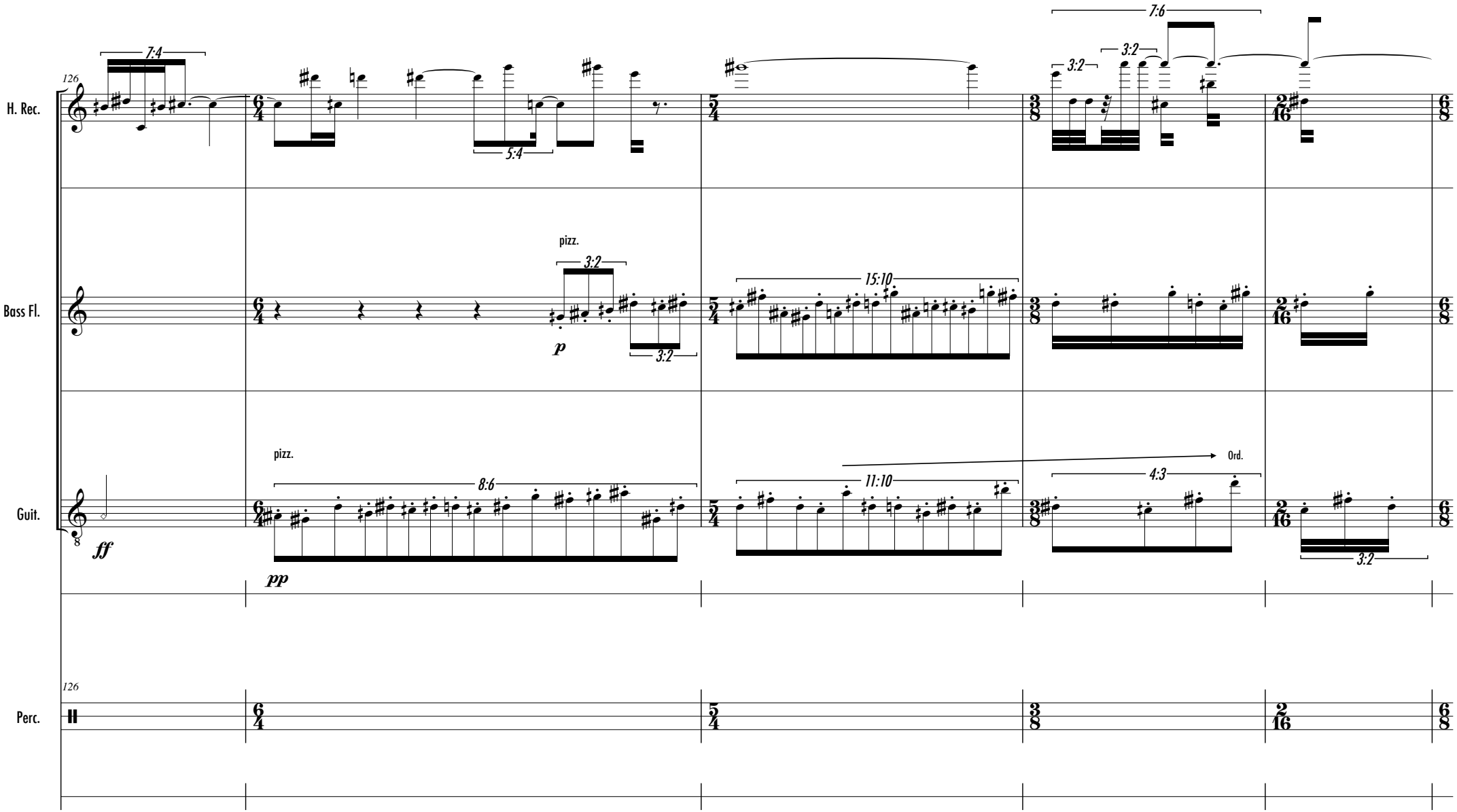

97
H. Rec.
Bass Fl.
Guit.
Perc.
6:4
7:4
6:5
5:4
6:4
4:5
3:2
10:8
7:8
mf
ff
ff
pp
mf
fff
pp
ppp
f
sfzmf
p
ff
p
Desplazarse muy lentamente hacia el puesto 3 (set de toms)

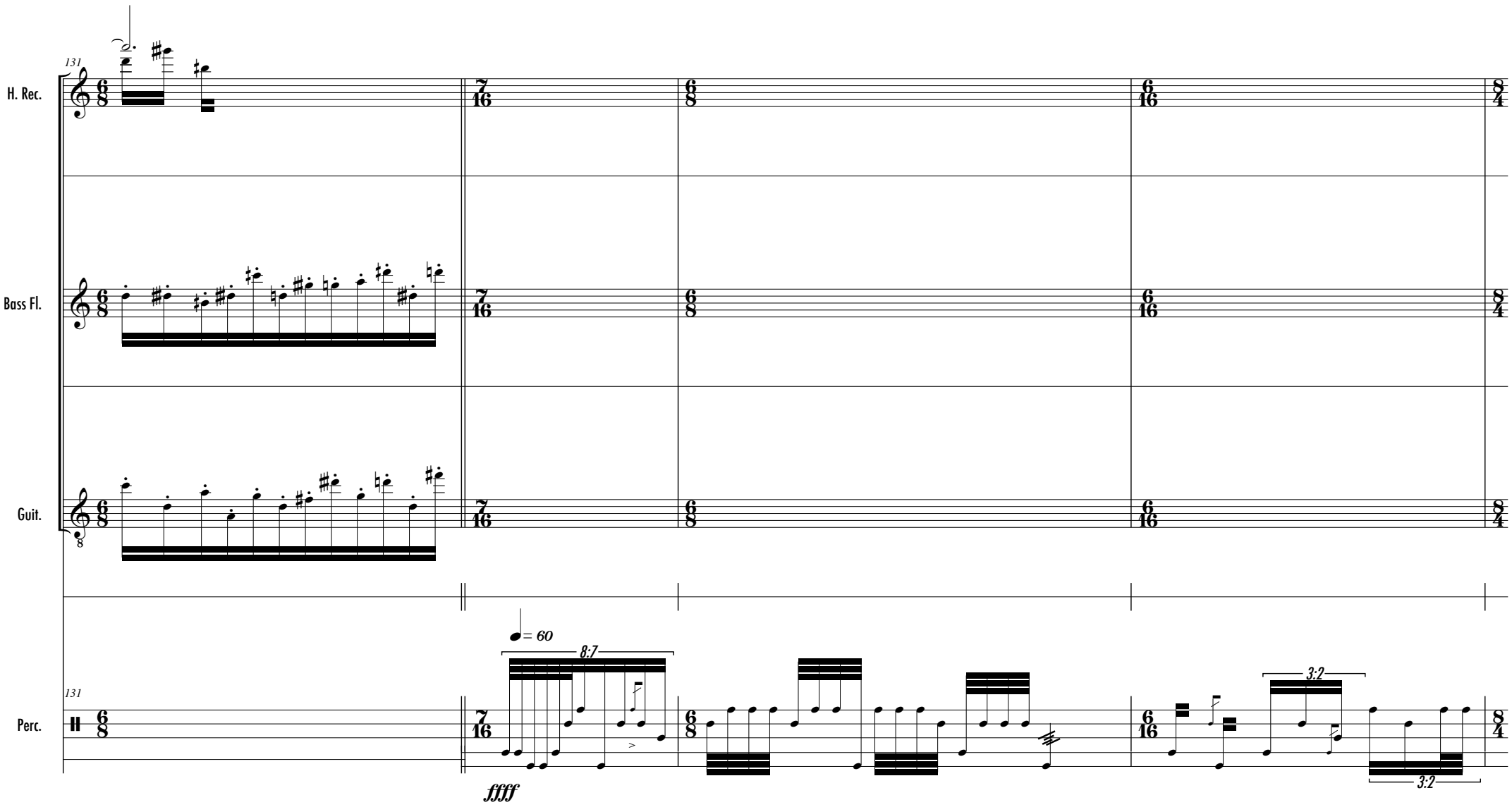

♩= 55
H. Rec.
Bass Fl.
Guit.
Perc.
102
Ord.
8:6
3:2
t-k-t-k
sfz
mf
2:3
7:4
ff
7:6
5:4
p
ff
pp
7:4 3:2
sfz
ff
f
Caja res.
p
f
ff
perdendosi

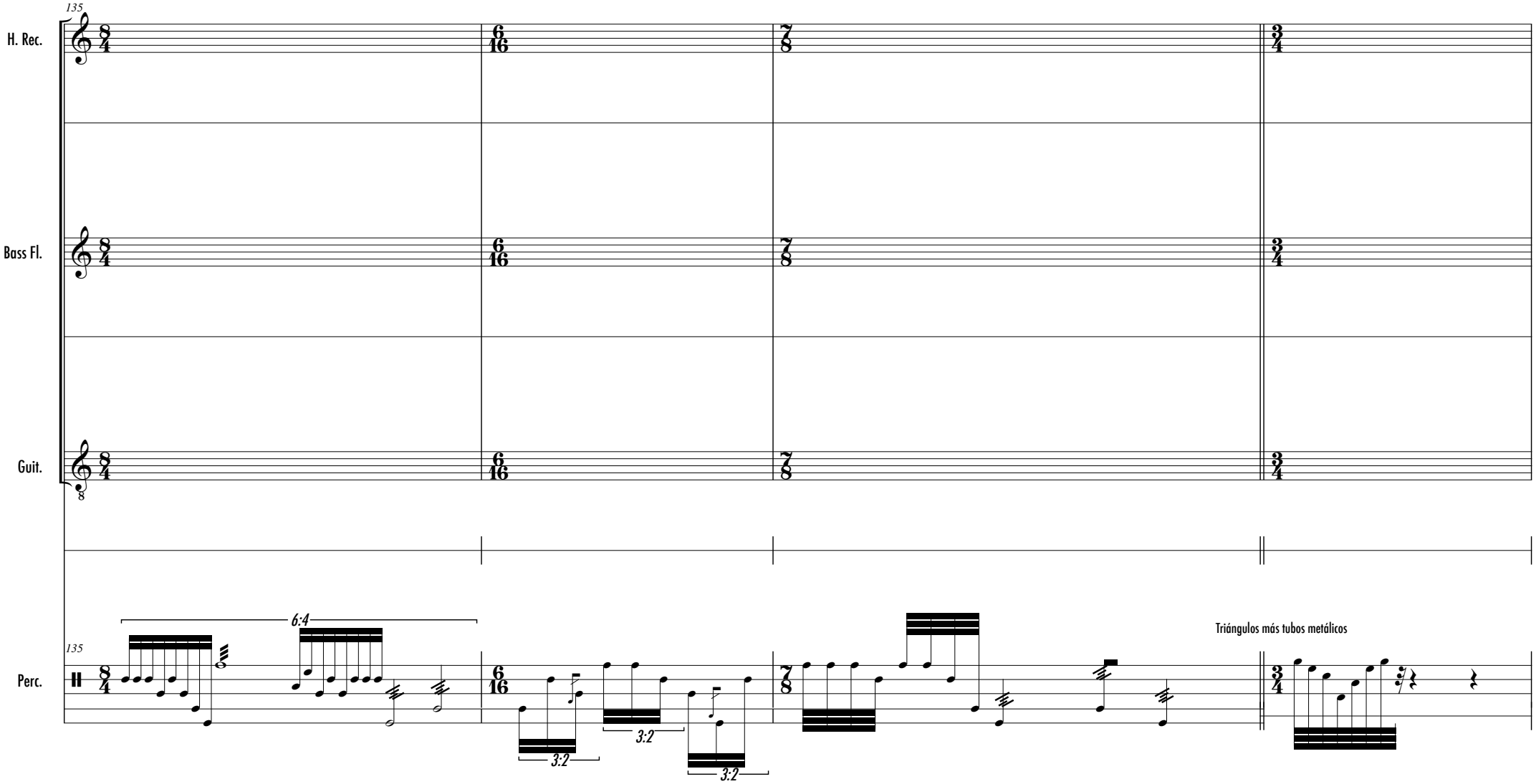

H. Rec.
Bass Fl.
Guit.
Perc.
107
107
4:5
9:8
7:5
5:6
3:2
Vib.
6:4
5:4
7:4
pizz.
fff
p
ff
ff
fffp
f
mf
ff
mf

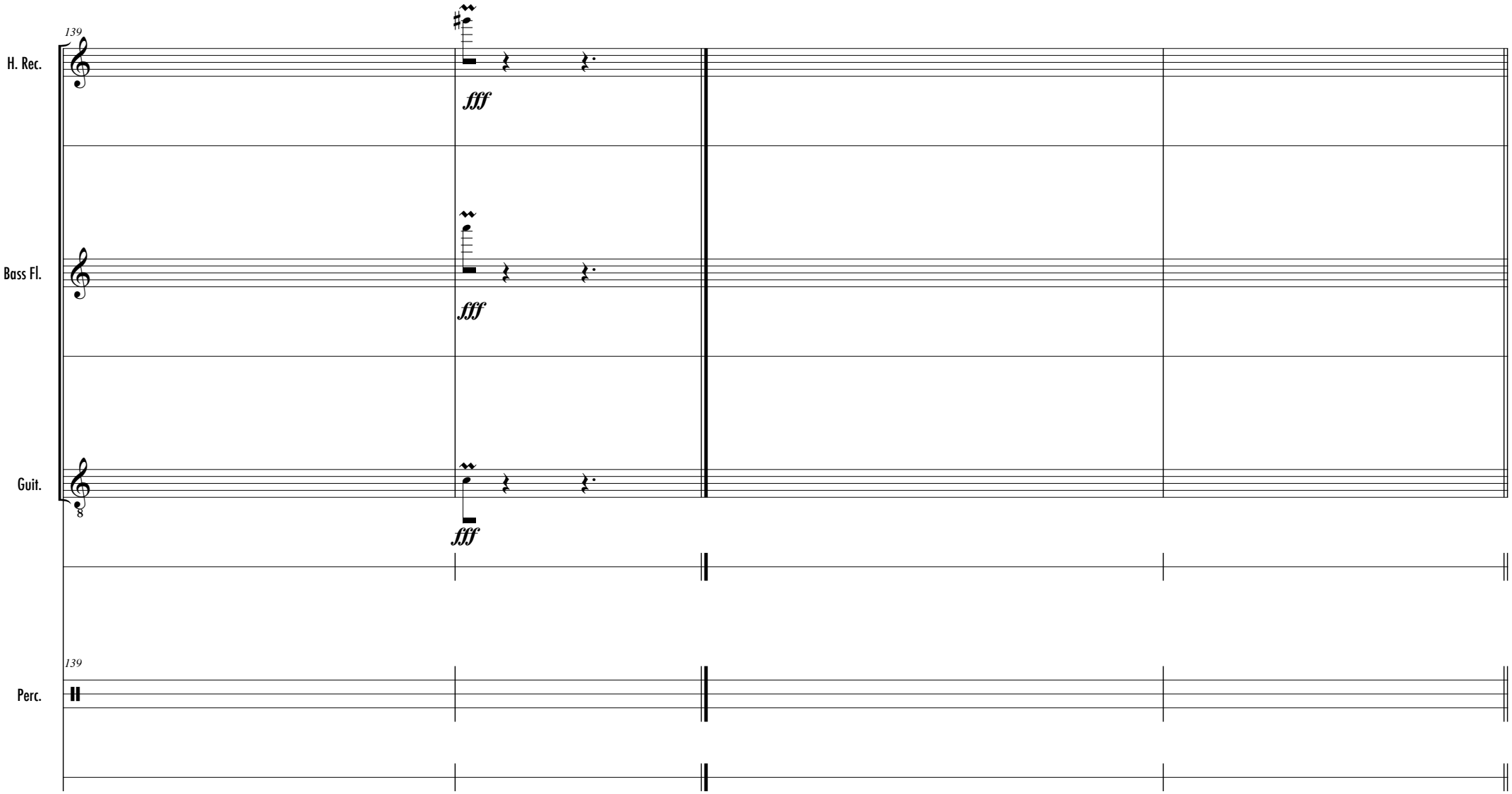

♩ = 72
10:7
7:4
4:7
5:4
116
H. Rec.
Bass Fl.
Guit.
Perc.
gliss.
3:2
6:4
7:4
4:7
(l.v)
mf
sffz
p
ff
mf
mf


H. Rec.
Bass Fl.
Guit.
Perc.
121
121
7:4
etc.
3:2
6:7
f
ff
5:4
3:2
7:4
mf
f


H. Rec.
Bass Fl.
Guit.
Perc.
126
7:4
5:4
7:6
3:2
3:2
pizz.
3:2
p
3:2
15:10
pizz.
8:6
ff
pp
11:10
Ord.
4:3
3:2


131
H. Rec.
Bass Fl.
Guit.
Perc.
= 60
8:7
3:2
3:2
ffff


135
H. Rec.
Bass Fl.
Guit.
135
Perc.
6:4
3:2
3:2
3:2
Triángulos más tubos metálicos


139
H. Rec.
fff
Bass Fl.
fff
Guit.
fff
139
Perc.