

# EL CONDOR PASA

$\text{♩} = 77$

6  
11  
16  
21  
26  
32  
37  
42  
55  
60

RA THER BE A SPAR ROW THAN A SNAIL YES WOULD. IF I COULD. I SURE LY WOU OU OULD HMM

M M M A WAY. I'D RA THER SAIL A WAY AYAY LIKE A SWAN THAT'S HERE AND GONE A

MAN GETS TIED UP TO THE GROUND HE GIVESTHEWORLD ITS SAD DESTSOUND ITS SAD DEST SOU OU OUND HMM

M RA THER BE A HAM MER THAN A NAI AIAL YES I WOULD. IF I ON LY COU OU OULD. I SURE LY

WOU OU OULD HMM M M M A WAY. I'D RA THER SAIL A WAY AYAY LIKE A SWAN THAT'S HERE AND

GONE A MAN GETS TIED UP TO THEGROUND HE GIVES THE WORLD ITS SAD DESTSOUND ITS SAD DEST

SOU OU OUND HMM M A

WAY. I'D RA THER SAIL A WAY AYAY LIKE A SWAN THAT'S HERE AND GONE A MAN GETS TIED UP TO THE

GROUND HE GIVESTHEWORLD ITS SAD DESTSOUND ITS SAD DEST SOU OU OUND HMM M

# EL CONDOR PASA

$\text{♩} = 77$       9

I'D RA THER BE A SPAR ROW THAN A

12 **A** SNAIL YES WOULD. IF I COULD. I SURE LY WOU OU OULD HMM M M M A

17 **B** WAY. I'D RA THER SAIL A WAY AYAY LIKE A SWAN THAT'S HERE AND GONE A MAN GETS TIED UP TO THE

22 GROUND HE GIVESTHE WORLD ITS SAD DEST SOUND ITS SAD DEST SOU OU OUND I'D

28 **C** RA THER BE A HAM MER THAN A NAI AIAL YES I WOULD. IF I ON LY COU OU OULD. I SURE LY

32 **D** WOU OU OULD HMM M M M

37

42

46 **E**

51

55 **F** WAY. I'D RA THER SAIL A WAY AYAY LIKE A SWAN THAT'S HERE AND GONE A MAN GETS TIED UP TO THE

60 **rit.** GROUND HE GIVESTHE WORLD ITS SAD DEST SOUND ITS SAD DEST SOU OU OUND

# EL CONDOR PASA

$\text{♩} = 77$  9

I'D RA THER BE A SPAR ROW THAN A  
 SNAIL YES WOULD. IF I COULD. I SURE LY WOULD HMM M. A  
 WAY. I'D RA THER SAIL A WAY LIKE A SWAN THAT'S HERE AND GONE A MAN GETS TIED UP TO THE  
 GROUND HE GIVESTHEWORLD ITS SAD DEST SOUND ITS SAD DEST SOU OU OUND HMM M I'D  
 RA THER BE A HAM MER THAN A NAI IL YES! WOULD. IF I ON LY COU OU OULD. I SURE LY  
 WOULD HMM M.  
 WAY. I'D RA THER SAIL A WAY LIKE A SWAN THAT'S HERE AND GONE A MAN GETS TIED UP TO THE  
 GROUND HE GIVESTHEWORLD ITS SAD DEST SOUND ITS SAD DEST SOU OU OUND HMM M

# EL CONDOR PASA

♩ = 77

9

I'D RA THER BE A SPAR ROW THAN A  
SNAIL YES WOULD. IF I COULD. I SURE LY WOU OU OULD HMM M. A  
WAY. I'D RA THER SAIL A WAY LIKE A SWAN THAT'S HERE AND GONE A MAN GETS TIED UP TO THE GROUND HE GIVES THE  
WORLD ITS SAD DEST SOUND ITS SAD DEST SOUND HMM M I'D RA THER BE A HAM MER THAN A  
NAI IL YES I WOULD. IF I ON LY COU OU OULD. I SURE LY WOULD HMM M.  
A WAY. I'D RA THER SAIL A WAY LIKE A SWAN THAT'S HERE AND GONE A MAN GETS TIED UP TO THE  
GROUND HE GIVES THE WORLD ITS SAD DEST SOUND ITS SAD DEST SOUND HMM M

ARCO

ST.

# EL CONDOR PASA

The musical score is written for Clarinet in B $\flat$  1. It begins with a tempo marking of  $\text{♩} = 77$  and a 4/4 time signature. The key signature consists of three sharps (F#, C#, G#). The score is divided into measures 10, 15, 20, 25, 29, 34, 39, 44, 49, 53, 58, and 62. Section markers A, B, C, D, E, and F are placed above the staff at measures 10, 15, 29, 34, 44, and 53 respectively. The lyrics are: "I'D RA THER FEEL THE EARTH BE NEATH MY FEET YES I WOULD, IF I ON LY COU OU OULD, I SURE LY WOU OU OULD." The score concludes with a repeat sign and a fermata over the final note.

# EL CONDOR PASA

$\text{♩} = 77$  10 **A**

15 **B**

20

25

29 **C**

34 **D**

39

44 **E**

49

53 **F**

58

62

# EL CONDOR PASA

$\text{♩} = 77$  10 **A**

15 **B**

21

28 **C**

33 **D**

39

45 **E**  $\text{Id}$

RA THER BE A FOREST THAN A STREET YES I WOULD, IF I COU OU OULD. I SURE LY WOU OU OULD  $\text{Id}$

50

RA THER FEEL THE EARTH BE NEATH MY FEET YES I WOULD, IF I ON LY COU OU OULD, I SURE LY

54 **F**

WOU OU OULD.

59

62 **rit.**

# EL CONDOR PASA

$\text{♩} = 77$       10      **A**

16      **B**

22

28      **C**

34      **D**

40

45      **E**      I'D

RA THER BE A FO REST THAN A STREET YES I WOULD, IF I COU OU OULD, I SURE LY

49

WOU OU OULD I'D RA THER FEEL THE EARTH BE NEATH MY FEET YES I

52

WOULD, IF I ON LY COU OU OULD, I SURE LY WOU OU OULD.

55      **F**

60      RIT. . . . .



# EL CONDOR PASA

♩ = 77

10

A

5

17 B

22

26

29 C

33 D

38

42

46 E

I'D RA THER BE A FO REST THAN A

50 STREET YES I WOULD, IF I COU OU OULD, I SURE LY WOU OU OULD I'D

54 F

RA THER FEEL THE EARTH BE NEATH MY FEET YES I WOULD, IF I ON LY COU OU OULD, I SURE LY

59 WOU OU OULD.

62

RIT. . . . .

# EL CONDOR PASA

JORGE MILCHBERG & DANIEL ALOMIA ROBLES

(Arr. TOBI ZWYER)

♩ = 77

10

A

5

17 B

22

27 C

31

34 D

38

42

46 E

I'D RA THER BE A FO REST THAN A

50 STREET YES I WOULD. IF I COU OU OULD. I SURE LY WOU OU OULD I'D

RA THER FEEL THE EARTH BE NEATH MY FEET YES I WOULD. IF I ON LY COU OU OULD. I SURE LY

54 F

59 WOU OU OULD.

63 SIT. . . . .

VIOLIN 1

JORGE MILCHBERG & DANIEL ALOMIA ROBLES  
**EL CONDOR PASA** (ARR. TOBI ZWYER)

♩ = 77  
4/4  
p f

10 **A** pizz. p

14

16 **B**

18

20

22

24

26 ARCO

VIOLIN 1

EL CONDOR PASA

2

29 **C**

NAI IL YES I WOULD, IF I ON LY COU OU OULD, I SURE LY WOU OU OULD HMM

33 **D**

M M M A WAY, I'D RA THER SAIL A WAY AYAY LIKE A SWAN THAT'S HERE AND GONE A

38

MAN GETS TIED UP TO THE GROUND HE GIVESTHE WORLD ITS SAD DEST SOUND ITS SAD DEST

42

SOU OU OUND

46 **E**

49

52

A

55 **F**

WAY, I'D RA THER SAIL A WAY AYAY LIKE A SWAN THAT'S HERE AND GONE A

59

MAN GETS TIED UP TO THE GROUND HE GIVESTHE WORLD ITS SAD DEST SOUND ITS SAD DEST

63

SOU OU OUND

RIT. . . . .

# EL CONDOR PASA

♩ = 77

*p* **A** *f* *p*

11 **A** PIZZ.

14

16 **B**

18

20

22

24

26 ARCO

29 **C**

NAI IL YES I WOULD, IF I ON LY COU OU OULD, I SURE LY WOU OU OULD HMM M A *v.s.*

VIOLIN 2

EL CONDOR PASA

2

34 **D**

WAY, I'D RA THER SAIL A WAY LIKE A SWAN THAT'S HERE AND GONE A MAN GETS TIED UP TO THE

39

GROUND HE GIVES THE WORLD ITS SAD DEST SOUND ITS SAD DEST SOU OU OUND HMM

43

M

46 **E**

48

50

52

54 **F**

A WAY, I'D RA THER SAIL A WAY LIKE A SWAN THAT'S HERE AND

58

GONE A MAN GETS TIED UP TO THE GROUND HE GIVES THE WORLD ITS SAD DEST SOUND ITS SAD DEST

63

RIT. . . . .

SOU OU OUND

# EL CONDOR PASA

$\text{♩} = 77$

*p* *f* *p*

11 **A** pizz.

14

16 **B**

18

20

22

24

26 ARCO

*arco*

28 **C**

RA THER BE A HAM MER THAN A NAI IL YES I WOULD, IF I ON LY COU OU OULD, I SURE LY *v.s.*

VIOLIN 3

EL CONDOR PASA

2

32

D

WOU OU OULD HMM MM A WAY. I'D RA THER SAIL A WAY LIKE A SWAN THAT'S HERE AND

37

GONE A MAN GETS TIED UP TO THE GROUND HE GIVES THE WORLD ITS SAD DEST SOUND ITS SAD DEST

42

SOUND HMM M

46

E

48

50

52

54

F

A WAY. I'D RA THER SAIL A WAY LIKE A SWAN THAT'S HERE AND

58

GONE A MAN GETS TIED UP TO THE GROUND HE GIVES THE WORLD ITS SAD DEST SOUND ITS SAD DEST

63

RIT. . . . .

SOUND



# EL CONDOR PASA

♩ = 77

11 *p* **A** *pizz.* *f* *p*

17 **B**

24

29 **C** I'D RA THER BE A HAM MER THAN A *ARCO*

34 **D** NAI IL YES I WOULD, IF I ON LY COU OU OULD, I SURE LY WOU OU OULD HMM MM A

39 WAY, I'D RA THER SAIL A WAY AYAY LIKE A SWAN THAT'S HERE AND GONE A MAN GETS TIED UP TO THE

45 **E** GROUND HE GIVES THE WORLD ITS SAD DEST SOUND ITS SAD DEST SOU OU OUND HMM M I'D

50 RA THER BE A FO REST THAN A STREET YES I WOULD, IF I COU OU OULD, I SURE LY WOU OU OULD I'D

54 *ARCO* **F** RA THER FEEL THE EARTH BE NEATH MY FEET YES I WOULD, IF I ON LY COU OU OULD, I SURE LY

59 WOU OU OULD. A WAY, I'D RA THER SAIL A WAY AYAY LIKE A SWAN THAT'S HERE AND GONE A

62 MAN GETS TIED UP TO THE GROUND HE GIVES THE WORLD ITS SAD DEST *RIT.* SOUND ITS SAD DEST SOU OU OUND

# EL CONDOR PASA

The musical score is written for String Bass in 4/4 time with a tempo of 77. It consists of ten staves of music. The key signature is one sharp (F#). The score includes various performance instructions: '10' above the first staff, 'A' in a box with 'PIZZ.' below it above the second staff, 'B' in a box above the third staff, '22' above the fourth staff, 'ARCO' above the fourth staff, 'C' in a box above the fifth staff, '34' above the sixth staff, 'D' in a box above the sixth staff, '40' above the seventh staff, '46' above the eighth staff, 'E' in a box above the eighth staff, '51' above the ninth staff, '55' above the tenth staff, 'F' in a box above the tenth staff, and '60' above the eleventh staff. The score ends with a 'RIT.' marking and a fermata over the final note.