

FLORES A FLÓREZ

**UN TRIBUTO A PABLITO
BIG BAND**



JULIO CASTILLO

J. Castillo

FLORES A FLÓREZ

UN TRIBUTO A PABLITO BIG BAND

JULIO ROBERTO CASTILLO GÓMEZ

Egresado del INEM de Montería, institución en la cual inició sus estudios musicales. Obtuvo el título de Licenciado en Pedagogía Musical con énfasis en Saxofón bajo la tutoría del Maestro Luis Eduardo Aguilar, en la Universidad Pedagógica Nacional de la ciudad de Bogotá, Colombia. Es Especialista en Informática Educativa y Magíster en Educación del SUE Caribe. Coautor del Programa de Licenciatura en Educación Básica con énfasis en Educación Artística-Música de la Universidad de Córdoba, en el cual se desempeña como Profesor Titular en el Área de Saxofón y Gramática Musical desde el año 2000. Tallerista de música del Caribe colombiano en Francia: 2008, 2009, 2017 (conciertos y talleres con el Sinú Sax Quartet en París) y 2018 (conferencia y concierto en la Universidad Europea del Saxofón con el Sinú Sax Quartet en Gap).

Ha participado en importantes festivales internacionales de saxofón, como los realizados en Cali, Colombia, y en la UNAM de México, en los cuales ha interactuado con maestros de gran renombre, tales como: Claude Delangle (Francia), Javier Ocampo (Colombia), César Villamil (Colombia), Roberto Benítez (Cuba), Esneider Valencia (Colombia). Su obra ha sido interpretada, también, por Paquito de Rivera (Cuba).

De 1994 al 2000, fue director y arreglista de la orquesta de música tropical del bienestar universitario de la Universidad de Córdoba; ganó la segunda versión del Festival del porro orquestado de Sahagún en 1999; obtuvo dos Congos de oro en el marco del Festival de orquestas de los Carnavales de Barranquilla en 2000 y 2001, en la categoría Rescate de lo nuestro; también, ha elaborado arreglos musicales para Juancho Torres y su orquesta, Yolanda Rayo, Juventino Ojito y su Son Mocaná y Martina la peligrosa, entre otros artistas; produjo el disco de su orquesta titulado "Contigo", con composiciones y arreglos de su autoría, todos basados en ritmos del Caribe colombiano.

Como resultado de su actividad investigativa y creativa ha publicado los siguientes libros: *A Buen ritmo: texto para la enseñanza de la lectura rítmica*; *Mi Sol Sinú: iniciación al solfeo tonal*; *El Ritmo se nota: libro para el desarrollo del solfeo hablado*; *Nuestra Música Universal: arreglos para cuarteto de saxofones* - vol. 1, 2, 3 y 4; *Serie Sonidos del Caribe colombiano*, cinco textos con arreglos para cuarteto de saxofones; *La música de cámara como recurso para el desarrollo de la técnica interpretativa del saxofón* - vol. 1, 2 y 3; *Cuando el río suena cuartetos trae* - vol. 1, 2, 3 y 4, obras originales para cuarteto de saxofones; *De guataca: estrategias para el desarrollo auditivo y la memoria musical en el aula* - niveles 1, 2, 3 y 4; *Grados conjuntos: texto de apoyo didáctico a la práctica musical colectiva* - Cuarteto de saxofones - niveles 0,5, 1 y 2; *Colección Suite Sinú* - *Fandango, Porro y Puya*; *Serie De Festival* para cuarteto de saxofones y batería; *Serie Juglares: Pablito Flórez* - textos con adaptaciones corales de la música de juglares del Caribe colombiano; *Son Brass: quinteto de metales* - grados de dificultad 1, 2 y 3; *Cañas*: cuarteto de clarinetes grado 1 de dificultad; *Ébano*: cuarteto de clarinetes grado 2 de dificultad; *Serie Juglares: Antolín Lenés* - textos con adaptaciones corales de la música de juglares del Caribe colombiano. De igual forma, ha publicado tres trabajos discográficos titulados: "Sinú Sax Quartet", "Tradición" e "Itinerancia Caribe".



Zenú

FLORES A FLÓREZ

UN TRIBUTO A PABLITO

BIG BAND

**Texto de apoyo a la asignatura Énfasis instrumental y ensamble, de la licenciatura
en Educación artística de la Universidad de Córdoba**

Flores a Flórez - Un tributo a Pablito

Big band

Autor

© Julio Castillo Gómez

Universidad de Córdoba

Editorial Zenú www.editorialzenu.com

Primera edición: 2021.

Dirección editorial

Henry Andrés Ballesteros Leal

Diseño de caratula Andrés Castillo

ISMN: 979-0-801639-58-5

Queda rigurosamente prohibida, sin autorización escrita de los titulares del copyright, bajo las sanciones establecidas por las leyes, la reproducción total o parcial de esta obra por cualquier medio o procedimiento, comprendidos la reprografía, el tratamiento informático, así como la distribución de ejemplares de la misma mediante alquileres o préstamos públicos.

TABLA DE CONTENIDO

PRESENTACIÓN	7
PABLO FLÓREZ CAMARGO (1926-2011)	9
LA BIG BAND	11
LOS SABORES DEL PORRO	15
Instrumentación	17
Score	19
Voz y coro	49
Saxofón alto 1	52
Saxofón alto 2	55
Saxofón tenor 1	58
Saxofón tenor 2	61
Saxofón barítono	64
Trompeta B $\flat$ 1	67
Trompeta B $\flat$ 2	70
Trompeta B $\flat$ 3	73
Trompeta B $\flat$ 4	76
Trombón 1	79
Trombón 2	82
Trombón 3	85
Piano	88
Bajo	93
Maracas	96
Patrones rítmicos básicos de congas y batería para interpretar Porro	98
Conga	99
Batería	101
MARTÍNEZ BANDA	103
Instrumentación	105
Score	107
Voz y coro	145
Saxofón alto 1	149
Saxofón alto 2	152
Saxofón tenor 1	155
Saxofón tenor 2	158
Saxofón barítono	161
Trompeta B $\flat$ 1	164
Trompeta B $\flat$ 2	167
Trompeta B $\flat$ 3	170

Trompeta B$\flat$ 4	173
Trombón 1	176
Trombón 2	179
Trombón 3	182
Piano	185
Bajo	191
Maracas	195
 Patrones rítmicos básicos de congas y batería para interpretar Paseo	198
Conga	199
Timbales	202
LA CUMBIA ESTÁ HERIDA	205
 Instrumentación	207
 Score	209
 Voz y coro	252
 Saxofón alto 1	257
 Saxofón alto 2	260
 Saxofón tenor 1	263
 Saxofón tenor 2	266
 Saxofón barítono	269
 Trompeta B$\flat$ 1	272
 Trompeta B$\flat$ 2	275
 Trompeta B$\flat$ 3	278
 Trompeta B$\flat$ 4	281
 Trombón 1	284
 Trombón 2	287
 Trombón 3	290
 Piano	293
 Bajo	299
 Maracas	302
 Patrones rítmicos básicos de congas (cuando no se cuente con los instrumentos de percusión tradicional) y batería para interpretar Cumbia	305
Alegre (Tumba)	306
Llamador (Conga)	309
Congas	312
Batería	315
PROGRAMACIÓN DE ACTIVIDADES	319
REFERENCIAS	325

PRESENTACIÓN

Atendiendo a las necesidades de formación musical de nuestros estudiantes, el programa de Licenciatura en Educación artística incluyó en su plan de estudio la asignatura Énfasis instrumental-ensamble con siete niveles de formación a partir del segundo semestre; fue concebida, no sólo como un espacio para la aplicación de las técnicas instrumentales adquiridas en las asesorías del énfasis, sino también como un encuentro para el desarrollo de otras dimensiones, tales como la audición polifónica, la apropiación de distintos estilos musicales, el trabajo colaborativo y la disciplina individual y grupal.

Por otro lado, se hace necesario indicar que la riqueza y proyección musical del departamento de Córdoba motivó la creación de este tipo de materiales. La versatilidad de su música es, sin duda, un atributo para que pueda ser adaptada e interpretada por distintos ensambles instrumentales, pero, muy especialmente, en aquellos donde priman los vientos, riqueza presente en nuestra región por la práctica bandística que nutre nuestro programa semestre a semestre desde su creación.

Con base en los criterios expuestos, la Big band Unicor surge como una estrategia de gran formato instrumental para interpretar desde los estándares de Jazz más representativos hasta las músicas del gran Caribe, principalmente, las locales.

Es por todo lo anterior que ponemos a disposición este texto de apoyo con tres arreglos originales a obras de la vasta producción del “Poeta del Sinú” Pablo Flórez Camargo, canciones en las cuales plasmó las distintas facetas de su condición humana, como son: *Los sabores del porro*: el enamorado de su tierra, *Martínez Banda*: el amigo y el parrandero, y *La cumbia está herida*: el crítico que sufre profundamente el dolor de patria.

Recalcamos también que este material consta de muestras auditivas en mp3 de los temas arreglados las cuales pueden ser descargadas del repositorio de la Biblioteca de la Universidad de Córdoba siguiendo este enlace XXXXXXXXX.

Para finalizar deseamos que esta herramienta contribuya al fortalecimiento de la cultura musical Colombiana mediante su inserción en los procesos académicos.

JULIO CASTILLO

Docente Universidad de Córdoba

PABLO FLÓREZ CAMARGO (1926-2011)



Foto suministrada por Carlos Marín.

Pablo José Flórez Camargo nació el 27 de junio de 1926 en Ciénaga de oro, departamento de Córdoba; de origen humilde, hereda de su padre el gusto por la música, quien fuera percusionista de la banda del prolífico trompetista José “el negro” Sáez de esta localidad.

Hacia la década de los años cuarenta inicia su carrera musical como baterista en la Jazz Band Family, talento que puso, también, al servicio de otras orquestas de la región. Simultáneamente, y de manera autodidacta, aprende a tocar la guitarra, instrumento que apoyaría, por siempre, su actividad creativa.

Sumergido en una vida bohemia y desenfrenada produce, con una marcada influencia de la música mexicana y cubana, sus primeras canciones: *Martínez Banda*, *Domingo* y *Roberto Ruiz*, y su canción de mayor reconocimiento y apropiación cultural: *La aventurera*. Hacia los años ochenta compone *Los sabores del porro*, canción que lo catapultaría al reconocimiento internacional.

La obra musical de “Pablito” Flórez se caracteriza por universalizar la cultura del Sinú en sus innumerables canciones llenas de situaciones cotidianas, situaciones, que, bajo su mirada, se convertirían en una fuente inagotable de inspiración.

Ganó en cinco ocasiones el Primer puesto como mejor composición en el Festival Nacional del Porro de San Pelayo, Córdoba; fue elegido, también, como el personaje del siglo XX en Córdoba por el periódico El Meridiano de Córdoba; y en el 2008 obtuvo el premio “Vida y obra” del Ministerio de Cultura. Fallece en Montería el 11 de diciembre de 2011.

Fuente: *Pablo Flórez Camargo: Juglar del Porro cantado* escrito por Carlos Marín, Gobernación de Córdoba, 2011.

LA BIG BAND

La Big band es una agrupación de gran formato instrumental que surge en los Estados Unidos de América a finales de la década de 1920 y se origina para satisfacer las necesidades expresivas de quienes hacían la música de New Orleans, la cuna del Jazz. Debido a su riqueza, espontaneidad y a la genialidad de sus intérpretes, el jazz muy pronto traspasaría las fronteras estatales y experimentaría un cambio sustancial en la forma de su elaboración, dando paso al estilo de New York, un estilo más ceñido al arreglo, pero con espacios para el lucimiento instrumental, y con ello a una forma temprana del formato de Big band. Este nuevo ejercicio creativo se le atribuye a Fletcher Henderson, pianista y arreglista Estadounidense de las más afamadas orquestas de la era dorada del Swing. Y fue precisamente con este ritmo, artífice del desarrollo del Jazz y de gran aceptación en el público, que las Big bands alcanzarían su máximo brillo entre los años 1935 y 1950.

Debido al voluminoso número de Big bands de la época dorada, podemos citar las de los más importantes directores que inundaron de éxitos aquel período: Glenn Miller, Benny Goodman, Jimmy Dorsey, Buddy Morrow, Count Bassie, Lionel Hampton y Lester Young.

Son muchos años de la presencia del formato de Big band en la historia de la música, por lo que su conformación instrumental y número de integrantes han variado, pero en todos los casos podemos diferenciar tres secciones: Cañas, Metales y Ritmo. A continuación, listaremos los instrumentos por sección que, usualmente, son los más utilizados:

1. Cañas: Dos saxofones altos, dos saxofones tenores y un saxofón barítono. Frecuentemente, los saxofonistas tienen algunas partes escritas para clarinete o flauta.
2. Metales: Cuatro trompetas y cuatro trombones.
3. Ritmo: Piano, guitarra, bajo y batería.

Sin embargo, por las necesidades para la interpretación de ciertos repertorios, sobre todo, en aquellas músicas locales como las del Caribe, se hace necesario implementar instrumentos de percusión tales como congas, bongós, pailas, tambora, alegre, llamador, maracas, güira, entre otros.

Por otro lado, en el Caribe colombiano hubo un hecho trascendental que abrió las puertas a este tipo de ensambles, la creación de la “Emisora Atlántico Jazz band” de la ciudad de Barranquilla, de la cual hicieron parte dos de los más grandes exponentes de la música popular “Costeña” que, una vez vivenciado el estilo, la interpretación, las técnicas compositivas y la instrumentación del

repertorio norteamericano, se lanzaron a la puesta en escena de sus propias Big bands: “Lucho” Bermúdez y “Pacho” Galán, colosos que sabrían unir las experiencias adquiridas en dicha agrupación con las vivencias musicales que conformaban su esencia: el porro, la cumbia, el fandango, el mapalé y el merecumbé.

Es así como el formato de la Big band enriquecería el repertorio colombiano con las más hermosas obras musicales, instaurándose desde la década de los 40, y para siempre, en el imaginario colectivo. Posteriormente, surgirían otros exponentes, no menos importantes, tales como: Edmundo Arias, Los hermanos Martelo, Germán Carreño, Los Caribes, Mañungo, Juancho Torres y Nairo Cáceres.



LOS SABORES DEL PORRO

(Porro)

Instrumentación

- 1. Score**
- 2. Voz y Coro**
- 3. Saxofón alto 1**
- 4. Saxofón alto 2**
- 5. Saxofón tenor 1**
- 6. Saxofón tenor 2**
- 7. Saxofón Barítono Eb**
- 8. Trompeta B $\flat$ 1**
- 9. Trompeta B $\flat$ 2**
- 10. Trompeta B $\flat$ 3**
- 11. Trompeta Bb $\flat$ 4**
- 12. Trombón 1**
- 13. Trombón 2**
- 14. Trombón 3**
- 15. Piano**
- 16. Bajo**
- 17. Maracas**
- 18. Conga**
- 19. Batería**

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Score

Score for **LOS SABORES DEL PORRO (Porro)**, arranged by Julio Castillo. The score is in 4/4 time, with a tempo marking of ♩ = 90. The key signature is B-flat major (two flats).

The instrumentation includes:

- Voz (Vocal)
- Alto Sax. 1
- Alto Sax. 2
- Tenor Sax. 1
- Tenor Sax. 2
- Baritone Sax.
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Trumpet in B♭ 3
- Trumpet in B♭ 4
- Trombone 1
- Trombone 2
- Trombone 3
- Piano
- Acoustic Bass
- Maracas
- Conga Drums
- Drums

The score features a variety of musical notations, including dynamics (e.g., *f*, *mf*, *mp*), articulation (e.g., accents, slurs), and performance instructions (e.g., *PA* for piano). The piano part includes chord changes to A♭ and G7. The percussion section includes maracas, conga drums, and a drum kit.

LOS SABORES DEL PORRO

Musical score for "LOS SABORES DEL PORRO" by Julio Castillo. The score is written for a large ensemble and includes the following parts:

- Voz (Vocal)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. 1 (Tenor Saxophone 1)
- T. Sx. 2 (Tenor Saxophone 2)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- B♭ Tpt. 3 (B-flat Trumpet 3)
- B♭ Tpt. 4 (B-flat Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Pno. (Piano)
- A.B. (Double Bass)
- Mrcs. (Maracas)
- C. Dr. (Conga Drum)
- D. S. (Dance Snare)

The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The vocal line is primarily rests, with some melodic fragments in the final measures. The saxophone section plays a rhythmic melody, while the brass section provides harmonic support. The piano and double bass play a steady bass line. The percussion section includes maracas, conga, and dance snare.

LOS SABORES DEL PORRO

A

Voz

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

A.B.

Mrcs.

C. Dr.

D. S.

G7

Cm

Bozá

Bozá

Bozá

2

LOS SABORES DEL PORRO

Score for "LOS SABORES DEL PORRO" by Julio Castillo. The score is written for a large ensemble, including Voice (Voz), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), Trumpets (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Piano (Pno.), Double Bass (A.B.), Maracas (Mracs.), Conga (C. Dr.), and Snare Drum (D. S.).

The score is in 4/4 time and features a key signature of two flats (Bb and Eb). The lyrics are: "Mi po rro me sa bea to".

The score includes various musical notations, including dynamics (f, mp), articulation (accents), and performance instructions (e.g., "2" for double bar lines, "PA" for a pause). The piano part includes chord symbols: F7, Dm7(b5), and Cm.

LOS SABORES DEL PORRO

Musical score for "LOS SABORES DEL PORRO". The score includes parts for Voice (Voz), Alto Saxophones (A. Sx. 1, 2), Tenor Saxophones (T. Sx. 1, 2), Baritone Saxophone (B. Sx.), Baritone Trumpets (B. Tpt. 1-4), Trombones (Tbn. 1-3), Piano (Pno.), Double Bass (A.B.), Maracas (Mrcs.), Conga (C. Dr.), and Bongos (D. S.). The key signature is B-flat major (two flats). The score is divided into measures, with some measures containing rests or specific musical notations like *mf* (mezzo-forte) and *ff* (fortissimo). The lyrics "do" and "¡Ay! lo bueno de mi región" are written under the voice part. The piano part includes chord symbols *Ab* and *Dm7(b5)*. The double bass part includes the same chord symbols. The percussion parts (Mrcs., C. Dr., D. S.) are marked with *ff* and *2* (two).

LOS SABORES DEL PORRO

Voz

me sa bea ca ña me sa bea to ro me sa bea fies ta me sa bea ron

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

G7

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

B

Voz

me sa bea pi ña me sa bea man go

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Cm6 F7 Cm6 F7 Cm6 F7 Cm

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

Score for "LOS SABORES DEL PORRO" by Julio Castillo. The score includes parts for Voice (Voz), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), Trumpets (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Piano (Pno.), Double Bass (A.B.), Maracas (Mrcs.), Conga (C. Dr.), and Snare Drum (D. S.). The key signature is B-flat major (two flats). The score is divided into measures, with some measures containing rests or specific musical notations. The lyrics "me sa bea le chees pe raen co rra" are written under the voice part.

Score for "LOS SABORES DEL PORRO" by Julio Castillo. The score includes parts for Voice (Voz), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), Trumpets (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Piano (Pno.), Double Bass (A.B.), Maracas (Mrcs.), Conga (C. Dr.), and Snare Drum (D. S.). The key signature is B-flat major (two flats). The score is divided into measures, with some measures containing rests or specific musical notations. The lyrics "me sa bea le chees pe raen co rra" are written under the voice part.

LOS SABORES DEL PORRO

C

Voz

chi naes ras cáen fan dan go ya jí con hue vo en ma chu ca

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

G7

G7

Cm6 F7 Cm6

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

Coro

Voz

MI po rro me sa be a bo llo po lo co

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

F7 Cm6 F7 Cm6 F7 G7 Cm

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

Voz
 Mi po rro me sa be a bo llo po lo co es mi ga oen ce le
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 B♭ Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Pno.
 A.B.
 Mrchs.
 C. Dr.
 D. S.

LOS SABORES DEL PORRO

D

Voz

y, a min gui con co co lú ves! es mi gao ce le le

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Dm7(b5) G7 Cm Dm7(b5)

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

Score for "LOS SABORES DEL PORRO" (Flores de Flórez), featuring a vocal soloist and a large instrumental ensemble.

Key: E-flat major (three flats: B-flat, E-flat, A-flat). **Time Signature:** 4/4.

Instrumentation: Voice (Voz), Alto Saxophones 1 & 2 (A. Sx. 1, 2), Tenor Saxophones 1 & 2 (T. Sx. 1, 2), Baritone Saxophone (B. Sx.), Baritone Trumpets 1-4 (B. Tpt. 1-4), Trombones 1-3 (Tbn. 1-3), Piano (Pno.), Double Bass (A.B.), Maracas (Mrcs.), Conga (C. Dr.), and Snare Drum (D. S.).

Lyrics (Voz): ya min gui con co co

Score Structure: The score is divided into four measures. The first measure contains the vocal entry and instrumental accompaniment. The second measure continues the instrumental accompaniment. The third measure features a key change to E-flat major (indicated by a box with 'E' and a flat) and a change in dynamics. The fourth measure concludes the piece with a final chord and dynamics.

Chord Progression (Piano): G7, F7, *mp* (middle piano), *f* (forte), A $\flat$.

Dynamics: The score includes various dynamic markings such as *f* (forte), *mp* (middle piano), and *mf* (mezzo-forte).

LOS SABORES DEL PORRO

Score for "LOS SABORES DEL PORRO" by Julio Castillo. The score is written for a large ensemble, including Voice (Voz), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Piano (Pno.), Double Bass (A.B.), Maracas (Mrcs.), Conga (C. Dr.), and Drums (D. S.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score consists of five measures. The Voice part is mostly silent, with some notes in the final measure. The Saxophones and Trumpets play melodic lines, while the Trombones provide harmonic support. The Piano and Double Bass play a steady bass line. The Maracas, Conga, and Drums provide a rhythmic accompaniment. The score is marked with "ff" (fortissimo) and "f" (forte) dynamics.



LOS SABORES DEL PORRO

F

Voz

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♯ Tpt. 1

B♯ Tpt. 2

B♯ Tpt. 3

B♯ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

A.B.

Mrcs.

C. Dr.

D. S.

33

LOS SABORES DEL PORRO

me sa bea

Voz

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Cm F7 Dm7(b5)

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

Voz *Al* que so bien a ma sao con pa ne lae co co,e Co lom boy

A. Sx. 1 *Al mp*

A. Sx. 2 *mp*

T. Sx. 1 *mp*

T. Sx. 2 *mp*

B. Sx. *mp*

B♭ Tpt. 1 *Al*

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Pno. *Al* Cm 2 2 Ab Dm7(b5)

A.B. *Al* Cm Ab Dm7(b5)

Mrcs. *Al*

C. Dr. *Al*

D. S. 2 2

LOS SABORES DEL PORRO

Voz

tam bién me sa bea viu da,e pes ca o con cal zón ri piao

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

H

Voz
sen taen un ca jón _____ Mi po rro me sa bea fru

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.
Cm6 F7 Cm6 F7 Cm6 F7 Cm Cm

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

Voz

ta a ma mey pa ti llao ta me lón_____

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

Voz

tam bién me sa be yu caha ri no saa sá mo jáen a cien to de chi cha rrón

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

I

Voz

a to tu mae gua ra po con hie loy li món

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Cm6 F7 Cm6 F7 Cm6 F7 Cm6 F7 G7

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

Coro

Voz

a to tu mae gua ra po con hie loy li món

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Cm Dm7(b5) G7 Cm

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

J

Voz
ba joun hi go sa to sen taen un ca jón ba joun hi go sa

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.
F7 Dm7(b5) G7 Cm

A.B.

Mrcs.
2

C. Dr.
2

D. S.

LOS SABORES DEL PORRO

Sheet music for "LOS SABORES DEL PORRO" by Flores de Flórez. The score includes parts for Voice (Voz), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), Trumpets (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Piano (Pno.), Double Bass (A.B.), Maracas (Mrcs.), Conga (C. Dr.), and Drums (D. S.). The music is in 4/4 time and features a key signature of two flats (Bb and Eb). The lyrics are: "to con u na ne gra sen taoen un ca jón". The score includes dynamic markings (mf, f) and a section marked "SOLO IMPROVISADO". The piano part includes chord changes: G7, Dm7(b5), and G7. The percussion parts include a "Bozá" section.

LOS SABORES DEL PORRO

Score for "LOS SABORES DEL PORRO" by Julio Castillo. The score is written for a large ensemble, including Voice (Voz), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Piano (Pno.), Double Bass (A.B.), Maracas (Mrca.), Conga (C. Dr.), and Bongos (D. S.).

The score is in 4/4 time and features a key signature of two flats (B♭ and E♭). The music is divided into two main sections by a double bar line. The first section includes a vocal melody and instrumental accompaniment. The second section, marked with a repeat sign and a first ending bracket (L), features a saxophone solo and a piano accompaniment with a harmonic progression of G7, Cm, F7, Dm7(b5), and G7.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, f, p). The percussion parts (Mrca., C. Dr., D. S.) are indicated by rhythmic symbols and repeat signs.

LOS SABORES DEL PORRO

Musical score for "LOS SABORES DEL PORRO". The score is written for a large ensemble, including a vocal soloist (Voz), woodwinds (A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax.), brass (B. Tpt. 1-4, Tbn. 1-3), piano (Pno.), and percussion (A.B., Mrcs., C. Dr., D. S.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into five measures. The vocal soloist part is marked with a 151 measure rest. The woodwinds and brass parts are marked with a 151 measure rest. The piano part is marked with a 151 measure rest. The percussion parts are marked with a 151 measure rest. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part includes chord symbols: Cm, F7, Dm7(b5), and G7. The percussion parts include a 151 measure rest.

LOS SABORES DEL PORRO

M

Voz

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

A.B.

Mrcs.

C. Dr.

D. S.

LOS SABORES DEL PORRO

Voz
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Sx.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2
 B $\flat$ Tpt. 3
 B $\flat$ Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Pno.
 A.B.
 Mrcs.
 C. Dr.
 D. S.

The musical score is for the piece "LOS SABORES DEL PORRO" by Flores de Flórez. It is written for a large ensemble. The vocal part (Voz) is in a key with two flats (Bb major or D minor) and a 4/4 time signature. The instrumental parts include:

- Saxophones:** Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, and Baritone Saxophone. They play a melodic line with eighth and quarter notes, often with grace notes.
- Trumpets:** Four Bb Trumpets (1-4) playing a rhythmic pattern of eighth and quarter notes, with dynamic markings like *f* (forte).
- Trombones:** Three Trombones (1-3) playing a similar rhythmic pattern to the trumpets, with dynamic markings like *mf* (mezzo-forte).
- Piano:** The piano part consists of a series of chords: Dm7(b5), G7, Cm, and F7, each held for a full measure.
- Double Bass (A.B.):** Plays a simple bass line following the chord changes.
- Percussion:** Includes Maracas (Mrcs.), Conga (C. Dr.), and Snare (D. S.). The maracas and conga play a steady 2/4 pattern, while the snare has a specific rhythmic pattern.

LOS SABORES DEL PORRO

Score for **LOS SABORES DEL PORRO**, starting at measure 145.

Voz: (Vocal line, starting at measure 145)

A. Sx. 1 & 2: (Alto Saxophones 1 and 2, playing a melodic line with triplets and accents, starting at measure 145)

T. Sx. 1 & 2: (Tenor Saxophones 1 and 2, playing a melodic line with triplets and accents, starting at measure 145)

B. Sx.: (Baritone Saxophone, playing a melodic line with triplets and accents, starting at measure 145)

B♭ Tpt. 1, 2, 3, & 4: (B-flat Trumpets 1 through 4, playing a melodic line with triplets and accents, starting at measure 145)

Tbn. 1, 2, & 3: (Tubas 1, 2, and 3, playing a melodic line with triplets and accents, starting at measure 145)

Pno.: (Piano, playing chords Dm7(b5) and G7, starting at measure 145)

A.B.: (Double Bass, playing a melodic line with triplets and accents, starting at measure 145)

Mrcs. & C. Dr.: (Maracas and Conga Drums, playing a rhythmic pattern with triplets and accents, starting at measure 145)

D. S.: (Double Bass, playing a melodic line with triplets and accents, starting at measure 145)

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Voz y coro

$\text{♩} = 90$

A

f Mi po___ rro me sa bea to___ do

¡Ay! lo bue___ no de mi re gión___ me sa bea

B

ca ña me sa bea to___ ro me sa bea fies___ ta me sa bea ron___

me sa bea pi ña me sa bea man go me sa bea le

chees pe ráen co rrá___ me sa bea chi naes ras cáen fan dan

C

go ya jí con hue vo en ma chu ca___

Coro

Mi po rro me sa___ be a bo llo po lo___ co Mi po rro me sa

D

___ be a bo llo po lo___ co es mi gaoen ce le le

LOS SABORES DEL PORRO

57 y,a min gui con co co !tú ves! es mi gao ce le le y,a min gui con co

62 co me sa bea que so bien a ma sao

E 10 F 7 G

82 con pa ne lae co co,e Co lom boy

87 tam bién me sa bea viu da,e pes ca o con cal zón ri piao sen taoen un ca jón

H

mi po rro me sa bea fru ta

97 a ma mey pa ti llao ta me lón tam bién me

102 sa be yu caha ri no saa sá mo jáen a cien to de chi cha rrón

I

107 a to tu mae gua ra po con hie loy li món

LOS SABORES DEL PORRO

Coro

112

a to tu mae gua ra ____ po con hie loy li món ____ ba joun hi go sa

J

to sen taoen un ca jón ____ ba joun hi go sa to con u na ne

K

4

L

8

____ gra sen taoen un ca jón ____

M

12

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón alto 1

90

f

A

f

17

mp

22

B

27

f

32

mp

37

C

42

f

47

LOS SABORES DEL PORRO

56

57

66

67

76

77

86

87

97

D

E

F

G

H

f

mp

mp

mp

The musical score is written for a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 3/4 time signature. The piece is divided into measures, with measure numbers 56, 57, 66, 67, 76, 77, 86, 87, and 97 indicated at the start of their respective staves. The score includes various musical notations such as eighth and sixteenth notes, rests, and ties. Dynamic markings include 'f' (forte) and 'mp' (mezzo-piano). Articulation marks like accents and breath marks (indicated by an 'x' over a note) are present. Chord symbols D, E, F, G, and H are placed above specific measures. Trills are marked with a '3' and a bracket. The notation is clean and professional, typical of a published musical score.

LOS SABORES DEL PORRO

106

I

f

107

110

J

3 3

112

K

117

L

mf

mp

120

mf

127

M

f

130

140

f

3

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón alto 2

90

7

A

17

mp

22

B

27

f

32

mp

37

C

42

f

47

LOS SABORES DEL PORRO

56

D

57

62

E

67

F

72

G

77

mp

82

87

H

f

mp

97

LOS SABORES DEL PORRO

102

I

f

107

112

J

3 3

117

K

L

mf mp

122

mf

M

f

142

f

3

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón tenor 1

♩=90

f

A

f

mp

B

f

mp

C

f

LOS SABORES DEL PORRO

52

D

57

E

62

f

67

F

72

G

77

mp

82

87

H

f

mp

97

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff (measures 52-56) features eighth-note patterns and a boxed letter 'D' above measure 55. The second staff (measures 57-61) includes triplet markings over measures 58 and 60. The third staff (measures 62-66) begins with a boxed letter 'E' above measure 62 and a forte 'f' dynamic marking below measure 63. The fourth staff (measures 67-71) continues the melodic flow. The fifth staff (measures 72-76) starts with a boxed letter 'F' above measure 72. The sixth staff (measures 77-81) begins with a boxed letter 'G' above measure 77 and a mezzo-piano 'mp' dynamic marking below measure 79. The seventh staff (measures 82-86) continues the melody. The eighth staff (measures 87-91) continues the melody. The ninth staff (measures 92-96) begins with a boxed letter 'H' above measure 92, a forte 'f' dynamic marking below measure 93, and a mezzo-piano 'mp' dynamic marking below measure 95. The tenth staff (measures 97-100) concludes the piece.

LOS SABORES DEL PORRO

106 I

107

110

J

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón tenor 2

♩ 90

f

f

A

f

mp

mp

B

f

mp

f

C

f

LOS SABORES DEL PORRO

52 D

57 E

62 F

67 G

72 H

77 mp

82

87

92 mp

97

LOS SABORES DEL PORRO

106 I

107

110

J

113 K

117 L

120 M

143

146

f

mf

mp

f

(Porro)

Pablo Flórez Camargo

Arreglo: Julio Castillo

Saxofón barítono

[illegible]

LOS SABORES DEL PORRO

52 D

57 3 3

62 E

67

72 F

77 G

82 mp

87

92 H

97 f mp

LOS SABORES DEL PORRO

106

I

f

107

112

J

122

K

127

L

mf

mp

mf

M

< f

142

146

f

3

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 1

♩ = 90

f

f

A

mp

mf

B

f

mf

C

f

LOS SABORES DEL PORRO

48 *mf*

53 *mf* **D** 4

61 *f* **E**

66

71 *f* **F**

76 *mf* **G**

81 *mf* 3

88 *f* **H** 2

LOS SABORES DEL PORRO

94 *mf*

102 *mp* *f*

108 *mf*

115 *J*

121 *mf* *f* *K* SOLO IMPROVISADO

133 *L* *M* *mf* *f*

139

144 *ff*

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 2

♩=90

f

f

f

f

mp

mf

mf

f

f

A

B

C

LOS SABORES DEL PORRO

48 *mf*

55 *mf* **D** 4

61 *f* **E**

66

71 *f* **F**

76 *mf* **G**

81 *mf* 3

88 *f* **H** 2

The musical score is written for a single melodic line in treble clef, featuring a key signature of one flat (B-flat). The piece is divided into eight measures, each spanning a five-line staff. Measure 48 begins with a mezzo-forte (*mf*) dynamic and contains a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 55 continues with a half rest, a quarter note G4, a quarter note A4, and a quarter note B4, followed by a half rest and a quarter note G4. Measure 61 starts with a forte (*f*) dynamic and features a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 66 contains a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 71 begins with a forte (*f*) dynamic and includes a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 76 starts with a mezzo-forte (*mf*) dynamic and features a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 81 contains a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 88 begins with a forte (*f*) dynamic and includes a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4, a quarter note A4, and a quarter note B4.

LOS SABORES DEL PORRO

94 *mf*

102 *mp* *f* I

108 *mf*

113 J 4

121 *mf* *f* K 4

L 6 M *mf* *f*

139 *f*

144 *f* *ff*

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 3

90

f

f

A

mp

mf

B

f

mf

C

f

mf

LOS SABORES DEL PORRO

56

D

4

60

mf

f

E

65

F

70

f

75

G

mf

mf

3

H

4

f

87

mf

4

4

LOS SABORES DEL PORRO

M

Measure M: Treble clef, key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. It begins with a forte (*f*) dynamic marking. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are various articulations including slurs, accents, and slurs with accents.

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 4

$\text{♩} = 90$

6

11

16

21

39

47

A

B

C

f

mf

mp

f

mf

f

mf

LOS SABORES DEL PORRO

52

D

4

60

mf

f

65

E

70

f

F

75

G

3

mf

mf

H

4

87

f

95

4

mf

4

LOS SABORES DEL PORRO

I

J

K

L

M

111

116

121

126

131

141

145

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trombón 1

90

mf *f*

6 *f*

A

11

16 *mp* *>*

6 *f*

B

ff *f*

C

42 *f* *ff* *f*

47 *mf*

LOS SABORES DEL PORRO

52

A musical score for a bass clef instrument. The key signature has two flats (B-flat and E-flat). The score consists of four measures. The first measure is a whole rest. The second measure contains a half note G2 (below the staff) and a half note A2 (below the staff), both with accents. The third measure is a whole rest. The fourth measure contains a half note G2 (below the staff) and a half note A2 (below the staff), both with accents. Above the fourth measure is a box containing the letter 'D' and a 4-measure rest symbol.

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of the following notes: G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The notes are written on a single staff with a treble clef.

G

mf 6

The first system of the musical score is for the piano part. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegretto' and the time signature is 'C'. The score starts with a whole rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. A dynamic marking of *f* (forte) is present. A box labeled 'H' is placed above the staff. The system ends with a double bar line.

The first staff of music is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a 7-measure rest, indicated by a horizontal line with the number '7' above it. This is followed by a melodic phrase starting on G2, moving up to A2, B-flat2, and C3, with a dotted half note on C3. The staff ends with a fermata over the final note.

LOS SABORES DEL PORRO

I

ff f mf

mf

J

mf f

K

f

L

mp

M

f

mf

mf ff

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trombón 2

90

mf *f*

6 *f*

11 **A**

16 *mp*

21 6 *f*

B *ff* *f* 7

42 **C** *f* *ff* *f*

47 *mf*

LOS SABORES DEL PORRO

52

D

4

60

mf

f

f

65

70

f

75

G

mf

6

H

f

ff

f

80

7

p

f

85

LOS SABORES DEL PORRO

I

111

J

116

K

124

L

132

M

141

145

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trombón 3

90

mf *f*

6 *f*

A

11

16 *mp*

2 9

B

30 *ff* *f* 10

C

44 *f* *ff* *f* *mf*

49

LOS SABORES DEL PORRO

54

D

4

mf

62

E

f

f

67

f

72

F

77

G

2

mf

9

91

H

ff

f

10

105

I

f

ff

f

LOS SABORES DEL PORRO

110 *mf*

115 *mf*

123 *f*

131

136 *f*

141 *mf*

145 *mf* *ff*

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Piano

♩ 90

mp f Ab G7

2 2

A

G7 Cm

F7 Dm7(b5) Cm

Ab Dm7(b5)

G7 2 2

LOS SABORES DEL PORRO

B

Cm6 F7 Cm6 F7 Cm6 F7 Cm

C

G7 Cm6 F7 Cm6 Dm7(b5) G7 Cm F7

D

Dm7(b5) G7 Cm Dm7(b5)

E

G7 F7 Ab

LOS SABORES DEL PORRO

Musical score for "LOS SABORES DEL PORRO" in B-flat major (two flats). The score is divided into systems, each with a treble and bass staff. Chords are indicated by letters (e.g., G7, Cm, F7, Dm7(b5), Ab, Cm6, F7, Cm6, F7, Cm). Measure numbers 66, 71, 76, and 86 are marked at the beginning of their respective systems. The score includes various musical notations such as slurs, ties, and repeat signs.

LOS SABORES DEL PORRO

101

I

111

J

K

L

LOS SABORES DEL PORRO

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano (left hand) and guitar (right hand). The key signature is B-flat major (two flats), and the time signature is 4/4.

The score is divided into four systems, each containing a piano part and a guitar part. The piano part includes chord symbols (Cm, F7, Dm7(b5), G7) and dynamics (mf, f, *). The guitar part includes chord symbols (G7, F7, Dm7(b5), G7, Cm, F7, Dm7(b5)) and dynamics (mf, f). The score is marked with measure numbers 131, 136, 141, and 146.

System 1 (Measures 131-135): The piano part features a melody in the right hand and a bass line in the left hand. The guitar part features a melody in the right hand and a bass line in the left hand. The piano part includes chord symbols Cm, F7, Dm7(b5), and G7. The guitar part includes chord symbols G7 and F7. Dynamics include mf and f.

System 2 (Measures 136-140): The piano part features a melody in the right hand and a bass line in the left hand. The guitar part features a melody in the right hand and a bass line in the left hand. The piano part includes chord symbols G7 and F7. The guitar part includes chord symbols G7 and F7. Dynamics include f and *.

System 3 (Measures 141-145): The piano part features a melody in the right hand and a bass line in the left hand. The guitar part features a melody in the right hand and a bass line in the left hand. The piano part includes chord symbols Dm7(b5), G7, Cm, F7, and Dm7(b5). The guitar part includes chord symbols Dm7(b5), G7, Cm, F7, and Dm7(b5). Dynamics include f.

System 4 (Measures 146-150): The piano part features a melody in the right hand and a bass line in the left hand. The guitar part features a melody in the right hand and a bass line in the left hand. The piano part includes chord symbols G7 and F7. The guitar part includes chord symbols G7 and F7. Dynamics include f.

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Bajo

♩ = 90

mp *f*

A

B

C

LOS SABORES DEL PORRO

Chord progression and musical notation for "LOS SABORES DEL PORRO". The notation is in bass clef with a key signature of two flats (Bb, Eb). Measure numbers 51, 61, 71, 76, 81, 86, 91, and 96 are indicated at the start of their respective staves.

Chord progression: Dm7(b5) G7 Cm F7

Chord progression: Dm7(b5) G7 Cm Dm7(b5)

Chord progression: G7 F7 [E] Ab

Chord progression: G7

Chord progression: [F] G7

Chord progression: Cm F7 Dm7(b5) [G]

Chord progression: Cm Ab Dm7(b5)

Chord progression: G7

Chord progression: [H] Cm

Chord progression: Ab Dm7(b5)

Musical notation includes various notes, rests, and dynamic markings (mp, f). The notation is in bass clef with a key signature of two flats (Bb, Eb).

LOS SABORES DEL PORRO

101

G7

2

I

G7

Cm Dm7(b5) G7 Cm

111

F7 J Dm7(b5) G7 Cm

116

G7 K

121

L

126

131

mf

M

G7 F7

136

f

Dm7(b5) G7 Cm F7 Dm7(b5)

141

G7

146

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Maracas

♩ 90

mp *f* *mf* **A**

7 Bozá

15

19

25

B

37

C

43

49

D

55

E

61

mp *f* *mf*

67 Bozá

F

LOS SABORES DEL PORRO

79

85

91

97

103

109

115

121

127

133

139

144

G

H

I

J

K Bozá

L

M

mf *f*

Patrones rítmicos básicos de congas y batería para interpretar Porro¹

1. Patrón A marcado en el Score y en las partes con las letras PA : Intro y desarrollo temático:

Conga Drums

Drums

2. Patrón B PB : Bozá

C. Dr.

Dr

¹ Material suministrado por Carlos Miranda Regino (Docente de percusión Universidad de Córdoba) de sus libros *Batería con sabor Sinú* y *Congas con sabor Sinú*.

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Conga

♩ 90

PA

mp *f* *mf*

A

7 PB Bozá

15 PA

19

25 B

29

37 C

43

49 D

55 E

61

mp *f* *mf*

67 F Bozá

LOS SABORES DEL PORRO

79 **G**

85

91 **H**

97

103 **I**

109

115 **J**

121 **K** Bozá

127

133 **M**

139

144

LOS SABORES DEL PORRO
(Porro)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Batería

♩ = 90

PA

mp *f* *mf*

A

7

PB Bozá

13

PA

19

25

B

31

37

C

43

49

D

55

E

61

mp *f* *mf*

67

F

PB Bozá

LOS SABORES DEL PORRO

79

G

85

91

H

97

103

I

109

115

J

121

K Bozá

127

L

133

M

mf *ff*

139

145

Fill

MARTÍNEZ BANDA (Paseo)

Instrumentación

- 1. Score**
- 2. Voz y coro**
- 3. Saxofón alto 1**
- 4. Saxofón alto 2**
- 5. Saxofón tenor 1**
- 6. Saxofón tenor 2**
- 7. Saxofón Barítono**
- 8. Trompeta B $\flat$ 1**
- 9. Trompeta B $\flat$ 2**
- 10. Trompeta B $\flat$ 3**
- 11. Trompeta B $\flat$ 4**
- 12. Trombón 1**
- 13. Trombón 2**
- 14. Trombón 3**
- 15. Piano**
- 16. Bajo**
- 17. Maracas**
- 18. Conga**
- 19. Timbales**

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Score

MARTÍNEZ BANDA

6

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

G7

C

2

MARTÍNEZ BANDA

The musical score is arranged in a multi-staff format. The vocal parts include a Soloist (Voz), a Choir (Coro), and four vocal soloists (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2). The instrumental ensemble consists of four Trumpets (B♭ Tpt. 1-4), three Trombones (Tbn. 1-3), Piano (Pno.), Bass (B.), Maracas (Mrcs.), Conga (C. Dr.), and Timbale (Timb.). The score is written in 4/4 time with a key signature of one sharp (F#). The vocal parts feature a melody that is repeated in the instrumental parts. The instrumental parts include a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes chords and a melodic line. The bass part includes a melodic line and chords. The percussion parts include a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

MARTÍNEZ BANDA

16

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

Am

Dm7

G7

Am7

Dm7

G7

PB

2

MARTÍNEZ BANDA

[illegible]

MARTÍNEZ BANDA

31

Voz

con e se ti po pa rrandean do de ve ras quees buen mu cha cho yo lo

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

2

2

MARTÍNEZ BANDA

36

Voz

pue do a se gu rar cuan do lle gaa la pa rran da so lo seo cu paen man dar

Coro

A. Sx. 1

A. Sx. 2

T. Sx.1

T. Sx. 2

B. Sx.

B♯ Tpt. 1

B♯ Tpt. 2

B♯ Tpt. 3

B♯ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

Am7 Dm7 G7 C6

mf

mf

mf

2

2

2

MARTÍNEZ BANDA

41

C

Voz

¡Vi— ve!

¡Ay! ¡Go— za!

a ma ne ce—

Coro

Mar ti nez Ban da

Mar ti nez Ban da

A. Sx. 1

A. Sx. 2

T. Sx.1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

C⁶₉

Dm7

G7

C

B.

Dm7

G7

C

Mrcs.

C. Dr.

Timb.

MARTÍNEZ BANDA

46

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

Mar ti nez Ban da

¡ay! man da la tan da

¡Ay ay ay ay!

A m7 D m7 G7 C A m7

2 2 2 2

MARTÍNEZ BANDA

51 **D**

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

Lyrics: iAy ay — ay ay!

Lyrics: da

Rehearsal Mark: 51

Dynamic Markings: *f*, *mf*, *ff*

Chord Symbols: Dm7, G7, C⁶9

MARTÍNEZ BANDA

E

56

Voz

Coro

56

A. Sx. 1

A. Sx. 2

T. Sx.1

T. Sx. 2

B. Sx.

56

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

56

Pno.

G7C⁶₉C⁶₉G7G7

56

B.

56

Mrcs.

C. Dr.

Timb.

MARTÍNEZ BANDA

61

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

mf

C⁶

G7

MARTÍNEZ BANDA

F G
 Voz
 Coro
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Sx.
 B^b Tpt. 1
 B^b Tpt. 2
 B^b Tpt. 3
 B^b Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Pno.
 B.
 MrCs.
 C. Dr.
 Timb.

MARTÍNEZ BANDA

71

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

G7

G7

C

C

PA

2

MARTÍNEZ BANDA

76

Voz

Coro

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

76

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

76

Pno.

76

B.

76

Mrcs.

C. Dr.

Timb.

MARTÍNEZ BANDA

This musical score is for a performance of "The Rose Tree". It is written for a large ensemble, including vocal soloists, a choir, and a variety of instruments. The score is divided into two systems, each containing five measures of music.

Vocal Parts:

- Voz (Vocal Soloists):** The vocal soloists enter in the first measure of the first system, singing the melody. They continue to sing throughout the piece.
- Coro (Choir):** The choir enters in the first measure of the first system, providing harmonic support for the vocal soloists.

Instrumental Parts:

- Woodwinds:** The woodwinds (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.) enter in the first measure of the first system, playing a melody that complements the vocal parts.
- Brass:** The brass (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3) enter in the first measure of the first system, playing a melody that complements the woodwinds.
- Piano:** The piano (Pno.) enters in the first measure of the first system, playing a melody that complements the woodwinds and brass.
- Drums:** The drums (C. Dr., Timb.) enter in the first measure of the first system, providing a rhythmic foundation for the piece.

Key Signature and Time Signature:

- Key Signature:** The key signature is one sharp (F#), indicating the key of D major or F# minor.
- Time Signature:** The time signature is 4/4, indicating a common time signature.

Performance Instructions:

- 81:** This number appears at the beginning of each system, likely indicating the measure number.
- Dynamic Markings:** The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte) to indicate the volume of the performance.
- Articulation:** The score includes articulation markings such as accents and slurs to indicate the phrasing of the music.

MARTÍNEZ BANDA

86

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

G7

Dm7

G7

Am7

2

PB

MARTÍNEZ BANDA

91

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx.1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

MARTÍNEZ BANDA

H
 Voç
 Cie na ga deo rou na tie rra be na es un pue blo de pa rran
 Coro
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Sx.
 B. Tpt. 1
 B. Tpt. 2
 B. Tpt. 3
 B. Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Pno.
 B.
 Mrçs.
 C. Dr.
 Timb.

MARTÍNEZ BANDA

101

Voz

da a don de lle ga Fe li pe Pe tro y tam bién Mar ti nez Ban da Yo lo

Coro

101

A. Sx. 1

A. Sx. 2

T. Sx.1

T. Sx. 2

B. Sx.

101

B> Tpt. 1

mf

B> Tpt. 2

mf

B> Tpt. 3

mf

B> Tpt. 4

mf

Tbn. 1

mf

Tbn. 2

mf

Tbn. 3

mf

101

Pno.

D m7 G7 C

101

B.

D m7 G7 C

101

Mrcs.

C. Dr.

Timb.

MARTÍNEZ BANDA

The musical score is for a piece titled "A la sa li da de mi pue blo re gre sé con un gua ya". It features a vocal soloist (Voz) and a large ensemble (Coro) consisting of various instruments and voices. The score is written in 4/4 time and is in the key of D major (indicated by two sharps: F# and C#).

The vocal soloist part begins at measure 106, marked with a repeat sign and a first ending bracket. The lyrics are: "fui a des pe dir a la sa li da de mi pue blo re gre sé con un gua ya". The vocal line is written in a treble clef with a key signature of two sharps.

The ensemble parts include:

- Coro:** A large group of voices, represented by a single staff with a treble clef and a key signature of two sharps. It includes a vocal soloist and a large group of voices.
- A. Sx. 1 & 2:** Alto Saxophones 1 and 2, written in treble clef with a key signature of two sharps.
- T. Sx. 1 & 2:** Tenor Saxophones 1 and 2, written in treble clef with a key signature of two sharps.
- B. Sx.:** Baritone Saxophone, written in treble clef with a key signature of two sharps.
- B. Tpt. 1, 2, 3, & 4:** Baritone Trumpets 1, 2, 3, and 4, written in treble clef with a key signature of two sharps.
- Tbn. 1, 2, & 3:** Trombones 1, 2, and 3, written in bass clef with a key signature of two sharps.
- Pno.:** Piano, written in grand staff (treble and bass clefs) with a key signature of two sharps. It includes a piano soloist and a large group of pianists.
- B.:** Bass, written in bass clef with a key signature of two sharps.
- Mrcs.:** Maracas, written in a single staff with a key signature of two sharps.
- C. Dr.:** Conga Drums, written in a single staff with a key signature of two sharps.
- Timb.:** Timbales, written in a single staff with a key signature of two sharps.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part includes a piano soloist and a large group of pianists. The bass part includes a bass soloist and a large group of basses. The maracas, conga drums, and timbales parts are written in a single staff each.

MARTÍNEZ BANDA

[illegible]

MARTÍNEZ BANDA

This musical score page contains measures 116 through 120 of the 'Gloria' from Giuseppe Verdi's opera 'Aida'. The score is arranged for a large orchestra and vocal soloists.

- Vocal Soloists:** The top staves are for the Soprano (Voz) and Chorus (Coro). The Soprano part includes lyrics: "a ma ne ce ——— jay! man — da la tan da". The Chorus part has lyrics: "Mar ti nez Ban da Mar ti nez Ban da Mar ti nez Ban da".
- Orchestra:** The orchestral section includes staves for Flutes (A. Sx. 1, A. Sx. 2), Oboes (T. Sx. 1, T. Sx. 2), Clarinets (B. Sx.), Bassoons (B. Sx.), Trumpets (B♭ Tpt. 1-4), Trombones (Tbn. 1-3), Piano (Pno.), Double Bass (B.), Harps (MrCs.), Cymbals (C. Dr.), and Timpani (Timb.).
- Measure 116:** Features a key signature change to D major (two sharps). The piano accompaniment begins with chords G7, C, Am7, Dm7, and G7.
- Measure 120:** Ends with a repeat sign.

MARTÍNEZ BANDA

126

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

mf

mf

mf

mf

mf

G7

G7

C

G7

C

PB

MARTÍNEZ BANDA

[illegible]

MARTÍNEZ BANDA

136

Voz

Coro

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

mf

f

mp

C

Dm7

G7

2

MARTÍNEZ BANDA

141

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

ff

mf

C

A m7

G7

G7

C

C

A m7

D m7

G7

C

2

2

2

MARTÍNEZ BANDA

146

Voz

¡Ay! ¡Go — za! a ma ne ce —

Coro

Mar ti nez Ban da Mar ti nez Ban

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

MARTÍNEZ BANDA

151

Voz

¡ay! man da la tan da ¡Ay ay ay ay! ¡Ay ay ay

Coro

da Mar ti nez Ban da Mar ti nez Ban da

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

151

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

151

Pno.

D m7 G7 C D m7

151

B.

D m7 G7 C D m7

151

Mrcs.

C. Dr.

2 2 2

Timb.

2 2 2

MARTÍNEZ BANDA

156

Voz

ay!

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

mf

f

mf

f

G7

2

MARTÍNEZ BANDA

161

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

f

161

Pno.

C

G7

G7

C⁶

161

B.

C

G7

161

Mrcs.

2

C. Dr.

2

3

Timb.

MARTÍNEZ BANDA

MARTÍNEZ BANDA

N

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

MARTÍNEZ BANDA

176

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

G7 C C

B.

G7 C C

Mrcs.

C. Dr.

Timb.

MARTÍNEZ BANDA

181

Voz

Coro

181

A. Sx. 1

f

A. Sx. 2

f

T. Sx.1

f

T. Sx. 2

f

B. Sx.

f

181

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

181

Pno.

181

B.

181

Mrcs.

C. Dr.

Timb.

MARTÍNEZ BANDA

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral and band arrangement, likely for a film or stage production. The score includes parts for the following instruments and voices:

- Voz (Vocal):** The lead vocal part, which is mostly silent in this section, indicated by rests.
- Coro (Chorus):** The chorus vocal part, also indicated by rests.
- A. Sx. 1 & 2 (Alto Saxophones):** Two alto saxophones playing a melodic line.
- T. Sx. 1 & 2 (Tenor Saxophones):** Two tenor saxophones playing a melodic line.
- B. Sx. (Baritone Saxophone):** One baritone saxophone playing a melodic line.
- B♭ Tpt. 1, 2, 3, 4 (B-flat Trumpets):** Four B-flat trumpets playing a melodic line.
- Tbn. 1, 2, 3 (Tubas):** Three tubas playing a melodic line.
- Pno. (Piano):** The piano part, which is mostly silent in this section, indicated by rests.
- B. (Bass):** The bass part, which is mostly silent in this section, indicated by rests.
- Mrcs. (Maracas):** Maracas playing a rhythmic pattern.
- C. Dr. (Conga Drums):** Conga drums playing a rhythmic pattern.
- Timb. (Tambourine):** Tambourine playing a rhythmic pattern.

The score is written in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Moderato". The score includes a rehearsal mark "186" at the beginning of the section. The arrangement is for a full band and orchestra, with the vocal parts and instrumental parts clearly delineated.

MARTÍNEZ BANDA

191

O

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

B.

Mrcs.

C. Dr.

Timb.

mf

mf

mf

mf

f

C C^ø Dm7 Ab7 G7 C⁶₉

Dm7

2

f

MARTÍNEZ BANDA

48

da ¡Ay ay__ ay ay! ¡Ay ay__ ay ay!

Mar ti nez Ban da Mar ti nez Ban da

D E F G H

7 6 4 26

53 7 6 4 26

97

Cie na ga deo rou na tie rra be na es__ un pue blo de pa rran da a don de

102

lle ga Fe li pe Pe tro y__ tam bién Mar ti nez Ban da Yo lo fui a des pe dir

I

__ a la__ sa li da de mi pue blo re gre sé con un gua ya bo ma__ ma

107

MARTÍNEZ BANDA

112

J

ci ta quenial dia blo ¡Vi ve! ¡Ay! ¡Go za! Mar ti nez Ban da Mar ti nez Ban

117

a ma ne ce

117

da

Mar ti nez Ban da

jay! man da la tan da

Mar ti nez Ban da

¡Ay ay__ ay

122

ay!

¡Ay ay — ay ay!

9

9

Mar ti nez Ban da

K

135

4

4

4

¡Ay! ¡Go za!

135

4

4

4

Mar ti nez Ban

149

a ma ne ce

¡ay! man da la tan da

¡Ay ay__ ay

149

da

Mar ti nez Ban da

Mar ti nez Ban da

MARTÍNEZ BANDA

154

ay!

ay! ay ay ay!

Mar ti nez Ban da

9

9

M

Musical score for the piece "N O". The score is written for two staves, both in treble clef. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score is divided into four measures. The first measure is marked with a "4" above the staff. The second measure is marked with a "4" above the staff. The third measure is marked with an "18" above the staff. The fourth measure is marked with a "4" above the staff. The piece is titled "N O" in a box at the top right.

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón alto 1

120

4

f

9

3

16

21

A

ff *f*

26

mf

4

34

B

2

40

C

10

D

ff

54

59

E

64

F

MARTÍNEZ BANDA

69 G

74 **3** *f*

81 **3** *f*

88

93 H *ff* *f*

98 *mf* **4**

106 I **2**

112 J **11**

127

132 K

MARTÍNEZ BANDA

137 L

mf

142

ff

147 10

f *mf*

161

M

N

mf *ff*

176 3

f

183

188

O

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón alto 2

120

4

f

9

3

16

21

A

ff *f*

26

4

mf

B

34

2

40

C

10

D

ff

54

E

59

F

64

MARTÍNEZ BANDA

69 G

74 3 *f*

81 3 *f*

88

93 H *ff* *f*

98 *mf* 4

106 I 2

112 J 11

127

132 K

MARTÍNEZ BANDA

137

L

Musical staff 137-141: Treble clef, key of D major. Measures 137-141. Measure 137 has a dynamic of *mf*. Measure 141 has a repeat sign.

142

Musical staff 142-146: Treble clef, key of D major. Measures 142-146. Measure 142 has a dynamic of *ff*. Measure 146 has a repeat sign.

147

10

Musical staff 147-160: Treble clef, key of D major. Measures 147-160. Measure 147 has a dynamic of *f*. Measure 150 has a dynamic of *mf*. Measure 160 has a repeat sign.

161

Musical staff 161-175: Treble clef, key of D major. Measures 161-175. Measure 175 has a repeat sign.

M

Musical staff 176-187: Treble clef, key of D major. Measures 176-187. Measure 187 has a repeat sign.

N

Musical staff 188-197: Treble clef, key of D major. Measures 188-197. Measure 188 has a dynamic of *mf*. Measure 197 has a dynamic of *ff*. Measure 197 has a repeat sign.

176

3

Musical staff 198-201: Treble clef, key of D major. Measures 198-201. Measure 201 has a dynamic of *f*. Measure 201 has a repeat sign.

183

Musical staff 202-211: Treble clef, key of D major. Measures 202-211. Measure 211 has a repeat sign.

188

Musical staff 212-221: Treble clef, key of D major. Measures 212-221. Measure 221 has a repeat sign.

O

Musical staff 222-231: Treble clef, key of D major. Measures 222-231. Measure 231 has a repeat sign.

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón tenor 1

♩ 120

4

f

9

3

16

21

A

ff *f*

26

mf

4

34

B

2

40

C

10

D

ff

54

E

59

F

64

MARTÍNEZ BANDA

69 G

74 3 *f*

81 3 *f*

88

93 H *ff* *f*

98 *mf* 4

106 I 2

112 J 11

127

132 K

MARTÍNEZ BANDA

L

137



Musical staff 137-141: Treble clef, key of D major. Measures 137-141. Measure 137 has an accent on the eighth note. Measure 140 has a repeat sign. Measure 141 has a mezzo-forte (mf) dynamic marking.

142



Musical staff 142-146: Treble clef, key of D major. Measures 142-146. Measure 142 has a fortissimo (ff) dynamic marking. Measure 145 has an accent on the eighth note.

147



Musical staff 147-160: Treble clef, key of D major. Measures 147-160. Measure 147 has a forte (f) dynamic marking. Measure 149 has a ten-measure rest (10). Measure 150 has a mezzo-forte (mf) dynamic marking. Measure 153 has an accent on the eighth note.

161



Musical staff 161-175: Treble clef, key of D major. Measures 161-175. Measure 161 has an accent on the eighth note. Measure 164 has an accent on the eighth note. Measure 167 has an accent on the eighth note. Measure 170 has an accent on the eighth note.

M



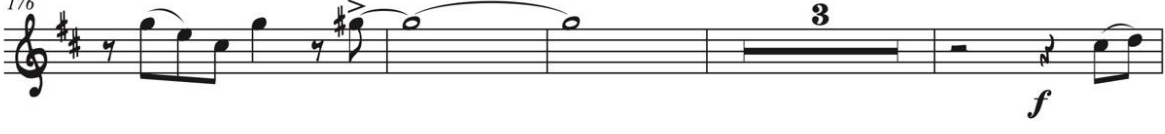
Musical staff 176-182: Treble clef, key of D major. Measures 176-182. Measure 176 has an accent on the eighth note. Measure 179 has an accent on the eighth note. Measure 182 has a repeat sign.

N



Musical staff 183-187: Treble clef, key of D major. Measures 183-187. Measure 183 has a mezzo-forte (mf) dynamic marking. Measure 186 has a fortissimo (ff) dynamic marking. Measure 187 has an accent on the eighth note.

176



Musical staff 176-182: Treble clef, key of D major. Measures 176-182. Measure 176 has an accent on the eighth note. Measure 180 has a three-measure rest (3). Measure 182 has a forte (f) dynamic marking.

183



Musical staff 183-187: Treble clef, key of D major. Measures 183-187. Measure 183 has an accent on the eighth note. Measure 184 has an accent on the eighth note. Measure 185 has an accent on the eighth note. Measure 186 has an accent on the eighth note. Measure 187 has an accent on the eighth note.

188



Musical staff 188-194: Treble clef, key of D major. Measures 188-194. Measure 188 has an accent on the eighth note. Measure 189 has an accent on the eighth note. Measure 190 has an accent on the eighth note. Measure 191 has an accent on the eighth note. Measure 192 has an accent on the eighth note. Measure 193 has an accent on the eighth note. Measure 194 has an accent on the eighth note.

O



Musical staff 195-201: Treble clef, key of D major. Measures 195-201. Measure 195 has an accent on the eighth note. Measure 196 has an accent on the eighth note. Measure 197 has an accent on the eighth note. Measure 198 has an accent on the eighth note. Measure 199 has an accent on the eighth note. Measure 200 has an accent on the eighth note. Measure 201 has an accent on the eighth note.

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón tenor 2

120

4

f

9

3

16

21

A

ff *f*

26

mf

4

34

B

2

40

C

10

D

ff

54

E

59

F

64

MARTÍNEZ BANDA

69 G

74 3 *f*

81 3 *f*

88

93 H *ff* *f*

98 *mf* 4

106 I 2

112 J 11

127

132 K

MARTÍNEZ BANDA

L

137



Musical staff 137-141: Treble clef, key of D major. Measures 137-141. Measure 137 has an accent on the eighth note. Measure 140 has a double bar line with repeat dots. Measure 141 starts with a mezzo-forte (mf) dynamic.

142



Musical staff 142-146: Treble clef, key of D major. Measures 142-146. Measure 142 starts with a fortissimo (ff) dynamic. Measure 145 has an accent on the eighth note.

147



Musical staff 147-151: Treble clef, key of D major. Measures 147-151. Measure 147 starts with a forte (f) dynamic. Measure 148 has a ten-measure rest (10). Measure 150 has a mezzo-forte (mf) dynamic and an accent on the eighth note.

161



Musical staff 161-165: Treble clef, key of D major. Measures 161-165. Measures 161, 163, 164, and 165 have accents on the eighth notes.

M



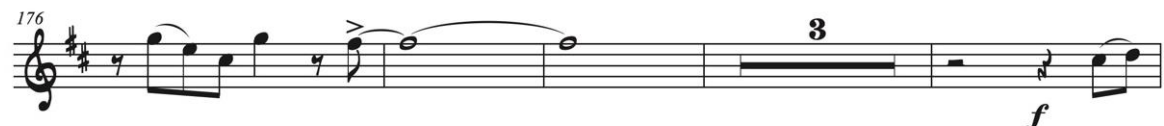
Musical staff 166-170: Treble clef, key of D major. Measures 166-170. Measure 166 has an accent on the eighth note. Measure 169 has a repeat sign.

N



Musical staff 171-175: Treble clef, key of D major. Measures 171-175. Measure 171 starts with a mezzo-forte (mf) dynamic. Measure 174 has a fortissimo (ff) dynamic and an accent on the eighth note.

176



Musical staff 176-182: Treble clef, key of D major. Measures 176-182. Measure 176 has an accent on the eighth note. Measure 178 has a three-measure rest (3). Measure 182 starts with a forte (f) dynamic.

183



Musical staff 183-187: Treble clef, key of D major. Measures 183-187. Measures 183, 184, 185, and 186 contain eighth-note patterns.

188



Musical staff 188-194: Treble clef, key of D major. Measures 188-194. Measures 188, 189, 190, 191, 192, and 193 contain eighth-note patterns.

O



Musical staff 195-199: Treble clef, key of D major. Measures 195-199. Measure 195 has a half note. Measure 196 has a quarter note. Measure 197 has a half note. Measure 198 has a whole rest. Measure 199 has a quarter note.

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón barítono

120

4

f

9

3

16

A

21

f

26

mf

4

B

34

2

C

D

40

10

ff

54

E

59

F

64

MARTÍNEZ BANDA

69

G



Musical staff 69-73 in G major. Staff 69 starts with a whole rest, followed by eighth notes G4, A4, B4, and a dotted quarter note G4. Staff 70 continues with eighth notes F#4, E4, D4, and a dotted quarter note C#4. Staff 71 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 72 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 73 ends with a whole note C#3.

74

3

f



Musical staff 74-78. Staff 74 has a whole rest, followed by a triplet of eighth notes G4, A4, B4, and a dotted quarter note G4. Staff 75 continues with eighth notes F#4, E4, D4, and a dotted quarter note C#4. Staff 76 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 77 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 78 ends with a whole note C#3.

81

3

f



Musical staff 81-85. Staff 81 has a whole rest, followed by a triplet of eighth notes G4, A4, B4, and a dotted quarter note G4. Staff 82 continues with eighth notes F#4, E4, D4, and a dotted quarter note C#4. Staff 83 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 84 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 85 ends with a whole note C#3.

88



Musical staff 88-92. Staff 88 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 89 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 90 has a half note C#3, an eighth note B2, and a dotted quarter note A2. Staff 91 has a half note B2, an eighth note A2, and a dotted quarter note G2. Staff 92 ends with a whole note F#2.

93

H

f



Musical staff 93-97. Staff 93 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 94 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 95 has a half note C#3, an eighth note B2, and a dotted quarter note A2. Staff 96 has a half note B2, an eighth note A2, and a dotted quarter note G2. Staff 97 ends with a whole note F#2.

98

4

mf



Musical staff 98-102. Staff 98 has a whole rest, followed by a quarter note G4, an eighth note A4, and a dotted quarter note G4. Staff 99 continues with eighth notes F#4, E4, D4, and a dotted quarter note C#4. Staff 100 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 101 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 102 ends with a whole note C#3.

106

I

2



Musical staff 106-110. Staff 106 has a whole rest, followed by a quarter note G4, an eighth note A4, and a dotted quarter note G4. Staff 107 continues with eighth notes F#4, E4, D4, and a dotted quarter note C#4. Staff 108 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 109 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 110 ends with a whole note C#3.

112

J

11



Musical staff 112-116. Staff 112 has a whole rest, followed by a quarter note G4, an eighth note A4, and a dotted quarter note G4. Staff 113 continues with eighth notes F#4, E4, D4, and a dotted quarter note C#4. Staff 114 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 115 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 116 ends with a whole note C#3.

127



Musical staff 127-131. Staff 127 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 128 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 129 has a half note C#3, an eighth note B2, and a dotted quarter note A2. Staff 130 has a half note B2, an eighth note A2, and a dotted quarter note G2. Staff 131 ends with a whole note F#2.

132

K

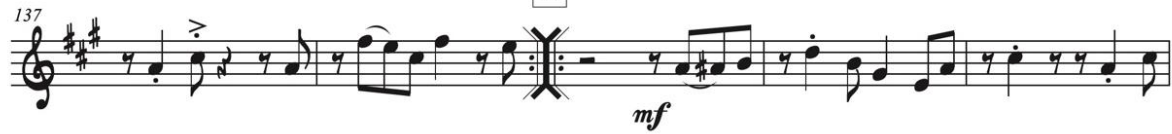


Musical staff 132-136. Staff 132 has a half note B3, an eighth note A3, and a dotted quarter note G3. Staff 133 has a half note F#3, an eighth note E3, and a dotted quarter note D3. Staff 134 has a half note C#3, an eighth note B2, and a dotted quarter note A2. Staff 135 has a half note B2, an eighth note A2, and a dotted quarter note G2. Staff 136 ends with a whole note F#2.

MARTÍNEZ BANDA

L

137



Musical staff 137-141: Treble clef, key of D major. Measures 137-141. Measure 137 has an accent (>) over the eighth note. Measure 140 has a repeat sign. Measure 141 has a mezzo-forte (mf) dynamic marking.

142



Musical staff 142-146: Treble clef, key of D major. Measures 142-146. Measure 142 has a fortissimo (ff) dynamic marking. Measure 145 has an accent (>) over the eighth note.

147



Musical staff 147-160: Treble clef, key of D major. Measures 147-160. Measure 147 has a forte (f) dynamic marking. Measure 148 has a ten-measure rest (10). Measure 150 has a mezzo-forte (mf) dynamic marking. Measure 159 has an accent (>) over the eighth note.

161



Musical staff 161-175: Treble clef, key of D major. Measures 161-175. Measure 161 has an accent (>) over the eighth note. Measure 164 has an accent (>) over the eighth note. Measure 167 has an accent (>) over the eighth note. Measure 170 has an accent (>) over the eighth note. Measure 173 has an accent (>) over the eighth note.

M



Musical staff 176-182: Treble clef, key of D major. Measures 176-182. Measure 176 has an accent (>) over the eighth note. Measure 177 has an accent (>) over the eighth note. Measure 182 has a repeat sign.

N



Musical staff 183-175: Treble clef, key of D major. Measures 183-175. Measure 183 has a mezzo-forte (mf) dynamic marking. Measure 187 has a fortissimo (ff) dynamic marking. Measure 190 has an accent (>) over the eighth note.

176



Musical staff 176-182: Treble clef, key of D major. Measures 176-182. Measure 176 has an accent (>) over the eighth note. Measure 180 has a triplet (3) over the eighth notes. Measure 182 has a forte (f) dynamic marking.

183



Musical staff 183-187: Treble clef, key of D major. Measures 183-187. Measure 183 has an accent (>) over the eighth note. Measure 184 has an accent (>) over the eighth note. Measure 185 has an accent (>) over the eighth note. Measure 186 has an accent (>) over the eighth note. Measure 187 has an accent (>) over the eighth note.

188



Musical staff 188-190: Treble clef, key of D major. Measures 188-190. Measure 188 has an accent (>) over the eighth note. Measure 189 has an accent (>) over the eighth note. Measure 190 has an accent (>) over the eighth note.

O



Musical staff 191-193: Treble clef, key of D major. Measures 191-193. Measure 191 has an accent (>) over the eighth note. Measure 192 has an accent (>) over the eighth note. Measure 193 has an accent (>) over the eighth note.

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 1

♩ 120

mf

6 **3**

13 **3** *f* **A**

20 *mf*

25 *f* **3** *mf* **B**

32 **2**

38

C **9** *f* **D** **4**

59 **E**

64 **F** **3**

MARTÍNEZ BANDA

MARTÍNEZ BANDA

K
L
M
N
O

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 2

♩ 120

mf

6 **3**

13 **3** *f* **A**

20 *mf*

25 *f* **3** *mf*

32 **B** **2**

38

C **D** **9** *f* **4**

E

59

F **3**

64

MARTÍNEZ BANDA

69 G

74

81

86

93 H

98

105 I

111 J

124

129

MARTÍNEZ BANDA

Musical score for "The Swan" by Camille Saint-Saëns, featuring a single melodic line in treble clef. The score includes various dynamics and articulations:

- Measure 128:** Starts with a key signature of one sharp (F#) and a common time signature. The first measure has a dynamic of *f* (forte) and a slur over the next four measures, marked with a "4" above the staff.
- Measure 132:** A dynamic of *mf* (mezzo-forte) is indicated.
- Measure 142:** A dynamic of *f* is indicated.
- Measure 147:** A dynamic of *f* is indicated.
- Measure 159:** A dynamic of *f* is indicated.
- Measure 164:** A dynamic of *mf* is indicated.
- Measure 172:** A dynamic of *f* is indicated.
- Measure 177:** A dynamic of *f* is indicated.
- Measure 182:** A dynamic of *mf* is indicated.
- Measure 189:** A dynamic of *mf* is indicated.
- Measure 194:** A dynamic of *mf* is indicated.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *mf*). The key signature remains one sharp (F#) throughout the excerpt.

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 3

120

mf

6

3

13

3

f

A

20

mf

25

3

f

mf

B

32

2

38

C

D

9

f

2

mp

E

57

F

62

mf

3

MARTÍNEZ BANDA

67

G



Musical staff 67-71: Treble clef, key of D major. Measures 67-71 contain eighth and quarter notes with various accidentals. A triplet of eighth notes is marked in measure 71.

72



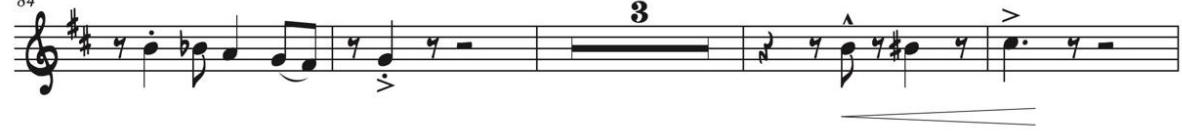
Musical staff 72-76: Treble clef, key of D major. Measures 72-76 contain eighth and quarter notes with various accidentals and dynamics. Measure 75 has a triplet of eighth notes.

77



Musical staff 77-83: Treble clef, key of D major. Measures 77-83 contain eighth and quarter notes with various accidentals and dynamics. Measure 78 has a triplet of eighth notes.

84



Musical staff 84-90: Treble clef, key of D major. Measures 84-90 contain eighth and quarter notes with various accidentals and dynamics. Measure 88 has a triplet of eighth notes.

91



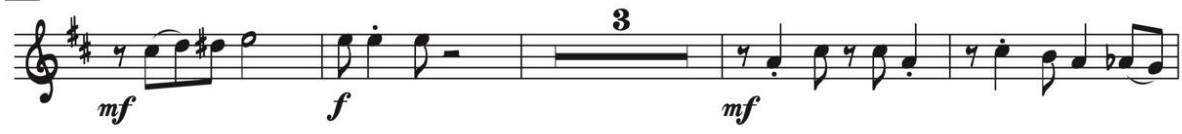
Musical staff 91-96: Treble clef, key of D major. Measures 91-96 contain eighth and quarter notes with various accidentals and dynamics.

H

mf

f

mf



Musical staff 97-102: Treble clef, key of D major. Measures 97-102 contain eighth and quarter notes with various accidentals and dynamics. Measure 100 has a triplet of eighth notes.

103

I



Musical staff 103-108: Treble clef, key of D major. Measures 103-108 contain eighth and quarter notes with various accidentals and dynamics. Measure 107 has a triplet of eighth notes.

109



Musical staff 109-113: Treble clef, key of D major. Measures 109-113 contain eighth and quarter notes with various accidentals and dynamics.

J

f



Musical staff 114-126: Treble clef, key of D major. Measures 114-126 contain eighth and quarter notes with various accidentals and dynamics. Measure 115 has a triplet of eighth notes.

127



Musical staff 127-131: Treble clef, key of D major. Measures 127-131 contain eighth and quarter notes with various accidentals and dynamics.

MARTÍNEZ BANDA

132 K L

140 *mf*

145 *f* 8 *f*

157

162 M

167 N *mf*

175 *f*

180 3

187

192 O *mf*

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 4

♩=120

mf

6 **3**

13 **3** *f* **A**

20 *mf*

25 *f* *mf* **B**

32 **2**

38 **C** **D**

f *mp* **E**

57 **F**

62 *mf* **3**

MARTÍNEZ BANDA

G

67

Musical staff 67-71: Treble clef, key of D major. Measures 67-71 contain eighth and sixteenth notes with various articulations. Measure 71 has a triplet of eighth notes.

72

Musical staff 72-76: Treble clef, key of D major. Measures 72-76 contain eighth and sixteenth notes with various articulations.

77

Musical staff 77-83: Treble clef, key of D major. Measures 77-83 contain eighth and sixteenth notes with various articulations. Measure 78 has a triplet of eighth notes.

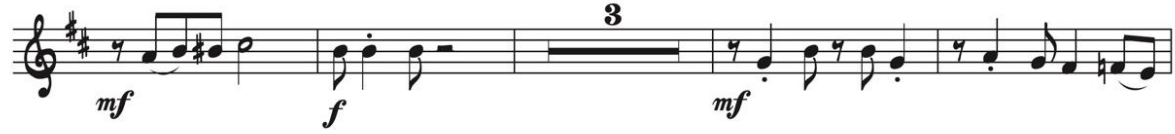
84

Musical staff 84-90: Treble clef, key of D major. Measures 84-90 contain eighth and sixteenth notes with various articulations. Measure 88 has a triplet of eighth notes.

91

Musical staff 91-96: Treble clef, key of D major. Measures 91-96 contain eighth and sixteenth notes with various articulations.

H

Musical staff 97-102: Treble clef, key of D major. Measures 97-102 contain eighth and sixteenth notes with various articulations. Measure 99 has a triplet of eighth notes. Dynamics: mf, f, mf.

I

103

Musical staff 103-108: Treble clef, key of D major. Measures 103-108 contain eighth and sixteenth notes with various articulations. Measure 108 has a triplet of eighth notes.

109

Musical staff 109-113: Treble clef, key of D major. Measures 109-113 contain eighth and sixteenth notes with various articulations.

J

114

Musical staff 114-126: Treble clef, key of D major. Measures 114-126 contain eighth and sixteenth notes with various articulations. Measure 115 has a triplet of eighth notes. Dynamics: f.

127

Musical staff 127-132: Treble clef, key of D major. Measures 127-132 contain eighth and sixteenth notes with various articulations.

MARTÍNEZ BANDA

132 K L

140 *mf*

145 *f* *f* 8

157

162 M

167 N *mf*

175 *f*

180 3

187

192 O *mf*

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trombón 1

120

mf

6

3

13

3

f A

20

mf

25

3

f *mf*

32

B

4

40

C

9

f

D

mf

E

58

F

63

MARTÍNEZ BANDA

68 G

73

78 3

85 3

92 H

97 3 *f* *mf*

104 I 4 *mf*

112 J 9 *f*

125 *mf*

130 K

MARTÍNEZ BANDA

135

140

145

157

162

167

172

177

182

189

194

mp

mf

f

f

mp

f

p

L

M

N

O

8

3

tr

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trombón 2

♩=120

mf

6 **3**

13 **3**

20 *f* **A**

mf

25 *f* **3** *mf*

32 **B** **4**

40 **C** **9** *f*

D *mf*

58 **E**

63 **F**

68 **G**

MARTÍNEZ BANDA

73

78

85

92

97

104

112

125

130

135

140

f

mf

mf

f

mf

mp

H

I

J

K

L

3

3

4

9

mf

mp

MARTÍNEZ BANDA

145

f

8

f

157

mf

162

M

167

N

mp

172

177

f

182

3

189

O

194

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trombón 3

♩ 120

mf

6 **3**

13 **3** *f* **A**

20 *mf*

25 **3** *f* *mf* **B**

32 **4**

40 **9** *f* **C**

D *mf*

58 **E**

63 **F**

MARTÍNEZ BANDA

68

G

Musical staff 68-72: Bass clef, 4/4 time. Measures 68-72 contain eighth and quarter notes with accents.

73

Musical staff 73-77: Bass clef, 4/4 time. Measures 73-77 contain eighth and quarter notes with accents.

78

3

Musical staff 78-84: Bass clef, 4/4 time. Measures 78-84 contain eighth and quarter notes with accents and a triplet of eighth notes in measure 78.

85

3

Musical staff 85-91: Bass clef, 4/4 time. Measures 85-91 contain eighth and quarter notes with accents and a triplet of eighth notes in measure 86. A hairpin crescendo is shown below measures 86-91.

92

H

Musical staff 92-96: Bass clef, 4/4 time. Measures 92-96 contain eighth and quarter notes with accents.

97

3

f

mf

Musical staff 97-103: Bass clef, 4/4 time. Measures 97-103 contain eighth and quarter notes with accents. A triplet of eighth notes is in measure 98. Dynamics *f* and *mf* are marked below measures 97 and 99 respectively.

104

I

4

mf

Musical staff 104-111: Bass clef, 4/4 time. Measures 104-111 contain eighth and quarter notes with accents and a quartet of eighth notes in measure 105. A hairpin crescendo is shown below measures 104-105. Dynamic *mf* is marked below measure 106.

112

J

9

f

Musical staff 112-124: Bass clef, 4/4 time. Measures 112-124 contain eighth and quarter notes with accents and a nonet of eighth notes in measure 113. Dynamic *f* is marked below measure 114.

125

mf

Musical staff 125-129: Bass clef, 4/4 time. Measures 125-129 contain eighth and quarter notes with accents. Dynamic *mf* is marked below measure 125.

130

K

Musical staff 130-134: Bass clef, 4/4 time. Measures 130-134 contain eighth and quarter notes with accents.

MARTÍNEZ BANDA

135

L

mp

140

145

f

8

f

157

mf

162

f

M

167

N

mp

172

ff

177

f

182

3

189

O

194

(Paseo)

Pablo Flórez Camargo

Arreglo: Julio Castillo

♩ = 120

7

14

20

25

32

A

B

MARTÍNEZ BANDA

37

Dm7 G7 C⁶/₉ C⁶/₉

C

Dm7 G7 C Am7 Dm7

48

G7 C Am7 Dm7 G7

D

C⁶/₉ G7 G7 C⁶/₉ C⁶/₉

E

59

G7 G7 C⁶/₉ C⁶/₉ G7 G7

F

G

65

C⁶/₉ C⁶/₉ G7 G7 C⁶/₉ C⁶/₉

MARTÍNEZ BANDA

71

G7 G7 C D m7

78

G7 C A m7

85

D m7 G7 D m7 G7

90

A m7 D m7 G7 C C Cø

H

95

D m7 A b7 G7 C b9 C

I

101

D m7 G7 C

MARTÍNEZ BANDA

108

Dm7 G7 C⁶/₉

J

114

C⁶/₉ Dm7 G7 C

119

Dm7 G7 C Dm7

124

G7 G7 G7 G7 C

K

130

G7 G7 C⁶/₉ C⁶/₉ G7

L

136

C Dm7 G7 C

MARTÍNEZ BANDA

142

Am7 G7 G7 C C

147

G7 G7 C C Dm7

152

G7 C C Dm7 G7

157

G7 G7 G7 G7 C C

163

M

G7 G7 C⁶/₉ C⁶/₉ Dm7 Dm7

169

N

C Am7 Dm7 G7 C

MARTÍNEZ BANDA

174

Am7 Dm7 G7 C

179

C Dm7 G7

185

C Am7 Dm7 G7

O

190

C C Cø Dm7 Ab7 G7 C⁶/₉

MARTÍNEZ BANDA

51 Dm7 G7 D

57 E

63 F

69 G C

75 Dm7 G7

81 C Dm7 G7

87 Dm7 G7 Am7 Dm7

92 G7 C Dm7 H

98 C Dm7 G7

MARTÍNEZ BANDA

104 C I 2

109 Dm7 G7

J Dm7 G7 C Dm7

120 G7 C Dm7

125 G7 C

130 G7 K 3 3

135 G7 C L Dm7

140 C G7

145 C G7 C

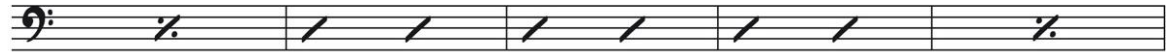
MARTÍNEZ BANDA

150

Dm7

G7

C



155

Dm7

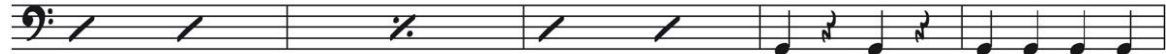
G7



161

C

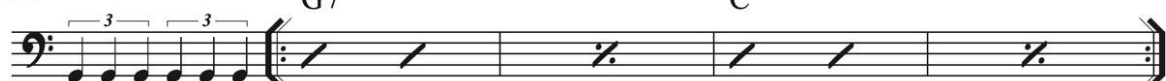
G7



M

G7

C



N

Dm7

C

G7



176

C

C

2

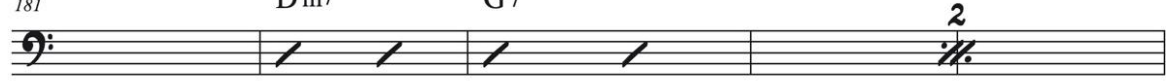


181

Dm7

G7

2



186

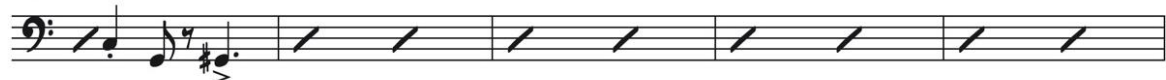
C

Am

Dm7

G7

C



191

Dm7

O



(Paseo)

Pablo Flórez Camargo

Arreglo: Julio Castillo

Maracas

 $\phi = 120^\circ$ mf

7

13

19

A

2

26

B

32

38

C

2

45

D

51

E

58

MARTÍNEZ BANDA

65

F

G

Musical staff 65-70: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 65-70 are: 65: quarter note G4, eighth note A4, eighth note Bb4, quarter note C5; 66: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 67: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 68: quarter rest, eighth note G3, eighth note F3, quarter note E3; 69: quarter note D3, eighth note C3, eighth note B2, quarter note A2; 70: quarter note G2, eighth note F2, eighth note E2, quarter note D2.

71

Musical staff 71-76: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 71-76 are: 71: quarter note G4, eighth note A4, eighth note Bb4, quarter note C5; 72: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 73: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 74: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 75: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 76: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4.

77

Musical staff 77-82: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 77-82 are: 77: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 78: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 79: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 80: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 81: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 82: quarter note E4, eighth note D4, eighth note C4, quarter note B3.

83

Musical staff 83-88: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 83-88 are: 83: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 84: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 85: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 86: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 87: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 88: quarter note E4, eighth note D4, eighth note C4, quarter note B3.

89

Musical staff 89-94: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 89-94 are: 89: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 90: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 91: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 92: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 93: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 94: quarter note E4, eighth note D4, eighth note C4, quarter note B3.

95

H

2

Musical staff 95-101: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 95-101 are: 95: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 96: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 97: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 98: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 99: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 100: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 101: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4.

102

I

Musical staff 102-107: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 102-107 are: 102: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 103: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 104: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 105: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 106: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 107: quarter note E4, eighth note D4, eighth note C4, quarter note B3.

108

2

Musical staff 108-113: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 108-113 are: 108: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 109: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 110: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 111: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 112: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 113: quarter note E4, eighth note D4, eighth note C4, quarter note B3.

J

Musical staff 114-120: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 114-120 are: 114: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 115: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 116: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 117: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 118: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 119: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 120: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4.

121

3

Musical staff 121-126: A single staff with a key signature of one flat (Bb). The staff contains six measures of music. Measures 121-126 are: 121: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 122: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 123: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 124: quarter note E4, eighth note D4, eighth note C4, quarter note B3; 125: quarter note Bb4, eighth note A4, eighth note G4, quarter note F4; 126: quarter note E4, eighth note D4, eighth note C4, quarter note B3.

MARTÍNEZ BANDA

129

K

2

136

L

142

148

154

3

162

M

2

169

N

175

181

187

O

3

Patrones rítmicos básicos de congas y batería para interpretar Paseo²

3. Patrón A y B marcados en el Score y las partes con las letras PA para el Intro y desarrollo temático y PB para Mambo:

PA PB

Conga Drums

Drums

Timbales

² Material suministrado por Carlos Miranda Regino (Docente de percusión Universidad de Córdoba) de sus libros *Batería con sabor Sinú* y *Congas con sabor Sinú*.

MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Conga

♩ 120

PA

mf

8

2

2

2

2

17

PB

A

25

PA

f

33

B

42

C

50

D

57

E

64

F

MARTÍNEZ BANDA

G

PA

77

86

PB

94

H

PA

f

102

I

111

J

118

PB

126

K

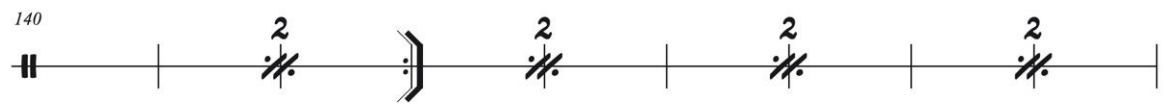
PB

L

132

MARTÍNEZ BANDA

140



149



157



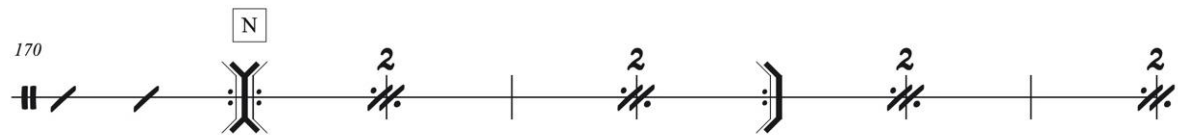
164

M



170

N

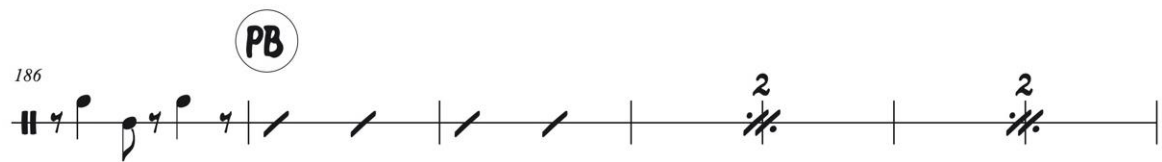


178



186

PB



O



MARTÍNEZ BANDA
(Paseo)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Timbales

120

PA

mf

7

2

2

2

2

16

PB

mf

A

PA

21

f

27

2

2

34

B

2

2

41

C

2

2

48

2

D

3

E

55

F

62

G

PA

68

MARTÍNEZ BANDA

[illegible]

MARTÍNEZ BANDA

150

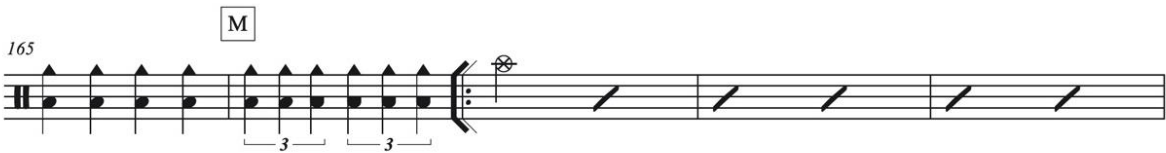


158



165

M

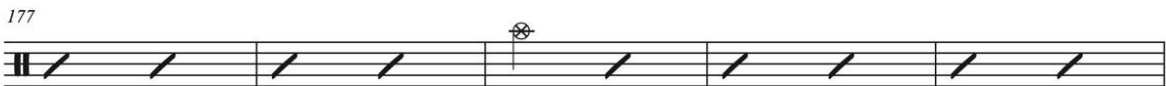


170

N



177



182

PB

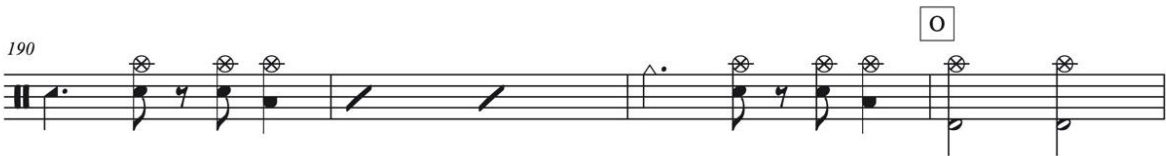


188



190

O



194

f





LA CUMBIA ESTÁ HERIDA (Cumbia)

Instrumentación

- 1. Score**
- 2. Voz y Coro**
- 3. Saxofón alto**
- 4. Saxofón alto**
- 5. Saxofón tenor**
- 6. Saxofón tenor**
- 7. Saxofón Barítono**
- 8. Trompeta B $\flat$ 1**
- 9. Trompeta B $\flat$ 2**
- 10. Trompeta B $\flat$ 3**
- 11. Trompeta B $\flat$ 4**
- 12. Trombón 1**
- 13. Trombón 2**
- 14. Trombón 3**
- 15. Piano**
- 16. Bajo**
- 17. Maracas**
- 18. Llamador (Conga)**
- 19. Alegre (Tumba)**
- 20. Batería**

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Score

♩ = 105 **A**

Voz

Coro

Clarinete

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trumpet in B♭ 4

Trombone 1

Trombone 2

Trombone 3

Piano

Acoustic Bass

Maracas

Llamador (Conga)

Alegre (Tumba)

Drum Set

LA CUMBIA ESTÁ HERIDA

[illegible]

LA CUMBIA ESTÁ HERIDA

16

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 1

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

26

Voz

ta ñas A do ro mi cum bia mis rí os mis mon ta ñas

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

G m6 C 7 G m7 G m6

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

31

D

Voz

mi pal_ ma mi lu_ na_ in dios y ca ba_ ñas_ mi pal_ ma mi

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

B $\flat$ 6 D7 G m7 G m6

A.B.

Mrc.

Lia.(Cga)

Al.(Tba)

D. S.

3

LA CUMBIA ESTÁ HERIDA

36

Voz

lu na in dios y ca ba rias Mis cam poe ran

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

mf

Pno.

B $\flat$ 6 D7 G m7 C7 G m7

A.B.

Mrc.

Lla. (Cga)

Al. (Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

41

Voz

sa nos noes ta ban man chaos Mis cam poe ran sa a nos

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 1

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

G m6 G m7 G m6 C 7 G m7

G m6 G m6 G m6 C 7 G m7

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

x

LA CUMBIA ESTÁ HERIDA

46 F

Voz
noes ta ban man chaos lle ga ron fo rá ne os con el gra jeen la

Coro

A. Sx.1
A. Sx.2
T. Sx.1
T. Sx.1
B. Sx.

B $\flat$ Tpt. 1
B $\flat$ Tpt. 2
B $\flat$ Tpt. 3
B $\flat$ Tpt. 4
Tbn.1
Tbn.2
Tbn.3

Pno.
G m6 B $\flat$ 6 D7
G m6 B $\flat$ 6 D7

A.B.
Mrc.
Lla.(Cga)
Al.(Tba)
D. S.

LA CUMBIA ESTÁ HERIDA

51

Voz

ma a no — lle ga ron fo rá ne os — con el gra jeen la ma a no —

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

G m7 G m6 B $\flat$ D7 C7 C7(#5)

G m7 G m6 B $\flat$ 6 D7 G m6 C7(#5)

A.B.

Mrc.

Lia.(Cga)

Al.(Tba)

D. S.

3

LA CUMBIA ESTÁ HERIDA

56 **G**

Voz

La lu naes tá ro ja se rá por que su fre co moa veen con

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

F7 F7(#5) Bb6 F7 Bb

F7 F7(#5) Bb F7 Bb

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

The image displays a musical score for a piece titled "H" (Hallelujah). The score is written for a large ensemble, including vocalists and various instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures, with measure numbers 61 and 62 indicated. The vocal parts (Voz and Coro) have lyrics in Spanish: "go ja se su be se su be al o ir co mo sue nan". The instrumental parts include strings (A. Sx.1, A. Sx.2, T. Sx.1, T. Sx.1, B. Sx.), woodwinds (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4), brass (Tbn.1, Tbn.2, Tbn.3), piano (Pno.), and percussion (A.B., Mrc., Lla.(Cga), Al.(Tba), D. S.). The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The percussion parts are marked with slashes, indicating rhythmic patterns or specific sounds.

1

Lla.(Cga)

LA CUMBIA ESTÁ HERIDA

76

Voz

dres los cam poes tán so los llo ran los mu cha chos

Coro

y na die pro tes ta y na die pro tes ta y na die pro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

D7 Gm D7 Gm D7

D7 Gm D7

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

The musical score is for a setting of the 'Miserere' by J. S. Bach. It is arranged for a vocal soloist (Voz) and a large instrumental ensemble. The score is written in G minor (three flats) and 4/4 time. The key signature is G minor, and the time signature is 4/4. The score is divided into measures, with measure numbers 81, 82, 83, 84, and 85 indicated at the top of the staves. The vocal soloist (Voz) has lyrics in Spanish: 'huer fa nos de pa dres' (Father, have mercy on us). The instrumental ensemble includes strings (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), woodwinds (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3), piano (Pno.), and basso continuo (A.B.). The score features various musical notations, including notes, rests, accidentals, and dynamic markings (f, mf, p). The vocal soloist's part is written in a single staff, while the instrumental parts are written in multiple staves. The piano part includes chord symbols (Gm6, D7, Gm7, D7) and figured bass notation. The basso continuo part includes figured bass notation. The woodwind and string parts include various musical notations, including notes, rests, accidentals, and dynamic markings. The score is a complex arrangement, typical of a Baroque or Classical era setting of the 'Miserere'.

LA CUMBIA ESTÁ HERIDA

86

[R]

Voz

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

A.B.

Mrc.

Lia.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

91

Voz

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

96

Voz

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

Br. Tpt. 1

Br. Tpt. 2

Br. Tpt. 3

Br. Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

C7

C7

A.B.

Mrc.

Lia.(Cga)

Al.(Tba)

D.S.

LA CUMBIA ESTÁ HERIDA

[illegible]

LA CUMBIA ESTÁ HERIDA

106

Voz

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

A.B.

Mrc.

Lia.(Cga)

Al.(Tba)

D. S.

N

D7

D7

3

LA CUMBIA ESTÁ HERIDA

III

Voz

Coro

III

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

III

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn.1

Tbn.2

Tbn.3

III

Pno.

p

p

III

A.B.

III

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

Solo

LA CUMBIA ESTÁ HERIDA

116

Voz

No sueñan tambores te menpor sus vi

Coro

116

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 1

B. Sx.

116

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

116

Pno.

G m7

G m6

G m7

116

A.B.

116

Mrc.

Lla. (Cga)

Al. (Tba)

Cumbia

D. S.

LA CUMBIA ESTÁ HERIDA

121

Voz

das No sueñes tan bonito res te men por sus vi das

Coro

121

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

121

B. Tpt. 1

mf

B. Tpt. 2

mf

B. Tpt. 3

mf

B. Tpt. 4

mf

Tbn.1

mf

Tbn.2

mf

Tbn.3

mf

121

Pno.

G m6 C7 G m7 G m6

121

A.B.

121

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

P

Voz
hay lu__ tohay te mo__ res__ la cum biaes táhe ri__ da__ hay lu__ tohay te

Coro

A. Sax.1
A. Sax.2
T. Sax.1
T. Sax.1
B. Sax.

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4

Tbn.1
Tbn.2
Tbn.3

Pno.
B♭6 D7 G m7 G m6
B♭6 D7 G m7 G m6

A.B.
Mrc.
Lla.(Cga)
Al.(Tba)
D. S.

LA CUMBIA ESTÁ HERIDA

The image displays a page from a musical score for 'Ave Maria' by Franz Schubert. The score is written for a vocal soloist (Voz) and a large orchestra. The vocal part includes lyrics in Latin: 'mo res la cum bies táhe ri da Las a ves sehan'. The orchestral parts include Saxophones (Sx.), Trumpets (Tpt.), Trombones (Tbn.), Piano (Pno.), and Percussion (Mrc.). The score is in 3/4 time and features a key signature of one flat (B-flat major or D minor). The page number 131 is visible in the top left corner.

LA CUMBIA ESTÁ HERIDA

The image displays a page from a musical score for 'Ave Maria' by Franz Schubert. The score is written for a vocal soloist (Voz) and a large ensemble (Coro). The vocal part is in G major and 3/4 time, with lyrics in Spanish. The instrumental parts include strings (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), brass (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3), piano (Pno.), and percussion (A.B., Mrc., Lla.(Cga), Al.(Tba), D. S.). The score is marked with a tempo of 'Andante' and a dynamic of 'mf' (mezzo-forte). The lyrics are: 'i do a le ja nos lu ga res Las a ves sehan i do'.

Voz
i do a le ja nos lu ga res Las a ves sehan i do

Coro

A. Sx. 1
mf

A. Sx. 2
mf

T. Sx. 1
mf

T. Sx. 2
mf

B. Sx.
mf

B. Tpt. 1
mf

B. Tpt. 2
mf

B. Tpt. 3
mf

B. Tpt. 4
mf

Tbn. 1
mf

Tbn. 2
mf

Tbn. 3
mf

Pno.
G m6 G m7 G m6 C7 G m7
G m6 G m6 G m6 C7 G m7

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

141

R

Voz

a le ja nos lu ga res tan so lo los ni dos pe sa res pe

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

Gm6 B♭6 D7

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

146

Voz

sa res tan so lo los ni dos pe sa res pe sa res

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

G m7 G m6 Bb D7 C7 C7(#5)

G m7 G m6 Bb6 D7 G m6

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

3

S

154

LA CUMBIA ESTÁ HERIDA

Musical score for the song "Goja se sube se su be al o ir co mo sue nan". The score is written for a large ensemble, including vocalists and various instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with a repeat sign (T) at the end of the first measure.

Vocalists:

- Voz (Soprano):** go ja se su be se su be al o ir co mo sue nan
- Coro (Chorus):** (Silent)
- A. Sx.1 (Alto Saxophone 1):** (Silent)
- A. Sx.2 (Alto Saxophone 2):** (Silent)
- T. Sx.1 (Tenor Saxophone 1):** (Silent)
- T. Sx.2 (Tenor Saxophone 2):** (Silent)
- B. Sx. (Baritone Saxophone):** (Silent)

Instrumentalists:

- B♭ Tpt. 1 (B-flat Trumpet 1):** (Silent)
- B♭ Tpt. 2 (B-flat Trumpet 2):** (Silent)
- B♭ Tpt. 3 (B-flat Trumpet 3):** (Silent)
- B♭ Tpt. 4 (B-flat Trumpet 4):** (Silent)
- Tbn.1 (Trombone 1):** (Silent)
- Tbn.2 (Trombone 2):** (Silent)
- Tbn.3 (Trombone 3):** (Silent)
- Pno. (Piano):** F7, B♭6, D7
- A.B. (Acoustic Bass):** (Silent)
- Mrc. (Maracas):** (Silent)
- Lla.(Cga) (Conga):** (Silent)
- Al.(Tba) (Alto Trombone):** (Silent)
- D. S. (Drum Set):** (Silent)

LA CUMBIA ESTÁ HERIDA

161

Voz

re pi car me tra lle tas al i no cen te con de nan y na die pro

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 1

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

G m7

A 7

D 7(#9)

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

166

U

Voz

tes ta ¡e!_

¡Ay! llo ra la cum bia

llo ran las ma

Coro

y na die pro tes ta

y na die pro tes ta

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

Gm7 D7 Gm7 D7 Gm6

A.B.

Gm7 D7 Gm7 D7 Gm6

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

The image displays a musical score for the song "Canta a la Virgen" by Carlos Puebla. The score is written for a large ensemble, including vocalists and various instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures, with measure numbers 171, 172, 173, 174, and 175 indicated at the top of the vocal parts.

Vocal Parts:

- Voz (Soprano):** The lead vocal part, with lyrics in Spanish: "dres los cam poes tán so los llo ran los mu cha chos".
- Coro (Chorus):** The chorus part, with lyrics: "y na die pro tes ta y na die pro tes ta y na die pro".

Instrumental Parts:

- A. Sx.1, A. Sx.2, T. Sx.1, T. Sx.1, B. Sx., B₃ Tpt. 1, B₃ Tpt. 2, B₃ Tpt. 3, B₃ Tpt. 4, Tbn.1, Tbn.2, Tbn.3:** These parts represent the woodwind and brass sections, including flutes, oboes, clarinets, and trumpets/trombones. They play a melodic line that supports the vocal melody.
- Pno. (Piano):** The piano part, featuring chords D7 and Gm6.
- A.B. (Acoustic Bass):** The bass line, providing a steady rhythmic foundation.
- Mrc. (Maracas):** The maracas part, adding a rhythmic texture.
- Lla.(Cga) (Conga):** The conga part, adding a rhythmic texture.
- Al.(Tba) (Tuba):** The tuba part, providing a low-frequency rhythmic foundation.
- D. S. (Double Bass):** The double bass part, providing a low-frequency rhythmic foundation.

The score is a full orchestration of the song, with each part clearly labeled and the lyrics provided for the vocalists. The notation includes standard musical symbols for notes, rests, and dynamics, as well as specific instructions for the instruments.

LA CUMBIA ESTÁ HERIDA

176

V

Voz

huer fa nos de pa dres

Coro

tes ta y na die pro tes ta

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

B $\flat$ Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

Gm7 D7

Gm7 D7

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA

181

Voz

Coro

A. Sx.1

A. Sx.2

T. Sx.1

T. Sx.2

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

A.B.

Mrc.

Lia. (Cga)

Al. (Tba)

D. S.

V

Gm7

Gm6

D7

D7

LA CUMBIA ESTÁ HERIDA

The image shows a page of a musical score, likely for a large ensemble or orchestra. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The instruments and parts are listed on the left side of the page, including Voz, Coro, A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, Bb Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Pno., A.B., Mrc., Lla. (Cga), Al. (Tba), and D. S. The score is divided into measures, with some measures containing multiple notes and rests. The dynamic markings include *mf* (mezzo-forte) and *f* (forte). The page number 186 is visible in the top left corner.

X

247

LA CUMBIA ESTÁ HERIDA

Voz
 Coro
 A. Sx.1
 A. Sx.2
 T. Sx.1
 T. Sx.1
 B. Sx.
 B. Tpt. 1
 B. Tpt. 2
 B. Tpt. 3
 B. Tpt. 4
 Tbn.1
 Tbn.2
 Tbn.3
 Pno.
 A.B.
 Mrc.
 Lia.(Cga)
 Al.(Tba)
 D. S.

LA CUMBIA ESTÁ HERIDA

201

Voz

Coro

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 1

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

A.B.

Mrc.

Lia.(Cga)

Al.(Tba)

D. S.

2

D7

D7

3

LA CUMBIA ESTÁ HERIDA

206

Voz

206

Coro

206

A. Sx.1

206

A. Sx.2

206

T. Sx.1

206

T. Sx.1

206

B. Sx.

206

B♭ Tpt. 1

206

B♭ Tpt. 2

206

B♭ Tpt. 3

206

B♭ Tpt. 4

206

Tbn.1

206

Tbn.2

206

Tbn.3

206

Pno.

206

A.B.

206

Mrc.

206

Lla.(Cga)

206

Al.(Tba)

206

D. S.

LA CUMBIA ESTÁ HERIDA

211

Voz

Coro

B♭ Cl.

A. Sx.2

T. Sx.1

T. Sx.1

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn.1

Tbn.2

Tbn.3

Pno.

A.B.

Mrc.

Lla.(Cga)

Al.(Tba)

D. S.

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Voz y coro

$\text{♩} = 105$ **A** 9 **B** 12 **C**

f A do ro mi cum bia

25 mis rí os mis mon ta__ ñas A do ro mi cum bia mis rí os mis mon

30 ta__ ñas mi pal ma mi **D** lu__ na__ in dios y ca ba ñas

35 mi pal ma mi lu__ na__ in dios y ca ba__ ñas

E

40 Mis cam poe ran sa nos noes ta ban man chaos Mis cam poe ran

F

45 __ sa a nos noes ta ban man chaos lle ga ron fo rá ne os__

LA CUMBIA ESTÁ HERIDA

50

con el gra jeen la ma a no__

lle ga ron fo rá ne os__

54

con el gra jeen la ma a no__

La lu naes tá ro ja se rá por que

59

su fre co moa veen con go ja

se su be se su be

64

al o ir co mo sue nan re pi car me tra lle tas

68

al i no cen te con de nan ¡ay!

y na die pro tes ta ¡e!__

I

72

¡Ay! llo ra la cum bia llo ran las ma

y na die pro tes ta y na die pro tes ta

LA CUMBIA ESTÁ HERIDA

76

dres los cam poes tán so los llo ran los mu cha

76

y na die pro tes ta y na die pro tes ta

80

chos huer fa nos de pa dres

80

y na die pro tes ta y na die pro tes ta

J

6

6

K

L

M

N

O

7

4

8

9

No sue nan tam bo

90

7

4

8

9

119

res te men por sus vi das No sue nan tam bo res

119

124

P

te men por sus vi das hay lu tohay te mo res

124

128

3

la cum biae táhe ri da hay lu tohay te mo res

128

LA CUMBIA ESTÁ HERIDA

132



la cum biaes táhe ri__ da__

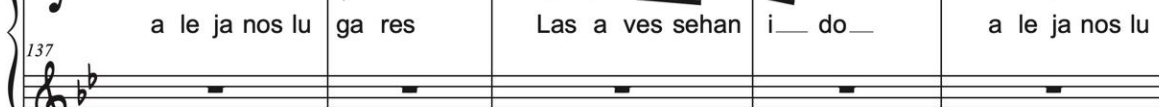


Las a ves sehan i__ do__

137



a le ja nos lu ga res



Las a ves sehan i__ do__

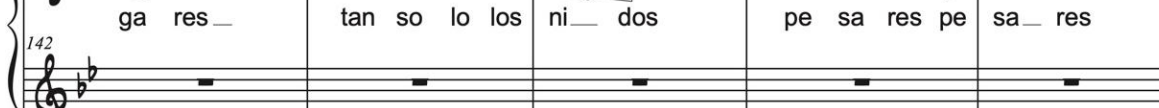


a le ja nos lu

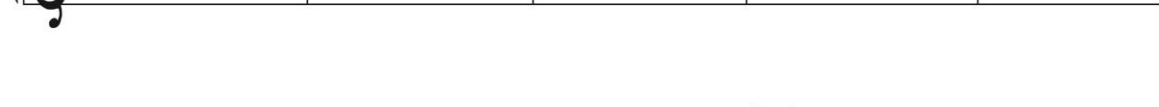
142



ga res__



tan so lo los ni__ dos

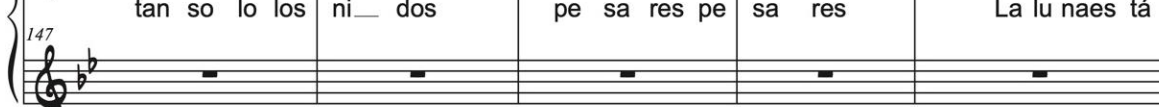


pe sa res pe sa__ res

147



tan so lo los ni__ dos

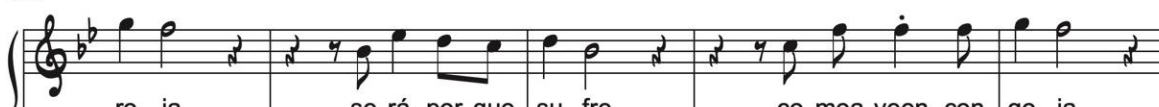


pe sa res pe sa res

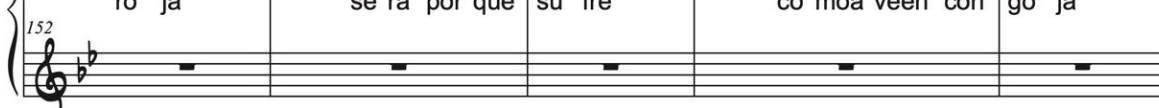


La lu naes tá

152



ro ja



se rá por que su fre

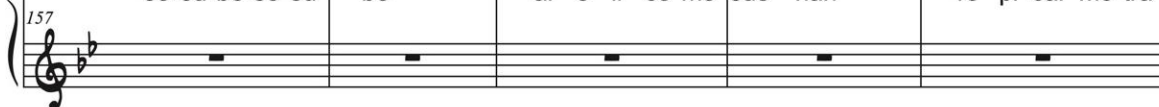


co moa veen con go ja

157



se su be se su be



al o ir co mo sue nan



re pi car me tra

LA CUMBIA ESTÁ HERIDA

162

lle tas al i no cen te con de nan y na die pro tes ta ¡e!

U

167

¡Ay! llo ra la cum bia llo ran las ma y na die pro tes ta y na die pro tes ta

171

dres los cam poes tán so los llo ran los mu cha y na die pro tes ta y na die pro tes ta

V

175

chos huer fa nos de pa dres y na die pro tes ta y na die pro tes ta

W X Y Z

7 4 8 12

185

7 4 8 12

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón alto 1

$\text{♩} = 105$ **A** Clarinete

f

B Sax. 4 *f* *mf*

C *f* *mf* 3

D 3

E *mf* 3

F 3 3 3

G *mf* **H** 4 *mf*

I 3 *mf*

LA CUMBIA ESTÁ HERIDA

[illegible]

LA CUMBIA ESTÁ HERIDA

149 **S** *mf* *mf* **4**

157 **T** *mf* **3**

163 **U** *mf*

170 **V** *f* **2**

182 **W**

187 **X**

192 **Y**

197

207 **Z** Clarinete

211

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón alto 2

$\text{♩} = 105$ **A**

f

B

mf *f*

C

mf *f*

D

mf

E

mf

F

G

mf

H

mf

I

mf

LA CUMBIA ESTÁ HERIDA

[illegible]

LA CUMBIA ESTÁ HERIDA

148 S

mf

156 T

mf

162 U

168

175 V

f

181 W

186 X

191 Y

196

201 Z

205

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón tenor 1

$\text{♩} = 105$ **A**

f

B

mf *f*

C

mf *f* *mf*

D

mf

E

mf

F

mf

G **H**

mf *mf*

I

mf < <

LA CUMBIA ESTÁ HERIDA

79 J

86 K

91

96 L

M

106 N

111 O

122 P

128 Q

134 R

147 S

LA CUMBIA ESTÁ HERIDA

152 *mf* **T**

161 **U**

167

174 **V** *f*

180 **W**

185

X **Y**

195

200 **Z**

204

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón tenor 2

$\text{♩} = 105$ [A]

f

[B]

mf *f*

[C]

mf *f* *mf*

[D]

[E]

mf

[F]

[G]

mf

[H]

mf

[I]

mf

LA CUMBIA ESTÁ HERIDA

80 J

87 K

92

L M

102

107 N

112 O

123 P

129 Q

135 R

143

148 S

LA CUMBIA ESTÁ HERIDA

156 **T**

mf

162 **U**

168

175 **V**

f

181 **W**

186 **X**

191 **Y**

196

201 **Z**

205 **7**

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Saxofón barítono

♩ = 105 **A**

The musical score is written for Saxophone Baritone in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 105. The score consists of 69 measures, divided into nine systems. Each system contains a staff with musical notation, including notes, rests, and dynamic markings. The score is divided into sections labeled A through I. Section A starts at measure 1 and ends at measure 6. Section B starts at measure 7 and ends at measure 11. Section C starts at measure 12 and ends at measure 16. Section D starts at measure 17 and ends at measure 30. Section E starts at measure 31 and ends at measure 36. Section F starts at measure 37 and ends at measure 41. Section G starts at measure 42 and ends at measure 54. Section H starts at measure 55 and ends at measure 68. Section I starts at measure 69 and ends at measure 69. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also accents (>) and slurs over the notes. The score is written in a single system with a key signature of one sharp (F#).

7 **B**

12

17 **C**

31 **D**

37 **E**

42 **F**

50 **G**

55 **H**

69 **I**

LA CUMBIA ESTÁ HERIDA

[illegible]

LA CUMBIA ESTÁ HERIDA

148 S

156 T

162 U

168

175 V

181 W

186 X

191 Y

196

201 Z

205

The image displays a musical score for the piece 'LA CUMBIA ESTÁ HERIDA' by Flores de Flórez. The score is written on ten staves, each beginning with a measure number and a letter in a box. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like 'mf' and 'f' are present. Some measures contain triplets or other rhythmic groupings. The letters S, T, U, V, W, X, Y, and Z are placed above specific measures, likely indicating a sequence of chords or a specific melodic line. The score concludes with a double bar line at measure 205.

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 1

$\text{♩} = 105$ **A**

f

7 **B**

mp *mp* *f*

15 *mp* *mp* *f* *mf*

21 **C**

f *mf* *mf*

30 **D**

37 **E**

mf

45 **F**

53 **G**

62 **H**

mf

LA CUMBIA ESTÁ HERIDA

68

I

mf

74

81

J

K

6

6

f

L

M

f

102

108

N

O

4

3

119

P

2

3

3

mf

126

3

3

3

3

3

3

132

Q

3

2

3

mf

LA CUMBIA ESTÁ HERIDA

R

147

S

156

T

162

U

168

V

175

W

191

X

197

Y

203

Z

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 2

$\text{♩} = 105$ **A**

B

C

D

E

F

G

H

LA CUMBIA ESTÁ HERIDA

68 I

74

81 J K 6 6

L M

102

108 N O 4 3

119 P 2 3 3

126 3 3 3 3

132 Q 3 2 3

mf *f* *mf*

LA CUMBIA ESTÁ HERIDA

R

148

S

mf

157

T

163

U

170

V

6

W

6

X

192

Y

198

Z

204

7

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 3

$\text{♩} = 105$ **A**

B

C

D

E

F

G

H

LA CUMBIA ESTÁ HERIDA

68

I

mf

74

81

J

6

K

6

L

f

98

M

104

N

110

O

4

3

mf

121

P

2

3

3

3

3

3

128

Q

3

136

R

2

3

3

mf

LA CUMBIA ESTÁ HERIDA

143

Exercise 143 is a single-staff piece in treble clef with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, featuring several triplets and slurs. The exercise is 143 measures long.

149

Allegretto

mf

170

Musical notation for measures 170-173. Measure 170: Treble clef, 4/4 time, notes G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (half), E4 (half). Measure 171: Treble clef, 4/4 time, notes D4 (half), C4 (half). Measure 172: Treble clef, 4/4 time, notes B3 (half), A3 (half). Measure 173: Treble clef, 4/4 time, notes G3 (half), F#3 (half), E3 (half), D3 (half).

Y



200

2

204

7

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trompeta B $\flat$ 4

$\text{♩} = 105$ **A**

B

C

D

E

F

G

H

LA CUMBIA ESTÁ HERIDA

68 I

74

81 J 6 K 6 L

98 M

104 N

110 4 O 3

121 P 2 3 3 3 3 3

128 Q 3

136 R 2 3 3

LA CUMBIA ESTÁ HERIDA

143

3

3

3

3

3

149

S

4

mf

157

T

3

3

163

U

170

176

V

6

W

6

X

182

Y

190

Z

200

204

7

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trombón 1

$\text{♩} = 105$ **A**

f

7 **B**

mp

13 *mp* *f* *mp*

18 *mp* *f* *mf* *f* **C** 3

26 *mf* 3 **D** 3 3

34 3 *mf* **E** 3

43 *mf* 3 **F** 3 3

51 3 *mf* **G** 2

59 2 **H** *mf* 3

65

LA CUMBIA ESTÁ HERIDA

71 I

mf

78 J 5

f

89 K

f

94 L

100 M

f

106 N

f

111 O 4 3 3

mf

P

132 Q 3 R 3

mf

142 3 3 3

LA CUMBIA ESTÁ HERIDA

§

2

mf

157

3

T

163

U

170

V

5

W

f

187

X

193

Y

f

199

Z

f

204

7

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trombón 2

$\text{♩} = 105$ **A**

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

AA

AB

AC

AD

AE

AF

AG

AH

AI

AJ

AK

AL

AM

AN

AO

AP

AQ

AR

AS

AT

AU

AV

AW

AX

AY

AZ

BA

BB

BC

BD

BE

BF

BG

BH

BI

BJ

BK

BL

BM

BN

BO

BP

BQ

BR

BS

BT

BU

BV

BW

BX

BY

BZ

CA

CB

CC

CD

CE

CF

CG

CH

CI

CJ

CK

CL

CM

CN

CO

CP

CQ

CR

CS

CT

CU

CV

CW

CX

CY

CZ

DA

DB

DC

DD

DE

DF

DG

DH

DI

DJ

DK

DL

DM

DN

DO

DP

DQ

DR

DS

<

LA CUMBIA ESTÁ HERIDA

I

mf

79

J

f

89

K

f

94

L

100

M

f

106

N

f

111

O

mf

P

Q

mf

R

132

142

LA CUMBIA ESTÁ HERIDA

Sheet music for the piece "LA CUMBIA ESTÁ HERIDA". The music is written in bass clef with a key signature of one flat (B-flat). The score includes various musical notations such as rests, eighth notes, sixteenth notes, and triplets. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score is divided into measures, with measure numbers 157, 163, 170, 187, 193, 199, and 204 indicated. The piece concludes with a double bar line.

Measure 157: *mf*

Measure 163: *f*

Measure 170: *f*

Measure 187: *f*

Measure 193: *f*

Measure 199: *f*

Measure 204: *f*

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Trombón 3

♩ = 105 **A**

f

7 **B**

mp

13

mp

19 **C**

mf *f* *mf*

27 **D**

35 **E**

mf *mf*

45 **F**

55 **G**

68 **I**

mf

LA CUMBIA ESTÁ HERIDA

74

81

91

96

102

107

126

143

J

K

L

M

N

O

P

Q

R

S

mf

f

5

3

4

2

LA CUMBIA ESTÁ HERIDA

152

mf

T

164

U

171

V

5

182

W

f

187

X

193

Y

f

199

Z

f

204

7

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Piano

$\text{♩} = 105$ **A**

Piano

B

C

D

The piano score is written for a grand piano in 2/4 time with a tempo of 105 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four sections: A, B, C, and D. Section A (measures 1-6) features a C7 chord in the right hand and a bass line in the left hand. Section B (measures 7-12) consists of a series of chords: Bb7, C7, Bb, Gm7, and D7. Section C (measures 13-18) includes Gm6, D7, Gm6, D7, Gm7, and a final chord with a sharp sign. Section D (measures 19-31) includes Gm7, Gm6, C7, Gm7, Gm6, and a final chord with a B-flat and a sharp sign. The score uses various musical notations including slurs, ties, and dynamic markings.

LA CUMBIA ESTÁ HERIDA

E

37

D7	Gm7	C7	Gm7	Gm6	Gm7

F

43

				%	
Gm6	C7	Gm7	Gm6		Bb6

49

	%				
D7		Gm7	Gm6	Bb	D7

G

55

C7 C7(#5)	F7 F7(#5)	Bb6	F7	Bb	

H

61

F7		Bb6		D7	

I

67

	%				
Gm7		A7	D7(#9)	Gm7	D7

LA CUMBIA ESTÁ HERIDA

73

G m7 D7 G m6 D7 G m D7

79

G m D7 G m6 D7 G m7

85

(A 7(#11)) **K**

The image shows measures 85 through 90 of the piano accompaniment for 'The Sound of Silence'. The key signature is B-flat major (two flats). The notation is in 4/4 time. Measures 85 and 86 are marked with a double bar line and a repeat sign. Measures 87, 88, 89, and 90 contain the following chords: D7, Gm7, Gm6, Am7(b5), and D7. The chords are written in the right hand, while the left hand plays a simple bass line. The measure numbers 85 through 90 are written below the staff.

D7

Gm7

Gm6

Am7(b5)

D7

91

91

G m6

C7

D7

G m7

C7

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 'L' (Left), features a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The second system, labeled 'M' (Middle), features a bass clef with a key signature of one flat (B-flat) and a common time signature. The bass line is written in a simple, folk-like style. The score includes a 'D' (Dance) section and a 'M' (Middle) section. The 'D' section is marked with a 'D' and a 'D7' chord. The 'M' section is marked with a 'M' and a 'D7' chord. The score includes a 'D' (Dance) section and a 'M' (Middle) section. The 'D' section is marked with a 'D' and a 'D7' chord. The 'M' section is marked with a 'M' and a 'D7' chord.

103

G7(b9#9) C7 D7

LA CUMBIA ESTÁ HERIDA

N

D7

p

p

4

4

O

G m7

G m6

G m7

G m6

C 7

G m7

P

124

G m6

B b 6

D 7

G m7

Q

130

G m6

B b 6

D 7

G m7

C 7

G m7

136

G m6

G m7

G m6

C 7

G m7

G m6

R

142

B b 6

D 7

G m7

LA CUMBIA ESTÁ HERIDA

S

148

Bb	D7	C7	C7(#5)	F7	F7(#5)	Bb6	F7
----	----	----	--------	----	--------	-----	----

154

Bb		F7		Bb6	
----	--	----	--	-----	--

T

D7		Gm7		A7	D7(#9)
----	--	-----	--	----	--------

U

166

Gm7	D7	Gm7	D7	Gm6	D7
-----	----	-----	----	-----	----

172

Gm6	D7	Gm6	D7	Gm6	D7
-----	----	-----	----	-----	----

V

178

	Gm7	D7		Gm7	Gm6
--	-----	----	--	-----	-----

LA CUMBIA ESTÁ HERIDA

184

W

(A 7(#11))

D7 Gm7 C7 Am7(b5) D7

190

X D

Gm7 C7

p *f*

Y

D7 G7(b5#9) C7 D7

202

Z

D7

p

208

p

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Bajo

♩ = 105 **A**

f C7

7 B♭7 C7 B♭ **B** Gm7 D7

13 Gm6 D7 Gm6 D7 Gm7

18 **C** Gm7 Gm6

25 Gm7 Gm6 C7 Gm7 Gm6

31 B♭6 **D** D7 Gm7 Gm6 B♭6 D7

38 **E** Gm6 C7 Gm7 Gm6 Gm7 Gm6 C7

45 Gm7 Gm6 **F** B♭6 D7

51 Gm7 Gm6 B♭6 D7 Gm7 C7(♯5) F7 F7(♯5) **G** B♭

58 F7 B♭ F7 **H** B♭

65 D7 Gm7 A7 D7(♯9) Gm7

3

LA CUMBIA ESTÁ HERIDA

I D7 Gm7 D7 Gm6 D7 Gm D7

79 Gm D7 Gm6 D7 **J** Gm7 D7

86 Gm7 D7 **K** Gm6 C7 D7

94 Gm7 C7 **L** *f*

M D7 G7(b5#9) C7 D7

108 **N** D7 **4**

O Gm7 Gm6 Gm7 Gm6 C7 Gm7

124 Gm6 **P** Bb6 D7 Gm7

130 Gm6 Bb6 D7 Gm6 C7 **Q** Gm7 Gm6

137 Gm7 Gm6 C7 Gm7 Gm6

R Bb6 D7 Gm7 Gm6 Bb6 D7

LA CUMBIA ESTÁ HERIDA

150 C7 C7(♯5) F7 F7(♯5) **S** B♭6 F7 B♭ F7

157 B♭ D7 **T** Gm7

163 A7 D7(♯9) Gm7 **U** D7 Gm7 D7

170 Gm6 D7 Gm6 D7 Gm D7 Gm

177 D7 **V** Gm7 D7 Gm7

184 D7 **W** Gm6 C7 D7 Gm7

191 C7 **X** **Y** D7

198 G7(♭5♯9) C7 D7 **Z** D7

205 5

(Cumbia)

Pablo Flórez Camargo

Arreglo: Julio Castillo

Maracas

 $d = 105$

A

7

B

13

C

19

25

31

D

37

E

43

F

49

55

G

61

H

67

1

LA CUMBIA ESTÁ HERIDA

73

79

J

85

K

91

L

M

104

N

110

O

122

P

128

Q

134

R

140

LA CUMBIA ESTÁ HERIDA

146

S

152

T

164

U

170

176

V

182

W

188

X

Y

mf

195

201

Z

207

213

Patrones rítmicos básicos de congas (cuando no se cuente con los instrumentos de percusión tradicional) y batería para interpretar Cumbia³

Conga Drums



Drums



³ Material suministrado por Carlos Miranda Regino (Docente de percusión - Universidad de Córdoba)

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Alegre (Tumba)

$\text{♩} = 105$ **A**

f **B**

C

D

E

F

G

H

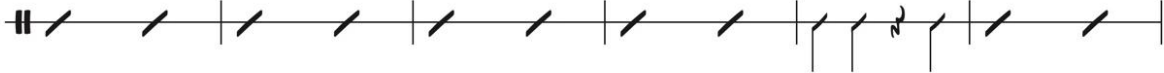
I

LA CUMBIA ESTÁ HERIDA

73



79



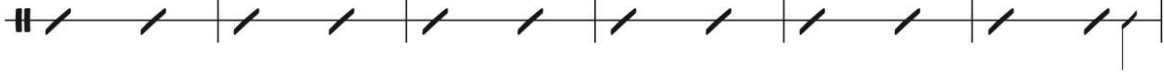
J

85



K

91



L



M

103



N



O

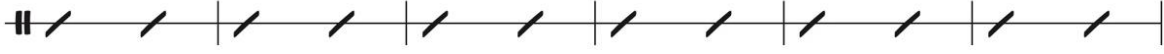
Solo

115



Cumbia

121



P

127



Q



R



139

LA CUMBIA ESTÁ HERIDA

145

S

151

157

T

163

U

169

175

V

181

W

187

X

193

Y

198

Z

203

209

(Cumbia)

Pablo Flórez Camargo

Arreglo: Julio Castillo

Llamador (Conga)

$$d = 105$$

A

B

C

D

E

G

H

LA CUMBIA ESTÁ HERIDA

I



78



J



K



96



103



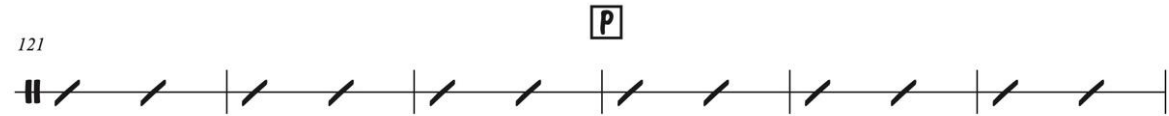
N



115



121



127



Q



139



LA CUMBIA ESTÁ HERIDA

145

S

151

157

T

163

U

169

175

V

181

W

187

X

Y

200

Z

206

210

LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Congas

$\text{♩} = 105$ **A**

f **B**

C

D

E

F

G

H

I

LA CUMBIA ESTÁ HERIDA

73



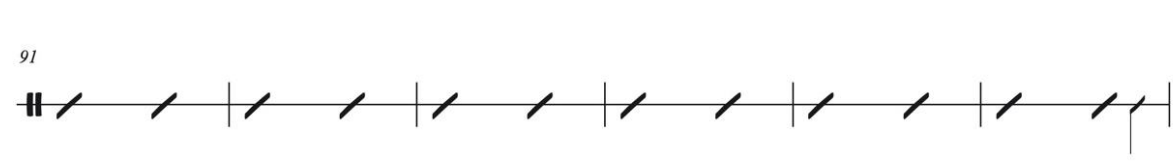
79



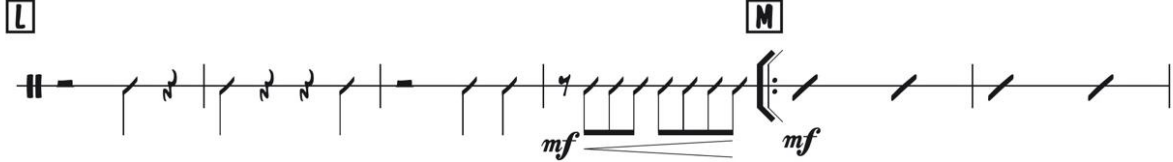
85



91



L



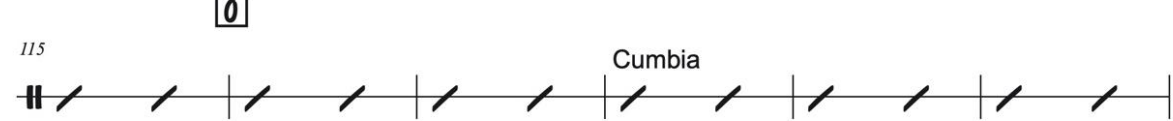
103



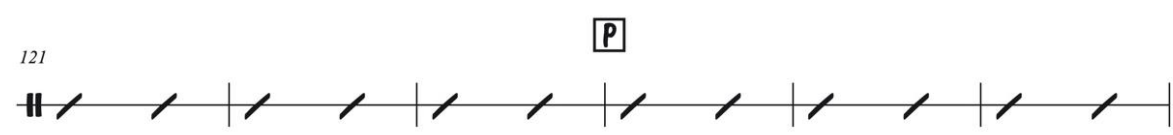
N



O



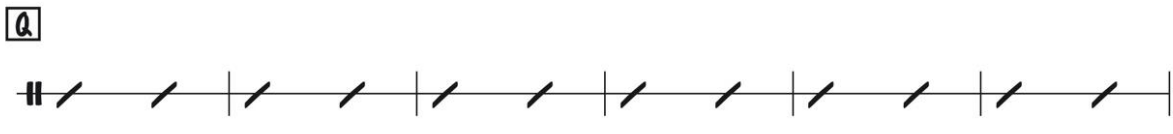
121



127



Q



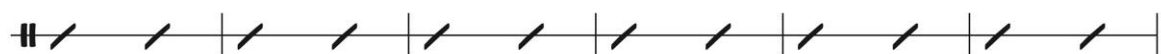
R



LA CUMBIA ESTÁ HERIDA

145

S



151



157

T

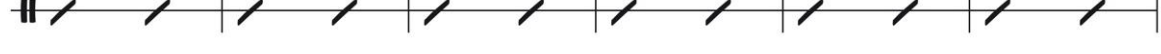


163

U



169



175

V



181

W



187

X



193

Y



198

Z



203



209



LA CUMBIA ESTÁ HERIDA
(Cumbia)

Pablo Flórez Camargo
Arreglo: Julio Castillo

Batería

♩ = 105 **A**

f

8 **B**

16

C

31 **D**

39 **E**

47 **F**

55 **G**

H

LA CUMBIA ESTÁ HERIDA

71 I

79 J

87 K

96 L M

103 N

110 Solo del Alegre O

118 P

126

Q

LA CUMBIA ESTÁ HERIDA

R

S

149

T

157

U

V

173

W

181

X

Y

Z

197

203

211

PROGRAMACIÓN DE ACTIVIDADES

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

REFERENCIAS

- Big bands (s.f.). Tomado de: <https://es.wikipedia.org>. (s.f.). https://es.wikipedia.org/wiki/Big_band.
- Biografía de Fletcher Henderson (s.f.) Tomado de: <https://es.wikipedia.org>. (s.f.).
https://es.wikipedia.org/wiki/Fletcher_Henderson
- Cáceres Cortés, H. (2019). Diacronía sobre el fenómeno Big-Band en Colombia. *Calle 14 Revista de investigación en el campo del arte*, 14(26).
- Flórez, P. (1999). *Guitarra, sombrero y corazón* (vol. 1) [Grabado por P. F. hijos]. Montería, Córdoba, Colombia.
- Flórez, P. (s.f.). *La sonora Cienaguera* [Grabado por L. Gonzalez]. Medellín, Antioquia, Colombia.
- Gates, J. (2015). *Arranging for Horns* (vol. 1). Boston, USA: Berklee press.
- Pease, T. (2001). *Modern Jazz voicings arranging for small and medium ensambles*. Boston, USA: Berklee press.
- Pease, T. (2003). *Jazz Compossition arranger reharmonization*. Boston, USA: Berklee press.
- Pullig, D. (2003). *Arranging for large jazz ensemble*. Boston, USA: Berklee press.

