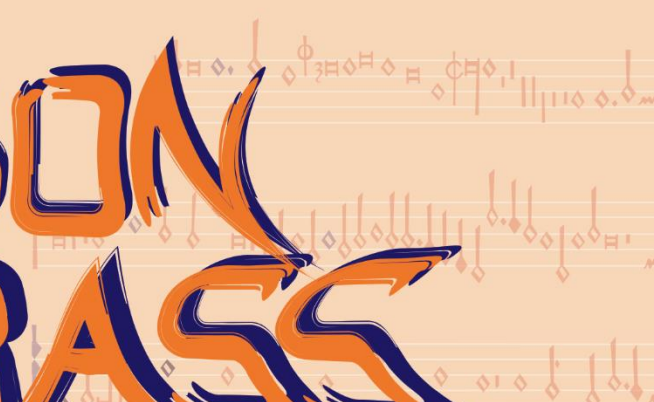




SON BRASS



Quinteto de metales
Grado 3 de dificultad



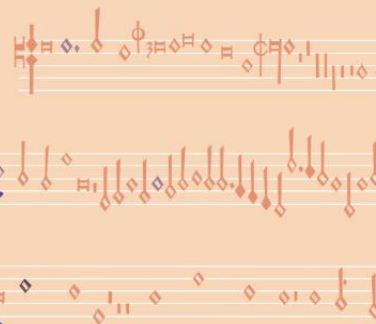
JULIO CASTILLO GÓMEZ

Docente titular de la Universidad de Córdoba

Quinteto de metales

Grado 3 de dificultad

SON BRASS



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), Jorge Retamoza (Argentina). Su obra ha sido interpretada, también, por Paquito de Rivera (Cuba).

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:** 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".

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SON BRASS

QUINTETO DE METALES GRADO 3 DE DIFICULTAD

Texto con repertorio original, basado en la música del Caribe colombiano, para el desarrollo de las asignaturas Énfasis instrumental (trompeta, trombón, bombardino y tuba) y Ensamble del Programa de Licenciatura en Educación Artística de la Universidad de Córdoba, Colombia

JULIO CASTILLO GÓMEZ

DOCENTE TITULAR DE LA UNIVERSIDAD DE CÓRDOBA

SON BRASS
Quinteto de metales
Grado 3 de dificultad

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PRESENTACIÓN

Son Brass Grado 3 es un texto de apoyo al desarrollo de la asignatura Énfasis instrumental (trompeta, trombón, bombardino y tuba) y ensamble IV¹ del Programa de Licenciatura en Educación Artística-Música de la Universidad de Córdoba, Colombia. Está compuesto por obras originales enmarcadas en las formas tradicionales del Caribe colombiano y creadas bajo la mayoría de las orientaciones establecidas en la cartilla *Grados de dificultad para bandas - el contexto colombiano* (Valencia, 2011), especialmente, en aspectos relacionados con el desarrollo progresivo de la técnica de la trompeta, el trombón, el bombardino y la tuba, y los niveles: Ritmo-métrico, melódico, armónico, técnico expresivo y formal.

Esta colección tiene como principales objetivos: servir de apoyo a las clases colectivas del instrumento, la cuales son necesarias para la aplicación de los elementos adquiridos en las asesorías individuales; perfeccionar la técnica interpretativa, la digitación, la afinación, el desarrollo de la audición; así como la apropiación del estilo, la forma musical y los fundamentos de la dirección musical.

Por otro lado, con esta estrategia se busca equiparar a nuestros estudiantes con la formación instrumental académica a nivel nacional e internacional. Lo anterior se soporta en el hecho de que la cartilla de Valencia (2011), es a su vez una adaptación de la American Band College Music Grading Chart, la cual es un referente mundial en la conformación de bandas basadas en repertorio y, que al igual que la versión colombiana, contempla también cinco (5) grados de dificultad.

En esta ocasión, presentamos un repertorio conformado por obras que se ajustan al Grado 3 de dificultad interpretativa, y en las cuales se pueden percibir los patrones rítmicos del *Bambuco*, *paseo*, *puya* y *fandango*, y la lógica del discurso musical de la región Caribe de Colombia, constituyéndose, de esta manera, en una herramienta que promueve el aprendizaje permeado por los elementos del contexto.

Además, esta publicación cuenta con el apoyo de pistas “*menos uno*” que pueden ser consultadas en el repositorio de la Universidad de Córdoba, cuyos links aparecen en el punto 4 de este libro, y que tienen como fin propiciar un trabajo individual a fondo con un soporte musical.

Para finalizar, queremos expresar nuestra intención de enaltecer la música tradicional colombiana y poner de manifiesto nuestro compromiso con la difusión y la vigencia de nuestros valores culturales por medio de su inclusión en los procesos académicos.

JULIO CASTILLO

Docente titular de la Universidad

¹ Asignatura del plan de estudio con VII niveles de formación que se aborda partir del tercer semestre.

1. LA MÚSICA DE CÁMARA EN LA HISTORIA

La música de cámara surge en el Barroco (siglo XVII), período en el cual se cultivó el Trío sonata, forma musical escrita para dos instrumentos melódicos y bajo continuo, y que determinó, a la postre, la utilización del formato instrumental reducido. Sin embargo, fue en el clasicismo (Siglo XVIII) donde se establecen tanto el género como el conjunto de una manera verdaderamente importante. Su nombre se deriva de los recintos, denominados Cámaras, espacios en los cuales ensayaban pequeños grupos de músicos durante la Edad Media y el Renacimiento; por tal razón, el término siempre ha estado asociado a estas conformaciones instrumentales abreviadas.

Existen tantos grupos de cámara como así lo permiten las combinaciones instrumentales, siendo el más importante el cuarteto de cuerdas (dos violines, una viola y un chelo) debido a que los más grandes e importantes compositores de la música universal dedicaron obras a este formato. Otros grupos de cámara cultivados en la música clásica son:

- Quinteto de vientos madera: flauta, oboe, clarinete, fagot y corno francés.
- Cuarteto de saxofones: soprano, alto, tenor y barítono.

El quinteto de metales irrumpe en la escena musical a mediados del siglo XX, en los años 40 en los Estados Unidos de Norteamérica.

En la actualidad existen, además, de las agrupaciones tradicionales de cámara, una gran variedad, y su repertorio, en todas las situaciones, varía de acuerdo a los intereses de quienes desean expresarse a través de este bello arte.

A continuación, se listan los Quintetos de metales más importantes del mundo para su consulta:

German Brass: <https://www.youtube.com/watch?v=PbMNJjAW5o0>

Spanish Brass: <https://www.youtube.com/watch?v=FOUke9Jdxds>

Canadian Brass: https://www.youtube.com/watch?v=Pba_ZZ-Zkhg

Munich Brass Connection: <https://www.youtube.com/watch?v=rAo8QfUOC2E>

2. ELEMENTOS MUSICALES Y TÉCNICOS QUE SE ABORDAN EN EL REPERTORIO GRADO 3 DE DIFICULTAD

A continuación, se listan los aspectos técnicos y musicales, discriminados por niveles, recomendados por la Cartilla *Grados de dificultad para bandas - el contexto colombiano*, que deben tener las obras grado 0,5 de dificultad; sin embargo y debido al funcionamiento y a la dinámica de la música de cámara, hemos modificado lo concerniente al **Nivel de textura y orquestación**, aspecto descrito a continuación:

1. Nivel ritmo-métrico:

- a) Figuración: Figuraciones que involucren cualquier relación de eventos desde la matriz binaria y ternaria. Síncopas y otros comportamientos rítmicos de sistemas de música colombiana. Divisiones irregulares en el plano melódico y percusivo. Segunda división binaria (no síncopas en segunda división). Unidad de pulso: negra y negra con punto, corchea y blanca.
- b) Tempo: Tempos lentos, moderados y ágiles. Accelerando - ritardando. Posibles cambios de tempo en secciones distintas.

2. Nivel melódico:

- a) Interválica: Grados conjuntos y arpeggios en figuraciones ágiles. Saltos mayores en figuración lenta (también en frases distintas). Diseños cromáticos con restricciones en velocidad y registro.
- b) Relación escala-acorde: Predominio diatónico, uso restringido del cromatismo. Diseños basados en notas del acorde y notas de aproximación diatónica. En menor proporción, aproximaciones cromáticas y tensiones diatónicas disponibles.
- c) Extensión: Dado por registro. No exceder la 12ª dentro de la frase.

3. Nivel Armónico:

- a) Sistema: Tonalidades mayores, las anteriores más Db, G. Escalas menores y modos relativos. Modulación.
- b) Acórdica: Triadas y acordes de séptima. V9. Omit, sus y add. Disposición por cuartas.
- c) Funcionalidad: Tonalidad: regiones principales, sustituciones y extensiones diatónicas. Dominantes secundarias. Relaciones II – V7.
- d) Modalidad: Modos diatónicos. Armonía estática. Relaciones binarias de acordes. Acordes de paso. Intercambio modal.

4. Nivel técnico expresivo:

- a) Dinámicas: De pp a ff. Crescendo y decrescendo. Súbitos piano y forte.
- b) Articulaciones: Picado simple, ligado, staccato y tenuto. Acentos: drui y dat.
- c) Efectos, emisión y mecanismos: Trino, mordentes, apoyaturas simples.

5. Nivel Formal:

- a) Estructura: Formas binarias, ternarias y circulares. Formas de géneros colombianos y formas populares. Introducciones, puentes/transiciones y codas. Posible estructuración por movimientos
- b) Duración: Hasta 3:30 minutos, máximo 4:00.

6. Registro de los instrumentos:

- a) Tenor:

The image shows a musical score for four instruments: Trumpet in Bb, Baritone T.C., Trombone, and Tuba. The score is written on four staves. The Trumpet in Bb and Baritone T.C. staff is in treble clef, while the Trombone and Tuba staves are in bass clef. Each staff contains a single note with a line indicating a melodic movement. The notes are positioned on the staves as follows: Trumpet in Bb/Baritone T.C. (first line), Trombone (second line), and Tuba (third line). The notes are connected by lines, suggesting a melodic progression across the instruments.

3. COMPETENCIAS INTERPRETATIVAS A DESARROLLAR EN LOS GRUPOS DE CÁMARA

Entre los múltiples desarrollos de competencias interpretativas que ofrece la práctica de la música de cámara en la formación de un músico, podemos citar las relacionadas con los papeles que éste asume en el transcurrir de la obra; en este sentido, entonces, listaremos los roles establecidos para la interpretación de las presentes adaptaciones:

a) Interpretación de la Melodía principal:

Consiste en la ejecución de la línea melódica líder; es el rol que el auditorio, generalmente, identifica de manera espontánea y que, para efectos de variedad e interés, no está exclusivamente adjudicada al instrumento más agudo del formato. Este rol lo podemos observar en el siguiente fragmento de *Sin fronteras* (Bambuco).

The musical score is for a brass quintet in 6/8 time, key of Bb major. It consists of five staves: Trumpet in Bb 1, Trumpet in Bb 2, Trombone, Baritone (T.C.), and Tuba. The first trumpet part (labeled 'A') plays the main melody starting at measure 1 with a mezzo-forte (mf) dynamic. The other instruments enter at measure 5 with a mezzo-piano (mp) dynamic, providing harmonic support. The dynamics change to piano (p) at measure 9 for the upper parts and remain mp for the lower parts.

Gráfica 3.1. Melodía principal interpretada por la trompeta 1.

b) Interpretación de la Melodía principal a voces (Homofonía):

En este rol una o más voces tocan, simultáneamente, el mismo ritmo de la melodía principal. Estas líneas melódicas están determinadas por las funciones armónicas que la soportan y permiten la percepción de los encadenamientos de los acordes. Este rol lo podemos observar en el siguiente fragmento de *Si es puya que pase* (Puya).

A

B♭ Tpt. 1
mp cresc. ff

B♭ Tpt. 2
mp cresc. ff

Tbn.
mp cresc. ff mf

Bar.
mp cresc. ff f

Tuba
mp cresc. ff mf

Gráfica 3.2. Melodía principal interpretada con igual ritmo.

c) Contramelodía

Son diseños melódicos encargados de llenar el espacio dejado por la melodía principal, guardando coherencia con el discurso musical. Este rol lo podemos observar en el siguiente fragmento de *La lluvia caerá* (Porro).

Contramelodía a voces

41

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.
3

Bar.
3

Tuba

Gráfica 3.3. Contramelodías, a voces, interpretadas por el Trombón y el bombardino.

d) Interpretación del acompañamiento ritmoarmónico.

En este papel, uno o más instrumentos soportan la armonía sobre esquemas y motivos rítmicos; en la presente versión, el ritmo es extraído del patrón de paseo. Este rol lo podemos observar en el siguiente fragmento de *Despedida*.

$\text{♩} = 100$

Trumpet in B♭ 1
Trumpet in B♭ 2
Trombone
Baritone (T.C.)
Tuba

B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
Tuba

Gráfica 3.4. Acompañamiento ritmoarmónico de tres instrumentos, basado en el patrón rítmico del paseo.

4. DESCRIPCIÓN DE LAS CARPETAS CON AUDIOS

En los links presentados abajo encontrarán cada obra con seis (6) pistas de audio cada una en formato mp3, de éstas, una (1) es la muestra de la obra y cinco (5) son pistas “*menos uno*”, cuyo objeto es el de sustituir el resto de los intérpretes cuando el estudio de las versiones se aborda de manera individual; por ejemplo, si un estudiante desea trabajar la parte de la trompeta 1 de la obra *Sin fronteras*, deberá escoger la pista número dos (2) “Sin fronteras sin trompeta 1”.

Pistas - Sin Fronteras (bambuco)

<https://repositorio.unicordoba.edu.co/handle/ucordoba/3098>

Pistas - La lluvia caerá

<https://repositorio.unicordoba.edu.co/handle/ucordoba/3099>

Pistas - Si es puya que pase (puya)

<https://repositorio.unicordoba.edu.co/handle/ucordoba/3100>

Pistas - Caudales (paseo-chalupa)

<https://repositorio.unicordoba.edu.co/handle/ucordoba/3101>

Pistas - Tiempos mejores (fandango)

<https://repositorio.unicordoba.edu.co/handle/ucordoba/3102>

5. RECOMENDACIONES GENERALES PARA EL MONTAJE DE LAS VERSIONES

Seguidamente, listaremos, de manera general, algunas consideraciones para el montaje de las versiones:

- a) Es necesario que antes del montaje, haya un trabajo detallado, por parte de cada interprete, de las partes individuales, haciendo énfasis, especialmente, en la articulación, el fraseo, la dinámica y los pasajes que ofrecen dificultad para la digitación.
- b) Una vez, en el trabajo colectivo, se recomienda afinar cada instrumento tomando como referencia el sonido “La” 440 Hz.
- c) Hacer una lectura general de la obra, en un *tempo* cómodo, de esta manera se adquiere una visión global de la misma.
- d) Aumentar, gradualmente, el *tempo*, a medida que las dificultades se vayan superando.
- e) Estudiar la obra por fragmentos, en las presentes versiones; estos están delimitados por las letras de ensayos.
- f) Prestar especial atención a la dinámica, ella está definida, en gran parte, por el rol de cada uno de los intérpretes.
- g) Tomar conciencia del papel a interpretar en cada uno de los momentos de la obra.
- h) Escuchar lo que se ejecuta tanto individual como colectivamente.
- i) Trabajar las articulaciones, especialmente, en aquellos fragmentos homofónicos.
- j) Verificar la afinación; dada a las características y propiedades de los metales, ésta varía regularmente.
- k) Durante los ensayos y presentaciones debe haber un constante contacto visual entre todos y cada uno de los intérpretes.
- l) Mantener, en todo momento, la referencia del director y estar atento a sus señales.
- m) Ensayar y revisar constantemente los fragmentos musicales de complejidad, estos son los principales medios para alcanzar una buena interpretación.
- n) Disfrutar de la música, es el principal fin.

6. OBRAS A ESTUDIAR EN ESTE TEXTO

Las obras presentadas en este libro tienen origen en el sentir Caribe que corre por mis venas, y que con trabajo, experiencia y pasión he hecho música. Son un recorrido por distintos ritmos musicales con los que hemos crecido, y en el caminar diario de la vida animan el espíritu. El porro, el paseo, la puya, el paseo-chalupa y el fandango, son parte fundamental del colombiano Caribe, y han impregnado de sabor no solo a los que habitamos esta zona costera, sino al resto del país, y otros lugares del mundo. Y en ese disfrutar de la música nos vamos encontrando, y me llena de alegría poder hacerle un homenaje a un ritmo bellísimo y de gran historia en nuestro país, como lo es el bambuco, con una melodía que he compuesto con el mayor respeto y cariño, aquí, desde el Valle del Sinú, a los valles interandinos colombianos, y que he llamado *Sin fronteras*.

Aquí les presento:

- Sin fronteras (Bambuco)
- La lluvia caerá (Paseo)
- Si es puya que pase (Puya)
- Caudales (Paseo-Chalupa)
- Tiempos mejores (Fandango)

SIN FRONTERAS

(Bambuco)

SIN FRONTERAS

(Bambuco)
2'10"

Julio Castillo

Score

A mi amigo y Maestro Juan F. García

$\text{♩} = 95$ A

Trumpet in B♭ 1
mf

Trumpet in B♭ 2
mp *p*

Trombone
mp *p*

Baritone (T.C.)
mp

Tuba
mp

5

B♭ Tpt. 1
mp

B♭ Tpt. 2

Tbn.

Bar.
mf

Tuba

SIN FRONTERAS

9

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

mf

mp

mp

This musical system contains measures 9 through 12. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The instruments are B-flat Trumpet 1, B-flat Trumpet 2, Trombone, Baritone, and Tuba. Measures 9 and 10 feature a melody in the B-flat Trumpets with a mezzo-forte (*mf*) dynamic. The Trombone and Baritone parts provide harmonic support with a mezzo-piano (*mp*) dynamic. Measures 11 and 12 continue the melodic and harmonic development.

13

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

p *cresc.*

mf

p *cresc.*

mf

p *cresc.*

mp *cresc.*

mf

p *cresc.*

mf

1.

This musical system contains measures 13 and 14. Measure 13 begins with a crescendo from piano (*p*) to mezzo-forte (*mf*) across all instruments. Measure 14 is the first ending, marked with a '1.' in a box. The dynamics are mezzo-forte (*mf*) for all instruments. The key signature remains two flats, and the time signature is 4/4.

SIN FRONTERAS

17 2. B

B $\flat$ Tpt. 1 *mf* *mf* *p*

B $\flat$ Tpt. 2 *mf* *mf* *p* *mf*

Tbn. *mf* *mf* *mp cresc.* *mf mp*

Bar. *mp* *mf* *mp cresc.* *mf mp*

Tuba *mp* *mf* *mp cresc.* *mf mp*

21

B $\flat$ Tpt. 1 *pp*

B $\flat$ Tpt. 2 *p*

Tbn. *f*

Bar. *f*

Tuba *f*

SIN FRONTERAS

25

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mf

p

mf

mp

This musical system covers measures 25 to 28. It features five staves: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature has two flats (B♭ and E♭). Measure 25 starts with a 7/8 time signature. Dynamics include *mf* (measures 25, 26, 28) and *p* (measure 27). There are crescendo and decrescendo hairpins in measures 26 and 27.

29

1.

2.

C

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mp

p

mp

p

mp

f

mp

This musical system covers measures 29 to 32. It features the same five staves as the previous system. Measure 29 starts with a 7/8 time signature. Measures 30 and 31 are marked with first and second endings. Measure 32 is marked with a 'C' in a box, indicating a key change to C major. Dynamics include *mp* (measures 29, 30, 31, 32), *p* (measures 30, 31, 32), and *f* (measure 31). There are crescendo and decrescendo hairpins in measures 30 and 31.

SIN FRONTERAS

33

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

mp

Bar.

Tuba

37

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

mf

mf

mp

mf

mp

Bar.

mp

Tuba

SIN FRONTERAS

41

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mp

mf

This musical system covers measures 41 to 44. The key signature has two flats (Bb and Eb). The time signature is 4/4. The instruments are Bb Tpt. 1, Bb Tpt. 2, Tbn., Bar., and Tuba. Measure 41 starts with a treble clef for all instruments. Measures 42 and 43 show a dynamic change to *mp* for the first trumpet and *mf* for the second trumpet. Measure 44 continues the melodic lines.

45

1. 2. D

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mf

mf

mf

mf

This musical system covers measures 45 to 48. It includes a first ending bracket over measures 46 and 47, leading to a second ending in measure 48. The key signature changes to one flat (Bb) in measure 46. The time signature remains 4/4. The instruments are Bb Tpt. 1, Bb Tpt. 2, Tbn., Bar., and Tuba. A box labeled 'D' is placed above the second ending in measure 48. The dynamic *mf* is marked for all instruments in measures 46, 47, and 48.

SIN FRONTERAS

49

B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Bar.
 Tuba

mp
p
mp
mf
mp

Detailed description: This system contains measures 49 through 52. The key signature is one sharp (F#). The time signature is 4/4. B♭ Tpt. 1 has a whole rest in measure 52. B♭ Tpt. 2 and Tbn. play a rhythmic pattern of eighth and sixteenth notes. The Baritone (Bar.) and Tuba play a steady eighth-note accompaniment. Dynamics include mezzo-piano (mp) and piano (p) for most instruments, and mezzo-forte (mf) for the Baritone in measure 52.

53

B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Bar.
 Tuba

mp
mf
mp
mp

Detailed description: This system contains measures 53 through 56. B♭ Tpt. 1 has a whole rest in measures 53 and 54, then enters in measure 55. B♭ Tpt. 2 and Tbn. continue their rhythmic patterns. The Baritone and Tuba maintain their accompaniment. Dynamics include mezzo-piano (mp) and mezzo-forte (mf) for the brass instruments.

SIN FRONTERAS

57

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

p *cresc.*

p *cresc.*

p *cresc.*

mp *cresc.*

p *cresc.*

61

rit.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

mp

f

mp

f

mp

f

p

SIN FRONTERAS

(Bambuco)

2'10"

Julio Castillo

Trumpet in B $\flat$ 1

$\text{♩} = 95$

A

mf *mp*

10 *p* *cresc.* *mf* 1.

18 2. **B** *mf* *p* *pp*

26 *mf* 1. *mp* 2. **C** *p*

33 *mf*

41 1. *mp* 2. **D** *mf*

49 *mp* 3

59 *p* *cresc.* *rit.* *f* *mp*

SIN FRONTERAS**(Bambuco)****2'10"****Julio Castillo****Trumpet in B $\flat$ 2**

$\text{♩} = 95$

A

mp *p*

8 *mf* *p* *cresc.*

15 1. *mf* 2. *mf* **B** *p* *mf*

22 *p* *mf*

29 1. *mp* 2. *p* **C**

36 *mf* *mp*

43 1. *mf* 2. *mf* **D** *mp*

50 *p* *mf*

57 *p* *cresc.* *rit.* *f* *mp*

The musical score is written for a Trumpet in B $\flat$ 2. It begins with a tempo marking of quarter note = 95. The key signature has one flat (B $\flat$). The score is divided into sections A, B, C, and D. Section A starts at measure 1 and ends at measure 7. Section B starts at measure 15 and ends at measure 21. Section C starts at measure 29 and ends at measure 35. Section D starts at measure 43 and ends at measure 49. The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte), as well as articulations like *cresc.* (crescendo) and *rit.* (ritardando). The piece concludes with a final measure at measure 57.

SIN FRONTERAS

(Bambuco)

2'10"

Julio Castillo

Trombone

♩ = 95

A

mp *p*

8 *mp* *p cresc.*

15 1. *mf* 2. *mf* **B** *mp cresc.* *mf mp*

21 *p*

27 *mf* 2. *mp* **C** *p*

33 *mp* *mf*

39 *mp*

46 1. *mf* 2. *mp* **D** *p*

53 *mp* *p cresc.*

61 *rit.* *f* *mp*

SIN FRONTERAS**(Bambuco)****2'10"****Julio Castillo****Baritone (T.C.)**

$\text{♩} = 95$

A

mp *mf*

8 *mp* *mp* *cresc.*

15 1. *mf* *mp* 2. *mf* *mp* *cresc.* *mf* *mp* **B**

22 *f* *mp*

28 1. *mp* 2. *f* **C**

34 *mp*

40 1. *mp*

47 2. *mf* *mp* *mf* **D**

54 *mp*

60 *mp* *cresc.* *f* *rit.* *p*

SIN FRONTERAS

(Bambuco)

2'10"

Julio Castillo

Tuba

$\text{♩} = 95$

A

mp

7 *p cresc.*

14 *mf mp* **B** *mf mp cresc. mf mp*

21

28 *mp* **C** *mp*

34

41 *mf* **D** *mp*

47 *mf*

54 *p cresc.*

61 *rit. f*

SIN FRONTERAS**(Bambuco)****2'10"****Julio Castillo****Tuba in B $\flat$ (opcional)**

$\text{♩} = 95$

A

mp

7 *p cresc.*

14 *mf mp* **B** *mf mp cresc. mf mp*

21

28 *mp* **C** *mp*

34

41 *mf mp* **D** *mf mp*

47 *mf mp*

54 *p cresc.*

61 *rit.* *f*

LA LLUVIA CAERÁ

(Paseo)

LA LLUVIA CAERÁ

(Paseo)

3'05"

Julio Castillo

Score

$\text{♩} = 90$

Trumpet in B $\flat$ 1 *mf* *mp*

Trumpet in B $\flat$ 2 *mf* *mp*

Trombone *mf*

Baritone (T.C.) *mf*

Tuba *mf*

5 A

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

LA LLUVIA CAERÁ

First system of the musical score for 'LA LLUVIA CAERÁ'. The score is for a brass quintet and includes five staves: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature is B-flat major (two flats). The B♭ Tpt. 1 and B♭ Tpt. 2 parts feature trills marked with a wavy line and the word 'trill'. The Tbn. part has a melodic line with eighth and sixteenth notes. The Bar. and Tuba parts provide a harmonic foundation with eighth and sixteenth notes.

Second system of the musical score for 'LA LLUVIA CAERÁ', starting at measure 13. The score continues with the same five staves: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. A box labeled 'B' is positioned above the B♭ Tpt. 1 staff at the beginning of the system. The B♭ Tpt. 1 and B♭ Tpt. 2 parts continue with trills. The Tbn. part has a melodic line. The Bar. and Tuba parts provide a harmonic foundation. The B♭ Tpt. 1 and B♭ Tpt. 2 parts have a dynamic marking of *mp* (mezzo-piano) at the end of the system.

LA LLUVIA CAERÁ

17 C

Bb Tpt. 1 *cresc.* *f* *mf*

Bb Tpt. 2 *cresc.* *f* *mf*

Tbn. *f* *mp*

Bar. *f* *f*

Tuba *f* *mp*

21

Bb Tpt. 1 *p* *mf*

Bb Tpt. 2 *p* *mf*

Tbn.

Bar.

Tuba

LA LLUVIA CAERÁ

25

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

p *mf* *mf*

1. 2.

D

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

LA LLUVIA CAERÁ

33

This musical system contains measures 33 through 36. It features five staves: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature has three flats (B♭, E♭, A♭) and the time signature is 7/8. Measures 33 and 34 show active melodic lines for the brass instruments. Measures 35 and 36 feature a more rhythmic, dotted pattern across the staves.

E

This musical system contains measures 37 through 40, marked with a rehearsal symbol 'E'. It features the same five staves as the previous system. Measures 37 and 38 show a continuation of the melodic themes. Measures 39 and 40 introduce triplet markings (indicated by a '3' over a bracket) in the Tbn., Bar., and Tuba parts, adding a syncopated rhythmic element.

LA LLUVIA CAERÁ

41

41
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
Tuba

This musical system contains measures 41 through 44. The key signature has three flats (B♭, E♭, A♭). Measures 41 and 42 feature a melodic line in the B♭ Trumpets and a rhythmic accompaniment in the Tuba, Baritone, and Trombone. Measures 43 and 44 introduce a triplet figure in the Trombone, Baritone, and Tuba parts, while the Trumpets continue their melodic line. The notation includes various note values, rests, and articulation marks.

F

B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
Tuba

This musical system contains measures 45 through 48. A box labeled 'F' is positioned above the first staff. The key signature changes to two flats (B♭, E♭). Measures 45 and 46 show the B♭ Trumpets and Tuba with a new melodic line, while the Trombone and Baritone play a triplet accompaniment. Measures 47 and 48 continue this pattern with some melodic variation in the Trumpets and Tuba. The notation includes various note values, rests, and articulation marks.

LA LLUVIA CAERÁ

49 G

Bb Tpt. 1

Bb Tpt. 2

Tbn.

Bar.

Tuba

53

Bb Tpt. 1 *mp* *mf*

Bb Tpt. 2 *mp* *mf*

Tbn.

Bar.

Tuba

LA LLUVIA CAERÁ

61

H

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

This musical system contains measures 61 through 64. It features five staves for B♭ instruments: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature has two flats (B♭ and E♭). The time signature is 7/8. Measures 61 and 62 show the brass instruments playing eighth and quarter notes. Measures 63 and 64 feature a 'trm' (trill) marking above the B♭ Tpt. 1 and B♭ Tpt. 2 staves, indicating a trill on the final note of the phrase.

61

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

This system continues the musical score for measures 61 through 64. It features the same five staves for B♭ instruments: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature has two flats (B♭ and E♭). The time signature is 7/8. Measures 61 and 62 show the brass instruments playing eighth and quarter notes. Measures 63 and 64 feature a 'trm' (trill) marking above the B♭ Tpt. 1 and B♭ Tpt. 2 staves, indicating a trill on the final note of the phrase.

LA LLUVIA CAERÁ

I

65

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mp

cresc.

J

69

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

mf

p

f

mf

p

f

mp

f

mp

LA LLUVIA CAERÁ

73

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mf

p

mf

p

77

1.

2.

K

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mf

mf

mf

mf

LA LLUVIA CAERÁ

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

85

L

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

LA LLUVIA CAERÁ

89

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

This musical system covers measures 89 to 92. The B♭ Trumpets 1 and 2 play a rhythmic pattern of eighth and sixteenth notes. The Trombone, Baritone, and Tuba parts feature triplet markings in measures 89 and 90. The key signature has one flat, and the time signature is 4/4.

93

M

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

This musical system covers measures 93 to 96. A rehearsal mark 'M' is placed above measure 93. The B♭ Trumpets 1 and 2 continue their rhythmic pattern. The Trombone, Baritone, and Tuba parts continue with their respective parts, including triplet markings in measure 93. The key signature has one flat, and the time signature is 4/4.

LA LLUVIA CAERÁ

97

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

N

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

mf

LA LLUVIA CAERÁ

105

Score for measures 105-108. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature has two flats (B♭ and E♭). The time signature is 4/4. Measures 105 and 106 show the brass instruments (Tbn., Bar., and Tuba) playing a rhythmic pattern of eighth and quarter notes, while the trumpets (B♭ Tpt. 1 and B♭ Tpt. 2) are silent. Measures 107 and 108 show all instruments playing. The trumpets play a melodic line with eighth and quarter notes. The tuba plays a rhythmic pattern of eighth and quarter notes. The baritone and euphonium play a melodic line with eighth and quarter notes. The trombone plays a rhythmic pattern of eighth and quarter notes. There are triplets in measures 105 and 107.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

O

Score for measures 109-112. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature has two flats (B♭ and E♭). The time signature is 4/4. Measures 109 and 110 show the brass instruments (Tbn., Bar., and Tuba) playing a rhythmic pattern of eighth and quarter notes, while the trumpets (B♭ Tpt. 1 and B♭ Tpt. 2) are silent. Measures 111 and 112 show all instruments playing. The trumpets play a melodic line with eighth and quarter notes. The tuba plays a rhythmic pattern of eighth and quarter notes. The baritone and euphonium play a melodic line with eighth and quarter notes. The trombone plays a rhythmic pattern of eighth and quarter notes. There are triplets in measures 109 and 111.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

LA LLUVIA CAERÁ

113 P

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

117

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

LA LLUVIA CAERÁ

(Paseo)

3'05"

Julio Castillo

Trumpet in B $\flat$ 1

$\text{♩} = 90$

The musical score for Trumpet in B $\flat$ 1 consists of six staves of music. The key signature has two flats (B $\flat$ and E $\flat$), and the time signature is 4/4. The tempo is marked as quarter note = 90. The score includes various dynamics: *mf* (measures 1-5), *mp* (measures 6-11), *mf* (measures 12-17), *f* (measure 18), *mf* (measures 19-23), *p* (measures 24-25), *mf* (measures 26-27), *mf* (measures 28-29), and *mf* (measures 30-34). The score includes trills in measures 10, 11, 13, 14, and 15. Section markers A, B, C, and D are placed above the staves at measures 6, 12, 18, and 28 respectively. The first ending (1.) is marked above measures 26-27, and the second ending (2.) is marked above measures 28-29.

6 **A**

12 **B**

18 **C**

24 **D**

30

LA LLUVIA CAERÁ



LA LLUVIA CAERÁ



LA LLUVIA CAERÁ

(Paseo)

3'05"

Julio Castillo

Trumpet in B $\flat$ 2

$\text{♩} = 90$

The musical score is written for a Trumpet in B $\flat$ 2. It begins with a tempo marking of $\text{♩} = 90$. The key signature has two flats (B $\flat$ major or D $\flat$ minor). The score consists of 37 measures, divided into several sections marked with letters in boxes:

- Measures 1-5:** Start with a *mf* dynamic, followed by *mp*, and end with *mf*.
- Measure 6:** The start of section **A**, featuring a trill on the eighth note.
- Measures 11-15:** Continuation of section **A**, with trills on measures 11, 13, and 15.
- Measures 16-20:** Section **B** begins with *mp*, followed by a *cresc.* (crescendo) leading to a *f* (forte) dynamic. Section **C** starts at measure 19 with a *mf* dynamic.
- Measures 21-25:** Continuation of section **C**, starting with a *p* (piano) dynamic and ending with *mf*.
- Measures 26-30:** Section **D** begins with a first ending (1.) and a second ending (2.), both marked *mf*. The section starts with a *p* dynamic.
- Measures 31-37:** Continuation of section **D**, featuring a complex melodic line with various intervals and dynamics.

LA LLUVIA CAERÁ

36 **E**

41 **F**

46 **G**

51 *mp* *mf*

56 **H**

61

I *mp* *cresc.* *f* **J** *mf*

71 *p* *mf*

LA LLUVIA CAERÁ

76 1. 2. K

p *mf* *mf*

81

L

86

M

91

96

N O

6

P

111

116

LA LLUVIA CAERÁ

(Paseo)

3'05"

Julio Castillo

Trombone

♩=90

mf

6 A

12 B

18 C

f *mp*

25 D

1. 2. *mf*

E

32

The musical score is written for Trombone in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 90. The score consists of six staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff starts at measure 6 and includes a first ending bracket labeled 'A'. The third staff starts at measure 12 and includes a first ending bracket labeled 'B'. The fourth staff starts at measure 18, features a forte (*f*) dynamic, and includes a first ending bracket labeled 'C' that leads to a mezzo-piano (*mp*) section. The fifth staff starts at measure 25, includes a first ending bracket labeled 'D' with two endings (1. and 2.), and begins with a mezzo-forte (*mf*) dynamic. The sixth staff starts at measure 32 and includes a first ending bracket labeled 'E'.

LA LLUVIA CAERÁ

38

44

F

G

H

56

I

62

J

f *mp*

68

K

75

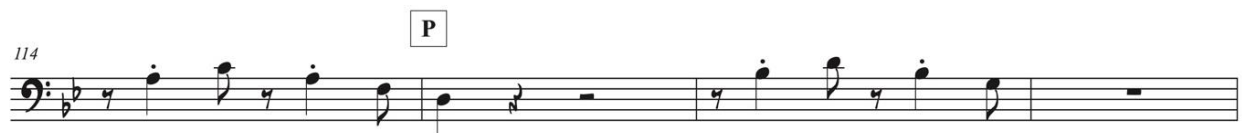
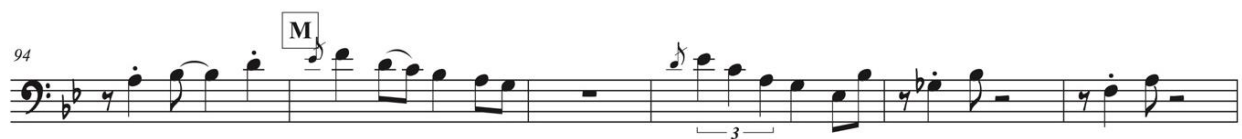
1. 2.

mf

L

82

LA LLUVIA CAERÁ



LA LLUVIA CAERÁ

(Paseo)

3'05"

Julio Castillo

Baritone (T.C.)

$\text{♩} = 90$

mf

A

6

B

12

C

18

D

25

1. 2.

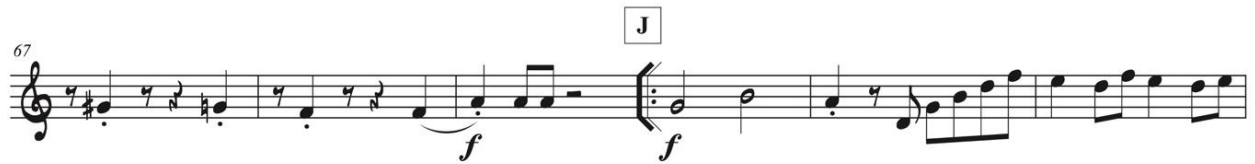
mf

31

E

3

LA LLUVIA CAERÁ



LA LLUVIA CAERÁ



LA LLUVIA CAERÁ

(Paseo)

3'05"

Julio Castillo

Tuba

$\text{♩} = 90$

mf

A

6

B

12

C

18

f *mp*

24

1. 2.

D

E

35

LA LLUVIA CAERÁ

41

41

F

47

G

52

Musical notation for measure 52. The staff is in bass clef with one flat (B-flat). The melody consists of eighth notes and quarter notes, starting on G2 and ending on G3.

H



64

I J

f *mp*

71

Example 10

77 K

Measure 77 contains a first ending bracket with two options. The first ending (1.) leads back to the beginning of the piece. The second ending (2.) leads to the next measure. The key signature changes from B-flat major to D major (two sharps) starting in this measure.

LA LLUVIA CAERÁ

L

83

89

M

N

 mf

O

107

P

112

117

LA LLUVIA CAERÁ

(Paseo)

3'05"

Julio Castillo

Tuba in B $\flat$ (opcional)

$\text{♩} = 90$

mf

A

6

B

12

C

18

f *mp*

24

1. 2.

D

E

35

LA LLUVIA CAERÁ

41 F

47 G

52

H

64 I J

71

77 K

LA LLUVIA CAERÁ



SI ES PUYA QUE PASE

(Puya)

SI ES PUYA QUE PASE

(Puya)

2'44"

Julio Castillo

Score

$\text{♩} = 120$

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone

Baritone (T.C.)

Tuba

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

A

5

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mp *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.*

SI ES PUYA QUE PASE

9

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

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

13

B

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

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

SI ES PUYA QUE PASE

17

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *mf*

Bar. *mf*

Tuba

C

21

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. *f*

Bar. *f*

Tuba *mf*

SI ES PUYA QUE PASE

25

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *mf*

Tbn.

Bar.

Tuba

This musical system covers measures 25 to 28. It features five staves: B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Tbn., Bar., and Tuba. The key signature has one sharp (F#). Measures 25 and 26 are marked with a mezzo-forte (*mf*) dynamic. The instrumentation includes B $\flat$ Trumpets 1 and 2, Trombone, Baritone, and Tuba. The music consists of eighth and sixteenth notes, with some rests in the baritone and tuba parts.

29

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2 *f*

Tbn.

Bar.

Tuba

This musical system covers measures 29 to 32. It features the same five staves as the previous system. Measures 29 and 30 are marked with a forte (*f*) dynamic. The instrumentation remains the same. The music continues with eighth and sixteenth notes, showing a crescendo in the brass parts towards the end of the system.

SI ES PUYA QUE PASE

D

B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Bar.
 Tuba

mf

This system contains measures 1 through 4 of the piece. The key signature has one sharp (F#). The tuba part is marked *mf*. The music features a rhythmic pattern of eighth and sixteenth notes across the brass instruments.

37

B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn.
 Bar.
 Tuba

This system contains measures 37 through 40. The key signature remains one sharp (F#). The tuba part continues with the same rhythmic pattern. The music concludes with a final chord in measure 40.

SI ES PUYA QUE PASE

41

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

This musical system contains measures 41 through 44. The key signature has one sharp (F#). The instrumentation includes B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The Tuba part features a steady eighth-note accompaniment. The Tbn. part plays a rhythmic pattern of eighth and sixteenth notes. The Bar. and Tpt. parts have more complex melodic lines with various rests and accidentals.

E

45

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

This musical system contains measures 45 through 48. A rehearsal mark 'E' is placed above measure 46. The instrumentation remains the same. The Tuba part continues with its eighth-note accompaniment. The Tbn. part has a similar rhythmic pattern. The Bar. and Tpt. parts continue their melodic development, with some notes marked with accents.

SI ES PUYA QUE PASE

49

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

f

53

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mp

mp

mp

mp

SI ES PUYA QUE PASE

F

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2 *f*

Tbn. *f*

Bar. *f*

Tuba *f* *mp*

61

B $\flat$ Tpt. 1 *mp*

B $\flat$ Tpt. 2 *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

SI ES PUYA QUE PASE

63 G

63 G

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mf

mf

mf

69 H

69 H

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

f

mf

f

f

SI ES PUYA QUE PASE

73

This musical score block contains measures 73, 74, and 75. The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature is one sharp (F#). Measure 73 shows the brass instruments playing a series of eighth and quarter notes. Measure 74 continues this pattern. Measure 75 features a crescendo leading to a fortissimo (ff) dynamic. The Tbn. part has a forte (f) dynamic marking in measure 74. The Bar. part has a fortissimo (ff) dynamic marking in measure 75.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

ff

I

This musical score block contains measures 76, 77, 78, and 79. The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature is one sharp (F#). Measure 76 shows the brass instruments playing a series of eighth and quarter notes. Measure 77 continues this pattern. Measure 78 features a crescendo leading to a fortissimo (ff) dynamic. The Tbn. part has a forte (f) dynamic marking in measure 78. The Bar. part has a fortissimo (ff) dynamic marking in measure 79.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

SI ES PUYA QUE PASE

81

B♭ Tpt. 1

ff *mp*

B♭ Tpt. 2

ff *mp*

Tbn.

ff *mf*

Bar.

ff *f*

Tuba

ff *mf*

85

B♭ Tpt. 1

f

B♭ Tpt. 2

mf *f*

Tbn.

mf

Bar.

mf

Tuba

f

SI ES PUYA QUE PASE

J

Score for measures 1-4. The key signature has one sharp (F#). The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The tempo is marked with a 'J' (Jazz) symbol. The dynamics are marked *mf* (mezzo-forte) for the first four measures.

B♭ Tpt. 1
mf

B♭ Tpt. 2
mf

Tbn.
mf

Bar.
mf

Tuba

93

Score for measures 93-96. The key signature has one sharp (F#). The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The dynamics are marked *f* (forte) for measures 93-95 and *mf* (mezzo-forte) for measure 96.

B♭ Tpt. 1
f

B♭ Tpt. 2
f

Tbn.
f

Bar.
f

Tuba
f *mf*

SI ES PUYA QUE PASE

K

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *mf*

Tbn.

Bar.

Tuba

101

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2 *f*

Tbn.

Bar.

Tuba

SI ES PUYA QUE PASE

L

First system of the musical score. It includes five staves: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature is one sharp (F#) and the time signature is 7/8. The Tbn. and Bar. parts are marked with *mf*. The music consists of four measures. The Tbn. and Bar. parts play a rhythmic pattern of eighth and sixteenth notes. The Tuba part plays a similar pattern. The Tpt. 1 and Tpt. 2 parts have more complex melodic lines with some rests.

109

Second system of the musical score, starting at measure 109. It includes the same five staves as the first system. The music continues with four measures. The Tbn. and Bar. parts maintain their rhythmic pattern. The Tuba part continues with its pattern. The Tpt. 1 and Tpt. 2 parts continue with their melodic lines.

SI ES PUYA QUE PASE

M

Bb Tpt. 1

Bb Tpt. 2

Tbn.

Bar.

Tuba

N

117

Bb Tpt. 1

Bb Tpt. 2

Tbn.

Bar.

Tuba

f

SI ES PUYA QUE PASE

121

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

f

125

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mp

mp

mp

mp

mp

SI ES PUYA QUE PASE

O

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2 *f*

Tbn. *f* *mf*

Bar. *f*

Tuba *f* *mf*

P

133

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

SI ES PUYA QUE PASE

137

Q

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

f

f

f

f

141

R

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

f

f

f

f

SI ES PUYA QUE PASE

145

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

S

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

SI ES PUYA QUE PASE

153

B $\flat$ Tpt. 1 *ff*

B $\flat$ Tpt. 2 *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

SI ES PUYA QUE PASE

(Puya)

2'44"

Julio Castillo

Trumpet in B $\flat$ 1

$\text{♩} = 120$

A

f *mf* *f* *mp* *cresc.*

7

ff *mp*

B

13

f *mf*

C

19

f *mf*

26

D

32

f

38

E

45

The musical score is written for a Trumpet in B $\flat$ 1. It begins with a tempo marking of 120 beats per minute. The key signature has one sharp (F#). The score is divided into five sections labeled A through E. Section A (measures 1-6) starts with a forte (f) dynamic, moves to mezzo-forte (mf), then back to forte (f), and ends with mezzo-piano (mp) and a crescendo. Section B (measures 7-12) starts with fortissimo (ff) and mezzo-piano (mp). Section C (measures 13-18) starts with forte (f) and mezzo-forte (mf). Section D (measures 19-31) starts with forte (f) and mezzo-forte (mf). Section E (measures 32-45) starts with forte (f) and mezzo-forte (mf). The score includes various musical notations such as eighth notes, quarter notes, and rests.

SI ES PUYA QUE PASE

52

52-58: Musical staff in treble clef with a key signature of one sharp (F#). It contains eighth and quarter notes, rests, and triplet markings. Dynamics include *mp* and *f*. A box labeled 'F' is above the staff.

59

59-65: Musical staff in treble clef with a key signature of one sharp (F#). It contains quarter notes, eighth notes, and rests. A 4-measure rest is marked with a '4' above it, and a 3-measure rest is marked with a '3' above it. Dynamics include *mp*. A box labeled 'G' is above the staff.

H

66-77: Musical staff in treble clef with a key signature of one sharp (F#). It contains quarter notes, eighth notes, and rests. Dynamics include *f*. A box labeled 'I' is above the staff.

78

78-83: Musical staff in treble clef with a key signature of one sharp (F#). It contains eighth notes, quarter notes, and rests. Dynamics include *mp*, *cresc.*, *ff*, and *mp*.

84

84-90: Musical staff in treble clef with a key signature of one sharp (F#). It contains eighth notes, quarter notes, and rests. Dynamics include *f* and *mf*. A box labeled 'J' is above the staff.

90

90-96: Musical staff in treble clef with a key signature of one sharp (F#). It contains quarter notes, eighth notes, and rests. Dynamics include *f*.

K

97-102: Musical staff in treble clef with a key signature of one sharp (F#). It contains eighth notes, quarter notes, and rests. Dynamics include *mf*.

L

103-108: Musical staff in treble clef with a key signature of one sharp (F#). It contains eighth notes, quarter notes, and rests. Dynamics include *f*.

SI ES PUYA QUE PASE



SI ES PUYA QUE PASE

(Puya)

2'44''

Julio Castillo

Trumpet in B $\flat$ 2

$\text{♩} = 120$

A

f *mf* *f* *mp* *cresc.*

7

ff *mp*

B

13

mf *f* *mf*

C

20

f *mf*

26

D

32

f

38

E

44

SI ES PUYA QUE PASE

51

mp *f* **F**

58

mp *mf* **G**

68

f **H**

75

mp *cresc.* **I**

81

ff *mp* *mf*

87

f *mf* **J**

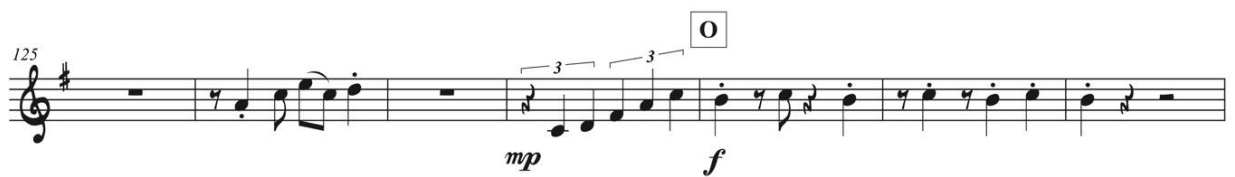
94

f *mf* **K**

100

f **L**

SI ES PUYA QUE PASE



SI ES PUYA QUE PASE

(Puya)

2'44"

Julio Castillo

Trombone

$\text{♩} = 120$

f *mf* *f* *mp* *cresc.*

7 *ff* *mf*

13 *mf*

19 *f*

25

31 *mf*

37

43 *f*

49

SI ES PUYA QUE PASE

55 F



62 G



H



78 I



84 J



90 K



L

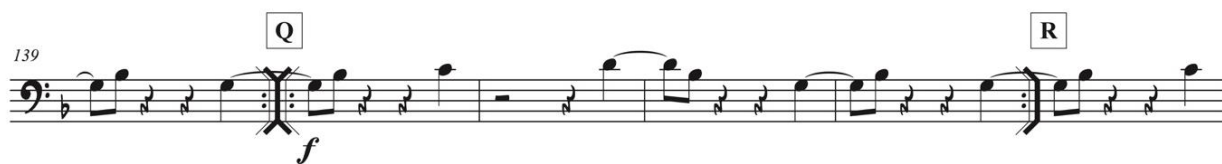


103 M



109

SI ES PUYA QUE PASE



SI ES PUYA QUE PASE

(Puya)

2'44''

Julio Castillo

Baritone (T.C.)

$\text{♩} = 120$

A

f *mf* *f* *mp* *cresc.*

7

ff *f*

B

13

mf *mf*

C

19

f

25

D

31

mf

37

E

43

49

f

SI ES PUYA QUE PASE

55 F

mp *f* *mp* **3**

64 G

mf

H I

f *ff* *f*

78 *mp* *cresc.* *ff* *f*

84 J

mf *mf*

90

K

96 *f*

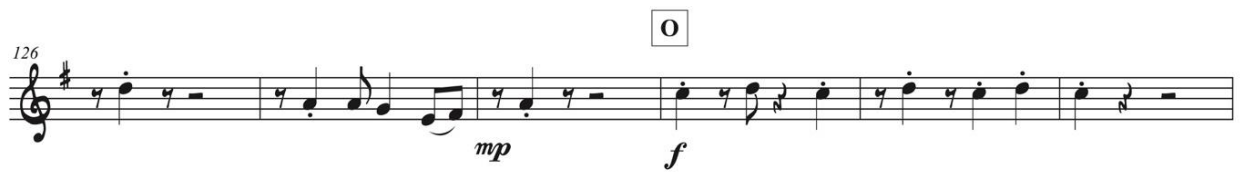
L

102 *mf*

M

108

SI ES PUYA QUE PASE



SI ES PUYA QUE PASE

(Puya)

2'44''

Julio Castillo

Tuba

$\text{♩} = 120$

A

f *mf* *f* *mp* *cresc.*

7

ff *mf*

B

13

f

C

19

mf

26

D

32

38

E

44

50

mp decresc.

SI ES PUYA QUE PASE

F

G

64

H

I

72

J

79

K

85

L

91

M

98

N

104

O

110

SI ES PUYA QUE PASE

116 N

f

122

mp <

O

f *mf*

135 P Q

f

141 R

147 S

f

152

ff

SI ES PUYA QUE PASE

(Puya)

2'44''

Julio Castillo

Tuba in B $\flat$ (opcional)

$\text{♩} = 120$

A

f *mf* *f* *mp* *cresc.*

7

ff *mf*

B

13

f

C

19

mf

26

D

32

38

E

44

50

mp <

SI ES PUYA QUE PASE

F

f *mp*

64 **G** **H**

mf *f*

72 **I**

mp *cresc.*

79

ff *mf*

85 **J**

f

91 **K**

f *mf*

98

L

104

M

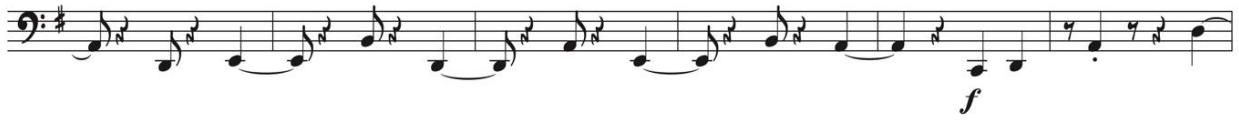
110

SI ES PUYA QUE PASE

Tuba in B $\flat$

N

116



122



O



P

Q

135



R

141



S

147



152



Caudales

(Paseo-Chalupa)

CAUDALES
(Paseo-chalupa)
2'59"

Julio Castillo

Score

$\text{♩} = 100$

Trumpet in B $\flat$ 1
f

Trumpet in B $\flat$ 2
f

Trombone
f

Baritone (T.C.)
f

Tuba
f

5

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

CAUDALES

A

First system of the musical score for 'CAUDALES'. It features five staves: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature is B-flat major (two flats). The time signature is 4/4. The first measure is marked with a repeat sign and a double bar line. Dynamics include *mp* (mezzo-piano) for the trumpets and *mf* (mezzo-forte) for the tuba. The tuba part has a *mf* dynamic marking at the beginning of the first measure.

13

Second system of the musical score for 'CAUDALES', starting at measure 13. It features the same five staves: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature remains B-flat major. Dynamics include *f* (forte) for the trumpets and *mf* (mezzo-forte) for the tuba. The tuba part has a *mf* dynamic marking at the beginning of the first measure. The trumpets have a *f* dynamic marking at the beginning of the first measure. The tuba part has a *mf* dynamic marking at the beginning of the first measure.

CAUDALES

B

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mf

mf

mf

21

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

CAUDALES

25

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mf

mf

mp

f

mf

This musical system covers measures 25 to 28. The key signature has three flats (B♭, E♭, A♭). The time signature is 4/4. The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. In measure 25, B♭ Tpt. 1 and 2 have rests, while Tbn., Bar., and Tuba play quarter notes. In measure 26, B♭ Tpt. 1 and 2 enter with eighth-note patterns, marked *mf*. Tbn., Bar., and Tuba continue with quarter notes. In measure 27, the brass instruments continue their patterns, with Tbn. marked *mp*. In measure 28, B♭ Tpt. 1 and 2 have rests, while Tbn., Bar., and Tuba play quarter notes, with Bar. marked *f* and Tuba marked *mf*.

29

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

f

f

f

f

C

This musical system covers measures 29 to 32. The key signature has three flats (B♭, E♭, A♭). The time signature is 4/4. The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. In measure 29, B♭ Tpt. 1 and 2 have eighth-note patterns, while Tbn., Bar., and Tuba play quarter notes. In measure 30, B♭ Tpt. 1 and 2 have eighth-note patterns, while Tbn., Bar., and Tuba play quarter notes. In measure 31, B♭ Tpt. 1 and 2 have eighth-note patterns, while Tbn., Bar., and Tuba play quarter notes. In measure 32, all instruments play quarter notes, with B♭ Tpt. 1 and 2 marked *f*, Tbn. marked *f*, Bar. marked *f*, and Tuba marked *f*. A rehearsal mark 'C' is placed above measure 32.

CAUDALES

33

B♭ Tpt. 1 *f* *mp*

B♭ Tpt. 2 *mp* *mf*

Tbn. *mp*

Bar. *ff*

Tuba

37

1.

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. *mp* *mf* *f*

Bar. *mp* *ff*

Tuba

CAUDALES

41 2. D

Score for measures 41-44. The key signature has two flats (B-flat and E-flat). The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. Measures 41 and 42 feature a crescendo from *mf* to *f*. Measures 43 and 44 are marked *f*. A dynamic marking *f* appears at the start of measure 43 for all instruments. A box containing the letter 'D' is positioned above measure 43.

B♭ Tpt. 1
mf *cresc.* *f*

B♭ Tpt. 2
mf *cresc.* *f*

Tbn.
mf *cresc.* *f*

Bar.
mf *cresc.* *f*

Tuba
mf *cresc.* *f*

45

Score for measures 45-48. The key signature has two flats (B-flat and E-flat). The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. Measures 45 and 46 are marked *mf*. Measures 47 and 48 are marked *f*. A dynamic marking *f* appears at the start of measure 47 for all instruments.

B♭ Tpt. 1
mf *f*

B♭ Tpt. 2
mf *f*

Tbn.
mf *mf*

Bar.
mf *mf*

Tuba
mf *mf*

CAUDALES

49 E

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f *mf*

53

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f *mf*

CAUDALES

57 F

Score for measures 57-60. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. Measure 57 starts with a box containing the letter 'F'. Dynamics include *f* (forte) in measure 58 and *mf* (mezzo-forte) in measure 60.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

61

Score for measures 61-64. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. Dynamics include *f* (forte) in measure 62 and *mf* (mezzo-forte) in measure 64.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

CAUDALES

G

65

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

f

mf

69

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

f

mf

CAUDALES

73 H

Score for measures 73-76. The key signature has three flats (B-flat, E-flat, A-flat). The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. Measure 73 starts with a treble clef and a key signature change to three flats. Measures 74-76 continue with the same key signature. Dynamics include *f* (forte) and *mf* (mezzo-forte).

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f *mf*

77

Score for measures 77-80. The key signature has three flats (B-flat, E-flat, A-flat). The instruments are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. Measure 77 starts with a treble clef and a key signature change to three flats. Measures 78-80 continue with the same key signature. Dynamics include *f* (forte), *mp* (mezzo-piano), and *cresc.* (crescendo).

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f *f* *cresc.* *f* *mp* *cresc.* *f* *mp* *cresc.* *f*

CAUDALES

81

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

I

85

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

mp

mp

mf

mf

CAUDALES

89

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

93

J

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

f

f

mf

mf

mf

CAUDALES

97

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

101

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mp

f

mf

CAUDALES

105

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

This musical system covers measures 105 to 108. The key signature has three flats (B-flat, E-flat, A-flat). Measures 105 and 106 feature a melody in the B-flat Trumpets 1 and 2 parts, marked *mf*. The Trombone, Baritone, and Tuba parts provide harmonic support with various rhythmic patterns. Measures 107 and 108 continue the melodic and harmonic development.

K

109

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bar.

Tuba

This musical system covers measures 109 to 112. A rehearsal mark 'K' is placed above measure 109. The key signature changes to two flats (B-flat, E-flat). Measures 109 and 110 continue the previous patterns. Measures 111 and 112 feature a new melodic line in the B-flat Trumpets 1 and 2 parts, marked *f*, with a crescendo leading to a sharp key change in the final measure of the system.

CAUDALES

113

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mf

f

mf

mf

ff

mf

117

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

f

f

ff

f

ff

f

ff

CAUDALES
(Paseo-chalupa)
2'59''

Julio Castillo

Trumpet in B $\flat$ 1

$\text{♩} = 100$

The musical score for the Trumpet in B $\flat$ 1 part of the piece "CAUDALES (Paseo-chalupa)" by Julio Castillo. The score is written in treble clef with a key signature of two flats (B $\flat$ and E $\flat$) and a common time signature. The tempo is marked as quarter note = 100. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes several sections labeled A, B, and C. Section A starts at measure 6, Section B at measure 16, and Section C at measure 31. The piece concludes with a first ending bracket at measure 36.

f

6 **A** *mp*

11

16 **B** *f* 3

21

26 *mf*

31 **C** *f* *mp*

36 1.

CAUDALES

41 2. D

mf *cresc.* *f*

46

mf *f*

E

mf *f*

56 F

mf *f*

61

mf *f*

G

mf *f*

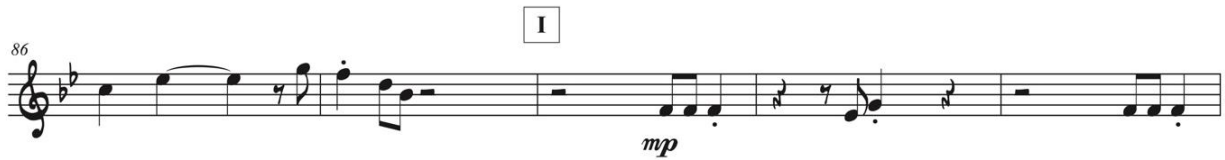
71 H

mf *f*

76

mf *f*

CAUDALES



CAUDALES
(Paseo-chalupa)
2'59"

Julio Castillo

Trumpet in B $\flat$ 2

$\text{♩} = 100$

f

A

mp

f

B

mf

C

f

mp

mf

f

1.

CAUDALES



CAUDALES



CAUDALES
(Paseo-chalupa)
2'59''

Julio Castillo

Trombone

$\text{♩} = 100$

f

6 A *mf*

11

16 B *mf*

21 *mp*

26

31 C *f* *mp*

36 *mp* 1. *mf* *f*

CAUDALES

41 2. D

mf *cresc.* *f*

46

mf *mf*

E

56 F

61

G

66

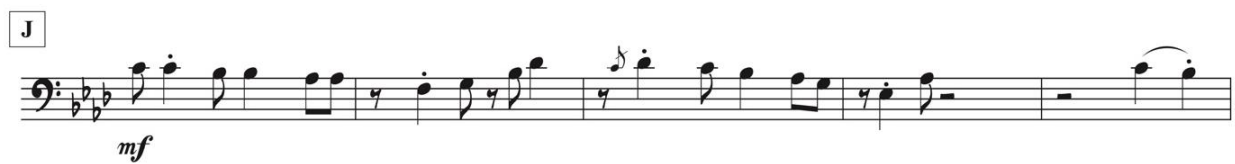
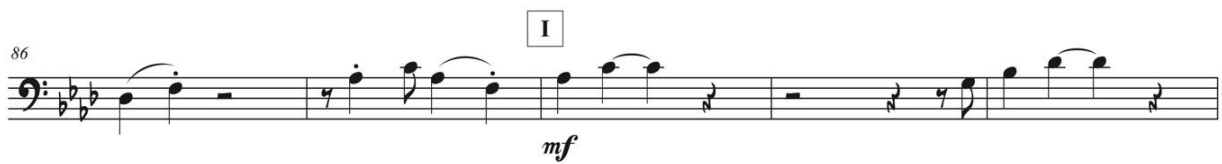
H

71

76

cresc. *f*

CAUDALES



CAUDALES
(Paseo-chalupa)
2'59"

Julio Castillo

Baritone (T.C.)

$\text{♩} = 100$

6

A

11

B

16

mf

21

f

26

C

31

f

ff

36

mp

ff

1.

CAUDALES



CAUDALES



CAUDALES
(Paseo-chalupa)
2'59''

Julio Castillo

Tuba

$\text{♩} = 100$

f

8 **A**

mf

13 **B**

mf

18 **f**

24 **mf**

31 **C**

f

37 1. 2. **mf** *cresc.*

CAUDALES

D



E



54



F



G



69



H



CAUDALES

79



I

87



J

92



97



103



K

110



116



CAUDALES
(Paseo-chalupa)
2'59"

Julio Castillo

Tuba in B $\flat$ (opcional)

$\text{♩} = 100$

f

8 **A** *mf*

13 **B** *mf*

18 *f*

24 *mf*

31 **C** *f*

37 1. *mf* 2. *cresc.*

CAUDALES

D



CAUDALES

79



I

87



J

92



97



103



K

110



116



Tiempos mejores

(Fandango)

TIEMPOS MEJORES
(Fandango)
2'37"

Julio Castillo

Score

$\text{♩} = 120$ A

Trumpet in B♭ 1 *mf*

Trumpet in B♭ 2 *mf*

Trombone *mp*

Baritone (T.C.) *mp*

Tuba *mf*

⁵

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

TIEMPOS MEJORES

9

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

This musical system contains measures 9 through 12. The key signature has one sharp (F#) and the time signature is 4/4. The instruments are B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Baritone, and Tuba. Measures 9 and 10 feature a melody in the trumpets and baritone, with the tuba providing a harmonic foundation. Measures 11 and 12 continue the melodic development, with the tuba playing a more active role in the lower register.

13

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

subito p

mf

This musical system contains measures 13 through 16. The key signature remains one sharp (F#) and the time signature is 4/4. Measures 13 and 14 include the instruction *subito p* (suddenly piano) for all instruments. Measures 15 and 16 feature a dynamic shift to *mf* (mezzo-forte) for the trumpets and baritone. The tuba continues to provide a steady harmonic base throughout the system.

TIEMPOS MEJORES

B

17

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

mf

Bar.

mf

Tuba

mf

21

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

TIEMPOS MEJORES

25 C

B $\flat$ Tpt. 1
B $\flat$ Tpt. 2
Tbn.
Bar.
Tuba

29

B $\flat$ Tpt. 1
B $\flat$ Tpt. 2
Tbn.
Bar.
Tuba

mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*

TIEMPOS MEJORES

33 D

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *mf*

Tbn. *mf*

Bar. *mf*

Tuba *f* *mf*

37

B $\flat$ Tpt. 1 *mp* *mf*

B $\flat$ Tpt. 2 *mp* *mf*

Tbn. *mp* *mf*

Bar. *mp* *mp*

Tuba *mp* *mf*

TIEMPOS MEJORES

41

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

This musical system covers measures 41 to 44. It features five staves: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba. The key signature is one sharp (F#). The B♭ Tpt. 1 and B♭ Tpt. 2 staves are in treble clef, while the Tbn., Bar., and Tuba staves are in bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together. The Tuba part has a low, sustained line with some grace notes.

45

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

This musical system covers measures 45 to 48. It features the same five staves as the previous system. The key signature remains one sharp (F#). In measure 45, the B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., and Tuba parts all begin with a dynamic marking of *p* (piano) followed by *cresc.* (crescendo). The musical notation continues with various rhythmic figures, including eighth and sixteenth notes, and rests.

TIEMPOS MEJORES

E

49

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

f

f

f

f

53

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

TIEMPOS MEJORES

57 F

57 F

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. *mp*

Bar. *f*

Tuba *mf*

Detailed description: This block contains the musical notation for measures 57 through 60. A rehearsal mark 'F' is placed above measure 57. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Baritone, and Tuba. The key signature has one sharp (F#) and the time signature is 7/8. Measures 57 and 58 feature a dynamic of *p* (piano) for the trumpets. The trombone has a dynamic of *mp* (mezzo-piano) in measure 57. The baritone and tuba start with a dynamic of *f* (forte) in measure 57, which then changes to *mf* (mezzo-forte) in measure 58. The notation includes various note values, rests, and slurs.

61

61

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

Detailed description: This block contains the musical notation for measures 61 through 64. The score continues for the same five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Baritone, and Tuba. The key signature remains one sharp (F#) and the time signature is 7/8. The notation includes various note values, rests, and slurs.

TIEMPOS MEJORES

G

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *mf*

Bar. *mf*

Tuba

⁶⁹

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

TIEMPOS MEJORES

73 H

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

f

f

f

f

f

78

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Tuba

mf

mf

2. rit.

TIEMPOS MEJORES

(Fandango)

2'37"

Julio Castillo

Trumpet in B $\flat$ 1

$\text{♩} = 120$ A

mf

7

B

14 *subito p* *mf*

C

21

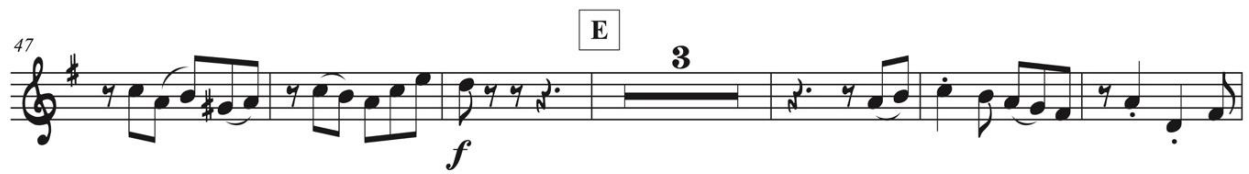
D

28 *mp* *cresc.* *mf*

35 *mp* *mf*

41 *p* *cresc.*

TIEMPOS MEJORES



TIEMPOS MEJORES

(Fandango)

2'37"

Julio Castillo

Trumpet in B $\flat$ 2

$\text{♩} = 120$ A

7

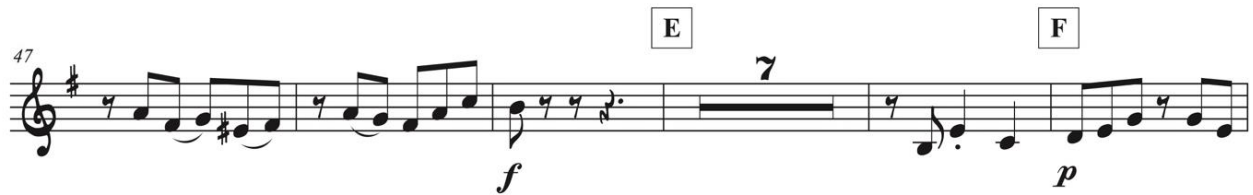
14 *subito p* *mf* B

21 C

28 *mp* *cresc.* D *mf*

35 *mp* *mf*

TIEMPOS MEJORES



TIEMPOS MEJORES

(Fandango)

2'37"

Julio Castillo

Trombone

$\text{♩} = 120$

A

mp

7

B

14

subito p

mf

C

21

28

mp *cresc.*

D

mf

mp

40

mp

TIEMPOS MEJORES

46

p cresc. *f*

E

54

mp

F

62

mf

G

68

mf

H

f

1.

79

f *rit.*

2.

TIEMPOS MEJORES

(Fandango)

2'37"

Julio Castillo

Baritone (T.C.)

$\text{♩} = 120$

A

mp

7 **2**

subito p

B

15 **2**

mf

C

22 **2**

D

29 *mp* *cresc.* *mf*

35 *mp* *mp*

41 *p* *cresc.*

TIEMPOS MEJORES

47 E

f

56 F

f

62 G

mf

68

H

f

79

TIEMPOS MEJORES

(Fandango)

2'37"

Julio Castillo

Tuba

$\text{♩} = 120$ A

8 *mf* *subito p*

B

15 *mf*

C

22

D

29 *mp* *cresc.* *f* *mf*

36 *mp* *mf*

TIEMPOS MEJORES

(Fandango)

2'37"

Julio Castillo

Tuba in B $\flat$ (opcional)

$\text{♩} = 120$ A

mf

8 *subito p*

B

15 *mf*

C

22

D

29 *mp* *cresc.* *f* *mf*

36 *mp* *mf*

TIEMPOS MEJORES

43



E



F

57



G

64



H

71



78



PROGRAMACIÓN DE ACTIVIDADES

[illegible]

[illegible]

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

[illegible]

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