

CREACION DE LA BANDA MUSICAL INFANTIL EN EL INSTITUTO CLUB
UNION SEDE C DEL BARRIO COLORADOS MUNICIPIO DE
BUCARAMANGA

CONVENIO U.I.S. – ALCALDIA DE BUCARAMANGA

CARLOS ALBERTO GARCIA RINCON
FRANCISCO JOSE MORA MOGOLLON

UNIVERSIDAD INDUSTRIAL DE SANTANDER
FACULTAD DE CIENCIAS HUMANAS
ESCUELA DE ARTES
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Trabajo de grado para optar al título de:
LICENCIADO EN MUSICA

Director
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UNIVERSIDAD INDUSTRIAL DE SANTANDER
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A mi madre Ana Hilda Mogollón de Mora y a mi esposa María Fernanda quienes
fueron el motor y el ánimo para no desfallecer.

FRANCISCO MORA

- A mi madre por impulsarme a estudiar música y ser mi amiga incondicional.
- A Ludy, mi esposa, por su aliento y por estar siempre a mi lado.
- A mis hijos Kenty, Mariana y Carlos Eduardo, a quienes debo todo el tiempo que le dediqué al proyecto.

CARLOS GARCIA

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- A los maestros Nelson Henry Cruz y Alberto Luís Sánchez por su constante acompañamiento y apoyo.
- A la Lic. Julia Edith Colmenares, colaboradora incansable.
- A los padres de familia de los integrantes, por su paciencia y amabilidad.

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RESUMEN

TITULO: CREACION DE LA BANDA MUSICAL INFANTIL EN EL INSTITUTO CLUB UNION SEDE C DEL BARRIO COLORADOS MUNICIPIO DE BUCARAMANGA. *

AUTOR (ES): CARLOS ALBERTO GARCIA RINCON Y FRANCISCO JOSE MORA MOGOLLON.**

PALABRAS CLAVES: BANDA MUSICAL, INSTRUMENTOS MUSICALES, PARTITURAS, FORMACION MUSICAL, INSTITUTO CLUB UNION.

CONTENIDO: Creación y desarrollo de una banda musical escolar basada en la enseñanza musical e instrumental para los niños de primaria del Instituto Club Unión sede C del barrio Colorados, municipio de Bucaramanga. Proyecto que forma parte del convenio firmado entre la Alcaldía de Bucaramanga - a través de la Secretaria Municipal de Educación – y la Universidad Industrial de Santander, con la intervención de la Facultad de Ciencias Humanas: Escuela de Artes – Música.

La banda consta de los siguientes instrumentos: dos clarinetes afinados en si bemol, dos trompetas afinadas en si bemol, un saxofón contralto afinado en mi bemol, un saxofón tenor afinado en si bemol, un trombón de vara afinado en do, un fliscorno barítono afinado en si bemol, un bombo, un redoblante y un juego de platillos. Este instrumental fue donado por la Alcaldía de Bucaramanga junto a otros nueve juegos instrumentales repartidos en las otras escuelas incluidas en el proyecto general.

Concientes de las necesidades de nuestro país, el proyecto se presenta alternando recíprocamente la formación musical con la formación ciudadana, como una propuesta vivencial alternativa que desde el medio social de los estudiantes busque mejorar su nivel de vida, implementando y desarrollando un semillero musical que promueva cultura, paz y bienestar en medio de un panorama desalentador de violencia y pobreza.

* Trabajo de Grado

** Facultad de ciencias humanas. Licenciatura en música. Director Maestro Nelson Henry Cruz. Alberto Luís Sánchez, docente asociado.

SUMMARY

TITLE: CREATION OF THE INFANTILE MUSICAL BAND AT THE CLUB UNION INSTITUTE SEAT C OF THE "COLORADOS" NEIGHBORHOOD IN THE MUNICIPALITY OF BUCARAMANGA.*

AUTHOR (IT IS): CARLOS ALBERTO GARCIA RINCON AND FRANCISCO JOSE MORA MOGOLLON.**

KEY WORDS: MUSICAL BAND, MUSICAL INSTRUMENTS, SCORES, MUSICAL FORMATION, CLUB UNION INSTITUTE.

CONTENT: Creation and development of a scholar musical band based on the musical and instrumental teaching for the children of primary of Club Union Institute seat C of the "Colorados" neighborhood, municipality of Bucaramanga. Plan that it is part of the agreement signed among the Governorship of Bucaramanga- through the Municipal Secretary of Education- and the Industrial University of Santander, with the intervention of the ability of Human Sciences: School of Arts Music.

The band consists of the following instruments: two clarinets tuned in B flat, two trumpets tuned in B flat, a contralto saxophone tuned in E flat, a tenor saxophone tuned in B flat, a stick trombone tuned in C, a baritone fliscorno tuned in B flat, a bass drum, a snare drum and a game of plates. This instrumental one was donated by the Governorship of Bucaramanga next to other nine instrumental games distributed in the other schools included in the general project.

We are conscientious of the necessities of our country and the project is presented alternating the musical formation reciprocally with the civic formation, like a proposal vivencial alternative that looks for to improve its level of life from the social means of the students, implementing and developing a musical nursery that promotes culture, peace and well-being in a desolate panorama of violence and poverty.

* Grade Works

** Ability of human sciences. Degree in music. Managing Teacher Nelson Henry Cruz. Alberto Luís Sánchez, educational associate.

INTRODUCCION

El presente Proyecto se enmarca dentro del componente de gestión del Plan Nacional de Música para la Convivencia 2002-2006 PNMC, adelantado por el Ministerio de Cultura y las alcaldías, con el fin de ampliar y fortalecer la práctica, el conocimiento y el disfrute de la música en el país mediante la consolidación y creación de escuelas para la población infantil y juvenil. De esta manera, se aspira a contribuir al desarrollo individual de los ciudadanos así como a la convivencia y al desarrollo social de las comunidades.

En el marco del PNMC se viene impulsado la creación y consolidación de escuelas de música en torno a las bandas de viento como una de las prácticas musicales de carácter colectivo de gran arraigo en nuestro país. El proyecto pretende fomentar la Banda - Escolar como un proyecto educativo y cultural, construido colectivamente, que articule los distintos espacios y actores educativos y culturales existentes.

El proyecto es una herramienta para la gestión, creación, organización, socialización y fortalecimiento de las bandas –escolares. Esta dirigido tanto a licenciados en música, como a gestores culturales, músicos, entidades culturales y educativas de carácter departamental y municipal, y a comunidades interesadas en la promoción de las bandas de viento y su desarrollo como escuelas de música.

Este texto recoge las experiencias de la Universidad Industrial de Santander y su área de Música, en la implementación de proyectos de fomento a estas agrupaciones, y los procesos exitosos adelantados por entidades municipales y departamentales, así como por organizaciones comunitarias y culturales.

JUSTIFICACION

“De todas las artes es la música aquella que ejerce mayor influencia sobre las pasiones y, por ello, un legislador debiera ocuparse de ella antes que de ninguna otra.”

Napoleón Bonaparte

La enseñanza de la música ha sido una constante histórica en todas las civilizaciones, quienes la han considerado un elemento fundamental en la formación integral del hombre. Así mismo nuestro país, ahora más que nunca, es conciente de la necesidad de implementar y desarrollar semilleros musicales que promuevan cultura, paz y bienestar en medio de un panorama desalentador de violencia y pobreza.

Según las estadísticas, Colombia se acerca a un 60% de población en pobreza; de ese 60% se dice que un 20% es de indigencia, que en términos concretos y dolorosos, son aquellas personas que no tienen acceso a las comidas básicas de un día.¹ Otros estudios corroboran la teoría de que los niños y niñas que nacen en familias pobres, tienen muchas menos oportunidades de promoción educativa, tienen muchas menos oportunidades de una alimentación adecuada, tienen muchas menos oportunidades de una salud positiva.

¹ CONCLUSIONES II Foro Nacional en Defensa de la Educación Pública. Bogotá, 2-4 de Octubre 2003

El futuro está muy condicionado por esa infancia en situación de carencias, y hoy día lo que se está entendiendo es que son muy pocas las oportunidades que la vida le ofrece a un niño pobre para romper el círculo vicioso de la pobreza.

Desarrollar este proyecto significa dar una respuesta concreta al vacío que deja este contexto social en nuestras comunidades; pues si bien el proyecto no es la panacea a tanta problemática, es una alternativa de vida que mejora su calidad, abriendo caminos que brinden esperanza de progreso y bienestar.

Ver uno de estos niños sentado en un auditorio, rodeado de sus compañeritos de música, frente a cientos de personas, interpretar su instrumento, creando melodías y piezas orquestales, brinda la tranquilidad y certeza de que difícilmente abandonarán su instrumento para dedicarse a la delincuencia o la violencia.

Es un buen comienzo, un granito de arena, una respuesta eficaz y a la vez una exhortación a que cada colombiano, desde su profesión u oficio busque salidas que contribuyan a la construcción de la Colombia que tanto anhelamos.

OBJETIVOS

OBJETIVO GENERAL

Incidir en la formación ciudadana de los niños de escuelas públicas municipales, propiciando el desarrollo de sus competencias éticas y estéticas por medio de su participación en bandas musicales infantiles.

OBJETIVOS ESPECIFICOS

- ❖ Impartir valores de participación y compromiso de integración con las comunidades mediante la práctica de este género bandístico musical.
- ❖ Familiarizar a los niños con el lenguaje musical y con la música como expresión directa del pensamiento y exteriorización de sus emociones.
- ❖ Impartir conocimientos técnico-musicales en la ejecución de los instrumentos.
- ❖ Brindar a la comunidad el conocimiento y posibilidades de recreación, capacitación y formación ciudadana a través de las distintas maneras en que se manifiesta la música.

1. MARCO REFERENCIAL

1.1. MARCO HISTORICO

1.1.1 ORIGEN Y DESARROLLO DE LAS BANDAS

El origen de las bandas, sin duda europeo, se remonta al siglo XIV cuando a un corto número de músicos, al servicio de cortes y potentados se les llamó bandas o concierto. Su historia está profundamente arraigada en la música que los instrumentos de percusión y viento tocaban en las unidades de infantería y caballería europeas. Históricamente los tambores, a los que se unieron más tarde los pífanos –a veces remplazados por los clarines-, se utilizaron para transmitir señales, como medio de comunicación y música en el campo de batalla. Se trata de juntar los instrumentos de campo con los más ágiles instrumentos de viento en general, para conformar la banda militar.

El nacimiento de la banda moderna probablemente se haya retrasado por la problemática (mecánica y acústica) del diseño y construcción de un instrumento de viento de metal para el registro más grave. Después de que las válvulas para instrumentos de metal fueron patentadas en 1818 por los músicos alemanes Heinrich Stölzel y Friedrich Bluhmel, se desarrollaron numerosos instrumentos de este material, capaces de proyectar un poderoso sonido al aire libre. Pero todavía se necesitaba una voz de bajo con la suficiente potencia para dar una base tonal adecuada al resto de los instrumentos de la banda. Al imaginativo y persuasivo director prusiano de bandas militares Friedrich Wilhelm Wieprecht se le atribuye el

desarrollo de la tuba bajo, inventada en 1835, y que reemplazó al oficleide, un antiguo instrumento de metal utilizado por Héctor Berlioz. Conjuntando éste con otros metales recientemente desarrollados, Wieprecht creó una banda de caballería que, en efecto, era una vuelta a los anteriores intentos de conjuntar un grupo efectivo de percusión y de vientos. La banda de vientos moderna evolucionó a partir de los logros de Wieprecht. Luís XIV de Francia en el siglo XVII, Federico II el Grande de Prusia en el XVIII, y Napoleón III a principios del siglo XIX, hicieron grandes aportaciones al desarrollo de las bandas. El hecho de que los tres fueran gobernantes autocráticos de regímenes autoritarios parece ser el motivo del tono militar de esta música de banda primitiva.

La música de concierto interpretada con instrumentos de viento ha tenido, desde los tiempos de Wieprecht, un repertorio compuesto por adaptaciones y transcripciones de obras orquestales. Éstas se convirtieron en el principal objetivo de trabajo de los arreglistas profesionales durante el segundo cuarto del siglo XX. La evolución tuvo su origen cuando los más importantes directores de bandas convencieron a los compositores de mayor prestigio de la seriedad de sus propuestas musicales. El resultado es una producción ininterrumpida de alto nivel, con la firma de compositores como los británicos Ralph Vaughan Williams y Gustav Theodore Holst, el alemán Paul Hindemith, el ruso Ígor Stravinski y el checo Karel Husa. Gracias a la creación de una literatura original para la banda de concierto pudo cubrirse este vacío de la banda de metales.

1.1.2 LAS BANDAS EN COLOMBIA

Colombia cuenta con uno de los movimientos de bandas de música más numeroso, diverso y dinámico de América Latina. Estas agrupaciones que surgieron en el país a finales del siglo XVIII, no solamente han sido las principales animadoras de las festividades (religiosas, actos protocolarios, etc.), sino que han representado desde sus inicios un espacio simbólico de autorreconocimiento y pertenencia, de gran valor cultural para cientos de localidades en todo el territorio nacional.

El proceso socio cultural que ha generado el movimiento de bandas en nuestro país, se ha expandido a todas las regiones. La banda de músicos de viento, además de ser un proyecto de gran valor musical, posibilita el vínculo de los actores sociales de las localidades, orientando y proyectando sus tradiciones y nuevas propuestas culturales.

Según la información recopilada por el Área de Música del Ministerio de Cultura, existen en la actualidad aproximadamente 1215 bandas ubicadas en 838 municipios de todos los departamentos, lo que significa que el 76.4% de los municipios existentes tienen bandas. De estas agrupaciones se estima que cerca del 85% son juveniles e infantiles, y el otro 15% son bandas de músicos mayores urbanos y campesinos, como en el caso de las bandas de la región de las sabanas de la región

Caribe, Nariño, Huila y Tolima, en donde hay agrupaciones integradas por músicos formados en la tradición bandística.¹

El concepto de la banda – escuela surge en las décadas del 70 y el 80, como resultado de los proyectos adelantados con éxito por las gobernaciones de los departamentos de Caldas y Antioquia, que empezaron a orientar esta práctica musical hacia la formación de niños y jóvenes.

Una de las características importantes del movimiento de bandas en Colombia es la existencia de diversos concursos y festivales de tipo nacional, departamental y zonal, en los cuales las agrupaciones confrontan y comparten sus logros artísticos, al tiempo que generan espacios de encuentro y socialización en las localidades que son sedes.

1.1.3 PROYECTO DE BANDAS ALCALDIA – UIS

El presente proyecto hace parte del Proyecto interinstitucional denominado Educación Musical y Cultura Ciudadana: Formación de Bandas Infantiles Musicales, que hace parte del convenio firmado entre la Alcaldía de Bucaramanga –a través de la Secretaría Municipal de Educación- y la Universidad Industrial de Santander, con la intervención de la facultad de Ciencias Humanas –Escuela de Artes: Música. Una vez firmado dicho contrato se procede a la compra de la dotación instrumental y la debida organización y ejecución del plan de trabajo.

¹ Datos actualizados a diciembre de 2004.

Cada banda inicialmente está conformada por dos clarinetes, dos trompetas, saxo alto, saxo tenor, fliscorno, trombón de vara, bombo, redoblante, platillos y seis atriles.

La construcción y desarrollo del Proyecto Bandas Infantiles Musicales en la ciudad de Bucaramanga, está dirigido especialmente a las instituciones educativas ubicadas en los estratos uno, dos y tres y ha sido desarrollado desde la Secretaría de Educación en alianza con la Universidad Industrial de Santander –UIS- y bajo la dirección académica de la decana de la Facultad de Ciencias Humanas, Dra. Ana Cecilia Ojeda¹ y el maestro Blas Emilio Atehortúa²; quienes han trabajado incansablemente de la mano de los estudiantes de la escuela de música de la UIS y de los docentes de las instituciones educativas.

La Universidad Industrial de Santander tiene en este proyecto un espacio mediante el cual se pone en práctica el mandato de la misión institucional de integrar a la comunidad en el amplio proceso de su gran esfuerzo formativo para que la sociedad sea doblemente beneficiada con una acción cultural que comprometa a la niñez misma con el fundamento de la educación, pues en ella está la semilla del futuro, la raíz de la esperanza en una patria mejor para los colombianos.

¹ Hoy sustituida por el Dr. GONZALO PATIÑO BENAVIDES

² Hoy sustituido por el maestro NELSON HENRY CRUZ

1.2. MARCO SOCIAL Y POBLACION

1.2.1 BARRIO COLORADOS

Ubicado hacia el norte de la ciudad en el Km. 7, vía a la costa Atlántica, con aproximadamente 1.130 familias, las cuales tienen un promedio de 7-8 personas c/u.

Las familias pertenecientes a esta comunidad son de estratos uno y dos, donde su economía está enmarcada básicamente por el empleo, el subempleo, obreros independientes, comercio informal o callejero y tal cual pensionado del estado. No obstante, predominan las amas de casa, sin sueldo alguno, y los jóvenes desempleados.

En este contexto social son cotidianos el desplazamiento, las invasiones y los damnificados por las inclemencias del clima entre otros.

Culturalmente su grado de escolaridad oscila entre analfabetas, grados dispersos de primaria, un porcentaje mínimo de educación secundaria y contados profesionales.

1.2.2 INSTITUTO CLUB UNION SEDE C

Cubre el servicio escolar en los siguientes barrios aledaños:

- ❖ Colorados
- ❖ Limoncito
- ❖ Rosa alta
- ❖ Rosal

- ❖ Rosal bajo
- ❖ Angelinos
- ❖ Divino niño
- ❖ Las delicias
- ❖ Barrio nuevo

Los docentes de la Institución proceden de un estrato social medio, en su mayoría nombrados oficialmente por el Estado, con diferentes grados en el escalafón nacional. Un buen número de ellos con título profesional.

La dirección de la institución está a cargo de un coordinador quien a su vez depende de un director mayor en la respectiva sede principal, que es definida por la Secretaría de Educación. Esta concentración escolar, ha cambiado dos veces su sede principal durante el transcurso del proyecto. En primera instancia se llamaba Concentración República de Colombia y su directora era la Lic. Julia Edith Colmenares. Luego, por decreto de la Alcaldía, se articuló la institución al Colegio Rafael García Herreros del Barrio Kennedy, ubicado también en el norte de la ciudad, convirtiéndose en una de sus sedes y la Licenciada Julia Edith Colmenares pasa de ser la directora a ser su coordinadora. En la actualidad se ha cambiado esta dependencia al colegio Club Unión del Barrio San Rafael, ubicado en el área metropolitana de la ciudad, siendo el coordinador el Lic. Roberto Rojas Gómez.

1.2.3 NUCLEO FAMILIAR

Este núcleo está básicamente compuesto de familias grandes donde el padre trabaja y la madre es ama de casa. Sin embargo son numerosos los casos donde ambos trabajan, por la necesidad, hecho que ocasiona la tutoría de los menores a cargo de los mayores, quienes no sobrepasan de unos años de diferencia. También es habitual encontrar familias donde los menores de edad son forzados a trabajar con sus padres para poder sobrevivir día a día.

Estas deficiencias económicas determinan el no cubrimiento de las necesidades básicas como una correcta alimentación, la salud, el vestido, la vivienda y la recreación. Así mismo, un descuido en la colaboración de las obligaciones escolares.

Los menores presentan deficiencias de afecto, socialización, respeto, autoestima, solidaridad, igualdad, tolerancia, honradez, responsabilidad, entre otros valores básicos para la convivencia social.

1.3. MARCO TEORICO

1.3.1 CLASIFICACION DE LAS BANDAS

❖ MUNICIPALES

Son agrupaciones que reproducen los valores culturales, folklóricos y tradicionales de un pueblo. Está conformado en su mayoría por músicos empíricos bajo la dirección de un músico más experimentado. Son auspiciadas por el Municipio. Entre sus

funciones están las tradicionales retretas folklóricas, serenatas dominicales, celebraciones patronales y actos cívicos.

❖ REGIONALES

Se diferencian de las anteriores en que no poseen ningún auspicio por parte del municipio, departamento o nación, aunque en ocasiones los represente. No tienen una rutina de trabajo constante debido a que solo tocan en ciertas ocasiones especiales como festividades importantes y contrataciones remuneradas.

❖ DEPARTAMENTALES

Su personal es una selección de los músicos más sobresalientes del Departamento. Estos devengan un sueldo por su labor. Poseen un director permanente y representan a su Departamento a nivel nacional e internacional. Su repertorio incluye tanto música erudita como popular.

❖ MILITARES

Está conformada para el servicio de las fuerzas armadas, quien financia los sueldos de los músicos. Los integrantes en su gran mayoría son civiles que trabajan en otras partes.

Están dirigidos por un “músico mayor”. Además de representar su estamento, participan y colaboran en actos cívicos. En su repertorio predominan las marchas e himnos utilizados en desfiles y paradas.

❖ SINFONICAS

Reúnen la mayor cantidad y calidad de músicos. Participan todos los instrumentos de viento y percusión. Por esta razón y por su repertorio sinfónico deriva su nombre.

❖ ESCOLAR

Su número es el más reducido y se limita a la capacidad presupuestal de la institución que solventa el instrumental. Está dirigido por un profesor de música quien se encarga de seleccionar los alumnos con mayor aptitud musical, escoge el repertorio, enseña las técnicas básicas de cada instrumento y monta un repertorio sencillo acorde a las destrezas de cada integrante. Se concibe aquí como un espacio de formación que trasciende los muros de los colegios, es decir, debe formarse un continuo entre instituciones educativas y la comunidad. Debe formarse en el seno de la tradición comunitaria y de ésta se alimentarán las bandas Institucionales, Departamentales y Nacionales.

1.3.2 CLASIFICACION DE LOS INSTRUMENTOS DE LA BANDA ESCOLAR

Hay una amplia variedad de formas de agrupar los instrumentos. Una de ellas es atendiendo a sus materiales de construcción: metal, madera, barro, cuero y así sucesivamente. Esta es una convención seguida en el este de Asia y en cierta medida en la orquesta occidental con las familias de viento-madera y metal. Esta división no

es totalmente lógica ya que, por ejemplo, clasifica dentro del viento-madera a las flautas y saxofones metálicos. Otro sistema consiste en agrupar los instrumentos por su uso (religioso, militar, doméstico) o sus funciones musicales (rítmica, melódica, armónica). En 1914 apareció un completo aunque complicado sistema conocido como el sistema Hornbostel-Sachs. En él se delimitan las familias instrumentales según lo que vibra y produce el sonido. Estas familias se denominaron: idiófonos (auto resonador, sobre todo objetos sólidos), membranófonos (resonadores de membrana o parche), aerófonos (resonadores de aire) y cordófonos (resonadores de cuerda). Una quinta familia se ha añadido en los últimos años, los electrófonos (circuitos osciladores electrónicos).

❖ AEROFONOS

Nombre genérico para designar cualquier instrumento de viento en el que el sonido se genera mediante una columna de aire encerrado. Las principales familias de viento en la orquesta son la de metal (trompetas, trompas, trombones, tubas) y la de madera (flautas, oboes, clarinetes, fagotes). La altura del sonido depende de la longitud del tubo y de si su extremo es abierto o cerrado. El timbre depende de la forma de la embocadura y de la campana, entre otras cosas.

❖ MEMBRANOFONOS

Familia de instrumentos musicales en la que el sonido se produce por la vibración de una membrana, ya sea golpeándola, frotándola o accionándola a través de las ondas sonoras generadas por la voz humana. Durante mucho tiempo este tipo de membranas

estaban confeccionadas con la piel de algún animal y, aunque hoy día aún se siguen utilizando en tambores de fabricación artesanal, en la mayoría de los casos se emplean materiales sintéticos. Como modelo de membranófono en el que se golpea la membrana tenemos los tambores, en nuestro caso el redoblante.

❖ IDIOFONOS

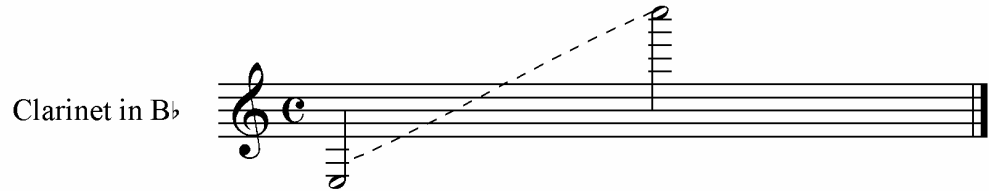
Familia de instrumentos musicales en la que el sonido se produce por la vibración del cuerpo del instrumento en sí mismo y no a través de cuerdas, membranas o aire. Existen varios tipos de idiófonos según el método de obtención del sonido. Así, en los de percusión, el sonido se produce por el choque entre un cuerpo sonoro y otro insonoro (xilófono, triángulo o gong); en los de concusión, se produce por el choque entre dos cuerpos sonoros (platillos o castañuelas), y en los de fricción, se obtiene por el frotamiento de alguna parte del instrumento (armónica de cristal o zambomba). También existen los de tipo sonajero, como las maracas, y los de pulsación, como la caja de música.

1.3.3 DESCRIPCION DE LOS INSTRUMENTOS DE LA BANDA ESCOLAR

❖ CLARINETE

- **AFINACION:** Si bemol.

- **EXTENSION**



- **REGISTRO ALCANZADO POR LOS NIÑOS**



- **ESTRUCTURA**

Instrumento de viento-madera formado por un tubo cilíndrico con una sola lengüeta que se fija sobre una abertura en la boquilla en el extremo superior del tubo. Por el inferior termina en un pabellón acampanado. Los clarinetes modernos están fabricados con ébano (plástico a veces), y tienen veinte o más agujeros para producir los diferentes sonidos; algunos están abiertos para taparse con los dedos del intérprete, otros se tapan con llaves.

- **HISTORIA**

El clarinete se inventó hacia 1700 por el constructor alemán de flautas Johann Christoph Denner de Nuremberg, como modificación del *chalumeau*, instrumento folclórico de lengüeta. En torno a 1840 se habían desarrollado dos complejos sistemas de llaves: el sistema Böhm, utilizado en la mayoría de países, y patentado en 1844 por

el francés Auguste Buffet, que adaptó los adelantos para la flauta del alemán Theobald Böhm; y el sistema del constructor belga Eugène Albert, desarrollado hacia 1860, de orificios más estrechos y sonido más oscuro.

❖ **SAXOFON**

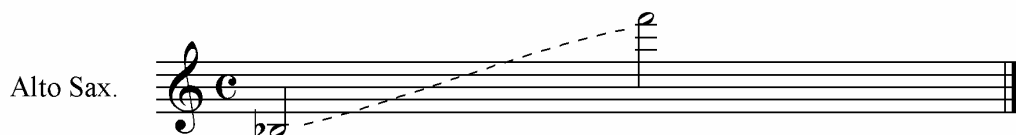
• **AFINACION**

SAXOFON ALTO: Mi b

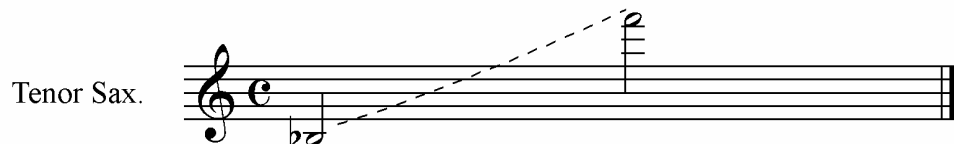
SAXOFON TENOR: Si b

• **EXTENSION**

SAXOFON ALTO

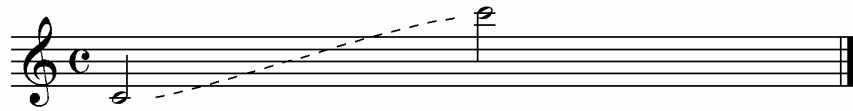


SAXOFON TENOR



• **REGISTRO ALCANZADO POR LOS NIÑOS**

Sax alto y tenor



- **ESTRUCTURA**

El saxofón consta de una embocadura de lengüeta simple, un cuerpo metálico y una versión ensanchada del tubo cónico. El cuerpo tiene veinte orificios cubiertos por llaves que pueden ser abiertas o cerradas en grupos por medio de seis botones o zapatillas. Dos agujeros adicionales se utilizan para saltar octavas arriba o abajo de la tesitura normal. La mayoría de los saxofones tienen el pabellón curvo con lo que se asemejan al clarinete bajo; algunos, como el soprano, son rectos y se parecen al clarinete soprano. Los saxofones más conocidos son el soprano, el contralto, el tenor y el barítono, todos con una extensión de dos octavas y media. La calidad tímbrica va desde la suavidad y dulzura hasta lo ronco y metálico.

- **HISTORIA**

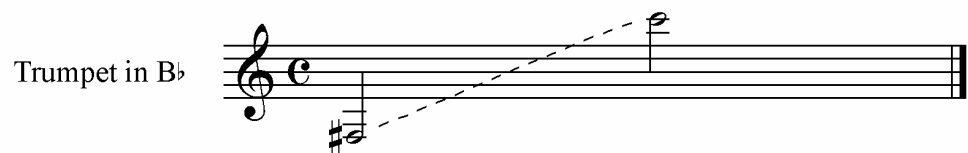
Fue inventado por un compositor belga establecido en París llamado Adolphe Sax, que lo ideó en 1842 y lo patentó en la capital francesa en 1846. el saxofón inició su carrera como componente habitual –aunque no indispensable- de las bandas militares; el ejército francés lo adoptó oficialmente en 1854. Desde ese momento, la forma y el diseño básico del instrumento han cambiado poco, con el acabado de cobre o

niquelado y el característico cuerpo curvo en horquilla. Durante el siglo XX se han incluido algunas características adicionales, como las pequeñas varillas que unen las diferentes llaves y permiten una mayor flexibilidad.

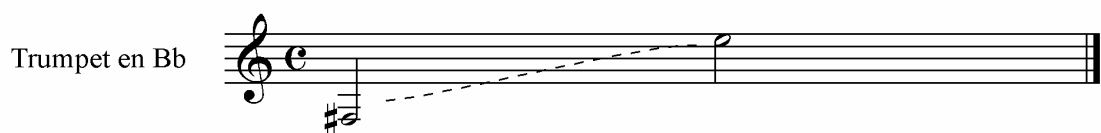
❖ **TROMPETA**

- **AFINACION:** Si b

- **EXTENSION**



- **REGISTRO ALCANZADO POR LOS NIÑOS**



- **ESTRUCTURA**

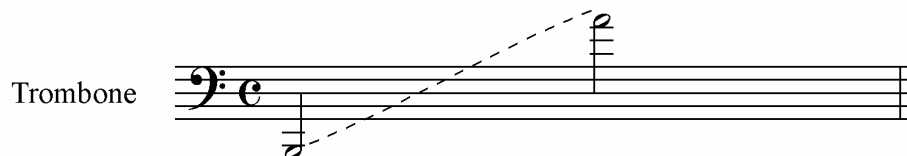
Consiste en un tubo largo de metal, uno de cuyos extremos termina en forma de campana, mientras que el otro conecta con una boquilla a manera de copa. La trompeta moderna tiene tres pistones que, presionados por separado o en combinación, abren unas válvulas que pueden bajar el sonido del instrumento hasta seis semitonos.

- **HISTORIA**

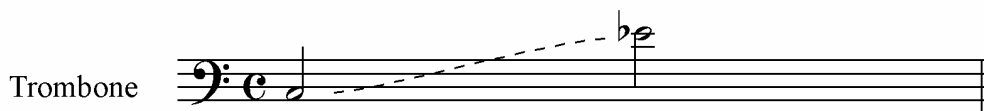
En la Europa medieval la trompeta larga y recta llamada buisine fue desplazada por una versión más corta hacia el año 1300. En torno al 1400 el instrumento se plegó en forma de S, y, hacia el año 1500 se arrolló en un bucle alargado. Con este aspecto, fabricado con bronce o plata, se convirtió en el instrumento propio de las ceremonias y en la trompeta orquestal hasta el año 1800. Su tubo estrecho y cilíndrico producía un sonido brillante, pero su registro se limitaba a la serie armónica de la nota fundamental según su longitud. Los constructores de instrumentos de principios del siglo XIX estudiaron cómo construir una trompeta que produjera toda la escala cromática dentro de su extensión. Una invención con corta vida fue el mecanismo de abrir y cerrar agujeros a los lados de los tubos. Hacia el 1820 se instalaron válvulas en la trompeta. Abriendo una se prolongaba el tubo y bajaba la afinación de la nota fundamental, con lo que se podía emitir toda la serie armónica.

- ❖ **TROMBON DE VARA**

- **AFINACION:** Do
- **EXTENSION**



- **REGISTRO ALCANZADO POR LOS NIÑOS**



- **ESTRUCTURA**

Instrumento de viento de metal con un tubo de sección cilíndrica, boquilla de copa y mecanismo de corredera (vara), cuyo antecedente antiguo es la bucina romana. Con la corredera cerrada el trombón tenor en si bemol produce el si bemol 1 como nota fundamental o pedal y, en la misma posición, toda la serie armónica de esta nota pedal (como el fliscorno o la trompeta natural). La corredera se abre en seis posiciones más, cada una con la serie armónica de su fundamental.

- **HISTORIA**

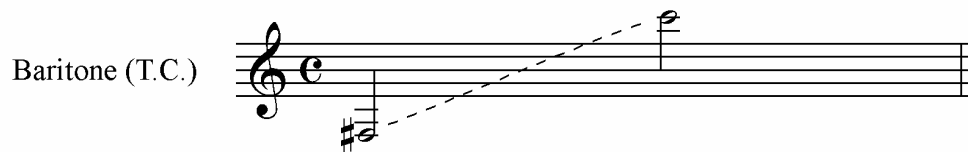
Se originó en torno al año 1400 como una mejora de la trompeta y fue construido en varios tamaños. Los instrumentos más comunes fueron los contralto, tenor y bajo. Con excepción del mayor grosor del metal y del pabellón más estrecho, lo que produce un sonido más blando y delicado, el trombón antiguo era casi idéntico al de nuestros días. Conocido con el nombre de sacabuche (por su parecido con un arma del mismo nombre), fue un instrumento muy apreciado en la música religiosa y de cámara. Perdió importancia hacia el 1700 salvo en las bandas de música de las ciudades y se introdujo en las grandes bandas militares de comienzos del siglo XVIII. Fue entonces cuando amplió el pabellón hasta el tamaño de nuestros días. Los

trombones con válvulas aparecieron a comienzos del siglo XIX en Viena pero se han considerado de menor calidad tímbrica y tienden a desaparecer.

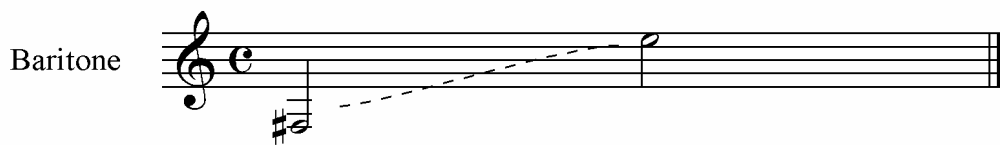
❖ FLISCORNO BARITONO

- **AFINACION:** Si b

- **EXTENSION**



- **REGISTRO ALCANZADO POR LOS NIÑOS**



- **ESTRUCTURA**

Instrumento de metal provisto de válvulas similar a la trompeta. Posee una embocadura profunda y una campana amplia.

- **HISTORIA**

Los desarrollos de la ciencia y de la industria significaron la posibilidad de construir instrumentos con una precisión técnica imposible hasta entonces. Por tanto los

compositores reclamaban un mayor surtido de instrumentos, entre ellos un bajo que completase la sección del metal. Ese hueco lo llenó el fliscorno. En el año 1835 se concibió a la compañía alemana Miraphone la patente para fabricar este instrumento.

❖ **BOMBO**

• **ESTRUCTURA**

Instrumento musical que consiste en una o dos membranas tensadas llamadas parches, sujetas a un caldero o a un bastidor en forma de tubo llamado caja. Se hace sonar golpeando la membrana con las manos o con baquetas. La caja mantiene tensa la piel y actúa como resonador.

• **HISTORIA**

Podemos encontrar tambores en todo el mundo, en prácticamente todas las culturas, y se conoce su existencia desde el 6000 a.C. Casi en todos los lugares ha estado asociado a lo ceremonial, sacro, o simbólico. Los conjuntos de membranófonos se utilizan frecuentemente para comunicarse. En África imitan la prosodia de la lengua y transmiten mensajes desde largas distancias. La caja, o tambor militar, usado en la infantería europea, comunicaba órdenes a los soldados y acompañaba su marcha. El uso musical varía desde marcar un pulso sencillo, hasta producir complicados ritmos.

❖ **REDOBLANTE**

• **ESTRUCTURA**

Su estructura es igual a la del bombo, con la diferencia de que tiene ocho o diez cuerdas de tripa entorchadas de metal, o bordones, que cruzan el parche inferior por la mitad. Los bordones vibran contra la membrana cuando el parche superior es golpeado.

• **HISTORIA**

Los tambores fueron adquiriendo una enorme importancia musical a través de la historia, debido a que su característico sonido percusivo los convertía en un acompañamiento perfecto para celebraciones de todo tipo al aire libre. El tambor lateral o caja, como es conocido comúnmente, es un instrumento musical que siempre ha ocupado un puesto de honor tanto en la guerra como en la paz. En las batallas las señales se daban a golpe de tambor, cuyo sonido estridente retumbaba entre el caos y el fragor del campo de batalla.

❖ **PLATILLOS**

• **ESTRUCTURA**

Instrumento de percusión: discos finos, delgados y cóncavos, de aleación de bronce o latón, que se entrechocan o se golpean separadamente con baquetas duras o blandas. Se produce así un ruido persistente, con más o menos volumen, sin afinación

determinada. Los platillos tienen normalmente asas o abrazaderas de piel fijadas por su parte trasera. En las orquestas de baile un platillo puede estar suspendido en un trípode y ser golpeado alternativamente por un pedal, o por cepillos metálicos u otras baquetas.

- **HISTORIA**

Los platillos, utilizados en las ceremonias religiosas desde tiempos antiguos, son conocidos en Europa desde la edad media. Durante la moda de la música militar turca en el siglo XVIII, el instrumento se introdujo en la orquesta. Fabricados tradicionalmente en Turquía y China, fueron casi planos o con una prominencia en el centro. Los crótales (pequeños platillos) con sonido de campana son conocidos desde la antigüedad.

1.3.4 CUIDADO Y MANTENIMIENTO DE LOS INSTRUMENTOS

- ❖ **BOQUILLAS**

- No apretarla excesivamente al acoplarla al instrumento pues al sacarla se puede torcer o quebrar la base donde se une la boquilla con el cuerpo o puntillo.
- No dejarla caer, ya que los golpes fuertes producen deformidades que acarrearán problemas de embocadura o desafinación.
- Conviene lavarla siempre después de su uso y ocasionalmente con crema dental.

- En las boquillas de los instrumentos de lengüeta es recomendable el uso de protectores para no deteriorarla con los dientes.

❖ CAÑAS

- Tener siempre la tapa de protección.
- Después de su uso secarla muy bien y guardarla independientemente del instrumento.
- Si su uso es constante se debe cambiar una vez al mes.
- No lavar con jabón ni alcohol para evitar alteraciones en el material. Sólo lavarla con agua después de usarla y dejar secar

❖ LLAVES

- Mantener flojos los tornillos para no romper una llave al querer desarmar el instrumento.
- Lubricar llaves, tornillos y pequeños tornillos tensores o cimbras.
- Mantener secos y en buen estado los corchos de las llaves. Cambiar una vez al año.
- Al desarmar el instrumento se debe tener cuidado de no torcer las agujas que cruzan el sistema.
- Usar vaselina en las uniones del instrumento y acoplar en forma de rosca.

❖ **PISTONES**

- Si están contruidos de material amarillo no se deben limpiar mucho ya que van perdiendo la resistencia de su lámina. Hacer sólo la limpieza necesaria.
- Al armar asegurarse de limpiar partículas extrañas para no rayar la maquinaria.
- Es fundamental el uso de lubricante que debe ser fino.
- Limpiar periódicamente los resortes evitando deterioro y pérdida de flexibilidad.
- Limpiar con más frecuencia la parte inferior del pistón que es donde más se acumula el mugre ocasionando el pegue de los pistones.

❖ **VARAS**

- Evitar golpearla pues se tuercen o desvían las paralelas de la vara que deben ser perfectas; de lo contrario su recorrido en el instrumento será dificultoso y hasta imposible.
- Antes de lubricar se debe limpiar muy bien.
- Usar lubricante especializado, por lo general a base de resina, ya que las cremas faciales no previenen el desgaste y si deterioran el material.

❖ **TAMBORES**

- Mantener en perfecto estado de limpieza y movimiento los tornillos tensores de los parches.

- Los tornillos se deben mantener lubricados.
- Después de su uso o cuando requieran ser transportados distancias considerables, aflojarlos o distensionarlos.
- Los parches de pieles no se deben exponer al sol, que los rompe, o la humedad, que les hace perder su sonido.
- Los parches sintéticos resisten la humedad pero no los rayos del sol

2. CULTURA CIUDADANA

En términos generales la denominación “cultura ciudadana” permite observar todas las acciones que los seres humanos reunidos en conjuntos sociales específicos desarrollan en su interior y la capacidad de comunicarse entre sí y con otros grupos sociales.

En ella intervienen no sólo la escuela, también los padres, el Estado, la iglesia, profesionales de la educación y la influencia del medio ambiente de la misma manera que los medios de comunicación.

2.1. FUNDAMENTACION PEDAGOGICA

La educación debe asumirse como una práctica mediante la cual los actores sociales propicien el éxito del otro como ser autónomo, consciente de sus propios procesos y acciones, que aprende a determinarse a sí mismo en su voluntad y deseos, que construye criterios y principios morales y reconoce los principios éticos, para construir su propia vida en un horizonte de interacciones sociales a través del aprendizaje como acción intencionada y acompañada por otros.

En este horizonte se entiende la pedagogía como una disciplina en permanente construcción de sí misma desde sus articulaciones con otras ciencias y disciplinas, para entender y actuar, desde su contexto, en la formación del otro.

La educación es, en consecuencia, el proceso de mediación esencial para el desarrollo del proyecto cultural y la cultura es un fenómeno complejo de índole histórico dentro del cual el hombre se reconoce como miembro de un grupo humano. De este modo la humanización de la educación, la comunicación y la formación ciudadana adquieren el sentido de la construcción de la cultura.

2.2. EDUCACION Y LENGUAJE

Los procesos de participación en la comunicación son de orden social y están determinados profundamente por las representaciones que cada actor social ha conformado, a lo largo de su biografía personal y colectiva, de lo que es la comunicación con el otro y de lo que es permisible y prohibido para su comportamiento.

Los lenguajes son vivos en la medida en que cada uno de los seres humanos puede organizar con ellos las experiencias en el mundo e interpretarlas dotándolas de significados, de sentidos, al tiempo en que el lenguaje posibilita la interacción entre los demás y un distanciamiento dentro del cual el objeto de reflexión somos nosotros mismos.

Los lenguajes, como la música, vienen a ser, dentro del cúmulo de las representaciones que el hombre se da de sí mismo en su mundo, una referencia y un anclaje en la realidad que construye y que le interpela comprensivamente. Estos

lenguajes permiten la relación de los sujetos, pero cada uno de ellos posee unas estructuras básicas cuya eficacia expresiva, comprensiva y estética está dada por las posibilidades de experimentación de cada persona con el mismo lenguaje con la puesta en acción de las estructuras cognitivas y afectivas en el proceso de supervivencia social, de disfrute de la vida y de la comprensión de la misma.

2.3. FORMACION CIUDADANA EN TORNO A LA MUSICA

El ser humano particular es el dinamizador de este mundo, es el que adquiere la condición de actor social. Este actor social es quien realiza las acciones transformadoras y creadoras del mundo. Este actor social se caracteriza por ser un ciudadano.

La ciudadanía ejerce como un concepto múltiple, relacionado con la adultez y el reconocimiento de una persona como actor social con deberes y derechos prescritos por un grupo sociocultural. En Colombia, por ejemplo, la Constitución Política relaciona como deberes de la persona y del ciudadano: respetar los derechos ajenos y no abusar de los propios; defender y difundir los derechos humanos como fundamento de la convivencia pacífica; participar en la vida política, cívica y comunitaria del país; propender al logro de la paz; proteger los recursos culturales y naturales del país y velar por la conservación de un ambiente sano.

La ciudadanía no es una práctica natural sino adquirida. Esta formación del ciudadano es una empresa colectiva que no puede limitarse a enseñar e inculcar

normas. Debe llamar a una discusión de lo que el ser humano debería ser en plena integridad del mundo de la vida, que plantee, más allá de los formalismos, la acción conjunta de las personas para la superación de la pobreza, la injusticia, la intolerancia y la discriminación que mantiene a las naciones atrasadas socioeconómica, política y culturalmente.

Por tanto, es tarea de la formación ciudadana conducir al sujeto a constituirse en hombre y a interesarse en los valores de la ciudadanía, que es un sentido de pertenencia a la colectividad, con miras a la preservación del bien público, del bien común y no de los intereses particulares.

La formación ciudadana, como queda entendido, es un proceso que se da en los encuentros cara a cara entre estudiantes y profesores y entre la organización institucional, las personas y los conocimientos. En la música, en las relaciones entre profesores y estudiantes, ellos median, a través de sus decisiones y acciones, una propuesta de ciudadanía que el otro asume como parte de las pautas culturales de lo que es el ciudadano dentro de esa perspectiva cultural.

En la medida entonces en que este proyecto se convierta en un trabajo de formación ciudadana a partir de la formación musical, y de labor docente, el lugar de prácticas y ensayos se irá transformando en un entorno más dinámico y libre de barreras, en el que sea posible un aprendizaje activo, crítico explorativo y de mayor interacción con el mundo real.

3. LA BANDA ESCOLAR

3.1. ETAPAS

3.1.1 SELECCION

Esta selección se hizo en varias jornadas, teniendo en cuenta los resultados de un corto proceso de trabajo rítmico y melódico, así como la interpretación de canciones escogidas para tal fin. Algunos criterios en esta selección fueron:

- ❖ Estar cursando entre 3° y 5° de primaria.
- ❖ Manejo del pulso.
- ❖ Coordinación motriz.
- ❖ Afinación y oído melódico.
- ❖ Disciplina y rendimiento.

3.1.2 MOTIVACION

Aunque se presente como la etapa siguiente, en realidad es una herramienta que desde el primer día alimenta el proceso de formación personal e instrumental; es el abono que determina el grado de entrega de cada integrante con el proyecto y con su superación individual. Es este currículo oculto el que permite la realización de los objetivos sociales del proyecto enfatizando en la necesidad de auto superarse, esforzándose por vencer los obstáculos que se van presentando en el aprendizaje musical, para llegar a ser el protagonista de su vida, el constructor de su futuro.

Esta motivación necesariamente conlleva al discernimiento vocacional presentando una alternativa mas, sacando al niño del círculo de la pobreza al que está condenada la mayoría de colombianos que no ven horizontes alternativos para mejorar su calidad de vida.

3.1.3 GRAMATICA MUSICAL

Sobra decir que es la etapa clave en el proceso de formación musical y la que diferencia el aprendizaje formal del informal, o mejor, del aprendizaje con miras a una profundización y profesionalización de aquel que pretende una apreciación o una simple entretención.

Hay que ser muy cuidadosos de seguir un aprendizaje sistemático que si bien no le complique la experiencia formativa al niño, tampoco quede como algo superficial, en segundo plano o algo que se puede escoger.

En el proyecto esta etapa fue lenta y extensa debido a la falta de los instrumentos que no llegaban, lo cual produjo cierto grado de deserción pero que en definitiva fue un proceso de auto-decantamiento que facilitó en algún modo el trabajo pues, se quedaron los niños más disciplinados, motivados e inteligentes. Esta falta de instrumentos demandó una explotación de creatividad en la enseñanza y posibilitó un mayor afianzamiento de lo aprendido.

Recomendar un proceso de instrucción gramatical resulta, en todos los casos, muy impreciso pues al referirnos a los niños siempre hay la necesidad de implementar nuevos recursos y adaptarse al medio y al grado de asimilación que presente cada grupo.

No es lo mismo enseñar música a niños de un estrato alto que a los de uno bajo, de niveles escolares diferentes, de edades distintas, en fin cualquier aspecto por insignificante que sea, repercute en el resultado del aprendizaje infantil de la música.

La enseñanza de la música en la actualidad cuenta con una completa y variada selección de metodologías de las cuales se puede extraer lo más acertado para cada contexto y etapa. En el proceso de la banda se aplicó una combinación de estos métodos de la cual podemos resaltar los siguientes tópicos:

- ❖ Rítmica corporal: Percepción auditiva y expresión corporal de lo percibido.
- ❖ Tensión – relajación.
- ❖ Improvisación e invención.
- ❖ Aplicación de ritmos con un instrumento de percusión y/o con el cuerpo.
- ❖ Ejecución de ritmos colectivamente.
- ❖ Utilización de fonemas o sílabas musicales.
- ❖ Aprendizaje de canciones por medio de dibujos los cuales el niño interpretó para memorizar la letra y el ritmo. Luego fue el niño quien ideó los dibujos aplicándolos en diferentes canciones.
- ❖ Manejo de la escala mayor en diferentes tonalidades pero siempre empezando con la nota Do (Do relativo o movable).

- ❖ Recitación de pregones uniendo expresión y ritmo.
- ❖ Realización de ecos, los cuales consisten en repeticiones, lo más exactas posibles, de un motivo rítmico o melódico dado.
- ❖ Diferenciación y aplicación de ritmos, pulsos y acentos.
- ❖ Desarrollo de guías para ejercitar sus habilidades motrices y mentales en el aprendizaje del pentagrama, las claves y las figuras rítmicas y melódicas con su correspondiente ubicación en el pentagrama.
- ❖ Manejo progresivo de los intervalos melódicos empezando por el de tercera menor existente entre las notas Sol y Mi (solmización).

3.1.4 ASIGNACION DEL INSTRUMENTO

Se expuso cada instrumento con su clasificación, descripción, cualidades tímbricas y una corta audición de la música en la que se desempeña cada uno. Después de esta exposición, cada niño intentó hacer sonar cada instrumento observando las dificultades o facilidades para hacer sonar cada uno de ellos. En este momento tanto alumnos como profesores van analizando las conveniencias de cada uno para así asignar el instrumento.

Hay que tener en cuenta que en muchos casos esta primera selección puede variar con el tiempo pues los niños a medida del proceso se van identificando más con uno o con otro instrumento y a su vez van creciendo y su fisonomía se va adecuando a las necesidades de algunos instrumentos. Lo anterior no quiere decir que los niños podrán cambiar de instrumento cada vez que quieran pero tampoco que se les vaya a

obligar a estudiar uno que no les atraiga; lo que podría ocasionar una desmotivación y deserción de la banda.

3.1.5 EJECUCION DEL INSTRUMENTO

El proceso que empleamos para la enseñanza de la ejecución del instrumento fue el siguiente:

❖ NORMAS DE HIGIENE Y MANTENIMIENTO

- Manos y boca perfectamente limpias.
- Revisar el estado del instrumento.
- Lubricar uniones y pistones antes de armar el instrumento.
- Asegurarse de que los instrumentos estén bien sujetos al cordón en el caso de los saxofones y del redoblante.
- Finalizada la práctica, desarmar y asear el instrumento.
- Guardar el instrumento en su respectivo estuche y este en su respectivo puesto.

❖ POSTURAS

- Es de vital importancia que el cuerpo esté relajado y erguido para evitar cansancio y problemas musculares.
- Espalda recta y cabeza levantada.
- No debe haber tensión en cuello y hombros.

- Manos y brazos arqueadas y relajados.
- Es preferible que el estudio se haga sentado manteniendo las posturas indicadas.

❖ **EMBOCADURA**

- Tanto los labios como los demás músculos faciales deben distensionarse.
- En trompetas, trombón y fliscorno, la boquilla debe ubicarse de una forma proporcional entre el labio superior e inferior para evitar sobrecargar alguno de ellos.
- Hay que inculcar en el niño que es la boca que va a la boquilla y no viceversa, pues provocaría una presión de la boquilla sobre los labios y un cansancio innecesario provocando un sonido deficiente.
- En los instrumentos de caña los dientes superiores deben reposar en la parte superior de la boquilla mientras que los dientes inferiores no deben tener contacto con la caña pues van recubiertos con el labio.
- No hay que presionar excesivamente la caña para permitir el paso adecuado del aire para provocar una correcta emisión del sonido.
- Cuidar de no inflar las mejillas.

❖ **RESPIRACION**

- El aire se aloja y se comprime en la parte inferior de los pulmones haciendo presión con el diafragma.

- La espiración se debe realizar gradualmente dependiendo de la dinámica requerida.

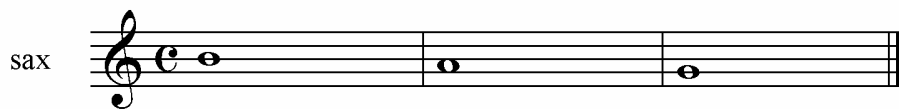
❖ EMISION DEL SONIDO

- El primer paso es practicar con la sola boquilla practicando las técnicas de embocadura descritas, emitiendo una nota libremente hasta obtener un sonido uniforme.
- Después de conseguir el sonido deseado con la boquilla, hay que proceder a ensamblar el instrumento completamente y ejecutar notas largas siguiendo un pulso determinado por el instructor.
- Es de aclarar que este proceso de la emisión del sonido se debe seguir practicando todos los días a manera de calentamiento.

❖ DIGITACIÓN

- Las primeras notas varían según el tipo de instrumento:

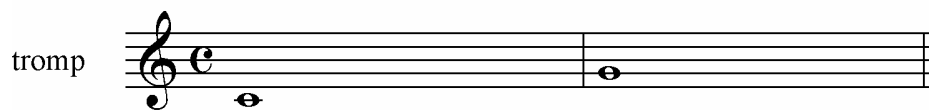
En el saxofón es recomendable iniciar con la nota Si de primera octava con el dedo índice izquierdo y bajar sucesivamente hasta Sol.



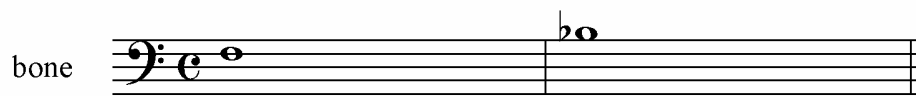
En el clarinete las primeras notas deben ser, en su orden, el Mi, Re y Do de primera octava.



En la trompeta y el fliscorno se sugiere comenzar con las notas Do y Sol de primera octava pues son las que se dan sin la utilización de las llaves.



En el trombón se recomienda iniciar con las notas Fa y Si bemol de primera octava que son notas que se dan en la primera posición de la vara.



- Una vez que se logre el dominio de estas primeras digitaciones se deben practicar las demás notas de la escala natural de Do mayor, a excepción del trombón en el que se debe progresar de acuerdo a las notas que da cada posición de la vara.
- Después de dominar los ejercicios anteriores se profundizará aún más en el instrumento con el manejo de las alteraciones.

❖ METODO UTILIZADO

- A medida en que dominamos estos aspectos de la digitación, es conveniente despertar en ellos la gran necesidad de la utilización de los métodos para cada

instrumento, como un elemento de rutina y fortalecimiento tanto en la lectura como en la digitación.

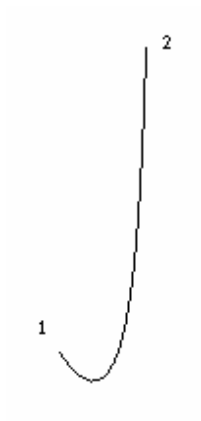
- A parte de este manejo de método individual, se desarrolló en conjunto el método pedagógico Yamaha, donde se introduce a los niños en el mundo de la ejecución grupal, desde lo más elemental hasta la ejecución de obras.

❖ **ESTRATEGIAS DE DIRECCION**

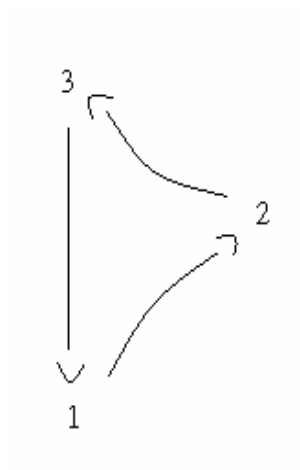
Es importantísimo aclarar con la banda el lenguaje de signos que se empleará para guiarla a la interpretación deseada por el director. Algunos de estos signos son:

- La mano derecha del director se encarga de las entradas y manejos de pulsos, mientras que la mano izquierda indicará las entradas individuales, así como los cambios de intensidad y velocidad.
- Al momento de empezar la obra hay que estar muy atentos al ritmo propuesto por el director, el cual se dará en algunos casos con un compás completo antes de comenzar para que no queden dudas de la medida que se empleará. En otros casos sólo se indicará el tiempo inmediatamente anterior y la velocidad con que se de esté determinará la velocidad de la obra.
- Aclarar los movimientos de la mano derecha para marcar los distintos compases:

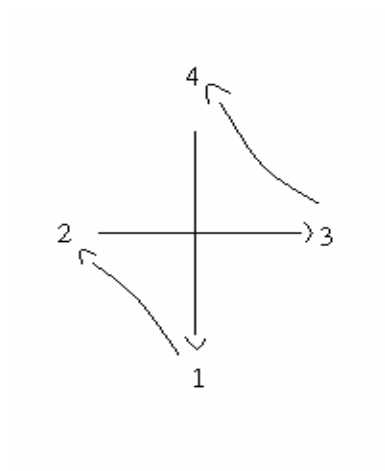
Para dirigir en 2/4



Para dirigir en 3/4



Para dirigir en 4/4



- Las diferentes entradas durante la obra, se indicarán, como se dijo anteriormente, con la mano izquierda, sin hacerlo con el índice, aunque en algunos casos de más compenetración con la banda basta con la sola mirada del director hacia el o los ejecutantes que deban intervenir.
- Para un corte o cese definitivo de la ejecución esperar hasta que el director junte el pulgar con el índice de la mano derecha o con ambas manos según considere el director.
- El manejo de los calderones se debe realizar con el brazo derecho describiendo una elipse ascendente hacia afuera y volviendo a su origen con el respectivo signo de corte explicado anteriormente.
- Para otras sugerencias de estrategias de dirección ver el anexo del decálogo del director.

3.2. MONTAJE DE OBRAS MUSICALES

3.2.1 SELECCIÓN DEL REPERTORIO

Una vez que el director toma contacto con el grupo que constituye la base de la banda, es necesario que se supedita la elección de las obras a estudiar a las reales posibilidades de realización de las mismas. Por lo tanto, las obras que elija deberán responder a las siguientes condiciones esenciales:

- ❖ Que la banda pueda abordarlas
- ❖ Que carezca de pasajes difíciles
- ❖ Que estén destinados al aprendizaje

El número y el tipo de instrumentos requeridos por la obra deben estar acorde con la conformación de la banda para poder lograr una interpretación acertada. De igual forma el estudio de la orquestación juega un papel importante a la hora de escoger una partitura ya que con este análisis podemos determinar si la obra puede o no ser ejecutada, aún faltando algunos instrumentos.

Asimismo, deben elegirse obras que permitan en un tiempo prudencial lograr una versión satisfactoria, lo que deparará a los integrantes una justificada alegría de obra realizada que será a la vez un fuerte estímulo para proseguir el trabajo.

El tiempo y la práctica darán las posibilidades de abordar cada vez obras más complejas.

3.2.2 PRESENTACION DE LAS OBRAS A LA BANDA

Una vez seleccionada y estudiada la obra por parte del director, se presenta esta a la banda. Para esta presentación hay que tener en cuenta los siguientes aspectos:

- ❖ Autor de la obra.
- ❖ Género y ritmo de la obra.
- ❖ Tonalidad.
- ❖ Compás.

3.2.3 ENSAYOS INDIVIDUALES

Es el primer contacto del niño con la obra y por tanto el niño debe primero mirar y analizar la obra sin el instrumento. Seguidamente el instructor ejecutará los diferentes pasajes con el instrumento, y luego el niño ejecutará los pasajes en compañía del instructor. Después de repetir varias veces lo hará solo.

3.2.4 ENSAYOS PARCIALES

Una vez se haya estudiado la obra individualmente la estudiamos por secciones. Los dos saxofones, los dos clarinetes, las dos trompetas, trombón y fliscorno y la percusión.

Después agrupamos los instrumentos melódicos sin la base armónica. Seguidamente ensayamos todos a excepción de la percusión.

3.2.5 ENSAYOS GENERALES

En esta etapa se logra el acople final de la obra en conjunto con todos los instrumentos. Es en este momento donde le damos el carácter de expresión de la obra utilizando matices y dinámicas. Se corrigen además aspectos relacionados con la afinación, expresión, articulación y acople.

3.2.6 ENSAYOS INTERBANDAS

En estos ensayos participaron las diez bandas que hasta el momento se habían conformado en el proyecto. Estos ensayos eran programados cuando había presentación de todas las bandas. Se llegó a reunir aproximadamente un total de

ciento veinte niños los cuales ejecutaron obras del maestro Blas Emilio Atehortúa,
entre otros.

4. LOGROS

- ❖ Los niños alcanzaron un nivel medio de lectura y comprensión de partituras.
- ❖ Ejecutan su instrumento utilizando las técnicas enseñadas.
- ❖ Poseen sentido de pertenencia a la banda, y entienden que los instrumentos son de uso colectivo.
- ❖ El niño actúa de manera solidaria con sus compañeros y es buen receptor de las sugerencias y recomendaciones que le dan los profesores.
- ❖ Utilizan y organizan adecuadamente su tiempo libre.
- ❖ Poseen ideales diferentes a los de los otros niños de su entorno.

5. DIFICULTADES

- ❖ La mayor dificultad fue haber empezado con algunos niños del último nivel escolar del colegio. Estos eran excelentes niños pero al pasar a otro colegio se perdió el contacto y la secuencia con ellos y debió empezarse de nuevo con otros niños.
- ❖ No se realizó un acople formal entre los padres de familia y la banda, el cual hubiera facilitado la consecución de otros instrumentos así como material pedagógico y de mantenimiento.
- ❖ Una gran dificultad en el manejo de la banda fue lo relacionado con la disciplina pues estos niños estaban acostumbrados a hacer caso solo al profesor que los grita y los maltrata verbalmente y no a aquel que los trata sutilmente.
- ❖ Otro momento difícil fue cuando se hizo la selección y a varios niños que no cumplían con los requisitos de esta, se les debió decir que no y estos manifestaron su tristeza con llanto.

6. CONCLUSIONES

- ❖ Los niños del proyecto lograron un mejoramiento en su rendimiento escolar tanto disciplinario como académico, así como un mayor nivel de respeto hacia el otro y de autoestima.
- ❖ Los niños se interesan en los valores de la ciudadanía manifestando un sentido de pertenencia a la colectividad, con miras a la preservación del bien público, del bien común y no de los intereses particulares.
- ❖ Los niños ahora tienen unos ideales diferentes al resto de sus compañeros de estudio y sus sueños son proyectados dentro del marco musical y ven la música como medio de superación personal y de subsistencia.
- ❖ La Institución escolar donde se desarrolló el proyecto mejoró su nivel cultural y los estudiantes manifiestan su deseo de participar activamente en la banda.

7. RECOMENDACIONES

- ❖ En ningún momento se debe inducir al niño a tocar algo que no sea capaz de leer o entender.
- ❖ Tener un suplente para cada instrumento. Esto permitirá remplazar un ejecutante en una emergencia y creará una sana competencia entre el titular y el suplente.
- ❖ En el montaje del repertorio, seguir la propuesta de ensayos (individuales, parciales y generales) y no citarlos todos a la misma hora para estudiar pasajes pues se desperdicia el tiempo de los unos mientras se explica a los otros, lo cual acarrea indisciplina y desinterés.
- ❖ Vincular a los padres de familia en el proceso y hacerlos participar en las diferentes actividades así como proponerles organizarse para conseguir la ampliación instrumental de la banda.

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ANEXOS

ANEXO A : DECÁLOGO DEL DIRECTOR¹

- I.** No llevarás el compás con los pies ni permitirás que ningún miembro de la orquesta lo haga.
- II.** No cantarás durante la ejecución de una obra porque esto molesta a los ejecutantes.
- III.** No harás gesticulaciones. Recuerda que el público no sólo oye sino que también ve.
- IV.** No golpearás el atril con la batuta.
- V.** Durante la ejecución de una obra, no prestes demasiada atención a los errores cometidos por algún miembro de la orquesta. No permitas que el público se entere de lo sucedido.
- VI.** Evita los ensayos largos. Cuando los músicos están cansados no pueden concentrarse.
- VII.** No muestres nunca signos de mal humor. No hay razón para esto.
- VIII.** Nunca llegues tarde a un ensayo, porque así darás mal ejemplo a los miembros de la orquesta.
- IX.** Procura hacer explicaciones en forma amistosa.
- X.** Se amable con los miembros de la orquesta. De esta forma, no sólo te obedecerán sino que te respetarán.

¹ BIAVA, Luís. Reglas elementales para dirigir orquestas bandas y coros. 1995, Pág. 11

A \flat B \flat B C C \sharp D \sharp D D \sharp E \flat E

This section contains musical notation for notes A \flat , B \flat , B, C, C \sharp , D \sharp , D, D \sharp , E \flat , and E. Each note is presented on a treble clef staff with specific fingerings and breath marks indicated by arrows.

F F \sharp G G A A \flat B \flat B

This section contains musical notation for notes F, F \sharp , G, G, A, A \flat , B \flat , and B. Each note is presented on a treble clef staff with specific fingerings and breath marks indicated by arrows.

C C \sharp D \sharp D \sharp E \flat E \flat F

This section contains musical notation for notes C, C \sharp , D \sharp , D \sharp , E \flat , E \flat , and F. Each note is presented on a treble clef staff with specific fingerings and breath marks indicated by arrows.

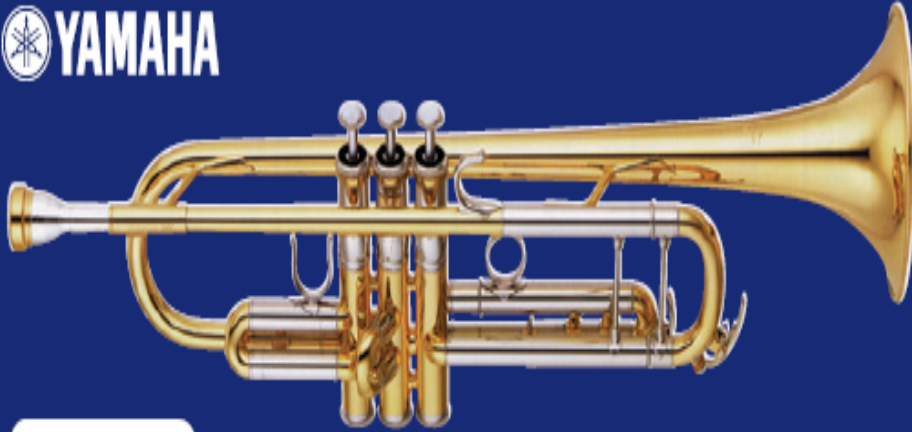
SAXOFON¹

(Baritone Only)

The page displays four systems of musical notation and corresponding saxophone diagrams for the Baritone saxophone. Each system shows a sequence of notes on a staff with their respective fingerings on the saxophone. The diagrams are yellow saxophones with black dots and numbers indicating finger placement on the keys. The first system is labeled '(Baritone Only)'. The notes in the systems are: System 1: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. System 2: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. System 3: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. System 4: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. A finger is shown pointing to the first diagram in the third system.

¹ YAMAHA, Metodo Musical. Sax Fingerings. Pag 83.

TROMPETA¹



TRUMPET FINGERINGS

Open 
Pressed 

The image displays two musical staves. The top staff shows a scale of notes from C4 to C5. The bottom staff shows chromatic scales. Fingerings are indicated by trumpets with orange dots on the valves.



Rotary Trumpet



Cornet



Piccolo Trumpet



Flugelhorn

¹ YAMAHA, Metodo musical. Trumpet fingerings. Pag 75

TROMBON DE VARA¹

TROMBONE

TENOR TROMBONE

TENOR BASS TROMBONE

SLIDE POSITIONS

L: Using F attachment lever

1st 2nd 3rd 4th 5th 6th 7th

Slide Position	Notes (B♭)	Notes (F)
1st	A1-B♭1	A1-B♭1
2nd	B1	A1-B♭1
3rd	C1	B1
4th	C1-B♭1	C1
5th	D1	C1-B♭1
6th	D1-B♭1	D1
7th	E1	D1-B♭1
1st	F1	E1
2nd	F1-B♭1	F1
3rd	G1	F1-B♭1
4th	G1-B♭1	G1
5th	A1	G1-B♭1
6th	A1-B♭1	A1
7th	A1-B♭1	A1-B♭1

(This note is only playable on a 2 valve bass trombone)

May need slightly shorter slide position.

ALTO TROMBONE

BASS TROMBONE

YAMAHA

¹ YAMAHA, Metodo musical. Slide Positions. Pag 92

YAMAHA
EUPHONIUM & TUBA
Fingerings

BB TUBA
OPEN ↑ PRESSED ●

ROTARY TUBA

EUPHONIUM

Instrument	Time Signature	B	C	C-D ^b	D	D-E ^b	E	F	F-G ^b	G	G-A ^b	A	A-B ^b
BB Tuba	4/4	TTTT	TTTT	T...T	T...T	T...T	T...T	T...T	T...T	T...T	T...T	T...T	TTTT
	3/4	TTT	TTT	T...T	T...T	T...T	T...T	T...T	T...T	T...T	T...T	T...T	TTT
Rotary Tuba	4/4	T...T	TTTT	T...T	...TT	...TTT	T...TT	TTTT	T...T	...TT	TTTT	T...TT	TTTT
	3/4	...T	T...T	T...T	...T	...TT	T...T	TTT	T...T	...T	TTT	T...T	TTT
Euphonium	4/4	...TT	TTTT	T...TT	TTTT	...TTTT	T...TT	TTTT	T...T	...TT	TTTT	T...TT	TTTT
	3/4	...T	T...T	T...T	TTT	...TT	T...T	TTT	T...T	...T	TTT	T...T	TTT

¹ YAMAHA, Metodo musical. Euphonium & Tuba fingerings. Pág. 78

ANEXO C : REPERTORIO ÍTER BANDAS

- 1. NOCHE DE PAZ**
- 2. MARCHA DE SHUBERT**
- 3. JAMES BOND**
- 4. ALMA LLANERA**
- 5. PEQUEÑA CUMBIA**
- 6. MARCHA FANFARRIA**

NOCHE DE PAZ

ARREGLO: BLAS E. ATEHOETUA

MODERATO

The musical score is for the piece "Noche de Paz" by Blas E. Atehortua. It is in 3/4 time and marked "MODERATO". The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- CLARINET IN B \flat** : Melodic line in the treble clef, starting on G4 and moving through A4, B4, C5, D5, E5, F5, G5.
- ALTO SAXOPHONE**: Harmonic accompaniment in the treble clef, starting on G4 and moving through A4, B4, C5, D5, E5, F5, G5.
- TENOR SAXOPHONE**: Harmonic accompaniment in the treble clef, starting on G4 and moving through A4, B4, C5, D5, E5, F5, G5.
- TRUMPET IN B \flat** : Melodic line in the treble clef, starting on G4 and moving through A4, B4, C5, D5, E5, F5, G5.
- TROMBONE**: Harmonic accompaniment in the bass clef, starting on G2 and moving through A2, B2, C3, D3, E3, F3, G3.
- BARITONE**: Harmonic accompaniment in the treble clef, starting on G4 and moving through A4, B4, C5, D5, E5, F5, G5.
- SNARE DRUM**: Rhythmic accompaniment with a steady pattern of eighth notes.
- BASS DRUM**: Rhythmic accompaniment with a steady pattern of eighth notes.

Musical score for eight instruments: B♭ CL., A. SX., T. SX., B♭ TRP., TRN., BAR., S. DR., and B. DR. The score is divided into two systems. The first system contains the first four staves (B♭ CL., A. SX., T. SX., B♭ TRP.), and the second system contains the last four staves (TRN., BAR., S. DR., B. DR.). A double bar line with repeat dots is present in the middle of each system. The key signature is one sharp (F#) and the time signature is 4/4. The S. DR. staff uses a simplified notation with horizontal lines and vertical stems. The B. DR. staff uses a notation with stems and flags.

- 2 -

Musical score for a band with vocal parts. The score is divided into two systems. The first system includes parts for B♭ CL., A. SX., and T. SX. The second system includes parts for B♭ Trp., TEN., and BAR. Below these are two parts for S. DR. and B. DR. The score is written in 4/4 time and features a key signature of one sharp (F#). The music consists of two measures, with a double bar line and repeat sign in the middle. The vocal parts (CL., SX., TEN., BAR.) have lyrics written below the notes. The instrumental parts (CL., SX., Trp., DR.) are written in standard musical notation.

B♭ CL.
 A. SX.
 T. SX.
 B♭ Trp.
 TEN.
 BAR.
 S. DR.
 B. DR.

16
 16
 16
 16
 16
 16

NOCHE DE PAZ

CLARINET IN B \flat

ARREGLO: BLAS E. ATENHORTUA

MODERATO

7

13

19

NOCHE DE PAZ

ALTO SAXOPHONE

ARREGLO: BLAS E. ATENHORTUA

MODERATO

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a 'MODERATO' tempo marking and a 'mf' dynamic. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 13 and includes another 'mf' dynamic. The fourth staff starts at measure 19 and ends with a double bar line.

NOCHE DE PAZ

TENOR SAXOPHONE

ARREGLO: BLAS E. ATENHORTUA

MODERATO

The musical score is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a 'MODERATO' tempo marking and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and a dotted quarter note B4. The second staff continues with a whole note C5, a half note D5, and a dotted quarter note E5. The third staff features a whole note F#5, a half note G5, and a dotted quarter note A5. The fourth staff concludes with a whole note B5, a half note C6, and a dotted quarter note D6. There are fingering numbers 7, 13, and 19 indicated below the notes.

NOCHE DE PAZ

TRUMPET IN B \flat

ARREGLO: BLAS E. ATENHORTUA

MODERATO

The musical score is written in 3/4 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo is marked 'MODERATO'. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A first ending bracket spans the next two measures, containing quarter notes C5, Bb4, A4, and G4. The second staff continues with quarter notes G4, F4, E4, and D4. The third staff starts with a double bar line and a first ending bracket over the first two measures, containing quarter notes D4, C4, and Bb3. The melody then continues with quarter notes Bb3, A3, G3, and F3. The fourth staff begins with a double bar line and a first ending bracket over the first two measures, containing quarter notes F3, E3, and D3. The piece concludes with a final double bar line.

7

13

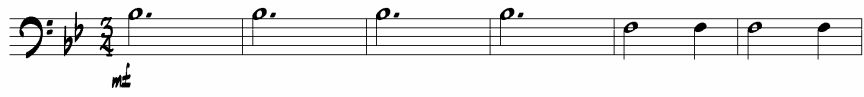
19

NOCHE DE PAZ

TROMBONE

ARREGLO: BLAS E. ATENHORTUA

MODERATO



NOCHE DE PAZ

BARITONE

ARREGLO: BLAS E. ATENHORTUA

MODERATO

The musical score is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a 'MODERATO' tempo marking and contains measures 1 through 6. The second staff contains measures 7 through 12, with a repeat sign at the beginning of the second measure. The third staff contains measures 13 through 18, with measure numbers 13 and 18 indicated below the staff. The fourth staff contains measures 19 and 20, with measure number 19 indicated below the staff. The piece concludes with a double bar line at the end of the final measure.

NOCHE DE PAZ

SNARE DRUM

ARREGLO: BLAS E. ATENHORTUA

MODERATO

8

9

13

19

NOCHE DE PAZ

BASS DRUM

ARREGLO: BLAS E. ATENHORTUA

MODERATO

7

13

19

MARCHA DE SCHUBERT

F. SCHUBERT

CLARINET IN B \flat

ALTO SAXOPHONE

TENOR SAXOPHONE

TRUMPET IN B \flat

TROMBONE

BARITONE

CYMBALS

SNARE DRUM

BASS DRUM

Musical score for a band, featuring parts for B♭ Clarinet, Alto Saxophone, Tenor Saxophone, B♭ Trumpet, Trombone, Baritone Saxophone, Cymbal, Snare Drum, and Bass Drum. The score is written in 4/4 time and includes a key signature change from one sharp (F#) to one flat (B♭) at the beginning of the second system. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

This musical score is arranged for a jazz ensemble. It consists of the following parts:

- Soprano Clarinet (S. CL.):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Alto Saxophone (A. SX.):** Treble clef, playing a harmonic accompaniment with quarter notes.
- Tenor Saxophone (T. SX.):** Treble clef, playing a harmonic accompaniment with quarter notes.
- Bass Trumpet (B. TR.):** Treble clef, playing a melodic line with eighth notes.
- Trombone (TRB.):** Bass clef, playing a harmonic accompaniment with quarter notes.
- Baritone (BAR.):** Treble clef, playing a harmonic accompaniment with quarter notes.
- Cymbals (CYM.):** Playing a steady eighth-note pattern.
- Snare Drum (S. DR.):** Playing a pattern of eighth notes.
- Bass Drum (B. DR.):** Playing a pattern of quarter notes.

The score is divided into two systems. The first system contains the Clarinet, Saxophones, and Trumpet. The second system contains the Trombone, Baritone, Cymbals, and Drums. A double bar line with repeat dots is present at the end of the first system. The key signature has one sharp (F#), and the time signature is 4/4.

Musical score for a band, measures 17-22. The score is arranged in systems for various instruments:

- System 1:** B♭ CL. (B♭ Clarinet), A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone).
- System 2:** B♭ TPT. (B♭ Trumpet), TBN. (Trombone), BAR. (Baritone).
- System 3:** Cym. (Cymbals).
- System 4:** S. Dr. (Snare Drum), B. Dr. (Bass Drum).

The score shows a progression of notes and rests across these instruments, with a key signature change to one sharp (F#) and a time signature change to 2/4 in measure 21. Measure numbers 17, 18, 19, 20, 21, and 22 are indicated at the beginning of their respective staves.

Musical score for a band, featuring parts for B♭ Clarinet (B♭ CL.), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), B♭ Trumpet (B♭ TPT.), Trombone (TBN.), Baritone Saxophone (BAR.), Cymalom (CYM.), Snare Drum (S. DR.), and Bass Drum (B. DR.). The score is divided into two systems, each with a first ending bracket and a double bar line. The second system includes a key signature change to one flat and a common time signature.

MARCHA DE SCHUBERT

F. SCHUBERT

CLARINETE

Musical score for Clarinet part of Schubert's March. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The second staff starts with a measure rest and a first ending bracket. The third staff has a measure rest and a second ending bracket. The fourth staff has a measure rest and a first ending bracket. The fifth staff starts with a measure rest, followed by a double bar line, a first ending bracket, and a second ending bracket. The score concludes with a double bar line and a repeat sign.

6

12

18

24

D.C. Al.

MARCHA DE SCHUBERT

SAXO ALTO

F. SCHUBERT

The musical score is written for Saxophone Alto in G major and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on a whole note G4, followed by quarter notes A4, B4, C5, and D5. The second staff starts at measure 6 with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The third staff starts at measure 11 with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The fourth staff starts at measure 17 with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The fifth staff starts at measure 23 with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The score concludes with a double bar line and a repeat sign.

MARCHA DE SCHUBERT

SAXO TENOR

F. SCHUBERT

The musical score is written for Saxophone Tenor in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The second staff continues the melody with quarter notes: C4, B3, A3, G3, F#3, E3, D3, C3. The third staff starts with a treble clef and a key signature of one sharp, with a measure rest labeled '12'. The melody continues with quarter notes: D3, C3, B2, A2, G2, F#2, E2, D2. The fourth staff starts with a treble clef and a key signature of one sharp, with a measure rest labeled '18'. The melody continues with quarter notes: C2, B1, A1, G1, F#1, E1, D1, C1. The fifth staff starts with a treble clef and a key signature of one sharp, with a measure rest labeled '24'. It includes a 'D.C. Al.' (Da Capo Al Fine) instruction and ends with a double bar line and a repeat sign.

MARCHA DE SCHUBERT

TRUMPET IN B \flat

F. SCHUBERT

10

17

23

MARCHA DE SCHUBERT

TROMBON

F. SCHUBERT

The musical score is written for Trombone in bass clef, 2/4 time, and B-flat major. It consists of six staves of music. The first staff contains the first five measures, ending with a double bar line and a repeat sign. The second staff begins at measure 6 and contains measures 6 through 10. The third staff begins at measure 11 and contains measures 11 through 15. The fourth staff begins at measure 16 and contains measures 16 through 20. The fifth staff begins at measure 21 and contains measures 21 through 25, ending with a double bar line and a repeat sign. The sixth staff begins at measure 26 and contains measures 26 through 30, ending with a double bar line.

MARCHA DE SCHUBERT

BARITONE

F. SCHUBERT

The musical score is written for Baritone in 2/4 time, featuring a key signature of one sharp (F#). The score consists of five staves of music. The first staff contains the main melody, starting with a treble clef and a sharp sign on the F line. The second staff begins at measure 6 and includes a first ending bracket. The third staff begins at measure 12 and includes a second ending bracket. The fourth staff begins at measure 18 and includes a first ending bracket. The fifth staff begins at measure 24, contains a double bar line, a 'D.C. Al.' marking, and ends with a repeat sign. The piece concludes with a double bar line and a repeat sign.

MARCHA DE SCHUBERT

CIMBALS

F. SCHUBERT

16

22

MARCHA DE SCHUBERT

SNARE DRUM

F. SCHUBERT

16

22

MARCHA DE SCHUBERT

BASS DRUM

F. SCHUBERT

9

15

21

JAMES BOND

THEME

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

Musical score for the James Bond Theme, featuring the following instruments:

- CLARINET IN B \flat
- ALTO SAXOPHONE
- TENOR SAXOPHONE
- TRUMPET IN B \flat
- TROMBONE
- BARITONE
- CYMBALS
- SNARE DRUM
- BASS DRUM

The score is in 4/4 time and G major. It features a prominent saxophone melody and a driving drum pattern. A rehearsal mark 'A' is placed at the beginning of the saxophone entries in measures 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

This musical score is arranged in two systems. The first system includes parts for B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes parts for B♭ Trumpet (B♭ Trp.), Trombone (Tbn.), Baritone (Bar.), Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The B♭ Cl., A. Sax., and B♭ Trp. parts feature melodic lines with slurs and accents. The Tbn., Bar., and Cym. parts provide harmonic support with sustained notes and rhythmic patterns. The S. Dr. and B. Dr. parts feature a consistent rhythmic pattern of eighth notes. A rehearsal mark 'B' is present at the end of each system.

Musical score for percussion instruments, measures 24-28. The score includes parts for B♭ Cl., A. Sn., T. Sn., B♭ Trp., Tbn., Bar., Cym., S. Dr., and B. Dr. The key signature is one sharp (F#) and the time signature is 4/4. The B♭ Cl., A. Sn., and T. Sn. parts are in treble clef, while the Tbn. part is in bass clef. The B♭ Trp., Cym., S. Dr., and B. Dr. parts are in treble clef. The B. Dr. part is in bass clef. The score shows a variety of rhythmic patterns and dynamics.

Musical score for measures 19-22. The score is arranged in a system with eight staves. The instruments are: B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet (B♭ Trp.), Trombone (Tbn.), Baritone Saxophone (Bar.), Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 19-22 are shown. The B♭ Clarinet, B♭ Trumpet, and Baritone Saxophone parts have a circled 'A' above the staff in measure 20, indicating a dynamic marking. The Snare Drum and Bass Drum parts show rhythmic patterns with 'x' marks for snare and 'b' marks for bass drum.

B♭ CL.
 A. SX.
 T. SX.
 B♭ TRP.
 TRBN.
 BAR.
 CYM.
 S. DR.
 B. DR.

The score is written for a band with the following parts: B♭ Clarinet, Alto Saxophone, Tenor Saxophone, B♭ Trumpet, Trombone, Baritone Saxophone, Cymbal, Snare Drum, and Bass Drum. The music is in 4/4 time and features a key signature of one sharp (F#). The B♭ Clarinet, B♭ Trumpet, and Baritone Saxophone parts have a circled '5' in a square box above the first measure of each staff. The Snare Drum part features a rhythmic pattern of eighth notes with 'x' marks above them, and the Bass Drum part features a steady eighth-note pattern.

This musical score is arranged for a band and consists of eight staves. The instruments are: B♭ Clarinet (CL.), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone (Bar.), Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The music is in the key of E major (one sharp) and 4/4 time. A key signature change to E major occurs at the beginning of the second measure. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The drum parts are marked with 'x' for snare and 'o' for bass drum. Chord symbols for E major are placed above the staff lines at the start of the second measure in each part.

Musical score for a band, measures 57-60. The score is written for the following instruments:

- B♭ CL. (B-flat Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B♭ Trp. (B-flat Trumpet)
- Tbn. (Trombone)
- Bar. (Baritone)
- Cym. (Cymbal)
- S. Dr. (Snare Drum)
- B. Dr. (Bass Drum)

The score is in 4/4 time and features a key signature of one sharp (F#). Measure 57 is marked with a rehearsal symbol. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts (Cym., S. Dr., B. Dr.) provide a steady accompaniment.

45

B♭ CL. *rit.* (D.C. AL FINE)

A. SX. *rit.* (D.C. AL FINE)

T. SX. *rit.* (D.C. AL FINE)

B♭ TRP. *rit.* (D.C. AL FINE)

TBN. *rit.* (D.C. AL FINE)

BAR. *rit.* (D.C. AL FINE)

CYM. *rit.* (D.C. AL FINE)

S. DR. *rit.* (D.C. AL FINE)

B. DR. *rit.* (D.C. AL FINE)

Musical score for page 98, showing the final measure of the piece. The score is arranged in a system of eight staves, each representing a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 4/4. The measure number 49 is indicated at the beginning of each staff. The notes are as follows:

- B♭ CL.: Treble clef, F#4 (quarter note)
- A. SX.: Treble clef, F#4 (quarter note)
- T. SX.: Treble clef, F#4 (quarter note)
- B♭ TR.: Treble clef, F#4 (quarter note)
- TEN.: Bass clef, F#3 (quarter note)
- BAR.: Treble clef, F#4 (quarter note)
- Cym.: Percussion staff, Cym (quarter note)
- S. Dr.: Percussion staff, S. Dr. (quarter note)
- B. Dr.: Percussion staff, B. Dr. (quarter note)

Each staff concludes with a double bar line and a "FINE" marking.

JAMES BOND

CLARINETE

THEME

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

Musical score for Clarinet, James Bond Theme, measures 1-95. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of seven staves of notation. Measure numbers 1, 8, 15, 17, 25, 30, and 55 are indicated at the beginning of their respective staves. Section markers A, B, C, D, and E are placed above the notes in measures 4, 15, 17, 25, and 30 respectively. The notation includes various note values, rests, and accidentals.

40

F

45

rit.

D.C. AL FINE

FINE

JAMES BOND

THEME

SAXO ALTO

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

The musical score is written for Alto Saxophone in the key of D major (two sharps) and 4/4 time. It consists of seven staves of music. The first staff begins with a circled letter 'A' above the final measure. The second staff starts with a measure number '6' below the first measure. The third staff starts with a measure number '12' below the first measure and contains a circled letter 'B' above the second measure. The fourth staff starts with a measure number '16' below the first measure. The fifth staff starts with a measure number '20' below the first measure and contains circled letters 'C' and 'D' above the second and eighth measures, respectively. The sixth staff starts with a measure number '26' below the first measure. The seventh staff starts with a measure number '31' below the first measure and contains a circled letter 'E' above the fifth measure. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *mf* and *f*.

The image shows three staves of musical notation in G major (one sharp).
Staff 1 (measures 36-38): Measure 36 starts with a treble clef and a key signature of one sharp. It contains a half note G4, followed by a whole note chord of G4-B4-D5, and a half note G4.
Staff 2 (measures 41-44): Measure 41 starts with a treble clef and a key signature of one sharp. It contains a half note G4, followed by a whole note chord of G4-B4-D5, and a half note G4. Measure 42 contains a half note G4, followed by a whole note chord of G4-B4-D5, and a half note G4. Measure 43 contains a half note G4, followed by a whole note chord of G4-B4-D5, and a half note G4. Measure 44 contains a half note G4, followed by a whole note chord of G4-B4-D5, and a half note G4. A fermata is placed over the final G4 note.
Staff 3 (measures 46-47): Measure 46 starts with a treble clef and a key signature of one sharp. It contains a half note G4, followed by a whole note chord of G4-B4-D5, and a half note G4. Measure 47 contains a half note G4, followed by a whole note chord of G4-B4-D5, and a half note G4. A fermata is placed over the final G4 note. The text "AL FINE" is written above the staff, and "FINE" is written in a box below the staff.

JAMES BOND

THEME

SAXO TENOR

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

The musical score is written for Tenor Saxophone in G major (one sharp) and common time (C). It consists of six staves of music. The first staff begins with a measure rest of 12 measures, followed by a circled 'B' above the first measure. The second staff starts at measure 17 and ends with a circled 'C' above the final measure. The third staff starts at measure 22 and ends with a circled 'D' above the final measure. The fourth staff starts at measure 27. The fifth staff starts at measure 32 and includes a circled 'E' above the first measure and a double sharp (##) below the second measure. The sixth staff starts at measure 37 and includes a circled 'F' above the final measure. The final staff starts at measure 42 and includes a double sharp (##) below the first measure and the instruction 'rit.' below the final measure.

47

-D.C. AL FINE

FINE

- 2 -

JAMES BOND

THEME

TRUMPET IN B \flat

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

1
me

3
B

5
D

7
E

9
F

11
F

13
D.C. AL FINE

15
FINE

Rit.

JAMES BOND

THEME

TROMBONE

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

7

13

19

25

31

36

41

46

rit.

D.C. AL FINE

FINE

JAMES BOND

THEME

BARITONE

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

The musical score is written for Baritone in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a bass clef and contains measures 1 through 5, ending with a circled section marker 'A' above the final note. The second staff starts at measure 6 and contains measures 6 through 10. The third staff starts at measure 11 and contains measures 11 through 16, ending with a circled section marker 'B' above the final note. The fourth staff starts at measure 17 and contains measures 17 through 22, ending with a circled section marker 'C' above the final note. The fifth staff starts at measure 23 and contains measures 23 through 28, ending with a circled section marker 'D' above the final note. The sixth staff starts at measure 29 and contains measures 29 through 34, ending with a circled section marker 'E' above the final note. The seventh staff starts at measure 35 and contains measures 35 through 40.

41 **F**

Rit.

47

D.C. AL FINE

FINE

- 2 -

JAMES BOND

THEME

CIMBALS

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

The musical score for Cymbals is written on four staves. The first staff begins with a common time signature 'C' and a first ending bracket labeled '12' and 'B'. The second staff starts at measure 17 and includes a second ending bracket labeled '20' and 'F'. The third staff starts at measure 42 and features a fortissimo 'ff' dynamic marking and a 'rit.' (ritardando) instruction. The fourth staff starts at measure 48 and concludes with a 'D.C. AL FINE' instruction and a boxed 'FINE' at the end of the piece.

JAMES BOND

THEME

SNARE DRUM

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

The notation consists of six staves of rhythmic notation for a snare drum. Each staff begins with a square box containing a letter: **C)**, **B**, **A**, **D**, **E**, and **F**. The notation uses vertical stems with flags to represent notes, and horizontal lines to indicate rests. Dynamic markings include *mf*, *f*, and *ff*. Measure numbers 6, 12, 18, 24, 30, and 36 are placed at the beginning of their respective staves.

Musical notation for measures 42-47. The notation consists of a series of vertical stems with various flags and beams. Measure 42 starts with a stem and a flag. Measures 43-44 have stems with flags. Measure 45 has a stem with a flag and a 'Rit.' marking below it. Measures 46-47 have stems with flags and beams.

Musical notation for measures 48-49. Measure 48 is a long horizontal line with a small vertical tick mark. Measure 49 is a long horizontal line with a small vertical tick mark. The text "(D.C. AL FINE)" is written above the line in measure 49. A "C" symbol is written above the line in measure 49. A "FINE" symbol is written in a box at the end of the line in measure 49.

JAMES BOND

THEME

BASS DRUM

ADAPTACION Y ARREGLO
NELSON HENRY CRUZ

The musical score is written on six staves, each representing a measure of music. The notation consists of a vertical bar on the left, followed by a series of notes and rests. The notes are represented by stems with flags, indicating eighth notes. The rests are represented by vertical lines with flags. The score is divided into sections labeled A through F. Section A is marked with a circled 'A' above the staff at measure 5. Section B is marked with a circled 'B' above the staff at measure 11. Section C is marked with a circled 'C' above the staff at measure 17. Section D is marked with a circled 'D' above the staff at measure 23. Section E is marked with a circled 'E' above the staff at measure 29. Section F is marked with a circled 'F' above the staff at measure 35. The measures are numbered 0, 6, 12, 18, 24, 30, and 36 at the beginning of each staff.

42

43

44

45

46

47

48

49

ff

rit.

mp y

mp y

(D.C. AL FINE)

FINE

ALMA LLANERA
ADAPTACION PARA SANGRE INFANTIL
COROPO

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

The musical score is arranged in a grand staff format with eight staves. The instruments and their parts are as follows:

- CLARINET IN B \flat** : Treble clef, 3/4 time signature. Part 1: Four measures of eighth-note patterns. Part 2: Four measures of quarter and eighth notes.
- ALTO SAXOPHONE**: Treble clef, 3/4 time signature. Part 1: Four measures of eighth-note patterns. Part 2: Four measures of quarter and eighth notes.
- TENOR SAXOPHONE**: Treble clef, 3/4 time signature. Part 1: Four measures of eighth-note patterns. Part 2: Four measures of quarter and eighth notes.
- TRUMPET IN B \flat** : Treble clef, 3/4 time signature. Part 1: Four measures of eighth-note patterns. Part 2: Four measures of quarter and eighth notes.
- TROMBONE**: Bass clef, 3/4 time signature. Part 1: Four measures of quarter notes. Part 2: Four measures of eighth-note patterns.
- BARITONE**: Treble clef, 3/4 time signature. Part 1: Four measures of eighth-note patterns. Part 2: Four measures of quarter and eighth notes.
- CYMBALS**: Percussion clef, 3/4 time signature. Part 1: Four measures of quarter notes. Part 2: Four measures of quarter notes.
- SNARE DRUM**: Percussion clef, 3/4 time signature. Part 1: Four measures of quarter notes. Part 2: Four measures of eighth-note patterns.
- BASS DRUM**: Percussion clef, 3/4 time signature. Part 1: Four measures of quarter notes. Part 2: Four measures of quarter notes.

The image shows a musical score for a band, consisting of nine staves. The parts are labeled on the left as follows:

- B♭ Cl.** (B-flat Clarinet): Treble clef, 3/4 time signature. It features a melodic line with a triplet of eighth notes in the first measure.
- A. Sax.** (Alto Saxophone): Treble clef, 3/4 time signature. It plays a rhythmic accompaniment with eighth and sixteenth notes.
- T. Sax.** (Tenor Saxophone): Treble clef, 3/4 time signature. It plays a similar rhythmic accompaniment to the Alto Saxophone.
- B♭ Trp.** (B-flat Trumpet): Treble clef, 3/4 time signature. It plays a melodic line similar to the B-flat Clarinet.
- Tbn.** (Trombone): Bass clef, 3/4 time signature. It plays a rhythmic accompaniment with eighth and sixteenth notes.
- Bar.** (Baritone Saxophone): Treble clef, 3/4 time signature. It plays a rhythmic accompaniment with eighth and sixteenth notes.
- Cym.** (Cymbal): Treble clef, 3/4 time signature. It shows a series of rests, indicating it is silent for this section.
- S. Dr.** (Snare Drum): Treble clef, 3/4 time signature. It plays a rhythmic pattern of eighth notes with accents.
- B. Dr.** (Bass Drum): Treble clef, 3/4 time signature. It plays a simple rhythmic pattern of eighth notes.

B♭ CL.
 A. SX.
 T. SX.
 B♭ TRP.
 TRB.
 BAR.
 CYM.
 S. DR.
 B. DR.

The image shows a musical score for a band, consisting of nine staves. The parts are labeled on the left as follows:

- B♭ Cl. (B-flat Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B♭ Trp. (B-flat Trumpet)
- Tbn. (Trombone)
- Bar. (Baritone Saxophone)
- Cym. (Cymbal)
- S. Dr. (Snare Drum)
- B. Dr. (Bass Drum)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, rests, and dynamic markings. The Cymbal part is mostly rests with some accents. The Snare and Bass Drum parts show a consistent rhythmic pattern. The woodwind and brass parts feature melodic lines and harmonic accompaniment.

B♭ Cl.
 A. Sax.
 T. Sax.
 B♭ Trp.
 Trbn.
 Bar.
 Cym.
 S. Dr.
 B. Dr.

B♭ CL. ^{pp}

A. SAX.

T. SAX.

B♭ TRP. ^{pp}

TBN.

SAX.

CYM. ⁹⁹

S. DR. ⁹⁹

B. DR.

This musical score is arranged for a band and consists of eight staves. The parts are as follows:

- B♭ CL. (B♭ Clarinet):** Treble clef, key signature of one sharp (F#). It features a melodic line with a fermata in the final measure.
- A. Sax. (Alto Saxophone):** Treble clef, key signature of one sharp. It plays a melodic line with a fermata in the final measure.
- T. Sax. (Tenor Saxophone):** Treble clef, key signature of one sharp. It plays a rhythmic line of eighth notes with a fermata in the final measure.
- B♭ Trp. (B♭ Trumpet):** Treble clef, key signature of one sharp. It plays a melodic line with a fermata in the final measure.
- Ten. (Tenor Trombone):** Bass clef, key signature of one sharp. It plays a rhythmic line of eighth notes with a fermata in the final measure.
- Bar. (Baritone Trombone):** Bass clef, key signature of one sharp. It plays a rhythmic line of eighth notes with a fermata in the final measure.
- Cym. (Cymbal):** Treble clef, key signature of one sharp. It has a whole rest for the first six measures and then plays a single note in the seventh measure.
- S. Dr. (Snare Drum):** Treble clef, key signature of one sharp. It plays a rhythmic pattern of eighth notes with a fermata in the final measure.
- B. Dr. (Bass Drum):** Bass clef, key signature of one sharp. It plays a rhythmic pattern of eighth notes with a fermata in the final measure.

The score includes dynamic markings such as *mf* and *f*, and a rehearsal mark *46* is present at the beginning of each staff.

This musical score is for a woodwind and brass ensemble. It consists of nine staves, each representing a different instrument or percussion part. The instruments are: Bb Clarinet (B \flat CL.), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Bb Trumpet (B \flat TR.), Trombone (TRBN.), Baritone (BAR.), Cymbal (CYM.), Snare Drum (S. DR.), and Bass Drum (B. DR.). The score is written in a common time signature (C) and a key signature of one sharp (F#). The music is arranged in a block format, with all instruments playing simultaneously. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like *mf* and *ff*. The percussion parts (Cym., S. Dr., B. Dr.) are indicated by vertical lines and specific drum symbols.

B♭ CL. (D.C. AL FINE) FINE
 A. SX. (D.C. AL FINE) FINE
 T. SX. (D.C. AL FINE) FINE
 B♭ TRP. (D.C. AL FINE) FINE
 TRBN. (D.C. AL FINE) FINE
 BAR. (D.C. AL FINE) FINE
 CYM. (D.C. AL FINE) FINE
 S. DR. (D.C. AL FINE) FINE
 S. DR. (D.C. AL FINE) FINE

ALMA LLANERA

ADAPTACION PARA BANDA INFANTIL
COROPO

CLARINETE

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

Musical score for Clarinet, consisting of seven staves of music. The score is written in treble clef with a 3/4 time signature. It begins with a key signature of one flat (Bb). The first staff contains measures 1 through 6, including a first ending bracket. The second staff starts at measure 7. The third staff starts at measure 13. The fourth staff starts at measure 19. The fifth staff starts at measure 25. The sixth staff starts at measure 31. The seventh staff starts at measure 37. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.



ALMA LLANERA
ADAPTACION PARA BANDA INFANTIL
102090

ALTO SAXOPHONE

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

Musical score for Alto Saxophone, consisting of nine staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 6, 13, 19, 25, 32, 38, 44, and 50 are indicated at the beginning of their respective staves. A double bar line with repeat dots is present at the end of the final staff.



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ALMA LLANERA
ADAPTACION PARA BANDA INFANTIL
COROPO

SAXO TENOR

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

The musical score is written for a Tenor Saxophone in 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a repeat sign and contains several measures of eighth and quarter notes. The second staff begins at measure 6 and features a whole note followed by eighth notes. The third staff begins at measure 12 and includes a whole rest followed by eighth notes. The fourth staff begins at measure 18 and contains eighth notes and quarter notes. The fifth staff begins at measure 24 and features eighth notes and quarter notes. The sixth staff begins at measure 30 and contains quarter notes and whole notes. The score concludes with a double bar line.

42

48

54

60

(D.C. AL FINE)

FINE

ALMA LLANERA

ADAPTACION PARA BANDA INFANTIL
COROPO

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

TRUMPET

Musical score for Trumpet part of 'Alma Llanera'. The score is written in 3/4 time and consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. A first ending bracket is present in the first staff. The second staff starts with a measure rest and a fermata. The third staff begins with a measure rest and a fermata. The fourth staff starts with a measure rest and a fermata. The fifth staff begins with a measure rest and a fermata. The sixth staff starts with a measure rest and a fermata. The seventh staff begins with a measure rest and a fermata. The score includes measure numbers 7, 13, 19, 25, 31, and 37.

The image shows a musical score for three staves, numbered 48, 49, and 55. The notation is in treble clef with a common time signature. Staff 48 contains a sequence of eighth and quarter notes. Staff 49 features a melodic line with a slur and a key signature change to one sharp (F#) indicated by a double sharp sign. Staff 55 includes a double bar line, the instruction "D.C. AL FINE" in a box, and a final measure with a "FINE" instruction in a box.

ALMA LLANERA

ADAPTACION PARA BANDA INFANTIL
TROPICO

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

TROMBONE



6



11



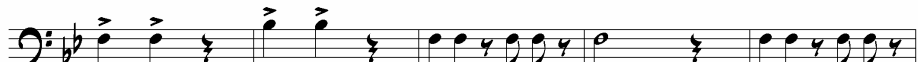
16



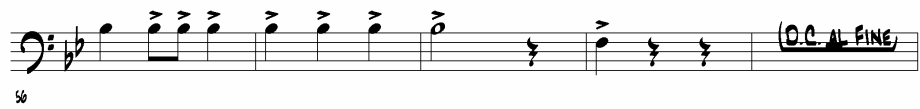
21



26



31



ALMA LLANERA

ADAPTACION PARA BANDA INFANTIL
COROPO

BARITONE

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

Musical score for Baritone part of 'Alma Llanera'. The score is written in treble clef with a 3/4 time signature. It consists of seven staves of music. The first staff begins with a repeat sign and a fermata. The second staff starts at measure 7. The third staff starts at measure 15. The fourth staff starts at measure 19. The fifth staff starts at measure 25. The sixth staff starts at measure 31. The seventh staff starts at measure 37. The music features a mix of eighth and quarter notes, with some rests and dynamic markings.



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ALMA LLANERA

ADAPTACION PARA BANDA INFANTIL
COROPO

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

CIMBALS

Musical score for Cymbals, showing measures 87, 90, 99, and 57. The score includes rhythmic notation with accents and dynamic markings.

87

90

99

57

(D.C. AL FINE)

FINE

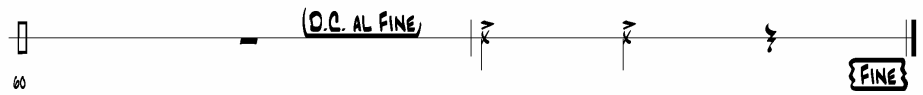
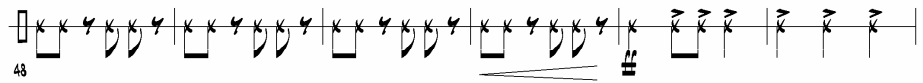
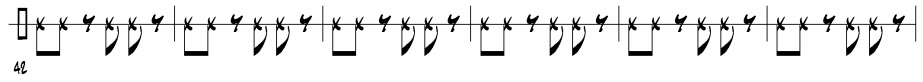
ALMA LLANERA

ADAPTACION PARA BANDA INFANTIL
102090

SNARE DRUM

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

The musical score for Snare Drum is written on seven staves. The first staff shows the beginning of the piece with a treble clef, a 2/4 time signature, and a key signature of one flat. The notation includes various rhythmic patterns such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The score is divided into measures, with measure numbers 6, 12, 18, 24, 30, and 36 indicated at the start of their respective staves. The notation uses standard drum symbols: 'x' for snare, 'o' for cymbal, and 'r' for rest.



ALMA LLANERA

ADAPTACION PARA BANDA INFANTIL
COROPO

BASS DRUM

PEDRO E. GUTIERREZ
ARREGLO ALBERTO L. SANCHEZ

Musical score for Bass Drum, 3/4 time signature. The score consists of 10 staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a repeat sign. The music is written in a single line with a key signature of one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the word "FINE" in a box. A rehearsal mark "(D.C. AL FINE)" is present above the final staff.

7
14
20
26
32
38
44
50
56

(D.C. AL FINE) FINE

PEQUENA CUMBIA

BLAS E. ATENHORTUA

The musical score for 'Pequena Cumbia' is arranged for a jazz band. It consists of nine staves, each representing a different instrument. The score is written in 2/4 time and features a key signature of one sharp (F#). The instruments and their parts are as follows:

- CLARINET IN B \flat** : Plays a melodic line with eighth and quarter notes.
- ALTO SAXOPHONE**: Plays a melodic line with eighth and quarter notes, often in harmony with the Clarinet.
- TENOR SAXOPHONE**: Plays a melodic line with eighth and quarter notes, often in harmony with the Clarinet.
- TRUMPET IN B \flat** : Plays a melodic line with eighth and quarter notes, often in harmony with the Clarinet.
- TROMBONE**: Remains silent for the first four measures, then plays a melodic line with eighth and quarter notes in the fifth measure.
- BARITONE**: Remains silent for the first four measures, then plays a melodic line with eighth and quarter notes in the fifth measure.
- CYMBALS**: Remains silent throughout the piece.
- SNARE DRUM**: Remains silent throughout the piece.
- BASS DRUM**: Remains silent throughout the piece.

The image shows a musical score for a band, consisting of nine staves. The staves are labeled as follows from top to bottom: B♭ CL., A. SX., T. SX., B♭ TPT., TBN., BAE., CYM., S. DR., and B. DR. The score is divided into two systems by a double bar line with repeat signs. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. The key signature is one sharp (F#), and the time signature is 4/4. The B♭ Clarinet, Alto Saxophone, Tenor Saxophone, B♭ Trumpet, and Baritone Saxophone parts are written in treble clef. The Trombone part is written in bass clef. The Cymbal, Snare Drum, and Bass Drum parts are written in a simplified notation style. The score includes various musical notations such as notes, rests, and dynamic markings.

- 2 -

The image displays a musical score for a band, consisting of nine staves. The instruments and their parts are as follows:

- B♭ CL.** (B-flat Clarinet): Treble clef, playing a melodic line with eighth and quarter notes.
- A. SX.** (Alto Saxophone): Treble clef, playing a rhythmic line with eighth notes.
- T. SX.** (Tenor Saxophone): Treble clef, playing a rhythmic line with eighth notes.
- B♭ TPT.** (B-flat Trumpet): Treble clef, playing a melodic line similar to the Clarinet.
- TBN.** (Trombone): Bass clef, playing a rhythmic line with eighth notes.
- BAE.** (Baritone Saxophone): Treble clef, playing a rhythmic line with eighth notes.
- Cym.** (Cymbal): Treble clef, playing a rhythmic line with eighth notes.
- S. DR.** (Snare Drum): Treble clef, playing a rhythmic line with eighth notes.
- B. DR.** (Bass Drum): Bass clef, playing a rhythmic line with eighth notes.

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into five measures, with various rests and articulation marks throughout.

Musical score for a band, measures 16-20. The score is arranged in a system with eight staves. The instruments are: B♭ CL. (B-flat Clarinet), A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), B♭ TPT. (B-flat Trumpet), TBN. (Trombone), BAE. (Baritone Saxophone), Cym. (Cymbal), S. DR. (Snare Drum), and B. DR. (Bass Drum). The music is in 4/4 time and features a key signature of one sharp (F#). A double bar line with repeat dots is present at the beginning of measure 16. The score includes various musical notations such as notes, rests, and articulation marks.

B \flat CL. *21* **D.S. AL** **SOLO CLARINETE**
 A. SX. **D.S. AL** **SOLO CLARINETE**
 T. SX. **D.S. AL** **SOLO CLARINETE**
 B \flat TPT. *21* **D.S. AL** **SOLO CLARINETE**
 TBN. **D.S. AL** **SOLO CLARINETE**
 BAR. **D.S. AL** **SOLO CLARINETE**
 CLM. *21* **D.S. AL** **SOLO CLARINETE**
 S. DR. *21* **D.S. AL** **SOLO CLARINETE**
 B. DR. **D.S. AL** **SOLO CLARINETE**

B♭ CL.
 A. SX.
 T. SX.
 B♭ TPT.
 TBN.
 BAR.
 Cym.
 S. DR.
 B. DR.

Musical score for a band, featuring parts for B♭ Clarinet (CL.), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), B♭ Trumpet (B♭ Trp.), Trombone (Tbn.), Baritone Saxophone (Bar.), Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The score is written in 4/4 time with a key signature of one sharp (F#).

The B♭ Clarinet part (CL.) is the only instrument with a melodic line, starting with a whole note G4 and followed by eighth-note patterns. The other instruments (A. SX., T. SX., B♭ Trp., Tbn., Bar., Cym., S. Dr., B. Dr.) are marked with rests, indicating they are silent during this section.

B♭ CL. *50* A TPO. TUTTI
 A. SX. A TPO. TUTTI
 T. SX. A TPO. TUTTI
 B♭ TPT. *50* A TPO. TUTTI
 TBN. A TPO. TUTTI
 BAR. A TPO. TUTTI
 Cym. *50* A TPO. TUTTI
 S. DR. *50* A TPO. TUTTI
 B. DR. A TPO. TUTTI

PEQUENA CUMBIA

CLARINET IN B \flat

BLAS E. ATENHORTUA

7

13

19

25

31

34

mf

z

SOLO CLARINETE

mf

A TPO. TUTTI

PEQUENA CUMBIA

ALTO SAXOPHONE

BLAS E. ATENHORTUA

7

13

19

SOLO CLARINETE

25

A TPO. TUTTI

31

34

PEQUENA CUMBIA

TENOR SAXOPHONE

BLAS E. ATENHORTUA

7

13

19

SOLO CLARINETE

A TPO. TUTTI

31

34

PEQUENA CUMBIA

TRUMPET IN B \flat

BLAS E. ATENHORTUA

7

13

19

SOLO CLARINETE

mf

mf

A TPO. TUTTI

31

34

PEQUENA CUMBIA

TROMBONE

BLAS E. ATENHORTUA

The musical score for the Trombone part of 'Pequena Cumbia' is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The score consists of six staves of music. The first staff begins with a dynamic marking of *f* and a first ending bracket. The second staff starts at measure 7 with a dynamic marking of *mf* and a second ending bracket. The third staff starts at measure 13 with a dynamic marking of *f* and a first ending bracket. The fourth staff starts at measure 19 with a dynamic marking of *mf* and includes the instruction 'SOLO CLARINETE' above the staff. The fifth staff starts at measure 31 with the instruction 'A TPO. TUTTI' above the staff and a dynamic marking of *f*. The sixth staff starts at measure 34 and ends with a double bar line.

PEQUENA CUMBIA

BARITONE

BLAS E. ATENHORTUA

7

13

19

SOLO CLARINETE

A TPO. TUTTI

31

34

mf

mf

mf

mf

v

PEQUENA CUMBIA

CIMBALS

BLAS E. ATEHORTUA

The musical score is written for Cymbals and Clarinet in 2/4 time. The Cymbals part (top staff) begins with a 7-measure rest. The Clarinet part (middle staff) starts with a 3-measure rest, followed by a 7-measure rest, then a 4-measure rest, and finally a 3-measure rest. The Clarinet part (bottom staff) starts with a 4-measure rest, followed by a 3-measure rest, and finally a 3-measure rest. The score includes various musical notations such as rests, stems, and dynamic markings like *mf*.

PEQUENA CUMBIA

SNARE DRUM

BLAS E. ATEHORTUA

7

3

13

19

SOLO CLARINETE

OS. AL

25

A TPO. TUTTI

31

34

PEQUENA CUMBIA

BASS DRUM

BLAS E. ATEHORTUA

7

3

13

19

SOLO CLARINETE

25

A TPO. TUTTI

31

34

MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

BLAS E. ATEHORTUA

The musical score is arranged in a grand staff with eight staves. The instruments and their parts are as follows:

- CLARINET IN B \flat** : Rests for the first four measures, then plays a whole note G \sharp in the fifth measure, marked with a '5' in a box.
- ALTO SAXOPHONE**: Rests for the first four measures, then plays a rhythmic pattern of eighth notes (G \sharp , A, B, C) in the fifth measure, marked with a '5' in a box.
- TENOR SAXOPHONE**: Rests for the first four measures, then plays a rhythmic pattern of eighth notes (G \sharp , A, B, C) in the fifth measure, marked with a '5' in a box.
- TRUMPET IN B \flat** : Rests for the first four measures, then plays a rhythmic pattern of eighth notes (G \sharp , A, B, C) in the fifth measure, marked with a '5' in a box.
- TROMBONE**: Rests for the first four measures, then plays a whole note G \sharp in the fifth measure, marked with a '5' in a box.
- BARITONE**: Rests for the first four measures, then plays a whole note G \sharp in the fifth measure, marked with a '5' in a box.
- CYMBALS**: Rests for the first four measures, then plays a whole note G \sharp in the fifth measure, marked with a '5' in a box.
- SNARE DRUM**: Plays a rhythmic pattern of eighth notes (G \sharp , A, B, C) in the first four measures, then rests in the fifth measure, marked with a '5' in a box.
- BASS DRUM**: Plays a rhythmic pattern of eighth notes (G \sharp , A, B, C) in the first four measures, then rests in the fifth measure, marked with a '5' in a box.

Musical score for a brass and woodwind ensemble, measures 10 and 15. The score is arranged in a system with eight staves. The instruments are: B♭ Clarinet (Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet (B♭ Trp.), Trombone (Tbn.), Baritone (Bar.), Cymbal (Cym.), and Snare Drum (S. Dr.). The music is in 2/4 time with a key signature of one sharp (F#). Measures 10 and 15 are marked with boxed numbers. The B♭ Clarinet and B♭ Trumpet parts feature melodic lines with eighth-note patterns. The Alto Saxophone and Tenor Saxophone parts have a more rhythmic, eighth-note accompaniment. The Trombone and Baritone parts play a steady eighth-note accompaniment. The Cymbal and Snare Drum parts are indicated by short horizontal lines, suggesting a simple rhythmic pattern.

Musical score for measures 17-20. The score is arranged in a system with the following instruments and parts:

- B♭ CL.** (B♭ Clarinet): Treble clef, key signature of one sharp (F#). Measure 17 starts with a fermata. Measure 20 has a rehearsal mark '20'.
- A. SX.** (Alto Saxophone): Treble clef, key signature of one sharp (F#). Measure 17 starts with a fermata. Measure 20 has a rehearsal mark '20'.
- T. SX.** (Tenor Saxophone): Treble clef, key signature of one sharp (F#). Measure 17 starts with a fermata. Measure 20 has a rehearsal mark '20'.
- B♭ TRP.** (B♭ Trumpet): Treble clef, key signature of one sharp (F#). Measure 17 starts with a fermata. Measure 20 has a rehearsal mark '20'.
- TBN.** (Trombone): Bass clef, key signature of one flat (B♭). Measure 17 starts with a fermata. Measure 20 has a rehearsal mark '20'.
- BAR.** (Baritone): Treble clef, key signature of one sharp (F#). Measure 17 starts with a fermata. Measure 20 has a rehearsal mark '20'.
- CYM.** (Cymbal): Percussion clef. Measure 17 starts with a fermata. Measure 20 has a rehearsal mark '20'.
- S. DR.** (Snare Drum): Percussion clef. Measure 17 starts with a fermata. Measure 20 has a rehearsal mark '20'.
- B. DR.** (Bass Drum): Percussion clef. Measure 17 starts with a fermata. Measure 20 has a rehearsal mark '20'.

Musical score for brass and percussion instruments. The score is arranged in a system of seven staves. The instruments are: B♭ CL. (B-flat Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B♭ Trp. (B-flat Trumpet), Tbn. (Tuba), Bar. (Baritone), Cym. (Cymbal), S. Dr. (Snare Drum), and B. Dr. (Bass Drum). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two measures by a double bar line. The first measure contains notes for the woodwinds and strings, and the second measure contains notes for the brass and percussion. The notes are marked with dynamics such as *p* and *f*. The percussion parts are marked with 'x' for cymbal and 'k' for snare drum. The bass drum part is marked with 'k' for the first measure and 'x' for the second measure. The score is marked with '25' and '30' in boxes, indicating measure numbers.

Musical score for a brass and percussion ensemble, measures 34-40. The score is written in G major and 4/4 time. The instruments are:

- B♭ CL. (B-flat Clarinet): Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note, A4 quarter note, G4 quarter note.
- A. SX. (Alto Saxophone): Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note, A4 quarter note, G4 quarter note.
- T. SX. (Tenor Saxophone): Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note, A4 quarter note, G4 quarter note.
- B♭ Tpt. (B-flat Trumpet): Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note, A4 quarter note, G4 quarter note.
- TBN. (Trombone): Bass clef, G3 quarter note, A3 quarter note, B3 quarter note, C4 quarter note, B3 quarter note, A3 quarter note, G3 quarter note.
- SAR. (Saxophone): Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note, A4 quarter note, G4 quarter note.
- Cym. (Cymbal): Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note, A4 quarter note, G4 quarter note.
- S. Dr. (Snare Drum): Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note, A4 quarter note, G4 quarter note.
- B. Dr. (Bass Drum): Bass clef, G3 quarter note, A3 quarter note, B3 quarter note, C4 quarter note, B3 quarter note, A3 quarter note, G3 quarter note.

Measures 34-40 are indicated by boxed numbers above the staves. The key signature is G major (one sharp) and the time signature is 4/4. The score includes dynamic markings such as *mf* and *f*.

Musical score for a brass and woodwind ensemble, measures 41-45. The score is written for the following instruments: B♭ Clarinet (Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet (B♭ Trp.), Trombone (Tbn.), Baritone (Bar.), Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.).

The score is in 2/4 time and features a key signature of one sharp (F#). The music is divided into measures 41, 42, 43, 44, and 45. A double bar line is present at the end of measure 43. A rehearsal mark '45' is placed in a box above the staff for the B♭ Clarinet part at the beginning of measure 45. The B♭ Clarinet part plays a melodic line with eighth and quarter notes. The Alto Saxophone and Tenor Saxophone parts are mostly rests, with some notes in measure 45. The B♭ Trumpet part plays a melodic line with eighth and quarter notes. The Trombone part plays a rhythmic pattern of eighth notes. The Baritone part plays a melodic line with eighth and quarter notes. The Cymbal part has rests. The Snare Drum part has a rhythmic pattern of eighth notes. The Bass Drum part has a rhythmic pattern of eighth notes.

Musical score for a band, measures 43-50. The score is arranged in two systems of three staves each. The first system includes B♭ Clarinet (Cl.), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes B♭ Trumpet (B♭ Trp.), Trombone (Tbn.), and Baritone (Bar.). The third system includes Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The music is in 4/4 time with a key signature of one sharp (F#). Measure 43 is marked with a rehearsal symbol. Measures 49 and 50 are marked with a box containing the number 50. The B♭ Clarinet and B♭ Trumpet parts feature a melodic line with a slur over measures 49 and 50. The Alto Saxophone and Tenor Saxophone parts play a steady eighth-note accompaniment. The Baritone part plays a steady eighth-note accompaniment. The Cymbal part plays a steady eighth-note accompaniment. The Snare Drum part plays a steady eighth-note accompaniment. The Bass Drum part plays a steady eighth-note accompaniment.

Musical score for a band, featuring parts for B♭ CL., A. Sax., T. Sax., B♭ Trp., Tenor, Baritone, Cym., S. Dr., and B. Dr. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). Each part includes a dynamic marking of ss and a **FINE** instruction at the end of the piece.

- B♭ CL.:** Treble clef, ss dynamic, **FINE** instruction.
- A. Sax.:** Treble clef, ss dynamic, **FINE** instruction.
- T. Sax.:** Treble clef, ss dynamic, **FINE** instruction.
- B♭ Trp.:** Treble clef, ss dynamic, **FINE** instruction.
- Ten.:** Bass clef, ss dynamic, **FINE** instruction.
- Bar.:** Treble clef, ss dynamic, **FINE** instruction.
- Cym.:** Treble clef, ss dynamic, **FINE** instruction.
- S. Dr.:** Treble clef, ss dynamic, **FINE** instruction.
- B. Dr.:** Treble clef, ss dynamic, **FINE** instruction.

MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

CLARINET IN B \flat

BLAS E. ATEHORTUA

Musical score for Clarinet in B \flat , consisting of seven staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55. The piece concludes with a 'FINE' marking at the end of the seventh staff.

MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

ALTO SAXOPHONE

BLAS E. ATEHORTUA

Musical score for Alto Saxophone, titled "MARCHA - FANFARRIA" by Blas E. Atehortua. The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of six staves of music. The first staff begins with a measure containing a fermata and the number 5. The second staff has measure numbers 10 and 15. The third staff has measure numbers 16 and 18. The fourth staff has measure numbers 27, 45, and 50. The fifth staff has measure numbers 47 and 55. The sixth staff ends with a double bar line and the word "FINE" in a box. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*.

MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

SAXO TENOR

BLAS E. ATEHORTUA

The musical score is written for Saxophone Tenor in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a whole note G4, followed by eighth notes A4, B4, C5, and D5. The second staff starts at measure 10 with a whole note G4, followed by quarter notes A4, B4, and C5. The third staff starts at measure 16 with eighth notes D5, C5, B4, and A4. The fourth staff starts at measure 25 with a whole note G4, followed by quarter notes A4, B4, and C5. The fifth staff starts at measure 35 with a whole note G4, followed by quarter notes A4, B4, and C5. The sixth staff starts at measure 40 with a whole note G4, followed by quarter notes A4, B4, and C5. The seventh staff starts at measure 44 with a whole note G4, followed by quarter notes A4, B4, and C5. The score ends at measure 50 with a whole note G4.

50

55

56

FINE

- 2 -

MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

TRUMPET IN B \flat

BLAS E. ATEHORTUA

Musical score for Trumpet in B \flat , March - Fanfarria. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of five staves of notation. The first staff begins with a measure containing a whole note G4, marked with a box containing the number 5. The second staff starts at measure 10 and ends at measure 15. The third staff starts at measure 16 and includes a double bar line at measure 18, with a box containing 18 above it and a box containing 45 above the final measure. The fourth staff starts at measure 46 and ends at measure 50. The fifth staff starts at measure 54 and ends with a double bar line and a box containing the word FINE.

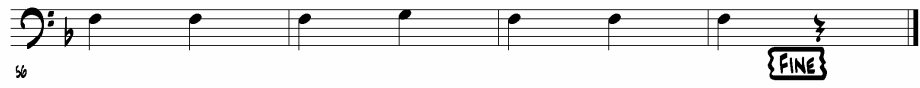
MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

TROMBONE

BLAS E. ATEHORTUA

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and contains measures 13 and 15. The second staff starts at measure 18 and includes a dynamic marking of *f*. The third staff starts at measure 26 and includes a dynamic marking of *p*. The fourth staff starts at measure 32. The fifth staff starts at measure 38. The sixth staff starts at measure 44 and includes a dynamic marking of *f*. The seventh staff starts at measure 50. Measure numbers are indicated in boxes above the staves: 13, 15, 18, 26, 32, 38, 44, 45, 50, and 55.



- 2 -

MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

BARITONE

BLAS E. ATEHORTUA

Musical score for Baritone part of 'Marcha - Fanfarría'. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of seven staves of notation. Measure numbers are indicated in boxes above the staves: 13, 15, 25, 30, 35, 40, 45, 50, and 55. The piece concludes with a 'FINE' marking in a box at the end of the final staff. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like 'p' (piano).

MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

CIMBALS

BLAS E. ATEHORTUA

Musical score for Cymbals, consisting of five staves. The first staff begins with a 2/4 time signature and contains measures 1 through 5, with a measure rest of 2 measures and a measure rest of 13 measures. The second staff starts at measure 19 and contains measures 19 through 22, with a measure rest of 3 measures and a measure rest of 18 measures. The third staff starts at measure 44 and contains measures 44 through 50. The fourth staff starts at measure 50 and contains measures 50 through 55. The fifth staff starts at measure 56 and contains measures 56 through 58, ending with a 'FINE' marking.

MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

SNARE DRUM

BLAS E. ATEHORTUA

5

12

18

20

27

30

34

35

40

41

45

47

50

54

55

FINE

MARCHA - FANFARRIA

PARA BANDAS MUSICALES INFANTILES

BASS DRUM

BLAS E. ATEHORTUA

The musical score for Bass Drum is written on seven staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The notation consists of quarter notes and rests. Measure numbers are indicated in boxes above the staves: 5, 12, 18, 20, 28, 30, 35, 40, 41, 45, 47, 50, 55, and 54. A double bar line with repeat dots is placed after measure 12. A 4/4 time signature change occurs at measure 20. The piece concludes with a double bar line and the word 'FINE' in a box.

ANEXO D:

REPERTORIO DEL INSTITUTO CLUB UNION SEDE C

- 1. TUTAINA**
- 2. AY COSITA LINDA**
- 3. BRASIL**
- 4. MAMBO No. 5**
- 5. YO NO FUI**

TUTAINA

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

The musical score for 'Tutaina' is arranged for a jazz ensemble. It features ten staves: Clarinet in Bb 1, Clarinet in Bb 2, Alto Sax, Tenor Sax, Trumpet in Bb 1, Trumpet in Bb 2, Trombone, Baritone (T.C.), triangle, Snare Drum, and Bass Drum. The music is in 3/4 time and G major. A repeat sign is placed above the first measure of the Clarinet in Bb 1 part. The score consists of 8 measures. The woodwinds and brass play a melodic line, while the percussion provides a steady 3/4 beat.

TUTAINA

2/7

Fine

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Cym.

S. Dr.

B. Dr.

TUTAINA

3

14

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

14

Cym.

14

S. Dr.

B. Dr.

TUTAINA

4
21

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

21

Cym.

21

S. Dr.

B. Dr.

TUTAINA

5

28

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

28

Cym.

28

S. Dr.

B. Dr.

TUTAINA

6
35

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Cym.

S. Dr.

B. Dr.

1. 2.

D.S. al Fine

TUTAINA

Clarinet in B \flat I

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

8

16

24

32

39

1.

2.

Fine

D.S. al Fine

TUTAINA

Clarinet in B \flat 2

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

7 *Fine*

15

25

31

38 1. 2.

D.S. al Fine

TUTAINA

Alto Sax.

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

The musical score is written for Alto Saxophone in the key of D major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. A repeat sign (double bar line with dots) follows. The second staff starts at measure 7 with the word 'Fine' above the staff. It begins with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. A repeat sign follows. The third staff starts at measure 14 with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. A repeat sign follows. The fourth staff starts at measure 21 with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. A repeat sign follows. The fifth staff starts at measure 29 with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. A repeat sign follows. The sixth staff starts at measure 37 with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. A repeat sign follows. The first ending (1.) consists of a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The second ending (2.) consists of a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The score ends with a double bar line.

D.S. al Fine

TUTAINA

Tenor Sax.

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

The musical score is written for Tenor Saxophone in the key of D major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A repeat sign with a double bar line and a fermata is placed above the first measure. The second staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It starts with a quarter rest, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A repeat sign with a double bar line and a fermata is placed above the first measure. The word "Fine" is written above the first measure. The third staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It starts with a quarter rest, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The fourth staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It starts with a quarter rest, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The fifth staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It starts with a quarter rest, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The sixth staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It starts with a quarter rest, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A repeat sign with a double bar line and a fermata is placed above the first measure. The word "D.S. al Fine" is written below the first measure. The score includes first and second endings for the final measure.

TUTAINA

Trumpet in B \flat 1

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

8

16

24

39

1.

2.

D.S. al Fine

TUTAINA

Trumpet in B \flat 2

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

The musical score for Trumpet in B \flat 2 consists of five staves of music in a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a whole note followed by a half note, and then a series of quarter notes. A repeat sign with a double bar line and a fermata is placed above the first measure. The second staff starts at measure 7, marked 'Fine', and contains a series of quarter notes. The third staff starts at measure 15 and contains a series of quarter notes. The fourth staff starts at measure 25, marked with an '8' above a group of notes, and contains a series of quarter notes. The fifth staff starts at measure 38 and contains a series of quarter notes, followed by a first ending (marked '1.') and a second ending (marked '2.'). The score concludes with the instruction 'D.S. al Fine'.

TUTAINA

Trombone

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

7 *Fine*

14

21

28

35 1. 2.

D.S. al Fine

TUTAINA

Baritone (T.C.)

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

7 *Fine*

16

25

35 1. 2.

D.S. al Fine

TUTAINA

triangle

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

Musical score for triangle, showing measures 1 through 18. The score is in 3/4 time and consists of a single melodic line. Measure 1 starts with a treble clef and a 3/4 time signature. Measure 2 contains a section symbol (§). Measure 8 ends with the word "Fine". Measure 9 is the start of a new line. Measure 16 is the start of a second line and includes a first ending bracket (1.) and a second ending bracket (2.). The score concludes with the instruction "D.S. al Fine".

TUTAINA

Snare Drum

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

3/4

7 *Fine*

15

23

31

39

1. 2.

D.S. al Fine

The notation consists of six staves of music for snare drum. Each staff begins with a double bar line and a 3/4 time signature. The first staff includes a common time signature symbol (C) above the first measure. The notation uses vertical stems with 'x' marks to indicate drum hits. The first staff has a repeat sign at the end. The second staff starts with a repeat sign and ends with a double bar line and the word 'Fine'. The third, fourth, and fifth staves continue the rhythmic pattern. The sixth staff features a first and second ending bracketed together, with a double bar line and 'D.S. al Fine' at the end.

TUTAINA

Bass Drum

Popular
Arreglo Gustavo Mantilla
Adaptación Carlos García

9

19

29

39

1. 2.

D.S. al Fine

AY COSITA LINDA

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

§

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Clarinet in B♭ 1:** Melodic line with eighth and quarter notes.
- Clarinet in B♭ 2:** Melodic line, similar to the first clarinet but with some variations.
- Alto Sax:** Melodic line with eighth notes and rests.
- Tenor Sax:** Melodic line with eighth notes and rests.
- Trumpet in B♭ 1:** Melodic line with eighth and quarter notes.
- Trumpet in B♭ 2:** Melodic line, similar to the first trumpet.
- Trombone:** Bass line with quarter and eighth notes.
- Baritone (T.C.):** Bass line with quarter notes.
- Voice:** Staff with a treble clef and a key signature of two flats, containing rests.
- Cymbals:** Percussion line with a rhythmic pattern of eighth notes.
- Snare Drum:** Percussion line with a rhythmic pattern of eighth notes.
- Bass Drum:** Percussion line with a rhythmic pattern of quarter notes.

AY COSITA LINDA

2/3

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

Cym.

S. Dr.

B. Dr.

The musical score is for the piece 'AY COSITA LINDA' in 2/3 time. It features a variety of instruments: B♭ Clarinet 1 and 2, Alto Saxophone, Tenor Saxophone, B♭ Trumpet 1 and 2, Trombone, Baritone, Cymbals, Snare Drum, and Bass Drum. The score is divided into two systems. The first system includes B♭ Cl. 1, B♭ Cl. 2, A. Sax., T. Sax., B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., Cym., S. Dr., and B. Dr. The second system includes B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Bar., Cym., S. Dr., and B. Dr. The music is written in a key with one flat (B♭) and a 2/3 time signature. The melody is primarily carried by the Clarinets and Trumpets, with the Saxophones providing harmonic support. The percussion section includes a steady bass drum pattern and cymbal accents.

AY COSITA LINDA

The score is for the piece "AY COSITA LINDA" in 4/4 time. It includes parts for:

- Woodwinds:** B♭ Clarinet 1 & 2, Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The saxophones play a melodic line starting at measure 4 with a piano (*p*) dynamic.
- Brass:** B♭ Trumpet 1 & 2, Trombone (Tbn.), Baritone (Bar.), and Euphonium (Eup.). The trumpets and trombone play a rhythmic accompaniment.
- Percussion:** Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The snare drum plays a steady eighth-note pattern, and the bass drum plays a quarter-note pattern.

Measure numbers 4, 14, and 14 are indicated at the start of their respective systems. First endings are marked with "1." at the end of each system.

AY COSITA LINDA

The score is for the piece "AY COSITA LINDA" in 4/4 time. It includes parts for:

- Woodwinds:** B♭ Clarinet 1 & 2, Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The saxophones play a melodic line starting at measure 4 with a piano (*p*) dynamic.
- Brass:** B♭ Trumpet 1 & 2, Trombone (Tbn.), Baritone (Bar.), and Euphonium (Eup.). The trumpets and trombone play a rhythmic accompaniment.
- Percussion:** Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The snare drum plays a steady eighth-note pattern, and the bass drum plays a simple quarter-note pattern.

Measure numbers 4, 14, and 14 are indicated at the start of their respective systems. First endings are marked with "1." at the end of the piece.

AY COSITA LINDA

5

18 2.

B \flat Cl. 1

B \flat Cl. 2

A. Sax.

T. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Bar.

Cym.

S. Dr. drumsticks

B. Dr.

AY COSITA LINDA

6
23

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

23

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

23

Bar.

23

Cym.

23

S. Dr.

23

B. Dr.

drum

The musical score is arranged in a system of staves. The top four staves are for woodwinds: B♭ Clarinet 1 and 2, Alto Saxophone, and Tenor Saxophone. The next three staves are for brass: B♭ Trumpet 1 and 2, and Trombone. Below these are the Baritone and Cymbal staves. The bottom three staves are for percussion: Snare Drum, Bass Drum, and a general drum staff. The score includes a key signature change from one flat to one sharp (F major/C minor) and a section marked 'drum' with 'x' symbols for drum hits. Rehearsal marks '6' and '23' are present at the beginning and in the middle of the score.

AY COSITA LINDA

7

Musical score for 'AY COSITA LINDA' featuring woodwinds, brass, and percussion. The score is divided into two systems. The first system includes B♭ Clarinet 1, B♭ Clarinet 2, Alto Saxophone, and Tenor Saxophone. The second system includes B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Baritone, Euphonium, Cymbals, Snare Drum, and Bass Drum. The music is in 4/4 time and features a melody primarily in the woodwinds and saxophones, with a steady drum pattern.

28

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

28

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

28

Bar.

28

Cym.

28

S. Dr.

28

B. Dr.

AY COSITA LINDA

8
32

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

32

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

32

Bar.

32

Ay co-si ta - lin da ma-má

32

Cym.

32

S.Dr.

32

B. Dr.

The musical score is arranged in a system of staves. The top section includes B♭ Clarinet 1 and 2, Alto Saxophone, and Tenor Saxophone. The middle section includes B♭ Trumpet 1 and 2, and Trombone. Below these are the Baritone, Cymbal, Snare Drum, and Bass Drum. The vocal line is positioned between the Baritone and Cymbal staves. The score begins at measure 8 and continues through measure 32. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line enters at measure 32 with the lyrics 'Ay co-si ta - lin da ma-má'.

AY COSITA LINDA

37

B \flat Cl. 1

B \flat Cl. 2

A. Sx.

T. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Bar.

Cym.

S. Dr.

B. Dr.

Detailed description: This page of a musical score for 'AY COSITA LINDA' contains measures 37 through 41. The score is arranged in a system with ten staves. The top four staves are for woodwinds: B \flat Clarinet 1 and 2, Alto Saxophone, and Tenor Saxophone. The next three staves are for brass: B \flat Trumpet 1 and 2, and Trombone. The bottom three staves are for percussion: Baritone, Cymbals, Snare Drum, and Bass Drum. Measures 37-40 show a melodic line for the woodwinds and saxophones, with the brass playing a rhythmic accompaniment. Measure 41 shows a final cadence for all instruments.

This musical score is for the piece "AY COSITA LINDA" on page 10. It features a variety of instruments including woodwinds, brass, and percussion. The woodwind section consists of two B-flat Clarinets (Cl. 1 and Cl. 2), an Alto Saxophone (A. Sx.), and a Tenor Saxophone (T. Sx.). The brass section includes two B-flat Trumpets (Tpt. 1 and Tpt. 2), a Trombone (Tbn.), and a Baritone (Bar.). The percussion section includes Cymbals (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The score is written in 4/4 time with a key signature of one flat (B-flat major or D minor). A first ending bracket labeled "12" spans the first four measures of each staff. The woodwinds and brass play a melodic line, while the percussion provides a rhythmic accompaniment.

47

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bar.

47

Un mere cum bé pa' go-za'

Cym.

47

S. Dr.

47

B. Dr.

52

B \flat Cl. 1

B \flat Cl. 2

A. Sx.

T. Sx.

52

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

52

Bar.

52

Cym.

52

S.Dr.

52

B. Dr.

Detailed description: This page of a musical score for the piece 'AY COSITA LINDA' contains measures 52 through 55. The score is arranged in a multi-staff format. The instruments and their parts are: B \flat Clarinet 1 and 2 (identical parts), Alto Saxophone (A. Sx.) in G major, Tenor Saxophone (T. Sx.), B \flat Trumpet 1 and 2 (identical parts), Trombone (Tbn.) in F major, Baritone (Bar.) in F major, Cymbals (Cym.) with a rhythmic pattern of quarter notes, Snare Drum (S.Dr.) with a pattern of eighth notes and rests, and Bass Drum (B. Dr.) with a pattern of quarter notes. The music is in 4/4 time. The key signature for the saxophones and baritone is one sharp (F#), while the trumpets, trombone, and bass drum are in one flat (B \flat). The cymbals and snare drum parts are rhythmically defined without specific pitch notation.

AY COSITA LINDA

13

56 *To Coda* *Coda*

B \flat Cl. 1 *D.S. al Coda*

B \flat Cl. 2

A. Sx.

T. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

Bar.

56

Cym.

56

S.Dr.

56

B. Dr.

AY COSITA LINDA

Clarinet in B \flat 1

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

6

13

19

30

35

40

45

50

55

To Coda

Coda

D.S. al Coda

2003

AY COSITA LINDA

Clarinet in B \flat 2

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

6

13

19

30

35

40

45

50

55

To Coda

Coda

D.S. al Coda

2003

AY COSITA LINDA

Alto Sax.

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

3

6

13

18 *p*

23

28

33

38

44

49

2003

AY COSITA LINDA

2

54

To Coda *Coda*

D.S. al Coda

AY COSITA LINDA

Tenor Sax.

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

The musical score is written for Tenor Saxophone in common time (C). It begins with a treble clef and a key signature of one flat (Bb). The score consists of ten staves of music. The first staff starts with a repeat sign and a first ending bracket. The second staff continues with a second ending bracket. The third staff features a second ending bracket and a first ending bracket. The fourth staff includes a dynamic marking of *p* (piano) and a second ending bracket. The fifth staff through the tenth staff continue the melodic line with various rhythmic patterns and rests. The score concludes with a double bar line.

2003

AY COSITA LINDA

$\frac{2}{34}$

To Coda *Coda*

D.S. al Coda

AY COSITA LINDA

Trumpet in B \flat 1

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

§

6

13

19

35

40

45

50

55

To Coda

Coda

D.S. al Coda

2003

AY COSITA LINDA

Trumpet in B \flat 2

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

§

6 *mf*

13 *f*

18 6 7

34

39

44

49

54 *To Coda* *Coda*
D.S. al Coda

2003

AY COSITA LINDA

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

Trombone

§

7

1. 2.

mf *f*

14 1. 2. 6

26 14 *Gliss.* 7

31

56 *To Coda* *Coda*

D.S. al Coda

Detailed description: This is a musical score for the Trombone part of the piece 'Ay Cosita Linda'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of six staves of music. The first staff begins with a repeat sign and contains a sequence of notes: a whole note B-flat, a half note A-flat, a quarter note G, a quarter note F, a half note E-flat, a quarter note D, a quarter note C, and a whole note B-flat. The second staff starts at measure 7 and contains a sequence of notes: a whole note B-flat, a half note A-flat, a quarter note G, a quarter note F, a half note E-flat, a quarter note D, a quarter note C, and a whole note B-flat. This staff includes first and second endings, with dynamics *mf* and *f* indicated. The third staff starts at measure 14 and contains a sequence of notes: a whole note B-flat, a half note A-flat, a quarter note G, a quarter note F, a half note E-flat, a quarter note D, a quarter note C, and a whole note B-flat. This staff includes first and second endings, a measure rest of 6 measures, and a sequence of notes: a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D, a quarter note C, and a quarter note B-flat. The fourth staff starts at measure 26 and contains a sequence of notes: a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D, a quarter note C, and a quarter note B-flat. This staff includes a measure rest of 14 measures, a glissando (Gliss.) over a sequence of notes, and a measure rest of 7 measures. The fifth staff starts at measure 31 and contains a sequence of notes: a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D, a quarter note C, and a quarter note B-flat. The sixth staff starts at measure 56 and contains a sequence of notes: a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D, a quarter note C, and a quarter note B-flat. This staff includes a measure rest of 14 measures, a measure rest of 7 measures, and a sequence of notes: a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D, a quarter note C, and a quarter note B-flat. The score concludes with a double bar line and a repeat sign.

2003

AY COSITA LINDA

Baritone (T.C.)

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

§

7

1. 2.

mf *f*

15

1. 2. 6

27 15

46

51

56 *To Coda* *Coda*

D.S. al Coda

Detailed description: The musical score is written for Baritone (T.C.) in common time. It begins with a repeat sign and a first ending bracket. The first ending leads to a second ending, which then leads to a section marked '6'. The score continues with measures 15, 27, 46, and 51. At measure 56, there is a 'To Coda' instruction, followed by a 'Coda' section. The score concludes with 'D.S. al Coda'.

2003

AY COSITA LINDA

Cymbals

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

§



D.S. al Coda

2003

AY COSITA LINDA

Snare Drum

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

♩

6

12 | 1. | 2.

17 | 1. | 2. drumsticks

22 drum

29

35

42

49

55 *To Coda* *Coda*
D.S. al Coda

The musical score is written on a single staff with a common time signature (C). It begins with a snare drum symbol (♩) and a repeat sign. The notation consists of vertical stems with 'x' marks indicating drum hits. There are two first and second endings at measures 12-13 and 17-18. The score includes dynamic markings 'drumsticks' and 'drum'. It concludes with a 'To Coda' section, a 'Coda' section, and a 'D.S. al Coda' instruction.

2003

AY COSITA LINDA

Bass Drum

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

♩ 4/4

1. 2.

1. 2.

16

35

42

49

56 *To Coda* *Coda*
D.S. al Coda

2003

AY COSITA LINDA

Voice

Pacho Galán
Adaptación para banda
CARLOS A. GARCIA R.

11 1. 2. 3 1.

18 2. 15 14

Ay co-si ta - lin da ma-má Un mere cum bé

50 6 To Coda 2 Coda

pa' go-za' D.S. al Coda

Detailed description: The image shows a musical score for the voice part of the song 'Ay Cosita Linda'. It consists of three staves of music in a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff starts with a repeat sign and contains measures 11, 12, 13, and 14. Measures 12 and 13 are first and second endings, respectively. The second staff starts at measure 18 and contains measures 15 and 14. The lyrics 'Ay co-si ta - lin da ma-má' are under the first staff, and 'Un mere cum bé' are under the second staff. The third staff starts at measure 50 and contains measures 6 and 2. The lyrics 'pa' go-za'' are under the first staff, and 'D.S. al Coda' is under the second staff. The word 'To Coda' is written above measure 6, and 'Coda' is written above measure 2.

BRASIL

The musical score is for a piece titled "BRASIL" in 2/7 time. It features the following instruments and parts:

- B♭ Cl. (B-flat Clarinet):** Treble clef, key signature of one sharp (F#). It plays a sustained note in the second and third measures.
- A. Sax. (Alto Saxophone):** Treble clef, key signature of two sharps (F# and C#). It plays a sustained note in the second and third measures.
- T. Sax. (Tenor Saxophone):** Treble clef, key signature of one sharp (F#). It plays a sustained note in the second and third measures.
- B♭ Tpt. (B-flat Trumpet):** Treble clef, key signature of one sharp (F#). It plays a melodic line starting in the second measure.
- Tbn. (Trombone):** Bass clef, key signature of one sharp (F#). It plays a rhythmic accompaniment of eighth notes.
- Bar. (Baritone):** Treble clef, key signature of one sharp (F#). It plays a rhythmic accompaniment of quarter notes.
- Cym. (Cymbal):** Percussion clef. It plays a rhythmic pattern of eighth notes.
- S. Dr. (Snare Drum):** Percussion clef. It plays a rhythmic pattern of eighth notes.
- B. Dr. (Bass Drum):** Percussion clef. It plays a rhythmic pattern of quarter notes.

The score is divided into three measures. The first measure contains rests for the woodwinds and a dynamic marking of *f* (forte). The second and third measures contain the main musical material for all instruments.

BRASIL

3

Musical score for 'BRASIL' page 3, measures 7-9. The score includes parts for B♭ Clarinet, Alto Saxophone, Tenor Saxophone, B♭ Trumpet, Trombone, Baritone, Cymbal, Snare Drum, and Bass Drum. The key signature is one sharp (F#) and the time signature is 4/4. Measures 7-9 are marked with a '7' above the staff.

- B♭ Cl.:** Treble clef, F# key signature. Measures 7-9: whole notes G4, A4, B4.
- A. Sax.:** Treble clef, F# key signature. Measures 7-9: whole notes G4, A4, B4.
- T. Sax.:** Treble clef, F# key signature. Measures 7-9: whole notes G4, A4, B4.
- B♭ Tpt.:** Treble clef, F# key signature. Measures 7-9: whole notes G4, A4, B4.
- Tbn.:** Bass clef, F# key signature. Measures 7-9: eighth notes G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Bar.:** Treble clef, F# key signature. Measures 7-9: quarter notes G4, A4, B4, G4, A4, B4.
- Cym.:** Percussion clef. Measures 7-9: quarter notes G4, A4, B4.
- S.Dr.:** Percussion clef. Measures 7-9: eighth notes G4, A4, B4, G4, A4, B4.
- B. Dr.:** Percussion clef. Measures 7-9: quarter notes G4, A4, B4.

BRASIL

4
10

B \flat Cl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Bar.

Cym.

S.Dr.

B. Dr.

BRASIL

5

13

B♭ Cl.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Bar.

Cym.

S.Dr.

B. Dr.

Detailed description: This page of a musical score for 'BRASIL' covers measures 13, 14, and 15. The score is arranged for a large ensemble. The woodwinds (B♭ Clarinet, Alto Saxophone, Tenor Saxophone) and brasses (B♭ Trumpet, Trombone) play melodic lines. The Baritone Saxophone plays a rhythmic pattern. The Cymbal part features a simple rhythmic motif. The Snare Drum part is highly rhythmic, using 'x' marks to denote specific drum sounds. The Bass Drum part provides a steady, low-frequency accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. Measure numbers 13, 14, and 15 are indicated at the start of their respective staves.

BRASIL

6
16

B♭ Cl.

A. Sax.

T. Sax.

16

B♭ Tpt.

Tbn.

Bar.

16

Cym.

16

S. Dr.

B. Dr.

Detailed description: This is a musical score for a piece titled "BRASIL". The score is written for a full band and is in 6/16 time. It consists of four measures. The instruments and their parts are: B♭ Clarinet (B♭ Cl.) with a melodic line in the first and third measures; Alto Saxophone (A. Sax.) with a sustained chord in the first and third measures; Tenor Saxophone (T. Sax.) with a sustained chord in the first and third measures; B♭ Trumpet (B♭ Tpt.) with a sustained chord in the first and third measures; Trombone (Tbn.) with a sustained chord in the first and third measures; Baritone Saxophone (Bar.) with a rhythmic pattern of eighth notes; Cymbal (Cym.) with a rhythmic pattern of eighth notes; Snare Drum (S. Dr.) with a rhythmic pattern of eighth notes; and Bass Drum (B. Dr.) with a rhythmic pattern of eighth notes. The score is marked with a "6/16" time signature and a "16" measure marker at the beginning of each system.

BRASIL

7

20

B♭ Cl.

A. Sax.

T. Sax.

20

B♭ Tpt.

Tbn.

Bar.

20

Cym.

20

S. Dr.

B. Dr.

Detailed description: This is a page of a musical score for a piece titled 'BRASIL'. The page is numbered '7' in the top right corner. The score is arranged in a system with nine staves. The instruments are: B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone (Bar.), Cymbal (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The music is in the key of D major (one sharp) and 4/4 time. Measure 20 is marked at the beginning of the first three staves and the last three staves. Measure 21 is marked at the beginning of the middle three staves. The B♭ Clarinet part features a melodic line with a slur over measures 20 and 21. The Alto Saxophone and Tenor Saxophone parts have sustained notes with slurs. The B♭ Trumpet part has a melodic line starting in measure 21. The Trombone part has a sustained note in measure 20. The Baritone part has a steady eighth-note accompaniment. The Cymbal part has a rhythmic pattern of eighth notes. The Snare Drum part has a complex rhythmic pattern with accents. The Bass Drum part has a steady eighth-note accompaniment.

Musical score for 'BRASIL' featuring the following instruments: B♭ Cl., A. Sax., T. Sax., B♭ Tpt., Tbn., Bar., Cym., S. Dr., and B. Dr. The score is divided into measures 23 and 24. The key signature is one sharp (F#). The B♭ Cl. part features a melodic line in measure 23 and a sustained chord in measure 24. The A. Sax. and T. Sax. parts have rests in measure 23 and enter in measure 24 with eighth-note patterns. The B♭ Tpt. part has a melodic line in measure 23 and rests in measure 24. The Tbn. part has rests in measure 23 and a rhythmic pattern in measure 24. The Bar. part has a steady eighth-note accompaniment. The Cym. part has a simple rhythmic pattern. The S. Dr. part has a complex rhythmic pattern with accents. The B. Dr. part has a steady eighth-note accompaniment.

BRASIL

9

26

B \flat Cl.

A. Sx.

T. Sx.

26

B \flat Tpt.

Tbn.

Bar.

26

Cym.

26

S.Dr.

B. Dr.

Detailed description: This page of a musical score is for the piece 'BRASIL'. It contains staves for woodwinds (B-flat Clarinet, Alto Saxophone, Tenor Saxophone), brass (B-flat Trumpet, Trombone, Baritone), and percussion (Cymbal, Snare Drum, Bass Drum). The score is in 3/4 time and the key signature has one sharp (F#). The woodwinds play sustained chords and melodic lines. The brass section features a rhythmic pattern in the trombone and baritone, while the trumpet is mostly silent. The percussion includes cymbal accents and a steady bass drum accompaniment.

29

B♭ Cl.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Bar.

Cym.

S. Dr.

B. Dr.

Detailed description: This is a page of a musical score for a band. The title is 'BRASIL' and the page number is '10'. The score is for measures 29-31. The instruments listed are B♭ Clarinet, Alto Saxophone, Tenor Saxophone, B♭ Trumpet, Trombone, Baritone, Cymbal, Snare Drum, and Bass Drum. The key signature has one sharp (F#) and the time signature is 4/4. The B♭ Clarinet, Alto Saxophone, and Tenor Saxophone parts are mostly whole notes. The B♭ Trumpet part has a melodic line with eighth notes. The Trombone part has a rhythmic pattern of eighth notes. The Baritone part has a simple eighth-note line. The Cymbal part has a pattern of quarter notes. The Snare Drum part has a complex rhythmic pattern with eighth notes and rests. The Bass Drum part has a simple pattern of quarter notes.

This musical score is for the piece 'BRASIL' and is page 12. It features a woodwind section with B♭ Clarinet (Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.); a brass section with B♭ Trumpet (Tpt.), Trombone (Tbn.), and Baritone (Bar.); and a percussion section with Cymbals (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The score is written in 4/4 time with a key signature of one sharp (F#). The woodwind and brass parts play a melodic line starting at measure 35, marked with a first ending bracket and a second ending bracket labeled '2.'. The percussion parts provide a rhythmic accompaniment, with the snare drum playing a pattern of eighth notes and the bass drum playing a steady quarter-note pulse. The cymbals play a simple pattern of quarter notes. The score concludes with a double bar line at the end of the third measure.

BRASIL

Clarinet in B \flat

L. de M. SALINA
adaptacion para banda
CARLOS A. GARCIA R.

2

9

17

23

31

1.

2.

BRASIL

Alto Sax.

L. de M. SALINA
Adaptación para Banda
CARLOS A. GARCIA R.

2

9

17

25

32

1. 2.

BRASIL

Tenor Sax.

L. de M. SALINA
Adaptación para Banda
CARLOS A. GARCIA R.

2

9

17

25

32

1.

2.

BRASIL

Trumpet in B \flat

L. de M. SALINA
Adaptación para Banda
CARLOS A. GARCIA R.

2

8

14

6

24

5

34

1.

2.

BRASIL

Trombone

L. de M. SALINA
Adaptación para Banda
CARLOS A. GARCIA R.

2

5

8

11

14

20

26

29

32

35

2003

BRASIL

Baritone (T.C.)

L. de M. SALINA
Adaptación para Banda
CARLOS A. GARCIA R.

The musical score is written for Baritone (T.C.) in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a 2-measure rest, followed by a repeat sign and a melodic line. The second staff continues the melody. The third staff features a melodic line with a descending interval. The fourth staff continues the melody. The fifth staff begins with a quarter rest followed by the melody. The sixth staff concludes with a first ending and a second ending, both leading to a final cadence.

BRASIL

Cymbals

L. de M. SALINA
Adaptación para Banda
CARLOS A. GARCIA R.



BRASIL

Snare Drum

L. de M. SALINA
Adaptación para Banda
CARLOS A. GARCIA R.

Snare drum notation for the piece 'BRASIL'. The notation is written on a single staff with a common time signature (C). The piece consists of 35 measures. The notation uses 'x' marks to represent snare drum hits, with stems and beams indicating the rhythm. The piece is divided into two systems. The first system contains measures 1 through 31, and the second system contains measures 32 through 35. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings (marked '1.') and two second endings (marked '2.'). The piece concludes with a double bar line.

2003

BRASIL

Bass Drum

L. de M. SALINA
Adaptación para Banda
CARLOS A. GARCIA R.

6

12

18

24

31

1. 2.

MAMBO Nº 5

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Clarinet in Bb 1:** Treble clef, 4/4 time. Starts with a quarter rest, followed by eighth-note patterns.
- Clarinet in Bb 2:** Treble clef, 4/4 time. Similar to the first clarinet but with a different rhythmic pattern.
- Alto Sax.:** Treble clef, 4/4 time. Features a melodic line with accents.
- Tenor Sax.:** Treble clef, 4/4 time. Plays a steady eighth-note accompaniment.
- Trumpet in Bb:** Treble clef, 4/4 time. Plays a rhythmic accompaniment of eighth notes.
- Trombone:** Bass clef, 4/4 time. Features a melodic line with accents.
- Baritone (T.C.):** Treble clef, 4/4 time. Plays a rhythmic accompaniment similar to the tenor sax.
- Voice:** Treble clef, 4/4 time. The staff contains only rests, indicating no vocal line.
- Cymbals:** Percussion staff with a treble clef. Shows a rhythmic pattern of quarter notes.
- Snare Drum:** Percussion staff with a treble clef. Shows a rhythmic pattern of eighth notes.
- Bass Drum:** Percussion staff with a bass clef. Shows a rhythmic pattern of quarter notes.

MAMBO Nº 5

2
8

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

6

B♭ Tpt.

Tbn.

6

6

6

Bar.

Cym.

6

S. Dr.

B. Dr.

MAMBO Nº 5

3

10

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

10

B♭ Tpt.

Tbn.

Bar.

10

Cym.

10

S. Dr.

B. Dr.

MAMBO Nº 5

4
14

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

14

B♭ Tpt.

Tbn.

Bar.

14

Cym.

14

S. Dr.

B. Dr.

MAMBO Nº 5

5

18

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

18

B♭ Tpt.

Tbn.

Bar.

18

Cym.

18

S. Dr.

B. Dr.

MAMBO Nº 5

6
22

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

22

B♭ Tpt.

Tbn.

Bar.

22

22

Cym.

22

S. Dr.

B. Dr.

MAMBO Nº 5

7

25

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

25

B♭ Tpt.

Tbn.

Bar.

25

Cym.

25

S. Dr.

B. Dr.

MAMBO Nº 5

8
28

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

28

B♭ Tpt.

Tbn.

Bar.

28

Cym.

28

S. Dr.

B. Dr.

MAMBO Nº 5

9

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Bar.

Cym.

S. Dr.

B. Dr.

MAMBO Nº 5

10

35

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

35

B♭ Tpt.

Tbn.

Bar.

35

Cym.

35

S. Dr.

B. Dr.

MAMBO Nº 5

39

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Bar.

39

Cym.

39

S. Dr.

B. Dr.

MAMBO Nº 5

12

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Bar.

Cym.

S. Dr.

B. Dr.

MAMBO N° 5

13

48

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

48

B♭ Tpt.

Tbn.

Bar.

48

Si. si. si. yo quie-ro

48

Cym.

48

S. Dr.

B. Dr.

MAMBO N° 5

14

53

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

53

B♭ Tpt.

Tbn.

Bar.

53

mam-bo mam-bo Si, si, si, yo quic-ro mam-bo mam-

53

Cym.

53

S. Dr.

B. Dr.

MAMBO N° 5

58

B \flat Cl. 1

B \flat Cl. 2

A. Sx.

T. Sx.

58

B \flat Tpt.

Tbn.

Bar.

58

bo Si, si, si, yo quie-ro mam-bo mam- bo

58

Cym.

58

S. Dr.

B. Dr.

MAMBO Nº 5

16

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Bar.

Cym.

S. Dr.

B. Dr.

MAMBO Nº 5

17

67

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

67

B♭ Tpt.

Tbn.

Bar.

67

Cym.

67

S. Dr.

B. Dr.

MAMBO Nº 5

18

Musical score for Mambo Nº 5, page 18. The score includes staves for Bb Cl. 1, Bb Cl. 2, A. Sax., T. Sax., Bb Tpt., Tbn., Bar., Cym., S. Dr., and B. Dr. The music is in 4/4 time with a key signature of two flats. The score shows measures 71, 72, and 73.

71

Bb Cl. 1

Bb Cl. 2

A. Sax.

T. Sax.

Bb Tpt.

Tbn.

Bar.

71

Cym.

71

S. Dr.

B. Dr.

MAMBO N° 5

Clarinet in B \flat 1

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

27

32

37

42

50

66

70

2004

MAMBO N° 5

Clarinet in B \flat 2

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

27

32

37

42

50

66

70

2004

MAMBO Nº 5

Alto Sax.

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

6

10

14

18

22

26

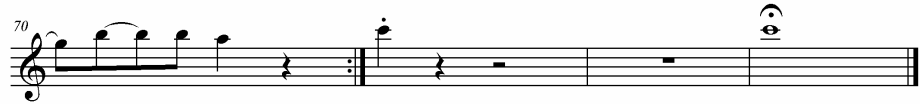
30

35

40

2004

MAMBO N° 5



MAMBO N° 5

Tenor Sax.

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

6

10

14

18

22

26

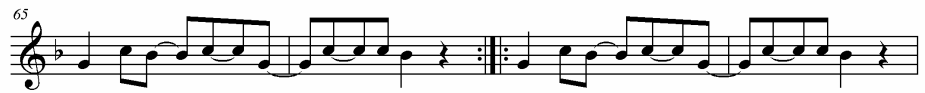
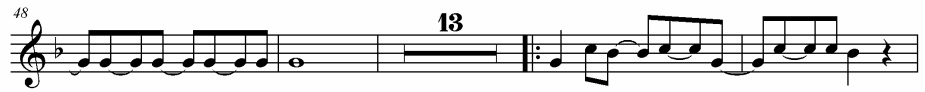
30

35

39

2004

MAMBO Nº 5



MAMBO Nº 5

Trumpet in B \flat

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

9

14

19

23

27

31

2

37

42

48

13

4

68

8

2004

MAMBO N° 5

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

Trombone

6

12

18

24

30

36

41

47

53

MAMBO N° 5

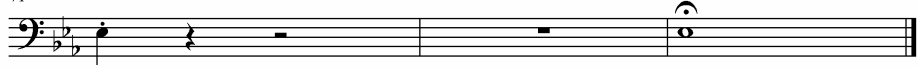
2
39



65



71



MAMBO N° 5

Baritone (T.C.)

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

6

12

18

24

30

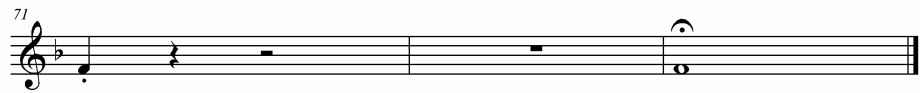
36

41

47

53

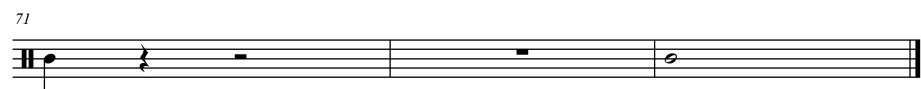
MAMBO Nº 5



MAMBO N° 5

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

Cymbals



2004

MAMBO Nº 5

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

Snare Drum

7

12

17

22

27

32

37

43

48

2004

MAMBO N° 5

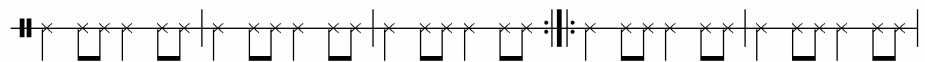
$\frac{2}{34}$



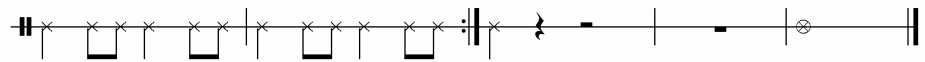
59



64



69



MAMBO N° 5

Voice

PEREZ PRADO
Adaptación para Banda
CARLOS A. GARCIA R.

Musical score for voice part of Mambo No. 5. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: "Si, si, si, yo quie-ro mam-bo mam-bo". The score consists of four staves of music. The first staff contains a whole note chord with a fermata, marked with a 33. The second staff contains a whole note chord with a fermata, marked with a 2. The third staff contains a whole note chord with a fermata, marked with a 2. The fourth staff contains a whole note chord with a fermata, marked with a 5. The fifth staff contains a whole note chord with a fermata, marked with a 4. The sixth staff contains a whole note chord with a fermata, marked with a 4. The seventh staff contains a whole note chord with a fermata, marked with a 4. The eighth staff contains a whole note chord with a fermata, marked with a 4. The ninth staff contains a whole note chord with a fermata, marked with a 3. The tenth staff contains a whole note chord with a fermata, marked with a 3. The lyrics are: "Si, si, si, yo quie-ro mam-bo mam-bo Si, si, si, yo quie-ro mam-bo mam-bo".

YO NO FUI

D. R. A.
ADAPTACION PARA BANDA
CARLOS A. GARCIA R.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- CLARINET IN B \flat** : Treble clef, key signature of one sharp (F#), common time. The staff contains whole rests for all four measures.
- ALTO SAXOPHONE**: Treble clef, key signature of one sharp (F#), common time. The staff contains whole rests for the first three measures and a quarter rest followed by an eighth-note triplet (G4, A4, B4) in the fourth measure.
- TENOR SAXOPHONE**: Treble clef, key signature of one sharp (F#), common time. The staff contains whole rests for the first three measures and a quarter rest followed by an eighth-note triplet (G4, A4, B4) in the fourth measure.
- TRUMPET IN B \flat** : Treble clef, key signature of one sharp (F#), common time. The staff contains whole rests for all four measures.
- TROMBONE**: Bass clef, key signature of one sharp (F#), common time. The staff contains whole rests for the first measure, followed by quarter notes with first, second, third, and fourth endings in the subsequent measures.
- BARITONE (T.C.)**: Treble clef, key signature of one sharp (F#), common time. The staff contains quarter notes with first, second, third, and fourth endings in the subsequent measures.
- CYMBALS**: Treble clef, common time. The staff contains whole rests for all four measures.
- SNARE DRUM**: Treble clef, common time. The staff contains a rhythmic pattern of quarter notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter.
- BASS DRUM**: Treble clef, common time. The staff contains a rhythmic pattern of quarter notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

©2005

The image displays a musical score for a band, consisting of ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems of five staves each.

- Staff 1 (B♭ CL.):** B♭ Clarinet part, starting with a rest and a fermata, followed by a melodic line in the final measure.
- Staff 2 (A. SX.):** Alto Saxophone part, featuring a melodic line with eighth and sixteenth notes.
- Staff 3 (T. SX.):** Tenor Saxophone part, featuring a melodic line with eighth and sixteenth notes.
- Staff 4 (B♭ Trp.):** B♭ Trumpet part, starting with a rest and a fermata.
- Staff 5 (Tbn.):** Trombone part, featuring a bass line with notes marked with fingerings 5, 6, 7, and 1.
- Staff 6 (Bar.):** Baritone Saxophone part, featuring a bass line with notes marked with fingerings 5, 6, 7, and 8.
- Staff 7 (CLM.):** Clarinet part, starting with a rest and a fermata.
- Staff 8 (S. Sax.):** Soprano Saxophone part, featuring a rhythmic pattern of eighth notes.
- Staff 9 (B. Dr.):** Bass Drum part, featuring a rhythmic pattern of quarter notes.

Musical score for page 279, featuring parts for B♭ CL, A. SX, T. SX, B♭ TPT., TBN., BAR., Cym., S. Dr., and B. Dr. The score is in 2/4 time with a key signature of one sharp (F#).

B♭ CL: Part 9, measures 1-4. Measure 4 contains a melodic phrase starting on G4.

A. SX: Part 9, measures 1-4. Measure 4 contains a melodic phrase starting on G4.

T. SX: Part 9, measures 1-4. Measure 4 contains a melodic phrase starting on G4.

B♭ TPT.: Part 9, measures 1-4. Measure 4 contains a melodic phrase starting on G4.

TBN.: Part 9, measures 1-4. Measure 4 contains a melodic phrase starting on G4.

BAR.: Part 9, measures 1-4. Measure 4 contains a melodic phrase starting on G4.

Cym.: Part 9, measures 1-4. Measure 4 contains a melodic phrase starting on G4.

S. Dr.: Part 9, measures 1-4. Measure 4 contains a melodic phrase starting on G4.

B. Dr.: Part 9, measures 1-4. Measure 4 contains a melodic phrase starting on G4.

Musical score for a band, measures 15-23. The score is written for the following instruments: Bb CL., A. SX., T. SX., Bb Tpt., TEN., BAR., Cym., S. Dr., and B. Dr. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures 15 through 23. The Bb CL., A. SX., and T. SX. parts are mostly rests. The Bb Tpt. part has a melodic line starting in measure 15. The TEN. part has a simple bass line. The BAR. part has a rhythmic pattern with measures 20-23 numbered. The Cym., S. Dr., and B. Dr. parts provide a steady accompaniment.

Musical score for measures 17-27. The score is arranged in a system with the following parts from top to bottom:

- B♭ CL. (B-flat Clarinet): Treble clef, key signature of one sharp (F#), measure 17 starts with a fermata.
- A. SX. (Alto Saxophone): Treble clef, key signature of two sharps (F#, C#), measure 17 starts with a fermata.
- T. SX. (Tenor Saxophone): Treble clef, key signature of one sharp (F#), measure 17 starts with a fermata.
- B♭ Trp. (B-flat Trumpet): Treble clef, key signature of one sharp (F#), measure 17 starts with a fermata. Melodic line begins in measure 18.
- Tbn. (Trombone): Bass clef, key signature of one flat (Bb), measure 17 starts with a fermata. Accompaniment line.
- Bar. (Baritone Saxophone): Treble clef, key signature of one sharp (F#), measure 17 starts with a fermata. Accompaniment line with measure numbers 24, 25, 26, and 27.
- Cym. (Cymalom): Treble clef, measure 17 starts with a fermata. Accompaniment line.
- S. Dr. (Snare Drum): Treble clef, measure 17 starts with a fermata. Rhythmic accompaniment.
- B. Dr. (Bass Drum): Treble clef, measure 17 starts with a fermata. Rhythmic accompaniment.

Musical score for measures 28-31. The score is written for a band with the following instruments: B♭ Clarinet (CL.), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), B♭ Trumpet (B♭ Trp.), Trombone (Tbn.), Baritone Saxophone (Bar.), Cymalom (Cym.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The key signature is one sharp (F#) and the time signature is 4/4.

The score consists of eight staves. The first three staves (CL., A. SX., T. SX.) are in treble clef. The fourth staff (B♭ Trp.) is in treble clef. The fifth staff (Tbn.) is in bass clef. The sixth staff (Bar.) is in treble clef. The seventh staff (Cym.) is in treble clef. The eighth staff (S. Dr.) is in treble clef. The ninth staff (B. Dr.) is in bass clef.

Measure numbers 28, 29, 30, and 31 are indicated below the Bar. staff. The B. Dr. staff has a '1' above the first measure, a '2' above the second measure, and a '3' above the third measure. The Cym. staff has a '1' above the first measure. The S. Dr. staff has a '1' above the first measure.

Musical score for a band arrangement, measures 32-35. The score is written for the following instruments: Bb CL, A. Sax, T. Sax, Bb Trp., Trbn., Bar., Cym., S. Dr., and B. Dr. The key signature is one sharp (F#) and the time signature is 4/4.

Measure 32: Bb CL has a whole rest. A. Sax and T. Sax play eighth notes. Bb Trp. plays a quarter note chord. Trbn. plays a quarter note. Bar. plays eighth notes. Cym. plays a half note. S. Dr. plays eighth notes. B. Dr. plays a half note.

Measure 33: Bb CL has a whole rest. A. Sax and T. Sax play eighth notes. Bb Trp. plays a quarter note chord. Trbn. plays a quarter note. Bar. plays eighth notes. Cym. plays a half note. S. Dr. plays eighth notes. B. Dr. plays a half note.

Measure 34: Bb CL has a whole rest. A. Sax and T. Sax play eighth notes. Bb Trp. plays a quarter note chord. Trbn. plays a quarter note. Bar. plays eighth notes. Cym. plays a half note. S. Dr. plays eighth notes. B. Dr. plays a half note.

Measure 35: Bb CL has a whole rest. A. Sax and T. Sax play eighth notes. Bb Trp. plays a quarter note chord. Trbn. plays a quarter note. Bar. plays eighth notes. Cym. plays a half note. S. Dr. plays eighth notes. B. Dr. plays a half note.

Musical score for a band, measures 29-32. The score is written for the following instruments: Bb CL., A. Sax., T. Sax., Bb Trp., Ten., Bar., Cym., S. Dr., and B. Dr. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of 4 measures. The Bb CL., A. Sax., T. Sax., Bb Trp., Ten., and Bar. parts are in treble clef, while the Ten. part is in bass clef. The Cym., S. Dr., and B. Dr. parts are in bass clef. The Bb CL., A. Sax., T. Sax., Bb Trp., and Bar. parts have a '29' marking at the beginning of the first measure. The S. Dr. part has a '29' marking at the beginning of the first measure. The B. Dr. part has a '29' marking at the beginning of the first measure. The score is written in a standard musical notation style with stems, beams, and accidentals.

CODA

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Bb CL:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- A. SX.:** Chordal accompaniment, mostly rests with some chords in the final two measures.
- T. SX.:** Chordal accompaniment, mostly rests with some chords in the final two measures.
- Bb Trp.:** Chordal accompaniment, mostly rests with some chords in the final two measures.
- Tbn.:** Bass line with notes G2, F#2, E2, D2, C2, B1, A1, G1.
- Bar.:** Chordal accompaniment with eighth notes in the final two measures.
- Cym.:** Cymbal part with a single note in the first measure.
- S. Dr.:** Snare drum part with eighth notes in the final two measures.
- B. Dr.:** Bass drum part with notes in the final two measures.

37

B♭ CL.

A. SX.

T. SX.

B♭ Trp.

Ten.

Bar.

Cym.

S. Dr.

B. Dr.

Detailed description: This page of a musical score contains rehearsal mark 37. It features eight staves. The top three staves (B♭ CL., A. SX., T. SX.) and the fourth staff (B♭ Trp.) are in treble clef with a key signature of one sharp (F#). The fifth staff (Ten.) is in bass clef with a key signature of one flat (B♭). The sixth staff (Bar.) is in treble clef with a key signature of one sharp (F#). The seventh staff (Cym.) is a percussion staff with a key signature of one sharp (F#). The eighth and ninth staves (S. Dr. and B. Dr.) are percussion staves with a key signature of one sharp (F#). The score shows a melodic line for the B♭ Clarinet, rests for the Saxophones and Trumpet, a bass line for the Tenor, a rhythmic pattern for the Baritone, and a steady drum pattern for the Snare and Bass Drums. A complex chordal texture appears in the final measure of the system.

Musical score for measures 41-44. The score is arranged in a system with the following instruments and parts:

- B♭ CL.** (B♭ Clarinet): Measure 41 has a quarter rest. Measure 42 has a whole rest. Measure 43 has a quarter rest. Measure 44 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- A. SX.** (Alto Saxophone): Measure 41 has a whole rest. Measure 42 has a whole rest. Measure 43 has a quarter rest. Measure 44 has a quarter rest.
- T. SX.** (Tenor Saxophone): Measure 41 has a whole rest. Measure 42 has a whole rest. Measure 43 has a quarter rest. Measure 44 has a quarter rest.
- B♭ Trp.** (B♭ Trumpet): Measure 41 has a quarter rest. Measure 42 has a quarter note G3, quarter note G3, quarter note G3, quarter note G3. Measure 43 has a quarter rest. Measure 44 has a whole rest.
- Tbn.** (Trombone): Measure 41 has a whole rest. Measure 42 has a whole rest. Measure 43 has a quarter note G2, quarter rest. Measure 44 has a quarter note G2, quarter rest.
- BAR.** (Baritone Saxophone): Measure 41 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 42 has a whole rest. Measure 43 has a quarter note G2, quarter rest. Measure 44 has a quarter note G2, quarter rest.
- Cym.** (Cymbal): Measure 41 has a whole rest. Measure 42 has a whole rest. Measure 43 has a half note G2. Measure 44 has a whole rest.
- S. Dr.** (Snare Drum): Measure 41 has a quarter note G2, quarter rest. Measure 42 has a whole rest. Measure 43 has a quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 44 has a quarter note G2, quarter note G2, quarter note G2, quarter note G2.
- B. Dr.** (Bass Drum): Measure 41 has a quarter note G2, quarter rest. Measure 42 has a whole rest. Measure 43 has a half note G2, quarter rest. Measure 44 has a half note G2, quarter rest.

Musical score for measures 45-49. The score is written for a band with the following instruments and parts:

- B♭ CL.** (B-flat Clarinet): Treble clef, key signature of one sharp (F#). Measures 45-49 contain a melodic line with eighth and quarter notes.
- A. SX.** (Alto Saxophone): Treble clef, key signature of two sharps (D#). Measures 45-49 contain rests.
- T. SX.** (Tenor Saxophone): Treble clef, key signature of one sharp (F#). Measures 45-49 contain rests.
- B♭ Trp.** (B-flat Trumpet): Treble clef, key signature of one sharp (F#). Measures 45-49 contain rests.
- Tbn.** (Trombone): Bass clef, key signature of one flat (B♭). Measures 45-49 contain a rhythmic pattern of quarter notes and rests.
- Bar.** (Baritone Saxophone): Treble clef, key signature of one sharp (F#). Measures 45-49 contain a rhythmic pattern of eighth notes and rests.
- Cym.** (Cymalom): Treble clef, key signature of one sharp (F#). Measures 45-49 contain a rhythmic pattern of quarter notes and rests.
- S. Dr.** (Snare Drum): Treble clef, key signature of one sharp (F#). Measures 45-49 contain a rhythmic pattern of eighth notes and rests.
- B. Dr.** (Bass Drum): Treble clef, key signature of one sharp (F#). Measures 45-49 contain a rhythmic pattern of quarter notes and rests.

This musical score is arranged in a grand staff format with nine staves. The instruments and their parts are as follows:

- Bb CL.** (B-flat Clarinet): Treble clef, key signature of one sharp (F#). Starts with a whole note G4, followed by a whole rest for the remainder of the piece.
- A. SX.** (Alto Saxophone): Treble clef, key signature of one sharp. Starts with a whole rest, then plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- T. SX.** (Tenor Saxophone): Treble clef, key signature of one sharp. Starts with a whole rest, then plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Bb Trp.** (B-flat Trumpet): Treble clef, key signature of one sharp. Starts with a whole rest, then plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Tbn.** (Trombone): Bass clef, key signature of one sharp. Starts with a whole rest, then plays a rhythmic pattern of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4.
- BAR.** (Baritone Saxophone): Treble clef, key signature of one sharp. Starts with a whole rest, then plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Cym.** (Cymalom): Treble clef, key signature of one sharp. Starts with a whole rest, then plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- S. Dr.** (Snare Drum): Treble clef, key signature of one sharp. Starts with a whole rest, then plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- B. Dr.** (Bass Drum): Bass clef, key signature of one sharp. Starts with a whole rest, then plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5.

The score is divided into two measures by a double bar line. The first measure contains the initial notes and rests for all instruments. The second measure contains the rhythmic patterns for the saxophones, trumpets, trombone, baritone saxophone, cymalom, snare drum, and bass drum.

This musical score page contains six systems of staves, each with a woodwind or string instrument label on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two measures by a double bar line, with first and second endings marked above the staves.

- System 1:** B♭ CL. (B-flat Clarinet), A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone). All three parts have a melodic line in the first measure and a more active line in the second measure.
- System 2:** B♭ Tpt. (B-flat Trumpet), Tbn. (Tuba/Euphonium), Bar. (Baritone). The trumpet part has a block chord in the first measure and a moving line in the second. The tuba and baritone parts have a simple rhythmic pattern.
- System 3:** Cym. (Cymbal). The part consists of a single note in the first measure and a rest in the second.
- System 4:** S. Dr. (Snare Drum). The part consists of a rhythmic pattern of eighth notes in the first measure and a rest in the second.
- System 5:** B. Dr. (Bass Drum). The part consists of a rhythmic pattern of eighth notes in the first measure and a rest in the second.

This musical score is for a band and consists of eight staves. The key signature is one sharp (F#) and the time signature is 4/4. The staves are labeled as follows:

- B♭ CL.** (B-flat Clarinet): Treble clef, playing a melodic line with eighth and quarter notes.
- A. SX.** (Alto Saxophone): Treble clef, playing a melodic line with eighth and quarter notes, including a slur over the final two notes of the first phrase.
- T. SX.** (Tenor Saxophone): Treble clef, playing a melodic line with eighth and quarter notes, including a slur over the final two notes of the first phrase.
- B♭ Trp.** (B-flat Trumpet): Treble clef, playing a sustained note (whole rest) throughout the piece.
- Tbn.** (Trombone): Bass clef, playing a sustained note (whole rest) throughout the piece.
- BAR.** (Baritone Saxophone): Treble clef, playing a rhythmic pattern of eighth notes.
- Cym.** (Cymalom): Treble clef, playing a sustained note (whole rest) throughout the piece.
- S. Dr.** (Snare Drum): Treble clef, playing a rhythmic pattern of eighth notes.
- B. Dr.** (Bass Drum): Bass clef, playing a rhythmic pattern of quarter notes.

This musical score is for a band and consists of nine staves. The key signature is one sharp (F#) and the time signature is 4/4. The parts are as follows:

- Bb CL:** Clarinet in B-flat, treble clef. It plays a melodic line with eighth and quarter notes, including a triplet of eighth notes in the first measure.
- A. Sax:** Alto Saxophone, treble clef. It plays a melodic line with eighth and quarter notes, including a triplet of eighth notes in the first measure.
- T. Sax:** Tenor Saxophone, treble clef. It plays a melodic line with eighth and quarter notes, including a triplet of eighth notes in the first measure.
- Bb Trp:** Trumpet in B-flat, treble clef. It has rests in the first two measures and then plays a melodic line with quarter notes.
- Trbn:** Trombone, bass clef. It has rests in the first two measures and then plays a melodic line with quarter notes.
- Bar:** Baritone Saxophone, treble clef. It plays a melodic line with eighth and quarter notes, including a triplet of eighth notes in the first measure.
- Cym:** Cymbal, percussion clef. It has rests throughout the piece.
- S. Dr.:** Snare Drum, percussion clef. It plays a rhythmic pattern of eighth notes.
- B. Dr.:** Bass Drum, percussion clef. It plays a rhythmic pattern of quarter notes.

This musical score is for a band and consists of eight staves. The key signature has one sharp (F#) and the time signature is 4/4. The parts are as follows:

- B♭ CL. (Clarinet):** Treble clef, F# key signature. The melody starts on G4, moves to A4, B4, then descends to G4, F4, E4, and ends on D4.
- A. Sax. (Alto Saxophone):** Treble clef, F# key signature. It has rests in the first and third measures, and plays a quarter note G4 in the second and fourth measures.
- T. Sax. (Tenor Saxophone):** Treble clef, F# key signature. It has rests in the first and third measures, and plays a quarter note G4 in the second and fourth measures.
- B♭ Trp. (Trumpet):** Treble clef, F# key signature. It has rests in all four measures.
- Ten. (Trombone):** Bass clef, F# key signature. It has rests in all four measures.
- Bar. (Baritone):** Treble clef, F# key signature. It plays a rhythmic pattern of quarter notes: G4, A4, B4, A4, G4 in each measure.
- Cym. (Cymbal):** Treble clef, F# key signature. It has rests in all four measures.
- S. Dr. (Snare Drum):** Treble clef, F# key signature. It plays a rhythmic pattern of eighth notes: G4, A4, B4, A4, G4 in each measure.
- B. Dr. (Bass Drum):** Treble clef, F# key signature. It has rests in all four measures.

Musical score for a band, measures 70-73. The score is written for the following instruments:

- B♭ CL. (B-flat Clarinet)
- A. SX. (Alto Saxophone)
- T. SX. (Tenor Saxophone)
- B♭ TPT. (B-flat Trumpet)
- TBN. (Trombone)
- BAR. (Baritone Saxophone)
- CYM. (Cymalom)
- S. DR. (Snare Drum)
- B. DR. (Bass Drum)

The score is in 4/4 time and the key signature has one sharp (F#). Measure 70 is marked with a rehearsal mark '70'. The B♭ Clarinet part has a melodic line. The Saxophone parts (Alto and Tenor) have a rhythmic pattern. The Trumpet and Trombone parts have a rhythmic pattern. The Baritone Saxophone part has a rhythmic pattern. The Cymalom part has a rhythmic pattern. The Snare Drum part has a rhythmic pattern. The Bass Drum part has a rhythmic pattern.

3 VECES

74

74

74

74

74

74

74

74

Musical score for measures 78-81. The score is for a band and includes the following instruments: Bb CL, A. SX., T. SX., Bb Tpt., Tbn., Bar., Cym., S. Dr., and B. Dr. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 78 is marked with a repeat sign and a first ending bracket. Measure 79 contains a 'DA CAPO' instruction for the Clarinet. Measure 80 features a slur over the Clarinet line. Measure 81 is the final measure of the system, marked with a repeat sign and a first ending bracket.

Musical score for woodwinds and strings. The score is in G major (one sharp) and includes a **D.S. AL CODA** instruction. The instruments and their parts are:

- B♭ CL.** (B-flat Clarinet): Treble clef, G major key signature. Part begins with a rest, followed by a melodic line starting in the third measure.
- A. SX.** (Alto Saxophone): Treble clef, G major key signature. Part begins with a rest, followed by a melodic line starting in the third measure.
- T. SX.** (Tenor Saxophone): Treble clef, G major key signature. Part begins with a rest, followed by a melodic line starting in the third measure.
- B♭ TRP.** (B-flat Trumpet): Treble clef, G major key signature. Part begins with a rest, followed by a melodic line starting in the third measure.
- TBN.** (Trombone): Bass clef, G major key signature. Part begins with a rest, followed by a melodic line starting in the third measure.
- BAR.** (Baritone Saxophone): Treble clef, G major key signature. Part begins with a rest, followed by a melodic line starting in the third measure.
- CYM.** (Cymbal): Treble clef, G major key signature. Part begins with a rest, followed by a melodic line starting in the third measure.
- S. DR.** (Snare Drum): Treble clef, G major key signature. Part begins with a rest, followed by a melodic line starting in the third measure.
- B. DR.** (Bass Drum): Bass clef, G major key signature. Part begins with a rest, followed by a melodic line starting in the third measure.

Musical score for measures 87-90. The score is written for a band and includes the following parts:

- B \flat CL:** Treble clef, key signature of three sharps (F#, C#, G#). Measures 87-90 contain a melodic line.
- A. Sax.:** Treble clef, key signature of three sharps. Measures 87-90 contain a melodic line with rests.
- T. Sax.:** Treble clef, key signature of three sharps. Measures 87-90 contain a melodic line with rests.
- B \flat Trp.:** Treble clef, key signature of three sharps. Measures 87-90 contain rests.
- Trbn.:** Bass clef, key signature of three sharps. Measures 87-90 contain a rhythmic line with rests.
- Bar.:** Treble clef, key signature of three sharps. Measures 87-90 contain a rhythmic line with eighth notes.
- Cym.:** Percussion. Measures 87-90 contain rests.
- S. Dr.:** Percussion. Measures 87-90 contain a rhythmic line with eighth notes.
- B. Dr.:** Percussion. Measures 87-90 contain a rhythmic line with eighth notes.

Musical score for a band, featuring parts for B♭ CL, A. Sax, T. Sax, B♭ Trp, Tenor, Baritone, Cym., S. Dr., and B. Dr. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is divided into four measures. The B♭ CL part begins with a first ending bracket (91) and plays a melodic line. The A. Sax and T. Sax parts have first ending brackets (91) and play a similar melodic line. The B♭ Trp part has a first ending bracket (91) and plays a rhythmic pattern. The Tenor and Baritone parts play a rhythmic pattern. The Cym. part plays a rhythmic pattern. The S. Dr. and B. Dr. parts play a rhythmic pattern.

95

B \flat CL.

A. SX.

T. SX.

B \flat Trp.

Tbn.

Bar.

Cym.

S. Dr.

B. Dr.

Detailed description: This is a page of a musical score, page 300, showing measures 95 through 98. The score is for a band and is written in the key of D major (indicated by two sharps) and 4/4 time. The instruments and their parts are as follows:

- B \flat Clarinet (CL.):** Measures 95-98. Starts with a quarter rest in 95, then plays eighth notes in 96, quarter notes in 97, and quarter notes in 98.
- Alto Saxophone (A. SX.):** Measures 95-98. Starts with a quarter rest in 95, then plays quarter notes in 96, quarter notes in 97, and quarter notes in 98.
- Tenor Saxophone (T. SX.):** Measures 95-98. Starts with a quarter rest in 95, then plays quarter notes in 96, quarter notes in 97, and quarter notes in 98.
- B \flat Trumpet (Trp.):** Measures 95-98. Starts with a quarter rest in 95, then plays quarter notes in 96, quarter notes in 97, and quarter notes in 98.
- Trombone (Tbn.):** Measures 95-98. Starts with a quarter rest in 95, then plays quarter notes in 96, quarter notes in 97, and quarter notes in 98.
- Baritone Saxophone (Bar.):** Measures 95-98. Starts with a quarter rest in 95, then plays quarter notes in 96, quarter notes in 97, and quarter notes in 98.
- Cymalom (Cym.):** Measures 95-98. Starts with a quarter rest in 95, then plays quarter notes in 96, quarter notes in 97, and quarter notes in 98.
- Snare Drum (S. Dr.):** Measures 95-98. Starts with a quarter rest in 95, then plays eighth notes in 96, eighth notes in 97, and eighth notes in 98.
- Bass Drum (B. Dr.):** Measures 95-98. Starts with a quarter rest in 95, then plays quarter notes in 96, quarter notes in 97, and quarter notes in 98.

Musical score for page 301, featuring instruments: B♭ CL, A. SX., T. SX., B♭ TPT., TBN., BAR., CYM., S. DR., and B. DR. The score is in 4/4 time and consists of five measures. The key signature has three sharps (F#, C#, G#). The dynamics are marked *99* (fortissimo) for the B♭ CL, B♭ TPT., and CYM. parts. The B♭ CL part begins with a melodic line, while the other instruments provide accompaniment with various rhythmic patterns and rests.

Musical score for a band, measures 104-106. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The instruments and their parts are:

- B♭ CL.** (B-flat Clarinet): Measure 104 has a whole note G#5 with a fermata. Measure 105 has a whole rest. Measure 106 has a whole rest.
- A. SX.** (Alto Saxophone): Measure 104 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 105 has a whole note G#4. Measure 106 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- T. SX.** (Tenor Saxophone): Measure 104 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 105 has a whole note G#4. Measure 106 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- B♭ TPT.** (B-flat Trumpet): Measure 104 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 105 has a whole note G#4. Measure 106 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- TBN.** (Trombone): Measure 104 has a quarter rest, quarter rest, quarter rest, quarter rest. Measure 105 has a whole note G#4. Measure 106 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- BAR.** (Baritone): Measure 104 has a quarter rest, quarter note G#4, quarter note A4, quarter note B4. Measure 105 has a quarter rest, quarter note G#4, quarter note A4, quarter note B4. Measure 106 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- CYM.** (Cymbal): Measure 104 has a whole rest. Measure 105 has a whole note G#4. Measure 106 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- S. DR.** (Snare Drum): Measure 104 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 105 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 106 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- B. DR.** (Bass Drum): Measure 104 has a whole rest. Measure 105 has a whole note G#4. Measure 106 has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5.

YO NO FUI

CLARINET IN B \flat

D. R. A.
ADAPTACION PARA BANDA
CARLOS A. GARCIA R.

4

2

2

11

15

30 CODA

35

41

46

51

58

64

69

2005

YO NO FUI

ALTO SAXOPHONE

D. R. A.
ADAPTACION PARA BANDA
CARLOS A. GARCIA R.

The musical score is written for Alto Saxophone in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a triplet of eighth notes. The second staff contains a melodic line with a repeat sign. The third staff includes first and second endings. The fourth staff has a measure rest. The fifth staff contains a melodic line with a key signature change to D major (two sharps) at the end. The sixth staff is labeled 'CODA' and features a six-measure rest followed by a two-measure rest. The seventh staff contains a melodic line with a first ending. The eighth staff contains a melodic line with a second ending. The ninth staff contains a melodic line with a two-measure rest. The tenth staff contains a melodic line with a measure rest. Measure numbers 7, 11, 24, 29, 34, 45, 55, 60, and 66 are indicated at the start of their respective staves. The number 2005 is printed at the bottom of the page.

71

77 **DA CAPO**

85 **CODA**
(D.S. AL CODA)

88

96

102

Detailed description: This musical score is for guitar, written in E major (three sharps) and 4/4 time. It consists of six staves of music. The first staff (measures 71-76) features a melody with a double bar line and a fermata over the final measure. The second staff (measures 77-84) includes a double bar line with a repeat sign and a fermata, followed by the instruction 'DA CAPO'. The third staff (measures 85-87) is marked 'CODA' and '(D.S. AL CODA)', with a double bar line and a fermata. The fourth staff (measures 88-95) contains a triplet of eighth notes. The fifth staff (measures 96-101) has a double bar line and a fermata. The sixth staff (measures 102) concludes with a final cadence.

YO NO FUI

TENOR SAXOPHONE

D. R. A.
ADAPTACION PARA BANDA
CARLOS A. GARCIA R.

Musical score for Tenor Saxophone, consisting of 10 staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a triplet of eighth notes on the first staff. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. There are first and second endings marked with '1' and '2'. A 'CODA' section is indicated above the sixth staff, where the key signature changes to two sharps (F# and C#). The score concludes with a double bar line and repeat dots. Measure numbers 7, 12, 25, 31, 35, 52, 57, 62, and 68 are marked at the beginning of their respective staves. The year '2005' is printed at the bottom of the page.

YO NO FUI

TRUMPET IN B \flat

D. R. A.
ADAPTACION PARA BANDA
CARLOS A. GARCIA R.

15

20

25

30

35

52

57

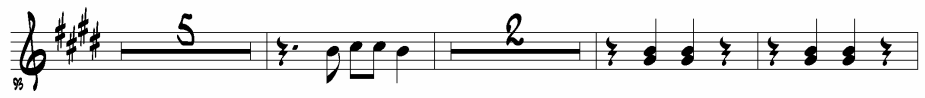
66

76

CODA

CODA CAPO

32 

95 

105 

YO NO FUI

TROMBONE

D. R. A.
ADAPTACION PARA BANDA
CARLOS A. GARCIA R.

Musical score for Trombone, showing measures 1 through 51. The score is written in bass clef with a key signature of one flat (Bb). The music consists of a series of quarter notes, many of which are beamed together. Fingerings are indicated by numbers 1-5 above the notes. The score includes a Coda section starting at measure 34, marked with a double bar line and a repeat sign. The key signature changes to two sharps (F# and C#) for the Coda. The score ends at measure 51 with a double bar line and repeat sign.

YO NO FUI

BARITONE (T.C.)

D. R. A.
ADAPTACION PARA BANDA
CARLOS A. GARCIA R.

1 2 3 4
5 6 7 8 9
10 11 12 20 21
15 22 23 24 25 26
27 28 29 30 31
32 33 34 35
90 CODA
95
40
44
2005

49

54

60

64

68

75

78

COCA

COCA

85

88

95

98

105

DA CAPO

D.S. AL COCA

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score begins at measure 49 and ends at measure 105. It features a repeating rhythmic pattern of eighth notes. A first ending bracket spans measures 54-56, with a second ending bracket spanning measures 57-58. A 'DA CAPO' instruction is placed at the end of measure 78. A 'COCA' instruction is placed above measure 85, with 'D.S. AL COCA' written below it. The score concludes with a double bar line at measure 105.

YO NO FUI

CYMBALS

D. R. A.
ADAPTACION PARA BANDA
CARLOS A. GARCIA R.

The musical score for Cymbals is written on ten staves. The first staff begins with a treble clef and a common time signature. It features a series of rests, with a triplet of eighth notes marked with a '3' and a pair of eighth notes marked with a '2'. The second staff starts with a measure number '9' and contains a triplet of eighth notes, followed by a first ending bracket (marked '1') and a second ending bracket (marked '2'). The third staff begins at measure 17. The fourth staff begins at measure 25. The fifth staff is labeled 'CODA' and begins at measure 33. The sixth staff begins at measure 35 and features a triplet of eighth notes marked with a '3'. The seventh staff begins at measure 43. The eighth staff begins at measure 54 and contains a first ending bracket (marked '1') and a second ending bracket (marked '2'), followed by a triplet of eighth notes marked with a '3'. The ninth staff begins at measure 68. The tenth staff begins at measure 74 and ends at measure 80, marked with a double bar line and repeat dots.

30 Coda

DA CAPO

(D.S. AL CODA)

94

100

1 2

55

58

65

68

75

78

85

88

95

98

105

CODA

DA CAPO

(D.S. AL CODA)

YO NO FUI

BASS DRUM

D. R. A.
ADAPTACION PARA BANDA
CARLOS A. GARCIA R.

Musical score for Bass Drum, consisting of 11 staves of music. The notation includes quarter notes, eighth notes, and rests, with bar lines and repeat signs. The score is divided into sections by measure numbers: 6, 12, 18, 24, 30, 36, 42, 48, and 54. A section labeled 'CODA' begins at measure 30. The score concludes with a double bar line at measure 54, followed by the number 2005.

ANEXO E : FOTOGRAFÍAS





















