



*Partituras*  
**ECUATORIANAS**  
PACO GODOY







# Partituras ECUATORIANAS

PACO GODOY

2010





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CONESUP

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## Paco Godoy

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# Homenaje a la música

C

onfucio, hace ya muchos siglos, declaró que la música sale del corazón humano, está unida a los orígenes de la actitud humana y que por esta cualidad, es socio-formativa.

Para Aristóteles la música es una imitación inmediata de sensaciones morales y para San Agustín, el arte de los movimientos bien realizados. La Música es el arte de un alegre modular, dice Censorius; y en el siglo XVII Juan Catton asegura que es el debido movimiento de las voces. Mientras que el filósofo Leibnitz ve en ella un movimiento aritmético oculto, para el compositor Rameau es sencillamente la ciencia de los sonidos. A esta opinión se adhiere en el siglo XIX Combarieu, diciendo que la música es el arte de pensar con sonidos, mientras que para Debussy representa un total de fuerzas disueltas. Para el músico Ricardo Strauss traduce impresiones y sentimientos, y para otro músico, Strawinsky, es incapaz de expresar nada. Un psicólogo tan profundo como A. Ehrenzweing, al buscar una definición de la música nos dice que es el lenguaje simbólico del entendimiento inconsciente, cuyo simbolismo no estaremos nunca en condiciones de analizar.

Según Congreves "La música tiene atractivos que pueden apaciguar a un pecho salvaje". Hindemith se ocupa de dicha cuestión y niega a Boecius, para el cual "La música tiene el poder de corregir o rebajar" y prefiere sumarse a la opinión de San Agustín, que dice: "La música ennoblece sólo a aquellos que se someten al esfuerzo moral de ser nobles"; para Hindemith el cultivo del gusto artístico no es suficiente; los bárbaros rebajan la música a su nivel.

Sería asombroso que fuese cierta la teoría de J. Handschin, para quien cada tipo de música coincide con un cierto tipo humano, al que refleja y al que se dirige. También Handschin dice que el músico en ejercicio realiza una movilidad técnica de espíritu y alma.

En definitiva, el arte es descripción de los sentimientos o emociones de una persona y se lleva a cabo por medio de una acción que intenta despertar en otros, idénticas emociones.

Se está de acuerdo en desear poner en movimiento la acción social entre compositor, intérprete y oyente. Para ello se utilizan a veces expresiones técnicas musicales como: apoyatura, síncopa, cromatismo agudo, polirritmo y otras análogas, pero ¿a qué puede conducir algo así? ¿A placer, deleite o satisfacción? ¿Puede influenciar la unión de los hombres, su integración? Con

seguridad que no; sólo un hecho único puede servir a la música para establecer estas relaciones: la sensación de la música. Sólo ella puede establecer esferas culturales, puede ser eficaz, puede ser social.

La música es actualmente un tema de vastas proporciones. Constituye no uno, sino múltiples temas; no es un campo único de actividad, sino de muchísimas actividades.

La música es un arte, una ciencia, una literatura, una de las humanidades y un campo de erudición.

Es una asignatura de enseñanza y aprendizaje desde el jardín de infancia hasta los cursos superiores; es un oficio, un negocio, un artículo de comercio. Es objeto de compraventa. Es un poderoso instrumento al servicio de la publicidad y es un agente de propaganda. Recuérdese el uso político que hizo Hitler de Wagner en cuanto su aporte a la ópera en relación a la mitología germana. Tanto como "usó" a Hegel, Shopenhauer y Nietzsche, en cuanto idealismo, voluntarismo y concepción del Super-hombre, respectivamente.

La investigación sobre las diversas manifestaciones del sonido podría ser el punto de partida de la educación musical moderna, del mismo modo que el color es el punto de partida para la educación artística moderna. Probar las delicias del mundo sonoro tanto si son el canto de los pájaros, el ruido del viento en las hojas, el ruido de pasos familiares (recuérdese la película "Tacones lejanos" de Almodovar) o sonidos que vienen de instrumentos exóticos; producir sonidos vocalmente o de otra manera, capturarlos, mezclarlos y manipularlos gracias a los métodos electrónicos modernos, llevarían a una percepción más fina de la calidad del sonido. El mejor período para este género de experiencias es cuando el oído es tan receptivo como el cerebro. El único sentido, de los cinco que nace maduro, es el oído. Los únicos huesos calcificados al nacer son los huesecillos del oído. Ningún otro está maduro; solo aquellos que nos permiten escuchar la más sagrada de las artes: la música, y cuando un ser humano fenece, tras su humante vida, el único y el último en morir es precisamente el oído; el más frágil, la vista. Tarda el ser humano en ver, mucho más en mirar; pero maduro al nacer el oído, y tardío a morir, el oído es el que nos permite degustar la maravilla de sonidos que salen de los diversos instrumentos musicales o de la voz humana, esa laringe que tiene cuerdas de guitarra, de violín; esa laringe que tiene cuerdas vocales para hacer de la voz humana, como de la de Piedad Torres, esposa de Paco Godoy, el más sagrado de los instrumentos musicales, y por cierto también, el violín inventado por el ser humano que junto con el piano son dos instrumentos reyes.

Y Pitágoras decía que la música es matemática inconsciente, es que nos revela el diástole, el sístole de este corazón que se resiste a odiar y que quiere amar cada vez más; ese ritmo, ese compás de la biología del corazón que se traduce en la inconsciencia del ritmo y de la música es el efecto como Pitágoras decía la matemática inconsciente. Pero los ecuatorianos hemos sido, no precisamente como traduce la lingüística, lo que es la Universidad: alma mater -madre nutricia-, porque muchos de nuestros artistas, maestros, hombres de cultura, mujeres de arte han debido migrar. El Ecuador es uno de los países que más ecuatorianos pone afuera. Somos madrastras y padrastros. Juan Campoverde, un joven compositor vive en Chicago; Mesías Mayguashca, uno de los grandes de la composición musical ecuatoriana está radicado en Alemania; Arturo Rodas, en Londres. Y a veces codificamos bien las ciencias,

varias artes y poco la música. Del maestro Luis Humberto Salgado sólo conocemos un veinte por ciento de su creatividad. Francisco Paredes Herrera, el músico más creativo que ha tenido este Ecuador con más de mil creaciones de su inspiración, tuvo que migrar de su patria madre, de Cuenca hacia el manso y caudaloso Guayas, para que una nueva tierra le acoja y pueda hacer de su creatividad cuna y expresión de su sabiduría.

La familia hace músicos y la música hace familias. Ya saben ustedes que la familia Bach tiene más de cuarenta músicos reconocidos. Y por cierto que puede estar en los genes, puede estar en la enseñanza, mejor en ambos a la vez, cultura y naturaleza. En el caso de Paco Godoy no es la excepción ese árbol totémico que viene de sus padres y abuelos, y que ha hecho de la música su cadena helicoidal del ácido desoxirribo-nucleico, traducido en arpeggios mordentes, abalanzastes, disminuendos, crechendos, calderones, esos silencios largos y pausas que como en la vida nos hace saltar mejor ante los acontecimientos inéditos que nos depara la vida.

Cuando se escucha el concierto de corno inglés de Mozart, uno se despierta solo con las pausas, y esas súbitas pausas disparan el futuro, cuán importante es el silencio en la vida. Hablamos demás, lo estoy haciendo ahora. Sólo el silencio es profundo, sólo el silencio, el inefable silencio, traduce ese cambio filosófico a un acontecer del más allá y la música sabe de la profundidad de la pausa y del silencio.

Se inventaron los instrumentos musicales, los de percusión, los de tecla, los de viento, los de cuerda; quizás el piano es esa rara excepción que naciendo del clavecín, del clavicordio pura cuerda; de pronto el golpe sobre la cuerda produce una sinergia de un instrumento novicio, de un instrumento donde esa potenciación y sinergia de dos herramientas primigenias generan el salto cualitativo inmenso que es el piano.

Y claro está, la combinación creativa de esas patentes hacen nuevos instrumentos. Wagner creó como treinta instrumentos musicales combinando flautas, combinando oboes, clarinetes hasta desembocar en diferentes formas; y el belga Sax inventó junto a una treintena de instrumentos el saxofón como lo conocemos ahora y que hasta el ex Presidente norteamericano Bill Clinton y Woody Allen el cineasta excéntrico lo tocan. Y sin saxofón no hay jazz, y sin afro ecuatorianos, americanos en Nueva Orleans, Chicago y Nueva York; sin africanos migrados cimarrones, esclavos o libertos, no hay góspel, no hay espirituales, tampoco hay el reggae y el blues, esa tristeza puesta en música. El blues, expresión profunda del negro americano, permanece vivo al margen de los tiempos. Y Milton Tadeo, el ecuatoriano compositor de la bomba en el Chota, muerto recién, no hubiese creado toda una dinámica distinta de hacer música afro americana; y sin africanos en el Perú no tendríamos el landó; y sin africanos en el Caribe o en el Brasil, tampoco el juego de abalorios, la dimensión extraordinaria de la fantasía y la imaginación no se hubiera traducido en el fetiche, en el susto, el espanto, que deben ser exorcizados a través precisamente de la música.

Hemos vivido momentos alucinantes y lo seguiremos viviendo con la música de Paco Godoy, él, pertenece a una familia de músicos, compositores y virtuosos. Es difícil ser ambas cosas. Si se es virtuoso del piano no es fácil ser buen compositor. Es difícil asociar talentos. Se dice que el mejor pianista de la historia fue Liszt; Rubinstein y Paderewsky le siguen de lejos. Pocos en la historia han sido buenos virtuosos y a la vez buenos compositores: Mozart,

Chopin, por ejemplo, Liszt v.g. impresionante virtuoso fue un buen compositor: puso en dos pianos una versión de la Novena Sinfonía de Beethoven deslumbrante, y recién descubierta, como también varias obras de esta América todavía inexploradas. Siguen de pronto descubriéndose obras de música sacra, barroca, perdidas en archivos no codificados.

Hay que hacer mucho con la cultura. Ya lo dijo Miguel Rojas Mix: "Universidad sin Cultura en América Latina no es Universidad". En Europa quizás hay tantos organismos que hacen cultura: museos, centros culturales y la propia Universidad. Pero en América Latina la cultura es una necesidad imperativa del quehacer universitario, por eso, hoy día, estamos de plácemes, entregamos una obra hermosa, un conjunto de partituras en esta publicación del CONESUP, mimada y acariciada por Wilson Zapata, un gestor cultural extraordinario que con Paco Godoy y sus partituras han logrado poner en el papel la creatividad de su corazón, de sus diástoles y sístoles cuando hacen juntos el ritmo y el compás y acompañan una versión que podemos disfrutarla, porque en América Latina sin música no somos latinoamericanos. Ventajosamente para el Ecuador nuestro segundo himno nacional es el pasillo Sombras. No es sólo ecuatoriano ya que de la pluma de esa yucateca extraordinaria Rosario Sansores, un pichinchano llamado Carlos Brito Benavides se inspiró y creó lo que es este pasillo trágico-cómico, de lágrimas y risas, de desventuras, celos y arrebatados pensamientos. Nuestro pasillo Sombras muestra que sólo el amor profundo traduce pasión.

Y no hay como imaginar Bolivia sin bandas de pueblo; y si vamos a Oruro, fácilmente encontramos mil, dos mil, cuatro mil músicos en escena y desfile, con su percusión andina, retumbando los tímpanos, mostrándonos lo que es la música del altiplano. América Latina es sobre todo música y en eso, sí está integrada, dado que en la política, hemos fallado.

Me enorgullece presentar una obra que recoge la producción de este ecuatoriano extraordinario, este riobambeño universal: Paco Godoy. A partir de hoy entregamos las obras y "cometeremos música" como se "comete" poesía.

Este libro que el CONESUP pone a su consideración trae un sinnúmero de obras musicales para: pianistas, tenores, cuartetos de cuerda (violín I, violín II, viola, violoncello), quintetos de cuerda (violín I, violín II, viola, violoncello, contrabajo, coros, bandas sinfónicas, bandas de pueblo, bandas militares, etc.).

El estilo de las obras musicales abarca desde la música eminentemente académica hasta la música popular con un tratamiento muy depurado, logrando que este repertorio sea de factura universal.

El libro está dirigido a todos los músicos profesionales y en formación, de los diversos Conservatorios de Música, Academias Musicales, Escuelas de Música y Artes, Bandas, Sinfónicas, etc. Además de traer las partituras para el Director de la Orquesta, adjunta las partichellas para cada uno de los músicos, facilitando así la inmediata ejecución de las obras.

Gustavo Vega  
PRESIDENTE DEL CONESUP

Quito, agosto de 2010





Paco Godoy

# Paco Godoy:

## un genio de la música nacional

Wilson Zapata Bustamante

**E**xisten tres ámbitos de la múltiple producción intelectual humana donde los hombres realizaron importantes hazañas a temprana edad: la música, las matemáticas y el ajedrez. En la historia de la música, por ejemplo, asombra la temprana vocación de Wolfgang Amadeus Mozart (1756-1791), niño prodigio y maravilloso compositor austriaco. Como sabemos su padre era violinista y el niño se inició en el mundo de la música entre los cuatro y los seis años. Sus biógrafos cuentan que a esa edad Mozart ya compuso veinte y dos obras entre las que destacan La Flauta Mágica, La Misa de Réquiem, El Don Juan, y Las Bodas de Fígaro. Fue reconocido como uno de los más grandes compositores de música clásica del mundo occidental.

En la historia de los músicos ecuatorianos, Paco Godoy, tiene con sobra de méritos un lugar muy destacado, pues como todos sabemos, a la edad de cinco años dio su primer recital de piano en el auditorio del Consejo Provincial de Chimborazo. Como solista de piano, órgano y acordeón viene grabando desde los once años. En calidad de arreglista, director musical, compositor y acompañante ha grabado centenares de canciones con los mejores artistas nacionales e internacionales.

Por otra parte, en el anecdotario de los grandes personajes se puede leer que a los tres años Kart Friedrich Gauss hacía cálculos de cierta complejidad y antes de cumplir los diez demostró ser un aritmético prodigiosamente veloz y serio. A los doce años el ajedrecista y pianista Paúl Morphy venció a todos sus contrincantes en Nueva Orleans, proeza nada desdeñable en una ciudad que ya en el siglo XIX contaba con ajedrecistas de primer orden. Bobby Fischer, genial jugador de ajedrez norte-

americano, famoso por haberles arrebatado el Título Mundial a los rusos en 1972, en plena Guerra Fría, a los trece años ganó el Campeonato Junior de Norte América, y a los dieciséis era el Gran Maestro más joven del mundo.

Volviendo al ámbito de la música, las Seis sonatas para violines, violoncelo y contrabajo compuestas por el niño Rossini en el verano de 1804 están evidentemente influidas por Haydn y Vivaldi, pero las principales líneas melódicas son de Rossini, y maravillosamente originales. A los doce años Pascal descubrió por su cuenta los axiomas y las proposiciones esenciales de la geometría euclidiana.

¿En qué se parecen la música, las matemáticas y el ajedrez? La idea de que en efecto existe una profunda afinidad entre las tres actividades no es nueva. Pero casi todo lo que encontramos son metáforas o indicaciones vagas. La psicología de la creación musical como algo diferenciado del mero virtuosismo interpretativo, prácticamente no existe. A pesar de algunas orientaciones fascinantes de Henri Poincaré y Jacques Hdamard, no se sabe casi nada sobre los procesos intuitivos y racionales de los descubrimientos matemáticos. Fred Reinfeld y Gerald Abrahams escribieron notas interesantes sobre "la mentalidad del ajedrecista", pero no han probado que tal cosa exista, y si existe en qué se basan sus extraños poderes. En cada uno de estos campos, la "psicología" es nada más que un anecdotario donde se destacan las destrezas de ejecución y creación de los niños prodigio.

Reflexionando, dos cosas resultan sorprendentes. Al parecer, la formidable energía mental y la capacidad combinatoria con fines determinados que posee el niño genio en mú-

sica, matemáticas y ajedrez, están prácticamente aislados de los rasgos normales de madurez cerebral y física. Un prodigio musical, un niño compositor o director de orquesta, puede seguir siendo niño en todos los otros aspectos; puede ser ignorante y caprichoso como cualquier otro niño de su edad. No existen pruebas para afirmar que la conducta de Gauss cuando era niño, su coherencia emocional o facilidad de expresión, haya sobrepasado las de otros niños; era adulto –y mucho más adulto que un adulto normal– sólo en relación a los conocimientos numéricos y geométricos.

Cualquiera que haya jugado ajedrez con un muchacho muy joven y especialmente inteligente, habrá notado la diferencia casi escandalosa que existe entre la astucia y sofisticación analítica de sus movimientos sobre el tablero y su comportamiento infantil cuando las piezas ya han sido guardadas. En mi larga y dilatada carrera de ajedrecista he visto a un niño de seis años usar la defensa siciliana con habilidad implacable, y convertirse segundos después de terminada la partida en un mocoso gritón e insoportable. Resumiendo, suceda lo que suceda en el cerebro y el sistema nervioso de un joven Mendelssohn, un Galois o un Bobby Fischer, el niño travieso que hay en cada uno de ellos parece vivir radicalmente aislado. Si bien las recientes teorías neurológicas sostienen una vez más la posibilidad de localizaciones específicas –la idea ya conocida por la frenología del siglo XVIII de que existen en el cerebro humano diferentes áreas para diferentes habilidades o potencialidades–, todavía no hay pruebas decisivas. Es cierto que hay centros sensoriales específicos; pero no sabemos de qué modo la corteza cerebral divide sus múltiples tareas, si es que las divide.

La música, las matemáticas y el ajedrez son esencialmente actos dinámicos de localización. Se colocan fichas simbólicas en casilleros significativos. Las soluciones –se trate de una disonancia, una ecuación algebraica o una impasse posicional– se logran mediante el reagrupamiento o reordenamiento secuencial de las unidades individuales y el conjunto de unidades (notas, números, torres o peones). El niño prodigio, como un adulto, puede visualizar de manera instantánea y al mismo tiempo extraordinariamente



segura como estarán las cosas luego de varias jugadas. Anticipa la lógica, el desarrollo armónico y melódico necesario si se trata de una relación clave inicial o de los preludios de un movimiento. Conoce el orden, la dimensión exacta de la suma o la figura geométrica antes de dar los pasos intermedios. Predice el jaque mate en seis jugadas porque la victoriosa posición inicial, la configuración más eficiente de sus piezas en el tablero, se encuentra “allí” de cierto modo, clara y precisamente enfocada por su mente. En cada caso, el mecanismo cerebral-nervioso da un auténtico salto hacia el “espacio siguiente”. Según los especialistas, es muy probable que se trate de una habilidad neurológica (estamos

tentados a decir neuroquímica) extremadamente especializada y aislada del resto de las facultades mentales y fisiológicas, y capaz de desarrollarse con increíble rapidez. Cualquier estímulo casual –una melodía o progresión armónica que suena en la habitación de al lado, una lista de números en la vidriera de un negocio, la visión de las jugadas iniciales de una partida de ajedrez en un café– provoca una reacción en cadena en determinada zona de la mente. Y el resultado es una maravillosa monomanía.

Los niños prodigios son perceptivos con una mente inquisidora. Presentan un acentuado poder de observación. Pueden tener largos períodos de concentración cuando se trata de un



Maestro Paco Godoy

tema que les despierta interés y les exige retar su intelecto. Son hábiles y rápidos para interrelacionar ideas. Tienen una gran facilidad, aun desde la infancia, para el pensamiento, la reflexión de lo abstracto y para las críticas. Tienen una tendencia fuerte a la originalidad de los conceptos, juicios, soluciones de los problemas y preguntas. Pueden tener una ilimitada habilidad por las artes, las matemáticas y la música. Tienen alta sensibilidad para apreciar todo tipo de manifestaciones aritméticas. A ese privilegiado y excepcional grupo minoritario de niños genios pertenece ¡el ecuatoriano universal PACO GODOY! Compositor, Director, Arreglista, Pianista y Acordeonista.

Paco Godoy, uno de los compositores e intérpretes más afamado tiene un sitio de honor entre los músicos ecuatorianos. En una lista superficial de algunos de los éxitos de Paco Godoy - entre más de 200 canciones que ha compuesto - se encuentran los pasillos: *Ensueño, Cuando te recuerdo, Renunciamento, Evocando tu nombre, Mi gran amor, Cuando en la vida, Éxtasis de amor, Mil violines en el firmamento; los boleros: Novia de mi alma, Tu desdén es mi agonía, Sin tu amor no sé vivir; los sanjuanitos: Sentirse solo, Fiesta en Ecuador; los pasacalles: Flor Zambiceña, Dulce Morena, Que viva Loja, Cielo nocturno; las bom-*

*bas: Comprendí que tú me amas, Tengo que olvidar, el camari, Viviré viviré; el cuarteto Galápagos, etc. etc.,* lo que confirma su talento para escribir melodías y letras siempre enraizadas en el sentir nacional. Artistas como los Hnos. Miño Naranjo, Piedad Torres, Paulina Tamayo, Pepe Jaramillo, Hnas. Mendoza Suasti, Edgar Palacios, Orquesta Azuquito, la Banda Municipal de Quito, el Coro Pichincha, han interpretado la música de Paco Godoy. Sin embargo, no es sólo la evidente popularidad de Paco Godoy lo que explica su posición en la cultura del Ecuador y América Latina. Más que cualquier otro artista, Paco Godoy transformó al compositor -el popular tonadillero- en un creador serio al escribir piezas complejas, elegantes y agradables que evocan un tumulto de emociones y a menudo muestran una conciencia social. En este libro de partituras musicales, los especialistas como Gustavo Vega, Gerardo Cilveti y María Eugenia Valdívieso Eguiguren exploran la naturaleza precisa de este genio de la música y la razón por la que sus composiciones perdurarán.

Siempre se ha creído que los artistas realmente grandes, como las mujeres realmente hermosas, saben ser simples. Paco Godoy ha demostrado en todos los escenarios y en cualquier

circunstancia, ser todo un señor.

Paco Godoy, el profesional consumado, siempre listo con una pieza para cada ocasión o uso, en ocasiones derrocha su refinamiento melódico y armónico en versos banales o temas triviales. El piano es para Paco Godoy lo que la fragata para el marinero, su propio "yo" y su lengua materna. Paco Godoy confía al piano sus sueños, sus alegrías y sus penas. En la música de Paco Godoy hay poesía, pintura, escultura, fuentes, batallas, ocasos y sueños de amor fantásticos. Su arte es reflexivo y fáustico. Al escuchar los primeros acordes de Paco Godoy hay un "suspiro feliz" por parte del público. El virtuosismo de Paco Godoy proclama grandiosidad. Paco Godoy toca con una emotividad poderosa, sus manos vuelan frenéticas por el teclado y el piano se convierte en el confidente personal de Paco Godoy, un romántico en éxtasis que tiene el sonido vivo y dorado que sale del corazón. Definitivamente, es el poeta del piano que toca con una belleza etérea. Existe en un mundo de sentimiento y forma, fundiendo los más altos ideales artísticos del hombre.

Los pocos intentos de elaborar una biografía suya, han dado como resultado desiguales bosquejos de su personalidad, desprovistos de ambición crítica o credibilidad musicológica. Sin embargo, por fortuna las verdaderas dimensiones de los logros de Paco Godoy no han sido soslayadas en ningún momento por algunos de sus colegas más eruditos.

"Paco Godoy, es el paganini del acordeón", opina Pablo Reece, violonchelista de la Orquesta Sinfónica Nacional; "Paco Godoy, es el liberache ecuatoriano", dice Alexander Jervis, tenor formado en Estados Unidos (hijo del legendario Rafael Jervis del trío Los Embajadores); "Paco Godoy no es un músico más del Ecuador. Existe un antes y un después de Paco Godoy en la música. Él ha marcado un hito", señala Gerardo Cilveti, violinista argentino y concertino de la Orquesta Sinfónica Nacional durante veinte años.

Oro Puro, película ecuatoriana del cineasta Rogelio Gordón, grabada en formato High Definition, es protagonizada por Paco Godoy, Piedad Torres, Marta de Salas, Mabel Cabrera, Tania Salas, entre otros artistas nacionales, fue estrenada el 30 de octubre del

2009. Es una cinta histórica que recrea la vida de nuestros artistas Paco Godoy y Piedad Torres. En ella, se pretende motivar a las nuevas generaciones de músicos a no desmayar en la tarea de producir música sin límites.

La banda sonora de la música descriptiva y las obras creadas para este filme pertenecen al compositor Paco Godoy. La voz sonora y melódica de Piedad Torres suena con un dramatismo impresionante que logra despertar los sentimientos más profundos del ser humano.

Así, la película Oro Puro se convierte en un homenaje en vida, al Compositor, Director, Arreglista, Pianista y Acordeonista Paco Godoy y a la "Voz de Oro" de Piedad Torres, al igual que los filmes "La vie en rose" sobre Edith Piaf, "Ray" sobre Ray Charles, "El cantante" sobre Héctor Lavoe.

Nadie puede escribir una biografía verdaderamente definitiva de un hombre cuya carrera aún dista muchísimo de haber terminado. Al relatar la historia de la exitosa vida de Paco Godoy, sólo pretendemos presentar pinceladas de su brillante carrera artística.

Byron Francisco Godoy Aguirre, más conocido como PACO GODOY, nació en Riobamba el seis de noviembre de 1971. Está casado con la cantante Piedad Torres y tiene una hija, también cantante.

Pianista consagrado, pertenece a la quinta generación de una afamada familia de músicos y compositores de la provincia de Chimborazo. Su padre es el acordeonista y compositor Gonzalo Godoy y su madre Rosita Aguirre (+), quienes procuraron darle la mejor educación. Revisando las biografías de Mozart, Chopin, Liszt, Moussorgsky, Strawinsky, etc., siempre encontramos a una madre, un padre o a un familiar cercano, que iniciaron al pequeño en el arte musical. En el caso del maestro Paco Godoy, su padre, su abuelo materno y todo su entorno familiar contribuyeron en su formación. Esto me sugiere que si logramos que en nuestro país se practique la música de generación en generación, que la madre o el padre inicien al hijo en el arte musical, lograríamos sin duda los niveles que nos asombran en países considerados de primera línea en cultura musical, cuyos resultados no son más que la consecuencia de una

afición, practicada con regularidad año tras año.

Sus estudios musicales los realizó Paco Godoy en la Orquesta Sinfónica Nacional (Centro de Difusión Musical) 1980-1982; en el Instituto de Música Sacra "Jaime Mola" 1982-1983; Conservatorio Nacional de Música 1984-1989. Sus maestros fueron Gonzalo y Mario Godoy, Bertha Brito, P. Jorge Baylach, Julio Bueno, Gerardo Guevara, Gerardo Cilveti, José Salgado, entre otros.

Ha compuesto un centenar de obras en formato sinfónico, música sacra y música popular, en la mayoría de los ritmos nacionales como internacionales. También ha musicalizado a poetas consagrados como Medardo Ángel Silva, Juan Bautista Aguirre, Gabriela Mistral, Rubén Darío, Ernesto Cardenal, Federico García Lorca, José Ángel Buesa.

En calidad de arreglista, director musical y compositor ha grabado un centenar de canciones en varios estilos musicales. Sus obras musicales van desde la música eminentemente académica hasta la música popular con un tratamiento muy depurado, logrando que este repertorio sea de factura universal.

Con el sello Aravec ha grabado los discos L.P.: "Exitazos bailables de mi tierra", volumen uno en 1982 y volumen dos en 1983, "Bailaditas ecuatorianas con Gonzalo y Paco Godoy"; en 1989, también con el sello Aravec, "Más exitazos bailables con Paco Godoy y su acordeón"; en 1991 con el sello Ecuamusic, "Para el Ecuador y el mundo Paco Godoy"; en 1992 con el sello Aravec.

En formato de CD vinieron los discos: "Inolvidables del Ecuador con Paco Godoy"; 1993 con el sello Aravec, "La banda de mi pueblo interpreta Paco Godoy"; 1995, sello Aravec, "Bailemos lo nuestro, con Paco Godoy"; 1996, sello Aravec, "Si tu quieres bailar: Paco Godoy-Piedad Torres"; 1998, sello Siboney, "Bailables y ritmos de mi tierra: Paco Godoy - Piedad Torres" 2000, sello Surti Compac, "Paco Godoy el piano del Ecuador" 2002, sello Ecuamusic, "Paco Godoy y la banda gorda" 2002, sello Yersey Records, "Ecuador tierra mía: Paco Godoy-Piedad Torres" 2003, sello A.S.V., "Piano internacional de Paco Godoy y la Filarmónica Mozart" 2004, sello Aravec, "Julio Jaramillo en el piano de Paco Godoy" 2005, sello Surti compac, "Súper fiestero" volumen dos,

sello Ecuamusic.

Como acordeonista ha intervenido en las películas "La Tigra", dirigida por Camilo Luzuriaga y en "Sensaciones", dirigida por Juan E. Cordero. En la película "Mientras llega el día", dirigida por Camilo Luzuriaga, Paco Godoy interviene tocando el Clavecín y el Órgano Tubular.

Paco Godoy ha recibido distinciones, condecoraciones y nombramientos honoríficos de muchos centros culturales. En el Concurso de Composición Nacional organizado por el Ilustre Municipio del Distrito Metropolitano de Quito obtuvo el Primer Premio con el pasillo "Voces"; en 1989. Con el pasillo "Más allá del Infinito", ganó el Primer Premio en 1991. La CEDOC le condecoró en 1993. El Consejo Provincial de Pichincha le otorgó una Condecoración en 1993. La Asociación de Artistas del Chimborazo le condecoró en 1995. El Congreso Nacional del Ecuador le otorgó la máxima Condecoración en 1995. La Radio Wado de New York, lo hizo en 1995. Amigos del Gran Teatro de la Habana, en 1996. El 22 de febrero del 2000 el Colegio vespertino "Dr. Ruperto Alarcón Falconí" de Quito, bautizó el aula de uso múltiple con el nombre de Paco Godoy, en reconocimiento a su labor musical. La ciudad de San Miguel de Bolívar le declaró "San Migueleño Honorífico" el 24 de septiembre de 1997.

Los artistas plásticos Xavier Escobar y Vicente Philco, le rindieron su "Homenaje en Vida", retratándolo en óleo y en sanguina.

Ha realizado innumerables presentaciones artísticas en: España, Canadá, EEUU, Cuba, México, Venezuela, Colombia, Perú y en todas las provincias del país.

Paco Godoy es un artista enamorado de su arte que lo muestra en público, que lo practica en público. En su vida ha logrado una verdadera comunicación con su público, ha demostrado su don de gente y además, nunca se ha crecido a pesar de su enorme éxito profesional y artístico. Seguro estoy de que su libro de partituras musicales habrá de trascender el ámbito nacional y será una invaluable contribución bibliográfica a la cultura musical del país.

# Paco Godoy

## un pianista formidable

“La vida, para quienes tienen oídos para oír, es una sinfonía”, dice Anthony de Mello.

RVDA. M. María Eugenia Valdivieso  
Eguiguren-Dominica

L

a música, en Paco Godoy, es un espléndido aliento de vida, es una vocación. En la composición de sus partituras y en la apasionada ejecución de su inmenso repertorio, ha llegado muy lejos.

Abarca en melodías, toda la gama del sentimiento humano, como si estuviera acunando el sueño tranquilo de un niño. Sobre el teclado del piano, es un peregrino iluminado, que va recogiendo los arpeggios de todas las alegrías, el gemido letal de todas las nostalgias, el vértigo de la pasión que no se cura sino en clave de fe, porque Dios es la armonía infinita. A quienes hemos logrado el privilegio de escucharlo, nos regala una esperanza que ilumina; nos conduce a un equilibrio interior tan puro y sereno como la claridad de las auroras que inician su canto a la vida. O nos sumerge en la contemplación apacible de las noches oscuras que, de repente, al conjuro de las notas que se desgranán por el teclado negro de las ilusiones blancas, van trocándose en noches cuajadas de luceros.

Es sobre el pentagrama donde Paco Godoy se revela: soñador, altamente inspirado pianista a lo grande, marcado con un signo de valores trascendentes. ¡Es el maestro!

Pero, en otra dimensión –no sé si paralela o coordinada– está esa otra faceta humana del artista, por cierto convincente y cautivadora: su sencillez. ¿Le viene por ancestro? ¿O es el fruto de ese autodomínio de su personalidad, trabajada al compás de los duros trallazos de la vida? ¿Contribuye quizás, ese proceso lento, profundo e iluminante de su formación musical?

En clave de diafanidad y sencillez, en

Paco Godoy hay un reflejo de la mística de su tocayo, Francisco de Asís, que logró encontrar el secreto de la paz y del bien, y tejió su personal santidad con la trama de la alegría, con la filosofía de una vida diáfana, sin repliegues ni complicaciones, repleta de una dulce ternura que brotaba de sus renunciaciones y de sus misericordias.

Paco Godoy tiene sencillez de la sonrisa imborrable, de la transparencia veraz, de la amistad entrañable y fiel. Entrega a los demás su música con generosidad, sin restricciones, con pasión del alma. Y a la vez, tiene sus ojos muy abiertos para descubrir la dramática y la cerante realidad humana. Tiene manos para servir y un enorme corazón para amar.

La duda existencial que ronda por estos albores del siglo XXI, puede atrapar al hombre bajo el peso de la frustración, el miedo, el desengaño. Gracias a Dios, espíritus selectos como el de Paco Godoy, logran conquistar el valor de vivir sin doblez, sin máscaras, sin esclavitudes, porque él escogió el camino de disfrutar la existencia como el mayor tesoro. Paco Godoy es el amigo de la gente. Cuando se lo necesita no se escapa. Se toma tiempo para ser feliz y hacer felices a los demás. Se acerca a los otros con una sonrisa y con mano suave, porque la gente es frágil. Es de las personas que contagian alegría y son transmisoras de luz.

La primera faceta de Paco Godoy, la del pianista formidable, la encontramos en sus partituras y la escuchamos en sus ejecuciones, que van deslizándose por los escabrosos caminos de este complejo mundo, como un baño cristalino de música y de paz.



# La genialidad de Paco Godoy

Gerardo Cilveti

**A** los costados de la puerta principal de algunos edificios públicos, mausoleos y ministerios, suelen encontrarse esculturas de leones. Tienen el significado de guardias, de autoridad, de dignidad, de carácter. En otros, en ciertas universidades, bibliotecas y academias de arte, también se descubren en la puerta cuatro esculturas con figuras de leones. Las primeras dos antes de entrar son de leones dormidos y las otras dos, las que están más cerca de la puerta, representan otros que están despiertos.

Encarnan el concepto de genio. Simbolizan la idea de que por el estudio, si se franquea esa puerta, se despertará al genio interior, ese poder que llevamos dentro y que todos tenemos la posibilidad de despertar; el gigante dormido, tal como le decían en los estudios esotéricos a esa capacidad que puede desarrollar el ser humano para producir obras de arte o inventar cosas.

El genio es la actividad productora de la imaginación, por la que el artista represen-

ta una obra sensible, y la vuelve su creación personal. Esa facultad y esa energía emanan de la capacidad del artista; son esencialmente subjetivas. El arte es una imitación de la naturaleza. El artista debe revestir sus concepciones de una forma individual y para eso trabaja en cada rama del arte con ciertas reglas propias. A esa capacidad particular se la llama talento. Hay quien tiene un talento por el cual sobresale tocando cierto instrumento musical; otro ha nacido para el canto, otro para dibujar, etc. Sin embargo, el talento encerrado en tan estrecha especialidad no puede producir más que buenos resultados en la ejecución. Para ser perfecto exige la capacidad para el arte y la inspiración que sólo el genio puede dar. El talento sin el genio no va más allá de la habilidad.

Por supuesto que los artistas genios tienen una concepción clara sobre la idea. Para que esa idea sea comprendida ejercen control sobre su forma de ejecución, dominio sobre los materiales, administran el espacio y el tiempo



correctamente, hacen las cosas bien en todos sus aspectos. No dejan nada al azar ni dan "puntada sin hilo". Control, control y más control para que no se desvíe hacia ningún lado el proyecto y de esa manera poder transmitir más fielmente su creación al resto del mundo.

Aquel cuento árabe de "Las mil y una noches" que trataba de Aladino y la lámpara maravillosa nos enseña que los poderes que tienen los seres humanos se logran mediante el esfuerzo personal buscando en su interior. El cuento de Aladino es un cuento mágico. Nos relata que un joven es convencido por un mago que se hace pasar por su tío, para ir adentro de una cueva a buscar una lámpara maravillosa que se encuentra allí escondida. Como Aladino no consigue entregar la lámpara al mago antes de salir de la cueva, éste se enfurece y lo deja allí para que se muera. En su desgracia, Aladino llora y se retuerce las manos, con lo que consigue libe-



Maestro Paco Godoy

rar al genio encerrado en un anillo que el mago le había dejado. El genio, a su vez, libera a Aladino, quien pronto descubre que, la lámpara, si es frotada, como por angustia ocurrió con el anillo, también convoca genios poderosos dispuestos a concederle cualquier deseo.

Este cuento nos recuerda que así como Aladino tenemos que investigar adentro nuestro, aquella

cueva lo representa bien, y no sólo encontrar la lámpara maravillosa sino también frotarla en el momento que necesitamos recurrir al genio. Él nos proveerá de elementos con los que podremos representar una visión auténtica y personal de la realidad.

Paco Godoy en su música, abarca varios estilos. Sus composiciones, tanto clásicas como populares, para Banda, Orquesta, Cuarteto de cuerdas o para Piano, son muy sensibles y profundas.

Este libro ofrece además de las partituras, de una manera inusual y muy generosa, también las partes individuales, con lo cual queda demostrada la intención altruista del compositor, para que los músicos no pierdan tiempo en copiarlas y sólo tengan que dedicarse a interpretarlas.

Para determinar la genialidad que hay en Paco Godoy, ya tenemos su música, ya está en el atril y sólo nos queda disfrutarla.





Sinfónica

# Pasión, muerte y resurrección de Cristo

**E**s un poema sinfónico del compositor ecuatoriano Paco Godoy, en Fa menor, para Orquesta Sinfónica.

## PRIMER MOVIMIENTO "LAS XIV ESTACIONES"

Los primeros cuatro compases expresan la frase musical que da vida a toda la obra, encarnando la palabra de Jesús. Cuando esta misma frase asoma en otras tonalidades "encarna a la muchedumbre" que muchas veces se empeña en obrar de manera contraria al mensaje de Jesús.

El discurso musical del primer movimiento recoge toda la pasión de Cristo durante las XIV estaciones, destacando la frase con varias modificaciones técnicas y emocionales, con un lirismo muy delicado.

## SEGUNDO MOVIMIENTO "LA CRUCIFIXIÓN"

En este movimiento, por el dolor de la muerte, se siente el clímax de la obra.

En el compás veinte y siete del segundo movimiento, se escucha los martillazos que recibe Cristo al introducirle los clavos en sus manos y pies. Sin embargo, en el compás treinta se escucha en un pianísimo del string, el perdón de Dios: "Padre perdónales porque

no saben lo que hacen".

Desde el compás cuarenta y ocho, el compositor crea una atmósfera de angustia al presentar una fórmula rítmica que imita los latidos del corazón, que se van debilitando cada vez más hasta exhalar el último suspiro y morir. Música que está representada al concluir el movimiento en el quinto grado, sin resolver.

## TERCER MOVIMIENTO "LA RESURRECCIÓN"

En tonalidad mayor se expresa el júbilo que representa la resurrección de Cristo. A partir del compás nueve se escucha un solo de flauta que representa al testigo que sale del sepulcro y no encuentra a Jesús, llevando la noticia del resucitado y haciendo eco a más personas. También la frase musical se repite, imitando esta escena cada vez más con más instrumentos "o testigos". En este movimiento se escucha las campanas tubulares que repican sin cesar.

La ascensión de Cristo al cielo está representada por el arpa, creando un ambiente celestial. También el júbilo de la resurrección es ecuatoriano y andino. Se lo siente en los tintes pentafónicos con rítmicas de Sanjuanito y Huayno.

PACO GODOY nos deja su obra como un testamento musical e ideológico.

# Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 76

The image displays a musical score for the first movement of "Las XIV Estaciones" by Paco Godoy. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The tempo is marked "MODERATO" with a quarter note equal to 76 beats per minute. The score is organized into systems, with each instrument part on its own staff. The notation includes notes, rests, and other musical symbols. The score is presented in a clean, black-and-white format, typical of a printed musical score.

Primer Movimiento "Las XIV Estaciones"

The image displays a complex musical score for the first movement of "Las XIV Estaciones" by Paco Godoy. The score is organized into several systems of staves. The first system (measures 1-10) features a vocal line with lyrics in Spanish: "El viento levanta el polvo / y el sol calienta la tierra / y el agua moja la arena / y el fuego quema la paja". The subsequent systems (measures 11-100) consist of instrumental parts for various instruments, including strings, woodwinds, and brass, with some sections marked with dynamics like *mf* and *f*. The notation includes notes, rests, and articulation marks. The score concludes with a final system (measures 101-110) featuring a vocal line with lyrics: "El viento levanta el polvo / y el sol calienta la tierra / y el agua moja la arena / y el fuego quema la paja".

Primer Movimiento "Las XIV Estaciones"

3

The image displays a musical score for the first movement of "Las XIV Estaciones" by Paco Godoy. The score is arranged in a system with multiple staves. At the top, there are five staves for woodwinds (flutes, oboes, clarinets, and bassoons) with complex melodic lines. Below these are several staves for strings (violins, violas, cellos, and double basses), mostly containing rests. The vocal parts are located in the lower middle section, with lyrics in Spanish: "¿Dónde estamos? ¿Dónde estamos? ¿Dónde estamos?". The bottom section of the score features a piano accompaniment with dense chordal textures and arpeggiated figures. The page number '3' is located in the top right corner.

Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

The image displays a musical score for the first movement of "Las XIV Estaciones" by Paco Godoy. The score is marked "MODERATO" with a tempo of 78 beats per minute. It is arranged for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a piano accompaniment. The score is written in a single system with 14 staves. The first four staves are for the string quartet, and the remaining ten staves are for the piano. The piano part includes a right-hand melody and a left-hand accompaniment. The score is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is presented in a clean, professional layout with clear notation and a consistent font.

Primer Movimiento "Las XIV Estaciones"

5

This image shows a page of a musical score for the first movement of "Las XIV Estaciones" by Paco Godoy. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is dense, with many notes and rests across multiple staves. There are some handwritten annotations in the score, such as "pizzicato" and "arco". The page number "5" is located in the top right corner.

### Primer Movimiento "Las XIV Estaciones"

6

The image displays a page of a musical score, page 6, for the first movement of "Las XIV Estaciones" by Paco Godoy. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is dense, with many notes and rests across multiple staves. Dynamic markings such as *p* (piano) and *f* (forte) are visible throughout the score. The page number "6" is located at the top left of the score area.



Flute 1 Primer Movimiento "Las XIV Estaciones"

Musical score for Flute 1, first movement of "Las XIV Estaciones". The score is in 3/4 time, marked MODERATO with a tempo of 76. It consists of five staves of music. The first staff starts at measure 48 and ends at measure 51. The second staff starts at measure 57 and ends at measure 61, with a "TEMPO I" marking above it. The third staff starts at measure 74 and ends at measure 78. The fourth staff starts at measure 79 and ends at measure 85. The fifth staff starts at measure 111 and ends at measure 126. Dynamics include *mf*, *p*, and *pp*.

Flute 2 Primer Movimiento "Las XIV Estaciones"

Musical score for Flute 2, first movement of "Las XIV Estaciones". The score is in 3/4 time, marked MODERATO with a tempo of 76. It consists of five staves of music. The first staff starts at measure 48 and ends at measure 51. The second staff starts at measure 57 and ends at measure 61, with a "TEMPO I" marking above it. The third staff starts at measure 74 and ends at measure 78. The fourth staff starts at measure 79 and ends at measure 85. The fifth staff starts at measure 111 and ends at measure 126. Dynamics include *mf*, *p*, and *pp*.

Flute 3 Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

18 *mf*

37 *mf* TEMPO I *p*

74 *p* *pp*

107 *pp* 208

Oboe 1 Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

24 *mf*

43 *p* TEMPO I

77 *pp* DOLOROSO

108 *mf* 129

Oboe 2 Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

24 *mf*

29 43 *p* TEMPO I

37 25 *pp*

44 26

Clarinete 1 Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

28 *mf* 40

72 *p* TEMPO I

78 *mf* 17

89 *pp*

Musical score for Clarinet 2, measures 125-126. The score is in 3/4 time and B-flat major. Measure 125 starts with a mezzo-forte (*mf*) dynamic and contains a series of eighth notes. Measure 126 contains a half note. The measure numbers 125 and 126 are printed at the end of their respective staves.

Clarinete 2 Primer Movimiento "Las XIV Estaciones"

Musical score for Clarinet 2, measures 28-26. The score is in 3/4 time and B-flat major. It begins with the tempo marking "MODERATO" and a quarter note equal to 78 (♩ = 78). Measure 28 starts with a mezzo-forte (*mf*) dynamic. Measure 30 is marked "TEMPO I". Measure 32 is marked *p*. Measure 35 is marked *pp*. Measure 40 is the final measure of this section. The measure numbers 28, 30, 32, 35, and 40 are printed at the end of their respective staves.

Clarinete 3 Primer Movimiento "Las XIV Estaciones"

Musical score for Clarinet 3, measures 28-26. The score is in 3/4 time and B-flat major. It begins with the tempo marking "MODERATO" and a quarter note equal to 78 (♩ = 78). Measure 28 starts with a mezzo-forte (*mf*) dynamic. Measure 30 is marked "TEMPO I". Measure 32 is marked *p*. Measure 35 is marked *pp*. Measure 40 is the final measure of this section. The measure numbers 28, 30, 32, 35, and 40 are printed at the end of their respective staves.

Basson 1 Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

24 *mf*

28 38

72 TEMPO I *p*

78 81 *mf*

88 94

Basson 2 Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

24 *mf*

28 38 TEMPO I *p*

72

79 89

Horn 1 Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 76

*p* *f* *p* *f* *p* *f*

*p*

Horn 2 Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 76

*p* *f* *p* *f* *p* *f*

*p*

Horn 3 Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 76

*p* *f* *p* *f* *p* *f*

*p*

Horn 4 Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 76

*p* *f* *p* *f* *p* *f*

*p*

Trp. Bb 1 Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78

Trp. Bb 2 Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78

Trp. Bb 3 Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78

Trombone 1 Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

39 43 45 113 222

Trombone 2 Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

39 43 45 117 222

Trombone 3 Primer Movimiento "Las XIV Estaciones"

MODERATO  $\text{♩} = 78$

39 43 45 117 222



Tuba Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78

39 42

45 48

118 121

*f* *p* *mf*

Detailed description: This block contains three staves of music for the Tuba part. The first staff covers measures 39 to 42, starting with a half rest and a dynamic marking of *f*. The second staff covers measures 45 to 48, beginning with a half rest and dynamics of *f*, *p*, and *mf*. The third staff covers measures 118 to 121, starting with a half rest and a dynamic marking of *f*. The music is in 3/4 time and features various note values and rests.

Timpani Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78

16 19

21 24

26 29

119 122

*mf* *f* *mp* *f* *rit.* *f* *rit.* *f* *p*

**CRISC**

Detailed description: This block contains four staves of music for the Timpani part. The first staff covers measures 16 to 19, starting with a half rest and a dynamic marking of *mf*. The second staff covers measures 21 to 24, beginning with a half rest and dynamics of *f*, *mp*, and *f*. The third staff covers measures 26 to 29, starting with a half rest and dynamics of *f*, *rit.*, *f*, and *rit.*. The fourth staff covers measures 119 to 122, starting with a half rest and a dynamic marking of *p*. The music is in 3/4 time and includes various rhythmic patterns and dynamics.

Gong Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78

138

Detailed description: This block contains a single staff of music for the Gong part, measure 138. It consists of a single half rest. The music is in 3/4 time.

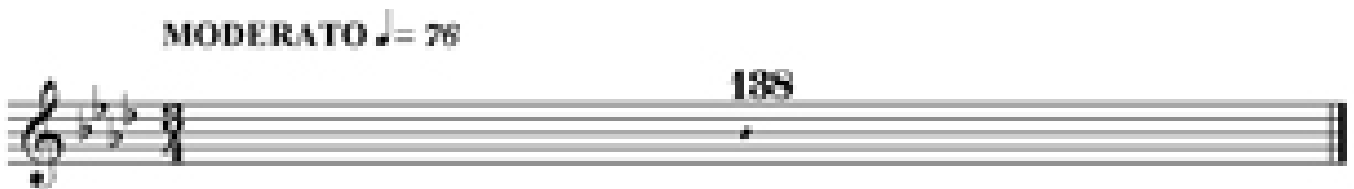
Glock Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78



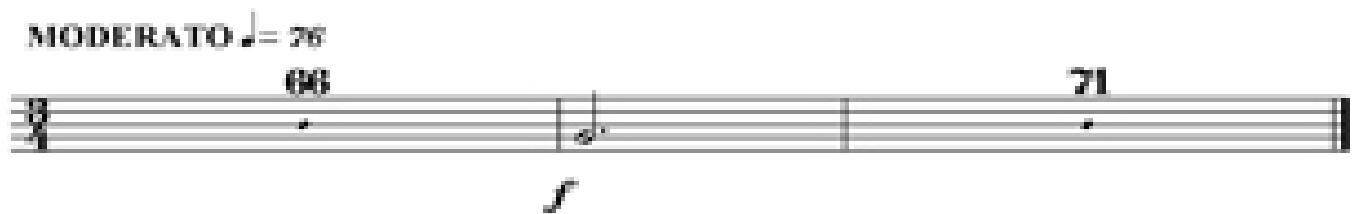
T. Bells Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78



Platillos Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78



Snare Drum Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78



Harp Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 76

Violín 1 Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 76

72 **TEMPO I**  
*pizz.* **ESPRESSIVO**  
arco *mf*

81 *p* *rit.* *mf*

89 *mf*

117 *p* arco *mf*

145 *mf*

Detailed description: This musical score for Violin 2 covers measures 72 to 145. It begins with a tempo marking of 'TEMPO I' and a dynamic of 'pizz.' (pizzicato). The music features several measures of rests, with some marked '4' or '8'. A section starting at measure 81 is marked 'ESPRESSIVO' and 'arco' (arco), with a dynamic of 'mf'. This section includes a 'rit.' (ritardando) and a series of sixteenth-note chords with accents. Measure 117 is marked 'arco' and 'mf'. The score concludes at measure 145 with a dynamic of 'mf'.

Violín 2 Primer Movimiento "Las XIV Estaciones"

**MODERATO** ♩ = 78

146 *mf*

154 arco *pizz.* *p* arco *mf*

162 *p* *mf*

170 *mf* *mf*

178 *mf*

Detailed description: This musical score for Violin 2 covers measures 146 to 200. It starts with a tempo marking of 'MODERATO' and a metronome marking of '♩ = 78'. The music is in a 3/4 time signature. Measure 146 has a dynamic of 'mf'. Measure 154 is marked 'arco', 'pizz.' (pizzicato), and 'p'. Measure 162 is marked 'p'. Measure 170 is marked 'mf'. Measure 178 is marked 'mf'. The score concludes at measure 200 with a dynamic of 'mf'.

57

60 ACCELERANDO *f*

72 TEMPO I *pizz.* *p* *p*

84 *p* *f* *mf* *pp*

94 CRESC. *f* *arco* *pp* 17

117 12 4

Viola Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 78

7 *mf* *p*

14 *mf* *p* 4

24 *mf* 9 6

45

32 *mf*

59 **ACCELERANDO**

69 **f** **TEMPO I**  
pizz.

74 **p**

84 **p**

89 **rit. CRESC.** **16**

104 **pizz.**  
**p**

120 **arco**  
**mf**

132 **4**

Cello Primer Movimiento "Las XIV Estaciones"

**MODERATO** ♩ = 78

1 **pizz.** **mf** **arco** **p** **pizz.**

14 **mf** **p** **9**

31 *mf* 6

46 *mf*

61 6 **ACCELERANDO**

69 *f* **TEMPO I**  
pizz. arco *p*

74 4 *p*

84 12 *p*

91 *mf* rit. **CRESC** > > > > >

97 8 **ESPRESIVO** *f*

110 *p*

117 arco 12 *mf*

Detailed description: This is a page of a musical score for bassoon, numbered 39. It contains 11 staves of music, numbered 31 to 117. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics such as *mf*, *f*, and *p*. Performance instructions include **ACCELERANDO**, **TEMPO I**, **ESPRESIVO**, **CRESC**, and **rit.**. There are also markings for *arco* and *pizz.* (pizzicato). Measure numbers 6, 12, and 8 are placed above the staves. The page number 39 is located at the bottom right corner.

*p*

Contrabass Primer Movimiento "Las XIV Estaciones"

MODERATO ♩ = 76

*mf* *p* *mf* *p* *mf* *mf* *mf* *f* *p* *mf*

TEMPO I  
pizz. arco



87 *rit.*

92 *CRESC* > > > > > > *pp*

97 **16** *p* *f* *pp*

118 *pizz.* *p*

124 *arco* *mf*

130 *rit.*

137 *p*

Detailed description: This is a musical score for a bassoon part in G minor. It consists of seven staves of music. The first staff (measures 87-91) features a continuous eighth-note pattern with a *rit.* marking. The second staff (measures 92-96) continues the eighth-note pattern with a *CRESC* marking and accents, ending with a *pp* dynamic. The third staff (measures 97-117) contains a 16-measure rest followed by a half note, then a half note, and finally a half note with a *f* dynamic. The fourth staff (measures 118-123) shows a half note followed by a *pizz.* marking and a half note, with a *p* dynamic. The fifth staff (measures 124-129) features a half note followed by a *arco* marking and a half note, with a *mf* dynamic. The sixth staff (measures 130-136) contains a half note, a half note, a half note, a half note, a half note, a half note, and a half note, with a *rit.* marking. The seventh staff (measures 137-140) shows a half note, a half note, a half note, and a half note, with a *p* dynamic.

## Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 84$

The score is for a large orchestra and includes the following parts from top to bottom:

- Flautas I (Flute I)
- Flautas II (Flute II)
- Clarinetos I (Clarinet I)
- Clarinetos II (Clarinet II)
- Violines I (Violin I)
- Violines II (Violin II)
- Violas (Viola)
- Violonchelos I (Cello I)
- Violonchelos II (Cello II)
- Bajos (Bass)
- Trompas I (Trumpet I)
- Trompas II (Trumpet II)
- Trompas III (Trumpet III)
- Trombas (Tuba)
- Percusión (Percussion)
- Bombardos (Bombardone)
- Tambores (Drum)
- Charangas (Charango)
- Bandoneones (Bandoneon)
- Contraaltos (Contralto)
- Alto (Alto)
- Tenores (Tenor)
- Bajos (Bass)
- Violines I (Violin I)
- Violines II (Violin II)
- Violas (Viola)
- Violonchelos I (Cello I)
- Violonchelos II (Cello II)
- Bajos (Bass)

The score is written in a major key and 4/4 time. The tempo is marked 'ANDANTE' with a metronome marking of 84 quarter notes per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion section includes a variety of instruments, and the woodwinds and brass sections have specific parts throughout the movement.

### Segundo Movimiento "La Crucifixión"

This musical score is for the second movement, "La Crucifixión," by Paco Godoy. It is a large-scale work for orchestra and voices. The score is organized into several systems of staves. The top system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings. The middle system features vocal parts, likely for a choir or soloists. The bottom system contains the piano accompaniment, including the grand piano and celeste. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks. The piece is in a minor key and has a somber, reflective mood. The score is presented in a clean, professional layout with clear staff lines and legible notation.

## Segundo Movimiento "La Crucifixión"

This musical score is for the second movement, "La Crucifixión," by Paco Godoy. It is a large-scale work, likely for a symphony or a chamber orchestra with vocal soloists. The score is presented in a standard musical notation format, with multiple staves for different instruments and voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several systems, with the first system containing the most detailed notation. The instruments and voices are arranged in a traditional orchestral layout, with strings at the bottom, woodwinds in the middle, brass at the top, and vocal soloists on the far left. The score is written in a clear, legible font, and the overall layout is professional and well-organized.

### Segundo Movimiento "La Crucifixión"

This image displays a complex musical score for the second movement, "La Crucifixión," by Paco Godoy. The score is organized into two main systems of staves. The top system includes staves for various instruments, with some featuring melodic lines and others providing harmonic support. The bottom system is more densely packed, likely representing a vocal ensemble or a large instrumental group, with many staves showing intricate rhythmic and melodic patterns. The notation includes notes, rests, and dynamic markings, all set against a grid of measures. The overall layout is professional and detailed, typical of a published musical score.

Flute 1 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'ANDANTE' with a quarter note equal to 64 beats per minute. The dynamic is *mp*. The first five staves (measures 1-20) feature a continuous pattern of slurred eighth notes, with each slur containing four notes. The sixth staff (measures 21-24) continues this pattern but ends with a half note. The seventh staff (measures 25-28) features a different rhythmic pattern of quarter notes, with a dynamic marking of *p*. The eighth staff (measures 29-32) continues with quarter notes, also marked *p*, and concludes with a final double bar line.

Flute 2 Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

*mp*

*p*

*p*

*p*

*p*

Flute 3 Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

*p*

*p*

*p*

Oboe 1 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$  SOLO ESPRESSIVO

13 25 33 44

*mf* *p* *mf*

Oboe 2 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

43 49 54

*p*

Clarinete Bb1 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

22 27 33

*mp* *mp*



## Clarinete Bb2 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

22 *mp* *f* *f*

27 *mp* *mp* 28

Detailed description: This block contains the musical notation for the second clarinet in B-flat (Clarinete Bb2). It consists of two systems of a grand staff (treble clef). The first system covers measures 22 and 23. Measure 22 begins with a half rest, followed by a quarter note G4. Measure 23 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. A dynamic marking of *mp* is placed below measure 22, and a *f* dynamic is placed above measure 23. The second system covers measures 27 and 28. Measure 27 begins with a half rest, followed by a quarter note G4. Measure 28 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. A dynamic marking of *mp* is placed below measure 27, and a *mp* dynamic is placed below measure 28.

## Clarinete Bb3 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

22 *mp* *f* *f*

27 *mp* *mp* 28

Detailed description: This block contains the musical notation for the third clarinet in B-flat (Clarinete Bb3). It consists of two systems of a grand staff (treble clef). The first system covers measures 22 and 23. Measure 22 begins with a half rest, followed by a quarter note G4. Measure 23 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. A dynamic marking of *mp* is placed below measure 22, and a *f* dynamic is placed above measure 23. The second system covers measures 27 and 28. Measure 27 begins with a half rest, followed by a quarter note G4. Measure 28 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. A dynamic marking of *mp* is placed below measure 27, and a *mp* dynamic is placed below measure 28.

## Basson 1 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

22 *mp* *f* *f*

27 *mp* 17 11

Detailed description: This block contains the musical notation for the first bassoon (Basson 1). It consists of two systems of a grand staff (bass clef). The first system covers measures 22 and 23. Measure 22 begins with a half rest, followed by a quarter note G3. Measure 23 contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all beamed together. A dynamic marking of *mp* is placed below measure 22, and a *f* dynamic is placed above measure 23. The second system covers measures 27 and 28. Measure 27 begins with a half rest, followed by a quarter note G3. Measure 28 contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all beamed together. A dynamic marking of *mp* is placed below measure 27. Measure numbers 17 and 11 are written above the staff at the beginning and end of the system, respectively.

## Basson 2 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

22 *mp* *f* *f*

27 *mp* 17 11

Detailed description: This block contains the musical notation for the second bassoon (Basson 2). It consists of two systems of a grand staff (bass clef). The first system covers measures 22 and 23. Measure 22 begins with a half rest, followed by a quarter note G3. Measure 23 contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all beamed together. A dynamic marking of *mp* is placed below measure 22, and a *f* dynamic is placed above measure 23. The second system covers measures 27 and 28. Measure 27 begins with a half rest, followed by a quarter note G3. Measure 28 contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all beamed together. A dynamic marking of *mp* is placed below measure 27. Measure numbers 17 and 11 are written above the staff at the beginning and end of the system, respectively.

Horn 1 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

18 *p* *rit.*

25 *ff* *p*

34 4

Detailed description: This block contains the musical score for the first horn part, measures 18 through 34. The tempo is marked 'ANDANTE' with a quarter note equal to 64. The key signature has two flats. Measure 18 starts with a half rest, followed by a quarter note G4, and then eighth notes A4 and B4. Measure 19 has a half rest, followed by quarter notes C5 and B4. Measure 20 has a half rest, followed by quarter notes A4 and G4. Measure 21 has a half rest, followed by quarter notes F4 and E4. Measure 22 has a half rest, followed by quarter notes D4 and C4. Measure 23 has a half rest, followed by quarter notes B3 and A3. Measure 24 has a half rest, followed by quarter notes G3 and F3. Measure 25 has a half rest, followed by quarter notes E3 and D3. Measure 26 has a half rest, followed by quarter notes C3 and B2. Measure 27 has a half rest, followed by quarter notes A2 and G2. Measure 28 has a half rest, followed by quarter notes F2 and E2. Measure 29 has a half rest, followed by quarter notes D2 and C2. Measure 30 has a half rest, followed by quarter notes B1 and A1. Measure 31 has a half rest, followed by quarter notes G1 and F1. Measure 32 has a half rest, followed by quarter notes E1 and D1. Measure 33 has a half rest, followed by quarter notes C1 and B0. Measure 34 has a half rest, followed by quarter notes A0 and G0. Dynamics include piano (*p*), fortissimo (*ff*), and a ritardando (*rit.*) in measure 19. A fermata is present over measure 34.

Horn 2 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

18 *p* *rit.*

25 *ff* *p*

34 4

Detailed description: This block contains the musical score for the second horn part, measures 18 through 34. The tempo is marked 'ANDANTE' with a quarter note equal to 64. The key signature has two flats. Measure 18 starts with a half rest, followed by a quarter note G4, and then eighth notes A4 and B4. Measure 19 has a half rest, followed by quarter notes C5 and B4. Measure 20 has a half rest, followed by quarter notes A4 and G4. Measure 21 has a half rest, followed by quarter notes F4 and E4. Measure 22 has a half rest, followed by quarter notes D4 and C4. Measure 23 has a half rest, followed by quarter notes B3 and A3. Measure 24 has a half rest, followed by quarter notes G3 and F3. Measure 25 has a half rest, followed by quarter notes E3 and D3. Measure 26 has a half rest, followed by quarter notes C3 and B2. Measure 27 has a half rest, followed by quarter notes A2 and G2. Measure 28 has a half rest, followed by quarter notes F2 and E2. Measure 29 has a half rest, followed by quarter notes D2 and C2. Measure 30 has a half rest, followed by quarter notes B1 and A1. Measure 31 has a half rest, followed by quarter notes G1 and F1. Measure 32 has a half rest, followed by quarter notes E1 and D1. Measure 33 has a half rest, followed by quarter notes C1 and B0. Measure 34 has a half rest, followed by quarter notes A0 and G0. Dynamics include piano (*p*), fortissimo (*ff*), and a ritardando (*rit.*) in measure 19. A fermata is present over measure 34.

Horn 3 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

18 *p* *rit.*

25 *ff* *p*

34 4

Detailed description: This block contains the musical score for the third horn part, measures 18 through 34. The tempo is marked 'ANDANTE' with a quarter note equal to 64. The key signature has two flats. Measure 18 starts with a half rest, followed by a quarter note G4, and then eighth notes A4 and B4. Measure 19 has a half rest, followed by quarter notes C5 and B4. Measure 20 has a half rest, followed by quarter notes A4 and G4. Measure 21 has a half rest, followed by quarter notes F4 and E4. Measure 22 has a half rest, followed by quarter notes D4 and C4. Measure 23 has a half rest, followed by quarter notes B3 and A3. Measure 24 has a half rest, followed by quarter notes G3 and F3. Measure 25 has a half rest, followed by quarter notes E3 and D3. Measure 26 has a half rest, followed by quarter notes C3 and B2. Measure 27 has a half rest, followed by quarter notes A2 and G2. Measure 28 has a half rest, followed by quarter notes F2 and E2. Measure 29 has a half rest, followed by quarter notes D2 and C2. Measure 30 has a half rest, followed by quarter notes B1 and A1. Measure 31 has a half rest, followed by quarter notes G1 and F1. Measure 32 has a half rest, followed by quarter notes E1 and D1. Measure 33 has a half rest, followed by quarter notes C1 and B0. Measure 34 has a half rest, followed by quarter notes A0 and G0. Dynamics include piano (*p*), fortissimo (*ff*), and a ritardando (*rit.*) in measure 19. A fermata is present over measure 34.

Horn 4 Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

Trumpet 1 Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

Trumpet 2 Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

Trumpet 3 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$



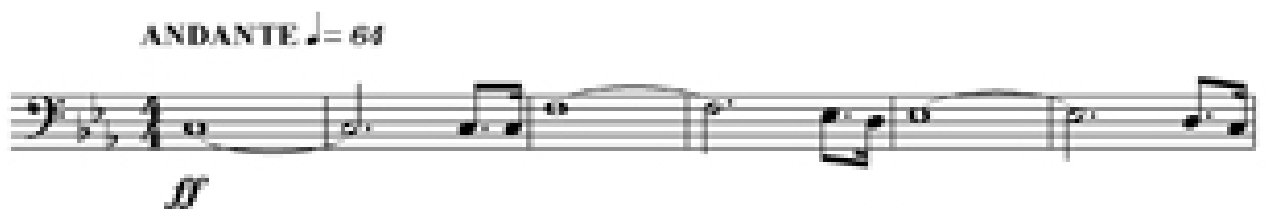
Trombone 1 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$



Trombone 2 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$



7 16 *ff*

25 6 *ff* *rit.*

33 9 *ff* *p*

37 2

Detailed description: This is a musical score for Trombone 3, Second Movement "La Crucifixión". It consists of four staves of music in bass clef with a key signature of two flats. The first staff starts at measure 7 and ends at measure 16, marked with a forte dynamic (*ff*). The second staff starts at measure 25 and ends at measure 33, also marked with *ff*, and includes a *rit.* (ritardando) marking. The third staff starts at measure 33 and ends at measure 37, marked with *ff* and *p* (piano). The fourth staff starts at measure 37 and ends at measure 42, marked with a dynamic of 2.

Trombone 3 Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

7 16 *ff*

25 6 *ff* *rit.*

33 9 *ff* *p*

37 2

Detailed description: This is a musical score for Tuba, Second Movement "La Crucifixión". It consists of four staves of music in bass clef with a key signature of two flats. The first staff starts at measure 7 and ends at measure 16, marked with a forte dynamic (*ff*). The second staff starts at measure 25 and ends at measure 33, also marked with *ff*, and includes a *rit.* (ritardando) marking. The third staff starts at measure 33 and ends at measure 37, marked with *ff* and *p* (piano). The fourth staff starts at measure 37 and ends at measure 42, marked with a dynamic of 2.

Tuba Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

7 *ff*

Detailed description: This is a musical score for Tuba, Second Movement "La Crucifixión". It consists of one staff of music in bass clef with a key signature of two flats. The staff starts at measure 7 and ends at measure 16, marked with a forte dynamic (*ff*).

7 16

20 6 9

24 *rit.* 2

37 *p*

Detailed description: This block contains four staves of musical notation for a bassoon. The first staff (measures 7-16) features a melodic line with a slur over measures 7-10 and a dynamic marking of *ff* at measure 16. The second staff (measures 17-24) has a dynamic marking of *ff* at measure 17 and another at measure 24. The third staff (measures 25-36) includes a *rit.* marking at measure 25 and a dynamic marking of *p* at measure 30. The fourth staff (measures 37-37) shows a whole rest.

Timpani Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

1 17 6 6 6 6

24 5 *mf* *rit.*

27 *ff* *p*

34 2

Detailed description: This block contains five staves of musical notation for timpani. The first staff (measures 1-6) has a dynamic marking of *ff*. The second staff (measures 7-16) has a dynamic marking of *ff* at measure 17. The third staff (measures 17-26) has a dynamic marking of *ff* at measure 24, followed by a *mf* marking and a *rit.* marking at measure 25. The fourth staff (measures 27-33) has a dynamic marking of *ff* at measure 27 and a *p* marking at measure 30. The fifth staff (measures 34-34) has a dynamic marking of *ff* at measure 34.

Gong Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

Glockenspiel Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

Tubular Bells Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

Platillo Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

33 4

Musical notation for Snare Drum, measures 33 to 41. The notation shows a series of rhythmic patterns on a single staff.

Snare Drum Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

7 17 29 6 9 48 35 4

Musical notation for Snare Drum, measures 7 to 35. The notation includes dynamic markings such as *f* and *p*, and measure numbers 7, 17, 29, 48, and 35. The tempo is marked ANDANTE with a quarter note equal to 64.

Harp Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

58 58

Musical notation for Harp, measures 58 to 59. The notation is for a grand staff (treble and bass clefs) and includes measure numbers 58 and 59. The tempo is marked ANDANTE with a quarter note equal to 64.

Violín 1 Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

10 *p*

Musical notation for Violín 1, measures 10 to 19. The notation is on a single staff with a treble clef and includes a dynamic marking of *p* and the measure number 10. The tempo is marked ANDANTE with a quarter note equal to 64.



Violín 2 Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

Musical score for Violin, measures 13 to 48. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music consists of a series of eighth and quarter notes, with some rests. Dynamics include *pp*, *p*, *ff*, and *arco*. Measure 48 ends with a double bar line.

Viola Segundo Movimiento "La Crucifixión"

Musical score for Viola, measures 10 to 23. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked **ANDANTE** with a metronome marking of  $\text{♩} = 64$ . The music consists of a series of eighth and quarter notes, with some rests. Dynamics include *p* and *piace.*. Measure 23 ends with a double bar line.

36 *pp* *p* *ff*

37 *pp* *p*

42

45 7

Cello Segundo Movimiento "La Crucifixión"

ANDANTE ♩ = 64

*ff*

7 *p*

13

19 *ff* *pp*

ESPRESSIVO

19 *pp* *mf*

43

57

*p*

This block contains the first system of the musical score, spanning measures 43 to 57. It features a bass clef and a key signature of two flats. The music begins with a melodic line in measure 43, marked with a first finger (*1*) and a dynamic of *p*. The line continues through measure 44 with a slur, and measure 45 with a 7-measure rest. Measures 46-47 consist of a simple harmonic accompaniment. The system concludes with a double bar line at measure 57.

Contrabass Segundo Movimiento "La Crucifixión"

ANDANTE  $\text{♩} = 64$

58

66

74

82

90

97

*ff*

*p*

*ff*

*pp*

*p*

*pizz.*

*pp*

*p*

*f*

*p*

*arco*

This block contains the second system of the musical score, spanning measures 58 to 97. It begins with the tempo marking "ANDANTE" and a metronome marking of 64 quarter notes per minute. The music starts in measure 58 with a dynamic of *ff*. Measures 59-60 feature a melodic line with a slur. Measure 61 has a dynamic of *p*. Measures 62-65 consist of a series of whole notes. Measure 66 has a dynamic of *ff*. Measures 67-68 have a dynamic of *pp*. Measures 69-70 have a dynamic of *p*. Measure 71 is marked *pizz.*. Measures 72-73 have a dynamic of *pp*. Measures 74-75 have a dynamic of *p*. Measures 76-77 have a dynamic of *f*. Measure 78 has a dynamic of *p*. Measures 79-81 have a dynamic of *p*. Measure 82 has a dynamic of *p*. Measures 83-84 have a dynamic of *p*. Measure 85 has a dynamic of *p*. Measures 86-87 have a dynamic of *p*. Measure 88 has a dynamic of *p*. Measure 89 has a dynamic of *p*. Measure 90 has a dynamic of *p*. Measure 91 has a dynamic of *p*. Measure 92 has a dynamic of *p*. Measure 93 has a dynamic of *p*. Measure 94 has a dynamic of *p*. Measure 95 has a dynamic of *p*. Measure 96 has a dynamic of *p*. Measure 97 has a dynamic of *p*. The system concludes with a double bar line at measure 97.

# Tercer Movimiento "La Resurrección"

**MODERATO** ♩ = 84

The score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins I & II, Violas, Cellos, Double Basses) are at the top. The brass section (Trumpets, Trombones, Tuba) is in the middle. The percussion section (Snare, Cymbal, Tom Tom, Maracas, Conga, Double Bass) is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings.

Tercer Movimiento "La Resurrección"

The image displays a complex musical score for the third movement, "La Resurrección," by Paco Godoy. The score is organized into several systems of staves. The top system includes staves for Flute I, Flute II, Oboe, Clarinet, Bassoon, Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, and Double Bass. The second system continues with Violin I, Violin II, Viola, Cello, and Double Bass. The third system features a vocal line (Soprano) and a piano accompaniment. The fourth system shows a continuation of the piano accompaniment. The fifth system includes a string quartet (Violin I, Violin II, Viola, Cello) and a Double Bass. The sixth system shows a continuation of the string quartet and Double Bass. The seventh system features a vocal line (Soprano) and a piano accompaniment. The eighth system shows a continuation of the vocal line and piano accompaniment. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings.

Tercer Movimiento "La Resurrección"

3

**MODERATO** ♩ = 84

The musical score is presented on 36 staves, organized into four systems of nine staves each. The top two systems (staves 1-18) are for the string section, with parts for Violins I, Violins II, Violas, Cellos, and Double Basses. The third system (staves 19-27) includes woodwinds (Flutes, Oboes, Clarinets, Bassoons) and Horns. The fourth system (staves 28-36) features vocal soloists (Soprano, Alto, Tenor, Bass) and a Chorus. The score begins with a tempo marking of 'MODERATO' and a quarter note equal to 84 beats per minute. The vocal parts have lyrics in Spanish, and the chorus part includes the text '¡Gloria a Dios!'.

Tercer Movimiento "La Resurrección"

4

The image displays a page of a musical score for the third movement, "La Resurrección," by Paco Godoy. The page is numbered "4" at the top left. The score is arranged in a multi-staff format, typical of a full orchestral score. It includes staves for various instruments: strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns, Tuba/Euphonium), and percussion (Timpani, Snare Drum, Cymbals, etc.). The notation is dense, featuring complex rhythmic patterns, including triplets and sixteenth-note runs, and melodic lines with various articulations and dynamics. The score is presented in black ink on a white background, with a clear layout of staves and measures.



Tercer Movimiento "La Resurrección"

The image displays a page of a musical score for the piece "La Resurrección" by Paco Godoy. The score is presented in a grand staff format, consisting of multiple systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The piano part features complex rhythmic patterns and melodic lines across several staves. The score is written in a standard musical notation style with various clefs, time signatures, and dynamic markings. The lyrics are in Spanish and appear to be a religious or historical text. The page is numbered 5 in the top right corner.

Tercer Movimiento "La Resurrección"

6

This page contains the musical score for the third movement, "La Resurrección," by Paco Godoy. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is arranged in a standard orchestral format with multiple staves for each instrument family. The music features complex rhythmic patterns, including triplets and syncopation, and dynamic markings such as *mf* and *f*. The score is divided into systems, with some measures containing rests for certain instruments. The overall style is characteristic of 20th-century Ecuadorian music, blending traditional elements with modern techniques.

Tercer Movimiento "La Resurrección"

7

This page contains the musical score for the third movement, "La Resurrección". The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It features multiple staves for each instrument family, with various musical notations such as notes, rests, and dynamic markings. The page number 7 is located in the top right corner.

Flute 1 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84 ESPRESSIVO

8

*mf*

20

*f* *mf*

SCHERZANDO

49

12

112

117

8

12

128

*mf*

*mf*

148

*f*

158

4

*f*

178

*f*

Flute 2 Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

12 *mf* 24 *ff*

42 *mf* 49 *mp*

59 20 8 12 *mf*

142 *mf*

152 *ff* 4 *ff*

164

Flute 3 Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

40 *ff* 49 *mf*

83 *mp* 20 8 12

139 *mf* *mf*

Musical score for three staves, measures 148-170. The first staff (measures 148-155) features a melodic line with eighth and sixteenth notes, ending with a *ff* dynamic. The second staff (measures 156-163) continues the melodic line with a *ff* dynamic. The third staff (measures 164-170) provides harmonic support with chords and rests, ending with a *ff* dynamic.

Oboe 1 Tercer Movimiento "La Resurrección"

Musical score for Oboe 1, measures 12-162. The score is in 3/4 time and includes the following markings: **MODERATO** (quarter note = ♩), **IMPRESSIVO**, and **SCHERZANDO**. The dynamics range from *mf* to *ff*. The score is divided into measures with the following counts: 12, 24, 45, 24, 8, 12, 141, 151, and 162. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations and dynamics.

Oboe 2 Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

16 20

*mf* *f*

77 8 12

*mf*

142

*mf*

152

*f* *f*

164

Clarinet Bb1 Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

16 20

*mf* *f*

41

*mp* *mp*

4

*mf*

16

*mf*

Musical score for four staves, measures 125-163. The music is in 3/4 time and features various dynamics including *mf* and *ff*. The notation includes slurs, accents, and dynamic markings.

Clarinet Bb2 Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

Musical score for Clarinet Bb2, measures 40-178. The tempo is MODERATO with a quarter note equal to 84 beats per minute. The score includes dynamic markings such as *ff*, *mp*, and *mf*, and features various musical notations including slurs, accents, and dynamic markings.



Clarinet Bb3 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

40 53

*ff mp*

90 128 16 8 12

*mp*

139 *mf*

145 *f*

158 *f*

170

Basson 1 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

40 41

*ff mp*

57 *mp*

94 24 *p*

Musical score for Bassoon 1, measures 126-149. The score is written in bass clef with a key signature of two flats. Measure 126 starts with a dynamic marking of *mf*. Measure 127 has a dynamic marking of *ff*. Measure 137 has a dynamic marking of *ff*. Measure 149 ends with a double bar line.

Basson 2 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

Musical score for Bassoon 2, measures 40-163. The score is written in bass clef with a key signature of two flats. Measure 40 starts with a dynamic marking of *ff*. Measure 41 has a dynamic marking of *mp*. Measure 78 has a dynamic marking of *mf*. Measure 110 has a dynamic marking of *p*. Measure 120 has a dynamic marking of *mf*. Measure 131 has a dynamic marking of *ff*. Measure 163 ends with a double bar line.

Horn in F1 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

20 25 mp mp

31 65 8 mp

129 19 f

137 4 f

178 1 f

Horn in F2 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

20 25 mp mp

31 65 8 mp

129 19 f

138 4 f



Horn in F3 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

Musical score for Horn in F3, measures 20-169. The score is in 3/4 time and consists of five staves. Measure numbers 20, 25, 31, 65, 8, 129, 19, 137, and 169 are indicated above the staves. Dynamics include mp and f. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also hairpins and a fermata at the end of the piece.

Horn in F4 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

Musical score for Horn in F4, measures 20-169. The score is in 3/4 time and consists of three staves. Measure numbers 20, 25, 31, 65, 8, 129, 19, and 169 are indicated above the staves. Dynamics include mp and f. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also hairpins and a fermata at the end of the piece.

Musical score for Trumpet Bb1, measures 157-160. The score is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 157 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 158 contains a half note C5 with a dynamic marking of *ff*. Measure 159 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 160 ends with a quarter note F#4.

Trumpet Bb1 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

Musical score for Trumpet Bb1, measures 153-172. The score is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 153 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 154 contains a half note C5 with a dynamic marking of *mf*. Measure 155 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 156 ends with a quarter note F#4. Measure 157 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 158 contains a half note C5 with a dynamic marking of *mf*. Measure 159 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 160 ends with a quarter note F#4. Measure 161 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 162 contains a half note C5 with a dynamic marking of *p*. Measure 163 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 164 ends with a quarter note F#4. Measure 165 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 166 contains a half note C5 with a dynamic marking of *ff*. Measure 167 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 168 ends with a quarter note F#4. Measure 169 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 170 contains a half note C5 with a dynamic marking of *ff*. Measure 171 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 172 ends with a quarter note F#4.

Trumpet Bb2 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

Musical score for Trumpet Bb2, measures 153-172. The score is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 153 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 154 contains a half note C5 with a dynamic marking of *mf*. Measure 155 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 156 ends with a quarter note F#4. Measure 157 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 158 contains a half note C5 with a dynamic marking of *mf*. Measure 159 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 160 ends with a quarter note F#4. Measure 161 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 162 contains a half note C5 with a dynamic marking of *p*. Measure 163 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 164 ends with a quarter note F#4. Measure 165 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 166 contains a half note C5 with a dynamic marking of *ff*. Measure 167 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 168 ends with a quarter note F#4. Measure 169 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 170 contains a half note C5 with a dynamic marking of *ff*. Measure 171 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 172 ends with a quarter note F#4.

Musical score for Trumpet Bb3, measures 147-172. The score is in treble clef with a key signature of one sharp (F#). Measure 147 has a dynamic marking of *ff*. Measure 159 has a dynamic marking of *ff*. Measure 172 ends with a double bar line.

Trumpet Bb3 Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

Musical score for Trumpet Bb3, measures 147-172. The score is in treble clef with a key signature of one sharp (F#). Measure 147 has a dynamic marking of *mf*. Measure 159 has a dynamic marking of *ff*. Measure 172 ends with a double bar line.

Trombone 1 Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

Musical score for Trombone 1, measures 147-172. The score is in bass clef with a key signature of one sharp (F#). Measure 147 has a dynamic marking of *mp*. Measure 159 has a dynamic marking of *mp*. Measure 172 has a dynamic marking of *mp*. The score includes glissando markings (GLISS) in measures 159 and 172.

143 *mp* *ff*

156 *ff*

168

Detailed description: This block contains three staves of music for Trombone 2. The first staff (measures 143-155) features a melodic line with slurs and accents, starting at a mezzo-piano (*mp*) dynamic and ending at fortissimo (*ff*). The second staff (measures 156-167) continues the melodic line with slurs and accents, maintaining the *ff* dynamic. The third staff (measures 168-170) concludes the passage with a final note and a fermata.

Trombone 2 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

53 *mp* *mf*

8 12 GLISS GLISS GLISS GLISS

143 *mp* *ff*

156 *ff*

168

Detailed description: This block contains five staves of music for Trombone 2. The first staff (measures 53-60) begins with a mezzo-piano (*mp*) dynamic and transitions to mezzo-forte (*mf*) by measure 61. The second staff (measures 61-142) includes slurs, accents, and glissando markings (GLISS) in measures 8, 12, and 15. The third staff (measures 143-155) features a melodic line with slurs and accents, starting at *mp* and ending at *ff*. The fourth staff (measures 156-167) continues the melodic line with slurs and accents, maintaining the *ff* dynamic. The fifth staff (measures 168-170) concludes the passage with a final note and a fermata.

Trombone 3 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

53 *mp* *mf*

61

Detailed description: This block contains one staff of music for Trombone 3. It begins with a mezzo-piano (*mp*) dynamic and transitions to mezzo-forte (*mf*) by measure 61. The staff shows a melodic line with slurs and accents, ending with a fermata.

119 8 12 GLISS GLISS GLISS GLISS

125 *mp* *f*

136 *f*

148

Detailed description: This block contains four staves of musical notation for guitar. The first staff (measures 119-124) features a bass clef, a key signature of one flat, and a 3/4 time signature. It includes measure numbers 119, 120, 121, 122, 123, and 124. Above measures 121 and 122 are the word 'GLISS' and a glissando symbol. Above measure 123 is a '4' indicating a four-measure rest. The second staff (measures 125-135) starts with measure 125 and ends with 135. It includes dynamic markings *mp* and *f*. The third staff (measures 136-147) starts with measure 136 and ends with 147. It includes a dynamic marking *f* and a '4' above measure 147. The fourth staff (measures 148-168) starts with measure 148 and ends with 168. It includes a dynamic marking *f*.

Tuba Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

49

33 MODERATO ♩ = 84

61 8

129 4

142

158 4

Detailed description: This block contains five staves of musical notation for tuba. The first staff (measures 49-58) starts with measure 49 and ends with 58. It includes the tempo marking 'MODERATO' and a metronome marking '♩ = 84'. The second staff (measures 59-67) starts with measure 59 and ends with 67. It includes measure numbers 59, 60, 61, 62, 63, 64, 65, 66, and 67. It includes dynamic markings *mf* and *mp*. The third staff (measures 68-76) starts with measure 68 and ends with 76. It includes a dynamic marking *mf* and a '4' above measure 76. The fourth staff (measures 77-141) starts with measure 77 and ends with 141. It includes a dynamic marking *mf*. The fifth staff (measures 142-158) starts with measure 142 and ends with 158. It includes a dynamic marking *f* and a '4' above measure 158.



144



Timpani Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

118 8 12



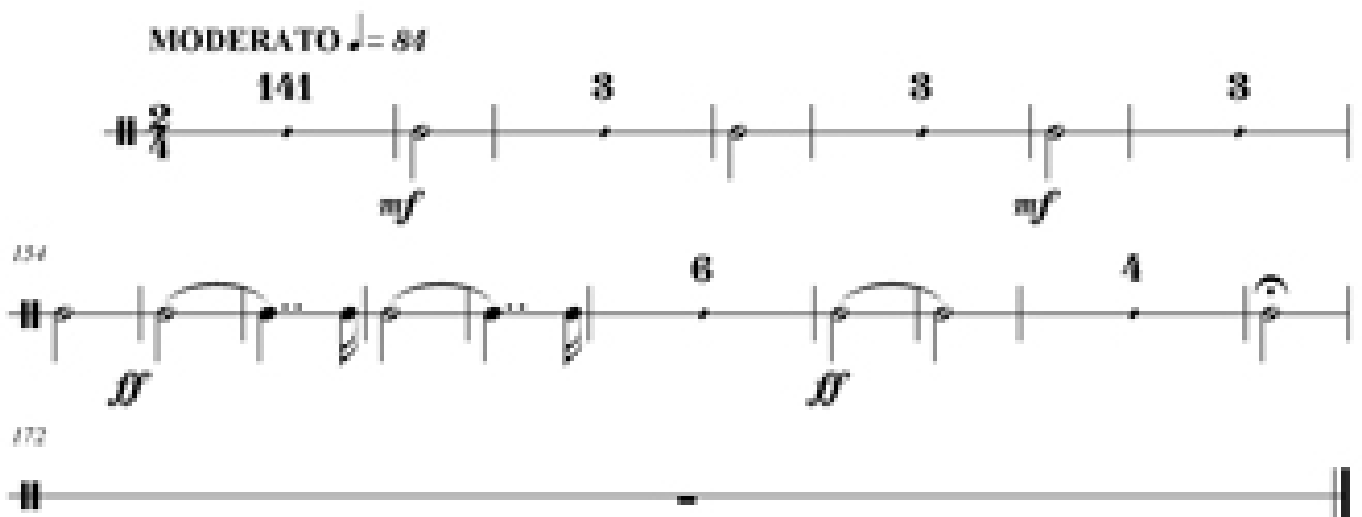
Gong Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

141 3 3 3

154 6 4

172



Glockenspiel Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

118 8 8 *f*

151 2 28 *ff*

163

Tubular Bells Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

4 23 *f*

85 8 8 *f*

128 20 3 *ff*

167

Platillos Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

40 8 *mf*

MODERATO ♩ = 84 *mp*

81 *p*

146

*p* *f*

158

*f*

172

Snare Drum Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

41

*p*

81

*mf* AD LIBITUM *p* *p*

148

*f* *f*

158

*f*

172

Harp Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

Harp

Hp.

Hp.

Hp.

Hp.

57

57

62

68

73

78

Gliss a Dos manos

C7

C7

mf accel.

Hp.

Hp.

Violín 1 Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

*f*

*p*

*pizz.*

*mp*

*p*

*ff*

Musical score for Violín 2, measures 158-176. The score is in 4/4 time and features a dynamic marking of *ff* (fortissimo) starting at measure 158. The music consists of a series of eighth notes and quarter notes, with some measures containing rests.

Violín 2 Tercer Movimiento "La Resurrección"

Musical score for Violín 2, measures 1-176. The score is in 3/4 time and features a tempo marking of **MODERATO** with a metronome marking of  $\text{♩} = 84$ . The music is marked *f* (forte) at the beginning and includes various dynamic markings such as *mf*, *mp*, and *p*. The score includes performance instructions like *pizz.* (pizzicato) and *arco* (arco). The piece concludes with a final measure marked with a double bar line.

Viola Tercer Movimiento "La Resurrección"

MODERATO  $\text{♩} = 84$

*f* *p* *mf* *pizz.* *arco* *p* *ff* *ff*

20 27 33 40 53 80 87 138 170

Cello Tercer Movimiento "La Resurrección"

Cello

MODERATO  $\text{♩} = 84$

20

27

34

42

45

58

108

119

128

141

152

164

*f* *mf* *p* *mp* *ff* *arco*



Contrabass Tercer Movimiento "La Resurrección"

MODERATO ♩ = 84

20

28 *f* *mf*

46 *pizz.* *MODERATO*

54 *mp* *mf* *arco*

100 *mf* *p*

110

121 *p* *mp*

130 *mp*

143 *mf*

153 *mf*

163 *ff* *ff*

# Cuarteto de Cuerdas



# Cuarteto "Galápagos"

Allegro  $\text{♩} = 70$

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-4. The score is in 3/8 time and features a melody with slurs and accents. The dynamic marking is *ff*.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 5-8. The score includes a measure rest in measure 5. The dynamic marking is *pp*. The section concludes with the instruction *f* *espressivo*.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 9-12. The score includes a measure rest in measure 9. The dynamic marking is *p*.

Cuarteto "Galápagos"

15

Musical score for measures 15-19. The score is written for four staves: two treble clefs (right hand) and two bass clefs (left hand). The music features a mix of eighth and sixteenth notes, with some measures containing rests. A fermata is present over the final measure of the system.

20

Musical score for measures 20-24. The score continues with four staves. Measures 20-23 feature a consistent rhythmic pattern of eighth notes. Measure 24 concludes with a fermata and a final chord.

25

Musical score for measures 25-28. The score continues with four staves. Measures 25-28 feature a consistent rhythmic pattern of eighth notes. The first three staves (treble and bass clefs) are marked with *p rubato* and *ritardando* in the final measure. The fourth staff (bass clef) is marked with *p rubato* and *ritardando* in the final measure.

### Cuarteto "Galápagos"

39

*a tempo*

*a tempo*

*a tempo*

*a tempo*

43

*rit.*

*rit.*

*rit.*

*rit.*

37

**Adagio**  $\text{♩} = 60$

*p*

*f*

*Solo*

*f*

*p*

*p*

*f*

Cuarteto "Galápagos"

45 Allegro  $\text{♩} = 70$

Musical score for measures 45-49. The piece is in 3/8 time, marked Allegro with a tempo of quarter note = 70. The score is for four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature has one flat (B-flat). Measure 45 starts with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

50

Musical score for measures 50-54. The tempo and key signature remain the same. At measure 50, the dynamic changes to *attacca f*. The right hand continues with a melodic line, and the left hand accompaniment becomes more rhythmic, featuring eighth notes and rests. The texture is more active than in the previous section.

55

Musical score for measures 55-59. The tempo and key signature remain the same. The right hand part becomes more complex with sixteenth-note patterns. The left hand accompaniment continues with a steady eighth-note rhythm. The overall texture is dense and rhythmic.

Cuarteto "Galápagos"

80

*f*

*Solo con espressivo*

84

*f maestoso*

*mf maestoso*

*mf maestoso*

*mf maestoso*

88

*mf*

*mf*

*mf*

*mf*

Cuarteto "Galápagos"

73

Musical score for measures 73-77. The system consists of four staves: two treble clefs (upper and lower) and two bass clefs (inner and outer). The music is in 3/4 time and features a complex texture with many beamed notes and slurs. The key signature has one flat.

78

Musical score for measures 78-82. The system consists of four staves. Measures 78-80 show a change in texture with some notes held across measures. Measure 81 has a dynamic marking of *mf*. Measure 82 has a dynamic marking of *f*. The key signature has one flat.

83

Musical score for measures 83-87. The system consists of four staves. Measures 83-85 feature a melodic line in the upper treble staff with a slur. Measure 86 has a dynamic marking of *f*. Measure 87 has a dynamic marking of *p*. The key signature has one flat.



Cuarteto "Galápagos"

88

1.

89

2.

rit.

rit.

rit.

rit.

90

*pp a tempo*

*pp a tempo*

*pp a tempo*

*Solo con espressione*

*f a tempo*

Cuarteto "Galápagos"

105

Musical score for measures 105-109. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature has one flat (B-flat). The time signature is 4/4. The music features a melodic line in the upper right hand and a rhythmic accompaniment in the lower right hand and both left hands. A dynamic marking of *p* (piano) is present at the beginning of the system.

110

Musical score for measures 110-114. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature has one flat (B-flat). The time signature is 4/4. The music continues with the same melodic and rhythmic patterns as the previous system.

115

Musical score for measures 115-119. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature has one flat (B-flat). The time signature is 4/4. The music concludes with a final melodic phrase in the upper right hand.

Cuarteto "Galápagos"

120

Musical score for measures 120-123. The score is in 4/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *ff* (fortissimo) in measures 121 and 122.

125

Andante  $\text{♩} = 65$

Musical score for measures 125-128. The score is in 4/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The tempo is marked *Andante* with a metronome marking of  $\text{♩} = 65$ . The music is in a 3/4 time signature. Dynamic markings include *pizz.* (pizzicato) and *mf habanera* (mezzo-forte habanera). A section starting in measure 126 is marked *Solo con espressione* (Solo with expression) and *f* (forte).

129

Musical score for measures 129-132. The score is in 4/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music continues the melodic and harmonic themes from the previous section.

Cuarteto "Galápagos"

133

arco

arco

arco

137

141

Cuarteto "Galápagos"

149

Musical score for measures 149-150. The system consists of four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature has one flat (B-flat). Measure 149 features a melody in the upper treble staff with a slur over the first two notes, followed by a whole note. The lower staves provide harmonic support with various note values. Measure 150 continues the melodic line in the upper treble staff, ending with a whole note. The lower staves continue their accompaniment.

151

Musical score for measures 151-153. The system consists of four staves. Measure 151 features a complex, rapid melodic line in the upper treble staff, marked *f* and *ad libitum*. The lower staves are marked *mf* and *ad libitum* and contain sparse accompaniment. Measure 152 continues the rapid melodic line. Measure 153 concludes the system with a final note in the upper treble staff, marked *rit.* and *mf*.

154

Musical score for measures 154-158. The system consists of four staves. Measure 154 features a steady, rhythmic melodic line in the upper treble staff, marked *a tempo*. The lower staves provide accompaniment with similar rhythmic patterns. Measures 155-158 continue this rhythmic and melodic development across the system.

Cuarteto "Galápagos"

158

Musical score for measures 158-162. The system includes four staves: two grand staves (treble and alto clefs) and two bass staves (alto and bass clefs). The music is in 3/4 time and G major. Measures 158-160 show melodic lines in the upper staves and a rhythmic accompaniment in the lower staves. Measures 161-162 feature a *pizz.* (pizzicato) marking and a change in the bass line.

163

Musical score for measures 163-167. The system includes four staves: two grand staves (treble and alto clefs) and two bass staves (alto and bass clefs). The music is in 3/4 time and G major. Measures 163-165 show melodic lines in the upper staves and a rhythmic accompaniment in the lower staves. Measures 166-167 feature a *pizz.* (pizzicato) marking and a change in the bass line.

170

Musical score for measures 170-174. The system includes four staves: two grand staves (treble and alto clefs) and two bass staves (alto and bass clefs). The music is in 3/4 time and G major. Measures 170-172 show melodic lines in the upper staves and a rhythmic accompaniment in the lower staves. Measures 173-174 feature a *pizz.* (pizzicato) marking and a change in the bass line.

Cuarteto "Galápagos"

175

arco

arco

*Solo con espressione*

181

*Solo con espressione*

*Solo con espressione*

186

*accelerando poco a poco*

*accelerando poco a poco*

Cuarteto "Galápagos"

109

Musical score for measures 109-112. The system consists of four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature has one flat (B-flat). Measure 109 is marked with a box containing the number 109. The tempo marking *mf a tempo* is present in the right-hand staves. The music features a melodic line in the right hand and a bass line in the left hand, with some rests in the inner staves.

110

Musical score for measures 110-113. The system consists of four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature has one flat (B-flat). Measure 110 is marked with a box containing the number 110. The music continues with a melodic line in the right hand and a bass line in the left hand, with some rests in the inner staves.

111

Musical score for measures 111-114. The system consists of four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature has one flat (B-flat). Measure 111 is marked with a box containing the number 111. The music features a melodic line in the right hand and a bass line in the left hand, with some rests in the inner staves. The dynamic marking *p* is present in the right-hand staves.



Cuarteto "Galápagos"

197

198

200

Cuarteto "Galápagos"

201

202

204 CODA

Cuarteto "Galápagos"

209

Musical score for measures 209-213. The system consists of four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature has one flat (B-flat). Measure 209 features a melodic line in the upper treble staff with eighth and sixteenth notes, while the lower staves provide harmonic support with chords and single notes.

214

Musical score for measures 214-218. The system consists of four staves. Measures 214-217 show a steady harmonic accompaniment in the lower staves. In measure 218, the upper treble staff has a melodic flourish with slurs and accents, while the lower staves continue with sustained chords.

219

Musical score for measures 219-223. The system consists of four staves. Measures 219-222 feature a complex, rhythmic melodic line in the upper treble staff with many beamed notes. The lower staves provide a steady accompaniment with chords and single notes. Measure 223 concludes the system with a melodic phrase in the upper treble staff.

Cuarteto "Galápagos"

The image displays a musical score for a quartet titled "Cuarteto Galápagos" by Paco Godoy. The score is divided into two systems, each containing four staves. The first system, starting at measure 229, features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The second system, starting at measure 237, shows a more melodic and harmonic progression, with some measures containing rests and dynamic markings such as *ff* (fortissimo). The notation includes various musical symbols like slurs, ties, and dynamic markings.

Violín 1 Cuarteto "Galápagos"

**Allegro**  $\text{♩} = 70$

Violín I

5

12

19

25

29

33

37 **Adagio**  $\text{♩} = 60$

45 **Allegro**  $\text{♩} = 70$

51

*ff*

*pp*

*p*

*f*

*mf*

*f* *rit.*

*ritardando*

*a tempo*

*rit.*

*f*

*staccato f*

*simile*

58

61

65

70

75

81

88

91

98

107

113

119

*f marcato*

*rit.*

*pp a tempo*

*ff*

Detailed description: This is a page of musical notation for guitar, consisting of ten staves. The music is written in a single system with a key signature of one flat and a 4/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings. Measure numbers 58, 61, 65, 70, 75, 81, 88, 91, 98, 107, 113, and 119 are indicated on the left side of the staves. Dynamic markings include *f marcato* (measures 65-70), *rit.* (measure 98), *pp a tempo* (measures 98-107), and *ff* (measure 119). There are also first and second endings marked with '1.' and '2.' in measures 65, 91, and 98. The notation features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs.

**125** **Andante**  $\text{♩} = 60$

*pizz.*  
*mf* *habanera*

**130**

**135** *arco*

**140**

**140** *p* *f*

**151** *f* *ad libitum* *gliss.*

**154** *a tempo*

**159**

**167**

**175** *Solo con espressione*

**184** *accelerando poco a poco*

**188**

191 .....  
196 *mf a tempo*  
197  
198  
200  
201  
202  
204 CODA  
210  
216  
221  
226 *ff*

The image shows a musical score for guitar, consisting of ten staves of music. The first staff (measure 191) begins with a dotted line and a dynamic marking of *mf a tempo*. The subsequent staves (196-202) feature a continuous, rhythmic pattern of eighth notes, with some measures containing sixteenth notes. The section labeled 'CODA' (measures 204-210) includes a variety of note values and rests. The final staves (216-226) conclude with a dynamic marking of *ff* (fortissimo).



Violín 2 Cuarteto "Galápagos"

**Allegro**  $\text{♩} = 70$

Violín II

*ff*

5

12

19

24

37 **Adagio**  $\text{♩} = 40$

45 **Allegro**  $\text{♩} = 70$

52

58

66 *mf marcato*

*p rubato* *ritardando a tempo* *rit.*

*mf* *staccato*

1. 2. 3.

1. 2.

71

76

82

90

98

107

113

119

125

Andante ♩ = 98

pizz.

130

136 *arco*

141

148 *p*

155 *mf ad libitum* *a tempo*

160

169

178 *accelerando poco a poco* ..... *mf a tempo*

194

202 **CODA**

210

218 *p*

225 *ff*

The image shows a musical score for a piece by Paco Godoy. It consists of ten staves of music, each with a measure number on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins at measure 136 with the instruction 'arco'. It features several dynamic markings: 'p' (piano) at measures 148 and 194, 'mf' (mezzo-forte) at measures 155 and 178, and 'ff' (fortissimo) at measure 225. Performance directions include 'ad libitum' and 'a tempo'. A section starting at measure 178 is marked 'accelerando poco a poco' with a dotted line, followed by 'a tempo'. A 'CODA' section is indicated at measure 202. The score concludes with a double bar line at measure 225.

Viola Cuarteto "Galápagos"

**Allegro**  $\text{♩} = 70$

Viola

6

14

27

37

**Solo Adagio**  $\text{♩} = 80$

45

**Allegro**  $\text{♩} = 70$

52

58

66

70

*ff*

*pp* *p* *pp* *p* *pp*

*p* *f* *mf* *p rubato*

*ritardando a tempo* *rit.*

*f* *p*

*mf* *attacca f*

*mf* *tr.*

75

81

94

104

110

115

120

125 *Solo con espressione*  
**Andante** ♩ = 95

131

136

141

148

*p* *mf* *pp a tempo*

*p* *simile*

*f*

*mf*

*mf ad libitum* *a tempo*

157 *pizz.*

164

169 *accelerando poco a poco*

174 *arco* 8 *p*

188 *mf a tempo*

196 *p*

202 **CODA**

209

216 *p* *f*

223

227 *mf*

Violoncello Cuarteto "Galápagos"

**Allegro**  $\text{♩} = 70$

Violoncello

*ff*

5

*f* *espressivo*

10

16

25

*p rubato* *ritardando a tempo* *rit.*

37 **Adagio**  $\text{♩} = 80$

*p* *mf*

45 **Allegro**  $\text{♩} = 70$

*f*

52

*attacca f*

58 *Solo con espressione*

*mf*

64

*mf* *maestoso*

69 *mf*

74

79

84 *mf*

92 *p* *rit.* *f a tempo* Solo con espressione

101

107 *p*

113

119

125 *Andante*  $\text{♩} = 95$  *pizz.* *mf* *Asabonera*

130

135 *arco* *mf*

Detailed description: This is a page of a musical score for bassoon, numbered 125 in the top left corner. The score consists of ten staves of music, each beginning with a measure number. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is written in bass clef. The first staff (measure 69) has a first ending bracket over measures 69-73 and a second ending bracket over measures 74-78. The second staff (measure 74) continues the first ending. The third staff (measure 79) continues the second ending. The fourth staff (measure 84) has a first ending bracket over measures 84-88 and a second ending bracket over measures 89-91. The fifth staff (measure 92) has a first ending bracket over measures 92-96 and a second ending bracket over measures 97-101. The sixth staff (measure 101) continues the second ending. The seventh staff (measure 107) continues the second ending. The eighth staff (measure 113) continues the second ending. The ninth staff (measure 119) continues the second ending. The tenth staff (measure 125) is marked 'Andante' with a tempo of 95 beats per minute, 'pizz.' (pizzicato), and 'mf' (mezzo-forte). It is followed by two more staves (measures 130 and 135) marked 'arco' (arco) and 'mf' (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.



140



145



154



162



167



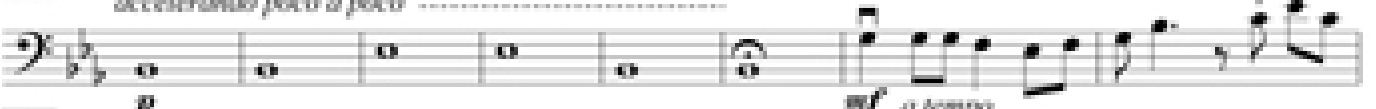
172



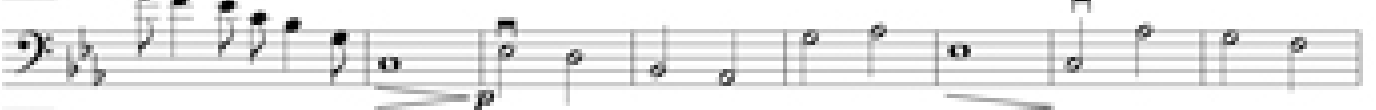
178



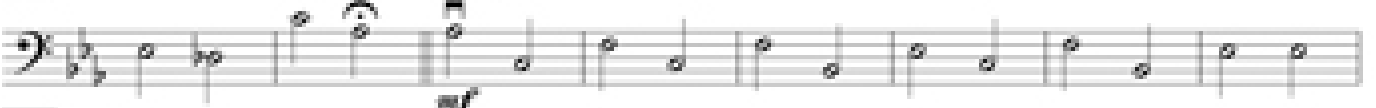
186



194



202



210



218



226



# Quinteto de Cuerdas



# Mil violines en el firmamento (Pasillo)

Allegretto  $\text{♩} = 102$

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabajo. The score is in 3/4 time and features a key signature of one flat. The tempo is marked Allegretto with a metronome marking of 102. The score includes dynamic markings such as *ff* and *p*, and articulation marks like accents and slurs. The Violin I and II parts have first and second endings indicated by '1' and '2' above the notes. The Viola part also has a first ending marked '1'. The Violoncello and Contrabajo parts provide a rhythmic and harmonic foundation.

Musical score for Piano. The score is in 3/4 time and features a key signature of one flat. It includes dynamic markings such as *ff* and *p*, and articulation marks like accents and slurs. The piano part features a complex texture with multiple voices in the right hand and a steady bass line in the left hand.

Tema I  
Cantabile

Musical score for Tema I Cantabile. The score is in 3/4 time and features a key signature of one flat. It includes dynamic markings such as *f* and *p*, and articulation marks like accents and slurs. The score is for Piano and features a melodic line in the right hand and a supporting bass line in the left hand.

Mil violines en el firmamento (Pasillo)

14

Cantabile Solo

19

24

Solo

Mil violines en el firmamento (Pasillo)

29 **Interludio**

34

39 **Tema II Cantabile**

Mil violines en el firmamento (Pasillo)

43

Musical score for measures 43-47. The score is written for a grand piano with five staves: two treble clefs (right hand) and three bass clefs (left hand). The key signature has one flat (B-flat). The music features a complex texture with multiple voices in both hands. Measure 43 starts with a treble clef staff containing a series of eighth notes. The bass clef staves contain various rhythmic patterns, including eighth and sixteenth notes. The piece concludes with a double bar line at the end of measure 47.

48

Musical score for measures 48-52. The score continues with five staves. The right hand (treble clef) features a melodic line with some rests. The left hand (bass clefs) has a more active accompaniment. The word "Contabile" is written in the middle of the second and third staves, indicating a change in tempo. The music ends with a double bar line at the end of measure 52.

53

Musical score for measures 53-57. The score continues with five staves. The right hand (treble clef) has a melodic line with some rests. The left hand (bass clefs) has a more active accompaniment. The word "pizz" is written in the middle of the second, third, and fourth staves, indicating a pizzicato effect. The music ends with a double bar line at the end of measure 57.

Mil violines en el firmamento (Pasillo)

58

arco

arco

arco

arco

arco

65

**CODA**

Del 8 al \* y  
**CODA**

ff rit.

ff rit.

ff rit.

ff rit.

ff rit.

70

pizz.

pizz.

pizz.

pizz.

pizz.

Violín 1 Mil violines en el firmamento (Pasillo)

**Allegretto**  $\text{♩} = 102$

Violín I

5

12

18

24

30

36

42

48

54

60

66

72

78

84

**Tema I**  
**Cantabile**

**Interludio**

**Tema II**  
**Cantabile**

**Del 8 al 10**  
**y CODA**

**CODA**

*rit.* .....



Violín 2 Mil violines en el firmamento (Pasillo)

**Allegretto**  $\text{♩} = 102$

Violín II

5

10

16

23

28

34

40

46

52

58

64

70

76

82

88

94

100

*ff*

*mf*

*ff*

*mf*

*pizz.*

*arco*

*ff*

*pizz.*

*rit.*

Tema I  
Cantabile

Interludio

Tema II  
Cantabile

Del  $\text{♩}$  al  $\text{♩}$   
y CODA

CODA

Viola Mil violines en el firmamento (Pasillo)

**Allegretto** ♩ = 102

Viola

5

10

17 *Cantabile Solo*

23

29

35 *Interludio*

40 *Tema II Cantabile arco*

48 *Cantabile*

53

60

66 *CODA*

*Del 8 al y CODA*

*fil.*

Violoncello Mil violines en el firmamento (Pasillo)

Allegretto  $\text{♩} = 102$

Violoncello

6 **ff** **Tema I Cantabile**

12 **mf**

19

25 **Solo**

31 **f** **Interludio**

37 **ff** **pizz.** **Tema II Cantabile arco**

43 **p** **f** **Cantabile**

50

57 **pizz.** **arco**

64 **mf** **Del  $\text{♩}$  al  $\text{♩}$  y CODA** **ff rit.**

70 **pizz.**

Contrabajo Mil violines en el firmamento (Pasillo)

**Allegretto**  $\text{♩} = 102$

Contrabajo

5

11

17

22

28

34

39

44

50

58

63

70

Tema I  
Cantabile

Interludio

Tema II  
Cantabile  
arco

*pp*

*f*

*mf*

*pizz.*

*p*

*arco*

*mf*

*Del Sal. oy*

**CODA**

*ff rit.*

*pizz.*



# Coros

# Renunciamiento (Pasillo)

Versión: José Ángle Buesta  
Música: Paco Godoy  
Arreglo Coral: Paco Godoy

$\text{♩} = 100$

Soprano  
Alto  
Tenor  
Bajo

La la la la la la la la la la la la la la la la la la la la la la

6

la la la la la la la la la la la la la la la la la la la la la la  
y por mi vi - da  
y por mi vi - da  
la la la la la la la la la la la la la la la la la la la la la la  
Pa - sa - rás por mi vi - da  
la la la la la la la la la la la la la la la la la la la la la la  
Dan dan dan dan

Renunciamiento (Pasillo)

11

Soprano

Alto

Tenor

Bajo

y nunca lle-go y se-lo vi-ro

y nunca lle-go y se-lo vi-ro

sin sa-ber que pa-sas - te. Pa-sa-rás en si-len - cio por mi amor y alpa-

dun dun dun dun dun dun

dun-dun dun dun dun dun

16

expresivo

y alpa-sar fin-gi-ré u-na son-ri - sa, co-mo un dul - ce con - tras - te

y alpa-sar fin re na la la la la la la la la co - dul - ce la la la la la la la la

sa, fin re na la la la la la la la la co - dul - ce la la la la la la la la

dun dun dun dun dun dun dun dun

dun dun dun dun dun dun

la la la la

21

del do-lor de que - rer - te y ja-más lo sa - brás.

del do-lor de que - rer - te y ja-más lo sa - brás

ha ha ha ha ha

dun

dun dun dun dun dun

dun dun dun

so - fa - ré con el

expresivo

Renunciamento (Pasillo)

28

Soprano  
 fué solo un sue-ño tu be-lla fren-te so-ña-ré con tus o - jos

Alto  
 fué solo un sue-ño vir-gi-nal de tu fren - te so-ña-ré con tus o - jos

Tenor  
 ha tu be-lla fren-te so-ña-ré con tus o - jos

Bajo  
 ná - car ha dún dún dún dundún dún dún

31

ha ha ha fué solo un sue-ño de- ses - pe - ra - da -

de es - mo - ral - das de mar fué solo un sue-ño de- ses - pe - ra - da -

de es - mo - ral - das de mar ha de- ses - pe - ra - da -

ha ha dún dún dún so - ña - ré con tus la - bios de- ses - pe - ra - da -

36

men - te so - ña - ré con tus be - sos ha ha besús.

men - te so - ña - ré con tus be - sos y ja - más lo sa - besús.

men - te so - ña - ré con tus be - sos y ja - más lo sa - besús.

men - te dún dún dún dún dún dún dún ha ha dún dún dún



Renunciamiento (Pasillo)

41

Soprano

Alto

Tenor

Bajo

46

51

La la la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la la

o - tro qui - zás sí

o - tro qui - zás sí

Qui - zás pa - ses con o - tro

dun dun dun dun

o - tro qui - zás sí que na - die di - ga

o - tro qui - zás sí que na - die di - ga

que te di - ga al o - i - do e - sas fra - ses que na - die co - mo yo te di -

dun dun dun dun dun dun dun dun dun dun

Renunciamento (Pasillo)

56

*f* *espressivo*

Soprano  
y te diré y abo-gan-do pa-ra siem - pre mi a - mor in - ad - ver -

Alto  
y te diré y gan go la la la la la la la la la mi mor ad

Tenor  
rí y gan go la la la la la la la la la mi mor ad

Bajo  
dun dun dun dun dun dun dun dun dun dun dun

60

*mf*

si - do te ama-ré más que nun - ca y ja-más lo sa-bré.

la la la la la la la la la te ama-ré más que nun - ca y ja-más lo sa-bré.

la la la la la la la la la ha ha ha ha ha *f* *espressivo*

dun dun dun dun dun dun dun dun dun dun dun dun dun yo te ama - ré, eto -

66

*p* *f* *p*

con tu si-len-cio in - ac - ce - si - ble co-mo un sue - ño que nun - ca

con tu si-len-cio co-mo al-go in - ac - ce - si - ble co-mo un sue - ño que nun - ca

ha in - ac - ce - si - ble co-mo un sue - ño que nun - ca

len - cio ha dun dun dun dundun dundun

Renunciamento (Pasillo)

71

Soprano  
 ha ha ha le-ja no\_ave-ma de mi\_amor in-po-  
 f

Alto  
 lo-gra-ré rea-li-zar. le-ja-no\_ave-ma de mi\_amor in-po-  
 f

Tenor  
 lo-gra-ré rea-li-zar. ha de mi\_amor in-po-  
 p f

Bajo  
 ha ha dan dan dan y el le-ja - no-per- tu - mo de mi\_amor in-po-  
 f

76

*a tempo* *p*  
 sí - ble no - za - rá tus ca - be - llos ha ha brás,  
 sí - ble no - za - rá tus ca - be - llos y ja - más lo sa - brás  
 sí - ble no - za - rá tus ca - be - llos y ja - más lo sa - brás  
 sí - ble dan dan dan dan dan dan dan dan ha ha dan dan dan y el un dí - a\_u - na  
*f* *espressivo*

82

*p* *f* *p*  
 u - na lá-grí-ma es mi tor-men-to el tor-men-to ja-fi - ní - to  
 u - na lá-grí-ma de-man-cia mi tor - men - to el tor-men-to ja-fi - ní - to  
 ha es mi tor-men-to el tor-men-to ja-fi - ní - to  
 lá - grí-ma ha dan dan dan dan dan dan dan dan  
*f* *p* *f* *mf*

Renunciamento (Pasillo)

87

Soprano  
ha ha ha. y te diré. *f* "No es nada, ha sido el

Alto  
que te debe ocultar y te diré. *f* "No es nada, ha sido el

Tenor  
que te debe ocultar *p* ha *f* "No es nada, ha sido el

Bajo  
ha ha dan dan dan te di-ré son-ri-en-te *f* "No es nada, ha sido el

88

*al tempo*  
vieni-to". Me en-juu-ga-ré la lá-gri ma y más la la la la la la la la la la

*al tempo*  
vieni-to". Me en-juu-ga-ré la lá-gri ma y ja-más lo sa-bra

*al tempo*  
vieni-to". Me en-juu-ga-ré la lá-gri ma y ja-más lo sa-bra

*al tempo*  
vieni-to". dan dan dan dan-dan dan dan dan dan y man-ca

89

la la la la la la la la la la la hay.

as hay.

as hay.

man-ca sa-brás nan-ca sa-brás hay.

# Manantial sin fin (Yaraví)

**A** ♩ = 100

Soprano  
Ca-da dí-a de la vi-da mi pro-me-sa es ac-tual

Alto  
Ca-da dí-a de la vi-da mi pro-me-sa es ac-tual

Tenor  
Ca-da dí-a de la vi-da mi pro-me-sa es ac-tual

Bajo  
Ca-da dí-a de la vi-da mi pro-me-sa es ac-tual

Piano

**B**

Manantial sin fin (Yaraví)

8

Ca-da di-a de la vi-da mi pro  
 Ca-da di-a de la vi-da mi pro  
 Ca-da di-a de la vi-da mi pro  
 Ca-da di-a de la vi-da mi pro

Fmaj<sup>7</sup> G/F Fmaj<sup>7</sup>

12

- me - sa es ac - tual, es tu a - mor tan ge - ne - ro - so que por ti yo lu - cha  
 - me - sa es ac - tual es tu a - mor tan ge - ne - ro - so que por ti yo lu - cha  
 - me - sa es ac - tual es tu a - mor tan ge - ne - ro - so que por ti yo lu - cha  
 - me - sa es ac - tual es tu a - mor tan ge - ne - ro - so que por ti yo lu - cha

Eb<sup>7</sup> Bb/A<sup>b</sup> Dm<sup>11</sup>/A Fmaj<sup>7</sup> G/F Fmaj<sup>7</sup> Eb<sup>7</sup> Bb/A<sup>b</sup>

Manantial sin fin (Yaraví)

17

- né pi - sa fuer - te que se a gi - ta la ma - re - a en al - ta mar con tu

- né pi - sa fuer - te que se a gi - ta la ma - re - a en al - ta mar con tu

- né pi - sa fuer - te que se a gi - ta la ma - re - a en al - ta mar con tu

- né pi - sa fuer - te que se a gi - ta la ma - re - a en al - ta mar con tu

Dm<sup>11</sup>/A B<sup>b6</sup> Gm<sup>6</sup> Dm<sup>7</sup> B<sup>b6</sup> Gm<sup>6</sup> Dm<sup>7</sup>

22

men - te j - fu - mí - na - da vol - ve - re - mos a la paz su - bi -

men - te j - fu - mí - na - da vol - ve - re - mos a la paz su - bi -

men - te j - fu - mí - na - da vol - ve - re - mos a la paz su - bi -

men - te j - fu - mí - na - da vol - ve - re - mos a la paz su - bi -

Gm<sup>6</sup> G<sup>#6</sup> Dm/A E<sup>b7</sup> B<sup>b/A</sup> Dm<sup>11</sup>/A

Manantial sin fin (Yaraví)

26

re - mos los pel - da - flos el des - ti - no nos u - nió  
re - mos los pel - da - flos el des - ti - no nos u - nió  
re - mos los pel - da - flos el des - ti - no nos u - nió  
re - mos los pel - da - flos el des - ti - no nos u - nió

Gm<sup>6</sup> G<sup>#</sup> Dm<sup>7</sup>/A E<sup>b7</sup> E<sup>b7</sup>/A<sup>b</sup> Dm<sup>11</sup>/A

30 **B**



Manantial sin fin (Yaraví)

33

Oh oh  
Oh oh  
Oh oh  
son las re - nas de tu al - ma las que a

D<sup>7</sup> Gm<sup>6</sup>

37

oh oh oh oh oh  
oh oh oh oh oh  
oh oh oh oh oh  
dor - nan mi jar - dín los cla - ve - les de tu a - lien - no que per - tu - man mi o - sis -

D<sup>7</sup> Gm<sup>6</sup> D<sup>7</sup> Gm<sup>6</sup> D<sup>7</sup>

Manantial sin fin (Yaraví)

42

oh cuando llegamos a gravios meditemos con temor de  
 oh cuando llegamos a gravios meditemos con temor de  
 oh cuando llegamos a gravios meditemos con temor no he-ré-nos  
 tir cuando llegamos a gravios meditemos con temor no he-ré-nos

G<sup>7</sup> G/B Cm<sup>6</sup> G<sup>7</sup> G/B Cm<sup>6</sup> Gm<sup>6</sup>

*mf cresc.*

46

de de que soy tu a-mor  
 de de que soy tu a-mor  
 per-dó-nar-nos re-cor-dar-nos an-te-tu-do soy  
 per-dó-nar-nos re-cor-dar-nos an-te-tu-do soy

D<sup>7</sup>/F<sup>#</sup> Gm

*mf*

Manantial sin fin (Yaraví)

53

Al mi- rar - te me re-go-  
 Al mi- rar - te me re-go-  
 Al mi- rar - te me re-go-  
 Al mi- rar - te me re-go-

Cmaj<sup>7</sup>

58

**D**  
 Albazo,  $\text{♩} = 100$

ci-jo tu e-res can-to pin-cel y ven-so e-res luz un manan-tial sin fin  
 ci-jo tu e-res can-to pin-cel y ven-so e-res luz un manan-tial sin fin  
 ci-jo tu e-res can-to pin-cel y ven-so e-res luz un manan-tial sin fin  
 ci-jo tu e-res can-to pin-cel y ven-so e-res luz un manan-tial sin fin

Cm<sup>6</sup> Gmaj<sup>7</sup> Am<sup>7</sup> Bm B<sup>9</sup> Am<sup>7</sup> D<sup>M13</sup> Gmaj<sup>7</sup>

Manantial sin fin (Yaraví)

84

88

rar - te me re-go - ci - jo tu e-res can - to pin-cel y ver-so e-res luz un manan-tial

rar - te me re-go - ci - jo tu e-res can - to pin-cel y ver-so e-res luz un manan-tial

rar - te me re-go - ci - jo tu e-res can - to pin-cel y ver-so e-res luz un manan-tial

rar - te me re-go - ci - jo tu e-res can - to pin-cel y ver-so e-res luz un manan-tial

Cmaj<sup>7</sup> Cm<sup>6</sup> Gmaj<sup>7</sup> Am<sup>7</sup> Bm B<sup>b</sup> Am<sup>7</sup> D<sup>7</sup>/13

Manantial sin fin (Yaraví)

74 *ff*

sin fin

*ff*

sin fin

*ff*

sin fin

*ff*

sin fin

*ff*

Gmaj7

*ff*

Coro Manantial Sin Fin (Yaraví)

**A** ♩ = 100

Soprano  
Alto  
Tenor  
Bajo

Ca - da di - a de la vi - da mi pro - me - sa es ac - tu - al

Ca - da di - a de la vi - da mi pro - me - sa es ac - tu - al

Ca - da di - a de la vi - da mi pro - me - sa es ac - tu - al

Ca - da di - a de la vi - da mi pro - me - sa es ac - tu - al

**8**

4  
4  
4  
4

Ca - da di - a de la

Ca - da di - a de la

Ca - da di - a de la

Ca - da di - a de la

Ca - da di - a de la

**11**

vi - da mi pro - me - sa es ac - tu - al, es tu - a - mor tan ge - ne - ro - so

vi - da mi pro - me - sa es ac - tu - al, es tu - a - mor tan ge - ne - ro - so

vi - da mi pro - me - sa es ac - tu - al, es tu - a - mor tan ge - ne - ro - so

vi - da mi pro - me - sa es ac - tu - al, es tu - a - mor tan ge - ne - ro - so

vi - da mi pro - me - sa es ac - tu - al, es tu - a - mor tan ge - ne - ro - so

Manantial sin fin (Yaraví)

15

no - so que por ti yo lu - cha - ré pi - sa facer - te que se\_a -

no - so que por ti yo lu - cha - ré pi - sa facer - te que se\_a -

no - so que por ti yo lu - cha - ré pi - sa facer - te que se\_a -

no - so que por ti yo lu - cha - ré pi - sa facer - te que se\_a -

19

gi - ta la má - re - a\_on al - ta mar con tu men - te\_j - lu - mí -

gi - ta la má - re - a\_on al - ta mar con tu men - te\_j - lu - mí -

gi - ta la má - re - a\_on al - ta mar con tu men - te\_j - lu - mí -

gi - ta la má - re - a\_on al - ta mar con tu men - te\_j - lu - mí -

23

na - da vel - se - re - mos a la paz na - bi - re - mos los pell -

na - da vel - se - re - mos a la paz na - bi - re - mos los pell -

na - da vel - se - re - mos a la paz na - bi - re - mos los pell -

na - da vel - se - re - mos a la paz na - bi - re - mos los pell -

Manantial sin fin (Yaraví)

27

da - ñon el ñon - ti - no nos u - ñó

da - ñon el ñon - ti - no nos u - ñó

da - ñon el ñon - ti - no nos u - ñó

da - ñon el ñon - ti - no nos u - ñó

B 4

4

4

4

34

*p*

Oh

*p*

Oh

*p*

Oh

*p*

Oh

son las re - ñas de tu al - ma las que a - dor - nan mi jar -

38

*p*

dín las cla - ve - les de tu a - ñen - so que per - tu - man mi e - ñas -



Manantial sin fin (Yaraví)

42

oh cuan-do lle-guan los a-gra-vios me-di-te-mos con te-  
 oh cuan-do lle-guan los a-gra-vios me-di-te-mos con te-  
 oh cuan-do lle-guan los a-gra-vios me-di-te-mos con te-  
 tir cuan-do lle-guan los a-gra-vios me-di-te-mos con te-

46

mor de de de  
 mor de de de  
 mor no he-ri-ros por-do-nar-ros re-con-dar-ros  
 mor no he-ri-ros por-do-nar-ros re-con-dar-ros

50

que soy tu a-mor que soy tu a-mor Ai mi.  
 que soy tu a-mor que soy tu a-mor Ai mi.  
 an-te to-do soy an-te-to-do soy Ai mi.  
 an-te-to-do soy an-te-to-do soy Ai mi.

Manantial sin fin (Yaraví)

57

nar - te me re - go - ci - jo tu\_e - res can - to pin - cel y ver - so e - res

nar - te me re - go - ci - jo tu\_e - res can - to pin - cel y ver - so e - res

nar - te me re - go - ci - jo tu\_e - res can - to pin - cel y ver - so e - res

nar - te me re - go - ci - jo tu\_e - res can - to pin - cel y ver - so e - res

**D**  
Albazo  $\text{♩} = 100$

61

sur un ma - nant - ial sin fin

sur un ma - nant - ial sin fin

sur un ma - nant - ial sin fin

sur un ma - nant - ial sin fin

67

al mi - nar - te me re - go - ci - jo tu\_e - res can - to pin - cel y

al mi - nar - te me re - go - ci - jo tu\_e - res can - to pin - cel y

al mi - nar - te me re - go - ci - jo tu\_e - res can - to pin - cel y

al mi - nar - te me re - go - ci - jo tu\_e - res can - to pin - cel y

Manantial sin fin (Yaraví)

71

ver - so e - res luz un ma - nan - tial sin

ver - so e - res luz un ma - nan - tial sin

ver - so e - res luz un ma - nan - tial sin

ver - so e - res luz un ma - nan - tial sin

75

fin

fin

fin

fin

# Bandas Militares



# La Patria Soberana (Marcha Militar)

Marcial  $\text{♩} = 120$

The image displays a full orchestral score for the march 'La Patria Soberana'. The score is arranged in a standard format with 18 staves, each labeled with an instrument. The instruments listed are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono I, Barítono II, Tuba, Tambor, Bombo, and Platillos. The score begins with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked as 'Marcial' with a quarter note equal to 120 beats per minute. The music features a strong rhythmic pattern with frequent accents and dynamic markings such as *ff* (fortissimo) and *f* (forte). The percussion section, including the Tambor, Bombo, and Platillos, provides a steady, driving accompaniment throughout the piece.

La Patria Soberana (Marcha Militar)

6

The image shows a musical score for a marching band. It consists of 18 staves, each representing a different instrument. The instruments listed are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono I, Barítono II, Tuba, Tambor, Bombo, and Platillos. The score is written in 2/4 time and features a key signature of one flat (Bb). The music is arranged in a block format, with each instrument's part on its own staff. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The score is divided into five measures, with a repeat sign at the beginning of the first measure.

La Patria Soberana (Marcha Militar)

11

The musical score is arranged in 20 staves, each representing a different instrument or section. The instruments listed on the left are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono I, Baritono II, Tuba, Tambor, Bombo, and Platillos. The score is written in 2/4 time with a key signature of one flat (Bb). The first three staves (Lira, Piccolo, and the three Clarinetes) play a melodic line of quarter notes. The saxophones and trombones play a similar melodic line, while the trumpets play a rhythmic pattern of eighth notes. The percussion section (Tambor, Bombo, and Platillos) provides a steady rhythmic accompaniment.

La Patria Soberana (Marcha Militar)

15

The musical score is arranged in 18 staves, each labeled with an instrument. The instruments are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono I, Baritono II, Tuba, Tambor, Bombo, and Platillos. The score begins at measure 15, marked with a box containing the number '15'. A double bar line with a repeat sign is located at the end of measure 18. The music is written in a key signature of two flats (Bb and Eb) and a 2/4 time signature. The percussion parts (Tambor, Bombo, and Platillos) are written on a single-line staff with a key signature of one flat (Bb). The woodwind and brass parts are written on a five-line staff with a key signature of two flats. The saxophone parts are written on a five-line staff with a key signature of two flats. The Lira and Piccolo parts are written on a five-line staff with a key signature of two flats. The Trombone parts are written on a five-line staff with a key signature of two flats. The Baritone parts are written on a five-line staff with a key signature of two flats. The Tuba part is written on a five-line staff with a key signature of two flats. The Tambor part is written on a single-line staff with a key signature of one flat. The Bombo part is written on a single-line staff with a key signature of one flat. The Platillos part is written on a single-line staff with a key signature of one flat.



La Patria Soberana (Marcha Militar)

20

The musical score is arranged for a full band. The instruments and their parts are as follows:

- Lira:** Treble clef, playing a melodic line with eighth and quarter notes.
- Piccolo:** Treble clef, playing a melodic line with eighth and quarter notes.
- Clarinete Bb I, II, III:** Treble clef, mostly playing rests.
- Saxo Alto Eb I, II:** Treble clef, playing a melodic line with eighth and quarter notes.
- Saxo Tenor Bb:** Treble clef, playing a melodic line with eighth and quarter notes.
- Saxo Baritono Eb:** Treble clef, playing a melodic line with eighth and quarter notes.
- Trompeta Bb I, II, III:** Treble clef, playing a melodic line with eighth and quarter notes.
- Trombón Bb I, II:** Bass clef, playing a rhythmic line with eighth notes.
- Baritono I, II:** Bass clef, playing a rhythmic line with eighth notes.
- Tuba:** Bass clef, playing a rhythmic line with quarter notes.
- Tambor:** Percussion line with eighth notes.
- Bombo:** Percussion line with quarter notes.
- Platillos:** Percussion line with rests.

La Patria Soberana (Marcha Militar)

24

The musical score is arranged in 18 staves, each labeled with an instrument. The instruments are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono I, Baritono II, Tuba, Tambor, Bombo, and Platillos. The score begins at measure 24. The Lira, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, and Saxo Baritono Eb parts play a melodic line with eighth and quarter notes, some with slurs. The Piccolo part has rests. The Clarinetes Bb I, II, and III have rests. The Trompetas Bb I, II, and III play a rhythmic pattern of quarter notes. The Trombones Bb I and II, Baritones I and II, and the Tuba play a rhythmic pattern of quarter notes. The Tambor, Bombo, and Platillos play a rhythmic pattern of quarter notes. The score ends with a dynamic marking of *p* (piano).

La Patria Soberana (Marcha Militar)

29

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Lira:** Treble clef, playing a melodic line with a long note in the third measure.
- Piccolo:** Treble clef, playing a rhythmic pattern in the third and fourth measures.
- Clarinetes Bb I, II, III:** All three parts are marked with a long dash, indicating they are silent for this section.
- Saxo Alto Eb I, II:** Treble clef, playing a melodic line with a long note in the third measure.
- Saxo Tenor Bb:** Treble clef, playing a melodic line with a long note in the third measure.
- Saxo Baritono Eb:** Treble clef, playing a melodic line with a long note in the third measure.
- Trompeta Bb I, II, III:** Treble clef, playing a rhythmic pattern in the third and fourth measures.
- Trombón Bb I, II:** Bass clef, playing a rhythmic pattern in the first four measures.
- Baritono I, II:** Bass clef, playing a rhythmic pattern in the first four measures.
- Tuba:** Bass clef, playing a rhythmic pattern in the first four measures.
- Tambor:** Percussion staff, playing a rhythmic pattern in the first four measures.
- Bombo:** Percussion staff, playing a rhythmic pattern in the first four measures.
- Platillos:** Percussion staff, marked with a long dash, indicating they are silent.

La Patria Soberana (Marcha Militar)

33

Lira

Piccolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Baritono Eb

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Baritono I

Baritono II

Tuba

Tambor

Bombo

Platillos

La Patria Soberana (Marcha Militar)

30

The musical score is arranged in 18 staves, each corresponding to a different instrument. The instruments listed on the left are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono I, Baritono II, Tuba, Tambor, Bombo, and Platillos. The score begins at measure 30. The Lira, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, and Saxo Baritono Eb parts feature a melodic line with a slur over measures 30-31. The Trompeta Bb I, II, and III parts have a similar melodic line. The Trombón Bb I and II parts play a rhythmic pattern of eighth notes. The Baritono I and II parts play a rhythmic pattern of quarter notes. The Tuba part plays a rhythmic pattern of quarter notes. The Tambor part plays a rhythmic pattern of eighth notes. The Bombo part plays a rhythmic pattern of quarter notes. The Platillos part is silent.

La Patria Soberana (Marcha Militar)

43

The musical score is arranged in 18 staves, each labeled with an instrument. The instruments are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono I, Baritono II, Tuba, Tambor, Bombo, and Platillos. The score begins at measure 43. The Lira, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, and Saxo Baritono Eb parts feature melodic lines with slurs. The Piccolo, Clarinetes, Trompetas, Trombones, Baritone, and Tuba parts provide harmonic support. The Tambor, Bombo, and Platillos parts provide the rhythmic foundation. The score is written in a key signature of one flat and a 2/4 time signature.

La Patria Soberana (Marcha Militar)

48 **Fine**

Lira

Piccolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Baritono Eb

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Baritono I

Baritono II

Tuba

Tambor

Bombo

Platilles

**Fine** *ff*

La Patria Soberana (Marcha Militar)

53

The musical score is arranged in 19 staves. The instruments and their parts are as follows:

- Lira:** Treble clef, rests in measures 1-2, then plays a melodic line starting in measure 3.
- Piccolo:** Treble clef, rests in measures 1-2, then plays a melodic line starting in measure 3.
- Clarinete Bb I, II, III:** Treble clef, rests in measures 1-2, then play a melodic line starting in measure 3.
- Saxo Alto Eb I, II:** Treble clef, rests in measures 1-2, then play a melodic line starting in measure 3.
- Saxo Tenor Bb:** Treble clef, rests in measures 1-2, then play a melodic line starting in measure 3.
- Saxo Baritono Eb:** Treble clef, rests in measures 1-2, then play a melodic line starting in measure 3.
- Trompeta Bb I, II, III:** Treble clef, rests in measures 1-2, then play a melodic line starting in measure 3.
- Trombón Bb I, II:** Bass clef, play a rhythmic accompaniment throughout.
- Baritono I, II:** Bass clef, play a rhythmic accompaniment throughout.
- Tuba:** Bass clef, play a rhythmic accompaniment throughout.
- Tambor:** Percussion, play a rhythmic accompaniment throughout.
- Bombo:** Percussion, play a rhythmic accompaniment throughout.
- Platillos:** Percussion, play a rhythmic accompaniment throughout.



La Patria Soberana (Marcha Militar)

58

The musical score is arranged for a large band. The instruments listed on the left are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono I, Barítono II, Tuba, Tambor, Bombo, and Platillos. The score consists of five measures. The Lira part has rests in the first two measures and enters in the third measure with a melodic line. The Piccolo part plays a rhythmic pattern throughout. The woodwinds (Clarinets and Saxophones) enter in the third measure with a melodic line. The brass section (Trompetas and Trombones) plays a rhythmic pattern. The Barítono, Tuba, Tambor, and Bombo parts provide a steady rhythmic accompaniment. The Platillos part has rests throughout.

La Patria Soberana (Marcha Militar)

83

The image shows a page of a musical score for a marching band. The score is for measures 83 through 86. The instruments listed on the left are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono I, Baritono II, Tuba, Tambor, Bombo, and Platillos. The score is written in 2/4 time with a key signature of one flat (Bb). The Lira part starts with a first ending bracket over measures 83 and 84. The Piccolo part has a long note in measure 84. The woodwind and brass parts have various rhythmic patterns, including eighth and sixteenth notes. The percussion parts (Tambor, Bombo, Platillos) have specific rhythmic patterns. The score ends with a double bar line and repeat signs.

La Patria Soberana (Marcha Militar)

Al  hasta Fine

67 2

The musical score is arranged in 18 staves. The instruments listed on the left are: Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono I, Baritono II, Tuba, Tambor, Bombo, and Platillos. The score begins at measure 67 and includes a first ending bracket with a '2' marking. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The piece concludes with a 'Al  hasta Fine' instruction.

Al  hasta Fine

Lira La Patria Soberana (Marcha Militar)

Marchal  $\text{♩} = 120$

Lira

9

19

27

35

43

51

59

67

Fine

6

3


2

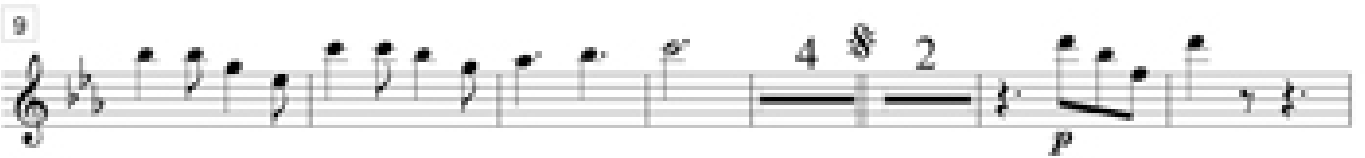
2

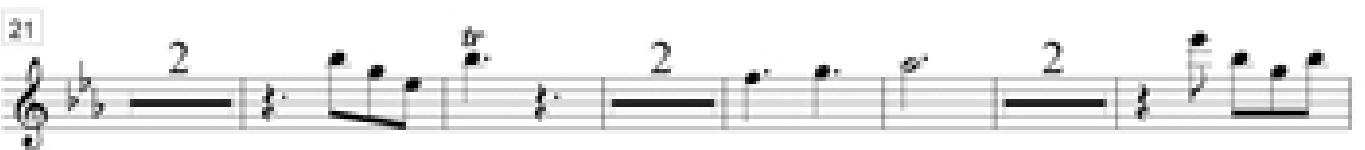
Alto hasta Fin

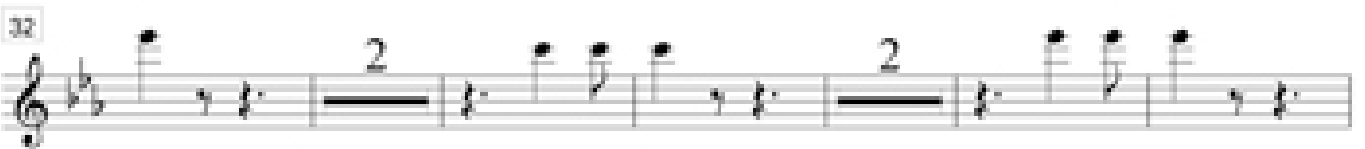
Piccolo La Patria Soberana (Marcha Militar)

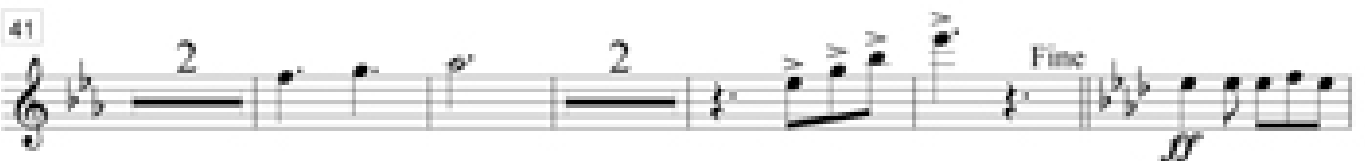
**Marcial**  $\text{♩} = 120$

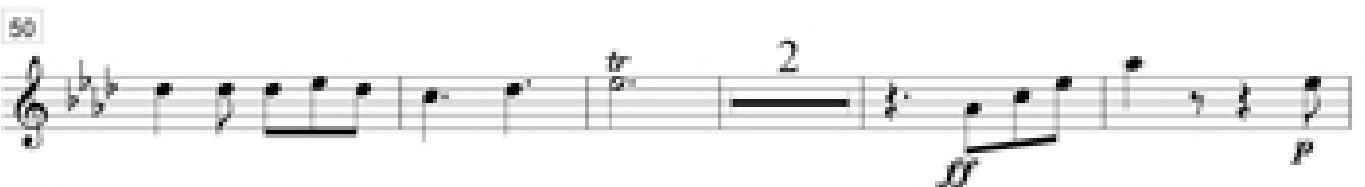
Piccolo 

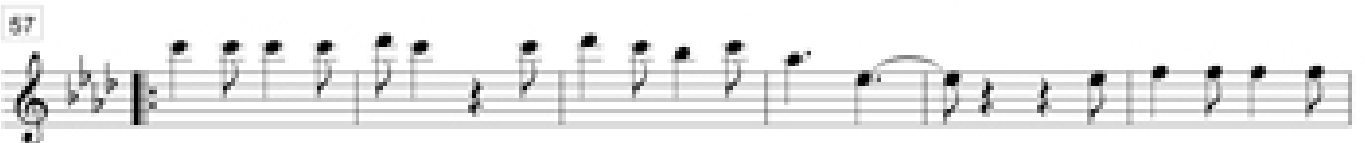
9 

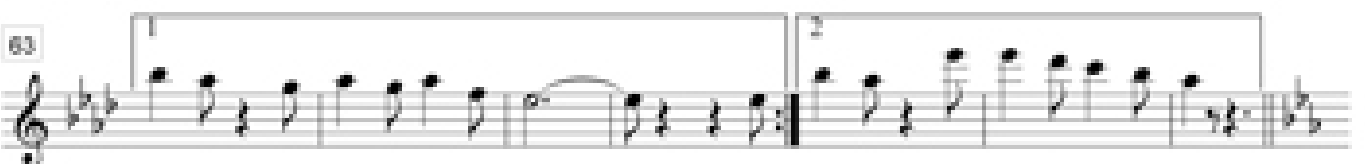
21 

32 

41 

50 

57 

63 

70 

Clarinete Bb1 La Patria Soberana (Marcha Militar)

**Marcial**  $\text{♩} = 120$

Clarinete Bb I

6

17 **30** *Fine*

53

63 **1** **2** **2** *Al  $\text{♩}$  hasta Fine*

Detailed description: This is the musical score for the first clarinet part (Bb1) of the march 'La Patria Soberana'. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 6/8 time signature. The tempo is marked 'Marcial' with a quarter note equal to 120 beats per minute. The piece begins with a dynamic marking of *ff*. The first line contains measures 1-5. Measure 6 is marked with a '6' in a box and contains a five-measure rest. The second line contains measures 6-16. Measure 17 is marked with a '17' in a box and contains a thirty-measure rest, followed by a key signature change to one flat (Bb) and the word 'Fine'. The third line contains measures 17-52. Measure 53 is marked with a '53' in a box and contains a two-measure rest, followed by a three-measure rest. The fourth line contains measures 53-62. Measure 63 is marked with a '63' in a box and contains a first ending (marked '1' and '2') and a second ending (marked '2'). The piece concludes with the instruction 'Al  $\text{♩}$  hasta Fine'.

Clarinete Bb2 La Patria Soberana (Marcha Militar)

**Marcial**  $\text{♩} = 120$

Clarinete Bb II

6

17 **30** *Fine*

53

Detailed description: This is the musical score for the second clarinet part (Bb2) of the march 'La Patria Soberana'. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 6/8 time signature. The tempo is marked 'Marcial' with a quarter note equal to 120 beats per minute. The piece begins with a dynamic marking of *ff*. The first line contains measures 1-5. Measure 6 is marked with a '6' in a box and contains a five-measure rest. The second line contains measures 6-16. Measure 17 is marked with a '17' in a box and contains a thirty-measure rest, followed by a key signature change to one flat (Bb) and the word 'Fine'. The third line contains measures 17-52. Measure 53 is marked with a '53' in a box and contains a two-measure rest, followed by a three-measure rest. The fourth line contains measures 53-62. Measure 63 is marked with a '63' in a box and contains a first ending (marked '1' and '2') and a second ending (marked '2'). The piece concludes with the instruction 'Al  $\text{♩}$  hasta Fine'.

Clarinete Bb3 La Patria Soberana (Marcha Militar)

**Marcial**  $\text{♩} = 120$

Clarinete Bb III *ff*

6

17 *ff* **Fine**

53 *ff*

63 *ff* **Al. S. hasta Fine**

Saxo Alto Eb1 La Patria Soberana (Marcha Militar)

**Marcial**  $\text{♩} = 120$

Saxo Alto Eb I *ff*

9 *p*

19

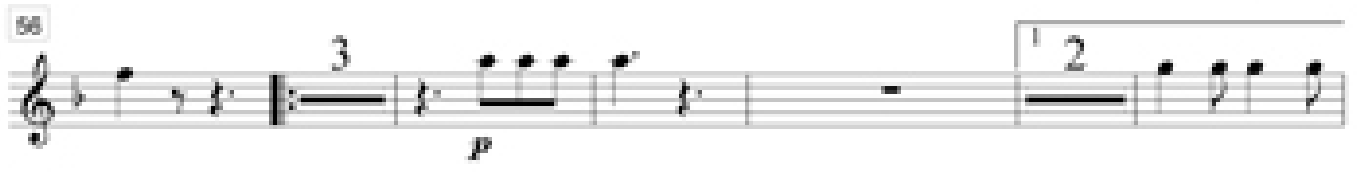
27

Musical score for Saxo Alto Eb2, measures 35-66. The score is written in treble clef with a key signature of one flat (Bb). Measure numbers 35, 43, 51, and 59 are indicated in boxes at the start of their respective staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *ff* (fortissimo). The piece concludes with a double bar line and the instruction "Al 8 hasta Fine".

Saxo Alto Eb2 La Patria Soberana (Marcha Militar)

Musical score for Saxo Alto Eb2, "La Patria Soberana (Marcha Militar)". The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The tempo is marked "Marchal" with a metronome marking of  $\text{♩} = 120$ . Measure numbers 1, 9, 19, 27, 35, and 43 are indicated in boxes at the start of their respective staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *p* (piano). The piece concludes with a double bar line and the instruction "Fine".



56 

58 

Saxo Tenor Bb La Patria Soberana (Marcha Militar)

**Marcial**  $\text{♩} = 120$

Saxo Tenor Bb 

9 

19 

27 

35 

43 

55 

58 

Saxo Baritono Eb La Patria Soberana (Marcha Militar)

**Marcial** ♩ = 120

Saxo Baritono Eb

9

19

27

35

43

56

66

Al 8 hasta Fine

Trompeta Bb1 La Patria Soberana (Marcha Militar)

**Marcial** ♩ = 120

Trompeta Bb 1

6

Musical score for Trompeta Bb2, measures 17-59. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. It features various musical notations including slurs, accents, and dynamic markings such as *ff* and *p*. Measure numbers 17, 28, 36, 49, 56, 62, and 69 are indicated at the start of their respective staves. The piece concludes with the instruction "Al  $\text{♩}$  hasta Fine".

Trompeta Bb2 La Patria Soberana (Marcha Militar)

Musical score for Trompeta Bb2, measures 1-17. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. It is marked "Marcial" with a tempo of  $\text{♩} = 120$  and includes a dynamic marking of *ff*. Measure numbers 1, 6, 17, and 28 are indicated at the start of their respective staves. The score includes slurs, accents, and dynamic markings such as *p*.

Musical score for Trompeta Bb3, measures 39-69. The score is in 2/4 time and B-flat major. It features various musical notations including slurs, accents, and dynamic markings. Measure 39 starts with a '2' above a slur. Measure 40 has a '2' above a slur. Measure 41 has a '2' above a slur. Measure 42 has a '2' above a slur. Measure 43 has a '2' above a slur. Measure 44 has a '2' above a slur. Measure 45 has a '2' above a slur. Measure 46 has a '2' above a slur. Measure 47 has a '2' above a slur. Measure 48 has a '2' above a slur. Measure 49 has a '2' above a slur. Measure 50 has a '2' above a slur. Measure 51 has a '2' above a slur. Measure 52 has a '2' above a slur. Measure 53 has a '2' above a slur. Measure 54 has a '2' above a slur. Measure 55 has a '2' above a slur. Measure 56 has a '2' above a slur. Measure 57 has a '2' above a slur. Measure 58 has a '2' above a slur. Measure 59 has a '2' above a slur. Measure 60 has a '2' above a slur. Measure 61 has a '2' above a slur. Measure 62 has a '2' above a slur. Measure 63 has a '2' above a slur. Measure 64 has a '2' above a slur. Measure 65 has a '2' above a slur. Measure 66 has a '2' above a slur. Measure 67 has a '2' above a slur. Measure 68 has a '2' above a slur. Measure 69 has a '2' above a slur. The score ends with 'Al  $\text{♩}$  hasta Fine'.

Trompeta Bb3 La Patria Soberana (Marcha Militar)

Musical score for Trompeta Bb3, measures 1-49. The score is in 2/4 time and B-flat major. It features various musical notations including slurs, accents, and dynamic markings. Measure 1 has a '5' above a slur. Measure 2 has a '5' above a slur. Measure 3 has a '5' above a slur. Measure 4 has a '5' above a slur. Measure 5 has a '5' above a slur. Measure 6 has a '5' above a slur. Measure 7 has a '5' above a slur. Measure 8 has a '5' above a slur. Measure 9 has a '5' above a slur. Measure 10 has a '5' above a slur. Measure 11 has a '5' above a slur. Measure 12 has a '5' above a slur. Measure 13 has a '5' above a slur. Measure 14 has a '5' above a slur. Measure 15 has a '5' above a slur. Measure 16 has a '5' above a slur. Measure 17 has a '5' above a slur. Measure 18 has a '5' above a slur. Measure 19 has a '5' above a slur. Measure 20 has a '5' above a slur. Measure 21 has a '5' above a slur. Measure 22 has a '5' above a slur. Measure 23 has a '5' above a slur. Measure 24 has a '5' above a slur. Measure 25 has a '5' above a slur. Measure 26 has a '5' above a slur. Measure 27 has a '5' above a slur. Measure 28 has a '5' above a slur. Measure 29 has a '5' above a slur. Measure 30 has a '5' above a slur. Measure 31 has a '5' above a slur. Measure 32 has a '5' above a slur. Measure 33 has a '5' above a slur. Measure 34 has a '5' above a slur. Measure 35 has a '5' above a slur. Measure 36 has a '5' above a slur. Measure 37 has a '5' above a slur. Measure 38 has a '5' above a slur. Measure 39 has a '5' above a slur. Measure 40 has a '5' above a slur. Measure 41 has a '5' above a slur. Measure 42 has a '5' above a slur. Measure 43 has a '5' above a slur. Measure 44 has a '5' above a slur. Measure 45 has a '5' above a slur. Measure 46 has a '5' above a slur. Measure 47 has a '5' above a slur. Measure 48 has a '5' above a slur. Measure 49 has a '5' above a slur. The score ends with 'Fine'.

56

62

69

Trombón Bb1 La Patria Soberana (Marcha Militar)

**Marcial**  $\text{♩} = 120$

Trombón Bb I

6

12

18

24

30

36

42

48

58

61

67

Musical notation for measures 58-70. The piece is in bass clef with a key signature of two flats and a 3/4 time signature. Measure 58 starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Measure 61 features a first ending bracket over measures 61-66. Measure 67 features a second ending bracket over measures 67-70. The piece concludes with the instruction "Al Fine hasta Fine".

Trombón Bb2 La Patria Soberana (Marcha Militar)

**Marchal**  $\text{♩} = 120$

Trombón Bb II

6

12

18

24

30

36

42

49

55

Musical notation for Trombone Bb II, measures 6-55. The piece is in bass clef with a key signature of two flats and a 6/8 time signature. The tempo is marked "Marchal" with a quarter note equal to 120 beats per minute. The notation includes dynamic markings such as *sf* and *p*. Measure 42 ends with the instruction "Fine".

61 *p*

67 *Al Fine hasta Fine*

Barítono 1 La Patria Soberana (Marcha Militar)

Marcial  $\text{♩} = 120$

Barítono I *ff*

6

12

18 *p*

24



30

36

42 *Fine*

48 *ff*

54 *p*

61   *Al  $\text{♩}$  hasta Fine*

Barítono 2 La Patria Soberana (Marcha Militar)

**Marcial**  $\text{♩} = 120$

Barítono II  *ff*

6 

12  *p*

18 

24 

30 

36 

42  *Fine*

48 

54 *ff* 



61 *p*

67 *Al Fine hasta Fine*

Tuba La Patria Soberana (Marcha Militar)

**Marcial**  $\text{♩} = 120$

Tuba *ff*

6

13

20 *p*

28

36

44

51 *ff* *Fine*

58 *p*

64

70

Al hasta Fine

Tambor La Patria Soberana (Marcha Militar)

**Marcial**  $\text{♩} = 120$

Tambor

 hasta Fine'."/>

7

14

20

26

33

39

46

53

59

66

Al hasta Fine

Bombo La Patria Soberana (Marcha Militar)

**Marcial** ♩ = 120

Bombo

7 *ff*

14

20 *p*

26

33

39

46

53 *ff*

59

66

*Fine*

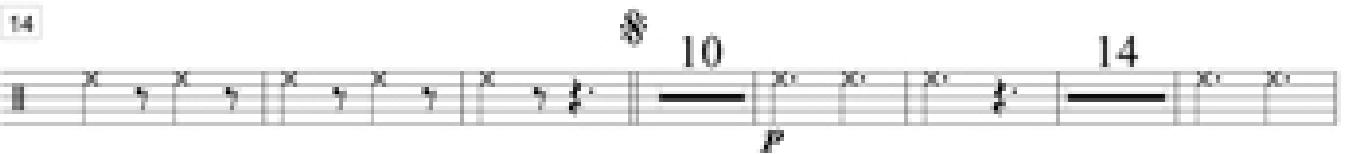
*Al  $\text{♩}$  hasta Fine*

Platillos La Patria Soberana (Marcha Militar)

Marcial  $\downarrow = 120$

Platillos 











# Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

This musical score is for a military march titled "Héroes de Gloria Inmortal". It is written for a full band and includes parts for Piccolo, Flute I and II, Clarinet in Piccolo, Clarinet in Bb I, II, and III, Saxophone Alto Eb I and II, Saxophone Tenor Db, Saxophone Baritone Eb, Horn F I and II, Trumpet Bb I, II, and III, Trombone Bb I and II, Baritone, Tuba, Lyra, Cymbals, Snare Drum, and Bass Drum. The tempo is marked "Vivace Marcial" with a quarter note equal to 120 beats per minute. The score is arranged in a system with 20 staves, each with its instrument name on the left. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Héroes de Gloria Inmortal (Marcha Militar)

5

The image displays a musical score for a marching band. It consists of 20 staves, each representing a different instrument. The instruments listed on the left are: Piccolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Platillos, Tambor, and Bombo. The score is written in 2/4 time and features a key signature of one flat (Bb). The music is arranged in four measures, with a repeat sign at the end of the fourth measure. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The percussion parts (Platillos, Tambor, Bombo) are written on a grand staff with a single line.

Héroes de Gloria Inmortal (Marcha Militar)

The image displays a musical score for a marching band. The score is organized into systems of staves. The instruments listed on the left are: Picolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Como F I, Como F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Platillos, Tambor, and Bombo. The score begins with a key signature of one flat (Bb) and a common time signature (C). The Picolo, Flauta I, Flauta II, and Clarinete Picolo parts have rests for the first two measures and then play a melodic line in the third measure. The Trompeta Bb I and II parts play a rhythmic pattern of eighth notes. The Trombón Bb I and II parts play a rhythmic pattern of quarter notes. The Baritono and Tuba parts play a rhythmic pattern of quarter notes. The Lira part plays a rhythmic pattern of quarter notes. The Platillos, Tambor, and Bombo parts play a rhythmic pattern of quarter notes.

Héroes de Gloria Inmortal (Marcha Militar)

13

The image shows a page of a musical score for a marching band. The score is for the piece 'Héroes de Gloria Inmortal (Marcha Militar)'. It is page 13 of the score. The instruments listed on the left are: Picolo, Flauta I, Flauta II, Clarinete Pícolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The score is written in 2/4 time and features a key signature of one flat (Bb). The first four measures of the score are shown, with a first ending bracket over the final two measures. The Picolo, Flauta I, Flauta II, and Clarinete Pícolo parts have notes in the first four measures, while the other woodwinds and saxophones are silent. The brass instruments (Corno F, Trompeta Bb, Trombón Bb) and the Barítono play a rhythmic pattern of quarter notes. The Tuba, Lira, and Bombo play a similar rhythmic pattern. The Tambor plays a pattern of eighth notes. The Platillos are silent.



Héroes de Gloria Inmortal (Marcha Militar)

The image shows a page of a musical score for a marching band. The score is for the piece 'Héroes de Gloria Inmortal (Marcha Militar)' by Paco Godoy. It features 20 staves for various instruments and a drum set. The instruments listed are: Pícolo, Flauta I, Flauta II, Clarinete Pícolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The score begins at measure 17, which is marked with a '2' in a box. The key signature has one flat (Bb) and the time signature is 2/4. The music is written in a standard staff format with various notes, rests, and dynamic markings. The drum set parts (Lira, Platillos, Tambor, Bombo) are written on a single-line staff with rhythmic notation.

Héroes de Gloria Inmortal (Marcha Militar)

21

1.

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The score consists of four measures. The Picolo, Flautas, Clarinetes, and Saxo Barítono Eb parts are mostly silent, indicated by a horizontal line. The Saxo Alto Eb I and II, Saxo Tenor Bb, Corno F I and II, Trombón Bb I and II, Barítono, Tuba, and Lira parts have musical notation. The Trombón Bb I and II parts play a steady quarter-note rhythm. The Barítono and Tuba parts play a similar rhythm with some rests. The Lira part has a melodic line. The Platillos, Tambor, and Bombo parts have rhythmic notation. A first ending bracket labeled '1.' spans the final measure of the score.

Héroes de Gloria Inmortal (Marcha Militar)

25

2.

marcato

The image shows a page of a musical score for a marching band. The score is for the piece 'Héroes de Gloria Inmortal (Marcha Militar)' by Paco Godoy. The page number is 25. The score is divided into two systems, with the second system starting at measure 25. The instruments listed on the left are: Picolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The score includes various musical notations such as rests, notes, and dynamic markings. The tempo/mood is marked 'marcato'.

Héroes de Gloria Inmortal (Marcha Militar)

29

The image shows a page of a musical score for a marching band. The score is for measures 29 through 32. The instruments listed on the left are: Picolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Platillos, Tambor, and Bombo. The Picolo, Flautas, Clarinetes, Saxos, and Lira parts have musical notation with notes and rests. The Corno F I and II, Trompetas Bb I-III, Trombones Bb I-II, Baritono, and Tuba parts are marked with a dash, indicating they are silent in these measures. The Platillos, Tambor, and Bombo parts have rhythmic notation with 'x' marks for hits. The key signature has one flat (Bb) and the time signature is 2/4. The page number '29' is in a box at the top left.

Héroes de Gloria Inmortal (Marcha Militar)

33

The image shows a page of a musical score for a marching band. The score is for measures 33 through 36. The instruments listed on the left are: Picolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The Picolo, Flautas, Clarinetes, and Lira parts have a melodic line with a slur over measures 34 and 35. The Saxo Alto Eb I and II, Saxo Tenor Bb, and Saxo Baritono Eb parts play a rhythmic pattern of eighth notes. The Corno F I and II, Trompeta Bb I, II, and III, and Trombón Bb I and II parts are mostly silent, with some notes in measures 34 and 35. The Barítono and Tuba parts play a rhythmic pattern of eighth notes. The Platillos, Tambor, and Bombo parts play a rhythmic pattern of eighth notes.

Héroes de Gloria Inmortal (Marcha Militar)

37

Piccolo

Flauta I

Flauta II

Clarinete Picolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Baritono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Baritono

Tuba

Lira

Platillos

Tambor

Bombo

Héroes de Gloria Inmortal (Marcha Militar)

41

The musical score is arranged for a full band. It features 20 staves, each representing a different instrument. The instruments are: Piccolo, Flauta I, Flauta II, Clarinete Pícolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The score is divided into four measures. The first measure contains the main melody for the woodwinds and strings. The second measure is a continuation of the melody. The third measure features a complex rhythmic pattern with many rests, likely for a drum solo or a specific instrumental effect. The fourth measure concludes the phrase with a final chord and melodic line. The key signature has one flat (Bb), and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Héroes de Gloria Inmortal (Marcha Militar)

48

The image shows a page of a musical score for a marching band. The score is for measures 48 through 51. The instruments listed on the left are: Piccolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Como F I, Como F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Platillos, Tambor, and Bombo. The Piccolo, Flautas, and Clarinetes Picolo parts have a 'pp' dynamic marking. The Trombones, Baritone, and Tuba parts have a 'mf' dynamic marking. The Lira, Platillos, Tambor, and Bombo parts have a 'f' dynamic marking. The score is written in 2/4 time and features a variety of rhythmic patterns and melodic lines for each instrument.



Héroes de Gloria Inmortal (Marcha Militar)

49

The image shows a page of a musical score for a marching band. The score is for measures 49, 50, and 51. The key signature is one flat (Bb) and the time signature is 2/4. The instruments listed on the left are: Picolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Como F I, Como F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Platillos, Tambor, and Bombo. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.'. There are also some performance instructions like 'I.' and 'II.' at the top of the score.

Héroes de Gloria Inmortal (Marcha Militar)

54 *mf*

Piccolo

Flauta I

Flauta II

Clarinete Picolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

Detailed description: This is a page from a musical score for a marching band. It features 21 staves, each representing a different instrument. The instruments listed are Piccolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The score is written in 2/4 time with a key signature of one flat (Bb). A dynamic marking of *mf* (mezzo-forte) is indicated at the top. The music is arranged in four measures. The Piccolo, Flautas, Clarinetes, Saxos, and Lira play melodic lines. The Trombones, Baritone, and Tuba play a rhythmic accompaniment. The Percussion (Platillos, Tambor, Bombo) provides a steady beat. A vertical line is drawn after the second measure, and a dashed line above the Piccolo staff indicates a repeat or continuation.

Héroes de Gloria Inmortal (Marcha Militar)

58

Piccolo  
 Flauta I  
 Flauta II  
 Clarinete Picolo  
 Clarinete Bb I  
 Clarinete Bb II  
 Clarinete Bb III  
 Saxo Alto Eb I  
 Saxo Alto Eb II  
 Saxo Tenor Bb  
 Saxo Baritono Eb  
 Corno F I  
 Corno F II  
 Trompeta Bb I  
 Trompeta Bb II  
 Trompeta Bb III  
 Trombón Bb I  
 Trombón Bb II  
 Baritono  
 Tuba  
 Lira  
 Platillos  
 Tambor  
 Bombo

Héroes de Gloria Inmortal (Marcha Militar)

62

The image shows a page of a musical score for a marching band. The score is for the piece 'Héroes de Gloria Inmortal (Marcha Militar)' by Paco Godoy. The page number is 62. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The woodwinds include Piccolo, Flauta I and II, Clarinete Picolo, Clarinete Bb I, II, and III, Saxo Alto Eb I and II, Saxo Tenor Bb, and Saxo Baritono Eb. The brass instruments include Cornos F I and II, Trompetas Bb I, II, and III, Trombones Bb I and II, Baritono, and Tuba. The percussion includes Lira, Platillos, Tambor, and Bombo. The score is in 2/4 time and features a key signature of one flat (Bb). The music is characterized by a strong, rhythmic march style with many notes beamed together. The score is arranged in a standard orchestral layout with staves grouped by instrument family. The page number '62' is located at the top left of the score area.

Héroes de Gloria Inmortal (Marcha Militar)

87

Piccolo

Flauta I

Flauta II

Clarinete Piccolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

Héroes de Gloria Inmortal (Marcha Militar)

72

Piccolo

Flauta I

Flauta II

Clarinete Picolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

Héroes de Gloria Inmortal (Marcha Militar)

77

The image shows a page of a musical score for a marching band. The score is for the piece 'Héroes de Gloria Inmortal (Marcha Militar)' by Paco Godoy. The page number is 77. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The instruments listed on the left are: Picolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The score is written in 2/4 time and features a key signature of one flat (Bb). The music is arranged in a standard marching band format, with the woodwinds and brass playing melodic and harmonic lines, and the percussion providing a rhythmic accompaniment. The score is divided into measures, with a double bar line indicating the end of a section. The page number 77 is located at the top left of the score.

Héroes de Gloria Inmortal (Marcha Militar)

81 Héroes de Gloria Inmortal - Score

The score is for a marching band and includes the following instruments and parts:

- Piccolo:** Plays a melodic line starting at measure 81, marked with a *mf* dynamic.
- Flauta I & II:** Rests throughout the section.
- Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III:** Play a rhythmic accompaniment of quarter notes.
- Saxo Alto Eb I & II, Saxo Tenor Bb, Saxo Barítono Eb:** Rests throughout the section.
- Corno F I & II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III:** Rests throughout the section.
- Trombón Bb I & II, Barítono, Tuba:** Play a rhythmic accompaniment of quarter notes.
- Lira:** Plays a melodic line similar to the Piccolo.
- Platillos:** Play a rhythmic pattern of eighth notes.
- Tambor:** Plays a rhythmic pattern of eighth notes.
- Bombo:** Plays a rhythmic pattern of quarter notes.



Héroes de Gloria Inmortal (Marcha Militar)

85

The musical score is arranged for a full band and includes the following parts:

- Piccolo:** Rests in the first three measures, then plays a sixteenth-note scale in the fourth measure.
- Flauta I & II:** Rests throughout the entire passage.
- Clarinetes (Piccolo, Bb I, Bb II, Bb III):** Play a rhythmic melody of eighth and sixteenth notes.
- Saxos (Alto Eb I & II, Tenor Bb, Baritone Eb):** Rests throughout the entire passage.
- Cornos (F I & II):** Rests throughout the entire passage.
- Trompetas (Bb I, Bb II, Bb III):** Rests throughout the entire passage.
- Trombones (Bb I & II):** Play a rhythmic pattern of eighth notes.
- Barítono:** Plays a rhythmic pattern of eighth notes.
- Tuba:** Plays a rhythmic pattern of eighth notes.
- Lira:** Plays a melodic line with eighth and sixteenth notes.
- Platillos:** Rests in the first three measures, then plays a rhythmic pattern.
- Tambor:** Plays a consistent rhythmic pattern of eighth notes.
- Bombo:** Plays a rhythmic pattern of eighth notes.

Héroes de Gloria Inmortal (Marcha Militar)

89

Piccolo

Flauta I

Flauta II

Clarinete Picolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Baritono Eb

Como F I

Como F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Baritono

Tuba

Lira

Platillos

Tambor

Bombo

Héroes de Gloria Inmortal (Marcha Militar)

93

The image shows a page of a musical score for a marching band. The score is for measures 93-96. The instruments listed on the left are: Picolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Platillos, Tambor, and Bombo. The Picolo part has a melodic line starting in measure 94. The Clarinetes, Saxos, and Horns play chords. The Trombones, Baritone, and Tuba play a rhythmic pattern. The Lira, Platillos, Tambor, and Bombo provide the marching rhythm. The score is written in 2/4 time with a key signature of one flat.

Héroes de Gloria Inmortal (Marcha Militar)

97

Piccolo

Flauta I

Flauta II

Clarinete Picolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Baritono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Baritono

Tuba

Lira

Platillos

Tambor

Bombo

Héroes de Gloria Inmortal (Marcha Militar)

101

Piccolo

Flauta I

Flauta II

Clarinete Picolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Baritono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Baritono

Tuba

Lira

Platillos

Tambor

Bombo

Héroes de Gloria Inmortal (Marcha Militar)

105

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Plátillos, Tambor, and Bombo. The score consists of five measures. The Piccolo part has a melodic line starting in the fourth measure. The Clarinet Picolo, Clarinet Bb I, and Clarinet Bb II parts have a similar melodic line starting in the fourth measure. The Saxo Alto Eb I, Saxo Alto Eb II, and Saxo Tenor Bb parts play a rhythmic pattern of eighth notes in the first three measures. The Corno F I and Corno F II parts play a rhythmic pattern of eighth notes in the first three measures. The Trompeta Bb I, Trompeta Bb II, and Trompeta Bb III parts play a rhythmic pattern of eighth notes in the first three measures. The Trombón Bb I and Trombón Bb II parts play a rhythmic pattern of eighth notes in the first three measures. The Baritono part plays a rhythmic pattern of eighth notes in the first three measures. The Tuba part plays a rhythmic pattern of eighth notes in the first three measures. The Lira part plays a rhythmic pattern of eighth notes in the first three measures. The Plátillos part plays a rhythmic pattern of eighth notes in the first three measures. The Tambor part plays a rhythmic pattern of eighth notes in the first three measures. The Bombo part plays a rhythmic pattern of eighth notes in the first three measures.

Héroes de Gloria Inmortal (Marcha Militar)

109

Piccolo  
Flauta I  
Flauta II  
Clarinete Picolo  
Clarinete Bb I  
Clarinete Bb II  
Clarinete Bb III  
Saxo Alto Eb I  
Saxo Alto Eb II  
Saxo Tenor Bb  
Saxo Barítono Eb  
Corno F I  
Corno F II  
Trompeta Bb I  
Trompeta Bb II  
Trompeta Bb III  
Trombón Bb I  
Trombón Bb II  
Barítono  
Tuba  
Lira  
Plátillos  
Tambor  
Bombo

Héroes de Gloria Inmortal (Marcha Militar)

113

The image shows a page of a musical score for a marching band. The score is for the piece 'Héroes de Gloria Inmortal (Marcha Militar)' by Paco Godoy. The page number is 113. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flauta I, Flauta II, Clarinete Pícolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, and Saxo Barítono Eb. The brass section includes Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, and Tuba. The percussion section includes Lira, Platillos, Tabor, and Bombo. The score is written in 2/4 time and features a variety of rhythmic patterns and dynamics. The woodwinds and brass play melodic lines, while the percussion provides a steady rhythmic accompaniment.

Piccolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tabor

Bombo



Héroes de Gloria Inmortal (Marcha Militar)

117

The image shows a page of a musical score for a marching band. The score is for measures 117 through 120. The instruments listed on the left are: Piccolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Plátillos, Tambor, and Bombo. The score is written in 2/4 time with a key signature of one flat (Bb). The woodwinds and strings play a melodic line, while the brass instruments play a rhythmic accompaniment. The percussion instruments play a steady drum pattern.

Héroes de Gloria Inmortal (Marcha Militar)

121

**Alg hasta y CODA**

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Piccolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Platillos, Tambor, and Bombo. The score consists of 121 measures, with a section labeled 'Alg hasta y CODA' starting at measure 121. The music is written in 2/4 time with a key signature of one flat (Bb). The percussion parts (Lira, Platillos, Tambor, Bombo) are written on a single line with a drum set notation.

Héroes de Gloria Inmortal (Marcha Militar)

121

Alz hasta y CODA

The musical score is arranged for a full marching band. It features 17 staves for woodwinds and brass instruments, and 4 staves for percussion. The instruments listed are: Piccolo, Flauta I, Flauta II, Clarinete Picolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Baritono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Baritono, Tuba, Lira, Platillos, Tambor, and Bombo. The score is in 2/4 time and includes a section labeled 'Alz hasta y CODA' starting at measure 121.

Héroes de Gloria Inmortal (Marcha Militar)

125 CODA

The musical score is a full orchestration for a marching band. It begins with a Coda section at measure 125. The instrumentation includes woodwinds (Piccolo, Flutes I & II, Clarinets in Bb, Saxophones Alto Eb, Tenor Bb, and Baritone Eb), brass (Cornets in F, Trumpets in Bb, and Trombones in Bb), and percussion (Lira, Platillos, Tambor, and Bombo). The score is written in 2/4 time with a key signature of one flat (Bb). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a series of chords. The percussion instruments provide a steady beat.

Pícolo Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial

$\text{♩} = 120$

Pícolo

The musical score is written for Piccolo in 2/4 time, marked 'Vivace Marcial' with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, with measure numbers 6, 13, 28, 34, 41, 48, 101, 114, and 121 indicated at the beginning of their respective staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *marcato*. There are also first and second endings marked with '1' and '2'. A 'CODA' section is indicated at the end of the score, starting at measure 121. The piece concludes with the text 'Al Shasta y CODA'.

127



Flauta 1 Héroes de Gloria Inmortal (Marcha Militar)

**Vivace Marcial** ♩ = 120

Flauta I



53 *cresc.*

60

67

74

80 *ff*

117 *ff*

122 **CODA**

*Allegro hasta y CODA* *ff*

127

Flauta 2 Héroes de Gloria Inmortal (Marcha Militar)

**Vivace Marcial**  $\text{♩} = 120$

Flauta II

6

This musical score is for a piece by Paco Godoy, titled 'Partituras Ecuatorianas'. It is written for a single melodic line in a treble clef, with a key signature of one flat (B-flat) and a 3/4 time signature. The score consists of ten staves of music, with measure numbers 15, 28, 34, 40, 46, 53, 60, 67, 74, 80, and 117 marked at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings indicated by bracketed lines above the staff. Performance markings include accents (s), marcato, cresc., and dynamic markings like sfz. The score concludes with a double bar line and repeat dots at the end of the 117th measure.



122 **CODA**

Al  $\text{♩}$  hasta y CODA

127

Clarinete Pícolo Héroes de Gloria Inmortal (Marcha Militar)

**Vivace Marcial**  $\text{♩} = 120$

Clarinete Pícolo

6

15

29

36

43

50 *cresc.* *mf* 24

81

88

96 *mf* *cresc.* *f* 11

112 *f* **CODA** 6

123 *sf* **Al hasta y CODA**

128

Clarinete Bb1 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Clarinete Bb1 *f*

5

16 1 2 6 1 2 2 *f marcato*

30

Clarinete Bb2 Héros de Gloria Inmortal (Marcha Militar)

Vivace Marcial ♩ = 120

16 1 2 6 1 2 2 *f marcato*

30

36

42

48 1 2 *cresc.*

54 24 *mf*

60

66 11 *mf cresc.*

110 6 *f*

121 CODA

Al Shasta y CODA *ff*

126

## Clarinete Bb3 Héroes de Gloria Inmortal (Marcha Militar)

**Vivace Marcial** ♩ = 120

Clarinete Bb III

The musical score is written for Clarinet Bb III in 2/4 time, marked **Vivace Marcial** with a tempo of ♩ = 120. The key signature has two flats (Bb and Eb). The score consists of nine staves of music, each starting with a measure number in a box:

- Staff 1: Measures 1-4. Starts with a forte (*f*) dynamic.
- Staff 2: Measures 5-8. Ends with a repeat sign and a fermata over a whole note.
- Staff 3: Measures 9-12. Includes first and second endings for measures 10 and 11, and a *f marcato* dynamic marking.
- Staff 4: Measures 13-16. Continues the melodic line.
- Staff 5: Measures 17-20. Continues the melodic line.
- Staff 6: Measures 21-24. Continues the melodic line.
- Staff 7: Measures 25-28. Includes a *f* dynamic marking.
- Staff 8: Measures 29-32. Includes first and second endings for measures 30 and 31, and a *cresc.* marking.
- Staff 9: Measures 33-36. Includes a *mf* dynamic marking.
- Staff 10: Measures 37-40. Continues the melodic line.

93

110

121

126

Al  $\text{♩}$  hasta  $\text{♩}$   
y CODA

CODA

*mf* *cresc.*

*ff* *f*

*ff*

Detailed description: This block contains four staves of musical notation for guitar. The first staff (measures 93-110) features a melodic line with a dynamic marking of *mf* and a *cresc.* instruction. The second staff (measures 110-121) continues the melody with a dynamic marking of *f*. The third staff (measures 121-126) includes a section labeled 'Al  $\text{♩}$  hasta  $\text{♩}$  y CODA' and a section labeled 'CODA' with a dynamic marking of *ff*. The fourth staff (measures 126-135) shows a rhythmic pattern of eighth notes.

Saxo Alto Bb1 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Saxo Alto Eb I

6

18

26

33

Detailed description: This block contains five staves of musical notation for Saxo Alto Eb I. The first staff (measures 1-5) is in 6/8 time and starts with a dynamic marking of *f*. The second staff (measures 6-17) includes a first ending bracket and a key signature change to one flat. The third staff (measures 18-25) continues the melody. The fourth staff (measures 26-32) features a second ending bracket and a dynamic marking of *mf*. The fifth staff (measures 33-39) continues the piece with a dynamic marking of *f*.

62 *mf* *cresc.*

64 *mf*

68 *ff*

70 *ff*

78 *mf* 15

88 *f*

106 *ff* 3 6

110 *f*

**CODA**

124 *ff* Al  $\$$  hasta y CODA

128

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The first staff (measures 62-65) begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a melodic line with a first ending (measures 63-64) and a second ending (measures 65-66) marked 'cresc.'. The second staff (measures 66-67) continues the melodic line with slurs. The third staff (measures 68-69) shows a more rhythmic pattern with slurs and a dynamic marking of 'ff'. The fourth staff (measures 70-71) continues this pattern. The fifth staff (measures 72-77) includes a measure rest and a dynamic marking of 'mf'. The sixth staff (measures 78-87) features a melodic line with a dynamic marking of 'f'. The seventh staff (measures 88-97) continues the melodic line. The eighth staff (measures 98-105) includes a triplet of eighth notes and a dynamic marking of 'ff'. The ninth staff (measures 106-115) contains a complex rhythmic pattern with slurs and a dynamic marking of 'f'. The tenth staff (measures 116-123) is the beginning of the 'CODA' section, marked 'ff', and includes the instruction 'Al \$ hasta y CODA'. The eleventh staff (measures 124-129) concludes the piece with a final chord and a double bar line.

Saxo Alto Bb2 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Saxo Alto Eb II

6

18

28

33

42

54

62

70



78

99

106

119

124 CODA

Al hasta y CODA

129

Saxo Tenor Bb Héros de Gloria Inmortal (Marcha Militar)

Vivace Marcial

Saxo Tenor Bb

8

16

23

30 *mf*

38 *mf*

49 *mf* *cresc.*

56 *mf*

63 *mf*

70 *mf*

78 *mf* 15

86 *f*

106 *ff* 3 6 *f*

120 *f* Al Ghasta y CODA

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The first staff (measures 30-37) features a rhythmic pattern of eighth notes with a dynamic marking of *mf* and a '2' above the staff. The second staff (measures 38-48) continues this pattern, ending with a double bar line and a repeat sign, with a '2' and a '4' above the staff. The third staff (measures 49-55) shows a melodic line starting with *mf* and a '1' above, followed by a section marked *cresc.* with a '2' above. The fourth staff (measures 56-62) has a melodic line with a slur and a dynamic marking of *mf*. The fifth staff (measures 63-69) continues the melodic line with a slur and a dynamic marking of *mf*. The sixth staff (measures 70-77) continues the melodic line with a slur and a dynamic marking of *mf*. The seventh staff (measures 78-85) has a melodic line with a slur and a dynamic marking of *mf*, with a '15' above. The eighth staff (measures 86-95) has a melodic line with a slur and a dynamic marking of *f*. The ninth staff (measures 96-105) has a melodic line with a slur and a dynamic marking of *f*, with a '3' and a '6' above. The tenth staff (measures 106-120) has a melodic line with a slur and a dynamic marking of *f*, ending with the text 'Al Ghasta y CODA'.

**CODA**

125

Saxo Barítono Eb Héroes de Gloria Inmortal (Marcha Militar)

**Vivace Marcial**  $\text{♩} = 120$

Saxo Barítono Eb

8

16

31

39

81

38

**CODA**

124

Al  $\text{♩}$  hasta y CODA

129

Corno F1 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Corno F1

The musical score is written for Corno F1 in 6/8 time, marked 'Vivace Marcial' with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of nine staves of music, each starting with a measure number in a box. The notation includes various rhythmic values, dynamics (such as *f*, *mf*, *ff*), and articulation marks. Rehearsal marks with first and second endings are present at measures 13, 20, 44, and 53. Measure 82 features a 14-measure rest, and measure 96 features an 8-measure rest. The score concludes with a double bar line.

109 *crac.* *ff* *f*

115 *f*

121 **CODA**  
Al  $\text{♩}$  hasta y CODA *ff*

126

Corno F2 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Como F II *f*

6 *mf*

13 *mf*

20 *mf*

27 *f* *mf* *f*

44

53

62

95

100

115

121

126

*f*

*f*

*ff*

*f*

*cresc.*

*ff*

*f*

*ff*

*ff*

3

2

3

14

14

8

Al Shasta y CODA

CODA

Detailed description: This is a page of musical notation for guitar, consisting of eight staves. The music is written in a single system with a key signature of two flats (B-flat and E-flat) and a common time signature. The staves are numbered 44, 53, 62, 95, 100, 115, 121, and 126. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *ff*, *f*, *cresc.*, and *ff*. There are also performance instructions like 'Al Shasta y CODA' and 'CODA'. Some measures contain bracketed numbers (3, 2, 3, 14, 14, 8) indicating fingerings or specific rhythmic patterns. The piece concludes with a Coda section starting at measure 121.

Trompeta Bb1 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial J. = 120

Trompeta Bb1

The musical score is written for Trompeta Bb1 in 2/4 time, marked 'Vivace Marcial' with a tempo of quarter note = 120. The key signature has one flat (Bb). The score consists of 137 measures across 14 staves. It begins with a dynamic marking of *f*. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16, featuring a first ending bracket over measures 13-14 and a second ending bracket over measures 15-16. The fifth staff contains measures 17-20, with a first ending bracket over measures 17-18 and a second ending bracket over measures 19-20. The sixth staff contains measures 21-24, with a first ending bracket over measures 21-22 and a second ending bracket over measures 23-24. The seventh staff contains measures 25-28, with a first ending bracket over measures 25-26 and a second ending bracket over measures 27-28. The eighth staff contains measures 29-32, with a first ending bracket over measures 29-30 and a second ending bracket over measures 31-32. The ninth staff contains measures 33-36, with a first ending bracket over measures 33-34 and a second ending bracket over measures 35-36. The tenth staff contains measures 37-40, with a first ending bracket over measures 37-38 and a second ending bracket over measures 39-40. The eleventh staff contains measures 41-44, with a first ending bracket over measures 41-42 and a second ending bracket over measures 43-44. The twelfth staff contains measures 45-48, with a first ending bracket over measures 45-46 and a second ending bracket over measures 47-48. The thirteenth staff contains measures 49-52, with a first ending bracket over measures 49-50 and a second ending bracket over measures 51-52. The fourteenth staff contains measures 53-56, with a first ending bracket over measures 53-54 and a second ending bracket over measures 55-56. The fifteenth staff contains measures 57-60, with a first ending bracket over measures 57-58 and a second ending bracket over measures 59-60. The sixteenth staff contains measures 61-64, with a first ending bracket over measures 61-62 and a second ending bracket over measures 63-64. The seventeenth staff contains measures 65-68, with a first ending bracket over measures 65-66 and a second ending bracket over measures 67-68. The eighteenth staff contains measures 69-72, with a first ending bracket over measures 69-70 and a second ending bracket over measures 71-72. The nineteenth staff contains measures 73-76, with a first ending bracket over measures 73-74 and a second ending bracket over measures 75-76. The twentieth staff contains measures 77-80, with a first ending bracket over measures 77-78 and a second ending bracket over measures 79-80. The twenty-first staff contains measures 81-84, with a first ending bracket over measures 81-82 and a second ending bracket over measures 83-84. The twenty-second staff contains measures 85-88, with a first ending bracket over measures 85-86 and a second ending bracket over measures 87-88. The twenty-third staff contains measures 89-92, with a first ending bracket over measures 89-90 and a second ending bracket over measures 91-92. The twenty-fourth staff contains measures 93-96, with a first ending bracket over measures 93-94 and a second ending bracket over measures 95-96. The twenty-fifth staff contains measures 97-100, with a first ending bracket over measures 97-98 and a second ending bracket over measures 99-100. The twenty-sixth staff contains measures 101-104, with a first ending bracket over measures 101-102 and a second ending bracket over measures 103-104. The twenty-seventh staff contains measures 105-108, with a first ending bracket over measures 105-106 and a second ending bracket over measures 107-108. The twenty-eighth staff contains measures 109-112, with a first ending bracket over measures 109-110 and a second ending bracket over measures 111-112. The twenty-ninth staff contains measures 113-116, with a first ending bracket over measures 113-114 and a second ending bracket over measures 115-116. The thirtieth staff contains measures 117-120, with a first ending bracket over measures 117-118 and a second ending bracket over measures 119-120. The thirty-first staff contains measures 121-124, with a first ending bracket over measures 121-122 and a second ending bracket over measures 123-124. The thirty-second staff contains measures 125-128, with a first ending bracket over measures 125-126 and a second ending bracket over measures 127-128. The thirty-third staff contains measures 129-132, with a first ending bracket over measures 129-130 and a second ending bracket over measures 131-132. The thirty-fourth staff contains measures 133-136, with a first ending bracket over measures 133-134 and a second ending bracket over measures 135-136. The thirty-fifth staff contains measures 137-140, with a first ending bracket over measures 137-138 and a second ending bracket over measures 139-140. The score includes various dynamic markings: *f*, *mf*, *ff*, *cresc.*, and *ff*. It also includes articulation marks such as accents and slurs. The piece concludes with a 'CODA' section starting at measure 127, marked *ff*.

Trompeta Bb2 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Trompeta Bb II

The musical score is written for Trompeta Bb II in 2/4 time, marked 'Vivace Marcial' with a tempo of 120 beats per minute. The key signature has one flat (Bb). The score consists of 135 measures, divided into systems of five staves each. Measure numbers are indicated in boxes on the left margin: 5, 10, 17, 37, 48, 58, 73, 80, 112, 122, and 135. The music features various dynamics including *f*, *mf*, *ff*, *ffz*, and *cresc.*. Fingerings and slurs are indicated throughout. A 'CODA' section begins at measure 122, marked 'Al Shasta y CODA' and *ff*. The score concludes with a double bar line at measure 135.



Trompeta Bb3 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Trompeta Bb III

The musical score is written for Trompeta Bb III in 2/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Vivace Marcial' with a metronome marking of quarter note = 120. The score consists of 13 staves of music. The first staff starts with a dynamic marking of *f*. The second staff has a measure rest for 5 measures. The third staff has a measure rest for 10 measures. The fourth staff has a measure rest for 17 measures. The fifth staff has a measure rest for 37 measures. The sixth staff has a measure rest for 46 measures. The seventh staff has a measure rest for 8 measures. The eighth staff has a measure rest for 72 measures. The ninth staff has a measure rest for 88 measures. The tenth staff has a measure rest for 112 measures. The eleventh staff has a measure rest for 122 measures. The twelfth staff has a measure rest for 127 measures. The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *ff*, *cresc.*). There are also fingerings indicated by numbers 1-6 and 8. The piece concludes with a 'CODA' section, which includes the instruction 'Al § hasta y CODA'.

Trombón Bb1 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Trombón Bb 1

5

10

17

24

36

47

57

83

84

89

95

102

109

116

122

127

Trombón Bb2 Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Trombón Bb II

5

10

17

24

36

47

56

82

14

*ff*

81

*p*

87

94

*mp*

100

*f*

107

*ff*

115

*f*

121

**CODA**

Al Shasta y CODA

*ff*

126

*ff*

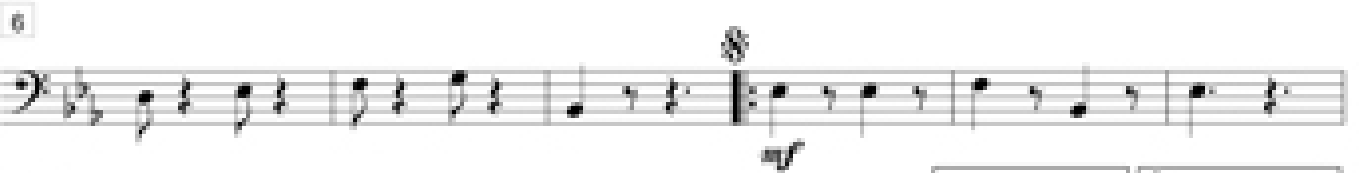
Barítono Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Barítono



6



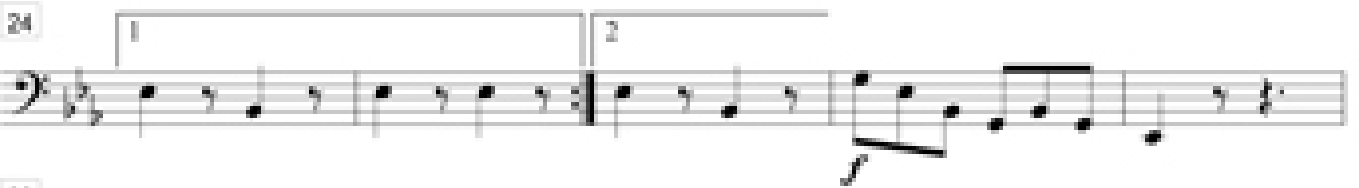
12



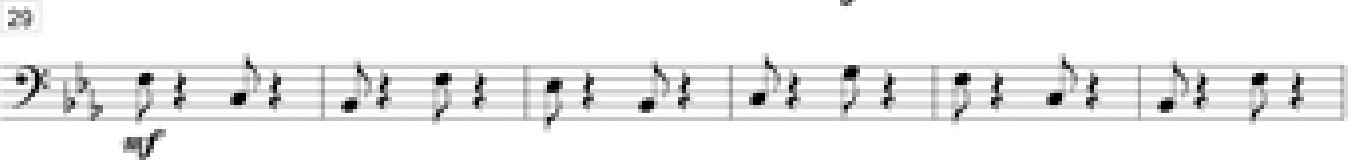
18



24



29



35



41



47



54



60

67

75

82

89

95

102

109

115

121

Al § hasta ◊ y CODA

CODA

127

Tuba Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

6

12

18

24

30

37

43

49

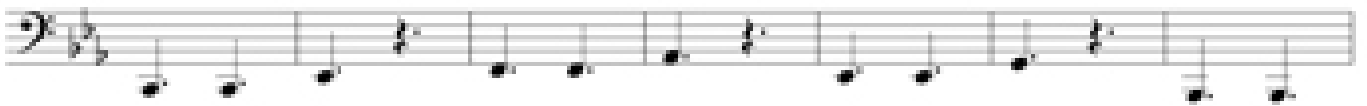
56



63



71



78



85



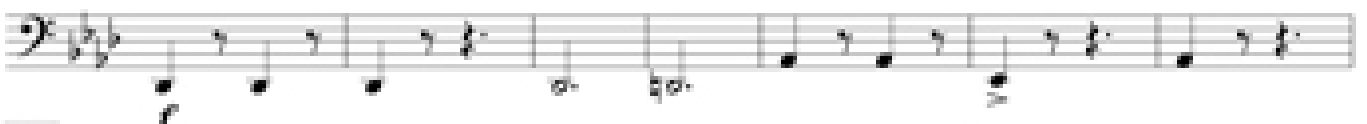
91



97



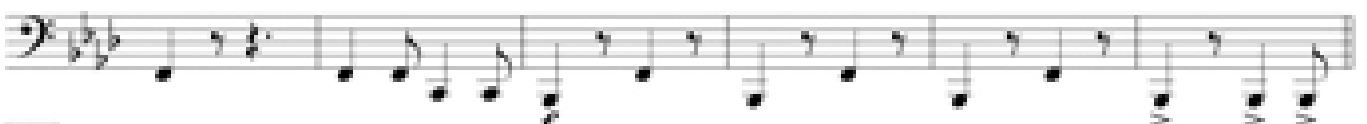
103



110



117



123



129



Lira Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

6

12

17

23

30

37

43

49

24

90

96

92

98

106

110

115

120

125

**CODA**

Platillos Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Platillos  $\text{♩} = 120$

Musical notation for the first system of the 'Platillos' part. It begins with a forte (*f*) dynamic marking. The notation consists of a single staff with a treble clef and a 2/4 time signature. The rhythm is a steady eighth-note pattern: x y x y | x y x y | x y x y | x y x y | x y x y.

6

Musical notation for the second system, starting at measure 6. It features a treble clef and a 2/4 time signature. The notation is: x y x y | x y x y | x y x y. This is followed by a double bar line, a first ending bracket labeled '1' over a whole rest, and a second ending bracket labeled '2' over a whole rest.

10

Musical notation for the third system, starting at measure 10. It features a treble clef and a 2/4 time signature. The notation is: x x | x x | x x | x x | x x | x x | x x | x x. This is followed by a first ending bracket labeled '1' over a whole rest.

20

Musical notation for the fourth system, starting at measure 20. It features a treble clef and a 2/4 time signature. The notation is: x x | x x | x y x y | x x | x x | x x | x x | x x. This is followed by a first ending bracket labeled '2' over a whole rest.

34

Musical notation for the fifth system, starting at measure 34. It features a treble clef and a 2/4 time signature. The notation is: x x | x x | x x | x x | x x | x x | x x | x x.

42

Musical notation for the sixth system, starting at measure 42. It features a treble clef and a 2/4 time signature. The notation is: x x | x x | x y x y | x y x y | x y x y | x y x y | x y x y. A forte (*f*) dynamic marking is placed below the staff.

49

Musical notation for the seventh system, starting at measure 49. It features a treble clef and a 2/4 time signature. The notation is: x x | x x | x x | x y x y. This is followed by a first ending bracket labeled '1' over a whole rest, and a second ending bracket labeled '2' over a whole rest.

57

8

*ff*

72

80

2

*mf*

92

2

*mf*

104

112

*f* *mf* *f*

120

Al Shasta ☉ CODA

y CODA

*ff*

126

Tambor Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

Tambor  $\text{♩} = 120$

6

12

18

24

30

37

44

50

57

64

*ff*

71

*ff*

79

*mf*

85

*mf*

91

*mf*

98

*f*

104

*f*

110

*f*

116

*f*

122

**CODA**

*ff*

128

*ff*

Bombo Héroes de Gloria Inmortal (Marcha Militar)

Vivace Marcial  $\text{♩} = 120$

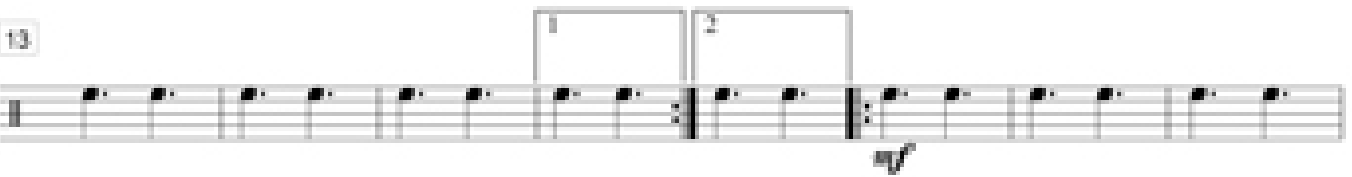
Bombo  $\text{6/8}$   $f$



6  $\text{8}$   $mf$



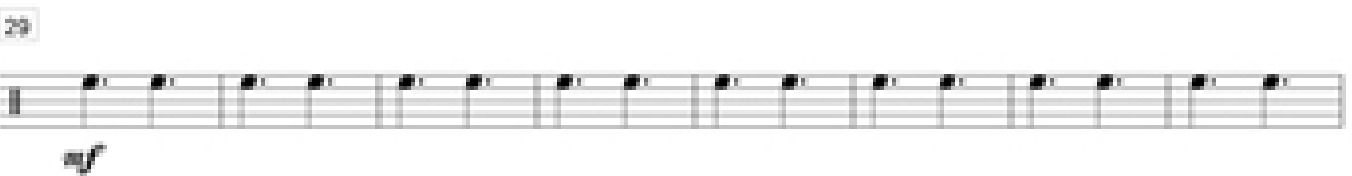
13 1 2  $mf$



21 1 2



29  $mf$



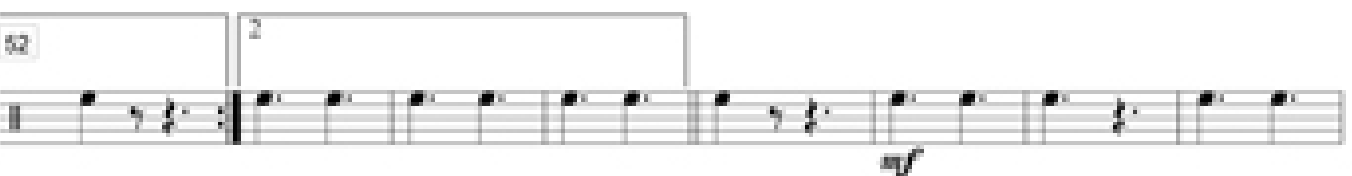
37  $\text{6}$



45 1  $f$



52 2  $mf$





60



68



76



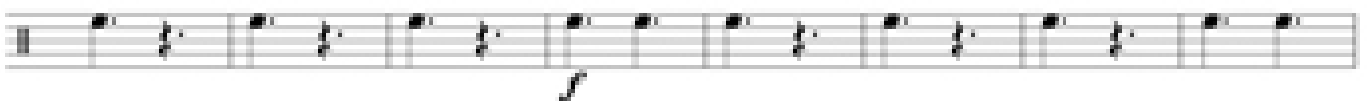
84



92



100



108

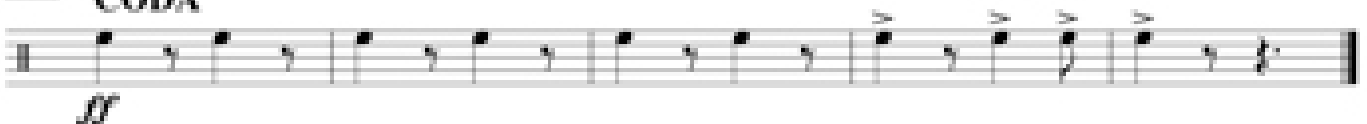


119

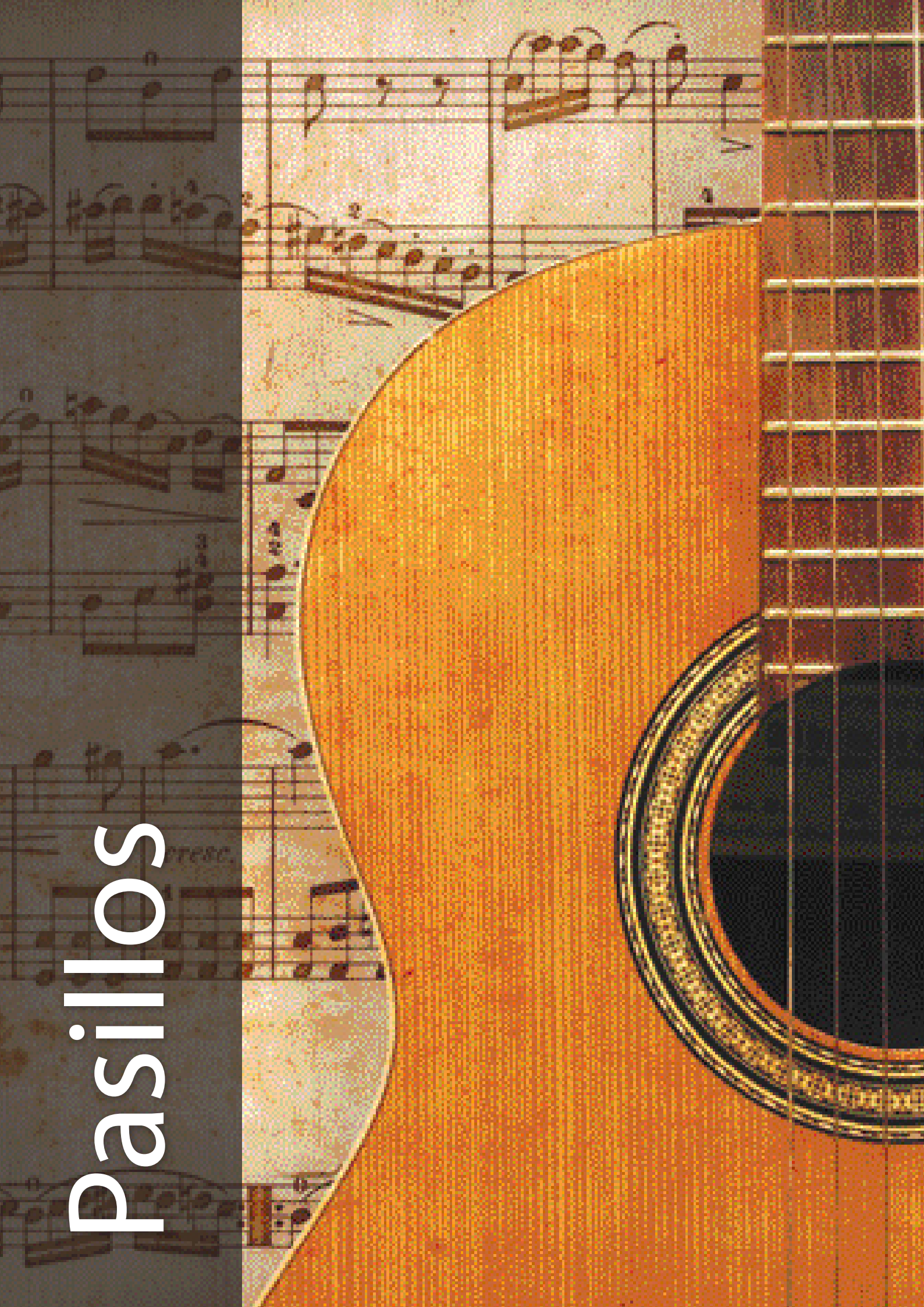


125

**CODA**



# Pasillos



# Mi gran amor (Pasillo)

*♩ = 90*

Tenor

Piano

*D.C.*

*rit.*

*simile*

5

9

*mf*

*accelerato*

12

*rit.*

*f*

*al tempo*

*simile*

Mi gran amor (Pasillo)

16

21 *a tempo*  
Pre - sa del al - ma flor que por - ta - ma

25  
Re - si - ste - ncia - si - to e - res mi ca - n - to

29  
sin sus o - ji - vos mi gran de - li - cio

## Mi gran amor (Pasillo)

33

tu dul-ce ho - ca néc - tar di - vi - no

D.C. hasta ♪ y A

36

por siem-pre vi - si - ré di - cien-do que te que - re a - mor mi u - ni -

42

ver - so por ti mi gran pa - sión e - res lo más pro -

47

fun - do tan den-tro de mi al - ma echa-je-er te con- fie - so

Mi gran amor (Pasillo)

52

mi gran a - mor

mi gran a - mor

58

**CODA**

D.C. hasta ♪  
y A

mi gran a - mor

D.C. hasta ♪  
y A

*rit.*

I

Prenda del alma,  
flor que perfuma.  
Te necesito,  
eres mi encanto.  
Son tus ojitos  
mi gran delirio  
tu dulce boca  
néctar divino.

II

Por siempre viviré  
diciendo que te quiero,  
amor, mi universo.  
Por ti mi gran pasión.  
¡Eres lo más profundo  
tan dentro de mi alma  
oh, mujer, te confieso  
mi gran amor.!

# Evocando tu nombre (Pasillo)

♩ = 100  
D.C.

Tenor

Piano

5

En es-ta fin-da tar-de ven-go a de-cir-te lo gran-de y sin-

10

ci-ro de mi ca-ri-ño mi al-ma on-cio-ra

15

por ti pro-me-san por ti la si-da

The image shows a musical score for a piece titled "Evocando tu nombre (Pasillo)". It is arranged for Tenor and Piano. The tempo is marked as ♩ = 100. The score is divided into three systems, each starting with a measure number (5, 10, 15). The lyrics are in Spanish and are written below the Tenor staff. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "D.C." (Da Capo).

Evocando tu nombre (Pasillo)

19  
vay a vi - vir - la

D.C.

D.C.

23  
e - vo can - do tu nom - bre

28  
con di - os nom - bre un na - ce - do por e - so que - ro

31  
ver - te te con - fi - don - te nom - brar - te



Evocando tu nombre (Pasillo)

35

rei - na pa - ra can - tar - te a - ca - ri -

39

cian - do tu piel de se - da

**Al § y CODA**

**CODA**

**Al § y CODA**

**CODA**

*mf*

## Cuando en la vida (Pasillo)

$\text{♩} = 100$

Tenor

Violin I *espressivo*

Violin II *espressivo*

Viola *espressivo*

Violoncello *espressivo*

Contrabajo

Piano *ritardando*

8

Cuando en la vida (Pasillo)

10

Tenor

Violin I

Violin II

Viola

Violoncello

Contrabajo

Piano

Cuan-do en la

14

vi - da flo-re-con sus - flores que nos trans - mi - tem a-na\_a-le-

Cuando en la vida (Pasillo)

19

Tenor

Violin I

Violin II

Viola

Violoncello

Contrabajo

Piano

23

pri - a que nos lle - va a es que ha na - ci - do

la pri - ma - ve - ra tra - yen - do ro - sas tra - yen - do nar - ces y un

Cuando en la vida (Pasillo)

28

Tenor

Violin I

Violin II

Viola

Violoncello

Contrabajo

Piano

cie - lo

32

Cuando en la vida (Pasillo)

37

Tenor

Violin I

Violin II

Viola

Violoncello

Contrabajo

Piano

41

que hor - mo - no mi - nar - to por -

Cuando en la vida (Pasillo)

46

Musical score for measures 46-49. The score includes a Tenor vocal line with lyrics: "mi - te que te a - me pa - ra siem - pre qui-". The instrumental parts include Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The piano part features a rhythmic accompaniment with chords and eighth notes.

50

Musical score for measures 50-53. The score includes a Tenor vocal line with lyrics: "sig - ra do - cir - te que tu e - ras en mí". The instrumental parts include Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The piano part continues with a rhythmic accompaniment.

Cuando en la vida (Pasillo)

55

Tenor

vi - da la e - ter - na prim - ma - ve - ra

rit. solo para el final

Violín I

rit. solo para el final

Violín II

rit. solo para el final

Viola

rit. solo para el final

Violoncello

rit. solo para el final

Contrabajo

rit. solo para el final

Piano

rit. solo para el final

59

The musical score consists of two systems. The first system, starting at measure 55, includes a vocal line for Tenor and five instrumental lines: Violin I, Violin II, Viola, Violoncello, and Contrabajo. The piano accompaniment is shown in grand staff notation. The lyrics 'vi - da la e - ter - na prim - ma - ve - ra' are written under the vocal line. The instruction 'rit. solo para el final' is placed above each staff. The second system, starting at measure 59, continues the instrumental parts. The vocal line is silent in this system.



Cuando en la vida (Pasillo)

63

Musical score for measures 63-66. The score includes parts for Tenor, Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The Tenor part is mostly rests. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabajo) play a rhythmic melody. The Piano part provides harmonic accompaniment.

67

Musical score for measures 67-70. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The Violin I, Violin II, and Viola parts play a melodic line with slurs. The Violoncello and Contrabajo parts play a rhythmic accompaniment. The Piano part provides harmonic accompaniment.

Cuando en la vida (Pasillo)

71

Musical score for measures 71-74. The score includes parts for Tenor, Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The Tenor part has a vocal line with the lyrics "que her" at the end of measure 74. The instrumental parts feature a rhythmic accompaniment with eighth and sixteenth notes, and some melodic lines with slurs.

75

**CODA**

Musical score for the CODA section, measures 75-76. The score includes parts for Tenor, Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The Tenor part has the lyrics "Al g y de o a" above the staff. The instrumental parts feature a rhythmic accompaniment with eighth and sixteenth notes, and some melodic lines with slurs.

Violín 1 Cuando en la vida (Pasillo)

♩ = 100

Violín I

rit. solo para el final

**CODA**

Al  $\text{♩}$  y de o a

**CODA**

Violín 2 Cuando en la vida (Pasillo)

Violín II  $\text{♩} = 100$

6  
13  
21  
30  
36  
42  
48  
54  
60 *rit. solo para el final*  
66  
72 CODA

Al 8 y de a CODA

Viola Cuando en la vida (Pasillo)

$\text{♩} = 100$

Viola

6

13

21

30

36

42

48

54

60 *rit. solo para el final*

66

72 CODA

Al y de a CODA

Violoncello Cuando en la vida (Pasillo)

$\text{♩} = 100$

Violoncello

6

13

21

30

36

42

48

54

60 *rit. solo para el final*

66

72

CODA

Al  $\text{♩}$  y de  $\text{♩}$  a

CODA

Contrabajo Cuando en la vida (Pasillo)

$\text{♩} = 100$

Contrabajo

6  
12  
18  
23  
28  
30  
39  
46  
52  
59  
64  
70  
75

*rit. solo para el final*

**CODA**

Al  $\text{♩}$  y de  $\text{♩}$  a  
**CODA**

Piano Cuando en la vida (Pasillo)

$\text{♩} = 100$

Tenor

Piano

5

10

15

Cuan-do en la vi-da

de-re-tem sus-tes que nos traen mi-seri-a, a le-grí-a que nos



30

Tenor

le - na es que ha na - ci - do la pri - ma -

Piano

34

ve - na trayon - do ro - sas trayon - do nar - dos y un cie - lo

38

42

39

Tenor

que her - mo - so mi -

Piano

44

rar - to per - mi - te que te a - mo pa - ra siem -

49

pre que sie - ra de - cir - te que tu e - res en mí

55

*rit. solo para el final*

vi - da e - ter - na prim - ma - ve - ra

*rit. solo para el final*

60

Tenor

Piano

65

70

que\_hor

75

Al g y de o a  
CODA

Al g y de o a  
CODA

# Mi música eres tu (Pasillo)

PASILLO ♩ = 98

The score is for a Pasillo piece in 3/4 time with a tempo of 98 beats per minute. It features a brass section with Horn in F, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone, and Tuba. The first system (measures 1-5) includes dynamics of *pp* for the trumpets and trombone, and *mp* for the tuba. The second system (measures 6-9) includes dynamics of *pp* for the flute and *mf* for the trombone. The score includes first and second endings for several parts.

Mi música eres tu (Pasillo)

2

Musical score for measures 10-13. The score is for five instruments: Horn (Hn.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The key signature is two flats (B♭ and E♭) and the time signature is 4/4. Measure 10 starts with a dynamic marking of *mf*. Measures 11 and 12 continue with *mf*. Measure 13 features a *pp* dynamic marking for the Trombone. The Horn part consists of quarter notes. The Trumpets and Trombone parts feature eighth-note patterns with slurs. The Tuba part has a simple quarter-note accompaniment.

Musical score for measures 14-17. The score is for five instruments: Horn (Hn.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The key signature is two flats (B♭ and E♭) and the time signature is 4/4. Measure 14 starts with a dynamic marking of *pp*. Measures 15 and 16 feature *mf* dynamics for the Trumpets and Trombone. Measure 17 features a *pp* dynamic marking for the Horn, Trumpets, and Trombone, and an *mp* dynamic marking for the Tuba. The Horn part has a melodic line with a slur. The Trumpets and Trombone parts have eighth-note patterns with slurs. The Trombone part has a melodic line with a slur. The Tuba part has a simple quarter-note accompaniment.

Mi música eres tu (Pasillo)

3

Musical score for measures 3-8 of "Mi música eres tu (Pasillo)". The score includes parts for Horn (Hn.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The Horn part starts with a *pp* dynamic and includes first and second endings. The Trumpet and Trombone parts have *mf* dynamics. The Tuba part has a *pp* dynamic. The music is in 3/4 time and B-flat major.

29

Musical score for measures 29-34 of "Mi música eres tu (Pasillo)". The score includes parts for Horn (Hn.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The Horn part continues with a steady rhythm. The Trumpet and Trombone parts have "SORDINA" markings above them. The Tuba part continues with a steady rhythm. The music is in 3/4 time and B-flat major.

Mi música eres tu (Pasillo)

4

The musical score is divided into two systems, each containing five staves for different instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system starts at measure 29. The Horn (Hn.) part has a melodic line with a fermata. The two Trumpets (B♭ Tpt. 1 and 2) play a rhythmic pattern of eighth notes, marked 'ABIERTO' and 'pp'. The Trombone (Tbn.) part has a melodic line with a fermata, marked 'mf'. The Tuba part has a simple harmonic accompaniment. The second system starts at measure 32. The Horn part has a melodic line with a fermata, marked 'mf' and 'pp'. The Trumpets play a simple harmonic accompaniment. The Trombone part has a melodic line with a fermata, marked 'pp' and 'mf'. The Tuba part continues with its harmonic accompaniment.

Mi música eres tu (Pasillo)

5

Musical score for measures 37-41. The score is for five instruments: Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The key signature is B♭ major. Measure 37 starts with a *mf* dynamic. Measure 38 has a *f* dynamic. Measures 39-41 have a *pp* dynamic. The Tuba part in measure 41 has a *mp* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 42-45. The score is for five instruments: Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The key signature is B♭ major. Measure 42 starts with a *pp* dynamic. Measure 43 has a *mf* dynamic. Measures 44-45 have a *pp* dynamic. The score includes first and second endings (labeled 1. and 2.) for all instruments, slurs, and various musical notations.



Mi música eres tu (Pasillo)

6

Musical score for measures 46-49. The score is for five instruments: Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The key signature is two flats (B♭ major/D minor) and the time signature is 4/4. Measure 46 starts with a dynamic of *mf*. Measure 47 has a dynamic of *mf*. Measure 48 has a dynamic of *pp*. Measure 49 has a dynamic of *pp*.

Musical score for measures 50-53. The score is for five instruments: Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The key signature is two flats (B♭ major/D minor) and the time signature is 4/4. Measure 50 starts with a dynamic of *pp*. Measure 51 has a dynamic of *pp*. Measure 52 has a dynamic of *pp*. Measure 53 has a dynamic of *mf*.

Mi música eres tu (Pasillo)

The image displays a musical score for the piece "Mi música eres tu (Pasillo)" by Paco Godoy. The score is arranged for a brass section consisting of Horn (Hn.), two Trumpets (B♭ Tpt. 1 and B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The music is written in 2/4 time with a key signature of one flat (B♭). The score is divided into two systems. The first system begins at measure 7 and ends at measure 54. The second system begins at measure 60 and ends at measure 64. The Horn part features a melodic line with a first ending bracket at the end of the first system. The Trumpets and Trombone parts play a rhythmic accompaniment of eighth notes, with the Trumpets and Trombone parts marked *mf* and the Trombone part marked *pp*. The Tuba part plays a bass line with a first ending bracket at the end of the first system. The score includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo), and a hairpin crescendo leading to *pp* at measure 54. The second system features a first ending bracket for the Horn part and a *pp* marking for the Horn part at measure 60. The Trumpets and Trombone parts continue their rhythmic accompaniment, with the Trumpets and Trombone parts marked *mf* and the Trombone part marked *pp*. The Tuba part continues its bass line, with a *pp* marking at measure 60.

Mi música eres tu (Pasillo)

8

45

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

SORDINA

SORDINA

49

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

ABIERTO

*mf*

*pp*  
ABIERTO

*pp*

*mf*

*pp*

Mi música eres tu (Pasillo)

9

73

Hn. *pp* *mf* *rit.*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *mf* *pp* *rit.* *mf*

Tuba *mf*

The musical score is for the piece "Mi música eres tu (Pasillo)" by Paco Godoy. It features five staves: Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The music is in 3/4 time and B-flat major. The score begins at measure 9. The Horn part starts with a piano (*pp*) dynamic and a melodic line. The Trombone part has a more active role with a *mf* dynamic and a melodic line. The Trumpets and Tuba provide harmonic support with sustained notes. Dynamics range from *pp* to *mf*. There are several *rit.* (ritardando) markings throughout the score. The score ends with a double bar line and repeat signs.

Horn in F Mi música eres tu (Pasillo)

PASILLO  $\text{♩} = 98$

EXPRESIVO

The musical score is written for Horn in F and consists of 11 staves. The tempo is marked 'PASILLO' with a quarter note equal to 98 beats per minute. The piece is marked 'EXPRESIVO'. The key signature has one flat (Bb). The score includes various dynamics: *f* (fortissimo), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also articulation marks such as accents and slurs. The score features several first and second endings, indicated by '1.' and '2.' above the notes. A ritardando section is marked 'rit.' above the notes in the final staff.

Trumpet in Bb1 Mi música eres tu (Pasillo)

**PASILLO** ♩ = 98  
**EXPRESIVO**

1. 2.

*pp*

*mf*

*mf* *pp*

*mf* *pp* **SORDINA**

*mf* **ABIERTO** *pp*

1.

*pp*

2.

*mf*

*pp* *mf* *pp*

1. 2.

*mf* **SORDINA** **ABIERTO**

*mf* *pp*

Trumpet in Bb2 Mi música eres tu (Pasillo)

PASILLO ♩ = 98

EXPRESIVO

1. 2.

*pp*

*mf*

*pp*

1. 2.

*mf*

*pp*

SORDINA

*mf*

ABIERTO

*pp*

1. 2.

*pp*

*mf*

*pp*

*mf*

*pp*

SORDINA

*mf*

ABIERTO

*pp*

*mf*

Trombone Mi música eres tu (Pasillo)

PASILLO ♩ = 98

EXPRESIVO

7 *pp* *mf*

13 *mf* *pp* *pp*

20 *pp* *pp*

27 *pp*

33 *mf*

40 *pp* *mf* *pp* *pp*

46 *mf*

52 *mf* *pp* *pp*

58 *pp* *pp*

66 *pp* *mf* *pp*

72 *mf* *pp* *mf* *rit.*



## Tuba Mi música eres tu (Pasillo)

PASILLO  $\text{♩} = 98$ 

EXPRESIVO

7 *mp*

13

20 *mp*

26

32

40 *mp*

46

52

59 *mp*

65

72 *rit.* *mf*

# Quando te recuerdo (Pasillo)

Allegro  $\text{♩} = 120$

Piano

5

9

13

Cuando te recuerdo (Pasillo)

The image displays a piano score for the piece "Cuando te recuerdo (Pasillo)" by Paco Godoy. The score is presented in four systems, each containing a grand staff with a treble and bass clef. The first system begins at measure 17, the second at measure 21, the third at measure 26, and the fourth at measure 31. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The melody in the treble clef is characterized by grace notes and slurs, while the bass clef provides a rhythmic accompaniment with chords and moving lines. The piece concludes at the end of the fourth system.

Quando te recuerdo (Pasillo)

The image displays a musical score for the piece "Quando te recuerdo (Pasillo)" by Paco Godoy. The score is written for piano and is divided into five systems, each containing two staves (treble and bass clef). The measures are numbered 36, 41, 45, 49, and 53. The music features a mix of eighth and sixteenth notes, often with slurs and ties, and includes dynamic markings such as *mf* and *ff*. The piece concludes with a final cadence in the fifth system.

Cuando te recuerdo (Pasillo)

57 1 2

*f* Piú mosso

61

65

69

73

# El brillo de tus ojos (Pasillo)

Adagio  $\text{♩} = 60$

The first system of the musical score is in 4/4 time and marked Adagio with a tempo of 60 beats per minute. It begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a harmonic accompaniment of chords. The system concludes with a double bar line and a repeat sign.

Allegro  $\text{♩} = 120$

The second system is marked Allegro with a tempo of 120 beats per minute. It starts at measure 5. The right hand has a more active melody with sixteenth notes, and the left hand features a rhythmic accompaniment of eighth notes. The system includes a first ending bracket and a *simile* marking.

The third system continues the piece, starting at measure 9. It maintains the rhythmic patterns established in the previous system, with a mix of eighth and sixteenth notes in both hands.

The fourth system starts at measure 13 and features a first ending bracket. The right hand has a melodic line with eighth notes, and the left hand continues with a rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

El brillo de tus ojos (Pasillo)

Musical score for measures 17-20. The piece is in 2/4 time and G major. Measure 17 features a treble clef with a half note chord and a bass clef with a quarter note chord. Measure 18 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 19 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 20 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. A dynamic marking of *mf* is present in measure 17.

Musical score for measures 21-23. Measure 21 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 22 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 23 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. A dynamic marking of *mf* is present in measure 21. A fermata is placed over the final note of measure 23.

Musical score for measures 24-28. Measure 24 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 25 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 26 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 27 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 28 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. A dynamic marking of *mf* is present in measure 24. A first ending bracket covers measures 25-26, and a second ending bracket covers measures 27-28.

Musical score for measures 29-32. Measure 29 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 30 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 31 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. Measure 32 has a treble clef with a quarter note melody and a bass clef with a quarter note chord. A dynamic marking of *mf* is present in measure 29.

El brillo de tus ojos (Pasillo)

33

37

41

45

CODA

Al  $\text{♩}$  y de  $\text{♩}$   
a CODA

*ff*

Volle



# Éxtasis de amor (Pasillo)

Moderato  $\text{♩} = 90$

D.C.

5

9

13

17

*P cantabile*

Éxtasis de amor (Pasillo)

21

26 **A**  
D.C. hasta ♪ y viene A  
*p* apasionato

31

36

41

44  
D.C. hasta ♪ y viene A  
*f*

Detailed description: This is a piano score for the piece 'Éxtasis de amor (Pasillo)' by Paco Godoy. The score is written for piano and consists of six systems of music, each with a treble and bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure numbers 21, 26, 31, 36, 41, and 44 are indicated at the beginning of their respective systems. The first system (measures 21-25) includes a first and second ending bracket. The second system (measures 26-30) is marked 'A' and includes the instruction 'D.C. hasta ♪ y viene A' and 'p apasionato'. The third system (measures 31-35) continues the melodic and harmonic development. The fourth system (measures 36-40) features a repeat sign and a first ending. The fifth system (measures 41-43) includes a first ending and a fermata. The sixth system (measures 44) is marked 'D.C. hasta ♪ y viene A' and 'f', indicating a final section. The score uses various musical notations including slurs, ties, and dynamic markings.

# A una dama (Pasillo)

Música: Paco Godoy  
 Versión: P. Juan Bautista Aguirre

**Allegretto**  $\text{♩} = 102$

Tenor

8 *p* *f* *f*

*Dm* *Gm*

Que lin-da ca-ra tie-nes vil-game! Dios por ma-cha-cha que si temi-ro me

14 *Dm* *A7* *Dm* *C7* *F*

rin-des y si me mi-ras me má-las e-son tus her-mo-sos o-jos

20 *Dm* *Gm6* *A7* *F* *A7* *Dm*

son en ti di-vi-na, le-gra-ta ar-po-nes-cuan-do los fle-chas pu-ña-les cuan-do los cla-vas ar-

26 *Gm6* *A7* *Dm* *Dm* *C7*

po-nes-cuan-do los fle-chas pu-ña-les cuan-do los cla-vas E-sa ta-be-ca tra-vie-sa

40 *F* *Dm* *A7* *Dm*

hien-da entre co-ral y na-car un ve-ne-ro que da vi-da y u-na dul-za-ra que ma-ta

46 *Bb* *F* *Dm* *A7*

ar-co de a-mor son tus ce-jas de cu-yas flechas ti-ra-nas ni quien se de-fien-de es cuer-do ni di-

53 *F* *A7* *Dm* *Gm6* *A7* *Dm*

-cho-so quien se es-ca-pa ni quien se de-fien-de es cuer-do ni di-cho-so quien se es-ca-pa

**Coda**

59 *A7* *Dm*

di-cho-so quien se es-ca-pa

## Más allá del infinito (Pasillo)

♩ = 96 *marcato*

*f*

*ritardando* *p*

*adornado* *mp*

*f*

*armonizado* *f*

Más allá del infinito (Pasillo)

25 *cresc.*

26 *D.C. hasta el fin*  
*p cresc.*

27 *p* *stacc.* *staccato*

28 *f* *stacc.*

29 *Allegro*  
*mp*

30 *D.S. al Codo* *molto rit.* *rit.*

31 *rit.*

# Boleros



# Tu desdén es mi agonía (Bolero)

♩ = 100

The musical score is arranged for a full orchestra and piano. It consists of two systems of staves. The first system includes parts for Trompeta Bb I, Trompeta Bb II, Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The second system continues the orchestration with Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The score is in 3/4 time with a tempo of 100 beats per minute. The key signature has two flats (Bb and Eb). The first system ends with a measure marked 'rit.' and a 'simile' instruction. The second system begins with a measure marked '4' in a box.

Tu desdén mi agonía (Bolero)

7

This musical score block covers measures 7, 8, and 9. It features seven staves: Trompeta Bb I, Trompeta Bb II, Violin I, Violin II, Viola, Violoncello, and Contrabajo. The Trombones and Piano parts have rests in measure 7. In measure 8, the Trombones and Piano enter with a melodic line. In measure 9, the strings (Violins, Viola, and Cello) enter with a rhythmic pattern. A double bar line is placed at the end of measure 9.

10

This musical score block covers measures 10, 11, 12, and 13. It features seven staves: Trompeta Bb I, Trompeta Bb II, Violin I, Violin II, Viola, Violoncello, and Contrabajo. The Trombones and Piano parts have rests in measure 10. In measure 11, the Trombones and Piano enter with a melodic line. In measure 12, the strings (Violins, Viola, and Cello) enter with a rhythmic pattern. In measure 13, the strings continue their rhythmic pattern while the Trombones and Piano play sustained notes. A double bar line is placed at the end of measure 13.



Tu desdén mi agonía (Bolero)

14

Musical score for measures 14-16. The score includes parts for Trompeta Bb I, Trompeta Bb II, Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The key signature is one flat (Bb) and the time signature is 4/4. Measure 14 features a first ending bracket over measures 14 and 15. Measure 16 features a second ending bracket over measures 16 and 17.

17

Musical score for measures 17-20. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The key signature is one flat (Bb) and the time signature is 4/4. Measure 17 features a first ending bracket over measures 17 and 18. Measure 19 features a second ending bracket over measures 19 and 20.

Tu desdén mi agonía (Bolero)

21

This musical score block covers measures 21 to 23. It features seven staves: Trompeta Bb I, Trompeta Bb II, Violin I, Violin II, Viola, Violoncello, and Contrabajo. The Piano part is split into two staves. The key signature has one flat (Bb), and the time signature is 4/4. Measures 21 and 22 show a steady accompaniment with some melodic lines in the strings and horns. Measure 23 is a climactic moment with a dense texture of notes in the strings and a more active horn part.

24

This musical score block covers measures 24 to 27. It features seven staves: Trompeta Bb I, Trompeta Bb II, Violin I, Violin II, Viola, Violoncello, and Contrabajo. The Piano part is split into two staves. The key signature has one flat (Bb), and the time signature is 4/4. Measures 24 and 25 continue the accompaniment. Measure 26 features a prominent melodic line in the Violin I part, which is mirrored in the Viola and Violoncello. Measure 27 concludes the section with a final chordal structure in the piano and strings.

Tu desdén mi agonía (Bolero)

28

This musical score block covers measures 28, 29, and 30. It includes staves for Trompeta Bb I, Trompeta Bb II, Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The key signature is one flat (Bb) and the time signature is 4/4. The score shows a melodic line for the first trumpet and a rhythmic accompaniment for the piano and strings.

31

This musical score block covers measures 31, 32, 33, and 34. It includes staves for Violin I, Violin II, Viola, Violoncello, Contrabajo, and Piano. The key signature is one flat (Bb) and the time signature is 4/4. The score shows a melodic line for the violins and a rhythmic accompaniment for the piano and strings. There are some markings above the strings in measure 33, possibly indicating breath marks or specific articulation.

Tu desdén mi agonía (Bolero)

35 CODA

Trompeta Bb I D.C. hasta y CODA

Trompeta Bb II D.C. hasta y CODA

Violín I D.C. hasta y CODA

Violín II D.C. hasta y CODA

Viola D.C. hasta y CODA

Violoncello D.C. hasta y CODA

Contrabajo D.C. hasta y CODA

Piano D.C. hasta y CODA

39

Trompeta Bb 1 Tu desdén mi agonía (Bolero)

Trompeta Bb 1  $\text{♩} = 100$

11

15

19

24

29

33

CODA

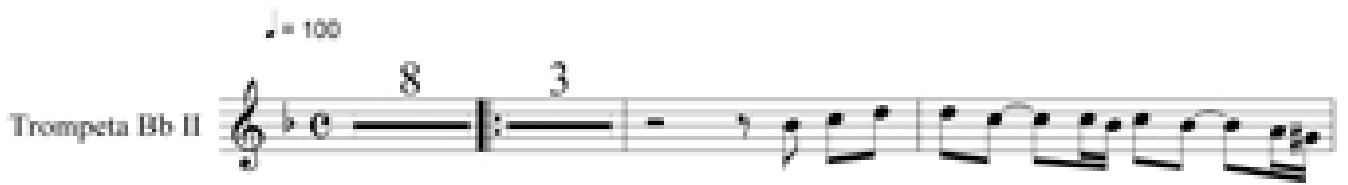
D.C. hasta  $\odot$  y CODA

37

Trompeta Bb2 Tu desdén mi agonía (Bolero)

$\text{♩} = 100$

Trompeta Bb II



14



19



24



31



38

**CODA**

D.C. hasta y CODA



Violín 1 Tu desdén mi agonía (Bolero)

♩ = 100

Violín I

5

10

16

21

26

31

**CODA**

D.C. hasta y CODA

37

Violín 2 Tu desdén mi agonía (Bolero)

♩ = 100

Violín II

5

10

16

21

26

31

**CODA**

37



Viola Tu desdén mi agonía (Bolero)

♩ = 100

Viola

5

10

15

21

28

31

37

CODA

D.C. hasta y CODA

Violoncello Tu desdén mi agonía (Bolero)

Violoncello  $\text{♩} = 100$

5

10

15

21

26

31

CODA

D.C. hasta y CODA

37

Contrabajo Tu desdén mi agonía (Bolero)

♩ = 100

Contrabajo

6

12

18

23

28

34 **CODA**  

D.C. hasta y CODA

39

Piano Tu desdén mi agonía (Bolero)

$\text{♩} = 100$

Piano

*stivile*

4

8

12

Piano Tu desdén mi agonía (Bolero)

18

Musical notation for measures 18-22. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a steady accompaniment in the bass and a more active melody in the treble, with some chromatic movement.

23

Musical notation for measures 23-27. The system continues the grand staff notation. The melody in the treble staff becomes more complex with sixteenth-note patterns, while the bass staff maintains a consistent accompaniment.

28

Musical notation for measures 28-32. The system continues the grand staff notation. The treble staff has some rests in the first few measures, followed by a melodic line. The bass staff continues with a steady accompaniment. A circled 'C' symbol is at the end of the system.

33

CODA

Musical notation for measures 33-37. The system continues the grand staff notation. A large section of the music is bracketed and labeled 'D.C. hasta y CODA'. The notation includes a double bar line and a circled 'C' symbol. The music concludes with a final chord in both staves.

38

Musical notation for measures 38-42. The system continues the grand staff notation. The treble staff features a melodic line with some chromaticism, while the bass staff provides a simple accompaniment. The system ends with a final chord in both staves.

## Sin tu amor, no se vivir (Bolero)

$\text{♩} = 100$

7

*Gmaj<sup>7</sup>* *Am* *D<sup>7</sup>* *Gmaj<sup>7</sup>*

Des-cri - bir - te\_a ti es ha - blar del cie - lo.

13 *Gmaj<sup>7</sup>* *Bm* *Am* *D<sup>7</sup>* *Am* *D<sup>7</sup>* *Gmaj<sup>7</sup>* *Gmaj<sup>7</sup>* *Bm* *Am* *D<sup>7</sup>*

Es tu voz de\_a - ve ca - no - ra tu mi - ra - da, es luz Tu son - ri - sa co - que - te - a

19 *Am* *D<sup>7</sup>* *Gmaj<sup>7</sup>* *G<sup>7</sup>* *Cmaj<sup>7</sup>* *C<sup>♯</sup>dim* *Bm* *E<sup>7</sup>* *Am* *D<sup>7</sup>*

jun - to\_a tus ho - yi - tos. E - res mi dio - sa\_y mi rei - na ho\_\_y vi - ves en mi

24 *Gmaj<sup>7</sup>* *G<sup>7</sup>* *Cmaj<sup>7</sup>* *C<sup>♯</sup>dim* *Bm* *E<sup>7</sup>* <sup>1</sup> *Am* *D<sup>7</sup>* *Gmaj<sup>7</sup>*

ser E - res la lu - na que ins - pi - ra mi\_\_ al - ma e - na - mo - ra - da

29 <sup>2</sup> *Am* *D<sup>7</sup>* *Gmaj<sup>7</sup>*

al - ma e - na - mo - ra - da.

I

Describe a ti  
es hablar del cielo

Es tu voz de ave canora  
tu mirada es luz

Tu sonrisa coqueta  
junto a tus hoyitos

II

Tu hermosura es  
rosas de infinito

Bajaría las estrellas  
por tenerte a ti

Si es preciso ofrecería  
mi vida entera

### CORO

¡Eres mi diosa y mi reina  
hoy vives en mi ser

Eres la luna  
que inspira mi alma  
enamorado!

## Novia de mi alma (Bolero guajira)

$\text{♩} = 100$

**ESTROFA I**

Te, o - fren - do, a ti mi can - ción de - jan - do que can - te mi  
 al - ma son ver - sos del co - ra - zón cual u - na ple - ga - ria te  
 traí - go Con - fie - so que tu, e - res mi rei - na mi so - lo, en -  
 can - to, y mi, ú - ni - co, a - mor tú e - res la fuen - te que, ins - pi - ra las po - e -  
**CORO**  
 sí - as más lin - das de a - mor Tu, her - mo - su - ra es mi di - cha pre - da, a -  
 ma - da de mi vi - da Tu, her - mo - su - ra es mi di - cha pre - da, a -  
 ma - - - da de mi vi - - - da

**I I**

Solando siempre en tu amor  
 me siento en el paraíso  
 no quiero ni despertar  
 tú eres la novia de mi alma

Te encuentro y siento que vives  
 en lo profundo solo en mi ser  
 tú eres la estrella que alumbró  
 el cielo inmenso de mi inspiración

**III**

En Mindo te recordé  
 mirando estasiado el paisaje  
 las alas del colibrí  
 palpitan como mi alma

Es tú cabellera más linda  
 que la cascada de este edén  
 que todas las mariposas  
 volando lleguen hasta tu sien

# Salsa





## Nadie sabe (Salsa)

$\text{♩} = 100$

**ESTROFA**

6 NA-DIE SA - BE QUE NO ME QUIE - RES NA - DIE

12 SA - BE QUE ME DES - PRE - CIAS NA-DIE SA - BE MI TRIS - TE

18 VI - DA NA-DIE SA - BE QUE VOY SIN RUM - BÓ ME\_ACOM-

24 PA - SA MI SI - LEN - CIO VI - VO EN LA SO - LE

30 - DAD NA-DIE SA - BE DE MI TOR - MEN - TO NA - DIE

35 SA - BE DE\_ES-TA\_A-GO - NÍ - A SI TU\_AMOR NO VIE - NE A MI

40 ES TE CO - RA - ZÓN MO - RI - RÁ EL RE ME - DIO A MI DO - LOR E - RES TU MI\_AMOR

**CORO**

NADIE SABE, QUE ESTOY SOÑANDO  
 NADIE SABE, DE ESTE IMPOSIBLE  
 NADIE SABE, QUE YA NO PUEDO  
 NADIE SABE, QUE VIVO EN SOMBRAS  
 CUAL CASTIGO DEL DESTINO  
 QUE TE PUSO EN MI CAMINO  
 NADIE SABE, QUE TE HAS LLEVADO  
 PARA SIEMPRE MI CORAZÓN.

**CORO**

PREGONES, INSPIRACIÓN O IMPROVISACIÓN...

## Para amarte a ti (Salsa)

**ESTROFA** ♩ = 100

6 PA-RA\_A-MARTE\_ATI NO QUISE - RA SER HU - MA - NO ME MUERO DE PE  
 11 - NA DE VER - TE SU - FRIR DE SA - BER QUE MIS E - RRO - RES  
 17 TE CAUSEN PE - SAR PARA\_AMARTE\_ATI YO QUI - SIE - RA - SER UN ÁN - GEL  
 22 A - DORA - DA REL - NA YO AN - SI - O CON VE - HEMEN - CIA A - PA - GAR EL FUE  
 27 - GO CON BE - SOS DE\_A - MOR LA DIS - TAN - CIA NI EL TIEM - PO  
 33 PUE - DE TER - MI - NAR LA SU - BLI - ME DI - CIA DE A - MAR - TE CON PA - SIÓN  
**CORO**  
 38 E - RRAR ES HU - MA - NO PE - RO YO HA - RÉ QUE ES - TE MI CA - RI  
 - SO TE\_HA - GA MUY FE - LIZ TE\_HA - GA MUY FE - LIZ

OYEME MI BIEN  
 LO MEJOR QUE ME HA PASADO  
 EN TODA LA VIDA  
 ES TENERTE A TI  
 SOLO SÉ QUE TU HERMOSURA  
 POR SIEMPRE SERÁ  
 FUENTE INSPIRADORA  
 CUANDO CANTA EL CORAZÓN.  
 QUIERO YO VIVIR  
 SABOREANDO DE TU NÉCTAR  
 TUS OJOS HERMOSOS  
 SON MI PERDICIÓN  
 SI ME PIDEN UN EJEMPLO DE LA PERFECCIÓN  
 SI QUE ERES TÚ  
 OH MUJER, LO MEJOR

**CORO**

## Mi estrella mejor (Salsa)

**ESTROFA**  $\text{♩} = 75$

Cm Fm G<sup>7</sup> Cm Fm

DON-DE\_ES-TÁS REI-NA MÍ- A YO TE QUIE- RO\_EN-CON-TRAR

5 Cm Fm G<sup>7</sup> Cm Fm G<sup>7</sup> B<sup>7</sup>

CA-DA VEZ QUE TE LLA-MO NO ME QUIE-RES HA-BLAR

9 E<sup>b</sup> A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

TE BUS-CO\_ENTODOSMIS SUE-ÑOS EN CADA A-MANE-CER ES-TÁENMIS PEN-SAMIENTOS

14 B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> G<sup>sus</sup> G<sup>7</sup> **CORO** Cm Fm G<sup>7</sup>

-TOS VI-VESENMI CORA-ZÓN VEN Y FORMEMOSLOS DOS NUES-TRONI-DO DE\_A-MOR

19 Cm Fm G<sup>7</sup> Cm Fm G<sup>7</sup> Cm Fm G<sup>7</sup>

E-RESMICHLOMI\_AMOR MI ESTRELLA ME-JOR

YO QUIERO QUE TU SEPAS  
 QUE UN VERDADERO AMOR  
 NO PIDE NADA A CAMBIO  
 SOLO LE IMPORTAS TÚ.  
 QUIERO QUE ME PERDONES  
 SI TE CAUSO DOLOR  
 NO PUEDE HABER NADA MALO  
 EN MI SINCERIDAD

**CORO**

PREGONES, INSPIRACIÓN O IMPROVISACIÓN...

## Tu amor distante (Salsa)

**ESTROFA** ♩ = 100

**1** Gm Cm Aø D7  
 CUAN-DO CON-TEM-PLO LO AS-TROS MI-RO TU BOS-TRO SU-

**7** Gm Cm  
 BIL- ME TU CAN-DOR Y TU BE-LLE-ZA DIS-

**13** Gm Aø D7 Gm Cm D7 Gm  
 CU-BRO EN LA IN-MEN-SI-DAD SIEN-TO QUE BRI-LLA RA-

**19** Cm Aø D7 Gm  
 DIAN-TE EN ES-TA NO-CHE LA LU-NA

**25** Gm Cm Gm  
 CUAL U-NA ES-TRE-LLA EN EL CIE-LO DIS-TAN-TE TU A-

**30** Aø D7 Gm **CORO** Cm4 F7 B7(maj)7  
 MOR VA DE MI ME IN-VA-DE LA ME-LAN-CO-LÍ-A

**36** Aø D7 1 Gm  
 ME IN-VA-DE TO-DA LA NOS-TAL-GIA ME IN-

**41** 2 Gm  
 - TAL - GIA

SIENTO EL SERENO DEL VIENTO  
 MIRO LOS BOSQUES Y VALLES  
 Y TODO HA QUEDADO TRISTE  
 VACÍO ME SIENTO SIN TI  
 COMO QUIEN SE UNE A MI LLANTO  
 SE NUBLA TODO Y LAS NUBES  
 ANUNCIAN UNA TORMENTA  
 DEL CIELO Y MI ALMA TAMBIÉN.

### CORO

PREGONES, INSPIRACIÓN O IMPROVISACIÓN...



# Tango

# Riobamba en Buenos Aires

TANGO  
VERSOS: FRANKLIN CEPEDA ASTUDILLO  
MÚSICA: PACO GODOY

I

Compases rioplatenses te pregonan Riobamba  
Sultana de los Andes pebeta y ancestral  
Con el puerto te hermana la lid de la victoria:  
De Juan Lavalle gloria, que te dio libertad.  
Conllevada epopeya remembra Buenos Aires  
Y en su centro una calle proclama egregio abril  
Partiendo del congreso, tirando a barrio norte,  
Yendo de Rivadavia, derecho a Juncal.

II

Riobamba grita triunfo, laurel bien alcanzado,  
Perennizado en calle que perdida no está  
Y la ciudad andina le canta a Buenos Aires  
Vertiendo con donaires la historia en un gotán.  
Las calles de Riobamba vertebran hondo afecto;  
Para con la Argentina proclaman gratitud:  
Lavalle, Buenos Aires, la empinada argentinos  
Dan testimonios finos de una heredad común.

III

Porteño cuando llegues a ciudad de Riobamba  
Morochas, compadritos...en toda esquina habrá  
Y el toque muy lunfardo de cada barrio y plaza,  
Quien creyera che pibe, sentirte en casa hará.  
Riobamba grita triunfo, laurel bien alcanzado  
Perennizado en calle que perdida no está  
Y la ciudad andina le canta a Buenos Aires  
Vertiendo con donaires la historia en un gotán.

# Riobamba en Buenos Aires

Versos: Franklin Cepeda  
Música: Paco Godoy

TANGO  $\text{♩} = 104$

The musical score is presented in three systems. Each system includes a Voice staff and a Piano staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked as TANGO with a quarter note equal to 104 beats per minute. The piano part features a complex rhythmic accompaniment with chords and arpeggios. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The piano part includes the following chord progressions:   
System 1: Fm, F7, Bbm, Eb7, Ab   
System 2: Fm, F7, Bbm, Bbm/G, C7, Fm   
System 3: Fm, F7, Bbm, Eb7, Ab

Riobamba en Buenos Aires (Tango)

Musical score for the first system of 'Riobamba en Buenos Aires (Tango)'. It features a vocal line and a piano accompaniment. The piano part includes chords: Fm, F7, Bbm, Dbm/G, C7, and Fm. The system is marked with a forte (f) dynamic.

ENTROFA I

Musical score for the second system of 'Riobamba en Buenos Aires (Tango)'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chords: Fm, Bbm, Dbm/G, and C7. The system is marked with a mezzo-forte (mf) dynamic.

COM PA SIS RIO PLA TEN SES TE PRE GO NAN RIO

Musical score for the third system of 'Riobamba en Buenos Aires (Tango)'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chords: Fm, Fm, and Dbm. The system is marked with a mezzo-forte (mf) dynamic.

BAM BA SUL TA NA DE LOS AN DES



Riobamba en Buenos Aires (Tango)

23  $B^b m6$   $G7$   $Cm$   $C7$   $Fm$

PI BI TA YAN CES TRAL CON EL PUER TO THER

24  $B^b m$   $B^b m/G$   $C7$   $Fm$

MA NA LA LID DE LA VIC TO RIA

25  $Fm$   $D^b$   $B^b m6$   $C7$

DE JUAN LA VA LLE GLO RIA QUI TE DIO LI BER

Pno.

Riobamba en Buenos Aires (Tango)

32 Fm Eb7 Ab Eb7  
TAD CON LLE VA DAB PO PE YA

33 Ab RES  
RE MEM BRA BUE NOS AI RES YEN SU CEN TROU NA

34 Bbm/G Bbm/G C7 Fm  
CA LLE SO CLA MAE GRE GROA BRIL

35 Fm Bbm Eb7  
PAR TIEN DO DEL CON GRE SO TI RAN DOA BA RRIO



Pasacalle



# Que viva Loja (Pasacalle)

**♩ = 138**  
**Introducción**

Piano

7

**Estrillo**

13

20

**I Parte**

Lo-ja mi tie-ra pa-  
 ni-da a tu be-lle-ra hoy can-to hom-bres vir-

Que viva Loja (Pasacalle)

35

tuo-ros y ar- tis- tas de un- es - qui- si- lo ta- les- to

42

tus ri - es son mi de- li - rio Ma - la ca- tes y Za- mo- ra

50

El Vi - lle- na - co me a- tre- ce ad - mi- ra tu cre- a- ción hoy es la

58

te - ria gran ce- le - ni - do hoy en mi Lo - ja a - le- gre, ce-

Que viva Loja (Pasacalle)

64

toy hoy es la fe - ria gran ce - lo - ri - do hoy es mi

70

Lo - ja a - legre\_ en hoy

**Estribillo**

77

84

Que viva Loja (Pasacalle)

91

hamba, en el va - lle de la lon - go - vi - dad

98

el san - ta - a - rio del Cis - no no po - drán ol - vi - dar

105

Guac - na - má y La Ti - ma Ca - rra - man - ga A - la -

112

mor por o - so to - dos se ta - man con - ti -



## Que viva Loja (Pasacalle)

119

no-la del sur que vi - va Lo-ja que vi - va siempre que vi - va Loja en mi

127

co - na - zón que vi - va Lo-ja que vi - va siempre que vi - va Loja en mi

135

Instrumental

co - na - zón

mp

143

Que viva Loja (Pasacalle)

151

160

168

176

183

Al 8 hasta ♪ y CODA

CODA

Al 8 hasta ♪ y CODA

CODA

Detailed description: This is a piano score for the piece 'Que viva Loja (Pasacalle)' by Paco Godoy. The score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The first four systems (measures 151-182) are in a 2/4 time signature and feature a rhythmic pattern of eighth and sixteenth notes. The fifth system (measures 183-186) is marked 'Al 8 hasta ♪ y CODA' and shows a change in the rhythmic pattern. The piece concludes with a 'CODA' section in the final two measures of the fifth system.



# Bandas de Pueblo

# Flor Zambiceña (Pasacalle)

♩ = 140

The musical score is arranged in a system of 13 staves. The top five staves are for woodwinds: Clarinete Eb Requinto, Clarinete Bb I, Clarinete Bb II, Trompeta Bb I, and Trompeta Bb II. The next three staves are for saxophones: Saxo Alto Eb I, Saxo Alto Eb II, and Saxo Tenor Bb. The following two staves are for reeds: Bombardino I and Bombardino II. The next two staves are for brass: Trombón Bb I and Trombón Bb II. The bottom staff is for the bass line, labeled 'Contrabajo Bb', and includes 'Plates', 'Tambor', and 'Bombo'.

Flor Zambiceña (Pasacalle)

7 8

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

Detailed description: This is a page from a musical score for the piece 'Flor Zambiceña (Pasacalle)'. The score is arranged for a large ensemble. The top section includes Clarinete Eb Requinto, Clarinete Bb I, Clarinete Bb II, Trompeta Bb I, and Trompeta Bb II. The middle section includes Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Bombardino I, and Bombardino II. The bottom section includes Trombón Bb I, Trombón Bb II, Contrabajo Bb, and Percussion (Platos, Tambor, Bombo). The score is written in 2/4 time and features a key signature of one flat. It includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark with the number 7 is placed above the first measure, and a section marker with the number 8 is placed above the first measure of the second system. The percussion part at the bottom uses a simplified notation with 'x' marks to indicate hits on the cymbals, snare, and bass drum.

Flor Zambiceña (Pasacalle)

14

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

Detailed description: This is a page of a musical score for the piece 'Flor Zambiceña (Pasacalle)' by Paco Godoy. The score is for a large ensemble and is divided into two systems. The first system (measures 14-17) features a rhythmic pattern of eighth notes in the woodwinds and brass, with a steady bass line and a consistent drum pattern. The second system (measures 18-21) shows a change in the woodwind and brass parts, with some instruments playing sustained notes or chords. The percussion continues with a consistent pattern. The score is written for Clarinet Eb Requinto, Clarinet Bb I and II, Trombone Bb I and II, Saxophone Alto Eb I and II, Saxophone Tenor Bb, Bombardino I and II, Trumpet Bb I and II, Double Bass Bb, and Percussion (Platos, Tambor, Bombo). The key signature is one flat (Bb) and the time signature is 2/4. The score includes first and second endings, indicated by '1' and '2' above the measures.

Flor Zambiceña (Pasacalle)

20

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

- Clarinete Eb Requinto**: Treble clef, key signature of one flat, starting with a dynamic marking of *espressivo*. The melody features eighth and sixteenth notes with slurs.
- Clarinete Bb I**: Treble clef, key signature of two flats, starting with a dynamic marking of *espressivo*. The melody is similar to the Requinto part.
- Clarinete Bb II**: Treble clef, key signature of two flats, starting with a dynamic marking of *espressivo*. The melody is similar to the other clarinet parts.
- Trompeta Bb I**: Treble clef, key signature of two flats, starting with a dynamic marking of *espressivo*. The melody is similar to the other brass parts.
- Trompeta Bb II**: Treble clef, key signature of two flats, starting with a dynamic marking of *espressivo*. The melody is similar to the other brass parts.
- Saxo Alto Eb I**: Treble clef, key signature of one flat, starting with a dynamic marking of *ff*. The part is mostly rests with some notes in the third measure.
- Saxo Alto Eb II**: Treble clef, key signature of one flat, starting with a dynamic marking of *ff*. The part is mostly rests with some notes in the third measure.
- Saxo Tenor Bb**: Treble clef, key signature of two flats, starting with a dynamic marking of *ff*. The part is mostly rests with some notes in the third measure.
- Bombardino I**: Bass clef, key signature of two flats, starting with a dynamic marking of *ff*. The part is mostly rests with some notes in the third measure.
- Bombardino II**: Bass clef, key signature of two flats, starting with a dynamic marking of *ff*. The part is mostly rests with some notes in the third measure.
- Trombón Bb I**: Bass clef, key signature of two flats, starting with a dynamic marking of *ff*. The part consists of a rhythmic pattern of eighth notes.
- Trombón Bb II**: Bass clef, key signature of two flats, starting with a dynamic marking of *ff*. The part consists of a rhythmic pattern of eighth notes.
- Contrabajo Bb**: Bass clef, key signature of two flats, starting with a dynamic marking of *ff*. The part consists of a rhythmic pattern of eighth notes.
- Platos Tambor Bombo**: Percussion part, starting with a dynamic marking of *ff*. The part consists of a rhythmic pattern of eighth notes.

Flor Zambiceña (Pasacalle)

26

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

Detailed description: This is a page of a musical score for the piece 'Flor Zambiceña (Pasacalle)'. The score is for a large ensemble and consists of 13 staves. The instruments are: Clarinete Eb Requinto, Clarinete Bb I, Clarinete Bb II, Trompeta Bb I, Trompeta Bb II, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Bombardino I, Bombardino II, Trombón Bb I, Trombón Bb II, Contrabajo Bb, and Percussion (Platos, Tambor, Bombo). The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines. A first ending bracket is present at the top of the first staff, and a second ending bracket is present at the top of the saxophone and bombardino staves. The percussion part at the bottom features a consistent rhythmic pattern of eighth notes.



Flor Zambiceña (Pasacalle)

32

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

Detailed description: This is a page of a musical score for the piece 'Flor Zambiceña (Pasacalle)'. The score is arranged for a large ensemble. It begins at measure 32, indicated by a box containing the number '32'. The instruments listed on the left are: Clarinete Eb Requinto, Clarinete Bb I, Clarinete Bb II, Trompeta Bb I, Trompeta Bb II, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Bombardino I, Bombardino II, Trombón Bb I, Trombón Bb II, Contrabajo Bb, and a percussion section consisting of Platos, Tambor, and Bombo. The Clarinet and Trumpet parts feature melodic lines with various ornaments and slurs. The Saxophone parts have more rhythmic patterns. The Bombardino parts play sustained notes with some melodic movement. The Trombone parts provide harmonic support with rhythmic patterns. The Bass part has a steady eighth-note accompaniment. The percussion section provides a consistent rhythmic foundation with a pattern of eighth notes.

Flor Zambiceña (Pasacalle)

38

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

Detailed description: This is a page of a musical score for the piece 'Flor Zambiceña (Pasacalle)' by Paco Godoy. The score is for a large ensemble and begins at measure 38. The instruments listed are Clarinete Eb Requinto, Clarinete Bb I, Clarinete Bb II, Trompeta Bb I, Trompeta Bb II, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Bombardino I, Bombardino II, Trombón Bb I, Trombón Bb II, Contrabajo Bb, and Percussion (Platos, Tambor, Bombo). The woodwinds and brasses have rests for the first three measures, then enter with a melodic line in measure 4. The saxophones and bombardinos play a rhythmic pattern of eighth notes with slurs. The trombones play a steady eighth-note accompaniment. The double bass and percussion provide a rhythmic foundation. The score is written in a key signature of two flats and a 2/4 time signature.

Flor Zambiceña (Pasacalle)

The image shows a musical score for the piece "Flor Zambiceña (Pasacalle)" by Paco Godoy. The score is written for a large ensemble and includes the following parts:

- Clarinete Eb Requinto
- Clarinete Bb I
- Clarinete Bb II
- Trompeta Bb I
- Trompeta Bb II
- Saxo Alto Eb I
- Saxo Alto Eb II
- Saxo Tenor Bb
- Bombardino I
- Bombardino II
- Trombón Bb I
- Trombón Bb II
- Contrabajo Bb
- Platos
- Tambor
- Bombo

The score is divided into two systems. The first system (measures 44-47) features a first ending (1) and a second ending (2). The second system (measures 48-51) continues the piece. Dynamics such as *mf* and *ff* are indicated throughout the score. The percussion parts include patterns for cymbals, a snare drum, and a bass drum.

Flor Zambiceña (Pasacalle)

50

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

Detailed description: This is a page of a musical score for the piece 'Flor Zambiceña (Pasacalle)'. The score is for a large ensemble and consists of 13 staves. The first five staves are for woodwinds: Clarinete Eb Requinto, Clarinete Bb I, Clarinete Bb II, Trompeta Bb I, and Trompeta Bb II. The next five staves are for saxophones and oboes: Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Bombardino I, and Bombardino II. The last three staves are for brass and percussion: Trombón Bb I, Trombón Bb II, and Contrabajo Bb. At the bottom, there are three lines for percussion: Platos, Tambor, and Bombo. The music is written in a key signature of one flat (Bb) and a 2/4 time signature. The score begins at measure 50. The woodwinds and saxophones play melodic lines with various articulations, while the brass instruments play rhythmic patterns. The percussion section provides a steady accompaniment.

Flor Zambiceña (Pasacalle)

56

The musical score is arranged in a system of 13 staves. The instruments and their parts are as follows:

- Clarinete Eb Requinto**: Treble clef, melodic line with slurs and accents.
- Clarinete Bb I**: Treble clef, melodic line with slurs and accents.
- Clarinete Bb II**: Treble clef, melodic line with slurs and accents.
- Trompeta Bb I**: Treble clef, melodic line with slurs and accents.
- Trompeta Bb II**: Treble clef, melodic line with slurs and accents.
- Saxo Alto Eb I**: Treble clef, mostly rests with melodic entries in the later measures.
- Saxo Alto Eb II**: Treble clef, mostly rests with melodic entries in the later measures.
- Saxo Tenor Bb**: Treble clef, mostly rests with melodic entries in the later measures.
- Bombardino I**: Bass clef, mostly rests with melodic entries in the later measures.
- Bombardino II**: Bass clef, mostly rests with melodic entries in the later measures.
- Trombón Bb I**: Bass clef, rhythmic accompaniment with eighth notes.
- Trombón Bb II**: Bass clef, rhythmic accompaniment with eighth notes.
- Contrabajo Bb**: Bass clef, rhythmic accompaniment with eighth notes.
- Platos Tambor Bombo**: Percussion part with rhythmic patterns.

The score includes various musical notations such as slurs, accents, and dynamic markings (e.g., *mf*).

Flor Zambiceña (Pasacalle)

62 CODA

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos Tambor Bombo

Al 2 veces y de a CODA

Clarinete Bb Flor Zambiceña (Pasacalle)

♩ = 140

Clarinete Eb  
Requinto

8

19

27

36

47

55

64

Clarinete Bb1 Flor Zambiceña (Pasacalle)

♩ = 140

Clarinete Bb1

6

19

28

37

48

56

65

Al  $\text{♩}$  2 veces y  
de  $\text{♩}$  a CODA

CODA



Clarinete Bb II Flor Zambiceña (Pasacalle)

$\text{♩} = 140$

Clarinete Bb II

8

19

28

37

48

58

65

Al 2 veces y  
de a CODA

CODA

Trompeta Bb1 Flor Zambiceña (Pasacalle)

$\text{♩} = 140$

Trompeta Bb1

8

19 *espressivo* **ff**

28

37

48

58

85

Al 2 veces y  
de 2 a CODA

CODA

Trompeta Bb2 Flor Zambiceña (Pasacalle)

$\text{♩} = 140$

Trompeta Bb II

8

19

28

37

48

56

65

Al  $\text{♩}$  2 veces y  
de  $\text{♩}$  a CODA

CODA

Saxo Alto Eb1 Flor Zambiceña (Pasacalle)

$\text{♩} = 140$

Saxo Alto Eb I

10

19

31

41

52

64

Al  $\text{♩}$  2 veces y  
de  $\text{♩}$  a CODA

CODA

Saxo Alto Eb2 Flor Zambiceña (Pasacalle)

♩ = 140

Saxo Alto Eb II

10

19

31

40

50

61

Al  $\text{♩}$  2 veces y  
de  $\text{♩}$  a CODA

CODA

Saxo Tenor Bb Flor Zambiceña (Pasacalle)

♩ = 140

Saxo Tenor Bb

10

19

31

40

50

61

Bombardino 1 Flor Zambiceña (Pasacalle)

$\text{♩} = 140$

Bombardino I

10

19

31

40

50

60

Al  $\text{♩}$  2 veces y CODA  
de  $\text{♩}$  a CODA

Bombardino 2 Flor Zambiceña (Pasacalle)

$\text{♩} = 140$

Bombardino II

10

19

31

40

50

60

Al  $\text{♩}$  2 veces y CODA  
de  $\text{♩}$  a CODA



Trombón Bb1 Flor Zambiceña (Pasacalle)

♩ = 140

Trombón Bb1

7

14

21

28

35

42

50

57

64

Al  $\text{C}$  2 veces y de a CODA

CODA

Trombón Bb2 Flor Zambiceña (Pasacalle)

$\text{♩} = 140$

Trombón Bb II

7

14

21

28

35

42

50

57

64

Al 2 veces y CODA  
de 2 CODA

## Contrabajo Bb Flor Zambiceña (Pasacalle)

♩ = 140

Contrabajo Bb

7 *mf* *ff*

14 *ff*

22

30

38 *mf*

46 *ff*

54 *mf*

62 *mf* Al *ff* 2 veces y CODA  
de *mf* a CODA

Platos, Tambor, Bombo Flor Zambiceña (Pasacalle)

$\text{♩} = 140$

Platos  
Tambor  
Bombo

7

15

23

31

39

47

55

62

*mf*

*ff*

CODA

Al 2 veces más y a CODA

# El Camari (Bomba)

Allegro  $\text{♩} = 120$

Voz

Clarinete Mío

Clarinete 1º

Clarinete 2º

Trompeta 1º

Trompeta 2º

Trompeta 3º

Saxo Alto 1º

Saxo Alto 2º

Saxo Alto 3º

Saxo Tenor

Trombón 1º

Trombón 2º

Alto 1º

Alto 2º

Barítono 1º

Barítono 2º

Bombardino 2º

Contrabajo Mío

Contrabajo Sío

Percusión

El Camari (Bomba)

El Camari (Bomba)

The musical score for "El Camari (Bomba)" is a complex arrangement for a large ensemble. It consists of 18 staves of music. The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The tempo is marked "Allegro" and the dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as notes, rests, and articulation marks. The music is characterized by its rhythmic complexity and the interplay between different instrumental groups.

El Camari (Bomba)

The musical score for "El Camari (Bomba)" by Paco Godoy is presented on 18 staves. The top four staves (1-4) contain vocal lines, each marked with a "Pomp" dynamic. The remaining staves (5-18) provide instrumental accompaniment, including a bass line and various melodic lines. The music is characterized by a complex, rhythmic melody and a strong sense of groove. The score is written in a standard musical notation with various notes, rests, and dynamic markings.



El Camari (Bomba)

The image displays a detailed musical score for the piece "El Camari (Bomba)" by Paco Godoy. The score is arranged in a multi-staff format, typical of a full orchestral or band score. It includes staves for various instruments such as woodwinds, brass, strings, and percussion. The notation is dense, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. A specific section of the score is marked with a double bar line and a circled "0", labeled "B.C. of Code". The score is presented in black ink on a white background.

Clarinete Mib El Camari (Bomba)

Allegro  $\text{♩} = 130$

Voz

*p*

*f*

*mf*

*p*

*ff*

*p*

*Tramp.*

*p*

*D.C. hasta A y vice*

*D.C. al Coda*

A

B

5

9

13

17

21

25

29

33

37

Clarinete 1° El Camari (Bomba)

Allegro  $\text{♩} = 130$

The musical score is written for Clarinet 1st and consists of 11 staves. The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The time signature is 6/8. The key signature has one flat (B-flat). The score includes several dynamic markings: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include 'D.C. hasta A y vice' (Da Capo until section A and vice versa), 'D.C. al Coda' (Da Capo to the Coda), and 'Tromp.' (Trombone). The piece features a vocal line at the beginning, indicated by 'Voz'. Section A is marked with a box 'A' and section B with a box 'B'. The score concludes with a Coda symbol.

Clarinete 2º El Camari (Bomba)

Allegro  $\text{♩} = 130$

Voz

A

p

f

mf

dr

p

D.C. hasta A y viene

B

p

Tromp.

dr

D.C. al Coda

Trompeta 1º El Camari (Bomba)

Allegro  $\text{♩} = 130$

1 *Voz*

5 *A* *p*

9 *f* *Clar.*

13 *p* *D.C. hasta A y viene*

17 *B* *ff*

21 *Clar.* *p*

25 *Tromp.*

29

33 *C*

37 *D.C. al Coda* *C*

Trompeta 2º El Camari (Bomba)

Allegro  $\text{♩} = 130$

The musical score is written for Trompeta 2º in a 3/4 time signature. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The score consists of ten staves of music. The first staff contains a vocal line labeled 'Voz' with a first ending bracket. The second staff starts with a first ending bracket labeled 'A' and a dynamic marking of *p*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *p* and includes the instruction 'D.C. hasta A y viene' with a first ending bracket labeled 'B'. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *p*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *f* and includes the instruction 'D.C. al Coda' with a first ending bracket. The score concludes with a double bar line and repeat dots.

Trompeta 3º El Camari (Bomba)

Allegro  $\text{♩} = 130$

The musical score is written for Trompeta 3º in a key signature of one flat (Bb) and a 2/4 time signature. It begins with a tempo marking of 'Allegro' and a metronome marking of 130 quarter notes per minute. The score consists of ten staves of music. The first staff starts with a dynamic of *p* (piano) and includes a first ending bracket labeled '1' and a 'Voz' marking. The second staff starts with a dynamic of *f* (forte) and includes a section bracket labeled 'A' with first and second endings. The third staff starts with a dynamic of *mf* (mezzo-forte). The fourth staff starts with a dynamic of *p* and includes a 'D.C. Al Fine A y vice' instruction and a section bracket labeled 'B'. The fifth staff starts with a dynamic of *ff* (fortissimo) and includes a section bracket labeled '1' and a dynamic of *p* at the end. The sixth staff continues with a dynamic of *f*. The seventh staff continues with a dynamic of *f*. The eighth staff starts with a dynamic of *f* and includes a first ending bracket labeled '1'. The ninth staff starts with a dynamic of *f* and includes a 'D.C. al Coda' instruction and a Coda symbol. The tenth staff continues with a dynamic of *f* and includes a section bracket labeled '2' and a Coda symbol.

Saxo Alto 1° El Camari (Bomba)

Allegro  $\text{♩} = 130$

1

A

5

2

9

mf

13

p

D.C. al Fine

17

1. 2.

B

21

1. 2.

p

25

29

33

1. 2.

D.C. al Coda

37



## Saxo Alto 2º El Camari (Bomba)

Allegro  $\text{♩} = 130$

1

Voz

A

5

2

*p*

*f*

9

*mf*

13

*p*

D.C. hasta A y viene

17

1

2

B

*ff*

21

1

2

*p*

25

29

33

1

2

D.C. al Coda

37

1

2

Saxo Alto 3º El Camari (Bomba)

Allegro ♩ = 130

*p*

*f*

*mf*

*p*

*D*

*p*

*D.C. hasta A y viene*

*D.C. al Coda*

Voz

A

B

5

9

13

17

21

25

29

33

37

Saxo Tenor El Camari (Bomba)

Allegro ♩ = 130

Voz

A

*p*

*f*

*mf*

*p* D.C. hasta A y viene B

*ff*

*p*

D.C. al Coda

Trombón 1º El Camari (Bomba)

Allegro  $\text{♩} = 130$

Voz

5 *p*

9 *f*

13 *mf*

17 *p* D.C. hasta A y viene *ff* B

21

25 *p*

29

33

37 *p* D.C. al Coda

## Trombón 2º El Camari (Bomba)

Allegro  $\text{♩} = 130$ 

5 *p*

9 *mf*

13 *p*

17 *ff*

21 *p*

25 *p*

29 *p*

33 *p*

37 *p*

Voz

A

B

D.C. hasta A y vice

D.C. al Codo

Alto 1º El Camari (Bomba)

Allegro  $\text{♩} = 130$

Voz

*p*

*f*

*mf*

*p* *D.C. hasta A y viene*

*ff*

*p*

*D.C. al Coda*

A

B

5

9

13

17

21

25

29

33

37

Alto 2º El Camari (Bomba)

Allegro  $\text{♩} = 130$

Voz

*p*

*f*

*mf*

*p* *D.C. hasta el y viene*

*ff*

*p*

*D.C. al Coda*

Measures: 5, 9, 13, 17, 21, 25, 29, 33, 37

Barítono 1º El Camari (Bomba)

Allegro ♩ = 130

Voz

*p*

*mf*

*p* *D.C. hasta A y viene*

*ff*

*p*

*D.C. al Coda*

A

B

1

2

1

2

0

0



Barítono 2º El Camari (Bomba)

Allegro  $\text{♩} = 130$

Voz

*p*

*f*

*mf*

*p*

*ff*

*p*

*D.C. hasta A y viene*

*D.C. al Coda*

Bombardino 2º El Camari (Bomba)

Allegro ♩ = 130

Voz

A

5

2

*p*

*f*

9

13

17

1

2

*p*

*D.C. hasta A y ritmo*

B

*f*

21

1

2

25

29

*p*

33

1

37

2

*D.C. al Coda*

0

0

Detailed description: This is a musical score for Bombardino 2º El Camari (Bomba) by Paco Godoy. The piece is in 6/8 time and marked Allegro with a tempo of 130 beats per minute. The score is written in bass clef with a key signature of one flat (Bb). It consists of ten staves of music. The first staff includes a vocal line labeled 'Voz'. The score features several dynamic markings: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are two first endings, labeled 'A' and 'B'. A 'D.C. hasta A y ritmo' instruction is placed above the staff starting at measure 17. A 'D.C. al Coda' instruction is placed above the staff starting at measure 37. The piece concludes with a Coda symbol (a circle with a dot) at the end of the final staff.

Contrabajo Mib El Camari (Bomba)

Allegro  $\text{♩} = 130$

The musical score is written for a double bass in C minor, 2/4 time, with a tempo of Allegro (♩ = 130). It consists of ten staves of music. The first staff is marked with a dynamic of *p* and includes a first ending bracket labeled '1' and the word 'Voz'. The second staff is marked with a dynamic of *f* and includes a first ending bracket labeled '2'. The third staff is marked with a dynamic of *mf*. The fourth staff is marked with a dynamic of *p* and includes the instruction 'D.C. hasta A y viene' and a first ending bracket labeled '1'. The fifth staff is marked with a dynamic of *ff* and includes a first ending bracket labeled '2'. The sixth staff is marked with a dynamic of *p*. The seventh staff is marked with a dynamic of *p*. The eighth staff is marked with a dynamic of *p* and includes a first ending bracket labeled '1' and a repeat sign. The ninth staff is marked with a dynamic of *p* and includes the instruction 'D.C. al Codo' and a first ending bracket labeled '2'. The tenth staff is marked with a dynamic of *p* and includes a first ending bracket labeled '2'.

A

5 2

9

13

17 1 2

21 1 2

25

26 *p*

33 1

37 2

*p*

*f*

*mf*

*p*

*ff*

*p*

*p*

*p*

*p*

Voz

D.C. hasta A y viene

D.C. al Codo

Contrabajo Sib El Camari (Bomba)

Allegro  $\text{♩} = 130$

The musical score is written for a double bass (Contrabajo Sib) in 6/8 time, with a tempo of Allegro (♩ = 130). The key signature has one flat (B-flat). The score consists of 37 measures, divided into several systems. The first system (measures 1-4) is marked *p* and includes a first ending bracket labeled '1' and the word 'Voz' at the end. The second system (measures 5-8) is marked *f* and includes a first ending bracket labeled 'A' and a second ending bracket labeled '2'. The third system (measures 9-12) is marked *mf*. The fourth system (measures 13-16) is marked *p* and includes a first ending bracket labeled 'B' and the instruction 'D.C. hasta A y viene'. The fifth system (measures 17-20) is marked *ff* and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The sixth system (measures 21-24) includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The seventh system (measures 25-28) is marked *p*. The eighth system (measures 29-32) includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The ninth system (measures 33-36) is marked *p* and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The tenth system (measures 37-40) is marked *p* and includes a first ending bracket labeled '1' and a second ending bracket labeled '2', with the instruction 'D.C. al Coda' above the first ending.

Tambor El Camari (Bomba)

Allegro ♩ = 130

The musical score is written for a single drum (Tambor) in 6/8 time. It consists of 37 measures, divided into two systems of 17 and 20 measures respectively. The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are several first and second endings marked with '1' and '2'. A vocal line is indicated by 'Voz' in measure 5. The piece concludes with a 'D.C. al Codo' instruction in measure 37. The score is presented on a single staff with a double bar line at the end of each system.

Platillos El Camari (Bomba)

**Allegro** ♩ = 130

**Voz**

*p*

**A**

5 | 2

*f*

8 | 4 | 3

*mf* *p*

*D.C. hasta A y viene* **B**

17 | 2

20 | *ff*

23 | 1 | 2 | 8 | 2

*p* *p*

*D.C. al Coda*

35 | 1 | 2

38 **C**

Bombo El Camari (Bomba)

Allegro  $\text{♩} = 150$

The musical score is written for a single staff in 6/8 time. It begins with a dynamic marking of *p* (piano). The first measure is marked with a box containing the letter 'A'. The second measure is marked with a box containing the number '5' and a box containing the number '2', with the word 'Voz' written above the staff. The dynamic marking changes to *f* (forte) at the start of the second measure. The third measure is marked with a box containing the number '9'. The dynamic marking changes to *mf* (mezzo-forte) at the start of the third measure. The fourth measure is marked with a box containing the number '13'. The dynamic marking changes to *p* at the start of the fourth measure. The fifth measure is marked with a box containing the number '17' and a box containing the number '2', with the instruction 'D.C. hasta A y viene' written above the staff. The sixth measure is marked with a box containing the letter 'B'. The dynamic marking changes to *ff* (fortissimo) at the start of the sixth measure. The seventh measure is marked with a box containing the number '21'. The dynamic marking changes to *p* at the start of the seventh measure. The eighth measure is marked with a box containing the number '25'. The dynamic marking changes to *p* at the start of the eighth measure. The ninth measure is marked with a box containing the number '29'. The dynamic marking changes to *p* at the start of the ninth measure. The tenth measure is marked with a box containing the number '33' and a box containing the number '1', with the instruction 'D.C. al Coda' written below the staff. The dynamic marking changes to *p* at the start of the tenth measure. The eleventh measure is marked with a box containing the number '37' and a box containing the number '2', with a Coda symbol (a circle with a dot) at the end of the measure. The dynamic marking changes to *p* at the start of the eleventh measure.

# Viva la comarca (Danza)

*Allegro*  $\text{♩} = 116$

**A** **Voz**

The musical score is arranged in a system of 17 staves. The instruments listed on the left are: Clarinete Mi, Clarinete 1°, Clarinete 2°, Trompeta 1°, Trompeta 2°, Saxo Soprano, Saxo Alto 1°, Saxo Alto 2°, Saxo Tenor, Trombón 1°, Trombón 2°, Bombardino solo, Baritono solo, Baritono 2°, Corno 2°, Bombardino 2°, Tuba Mi, Contrabajo Si, and Percusión. The score is divided into two sections by a vertical bar line. The first section is marked 'Allegro' with a tempo of 116 beats per minute. The second section is marked 'Voz' and includes a vocal line. A rehearsal mark 'A' is placed above the first staff in the second section. Dynamics such as 'p' (piano) and 'f' (forte) are indicated throughout the score.



### Viva la comarca (Danza)

The image displays a full musical score for the piece "Viva la comarca (Danza)" by Paco Godoy. The score is arranged in a system of 15 staves. The top two staves are for the vocal line, with the lyrics "En vez Trompa" and "En Clar." written above the notes. The remaining staves are for various instruments, including trumpets, clarinets, saxophones, and a bass line. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The tempo is marked "Allegro" and the mood is "Danza". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

Viva la comarca (Danza)

The image displays a full orchestral score for the piece "Viva la comarca (Danza)" by Paco Godoy. The score is arranged in a standard orchestral layout with multiple staves. At the top left, there are two boxed numbers: a circled '17' and a boxed '11'. The score includes parts for four trumpets (labeled '1a 2a 3a 4a Trompa'), four clarinets (labeled '1a 2a 3a 4a Clar.'), four saxophones (labeled '1a 2a 3a 4a Sax.'), four flutes (labeled '1a 2a 3a 4a Fl.'), four oboes (labeled '1a 2a 3a 4a Ob.'), four bassoons (labeled '1a 2a 3a 4a Fag.'), four horns (labeled '1a 2a 3a 4a Cuerno'), four trombones (labeled '1a 2a 3a 4a Tromboni'), four tubas (labeled '1a 2a 3a 4a Tuba'), four euphoniums (labeled '1a 2a 3a 4a Eufonio'), four cellos (labeled '1a 2a 3a 4a Cello'), four violas (labeled '1a 2a 3a 4a Viola'), four violins (labeled '1a 2a 3a 4a Violin'), and a double bass (labeled 'Bajo'). The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The dynamics are marked as *ppp* (pianissimo) throughout. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a variety of articulations including accents and slurs. The score is presented on a white background with black ink.

Viva la comarca (Danza)

A musical score for the dance 'Viva la comarca' by Paco Godoy. The score is written for a large ensemble, including multiple staves for woodwinds, brass, strings, and percussion. The music is in 2/4 time and features a lively, rhythmic melody. The score is divided into two systems, with the first system containing 12 staves and the second system containing 12 staves. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings.

Viva la comarca (Danza)

The image displays a complex musical score for the piece 'Viva la comarca (Danza)'. It consists of 15 staves. The first seven staves are for woodwinds: Flute 1 (top), Flute 2, Oboe, Clarinet in Bb, Clarinet in A, Bassoon, and Contrabassoon. The next seven staves are for brass: Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba. The final staff is for the Double Bass. The score is written in 2/4 time and includes dynamic markings such as *f* (forte) and *p* (piano). A rehearsal mark '20' is placed at the beginning of the first staff. A section starting at measure 14 is marked with 'Allegro' and includes the instruction 'Allegro Trompe. In Clar.' repeated for each instrument part. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Viva la comarca (Danza)

The image displays a musical score for the piece "Viva la comarca (Danza)" by Paco Godoy. The score is arranged in 18 staves, with the first two staves representing the piano introduction. The music is written in treble and bass clefs, featuring a variety of rhythmic patterns and articulation marks. A section of the score is marked "D.C. al Fine" (Da Capo al Fine), indicating a repeat of the piece. The score concludes with a final cadence. The notation includes various note values, rests, and dynamic markings, typical of a dance piece.

Clarinete Mib Viva la comarca (Danza)

Allegro ♩ = 116

**A**

*p*

*f* *Voz*

*1a. vez Tromp. 2a. Clar.*

**B**

*D.C. hasta A y viene*

*pp*

*f*

*1a. vez Tromp. 2a. Clar.*

*D.C. al Coda*

**Coda**

Clarinete 1º Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

**A** *Voz*

*p*

*f*

*1a. vez Tromp.*  
*2a. Clar.*

*p*

**B** *D.C. hasta A y viene* *1a. vez Tromp.*  
*2a. Clar.*

*pp*

*f*

*1a. vez Tromp.*  
*2a. Clar.*

*p*

*D.C. al Coda*

*V*

Clarinete 2º Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

**A** *Voz* *f*

*p*

*1a. vez Tromp.*  
*2a. Clar.* *p*

**B** *D.C. hasta A y viene* *1a. vez Tromp.*  
*2a. Clar.* *pp*

*f*

*1a. vez Tromp.*  
*2a. Clar.* *p*

*D.C. al Coda*

*V*



Trompeta 1° Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

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

**5** *1a. vez Tromp.*  
*2a. Clar.* *p*

**11**

**15** *D.C. hasta A y viene* **B** *1a. vez Tromp.*  
*2a. Clar.* *pp*

**21**

**28**

**31**

**36** *1a. vez Tromp.*  
*2a. Clar.*

**41** *D.C. al Coda*

**46**

Trompeta 2º Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

**A** *Voz* *f*

*p*

*1a. vez Tromp.*  
*2a. Clar.* *p*

**B** *D.C. hasta A y viene* *1a. vez Tromp.*  
*2a. Sax.* *pp*

*f*

*1a. vez Tromp.*  
*2a. Clar.* *p*

*D.C. al Codo*

Saxo Soprano Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

*p*

**A**

*f* *Voz*

**5**

*p*

**11**

**18** *D.C. hasta A y viene* **B**

*pp*

**21**

**26**

**31** *f*

**36** *p*

**41** *D.C. al Coda*

**45** *V* *V* *V*

Saxo Alto 1º Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

*p* *f* *p* *pp* *f* *p* *D.C. al Coda*

A B

Voz

D.C. hasta A y viene B

V V V

V V V

45

## Saxo Alto 2º Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

*p*

**A**

*Voz*

*p*

**B**

*D.C. hasta A y viene*

*pp*

*V*

*V*

*V*

*f*

*p*

*D.C. al Coda*

*V*

*V*

*V*

Saxo Tenor Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

*p*

*p*

*pp*

*p*

*p*

*p*

*D.C. al Coda*

*V*

*V*

*V*

## Trombón 1º Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

**6** *p* **A** *f* *Voz*

**11** *p* **V**

**16** *D.C. hasta A y viene* **B** *pp*

**21**

**26**

**31** *f*

**36** *p* **V**

**41** *D.C. al Coda*

**46** **V**

Trombón 2º Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

**A**

*p* *f* *Voz*

**6**

*p* *V* *V*

**11**

*D.C. hasta A y viene* **B**

*pp*

**16**

**21**

**26**

**31** *f*

**36** *p* *V* *V*

**41** *D.C. al Coda*

**46** *0* *V* *V* *V*



Bombardino solo Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

*p*

**A**

Voz *f*

**6**

*p*

**11**

**16** *D.C. hasta A y viene* **B**

*pp*

**21**

**26**

**31** *f*

**36** *p*

**41** *f* *D.C. al Coda*

**46** *f*

Barítono Solo Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

*p*

*p*

*pp*

*p*

*D.C. hasta A y viene*

*D.C. al Coda*

Voz

A

B

V

V

V

V

V

V

Barítono 2º Viva la comarca (Danza)

**Allegro** ♩ = 116

**A**

*p*

*f* **Voz**

**B**

*pp*

*f*

*p*

**C** *D.C. al Coda*

**Coda**

5 11 18 21 28 31 38 41 58

Corno 2º Viva la comarca (Danza)

Allegro ♩ = 116

*p* *f* *pp* *f* *p*

A B

Voz

D.C. hasta A y viene

V

D.C. of Costa

5 6 11 16 21 26 31 36 41 45

Bombardino 2º Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

6 *p* **A** *Voz* *f*

11 *V* *V*

14 *D.C. hasta A y viene* **B** *pp* *V*

21 *V* *V*

26 *V* *V*

31 *V* *f*

36 *p*

41 *D.C. al Coda*

46 *Coda* *V* *V* *V*

Tuba Mib Viva la comarca (Danza)

Allegro ♩ = 116

*p* **A** *Voz*

*p*

*V* *V*

**16** *D.C. hasta A y viene* **B** *V*

*V* *V*

*V* *V*

*V*

*p*

*D.C. al Coda*

*V* *V* *V*

Contrabajo Sib Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

The musical score is written for a double bass in 6/8 time, featuring a key signature of one flat (B-flat). The piece is marked 'Allegro' with a tempo of 116 beats per minute. The score is divided into several systems, each starting with a measure number in a box. The first system (measures 1-5) includes a dynamic marking of *p* and a section marker 'A'. The second system (measures 6-10) also includes a *p* dynamic. The third system (measures 11-15) features two 'V' markings. The fourth system (measures 16-20) includes a *pp* dynamic, a section marker 'B', and a 'V' marking. The fifth system (measures 21-25) has two 'V' markings. The sixth system (measures 26-30) has two 'V' markings. The seventh system (measures 31-35) includes a *f* dynamic. The eighth system (measures 36-40) has a *p* dynamic. The ninth system (measures 41-45) includes a section marker 'D.C. al Coda'. The final system (measures 46-50) includes three 'V' markings.

Platillos Viva la comarca (Danza)

Allegro ♩ = 116

*p*

**2**

**A**

Voz

*f*

**6**

**7**

*p*

**13**

*pp*

**B**

**15**

*f*

**34**

**38**

*p*

**8**

*D.C. al Coda*

**0**

**47**



Tambor Viva la comarca (Danza)

Allegro ♩ = 116

The musical score is written for a single drum (Tambor) in 2/4 time. It consists of ten staves of music, each starting with a measure number in a box. The score includes various dynamics and performance instructions:

- Staff 1 (Measures 1-5):** Starts with a *p* dynamic. A box labeled 'A' is above measure 4. The staff ends with a *f* dynamic and the instruction 'Voz'.
- Staff 2 (Measures 6-10):** Starts with a *p* dynamic. A box labeled '6' is above measure 6.
- Staff 3 (Measures 11-15):** Starts with a *p* dynamic. A box labeled '11' is above measure 11.
- Staff 4 (Measures 16-20):** Starts with a *pp* dynamic. A box labeled '16' is above measure 16, with the instruction 'D.C. hasta A y viene'. A box labeled 'B' is above measure 18.
- Staff 5 (Measures 21-25):** Starts with a *p* dynamic. A box labeled '21' is above measure 21. There are 'V' markings above measures 22 and 25.
- Staff 6 (Measures 26-30):** Starts with a *p* dynamic. A box labeled '26' is above measure 26. There is a 'V' marking above measure 29.
- Staff 7 (Measures 31-35):** Starts with a *f* dynamic. A box labeled '31' is above measure 31.
- Staff 8 (Measures 36-40):** Starts with a *p* dynamic. A box labeled '36' is above measure 36.
- Staff 9 (Measures 41-45):** Starts with a *p* dynamic. A box labeled '41' is above measure 41. The staff ends with the instruction 'D.C. al Codo'.
- Staff 10 (Measures 46-50):** Starts with a *p* dynamic. A box labeled '46' is above measure 46, with a circled 'Q' next to it.

Bombo Viva la comarca (Danza)

Allegro  $\text{♩} = 116$

The musical score is written for a bombo in 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *p* and includes a section labeled 'A' in a box. The second staff continues with a dynamic marking of *f* and includes a section labeled 'Voz' above the staff. The third staff has a dynamic marking of *p* and includes a section labeled 'B' in a box. The fourth staff has a dynamic marking of *pp* and includes a section labeled 'D.C. hasta A y viene' above the staff. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *f* and includes a section labeled 'D.C. al Coda' above the staff. The tenth staff has a dynamic marking of *f* and includes a section labeled 'Coda' above the staff.

# El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

The musical score is arranged for a large orchestra and includes the following parts from top to bottom:

- Piccolo Flauta
- Clarinetto Mi♭
- Clarinetto 1ª
- Clarinetto 2ª
- Clarinetto 3ª
- Trompeta 1ª
- Trompeta 2ª
- Trompeta 3ª
- Saxo Alto 1ª
- Saxo Alto 2ª
- Saxo Tenor
- Trombón 1ª
- Trombón 2ª y 3ª
- Bombardino Solo
- Baritono Solo
- Baritono 2ª
- Alto 1ª y 2ª
- Contrabajo Mi♭
- Contrabajo Si♭
- Lira
- Percusión

The score is written in 2/4 time with a key signature of one flat (B♭). The tempo is marked 'Allegro' with a metronome marking of 130 beats per minute. The dynamic marking *ppp* (pianissimo) is used throughout the score.

El baile del pavo (Albazo)

A detailed musical score for the piece 'El baile del pavo (Albazo)'. The score is arranged in a grand staff format, consisting of 16 staves. The top two staves are for the vocal line, with a treble clef and a key signature of one flat. The remaining 14 staves are for the instrumental accompaniment, including piano, guitar, and bass. The music is written in a 2/4 time signature. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and articulation marks like accents and slurs. A first ending bracket is visible at the top of the first staff, spanning the first two measures. The score concludes with a final cadence in the 16th measure.

El baile del pavo (Albazo)

The musical score for "El baile del pavo (Albazo)" is a complex arrangement for a large ensemble. It consists of 18 staves. The top staves feature woodwind and brass parts with various articulations and dynamics. The middle staves are primarily string parts, including a double bass line. The bottom staves include a percussion line with a complex rhythmic pattern. The score is divided into measures by a vertical bar line, and it includes dynamic markings such as *Cresc.* and *Dim.* throughout the piece.

El baile del pavo (Albazo)

*Allegro* B

The musical score is a full orchestration of the piece 'El baile del pavo (Albazo)'. It consists of 16 systems of staves. The first system includes a rehearsal mark 'B' and the tempo marking 'Allegro'. The score is written for a large ensemble, with multiple staves for each instrument family. The music is in 2/4 time and includes dynamic markings such as 'ff' and 'f'. The score is a complex arrangement with many parts, including strings, woodwinds, brass, and percussion.

El baile del pavo (Albazo)

The image displays a comprehensive musical score for the piece 'El baile del pavo (Albazo)'. The score is arranged in a system of 18 staves. The top five staves represent the vocal line, with lyrics written below the notes. The remaining staves are for instrumental accompaniment, including a guitar (indicated by a guitar icon), a bass line, and a keyboard accompaniment. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat signs.

El baile del pavo (Albazo)

The image displays a comprehensive musical score for the piece 'El baile del pavo (Albazo)'. The score is arranged in a system of 18 staves. The top four staves represent the vocal line, with the first staff starting with a square box containing the number '20'. The next four staves are for the trumpet section, with the word 'Trumpa' written above the first three staves. The remaining ten staves are for the instrumental ensemble, including woodwinds, strings, and percussion. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.



El baile del pavo (Albazo)

*Alc. 2 veces y final*

Piccolo Reb El baile del pavo (Albazo)

Allegro ♩ = 130

The musical score is written for Piccolo in 2/4 time, with a key signature of two sharps (F# and C#). The tempo is marked Allegro with a quarter note equal to 130 beats per minute. The score consists of ten staves of music. The first staff begins with a piano (*pp*) dynamic. The second staff contains a first ending marked with a box labeled 'A' and a forte (*f*) dynamic. The third staff is marked with a piano (*p*) dynamic. The fourth staff contains a repeat sign. The fifth staff includes the instruction 'D.C. hasta A y vice' and a box labeled 'B' with a forte (*f*) dynamic. The sixth and seventh staves feature a 'Coda' section indicated by a dashed line above the notes. The eighth staff continues the main melody. The ninth staff is marked with a piano (*p*) dynamic. The tenth and final staff concludes with the instruction 'D.C. 2 veces y Coda' and a final double bar line.

## Clarinete Mib El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$ 

Musical score for Clarinet in B-flat (Clar. Mib) titled "El baile del pavo" by Paco Godoy. The piece is in 6/8 time and marked Allegro with a tempo of 130 beats per minute. The score consists of 48 measures across nine staves.

Key performance instructions and dynamics include:

- Measures 1-5:** *pp* (pianissimo).
- Measure 6:** Measure rest.
- Measures 7-10:** *f* (forte).
- Measure 11:** Measure rest.
- Measures 12-15:** *p* (piano).
- Measure 16:** Measure rest.
- Measures 17-20:** *Clar.* (Clarinet).
- Measures 21-24:** *Ser.* (Serenade).
- Measures 25-28:** *D.C. hasta A y viene* (Da Capo until A and then repeat).
- Measures 29-32:** *ff* (fortissimo).
- Measures 33-36:** *Clar.* (Clarinet).
- Measures 37-40:** *p* (piano).
- Measures 41-44:** *Clar.* (Clarinet).
- Measures 45-48:** *D.C. 2 veces y Coda* (Da Capo 2 times and Coda).

Clarinete 1º El baile del pavo (Albazo)

Allegro ♩ = 130

*pp*

8

11

16

21

28

31

38

41

48

*f*

*p*

*ff*

*p*

*Clar.*

*Sax.*

*D.C. hasta A y viene*

*Clar.*

*D.C. 2 veces y Coda*

A

B

## Clarinete 2º El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$ 

Musical score for Clarinete 2º, titled "El baile del pavo (Albazo)" by Paco Godoy. The tempo is Allegro, with a quarter note equal to 130 beats per minute. The score is written in 2/4 time and B-flat major.

The score consists of ten staves of music. The first staff begins with a piano (*pp*) dynamic. The second staff includes a first ending marked "A" with a forte (*f*) dynamic. The third staff is marked with a piano (*p*) dynamic. The fourth staff is marked "Clar.". The fifth staff includes a "Sac." (Saxophone) marking and a "D.C. hasta A y viene B" instruction, with a fortissimo (*ff*) dynamic. The sixth staff is marked "Clar.". The seventh staff is marked with a piano (*p*) dynamic and "Clar.". The eighth staff is marked "Clar.". The ninth staff is marked "Trump.". The tenth staff includes a "D.C. 2 veces y Coda" instruction.

Clarinete 3° El baile del pavo (Albazo)

Allegro ♩ = 130

ppp

6

A

f

11

p

16

21

3

D.C. hasta A y viene

B

ff

28

33

Clar.

p

Clar.

38

6

48

D.C. 2 veces y Coda

Trompeta 1° El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

3

2

*pp*

9 **A**

*f*

14 *Clar.*

*p*

19 *Sax.*

24 *D.C. hasta A y viene* **B**

*ff*

30 *p*

36 *Tromp.*

40 *D.C. 2 veces y Coda*

43

Trompeta 2º El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

*pp*

**A**

*f*

*p*

**14**

*Clar.*

**19**

*Soc.*

**24** *D.C. hasta A y viene B*

**28**

*Clar.*

*p*

**32**

**36** *Tromp.*

**42** *D.C. 2 veces y Coda*

**48**



Trompeta 3° El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

*pp*

**3** **2**

**8** **A** *f*

**12** **4** **4** **3**

**24** *D.C. hasta A y viene* **B** *ff*

**38**

**32** **8** *Tromp.*

**43**

**47** *D.C. 2 veces y Coda* **Coda**

**53**

Saxo Alto 1º El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

The musical score is written for Saxophone Alto 1st part. It begins with a tempo marking of Allegro and a quarter note equal to 130 beats per minute. The music is in 8/8 time. The first staff starts with a piano (*pp*) dynamic. The second staff has a rehearsal mark 'A' and a forte (*f*) dynamic. The third staff has a mezzo-piano (*p*) dynamic and the instruction 'Scr.'. The fourth staff has a mezzo-forte (*mf*) dynamic and the instruction 'D.C. hasta A y viene B' with a rehearsal mark 'B'. The fifth staff has a piano (*p*) dynamic. The sixth staff has a mezzo-piano (*p*) dynamic. The seventh staff has a mezzo-forte (*mf*) dynamic. The eighth staff has a mezzo-piano (*p*) dynamic. The ninth staff has a mezzo-forte (*mf*) dynamic. The tenth staff has a mezzo-forte (*mf*) dynamic and the instruction 'D.C. 2 veces y Coda' with a Coda symbol.

## Saxo Alto 2º El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$ 

$pp$   
 6 A  
 $f$   
 11 *Sax.*  
 $p$   
 15  
 21 *D.C. hasta A y viene* B  
 $ff$   
 28  
 31  
 $p$   
 38  
 41  
 $p$   
 45 *D.C. 2 veces y Coda*  $\text{Coda}$

Saxo Tenor El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

The musical score is written for Saxophone Tenor in 6/8 time, marked Allegro with a tempo of 130 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music. The first staff begins with a *pp* dynamic. The second staff contains a first ending marked 'A' with a *f* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff includes a *D.C. hasta A y viene* instruction and a second ending marked 'B' with a *ff* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff concludes with a *D.C. 2 veces y Coda* instruction and a Coda symbol.

Trombón 1º El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

*pp*

**6**

**A**

*f*

**11**

*p*

**16**

*p*

**21**

*D.C. hasta A y viene B*

**B**

*ff*

**26**

**31**

*p*

**36**

**41**

*D.C. 2 veces y Coda*

**46**

Trombón 2º El baile del pavo (Albazo)

Allegro  $\text{♩} = 120$

6 **A**

11 *p*

16 *p*

21 *ff* *D.C. hasta A y viene B **B***

26 *p*

31 *p*

36 *p*

41 *p*

46 *p* *D.C. 2 veces y Coda*

## Trombón 3º El baile del pavo (Albazo)

Allegro  $\text{♩} = 120$ 

Musical score for Trombone 3º part of "El baile del pavo" by Paco Godoy. The score is in bass clef, 3/8 time, and B-flat major. It consists of ten staves of music with various dynamics and performance instructions.

Dynamics and performance instructions include:

- pp* (pianissimo) at the beginning.
- f* (forte) at measure 6.
- p* (piano) at measure 11.
- ff* (fortissimo) at measure 21.
- p* (piano) at measure 31.

Performance instructions include:

- D.C. hasta A y viene B* at measure 21.
- D.C. 2 veces y Coda* at measure 40.

The score includes measure numbers 6, 11, 16, 21, 26, 31, 36, 41, and 46.

Bombardino Solo El baile del pavo (Albazo)

Allegro  $\text{♩} = 150$

The musical score is written for Bombardino Solo in the key of B-flat major and 6/8 time. The tempo is marked Allegro with a quarter note equal to 150 beats per minute. The score consists of ten staves of music, with measures numbered in boxes at the beginning of each line. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *D.C. hasta A y viene B* and *D.C. 2 veces y Coda*. The score includes various musical notations such as slurs, accents, and repeat signs.

6 *pp*

11 *f* A

16 *p*

21 *D.C. hasta A y viene B* *ff*

26 *p*

31 *p*

36

41

46 *D.C. 2 veces y Coda*



## Barútono Solo El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$ 

pp

6

11

16

21

D.C. hasta A y viene

26

31

36

41

D.C. 2 veces y Coda

46

Barútono 2º El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

The musical score is written for Barútono 2º in a single system with ten staves. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The score begins with a *pp* dynamic. The first staff contains the initial melody. The second staff includes a first ending bracket labeled 'A' and a *f* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff also has a *p* dynamic marking. The fifth staff includes the instruction 'D.C. hasta A y viene' and a second ending bracket labeled 'B', with a *ff* dynamic marking. The sixth staff has a *p* dynamic marking. The seventh staff has a *p* dynamic marking. The eighth staff has a *p* dynamic marking. The ninth staff has a *p* dynamic marking. The tenth staff includes the instruction 'D.C. 2 veces y Coda' and a Coda symbol. The score concludes with a double bar line.

Altos 1º y 2º El baile del pavo (Albazo)

Allegro  $\text{♩} = 150$

pp

5

11

16

21

D.C. hasta A y viene

26

31

36

41

46

D.C. 2 veces y Coda

f

p

ff

p

p

p

p

p

Contrabajo Mib El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

pp

A

f

p

p

D.C. hasta A y viene B

ff

p

p

p

p

D.C. 2 veces y Coda C

Contrabajo Sib El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

pp

6

11

16

21

D.C. hasta A y viene

26

31

36

41

46

D.C. 2 veces y Coda

A

B

Lira El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

The musical score is written on a single staff in treble clef. It begins with a tempo marking of 'Allegro' and a metronome marking of  $\text{♩} = 130$ . The key signature has two flats (B-flat major). The score consists of 48 measures, with measure numbers 6, 11, 16, 21, 26, 31, 36, 41, and 46 marked at the start of their respective lines. The dynamics are marked as *pp* (pianissimo) at the beginning, *p* (piano) at measures 11, 16, and 31, *f* (forte) at measure 11, and *sf* (sforzando) at measure 21. The score includes a first ending (A) at measure 11, a second ending (B) at measure 21, and a Coda at measure 46. The piece concludes with a double bar line and repeat signs.

Platillos El baile del pavo (Albazo)

Allegro  $\text{♩} = 130$

5 *pp*

9 A S

20 *p* *ff* D.C. hasta A y viene B

26

30 S *p*

41

45 *ff* D.C. 2 veces y Coda

49 *ff*

50

Tambor El baile del pavo (Albazo)

Allegro  $\text{♩} = 120$

The musical score is written for a single drum (Tambor) in 2/4 time. It consists of ten staves of music, each starting with a measure number in a box. The notation uses various rhythmic values including eighth and sixteenth notes, rests, and dynamic markings. The score includes several repeat signs and specific performance instructions.

Staff 1: Measure 1, dynamic *pp*.

Staff 2: Measure 6, dynamic *f*, includes a first ending bracket labeled 'A'.

Staff 3: Measure 11, dynamic *p*.

Staff 4: Measure 16, dynamic *p*.

Staff 5: Measure 21, dynamic *ff*, includes a first ending bracket labeled 'B' and the instruction 'D.C. hasta A y viene'.

Staff 6: Measure 26.

Staff 7: Measure 31, dynamic *p*.

Staff 8: Measure 36.

Staff 9: Measure 41.

Staff 10: Measure 46, includes the instruction 'D.C. 2 veces y Coda' and a Coda symbol.



Bombo El baile del pavo (Albazo)

Allegro ♩ = 150

# Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$

**A** **B**

The musical score is arranged in 18 staves, each labeled with an instrument or voice part. The instruments listed are Piccolo Flauta, Clarinete Mi, Clarinete 1ª, Clarinete 2ª y 3ª, Trompeta 1ª, Trompeta 2ª y 3ª, Soprano, Saxo Alto 1ª, Saxo Alto 2ª, Saxo Tenor, Trombón 1ª, Trombón 2ª y 3ª, Bombardino Solo, Bombardino 2ª, Baritone Solo, Baritone 2ª, Alto 1ª y 2ª, Contrabajo Mi, Contrabajo Si, Lira, and Percusión. The score begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The piece is divided into two sections, A and B, indicated by boxed letters at the top. Section A starts at the beginning and ends with a double bar line. Section B begins with a repeat sign and continues to the end of the score. The percussion part features a consistent rhythmic pattern throughout.

Dulce morena (Pasacalle)

A musical score for the piece "Dulce morena (Pasacalle)" by Paco Godoy. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It features multiple staves with complex rhythmic patterns and melodic lines. The music is in 2/4 time and consists of 16 measures. The score is divided into two systems, with a double bar line separating them. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dulce morena (Pasacalle)

A detailed musical score for the piece "Dulce morena (Pasacalle)" by Paco Godoy. The score is arranged for a large ensemble, including a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), a woodwind section (Flute, Clarinet, and Bassoon), a brass section (Trumpet, Trombone, and Tuba/Euphonium), and a percussion section (Drum set and Congas). The music is written in 2/4 time and features a mix of melodic lines and rhythmic accompaniment. The score is divided into several systems, with a double bar line indicating a section change. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dulce morena (Pasacalle)

De 3 al 8 y ritmo

Dulce morena (Pasacalle)

A detailed musical score for the piece "Dulce morena (Pasacalle)" by Paco Godoy. The score is arranged for a large ensemble, featuring 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo). The score is organized into measures, with a key signature of one flat and a common time signature. The piece is marked with a tempo of *Andante*. The score is presented in a clear, professional layout, suitable for a printed music book.

Dulce morena (Pasacalle)

A detailed musical score for the piece "Dulce morena (Pasacalle)" by Paco Godoy. The score is arranged for a large ensemble, featuring 15 staves. The top three staves are for vocal parts, with lyrics written below the notes. The remaining staves are for instrumental parts, including strings and woodwinds. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The score includes various musical notations such as notes, rests, beams, and dynamic markings like "poco" and "cresc.". The piece is marked with a tempo of "Allegretto".

Dulce morena (Pasacalle)

The musical score for "Dulce morena (Pasacalle)" is a complex arrangement for a large ensemble. It consists of 18 staves, including multiple parts for trumpets, trombones, saxophones, and a full rhythm section. The music is in 2/4 time and features a lively, rhythmic melody. The score is written on 18 staves, with various dynamics and articulation markings throughout. The title "Dulce morena (Pasacalle)" is prominently displayed at the top, and the composer's name "Paco Godoy" is visible in the page header.



Dulce morena (Pasacalle)

The image displays a musical score for the piece "Dulce morena (Pasacalle)" by Paco Godoy. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It is organized into systems of staves. The first system includes a key signature change to B-flat major and a time signature of 2/4. The score is divided into measures, with some measures containing first and second endings. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

Piccolo Reb Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$  A

*f-p* B *f* *p* *pp* *mf* *f* *f* *f*

*Voz*

*De A al B y vice* B

*D.C. al Coda* B

Clarinete Mib Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$

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

13

19 *p* *1<sup>ra</sup> Tromp. 2<sup>da</sup> Clar.*

25 *De A al B y viene* **B**

31 *pp*

38 *mf* *cresc.*

44 *f* *pp* *1<sup>ra</sup> Tromp. 2<sup>da</sup> Clar.*

50

55 *D.C. al Coda*

58 *f*

Clarinete 1º Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$

**A**

*f* *p*

**B**

*f*

**7**

**13**

*p*

**19**

1º vez Tromp.  
2º Clar.

*p*

*De A al B y viene*

**B**

**25**

**31**

*pp*

**38**

*mf*

*cresc.*

**44**

*f*

1º vez Tromp. 2º Clar.

*pp*

**50**

*D.C. al Coda*

**56**

*f*

Clarinete 2º Dulce morena (Pasacalle)

Allegro ♩ = 138

7 **A** *f-p* **B** *f*

13

19 *1ª vez Tromp. 2º Clar.* *p*

25 *De A al B y viene* **B**

31 *pp*

38 *mf* *cresc.*

44 *1ª vez Tromp. 2º Clar.* *ppp*

50

58 *D.C. al Coda* *f*

Clarinete 3º Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$  A

*f-p* B

*f*

*p* 1 2 *1ª vez Tromp. 2º Clar.*

*pp* 1 2 *De A. of B. y vice* B

*pp* 1 2

*mf* *cresc.*

*ppp* *1ª vez Tromp. 2º Clar.*

*D.C. al Coda* 1

*f* 2

Trompeta 1° Dulce morena (Pasacalle)

Allegro ♩ = 138 A

The musical score is written for the first trumpet part in a 3/4 time signature. It begins with a tempo marking of 'Allegro' and a metronome marking of 138. The key signature has one flat (B-flat). The score consists of ten staves of music. Measure numbers 1, 7, 13, 19, 25, 31, 37, 43, and 49 are indicated at the start of their respective staves. The piece features several dynamic markings: *f-p*, *p*, *pp*, *mf*, and *f*. There are also performance instructions such as '1<sup>ra</sup> vez Tromp. 2<sup>a</sup> Clar.', 'De A al B y vice', and 'D.C. al Coda'. The score includes first and second endings, marked with '1' and '2' and a repeat sign. There are also first and second endings for the piece, marked with '1' and '2' and a repeat sign. The piece concludes with a double bar line and repeat dots.

Trompeta 2º Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$  A

The musical score is written for Trompeta 2º in a 2/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a tempo marking of 'Allegro' with a quarter note equal to 138 beats per minute. A box labeled 'A' is placed above the first measure. The second staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff continues the melody. The fourth staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2', with a dynamic marking of 'p' below. Above the staff, it says '1º vez Tromp. 2º Clar.'. The fifth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2', with a box labeled 'B' above the second ending. Above the staff, it says 'De A al B y vice'. The sixth staff begins with a dynamic marking of 'pp' and a 'V' above the first measure. The seventh staff has a dynamic marking of 'mf' and a 'cresc.' marking. The eighth staff has a dynamic marking of 'pp' and a '1º vez Tromp. 2º Clar.' marking above. The ninth staff has a 'D.C. al Coda' marking below. The tenth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2', with a dynamic marking of 'f' below.

*f-p*

*p*

*pp*

*mf*

*cresc.*

*pp*

*f*

*f*

*1º vez Tromp.  
2º Clar.*

*1º vez Tromp.  
2º Clar.*

*D.C. al Coda*



Trompeta 3° Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$  A

The musical score is written for Trompeta 3° in a 3/4 time signature. It consists of ten staves of music. The key signature has one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The score includes various dynamics such as *f-p*, *p*, *pp*, *mf*, and *cresc.*. There are several first and second endings marked with '1' and '2'. Section markers 'A' and 'B' are placed above the staff. Performance instructions include '1ª vez Tromp. 2ª Clar.' and 'De A al B y vice'. The piece concludes with a Coda section marked 'D.C. al Coda' and a final fermata.

7 *f-p* B *V*

13 *V* *V* *f*

19 1 2 *1ª vez Tromp. 2ª Clar.* *p*

25 1 2 *De A al B y vice* B *V*

31 *V* *pp*

37 *V* *V* *mf* *cresc.*

43 *V* *V* *V* *1ª vez Tromp. 2ª Clar.* *pp*

49

55 1 2 *D.C. al Coda* C *V* *V*



Saxo Alto 1º Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$

7 **A** *f-p*

13 **B**

19 *p* *1ª vez Tromp. Sac.*

25 *De A al B y vice.* **B**

31 *dolce* *pp*

37 *mf* *cresc.*

43 *1ª vez Tromp. 2ª Sac.* *pp*

49 *D.C. al Coda*

55 *f*

Saxo ALto 2º Dulce morena (Pasacalle)

Allegro ♩ = 138

7

13

19 *1º vez Tromp. 2º Sax.*

25 *De A al B y vice*

31 *dulce pp*

37 *mf cresc.*

43 *1º vez Tromp. 2º Sax. pp*

49

55 *D.C. al Coda*

Saxo Tenor Dulce morena (Pasacalle)

**Allegro** ♩ = 138

7 **A** *f-p*

13 **B**

19 *p*

25 *De A al B y vice* **B**

31 *dolce pp*

37 *mf cresc.*

43 *f pp*

49

55 *D.C. al Coda* **0** *f*

Trombón 1º Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$

The score is written for Trombone 1st part. It begins with a tempo marking of 'Allegro' and a quarter note equal to 138 beats per minute. The key signature has two flats (B-flat major). The score is divided into ten staves, each starting with a measure number in a box: 1, 7, 13, 19, 25, 31, 37, 43, 49, and 55. Dynamics include *f-p*, *f*, *p*, *pp*, *mf*, and *cresc.*. Articulations include accents and breath marks (V). Structural markers include 'A', 'B', 'De A al B y vice', and 'D.C. al Coda'. The piece concludes with a Coda symbol.

## Trombón 2º Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$

7 *f-p* **A** *V*

13 *V*

19 *p*

25 *De A al B y vice* **B** *V*

31  *dolce* *pp* *b*

37 *mf* *cresc.* *V*

43 *f* *V* *pp*

49

55 *D.C. al Coda* **⓪** *V*

Trombón 3º Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$  A

*f-p* B

*p* 1 2 *1ª vez Tromp. 2ª Clar.*

*pp* 1 2 *De A al B y vice* B

*mf* B *cresc.*

*f* B *1ª vez Tromp. 2ª Clar.* *pp*

*pp* B

*f* 1 2 *D.C. al Coda* B



Bombardino Solo Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$

The musical score is written for a Bombardino in bass clef, 3/4 time, with a key signature of one flat (Bb). The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The piece consists of 55 measures, divided into sections A and B. Section A spans measures 1 to 12, and Section B spans measures 13 to 55. The score includes various dynamics such as *f-p*, *f*, *p*, *pp*, *mf*, and *cresc.*, as well as articulation marks like accents and slurs. There are also performance instructions: 'De A al B y vice' and 'D.C. al Codo'. The score ends with a double bar line and a fermata over the final note.



Barítono Solo Dulce morena (Pasacalle)

Allegro ♩ = 138

The musical score is written for a Baritone Solo and consists of ten staves of music. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The key signature has two flats (B-flat major). The score includes various dynamics such as *f-p*, *f*, *p*, *pp*, and *mf*. There are also performance instructions like 'dulce' and 'cresc.'. The score is divided into sections labeled 'A' and 'B', with first and second endings indicated by '1' and '2'. Specific performance instructions include 'D.C. al Fine', 'D.C. al Coda', and 'D.C. al Ritornello'. The score concludes with a double bar line and repeat dots.

Barítono 2º Dulce morena (Pasacalle)

Allegro ♩ = 138 A

*f-p*

B

*f*

*p*

*De A of B y vice*

B *V*

*pp*

*mf*

*cresc.* *pp*

*D.C. al Coda* C

*f*



Contrabajo Mib Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$  A

The musical score is written for a double bass in C major, 3/4 time, with a tempo of Allegro (♩ = 138). It consists of ten staves of music. The first staff begins with a key signature change to C major and a dynamic marking of *f-p*. A first ending bracket labeled 'A' spans the first two measures. The second staff contains measures 7-12, with a first ending bracket labeled 'B' over measures 10-11 and a dynamic marking of *f*. The third staff contains measures 13-18. The fourth staff contains measures 19-24, with a first ending bracket labeled '1' over measures 19-20 and a dynamic marking of *p*. The fifth staff contains measures 25-30, with a first ending bracket labeled '1' over measures 25-26, a second ending bracket labeled '2' over measures 27-28, and a dynamic marking of *p*. A section instruction 'De A al B y viene' is placed above the staff. The sixth staff contains measures 31-36, with a dynamic marking of *pp*. The seventh staff contains measures 37-42, with a dynamic marking of *mf* and a *cresc.* marking. The eighth staff contains measures 43-48, with a dynamic marking of *f* and a *pp* marking. The ninth staff contains measures 49-54, with a *pp* marking and a section instruction 'D.C. al Coda' below the staff. The tenth staff contains measures 55-60, with a first ending bracket labeled '1' over measures 55-56, a second ending bracket labeled '2' over measures 57-58, and a dynamic marking of *f*. The score concludes with a double bar line.

Contrabajo Sib Dulce morena (Pasacalle)

Allegro  $\text{♩} = 138$

The musical score is written for a double bass (Contrabajo Sib) in the key of B-flat major and 3/4 time. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The score is divided into ten staves, each starting with a measure number in a box. The first staff begins with a dynamic marking of *f-p* and a first ending bracket labeled 'A'. The second staff has a first ending bracket labeled '1' and a second ending bracket labeled '2' with a *V* marking. The third staff continues the melody. The fourth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2' with a *V* marking, and includes the instruction 'D.C. al Fine'. The sixth staff begins with a *pp* dynamic and a *V* marking. The seventh staff has a *mf* dynamic and a *cresc.* marking. The eighth staff has a *f* dynamic and a *pp* dynamic marking. The ninth staff has a *pp* dynamic marking. The tenth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2' with a *D.C. al Coda* instruction and a *f* dynamic marking.

Lira Dulce morena (Pasacalle)

Allegro ♩ = 138

The musical score is written for a single melodic line in treble clef, 3/4 time, and B-flat major. It consists of ten staves of music. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The key signature has two flats. The score includes various dynamics such as *f*, *p*, *pp*, and *mf*. There are two main sections, A and B, each with first and second endings. Section A starts at measure 7 and ends at measure 24. Section B starts at measure 25 and ends at measure 54. The score concludes with a 'D.C. al Coda' instruction and a final Coda symbol. Measure numbers 7, 13, 19, 25, 31, 37, 43, 49, and 55 are indicated at the beginning of their respective staves.

7 A

13 B

19 p p

25 De A of B y vice B

31 pp

37 mf

43 pp

49

55 D.C. al Coda



Platillos Dulce morena (Pasacalle)

Allegro ♩ = 138

A

The musical score is written for a pair of platillos (cymbals) in 3/4 time. It consists of two staves. The first staff contains the main melodic line, and the second staff contains the rhythmic accompaniment. The score is divided into measures, with measure numbers 6, 12, 23, 28, 40, 45, 50, and 55 marked in boxes. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes various dynamics such as *f-p*, *f*, *p*, *pp*, *mf*, *cresc.*, *Para fin mf*, and *f*. There are also performance instructions like 'De A al B y vice' and 'D.C. al Coda'. The score ends with a double bar line and a fermata over the final note.

Tambor Dulce morena (Pasacalle)

Allegro ♩ = 138 [A]

The musical score is written for a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 43, 49, and 55 indicated in boxes. The piece features several dynamic markings: *f-p*, *f*, *p*, *pp*, *mf*, *cresc.*, *f*, *p*, *Para fin mf*, *D.C. al Coda*, *p*, and *f*. There are two main sections, A and B, marked with boxes. Section A spans from measure 7 to 55, and Section B spans from measure 19 to 25. The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a double bar line and a repeat sign.

Bombo Dulce morena (Pasacalle)

Allegro ♩ = 138 [A]

The musical score is written for a single staff in 2/4 time. It begins with a key signature of one flat (B-flat) and a tempo of Allegro at 138 beats per minute. The score is divided into sections A and B. Section A starts at measure 1 and ends at measure 40. Section B starts at measure 7 and ends at measure 55. The score includes various dynamics such as *f-p*, *f*, *p*, *pp*, *mf*, *cresc.*, *f*, *p*, and *Para fin mf*. There are also markings for *D.C. al Coda* and *D.C. al Coda* with a Coda symbol. The score ends with a double bar line and a fermata.

## Agradecimiento

Esta música compuesta con sensibilidad  
y en cuarta dimensión,  
pongo al servicio de todos los músicos,  
como un acto solidario.

Es mi homenaje para todas las personas y  
amigos que escuchan mi música;  
como también mi reconocimiento y gratitud al  
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El compositor.



