



# **CULTURA** **EMBERA KATIÓ** **DEL ALTO SINÚ**



**KERADO KEWĒNA BEMERĀ**  
(Danza)

**JAIBANÁ**  
(Danza)

**JEMENÉ**  
(Danza)

# CULTURA EMBERA KATIO DEL ALTO SINÚ

## JULIO ROBERTO CASTILLO GÓMEZ

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

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

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

Como resultado de su actividad investigativa y creativa ha publicado los siguientes libros: *A Buen ritmo: texto para la enseñanza de la lectura rítmica*; *Mi Sol Sinú: iniciación al solfeo tonal*; *El Ritmo se nota: libro para el desarrollo del solfeo hablado*; *Nuestra Música Universal: arreglos para cuarteto de saxofones - vol. 1, 2, 3 y 4*; *Serie Sonidos del Caribe colombiano*, cinco textos con arreglos para cuarteto de saxofones; *La música de cámara como recurso para el desarrollo de la técnica interpretativa del saxofón - vol. 1, 2 y 3*; *Cuando el río suena cuartetos trae - vol. 1, 2, 3 y 4*, obras originales para cuarteto de saxofones; *De guataca: estrategias para el desarrollo auditivo y la memoria musical en el aula - niveles 1, 2, 3 y 4*; *Grados conjuntos: texto de apoyo didáctico a la práctica musical colectiva - Cuarteto de saxofones - niveles 0,5, 1 y 2*; Colección *Suite Sinú - Fandango, Porro y Puya*; *Serie De Festival* para cuarteto de saxofones y batería; *Serie Juglares: Pablito Flórez* - textos con adaptaciones corales de la música de juglares del Caribe colombiano; *Son Brass: quinteto de metales* - grados de dificultad 1, 2 y 3; *Cañas*: cuarteto de clarinetes grado 1 de dificultad; *Ébano*: cuarteto de clarinetes grado 2 de dificultad; *Serie Juglares: Antolín Lenés* - textos con adaptaciones corales de la música de juglares del Caribe colombiano; *Flores a Flórez: Un tributo a Pablito. Big Band*; autor de la Biblioteca digital musical del departamento de Córdoba, que incluye las obras con arreglos para bandas: *Blas Eliseo García Rivero*, *Miguel Emiro Naranjo*, *José Cáceres Land*, *Luis Felipe Herrán y Hernán Contreras*; *La calma*: cuarteto de saxofones. De igual forma, ha publicado cuatro trabajos discográficos titulados: "Sinú Sax Quartet", "Tradición", "Itinerancia Caribe" y "Cuando pase la tormenta".

**Biblioteca musical digital del departamento de  
Córdoba - Colombia**

# **CULTURA EMBERA KATÍO DEL ALTO SINÚ**

Texto con arreglos para banda, para el desarrollo de las asignaturas  
Énfasis instrumental (clarinete, saxofón, trompeta, trombón, bombardino,  
tuba, percusión) y Ensamble del programa de Licenciatura en Educación  
artística de la Universidad de Córdoba, Colombia

**JULIO CASTILLO GÓMEZ**

**DOCENTE TITULAR DE LA UNIVERSIDAD DE CÓRDOBA**

*Biblioteca musical digital del departamento de Córdoba - Colombia*

*Cultura Embera Katío del Alto Sinú*

*Texto con arreglos para banda, para el desarrollo de las asignaturas Énfasis instrumental (clarinete, saxofón, trompeta, trombón, bombardino, tuba, percusión) y Ensemble del programa de Licenciatura en Educación artística de la Universidad de Córdoba, Colombia*

Autor

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## TABLA DE CONTENIDO

<b>PRESENTACIÓN</b>	11
<b>CULTURA EMBERA KATÍO DEL ALTO SINÚ</b>	13
<b>GRAFÍAS PARA LAS PERCUSIONES UTILIZADAS EN LAS VERSIONES</b>	15
<b>KERADO KEWĒNA BEMERĀ</b>	17
<b>(Danza)</b>	17
<b>Score</b>	18
<b>Clarinete B<math>\flat</math> 1</b>	46
<b>Clarinete B<math>\flat</math> 2</b>	48
<b>Clarinete B<math>\flat</math> 3</b>	50
<b>Saxofón alto E<math>\flat</math> 1</b>	52
<b>Saxofón alto E<math>\flat</math> 2</b>	55
<b>Saxofón tenor B<math>\flat</math></b>	58
<b>Trompeta B<math>\flat</math> 1</b>	61
<b>Trompeta B<math>\flat</math> 2</b>	63
<b>Trompeta B<math>\flat</math> 3</b>	65
<b>Trombón 1</b>	67
<b>Trombón 2</b>	70
<b>Trombón 3</b>	73
<b>Barítono (T.C.) 1</b>	76
<b>Barítono (T.C.) 2</b>	79
<b>Tuba</b>	82
<b>Platillos</b>	85
<b>Redoblante</b>	88
<b>Bombo</b>	91
<b>JAIBANÁ</b>	95
<b>(Danza)</b>	95
<b>Score</b>	96
<b>Clarinete B<math>\flat</math> 1</b>	121
<b>Clarinete B<math>\flat</math> 2</b>	123
<b>Clarinete B<math>\flat</math> 3</b>	125
<b>Saxofón alto E<math>\flat</math> 1</b>	127
<b>Saxofón alto E<math>\flat</math> 2</b>	129
<b>Saxofón tenor B<math>\flat</math></b>	131
<b>Trompeta B<math>\flat</math> 1</b>	133

<b>Trompeta B<math>\flat</math> 2</b>	135
<b>Trompeta B<math>\flat</math> 3</b>	137
<b>Trombón 1</b>	139
<b>Trombón 2</b>	141
<b>Trombón 3</b>	143
<b>Barítono (T.C.) 1</b>	145
<b>Barítono (T.C.) 2</b>	148
<b>Tuba</b>	151
<b>Platillos</b>	154
<b>Redoblante</b>	157
<b>Bombo</b>	160
<b>JEMENÉ</b>	165
<b>(Danza)</b>	165
<b>Score</b>	166
<b>Clarinete B<math>\flat</math> 1</b>	181
<b>Clarinete B<math>\flat</math> 2</b>	183
<b>Clarinete B<math>\flat</math> 3</b>	185
<b>Saxofón alto E<math>\flat</math> 1</b>	187
<b>Saxofón alto E<math>\flat</math> 2</b>	189
<b>Saxofón tenor B<math>\flat</math></b>	191
<b>Trompeta B<math>\flat</math> 1</b>	193
<b>Trompeta B<math>\flat</math> 2</b>	195
<b>Trompeta B<math>\flat</math> 3</b>	197
<b>Trombón 1</b>	199
<b>Trombón 2</b>	201
<b>Trombón 3</b>	203
<b>Barítono (T.C.) 1</b>	205
<b>Barítono (T.C.) 2</b>	207
<b>Tuba</b>	209
<b>Platillos</b>	211
<b>Redoblante</b>	213
<b>Bombo</b>	215
<b>PROGRAMACIÓN DE ACTIVIDADES</b>	217
<b>BIBLIOGRAFÍA</b>	223







## PRESENTACIÓN

Fieles a una gran tradición bandística y, por ende, a un rico y variado repertorio de música de banda, el programa de Licenciatura en educación artística de la Universidad de Córdoba contempló en su plan de estudios la asignatura Énfasis instrumental (clarinete, saxofón, trompeta, trombón, bombardino, tuba, percusión) y Ensamble (Banda) con siete niveles de formación a partir del segundo semestre, concebida, no solo como un espacio para la aplicación de las técnicas instrumentales adquiridas en las asesorías del énfasis, sino también como un encuentro para el desarrollo de otras dimensiones, tales como la audición polifónica, la apropiación de distintos estilos musicales, el trabajo colaborativo y la disciplina individual y grupal, entre otras; con éste también se propone preservar y dar a conocer la riqueza musical existente en nuestro departamento a músicos, estudiantes de música, investigadores musicales, educadores y público en general a nivel global.

Es importante destacar que el número significativo de instrumentistas provenientes de las bandas tradicionales, y que nutre nuestro programa semestre a semestre desde su creación, justifica la creación de dichos espacios y materiales de apoyo educativo.

Lo mencionado genera en mí una motivación indescriptible de crear música, y así contribuir a que nuestra cultura siga su camino de alegrías, enamorando al cordobés, y hoy, en este mundo global, y para nuestra satisfacción, a todo aquel que la sienta y la disfrute; y así el departamento de Córdoba siempre sea un protagonista en la construcción de la identidad musical colombiana.

En este ejercicio maravilloso de trabajar nuestra música, es especial tener la oportunidad de conocer y disfrutar la música de la cultura Embera katío; esa música que nace de su fuerte conexión con la naturaleza, con sus ríos, con sus árboles, con sus cielos, con los animales con los cuales comparten los bosques, que nace de su espíritu alegre y bondadoso. Es maravilloso que los embera katíos aún conserven sus tradiciones, su lengua, su cultura. Y es un orgullo para mí poder contribuir a que su música se preserve y pueda ser conocida más allá de sus territorios. Es así como en este libro les presento arreglos originales de sus danzas *Kerado kewēna bemerā*, *Jaibaná* y *Jemené*.

Finalmente, resaltamos también que este material consta de muestras auditivas en MP3 de los temas arreglados, las cuales pueden ser descargadas del repositorio de la Biblioteca de la Universidad de Córdoba.



## **CULTURA EMBERA KATÍO DEL ALTO SINÚ**

### **Gente de la selva**

Los Embera Katío, que en tiempos prehispánicos se conocieron como “Chocó” o “Chocoes”, tienen su asentamiento en el Nudo del Paramillo, ubicado en el municipio de Tierralta, Córdoba; un paraje extraordinario bañado por los ríos Sinú, Esmeralda y Verde y que, al igual que la tierra, son la esencia de su vida y su cultura. Esta etnia hace presencia, también, en los departamentos de Antioquia y Chocó.

En su cultura, las celebraciones, rituales y festividades, juegan un papel fundamental y son utilizadas para distintos fines, tales como: establecer nuevas relaciones, entablar alianzas, reforzar su solidaridad y resolver conflictos; también, la inauguración de viviendas, la transición de niña a mujer, matrimonios, la cosecha, los festivales y juegos, son motivo para festejar. Es importante resaltar, de igual manera, que la apropiación de elementos culturales occidentales como el día de la madre, el día del padre, navidad y año nuevo, hacen parte de su lista de festejos.

Su riqueza musical consta de canciones interpretadas sin acompañamiento instrumental, dedicadas a la naturaleza, al amor y a su cotidianidad, y de Danzas como las que aquí compartimos, ejecutadas por cantante, flauta (chirú) e instrumentos de percusión (maracas, tambora, guacharaca, caparazón de tortuga). La forma más usada y sobre la cual se estructura su lógica musical es: **Introducción** (flauta) – **A – B** (voz), siendo la introducción la versión en flauta de las melodías A y B.



## GRAFÍAS PARA LAS PERCUSIONES UTILIZADAS EN LAS VERSIONES<sup>1</sup>

### 1. Convenciones para platillos.



Abierto. Choque normal.



Apagado. Choque impidiendo la vibración de los platos.

### 2. Convenciones para Redoblante.



Golpe con baqueta en parche.



Paliteo (stick on stick). Percusión sobre baqueta que permanece en el parche.



Redoble de baqueta. Percusión permitiendo que la baqueta rebote en el parche.

### 3. Convenciones para Bombo.



Abierto. Golpe con la porra en el parche.



Golpe tapado o apoyado. Percusión con la porra en el parche opuesto para interrumpir la vibración.

---

<sup>1</sup> Pitos y tambores-Cartilla de iniciación musical.



Caparazón de tortuga



# KERADO KEWĒNA BEMERĀ

## (Danza)

*Canto de resistencia para conservar y fortalecer la identidad cultural del pueblo Embera.*

**Score**

**Clarinete B $\flat$  1**

**Clarinete B $\flat$  2**

**Clarinete B $\flat$  3**

**Saxofón alto E $\flat$  1**

**Saxofón alto E $\flat$  2**

**Saxofón tenor B $\flat$**

**Trompeta B $\flat$  1**

**Trompeta B $\flat$  2**

**Trompeta B $\flat$  3**

**Trombón 1**

**Trombón 2**

**Trombón 3**

**Barítono (T.C.) 1**

**Barítono (T.C.) 2**

**Tuba**

**Platillos**

**Redoblante**

**Bombo**

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo : Julio Castillo

## Score

The musical score is arranged in a standard orchestral format with 18 staves. The instruments and their parts are as follows:

- Clarinet in B♭ 1, 2, 3:** These three parts play a melodic line starting in the second measure, marked *mf*. The notes are G4, A4, B4, C5, B4, A4, G4.
- Alto Sax 1, 2:** These parts play a rhythmic accompaniment of eighth notes, marked *mf*. The notes are G4, A4, B4, C5.
- Tenor Sax:** This part plays a rhythmic accompaniment of eighth notes, marked *mf*. The notes are G4, A4, B4, C5.
- Trumpet in B♭ 1, 2, 3:** These three parts play a rhythmic accompaniment of eighth notes, marked *f*. The notes are G4, A4, B4, C5.
- Trombone 1, 2, 3:** These three parts play a rhythmic accompaniment of eighth notes, marked *f*. The notes are G4, A4, B4, C5.
- Baritone (T.C.) 1, 2:** These two parts play a rhythmic accompaniment of eighth notes, marked *f*. The notes are G4, A4, B4, C5.
- Tuba:** This part plays a rhythmic accompaniment of eighth notes, marked *f*. The notes are G4, A4, B4, C5.
- Platillos:** This part plays a rhythmic accompaniment of eighth notes, marked *f*. The notes are G4, A4, B4, C5.
- Redoblante:** This part plays a rhythmic accompaniment of eighth notes, marked *f*. The notes are G4, A4, B4, C5.
- Bombo:** This part plays a rhythmic accompaniment of eighth notes, marked *f*. The notes are G4, A4, B4, C5.

The score is in common time (C) and begins with a key signature of one flat (B♭). The first measure is a whole rest for all instruments. The music starts in the second measure.

### KERADO KEWĒNA BEMERĀ

7

A

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

# KERADO KEWĒNA BEMERĀ

13

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*f*

*f*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

# KERADO KEWĒNA BEMERĀ

19

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

19

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

*mf*

Tbn. 2

*mf*

Tbn. 3

*mf*

Bar. 1

Bar. 2

Tuba

19

Pla.

2

Red.

2

Bom.

2

Detailed description: This is a page of a musical score for the piece 'KERADO KEWĒNA BEMERĀ'. The score is arranged in a standard orchestral format with multiple staves. The top section includes three Clarinets (B♭ Cl. 1, 2, 3), two Alto Saxophones (A. Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The middle section features three Trumpets (B♭ Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), and two Baritone instruments (Bar. 1, 2). The bottom section contains a Tuba, a Percussion section (Pla., Red., Bom.), and a double bar line with a '2' indicating a second ending. The score is written in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. The first measure of the score is marked with a '19'. The percussion part includes a snare drum (Pla.), a conga (Red.), and a bass drum (Bom.). The brass instruments play a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The saxophones play a melodic line with eighth and sixteenth notes. The trombones and tuba provide a harmonic and rhythmic foundation. The percussion instruments play a steady, rhythmic pattern. The score is written in a clear, professional style with standard musical notation.

# KERADO KEWĒNA BEMERĀ

25 **B**

B<sup>b</sup> Cl. 1 *mf*

B<sup>b</sup> Cl. 2 *mf*

B<sup>b</sup> Cl. 3 *mf*

A. Sx. 1

A. Sx. 2

T. Sx.

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

B<sup>b</sup> Tpt. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. 1

Bar. 2

Tuba

Pla. 2

Red. 2

Bom. 2

### KERADO KEWĒNA BEMERĀ

C

Musical score for Kerado Kewēna Bemērā, starting at measure 31. The score includes parts for B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, A. Sx. 1, A. Sx. 2, T. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar. 1, Bar. 2, Tuba, Pla., Red., and Bom. The score is in 2/4 time with a key signature of one flat (B♭). The dynamic marking *mf* (mezzo-forte) is present in several parts. A rehearsal mark 'C' is located above the first staff.

# KERADO KEWĒNA BEMERĀ

**D**

37

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B♭ Tpt. 1 *mp* *f*

B♭ Tpt. 2 *mp* *f*

B♭ Tpt. 3

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

Bar. 1 *mp* *f*

Bar. 2 *mf* *f*

Tuba *mf* *mf*

Pla. *mp* *mf*

Red. *mp* *mf*

Bom. *mp* *mf*



### KERADO KEWĒNA BEMERĀ

43 **E**

The musical score is arranged in a system of 18 staves. The top three staves are for B♭ Clarinets (Cl. 1, 2, 3), which enter at measure 43 with a dynamic marking of *mf*. The next three staves are for Saxophones (A. Sx. 1, 2, T. Sx.), which play a rhythmic pattern of eighth notes. The middle section consists of six staves for brass instruments: B♭ Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), and Baritone (Bar. 1, 2) and Tuba. The Trombone and Baritone parts have a dynamic marking of *f*. The bottom three staves are for Percussion: Plaque (Pla.), Red (Red.), and Bombo (Bom.). The Plaque part features a rhythmic pattern of eighth notes with accents, and the Red and Bombo parts have a dynamic marking of *2*. The score concludes with double bar lines and repeat signs.

# KERADO KEWĒNA BEMERĀ

Musical score for Kerado Kewēna Bemērā, starting at measure 49. The score includes parts for B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Baritone 1, Baritone 2, Tuba, Piano, Snare Drum, and Bass Drum. The score features various dynamics such as *mf*, *f*, and *mp*, and includes a dynamic marking **F** in a box at the top right. The score concludes with a double bar line and a fermata.

# KERADO KEWĒNA BEMERĀ

55 **G**

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- B♭ Cl. 1, 2, 3:** Clarinets in B-flat, playing a melodic line starting at measure 55 with a forte (*f*) dynamic.
- A. Sx. 1, 2:** Alto Saxophones, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- T. Sx.:** Tenor Saxophone, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- B♭ Tpt. 1, 2, 3:** Trumpets in B-flat, playing a melodic line with a forte (*f*) dynamic.
- Tbn. 1, 2, 3:** Trombones, playing a melodic line with a forte (*f*) dynamic.
- Bar. 1, 2:** Baritone, playing a melodic line with a forte (*f*) dynamic.
- Tuba:** Playing a melodic line with a mezzo-forte (*mf*) dynamic.
- Pla.:** Piano, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Red.:** Reed, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Bom.:** Bass Drum, playing a rhythmic accompaniment with a forte (*f*) dynamic.

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte) throughout the piece. A rehearsal mark '55' is placed at the beginning of the score, and a section marker 'G' is placed above the first staff.

# KERADO KEWĒNA BEMERĀ

61

B $\flat$  Cl. 1 *mp* *crescendo*

B $\flat$  Cl. 2

B $\flat$  Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. *mp* *crescendo*

B $\flat$  Tpt. 1 *mp* *mute* *crescendo*

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2 *mp* *crescendo*

Tbn. 3 *mp* *crescendo*

Bar. 1 *mp* *crescendo*

Bar. 2 *mp* *crescendo*

Tuba *mp* *crescendo*

Pla. *mp* *crescendo*

Red. *mp* *crescendo*

Bom. *mp* *crescendo*

**H**

### KERADO KEWĒNA BEMERĀ

67

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

Detailed description: This is a page of a musical score for the piece 'KERADO KEWĒNA BEMERĀ'. The score is written for a large ensemble of instruments. The instruments listed on the left are: B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Baritone 1, Baritone 2, Tuba, Flute, Reed, and Bass. The music is in 4/4 time and the key signature has one sharp (F#). The score begins at measure 67. The B♭ Clarinet 1 part has a melodic line with eighth and quarter notes. The Tenor Saxophone and B♭ Trumpet 1 parts have similar melodic lines. The Trombone 2, Trombone 3, Baritone 1, Baritone 2, and Tuba parts play a rhythmic accompaniment of eighth notes. The Flute, Reed, and Bass parts play a simple eighth-note accompaniment. The B♭ Clarinet 2, B♭ Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, B♭ Trumpet 2, B♭ Trumpet 3, Trombone 1, and Baritone 2 parts are marked with a flat line, indicating they are silent for this section.

# KERADO KEWĒNA BEMERĀ

73

73

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B♭ Tpt. 1 *open* *mp*

B♭ Tpt. 2 *mf* *mp*

B♭ Tpt. 3 *mf* *mp*

Tbn. 1 *mf*

Tbn. 2 *mf* *mf*

Tbn. 3 *mf* *mf*

Bar. 1 *mf* *mf*

Bar. 2 *mf* *mf*

Tuba *mf*

Pla. *mf*

Red. *mf*

Bom. *mf*

2

2

2

### KERADO KEWĒNA BEMERĀ

79

**J**

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- B♭ Cl. 1, 2, 3:** Clarinets in B-flat, playing a melodic line with dynamics *mp*.
- A. Sx. 1, 2:** Alto Saxophones, playing a rhythmic accompaniment with dynamics *mf*.
- T. Sx.:** Tenor Saxophone, playing a rhythmic accompaniment with dynamics *mf*.
- B♭ Tpt. 1, 2, 3:** Trumpets in B-flat, playing a melodic line with dynamics *mf*.
- Tbn. 1, 2, 3:** Trombones, playing a rhythmic accompaniment.
- Bar. 1, 2:** Baritone saxophones, playing a rhythmic accompaniment.
- Tuba:** Playing a rhythmic accompaniment.
- Pla. (Percussion):** Playing a rhythmic accompaniment with dynamics *mf*.
- Red. (Drums):** Playing a rhythmic accompaniment with dynamics *mf*.
- Bom. (Bass Drum):** Playing a rhythmic accompaniment with dynamics *mf*.

The score includes dynamic markings (*mp*, *mf*) and a section marker **J** at the beginning of the second system. The music is written in a key signature of one sharp (F#) and a common time signature (C).

# KERADO KEWĒNA BEMERĀ

85

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pia.

Red.

Bom.



# KERADO KEWĒNA BEMERĀ

91

**K**

B<sup>b</sup> Cl. 1 *mf*

B<sup>b</sup> Cl. 2 *mf*

B<sup>b</sup> Cl. 3

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B<sup>b</sup> Tpt. 1 *mp*

B<sup>b</sup> Tpt. 2 *mp*

B<sup>b</sup> Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. 1 *mp*

Bar. 2 *mp*

Tuba *mp*

Pla. *mp*

Red. *mp*

Bom. *mp*

Detailed description: This is a page of a musical score for the piece 'KERADO KEWĒNA BEMERĀ'. The score is arranged in a multi-staff format. At the top, there is a rehearsal mark '91' and a key signature change to B-flat major, indicated by a box containing the letter 'K'. The instruments listed on the left are: B<sup>b</sup> Cl. 1, B<sup>b</sup> Cl. 2, B<sup>b</sup> Cl. 3, A. Sx. 1, A. Sx. 2, T. Sx., B<sup>b</sup> Tpt. 1, B<sup>b</sup> Tpt. 2, B<sup>b</sup> Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar. 1, Bar. 2, Tuba, Pla., Red., and Bom. The dynamics are marked as *mf* (mezzo-forte) for the woodwinds and strings, and *mp* (mezzo-piano) for the brass and percussion. The score shows a complex arrangement of notes, rests, and articulation marks across the staves.

# KERADO KEWĒNA BEMERĀ

97

**L**

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*mf*

*f*

2

### KERADO KEWĒNA BEMERĀ

103

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

B $\flat$  Cl. 3 *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *f*

B $\flat$  Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla. *2*

Red. *2*

Bom. *2*

Detailed description: This is a page of a musical score for the piece 'KERADO KEWĒNA BEMERĀ'. The score is written for a large ensemble. It begins at measure 103. The instruments listed on the left are: B $\flat$  Clarinet 1, 2, and 3; Alto Saxophone 1 and 2; Tenor Saxophone; B $\flat$  Trumpet 1, 2, and 3; Trombone 1, 2, and 3; Baritone 1 and 2; Tuba; Percussion (Pla., Red., Bom.); and a double bass line. The percussion parts (Pla., Red., Bom.) are marked with a '2' and a double slash, indicating a specific rhythmic pattern. The woodwind and brass parts feature various dynamics such as *mf* (mezzo-forte) and *f* (forte). The score is written in a key signature of two flats and a 4/4 time signature.

# KERADO KEWĒNA BEMERĀ

M

N

109

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*f*

*mf*

*mp*

### KERADO KEWĒNA BEMERĀ

115

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

*mf*

*mp*

Tbn. 2

*mf*

*mp*

Tbn. 3

*mf*

*mp*

Bar. 1

Bar. 2

Tuba

115

Pla.

2

Red.

2

Bom.

2

# KERADO KEWĒNA BEMERĀ

0

121

B♭ Cl. 1 *mp* *crescendo*

B♭ Cl. 2

B♭ Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. *mp* *crescendo*

B♭ Tpt. 1 *mp* *crescendo* *mute*

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2 *mp* *crescendo*

Tbn. 3 *mp* *crescendo*

Bar. 1 *mp* *crescendo*

Bar. 2 *mp* *crescendo*

Tuba *mp* *crescendo*

Pla. *mp* *crescendo*

Red. *mp* *crescendo*

Bom. *mp* *crescendo*

### KERADO KEWĒNA BEMERĀ

127

**P**

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B♭ Tpt. 1 *mp* open

B♭ Tpt. 2 *mf* *mp*

B♭ Tpt. 3 *mf* *mp*

Tbn. 1 *mf*

Tbn. 2 *mf* *mf*

Tbn. 3 *mf* *mf*

Bar. 1 *mf* *mf*

Bar. 2 *mf* *mf*

Tuba *mf*

Pla. *mf*

Red. *mf*

Bom. *mf*

# KERADO KEWĒNA BEMERĀ

133

Q

B $\flat$  Cl. 1 *mp*

B $\flat$  Cl. 2 *mp*

B $\flat$  Cl. 3 *mp*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2 *mf*

B $\flat$  Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bar. 1

Bar. 2

Tuba

Pla.  $\frac{2}{\text{mf}}$

Red.  $\frac{2}{\text{mf}}$

Bom.  $\frac{2}{\text{mf}}$



### KERADO KEWĒNA BEMERĀ

Musical score for the piece 'KERADO KEWĒNA BEMERĀ'. The score is written for a large ensemble and includes the following parts:

- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar. 1
- Bar. 2
- Tuba
- Pla.
- Red.
- Bom.

The score begins at measure 139. The woodwind and brass sections play melodic lines, while the percussion section (Pla., Red., Bom.) provides a rhythmic accompaniment. The percussion parts feature a consistent pattern of two strokes per measure, marked with a double slash and the number 2.

# KERADO KEWĒNA BEMERĀ

145

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

145

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

145

Pla.

Red.

Bom.

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*f*

*f*

*mp*

*mp*

*mp*

*mp*

*mf*

*mp*

*mp*

*mp*

*mf*

*mf*

*mp*

*mf*

# KERADO KEWĒNA BEMERĀ

151

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1  
*mp*

A. Sx. 2  
*mp*

T. Sx.

B♭ Tpt. 1  
*p*  
*mp*

B♭ Tpt. 2  
*mp*

B♭ Tpt. 3  
*p*

Tbn. 1  
*mf*

Tbn. 2  
*mf*

Tbn. 3  
*mf*

Bar. 1

Bar. 2

Tuba

Pla.  
151

Red.

Bom.

2

2

2

2

Detailed description: This is a page of a musical score for the piece 'KERADO KEWĒNA BEMERĀ'. The score is for a large ensemble and includes parts for three B♭ Clarinets (Cl. 1, 2, 3), two Alto Saxophones (A. Sx. 1, 2), one Tenor Saxophone (T. Sx.), three B♭ Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), and a Tuba. The percussion section includes a Snare Drum (Pla.), a Snare Drum (Red.), and a Bass Drum (Bom.). The score is in 4/4 time and features a key signature of two flats (B♭ major or D minor). The first measure of the score is marked with the number '151'. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The percussion instruments play a steady rhythmic pattern. The dynamic markings range from *p* (piano) to *mf* (mezzo-forte). The score is written in a standard musical notation with a grand staff for each instrument.

# KERADO KEWĒNA BEMERĀ

157 **R**

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pia. *2*

Red. *2*

Bom. *2*



# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Clarinete B $\flat$  1

2  
*mf*  
A

8

14  
7  
*mf*

B

33  
C 3 D  
*mf*

41  
3 E  
*mf*

50  
F 3  
*f*

G 3  
*mp*

H  
*crescendo*

72  
*mf*  
I

78  
*mp*  
J

### KERADO KEWĒNA BEMERĀ

84

89 **K** *mf*

97 **L** *mf*

106 **M** *f*

**N** *mp*

**O** *crescendo*

128 **P** *mf*

134 **Q** *mp*

140

145 **R** *mf*

159

**S**

Detailed description: This is a musical score for a piece titled 'KERADO KEWĒNA BEMERĀ'. The score is written in a single system with ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' above the notes. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). A *crescendo* marking is used in measure 120. The score is divided into sections labeled with letters in boxes: K (measures 89-96), L (measures 97-105), M (measures 106-114), N (measures 115-127), O (measures 128-133), P (measures 134-144), Q (measures 145-158), and S (measures 159-166). The piece concludes with a double bar line at the end of the final staff.

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Clarinete B $\flat$  2

The musical score is written for Clarinet B $\flat$  2 and consists of ten systems of music. The key signature is one flat (B $\flat$ ), and the time signature is common time (C). The score includes various dynamics such as *mf*, *f*, and *mp*, and articulations like accents and slurs. Measure numbers 2, 8, 14, 32, 40, 48, 62, and 77 are indicated at the beginning of their respective systems. Ten specific musical phrases are labeled with letters A through J in boxes. Phrases A, C, D, E, and J include measure counts (2, 3, 3, 3, 7) above them. The score concludes with a *mp* dynamic marking.



### KERADO KEWĒNA BEMERĀ

83

88 **K** 3 *mf*

95 **L** 3

103 *mf*

109 **M** 3 **N** *f*

117 4 **O** 7 **P** *mf*

132

**Q** *mp*

143 3

150 7 **R** *mf*

162 **S** 2

Detailed description: This is a musical score for the piece 'KERADO KEWĒNA BEMERĀ'. It consists of ten staves of music, each starting with a measure number. The key signature is one sharp (F#) and the time signature is 7/8. The score includes various musical notations such as eighth notes, quarter notes, and rests. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). There are also performance instructions for triplets (marked with '3') and a 4-measure rest (marked with '4'). Several letters are enclosed in boxes: K, L, M, N, O, P, Q, R, and S. The piece concludes with a double bar line at the end of the final staff.

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Clarinete B $\flat$  3

The musical score is written for Clarinet B $\flat$  3 and consists of ten staves of music. The key signature is one flat (B $\flat$ ), and the time signature is 3/4. The score includes various dynamics and section markers:

- Staff 1: Starts with a dynamic of *mf* and a section marker '2' above the staff.
- Staff 2: Starts at measure 8 with a section marker 'A' above the staff.
- Staff 3: Starts at measure 14 with a section marker '7' above the staff and a dynamic of *mf* below the staff.
- Staff 4: Starts at measure 20 with a section marker 'B' to the left of the staff.
- Staff 5: Starts at measure 32 with section markers 'C', '4', 'D', '7', and 'E' above the staff, and a dynamic of *mf* below the staff.
- Staff 6: Starts at measure 48.
- Staff 7: Starts at measure 54 with a section marker 'F' to the left, a dynamic of *f* below, and a section marker 'G' above.
- Staff 8: Starts at measure 62 with section markers '4', 'H', '7', and 'I' above the staff, and a dynamic of *mf* below.
- Staff 9: Starts at measure 77 with a section marker 'J' above the staff and a dynamic of *mp* below.
- Staff 10: Starts at measure 83.

### KERADO KEWĒNA BEMERĀ

88 **3** **K** **7** **L**

102 *mf*

109 **M** **3** **N** *f*

117 **4** **0** **7** **P** *mf*

132

**Q** *mp*

143 **3**

150 **7** **R** *mf*

160

165 **S** **2**

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Saxofón alto E $\flat$  1

The musical score is written for Saxophone Alto E $\flat$  1 and consists of six systems of music. The first system begins with a dynamic marking of *mf*. The second system starts at measure 7 and includes a section label **A** and a dynamic marking of *mp*. The third system starts at measure 13. The fourth system starts at measure 18. The fifth system starts at measure 24 and includes a section label **B**. The sixth system starts at measure 30 and includes a section label **C** and a dynamic marking of *mf*. The seventh system starts at measure 36 and includes a section label **D** and a dynamic marking of *mf*. The eighth system starts at measure 42 and includes a section label **E**, a dynamic marking of *mf*, and a 4-measure rest symbol. The ninth system starts at measure 50 and includes a section label **F**, a dynamic marking of *mf*, and a dynamic marking of *f*.

### KERADO KEWĒNA BEMERĀ

56 **G**  
*mf*

61 **H** 8

**I**  
*mf*

79 **J**  
*mf*

85

91 **K**  
*mf*

96 *mf* *f*

**L** 4 *mf* *f*

**M** **N**  
*mf*

Detailed description: This is a musical score for a piece titled 'KERADO KEWĒNA BEMERĀ'. The score is written on ten staves of music, each starting with a measure number and a letter marker in a box. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics are indicated by 'mf' (mezzo-forte) and 'f' (forte). Some staves include repeat signs and first/second endings. The letter markers G through N are placed above the staves, and some are accompanied by a number (4 or 8). The score ends with a double bar line on the final staff.

# KERADO KEWĒNA BEMERĀ

115

120

**O** 8 **P**

*mf*

133

**Q**

*mf*

139

145

*mf*

151

*mp*

**R**

156

*mp*

162

*f*

**S**

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Saxofón alto E $\flat$  2

The musical score is written for Saxophone Alto E $\flat$  2. It begins with a dynamic marking of *mf*. The first staff contains measures 1-6. The second staff, starting at measure 7, is marked with a boxed 'A' and a dynamic of *mp*. The third staff starts at measure 13. The fourth staff starts at measure 18. The fifth staff, starting at measure 24, is marked with a boxed 'B'. The sixth staff, starting at measure 30, is marked with a boxed 'C' and a dynamic of *mf*. The seventh staff, starting at measure 36, is marked with a boxed 'D' and a dynamic of *mf*. The eighth staff, starting at measure 42, is marked with a boxed 'E' and a dynamic of *mf*, and includes a 4-measure rest. The final staff, starting at measure 50, is marked with a boxed 'F' and a dynamic of *f*.

### KERADO KEWĒNA BEMERĀ

56 G

*mf*

61 H 8

I

*mf*

80 J

*mf*

86

92 K

*mf*

97 L 4

*mf*

106 M

*mf* *f*

112 N

*mf*



KERADO KEWĒNA BEMERĀ

117 0 8

A musical staff in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a sequence of notes: a dotted half note, an eighth note, a quarter note, and a dotted quarter note. This sequence is repeated, with some notes beamed together. The staff concludes with a final note and a fermata.

P

*mf*

A musical staff in treble clef with a key signature of one sharp (F#). It starts with a *mf* dynamic marking and a box containing the letter 'P'. The melody consists of eighth and quarter notes, with some notes beamed together.

136 Q

*mf*

A musical staff in treble clef with a key signature of one sharp (F#). It starts with a *mf* dynamic marking and a box containing the letter 'Q'. The melody features a sequence of eighth notes followed by quarter notes.

142 *mf*

A musical staff in treble clef with a key signature of one sharp (F#). It begins with a *mf* dynamic marking. The melody consists of eighth notes, quarter notes, and dotted half notes.

148 *mp*

A musical staff in treble clef with a key signature of one sharp (F#). It starts with a *mp* dynamic marking. The melody includes quarter notes, eighth notes, and a dotted half note.

153 R

A musical staff in treble clef with a key signature of one sharp (F#). It begins with a box containing the letter 'R'. The melody consists of quarter and eighth notes.

159 *mp*

A musical staff in treble clef with a key signature of one sharp (F#). It starts with a *mp* dynamic marking. The melody is a sequence of eighth and quarter notes.

164 S

*f*

A musical staff in treble clef with a key signature of one sharp (F#). It begins with a *f* dynamic marking and a box containing the letter 'S'. The melody consists of quarter and eighth notes.

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Saxofón tenor B $\flat$

*mf*

**A**

7

*mp*

12

17

**B**

23

29

*mf*

**C** **D**

*mf*

40

*mf* *f*

**E** 4

*mf* *f*

**F** **G**

*mf*

### KERADO KEWĒNA BEMERĀ

59



**H**

64



*mp* *crescendo*

**I**

70



*mf*

76



**J**



*mf*

88



*mf*

**K**



*mf*

**L**

100



*mf*

**M**

109



*f*

**N**



*mf*

# KERADO KEWĒNA BEMERĀ

119 O  
  
*mp* *crescendo*

125 P  
  
*mf*

131

137 Q  
  
*mf*

143  
  
*mf*

149  
  
*p*

155 R  
  
*mp*

161  
  
*f*

S  
  
*mf*

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Trompeta B $\flat$ 1

The musical score for Trompeta B $\flat$  1 consists of 11 systems of music, each starting with a measure number. The score includes various dynamics, articulations, and performance instructions:

- System 1 (measures 1-6): *f*
- System 2 (measures 7-19): *mp*, includes a 7-measure rest and a boxed letter **A**.
- System 3 (measures 20-26): includes a boxed letter **B**.
- System 4 (measures 27-32): includes boxed letters **C** and **D**.
- System 5 (measures 33-41): *mp* and *f*, includes a 4-measure rest and a boxed letter **E**.
- System 6 (measures 42-49): *f*, includes a 3-measure rest and a boxed letter **F**.
- System 7 (measures 50-55): *mp*, includes a boxed letter **G**.
- System 8 (measures 56-66): *f*, *mp*, *crescendo*, includes a 6-measure rest, a "mute" instruction, and a boxed letter **H**.
- System 9 (measures 67-72): includes a boxed letter **I**.
- System 10 (measures 73-80): *mp*, includes a 2-measure rest, an "open" instruction, and a boxed letter **J**.
- System 11 (measures 81-86): *mf*, includes a boxed letter **K**.
- System 12 (measures 87-92): *mp*, includes a 4-measure rest.

# KERADO KEWĒNA BEMERĀ

96 *mf* **L**

102 *f* 3

**M** *mp* **N** *f* 6

121 *mp* **O** *crescendo* mute

127 *mp* **P** 2 *open*

134 *mf* **Q**

140

146 *mp* 2 *mp*

154 *mf* **R**

161 *f* **S**

167

# KERADO KEWĒNA BEMERĀ

(Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Trompeta B $\flat$  2

The musical score for Trompeta B $\flat$  2 consists of ten staves of music. The key signature is one flat (B $\flat$ ), and the time signature is 4/4. The score includes various dynamic markings and section labels:

- Staff 1: *f*
- Staff 2: Section A, *mp*
- Staff 3: Section B
- Staff 4: Section C, *mp*
- Staff 5: Section D, *mp*
- Staff 6: Section E, *f*
- Staff 7: Section F, *f*
- Staff 8: Section G, *f*; Section H, *mp*
- Staff 9: Section I, *mf*; *mp*
- Staff 10: Section J, *mf*

# KERADO KEWĒNA BEMERĀ

86 4 K  
  
*mp*

95  
  
*mf*

L 3  
  
*f*

109 M N  
  
*mp* *f*

115 7 O 7 P 2  
  
*mf* *mp*

134 Q  
  
*mf*

140

146 2  
  
*mp* *mp*

154 R  
  
*mf*

161

S 2



# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Trompeta B♭ 3

The musical score for Trompeta B♭ 3 consists of ten systems of music, each starting with a measure number and a dynamic marking. The score includes various musical notations such as notes, rests, and accidentals, along with specific performance instructions.

- System 1:** Measure 1, dynamic *f*.
- System 2:** Measure 7, dynamic *mp*, includes marking **A** and a 7-measure rest.
- System 3:** Measure 19.
- System 4:** Measure 25, includes marking **B**.
- System 5:** Measure 32, dynamic *mp*, includes markings **C** (4), **D** (7), and **E** (4). The system ends with dynamic *f*.
- System 6:** Measure 50, dynamic *mp*, includes marking **F**.
- System 7:** Measure 56, dynamic *f*, includes markings **G** (7) and **H** (7). The system ends with dynamic *mf*.
- System 8:** Measure 62, dynamic *mp*, includes marking **I** and a 2-measure rest.
- System 9:** Measure 81, dynamic *mf*, includes marking **J**.

# KERADO KEWĒNA BEMERĀ

87 **K** 4 *mp*

95 **L** 3 4 *f*

106 **M** *mp*

112 **N** 7 **O** 7 *f* *mf*

**P** 2 *mp*

137 **Q** *mf*

143 2 *mp*

150 *p*

157 **R** *mf*

163 **S** 2

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Trombón 1

The musical score for Trombone 1 consists of six systems of music, each with a specific dynamic marking and section label:

- System 1:** Starts with a dynamic marking of *f*.
- System 2:** Starts at measure 7 with a dynamic marking of *mf* and includes section label **A**.
- System 3:** Starts at measure 13 with a dynamic marking of *mp*.
- System 4:** Starts at measure 19 with a dynamic marking of *mf* and ends with a dynamic marking of *mp*.
- System 5:** Includes section label **B** at the beginning and section label **C** at measure 32, with a dynamic marking of *mf*.
- System 6:** Includes section label **D** at the beginning and section label **E** at measure 43, with dynamic markings of *mp* and *mf*.
- System 7:** Starts at measure 49 with a dynamic marking of *f* and includes section label **F** at the end, with a dynamic marking of *mf*.

# KERADO KEWĒNA BEMERĀ

55

*f* *mf*

60

**H** **I**

*mf*

79

85

90

*mp*

95

*mf*

**L**

*f*

107

*mf*

### KERADO KEWĒNA BEMERĀ

113 **N**

*f* *mf*

118 **O** **P**

*mp*

131 *mf*

137 **Q**

142

147 *mp* *mf*

153 **R**

159

165 **S** *f*

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Trombón 2

The musical score for Trombone 2 consists of seven systems of music, each starting with a measure number and a dynamic marking. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

- System 1: Measure 1, dynamic *f*.
- System 2: Measure 7, dynamic *mf*, section label **A**.
- System 3: Measure 13, dynamic *mp*.
- System 4: Measure 19, dynamic *mf* and *mp*.
- System 5: Measure 25, section label **B**.
- System 6: Measure 32, dynamic *mf*, section label **C**.
- System 7: Measure 39, dynamic *mp* and *mf*, section label **D**.
- System 8: Measure 43, dynamic *mf*, section label **E**, and a 4-measure rest.
- System 9: Measure 52, dynamic *mf*, section label **F**.
- System 10: Measure 57, dynamic *f* and *mf*, section label **G**.

### KERADO KEWĒNA BEMERĀ

62 **H**  
*mp* *crescendo*

67

72 **I**  
*mf* *mf*

78 **J**

84

89

**K**  
*mp* *mf*

100 **L** 4

109 **M**  
*mf* *f*

**N**  
*mf* *mp*

Detailed description: This is a musical score for a piece titled 'KERADO KEWĒNA BEMERĀ'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, each beginning with a measure number and a lettered section marker (H through N). The music is primarily composed of eighth and quarter notes, often beamed together. Dynamics include *mp* (mezzo-piano), *crescendo*, *mf* (mezzo-forte), and *f* (forte). A fermata is placed over the final measure of the eighth staff. A '4' is written above the first measure of the ninth staff, possibly indicating a measure rest or a specific rhythmic value. The score concludes with a double bar line and a key signature change to one flat (B-flat).

# KERADO KEWĒNA BEMERĀ

0



*mp* *crescendo*

P



*mf*



*mf*

Q



*mp*

*mf*

R



*f*

S





# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Trombón 3

The musical score for Trombone 3 consists of seven systems of music, each with a specific dynamic marking and section label:

- System 1:** Starts with a dynamic marking of *f* (forte).
- System 2:** Labeled with a boxed **A**, starting at measure 7 with a dynamic marking of *mf* (mezzo-forte).
- System 3:** Labeled with a boxed **B**, starting at measure 13 with a dynamic marking of *mp* (mezzo-piano).
- System 4:** Labeled with a boxed **C**, starting at measure 19 with a dynamic marking of *mf* (mezzo-forte).
- System 5:** Labeled with a boxed **D**, starting at measure 32 with a dynamic marking of *mf* (mezzo-forte).
- System 6:** Labeled with a boxed **E**, starting at measure 43 with a dynamic marking of *f* (forte).
- System 7:** Labeled with a boxed **F**, starting at measure 49 with a dynamic marking of *mf* (mezzo-forte).
- System 8:** Labeled with a boxed **G**, starting at measure 55 with a dynamic marking of *f* (forte).

### KERADO KEWĒNA BEMERĀ

60

**H**

*mp* *crescendo*

71

*mf* *mf*

**I**

77

**J**

83

88

**K**

*mp* *mf*

100

*f*

**L**

106

*mf*

**M**

112

*f* *mf*

**N**

### KERADO KEWĒNA BEMERĀ

117

*mp*

**0**

*mp* *crescendo*

**P**

127

*mf* *mf*

**Q**

133

*mf*

139

*mf*

144

*mf*

149

*mp* *mf*

**R**

156

*mf*

**S**

162

*f*

167

*mf*

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Barítono (T.C.) 1

The musical score is written for Baritone (T.C.) 1 and consists of seven systems of music. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various dynamic markings and section labels:

- System 1:** Starts with a dynamic marking of *f*.
- System 2:** Starts at measure 7 with a dynamic marking of *mf*. A section label **A** is placed above the staff.
- System 3:** Starts at measure 13 with a dynamic marking of *f*.
- System 4:** Starts at measure 19.
- System 5:** Starts at measure 25 with a dynamic marking of *mf*. It contains section labels **B** and **C**, and a fermata over a measure.
- System 6:** Starts at measure 37 with a dynamic marking of *mp* and a fermata. It ends with a dynamic marking of *f*. A section label **D** is placed above the staff.
- System 7:** Starts at measure 42 with a section label **E**.
- System 8:** Starts at measure 48 with a dynamic marking of *f*. It contains a section label **F** and a fermata over a measure.
- System 9:** Starts at measure 56 with a dynamic marking of *f*. It contains a section label **G** and a dynamic marking of *mf*.

# KERADO KEWĒNA BEMERĀ

61 **H**  
*mp* *crescendo*

67

72 **I**  
*mf* *mf*

77

**J**

87

92 **K**  
*mp*

97 **L**  
*f*

103 **M**  
*f*

# KERADO KEWĒNA BEMERĀ

111 N

*f* *mf*

116

0

*mp* *crescendo*

127 P

*mf* *mf*

132

137 Q

142

*f*

147

152

R 7 S

*f*

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Barítono (T.C.) 2

The musical score is written for Baritone (T.C.) 2 and consists of nine staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes the following elements:

- Staff 1:** Starts with a dynamic marking of *f* (forte).
- Staff 2:** Labeled with a boxed 'A' above the staff. It begins with a measure rest and a dynamic marking of *mf* (mezzo-forte).
- Staff 3:** Labeled with the number '13' above the staff. It ends with a dynamic marking of *f*.
- Staff 4:** Labeled with the number '19' above the staff.
- Staff 5:** Labeled with boxed 'B' and 'C' above the staff. It begins with a measure rest and a dynamic marking of *mf*.
- Staff 6:** Labeled with boxed 'D' above the staff. It begins with a measure rest and a dynamic marking of *mf*, and ends with a dynamic marking of *f*.
- Staff 7:** Labeled with boxed 'E' above the staff. It begins with a measure rest.
- Staff 8:** Labeled with boxed 'F' above the staff. It begins with a measure rest and a dynamic marking of *f*.
- Staff 9:** Labeled with boxed 'G' above the staff. It begins with a dynamic marking of *f* and ends with a dynamic marking of *mf*.

# KERADO KEWĒNA BEMERĀ

61 H

67

72 I

77

J

87

92 K

97 L

103 4 M

*mp* *crescendo*  
*mf* *mf*  
*f*  
*f*



### KERADO KEWĒNA BEMERĀ

111 **N**  
*f* *mf*

116

**O**  
*mp* *crescendo*

127 **P**  
*mf* *mf*

132

**Q**  
137

142 *f*

147

152

**R** 7 **S**  
*f*

Detailed description: This is a musical score for a piece titled 'KERADO KEWĒNA BEMERĀ'. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first staff (measures 111-115) features a melodic line with dynamics *f* and *mf*, and a boxed letter 'N' above the staff. The second staff (measures 116-120) continues the melody. The third staff (measures 121-126) starts with a boxed letter 'O' and a dynamic of *mp* with a *crescendo* marking. The fourth staff (measures 127-131) features a boxed letter 'P' and dynamics of *mf*. The fifth staff (measures 132-136) continues the melodic pattern. The sixth staff (measures 137-141) features a boxed letter 'Q'. The seventh staff (measures 142-146) ends with a dynamic of *f*. The eighth staff (measures 147-151) continues the melody. The ninth staff (measures 152-156) continues the melody. The tenth staff (measures 157-161) features a boxed letter 'R', a fermata over the first measure, a boxed letter 'S', and a dynamic of *f*.

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Tuba

The musical score is written for Tuba in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece consists of six systems of music, each starting with a measure number and ending with a section label in a box:

- System 1:** Measures 1-5. Starts with a rest, followed by a series of eighth notes. Dynamic marking: *f*. Section label: **A**.
- System 2:** Measures 6-11. Continues the eighth-note pattern. Dynamic marking: *mf*.
- System 3:** Measures 12-17. Features a mix of eighth and quarter notes. Dynamic marking: *mp*.
- System 4:** Measures 18-23. Continues the eighth-note pattern. Section label: **B**.
- System 5:** Measures 24-28. Continues the eighth-note pattern. Section label: **C**.
- System 6:** Measures 29-38. Continues the eighth-note pattern. Section label: **D**.
- System 7:** Measures 39-43. Continues the eighth-note pattern. Section label: **E**.
- System 8:** Measures 44-49. Continues the eighth-note pattern. Section label: **F**.

# KERADO KEWĒNA BEMERĀ

56 **G**

61 **H**

67

72 **I**

77 **J**

83

89

**K**

100 **L**

106 **M**

112 **N**

Detailed description: This page contains the musical score for the piece 'KERADO KEWĒNA BEMERĀ'. It consists of nine staves of music, each beginning with a measure number and a letter label in a box. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The first staff (56-60) starts with a forte (f) dynamic and includes a boxed letter 'G'. The second staff (61-66) starts with a mezzo-piano (mp) dynamic and includes a boxed letter 'H'. The third staff (67-71) continues the melody. The fourth staff (72-76) starts with a mezzo-forte (mf) dynamic and includes a boxed letter 'I'. The fifth staff (77-82) includes a boxed letter 'J'. The sixth staff (83-88) continues the melody. The seventh staff (89-94) continues the melody. The eighth staff (95-99) starts with a mezzo-piano (mp) dynamic and includes a boxed letter 'K'. The ninth staff (100-105) includes a boxed letter 'L'. The tenth staff (106-111) includes a boxed letter 'M'. The eleventh staff (112-117) starts with a forte (f) dynamic and includes a boxed letter 'N'. The piece concludes with a double bar line at the end of the final staff.

# KERADO KEWĒNA BEMERĀ

117 0

*mp* *crescendo*

123

128 P

*mf*

133 Q

139

145

*mp*

150

156 R

161

*f*

S

*f*

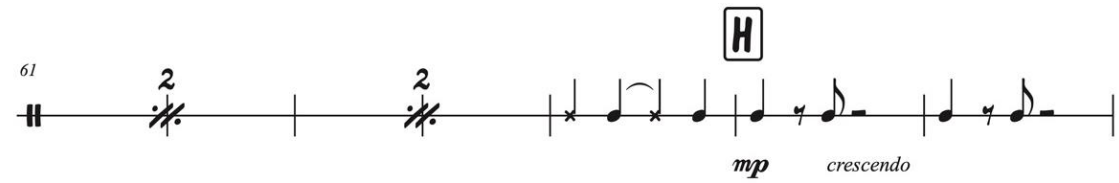
# KERADO KEWĒNA BEMERĀ (Danza)


Cultura Embera Katío  
Arreglo: Julio Castillo


## Platillos

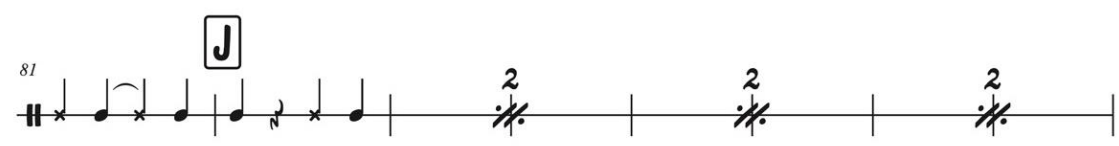
The musical score for 'Platillos' is written in common time (C) and consists of nine staves of music. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like *f*, *mf*, and *mp*. The score is divided into sections labeled A through G, which are enclosed in boxes. Section A is at measure 7, B at 21, C at 28, D at 35, E at 41, F at 48, and G at 55. The piece begins with a forte (*f*) dynamic and concludes with a forte (*f*) dynamic. The score also includes repeat signs and accents.


# KERADO KEWĒNA BEMERĀ


61 


68 


**I** 


81 


89 

95 

**L** 

108 

**M** 

**N** 

### KERADO KEWĒNA BEMERĀ

121 O

*mp* *crescendo*

Detailed description: This block contains the musical notation for measure 121. It starts with a double bar line and a key signature of one sharp (F#). The notation consists of a sequence of eighth notes with stems pointing up, followed by quarter notes with stems pointing down. A box labeled 'O' is positioned above the first measure. The dynamic marking is *mp* and the instruction is *crescendo*.

127 P

*mf*

Detailed description: This block contains the musical notation for measure 127. It features a sequence of eighth notes with stems pointing up, followed by quarter notes with stems pointing down. A box labeled 'P' is positioned above the fourth measure. The dynamic marking is *mf*.

133 Q

Detailed description: This block contains the musical notation for measure 133. It begins with two double bar lines, each with a '2' and a slash above it. This is followed by eighth notes with stems pointing up and quarter notes with stems pointing down. A box labeled 'Q' is positioned above the fifth measure.

141 2

Detailed description: This block contains the musical notation for measure 141. It starts with two double bar lines, each with a '2' and a slash above it. This is followed by eighth notes with stems pointing up and quarter notes with stems pointing down.

148 2

*mp*  $\leftarrow$  *mf*

Detailed description: This block contains the musical notation for measure 148. It begins with a double bar line, followed by eighth notes with stems pointing up and quarter notes with stems pointing down. A box labeled '2' is positioned above the eighth measure. The dynamic marking is *mp* with a wedge-shaped hairpin pointing to the left, and *mf* is written below the staff.

155 R

Detailed description: This block contains the musical notation for measure 155. It features eighth notes with stems pointing up and quarter notes with stems pointing down. A box labeled 'R' is positioned above the fourth measure. The block ends with a double bar line and a '2' with a slash above it.

162 S

*f*

Detailed description: This block contains the musical notation for measure 162. It starts with a double bar line and a '2' with a slash above it. This is followed by eighth notes with stems pointing up and quarter notes with stems pointing down. A box labeled 'S' is positioned above the fifth measure. The dynamic marking is *f*.

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Redoblante

The musical score is written for a Redoblante in 2/4 time. It consists of seven sections, each starting with a repeat sign (double bar line with two dots) and a '2' above it. The sections are labeled A through G in boxes. Dynamic markings include *f*, *mf*, *mp*, and *f* *mf*. Section A (measures 7-13) starts with *f* and ends with *mf*. Section B (measures 14-21) starts with *mp* and ends with *mf*. Section C (measures 22-28) starts with *mf*. Section D (measures 29-35) starts with *mp*. Section E (measures 36-43) starts with *mf*. Section F (measures 44-48) starts with *f*. Section G (measures 49-55) starts with *f* and ends with *mf*. The score ends with a final repeat sign and a '2' above it.





# KERADO KEWĒNA BEMERĀ

124

129

**P**

136

**Q**

144

151

**R**

159

**S**

# KERADO KEWĒNA BEMERĀ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Bombo

The musical score for Bombo consists of ten sections, each on a single staff with a common time signature (C). The notation includes quarter notes, eighth notes, and rests, with various dynamic markings and repeat signs.

- Section A:** Starts with a dynamic marking of *f*. It contains a single measure.
- Section B:** Starts with a dynamic marking of *mf*. It contains two measures, each with a double bar line and a '2' above it, indicating a two-measure rest.
- Section C:** Starts with a dynamic marking of *mp* that transitions to *mf*. It contains two measures, each with a double bar line and a '2' above it.
- Section D:** Starts with a dynamic marking of *mp* that transitions to *mf*. It contains two measures, each with a double bar line and a '2' above it.
- Section E:** Starts with a dynamic marking of *mf*. It contains two measures, each with a double bar line and a '2' above it.
- Section F:** Starts with a dynamic marking of *f*. It contains two measures, each with a double bar line and a '2' above it.
- Section G:** Starts with a dynamic marking of *mf*. It contains two measures, each with a double bar line and a '2' above it.
- Section H:** Starts with a dynamic marking of *mp* and a *crescendo* marking. It contains two measures, each with a double bar line and a '2' above it.
- Section I:** Starts with a dynamic marking of *mf*. It contains two measures, each with a double bar line and a '2' above it.
- Section J:** Starts with a dynamic marking of *mf*. It contains two measures, each with a double bar line and a '2' above it.

# KERADO KEWĒNA BEMERĀ

90 **K**  
*mp*

96 **L**  
*mf*

104 **M**

111 **N**

118 **O**  
*mp* *crescendo* *mf*

125 **P**  
*mf*

131 **Q**

139

148 *mp* *mf*

156 **R**

164 **S**  
*f*

Detailed description: This is a musical score for a piece titled 'KERADO KEWĒNA BEMERĀ' by Julio Castillo. The score consists of ten staves of music, numbered 90 to 164. Each staff begins with a double bar line and a key signature of one flat. The music is written in a style that combines traditional notation with contemporary techniques, including frequent use of slurs, dynamic markings, and specific articulation symbols. The staves are labeled with letters K through S in boxes. Staff 90 (K) starts with a mezzo-piano (*mp*) dynamic. Staff 96 (L) features a mezzo-forte (*mf*) dynamic. Staff 118 (O) includes a crescendo and a dynamic shift from *mp* to *mf*. Staff 148 shows a dynamic shift from *mp* to *mf*. The final staff, 164 (S), concludes with a forte (*f*) dynamic. Various articulation symbols, such as slurs and double bar lines with a '2' above them, are used throughout the score to indicate phrasing and specific performance techniques.





Chirú

# JAIBANÁ

## (Danza)

*Instrumento que utiliza el médico tradicional para curar las enfermedades en un ritual.*

### Score

**Clarinete B $\flat$  1**

**Clarinete B $\flat$  2**

**Clarinete B $\flat$  3**

**Saxofón alto E $\flat$  1**

**Saxofón alto E $\flat$  2**

**Saxofón tenor B $\flat$**

**Trompeta B $\flat$  1**

**Trompeta B $\flat$  2**

**Trompeta B $\flat$  3**

**Trombón 1**

**Trombón 2**

**Trombón 3**

**Barítono (T.C.) 1**

**Barítono (T.C.) 2**

**Tuba**

**Platillos**

**Redoblante**

**Bombo**





# JAIBANÁ

7

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2 *mp* *mf*

B♭ Tpt. 3 *mp* *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1 *mf* *f*

Bar. 2 *mf* *f*

Tuba

Pla.

Red.

Bom.

# JAIBANÁ

B

13

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

# JAIBANÁ

19

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

2

2

2

2

2

# JAIBANÁ

**C**

25

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

25

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

25

Pla.

Red.

Bom.

# JAIBANÁ

D

31

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*p*

*mp*

*mf*

2

# JAIBANÁ

37 E

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped by family:

- Woodwinds:** B♭ Clarinet 1, 2, 3; Alto Saxophone 1, 2; Tenor Saxophone.
- Brass:** B♭ Trumpet 1, 2, 3; Trombone 1, 2, 3; Baritone 1, 2; Tuba.
- Percussion:** Snare Drum (Pla.), Conga (Red.), Bass Drum (Bom.).

The score begins at measure 37. A rehearsal mark 'E' is located in the top right corner. Dynamic markings are used throughout, including *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The percussion parts feature rhythmic patterns characteristic of Latin American music.

# JAIBANÁ

43

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*f*

*f*

*mf*

2

2

2

2

# JAIBANÁ

**F**

B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bar. 1  
Bar. 2  
Tuba  
Pla.  
Red.  
Bom.

*mp*  
*mp*  
*mp*  
*p*  
*p*  
*p*  
*mp*  
*mp*  
*mp*  
*mf*  
*mf*  
*mf*

50  
2  
2  
2



# JAIBANÁ

57

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B♭ Cl. 3 *f*

A. Sx. 1 *f*

A. Sx. 2 *mf* *f*

T. Sx. *mf* *f*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

Bar. 1

Bar. 2

Tuba *mf*

Pia. *mf* 2

Red. *mf* 2

Bom. *mf* 2

G

# JAIBANÁ

63

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*mp*

*f*

*mf*

2

2

2

# JAIBANÁ

H

69

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*mp*

*f*

*mf*

*f*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*mf*

*mp*



# JAIBANÁ

82

I

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B $\flat$  Tpt. 1  
B $\flat$  Tpt. 2  
B $\flat$  Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bar. 1  
Bar. 2  
Tuba  
Pia.  
Red.  
Bom.

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

82  
83  
84  
85  
86  
87  
88  
89

2  
2  
2

# JAIBANÁ

**J**

89

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*mp*

*mf*

*f*

# JAIBANÁ

95

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pia.

Red.

Bom.

*p*

*mp*

*mf*

# JAIBANÁ

K

Musical score for JAIBANÁ, page 112. The score is for a large ensemble including woodwinds, brass, and percussion. It features multiple staves for each instrument type, with dynamic markings like *mp* and *mf*. A rehearsal mark 'K' is present at the top right. The score includes measures 101 and 102.

Instrument parts shown:

- B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3
- A. Sax. 1, A. Sax. 2, T. Sax.
- B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3
- Tbn. 1, Tbn. 2, Tbn. 3
- Bar. 1, Bar. 2
- Tuba
- Pla. (Percussion)
- Red. (Drum)
- Bom. (Bass Drum)



JAIBANÁ

Musical score for 'JAIBANÁ', starting at measure 107. The score is arranged for a large ensemble and includes the following parts:

- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar. 1
- Bar. 2
- Tuba
- Pla.
- Red.
- Bom.

The score features dynamic markings such as *mf*, *mp*, and *f*. The percussion section includes a snare drum (Pla.), a conga (Red.), and a bass drum (Bom.). The score concludes with a double bar line and a repeat sign.

# JAIBANÁ

113

**L**

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*mp*

*p*

*f*

*mf*

114

# JAIBANÁ

120

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla.

Red.

Bom.

*f*

*mf*

*mp*

# JAIBANÁ

**M**

127

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pia.

Red.

Bom.

*mp*

*f*

*f*

2

2

2

# JAIBANÁ

133

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B♭ Cl. 3

A. Sx. 1 *f*

A. Sx. 2 *mf* *f*

T. Sx. *mf* *f*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Pla. 133 2

Red. 2

Bom. 2



# JAIBANÁ

145

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. 1 *f* *mp*

Bar. 2 *f* *mp*

Tuba *mp*

Pla. *mp*

Red. *mp*

Bom. *mp*

# JAIBANÁ

152

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3

A. Sx. 1 *f*

A. Sx. 2

T. Sx.

152

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

152

Pla.

Red.

Bom.



# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Clarinete B $\flat$  1

$\text{♩} = 105$  **A** 7 *mf*

13 **B** 3 *mf*

21 **C** *mp*

27 *p < p < p <*

**D** 4 *mp* *mf* *mp*

**E** *mp*

47 **F** 7 *f*

59 **G** *mp*

65 *f* *mp*

71 **H** 5 *mf*

©

# JAIBANÁ

81 **I** 3 *mf*

89 **J** *mp*

95 *p < p < p <*

102 **K** 3 *mp* *mf*

109 *mp mp*

114 **L** 7 *f*

126 **M** *mp*

132 *f*

138 **N** 5 *mp mp*

148 2 *mf*

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Clarinete B $\flat$  2

$\text{♩} = 105$  **A** 7 *mf*

13 3 **B** 9 **C** *mp*

29 **D** 4 *p* < *p* < *p* < *mp*

39 **E** *mf* *mp* *mp*

44

49 **F** 7 *f*

61 **G** *mp* *f*

66

71 **H** 11 **I** 9 **J** *mp*

# JAIBANÁ

95

*p < p < p <*

102

3 **K**

*mp* *mf*

109

*mp* *mp*

114

**L** 7

*f*

126

**M**

*mp*

131

*f*

136

**N** 5

*mp* *mp*

146

2

*mf*

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Clarinete B $\flat$  3

$\text{♩} = 105$

**A** 7 *mf*

12 **B** 9 **C** *mp*

28 **D** 4 *p < p < p <*

38 **E** *mp mf mp mp*

43

49 **F** 7 *f*

61 **G** *mp f*

67 **H** 5 **I** 9 *mp*

*mf*

# JAIBANÁ

**J**



**K**



**L**



**M**



**N**



**2**



# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Saxofón alto E $\flat$ 1

$\text{♩} = 105$

**A** 3 *mf*

8 **B** 7 *mf*

20

**C** *mp* *mp*

31 **D** 3 *mp* *mf*

38 **E** *mf* *mf* *mp* *mf*

44

**F** *mp*

56 **G** 5 *f*

66 **H** 4 *f*

75 **I** 7 *f* *mf*

# JAIBANÁ

87

93 **J**

99 **K**

106

112

**L**

124 **M**

134 **N**

143

151

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

3 3 5 4

Detailed description: This is a musical score for the piece 'JAIBANÁ' by Julio Castillo, spanning measures 87 to 151. The score is written in treble clef with a key signature of one sharp (F#). It features several dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as slurs, accents, and articulation marks. Specific measures are marked with letters in boxes: **J** at measure 93, **K** at measure 99, **L** at measure 112, **M** at measure 124, and **N** at measure 134. There are also numerical markings: '3' above measures 99-100, '3' above measure 143, '5' above measure 124, and '4' above measure 134. The piece concludes with a double bar line at measure 151.



# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Saxofón alto E $\flat$ 2

$\text{♩} = 105$

**A** 3 *mf*

8 7 **B** 9 **C** *mp*

28 *mp* *mp* *mp* *mp*

33 **D** 3 *mp* *mf* *mf* *mf*

41 **E** *mp* *mf*

47 **F** *mp*

53 *mf*

59 **G** *f*

64 *mf*

69 *f*

# JAIBANÁ

**H** 11 **I** 9 **J**

*mp*

98 *mp* *mp* *mp* *mp* *mp* **3**

**K**

*mf* *mf* *mp* *mf*

111

**L**

117 *mp*

123 *mf*

**M**

129 *f*

134 *mf* *f*

**N**

139 *mf*

145 **3** *mp*

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Saxofón tenor B $\flat$

$\text{♩} = 105$

**A** 3 *mf*

9 **B** 7 *mf*

21 **C** *mp*

27 *mp* *mp* *mp* *mp*

33 **D** 3 *mp* *mf* *mf*

41 **E** *mp* *mf*

47 **F** *mp*

54 *mf*

60 **G** *f*

66 *mf* *f*

71 **H** *mf* *mf*

77 *mf* *mf* 3

# JAIBANÁ

**I**

**J**

**K**

**L**

**M**

**N**

**O**

**P**

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Trompeta B $\flat$  1

$\text{♩} = 105$  **A**

*f*

6 *mp* *mf*

12 *mf* **B**

18 *mf* *mp* *mp* **C**

30 *mf* *mf* **D**

38 *mf* *mp* *p* **E** **F**

51

56 *mf* *mf* **G** **H**

# JAIBANÁ

75 **5**  
  
*mf*

**I** **7** **J**  
  
*< mf mp mp*

97 **3**  
  
*mf*

**K** **8**  
  
*mf mf mp*

**L**  
  
*p*

123 **4** **M** **10** **N**  
  
*mf*

141  
  
*mp*

147  
  
*mf*

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Trompeta B $\flat$  2

♩ = 105

**A**

*f*

6

*mp* *mf*

**B**

12

*mf*

**C**

18

7

*mf* *mp* *mp*

**D**

30

3

*mf* *mf*

**E** 8 **F**

38

*mf* *mp* *p*

51

**G** 4 11 **H** 7

56

*mf* *f*

# JAIBANÁ

81 I 7

*mf*

Musical staff 81-88: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mf* is present. A boxed letter 'I' is above the staff, and the number '7' is at the end.

93 J 3

*mf* *mp* *mp*

Musical staff 93-99: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. Dynamic markings of *mf* and *mp* are present. A boxed letter 'J' is above the staff, and the number '3' is at the end.

101 K

*mf* *mf*

Musical staff 101-107: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. Dynamic markings of *mf* are present. A boxed letter 'K' is above the staff.

107 8 L

*mf* *mp* *p*

Musical staff 107-114: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. Dynamic markings of *mf*, *mp*, and *p* are present. A boxed letter 'L' is above the staff, and the number '8' is at the beginning.

120

Musical staff 120-125: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes.

125 4 M 10 N

*mf*

Musical staff 125-132: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. Dynamic marking of *mf* is present. Boxed letters 'M' and 'N' are above the staff, with the number '4' before 'M' and '10' before 'N'.

143

*mp* *mf*

Musical staff 143-149: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. Dynamic markings of *mp* and *mf* are present.

149

*mf*

Musical staff 149-155: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. Dynamic marking of *mf* is present.



# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Trompeta B $\flat$  3

$\text{♩} = 105$  **A**

6 *mp* *mf*

12 *mf* **B**

18 *mf* *mp* *mp* **C**

30 *mf* *mf* **D**

38 *mf* *mp* **E** 8

**F**

55 *mf* **G** 4 11

73 *f* *mf* **H** 7



# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Trombón 1

The musical score is written for Trombone 1 in bass clef with a key signature of one flat (Bb) and a tempo of quarter note = 105. The piece is divided into eight sections labeled A through H. Section A (measures 1-6) starts with a *mf* dynamic and ends with *mp*. Section B (measures 14-19) is marked *mp*. Section C (measures 20-31) features dynamics of *mf*, *mp*, *mp*, *mp*, and *mf*. Section D (measures 32-37) is marked *mp*. Section E (measures 38-47) includes a triplet of eighth notes and dynamics of *mf*, *mf*, *mp*, and *mp*. Section F (measures 48-50) is marked *mp*. Section G (measures 57-62) features dynamics of *mf* and *mp*. Section H (measures 69-72) includes a triplet of eighth notes and ends with a *f* dynamic.

# JAIBANÁ

78 *mf* *p*

84 **I** *mp*

90 **J** *mf* *mp* *mp*

96 *mp* *mf* *mp*

102 **K** *mf* *mf*

108 **L** *mp* *mp*

121 *mf* *mp*

127 **M**

133

139 **N** *mp*

146

150 *mp*

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Trombón 2

$\text{♩} = 105$  **A**

*mf*

6 *mp*

13 *mp* **B** *mp*

19

25 **C** *mf* *mp* *mp* *mp* *mf*

31 *mp* **D**

37 *mf* *mf* *mp* **E** 8

**F** *mp*

56 *mf* *mp*

**G**

68

# JAIBANÁ

**H** 7 **I**

*mf* *p*

86 *mp*

92 **J**

*mf* *mp* *mp* *mp* *mf*

98 *mp*

**K**

104 *mf* *mf* *mp*

110 8 **L**

*mp*

123 *mf* *mp*

129 **M**

135 **N**

141 *mp*

148 *mp*

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Trombón 3

$\text{♩} = 105$  **A**

*mf*

6 *mp*

13 **B** *mp* *mp*

19

25 **C** *mf* *mp* *mp* *mp* 3

33 **D** *mp* *mf*

39 **E** 8 **F** *mf* *mp*

52

58 **G** *mp* *mf*

64

70 **H** 7 *mf*

# JAIBANÁ

82 I

*p*  *mp*

Musical staff 82-87: Bass clef, key signature of one flat. Measures 82-87. Dynamics: *p* (measures 82-87), *mp* (measures 86-87). A hairpin crescendo is shown under measures 82-87.

88

Musical staff 88-91: Bass clef, key signature of one flat. Measures 88-91.

J

*mf* *mp* *mp* *mp* *mp*

Musical staff 92-97: Bass clef, key signature of one flat. Measures 92-97. Dynamics: *mf*, *mp*, *mp*, *mp*, *mp*. A hairpin crescendo is shown under measures 92-95. A triplet of eighth notes is marked with a '3' above it in measure 96.

102 K

*mf* *mf*

Musical staff 102-107: Bass clef, key signature of one flat. Measures 102-107. Dynamics: *mf*, *mf*. A hairpin crescendo is shown under measures 102-107.

108 L

*mp* *mp*

Musical staff 108-120: Bass clef, key signature of one flat. Measures 108-120. Dynamics: *mp*, *mp*. A hairpin crescendo is shown under measures 108-120. An eighth rest is marked with an '8' above it in measure 110.

121

*mf* *mp*

Musical staff 121-126: Bass clef, key signature of one flat. Measures 121-126. Dynamics: *mf*, *mp*.

127 M

Musical staff 127-132: Bass clef, key signature of one flat. Measures 127-132.

133

Musical staff 133-138: Bass clef, key signature of one flat. Measures 133-138.

139 N

*mp*

Musical staff 139-145: Bass clef, key signature of one flat. Measures 139-145. Dynamics: *mp*.

146

Musical staff 146-149: Bass clef, key signature of one flat. Measures 146-149.

150

*mp*

Musical staff 150-153: Bass clef, key signature of one flat. Measures 150-153. Dynamics: *mp*. A hairpin crescendo is shown under measures 150-153.



# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Barítono (T.C.) 1

The musical score is written for Baritone (T.C.) 1 in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 105. The score consists of six systems of music, each with a section label in a box:

- System 1:** Starts with a rest, followed by notes. Dynamic marking: *mf*. Section label: **A**.
- System 2:** Starts with a rest, followed by notes. Dynamic markings: *mf* and *f*.
- System 3:** Starts with a rest, followed by notes. Dynamic marking: *mp*. Section label: **B**.
- System 4:** Starts with a rest, followed by notes. Dynamic marking: *f*.
- System 5:** Starts with a rest, followed by notes. Dynamic marking: *f*. Section label: **C**.
- System 6:** Starts with a rest, followed by notes with accents. Section label: **D**.
- System 7:** Starts with a rest, followed by notes. Dynamic markings: *mf* and *mf*.
- System 8:** Starts with a rest, followed by notes. Dynamic markings: *mp* and *f*. Section label: **E**.
- System 9:** Starts with a rest, followed by notes. Dynamic marking: *f*. Section label: **F**.



### JAIBANÁ

107

*mf* *mp* *f*

113

*f* **L**

119

125

*mf* **M**

131

137

**N**

143

*mf* *f*

149

*mp*

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Barítono (T.C.) 2

♩ = 105

**A**

*mf*

6

*mf* *f*

**B**

12

*mp*

18

*f*

**C**

23

*f*

**D**

29

35

*mf* *mf*

**E**

41

*mp* *f*

**F**

47

*f*



# JAIBANÁ

106

Musical staff 106: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics markings are *mf* (under G4), *mf* (under B4), *mp* (under E4), and *f* (under C4). There are slurs over the first two notes and the last two notes.

112

Musical staff 112: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics marking is *f* (under C4).

**L**

Musical staff L: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

124

Musical staff 124: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics marking is *mf* (under E4).

**M**

Musical staff M: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

**N**

136

Musical staff 136: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

142

Musical staff 142: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics markings are *mf* (under G4) and *f* (under C4).

148

Musical staff 148: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics marking is *mp* (under E4).

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Tuba

$\text{♩} = 105$  **A**

6

**B**

12

**C**

18

23

28

**D**

**E**

40

**F**

46

# JAIBANÁ

52



57



**G**



68



**H**



**I**

80



86



**J**

91



96



**K**

102





# JAIBANÁ

108

Musical staff 108: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are two *mp* markings. A hairpin symbol is present under the first two notes.

114

Musical staff 114: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There is a *mf* marking. A box containing the letter 'L' is positioned above the staff.

120

Musical staff 120: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1.

125

Musical staff 125: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There is a *mf* marking.

**M**

Musical staff M: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. A box containing the letter 'M' is positioned to the left of the staff.

136

Musical staff 136: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. A box containing the letter 'N' is positioned above the staff.

141

Musical staff 141: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There is a *mp* marking.

147

Musical staff 147: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There is a *mp* marking.

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Platillos

$\text{♩} = 105$

**A**

*mf* *mp*

7

13

**B**

*mp* *mf*

19

25

**C**

31

**D**

37

**E**

*mf* *mf* *mp*

43

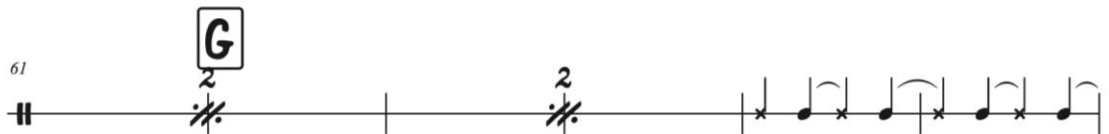
49

**F**

*mf* *mp*

# JAIBANÁ

55  *mf*

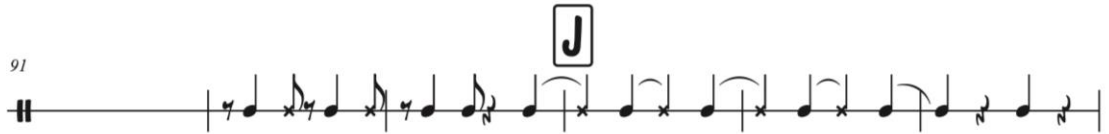
61 **G**  *mf*

67  *mf*

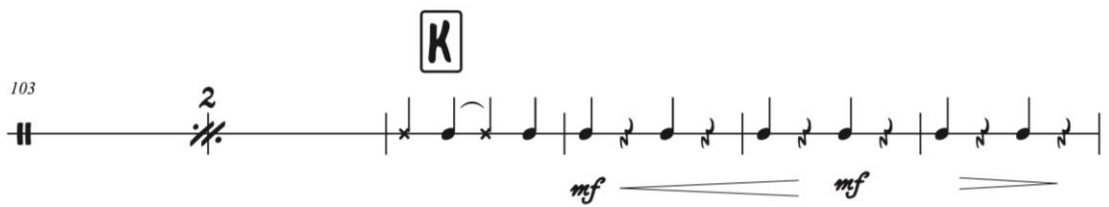
73 **H**  *f* *mf* *mp* *mp* *mp*

79  *mp* *mp*

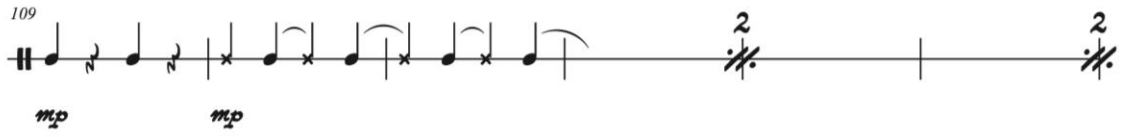
**I**  *mf*

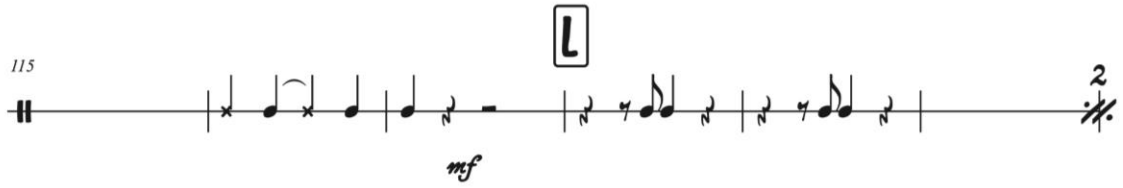
91 **J**  *mf*

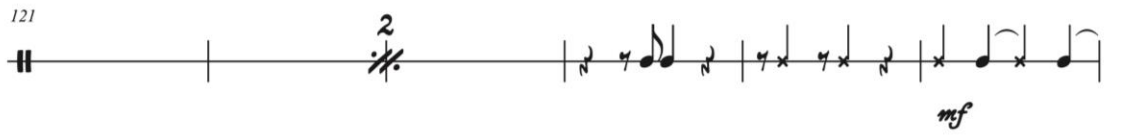
97  *mf*

103 **K**  *mf* *mf*

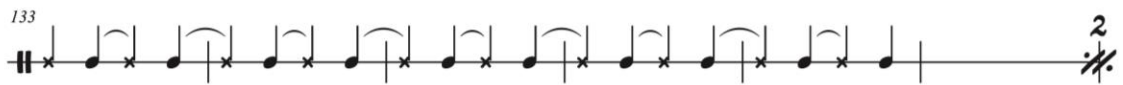
# JAIBANÁ

109 

115 

121 

127 

133 

139 

145 

151 

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Redoblante

$\text{♩} = 105$  **A**

*mf* *mp*

7

14 **B**

*mp* *mf*

20 **C**

27

33 **D**

*mf* *mf*

40 **E**

*mp*

# JAIBANÁ

47 F

*mf*

54

*mf*

60 G

*mf*

67

*mf*

73 H

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

79

*mp* *mp*

I

*mf*

### JAIBANÁ

**J**

100

**K**

*mf*

107

*mf* *mp* *mp*

116

**L**

*mf*

125

**M**

*mf*

133

**N**

**N**

*mp*

147

*mp*

# JAIBANÁ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Bombo

$\text{♩} = 105$  **A**

*mf*

6 *mp*

12 **B** *mp*

18 *mf*

25 **C**

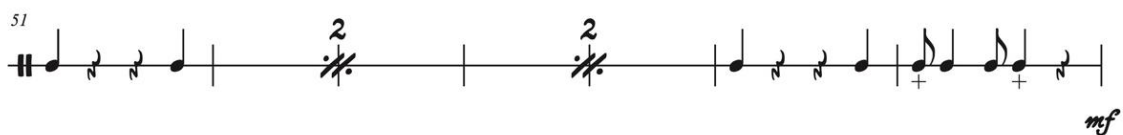
31 **D**

37 **E** *mf* *mf* *mp*

43 **F** *mf*



### JAIBANÁ

51 

58 

66 

73 

79 

I 

91 

96 

# JAIBANÁ

102 K

*mf*

107

*mf* *mp* *mp*

113 L

*mf*

119

126 M

*mf*

134 N

141

*mp*

147

*mp*





**Sombrero de plumas**

# JEMENÉ

## (Danza)

*Danza para la celebración de la transición de niña a mujer.*

### Score

**Clarinete B $\flat$  1**

**Clarinete B $\flat$  2**

**Clarinete B $\flat$  3**

**Saxofón alto E $\flat$  1**

**Saxofón alto E $\flat$  2**

**Saxofón tenor B $\flat$**

**Trompeta B $\flat$  1**

**Trompeta B $\flat$  2**

**Trompeta B $\flat$  3**

**Trombón 1**

**Trombón 2**

**Trombón 3**

**Barítono (T.C.) 1**

**Barítono (T.C.) 2**

**Tuba**

**Platillos**

**Redoblante**

**Bombo**

# JEMENÉ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Score

*♩* = 110

**A**

Clarinet in B $\flat$  1  
*mf*

Clarinet in B $\flat$  2  
*mf*

Clarinet in B $\flat$  3  
*mf*

Alto Sax 1  
*mf*

Alto Sax 2  
*mf*

Tenor Sax  
*mf*

Trumpet in B $\flat$  1  
*mf*

Trumpet in B $\flat$  2  
*mf*

Trumpet in B $\flat$  3  
*mf*

Trombone 1  
*mf*

Trombone 2  
*mf*

Trombone 3  
*mf*

Baritone (T.C.) 1  
*mf*

Baritone (T.C.) 2  
*mf*

Tuba  
*mf*

Platillos  
*mf*

Snare Drum  
*mf*

Bass Drum  
*mf*

# JEMENÉ

**B**

7

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

A. Sx. 1

A. Sx. 2

T. Sx. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *f* *mf mp*

Tbn. 2 *f* *mf mp*

Tbn. 3 *f* *mf mp*

Bar. 1 *f*

Bar. 2 *mf*

Tuba *f* *mf*

D. S. *f* *mf*

S. Dr. *f* *mf*

B. Dr. *f* *mf*

# JEMENÉ

13

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

D. S.

S. Dr.

B. Dr.

*mf*

*f* *mp* *mf*

*f* *mp* *mf*

*f* *mp* *mf*

*mf*

*f* *mp*

2

2



# JEMENÉ

20 **C**

B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bar. 1  
Bar. 2  
Tuba  
D. S.  
S. Dr.  
B. Dr.

*mp*  
*mp*  
*mp*  
*mp*  
*f*  
*f*  
*2*  
*2*  
*2*

# JEMENÉ

26 **D**

B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bar. 1  
Bar. 2  
Tuba  
D. S.  
S. Dr.  
B. Dr.

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

2  
2

# JEMENÉ

32 E

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

A. Sx. 1 *mp* *f*

A. Sx. 2 *mp* *f*

T. Sx. *mp* *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bar. 1 *f* *mf*

Bar. 2 *f* *mf*

Tuba *f* *mf*

D. S. *mf*

S. Dr. *mf*

B. Dr. *mf*

# JEMENÉ

39

**F**

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

D. S.

S. Dr.

B. Dr.

39

2

2

2

# JEMENÉ

45

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

45

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

45

D. S.

S. Dr.

B. Dr.

# JEMENÉ

51 G

B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bar. 1  
Bar. 2  
Tuba  
D. S.  
S. Dr.  
B. Dr.

*mp* *mf* *f*

51 2



# JEMENÉ

**H**

63

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

B♭ Tpt. 3 *mf* *f*

Tbn. 1 *f*

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

D. S. 2

S. Dr. 2

B. Dr. 2



# JEMENÉ

69

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B♭ Cl. 3 *mf* *f*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

69

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

69

D. S. 2

S. Dr. 2

B. Dr. 2

The musical score is for the piece "JEMENÉ" and is arranged for a large ensemble. It begins at measure 69. The woodwind section includes three B♭ Clarinets (Cl. 1, 2, 3), two Alto Saxophones (A. Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The brass section consists of three B♭ Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), and one Tuba. The percussion section includes a Drum Set (D. S.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The score features dynamic markings of mezzo-forte (*mf*) and forte (*f*). A first ending bracket is placed above the first measure of the woodwind staves. The percussion parts are indicated by double bar lines with a '2' and a slash, suggesting a specific rhythmic pattern.





# JEMENÉ

86

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

86

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

86

D. S.

S. Dr.

B. Dr.

# JEMENÉ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Clarinete B $\flat$  1

$\text{♩} = 110$   
*mf*

**A** 4 **B**  
*mp*

15  
*mf*

20 **C**

26 **D**  
*f*

32  
*mp*

**E** **F**  
*f* *f*

43

# JEMENÉ

2  
50

**G**

**H**

62

**I**

68

74

80

**J**

4

**JEMENÉ**  
**(Danza)**

Cultura Embera Katío  
Arreglo: Julio Castillo

Clarinete B $\flat$  2

$\text{♩} = 110$

*mf*

**A**  $\frac{4}{2}$  **B**

*mp*

15

*mf*

20 **C**

*mf*

26 **D**

*f*

32

*mp*

**E**  $\frac{3}{2}$  **F**

*f* *f*

43

*f*

# JEMENÉ

50

**G**

**H**

62

**I**

68

74

80

**J**

4



**JEMENÉ**  
**(Danza)**

Cultura Embera Katío  
Arreglo: Julio Castillo

Clarinete B $\flat$  3

$\text{♩} = 110$

*mf*

**A** **B**

*mp*

15 **C**

*mp*

24 **D**

*f*

30 *mp*

*mp*

36 **E**

*f*

41 **F**

*f*



**JEMENÉ**  
**(Danza)**

Cultura Embera Katío  
Arreglo: Julio Castillo

Saxofón alto E $\flat$  1

$\text{♩} = 110$

*mf*

**A** **B**  $\frac{4}{2}$

*mf*

15

*mf*

**C**

*mp*

26 **D**

*f*

32

*mp*

**E**

*f*

**F**

*mp* < *mp* < *mp* < *mp* < *mp* <

# JEMENÉ

47

mp < mp < mp < mp < mp <

Musical staff 47-51: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains five measures of music. Each measure begins with a mezzo-piano (*mp*) dynamic marking followed by a wedge-shaped hairpin indicating a crescendo.

52

mp < mp < mp <

G

Musical staff 52-56: Treble clef, key signature of two sharps. The staff contains five measures. The first three measures have *mp* dynamic markings with wedges. The fourth measure ends with a double bar line and a key signature change to one sharp (F#). The fifth measure is a whole rest. A box containing the letter 'G' is positioned above the fourth measure.

57

mf < mf < f

Musical staff 57-61: Treble clef, key signature of one sharp. The staff contains five measures. The first two measures have *mf* dynamic markings with wedges. The third measure has a *f* dynamic marking. The fourth and fifth measures continue the melodic line.

62

H

mf < mf <

Musical staff 62-67: Treble clef, key signature of one sharp. The staff contains six measures. The first two measures have *mf* dynamic markings with wedges. The third measure has a *f* dynamic marking. The fourth and fifth measures have *mf* dynamic markings with wedges. A box containing the letter 'H' is positioned above the third measure.

68

I

mf < mf <

Musical staff 68-74: Treble clef, key signature of one sharp. The staff contains seven measures. The first two measures have *mf* dynamic markings with wedges. The third measure has a *f* dynamic marking. The fourth and fifth measures have *mf* dynamic markings with wedges. A box containing the letter 'I' is positioned above the third measure. A '2' is written above the fourth measure.

75

mf < f < f

Musical staff 75-80: Treble clef, key signature of one sharp. The staff contains six measures. The first two measures have *mf* dynamic markings with wedges. The third measure has a *f* dynamic marking. The fourth and fifth measures have *f* dynamic markings. A first ending bracket is above the fourth measure.

81

J

f

Musical staff 81-86: Treble clef, key signature of one sharp. The staff contains six measures. The first two measures have *f* dynamic markings with wedges. The third measure has a *f* dynamic marking. The fourth and fifth measures have *f* dynamic markings. A box containing the letter 'J' is positioned above the third measure. A first ending bracket is above the third measure.

87

Musical staff 87-90: Treble clef, key signature of one sharp. The staff contains four measures of music.

**JEMENÉ**  
**(Danza)**

Cultura Embera Katío  
Arreglo: Julio Castillo

Saxofón alto E $\flat$ 2

$\text{♩} = 110$

*mf*

**A** **B**

$\frac{1}{2}$   $\frac{1}{2}$

15

*mf*

**C**

*mp*

26 **D**

*f*

32

*mp*

**E**

*f*

**F**

*mp* < *mp* < *mp* < *mp* < *mp* <

# JEMENÉ

47

mp < mp < mp < mp < mp

Musical staff 47-51: Treble clef, key signature of one sharp (F#), 7/8 time signature. The staff contains five measures of music. Each measure begins with a dynamic marking of *mp* followed by a hairpin crescendo symbol (<). The notes are eighth and sixteenth notes with various rests.

52

mp < mp < mp <

G

Musical staff 52-56: Treble clef, key signature of one sharp (F#), 7/8 time signature. The staff contains five measures of music. The first three measures have a dynamic marking of *mp* followed by a hairpin crescendo symbol (<). The fourth measure has a dynamic marking of *mp* followed by a hairpin crescendo symbol (<). The fifth measure is a whole rest. A boxed letter 'G' is placed above the staff at the end of the line.

57

mf < mf < f

Musical staff 57-61: Treble clef, key signature of one sharp (F#), 7/8 time signature. The staff contains five measures of music. The first two measures have a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The third measure has a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*.

62

mf < mf <

H

Musical staff 62-67: Treble clef, key signature of one sharp (F#), 7/8 time signature. The staff contains six measures of music. The first two measures have a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The third measure has a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The fourth measure is a whole rest. The fifth measure has a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The sixth measure has a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). A boxed letter 'H' is placed above the staff at the end of the line.

68

mf < mf <

I

2

Musical staff 68-74: Treble clef, key signature of one sharp (F#), 7/8 time signature. The staff contains seven measures of music. The first two measures have a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The third measure has a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The fourth measure is a whole rest. The fifth measure has a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The sixth measure has a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The seventh measure has a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). A boxed letter 'I' is placed above the staff at the end of the line. A '2' is written above the staff at the beginning of the fifth measure.

75

mf < f f

1

Musical staff 75-80: Treble clef, key signature of one sharp (F#), 7/8 time signature. The staff contains six measures of music. The first two measures have a dynamic marking of *mf* followed by a hairpin crescendo symbol (<). The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. A '1' is written above the staff at the beginning of the fourth measure.

81

f

J

2

Musical staff 81-85: Treble clef, key signature of one sharp (F#), 7/8 time signature. The staff contains five measures of music. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*. A '2' is written above the staff at the beginning of the second measure. A boxed letter 'J' is placed above the staff at the end of the line.

86

Musical staff 86-90: Treble clef, key signature of one sharp (F#), 7/8 time signature. The staff contains five measures of music. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*.

JEMENÉ  
(Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Saxofón tenor B $\flat$

$\text{♩} = 110$

**A** **B**

12 **C**

18 **D**

23 **E**

28 **F**

34 **F**

39 **F**

43

# JEMENÉ

48

mp < mp < mp < mp < mp <

Musical staff 48-52 in G major, 7/8 time. It consists of five measures of eighth-note patterns. Each measure is marked with a piano dynamic (*mp*) and a hairpin indicating a crescendo.

53

mp < mp < mf <

**G**

Musical staff 53-57 in G major, 7/8 time. It consists of five measures. The first two measures are marked *mp* with hairpins. The third measure is marked *mf* with a hairpin. A boxed letter 'G' is placed above the staff. The staff ends with a double bar line and a key signature change to F major.

58

< mf < f

Musical staff 58-62 in F major, 7/8 time. It consists of five measures. The first measure is marked with a hairpin. The second measure is marked *mf* with a hairpin. The third measure is marked *f* with a hairpin. The staff ends with a double bar line.

63

mf < mf <

**H**

Musical staff 63-68 in F major, 7/8 time. It consists of six measures. The first measure is marked with a hairpin. The second measure is marked *mf* with a hairpin. The third measure is marked *mf* with a hairpin. A boxed letter 'H' is placed above the staff. The staff ends with a double bar line.

69

mf < mf <

**I**

2

Musical staff 69-75 in F major, 7/8 time. It consists of seven measures. The first measure is marked with a hairpin. The second measure is marked *mf* with a hairpin. The third measure is marked *mf* with a hairpin. A boxed letter 'I' is placed above the staff. A second ending bracket labeled '2' covers measures 70-71. The staff ends with a double bar line.

76

< f f

1

Musical staff 76-81 in F major, 7/8 time. It consists of six measures. The first measure is marked with a hairpin. The second measure is marked *f* with a hairpin. The third measure is marked *f* with a hairpin. A first ending bracket labeled '1' covers measures 77-78. The staff ends with a double bar line.

82

f

**J**

2

Musical staff 82-85 in F major, 7/8 time. It consists of four measures. The first measure is marked *f* with a hairpin. A second ending bracket labeled '2' covers measures 83-84. A boxed letter 'J' is placed above the staff. The staff ends with a double bar line.

86

Musical staff 86-89 in F major, 7/8 time. It consists of four measures. The staff ends with a double bar line.



**JEMENÉ**  
**(Danza)**

Cultura Embera Katío  
Arreglo: Julio Castillo

Trompeta B $\flat$  1

$\text{♩} = 110$   
*mf*

**A** **B**  $\frac{4}{2}$

15  $\frac{4}{2}$  **C**

24 **D** *mf*

30  $\frac{3}{2}$   $\frac{1}{2}$   $\frac{3}{2}$   $\frac{3}{2}$  *f*

**E**  $\frac{3}{2}$  **F**

46

# JEMENÉ

52

**G**

2

*mf*

59

**H**

2

*mf* *mf* *f*

66

71

77

1.

2.

*f* *f*

83

87

# JEMENÉ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Trompeta B $\flat$  2

$\text{♩} = 110$

**A** **B**

15 **C**

24 **D**

30 **E** **F**

46

# JEMENÉ

52 **G** 2 *mf*

59 2 **H** *mf* *mf* *f*

66

71 **I**

77 1 2 *f* *f*

83 **J**

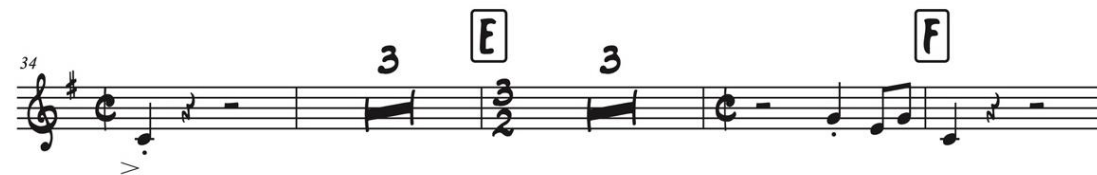
87

JEMENÉ  
(Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Trompeta B $\flat$  3

$\text{♩} = 110$



# JEMENÉ

49

55

63

69

75

81

# JEMENÉ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Trombón 1

$\text{♩} = 110$

*mf*

**A** *mp* *f*

**B** *mf mp* *f*

16 *mp mf* **C** *mp*

22

**D** *mp* *f mp*

33 **E** *mf*

40 **F** *mp*

# JEMENÉ

45

51

**G**

*mp*

**H**

62

**I**

68

74

*f*

80

*f*

**J**

*mp*



# JEMENÉ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Trombón 2

$\text{♩} = 110$

*mf*

**A**

*mp* *f*

**B**

*mf mp* *f*

16 **C**

*mp mf mp*

22

**D**

28 *mp* *f mp*

33 **E**

*mf*

**F**

41 *mp*

# JEMENÉ

47

53

**G**

*mp*

59

**H**

65

71

**I**

77

1

*f*

82

2

**J**

*f* *mp*

87



# JEMENÉ

47

Musical staff 47-52: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The staff contains six measures of music with quarter and eighth notes.

53

**G**

Musical staff 53-58: Bass clef, key signature of two flats. Measure 53 starts with a box containing the letter 'G'. The staff contains six measures of music. A dynamic marking *mp* is placed below the staff.

59

**H**

Musical staff 59-64: Bass clef, key signature of two flats. Measure 59 starts with a box containing the letter 'H'. The staff contains six measures of music.

65

Musical staff 65-70: Bass clef, key signature of two flats. The staff contains six measures of music.

**I**

71

Musical staff 71-76: Bass clef, key signature of two flats. Measure 71 starts with a box containing the letter 'I'. The staff contains six measures of music.

77

1

Musical staff 77-81: Bass clef, key signature of two flats. Measure 77 starts with a box containing the number '1'. The staff contains five measures of music. A dynamic marking *f* is placed below the staff.

82

2

**J**

Musical staff 82-86: Bass clef, key signature of two flats. Measure 82 starts with a box containing the number '2'. Measure 83 starts with a box containing the letter 'J'. The staff contains five measures of music. Dynamic markings *f* and *mp* are placed below the staff.

87

Musical staff 87-92: Bass clef, key signature of two flats. The staff contains six measures of music.

JEMENÉ  
(Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Barítono (T.C.) 1

$\text{♩} = 110$

*mf*

**A** 4 **B** *f*

14 *mf*

20 **C** *f*

26 **D** 3 *mp* *f*

34 **E** *f* *mf*

39 **F** *f*

44

# JEMENÉ

50

*mf*

**G**

*< mf*

**H**

62

**I**

68

74

*f*

80

*f*

**J**

# JEMENÉ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Barítono (T.C.) 2

$\text{♩} = 110$

*mf*

**A**  $\frac{4}{4}$  **B** *mf*

14

**C** *f*

20

**D** *mp* *f*  $\frac{3}{4}$

26

**E** *f* *mf*  $\frac{3}{2}$

34

**F** *f*

39

44

# JEMENÉ

50

*mf*

**G**

*mf*

**H**

62

62

**I**

68

68

74

1.

79

*f*

2.

*f*

**J**

83

83

87

87



# JEMENÉ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

Tuba

$\text{♩} = 110$

**A**

5

**B**

16

**C**

**D**

26

31

**E**

37

**F**

41

# JEMENÉ



**G**



**H**



**I**



**J**



# JEMENÉ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Platillos

$\text{♩} = 110$

*mf*

**A**

**B**

*f* > *mf*

12

*2*

*1/2*

*2*

19

**C**

*2*

*2*

27

**D**

*mp* < *f*

*2*

*1/2*

34

**E**

*mf*

# JEMENÉ

39 F



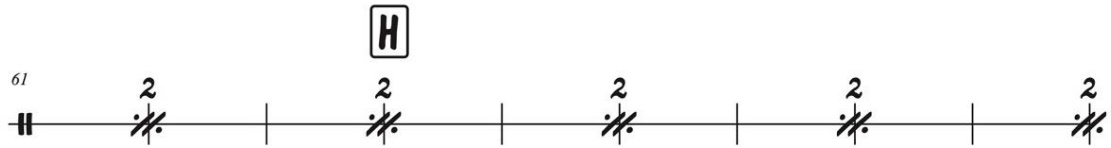
45



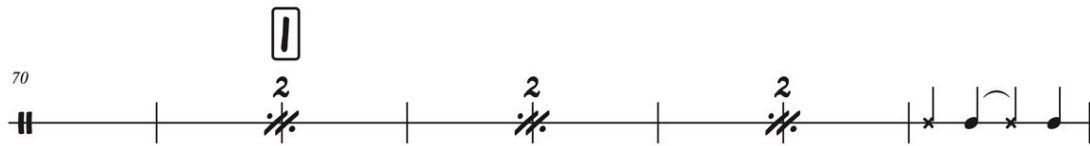
54 G



61 H



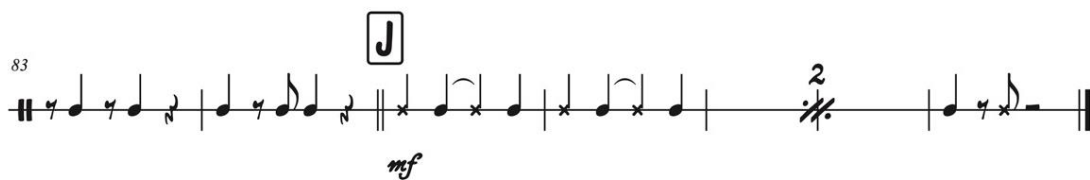
70 I



78 1



83 J



**JEMENÉ**  
**(Danza)**

Cultura Embera Katío  
Arreglo: Julio Castillo

Redoblante

$\text{♩} = 110$

*mf*

**A**

*f > mf*

13

20

**C**

27

**D**

*mp* *f*

33

**E**

*mf*

39

**F**

# JEMENÉ

45



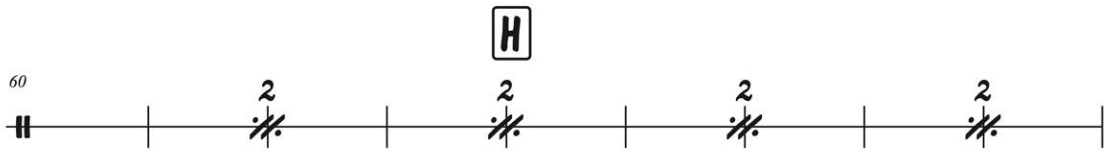
54

**G**



60

**H**



69

**I**



77

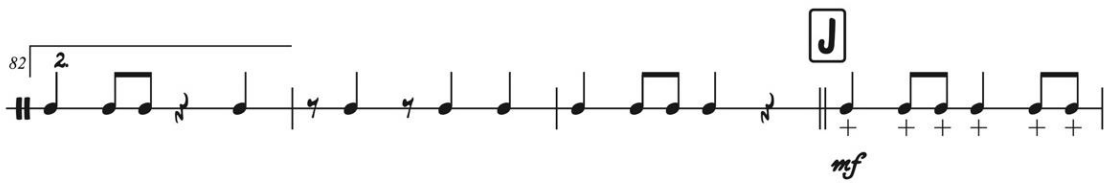
**f**




82

**J**

**mf**



86



# JEMENÉ (Danza)

Cultura Embera Katío  
Arreglo: Julio Castillo

## Bombo

$\text{♩} = 110$

*mf*

**A**

**B**

*f* *mf*

12

18

**C**

*mp*

25

**D**

*mp* *f*

31

37

**E**

*mf*

# JEMENÉ

**F**

50

57

65

74

81

87















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