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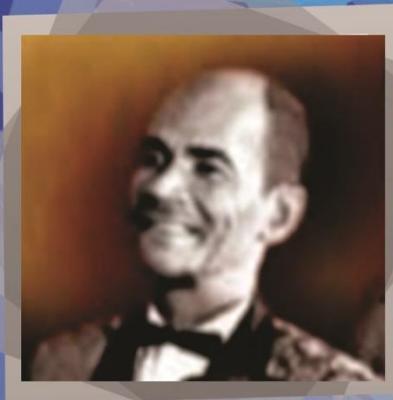


**UNIVERSIDAD DE
CÓRDOBA**



Subregión San Jorge

José Cáceres Land



**Ayapel
(Porro)**

**Margento
(Porro)**

**Emelina
(Porro)**

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José Cáceres Land

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 Lenes* - textos con adaptaciones corales de la música de juglares del Caribe colombiano; *Flores a Flórez: Un tributo a Pablito. Big Band*. De igual forma, ha publicado tres trabajos discográficos titulados: "Sinú Sax Quartet", "Tradición" e "Itinerancia Caribe".

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JOSÉ CÁCERES LAND

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

José Cáceres Land

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Autor

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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.

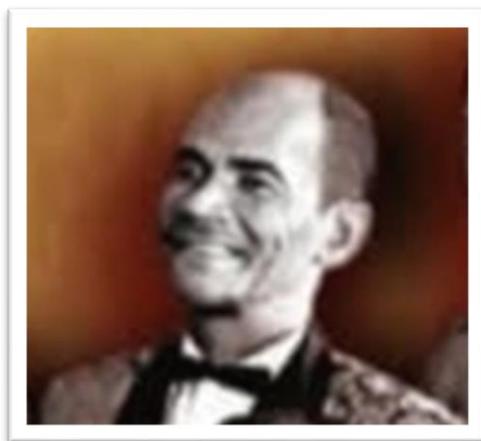
Es importante destacar que el número significativo de instrumentistas provenientes de las bandas tradicionales, y que nutre nuestro programa semestre a semestre desde su creación, justifica la creación de dichos espacios y materiales de apoyo educativo.

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 la sienta y la disfrute; y así el departamento de Córdoba siempre sea un protagonista en la construcción de la identidad musical colombiana.

Es por todo lo anterior que en esta obra se presentan, en tres arreglos originales, las obras del maestro José Cáceres Land: Ayapel, Margento y Emelina; obras nacidas desde los sentimientos de un hombre que creció y desarrolló su vida y su música en las ciénagas y sabanas de San Marcos, Sucre, y Ayapel, Córdoba; ése que hizo parte de grandes agrupaciones musicales, y que trabajando junto a Antonio Fuentes fue gestor de la música del Caribe colombiano; siempre produciendo desde sus raíces y enalteciendo el porro. Con orgullo este homenaje al maestro José Cáceres Land.

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.

JOSÉ CÁCERES LAND



Nació en San Marcos, Sucre, el 27 de mayo año de 1918 y partió de este mundo el 21 de mayo de 1974.

Músico talentoso, versátil y disciplinado. Por cuestiones del corazón se establece en Ayapel, Córdoba, y constituye allí su preciada familia. Inicia sus estudios musicales con la trompeta bajo la tutoría del maestro bumangués Francisco Díaz, director de la banda “Santander” de la ciudad de Bucaramanga, sin embargo, su capacidad lo motiva a incursionar, de manera transitoria, en el bombardino y en 1947 lo cambia por lo que sería su máximo medio de expresión: el trombón de émbolos.

Su vida artística está vinculada a Discos Fuentes; tal era su importancia que fue considerado por Antonio “Toño” Fuentes, fundador y propietario de este sello, como su consejero en los aspectos musicales. “El Chelo”, como era conocido en el ámbito musical, fue cofundador, compositor, arreglista e Instrumentista de los Corraleros de Majagual, agrupación de notorio protagonismo en la década de los sesenta en la música tropical colombiana. Sus célebres improvisaciones son un referente para quienes quieren apropiarse del discurso musical de la música de viento del Caribe colombiano; de estas genialidades citamos las registradas en las producciones de Pedro Laza y sus Pelayeros, La Sonora Cordobesa, El Combo Los Galleros, Juan Piña y sus muchachos, Alfonso Piña y Antolín Lenes y su Combo Orense.

Fue también un embajador de nuestra música ante el mundo, haciendo presencia en casi todo el continente americano y en algunos países de Europa. Entre sus composiciones de más recordación y apropiación por parte del público están: Petronila, Mi mulata, Margento, Ayapel, Emelina, Pobre Quique y Río San Jorge.

El legado musical de este importante maestro sigue vigente gracias al empeño de sus hijos, maestros también de este arte sonoro: Ramón, Álvaro y Nairo; este último con su Big band con domicilio en la capital de la república.

GRAFÍAS PARA LAS PERCUSIONES UTILIZADAS EN LAS VERSIONES¹

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.

¹ Pitos y tambores-Cartilla de iniciación musical

AYAPEL (Porro)

Score

Clarinete B \flat 1

Clarinete B \flat 2

Clarinete B \flat 3

Saxofón alto 1

Saxofón alto 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

AYAPEL (Porro)

José Cáceres Land
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 parts are mostly silent, with a final measure in the fifth measure marked with a forte (*f*) dynamic.
- Alto Sax 1, 2, Tenor Sax:** These instruments play a melodic line starting in the second measure, marked with a mezzo-forte (*mf*) dynamic.
- Trumpet in B♭ 1, 2, 3:** These instruments play a rhythmic and melodic line starting in the second measure, marked with a mezzo-forte (*mf*) dynamic.
- Trombone 1, 2, 3:** These instruments play a harmonic line starting in the second measure, marked with a mezzo-forte (*mf*) dynamic.
- Baritone (T.C.) 1, 2:** These instruments play a melodic line starting in the second measure, marked with a forte (*f*) dynamic.
- Tuba:** This instrument plays a rhythmic line starting in the second measure, marked with a mezzo-forte (*mf*) dynamic.
- Platillos, Redoblante, Bombo:** These percussion instruments play a rhythmic pattern starting in the second measure, marked with a mezzo-forte (*mf*) dynamic.

The score concludes with a double bar line and a second ending bracket in the fifth measure, with a forte (*f*) dynamic marking.

AYAPEL

6 A

The score is arranged in a standard orchestral layout. 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 three pairs of Congas (Plat., Red., Bom.), each marked with a '2' and a double slash. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout the score.

AYAPEL

12

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

12

Plat.

Red.

Bom.

AYAPEL

24

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

Plat.

Red.

Bom.

mf

ff

f

2

2

2

AYAPEL

48

E

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

48

Plat.

Red.

Bom.

Detailed description: This is a page of a musical score for the piece 'AYAPEL' by Julio Castillo. The score is for a large ensemble and is divided into two systems. The first system includes three B♭ Clarinets (Cl. 1, 2, 3), two Alto Saxophones (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 second system includes three Percussion parts: Platillos (Plat.), Snare Drum (Red.), and Bass Drum (Bom.). The music is in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. The score begins at measure 48. The woodwind and saxophone parts feature intricate rhythmic patterns, often with slurs and accents. The brass parts provide harmonic support with sustained notes and rhythmic figures. The percussion parts are primarily rhythmic, with the snare drum playing a steady pattern and the bass drum providing a strong pulse. A dynamic marking of 'E' (likely 'Esfz' or 'Esfz') is present above the first clarinet staff. The page number '24' is centered at the bottom.

AYAPEL

54

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

54

Plat.

Red.

Bom.

F

f

f

f

Detailed description: This is a page of a musical score for the piece 'AYAPEL' by José Cáceres Land. The page is numbered 25 at the bottom. The score is for a large ensemble and is divided into two systems. The first system includes three B-flat Clarinets (Cl. 1, 2, 3), two Alto Saxophones (Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The second system includes three B-flat Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), a Tuba, a Snare Drum (Plat.), a Bass Drum (Red.), and a Bass Drum with Pedal (Bom.). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with a wavy line above the notes. A dynamic marking of **F** (Fortissimo) is placed above the first staff in the first system. In the second system, there are dynamic markings of *f* (forte) for the Snare Drum, Bass Drum, and Bass Drum with Pedal. The score is written on a grand staff with multiple staves for each instrument.

AYAPEL

60

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

60

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

60

Plat.

Red.

Bom.

AYAPEL

66

1

mf

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

66

Plat.

Red.

Bom.

ff

ff

Detailed description: This is a page of a musical score for the piece 'AYAPEL' by José Cáceres Land. The score is arranged for a large ensemble. It begins at measure 66. The instruments listed on the left are: B \flat Clarinet 1, B \flat Clarinet 2, B \flat Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, B \flat Trumpet 1, B \flat Trumpet 2, B \flat Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Baritone 1, Baritone 2, Tuba, Snare Drum (Plat.), Bass Drum (Red.), and Bass Drum (Bom.). The score features various musical notations including rests, eighth notes, quarter notes, and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). A first ending bracket is present above the first B \flat Clarinet staff. The percussion parts are indicated by slash marks on the snare drum staff and plus signs on the bass drum staves.

AYAPEL

72

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

72

Plat.

Red.

Bom.

2

AYAPEL

77

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

Plat.

Red.

Bom.

2

Detailed description: This is a page of a musical score for the piece 'AYAPEL' by José Cáceres Land. The score is for a large ensemble and is divided into three systems. The first system includes three B-flat Clarinets (Cl. 1, 2, 3), two Alto Saxophones (Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The second system includes three B-flat Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone saxophones (Bar. 1, 2), and one Tuba. The third system includes a snare drum (Plat.), a set of congas (Red.), and a bass drum (Bom.). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two flats. The page number 77 is indicated at the beginning of each system. A double bar line with a '2' above it is at the end of the Red. part.

AYAPEL

G

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
Plat.
Red.
Bom.

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Clarinete B \flat 1

4

9 **A** 5 *f* 3

21 **B** *f*

26 5 **C** 3 *mf* *f*

38 3

45 **D**

E *trill*

57 *trill* **F**

63 1 *mf*

69

74 2

79 **G**

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Clarinete B \flat 2

4

9 **A** 5 3

21 **B**

26 5 **C** 3

38 3 **D**

45

E trill

57 **F** trill

63 1 **G** mf

69

74 2

79 **G**

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Clarinete B \flat 3

4

9 **A** 5 *f* 3

21 **B**

26 *f* 5 **C** 3 *mf*

38 3 *f*

45 **D** **E**

51 *trill* *trill* *trill*

57 *trill* **F**

63 1 *mf*

69

74 2

79 **G**

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Saxofón alto 1

mf

2

7

A

f

13

mp

mf

18

2

B

24

f

29

C

mf

35

f

mf

AYAPEL

41 D

Musical staff 41-47: Treble clef, 4/4 time signature. Measure 41 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5. Measure 42 is a whole rest. Measure 43 has a slur over eighth notes G4, A4, B4, C5, followed by a quarter rest. Measure 44 has a '2' above it and a quarter rest. Measure 45 has eighth notes G4, A4, B4, C5. Measure 46 has eighth notes G4, A4, B4, C5. Measure 47 has eighth notes G4, A4, B4, C5.

48 E

Musical staff 48-52: Treble clef, 4/4 time signature. Measure 48 has eighth notes G4, A4, B4, C5. Measure 49 has eighth notes G4, A4, B4, C5. Measure 50 is a whole rest. Measure 51 has eighth notes G4, A4, B4, C5. Measure 52 has eighth notes G4, A4, B4, C5.

53 F

Musical staff 53-58: Treble clef, 4/4 time signature. Measure 53 has eighth notes G4, A4, B4, C5. Measure 54 has eighth notes G4, A4, B4, C5. Measure 55 has a '4' above it and a quarter rest. Measure 56 has eighth notes G4, A4, B4, C5. Measure 57 is a whole rest. Measure 58 has eighth notes G4, A4, B4, C5.

62 1

Musical staff 62-68: Treble clef, 4/4 time signature. Measure 62 is a whole rest. Measure 63 has eighth notes G4, A4, B4, C5. Measure 64 has eighth notes G4, A4, B4, C5. Measure 65 is a whole rest. Measure 66 has eighth notes G4, A4, B4, C5. Measure 67 is a whole rest. Measure 68 has eighth notes G4, A4, B4, C5.

69

Musical staff 69-73: Treble clef, 4/4 time signature. Measure 69 has eighth notes G4, A4, B4, C5. Measure 70 has eighth notes G4, A4, B4, C5. Measure 71 has eighth notes G4, A4, B4, C5. Measure 72 has eighth notes G4, A4, B4, C5. Measure 73 has eighth notes G4, A4, B4, C5.

74 2

Musical staff 74-78: Treble clef, 4/4 time signature. Measure 74 has eighth notes G4, A4, B4, C5. Measure 75 has eighth notes G4, A4, B4, C5. Measure 76 is a whole rest. Measure 77 has eighth notes G4, A4, B4, C5. Measure 78 has eighth notes G4, A4, B4, C5.

79 G

Musical staff 79-83: Treble clef, 4/4 time signature. Measure 79 is a whole rest. Measure 80 has eighth notes G4, A4, B4, C5. Measure 81 is a whole rest. Measure 82 has eighth notes G4, A4, B4, C5. Measure 83 has eighth notes G4, A4, B4, C5.

AYAPEL
(Porro)

José Cáceres Land
Arreglo: Julio Castillo

Saxofón alto 2

mf

2

7

A

f

13

mp

mf

18

2

B

24

f

29

C

mf

35

f

mf

AYAPEL

41 D

Musical staff 41-47. Measure 41 starts with a treble clef and a 7/8 time signature. The melody consists of eighth and quarter notes. A fermata is placed over measures 45 and 46. A '2' is written above measure 46. A boxed 'D' chord symbol is positioned above measure 47.

48 E

Musical staff 48-53. Measure 48 starts with a treble clef and a 7/8 time signature. The melody continues with eighth and quarter notes. A boxed 'E' chord symbol is positioned above measure 49.

54 F

Musical staff 54-62. Measure 54 starts with a treble clef and a 7/8 time signature. The melody features eighth and quarter notes. A '4' is written above measure 55. A boxed 'F' chord symbol is positioned above measure 56.

63 1.

Musical staff 63-68. Measure 63 starts with a treble clef and a 7/8 time signature. The melody consists of eighth and quarter notes. A first ending bracket labeled '1.' spans measures 66 and 67.

69

Musical staff 69-73. Measure 69 starts with a treble clef and a 7/8 time signature. The melody continues with eighth and quarter notes. A second ending bracket labeled '2.' spans measures 71 and 72.

74 2.

Musical staff 74-78. Measure 74 starts with a treble clef and a 7/8 time signature. The melody consists of eighth and quarter notes. A second ending bracket labeled '2.' spans measures 76 and 77.

79 G

Musical staff 79-84. Measure 79 starts with a treble clef and a 7/8 time signature. The melody continues with eighth and quarter notes. A boxed 'G' chord symbol is positioned above measure 80.

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Saxofón Tenor B \flat

mf

2

7

A

12

f mp mf

17

2 B

23

28

f mf

33

C

2

f mf

AYAPEL

40 D

Musical staff 40-46: Treble clef, key signature of one flat. Measures 40-46. Measure 45 has a '2' above it. Measure 46 has a boxed 'D' above it.

47 E

Musical staff 47-51: Treble clef, key signature of one flat. Measures 47-51. Measure 51 has a boxed 'E' above it.

52 F

Musical staff 52-60: Treble clef, key signature of one flat. Measures 52-60. Measure 55 has a '4' above it. Measure 56 has a boxed 'F' above it.

61

Musical staff 61-66: Treble clef, key signature of one flat. Measures 61-66.

67 1.

Musical staff 67-71: Treble clef, key signature of one flat. Measures 67-71. Measure 67 has a '1.' above it.

72 2.

Musical staff 72-76: Treble clef, key signature of one flat. Measures 72-76. Measure 74 has a '2.' above it.

77

Musical staff 77-85: Treble clef, key signature of one flat. Measures 77-85.

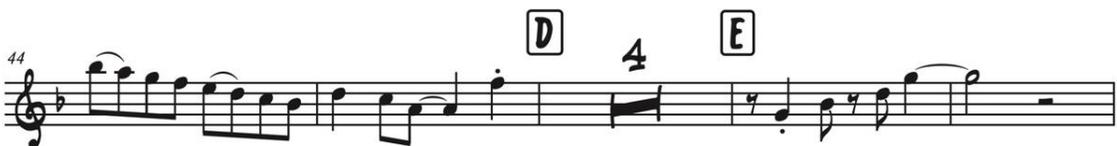
G

Musical staff 86-91: Treble clef, key signature of one flat. Measures 86-91. Measure 86 has a boxed 'G' above it.

AYAPEL
(Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trompeta B \flat 1



AYAPEL



AYAPEL
(Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trompeta B \flat 2

The musical score for Trompeta B \flat 2 is written in 2/4 time and B \flat major. It consists of seven staves of music. The first staff begins with a repeat sign and a dynamic marking of *mf*. The second staff starts at measure 6 with a triplet of eighth notes and a dynamic marking of *f*, followed by a section marker **A**. The third staff starts at measure 13 with another triplet and a dynamic marking of *f*. The fourth staff starts at measure 20 with a section marker **B** and a triplet. The fifth staff starts at measure 27 with a section marker **C**, a fourth note, and a dynamic marking of *mp*. The sixth staff starts at measure 35 with a section marker **D**, a fourth note, a dynamic marking of *f*, a breath mark (<), a dynamic marking of *mp*, and another dynamic marking of *f*. The seventh staff starts at measure 44 with a section marker **E** and a fourth note.

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trompeta B \flat 3

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

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

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trombón 1

The musical score for Trombone 1 is written in bass clef with a 2/4 time signature and a key signature of two flats (B-flat major). The score is divided into eight staves of music, each starting with a measure number. The dynamics and articulation markings are as follows:

- Staff 1 (measures 1-5): *mf* (measures 1-3), *mp* (measures 4-5).
- Staff 2 (measures 6-11): *mf* (measures 6-11). A boxed letter 'A' is placed above measure 10.
- Staff 3 (measures 12-17): No dynamic markings.
- Staff 4 (measures 18-23): No dynamic markings. A boxed letter 'B' is placed above measure 21.
- Staff 5 (measures 24-28): *mf* (measures 24-28).
- Staff 6 (measures 29-34): *mf* (measures 29-32), *mp* (measures 33-34). Slanted lines indicate dynamics changes.
- Staff 7 (measures 35-40): *mf* (measures 35-40). A slanted line is placed below measure 35.

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trombón 2

mf mp

6 **A** mf

12

18 **B**

24 mf

29 **C** mf mp

35 mf

AYAPEL

41

D
< *mf*

47

E 5

57

F
< >

62

67

73

79

G

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trombón 3

Musical score for Trombone 3, Ayapel (Porro). The score consists of eight staves of music in bass clef with a key signature of two flats. It includes dynamic markings (*mf*, *mp*) and section markers A, B, and C.

Staff 1: *mf* *mp*

Staff 2: 7 *mf* A

Staff 3: 13

Staff 4: 20 B

Staff 5: 26 *mf*

Staff 6: 32 *mf* *mp* *mf* C

Staff 7: 38

AYAPEL

44

D

< *mf*

E

5

<

F

>

64

1

70

2

76

G

82

**AYAPEL
(Porro)**

José Cáceres Land
Arreglo: Julio Castillo

Barítono (T.C.) 1

6 **A** *f*

12 *ff*

18 **B** *mf*

24 *ff* *ff*

30 **C** *f*

36

41

AYAPEL

D **E**

f

51

56 **F**

< > < >

62 1

< > < > *ff*

68

73 2

78 **G**

83

**AYAPEL
(Porro)**

José Cáceres Land
Arreglo: Julio Castillo

Barítono (T.C.) 2

6 **A**

11 *ff*

17 *mf* **B**

23 *ff*

29 *ff* **C**

35 *f*

41

AYAPEL

D **E**

f

51

57 **F**

63 1

ff

69

74 2

80 **G** 3

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Tuba

Musical score for Tuba, showing measures 1 through 41. The score is in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *mf* (mezzo-forte). The score includes three distinct sections labeled A, B, and C. Section A starts at measure 6, Section B at measure 21, and Section C at measure 31. The piece concludes with a fermata at the end of measure 41.

AYAPEL

D

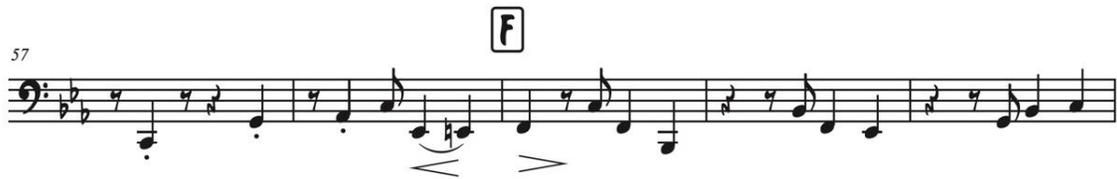


E

52



57



62



67



72



77



82



AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Platillos

The musical score for Platillos (Congas) is written on a single staff with a treble clef and a common time signature (C). The piece begins with a key signature of one flat (Bb) and a common time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *f*, and *mf*. The score is divided into sections labeled A through G, with measures 8, 18, 28, 36, 43, 49, 56, 62, 68, and 74 marked. Section A (measures 8-17) features a series of eighth notes with a dynamic of *mf*. Section B (measures 18-27) consists of a series of eighth notes. Section C (measures 28-35) includes a series of eighth notes followed by a series of sixteenth notes. Section D (measures 36-42) features a series of eighth notes. Section E (measures 43-48) includes a series of eighth notes with a dynamic of *f* and a series of sixteenth notes with a dynamic of *mf*. Section F (measures 49-55) consists of a series of eighth notes with a dynamic of *f*. Section G (measures 56-74) includes a series of eighth notes with a dynamic of *f*. The score concludes with a double bar line and repeat signs.

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Redoblante

The musical score is written for a Redoblante instrument in 2/4 time. It consists of ten staves of music, each starting with a measure number. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *f*, and *mf* are used throughout. The score is divided into sections labeled A through G, each enclosed in a box. Section A starts at measure 8, B at 18, C at 28, D at 42, E at 48, F at 56, and G at 80. There are also first and second endings indicated by brackets and numbers 1 and 2. The piece concludes with a final double bar line and repeat sign at the end of the eighth staff.

AYAPEL (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Bombo

The musical score for the Bombo part of 'Ayapel (Porro)' is written on ten staves. The key signature is one flat (Bb) and the time signature is 2/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and sixteenth notes. It features several dynamic markings: *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). The score is divided into sections labeled A through G, each enclosed in a box. Section A is at measure 8, B at 18, C at 28, D at 42, E at 48, F at 54, and G at 78. There are also first and second endings marked with '1.' and '2.' at measures 66 and 72 respectively. The piece concludes with a triplet of eighth notes at measure 82.

MARGENTO (Porro)

Score

Clarinete B \flat 1

Clarinete B \flat 2

Clarinete B \flat 3

Saxofón alto 1

Saxofón alto 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

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Score

♩ = 90

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Alto Sax 1

Alto Sax 2

Tenor Sax

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trombone 1

Trombone 2

Trombone 3

Baritone (T.C.) 1

Baritone (T.C.) 2

Tuba

Platillos

Redoblante

Bombo

mf

f

2

MARGENTO

A

B♭ Cl. 1
mf

B♭ Cl. 2
f

B♭ Cl. 3

A. Sx. 1
mf

A. Sx. 2
f

T. Sx.

¹⁰
B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

¹⁰
Plat.

Red.

Bom.

f *mf*

f *mf*

f *mf*

MARGENTO

15 B

Instrumentation:
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
Plat.
Red.
Bom.

Dynamics: *mf*, *f*, *sfz*

MARGENTO

20

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

Plat.

Red.

Bom.

3

mp

mf

sfz

f

2

MARGENTO

C

25

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

B \flat Cl. 3

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp* *mf*

T. Sx. *mp* *mf*

25

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

B \flat Tpt. 3 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bar. 1 *mp* *mf*

Bar. 2 *mp* *mf*

Tuba *mp* *mp*

25

Plat. *mp* *mf*

Red. *mp* *mf* 2

Bom. *mp* *mf*

MARGENTO

35

E

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

Plat.

Red.

Bom.

f

mf

MARGENTO

40

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

40

Plat.

Red.

Bom.

MARGENTO

45 **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
Plat.
Red.
Bom.

f *mf* *mf* *mf*

2

MARGENTO

50

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

50

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

50

Plat.

Red.

Bom.

MARGENTO

G

B♭ Cl. 1
f

B♭ Cl. 2
f

B♭ Cl. 3
f

A. Sx. 1
f

A. Sx. 2
f

T. Sx.
f

55

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1
mf

Bar. 2
mf

Tuba

55

Plat.

Red.

Bom.

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Clarinete B \flat 1

$\text{♩} = 90$

2

7 *f* 2 **A** *mf* *mf*

14 3 **B** 3

22 *mp* 2 **C** *f*

28

D **E**

40

MARGENTO

45 **F**

50

G

f

H

65

69

3

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Clarinete B \flat 2

$\text{♩} = 90$

2

7 *f* 2 **A** *f*

14 3 **B** 3

22 *mp* 2 **C** *f*

28

D **E**

40

MARGENTO

45 **F**



50



G



H



65



69



MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Clarinete B \flat 3

$\text{♩} = 90$

2

7 **A** 7 **B**

f

20 **C** 5

mp

31 **D**

37 **E**

42 **F**

47

52 **G** 1 2 *f*

57 **H**

62

67

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Saxofón alto 1

$\text{♩} = 90$

mf

6 *mp* 2 **A** *mf*

13 *mf* **B** *f*

19 2 *mp* **C** *mf*

32 *f* **D** *mf*

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

44 *f* **G** **H**

50 1. 2.

61 *mf* *mf* *mf* *mf* *mf*

66 *mf* *mf* *mf*

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Saxofón alto 2

$\text{♩} = 90$

mf

6 *mp* 2 **A** *f*

13 *mf* **B** *f*

19 2 *mp*

C *mf*

32 **D** *f*

E *mf*

MARGENTO

44 F

49 1.

54 2. G *f*

59 H *mf*

64 *mf*

68 *mf*

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Saxofón tenor B \flat

$\text{♩} = 90$

mf

6 *mp* 2 **A** 5 *mf*

16 **B** *f* 2

23 **C** *mp* *mf*

28 *f*

33 **D** **E** *mf*

39

MARGENTO

44 F

49 1.

54 G

2.

f

59 H

mf *mf* *mf*

64

mf *mf* *mf* *mf*

68

mf

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trompeta B \flat 1

$\text{♩} = 90$

6 **A**

12 *mf* **B**

24 **C** 4 2 *f*

D **E** 3

42 4 **F** 3 3 1 2 *mf*

G 5 **H**

64

69 3

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trompeta B \flat 2

$\text{♩} = 90$

f

6 *f* **A**

12 *mf* *f*

B

24 *f* **C** 4 2

D **E** 3

42 4 **F** 3 3 1. *mf*

54 2. **G** 5 **H**

63

68 3

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trompeta B \flat 3

$\text{♩} = 90$

f

5 *f* **A**

11 *mf*

17 *f* **B**

23 *f* **C** 4

31 2 **D**

E 3 4 **F** 3

50 3 1 2 *mf* **G** 5 **H**

61

67 3

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trombón 1

$\text{♩} = 90$

mf

6 *f* **A**

12 *mf* *sfz* **B**

19 *p* *mf* *sfz* *f*

C *mf*

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

37 *mf* **E**

MARGENTO

42 F

Musical staff 42-46: Bass clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains five measures of music. The first four measures feature a melodic line with eighth notes and quarter notes, often beamed together. The fifth measure contains a whole note chord. A boxed letter 'F' is positioned above the staff at the end of the fifth measure.

47

Musical staff 47-51: Bass clef, key signature of two flats, 4/4 time signature. The staff contains five measures of music. The first four measures feature a melodic line with eighth notes and quarter notes, often beamed together. The fifth measure contains a whole note chord.

52 G

Musical staff 52-56: Bass clef, key signature of two flats, 4/4 time signature. The staff contains five measures of music. The first four measures feature a melodic line with eighth notes and quarter notes, often beamed together. The fifth measure contains a whole note chord. A boxed letter 'G' is positioned above the staff at the end of the fifth measure. A first ending bracket labeled '1.' spans measures 52-54, and a second ending bracket labeled '2.' spans measures 55-56.

57 H

Musical staff 57-61: Bass clef, key signature of two flats, 4/4 time signature. The staff contains five measures of music. The first four measures feature a melodic line with eighth notes and quarter notes, often beamed together. The fifth measure contains a whole note chord. A boxed letter 'H' is positioned above the staff at the end of the fifth measure.

62

Musical staff 62-66: Bass clef, key signature of two flats, 4/4 time signature. The staff contains five measures of music. The first four measures feature a melodic line with eighth notes and quarter notes, often beamed together. The fifth measure contains a whole note chord.

67

Musical staff 67-71: Bass clef, key signature of two flats, 4/4 time signature. The staff contains five measures of music. The first four measures feature a melodic line with eighth notes and quarter notes, often beamed together. The fifth measure contains a whole note chord.

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trombón 2

$\text{♩} = 90$

mf

6 *f* **A**

12 *mf* *sfz* **B**

19 *mf* *sfz* *f*

C *mf*

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

37 *mf* **E**

MARGENTO

42

Musical staff for measures 42-46. Measure 45 contains a boxed chord symbol 'F'.

47

Musical staff for measures 47-51.

52

Musical staff for measures 52-56. Measure 54 contains a boxed chord symbol 'G'. First and second endings are indicated above measures 53 and 54.

57

Musical staff for measures 57-61. Measure 59 contains a boxed chord symbol 'H'.

62

Musical staff for measures 62-66.

67

Musical staff for measures 67-71.

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trombón 3

$\text{♩} = 90$

mf

6 **A**

f

12 *mf*

B 2 *sfz* < *mf* *sfz* <

24 **C** *f* *mf*

29 **D** *mp*

35 **E** *f* *mf*

MARGENTO



MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Barítono (T.C.) 1

$\text{♩} = 90$

mf *ff*

6 **A** 3

14 **B** 2

20 **C** 3 *mp* *mf*

27 **D** 2 *f*

33 **E** *mf*

MARGENTO

44

Musical staff 44-49. The staff begins with a treble clef and a key signature of one flat. It contains six measures of music. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *mf*. Above the second measure is a boxed letter 'F'. The sixth measure has a dynamic marking of *mf*.

50

Musical staff 50-54. The staff contains five measures of music. The first four measures are eighth-note patterns. The fifth measure is a whole note chord with a first ending bracket above it. The sixth measure is a whole note chord with a second ending bracket above it.

G

Musical staff 55-59. The staff begins with a boxed letter 'G'. It contains five measures of music, each with a dynamic marking of *mf* and a slur over the notes.

H

Musical staff 60-64. The staff begins with a boxed letter 'H'. It contains five measures of music, each with a dynamic marking of *mf* and a slur over the notes.

65

Musical staff 65-68. The staff contains four measures of music, each with a dynamic marking of *mf* and a slur over the notes.

69

Musical staff 69-71. The staff contains three measures of music. The first measure has a dynamic marking of *mf* and a slur over the notes. The piece ends with a double bar line.

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Barítono (T.C.) 2

$\text{♩} = 90$

mf *ff*

A 3

6

13

B 2 3 *mp*

C *mf* 2

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

37 **E** *mf*

MARGENTO

43

Musical staff 43-48. Measure 43 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 44 has a quarter rest, a quarter note G4, a quarter note F4, and a quarter note E4. Measure 45 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 46 has a quarter note A3, a quarter note G3, and a quarter note F3. Measure 47 has a quarter note E3, a quarter note D3, and a quarter note C3. Measure 48 has a quarter note B2, a quarter note A2, and a quarter note G2. Dynamics: *f* at the start of measure 45, *mf* at the start of measure 46. A boxed letter 'F' is positioned above measure 46.

49

Musical staff 49-53. Measure 49 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 50 has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 51 has a quarter note F3, a quarter note G3, and a quarter note A3. Measure 52 has a quarter note B3, a quarter note C4, and a quarter note D4. Measure 53 has a quarter note E4, a quarter note F4, and a quarter note G4. Dynamics: *mf* at the start of measure 49. A first ending bracket with a '1' above it spans measures 52 and 53.

54

Musical staff 54-58. Measure 54 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 55 has a quarter note A4, a quarter note G4, and a quarter note F4. Measure 56 has a quarter note E4, a quarter note D4, and a quarter note C4. Measure 57 has a quarter note B3, a quarter note A3, and a quarter note G3. Measure 58 has a quarter note F3, a quarter note E3, and a quarter note D3. Dynamics: *mf* at the start of each measure from 54 to 58. A boxed letter 'G' is positioned above measure 55. A second ending bracket with a '2' above it spans measures 54 and 55.

59

Musical staff 59-63. Measure 59 has a quarter note C4, a quarter note D4, and a quarter note E4. Measure 60 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 61 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 62 has a quarter note F4, a quarter note E4, and a quarter note D4. Measure 63 has a quarter note C4, a quarter note B3, and a quarter note A3. Dynamics: *mf* at the start of each measure from 59 to 63. A boxed letter 'H' is positioned above measure 60.

64

Musical staff 64-68. Measure 64 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 65 has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 66 has a quarter note F3, a quarter note G3, and a quarter note A3. Measure 67 has a quarter note B3, a quarter note C4, and a quarter note D4. Measure 68 has a quarter note E4, a quarter note F4, and a quarter note G4. Dynamics: *mf* at the start of each measure from 64 to 68.

69

Musical staff 69-73. Measure 69 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 70 has a quarter note A4, a quarter note G4, and a quarter note F4. Measure 71 has a quarter note E4, a quarter note D4, and a quarter note C4. Measure 72 has a quarter note B3, a quarter note A3, and a quarter note G3. Measure 73 has a quarter note F3, a quarter note E3, and a quarter note D3. Dynamics: *mf* at the start of measure 69.

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Tuba

$\text{♩} = 90$

mf

A

f

B

C

mp

D

mp

f

mp

MARGENTO

37 E

mf

Musical staff for measure 37, bass clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mf* is placed below the staff.

42 F

Musical staff for measure 42, bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes.

47

Musical staff for measure 47, bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes.

52 G

Musical staff for measure 52, bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. A first ending bracket labeled '1.' spans the first two measures, and a second ending bracket labeled '2.' spans the next two measures. A dynamic marking of *mf* is placed below the staff.

57 H

Musical staff for measure 57, bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes.

62

Musical staff for measure 62, bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes.

68

Musical staff for measure 68, bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes, ending with a double bar line.

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Platillos

$\text{♩} = 90$

8 **A** *mf*

14 **B** *f*

20 **C** *mf*

27 *mp* \longleftarrow *mf*

33 **D** **E** *mp* \longrightarrow *f* *mf*

39

45 **F** *mp*

51 **G** 1 2

57 **H** *mp*

63

69 *mf*

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Redoblante

$\text{♩} = 90$

The musical score is written for a Redoblante instrument in 2/4 time, with a tempo of 90 beats per minute. It consists of eight sections, labeled A through H, each with specific dynamics and articulations. Section A (measures 4-7) starts with a *mf* dynamic and includes a triplet of eighth notes. Section B (measures 8-15) features a *mf* dynamic, a triplet of eighth notes, and accents on the final two notes. Section C (measures 16-21) is marked *mf* and includes accents on the first three notes. Section D (measures 22-28) starts with a *mp* dynamic, has a crescendo to *mf*, and includes a triplet of eighth notes. Section E (measures 29-34) is marked *mp* and includes a crescendo. Section F (measures 35-40) starts with a *f* dynamic, has a decrescendo to *mf*, and includes a triplet of eighth notes. Section G (measures 41-47) is marked *mf* and includes a triplet of eighth notes. Section H (measures 48-53) is marked *mf* and includes a first ending bracket. The score concludes with a final measure (68) featuring a triplet of eighth notes.

MARGENTO (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Bombo

$\text{♩} = 90$

The musical score is written for a single staff in 2/4 time with a tempo of 90 beats per minute. It consists of 8 measures per line, with 10 lines in total. The score is divided into sections A through H, each marked with a circled letter. Section A (measures 1-8) starts with a *mf* dynamic and includes a first ending. Section B (measures 9-16) features a *f* dynamic. Section C (measures 17-32) includes a *mp* dynamic and a crescendo. Section D (measures 33-36) is marked *mf*. Section E (measures 37-42) includes a *f* dynamic. Section F (measures 43-48) is marked *mf*. Section G (measures 49-60) includes a first ending. Section H (measures 61-66) is marked *mf*. The score concludes with a final measure at measure 67.

EMELINA (Porro)

Score

Clarinete B \flat 1

Clarinete B \flat 2

Clarinete B \flat 3

Saxofón alto 1

Saxofón alto 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

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Score

♩ = 90

Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Alto Sax 1
Alto Sax 2
Tenor Sax
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Trombone 3
Baritone (T.C.) 1
Baritone (T.C.) 2
Tuba
Platillos
Redoblante
Bombo

EMELINA

The musical score is arranged in two systems. The first system includes three B♭ Clarinets (Cl. 1, 2, 3), two Alto Saxophones (A. Sx. 1, 2), and a Tenor Saxophone (T. Sx.). The second system includes three B♭ Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), a Tuba, and three Percussion instruments (Plat., Red., Bom.). The score begins with a double bar line and a fermata. The woodwinds and brass parts feature melodic lines with triplets and slurs. The percussion parts include rhythmic patterns with triplets and dynamic markings. The dynamic marking *mf* (mezzo-forte) is used throughout the score.

EMELINA

22 C

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
A. Sax. 1
A. Sax. 2
T. Sax.
B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bar. 1
Bar. 2
Tuba
Plat.
Red.
Bom.

EMELINA

D

The score is for a woodwind and brass ensemble. It begins with a key signature of one sharp (F#) and a common time signature. 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 includes 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 snare drum (Plat.), a bass drum (Red.), and a bass drum with a snare drum (Bom.).

Measures 1-33: The woodwinds play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *mp* to *mf*. The saxophones and tenor saxophone play a rhythmic accompaniment of eighth notes.

Measure 34: A section change occurs. The woodwinds play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *mf*. The saxophones and tenor saxophone play a rhythmic accompaniment of eighth notes.

Measures 35-40: The woodwinds play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *mf*. The saxophones and tenor saxophone play a rhythmic accompaniment of eighth notes.

EMELINA

46 **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
Plat.
Red.
Bom.

EMELINA

G

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

- 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
- Plat. (58)
- Red. (2)
- Bom.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A rehearsal mark **G** is placed at the beginning of the score. A measure rest of 58 is indicated above the Trombone and Tuba staves. A second ending bracket is shown above the Red. staff.

EMELINA

68

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

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Plat. 68 2

Red. 2 2

Bom. 2

Detailed description: This is a page of a musical score for the piece 'EMELINA' by Julio Castillo. The score is for a large ensemble and includes parts for three B♭ Clarinets (Cl. 1, 2, 3), two Alto Saxophones (A. Sax. 1, 2), one Tenor Saxophone (T. Sax.), three B♭ Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), one Tuba, and a Percussion section consisting of a Platillo (Plat.), a Redondo (Red.), and a Bombo (Bom.). The music is in 4/4 time and begins at measure 68. The Clarinet parts feature melodic lines with dynamic markings of *f* (forte). The Saxophone parts play a rhythmic accompaniment with a dynamic marking of *mf* (mezzo-forte). The Percussion section includes a steady bass drum pattern and a snare drum pattern that changes at measure 70. The score is written on a grand staff with multiple systems of staves.

EMELINA

80

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

Plat.

Red.

Bom.

J

mp

mf

ff

2

EMELINA

86 K

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2 *mf* *mp*

B♭ Cl. 3 *mf* *mp*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

B♭ Tpt. 3 *mp*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bar. 1 *mf*

Bar. 2 *mf*

Tuba *mf*

Plat. *mf*

Red. *mf*

Bom. *mf*

EMELINA

92

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

92

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

92

Plat.

Red.

Bom.

f

mf

EMELINA

98

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

A. Sx. 1 *mf* *f*

A. Sx. 2 *mf* *f*

T. Sx. *mf* *f*

B♭ Tpt. 1 *f* *mp* *f*

B♭ Tpt. 2 *f* *mp* *f*

B♭ Tpt. 3 *f* *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bar. 1 *f* *mf* *f*

Bar. 2 *f* *mf* *f*

Tuba *f* *mf*

98

Plat. *2*

Red. *2*

Bom.

EMELINA

117

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

117

Plat.

Red.

Bom.

0

2

EMELINA

123

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

123

Plat.

Red.

Bom.

P

Detailed description: This is a page of a musical score for the piece 'EMELINA' by José Cáceres Land. The score is for a large ensemble and consists of 18 staves. The instruments are: B^b Clarinet 1, B^b Clarinet 2, B^b Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, B^b Trumpet 1, B^b Trumpet 2, B^b Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Baritone 1, Baritone 2, Tuba, Flute (Plat.), Reed (Red.), and Bass Drum (Bom.). The music is in 4/4 time and begins at measure 123. A dynamic marking of **P** (piano) is placed above the first staff at the start of the section. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute part consists of repeated rhythmic patterns. The Reed part features chords and rhythmic figures. The Bass Drum part provides a steady rhythmic accompaniment with a pattern of eighth notes.

EMELINA

129

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

129

Plat.

Red.

Bom.

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Clarinete B \flat 1

$\text{♩} = 90$

2

f *mf*

8 **A** *mf* *mf*

15 **B** *mp* *f*

22 **C** *mf*

28 *f*

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

39 **E** *mp*

46 **F** *mf*

54 **G** *f*

61

65 **H** 1. 2. *mp*

EMELINA

70 *f* **I** *mp*

76 *f*

81 **J** *mp* *mp* *mp* *mf*

87 **K** 2 *mp*

94 **L** 3 *mf*

102 **M** 3 *mf*

110 **N**

116 **O**

122 **P**

128

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Clarinete B \flat 2

$\text{♩} = 90$

2

f *mf*

8 **A**

mf *mf*

15 **B**

2 *mp* *f*

22 **C**

mf

28

f

33 **D**

mp *mp* *mp* *mf*

39 **E**

2 *mp*

46 **F**

3 *mf*

54 **G**

3 *f*

61

1

EMELINA

66 **H** *mp* *f*

72 **I** *mp*

78 **J** *f* *mp*

84 **K** *mp* *mp* *mf* *mp* 2

91 **L** **M** *mf* 3

107

N

119 **O**

125 **P**

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Clarinete B \flat 3

$\text{♩} = 90$

2

f *mf*

8 **A**

mf *mf*

15 **B**

mp *f*

22 **C**

mf

28

f

D

mp *mp* *mp* *mf*

2

E

mp

3

F

mf

3

G

57

f

62

1. 2.

EMELINA

H

Musical staff H: Treble clef, 7/8 time signature. Measures 65-71. Dynamics: *mp* (measures 65-68), *f* (measures 69-71).

72 **I**

Musical staff I: Treble clef, 7/8 time signature. Measures 72-77. Dynamics: *mp* (measures 72-77).

78 **J**

Musical staff J: Treble clef, 7/8 time signature. Measures 78-83. Dynamics: *f* (measures 78-81), *mp* (measures 82-83).

84 **K**

Musical staff K: Treble clef, 7/8 time signature. Measures 84-90. Dynamics: *mp* (measures 84-85), *mp* (measures 86-87), *mf* (measures 88-90). Includes a first ending bracket labeled '2' over measures 89-90.

91 **3**

Musical staff 3: Treble clef, 7/8 time signature. Measures 91-96. Dynamics: *mf* (measures 91-96). Includes a first ending bracket labeled '3' over measures 95-96.

L **3** **M** **7**

Musical staff L: Treble clef, 7/8 time signature. Measures 97-102. Dynamics: *mf* (measures 97-102). Includes first ending brackets labeled '3' (measures 101-102) and '7' (measures 102-103).

N

Musical staff N: Treble clef, 7/8 time signature. Measures 104-118. Dynamics: *mf* (measures 104-118).

119 **O**

Musical staff O: Treble clef, 7/8 time signature. Measures 119-124. Dynamics: *mf* (measures 119-124).

125 **P**

Musical staff P: Treble clef, 7/8 time signature. Measures 125-130. Dynamics: *mf* (measures 125-130).

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Saxofón alto 1

$\text{♩} = 90$

mf **2** *f* **A** **2**

7 **B**

14 *mf*

20

25 **C**

31 **D**

36 **E**

42 *mf* *f*

48 **F** *mf* *f*

54 **G** *mf*

60 **1.**

66 **2.** **H** *mf*

EMELINA

72 I



Musical staff 72-77: Treble clef, key signature of one sharp (F#). Measures 72-77 contain eighth and sixteenth notes with slurs. A boxed letter 'I' is positioned above measure 74.

78



Musical staff 78-83: Treble clef, key signature of one sharp (F#). Measures 78-83 contain eighth and sixteenth notes with slurs.

J



Musical staff 84-88: Treble clef, key signature of one sharp (F#). Measures 84-88 contain eighth and sixteenth notes with slurs. A boxed letter 'J' is positioned above measure 84.

89 K



Musical staff 89-94: Treble clef, key signature of one sharp (F#). Measures 89-94 contain eighth and sixteenth notes with slurs. A boxed letter 'K' is positioned above measure 89. Dynamics *mf* and *f* are indicated below the staff.

95 L



Musical staff 95-100: Treble clef, key signature of one sharp (F#). Measures 95-100 contain eighth and sixteenth notes with slurs. A boxed letter 'L' is positioned above measure 95. Dynamic *mf* is indicated below the staff.

101 M



Musical staff 101-106: Treble clef, key signature of one sharp (F#). Measures 101-106 contain eighth and sixteenth notes with slurs. A boxed letter 'M' is positioned above measure 101. Dynamics *f* and *mf* are indicated below the staff.

107



Musical staff 107-112: Treble clef, key signature of one sharp (F#). Measures 107-112 contain eighth and sixteenth notes with slurs. Dynamic *f* is indicated below the staff.

N



Musical staff 113-118: Treble clef, key signature of one sharp (F#). Measures 113-118 contain eighth and sixteenth notes with slurs. A boxed letter 'N' is positioned above measure 113.

119 O



Musical staff 119-123: Treble clef, key signature of one sharp (F#). Measures 119-123 contain eighth and sixteenth notes with slurs. A boxed letter 'O' is positioned above measure 119.

124 P



Musical staff 124-128: Treble clef, key signature of one sharp (F#). Measures 124-128 contain eighth and sixteenth notes with slurs. A boxed letter 'P' is positioned above measure 124.

129



Musical staff 129-132: Treble clef, key signature of one sharp (F#). Measures 129-132 contain eighth and sixteenth notes with slurs. The staff ends with a double bar line.

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Saxofón alto 2

$\text{♩} = 90$

mf *f*

A **B**

C **D** **E**

mf *f*

F **G**

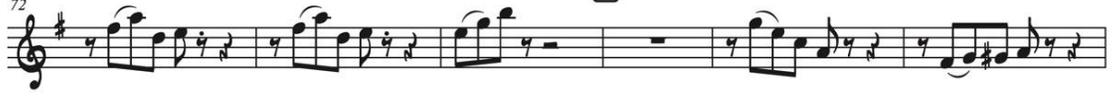
mf *f*

H

mf

EMELINA

72 I



Musical staff 72-77: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 72-77 contain eighth and quarter notes with slurs. A boxed letter 'I' is positioned above measure 74.

78



Musical staff 78-83: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 78-83 contain eighth and quarter notes with slurs.

J



Musical staff 84-88: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 84-88 contain eighth and quarter notes with slurs. A boxed letter 'J' is positioned above measure 84.

89 K



Musical staff 89-94: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 89-94 contain eighth and quarter notes with slurs. A boxed letter 'K' is positioned above measure 89. Dynamics *mf* and *f* are indicated below the staff.

95 L



Musical staff 95-100: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 95-100 contain eighth and quarter notes with slurs. A boxed letter 'L' is positioned above measure 95. Dynamic *mf* is indicated below the staff.

101 M



Musical staff 101-106: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 101-106 contain eighth and quarter notes with slurs. A boxed letter 'M' is positioned above measure 101. Dynamics *f* and *mf* are indicated below the staff.

107



Musical staff 107-112: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 107-112 contain eighth and quarter notes with slurs. Dynamic *f* is indicated below the staff.

N



Musical staff 113-118: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 113-118 contain eighth and quarter notes with slurs. A boxed letter 'N' is positioned above measure 113.

119 O



Musical staff 119-123: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 119-123 contain eighth and quarter notes with slurs. A boxed letter 'O' is positioned above measure 119.

124 P



Musical staff 124-128: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 124-128 contain eighth and quarter notes with slurs. A boxed letter 'P' is positioned above measure 124.

129



Musical staff 129-132: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 129-132 contain eighth and quarter notes with slurs. The staff ends with a double bar line.

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Saxofón tenor B \flat

$\text{♩} = 90$

mf **A** *f* **B** *mf* **C** **D** **E** *mf* **F** *f* **G** *mf* **H** *mf*

8 15 21 27 32 38 44 50 56 62 69

2 2 1 2

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trompeta B \flat 1

$\text{♩} = 90$

f

6 **A** 3

14 **B** 3

22 **C** 2

29 **D** 3 3 3

E $\ll \gg$ *mp* *f*

47 **F** *mf* *f* $\ll \gg$ *mp* *f*

53 **G** 7 *f*

65 **H** 1. 2 *f*

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trompeta B \flat 2

$\text{♩} = 90$

The musical score for Trompeta B \flat 2 consists of eight systems of music. The first system starts with a tempo marking of $\text{♩} = 90$ and a dynamic marking of f . The second system begins at measure 6 with a triplet of eighth notes and a dynamic marking of f . The third system begins at measure 14 with a triplet of eighth notes and a dynamic marking of f . The fourth system begins at measure 22 with a pair of eighth notes and a dynamic marking of f . The fifth system begins at measure 29 with a triplet of eighth notes and a dynamic marking of f . The sixth system begins at measure 35 with a dynamic marking of mp and a dynamic range marking $\langle \rangle$. The seventh system begins at measure 47 with a dynamic marking of mf and a dynamic range marking $\langle \rangle$. The eighth system begins at measure 53 with a dynamic marking of f and a dynamic range marking $\langle \rangle$. The final system begins at measure 65 with a first ending bracket and a dynamic marking of f .

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trompeta B \flat 3

$\text{♩} = 90$

The musical score is written for Trompeta B \flat 3 in 3/4 time. It consists of eight systems of music, each starting with a measure number and a lettered section marker (A-H). The first system begins with a dynamic marking of *f*. The second system (measures 6-13) includes a triplet of eighth notes and a section marker **A**. The third system (measures 14-21) includes another triplet and a section marker **B**. The fourth system (measures 22-28) includes a pair of eighth notes and a section marker **C**. The fifth system (measures 29-36) includes two triplets and a section marker **D**. The sixth system (measures 37-46) includes a section marker **E**, a hairpin crescendo, a dynamic marking of *mp*, and a dynamic marking of *f*. The seventh system (measures 47-52) includes a section marker **F**, a dynamic marking of *mf*, a dynamic marking of *f* with a hairpin crescendo, a dynamic marking of *mp*, and a dynamic marking of *f*. The eighth system (measures 53-64) includes a section marker **G**, a dynamic marking of *f*, and a seven-measure rest. The ninth system (measures 65-72) includes a section marker **H**, a first ending bracket, a dynamic marking of *f*, and a seven-measure rest.

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trombón 1

$\text{♩} = 90$

f *mf*

A

B

f

C

mf

D

mf

E

f

F

mf *f*

G

mf

59

EMELINA

64 *mf* *mf* **H**

70 **I**

77 *f*

J *mf*

89 *f* **K**

95 *mf* *f* **L**

101 *mf* *f* **M**

108 *mp* *f* **N**

114

118 **O**

123 **P**

128

Detailed description: This is a musical score for the piece 'EMELINA' by Julio Castillo, written for a bass instrument. The score is in a single system with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It consists of ten staves of music. The first staff (measures 64-70) includes a first ending bracket with a '1' and a second ending bracket with a '2'. Dynamic markings include *mf* and *f*. Lettered sections H through P are marked with boxes above the notes. The score concludes with a double bar line at the end of the tenth staff.

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trombón 2

$\text{♩} = 90$

mf

7 **A** *mf* *mf*

13 **B** *f*

20 **C** *mf*

27 *f*

D *mf*

40 **E** *f*

46 **F** *mf* *f*

52 **G** *mf*

59 *mf*

EMELINA

64 **H**
mf — *mf*

70 **I**
mf

77 **J**
f

J *mf*

89 **K**
f

95 **L**
mf *f*

101 **M**
mf *f*

108 **N**
mp — *f*

114

O

126 **P**

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Trombón 3

$\text{♩} = 90$

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a tempo of quarter note = 90. It consists of seven systems of music, each starting with a measure number and a dynamic marking. Section markers A through G are placed above the notes in boxes. The dynamics are: *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A hairpin symbol is used between measures 11 and 12 to indicate a crescendo.

7 **A** *mf* *mf*

13 **B** *f*

19 *mf*

25 **C**

31 **D** *f* *mf*

37 **E** *f*

43 *mf*

F *f*

55 **G** *mf*

EMELINA

61



66



72



78



84



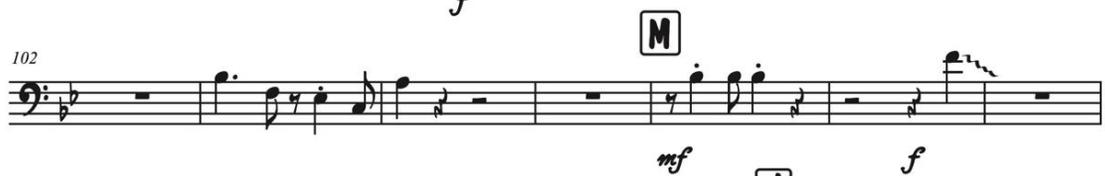
K



96



102



109



115



121



P



EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Barítono (T.C.) 1

$\text{♩} = 90$

The musical score is written for Baritone (T.C.) 1 in a 4/4 time signature with a tempo of quarter note = 90. It consists of eight systems of music, each starting with a measure number. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Section markers A through H are placed above the notes. Rehearsal marks (2) are placed above the notes. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

7 **A** *mf* *f*

15 **B** *f*

23 **C**

30 **D** *f* *ff*

36 **E**

42 *mf* *f*

F *f* *f*

56 **G** *f*

62 **H** *mf* *f*

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Barítono (T.C.) 2

$\text{♩} = 90$

mf f

7 2 **A** mf mf

14 2 **B** f

22 **C**

28 f ff

D

39 **E** mf

44 2 **F** f

51 2 f

57 **G** f

EMELINA

63 1. 2. H
mf *f*

68

74 I
f

80 J
ff

86 K
mf

92 L 2
f *f* *f* 2

105 M
mf *f* *mp*

111 N
f

117 O

122

P

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Tuba

$\text{♩} = 90$

mf

6 **A**

mf

11

mf

16 **B**

21

C

31 **D**

36

E

mf

EMELINA

46 F

f $\langle \rangle$ *mf*

51

56 G

f *mf*

61 1.

66 H

mf $\langle \rangle$ *mf*

71 I

76

81 J

86 K

$\langle \rangle$

EMELINA

91

mf *f* *mf*

96

L

f *mf*

101

M

mf *f* *mp*

112

N

f

117

O

f

122

f

P

f

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Platillos

$\text{♩} = 90$

f **A** *mf*

8

mf **B**

14

C

22

28

D

E

40

F

46

52

G

64

1. 2. **H**

mf *mf*

EMELINA

70 I

77 J

84

K

96 L

102 M

108 N

115 O

121

P

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Redoblante

$\text{♩} = 90$

8 **A**

14 **B**

23 **C**

30 **D**

36 **E**

43 **F**

50 **G**

57 **H**

64 1 2 **H**

f *mf* *mf* *mf*

EMELINA

71 I

79 J

85 K

92 L

98 M

105 N

111 O

118 P

125 P

EMELINA (Porro)

José Cáceres Land
Arreglo: Julio Castillo

Bombo

$\text{♩} = 90$

The score is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked as quarter note = 90. The piece begins with a rest, followed by a series of eighth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score is divided into sections labeled A through G. Section A (measures 8-12) features a triplet of eighth notes. Section B (measures 13-16) consists of eighth notes with accents. Section C (measures 22-27) is a continuous eighth-note pattern. Section D (measures 28-34) includes a double bar line and eighth notes with accents. Section E (measures 35-46) is a continuous eighth-note pattern with a crescendo hairpin. Section F (measures 47-52) continues the eighth-note pattern. Section G (measures 53-58) concludes with a repeat sign and a final eighth-note pattern. Measure numbers 8, 13, 22, 28, 35, 47, 53, and 59 are indicated at the start of their respective lines.

EMELINA

65 1 2 H

mf *mf*

Detailed description: Musical staff 65-70. Measure 65 starts with a first ending bracket (1) and a second ending bracket (2). A hairpin crescendo is marked from *mf* to *mf*. A box labeled 'H' is above measure 66. The staff ends with a double bar line and a repeat sign.

71 I 2 2

Detailed description: Musical staff 71-77. Measure 71 starts with a box labeled 'I'. The staff ends with a double bar line and a repeat sign.

78 J

Detailed description: Musical staff 78-83. Measure 78 starts with a box labeled 'J'. The staff ends with a double bar line.

84

Detailed description: Musical staff 84-89. The staff ends with a double bar line.

K

mf

Detailed description: Musical staff 90-95. Measure 90 starts with a box labeled 'K'. A hairpin crescendo is marked from *mf* to *mf*. The staff ends with a double bar line.

96 L

Detailed description: Musical staff 96-101. Measure 96 starts with a box labeled 'L'. The staff ends with a double bar line.

102 M 3 f

mf *f*

Detailed description: Musical staff 102-107. Measure 102 starts with a box labeled 'M'. A hairpin crescendo is marked from *mf* to *f*. Measure 107 has a triplet of eighth notes marked with a '3'. The staff ends with a double bar line.

108 N 3 mf

mp *mf*

Detailed description: Musical staff 108-113. Measure 108 starts with a box labeled 'N'. A hairpin crescendo is marked from *mp* to *mf*. Measure 109 has a triplet of eighth notes marked with a '3'. The staff ends with a double bar line.

114

Detailed description: Musical staff 114-119. The staff ends with a double bar line.

O

Detailed description: Musical staff 120-125. Measure 120 starts with a box labeled 'O'. The staff ends with a double bar line.

126 P

Detailed description: Musical staff 126-131. Measure 126 starts with a box labeled 'P'. The staff ends with a double bar line.

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