

Subregión

Sinú

Miguel Emiro Naranjo



Río Sinú
(Porro pelayero)

Laguneta en San Pelayo
(Porro)

Tres Clarinetes
(Fandango)

Miguel Emiro Naranjo

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*; *Blas Eliseo García Rivero* - texto con arreglos para banda. De igual forma, ha publicado tres trabajos discográficos titulados: "Sinú Sax Quartet", "Tradición" e "Itinerancia Caribe".

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

MIGUEL EMIRO NARANJO

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

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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.

Si un músico nos ha hecho disfrutar el porro, por sus composiciones e interpretaciones con diferentes bandas, sobre todo, la 19 de marzo de Laguneta, ese es Miguel Emiro Naranjo; quien es hoy una insignia de la música del Sinú y del Caribe colombiano. Y es al maestro Miguel Emiro a quien dedico este libro, con tres arreglos y adaptaciones que hice a sus obras Río Sinú, Laguneta en San Pelayo y Tres clarinetes, donde podemos sentir el sabor, la alegría, la cultura de nuestra región.

Sin duda, el maestro Miguel Emiro es una inspiración para todos los que hacemos música y vivimos la música que nace de estos valles y sabanas de los zenúes.

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.

MIGUEL EMIRO NARANJO¹



El maestro Miguel Emiro nació el 17 de mayo de 1944 en el municipio de Ciénaga de Oro, Córdoba.

Estudió la primaria en su pueblo natal, y sin ser bachiller, ya que sólo había cursado hasta cuarto de bachillerato, comienza a ejercer como profesor en el corregimiento de Laguneta, donde inició su prolífica vida musical con la banda 19 de marzo.

Más tarde se hizo bachiller y realizó un pregrado en Español y Comunicación en la Universidad de Pamplona, un diplomado en Estrategia pedagógica y tecnológica aplicada a la educación a distancia y un postgrado en Pedagogía del folclor en la Universidad Santo Tomás.

Como músico ha participado en un sinnúmero de festivales, ocupando la mayoría de las veces el primer lugar, bien con la agrupación que dirigía o como compositor; de esos logros, los que más recuerda con entusiasmo fueron cuando ganó el primer Festival del porro en San Pelayo y cuando ganó en el mismo certamen en la categoría de temas inéditos con "Río Sinú", obra ícono del Caribe colombiano.

¹ Fuente: Ministerio de Educación Nacional

Ha dirigido las bandas 16 de agosto de Colomboy, 25 de enero de las Aguaditas, San Matías de La ye, 20 de noviembre de San Andresito, Los raicilleros de Planeta Rica y la 19 de marzo de Laguneta. Ha ejercido la docencia en instituciones educativas como el Andrés Rodríguez B., la Escuela municipal de música de Planeta Rica, y ha sido tutor de la Universidad de la Guajira y de la Universidad de Córdoba en los programas de Educación a Distancia.

Miguel Emiro Naranjo es ante todo un notable compositor, arreglista y destacado líder promotor de la música de bandas en Colombia y en el exterior, lo que le ha llevado a pisar el continente europeo, en países como Francia, Grecia, Europa, Bélgica y España, y también ha interpretado su música en la mayoría de las naciones de América.

Ha recibido incontables reconocimientos, tanto en Córdoba como en otros departamentos, destacándose los que le hicieron en San Pelayo y en Planeta Rica en el marco de los festivales de bandas, por su apoyo y defensa del folclor regional.

GRAFÍAS PARA LAS PERCUSIONES UTILIZADAS EN LAS VERSIONES²

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.

² Valencia, V. (2004). *Pitos y tambores cartilla de iniciación musical*.

RÍO SINÚ

(Porro pelayero)

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

RÍO SINÚ (Porro pelayero)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Score

♩ = 55

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

The score is written for a band and includes dynamic markings such as *mf* and *mp*. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked as quarter note = 55.

RÍO SINÚ

A

6

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.

mp

mf

f

6

The musical score is for a piece titled "RÍO SINÚ" by Miguel Emiro Naranjo. It is marked with a section symbol 'A' in a box. The score begins at measure 6. The instrumentation includes three B-flat Clarinets (Cl. 1, 2, 3), three Saxophones (A. Sx. 1, 2, T. Sx.), three B-flat Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone saxophones (Bar. 1, 2), a Tuba, and a Percussion section consisting of a Snare Drum (Plat.), a Bass Drum (Red.), and a Bombard (Bom.). The key signature has two flats (B-flat major or D-flat minor). The score shows various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The percussion parts are marked with *f*. The saxophone parts have a *mp* dynamic. The brass parts have dynamics ranging from *mp* to *f*. The score is written in a standard musical notation with stems and beams.

RÍO SINÚ

The musical score for "Río Sinú" is arranged for a large ensemble. It features three parts for Clarinet (Cl. 1, 2, 3), two parts for Saxophone (Sx. 1, 2), and one part for Tenor Saxophone (T. Sx.). The woodwind section includes three parts for Trumpet (Tpt. 1, 2, 3), three parts for Trombone (Tbn. 1, 2, 3), and two parts for Baritone (Bar. 1, 2), plus a Tuba. The percussion section includes three parts: Platillo (Plat.), Redoble (Red.), and Bombo (Bom.). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a double bar line and a repeat sign. The woodwinds and strings play a melodic line with dynamics ranging from *mf* to *f*. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section features a steady bass drum pattern and snare drum accents.

RÍO SINÚ

2/

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

mf

Tbn. 2

mf

Tbn. 3

mf

Bar. 1

mf

Bar. 2

mf

Tuba

mf

Plat.

Red.

Bom.

mf

RÍO SINÚ

C

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. 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. (26)
- Red. (3)
- Bom. (3)

The score includes dynamic markings such as *f* (forte) and a rehearsal mark **C** at the beginning. The percussion section includes Triangles (Plat.), Snare Drum (Red.), and Bass Drum (Bom.).

RÍO SINÚ

D

31

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

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bar. 1

Bar. 2

Tuba

Plat. 31

Red. 31

Bom. 31

RÍO SINÚ

36

B \flat Cl. 1 *f* *mf* *f*

B \flat Cl. 2 *f* *mf* *f*

B \flat Cl. 3 *f* *mf* *f*

A. Sx. 1 *f* *mf*

A. Sx. 2 *f* *mf*

T. Sx. *f* *mf*

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Plat. 36 2 2 2

Red.

Bom.

Detailed description: This is a page of a musical score for the piece 'RÍO SINÚ' by Miguel Emiro Naranjo. The score is for a large ensemble, including woodwinds, brass, and percussion. The page is numbered 36 at the top left. The woodwind section consists of three B-flat Clarinets (Cl. 1, 2, 3), two Alto Saxophones (Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The brass section 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 percussion section includes three pairs of Cymbals (Plat.), a Snare Drum (Red.), and a Bass Drum (Bom.). The woodwinds and saxophones play a melodic line with dynamic markings of *f* (forte) and *mf* (mezzo-forte). The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section features a steady bass drum pattern and cymbal accents. The score is written in a key signature of two flats and a common time signature.

RÍO SINÚ

E

41

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. 41 2 2

Red.

Bom.

RÍO SINÚ

46

B \flat Cl. 1 *mp* *f*

B \flat Cl. 2 *mp* *f*

B \flat Cl. 3 *f*

A. Sx. 1 *mp* *f*

A. Sx. 2 *mp* *f*

T. Sx. *mp* *f*

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

B \flat Tpt. 3 *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tbn. 3 *mp* *f*

Bar. 1 *mp* *f*

Bar. 2 *mp* *f*

Tuba *mp*

Plat. *mp*

Red. *mp*

Bom. *mp*

Detailed description: This is a page of a musical score for the piece 'RÍO SINÚ' by Miguel Emiro Naranjo. The score is for a large ensemble and includes parts for woodwinds, brass, and percussion. The woodwind section consists of three B-flat Clarinets (Cl. 1, 2, 3), two Alto Saxophones (Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The brass section 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 percussion section includes a pair of Platillos (Plat.), a Snare Drum (Red.), and a Bass Drum (Bom.). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins at measure 46. The dynamics are marked as mezzo-piano (*mp*) and forte (*f*). The woodwinds and saxophones play a melodic line with some grace notes, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. The percussion instruments play a steady, rhythmic accompaniment.

RÍO SINÚ

F

51

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.

mf

mf

mf

mf

mf

mf

2

2

2

2

RÍO SINÚ

56

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. 56 2 2 2

Red. 2 2 2

Bom. 56

Detailed description: This is a page of a musical score for the piece 'RÍO SINÚ' by Miguel Emiro Naranjo. The score is for a large ensemble and begins at measure 56. The instruments listed on the left are: three B-flat Clarinets (Cl. 1, 2, 3), two Alto Saxophones (Sx. 1, 2), one Tenor Saxophone (T. Sx.), three B-flat Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), one Tuba, three Snare Drums (Plat.), three Bass Drums (Red.), and a Bass Drum (Bom.). The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support and rhythmic patterns. The percussion section features a steady bass drum pattern and snare drum accents. The score is presented in a standard musical notation format with multiple staves for each instrument.

RÍO SINÚ

61

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.

G

mf

mf

mf

2

2

RÍO SINÚ

66

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.

mp

f

p

mf

mf

mf

mf

mf

jam block

Detailed description: This is a page of a musical score for the piece 'RÍO SINÚ' by Miguel Emiro Naranjo. The score is for a large ensemble and begins at measure 66. The instruments listed are B \flat Clarinets 1, 2, and 3; Alto Saxophones 1 and 2; Tenor Saxophone; B \flat Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Baritone 1 and 2; Tuba; Plate; Snare Drum; and Bass Drum. The key signature has two flats (B \flat and E \flat), and the time signature is 4/4. The score features various dynamics such as *mp* (mezzo-piano), *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also performance markings like accents (>) and 'jam block' for the snare drum. The notation includes melodic lines with slurs and ties, and rhythmic patterns for the percussion.

RÍO SINÚ

H

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
A. Sx. 1
A. Sx. 2
T. Sx.
71
B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Solo
Bar. 1
Bar. 2
Tuba
71
Plat.
Red.
Bom.

mp
f
mp
f
mp
mp
ff

RÍO SINÚ

76

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.

mp

f

mp

mp

f

mp

mp

f

mp

1

RÍO SINÚ

81

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

mp

2

2

2

RÍO SINÚ

J

86

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

86

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

86

Plat.

Red.

Bom.

Detailed description: This page of a musical score for 'RÍO SINÚ' contains staves for woodwinds, brass, and percussion. The woodwind section includes three B-flat Clarinets (Cl. 1, 2, 3), two Alto Saxophones (Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The brass section 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 percussion section includes Cymbals (Plat.), Snare Drum (Red.), and Bass Drum (Bom.). The score is in 4/4 time and features a 'J' (Jazz) tempo marking. The key signature has two flats. The woodwinds play melodic lines with various articulations and dynamics, while the brass provides harmonic support and rhythmic patterns. The percussion consists of rhythmic patterns on the snare and bass drums.

RÍO SINÚ

91 R

Musical score for **RÍO SINÚ** by Julio Castillo, page 36. The score includes parts for Clarinet 1-3, Saxophone 1-2, Trombone 1-3, Baritone 1-2, Tuba, and Percussion (Plat., Red., Bom.).

Instrumentation:

- 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.

Dynamic markings: *mp*, *f*

Performance instructions: *tr*, *f*, *f*

Tempo/Style markings: 2

RÍO SINÚ

96

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

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

mp

f

mp

f

mp

RÍO SINÚ

101

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

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

101

Plat.

Red.

Bom.

f

mp

f

mp

f

mp

RÍO SINÚ

106 **L**

B♭ Cl. 1
B♭ Cl. 2
B♭ Cl.
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.

RÍO SINÚ

Musical score for 'Río Sinú' by Julio Castillo. The score is arranged for a symphony orchestra and includes the following parts:

- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl.
- 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.

The score is in 4/4 time and features a key signature of two flats (B♭ major/D minor). It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The percussion section (Plat., Red., Bom.) is marked with a *mf* dynamic. The woodwind and brass sections have various articulations and phrasing marks, including slurs and accents. The score is divided into measures by vertical bar lines, and the page number 40 is centered at the bottom.

RÍO SINÚ

$\text{♩} = 60$

116

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

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

116

Plat.

Red.

Bom.

mf

f

f

f

f

2

2

2

Detailed description: This is a page of a musical score for a symphonic band. The title is "RÍO SINÚ" by Miguel Emiro Naranjo. The score is for measures 116 through 120. It features 16 staves for various instruments: three B-flat Clarinets (Cl. 1, Cl. 2, Cl.), two Alto Saxophones (A. Sax. 1, A. Sax. 2), one Tenor Saxophone (T. Sax.), three B-flat Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), three Trombones (Tbn. 1, Tbn. 2, Tbn. 3), two Baritone Saxophones (Bar. 1, Bar. 2), one Tuba, three Percussion parts (Plat., Red., Bom.), and a double bass line. The tempo is marked as quarter note = 60. The key signature has two flats (B-flat major or D-flat minor). Dynamics include *mf* (mezzo-forte) and *f* (forte). The percussion parts include a snare drum pattern (Plat.), a bass drum pattern (Red.), and a bass line (Bom.).

RÍO SINÚ

121

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

121

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

121

Plat.

2

Red.

2

Bom.

2

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Clarinete B \flat 1

The musical score is written for Clarinet B \flat 1 and consists of ten staves of music. The key signature is one flat (B \flat), and the time signature is common time (C). The score is divided into sections A through H, each with specific dynamics and tempo markings.

- Section A:** Starts at measure 9 with a tempo marking of $\text{♩} = 55$. It features a 9-measure phrase followed by a 3-measure phrase. Dynamics range from *mf* to *f*.
- Section B:** Starts at measure 16 with a tempo marking of $\text{♩} = 75$. It features a 2-measure phrase followed by a 2-measure phrase. Dynamics range from *f* to *mf*.
- Section C:** Starts at measure 24. It features a 4-measure phrase followed by a 4-measure phrase. Dynamics range from *f* to *mf*.
- Section D:** Starts at measure 30. It features a 4-measure phrase followed by a 4-measure phrase. Dynamics range from *f* to *mf*.
- Section E:** Starts at measure 35. It features a 4-measure phrase followed by a 4-measure phrase. Dynamics range from *f* to *mf*.
- Section F:** Starts at measure 40. It features a 4-measure phrase followed by a 4-measure phrase. Dynamics range from *f* to *mf*.
- Section G:** Starts at measure 46. It features a 4-measure phrase followed by a 4-measure phrase. Dynamics range from *mp* to *f*.
- Section H:** Starts at measure 52. It features a 4-measure phrase followed by a 4-measure phrase. Dynamics range from *f* to *mf*.

RÍO SINÚ

73

I

84

J

89

K

94

100

L

105

109

113

$\text{♩} = 60$

1. 2. 3.

120

mf *f*

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Clarinete B \flat 2

The musical score is written for Clarinet B \flat 2 and consists of eight staves of music. The key signature is B \flat major (two flats). The tempo is marked $\text{♩} = 55$ for the first staff and $\text{♩} = 75$ for the second staff. The score is divided into sections A through H, each marked with a letter in a box. Section A (measures 1-16) starts with a 9-measure phrase, followed by a 3-measure phrase, and ends with a 2-measure phrase. Section B (measures 17-24) begins with a repeat sign and a 2-measure phrase. Section C (measures 25-30) features a 6-measure phrase. Section D (measures 31-35) is a 5-measure phrase. Section E (measures 36-46) is a 10-measure phrase. Section F (measures 47-61) is a 14-measure phrase. Section G (measures 62-68) is a 6-measure phrase. Section H (measures 69-74) is a 6-measure phrase. Dynamics include *mf*, *f*, and *mp*. Articulation includes accents and slurs. Fingerings are indicated by numbers 1-3 above notes.

RÍO SINÚ

75 I



Musical staff 75-79. Treble clef, key signature of two flats. Measures 75-79. Measure 78 contains a boxed letter 'I'. The staff contains a melodic line with eighth and quarter notes, some with slurs.

80



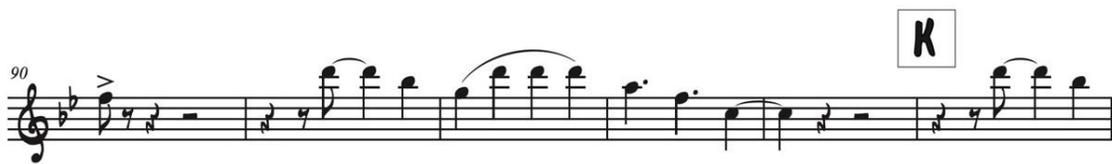
Musical staff 80-84. Treble clef, key signature of two flats. Measures 80-84. The staff contains a melodic line with eighth and quarter notes, some with slurs.

85 J



Musical staff 85-89. Treble clef, key signature of two flats. Measures 85-89. Measure 88 contains a boxed letter 'J'. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents.

90 K



Musical staff 90-95. Treble clef, key signature of two flats. Measures 90-95. Measure 92 contains a boxed letter 'K'. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents.

96



Musical staff 96-100. Treble clef, key signature of two flats. Measures 96-100. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents.

101



Musical staff 101-105. Treble clef, key signature of two flats. Measures 101-105. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents.

L



Musical staff 106-109. Treble clef, key signature of two flats. Measures 106-109. A boxed letter 'L' is at the start. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents.

110



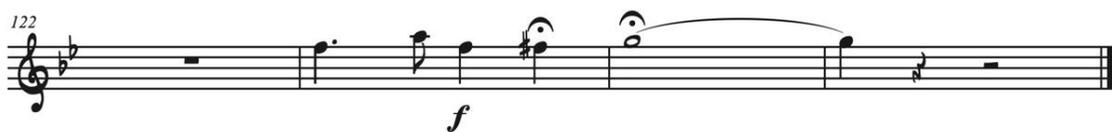
Musical staff 110-114. Treble clef, key signature of two flats. Measures 110-114. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents.

115 $\text{♩} = 60$



Musical staff 115-121. Treble clef, key signature of two flats. Measures 115-121. Measure 115 has a first ending bracket labeled '1'. Measure 116 has a second ending bracket labeled '2'. Measure 117 has a third ending bracket labeled '3'. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. The dynamic marking *mf* is present.

122



Musical staff 122-126. Treble clef, key signature of two flats. Measures 122-126. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. The dynamic marking *f* is present.

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Clarinete B \flat 3

The musical score is written for Clarinet B \flat 3 and consists of eight staves of music. The key signature is B \flat major (two flats). The tempo is marked $\text{♩} = 55$ for the first section and $\text{♩} = 75$ for the second section. The score is divided into sections A through H, each marked with a letter in a box. Section A (measures 1-16) starts with a dynamic of *mf* and includes a triplet of eighth notes. Section B (measures 17-24) starts with a dynamic of *f* and includes a double bar line. Section C (measures 25-30) starts with a dynamic of *f*. Section D (measures 31-35) starts with a dynamic of *mf*. Section E (measures 36-48) starts with a dynamic of *f* and includes a double bar line. Section F (measures 49-56) starts with a dynamic of *f* and includes a double bar line. Section G (measures 57-64) starts with a dynamic of *f*. Section H (measures 65-72) starts with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

RÍO SINÚ

77 I

Musical staff 77-81 in G minor. It begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4.

82 J

Musical staff 82-87 in G minor. It begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4.

88

Musical staff 88-93 in G minor. It begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4.

94 K

Musical staff 94-99 in G minor. It begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4.

100

Musical staff 100-104 in G minor. It begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4.

105 L

Musical staff 105-108 in G minor. It begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4.

109

Musical staff 109-112 in G minor. It begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4.

113 1 2 3 *mf*

$\text{♩} = 60$

Musical staff 113-120 in G minor. It begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4. A tempo marking of quarter note = 60 is present. The piece concludes with a double bar line.

121 *f*

Musical staff 121-122 in G minor. It begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4. The piece concludes with a double bar line.

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Saxofón alto 1

The musical score is written for Saxophone Alto 1 in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It consists of ten staves of music, each with a measure number at the beginning. The score is divided into seven sections labeled A through G, each enclosed in a box. Dynamics include *mp*, *mf*, *f*, and *mp*. There are also articulation marks like accents and slurs. Section A starts at measure 9 with a tempo marking of $\text{♩} = 55$. Section B starts at measure 14 with a tempo marking of $\text{♩} = 75$. Section C starts at measure 20 with a '3' above the staff. Section D starts at measure 29 with a '2' above the staff. Section E starts at measure 36 with a '2' above the staff. Section F starts at measure 53. Section G starts at measure 63. The score ends at measure 70.

RÍO SINÚ

68 *mp* *f* *mp* **H**

73 *f* *mp* **I**

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

84 *mp* *f*

89 *f* *mp* **K**

94 *f*

100 *mp* *f* *mp* **L**

105 *f*

111 *f* $\text{♩} = 60$ 1 2

117 *mp* *mf* *mp*

122 *f*

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Saxofón alto 2

The musical score is written for Saxophone Alto 2 in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It consists of nine staves of music, each with a measure number at the beginning. The score is divided into seven sections labeled A through G, each enclosed in a box. Section A starts at measure 9 with a tempo marking of $\text{♩} = 55$. Section B starts at measure 14 with a tempo marking of $\text{♩} = 75$. Section C starts at measure 20. Section D starts at measure 29. Section E starts at measure 36. Section F starts at measure 53. Section G starts at measure 63. Dynamics include *mp*, *mf*, *f*, and *mp*. There are also markings for *3* and *2* (likely indicating triplet or doublet rhythms). The score ends at measure 63.

RÍO SINÚ

68 *mp* *f* *mp* **H**

73 *f* *mp*

78 *f* *mp* *f* **I**

84 *mp* *f* **J**

89 *f* *mp* **K**

94 *f* *f*

100 *mp* *f* *mp* **L**

105 *f*

111 *f* 1. 2. $\text{♩} = 60$

117 *mp* *mf* *mp*

122 *f*

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Saxofón tenor B \flat

Section A: $\text{♩} = 55$, 9 measures, *mp*, *mf*, *mp*

Section B: $\text{♩} = 75$, 6 measures, *f*, *mf*, *mf*

Section C: 3 measures, 2 measures, *f*

Section D: 2 measures, *mf*

Section E: 2 measures, *f*

Section F: *mf*

Section G: *mf*

RÍO SINÚ

68 *mp* *f* *mp* **H**

73 *f* *mp*

78 *f* *mp* *f* **I**

84 *mp* *f* **J**

90 *f* *mp* *f* **K**

96 *f* *mp*

101 *f* *mp*

106 *f* **L**

112 *f* *mp* $\text{♩} = 60$ 1. 2.

118 *mf* *mp*

122 *f*

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Trompeta B \flat 1

♩=55 4 *mf*

9 **A**

14 ♩=75 **B** *mp* < *f*

19

25 **C**

30 **D**

35

40 **E** *f* *mf*

RÍO SINÚ

46 *f*

55

60

G **H** 3 8

I 8 **J** 8 **K** 12 **L** 8 1. 2. $\text{♩} = 60$

117

122 *f*

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Trompeta B \flat 2

The musical score is written for Trompeta B \flat 2 and consists of ten staves of music. The key signature is B \flat major (two flats). The score is divided into six sections, labeled A through F, each enclosed in a box. Section A (measures 2-8) starts with a tempo marking of $\text{♩} = 55$ and a dynamic of *mf*. Section B (measures 14-18) has a tempo marking of $\text{♩} = 75$ and a dynamic range from *mp* to *f*. Section C (measures 19-24) continues the piece. Section D (measures 25-29) follows. Section E (measures 30-39) includes a dynamic of *f* and a *mf* marking. Section F (measures 46-54) features a 4-measure rest and a dynamic of *f*. The score concludes with two final staves of music (measures 55-60).

RÍO SINÚ

G

Musical staff G, starting with a treble clef and a key signature of two flats. It contains a melodic line with a dynamic marking of *p* (piano) at the end.

H

Musical staff H, continuing the melodic line with a consistent rhythmic pattern of eighth notes.

I

Musical staff I, starting at measure 77, continuing the melodic line.

J

Musical staff J, starting at measure 83, continuing the melodic line.

Musical staff K, starting at measure 89, continuing the melodic line.

K

Musical staff K, starting at measure 95, featuring a double bar line and a second ending bracket labeled '2'.

L

Musical staff L, starting at measure 102, continuing the melodic line.

Musical staff M, starting at measure 108, continuing the melodic line.

Musical staff N, starting at measure 114, featuring a tempo marking of $\text{♩} = 60$, first and second endings, and a triplet.

Musical staff O, starting at measure 118, continuing the melodic line.

Musical staff P, starting at measure 122, ending with a dynamic marking of *f* (forte).

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Trompeta B \flat 3

$\text{♩} = 55$

mf **A** *mp*

6

$\text{♩} = 75$

12 *mp* < *f*

B

C

24

D

30

35

E

40 *f* *mf*

46 *f* **F** 4 11

G *p*

RÍO SINÚ

H



I



J



K

2



L



$\text{♩} = 60$



RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Trombón 1

♩ = 55

6

A

mp *mf* *mf*

11

17

♩ = 75

B

mf *mf* *mp*

23

C

2

30

D

35

mf

41

E

f *mp*

47

F

f *mf* 3 3

63

G

2 *mf*

69

H

mp

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Trombón 2

$\text{♩} = 55$ **A** *mf* *mf* $\text{♩} = 75$

B *mp* *mf* *mf*

C *mf* **2**

D *mf*

E *f* *mp*

F *f* *mf* **3** **3**

G *mf* **3** **2**

H *mf* *mp*

RÍO SINÚ

76 **I**

Staff 76-80: Bass clef, key signature of two flats. The music consists of a rhythmic pattern of eighth notes with stems up, followed by quarter notes with stems up, then eighth notes with stems down, and finally quarter notes with stems down. A box with the letter 'I' is placed above the staff.

81

Staff 81-85: Continuation of the rhythmic pattern from the previous staff.

86 **J**

Staff 86-90: Continuation of the rhythmic pattern. A box with the letter 'J' is placed above the staff.

91 **K**

Staff 91-95: Continuation of the rhythmic pattern. A box with the letter 'K' is placed above the staff.

96

Staff 96-100: Continuation of the rhythmic pattern.

101

Staff 101-105: Continuation of the rhythmic pattern.

106 **L**

Staff 106-110: Continuation of the rhythmic pattern. A box with the letter 'L' is placed above the staff.

111

Staff 111-115: Continuation of the rhythmic pattern, ending with a double bar line. A box with the number '1.' is placed above the staff.

116 **mf**

Staff 116-120: Continuation of the rhythmic pattern. A tempo marking of quarter note = 60 is shown above the staff. A box with the number '2.' is placed above the staff. The dynamic marking *mf* is centered below the staff.

121 **f**

Staff 121-125: Continuation of the rhythmic pattern, ending with a double bar line. The dynamic marking *f* is centered below the staff.

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Trombón 3

$\text{♩} = 55$ 9 **A**
mf

14 $\text{♩} = 75$ **B**
mp *mf*

20 *mf*

C 2

D 33 *mf*

39 **E** *f*

45 *mp* *f*

51 3 **F** 3 3 *mf*

62 2 **G**

68 **H** *mf*

RÍO SINÚ

74 I

80

86 J

92 K

98

104 L

110 1

116 $\text{♩} = 60$
2
mf

122 *f*

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Barítono (T.C.) 1

The musical score is written for Baritone (T.C.) 1 and consists of seven sections labeled A through G. The key signature is B-flat major (two flats). The tempo is marked $\text{♩} = 55$ at the beginning and $\text{♩} = 75$ at the start of section C. Dynamics include *mp*, *mf*, *f*, and *mf*. Section A (measures 6-11) features a melodic line with a crescendo and decrescendo. Section B (measures 12-15) is a 4-measure phrase. Section C (measures 16-19) is a 4-measure phrase. Section D (measures 20-23) is a 6-measure phrase. Section E (measures 24-27) is a 4-measure phrase. Section F (measures 28-31) is a 4-measure phrase. Section G (measures 32-35) is a 4-measure phrase. The score includes various musical notations such as slurs, accents, and dynamic markings.

RÍO SINÚ

70 **H** Solo *ff*

76 **I**

82 **J** *tr*

88 **K**

96 *tr*

101

106 **L**

111

115 *f* $\text{♩} = 60$ 1. 2.

121

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Barítono (T.C.) 2

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

- Staff 1:** Starts with a tempo marking of $\text{♩} = 55$ and a dynamic marking of *mp*. It contains a melodic phrase.
- Staff 2:** Marked with measure number 6. It features a dynamic marking of *mf* and a section marker **A** above a measure with a '2' above it. The dynamic changes to *f* in the following measure.
- Staff 3:** Marked with measure number 13. It includes a tempo change to $\text{♩} = 75$ and a section marker **B** above a measure with a '4' above it.
- Staff 4:** Marked with measure number 22. It features a dynamic marking of *mf* and section markers **C** and **D** above measures with triplets.
- Staff 5:** Marked with measure number 29. It features a section marker **E** above a measure.
- Staff 6:** Marked with measure number 35. It includes section markers **7** and **4** above measures, a dynamic marking of *mp* that transitions to *f* over a phrase.
- Staff 7:** Marked with measure number 50. It features a section marker **F** above a measure and a dynamic marking of *mf*.
- Staff 8:** Marked with measure number 56. It continues the melodic line.
- Staff 9:** Marked with measure number 62. It features a dynamic marking of *mf* and a section marker **G** above a measure.
- Staff 10:** Marked with measure number 68. It features a section marker **H** above a measure and a dynamic marking of *mf*.

RÍO SINÚ

74 I



Musical staff 74-79: Treble clef, key signature of two flats, 3/4 time. Measures 74-79 contain a sequence of eighth and quarter notes.

80



Musical staff 80-85: Treble clef, key signature of two flats, 3/4 time. Measures 80-85 contain a sequence of eighth and quarter notes.

J

86



Musical staff 86-91: Treble clef, key signature of two flats, 3/4 time. Measures 86-91 contain a sequence of eighth and quarter notes.

K

92 4



Musical staff 92-97: Treble clef, key signature of two flats, 3/4 time. Measures 92-97 contain a sequence of eighth and quarter notes, with a measure rest in measure 95.

101



Musical staff 101-106: Treble clef, key signature of two flats, 3/4 time. Measures 101-106 contain a sequence of eighth and quarter notes.

L



Musical staff 107-112: Treble clef, key signature of two flats, 3/4 time. Measures 107-112 contain a sequence of eighth and quarter notes.

113 1 2 $\text{♩} = 60$



Musical staff 113-117: Treble clef, key signature of two flats, 3/4 time. Measures 113-117 contain a sequence of eighth and quarter notes. A first ending bracket covers measures 114-115, and a second ending bracket covers measures 116-117. A forte *f* dynamic marking is present at the end.

118



Musical staff 118-121: Treble clef, key signature of two flats, 3/4 time. Measures 118-121 contain a sequence of eighth and quarter notes.

122



Musical staff 122-125: Treble clef, key signature of two flats, 3/4 time. Measures 122-125 contain a sequence of eighth and quarter notes, ending with a double bar line. A forte *f* dynamic marking is present.

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Tuba

The musical score is written for Tuba in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a tempo marking of $\text{♩} = 55$ and a dynamic of *mp*. The score is divided into five sections labeled A, B, C, D, and E. Section A (measures 7-12) features a dynamic of *mf*. Section B (measures 13-18) has a tempo change to $\text{♩} = 75$ and dynamics of *mp* and *mf*. Section C (measures 25-29) includes triplet markings. Section D (measures 30-34) continues the piece. Section E (measures 41-45) concludes with a dynamic of *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

RÍO SINÚ

47



F

52



58



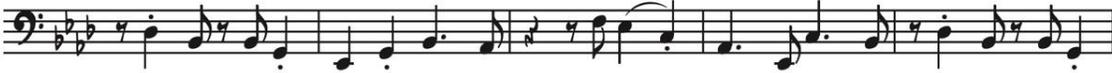
G

64



H

69



74



I



J

84



RÍO SINÚ

89

K

94

99

L

104

109

114

1 2

$\text{♩} = 60$

119

RÍO SINÚ (Porro)

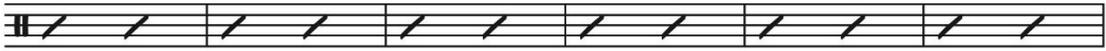
Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Platillos

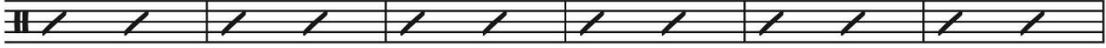
The musical score for Congas (Platillos) is written on a single staff with a C-clef and a common time signature. It consists of eight measures, each labeled with a letter from A to H. Measure A (measures 1-4) starts with a tempo of $\text{♩} = 55$ and a 9/8 time signature. Measure B (measures 5-8) starts with a tempo of $\text{♩} = 75$. Measure C (measures 9-12) features triplet markings. Measure D (measures 13-16) continues the rhythmic pattern. Measure E (measures 17-20) includes dynamic markings of *f* and *mf*. Measure F (measures 21-24) includes dynamic markings of *mf* and *mp*. Measure G (measures 25-28) includes dynamic markings of *mp* and *mp*. Measure H (measures 29-32) includes dynamic markings of *mp* and *mp*. The score uses various rhythmic notations including eighth notes, quarter notes, and rests, with some notes marked with 'x' to indicate specific rhythmic patterns.

RÍO SINÚ

73

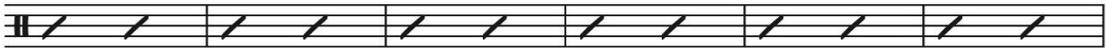


I



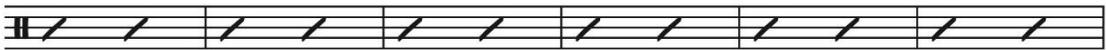
J

85



K

91



97



L

103



109



122



RÍO SINÚ

(Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Redoblante

The musical score is written on a single staff with a double bar line and a C-clef. It consists of six sections, labeled A through F, with their starting measure numbers indicated on the left:

- Section A:** Starts at measure 1. Tempo is $\text{♩} = 55$. The piece is in 9/8 time. It begins with a *f* dynamic. The notation includes a quarter note followed by two eighth notes, then two quarter notes. The section ends with two measures, each containing a double bar line and a fermata.
- Section B:** Starts at measure 16. Tempo is $\text{♩} = 75$. It features a rhythmic pattern of eighth notes labeled 'I I D I D I D I D I D I D I D I D'. The dynamic is *mf*. The notation includes a quarter rest followed by eighth notes and chords.
- Section C:** Starts at measure 23. It features a series of eighth notes with some triplet markings (indicated by a '3' and a bracket). The dynamic is *mf*.
- Section D:** Starts at measure 29. It continues with eighth notes and chords, including a triplet of eighth notes. The dynamic is *mf*.
- Section E:** Starts at measure 35. This section consists of five measures of slanted lines, indicating a rest for the instrument.
- Section F:** Starts at measure 41. It consists of five measures of slanted lines, indicating a rest for the instrument.
- Section G:** Starts at measure 47. It features eighth notes with accents and a *mp* dynamic. The section ends with a double bar line and a fermata.
- Section H:** This section consists of five measures, each containing a double bar line and a fermata.

RÍO SINÚ

G

63

Musical staff for measure 63, starting with a treble clef and a common time signature. The staff contains a sequence of eighth and quarter notes.

H

69

Musical staff for measure 69, featuring a treble clef and a common time signature. It includes a series of eighth notes with 'x' marks below them, followed by a double bar line and a measure with a '2' above a double slash.

I

76

Musical staff for measure 76, starting with a treble clef and a common time signature. It consists of four measures, each containing a double bar line with a '2' above it.

J

85

Musical staff for measure 85, starting with a treble clef and a common time signature. It consists of five measures, each containing a double bar line with a '2' above it.

K

94

Musical staff for measure 94, starting with a treble clef and a common time signature. It includes a double bar line, a slash, and a sequence of eighth and quarter notes.

L

101

Musical staff for measure 101, starting with a treble clef and a common time signature. It consists of five measures, each containing a double bar line with a '2' above it.

110

Musical staff for measure 110, starting with a treble clef and a common time signature. It includes a double bar line with a '2' above it, followed by a first ending bracket with a '1.' and a second ending bracket with a '2.'. The tempo marking '♩ = 60' is above the staff, and the dynamic marking 'mf' is below it.

117

Musical staff for measure 117, starting with a treble clef and a common time signature. It consists of three measures, with the final measure containing a double bar line with a '2' above it.

121

Musical staff for measure 121, starting with a treble clef and a common time signature. It includes a double bar line with a '2' above it, followed by a sequence of notes, including a half note with a fermata and a final double bar line. The dynamic marking 'f' is below the staff.

RÍO SINÚ (Porro)

Miguel Emiro Naranjo y la Banda 19 de marzo de Laguneta
Arreglo y adaptación: Julio Castillo

Bombo

A $\text{♩} = 55$ 9

B $\text{♩} = 75$ 16 *f* *mf*

C 23 *mf*

D 29

E 41 *mp*

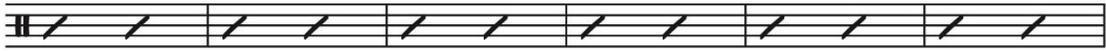
F 48

G 60

H 66 jam block

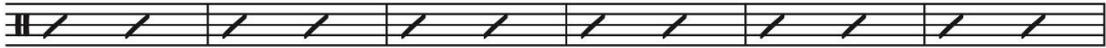
RÍO SINÚ

72



I

78



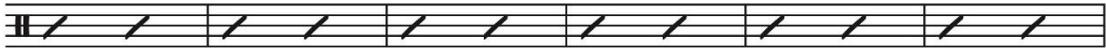
J

84



K

90



96

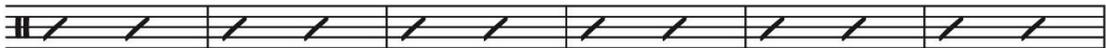


L

102



108



114



121



LAGUNETA EN SAN PELAYO (Porro)

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

LAGUNETA EN SAN PELAYO (Porro)

Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Score

$\text{♩} = 90$

The score is for a 12-piece band. It features three Clarinets in B♭, two Alto Saxophones, one Tenor Saxophone, three Trumpets in B♭, three Trombones, two Baritone (T.C.) instruments, one Tuba, and three percussion instruments: Platillos, Redoblante, and Bombo. The music is in 2/4 time with a tempo of 90 beats per minute. The key signature has one flat (B♭). The score is divided into four measures. Dynamics include *mf*, *f*, and *ff*. The percussion parts include a consistent rhythmic pattern of eighth notes and rests, with a double bar line and a '2' indicating a second ending at the end of the piece.

LAGUNETA EN SAN PELAYO

A

6

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* *f*

2 2 2

2 2 2

2 2 2

LAGUNETA EN SAN PELAYO

The musical score is arranged in three systems. The first system includes three B♭ Clarinets (Cl. 1, 2, 3), two Alto Saxophones (Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The second system includes three B♭ Trumpets (Tpt. 1, 2, 3), three Tenor Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), and one Tuba. The third system includes three Percussion parts: Plat. (Platano), Red. (Redondo), and Bom. (Bombo). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf* and *f* are indicated. The percussion parts include double bar lines with a '2' above them, indicating a two-measure rest.

LAGUNETA EN SAN PELAYO

B

16

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. 16

Red. 2

Bom. 2

LAGUNETA EN SAN PELAYO

21

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

f

f

LAGUNETA EN SAN PELAYO

C

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 (with a ²⁶ above the staff)
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar. 1
- Bar. 2
- Tuba
- Plat. (with a ²⁶ above the staff)
- Red.
- Bom.

The score consists of 16 measures. The first three measures (1-3) feature rests for all instruments. The fourth measure (4) is the start of the piece, marked with a 'C' in a box. The melody is primarily carried by the saxophones and trumpets, with the trombones and tuba providing harmonic support. The percussion section, including the snare drum (Red.) and bass drum (Bom.), provides a steady rhythmic accompaniment.

LAGUNETA EN SAN PELAYO

D

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.

LAGUNETA EN SAN PELAYO

E

36

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.

LAGUNETA EN SAN PELAYO

F

41

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.

mp

mp

mp

LAGUNETA EN SAN PELAYO

46

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

46

Plat. 2

Red. 2

Bom.

Detailed description: This is a page of a musical score for a band. The score is divided into two systems. The first system includes parts for three B♭ Clarinets (Cl. 1, 2, 3), two Alto Saxophones (A. Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The second system includes parts for three B♭ Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone instruments (Bar. 1, 2), a Tuba, and three Percussion instruments (Plat., Red., Bom.). The music is written in 4/4 time with a key signature of one flat (B♭). The first system shows a melodic line for the first clarinet and saxophones, while the other instruments provide harmonic support. The second system features a more active role for the trombones and tuba, with the percussion instruments playing a steady rhythm. The page number 46 is indicated at the beginning of each system.

LAGUNETA EN SAN PELAYO

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.

mf
mf
mf

sf
sf

51
2
2

LAGUNETA EN SAN PELAYO

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

- B♭ Cl. 1:** First Clarinet in B-flat, starting with a **H** (Harmon) marking. Dynamics include *mp*.
- B♭ Cl. 2:** Second Clarinet in B-flat, dynamics include *mp*.
- B♭ Cl. 3:** Third Clarinet in B-flat, dynamics include *mp*.
- A. Sx. 1:** First Alto Saxophone.
- A. Sx. 2:** Second Alto Saxophone.
- T. Sx.:** Tenor Saxophone.
- B♭ Tpt. 1:** First Trumpet in B-flat, dynamics include *f*.
- B♭ Tpt. 2:** Second Trumpet in B-flat, dynamics include *f*.
- B♭ Tpt. 3:** Third Trumpet in B-flat, dynamics include *f*.
- Tbn. 1:** First Trombone.
- Tbn. 2:** Second Trombone.
- Tbn. 3:** Third Trombone.
- Bar. 1:** First Baritone.
- Bar. 2:** Second Baritone.
- Tuba:** Tuba.
- Plat.:** Snare Drum, starting at measure 56 with a **2** (two) marking.
- Red.:** Cymbals, starting at measure 56 with a **2** (two) marking.
- Bom.:** Bass Drum, starting at measure 56.

The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). Measure numbers 56 and 57 are indicated at the beginning of the Trombone and Percussion staves. A **I** (First Ending) marking is present at the end of the Clarinet parts.

LAGUNETA EN SAN PELAYO

Musical score for 'LAGUNETA EN SAN PELAYO' by Julio Castillo, starting at measure 61. The score includes parts for:

- 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.

The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte) across various instruments.

LAGUNETA EN SAN PELAYO

This musical score is for the piece "LAGUNETA EN SAN PELAYO" by Miguel Emiro Naranjo. The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone.
- Brass:** B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Baritone 1, Baritone 2, Tuba.
- Percussion:** Platillo (Plat.), Redoble (Red.), Bombo (Bom.).

The score begins at measure 65. The woodwinds and strings play melodic lines, while the brass section provides harmonic support with various dynamics including *mf*, *f*, and *ff*. The percussion parts consist of rhythmic patterns on the platillo, redoble, and bombo. The score is written in a key signature of one flat and a common time signature.

LAGUNETA EN SAN PELAYO

J

70

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

70

Plat.

Red.

Bom.

2

2

2

LAGUNETA EN SAN PELAYO

75 **K**

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.

LAGUNETA EN SAN PELAYO

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

80

Plat.

Red.

Bom.

LAGUNETA EN SAN PELAYO

L

85

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.

LAGUNETA EN SAN PELAYO

M

90

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

90

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

90

Plat.

Red.

Bom.

2

2

LAGUNETA EN SAN PELAYO

95

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

95

Plat.

2

Red.

Bom.

Detailed description: This is a page of a musical score for a concert band. The title is 'LAGUNETA EN SAN PELAYO' by Miguel Emiro Naranjo. The page number is 101. The score is divided into two systems. The first system includes parts for three B-flat Clarinets (Cl. 1, 2, 3), two Alto Saxophones (A. Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The second system includes parts for three B-flat Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), one Tuba, one Snare Drum (Plat.), one Snare Drum (Red.), and one Bass Drum (Bom.). The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A rehearsal mark '95' is placed at the beginning of the first system and above the Snare Drum part in the second system. A second rehearsal mark '2' is placed above the Snare Drum part in the second system. The bass drum part has a '+' symbol under the first note of each measure.

LAGUNETA EN SAN PELAYO

N **0**

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. Sx. 1
- A. Sx. 2
- T. Sx.
- B♭ Tpt. 1 (with a *100* dynamic marking)
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar. 1
- Bar. 2
- Tuba
- Plat. (with a *100* dynamic marking)
- Red.
- Bom.

The score consists of five measures. The first measure is marked with a circled 'N' and the second with a circled '0'. The key signature has two flats (B♭ and E♭). The percussion parts (Plat., Red., Bom.) are written on a grand staff with a common time signature.

LAGUNETA EN SAN PELAYO

105

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

mp

mp

mp

105

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

105

Plat.

2

2

Red.

2

Bom.

Detailed description: This is a page of a musical score for a band. The score is divided into three systems. The first system includes three Clarinets (B \flat Cl. 1, 2, 3), two Saxophones (A. Sx. 1, 2), and one Soprano Saxophone (T. Sx.). The second system includes three Trumpets (B \flat Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), and one Tuba. The third system includes Percussion (Plat.), Drums (Red.), and Bombo (Bom.). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mp* (mezzo-piano) are indicated. The score is marked with measure numbers 105 and 2.

LAGUNETA EN SAN PELAYO

110

P

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

mf

mf

mf

110

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

110

Plat.

Red.

Bom.

2

2

LAGUNETA EN SAN PELAYO

115

Q

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.

LAGUNETA EN SAN PELAYO

R

120

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

120

Plat.

Red.

Bom.

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Clarinete B \flat 1

$\text{♩} = 90$

2

3

9 *mf* **A**

14 **B** *f*

21

C 4 **D**

34

E 4 **F** 2

48 **G**

53 **H**

58 **I** *mp*

63 *mf* 3

LAGUNETA EN SAN PELAYO

70 **J**

75 **K** 3 *f*

82 **L** 4 **M**

95

N 4 **O**

108

P

116 **Q** *mp*

120 **R**

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Clarinete B \flat 2

$\text{♩} = 90$

2

mf

3

9 **A**

14 **B**

f

21

C 4 **D**

34

E 4 **F** 7 **G**

53 **H**

mp

58 **I**

63

mf

3

LAGUNETA EN SAN PELAYO

70 **J**

75 **K**

82

L 4 **M**

95

N 4 **O**

108

P

Q

R

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Clarinete B \flat 3

$\text{♩} = 90$

2

mf

3

9

A

14

3

B

f

21

C

4

D

34

E

4

F

7

G

53

H

mp

58

I

LAGUNETA EN SAN PELAYO

63 *mf* 3

Musical staff 63-69: Treble clef, 3/4 time signature. Measure 63: whole rest. Measure 64: quarter note G4, quarter note A4, quarter note B4. Measure 65: quarter note G4, quarter note F4, quarter note E4. Measure 66: whole rest. Measure 67: quarter note G4, quarter note A4, quarter note B4. Measure 68: quarter note G4, quarter note F4, quarter note E4. Measure 69: quarter note G4, quarter note A4, quarter note B4. Dynamics: *mf* at the start, **3** above measure 69.

70 **J**

Musical staff 70-74: Treble clef, 3/4 time signature. Measure 70: quarter note G4, quarter note A4, quarter note B4. Measure 71: quarter note G4, quarter note F4, quarter note E4. Measure 72: whole rest. Measure 73: quarter note G4, quarter note A4, quarter note B4. Measure 74: quarter note G4, quarter note F4, quarter note E4. Dynamics: **J** above measure 70.

75 **K** 3 *f*

Musical staff 75-81: Treble clef, 3/4 time signature. Measure 75: quarter note G4, quarter note A4, quarter note B4. Measure 76: quarter note G4, quarter note F4, quarter note E4. Measure 77: quarter note G4, quarter note A4, quarter note B4. Measure 78: quarter note G4, quarter note F4, quarter note E4. Measure 79: quarter note G4, quarter note A4, quarter note B4. Measure 80: quarter note G4, quarter note F4, quarter note E4. Measure 81: quarter note G4, quarter note A4, quarter note B4. Dynamics: **3** above measure 75, **K** above measure 76, *f* below measure 76.

82

Musical staff 82-87: Treble clef, 3/4 time signature. Measure 82: quarter note G4, quarter note A4, quarter note B4. Measure 83: quarter note G4, quarter note F4, quarter note E4. Measure 84: quarter note G4, quarter note A4, quarter note B4. Measure 85: quarter note G4, quarter note F4, quarter note E4. Measure 86: quarter note G4, quarter note A4, quarter note B4. Measure 87: quarter note G4, quarter note F4, quarter note E4.

L 4 **M**

Musical staff 88-94: Treble clef, 3/4 time signature. Measure 88: quarter note G4, quarter note A4, quarter note B4. Measure 89: quarter note G4, quarter note F4, quarter note E4. Measure 90: quarter note G4, quarter note A4, quarter note B4. Measure 91: quarter note G4, quarter note F4, quarter note E4. Measure 92: quarter note G4, quarter note A4, quarter note B4. Measure 93: quarter note G4, quarter note F4, quarter note E4. Measure 94: quarter note G4, quarter note A4, quarter note B4. Dynamics: **L** above measure 88, **4** above measure 88, **M** above measure 90.

95

Musical staff 95-100: Treble clef, 3/4 time signature. Measure 95: quarter note G4, quarter note A4, quarter note B4. Measure 96: quarter note G4, quarter note F4, quarter note E4. Measure 97: quarter note G4, quarter note A4, quarter note B4. Measure 98: quarter note G4, quarter note F4, quarter note E4. Measure 99: quarter note G4, quarter note A4, quarter note B4. Measure 100: quarter note G4, quarter note F4, quarter note E4.

N 4 **O** 7 **P**

Musical staff 101-113: Treble clef, 3/4 time signature. Measure 101: quarter note G4, quarter note A4, quarter note B4. Measure 102: quarter note G4, quarter note F4, quarter note E4. Measure 103: quarter note G4, quarter note A4, quarter note B4. Measure 104: quarter note G4, quarter note F4, quarter note E4. Measure 105: quarter note G4, quarter note A4, quarter note B4. Measure 106: quarter note G4, quarter note F4, quarter note E4. Measure 107: quarter note G4, quarter note A4, quarter note B4. Measure 108: quarter note G4, quarter note F4, quarter note E4. Measure 109: quarter note G4, quarter note A4, quarter note B4. Measure 110: quarter note G4, quarter note F4, quarter note E4. Measure 111: quarter note G4, quarter note A4, quarter note B4. Measure 112: quarter note G4, quarter note F4, quarter note E4. Measure 113: quarter note G4, quarter note A4, quarter note B4. Dynamics: **N** above measure 101, **4** above measure 101, **O** above measure 103, **7** above measure 103, **P** above measure 105.

114 **Q** *mp*

Musical staff 114-118: Treble clef, 3/4 time signature. Measure 114: quarter note G4, quarter note A4, quarter note B4. Measure 115: quarter note G4, quarter note F4, quarter note E4. Measure 116: quarter note G4, quarter note A4, quarter note B4. Measure 117: quarter note G4, quarter note F4, quarter note E4. Measure 118: quarter note G4, quarter note A4, quarter note B4. Dynamics: **Q** above measure 114, *mp* below measure 117.

119 **R**

Musical staff 119-125: Treble clef, 3/4 time signature. Measure 119: quarter note G4, quarter note A4, quarter note B4. Measure 120: quarter note G4, quarter note F4, quarter note E4. Measure 121: quarter note G4, quarter note A4, quarter note B4. Measure 122: quarter note G4, quarter note F4, quarter note E4. Measure 123: quarter note G4, quarter note A4, quarter note B4. Measure 124: quarter note G4, quarter note F4, quarter note E4. Measure 125: quarter note G4, quarter note A4, quarter note B4. Dynamics: **R** above measure 119.

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Saxofón alto 1

$\text{♩} = 90$

mf

A

B

C

D

E

F

mp

G

mf

H

I

mf

LAGUNETA EN SAN PELAYO

66

J

76

K

81

L

86

M

91

N

96

O

101

106

mp

P

111

Q

mf

116

R

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Saxofón alto 2

$\text{♩} = 90$

mf

A

6

11

B

16

21

C

D

E

36

F

41

mp

46

G

mf

H

I

61

mf

LAGUNETA EN SAN PELAYO

66

J

K

76

81

L

86

M

91

N

96

O

101

106

mp

P

111

Q

mf

116

R

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Saxofón tenor B \flat

$\text{♩} = 90$

mf

A

B

C

D

E

F

mp

G

mf

H

I

mf

LAGUNETA EN SAN PELAYO

66

J

76

K

81

L

86

M

91

N

96

101

O

106

mp

P

111

mf

Q

116

R

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Trompeta B \flat 1

$\text{♩} = 90$

f *mf*

6 *f* *mf* *f* **A**

11 *mf* *f* **B**

16 *f*

21 *f*

C

D

E

36

F 8 **G** 4

H *f* **I**

61 *f* *mf*

LAGUNETA EN SAN PELAYO

66 *f* *mf* *f*

J *mf* *f*

76 **K**

81

L *f*

91 **M**

96 **N**

101 **O** 8 **P** 4

Q *f*

R

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Trompeta B \flat 2

$\text{♩} = 90$

The musical score is written for Trompeta B \flat 2 and consists of 11 staves. The tempo is marked as $\text{♩} = 90$. The key signature has one flat (B \flat). The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *f* (forte). Section markers A through I are placed above the notes. The score includes a double bar line with repeat dots at the end of the 41st measure. The final measure of the piece is marked with *mf*.

LAGUNETA EN SAN PELAYO

66 

J 

K 

81 

L 

M 

N 

101 

Q 

R 

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Trompeta B \flat 3

$\text{♩} = 90$

The musical score is written for Trompeta B \flat 3. It begins with a tempo marking of $\text{♩} = 90$. The first staff starts with a dynamic marking of *f*. The second staff includes a section marker **A** and dynamic markings *f*, *mf*, and *f*. The third staff includes a section marker **B** and dynamic markings *mf* and *f*. The fourth staff includes a section marker **C**. The fifth staff includes a section marker **D** and a dynamic marking of *f*. The sixth staff includes a section marker **E**. The seventh staff includes section markers **F** and **G**, with a measure rest of 8 measures between them and a measure rest of 4 measures after **G**. The eighth staff includes section markers **H** and **I**, with a dynamic marking of *f*. The ninth staff includes a dynamic marking of *f* and a *mf* marking at the end.

LAGUNETA EN SAN PELAYO

66

J

76

K

81

86

L

91

M

96

N

101

O 8 **P** 4

116

Q

R

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García
Arreglo y adaptación: Julio Castillo

Trombón 1

The musical score is written for Trombone 1 in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 90 (♩ = 90). The score consists of 62 measures, divided into systems of five measures each. The piece features various dynamics including *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte) at the end. There are nine distinct musical phrases labeled with letters A through I in boxes. The notation includes eighth notes, quarter notes, and half notes, with some measures containing beamed eighth notes. The score concludes with a *mf* dynamic marking.

LAGUNETA EN SAN PELAYO

66

f *mf* *f*

J

76

K *mf* *f*

81

L

86

M

91

N

97

O

102

107

P

Q **R**

122

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Trombón 2

$\text{♩} = 90$

The musical score for Trombone 2 consists of ten staves of music. The tempo is marked as $\text{♩} = 90$. The key signature has two flats (B-flat and E-flat). The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *f* (forte). Section markers A through I are placed above the staves at measures 6, 16, 21, 32, 37, 42, 47, 52, and 57 respectively. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The score concludes with a *mf* dynamic marking at the end of the final staff.

LAGUNETA EN SAN PELAYO

66

f *mf* *f*

J

mf *f*

76

K *mf*

81

L

86

M

91

N

97

O

102

107

P

Q **R**

122

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: 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). The tempo is marked as quarter note = 90. The piece consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff contains a section labeled **A** with a dynamic marking of *mf*. The third staff contains a section labeled **B** with dynamic markings of *f*, *mf*, and *f*. The fourth staff contains a section labeled **C** with a dynamic marking of *f*. The fifth staff contains a section labeled **D**. The sixth staff contains a section labeled **E**. The seventh staff contains a section labeled **F**. The eighth staff contains a section labeled **G**. The ninth staff contains a section labeled **H**. The tenth staff contains a section labeled **I** and ends with a dynamic marking of *mf*.

LAGUNETA EN SAN PELAYO

66

f *mf* *f*

J

76

mf *f*

K

81

mf

L

86

mf

M

91

mf

N

96

mf

O

101

mf

P

106

mf

Q

111

mf

R

116

mf

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Barítono (T.C.) 1

The musical score is written for Baritone (T.C.) 1 and consists of ten staves of music. The tempo is marked as $\text{♩} = 90$. The score begins with a *mf* dynamic marking, which changes to *ff* at the start of section A. The music is in a 2/4 time signature and features a mix of eighth and quarter notes, often beamed together. Section labels A through I are placed above the staves at measures 7, 12, 18, 23, 28, 33, 38, 48, 53, and 58 respectively. The score concludes with a double bar line at the end of the final staff.

LAGUNETA EN SAN PELAYO

63 *mf* *ff*

67 J

74 K

79

84 L

89 M

94

99 N

0

109 P

114 Q

119 R

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Barítono (T.C.) 2

$\text{♩} = 90$

The musical score is written for Baritone (T.C.) 2 and consists of ten staves of music. The tempo is marked as $\text{♩} = 90$. The score begins with a *mf* dynamic and includes a *ff* dynamic later. Section markers A through I are placed at various points in the score. The music is in a 2/4 time signature and features a mix of eighth and quarter notes, often with slurs and ties. The key signature has one flat (Bb).

LAGUNETA EN SAN PELAYO



J



K



L



M



N



O



P



Q



R



LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Tuba

$\text{♩} = 90$

f

A

B

C

D

E

F

G

H

I

LAGUNETA EN SAN PELAYO

65

70

75

80

85

90

95

N

O

105

P

110

115

120

Detailed description: This page contains ten staves of musical notation for the piece 'LAGUNETA EN SAN PELAYO'. Each staff begins with a measure number (65, 70, 75, 80, 85, 90, 95, N, O, 105, 110, 115, 120). The notation is in bass clef with a key signature of one flat. Letters J, K, L, M, Q, and R are enclosed in boxes and placed above specific measures in the notation. The piece concludes with a double bar line at the end of the 120th measure.

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Platillos

$\text{♩} = 90$

The musical score for platillos is written on ten staves. It begins with a tempo marking of quarter note = 90. The first staff contains a measure with a whole rest, followed by two measures of eighth notes with accents, and a final measure with a double bar line and a fermata. The second staff starts at measure 6 with a dynamic marking of *f* and contains two measures of eighth notes with accents, followed by a measure with a double bar line and a fermata, and a final measure with eighth notes. The third staff starts at measure 11 with eighth notes and accents, followed by two measures with double bar lines and fermatas. The fourth staff starts at measure 16 with a section marker **B**, followed by eighth notes with accents and slurs, and a final measure with a double bar line and a fermata. The fifth staff starts at measure 21 with a section marker **C**, followed by eighth notes with accents and slurs. The sixth staff starts at measure 26 with a section marker **D**, followed by eighth notes with accents and slurs, and a final measure with a double bar line and a fermata. The seventh staff starts at measure 31 with a section marker **E**, followed by eighth notes with accents and slurs. The eighth staff starts at measure 36 with a section marker **F**, followed by eighth notes with accents and slurs. The ninth staff starts at measure 41 with a section marker **G**, followed by eighth notes with accents and slurs. The tenth staff starts at measure 46 with a section marker **H**, followed by eighth notes with accents and slurs, and a final measure with a double bar line and a fermata. The eleventh staff starts at measure 51 with a section marker **I**, followed by eighth notes with accents and slurs, and a final measure with a double bar line and a fermata. The twelfth staff starts at measure 56 with eighth notes and accents, followed by a final measure with a double bar line and a fermata.

LAGUNETA EN SAN PELAYO

65 **2** **2** **2**

70 **J**

75 **K**

80

85 **L**

90 **M** **2**

95 **2**

N **O**

105 **2** **2**

110 **P** **2**

115 **Q** **2**

120 **R** **2**

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Redoblante

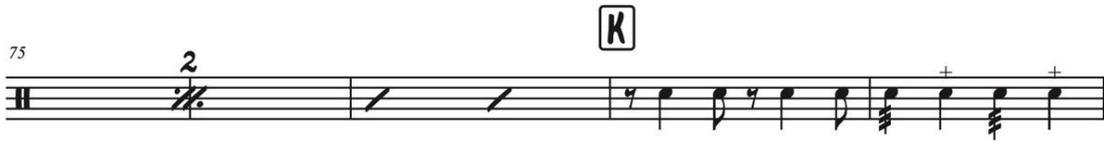
$\text{♩} = 90$

The musical score is written for a double bass (Redoblante) in 2/4 time. It begins with a tempo marking of quarter note = 90. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 6, 11, 16, 21, 36, 41, 46, and 61 indicated. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include a forte (f) marking. The score is divided into sections labeled A through I, each enclosed in a box. Section A starts at measure 6, B at 16, C at 21, D at 36, E at 41, F at 46, G at 61, H at 66, and I at 71. The piece concludes with a double bar line and repeat signs at the end of the final measure.

LAGUNETA EN SAN PELAYO

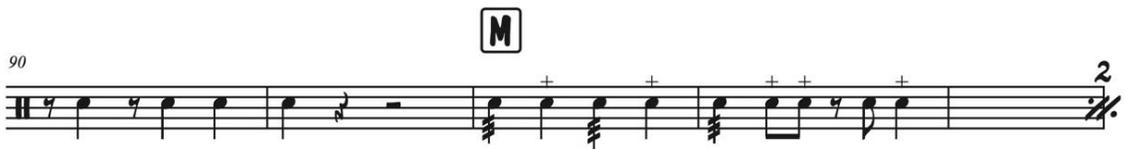
65 

70 

75 

80 

85 

90 

95 



105 

110 

115 

120 

LAGUNETA EN SAN PELAYO (Porro)

Eliseo García

Arreglo y adaptación: Julio Castillo

Bombo

$\text{♩} = 90$

The musical score for Bombo is written in 2/4 time with a tempo of 90 beats per minute. It consists of 48 measures, divided into sections A through I. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like *f*. Section A (measures 1-5) starts with a rest followed by a series of eighth notes. Section B (measures 6-10) features a pattern of eighth notes with accents. Section C (measures 11-15) continues with eighth notes and includes a double bar line. Section D (measures 16-20) shows a more complex rhythmic pattern with eighth and sixteenth notes. Section E (measures 21-35) is a longer section with a consistent eighth-note pattern. Section F (measures 36-40) and Section G (measures 41-45) continue the eighth-note motif. Section H (measures 46-50) concludes the piece with a final rhythmic pattern. The score is marked with various dynamics and includes repeat signs and first/second endings.

LAGUNETA EN SAN PELAYO

61

66

75

80

85

90

95

105

110

115

120

J

K

L

M

N

O

P

Q

R

TRES CLARINETES (Fandango)

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

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Score

$\text{♩} = 140$

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Alto Sax 1

Alto Sax 2

Tenor Sax *mf*

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 *mf*

Tuba *mf*

Platillos

Redoblante

Bombo

TRES CLARINETES

A

6

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

6

Plat.

Red.

Bom.

TRES CLARINETES

II

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

II

Plat.

Red.

Bom.

mp

mf

f

TRES CLARINETES

Musical score for three clarinets and other instruments, starting at measure 16. 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, Snare Drum (Plat.), Snare Drum (Red.), and Bass Drum (Bom.). The score is in 4/4 time and features various dynamics such as *mf* and *f*. The clarinet parts have melodic lines with some grace notes and slurs. The saxophone parts have rhythmic patterns. The trumpet and trombone parts have harmonic support. The percussion parts provide a steady beat.

TRES CLARINETES

B

21

B^o Cl. 1

B^o Cl. 2

B^o 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

Plat.

Red.

Bom.

mf

mp

f

mf

TRES CLARINETES

The musical score is arranged in two systems. The first system includes three Clarinet parts (B♭ Cl. 1, 2, 3), two Saxophone parts (A. Sx. 1, 2), and one Saxophone part (T. Sx.). The second system includes three Trumpet parts (B♭ Tpt. 1, 2, 3), three Trombone parts (Tbn. 1, 2, 3), two Baritone parts (Bar. 1, 2), and one Tuba part. The percussion section at the bottom consists of three parts: Plat. (Platillo), Red. (Redoble), and Bom. (Bombo). The score begins at measure 26. The Clarinet parts feature melodic lines with some dynamics markings such as *mp*. The Saxophone parts play rhythmic patterns. The Trombone and Tuba parts provide a steady bass line. The Baritone parts have a few notes in the final measure, marked with *sf*. The percussion parts are marked with '2' and double slashes, indicating specific rhythmic patterns.

TRES CLARINETES

31

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. 2

Red. 2

Bom. 2

TRES CLARINETES

36 **C**

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.

TRES CLARINETES

41

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

41

Plat.

Red.

Bom.

TRES CLARINETES

46

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.

D

mf

4

2

The image shows a page of a musical score for a symphony orchestra, specifically focusing on the woodwind and brass sections. The score is for three clarinets (B-flat) and includes parts for saxophones (Alto and Tenor), trumpets (B-flat), trombones (three parts), baritone horns (two parts), tuba, and percussion (snare drum, cymbals, and bass drum). The music is in a key with two flats and a 4/4 time signature. The page number 153 is at the bottom. A rehearsal mark 'D' is placed above the first clarinet staff at measure 46. The first three clarinet parts have a dynamic marking of *mf* and a fingering of 4. The saxophone parts also have a dynamic marking of *mf* and a fingering of 4. The percussion parts have a dynamic marking of 2. The score is written in a standard musical notation with staves for each instrument.

TRES CLARINETES

51

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

51

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

51

Plat.

Red.

Bom.

TRES CLARINETES

56

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

56

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

56

Plat.

Red.

Bom.

mf

mf

mf

mf

2

2

2

2

2

2

2

2

2

2

TRES CLARINETES

E

The musical score is arranged in a system of staves. At the top left, a box contains the letter 'E'. The staves are labeled as follows:

- 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.

The score includes various musical notations such as clefs, key signatures (one flat), time signatures, and dynamic markings like *mp*. There are also rehearsal marks with the number 61. The percussion parts (Plat., Red., Bom.) feature double bar lines with the number 2 above them, indicating specific rhythmic patterns.

TRES CLARINETES

66 **F**

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.

f *mp* *f* *mf*

TRES CLARINETES

71

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

71

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

71

Plat.

Red.

Bom.

mp

mp

mp

mf

mf

2

2

2

2

2

2

TRES CLARINETES

76

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.

mf

mf

mf

sf

sf

2

2

2

2

TRES CLARINETES

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.

87

f
f
f

TRES CLARINETES

86

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

86

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

86

Plat.

Red.

Bom.

TRES CLARINETES

91

H

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. 3 *mf*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B \flat Tpt. 1 *mp*

B \flat Tpt. 2 *mp*

B \flat Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. 1 *mp*

Bar. 2 *mp*

Tuba *mp*

91

Plat.

Red.

Bom.

TRES CLARINETES

96

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

96

Plat.

Red.

Bom.

TRES CLARINETES

101

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

101

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

101

Plat.

Red.

Bom.

mf

mf

mf

mf

mf

mf

2

2

2

2

TRES CLARINETES

The musical score is arranged in a system of staves. The woodwind section includes three Clarinets (B♭ Cl. 1, 2, 3), two Saxophones (A. Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The brass section includes three Trumpets (B♭ Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), and one Tuba. The percussion section includes three drummers: Plat (Plat.), Red. (Red.), and Bom. (Bom.).

The score begins at measure 106. The woodwinds play a melodic line with a four-measure rest in the third measure. The brass section provides harmonic support, with the Trombones and Baritone Saxophones playing a rhythmic pattern. The percussion section consists of three drummers playing a simple rhythmic pattern. The score concludes with a double bar line and repeat signs for the drummers.

TRES CLARINETES

The musical score is arranged in a standard orchestral format. The woodwind section includes three B♭ Clarinets (Cl. 1, 2, 3), two Alto Saxophones (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 instruments: Plat (Platillos), Red (Redoble), and Bom (Bombo). The score is divided into four measures. The woodwinds and brass play melodic lines with various articulations and dynamics, including accents and slurs. The percussion instruments provide rhythmic support with specific patterns indicated by the notation.

TRES CLARINETES

116

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

116

Plat.

Red.

Bom.

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the woodwind section. The page is numbered 167 at the bottom. The score begins at measure 116. 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 woodwinds and brass instruments have melodic lines with various dynamics and articulations. The saxophones play a rhythmic pattern. The percussion instruments play a steady beat. The key signature has two flats, and the time signature is 4/4.

TRES CLARINETES

J

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.

121

2

2

2

2

TRES CLARINETES

126

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

126

Plat. 2

Red. 2

Bom. 2

Detailed description: This is a page of a musical score for a concert band. The score is divided into two systems. The first system contains staves for three B-flat Clarinets (Cl. 1, 2, 3), two Alto Saxophones (A. Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The second system contains staves for three B-flat Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), and a Tuba. The third system contains staves for three percussion instruments: Platillos (Plat.), Snare Drum (Red.), and Bass Drum (Bom.). The music is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score begins at measure 126. The clarinet parts have melodic lines with some rests. The saxophone parts play a rhythmic pattern of eighth notes. The trumpet and trombone parts have more complex melodic lines. The percussion parts play a simple rhythmic pattern of eighth notes, with the snare and bass drum marked with a '2' and a double slash, indicating a specific rhythmic value.

TRES CLARINETES

131

K

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

131

Plat.

Red.

Bom.

2

2

2

TRES CLARINETES

136

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

136

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

136

Plat.

Red.

Bom.

TRES CLARINETES

141

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*

141

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

141

Plat. 2

Red. 2

Bom. 2

Detailed description: This is a page of a musical score for three clarinets. The score is in 4/4 time and features a key signature of two flats (B-flat major or D-flat minor). It begins at measure 141. The three clarinet parts (B \flat Cl. 1, 2, and 3) play a melodic line with slurs and accents, marked *mp*. The saxophone section (A. Sx. 1, A. Sx. 2, T. Sx.) provides harmonic support with chords and single notes, marked *mf*. The trumpet and trombone sections (B \flat Tpt. 1-3, Tbn. 1-3) play rhythmic patterns and chords. The baritone and tuba parts (Bar. 1-2, Tuba) play a steady bass line. The percussion section (Plat., Red., Bom.) consists of rhythmic patterns, with the snare drum (Plat.) and bass drum (Bom.) parts marked with a '2' at the end of the page.

TRES CLARINETES

146 L

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.

TRES CLARINETES

151

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

151

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

151

Plat. 2

Red. 2

Bom. 2

TRES CLARINETES

M

156

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

156

Plat.

Red.

Bom.

p

mp

ff

2

TRES CLARINETES

N

166

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

166

Plat.

Red.

Bom.

TRES CLARINETES

176

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

176

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

176

Plat.

Red.

Bom.

mp

f

2

2

2

f

TRES CLARINETES

0

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.

181

mf

2

2

2

TRES CLARINETES

186

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

mp

TRES CLARINETES

191

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

191

Plat.

Red.

Bom.

TRES CLARINETES

P

196

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.

TRES CLARINETES

206

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.

mf

mf

2

2

2

2

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the woodwind and brass sections. The score is for measures 206 to 210. The key signature is B-flat major (two flats). The woodwind section includes three B-flat Clarinets (Cl. 1, 2, 3), two Alto Saxophones (A. Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The brass section 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 percussion section includes a pair of Platillos (Plat.), a pair of Red Bells (Red.), and a pair of Bomboles (Bom.). The woodwind parts are active, with various melodic lines and dynamics. The brass parts are mostly silent, with some activity in the Trombone and Baritone sections. The percussion parts are marked with '2' and a double slash, indicating a specific rhythmic pattern.

TRES CLARINETES

211 **A**

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.

TRES CLARINETES

216

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

216

Plat.

Red.

Bom.

TRES CLARINETES

R

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.

227

mp

f

227

TRES CLARINETES

226

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

226

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

226

Plat. 2

Red. 2

Bom. 2

TRES CLARINETES

231

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

231

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

231

Plat. 2

Red. 2

Bom. 2

TRES CLARINETES

241

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

241

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

241

Plat.

Red.

Bom.

mf

mf

mf

TRES CLARINETES

246

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

B \flat Cl. 3 *mp*

A. Sx. 1

A. Sx. 2

T. Sx.

246

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

246

Plat. 2

Red. 2

Bom. 2

Detailed description: This is a page of a musical score for a symphony orchestra, specifically focusing on the woodwind and brass sections. The score is divided into three systems. The first system (measures 246-250) features three B-flat Clarinets (Cl. 1, 2, 3) playing a melodic line with a mezzo-piano (*mp*) dynamic. Below them are two Alto Saxophones (A. Sx. 1, 2) and one Tenor Saxophone (T. Sx.), which provide harmonic support with sustained notes. The second system (measures 251-255) includes three B-flat Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), and a Tuba. The trumpets and trombones play rhythmic patterns, while the baritone saxophones and tuba provide a steady bass line. The third system (measures 256-260) shows the Percussion section, including a pair of Cymbals (Plat.), a pair of Snare Drums (Red.), and a pair of Bass Drums (Bom.), all playing a consistent rhythmic pattern. The score is written in a key signature of two flats and a common time signature.

TRES CLARINETES

256

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx.

256

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

256

Plat. 2

Red. 2

Bom. 2

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the woodwind section. The page is numbered 195 and is titled 'TRES CLARINETES' (Three Clarinets). The score begins at measure 256. It features three staves for B-flat Clarinets (Cl. 1, 2, and 3), two staves for Alto Saxophones (A. Sx. 1 and 2), and one staff for Tenor Saxophone (T. Sx.). Below these are three staves for B-flat Trumpets (Tpt. 1, 2, and 3), three staves for Trombones (Tbn. 1, 2, and 3), two staves for Baritone Saxophones (Bar. 1 and 2), and one staff for Tuba. At the bottom, there are three percussion staves: Plat (Platillos), Red (Redoble), and Bom (Bombo), each with a '2' and a double slash indicating a specific rhythmic pattern. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various note values, rests, and articulation marks.

TRES CLARINETES

U

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

261

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1
mf

Tbn. 2
mf

Tbn. 3
mf

Bar. 1
mf

Bar. 2
mf

Tuba

261

Plat. 2

Red. 2

Bom. 2

TRES CLARINETES

266

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.

V

f

ff

2

2

2

TRES CLARINETES

271

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

271

Plat.

Red.

Bom.

2

2

2

TRES CLARINETES

276 A TEMPO

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.

ff
ff
ff

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Clarinete B \flat 1

♩ = 140

A

mf

8 2

14 *mp*

B

19 *mf*

24

29 *mp*

C

34

39 *mp*

45 *mf* *mp*

3 4

55 *mf*

E

mp

66 *mp*

F

71 *mp*

TRES CLARINETES

76



G



90



96



101



106



112



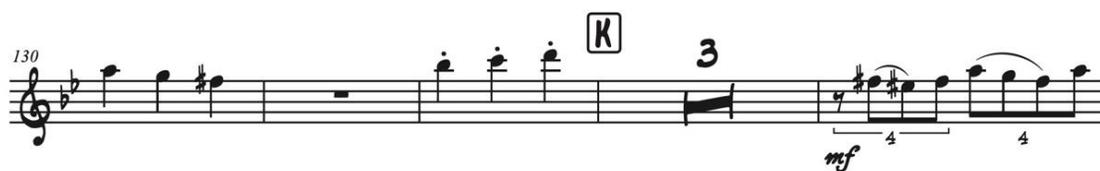
120



125



130



137



145



TRES CLARINETES

151

156

M 2

162

4 N

170

mp

175

5 0

184

189

5 2 P

mp mf

199

204

209

Q 2

4

215

mp < mp mp < mp mp < mp

220

R 3

mp

TRES CLARINETES

227

232

S

247

T

258

263

V

273

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Clarinete B \flat 2

♩ = 140

A

8 *mf* 2

14 *mp*

B

19 *mf*

24

29 *mp*

C

34

39 *mp* 2

D

45 *mf* 3 4 *mp*

55 *mf* 2

E

mp

F

66 *mp*

TRES CLARINETES

71

76

G 5

90 *mp* 2 **H** *mf*

96

101

106 4 **I** 2 *mp* < *mp*

112 *mp* < *mp* *mp* < *mp* 4

120 **J** *mp*

125

130 **K** 3 *mf* 4 4

137 4 *mp*

Detailed description: This is a musical score for three clarinets, spanning measures 71 to 137. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including slurs, accents, and dynamic markings. Key features include:

- Measures 71-75: A melodic line with slurs and accents.
- Measure 76: A melodic line with slurs and accents.
- Measure 81: A measure with a boxed letter 'G' and a fermata over a note, with a '5' above it.
- Measures 86-87: A measure with a boxed letter 'H' and a fermata over a note, with a '2' above it. Dynamic markings *mp* and *mf* are present.
- Measures 96-100: A melodic line with slurs and accents.
- Measures 101-105: A melodic line with slurs and accents.
- Measures 106-107: A measure with a boxed letter 'I' and a fermata over a note, with a '2' above it. A '4' is written below the staff. Dynamic markings *mp* < and *mp* are present.
- Measures 112-113: A measure with a boxed letter 'J' and a fermata over a note, with a '4' above it. Dynamic markings *mp* < *mp* and *mp* < *mp* are present.
- Measures 120-124: A melodic line with slurs and accents.
- Measures 125-129: A melodic line with slurs and accents.
- Measures 130-131: A measure with a boxed letter 'K' and a fermata over a note, with a '3' above it. A '4' is written below the staff. Dynamic marking *mf* is present.
- Measures 137-141: A melodic line with slurs and accents. A '4' is written above the staff. Dynamic marking *mp* is present.

TRES CLARINETES

145 **2** **L**

151 *mf* *mp*

156 **M** **2** *p*

162 **4** **N**

170 *mp*

175 **5** **0**

184

189 **5** **2** **P** *mp* *mf*

199

204

209 **Q** **2** ₄

215 *mp* < *mp* *mp* < *mp* *mp* < *mp*

Detailed description: This page contains a musical score for three clarinets, numbered 145 to 215. The score is written in a single staff with a key signature of two flats and a common time signature. It features various musical notations including slurs, accents, and dynamic markings such as *mf*, *mp*, and *p*. Performance instructions are indicated by boxed letters: **L**, **M**, **N**, **P**, and **Q**. Measure numbers are placed at the beginning of each line. Some measures contain large numbers (2, 4, 5) and a circled number (0), likely indicating fingerings or breath marks. The final measure (215) includes a series of slurs and dynamic markings (*mp*) with less-than signs (<).

TRES CLARINETES

220 **R** 3 *mp*

227

232

S 3 4 *mf mp*

247 2 *mf*

T *mp*

U *mf*

263

V *f*

273 *A TEMPO*

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Clarinete B \flat 3

♩ = 140

A 8 2

mf

14 4

mf

B 22

27

mp

32

C 4

mp

45 3 4 4

mf *mp*

55 2

mf

E

66 **F** 12 **G**

82 5

mp

TRES CLARINETES

91 **2** **H**
mf

97

102

107 **I** **2**
mp < *mp*

113 **4**
mp < *mp* *mp* < *mp* *mp*

J

126

131 **K** **3**
mf

138 **4**
mp

146 **2** **L**
mf *mp*

152

TRES CLARINETES

Musical score for three clarinets, measures 163-228. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various dynamics and articulations, including accents and slurs. Fingerings are indicated by numbers 1-5 in boxes. Performance markings include *p*, *mp*, and *mf*. Measure numbers 163, 172, 185, 194, 200, 205, 210, 216, and 228 are clearly marked. The score includes several boxed letters: M, N, P, Q, and R. Fingerings are indicated by numbers in boxes: 2, 4, 2, 6, 0, 4, 5, 2, 2, 3. Dynamics include *p*, *mp*, *mf*, and *mp* with accents. The score is divided into systems of staves.

TRES CLARINETES

233 S 3

240 *mf* 4 *mp* 4

248 T 2 *mf* *mp*

254

U 259 *mf*

264

V *f*

274 *p* A TEMPO

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Saxofón alto 1

♩ = 140

A

mf

13

18

f *mf*

B

mp

28

C

mf

33

38

mp

43

mf

D

48

53

mf

E

60

mp

Detailed description: This is a musical score for Saxophone Alto 1, titled 'TRES CLARINETES (Fandango)'. The score is in 6/8 time with a tempo of quarter note = 140. It consists of five sections labeled A through E. Section A (measures 8-12) starts with a dynamic of mezzo-forte (mf). Section B (measures 13-27) includes dynamics of forte (f) and mezzo-forte (mf). Section C (measures 28-37) includes mezzo-forte (mf) and mezzo-piano (mp). Section D (measures 38-47) includes mezzo-forte (mf) and features triplets. Section E (measures 48-59) includes mezzo-forte (mf) and features doublets. The score concludes with measure 60, marked mezzo-piano (mp).

TRES CLARINETES

65 **F**
f

70
mp

75

80 **G**

85 *f* *mf* 2 3

H
mp

98
mf

103

108 **I**
4 *mp* < *mp* *mp* < *mp*

113 *mp* < *mp* *mp* < *mp* 3

120 **J**

125

130 **K**
mf 4 4

TRES CLARINETES

135

4

140

2

2

147

mf

L

152

M

p

p

162

p

N

mp

167

3

mf

174

f

O

mp

179

184

189

2

3

P

mf

mp

202

mf

207

Detailed description: This is a musical score for three clarinets, spanning measures 135 to 207. The score is written in treble clef with a key signature of one flat (B-flat). It features various musical notations including slurs, accents, and dynamic markings. Key elements include:

- Measure 135: A triplet of eighth notes.
- Measure 140: A fermata over a half note, followed by a second fermata.
- Measure 147: A box labeled 'L' above a slur.
- Measure 152: A box labeled 'M' above a slur.
- Measure 162: A box labeled 'N' above a slur.
- Measure 167: A triplet of eighth notes, with a box labeled 'O' above it.
- Measure 174: A box labeled 'O' above a slur.
- Measure 189: A fermata over a half note, followed by a triplet of eighth notes.
- Measure 195: A box labeled 'P' above a slur.
- Measure 202: A slur over a group of notes.
- Measure 207: A slur over a group of notes.

Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The score concludes at measure 207.

TRES CLARINETES

212 **Q** *mp* *mp* *mp* *mp*

217 *mp* *mp* *mp* *mp* **R** 3

224

229

234 **S** *mf* 4 4

239 4

244 *mf* 2 2

251 **T** *mp*

256

U *mf*

266 **V** *f*

271

276 **A TEMPO** *pp*

Detailed description: This is a musical score for three clarinets, spanning measures 212 to 276. The score is written in treble clef with a key signature of one flat (B-flat major or D minor). It features various musical notations including slurs, accents, and dynamic markings. Key features include:

- Measures 212-217: Marked with a circled 'Q', featuring a 4-measure rest followed by eighth-note patterns. Dynamics range from *mp* to *mp*.
- Measures 217-224: Marked with a circled 'R' and a '3' (triple), showing eighth-note patterns. Dynamics are *mp*.
- Measures 224-229: Continuation of eighth-note patterns.
- Measures 229-234: Continuation of eighth-note patterns.
- Measures 234-239: Marked with a circled 'S', featuring a 4-measure rest followed by eighth-note patterns. Dynamics include *mf*.
- Measures 239-244: Continuation of eighth-note patterns. Dynamics include *mf*.
- Measures 244-251: Marked with a circled 'T', featuring a 2-measure rest followed by eighth-note patterns. Dynamics include *mf*.
- Measures 251-256: Continuation of eighth-note patterns. Dynamics include *mp*.
- Measures 256-266: Marked with a circled 'U', featuring eighth-note patterns. Dynamics include *mf*.
- Measures 266-271: Marked with a circled 'V', featuring eighth-note patterns. Dynamics include *f*.
- Measures 271-276: Marked with 'A TEMPO', featuring eighth-note patterns. Dynamics include *pp*.

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Saxofón alto 2

$\text{♩} = 140$ 8

A

mf

13

18

f *mf*

B

mp

28

C

33

mf

38

mp

43

mf

D

48

53

mf

E

60

mp

TRES CLARINETES

65 *f* **F**

70 *mp*

75

80 **G**

85 *f* *mf* 2 3

H *mp*

98 *mf*

103

108 **I** *mp* < *mp* < *mp* < *mp*

113 *mp* < *mp* < *mp* < *mp* 3

120 **J**

125

130 **K** *mf* 4 4

Detailed description: This page contains a musical score for three clarinets, spanning measures 65 to 130. The score is written in treble clef with a key signature of one flat (B-flat). It features various dynamics including fortissimo (f), mezzo-piano (mp), mezzo-forte (mf), and mezzo-piano (mp) with accents. The score includes several marked sections: F (measures 65-70), G (measures 80-85), H (measures 85-90), I (measures 108-113), J (measures 120-125), and K (measures 130-135). There are also numerical markings for fingerings or articulation: '2' and '3' above measures 85-86, and '3' above measure 113. The piece concludes with a final measure (135) containing a four-measure rest and a final melodic phrase.

TRES CLARINETES

135 *mf* 4

140 2 2

147 **L** *mf*

152

M

162 *p* *mp*

167 **N** 3 *mf*

174 2 *f* *mp*

180 **O**

185

190 2 3 **P** *mf* *mp*

198

203 *mf*

208 4

Detailed description: This page of a musical score for three clarinets contains measures 135 through 208. The music is written in a single staff with a treble clef and a key signature of one flat. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include dynamics such as *mf*, *p*, *mp*, and *f*, and articulation like slurs and accents. Fingerings are indicated by numbers 1-4. Specific techniques are marked with letters in boxes: **L** (left hand), **M** (middle finger), **N** (natural), and **P** (palm mute). Measure numbers are placed at the beginning of each line. The score concludes with a final measure (208) containing a four-measure rest.

TRES CLARINETES

Q

mp < mp mp < mp

218

mp < mp mp < mp

R 3

225

230

235

S

mf 4 4 4

240

245

mf 2 2

252

T

mp

U

257

262

mf

V

f

272

A TEMPO

Detailed description: This is a musical score for three clarinets, spanning measures 218 to 272. The score is written in treble clef with a key signature of one flat (B-flat). It features various musical notations including dynamics (mp, mf, f), articulation (accents, slurs), and performance instructions (A TEMPO). Rehearsal marks Q, R, S, T, U, and V are placed above the staff. Measure 218 starts with a mezzo-piano (mp) dynamic and includes slurs and accents. Measure 225 continues the melodic line. Measure 235 features a mezzo-forte (mf) dynamic and includes triplet markings (3) and four-measure rests (4). Measure 245 has a mezzo-forte (mf) dynamic and includes two-measure rests (2). Measure 252 is marked mezzo-piano (mp). Measure 262 is marked mezzo-forte (mf). Measure 272 concludes with the instruction 'A TEMPO'.

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Saxofón tenor B \flat

$\text{♩} = 140$

mf

A

f

B

mf *mp*

C

mf *mp*

D

mf

E

mp

TRES CLARINETES

63 *f*

68 **F** *mp*

73

78 **G**

83 *f* **2** *mf*

89 **3** **H** *mp*

96

101 *mf*

106 **I** *mp* < *mp*

111 *mp* < *mp* *mp* < *mp*

116 **J** **3** *mp* < *mp*

123

Detailed description: This is a musical score for three clarinets, spanning measures 63 to 123. The music is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Key features include:

- Measure 63: Starts with a dynamic marking of *f* (forte).
- Measure 68: Contains a boxed letter **F** and a dynamic marking of *mp* (mezzo-piano).
- Measure 78: Contains a boxed letter **G**.
- Measure 83: Contains a dynamic marking of *f*, a boxed number **2**, and a dynamic marking of *mf* (mezzo-forte).
- Measure 89: Contains a boxed number **3**, a boxed letter **H**, and a dynamic marking of *mp*.
- Measure 101: Starts with a dynamic marking of *mf*.
- Measure 106: Contains a boxed letter **I** and dynamic markings of *mp* < *mp*.
- Measure 111: Contains dynamic markings of *mp* < *mp* *mp* < *mp*.
- Measure 116: Contains a boxed letter **J**, a boxed number **3**, and dynamic markings of *mp* < *mp*.

TRES CLARINETES

128

K

138

144

M

162

167

173

180

185

190

198

TRES CLARINETES

203 *mf*

208 4

Q *mp* < *mp* *mp* < *mp*

218 *mp* < *mp* *mp* < *mp* R 3

225

230

235 S *mf* 4 4 4

240 4 4

245 2 2 *mf*

252 T 8 U *mf*

264

V *f*

274 A TEMPO

Detailed description: This is a musical score for three clarinets, spanning measures 203 to 274. The score is written in a single system with three staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features various dynamics including *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are several articulation marks, including accents and slurs. Measure numbers are placed at the beginning of each line. Specific measures contain boxed letters: Q (measure 222), R (measure 218), S (measure 235), T (measure 252), and U (measure 252). Measure 274 is marked 'A TEMPO'. There are also numerical markings: '4' under a group of notes in measure 208, '3' under a triplet in measure 218, and '2' under a pair of notes in measure 245. The score ends with a double bar line in measure 274.

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Trompeta B \flat 1

$\text{♩} = 140$ 8 **A** 2 *mf*

14

19 2 **B**

25 12 **C** *f*

41

46 **D**

51

56

E 7 **F** 10

G *mp*

86 2 *mp*

92 **H** 6 8 *mf*

I *f*

TRES CLARINETES

114

119

124

129

134

139

144

149

161

166

0

188

194

J

K

L

M

N

P

8

3

6

4

3

2

6

p

mp *f*

mf

mf

mp

Detailed description: This is a musical score for three clarinets, spanning measures 114 to 194. The score is written in a single system with ten staves. The key signature is B-flat major (two flats). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain specific performance instructions: measure 149 has a dynamic marking of *p*; measure 161 has a dynamic marking of *mp* that transitions to *f*; measure 166 has a dynamic marking of *mf*; measure 188 has a dynamic marking of *mp*. The score includes several rehearsal marks labeled with letters in boxes: J (measure 119), K (measure 129), L (measure 144), M (measure 149), N (measure 166), and P (measure 188). Measure numbers are placed at the beginning of each staff. Some measures contain numerical markings: 8 (measure 149), 3 (measures 166 and 171), 6 (measure 166), 4 (measure 166), 2 (measure 188), and 6 (measure 194). The notation includes slurs, accents, and dynamic markings.

TRES CLARINETES

204 **Q**
mf **8** *f*

216

R

226

231

236 **S**

241

246

251 **T** **8** **U** **8** **V** *f*

270

275 **A TEMPO** **2**

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Trompeta B \flat 2

♩ = 140

8 **A** 2

mf

14

19 2 **B**

25 12 **C**

f

41

46 **D**

51

56

E 7 **F** 10

mp

G

86 2

mp

H 6 8

I *mp* *mf*

f

TRES CLARINETES

114

119 **J**

124

129 **K**

134

139

144 **L**

149 **M** 8 *p*

161 *mp* *f*

166 **N** 3 6 4 *mf*

O 3 *mf*

188 *mp* **P** 2

194 6

Detailed description: This page contains a musical score for three clarinets, measures 114 through 194. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including eighth notes, quarter notes, and sixteenth notes, often beamed together. Dynamic markings such as *p*, *mp*, *f*, and *mf* are used throughout. Performance instructions include slurs, accents, and specific articulation marks. Boxed letters J, K, L, M, N, O, and P are placed above the staves to indicate specific sections or techniques. Measure numbers are printed at the beginning of each line.

TRES CLARINETES

204 *mf* *f* **Q**

216

R

226

231

236 **S**

241

246

251 **T** *f* **U** **V**

270

275 **A TEMPO** **2**

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Trompeta B \flat 3

♩ = 140

8 **A** 2

mf

14

19 2 **B**

25 12 **C**

f

41

46 **D**

51

56

E 7 **F** 10

mp

G

86 2

mp

H 6 8

mp *mf*

I

f

TRES CLARINETES

114

119 **J**

124

129 **K**

134

139

144 **L**

149 **M** 8 *p*

161 *mp* *f*

166 **N** 3 6 4 *mf*

O 3 *mf*

188 2 *mp*

194 **P** 6

Detailed description: This is a musical score for three clarinets, spanning measures 114 to 194. The score is written in a single system with ten staves. The key signature is B-flat major (two flats). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain dynamic markings: *p* (piano) at measure 149, *mp* (mezzo-piano) and *f* (forte) at measure 161, and *mf* (mezzo-forte) at measures 166 and 173. The score includes several boxed letters: **J** (measure 119), **K** (measure 129), **L** (measure 144), **M** (measure 149), **N** (measure 166), **O** (measure 173), and **P** (measure 194). Some measures also contain numbers: 8 (measure 149), 3, 6, and 4 (measure 166), 3 (measure 173), 2 (measure 188), and 6 (measure 194). The notation includes slurs, ties, and accents.

TRES CLARINETES

204 **Q**
mf **8** *f*

216

R

226

231

S
236

241

246

251 **T** **8** **U** **8** **V** *f*

270

275 **A TEMPO** **2**

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Trombón 1

♩ = 140

8 **A** 2

mf

14 2

20 **B**

f *mf*

25

30

35 **C**

40 2 2

47 **D**

52 2

58 **E**

mp

64

F *f*

Detailed description: This is a musical score for Trombone 1 in bass clef, 6/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 140. The score consists of six systems of music. System 1 (measures 8-13) includes a first ending bracketed 'A' and a dynamic marking of *mf*. System 2 (measures 14-19) includes a second ending bracketed '2'. System 3 (measures 20-24) includes a first ending bracketed 'B' and dynamic markings of *f* and *mf*. System 4 (measures 25-29) continues the melodic line. System 5 (measures 30-34) continues the melodic line. System 6 (measures 35-39) includes a first ending bracketed 'C'. System 7 (measures 40-46) includes two second ending brackets labeled '2'. System 8 (measures 47-51) includes a first ending bracketed 'D'. System 9 (measures 52-57) includes a second ending bracketed '2'. System 10 (measures 58-63) includes a first ending bracketed 'E' and a dynamic marking of *mp*. System 11 (measures 64-69) continues the melodic line. System 12 (measures 70-74) includes a first ending bracketed 'F' and a dynamic marking of *f*.

TRES CLARINETES

74

79

84

98

103

108

113

118

134

139

145

G *mf*

H *mp*

mp

mf

I *f*

J 12 **K**

mp

2 4

2

2 **L**

mp

Detailed description: This is a page of musical notation for three clarinets, numbered 74 to 145. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of ten staves of music. Measure numbers are placed at the beginning of each staff. Dynamics include *mf*, *mp*, and *f*. There are several boxed letters (G, H, I, J, K, L) and numbers (2, 4, 12) indicating specific measures or sections. The notation includes various note values, rests, and articulation marks.

TRES CLARINETES

151

156

M

mp

161

mp

166

N

171

176

O

186

P

mp

192

mp

200

mf

205

210

Q

f

TRES CLARINETES

215

220

R

225

12

S

241

246

2

3

T

mp

254

259

U

mf

264

V

f

274

A TEMPO

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Trombón 2

♩ = 140

A

8 **2**

mf

14 **2**

B

20 *f* *mf*

25

30

C

35

40 **2** **2**

D

47

52 **2**

E

58 *mp*

64 *f*

F

TRES CLARINETES

74 *mf*

79 **G**

84 *mp* 2 4

H *mp*

98 *mf*

103

108 **I** *f*

113

118 **J** 12 **K**

134

139 2

145 **L** *mp*

Detailed description: This page contains ten staves of musical notation for three clarinets. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various rhythmic values, dynamics (mf, mp, f), and performance markings such as slurs, accents, and fingerings. Section markers G, H, I, J, K, and L are placed above the staves at measures 79, 108, 118, 119, 120, and 145 respectively. Measure numbers 74, 79, 84, 98, 103, 108, 113, 118, 134, 139, and 145 are indicated at the beginning of their respective staves. Some measures contain multi-measure rests for 2 and 4 measures.

TRES CLARINETES

151

156

M

mp

161

mp

166

N

171

176

O

186

mp

P

192

mp

200

205

mf

210

Q

f

TRES CLARINETES

215

220

R

225

12

S

241

246

2

3

T

mp

254

U

259

mf

264

V

f

274

A TEMPO

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Trombón 3

♩ = 140

A

8

mf

2

14

2

B

20

f

mf

25

30

C

35

40

2

2

D

47

52

2

E

58

2

mp

64

F

f

TRES CLARINETES

74

mf

79

G

mf

84

2 **4**

mp

H

mp

98

mf

103

108

I

f

113

118

J **12** **K**

134

mf

139

2

145

2 **L**

mp

TRES CLARINETES

151

156

M

7

mp

167

N

172

177

0

182

187

2

4

mp

P

196

mp

201

mf

206

211

a

f

216

TRES CLARINETES

R 12

S

242

247 **T**

2 3

mp

255

U

260

mf

V

265

f

270

A TEMPO

275

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Barítono (T.C.) 1

$\text{♩} = 140$

The musical score is written for Baritone (T.C.) 1 in 6/8 time. It begins with a tempo marking of quarter note = 140. The key signature has two flats (B-flat and E-flat). The score is divided into sections A through G, each marked with a boxed letter. Section A (measures 8-17) includes a dynamic marking of *f*. Section B (measures 18-33) includes a dynamic marking of *ff*. Section C (measures 34-38) includes a dynamic marking of *mf*. Section D (measures 39-43) has no dynamic marking. Section E (measures 44-54) includes a dynamic marking of *mp*. Section F (measures 55-66) includes dynamic markings of *mp* and *mf*. Section G (measures 67-78) includes a dynamic marking of *ff*. The score contains various musical notations including eighth notes, quarter notes, half notes, and rests, as well as articulation marks like accents and slurs.

TRES CLARINETES

84

89

H

mp

94

99

2

mf

105

I

8

117

J

f

122

127

132

K

137

2

143

2

L

mp

149

TRES CLARINETES

154 M

159

164

N

174

179 O

184

189

194 P

199

204 2

210 Q 8 R

TRES CLARINETES

222

Musical staff 222: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Dynamics: *f*

227

Musical staff 227: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5.

232

Musical staff 232: Treble clef, key signature of two flats. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5.

S

Musical staff 237: Treble clef, key signature of two flats. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5.

242

Musical staff 242: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Dynamics: *mp*

248

Musical staff 248: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Dynamics: *mp*

254

Musical staff 254: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5.

U

259

Musical staff 259: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Dynamics: *mf*

264

Musical staff 264: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5.

V

Musical staff 269: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Dynamics: *f*

A TEMPO

274

Musical staff 274: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5. Rest. Notes: G4, A4, Bb4, C5.

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo

Arreglo y adaptación: Julio Castillo

Barítono (T.C.) 2

$\text{♩} = 140$

The musical score is written for Baritone (T.C.) 2 in 6/8 time, with a tempo of 140 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of seven sections, each starting with a measure number in a box:

- Section A:** Measures 1-5, starting at measure 6. Dynamics: *mf*.
- Section B:** Measures 6-10, starting at measure 11. Dynamics: *f*. Includes a triplet of eighth notes (3) and a quarter note (4).
- Section C:** Measures 11-15, starting at measure 19. Dynamics: *mf*. Includes a triplet of eighth notes (3) and a quarter note (7).
- Section D:** Measures 16-20, starting at measure 42. Dynamics: *mf*.
- Section E:** Measures 21-25, starting at measure 47. Dynamics: *mp*. Includes a pair of eighth notes (2).
- Section F:** Measures 26-30, starting at measure 52. Dynamics: *mp*. Includes a pair of eighth notes (2).
- Section G:** Measures 31-35, starting at measure 59. Dynamics: *mf*. Includes a pair of eighth notes (2).

The score concludes with a final measure at measure 77, marked *ff*.

TRES CLARINETES

82

87

92 **H**
mp

97 **2**
mf

103

108 **I** **7**

119 **J**
f

124

129 **K**

134

139 **2** **2**

146 **L**
mp

151

Detailed description: This page of a musical score for three clarinets contains 12 staves of music, numbered 82 to 151. The key signature is B-flat major (two flats). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Specific measures are marked with letters in boxes: H (measure 92), I (measure 108), J (measure 119), K (measure 129), and L (measure 146). Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Rehearsal marks with the number 2 are placed above measures 97, 139, and 140. The music is written in a single treble clef for all three parts.

TRES CLARINETES

156 **M**
ff

161

166 **N**

171

176

O

186

191

196 **P**
mp

201 **2**
mf

207

212 **Q** **7** **R**

223
f

TRES CLARINETES

228

233

238

243

250

255

260

265

270

275

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Tuba

♩ = 140

6 **A**

11

16

21 **B**

26

31

36 **C**

41 *mf*

46 **D**

51

56 **E**

66 *mp* **F** *mp* *mf*

TRES CLARINETES

141

146

L

mp

151

M

156

161

mp

N

166

171

176

O

186

191

P

196

201

206

TRES CLARINETES

211 **Q**

216

R

226

231 **S**

241

246

251 **T**

256

U

266 **V**

271

A TEMPO

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Platillos

♩ = 140

A

8 9

B *f*

21

26 2 2 2

31 2 2

C

36

41 2 2 2

46 **D** 2

51

56 2 2 2

E

mp

66 2 **F**

f mp f

71 2 2 2

76 2 2

G

TRES CLARINETES

86

91

H

96

101

106

I

111

116

J

126

131

K

136

141

146

L

151

TRES CLARINETES

156 **M** 2 2

161 2 2 x. x.

166 **N** mp *f*

171 2 mf

176 2 2 2

O *f* 2

186

191 2 2

P 2

196

201 2 2 2

206 2 2

Q 2 2 2

211

216 2 2

R

TRES CLARINETES

226

2

231

2

236

S

2

241

246

2

251

T

2

256

2

U

2

266

V

2

271

2

276

A TEMPO

ff

TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Redoblante

$\text{♩} = 140$

The score is written for three clarinets in 6/8 time, with a tempo of 140 beats per minute. It consists of 8 measures of introduction, followed by six sections (A-F) of 8 measures each. Section A starts with a dynamic of *f*. Section B includes a dynamic of *f*. Section E includes a dynamic of *mp*. Section F includes dynamics of *f*, *mp*, and *f*. The score uses various articulations, including slurs, accents, and double bar lines with repeat signs. The key signature has one sharp (F#).

8

A 9

f

21 **B**

26 2 2 2

31 2 2

36 **C**

41 2 2 2

46 **D** 2

51

56 2 2 2

E 2 2

mp

66 2 **F**

f *mp* *f*

71 2 2 2

76 2 2

TRES CLARINETES

151 **2** **2** **2**

156 **M** **2** **2**

161 **2** **2** *mp*

166 **N** *f*

171 **2** *mf*

176 **2** **2**

O *f* **2**

186

191 **2** **2**

P

196 **2**

201 **2** **2** **2**

206 **2** **2**

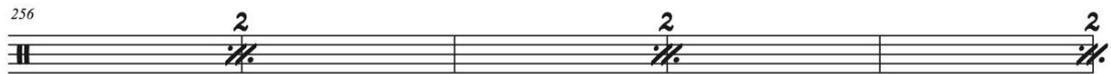
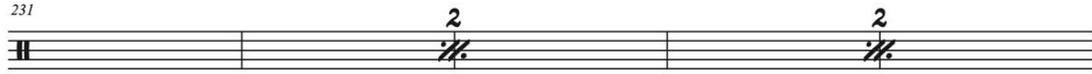
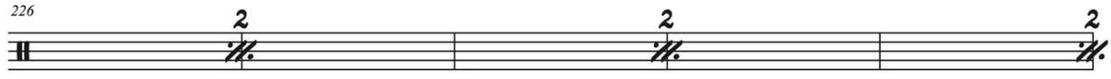
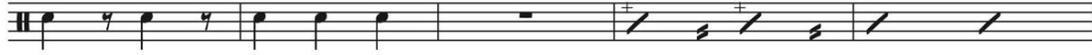
211 **Q** **2** **2** **2**

216 **2** **2**

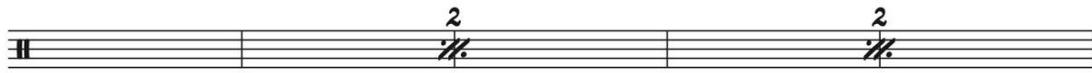
Detailed description: This is a musical score for three clarinets, spanning measures 151 to 216. The score is written on three staves. Measure numbers are placed at the beginning of each staff. Above the staves, there are various performance markings: '2' (fingerings), 'M', 'N', 'O', and 'P' (articulation or breath marks), and dynamic markings 'mp', 'mf', and 'f'. The notation includes rests, notes, and slurs. Some notes have accents (>). The score is divided into systems of four measures each.

TRES CLARINETES

R



U



TRES CLARINETES (Fandango)

Pablito Flórez y Miguel Emiro Naranjo
Arreglo y adaptación: Julio Castillo

Bombo

♩ = 140

8 **A** 9

21 **B** *f*

26 2 2 2

31 2 2

36 **C**

41 2 2 2

46 **D** 2

51

56 2 2 2

E 2 2

66 2 **F**

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

76 2 2

G

TRES CLARINETES

Musical score for three clarinets, measures 91-151. The score is written on three staves. Measure numbers are indicated on the left of each staff. Dynamic markings include *f* (forte) and accents (*2*). Rehearsal marks are labeled with letters H, I, J, K, L, M, N, and O in boxes. The notation includes rests, eighth notes, and sixteenth notes, with some notes marked with a double slash and a dot, indicating a specific performance instruction.

91 **H**

96 **I** **J** *f*

101

106 **K**

111

116 **L** *f*

121

126

131 **M**

136

141 **N**

146 **O**

151

TRES CLARINETES

156 **P** 2 2

161 2 2

166 **Q** *mp* *f*

171 2 *mf*

176 2 2

R *f* 2

186 **S**

191 2 2

196 **T** 2

201 2 2 2

206 2 2

211 **U** 2 2 2

216 2 2

V

TRES CLARINETES

226

Musical staff 226: A single measure with a double bar line, a fermata, and a '2' above it.

231

Musical staff 231: A single measure with a double bar line, a fermata, and a '2' above it.

236

W

Musical staff 236: A single measure with a double bar line, a fermata, and a '2' above it.

241

Musical staff 241: A single measure with a double bar line, a fermata, and a '2' above it.

246

Musical staff 246: A single measure with a double bar line, a fermata, and a '2' above it.

251

X

Musical staff 251: A single measure with a double bar line, a fermata, and a '2' above it.

256

Musical staff 256: A single measure with a double bar line, a fermata, and a '2' above it.

Y

Musical staff 261: A single measure with a double bar line, a fermata, and a '2' above it.

266

Z

Musical staff 266: A single measure with a double bar line, a fermata, and a '2' above it.

271

Musical staff 271: A single measure with a double bar line, a fermata, and a '2' above it.

276

A TEMPO

Musical staff 276: A single measure with a double bar line, a fermata, and a '2' above it.

ff

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