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Ricardo Hernández



*Palo e corraleja
(Porro pelayero)*

*El tucán
(Porro)*

*Campesino soñador
(Porro)*

**BIBLIOTECA
UNICORDOBA**

Ricardo Hernández

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), Esneider Valencia (Colombia). Su obra ha sido interpretada, también, por Paquito de Rivera (Cuba).

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

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

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

RICARDO HERNÁNDEZ

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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PRESENTACIÓN

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

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

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

Es por todo lo anterior, que me llena de emoción presentarles en este libro tres arreglos originales de las obras del Maestro Ricardo Hernández Ochoa: “Palo e corraleja”, “El tucán” y “Campesino soñador”. Y digo emoción, porque es lo que despierta la música de Ricardo, que, al oírla en los encuentros familiares, de amigos, en las fiestas, anima al disfrute, mueve los adentros y despierta el baile; el cuerpo vibra, automáticamente, cuando suena “Palo e corraleja”. Y en canciones como “El Tucán”, sientes la armonía del paisaje sinuano, los campanos, los potreros, los maizales, sus colores, esos colores vivos del rostro del tucán. Y en los verdes campos, el campesino soñador, esas mujeres y esos hombres que todos los días, con el mayor amor, trabajan la tierra, para que brote el alimento, la vida, y a quienes Ricardo les compone, en un acto de profundo respeto por su fuerza y dedicación, y que en el arreglo que hoy presento de “Campesino soñador”, me uno a ese querer decirles a tan valerosos seres humanos, gracias.

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.

RICARDO HERNÁNDEZ OCHOA¹



Ricardo Hernández nació en Los cerros, municipio de Planeta Rica, Córdoba, el 18 de febrero de 1957, y falleció en Cotorra, Córdoba, el 4 de abril de 2002.

Tuvo contacto con la música a muy temprana edad, puesto que su padre, Benito Hernández, tocaba el trombón, y era propietario y director de la banda 24 de octubre de Chinú. Sin embargo, su genialidad musical empezó a manifestarse con las primeras lecciones de gramática musical y de bombardino que recibiría de su primer maestro, Carlos Moscote.

Siendo aún un niño y con cierta experiencia como instrumentista, obtiene su primera oportunidad como músico en la banda Regional de Montería; aunque fue en El difícil, población del departamento del Magdalena, donde hizo su debut con la trompeta, su compañera inseparable y con la cual desarrollaría toda su musicalidad, atributos que quedarían registrados, tempranamente, en las primeras grabaciones de la banda de su padre.

Corría el tiempo, y la región tendría, por primera vez, conocimiento de su presencia en la escena musical regional, en el Festival Nacional del Porro de San Pelayo, Córdoba, como interprete y dirigiendo una comparsa proveniente del municipio de Valencia, Córdoba; papel que fue reconocido al otorgarle el premio como mejor trompetista.

¹ La información sobre la biografía del Maestro Ricardo Hernández fue suministrada por el Maestro Ottoniel Hernández, trompetista y hermano del maestro.

Por su destreza como trompetista fue contratado por la Orquesta de Jaime Ley de la ciudad de Medellín, con la cual emprendió su primera gira nacional. De regreso al Caribe, comienza su relación profesional con el reconocido maestro Pello Torres, quien vio en él un gran potencial, no solo como trompetista para su orquesta, sino también como arreglista y compositor, razón por la cual lo acoge como su estudiante y le enseña los fundamentos del oficio de la creación musical.

Con la experiencia adquirida en esta notable orquesta, sumada a sus vivencias musicales en la banda tradicional, comienza una larga, fructífera y exitosa carrera musical. Acoge la banda Nuestra Señora del rosario de la Doctrina, Lorica, como laboratorio creativo, proceso que lo consagra como uno de los músicos más importantes e innovadores de la música tradicional del Caribe colombiano, al obtener los primeros lugares en el Festival Nacional del Porro de San Pelayo, tanto en el concurso de bandas, así como en el de composición.

De su extenso palmarés citamos las siguientes obras: “Palo e corraleja”, “Notas de ayer y hoy”, “Rosa Blanca”, “El Poeta”, “El tucán”, “Campesino Soñador”, “Soy del porro”, “Amor y paz”, “El Maestro vive” y “La hazaña”.

En plena madurez musical y con todo su reconocimiento respaldándolo, es incorporado a la organización musical del reconocido músico Colombiano Julio Ernesto Estrada “Fruko”, con la cual tuvo la oportunidad de mostrarle al mundo su talento y visitar más de una decena de países; entre ellos, Estados Unidos de América, Canadá, Australia, México, Francia y España.

Lastimosamente tuvo una prematura partida. Pero dejó en nuestros corazones una de las obras más bellas del repertorio de bandas del Caribe colombiano, una obra impregnada de olor a campo, a río y a sueños, que nos sigue inspirando a vivir por la música.

PALO E CORRALEJA (Porro Pelayero)

Score

Clarinete B \flat 1

Clarinete B \flat 2

Clarinete B \flat 3

Saxofón alto E \flat 1

Saxofón alto E \flat 2

Saxofón tenor B \flat

Trompeta B \flat 1

Trompeta B \flat 2

Trompeta B \flat 3

Trombón 1

Trombón 2

Trombón 3

Barítono (T.C.) 1

Barítono (T.C.) 2

Tuba

Platillos

Redoblante

Bombo

PALO E CORRALEJA (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Score

$\text{♩} = 70$ **A**

Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat
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 for a 16-piece band. It begins with a tempo marking of quarter note = 70 and a section marker 'A'. The music is in 2/4 time with a key signature of one sharp (F#). The woodwinds (Clarinets, Saxophones) and brass (Trumpets, Trombones, Baritone, Tuba) parts feature dynamic markings of *mf*, *mp*, and *f*. The percussion section (Platillos, Redoblante, Bombo) provides a rhythmic foundation with dynamic markings of *f* and *mp*.

PALO E CORRALEJA

Musical score for the piece "PALO E CORRALEJA" by Ricardo Hernández. The score is arranged for a large ensemble and includes the following parts:

- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl.
- 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 is written in a key signature of one sharp (F#) and a 2/4 time signature. The piece begins at measure 6. The woodwind and saxophone sections are marked with *mf* (mezzo-forte), while the brass and percussion sections are marked with *f* (forte). The percussion part includes a snare drum (Plat.) and a bass drum (Bom.).

PALO E CORRALEJA

B $\text{♩} = 75$

The score is for a piece titled "PALO E CORRALEJA" by Julio Castillo. It features a variety of instruments and a vocal line. The tempo is marked as quarter note = 75. The score is divided into two systems. The first system includes three Clarinets (B♭ Cl. 1, 2, and Cl.), two Saxophones (A. Sx. 1 and 2), and a Tenor Saxophone (T. Sx.). The second system includes three Trumpets (B♭ Tpt. 1, 2, and 3), three Trombones (Tbn. 1, 2, and 3), two Baritone Saxophones (Bar. 1 and 2), a Tuba, a Snare Drum (Plat.), a Conga (Red.), and a Bass Drum (Bom.). The vocal line is written in a staff with lyrics: "I I D I D I D I D I D I D". Dynamics include *mf* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

PALO E CORRALEJA

16

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. *mf*

A. Sx. 1 *mf* *mf*

A. Sx. 2 *mf* *mf*

T. Sx. *mf* *mf*

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bar. 1 *f*

Bar. 2

Tuba

Plat. 16 *f*

Red. *f*

Bom. *mf* *f*

Detailed description: This is a page of a musical score for a piece titled "PALO E CORRALEJA" by Ricardo Hernández. The score is for a large ensemble and begins at measure 16. The instruments are arranged in a standard orchestral layout. The woodwinds (Clarinets, Saxophones) and strings (Saxophones, Trombones, Baritone, Tuba) are in the upper staves, while the brass (Trumpets, Trombones, Baritone, Tuba) and percussion (Platillos, Redobles, Bombo) are in the lower staves. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from mezzo-forte (mf) to fortissimo (f). The percussion parts include a double bar line at measure 16, a fermata over a note in measure 17, and various rhythmic patterns in measures 18 and 19.

PALO E CORRALEJA

21

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.

f

mf

mf

mf

mf

2

PALO E CORRALEJA

C

26

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.

mp

mf

ff

PALO E CORRALEJA

31

B^b Cl. 1 *mf*

B^b Cl. 2 *mf*

B^b Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1 *mf*

Bar. 2 *mf*

Tuba *mf*

Plat. *f*

Red. *f*

Bom. *f*

D

PALO E CORRALEJA

36

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.

f

mf

PALO E CORRALEJA

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

41

Plat.

Red.

Bom.

2

PALO E CORRALEJA

46

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

46

Plat. $\frac{2}{\text{}}$

Red.

Bom.

Detailed description: This is a page of a musical score for a band. The title is 'PALO E CORRALEJA' by Ricardo Hernández. The score is for measures 46-50. It features a woodwind section with three B♭ Clarinets, two Alto Saxophones, and one Tenor Saxophone. The brass section includes three B♭ Trumpets, three Trombones, and two Baritone Saxophones. The percussion section consists of a Snare Drum (Plat.), a Conga (Red.), and a Bass Drum (Bom.). The woodwinds and saxophones play a melodic line with eighth and sixteenth notes. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion parts are rhythmic, with the snare drum playing a pattern of eighth notes and the bass drum playing a pattern of eighth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

PALO E CORRALEJA

51

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

51

Plat.

Red.

Bom.

F

2

2

PALO E CORRALEJA

The musical score is for a band and is divided into two systems. The first system includes staves for Clarinets (Bb Cl. 1, Bb Cl. 2, Bb Cl.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx.), Trumpets (Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Baritone (Bar. 1, Bar. 2), and Tuba. The second system includes Percussion (Plat., Red., Bom.).

Key musical details include:

- Measure numbers 56 at the start of the first and second systems.
- Dynamic markings of *mp* (mezzo-piano) are present for the Clarinets, Saxophones, Trombones, and Tuba.
- Dynamic markings of *ff* (fortissimo) are present for the Baritone and Tuba.
- The Percussion part features a snare drum pattern with accents and a double bar line with a '2' above it at the end of the system.

PALO E CORRALEJA

G

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.

61

Jam block

2

PALO E CORRALEJA

H

66

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

66

Plat.

Red.

Bom.

2

2

2

2

Detailed description: This is a page of a musical score for a brass and woodwind ensemble. The score is for measures 66-70. It features a key signature of one sharp (F#) and a common time signature. The instruments are arranged in a standard orchestral layout. The woodwinds (Clarinets, Saxophones) and brass (Trumpets, Trombones, Baritone, Tuba) parts are written in treble and bass clefs. The percussion part includes snare drum (Plat.), cymbals (Red.), and tom-toms (Bom.). A rehearsal mark 'H' is placed above the first measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p'.

PALO E CORRALEJA

71

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

71

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

71

Plat.

Red.

Bom.

PALO E CORRALEJA

76

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

f

Detailed description: This is a page of a musical score for a band. It contains 18 staves. The top section (staves 1-6) includes three Clarinet parts (B \flat Cl. 1, 2, and Cl.), two Alto Saxophone parts (A. Sx. 1, 2), and one Tenor Saxophone part (T. Sx.). The middle section (staves 7-12) includes three Trumpet parts (B \flat Tpt. 1, 2, 3), three Trombone parts (Tbn. 1, 2, 3), and two Baritone parts (Bar. 1, 2). The bottom section (staves 13-15) includes a Tuba part, a Snare Drum part (Plat.), a Bass Drum part (Red.), and a Bass Drum part (Bom.). The score is in 2/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics like *f* (forte) are indicated. The page number 76 is written at the beginning of the first staff.

PALO E CORRALEJA

81

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

81

Plat. 2

Red. 2

Bom. 2

PALO E CORRALEJA

86 **J**

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.

86

f

f

f

ff

ff

f

f

mf

mf

mf

2

mf

mf

PALO E CORRALEJA

This musical score is for the piece "PALO E CORRALEJA" by Ricardo Hernández. It is a full orchestral score for woodwinds, brass, and percussion. The score is written in 2/4 time and features a key signature of one sharp (F#). The woodwind section includes three B♭ Clarinets (Cl. 1, 2, and 3), two Alto Saxophones (Sx. 1 and 2), and one Tenor Saxophone (T. Sx.). The brass section consists of three B♭ Trumpets (Tpt. 1, 2, and 3), three Trombones (Tbn. 1, 2, and 3), two Baritone Saxophones (Bar. 1 and 2), and one Tuba. The percussion section includes a snare drum (Plat.), a cymbal (Red.), and a bass drum (Bom.). The score begins at measure 96. The woodwinds and brass play melodic lines with various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The percussion provides a rhythmic accompaniment with accents and dynamic markings like *f*. The score concludes at measure 100 with a double bar line and a repeat sign.

PALO E CORRALEJA

K

101

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

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.

mp

mp

mp

mp

PALO E CORRALEJA

106

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.

This musical score page includes the following parts and dynamics:

- Woodwinds:** B♭ Clarinet 1 & 2, B♭ Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone. Dynamics range from *mf* to *f*.
- Brass:** B♭ Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Baritone 1 & 2, Tuba. Dynamics include *f*, *mf*, and accents (<).
- Percussion:** Plate (Plat.), Snare Drum (Red.), and Bass Drum (Bom.). Plate features dynamic markings of *f* and accents (<). Snare and Bass Drums are marked with *f*.

PALO E CORRALEJA

L

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.
- 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 includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). It also features performance instructions like *///* (triple bar line) and *2* (second ending). The percussion parts (Plat., Red., Bom.) are marked with *x* for cymbals and *>* for accents.

PALO E CORRALEJA

M

116

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

116

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.

PALO E CORRALEJA

121

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

121

Plat. 2 2 2

Red.

Bom.

PALO E CORRALEJA

126

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

126

Plat. $\frac{2}{\text{}}$ $\frac{2}{\text{}}$

Red.

Bom.

Detailed description: This is a page of a musical score for a band. It features 18 staves. The first six staves are woodwinds: B \flat Clarinet 1, B \flat Clarinet 2, B \flat Clarinet, Alto Saxophone 1, Alto Saxophone 2, and Tenor Saxophone. The next seven staves are brass: B \flat Trumpet 1, B \flat Trumpet 2, B \flat Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Baritone 1, Baritone 2, and Tuba. The last three staves are percussion: Platillo (marked with a '2' and a double slash), Redondo (marked with a double slash), and Bombo (marked with a double slash). The score is in 2/4 time and begins at measure 126. The woodwinds and brass play melodic lines with various articulations, while the percussion provides a steady rhythmic accompaniment.

PALO E CORRALEJA

N

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
mp
mp
mp
mp
mp
mf
ff
ff
mf
Jam block

131 2

PALO E CORRALEJA

136

0

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

mp

mp

PALO E CORRALEJA

P

141

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

141

Plat. 2

Red.

Bom. 2

PALO E CORRALEJA

Musical score for 'PALO E CORRALEJA' by Ricardo Hernández. The score is for a full 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. (146)
- Red.
- Bom. (146)

The score is in 2/4 time and features a key signature of one sharp (F#). A rehearsal mark '146' is present at the beginning of the woodwind and brass sections. A circled 'Q' is located above the first clarinet staff in the fourth measure of the first system. The percussion parts include a snare drum (Plat.), a bass drum (Red.), and a tom-tom (Bom.).

PALO E CORRALEJA

151

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. 151

Red.

Bom.

f

f

f

PALO E CORRALEJA

156

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

156

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.

The musical score is arranged in three systems. The first system includes B \flat Clarinets (1, 2, and solo), Alto Saxophones (1, 2), and Tenor Saxophone. The second system includes B \flat Trumpets (1, 2, 3), Trombones (1, 2, 3), Baritone (1, 2), and Tuba. The third system includes Percussion (Plat., Red., Bom.). The score is in 2/4 time with a key signature of one sharp (F#). The percussion parts feature a complex rhythmic pattern with accents and dynamic markings.

PALO E CORRALEJA

161

R

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

161

Plat.

Red.

Bom.

mp

f

mf

mp

mf

mf

mp

mf

mp

mf

mp

PALO E CORRALEJA

This musical score is for the piece "PALO E CORRALEJA" by Ricardo Hernández. It is a full orchestral score for woodwinds, brass, and percussion. The score is divided into two systems, each starting at measure 166. 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 includes three B♭ Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), and one Tuba. The percussion section includes a Platillo (Plat.), a Redoble (Red.), and a Bombo (Bom.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass parts feature complex rhythmic patterns and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The percussion parts are marked with accents and dynamic markings like *mf* and *f*. The score concludes with a final cadence in all parts.

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Clarinete B \flat 1

The musical score is written for Clarinet B \flat 1 in G major (one sharp) and 2/4 time. It consists of six sections, each starting with a boxed letter label (A-F). Section A begins at measure 1 with a tempo of $\text{♩} = 70$ and a dynamic of *mf*. Section B starts at measure 7 with a tempo of $\text{♩} = 75$ and a dynamic of *mf*. Section C begins at measure 26 with a dynamic of *mf*. Section D starts at measure 34 with a dynamic of *mf*. Section E begins at measure 41 with a dynamic of *mf*. Section F starts at measure 48 with a dynamic of *mp*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). Section B includes a '2' above the staff, and Section C includes a '4' above the staff. Section E includes a '2' above the staff. Section F includes a '2' above the staff.

PALO E CORRALEJA

60 **G**

65 **H**

70 **I**

75

80

85 **J** 2

92 *mf* 2

98 **K** 4

107 **L** *mf* *mf*

112 2

PALO E CORRALEJA

M

2

2

127

N

2

2

133

O

2

mp

138

P

Q

148

153

158

R

2

2

mp

2

2

168

mf

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Clarinete B \flat 2

The musical score is written for Clarinet B \flat 2 and consists of six sections labeled A through F. The key signature is one sharp (F#) and the time signature is 2/4. Section A (measures 1-6) starts with a tempo marking of $\text{♩} = 70$ and dynamics of *mf* and *mp*. Section B (measures 7-13) has a tempo marking of $\text{♩} = 75$ and a dynamic of *mf*. Section C (measures 14-18) has a dynamic of *mf*. Section D (measures 19-23) has a dynamic of *mp*. Section E (measures 24-38) includes articulation markings of 2 and 4, and a dynamic of *mf*. Section F (measures 39-52) includes articulation markings of 2 and a dynamic of *mp*. The score concludes with measure 53.

PALO E CORRALEJA

59 *mp* **G**

64 **H**

69

I

80

85 **J** 2

92 *mf*

97 *mp* 2

K 4 *mf* *mf*

L *mp*

Detailed description: The image shows a musical score for a piece titled 'PALO E CORRALEJA' by Julio Castillo. The score is written on ten staves of music, each starting with a measure number. The key signature is one sharp (F#). The music is primarily in a 2/4 time signature. The score is divided into ten sections, each marked with a letter in a box: G, H, I, J, K, and L. Section G (measures 59-63) starts with a mezzo-piano (*mp*) dynamic. Section H (measures 64-68) continues the melody. Section I (measures 69-79) features a long melodic line with a slur. Section J (measures 80-84) includes a double bar line and a second ending (marked '2'). Section K (measures 85-96) includes a fourth ending (marked '4') and dynamic markings of mezzo-forte (*mf*) and mezzo-piano (*mp*). Section L (measures 97-100) concludes with a mezzo-piano (*mp*) dynamic. The notation includes various rhythmic values, slurs, and articulation marks.

PALO E CORRALEJA

116 **2** **M** **2**

Musical staff 116-123: Treble clef, key signature of one sharp (F#). Measures 116-123. Measure 116 has a '2' above it. Measure 117 has a circled 'M' above it. Measure 118 has a '2' above it. The staff contains eighth and sixteenth notes with slurs and accents.

124 **2**

Musical staff 124-135: Treble clef, key signature of one sharp (F#). Measures 124-135. Measure 124 has a '2' above it. The staff contains eighth and sixteenth notes with slurs and accents.

N

Musical staff 136-140: Treble clef, key signature of one sharp (F#). Measures 136-140. Measure 136 has a circled 'N' above it. The staff contains eighth and sixteenth notes with slurs and accents. Dynamic marking *mp* is at the end.

O

Musical staff 141-145: Treble clef, key signature of one sharp (F#). Measures 141-145. Measure 141 has a circled 'O' above it. The staff contains eighth and sixteenth notes with slurs and accents.

P

Musical staff 146-150: Treble clef, key signature of one sharp (F#). Measures 146-150. Measure 146 has a circled 'P' above it. The staff contains eighth and sixteenth notes with slurs and accents.

Q

Musical staff 151-155: Treble clef, key signature of one sharp (F#). Measures 151-155. Measure 151 has a circled 'Q' above it. The staff contains eighth and sixteenth notes with slurs and accents.

151

Musical staff 156-160: Treble clef, key signature of one sharp (F#). Measures 156-160. The staff contains eighth and sixteenth notes with slurs and accents.

156

Musical staff 161-165: Treble clef, key signature of one sharp (F#). Measures 161-165. The staff contains eighth and sixteenth notes with slurs and accents.

R

Musical staff 166-169: Treble clef, key signature of one sharp (F#). Measures 166-169. Measure 166 has a circled 'R' above it. The staff contains eighth and sixteenth notes with slurs and accents. Dynamic marking *mp* is at the end.

167 *mf*

Musical staff 170-173: Treble clef, key signature of one sharp (F#). Measures 170-173. Measure 170 has a circled 'R' above it. The staff contains eighth and sixteenth notes with slurs and accents. Dynamic marking *mf* is at the beginning.

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Clarinete B \flat 3

The musical score is written for Clarinet B \flat 3 and consists of seven sections labeled A through G. The key signature is one sharp (F#) and the time signature is 3/4. Section A starts at measure 1 with a tempo of $\text{♩} = 70$ and dynamics of *mf* and *mp*. Section B starts at measure 7 with a tempo of $\text{♩} = 75$ and dynamics of *mf*. Section C starts at measure 22 with dynamics of *mp* and *mf*. Section D starts at measure 27 with dynamics of *mp*. Section E starts at measure 40 with dynamics of *mp*. Section F starts at measure 51 with dynamics of *mp*. Section G starts at measure 57 with dynamics of *mp*. The score includes various musical notations such as slurs, accents, and trills.

PALO E CORRALEJA



H



I



J



PALO E CORRALEJA

121 

N

130 

O

135 
mp

P

140 

145 

Q



156 

R

161 
mp

167 
mf

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Saxofón alto E \flat 1

The musical score is written for Saxophone Alto E \flat 1. It begins with a tempo of $\text{♩} = 70$. Section A (measures 1-5) starts with a *mf* dynamic and includes a crescendo to *f*. Section B (measures 6-11) has a tempo change to $\text{♩} = 75$ and starts with *mf*. Section C (measures 12-22) features a *mf* dynamic that builds to *f*. Section D (measures 23-28) continues with *mf* dynamics. Section E (measures 29-40) includes a *mf* dynamic and a *f* dynamic. Section F (measures 41-47) features a *f* dynamic. Section G (measures 48-53) includes a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

PALO E CORRALEJA

63 **H**

68

73 **I**

78

83 **J** $\text{♩} = 75$

88

93 *mf* *f*

99 **K**

105 **2** *mf*

L *f*

Detailed description: The image shows a musical score for the piece 'PALO E CORRALEJA' by Julio Castillo. It consists of ten staves of music, all in treble clef and G major. The score is marked with various dynamics and articulations. Staves 63-67 feature a rhythmic pattern of eighth notes with slurs. Staves 68-72 continue this pattern. Staff 73 has a boxed letter 'I' above it. Staves 74-77 continue the eighth-note pattern. Staff 78 has a boxed letter 'J' above it, followed by a tempo marking of a quarter note equal to 75 (♩ = 75). Staves 79-82 continue the eighth-note pattern. Staff 83 has a boxed letter 'J' above it. Staves 84-87 continue the eighth-note pattern. Staff 88 has a boxed letter 'K' above it. Staves 89-92 continue the eighth-note pattern. Staff 93 has a boxed letter 'L' above it, followed by a dynamic marking of *mf*. Staves 94-97 continue the eighth-note pattern. Staff 98 has a boxed letter '2' above it, followed by a dynamic marking of *mf*. Staves 99-104 continue the eighth-note pattern. Staff 105 has a boxed letter 'L' above it, followed by a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

PALO E CORRALEJA

117 **M** 2

124 2

130 **N** 5 **O** *mp* **P**

139

144

Q 149

154

159 **R**

164 *mp* *f* *mf*

168

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Saxofón alto E \flat 2

The musical score is written for Saxophone Alto E \flat 2 in the key of D major (two sharps) and 2/4 time. It consists of the following sections:

- Section A:** Measures 1-5. Tempo $\text{♩} = 70$. Dynamics: *mf*, *mp*, *f*.
- Section B:** Measures 6-11. Tempo $\text{♩} = 75$. Dynamics: *mf*.
- Section C:** Measures 12-22. Dynamics: *mf*, *mf*, *f*.
- Section D:** Measures 23-28. Dynamics: *f*.
- Section E:** Measures 29-47. Dynamics: *mf*.

Rehearsal marks 2, 3, and 2 are placed above measures 29, 23, and 41 respectively. The score concludes at measure 48.

PALO E CORRALEJA

54 **F** 5 **G** *mp **H***

63

68

I

79

J

84

90 *mf*

95 *f*

K 2 *mf*

101 3

L

108

PALO E CORRALEJA

114 *f* **M** 2

121 2

127 **N** 5 *mp*

O **P**

142

148 **Q**

154

159 **R**

165 *mp* *f* *mf*

169

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Saxofón tenor B \flat

The musical score is written for Saxophone Tenor B \flat in G major (one sharp) and 2/4 time. It consists of six sections, each starting with a boxed letter label (A-F) and a tempo marking. Section A starts at $\text{♩} = 70$ and includes dynamic markings of *mf*, *mp*, *f*, and *mf*. Section B starts at $\text{♩} = 75$. Section C includes a triplet of eighth notes and a second ending. Section D includes a first ending. Section E includes a second ending. Section F includes a first ending. The score uses treble clef, stems up, and various articulations like slurs and accents.

PALO E CORRALEJA

60 **G**
mp

Musical staff 60-64: Treble clef, key signature of one sharp (F#). Measure 60 starts with a whole rest. The melody begins in measure 61 with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 62 continues with eighth notes G4, F#4, E4, D4, C4, B3. Measure 63 has eighth notes A3, G3, F#3, E3, D3, C3. Measure 64 ends with a quarter note G3.

65 **H**

Musical staff 65-69: Treble clef, key signature of one sharp (F#). Measure 65 starts with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. Measure 66 continues with eighth notes F#3, E3, D3, C3, B2, A2. Measure 67 has eighth notes G2, F#2, E2, D2, C2, B1. Measure 68 has a quarter rest. Measure 69 ends with a quarter note G3.

71 **I**

Musical staff 71-75: Treble clef, key signature of one sharp (F#). Measure 71 starts with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. Measure 72 continues with eighth notes F#3, E3, D3, C3, B2, A2. Measure 73 has eighth notes G2, F#2, E2, D2, C2, B1. Measure 74 has a quarter rest. Measure 75 ends with a quarter note G3.

77

Musical staff 77-81: Treble clef, key signature of one sharp (F#). Measure 77 starts with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. Measure 78 continues with eighth notes F#3, E3, D3, C3, B2, A2. Measure 79 has eighth notes G2, F#2, E2, D2, C2, B1. Measure 80 has a quarter rest. Measure 81 ends with a quarter note G3.

82

Musical staff 82-86: Treble clef, key signature of one sharp (F#). Measure 82 starts with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. Measure 83 continues with eighth notes F#3, E3, D3, C3, B2, A2. Measure 84 has eighth notes G2, F#2, E2, D2, C2, B1. Measure 85 has a quarter rest. Measure 86 ends with a quarter note G3.

J

Musical staff 87-91: Treble clef, key signature of one sharp (F#). Measure 87 starts with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. Measure 88 continues with eighth notes F#3, E3, D3, C3, B2, A2. Measure 89 has eighth notes G2, F#2, E2, D2, C2, B1. Measure 90 has a quarter rest. Measure 91 ends with a quarter note G3.

92 *mf*

Musical staff 92-97: Treble clef, key signature of one sharp (F#). Measure 92 starts with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. Measure 93 continues with eighth notes F#3, E3, D3, C3, B2, A2. Measure 94 has eighth notes G2, F#2, E2, D2, C2, B1. Measure 95 has a quarter rest. Measure 96 has a quarter note G3. Measure 97 ends with a quarter note G3.

98 **K**
f

Musical staff 98-103: Treble clef, key signature of one sharp (F#). Measure 98 starts with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. Measure 99 continues with eighth notes F#3, E3, D3, C3, B2, A2. Measure 100 has eighth notes G2, F#2, E2, D2, C2, B1. Measure 101 has a quarter rest. Measure 102 has a quarter note G3. Measure 103 ends with a quarter note G3.

104 *mf*

Musical staff 104-108: Treble clef, key signature of one sharp (F#). Measure 104 starts with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. Measure 105 continues with eighth notes F#3, E3, D3, C3, B2, A2. Measure 106 has eighth notes G2, F#2, E2, D2, C2, B1. Measure 107 has a quarter rest. Measure 108 ends with a quarter note G3.

PALO E CORRALEJA

110 **L** *f*

116 **M** 2

122 2

129 **N** 5 **O** *mp*

139 **P**

145 **Q**

151

156

161 **R** *mp* *f*

167 *mf*

Detailed description: This is a musical score for a piece titled 'PALO E CORRALEJA' by Ricardo Hernández. The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten lines of music, each starting with a measure number. The first line (110) features a boxed letter 'L' and a dynamic marking of 'f'. The second line (116) has a boxed 'M' and a '2' above it. The third line (122) has a '2' above it. The fourth line (129) contains boxed letters 'N' and 'O', a '5' below 'N', and a dynamic marking of 'mp'. The fifth line (139) has a boxed 'P'. The sixth line (145) has a boxed 'Q'. The seventh line (151) has no markings. The eighth line (156) has no markings. The ninth line (161) has a boxed 'R', a dynamic marking of 'mp' with a hairpin leading to 'f'. The tenth line (167) has a dynamic marking of 'mf'.

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trompeta B \flat 1

The musical score is written for Trompeta B \flat 1 in a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music, each starting with a measure number and a section letter in a box:

- Staff 1:** Starts at measure 1 with a tempo marking of $\text{♩} = 70$. It contains measures 1-5, marked with a forte dynamic (*f*). Section **A** is indicated by a box around the first measure.
- Staff 2:** Starts at measure 6. It contains measures 6-11, marked with a forte dynamic (*f*). Section **B** is indicated by a box around measure 7. A tempo change to $\text{♩} = 75$ occurs at measure 10.
- Staff 3:** Starts at measure 12. It contains measures 12-19, marked with a forte dynamic (*f*). A triplet of eighth notes is marked with a '3' above it at measure 15.
- Staff 4:** Starts at measure 20. It contains measures 20-27, marked with a forte dynamic (*f*). A triplet of eighth notes is marked with a '3' above it at measure 25.
- Staff 5:** Starts at measure 28. It contains measures 28-33, marked with a forte dynamic (*f*). Section **C** is indicated by a box around measure 28. A double bar line with a '2' above it is at the end of the staff.
- Staff 6:** Starts at measure 34. It contains measures 34-41, marked with a forte dynamic (*f*). Section **D** is indicated by a box around measure 34. A triplet of eighth notes is marked with a '3' above it at measure 40.
- Staff 7:** Starts at measure 42. It contains measures 42-46, marked with a forte dynamic (*f*). Section **E** is indicated by a box around measure 42.
- Staff 8:** Starts at measure 47. It contains measures 47-54, marked with a forte dynamic (*f*).

PALO E CORRALEJA

52 **F** 4

G 6 **H** *p*

72 **I**

78

84 **J** *f*

89 3

97 3 **K**

104 2

L 3 *f*

PALO E CORRALEJA

M



N



P



Q



R



PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trompeta B \flat 2

The musical score is written for Trompeta B \flat 2 and consists of five sections labeled A through E. The key signature is one sharp (F#) and the time signature is 2/4. Section A starts at measure 1 with a tempo marking of $\text{♩} = 70$ and a dynamic of *f*. Section B begins at measure 6 with a tempo marking of $\text{♩} = 75$. Section C starts at measure 12, Section D at measure 20, and Section E at measure 34. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* and *mf* are indicated throughout. Section E ends at measure 47.

PALO E CORRALEJA

52 **F** 4

G 6 **H** *p*

71 **I**

77

83 **J** *f*

88 3

96 3

K 2

110 **L** 3

Detailed description: The image shows a musical score for the piece 'PALO E CORRALEJA' by Julio Castillo. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff (measures 52-56) features a melodic line with a boxed letter 'F' above measure 54 and a '4' above the final measure. The second staff (measures 57-60) begins with a boxed letter 'G' above measure 57, followed by a '6' above measure 58, and a boxed letter 'H' above measure 60. A piano dynamic marking '*p*' is placed below measure 59. The third staff (measures 61-66) has a boxed letter 'I' above measure 63. The fourth staff (measures 67-76) continues the melodic line. The fifth staff (measures 77-82) has a boxed letter 'J' above measure 81 and a forte dynamic marking '*f*' below measure 82. The sixth staff (measures 83-87) has a '3' above measure 85. The seventh staff (measures 88-95) has a '3' above measure 94. The eighth staff (measures 96-101) begins with a boxed letter 'K' above measure 96 and ends with a '2' above measure 101. The ninth staff (measures 102-109) has a boxed letter 'L' above measure 103 and ends with a '3' above measure 109. The piece concludes with a final measure on the ninth staff.

PALO E CORRALEJA

118 **M**

f

Musical staff 118-122: Treble clef, key signature of one sharp (F#). Measure 118 starts with a whole rest followed by a quarter note G4. The staff contains eighth and quarter notes with various rests. A dynamic marking *f* is present below the first measure.

123

Musical staff 123-127: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes.

128 **N**

128 **N**

4

Musical staff 128-132: Treble clef, key signature of one sharp (F#). Measure 128 starts with a whole rest followed by a quarter note G4. The staff contains eighth and quarter notes with various rests. A dynamic marking *f* is present below the first measure. A measure rest is shown in measure 131. A measure with a quarter note G4 and a '4' above it is shown in measure 132.

O 6 **P**

p

Musical staff 133-146: Treble clef, key signature of one sharp (F#). Measure 133 starts with a whole rest followed by a quarter note G4. The staff contains eighth and quarter notes with various rests. A dynamic marking *p* is present below the first measure. A measure with a quarter note G4 and a '6' above it is shown in measure 134.

Q

147

Musical staff 147-152: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes.

153

Musical staff 153-158: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes.

159 **R**

f

Musical staff 159-164: Treble clef, key signature of one sharp (F#). Measure 159 starts with a whole rest followed by a quarter note G4. The staff contains eighth and quarter notes with various rests. A dynamic marking *f* is present below the first measure. A measure with a quarter note G4 and an 'R' above it is shown in measure 160.

165

f

Musical staff 165-170: Treble clef, key signature of one sharp (F#). Measure 165 starts with a whole rest followed by a quarter note G4. The staff contains eighth and quarter notes with various rests. A dynamic marking *f* is present below the first measure.

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trompeta B \flat 3

The musical score is written for Trompeta B \flat 3 in 3/4 time. It consists of eight staves of music. Section A (measures 1-4) starts with a tempo of $\text{♩} = 70$ and a dynamic of *f*. Section B (measures 5-8) has a tempo of $\text{♩} = 75$ and includes a triplet of eighth notes. Section C (measures 9-12) also features a triplet. Section D (measures 13-16) includes a triplet and a dynamic of *f*. Section E (measures 17-20) includes a doublet and a dynamic of *f*. The score concludes with two final staves of music (measures 44-49).

PALO E CORRALEJA

54 F 4 G 6 H *p*

68

73 I

79

85 J *f*

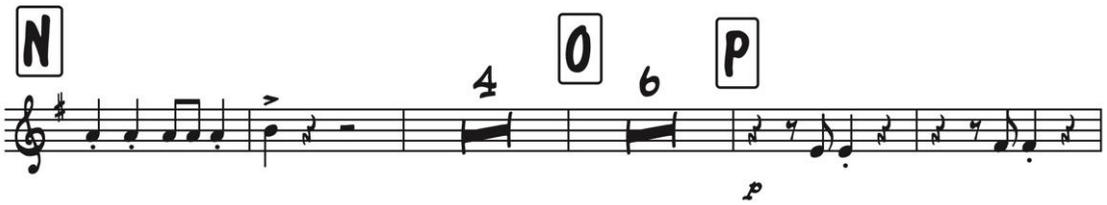
91 3

99 3 K

106 2 L

113 4 M *f*

PALO E CORRALEJA



PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trombón 1

The musical score is written for Trombone 1 in bass clef with a key signature of one flat (Bb). It consists of six sections labeled A through F, with various dynamics and tempo markings.

- Section A:** Starts at measure 1 with a tempo marking of $\text{♩} = 70$. Dynamics include *mf*.
- Section B:** Starts at measure 7 with a tempo marking of $\text{♩} = 75$. Dynamics include *f*.
- Section C:** Starts at measure 25. Dynamics include *f* and *mf*. It features a triplet of eighth notes.
- Section D:** Starts at measure 33. Dynamics include *ff* and *f*.
- Section E:** Starts at measure 39. Dynamics include *mf* and *f*.
- Section F:** Starts at measure 54. Dynamics include *mp*.

PALO E CORRALEJA

60 **G**

Musical staff 60-64 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major. A box with the letter 'G' is placed above the first measure.

65 **H**

Musical staff 65-69 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major. A box with the letter 'H' is placed above the second measure.

70 **I**

Musical staff 70-74 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major. A box with the letter 'I' is placed above the eighth measure.

75

Musical staff 75-79 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major.

80

Musical staff 80-84 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major.

85 **J**

Musical staff 85-89 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major. A box with the letter 'J' is placed above the second measure.

ff

91

Musical staff 91-95 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major.

f

97

Musical staff 97-101 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major.

mf

102 **K** 3

Musical staff 102-106 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major. A box with the letter 'K' is placed above the second measure, and a '3' is written above the third measure.

ff

110 **L**

Musical staff 110-114 in bass clef, 2/4 time. It features a sequence of chords: G major, D major, G major, D major, G major, D major, G major, D major, G major, D major. A box with the letter 'L' is placed above the second measure.

f

mf

PALO E CORRALEJA

116 M

f

Musical staff 116-120: Bass clef, 2/4 time signature. Measures 116-120. Measure 116 starts with a dynamic marking of *f*. A boxed letter 'M' is placed above measure 118.

121

Musical staff 121-125: Bass clef, 2/4 time signature. Measures 121-125.

126

Musical staff 126-130: Bass clef, 2/4 time signature. Measures 126-130.

N

mp

Musical staff 131-135: Bass clef, 2/4 time signature. Measures 131-135. A boxed letter 'N' is placed above measure 131. A dynamic marking of *mp* is placed below measure 133.

O

Musical staff 136-141: Bass clef, 2/4 time signature. Measures 136-141. A boxed letter 'O' is placed above measure 136.

P

Musical staff 142-146: Bass clef, 2/4 time signature. Measures 142-146. A boxed letter 'P' is placed above measure 142.

147 Q

Musical staff 147-151: Bass clef, 2/4 time signature. Measures 147-151. A boxed letter 'Q' is placed above measure 149.

152

Musical staff 152-156: Bass clef, 2/4 time signature. Measures 152-156.

157

Musical staff 157-161: Bass clef, 2/4 time signature. Measures 157-161.

R

mf *f*

Musical staff 162-166: Bass clef, 2/4 time signature. Measures 162-166. A boxed letter 'R' is placed above measure 162. Dynamic markings of *mf* and *f* are placed below measures 162 and 165 respectively.

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trombón 2

The musical score is written for Trombone 2 in bass clef with a key signature of one flat (Bb). It consists of six sections labeled A through F, with measure numbers and dynamic markings.

- Section A:** Starts at measure 1 with a tempo marking of $\text{♩} = 70$. Dynamics include *mf*.
- Section B:** Starts at measure 7 with a tempo marking of $\text{♩} = 75$. Dynamics include *f*.
- Section C:** Starts at measure 25. Dynamics include *ff*.
- Section D:** Starts at measure 33. Dynamics include *f*.
- Section E:** Starts at measure 39. Dynamics include *mf*.
- Section F:** Starts at measure 54. Dynamics include *mp*.

PALO E CORRALEJA

60

G

65

H

70

I

75

80

J

85

ff

91

f

97

mf

102

K 3

ff

L

110

f

mf

Detailed description: This page contains the musical score for 'PALO E CORRALEJA' by Ricardo Hernández, measures 60 through 110. The score is written in bass clef with a key signature of one flat (B-flat). It features six guitar chord diagrams labeled G, H, I, J, K, and L. Measure 60 starts with chord G. Measures 65-70 feature chord H. Measures 75-80 feature chord I. Measure 85 features chord J. Measure 91 features chord K. Measure 102 features chord L. The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with dynamic markings: *ff* (fortissimo) at measure 85, *f* (forte) at measure 91, *mf* (mezzo-forte) at measure 97, and *ff* at measure 102. A triplet of eighth notes is marked with a '3' above it in measure 102. The piece concludes at measure 110.

PALO E CORRALEJA

116 M

mf

Musical staff for measure 116, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs. A box containing the letter 'M' is positioned above the staff. The dynamic marking *mf* is centered below the staff.

121

Musical staff for measure 121, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

126

Musical staff for measure 126, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

N

mp

Musical staff for measure 131, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs. A box containing the letter 'N' is positioned above the staff. The dynamic marking *mp* is centered below the staff.

O

Musical staff for measure 136, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs. A box containing the letter 'O' is positioned above the staff.

P

Musical staff for measure 142, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs. A box containing the letter 'P' is positioned above the staff.

Q

Musical staff for measure 147, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs. A box containing the letter 'Q' is positioned above the staff.

152

Musical staff for measure 152, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

157

Musical staff for measure 157, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

R

mf

Musical staff for measure 162, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs. A box containing the letter 'R' is positioned above the staff. The dynamic marking *mf* is centered below the staff.

167

f

Musical staff for measure 167, bass clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs. The dynamic marking *f* is centered below the staff.

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trombón 3

The musical score is written in bass clef with a key signature of one flat (Bb). It consists of six sections labeled A through F, with measure numbers and dynamics indicated.

- Section A:** Starts at measure 1 with a tempo marking of $\text{♩} = 70$. Dynamics include *mf*.
- Section B:** Starts at measure 7 with a tempo marking of $\text{♩} = 75$. Dynamics include *f* and a second ending marked with a '2'.
- Section C:** Starts at measure 25. Dynamics include *f*, *mf*, and *mp*.
- Section D:** Starts at measure 31. Dynamics include *f* and *mf*.
- Section E:** Starts at measure 42. Dynamics include *mf*.
- Section F:** Starts at measure 52. Dynamics include *mp*.

PALO E CORRALEJA

58 G

64 H

69

I

80

86 J

92

98

K

108 L

PALO E CORRALEJA

114 *mf* **M** *mf*

120

125

N

130 *mp*

O

P

142

Q

147

152

R

158

164 *mf* *f*

Detailed description: This is a musical score for a piece titled 'PALO E CORRALEJA' by Ricardo Hernández. The score is written in bass clef with a 6/8 time signature. It consists of nine staves of music. The first staff (measures 114-120) includes a dynamic marking of *mf* and a boxed letter 'M'. The second staff (measures 120-125) is a continuation of the melody. The third staff (measures 125-130) is also a continuation. The fourth staff (measures 130-136) includes a dynamic marking of *mp* and a boxed letter 'N'. The fifth staff (measures 136-142) includes a boxed letter 'O'. The sixth staff (measures 142-147) includes a boxed letter 'P'. The seventh staff (measures 147-152) includes a boxed letter 'Q'. The eighth staff (measures 152-158) includes a boxed letter 'R'. The ninth staff (measures 158-164) includes dynamic markings of *mf* and *f*. The piece concludes with a double bar line.

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Barítono (T.C.) 1

The musical score is written for Baritone (T.C.) 1 in a key signature of one sharp (F#) and a 2/4 time signature. It consists of six sections, each starting with a boxed letter label (A-F) and a measure number. Section A (measures 1-5) starts with a tempo marking of $\text{♩} = 70$ and dynamic markings of *mf* and *mp*. Section B (measures 6-11) starts with a tempo marking of $\text{♩} = 75$ and a dynamic marking of *mf*. Section C (measures 12-16) starts with a dynamic marking of *f*. Section D (measures 17-27) starts with a dynamic marking of *mf*. Section E (measures 28-47) starts with a dynamic marking of *mf*. Section F (measures 48-52) starts with a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

PALO E CORRALEJA

59 **G**

64 **H**

69

I

79

84 **J**

f

90

96 **K**

6

mp

106 **L**

< *mf*

112 **M**

5

Detailed description: This is a musical score for a piece titled 'PALO E CORRALEJA' by Ricardo Hernández. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music, each starting with a measure number and a letter marker in a box. The markers are G, H, I, J, K, L, and M. The music features various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. Dynamic markings include *f* (forte) at measure 84, *mp* (mezzo-piano) at measure 96, and *mf* (mezzo-forte) at measure 106. Fingerings are indicated by numbers 5 and 6. The score ends at measure 112.

PALO E CORRALEJA

122

N

127

O

132

ff

138

P

Q

148

153

158

R

mp *mf*

169

PALO E CORRALEJA
(Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Barítono (T.C.) 2

The musical score is written for Baritone (T.C.) 2 and consists of six sections, A through F, in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as $\text{♩} = 70$ for section A and $\text{♩} = 75$ for section B. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Section A (measures 1-5) starts with *mf* and ends with *mp*. Section B (measures 6-11) starts with *mf*. Section C (measures 12-16) starts with *f*. Section D (measures 17-27) starts with *mf*. Section E (measures 28-47) starts with *mf*. Section F (measures 48-52) starts with *mf* and ends with *ff*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Section C includes a measure with a '6' above it, and section D includes a measure with a '5' above it.

PALO E CORRALEJA

59 **G**

64 **H**

69

I

79

84 **J**

f

90

96 **K**

6

mp

106

mf

L

5

M

PALO E CORRALEJA



N



O



P



Q



R



PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Tuba

The musical score is written for Tuba in bass clef with a key signature of one flat (Bb). It consists of six sections, each starting with a measure number and a section letter in a box:

- Section A:** Starts at measure 1 with a tempo marking of $\text{♩} = 70$. The first measure is a whole rest. The second measure has a dynamic marking of *mf*. The section ends at measure 5 with a dynamic marking of *mp*.
- Section B:** Starts at measure 6 with a tempo marking of $\text{♩} = 75$. The section ends at measure 11 with a dynamic marking of *mf*.
- Section C:** Starts at measure 12. The section ends at measure 21 with a dynamic marking of *mp*.
- Section D:** Starts at measure 22. The section ends at measure 32 with a dynamic marking of *mf*.
- Section E:** Starts at measure 33. The section ends at measure 37 with a dynamic marking of *f*.
- Section F:** Starts at measure 38. The section ends at measure 53 with a dynamic marking of *mp*.

PALO E CORRALEJA

59 **G**

64 **H**

69

I

79

84 **J**

90 *mf*

95

101 **K** *mp*

106 *mf*

L

PALO E CORRALEJA

117 **M**

122

127 **N**

132

O

142 **P**

147 **Q**

152

157

162 **R**

168

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 Pitos y tambores-Cartilla de iniciación musical

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Platillos

$\text{♩} = 70$ **A**

f *mp* *mf* *f*

7 $\text{♩} = 75$ **B**

mf

13 **2**

19 **2**

26 **C**

mp *f*

33 **D**

40 **E**

47 **F**

PALO E CORRALEJA

56

63

71

77

84

90

96

102

109

G

H

I

J

K

L

f

mf

mp

f

Detailed description: This is a guitar tablature score for the piece 'PALO E CORRALEJA'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of ten systems of music, each starting with a measure number (56, 63, 71, 77, 84, 90, 96, 102, 109). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fret numbers are indicated by 'x' marks above the notes. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano) are used throughout. Six chord diagrams, labeled G, H, I, J, K, and L, are placed above the staff at measures 56, 63, 71, 84, 102, and 109 respectively. The score concludes with a double bar line and repeat slashes at the end of the final system.

PALO E CORRALEJA

116

M

123

N

132

O

139

P

147

Q

153

R

160

R

165

R

169

R

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Redoblante

A $\text{♩} = 70$

6

B $\text{♩} = 75$
I I D I D I D I D I D I D

16

21

C

26

D

31

36

E

41

46

PALO E CORRALEJA

51 **F**

56 **G** 4 *f* x x

64 **H** x x x

69

I

79 *f* x x x x **J** 2 2

84

89

94 *f*

99 **K** *mp*

104 *f*

PALO E CORRALEJA

109 **L**

114

M

124

129 **N**

O

P

147 **Q**

152

157

162 **R**

167 **f**

PALO E CORRALEJA (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Bombo

A $\text{♩} = 70$

f *mp* *mf*

6 **B** $\text{♩} = 75$

f *mf*

12

19

mf *f*

C

25

mp

D

30

f

37

E

PALO E CORRALEJA

51 F Jam block

58 G

65 H

73 I

78 *<* *f*

85 J *mf*

91 *mf* *f*

97 *mf* *f*

K *mp* *f*

PALO E CORRALEJA

109 **L**

116 **M**

123 **N**

132 **O**

139 **P** Jam block

146 **Q**

153 **f**

160 **R**

166 **mf** **f**

EL TUCÁN (Porro)

Score

Clarinete B \flat 1

Clarinete B \flat 2

Clarinete B \flat 3

Saxofón alto E \flat 1

Saxofón alto E \flat 2

Saxofón tenor B \flat

Trompeta B \flat 1

Trompeta B \flat 2

Trompeta B \flat 3

Trombón 1

Trombón 2

Trombón 3

Barítono (T.C.) 1

Barítono (T.C.) 2

Tuba

Platillos

Redoblante

Bombo

EL TUCÁN (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Score

♩ = 90 **A**

Clarinet in B \flat 1
mf

Clarinet in B \flat 2
mf

Clarinet in B \flat 3
mf

Alto Sax
mf

Alto Sax 2
mf

Tenor Sax
mf

Trumpet in B \flat 1
mf

Trumpet in B \flat 2
mf

Trumpet in B \flat 3
mf

Trombone 1
f

Trombone 2
f

Trombone 3
f

Baritone (T.C.) 1
mf

Baritone (T.C.) 2
mf

Tuba
mf

Platillos
mf

Redoblante
mf

Bombo
mf

EL TUCÁN

The musical score is arranged in a system of staves. The top section includes three Clarinet parts (B♭ Cl. 1, 2, and Cl.), two Alto Saxophone parts (A. Sx.), and one Tenor Saxophone part (T. Sx.). The middle section features 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 bottom section contains three Percussion parts: Plat. (Platillos), Red. (Redoble), and Bom. (Bombo). The score is written in a key signature of two flats (B♭ major or D minor) and includes dynamic markings such as *mf* and *f*. A double bar line with a repeat sign is present at the beginning of the first staff.

EL TUCÁN

B

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

- B♭ Cl. 1 & 2:** *mp*
- B♭ Cl.:** (Empty staff)
- A. Sx. 1 & 2:** *mp*
- T. Sx.:** *mp*
- B♭ Tpt. 1, 2, 3:** (Melodic lines starting at measure 16)
- Tbn. 1, 2, 3:** *mf* (initially), *f* (later)
- Bar. 1 & 2:** *f*
- Tuba:** (Bass line)
- Plat. (Snare):** *f*, includes accents and dynamic markings
- Red. (Cymbal):** *f*, includes accents and dynamic markings
- Bom. (Bass Drum):** *f*, includes accents and dynamic markings

Measure 16 is marked with a box containing the letter 'B'. The score includes various musical notations such as slurs, accents, and dynamic markings.

EL TUCÁN

21

1 2

C

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

A. Sx.

A. Sx.

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.

Detailed description: This is a page of a musical score for the piece 'EL TUCÁN' by Julio Castillo. The score is for a large ensemble and includes parts for B \flat Clarinets (1, 2, and 3), Alto Saxophones (2), Tenor Saxophone (1), B \flat Trumpets (1, 2, and 3), Trombones (1, 2, and 3), Baritone (1 and 2), Tuba, and Percussion (Plat., Red., Bom.). The music is in 4/4 time and features a key signature of two flats. The score is divided into two systems. The first system starts at measure 21 and includes first and second endings. The second ending leads to a section marked with a 'C' in a box. The percussion parts include a snare drum (Plat.), a bass drum (Red.), and a tom-tom (Bom.).

EL TUCÁN

26

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. *mf*

A. Sax. *mp*

A. Sax. *mp*

T. Sax. *mp*

26

B \flat Tpt. 1 *mp* *mf* *mp*

B \flat Tpt. 2 *mp* *mf* *mp*

B \flat Tpt. 3 *mp* *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

Bar. 1 *mp* *mf* *mp*

Bar. 2 *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

26

Plat. *mf*

Red.

Bom. *mf*

EL TUCÁN

31

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sx.

A. Sx.

T. Sx.

31

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

31

Plat.

Red.

Bom.

EL TUCÁN

D

36

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sx.

A. Sx.

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.

EL TUCÁN

41

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sx.

A. Sx.

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

41

Plat.

Red.

Bom.

2

2

2

2

EL TUCÁN

E

This musical score is for the piece "EL TUCÁN" by Ricardo Hernández. It features a woodwind section with three B♭ Clarinets (Cl. 1, 2, 3), two Alto Saxophones (A. Sx.), and one Tenor Saxophone (T. Sx.). The brass section includes three B♭ Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1, 2), and a Tuba. The percussion section consists of a Platillo (Plat.), a Redobles (Red.), and Bombo (Bom.). The score is written in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. A rehearsal mark 'E' is placed at the beginning of the woodwind parts. The woodwinds play a melodic line starting with a *mf* dynamic, featuring a triplet of eighth notes. The brass parts provide harmonic support, with the Baritone Saxophones and Tuba playing a rhythmic pattern. The percussion includes a steady eighth-note pattern on the platillo and a more complex rhythmic pattern on the redobles and bombo. Dynamics range from *mf* to *f*. The score is divided into measures, with a measure number '46' appearing at the start of the Trombone and Baritone Saxophone parts.

EL TUCÁN

51

F

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

A. Sx.

A. Sx.

T. Sx.

51

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

51

Plat.

2

2

2

2

Bom.

EL TUCÁN

56

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

A. Sx.

A. Sx.

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

mp

mp

2

2

2

2

Detailed description: This is a page of a musical score for a piece titled 'EL TUCÁN' by Ricardo Hernández. The score is for a large ensemble, including woodwinds, brass, and percussion. The page is numbered 56 at the top left. The woodwind section includes two B-flat Clarinets (Cl. 1 and Cl. 2), one B-flat Clarinet (Cl.), two Alto Saxophones (A. Sx.), 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, Bar. 2), and one Tuba. The percussion section includes three instruments: Plat (Platillos), Red (Redeado), and Bom (Bombo). The score 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 brass parts feature melodic lines with various articulations, including accents and slurs. The percussion parts are marked with '2' and a double slash, indicating a specific rhythmic pattern. The dynamic marking *mp* (mezzo-piano) is used throughout the woodwind and brass parts. The page number 56 is also written above the first measure of the woodwind staves.

EL TUCÁN

G

61

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. *mf*

A. Sx. *mf*

A. Sx. *mf*

T. Sx. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. 1 *ff*

Bar. 2 *ff*

Tuba *mp*

Plat. *mp*

Red. *mp*

Bom. *mp*

61

2

EL TUCÁN

66 1

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sax.

A. Sax.

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

66

Plat.

Red.

Bom.

2

Detailed description: This is a page of a musical score for the piece 'EL TUCÁN' by Ricardo Hernández. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes three B♭ Clarinets (Cl. 1, Cl. 2, Cl.), two Alto Saxophones (A. Sax.), and one Tenor Saxophone (T. Sax.). The brass section consists of three B♭ Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), three Trombones (Tbn. 1, Tbn. 2, Tbn. 3), two Baritone Saxophones (Bar. 1, Bar. 2), and one Tuba. The percussion section includes a pair of Cymbals (Plat.), a Snare Drum (Red.), and a Bass Drum (Bom.). The score is in 4/4 time and features a key signature of two flats (B♭ major or D minor). The page number '66' is indicated at the beginning of the first system and the second system. A first ending bracket labeled '1' spans the final two measures of the first system. A second ending bracket labeled '2' is located in the Snare Drum part of the second system. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

EL TUCÁN

H

Musical score for 'EL TUCÁN' by Julio Castillo, page 120. The score includes parts for Clarinets (B♭ Cl. 1, 2, 3), Saxophones (A. Sx., T. Sx.), Trumpets (B♭ Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Baritone (Bar. 1, 2), Tuba, Snare Drum (Plat.), and Bass Drum (Red., Bom.).

The score begins at measure 71 with a rehearsal mark 'H'. A first ending bracket with a '2' above it spans measures 71 to 74. The key signature is one flat (B♭), and the time signature is 4/4. Dynamics include *mf* (mezzo-forte).

EL TUCÁN

Musical score for 'EL TUCÁN' starting at measure 76. The score is arranged for a large ensemble with the following parts:

- Woodwinds:** B♭ Clarinet 1 & 2, B♭ Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone. All woodwinds play a melodic line with eighth-note patterns and slurs, marked *mp*.
- Brass:** B♭ Trumpet 1, 2, & 3 (all silent), Trombone 1, 2, & 3 (play a rhythmic eighth-note pattern), Baritone 1 & 2, Tuba (play a rhythmic eighth-note pattern).
- Percussion:** Platillo (Plat.), Snare Drum (Red.), and Bombo (Bom.).

The score is in 4/4 time and features a key signature of two flats (B♭ major or D minor). The percussion parts include a steady eighth-note pattern on the bombo and snare, and a rhythmic pattern on the platillo. The woodwinds play a melodic line with eighth-note patterns and slurs, marked *mp*.

EL TUCÁN

I

B♭ Cl. 1
B♭ Cl. 2
B♭ Cl.
A. Sx.
A. Sx.
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.

EL TUCÁN

86

J

B[♭] Cl. 1

B[♭] Cl. 2

B[♭] Cl.

A. Sx.

A. Sx.

T. Sx.

B[♭] Tpt. 1

B[♭] Tpt. 2

B[♭] Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

86

Plat.

Red.

Bom.

Detailed description: This is a page of a musical score for a piece titled 'EL TUCÁN' by Ricardo Hernández. The score is for a large ensemble and begins at measure 86. A circled 'J' is placed above the first staff. The instruments are arranged in two systems. The first system includes B[♭] Clarinets 1 and 2, a B[♭] Clarinet, Alto Saxophones, Tenor Saxophone, B[♭] Trumpets 1 and 2, B[♭] Trumpet 3, Trombones 1, 2, and 3, Baritone 1 and 2, and Tuba. The second system includes Percussion (Plat.), Drums (Red.), and Bombo (Bom.). The notation includes various rhythmic patterns, rests, and dynamic markings. The percussion parts feature slash marks and specific drum symbols.

EL TUCÁN

91

B^b Cl. 1

B^b Cl. 2

B^b Cl.

A. Sx.

A. Sx.

T. Sx.

91

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

91

Plat.

Red.

Bom.

Detailed description: This is a page of a musical score for a large ensemble. The score is for a piece titled "EL TUCÁN" by Julio Castillo, page 124. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is divided into two systems. The first system includes parts for B-flat Clarinet 1 and 2, B-flat Clarinet, Alto Saxophone 1 and 2, and Tenor Saxophone. The second system includes parts for B-flat Trumpet 1 and 2, B-flat Trumpet 3, Trombone 1, 2, and 3, Baritone 1 and 2, and Tuba. The third system includes parts for Snare Drum (Plat.), Bass Drum (Red.), and Tom-tom (Bom.). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some triplets indicated by a '3' over the notes. The score is written in a standard musical notation with a grand staff for each instrument.

EL TUCÁN

96

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

A. Sx.

A. Sx.

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.

Detailed description: This page of a musical score for 'EL TUCÁN' covers measures 96 to 100. The score is arranged for a large ensemble. The woodwind section includes three B-flat Clarinets (Cl. 1, 2, and a third unlabeled), two Alto Saxophones (A. Sx.), and one Tenor Saxophone (T. Sx.). The brass section consists of three B-flat Trumpets (Tpt. 1, 2, and 3), three Trombones (Tbn. 1, 2, and 3), two Baritone Saxophones (Bar. 1 and 2), and one Tuba. The percussion section includes a snare drum (Plat.), a cymbal (Red.), and a bass drum (Bom.). The woodwinds and saxophones play melodic lines with eighth and sixteenth notes, often with slurs and accents. The trumpets and trombones play rhythmic patterns, with the first two trumpets featuring triplets in measures 97 and 98. The baritone saxophones and tuba provide harmonic support with sustained notes and rhythmic patterns. The percussion instruments play a steady, rhythmic accompaniment. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature.

EL TUCÁN

Musical score for "EL TUCÁN" by Julio Castillo, page 126. The score is arranged for a large ensemble and includes parts for woodwinds, brass, and percussion. A rehearsal mark 'K' is located at the top of the first staff. The score shows measures 101 through 104.

Woodwinds:

- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl.
- A. Sax.
- A. Sax.
- T. Sax.

Brass:

- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar. 1
- Bar. 2
- Tuba

Percussion:

- Plat.
- Red.
- Bom.

EL TUCÁN

Musical score for "EL TUCÁN" starting at measure 106. The score is arranged for a large ensemble. The instruments and their parts are as follows:

- B♭ Cl. 1, 2, 3:** Clarinets in B-flat. Measures 106-108 are rests. From measure 109, they play a melodic line with a *mp* dynamic.
- A. Sx., T. Sx.:** Alto and Tenor Saxophones. They play a melodic line starting in measure 106 with a *mf* dynamic.
- B♭ Tpt. 1, 2, 3:** Trumpets in B-flat. Measures 106-108 are rests. From measure 109, they play a melodic line with dynamics ranging from *mp* to *f*.
- Tbn. 1, 2, 3:** Trombones. Measures 106-108 are rests. From measure 109, they play a melodic line with dynamics ranging from *mp* to *f*.
- Bar. 1, 2:** Baritone. Measures 106-108 are rests. From measure 109, they play a melodic line with dynamics ranging from *mp* to *f*.
- Tuba:** Plays a rhythmic pattern starting in measure 106 with a *mp* dynamic.
- Plat.:** Snare drum. Measures 106-108 are rests. From measure 109, it plays a rhythmic pattern with dynamics ranging from *mp* to *f*.
- Red.:** Cymbals. Measures 106-108 are rests. From measure 109, they play a rhythmic pattern with a *mp* dynamic.
- Bom.:** Bass drum. Measures 106-108 are rests. From measure 109, it plays a rhythmic pattern with dynamics ranging from *mp* to *f*.

The score includes various musical notations such as rests, melodic lines, and dynamic markings (*mp*, *f*, *mf*) to guide the performance.

EL TUCÁN

L

fff

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx.

A. Sx.

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

fff

Plat.

Red.

Bom.

EL TUCÁN

116

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

A. Sx.

A. Sx.

T. Sx.

116

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

Detailed description: This is a page of a musical score for a concert band, titled 'EL TUCÁN' by Ricardo Hernández. The page contains two systems of staves. The first system includes parts for B \flat Clarinet 1 and 2, B \flat Clarinet, Alto Saxophone 1 and 2, and Tenor Saxophone. The second system includes parts for B \flat Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Baritone 1 and 2, and Tuba. The third system includes parts for Snare Drum (Plat.), Bass Drum (Red.), and Bass Drum (Bom.). The score begins at measure 116. The woodwinds and saxophones play a melodic line with eighth and sixteenth notes. The brass section provides harmonic support with chords and rhythmic patterns. The percussion section features a steady bass drum pattern and snare drum accents. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A second ending bracket is present in the snare drum part at the end of the system.

EL TUCÁN

M N

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sx.

A. Sx.

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.

Red.

Bom.

EL TUCÁN

126

B^b Cl. 1

B^b Cl. 2

B^b Cl.

A. Sx.

A. Sx.

T. Sx.

126

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

126

Plat.

Red.

Bom.

2

Detailed description: This is a page of a musical score for a band. The title is 'EL TUCÁN' by Ricardo Hernández. The page number is 131. The score is divided into two systems. The first system contains staves for B^b Clarinet 1, B^b Clarinet 2, B^b Clarinet, Alto Saxophone, Tenor Saxophone, B^b Trumpet 1, B^b Trumpet 2, B^b Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Baritone 1, Baritone 2, and Tuba. The second system contains staves for Percussion (Plat.), Drums (Red.), and Bombo (Bom.). The music is in a key with two flats and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '126' is present at the beginning of each system. A double bar line with a repeat sign is at the end of the Drum staff.

EL TUCÁN

131

Rit.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

A. Sx.

A. Sx.

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.

The musical score is arranged in a system of staves. The woodwind section (top) includes three B \flat Clarinets, two Alto Saxophones, and one Tenor Saxophone. The brass section (middle) includes three B \flat Trumpets, three Trombones, two Baritone Saxophones, and one Tuba. The percussion section (bottom) includes a Snare Drum, a Bass Drum, and a Tom-tom. The score is in 4/4 time and features a melodic line for the woodwinds and saxophones, with a 'Rit.' (Ritardando) marking above the first measure of the second system. The percussion parts provide a steady rhythmic accompaniment.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Clarinete B \flat 1

The musical score is written for Clarinet B \flat 1 and consists of eight staves of music. The tempo is marked as $\text{♩} = 90$. The key signature has one flat (B \flat). The score is divided into sections labeled A through H, each with specific musical notations and dynamics.

- Section A:** Starts at measure 1. Dynamics: *mf*. Includes a 4-measure rest.
- Section B:** Starts at measure 9. Dynamics: *mp*. Includes a 3-measure rest.
- Section C:** Starts at measure 24. Dynamics: *mf*. Includes a 2-measure rest and a 3-measure rest.
- Section D:** Starts at measure 34. Dynamics: *mf*. Includes an 8-measure rest.
- Section E:** Starts at measure 47. Dynamics: *mf*. Includes a 3-measure rest.
- Section F:** Starts at measure 54. Dynamics: *mp*. Includes a 3-measure rest.
- Section G:** Starts at measure 61. Dynamics: *mf*. Includes a 6-measure rest and a 2-measure rest.
- Section H:** Starts at measure 73. Dynamics: *mf*.

EL TUCÁN

78 *mp* I

83 J

88

93

98

103 K 5 *mp*

112 L

117 M

122 N

127

130 Rr.

Detailed description: The image shows a page of musical notation for the piece 'EL TUCÁN' by Julio Castillo. It consists of ten staves of music, each starting with a measure number. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The tempo/mood is marked as *mp* (mezzo-piano). Several letters (I, J, K, L, M, N) are enclosed in boxes and placed above specific notes. A circled number '5' appears above a note on the sixth staff. The piece concludes with a fermata over the final note on the tenth staff, which is marked with 'Rr.' (ritardando).

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Clarinete B \flat 1

The musical score is written for Clarinet B \flat 1. It begins with a tempo marking of $\text{♩} = 90$. The score is divided into sections A through H, each marked with a letter in a box. Section A starts at measure 1 and includes a dynamic marking of *mf*. Section B starts at measure 9 and includes a dynamic marking of *mp*. Section C starts at measure 17 and includes a dynamic marking of *mf*. Section D starts at measure 35 and includes a dynamic marking of *mf*. Section E starts at measure 48 and includes a dynamic marking of *mf*. Section F starts at measure 57 and includes a dynamic marking of *mp*. Section G starts at measure 62 and includes a dynamic marking of *mf*. Section H starts at measure 74. The score includes various musical notations such as rests, notes, stems, beams, slurs, and articulation marks. It also features several triplets and first/second endings. The key signature is one flat (B \flat).

EL TUCÁN

86 **J**

Musical staff 86-90: Treble clef, key signature of one flat, 4/4 time. Measures 86-90 contain a melodic line with eighth and sixteenth notes, some beamed together. A box with the letter 'J' is placed above measure 86.

91

Musical staff 91-95: Continuation of the melodic line from the previous staff, measures 91-95.

96

Musical staff 96-100: Continuation of the melodic line, measures 96-100.

101 **K** 5 *mp*

Musical staff 101-105: Continuation of the melodic line. Measure 104 contains a measure rest for 5 measures. A box with the letter 'K' is above measure 101. The dynamic marking *mp* is below measure 105.

110 **L**

Musical staff 110-114: Continuation of the melodic line. A box with the letter 'L' is above measure 110.

115

Musical staff 115-119: Continuation of the melodic line, measures 115-119.

120 **M**

Musical staff 120-124: Continuation of the melodic line. A box with the letter 'M' is above measure 120.

N

Musical staff 125-129: Continuation of the melodic line. A box with the letter 'N' is above measure 125.

129 *Rit.*

Musical staff 129-133: Continuation of the melodic line. The dynamic marking *Rit.* is above measure 129. The staff ends with a fermata over the final note.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Clarinete B \flat 2

The musical score is written for Clarinet B \flat 2 and consists of nine staves of music. The tempo is marked as $\text{♩} = 90$. The key signature has one flat (B \flat).

- Staff 1:** Starts with a rest, followed by a measure with a mf dynamic. Section **A** is marked with a box 'A' and a '4' above the staff.
- Staff 2:** Section **B** is marked with a box 'B' and a '7' above the staff.
- Staff 3:** Section **C** is marked with a box 'C'. It contains two first endings, labeled '1.' and '2.', with a '3' below the first ending.
- Staff 4:** Section **D** is marked with a box 'D' and an '8' above the staff. Section **E** is marked with a box 'E' and a '3' above the staff.
- Staff 5:** Section **F** is marked with a box 'F' and a '3' above the staff. Section **G** is marked with a box 'G' and a '6' above the staff.
- Staff 6:** Section **H** is marked with a box 'H'. It contains two first endings, labeled '1.' and '2.', with a '2' below the first ending. The dynamic is mp .
- Staff 7:** Section **I** is marked with a box 'I'. The dynamic is mp .

EL TUCÁN

79 *mp* I

84 J

89

94

99

K 5 *mp*

L

118 M

123 N

128 *Rit.*

Detailed description: The image shows a musical score for the piece 'EL TUCÁN' by Julio Castillo. It consists of ten staves of music, all in treble clef and a key signature of one flat (B-flat). The first staff (measures 79-83) is marked *mp* and contains a boxed letter 'I'. The second staff (measures 84-88) contains a boxed letter 'J'. The third staff (measures 89-93) and fourth staff (measures 94-98) continue the melodic line. The fifth staff (measures 99-103) continues the line. The sixth staff (measures 104-117) is marked *mp* and contains a boxed letter 'K' followed by a measure with a '5' above it. The seventh staff (measures 118-122) contains a boxed letter 'M'. The eighth staff (measures 123-127) contains a boxed letter 'N'. The ninth staff (measures 128-132) is marked *Rit.* and ends with a fermata over the final note.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Saxofón alto E \flat 1

$\text{♩} = 90$

A

mf

6 **B**

mp

17

C

23 1. 2. *mp*

30 *mp*

D

36 *f* *mf*

E

42

F

47 *mf*

55 *mp*

G

61 *mf* *p*

66 1.

EL TUCÁN

71 ² **H**
mf

76 *mp*

I

86 **J**

91

96

101 **K** ²
f

107 *mf*

L

119 **M**

124 **N**

129 *Rit.*

Detailed description: The image shows a musical score for the piece 'El Tucán' by Julio Castillo. It consists of ten staves of music, each starting with a measure number. The first staff (71) has a second ending bracket and a dynamic marking of *mf*. The second staff (76) has a dynamic marking of *mp*. The third staff (86) is marked with a boxed letter 'J'. The fourth staff (91) has no markings. The fifth staff (96) has no markings. The sixth staff (101) has a boxed letter 'K', a second ending bracket, and a dynamic marking of *f*. The seventh staff (107) has a dynamic marking of *mf*. The eighth staff (119) is marked with a boxed letter 'M'. The ninth staff (124) is marked with a boxed letter 'N'. The tenth staff (129) has a dynamic marking of *Rit.* and ends with a fermata. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Saxofón alto E \flat 2

$\text{♩} = 90$

A

mf

6 **B**

3 4 *mp*

17 **C**

1 3

24 **C**

2 *mp*

32 **D**

f *mf*

39 **E**

3 3 *mf*

44 **F**

3 2 *mf*

49 **G**

mp *mf* *p*

58 **H**

64 **H**

1 2 *mf*

69

EL TUCÁN

74

79 **I**

mp

84 **J**

89

94

99

K

f **2** *mf*

111 **L**

117 **M**

122 **N**

128 *Rit.*

Detailed description: This is a musical score for the piece 'EL TUCÁN' by Julio Castillo. The score is written on a single staff in treble clef with a 3/4 time signature. It consists of 128 measures. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *mp*, *f*, and *mf*. There are also performance instructions like *Rit.* (Ritardando) and a fermata over the final note. The score is divided into sections marked with letters in boxes: I (measures 79-83), J (measures 84-88), K (measures 99-110), L (measures 111-116), M (measures 117-121), and N (measures 122-127). A double bar line with repeat dots appears at the end of measures 88, 116, and 121.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Saxofón tenor B \flat

The musical score is written for Saxophone Tenor B \flat in 4/4 time with a tempo of $\text{♩} = 90$. It consists of nine staves of music, each containing a different section labeled A through G. Section A (measures 1-5) starts with a repeat sign and a *mf* dynamic. Section B (measures 6-16) includes triplets and a *mp* dynamic. Section C (measures 17-29) features first and second endings, with a *mp* dynamic. Section D (measures 30-35) includes a *f* dynamic and triplets. Section E (measures 36-46) features triplets and a *mf* dynamic. Section F (measures 47-54) includes a *mf* dynamic and a triplet. Section G (measures 55-65) includes a *mp* dynamic and a *p* dynamic. The score concludes with a first ending (measures 66-70) and a repeat sign.

EL TUCÁN

71 **H**
mf

76 *mp*

I

86 **J**

91

96

101 **K** *f* 2

107 *mf*

112 **L**

117 **M**

122 **N**

128 *Rit.*

Detailed description: The image shows a musical score for the piece 'El Tucán' by Julio Castillo. It consists of ten staves of music, each starting with a measure number. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The piece includes various dynamic markings: *mf* (mezzo-forte) at measures 71 and 107, *mp* (mezzo-piano) at measure 76, and *f* (forte) at measure 101. There are also performance instructions: a first ending bracket at measure 71, a '2' marking at measure 101, and a 'Rit.' (ritardando) instruction at measure 128. Ten lettered markers (H, I, J, K, L, M, N) are placed above specific measures, likely indicating rehearsal points. The score concludes with a double bar line at measure 128.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Trompeta B \flat 1

The musical score is written for Trompeta B \flat 1 in a 2/4 time signature. It begins with a tempo marking of $\text{♩} = 90$. The score is divided into six sections, each marked with a letter in a box:

- Section A:** Starts at measure 1. Dynamics include *mf*.
- Section B:** Starts at measure 15. Includes a triplet of eighth notes at measure 16.
- Section C:** Starts at measure 21. Includes first and second endings at measures 22-23 and 24-25. Dynamics include *mp* and a crescendo leading to a sixteenth-note run.
- Section D:** Starts at measure 35. Dynamics include *mf* and *f*.
- Section E:** Starts at measure 41. Includes a triplet of eighth notes at measure 42.
- Section F:** Continues from measure 41.

EL TUCÁN

59 2 **G** 6 1 2

71 2 **H** 8 **I** *f*

83 **J**

88

93 3 3 3 3

98 3 3 4 **K** *f*

106 5 **L** 4 *mp < f* *mf*

119 **M**

124 **N**

129 *Rit.*

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Trompeta B \flat 2

$\text{♩} = 90$

A

mf

7

B

14

C

20

1. 2.

2

27

mp *mf* *mp*

D

33

mf *f*

39

E

45

3

F

52

EL TUCÁN

58 2 **G** 6

69 1 2 2 **H** 8 **I**
f

82

J

92 3 3

97 3 3 3 3 3 3 4 **K**
f

105 5 **L** 4
mp < f *mf*

118 **M**

123 **N**

129 *Rit.*

Detailed description: This musical score is for the piece 'EL TUCÁN' by Julio Castillo. It consists of ten staves of music in a single system, all written in treble clef with a key signature of one flat (B-flat). The music is primarily in 4/4 time. The score includes various guitar techniques indicated by letters in boxes: G (measure 58), H (measure 69), I (measure 70), J (measure 82), K (measure 97), L (measure 105), M (measure 118), and N (measure 123). Measure numbers are placed at the beginning of each staff. Dynamics include *f* (forte), *mp < f* (mezzo-piano to forte), and *mf* (mezzo-forte). A *Rit.* (ritardando) marking is present above the final staff starting at measure 129. The piece concludes with a double bar line at the end of the final staff.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Trompeta B \flat 3

The musical score is written for Trompeta B \flat 3 and consists of several staves of music. It begins with a tempo marking of $\text{♩} = 90$ and a dynamic of *mf*. Section A is marked with a boxed 'A' and contains measures 1 through 6. Section B is marked with a boxed 'B' and contains measures 7 through 13. Section C is marked with a boxed 'C' and contains measures 14 through 26, including first and second endings. Section D is marked with a boxed 'D' and contains measures 27 through 40. Dynamics vary throughout, including *mf*, *mp*, and *f*. The score includes various rhythmic patterns, rests, and articulation marks.

EL TUCÁN

45 **E** 3

52 **F**

58 2 **G** 6

69 1 2 **H** 8 **I** 6 **J** 17

K 5 **L** 4

f *mp < f*

117 **M**

mf

122 **N**

127 **Rit.**

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Trombón 1

$\text{♩} = 90$

A

f *mf*

8 *mf* *f*

21 *mf* *mp*

28 *mf* *f*

34 *mf* *f*

40 *mf*

48 *mf*

60 *mp*

EL TUCÁN

66

1 2

H

78

I

83

J

88

93

98

103

K 3 *f* *mp* < *f* *mp* < *f*

109

4 **L** 3 *f*

120

M **N**

126

Rit.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Trombón 2

♩ = 90

A

f *mf*

8 *mf* *f*

B

21 *mf* *f*

C

28 *mf* *mp*

D

34 *mf* *f*

40 *f*

E

48

F

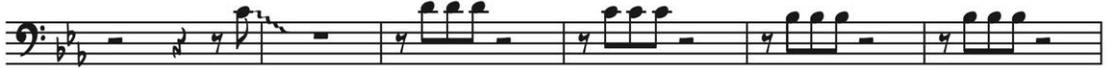
60 *mp*

G

EL TUCÁN

66 

H



78 

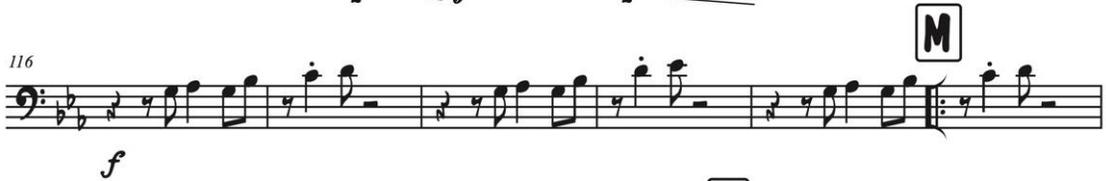
83 

88 

94 

99 

105 

116 

122 

127 

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Trombón 3

♩ = 90

A

f *mf*

8 **3**

B

mf *f*

21 **C** 2

28 *mf* *mp*

34 **D** *mf* *f*

40 **E** 2

48

F

60 **G** *mp*

EL TUCÁN

66 1 2

H

I

78

J

84

90

96

K

102 2

f *mp*

L

109 4 3

f

M

120

N

129 Rit.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Barítono (T.C.) 1

♩ = 90

A *mf*

7 *ff*

13 *mf* **B** 3 *f*

20 1. 2.

C *mp* *<* *mf* *mp*

31

D *f* 6 **E** *mf*

48 3 **F** 7 *ff*

62 **G**

67 1. 2.

H *mf*

EL TUCÁN

78 I

Musical staff 78-82: Treble clef, key signature of one flat, 4/4 time. The staff contains a sequence of eighth notes with stems pointing up, followed by rests, and then eighth notes with stems pointing down. A box containing the letter 'I' is positioned above the staff.

83 J

Musical staff 83-87: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up. A box containing the letter 'J' is positioned above the staff.

88

Musical staff 88-92: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up.

93

Musical staff 93-97: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up.

98

Musical staff 98-102: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up.

103 K

Musical staff 103-108: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up. A triplet of eighth notes is marked with a '3' above it. Dynamic markings include *f*, *mp* < *f*, and *mp* with hairpins.

109 L

Musical staff 109-114: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up. A box containing the letter 'L' is positioned above the staff. The dynamic marking *mp* is present.

115

Musical staff 115-128: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up.

M

Musical staff 129-133: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up. A box containing the letter 'M' is positioned above the staff.

N

Musical staff 134-138: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up. A box containing the letter 'N' is positioned above the staff.

129 Rit.

Musical staff 139-143: Treble clef, key signature of one flat, 4/4 time. The staff contains eighth notes with stems pointing down, followed by rests, and then eighth notes with stems pointing up. The dynamic marking *Rit.* is present above the staff.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Barítono (T.C.) 2

♩ = 90

A

mf

7

ff

13

B 3

mf *f*

20

1 2

C

mp *mf* *mp*

31

D 6 **E**

f *mf*

48

3 **F** 7

ff

62

G

67

1 2

EL TUCÁN

H

mf

78 **I**

83 **J**

88

93

98

K

103 *f* *mp* *f* *mp*

109 *mp* **L**

115

M **N**

127 *Rit.*

Detailed description: This is a musical score for a piece titled 'EL TUCÁN' by Julio Castillo. The score is written in a single system with ten staves of music. The key signature has one flat (B-flat), and the time signature is 7/8. The music is marked with various dynamics: *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *mp* (mezzo-piano). There are several boxed letters (H, I, J, K, L, M, N) placed above the staves, likely indicating specific measures or sections. A triplet of eighth notes is marked with a '3' above it in measure 103. The piece concludes with a 'Rit.' (ritardando) marking in measure 127.

EL TUCÁN
(Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Tuba

$\text{♩} = 90$ **A**

7

B

12

17

C

23 1 2 *mp*

28 *mf*

D

34

40

E

45

EL TUCÁN

50 F

55

60 G

65

70 H

75

80 I

85 J

90

Detailed description: This page contains the musical score for 'EL TUCÁN' by Julio Castillo, measures 50 through 94. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. Measure 50 is marked with a boxed 'F'. Measure 60 is marked with a boxed 'G'. Measure 70 is marked with a boxed 'H'. Measure 80 is marked with a boxed 'I'. Measure 85 is marked with a boxed 'J'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'mp' (mezzo-piano). First and second endings are indicated by bracketed lines above the staves at measures 65-69 and 70-74. The page number 162 is centered at the bottom.

EL TUCÁN

95

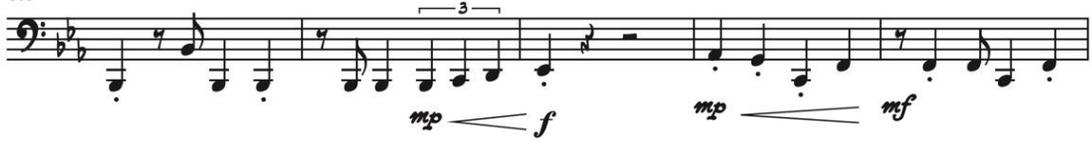


K

100



105



L

110



115



M

120



N



130

Rit.



GRAFÍAS PARA LAS PERCUSIONES UTILIZADAS EN LAS VERSIONES³

4. Convenciones para platillos.

 Abierto. Choque normal.

 Apagado. Choque impidiendo la vibración de los platos.

5. 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.

6. 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.

³ Pitos y tambores-Cartilla de iniciación musical

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Platillos

$\text{♩} = 90$

A

mf

8

B

15

C

22

mf

29

mf

D

35

E

42

F

49

G

56

64

1.

EL TUCÁN

70 **H**
mf

76 **I**

82 **J**

88

94

100 **K**

106
mp \leftarrow \rightarrow f \leftarrow mp

112 **L**

118 **M**

124 **N**

130 Rit.

Detailed description: The musical score consists of ten staves of music. The first staff (measures 70-75) begins with a double bar line and a repeat sign, followed by a sequence of notes with 'x' marks above them, indicating a specific articulation. A dynamic marking of *mf* is present. A boxed letter 'H' is placed above the staff. The second staff (measures 76-81) contains rhythmic slashes. A boxed letter 'I' is placed above the staff. The third staff (measures 82-87) also contains rhythmic slashes. A boxed letter 'J' is placed above the staff. The fourth staff (measures 88-93) contains rhythmic slashes. The fifth staff (measures 94-99) contains rhythmic slashes. The sixth staff (measures 100-105) contains rhythmic slashes. A boxed letter 'K' is placed above the staff. The seventh staff (measures 106-111) features a triplet of notes with a dynamic marking of *mp*, followed by a crescendo to *f*, and then a decrescendo back to *mp*. A boxed letter 'L' is placed above the staff. The eighth staff (measures 112-117) contains rhythmic slashes. A boxed letter 'M' is placed above the staff. The ninth staff (measures 118-123) contains rhythmic slashes. A boxed letter 'N' is placed above the staff. The tenth staff (measures 124-130) contains rhythmic slashes. A boxed letter 'O' is placed above the staff. The final measure (130) includes a *Rit.* marking and a fermata over a note.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Redoblante

$\text{♩} = 90$

A

mf

6

11

B

21

C

26

mf

31

D

36

41

EL TUCÁN

E

51

F

56

61

G

66

71

H

76

I

86

J

EL TUCÁN

91

96

101

K

106

111

L

116

M

N

127

Rit.

EL TUCÁN (Porro pelayero)

Ricardo Hernández
Arreglo: Julio Castillo

Bombo

$\text{♩} = 90$

A

6

11

B

21

1. 2. **C**

26

31

36

D

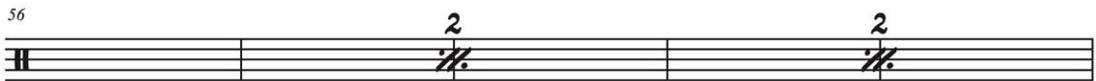
41

EL TUCÁN

E



F



G



H



I



J



EL TUCÁN

91



96

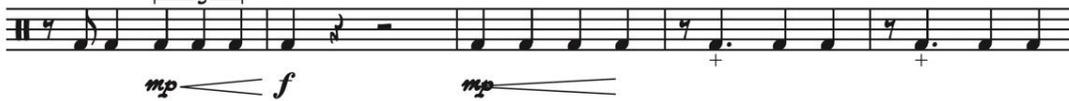


K

101



106



111

L



116



M



N



129

Rit.



CAMPESINO SOÑADOR (Porro)

Score

Clarinete B \flat 1

Clarinete B \flat 2

Clarinete B \flat 3

Saxofón alto E \flat 1

Saxofón alto E \flat 2

Saxofón tenor B \flat

Trompeta B \flat 1

Trompeta B \flat 2

Trompeta B \flat 3

Trombón 1

Trombón 2

Trombón 3

Barítono (T.C.) 1

Barítono (T.C.) 2

Tuba

Platillos

Redoblante

Bombo

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Score

A $\text{♩} = 85$

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

CAMPESINO SOÑADOR

6

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

Plat.

Red.

Bom.

mp

mf

f

2

2

2

f

f

f

Detailed description: This is a page of a musical score for the piece 'CAMPESINO SOÑADOR' by Ricardo Hernández. The score is arranged for a large ensemble. It begins at measure 6. The woodwind section includes three B-flat Clarinets (Cl. 1, 2, and a single B-flat Clarinet), two Alto Saxophones (A. Sax. 1 and 2), and one Tenor Saxophone (T. Sax.). The brass section consists of three B-flat Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), two Baritone Saxophones (Bar. 1 and 2), and one Tuba. The percussion section includes a Snare Drum (Plat.), a Bass Drum (Red.), and a Tom-tom (Bom.). The score features various dynamics such as mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*). There are also markings for a second ending (2) and a fermata. The music is written in a key signature of two flats and a 4/4 time signature.

CAMPESINO SOÑADOR

B

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.

mf
mf
mf

Detailed description: This is a page of a musical score for a band. It features 18 staves for different instruments. The top section includes three Clarinets (B♭), two Saxophones (A), and a Tenor Saxophone. The middle section includes three Trumpets (B♭), three Trombones, two Baritone instruments, and a Tuba. The bottom section includes three percussion instruments: Platillos, Snare Drum, and Bass Drum. The score is marked with a 'B' in a box at the beginning. The key signature has two flats (B♭ and E♭). The percussion parts include dynamic markings of *mf* (mezzo-forte). The notation includes various rhythmic values, rests, and articulation marks.

CAMPESINO SOÑADOR

This musical score is for the piece "Campesino Soñador" by Ricardo Hernández. It is arranged for a large ensemble including woodwinds, brass, and percussion. The score is written in a key signature of one flat (Bb) and a common time signature (C). The woodwind section consists of three Bb Clarinets (Cl. 1, 2, 3), two Alto Saxophones (Sx. 1, 2), and one Tenor Saxophone (T. Sx.). The brass section includes three Bb 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: Platillos (Plat.), Redobles (Red.), and Bombo (Bom.). The score is divided into two systems. The first system covers measures 16 through 20, and the second system covers measures 21 through 25. A first ending bracket is placed over measures 24 and 25. The woodwinds and saxophones play a melodic line with eighth and sixteenth notes, often with slurs. The brass instruments play a rhythmic accompaniment, with the trombones and tuba providing a steady pulse. The percussion instruments play a rhythmic pattern consisting of eighth notes and rests. The dynamic marking *mf* (mezzo-forte) is used throughout the score. The score is written in a standard musical notation style with a clean, professional layout.

CAMPESINO SOÑADOR

C

21

2

mf

mf

mf

mf

mf

mf

21

mf

mf

mp

mp

mp

mf

mf

21

f

mp

f

f

mp

f

f

mp

f

mf

f

mf

f

mf

CAMPESINO SOÑADOR

26

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

26

Plat. $\frac{2}{\text{///}}$

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

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

Detailed description: This is a page of a musical score for the piece 'CAMPESINO SOÑADOR' by Ricardo Hernández. The score is for a large ensemble and is divided into two systems. The first system (measures 26-30) includes parts for B \flat Clarinets 1 and 2, B \flat Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, B \flat Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Baritone 1 and 2, and Tuba. The second system (measures 31-35) includes parts for Percussion (Platillos, Redwood, and Bombo). The B \flat Clarinets, Alto Saxophones, Tenor Saxophone, Trombones, Baritone, and Tuba parts feature melodic lines with various rhythmic patterns and articulations. The Percussion parts are primarily rhythmic accompaniment, with the Bombo part showing a steady bass drum pattern. The score is written in a key signature of one flat and a common time signature.

CAMPESINO SOÑADOR

This musical score is for the piece "CAMPESINO SOÑADOR" by Julio Castillo. It is arranged for a large ensemble. The score is divided into two systems, with the first system starting at measure 31. The instruments are as follows:

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

The score features a variety of rhythmic patterns and melodic lines. The woodwinds and saxophones play intricate melodic passages, while the brass section provides harmonic support and rhythmic drive. The percussion instruments are used to create a steady, rhythmic foundation. The score is written in a key signature of two flats and a common time signature.

CAMPESINO SOÑADOR

D

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

- B \flat Cl. 1
- B \flat Cl. 2
- B \flat Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B \flat Tpt. 1 (starting at measure 36)
- B \flat Tpt. 2
- B \flat Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar. 1
- Bar. 2
- Tuba
- Plat. (starting at measure 36)
- Red.
- Bom.

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte) throughout the piece. A rehearsal mark 'D' is placed at the beginning of the score.

CAMPESINO SOÑADOR

E

41

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Bar. 1 *f*

Bar. 2 *f*

Tuba *f*

Plat. *f*

Red. *f*

Bom. *f*

CAMPESINO SOÑADOR

46

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

46

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

46

Plat.

Red.

Bom.

mp

mp

mp

p

p

p

f

f

mf

mf

mf

mf

mf

2

2

+

+

+

+

CAMPESINO SOÑADOR

51

F

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.

mf
f
f
f
mf
mf
mf
f
f
f

2 2

51

2 2

2 2

2 2

CAMPESINO SOÑADOR

56

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

56

Plat.

Red.

Bom.

mf

mp

mf

mp

mp

mp

mf

mf

mf

ff

ff

2

2

2

2

2

CAMPESINO SOÑADOR

G

61

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

61

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

61

Plat.

Red.

Bom.

mp

mf

f

f

f

f

CAMPESINO SOÑADOR

66

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.

mf

mf

mf

2

2

2

2

CAMPESINO SOÑADOR

71

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

1

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

mf

mf

mf

mf

71

2

2

2

2

Plat.

Red.

Bom.

Detailed description: This is a page of a musical score for the piece 'CAMPESINO SOÑADOR' by Julio Castillo. The score is arranged for a large ensemble. The top system includes three Clarinet parts (B \flat Cl. 1, 2, and 3), three Saxophone parts (A. Sx. 1, 2, and T. Sx.), and three Trumpet parts (B \flat Tpt. 1, 2, and 3). The middle system includes three Trombone parts (Tbn. 1, 2, and 3), two Baritone parts (Bar. 1 and 2), and a Tuba. The bottom system includes three Percussion parts: Plat (Platillos), Red (Redoble), and Bom (Bombo). The score is in 2/4 time and the key signature has two flats (B \flat major or D \flat minor). The first system starts at measure 71. The Clarinet and Saxophone parts have melodic lines with slurs and ties. The Trumpet and Trombone parts have harmonic support with some melodic movement. The Baritone and Tuba parts play rhythmic patterns. The Percussion parts play simple rhythmic figures. There are dynamic markings of *mf* (mezzo-forte) in several parts. A first ending bracket labeled '1' is present in the Clarinet parts. A second ending bracket labeled '2' is present in the Percussion parts. The score ends with a double bar line and repeat dots.

CAMPESINO SOÑADOR

76 **H**

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. 1 *mf*

Bar. 2 *mf*

Tuba

Plat. *f* *mp* *f* *mf* *mf*

Red. *f* *mp* *f* *mf* *mf*

Bom. *f* *mp* *f* *mf* *mf*

2

2

CAMPESINO SOÑADOR

81

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. 81 2 2

Red. 2 2

Bom.

Detailed description: This page of a musical score for 'CAMPESINO SOÑADOR' by Julio Castillo, starting at measure 81. The score is arranged for a large ensemble. The woodwind section includes three B-flat Clarinets (Cl. 1, 2, and 3), two Alto Saxophones (Sx. 1 and 2), and one Tenor Saxophone (T. Sx.). The brass section consists of three B-flat Trumpets (Tpt. 1, 2, and 3), three Trombones (Tbn. 1, 2, and 3), two Baritone Saxophones (Bar. 1 and 2), and one Tuba. The percussion section includes a pair of Snare Drums (Plat. and Red.), and a Bass Drum (Bom.). The woodwinds and saxophones play melodic lines with various articulations and slurs. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The percussion instruments play a steady, rhythmic accompaniment. The score is written in a key signature of two flats and a common time signature.

CAMPESINO SOÑADOR

The musical score is arranged in a multi-system format. The first system includes parts for B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet, Alto Saxophone 1, Alto Saxophone 2, and Tenor Saxophone. The second system includes parts for B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Baritone 1, Baritone 2, and Tuba. The third system includes parts for Snare Drum (Plat.), Bass Drum (Red.), and Bass Drum (Bom.).

Measure 86 is marked at the beginning of each system. A first ending bracket is present above the first B♭ Clarinet staff in measure 86. The B♭ Trumpet parts in measures 87-89 are marked with a forte (*f*) dynamic. The Snare Drum part features double bar lines with a '2' above them in measures 87 and 89, indicating a double bar line. The Bass Drum parts also feature double bar lines with a '2' above them in measures 87 and 89. The score concludes in measure 90.

CAMPESINO SOÑADOR

91

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 *mf*

CAMPESINO SOÑADOR

J

96

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Bar. 1 *f* *f*

Bar. 2 *f* *f*

Tuba *f* *mf*

Plat. *f*

Red. *f*

Bom. *f*

CAMPESINO SOÑADOR

101

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

101

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

101

Plat.

Red.

Bom.

mf

mf

mf

p

p

p

mf

mf

mf

2

2

2

CAMPESINO SOÑADOR

106

K

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. 1 *mf*

Bar. 2 *mf*

Tuba

Plat. 106 *2*

Red. *2*

Bom.

CAMPESINO SOÑADOR

The musical score is arranged in a multi-staff format. The top section includes three Clarinet parts (B♭ Cl. 1, 2, 3) and three Saxophone parts (A. Sx. 1, 2, T. Sx.). The middle section features three Trumpet parts (B♭ Tpt. 1, 2, 3), three Trombone parts (Tbn. 1, 2, 3), two Baritone parts (Bar. 1, 2), and a Tuba part. The bottom section contains Percussion parts for Platillos (Plat.), Redobles (Red.), and Bombo (Bom.). The score is marked with a 'III' rehearsal sign at the beginning of the first staff and a '2' with a double slash at the end of the Percussion staves. The music is written in a key signature of one flat and a 2/4 time signature.

CAMPESINO SOÑADOR

116

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.

mf

f

mf

mf

mf

mf

f

f

f

2

2

2

2

2

CAMPESINO SOÑADOR

M

121

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. 121 2 2 2

Red. 2 2 2

Bom.

Detailed description: This is a page of a musical score for the piece 'CAMPESINO SOÑADOR' by Julio Castillo. 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, Cl. 2, and Cl.), two Alto Saxophones (Sx. 1 and Sx. 2), and one Tenor Saxophone (T. Sx.). The brass section includes three B-flat Trumpets (Tpt. 1, Tpt. 2, and Tpt. 3), three Trombones (Tbn. 1, Tbn. 2, and Tbn. 3), two Baritone Saxophones (Bar. 1 and Bar. 2), and one Tuba. The percussion section includes a pair of Congas (Plat.), a pair of Bongos (Red.), and a Bass Drum (Bom.). The score is written in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The page number '121' is indicated at the top left of the woodwind staves. A rehearsal mark 'M' is placed above the first staff. The percussion parts for Congas and Bongos feature rhythmic patterns with accents and slurs, while the Bass Drum part consists of a steady rhythmic pattern.

CAMPESINO SOÑADOR

126

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

126

Plat. 2 2

Red. 2 2

Bom.

Detailed description: This is a page of a musical score for the piece 'CAMPESINO SOÑADOR' by Ricardo Hernández. The score is for a large ensemble and is divided into two systems. The first system includes parts for three B-flat Clarinets (Cl. 1, Cl. 2, Cl.), two Alto Saxophones (Sx. 1, Sx. 2), one Tenor Saxophone (T. Sx.), 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), and a Tuba. The second system includes parts for three Percussion instruments: Platillo (Plat.), Redondo (Red.), and Bombo (Bom.). The score begins at measure 126. The Clarinet and Saxophone parts feature melodic lines with various articulations and dynamics. The Trombone and Baritone parts provide harmonic support with sustained notes and rhythmic patterns. The Percussion parts are marked with '2' and a double slash, indicating a specific rhythmic pattern. The overall style is characteristic of Latin American big band music.

CAMPESINO SOÑADOR

N

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.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B♭ Tpt. 1 (with a ¹³¹ rehearsal mark)
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar. 1
- Bar. 2
- Tuba
- Plat. (with a ¹³¹ rehearsal mark and dynamic markings of mf)
- Red. (with a ¹³¹ rehearsal mark and dynamic markings of mf)
- Bom. (with a ¹³¹ rehearsal mark)

The score consists of 13 measures. The woodwind and string sections play melodic lines with various articulations and dynamics. The percussion parts include snare drum (Plat.) and cymbal (Red.) playing rhythmic patterns, and a bass drum (Bom.) part with diagonal slashes indicating a steady pulse.

CAMPESINO SOÑADOR

136

0

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

136

Plat. 2

Red. 2

Bom.

Detailed description: This is a page of a musical score for the piece 'CAMPESINO SOÑADOR' by Ricardo Hernández. The score is arranged for a large ensemble. It begins at measure 136. The instruments listed on the left are: B \flat Clarinet 1, B \flat Clarinet 2, B \flat Clarinet, 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 Cymbal (Bom.). The score features complex rhythmic patterns with many slurs and accents. A circled '0' is placed above the first staff at measure 138. The percussion parts include snare and bass drum patterns with accents. The page number '201' is centered at the bottom.

CAMPESINO SOÑADOR

141

P

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bar. 1

Bar. 2

Tuba

Plat. *f* *mf*

Red. *f* *mf*

Bom. *f* *mf*

CAMPESINO SOÑADOR

147

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.

mf

f

f

f

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Clarinete B \flat 1

A $\text{♩} = 85$ 3

8 **B** *mf* 2 *mp*

15 4 1 2 *mf*

C 23

28

33 **D** 8 **E** *mf*

45 9 **F** 3 *mf* *mp*

60 **G** 2 *mf* *mp*

67 4 1

H 76 2 *mf*

81

CAMPESINO SOÑADOR

86

I 8

J 9 K

mf *mf*

111

L

116

mp

M

121

126

N

O

136

141

P

mf

148

Detailed description: The image shows a musical score for the piece 'Campesino Soñador'. It consists of ten staves of music, each starting with a measure number. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). Section markers are indicated by letters in boxes: I, J, K, L, M, N, O, and P. The piece concludes with a double bar line at measure 148.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Clarinete B \flat 2

A $\text{♩} = 85$ 3

8 2 **B** *mf* *mp*

15 4 1 2 *mf*

23 **C**

28

33 **D** 8 **E** *mf*

45 9 **F** 3 *mf* *mp*

60 2 **G**

67 4 1

76 2 **H** *mf*

81

CAMPESINO SOÑADOR

86

I 8

J 9 K

mf *mf*

111

L

116

mp

M

121

126

N

O

136

141

P

mf

149

Detailed description: The image shows a musical score for the piece 'Campesino Soñador'. It consists of ten staves of music, each starting with a measure number. The first staff begins at measure 86 and ends with a circled 'I' and the number '8'. The second staff starts at measure 91, marked with a circled 'J' and a circled 'K', and includes dynamic markings of *mf*. The third staff starts at measure 111. The fourth staff starts at measure 116, marked with a circled 'L', and includes a dynamic marking of *mp*. The fifth staff starts at measure 121, marked with a circled 'M'. The sixth staff starts at measure 126. The seventh staff starts at measure 136, marked with a circled 'N' and a circled 'O'. The eighth staff starts at measure 141, marked with a circled 'P', and includes a dynamic marking of *mf*. The ninth staff starts at measure 149. The music is written in a single melodic line on a treble clef staff with a key signature of one flat and a 3/4 time signature. Various musical notations such as slurs, accents, and dynamic markings are used throughout the score.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Clarinete B \flat 3

CAMPESINO SOÑADOR

83

88 **I** 8 **J** *mf*

100 9 **K** *mf*

113 **L** *mp*

118

M

128 **N**

133

138 **O**

143 **P** *mf*

148

Detailed description: This is a musical score for the piece 'CAMPESINO SOÑADOR'. It consists of ten staves of music in a single system, all written in treble clef with a key signature of one flat (B-flat). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Measure numbers 83, 88, 100, 113, 118, 128, 133, 138, 143, and 148 are indicated at the beginning of their respective staves. Several measures contain boxed letters: 'I' at measure 88, 'J' at measure 91, 'K' at measure 100, 'L' at measure 113, 'M' at measure 118, 'N' at measure 128, 'O' at measure 138, and 'P' at measure 143. Dynamic markings include *mf* (mezzo-forte) at measures 91, 100, and 143, and *mp* (mezzo-piano) at measure 113. The piece concludes with a double bar line at the end of the final staff.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Saxofón alto E \flat 1

A $\text{♩} = 85$
mf

B
mp

C
mf

D
f

E
mf

F
mf

CAMPESINO SOÑADOR

57 *mp* *mp*

63 **G** *mf*

69 2 1

75 2 **H** *mf*

80

85 **I**

91 *f* *mf*

97 **J** *mp*

103

Detailed description: This is a musical score for a piece titled 'CAMPESINO SOÑADOR' by Ricardo Hernández. The score is written in treble clef with a 3/4 time signature. It consists of ten staves of music, numbered 57 to 103. The dynamics range from *f* (forte) to *mp* (mezzo-piano). There are several chord markings in boxes: **G** at measure 63, **H** at measure 75, and **I** at measure 85. There are also first and second endings marked with '1' and '2' at measures 69-70 and 75-76 respectively. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests.

CAMPESINO SOÑADOR

108 **K**

113 **L**

118

M

128 **N**

138 **O**

143 **P**

148

Detailed description: This page contains nine staves of musical notation for the piece 'CAMPESINO SOÑADOR'. Each staff begins with a measure number and a letter in a box (K, L, M, N, O, P). The notation is in treble clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together in groups. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The piece concludes with a double bar line at the end of the final staff.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Saxofón alto E \flat 2

A $\text{♩} = 85$

6

B

12

2

19

1. 2.

C

29

D

34

E

40

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

CAMPESINO SOÑADOR

45 *mp*

51 **F** *mf*

56 *mp* *mp*

62 **G** *mf*

68 2 1

75 **H** *mf*

80

85 **I**

91 *f* *mf*

97 **J** *mp*

Detailed description: This is a musical score for a piece titled 'CAMPESINO SOÑADOR' by Julio Castillo. The score is written in a single system with ten staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a melodic style with various dynamics and articulations. Measure numbers 45, 51, 56, 62, 68, 75, 80, 85, 91, and 97 are indicated at the beginning of their respective staves. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are several boxed letters (F, G, H, I, J) placed above the staves, likely indicating fingerings or specific notes. Measure 68 contains first and second endings. Measure 91 starts with a forte (*f*) dynamic. The score concludes with a *mp* dynamic in measure 97.

CAMPESINO SOÑADOR

103



K

108



mf

L

113



mp

118



M

N

128



133



O

138



P

143



mf

148



CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Saxofón tenor B \flat

A $\text{♩} = 85$

B

C

D

E

CAMPESINO SOÑADOR

51 *mf* **F**

56 *mp* *mp*

62 *mf* **G**

68 2 1

75 *mf* **H**

80

85

I *f*

96 *mf* **J** *mp*

102

CAMPESINO SOÑADOR

107 **K**

Musical staff 107-111: Treble clef, key signature of one flat, 3/4 time. Measures 107-111. A boxed letter 'K' is positioned above measure 108.

112

Musical staff 112-116: Treble clef, key signature of one flat, 3/4 time. Measures 112-116.

L

mp

Musical staff 117-121: Treble clef, key signature of one flat, 3/4 time. Measures 117-121. A boxed letter 'L' is positioned above measure 117. The dynamic marking *mp* is below measure 117.

M

122

Musical staff 122-126: Treble clef, key signature of one flat, 3/4 time. Measures 122-126. A boxed letter 'M' is positioned above measure 122.

N

127

Musical staff 127-131: Treble clef, key signature of one flat, 3/4 time. Measures 127-131. A boxed letter 'N' is positioned above measure 127.

132

Musical staff 132-136: Treble clef, key signature of one flat, 3/4 time. Measures 132-136.

O

137

Musical staff 137-140: Treble clef, key signature of one flat, 3/4 time. Measures 137-140. A boxed letter 'O' is positioned above measure 137.

141

Musical staff 141-145: Treble clef, key signature of one flat, 3/4 time. Measures 141-145.

P

mf

Musical staff 146-148: Treble clef, key signature of one flat, 3/4 time. Measures 146-148. A boxed letter 'P' is positioned above measure 146. The dynamic marking *mf* is below measure 146.

149

Musical staff 149-151: Treble clef, key signature of one flat, 3/4 time. Measures 149-151.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trompeta B \flat 1

The musical score is written for Trompeta B \flat 1 in a 2/4 time signature. It consists of nine staves of music, each starting with a measure number and a section letter in a box. The key signature has one flat (B \flat).

- Staff 1:** Starts at measure 1 with section **A**. The tempo is marked $\text{♩} = 85$. The first measure has a dynamic marking of *f*.
- Staff 2:** Starts at measure 6. It contains two measures of section **B**, each with a dynamic marking of *f*. The first measure of this staff has a dynamic marking of *mf*.
- Staff 3:** Starts at measure 14. It contains two measures of section **C**, each with a dynamic marking of *mf*.
- Staff 4:** Starts at measure 20. It contains two measures of section **D**, each with a dynamic marking of *f*. The first measure has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second measure has a first ending bracket labeled '2' and a second ending bracket labeled '11'. There is a triplet of eighth notes in the second measure.
- Staff 5:** Starts at measure 42. It contains two measures of section **E**, each with a dynamic marking of *f*. The first measure has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second measure has a first ending bracket labeled '2' and a second ending bracket labeled '10'. There is a double bar line with repeat dots at the end of the second measure.
- Staff 6:** Starts at measure 56. It contains two measures of section **F**, each with a dynamic marking of *f*. The first measure has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second measure has a first ending bracket labeled '2' and a second ending bracket labeled '10'. There is a double bar line with repeat dots at the end of the second measure.
- Staff 7:** Starts at measure 63. It contains two measures of section **G**, each with a dynamic marking of *f*. The first measure has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second measure has a first ending bracket labeled '2' and a second ending bracket labeled '10'. There is a double bar line with repeat dots at the end of the second measure.
- Staff 8:** Starts at measure 70. It contains two measures of section **H**, each with a dynamic marking of *mf*. The first measure has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second measure has a first ending bracket labeled '2' and a second ending bracket labeled '10'. There is a double bar line with repeat dots at the end of the second measure.

CAMPESINO SOÑADOR

77 **H** 11 **I** *f* **J**

93

99 10 **K** 7 **L** *f*

119

M

128 **N**

133

137 **O**

141

P 4 *mf*

Detailed description: The image shows a musical score for the piece 'CAMPESINO SOÑADOR' by Julio Castillo. The score is written on ten systems of a single treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The music is marked with various dynamics: *f* (forte) and *mf* (mezzo-forte). There are ten lettered markers in boxes: H, I, J, K, L, M, N, O, and P. Some markers are accompanied by numbers: '11' above marker I, '10' above marker K, and '7' above marker L. Marker P is accompanied by the number '4'. The score includes various musical notations such as slurs, accents, and a triplet of eighth notes in the first system. The piece concludes with a double bar line.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trompeta B \flat 2

The musical score is written for Trompeta B \flat 2 and consists of the following sections:

- Section A:** Starts at measure 1 with a tempo marking of $\text{♩} = 85$ and a dynamic of *f*. It ends at measure 5.
- Section B:** Starts at measure 6 with a dynamic of *mf*. It includes a first ending (marked '2') at measures 7-8 and a second ending (marked '2') at measures 9-10. It ends at measure 13.
- Section C:** Starts at measure 14 with a dynamic of *mf*. It includes a first ending (marked '2') at measures 15-16 and a second ending (marked '2') at measures 17-18. It ends at measure 19.
- Section D:** Starts at measure 20 with a dynamic of *f*. It includes a first ending (marked '2') at measures 21-22 and a second ending (marked '2') at measures 23-24. It ends at measure 39.
- Section E:** Starts at measure 41 with a dynamic of *f*. It includes a first ending (marked '10') at measures 42-43 and a second ending (marked '2') at measures 44-45. It ends at measure 55.
- Section F:** Starts at measure 56 with a dynamic of *mf*. It includes a first ending (marked '2') at measures 57-58 and a second ending (marked '2') at measures 59-60. It ends at measure 62.
- Section G:** Starts at measure 63 with a dynamic of *f*. It includes a first ending (marked '2') at measures 64-65 and a second ending (marked '2') at measures 66-67. It ends at measure 69.
- Section H:** Starts at measure 70 with a dynamic of *mf*. It includes a first ending (marked '2') at measures 71-72 and a second ending (marked '2') at measures 73-74. It ends at measure 79.

CAMPESINO SOÑADOR

77 **H** 11 **I**

93 **J**

99 **K** 10 7 **L**

120 **M**

125

130 **N**

135 **O**

140

P 4 *mf*

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trompeta B \flat 3

The musical score is written for Trompeta B \flat 3 and consists of six systems of music. Each system begins with a measure number and a section label in a box. The tempo is marked as $\text{♩} = 85$. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). Section A (measures 1-5) starts with *f*. Section B (measures 6-13) includes a *mf* dynamic and a *f* dynamic. Section C (measures 14-19) includes a *mf* dynamic. Section D (measures 20-40) includes a *f* dynamic. Section E (measures 41-55) includes a *f* dynamic. Section F (measures 56-60) includes a *mf* dynamic. The score includes first and second endings, a triplet, and various articulation marks.

CAMPESINO SOÑADOR

63 **G** 2 *f*

70 *mf* 1 2

76 2 **H** 3 11 **I** *f*

92

97 **J** 10 **K** 7 **L** 6

M 8 **N** 8 **O** 6 **P** 4

149 *mf*

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trombón 1

A $\text{♩} = 85$
mf

B

7

14

C
mp

21

27

D

32

37
f *mf*

E

42
f *mf* *p*

49

CAMPESINO SOÑADOR

54 **F**
mf 2

60 **G**

66 2

74 1 2 **H**
mp

80

85

I
f *mf*

96 **J**
f *mf* *p* 2

103

CAMPESINO SOÑADOR

108 **K**

mp

113 **L**

118

M

128 **N**

133

138 **O**

143 **P**

148

mf

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trombón 2

A $\text{♩} = 85$

mf

B

7

14

C

21

mp

26

31

D

f *mf*

E

42

f *mf* *p*

49

CAMPESINO SOÑADOR

54 **F** *mf* 2

60 **G**

66 2 2

74 1 2 **H** *mp*

80

85

I *f* *mf*

96 **J** *f* *mf* *p* 2

103

CAMPESINO SOÑADOR

108 **K**



mp

This musical staff contains measures 108 through 112. It begins with a key signature of two flats and a 3/4 time signature. A boxed letter 'K' is positioned above the first measure. The music consists of eighth notes with slurs, and a dynamic marking of *mp* is centered below the staff.

113 **L**



This musical staff contains measures 113 through 117. It continues the melodic line from the previous staff. A boxed letter 'L' is positioned above the fifth measure.

118



This musical staff contains measures 118 through 122. It continues the melodic line.

M



This musical staff contains measures 123 through 127. A boxed letter 'M' is positioned above the first measure.

128 **N**



This musical staff contains measures 128 through 132. A boxed letter 'N' is positioned above the fourth measure.

133



This musical staff contains measures 133 through 137. It continues the melodic line.

138 **O**



This musical staff contains measures 138 through 142. A boxed letter 'O' is positioned above the second measure.

143 **P**



This musical staff contains measures 143 through 147. A boxed letter 'P' is positioned above the third measure.

148 *mf*



This musical staff contains measures 148 through 152. It concludes the piece with a final chord and a dynamic marking of *mf*.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Trombón 3

A $\text{♩} = 85$

mf

7

B

14

21

C

mp

27

32

D

37

f *mf* *f*

43

E

mf *p*

50

CAMPESINO SOÑADOR

F
mf

62 **G**

69 **H**

76 *mp*

81

86 **I**

91 *f* *mf* *f*

97 **J** *mf* *p*

104

Detailed description: This is a musical score for a piece titled 'CAMPESINO SOÑADOR' by Julio Castillo. The score is written in bass clef with a 6/8 time signature. It consists of ten staves of music. The first staff begins with a boxed letter 'F' and a dynamic marking of *mf*. The second staff starts at measure 62 with a boxed letter 'G'. The third staff starts at measure 69 with a boxed letter 'H'. The fourth staff starts at measure 76 with a dynamic marking of *mp*. The fifth staff starts at measure 81. The sixth staff starts at measure 86 with a boxed letter 'I'. The seventh staff starts at measure 91 and features dynamic markings of *f*, *mf*, and *f*. The eighth staff starts at measure 97 with a boxed letter 'J' and dynamic markings of *mf* and *p*. The ninth staff starts at measure 104. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings (1, 2) and dynamic markings.

CAMPESINO SOÑADOR

K
mp

114 **L**

119 **M**

124

129 **N**

134

O

144 **P**

149
mf

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music. The first staff begins with a boxed letter 'K' and a dynamic marking of *mp*. The second staff is marked with measure number 114 and a boxed letter 'L'. The third staff is marked with measure number 119 and a boxed letter 'M'. The fourth staff is marked with measure number 124. The fifth staff is marked with measure number 129 and a boxed letter 'N'. The sixth staff is marked with measure number 134. The seventh staff begins with a boxed letter 'O'. The eighth staff is marked with measure number 144 and a boxed letter 'P'. The ninth staff is marked with measure number 149 and a dynamic marking of *mf*. The music features a consistent rhythmic pattern of eighth notes with slurs, and the piece concludes with a double bar line.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Barítono (T.C.) 1

The musical score is written for Baritone (T.C.) 1 and consists of six sections labeled A through F. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 85. Section A (measures 1-8) begins with a forte (*ff*) dynamic and a 4-measure rest. Section B (measures 9-17) starts with a 2-measure rest, followed by a 2-measure rest, and ends with a 2-measure rest. Section C (measures 18-28) begins with a mezzo-forte (*mf*) dynamic and includes first and second endings. Section D (measures 29-33) starts with a forte (*f*) dynamic. Section E (measures 34-39) begins with a forte (*f*) dynamic and includes a 2-measure rest. Section F (measures 40-51) starts with a forte (*f*) dynamic and ends with a 4-measure rest and a forte (*ff*) dynamic.

CAMPESINO SOÑADOR

60  *mf*

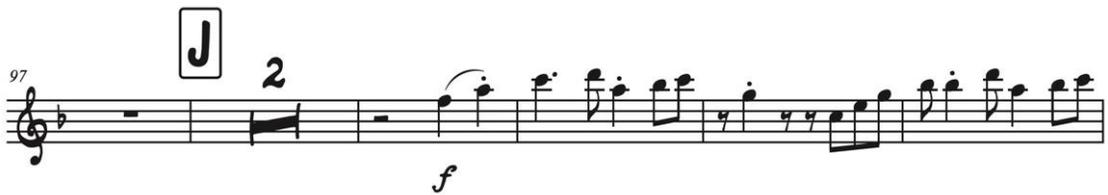
68  1.

75  *mf*

81 

86 

91  *f*

97  *f*

104 

K  *mf*

CAMPESINO SOÑADOR

114 L



Musical staff for measure 114, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note. The notes are G4, A4, Bb4, and A4. A boxed letter 'L' is positioned above the third measure.

119 M



Musical staff for measure 119, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note. The notes are G4, A4, Bb4, and A4. A boxed letter 'M' is positioned above the third measure.

124



Musical staff for measure 124, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note. The notes are G4, A4, Bb4, and A4.

129 N



Musical staff for measure 129, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note. The notes are G4, A4, Bb4, and A4. A boxed letter 'N' is positioned above the third measure.

134



Musical staff for measure 134, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note. The notes are G4, A4, Bb4, and A4.

O



Musical staff for measure 139, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains five measures of music, each starting with a quarter rest followed by a quarter note. The notes are G4, A4, Bb4, and A4. A boxed letter 'O' is positioned above the first measure.

144 P



Musical staff for measure 144, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains five measures of music. The first measure has a quarter rest followed by a quarter note G4. The second measure has a quarter rest followed by a quarter note A4. The third measure has a quarter rest followed by a quarter note Bb4. The fourth measure has a quarter rest followed by a quarter note A4. The fifth measure has a quarter rest followed by a quarter note G4. A boxed letter 'P' is positioned above the second measure.

149



Musical staff for measure 149, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains five measures of music. The first measure has a quarter rest followed by a quarter note G4. The second measure has a quarter rest followed by a quarter note A4. The third measure has a quarter rest followed by a quarter note Bb4. The fourth measure has a quarter rest followed by a quarter note A4. The fifth measure has a quarter rest followed by a quarter note G4. The staff ends with a double bar line.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Barítono (T.C.) 2

The musical score is written for Baritone (T.C.) 2 and consists of six sections labeled A through F. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as $\text{♩} = 85$. Section A (measures 1-8) begins with a double bar line and a repeat sign, marked with a forte dynamic (*ff*). Section B (measures 9-17) includes first and second endings. Section C (measures 18-28) is marked with a mezzo-forte dynamic (*mf*). Section D (measures 29-33) is marked with a forte dynamic (*f*). Section E (measures 34-39) includes first and second endings, with the second ending marked with a forte dynamic (*f*). Section F (measures 40-51) includes first and second endings, with the second ending marked with a forte dynamic (*f*). The score concludes with a double bar line and a repeat sign, marked with a fortissimo dynamic (*ff*).

CAMPESINO SOÑADOR

60 **G** 2 2 *mf*

Musical staff 60-67: Treble clef, key signature of one flat, 3/4 time. Measures 60-67. Measure 60 starts with a G chord box. Measure 61 has a '2' above it. Measure 62 has a '2' above it. Measure 63 has a '2' above it. Measure 64 has a '2' above it. Measure 65 has a '2' above it. Measure 66 has a '2' above it. Measure 67 has a '2' above it. The dynamic *mf* is written below measure 67.

68 2 1

Musical staff 68-74: Treble clef, key signature of one flat, 3/4 time. Measures 68-74. Measure 68 has a '2' above it. Measure 69 has a '2' above it. Measure 70 has a '2' above it. Measure 71 has a '2' above it. Measure 72 has a '2' above it. Measure 73 has a '2' above it. Measure 74 has a '1' above it.

75 **H** 2 *mf*

Musical staff 75-80: Treble clef, key signature of one flat, 3/4 time. Measures 75-80. Measure 75 has a '2' above it. Measure 76 has a '2' above it. Measure 77 has a '2' above it. Measure 78 has a '2' above it. Measure 79 has a '2' above it. Measure 80 has a '2' above it. The dynamic *mf* is written below measure 77.

81

Musical staff 81-85: Treble clef, key signature of one flat, 3/4 time. Measures 81-85.

86 **I**

Musical staff 86-90: Treble clef, key signature of one flat, 3/4 time. Measures 86-90. A box containing the letter 'I' is positioned above measure 87.

91 *f* *f*

Musical staff 91-96: Treble clef, key signature of one flat, 3/4 time. Measures 91-96. The dynamic *f* is written below measure 91 and measure 96.

97 **J** 2 *f*

Musical staff 97-103: Treble clef, key signature of one flat, 3/4 time. Measures 97-103. Measure 97 has a '2' above it. Measure 98 has a '2' above it. Measure 99 has a '2' above it. Measure 100 has a '2' above it. Measure 101 has a '2' above it. Measure 102 has a '2' above it. Measure 103 has a '2' above it. The dynamic *f* is written below measure 100.

104

Musical staff 104-110: Treble clef, key signature of one flat, 3/4 time. Measures 104-110.

K *mf*

Musical staff 111-117: Treble clef, key signature of one flat, 3/4 time. Measures 111-117. A box containing the letter 'K' is positioned above measure 111. The dynamic *mf* is written below measure 111.

CAMPESINO SOÑADOR

114 L



119 M



124



129 N



134



O



144 P



149 *mf*



CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Tuba

A $\text{♩} = 85$

mf

5

B

10

15

mf

C

20

1. 2. 3.

25

30

D

35

E

40

f

45

mf

CAMPESINO SOÑADOR

51 **F**

56

61 **G**

66

71 **H**

76 **I**

81

86 **I**

91

96 **J**

f *mf*

CAMPESINO SOÑADOR

102

K

107

112

L

M

122

N

127

132

O

137

P

142

147

GRAFÍAS PARA LAS PERCUSIONES UTILIZADAS EN LAS VERSIONES⁴

7. Convenciones para platillos.



Abierto. Choque normal.



Apagado. Choque impidiendo la vibración de los platos.

8. 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.

9. 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.

⁴ Pitos y tambores-Cartilla de iniciación musical

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Platillos

The musical score is written for a pair of platillos (cymbals) in 2/4 time with a tempo of quarter note = 85. It consists of several measures grouped into sections labeled A through G. Section A (measures 1-7) starts with a *mf* dynamic and features eighth-note patterns and double bar lines with a '2' above. Section B (measures 8-13) begins with a *f* dynamic and includes rests and eighth-note patterns. Section C (measures 14-21) returns to *mf* and includes first and second endings. Section D (measures 22-28) starts with *f*, has a *mp* dynamic for a triplet, and then returns to *f* and *mf*. Section E (measures 29-36) features *f* and *mf* dynamics with eighth-note patterns. Section F (measures 37-48) includes *mf* and *f* dynamics with double bar lines and a '2' above. Section G (measures 49-56) features *f* dynamics with double bar lines and a '2' above. Section H (measures 57-64) starts with *mf* and includes double bar lines with a '2' above.

CAMPESINO SOÑADOR

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

79 *mf*

88 *f* *mf*

95 *f*

101 *mf*

118

127

136

144 *f* *mf*

149 *f*

The musical score consists of ten staves of music. Each staff begins with a measure number (72, 79, 88, 95, 101, 118, 127, 136, 144, 149). The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, and *mp*. Fingering numbers (1, 2, 3) are placed above notes. Boxed letters (H, I, J, K, L, M, N, O, P) are placed above specific measures. Some measures contain double slashes (//) indicating rests or specific techniques. A triplet of eighth notes is marked with a '3' and a bracket in measure 76. The score concludes with a double bar line at the end of measure 149.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Redoblante

A $\text{♩} = 85$
mf

8 **B**
f

14 **C**
mf *f* *mp* *mf*

22 **D**
f *mf*

29 **E**
f *mf*

37 **F**
f *mf*

42 **G**
f *mf*

CAMPESINO SOÑADOR

71

1 2

H

f *mp*

86

I

f *mf*

93

J

f

99

mf

106

K

114

L

M **N**

132

O

141

P

f *mf*

148

f

Detailed description: This musical score is for the piece 'Campesino Soñador'. It consists of ten staves of music, each starting with a measure number. The notation includes various guitar-specific symbols such as double bar lines with slashes, slurs, and dynamic markings. The dynamics range from *f* (forte) to *mp* (mezzo-piano). There are also boxed letters H through P marking specific sections. Some measures contain a '2' above a double bar line with a slash, indicating a second ending or a specific technique. A triplet of eighth notes is marked with a '3' and a slur. The key signature has one sharp (F#), and the time signature is 2/4.

CAMPESINO SOÑADOR (Porro)

Ricardo Hernández
Arreglo: Julio Castillo

Bombo

A $\text{♩} = 85$
mf

8 **B**
f

14 *mf*

22 **C**
f *mp* *f* *mf* *mf*

28

34 **D**
f *mf*

40 **E**
f

46 *mf*

52 **F**
f

CAMPESINO SOÑADOR

58

f

G

mf

72

f *mp* *f* *mf*

H

79

mf

85

I

91

f *mf* *f*

J

97

mf

103

mf

K

K

CAMPESINO SOÑADOR

115

L



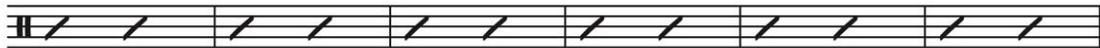
121

M

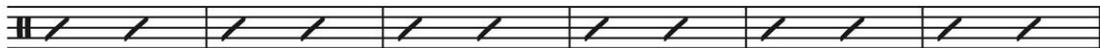


127

N



133



O



f

P



mf

149



f

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

FECHA			ACTIVIDAD	OBSERVACIONES	RESPONSABLE
DÍA	MES	AÑO			

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