



**ESCUELA NACIONAL DE MÚSICA
UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO**

**NOTAS AL PROGRAMA
(OPCIÓN DE TITULACIÓN)**

**QUE PARA OPTAR AL TÍTULO DE
LICENCIADO EN EDUCACIÓN MUSICAL
PRESENTA**

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MÉXICO DF.

ABRIL - 2014



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Dedicado a mi Madre

Rosalba Clavijo Brito

PROGRAMA

LA LLORONA	Tradicional Istmeña
CIELITO LINDO	Quirino Fidelino Mendoza y Cortés (1862 – 1957)
POPURRÍ REVOLUCIONARIO	
- La Cucaracha	Tradicional Revolucionaria
- La Rielera	Samuel M. Lozano (1891 – 1977)
- La Valentina	Tradicional Revolucionaria
- La Adelita	Tradicional Revolucionaria
TIERRA MESTIZA	Gerardo Tamez (b. 1948)
INTERMEDIO	
GUADALAJARA	José Guizar Morfín (1912 – 1980)
LA CULEBRA	Ignacio Fernández Esperón (1892 – 1968)
DIOS NUNCA MUERE	Macedonio Alcalá Prieto (1831 – 1869)
NEREIDAS	Amador Pérez Torres (1902 – 1976)
MÉXICO LINDO Y QUERIDO	Jesús Monje Ramírez (1910 – 1964)
LA NEGRA	Tradicional Mexicana ¹

¹ Los arreglos de las obras mencionados en este programa pertenecen a Omar Israel Rodríguez Clavijo.

“MÚSICA TRADICIONAL MEXICANA PARA ORQUESTA ESCOLAR: UNA HERRAMIENTA PEDAGÓGICA PARA EL APRENDIZAJE MUSICAL”

INTRODUCCIÓN

En mi desarrollo y práctica docente dentro del programa de “Niños Talento” del Desarrollo Integral de la Familia (DIF), he aspirado a consolidar una herramienta de enseñanza musical práctica y accesible para niños y jóvenes en edades de 7 a 15 años; buscando propuestas que den solución al problema de la adquisición de instrumentos, metodología de integración social y de enseñanza musical.

De esta manera se ha creado el proyecto denominado: “Orquesta escolar con instrumentos accesibles a los alumnos”, siendo una iniciativa para proponer la formación de orquestas escolares en las zonas urbanas del Distrito Federal, formadas a partir de instrumentos fáciles de conseguir y a un precio accesible, con esto se pretende ofrecer una alternativa a los profesores de educación básica.

Bajo la premisa de una aproximación activa a la música, se favorece el desarrollo de las capacidades musicales mediante actividades vivenciales, participación en actividades creativas grupales, gestión de intereses y motivaciones que respondan a las necesidades del niño y se procede desde lo simple a lo complejo (nivel de *facilitación didáctica*).

Para ello se ha desarrollado un conjunto de arreglos con repertorio variado, incluyendo música tradicional mexicana, que por su diseño melódico y rítmico es adecuado para la instrucción musical. Dichos arreglos tienen una dirección clara y progresiva que prevé puedan ser ejecutados con ensambles de 9 o más estudiantes y de esta manera poder vivir la experiencia musical de una manera vivencial, sencilla, sistemática y agradable.

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1. La enseñanza musical en la educación: los niveles educativos básicos.

La música como las artes en general han tenido un papel importante en la educación a lo largo del tiempo, en México en los últimos años se realizó la Reforma Integral de la Educación Básica (RIEB), que vino a dar una nueva visión de las artes.

En la educación preescolar se habla de potenciar la sensibilidad, la iniciativa, la curiosidad, la creatividad, entre otras, todo enfocado a la apreciación e interpretación del arte; todo lo anterior se desarrolla en cuatro aspectos: expresión y apreciación musical, expresión corporal y apreciación de la danza, expresión y apreciación visual y expresión y apreciación dramática; aspectos que mostrarán el avance de esta reforma con respecto al preescolar, primaria y secundaria.

En la educación primaria se pretende desarrollar la competencia artística y cultural a partir del acercamiento a los lenguajes, procesos y recursos de las artes, con base en el trabajo pedagógico diseñado para potencializar sus capacidades, atender en ella sus intereses y satisfacer sus necesidades socioculturales.

Es importante adquirir los conocimientos y las habilidades propios de los lenguajes artísticos: artes visuales, expresión corporal y danza, música y teatro, que les permitan desarrollar su pensamiento artístico, paralelamente a sus actitudes y valores, mediante experiencias estéticas que mejoren su desempeño creador.

Se espera que valoren la importancia de la diversidad y la riqueza del patrimonio artístico y cultural por medio del descubrimiento y de la experimentación de los diferentes aspectos del arte al vivenciar actividades cognitivas, afectivas y estéticas.

Específicamente en el nivel secundaria, es en donde se da una apertura para la enseñanza en otras artes como: expresión y apreciación musical, expresión corporal y apreciación de la danza, expresión y apreciación visual y expresión y apreciación dramática; a pesar de que ya se había hecho mención de las cuatro especialidades a seguir, es en el nivel secundaria donde se tendrán maestros especializados en cada una de estas materias y sólo se podrá optar por una de ellas, que será designada según los intereses del alumno.

En educación secundaria los propósitos principales son:

- Apreciar las cualidades estéticas de diversas manifestaciones y representaciones del cuerpo humano por medio de los lenguajes artísticos para comprender su significado cultural y valorar su importancia dentro de las artes.
- Explorar la dimensión estética de las imágenes, las cualidades del sonido y el uso del cuerpo y la voz.
- Comprender la estructura dramática y creación teatral, para enriquecer las concepciones personales y sociales que se tienen del arte.
- Conocer los procesos de creación artística de diseñadores, artesanos y en general de los miembros creativos de la comunidad.

- Distinguir diferentes profesiones e instituciones que se desarrollan en distintos entornos culturales relacionadas con la creación, investigación, conservación y difusión de las artes.

En los tres niveles de la educación básica serán una constante los siguientes ejes de enseñanza:

- **La Apreciación.** Está integrada por contenidos que favorecen el desarrollo de la percepción auditiva de los alumnos.
- **La Expresión.** Está conformada por contenidos dirigidos a la realización de proyectos de improvisación, participación activa en paisajes sonoros, lectura de partituras para interpretar fragmentos, melodías y canciones, además de la familiarización con instrumentos musicales convencionales y tradicionales.
- **La Contextualización.** Permite a los alumnos distinguir unos sonidos de otros, y aplicar los conocimientos adquiridos para cantar, componer, estructurar, escuchar y ejecutar los componentes musicales, así como los instrumentos que los producen en lugares, espacios y tiempos determinados por su evolución histórica; así mismo, permite identificar las causas que originaron los factores que influyen en un contexto para determinado tipo de música.

Después de hacer un recuento de los cambios planteados con la RIEB, se observa que el papel de la música generalmente se enfoca más en la apreciación de la música y demás artes que en la ejecución, porque a pesar de que se habla de tener herramientas para interpretar piezas musicales, no es sino hasta la educación secundaria en donde se podrá tener un acercamiento real a instrumentos de carácter armónico y de un amplio registro que permitan experimentar la ejecución de melodías más complejas, esto se presenta hasta el tercer año de la educación secundaria y sólo en 2 bimestres.

El proyecto planteado permitirá a los alumnos de educación primaria y secundaria tener la experiencia de interpretar música tradicional mexicana con arreglos que posibiliten no sólo ejecutar fragmentos o pequeñas melodías, sino piezas completas con melodía, armonía, bajo y ritmo de manera plena y accesible tanto para los alumnos como para el maestro, considerando que es limitada la experiencia que nos indica la RIEB dentro de los planes y programas de estudio de artes, debido a la importancia de esta práctica para la comprensión y vivencia de la música.

2. Planteamiento didáctico del proyecto.

2.1 Objetivos

Este proyecto es una iniciativa para proponer la formación de orquestas escolares en las zonas urbanas del Distrito Federal, formadas a partir de instrumentos fáciles de conseguir y a un precio accesible, con esto se pretende ofrecer una alternativa para los profesores de educación básica para poder ejecutar música con ensambles de 9 ó más alumnos y poder vivir la experiencia musical de una manera vivencial, sencilla, sistemática y agradable para el alumno y el maestro, a través de arreglos sencillos, siguiendo una serie de pasos y reglas para el mejor aprovechamiento técnico, musical y ordenado del alumno.

La dotación sugerida para el ensamble es :

Guitarras, flautas de pico soprano y si es posible flautas alto, metalófonos y percusiones menores (claves, pandero, triángulo, maracas o *shakers*, címbalos, castañuelas y güiro). Se puede incluir o excluir algún instrumento dependiendo de la especialidad del profesor sin exceder el costo o la portabilidad.

El seguimiento para llegar a este objetivo es:

- Técnica básica a los alumnos aspirantes a los ensambles u orquestas.
- Lecciones sencillas a dos voces que servirán de práctica para ensamblar.
- Formación de la orquesta con cuatro secciones con un papel bien definido.
- Explicación de los roles de las secciones (melodía, melodía secundaria, acompañamiento y bajo).
- Arreglo de piezas sencillas, asignando los roles a las secciones tomando como base regiones de la guitarra para cada sección, ejemplo: el bajo en primera posición y en las 3 cuerdas superiores, el acompañamiento en primera posición y en las 4 cuerdas inferiores, la melodía secundaria en primera y hasta cuarta posición en las 3 cuerdas inferiores y la melodía en primera hasta novena posición en las 3 cuerdas inferiores.
- Incluir dos secciones de flautas reforzando a la sección 1 y 2 de la guitarra.
- Aumentar los metalófonos para alternar distintos timbres en las piezas y así enriquecer el ensamble.
- Finalmente agregar las percusiones menores.

- Procurar que en los primeros arreglos para la guitarra no cambiar de posición y utilizar digitación sólo con los primeros tres dedos y posteriormente usar el cuarto. Para la flauta utilizar notas del re5 al re6 ya que no se tiene necesidad de tapar parcialmente el orificio posterior que son las notas que representan más dificultad a los alumnos. En los metalófonos poner líneas melódicas que no sean tan veloces, en cuanto a las percusiones sólo marcar acompañamiento con figuras rítmicas sencillas.
- Utilizar para los arreglos música mexicana para darle al alumno un conocimiento más amplio de nuestra cultura.
- La música mexicana no es de ritmos sencillos pero son melodías muy fáciles de interiorizar y que pueden escuchar en su comunidad y de algunas de ellas ya tener conocimiento.
- Inicialmente no es necesario poner líneas de bajo elaboradas para el acompañamiento, puede realizarse con sólo dos cuerdas y las melodías no siempre deben de tocar al mismo tiempo y posteriormente si se trata de melodías elaboradas, se pueden repartir en ambas secciones por fragmentos.
- Ensamblar (por secciones, después por instrumento y finalmente como ensamble). Aunque pareciere complejo, no lo es tanto y esto se debe a la facilidad de las partes, el verdadero trabajo está en el ensamble y el resultado para los alumnos es alentador ya que se obtiene algo muy completo, a diferencia de lo que se puede obtener como solista.
- Organizar pequeñas presentaciones con el fin de motivar y presentar el trabajo final, considerando esto muy importante ya que se requiere cerrar el ciclo con un recital.

2.2. Ruta crítica

Partiendo de los objetivos planteados en el presente proyecto, se hace necesario contemplar una serie de estrategias tanto pedagógicas como operativas y finalmente artísticas.

De ahí que se tenga a bien considerar una serie de necesidades administrativas de planeación, programación, ejecución y control de todas y cada una de las actividades que componen el proyecto, para desarrollarse dentro de un tiempo y resultados óptimos.

La ruta crítica se sujeta a los siguientes plazos:

Recopilación de material (libros y partituras)	1 mes
Arreglo del repertorio para la dotación sugerida	2 meses
Enseñanza básica del Instrumento	1 mes
Enseñanza específica del instrumento	2 meses
Ensamble de la pieza “La Llorona”	2 semanas
Ensamble de la pieza “Cielito lindo”	1 semana
Ensamble de la pieza “Popurrí Revolucionario”	1 mes
Ensamble de la pieza “Tierra Mestiza”	2 semanas
Ensamble de la pieza “Guadalajara”	2 semanas
Ensamble de la pieza “La Culebra”	1 semana
Ensamble de la pieza “Dios Nunca Muere”	2 semanas
Ensamble de la pieza “Nereidas”	2 semanas
Ensamble de la pieza “México Lindo y Querido”	2 semanas
Ensamble de la pieza “La Negra”	1 mes
Preparación para la presentación en publico	1 semana
Recital	1 semana
Tiempo Total Aproximado	1 año

*Nota: Cada ensayo consta de 2 horas. Se realizaron 2 sesiones por semana.

3. ANÁLISIS ESTRUCTURAL DE LAS OBRAS

A continuación se presenta un desglose de cada una de las obras que forman parte del repertorio de este proyecto que consta de: perfil biográfico del compositor (en algunos casos), estructura y análisis armónico. Debemos destacar que el análisis de las obras se realizó con base a las estructuras de distintas versiones, es decir, no es de una sola versión en específico, tomando elementos que fueran más convenientes para los arreglos y en el caso de algunas no se tomó ninguna versión, todo se realizó a partir únicamente de la melodía.

3.1 “LA LLORONA”

ANÁLISIS ESTRUCTURAL

La obra de “La Llorona”, es un Son tradicional, característica del Istmo de Tehuantepec (Oaxaca). Se desconoce su autor, por lo que se ha considerado anónima y representativa de la época Revolucionaria Mexicana.

Su estructura básica es simple, ya que únicamente alterna dos temas A (figura 1) y B (figura 2), en donde utiliza una cadencia Frigia característica de éstos sones; en ambos temas se busca el contraste por medio del ritmo de la melodía.

Compases	1 - 2	3 - 35	36 - 51	52 - 83	36 - 51	52 - 83	84 - 93
Estructura	Intro	A (Lento)	B (Allegro)	A (Allegro)	B (Allegro)	A (Allegro)	A* (Lento)
Tonalidad	Em	Em	Em	Em	Em	Em	Em

A Tonalidad E menor

a - Antecedente

b - Consecuente

Figura 1

3.2. “CIELITO LINDO”

Quirino Fidelino Mendoza y Cortés (1862-1957)



ASPECTOS BIOGRÁFICOS

Quirino Fidelino Mendoza y Cortés, hijo de Policarpo Fidelino Mendoza Ocampo y de Juana Cortés de la Rosa, nació el 10 de mayo de 1862 en el pueblo de Tulyehualco, Xochimilco. Su padre era el organista de la parroquia, por lo que desde muy pequeño lo acercó a la música. En su época de juventud empezó a componer sus primeros temas de corte religioso, los cuales intercalaba en su repertorio. Su primera obra, “Mi bendito Dios”, vio la luz en 1880.

Autor de numerosas piezas de corte popular destacó por incursionar en diferentes géneros como: himnos, polkas, mazurcas, corridos, vales, huapangos, pasodobles, marchas, cantos infantiles, boleros, y canciones rancheras. Su verdadero oficio fue ser profesor de primaria y se cuenta que durante los pocos ratos libres que le dejaban la música y la docencia, Quirino gustaba de pasear por la sierra y fue allí donde conoció a Catalina Martínez, una bella mujer con un llamativo lunar junto a la boca, quien lo conquistó y le inspiró la más grande de sus canciones: “Cielito lindo”. El legado musical de Quirino Fidelino, ha sido merecedor de una gran variedad de premios y reconocimientos, así mismo sus melodías y canciones se han tocado no sólo a lo largo y ancho de México, sino también en varias partes del mundo, especialmente sus temas más exitosos: “Cielito lindo”, “Jesusita en Chihuahua”, “Rosalía”, “Joaquinita”, “Xochimilco”, “La noche tiende su manto”, “Honor”, “Gloria”, “Las espuelas de Amozoc” y “Alegría de vivir”. Uno de los momentos más significativos en su vida fue cuando le compuso un himno al Rey de España, Alfonso XIII, que le presentó en el Palacio Real de Madrid, España, el 12 de octubre de 1919. Aunque fue muy longevo, la vida del maestro Quirino Mendoza llegó a su fin el 9 de noviembre de 1957, en la ciudad de México. Sus restos mortales descansan en el Lote de Los Hombres Ilustres de Xochimilco.²

² <http://www.sacm.org.mx/archivos/biografias.asp?txtSocio=08045>

Análisis de la Obra:

“Cielito Lindo” es una de las piezas más representativas de la música tradicional mexicana, cuya autoría se atribuye a Quirino Fidelino Mendoza.

La obra está construida por una serie de estrofas que se alternan con un estribillo, obteniendo así una organización basada en dos ideas principales (A y B).

Con una tonalidad general de A mayor, es armonizada por los grados básicos (I, IV y V). Las dos diferentes secciones contrastantes entre sí por el ritmo de la melodía, así como por su relación armónica, están conformadas por 16 compases cada sección (figura 3 y figura 4). El puente de los compases 81 a 84, está construido por la reiteración de un motivo de la sección B.

A Tonalidad A Mayor

Figura 3

B

Figura 4

El análisis de la obra tiene la siguiente estructura:

Compases	1 - 16	17 - 32	33 - 48	49 - 64	65 - 80	81 - 84	85 - 100	101 - 116	117 - 134
Estructura	A	B	A	B	A	Puente	B	A	A
Tonalidad	A	A	A	A	A	A	A	A	A

La instrumentación propuesta para esta pieza es: 4 guitarras, 2 flautas, metalófono, arpa colombina, triángulo y pandero.

En cuanto a las características didácticas del arreglo de esta obra podemos considerar las siguientes: La guitarra 1, se enfoca a la melodía en una sola cuerda en 7ª posición, teniendo como objetivo desarrollar habilidad en el dedo índice y medio de la mano derecha; la guitarra 2, tiene como objetivo acostumar al alumno a realizar una 2ª voz sobre la melodía y trabaja desmangues a lo largo del diapasón; la guitarra 3, está pensada para principiantes, siendo esta de gran facilidad pero representando una gran importancia dentro de la pieza y su principal enfoque es tocar 2 cuerdas a la vez, y funge como acompañamiento; la guitarra 4, realiza el papel de bajo, el cual hace algunos adornos propios de la pieza, se ocupa de la utilización y manejo del pulgar.

La sección de alientos constituida por 2 flautas, se encargan de la melodía, agregando algunas notas con sostenidos para ampliar el aprendizaje, así como en determinadas ocasiones agrega 2ª voz a la melodía.

El metalófono, realiza un acompañamiento simple y la exposición del tema. Las percusiones tienen la función de remarcar los principios del tema y del acompañamiento rítmico. El arpa Colombina, generalmente duplica el tema en algunas secciones y figuras de arpeggios.

3.3 “POPURRÍ REVOLUCIONARIO”

Este arreglo utiliza cuatro piezas mexicanas, consideradas tradicionales revolucionarias: “La Cucaracha”, “La Rielera”, “La Valentina” y “La Adelita”.

En ellas se realiza un discurso que nos lleva a una pieza con características de “suite”.

A continuación podemos observar características generales de cada una de estas piezas.

“LA CUCARACHA”

Considerada como una canción folclórica tradicional, por sus características pertenece al género denominado corrido, que ha sido de larga tradición en la música mexicana.

La pieza se encuentra en la tonalidad de Sol mayor y está constituida por 2 ideas principales que circundan armónicamente el I y V grado (ver figura 5).

The figure shows two musical staves in G major (one sharp).
 Staff A: Labeled 'A' in a box. It consists of an antecedent phrase 'a - Antecedente' (measures 1-4) and a consequent phrase 'b - Consecuente' (measures 5-8). The consequent phrase has two endings: '1.' (measures 7-8) and '2.' (measures 9-10). Harmonic degrees are marked: I (measure 1), V (measure 4), I (measure 7), and I (measure 10).
 Staff B: Labeled 'B' in a box. It consists of an antecedent phrase 'a - Antecedente' (measures 1-4) and a consequent phrase 'b - Consecuente' (measures 5-8). Harmonic degrees are marked: I (measure 1), V (measure 4), and I (measure 8).

Figura 5

La estructura consta de una introducción rítmica, la exposición de A – B y la re-exposición de la idea principal A.

Estructura	A	B	A
Tonalidad	G	G	G

“LA RIELERA”

Samuel M. Lozano (1891 – 1977).



ASPECTOS BIOGRÁFICOS

Samuel M. Lozano, nació en el estado de Morelos en 1891 y murió en la ciudad de Puebla 21 de mayo de 1977. Es considerado “El Padre del corrido mexicano”.

Su figura adquiere mayor significación en 1910, cuando tenía poco tiempo de haber llegado a la Ciudad de México desde su natal Morelos y de haberse afiliado al partido Antirreeleccionista. Entonces compuso el corrido que fue usado como himno de ese partido político. Desde niño, Samuel tomó la guitarra en sus manos y otros instrumentos de cuerda, como la mandolina y la bandurria, que aprendió a tocar sin la necesidad de maestros.

Procedente de una familia humilde, toda su instrucción se redujo a leer y escribir. A los 9 años quedó huérfano y ya joven, viajó a la ciudad de México en donde trabajó como “juglar” hasta que estalló la revolución y escribió su inmortal “Corrido Antirreeleccionista”.

Se cuenta que en un viaje a la ciudad de Puebla, escuchó disparos apuntando hacia la casa de los hermanos Serdán. Ese era el día 18 de Noviembre de 1910, y a los dos días se enteró por medio del periódico “El Imparcial” que había estallado la revolución en todo el país encabezada por Don Francisco I. Madero. Estalló la revolución en 1910 y don Samuel recorría las calles de la capital del país cantando en las plazas este corrido que fue el primero que llevó a la inspiración patriótica a las filas de los revolucionarios. Samuel no se escondía para cantar su famoso corrido y otros que después escribió relatando cronológicamente los sucesos de la revolución y por su valentía fue encarcelado varias veces.

Durante la revolución puso letra a la popular polka francesa titulada “Marieta”, escribió el “Cuartelazo Felicista”, “La muerte de Madero”, “Los combates de Celaya”, “La muerte de Emiliano Zapata”, “El corrido del general Felipe Ángeles”, “La Rielera”, “Mi gusto es”, “La toma de Zacatecas”, “Una noche serena y oscura” y “Viva Dios en las alturas”.

En los últimos años de su vida, don Samuel se acomodó con su familia en la ciudad de Puebla, donde era conocido como cantautor y comerciante.³

³ <https://www.youtube.com/watch?v=I19eaRfFSIU>

Análisis de la Obra:

“La Rielera” es quizá la obra emblemática del compositor Samuel M. Lozano, escrita originalmente en una tonalidad de La Mayor y utilizando en la armonización de las únicas dos ideas musicales que conforman su estructura los grados básicos I , IV y V de la tonalidad.

Los dos temas (ver figura 6) son diferenciados por el ritmo armónico y el uso del IV grado tonal, en la organización de la pieza se utiliza una estructura en forma de espejo **A – B – B – A** .

The image shows two musical staves in G major (one sharp).
Theme A: Labeled 'A' in a box. It consists of two parts: 'a - Antecedente' and 'b - Consecuente'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Chord symbols below: I, V, I, I, V, I.
Theme B: Labeled 'B' in a box. It also consists of two parts: 'a - Antecedente' and 'b - Consecuente'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Chord symbols below: I, V, IV, V, I.

Figura 6

Estructura:

Estructura	A	B	B	A
Tonalidad	A	A	A	A

“LA VALENTINA”

Pieza que conforma el más típico repertorio tradicional revolucionario, que sin embargo ha sido recurrentemente utilizada por diversos autores como el caso de Manuel M. Ponce y Marcelino Dávalos, quienes la recrearon musical y literariamente a partir de la primera mitad del Siglo XX.⁴

Desarrollada en una tonalidad de Fa mayor, el autor recurre a una elaboración de ideas en las cuales hay una gran similitud rítmica. Las dos ideas principales A y B (ver figura 7) inician con el mismo conjunto de notas sin embargo la sección B hace una inflexión hacia el IV grado, con una conclusión melódica y armónica diferente.

Figure 7 shows two musical staves, A and B, in F major. Staff A is divided into two parts: 'a - Antecedente' and 'b - Consecuente'. Staff B is also divided into 'a - Antecedente' and 'b - Consecuente'. Chord symbols are written below the notes: I, V⁷, I, V, V, IV, V⁷, I for A; and I, V⁷, I, V⁷, IV, V, IV, I, V, I for B.

Figura 7

La pieza concluye con la repetición de parte del material melódico de la sección A (ver figura 8), la cual se indica como A'.

Figure 8 shows a musical staff labeled A'. It is divided into 'a - Antecedente' and 'b - Consecuente'. Chord symbols below the notes are V, IV, V⁷, I.

Figura 8

La estructura general de la obra es la siguiente:

Estructura	A	B	A'	A'	B
Tonalidad	F	F	F	F	F

⁴ Ponce, Manuel M., *25 canciones mexicanas*, Enrique Munguía, México, 1912 y Dávalos, Marcelino, *Del Bajío Arribeñas. Poemas callejeros que al margen de canciones mexicanas, pensó, escribió y publica...*, Oficina Impresora de Hacienda, México, 1917.

“LA ADELITA”

Pieza inspirada en las mujeres que participaron activamente en los grupos militares de la revolución mexicana, las cuales eran conocidas como “adelitas” o “soldaderas”.

Es una de las piezas consideradas como típicas del repertorio de la época de la revolución.

Es quizá la mas completa del conjunto de obras que conforman este “Popurrí Revolucionario”.

Conformada por 3 secciones básicas (A,B y C) que el autor modifica en *tempo* y estructura.

La tonalidad inicial de la obra es Sol mayor, la cual internamente funciona como una repetición con una conclusión en la dominante. (ver figura 9)

Figure 9 shows two staves of musical notation for Section A in G Major. The first staff is labeled 'A Tonalidad G Mayor' and contains two phrases: 'a - Antecedente' and 'b - Consecuente'. The second staff also contains two phrases: 'a - Antecedente' and 'b - Consecuente'. Roman numerals are placed below the notes to indicate chord positions: I, V, V7, and I in the first staff; and I, V, V, V, V, V in the second staff.

Figura 9

La siguiente sección funciona a manera de contraste por el *tempo* y los recursos armónicos utilizados que se centran en el IV y V grado. (ver figura 10)

Figure 10 shows a single staff of musical notation for Section B, marked 'Lento'. The staff is labeled 'B Lento' and contains two phrases: 'a - Antecedente' and 'b - Consecuente'. Roman numerals are placed below the notes to indicate chord positions: IV, III, V7b9, and V.

Figura 10

La sección C es quizá la mas interesante de la obra, ya que el cambio armónico es mayormente dinámico y pese a los ritmos que generalmente funcionan a manera de secuencia se logra crear una sección de gran variedad musical. (ver figura 11)



Figura 11

Material que es modificado en su segunda re-exposición, el cual se presenta en un *Tempo lento* y acompañado de una tercera inferior paralela.



Figura 12

La estructura general de “La Adelita” es coloreada por la distribución intercalada de secciones rápidas y lentas.

Estructura	A Allegro	B Lento	C Allegro	A Allegro	B Lento	C' Lento	C Allegro
Tonalidad	G	G	G	G	G	G	G

El popurrí representa todo un reto para el arreglista, debido a las tonalidades que utilizan cada una de las piezas enlazadas. Lo cual consigue solucionar utilizando un ritmo básico de marcha proveniente de “La Cucaracha”, el cual se usa reiteradamente y haciendo modulaciones cromáticas.

Este arreglo tiene en común ciertas características pedagógicas en la distribución de los materiales en el conjunto de instrumentos para los cuales está contemplado.

La dotación instrumental es: 4 guitarras, 2 flautas, arpa colombina, metalófono, güiro, *shakers*, claves, címbalos, triángulo y pandero.

La guitarra 1 generalmente se dedica a la realización melódica en 5ª y 12ª posición, así como a algunas partes de acompañamiento, teniendo como objetivo pedagógico el desarrollar el movimiento alternado de los dedos índice y medio de la mano derecha. La guitarra 2 tiene como objetivo acostumbrar al alumno a realizar una segunda voz en 1ª y en 5ª posición. En lo que respecta a la guitarra 3, está pensada para principiantes, siendo esta de gran facilidad pero representando una gran importancia dentro de la pieza y su principal enfoque es fungir como acompañamiento. Finalmente la guitarra 4, realiza el papel de bajo, el cual hace algunos adornos propios de la pieza, se ocupa de la utilización y manejo del pulgar.

Las flautas cumplen la función de realizar la melodía y una segunda voz. El arpa colombina realiza un acompañamiento en arpeggios e inicia al alumno en las melodías y en movimiento de dedos que servirán como base para enseñar al alumno a realizar solos con 2 cuerdas.

El metalófono forma parte del acompañamiento y en algunos puentes hace uso del trémolo para ejercitar las 2 manos con notas repetidas. Finalmente las percusiones hacen un apoyo rítmico junto con el acompañamiento.

3.4 “TIERRA MESTIZA”

Gerardo Tamez (1948)



ASPECTOS BIOGRÁFICOS

Compositor y guitarrista mexicano. Estudió en el Conservatorio Nacional de Música, la Escuela Nacional de Música (UNAM), el Centro de Investigación y Estudios Musicales (CIEM) y en el *California Institute of the Arts*.

Fue miembro fundador del grupo “Los Folkloristas” con el cual recibió en 1972 el “Premio de la Unión de Cronistas de Teatro y Música en Radio y Televisión”.

Como compositor ha creado obras para guitarra y otros instrumentos solistas así como de cámara y sinfónicas. Obras suyas forman parte del plan de estudios del Conservatorio de París y publicadas por las editoriales francesas *MAX ESCHIG* y *SALABERT*. Entre su producción se incluye música para cine, teatro, danza y televisión.

Es arreglista para solistas y grupo de cámara y sinfónicos como la “Camerata de las Américas”, “Orquesta Sinfónica de Oaxaca”, “Filarmónica de Acapulco”, entre otras.

En calidad de concertista se ha presentado en las principales salas del país así como en Estados Unidos, América Latina, Europa y Asia. Ha grabado para “Discos Pueblo” como solista, con el “Terceto de Guitarras de la Ciudad de México” y el “Ensamble Tierra Mestiza” del cual es fundador y director.

Ha sido maestro de guitarra de la Escuela Nacional de Música y del CIEM. Actualmente imparte Composición, Folklore y Guitarra en la Escuela de Música del Estado de Hidalgo.

En 2002 se le rindió un homenaje en el 5o. “Concurso y Festival Nacional de Guitarra de Taxco” y en el “Encuentro Nacional Guitarrístico 2006 de Tultepec, Edo. de México”. Es miembro del Sistema Nacional de Creadores de Arte (FONCA).⁵

⁵ www.gerardotamez.com

Análisis de la Obra:

Obra creada originalmente para una dotación *sui generis*: Flauta de carrizo, vihuela, guitarrón, guitarra y violín. Instrumental utilizado por el grupo “Los folkloristas” quienes fueron los primeros intérpretes de esta pieza.

La pieza esta llena de sugerencias y giros melódicos que la acercan a la música tradicional mexicana, particularmente a los sones de tierra caliente.

Con una tonalidad de La menor, la obra está construida en base a tres ideas principales. Una sección A con un tema muy claro en compás de 6/8 con ritmo de huapango, que se elabora a partir de una armonía de cadencia frigia y un insistente uso de hemiola, en la cual la estructura rítmica es igual entre antecedente y consecuente (figura 13).

Figura 13

La segunda sección (B) es una sección de contraste con ritmo de Son de Mariachi que hace uso del relativo mayor (Do mayor) con un sencillo modelo rítmico-melódico que usa como progresión (figura 14).

Figura 14

La tercera sección está construida sobre la base de una cadencia frigia en menor y utilizando un motivo imitativo reiterativo con ritmo de Son huasteco. Tiene una repetición diferenciada en tonalidad (Sol menor) y una conclusión hacia el V grado de la tonalidad principal (figura 15).

Figura 15

La obra cierra con una *Coda* a manera de final, que es simplemente el consecuente de la sección B concluyendo armónicamente en una tercera de picardía (figura 16).

La estructura general de la pieza es la siguiente:

Estructura	A	A	B	C	C'	A	A	B	B	Coda
Tonalidad	Am	Am	C	Dm	Gm	Am	Am	C	C	Am - A

La instrumentación del arreglo analizado es para los siguientes instrumentos: 6 guitarras, 2 flautas, arpa colombina, metalófono, maracas, triángulo y címbalos.

El diseño de las guitarras está construido para que se privilegie el estudio de la melodía en 1ª, 7ª y 12ª posición, teniendo como objetivo desarrollar habilidad en el dedo índice y medio de la mano derecha; así como acostumbrar al alumno a realizar una 2ª voz sobre la melodía, trabajando sobre 1ª, 5ª y 7ª posición. Las guitarras 3, 4 y 6 se dedican a realizar acompañamientos de diferentes tipos: rasgueado de acordes, arpeggios, acordes en bloque y pequeñas figuras ornamentales.

La sección de flautas realizan de manera combinada la melodía y secundaria, por medio de notas sencillas y básicas al aprendizaje de la flauta de pico.

El arpa colombina va en similitud con algunas secciones de arpeggio con las guitarras como parte de un acompañamiento armónico. Las percusiones refuerzan de manera primordial el ritmo de son de la obra.

3.5 “GUADALAJARA”

José Guízar Morfín (1906 - 1980)



ASPECTOS BIOGRÁFICOS

José Guízar Morfín nació en Guadalajara, Jalisco, el 12 de febrero de 1906, en el barrio de San Juan de Dios. Realizó sus primeros estudios en la Escuela de don Atilano Zavala y en el Instituto de Ciencias de Jalisco. Paralelamente estudió solfeo con el maestro Jesús Corona. Por insistencia de su padre, en 1928 se fue a radicar a la ciudad de México, ingresó a la Escuela Nacional Preparatoria y después cursó los tres primeros años de la licenciatura en Leyes de la Facultad de Derecho y Ciencias Sociales, misma que abandonó debido a su falta de vocación. También realizó estudios de música y declamación en el Conservatorio Nacional. El maestro J. Jesús Estrada lo inició en los secretos del solfeo y el piano y el profesor Erasmo Castellanos Quinto le imprimió el gusto por la poesía. Se interesó por la composición en 1930 cuando Agustín Lara triunfaba en el “Teatro Politeama”; sentía que en lo personal podía cantar al amor como Lara, haciendo versos y poniéndole música a imitación de Tata Nacho, pero con esencia folclórica; así surgió su primera creación: “Guadalajara”. En la radiodifusora XEW Pepe Guízar fue bautizado como El pintor musical de México, ya que sus composiciones retratan la geografía musical y costumbres de México. Fue un compositor que se esforzó por vestir de gala a la canción mexicana, llevándola más allá de las tabernas y los barrios, para introducirla a los salones de espectáculos y haciéndola competir con el tango y el bolero, cuando éstos estaban de moda. Enamorado de la provincia mexicana y con profundo arraigo nacional le cantó a México, a su gente, al mariachi y al pueblo. Todos sus éxitos musicales marcaron una época en la vida de la música mexicana. Además de “Guadalajara”, Pepe Guízar compuso innumerables canciones que retratan diversos lugares y costumbres de la República Mexicana, canciones que han trascendido las fronteras nacionales para llevar al mundo el conocimiento del folclor de México. Viajaba con frecuencia a la ciudad de México para sentirse rodeado de gente y murió en uno de estos viajes, el 27 de septiembre de 1980.⁶

⁶ <http://www.sacm.org.mx/archivos/biografias.asp?txtSocio=08029>

Análisis de la Obra:

Pieza homenaje a la ciudad de Guadalajara del estado de Jalisco. Su letra enaltece la belleza de la región. Musicalmente es un son conformado por cuatro ideas musicales.

La primera sección (A) funciona como tema de apertura, elaborado en su totalidad con figuras rítmicas de octavo en modo de G mixolidio (figura 16).

Figure 16 shows musical notation for Section A. It consists of two staves of music in 8/8 time. The first staff is labeled "G Mixolidio" and contains two phrases: "a - Antecedente" and "b - Consecuente". The second staff contains two phrases: "a' - Antecedente" and "b' - Consecuente". Chord symbols I, IV, and I are placed below the notes. A note "C" is written below the final measure of the second staff, with the text "Cambio de tonalidad a C (acorde pivote IV-I)" below it.

Figura 16

Una segunda idea musical sitúa la identidad de la pieza y al utilizarse únicamente una vez durante toda la pieza, lo convierte en un elemento de importancia musical.

Con un cambio de tonalidad por acorde pivote, esta sección se presenta en Do mayor que como detalle de interés hace uso de un VIb que matiza la inflexión de la tonalidad (figura 17).

Figure 17 shows musical notation for Section B. It consists of two staves of music in 4/4 time. The first staff is labeled "C mayor" and contains two phrases: "a - Antecedente" and "b - Consecuente". The second staff contains two phrases: "a' - Antecedente" and "b' - Consecuente". Chord symbols I, VIb, and I are placed below the notes.

Figura 17

La sección C representa una conclusión de ideas y funciona como cadencia de regreso a una re-exposición (figura 18). La melodía esta diseñada a partir de la reiteración de un motivo melódico-rítmico.

Figura 18

Todo un reto resulta la sección D (figura 19) para los cantantes en la versión vocal, ya que se mantiene la voz en un registro agudo durante varios compases que le da un carácter de virtuosismo.

Construida sobre la tonalidad de G mayor, esta sección hace uso de un material rítmico unificado entre los dos antecedentes (a – a') y el consecuente.

Figura 19

La obra cierra con una *coda* en la cual se recapitula una célula melódica de la sección B y utiliza una inflexión al IVb y VIb, logrando con ello una tensión que resuelve por medio de la dominante en la conclusión de la pieza (figura 20).

Figura 20

La estructura general de la pieza es la siguiente:

Estructura	A	B	C	A	D	C'	A	D	C'	A	Coda
Tonalidad	G mixolidio	C	C	G mixolidio	G	G	G mixolidio	C	C	Am - A	C

La instrumentación del arreglo analizado, consta de: 4 guitarras, 2 flautas, arpa colombiana, metalófono, triángulo y maracas.

Éste está elaborado para el estudio de ciertas necesidades didácticas entre las que encontramos las siguientes:

Las secciones de guitarras, buscan propiciar el desarrollo de la velocidad del índice y medio de la mano derecha, mediante el estudio de la melodía principal y secundaria. Así mismo el aprendizaje del rasgado de Son de Mariachi y Huapango a 4 cuerdas y el acompañamiento armónico grave mediante una línea de bajo que busca delimitar la utilización y manejo del pulgar.

Las flautas y el metalófono realzan la sonoridad de la melodía principal mediante duplicación o acentuación de la misma.

Arpa Colombiana, esencialmente cubre las necesidades de sustento armónico a manera de arpeggios que se enlazan con los rasgueos de la guitarra, y en algunos momentos se suma a la sección melódica como un reforzamiento y cambio de color tímbrico.

Finalmente la sección de percusiones en la cual encontramos a las maracas y el triángulo, realizan un acompañamiento rítmico, que le imprime el sentido popular y dancístico a la obra.

3.6 “LA CULEBRA”

Ignacio Fernández Esperón (1892 – 1968)



ASPECTOS BIOGRÁFICOS

Nació el 14 de Febrero de 1894 en la ciudad de Oaxaca. Fueron sus padres Ignacio Fernández Ortigoza y Piedad Esperón. Sus padres fueron apasionados amantes de la música, sin embargo quien le enseñó a tocar el piano fue Macedonia, una sobrina del destacado compositor Macedonio Alcalá, autor del vals “Dios nunca muere”, cuando Ignacio apenas aprendía a leer y escribir. Posteriormente la familia se trasladó a la ciudad de México y tuvo contacto con poetas, escritores y músicos famosos. Ignacio se acostumbró al trato con artistas, e intentaba imitarlos, por lo que a los ocho años de edad improvisaba piezas de canciones que escuchaba a menudo en su casa.

El apodo “Tata Nacho” viene de una ocasión en que sufrió una terrible caída en su escuela y perdió la dentadura completa. Mientras le preparaban una postiza, los demás niños en la escuela se burlaban de él por el modo en que hablaba como anciano y le pusieron el apodo de Tata Nacho, el cual se le quedó para toda la vida. Estudió en la Escuela Normal para Maestros y poco después trabajó en un taller donde reparaban máquinas de escribir. Cansado de ese trabajo se fue a Oaxaca para poder estar en contacto con la naturaleza, de donde sacó nuevas ideas para su obra. Comenzó a frecuentar el estudio del pintor Nacho Rosas para poder inspirarse más. En ese estudio se reunían Miguel Lerdo de Tejada, José Juan Tablada, El Chamaco Urbina, Adolfo Best Maugard, Francisco Orozco Muñoz y otros artistas.

Tata Nacho radicó en Nueva York de 1919 a 1927. Durante ese tiempo tomó clases de música con el compositor francés Edgar Varèse (1863 – 1965). En 1927 regresó a México en 1927 y se desempeñó como investigador de música folclórica de la Secretaría de Educación Pública. De 1931 a 1937 radicó en París. Durante su estancia en Francia, vió el funcionamiento de la Sociedad Autoral y estudió las leyes correspondientes, ya que en México aún no existía una organización así. Cuando volvió a nuestro país se reunió con algunos compositores con el fin de poder instituir una organización similar, que velara por los derechos autorales. Tomó la iniciativa el Mtro. Alfonso Esparza Oteo, quien con Ignacio Fernández Esperón “Tata Nacho”, Mario Talavera y un grupo de alrededor 75 compositores fundaron el Sindicato de Autores, Compositores y Editores (SMACEM), al ser Sindicato se dieron cuenta que no podían hacer determinados cobros, por lo que

en 1946 se fundó la Sociedad de Autores y Compositores de México (SACM). En 1952, fue nombrado por el Jefe del Departamento del Distrito Federal, Director de la Orquesta Típica de la Ciudad de México junto con el maestro Pablo Marín. A la muerte de Marín, en 1960, quedó como director único.⁷

Análisis de la Obra:

La obra está construida sobre la tonalidad de Do mayor, con algunos cambios al relativo menor, a la dominante y a la mediente.

La obra inicia con un eficaz tema A que funciona como entrada en cada inicio de repetición elaborado casi en su totalidad por grupos de dieciseisavos con notas repetidas que esbozan la armonización básica de I – V – I en Do mayor (figura 21).

A Tonalidad C Mayor

The musical notation for Theme A is presented in two lines. The first line, labeled 'a - Antecedente', shows a sequence of notes with chord symbols I, V, I, V, I, V, I, V underneath. The second line, labeled 'b - Consecuente', continues the sequence with chord symbols I, V, I, V, I, V, I, V, I underneath. The notes are primarily eighth notes in groups of sixteen.

Figura 21

La obra continúa con un tema B sobre la tonalidad de Sol mayor, que sirve de intersección y contraste, el cual esta construido por la reiteración de los dos compases iniciales y pequeñas variaciones a los que se le somete (figura 22).

Este cambio de tonalidad a la Dominante, es importante ya que acentúa y da presencia a este nuevo tema el cual se utiliza únicamente en dos ocasiones en toda la obra.

B Tonalidad G Mayor

The musical notation for Theme B is presented in a single line. It shows four phrases: 'a - Antecedente', 'b - Consecuente', 'a' - Antecedente', and 'b' - Consecuente'. The notes are primarily eighth notes in groups of sixteen. Chord symbols V and I are placed below the notes to indicate the harmonic structure.

Figura 22

⁷ <http://www.sacm.org.mx/archivos/biografias.asp?txtSocio=08003>

La sección C (figura 23) retoma el modelo rítmico planteado en el tema inicial, grupos de dieciseisavos que sugieren con fluidez la armonía de la obra, la repetición constante sobre la tónica y la dominante crean un efecto sonoro, el cual nos lleva de manera sorpresiva a una nueva tonalidad (A menor).

C Tonalidad G Mayor

I V I V I V I V I

Figura 23

En una tonalidad de La menor se da paso a una figura melódica rítmicamente repetitiva con tres notas por compás que realizan un arpeggio de la armonía (figura 24).

Esta nueva sección antecede y prepara la llegada de lo que podríamos considerar como parte climática y descanso de la obra (figura 25).

D Tonalidad A menor

i V i V i i

Figura 24

Esta última sección en realidad breve, nos recapitula la melodía y ritmo del inicio de la obra. Esta característica, aunada al ritmo de acompañamiento que hace diversos cortes, nos permite tener muy enmarcado este material musical.

E Tonalidad A menor

V i V i V i V i

Figura 25

La estructura general de la pieza es la siguiente:

Estructura	A	B	C	A	D	E	A	B	C	A	D'	E	A	Coda
Tonalidad	C	G	G	G	Am	Am	C	G	G	C	Am	Am	C	C

La instrumentación del arreglo analizado consta de 4 guitarras, 2 flautas, arpa colombina y percusiones.

Este arreglo ha sido elaborado al igual que los demás con fines pedagógicos, los instrumentos buscan consolidar y desarrollar diversos elementos importantes que mencionar.

La sección de las guitarras en la estructura general del arreglo analizado está vinculada a la ejecución de la melodía y una segunda voz, mediante las cuales se busca acostumar al alumno a realizar esta voz sobre la melodía y el desarrollo de la velocidad en dedo índice y medio de la mano derecha. Así mismo, un conjunto acotado realiza el acompañamiento con rasgueo de Son de Mariachi y Huapango, a la vez que se complementa con la realización de una sección dedicada a las notas graves, que sirve de sustento armónico y para el desarrollo técnico del dedo pulgar de la mano derecha.

Las flautas 1 y 2 de manera conjunta con las guitarras son las encargadas de la sección melódica, para dar realce y sonoridad.

El arpa colombina, por sus características particulares es adecuada para la ejecución de arpeggios sobre la armonía general y en determinados momentos refuerza la melodía, logrando un cambio de color melódico.

Un conjunto de percusiones (metalófono, maracas y castañuelas) dan soporte rítmico y acentúan el carácter plenamente dancístico de la pieza. Es de particular interés la línea rítmica de las castañuelas que nos recuerdan por su estructura y sonoridad los zapateos propios de un baile tradicional español.

3.7 “DIOS NUNCA MUERE”

Macedonio Alcalá Prieto (1831 – 1869)



ASPECTOS BIOGRÁFICOS

Nació en Putla, Villa de Guerrero, Oaxaca, México (12 de septiembre de 1831).

Fue un violinista, pianista y compositor mexicano recordado hoy en día especialmente por su composición del himno "Dios nunca muere".

Desde temprana edad mostró interés hacia la música y comenzó a asistir a la escuela fundada por el profesor José Domingo Martínez. Su talento musical pronto fue evidente, y enseguida aprendió a tocar diversos instrumentos. Como violinista, fue ampliamente solicitado no sólo en iglesias, sino también en bailes populares y reuniones sociales.

Su persistencia y dedicación fueron recompensadas con una beca provista por el Estado de Oaxaca, permitiéndole continuar sus estudios en la Ciudad de México. Cuando concluyó sus estudios regresó a Oaxaca, donde se convirtió en miembro de la "Orquesta Filarmónica de Santa Cecilia", una orquesta especializada en la interpretación del trabajo de compositores locales. Poco tiempo después se convirtió en Director de la "Banda de Música de Oaxaca".

Algunos años después se mudó a Yanhuitlán. El 30 de julio de 1854, a la edad de 23 años, Alcalá contrajo nupcias con Petronila Palacios de 21 años, originaria del mismo lugar. Ellos tuvieron tres hijos, dos varones y una mujer. Debido a una gran depresión contrajo una enfermedad que le impidió regresar a Oaxaca y fue así como los miembros de la "Orquesta Filarmónica de Santa Cecilia" decidieron darle su apoyo moral y económico.

Durante su convalecencia, una delegación de indígenas de un poblado cercano, Tlacolula, llegaron para solicitarle que compusiera un vals en honor a la Virgen María, patrona de la población. Aunque seguía lejos de estar bien, Alcalá trabajó arduamente en el vals, "Dios nunca muere". Este fue un gran éxito desde la primera vez que fue interpretado en público y la gente de la población quedó muy complacida.

Hacia el año 1867 se convirtió en profesor de música en la Hacienda de la Concepción.

Murió en Oaxaca en 1869, a la edad de 37 años. Después de su muerte, su hermano Bernabé publicó el vals "Dios nunca muere" bajo su nombre, pero los

nativos de Tlacolula protestaron y demostraron que el trabajo era obra de Macedonio. El vals es hoy, aunque no de manera oficial, el himno de Oaxaca. Los oaxaqueños se ponen de pie al escucharlo. Un teatro y una calle de la Ciudad de Oaxaca, llevan su nombre en su honor.⁸

Análisis de la Obra:

La obra “Dios Nunca Muere”, es sin duda la más representativa de Macedonio Alcalá. En ella se refleja el espíritu de los bailes de salón típicos de la época en que vivió el compositor.

La obra con una tonalidad general en re menor, consta de 5 secciones plenamente identificadas que son pequeños vales elaborados a manera de tema con variaciones, cada uno de los cuales se desarrollan en diferentes regiones armónicas, como lo podemos observar en el siguiente cuadro:

Estructura	A meno mosso	B più mosso	C meno mosso	D più mosso	E meno mosso	E' meno mosso	A meno mosso	B più mosso	C' meno mosso	C''(coda) più mosso
Región Tonal	i - i	V - i	iv - i	V - i	I - i	V7/III - V	i - i	V - i	iv V	i - i

⁸ http://es.wikipedia.org/wiki/Macedonio_Alcalá

En el siguiente cuadro comparativo podemos observar como el compositor trata de ir modificando paulatinamente el ritmo de cada sección y sugiriendo una armonía diferente, pero sobre todo enmarca un cambio de *tempo*; con ello logra enriquecer la obra de principio a fin.

The image displays seven musical sections, each with a specific tempo and fingering:

- A**: Tonalidad D menor, *meno mosso*. Fingering: i, V.
- B**: *piu mosso* $\text{♩} = 190$. Fingering: V, i.
- C**: *meno mosso*. Fingering: iv, IV, iv.
- D**: *piu mosso* $\text{♩} = 190$. Fingering: V, i.
- E**: *meno mosso* $\text{♩} = 150$. Fingering: i, iv, i.
- E'**: Fingering: V, III, III.
- C'**: *meno mosso* $\text{♩} = 150$. Fingering: iv, IV.
- C'' - coda**: *piu mosso* $\text{♩} = 190$. Fingering: i, iv, i, iv.

La pieza analizada tiene un alto grado de fluidez e interés, tanto técnico como pedagógico. En primera instancia la instrumentación tiene un tratamiento orquestal por lo que las melodías, acompañamientos y demás elementos que integran la obra no se quedan estáticos en un solo instrumento o conjuntos de instrumentos.

Esta obra resulta un reto interesante de montaje al tener una armonía con modulaciones y una instrumentación no lineal.

Comparte ciertas características con las piezas analizadas anteriormente, como la instrumentación, disposición limitada de registros en los instrumentos para una ejecución controlada y un diseño pedagógico apto para estudiantes de nivel inicial.

3.8 “NEREIDAS”

Amador Pérez Torres (1902 – 1976)

ASPECTOS BIOGRÁFICOS

Nació en Zaachila, Oaxaca, el 15 abril de 1902. Uno de los más reconocidos músicos del género del danzón.

Trombonista y compositor de música de salón. Formó parte de las bandas de música del Estado Mayor Presidencial (1920 - 1924) y de la Policía de la Ciudad de México (1924 - 1932); en ambas fue colaborador estrecho de Velino M. Preza. Fundó y dirigió la “Orquesta Danzonera América”, luego convertida en “Orquesta Dimas y Prieto” (dirigida al lado del trompetista Silverio Prieto), cuyas presentaciones tenían lugar en los salones México y Colonia, con la participación del timbalista “Acerina”. Autor del danzón “Nereidas”, una de las piezas más representativas de la música de salón en México.

También compuso las canciones “Adela”, “El que siembra su maíz”, “México 70”, “Mi amigo Eloy” y valeses, pasos dobles, *chotises*, y marchas. Actualmente la “Danzonera Dimas” todavía existe y continúa ofreciendo bailes en la ciudad de México.⁹

Muere el 30 de enero de 1976, en la Ciudad de México.

⁹ Juan S. GARRIDO: *Historia de la música popular en México (1896-1973)*, Extemporáneos, cd. de México, p. 95 (breve nota biográfica, información sobre la Orquesta Dimas y Prieto). 1974.

Análisis de la Obra:

El danzón “Nereidas” es sin duda una de las piezas más emblemáticas del género. Su autor conocido también como “Dimas”, sin duda hizo un gran aporte a la música popular del danzón, como compositor e intérprete.

La obra contiene recursos típicos rítmicos como el uso reiterado de la *clave* y el *montuno*, logrando con ello un ritmo cadencioso y lleno de dinamismo.

Mediante el contraste de las tonalidades mi menor y Mi mayor, y cambios de *tempo* entre *moderato*, *cantabile* y *più mosso* el autor propone una serie de ideas melódicas que componen la estructura general de la obra.

A manera de tema inicial en una tonalidad de Mi menor nos muestra el ya reconocido tema de “Nereidas” (figura 26).

Figure 26 shows a musical score in E minor. It is divided into two sections: 'a - Antecedente' and 'b - Consecuente'. The key signature is one sharp (F#). The melody starts on G4, moves to A4, B4, C#5, D5, E5, then descends through D5, C#5, B4, A4, G4. The 'b' phrase continues with G4, F#4, E4, D4, C#4, B3, A3, G3. Chord symbols below the staff include i, V, i, V, V, i, vi, and V7.

Figura 26

A continuación nos brinda un tema delicado y cadencioso con un cambio de tonalidad a Mi mayor. En el cual es notoria la intención de explorar una armonía enriquecida (figura 27).

Figure 27 shows a musical score in E major. It is divided into two sections: 'a - Antecedente' and 'b - Consecuente'. The key signature is two sharps (F# and C#). The melody starts on G4, moves to A4, B4, C#5, D5, E5, then descends through D5, C#5, B4, A4, G4. The 'b' phrase continues with G4, F#4, E4, D4, C#4, B3, A3, G3. Chord symbols below the staff include I, V7, V, ii, ii, V7, I, V, V, V7, I, ii, V7, and I.

Figura 27

En un conjunto de 32 compases que funcionan a manera de repetición con segunda casilla se expone por única vez este material temático.

Con una re-exposición de la sección A con un inherente cambio de *tempo* y carácter, se da paso a la parte central de la composición en la cual se entrelazan nuevos elementos.

Una sección C en tonalidad de Mi menor (figura 28), elaborada con la repetición de un motivo melódico que utiliza las notas de la armonía (V – i) a manera de arpeggio rítmico, es expuesta por las guitarras I y II. Que por su brevedad sirve de preparación para un tema *cantabile* realizado por la sección de las flautas (figura 29).



Figura 28

Este nuevo tema con carácter *cantabile* da una sensación de reposo a la bravura rítmica con la que se identifica la re-exposición en *più mosso*. Con una inflexión al segundo grado menor la melodía logra mantener la sensación de expresividad que busca el autor.



Figura 29

Una última sección de 16 compases es presentada por la sección de flautas, la cual consta de 4 compases ornamentados rítmicamente (figura 30).



Figura 30

La estructura general de la pieza es la siguiente:

Estructura	A moderato	B cantabile	A più mosso	C più mosso	D più mosso	C più mosso	D più mosso	C più mosso	E più mosso	C più mosso	D – coda più mosso
Región Tonal	i – V7	I - I	i – V7	V - i	i - i	V - i	i - i	V - i	V - V	V - i	i - i

La instrumentación de esta obra consta de 4 guitarras, 2 flautas, arpa colombina, metalófono, maracas, claves, güiro y bongós.

Las guitarras principalmente realizan la parte melódica, teniendo como objetivo desarrollar habilidad en el dedo índice y medio de la mano derecha y funciona como acompañamiento con arpegios y notas simultáneas en otras secciones de la pieza. Las flautas alternan con las guitarras la melodía, utilizando prácticamente todo el registro de la flauta.

El arpa colombina armoniza la pieza mediante un acompañamiento en arpeggios.

Por su parte las percusiones realizan un acompañamiento rítmico que acentúa el estilo de la obra, por medio de la utilización de patrones rítmicos de *son montuno* y *clave*.

3.9 “MÉXICO LINDO Y QUERIDO”

Jesús Monje Ramírez (1910 – 1964)



ASPECTOS BIOGRÁFICOS

Jesús Monge Ramírez nació en Morelia, Michoacán, el 9 de noviembre de 1910. Desde niño dio muestra de su talento y calidad humana al escribir acrósticos que vendía a sus compañeros de la escuela, para ayudar a su madre con los gastos de la familia. Estudió brevemente en la Escuela de Ingenieros Mecánicos Electricistas del ITI, lugar donde aprendió a tocar la guitarra, poco después dejó los estudios para dedicarse de lleno a la composición. Durante este tiempo fue premiado en diversos certámenes de poesía y música.

Un hecho trascendental en la vida de “Chucho Monge” es, sin duda, su encuentro con Lucha Reyes, quien fue por mucho tiempo la máxima exponente de la canción mexicana. Ella le aconsejó, le sugirió y hasta le rogó que hiciera canciones que expresaran la belleza del folclore mexicano, y así fue como la Reina de la Canción Mexicana estrenó “La feria de las flores”, consagración definitiva de Chucho. Se dice que ésta fue la primera canción ranchera mexicana auténtica. Fue socio fundador de la Sociedad de Autores y Compositores de México, conjuntamente con sus compañeros y amigos compositores Alfonso Esparza Oteo, Mario Talavera, Ignacio Fernández Esperón “Tata Nacho”, Alberto Domínguez, Gonzalo Curiel y varios más. Entre los años de 1939 y 1943 se dedicó a musicalizar películas, de las cuales participó en algunas, como: “Eterna mártir”, “Los bohemios” y “Cuando los hijos se van”.

Autor de un amplio número de canciones, es reconocido por temas como: “Pobre corazón”, “Dolor”, “Cartas marcadas”, “Creí”, “Sacrificio”, y por supuesto, “México lindo y querido”, entre otras. El maestro “Chucho Monge” falleció el 9 de Agosto de 1964 y sus restos descansan en el Lote de Compositores del Panteón Jardín.¹⁰

¹⁰ <http://www.sacm.org.mx/archivos/biografias.asp?txtSocio=08048>

Análisis de la Obra:

“México lindo y querido”, desde su *debut* se ha enraizado en la tradición mexicana. Siendo esta una de las piezas que permanentemente acompañan la identidad y repertorio de la música tradicional representativa de nuestro país.

Su estructura responde a la de una canción con coplas y estribillos, sin embargo logra un discurso diferenciado gracias a los cambios de *tempo* y compás.

La obra inicia con una sección instrumental de 12 compases en una tonalidad preponderante de La mayor, con un *tempo moderato* en compás de $\frac{3}{4}$ con un ritmo sugerido de vals (corrido ternario) la cual sirve de introducción (figura 31).

A Tonalidad A Mayor

a - Antecedente

1

a - Antecedente

1 IV

b - Consecuente

V 1

Figura 31

Una siguiente sección (B) que en la versión cantada corresponde a las coplas, es presentada con repetición y armonizada únicamente con los I y V grados armónicos. En esta el antecedente y consecuente rítmicamente son iguales pero cumplen diferentes funciones melódicas (figura 32) .

B

a - Antecedente

1 V 1 1 V

b - Consecuente

V V 1

Figura 32

La sección C es el estribillo de la pieza original, la cual se repite con una variante melódica en el consecuente de la repetición y la utilización del IV grado (figura 33).

C

The musical score for section C consists of two systems. Each system contains two staves. The top staff of each system is labeled 'a - Antecedente' and the bottom staff is labeled 'b - Consecuente'. The first system shows a melodic line in the top staff and a bass line in the bottom staff, with chords I, V, and I indicated below the bottom staff. The second system shows a similar structure but with a different melodic variant in the top staff and a bass line that includes a IV chord, with chords IV, I, V, and I indicated below the bottom staff.

Figura 33

Brillantemente se presenta un puente (D) con figuraciones rápidas de escalas ascendentes y notas repetidas. Un cambio de *tempo* esta presente y un cambio de compás a 2/4 (figura 34).

Esta sección permite un cambio general de *tempo*, ya que en adelante se mantendrá un *tempo allegro*.

D puente

The musical score for section D, labeled 'D puente', consists of two systems. The top staff is labeled 'a - Antecedente' and the bottom staff is labeled 'b' - Consecuente'. The top staff features rapid ascending scale patterns and repeated notes, with chords I, IV, V, and I indicated below. The bottom staff also features rapid ascending scale patterns and repeated notes, with a '2.' marking above the first measure. The time signature changes to 2/4.

Figura 34

Una re-exposición del material musical de la sección B es presentado con cambios de *tempo*, rítmicos y de compás (figura 35).

Figura 35

Un detalle brillante en la organización de esta obra es la inclusión de un cambio drástico de compás carácter y *tempo*, con el material disminuido de C; el cual es presentado a ritmo de huapango en 6/8 (figura 36).

De esta manera se conforman las secciones de la composición que concluyen con una brillante *coda*.

Figura 36

La estructura general de la pieza es la siguiente:

Estructura	A	B	B	C	D	B'	C' – coda
	Introducción	Vals	Vals	Vals	2/4 Allegro	2/4 Allegro	Huapango
Tonalidad	A mayor	A mayor	A mayor	A mayor	A mayor	A mayor	A mayor

La instrumentación del arreglo analizado consta de los siguientes instrumentos: 5 guitarras, 2 flautas, arpa colombina, metalófono, triángulo, pandero, maracas y claves.

Las guitarras toman un papel predominante en el material musical, realizando en general la melodía y adornos complementarios. Mediante el rasgueado dan el carácter rítmico de vals, corrido y huapango. Así mismo la sección de guitarras IV realizan el bajo a manera de imitación del guitarrón.

La sección de las flautas, duplican en determinadas secciones la melodía y segunda voz, agregando algunas notas con sostenidos para ampliar el aprendizaje de las digitaciones.

El arpa colombina, junto con las guitarras realiza la parte armónica, el uso de arpeggios típico del instrumento ayuda a continuar con el aprendizaje del alumno en las melodías y en movimiento de dedos.

Las percusiones por su parte buscan acentuar los diferentes ritmos de vals, corrido y huapango.

3.10 “EL SON DE LA NEGRA”

Los primeros registros que se tienen de esta obra datan de 1925 y posteriormente se encuentra mencionada en distintas recopilaciones de sones de mariachi, como por ejemplo la versión III “Mariachi Tapatío”(1937), la versión II de “Los Trovadores Tamaulipecos” (1929), por mencionar algunas.

Sin embargo aparecen antecedentes de esta obra en otros registros como se asevera en la Versión I “ Sones de Jalisco, Michoacán, Guanajuato y Guerrero cantados por el Mariachi de Colula” publicada por Vázquez Santa Ana (1925); donde el autor reconoce que las interpretaciones de estos músicos no son composiciones de este conjunto y que tampoco necesariamente son originarias de dicha población ni del Estado de Jalisco si no que fueron consignadas como vigentes en toda una amplia región. También aclara que la mayoría de los sones publicados ya habían sido cantados por famosos artistas jaliscienses con anterioridad y sobre todo deja evidenciado que “El Son de la Negra” no es composición del Mariachi de Cocula, ni de Concho Andrade (líder de la agrupación), de haber sido el caso, el mismo Vázquez Santa Ana lo habría hecho explícito al igual que hizo con otros sones citados en su versión.

Posteriormente “El son de la Negra” obtendría fama mundial por ser incluida en la obra “Sones de Mariachi” de Blas Galindo, el cual agregó este son a la obra por sugerencia del líder de La Corriente Nacionalista Carlos Chávez, quien le solicitó una obra “*con temas de tu pueblo*”. Teniendo en cuenta que Blas Galindo era originario de San Gabriel un pueblo de Mariachis por gusto y no por comerciar. “Sones de Mariachi” fue estrenada en el Museo de Arte Moderno en Nueva York E.U.A. (Mayo de 1940).¹¹

Y actualmente la versión más conocida es la del “Mariachi Vargas de Tecalitlán”.

¹¹ Jesús Jáuregui: el son mariachero de “La negra”: de gusto regional independentista a aire nacional contemporáneo, Revista de Literaturas Populares / Año X / Números 1 Y 2 / Enero-Diciembre de 2010

Análisis de la Obra:

Esta obra tiene particular interés en su estructura ya que el autor reúne ocho secciones diferentes entre si, como si fuera un desarrollo perpetuo de la melodía.

La primera sección con un ritmo de marcha, resulta heroico y emotivo (figura 37); cuenta con una armonización simple (V- I) y un consecuente con un acentuado rítmico. Esta sección instrumental se enlaza de manera natural con la sección B (figura 38) la cual hace uso de la repetición de una breve figura melódica adornada con una nota cromática

A Tonalidad A Mayor
a - Antecedente

b - Consecuente

Figura 37

B

a - Antecedente

b - Consecuente

a - Antecedente **b - Consecuente** **b' - Consecuente**

Figura 38

La siguiente sección (C) en la versión original corresponde a una de las coplas de este son jalisciense, una línea melódica simple con una tercera paralela es la base para esta melodía central (figura 39).

Figura 39

En adelante se presentan 3 nuevos materiales melódicos que a manera de variaciones va exponiendo y variando ininterrumpidamente.

La sección G una nueva copla melódica, por medio de una escala descendente con la 7ª menor, es coloreada rítmicamente con una acentuación desfasada como si fuera una síncopa suavizada.

Figura 40

La obra concluye un par de secciones las cuales de manera similar se van desarrollando ininterrumpidamente como si fueran variaciones hasta que nos llevan a una *coda* conclusiva.



Cabe destacar que esta obra tiene la particularidad de presentar ocho ideas musicales diferentes lo cual podría considerarse como un error creativo y desorganizado. Sin embargo la genialidad con la que se enlazan, se desarrollan y se unifican armónicamente, nos da la sensación de una obra en constante desarrollo que nos lleva hasta el último acorde al clímax.

La estructura general de la pieza es la siguiente:

Estructura	A	B	C	D	E	F	G	E	H	Coda
Tonalidad	A	A	A	A	A	A	A	A	A	A

La instrumentación de esta pieza consta de 4 guitarras, 2 flautas, arpa colombina, metalófono, maracas, güiro, pandero y címbalos.

La sección de las guitarras tiene como finalidad desarrollar la velocidad de los dedos índice y medio de la mano derecha por medio de la ejecución de la melodía. De igual forma, del aprendizaje de la técnica de rasgueado, con el uso de un acompañamiento de Son de Mariachi a 3 cuerdas.

Las flautas duplican en determinados pasajes la melodía y la segunda voz, en las coplas realizan la melodía en imitación de la voz.

El arpa colombina funge como instrumento armónico mediante la realización de un acompañamiento en arpeggios y en bloques de acordes.

Finalmente la sección de percusiones enriquece de manera significativa los acentos de inicio de cada tema y realiza un acompañamiento rítmico.

4. Metodología en el montaje de las obras (bitácora).

Uno de los principales intereses de la selección de este repertorio - más que el gusto por las obras – fue la visualización de cómo acercar el mundo de la orquesta de guitarras a niños y adolescentes a través de arreglos y adaptaciones de estas obras, poniendo particular atención en crearlos bajo una técnica más elemental para la fácil ejecución de los alumnos en su primer acercamiento con la música.

Podemos dividir el montaje de las obras seleccionadas en cinco bloques:

El **primer bloque** constó de una selección del repertorio basándose en algunos principios del “*Método Kodaly*”, el cual nos sugiere acercar a nuestros niños y jóvenes al folclor nacional, fomentando así un amor por la cultura de nuestro país y aunado a esto tomar en cuenta los gustos y preferencias del alumnado por obras de carácter dinámico, contenido significativo y de arraigo popular.

El **segundo bloque** se enfocó en la técnica instrumental, tomando como referencia algunos principios del “*Método Suzuki*” para la digitación en las guitarras de dichas piezas; ya que este instrumento fue el primer pilar de la formación de la orquesta escolar, puesto que cuatro secciones de las nueve que la integran pertenecen a la misma (guitarra 1, guitarra 2, guitarra 3, guitarra 4).

Los principios a los cuales ceñimos este bloque se refieren a la ejecución de melodías para no forzar la postura del alumno. En el caso de la guitarra constan de una sola cuerda tocada a la vez que se desarrolla en una sola posición; Con respecto a las 2 secciones de flauta su función es el soporte de la parte melódica para una mayor presencia debido a las características del sonido de este instrumento (permanencia del sonido). En el caso del arpa Colombina, metalófono y demás percusiones fungen como acompañamiento y soporte del bajo con pequeñas participaciones solistas, ya que en todas las secciones se procura avanzar progresivamente en la técnica para un aprendizaje óptimo, además de otorgar un rol bien definido a cada sección, es decir, melodía, acompañamiento y bajo (soporte armónico).

Este bloque es fundamental para el montaje de las obras, debido a una correcta realización de la planeación permitió los buenos resultados y una estandarización de los avances entre pieza y pieza.

El **tercer bloque** consistió en la preparación del material que posteriormente se entregó a los alumnos, y retomando las herramientas del “*Método Suzuki*” se grabó un disco con *midis* directo del programa *Finale*, con pistas de las piezas que se ensamblaron en la orquesta.

Más específicamente este material de audio constó de 10 carpetas (una por cada pieza ensamblada) que contenían 6 pistas en formato *MP3* :

- La primera pista es una grabación popular de la pieza ejecutada por un cantante o agrupación de conocimiento público; y la función de esta, es generar el acercamiento directo del alumno con una versión más conocida.
- La segunda pista es un *midi* con la versión del arreglo con sus 9 secciones que ejecutará el alumno y tiene una la función de que el alumno conozca el resultado final del montaje del arreglo.
- La tercera pista es un *midi* con el audio de su sección en *tempo lento* con la intención de que el alumno la utilice para estudiar y practicar sin tener ningún problema con respecto a los pasajes rápidos y complejos.
- La cuarta pista es un *midi* con el audio de su sección en el *tempo* original con el objetivo de que el alumno la estudie y practique cuando haya superado la pista de *tempo lento*.
- La quinta pista es un *midi* con el audio de su sección y otra u otras secciones más para que el alumno se habitúe a tocar su sección y a la vez escuche otras secciones con las cual debe enlazar su rol, representando un tercer paso en el proceso de estudio.
- La sexta pista es un *midi* con todas las secciones de la orquesta con excepción de la suya permitiendo que el alumno pueda simular un ensayo con orquesta en su propio hogar, de esta manera no habrá necesidad de requerir a un integrante por cada sección para ensamblar la obra en el periodo de estudio, esto implica el final del proceso en su estudio.

Otro de los materiales entregados al alumno fue un juego de impresiones que contenían las tablaturas (forma de escritura musical especial para ciertos instrumentos y que, a diferencia de la notación musical corriente, presentan únicamente las posiciones y colocaciones en el instrumento para la interpretación de una pieza, y no las alturas ni las duraciones de los tonos) de cada una de las piezas en el caso de la guitarra y en el caso de las demás secciones las notas escritas con letra de molde para una fácil comprensión; esto se debe a que el alumno y el profesor no cuentan con el tiempo suficiente para que exista una enseñanza del solfeo con el nivel de dificultad que la música mexicana requiere para su ejecución, de esta manera la tablatura le brinda a los estudiantes guitarristas una manera sencilla de leer las notas de la pieza sin necesidad de invertir tiempo, con el cual no se cuenta para el estudio de lo anterior, además de que la tablatura proporcionará una digitación estandarizada y única por sección para evitar variaciones en la calidad del sonido en la ejecución. Y en el caso de las demás secciones las notas escritas con letra de molde ofrecen un contacto directo con la pieza sin necesidad de la lectura de partituras. Las formas de escritura

mencionadas no representan ningún problema para el alumno ya que las debilidades (ritmo, índice y digitación) que ellas contienen son soportadas por la grabación del material de audio del cual ya hemos hecho mención.

El **cuarto bloque** comienza con los primeros ensayos en donde se reúnen todos los integrantes de la orquesta escolar, los cuales realizan algunas melodías al unísono como ejercicio inicial y posteriormente dichas melodías se realizan en forma de canon para ejercitar la habilidad de tocar al mismo tiempo que se escucha algo diferente. Después de lo anterior se inicia con el ensamble de la pieza con menos dificultades técnicas, con el objetivo de ir incrementando el grado de dificultad de las piezas posteriores.

Este proceso que es realizado con todas las piezas del repertorio anteriormente mencionado, comienza con ensayos seccionales para dejar en claro cualquier incertidumbre que se hubiese presentado al tener contacto con los materiales que se les entregó en el bloque 3, debido a que surgen algunas dudas de digitación *-ya que en la tablatura puede parecer bastante claro para un guitarrista experimentado cual es la digitación a seguir pero en los guitarristas principiantes se pueden presentar formas de ejecutar bastante extrañas-* puesto que no se cuenta con la habilidad y fuerza necesaria en ambas manos para hacerlo de una manera mas natural. Es importante observar a cada alumno para detectar las dificultades que surjan ante la pieza y siempre estar abiertos a plantear una digitación alterna ya que en el momento de arreglar la obra se hace con el propósito de que sea idóneo para un grupo de alumnos pero no siempre es posible empatar lo anterior a sus capacidades. Por ello la importancia de los ensayos seccionales que se procura sean al menos una vez por semana.

A la par de los ensayos seccionales, se realizan ensayos orquestales que empiezan con la interpretación de la melodía principal junto con la melodía secundaria; a partir de este punto se irán integrando sección por sección comenzando por la armonía, seguida de la línea de bajo y terminando con los adornos que acompañarán al tema principal. Lo anterior nos dará un panorama general de la obra que nos servirá para que todos y cada uno de los alumnos experimenten de una manera vivencial la forma en que se entrelazan todas las secciones de la orquesta escolar, forjando así el primer momento significativo e inolvidable de la interpretación musical en grupo.

Posteriormente se da un trato más minucioso y específico a la obra musical con respecto a la dinámica, a la agógica, al fraseo, a la articulación y a la intención que debe llevar la pieza en cuestión y que dependiendo del estilo, alguno de estos puntos requerirá una mayor atención. Teniendo en cuenta que es de vital importancia el desarrollo de ejercicios que fortalezcan la práctica de lo antes mencionado, como ejemplo: todos los integrantes de la orquesta deberán estar atentos a las indicaciones del director que previamente les ha enseñado la manera en que se señala un *forte*, un *mezzoforte* y un *piano* aplicándolo en una obra ya ensamblada que no represente problemas de digitación o notas falsas y a continuación el director jugará con estos tres términos durante la ejecución de la obra, la aplicación de estos será arbitraria y a gusto del director con la finalidad de

la comprensión de la orquesta respecto a la intensidad que debe ejercer en cada pasaje de la obra mencionada.

El **bloque cinco** culminará con la presentación del repertorio montado por la orquesta escolar en varios recintos de diferentes características cada uno (al aire libre, lugares cerrados, salas de conciertos, teatros, con amplificación de audio, de manera acústica, etc.). Esto representa otro momento significativo en la experiencia musical de cada uno de los integrantes de la orquesta escolar y a su vez implicará nuevos obstáculos que resolver (pánico escénico, nerviosismo, disipación del sonido, mala acústica del lugar, distracciones, concentración auditiva, etc.) que posteriormente se trabajará en ello para un crecimiento musical de la orquesta escolar y el de sus integrantes.

I. Conclusiones

Durante el tiempo que he ejercido como docente frente a grupos de niños y adolescentes ya sea en primarias, secundarias o escuelas de música, pude detectar la falta de la práctica musical en forma de ensamble con la complejidad que representa el manejar varias voces y no al unísono como generalmente se hace.

Frente a esta situación se proponen las siguientes estrategias:

La solución a los limitantes impuestos por el precio del instrumento, es decir, entender como docente que se puede hacer música con cualquier tipo de instrumento y esto nos llevará inevitablemente a utilizar los de menos costo que se encuentren en nuestra comunidad específicamente el Distrito Federal. A partir de esta estrategia observamos que no solo es la falta de recursos del alumnado sino también la renuencia de los padres de familia a hacer un gasto que aunque no implica una dificultad económica pudiese ser considerado inútil ya que el tiempo de práctica de los alumnos es muy limitado.

La solución de la falta de interés por parte de los padres y los alumnos, para la cual se implementará el ensamble de piezas musicales a varias voces, que siempre será más atractivo tanto a los padres de familia como a los mismos alumnos; además de enriquecer la actividad del docente, para que no se encasille en solo ser expositor de planes y programas sino que pueda conjuntar su práctica profesional como instrumentista, compositor, etnomusicólogo, cantante o cualquiera que sea su especialidad y motivando al educador musical a la exploración de nuevos horizontes en la forma de trabajar con sus alumnos.

A primera vista puede parecer más complejo un ensamble a voces que uno al unísono, aunque en los hechos no lo sea, para lo cual proponemos:

Acondicionar las partes de manera que su ejecución no represente dificultad alguna y que el trabajo del docente se centre en el ensamble de las partes y no en la dificultad de la pieza.

La solución respecto a la composición y/o adaptación de las obras que realizará el docente, para lo cual se propone delimitar muy bien cada una de las voces según los siguientes parámetros para el arreglo de las mismas:

- Sin importar cuantas voces sean es fundamental dividir las en 1ª voz, 2ª voz, acompañamiento y bajo.
- Las anteriores pueden ser ejecutadas por uno o varios instrumentos según la complejidad que se desee.

- En cuanto al bajo es necesario recordar que con la nota fundamental del acorde puede ser suficiente y que si se desea adornar se deberá tomar en cuenta el nivel de técnica del alumno a designar.
- En el acompañamiento es indispensable saber que con dos notas podemos completar la armonía con el bajo ya que a veces con los instrumentos armónicos -como por ejemplo la guitarra- nos empeñamos en utilizar de cuatro hasta seis notas adicionales al bajo.
- Para la 1ª y 2ª voz conviene entender que estas no necesariamente deben tocar juntas, existe la posibilidad de repartir una sola melodía en dos para aminorar la dificultad de la misma y si requieren de más dificultad se puede hacer uso de la melodía con una 3ª o 6ª adicional para enriquecer la pieza o en última instancia crear un contrapunto entre ambas voces tomando de referencia la melodía principal.
- Es importante detectar a los alumnos con mayor destreza en el instrumento, una vez localizados es primordial colocar uno de ellos en cada sección para que sirva de guía si se cuenta con un ensamble numeroso y si es el caso contrario asignar a los alumnos de mayor destreza a la 1ª y 2ª voz.
- En el caso de los alumnos de mayor destreza en el instrumento debemos de entender que no por ello dejarán de tener fallas al momento de ensamblar.
- Es fundamental adaptar en un lenguaje más sencillo (tablatura, nombres de notas, etc.) las partituras para cada instrumento.

Como última estrategia se propone optimizar el tiempo con el que se dispone para los ensayos y ensamblaje de las piezas; dado que se cuenta con dos a cuatro horas a la semana el aprendizaje de las piezas se puede soportar con audio del repertorio en diversas formas: todos los instrumentos, un solo instrumento, todos los instrumentos menos el de el ejecutante y las anteriores con variaciones de *tempo*.

Tenemos la certeza de que con este proyecto se brindará un mejor acercamiento de los estudiantes con la música de su país y de otras entidades, además de la oportunidad de vivir la música de manera activa.

“No hay mejor manera de entender la música que haciendo música...”

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III. Anexos

- Muestra de material impreso entregado a los alumnos

- Partituras de los arreglos de las diez piezas del programa

- Disco muestra del material en audio entregado a los alumnos

LA LLORONA

ARR. OMAR ISRAEL RODRIGUEZ CLAVIJO

GUITARRA 1

PARTE 1

X2

---0-----0-----0--
 --4--4--1--0-----0-----0-----
 -----2--0-----2--0--2-----0--2-----
 -----4-----

PARTE 2

---0-----7--5--10--8--12--11--11--
 --4--4--1--0-----
 -----2--0-----

DIVISI GUITARRA 1A TREMOLO

DIVISI GUITARRA 1B TREMOLO

--12--8--10--8--12--11--12-----3--0--2--0--3--7--12--
 -----12-----12-----
 -----12-----12-----

PARTE 3

X2

--12-----12-----10-----10-----8-----8-----7-----7-----
 -----12-----12-----10-----10-----8-----8-----7-----7-----
 -----12-----12-----11-----11-----9-----9-----8-----8-----

PARTE 4

X2

--7--7--7--7--10--8--8--10--8--8--7--7--7--
 -----8-----8-----8-----10--7--

PARTE 5

X2

---12--12--12--15--15--14-----14-----12--12--11--
 --12-----15--15-----15--15--13--13--13-----12--

PARTE 3 X2

PARTE 4 X2

PARTE 5 X2

FINAL

-12-----12-12-10-8-7-11-12-12-12--0--
-----0--
-----0--
-----2--
-----2--
-----0--

DARKSTORM EDITIONS

LA LLORONA

ARR. OMAR ISRAEL RODRIGUEZ CLAVIJO

FLAUTA 1

PARTE 1 X2

SI - SI - SOL - SI - SI - RE₆ - DO₆ - DO₆ - RE₆ - DO₆ - DO₆ - SI - SI - SOL - SI - SOL - LA - FA#

PARTE 2 X2

SI - MI₆ - MI₆ - MI₆ - SOL₆ - SOL₆ - FA#₆ - RE₆ - RE₆ - FA#₆ - RE₆ - RE₆ - DO₆ - DO₆ - DO₆

MI₆ - MI₆ - RE#₆ - SI

PARTE 3

MI₆ - RE₆ - DO₆ - SI

PARTE 4 NO SE TOCA

PARTE 5 NO SE TOCA

PARTE 3

PARTE 4 NO SE TOCA

PARTE 5 NO SE TOCA

FINAL

SI - SI - SOL - SI - SI - RE₆ - DO₆ - RE#₆ - MI₆ - RE#₆ - DO₆ - SI - LA - SOL

LA LLORONA

ARR. OMAR ISRAEL RODRIGUEZ CLAVIJO

ARPA EN SOL

PARTE 1 X2

	SI ₂	MI ₃	MI ₃
	SOL ₂	DO ₃	SI ₂
SI ₂ - DO ₃ - SI ₂ - LA ₂ - SOL ₂ - FA ₂ - MI ₂ - MI ₃ - SI ₂ - SOL ₂ - LA ₂ - MI ₃ - DO ₃ - LA ₂ - SOL ₂			

MI₃ - RE₃ - DO₃

PARTE 2 X2

SI₂ - DO₃ - SI₂ - LA₂ - SOL₂ - FA₂ - MI₂ - SOL₂ - SI₂ - MI₂ - SOL₂ - SI₂ - FA₂ - LA₂ - RE₃ - FA₂ - LA₂

RE₃ - SOL₂ - DO₃ - MI₃ - SOL₂ - DO₃ - MI₃

FINAL DE LA PARTE DOS

	SI ₂	
	SOL ₂	
SI ₂ - DO ₃ - SI ₂ - LA ₂ - SOL ₂ - FA ₂ - MI ₂		

PARTE 3 X2

SI₂ - SOL₂ - MI₂ - SI₂ - SOL₂ - MI₂ - LA₂ - FA₂ - RE₂ - LA₂ - FA₂ - RE₂ - SOL₂ - MI₂ - DO₂ - SOL₂ - MI₂

DO₂ - FA₂ - RE#₂ - SI₁ - FA₂ - RE#₂ - SI₁

PARTE 1 X2 LA PRIMERA VUELTA SIN LAS PRIMERAS SEIS NOTAS

PARTE 2 X2 Y FINAL DE LA PARTE 2 SIN EL ULTIMO ACORDE

PARTE 3 X2

PARTE 1 X2 LA PRIMERA VUELTA SIN LAS PRIMERAS SEIS NOTAS

PARTE 2 X2 Y FINAL DE LA PARTE 2

FINAL

SI ₂	MI ₃ - FA ₃	SI ₂
SOL ₂	DO ₃ - RE# ₃	SOL ₂
MI ₂ - MI ₃ - SI ₂ - SOL ₂ - LA ₂ - SI ₂ - SI ₂ - FA ₂ - RE# ₂ - MI ₂ - SOL ₂ - SI ₂ - SOL ₂ - SI ₂ - MI ₃ - MI ₂		

DARKSTORM EDITIONS

LA LLORONA

ARR. OMAR ISRAEL RODRIGUEZ CLAVIJO

METALÓFONO

PARTE 1 X2

B₂ - B₂ B₂ - B₂ E₃ - E₃ E₃ - E₃
 E₂ - G₂ - G₂ - E₂ - G₂ - G₂ - A₂ - C₃ - C₃ - A₂ - C₃ - C₃

B₂ - B₂ G₂ - G₂ F#₂ - F#₂ F#₂ - F#₂
 E₂ - G₂ - G₂ - C₂ - E₂ - E₂ - B₁ - D#₂ - D#₂ - B₁ - D#₂ - D#₂

PARTE 2

E₃ - E₃ - D₃ - D₃ - C₃ - C₃ - B₂ - B₂ - E₃ ⇒ - D₃ ⇒ - C₃ ⇒ - B₂ - C₃ - B₂ - A₂ - G₂ - F#₂ - E₂

PARTE 3 X2

E₂ - D#₂ - E₂ - F#₂ - G₂ - G₂ - A₂ - G₂ - F#₂ - E₂ - D₂ - C#₂ - D₂ - E₂ - F#₂ - F#₂ - G₂

F#₂ - E₂ - D₂ - C₂ - B₁ - C₂ - D₂ - E₂ - E₂ - F#₂ - E₂ - D#₂ - E₂ - F#₂ - F#₂ - D#₂ - B₁

PARTE 4 X2

B₂ - G₂ - E₂ - B₂ - G₂ - E₂ - C₃ - A₂ - E₂ - C₃ - A₂ - E₂ - E₃ - B₂ - G₂ - E₃ - C₃ - G₂ - B₂ ⇒

PARTE 5

E₂ - G₂ - B₂ - B₂ - A₂ - G₂ - D₂ - F#₂ - A₂ - A₂ - G₂ - F#₂ - C₂ - E₂ - G₂ - G₂ - F#₂ - E₂

D#₂ ⇒ - B₁ ⇒ - E₃ ⇒ - D₃ ⇒ - C₃ ⇒ - B₂ ⇒

PARTE 3 X2

PARTE 4 X2

PARTE 5 SE AUMENTA UNA E₂ AL FINAL DE ESTA PARTE

FINAL

B₂ - B₂ B₂ - B₂ E₃ - E₃ F#₃ - F#₃ F#₃ - F#₃
E₂ - G₂ - G₂ - E₂ - G₂ - G₂ - A₂ - C₃ - C₃ - B₂ - D#₃ - D#₃ - B₂ - D#₃ - D#₃

G₂
E₂ - G₂ - G₂ - B₂ - B₂ - E₃ - E₂

DARKSTORM EDITIONS

LLORONA

CANCION POPULAR
arr. OMAR ISRAEL RODRIGUEZ CLAVIJO

adagio

The musical score is arranged for a chamber ensemble. It features seven staves, each with a different instrument. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'adagio'. The score is divided into two systems of four measures each. The instruments and their parts are as follows:

- Flauta 1:** Plays a melodic line starting in the third measure of the second system, marked *p*.
- Flauta 2:** Remains silent throughout the piece.
- Guitarra 1:** Plays a melodic line starting in the third measure of the second system, marked *p*.
- Guitarra 2:** Plays a melodic line starting in the third measure of the second system, marked *p*.
- Guitarra 3:** Provides harmonic accompaniment with chords starting in the third measure of the second system, marked *pp*.
- Guitarra 4:** Provides a rhythmic accompaniment with a steady eighth-note pattern, marked *mf* in the first measure and *p* in the third measure of the second system.
- Arpa C.:** Plays a melodic line starting in the first measure of the first system, marked *p*.
- Metalófono:** Provides harmonic accompaniment with chords starting in the third measure of the second system, marked *pp*.
- Claves:** Provides a rhythmic accompaniment with a steady eighth-note pattern, marked *p* in the third measure of the second system.

LLORONA

13

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Clv.

mf

Detailed description of the musical score: The score is for a piece titled 'LLORONA' on page 3, starting at measure 13. It features seven staves: Flute 1 (Fl. 1), Flute 2 (Fl. 2), four Guitars (Gtr. 1-4), Arpeggiator (Ar.), Metronome (Met.), and Clarinet (Clv.). The key signature is one sharp (F#) and the time signature is 4/4. The flute parts have melodic lines with some slurs. The guitar parts consist of chords and arpeggios. The arpeggiator, metronome, and clarinet parts provide a steady rhythmic accompaniment. A dynamic marking of 'mf' is present in the first flute part.

LLORONA

4^o

Fl. 1

Fl. 2

19

Gtr. 1

mf

Gtr. 2

mf

Gtr. 3

p

Gtr. 4

mf

19

Ar.

19

Met.

19

Clv.

Detailed description: This is a musical score for the piece 'LLORONA'. It consists of seven staves. The first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next four staves are for Guitars 1 through 4 (Gtr. 1-4). The fifth staff is for Arco (Ar.), the sixth for Met (Met.), and the seventh for Clav (Clv.). The score is in G major (one sharp) and 4/4 time. The first measure of each staff is marked with a rehearsal sign and the number 19. The flute parts feature melodic lines with some slurs and accents. The guitar parts include various textures: Gtr. 1 has a melodic line with accents; Gtr. 2 has a similar melodic line; Gtr. 3 plays a rhythmic accompaniment of chords with accents; Gtr. 4 has a melodic line. The Arco part has a steady melodic line. The Met part consists of a series of half notes. The Clav part has a rhythmic accompaniment of chords and single notes.

LLORONA

25

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

25

Clv.

Detailed description of the musical score: The score is for a piece titled 'LLORONA', page 5, measures 25-30. It features eight staves: Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., Met., and Clv. The key signature is one sharp (F#) and the time signature is 4/4. Measure 25 begins with a treble clef and a key signature of one sharp. Fl. 1 plays a melodic line with slurs and accents. Fl. 2 has rests in the first two measures, then enters with a steady eighth-note pattern. Gtr. 1 has a treble clef and a key signature of one sharp, with a 'p' dynamic marking in measure 27. Gtr. 2 has a treble clef and a key signature of one sharp, with a 'p' dynamic marking in measure 27. Gtr. 3 has a treble clef and a key signature of one sharp, playing a rhythmic accompaniment of eighth notes. Gtr. 4 has a treble clef and a key signature of one sharp, playing a steady eighth-note pattern. Ar. has a treble clef and a key signature of one sharp, playing a steady eighth-note pattern. Met. has a treble clef and a key signature of one sharp, playing a steady eighth-note pattern. Clv. has a double bar line and a key signature of one sharp, playing a steady eighth-note pattern.

LLORONA

a tempo

Allegro

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

- Fl. 1:** Flute 1 part, starting with a *rit.* marking.
- Fl. 2:** Flute 2 part, also starting with a *rit.* marking.
- Gtr. 1:** Guitar 1 part, featuring a melodic line with a *rit.* marking and a *mf* dynamic.
- Gtr. 2:** Guitar 2 part, featuring a melodic line with a *rit.* marking.
- Gtr. 3:** Guitar 3 part, featuring a rhythmic accompaniment with a *rit.* marking.
- Gtr. 4:** Guitar 4 part, featuring a rhythmic accompaniment with a *rit.* marking.
- Ar.:** Arco (Violin/Viola) part, featuring a melodic line with a *rit.* marking.
- Met.:** Mandolin part, featuring a melodic line with a *rit.* marking and a *f* dynamic.
- Clv.:** Clavichord part, featuring a rhythmic accompaniment with a *rit.* marking.

Tempo markings are placed above the staves: *rit.* above Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., and Clv.; and *a tempo* above Gtr. 1, Gtr. 2, Gtr. 3, Ar., and Met. A *mf* dynamic is placed above Gtr. 1, and a *f* dynamic is placed above Met. The score includes repeat signs and first/second endings in several staves.

LLORONA

37

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

37

Clv.

Detailed description of the musical score: The score is for a piece titled 'LLORONA' on page 7, starting at measure 37. It features eight staves: Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., and Clv. The key signature is one sharp (F#) and the time signature is 4/4. The flute parts (Fl. 1 and Fl. 2) play a simple rhythmic pattern of eighth notes. The guitar parts (Gtr. 1-4) provide harmonic support with various textures, including arpeggiated chords and sustained notes. The arpeggio (Ar.) part plays a melodic line, the snare drum (Met.) plays a steady eighth-note pattern, and the clavichord (Clv.) plays a simple eighth-note accompaniment.

LLORONA

83

Fl. 1

Fl. 2

p

43

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

43

Met.

43

Clv.

Detailed description: This is a page of a musical score for the piece 'LLORONA'. The score is arranged in a grand staff format with multiple staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), four Guitars (Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4), Arco (Ar.), Met (Met.), and Clav (Clav.). The key signature is one sharp (F#) and the time signature is 3/8. The page number 83 is at the top left. The first system includes Fl. 1 and Fl. 2. Fl. 1 has a whole rest in the first measure, followed by a melodic line starting in the second measure with a dynamic marking of *p*. Fl. 2 has a whole rest in the first measure, followed by a melodic line starting in the second measure. The second system includes Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4. Gtr. 1 has a melodic line starting at measure 43. Gtr. 2 has a melodic line starting in the first measure. Gtr. 3 has a rhythmic accompaniment of chords. Gtr. 4 has a bass line. The third system includes Ar., Met., and Clav. Ar. has a melodic line starting at measure 43. Met. has a rhythmic accompaniment starting at measure 43. Clav. has a rhythmic accompaniment starting at measure 43.

LLORONA

49

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Clv.

f

p

LLORONA

10

Fl. 1

Fl. 2

55

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

55

Ar.

55

Met.

55

Clv.

f

Detailed description: This is a musical score for the piece 'LLORONA'. It consists of eight staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). They contain rests throughout the piece. The next four staves are for Guitars 1 through 4 (Gtr. 1-4). Gtr. 1 has a melodic line starting at measure 55, featuring eighth and quarter notes with some slurs. Gtr. 2 has rests until measure 5, then a melodic line starting at measure 55. Gtr. 3 plays a rhythmic accompaniment of chords, mostly dyads, with rests. Gtr. 4 plays a bass line with eighth and quarter notes. The fifth staff is for Arco (Ar.), in treble clef, with a melodic line starting at measure 55. The sixth staff is for Mtr. (Mtr.), in treble clef, with a melodic line starting at measure 55. The seventh staff is for Clv. (Clv.), in bass clef, with a rhythmic accompaniment of eighth notes starting at measure 55. A dynamic marking of *f* (forte) is placed above the Gtr. 2 staff in measure 5. The number '10' is written above the Fl. 1 staff at the beginning, and '55' is written above the Gtr. 1, Ar., and Clv. staves at the start of their respective parts.

61

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Clv.

LLORONA

12

67

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Clv.

ff

Detailed description of the musical score: The score is for a piece titled 'LLORONA', starting at measure 67. It consists of nine staves. The top two staves are for Flute 1 and Flute 2, both in treble clef with a key signature of one sharp (F#). They contain whole rests. The next four staves are for Guitars 1 through 4, also in treble clef with a key signature of one sharp. Guitar 1 has a melodic line with slurs and accents, starting with a half note and followed by eighth notes. A dynamic marking of *ff* (fortissimo) is placed above the first measure of this staff. Guitar 2 has a half note followed by whole rests. Guitar 3 has a rhythmic pattern of eighth notes and chords. Guitar 4 has a bass line of quarter notes. The Arpeggiator (Ar.) staff has a steady eighth-note accompaniment. The Metronome (Met.) staff has a steady eighth-note accompaniment. The Clavichord (Clv.) staff has a rhythmic pattern of quarter notes with slurs. The page number '12' is at the top left, and the measure number '67' is written above the first staff.

73

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Clv.

ff

Detailed description of the musical score: The score is for measures 73 to 78. It features a key signature of one sharp (F#).
- **Fl. 1 and Fl. 2:** Both parts consist of whole rests throughout the entire section.
- **Gtr. 1:** Features a melodic line with eighth and sixteenth notes, including slurs and accents.
- **Gtr. 2:** Features a melodic line with eighth and sixteenth notes, including slurs and accents.
- **Gtr. 3:** Features a rhythmic accompaniment of chords with a 'zzz' (trill) symbol above each chord.
- **Gtr. 4:** Features a rhythmic accompaniment of eighth notes.
- **Ar.:** Features a melodic line with eighth notes.
- **Met.:** Features a melodic line with eighth notes and slurs.
- **Clv.:** Features a rhythmic accompaniment of eighth notes with a 'zzz' (trill) symbol above each note.
- **Dynamic:** A fortissimo (*ff*) marking is present in the Gtr. 3 part starting at measure 75.

85 **Adagio** *rit.*

Fl. 1 *mf*

Fl. 2 *mf* *rit.*

Gtr. 1 *p* *rit.*

Gtr. 2 *p* *rit.*

Gtr. 3 *pp* *rit.*

Gtr. 4 *p* *rit.*

Ar. *rit.*

Met. *rit.*

Clv. *rit.*

LLORONA

a tempo

16

91

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Clv.

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

metalico

The musical score is written for a band. It features five staves: Flute 1 and 2, four Guitars (Gtr. 1-4), Arpeggiator (Ar.), Metal (Met.), and Clavichord (Clv.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 16, with a rehearsal mark at measure 91. The tempo is marked 'a tempo'. The guitar parts include various textures, with Gtr. 3 featuring a 'metalico' effect. The Clavichord part has a prominent bass line. The score concludes with a double bar line at the end of the page.

CIELITO LINDO

QUIRINO MENDOZA
arr. OMAR ISRAEL RODRIGUEZ CLAVIJO

ALLEGRETO

The musical score is arranged in ten staves, each with a specific instrument label on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'ALLEGRETO'. The score begins with a 6-measure introduction. Flauta 1 and Flauta 2 have rests. Guitarras 1 and 2 play a melody of eighth notes with a forte (*ff*) dynamic. Guitarra 3 plays a rhythmic accompaniment of chords with a mezzo-forte (*mf*) dynamic. Guitarra 4 plays a bass line of eighth notes with a forte (*f*) dynamic. Arpa C., Metalófono, and Panderó have rests. Triángulo plays a melody of eighth notes with a forte (*f*) dynamic.

Flauta 1

Flauta 2

Guitarra 1

Guitarra 2

Guitarra 3

Guitarra 4

Arpa C.

Metalófono

Panderó

Triángulo

CIELITO LINDO

2

Fl. 1

Fl. 2

7

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

7

Ar.

7

Met.

7

Pan.

Trgl.

Detailed description: This is a musical score for the piece 'Cielito Lindo'. The score is arranged in a system of ten staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of two sharps (F# and C#). They contain whole rests throughout the piece. The next four staves are for Guitars 1 through 4 (Gtr. 1-4), also in treble clef with the same key signature. Gtr. 1 and 2 play a melodic line with eighth notes and some slurs. Gtr. 3 plays a rhythmic accompaniment of chords with eighth notes. Gtr. 4 plays a bass line with eighth notes. The fifth staff is for Armonica (Ar.), which contains whole rests. The sixth staff is for Metal (Met.), also containing whole rests. The seventh staff is for Pan flute (Pan.), which plays a rhythmic pattern of eighth notes. The eighth staff is for Trigon (Trgl.), which contains whole rests. A rehearsal mark '7' is placed above the first measure of the Gtr. 1-4 and Ar. staves.

CIELITO LINDO

13

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

f

f

mf

mf

p

mf

mf

mf

p

Glossando

p

Detailed description: This is a page of a musical score for the piece 'Cielito Lindo', page 3. The score is arranged in a grand staff format with ten staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Guitar 3 (Gtr. 3), Guitar 4 (Gtr. 4), Arpa (Ar.), Metallophone (Met.), Pan Flute (Pan.), and Triangle (Trgl.). The key signature is D major (two sharps) and the time signature is 2/4. The page number '13' is written above the first staff. The Flute parts (Fl. 1 and Fl. 2) play a melodic line starting in measure 13, marked with a forte (*f*) dynamic. The Guitar parts (Gtr. 1 and Gtr. 2) play a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. Gtr. 3 plays chords with a piano (*p*) dynamic. Gtr. 4 plays a bass line with a mezzo-forte (*mf*) dynamic. The Arpa part (Ar.) has a 'Glossando' marking and a mezzo-forte (*mf*) dynamic. The Metallophone (Met.) part is silent. The Pan Flute (Pan.) part plays a rhythmic pattern. The Triangle (Trgl.) part plays a rhythmic pattern with a piano (*p*) dynamic. Dynamics are indicated by *f*, *mf*, *p*, and *Glossando*.

CIELITO LINDO

4^p

Fl. 1

Fl. 2

19

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

19

Ar.

19

Met.

19

Pan.

Trgl.

Detailed description: This is a musical score for the piece 'Cielito Lindo'. It features seven staves. The top two staves are for Flute 1 and Flute 2, both in treble clef with a key signature of two sharps (F# and C#). The next four staves are for Guitars 1, 2, 3, and 4, also in treble clef with the same key signature. The Arpa (harp) staff is in treble clef with the key signature. The Met. (Mets) staff is in treble clef with the key signature and contains rhythmic markings. The Pan. (Pans) staff is in treble clef with the key signature and contains rhythmic markings. The Trgl. (Trombones) staff is in bass clef with the key signature and contains rhythmic markings. The score is marked with a 4^p dynamic at the beginning and a 19 measure mark at the start of several staves. The music consists of eighth and sixteenth notes, often beamed together, with some measures containing rests or specific rhythmic patterns.

CIELITO LINDO

25

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

CIELITO LINDO

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

31

f

f

mf

f

f

Detailed description: This is a musical score for the piece 'Cielito Lindo'. It consists of eight staves. The top two staves are for Flute 1 and Flute 2. The next three staves are for Guitars 1, 2, and 3. The fourth staff is for Guitar 4. The fifth staff is for Arpa. The sixth staff is for Met. (Maracas). The seventh and eighth staves are for Pan. and Trgl. (Tambora). The score is in 2/4 time and the key signature has three sharps (F#, C#, G#). The piece starts at measure 31. The flute parts feature melodic lines with slurs. The guitar parts include chords and single notes, with dynamic markings of *f* and *mf*. The arpa part has a simple melodic line. The maracas part consists of a steady rhythmic pattern. The pan flute and tambora parts provide a rhythmic accompaniment.

CIELITO LINDO

37

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

CIELITO LINDO

83

Fl. 1

Fl. 2

43

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

43

Ar.

43

Met.

43

Pan.

Trgl.

This musical score is for the piece "Cielito Lindo". It is written in the key of D major (indicated by two sharps) and a 3/8 time signature. The score consists of eight staves: Flute 1 (Fl. 1), Flute 2 (Fl. 2), four Guitars (Gtr. 1-4), Arpeggiator (Ar.), Metronome (Met.), and Percussion (Pan. and Trgl.). The flute parts play a melodic line with eighth and sixteenth notes, often beamed together. The guitar parts include melodic lines for Gtr. 1 and 2, and chordal accompaniment for Gtr. 3 and 4. The Arpeggiator part features a rhythmic pattern of eighth notes with a "Glissando" effect at the end. The Metronome part consists of a steady eighth-note pulse. The Percussion part includes a snare drum pattern and a tom-tom part.

49

Fl. 1

Fl. 2

Gtr. 1

mf

Gtr. 2

mf

Gtr. 3

p

Gtr. 4

mf

Ar.

Met.

f

Pan.

Trgl.

p

CIELITO LINDO

10

55

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

61

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

p

f

mf

f

f

Detailed description: This page of a musical score for 'Cielito Lindo' covers measures 61 to 66. The score is arranged for a large ensemble. The Flute 1 and Flute 2 parts play sustained notes, with dynamics of *p* (piano) starting at measure 65. The four Guitar parts have distinct textures: Gtr. 1 and 2 play melodic lines with dynamics of *f* (forte) from measure 65; Gtr. 3 plays chords with a *mf* (mezzo-forte) dynamic; Gtr. 4 plays a bass line with a *f* dynamic. The Arpa (harp) part plays a melodic line. The Metallophone part features a rhythmic pattern with a *f* dynamic. The Pan Flute and Trigonometric instrument parts play sustained notes, with the Trigonometric instrument reaching a *f* dynamic at the end of the page.

CIELITO LINDO

12

67

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

73

Fl. 1

Fl. 2

73

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

73

Ar.

73

Met.

73

Pan.

Trgl.

CIELITO LINDO

14

79

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

Glissando

Detailed description: This page of a musical score for 'Cielito Lindo' contains measures 79 through 84. The score is arranged in a grand staff with ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The instruments are Flute 1, Flute 2, four Guitars (1-4), Armonica, Metal, and Pan Flute. The Trigon (Trgl.) part consists of a single line with a double bar line at the beginning. The Armonica part features a glissando effect in the final measure. The guitar parts show various rhythmic patterns, including chords and melodic lines. The flute parts have melodic lines with some rests. The metal part has a melodic line with a slur over the first two measures. The pan flute part has a melodic line with a slur over the last two measures.

85

Fl. 1

Fl. 2

Gtr. 1

mf

Gtr. 2

mf

Gtr. 3

p

Gtr. 4

mf

Ar.

f

Met.

p

Pan.

Trgl.

p

CIELITO LINDO

16

91

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

Detailed description of the musical score: The score is for measures 91 to 96 of the piece 'Cielito Lindo'. It features ten staves. Flutes 1 and 2 play a simple accompaniment of quarter notes. Guitars 1 and 2 play a melodic line with eighth notes and some slurs. Guitar 3 plays a rhythmic accompaniment with chords and rests. Guitar 4 plays a bass line with dotted quarter notes. Arpa (Ar.) plays chords with some slurs. Met. (Met.) plays a simple bass line with dotted quarter notes. Pan. (Pan.) plays a melodic line with slurs and accents. Trgl. (Trgl.) plays a melodic line with slurs and accents. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

97

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

p

f

mf

f

CIELITO LINDO

18

103

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

Detailed description: This page of a musical score for 'Cielito Lindo' contains measures 103 through 108. The score is arranged for a full orchestra and includes parts for Flute 1 and 2, four Guitars (Gtr. 1-4), Arpa (Ar.), Metronome (Met.), Panderas (Pan.), and Triangles (Trgl.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The flute parts feature melodic lines with slurs. The guitar parts include arpeggiated chords and rhythmic accompaniment. The arpa part provides harmonic support with sustained chords. The metronome part indicates the rhythmic pattern with downbeats. The panderas and triangles parts provide a steady rhythmic accompaniment.

109

Fl. 1

Fl. 2

109

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

109

Ar.

109

Met.

109

Pan.

Trgl.

Detailed description of the musical score: The score is for measures 109 to 114. It features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The instruments and their parts are: Fl. 1 and Fl. 2 play a melodic line starting on G4, moving up stepwise to C5, then down to G4, with slurs over the first two measures of each part. Gtr. 1 and Gtr. 2 play a similar melodic line, with Gtr. 1 starting on G4 and Gtr. 2 starting on C5. Gtr. 3 plays a rhythmic accompaniment of chords (F#m, C#m, G#m) with eighth notes. Gtr. 4 plays a bass line of single notes (G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3). Ar. plays a steady accompaniment of chords (F#m, C#m, G#m) with eighth notes. Met. plays a steady accompaniment of chords (F#m, C#m, G#m) with eighth notes. Pan. plays a rhythmic pattern of eighth notes (G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4). Trgl. plays a steady accompaniment of chords (F#m, C#m, G#m) with eighth notes.

CIELITO LINDO

20

115

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

f

f

f

121

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

Detailed description: This page of a musical score for 'Cielito Lindo' contains measures 121 through 128. The score is arranged in a system with ten staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next four staves are for Guitars 1 through 4 (Gtr. 1-4). The fifth staff is for Armonica (Ar.), and the sixth is for Mellophone (Met.). The bottom two staves are for Panpipes (Pan.) and Triangle (Trgl.). The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music features a melodic line in the flutes and guitars, with a steady accompaniment in the guitars, armonica, and mellophone. The panpipes and triangle provide a rhythmic accompaniment.

CIELITO LINDO

22

128

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Pan.

Trgl.

Detailed description: This page of a musical score for 'Cielito Lindo' covers measures 128 to 135. The score is arranged for a large ensemble. The woodwinds (Fl. 1 and Fl. 2) play a melodic line with eighth and quarter notes, often beamed together. The strings (Gtr. 1-4) provide harmonic support; Gtr. 1 and 2 play a similar melodic line to the flutes, while Gtr. 3 plays a steady eighth-note accompaniment and Gtr. 4 plays a bass line. The brass (Ar. and Met.) play a rhythmic accompaniment of eighth notes. The percussion (Pan. and Trgl.) play a simple eighth-note pattern. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score concludes with a double bar line at the end of measure 135.

POPURRI REVOLUCIONARIO

arr.OMAR ISRAEL RODRIGUEZ CLAVIJO

LA CUCARACHA

LENTO

ANDANTE

The musical score is arranged in a system with 13 staves. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two sections: 'LENTO' and 'ANDANTE'. The instruments and their parts are as follows:

- Flauta 1:** Starts with a rest, then plays a melody in the 'ANDANTE' section starting at measure 3, marked *p*.
- Flauta 2:** Starts with a rest, then plays a melody in the 'ANDANTE' section starting at measure 3, marked *p*.
- Guitarra 1:** Starts with a rest, then plays a melody in the 'ANDANTE' section starting at measure 3, marked *f*.
- Guitarra 2:** Starts with a rest, then plays a melody in the 'ANDANTE' section starting at measure 3, marked *f*.
- Guitarra 3:** Plays a triplet melody in the 'LENTO' section (measures 1-2) marked *mf*, then plays chords in the 'ANDANTE' section (measures 3-6) marked *p*.
- Guitarra 4:** Plays a bass line in the 'LENTO' section (measures 1-2) marked *mf*, then continues with chords in the 'ANDANTE' section (measures 3-6).
- Arpa C.:** Starts with a rest, then plays a melody in the 'ANDANTE' section starting at measure 3, marked *mf*.
- Metalófono:** Starts with a rest, then plays a rhythmic pattern in the 'ANDANTE' section starting at measure 3, marked *p*.
- Triángulo:** Starts with a rest, then plays a melody in the 'ANDANTE' section starting at measure 3, marked *mf*.
- Claves:** Starts with a rest, then plays a rhythmic pattern in the 'ANDANTE' section starting at measure 3.
- Güiro:** Starts with a rest, then plays a rhythmic pattern in the 'ANDANTE' section starting at measure 3, marked *p*.
- Maracas:** Starts with a rest, then plays a rhythmic pattern in the 'ANDANTE' section starting at measure 3.
- Pandero:** Starts with a rest, then plays a rhythmic pattern in the 'ANDANTE' section starting at measure 3.
- Címbalos:** Starts with a rest, then plays a rhythmic pattern in the 'ANDANTE' section starting at measure 3.

POPURRI REVOLUCIONARIO

2

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This is a musical score for a piece titled 'POPURRI REVOLUCIONARIO'. The score is written for a large ensemble of instruments. It begins with a rehearsal mark '2' at the top left. The instruments listed on the left are Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar. (Arpa), Met. (Metallophone), Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cymbals). The score is written in a single system with six measures. The key signature has one sharp (F#). Fl. 1 and Fl. 2 play a melodic line with eighth notes and rests. Gtr. 1 and Gtr. 2 play a rhythmic accompaniment with eighth and sixteenth notes. Gtr. 3 plays a steady chordal accompaniment. Gtr. 4 plays a simple bass line. Ar. plays a melodic line with eighth notes. Met. plays a rhythmic accompaniment with eighth notes. Trgl., Clv., Mrcs., Pan., and Cim. are marked with a double bar line and a short horizontal line, indicating they are to be played but have no specific notation for this section.

POPURRI REVOLUCIONARIO

Musical score for measures 13-18 of 'POPURRI REVOLUCIONARIO'. The score is written for a full orchestra and includes the following parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Araucario)
- Met. (Mets)
- Trgl. (Trombones)
- Clv. (Clarinets)
- Gro. (Gros)
- Mrcs. (Mrcs)
- Pan. (Pans)
- Cim. (Cims)

The score is in 2/4 time and features a key signature of one sharp (F#). The music is marked with a '13' at the beginning of each staff, indicating the measure number. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The percussion parts (Met., Gro., Mrcs., Pan., Cim.) are indicated by vertical lines and stems, suggesting specific rhythmic patterns.

POPURRI REVOLUCIONARIO

Musical score for measures 25-30 of 'POPURRI REVOLUCIONARIO'. The score is written for a full orchestra and includes the following parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Araucario)
- Met. (Mets)
- Trgl. (Trombones)
- Clv. (Clarinets)
- Gro. (Goblets)
- Mrcs. (Mridangams)
- Pan. (Pans)
- Cim. (Cymbals)

The score is in G major (one sharp) and 2/4 time. Measures 25-30 show the following patterns:

- Fl. 1:** Quarter notes G4, A4, B4, quarter rests, quarter notes G4, A4, B4.
- Fl. 2:** Quarter notes G4, A4, B4, quarter rests, quarter notes G4, A4, B4.
- Gtr. 1 & 2:** Sixteenth-note patterns: G4-A4-B4-G4, A4-B4-G4, B4-A4-G4, quarter notes G4, A4, B4.
- Gtr. 3:** Chords: G4-B4, A4-B4, B4-G4, A4-B4, B4-G4, A4-B4.
- Gtr. 4:** Quarter notes G4, A4, B4, quarter rests, quarter notes G4, A4, B4.
- Ar.:** Quarter notes G4, A4, B4, quarter rests, quarter notes G4, A4, B4.
- Met.:** Quarter notes G4, A4, B4, quarter rests, quarter notes G4, A4, B4.
- Trgl., Clv., Mrcs., Pan., Cim.:** Rests in all measures.

POPURRI REVOLUCIONARIO

This musical score is for a piece titled "POPURRI REVOLUCIONARIO". It is written for a large ensemble of instruments. The score is divided into two systems, with the second system starting at measure 31. The instruments included are:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Arpa - Harp)
- Met. (Metallophone)
- Trgl. (Trombo - Trumpet)
- Clv. (Clarinete - Clarinet)
- Gro. (Groses - Drums)
- Mrcs. (Mrcs. - Maracas)
- Pan. (Pan. - Tambourine)
- Cim. (Cim. - Castanets)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and articulation marks. The percussion parts (Gro., Mrcs., Pan., Cim.) are indicated by vertical lines and stems, while the string parts (Gtr.) use standard musical notation with chords and melodic lines. The woodwind and brass parts (Fl., Ar., Trgl., Clv.) also use standard musical notation.

POPURRI REVOLUCIONARIO

Musical score for 'POPURRI REVOLUCIONARIO' page 7. The score is written for a variety of instruments and includes a rehearsal mark at measure 37. The key signature is one sharp (F#) and the time signature is 2/4. The instruments and their parts are:

- Fl. 1:** Treble clef, playing a melodic line with eighth notes and quarter notes.
- Fl. 2:** Treble clef, playing a similar melodic line to Fl. 1.
- Gtr. 1:** Treble clef, playing a rhythmic pattern of eighth notes.
- Gtr. 2:** Treble clef, playing a rhythmic pattern of eighth notes.
- Gtr. 3:** Treble clef, playing a rhythmic pattern of eighth notes.
- Gtr. 4:** Treble clef, playing a rhythmic pattern of eighth notes.
- Ar.:** Treble clef, playing a melodic line with quarter notes.
- Met.:** Treble clef, playing a rhythmic pattern of eighth notes.
- Trgl.:** Percussion, indicated by vertical bars.
- Clv.:** Percussion, indicated by vertical bars.
- Gro.:** Percussion, indicated by vertical bars.
- Mrcs.:** Percussion, indicated by vertical bars.
- Pan.:** Percussion, indicated by vertical bars.
- Cim.:** Percussion, indicated by vertical bars.

The score consists of 7 measures. The first six measures are marked with a rehearsal mark '37'. The final measure of the page is marked with a 2/4 time signature.

POPURRI REVOLUCIONARIO

Musical score for measures 49-54 of 'POPURRI REVOLUCIONARIO'. The score is written for a full orchestra and includes the following parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Araucario)
- Met. (Mets)
- Trgl. (Trombones)
- Clv. (Clavichord)
- Gro. (Gros)
- Mrcs. (Mrcs)
- Pan. (Pans)
- Cim. (Cim)

The score is in the key of D major (two sharps) and 2/4 time. Measures 49-54 show the following patterns:

- Fl. 1:** Melodic line with eighth and quarter notes.
- Fl. 2:** Melodic line with eighth and quarter notes.
- Gtr. 1 & 2:** Rhythmic accompaniment with eighth notes.
- Gtr. 3:** Chordal accompaniment with eighth notes.
- Gtr. 4:** Bass line with quarter notes.
- Ar. & Met.:** Melodic lines with eighth and quarter notes.
- Trgl., Clv., Gro., Pan., Cim.:** Percussion parts with rests.
- Mrcs.:** Percussion part with eighth notes.

POPURRI REVOLUCIONARIO

10

Fl. 1

Fl. 2

55

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

55

Ar.

55

Met.

55

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

The musical score is for a piece titled "POPURRI REVOLUCIONARIO". It is written for a large ensemble. The score is divided into two systems. The first system starts at measure 10 and includes parts for Flute 1, Flute 2, and four different guitar parts (Gtr. 1-4). The second system starts at measure 55 and includes parts for Arpa (Ar.), Metal (Met.), and seven percussion instruments: Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cymbal). The key signature is two sharps (F# and C#), and the time signature is 10/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The percussion parts are primarily composed of short, rhythmic strokes.

61

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

61

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This page of a musical score, titled 'POPURRI REVOLUCIONARIO', is page 11. It features a multi-staff arrangement for various instruments. The score begins at measure 61. The Flute 1 (Fl. 1) and Flute 2 (Fl. 2) parts play a melodic line with eighth and quarter notes. The four Guitar (Gtr.) parts have distinct roles: Gtr. 1 plays a simple harmonic accompaniment, Gtr. 2 plays a steady eighth-note bass line, Gtr. 3 plays a rhythmic eighth-note pattern, and Gtr. 4 plays a bass line with a mix of eighth and quarter notes. The Arpeggiator (Ar.) part provides a harmonic accompaniment with chords. The Metal (Met.) part plays a steady eighth-note bass line. The Percussion (Perc.) section includes Trgl. (Triangle), Clv. (Cymbal), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cimbalom), with Trgl., Clv., Gro., Pan., and Cim. playing a consistent rhythmic pattern of eighth notes.

POPURRI REVOLUCIONARIO

12

Fl. 1

Fl. 2

67

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

67

Ar.

67

Met.

67

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

The image displays a musical score for a piece titled "POPURRI REVOLUCIONARIO". The score is arranged in a system with multiple staves. At the top left, the number "12" is written above the first staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments listed on the left are: Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., Met., Trgl., Clv., Gro., Mrcs., Pan., and Cim. The score is divided into two systems. The first system contains staves for Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., and Met. The second system contains staves for Trgl., Clv., Gro., Mrcs., Pan., and Cim. The number "67" is written above the Ar. and Met. staves in the second system. The notation includes various musical symbols such as notes, rests, and bar lines.

Musical score for measures 73-78 of 'POPURRI REVOLUCIONARIO'. The score is written for a full orchestra and includes the following parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Arpa - Harp)
- Met. (Metsel - Snare Drum)
- Trgl. (Trompete - Trumpet)
- Clv. (Clarinete - Clarinet)
- Gro. (Grosz - Bass Drum)
- Mrcs. (Mrcs. - Maracas)
- Pan. (Panflöte - Pan Flute)
- Cim. (Cimbal - Cymbal)

The score is in the key of D major (two sharps) and 2/4 time. Measures 73-78 are marked with a '73' at the beginning of each staff. The flute parts (Fl. 1 and Fl. 2) play a melodic line with a slur over measures 74-75. The guitar parts (Gtr. 1-4) play a rhythmic accompaniment. The harp (Ar.) plays a chordal accompaniment. The percussion parts (Met., Trgl., Clv., Gro., Mrcs., Pan., Cim.) play a rhythmic accompaniment. The maracas (Mrcs.) play a steady eighth-note pattern. The snare drum (Met.) plays a steady eighth-note pattern. The bass drum (Gro.) plays a steady eighth-note pattern. The cymbal (Cim.) plays a steady eighth-note pattern. The trumpet (Trgl.), clarinet (Clv.), and pan flute (Pan.) parts are marked with a double bar line and a vertical line, indicating they are silent for these measures.

POPURRI REVOLUCIONARIO

14

Fl. 1

Fl. 2

79

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

79

Ar.

79

Met.

79

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

The musical score is written for a 14-measure section. It features two flute parts (Fl. 1 and Fl. 2) in the upper register, four guitar parts (Gtr. 1-4) with different rhythmic patterns, an arpa (Ar.) with chords, a metal (Met.) part with a steady eighth-note rhythm, and a percussion section (Trgl., Clv., Gro., Mrcs., Pan., Cim.) with various rhythmic patterns. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems, with the second system starting at measure 79.

Musical score for measures 85-90 of 'POPURRI REVOLUCIONARIO'. The score is written for a full band and includes the following parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Araucario)
- Met. (Mets)
- Trgl. (Trombones)
- Clv. (Clarinets)
- Gro. (Gros)
- Mrcs. (Mrcs)
- Pan. (Pans)
- Cim. (Cims)

The score is in the key of D major (two sharps) and 2/4 time. Measures 85-90 are indicated by a '85' at the start of each staff. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests and dynamic markings.

This musical score is for page 17 of 'POPURRI REVOLUCIONARIO'. It features a variety of instruments and a percussion section. The score begins at measure 97. The woodwind section includes two flutes (Fl. 1 and Fl. 2) playing a melodic line with eighth and quarter notes. The guitar section consists of four parts (Gtr. 1-4): Gtr. 1 and 2 play a rhythmic eighth-note pattern, Gtr. 3 plays a block-chord accompaniment, and Gtr. 4 provides a bass line with quarter notes. The Armonica (Ar.) and Metallophone (Met.) parts play a similar eighth-note melody. The percussion section includes Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cimbalom), with the maracas part featuring a distinct rhythmic pattern of eighth notes.

POPURRI REVOLUCIONARIO

18

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

103

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

f

The musical score is for a piece titled "POPURRI REVOLUCIONARIO". It is arranged for a large ensemble. The score begins at measure 18. The key signature is two sharps (F# and C#), and the time signature is 3/4. The instruments are: Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar. (Arpa), Met. (Metal), Trgl. (Tambor), Clv. (Clavichord), Gro. (Gongos), Mrcs. (Maracas), Pan. (Panderas), and Cim. (Cimbal). The flute parts play a melodic line. The guitar parts provide harmonic support with various textures. The arpa and metal parts play a rhythmic accompaniment. The percussion instruments (Trgl., Clv., Gro., Mrcs., Pan., Cim.) are mostly silent, with the maracas playing a rhythmic pattern starting at measure 103. A dynamic marking of *f* (forte) is present for the maracas at measure 103. The score ends at measure 103.

POPURRI REVOLUCIONARIO
MODERATO LA VALENTINA

109

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

f

p

POPURRI REVOLUCIONARIO

20

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

The musical score is for a piece titled "POPURRI REVOLUCIONARIO". It is arranged for a large ensemble. The score is divided into two systems. The first system includes Flute 1 and Flute 2, both of which are silent throughout. The second system includes Guitar 1 and 2, which play a melodic line starting at measure 115; Guitar 3, which provides harmonic accompaniment with chords; Guitar 4, which plays a rhythmic bass line; Arpa (Ar.), which plays a melodic line; Metal (Met.), which plays a rhythmic accompaniment; and a Percussion section consisting of Triangle (Trgl.), Clavichord (Clv.), Gong (Gro.), Maracas (Mrcs.), Pan flute (Pan.), and Cymbals (Cim.), all of which are silent throughout the piece.

Musical score for measures 121-126 of 'POPURRI REVOLUCIONARIO'. The score is written for a full orchestra and includes the following parts:

- Fl. 1 (Flute 1): Rests in all measures.
- Fl. 2 (Flute 2): Rests in all measures.
- Gtr. 1 (Guitar 1): Melodic line with eighth notes and a half note.
- Gtr. 2 (Guitar 2): Melodic line with eighth notes and a half note.
- Gtr. 3 (Guitar 3): Chordal accompaniment with eighth notes.
- Gtr. 4 (Guitar 4): Bass line with eighth notes.
- Ar. (Araucario): Melodic line with eighth notes.
- Met. (Metsel): Melodic line with eighth notes and a half note.
- Trgl. (Trombones): Rests in all measures.
- Clv. (Clarinets): Melodic line with eighth notes.
- Gro. (Groses): Rests in all measures.
- Mrcs. (Mrcs.): Rests in all measures.
- Pan. (Pans): Rests in all measures.
- Cim. (Cimbal): Rests in all measures.

The score is in 2/4 time and features a key signature of one flat (B-flat). The measures are numbered 121 through 126. The guitar parts (Gtr. 1-4) and the Araucario part (Ar.) are the primary melodic and harmonic drivers in this section.

POPURRI REVOLUCIONARIO

272

Fl. 1

Fl. 2

127

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

127

Ar.

127

Met.

127

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This is a musical score for a piece titled "POPURRI REVOLUCIONARIO". The score is arranged in a grand staff format with multiple staves for different instruments. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one flat (B-flat). The next four staves are for Guitars (Gtr. 1, 2, 3, 4). Gtr. 1 and 2 are in treble clef with a key signature of one flat, playing a melodic line starting at measure 127. Gtr. 3 is in treble clef with a key signature of one flat, playing a chordal accompaniment. Gtr. 4 is in bass clef with a key signature of one flat, playing a bass line. The next staff is for Arpa (Ar.), in treble clef with a key signature of one flat, playing a melodic line starting at measure 127. The following staff is for Metallophone (Met.), in treble clef with a key signature of one flat, playing a melodic line starting at measure 127. The bottom five staves are for Percussion instruments: Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cimbal). These staves show rhythmic patterns and rests. The score is divided into measures by vertical bar lines, and the key signature is consistently one flat throughout.

133

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

133

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

POPURRI REVOLUCIONARIO

24

Fl. 1

Fl. 2

139

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

139

Met.

139

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

The musical score is for a piece titled "POPURRI REVOLUCIONARIO". It is written in 2/4 time and features a variety of instruments. The score is divided into two systems. The first system includes Flute 1 and Flute 2, which are mostly silent. The second system includes four guitars (Gtr. 1-4), Arpa (Ar.), Metal (Met.), and a set of percussion instruments (Trgl., Clv., Gro., Mrcs., Pan., Cim.). The guitar parts are the most active, with Gtr. 1 and 2 playing a melodic line, Gtr. 3 playing chords, and Gtr. 4 playing a bass line. The Arpa and Metal parts provide harmonic support. The percussion instruments are mostly silent, with the Clavichord (Clv.) playing a simple rhythmic pattern.

145

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

145

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description of the musical score: The score is for measures 145 to 150. It features a key signature of one flat (B-flat) and a common time signature. The flute parts (Fl. 1 and Fl. 2) are mostly rests. The guitar parts (Gtr. 1-4) are more active. Gtr. 1 and 2 play a melodic line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note G4. Gtr. 3 plays a chordal accompaniment with chords G4-Bb4-D5, A4-Bb4-C5, and G4-Bb4-D5. Gtr. 4 plays a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. The Armonica and Mellophone play a simple melodic line: quarter notes G4, A4, Bb4, C5, then a half note G4. The percussion parts (Trgl., Clv., Gro., Mrcs., Pan., Cim.) are mostly rests, with Claves playing a steady rhythm of quarter notes G4, A4, Bb4, C5.

POPURRI REVOLUCIONARIO

26

Fl. 1

Fl. 2

151

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

151

Met.

151

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

The musical score is arranged in a system of staves. The top two staves are for Flute 1 and Flute 2, both in treble clef with a key signature of one flat. The next four staves are for Guitars 1, 2, 3, and 4, all in treble clef with a key signature of one flat. The Arpa (Ar.) is in treble clef with a key signature of one flat. The Metal (Met.) is in treble clef with a key signature of one flat. The percussion section includes Trgl. (Tambourine), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cimbal), all in a common time signature. The score is divided into measures by vertical bar lines. The number 26 is written above the first staff, and 151 is written above the first staff of the guitar and arpa sections. The music consists of various rhythmic patterns and melodic lines.

157

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

157

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

POPURRI REVOLUCIONARIO

28

Fl. 1

Fl. 2

163

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

163

Ar.

163

Met.

163

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This is a musical score for a piece titled 'POPURRI REVOLUCIONARIO'. The score is arranged in a system of 13 staves. The first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one flat (B-flat). The next four staves are for Guitars (Gtr. 1, 2, 3, 4). Gtr. 1 and 2 are in treble clef, Gtr. 3 is in treble clef with a key signature of one flat, and Gtr. 4 is in bass clef with a key signature of one flat. The Armonica (Ar.) is in treble clef with a key signature of one flat. The Metallophone (Met.) is in treble clef with a key signature of one flat. The Percussion section (Perc.) consists of seven staves: Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cymbal). The score is divided into measures by vertical bar lines. The first system (measures 1-6) is marked with a '28' at the beginning. The second system (measures 7-12) is marked with a '163' at the beginning of each staff. The notation includes various rhythmic values, rests, and chordal structures.

169

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

169

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

POPURRI REVOLUCIONARIO

Allegro

30

Musical score for 'POPURRI REVOLUCIONARIO' in 2/4 time, starting at measure 175. The score is for a full band and includes the following parts:

- Fl. 1**: Flute 1, rests throughout.
- Fl. 2**: Flute 2, rests throughout.
- Gtr. 1**: Guitar 1, starts with a *mf* chord, then plays a melodic line with *f* dynamics.
- Gtr. 2**: Guitar 2, plays a rhythmic accompaniment with *mf* dynamics.
- Gtr. 3**: Guitar 3, starts with a *mf* chord, then plays a melodic line with *f* dynamics.
- Gtr. 4**: Guitar 4, plays a rhythmic accompaniment with *mf* dynamics.
- Ar.**: Armonica, rests throughout.
- Met.**: Metal, rests throughout.
- Trgl.**: Triangle, rests throughout.
- Clv.**: Clavichord, rests throughout.
- Gro.**: Gong, rests throughout.
- Mrcs.**: Maracas, rests throughout.
- Pan.**: Pan flute, rests throughout.
- Cim.**: Cymbal, plays a single note at the start of the piece.

181

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This page of a musical score, titled 'POPURRI REVOLUCIONARIO', is page 31. It features a grand staff with 14 individual staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). The next four staves are for Guitars 1 through 4 (Gtr. 1-4), also in treble clef with a key signature of one sharp. The Gtr. 1 staff contains a melodic line with eighth and quarter notes. The Gtr. 2 and 4 staves contain rhythmic accompaniment with 'x' marks indicating fretted notes. The Gtr. 3 staff contains a melodic line similar to Gtr. 1. The Arpa (Ar.) staff is in treble clef with a key signature of one sharp and contains whole rests. The Met. (Mets.) staff is in treble clef with a key signature of one sharp and contains whole rests. The bottom six staves are for Percussion: Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cymbal). Each of these percussion staves contains whole rests. A rehearsal mark '181' is placed at the beginning of the first staff.

POPURRI REVOLUCIONARIO

32

Fl. 1

Fl. 2

187

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

187

Ar.

187

Met.

187

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

The image displays a musical score for a piece titled "POPURRI REVOLUCIONARIO". The score is arranged in a system with multiple staves. At the top, the title is centered. Below it, the first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). The next four staves are for Guitars 1 through 4 (Gtr. 1-4), also in treble clef with a key signature of one sharp. The fifth staff is for Arpa (Ar.), and the sixth is for Metabol (Met.), both in treble clef with a key signature of one sharp. The bottom seven staves are for Percussion instruments: Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cimbal), each represented by a single line with a double bar line at the beginning. The score is divided into measures by vertical bar lines. Above the first staff, the number "32" is written. Above the Gtr. 1 staff, the number "187" is written. Above the Ar. staff, the number "187" is written. Above the Met. staff, the number "187" is written. Above the Trgl. staff, the number "187" is written. The music notation includes various notes, rests, and rhythmic markings.

193

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

193

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

205

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

205

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This page of a musical score, titled 'POPURRI REVOLUCIONARIO', contains measures 205 through 210. The score is arranged for a large ensemble. At the top, two flutes (Fl. 1 and Fl. 2) have rests. Below them, four guitars (Gtr. 1-4) play a rhythmic pattern: Gtr. 1 and 2 have melodic lines with slurs, Gtr. 3 plays chords, and Gtr. 4 plays a bass line. An accordion (Ar.) and a melodic instrument (Met.) play a similar rhythmic melody. The bottom section includes a triangle (Trgl.), cymbals (Clv.), and a drum set (Gro., Mrcs., Pan., Cim.) with rests for most instruments and a specific rhythmic pattern for the snare drum (Pan.).

POPURRI REVOLUCIONARIO

36

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Musical score for measures 217-222. The score is for a band and includes the following parts:

- Fl. 1 (Flute 1): Rests in all measures.
- Fl. 2 (Flute 2): Rests in all measures.
- Gtr. 1 (Guitar 1): Melodic line with eighth and sixteenth notes, including a sharp sign in the fifth measure.
- Gtr. 2 (Guitar 2): Melodic line with eighth and sixteenth notes, including a flat sign in the sixth measure.
- Gtr. 3 (Guitar 3): Rhythmic accompaniment with eighth notes.
- Gtr. 4 (Guitar 4): Rhythmic accompaniment with eighth notes.
- Ar. (Acordeon): Melodic line with eighth notes.
- Met. (Metsel): Rhythmic accompaniment with eighth notes.
- Trgl. (Trompa): Rests in all measures.
- Clv. (Clarinete): Rests in all measures.
- Gro. (Grosell): Rests in all measures.
- Mrcs. (Marsel): Rests in all measures.
- Pan. (Pana): Rhythmic accompaniment with eighth notes.
- Cim. (Cimbal): Rests in all measures.

POPURRI REVOLUCIONARIO

38

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

223

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

The musical score is arranged in a grand staff format with 13 staves. The instruments are: Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar. (Arpa), Met. (Metal), Trgl. (Triangle), Clv. (Clavi), Gro. (Groove), Mrcs. (Maracas), Pan. (Pan), and Cim. (Cymbal). The key signature is one sharp (F#). The score begins at measure 38. The guitar parts (Gtr. 1-4) feature a melodic line with a 'rit.' marking in the fifth measure. The arpa (Ar.) and metal (Met.) parts also have a 'rit.' marking in the fifth measure. The triangle (Trgl.), clavi (Clv.), groove (Gro.), and maracas (Mrcs.) parts are mostly silent, with a 'rit.' marking in the fifth measure for the maracas. The pan (Pan.) part has a rhythmic pattern of eighth notes with a 'rit.' marking in the fifth measure. The cymbal (Cim.) part is silent.

Musical score for measures 241-246 of 'POPURRI REVOLUCIONARIO'. The score is written for a large ensemble and includes the following parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Araucario)
- Met. (Mets)
- Trgl. (Trombones)
- Clv. (Clavichord)
- Gro. (Gros)
- Mrcs. (Mrcs)
- Pan. (Pans)
- Cim. (Cim)

The score is in 2/4 time and features a key signature of one sharp (F#). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The guitar parts (Gtr. 1-4) feature a consistent rhythmic accompaniment. The percussion parts (Pan., Cim.) provide a steady beat. The woodwind and brass parts (Fl. 1, Fl. 2, Ar., Met., Trgl.) play melodic lines. The keyboard parts (Clv., Gro., Mrcs.) provide harmonic support.

POPURRI REVOLUCIONARIO

42

Fl. 1

Fl. 2

247

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

247

Ar.

247

Met.

247

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This is a musical score for a piece titled "POPURRI REVOLUCIONARIO". The score is arranged in a grand staff format with multiple staves for different instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 42 and includes parts for Flute 1, Flute 2, and four different guitar parts (Gtr. 1-4). The second system starts at measure 247 and includes parts for Armonica (Ar.), Metallophone (Met.), and a Percussion section (Trgl., Clv., Gro., Mrcs., Pan., Cim.). The percussion section features a rhythmic pattern of eighth notes on the Pan. staff. The guitar parts feature various rhythmic patterns, including eighth and sixteenth notes. The flute parts have melodic lines with some slurs. The Armonica and Metallophone parts have melodic lines with some slurs. The Percussion section includes Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pandeiro), and Cim. (Cimbalom).

Musical score for measures 253-258 of 'POPURRI REVOLUCIONARIO'. The score is written for a full orchestra and includes the following parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Araucario)
- Met. (Mets)
- Trgl. (Trombones)
- Clv. (Clavichord)
- Gro. (Gros)
- Mrcs. (Mrcs)
- Pan. (Pans)
- Cim. (Cim)

The score is in G major (one sharp) and 2/4 time. Measures 253-258 show a variety of rhythmic patterns and melodic lines across the instruments. The guitar parts feature a mix of eighth and sixteenth notes, while the brass and woodwinds play more melodic lines. The percussion parts are mostly rhythmic accompaniment.

POPURRI REVOLUCIONARIO

44

Fl. 1

Fl. 2

259

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

259

Ar.

259

Met.

259

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

The musical score is arranged in a system of staves. The top two staves are for Flute 1 and Flute 2, both in treble clef with a key signature of one sharp (F#). The next four staves are for Guitars 1, 2, 3, and 4, also in treble clef with a key signature of one sharp. The Arpa (Ar.) and Metal (Met.) staves are in treble clef with a key signature of one sharp. The Percussion section includes Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), Pan. (Pans), and Cim. (Cymbal). The score is divided into measures by vertical bar lines. The number 44 is written above the first measure of the flute parts, and the number 259 is written above the first measure of the guitar, arpa, metal, and percussion parts. The flute parts feature melodic lines with some rests. The guitar parts feature rhythmic patterns, with Gtr. 3 playing chords. The arpa and metal parts play a steady eighth-note accompaniment. The percussion parts are mostly silent, with some rhythmic notation in the Pan. part.

Musical score for measures 265-270. The score is for a band and includes the following parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Araucario)
- Met. (Mets)
- Trgl. (Trombones)
- Clv. (Clavichord)
- Gro. (Gros)
- Mrcs. (Mrcs)
- Pan. (Pans)
- Cim. (Cim)

The score is in G major (one sharp) and 2/4 time. Measures 265-270 show the following patterns:

- Fl. 1 & 2:** Melodic lines with eighth and quarter notes.
- Gtr. 1 & 2:** Rhythmic patterns of eighth notes.
- Gtr. 3 & 4:** Chordal accompaniment with eighth notes.
- Ar. & Met.:** Similar rhythmic patterns of eighth notes.
- Trgl., Clv., Gro., Mrcs., Cim.:** Rests or simple rhythmic markings.
- Pan.:** A steady eighth-note accompaniment.

POPURRI REVOLUCIONARIO

46

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

f

f

p

mf

mf

mf

mf

mf

277

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

277

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This page contains the musical score for measures 277 through 282 of the piece 'POPURRI REVOLUCIONARIO'. The score is arranged for a large ensemble. The woodwinds (Fl. 1 and Fl. 2) are mostly silent, indicated by rests. The guitar section (Gtr. 1-4) features a rhythmic pattern of eighth notes and chords. The brass section (Ar. and Met.) plays a steady eighth-note accompaniment. The percussion section (Trgl., Clv., Gro., Mrcs., Pan., Cim.) provides a complex rhythmic foundation, with the Pan flute playing a specific eighth-note pattern and the Cymbal (Cim.) playing a steady eighth-note accompaniment.

POPURRI REVOLUCIONARIO

48

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

283

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

The musical score is arranged in a grand staff format with 12 staves. The top two staves are for Flute 1 and Flute 2, both in treble clef with a key signature of one sharp (F#). The next four staves are for Guitars 1, 2, 3, and 4, also in treble clef with a key signature of one sharp. The Arpa (Ar.) and Metal (Met.) staves are in treble clef with a key signature of one sharp. The bottom five staves are for percussion: Trgl. (Triangle), Clv. (Clavichord), Gro. (Gong), Mrcs. (Maracas), and Cim. (Cimbal), all in a simplified notation style. The score is divided into measures by vertical bar lines. The number '48' is written at the top left, and '283' appears above the Arpa and Metal staves. The music consists of rhythmic patterns and melodic lines for the instruments.

Musical score for measures 289-294. The score is for a full orchestra and includes the following parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Arpa - Harp)
- Met. (Metsel - Cymbal)
- Trgl. (Trompete - Trumpet)
- Clv. (Clarinete - Clarinet)
- Gro. (Grosz - Bass Drum)
- Mrcs. (Mrcs. - Snare Drum)
- Pan. (Pan. - Tambourine)
- Cim. (Cim. - Castanets)

The score is in G major (one sharp) and 2/4 time. Measures 289-294 show the following activity:

- Fl. 1 and Fl. 2: Rests.
- Gtr. 1 and Gtr. 2: Melodic lines with various articulations and slurs.
- Gtr. 3: Chordal accompaniment.
- Gtr. 4: Bass line.
- Ar. and Met.: Similar rhythmic accompaniment.
- Trgl., Clv., Gro., Mrcs., and Cim.: Rests.
- Pan.: Rhythmic accompaniment with eighth notes.

POPURRI REVOLUCIONARIO

50

Musical score for 'POPURRI REVOLUCIONARIO', page 50. The score is written for a large ensemble and includes the following instruments:

- Fl. 1
- Fl. 2
- Gtr. 1
- Gtr. 2
- Gtr. 3
- Gtr. 4
- Ar.
- Met.
- Trgl.
- Clv.
- Gro.
- Mrcs.
- Pan.
- Cim.

The score is in G major (one sharp) and 2/4 time. It begins at measure 295. The guitar parts (Gtr. 1-4) feature melodic lines with accents and slurs, and some include a *rit.* (ritardando) marking. The arpa (Ar.) and metal (Met.) parts play a rhythmic accompaniment. The percussion parts (Trgl., Clv., Gro., Mrcs., Cim.) provide a steady accompaniment, with the Pan. (snare) part featuring a consistent rhythmic pattern. The Fl. 1 and Fl. 2 parts are currently silent.

Largo POPURRI REVOLUCIONARIO

301

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

p

f

POPURRI REVOLUCIONARIO

rit.

a tempo

52

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

This musical score page features ten staves for various instruments. The top two staves are for Flutes 1 and 2, which are mostly silent with rests. The guitar staves (1-4) show complex chordal and melodic patterns, including triplets and slurs, with dynamic markings like *p* and *ff*. The Arco staff contains chordal accompaniment with a *ff* dynamic. The Met. staff has a rhythmic line with eighth notes. The Trgl., Clv., Gro., and Mrcs. staves are silent. The Pan. staff has some rhythmic notation, and the Cim. staff is silent. The score is divided into two measures by a vertical line, with tempo changes from *rit.* to *a tempo* occurring at the line.

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

a tempo

313

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

313

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

POPURRI REVOLUCIONARIO

54

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

319

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description of the musical score: The score is for a piece titled 'POPURRI REVOLUCIONARIO'. It begins at measure 54. The instrumentation includes two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1-4), an arpeggiator (Ar.), a metal part (Met.), a triangle (Trgl.), a clavichord (Clv.), a gong (Gro.), maracas (Mrcs.), a pan flute (Pan.), and a cymbal (Cim.). The key signature is one sharp (F#). Measures 54-59 are shown. Measures 319-324 are also indicated for several parts. The flute parts are mostly rests. The guitar parts feature rhythmic patterns: Gtr. 1 and 2 play eighth-note pairs, Gtr. 3 plays chords, and Gtr. 4 plays a bass line. The arpeggiator part plays chords. The metal part is a rest. The triangle, clavichord, gong, and maracas parts are rests. The pan flute part plays a rhythmic pattern of eighth notes. The cymbal part is a rest.

POPURRI REVOLUCIONARIO

Allegro

325

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

f

p

p

p

mf

p

mf

POPURRI REVOLUCIONARIO

56

Fl. 1

Fl. 2

331

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

331

Ar.

331

Met.

331

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This is a musical score for a piece titled 'POPURRI REVOLUCIONARIO'. The score is arranged in a grand staff format with multiple staves for different instruments. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system starts at measure 56 and includes parts for Flute 1, Flute 2, four different guitar parts (Gtr. 1-4), Armonica (Ar.), and Metal (Met.). The second system starts at measure 331 and includes parts for Trigon (Trgl.), Clavichord (Clv.), Gong (Gro.), Maracas (Mrcs.), Pan flute (Pan.), and Cymbal (Cim.). The guitar parts feature various rhythmic patterns, including eighth and sixteenth notes, and chords. The Armonica and Metal parts play a melodic line. The Percussion parts (Trgl., Clv., Gro., Mrcs., Pan., Cim.) provide a rhythmic accompaniment.

337

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This page of a musical score contains measures 337 through 342. The key signature is one sharp (F#) and the time signature is 2/4. The score is arranged for a large ensemble. The Flute 1 part features a melodic line with eighth and sixteenth notes, including a slur over measures 338-339. The Flute 2 part plays a similar melodic line. The four guitar parts have distinct textures: Gtr. 1 and 2 play eighth-note patterns, Gtr. 3 plays chords, and Gtr. 4 plays a bass line. The Armonica and Mellophone parts play a rhythmic eighth-note pattern. The percussion section includes Trgl., Clv., Gro., and Mrcs. which play sustained notes, and Pan. and Cim. which play rhythmic patterns. Measure 342 ends with a whole note chord in the strings.

POPURRI REVOLUCIONARIO

58

Fl. 1

Fl. 2

343

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

343

Ar.

343

Met.

343

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This is a musical score for a piece titled 'POPURRI REVOLUCIONARIO'. The score is written for a large ensemble. It begins at measure 58. The instruments listed on the left are Flute 1, Flute 2, four Guitars (Gtr. 1-4), Arpa (Ar.), Metallophone (Met.), Trigonometric (Trgl.), Clavichord (Clv.), Gong (Gro.), Maracas (Mrcs.), Pan flute (Pan.), and Cymbal (Cim.). The Flute parts have melodic lines with some accidentals. The guitar parts consist of rhythmic patterns, with Gtr. 3 playing chords. The Arpa and Metallophone parts have rhythmic patterns. The Percussion parts (Trgl., Clv., Gro., Mrcs., Cim.) are mostly silent, indicated by vertical lines. The Pan flute part has a rhythmic pattern of eighth notes. The score is in a key with one sharp (F#) and a 2/4 time signature.

349

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

349

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

POPURRI REVOLUCIONARIO

60

Fl. 1

Fl. 2

355

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

355

Ar.

355

Met.

355

Trgl.

Clv.

Gro.

Mrcs.

Pan.

Cim.

Detailed description: This is a musical score for a piece titled "POPURRI REVOLUCIONARIO". The score is written for a large ensemble of instruments. It begins with a tempo marking of 60. The key signature is one sharp (F#). The score is divided into systems. The first system includes Flute 1 and Flute 2. The second system includes four different guitar parts (Gtr. 1-4). The third system includes Armonica (Ar.) and Metallophone (Met.). The fourth system includes Trigon (Trgl.), Clavichord (Clv.), Gong (Gro.), Maracas (Mrcs.), Pan flute (Pan.), and Cymbal (Cim.). The score contains various musical notations such as notes, rests, and dynamic markings. A rehearsal mark "355" is present at the beginning of the guitar, armonica, metallophone, and trigon staves. The piece concludes with a double bar line.

TIERRA MESTIZA

GERARDO TAMEZ
arr.OMAR ISRAEL RODRIGUEZ CLAVIJO

ALLEGRO

The musical score is arranged in a grand staff with 13 staves. The instruments and their parts are as follows:

- Flauta 1:** Treble clef, 6/8 time. Starts with a whole rest, then plays a melodic line starting in the third measure with a *p* dynamic.
- Flauta 2:** Treble clef, 6/8 time. Starts with a whole rest, then plays a melodic line starting in the third measure with a *p* dynamic.
- Guitarra 1:** Treble clef, 6/8 time. Starts with a whole rest, then plays a melodic line starting in the third measure with a *mf* dynamic.
- Guitarra 2:** Treble clef, 6/8 time. Starts with a whole rest, then plays a melodic line starting in the third measure with a *mf* dynamic.
- Guitarra 3:** Treble clef, 6/8 time. Plays a rhythmic accompaniment of eighth notes throughout the piece with a *p* dynamic.
- Guitarra 4:** Treble clef, 6/8 time. Plays a rhythmic accompaniment of eighth notes throughout the piece with a *p* dynamic.
- Guitarra 5:** Treble clef, 6/8 time. Plays a sustained chord with a *mf* dynamic.
- Guitarra 6:** Treble clef, 6/8 time. Plays a melodic line starting in the third measure with a *mf* dynamic.
- Arpa C.:** Treble clef, 6/8 time. Starts with a whole rest, then plays a glissando in the third measure.
- Metalófono:** Treble clef, 6/8 time. Remains silent throughout the piece.
- Triángulo:** Treble clef, 6/8 time. Starts with a whole rest, then plays a melodic line starting in the third measure with a *mf* dynamic.
- Címbalos:** Treble clef, 6/8 time. Remains silent throughout the piece.
- Maracas:** Treble clef, 6/8 time. Plays a rhythmic accompaniment of eighth notes throughout the piece, with dynamics ranging from *p* to *f*.

TIERRA MESTIZA

2

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

p ————— *f*

The musical score is arranged in a vertical stack of staves. At the top, a '2' indicates a second ending or measure. The instruments are: Fl. 1 and Fl. 2 (flutes), Gtr. 1 through Gtr. 6 (guitars), Ar. (arpa), Met. (metallophone), Trgl. (trigon), Cim. (cymbal), and Mrcs. (maracas). The flute parts feature long, flowing lines with many slurs. The guitar parts include rhythmic patterns and some sustained notes. The arpa part has a 'Glissando' marking. The percussion parts are mostly rests, with some specific markings for the maracas at the bottom. A dynamic marking at the bottom shows a crescendo from *p* (piano) to *f* (forte).

TIERRA MESTIZA

13

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

p *f*

p *f*

TIERRA MESTIZA

4

Fl. 1

Fl. 2

19

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

p

19

Ar.

mf

19

Met.

mf

19

Trgl.

Cim.

Mrcs.

mf

Detailed description of the musical score: The score is for a piece titled 'TIERRA MESTIZA' in 4/4 time. It features a variety of instruments. The flute parts (Fl. 1 and Fl. 2) are mostly silent. The guitar ensemble (Gtr. 1-6) is the central focus, with Gtr. 5 playing a complex, rhythmic pattern of triplets marked *mf*. Gtr. 4 provides a steady bass line. The Armonica (Ar.) and Metal (Met.) parts enter at measure 19, both marked *mf*. The Armonica plays a melodic line, while the Metal provides a rhythmic accompaniment. The Triangle (Trgl.) is played at the beginning of measure 19. The Cymbals (Cim.) and Maracas (Mrcs.) are also present, with the Maracas playing a consistent rhythmic pattern marked *mf*. The score includes dynamic markings such as *p* and *mf*, and a measure number of 19 is indicated at the start of several staves.

TIERRA MESTIZA

25

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

TIERRA MESTIZA

This musical score is for the piece "TIERRA MESTIZA". It is arranged for a large ensemble including two flutes (Fl. 1 and Fl. 2), six guitars (Gtr. 1-6), arica (Ar.), metal (Met.), triangle (Trgl.), cymbals (Cim.), and maracas (Mrcs.). The score is written in 6/8 time and begins at measure 31. The flute parts (Fl. 1 and Fl. 2) play a melodic line starting in measure 31, marked with a forte (*f*) dynamic. The guitar ensemble (Gtr. 1-6) provides a rhythmic accompaniment, featuring a prominent triplet pattern in the lower registers. The arica (Ar.) part plays a rhythmic accompaniment, also marked with a forte (*f*) dynamic. The metal (Met.) part plays a rhythmic accompaniment, marked with a forte (*f*) dynamic. The triangle (Trgl.) part plays a rhythmic accompaniment, marked with a piano (*p*) dynamic. The cymbals (Cim.) part plays a rhythmic accompaniment. The maracas (Mrcs.) part plays a rhythmic accompaniment, marked with a forte (*f*) dynamic. The score is divided into measures 31 through 36.

TIERRA MESTIZA

37

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

TIERRA MESTIZA

8

43

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

Detailed description: This page of a musical score, titled 'TIERRA MESTIZA', contains measures 43 through 48. The score is arranged in a multi-staff format. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef. The next six staves are for Guitars 1 through 6 (Gtr. 1-6). Gtr. 1 and 2 are in treble clef, while Gtr. 3, 4, 5, and 6 are in bass clef. Gtr. 5 features complex triplets and sixteenth-note patterns. The Armonica (Ar.) part is in treble clef. The Metal (Met.) part is in treble clef. The Trgl. (Triangle) part is in bass clef. The Cim. (Cymbal) part is in bass clef. The Mrcs. (Maracas) part is in bass clef. The score includes various musical notations such as notes, rests, triplets, and dynamic markings.

TIERRA MESTIZA

49

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

Detailed description of the musical score: The score is for measures 49 through 54. It features a variety of instruments. Flutes 1 and 2 play melodic lines with some rests. Guitars 1 and 2 play rhythmic patterns. Guitars 3, 4, and 6 provide harmonic support with chords and single notes. Guitar 5 has a complex, dense texture with triplets and many notes. The Arpa (harp) plays a melodic line. The Metabol part consists of chords. Trigon, Cimbal, and Maracas have specific rhythmic patterns, with Trigon and Maracas using long notes and Cimbal using rests.

TIERRA MESTIZA

10

Musical score for measures 55-60 of 'TIERRA MESTIZA'. The score includes parts for Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Gtr. 5, Gtr. 6, Ar., Met., Trgl., Cim., and Mrcs. Measure 55 is marked with a '55' above the staff. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as accents and slurs. The Gtr. 5 part is particularly dense with triplets. The Mrcs. part features a prominent bass line with slurs and accents.

61

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

The musical score for page 11 of 'TIERRA MESTIZA' features a variety of instruments. The Flute parts (Fl. 1 and Fl. 2) play melodic lines. The six Guitar parts (Gtr. 1-6) provide harmonic support, with Gtr. 5 featuring prominent triplets. The Arpa (Ar.) and Met (Met) parts contribute to the rhythmic texture. The Trgl (Trapezoidal Gong), Cim (Cymbal), and Mrcs (Maracas) parts are marked with rests, indicating they are silent during this section. The score is marked with a '61' at the beginning of each staff, indicating the measure number.

TIERRA MESTIZA

12

Musical score for measures 67-72 of 'TIERRA MESTIZA'. The score includes parts for Flutes 1 and 2, Guitars 1-6, Arco, Metronome, Trgl., Cim., and Mrcs. The key signature has one flat (B-flat), and the time signature is 2/4. The score is marked with dynamics such as *f*, *mf*, and *pp*. The guitar parts feature complex rhythmic patterns and chordal textures, while the cimbalom part consists of sustained notes with a slur. The flute parts are mostly rests, and the other instruments have minimal activity.

Fl. 1

Fl. 2

Gtr. 1 *f*

Gtr. 2 *f*

Gtr. 3 *mf*

Gtr. 4 *mf*

Gtr. 5

Gtr. 6

Ar. *mf*

Met. *pp*

Trgl.

Cim. *mf*

Mrcs.

73

Fl. 1

Fl. 2

p

p

73

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

p

f

73

Ar.

73

Met.

73

Trgl.

mf

Cim.

Mrcs.

TIERRA MESTIZA

14

Musical score for measures 79-84 of 'TIERRA MESTIZA'. The score includes parts for Flute 1 and 2, six Guitars (Gtr. 1-6), Arco (Ar.), Metallophone (Met.), Trgl., Cimbalom (Cim.), and Mrcs. The music is in 2/4 time and features a mix of melodic lines and rhythmic accompaniment.

Measures 79-84:

- Fl. 1:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- Fl. 2:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- Gtr. 1:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- Gtr. 2:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- Gtr. 3:** Chordal accompaniment with notes G4, B4, D5, F#5, G5.
- Gtr. 4:** Rhythmic accompaniment with notes G4, A4, B4, C5, B4, A4, G4.
- Gtr. 5:** Rhythmic accompaniment with notes G4, A4, B4, C5, B4, A4, G4.
- Gtr. 6:** Rhythmic accompaniment with notes G4, A4, B4, C5, B4, A4, G4.
- Ar.:** Sustained notes G4, A4, B4, C5, B4, A4, G4.
- Met.:** Sustained notes G4, A4, B4, C5, B4, A4, G4.
- Trgl.:** Sustained notes G4, A4, B4, C5, B4, A4, G4.
- Cim.:** Sustained notes G4, A4, B4, C5, B4, A4, G4.
- Mrcs.:** Sustained notes G4, A4, B4, C5, B4, A4, G4.

85

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

Detailed description of the musical score: The score is for measures 85 through 90. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) play a simple melody of quarter notes. Guitars 1 and 2 play eighth-note patterns. Guitars 3, 4, and 6 play chords and simple bass lines. Guitar 5 has a complex, dense texture with many notes and rests. Arpa (Ar.), Metallophone (Met.), Triangle (Trgl.), Maracas (Mrcs.), and Cymbal (Cim.) are mostly silent, with Cim. playing a few notes in measure 85.

TIERRA MESTIZA

16

91

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

p

mf

f

p

f

Detailed description: This page of a musical score, numbered 16, is titled 'TIERRA MESTIZA'. It features a multi-staff arrangement. The top two staves are for Flute 1 and Flute 2, both starting at measure 91 with a piano (*p*) dynamic. The next four staves are for Guitars 1 through 4, with Gtr. 1 and 2 starting at *mf* and Gtr. 3 and 4 starting at *p*. Gtr. 5 is a double bass staff with a *mf* dynamic, and Gtr. 6 is a double bass staff with a *mf* dynamic. The Arica (Ar.) part starts at measure 91 with a *mf* dynamic. The Met. (Met.) part is a snare drum staff with rests. The Trgl. (Trgl.) part is a triangle staff with rests. The Cim. (Cim.) part is a cymbal staff with rests. The Mrcs. (Mrcs.) part is a maracas staff with a *p* dynamic at the start and a *f* dynamic later, with a crescendo line between them. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

97

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

p \longleftarrow \longrightarrow *f*

TIERRA MESTIZA

18

103

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

p \longleftarrow *f*

p \longleftarrow *f* *mf*

f

f

mf

p

mf

3 *mf*

Detailed description: This page of a musical score for 'TIERRA MESTIZA' covers measures 103 to 108. The score is arranged in a grand staff with 13 staves. Flutes 1 and 2 play melodic lines with some phrasing slurs. Guitars 1 and 2 have rhythmic patterns with accents and dynamic markings of *f*. Guitars 3 and 4 play a steady eighth-note accompaniment. Guitar 5 features a complex texture with tremolos and a triplet of chords marked *mf*. Guitar 6 plays a bass line with a dynamic marking of *p*. The Arco (Ar.) part has a melodic line with a dynamic marking of *mf*. The Metronome (Met.) part is silent. The Triangle (Trgl.) and Cymbal (Cim.) parts have rests. The Maracas (Mrcs.) part starts with a dynamic marking of *p* that increases to *f* by measure 105, then returns to *p* and increases to *mf* by measure 108.

109

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

mf

Detailed description of the musical score: The score is for measures 109 to 114. Flutes 1 and 2 are silent. Guitars 1 and 2 play melodic lines with eighth and quarter notes. Guitars 3, 4, 5, and 6 play rhythmic accompaniment. Guitars 5 and 6 feature complex patterns with triplets and sixteenth-note runs. The Armonica (Ar.) plays a melodic line with eighth notes. The Metronome (Met.) part has a dynamic marking of *mf* and plays a rhythmic pattern. The Triangle (Trgl.), Cymbal (Cim.), and Maracas (Mrcs.) parts provide rhythmic accompaniment.

TIERRA MESTIZA

20

Musical score for measures 115-120 of 'TIERRA MESTIZA'. The score includes parts for Fl. 1, Fl. 2, Gtr. 1-6, Ar., Met., Trgl., Cim., and Mrcs. The guitar parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The percussion parts include a snare drum pattern and a maraca pattern.

115

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

Musical score for TIERRA MESTIZA, page 21, measures 121-126. The score is arranged in a system with 12 staves, grouped into three sections of four staves each.

- Fl. 1 & 2:** Flute parts. Measure 121 starts with a rest. Measure 122 begins with a forte (*f*) dynamic. Both flutes play a melodic line consisting of eighth notes.
- Gtr. 1, 2, 3, & 4:** Guitar parts. Gtr. 1 and 2 play melodic lines. Gtr. 3 plays chords. Gtr. 4 plays a rhythmic pattern of eighth notes.
- Gtr. 5:** Electric guitar part featuring complex triplets and sixteenth-note patterns, marked with a forte (*f*) dynamic.
- Gtr. 6:** Bass guitar part playing a melodic line.
- Ar.:** Armonica part playing a melodic line.
- Met.:** Maracas part playing a rhythmic pattern.
- Trgl.:** Triangle part playing a rhythmic pattern.
- Cim.:** Cymbal part playing a rhythmic pattern.
- Mrcs.:** Maracas part playing a rhythmic pattern.

Measure 121 is marked with a rehearsal mark ¹²¹. Measure 122 features a forte (*f*) dynamic marking. Measure 123 features a piano (*p*) dynamic marking. Measure 124 features a forte (*f*) dynamic marking. Measure 125 features a piano (*p*) dynamic marking. Measure 126 features a forte (*f*) dynamic marking.

TIERRA MESTIZA

22

This musical score page, titled "TIERRA MESTIZA" and numbered "22", covers measures 127 through 132. The score is arranged for a large ensemble and includes the following parts:

- Fl. 1 & Fl. 2:** Flute parts in treble clef, featuring melodic lines with slurs and accents.
- Gtr. 1 & 2:** Guitar parts in treble clef, providing harmonic support and melodic fragments.
- Gtr. 3:** A guitar part in bass clef playing a steady accompaniment of chords.
- Gtr. 4:** A guitar part in treble clef playing a rhythmic accompaniment of eighth notes.
- Gtr. 5:** A guitar part in treble clef featuring complex rhythmic patterns, including triplets and sixteenth-note runs.
- Gtr. 6:** A guitar part in treble clef playing a melodic line with slurs.
- Ar.:** A part in treble clef, likely for a saxophone or clarinet, playing a melodic line.
- Met.:** A part in treble clef, likely for a mellophone or trumpet, playing a rhythmic accompaniment.
- Trgl.:** A part in bass clef, likely for a trombone, playing a melodic line with slurs.
- Cim.:** A part in bass clef, likely for a cymbal, with rests throughout the measures.
- Mrcs.:** A part in bass clef, likely for a maracas, playing a rhythmic accompaniment.

The score is written in a common time signature and includes various musical notations such as slurs, accents, and triplets. The measure numbers 127, 128, 129, 130, 131, and 132 are clearly marked at the beginning of each system.

This musical score page, titled "TIERRA MESTIZA" and numbered "23", contains measures 133 through 138. The score is arranged in a grand staff format with the following parts from top to bottom:

- Fl. 1** and **Fl. 2**: Flute parts in treble clef, playing melodic lines with slurs and accents.
- Gtr. 1** and **Gtr. 2**: Guitar parts in treble clef, playing melodic lines with slurs and accents.
- Gtr. 3**: Guitar part in treble clef, playing a chordal accompaniment.
- Gtr. 4**: Guitar part in treble clef, playing a rhythmic accompaniment with eighth notes.
- Gtr. 5**: Guitar part in treble clef, playing a complex rhythmic accompaniment with triplets and sixteenth notes.
- Gtr. 6**: Guitar part in treble clef, playing a chordal accompaniment.
- Ar.**: Armonica part in treble clef, playing a melodic line with slurs and accents.
- Met.**: Maracas part in treble clef, playing a rhythmic accompaniment with eighth notes.
- Trgl.**: Triangle part in a non-staffed clef, playing a rhythmic accompaniment with eighth notes.
- Cim.**: Cymbal part in a non-staffed clef, playing a rhythmic accompaniment with eighth notes.
- Mrcs.**: Maracas part in a non-staffed clef, playing a rhythmic accompaniment with eighth notes.

The score begins at measure 133, marked with a rehearsal sign. The music concludes at measure 138. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

TIERRA MESTIZA

24

139

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

Detailed description of the musical score: The score is for a piece titled 'TIERRA MESTIZA' and is page 24, starting at measure 139. It features a multi-instrumental ensemble. The Flute 1 and 2 parts play melodic lines with some rests. The six guitar parts (Gtr. 1-6) are highly rhythmic and complex. Gtr. 5 is particularly prominent with dense triplet patterns. The Arpa (Ar.) part provides harmonic support with chords and melodic fragments. The Metal (Met.) part consists of rhythmic chords. The Trgl. (Triangle) part has a simple melodic line. The Cim. (Cymbal) part has a steady rhythmic pattern. The Mrcs. (Maracas) part provides a consistent rhythmic accompaniment. The key signature has one sharp (F#), and the time signature is 3/4.

Musical score for 'TIERRA MESTIZA' page 25, measures 145-150. The score includes parts for Flutes 1 and 2, Guitars 1-6, Arco, Metallophone, Trigon, Cymbal, and Maracas.

Fl. 1: Treble clef, melodic line with eighth and sixteenth notes.

Fl. 2: Treble clef, melodic line with eighth and sixteenth notes.

Gtr. 1: Treble clef, melodic line with eighth notes.

Gtr. 2: Treble clef, melodic line with eighth notes.

Gtr. 3: Treble clef, chordal accompaniment with dotted rhythms.

Gtr. 4: Treble clef, rhythmic accompaniment with eighth notes.

Gtr. 5: Treble clef, complex rhythmic accompaniment with triplets and sixteenth notes.

Gtr. 6: Treble clef, melodic line with eighth notes.

Ar.: Treble clef, melodic line with eighth notes.

Met.: Treble clef, rhythmic accompaniment with eighth notes.

Trgl.: Percussion, dotted rhythms.

Cim.: Percussion, rhythmic accompaniment with eighth notes.

Mrcs.: Percussion, rhythmic accompaniment with eighth notes.

TIERRA MESTIZA

26

151

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Ar.

Met.

Trgl.

Cim.

Mrcs.

ff

ff

mf

f

f

mf

mf

ff

Detailed description: This page of a musical score, numbered 26, is titled 'TIERRA MESTIZA'. It features a multi-staff arrangement for various instruments. The Flute 1 and Flute 2 parts (Fl. 1 and Fl. 2) are in treble clef and play melodic lines with a forte (*ff*) dynamic. The Guitar ensemble (Gtr. 1-6) includes electric guitars (Gtr. 1, 2, 4, 6) and acoustic guitars (Gtr. 3, 5). Gtr. 3 provides harmonic support with a mezzo-forte (*mf*) dynamic, while Gtr. 4 and Gtr. 5 play rhythmic patterns with triplets and a forte (*f*) dynamic. Gtr. 6 plays a melodic line with a mezzo-forte (*mf*) dynamic. The Arco (Ar.) part is in treble clef, playing a melodic line with a mezzo-forte (*mf*) dynamic. The Metal (Met.) part is in treble clef, playing a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. The Trgl. (Trgl.) part is in treble clef, playing a melodic line with a mezzo-forte (*mf*) dynamic. The Cim. (Cim.) part is in treble clef and is mostly silent. The Mrcs. (Mrcs.) part is in bass clef, playing a melodic line with a forte (*ff*) dynamic. The score includes various articulations such as slurs and accents, and dynamic markings like *ff*, *mf*, and *f*.

GUADALAJARA

PEPE GUIZAR
arr. OMAR ISRAEL RODRIGUEZ CLAVIJO

ALLEGRO ♩ = 180

The musical score is arranged in a grand staff format with ten staves. The top two staves are for Flauta 1 and Flauta 2, both in treble clef with a 6/8 time signature. The next four staves are for Guitarras 1, 2, 3, and 4, also in treble clef with a 6/8 time signature. The fifth staff is for Arpa C. in treble clef with a 6/8 time signature. The sixth staff is for Metalófono in treble clef with a 6/8 time signature. The seventh staff is for Maracas in a percussion clef with a 6/8 time signature. The eighth staff is for Triángulo in a percussion clef with a 6/8 time signature. The score consists of four measures. Flauta 1 and Flauta 2 have rests in all measures. Guitarras 1 and 2 play a rhythmic pattern of eighth notes, marked *mf*. Guitarra 3 plays a pattern of chords, marked *p*. Guitarra 4 plays a pattern of dotted quarter notes, marked *mf*. Arpa C. plays a melodic line of eighth notes, marked *mf*. Metalófono has rests in all measures. Maracas play a rhythmic pattern of eighth notes, marked *mf*. Triángulo plays a pattern of dotted quarter notes, marked *mf*.

GUADALAJARA

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Trgl.

f

Detailed description: This is a musical score for a piece titled 'GUADALAJARA'. The score is arranged in a system with ten staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef and containing rests. The next three staves are for Guitars 1, 2, and 3 (Gtr. 1, Gtr. 2, Gtr. 3), all in treble clef. Gtr. 1 and Gtr. 2 play a rhythmic melody of eighth notes. Gtr. 3 plays a chordal accompaniment of eighth-note chords. Gtr. 4 (Gtr. 4) is in treble clef and plays a simple bass line of dotted half notes. The Arpa (Ar.) staff is in treble clef and plays a melodic line with eighth notes. The Met. (Met.) staff is in treble clef and contains rests for the first three measures, followed by a melodic line in the fourth measure marked with a forte (*f*) dynamic. The Mrcs. (Mrcs.) staff is in alto clef and plays a rhythmic pattern of eighth notes. The Trgl. (Trgl.) staff is in alto clef and contains rests. A '2' is written above the first staff, and a '5' is written above the first staff of each of the remaining instrument groups.

GUADALAJARA

9

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

9

Trgl.

GUADALAJARA

This musical score is for the piece "GUADALAJARA". It features seven staves of instruments, all in treble clef. The score begins at measure 13, indicated by a "13" above the first staff of each instrument. The Flute 1 and Flute 2 parts are mostly rests. The first three Guitars (Gtr. 1, 2, and 3) play rhythmic patterns: Gtr. 1 has a sixteenth-note melody, Gtr. 2 has a similar melody, and Gtr. 3 plays chords. Gtr. 4 plays a simple bass line of dotted half notes. The Arpa (Ar.) plays a melodic line with eighth notes. The Mandolin (Met.) plays a melodic line with eighth notes and a long note in the final measure. The Maracas (Mrcs.) play a steady eighth-note rhythm. The Tambora (Trgl.) plays a simple bass line of dotted half notes.

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Trgl.

GUADALAJARA

17

Fl. 1 *f*

Fl. 2 *f*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

17

Trgl.

17

Detailed description: This is a page of a musical score for the piece 'GUADALAJARA', page 5. The score is arranged in a grand staff format with multiple staves. The instruments and parts are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Guitar 3 (Gtr. 3), Guitar 4 (Gtr. 4), Arco (Ar.), Met. (Met.), Mrcs. (Mrcs.), and Trgl. (Trgl.). The music is in 2/4 time. The first two flute parts and the first two guitar parts have a dynamic marking of *f* (forte). The score is divided into four measures. The first two measures contain the main melodic and harmonic material, while the last two measures feature sustained notes and chords. The Mrcs. part consists of a rhythmic pattern of eighth notes, and the Trgl. part consists of a steady eighth-note pulse. The page number '17' is written above the first measure of each staff.

GUADALAJARA

This musical score for 'GUADALAJARA' is arranged for a chamber ensemble. It consists of the following parts:

- Fl. 1**: First Flute, starting with a first ending bracket (21).
- Fl. 2**: Second Flute.
- Gtr. 1**: Guitar 1, starting with a first ending bracket (21).
- Gtr. 2**: Guitar 2, starting with a first ending bracket (21).
- Gtr. 3**: Guitar 3, playing a rhythmic accompaniment of chords.
- Gtr. 4**: Guitar 4, playing a bass line.
- Ar.**: Arco (Violin/Viola), playing a melodic line.
- Met.**: Mallets (Maracas), playing a steady rhythmic pattern.
- Mrcs.**: Maracas, playing a rhythmic pattern.
- Trgl.**: Triangle, playing a rhythmic pattern.

The score is written in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and chords. The first ending bracket (21) is used to indicate a repeat of the first measure in several parts.

GUADALAJARA

25

Fl. 1

Fl. 2

25

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

25

Met.

25

Mrcs.

25

Trgl.

Detailed description of the musical score: The score is for measures 25 through 28. Flute 1 and 2 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Guitar 1 and 2 play a similar melodic line. Guitar 3 plays a rhythmic accompaniment of eighth notes in a chordal texture. Guitar 4 plays a simple bass line with quarter notes G2, F2, E2, D2. Arpa plays a rhythmic accompaniment of eighth notes in a chordal texture. Metronome has a steady pulse. Mridangam plays a rhythmic accompaniment of eighth notes. Trigon plays a simple bass line with quarter notes G2, F2, E2, D2.

GUADALAJARA

Fl. 1

Fl. 2

29

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

29

Ar.

29

Met.

29

Mrcs.

29

Trgl.

Detailed description: This is a page of a musical score for the piece 'GUADALAJARA'. The score is arranged in a vertical stack of staves. At the top, the title 'GUADALAJARA' is centered. The staves are labeled on the left as follows: Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., Met., Mrcs., and Trgl. The Flute parts (Fl. 1 and Fl. 2) play a melodic line starting with a treble clef and a key signature of one sharp (F#). The Guitars (Gtr. 1 and Gtr. 2) play a rhythmic accompaniment with eighth notes. Gtr. 3 plays a series of chords, and Gtr. 4 plays a simple bass line. The Arco part plays a melodic line similar to the flutes. The Met. part consists of a series of short horizontal strokes. The Mrcs. and Trgl. parts play a series of chords. The score is divided into four measures by vertical bar lines. A rehearsal mark '29' is placed at the beginning of the first measure of each staff.

GUADALAJARA

33

Fl. 1

Fl. 2

33

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

33

Met.

33

Mrcs.

33

Trgl.

Detailed description of the musical score: The score is for measures 33-36. Flute 1 and 2 play a melodic line: a dotted quarter note, followed by eighth notes. Guitars 1 and 2 play a rhythmic pattern of eighth notes. Guitar 3 plays chords. Guitar 4 plays a dotted quarter note. The Arco part plays a melodic line similar to the flutes. The Metronome part has a steady eighth-note pattern. The Mridangam part has a steady eighth-note pattern. The Trigon part has a dotted quarter note pattern.

GUADALAJARA

10

Fl. 1

Fl. 2

37

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

37

Ar.

37

Met.

37

Mrcs.

37

Trgl.

Detailed description: This is a page of a musical score for the piece 'GUADALAJARA'. The score is arranged in a system with ten staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), four Guitars (Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4), Arco (Ar.), Mtr. (Met.), Mrcs. (Mrcs.), and Trgl. (Trgl.). The first staff (Fl. 1) starts with a measure number '10'. The second staff (Fl. 2) starts with a measure number '37'. The third staff (Gtr. 1) starts with a measure number '37'. The fourth staff (Gtr. 2) starts with a measure number '37'. The fifth staff (Gtr. 3) starts with a measure number '37'. The sixth staff (Gtr. 4) starts with a measure number '37'. The seventh staff (Ar.) starts with a measure number '37'. The eighth staff (Met.) starts with a measure number '37'. The ninth staff (Mrcs.) starts with a measure number '37'. The tenth staff (Trgl.) starts with a measure number '37'. The score is written in treble clef for all instruments. The music consists of melodic lines for the flutes and arco, rhythmic patterns for the guitars, and percussive elements for the mtr., mrcs., and trgl. The score is divided into four measures by vertical bar lines.

GUADALAJARA

41

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

41

Trgl.

41

Detailed description: This is a musical score for the piece 'GUADALAJARA' on page 11. The score is arranged for a multi-ensemble band. It features seven staves: Flute 1 (Fl. 1), Flute 2 (Fl. 2), four Guitars (Gtr. 1-4), Arpeggiator (Ar.), Metronome (Met.), Maracas (Mrcs.), and Triangle (Trgl.). The music begins at measure 41. The Flutes play a melodic line with eighth and quarter notes. The Guitars provide harmonic support: Gtr. 1 and 2 play eighth-note patterns, Gtr. 3 plays a dense chordal accompaniment, and Gtr. 4 plays a simple bass line. The Arpeggiator plays a rhythmic pattern of eighth notes. The Metronome part consists of a steady quarter-note pulse. The Maracas play a consistent eighth-note pattern. The Triangle part has a few specific rhythmic accents. The score is written in a key with one flat (B-flat) and a common time signature.

GUADALAJARA

12

Fl. 1

Fl. 2

45

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

45

Ar.

45

Met.

45

Mrcs.

45

Trgl.

Detailed description: This is a musical score for the piece 'GUADALAJARA'. The score is arranged in a multi-staff format. At the top, the title 'GUADALAJARA' is centered. The score begins with a rehearsal mark '12' above the first staff. The first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both containing whole rests. The next four staves are for Guitars 1 through 4 (Gtr. 1-4). Gtr. 1 and Gtr. 2 play a melodic line starting at rehearsal mark '45', consisting of eighth notes. Gtr. 3 plays a rhythmic accompaniment of chords, and Gtr. 4 plays a simple bass line of dotted half notes. Below the guitar staves is the Arco (Ar.) section, which plays a melodic line of eighth notes starting at rehearsal mark '45'. The next staff is for the Metronome (Met.), which contains whole rests. The final two staves are for the Maracas (Mrcs.) and Triangle (Trgl.). The Maracas play a rhythmic pattern of eighth notes starting at rehearsal mark '45', while the Triangle contains whole rests.

49

Fl. 1

Fl. 2

49

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

49

Ar.

49

Met.

49

Mrcs.

49

Trgl.

Detailed description of the musical score: The score is for measures 49-52. Flute 1 and 2 have whole rests. Guitar 1 and 2 play eighth-note patterns. Guitar 3 plays chords. Guitar 4 plays a dotted quarter note. Arpa plays a melodic line. Metal has rests in measures 49-51 and a half note in measure 52. Mrcs and Trgl have rests in measures 49-51 and a half note in measure 52.

GUADALAJARA

134

Fl. 1

Fl. 2

53

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

53

Ar.

53

Met.

53

Mrcs.

53

Trgl.

Detailed description: This musical score is for the piece 'GUADALAJARA'. It features seven staves. The first two staves are for Flute 1 and Flute 2, both of which are mostly silent with only a few rests. The next four staves are for Guitars 1 through 4. Gtr. 1 and 2 play a rhythmic melody of eighth notes. Gtr. 3 plays a complex chordal accompaniment with many beamed notes. Gtr. 4 plays a simple bass line of dotted quarter notes. The fifth staff is for Arpeggiator (Ar.), playing a rhythmic pattern of eighth notes. The sixth staff is for Metronome (Met.), playing a similar eighth-note pattern with some rests. The seventh staff is for Maracas (Mrcs.), playing a rhythmic pattern of eighth notes. The eighth staff is for Trigonometric (Trgl.), which is mostly silent with a few rests. The score is divided into four measures, with measure numbers 134 and 53 indicated at the beginning of the first and fifth staves respectively.

GUADALAJARA

57

Fl. 1

Fl. 2

57

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

57

Ar.

57

Met.

57

Mrcs.

57

Trgl.

GUADALAJARA

16

Fl. 1

Fl. 2

61

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

61

Ar.

61

Met.

61

Mrcs.

61

Trgl.

Detailed description: This is a musical score for the piece 'GUADALAJARA'. The score is written for a large ensemble and consists of ten staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next four staves are for Guitars 1 through 4 (Gtr. 1-4). The fifth staff is for Arco (Ar.), the sixth for Met (Met.), the seventh for Mrcs (Mrcs.), and the eighth for Trgl (Trgl.). The music is in the key of D major (one sharp) and 16/8 time. The score is divided into four measures. Flute 1 and Arco play a melodic line starting with a quarter note, followed by a half note, and then a dotted half note. Flute 2 plays a rhythmic pattern of eighth notes. Guitars 1 and 2 play a melodic line of eighth notes. Guitars 3 and 4 play a rhythmic pattern of eighth notes. The Met (Met.) staff plays a rhythmic pattern of quarter notes. The Mrcs (Mrcs.) staff plays a rhythmic pattern of eighth notes. The Trgl (Trgl.) staff plays a rhythmic pattern of quarter notes. The score is marked with a '61' at the beginning of the first measure of each staff.

GUADALAJARA

65

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

65

Trgl.

65

Detailed description: This page of a musical score, titled 'GUADALAJARA', is page 17. It contains seven staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a '65' at the beginning of each staff. The instruments are: Fl. 1 (First Flute), Fl. 2 (Second Flute), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Gtr. 3 (Guitar 3), Gtr. 4 (Guitar 4), Ar. (Arco), Met. (Metallophone), Mrcs. (Maracas), and Trgl. (Triangle). Fl. 1 and Ar. play a melodic line with quarter notes and half notes, some with slurs. Fl. 2 plays a similar line with a longer note value. Gtr. 1 plays a rhythmic pattern of eighth notes. Gtr. 2 plays a melodic line with slurs. Gtr. 3 plays a complex rhythmic pattern of eighth notes. Gtr. 4 plays a simple bass line of quarter notes. Arco plays a melodic line similar to Fl. 1. Met. plays a rhythmic pattern of quarter notes. Mrcs. plays a rhythmic pattern of eighth notes. Trgl. plays a rhythmic pattern of quarter notes.

GUADALAJARA

18

Fl. 1

Fl. 2

69

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

69

Ar.

69

Met.

69

Mrcs.

69

Trgl.

Detailed description: This is a musical score for the piece 'GUADALAJARA'. The score is arranged in a system with seven staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next three staves are for Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Guitar 3 (Gtr. 3). The fourth staff is for Guitar 4 (Gtr. 4). The fifth staff is for Arco (Ar.). The sixth staff is for Mtr. (Mtr.). The seventh staff is for Mrcs. (Mrcs.). The eighth staff is for Trgl. (Trgl.). The score is in the key of D major (one sharp) and 4/4 time. The first system (measures 18-21) shows Fl. 1 with a melodic line starting on a whole note, Fl. 2 with a rhythmic eighth-note pattern, Gtr. 1 with a melodic line, Gtr. 2 with a rhythmic eighth-note pattern, Gtr. 3 with a block-chord accompaniment, Gtr. 4 with a simple bass line, Ar. with a melodic line, Mtr. with a bass drum pattern, and Mrcs. with a rhythmic eighth-note pattern. The second system (measures 22-25) continues the patterns, with Fl. 1 and Ar. having rests in measures 24 and 25, and Mtr. and Trgl. having rests in measures 24 and 25.

GUADALAJARA

19

73

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

73

Trgl.

The score consists of ten staves for different instruments. The key signature has one sharp (F#) and the time signature is 4/4. Measures 73-76 are shown. Fl. 1 and Ar. play long notes with slurs. Fl. 2 plays eighth notes. Gtr. 1 has chords with slurs. Gtr. 2 plays eighth notes. Gtr. 3 plays chords. Gtr. 4 plays quarter notes. Met. plays quarter notes. Mrcs. and Trgl. play rhythmic patterns.

GUADALAJARA

20

Fl. 1

Fl. 2

77

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

77

Ar.

77

Met.

77

Mrcs.

77

Trgl.

Detailed description: This is a page of a musical score for the piece 'GUADALAJARA'. The score is arranged in a system of seven staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next three staves are for Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Guitar 3 (Gtr. 3). The fourth staff is for Guitar 4 (Gtr. 4). The fifth staff is for Arco (Ar.). The sixth staff is for Mtr. (Met.). The seventh staff is for Mrcs. (Mrcs.). The eighth staff is for Trgl. (Trgl.). The score is in the key of D major (one sharp) and 4/4 time. The first measure of the first staff is marked with a rehearsal mark '20'. The first measure of the fifth staff is marked with a rehearsal mark '77'. The score includes various musical notations such as notes, rests, beams, and slurs. The guitar parts feature complex rhythmic patterns, including triplets and sixteenth notes. The arco part features a melodic line with slurs. The mtr. part features a steady bass line. The mrcs. part features a rhythmic pattern of eighth notes. The trgl. part features a steady bass line.

GUADALAJARA

81

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

81

Trgl.

81

Detailed description: This page of a musical score, titled 'GUADALAJARA', is page 21. It features seven staves for different instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 81. Flute 1 (Fl. 1) plays a half note G4 with a fermata, followed by a whole rest. Flute 2 (Fl. 2) plays a rhythmic eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. Guitar 1 (Gtr. 1) plays a half note G4 with a fermata, followed by a whole rest. Guitar 2 (Gtr. 2) plays the same eighth-note pattern as Fl. 2. Guitar 3 (Gtr. 3) plays a series of chords, each consisting of a dotted quarter note followed by an eighth note, with notes G4, A4, B4, C5, D5, E5, F#5, G5. Guitar 4 (Gtr. 4) plays a dotted quarter note G2 in each measure. Arco (Ar.) plays a half note G4 with a fermata, followed by a whole rest. Mtr. (Met.) plays a dotted quarter note G2 in each measure. Mrcs. (Mrcs.) plays a rhythmic eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. Trgl. (Trgl.) plays a whole rest in each measure.

GUADALAJARA

Musical score for 'GUADALAJARA' featuring the following instruments:

- Fl. 1
- Fl. 2
- Gtr. 1
- Gtr. 2
- Gtr. 3
- Gtr. 4
- Ar.
- Met.
- Mrcs.
- Trgl.

The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Allegretto*. The score is divided into four measures. The flute parts (Fl. 1 and Fl. 2) play a melodic line. The guitar parts (Gtr. 1 and Gtr. 2) play a rhythmic accompaniment. Gtr. 3 and Gtr. 4 play chords. The Arpa, Met., Mrcs., and Trgl. parts play a rhythmic accompaniment. The score is marked with a rehearsal mark '85' at the beginning of each instrument's part.

GUADALAJARA

89

Fl. 1

Fl. 2

89

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

89

Ar.

89

Met.

89

Mrcs.

89

Trgl.

Detailed description: This is a page of a musical score for the piece 'GUADALAJARA', page 23. The score is arranged in a system with seven staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next three staves are for Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Guitar 3 (Gtr. 3). The fourth staff is for Guitar 4 (Gtr. 4). The fifth staff is for Arco (Ar.). The sixth staff is for Mtr. (Met.). The seventh staff is for Mrcs. (Mrcs.). The eighth staff is for Trgl. (Trgl.). The music is in the key of D major (one sharp) and 4/4 time. The score begins at measure 89. The Flute parts feature melodic lines with eighth and sixteenth notes. The Guitar parts include rhythmic patterns and chords. The Arco part has a simple melodic line. The Mtr. part provides a steady accompaniment. The Mrcs. part has a simple melodic line. The Trgl. part has a simple melodic line. The score ends with a double bar line and repeat sign.

GUADALAJARA

234

Fl. 1

Fl. 2

93

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

93

Ar.

93

Met.

93

Mrcs.

93

Trgl.

Detailed description: This is a musical score for the piece 'GUADALAJARA'. The score is arranged in a system with multiple staves. At the top, the title 'GUADALAJARA' is centered. The first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both starting at measure 234. The next four staves are for Guitars 1 through 4 (Gtr. 1-4). Gtr. 1 and 2 play a melodic line starting at measure 93. Gtr. 3 plays a rhythmic accompaniment of chords starting at measure 93. Gtr. 4 plays a bass line of dotted notes starting at measure 93. The fifth staff is for Arco (Ar.), playing a melodic line starting at measure 93. The sixth staff is for the Metronome (Met.), with a measure rest starting at measure 93. The seventh staff is for the Maracas (Mrcs.), playing a rhythmic pattern starting at measure 93. The eighth staff is for the Triangle (Trgl.), with a measure rest starting at measure 93. The score is written in treble clef with a key signature of one flat and a 3/4 time signature.

97

Fl. 1

Fl. 2

97

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

97

Met.

97

Mrcs.

97

Trgl.

Detailed description of the musical score: The score is for measures 97-100. Fl. 1 and Fl. 2 have whole rests in all measures. Gtr. 1 and Gtr. 2 play eighth-note patterns: Gtr. 1 has a dotted quarter note followed by eighth notes, while Gtr. 2 has eighth notes. Gtr. 3 plays chords, alternating between a full chord and a chord with a dotted quarter note. Gtr. 4 plays a simple eighth-note pattern. Ar. plays eighth-note patterns with some slurs. Met. has whole rests. Mrcs. plays eighth-note patterns. Trgl. has whole rests.

GUADALAJARA

26

Fl. 1

Fl. 2

101

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

101

Ar.

101

Met.

101

Mrcs.

101

Trgl.

Detailed description: This is a musical score for the piece 'GUADALAJARA'. The score is arranged in a system with seven staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef. The next four staves are for Guitars 1 through 4 (Gtr. 1-4), also in treble clef. The fifth staff is for Arco (Ar.), in treble clef. The sixth staff is for Mtr. (Met.), in treble clef. The seventh staff is for Mrcs. (Mrcs.), in bass clef. The eighth staff is for Trgl. (Trgl.), in bass clef. The score is divided into four measures. The first measure is marked with a rehearsal mark '26'. The second measure is marked with a rehearsal mark '101'. The third measure is marked with a rehearsal mark '101'. The fourth measure is marked with a rehearsal mark '101'. The score includes various musical notations such as notes, rests, and dynamic markings.

105

Fl. 1

Fl. 2

105

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

105

Ar.

105

Met.

105

Mrcs.

105

Trgl.

GUADALAJARA

28

Fl. 1

Fl. 2

109

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

109

Ar.

109

Met.

109

Mrcs.

109

Trgl.

Detailed description: This is a page of a musical score for the piece 'GUADALAJARA'. The score is arranged in a system with seven staves. The instruments are: Fl. 1 and Fl. 2 (Flutes), Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4 (Guitars), Ar. (Arco), Met. (Mtr.), Mrcs. (Mrcs.), and Trgl. (Trgl.). The score is divided into four measures. The first measure is marked with a rehearsal mark '28'. The second measure is marked with a rehearsal mark '109'. The third measure is marked with a rehearsal mark '109'. The fourth measure is marked with a rehearsal mark '109'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

GUADALAJARA

113

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

113

Trgl.

113

GUADALAJARA

30

Fl. 1

Fl. 2

117

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

117

Ar.

117

Met.

117

Mrcs.

117

Trgl.

Detailed description: This is a page of a musical score for the piece 'GUADALAJARA'. The score is arranged in a system with seven staves. The top staff is for Flute 1 (Fl. 1), starting at measure 30. The second staff is for Flute 2 (Fl. 2). The next three staves are for Guitars 1, 2, and 3 (Gtr. 1, 2, 3), with measure 117 marked at the beginning of the first guitar staff. The fourth staff is for Guitar 4 (Gtr. 4). The fifth staff is for Arco (Ar.), with measure 117 marked. The sixth staff is for Mtr. (Met.), with measure 117 marked. The seventh staff is for Mrcs. (Mrcs.), with measure 117 marked. The eighth staff is for Trgl. (Trgl.), with measure 117 marked. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like 'p'.

GUADALAJARA

The musical score is arranged in a system with the following parts and staves:

- Fl. 1:** Flute 1, Treble clef, key signature of one sharp (F#). Measure 121 contains rests. Measure 122 contains a half note G4.
- Fl. 2:** Flute 2, Treble clef, key signature of one sharp (F#). Measure 121 contains eighth notes G4, A4, B4, C5. Measure 122 contains eighth notes D5, E5, F#5, G5.
- Gtr. 1:** Guitar 1, Treble clef, key signature of one sharp (F#). Measure 121 contains rests. Measure 122 contains a half note G4.
- Gtr. 2:** Guitar 2, Treble clef, key signature of one sharp (F#). Measure 121 contains eighth notes G4, A4, B4, C5. Measure 122 contains eighth notes D5, E5, F#5, G5.
- Gtr. 3:** Guitar 3, Treble clef, key signature of one sharp (F#). Measure 121 contains chords G4, A4, B4, C5. Measure 122 contains chords D5, E5, F#5, G5.
- Gtr. 4:** Guitar 4, Treble clef, key signature of one sharp (F#). Measure 121 contains eighth notes G4, A4, B4, C5. Measure 122 contains eighth notes D5, E5, F#5, G5.
- Ar.:** Arco, Treble clef, key signature of one sharp (F#). Measure 121 contains rests. Measure 122 contains a half note G4.
- Met.:** Metal, Treble clef, key signature of one sharp (F#). Measure 121 contains rests. Measure 122 contains eighth notes G4, A4, B4, C5.
- Mrcs.:** Mrcs., Treble clef, key signature of one sharp (F#). Measure 121 contains eighth notes G4, A4, B4, C5. Measure 122 contains eighth notes D5, E5, F#5, G5.
- Trgl.:** Trgl., Treble clef, key signature of one sharp (F#). Measure 121 contains rests. Measure 122 contains a half note G4.

GUADALAJARA

This musical score is for the piece "GUADALAJARA" and consists of seven staves. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Guitar 3 (Gtr. 3), and Guitar 4 (Gtr. 4). The second system includes Arco (Ar.), Mtr. (Mtr.), Mrcs. (Mrcs.), and Trgl. (Trgl.).

Fl. 1: Starts at measure 327 with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the first two measures.

Fl. 2: Starts at measure 125 with quarter notes G4, A4, B4, C5, B4, A4, G4. A slur covers the first two measures.

Gtr. 1: Starts at measure 125 with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the first two measures.

Gtr. 2: Starts at measure 125 with quarter notes G4, A4, B4, C5, B4, A4, G4. A slur covers the first two measures.

Gtr. 3: Starts at measure 125 with a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, repeated.

Gtr. 4: Starts at measure 125 with a rhythmic pattern of quarter notes: G4, A4, B4, C5, B4, A4, G4, repeated.

Ar.: Starts at measure 125 with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the first two measures.

Mtr.: Starts at measure 125 with quarter notes G4, A4, B4, C5, B4, A4, G4. A slur covers the first two measures.

Mrcs.: Starts at measure 125 with a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, repeated.

Trgl.: Starts at measure 125 with a rhythmic pattern of quarter notes: G4, A4, B4, C5, B4, A4, G4, repeated.

129

Fl. 1

Fl. 2

129

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

129

Ar.

129

Met.

129

Mrcs.

129

Trgl.

GUADALAJARA

3/4

Fl. 1

Fl. 2

133

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

133

Ar.

133

Met.

133

Mrcs.

133

Trgl.

GUADALAJARA

137

Fl. 1

Fl. 2

137

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

137

Ar.

137

Met.

137

Mrcs.

137

Trgl.

GUADALAJARA

This musical score is for the piece "GUADALAJARA". It features a multi-staff arrangement with the following parts:

- Fl. 1**: Flute 1, starting at measure 346.
- Fl. 2**: Flute 2, starting at measure 346.
- Gtr. 1**: Guitar 1, starting at measure 141.
- Gtr. 2**: Guitar 2, starting at measure 141.
- Gtr. 3**: Guitar 3, starting at measure 141.
- Gtr. 4**: Guitar 4, starting at measure 141.
- Ar.**: Arco (Violins), starting at measure 141.
- Met.**: Metal (Cymbals), starting at measure 141.
- Mrcs.**: Mrcs. (Maracas), starting at measure 141.
- Trgl.**: Trgl. (Triangle), starting at measure 141.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The first system (measures 346-349) shows the flute parts and the beginning of the guitar and arco parts. The second system (measures 141-144) shows the continuation of the guitar and arco parts, along with the metal, maracas, and triangle parts. The music features a mix of eighth and sixteenth notes, with some passages involving triplets and slurs.

145

Fl. 1

Fl. 2

145

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

145

Ar.

145

Met.

145

Mrcs.

145

Trgl.

Detailed description of the musical score: The score is for measures 145-148. Flute 1 and 2 parts consist of whole rests. Guitar 1 and 2 play eighth-note patterns: Gtr. 1 has a descending eighth-note line, while Gtr. 2 has an ascending eighth-note line. Guitar 3 plays chords in a rhythmic pattern. Guitar 4 plays a bass line with dotted eighth notes. Arco plays a melodic line with eighth notes. Mtr. has whole rests. Mrcs. and Trgl. play rhythmic patterns with eighth notes.

GUADALAJARA

38

Fl. 1

Fl. 2

149

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

149

Ar.

149

Met.

149

Mrcs.

149

Trgl.

The musical score is organized into two systems. The first system begins at measure 38 and includes parts for Flute 1, Flute 2, and four Guitars (Gtr. 1-4). The second system begins at measure 149 and includes parts for Arco (Ar.), Mridangam (Mrcs.), and Trigon (Trgl.). The flute parts consist of whole rests. The guitar parts feature rhythmic patterns: Gtr. 1 and 2 play eighth-note runs, Gtr. 3 plays chords, and Gtr. 4 plays a dotted quarter-note pattern. The Arco part has a melodic line of eighth notes. The Mrcs. part plays a rhythmic pattern of eighth notes. The Trgl. part has a dotted quarter-note pattern.

153

Fl. 1

Fl. 2

153

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

153

Ar.

153

Met.

153

Mrcs.

153

Trgl.

Detailed description of the musical score: The score is for measures 153-156. Fl. 1 and Fl. 2 have rests. Gtr. 1 and Gtr. 2 play eighth-note patterns. Gtr. 3 plays chords. Gtr. 4 plays a bass line of dotted quarter notes. Ar. and Met. play eighth-note patterns. Mrcs. and Trgl. play rhythmic accompaniment.

GUADALAJARA

40

Fl. 1

Fl. 2

157

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

157

Ar.

157

Met.

157

Mrcs.

157

Trgl.

The musical score for 'GUADALAJARA' is presented in two systems. The first system, starting at measure 40, features two flutes (Fl. 1 and Fl. 2) with whole rests. The second system, starting at measure 157, includes four guitars (Gtr. 1-4), an arpa (Ar.), a mridangam (Mrcs.), and a trigon (Trgl.). Gtr. 1 and Gtr. 2 play eighth-note patterns. Gtr. 3 plays chords. Gtr. 4 plays a bass line. Ar. plays a melodic line. Mrcs. plays a rhythmic pattern. Trgl. has rests.

Adagio

GUADALAJARA

41

161

Fl. 1

Fl. 2

161

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

161

Ar.

161

Met.

161

Mrcs.

161

Trgl.

Detailed description of the musical score: The score is for a piece titled 'GUADALAJARA' at an 'Adagio' tempo, page 41. It begins at measure 161. The instrumentation includes two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1-4), arpeggiator (Ar.), metronome (Met.), maracas (Mrcs.), and triangle (Trgl.). The music is written in 3/4 time. The first two staves (Fl. 1 and Fl. 2) feature melodic lines with eighth and quarter notes, often tied across measures. The guitar parts (Gtr. 1-4) provide harmonic support, with Gtr. 3 playing chords and Gtr. 4 playing a bass line. The arpeggiator, metronome, maracas, and triangle parts are more rhythmic, often playing simple patterns or rests. The score includes various musical notations such as slurs, ties, and dynamic markings.

ALLEGRO ♩ = 180

GUADALAJARA

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Trgl.

The musical score is arranged in ten staves. The top two staves are for Flute 1 and Flute 2, both in treble clef. The next two staves are for Guitar 1 and Guitar 2, also in treble clef. The third and fourth staves are for Guitar 3 and Guitar 4, in treble clef. The fifth staff is for Arco, in treble clef. The sixth staff is for the Metronome, in treble clef. The seventh staff is for Mrcs. (Maracas), in a percussion clef. The eighth and ninth staves are for Trgl. (Tambourine), in a percussion clef. The score begins at measure 165. The tempo is marked ALLEGRO with a quarter note equal to 180 beats per minute. The piece is in 4/4 time. The first four staves (Flutes and Guitars) feature melodic lines with long slurs. The Arco part has a rhythmic pattern of eighth notes. The Mrcs. and Trgl. parts provide a steady accompaniment.

LA CULEBRA

TATA NACHO Y RUBEN FUENTES
arr. OMAR ISRAEL RODRIGUEZ CLAVIJO

ALLEGRO ♩ = 100

The musical score is arranged in a system of ten staves. The top two staves are for Flauta 1 and Flauta 2, both in treble clef. The next three staves are for Guitarras 1, 2, and 3, also in treble clef. The fourth staff is for Guitarras 4, in treble clef. The fifth staff is for Arpa C., in treble clef. The sixth staff is for Metalófono, in treble clef. The seventh staff is for Maracas, in a percussion clef. The eighth staff is for Castañuelas, in a percussion clef. The score is in 3/4 time and consists of four measures. Dynamics include *mf* and *p* for the flutes and guitars, and *f* for the guitar 4 and arpa. The maracas and castanets play a consistent rhythmic pattern throughout.

LA CULEBRA

2
4

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Cast.

Detailed description: This is a musical score for the piece 'LA CULEBRA'. The score is written for a full ensemble including two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1, 2, 3, and 4), an arpa (Ar.), a metronome (Met.), maracas (Mrs.), and castanets (Cast.). The piece is in 2/4 time, as indicated by the '2' over the '4' at the top left. The first two staves (Fl. 1 and Fl. 2) play a simple melody of quarter notes. The guitar parts (Gtr. 1-4) feature complex rhythmic patterns, with Gtr. 3 playing dense chords. The arpa (Ar.) plays a rhythmic accompaniment of eighth notes. The metronome (Met.) and castanets (Cast.) provide a steady pulse, while the maracas (Mrs.) play a rhythmic pattern of eighth notes. The score is divided into four measures by vertical bar lines.

LA CULEBRA

8

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Cast.

mf

mf

mf

mf

Detailed description: This is a page of a musical score for the piece 'LA CULEBRA', page 3, measures 8 through 11. The score is arranged in a grand staff format with nine staves. The instruments are: Fl. 1 (Flute 1), Fl. 2 (Flute 2), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Gtr. 3 (Guitar 3), Gtr. 4 (Guitar 4), Ar. (Araucaria), Met. (Metsel), Mrs. (Mars), and Cast. (Castanets). The key signature has one sharp (F#) and the time signature is 3/4. The score begins at measure 8. Fl. 1 and Fl. 2 play a melodic line with a dynamic marking of *mf* starting in measure 9. Gtr. 1 and Gtr. 2 play a rhythmic pattern of eighth notes. Gtr. 3 plays a complex rhythmic pattern of sixteenth notes. Gtr. 4 plays a simple rhythmic pattern of eighth notes. Ar. plays a rhythmic pattern of eighth notes. Met. plays a rhythmic pattern of eighth notes. Mrs. and Cast. play a rhythmic pattern of eighth notes. The score ends at measure 11.

LA CULEBRA

4

12

Fl. 1

Musical staff for Fl. 1, showing a melodic line with eighth and sixteenth notes, including a key signature change to one sharp.

Fl. 2

Musical staff for Fl. 2, showing a melodic line with eighth and sixteenth notes, including a key signature change to one sharp.

12

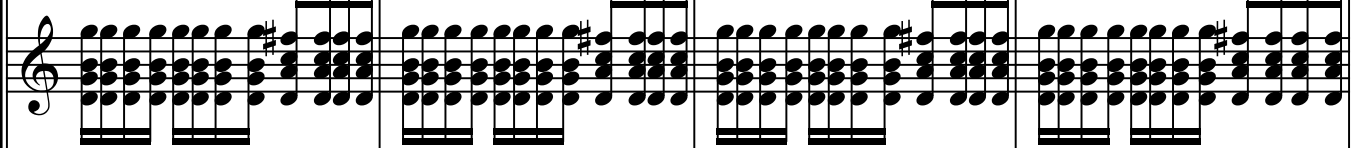
Gtr. 1

Musical staff for Gtr. 1, showing a melodic line with eighth and sixteenth notes, including a key signature change to one sharp.

Gtr. 2

Musical staff for Gtr. 2, showing a melodic line with eighth and sixteenth notes, including a key signature change to one sharp.

Gtr. 3

Musical staff for Gtr. 3, showing a complex rhythmic pattern with many beamed notes.

Gtr. 4

Musical staff for Gtr. 4, showing a rhythmic pattern with eighth notes.

12

Ar.

Musical staff for Ar., showing a rhythmic pattern with eighth notes.

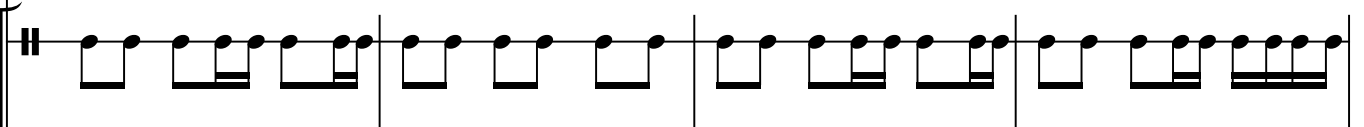
12

Met.

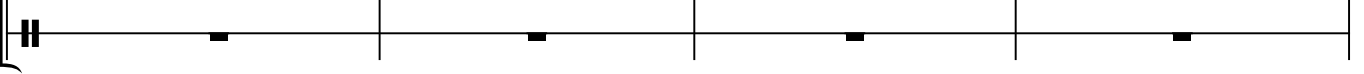
Musical staff for Met., showing a rhythmic pattern with eighth notes.

12

Mrcs.

Musical staff for Mrcs., showing a rhythmic pattern with eighth notes.

Cast.

Musical staff for Cast., showing a rhythmic pattern with eighth notes.

LA CULEBRA

16

Fl. 1

Fl. 2

p

p

16

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

16

Ar.

16

Met.

16

Mrs.

Cast.

Detailed description: This page of a musical score, titled 'LA CULEBRA', contains measures 16 through 20. The score is arranged in a system with nine staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef. The next four staves are for Guitars 1 through 4 (Gtr. 1-4), also in treble clef. The fifth staff is for Arco (Ar.), the sixth for Mallets (Met.), the seventh for Maracas (Mrs.), and the eighth for Castanets (Cast.). The music begins at measure 16, marked with a '16' above the first staff. The flute parts feature melodic lines with some chromaticism. The guitar parts include rhythmic accompaniment, with Gtr. 3 playing a dense, repetitive chordal texture. The percussion parts (Ar., Met., Mrs., Cast.) provide a steady, rhythmic foundation. A dynamic marking of 'p' (piano) is present in the flute parts. The score concludes at measure 20.

LA CULEBRA

6
20

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Cast.

mf

mf

mf

Detailed description: This is a page of a musical score for the piece 'LA CULEBRA'. It covers measures 20 through 23. The score is arranged in a system with nine staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next four staves are for Guitars 1 through 4 (Gtr. 1-4). The fifth staff is for Arco (Ar.), the sixth for Mallets (Met.), the seventh for Maracas (Mrs.), and the eighth for Castanets (Cast.). The music is in 6/8 time. Measures 20 and 21 feature a steady eighth-note accompaniment in the guitars and maracas. Measures 22 and 23 show a change in the flute parts, with a dynamic marking of *mf* (mezzo-forte) appearing. The castanets and mallets have rests in these later measures.

LA CULEBRA

24

Fl. 1 *p*

Fl. 2 *p*

Gtr. 1

Gtr. 2

Gtr. 3 *p*

Gtr. 4

Ar.

Met.

Mrs.

Cast.

LA CULEBRA

8
28

Fl. 1



Musical staff for Fl. 1, showing a melodic line with quarter notes and rests in 2/4 time.

Fl. 2



Musical staff for Fl. 2, showing a melodic line with quarter notes and rests in 2/4 time.

Gtr. 1



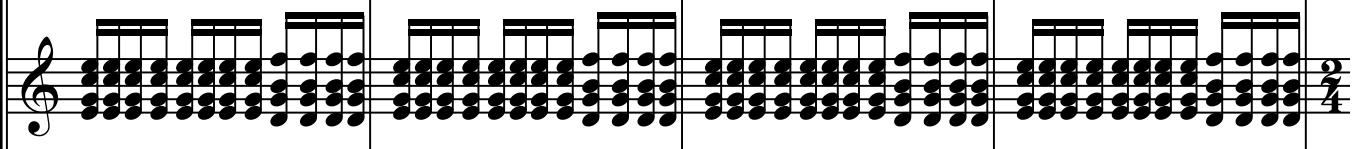
Musical staff for Gtr. 1, showing a rhythmic pattern of eighth notes in 2/4 time.

Gtr. 2



Musical staff for Gtr. 2, showing a rhythmic pattern of eighth notes in 2/4 time.

Gtr. 3



Musical staff for Gtr. 3, showing a complex rhythmic pattern with many notes in 2/4 time.

Gtr. 4



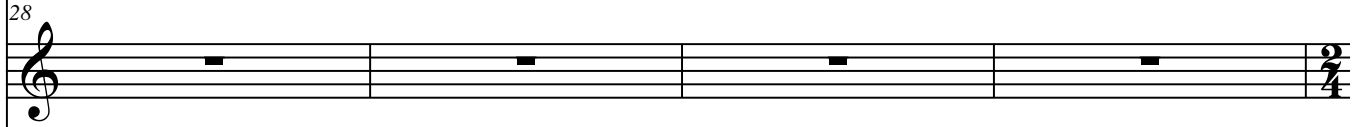
Musical staff for Gtr. 4, showing a rhythmic pattern of eighth notes in 2/4 time.

Ar.



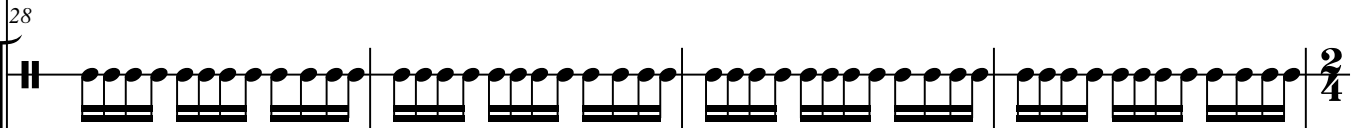
Musical staff for Ar., showing a rhythmic pattern of eighth notes in 2/4 time.

Met.



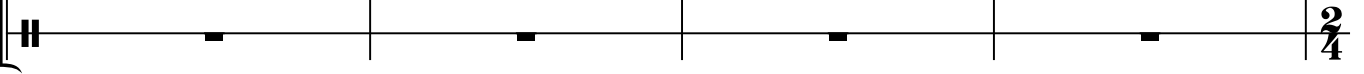
Musical staff for Met., showing a rhythmic pattern of eighth notes in 2/4 time.

Mrcs.



Musical staff for Mrcs., showing a rhythmic pattern of eighth notes in 2/4 time.

Cast.



Musical staff for Cast., showing a rhythmic pattern of eighth notes in 2/4 time.

32

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Cast.

mf

Detailed description of the musical score: The score is for measures 32-35. It begins in 2/4 time and changes to 3/4 time at measure 33. The instruments are: Fl. 1 and Fl. 2 (flutes), Gtr. 1-4 (guitars), Ar. (armonica), Met. (metallophone), Mrcs. (maracas), and Cast. (castanets). The flute parts are simple, with some rests. The guitar parts are complex and rhythmic. Gtr. 1 and 2 play eighth-note patterns. Gtr. 3 plays dense chords. Gtr. 4 plays a steady eighth-note pattern. The armonica and metallophone play chords. The maracas play a simple rhythm. The castanets play a rhythmic accompaniment starting in measure 33. The dynamic marking *mf* is present at the bottom of the castanet staff.

LA CULEBRA

10
36

This musical score page, titled "LA CULEBRA", covers measures 36 through 40. It features a variety of instruments and parts:

- Fl. 1:** Treble clef, playing a half note G4 in measure 36, followed by quarter notes in measures 37-39, and a half note G4 in measure 40.
- Fl. 2:** Treble clef, playing a half note G4 in measure 36, followed by quarter notes in measures 37-39, and a half note G4 with a sharp sign in measure 40.
- Gtr. 1:** Treble clef, playing a complex rhythmic pattern of eighth and sixteenth notes in measure 36, then a quarter note G4 in measure 37, and a complex pattern in measures 38-40.
- Gtr. 2:** Treble clef, playing a complex rhythmic pattern of eighth and sixteenth notes in measure 36, then a quarter note G4 in measure 37, and a complex pattern in measures 38-40.
- Gtr. 3:** Treble clef, playing a dense block of chords in measure 36, then a block of chords in measure 37, and a complex pattern of chords in measures 38-40.
- Gtr. 4:** Treble clef, playing a rhythmic pattern of quarter notes in measure 36, then a quarter note G4 in measure 37, and a rhythmic pattern in measures 38-40.
- Ar. (Arpeggio):** Treble clef, playing chords in measure 36, then a bass clef chord in measure 37, and chords in measures 38-40.
- Met. (Metsel):** Treble clef, playing chords in measure 36, then a bass clef chord in measure 37, and chords in measures 38-40.
- Mrs. (Metsel):** Treble clef, playing a half rest in measure 36, then a quarter rest in measure 37, and a half rest in measure 38, followed by a quarter rest in measure 40.
- Cast. (Castanets):** Treble clef, playing a rhythmic pattern of eighth notes in measure 36, then a quarter note G4 in measure 37, and a rhythmic pattern in measures 38-40.

LA CULEBRA

40

Fl. 1

Fl. 2

f

f

40

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

40

Ar.

40

Met.

40

Mrcs.

Cast.

3

3

Detailed description of the musical score: The score is for a piece titled 'LA CULEBRA' on page 11, starting at measure 40. It features nine staves: Fl. 1 and Fl. 2 (flutes), Gtr. 1, 2, 3, and 4 (guitars), Ar. (arpeggiator), Met. (metronome), Mrcs. (maracas), and Cast. (castanets). The music is in 2/4 time. Flutes 1 and 2 play melodic lines, with a forte (*f*) dynamic starting in measure 41. Guitars 1 and 2 play rhythmic patterns, while Gtr. 3 plays a complex, dense texture with triplets. Gtr. 4 plays a steady eighth-note pattern. The arpeggiator, metronome, and maracas provide harmonic and rhythmic support. Castanets play a rhythmic pattern with triplets. The score ends at measure 43.

LA CULEBRA

12
44

Fl. 1



mf

This staff contains the first flute part. It begins with a half note G4, followed by eighth notes A4, B4, and C5. The melody continues with eighth notes B4, A4, G4, F4, E4, D4, C4, and B3. A dynamic marking of *mf* is placed below the staff.

Fl. 2



mf

This staff contains the second flute part. It follows the same melodic line as Flute 1. A dynamic marking of *mf* is placed below the staff.

Gtr. 1



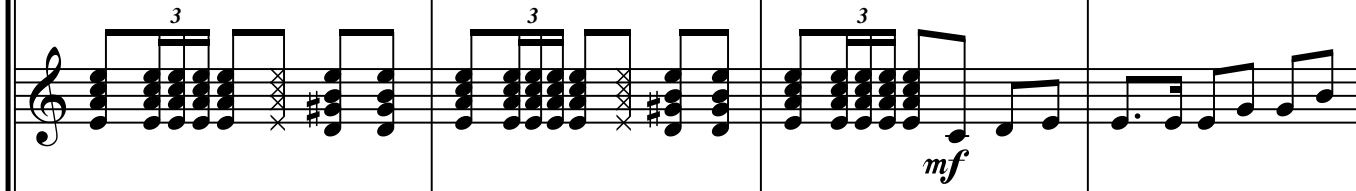
This staff contains the first guitar part, mirroring the melodic line of the flutes.

Gtr. 2



This staff contains the second guitar part, mirroring the melodic line of the flutes.

Gtr. 3



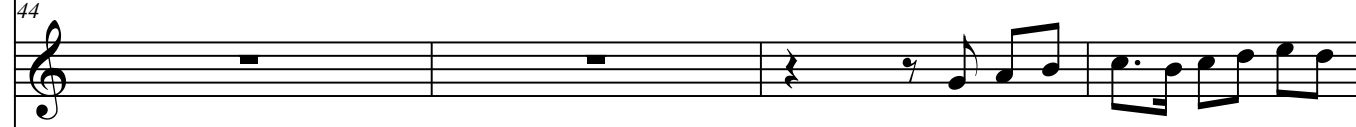
This staff contains the third guitar part, featuring a triplet of eighth notes in each measure. A dynamic marking of *mf* is placed below the staff.

Gtr. 4



This staff contains the fourth guitar part, mirroring the melodic line of the flutes.

Ar.



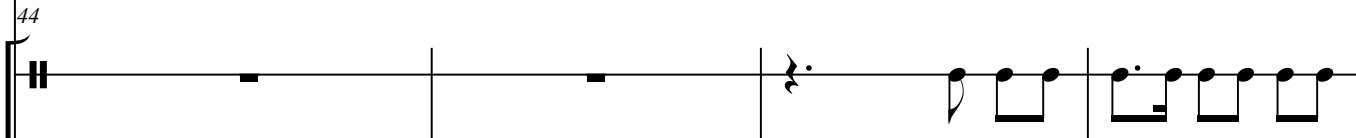
This staff contains the arco part, which is mostly silent with some activity in the final measures.

Met.



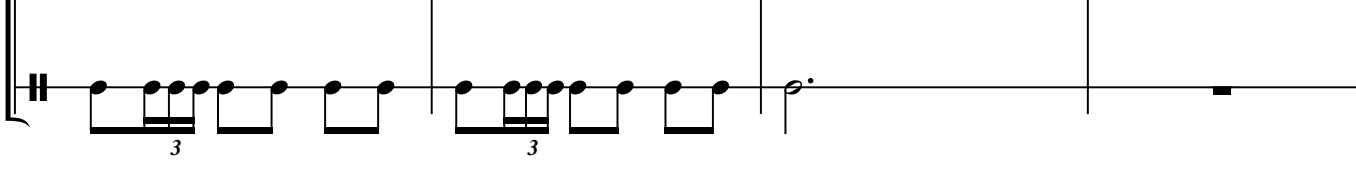
This staff contains the mellophone part, mirroring the melodic line of the flutes.

Mrs.



This staff contains the maracas part, which is mostly silent with some activity in the final measures.

Cast.



This staff contains the castanets part, featuring a triplet of eighth notes in each measure.

48

Fl. 1 *p*

Fl. 2 *p*

48

Gtr. 1

Gtr. 2

Gtr. 3 *p*

Gtr. 4

48

Ar.

48

Met.

48

Mrs.

Cast.

Detailed description: This page of a musical score, titled 'LA CULEBRA', contains measures 48 through 51. The score is arranged in a system with nine staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both playing a simple melody of quarter notes with a dynamic marking of *p* (piano). The next four staves are for four different guitar parts (Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4). Gtr. 1 and Gtr. 2 play a rhythmic pattern of eighth notes. Gtr. 3 plays a complex, dense texture of sixteenth notes. Gtr. 4 plays a rhythmic pattern of quarter notes. The fifth staff is for the Arpa (Ar.), playing a rhythmic pattern of eighth notes. The sixth staff is for the Metronome (Met.), indicated by a single dash in each measure. The seventh staff is for the Maracas (Mrs.), playing a rhythmic pattern of eighth notes. The eighth staff is for the Castanets (Cast.), indicated by a single dash in each measure. The number '48' is written above the first measure of each staff. The dynamic marking *p* is placed below the first measure of the Fl. 1, Fl. 2, and Gtr. 3 staves.

LA CULEBRA

14
52

Fl. 1

Fl. 2

Musical notation for Fl. 1 and Fl. 2, showing a simple melody with quarter notes.

Gtr. 1

Musical notation for Gtr. 1, featuring a complex rhythmic pattern of eighth notes.

Gtr. 2

Musical notation for Gtr. 2, featuring a complex rhythmic pattern of eighth notes.

Gtr. 3

Musical notation for Gtr. 3, featuring a complex rhythmic pattern of eighth notes.

Gtr. 4

Musical notation for Gtr. 4, featuring a simple melody with quarter notes.

Ar.

Musical notation for Ar., featuring a complex rhythmic pattern of eighth notes.

Met.

Musical notation for Met., showing a simple rhythmic pattern with horizontal lines.

Mrs.

Musical notation for Mrs., featuring a complex rhythmic pattern of eighth notes.

Cast.

Musical notation for Cast., showing a simple rhythmic pattern with horizontal lines.

56

Fl. 1 *mf*

Fl. 2 *mf*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Cast.

LA CULEBRA

16

60

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Cast.

Detailed description: This is a page of a musical score for the piece 'LA CULEBRA', starting at measure 16. The score is arranged in a system with ten staves. The first two staves are for Flutes 1 and 2. The next four staves are for Guitars 1, 2, 3, and 4. The fifth staff is for Arco (Ar.), the sixth for Mallets (Met.), the seventh for Maracas (Mrs.), and the eighth for Castanets (Cast.). The tempo is marked '60'. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth notes and some triplet-like figures. The guitar parts are particularly dense, with Gtr. 3 playing a complex chordal texture. The percussion parts (Ar., Met., Mrs., Cast.) provide a steady, rhythmic accompaniment.

64

Fl. 1 *p*

Fl. 2 *p*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Cast.

68

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Gtr. 1

Gtr. 2

Gtr. 3 *mf* *p*

Gtr. 4

Ar.

Met.

Mrs.

Cast.

Detailed description: This page of a musical score for 'LA CULEBRA' covers measures 68 to 71. The score is arranged for a large ensemble. Flutes 1 and 2 play melodic lines, with dynamics shifting from mezzo-forte (mf) to piano (p) between measures 69 and 70. Guitars 1 and 2 play rhythmic accompaniment, while Guitars 3 and 4 play a complex, dense texture of chords and arpeggios, also shifting from mf to p. The Arco (Ar.) part features a steady eighth-note accompaniment. The Metronome (Met.) part shows a single eighth note in measure 68 followed by rests. The Mridangam (Mrs.) and Castanets (Cast.) parts provide a consistent rhythmic accompaniment with eighth-note patterns.

72

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Cast.

LA CULEBRA

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Cast.

The musical score for 'LA CULEBRA' covers measures 76 to 80. It features a complex arrangement of instruments. The woodwinds (Fl. 1 and Fl. 2) play simple melodic lines. The guitars (Gtr. 1-4) have various rhythmic patterns, with Gtr. 3 playing a dense, repetitive texture. The arpa (Ar.) and metal (Met.) provide harmonic support with chords and arpeggios. The maracas (Mrs.) and castanets (Cast.) add rhythmic interest with their characteristic sounds. The score is written in treble clef and includes a key signature change from two flats to one flat (F major) between measures 78 and 79. The time signature changes from 2/4 to 3/4 in the same measure.

81

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Cast.

Detailed description of the musical score: The score is for a piece titled 'LA CULEBRA' on page 21, starting at measure 81. It features seven staves. Flute 1 and 2 play simple melodic lines. Guitars 1 and 2 play rhythmic patterns with some melodic movement. Guitar 3 plays a dense, repetitive rhythmic texture. Guitar 4 plays a steady eighth-note accompaniment. Arco and Mtr. play block chords. Mrcs. and Cast. play rhythmic patterns.

LA CULEBRA

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Cast.

f

3

3

Detailed description: This is a page of a musical score for the piece 'LA CULEBRA', specifically measures 85 through 88. The score is arranged in a multi-staff format. The instruments and parts are: Fl. 1 (Flute 1), Fl. 2 (Flute 2), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Gtr. 3 (Guitar 3), Gtr. 4 (Guitar 4), Ar. (Arpeggiator), Met. (Metronome), Mrs. (Mandolin), and Cast. (Cello/Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. Measures 85 and 86 feature a steady accompaniment in Gtr. 4 and Ar., with Gtr. 1 and 2 playing rhythmic patterns. In measure 87, the flute parts (Fl. 1 and Fl. 2) enter with a melodic line marked *f* (forte). Gtr. 3 continues with a dense chordal texture. In measure 88, the flute parts conclude with a triplet of notes, and Gtr. 3 also features a triplet. The score ends with a double bar line at the end of measure 88.

LA CULEBRA

89

Fl. 1

Fl. 2

mf

89

Gtr. 1

Gtr. 2

Gtr. 3

mf

Gtr. 4

89

Ar.

89

Met.

89

Mrcs.

Cast.

3

3

3

LA CULEBRA

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Cast.

p

p

p

Detailed description: This page of a musical score for the piece 'LA CULEBRA' covers measures 24 through 27. The score is arranged for a large ensemble. At the top left, the measure number '24' and rehearsal mark '93' are indicated. The instruments listed on the left are Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., Met., Mrs., and Cast. Fl. 1 and Fl. 2 play a melodic line with eighth notes in the first measure, followed by a sustained note. Gtr. 1 and 2 play a rhythmic eighth-note pattern. Gtr. 3 plays a complex chordal texture with many notes. Gtr. 4 plays a steady eighth-note accompaniment. Ar. plays a melodic line with eighth notes. Met. has rests in all measures. Mrs. and Cast. play rhythmic patterns with vertical stems. Dynamics of piano (*p*) are marked for the flute and guitar parts.

97

Fl. 1

Fl. 2

97

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

97

Ar.

97

Met.

97

Mrs.

Cast.

Detailed description: This page of a musical score, titled 'LA CULEBRA' and numbered '25', covers measures 97 through 100. The score is arranged in a system with nine staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef, playing a simple melody of quarter notes. The next four staves are for Guitars 1 through 4 (Gtr. 1-4). Gtr. 1 and 2 play a rhythmic pattern of eighth notes. Gtr. 3 plays a complex, dense texture of sixteenth notes. Gtr. 4 plays a simple eighth-note accompaniment. The fifth staff is for Arpa (Ar.), playing a rhythmic pattern of eighth notes. The sixth staff is for Met. (Metals), showing rests. The seventh staff is for Mrs. (Mars), playing a rhythmic pattern of eighth notes. The eighth staff is for Cast. (Castanets), showing rests. The number '97' is written at the beginning of each staff to indicate the measure number.

DIOS NUNCA MUERE

MACEDONIO ALCALA
arr. OMAR ISRAEL RODRIGUEZ CLAVIJO

VALS

The musical score is arranged for a large ensemble. It features the following instruments and parts:

- Flauta 1:** Treble clef, 3/4 time signature. Starts with a rest, then plays a half note G4 (marked *f*) in the third measure, followed by a quarter rest and a quarter note G4 in the fourth measure.
- Flauta 2:** Treble clef, 3/4 time signature. Starts with a rest, then plays a half note F4 (marked *f*) in the third measure, followed by a quarter rest and a quarter note G4 in the fourth measure.
- Guitarra 1:** Treble clef, 3/4 time signature. Features a pizzicato accompaniment (Pizz. *f*) with chords in the first two measures and a melodic line in the last two measures.
- Guitarra 2:** Treble clef, 3/4 time signature. Features a pizzicato accompaniment (Pizz. *f*) with chords in the first two measures and a melodic line in the last two measures.
- Guitarra 3:** Treble clef, 3/4 time signature. Features a pizzicato accompaniment (Pizz. *f*) with chords in the first two measures and a melodic line in the last two measures.
- Guitarra 4:** Treble clef, 3/4 time signature. Features a pizzicato accompaniment (Pizz. *f*) with chords in the first two measures and a melodic line in the last two measures.
- Arpa C.:** Treble clef, 3/4 time signature. Starts with a rest, then plays a half note G4 (marked *f*) in the third measure, followed by a quarter rest and a quarter note G4 in the fourth measure.
- Metalófono:** Treble clef, 3/4 time signature. Starts with a rest, then plays a half note G4 (marked *f*) in the third measure, followed by a quarter rest and a quarter note G4 in the fourth measure.
- Triángulo:** Percussion staff, 3/4 time signature. Starts with a rest, then plays a half note G4 (marked *f*) in the third measure, followed by a quarter rest and a quarter note G4 in the fourth measure.
- Claves:** Percussion staff, 3/4 time signature. Features a steady rhythmic pattern of eighth notes.
- Maracas:** Percussion staff, 3/4 time signature. Features a steady rhythmic pattern of eighth notes (marked *f*).

DIOS NUNCA MUERE

2

Fl. 1

Fl. 2

7

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

7

Ar.

7

Met.

7

Trgl.

Clv.

Mrs.

Detailed description: This is a musical score for the piece 'DIOS NUNCA MUERE'. The score is written for a band and includes parts for two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1, 2, 3, and 4), an arpeggiator (Ar.), a metronome (Met.), a triangle (Trgl.), a cymbal (Clv.), and maracas (Mrs.). The music is in a 2/4 time signature, indicated by the '2' above the first staff. The key signature has one flat (B-flat). The flute parts (Fl. 1 and Fl. 2) are mostly rests. The guitar parts (Gtr. 1-4) feature rhythmic patterns with various notes and accidentals. The arpeggiator (Ar.) and metronome (Met.) parts are mostly rests. The percussion parts (Trgl., Clv., Mrs.) are also mostly rests, with the maracas part showing a rhythmic pattern of eighth notes.

DIOS NUNCA MUERE
meno mosso

13

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

mf

pp

p

p

DIOS NUNCA MUERE

4^p

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves. The first two staves are for Flute 1 and Flute 2, both of which are mostly silent with rests. The next four staves are for Guitars 1 through 4. Gtr. 1 and 2 play melodic lines with slurs and accents. Gtr. 3 plays a rhythmic accompaniment of chords. Gtr. 4 plays a simple bass line. The Arco (Ar.) staff is silent. The Metallophone (Met.) staff plays a rhythmic pattern of chords. The Triangle (Trgl.) staff is silent. The Clavichord (Clv.) staff plays a rhythmic pattern of chords. The Maracas (Mrcs.) staff is silent.

25

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

Detailed description: This page of a musical score contains measures 25 through 30. The score is arranged in a grand staff format with ten staves. The top two staves are for Flutes 1 and 2, both of which are silent throughout the measures. The next four staves are for Guitars 1, 2, 3, and 4. Gtr. 1 and 2 play melodic lines with eighth and sixteenth notes, including some slurs. Gtr. 3 plays a steady accompaniment of chords, and Gtr. 4 plays a bass line with eighth notes. The fifth staff is for the Arpa (Harp), which is silent. The sixth staff is for the Metrónomo (Metronome), showing a consistent rhythmic pattern of eighth notes. The bottom three staves are for Percussion: Trébol (Triangle) is silent, Clavé (Clave) plays a rhythmic pattern of eighth notes, and Mrcs. (Maracas) is silent.

DIOS NUNCA MUERE

6 **piu mosso**

31

Fl. 1

Fl. 2

Gtr. 1

p

Gtr. 2

mf

Gtr. 3

Gtr. 4

Ar.

Met.

31

Trgl.

Clv.

Mrcs.

31

Musical score for measures 37-42 of the piece "DIOS NUNCA MUERE". The score is arranged for a full orchestra and includes the following parts:

- Fl. 1** and **Fl. 2**: Flute parts, both showing rests throughout the measures.
- Gtr. 1**, **Gtr. 2**, **Gtr. 3**, and **Gtr. 4**: Guitar parts. Gtr. 1 plays chords, while Gtrs. 2, 3, and 4 play melodic lines.
- Ar.**: Arpa (Harp) part, showing rests throughout the measures.
- Met.**: Mellophone part, playing a melodic line.
- Trgl.**: Trombone part, showing rests throughout the measures.
- Clv.**: Clarinet part, showing rests throughout the measures.
- Mrcs.**: Maracas part, playing a steady rhythmic pattern.

The score begins at measure 37, indicated by a bracket and the number 37 above the first staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music concludes at measure 42.

DIOS NUNCA MUERE

8

meno mosso

43

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

f

f

f

p

mf

f

p

mf

49

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

Detailed description: This page of a musical score contains measures 49 through 54. The score is for a full orchestra and includes parts for Flute 1 and 2, four Guitars (1-4), Arpa (Ar.), Metronome (Met.), Triangles (Trgl.), Cymbals (Clv.), and Maracas (Mrcs.). The key signature has one flat (B-flat) and the time signature is 4/4. Measures 49-54 show a melodic line in the flutes and arpa, with a steady accompaniment from the guitars and percussion. The flute parts feature long, flowing lines with some grace notes. The guitar parts consist of chords and single-note lines. The percussion parts are rhythmic, with triangles and maracas providing a steady beat.

DIOS NUNCA MUERE

10

55

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

61

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

Detailed description: This page of a musical score, titled 'DIOS NUNCA MUERE', contains measures 61 through 66. The score is arranged in a grand staff with ten staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Guitar 3 (Gtr. 3), Guitar 4 (Gtr. 4), Arpeggiator (Ar.), Metronome (Met.), Triangle (Trgl.), Clavichord (Clv.), and Maracas (Mrcs.). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 61-66 show a melodic line for the flutes and guitars, with the arpeggiator playing chords. The triangle, clavichord, and maracas provide a rhythmic accompaniment. The score is written in a clean, professional style with clear notation and dynamic markings.

DIOS NUNCA MUERE

12

67

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

Detailed description: This page of a musical score, numbered 12, is for the piece 'DIOS NUNCA MUERE'. It contains seven systems of staves, each starting with a measure number '67'. The instruments are: Fl. 1 and Fl. 2 (Flutes), Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4 (Guitars), Ar. (Arpeggiator), Met. (Metal), Trgl. (Traps), Clv. (Claves), and Mrcs. (Maracas). The score is written in a key signature of one flat (Bb) and a common time signature (C). The Flute parts feature melodic lines with slurs and accents. The Guitar parts include arpeggiated chords and rhythmic patterns. The Arpeggiator part provides a steady accompaniment. The Metal part consists of a rhythmic pattern. The Traps, Claves, and Maracas parts provide a consistent percussive background.

73

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

73

Trgl.

Clv.

Mrcs.

73

Detailed description: This page of a musical score contains measures 73 through 78. The score is arranged in a grand staff with ten staves. The instruments are: Fl. 1 and Fl. 2 (Flutes), Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4 (Guitars), Ar. (Armonica), Met. (Metsna), Trgl. (Triangle), Clv. (Clavichord), and Mrcs. (Maracas). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. Measures 73-76 feature melodic lines for the flutes and guitar 1, with guitar 2 playing a similar line. Guitar 3 plays a rhythmic accompaniment of chords, and guitar 4 plays a bass line. The armonica and metetsna play a melodic line. The triangle, clavichord, and maracas provide a steady rhythmic accompaniment. Measure 77 is a transition measure, and measure 78 is the final measure on this page, featuring a final chordal structure.

DIOS NUNCA MUERE

14

piu mosso

79

Fl. 1

Fl. 2

Gtr. 1

f

Gtr. 2

f

Gtr. 3

mf *f* *mf*

Gtr. 4

p

Ar.

p

Met.

p

Trgl.

Clv.

Mrcs.

mf

Detailed description: This page of a musical score is for the piece 'DIOS NUNCA MUERE', starting at measure 79. The tempo is marked 'piu mosso'. The score is arranged for a large ensemble. The woodwinds (Fl. 1 and Fl. 2) are currently silent, indicated by rests. The guitar section (Gtr. 1-4) is active, with Gtr. 1 and 2 playing melodic lines in the treble clef, Gtr. 3 playing a bass line, and Gtr. 4 providing a rhythmic accompaniment with chords in the bass clef. The dynamics for the guitars range from piano (*p*) to fortissimo (*f*). The Arco (Ar.) part is in the treble clef, playing a melodic line with a piano (*p*) dynamic. The Metronome (Met.) part is in the treble clef, playing a rhythmic accompaniment with a piano (*p*) dynamic. The Trgl. (Triangle), Clv. (Cymbal), and Mrcs. (Maracas) parts are in the bass clef. The Mrcs. part is playing a steady rhythmic pattern with a mezzo-forte (*mf*) dynamic. The overall texture is a mix of melodic and rhythmic elements.

85

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

Detailed description: This page of a musical score contains measures 85 through 90. The score is arranged in a grand staff with ten staves. The top two staves are for Flutes 1 and 2, both in treble clef with a key signature of one flat. They contain whole rests. The next four staves are for Guitars 1, 2, 3, and 4, all in treble clef with a key signature of one flat. Gtr. 1 has a melodic line with various accidentals and a fermata. Gtr. 2 has a similar melodic line. Gtr. 3 has a rhythmic line of eighth notes. Gtr. 4 has a bass line with chords. The fifth staff is for the Arranger (Ar.), showing a rhythmic line of eighth notes. The sixth staff is for the Metronome (Met.), showing a rhythmic line of eighth notes. The last three staves are for Percussion: Trgl. (Triangle) has whole rests, Clv. (Cymbal) has whole rests, and Mrcs. (Maracas) has a rhythmic line of eighth notes.

DIOS NUNCA MUERE

16

meno mosso

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

91

91

91

91

91

91

91

91

91

p

pp

mf

mf

mf

mf

p

97

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

97

Trgl.

Clv.

Mrcs.

DIOS NUNCA MUERE

18

103

Fl. 1

Fl. 2

103

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

103

Ar.

103

Met.

103

Trgl.

Clv.

Mrcs.

109

Fl. 1

Fl. 2

mf

mf

109

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

109

Ar.

109

Met.

109

Trgl.

Clv.

Mrcs.

Detailed description of the musical score: The score is for measures 109-114. It features a variety of instruments: Flute 1 and 2, four Guitars (Gtr. 1-4), Armonica (Ar.), Metronome (Met.), Triangle (Trgl.), Clavichord (Clv.), and Maracas (Mrcs.). Measures 109 and 110 are marked with a *mf* dynamic. In measure 109, Flutes 1 and 2 have whole rests, while Armonica and Metronome play a half note G4. In measure 110, Flutes 1 and 2 have whole rests, and Guitars 1-4 have whole rests. Armonica and Metronome play a half note A4. From measure 111 to 114, Flutes 1 and 2 play melodic lines with slurs. Guitars 1-4 play chords with slurs. Armonica and Metronome play a half note B4 in measure 111, a half note C5 in measure 112, a half note D5 in measure 113, and a half note E5 in measure 114. Triangle, Clavichord, and Maracas provide a steady rhythmic accompaniment throughout the measures.

DIOS NUNCA MUERE

20

115

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

115

Trgl.

Clv.

Mrcs.

115

Detailed description: This page of a musical score, titled 'DIOS NUNCA MUERE', contains measures 115 through 120. The score is arranged for a large ensemble. The woodwind section includes two flutes (Fl. 1 and Fl. 2). The guitar section consists of four parts (Gtr. 1, 2, 3, and 4). The brass section includes an Ar. (likely a trumpet or trombone) and a Met. (likely a mellophone or euphonium). The percussion section includes Trgl. (timpani), Clv. (clavichord or keyboard), and Mrcs. (maracas). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 115-120 show a variety of musical textures, including melodic lines in the flutes and brass, harmonic support from the guitars, and rhythmic patterns in the percussion. The score is marked with measure numbers 115 at the beginning of each system.

121

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

DIOS NUNCA MUERE

22

127

Fl. 1

Fl. 2

Gtr. 1

mf

Gtr. 2

mf

Gtr. 3

pp

Gtr. 4

p

Ar.

p

Met.

mf

Trgl.

Clv.

Mrcs.

Detailed description: This page of a musical score, numbered 22, is for the piece 'DIOS NUNCA MUERE'. It covers measures 127 through 132. The score is arranged for a large ensemble. The Flute 1 and Flute 2 parts play a melodic line with a half-note rhythm, featuring a key signature of one flat and a sharp sign on the second measure. The first two guitar parts (Gtr. 1 and Gtr. 2) play a sustained harmonic accompaniment with a mezzo-forte (*mf*) dynamic. The third guitar part (Gtr. 3) provides a rhythmic accompaniment with a piano-piano (*pp*) dynamic, consisting of chords. The fourth guitar part (Gtr. 4) plays a simple bass line with a piano (*p*) dynamic. The Arco (string) part plays a rhythmic accompaniment with a piano (*p*) dynamic. The Metallophone (Met.) part plays a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. The Trgl. (triangle), Clv. (cymbal), and Mrcs. (maracas) parts provide rhythmic accompaniment with various patterns.

133

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

133

133

Trgl.

Clv.

Mrcs.

DIOS NUNCA MUERE

24

139

Fl. 1

Fl. 2

139

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

139

Ar.

139

Met.

139

Trgl.

Clv.

Mrcs.

Detailed description: This is a page of a musical score for the piece 'DIOS NUNCA MUERE', starting at measure 139. The score is arranged in a grand staff format with ten staves. The instruments are: Fl. 1 (Flute 1), Fl. 2 (Flute 2), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Gtr. 3 (Guitar 3), Gtr. 4 (Guitar 4), Ar. (Armonica), Met. (Mandolin), Trgl. (Trombone), Clv. (Clavichord), and Mrcs. (Maracas). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The Flute parts feature melodic lines with slurs. The Guitar parts include arpeggiated chords and rhythmic patterns. The Armonica part plays a steady eighth-note melody. The Mandolin part provides a rhythmic accompaniment with eighth notes. The Trombone, Clavichord, and Maracas parts are mostly silent, indicated by rests.

145

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

145

Trgl.

Clv.

Mrcs.

145

Detailed description: This page of a musical score, titled 'DIOS NUNCA MUERE', contains measures 145 through 150. The score is arranged for a large ensemble. The woodwind section includes two flutes (Fl. 1 and Fl. 2), both in treble clef with a key signature of one flat. The guitar section consists of four parts (Gtr. 1-4) in treble clef with a key signature of one flat. Gtr. 1 and 2 feature melodic lines with slurs and accents, while Gtr. 3 and 4 play rhythmic accompaniment. The brass section includes an Ar. (Trumpet) in treble clef with a key signature of one flat, and a Met. (Mellophone) in treble clef. The percussion section includes Trgl. (Timpani) with a double bar line, Clv. (Cymbals) with a double bar line and rhythmic notation, and Mrcs. (Maracas) with a double bar line and rhythmic notation. The score is written in a standard musical notation style with a common time signature.

DIOS NUNCA MUERE

26

151

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

151

151

Trgl.

Clv.

Mrcs.

Detailed description: This page of a musical score, titled 'DIOS NUNCA MUERE', contains measures 151 through 156. The score is arranged for a large ensemble. The woodwinds include two flutes (Fl. 1 and Fl. 2), both playing a melodic line with a half-note opening and a quarter-note sequence. The strings consist of four guitars (Gtr. 1-4) and an arpa (Ar.). Gtr. 1 and 2 play a melodic line similar to the flutes, while Gtr. 3 provides harmonic support with chords. Gtr. 4 plays a bass line of dotted half notes. The arpa plays a steady eighth-note accompaniment. The percussion section includes a snare drum (Met.) with a rhythmic pattern of eighth notes, a triangle (Trgl.) with a steady eighth-note pattern, a cymbal (Clv.) with a rhythmic pattern of eighth notes, and maracas (Mrcs.) with a steady eighth-note pattern. The score is in a key with one flat and a 2/4 time signature. Measure numbers 151 are indicated at the start of the Fl. 1, Gtr. 1, Ar., Met., and Trgl. staves.

meno mosso

157

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

mf

mf

pp

p

p

p

DIOS NUNCA MUERE

28

Musical score for measures 163-168 of the piece "DIOS NUNCA MUERE". The score is arranged for a large ensemble and includes the following parts:

- Fl. 1**: Flute 1, measures 163-168, mostly rests.
- Fl. 2**: Flute 2, measures 163-168, mostly rests.
- Gtr. 1**: Guitar 1, measures 163-168, melodic line with slurs.
- Gtr. 2**: Guitar 2, measures 163-168, melodic line with slurs.
- Gtr. 3**: Guitar 3, measures 163-168, chordal accompaniment.
- Gtr. 4**: Guitar 4, measures 163-168, bass line with dotted rhythms.
- Ar.**: Clarinet, measures 163-168, mostly rests.
- Met.**: Mellophone, measures 163-168, rhythmic accompaniment.
- Trgl.**: Trombone, measures 163-168, mostly rests.
- Clv.**: Cymbal, measures 163-168, rhythmic accompaniment.
- Mrcs.**: Maracas, measures 163-168, mostly rests.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The measures are numbered 163 through 168. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Musical score for measures 169-174, featuring the following instruments:

- Fl. 1 (Flute 1): Rests in all measures.
- Fl. 2 (Flute 2): Rests in all measures.
- Gtr. 1 (Guitar 1): Melodic line with eighth notes and a slur over measures 170-171.
- Gtr. 2 (Guitar 2): Melodic line with eighth notes and a slur over measures 170-171.
- Gtr. 3 (Guitar 3): Chordal accompaniment with eighth notes.
- Gtr. 4 (Guitar 4): Bass line with eighth notes.
- Ar. (Araucario): Rests in all measures.
- Met. (Metsel): Chordal accompaniment with eighth notes.
- Trgl. (Trompa): Rests in all measures.
- Clv. (Clavichord): Rhythmic accompaniment with eighth notes.
- Mrcs. (Marsaca): Rests in all measures.

The score is in 2/4 time and features a key signature of one flat (B-flat). Measure numbers 169, 170, 171, 172, 173, and 174 are indicated at the start of their respective staves.

DIOS NUNCA MUERE

30 **piu mosso**

175

Fl. 1

Fl. 2

Gtr. 1 *p*

Gtr. 2 *mf*

Gtr. 3

Gtr. 4

Ar.

175

Met.

175

Trgl.

Clv.

Mrcs.

Musical score for measures 181-186, starting at measure 181. The score includes parts for Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., Met., Trgl., Clv., and Mrcs. The key signature has one flat (B-flat) and the time signature is 4/4. The Flute parts (Fl. 1 and Fl. 2) are mostly rests. The Guitar parts (Gtr. 1-4) feature chords and melodic lines. The Arco part (Ar.) is a rest. The Metronome part (Met.) has a rhythmic pattern. The Percussion parts (Trgl., Clv., Mrcs.) have specific rhythmic patterns.

181

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

181

Trgl.

Clv.

Mrcs.

DIOS NUNCA MUERE

32

meno mosso

187

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Trgl.

Clv.

Mrcs.

f

f

f

p

mf

f

p

mf

193

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

193

193

Trgl.

Clv.

Mrcs.

DIOS NUNCA MUERE

34

199

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

199

Trgl.

Clv.

Mrcs.

Detailed description: This page of a musical score, numbered 34, is for the piece 'DIOS NUNCA MUERE'. It features a multi-staff arrangement. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). Below them are four guitar staves (Gtr. 1-4). Gtr. 1 and 2 play melodic lines with slurs, while Gtr. 3 plays chords and Gtr. 4 plays a bass line. The Arpa (Ar.) part mirrors the flute lines. The Met. (Mets.) part consists of a rhythmic pattern of eighth notes with sharp signs. The Trgl. (Trombones), Clv. (Clavichord), and Mrcs. (Maracas) parts are indicated by vertical lines and stems, suggesting they play a consistent rhythmic accompaniment throughout the section. The score is marked with '199' at the beginning of several staves.

205

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

205

Trgl.

Clv.

Mrcs.

DIOS NUNCA MUERE

36

211

Fl. 1

Fl. 2

211

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

211

Ar.

211

Met.

211

Trgl.

Clv.

Mrcs.

Detailed description of the musical score: The score is for a piece titled 'DIOS NUNCA MUERE', starting at measure 211. It features a variety of instruments: two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1-4), an accordion (Ar.), a melotron (Met.), a triangle (Trgl.), a clavichord (Clv.), and maracas (Mrcs.). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The flute parts have melodic lines with some phrasing slurs. The guitar parts include arpeggiated chords and rhythmic accompaniment. The accordion and melotron parts provide harmonic support. The triangle, clavichord, and maracas parts are primarily rhythmic, with the clavichord playing a steady eighth-note pattern and the maracas providing a consistent accompaniment.

217 **piu mosso**

Fl. 1 *mf*

Fl. 2 *mf*

Gtr. 1 *f*

Gtr. 2 *f*

Gtr. 3 *f*

Gtr. 4 *mf*

Ar. *mf*

Met. *p*

Trgl. *mf*

Clv. *mf*

Mrcs. *mf*

DIOS NUNCA MUERE

38

223

Fl. 1

Fl. 2

223

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

223

Ar.

223

Met.

223

Trgl.

Clv.

Mrcs.

This page of a musical score for 'DIOS NUNCA MUERE' covers measures 223 to 228. The score is arranged for a large ensemble including two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1-4), an accordion (Ar.), a metal percussion instrument (Met.), a triangle (Trgl.), a xylophone (Clv.), and maracas (Mrcs.). The music is in a key with one flat and a 3/4 time signature. The flute parts feature melodic lines with slurs and accents. The guitar parts consist of rhythmic patterns and melodic fragments. The accordion, metal percussion, triangle, xylophone, and maracas parts provide a steady rhythmic accompaniment, with the triangle and maracas playing a consistent pattern of eighth notes.

Musical score for measures 229-232, featuring the following instruments:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Ar. (Arpeggiator)
- Met. (Metronome)
- Trgl. (Triangle)
- Clv. (Cymbal)
- Mrcs. (Maracas)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is divided into four measures. Measures 229 and 230 feature melodic lines for the flutes and guitars, with the arpeggiator and metronome providing harmonic support. Measures 231 and 232 conclude the section with sustained notes from the flutes and guitars, and a final chord from the arpeggiator and metronome. The triangle, cymbal, and maracas parts are indicated by vertical lines and stems, suggesting rhythmic patterns.

NEREIDAS

AMADOR PÉREZ TORRES
arr. OMAR ISRAEL RODRIGUEZ CLAVIJO

DANZON

The musical score is arranged for a 4/4 ensemble. The instruments and their parts are as follows:

- Flauta 1:** Melodic line starting with a *f* dynamic, featuring eighth and sixteenth notes with accents.
- Flauta 2:** Melodic line starting with a *f* dynamic, mirroring the first flute's rhythm.
- Guitarra 1:** Melodic line starting with a *f* dynamic, playing eighth notes.
- Guitarra 2:** Melodic line starting with a *f* dynamic, playing eighth notes.
- Guitarra 3:** Enters in the second measure with a *mf* dynamic, playing eighth notes.
- Guitarra 4:** Enters in the second measure with a *f* dynamic, playing eighth notes.
- Arpa C.:** Enters in the second measure with a *f* dynamic, playing eighth notes.
- Metalófono:** Melodic line starting with a *f* dynamic, mirroring the flute parts.
- Claves:** Rests throughout the piece.
- Güiro:** Rests in the first measure, then plays a steady eighth-note pattern starting in the second measure with a *f* dynamic.
- Maracas:** Rests throughout the piece.
- Bongós:** Rests in the first measure, then plays a rhythmic pattern starting in the second measure with a *f* dynamic.

NEREIDAS

2

Fl. 1

Fl. 2

5

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

5

Ar.

5

Met.

5

Clv.

Gro.

Mrcs.

5

Bon.

Detailed description: This is a musical score for a piece titled "NEREIDAS". The score is arranged in a grand staff format with ten staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). The next four staves are for Guitars (Gtr. 1, 2, 3, 4), also in treble clef with a key signature of one sharp. The fifth staff is for an Arpeggiator (Ar.) in treble clef with a key signature of one sharp. The sixth staff is for Metal (Met.) in treble clef with a key signature of one sharp. The seventh staff is for Clavichord (Clv.) in grand staff notation. The eighth staff is for Grooves (Gro.) in grand staff notation. The ninth staff is for Mrcs. (Mrcs.) in grand staff notation. The tenth staff is for Bones (Bon.) in grand staff notation. The score is divided into four measures. The first measure has a '2' above the Fl. 1 staff and a '5' above the Gtr. 1 staff. The second measure has a '5' above the Ar. staff. The third measure has a '5' above the Met. staff. The fourth measure has a '5' above the Clv. staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like 'v' (pizzicato) and '5' (fingerings).

NEREIDAS

9

Fl. 1

mf

Fl. 2

mf

Gtr. 1

p

Gtr. 2

mf

Gtr. 3

p

Gtr. 4

mf

Ar.

Met.

p

Clv.

f

Gro.

Mrcs.

Bon.

Detailed description: This page of a musical score for 'NEREIDAS' (page 3) features ten staves. The top two staves are for Flute 1 and Flute 2, both in treble clef with a key signature of one sharp (F#). They play a melodic line starting at measure 9, with a dynamic marking of *mf*. The next four staves are for Guitars 1 through 4. Gtr. 1 is in treble clef and plays a rhythmic accompaniment of eighth notes with a dynamic of *p*. Gtr. 2, 3, and 4 are also in treble clef and play a similar rhythmic accompaniment, with Gtr. 2 and 4 marked *mf* and Gtr. 3 marked *p*. The Arco (Ar.) staff is in treble clef and contains rests. The Metallophone (Met.) staff is in treble clef and plays a rhythmic accompaniment of eighth notes with a dynamic of *p*. The Clavichord (Clv.) staff is in treble clef and plays a rhythmic accompaniment of eighth notes with a dynamic of *f*. The Gong (Gro.), Maracas (Mrcs.), and Bongos (Bon.) staves are in treble clef and contain rests.

NEREIDAS

4

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Clv.

Gro.

Mrcs.

Bon.

13

Detailed description of the musical score: The score is for a piece titled 'NEREIDAS'. It consists of 16 measures, with this page covering measures 13 through 16. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), four Guitars (Gtr. 1, 2, 3, 4), Arpeggiator (Ar.), Metronome (Met.), Clarinet (Clv.), Drum (Gro.), Maracas (Mrcs.), and Bongos (Bon.). Measures 13-16 show various melodic and harmonic developments across the instruments. The guitar parts feature complex chordal textures and arpeggios. The flute parts have melodic lines with some chromaticism. The percussion parts provide a steady rhythmic accompaniment.

NEREIDAS

17

Fl. 1

Fl. 2

17

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

17

Met.

17

Clv.

Gro.

Mrcs.

17

Bon.

NEREIDAS

25

Fl. 1

Fl. 2

25

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

25

Ar.

25

Met.

25

Clv.

Gro.

Mrcs.

25

Bon.

NEREIDAS

8

29

Fl. 1

Fl. 2

29

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

29

Ar.

29

Met.

29

Clv.

Gro.

Mrcs.

29

Bon.

Detailed description: This page of a musical score, titled 'NEREIDAS', contains measures 29 through 32. The score is arranged for a large ensemble. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next four staves are for Guitars 1 through 4 (Gtr. 1-4). Below these are staves for Arpa (Ar.), Metallophone (Met.), Clavichord (Clv.), Groves (Gro.), Maracas (Mrcs.), and Bongos (Bon.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. Measures 29-32 show a variety of rhythmic and melodic patterns across the instruments. The guitar parts feature complex chordal textures and melodic lines, while the percussion parts provide a steady, rhythmic accompaniment. The flute parts have melodic lines with some rests. The clavichord part has a simple, rhythmic pattern. The arpa, metallophone, maracas, and bongos parts are mostly silent or have simple, rhythmic accompaniment.

33

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

33

Clv.

Gro.

Mrcs.

33

Bon.

NEREIDAS

10

37 *accel.*

Fl. 1

Fl. 2 *accel.*

Gtr. 1 *accel.*

Gtr. 2 *accel.*

Gtr. 3 *accel.*

Gtr. 4 *accel.*

Ar. *accel.*

Met. *accel.*

37 *accel.*

Clv. *accel.*

Gro. *accel.*

Mrcs. *accel.*

37 *accel.*

Bon. *accel.*

allegro = 150

41

Fl. 1 *f*

Fl. 2 *f*

Gtr. 1 *f*

Gtr. 2 *f*

Gtr. 3 *mf*

Gtr. 4 *f*

Ar. *f*

Met. *f*

Clv.

Gro. *f*

Mrcs.

Bon. *f*

Detailed description: This page of a musical score for the piece 'NEREIDAS' contains measures 41 through 44. The tempo is marked 'allegro = 150'. The score is arranged for a large ensemble. Flute 1 and Flute 2 play melodic lines with accents. Guitar 1 and 2 play rhythmic accompaniment with accents. Guitar 3 and 4 play chords and rhythmic patterns. The Arpa (harp) plays a melodic line. The Metallophone (metallophone) plays a rhythmic pattern. The Clavichord (clavichord) plays a simple harmonic accompaniment. The Gong (gong) plays a rhythmic pattern. The Maracas (maracas) play a rhythmic pattern. The Bongos (bongos) play a rhythmic pattern. The dynamics range from *f* (forte) to *mf* (mezzo-forte).

NEREIDAS

12

45 *accel.*

Fl. 1

45 *accel.*

Fl. 2

45 *accel.*

Gtr. 1

45 *accel.*

Gtr. 2

45 *accel.*

Gtr. 3

45 *accel.*

Gtr. 4

45 *accel.*

Ar.

45 *accel.*

Met.

45 *accel.*

Clv.

45 *accel.*

Gro.

45 *accel.*

Mrs.

45 *accel.*

Bon.

PIU MOSSO

49

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Clv.

Gro.

Mrcs.

Bon.

mf

mf

mf

f

mf

f

NEREIDAS

14

53

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Mtr.

53

Clv.

Gro.

Mrcs.

53

Bon.

Detailed description: This page of a musical score for the piece 'NEREIDAS' contains measures 53 through 56. The score is arranged in a multi-staff format. At the top, two staves for Flutes 1 and 2 are shown, both containing whole rests. Below these are four guitar staves (Gtr. 1-4). Gtr. 1 has a melodic line with eighth and sixteenth notes, including some triplets. Gtrs. 2 and 3 provide harmonic support with chords and moving lines. Gtr. 4 plays a steady bass line. The Arco (Ar.) part features a rhythmic eighth-note pattern. The Mtr. (Mtr.) part consists of a series of chords. The Clav. (Clav.) part has whole rests. The Gro. (Gro.) part has a simple bass line of quarter notes. The Mrcs. (Mrcs.) part has a rhythmic eighth-note pattern. The Bon. (Bon.) part has a bass line with some rests and a consistent eighth-note pattern. The key signature is one sharp (F#), and the time signature is 4/4.

57

Fl. 1

ff

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Clv.

Gro.

Mrcs.

Bon.

Detailed description of the musical score: This page contains measures 57 through 60 of the piece 'NEREIDAS'. The score is arranged in a standard orchestral layout with multiple staves. The top two staves are for Flute 1 and Flute 2, both in treble clef with a key signature of one sharp (F#). Flute 1 has a dynamic marking of *ff* and a melodic line starting in measure 57. Flute 2 is mostly silent. The guitar section consists of four staves (Gtr. 1-4) in treble clef with a key signature of one sharp. Gtr. 1 plays a rhythmic pattern of eighth notes. Gtrs. 2 and 3 play similar patterns. Gtr. 4 plays a bass line. The Arpeggio (Ar.) part is a single staff in treble clef with a key signature of one sharp, playing a continuous eighth-note arpeggiated pattern. The Metal (Met.) part is a single staff in treble clef with a key signature of one sharp, playing a rhythmic pattern of chords. The Clarinet (Clv.), Trombone (Gro.), and Mellophone (Mrcs.) parts are in bass clef with a key signature of one sharp. The Clarinet part is mostly silent. The Trombone and Mellophone parts play a rhythmic pattern of chords. The Bass (Bon.) part is a single staff in bass clef with a key signature of one sharp, playing a rhythmic pattern of chords. The score is marked with measure numbers 57, 58, 59, and 60 at the beginning of each measure.

NEREIDAS

16

61

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

61

Clv.

Gro.

Mrs.

61

Bon.

Detailed description: This page of a musical score, titled 'NEREIDAS', contains measures 61 through 64. The score is arranged in a system with ten staves. The instruments are: Fl. 1 (First Flute), Fl. 2 (Second Flute), Gtr. 1-4 (Guitars), Ar. (Araucaria), Met. (Mets), Clv. (Clavichord), Gro. (Grosses), Mrs. (Mets), and Bon. (Bass). The key signature is one sharp (F#) and the time signature is 4/4. Measure 61 is marked with a '61' above the first staff. Fl. 1 plays a melodic line with eighth and sixteenth notes. Fl. 2 is mostly silent. Gtr. 1 plays chords, Gtr. 2-4 play bass lines. Ar. plays a rhythmic pattern. Met. plays chords. Clv. is silent. Gro. plays a rhythmic pattern. Mrs. plays a rhythmic pattern. Bon. plays a rhythmic pattern. Measures 62-64 continue the musical development with similar patterns and some melodic changes.

Musical score for NEREIDAS, page 17, measures 65-68. The score includes parts for Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., Met., Clv., Gro., Mrs., and Bon. The key signature is one sharp (F#) and the time signature is 4/4. Measure 65 begins with a dynamic marking of *pp* and a fermata over the first note. The flute parts (Fl. 1 and Fl. 2) are mostly silent, with only a few notes in measure 65. The guitar parts (Gtr. 1-4) feature a complex rhythmic pattern with many sixteenth notes and some triplets. The arpeggio (Ar.) part has a steady eighth-note accompaniment. The metal (Met.) part consists of chords and single notes. The percussion parts (Clv., Gro., Mrs., Bon.) provide a steady rhythmic accompaniment.

NEREIDAS

18

This musical score page, numbered 18, contains measures 69 through 72. The score is arranged in a vertical stack of staves for various instruments. At the top, two Flute parts (Fl. 1 and Fl. 2) are shown with rests. Below them are four Guitar parts (Gtr. 1-4) with melodic and harmonic lines. An Arpeggiator (Ar.) part follows with a rhythmic pattern. The Metallophone (Met.) part consists of chords. The Cymbal (Clv.), Gong (Gro.), and Maracas (Mrcs.) parts provide percussive accompaniment. The Bongo (Bon.) part features a rhythmic pattern with 'x' marks. The key signature is one sharp (F#), and the time signature is 4/4. Measure numbers 69, 70, 71, and 72 are indicated at the beginning of their respective staves.

73

Fl. 1

Fl. 2

ff

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

73

Clv.

Gro.

Mrs.

73

Bon.

Detailed description: This page of a musical score, titled 'NEREIDAS' and numbered '19', contains measures 73 through 76. The score is arranged in a multi-staff format. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). Fl. 1 has rests in all four measures. Fl. 2 begins with a rest in measure 73, followed by a half note G4 in measure 74, a half note A4 in measure 75, and a quarter note G4 in measure 76. A dynamic marking of *ff* (fortissimo) is placed above the first staff in measure 74. The guitar section consists of four staves (Gtr. 1-4). Gtr. 1 plays a rhythmic pattern of eighth notes in measure 73, followed by chords in measures 74-76. Gtrs. 2 and 3 play eighth-note patterns in measure 73, then quarter notes in measures 74-76. Gtr. 4 plays a steady eighth-note bass line throughout. The Ar. (Arpeggiator) part features a continuous eighth-note pattern in measure 73, which changes to a different eighth-note pattern in measures 74-76. The Met. (Metronome) part consists of chords in measures 73-76. The Clv. (Cymbal) part has rests in all measures. The Gro. (Drum) part plays a pattern of quarter notes in measures 73-76. The Mrs. (Maracas) part plays a pattern of eighth notes in measures 73-76. The Bon. (Bongos) part plays a pattern of quarter notes in measures 73-76, with 'x' marks above the notes in measures 74 and 75, indicating a specific playing technique.

NEREIDAS

20

Musical score for NEREIDAS, page 20, measures 77-80. The score includes parts for Fl. 1, Fl. 2, Gtr. 1-4, Ar., Met., Clv., Gro., Mrs., and Bon. The key signature is one sharp (F#) and the time signature is 4/4. The score is written in treble clef for all parts. The Fl. 1 part is mostly rests. The Fl. 2 part has a melodic line starting in measure 77. The Gtr. 1-4 parts provide harmonic support with chords and rhythmic patterns. The Ar. part has a melodic line with eighth notes. The Met. part has a rhythmic pattern of chords. The Clv. part is mostly rests. The Gro. part has a rhythmic pattern of eighth notes. The Mrs. part has a rhythmic pattern of eighth notes. The Bon. part has a rhythmic pattern of eighth notes.

81

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

81

Clv.

Gro.

Mrcs.

81

Bon.

Detailed description: This page of a musical score for the piece 'NEREIDAS' contains measures 81 through 84. The score is arranged in a multi-staff format. At the top, there are two staves for Flutes 1 and 2, both of which are mostly silent with rests. Below these are four guitar staves (Gtr. 1-4) with active melodic and harmonic lines. The Arpa (Ar.) part features a rhythmic pattern of eighth notes. The Metallophone (Met.) part consists of chords and single notes. The Clavichord (Clv.) part is silent. The Groves (Gro.) part has a steady eighth-note accompaniment. The Maracas (Mrcs.) part has a consistent eighth-note pattern. The Bongo (Bon.) part has a simple eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 81, 82, 83, and 84 are indicated at the beginning of their respective staves.

NEREIDAS

22

85

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

85

Clv.

Gro.

Mrcs.

85

Bon.

Detailed description: This page of a musical score, titled 'NEREIDAS', contains measures 85 through 88. The score is arranged in a multi-stem format. At the top, two Flute parts (Fl. 1 and Fl. 2) are shown with whole rests. Below them are four Guitar parts (Gtr. 1-4) with various melodic and harmonic lines. The Arpeggiator (Ar.) part features a rhythmic pattern of eighth notes. The Metronome (Met.) part consists of a series of chords. The Clavichord (Clv.) part has whole rests. The Grooves (Gro.) part has a steady quarter-note pulse. The Maracas (Mrcs.) part has a rhythmic pattern of eighth notes. The Bongos (Bon.) part has a steady quarter-note pulse. The key signature is one sharp (F#), and the time signature is 4/4. Measure numbers 85, 86, 87, and 88 are indicated at the beginning of their respective staves.

89

Fl. 1

Fl. 2

89

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

89

Ar.

89

Met.

89

Clv.

Gro.

Mrcs.

89

Bon.

Detailed description: This page of a musical score, titled 'NEREIDAS', page 23, contains measures 89 through 92. The score is arranged in a multi-staff format. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). The next four staves are for Guitars 1 through 4 (Gtr. 1-4), also in treble clef with a key signature of one sharp. The fifth staff is for the Arco (Ar.) part, in treble clef with a key signature of one sharp. The sixth staff is for the Metronome (Met.), in treble clef with a key signature of one sharp. The bottom four staves are for Percussion: Clavichord (Clv.), Gong (Gro.), Maracas (Mrcs.), and Bongos (Bon.). The Clavichord part is in a grand staff (treble and bass clefs) with a key signature of one sharp. The Gong, Maracas, and Bongos parts are in a grand staff with a key signature of one sharp. The score begins at measure 89, marked with a '89' above the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute parts have melodic lines with some slurs and ties. The Guitar parts feature arpeggiated patterns and chords. The Arco part has a steady eighth-note accompaniment. The Metronome part has a rhythmic pattern of eighth notes. The Clavichord part has a simple accompaniment of eighth notes. The Gong, Maracas, and Bongos parts have a consistent rhythmic accompaniment of eighth notes.

NEREIDAS

24

93

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

93

Clv.

Gro.

Mrcs.

93

Bon.

Detailed description: This page of a musical score, titled 'NEREIDAS', contains measures 93 through 96. The score is arranged in a grand staff format with multiple parts. The instruments and their parts are: Fl. 1 (Flute 1), Fl. 2 (Flute 2), Gtr. 1-4 (Guitar 1-4), Ar. (Araucaria), Met. (Mets), Clv. (Clavichord), Gro. (Grosses Horn), Mrcs. (Marsch), and Bon. (Bassoon). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 93. Fl. 1 and Fl. 2 play melodic lines with eighth and sixteenth notes. Gtr. 1-4 provide harmonic support with chords and arpeggios. Ar. and Met. play rhythmic patterns. Clv. has rests. Gro. and Mrcs. play a steady eighth-note accompaniment. Bon. plays a similar eighth-note accompaniment with some slurs. The page ends with a double bar line at the end of measure 96.

97

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

97

Clv.

Gro.

Mrcs.

97

Bon.

Detailed description: This page of a musical score for the piece 'NEREIDAS' contains measures 97 through 100. The score is arranged in a multi-staff format. The top section includes two Flute parts (Fl. 1 and Fl. 2), four Guitar parts (Gtr. 1 through Gtr. 4), an Arco part (Ar.), and a Mallet part (Met.). The bottom section includes a Clarinet part (Clv.), a Trombone part (Gro.), a Maracas part (Mrcs.), and a Bongos part (Bon.). The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The number '97' is printed at the beginning of each staff to indicate the starting measure.

NEREIDAS

26

Musical score for NEREIDAS, page 26, measures 101-104. The score is written for a full orchestra and includes the following instruments:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Trumpet 1)
- Gtr. 2 (Trumpet 2)
- Gtr. 3 (Trumpet 3)
- Gtr. 4 (Trumpet 4)
- Ar. (Arco - Violins and Violas)
- Met. (Metsel - Trombones)
- Clv. (Clarinete - Clarinets)
- Gro. (Groses - Horns)
- Mrcs. (Mrcs. - Bassoons)
- Bon. (Bones - Basses)

The score is in the key of D major (one sharp) and 2/4 time. The first measure of the page is marked with a rehearsal mark '101'. The Flute 1 part features a melodic line with a trill in the second measure. The Trumpet parts play a rhythmic pattern of eighth notes. The Arco part plays a steady eighth-note accompaniment. The Met. part plays a rhythmic pattern of eighth notes. The Clv. part is silent. The Gro. part plays a rhythmic pattern of eighth notes. The Mrcs. part plays a rhythmic pattern of eighth notes. The Bon. part plays a rhythmic pattern of eighth notes. The score ends with a double bar line and repeat sign in the fourth measure.

105

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

105

Clv.

Gro.

Mrcs.

105

Bon.

Detailed description: This page of a musical score for the piece 'NEREIDAS' contains measures 105 through 108. The score is arranged in a multi-stem format. The top two staves are for Flute 1 and Flute 2, both of which are silent throughout this section. The next four staves are for Guitars 1, 2, 3, and 4. Guitars 1 and 2 play a rhythmic pattern of eighth notes in the first measure, followed by a melodic line. Guitars 3 and 4 play a bass line with a mix of eighth and quarter notes. The Arpeggiator (Ar.) and Metal (Met.) parts play a melodic line with a mix of eighth and quarter notes. The Clarinet (Clv.) part is silent. The Grooves (Gro.) part plays a steady eighth-note pattern. The Maracas (Mrcs.) part plays a steady eighth-note pattern. The Bongos (Bon.) part plays a steady eighth-note pattern. The key signature is one sharp (F#), and the time signature is 4/4. The page number '27' is in the top right corner, and the title 'NEREIDAS' is in the top center. The measure number '105' is written above the first staff of each system.

NEREIDAS

28

Musical score for NEREIDAS, page 28, measures 109-112. The score is written for a full orchestra and includes the following parts:

- Fl. 1 (Flute 1): Rests in all measures.
- Fl. 2 (Flute 2): Rests in all measures.
- Gtr. 1 (Guitar 1): Melodic line with eighth and sixteenth notes.
- Gtr. 2 (Guitar 2): Melodic line with eighth and sixteenth notes.
- Gtr. 3 (Guitar 3): Melodic line with eighth and sixteenth notes.
- Gtr. 4 (Guitar 4): Bass line with eighth and sixteenth notes.
- Ar. (Araucaria): Melodic line with eighth and sixteenth notes.
- Met. (Metsel): Percussion line with chords and rests.
- Clv. (Clavichord): Rests in all measures.
- Gro. (Groenland): Percussion line with quarter notes.
- Mrcs. (Mrcs.): Percussion line with eighth notes.
- Bon. (Bongos): Percussion line with quarter notes.

The score is in 2/4 time and features a key signature of one sharp (F#). The measures are numbered 109, 110, 111, and 112. The notation includes various rhythmic values, accidentals, and dynamic markings.

Musical score for NEREIDAS, page 29, measures 113-116. The score includes parts for Fl. 1, Fl. 2, Gtr. 1-4, Ar., Met., Clv., Gro., Mrs., and Bon.

The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked with a common time signature (C). The score is divided into four measures, with measure numbers 113, 114, 115, and 116 indicated at the beginning of each measure.

The instruments and their parts are:

- Fl. 1: Flute 1, playing a melodic line with a slur over measures 114 and 115.
- Fl. 2: Flute 2, playing a melodic line with a slur over measures 114 and 115.
- Gtr. 1: Guitar 1, playing a rhythmic pattern of eighth notes.
- Gtr. 2: Guitar 2, playing a melodic line with a slur over measures 114 and 115.
- Gtr. 3: Guitar 3, playing a melodic line with a slur over measures 114 and 115.
- Gtr. 4: Guitar 4, playing a rhythmic pattern of eighth notes.
- Ar.: Arco, playing a melodic line with a slur over measures 114 and 115.
- Met.: Mallets, playing a rhythmic pattern of eighth notes.
- Clv.: Clavichord, playing a rhythmic pattern of eighth notes.
- Gro.: Drums, playing a rhythmic pattern of eighth notes.
- Mrs.: Maracas, playing a rhythmic pattern of eighth notes.
- Bon.: Bongos, playing a rhythmic pattern of eighth notes.

NEREIDAS

30

Musical score for NEREIDAS, page 30, measures 117-120. The score is arranged in a grand staff with the following parts: Fl. 1, Fl. 2, Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, Ar., Met., Clv., Gro., Mrs., and Bon. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 117. The Flute parts (Fl. 1 and Fl. 2) play a melodic line with eighth and sixteenth notes. The Guitar parts (Gtr. 1-4) provide harmonic support with chords and single notes. The Arco part (Ar.) plays a melodic line with eighth and sixteenth notes. The Metal part (Met.) plays chords. The Clarinet part (Clv.) is silent. The Trombone part (Gro.) plays a melodic line with eighth and sixteenth notes. The Mellophone part (Mrs.) plays a melodic line with eighth and sixteenth notes. The Bassoon part (Bon.) plays a melodic line with eighth and sixteenth notes. The score ends at measure 120.

This page of the musical score for "NEREIDAS" (page 31) features the following instruments and parts:

- Fl. 1** and **Fl. 2**: Flute parts, both in treble clef with a key signature of one sharp (F#). They play a melodic line starting at measure 121.
- Gtr. 1**, **Gtr. 2**, **Gtr. 3**, and **Gtr. 4**: Four guitar parts, all in treble clef with a key signature of one sharp. They play a rhythmic accompaniment.
- Ar.**: Arpeggiator part, in treble clef with a key signature of one sharp, playing chords.
- Met.**: Mallet part, in treble clef with a key signature of one sharp, playing a rhythmic pattern.
- Clv.**: Clavichord part, in grand staff (treble and bass clefs) with a key signature of one sharp, playing a simple accompaniment.
- Gro.**: Drum part, in grand staff with a key signature of one sharp, playing a rhythmic pattern.
- Mrcs.**: Maracas part, in grand staff with a key signature of one sharp, playing a rhythmic pattern.
- Bon.**: Bongos part, in grand staff with a key signature of one sharp, playing a rhythmic pattern.

The score is marked with a measure number of 121 at the beginning of each staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The page concludes with a double bar line.

MEXICO LINDO Y QUERIDO

JESÚS MONJE RAMÍREZ
arr. OMAR ISRAEL RODRIGUEZ CLAVIJO

MODERATO

The musical score is arranged for a large ensemble. It features the following instruments and parts:

- Flauta 1** and **Flauta 2**: Both parts are currently silent, indicated by rests on the staves.
- Guitarra 1**: Melodic line starting with a *mf* dynamic.
- Guitarra 2**: Melodic line starting with a *mf* dynamic.
- Guitarra 3**: Rhythmic accompaniment with chords, starting with a *p* dynamic.
- Guitarra 4**: Bass line with a *mf* dynamic.
- Guitarra 5**: Bass line with a *mf* dynamic.
- Arpa C.**: Melodic line starting with a *mf* dynamic.
- Metalófono**: Bass line with a *mf* dynamic.
- Claves**: Rhythmic accompaniment with a *mf* dynamic.
- Maracas**: Rhythmic accompaniment, currently silent.
- Pandero**: Rhythmic accompaniment, currently silent.

The score is in 3/4 time and the key signature has three sharps (F#, C#, G#).

MEXICO LINDO Y QUERIDO

2

Fl. 1

Fl. 2

5

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

5

Ar.

5

Met.

5

Clv.

Mrcs.

Pan.

Detailed description: This is a musical score for the piece 'Mexico Lindo y Querido'. The score is arranged for a large ensemble. It begins with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The instruments listed are Flute 1 and 2, five different Guitars (Gtr. 1-5), Armonica (Ar.), Metal (Met.), Clarinet (Clv.), Maracas (Mrcs.), and Pan Flute (Pan.). The Flute parts are mostly rests. Gtr. 1 and 2 play a melodic line starting with a half note G4. Gtr. 3 plays a rhythmic accompaniment of chords. Gtr. 4 and 5 play a steady bass line of quarter notes. The Armonica, Metal, and Clarinet parts follow a similar melodic pattern. The Maracas and Pan Flute parts are rests.

MEXICO LINDO Y QUERIDO

This musical score is for the piece "Mexico Lindo y Querido" and is the third page of the score. It features a variety of instruments: Flute 1 and Flute 2, five different guitar parts (Gtr. 1-5), Armonica (Ar.), Metal (Met.), Clarinet (Clv.), Maracas (Mrcs.), and Pan. The score is written in a key signature of three sharps (F#, C#, G#) and begins with a measure rest marked with a '9' above the staff. The Flute parts (Fl. 1 and Fl. 2) are mostly silent, indicated by measure rests. The guitar parts (Gtr. 1-5) provide harmonic support with various textures, including chords and melodic lines. The Armonica (Ar.) and Metal (Met.) parts play a rhythmic melody. The Clarinet (Clv.) part plays a steady eighth-note accompaniment. The Maracas (Mrcs.) and Pan parts are silent, indicated by measure rests.

MEXICO LINDO Y QUERIDO

4#

Fl. 1

Fl. 2

f

f

13

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

13

Ar.

13

Met.

13

Clv.

Mrcs.

Pan.

Detailed description: This is a musical score for the piece "Mexico Lindo y Querido". The score is arranged for a large ensemble. At the top, the title "MEXICO LINDO Y QUERIDO" is centered. The score begins with a key signature of one sharp (F#) and a 4/4 time signature. The first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both starting with a rest in the first measure and then playing a melody starting in the second measure with a forte (*f*) dynamic. The next three staves are for Guitars 1, 2, and 3 (Gtr. 1, 2, 3). Gtr. 1 and 2 have rests in the first three measures and then play a melody in the fourth measure. Gtr. 3 plays a rhythmic accompaniment of chords throughout. The next two staves are for Guitars 4 and 5 (Gtr. 4, 5). Gtr. 4 plays a melody, and Gtr. 5 plays a bass line. The Armonica (Ar.) part starts in the fourth measure with a melody. The Maracas (Mrcs.) and Tambourine (Pan.) parts have rests throughout. The score is divided into four measures by vertical bar lines. A rehearsal mark "13" is placed above the first measure of the Gtr. 1, 2, 3, Ar., and Met. staves.

MEXICO LINDO Y QUERIDO

17

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score for 'Mexico Lindo y Querido' covers measures 17 through 20. The score is arranged for a large ensemble. The woodwinds include two flutes (Fl. 1 and Fl. 2) and a clarinet (Clv.). The strings consist of five guitars (Gtr. 1 through Gtr. 5). The percussion section includes an armonica (Ar.), metal (Met.), maracas (Mrcs.), and a pan flute (Pan.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The flute parts play a melodic line with some grace notes. The guitar parts provide harmonic support with various textures, including chords and single notes. The armonica and metal parts play a steady rhythmic accompaniment. The maracas and pan flute parts are mostly silent, indicated by rests.

MEXICO LINDO Y QUERIDO

This musical score is for the piece "Mexico Lindo y Querido". It is written for a large ensemble and is in the key of A major (three sharps) and 6/8 time. The score consists of ten staves, each representing a different instrument. The first two staves are for Flute 1 and Flute 2. The next five staves are for Guitars 1 through 5. The final three staves are for Armonica, Metal, and Pan. The score is divided into four measures. The first measure starts with a 21-measure repeat sign. The music features a mix of melodic lines and rhythmic accompaniment, with some instruments playing chords and others playing single notes or rests.

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

MEXICO LINDO Y QUERIDO

25

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score for 'Mexico Lindo y Querido' covers measures 25 through 28. The score is arranged for a large ensemble. The Flute 1 and Flute 2 parts play a melodic line with eighth and quarter notes. The five guitar parts (Gtr. 1-5) provide harmonic support with various rhythmic patterns, including chords and single notes. The Armonica (Ar.) part follows the melodic line. The Metal (Met.) part plays a steady eighth-note accompaniment. The Clarinet (Clv.) part plays a rhythmic pattern of quarter notes. The Maracas (Mrcs.) and Pan parts are indicated by short horizontal lines, suggesting they play a consistent rhythmic accompaniment throughout the section.

MEXICO LINDO Y QUERIDO

This musical score is for the piece "Mexico Lindo y Querido". It is arranged for a large ensemble and is written in the key of A major (indicated by three sharps: F#, C#, G#) and a 2/4 time signature. The score consists of ten staves, each representing a different instrument:

- Fl. 1**: First Flute, playing a melodic line with a slur over the final two measures.
- Fl. 2**: Second Flute, playing a similar melodic line to Fl. 1.
- Gtr. 1**: Guitar 1, playing a rhythmic pattern of eighth notes.
- Gtr. 2**: Guitar 2, playing a similar rhythmic pattern to Gtr. 1.
- Gtr. 3**: Guitar 3, playing a chordal accompaniment with a steady eighth-note pulse.
- Gtr. 4**: Guitar 4, playing a simple bass line.
- Gtr. 5**: Guitar 5, playing a bass line similar to Gtr. 4.
- Ar.**: Armonica, playing a melodic line that follows the main melody.
- Met.**: Metal, playing a rhythmic accompaniment with a steady eighth-note pulse.
- Clv.**: Clarinet, playing a rhythmic accompaniment with a steady eighth-note pulse.
- Mrcs.**: Maracas, indicated by a double bar line and a small horizontal tick mark in each measure.
- Pan.**: Pan flute, indicated by a double bar line and a small horizontal tick mark in each measure.

The score is divided into four measures. A rehearsal mark with the number "29" is placed at the beginning of the first measure for each instrument part.

MEXICO LINDO Y QUERIDO

33

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

This musical score is for the piece 'Mexico Lindo y Querido' and is page 9 of the score. It features a variety of instruments: two flutes (Fl. 1 and Fl. 2), five guitars (Gtr. 1 through Gtr. 5), an arpa (Ar.), metal (Met.), clavichord (Clv.), maracas (Mrcs.), and pan flute (Pan.). The score is written in a key signature of three sharps (F#, C#, G#) and begins at measure 33. The flute parts play a melodic line with some grace notes. The guitar parts include arpeggiated chords and rhythmic accompaniment. The arpa part provides a steady harmonic accompaniment. The metal part plays a rhythmic pattern. The clavichord part plays a simple rhythmic accompaniment. The maracas and pan flute parts are indicated by vertical lines, suggesting they are to be played in a rhythmic pattern consistent with the other instruments.

MEXICO LINDO Y QUERIDO

This musical score is for the piece "Mexico Lindo y Querido". It is written for a large ensemble and consists of 40 measures. The key signature is one sharp (F#), and the time signature is 2/4. The score includes parts for the following instruments:

- Fl. 1**: Flute 1, starting with a whole note G4 and moving to quarter notes A4, B4, C5, B4, A4, G4.
- Fl. 2**: Flute 2, starting with a half note G4 and moving to quarter notes A4, B4, C5, B4, A4, G4.
- Gtr. 1**: Guitar 1, starting with a quarter note G4, eighth notes A4-B4, quarter note C5, and a half note G4.
- Gtr. 2**: Guitar 2, starting with a quarter note G4, eighth notes A4-B4, quarter note C5, and a half note G4.
- Gtr. 3**: Guitar 3, playing a rhythmic accompaniment of quarter notes G4, A4, B4, C5, G4, A4, B4, C5.
- Gtr. 4**: Guitar 4, playing a rhythmic accompaniment of quarter notes G4, A4, B4, C5, G4, A4, B4, C5.
- Gtr. 5**: Guitar 5, playing a rhythmic accompaniment of quarter notes G4, A4, B4, C5, G4, A4, B4, C5.
- Ar.**: Armonica, starting with a quarter note G4 and moving to quarter notes A4, B4, C5, B4, A4, G4.
- Met.**: Metal, playing a rhythmic accompaniment of quarter notes G4, A4, B4, C5, G4, A4, B4, C5.
- Clv.**: Clarinet, starting with a quarter rest followed by quarter notes G4, A4, B4, C5, G4, A4, B4, C5.
- Mrcs.**: Maracas, playing a rhythmic accompaniment of quarter notes G4, A4, B4, C5, G4, A4, B4, C5.
- Pan.**: Tambourine, playing a rhythmic accompaniment of quarter notes G4, A4, B4, C5, G4, A4, B4, C5.

The score is divided into four measures. Measures 1-4 contain the main melody and accompaniment. Measure 37 is marked with a repeat sign and a first ending bracket. Measure 38 is the first ending, measure 39 is the second ending, and measure 40 is the final measure of the piece.

MEXICO LINDO Y QUERIDO

41

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score for 'Mexico Lindo y Querido' covers measures 41 to 44. The score is arranged for a large ensemble. The Flute 1 and Flute 2 parts play a melodic line in the upper register. The five guitar parts (Gtr. 1-5) provide harmonic support, with Gtr. 3 playing chords and Gtr. 4 and 5 playing a rhythmic bass line. The Armonica (Ar.) and Metal (Met.) parts play a steady eighth-note accompaniment. The Clarinet (Clv.) part plays a rhythmic pattern of eighth notes. The Maracas (Mrcs.) and Pan parts are marked with a double bar line and a dash, indicating they are silent for these measures. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

MEXICO LINDO Y QUERIDO

42

Fl. 1

Fl. 2

45

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

45

Gtr. 5

45

Ar.

45

Met.

45

Clv.

Mrcs.

Pan.

Detailed description: This is a musical score for the piece 'Mexico Lindo y Querido'. The score is arranged for a large ensemble. It begins at measure 42 and continues through measure 45. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Guitar 3 (Gtr. 3), Guitar 4 (Gtr. 4), Guitar 5 (Gtr. 5), Arpa (Ar.), Metallophone (Met.), Clavichord (Clv.), Maracas (Mrcs.), and Pan Flute (Pan.). The flute parts play a melodic line. The guitar parts provide harmonic support with various textures, including chords and arpeggios. The arpa and metallophone play rhythmic accompaniment. The clavichord and maracas provide a steady pulse, while the pan flute is silent in this section.

49

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score for 'Mexico Lindo y Querido' covers measures 49 through 52. The score is arranged for a large ensemble. The Flute 1 and 2 parts play a melodic line with a half-note rhythm. The five guitar parts have various roles: Gtr. 1 and 2 play a melodic line with a half-note rhythm; Gtr. 3 plays a rhythmic accompaniment with chords; Gtr. 4 and 5 play a bass line with a half-note rhythm. The Armonica part plays a melodic line with a half-note rhythm. The Metal part plays a rhythmic accompaniment with chords. The Clarinet part plays a rhythmic accompaniment with a half-note rhythm. The Maracas and Pan parts are marked with a double bar line and a small square, indicating they are silent for these measures. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The number '49' is written above the first measure of each part.

MEXICO LINDO Y QUERIDO

meno mosso

This musical score is for the piece "Mexico Lindo y Querido" in 3/4 time, marked "meno mosso". The score is arranged for a chamber ensemble consisting of two flutes (Fl. 1 and Fl. 2), three guitars (Gtr. 1, 2, and 5), an arpa (Ar.), metallophone (Met.), and clavichord (Clv.). The key signature is three sharps (F#, C#, G#). The score is divided into measures, with a rehearsal mark at measure 53. The instrumentation includes:

- Fl. 1:** Melodic line with a slur over the final two measures.
- Fl. 2:** Melodic line with a slur over the final two measures.
- Gtr. 1 & 2:** Melodic lines with a slur over the final two measures.
- Gtr. 3:** Chordal accompaniment with a slur over the final two measures.
- Gtr. 4:** Melodic line with a slur over the final two measures.
- Gtr. 5:** Melodic line with a slur over the final two measures.
- Ar.:** Chordal accompaniment with a slur over the final two measures.
- Met.:** Chordal accompaniment with a slur over the final two measures.
- Clv.:** Melodic line with a slur over the final two measures.
- Mrcs. & Pan.:** Percussion parts indicated by vertical lines.

MODERATO

MEXICO LINDO Y QUERIDO

57

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score is for the piece 'Mexico Lindo y Querido' at a 'Moderato' tempo. It features a multi-instrumental arrangement. The score is written in a key signature of three sharps (F#, C#, G#) and begins at measure 57. The instruments are arranged in a system with the following parts: Flute 1 and Flute 2 (both in treble clef), five Guitars (Gtr. 1-5, all in treble clef), Armonica (Ar., treble clef), Metal (Met., treble clef), Clarinet (Clv., alto clef), Maracas (Mrcs., no clef), and Pan (Pan., no clef). The Flute parts play a melodic line with a slur over measures 57-58. The Guitars provide harmonic support, with Gtr. 3 playing chords and Gtr. 4 and 5 playing a steady bass line. The Armonica, Metal, and Clarinet parts play a rhythmic accompaniment. The Maracas and Pan parts are indicated by short horizontal lines on their respective staves.

MEXICO LINDO Y QUERIDO

1/6

Fl. 1

Fl. 2

61

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

61

Gtr. 5

61

Ar.

61

Met.

61

Clv.

Mrcs.

Pan.

Detailed description: This is a musical score for the piece "Mexico Lindo y Querido". The score is written for a 12-piece band. The instruments are Flute 1, Flute 2, Guitar 1, Guitar 2, Guitar 3, Guitar 4, Guitar 5, Armonica, Metal, Clarinet, Maracas, and Pan. The music is in the key of A major (three sharps) and 1/6 time. The score is divided into four measures. Flutes 1 and 2 play a melodic line with a slur over the first two measures. Guitars 1 and 2 play a similar melodic line. Guitar 3 plays a rhythmic accompaniment of chords. Guitars 4 and 5 play a bass line. The Armonica, Metal, Clarinet, Maracas, and Pan parts are also present, with the Clarinet, Maracas, and Pan parts starting at measure 61. The score is written in a standard musical notation style with a grand staff for each instrument.

MEXICO LINDO Y QUERIDO

65

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score for 'Mexico Lindo y Querido' covers measures 65 through 68. The score is arranged for a large ensemble. The Flute 1 and Flute 2 parts play a melodic line with a mix of eighth and quarter notes. The five guitar parts (Gtr. 1-5) provide harmonic support: Gtr. 1 and 2 play a melodic line similar to the flutes, Gtr. 3 plays a steady eighth-note accompaniment, Gtr. 4 plays a simple quarter-note bass line, and Gtr. 5 plays a bass line with some syncopation. The Armonica (Ar.) part follows the main melody. The Metal (Met.) part plays a rhythmic accompaniment of eighth notes with chords. The Clarinet (Clv.) part plays a rhythmic pattern of eighth notes. The Maracas (Mrcs.) and Pan parts are indicated by short horizontal lines on their respective staves, suggesting rhythmic accompaniment.

MEXICO LINDO Y QUERIDO

Fl. 1
Fl. 2
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Ar.
Met.
Clv.
Mrcs.
Pan.

68
69

The musical score is arranged in a system of 13 staves. The top two staves (Fl. 1 and Fl. 2) begin at measure 68, while the remaining staves (Gtr. 1 through Pan.) begin at measure 69. The key signature is three sharps (F#, C#, G#) and the time signature is 4/8. The score includes various musical notations such as notes, rests, and chords, with some measures containing multi-measure rests. The percussion parts (Clv., Mrcs., and Pan.) are indicated by vertical lines on their respective staves.

MEXICO LINDO Y QUERIDO

73

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score for 'Mexico Lindo y Querido' covers measures 73 to 76. The score is arranged for a large ensemble. The woodwinds include two flutes (Fl. 1 and Fl. 2) and a clarinet (Clv.). The strings consist of five guitars (Gtr. 1 through Gtr. 5). The percussion section includes an armonica (Ar.), metal (Met.), maracas (Mrcs.), and a pan flute (Pan.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The flute parts feature melodic lines with slurs and accents. The guitar parts provide harmonic support with chords and single-note patterns. The armonica and metal parts play rhythmic accompaniment. The maracas and pan flute parts are marked with rests, indicating they are silent during these measures.

MEXICO LINDO Y QUERIDO

Musical score for "Mexico Lindo y Querido" in 2/4 time, featuring a variety of instruments. The score is divided into measures, with a measure number of 20 at the beginning and 77 at the start of the guitar and percussion parts.

Fl. 1: Treble clef, key signature of three sharps (F#, C#, G#). Measures 20-24 show a melodic line starting with a quarter note, followed by a half note, and a dotted half note.

Fl. 2: Treble clef, key signature of three sharps. Measures 20-24 show a melodic line starting with a quarter note, followed by a half note, and a dotted half note.

Gtr. 1: Treble clef, key signature of three sharps. Measures 20-24 show a melodic line starting with a quarter note, followed by a half note, and a dotted half note.

Gtr. 2: Treble clef, key signature of three sharps. Measures 20-24 show a melodic line starting with a quarter note, followed by a half note, and a dotted half note.

Gtr. 3: Treble clef, key signature of three sharps. Measures 20-24 show a rhythmic accompaniment consisting of chords and rests.

Gtr. 4: Treble clef, key signature of three sharps. Measures 20-24 show a melodic line starting with a quarter note, followed by a half note, and a dotted half note.

Gtr. 5: Treble clef, key signature of three sharps. Measures 20-24 show a melodic line starting with a quarter note, followed by a half note, and a dotted half note.

Ar.: Treble clef, key signature of three sharps. Measures 20-24 show a melodic line starting with a quarter note, followed by a half note, and a dotted half note.

Met.: Treble clef, key signature of three sharps. Measures 20-24 show a rhythmic accompaniment consisting of chords and rests.

Clv.: Treble clef, key signature of three sharps. Measures 20-24 show a rhythmic accompaniment consisting of chords and rests.

Mrcs.: Treble clef, key signature of three sharps. Measures 20-24 show a rhythmic accompaniment consisting of chords and rests.

Pan.: Treble clef, key signature of three sharps. Measures 20-24 show a rhythmic accompaniment consisting of chords and rests.

Allegro

MEXICO LINDO Y QUERIDO

81

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

89

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score is for the piece 'Mexico Lindo y Querido', page 23. It begins at measure 89. The score is arranged for a large ensemble. The Flute 1 and Flute 2 parts are mostly silent, indicated by rests. The five guitar parts (Gtr. 1-5) are active, with Gtr. 1 and 2 playing melodic lines, Gtr. 3 playing chords, and Gtr. 4 and 5 playing bass lines. The Arpa (Ar.) and Metal (Met.) parts play rhythmic accompaniment. The Clavichord (Clv.), Maracas (Mrcs.), and Pan (Pan.) parts are also present, with the Maracas and Pan providing a steady rhythmic accompaniment.

MEXICO LINDO Y QUERIDO

24

Fl. 1

Fl. 2

93

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

93

Gtr. 5

93

Ar.

93

Met.

93

Clv.

Mrcs.

Pan.

Detailed description: This is a musical score for the piece 'Mexico Lindo y Querido'. The score is arranged for a large ensemble. It begins with a measure number of 24. The instruments listed are Flute 1 (Fl. 1), Flute 2 (Fl. 2), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Guitar 3 (Gtr. 3), Guitar 4 (Gtr. 4), Guitar 5 (Gtr. 5), Armonica (Ar.), Metal (Met.), Clarinet (Clv.), Maracas (Mrcs.), and Pan Flute (Pan.). The score is divided into four measures. The first two measures are marked with a measure number of 93. The key signature is three sharps (F#, C#, G#). The Flute parts (Fl. 1 and Fl. 2) are mostly rests. The Guitar parts (Gtr. 1-5) play a rhythmic accompaniment. The Armonica (Ar.) and Metal (Met.) parts play a melodic line. The Clarinet (Clv.), Maracas (Mrcs.), and Pan Flute (Pan.) parts are mostly rests.

97

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

This musical score is for the piece 'Mexico Lindo y Querido', page 25. It features a variety of instruments: two flutes (Fl. 1 and Fl. 2), five guitars (Gtr. 1 through Gtr. 5), an arpa (Ar.), a metronome (Met.), a clavichord (Clv.), maracas (Mrcs.), and a tambourine (Pan.). The score is written in a key signature of three sharps (F#, C#, G#) and begins at measure 97. The flute parts are mostly rests. The guitar parts are highly active, with Gtr. 1 and 2 playing melodic lines, Gtr. 3 playing chords, and Gtr. 4 and 5 playing bass lines. The arpa and metronome play a steady eighth-note accompaniment. The percussion parts (Clv., Mrcs., Pan.) are mostly rests.

MEXICO LINDO Y QUERIDO

This musical score is for the piece "Mexico Lindo y Querido". It is arranged for a band and includes the following instruments and parts:

- Fl. 1** and **Fl. 2**: Flute parts, both in treble clef with a key signature of three sharps (F#, C#, G#).
- Gtr. 1**, **Gtr. 2**, and **Gtr. 3**: Guitar parts. Gtr. 1 and 2 are in treble clef, while Gtr. 3 is in bass clef. Gtr. 3 plays a rhythmic accompaniment of chords.
- Gtr. 4** and **Gtr. 5**: Guitar parts in treble clef, providing harmonic support.
- Ar.**: Armonica part in treble clef.
- Met.**: Metallophone part in treble clef.
- Clv.**: Clavichord part, indicated by a double bar line at the beginning of the staff.
- Mrcs.**: Maracas part, indicated by a double bar line at the beginning of the staff.
- Pan.**: Pan flute part, indicated by a double bar line at the beginning of the staff.

The score is divided into four measures. A rehearsal mark "101" is placed above the first measure of the Flute, Guitar 1, Guitar 2, Guitar 5, Armonica, Metallophone, and Clavichord staves. The key signature is three sharps (F#, C#, G#).

MEXICO LINDO Y QUERIDO

105

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score for 'Mexico Lindo y Querido' covers measures 105 to 108. The score is arranged for a large ensemble. The woodwinds include two flutes (Fl. 1 and Fl. 2), both in treble clef with a key signature of three sharps (F#, C#, G#). The strings consist of five guitars (Gtr. 1-5) in treble clef with the same key signature. Gtr. 1 and 2 play a melodic line, while Gtr. 3 provides a rhythmic accompaniment with chords and rests. Gtr. 4 and 5 play a steady bass line. The Arpa (Ar.) is in treble clef with the key signature, mirroring the flute parts. The Maracas (Mrcs.) and Percussion (Pan.) parts are in bass clef with a key signature of three sharps. The Maracas part features a rhythmic pattern of eighth notes with accents, while the Percussion part consists of a steady eighth-note accompaniment. The score is divided into four measures, with a repeat sign at the beginning of the first measure.

MEXICO LINDO Y QUERIDO

28

Fl. 1

Fl. 2

109

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

109

Gtr. 5

109

Ar.

109

Met.

109

Clv.

Mrcs.

Pan.

Detailed description: This is a musical score for the piece 'Mexico Lindo y Querido'. The score is arranged for a band and includes parts for Flute 1 and 2, five different guitar parts (Gtr. 1-5), Armonica (Ar.), Metal (Met.), Clarinet (Clv.), Maracas (Mrcs.), and Pan. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into four measures. The flute parts play a melodic line, while the guitars provide harmonic support with various textures. The Armonica, Metal, and Maracas parts play a rhythmic accompaniment. The Clarinet and Pan parts are mostly silent, indicated by rests.

MEXICO LINDO Y QUERIDO

113

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score for 'Mexico Lindo y Querido' covers measures 113 to 116. The score is arranged for a large ensemble. The woodwinds include two flutes (Fl. 1 and Fl. 2) and an armonica (Ar.), all playing a melodic line with eighth and quarter notes. The strings consist of five guitars (Gtr. 1-5); Gtr. 1 and 2 play a simple harmonic accompaniment, Gtr. 3 provides a rhythmic accompaniment with chords and rests, and Gtr. 4 and 5 play a steady eighth-note accompaniment. The percussion section includes a snare drum (Met.) with a steady eighth-note pattern, a conga (Clv.) with a simple rhythmic pattern, maracas (Mrcs.) with a consistent rhythmic accompaniment, and a tambourine (Pan.) which is silent throughout this section. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure numbers 113, 114, 115, and 116 are indicated at the beginning of their respective staves.

MEXICO LINDO Y QUERIDO

30

Fl. 1

Fl. 2

117

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

117

Gtr. 5

117

Ar.

117

Met.

117

Clv.

Mrcs.

Pan.

Detailed description: This is a musical score for the piece 'Mexico Lindo y Querido'. The score is arranged for a large ensemble. It begins at measure 30 and continues through measure 117. The instrumentation includes two flutes (Fl. 1 and Fl. 2), five guitars (Gtr. 1 through Gtr. 5), an armonica (Ar.), a metallophone (Met.), a clavichord (Clv.), maracas (Mrcs.), and a pan flute (Pan.). The key signature is three sharps (F#, C#, G#), and the time signature is 3/8. The flute parts play a melodic line with some grace notes. The guitar parts provide harmonic support, with Gtr. 3 playing a steady eighth-note accompaniment. The armonica, metallophone, and pan flute parts play a similar melodic line to the flutes. The clavichord and maracas parts are mostly rests, indicating they are not active in this section of the score.

This musical score is for the piece "Mexico Lindo y Querido" and is page 31 of the score. It features a variety of instruments including two flutes, five guitars, an arpa (harp), and percussion. The score is written in a key signature of three sharps (F#, C#, G#) and begins at measure 121. The flute parts (Fl. 1 and Fl. 2) play a melodic line with a long note at the end of the phrase. The guitar parts (Gtr. 1-5) provide harmonic support with chords and rhythmic patterns. The arpa (Ar.) and metal (Met.) parts play a rhythmic accompaniment. The percussion parts (Clv., Mrcs., Pan.) are marked with rests, indicating they are not playing in this section.

MEXICO LINDO Y QUERIDO

This musical score is for the piece "Mexico Lindo y Querido". It is written for a band and includes the following instruments and parts:

- Fl. 1**: First Flute part, starting at measure 32.
- Fl. 2**: Second Flute part, starting at measure 32.
- Gtr. 1**: First Guitar part, starting at measure 125.
- Gtr. 2**: Second Guitar part, starting at measure 125.
- Gtr. 3**: Third Guitar part, starting at measure 125.
- Gtr. 4**: Fourth Guitar part, starting at measure 125.
- Gtr. 5**: Fifth Guitar part, starting at measure 125.
- Ar.**: Armonica part, starting at measure 125.
- Met.**: Mridangam (Drum) part, starting at measure 125.
- Clv.**: Clavichord part, starting at measure 125.
- Mrcs.**: Maracas part, starting at measure 125.
- Pan.**: Pan flute part, starting at measure 125.

The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as 3/2. The music is divided into four measures per system. The flute parts (Fl. 1 and Fl. 2) and the armonica part (Ar.) have a melodic line that starts with a half note and is followed by eighth notes. The guitar parts (Gtr. 1-5) provide harmonic support with various rhythmic patterns, including chords and single notes. The percussion parts (Met., Mrcs., and Pan.) provide a steady rhythmic accompaniment.

129

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

MEXICO LINDO Y QUERIDO

34

Fl. 1

Fl. 2

133

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

133

Gtr. 5

133

Ar.

133

Met.

133

Clv.

Mrcs.

Pan.

Detailed description: This is a musical score for the piece 'Mexico Lindo y Querido'. The score is arranged for a large ensemble. It begins at measure 34 and continues through measure 133. The key signature is three sharps (F#, C#, G#). The instruments and their parts are: Flute 1 and Flute 2, both playing melodic lines with long phrases; Guitar 1 and 2, playing melodic lines; Guitar 3, playing a rhythmic accompaniment of chords; Guitar 4 and 5, playing a steady bass line; Armonica, playing a melodic line; Metal, playing a rhythmic accompaniment; Clarinet, playing a rhythmic accompaniment; Maracas, playing a rhythmic accompaniment; and Pan, playing a rhythmic accompaniment. The score is written in a standard musical notation with a grand staff for each instrument.

MEXICO LINDO Y QUERIDO
lento

137

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score is for the piece 'Mexico Lindo y Querido' at a 'lento' tempo. It features ten staves for different instruments. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The score is divided into three measures. The first measure (measures 137-139) shows the beginning of the piece with various melodic lines for Flute 1, Flute 2, Guitar 1, and Guitar 2, and rhythmic accompaniment from Guitar 3, Guitar 4, and Guitar 5. The second measure (measures 140-142) continues the melodic development. The third measure (measures 143-145) concludes the section with sustained notes and rests. The instruments include Flute 1, Flute 2, five Guitars (Gtr. 1-5), Arpa (Ar.), Maracas (Mrcs.), Clavichord (Clv.), and Pan Flute (Pan.).

Huapango

MEXICO LINDO Y QUERIDO

This musical score is for the Huapango dance, titled "Mexico Lindo y Querido". It is written in 3/8 time and the key of D major (three sharps). The score is divided into two systems. The first system starts at measure 36 and the second system starts at measure 141. The instruments and their parts are as follows:

- Fl. 1:** Flute 1, melodic line.
- Fl. 2:** Flute 2, melodic line.
- Gtr. 1:** Guitar 1, melodic line.
- Gtr. 2:** Guitar 2, melodic line.
- Gtr. 3:** Guitar 3, accompaniment with triplets.
- Gtr. 4:** Guitar 4, accompaniment.
- Gtr. 5:** Guitar 5, accompaniment.
- Ar.:** Arpa (harp), melodic line.
- Met.:** Metal (cencerros), melodic line.
- Clv.:** Clavichord, rhythmic accompaniment.
- Mrcs.:** Maracas, rhythmic accompaniment.
- Pan.:** Pan flute, rhythmic accompaniment.

The score includes various musical notations such as treble clefs, key signatures, time signatures, and specific performance markings like triplets and measure numbers (36, 141).

lento

Huapango

145

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

3

3

3

MEXICO LINDO Y QUERIDO

This musical score is for the piece "Mexico Lindo y Querido". It is written in the key of A major (three sharps) and 3/8 time. The score is divided into two systems. The first system starts at measure 38 and the second system starts at measure 149. The instruments included are:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gtr. 1 (Guitar 1)
- Gtr. 2 (Guitar 2)
- Gtr. 3 (Guitar 3)
- Gtr. 4 (Guitar 4)
- Gtr. 5 (Guitar 5)
- Ar. (Armonica)
- Met. (Metsna)
- Clv. (Clavichord)
- Mrcs. (Mrcsna)
- Pan. (Pan)

The score features various musical notations, including eighth and sixteenth notes, rests, and triplets. The guitar parts (Gtr. 3, 4, and 5) show specific rhythmic patterns and triplet markings. The percussion parts (Clv., Mrcs., and Pan.) are indicated by vertical lines and stems, suggesting rhythmic accompaniment.

This musical score is for the piece "Mexico Lindo y Querido" and is page 39 of the score. It features a variety of instruments and includes a section starting at measure 153. The instruments and their parts are as follows:

- Fl. 1 & Fl. 2:** Both flutes play a melodic line in the key of A major (indicated by three sharps: F#, C#, G#). The melody consists of eighth and quarter notes.
- Gtr. 1 & Gtr. 2:** Both guitars play a melodic line that mirrors the flute parts.
- Gtr. 3:** This guitar part features a complex rhythmic pattern of triplets, indicated by a '3' above the notes.
- Gtr. 4 & Gtr. 5:** These guitars play a simple, steady accompaniment pattern, primarily using quarter notes.
- Ar. (Arpa):** The arpa plays a melodic line similar to the flutes and guitars.
- Met. (Metsel):** The metsel part follows the melodic line of the other instruments.
- Clv. (Clavichord) & Mrcs. (Mrcel):** Both instruments are shown with a simple rhythmic accompaniment consisting of quarter notes.
- Pan. (Percussion):** The percussion part features a steady accompaniment of quarter notes.

The score is written in a key signature of three sharps (F#, C#, G#) and includes a section starting at measure 153. The notation includes various note values, rests, and articulation marks.

MEXICO LINDO Y QUERIDO
MODERATO

40

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

The musical score is for the piece "Mexico Lindo y Querido" in a moderate tempo. It features a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The score is divided into two systems. The first system includes parts for Flute 1 and Flute 2, which play a melodic line starting with a quarter rest followed by a dotted quarter note. The second system includes parts for five guitars (Gtr. 1-5), Arpa (Ar.), Metronome (Met.), Clavichord (Clv.), Maracas (Mrcs.), and Panpipes (Pan.). The guitars play a rhythmic accompaniment, with Gtr. 1 playing a sixteenth-note pattern, Gtr. 2-3 playing chords, and Gtr. 4-5 playing a simple quarter-note bass line. The Arpa, Metronome, and Maracas play a similar quarter-note bass line. The Clavichord and Panpipes are marked with rests, indicating they are not to be played in this section.

161

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Ar.

Met.

Clv.

Mrcs.

Pan.

Detailed description: This page of a musical score is for the piece 'Mexico Lindo y Querido', page 41. It features a multi-staff arrangement for a band. The instruments listed are Flute 1 and 2, five Guitars (Gtr. 1-5), Armonica (Ar.), Metal (Met.), Clarinet (Clv.), Maracas (Mrcs.), and Pan. The score is in the key of D major (indicated by two sharps) and begins at measure 161. The Flute parts play a melodic line with grace notes. The Guitars provide harmonic support with various textures, including chords and single notes. The Armonica and Metal parts play a steady, rhythmic accompaniment. The Clarinet, Maracas, and Pan parts provide additional rhythmic and textural elements. The score is divided into two measures per system, with a double bar line at the end of the second measure.

LA NEGRA

TRADICIONAL MEXICANA

arr. OMAR ISRAEL RODRIGUEZ CLAVIJO

Lento *accel.*

Allegro

The musical score is arranged in a system of ten staves. The top two staves are for Flauta 1 and Flauta 2, both in treble clef. The next four staves are for Guitarras 1, 2, 3, and 4, also in treble clef. The fifth staff is for Arpa C. in treble clef. The sixth staff is for Metalófono in treble clef. The bottom three staves are for Maracas, Güiro, and Pandero, all in common time (4/4). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two sections: 'Lento' (slow) and 'Allegro' (fast). The 'Lento' section starts with a dynamic of *f* and includes an *accel.* marking. The 'Allegro' section starts with a dynamic of *f* and includes an *accel.* marking. The Maracas part starts with a dynamic of *f* and includes an *accel.* marking. The Güiro and Pandero parts start with a dynamic of *f* and include an *accel.* marking. The Arpa C. part starts with a dynamic of *f* and includes an *accel.* marking. The Guitarras 1 and 2 parts start with a dynamic of *f* and include an *accel.* marking. The Guitarras 3 and 4 parts start with a dynamic of *p* and include an *accel.* marking. The Metalófono part starts with a dynamic of *f* and includes an *accel.* marking.

LA NEGRA

This musical score is for the piece "LA NEGRA". It is written in the key of D major (two sharps) and 2/4 time. The score is divided into six measures. The instruments and their parts are as follows:

- Fl. 1:** Plays a melodic line of eighth notes in the first three measures, followed by quarter notes and rests in the last three measures.
- Fl. 2:** Plays a similar melodic line to Fl. 1, with a slight rhythmic variation in the final measure.
- Gtr. 1:** Plays a fast, repetitive eighth-note pattern in the first three measures, then rests.
- Gtr. 2:** Plays a fast, repetitive eighth-note pattern in the first three measures, then rests.
- Gtr. 3:** Plays a complex, repetitive eighth-note pattern in the first three measures, then rests.
- Gtr. 4:** Plays a simple eighth-note pattern in the first three measures, then rests.
- Ar.:** Plays a simple eighth-note pattern in the first three measures, then rests.
- Met.:** Indicated by a metronome symbol and a number '6' at the start of the piece.
- Mrcs.:** Plays a simple eighth-note pattern in the first three measures, then rests.
- Gro.:** Indicated by a percussion symbol and a number '6' at the start of the piece.
- Pan.:** Indicated by a percussion symbol and a number '6' at the start of the piece.

LA NEGRA

12

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Gro.

Pan.

mf

Detailed description: This is a page of a musical score for the piece 'LA NEGRA', page 3, measures 12 through 17. The score is arranged in a grand staff format with ten staves. The instruments are: Fl. 1 and Fl. 2 (Flutes), Gtr. 1 and Gtr. 2 (Guitars), Gtr. 3 (Guitar), Gtr. 4 (Guitar), Ar. (Arpa/Keyboard), Met. (Metronome), Mrs. (Mandolin), Gro. (Gong), and Pan. (Percussion). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 12-14 feature a rhythmic pattern of eighth notes and quarter notes. Measures 15-17 show a change in the flute and guitar parts, with the guitar parts becoming more active. The Gong part starts in measure 15 with a series of eighth notes, marked *mf*. The Metronome part has a steady pulse. The Mandolin part has a rhythmic pattern of eighth notes. The Percussion part has a steady pulse.

LA NEGRA

This musical score is for the piece "LA NEGRA" and is written in 4/8 time with a key signature of three sharps (F#, C#, G#). The score is divided into two systems, each starting at measure 18. The instruments and their parts are as follows:

- Fl. 1 & Fl. 2:** Both flutes play a melodic line consisting of eighth and sixteenth notes.
- Gtr. 1 & Gtr. 2:** Both guitars play a rhythmic eighth-note pattern.
- Gtr. 3:** Plays a series of chords, primarily triads and dyads.
- Gtr. 4:** Plays a simple bass line with quarter and eighth notes.
- Ar. (Arpeggiator):** Plays a melodic line in the first two measures, then rests.
- Met. (Metal):** Plays a steady eighth-note pattern.
- Mrs. (Maracas):** Plays a steady eighth-note pattern.
- Gro. (Grooves):** Plays a steady eighth-note pattern.
- Pan. (Pans):** Plays a steady eighth-note pattern.

LA NEGRA

24

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Gro.

Pan.

Detailed description: This page of a musical score, titled 'LA NEGRA', contains measures 24 through 29. The score is arranged in a grand staff format with ten individual staves. The top two staves are for Flute 1 and Flute 2, both in treble clef. The next four staves are for Guitars 1, 2, 3, and 4, also in treble clef. The fifth staff is for Arpeggiator (Ar.), the sixth for Metronome (Met.), the seventh for Mrs. (likely Mridangam), the eighth for Gro. (likely Gong), and the ninth for Pan. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The guitar parts include chords and arpeggios. The Arpeggiator part consists of chords. The Metronome part has a steady pulse. The Mrs., Gro., and Pan parts have a rhythmic accompaniment. The page number '5' is in the top right corner, and the measure number '24' is at the start of the first staff.

LA NEGRA

This musical score is for the piece "LA NEGRA". It is written in the key of D major (indicated by two sharps) and 6/8 time. The score includes parts for two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1, 2, 3, and 4), and a percussion section. The percussion section includes Ar. (Armadillo), Met. (Metal), Mrs. (Maracas), Gro. (Gong), and Pan. (Pans). The score is divided into measures, with a rehearsal mark '30' appearing at the beginning of the guitar and percussion staves. The flute parts feature melodic lines with various rhythmic patterns, while the guitar parts provide harmonic support through chords and arpeggios. The percussion parts are mostly rests, indicating that these instruments are not active during this section of the piece.

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Gro.

Pan.

36

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Gro.

Pan.

p

f

mf

Detailed description of the musical score: The score is for measures 36 to 41. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The instruments and their parts are: Fl. 1 and Fl. 2 (flutes) with whole rests; Gtr. 1 and Gtr. 2 (guitars) with melodic lines starting in measure 37, marked *p*; Gtr. 3 (guitar) with a dense chordal accompaniment of eighth notes; Gtr. 4 (guitar) with a rhythmic pattern of eighth notes and quarter notes; Ar. (armonica) with a melodic line; Met. (mridangam) with a complex rhythmic pattern marked *f*; Mrs. (mridangam) with whole rests; Gro. (gong) with whole rests; and Pan. (pans) with a rhythmic pattern marked *mf*.

LA NEGRA

8

42

Fl. 1 *p*

Fl. 2 *p*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

Detailed description: This is a page of a musical score for the piece 'LA NEGRA'. The page is numbered '8' at the top left. The score is written for a full orchestra and includes parts for Flute 1 and 2, four different guitar parts (Gtr. 1-4), Arco (strings), Metal (likely cymbals), Mrcs. (maracas), Gro. (drum), and Pan. (pan flute). The music is in the key of A major (indicated by three sharps: F#, C#, G#) and begins at measure 42. The flute parts (Fl. 1 and 2) are marked with a piano (*p*) dynamic and play a melodic line. The guitar parts (Gtr. 1 and 2) are mostly silent, with some notes appearing in the later measures. Gtr. 3 plays a rhythmic accompaniment of chords, and Gtr. 4 plays a bass line. The Arco part provides harmonic support with chords and moving lines. The Metal part features a rhythmic pattern of chords. Mrcs., Gro., and Pan. are also present, with Mrcs. and Gro. being silent and Pan. playing a rhythmic pattern.

48

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

f

f

f

LA NEGRA

10

54

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

Detailed description: This is a page of a musical score for the piece 'LA NEGRA'. The page is numbered '10' at the top left. The score is written for a large ensemble, including two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1, 2, 3, and 4), an arpeggiator (Ar.), a metronome (Met.), maracas (Mrcs.), a conga (Gro.), and a tambourine (Pan.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score begins at measure 54. The flute parts play a rhythmic eighth-note pattern. The guitar parts feature various textures, including eighth-note runs, chords, and arpeggios. The arpeggiator part plays a simple eighth-note melody. The percussion parts (Mrcs., Gro., Pan.) are mostly silent, indicated by rests. The score is divided into measures by vertical bar lines, with some measures containing repeat signs or fermatas.

60

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

LA NEGRA

12

66

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

Detailed description: This is a musical score for a piece titled "LA NEGRA". The score is for a 12-measure section, starting at measure 66. The key signature is three sharps (F#, C#, G#). The instrumentation includes two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1, 2, 3, and 4), an armonica (Ar.), a metal can (Met.), maracas (Mrcs.), a guiro (Gro.), and a pandero (Pan.). The flute parts play a melodic line with eighth and sixteenth notes. The guitar parts include a rhythmic accompaniment with chords and single notes. The armonica plays a similar melodic line to the flutes. The percussion parts provide a steady rhythmic accompaniment.

72

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

Detailed description: This page of a musical score, titled 'LA NEGRA', is page 13. It features a multi-staff arrangement for a band. The score begins at measure 72. The woodwind section includes two flutes (Fl. 1 and Fl. 2) with melodic lines. The guitar section consists of four parts: Gtr. 1 and Gtr. 2 play melodic lines, Gtr. 3 provides a dense harmonic accompaniment with chords, and Gtr. 4 plays a bass line. The string section includes an Arco (Ar.) part with a melodic line. The percussion section includes a Met. (Metals) part with rests, a Mrcs. (Maracas) part with a steady rhythmic pattern, a Gro. (Gong) part with a rhythmic pattern, and a Pan. (Pans) part with rests. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

LA NEGRA

14

78

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

84

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Gro.

Pan.

Detailed description: This page of a musical score, titled 'LA NEGRA', contains measures 84 through 89. The score is arranged in a system with ten staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of three sharps (F#, C#, G#). The next four staves are for Guitars 1 through 4 (Gtr. 1-4), also in treble clef with the same key signature. Gtr. 1 and Gtr. 2 are mostly silent, indicated by horizontal lines. Gtr. 3 plays a complex, rhythmic pattern of chords. Gtr. 4 plays a simple, rhythmic pattern of quarter notes. The fifth staff is for Arpeggiator (Ar.), showing a sequence of chords. The sixth staff is for Metronome (Met.), which is silent. The bottom three staves are for Mrs., Gro., and Pan., all of which are silent, indicated by horizontal lines. The measure numbers 84, 85, 86, 87, 88, and 89 are marked at the beginning of each measure.

LA NEGRA

16

90

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

Detailed description: This is a musical score for a piece titled 'LA NEGRA', page 16. The score is arranged for a band and includes parts for two flutes (Fl. 1 and Fl. 2), four guitars (Gtr. 1-4), an arpeggiator (Ar.), a metronome (Met.), maracas (Mrcs.), a conga (Gro.), and a tambourine (Pan.). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked '90'. The flute parts feature a melodic line with eighth and sixteenth notes. The guitar parts include a rhythmic accompaniment with chords and single notes. The arpeggiator part provides a steady harmonic background with chords. The percussion parts include maracas with a consistent rhythmic pattern, a conga, and a tambourine, all of which are mostly silent in this section.

96

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

Detailed description: This page of a musical score, titled 'LA NEGRA', is page 17. It features a multi-staff arrangement for a full orchestra. The score begins at measure 96. The woodwind section includes two flutes (Fl. 1 and Fl. 2), both in treble clef with a key signature of three sharps (F#, C#, G#). The string section consists of four guitars (Gtr. 1-4) and an arco section (Ar.), all in treble clef with the same key signature. The percussion section includes a snare drum (Met.), maracas (Mrcs.), congas (Gro.), and a tambourine (Pan.). The flute parts play a melodic line with eighth-note patterns. The guitar parts feature rhythmic accompaniment, with Gtr. 3 playing chords and Gtr. 4 playing a bass line. The arco section plays a simple harmonic line. The percussion parts are mostly rests, with the snare drum playing a steady pattern.

LA NEGRA

18

102

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

p

p

7

7

Detailed description: This is a musical score for a piece titled "LA NEGRA", page 18, starting at measure 102. The score is arranged for a large ensemble. The top two staves are for Flute 1 and Flute 2, both in treble clef with a key signature of three sharps (F#, C#, G#). They play a melodic line of eighth notes. The next four staves are for Guitars 1, 2, 3, and 4. Gtr. 1 and 2 play a melodic line with a dynamic marking of *p* (piano) starting at measure 105. Gtr. 3 plays a complex, rhythmic pattern of chords. Gtr. 4 plays a bass line with a dynamic marking of *p* and includes a 7th fret barre. The Arpeggiator (Ar.) plays a simple melodic line. The Metal (Met.) part has a dynamic marking of *p* and plays a melodic line. The Mridangam (Mrcs.), Gong (Gro.), and Pans (Pan.) parts are represented by vertical bars indicating their rhythmic patterns. The score ends at measure 107.

108

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

LA NEGRA

20

114

Fl. 1 *p*

Fl. 2 *p*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

114

Mrcs.

Gro.

Pan.

Detailed description: This page of a musical score for 'LA NEGRA' contains measures 114 through 119. The score is arranged for a large ensemble. The Flute 1 and Flute 2 parts (measures 114-119) are marked with a piano (*p*) dynamic and feature melodic lines with some grace notes. The Guitar 1 and 2 parts are silent, indicated by whole rests. The Guitar 3 part plays a complex, rhythmic accompaniment consisting of dense chords and arpeggios. The Guitar 4 part provides a steady bass line with eighth notes and rests. The Arpa part is silent with whole rests. The Metallophone part plays a rhythmic pattern of eighth notes with a melodic contour. The Maracas, Congas, and Tambourine parts are silent, indicated by whole rests.

120

Fl. 1 *f*

Fl. 2 *f*

Gtr. 1 *f*

Gtr. 2 *f*

Gtr. 3

Gtr. 4

Ar. 120

Met. 120

Mrcs. 120

Gro. 120

Pan. 120

LA NEGRA

22

Musical score for 'LA NEGRA', starting at measure 126. The score is arranged for a band and includes the following parts:

- Fl. 1** and **Fl. 2**: Flute parts with melodic lines.
- Gtr. 1** and **Gtr. 2**: Guitar parts with melodic lines.
- Gtr. 3**: Guitar part with a rhythmic accompaniment of chords.
- Gtr. 4**: Guitar part with a bass line.
- Ar.**: Armonica part with a melodic line.
- Met.**: Metronome part with a steady pulse.
- Mrcs.**: Maracas part with a rhythmic accompaniment.
- Gro.**: Gong part with a rhythmic accompaniment.
- Pan.**: Pan flute part with a rhythmic accompaniment.

The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked with a metronome symbol and the number 126. The music features a mix of melodic and rhythmic elements, with the guitar and percussion parts providing a strong accompaniment for the flute and armonica parts.

132

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

Detailed description of the musical score: The score is for measures 132 through 137. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The flute parts (Fl. 1 and Fl. 2) play a melodic line consisting of eighth notes and rests. The guitar parts (Gtr. 1, 2, 3, and 4) provide accompaniment with various textures, including arpeggiated chords and rhythmic patterns. The arco part (Ar.) has a dotted quarter note followed by rests. The mtr. part (Mtr.) has a dotted quarter note followed by rests. The gro. part (Gro.) has a dotted quarter note followed by two eighth notes. The pan. part (Pan.) has a dotted quarter note followed by rests.

LA NEGRA

24

138

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

f

Detailed description: This page of a musical score for 'LA NEGRA' covers measures 138 to 143. The score is arranged for a large ensemble. The Flute 1 and Flute 2 parts play a melodic line starting with a quarter rest in measure 138, followed by eighth and quarter notes. The Guitar 3 part provides a rhythmic accompaniment with chords. The Gong part has a series of eighth notes starting in measure 140, marked with a forte (*f*) dynamic. The Maracas, Metallophone, and Pan Flute parts are mostly silent, indicated by rests.

144

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrs.

Gro.

Pan.

The musical score is arranged in a system of staves. The top two staves are for Flute 1 and Flute 2. The next four staves are for Guitar 1, 2, 3, and 4. The fifth staff is for Armonica. The sixth staff is for Metal. The bottom three staves are for Mridangam, Gong, and Pans. The score begins at measure 144. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The flute parts play a melodic line, the guitar parts provide harmonic support with chords and arpeggios, and the percussion parts play a steady rhythmic pattern.

LA NEGRA

26

150

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

Lento

A Tempo

156

Fl. 1

Fl. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Ar.

Met.

Mrcs.

Gro.

Pan.

Detailed description: This page of a musical score for 'LA NEGRA' covers measures 156 to 160. The score is written for a large ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo markings are 'Lento' and 'A Tempo'. The instruments and their parts are: Flute 1 (Fl. 1) and Flute 2 (Fl. 2) play a melodic line with eighth and quarter notes. Guitar 1 (Gtr. 1) and Guitar 2 (Gtr. 2) play a similar melodic line. Guitar 3 (Gtr. 3) provides a harmonic accompaniment with chords. Guitar 4 (Gtr. 4) plays a bass line with quarter notes. Arpeggio (Ar.) plays a melodic line with eighth notes. Metal (Met.) plays a rhythmic pattern with eighth notes. Maracas (Mrcs.) play a steady eighth-note pattern. Drums (Gro.) and Pan play a simple rhythmic pattern with quarter notes.