

128

Voz Mezzosoprano

The musical score page 128 features nine staves. The top staff is for 'Voz Mezzosoprano' in soprano clef, with lyrics: 'a-yer de -- tu adiós ---- can-ta- rás mi can-'. The second staff is for 'Guitarra' in soprano clef. The third staff is for 'Violin I' in soprano clef. The fourth staff is for 'Violin II' in soprano clef. The fifth staff is for 'Viola' in alto clef. The sixth staff is for 'Violoncelo' in bass clef. The seventh staff is for 'Contrabajo' in bass clef. The eighth staff is for 'Piano' in soprano clef, with two staves shown. The ninth staff is for 'Bateria' with a single staff. Measure lines divide the page into measures. The piano part includes dynamic markings like 'f' and 'p'.

131

Voz Mezzosoprano

ción y vol- ve-ras a mi-----

Guitarra

Violin I

Violin II

Viola

Violoncelo

Contrabajo

Piano

Bateria

134

Voz Mezzosoprano

The musical score page 134 consists of eight staves. From top to bottom, the instruments are: Voz Mezzosoprano (empty staff), Guitarra (playing eighth-note chords), Violin I (empty staff), Violin II (playing eighth-note patterns), Viola (playing eighth-note patterns), Violoncelo (empty staff), Contrabajo (playing eighth-note patterns), and Piano (two staves, the top one playing eighth-note chords and the bottom one playing eighth-note patterns). The Bateria staff at the bottom contains two measures of sixteenth-note patterns. Measure 1 has a bass drum, a snare drum, and a hi-hat. Measure 2 has a bass drum, a snare drum, a hi-hat, and a tom-tom. Measures are separated by vertical bar lines.

137

Voz Mezzosoprano

Guitarra

Violin I

Violin II

Viola

Violoncelo

Contrabajo

Piano

Bateria

This musical score page contains nine staves. The first staff is for 'Voz Mezzosoprano' and is mostly blank. The second staff is for 'Guitarra', featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is for 'Violin I', which is also mostly blank. The fourth staff is for 'Violin II', showing a melodic line with eighth and sixteenth notes. The fifth staff is for 'Viola', similar to the Violin II part. The sixth staff is for 'Violoncelo', mostly blank. The seventh staff is for 'Contrabajo', showing a bass line with eighth and sixteenth notes. The eighth staff is for 'Piano', with two systems of music: one for the treble clef staff and one for the bass clef staff. The ninth staff is for 'Bateria', showing a rhythmic pattern of eighth and sixteenth notes, likely for a snare drum or similar instrument.

140

Voz Mezzosoprano

Guitarra

Violin I

Violin II

Viola

Violoncelo

Contrabajo

Piano

Bateria

143

Voz Mezzosoprano

Guitarra

Violin I

Violin II

Viola

Violoncelo

Contrabajo

Piano

Bateria

146

Voz Mezzosoprano

The musical score page 146 features nine staves. The top staff is for *Voz Mezzosoprano*, which sings "Qui-pzá mi". The second staff is for *Guitarra*, showing chords and strumming patterns. The third staff is for *Violin I*. The fourth staff is for *Violin II*. The fifth staff is for *Viola*. The sixth staff is for *Violoncelo*. The seventh staff is for *Contrabajo*. The eighth staff is for *Piano*, with two systems of notes. The ninth staff is for *Bateria*, showing a rhythmic pattern with 'x' marks. The key signature changes from one system to another.

149

Voz Mezzosoprano

The musical score page 149 features nine staves. The top staff is for the *Voz Mezzosoprano*, which sings "tiem- po no vol- ve- ráa ---- y a- ún". The second staff is for the *Guitarra*, showing chords. The third staff is for *Violin I*. The fourth staff is for *Violin II*. The fifth staff is for *Viola*. The sixth staff is for *Violoncelo*. The seventh staff is for *Contrabajo*. The eighth staff is for the *Piano*, with two staves: one for the treble clef hand and one for the bass clef hand. The ninth staff is for the *Bateria*, indicated by a snare drum icon.

151

Voz Mezzosoprano

-- yo pien-- so en ti en ti ----- *p*

Guitarra

Violin I

Violin II

Viola

Violoncelo

Contrabajo

Piano

Bateria

This musical score page contains nine staves. The top staff is for 'Voz Mezzosoprano' with lyrics: '-- yo pien-- so en ti en ti -----'. The dynamic 'p' is indicated below the second 'en ti'. The 'Guitarra' staff shows chords. 'Violin I' and 'Violin II' staves are blank. The 'Viola' staff has a clef change to F. The 'Violoncelo' staff has a clef change to C. The 'Contrabajo' staff shows bass notes. The 'Piano' staff shows a treble clef and a bass clef, with a brace indicating they play together. The 'Bateria' staff shows a pattern of 'x' marks on the snare drum and a 'z' mark on the bass drum.

154

Voz Mezzosoprano

The musical score page 154 features nine staves. The first staff, labeled "Voz Mezzosoprano", has lyrics "y a- ún yo pien- so en ti -- y a-". The second staff, "Guitarra", shows a rhythmic pattern of eighth and sixteenth notes. The third staff, "Violin I", is mostly blank. The fourth staff, "Violin II", is also mostly blank. The fifth staff, "Viola", is mostly blank. The sixth staff, "Violoncelo", is mostly blank. The seventh staff, "Contrabajo", shows a bass line with some slurs. The eighth staff, "Piano", shows harmonic changes with chords in both treble and bass staves. The ninth staff, "Bateria", shows a rhythmic pattern with "x" marks indicating strokes.

157

Voz Mezzosoprano

úñ yo pien- so en tí --- y a- úñ yo pien- so enti

Guitarra

Violin I

Violin II

Viola

Violoncelo

Contrabajo

Piano

Bateria

Bateria

160

Voz Mezzosoprano

Guitarra

Violin I

Violin II

Viola

Violoncelo

Contrabajo

Piano

Bateria

This musical score page contains nine staves. The first staff is for 'Voz Mezzosoprano' and consists of two measures of rests. The second staff is for 'Guitarra', featuring a single measure with a bass note, a 'z' symbol, a 'y' symbol, a 'f' dynamic, a 'd' symbol, and a 'g' symbol. The third staff is for 'Violin I', which is blank. The fourth staff is for 'Violin II', which is blank. The fifth staff is for 'Viola', featuring a single measure with a bass note. The sixth staff is for 'Violoncelo', which is blank. The seventh staff is for 'Contrabajo', featuring a single measure with a bass note. The eighth staff is for 'Piano', which is blank. The ninth staff is for 'Bateria', showing a measure with four 'x' symbols followed by a 'g' symbol and a blank space.

CAPITULO V

LA GUITARRA EN LA

ORQUESTA SINFÓNICA

LA GUITARRA EN LA ORQUESTA SINFÓNICA.

Ciertamente la guitarra no tiene en el repertorio universal e histórico de la música un repertorio tan amplio dentro de la Orquesta Sinfónica como otros instrumentos en lo que se refiere a la forma concierto. Su poca sonoridad frente a la Orquesta ha sido uno de los factores que le ha quitado la preferencia como instrumento solista entre la variedad de instrumentos sinfónicos. Por ello, pensar en una guitarra solista no deja de ser una idea demasiado excepcional que puede tener un compositor, que sin duda tiene que ser concebida con el objetivo de crear una obra muy especial, con las características que sólo pudiera darle el sonido delicado y emotivo de una guitarra. Podemos apreciar en el **Concierto de Aranjuéz**, de Joaquín Rodrigo, que la guitarra trae el eco inconfundible de aquel pueblo, pues los diversos rasgueos que puede producir una guitarra, y que caracterizan el folklore de una región, pueden traernos el aire puro del campo, y con él la expresión legítima del campesino.

Panamá tiene una riqueza rítmica tan diversa e interpretable para la guitarra que puede legarle a ella fácilmente un lenguaje y concepto tan valioso dentro del repertorio universal e histórico de la música. Todo esta materia prima que musicalmente nos brinda el folklore panameño puede impulsar a los compositores a crear grandes obras musicales que sobrepasen nuestras fronteras tal y como lo han hecho los compositores de otros países con el folklore de su

amada patria. El **Concierto Panameño para Guitarra** de Gabriel Tapia inicia la expresión musical panameña para guitarra a nivel sinfónico, y será lo ideal que a él se sumen otras grandes obras de esa magnitud.

A través de la historia de la música panameña dos han sido las obras para guitarra y orquesta que han sido ejecutadas por la Orquesta Sinfónica Nacional. Esas han sido el **Concierto de Aranjuéz**, de Joaquín Rodrigo, y el **Concierto Panameño para guitarra** de Gabriel Tapia. La primera teniendo como solista ha diversos ejecutantes nacionales o extranjeros en diversas ocasiones, y la segunda teniendo como solista al propio compositor. He aquí la importancia de esta obra, la cual presentaremos a continuación y haremos un breve comentario de cada uno de sus movimientos, dejando además impresa para consulta una copia de su partitura.

CONCIERTO PANAMEÑO PARA GUITARRA Y ORQUESTA SINFÓNICA DE GABRIEL TAPIA

El **Concierto Panameño para Guitarra y Orquesta** da inicio al repertorio de obras para guitarra y orquesta en lo que respecta a la forma concierto. Éste fue su primer trabajo sinfónico y fue para él su primera lección de composición orquestal, según él mismo nos comenta. Se trata de un ensayo didáctico que lo introdujo en un gran proyecto musical. Tomando escenas de nuestro campo y elementos folclóricos crea aquí los temas que desarrollará en la obra. Esta es una técnica que ha sido utilizada por muchos compositores

sinfónicos como: Béla Bartok, Stravinski”⁷, además de compositores panameños aquí estudiados como Néstor Castillo, Eduardo Charpentier y otros; lo cual nos permite señalar que el compositor no es ajeno a lo que ocurre a su alrededor, ni es un soñador que nos habla de mundos invisibles, sino que de alguna manera se hace partícipe u observador de su actualidad. Conoce también el lenguaje musical y el tema vernáculo, para manifestar sus expresiones musicales en las obras que quedan para la historia de la música.

El Concierto para Guitarra es la obra más conocida de Gabriel Tapia, puesto que ha sido interpretada en varias ocasiones por la Orquesta Sinfónica teniendo como solista al propio compositor, además de que está incluida en el disco compacto, grabado por la Orquesta Sinfónica Nacional en el año 2000.

La obra, según nos señala Gabriel Tapia, pretende recoger el quehacer folclórico y popular y traducirlo en un lenguaje musical que sintetice la raíz nacional y la técnica musical de la guitarra occidental, heredada vía colonización y mestizaje de nuestros antepasados europeos. Esto lo podemos percibir claramente en su Concierto para Guitarra y Orquesta (1981), en el cual une la técnica de la guitarra española con elementos folclóricos de nuestra mejoranera para crear un lenguaje orquestal panameño.

⁷ HAMEL F. & HURLIMANN M.: Enciclopedia de la Música. Grijalbo. Pág. 327

El Primer Movimiento (Mejorana Allegretto): En tiempo de mejorana, recoge algunas de las más tradicionales fórmulas rítmicas musicales de la mejoranera y la elabora con coloridos orquestales. El movimiento inicia con la presentación del torrente en Re Mayor por parte de la guitarra, de manera arpegiada, de un círculo de acordes que va de Tónica a Subdominante y Dominante, señalándonos el ritmo armónico básico de esta parte de la obra; tal y como la guitarra, en el Concierto de Aranjuez, presenta el camino armónico que ha de seguir la orquesta al iniciar la obra por medio de rasgueos en la Tónica Re.

Los ritmos folclóricos utilizados en este movimiento son: Mejorana, Tamborito, Zapatero o cueño, culminando con el ritmo inicial en la Dominante Séptima.

El Segundo Movimiento (Lamento Andante): Se basa en un conocido torrente de la tradicional mejoranera que suele ejecutarse en La menor.

La mejoranera utiliza una melodía en aire de Lamento como introducción, conocida con el nombre de Llanto, en ritmo binario y ejecutadas Ad Libitum.

Introducción del Segundo Movimiento del Concierto para Guitarra



Este movimiento recorre la siguiente serie de ritmos de nuestro folclore: Lamento, Tamborito, Torrente Lamento, Torrente Gallino, Mesano, Pasillo, en los cuales maneja el desarrollo de esta sección. Culmina ejecutando el tema inicial en tono mayor en Apasionato.

Tema de Lamento (II Movimiento)



El Tercer Movimiento (Zaracundé): Explora los esquemas rítmicos de esta danza azuerense de raíz negra, evidentemente, elementos originales en una mezcla casi barroca de ritmos y colores orquestales. Los ritmos folclóricos que recorre este movimiento son: Zaracundé, Saloma,

Esta es la primera obra para guitarra y orquesta en Panamá.

CONCERTINO PANAMEÑO
Guitarra y Orquesta
Homenaje a mi País

Mejorana
Allegretto $\text{J} = 120$

Gabriel Tapia
(Panamá, 1981)

The musical score consists of 16 staves of music. From top to bottom, the instruments listed are: Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV, I Trumpet, II, Trombone I-II, Trombone III, Tuba, Timpani, Platillo, Guitarra, Mejorana, I Violin, II, Viola, Pizz., Violoncello, Pizz., and Bass. The score is in common time, key signature of one sharp, and includes dynamic markings such as p (piano) and f (forte). The guitar part features a rhythmic pattern of eighth notes. The Mejorana part includes harmonic chords D, G, A7, D, G, A7. The string section parts are labeled I, II, and III, with some parts marked "Pizz."

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

Mejorana

D G A7 D G A7

I
Violin

II

Viola

Violoncello

Aroo

Pizz.

Bass

A

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Platillo

Guitarra

Mejornera

D G A7 D G A7

I
Violin

II

Viola

Violoncello

Bass

Musical score for orchestra and guitar, page 277.

The score consists of two systems of music. The first system spans measures 1-4, and the second system spans measures 5-8. The instrumentation includes:

- Flute Piccolo**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Flute**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Oboe**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Clarinet I-II**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Bassoon I-II**: Eighth-note patterns in measure 5.
- Horn I-II**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Horn III-IV**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Trumpet I-II**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Trombone I-II**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Trombone III** and **Tuba**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Timpani**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Platillo**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Guitarra**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Mejoranaera**: Sustained notes in measures 1-4, eighth-note patterns in measure 5.
- Violin I** and **II**: Eighth-note patterns in measure 5.
- Viola**: Eighth-note patterns in measure 5.
- Violoncello**: Eighth-note patterns in measure 5.
- Bass**: Eighth-note patterns in measure 5.
- Arco**: Indicated by a bracket under the Violoncello part in measure 5.

Musical score for orchestra and guitar, page 278. The score consists of two systems of music. The first system spans measures 1-4, and the second system spans measures 5-8.

Measure 1:

- Flute Piccolo:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Flute:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Oboe:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Clarinet I-II:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Bassoon I-II:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- I-II Horn:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- III-IV:** Rests throughout.
- Trombones I-II:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Trombone III/Tuba:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Timpani:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Platillo:** Rests throughout.
- Guitarra:** Rests throughout.
- Mejorana:** Rests throughout.
- Violin I:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Violin II:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Viola:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Violoncello:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Bass:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.

Measure 2:

- Flute Piccolo:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Flute:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Oboe:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Clarinet I-II:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Bassoon I-II:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- I-II Horn:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- III-IV:** Rests throughout.
- Trombones I-II:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Trombone III/Tuba:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Timpani:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Platillo:** Rests throughout.
- Guitarra:** Rests throughout.
- Mejorana:** Rests throughout.
- Violin I:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Violin II:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Viola:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Violoncello:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Bass:** Notes on G4, A4, B4, C5, D5, E5, F5, G5.

Musical score for orchestra and guitar, page 279.

The score consists of two systems of music. The top system spans measures 1 through 4, and the bottom system spans measures 5 through 8.

Top System (Measures 1-4):

- Flute Piccolo:** Notes at measure 1, sustained notes from measure 2 to 4.
- Flute:** Notes at measure 1, sustained notes from measure 2 to 4.
- Oboe:** Notes at measure 1, eighth-note patterns from measure 2 to 4.
- Clarinet I-II:** Notes at measure 1, eighth-note patterns from measure 2 to 4.
- Bassoon I-II:** Notes at measure 1, sustained notes from measure 2 to 4.
- Horn I-II:** Notes at measure 1, sustained notes from measure 2 to 4.
- Horn III-IV:** Notes at measure 1, sustained notes from measure 2 to 4.
- Trumpet I:** Eighth-note patterns from measure 2 to 4.
- Trumpet II:** Eighth-note patterns from measure 2 to 4.
- Trombone I-II:** Notes at measure 1, sustained notes from measure 2 to 4.
- Trombone III:** Notes at measure 1, sustained notes from measure 2 to 4.
- Tuba:** Notes at measure 1, sustained notes from measure 2 to 4.
- Timpani:** Notes at measure 1, sustained notes from measure 2 to 4.
- Percussion:** Dotted line from measure 1 to 4.
- Guitarra:** Notes at measure 1, sustained notes from measure 2 to 4.
- Mejorana:** Notes at measure 1, sustained notes from measure 2 to 4.

Bottom System (Measures 5-8):

- Violin I:** Sixteenth-note patterns from measure 5 to 8.
- Violin II:** Sixteenth-note patterns from measure 5 to 8.
- Viola:** Sixteenth-note patterns from measure 5 to 8.
- Violoncello:** Notes at measure 5, sustained notes from measure 6 to 8.
- Bass:** Notes at measure 5, sustained notes from measure 6 to 8.

B

Musical score page B featuring 21 staves for various instruments. The instruments listed on the left are: Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV, I Trumpet, II, Trombone I-II, Trombone III, Tuba, Timpani, Platillo, Guitarra, Mejorana, I Violin, II, Viola, Violoncello, and Bass. The score is in common time and includes a key signature of one sharp. The page number 280 is located at the bottom center.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

Mejorana

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

Mejorana

I
Violin

II

Viola

Violoncello

Bass

Musical score for orchestra and guitar, page 283. The score consists of two systems of music.

System 1 (Top):

- Flute Piccolo:** Playing eighth-note patterns.
- Flute:** Playing eighth-note patterns.
- Oboe:** Playing eighth-note patterns.
- Clarinet I-II:** Playing eighth-note patterns.
- Bassoon I-II:** Playing eighth-note patterns.
- I-II Horn:** Playing eighth-note patterns.
- III-IV:** Playing eighth-note patterns.
- Trumpet I:** Playing eighth-note patterns.
- II:** Playing eighth-note patterns.
- Trombone I-II:** Playing eighth-note patterns.
- Trombone III Tuba:** Playing eighth-note patterns.
- Timpani:** Playing eighth-note patterns.
- Platillo:** Playing eighth-note patterns.
- Guitarra:** Playing eighth-note patterns.
- Mejorana:** Playing eighth-note patterns.

System 2 (Bottom):

- Violin I:** Playing eighth-note patterns.
- Violin II:** Playing eighth-note patterns.
- Viola:** Playing eighth-note patterns.
- Violoncello:** Playing eighth-note patterns.
- Bass:** Playing eighth-note patterns.

C

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Platillo

Guitarra

Mejorana

Violin I

Violin II

Viola

Violoncello

Bass

Flute Piccolo
 Flute
 Oboe
 Clarinet I-II
 Bassoon I-II
 I-II
 Horn
 III-IV
 I
 Trumpet
 II
 Trombone I-II
 Trombone III
 Tuba
 Timpani
 Platillo
 Guitarra
 Mejorana
 I
 Violin
 II
 Viola
 Violoncello
 Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Platillo

Guitarra

Mejorana

ATACA

Pizz.

I
Violin

II

Pizz.

Viola

Pizz.

Violoncello

arco

Bass

D

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Platillo

Guitarra

Mejorana

D G A7 D G

I

II

Violin

Pizz.

Viola

Pizz.

Violoncello

Pizz.

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

1^o Solo

Trombone I-II

Trombone III

Tuba

Timpani

Platillo

Guitarra

Mujeranera

A7 A7 G A7 A7 G

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Platillo

Guitarra

Mejorana

Pizz. A7 A7 G A7 A7 G

Arco

I Violin

Pizz. Arco

II

Pizz. Arco

Viola

Pizz. Arco

Violoncello

Pizz. Arco

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tube

Timpani

Platillo

Guitarra

Majoranera

A7 G A7 D G

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Piatillo

Guitarra

Mejorana

A7

I Violin

II

Viola

Violoncello

Bass

Arco

E

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

Mejorana *Ritmico*

E A B A E A

1
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Platillo

Guitarra

Majoranera

B A E A B A E A B A

Pizz.

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

Majoranera

I
Violin
Pizz.

II
Pizz.

Viola
Pizz.

Violoncello
Pizz.

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Repicador

Piatillos

Guitarra

Menorana A7 D G A7

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Mejoranaera

Pizz.

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Mejoranaera

I
Violin

II

Viola

Violoncello

Bass

J

Flute Piccolo

Flute

Oboe

Div.

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I

Trumpet II

Trombone I-II

Trombone III

Tuba

Timpani

Repicador

Platillos

Guitarras

Mejorana

Violin I

Violin II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Repicador

Platillos

Guitarra

Mejoranaera

I Violin

II

Viola

Violoncello

Bass

1-Solo

④

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Mejoranares

I
Violin

II

Viola

Violoncello

Bass

Poco Rall. Poco Meno Mosso
MEJORANA J. = 60

The musical score consists of two systems of music. The first system (measures 1-4) features the Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV, I Trumpet, II, Trombone I-II, Trombone III Tube, Timpani, Repicador, Platillos, and Guitarra. The second system (measures 5-8) features the Mejorana, Violin I, Violin II, Viola, Violoncello, and Bass. Dynamic markings include 'Poco Rall.' and 'Poco Meno Mosso'.

Subito Presto
ZAPATERO OCÚ

Musical score for orchestra and guitar, page 314. The score consists of two systems of music. The top system, labeled "ZAPATERO OCÚ", includes parts for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV, I Trumpet, II, Trombone I-II, Trombone III, Tuba, Timpani, Repicador, Platillos, and Guitarra. The bottom system, labeled "ZAPATERO.", includes parts for Mejorana, Violin I, Violin II, Viola, Violoncello, and Bass. The score is written in 2/4 time with a key signature of one sharp. The guitar part features rhythmic patterns of eighth and sixteenth notes. The strings and woodwind parts provide harmonic support.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Menorana

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos *Solo*

Guitarra

Mejorana

I
Violin

II

Viola

Violoncello

Bass

Musical score for orchestra and guitar, page 311. The score consists of two systems of music. The first system begins with a dynamic of $\frac{3}{4}$ and continues with $\frac{2}{4}$. The second system begins with a dynamic of $\frac{2}{4}$.

Flute Piccolo: Four staves of music.

Flute: Three staves of music.

Oboe: Three staves of music.

Clarinet I-II: Three staves of music.

Bassoon I-II: Three staves of music.

I-II Horn: Three staves of music.

III-IV: Three staves of music.

Trumpet I: Three staves of music.

II: Three staves of music.

Trombone I-II: Three staves of music.

Trombone III Tuba: Three staves of music.

Timpani: Three staves of music.

Repicador: Three staves of music.

Platillos: Three staves of music.

Guitarra: Three staves of music. The first staff shows eighth-note patterns, the second staff shows eighth-note patterns, and the third staff shows eighth-note patterns.

Mojorana: Three staves of music.

Violin I: Three staves of music.

II: Three staves of music.

Viola: Three staves of music.

Violoncello: Three staves of music.

Bass: Three staves of music.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Mujeranera

Pizz.

I
Violin

II

Viola

Violoncello

Bass

Rall

Cadenza-Rubato

H

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I-II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Poco Meno Mosso

Mejoranera

Violin I-II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Mejorana

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Div.

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Repicador

Platillos

Guitarra

Menoranera

I Violin

II

Viola

Violoncello

Bass

Musical score for orchestra and guitar, page 306. The score is divided into two systems.

System 1 (Top):

- Flute Piccolo
- Flute
- Oboe
- Clarinet I-II
- Bassoon I-II
- I-II Horn
- III-IV
- I Trumpet
- II
- Trombone I-II
- Trombone III Tuba
- Timpani
- Repicador
- Platillos
- Guitarra

System 2 (Bottom):

- Mejoranera
- I Violin
- II
- Viola
- Violoncello
- Bass

The score consists of two systems of musical staves. The top system contains 14 staves, and the bottom system contains 6 staves. The instruments listed above are the ones performing in each staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in common time with a key signature of one sharp (F#).

-MEJORANA- $\text{♩} = 60$
Poco animo y Expressivo

Rall.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I-II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Mejorana

-MEJORANA- TEMPO PRIMO

Violin I-II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Mejorana

I
Violin

II

Viola

Violoncello

Bass

G

Sexto Tempo
Tamborito

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Repicador

Platillos

Guitarra

Mejorana

I Violin

II

Viola

Violoncello

Bass

A tempo igual

A tempo igual

Rall.

Musical score for orchestra and guitar, page 302.

The score consists of two systems of music. The first system covers measures 1-4, and the second system covers measures 5-8.

Measure 1:

- Flute Piccolo:** Rest
- Flute:** Rest
- Oboe:** Rest
- Clarinet I-II:** Rest
- Bassoon I-II:** $\text{B} \# \text{ D}$
- I-II Horn:** Rest
- III-IV:** Rest
- Trumpet I:** Rest
- II:** Rest
- Trombone I-II:** Rest
- Trombone III:** Rest
- Tuba:** $\text{E} \# \text{ G}$
- Timpani:** Rest
- Repicador:** Rest
- Platillos:** Rest
- Guitarra:** $\text{G} \text{ A} \text{ B} \text{ C} \text{ D}$, $\text{E} \text{ F} \text{ G} \text{ A} \text{ B}$, $\text{C} \text{ D} \text{ E} \text{ F} \text{ G}$, $\text{A} \text{ B} \text{ C} \text{ D} \text{ E}$

Measure 2:

- Mejorana:** Rest
- Violin I:** $\text{D} \text{ E} \text{ F}$, *Poco Rall.* $\text{D} \text{ E} \text{ F}$
- Violin II:** $\text{D} \text{ E} \text{ F}$, $\text{D} \text{ E} \text{ F}$
- Viola:** $\text{D} \text{ E} \text{ F}$, $\text{D} \text{ E} \text{ F}$
- Violoncello:** $\text{D} \text{ E} \text{ F}$, *Poco Rall.* $\text{D} \text{ E} \text{ F}$
- Bass:** $\text{D} \text{ E} \text{ F}$, *Poco Rall.* $\text{D} \text{ E} \text{ F}$

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Mejorana

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Repicador

Platillos

Guitarra

Mejorana

I Violin

II

Viola

Violoncello

Bass Arco Arco

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Repicador

Platillos

Guitarra

Mejorana

I Violin

II

Viola

Violoncello

Pizz.

Bass

F TUNA

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tube

Timpani

Repicador

Platillos

Guitarra

Mejorana

Violin I

Violin II

Viola

Violoncello

Bass

Pizz.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Repicador

Platillos

Guitarra

Mejorana

I
Violin

II

Viola

Violoncello

Bass

Poco Animato (*Tuna*) (Ritornelos) $\text{♩} = 120$

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I-II

Trumpet II

Trombone I-II

Trombone III

Tuba

Timpani

Repicador

Platillos

Guitarra

Mejoranera

Violin I-II

Violin II

Viola

Violoncello

Bass

TUNA - A - *PIACERE*

Div.

Pizz.

Concertino Panameño
IIº Movimiento

Lamento Andante $\text{♩} = 63$

Gabriel Tapia
(Panamá, 1981)

The musical score consists of two systems of staves. The top system includes Flute Piccolo, Flute, Oboe, Clarinet I-II, Basson I-II, Horn (I-II), Trombone I-II, Trombone III/Tuba, Timpani, Platillos, and Guitarra. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Bass. The score is in common time, with a key signature of one sharp. The instrumentation is primarily woodwind and brass, with rhythmic patterns featuring eighth and sixteenth notes. The guitar and bass provide harmonic support at the bottom of the texture.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillos

Guitarra

I Violin

II

Viola

Violoncello

Bass

A

This musical score page contains 17 staves, each with a clef, key signature, and time signature. The instruments listed from top to bottom are:

- Flute Piccolo
- Flute
- Oboe
- Clarinet I-II
- Bassoon I-II
- I-II Horn
- III-IV
- I Trumpet
- II
- Trombone I-II
- Trombone III Tuba
- Timpani
- Platillos
- Guitarra *A Tempo*
- I Violin
- II
- Viola
- Violoncello
- Bass

The score includes several rests and dynamic markings. The guitar part has a tempo instruction (*A Tempo*) and a rehearsal mark (5). The bassoon staff shows a melodic line starting around measure 4.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpone

Piatillos

Guitarra

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

I
Violin

II

Viola

Violoncello

Bass

| | CADENZA - (GUITARRA) | Rubato | Tamborito |
|-----------------------|----------------------|--------|------------------|
| Flute Piccolo | | | |
| Flute | | | |
| Oboe | | | |
| Clarinet I-II | | | |
| Bassoon I-II | | | |
| I-II Horn | | | |
| III-IV | | | |
| I Trumpet | | | |
| II | | | |
| Trombone I-II | | | |
| Trombones III Tuba | | | |
| Timpani | | | |
| Platillos | CADENZA | | Tamborito |
| Guitarra | | | |
| I Violin | | | |
| II | | | |
| Viola | | | |
| Violoncello | | | |
| Bass | | | |

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Platillos

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo
 Flute
 Oboe
 Clarinet I-II
 Basson I-II
 I-II Horn
 III-IV
 I Trumpet
 II
 Trombone I-II
 Trombone III
 Tuba
 Timpani
 Platillos
 Guitarra

Poco Animato $\dot{J} = \dot{J}$

I Violin
 II
 Viola
 Violoncello
 Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Torrente Lamento

Musical score for orchestra and guitar, page 306. The score consists of two systems of music. The top system, labeled "Torrente Lamento", includes parts for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV Horn, I Trumpet, II Trumpet, Trombone I-II, Trombone III Tube, Timpani, Platillos, and Guitarra. The bottom system includes parts for I Violin, II Violin, Viola, Violoncello, and Bass. The guitar part features a melodic line with eighth-note patterns, while the orchestra provides harmonic support. The score is written on five-line staves with various dynamics and performance instructions.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

vibrar

Acel.

⑤

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo
 Flute
 Oboe
 Clarinet I-II
 Basson I-II
 I-II Horn
 III-IV
 I Trumpet
 II
 Trombone I-II
 Trombone III
 Tuba
 Timpani
 Platillos

Tempo Primo (Lamento)

Guitarra
 I Violin
 II
 Viola
 Violoncello
 Bass

TORRENTE DE GALLINO

Musical score for "TORRENTE DE GALLINO" featuring 20 staves across two systems. The instruments listed are Flute Piccolo, Flute, Oboe, Clarinet I-II, Basson I-II, I-II Horn, III-IV, I Trumpet, II, Trombone I-II, Trombone III/Tuba, Timpani, Platillos, Guitarra, I Violin, II, Viola, Violoncello, and Bass. The score includes dynamic markings such as f , p , and pp .

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I-II

Trombone I-II

Trombone III

Tuba

Timpani

Platillos

Guitarra

Violin I-II

Violin II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Platillos

Guitarra

p

I
Violin

II

Viola

Violoncello

Bass

p

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Pistillos

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Poco cresc.

B LAMENTO Y MESANO $\text{L} = 66$

Flute Piccolo
Flute
Oboe
Clarinet I-II
Bassoon I-II
Horn I-II
Horn III-IV
Trumpet I-II
Trombone I-II
Trombone III
Tuba
Timpani
Platiillos
Guitarra
Violin I
Violin II
Viola
Violoncello
Bass

A musical score page showing four systems of music for an orchestra and a guitar. The instruments listed on the left are:

- Flute Piccolo
- Flute
- Oboe
- Clarinet I-II
- Bassoon I-II
- I-II Horn
- III-IV
- I Trumpet
- II
- Trombone I-II
- Trombone III Tuba
- Timpani
- Platillos
- Guitarra
- I Violin
- II
- Viola
- Violoncello
- Bass

The score is divided into four systems by vertical bar lines. The first system starts with Flute Piccolo and continues through Bassoon I-II. The second system starts with I-II Horn and continues through Trombone I-II. The third system starts with Trombone III Tuba and continues through Violoncello. The fourth system starts with Bass and continues through the guitar parts.

Presto

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

H-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III

Tuba

Timpani

Platillos

Guitarra

Rangos

Presto

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

(Pauillo)

I Violin

II

Viola

Violoncello

Bass

C

Musical score page C, featuring two systems of music for a full orchestra. The top system includes Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I, Trumpet II, Trombone I-II, Trombone III/Tuba, Timpani, Platillos, and Guitarra. The bottom system includes Violin I, Violin II, Viola, Cello, and Bass. The score uses a 4/4 time signature and includes dynamic markings such as f (fortissimo) and ff (fortississimo).

Flute Piccolo
 Flute
 Oboe
 Clarinet I-II
 Bassoon I-II
 I-II Horn
 III-IV
 I Trumpet
 II
 Trombone I-II
 Trombone III
 Tuba
 Timpani
 Platillos
 Guitars
 I Violin
 II
 Viola
 Violoncello
 Bass

Musical score for orchestra and guitar, page 321.

The score consists of two systems of music. The top system includes Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV Horn, I Trumpet, II Trumpet, Trombone I-II, Trombone III/Tuba, Timpani, Platillos, and Guitarra. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Bass. The score shows various musical markings such as dynamic signs, rehearsal numbers, and performance instructions.

(Mejorana) ----- (Lamento)

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I-II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitars

Violin I-II

Violin II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillos

Guitarra

I Violin

II

Viola

Violoncello

Bass

D Canción Berceuse

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I

Trumpet II

Trombone I-II

Trombone III

Tuba

Timpani

Platillos

Guitarra

Canción Berceuse

Violin I

Violin II

Viola

Violoncello

Bass

1. Solo Dulcemente

Div.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Piatillos

Guitarra

I Violin

II

Viola

Violoncello

Bass

Div.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

ad libitum

I
Violin

II

Viola

Violoncello

Bass

Apasionato Sempre *p*

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I

Trumpet II

Trombone I-II

Trombone III
Tuba

Timpani

Platillos

Guitarra

Violin I

Violin II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillos

Guitarra

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillos

Guitarra

I Violin

II

Viola

Violoncello

Bass

CONCERTINO PANAMEÑO
IIIº Movimiento

Rómulo Zárate
Allegro $J = 108$

Gabriel Tapia
(Panamá, 1981)

The musical score consists of 15 staves of music for various instruments. From top to bottom, the instruments are: Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Trombone III, Tuba, Timpani, Platillo, Guitarra, Violin I, Violin II, Viola, Violoncello, and Bass. The score is in common time, key signature of one sharp, and tempo Allegro (J = 108). The first four staves (Flute Piccolo, Flute, Oboe, Clarinet I-II) are silent. The fifth staff (Bassoon I-II) has a single note. The sixth staff (Horn I-II) has a single note. The seventh staff (Trombone III, Tuba) starts with a rhythmic pattern of eighth notes. The eighth staff (Timpani) has a single note. The ninth staff (Platillo) shows a series of eighth-note patterns. The tenth staff (Guitarra) has a rhythmic pattern of eighth notes. The eleventh staff (Violin I) has a single note. The twelfth staff (Violin II) has a single note. The thirteenth staff (Viola) has a single note. The fourteenth staff (Violoncello) has a single note. The fifteenth staff (Bass) has a rhythmic pattern of eighth notes.

CONCERTINO PANAMEÑO
IIIº Movimiento

Rómulo Zárate
Allegro $J = 108$

Gabriel Tapia
(Panamá, 1981)

The musical score consists of 15 staves of music for various instruments. From top to bottom, the instruments are: Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Trombone III, Tuba, Timpani, Platillo, Guitarra, Violin I, Violin II, Viola, Violoncello, and Bass. The score is in common time, key signature of one sharp, and tempo Allegro (J = 108). The first 10 staves (Flute Piccolo to Violin II) are mostly empty. The next three staves (Trombone III, Tuba, Timpani) begin with eighth-note patterns. The last two staves (Platillo, Guitarra) have sixteenth-note patterns. The Violin I staff has a single eighth note. The Violin II staff has a single eighth note. The Viola staff has a single eighth note. The Violoncello staff has a single eighth note. The Bass staff has a single eighth note.

Flute Piccolo

Flute 1° Solo

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute 1° Solo

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpone

Platillo

Guitarras

I Violin

II

Viola

Violoncello

Bass

A tempo y energico

A

A tempo y energico

A

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello
Div.

Bass

A tempo y energico

A

A tempo y energico

A

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello
Div.

Bass

A page of musical notation for orchestra and guitar. The score is organized into four systems of four measures each. The instrumentation includes Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I, Trumpet II, Trombone I-II, Trombone III/Tuba, Timpani, Castanets, Guitarra, Violin I, Violin II, Viola, Cello, and Bass. The music features various dynamics, including p (piano), f (fortissimo), and ff (fississimo). The guitar part is prominent, particularly in the third system where it plays eighth-note patterns. The strings provide harmonic support throughout the piece.

Musical score for orchestra and guitar. The score consists of 19 staves, each with a different instrument's name. The instruments are: Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I-II, Trumpet II, Trombone I-II, Trombone III, Tuba, Timpani, Castanets, Guitarra, Violin I, Violin II, Viola, Violoncello, and Bass. The score is in common time and has a key signature of one sharp. The guitar part is particularly active, featuring rhythmic patterns of eighth and sixteenth notes. The other instruments provide harmonic and melodic support.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

con sordina

Guitarra secca

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

con sordina

Guitarra secca

I
Violin

II

Viola

Violoncello

Bass

A musical score page featuring a grid of 18 staves. The top half contains staves for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I, Trumpet II, Trombone I-II, Trombone III, Tuba, Timpani, Platillo, and Guitarra. The bottom half contains staves for Violin I, Violin II, Viola, Violoncello, and Bass. The score is in common time with a key signature of two sharps. The first staff of each section begins with a melodic line, while subsequent staves remain mostly blank.

A musical score page featuring a grid of 18 staves. The top half contains staves for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I, Trumpet II, Trombone I-II, Trombone III, Tuba, Timpani, Platillo, and Guitarra. The bottom half contains staves for Violin I, Violin II, Viola, Violoncello, and Bass. The score is in common time with a key signature of two sharps. The first staff of each section begins with a melodic line, while subsequent staves remain mostly blank.

A batuta

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I

Trumpet II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

Violin I

Violin II

Viola

Violoncello

Bass

Tamborito

A batuta

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I

Trumpet II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

Violin I

Violin II

Viola

Violoncello

Bass

Tamborito

B A Tempo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I

Trumpet II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

Violin I

Violin II

Viola

Violoncello

Bass

B A Tempo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I

Trumpet II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

Violin I

Violin II

Viola

Violoncello

Bass

Musical score for orchestra and guitar, page 340.

The score consists of two systems of music. The first system spans measures 1-4, and the second system spans measures 5-8.

Measure 1:

- Flute Piccolo:** Notes on the first three strings.
- Flute:** Notes on the first three strings.
- Oboe:** Notes on the first three strings.
- Clarinet I-II:** Notes on the first three strings.
- Bassoon I-II:** Notes on the first three strings.
- I-II Hora:** Notes on the first three strings.
- III-IV:** Notes on the first three strings.
- Trumpet I:** Notes on the first three strings. *Sord.*
- II:** Notes on the first three strings.
- Trombone I-II:** Notes on the first three strings.
- Trombone III Tuba:** Notes on the first three strings.
- Timpani:** Notes on the first three strings.
- Platillo:** Slurs and accents.
- Guitarra:** Notes on the first three strings.

Measure 2:

- Violin I:** Notes on the first three strings.
- Violin II:** Notes on the first three strings.
- Viola:** Notes on the first three strings.
- Violoncello:** Notes on the first three strings.
- Bass:** Notes on the first three strings.

Measure 3:

- Flute Piccolo:** Notes on the first three strings.
- Flute:** Notes on the first three strings.
- Oboe:** Notes on the first three strings.
- Clarinet I-II:** Notes on the first three strings.
- Bassoon I-II:** Notes on the first three strings.
- I-II Hora:** Notes on the first three strings.
- III-IV:** Notes on the first three strings.
- Trumpet I:** Notes on the first three strings. *Sord.*
- II:** Notes on the first three strings.
- Trombone I-II:** Notes on the first three strings.
- Trombone III Tuba:** Notes on the first three strings.
- Timpani:** Notes on the first three strings.
- Platillo:** Slurs and accents.
- Guitarra:** Notes on the first three strings.

Measure 4:

- Violin I:** Notes on the first three strings.
- Violin II:** Notes on the first three strings.
- Viola:** Notes on the first three strings.
- Violoncello:** Notes on the first three strings.
- Bass:** Notes on the first three strings.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Hora

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV Horn

I Trumpet

II Trumpet

Trombone I-II

Trombone III Tuba

Timpani

Platillo

Guitarra

I Violin

II Violin

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV Horn

I Trumpet

II Trumpet

Trombone I-II

Trombone III Tuba

Timpani

Platillo

Guitarra

I Violin

II Violin

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra
Bya Baja

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra
Bya Baja

I
Violin

II

Viola

Violoncello

Bass

C Piu Mosso

Musical score for orchestra and guitar, page 343, section C. The score consists of two systems of music. The top system includes parts for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I, Trumpet II, Trombone I-II, Trombone III, Tuba, Timpani, Platillo, and Guitarra. The bottom system includes parts for Violin I, Violin II, Viola, Violoncello, and Bass. The score is in common time, with a key signature of one sharp. The guitar part features a rhythmic pattern of eighth and sixteenth notes. The violin and viola parts have sustained notes with grace marks. The bass part has a continuous eighth-note bass line.

Piu Mosso

Continuation of the musical score for orchestra and guitar, page 343, section C. The score continues from the previous system, featuring the same instruments and sections. The guitar part maintains its eighth and sixteenth note pattern. The violin and viola parts continue with sustained notes and grace marks. The bass part continues its eighth-note bass line. The overall dynamic and tempo are indicated by the label "Piu Mosso".

C Piu Mosso

Musical score for orchestra and guitar, page 343, section C. The score consists of two systems of music. The top system includes parts for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I, Trumpet II, Trombone I-II, Trombone III, Tuba, Timpani, Platillo, and Guitarra. The bottom system includes parts for Violin I, Violin II, Viola, Violoncello, and Bass. The score is in common time, with a key signature of one sharp. The guitar part features a rhythmic pattern of eighth and sixteenth notes. The violin and viola parts have sustained notes with grace marks. The bass part has a continuous eighth-note bass line.

Piu Mosso

Continuation of the musical score for orchestra and guitar, page 343, section C. The score continues from the previous system, featuring the same instruments and sections. The guitar part maintains its eighth and sixteenth note pattern. The violin and viola parts continue with sustained notes and grace marks. The bass part continues its eighth-note bass line. The overall dynamic and tempo are indicated by the label "Piu Mosso".

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Poco Rall.

Tempo Primo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitar

Poco Rall.

Tempo Primo

I
Violin

II

Viola

Violoncello

Bass

Poco Rall.

Tempo Primo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I

Trumpet II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitar

Poco Rall.

Tempo Primo

Violin I

Violin II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

A page of musical notation for orchestra and guitar. The score is divided into two systems by a vertical bar line. The top system consists of ten staves: Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV, I Trumpet, II, Trombone I-II, Trombone III Tuba, and Timpani. The bottom system consists of five staves: Platillo, Guitarra, I Violin, II, and Viola. The guitar part is located in the middle of the bottom system. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The key signature changes from one system to the next.

D Saloma
Poco Meno $\text{♩} = 80$

Flute Piccolo

Flute Melancólico

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Trombone I-II

Trombone III Tuba

Timpani

Platillo Poco Meno En arpegios

Guitara

Violin I

Violin II

Viola

Violoncello

Bass

D Saloma
Poco Meno $\text{♩} = 80$

Flute Piccolo

Flute Melancólico

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Trombone I-II

Trombone III Tuba

Timpani

Platillo Poco Meno En arpegios

Guitara

Violin I

Violin II

Viola

Violoncello

Bass

*Zaracundé
Animato*

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Animato

*Zaracundé
Animato*

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Animato

Musical score for orchestra and guitar, page 349.

The score consists of two systems of music. The top system includes parts for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV, I Trumpet, II, Trombone I-II, Trombone III, Tuba, Timpani, Plectillo, and Guitarra. The bottom system includes parts for I Violin, II, Viola, Violoncello, and Bass. The score features various musical markings such as grace notes, dynamic changes (e.g., *mf*, *f*, *p*, *pizz.*, *Div.*), and performance instructions like *until*.

Musical score for orchestra and guitar, page 349.

The score consists of two systems of music. The top system includes parts for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV, I Trumpet, II, Trombone I-II, Trombone III, Tuba, Timpani, Plectillo, and Guitarra. The bottom system includes parts for I Violin, II, Viola, Violoncello, and Bass. The score features various musical markings such as grace notes, dynamic changes (e.g., *mf*, *f*, *p*, *pizz.*, *Div.*), and performance instructions like *until*.

Poco Rall. . .

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Piatillo

Guitarra

Poco Rall. . .

I Violin

II

Viola

Violoncello

Bass

Poco Rall. . .

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Piatillo

Guitarra

Poco Rall. . .

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

This musical score page displays a complex arrangement across ten staves. The top five staves represent the woodwind section, featuring Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I, Trumpet II, Trombone I-II, Trombone III/Tuba, and Timpani. The bottom five staves represent the brass and string section, including Piatillo, Guitarra, Violin I, Violin II, Viola, Violoncello, and Bass. The score is set in 2/4 time and uses a key signature of one sharp. The guitar part is notably active, providing harmonic support. The strings provide rhythmic patterns and sustained notes.

Musical score for orchestra and guitar, page 353.

The score consists of two systems of music. The top system spans from measure 1 to 4, and the bottom system spans from measure 5 to 8.

Top System (Measures 1-4):

- Flute Piccolo:** Rests throughout.
- Flute:** Rests throughout.
- Oboe:** Rests throughout.
- Clarinet I-II:** Rests throughout.
- Bassoon I-II:** Rests throughout.
- I-II Horn:** Rests throughout.
- III-IV:** Rests throughout.
- Trumpet I:** Rests throughout.
- Trumpet II:** Rests throughout.
- Trombone I-II:** Rests throughout.
- Trombone III Tuba:** Rests throughout.
- Timpani:** Rests throughout.
- Piatillo:** Rests throughout.
- Guitar:** Playing eighth-note patterns.

Bottom System (Measures 5-8):

- Violin I:** Playing eighth-note patterns.
- Violin II:** Playing eighth-note patterns.
- Viola:** Playing eighth-note patterns.
- Violoncello:** Playing eighth-note patterns.
- Bass:** Playing eighth-note patterns.

Musical score for orchestra and guitar, page 354.

The score consists of two systems of music. The top system includes Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I-II, Trumpet II, Trombone I-II, Trombone III, Tuba, Timpani, Platillo, and Guitarra. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Bass. The guitar part features a rhythmic pattern of eighth-note chords. The strings section includes sustained notes and eighth-note patterns.

Musical score for orchestra and guitar, page 354.

The score consists of two systems of music. The top system includes Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, Horn I-II, Horn III-IV, Trumpet I-II, Trumpet II, Trombone I-II, Trombone III, Tuba, Timpani, Platillo, and Guitarra. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Bass. The guitar part features a rhythmic pattern of eighth-note chords. The strings section includes sustained notes and eighth-note patterns.

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

E A Tempo

Flute Piccolo
Flute
Oboe
Clarinet I-II
Bassoon I-II
I-II Horn
III-IV
I Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitar

I Violin
II
Viola
Violoncello
Bass

A Tempo

E A Tempo

Flute Piccolo
Flute
Oboe
Clarinet I-II
Bassoon I-II
I-II Horn
III-IV
I Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitar

I Violin
II
Viola
Violoncello
Bass

A Tempo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Piatillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Piatillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Div.
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

I
Violin

II

Viola

Div.

Violoncello

Bass

Musical score for orchestra and guitar, page 360.

The score consists of two systems of music, each with ten staves. The instruments listed from top to bottom are:

- Flute Piccolo
- Flute
- Oboe
- Clarinet I-II
- Bassoon I-II
- I-II Horn
- III-IV
- I Trumpet
- II
- Trombone I-II
- Trombone III Tuba
- Timpani
- Piatillo
- Guitarra
- I Violin
- II
- Viola
- Div.
- Violoncello
- Bass

Measure 1 (Top System): Flute Piccolo, Flute, Oboe, Clarinet I-II play eighth-note patterns. Bassoon I-II, I-II Horn play sustained notes. Piatillo has a rhythmic pattern of eighth and sixteenth notes. Guitarra plays eighth-note patterns. I Violin, II play sustained notes. Viola, Div., Violoncello, Bass play sustained notes.

Measure 2 (Top System): Flute Piccolo, Flute, Oboe, Clarinet I-II play eighth-note patterns. Bassoon I-II, I-II Horn play sustained notes. Piatillo has a rhythmic pattern of eighth and sixteenth notes. Guitarra plays eighth-note patterns. I Violin, II play sustained notes. Viola, Div., Violoncello, Bass play sustained notes.

Measure 3 (Bottom System): Flute Piccolo, Flute, Oboe, Clarinet I-II play eighth-note patterns. Bassoon I-II, I-II Horn play sustained notes. Piatillo has a rhythmic pattern of eighth and sixteenth notes. Guitarra plays eighth-note patterns. I Violin, II play sustained notes. Viola, Div., Violoncello, Bass play sustained notes.

Measure 4 (Bottom System): Flute Piccolo, Flute, Oboe, Clarinet I-II play eighth-note patterns. Bassoon I-II, I-II Horn play sustained notes. Piatillo has a rhythmic pattern of eighth and sixteenth notes. Guitarra plays eighth-note patterns. I Violin, II play sustained notes. Viola, Div., Violoncello, Bass play sustained notes.

Flute Piccolo

Flute

Oboe

Clarinet II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Piatillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Piatillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

A musical score page featuring 16 staves. The top section contains parts for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV, Trumpet I-II, Trombone I-II, Trombone III/Tuba, Timpani, Platillo, and Guitarra. The bottom section contains parts for Violin I-II, Viola, Violoncello, and Bass. The score is in common time with a key signature of one sharp.

A musical score page featuring 16 staves. The top section contains parts for Flute Piccolo, Flute, Oboe, Clarinet I-II, Bassoon I-II, I-II Horn, III-IV, Trumpet I-II, Trombone I-II, Trombone III/Tuba, Timpani, Platillo, and Guitarra. The bottom section contains parts for Violin I-II, Viola, Violoncello, and Bass. The score is in 2/4 time with a key signature of one sharp.

F

Sinfonía a Banda

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Div.

1º Solo

F

Sinfonía a Banda

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Div.

1º Solo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Div.

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Div.

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

I Violin

II

Viola

Violoncello

Bass

Poco Rallentando

A tempo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Div.

J-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

A tempo

I
Violin

II

Viola

Violoncello

Bass

Poco Rallentando

A tempo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Div.

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

A tempo

I
Violin

II

Viola

Violoncello

Bass

Meno Mosso
y
Dolcemente

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II Horn

III-IV

I Trumpet

II

Trombone I-II

Trombone III Tuba

Timpani

Platillo

Guitarra

A Piacere

Poco Rall.

Tranquillo
y
Cantabile

Meno Mosso

I Violin

II

Viola

Violoncello

Bass

Meno Mosso
y
Dolcemente

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn I-II

Horn III-IV

Trumpet I

Trumpet II

Trombone I-II

Trombone III
Tuba

Timpani

Platillo

Guitarra

A Piacere

Poco Rall.

Tranquillo
y
Cantabile

Meno Mosso

Violin I

Violin II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

I-II
Horn

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

I
Violin

II

Viola

Violoncello

Bass

Súbito A
Tempo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

Horn II

Horn III-IV

Trumpet I

Trumpet II

Trombone II

Trombone III

Tuba

Timpani

Platillo

Guitarra

Violin I

Violin II

Viola

Violoncello

Bass

Súbito A
Tempo

Flute Piccolo

Flute

Oboe

Clarinet I-II

Bassoon I-II

H-II
Hom

III-IV

I
Trumpet

II

Trombone I-II

Trombone III
Tuba

Timpani

Piatillo

Guitarra

Súbito
A
Tempo

I
Violin

II

Viola

Violoncello

Bass

Flute Piccolo
 Flute
 Oboe
 Clarinet I-II
 Basson I-II
 Div.
 I-II Horn
 III-IV
 I Trumpet
 II
 Trombone I-II
 Trombone III
 Tube
 Timpani
 Platillo
 Guitarra

I Violin
 II
 Viola
 Violoncello
 Bass

Flute Piccolo
 Flute
 Oboe
 Clarinet I-II
 Basson I-II
 Div.
 I-II Horn
 III-IV
 I Trumpet
 II
 Trombone I-II
 Trombone III
 Tube
 Timpani
 Platillo
 Guitarra

I Violin
 II
 Viola
 Violoncello
 Bass

CONCLUSIONES

CONCLUSIONES

En la actualidad, existen más personas aficionadas a la música e interesadas en aprender a tocar guitarra para diversos propósitos o aspiraciones musicales. Siendo así, debemos ser una opción para mantener en ellos el interés y encaminarlos por la buena ejecución de la guitarra clásica.

En Panamá, contamos con el Conservatorio Nacional para la enseñanza musical a temprana edad; también tenemos las Academias, que han aumentado en número y que inician al estudiante en la técnica de la guitarra clásica, y la Facultad de Bellas Artes de la Universidad de Panamá, para el desarrollo de la técnica de la guitarra clásica a nivel ya concertista.

Las actividades musicales, conciertos y recitales para guitarra, aumentan el número de oyentes y aficionados a la música selecta.

En Panamá se celebra, desde 1989, cada dos años, el Encuentro Internacional de Guitarra con la participación de guitarristas nacionales y extranjeros, los cuales presentan un repertorio que incluye obras de nuestros compositores, intentando con ello mantener y aumentar el interés por la guitarra clásica.

Muy pocas han sido las obras de compositores panameños impresas y publicadas en nuestro país. Muchas de ellas son fotocopias de manuscritos, algunas de ellas no legibles a primera vista por no provenir del original, el cual

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muchas veces no se consigue, lo que de alguna manera debilita el interés por estudiarla.

Las obras para guitarra de compositores panameños incluyen desde piezas para guitarra sola hasta piezas para conjuntos de guitarras, guitarras y voz, guitarra y orquesta de cámara, guitarra y orquesta sinfónica, así como piezas que utilizan las técnicas de composición contemporáneas, piezas con ritmos populares y folclóricos, arreglos musicales de obras de grandes compositores de la historia y de canciones populares de gran contenido técnico y musical para la guitarra.

Nuestra música folklórica, con su diversidad en riquezas rítmicas, ofrecen al compositor un interminable recurso que le da a sus obras una inconfundible personalidad dentro del repertorio universal de la música.

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RECOMENDACIONES

RECOMENDACIONES

Nuestro papel como educadores musicales va más allá de enseñar a los alumnos que están en nuestra aula. Se trata de orientar y animar a otros que, con habilidades musicales, se interesen por el estudio de la música como una disciplina que puede ser de gran provecho cultural y sobre todo espiritual para ellos, y además informarles sobre las distintas instituciones que se dedican a la enseñanza musical a temprana edad o como carrera profesional.

Los educadores musicales debemos presentar al alumno un repertorio universal que incluya obras de compositores panameños, ya sea para actividades de audición o para ejecutarlas con el instrumento.

La enseñanza de la guitarra clásica desde que se inicia debe incluir en su repertorio no solamente piezas para guitarra sola, sino también obras para dúo de guitarras y grupos de guitarras, dándole así al alumno la oportunidad de trabajar no solo en la melodía, sino también de sentir el maravilloso efecto de la polifonía y la armonía.

La cultura musical es inherente en el ser humano, porque forma parte de la expresión de su espíritu, así que por perderla no debemos preocuparnos, sin embargo es importante observarla orientándose mediante los conocimientos que a través de la historia nos ofrece la disciplina del arte, para poder identificar, apreciar y utilizarla.

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El concepto musical del compositor es tan amplio, que lo puede hacer capaz de apreciar y valorar, no sólo la música como el arte y su evolución histórica, sino también las diferentes expresiones musicales de nuestro folklore, de los grupos étnicos, los movimientos de la música popular y lo mantiene al día con la nueva producción de las culturas juveniles y la tecnología musical, lo que le ayuda a ubicarse dentro de un marco histórico y observar desde una cima el panorama musical y el material disponible con que puede contar para la producción de una obra con carácter propio. Con esta misma mentalidad, amplia en su concepto musical, es recomendable escuchar, aprender y enseñar a escuchar las obras de nuestros compositores, lo que nos ayudará a comprender, y sobre todo a disfrutar de la música de nuestra producción nacional.

Las obras expuestas en este trabajo son un aporte valioso para el arte musical, por utilizar las técnicas de ejecución que siguen y amplían el arte de la guitarra clásica, utilizando también las técnicas de composición actuales y ampliando el repertorio del instrumento. Por ello pueden ser consideradas para su interpretación, no solamente en conciertos y recitales de guitarras, sino también en los programas de estudios de las Instituciones de enseñanza de la guitarra clásica en nuestro país.

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ANEXOS

**(Otras obras para guitarra
de Compositores Panameños)**

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El Escondite del Prófugo.

(Guitarra y Oboe)

⑥ = D

Moderato

Composer: Clarence Martin.

Versión Guitarr y Oboe por: Luis Pedro Quintero C.

Musical score page 3, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a measure number '3' in a box at the beginning. The bottom staff uses a bass clef. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a dynamic 'p' (piano) and contains eighth-note patterns in both staves. Measure 12 ends with a repeat sign and a double bar line.

Musical score for piano, page 5, measures 5-6. The score consists of two staves. The top staff is in treble clef and shows a melodic line with eighth-note patterns. Measure 5 ends with a dynamic *p*. The bottom staff is in bass clef and shows sustained notes. A vertical bar line separates measure 5 from measure 6.

Musical score for piano, page 7, measures 1-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 1 starts with a forte dynamic. Measures 2-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns. Measures 7-10 continue the sixteenth-note patterns. Measure 11 begins with a forte dynamic. Measure 12 ends with a half note followed by a fermata. Measure 13 begins with a forte dynamic. Measure 14 ends with a half note followed by a fermata. Measure 15 begins with a forte dynamic. Measure 16 ends with a half note followed by a fermata. Measure 17 begins with a forte dynamic. Measure 18 ends with a half note followed by a fermata. Measure 19 begins with a forte dynamic. Measure 20 ends with a half note followed by a fermata.

El Escondite del Prófugo.

(Guitarra y Oboe)

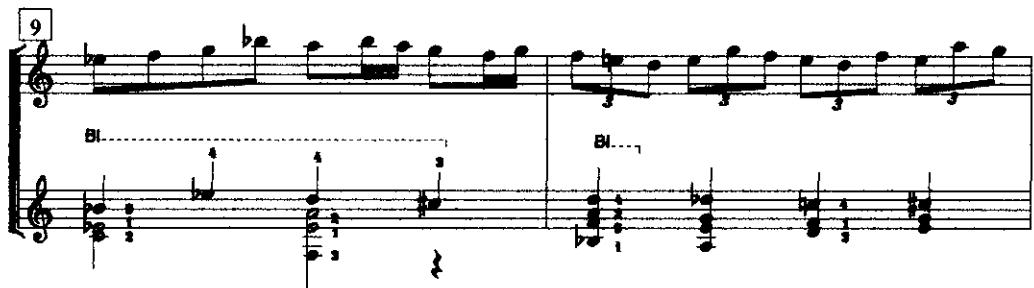
⑥ = D

Moderato

Composer: Clarence Martin.

Versión Guitarra y Oboe por: Luis Pedro Quintero C.

The musical score consists of four staves of music. The top staff is for the Oboe, starting with a dynamic *p*. It features two measures of sixteenth-note patterns labeled BV. The second measure includes fingerings (1, 2, 3, 4, 5, 6) and strumming directions (1, 2, 3, 4). The bottom staff is for the Guitar, also in *p* dynamic. It has two measures of sixteenth-note patterns labeled BV. The second measure includes fingerings (1, 2, 3, 4, 5, 6) and strumming directions (1, 2, 3, 4). The third staff continues the guitar part, starting with a dynamic *p*, featuring eighth-note patterns labeled BIII. The fourth staff continues the guitar part, starting with a dynamic *p*, featuring eighth-note patterns labeled BIII.



11

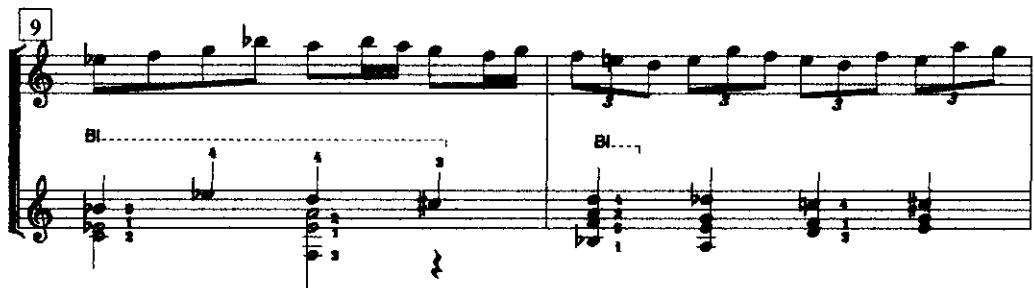
Bl... Bl...
Bl... Bl...

13

Bl... Bl...
Bl... Bl...

15

Bl... Bl...



11

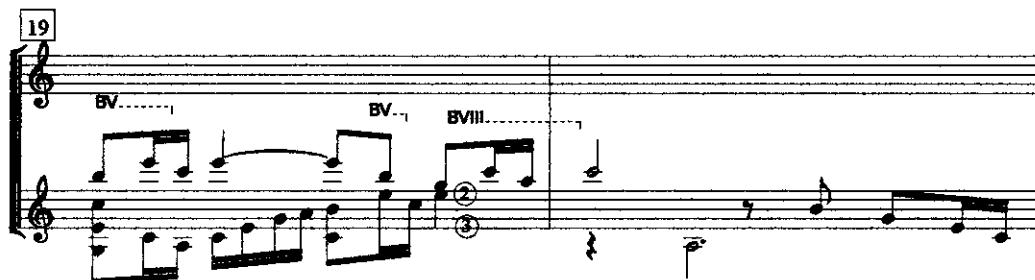
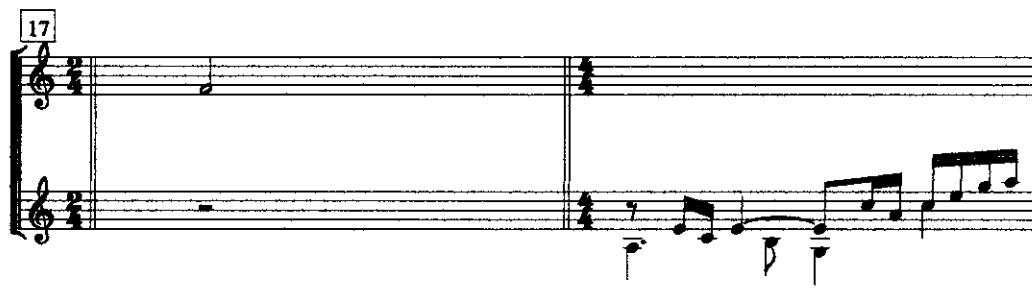
A musical score page featuring two staves. The top staff is in common time and has a treble clef. It contains eighth-note patterns with slurs. The bottom staff is also in common time and has a treble clef. It features sustained notes with fermatas and grace notes. Measure numbers 11 and 12 are indicated above the staves.

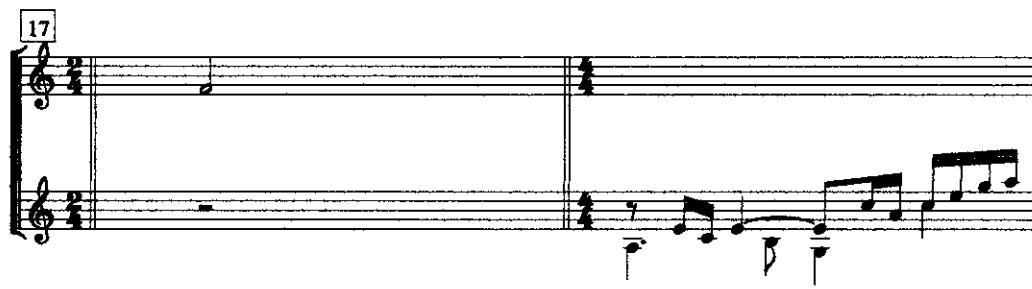
13

A musical score page featuring two staves. The top staff is in common time and has a treble clef. It contains eighth-note patterns. The bottom staff is also in common time and has a treble clef. It features sustained notes with fermatas and grace notes. Measure numbers 13 and 14 are indicated above the staves.

15

A musical score page featuring two staves. The top staff is in common time and has a treble clef. It contains eighth-note patterns. The bottom staff is also in common time and has a treble clef. It features sustained notes with fermatas and grace notes. Measure numbers 15 and 16 are indicated above the staves.





19

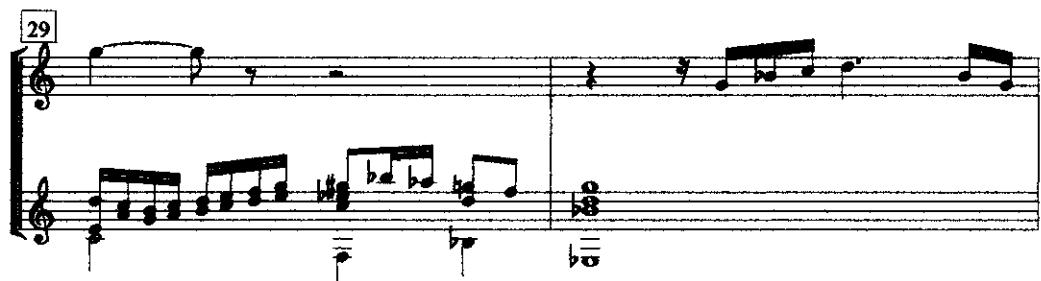
Musical score page 19. The top staff features three grace notes above the first three notes of a sixteenth-note pattern. The middle staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note and a bass drum stroke. The second measure begins with a bass note and a bass drum stroke, followed by a sixteenth-note pattern. The third measure begins with a bass note and a bass drum stroke, followed by a sixteenth-note pattern. The fourth measure begins with a bass note and a bass drum stroke, followed by a sixteenth-note pattern.

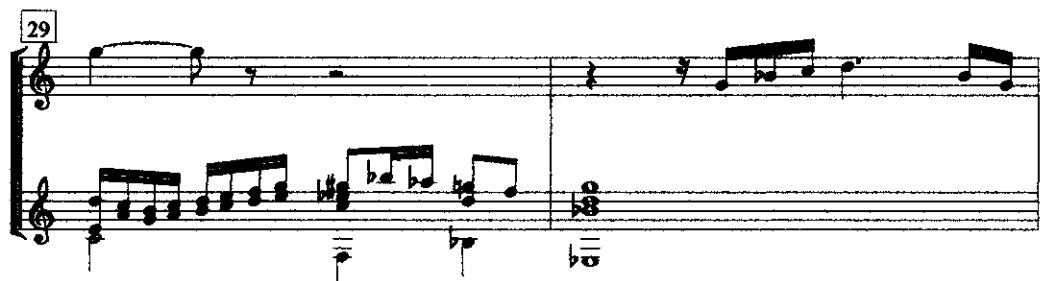
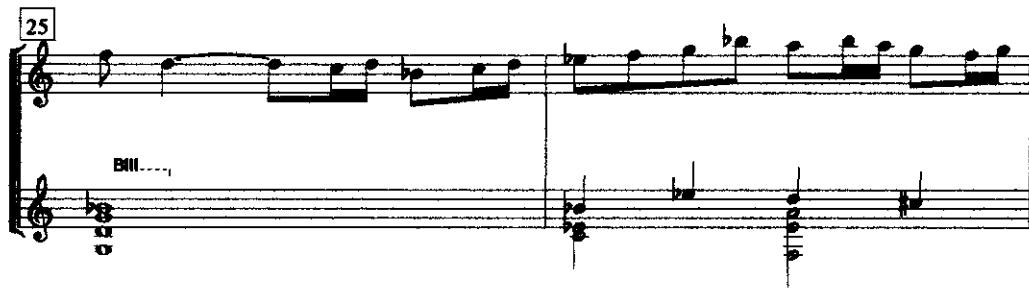
21

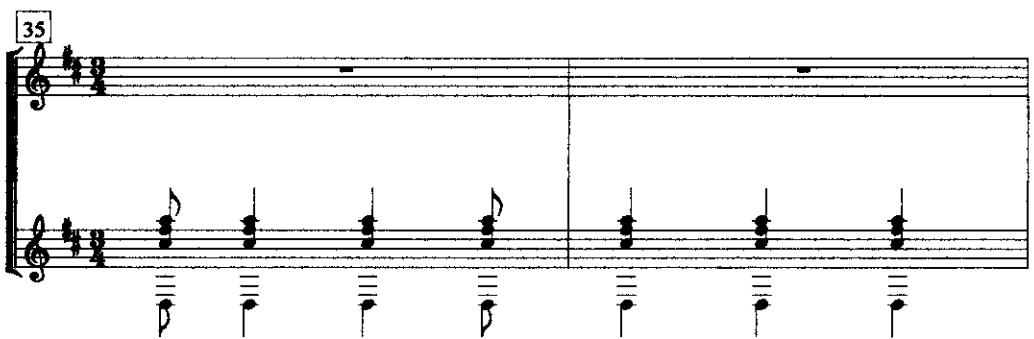
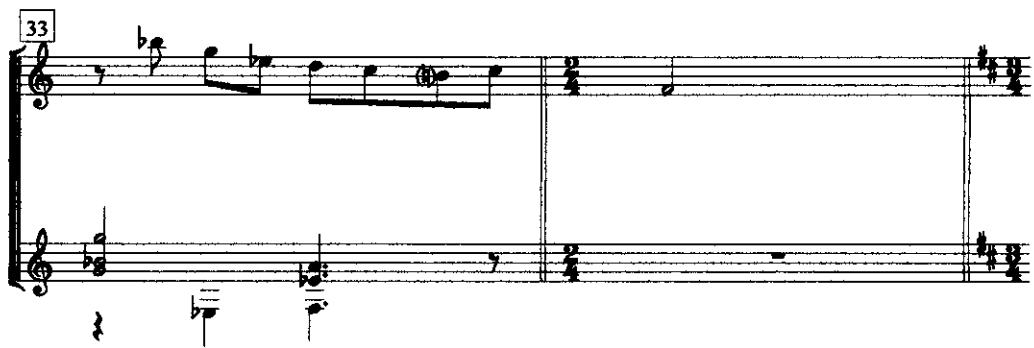
Musical score page 21. The top staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note and a bass drum stroke. The second measure begins with a bass note and a bass drum stroke, followed by a sixteenth-note pattern. The third measure begins with a bass note and a bass drum stroke, followed by a sixteenth-note pattern.

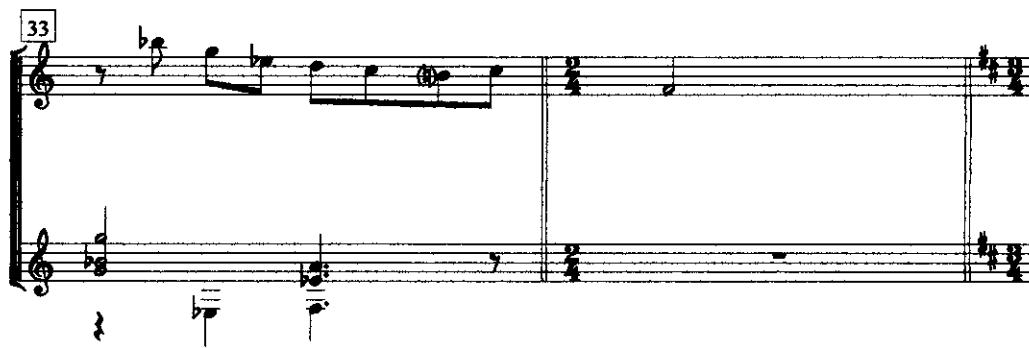
23

Musical score page 23. The top staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note and a bass drum stroke. The second measure begins with a bass note and a bass drum stroke, followed by a sixteenth-note pattern.









41

Musical score page 41. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of a rest followed by a bass note, a bass note with a fermata, and a eighth-note chord. The second measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The second measure consists of a bass note, a bass note with a fermata, and a eighth-note chord.

43

Musical score page 43. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The second measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The second measure consists of a bass note, a bass note with a fermata, and a eighth-note chord.

45

Musical score page 45. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The second measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The second measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The text "BVI." is written above the staff.

47

Musical score page 47. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The second measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The second measure consists of a bass note, a bass note with a fermata, and a eighth-note chord. The text "BIX." is written above the staff.

41

Musical score page 41. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure has a rest followed by a bass note and a sixteenth-note chord. The second measure has a bass note and a sixteenth-note chord. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure has a bass note and a sixteenth-note chord. The second measure has a bass note and a sixteenth-note chord.

43

Musical score page 43. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure has a bass note and a sixteenth-note chord. The second measure has a bass note and a sixteenth-note chord. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure has a bass note and a sixteenth-note chord. The second measure has a bass note and a sixteenth-note chord.

45

Musical score page 45. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure has a bass note and a sixteenth-note chord. The second measure has a bass note and a sixteenth-note chord. The third measure has a bass note and a sixteenth-note chord. The fourth measure has a bass note and a sixteenth-note chord. The fifth measure has a bass note and a sixteenth-note chord. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure has a bass note and a sixteenth-note chord. The second measure has a bass note and a sixteenth-note chord. The third measure has a bass note and a sixteenth-note chord. The fourth measure has a bass note and a sixteenth-note chord. The fifth measure has a bass note and a sixteenth-note chord.

BVII.....

47

Musical score page 47. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure has a bass note and a sixteenth-note chord. The second measure has a bass note and a sixteenth-note chord. The third measure has a bass note and a sixteenth-note chord. The fourth measure has a bass note and a sixteenth-note chord. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure has a bass note and a sixteenth-note chord. The second measure has a bass note and a sixteenth-note chord. The third measure has a bass note and a sixteenth-note chord. The fourth measure has a bass note and a sixteenth-note chord.

BIX.....

BIX.....

49 1.

BXIV.....

51 2.

BXIV..... BI.....

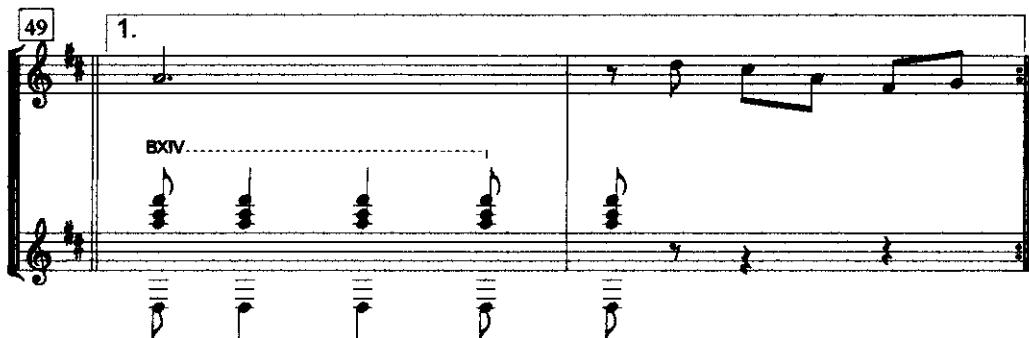
53 Vivo

BI.....

55

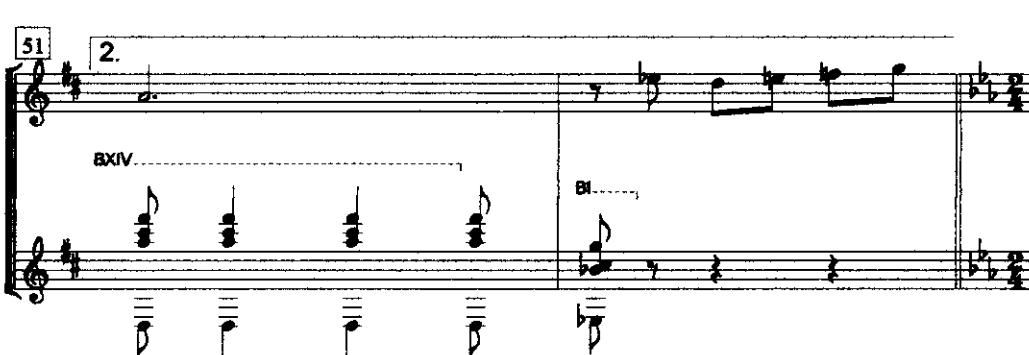
BIII.....

49 1.



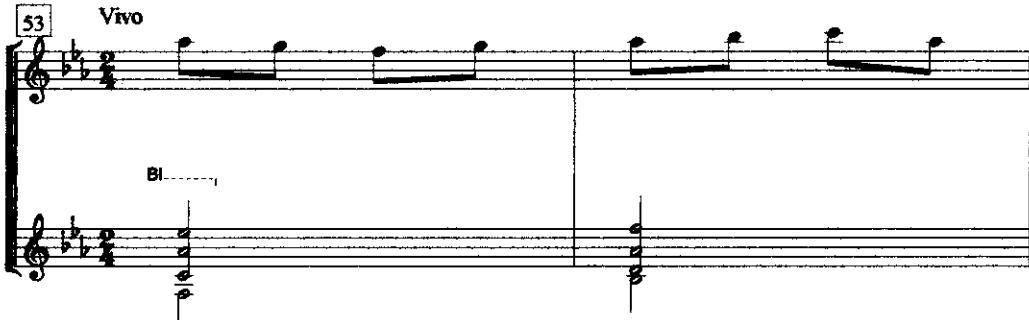
BXIV.....

51 2.



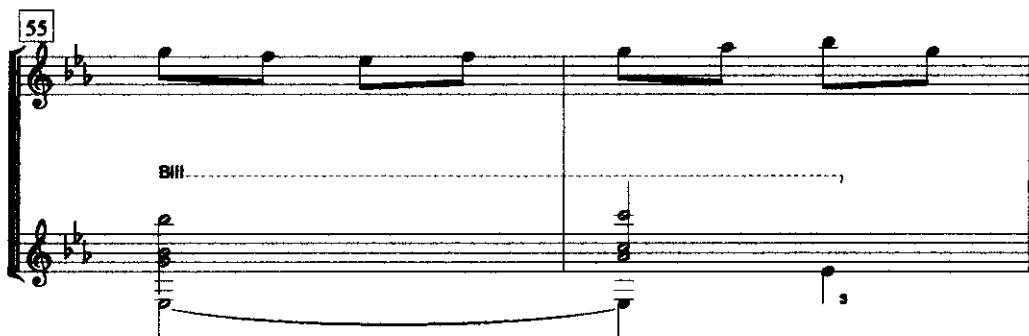
BXIV..... BI.....

53 Vivo



BI.....

55



BIII.....

57

BIV.....

BIII.....

59

BVII.....

(6)

61

B1.....

63

B1.....

57

BIV.....

BIII.....

59

BVI.....

(6)

(6)

(6)

61

B1.....

(b).....

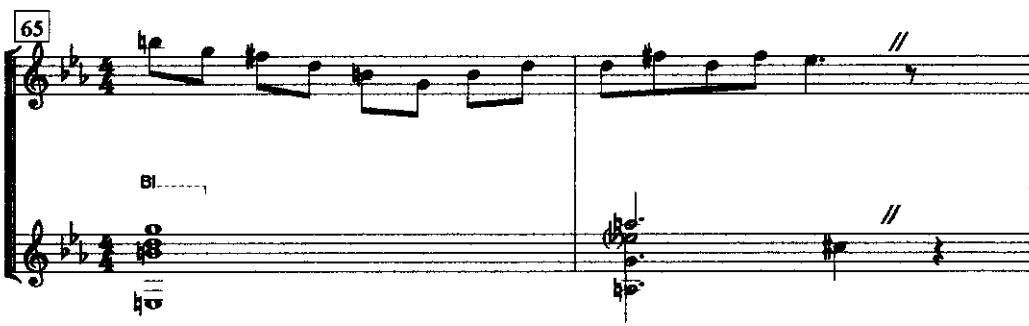
(b).....

63

B1.....

(b).....

(b).....



67 Cad. ad. lib.

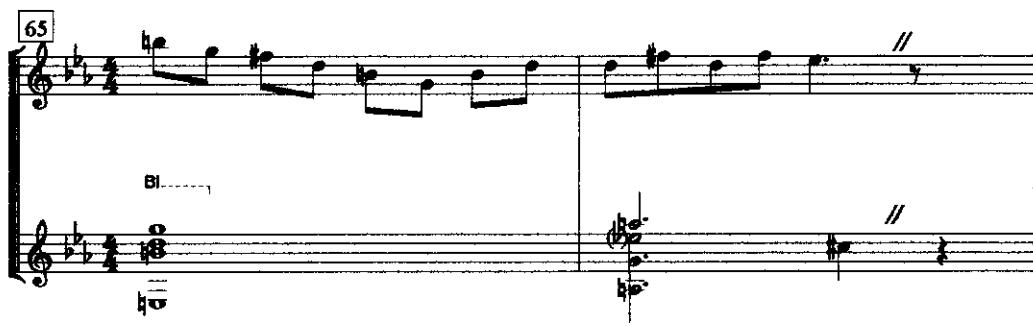
.....

69

.....

71

.....



67 Cad. ad. lib.

.....

69

.....

71

.....

73

1.

75

2.

77

Vivo

79

73

1.

75

2.

77

Vivo

79



83

A musical score page featuring two staves. The top staff has a treble clef and a key signature of one flat. It contains six eighth-note pairs. The bottom staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. A measure repeat sign is positioned between the two staves. The number "⑥" is written below the bottom staff.

85

A musical score page featuring two staves. The top staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. The bottom staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. A measure repeat sign is positioned between the two staves. The letter "B1" is written above the top staff.

87

A musical score page featuring two staves. The top staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. The bottom staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. A measure repeat sign is positioned between the two staves. The letter "B1" is written above the top staff.



83

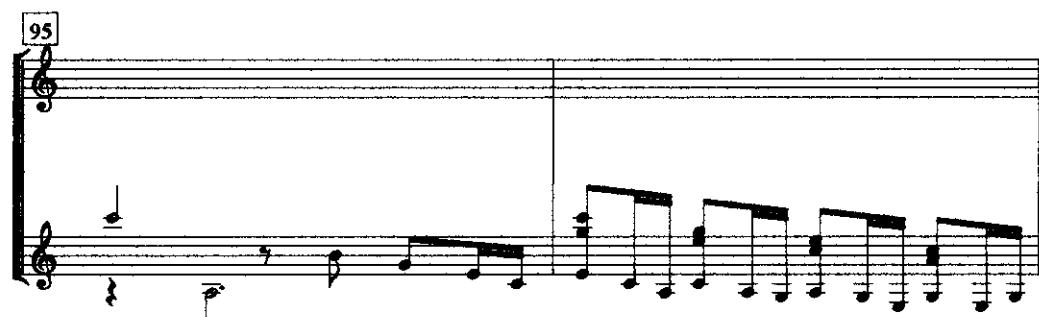
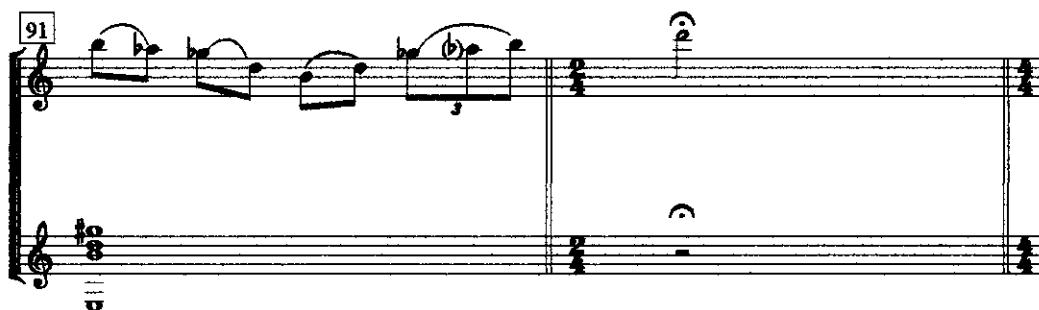
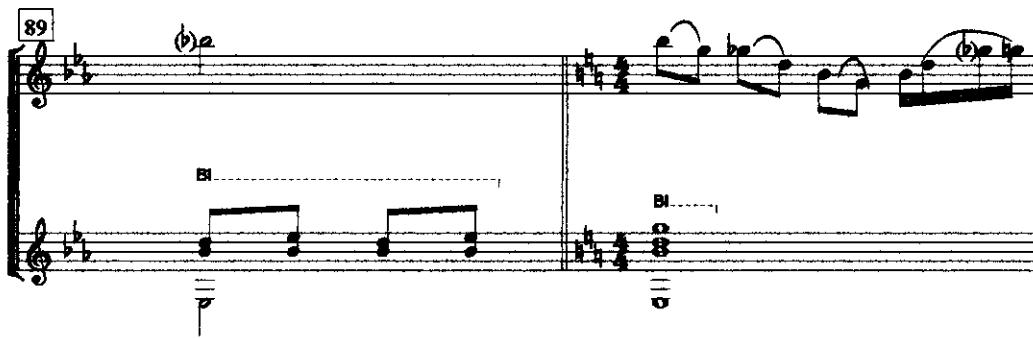
A musical score page featuring two staves. The top staff has a treble clef and a key signature of one flat. It contains six eighth-note pairs. The bottom staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. A measure repeat sign is positioned between the two staves. The number "6" is written below the bottom staff.

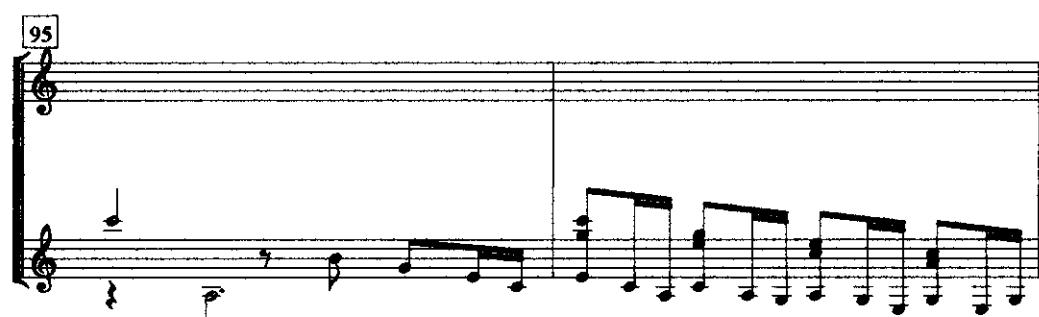
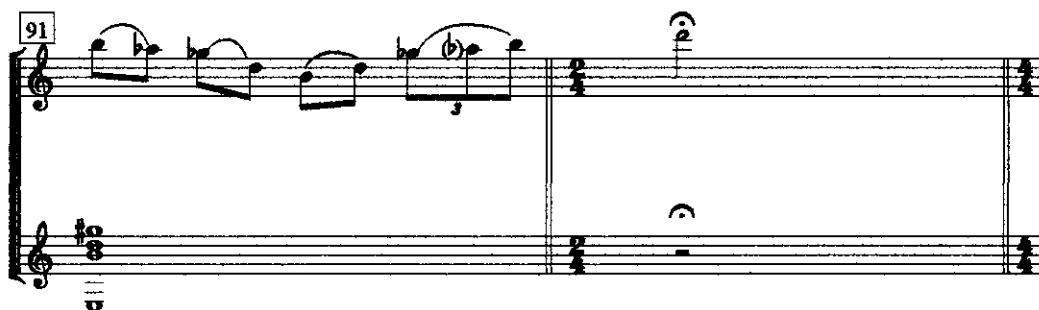
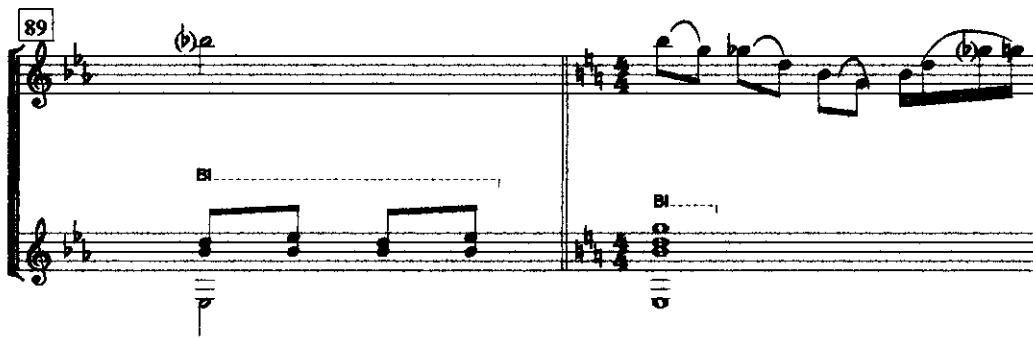
85

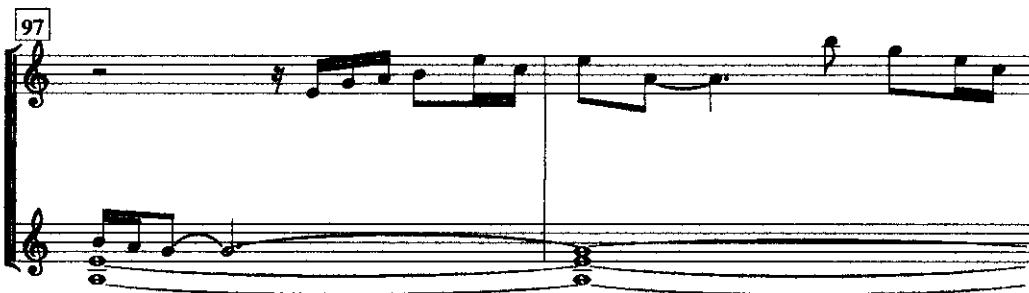
A musical score page featuring two staves. The top staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. The bottom staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. A measure repeat sign is positioned between the two staves. The letter "B1" is written above the top staff.

87

A musical score page featuring two staves. The top staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. The bottom staff has a treble clef and a key signature of one flat. It contains a single eighth note followed by a fermata. A measure repeat sign is positioned between the two staves. The letter "B1" is written above the top staff.







99

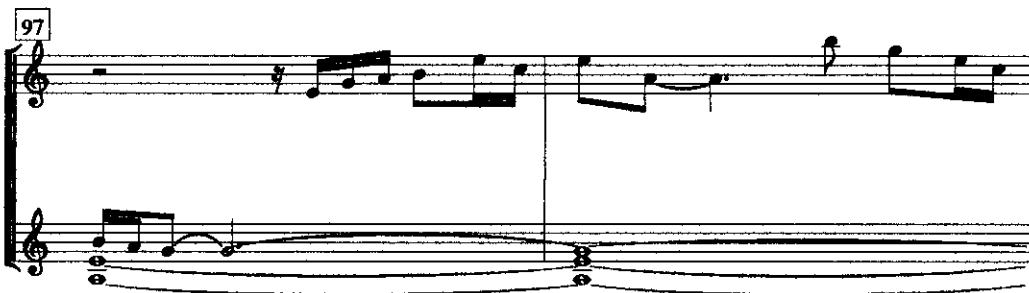
A musical score page featuring two staves. The top staff shows a continuous sixteenth-note pattern. The bottom staff uses a treble clef and includes a measure with a basso continuo basso staff below it. The basso continuo staff has a bass clef and a 'C' key signature.

101

A musical score page featuring two staves. The top staff shows a sixteenth-note pattern with slurs. The bottom staff shows a sustained note with a basso continuo staff below it.

103

A musical score page featuring two staves. The top staff shows a sixteenth-note pattern with slurs. The bottom staff shows a sustained note with a basso continuo staff below it.



99

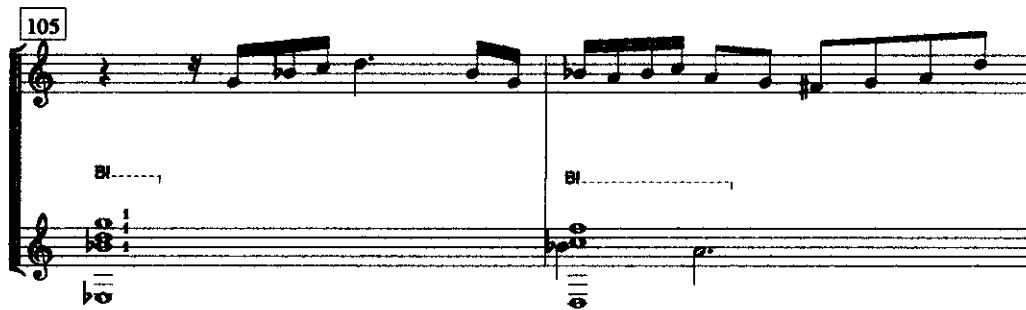
A musical score page featuring two staves. The top staff uses a treble clef and consists of a continuous sixteenth-note pattern. The bottom staff uses a treble clef and has a single note followed by a sustained note with a grace note above it. The key signature changes to three sharps at the beginning of the second measure.

101

A musical score page featuring two staves. The top staff uses a treble clef and shows a sixteenth-note pattern with slurs. The bottom staff uses a treble clef and shows sustained notes with grace notes above them.

103

A musical score page featuring two staves. The top staff uses a treble clef and shows a sixteenth-note pattern with slurs. The bottom staff uses a treble clef and shows sustained notes with grace notes above them. The key signature changes to four sharps at the beginning of the second measure.

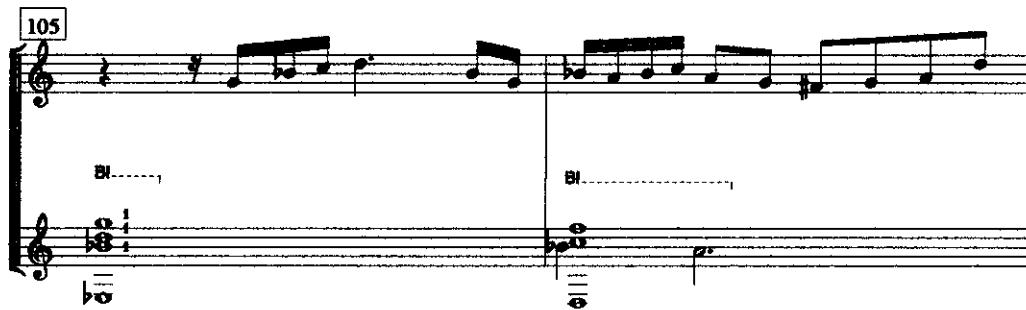


107

7 7 7 7 7 7 7 7

109

7 7 7 7 7 7



107

7 7 7 7 7 7 7 7

109

7 7 7 7 7 7

DISTANCIAS Y RECUERDOS

Por: Luis Pedro Quintero C.
(1992)

⑥ = D

BV.....

BIII.....

M.M. $J=100$



BII.....



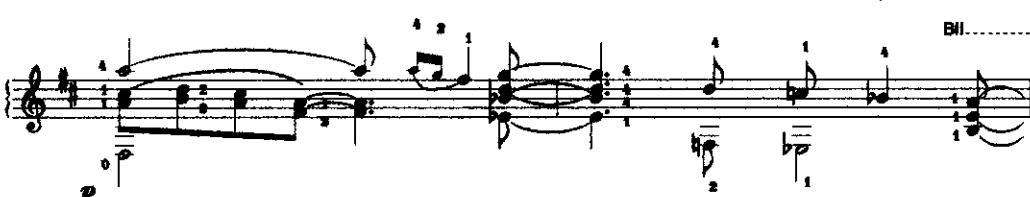
Bl.....

BV.....

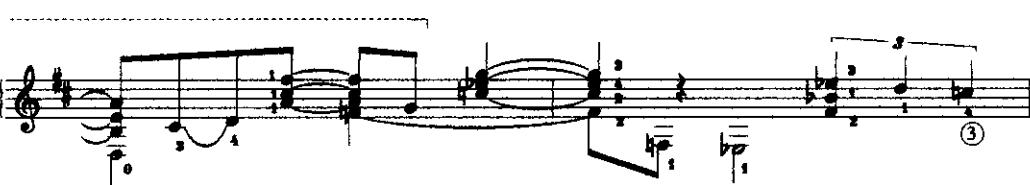


Bl.....

BII.....



BIII.....



DISTANCIAS Y RECUERDOS

Por: Luis Pedro Quintero C.
(1992)

⑥ = D

BV.....

BIII.....

M.M. $J=100$

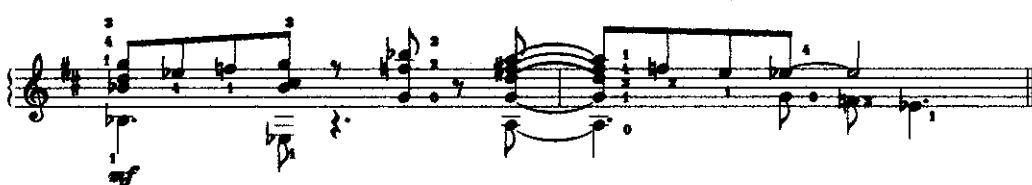


BII.....



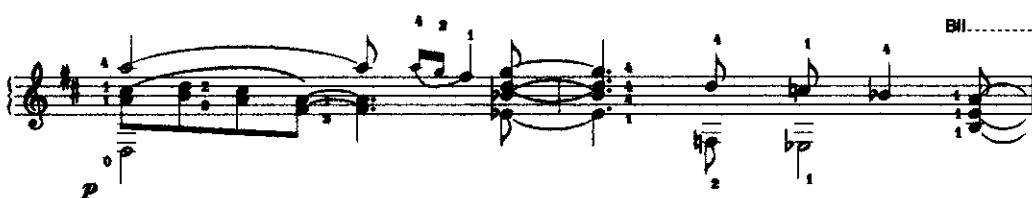
Bl.....

BV.....

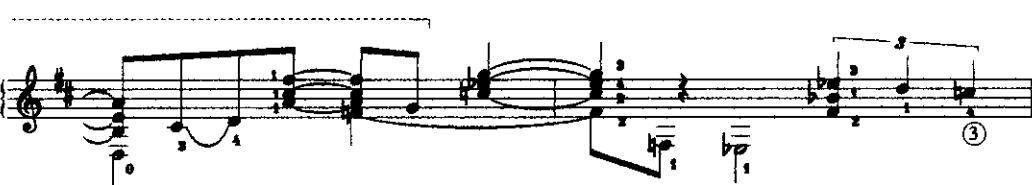


Bl.....

BII.....



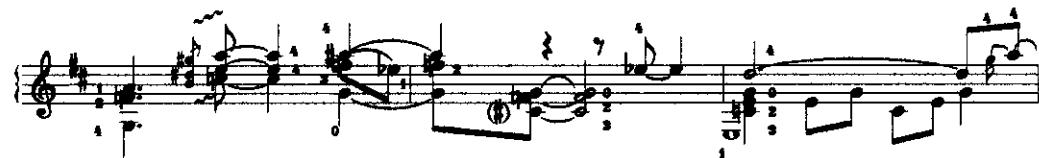
BIII.....



Harm. XII



BII.....



BII.....

Bl.....



BIII..

Bl.....



Harm. XII



BII.....



BII.....

BII.....



BIII..

BII.....





BIV.....

BIV.....

A musical score page featuring a single staff in G clef. The music includes eighth and sixteenth notes. Measures 1 and 2 show eighth-note pairs. Measures 3 and 4 end with half notes. The section is labeled BIV.....

BIII.....

A musical score page featuring a single staff in G clef. The music includes eighth and sixteenth notes. Measures 1 and 2 show eighth-note pairs. Measures 3 and 4 end with half notes. The section is labeled BIII.....

BII.....

A musical score page featuring a single staff in G clef. The music includes eighth and sixteenth notes. Measures 1 and 2 show eighth-note pairs. Measures 3 and 4 end with half notes. The section is labeled BII.....

Bl.....

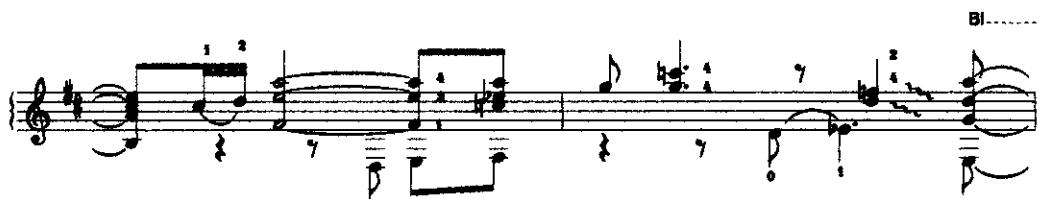
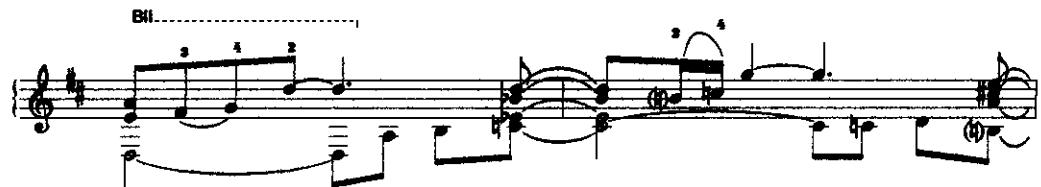
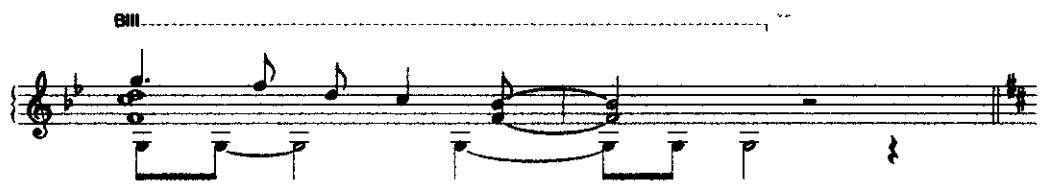
A musical score page featuring a single staff in G clef. The music includes eighth and sixteenth notes. Measures 1 and 2 show eighth-note pairs. Measures 3 and 4 end with half notes. The section is labeled Bl.....

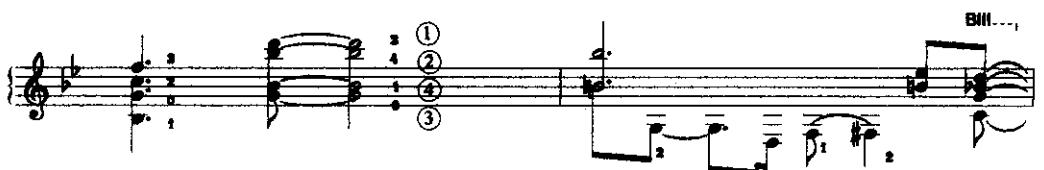
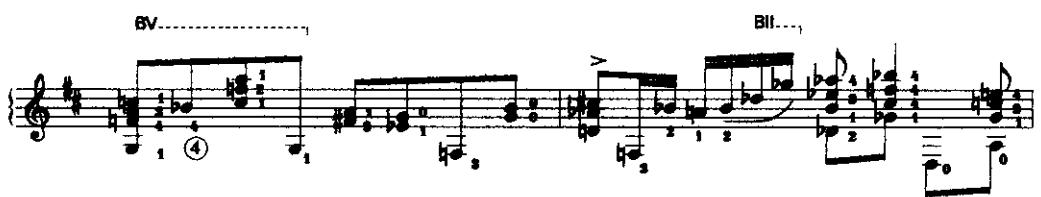


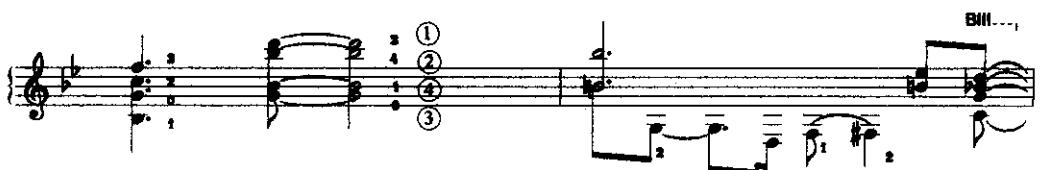
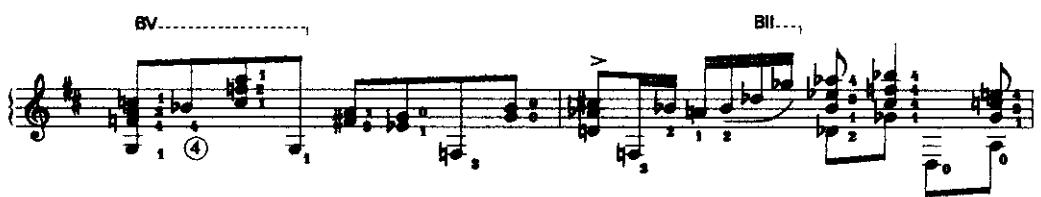
BIV.....

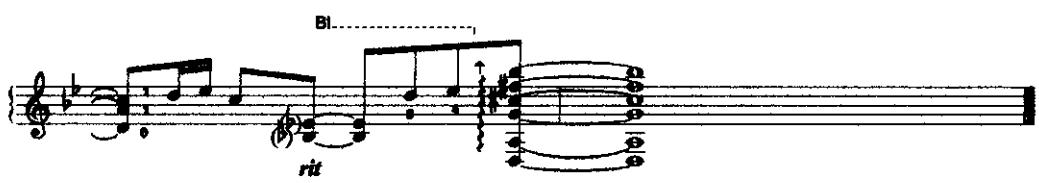
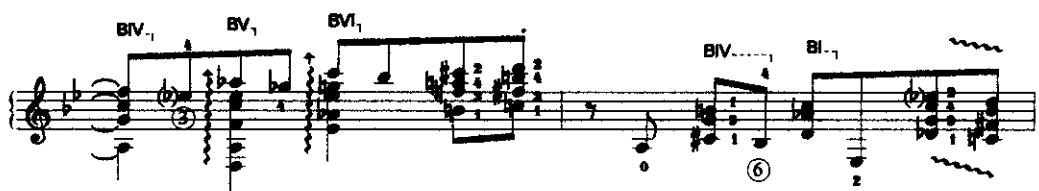
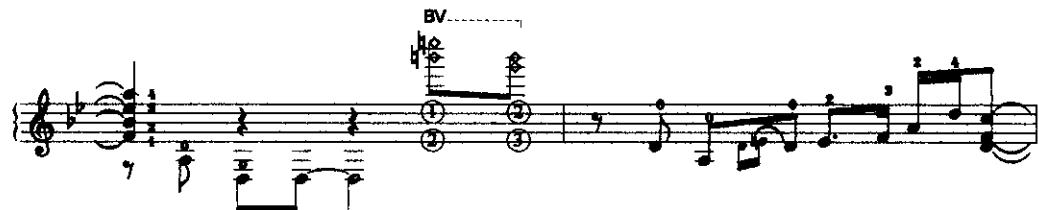
III.....

BIV.....

A musical score page featuring a single staff in G clef. The music includes eighth and sixteenth note patterns, with measure numbers 1 through 4 indicated above the staff.







A musical score for a string quartet, consisting of five staves of music. The staves are arranged vertically, each with a treble clef and a key signature of one flat. The music includes various rhythmic patterns, dynamic markings like *p* and *f*, and performance instructions such as *rit.* and *Harm. V*. Specific measures are labeled with Roman numerals and lowercase letters, such as *BIV*, *BV*, *BM*, *BI*, and *VI*.

1. Staff: Measures 1-4. Measure 1: *p*, eighth-note patterns. Measure 2: *f*, eighth-note patterns. Measure 3: *p*, eighth-note patterns. Measure 4: *f*, eighth-note patterns.

2. Staff: Measure 5. *BIV*, eighth-note patterns.

3. Staff: Measures 6-7. *BV*, eighth-note patterns.

4. Staff: Measures 8-9. *BM*, eighth-note patterns.

5. Staff: Measures 10-11. *BI*, eighth-note patterns.

6. Staff: Measures 12-13. *VI*, eighth-note patterns.

7. Staff: Measures 14-15. *Harm. V*, eighth-note patterns.

8. Staff: Measures 16-17. *BI*, eighth-note patterns.

9. Staff: Measures 18-19. *rit.*, eighth-note patterns.

Alfonsina y el Mar.

Por: Ariel Ramirez.
Areglo: Luis Pedro Quintero C.

M.M. L=80

Guitarra I

Guitarra II

Guitarra III

Harm.

Entra en la 4ta vez

(5)

BV.....

5

Harm. V VII

(6).....

Alfonsina y el Mar.

Por: Ariel Ramirez.
Areglo: Luis Pedro Quintero C.

M.M. L=80

Guitarra I

Guitarra II

Guitarra III

Harm.

Entra en la 4ta vez

(5)

BV.....

5

Harm. V VII

(6).....

9

Harm. VII

Harm. XII

Harm. VII

10

11

12

13

14

9

Harm. VII

Harm. XII

Harm. VII

10

11

12

13

14



Harm. VII

21

Musical score for piano, page 21. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp. It features a melodic line with eighth-note pairs and sixteenth-note grace notes. The middle staff has a treble clef and a key signature of one sharp. It shows a steady eighth-note pattern. The bottom staff has a treble clef and a key signature of one sharp. It includes a bass line with quarter notes and a harmonic bass line with eighth notes. There are circled numbers (3), (4), and (5) above the top staff, and circled numbers (3), (2), and (4) above the bottom staff.



Harm. VII

21

Musical score for piano, page 21. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp. It features a melodic line with eighth-note pairs and sixteenth-note patterns, with circled numbers 3, 4, and 5 above the notes. The middle staff also has a treble clef and a key signature of one sharp, showing a steady eighth-note pattern. The bottom staff has a treble clef and a key signature of one sharp, with a bass line consisting of quarter notes and half notes.

25

This musical score consists of three staves of music. The top staff has a treble clef and a dotted half note. The middle staff has a treble clef and a dotted half note. The bottom staff has a treble clef and a dotted half note. Measure 25 starts with a dotted half note followed by eighth notes. Measure 26 starts with a dotted half note followed by eighth notes. Measure 27 starts with a dotted half note followed by eighth notes. Dynamic markings include *cresc*, *f*, and *f*.

Harm. XII

29

This musical score consists of three staves of music. The top staff has a treble clef and a dotted half note. The middle staff has a treble clef and a dotted half note. The bottom staff has a treble clef and a dotted half note. Measure 29 starts with a dotted half note followed by eighth notes. Measure 30 starts with a dotted half note followed by eighth notes. Measure 31 starts with a dotted half note followed by eighth notes. Dynamic markings include *mf*, *p*, *p*, and *p*.

25

This musical score consists of three staves of music. The top staff has a treble clef and a dotted half note. The middle staff has a treble clef and a dotted half note. The bottom staff has a treble clef and a dotted half note. Measure 25 starts with a dotted half note followed by eighth notes. Measure 26 starts with a dotted half note followed by eighth notes. Measure 27 starts with a dotted half note followed by eighth notes. Dynamic markings include "cresc" and "f". Measure numbers 1, 2, 3, 4, and 5 are placed above the staves.

Harm. XII

29

This musical score consists of three staves of music. The top staff has a treble clef and a dotted half note. The middle staff has a treble clef and a dotted half note. The bottom staff has a treble clef and a dotted half note. Measure 29 starts with a dynamic marking "mf". The middle staff has a dynamic marking "p". The bottom staff has a dynamic marking "mp". The score is labeled "Harm. XII".

33

Bl. Bl. Bl.

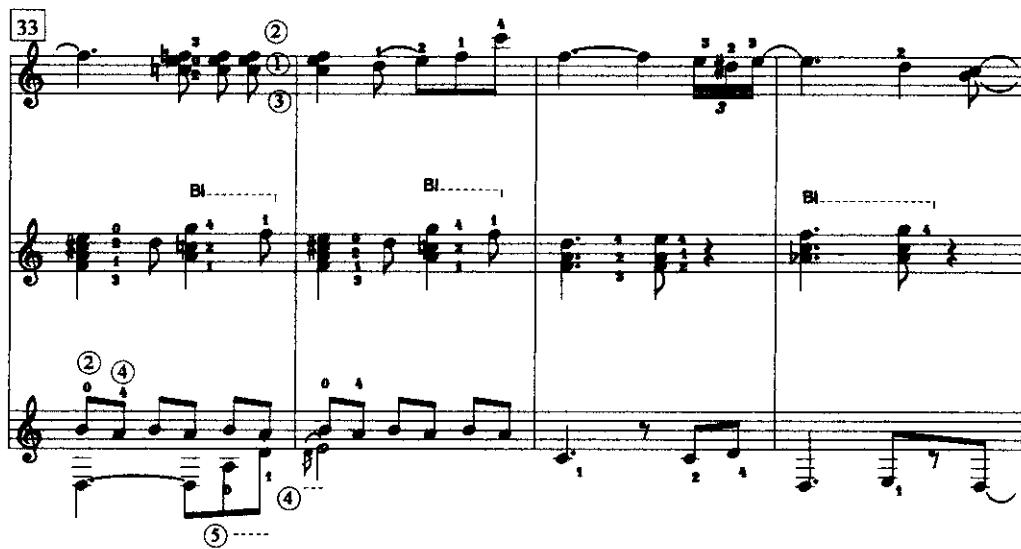
(2) (3) (4)

(5)

37

BIV. BV. (4)

(3) (6)



37

This musical score page contains three staves of music. The top staff uses a treble clef and includes markings (3), (2), (3), (2), and (3). The middle staff also uses a treble clef and includes markings (4) and (3). The bottom staff uses a treble clef and includes markings (6) and (5). The page number 37 is located in the top left corner.

41

Harm. XII

Harm. XII

Harm. V

45

Harm. XII

Harm. XII

Harm. XII

41

Harm. XII

Harm. XII

Harm. V

45

Harm. XII

Harm. XII

Harm. XII

49

(2)

Harm. VII BIII

(5) (6) (1) (2) (3) (2)

(8) m

diminuendo

diminuendo

diminuendo

53

Harm. VII Harm. XII

(4) (5) (6)

(2) (3) (4)

2.

(1) (3)

(2) (3) (4)

(2) (3) (4)

49

(2)

Harm. VII BIII

(5) (6) (1) (2) (3) (2)

(8) m

diminuendo

diminuendo

diminuendo

53

Harm. VII Harm. XII

(4) (5) (6)

(2) (3)

(1) (3)

(2) (3) (4)

(4)

57

Harm. V

BII

Harm. XII

V.....

(3) (4) (5)

(3) (4) (5)

Harm. XII

61

BIII

BII

BIII

Harm. VII

(3) (4) (5)

57

Harm. V

BII

Harm. XII

V.....

(3) (4)

(3) (4) (5)

Harm. XII

(3) (4) (5)

61

BIII....., BII.....

BIII.....

Harm. VII

65

V

Bl

Harm. VII

(1) (2) (3) (4) (5)

69

(1) (2) (3) (4)

Bl

Harm. VII

65

V

Bl

Harm. VII

(1) (2) (3) (4) (5)

69

(1) (2) (3) (4)

Bl

Harm. VII

73

Harm. XII

77

Harm. VII

73

Harm. XII

(1) (2) (3) (4) (5)

77

mp

p

Harm. VII

82

Harm. XII

Harm. V

Harm. XII

86

Harm. XII

Harm. XII

Harm. XII

82

Harm. XII

Harm. V

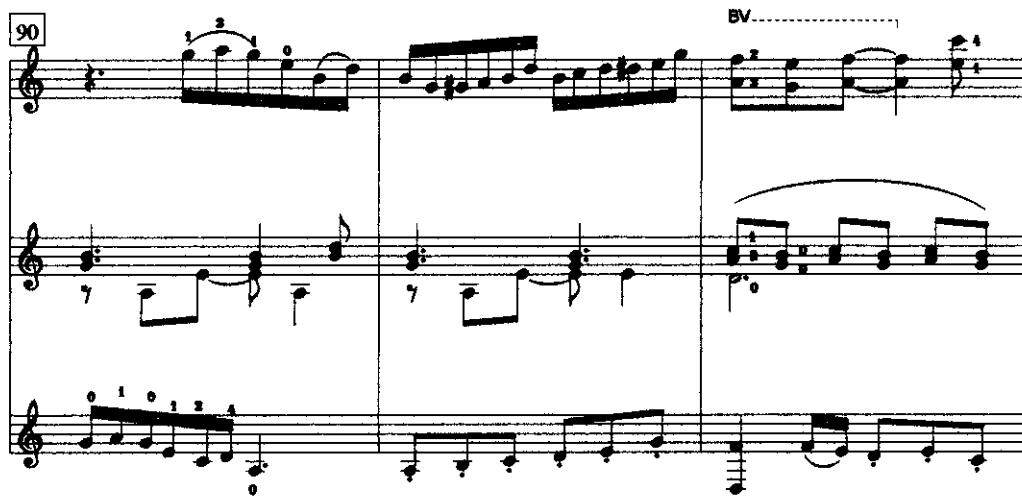
Harm. XII

86

Harm. XII

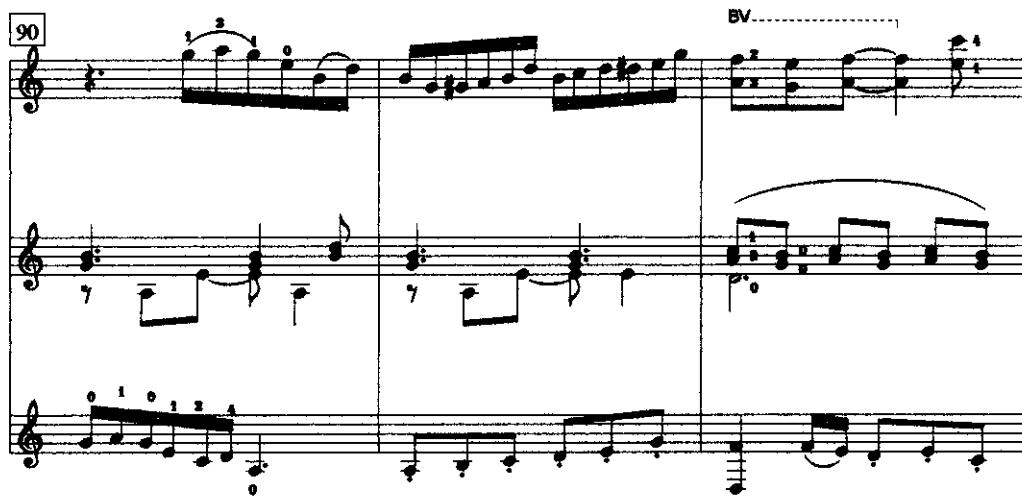
Harm. XII

Harm. XII



93

A musical score page featuring three staves of music. The top staff has a treble clef and a key signature of one sharp. It contains three measures of music, with the first measure having circled numbers (1, 2, 3) above the notes. The middle staff has a treble clef and a key signature of one sharp. It contains three measures of music, with the first measure having circled numbers (1, 3) above the notes. The bottom staff has a treble clef and a key signature of one sharp. It contains three measures of music, with the first measure having circled numbers (1, 3) above the notes. The page number "93" is in the top left corner.



93

A musical score page featuring three staves of music. The top staff has a treble clef and a key signature of one sharp. It contains three measures of music, with the first measure having circled numbers (1, 2, 3) above the notes. The middle staff has a treble clef and a key signature of one sharp. It contains three measures of music, with the first measure having circled numbers (1, 3) above the notes. The bottom staff has a treble clef and a key signature of one sharp. It contains three measures of music, with the first measure having circled numbers (1, 3) above the notes. The page number "93" is in the top left corner.

96

Harm. VII

Harm. V

(1) (2) (3)

(2) (3) (4) (3)

99

96

Harm. VII

Harm. V

(1) (2) (3)

(2) (3) (4) (3)

99

102

Harm. V
③ ④ ⑤

Harm. XII
① ②

105

102

Harm. V
③ ④ ⑤

Harm. XII
① ②

105

108

BIX.

Harm. XII
Harm. VII

111

m p i a

0 2 2 1 0 3 2 1

(2) (4) (3) (1)

0 3 2 4 0 2 1 5

(2) (4) (3) (1)

108

Bl.

BIX.

Harm. XII
Harm. VII

(1) (2) (3) (4) (5) (6)

111

m p i a

(2) (4) (3) (1)

0 3 2 1 0 3 2 1

0 3 2 4 0 2 1 4

(2) (4) (3) (1)

114

BIII.....

BIV.....

(3).....

(4).....

117

BIII.....

Bl.....

Bl.....

114

BIII.....

BIV.....

(3).....

(4).....

117

BIII.....

Bl.....

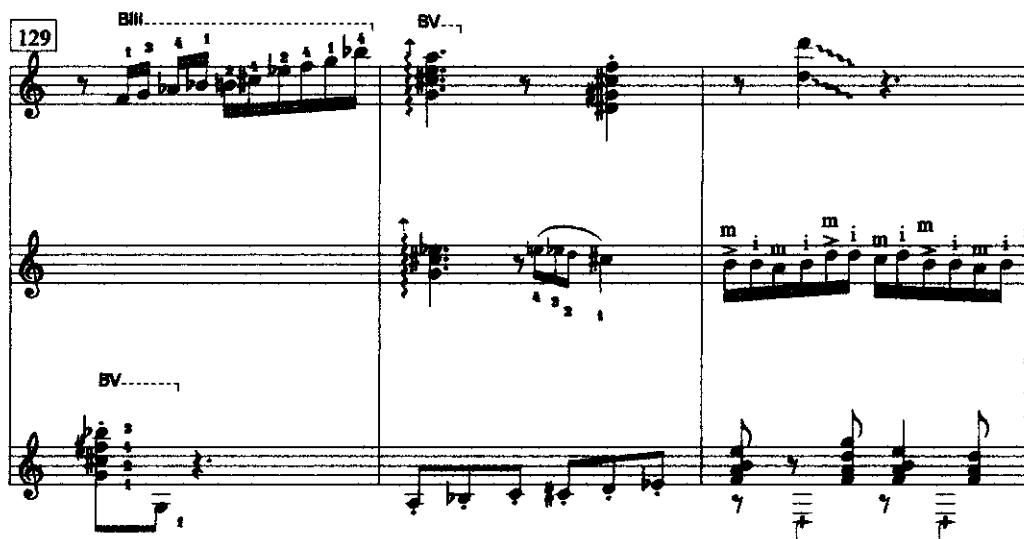
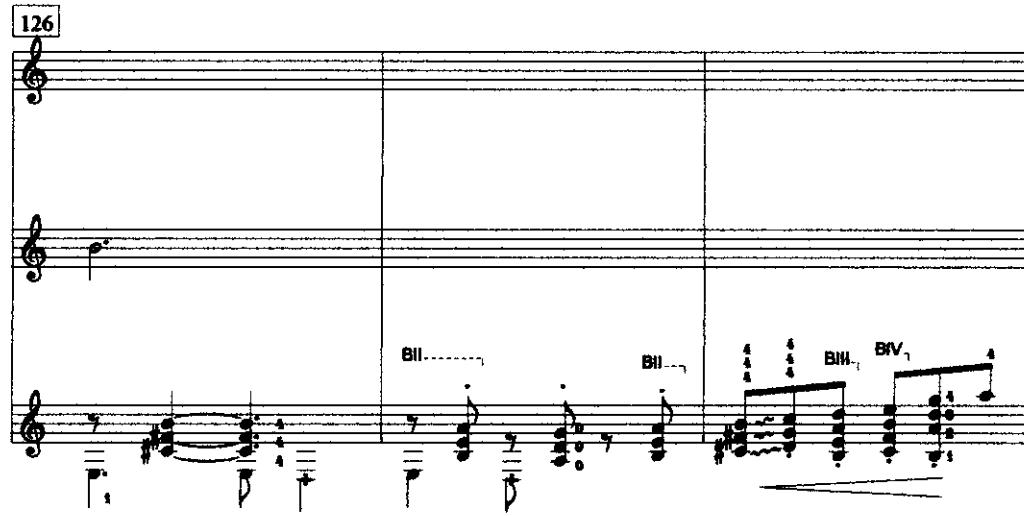
Bl.....

A musical score page featuring three staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 120. It contains six measures of music with various note heads, stems, and slurs. Measure 1 includes a dynamic marking (3) followed by a dash and (2). Measures 2 and 3 are blank. Measure 4 includes a dynamic marking (3) followed by a dash and (2), with measure 5 starting with (1). The middle staff begins with a treble clef and a key signature of one sharp. It contains four measures of music with eighth-note patterns and slurs. The bottom staff begins with a treble clef and a key signature of one sharp. It contains five measures of music, including a section where a note is circled and a dynamic marking (2) is placed above it. Measures 4 and 5 end with a dynamic marking (1). The page concludes with a section labeled "BIV.....".

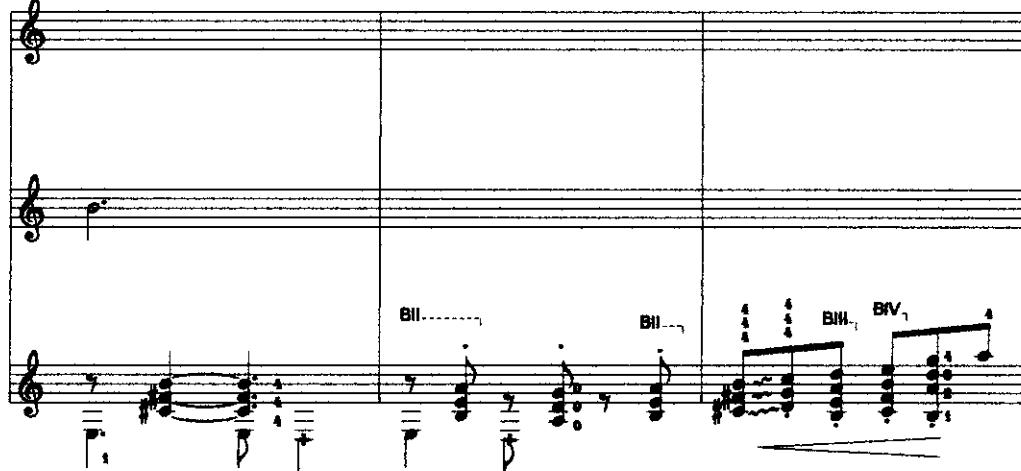
A musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of six eighth-note pairs. The second measure starts with a fermata over the first note, followed by a sixteenth-note pair, a quarter note, another sixteenth-note pair, and a sixteenth-note pair. The third measure contains a single eighth note. The bottom staff begins with a treble clef, a key signature of three sharps, and a common time signature. It features a series of eighth-note pairs. Below the notes in both staves are various performance markings, including dynamic labels like 'BvII...', 'BvI...', 'Bv...', and 'BIII...', and circled numbers 3, 4, and 5.

A musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The page is numbered 120 in the top left corner. The music consists of measures separated by vertical bar lines. In the first measure, there are two dynamic markings: (3) over the first two notes and (2) over the next two notes. In the second measure, there is a single dynamic marking (3) over the first note. In the third measure, there are two dynamic markings: (2) over the first note and (1) over the next two notes. The bottom staff contains a section label "BIV" at the end of a measure.

A musical score page featuring two staves of music. The top staff uses a treble clef and consists of six measures. The bottom staff uses a bass clef and also has six measures. Various dynamic markings are present, including forte (f), piano (p), and sforzando (sf). Measure numbers 1 through 6 are indicated below each measure. The page number 123 is located in the top left corner.



126



129

A musical score page featuring three staves. The top two staves are blank. The third staff begins with a bass clef, a common time signature, and a dynamic marking of 'f'. It contains measures of complex, multi-note chords. Measure labels 'BIII...', 'BV...', and 'BV...' are placed above the staff to indicate harmonic progression. The score includes various dynamics like 'f' and 'p', and performance instructions like 'm' and 'i'.

132

m i m i > i m i

Bi... Bi...

Bi.

*** **

135

p

mp

* Colpe con el pulsar sobre la 6^a cuerda
 ** Colpe con el índice sobre el diapasón
 *** Colpe sobre la parte inferior de la tapa

132

m i m i > i m i

Bi... Bi...

Bi.

1 2 3 2 1 0

135

p

mp

1 2 3

* Colpe con el pulsar sobre la 6^a cuerda
 ** Colpe con el índice sobre el diapasón
 *** Colpe sobre la parte inferior de la tapa

138

Harm. V
③
④

Harm. VII XII Harm. V
①

BIV...
BIII...
BII...
BVI...
BIV...
BIII...
BII...
BVI...

141

BV...
BVII...
BIII...
BV...
BII...
BIII...

Harm. VII
③
④

138

Harm. V
③
④

Harm. VII XII Harm. V
①

BIV...
BIII...
BII...
BVI...
BIV...
BIII...
BII...
BVI...

141

BV...
BVII...
BIII...
BV...
BII...
BIII...

Harm. VII
③
④

144

BIV... VII BV...

147

BIV...

144

This musical score page contains two staves of music. The top staff consists of three blank five-line staves. The bottom staff has a treble clef and a key signature of one sharp (F#). It features a dynamic marking 'BIV...' above the first measure. The first measure contains a single eighth note followed by a sixteenth-note rest. The second measure begins with a sixteenth note, followed by a eighth-note rest, and then a series of eighth notes. The third measure starts with a sixteenth note, followed by a eighth-note rest, and then a series of eighth notes. The fourth measure starts with a sixteenth note, followed by a eighth-note rest, and then a series of eighth notes.

147

This musical score page contains two staves of music. The top staff consists of three blank five-line staves. The bottom staff has a treble clef and a key signature of one sharp (F#). It features a dynamic marking 'BIV...' above the first measure. The first measure contains a single eighth note followed by a sixteenth-note rest. The second measure begins with a sixteenth note, followed by a eighth-note rest, and then a series of eighth notes. The third measure starts with a sixteenth note, followed by a eighth-note rest, and then a series of eighth notes. The fourth measure starts with a sixteenth note, followed by a eighth-note rest, and then a series of eighth notes.

150

Harm. XII

(1)

(2)

(3)

(4)

DN.

153

Harm. XII

Harm. V

(1)

(2)

(3)

(4)

150

Harm. XII

(1)

(2)

(4)

BII

153

Harm. XII

Harm. V

(3)

(4)

(3)

(4)

156

BIII, BIV

SV

Harm. VII

① ②

④

159

Harm. V

① ②

③ ④

② ①

BIII

③ ②

③ ②

⑤

156

BIII
BIV
BV
Harm. VII

159

Harm. V
BIII

162

This musical score page contains three staves of music. The top staff begins with a note followed by a grace note and a eighth note. The middle staff starts with a quarter note. The bottom staff begins with a half note. The key signature is one sharp, and the time signature is common time. Measure numbers 162 are present above each staff.

163

This musical score page contains three staves of music. The top staff begins with a half note. The middle staff starts with a half note. The bottom staff begins with a half note. The key signature changes to two sharps, and the time signature is common time. Measure numbers 163 are present above each staff. The page also includes section markings: 'BIV-' at the top of the middle staff and 'BII-' at the beginning of the bottom staff.

162

This musical score page contains three staves of music. The top staff begins with a note followed by a grace note and a eighth note. The middle staff starts with a quarter note. The bottom staff begins with a half note. The key signature is one sharp, and the time signature is common time. Measure numbers 162 are present above each staff.

163

This musical score page contains three staves of music. The top staff begins with a half note. The middle staff starts with a half note. The bottom staff begins with a half note. The key signature changes to two sharps, and the time signature is common time. Measure numbers 163 are present above each staff. The page also includes section markings: 'BIV-' at the top of the middle staff and 'BII-' at the beginning of the bottom staff.

168

sv

BIII

171

Harm. V

(3)

(4)

(1)

(2)

(1)

168

sv

BIII

171

Harm. V

(3)

(4)

(1)

(2)

(1)

174

rall.

a tempo

rall.

a tempo

p

177

f

v

v

f

174

rall.

a tempo

rall.

a tempo

p

177

f

v

v

f

Harm. VIII

180

A musical score for Harm. VIII. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Measure 180 begins with a series of eighth-note chords. The first four measures are marked with circled numbers 4, 3, 2, and 1. A bracket indicates a transition to a new section. The section ends with a dynamic marking "ritardando". The score concludes with a final section of chords.

Harm. V

183

A musical score for Harm. V at measure 183. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The score consists of two measures. The first measure features a series of eighth-note chords. The second measure begins with a dynamic marking "ritardando" followed by a series of eighth-note chords. Arrows point from circled numbers 1, 2, and 3 to specific notes in the second measure.

Harm. VIII

180

A musical score for Harm. VIII. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Measure 180 begins with a series of eighth-note chords. The first four measures are marked with circled numbers 4, 3, 2, and 1. The fifth measure is marked with the instruction "ritardando". The score concludes with a final chord.

Harm. V

183

A musical score for Harm. V at measure 183. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The score consists of two measures. The first measure features a series of eighth-note chords. The second measure features a series of sixteenth-note chords. Arrows point from circled numbers 1, 2, and 3 to specific notes in the second measure.

SE EQUIVOCÓ LA PALOMA

Poesía de Rafael Alberti
Música de Carlos Gustavino
Arreglo: Luis Pedro Quintero Castillo.

Allegro $J=108$

The musical score consists of three staves: Voz (soprano), Guitarra I (guitar), and Guitarra II (guitar). The key signature is one flat, and the time signature is common time (indicated by '2'). The score is divided into measures by vertical bar lines. Measure 1: Voz rests, Guitarra I plays a rhythmic pattern with dynamic 'mf', and Guitarra II rests. Measure 2: Voz rests, Guitarra I continues its pattern with dynamic 'f', and Guitarra II enters with a melodic line. Measure 3: Voz rests, Guitarra I continues with dynamic 'f', and Guitarra II continues its melodic line. Measure 4: Voz rests, Guitarra I continues with dynamic 'f', and Guitarra II continues its melodic line. Measure 5: Voz enters with the lyrics 'Se e- qui- vo-' in a melodic line, while the guitars provide harmonic support. Measure 6: Voz continues with 'co la pa-' and 'lo- ma Se e- qui- vo-' in a melodic line, while the guitars continue their harmonic support. Measure 7: Voz concludes with 'lo- ma' and 'Bill.' in a melodic line, while the guitars continue their harmonic support. The score includes dynamics such as 'mf', 'f', and 'p', and performance instructions like 'diminuendo'.

SE EQUIVOCÓ LA PALOMA

Poesía de Rafael Alberti
Música de Carlos Gustavino
Arreglo: Luis Pedro Quintero Castillo.

Allegro $J=108$

The musical score consists of three staves: Voz (soprano), Guitarra I (guitar), and Guitarra II (guitar). The key signature is one flat, and the time signature is common time (indicated by '2').

Staff 1 (Voz): The vocal part starts with a rest. It has two entries: the first entry ends with a fermata over a 'BV' (Bajo Volado) instruction, and the second entry begins with a fermata over a 'BIII' (Bajo Invertido) instruction. Both entries end with a fermata over a 'BV' instruction. The vocal line ends with a fermata over a 'diminuendo' instruction.

Staff 2 (Guitarra I): The guitar part has two entries. The first entry ends with a fermata over a '1' instruction, and the second entry begins with a fermata over a '2' instruction. Both entries end with a fermata over a 'diminuendo' instruction.

Staff 3 (Guitarra II): The guitar part has two entries. The first entry ends with a fermata over a 'diminuendo' instruction, and the second entry begins with a fermata over a '3' instruction. Both entries end with a fermata over a 'diminuendo' instruction.

Staff 4: The vocal part enters with the lyrics 'Se e- qui- vo- có la pa- lo- ma Se e- qui- vo-'. The guitar parts provide harmonic support. The vocal line ends with a fermata over a 'BIII' instruction.

Staff 7: The vocal part continues with the lyrics 'BIII...'. The guitar parts provide harmonic support. The vocal line ends with a fermata over a 'BIII' instruction.

Performance Instructions: The score includes several fermatas and dynamic markings such as 'mf', 'f', 'p', and 'diminuendo'. Measure numbers 1, 2, and 3 are indicated above the staff lines.

10

Musical score for measure 10. The vocal line consists of two parts: a soprano part with lyrics "ca-ba-BIV" and a basso continuo part with lyrics "Por ir al norte fue al". The music is in common time, key signature of one flat.

13

Musical score for measure 13. The vocal line consists of three parts: a soprano part with lyrics "sur Cre-yó que el tri-go c-ra a-gua See qui-vo-BIII", a basso continuo part with lyrics "BIII", and a basso continuo part with lyrics "BIII". The music is in common time, key signature of one flat.

16

Musical score for measure 16. The vocal line consists of three parts: a soprano part with lyrics "ca-ba-BIV", a basso continuo part with lyrics "BIV", and a basso continuo part with lyrics "Cre-yó que el mar c-ra". The music is in common time, key signature of one flat.

10

Musical score for measure 10. The vocal line consists of two parts: a soprano part with lyrics "ca-ba-BIV" and a basso continuo part with lyrics "Por ir al norte fue al". The music is in common time, key signature of one flat.

13

Musical score for measure 13. The vocal line consists of three parts: a soprano part with lyrics "sur Cre-yó que el tri-go c-ra a-gua See qui-vo-BIII", a basso continuo part with lyrics "BIII", and a basso continuo part with lyrics "BIII". The music is in common time, key signature of one flat.

16

Musical score for measure 16. The vocal line consists of three parts: a soprano part with lyrics "ca-ba-BIV", a basso continuo part with lyrics "BIV", and a basso continuo part with lyrics "Cre-yó que el mar c-ra". The music is in common time, key signature of one flat.

19

cie- lo que la noche la ma- fia- na Se e- qui- vo-

BVII..... BVIII.....

22

ca- ba----- Se e-qui- vo- ca- ba-----

25

Que las es-

BII..... BV..... BII..... BV..... BII.....

19

cie- lo que la no- che la ma- fia- na Se e- qui- vo-
BVI..... BVI.....

22

ca- ba----- Se e- qui- vo- ca- ba-----
②

25

BII..... BV..... BII..... BV..... BII..... Que las es-

28

tre- llas--- ro--- ci- o; que la ca- lor--- la- ne---

This musical score page contains three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The music is in common time with a key signature of one flat. The lyrics "tre- llas--- ro--- ci- o; que la ca- lor--- la- ne---" are written below the notes. Measure lines divide the music into measures, and a large curved brace spans across all staves.

31

va- da. Se e- qui-vo- ca- ba----- See- qui- vo-

BVI..... ①

cresc.

BVII..... ②

f

cresc.

This musical score page contains three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The music is in common time with a key signature of one flat. The lyrics "va- da. Se e- qui-vo- ca- ba----- See- qui- vo-" are written below the notes. Dynamic markings include "cresc.", "f", and "BVI..... ①" above the first measure, and "BVI..... ②" above the second measure. Measures are separated by vertical bar lines, and a large curved brace spans across all staves.

28

tre- llas--- ro--- ci- o; que la ca- lor--- la- ne---

This musical score page contains three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The music is in common time with a key signature of one flat. The lyrics "tre- llas--- ro--- ci- o; que la ca- lor--- la- ne---" are written below the notes. Measure lines divide the music into measures.

31

va- da. Se e- qui-vo- ca- ba----- See- qui- vo-

BVI.....
cresc.
①
②

BVII.....
f

cresc.

This musical score page contains three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The music is in common time with a key signature of one flat. The lyrics "va- da. Se e- qui-vo- ca- ba----- See- qui- vo-" are written below the notes. Dynamic markings include "cresc.", "f", and "BVI.....". Measure lines divide the music into measures. Measure 31 starts with a crescendo and ends with a forte dynamic.

34

ca - ba -

BVI.

1 2 3 1 2 3 1 2 3

diminuendo

diminuendo

37

ritardando

34

ca - ba -

BVI.

1 2 3 1 2 3 1 2 3

diminuendo

diminuendo

37

ritardando

41

Que - tu fal - da e - ra la blu - sa que tu

BII.....

A tempo **p**

44

co - ra - zón su ca - sa se - qui - vo

BII..... BI.....

41

Que - tu fal - da e - ra la blu - sa que tu

BII.....

A tempo **p**

44

co - ra - zón su ca - sa se - qui - vo

BII..... BI.....

46

ca-ba see - qui- vo- ca-ba-

BIII..... BII..... BIII..... BV..... BIII..... BV.....

49

rit.

Più lento
senza rigore

E lla-sedurenió era o-

Più lento molto espressivo

breve

Tempo

46

ca-ba see - qui- vo- ca-ba-

BIII..... BII..... BIII..... BV..... BIII..... BV.....

49

rit.

Più lento
senza rigore

E lla—sedurenió era o-

Più lento molto espressivo

breve

Tempo breve

52

Tempo 1

ri- lla Tu en la cumbre de u- na ra- ma-----

BV.....

p

54

BII.....

BII..... BV.....

BII..... BV.....

BII..... BV.....

52

Tempo 1

ri- lla Tu en la cumbre de u- na ra- ma-----

BV.....

p

54

BII.....

BII..... BV.....

BII..... BV.....

BII..... BV.....

58

Fine

Musical score for orchestra, page 58, ending BIII. The score consists of four staves:

- Top Staff:** Treble clef, key signature of one flat (B-flat). The first measure contains a single note. The second measure is empty. The third measure contains a single note.
- Second Staff:** Treble clef, key signature of one flat (B-flat). The first measure contains a single note. The second measure contains a single note. The third measure contains a single note.
- Third Staff:** Treble clef, key signature of one flat (B-flat). The first measure contains a single note. The second measure contains a single note. The third measure contains a single note.
- Bass Staff:** Bass clef, key signature of one flat (B-flat). The first measure contains a single note. The second measure contains a single note. The third measure contains a single note.

Measure 3 contains a fermata over the notes. The instruction *ritardando* is placed below the second staff in the middle of the measures, and again below the bass staff at the end of the measures.

58

Fine

Musical score for orchestra, page 58, ending BIII. The score consists of four staves:

- Top Staff:** Treble clef, key signature of one flat (B-flat). The first measure contains a single note. The second measure is empty. The third measure contains a single note.
- Second Staff:** Treble clef, key signature of one flat (B-flat). The first measure contains a single note. The second measure contains a single note. The third measure contains a single note.
- Third Staff:** Treble clef, key signature of one flat (B-flat). The first measure contains a single note. The second measure contains a single note. The third measure contains a single note.
- Bass Staff:** Bass clef, key signature of one flat (B-flat). The first measure contains a single note. The second measure contains a single note. The third measure contains a single note.

Measure 3 contains a fermata over the notes. The instruction *ritardando* is placed below the second staff in the middle of the measures, and again below the bass staff at the end of the measures.

TWO FOR THE ROAD.

Henry Mancini

Arreglo para guitarras: Luis Pedro Quintero C.

Guitarra I

Guitarra II

Guitarra III

Guitarra IV

Guitarra V

Harm. V

Harm. XII

Harm. VII

4

TWO FOR THE ROAD.

Henry Mancini

Arreglo para guitarras: Luis Pedro Quintero C.

Guitarra I

Guitarra II

Guitarra III

Guitarra IV

Guitarra V

Harm. V

Harm. XII

Harm. VII

4

f

p

p

p

(1)

(2)

(3)

(4)

(5)

(6)

7

Harm. V

VII

10

Harm. XIII

(2)

(4)

(5)

(6)

Harm. V

7

Harm. V

VII

Harm. XIII

10

Harm. V

13

Harm. VII

16

13

Harm. VII

16

19

Harm. XII

Harm. V

22

Harm. XII

Harm. VII

Harm. XII VII

BH.

19

Harm. XII

Harm. V

22

Harm. XII

Harm. VII

Harm. XII VII

25

A musical score page featuring five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp.

28

A musical score page featuring five staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. There is a vertical bar line separating the first four staves from the fifth staff. The fifth staff has a key signature of one sharp. The text "Harm V" is written below the third staff. The number "2" is written above the fifth staff.

25

A musical score page featuring five staves of music. The key signature is one sharp (F#). The first staff begins with a eighth note followed by a sixteenth-note pattern. The second staff consists of eighth notes. The third staff has a sixteenth-note pattern. The fourth staff has a single eighth note. The fifth staff ends with a sixteenth-note pattern.

28

A musical score page featuring five staves of music. The key signature changes to one flat (B-flat). The first staff has a single eighth note. The second staff has a sixteenth-note pattern. The third staff has a sixteenth-note pattern with circled numbers 3, 4, and 5 above it. A bracket labeled "Harm V" is positioned under the third staff. The fourth staff has a single eighth note. The fifth staff ends with a sixteenth-note pattern.

A musical score page featuring six staves of music. The top staff uses a treble clef and has a key signature of one sharp. The second staff uses a bass clef and has a key signature of one sharp. The third staff uses a treble clef and has a key signature of one sharp. The fourth staff uses a bass clef and has a key signature of one sharp. The fifth staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of various note heads and stems, with some stems pointing up and others down, indicating different voices or parts. The page is numbered 31 in the top left corner.



34

A musical score page featuring four staves of music. The top staff includes harmonic markings: 'Harm. V' at the beginning of the first measure and 'Harm. XII' at the beginning of the second measure. The first measure contains a series of eighth notes with circled numbers above them: (3), (4), (3), (2), (3). The second measure contains a series of eighth notes with circled numbers above them: (1), (2), (3).

37

B

G

Harm. V

④ ③

Harm. V

Harm. V

40

B

Harm. XII

① ②

② ①

① ②

② ①

37

C A E

(3) (4)
Harm. V

(3) (4)
Harm. V

(3) (4)
Harm. V

40

C G

(1) (2)
Harm. XII

(2) (1)

C G

C G

43

A musical score for five staves. The top staff begins with a bass note followed by a series of eighth notes. The second staff consists entirely of sixteenth-note patterns. The third staff features eighth-note pairs. The fourth staff has two eighth-note pairs. The bottom staff contains sustained notes.

46

A musical score for five staves. The top staff starts with a bass note followed by eighth notes. The second staff shows a sequence of eighth notes with dynamic markings (4, 3, 2, 1). The third staff has two sustained notes. The fourth staff has two eighth notes. The bottom staff contains sustained notes.

43

A musical score for five staves. The first staff begins with a bass note followed by eighth-note pairs. The second staff consists of sixteenth-note patterns. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.

46

A musical score for five staves. The first staff begins with a bass note followed by eighth-note pairs. The second staff consists of sixteenth-note patterns. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs. A circled number "4321" is placed under the second staff.

48

Harm. VI XII
BIV

Harm. VII

50

(1)
(2)
(3)

48

Harm. VI XII
BIV

Harm. VII

50

(1)
(2)
(3)

51



52



51



52



53

BV.

This system contains five staves of musical notation. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The music consists of various note heads and stems, with some notes grouped by vertical bars. A label "BV." is positioned above the second staff.

54

Harm. V. ————— (3) (4)

Harm. XII. ————— (3) (4)

Harm. U. ————— (2) (3)

This system contains five staves of musical notation. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The music includes various note heads and stems. Harmonic labels are present: "Harm. V." with circled numbers (3) and (4) above it; "Harm. XII." with circled numbers (3) and (4) above it; and "Harm. U." with circled numbers (2) and (3) above it. Measure lines are indicated by horizontal dashes under the staves.

53

BV.

This system contains five staves of musical notation. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The music consists of various note heads and stems, with some notes grouped by vertical bars. A label "BV." is positioned above the second staff.

54

Harm. V. —— (3) (4)

Harm. XII. —— (3) (4)

Harm. U. —— (2) (3)

This system contains five staves of musical notation. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The music includes various note heads and stems. Harmonic labels are present: "Harm. V. —— (3) (4)" above the first staff, "Harm. XII. —— (3) (4)" above the second staff, and "Harm. U. —— (2) (3)" above the third staff.

EXH.

57

A musical score for five voices or instruments. The top two staves feature eighth-note patterns with various dynamics like forte (f), piano (p), and forte with a sharp (f♯). The middle three staves show sustained notes and chords. The bass staff at the bottom has a prominent eighth-note bass line.

59

A musical score for five voices or instruments. The top staff consists of sustained notes. The second staff features a dynamic marking of "ff" (fortissimo) followed by a fermata over a note. The third staff contains eighth-note patterns. The fourth staff shows sustained notes and chords. The bass staff at the bottom has a sustained note.

EXH.

57

A musical score for five voices or instruments. The top two staves feature eighth-note patterns with various dynamics like forte (f), piano (p), and forte with a sharp (f♯). The middle three staves are mostly blank, with the third staff containing a single note. The bottom staff shows sustained notes with stems pointing right, followed by a measure of eighth notes.

59

A musical score for five voices or instruments. The top staff has sustained notes with stems pointing right. The second staff begins with a forte dynamic (f) and includes a fermata (oo) over a note. The third staff contains eighth-note patterns. The fourth staff has sustained notes with stems pointing right. The bottom staff shows sustained notes with stems pointing right, followed by a measure of eighth notes.

61

Harm. V

(3) (4) (2)

64

Gmaj⁷

Fmaj⁷

61

Harm. V

(3) (4) (2)

64

Gmaj⁷

Fmaj⁷

66 E⁷maj⁹

1. D^{7sus4} D⁷

68 2. D^{7sus4} D⁷ Ω⁴ Fine

Harm. VII