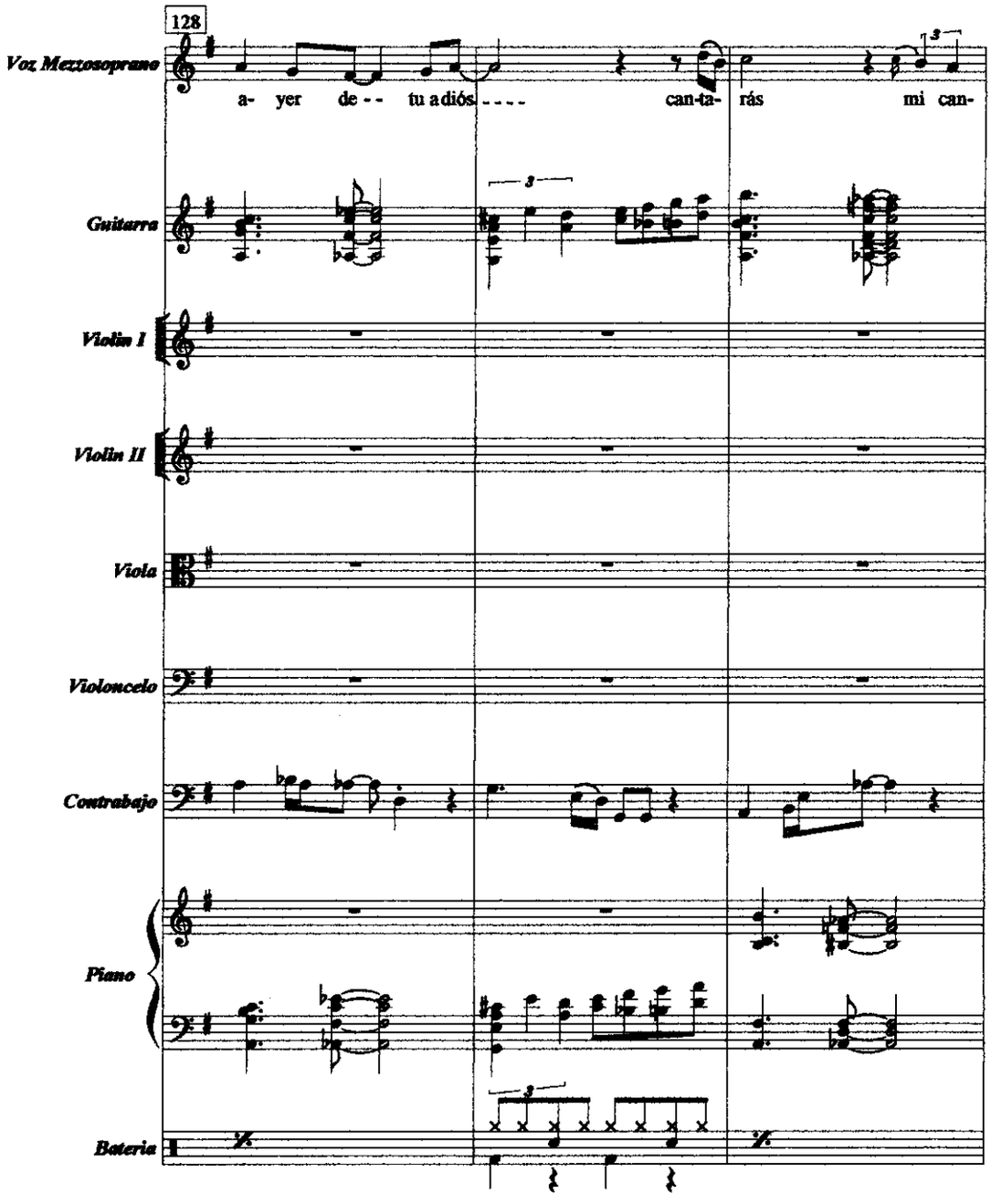
128
Voz Mezzosoprano
a- yer de -- tu adiós ---- can-ta- rás mi can-
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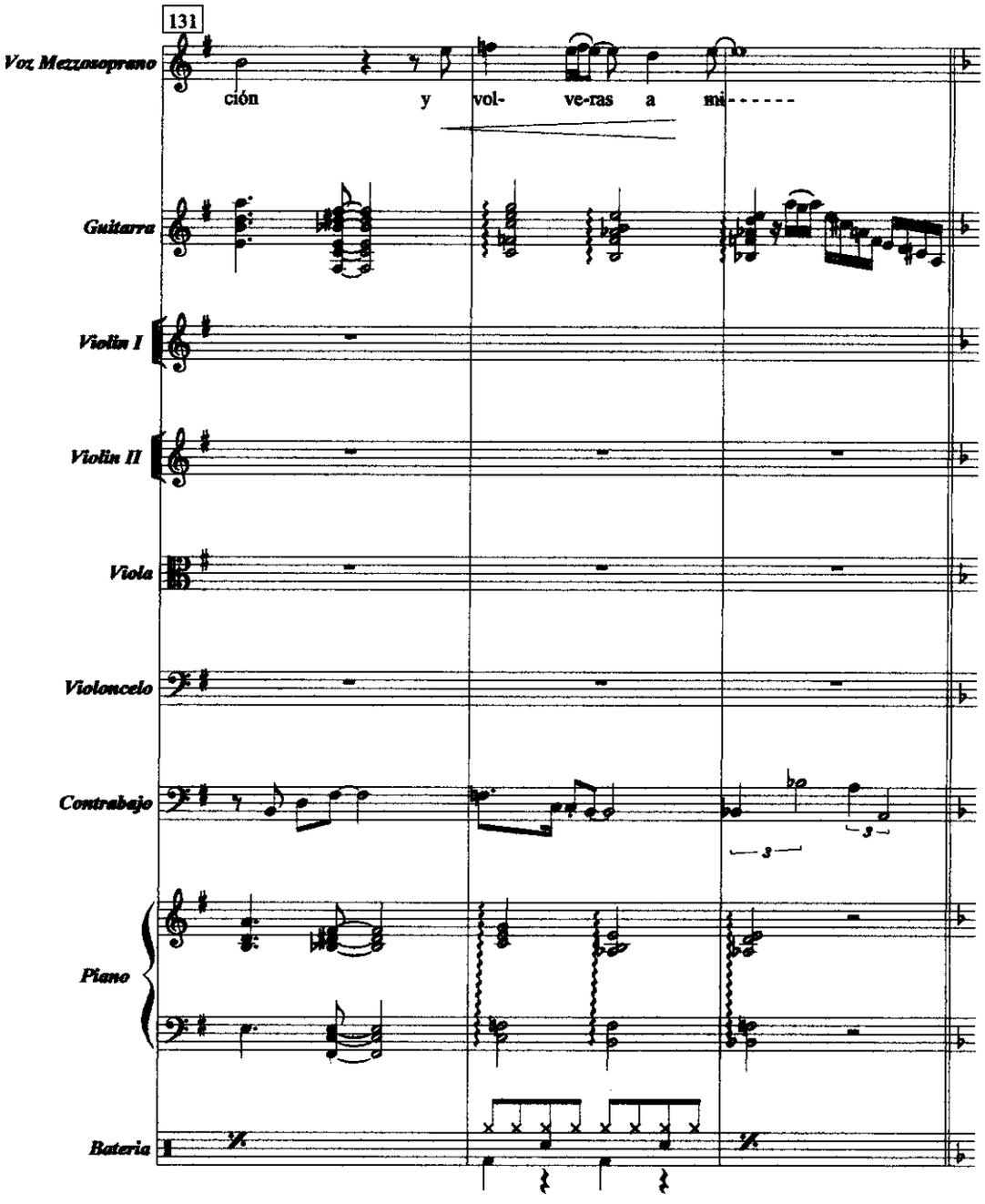
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria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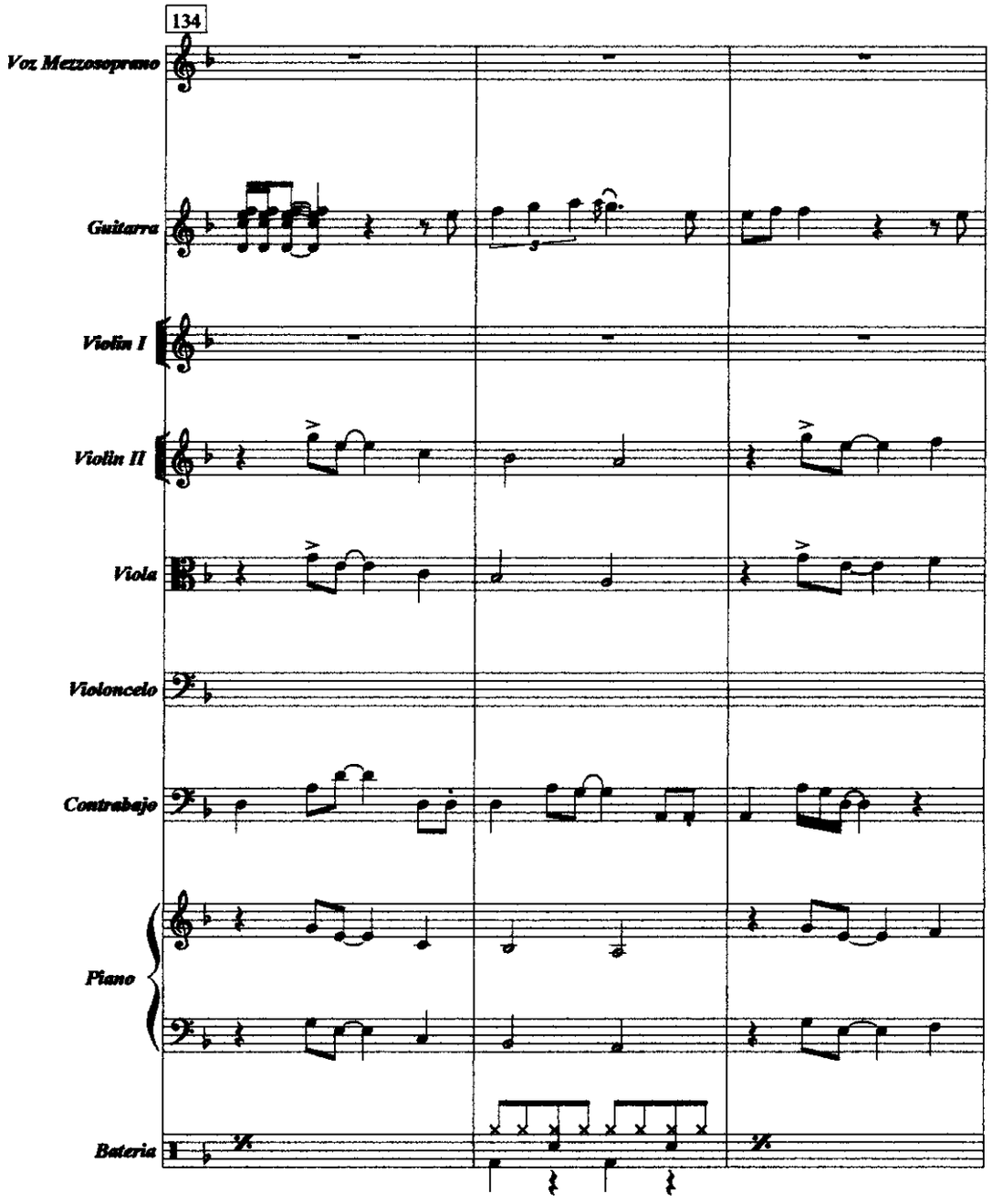
Voz Mezzosoprano
ción y vol- ve-ras a mi- - - - - -
Guitarra
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria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Voz Mezzosoprano
Guitarra
Violin I
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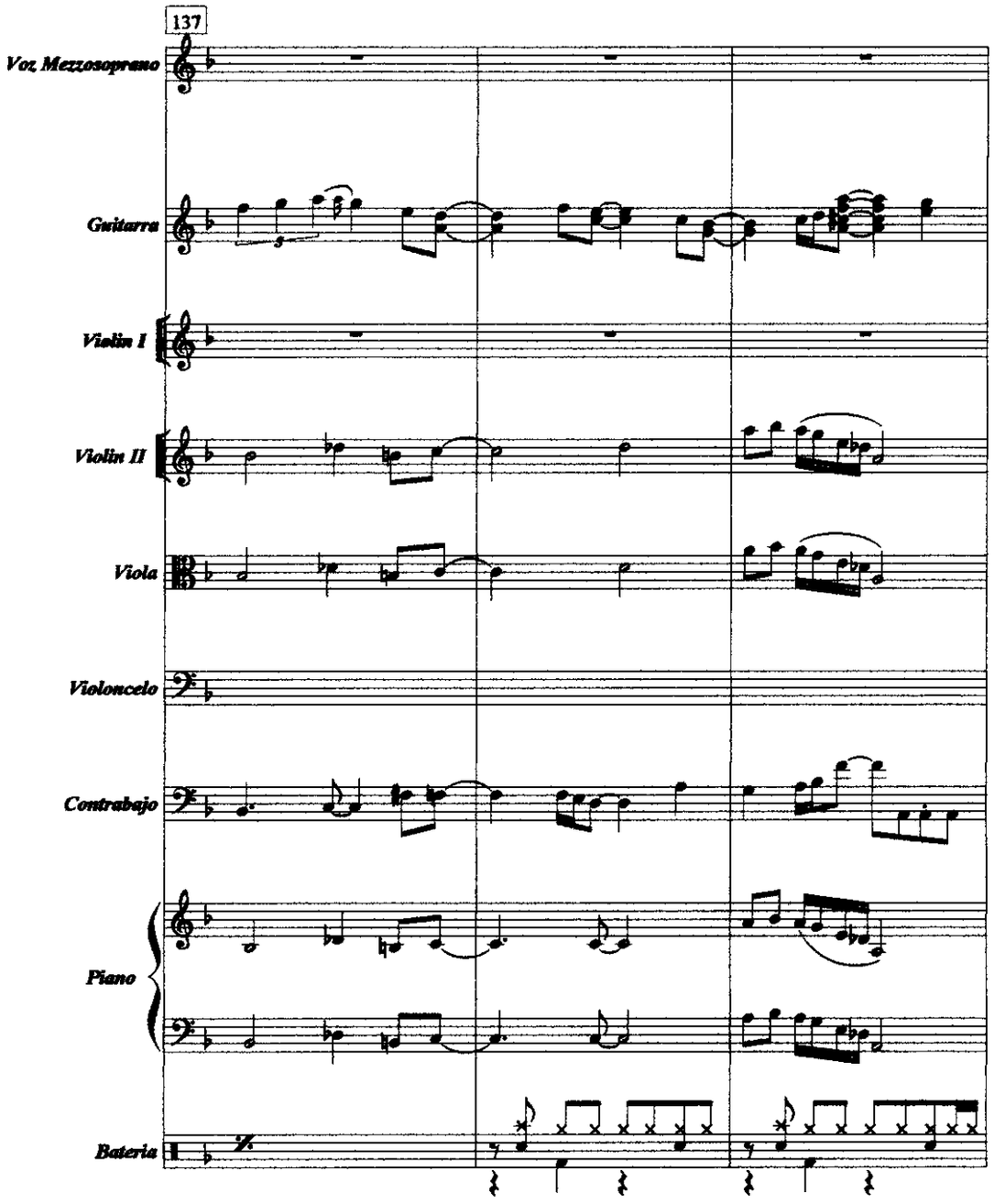
Viola
Violoncelo
Contrabajo
Piano
Bateria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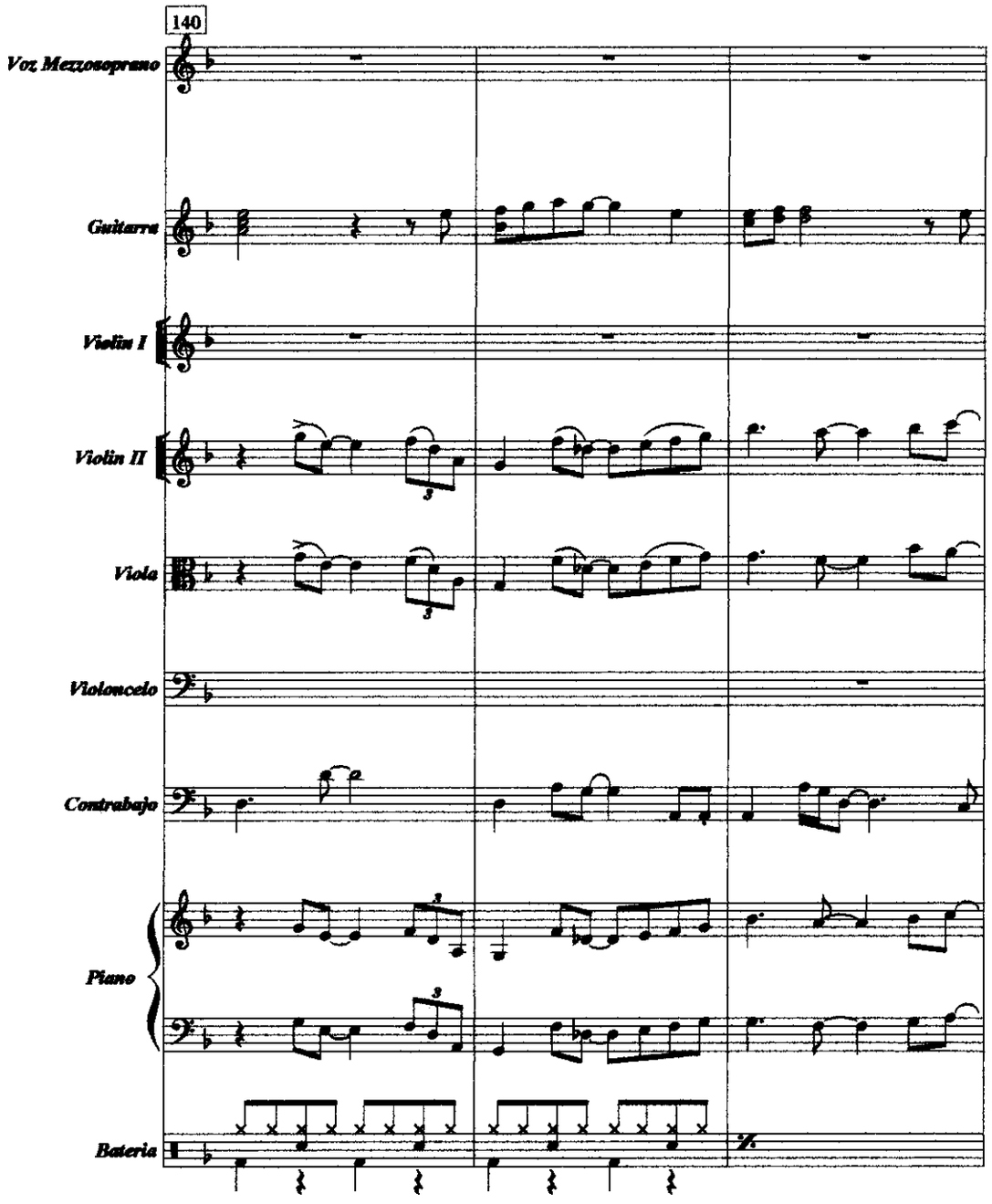
Voz Mezzosoprano
Guitarra
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria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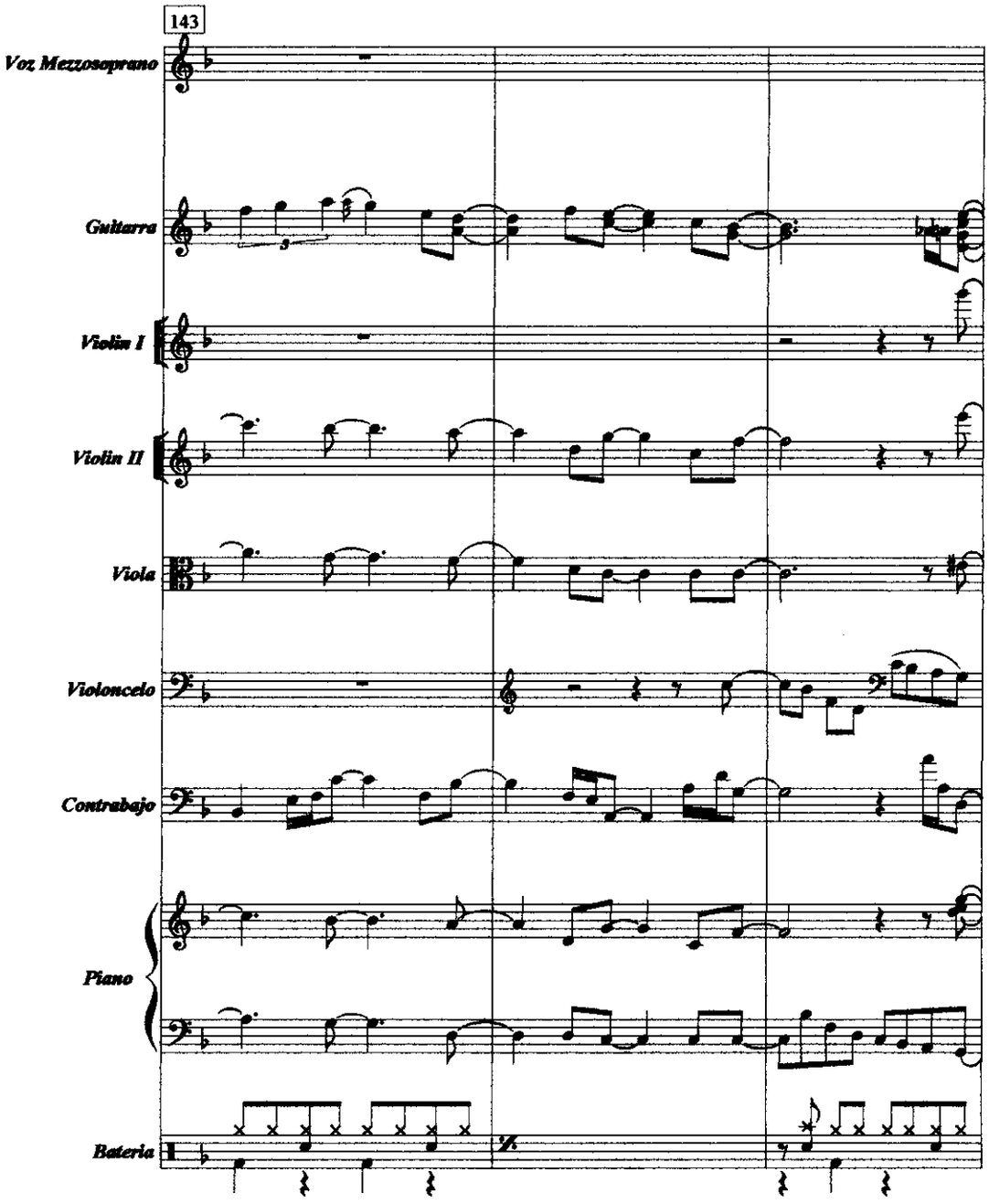
Guitarra
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria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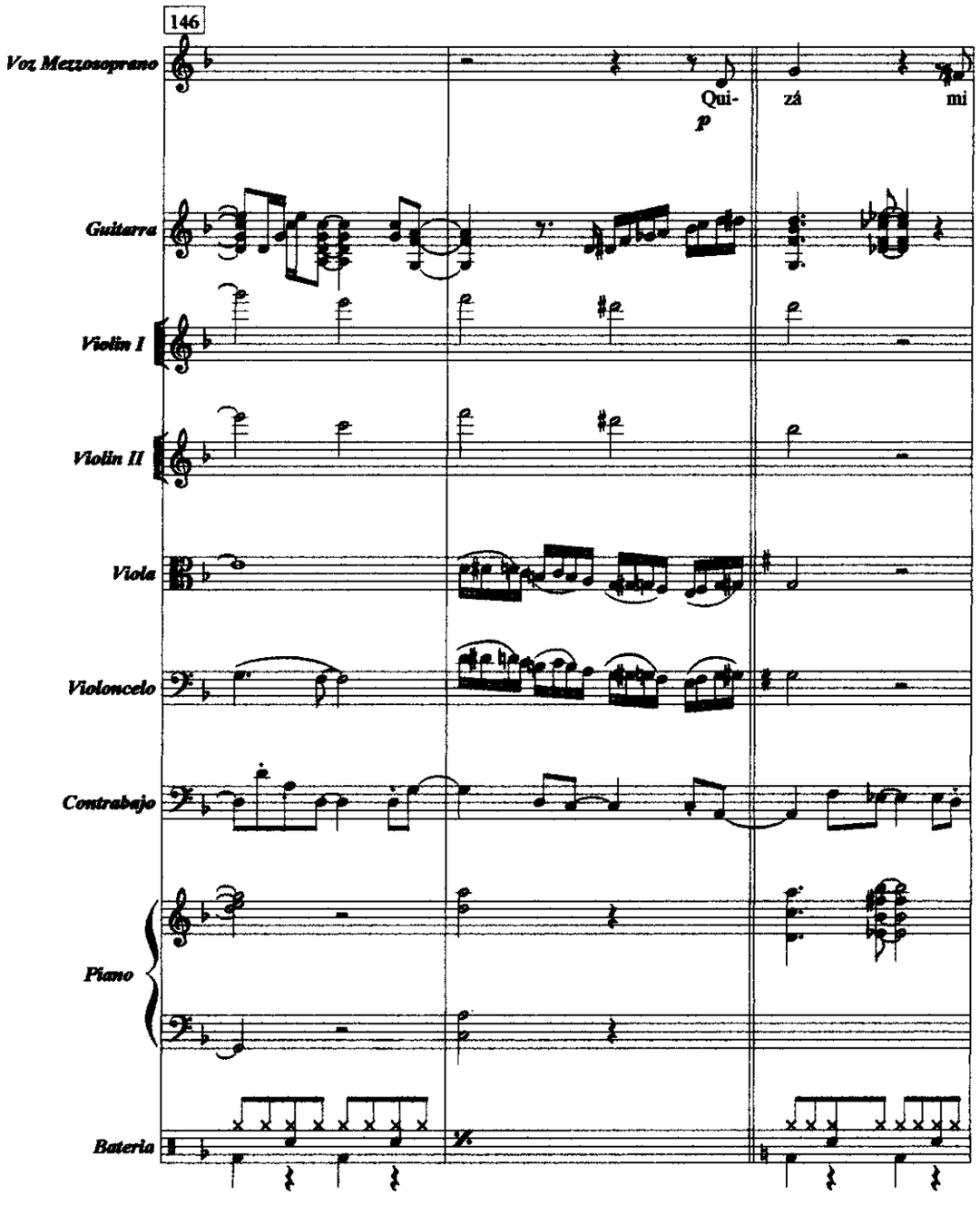
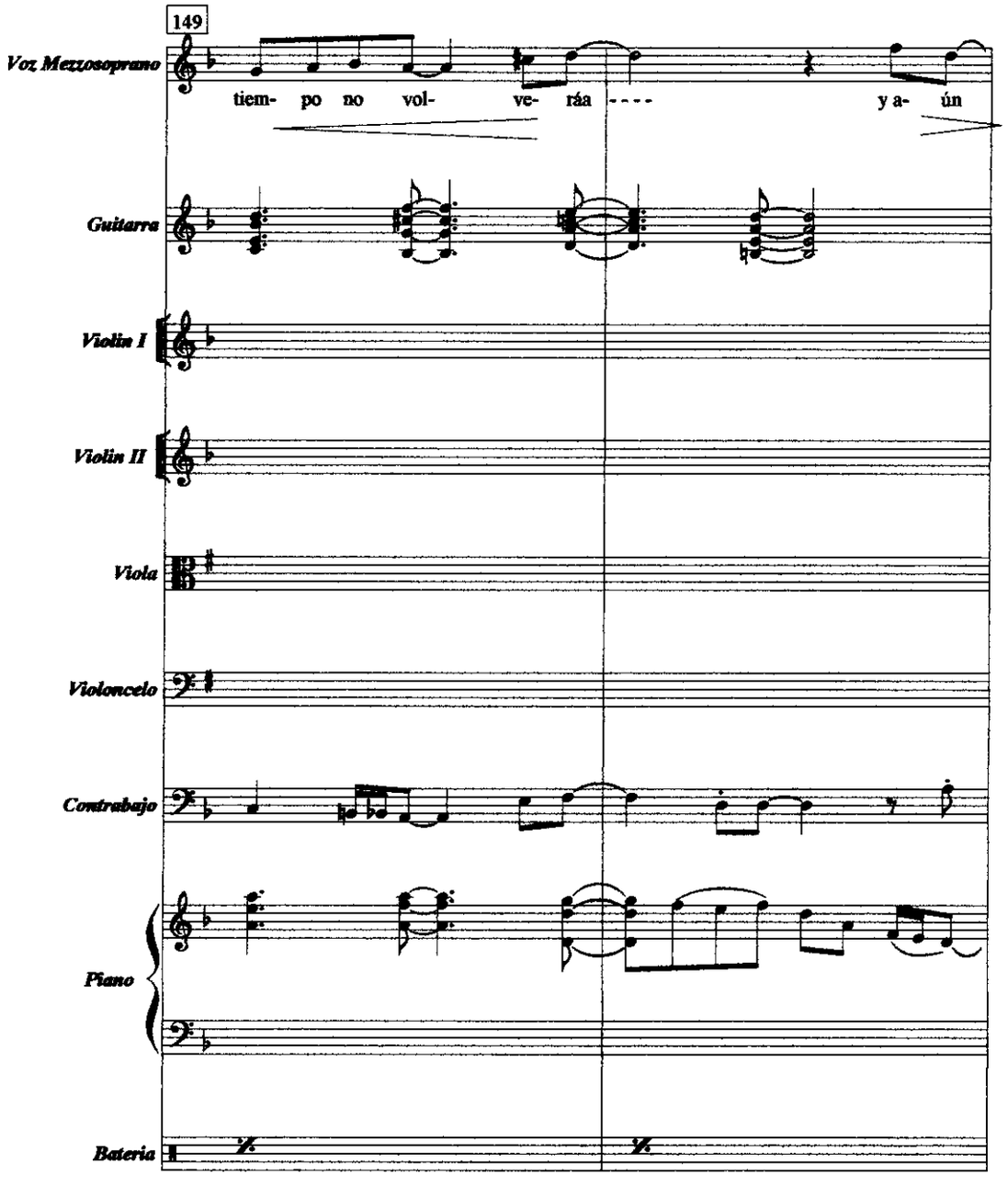
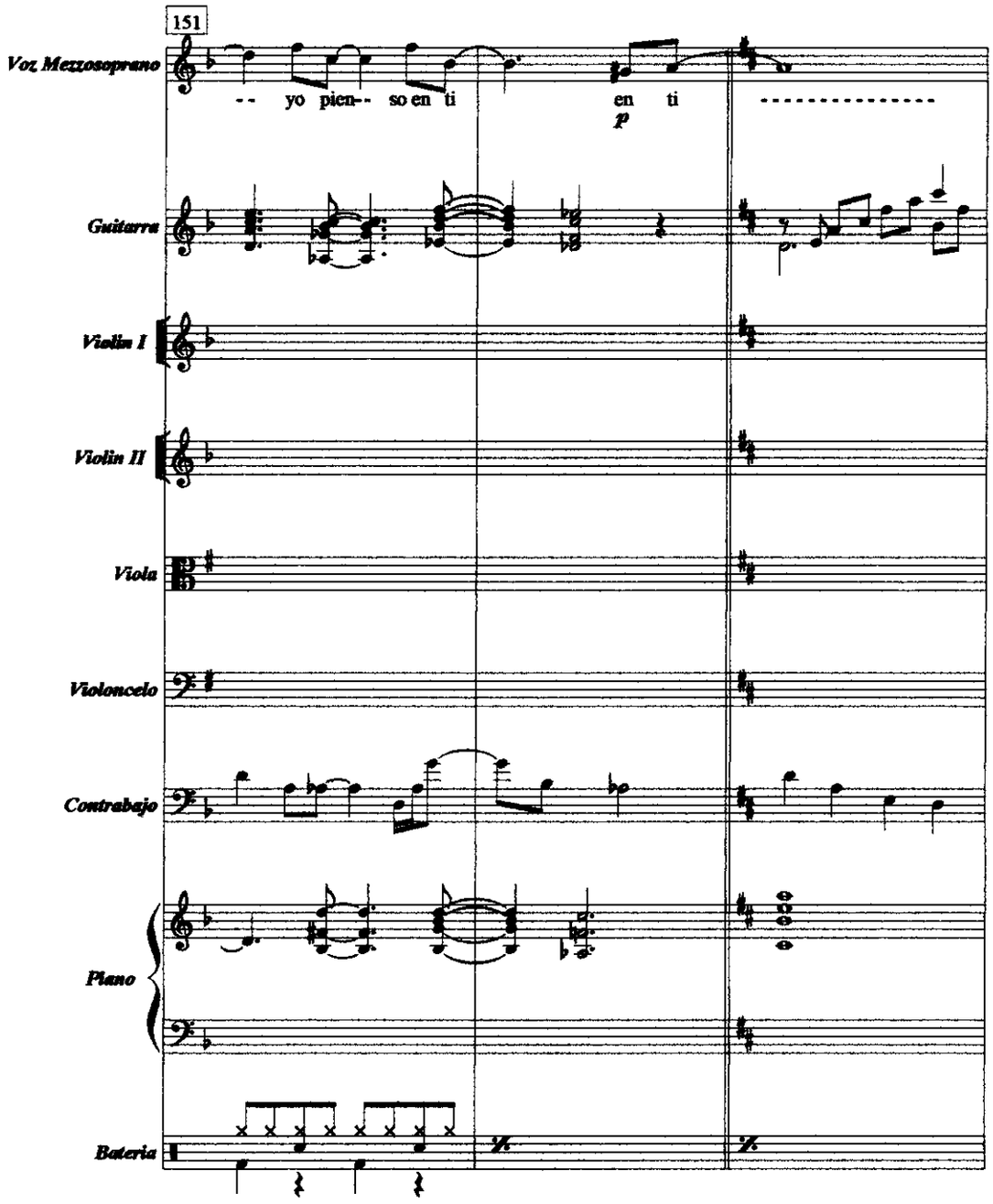
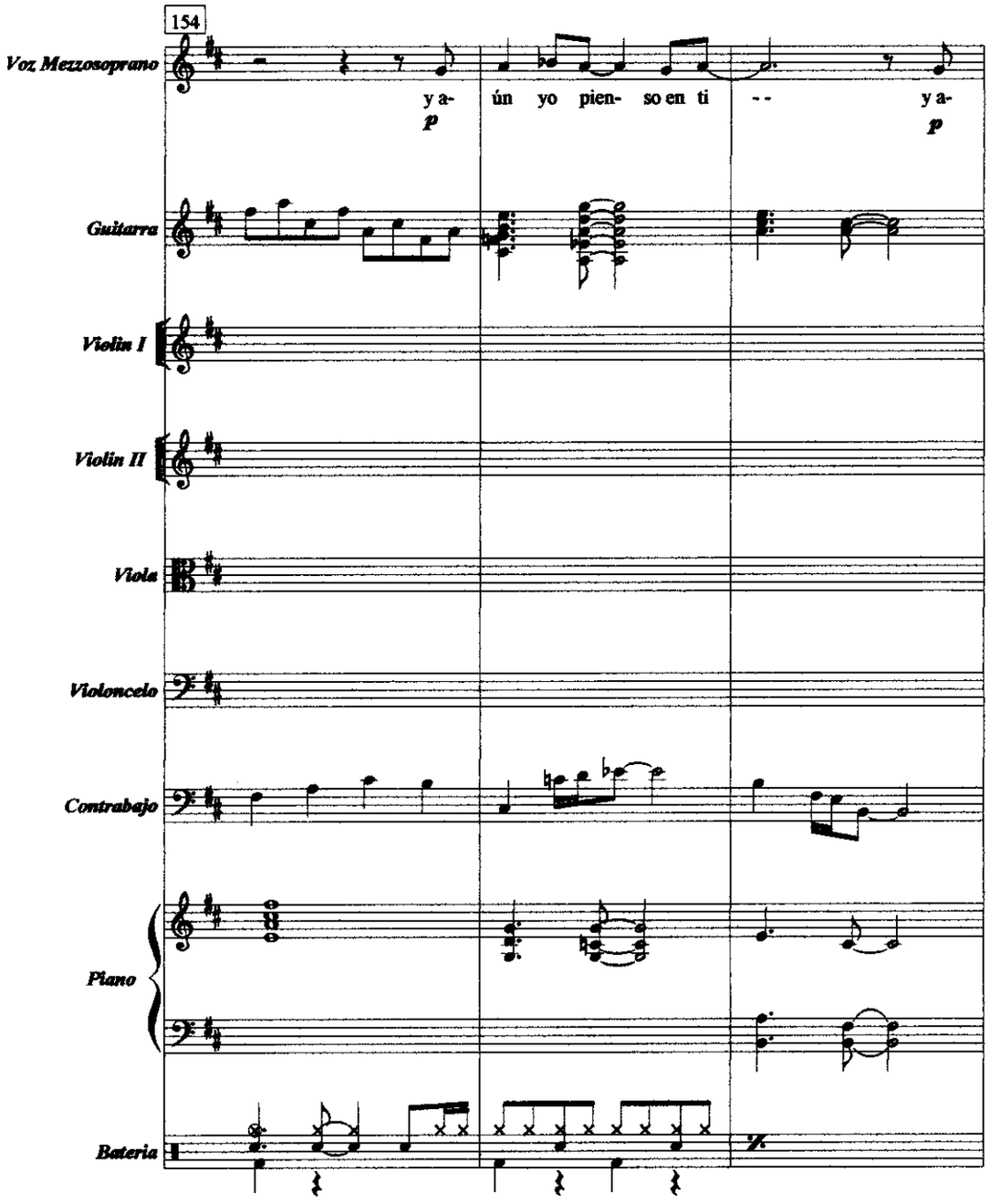
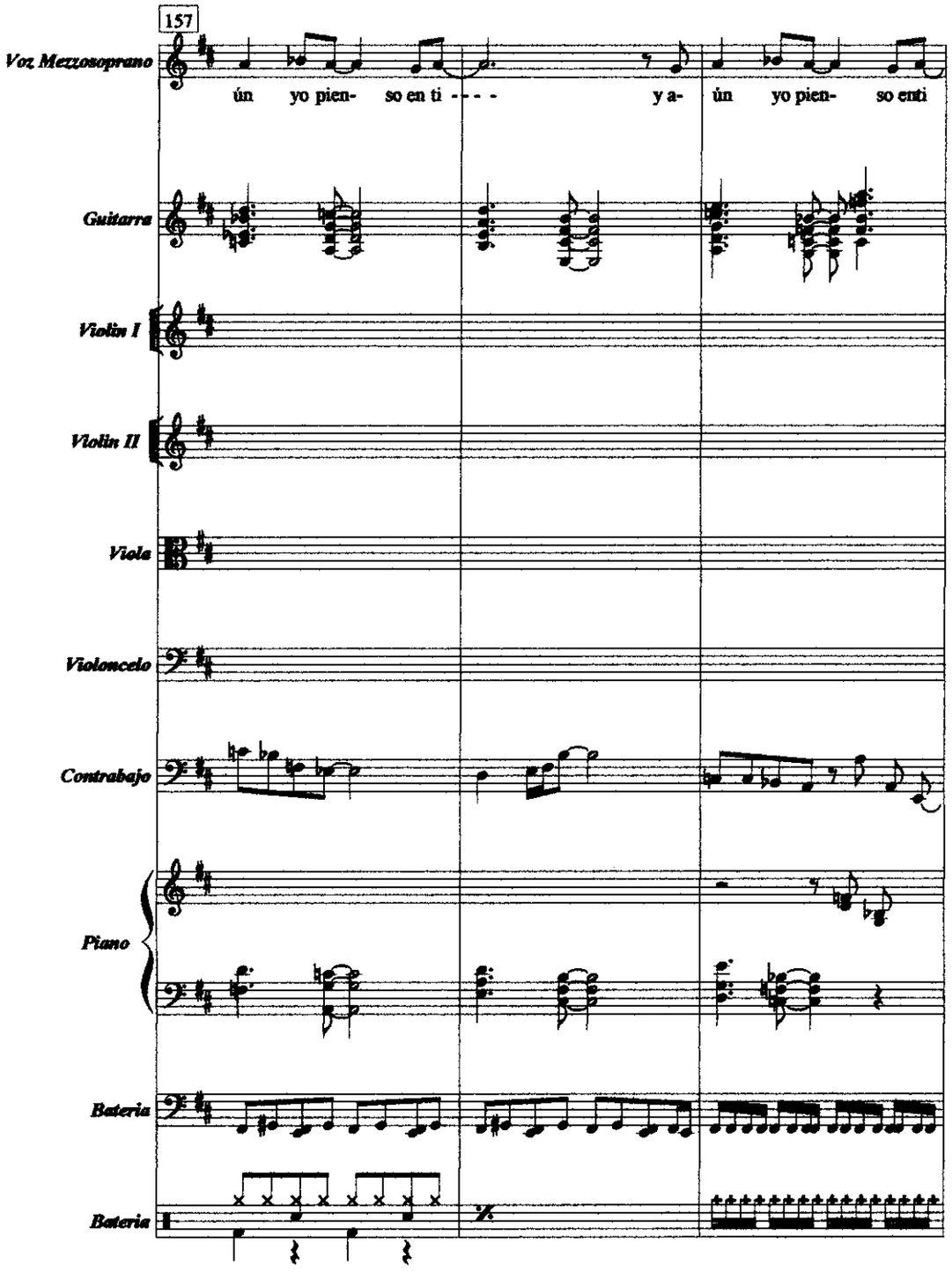
Voz Mezzosoprano
Guitarra
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria

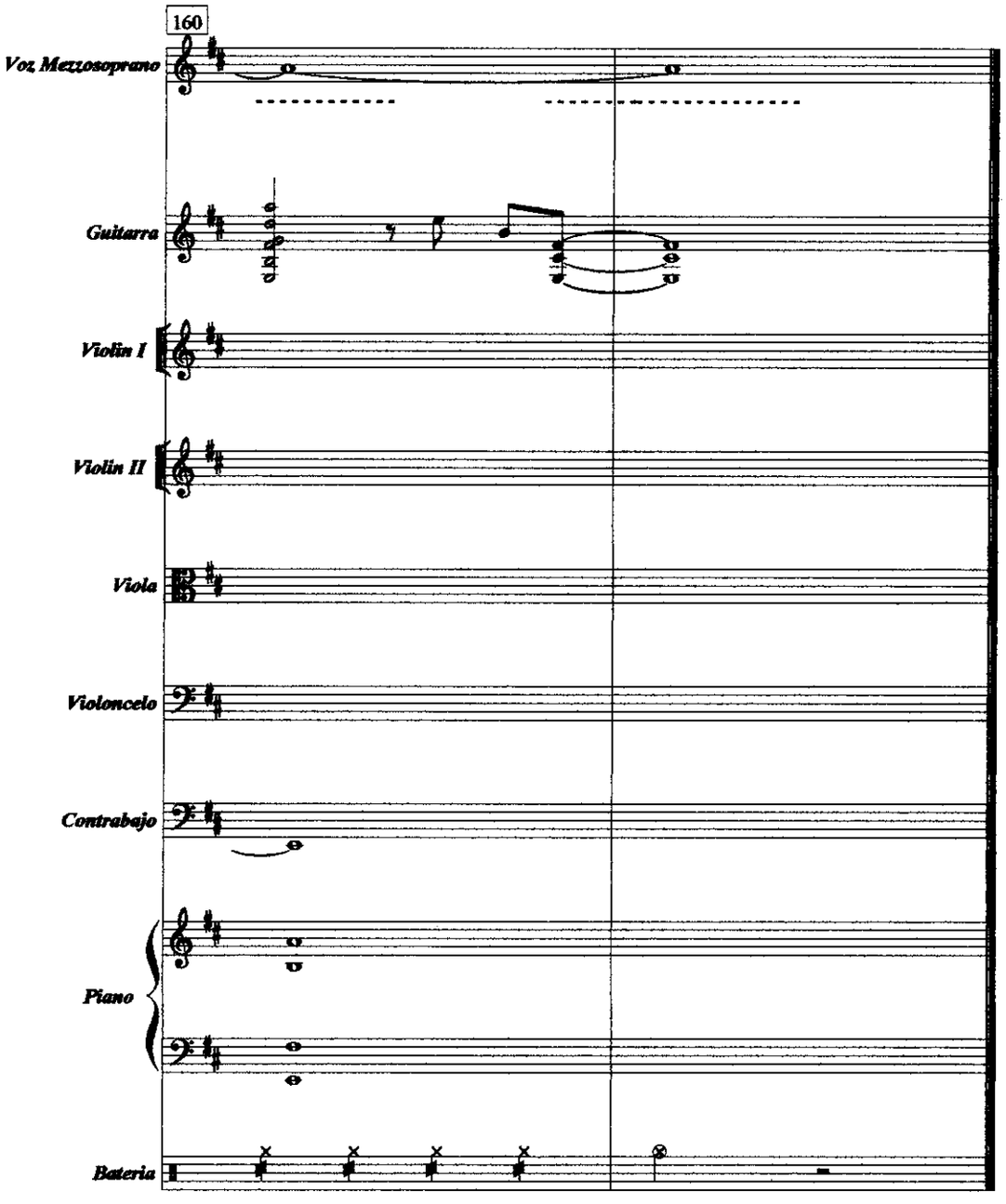

146
Voz Mezzosoprano
Qui-
zá
mi
p
Guitarra
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria


149
Voz Mezzosoprano
tiem- po no vol- ve- ráa - - - - y a- ún
Guitarra
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria


151
Voz Mezzosoprano
-- yo pien-- so en ti
en ti
p
Guitarra
p
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria


154
Voz Mezzosoprano
y a-
ún yo pien- so en ti
- -
y a-
p
p
Guitarra
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria


157
Voz Mezzosoprano
ún yo pien- so en ti - - - - y a- ún yo pien- so entì
Guitarra
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria
Bateria


160
Voz Mezzosoprano
Guitarra
Violin I
Violin II
Viola
Violoncelo
Contrabajo
Piano
Bateria

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 el 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 el su primera lección de composición orquestal, según el 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.

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

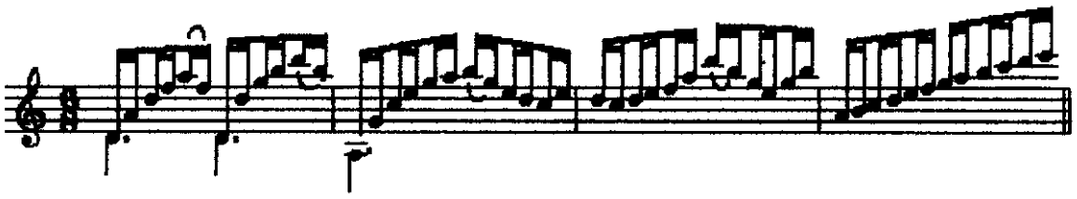
El Primer Movimiento (Mejorana Allegretto): En tiempo de mejorana, recoge algunas de las más tradicionales fórmulas rítmicas musicales de la mejoranera y la elabora con coloridos orquestales. El movimiento inicia con la presentación del torrente en Re Mayor por parte de la guitarra, de manera arpegiada, 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 ocueño, 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)

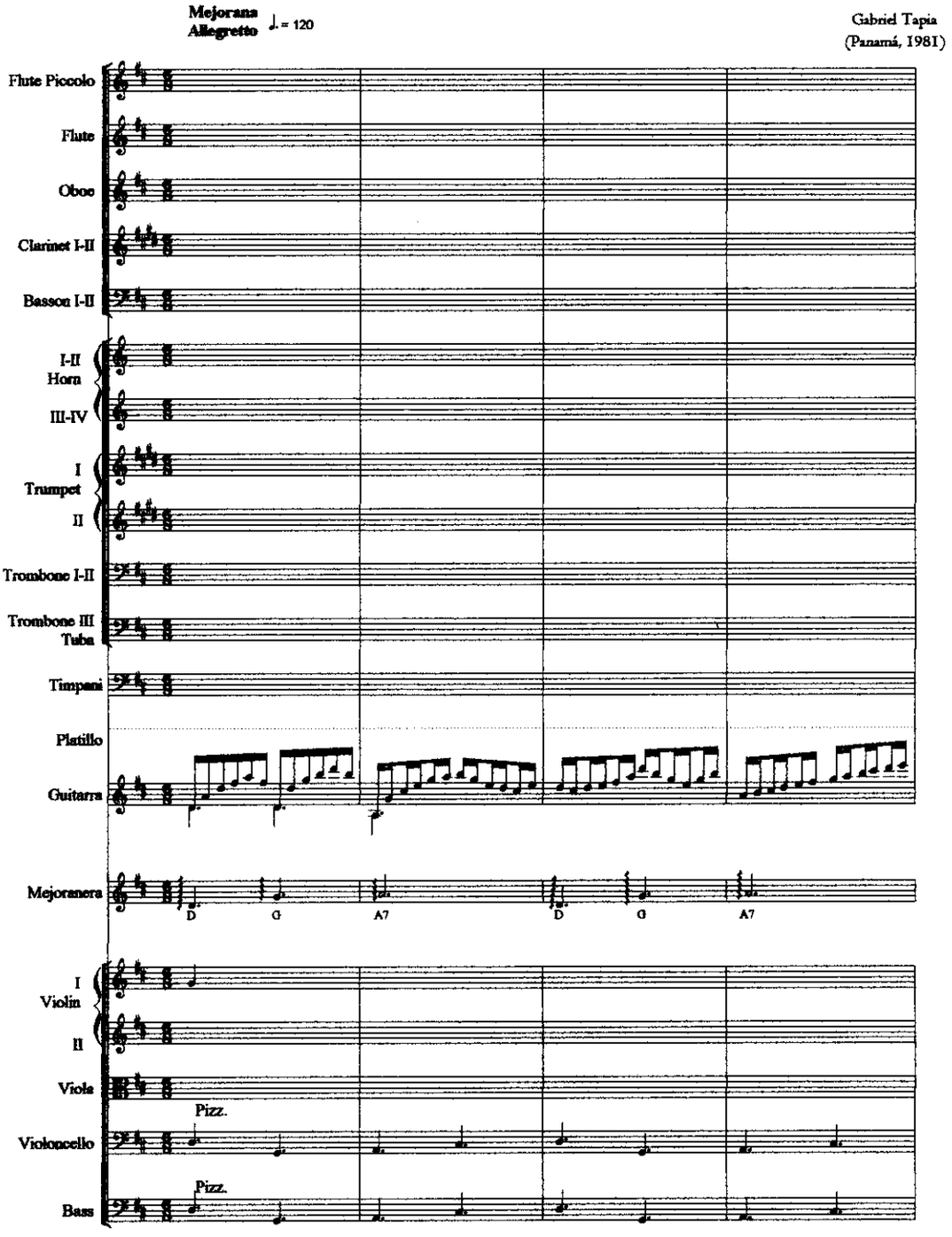
El Tercer Movimiento (Zaracundé): Explora los esquemas rítmicos de esta danza azuerense de raíz negra, evidentemente, elementos originales en una mezcla casi barroca de ritmos y colores orquestales. Los ritmos folclóricos que recorre este movimiento son: Zaracundé, Saloma,

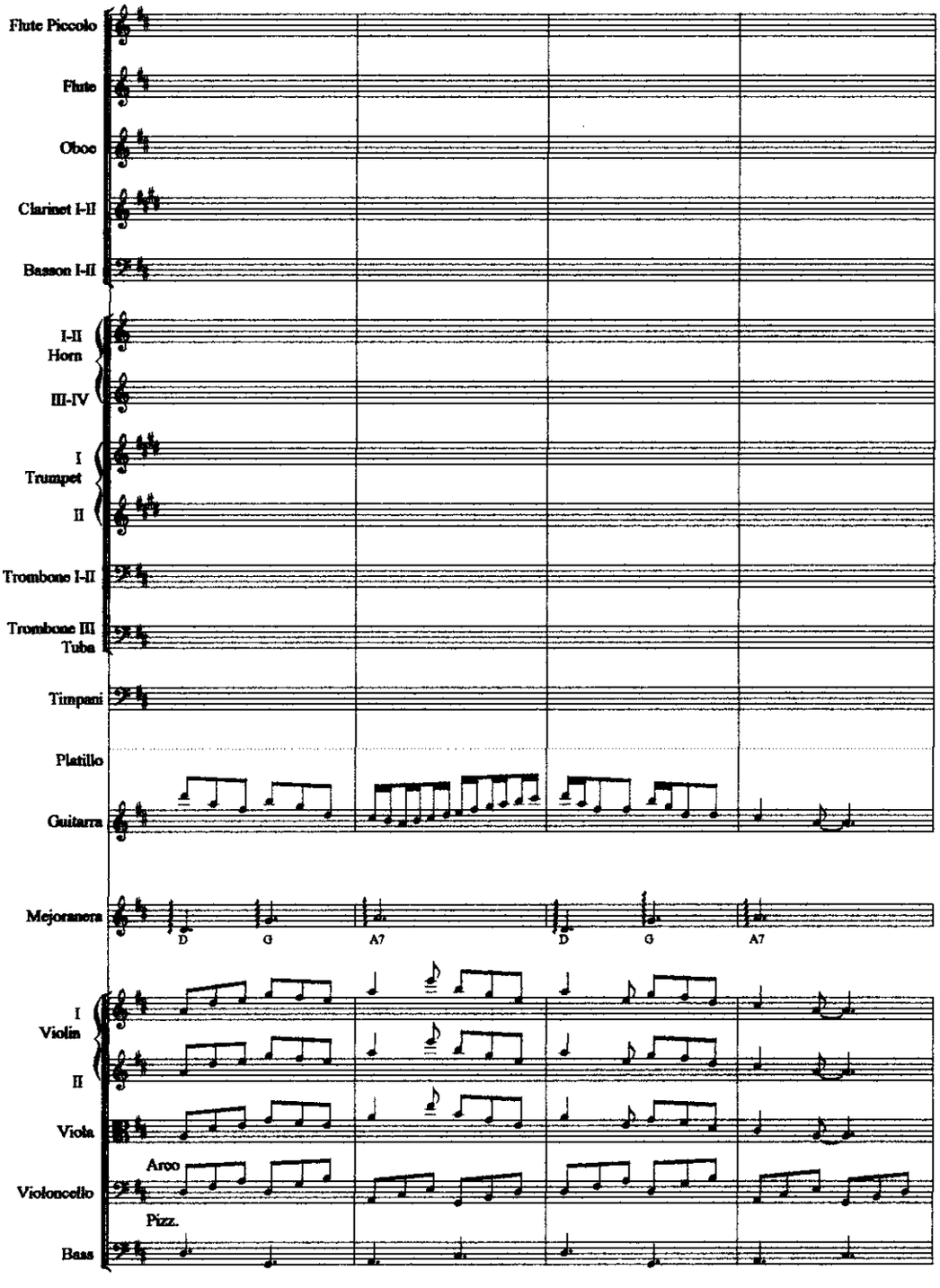
Esta es la primera obra para guitarra y orquesta en Panamá.

CONCERTINO PANAMEÑO

Guitarra y Orquesta

Homenaje a mi País

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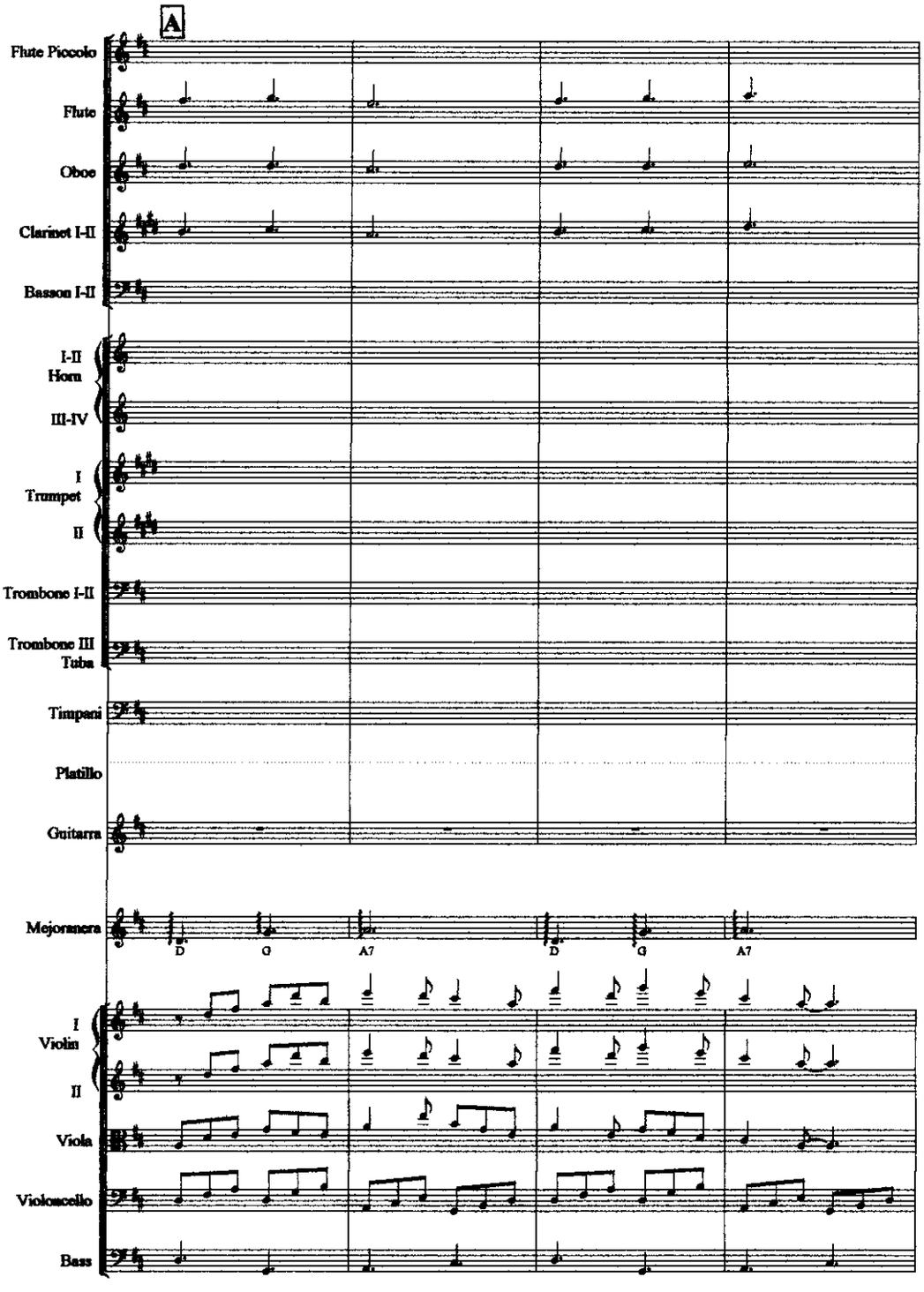
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
Mejoranera
D
G
A7
D
G
A7
I
Violin
II
Viola
Arco
Violoncello
Pizz.
Bass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Trombone III
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Timpani
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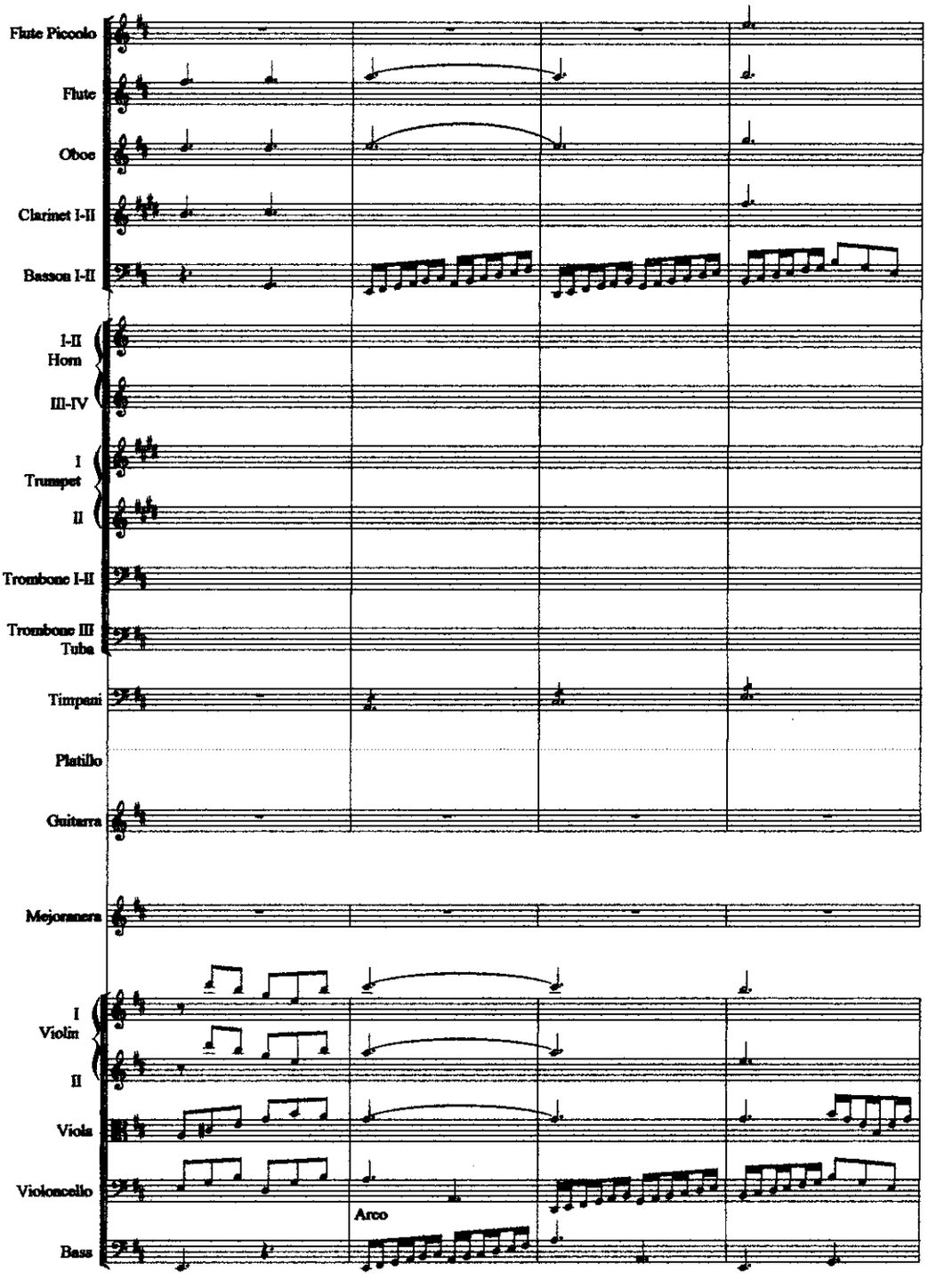
Viola
Violoncello
Bass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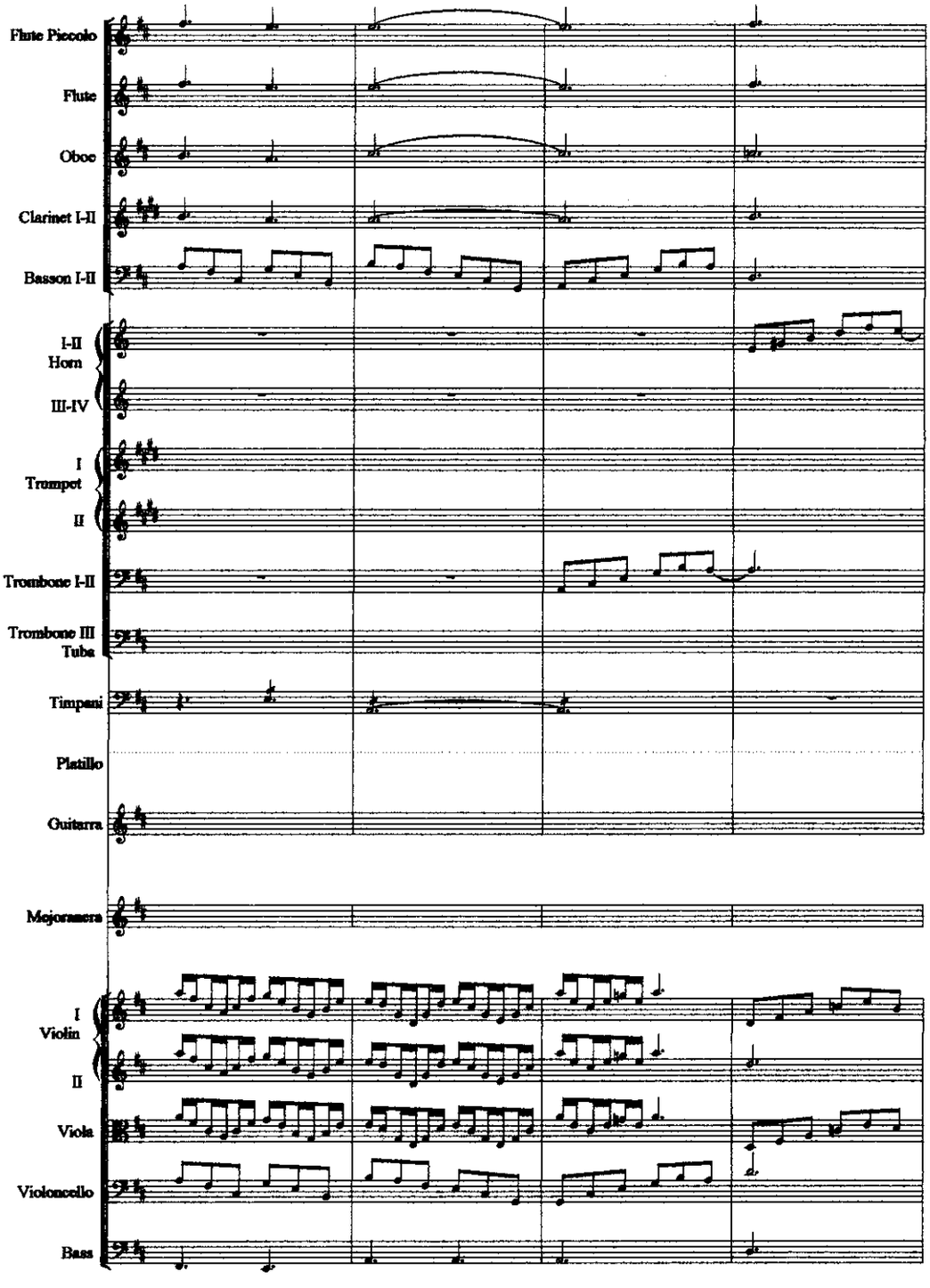
Violin
II
Viola
Violoncello
Bass
Arco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Timpani
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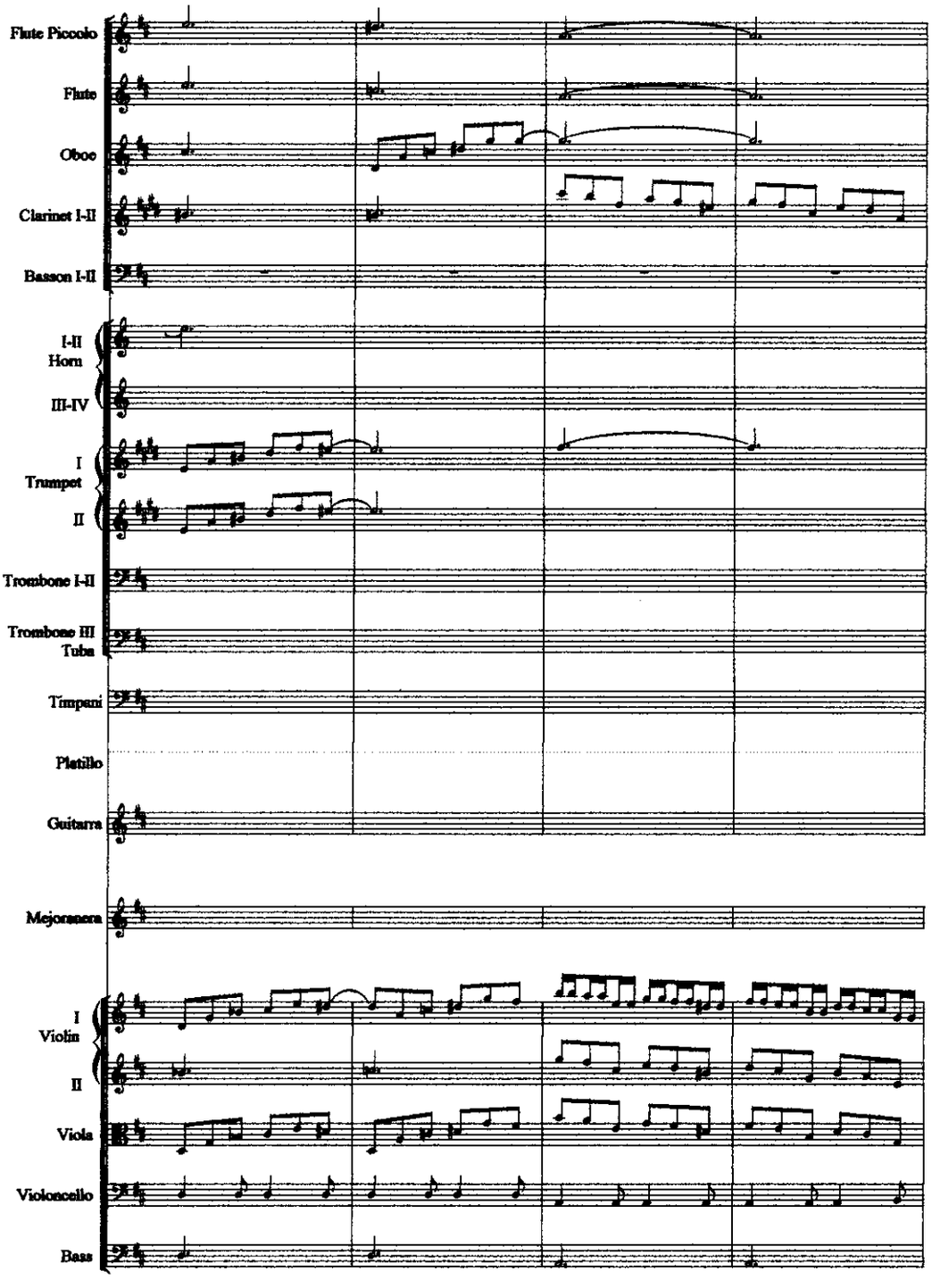
II
Viola
Violoncello
Bass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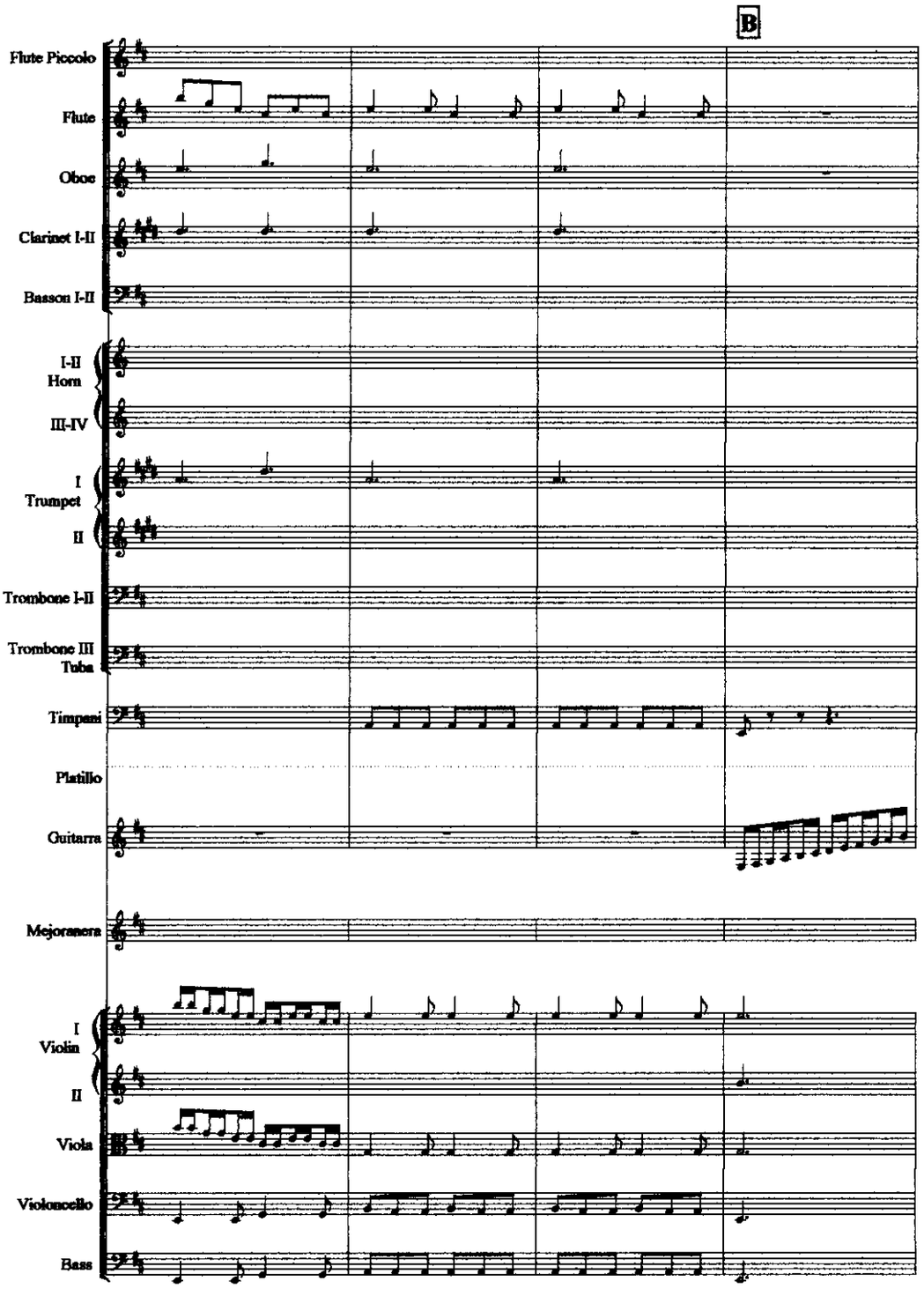
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Trombone I-II
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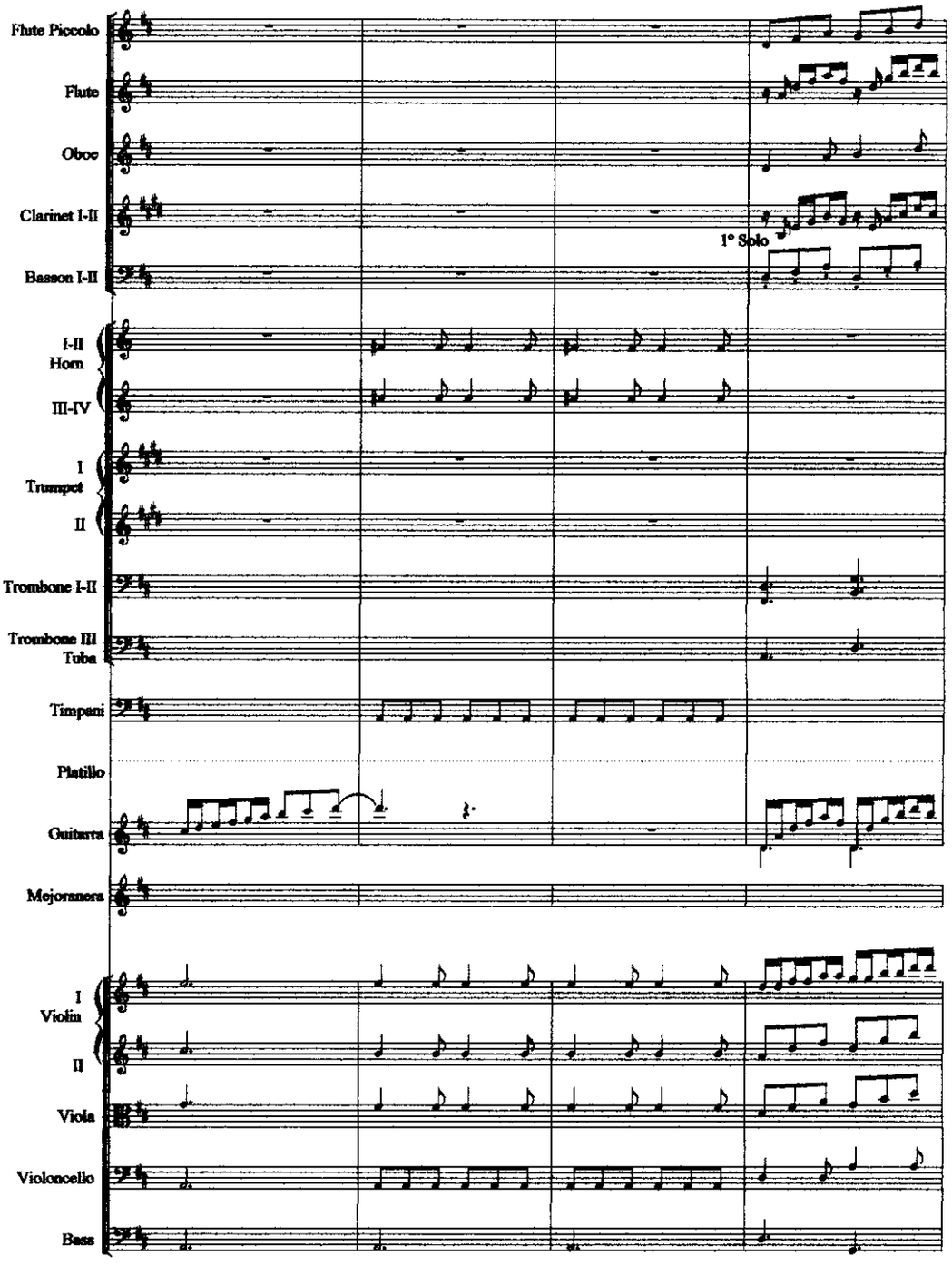
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Basson I-II
I-II
Horn
III-IV
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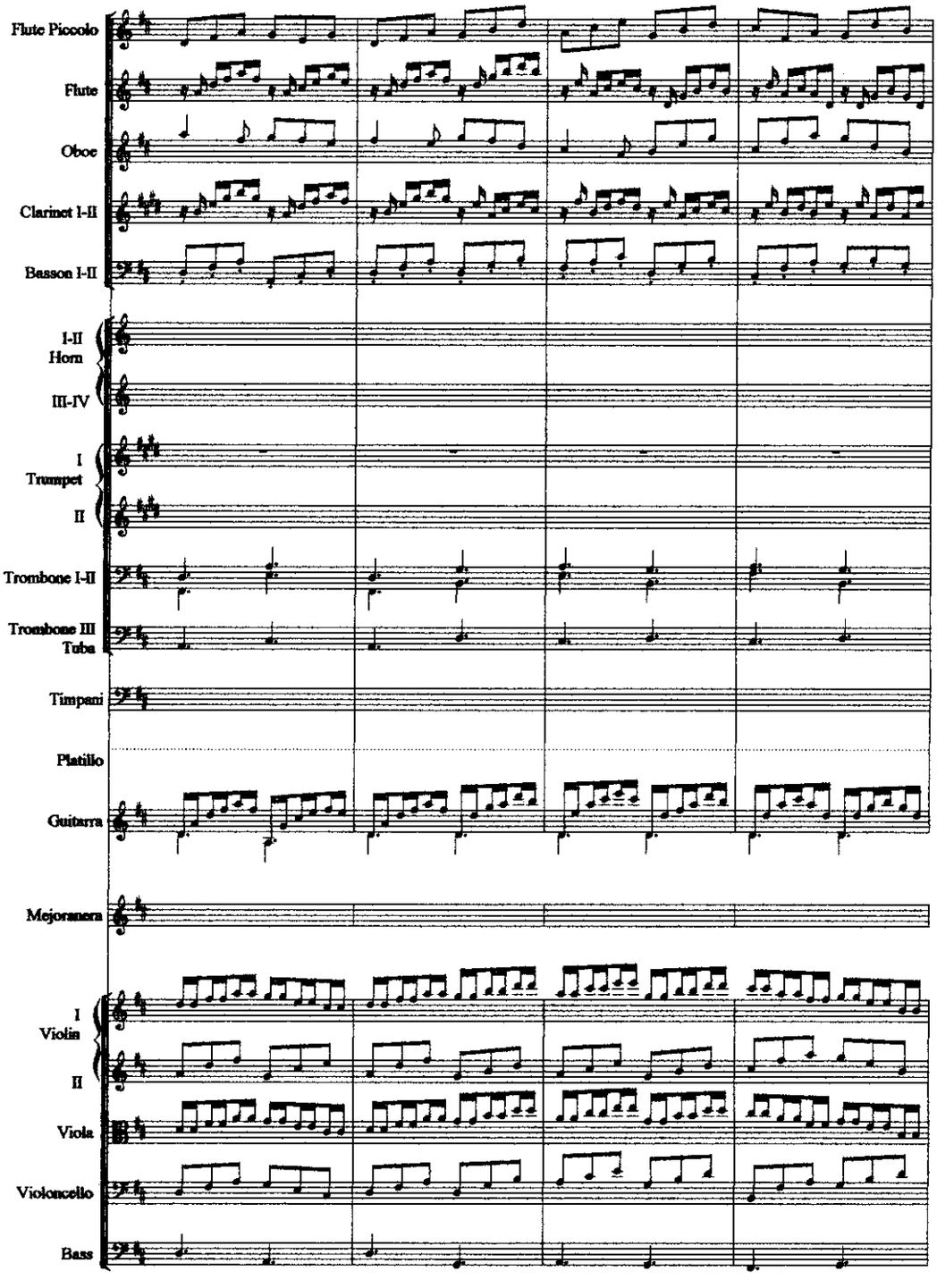
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
Mejoranera
I
Violin
II
Viola
Violoncello
Bass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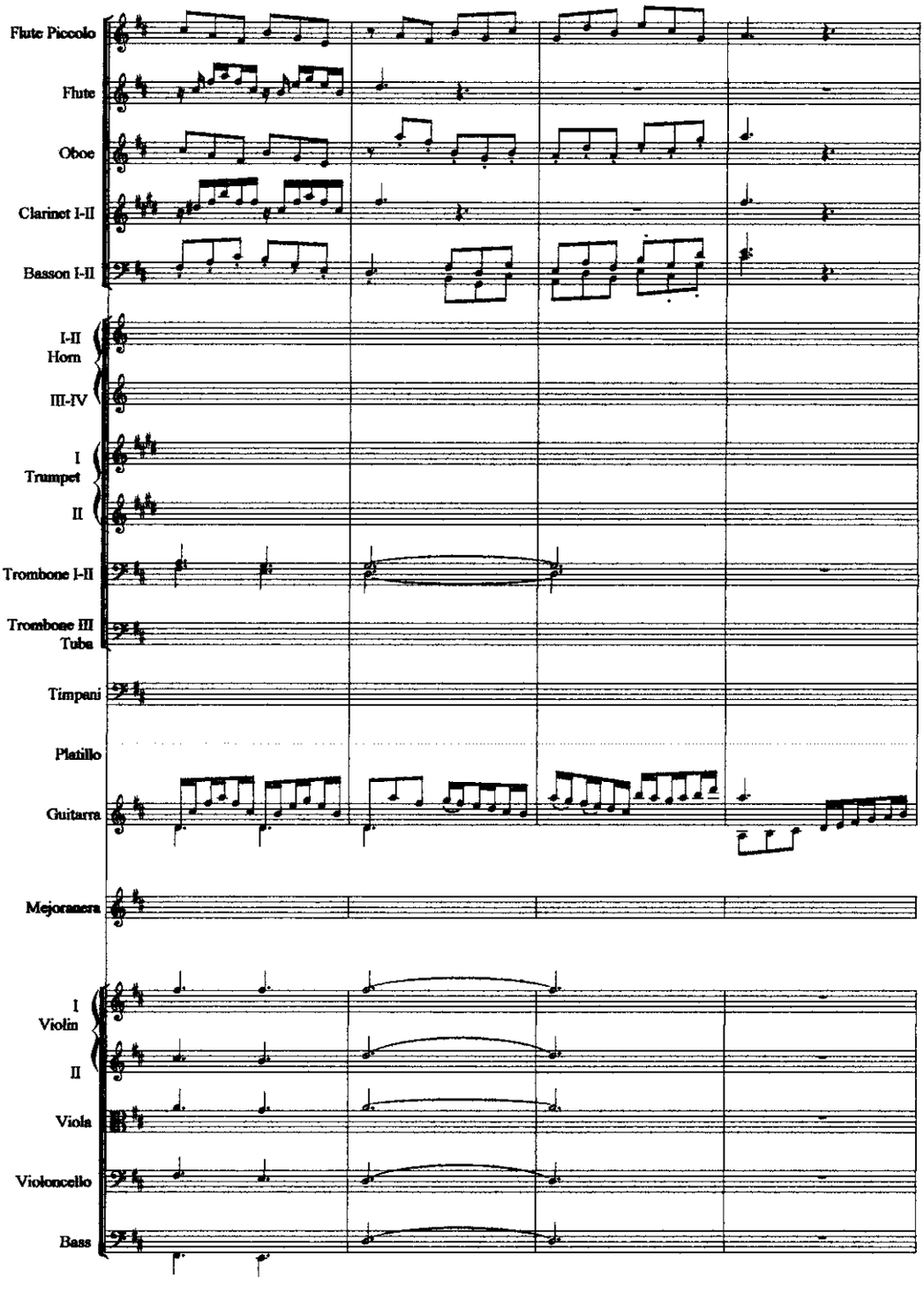
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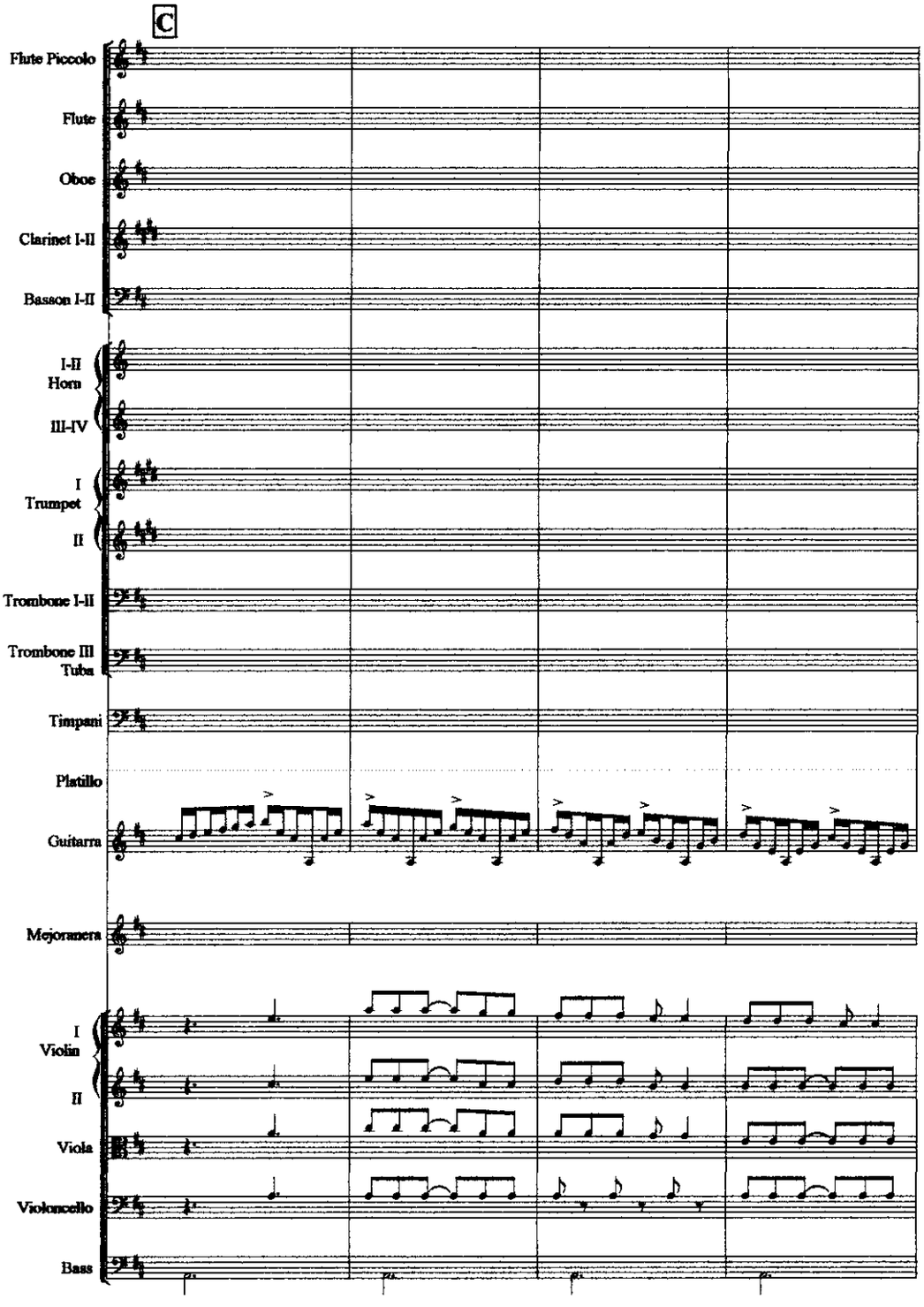
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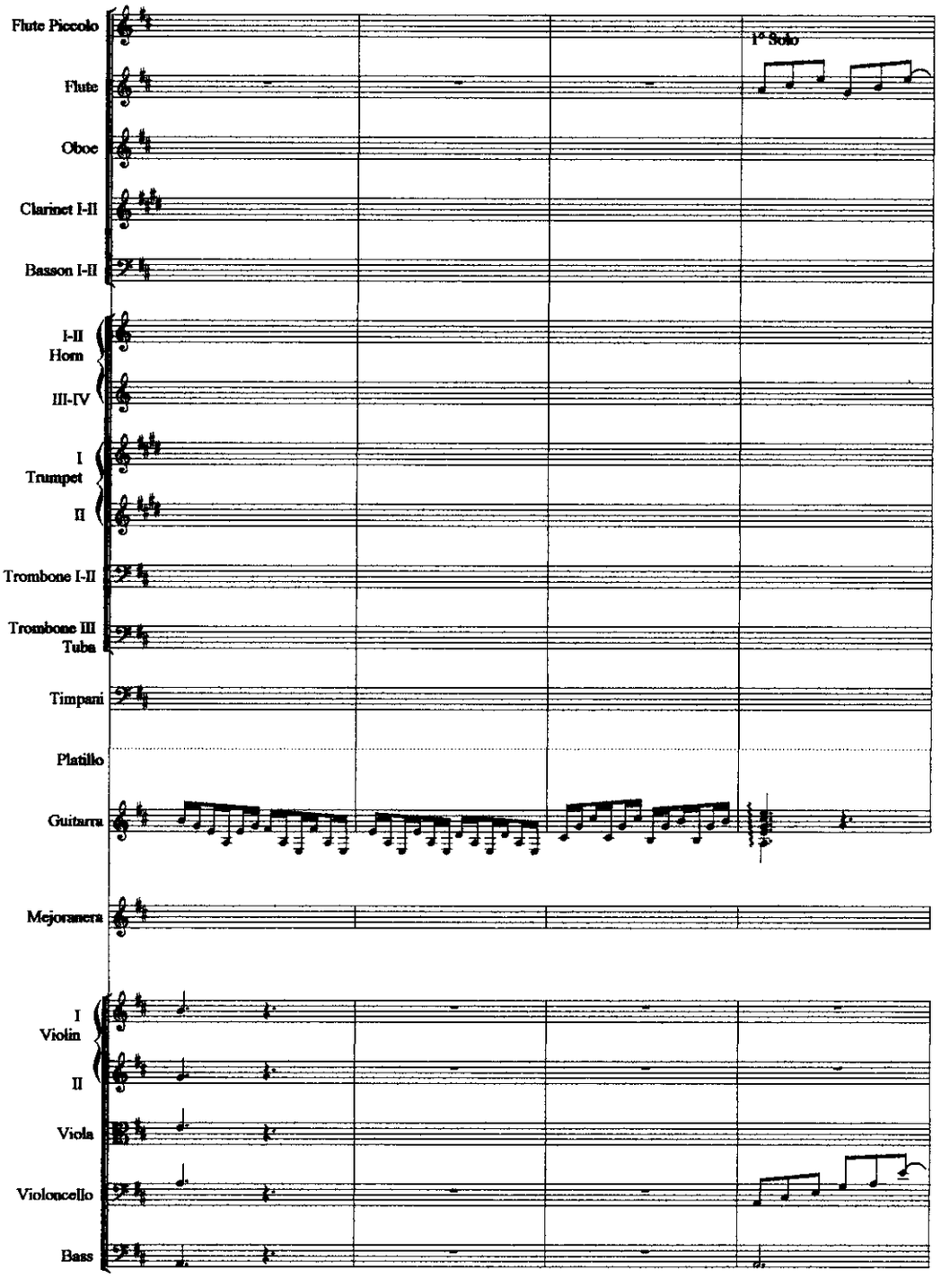
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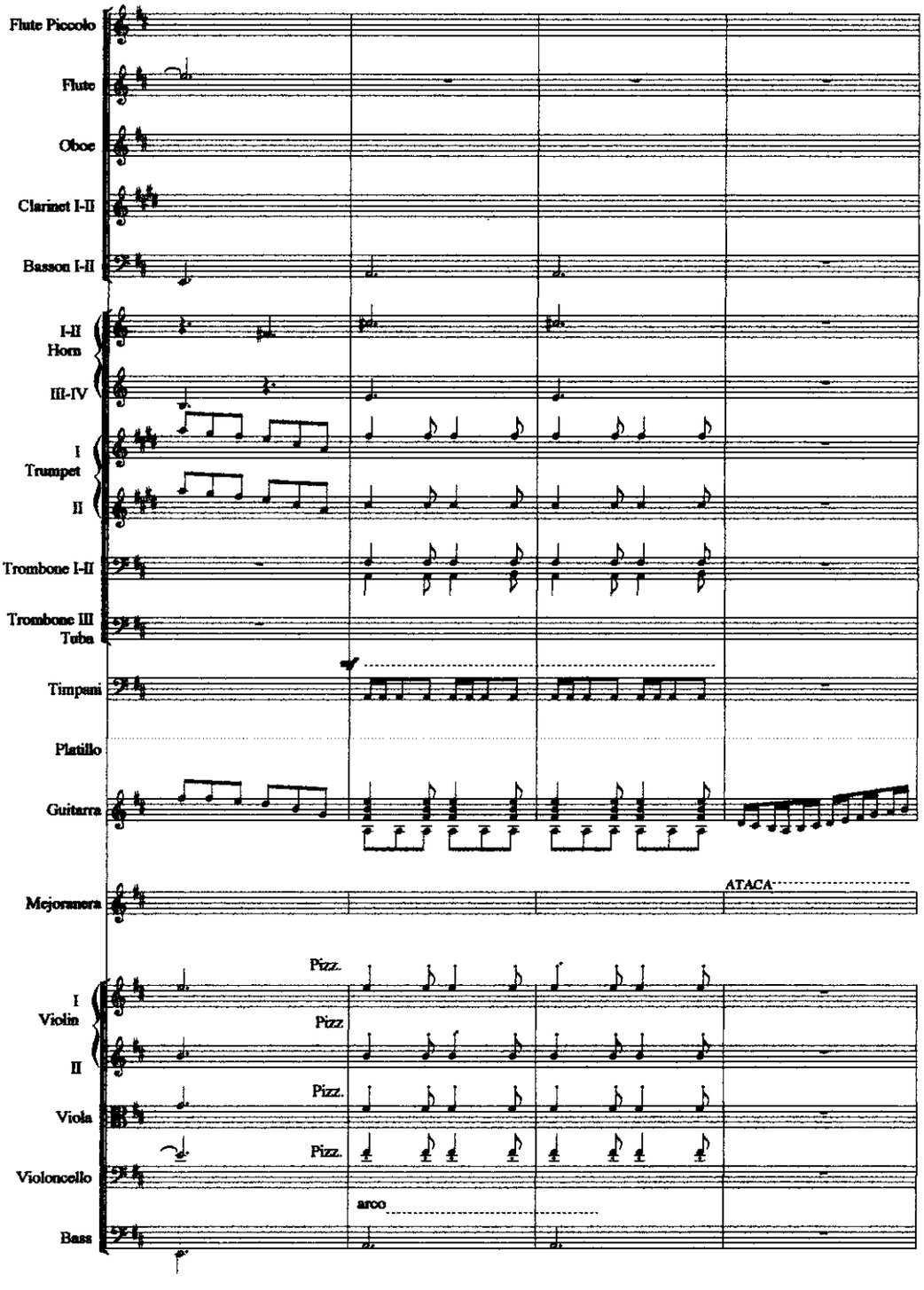
1° Solo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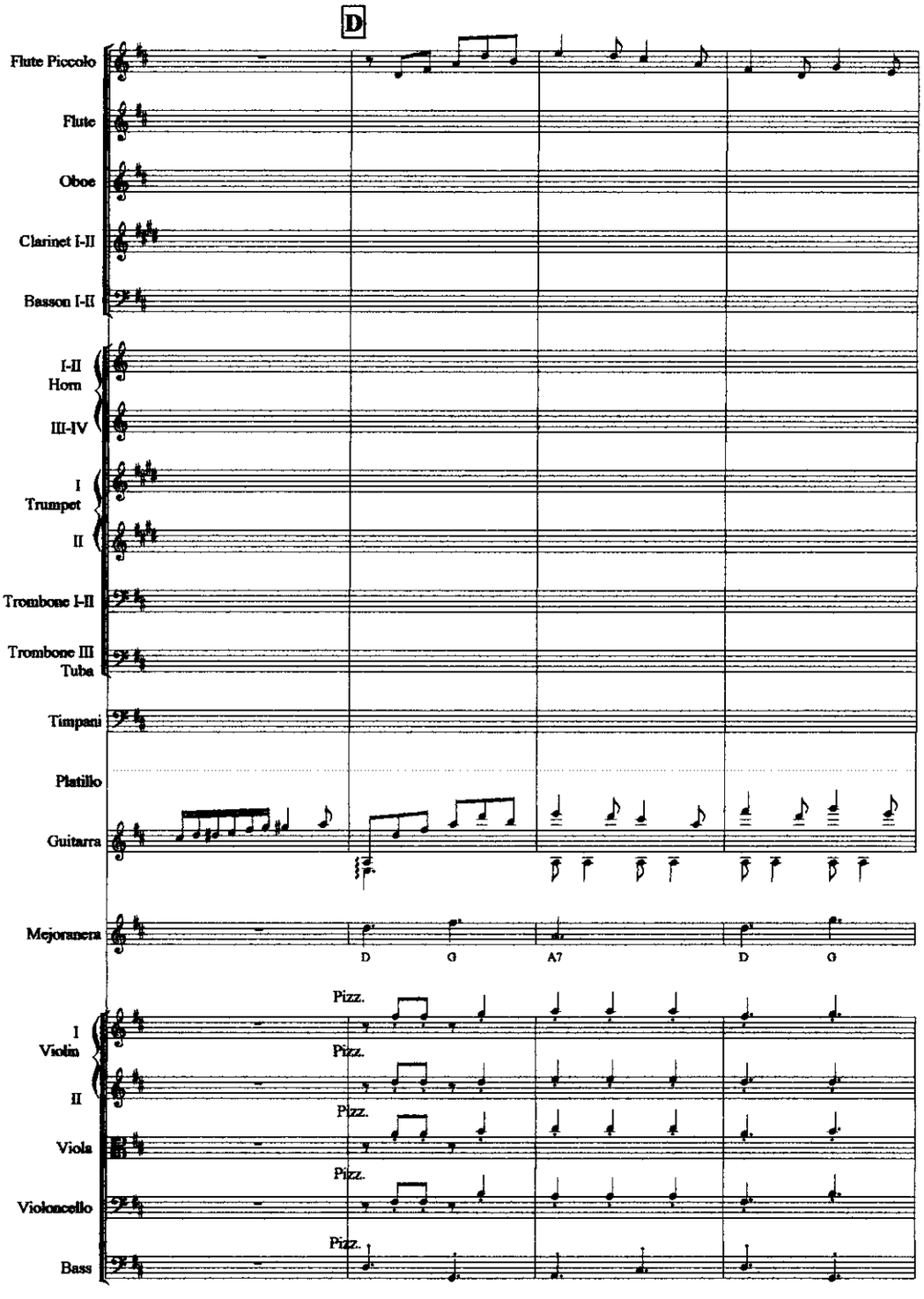
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II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
Mejoranera
D
G
A7
D
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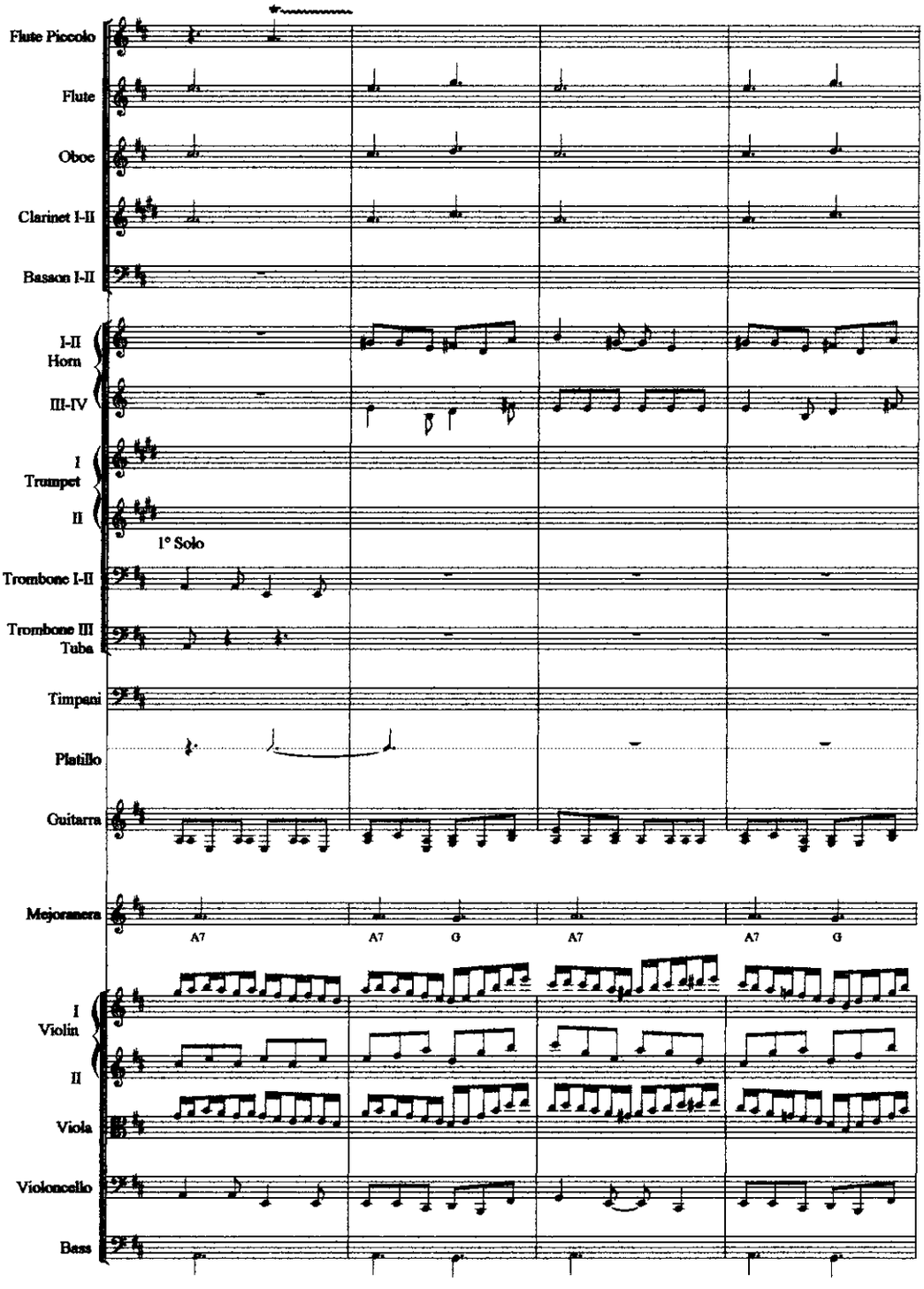
Pizz.
I
Violin
Pizz.
II
Pizz.
Viola
Pizz.
Violoncello
Pizz.
Bass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Flute
Oboe
Clarinet I-II
Bassoon I-II
I-II Horn
III-IV
I Trumpet
II
1° Solo
Trombone I-II
Trombone III Tuba
Timpani
Platillo
Guitarra
Mejoranera
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A7
G
A7
A7
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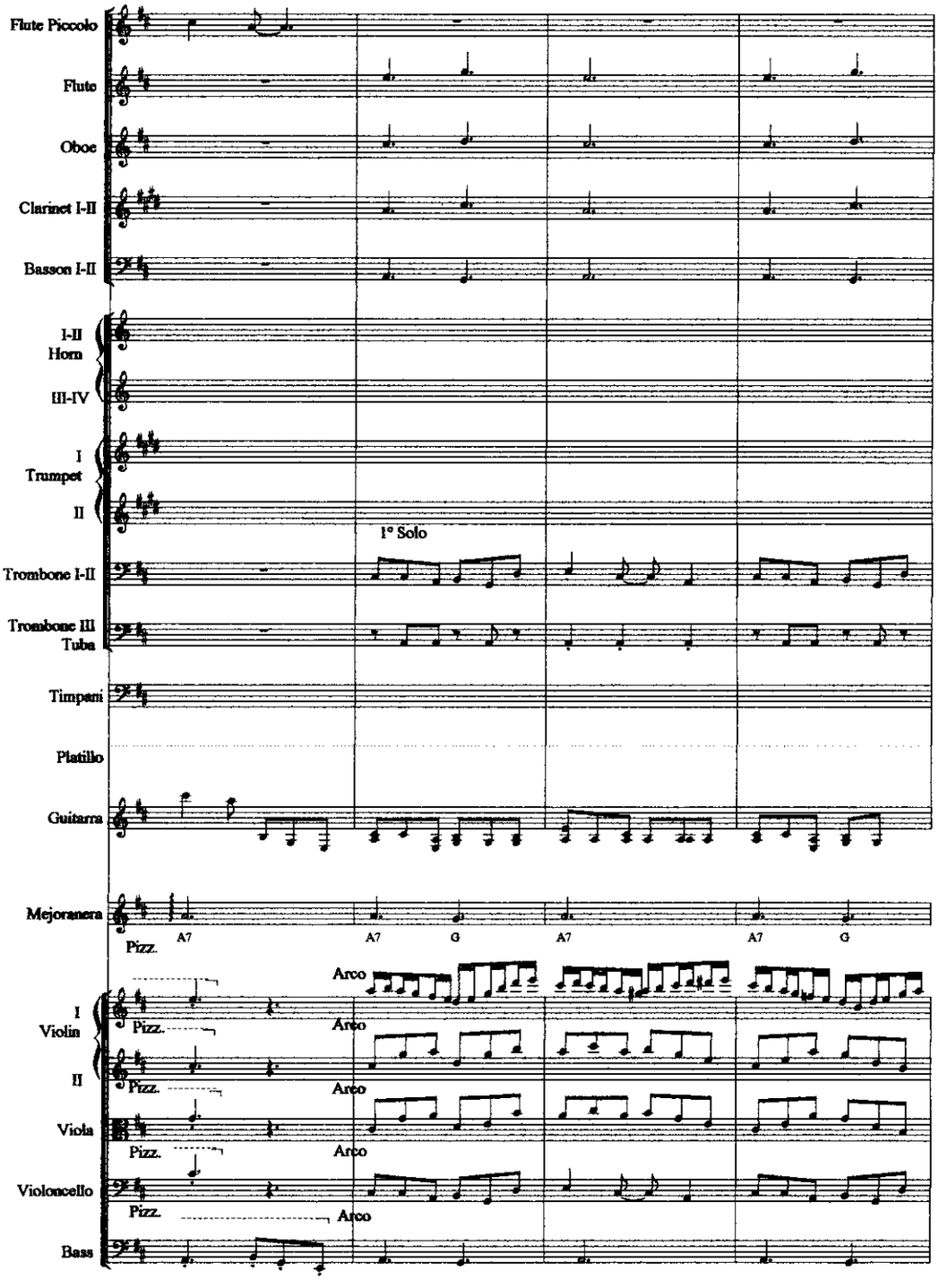
I Violin
II
Viola
Violoncello
Bass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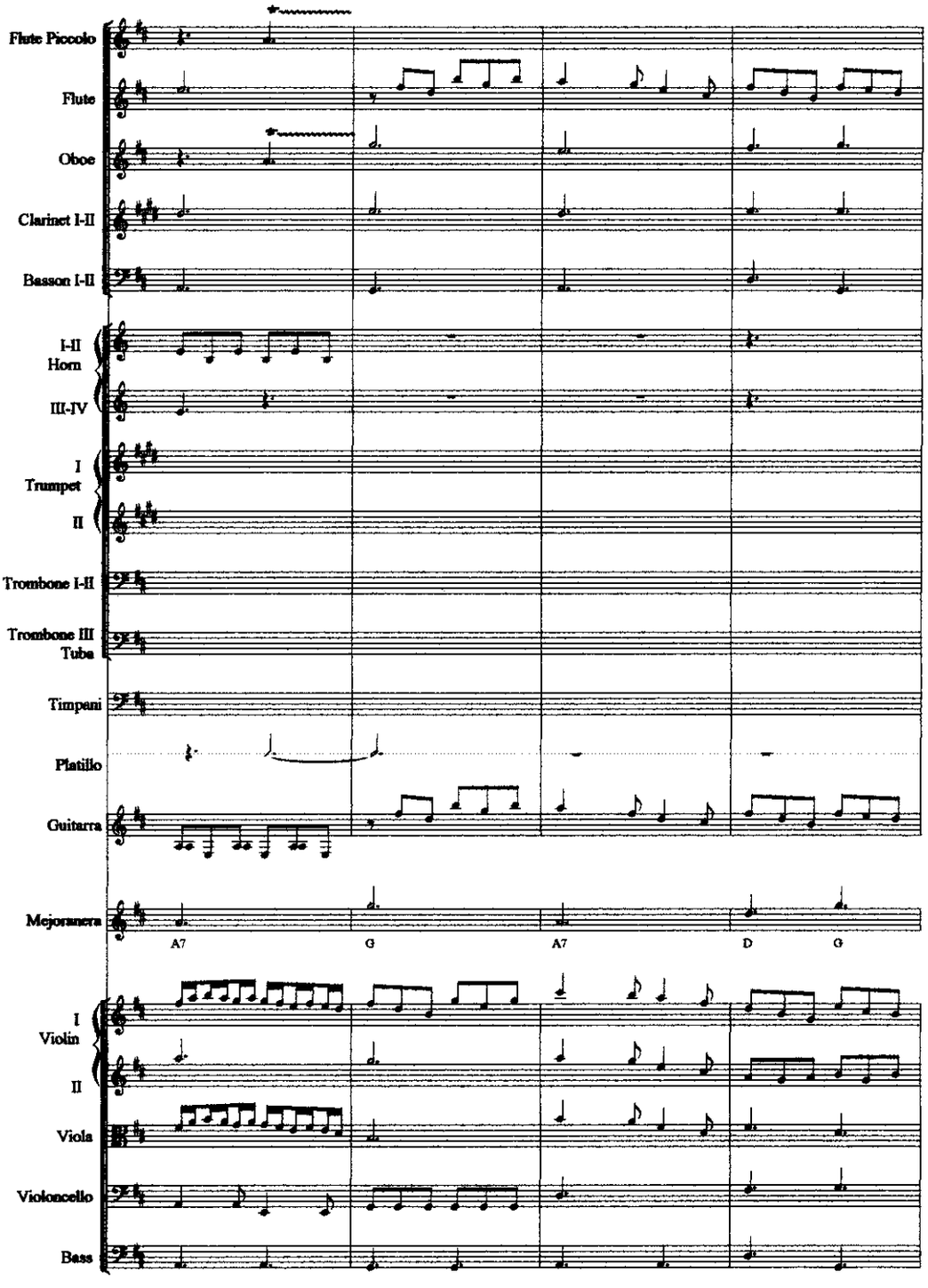
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
1º Solo
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
Mejoranera
Pizz.
A7
A7
G
A7
A7
G
Arco
I
Violin
Pizz.
Arco
II
Pizz.
Arco
Viola
Pizz.
Arco
Violoncello
Pizz.
Arco
Bass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Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
Mejoranera
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G
A7
D
G
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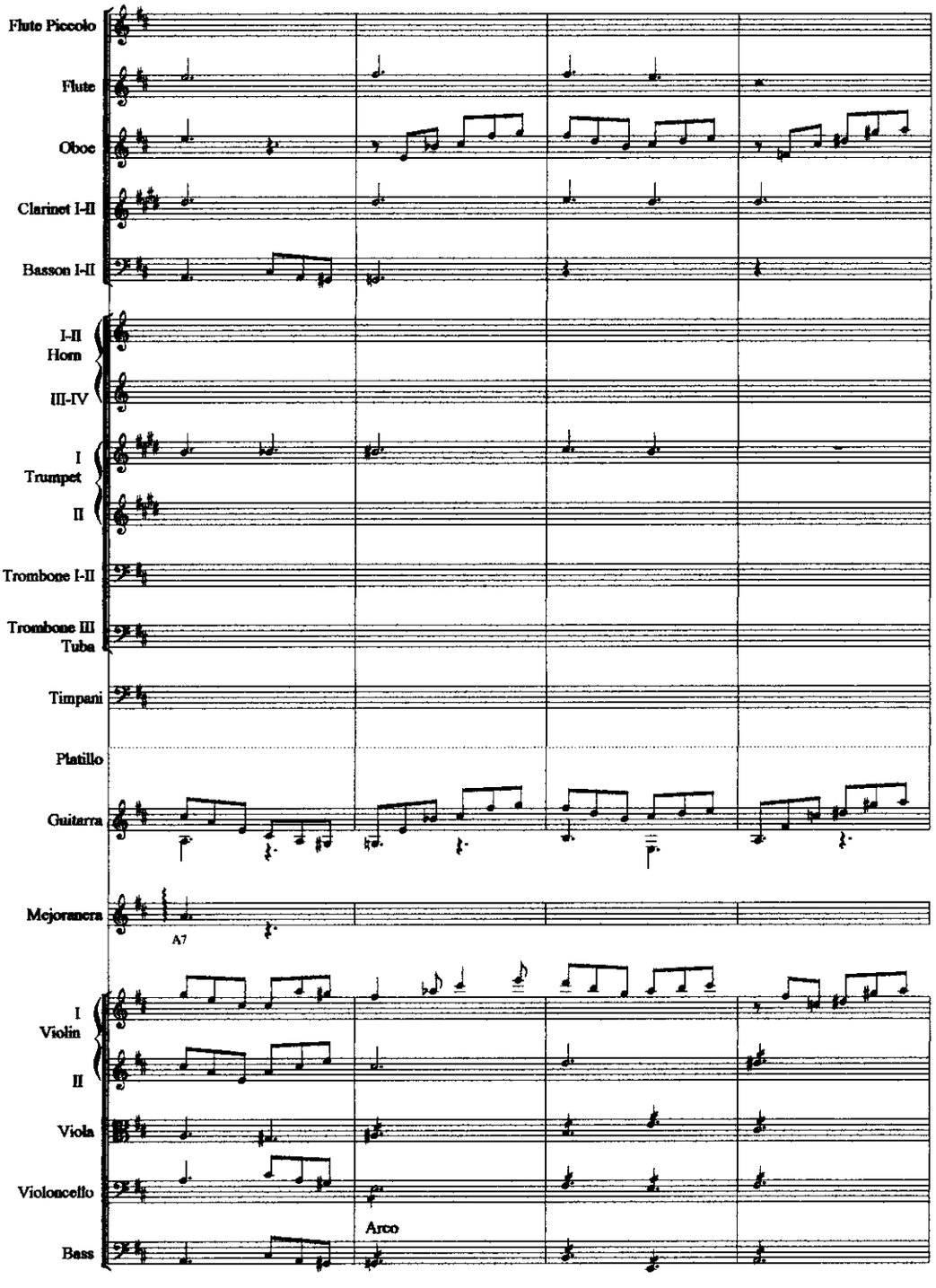
Violin
II
Viola
Violoncello
Bass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Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
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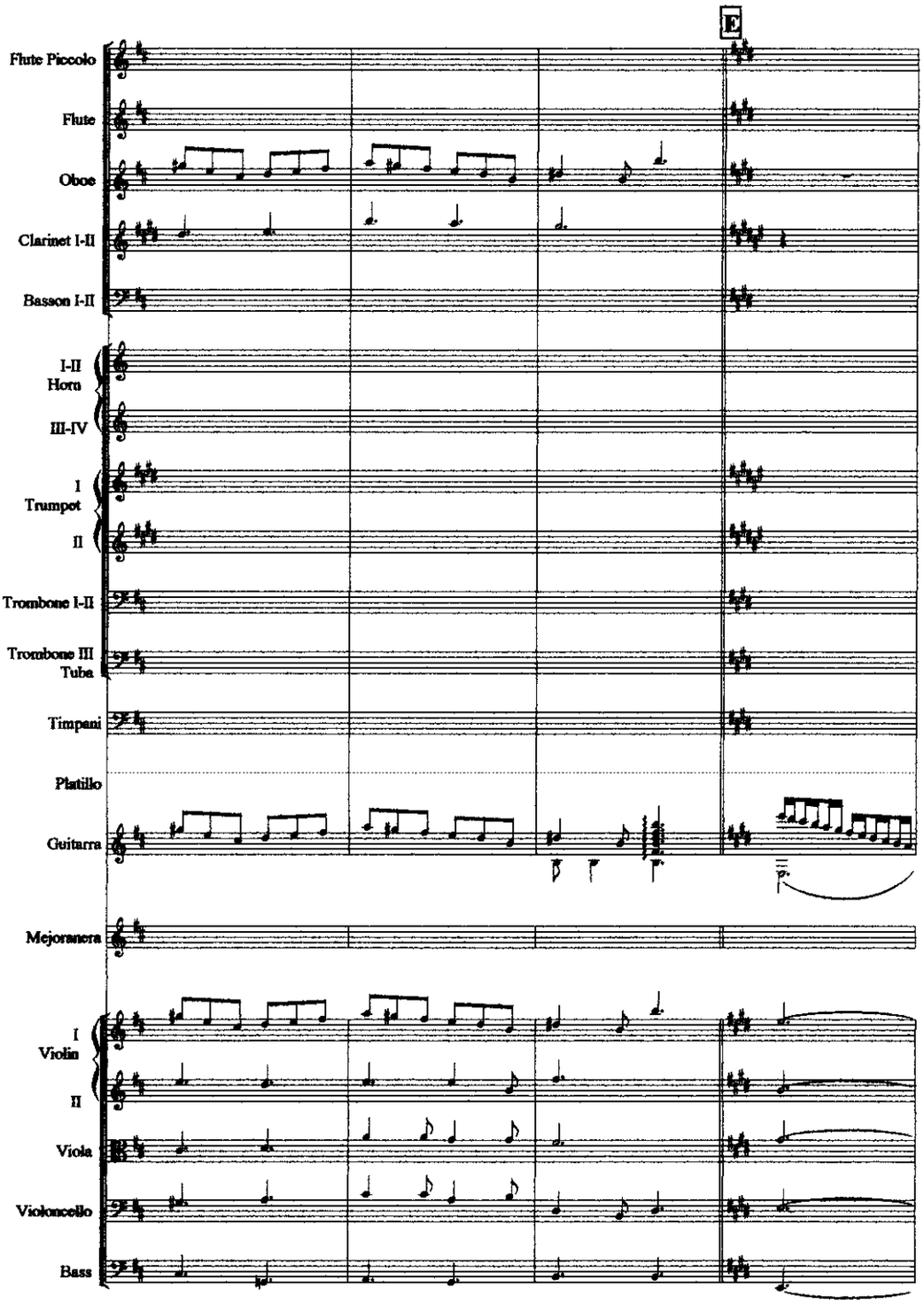
Violin
II
Viola
Violoncello
Bass
Arco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Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
Mejoranera
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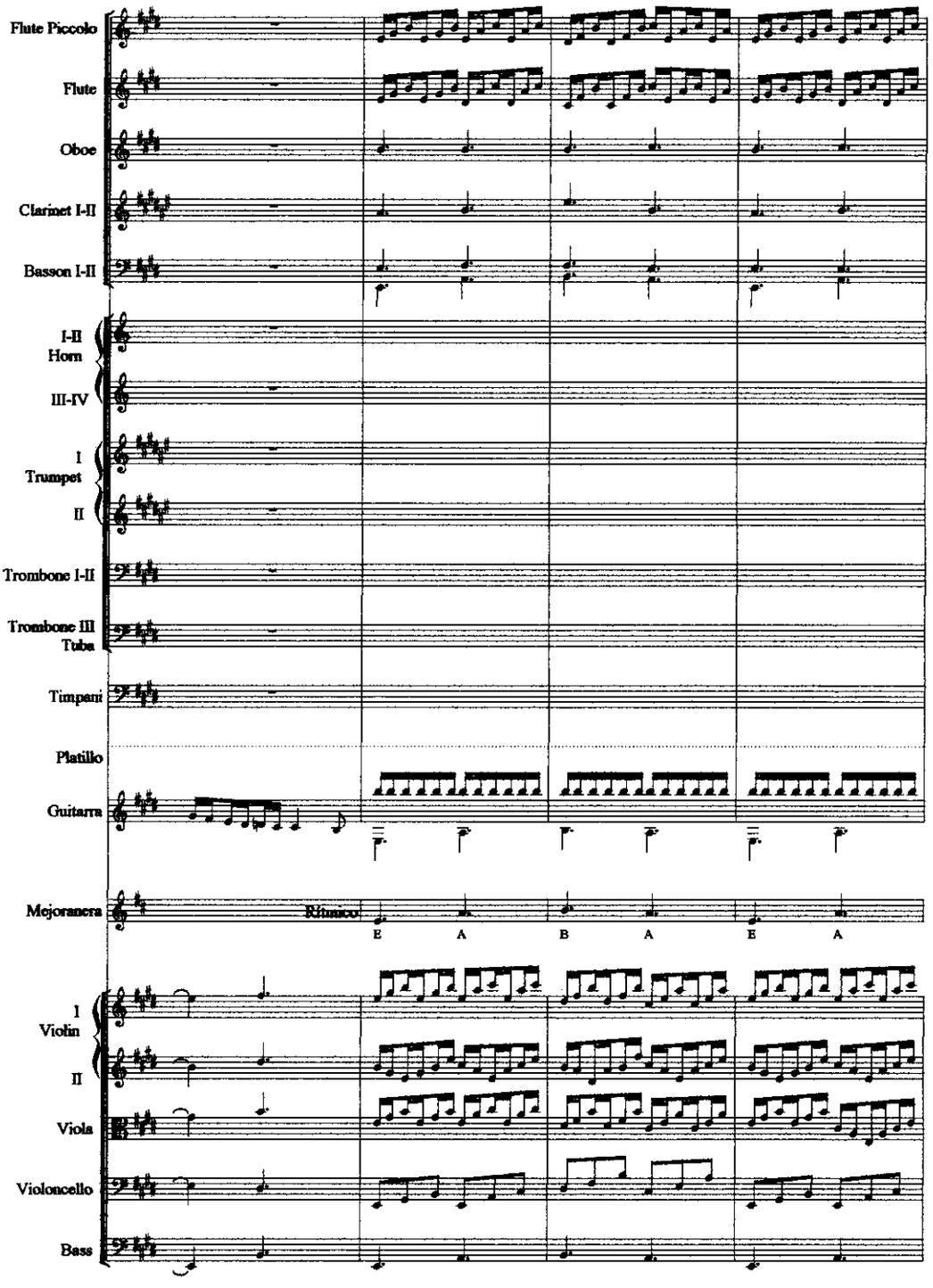
Violin
II
Viola
Violoncello
Bass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Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
Mejoranera
Ritmico
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B
A
E
A
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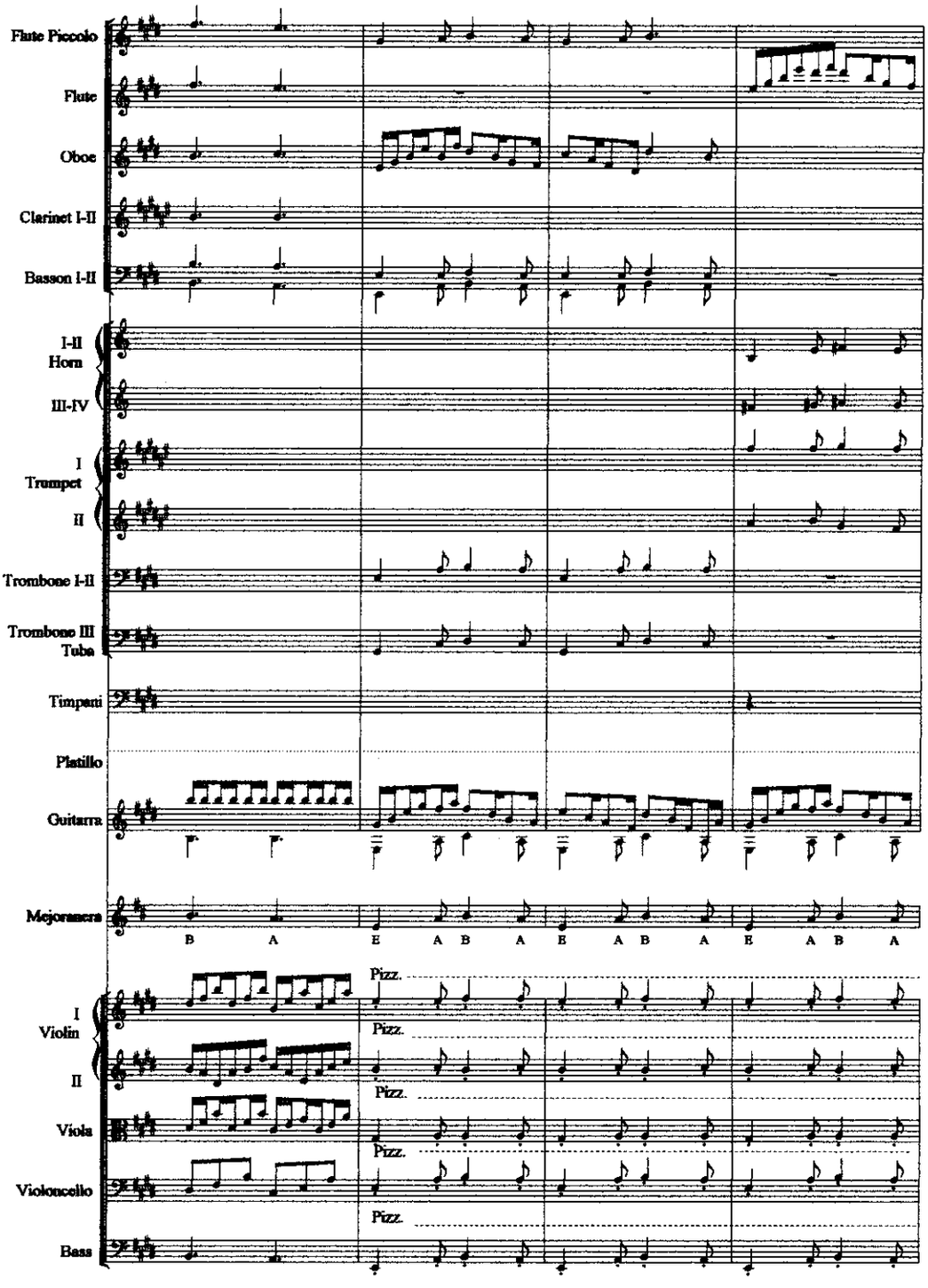
Violin
II
Viola
Violoncello
Bass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Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
Mejoranera
B A E A B A E A B A E A B A
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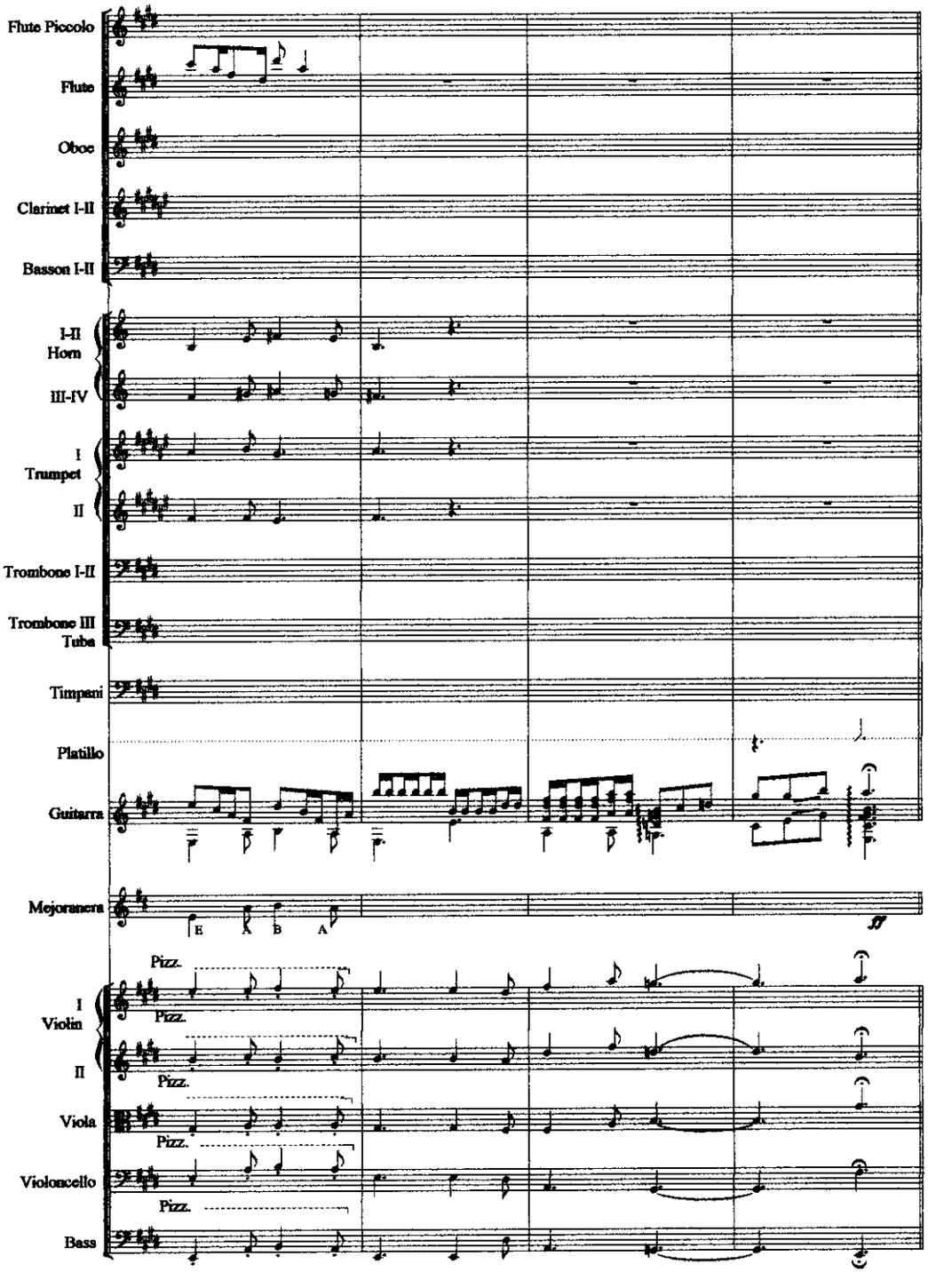
II
Viola
Violoncello
Bass
Pizz.
Pizz.
Pizz.
Pizz.
Pizz.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Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
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A
B
A
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Pizz.
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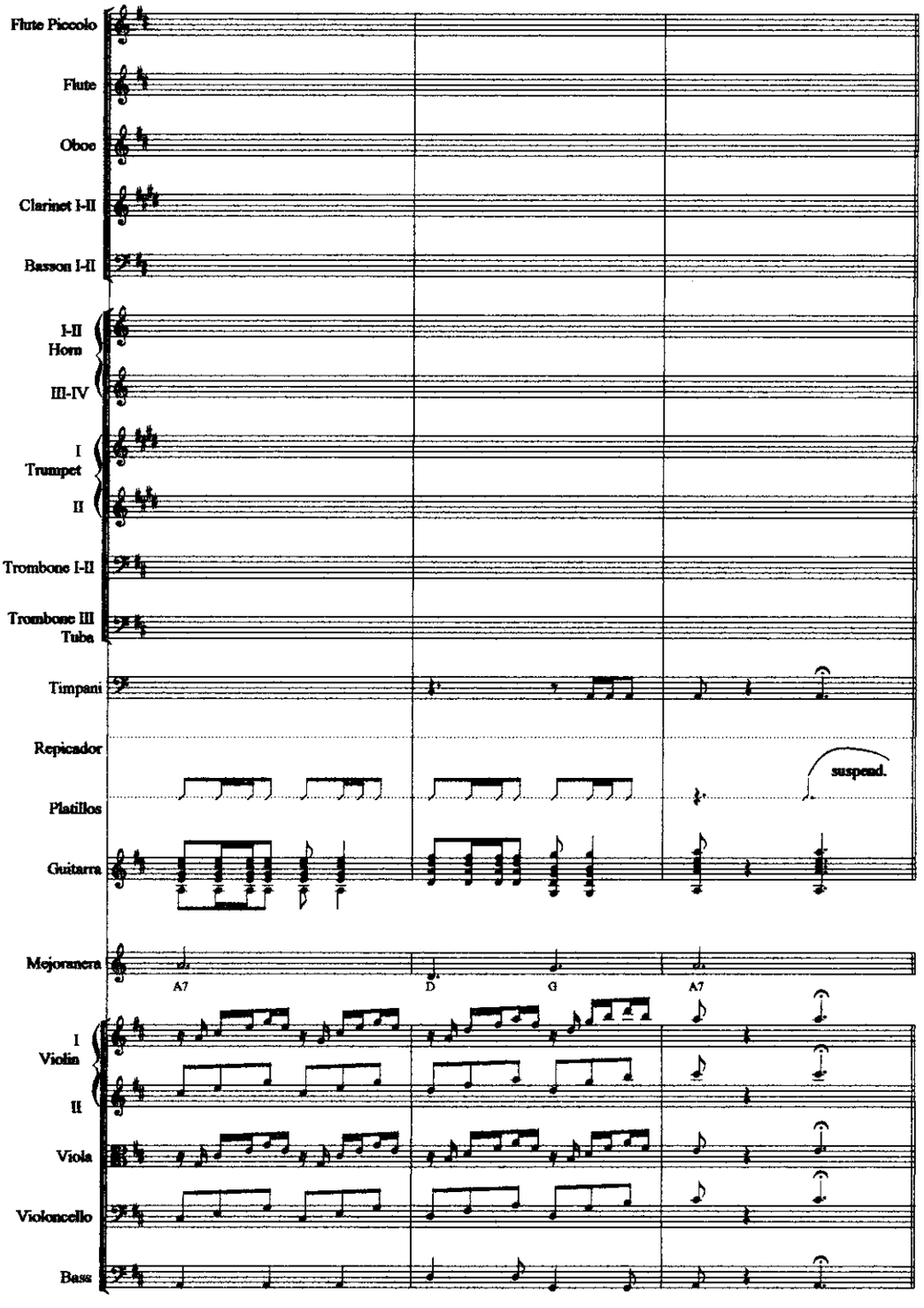
Violin
II
Viola
Violoncello
Bass


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
Repicador
Platillos
Guitarra
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Mejoranera
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D
G
A7
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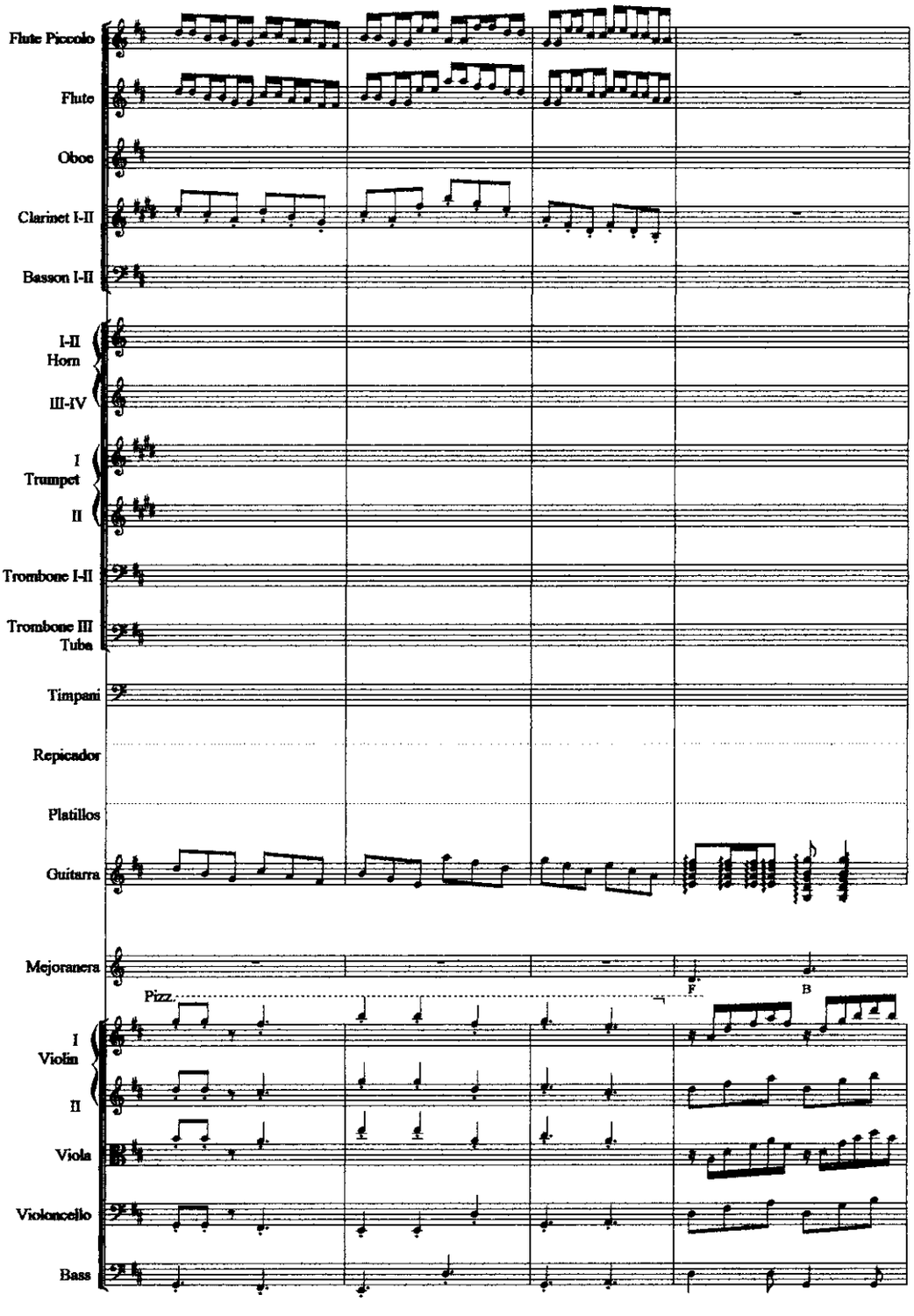
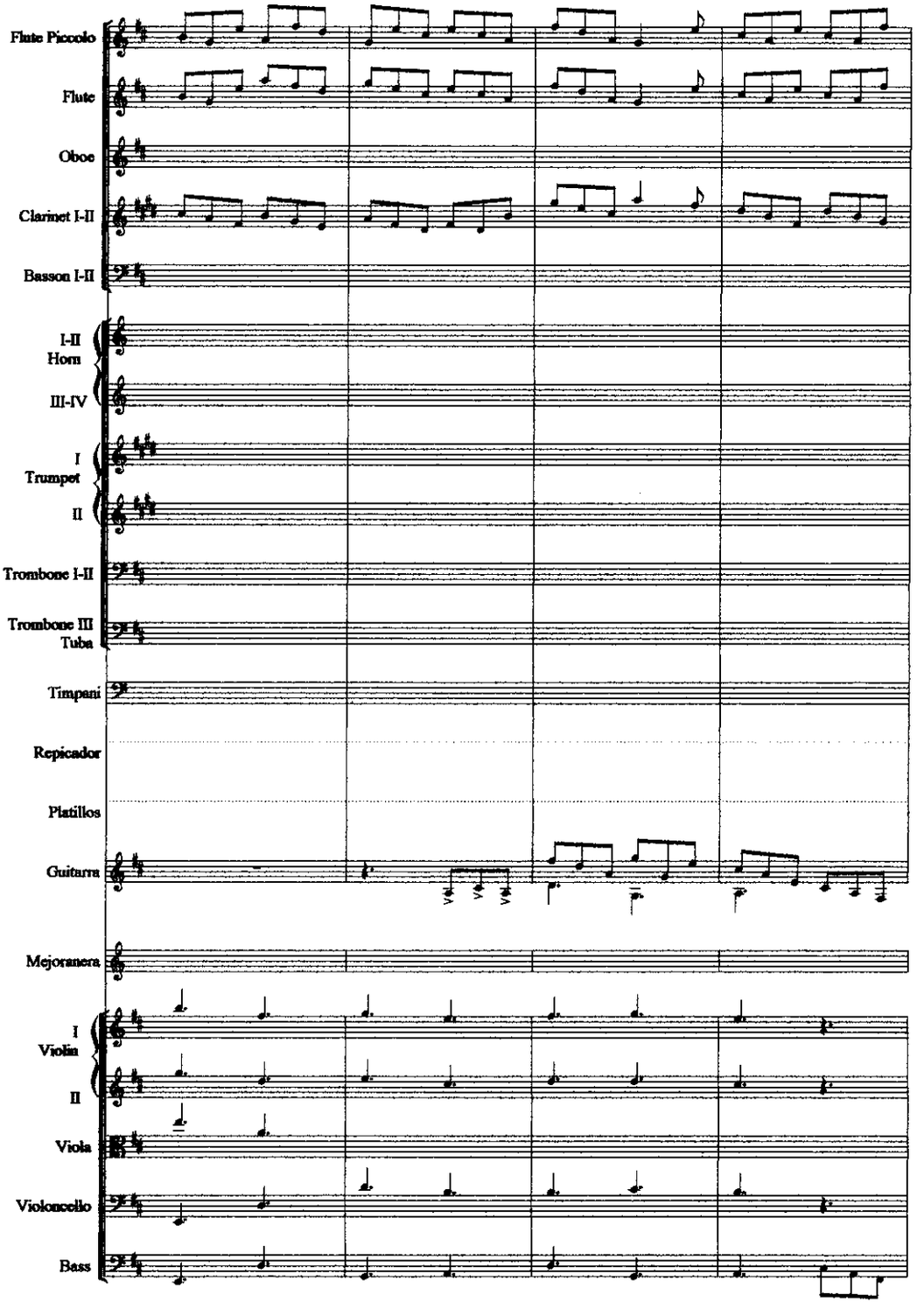
Violin
II
Viola
Violoncello
Bass


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
Repicador
Platillos
Guitarra
Mejoranera
Pizz.
F
B
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
Repicador
Platillos
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Mejoranera
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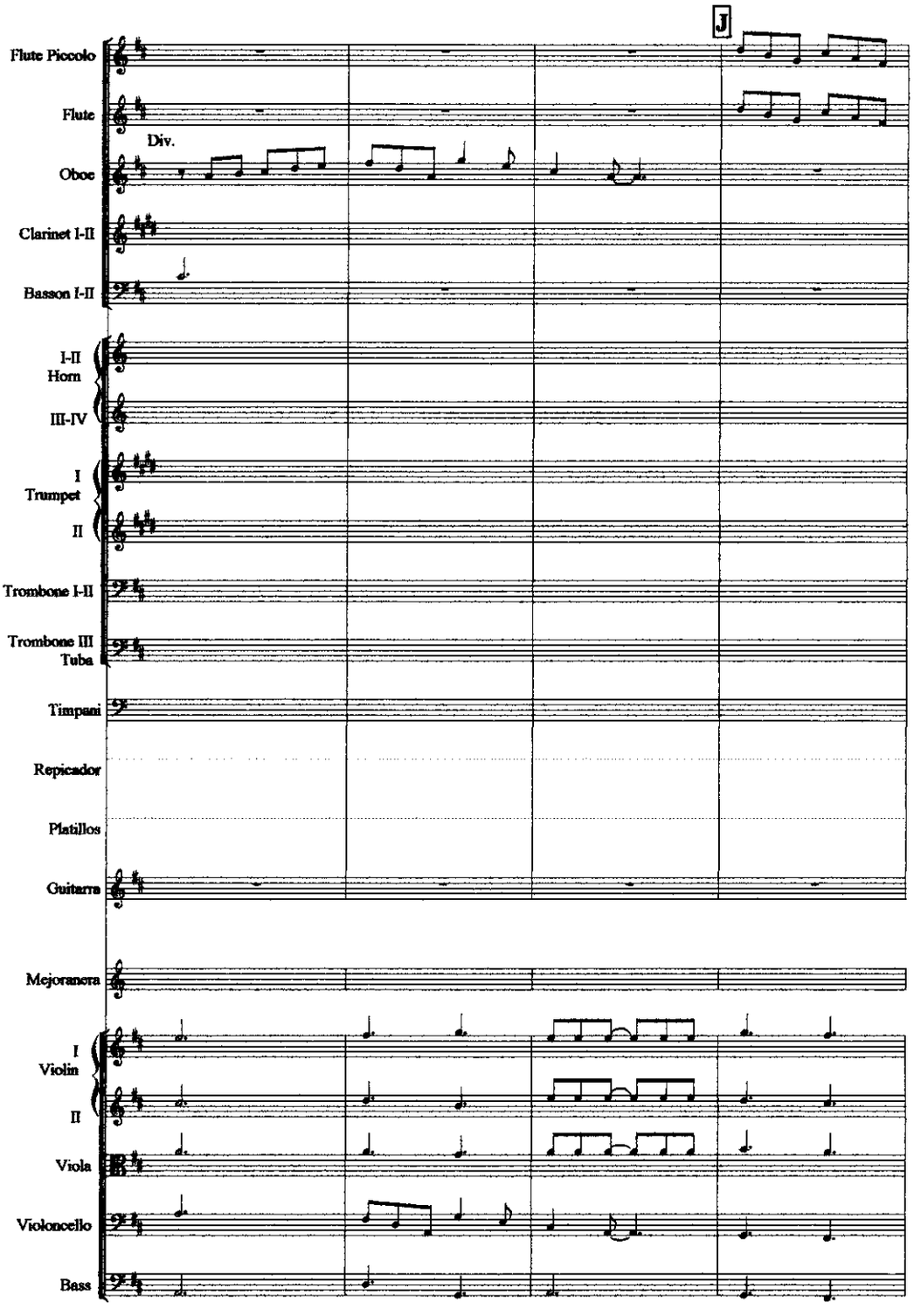
Violin
II
Viola
Violoncello
Bass


J
Flute Piccolo
Flute
Div.
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Mejoranera
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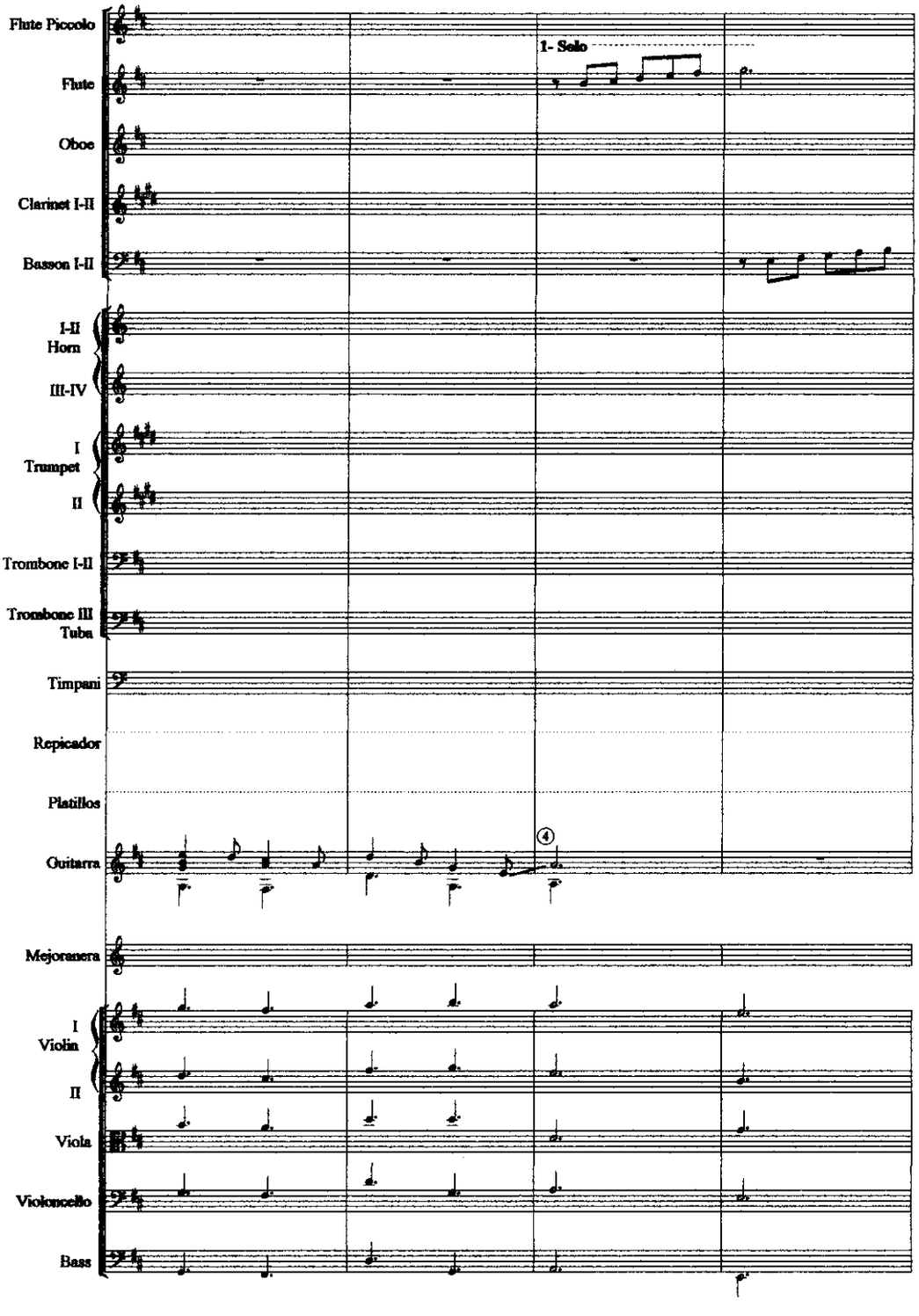
Violin
II
Viola
Violoncello
Bass


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
Repicador
Platillos
Guitarra
1- Solo
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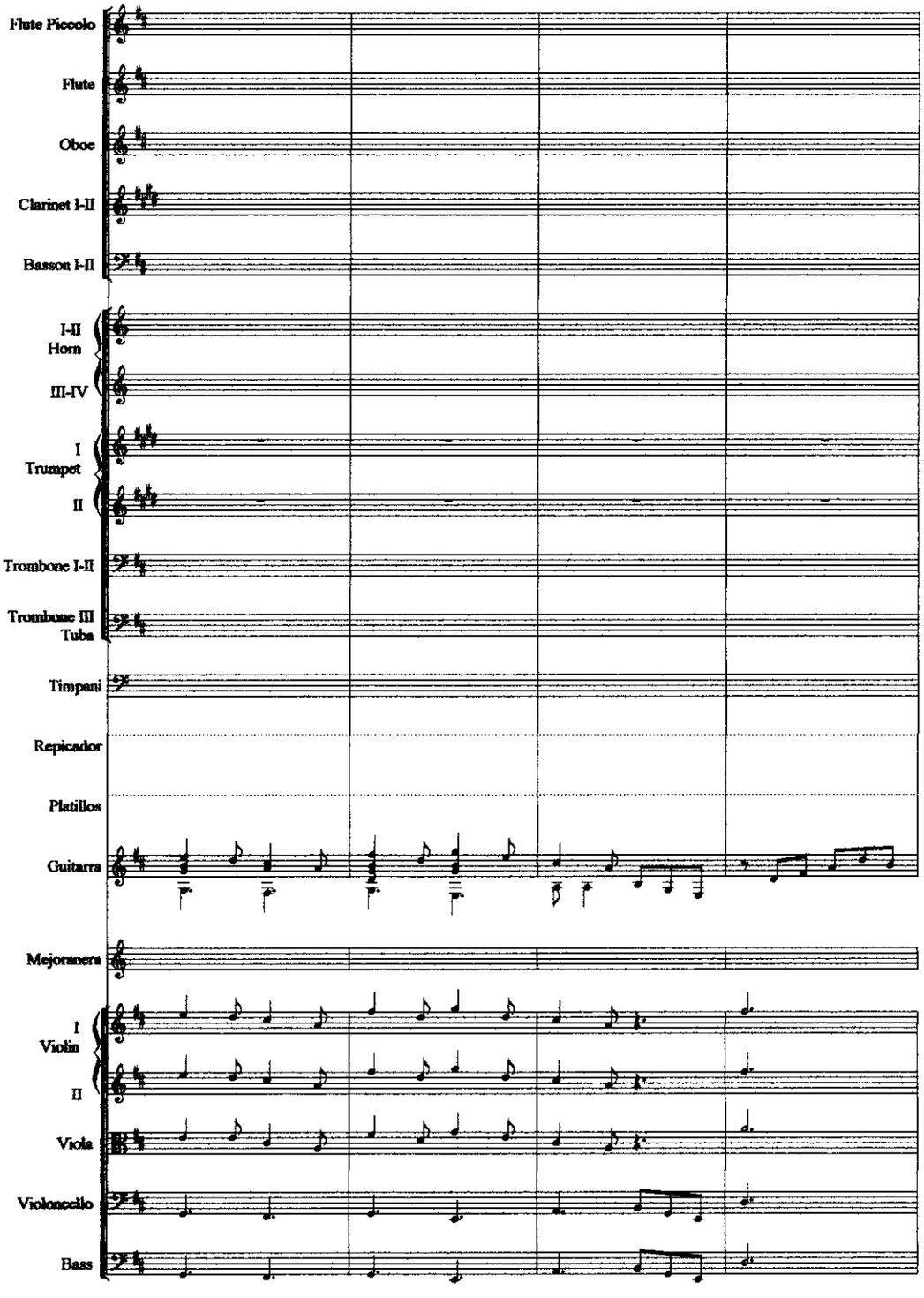
Mejoranera
I
Violin
II
Viola
Violoncello
Bass


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
Repicador
Platillos
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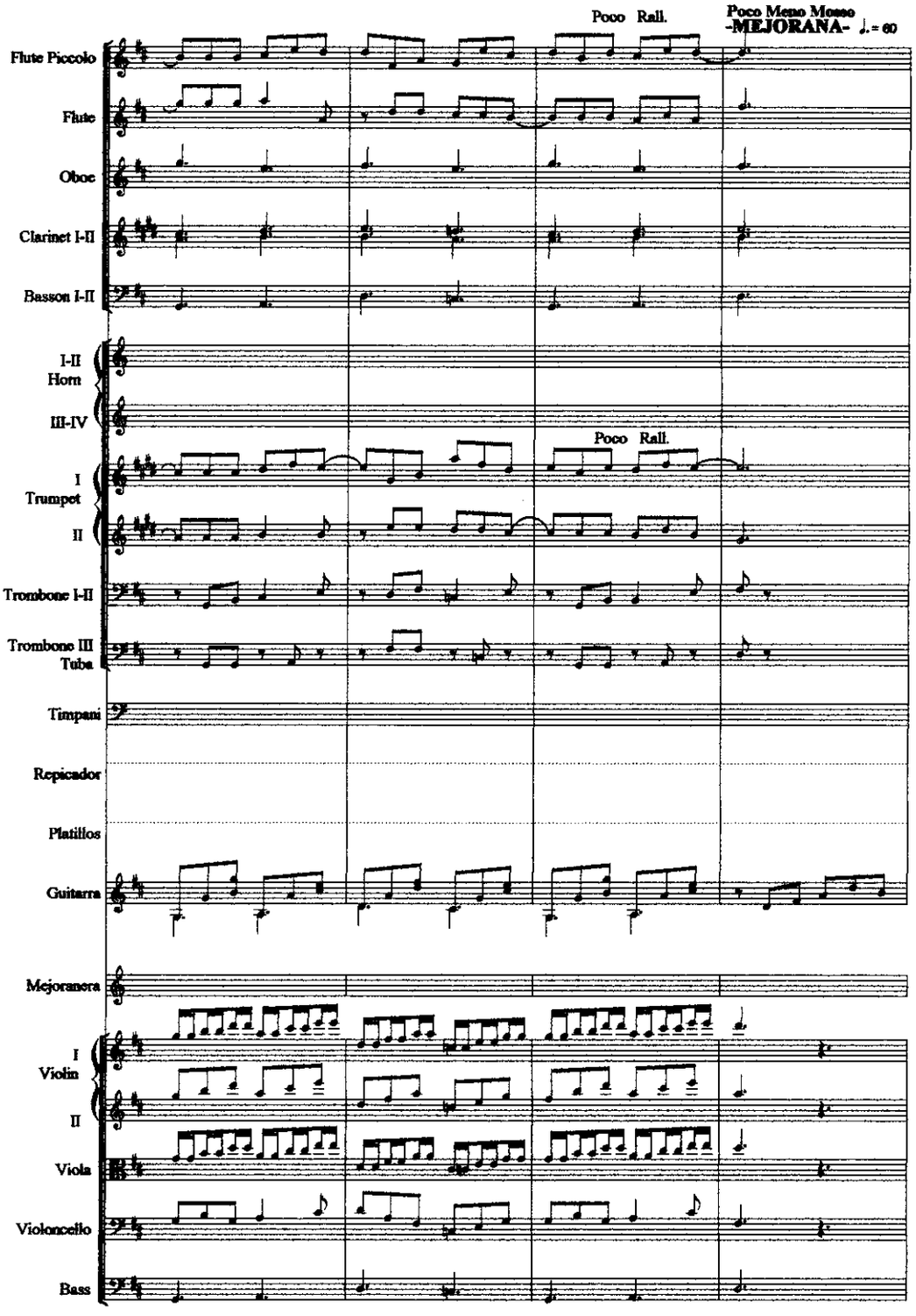
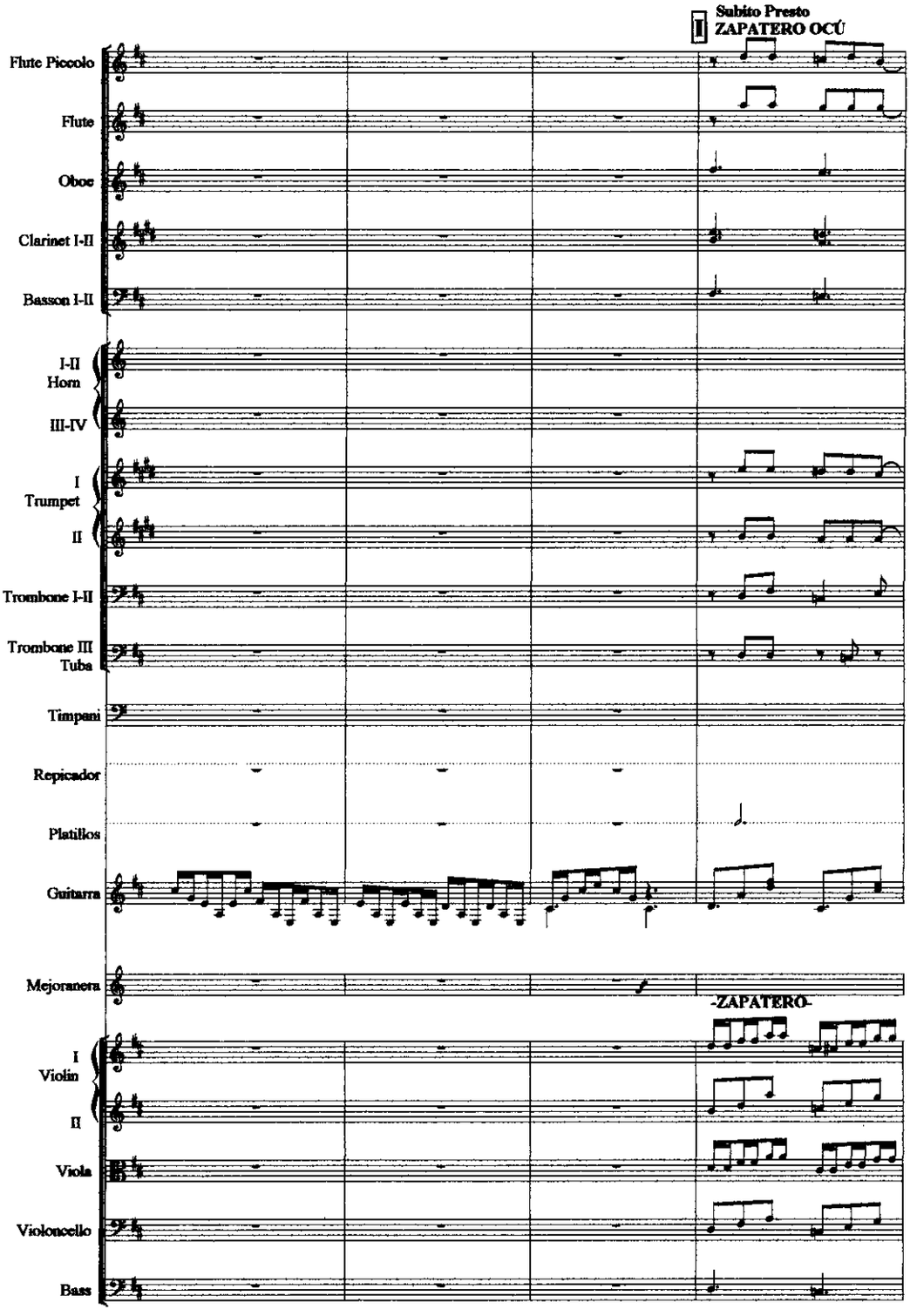
Violin
II
Viola
Violoncello
Bass


Poco Rall.
Poco Meno Mosso
-MEJORANA- ♩.= 60
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
Poco Rall.
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Mejoranera
I
Violin
II
Viola
Violoncello
Bass


II
Subito Presto
ZAPATERO OCÚ
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
Repicador
Platillos
Guitarra
Mejoranera
-ZAPATERO-
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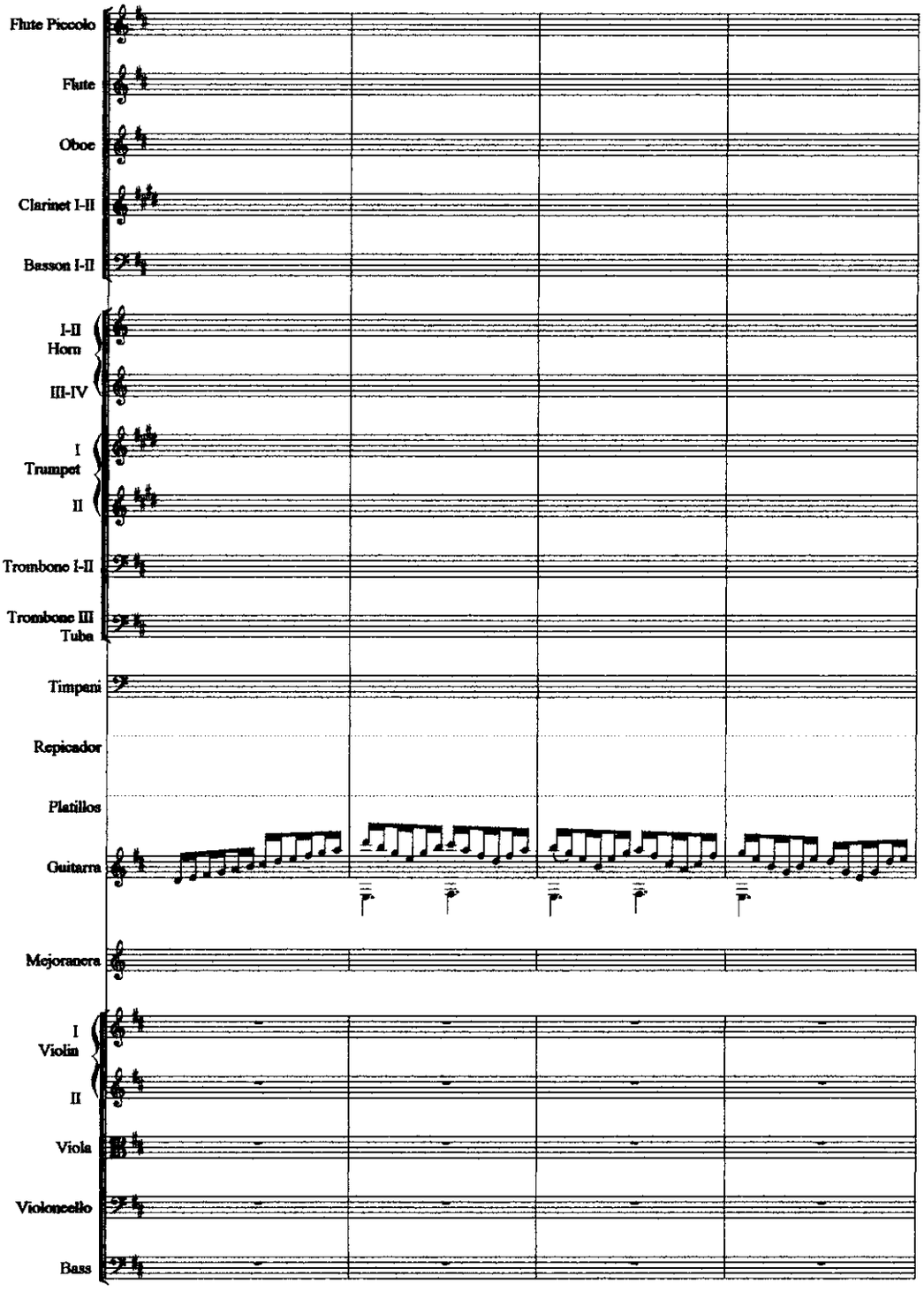
Violin
II
Viola
Violoncello
Bass


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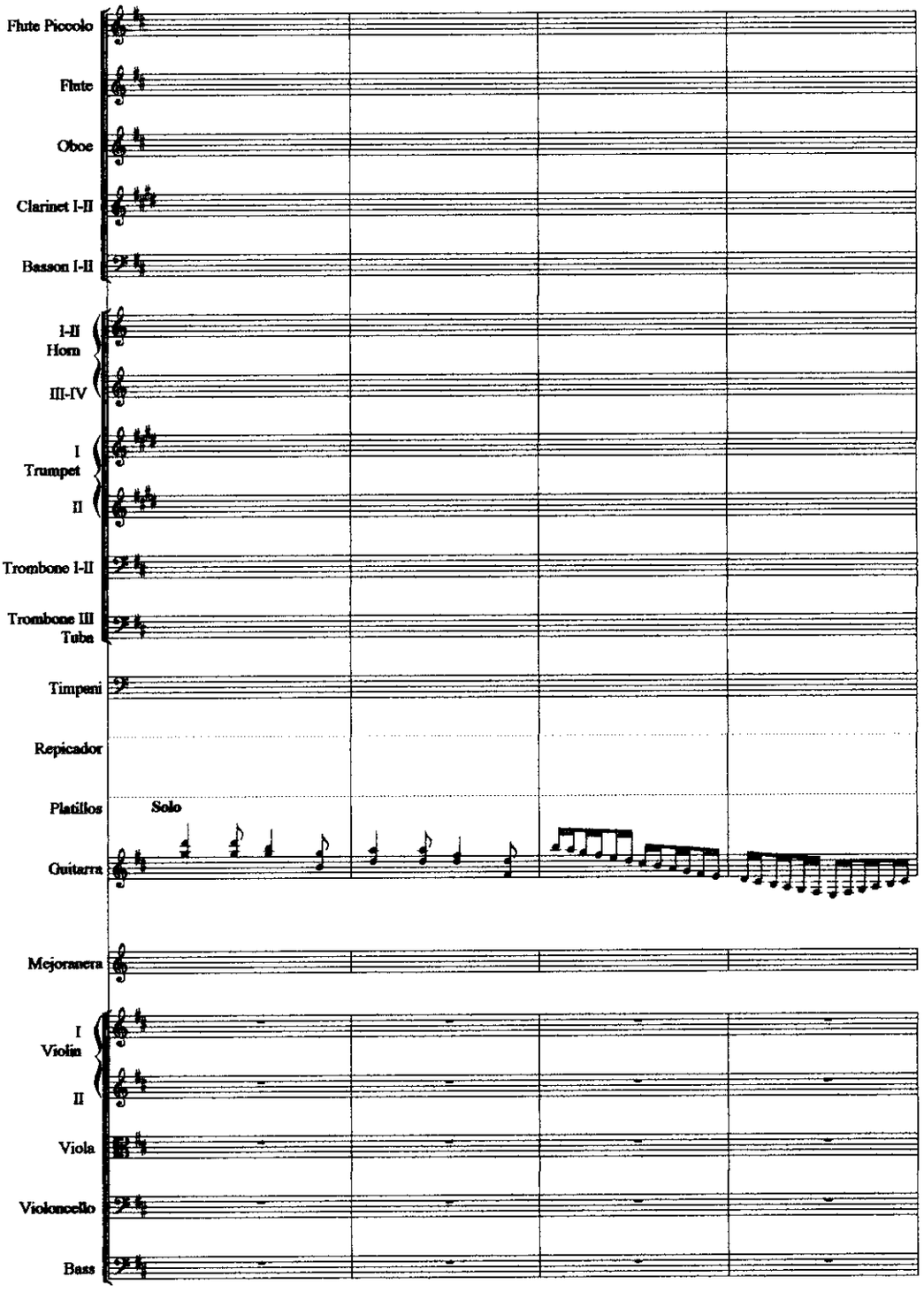
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Solo
Guitarra
Mejoranera
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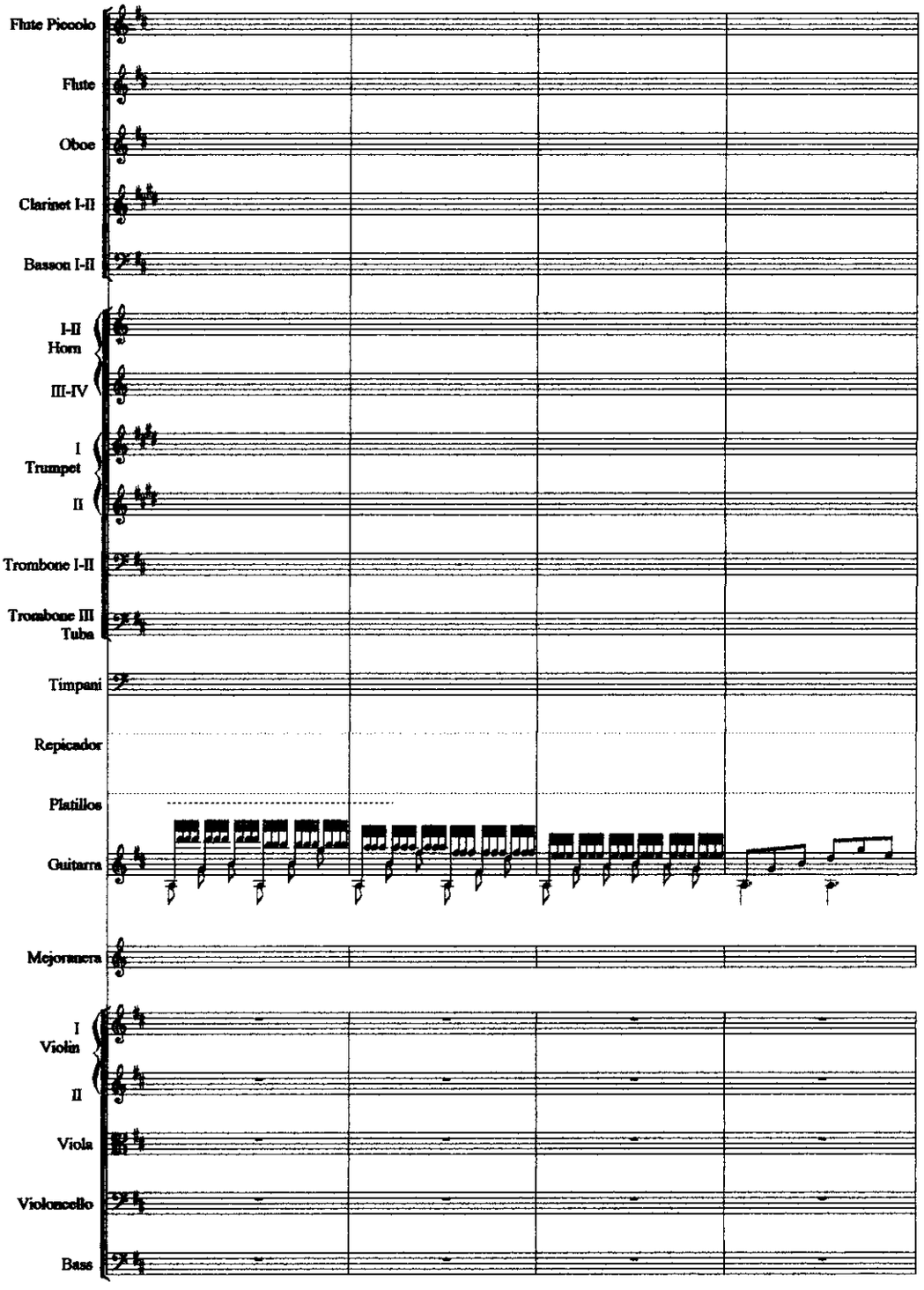
Violin
II
Viola
Violoncello
Bass


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
Repicador
Platillos
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Mejoranera
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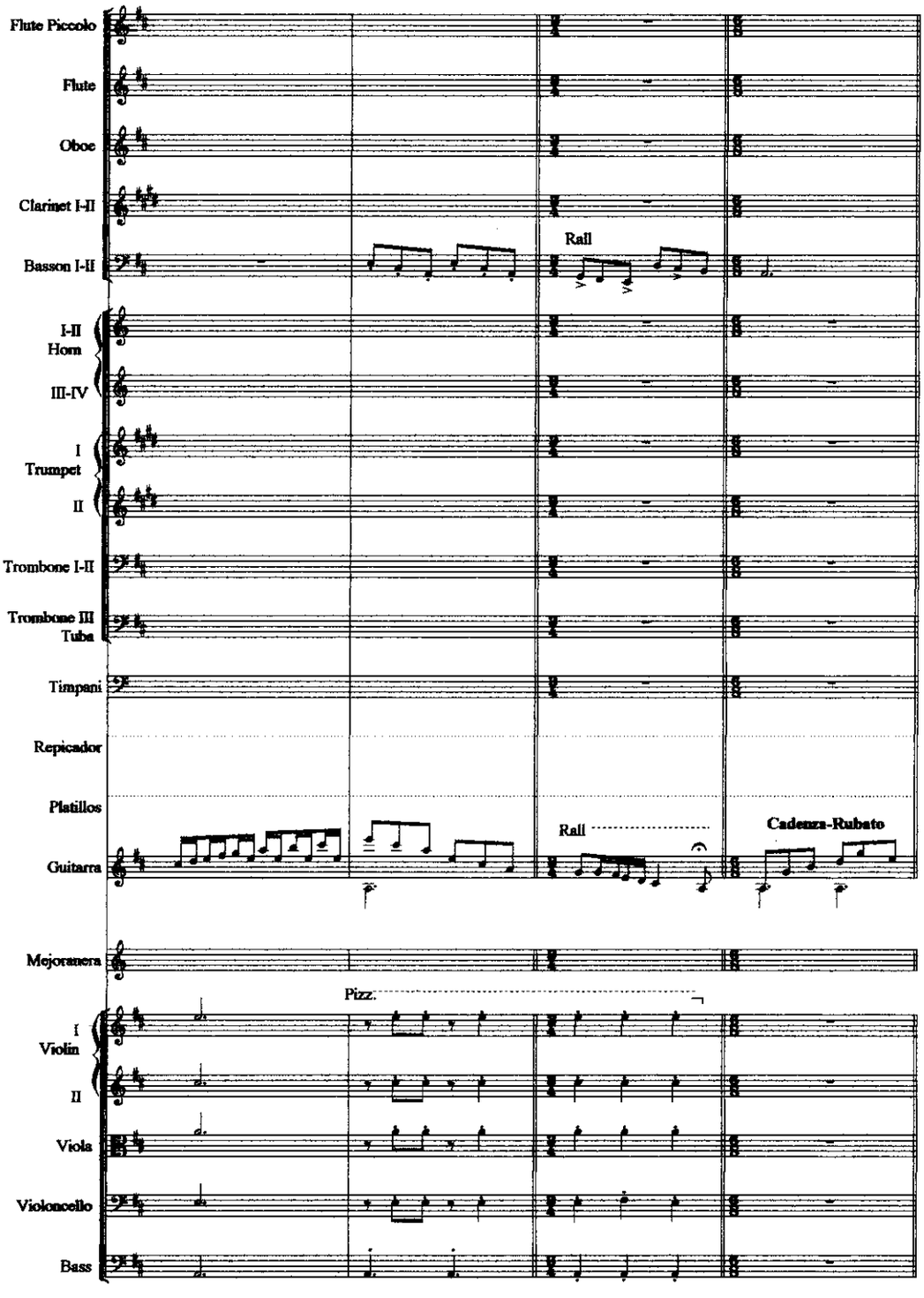
Violin
II
Viola
Violoncello
Bass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Flute
Oboe
Clarinet I-II
Basson I-II
Rall
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Rall
Cadenza-Rubato
Mejoranera
Pizz.
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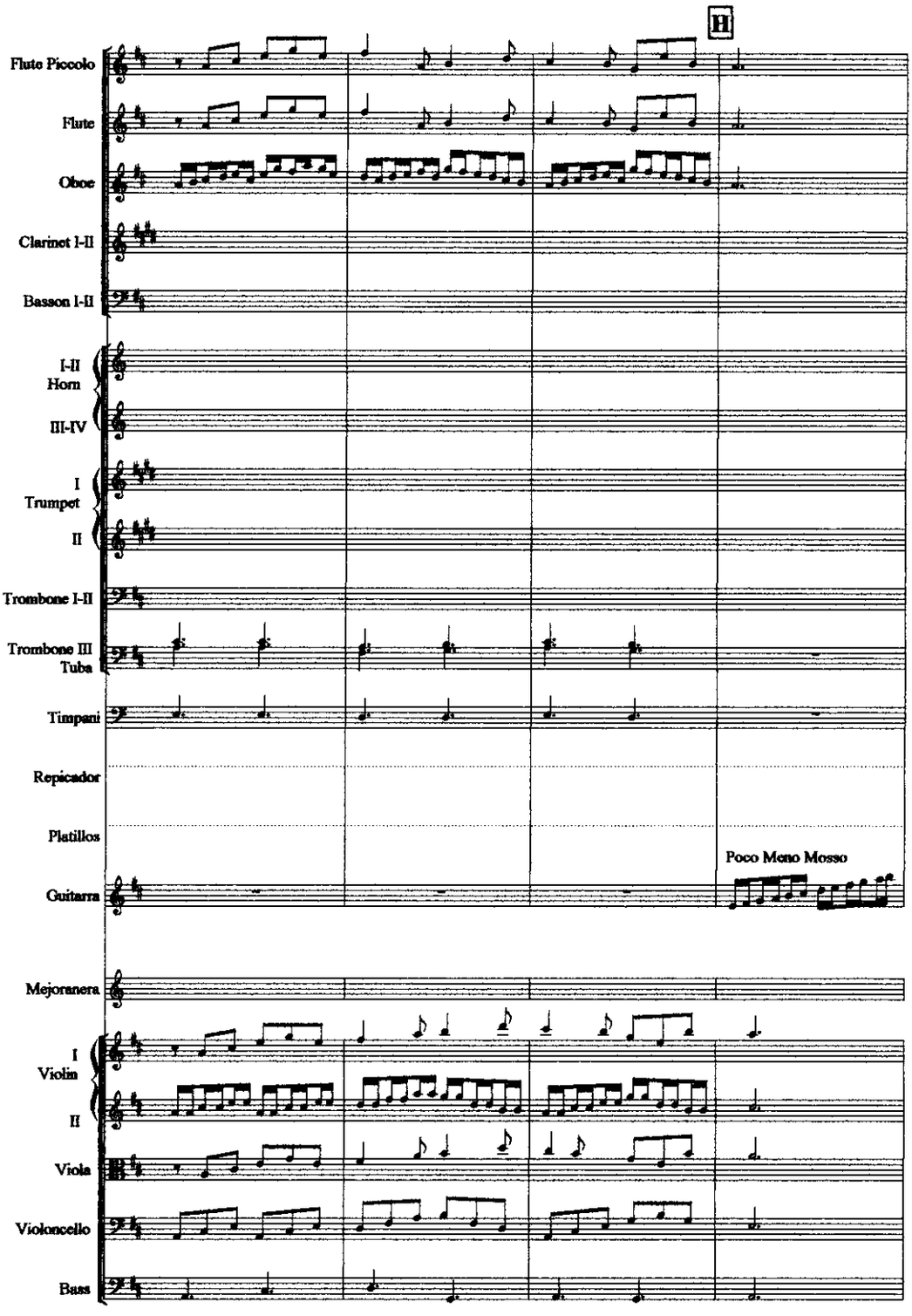
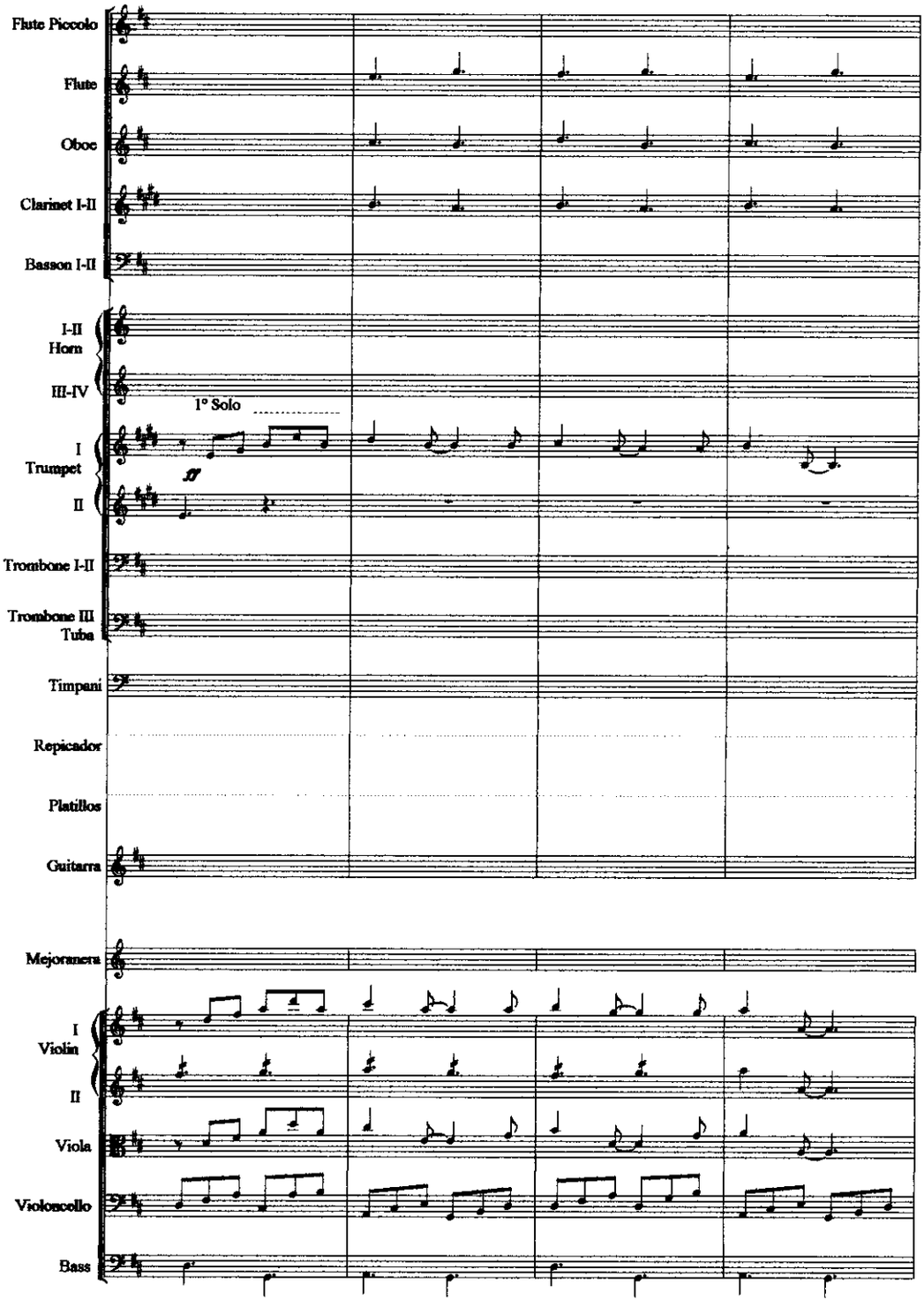
Violin
II
Viola
Violoncello
Bass


H
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
Repicador
Platillos
Guitarra
Poco Meno Mosso
Mejoranera
I
Violin
II
Viola
Violoncello
Bass


Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
1° Solo
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Mejoranera
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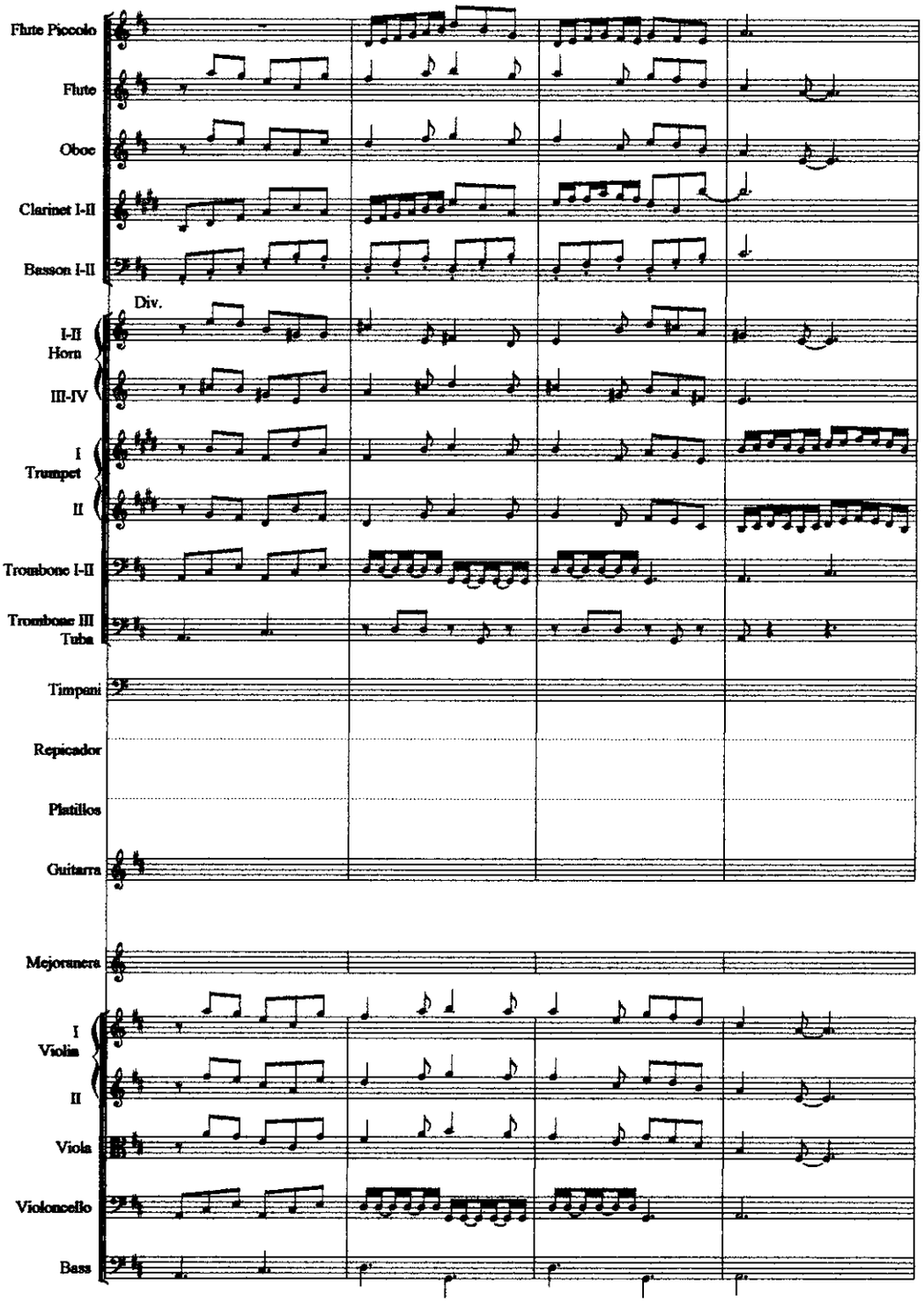
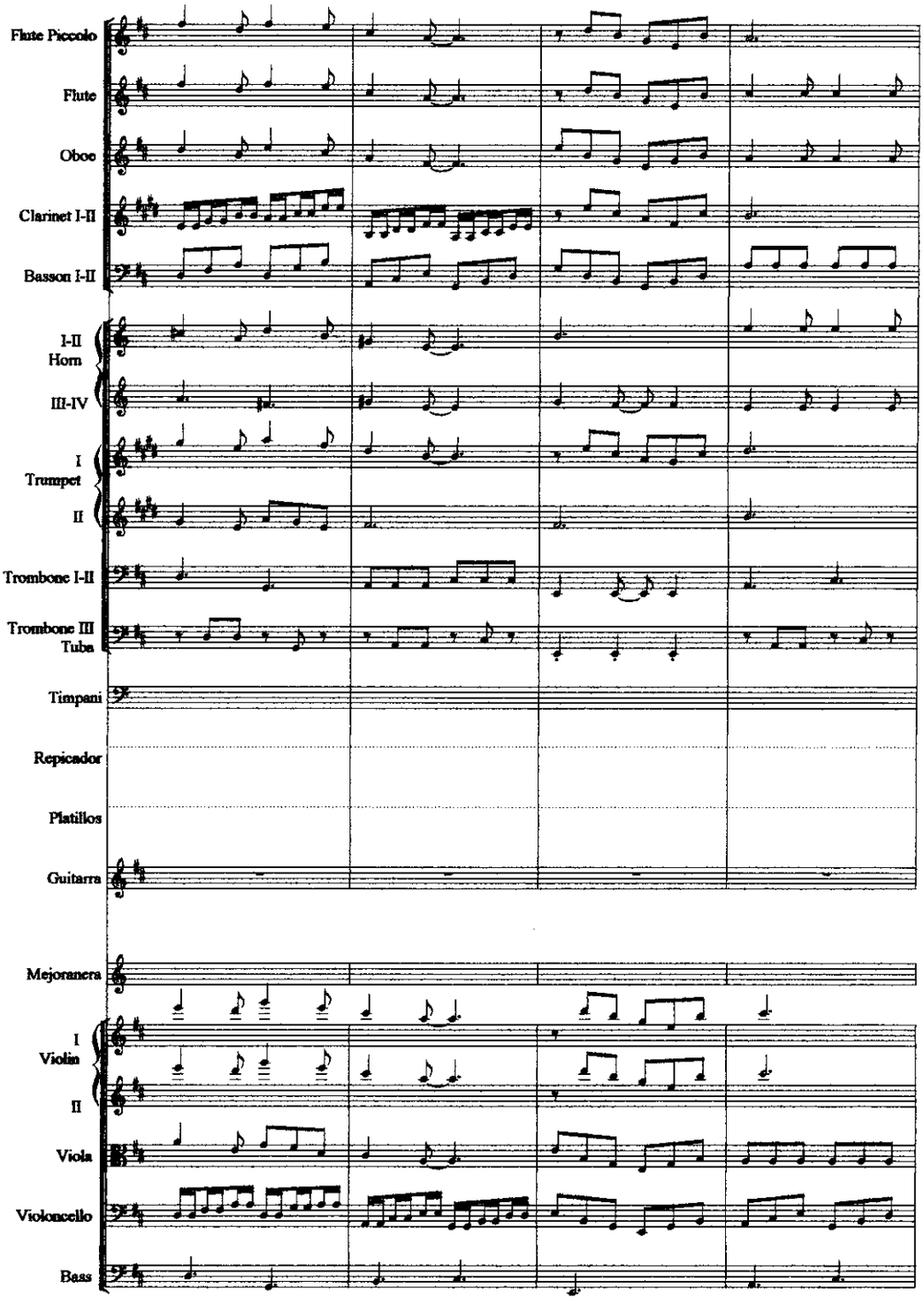
Violin
II
Viola
Violoncello
Bass


Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
Div.
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Mejoranera
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
Repicador
Platillos
Guitarra
Mejoranera
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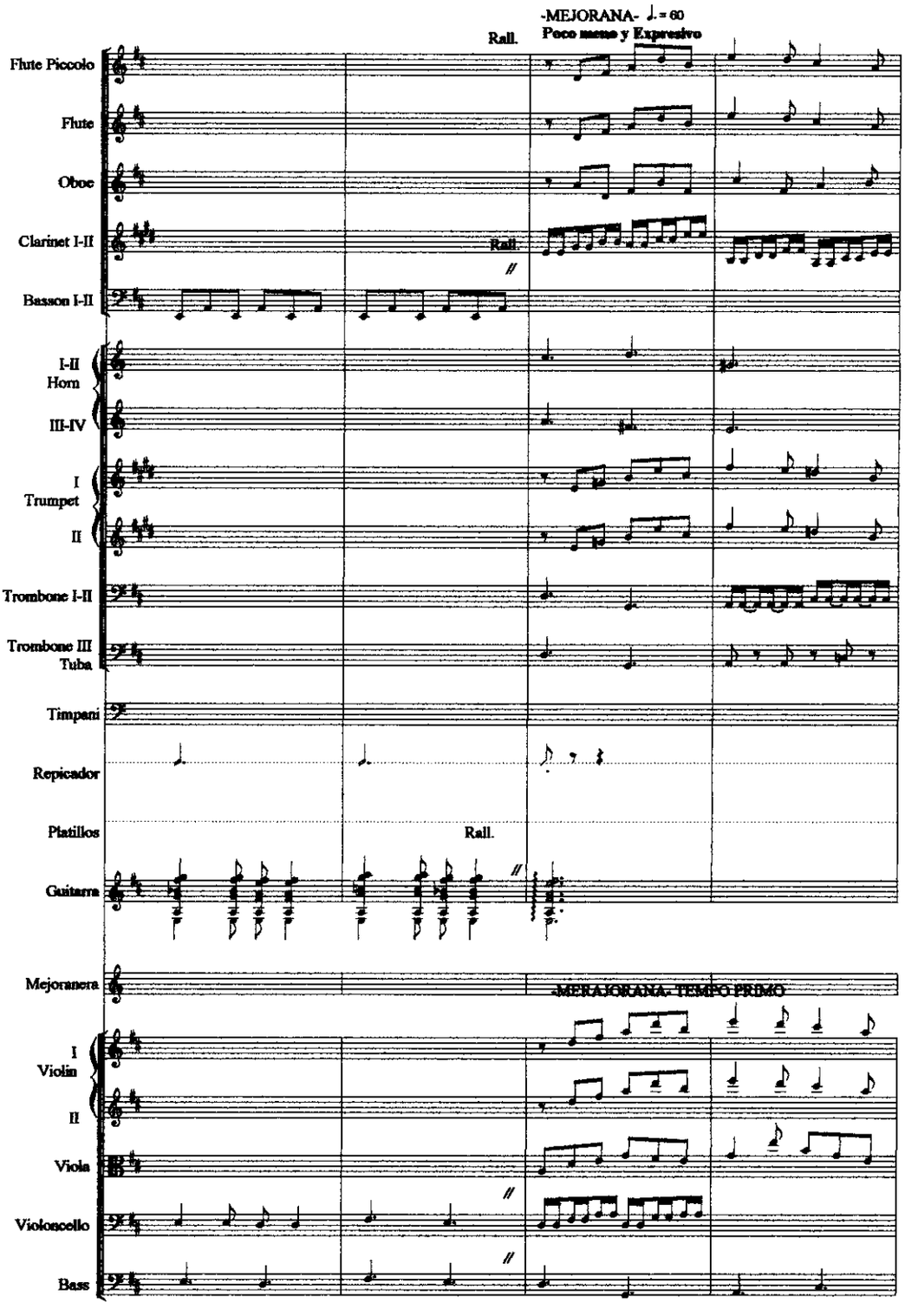
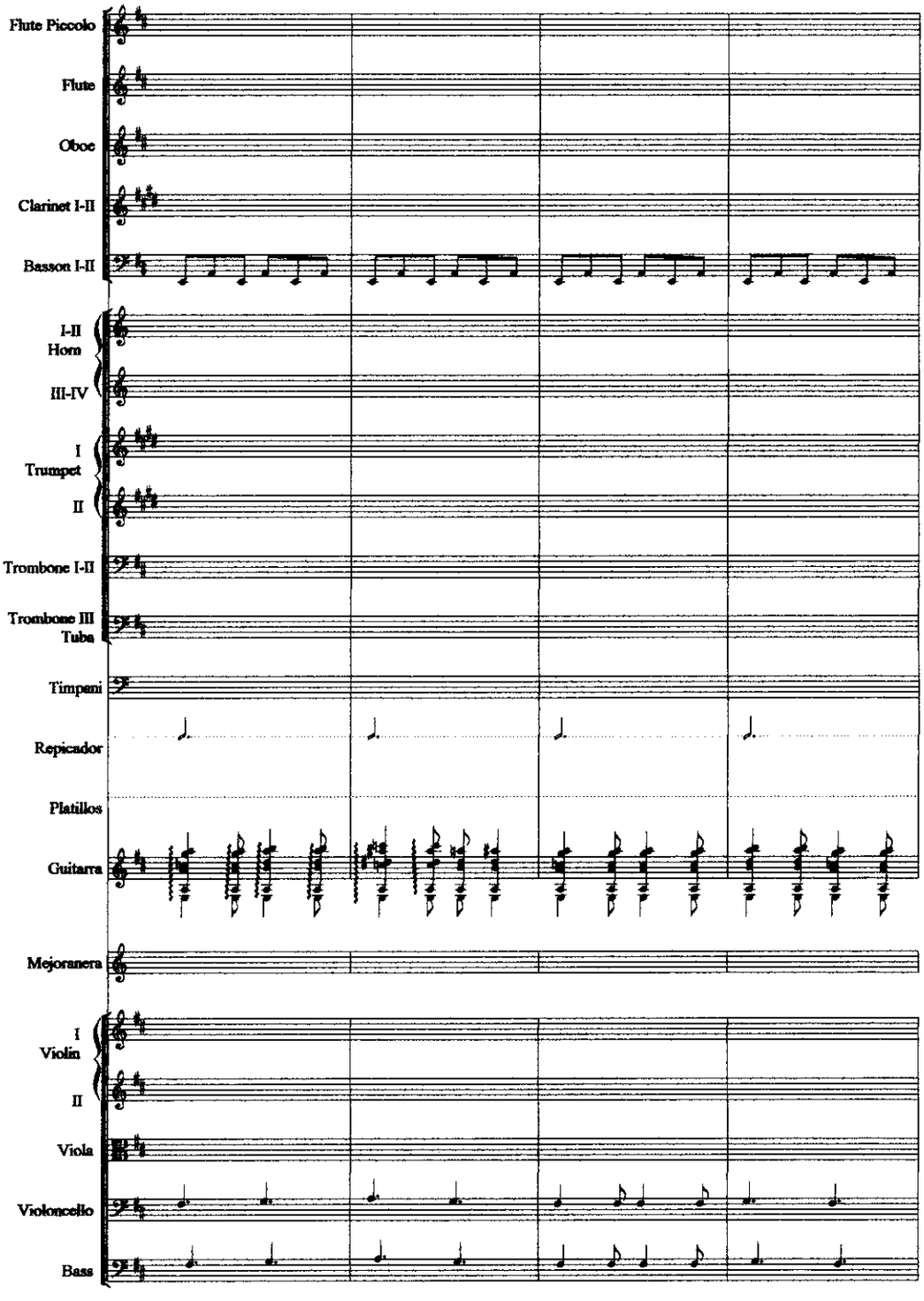
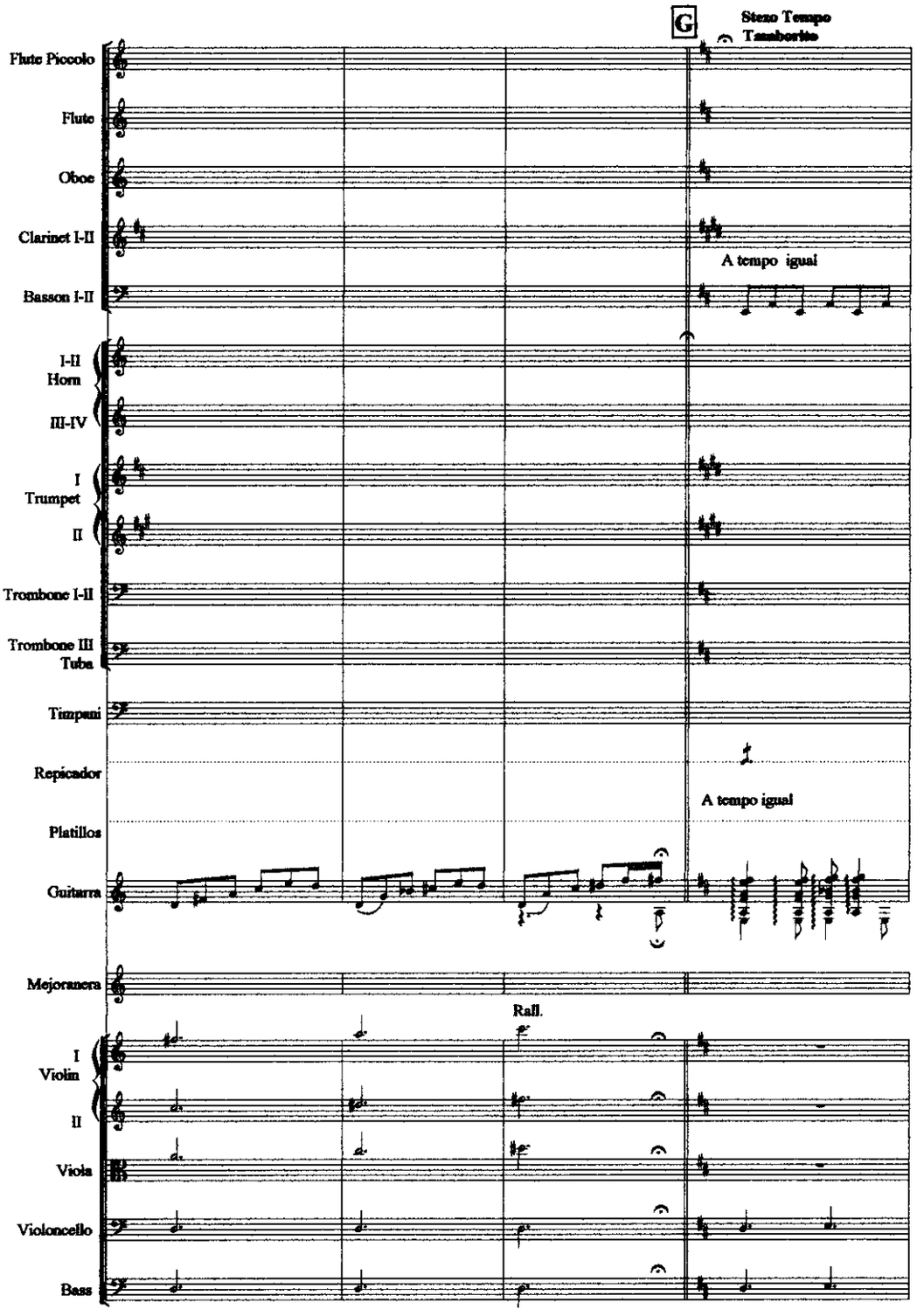
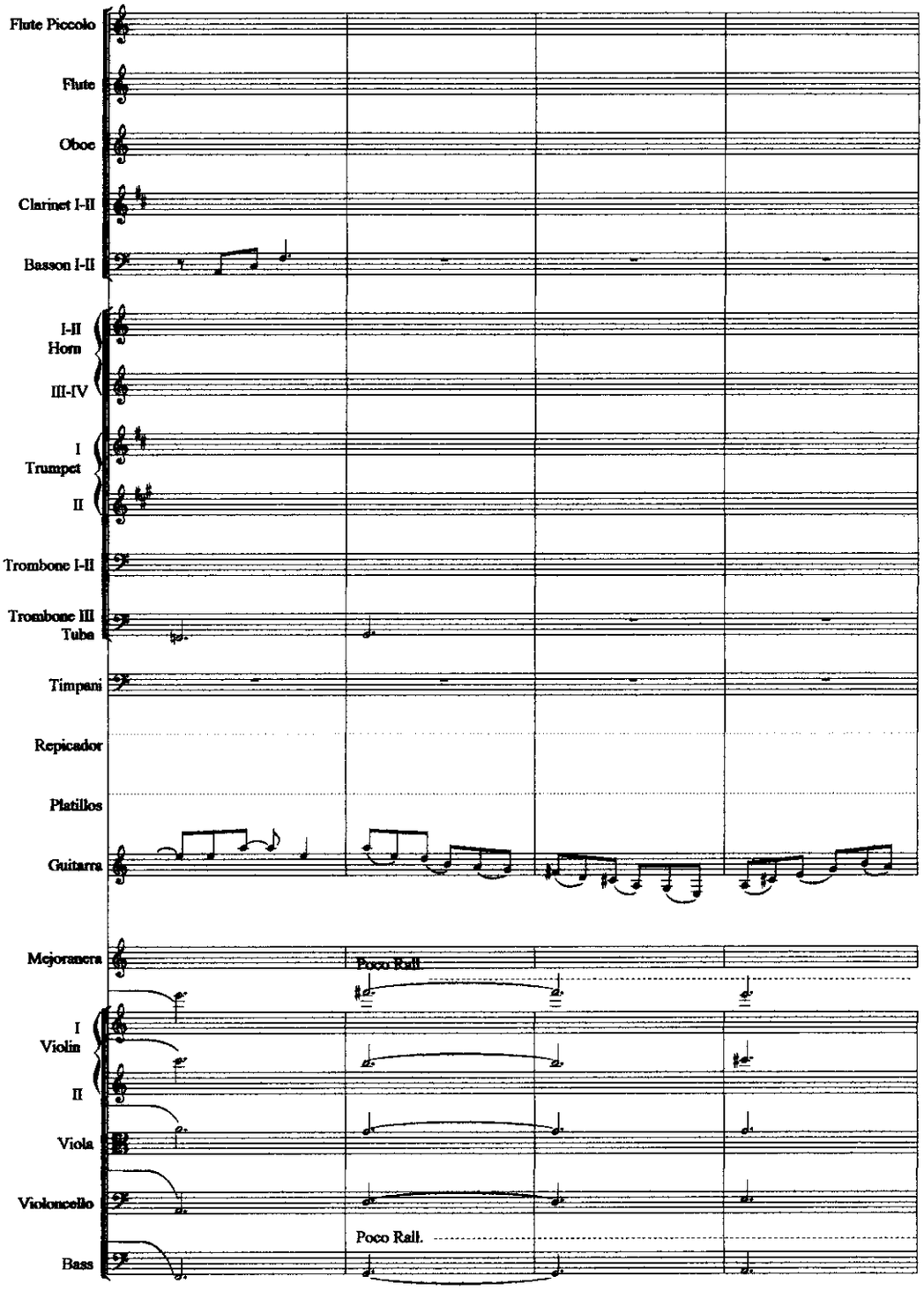
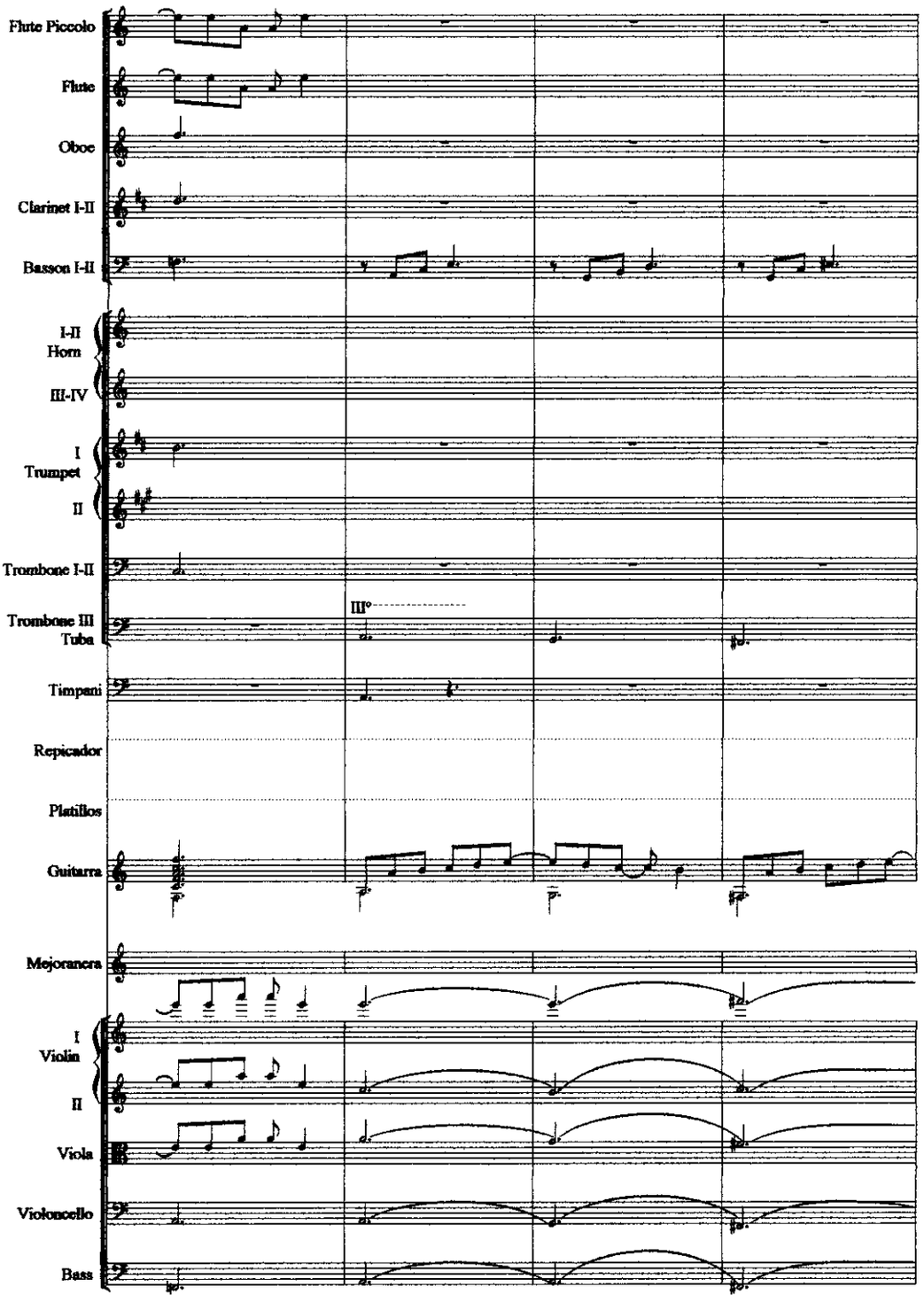
Violin
II
Viola
Violoncello
Bass

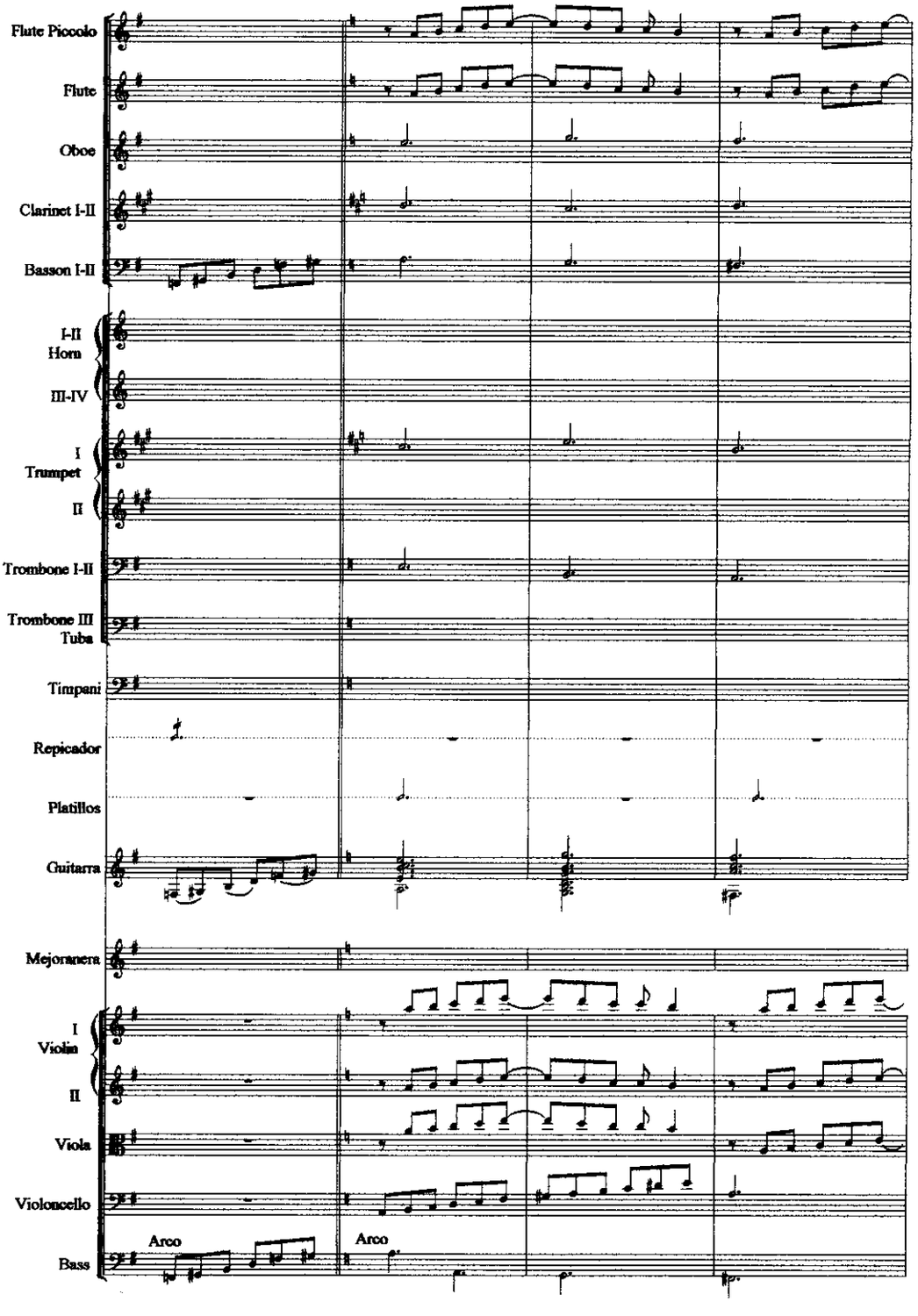

-MEJORANA- ♩= 60
Poco meno y Expresivo
Rall.
Flute Piccolo
Flute
Oboe
Clarinet I-II
Rall.
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Rall.
Guitarra
Mejoranera
-MEJORANA- TEMPO PRIMO
I
Violin
II
Viola
Violoncello
Bass

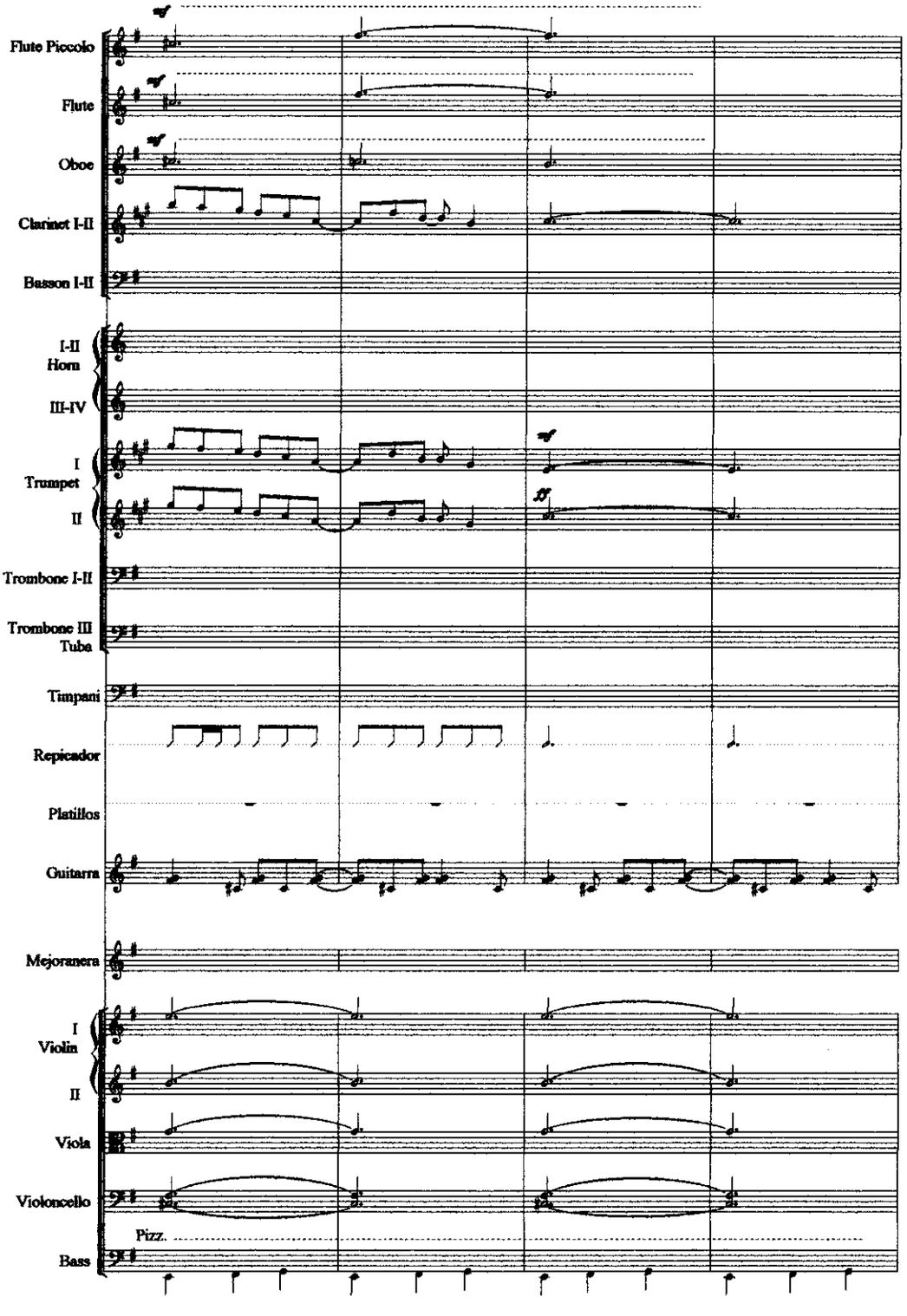

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Mejoranera
I
Violin
II
Viola
Violoncello
Bass

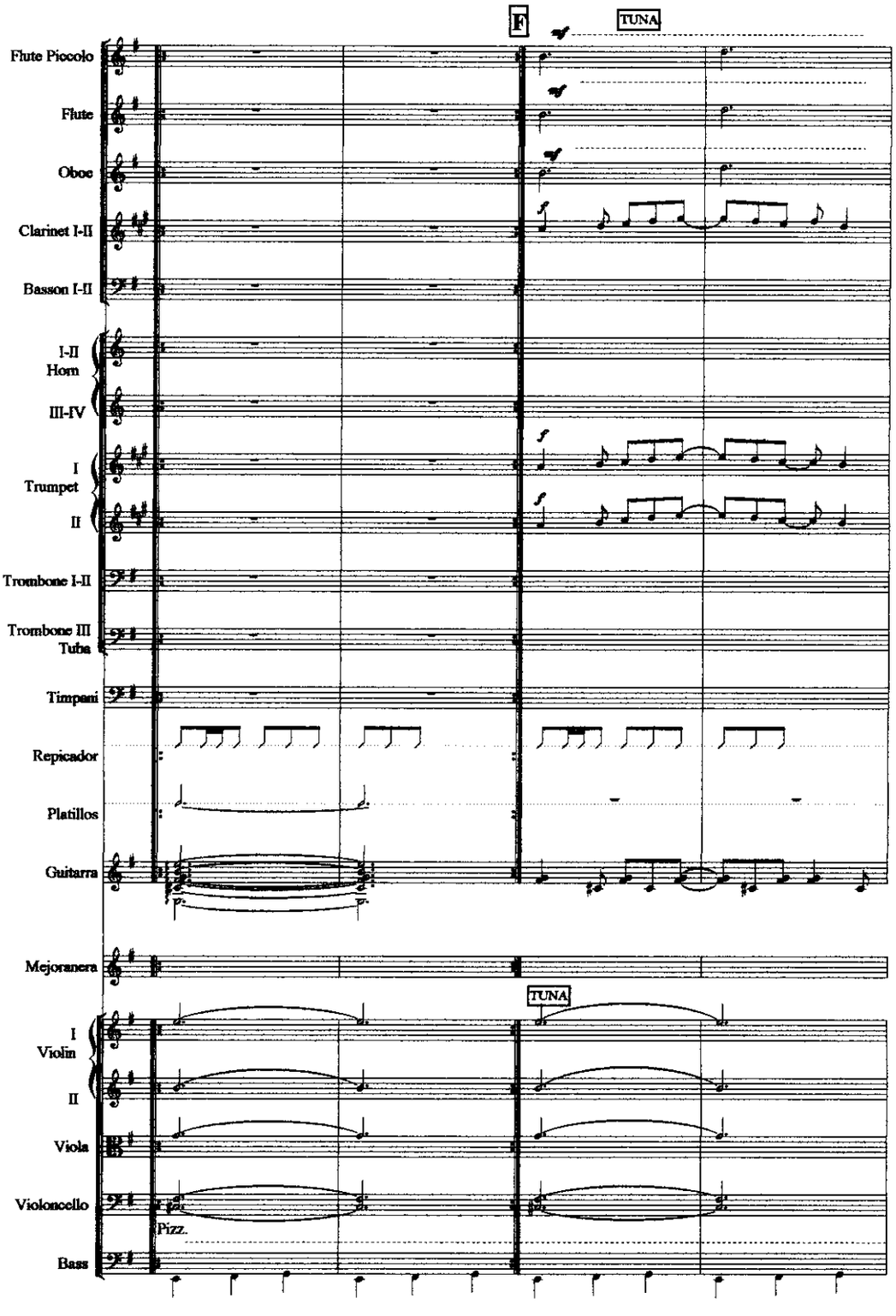

G
Stezo Tempo
Tamborito
Flute Piccolo
Flute
Oboe
Clarinet I-II
A tempo igual
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
A tempo igual
Platillos
Guitarra
Mejoranera
Rall.
I
Violin
II
Viola
Violoncello
Bass

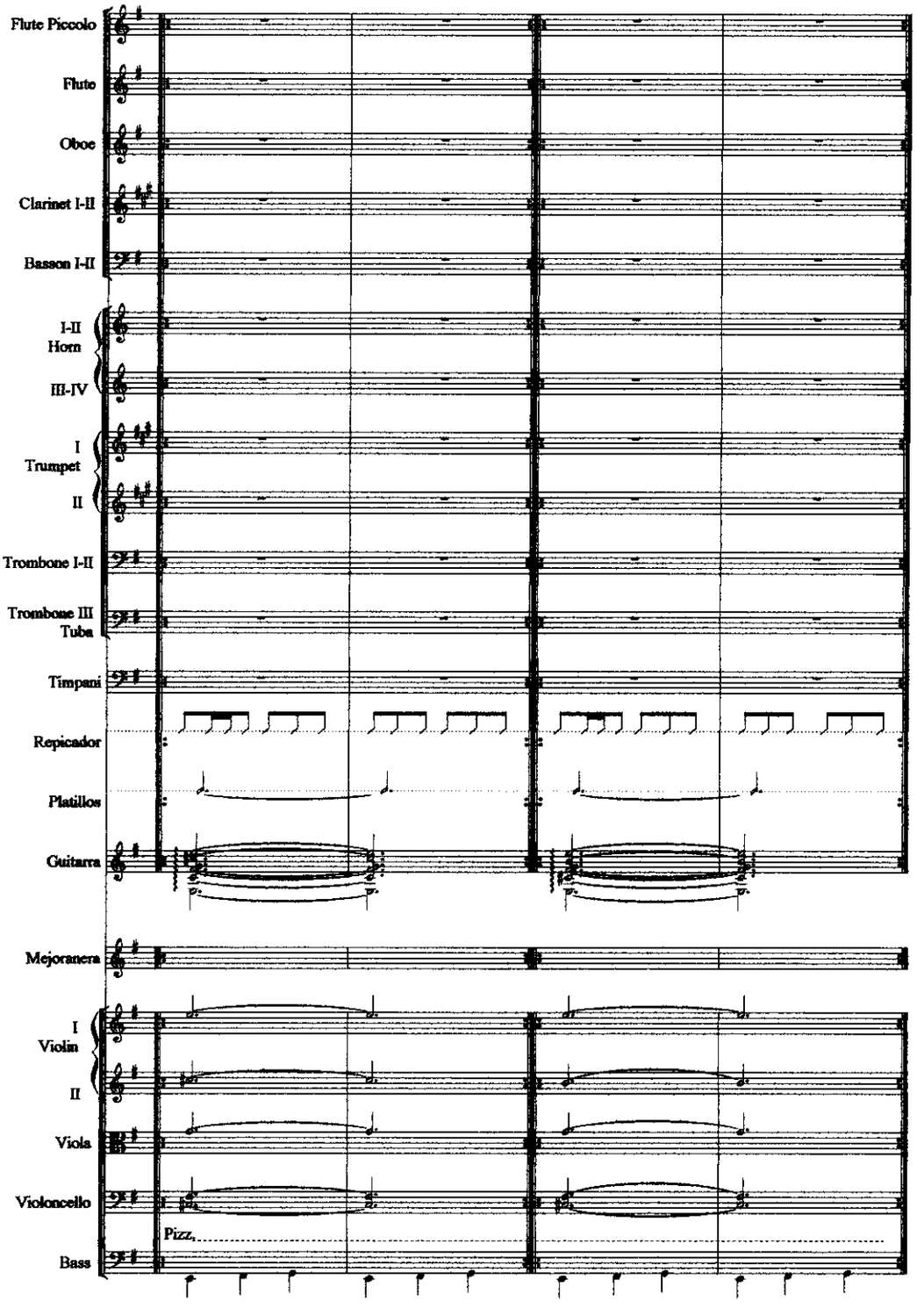

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Mejoranera
Poco Rall.
I
Violin
II
Viola
Violoncello
Bass
Poco Rall.

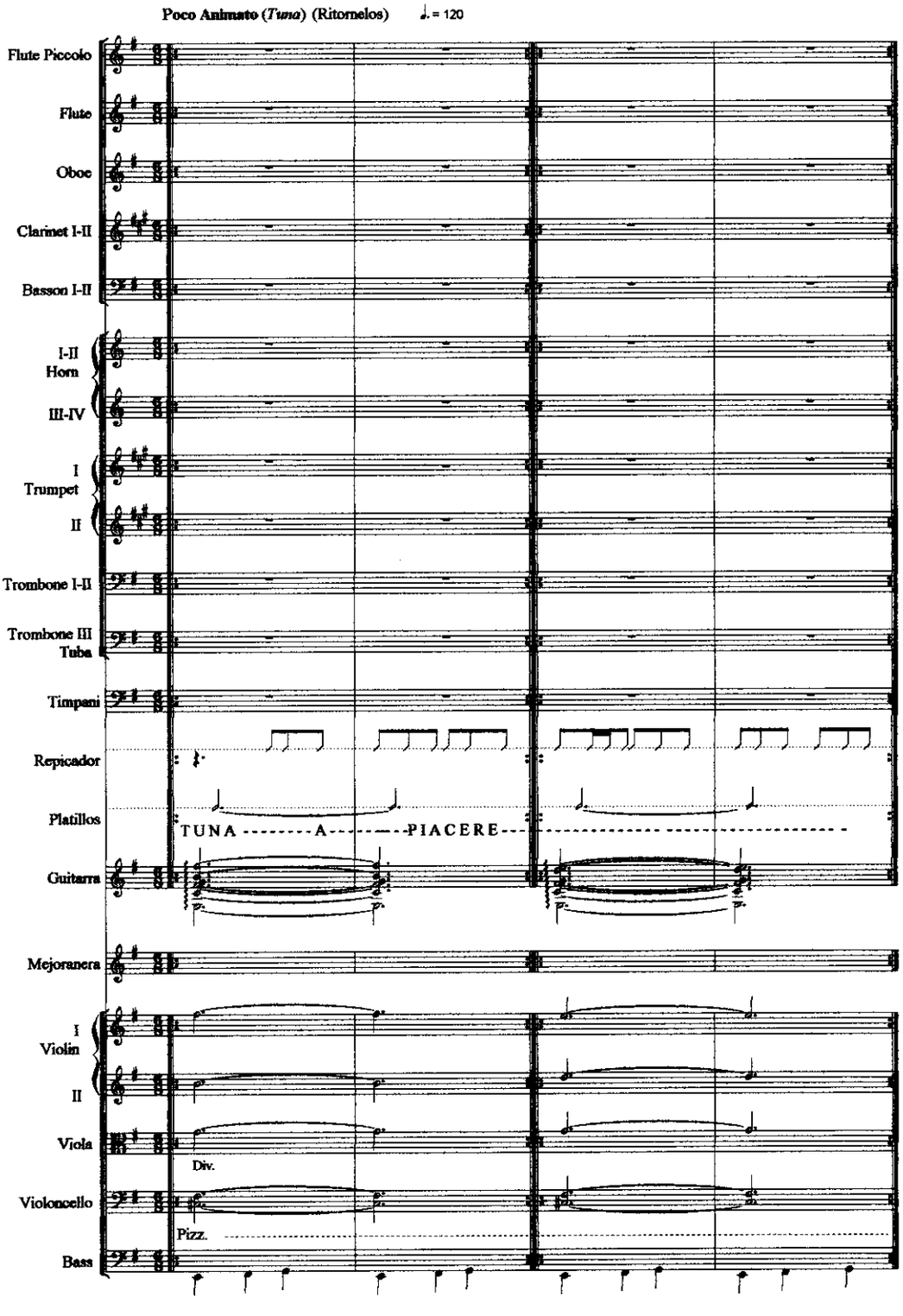

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
III°
Timpani
Repicador
Platillos
Guitarra
Mejorancra
I
Violin
II
Viola
Violoncello
Bass


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
Repicador
Platillos
Guitarra
Mejoranera
I
Violin
II
Viola
Violoncello
Bass
Arco
Arco

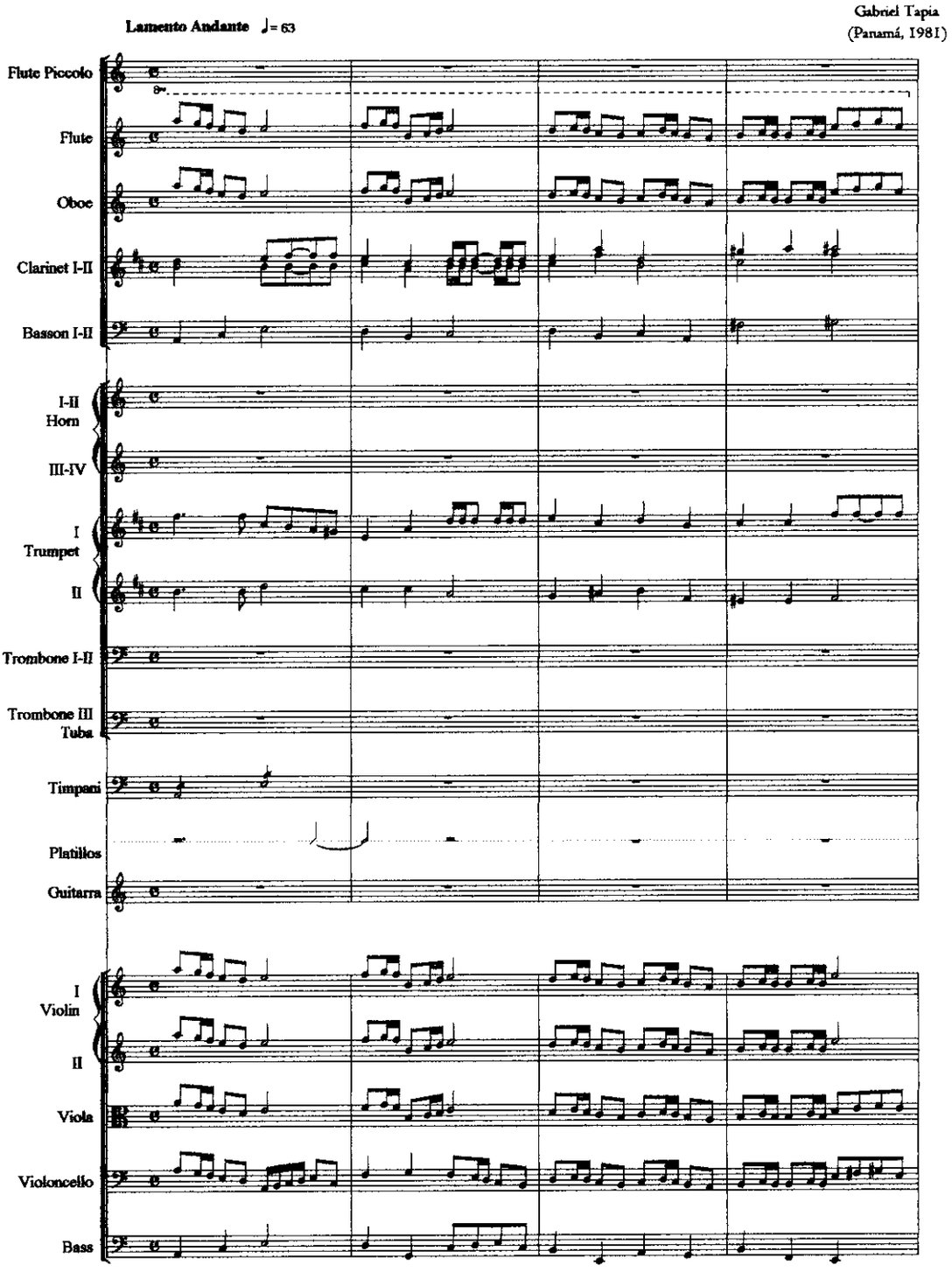

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Mejoranera
I
Violin
II
Viola
Violoncello
Pizz.
Bass

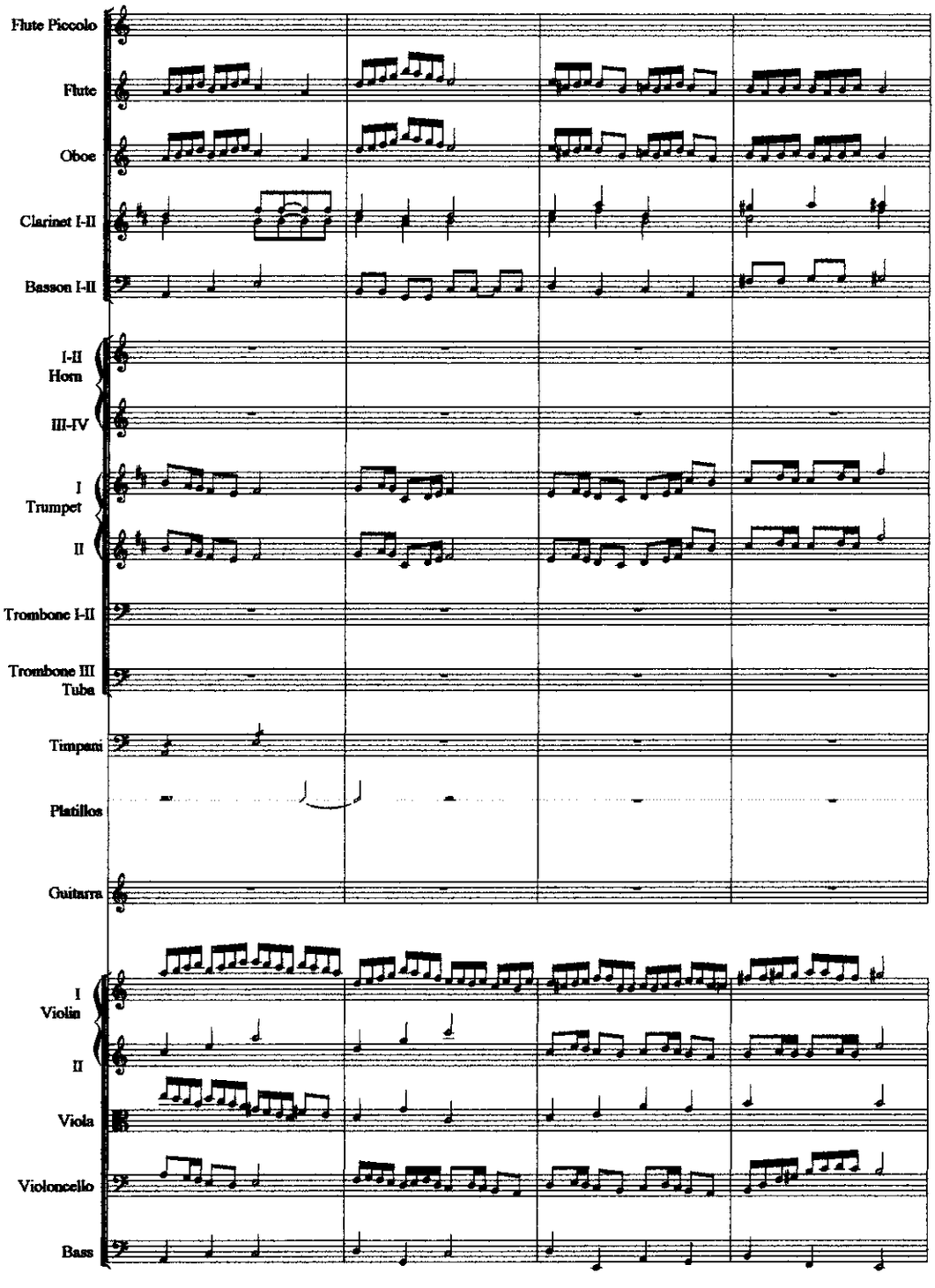

F
TUNA
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Mejoranera
TUNA
I
Violin
II
Viola
Violoncello
Pizz.
Bass

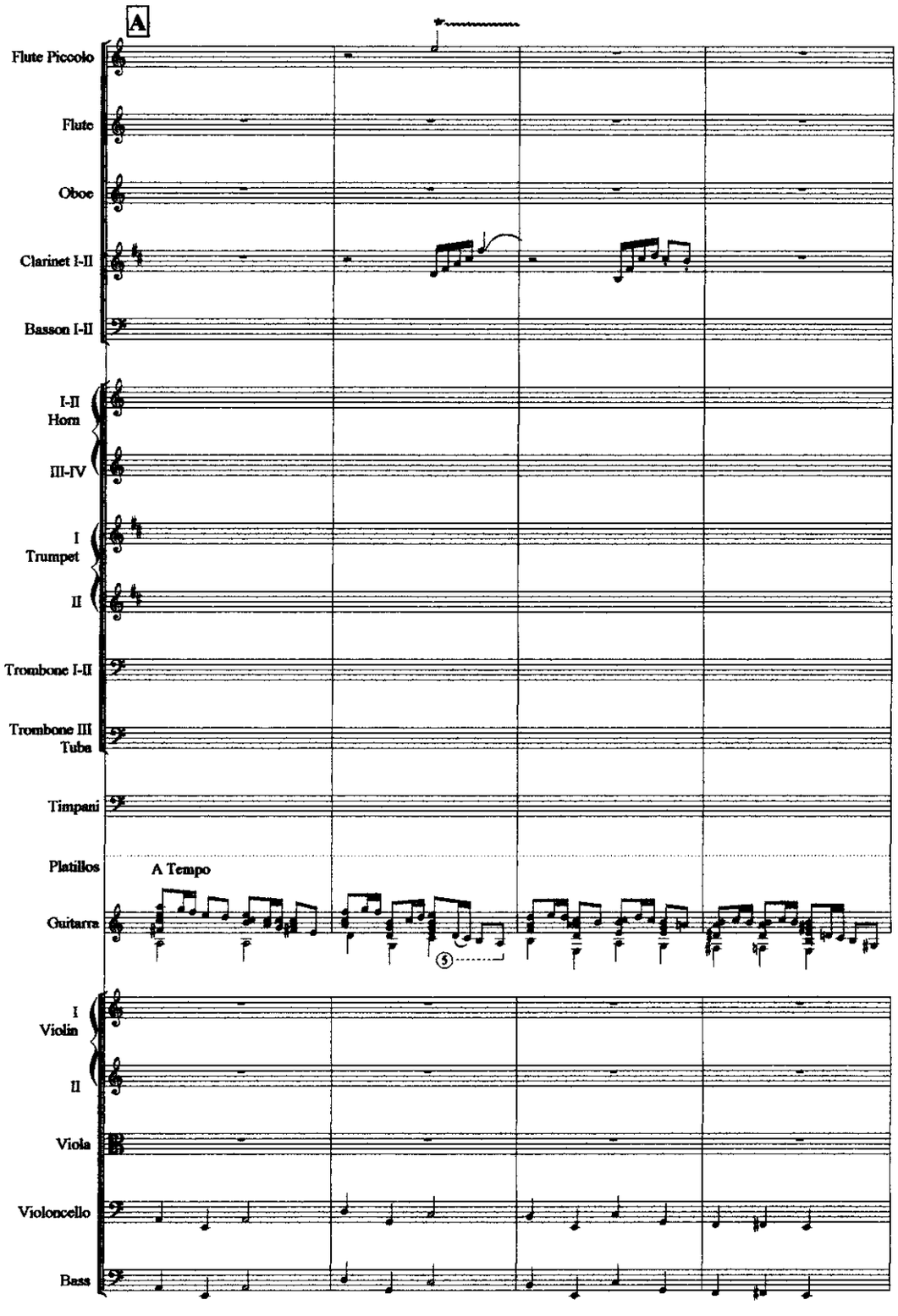

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Repicador
Platillos
Guitarra
Mejoranera
I
Violin
II
Viola
Violoncello
Pizz.
Bass

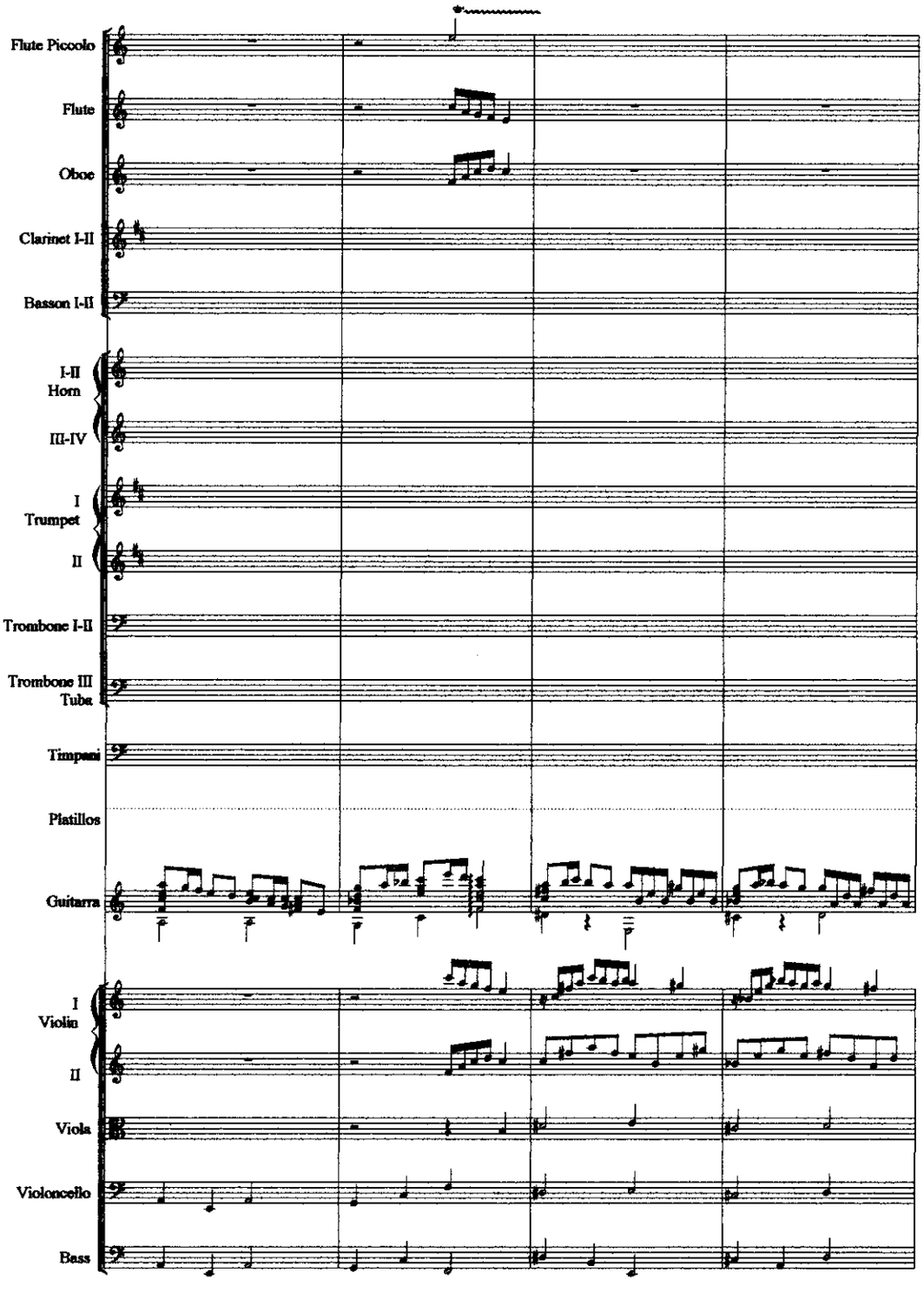

Poco Animato (*Tuna*) (Ritornelos) ♩. = 120
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II Horn
III-IV
I Trumpet
II
Trombone I-II
Trombone III Tuba
Timpani
Repicador
Platillos
TUNA --------A--------PIACERE----------
Guitarra
Mejoranera
I Violin
II
Viola
Div.
Violoncello
Pizz.
Bass

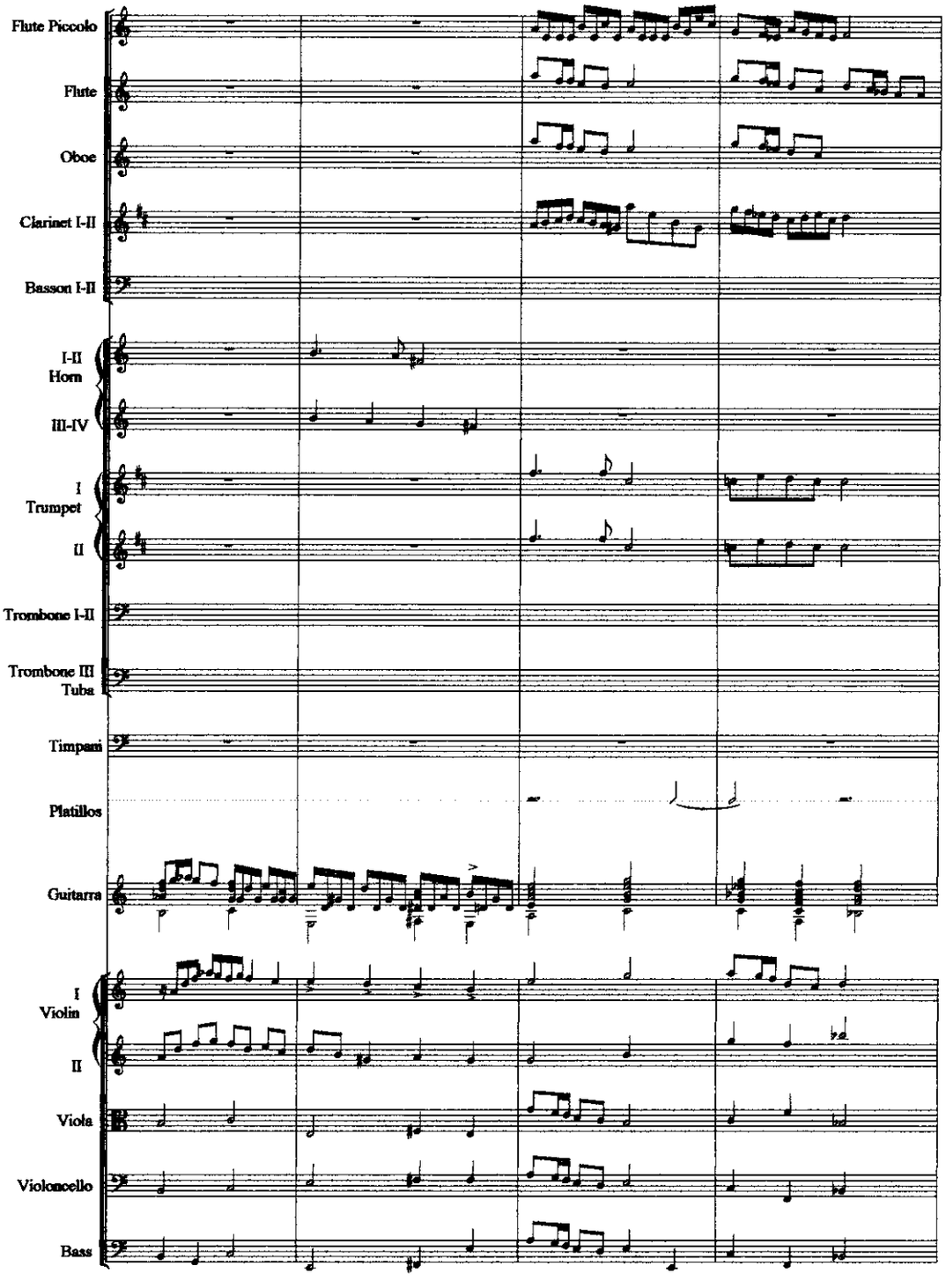
Concertino Panameño
II° Movimiento

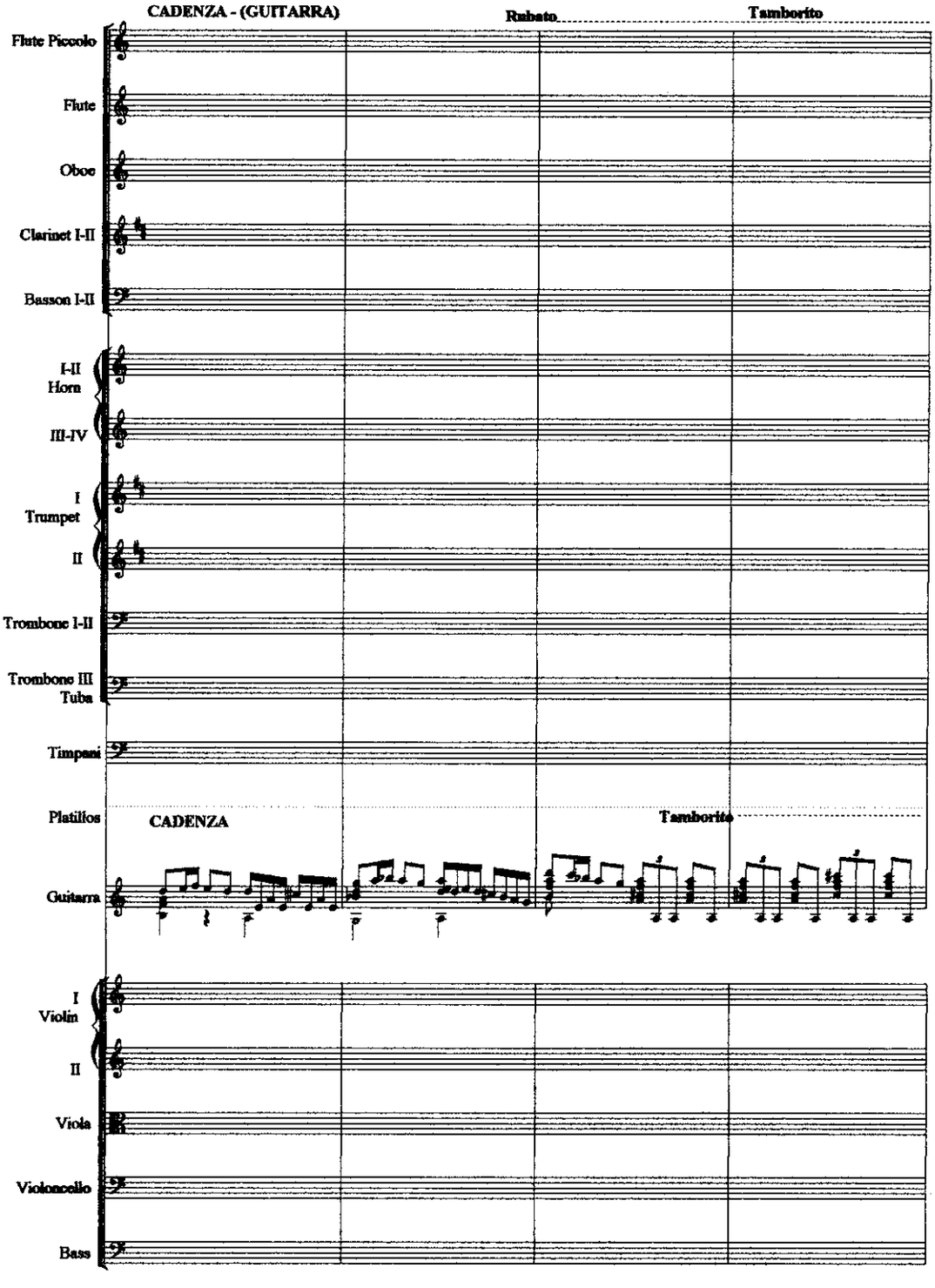


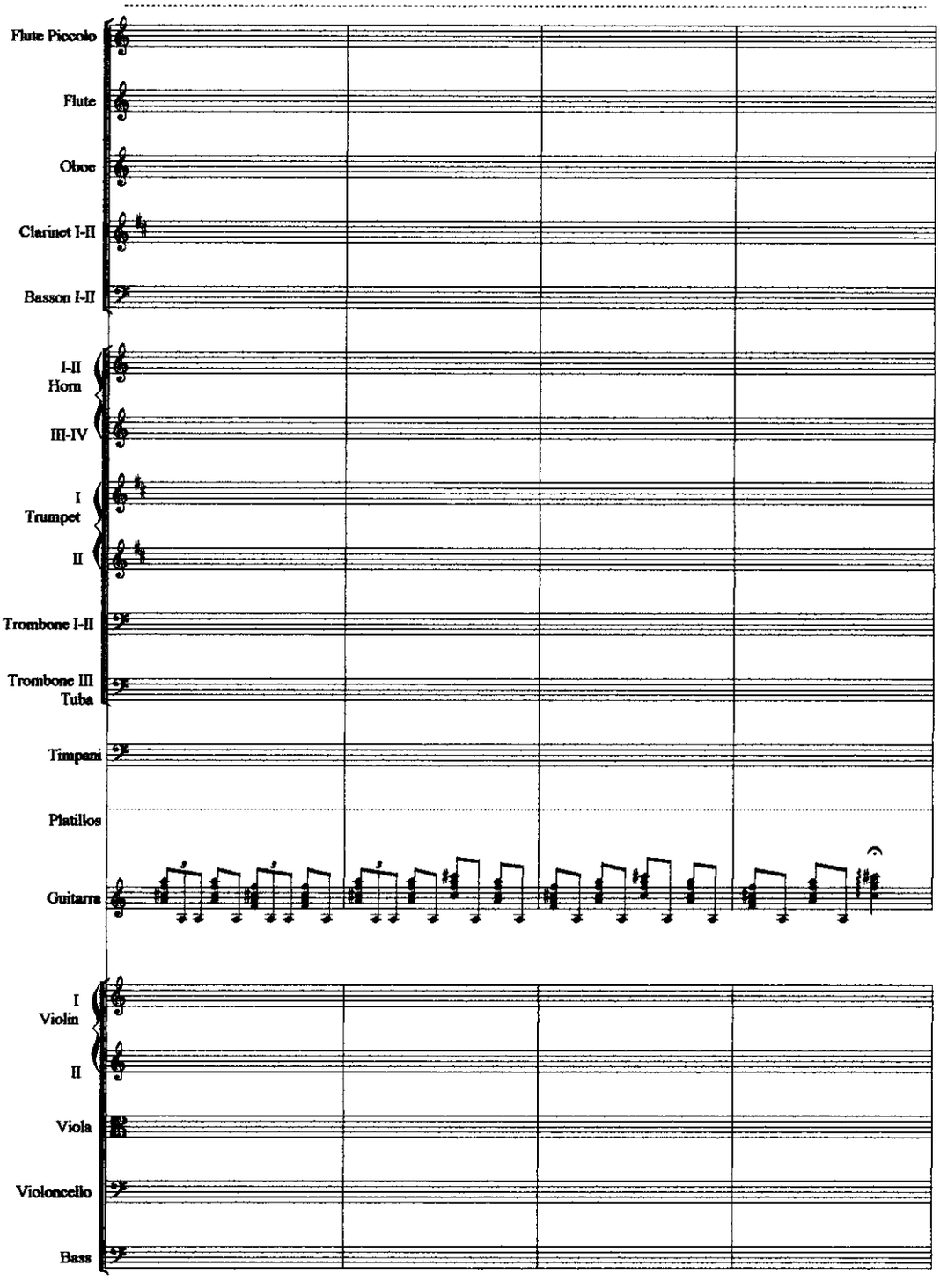

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

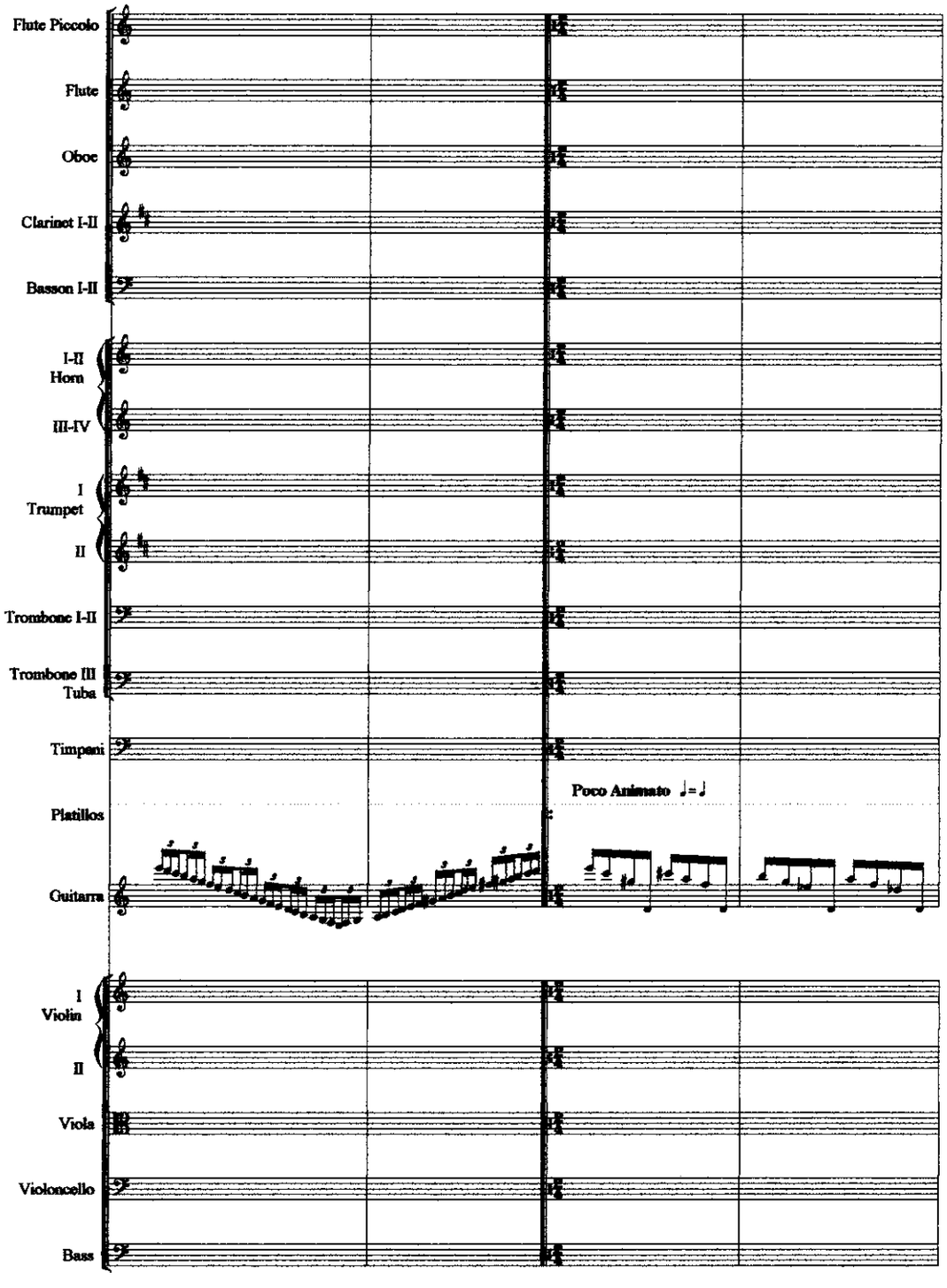

A
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
A Tempo
Guitarra
5
I
Violin
II
Viola
Violoncello
Bass

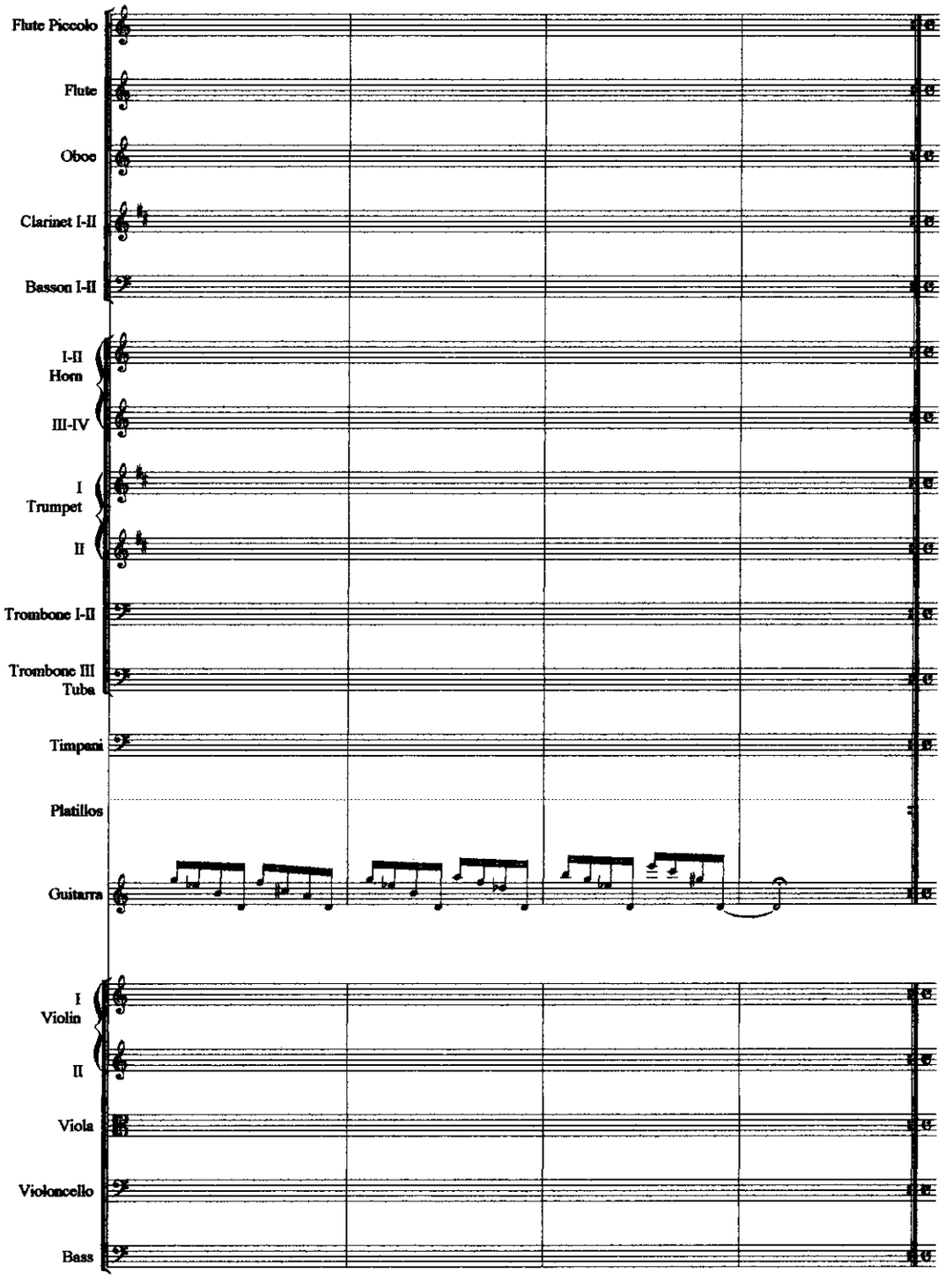

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

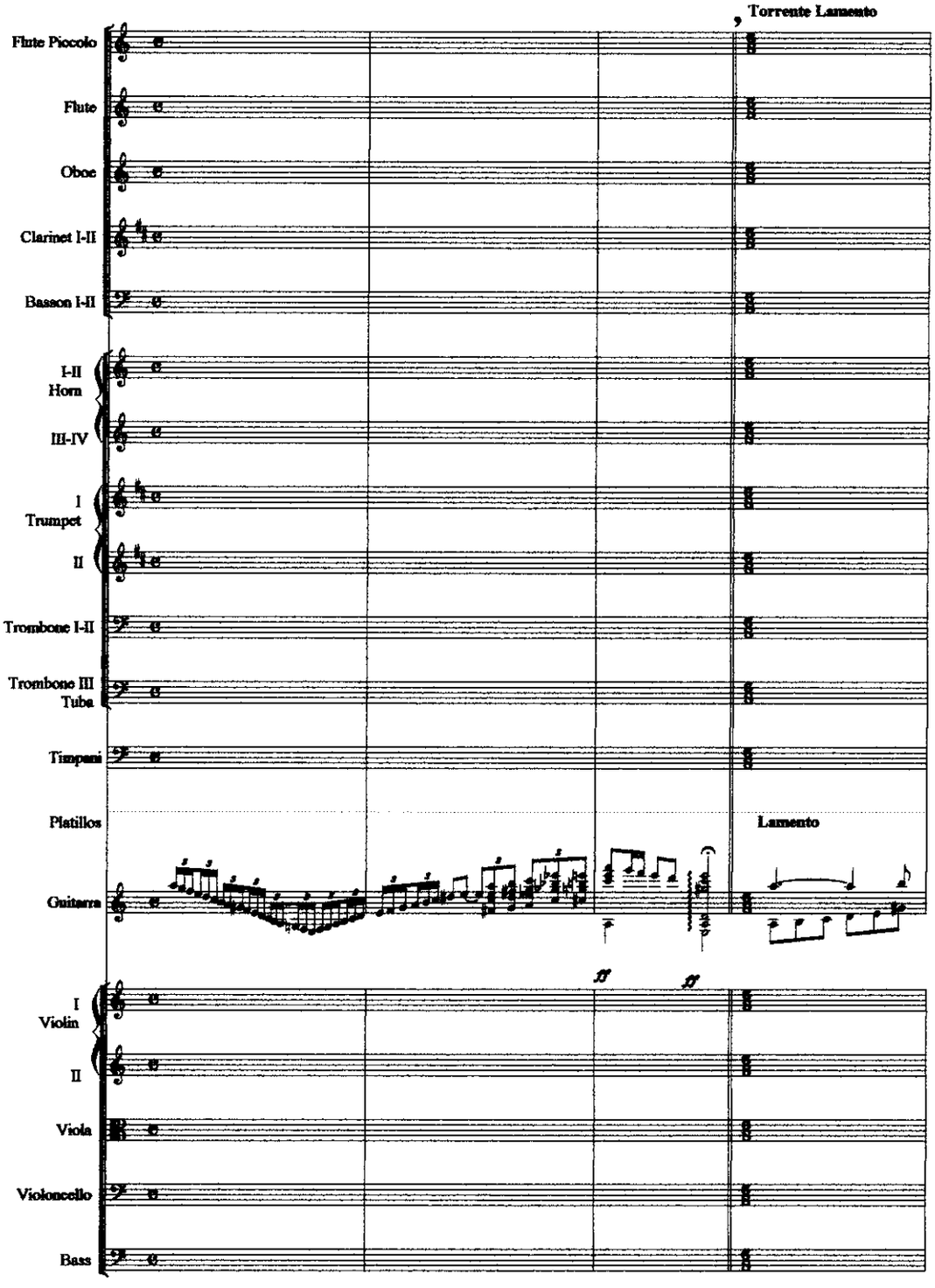

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

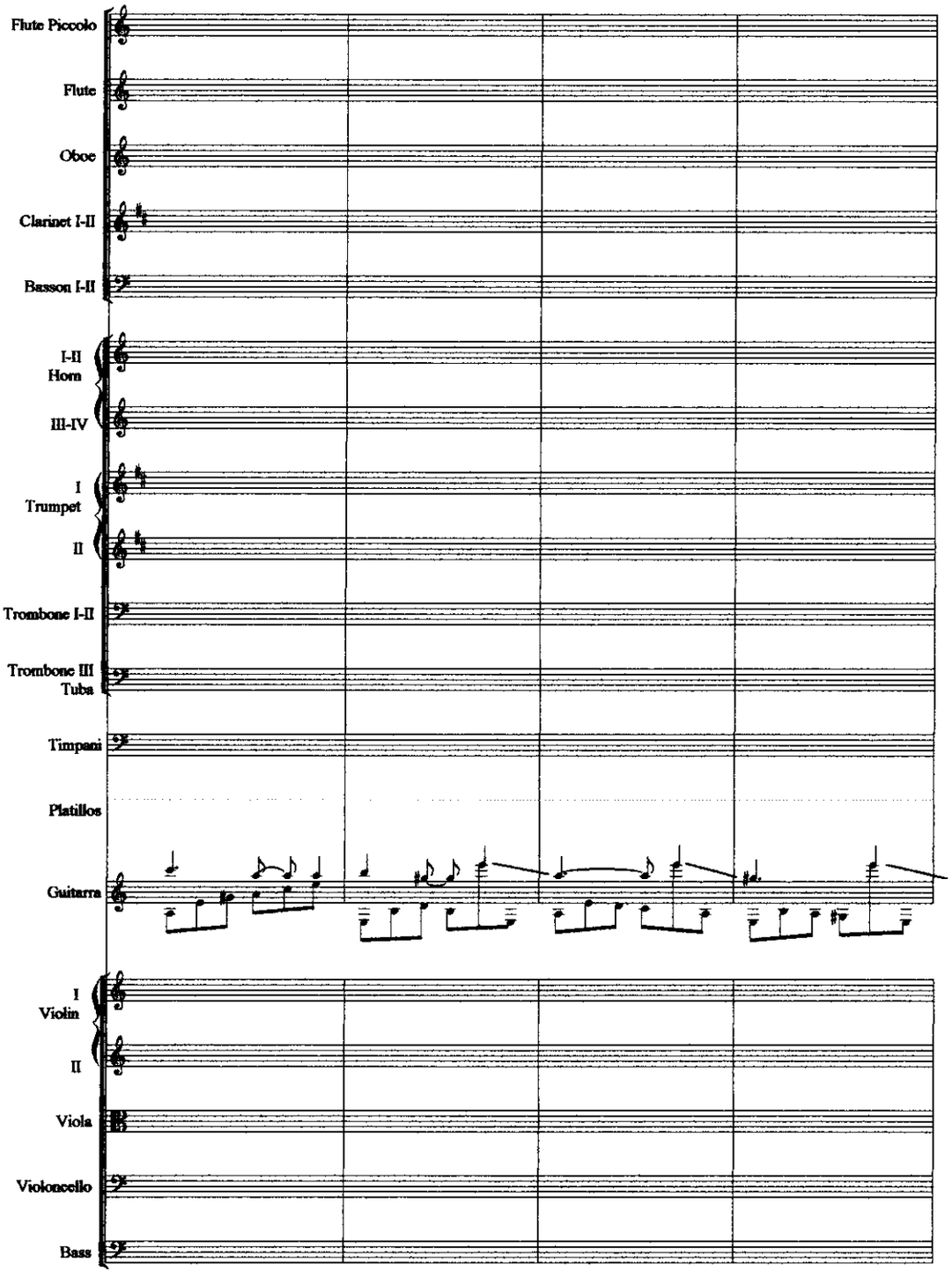

CADENZA - (GUITARRA)
Rubato
Tamborito
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
CADENZA
Tamborito
Guitarra
I
Violin
II
Viola
Violoncello
Bass

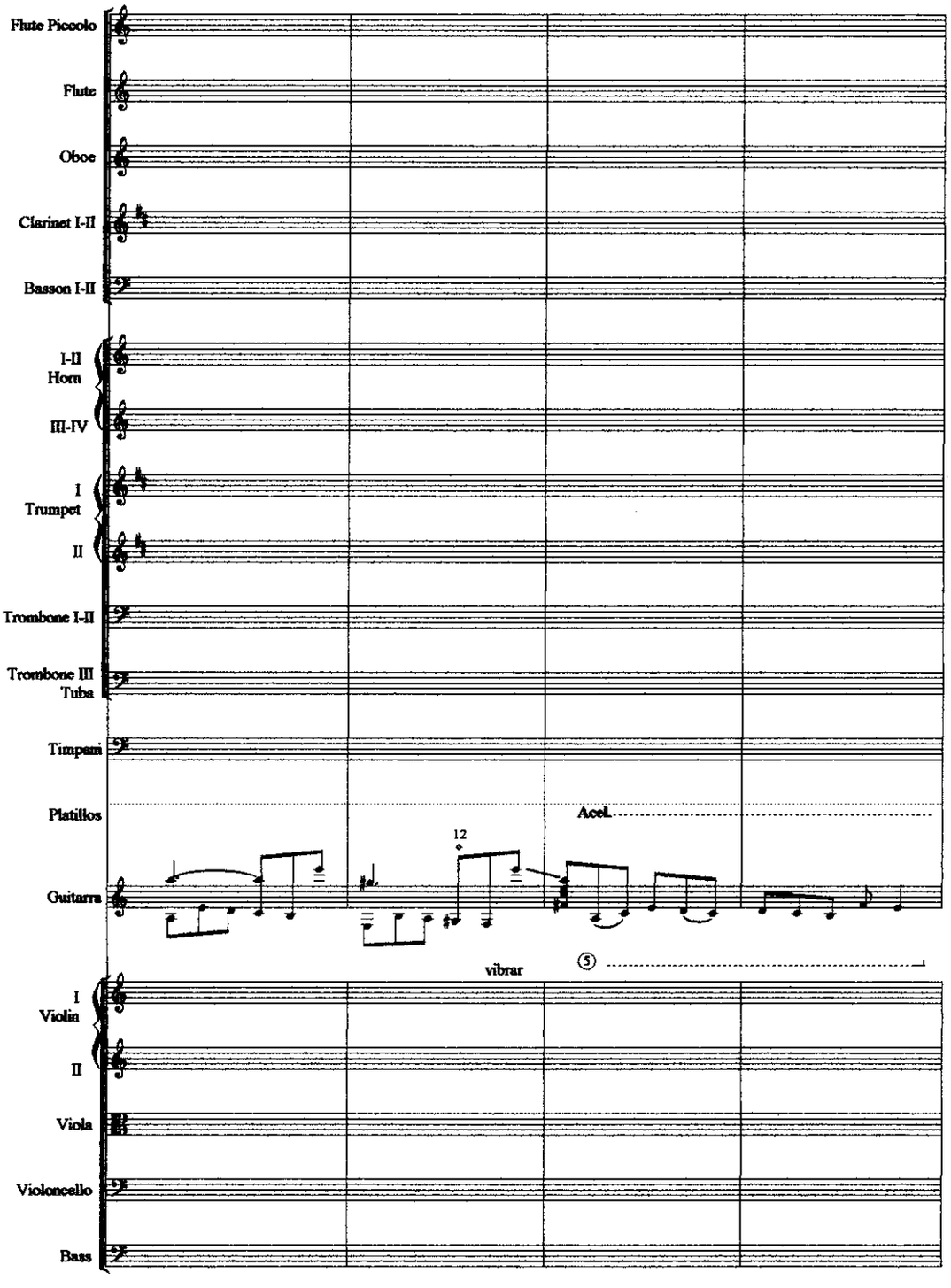

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

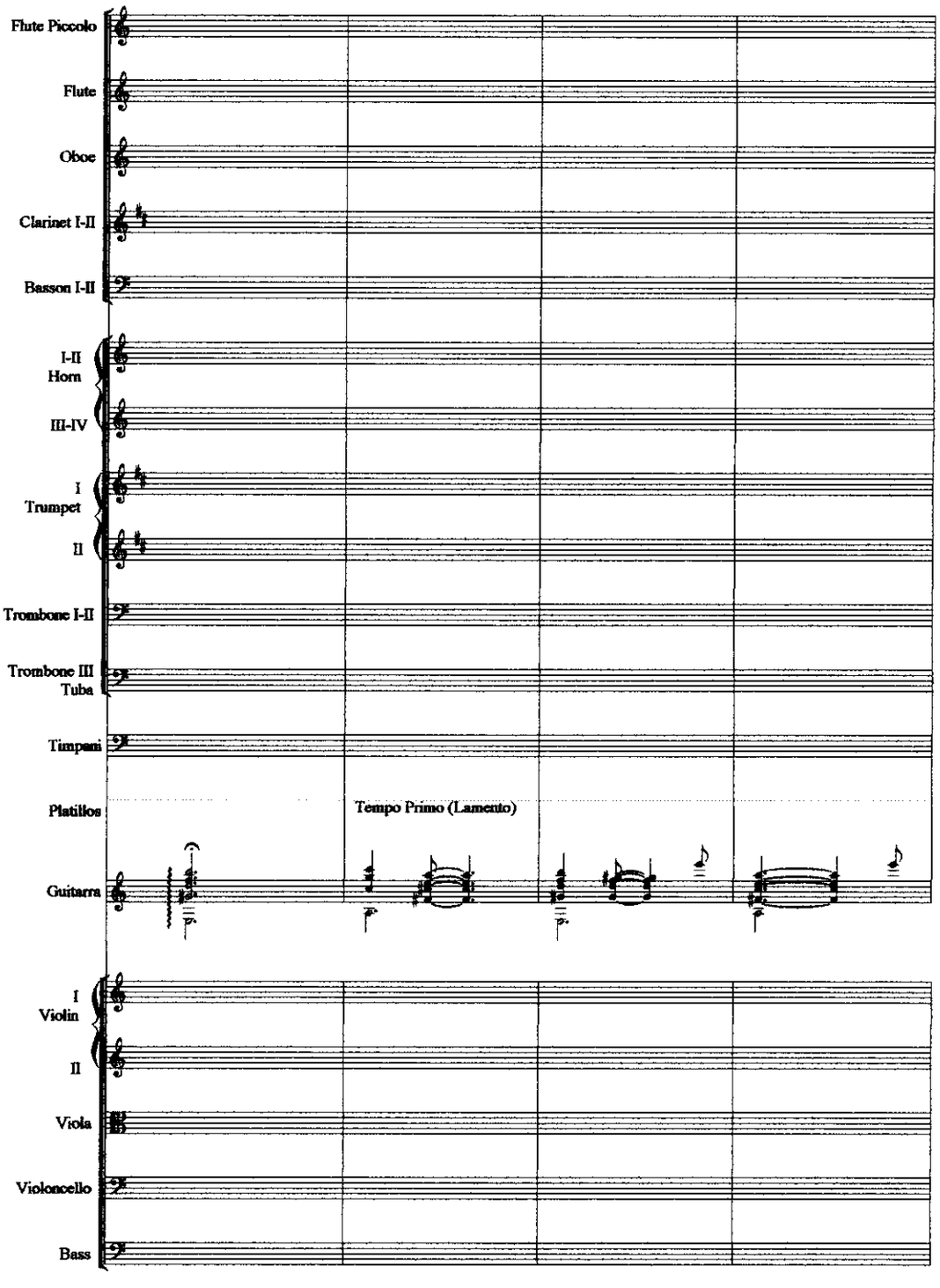

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
Poco Animato ♩=♩
I
Violin
II
Viola
Violoncello
Bass

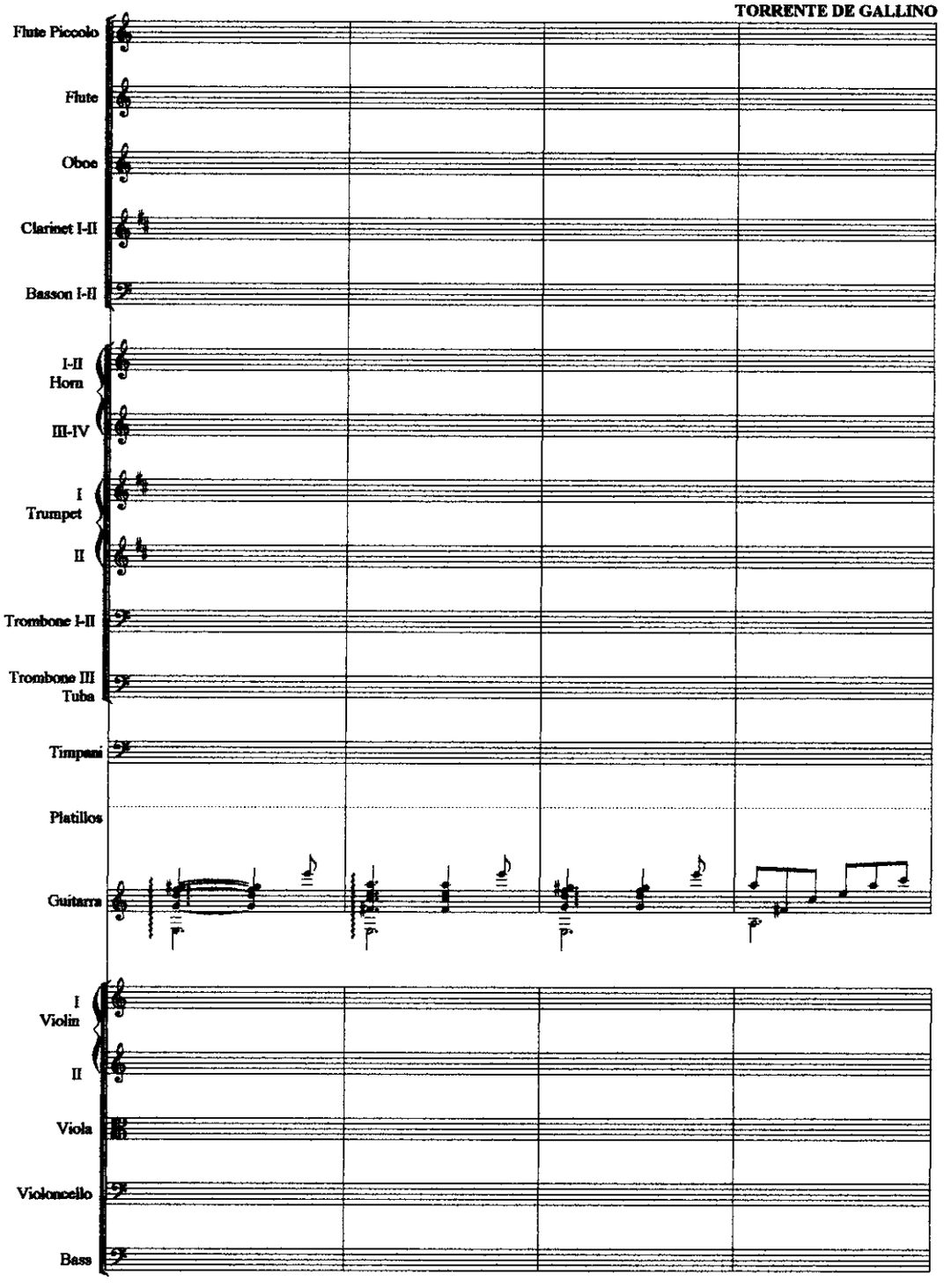

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

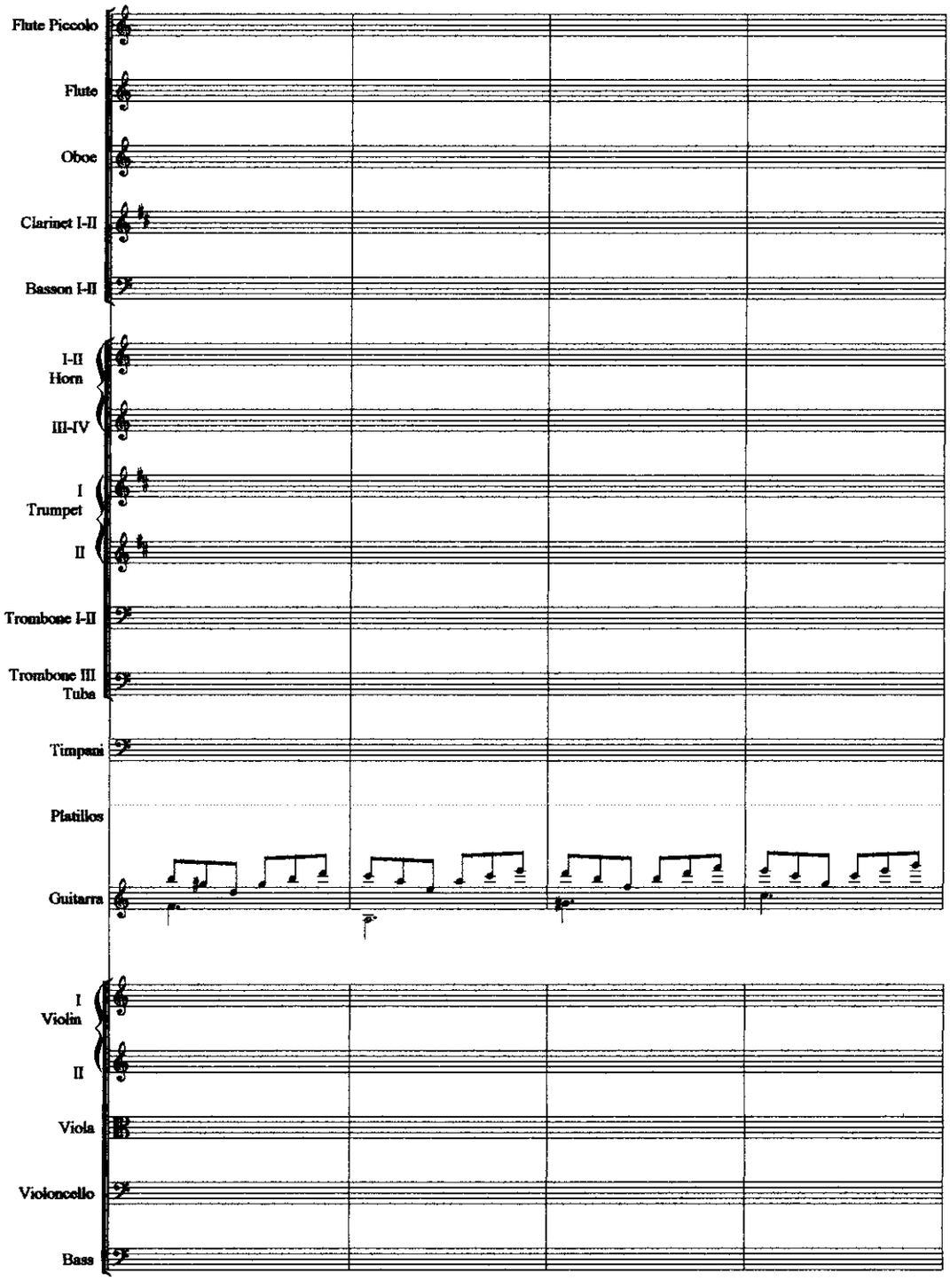

Torrente Lamento
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
Lamento
I
Violin
II
Viola
Violoncello
Bass

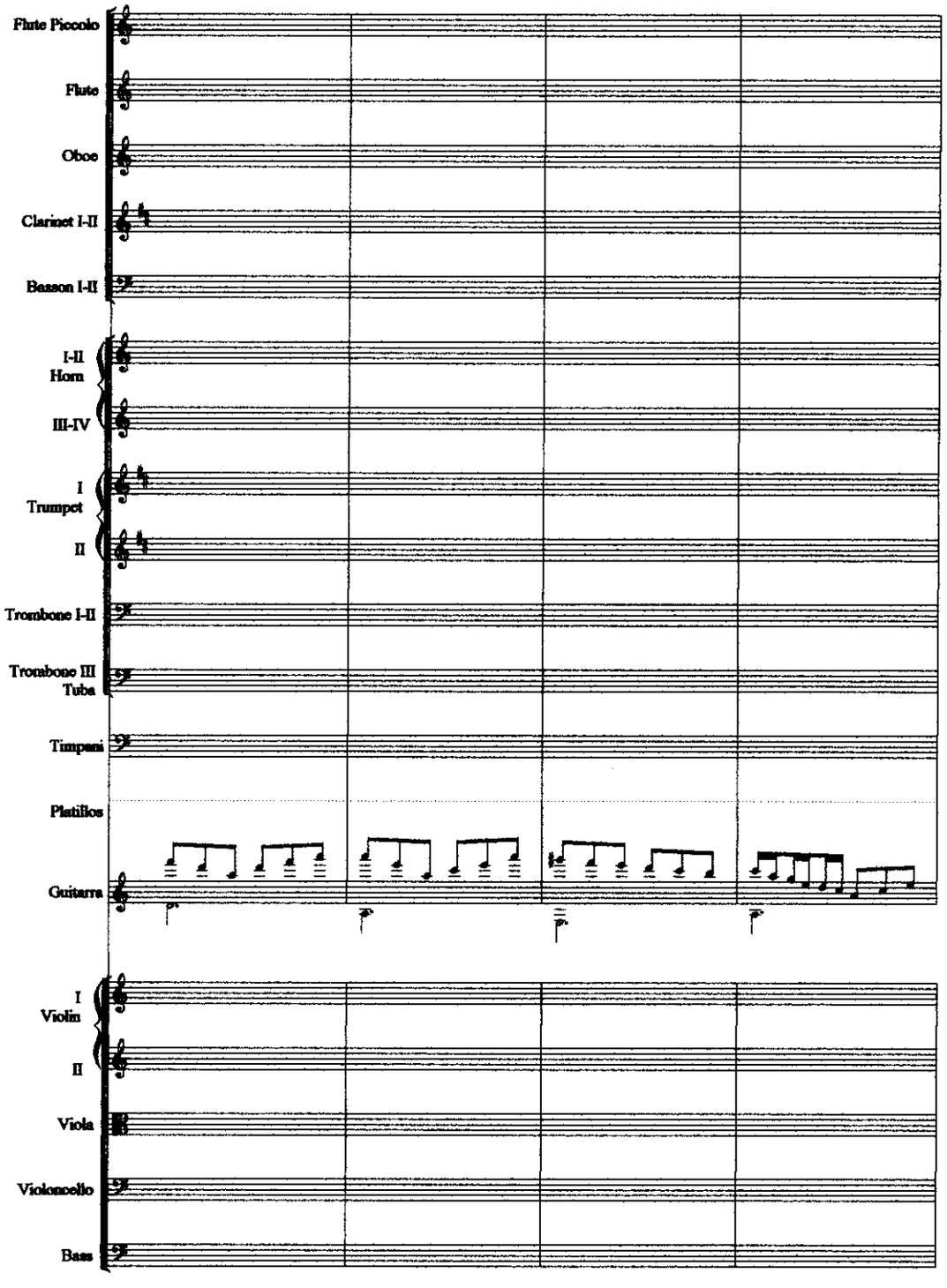

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

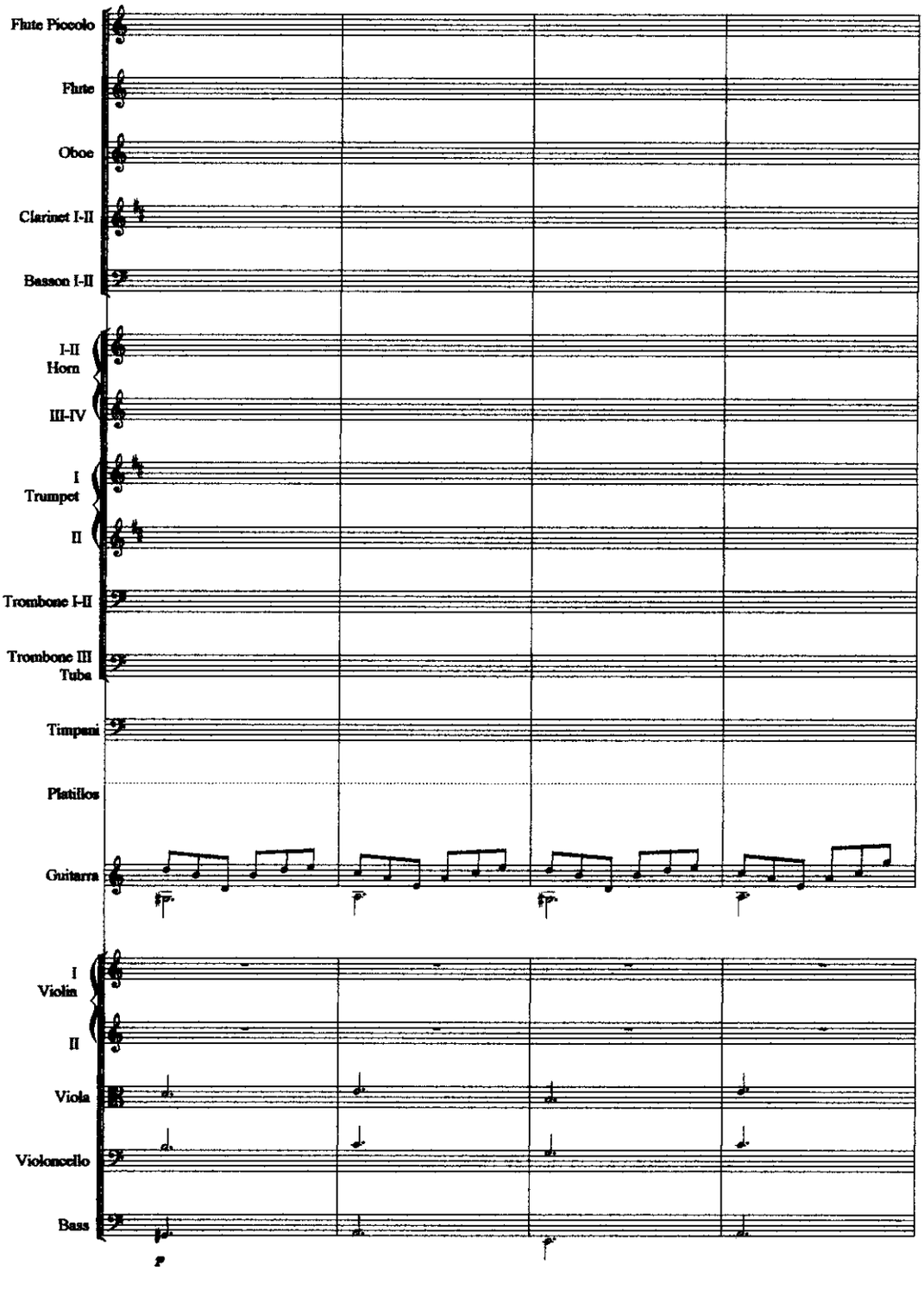

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Acel.
12
Guitarra
vibrar
5
I
Violin
II
Viola
Violoncello
Bass

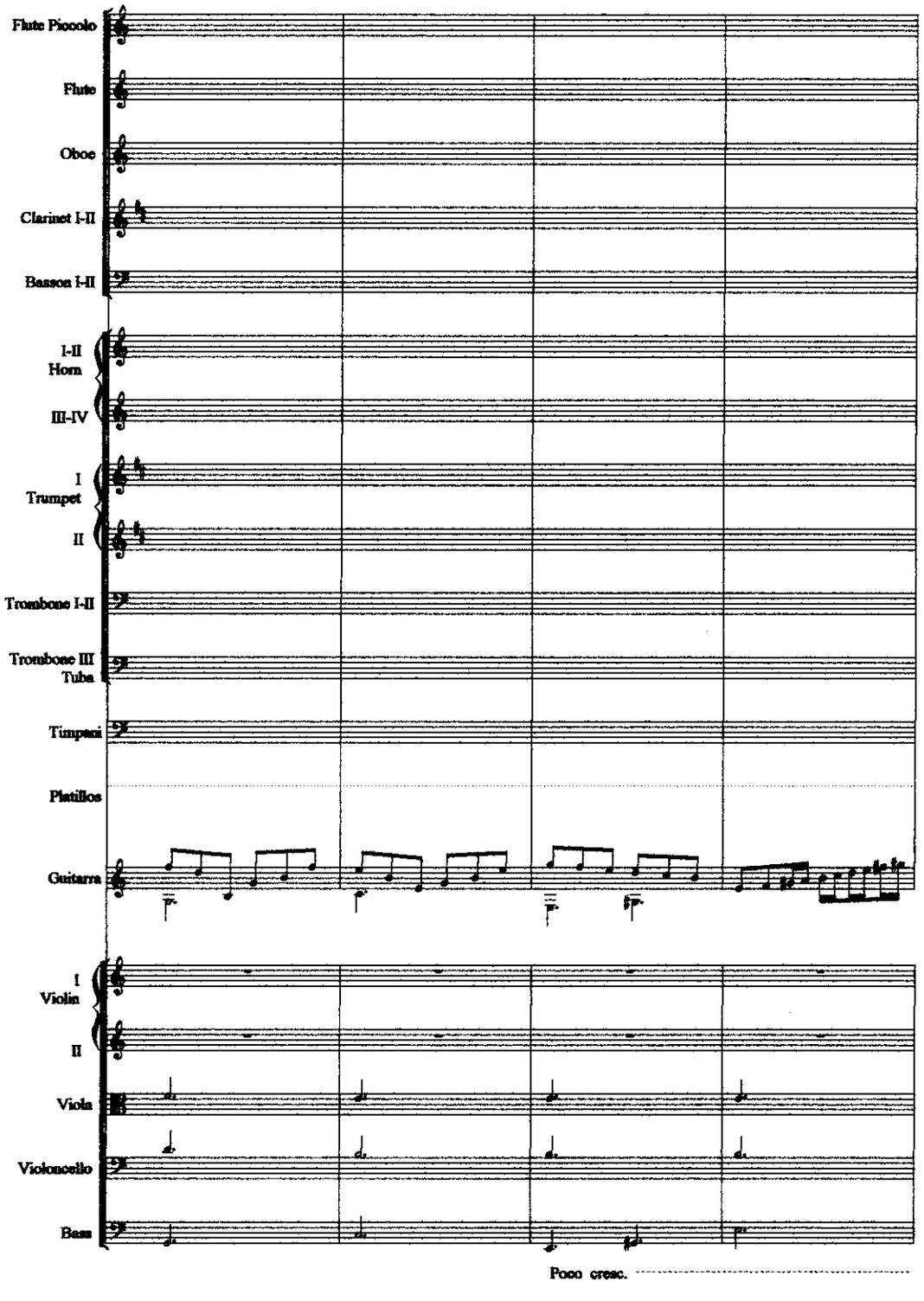

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
Tempo Primo (Lamento)
I
Violin
II
Viola
Violoncello
Bass

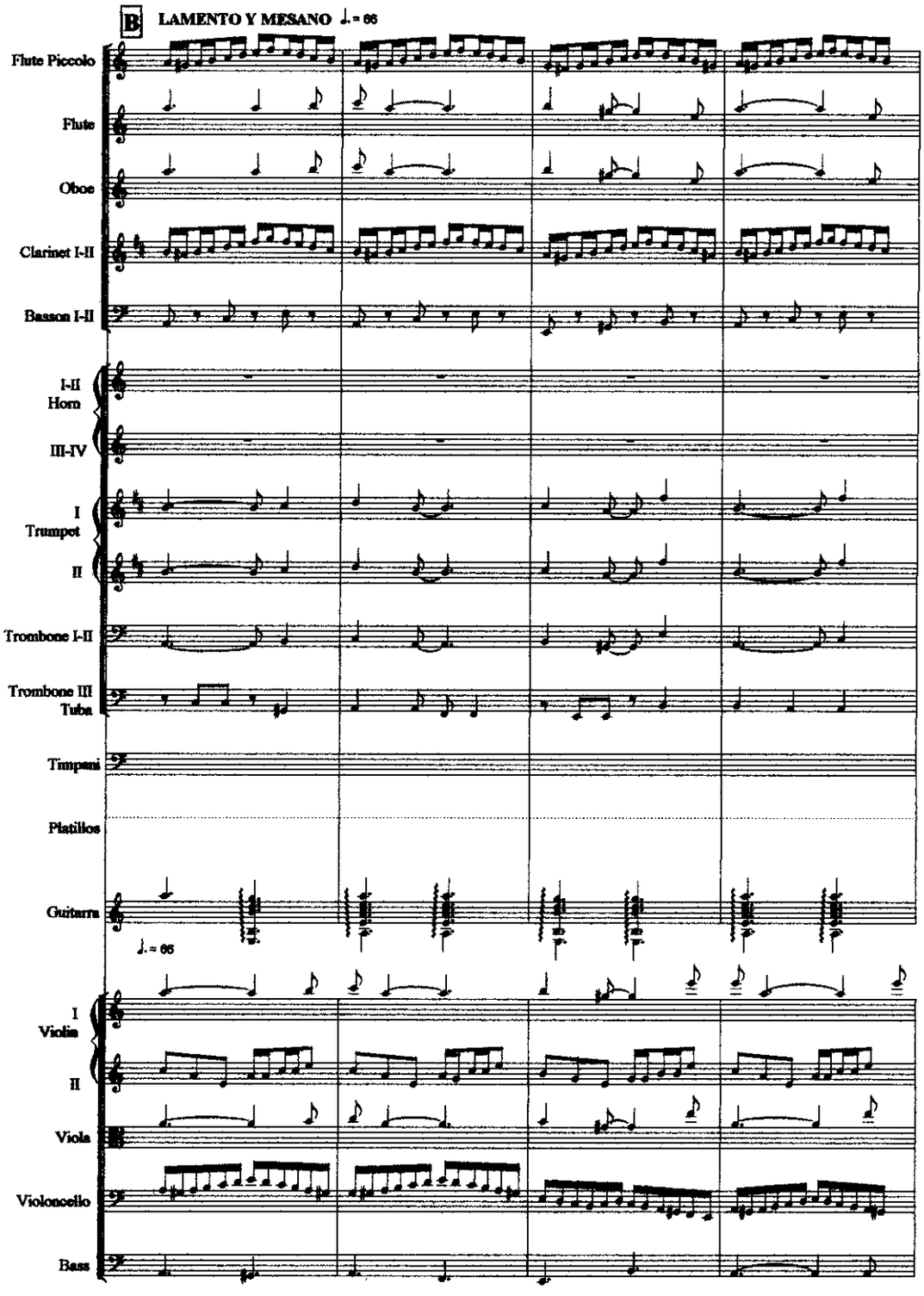

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

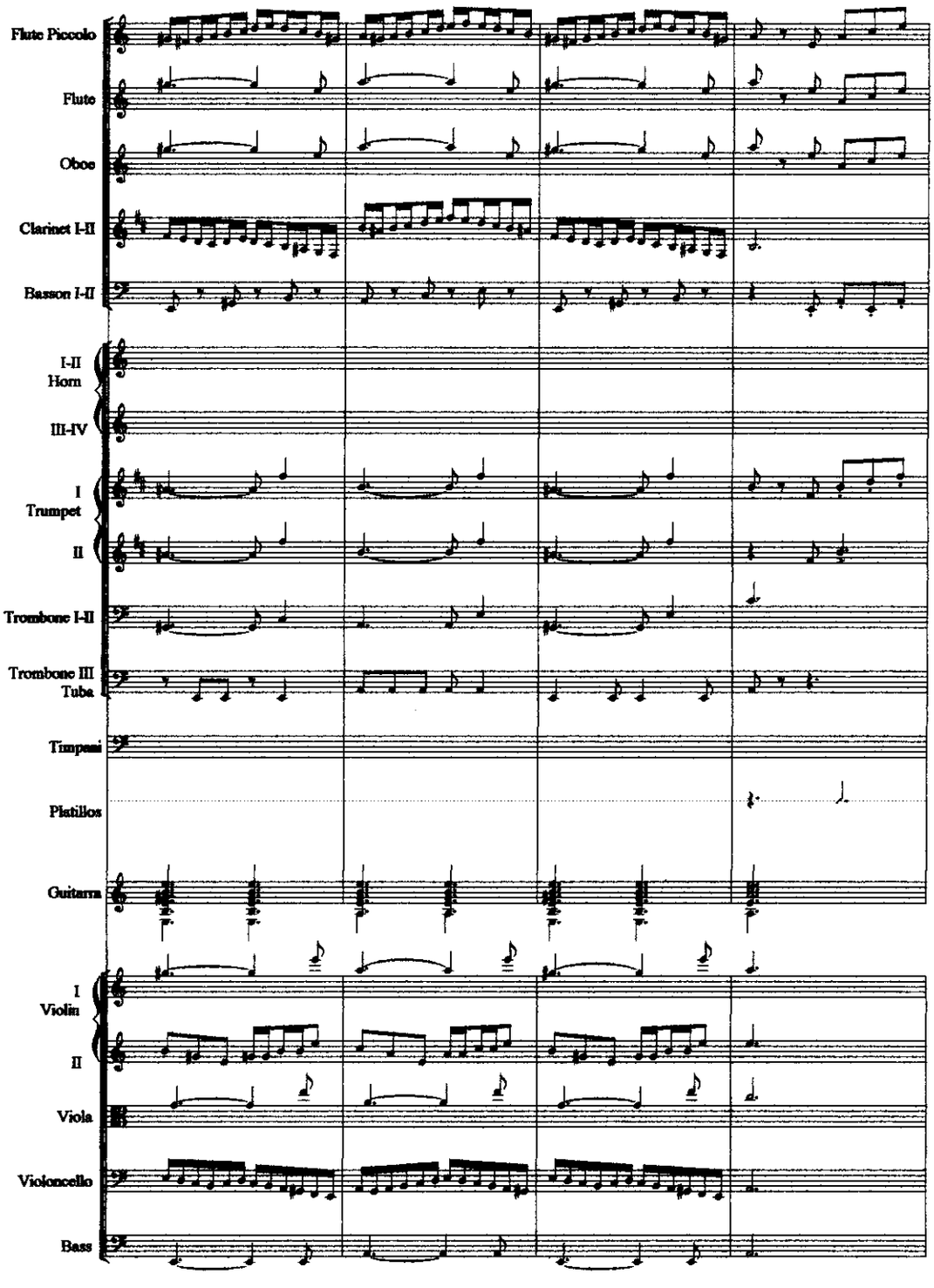

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

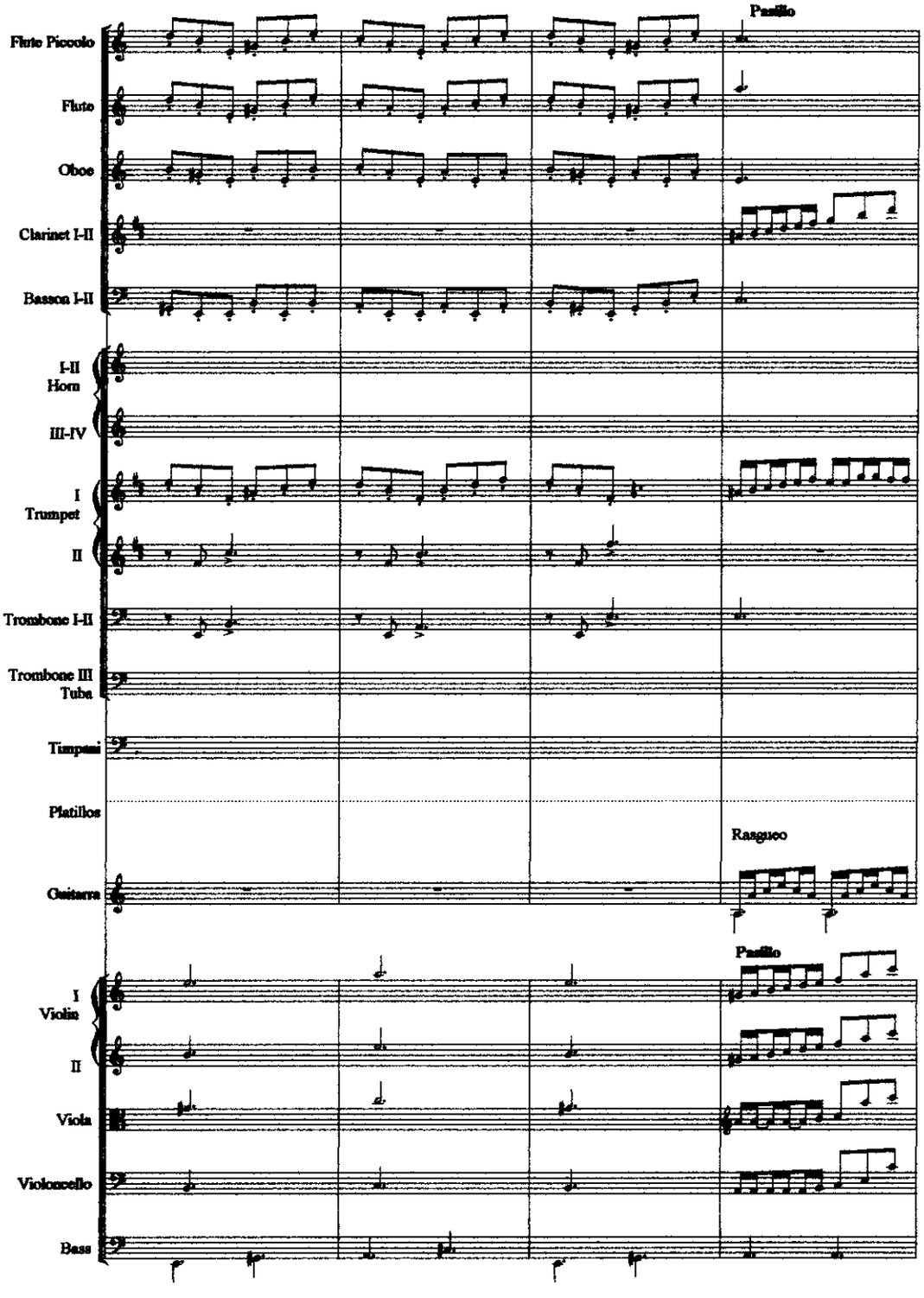

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

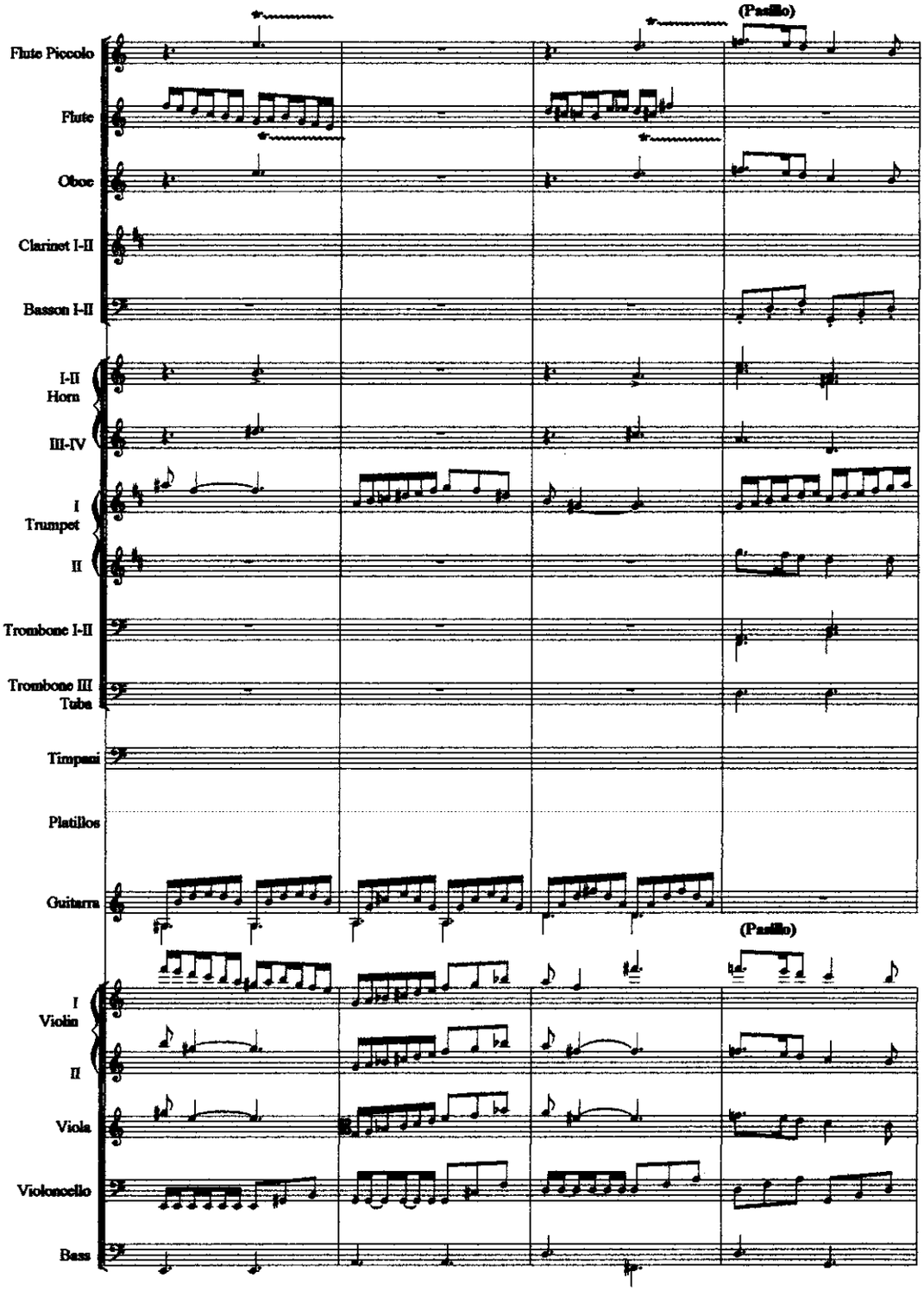

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

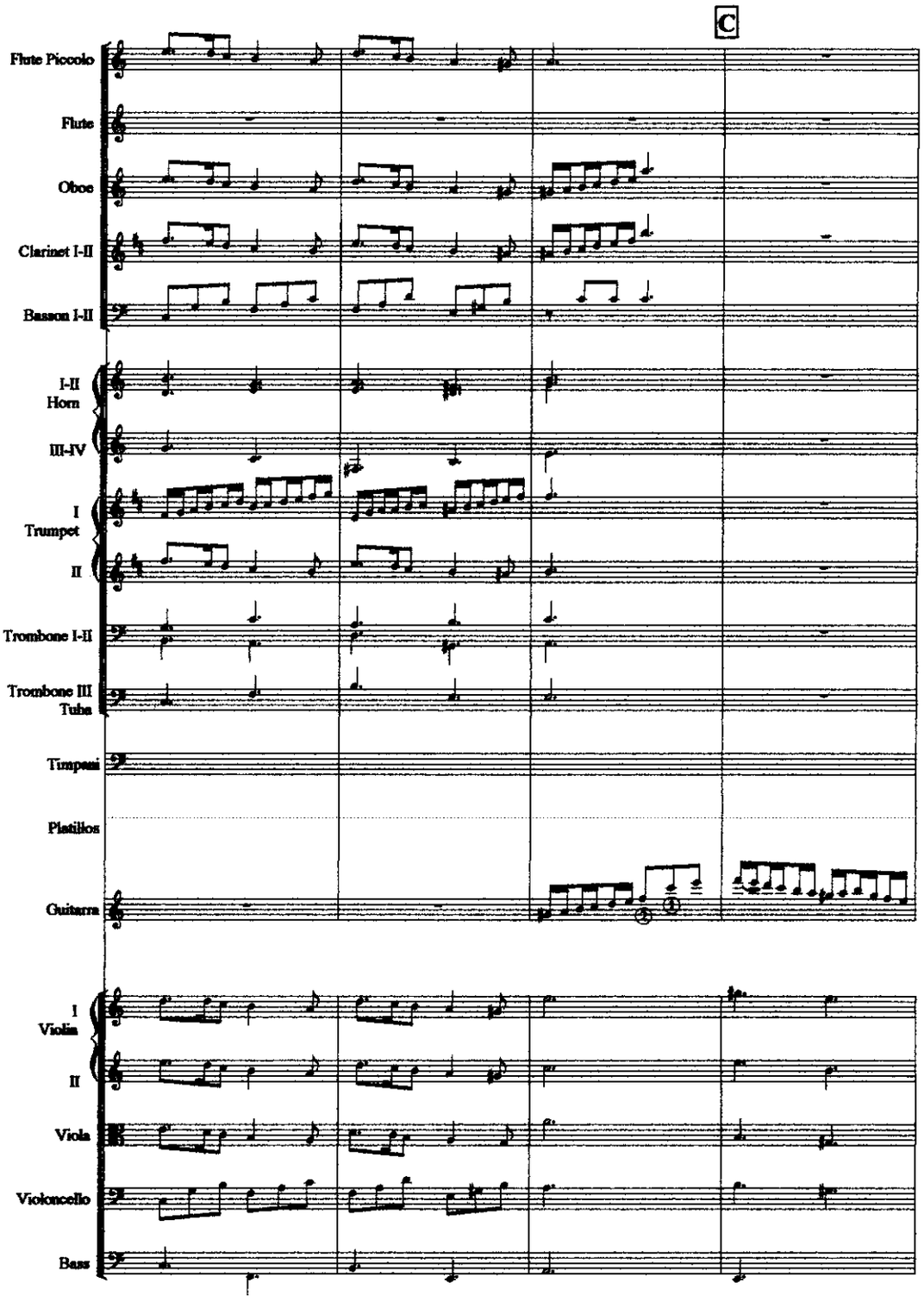

Flute Piccolo
Flute
Oboe
Clarinet I-II
Bassoon I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass
Poco cresc.

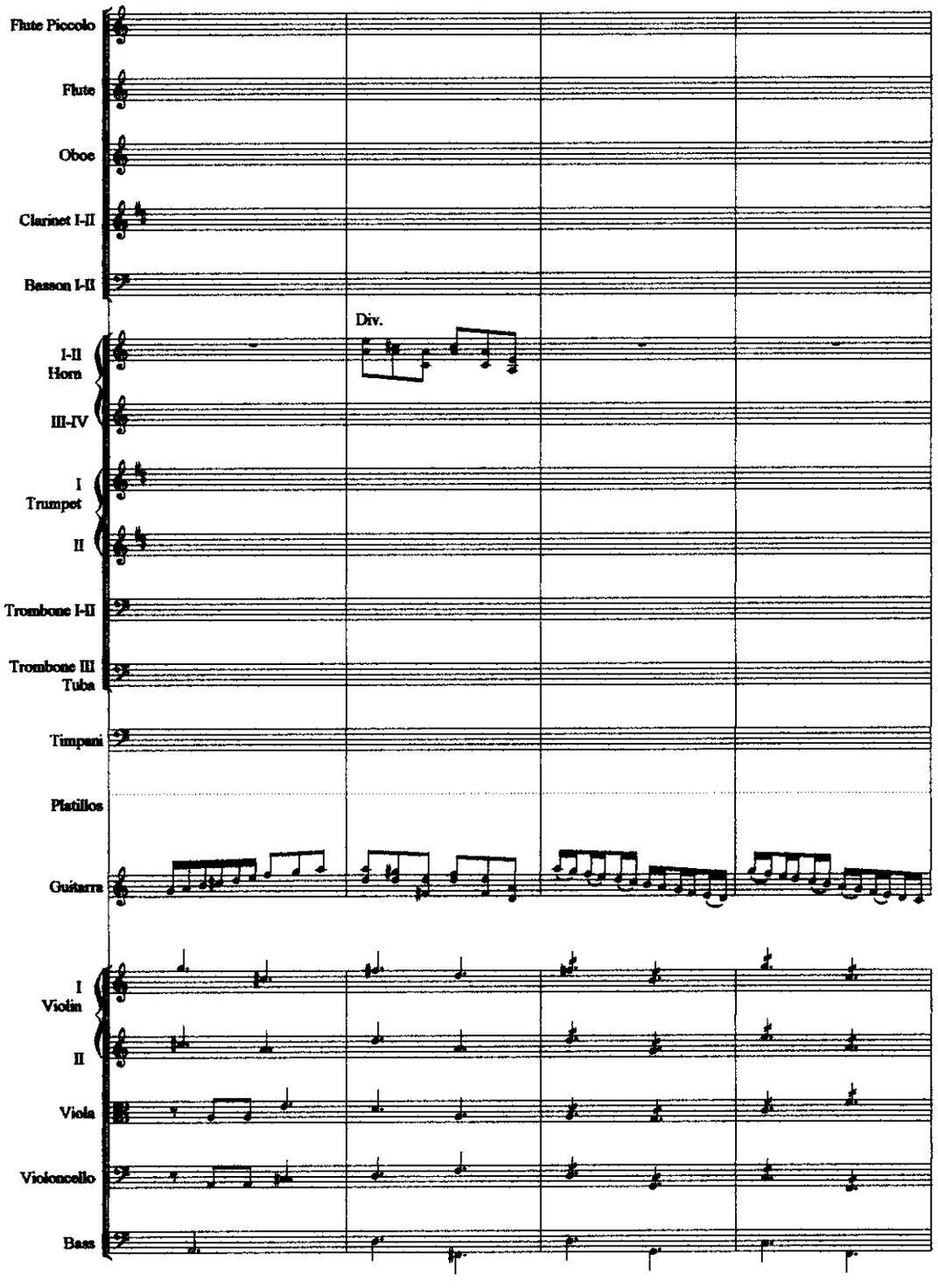

B
LAMENTO Y MESANO ♩.= 66
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
♩.= 66
I
Violin
II
Viola
Violoncello
Bass

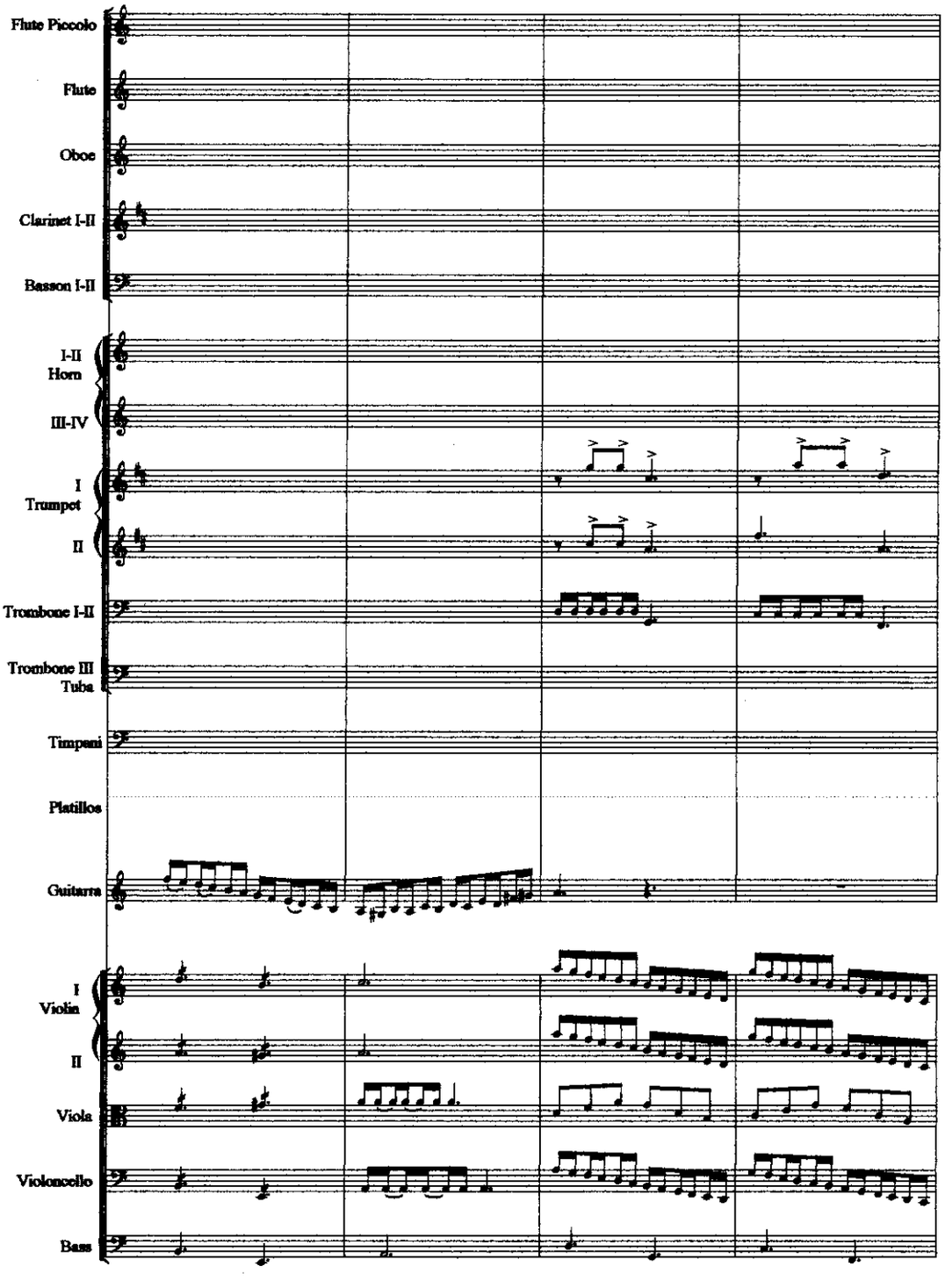

Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass

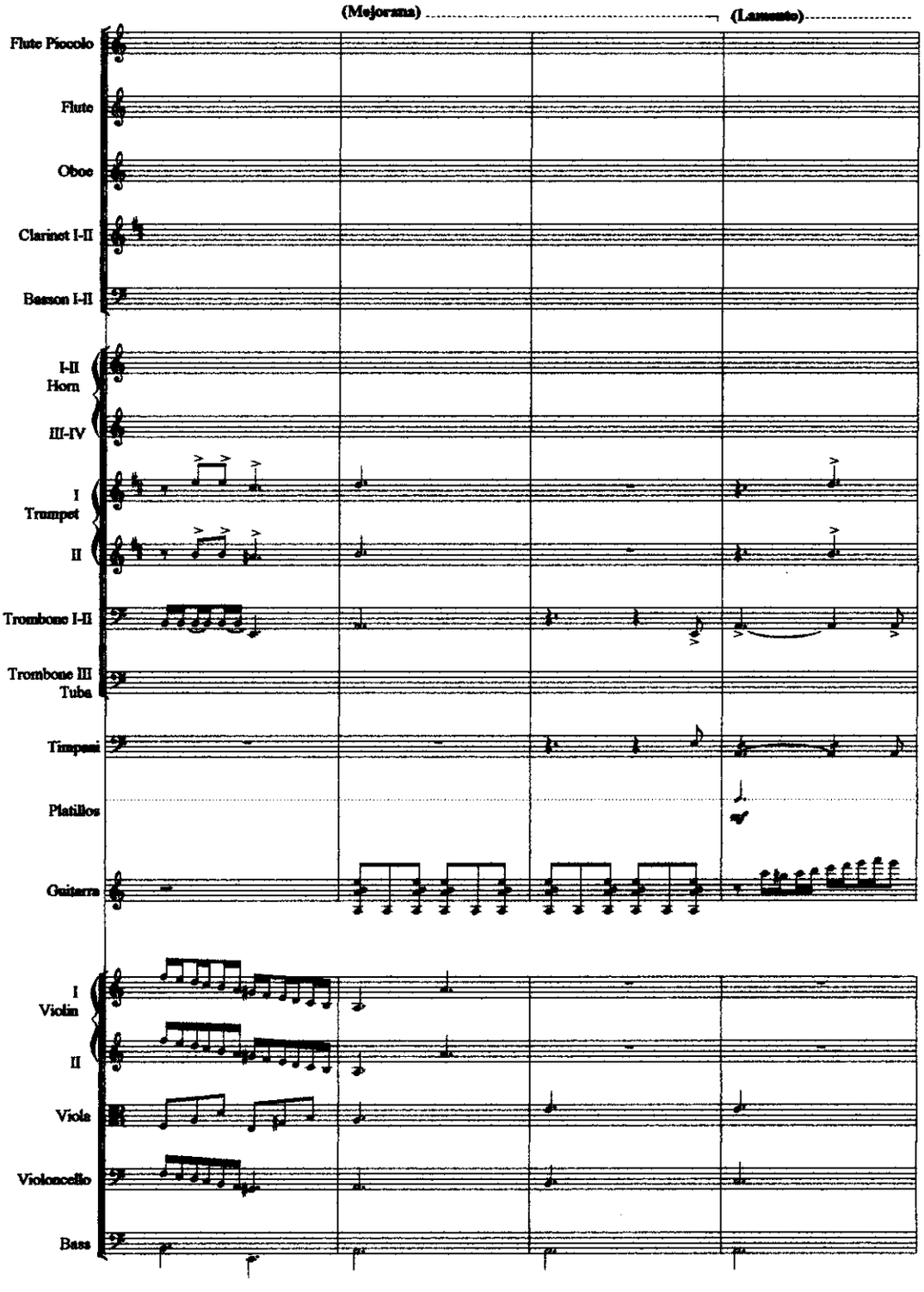

Pasillo
Flute Piccolo
Flute
Oboe
Clarinet I-II
Bassoon I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Rasgueo
Guitarra
Pasillo
I
Violin
II
Viola
Violoncello
Bass

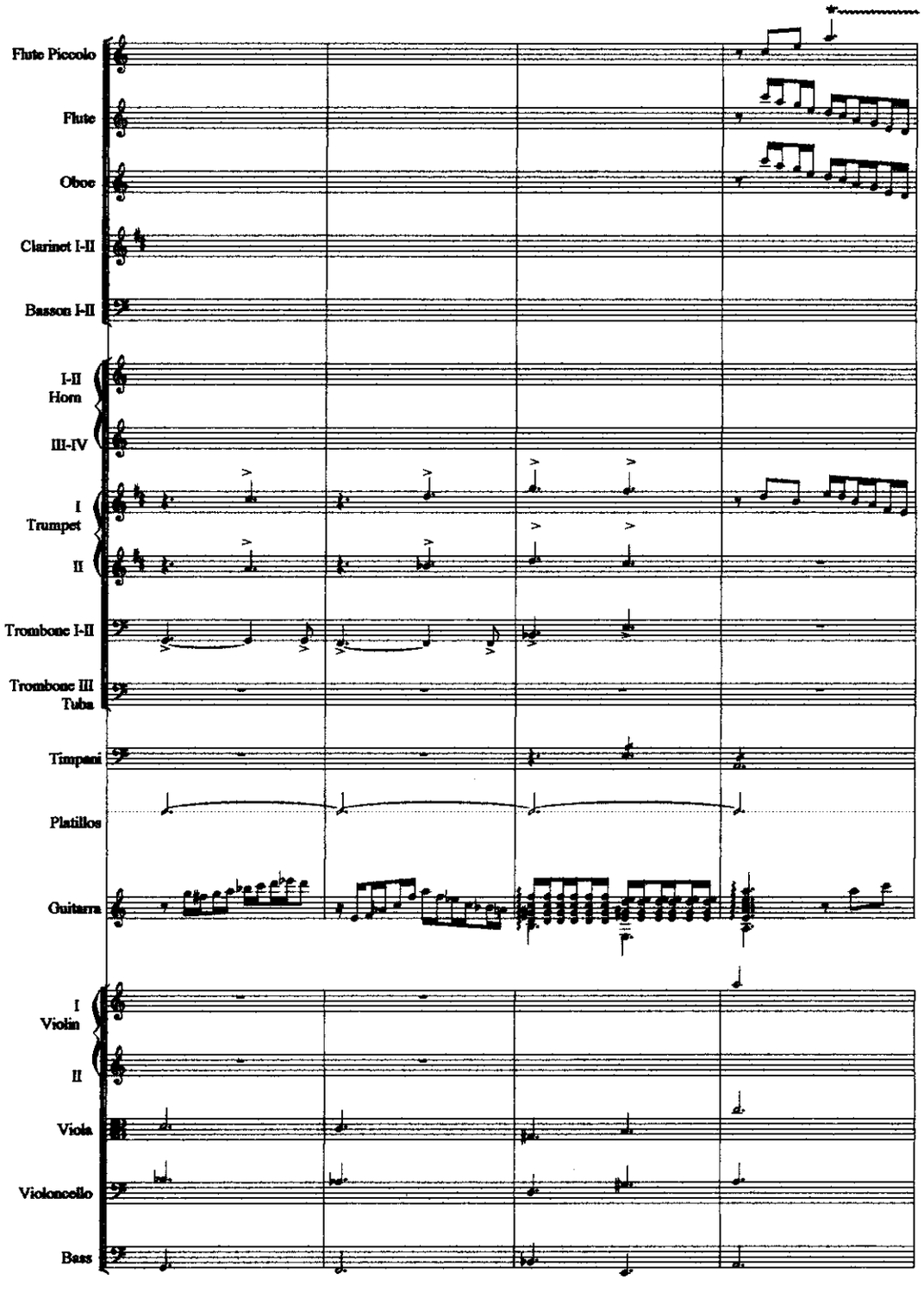

(Pasillo)
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
(Pasillo)
I
Violin
II
Viola
Violoncello
Bass


C
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
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
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
I
Violin
II
Viola
Violoncello
Bass


(Mejorana)
(Lamento)
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
Bass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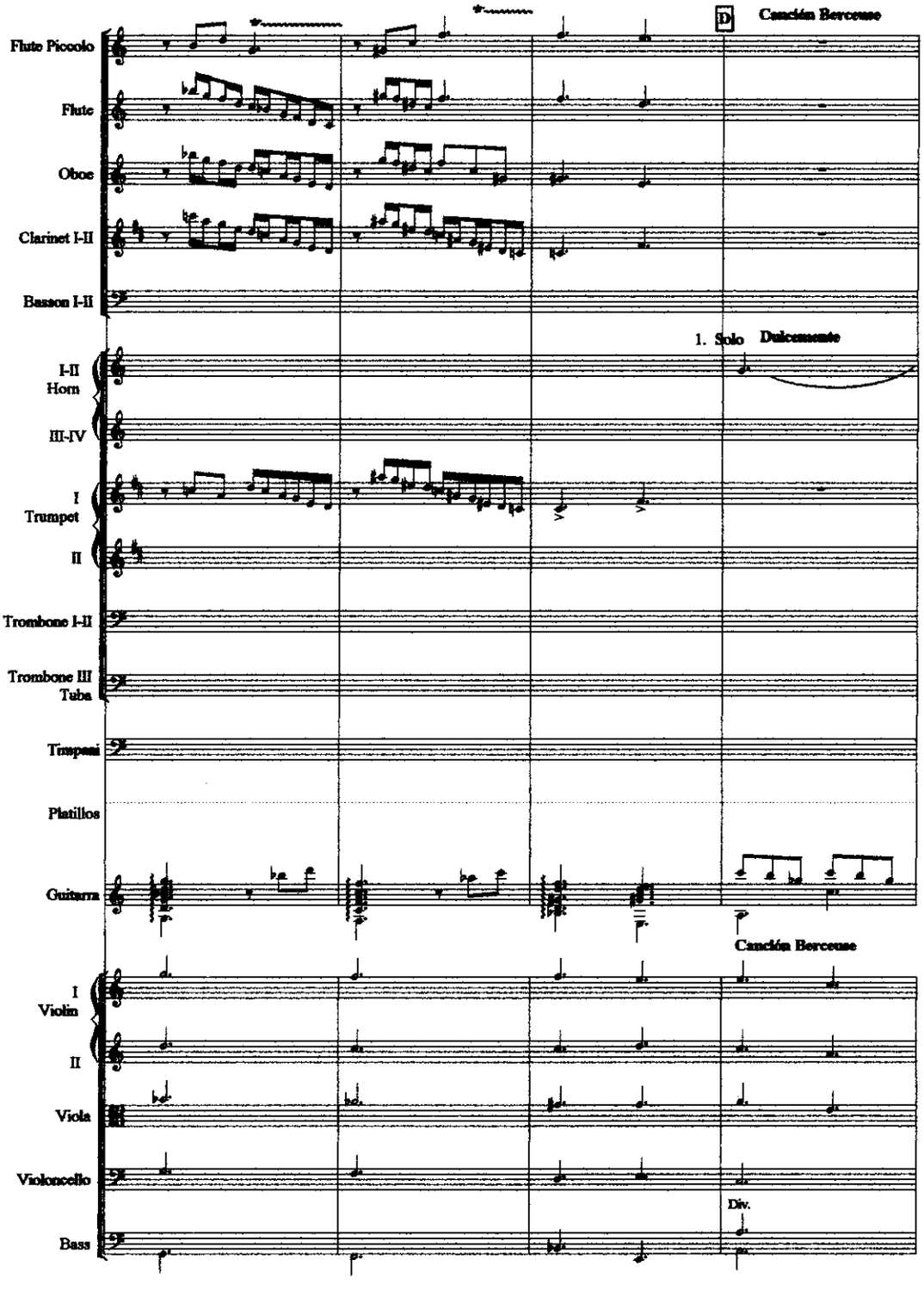
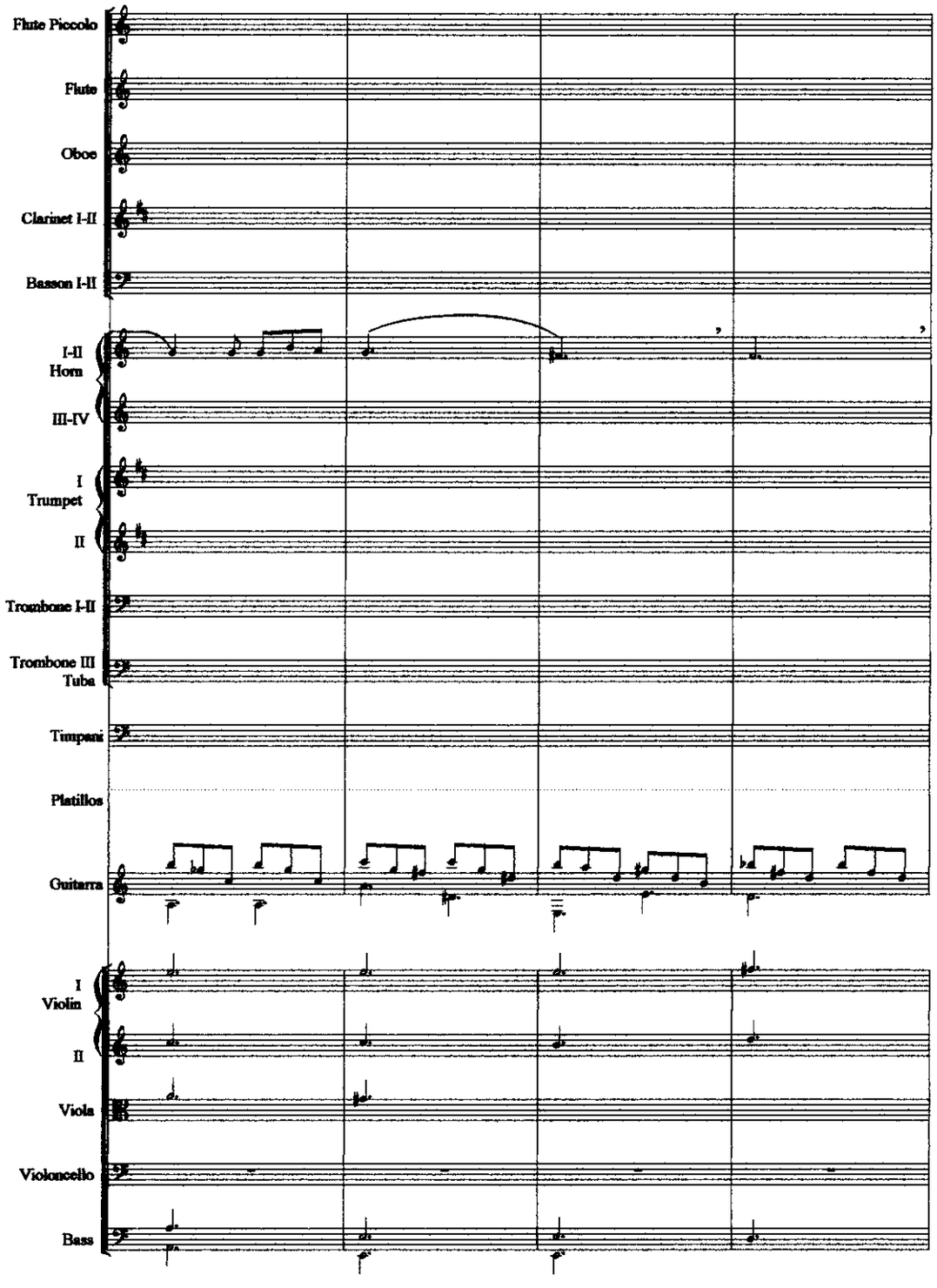
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass


D
Canción Berceuse
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
1. Solo
Dulcemente
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
Canción Berceuse
I
Violin
II
Viola
Violoncello
Div.
Bass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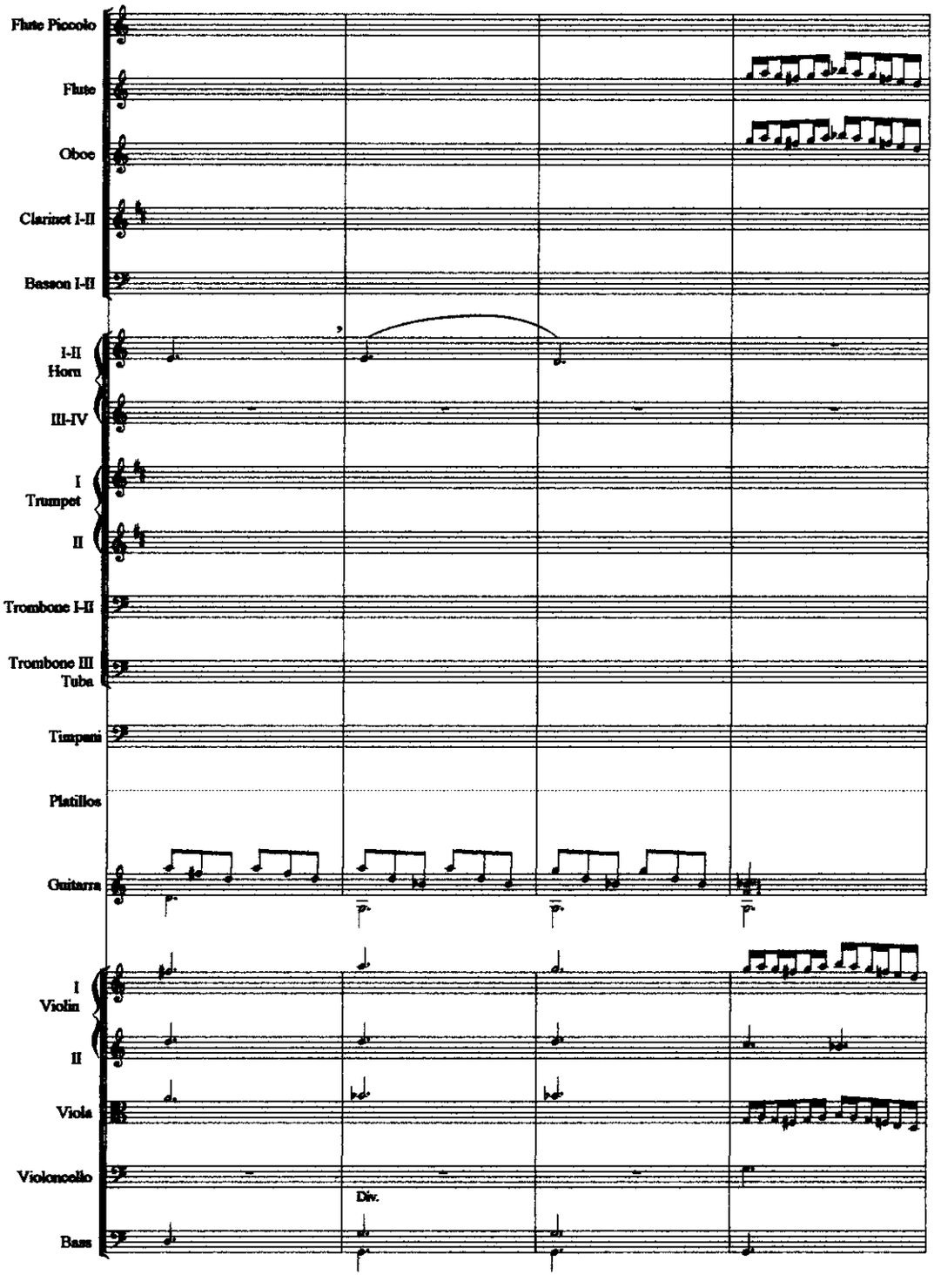
Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillos
Guitarra
I
Violin
II
Viola
Violoncello
Bass


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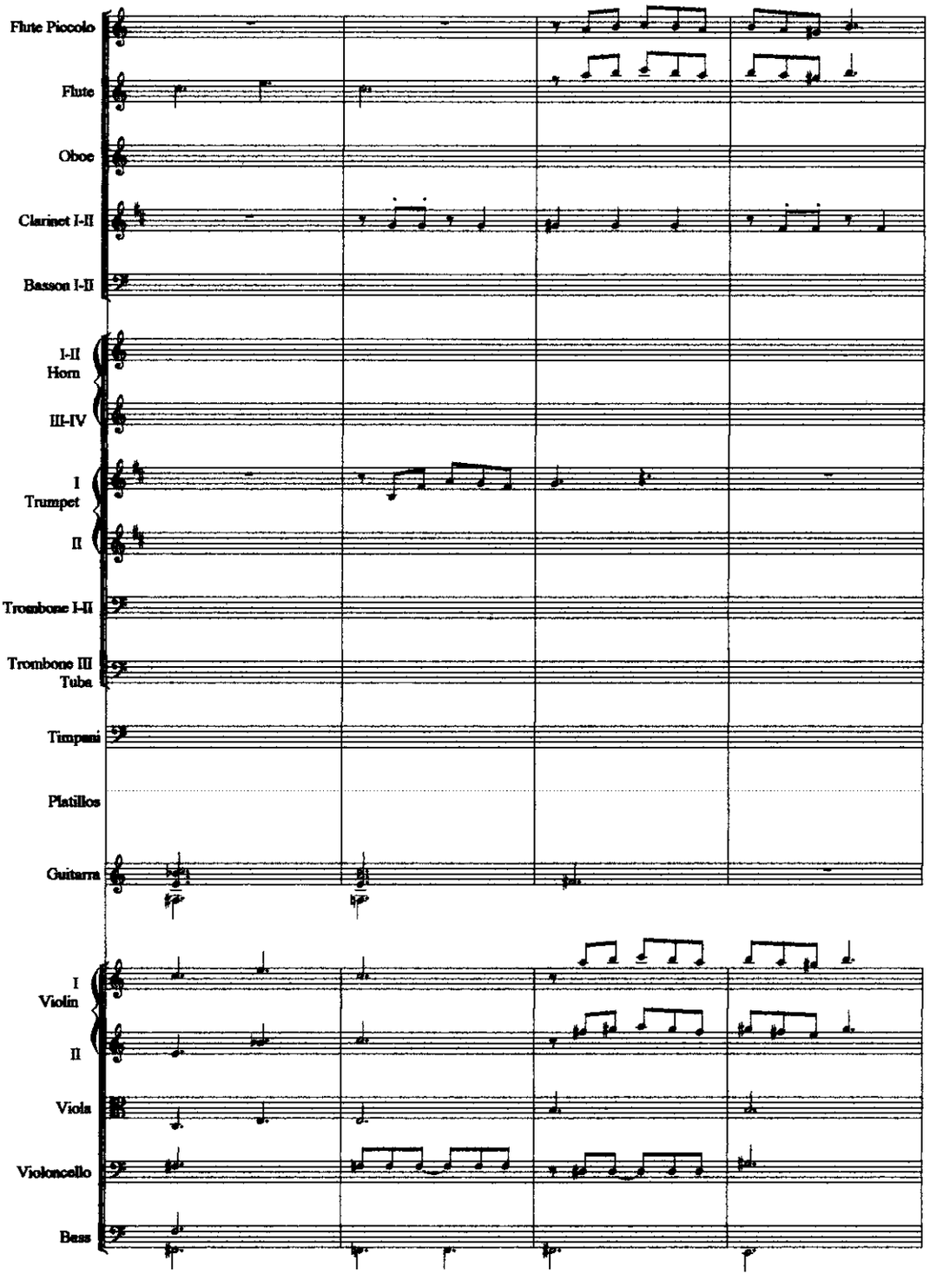
II
Viola
Violoncello
Div.
Bass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Oboe
Clarinet I-II
Basson I-II
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Horn
III-IV
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Trumpet
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Trombone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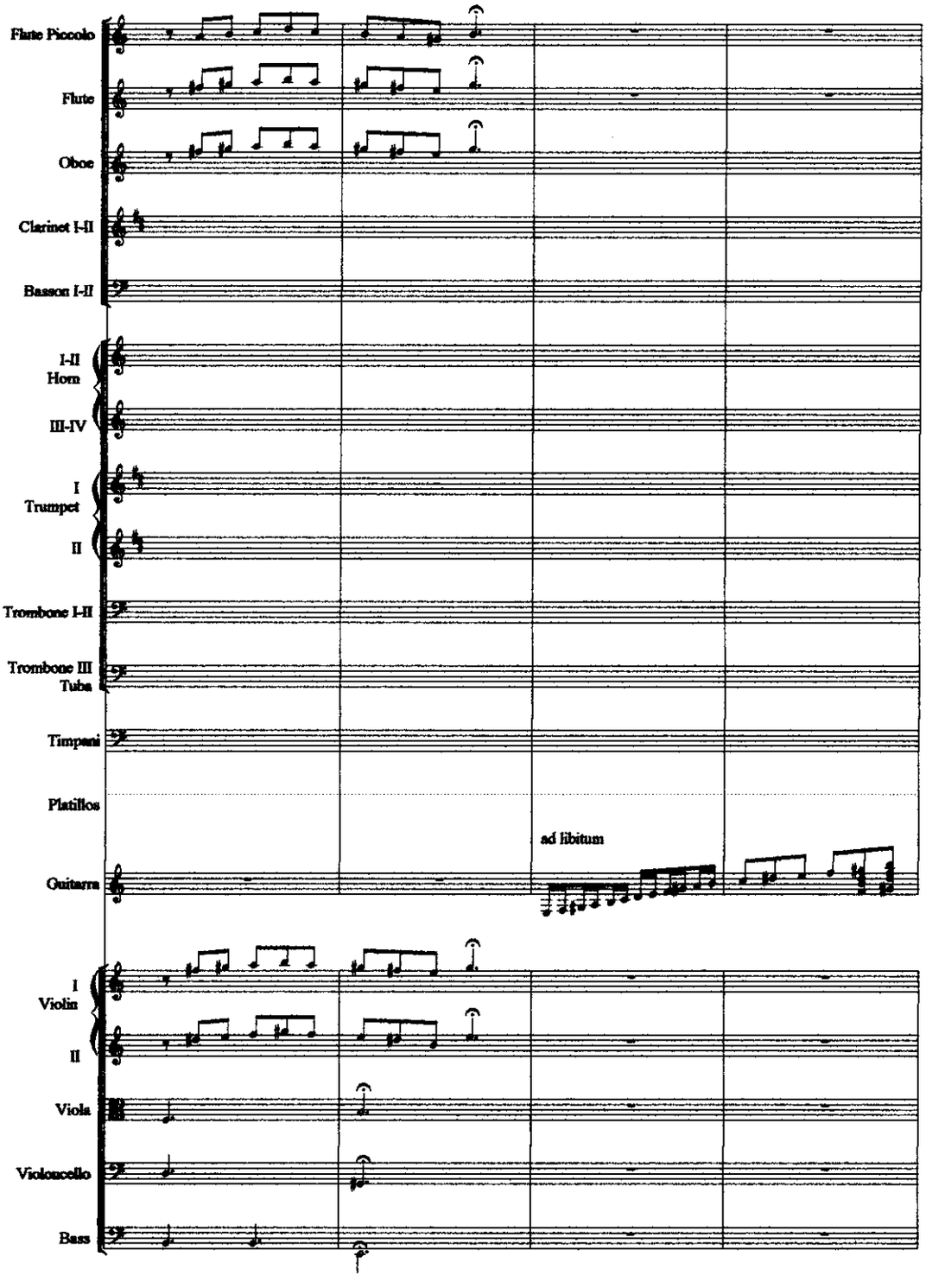
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Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
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Platillos
Guitarra
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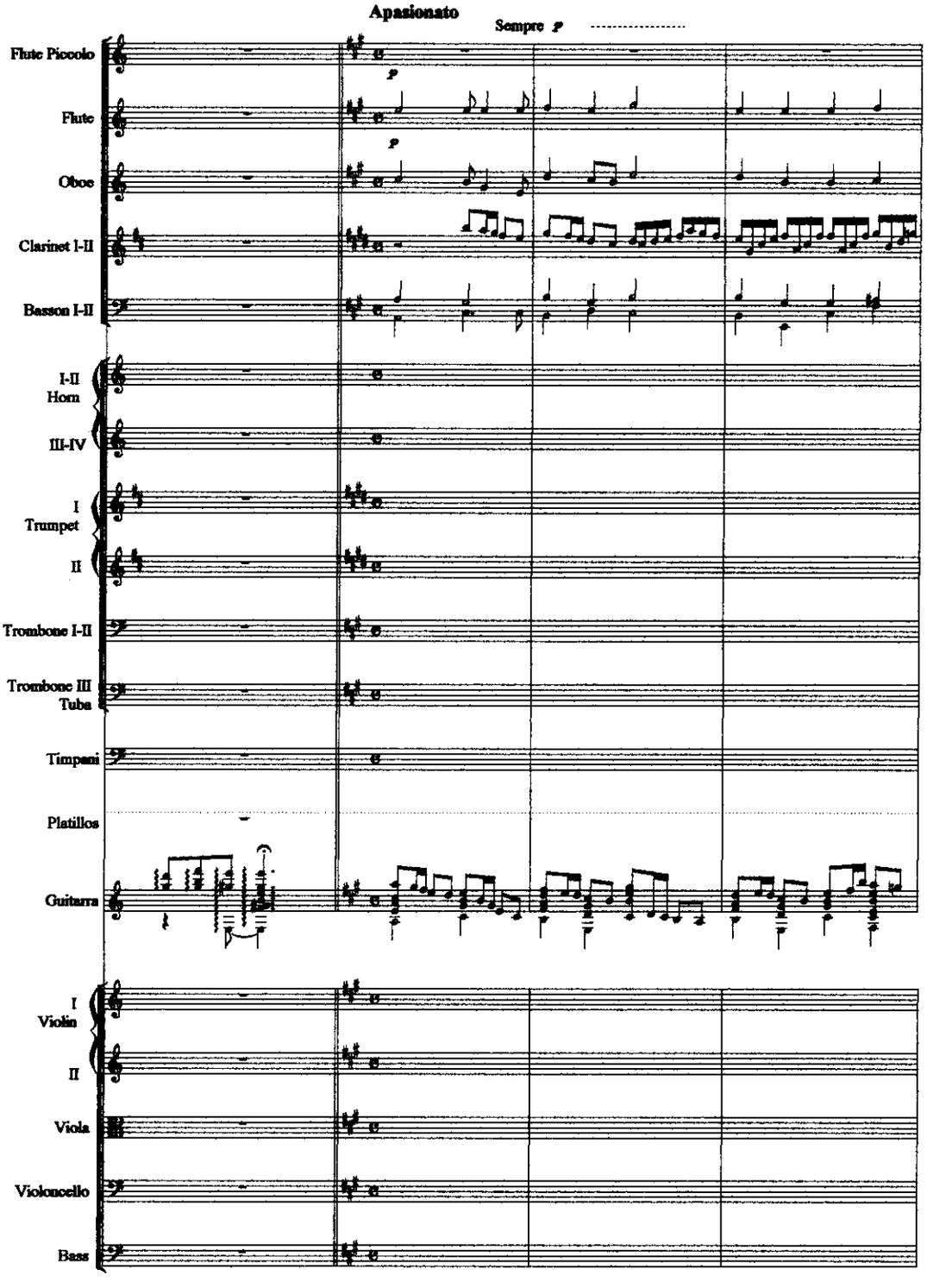
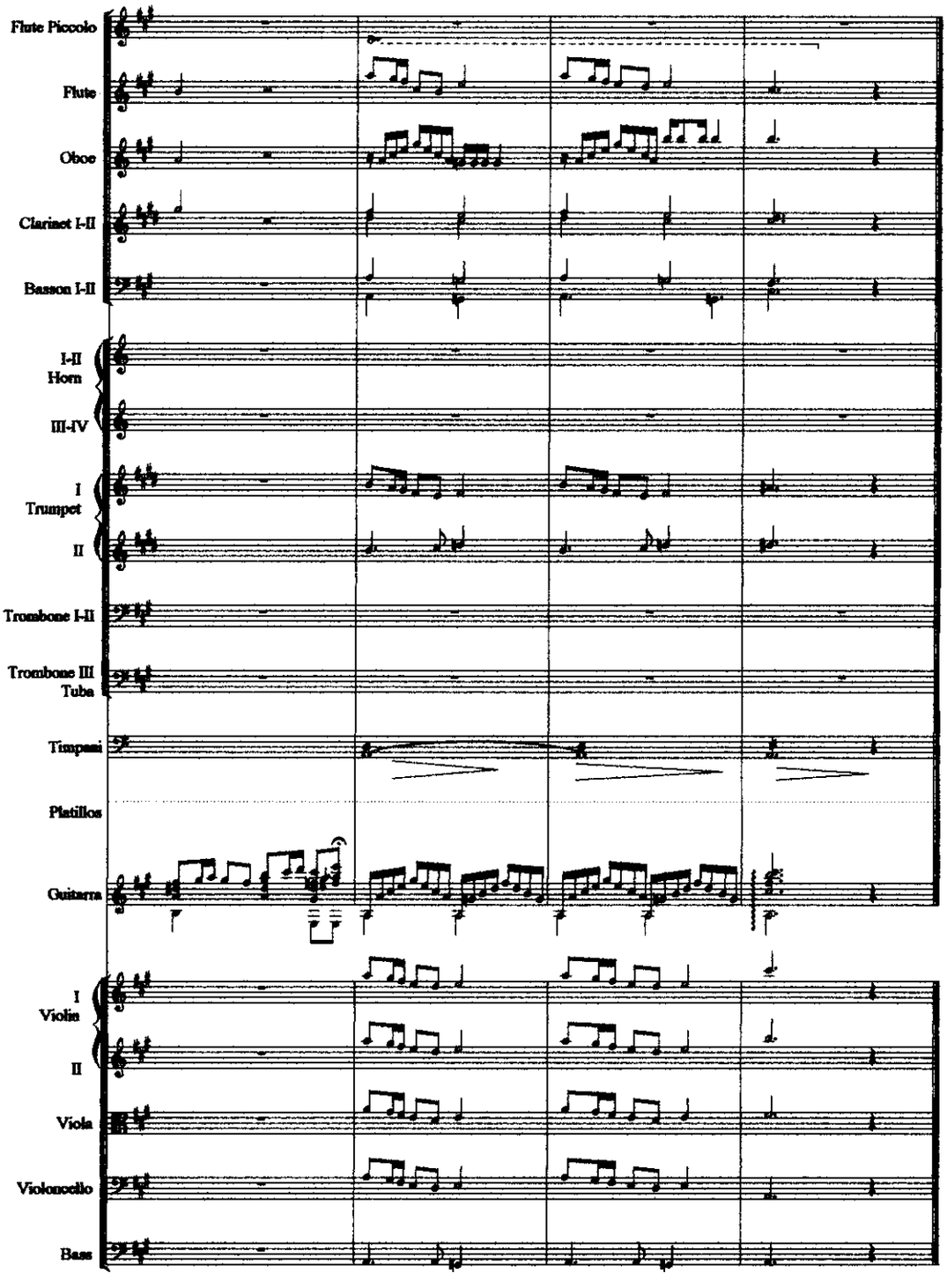
Violin
II
Viola
Violoncello
Bass


Apasionato
Sempre p
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
Bass


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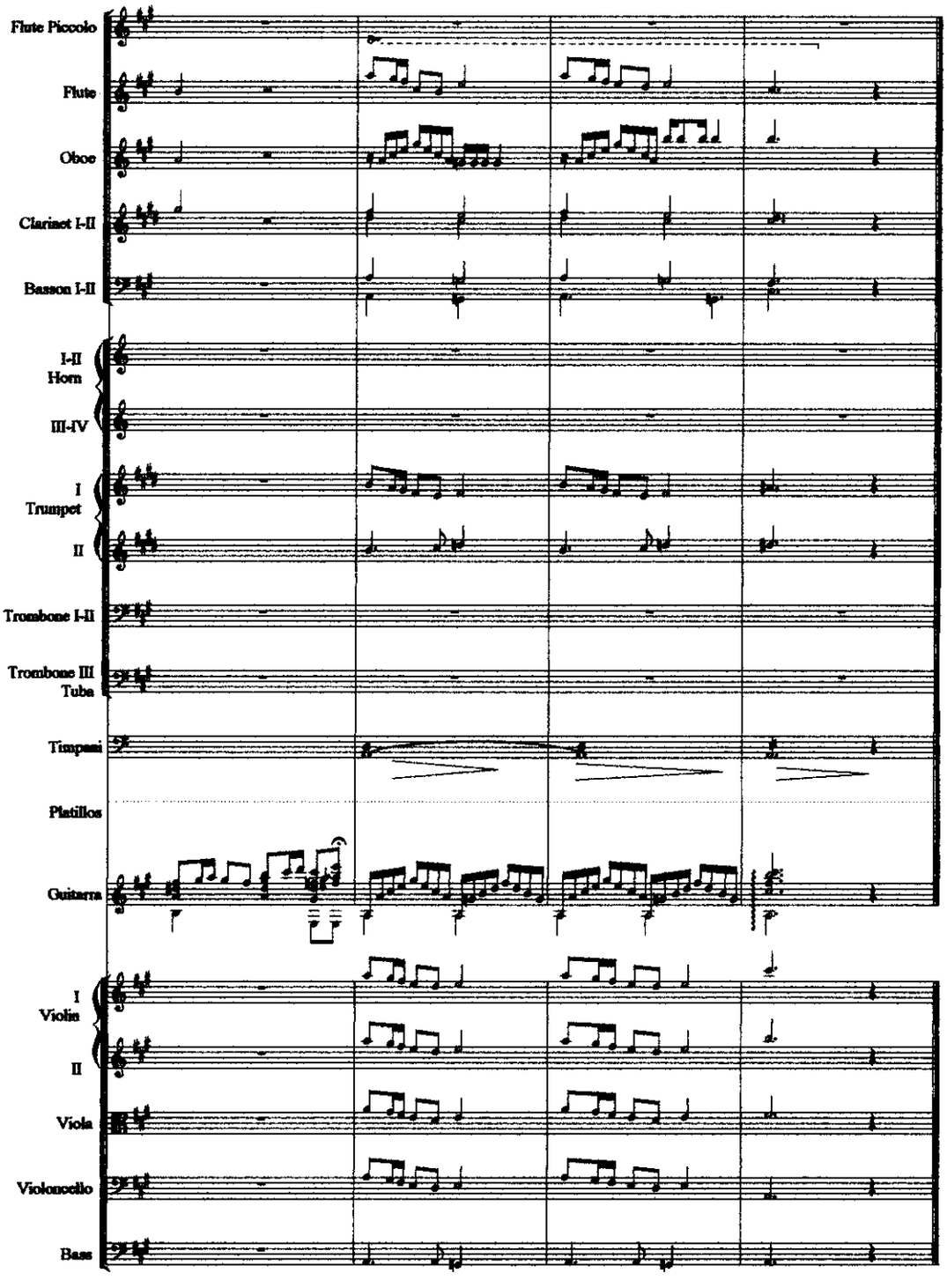
Violin
II
Viola
Violoncello
Bass


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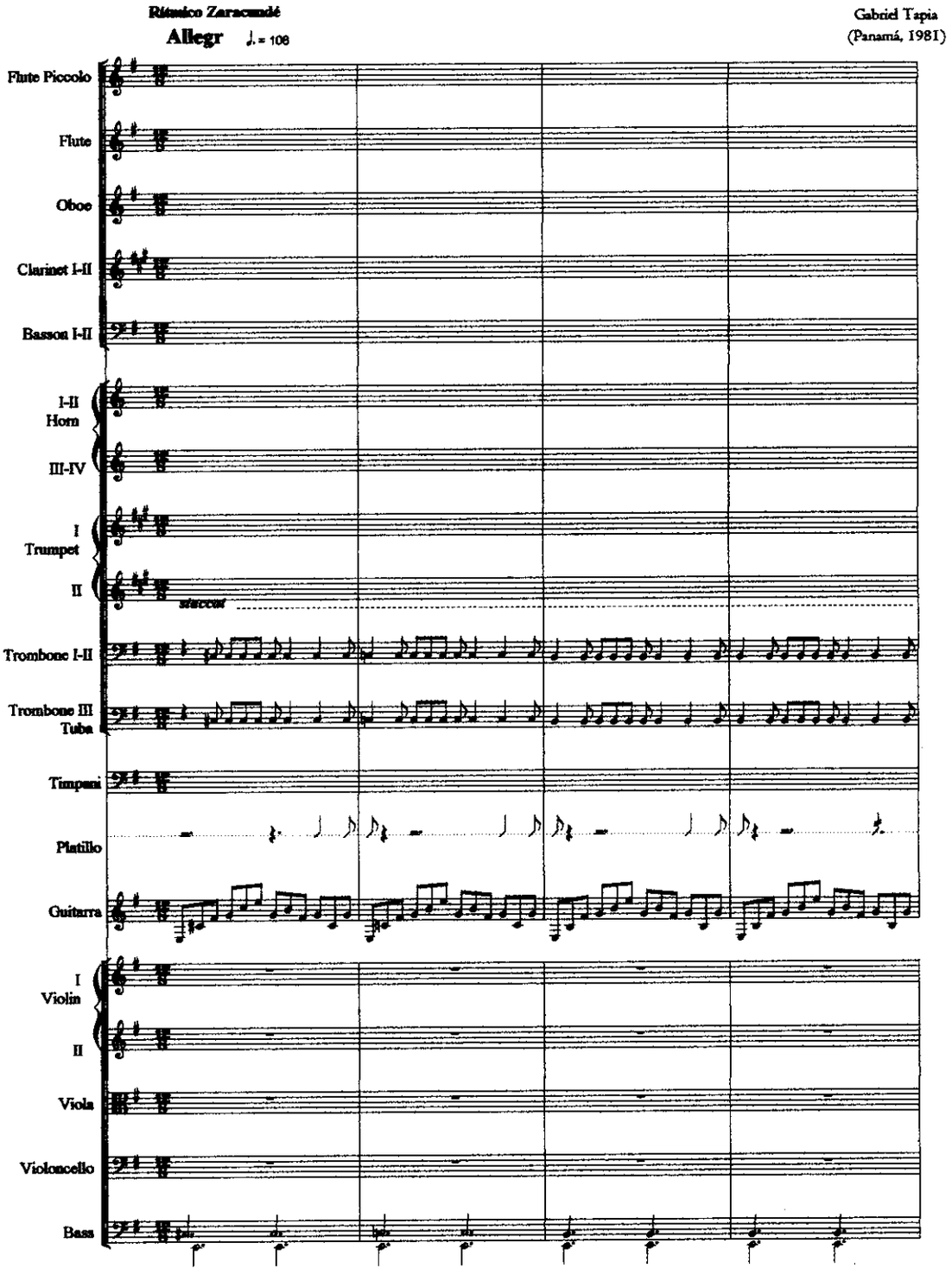
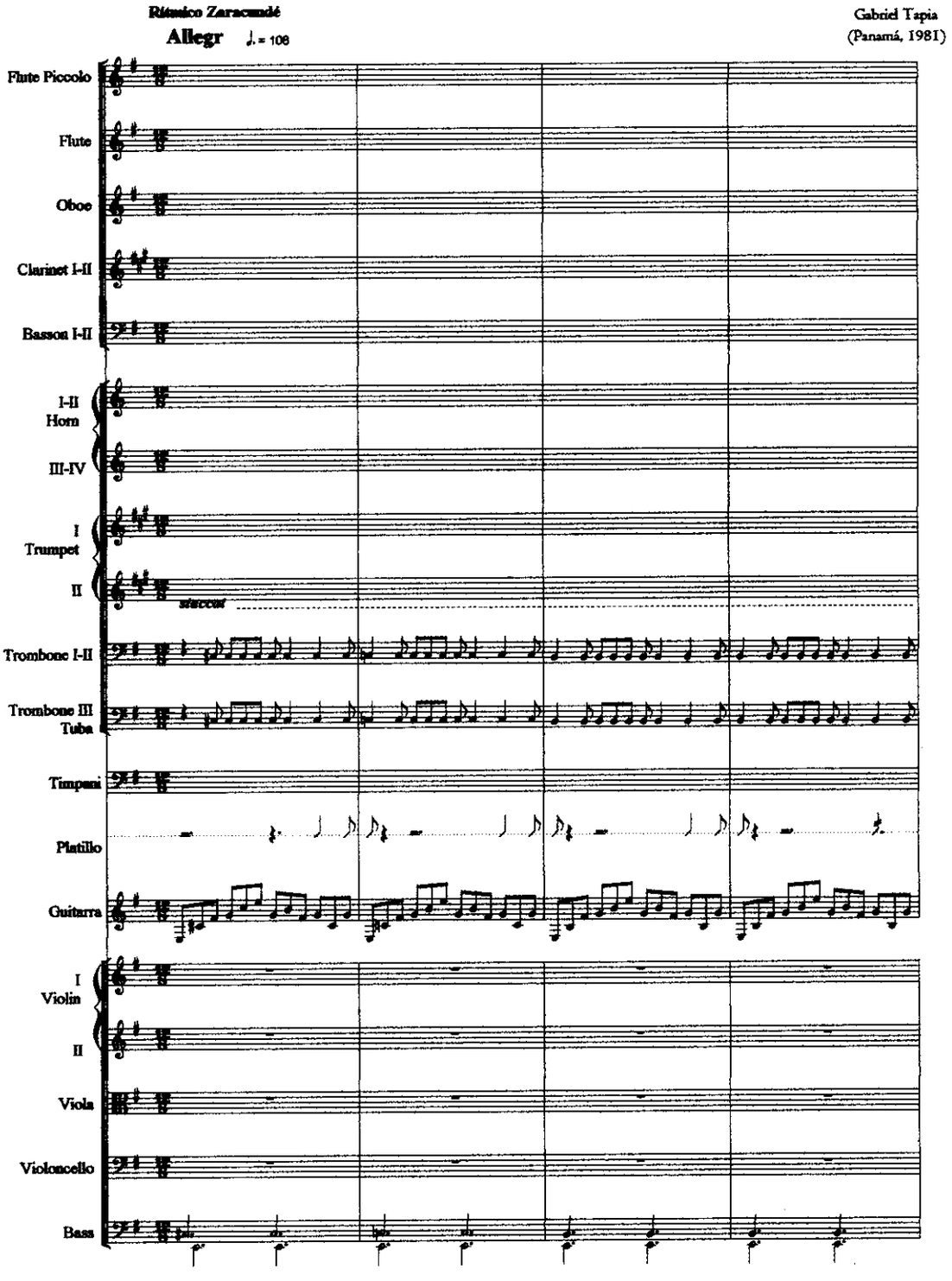
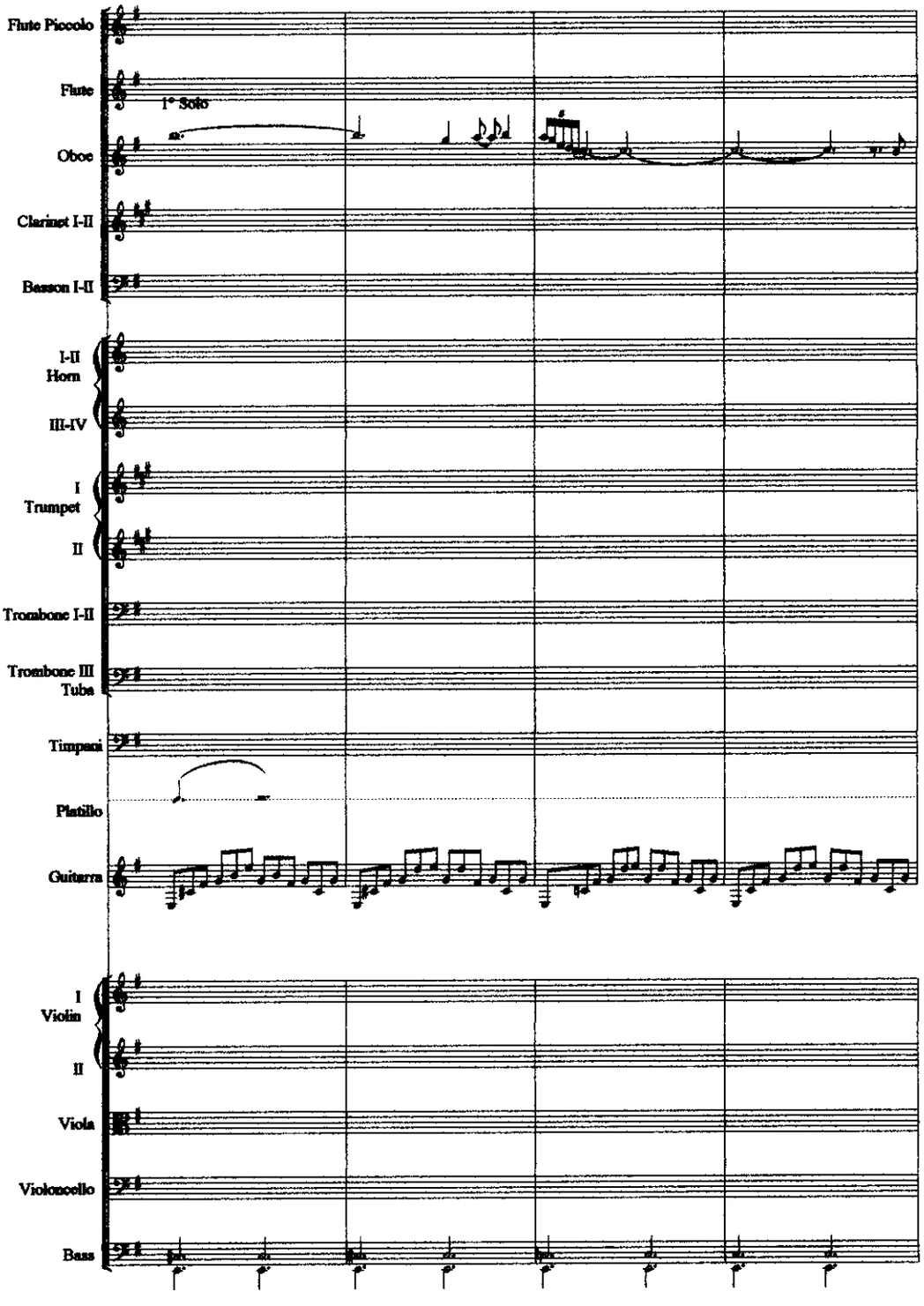
II
Viola
Violoncello
Bass

CONCERTINO PANAMEÑO
IIIº Movimiento



CONCERTINO PANAMEÑO
IIIº Movimiento

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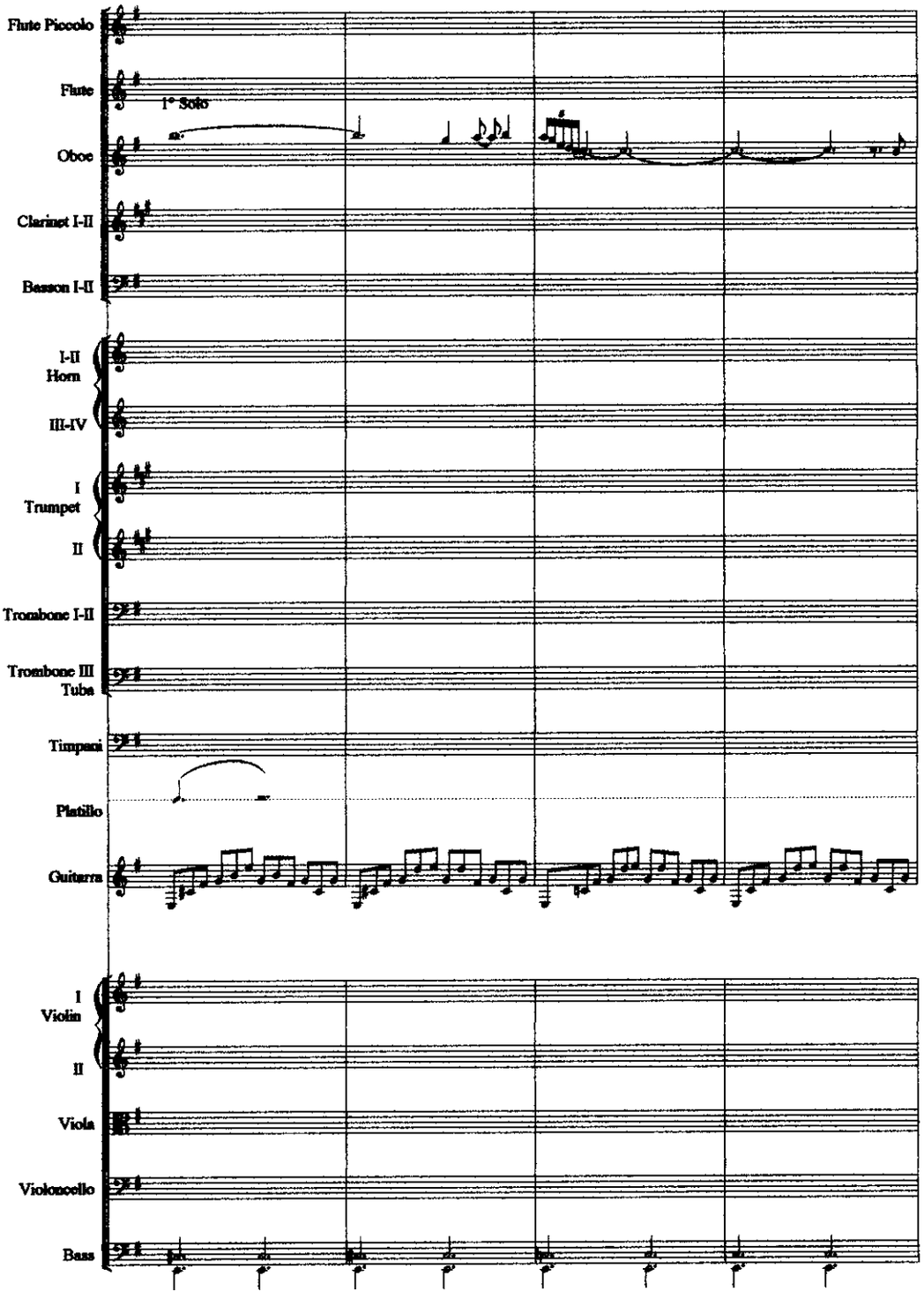
Flute
1° Solo
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guiterra
I
Violin
II
Viola
Violoncello
Bass


Flute Piccolo
Flute
1° Solo
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
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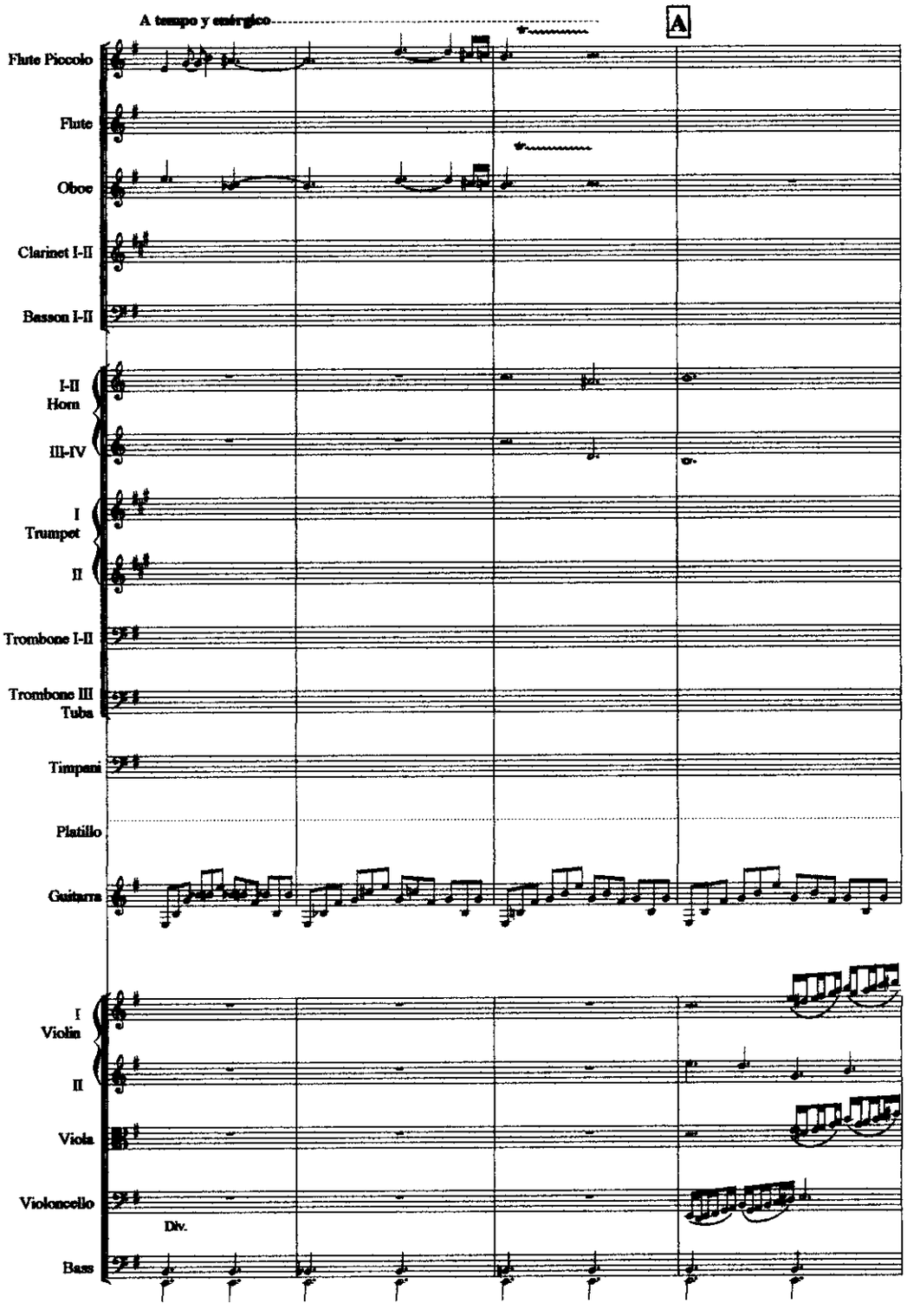
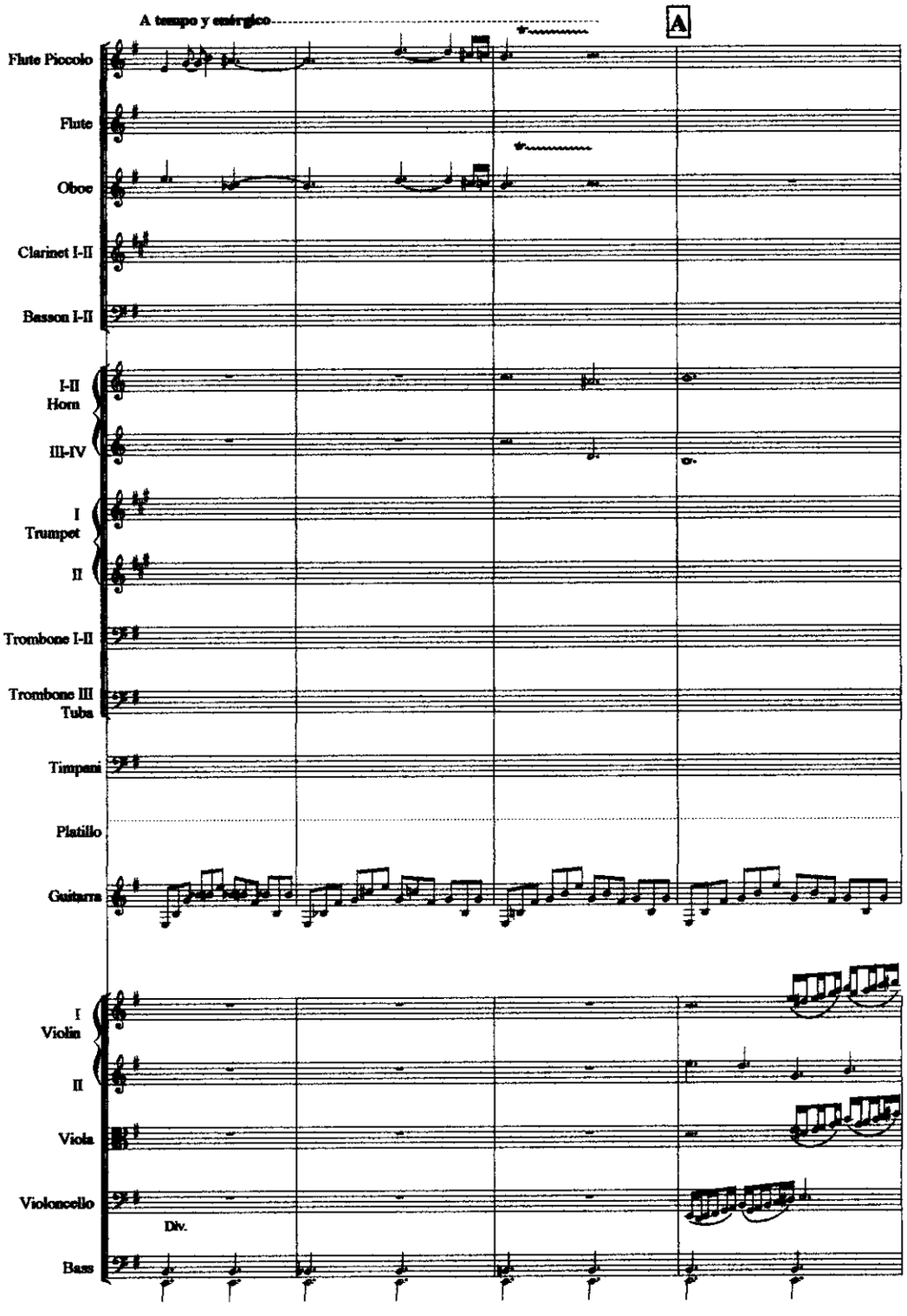
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guiterra
I
Violin
II
Viola
Violoncello
Bass


A tempo y enérgico
A
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
Platillo
Guitarra
I
Violin
II
Viola
Violoncello
Div.
Bass


A tempo y enérgico
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Flute Piccolo
Flute
Oboe
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Basson I-II
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Horn
III-IV
I
Trumpet
II
Trombone I-II
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Timpani
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Violin
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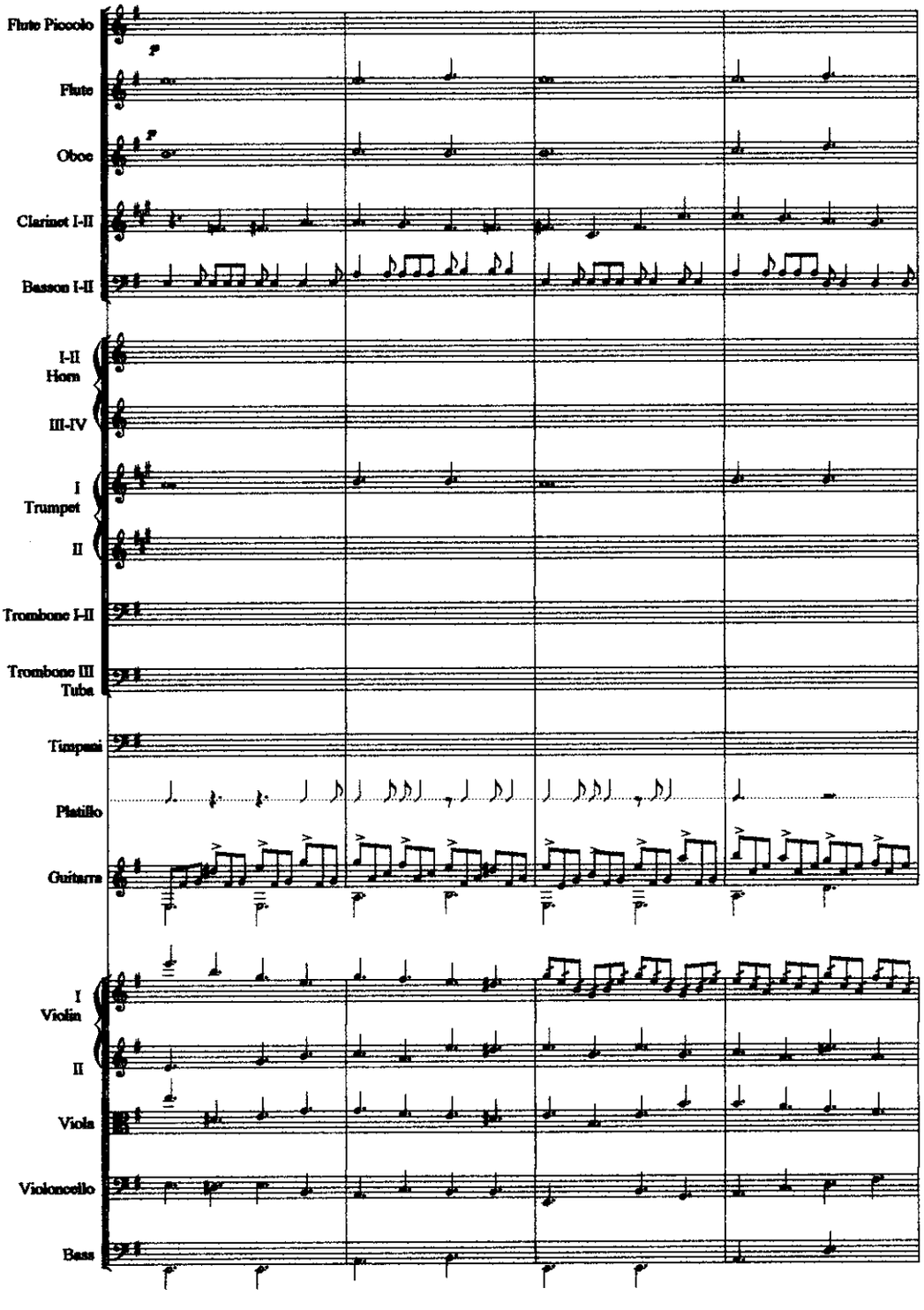
Bass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Oboe
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Bassoon I-II
I-II
Horn
III-IV
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Trumpet
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Trombone III
Tuba
Timpani
Platillo
Guitarra
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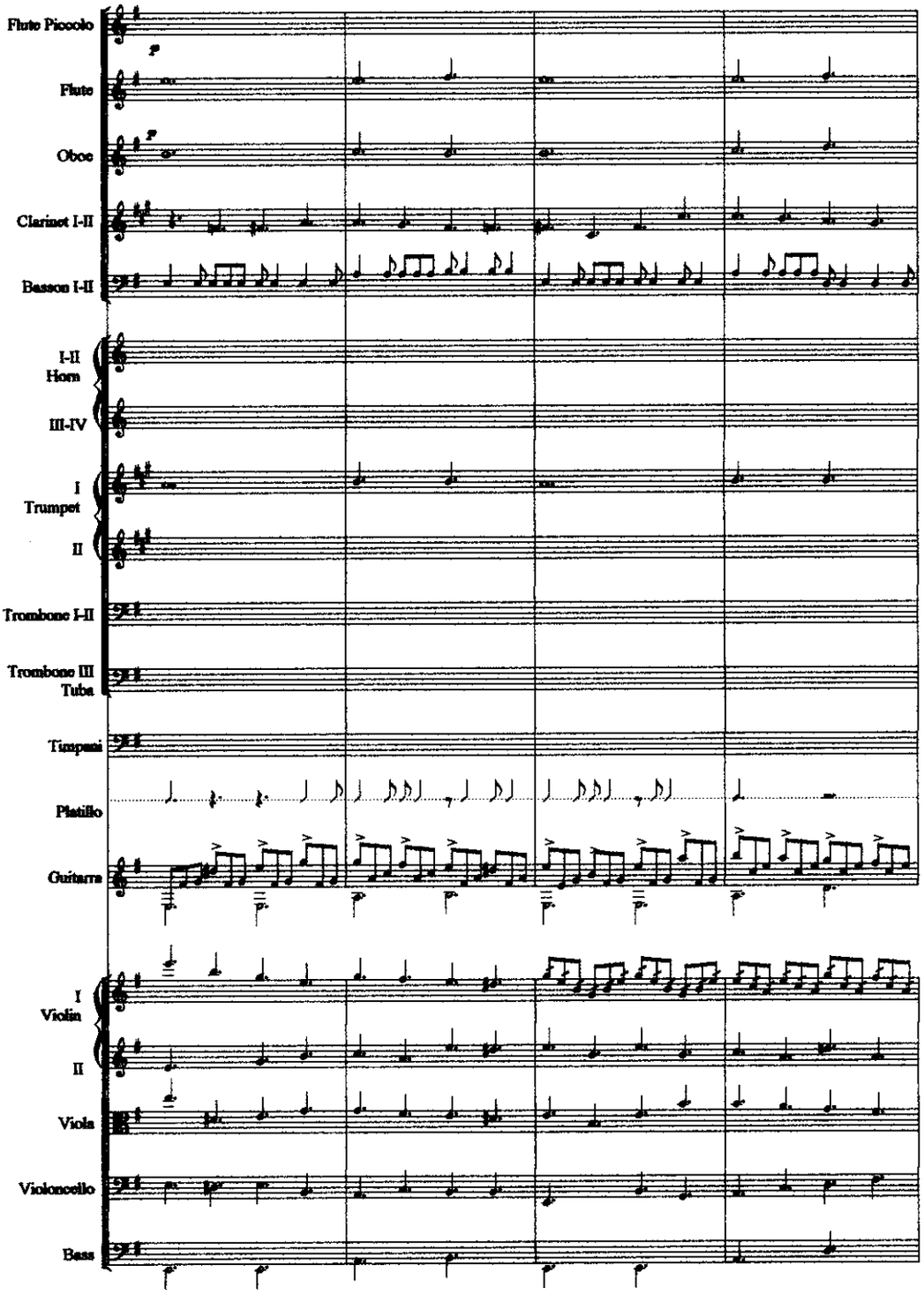
Violin
II
Viola
Violoncello
Bass


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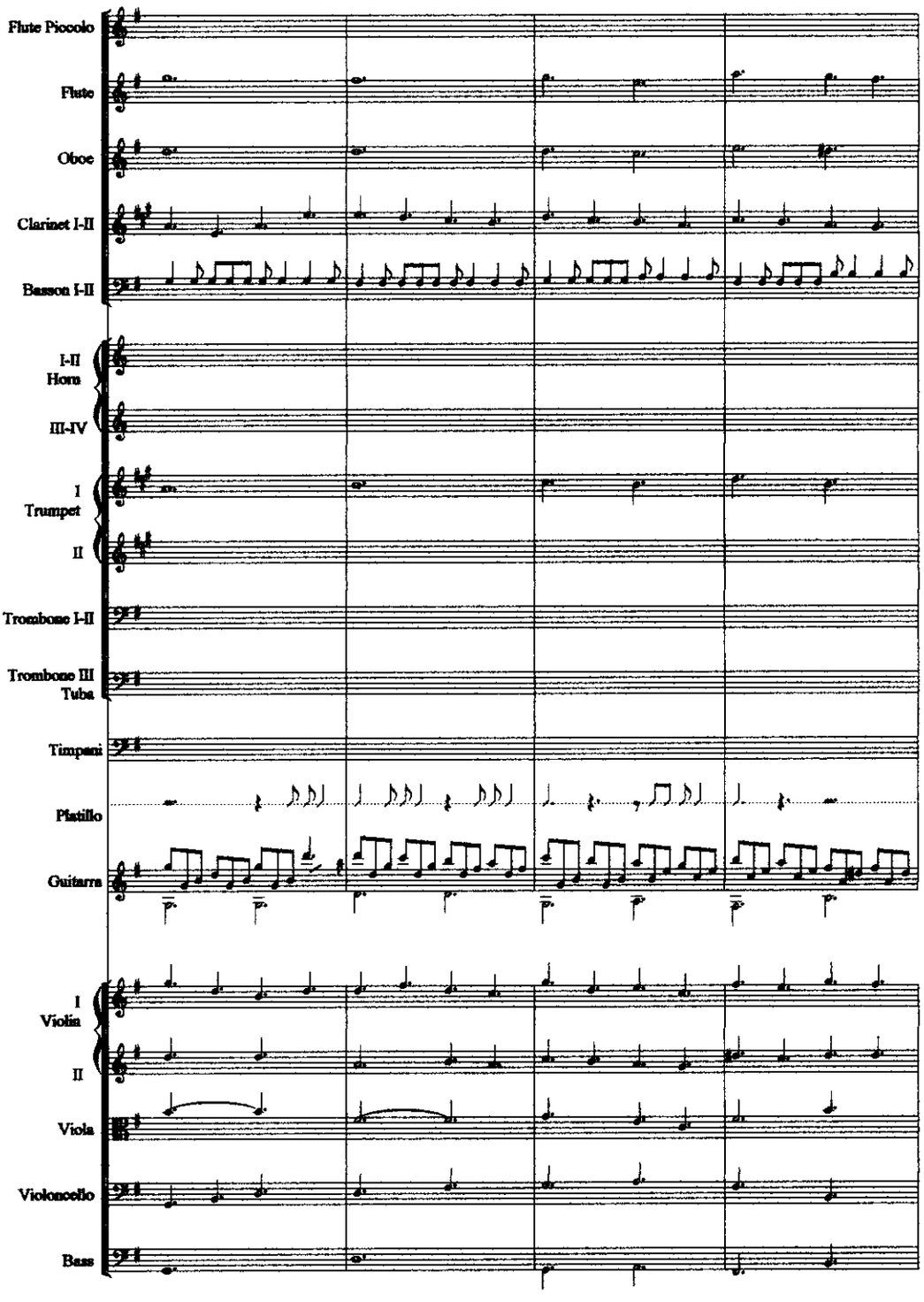
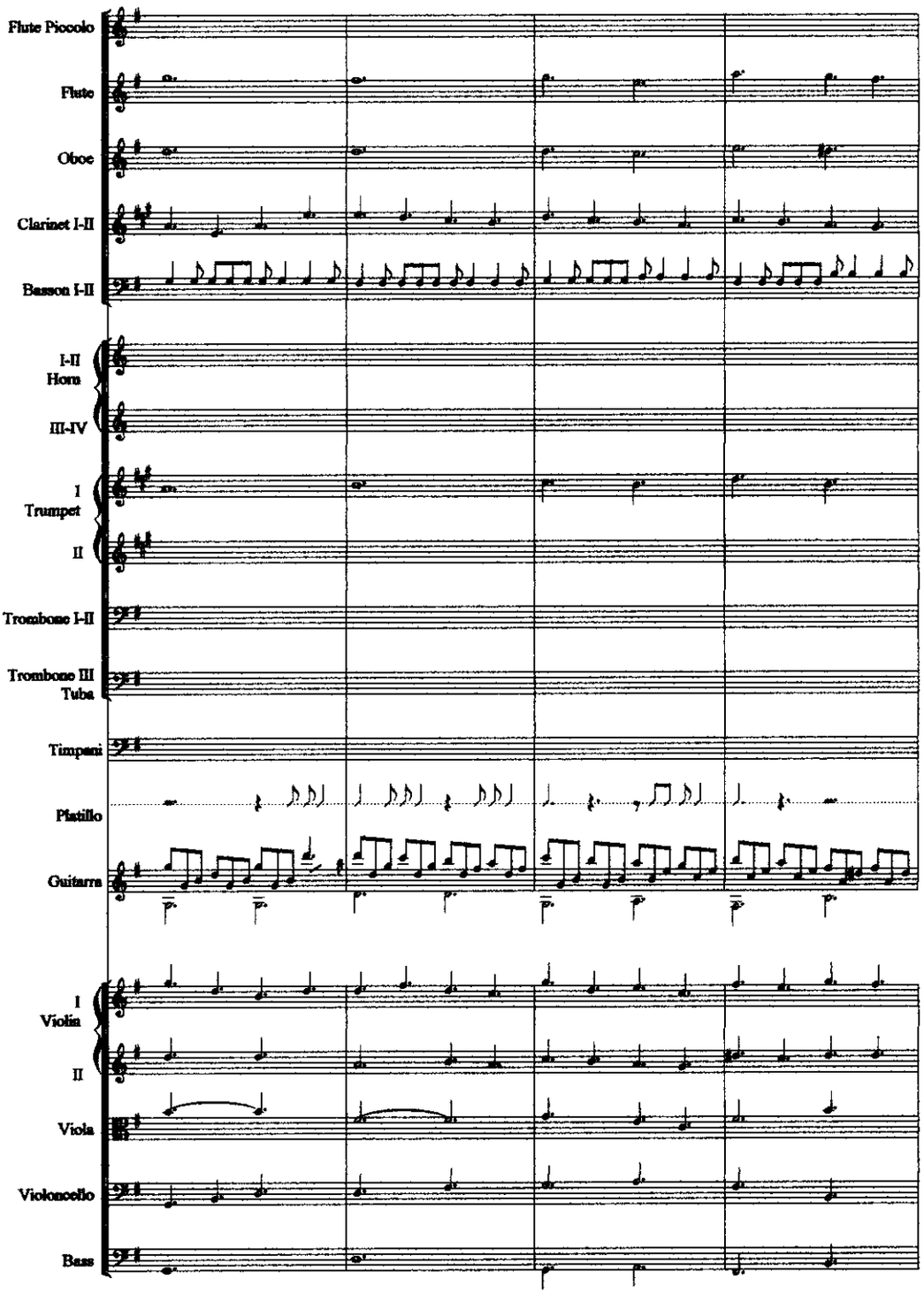
Viola
Violoncello
Bass



UNIVERSIDAD DE PANAMA
BIBLIOTECA



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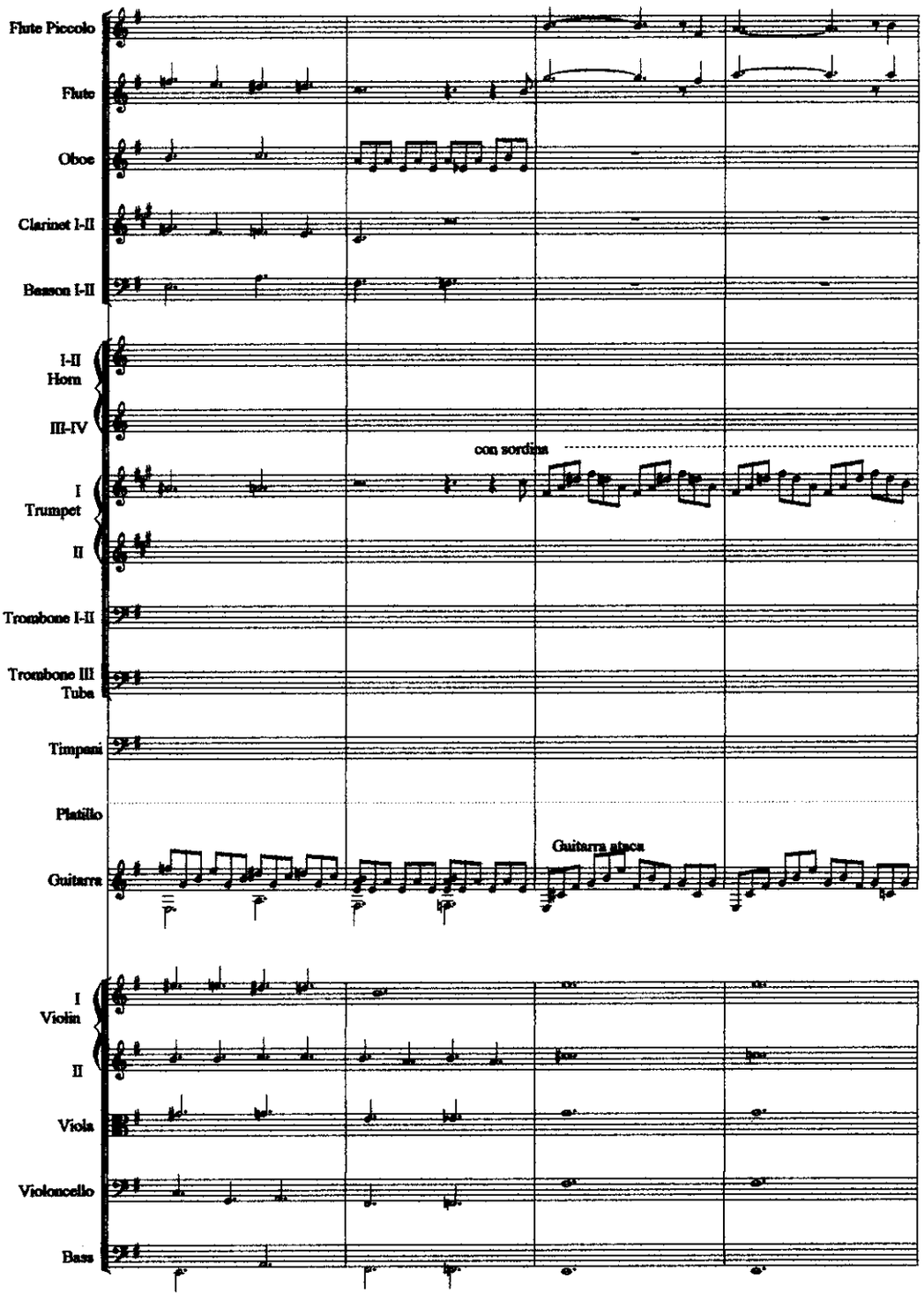
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Oboe
Clarinet I-II
Bassoon I-II
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Horn
III-IV
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Trumpet
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Trombone I-II
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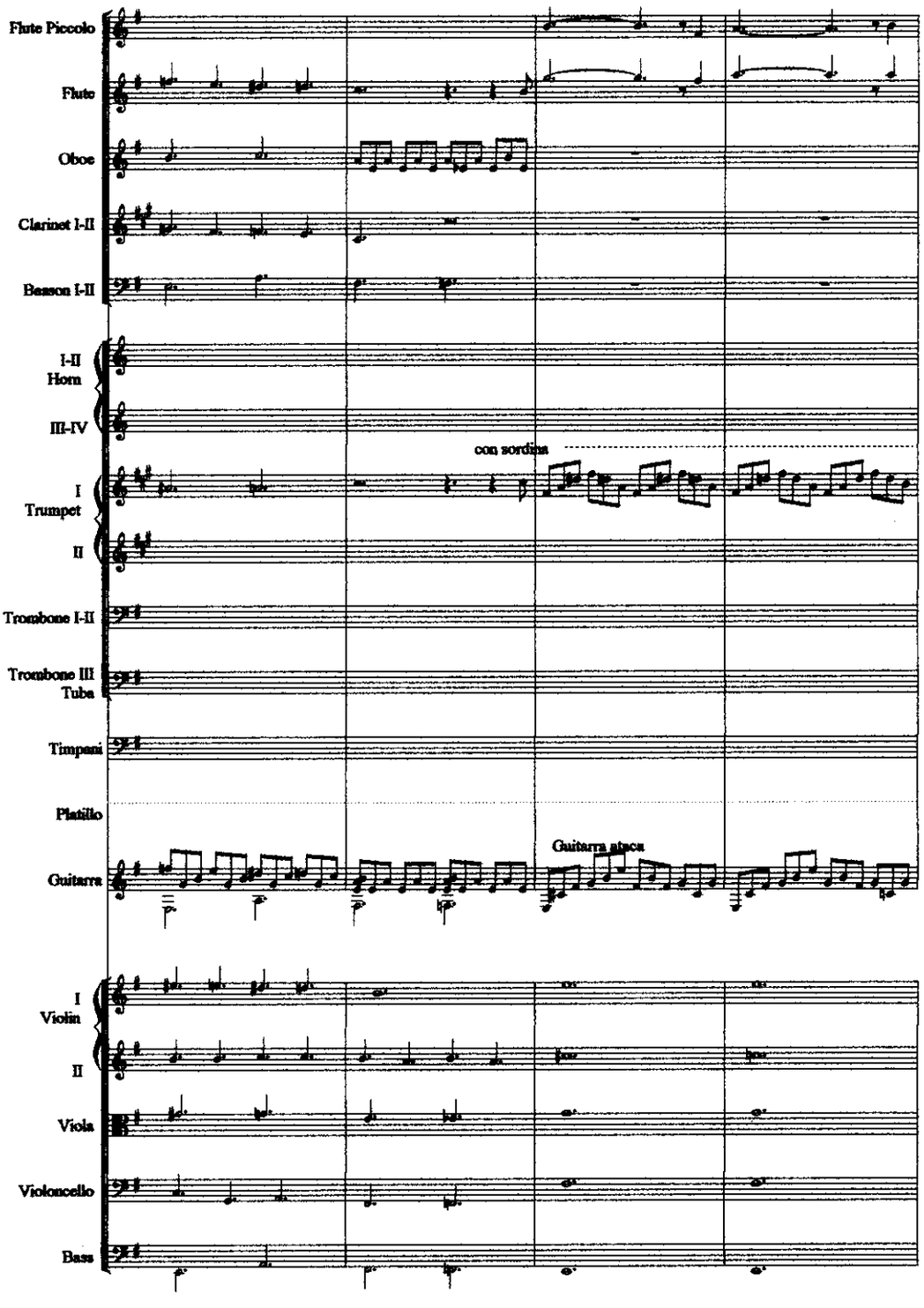
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Bassoon I-II
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Horn
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Trombone I-II
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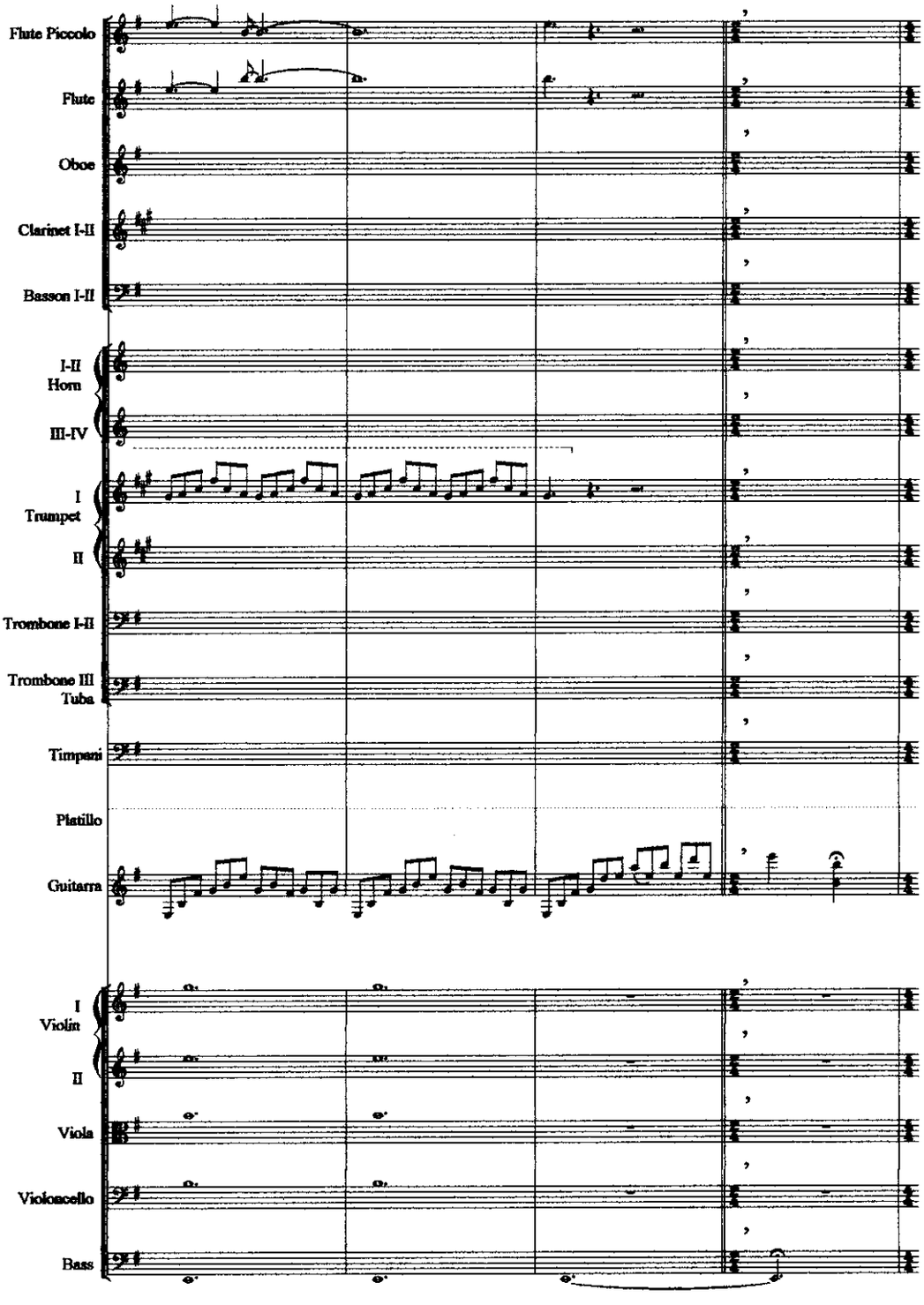
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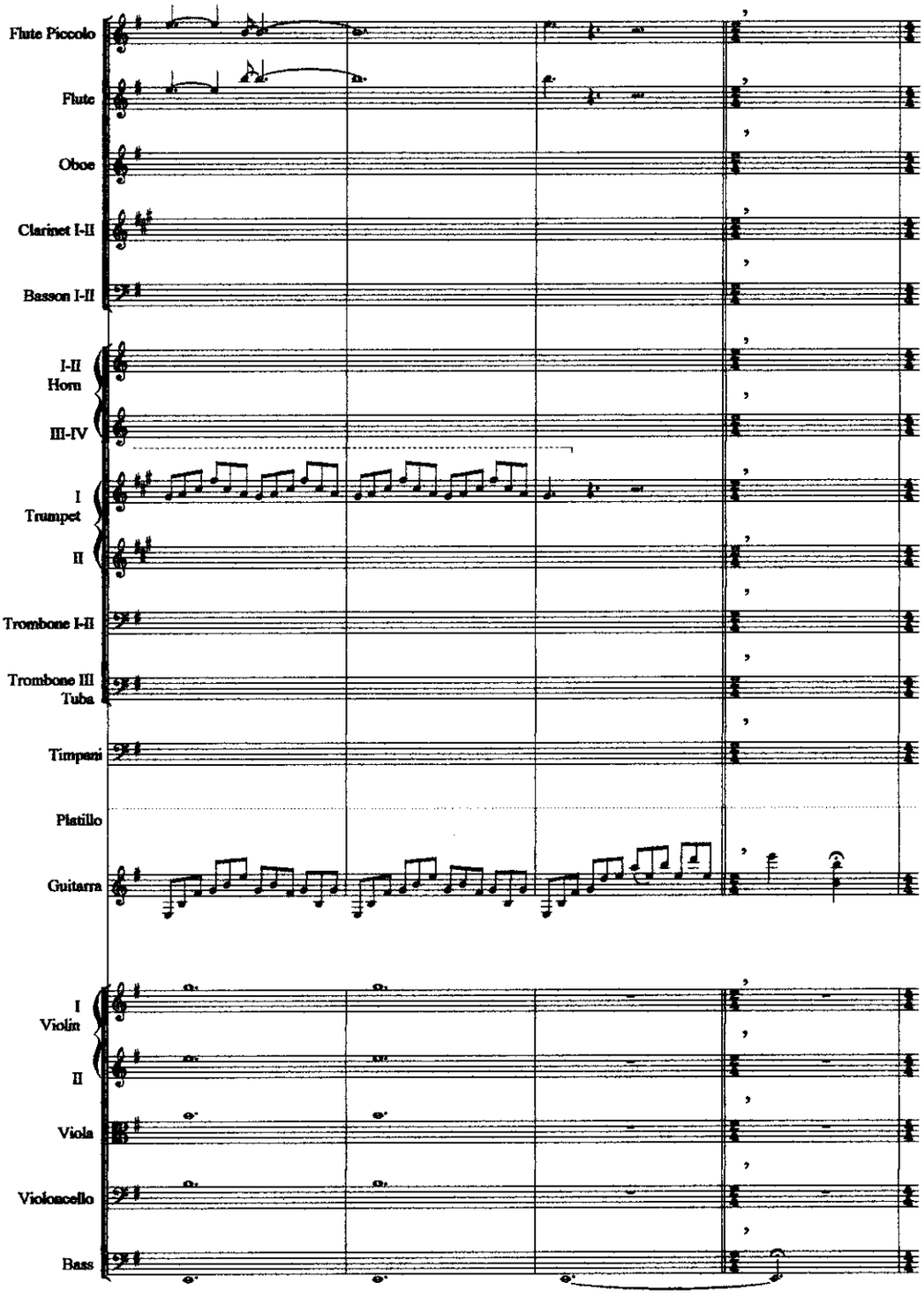
Flute Piccolo
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Horn
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Violin
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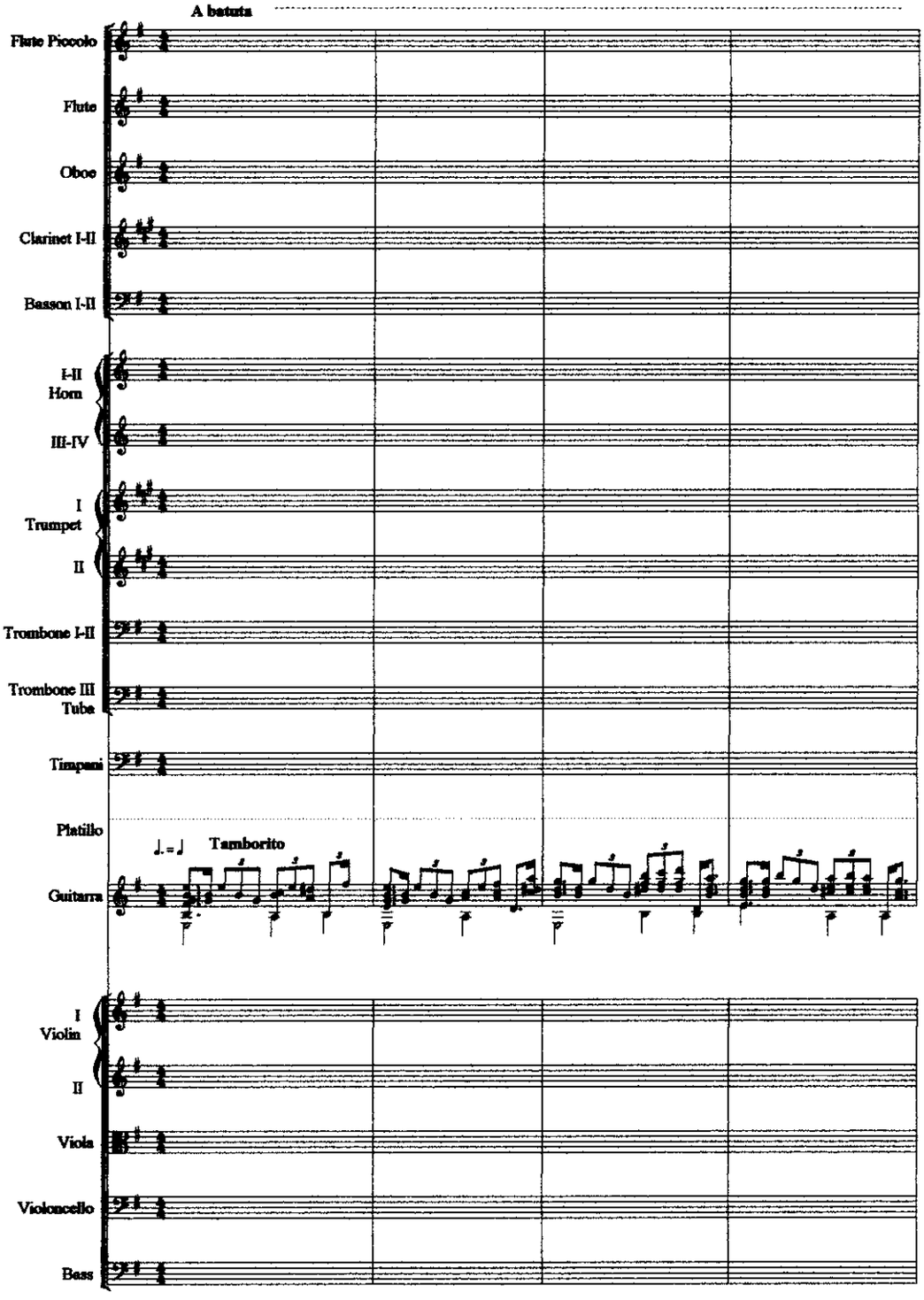
Bass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Oboe
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Basson I-II
I-II
Horn
III-IV
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Trumpet
II
Trombone I-II
Trombone III
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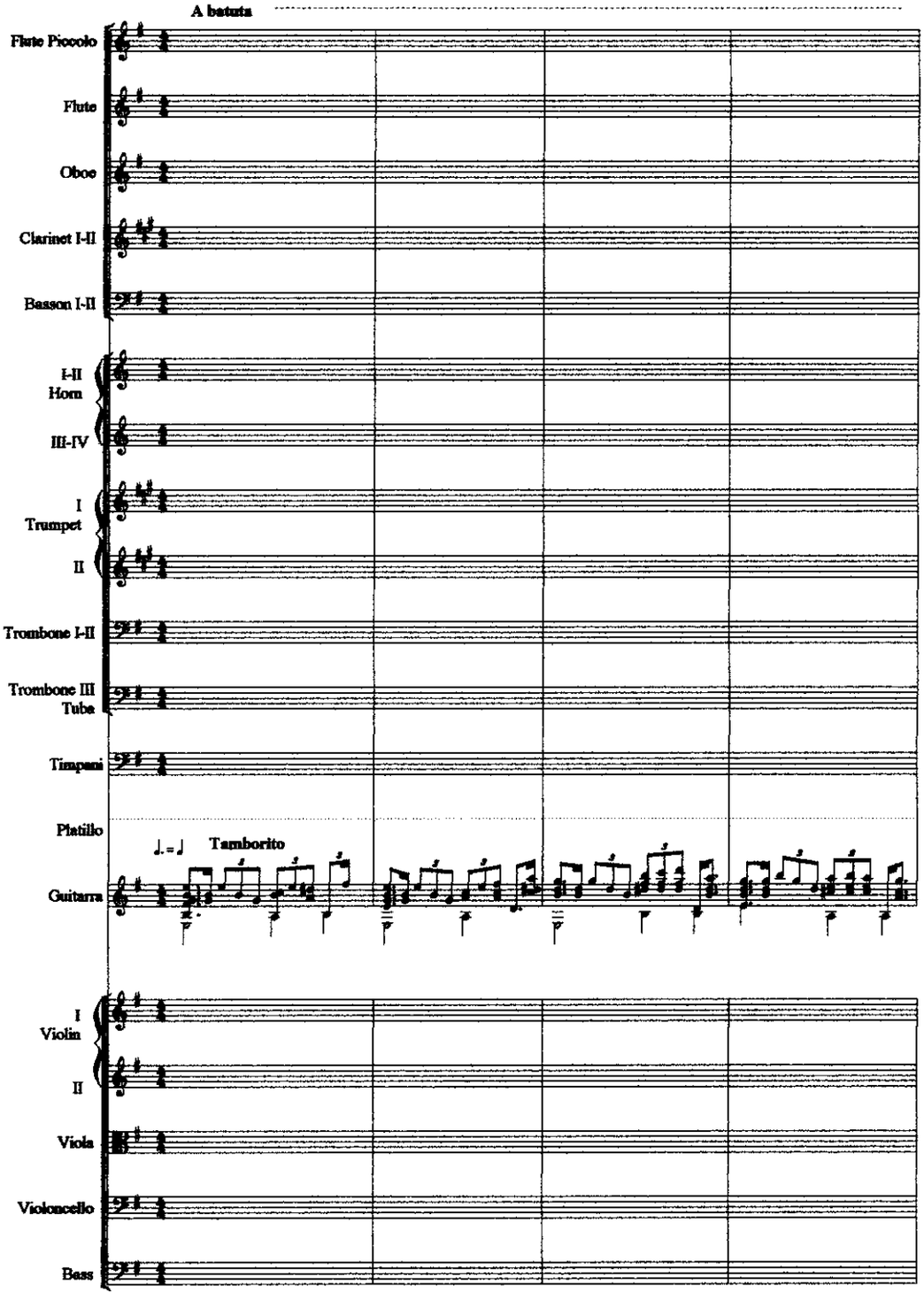
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Trombone I-II
Trombone III
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Tamborito
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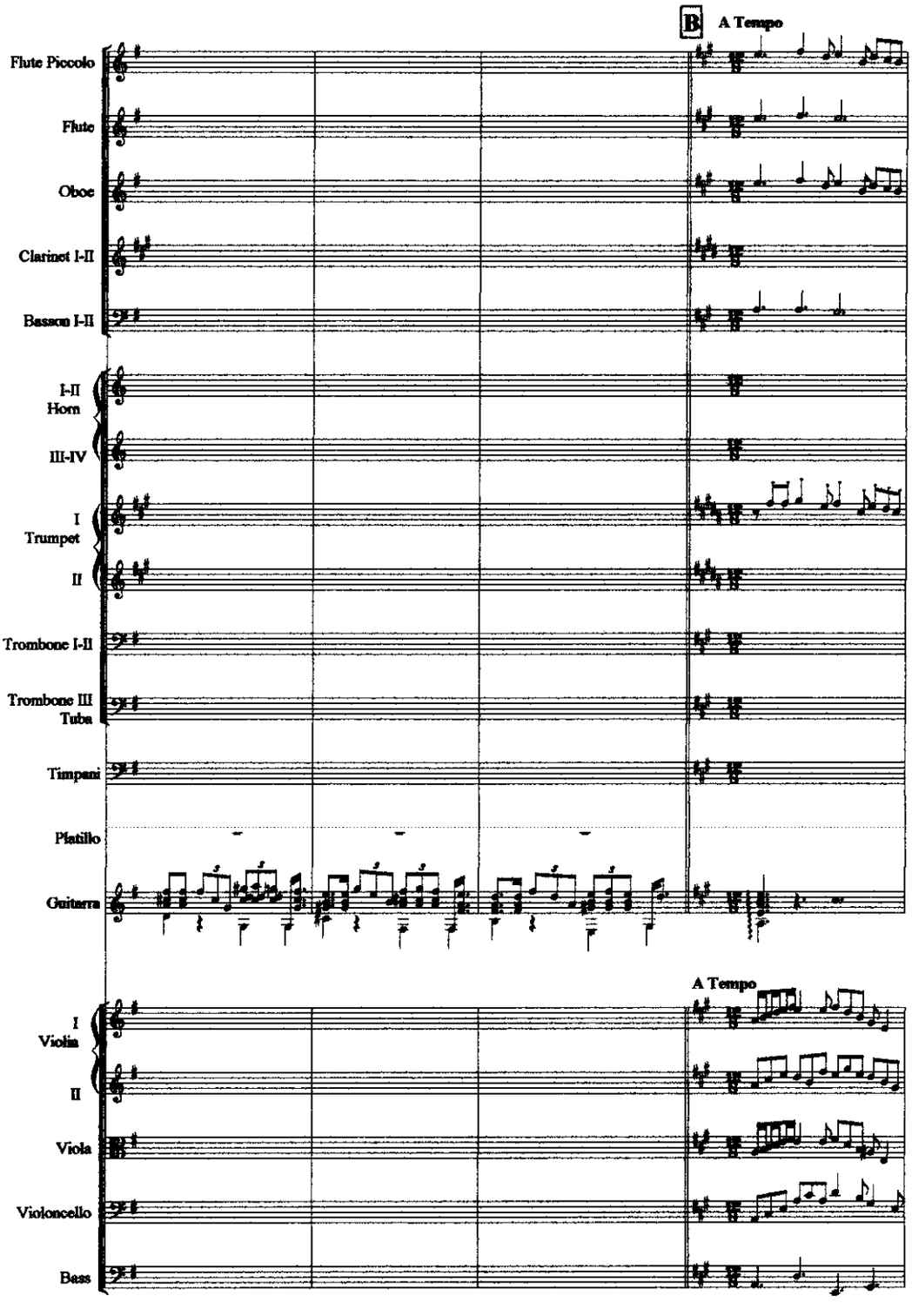
Violoncello
Bass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III-IV
I
Trumpet
II
Trombone I-II
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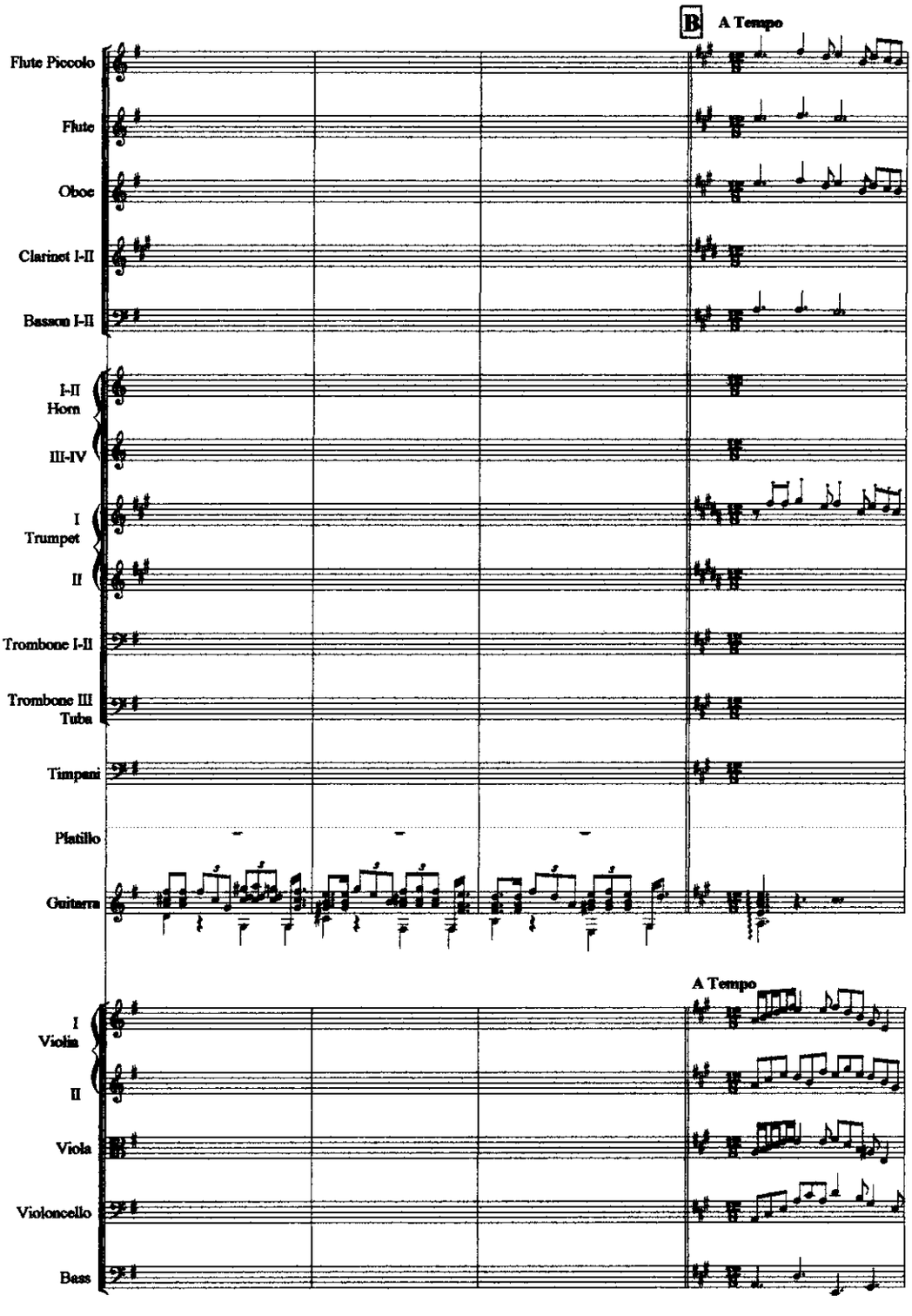
B
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Flute Piccolo
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Oboe
Clarinet I-II
Bassoon I-II
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Horn
III-IV
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Trumpet
II
Trombone I-II
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Guitarra
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Violin
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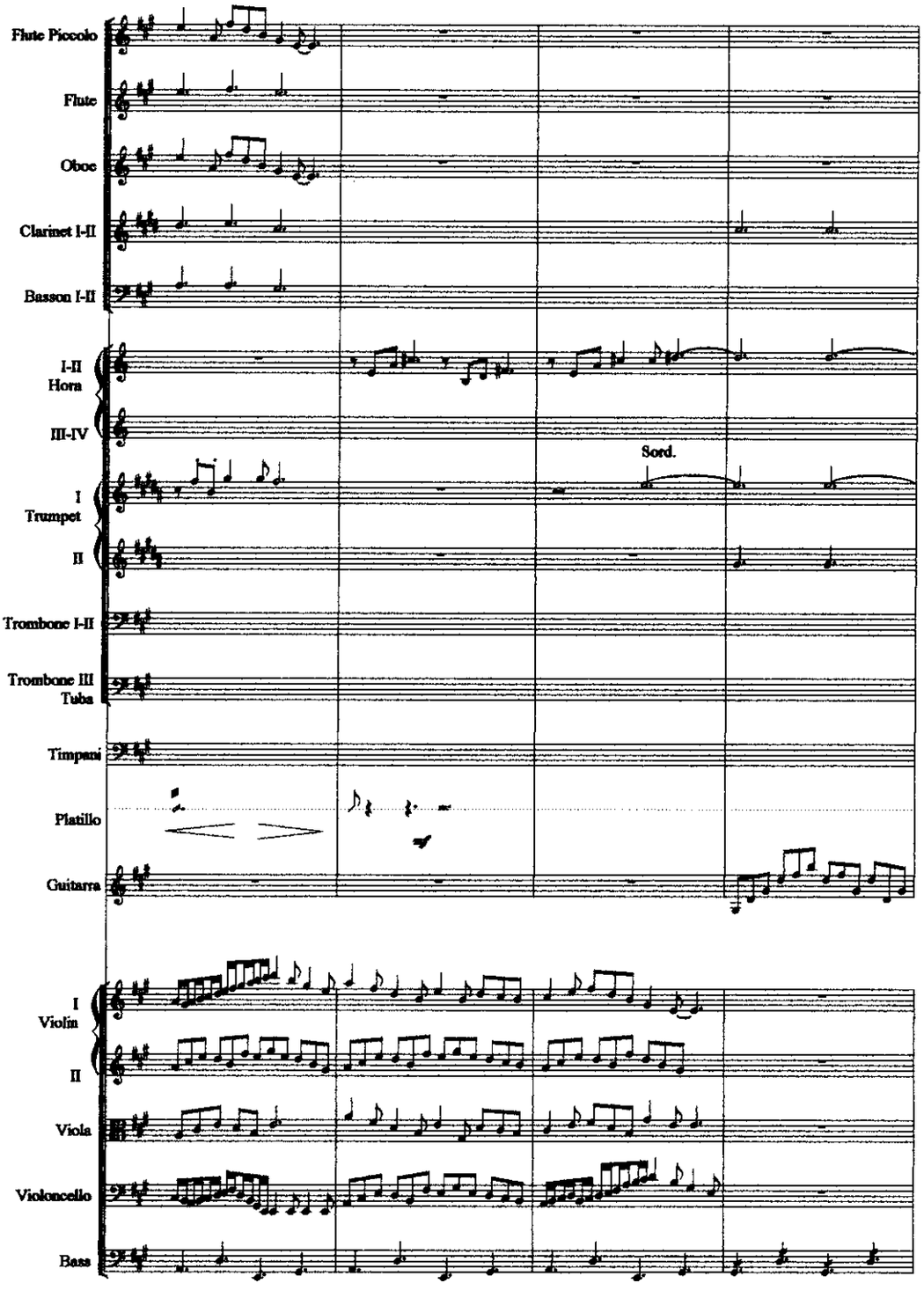
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Hora
III-IV
Sord.
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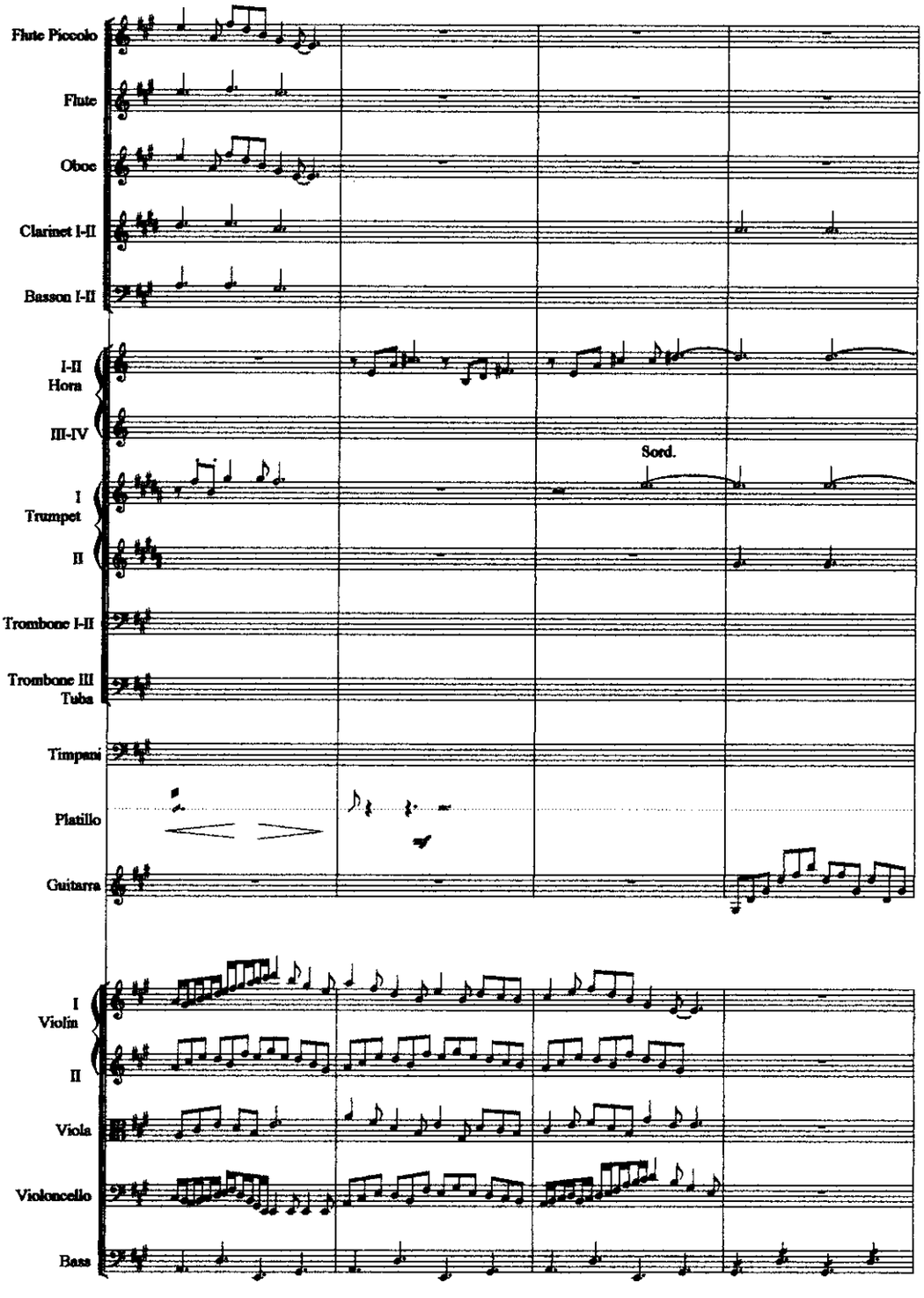
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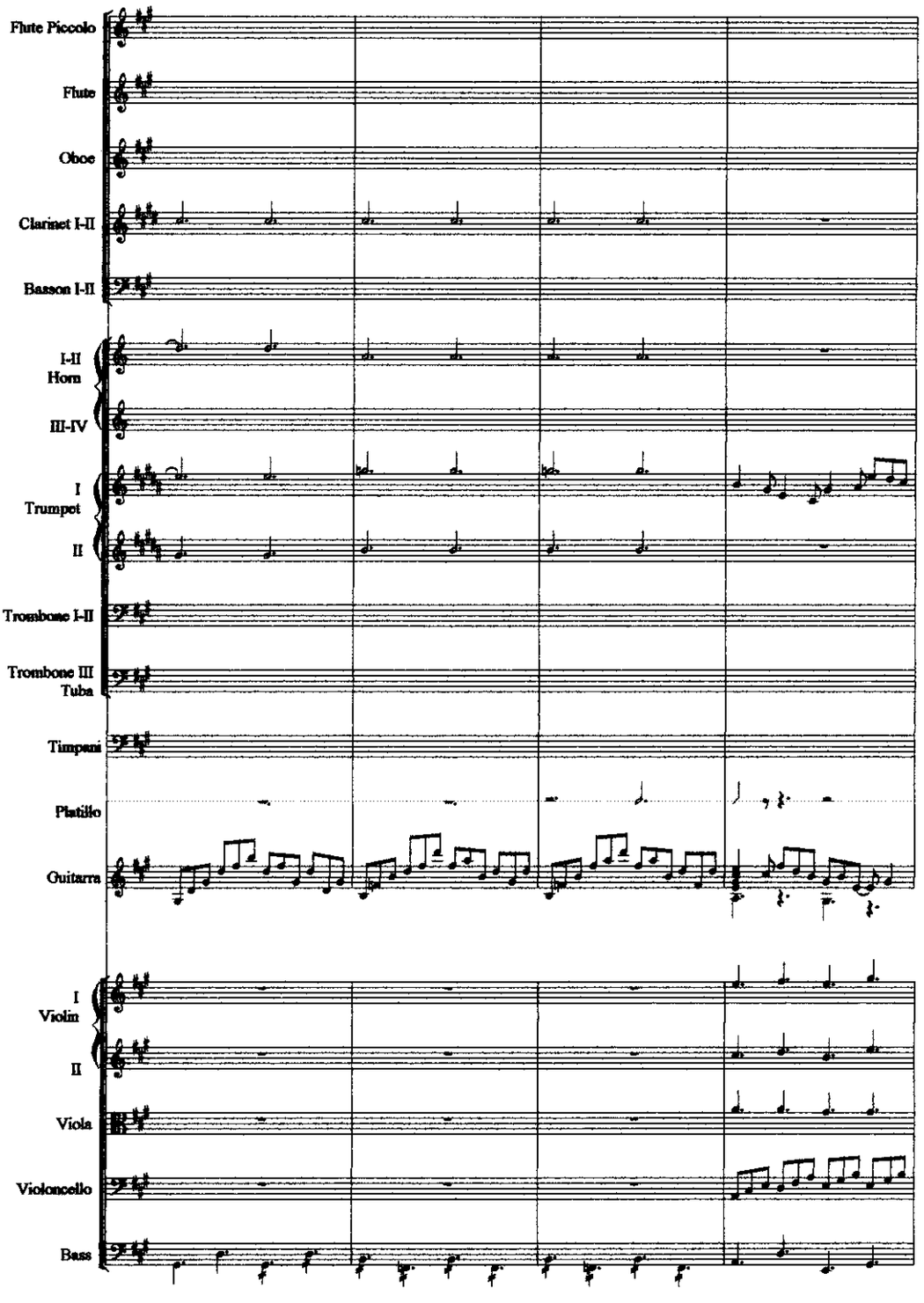
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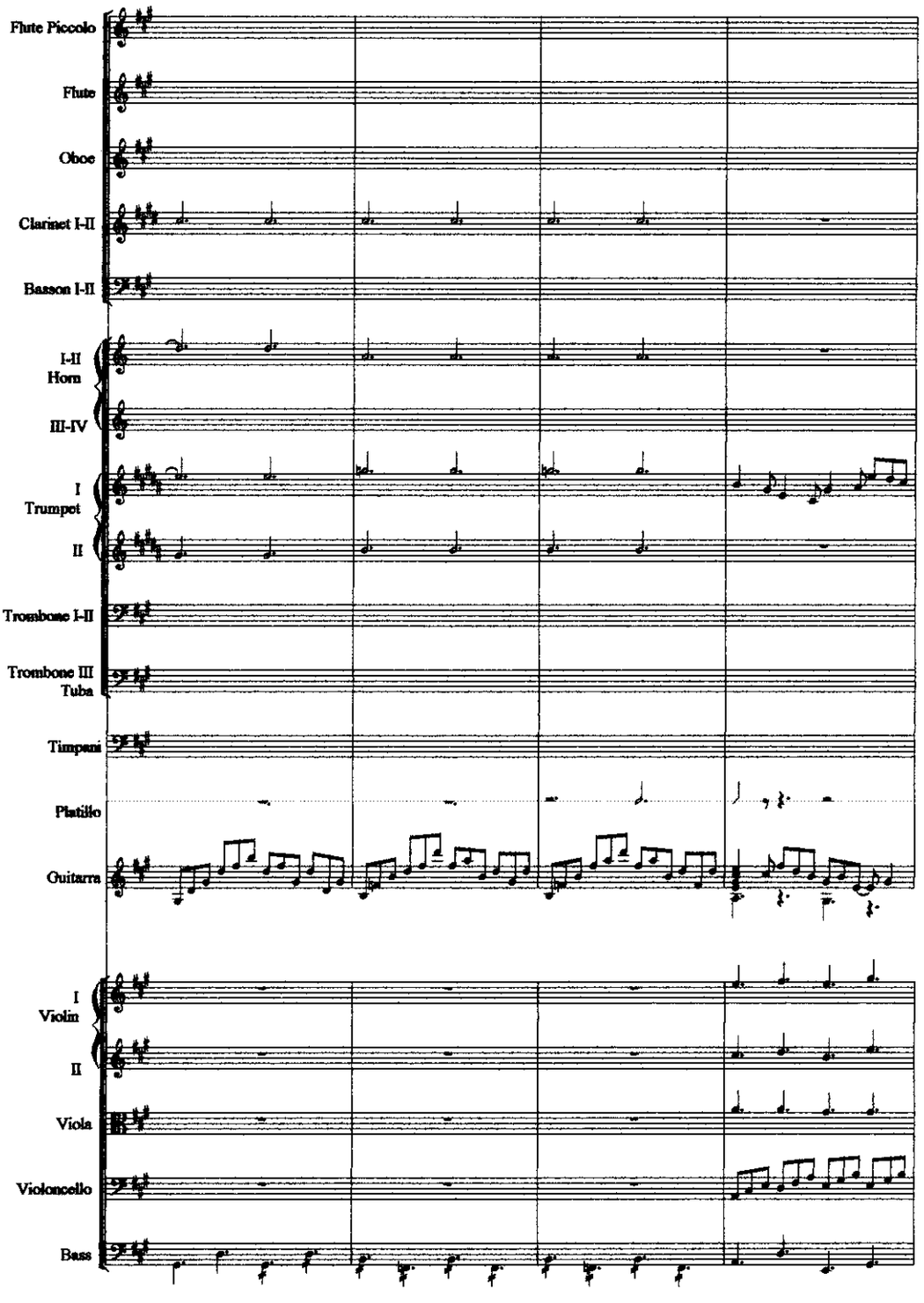
Flute Piccolo
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Oboe
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Basson I-II
I-II
Horn
III-IV
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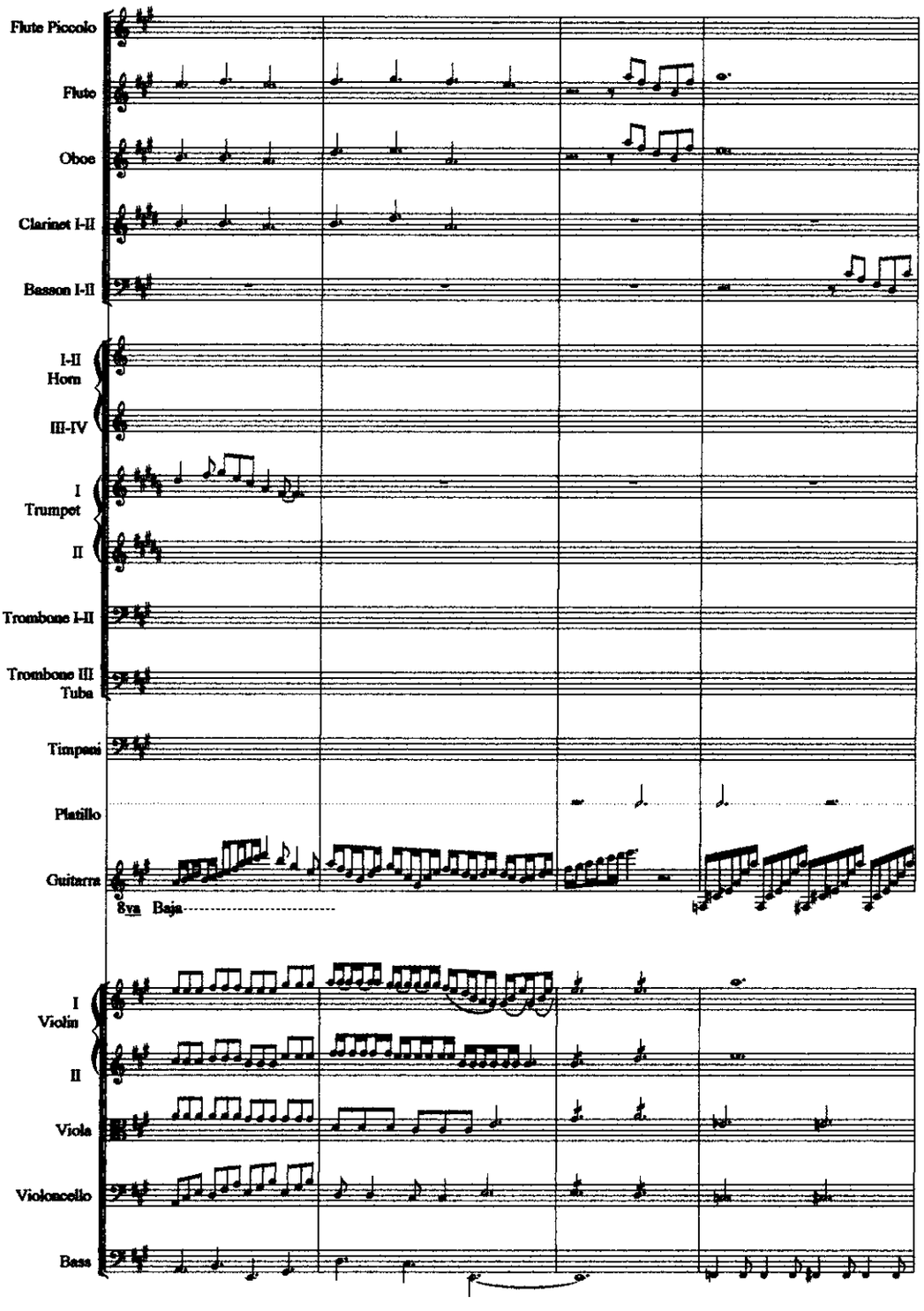
Flute Piccolo
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Basson I-II
I-II
Horn
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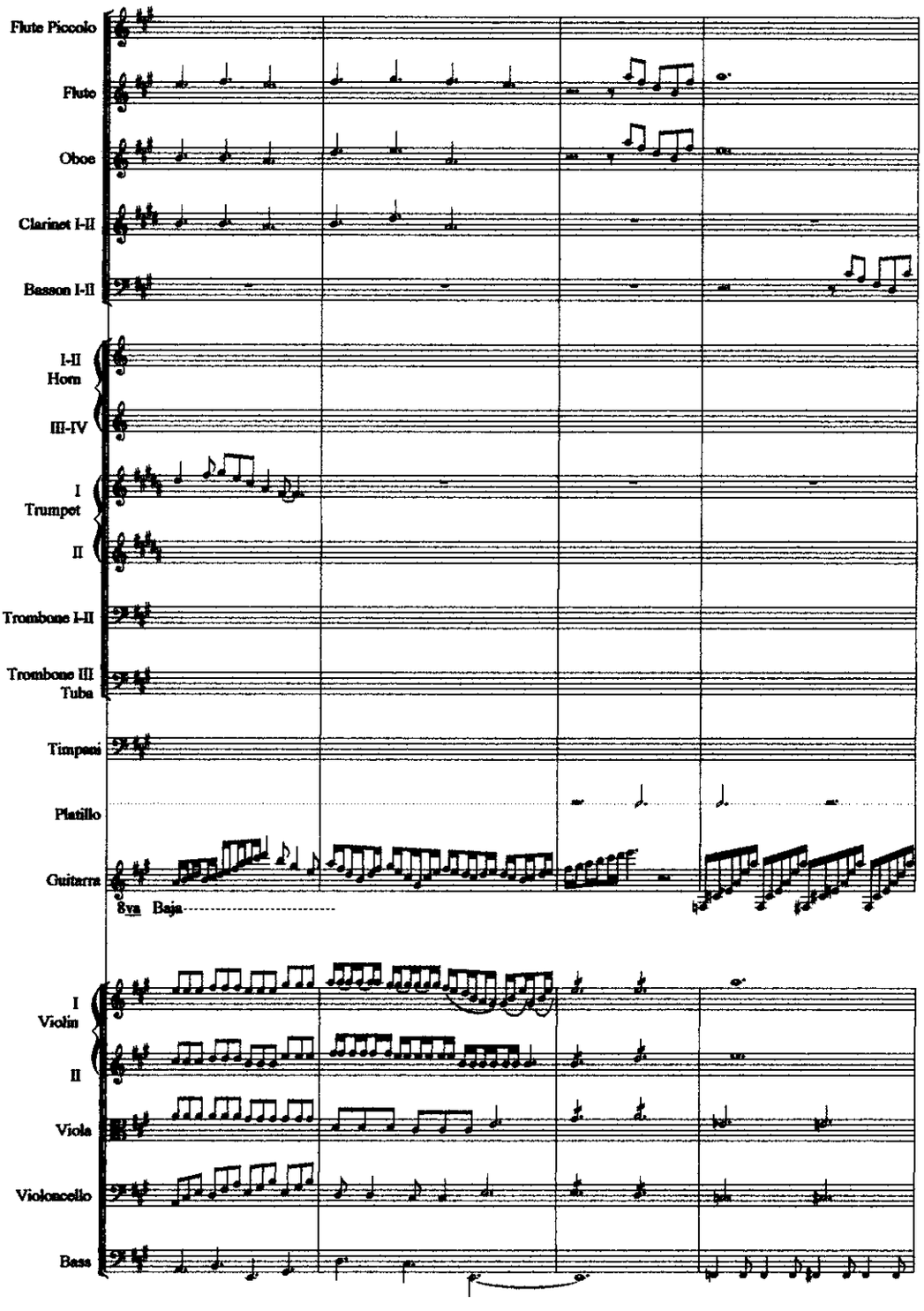
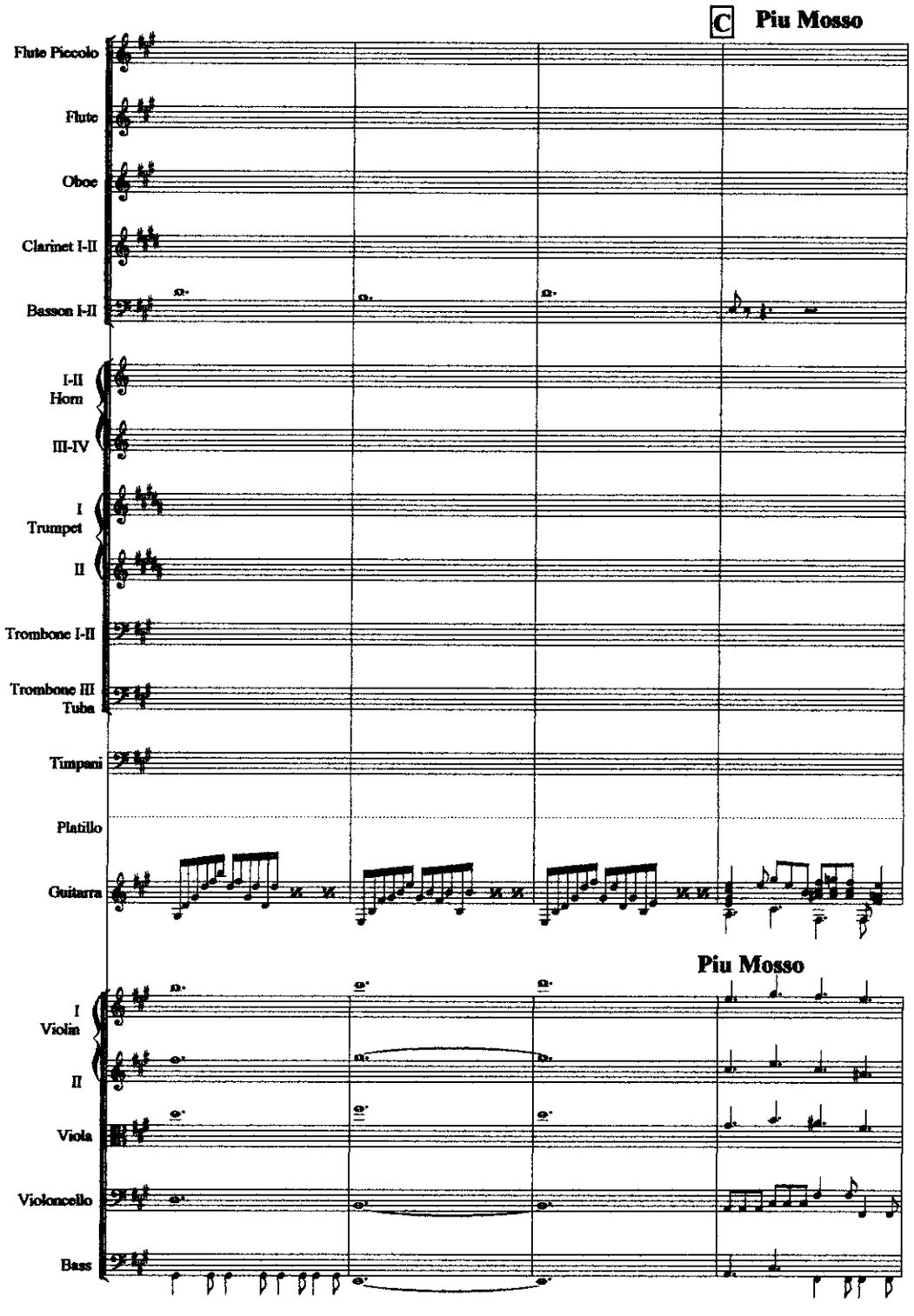
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
8va Baja
I
Violin
II
Viola
Violoncello
Bass


Flute Piccolo
Fluto
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
8va Baja
I
Violin
II
Viola
Violoncello
Bass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Flute
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
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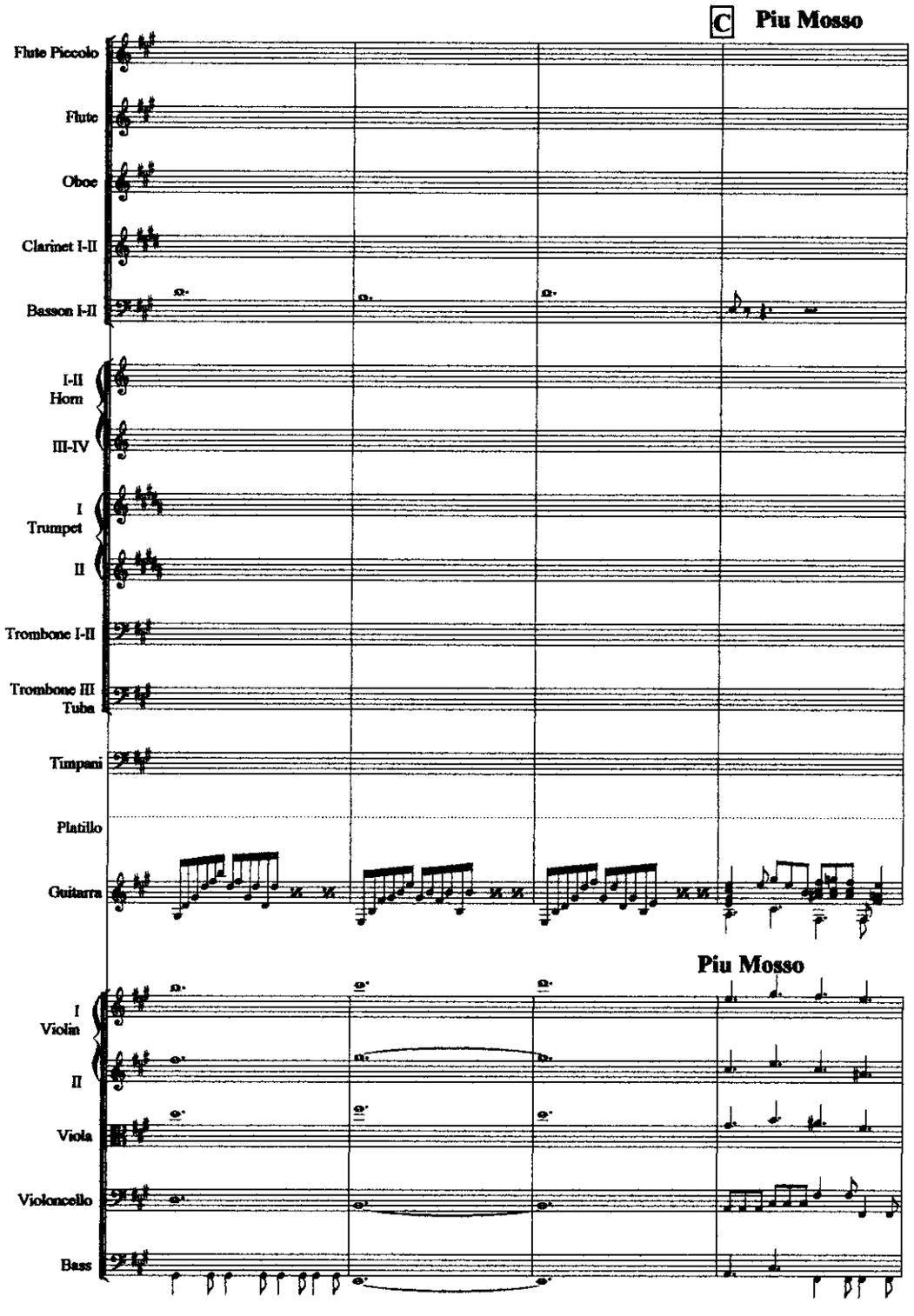
Timpani
Platillo
Guitarra
Piu Mosso
I
Violin
II
Viola
Violoncello
Bass


C Piu Mosso
Flute Piccolo
Flute
Oboe
Clarinet I-II
Basson I-II
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Horn
III-IV
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Trumpet
II
Trombone I-II
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Platillo
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I
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II
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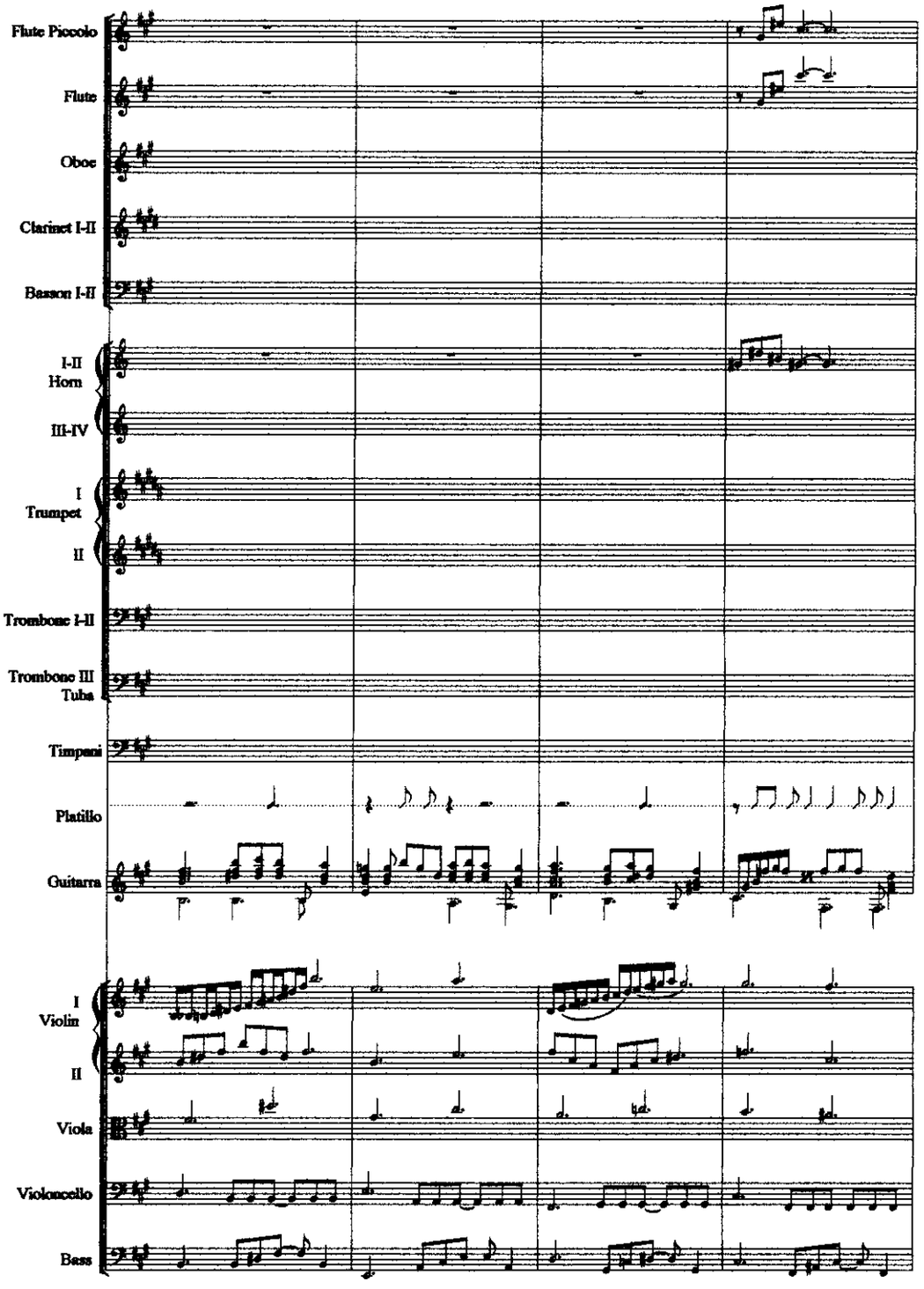
Violoncello
Bass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Timpani
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Violin
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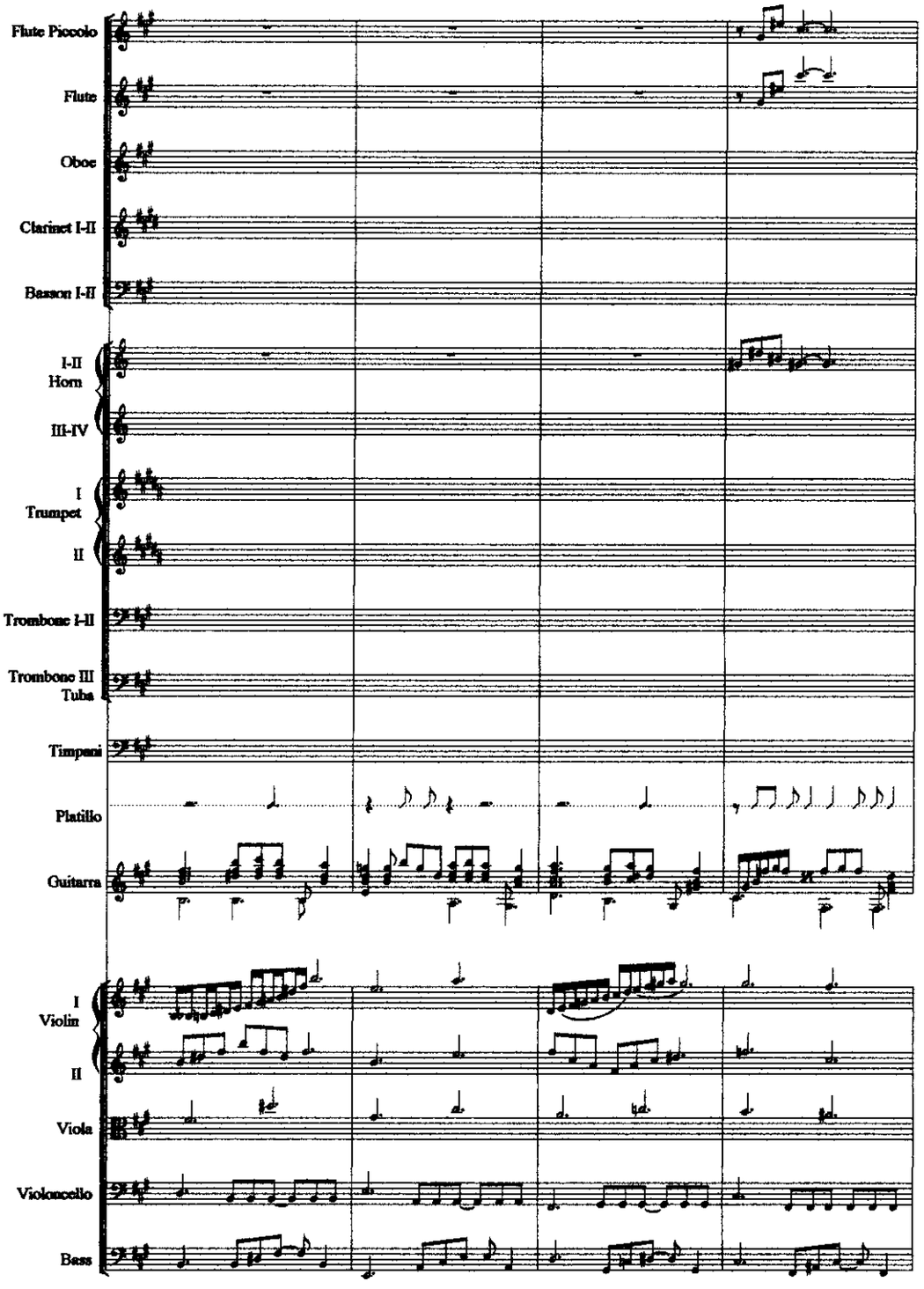
Bass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Basson I-II
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Horn
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Trombone III
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Guitarra
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Violin
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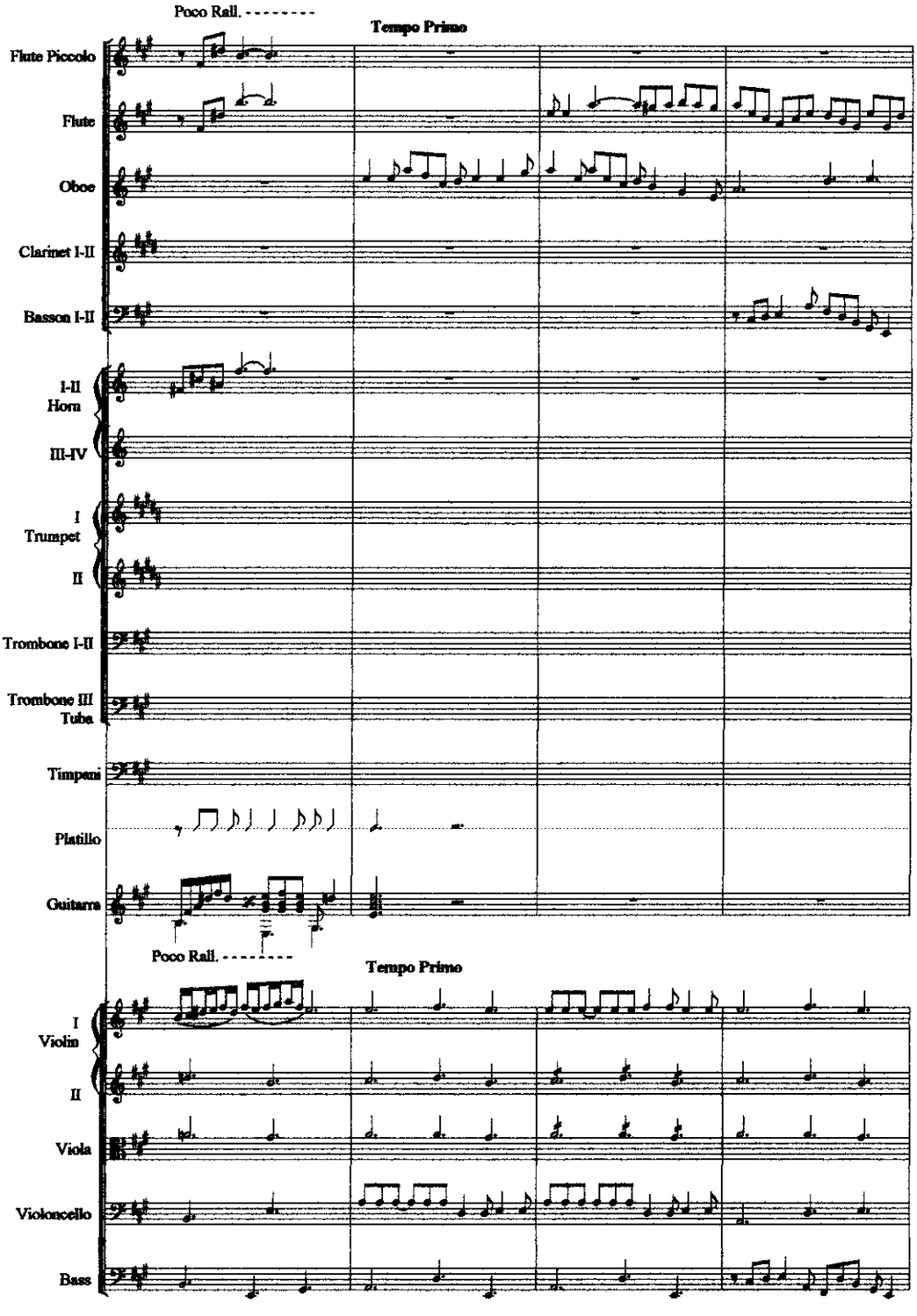
Violoncello
Bass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Oboe
Clarinet I-II
Basson I-II
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Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
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Poco Rall. - - - - - - - -
Tempo Primo
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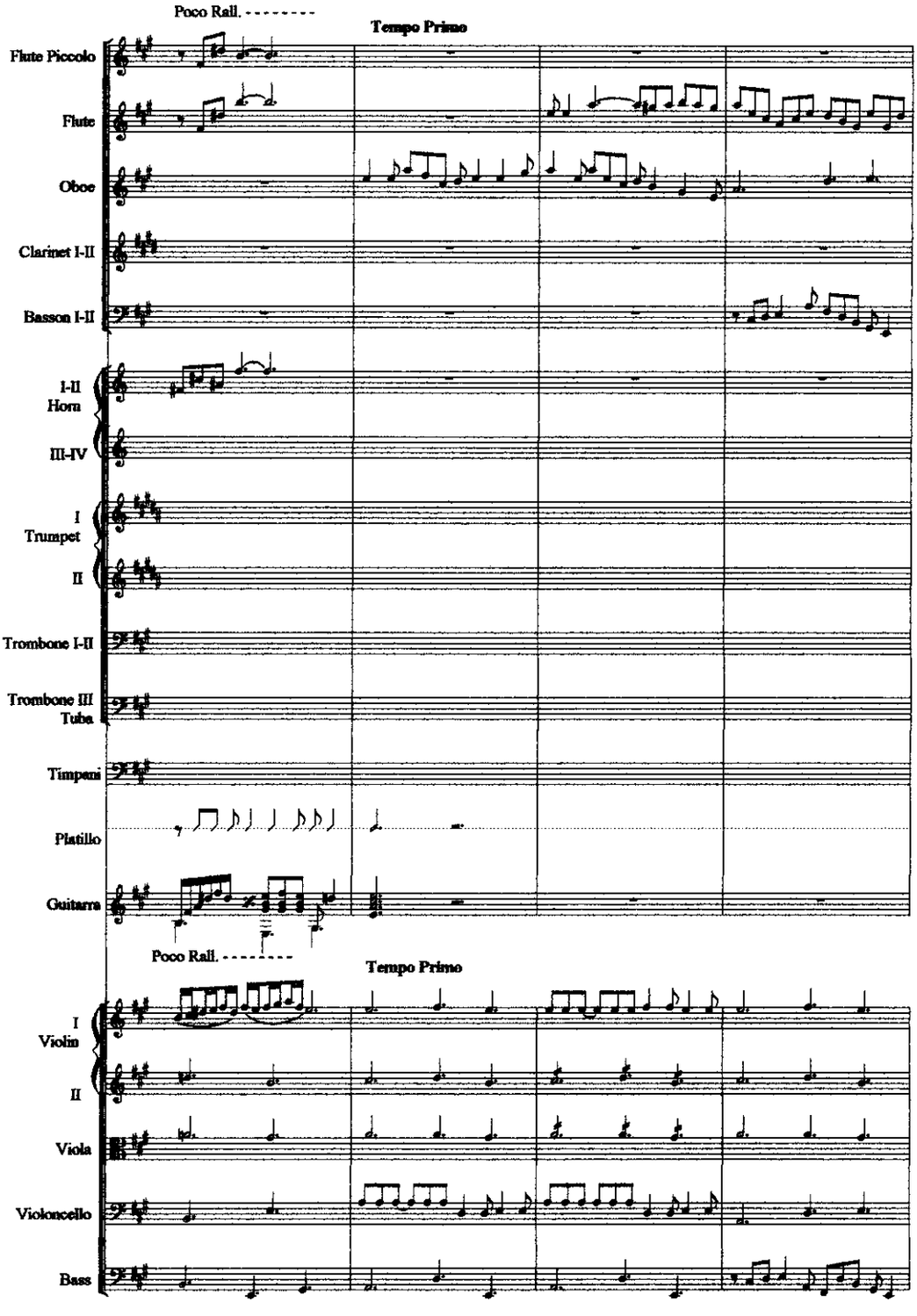
Violin
II
Viola
Violoncello
Bass


Poco Rall. - - - - - - - -
Tempo Primo
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Flute
Oboe
Clarinet I-II
Basson I-II
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Horn
III-IV
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Trumpet
II
Trombone I-II
Trombone III
Tuba
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Tempo Primo
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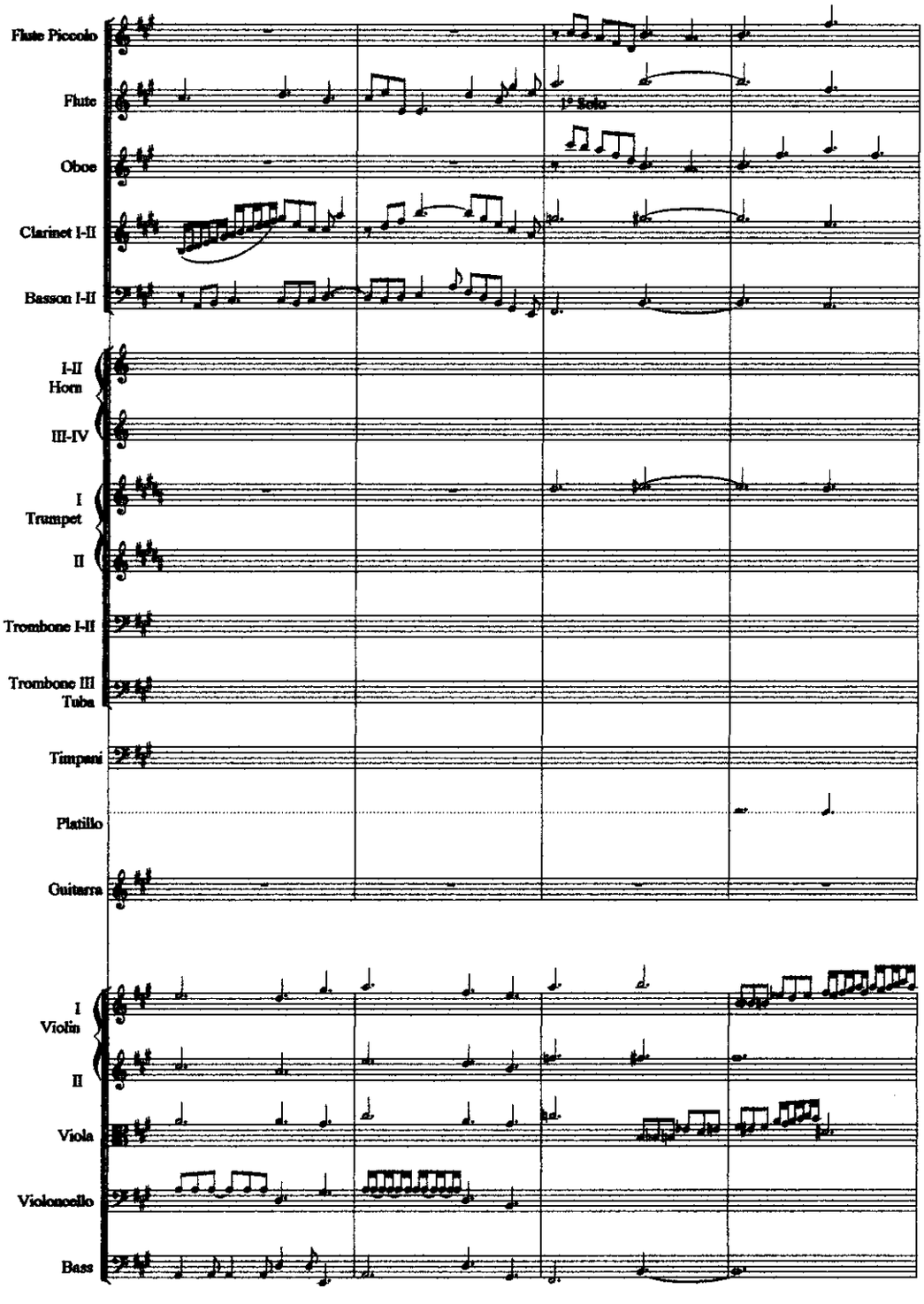
Bass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1° Solo
Oboe
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I-II
Horn
III-IV
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Trombone III
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Timpani
Platillo
Guitarra
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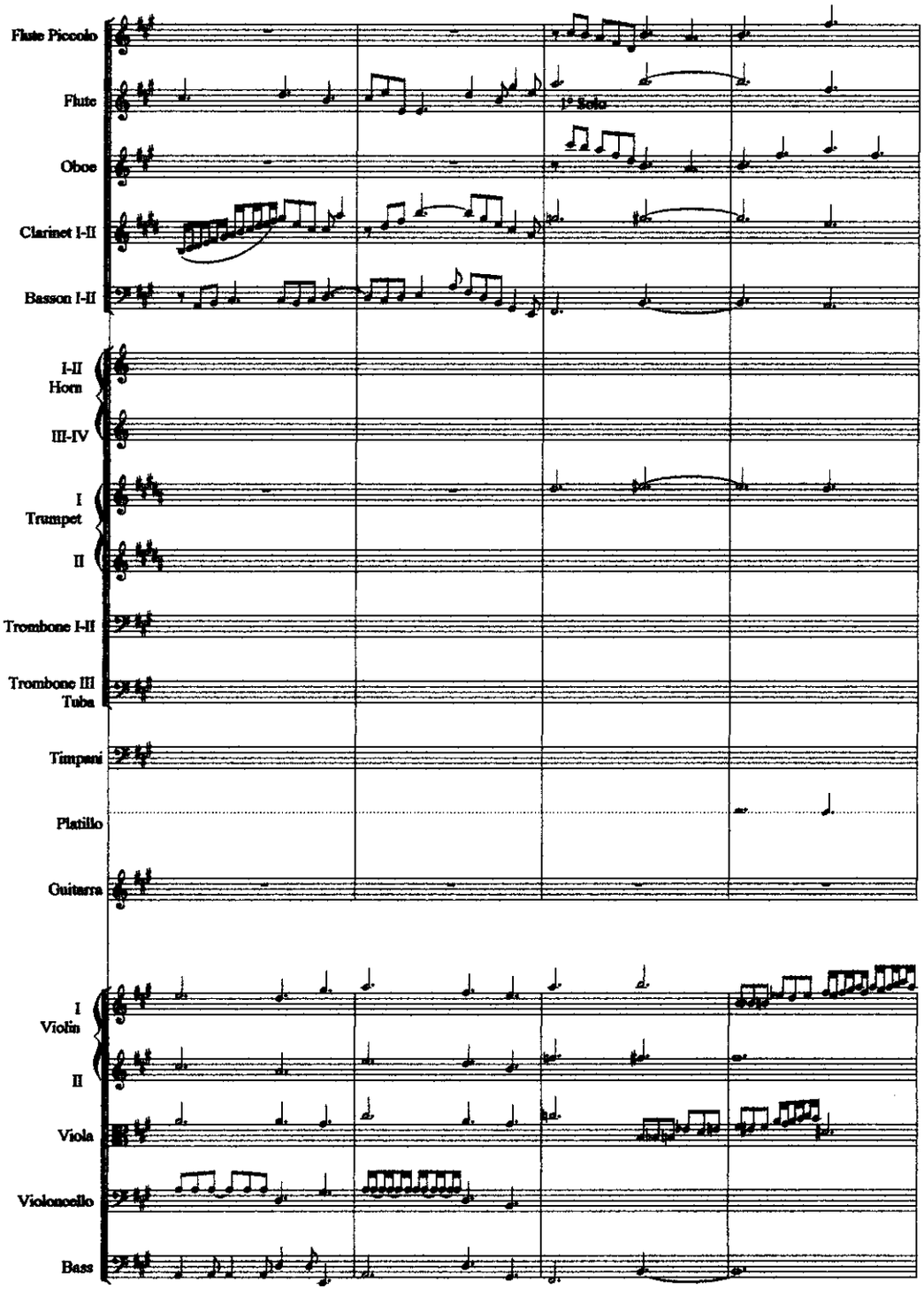
Violin
II
Viola
Violoncello
Bass


Flute Piccolo
Flute
1° Solo
Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
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Trumpet
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Viola
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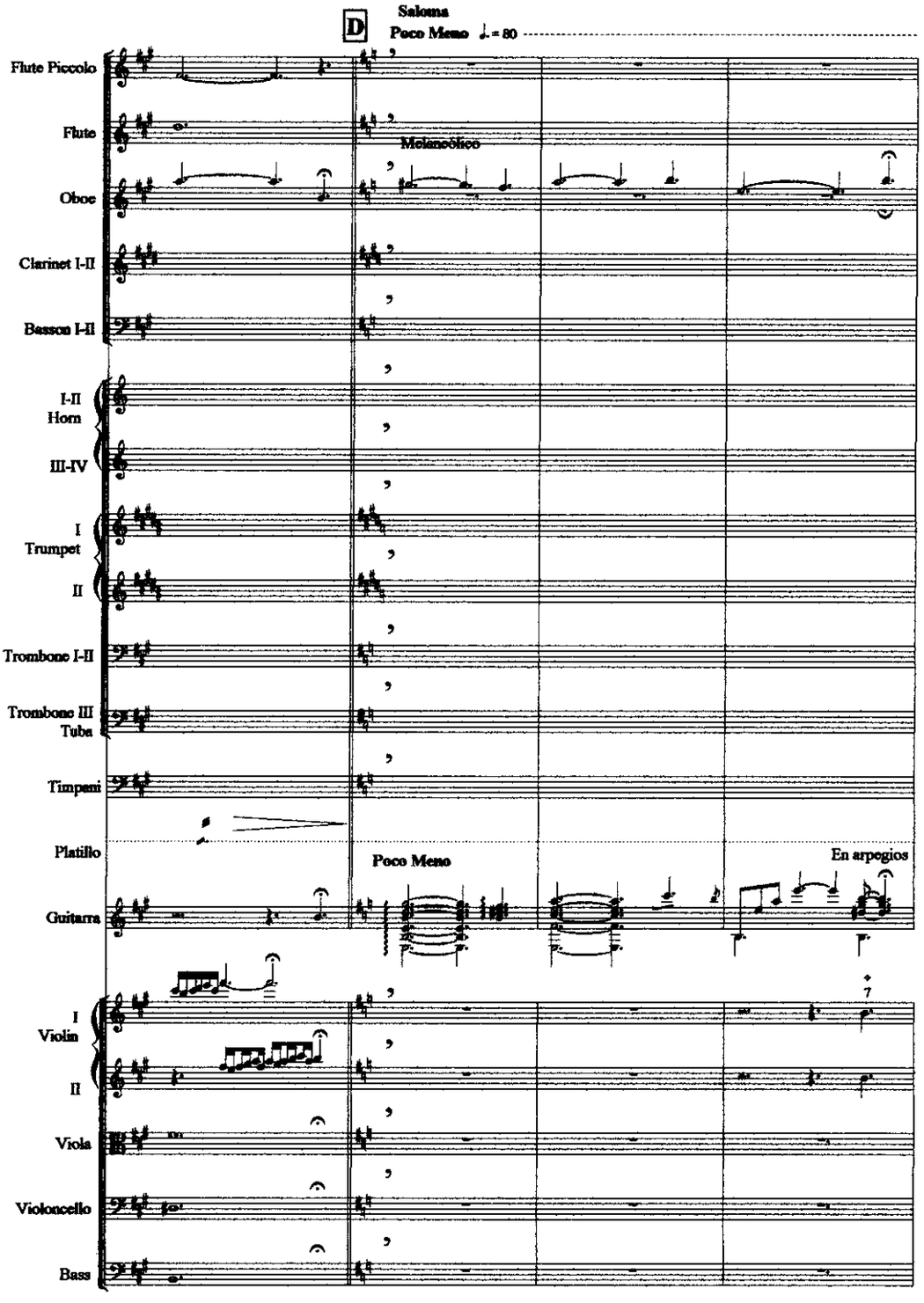
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Poco Meno ♩. = 80
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Melancólico
Oboe
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Bassoon I-II
I-II
Horn
III-IV
I
Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
Poco Meno
En arpegios
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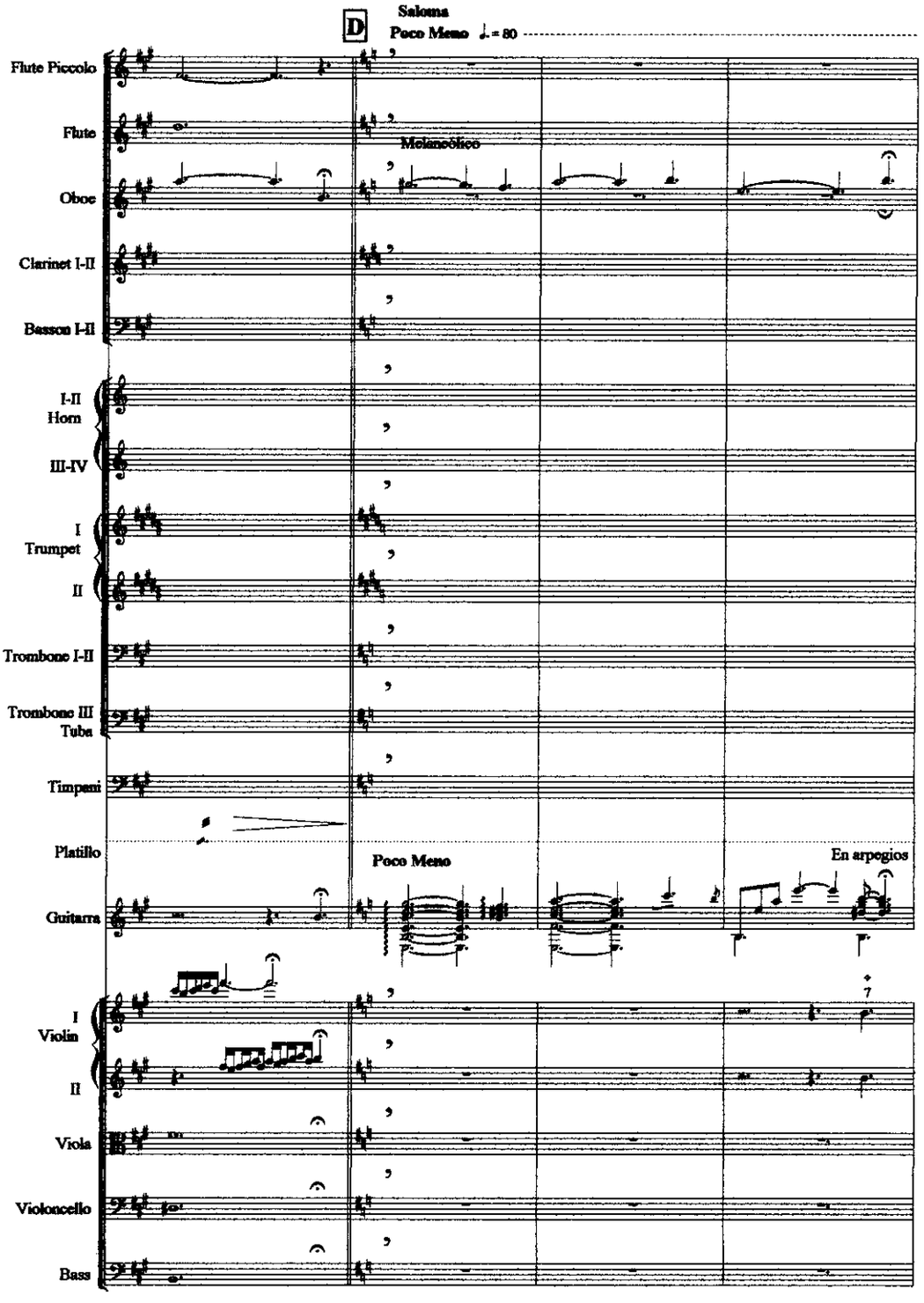
Violin
II
Viola
Violoncello
Bass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Poco Meno ♩. = 80
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Bassoon I-II
I-II
Horn
III-IV
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Trumpet
II
Trombone I-II
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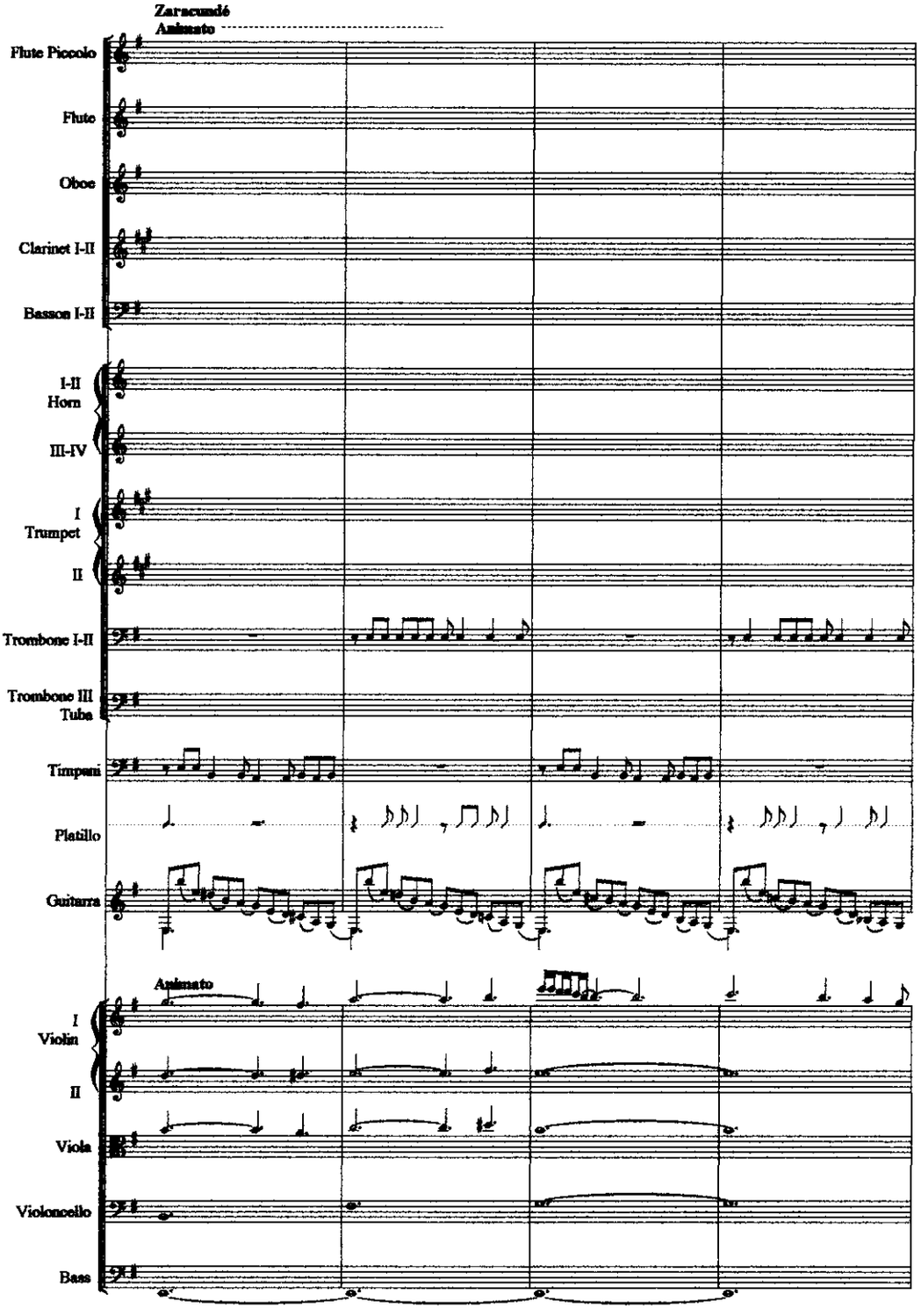
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Flute Piccolo
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Oboe
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Bassoon I-II
I-II
Horn
III-IV
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Trumpet
II
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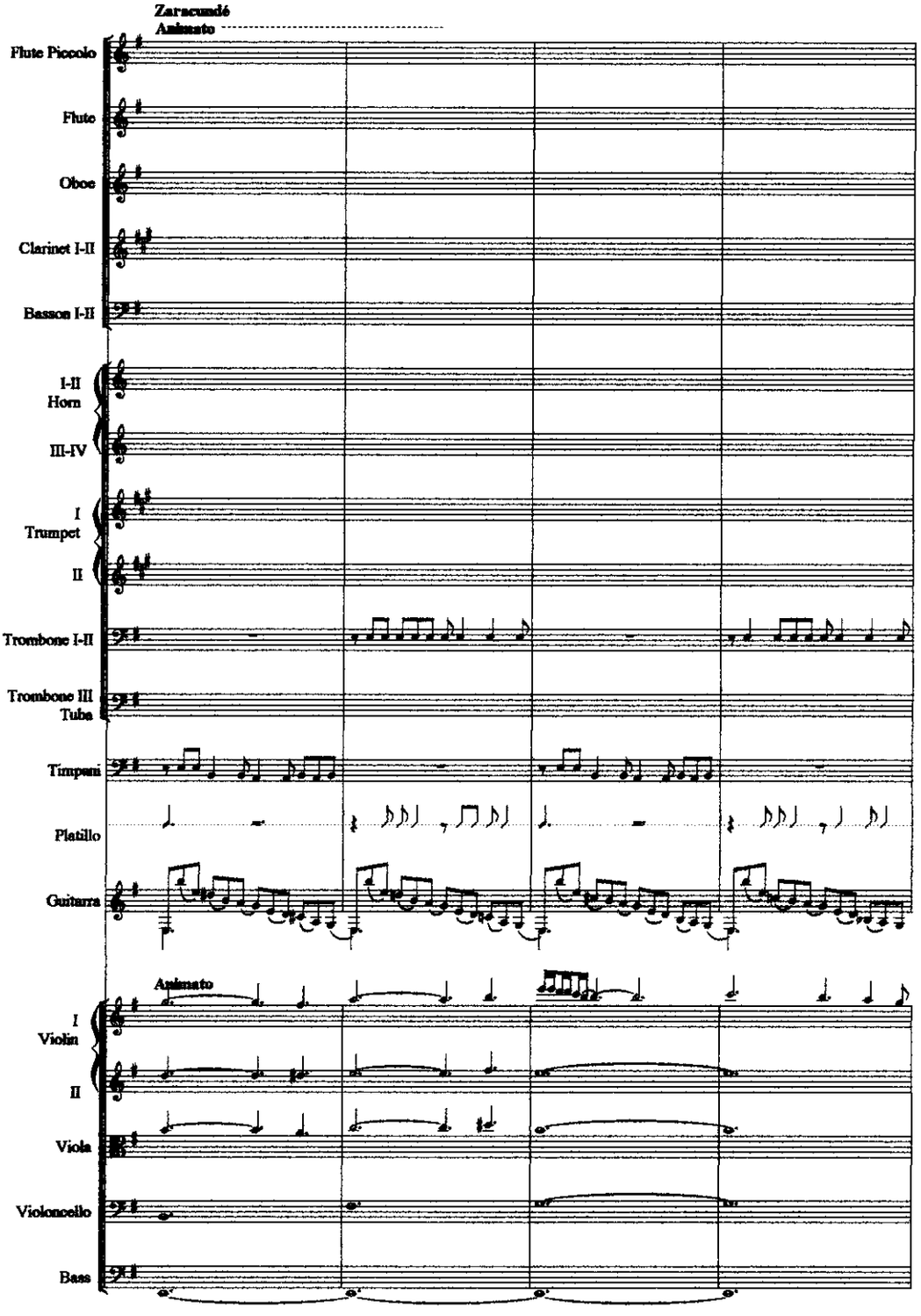
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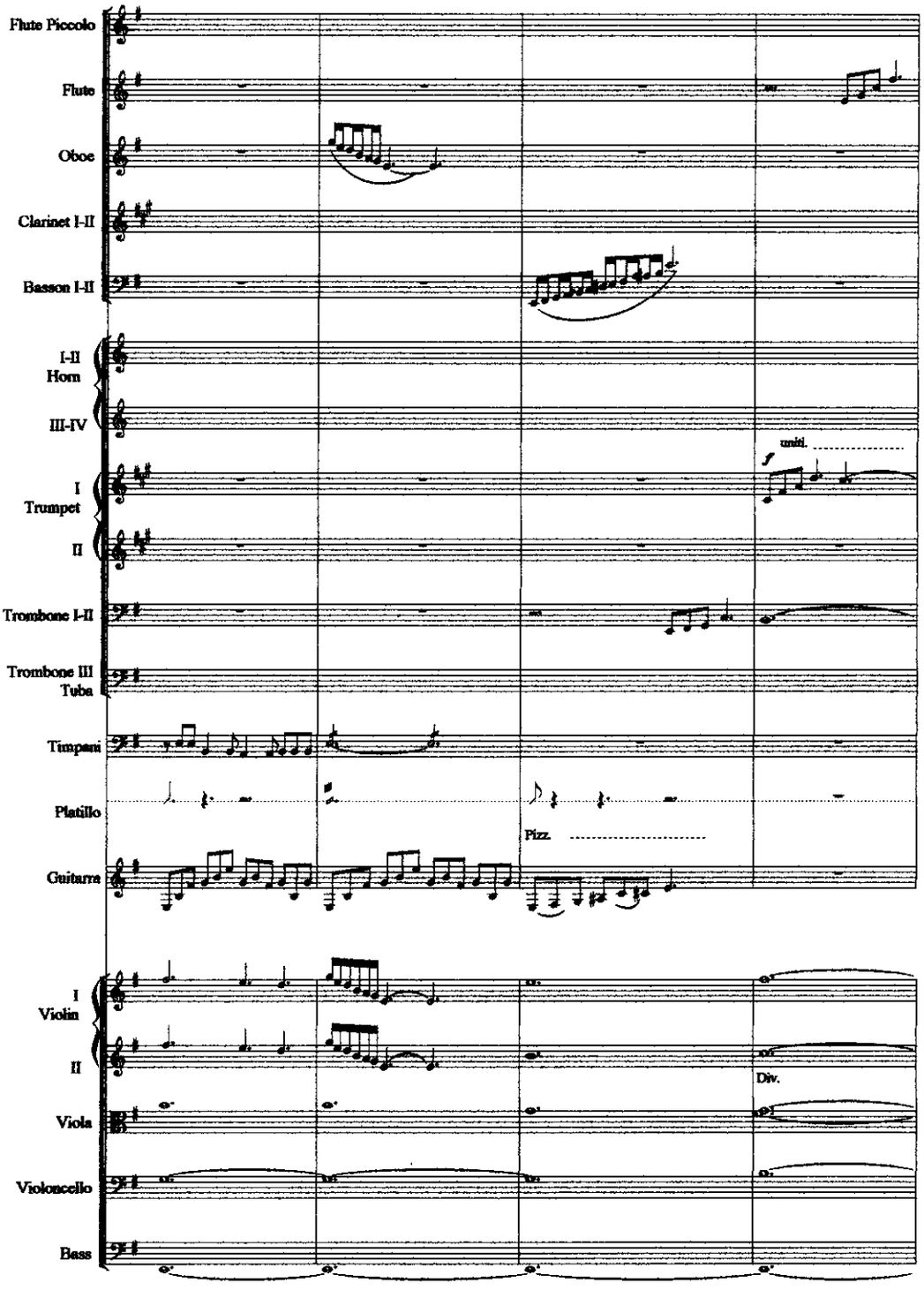
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Basson I-II
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Trombone I-II
Trombone III
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unit.
Pizz.
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Violin
II
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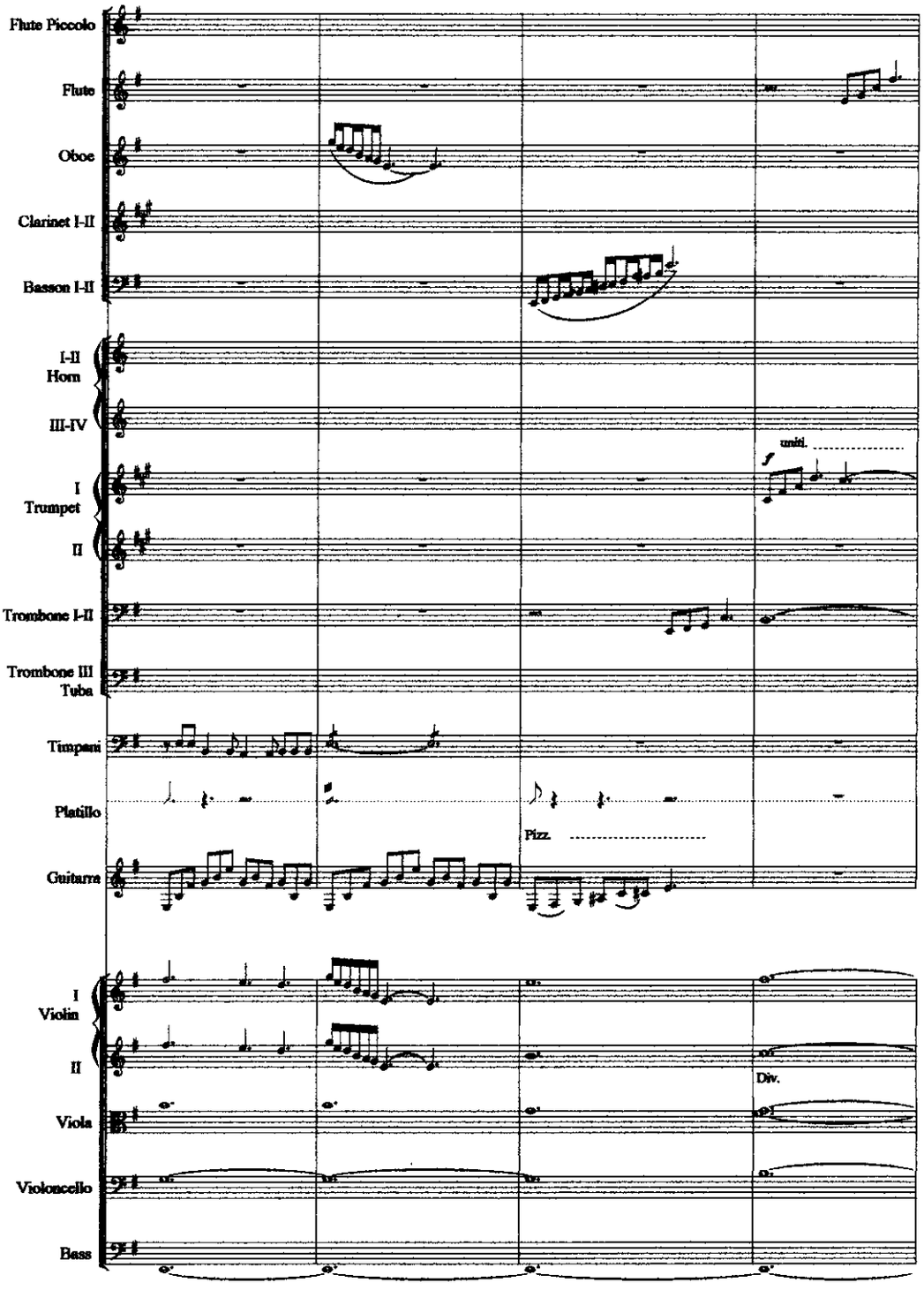
Violoncello
Bass
Div.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Trombone I-II
Trombone III
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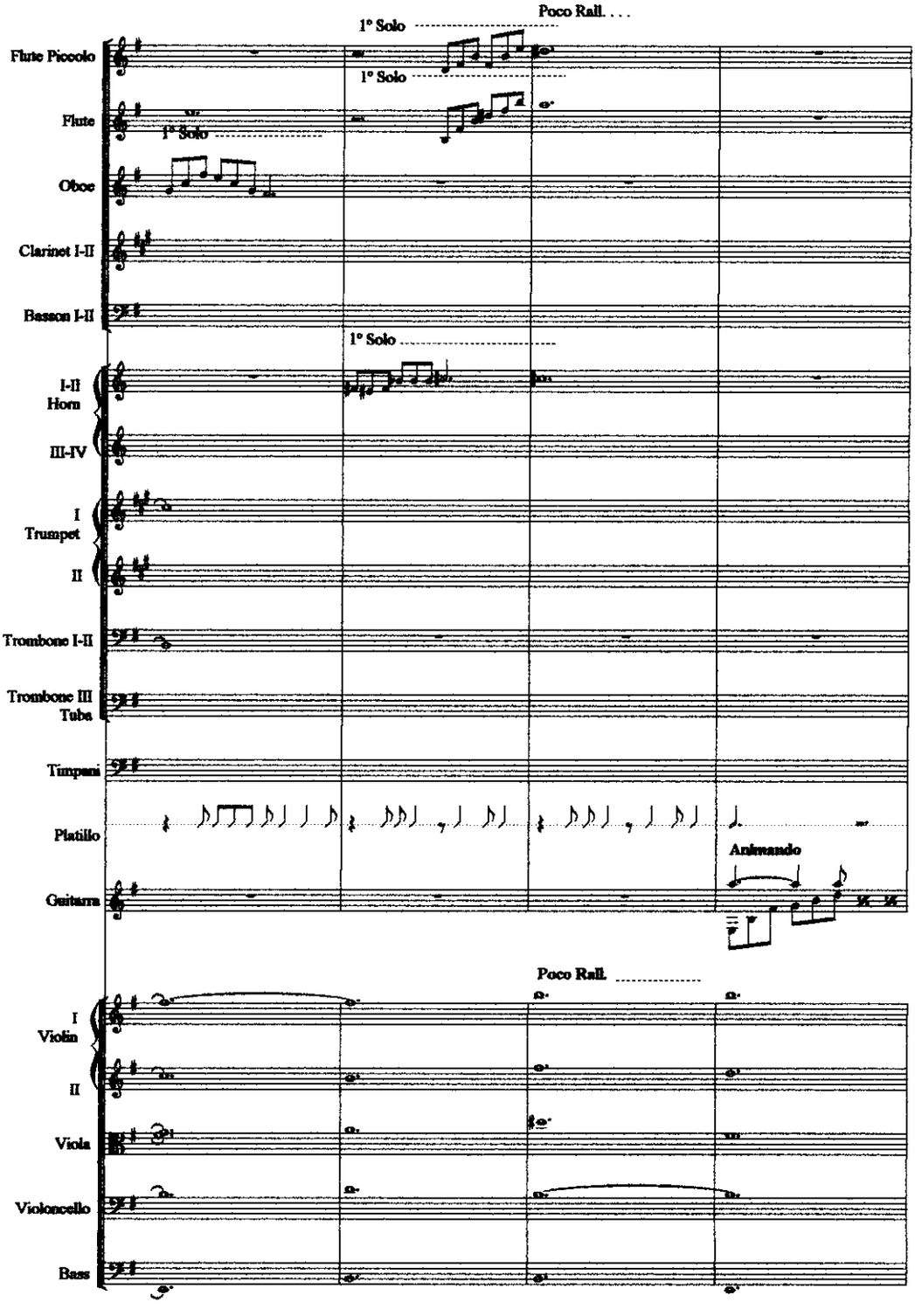
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1° Solo
1° Solo
1° Solo
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Flute
Oboe
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Bassoon I-II
I-II Horn
III-IV
I Trumpet
II
Trombone I-II
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Viola
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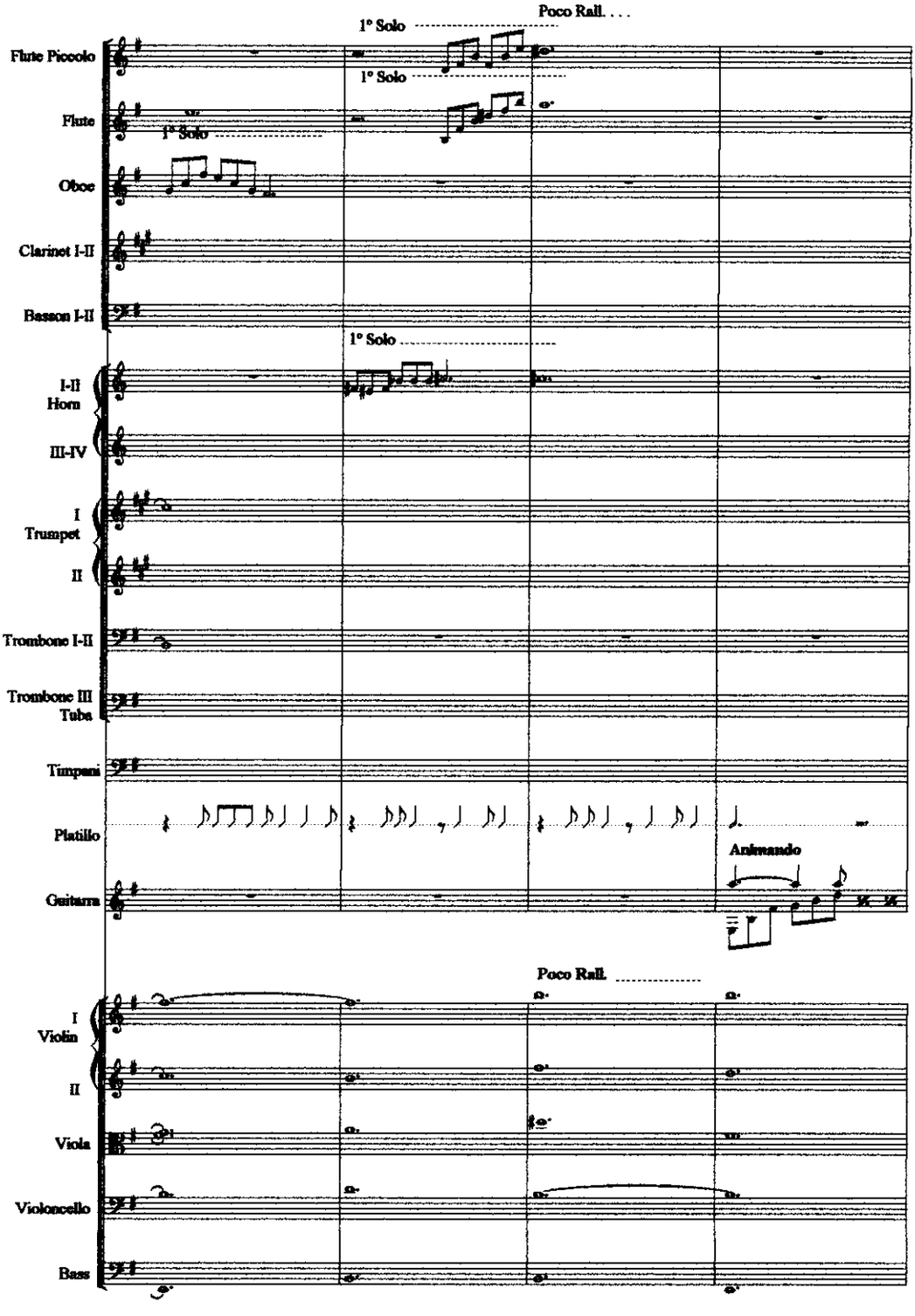
Bass


Poco Rall. . . .
1° Solo
1° Solo
1° Solo
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Flute Piccolo
Flute
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Bassoon I-II
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Trombone I-II
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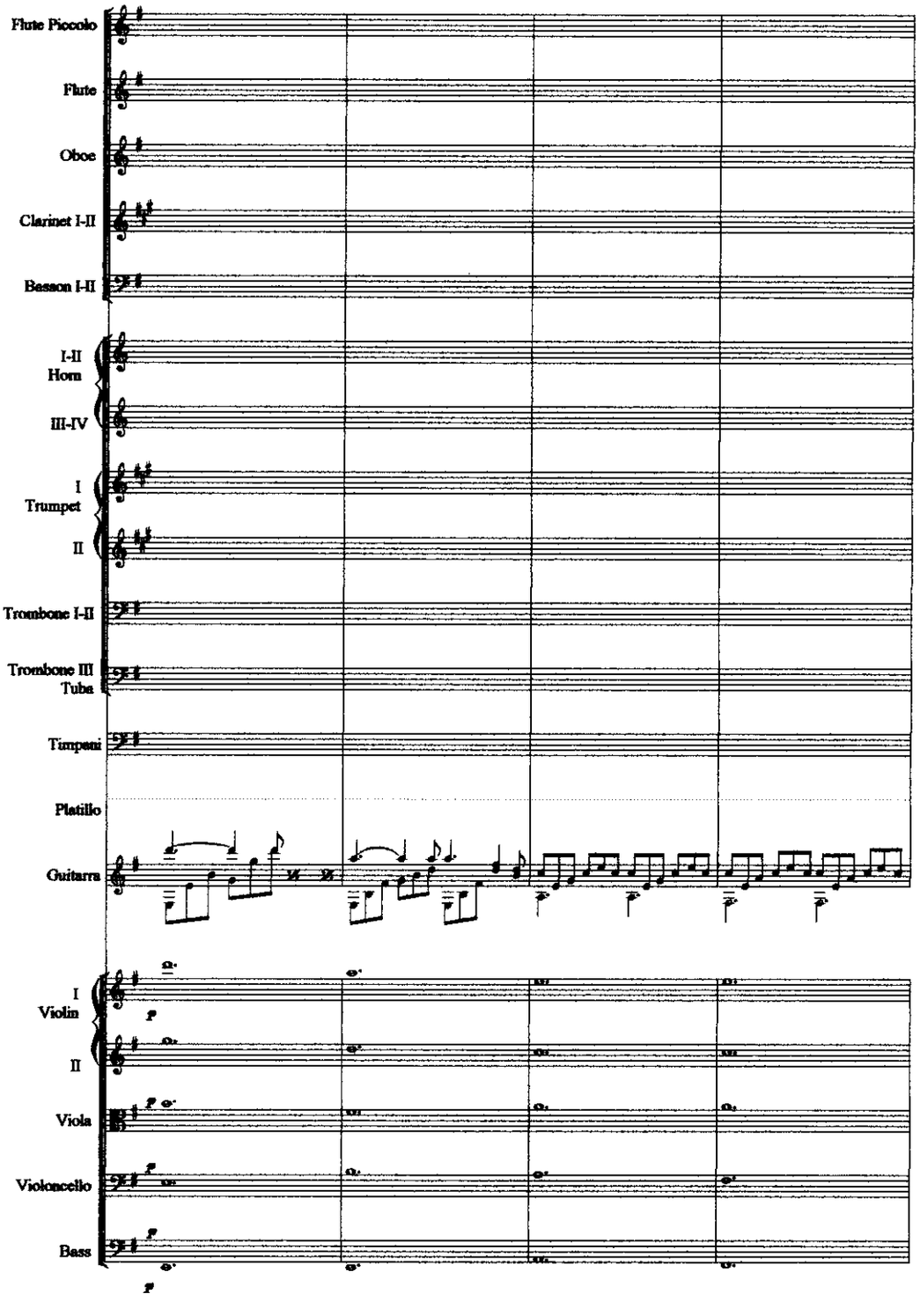
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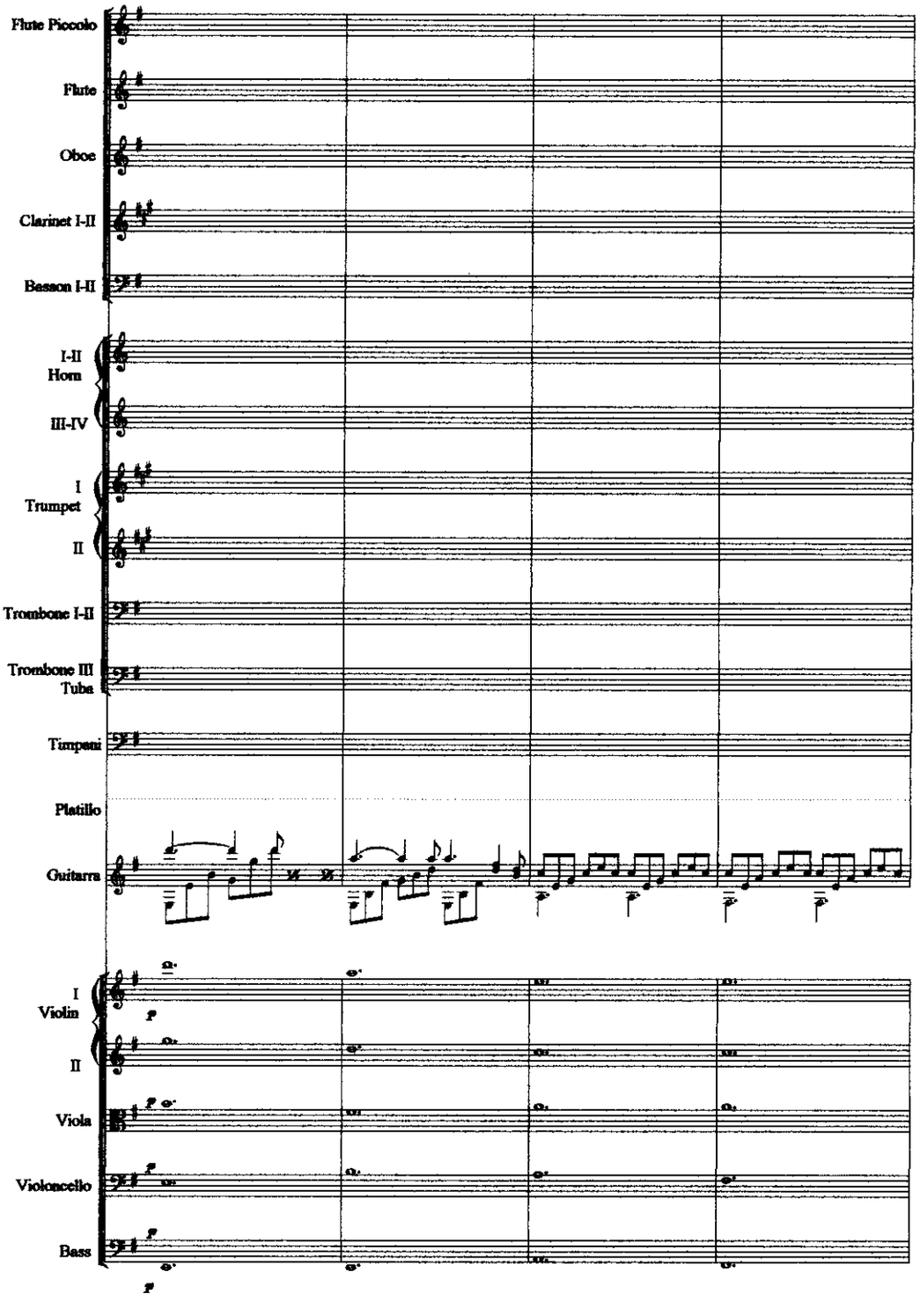
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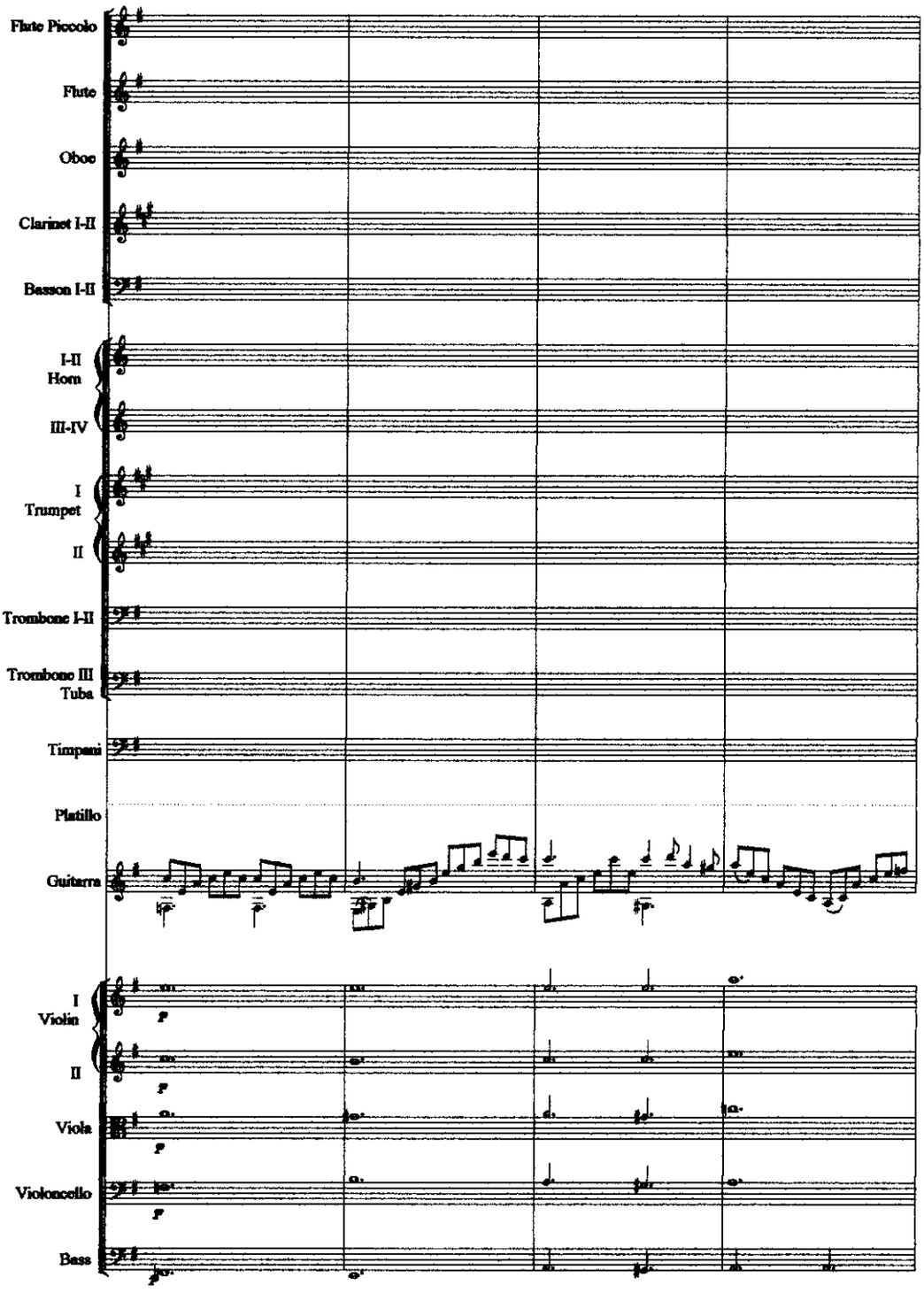
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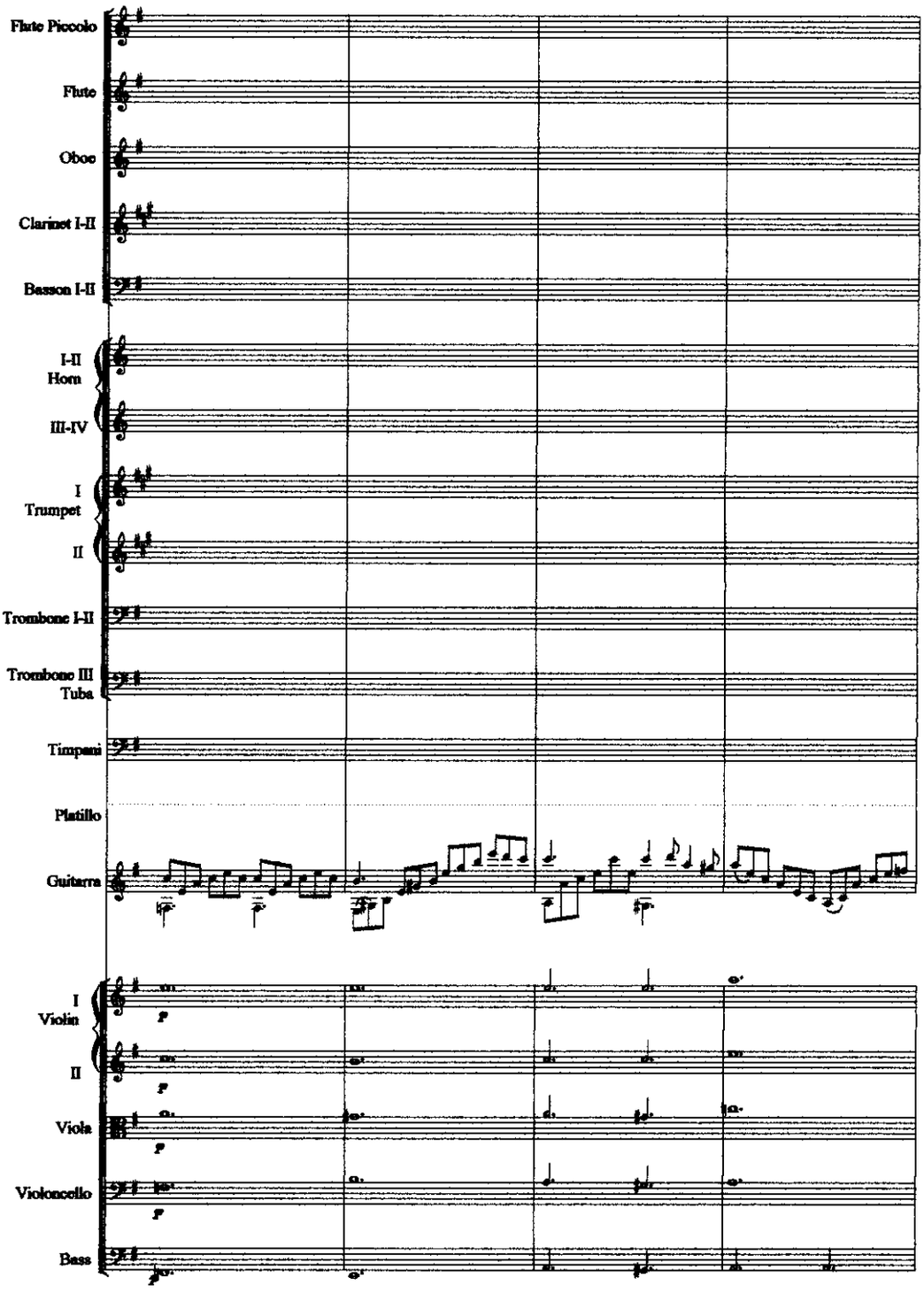
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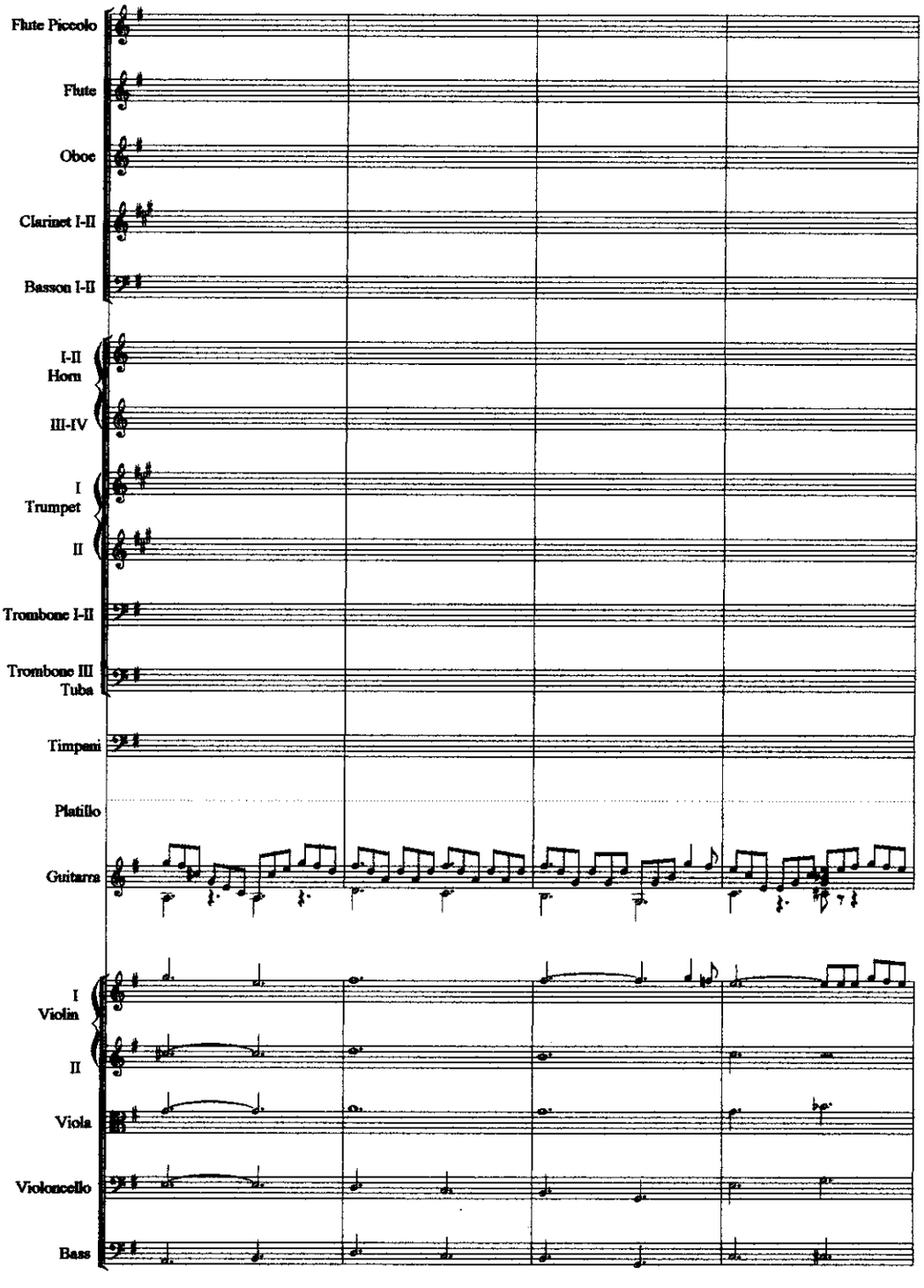
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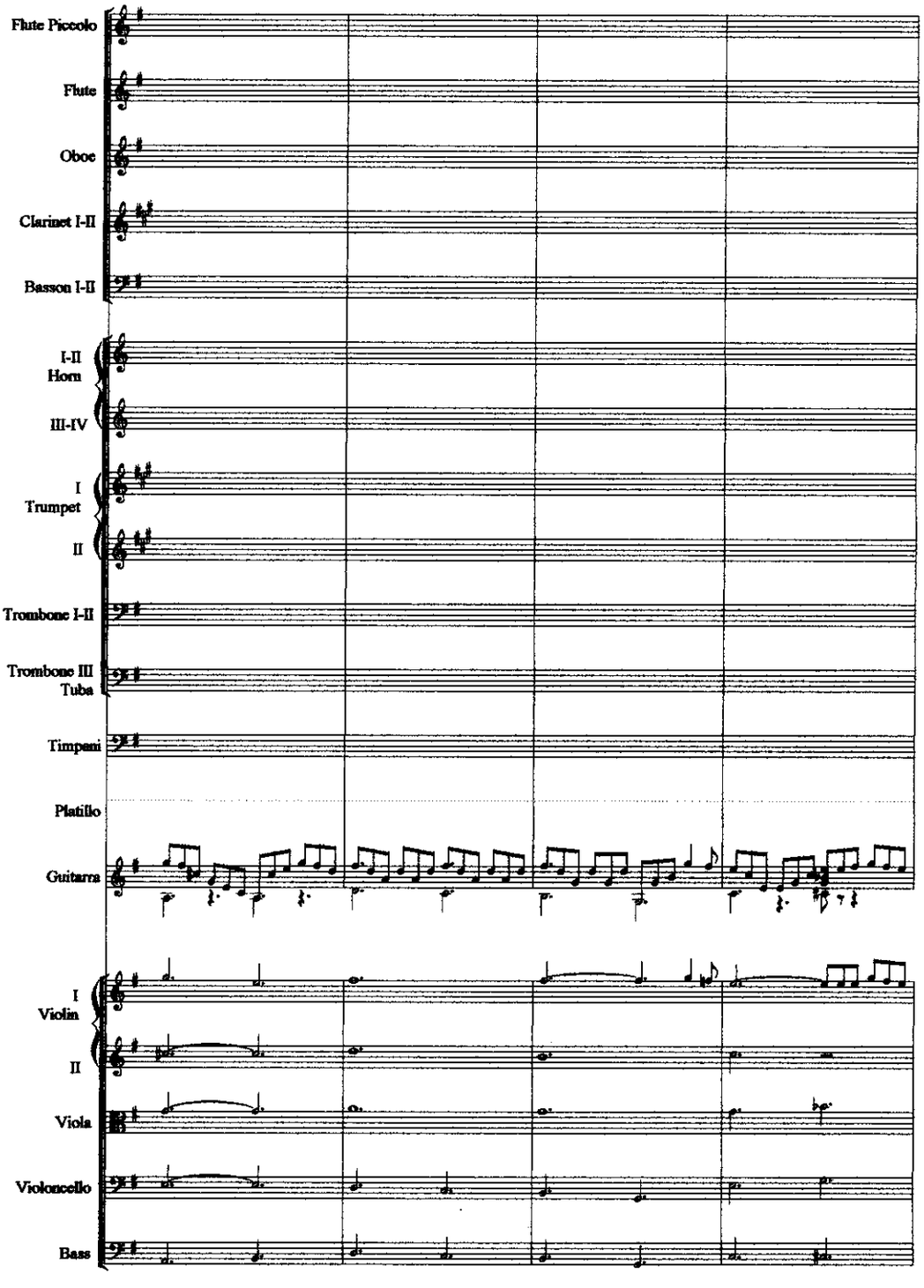
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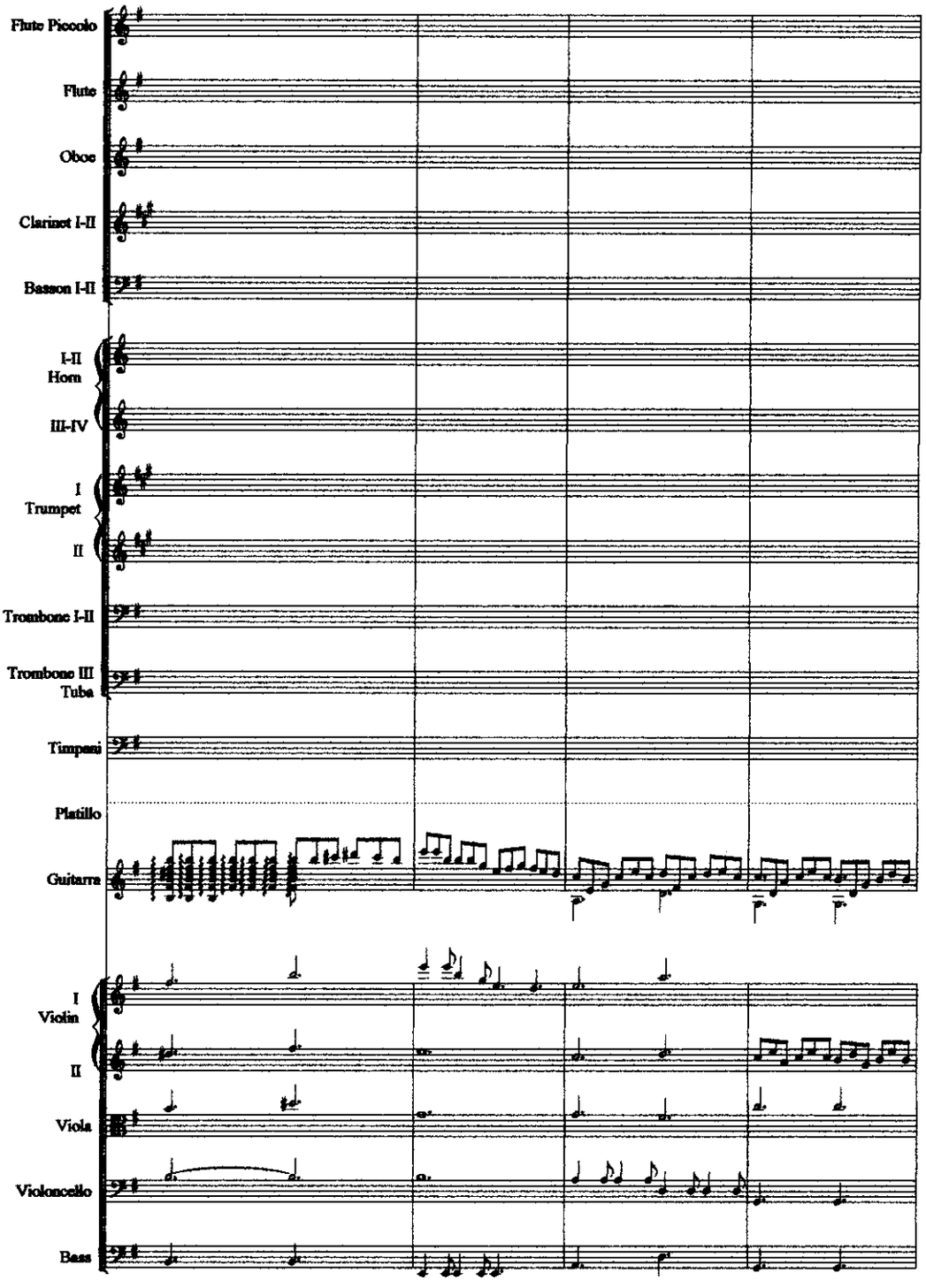
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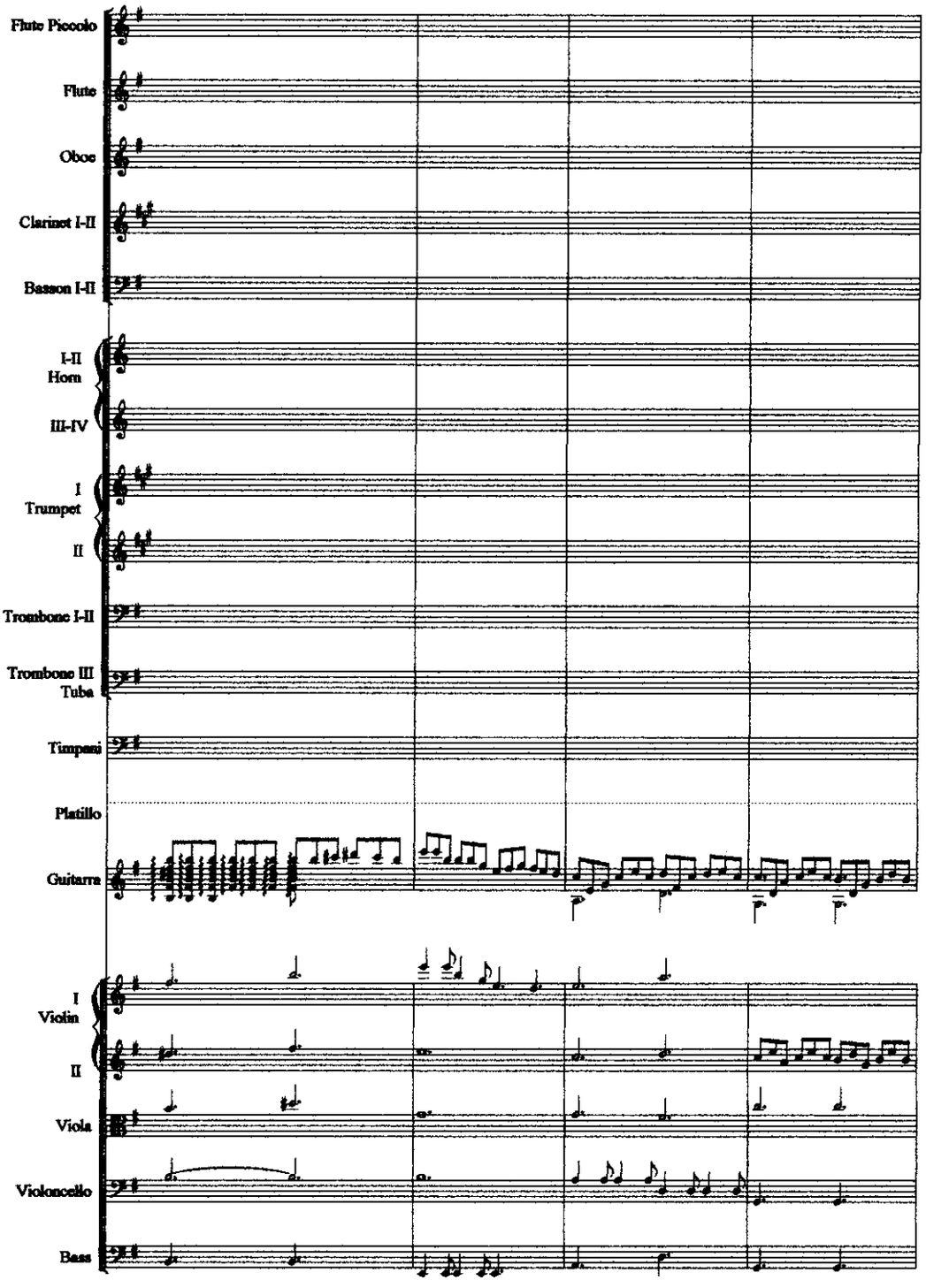
Flute Piccolo
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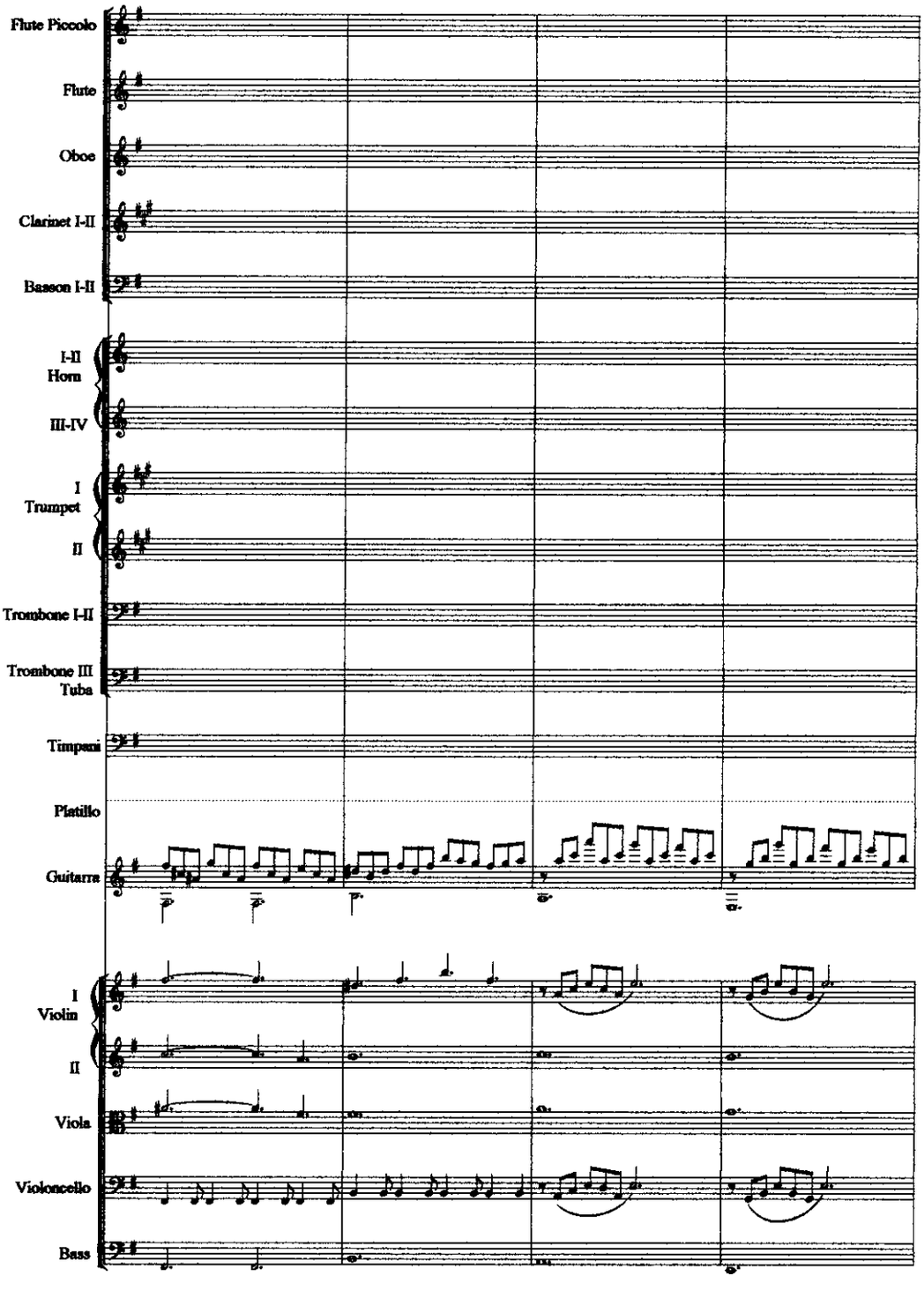
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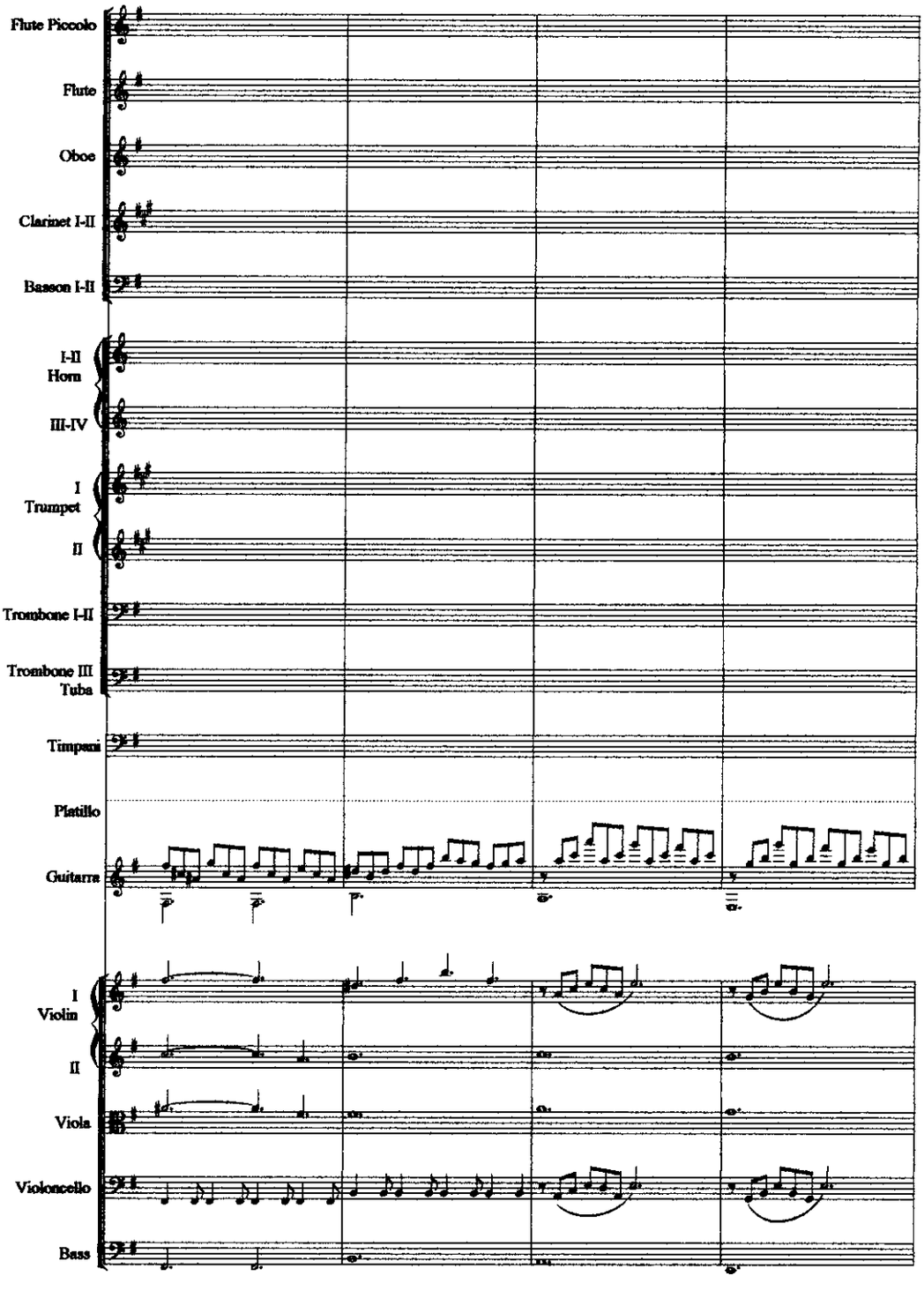
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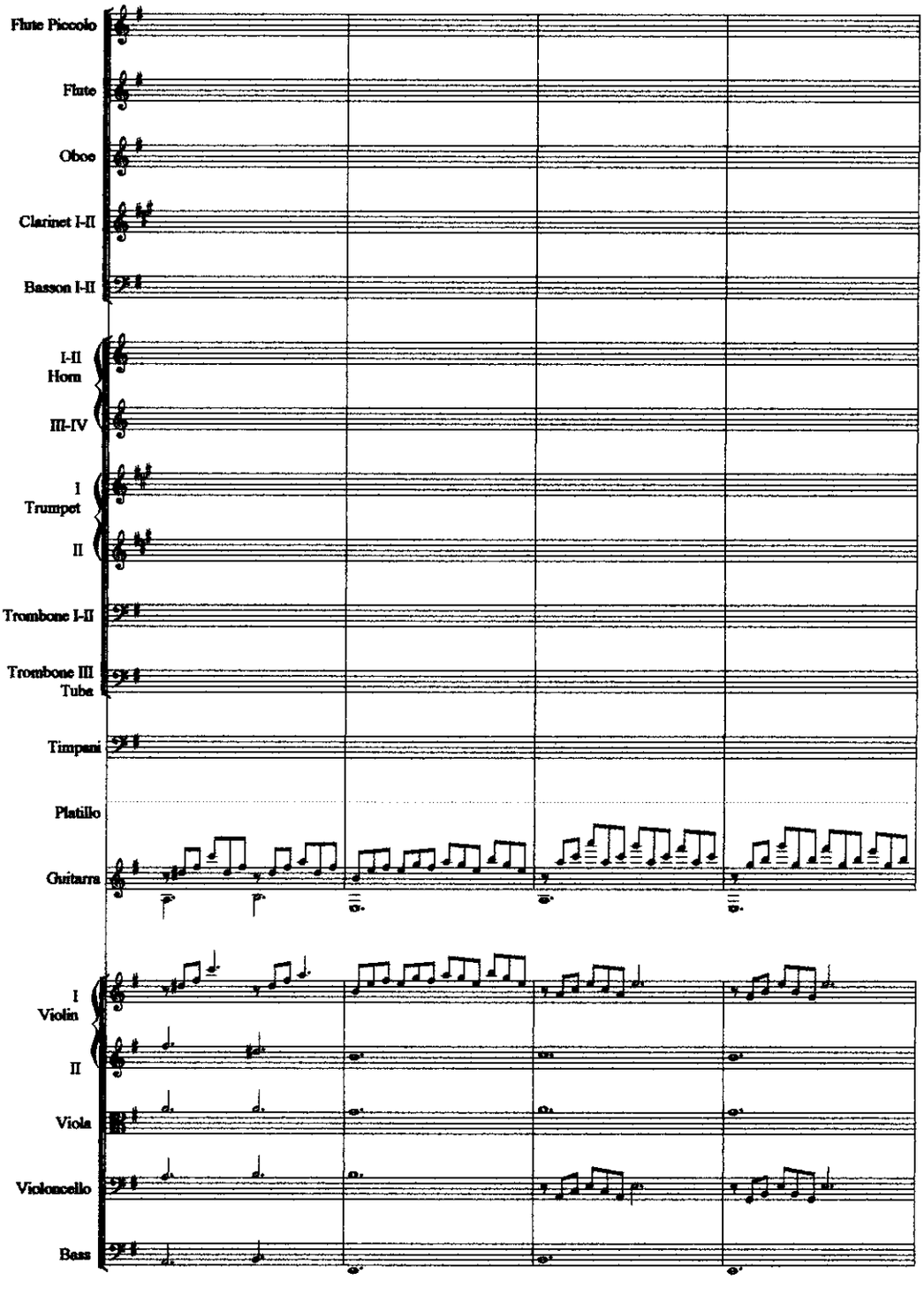
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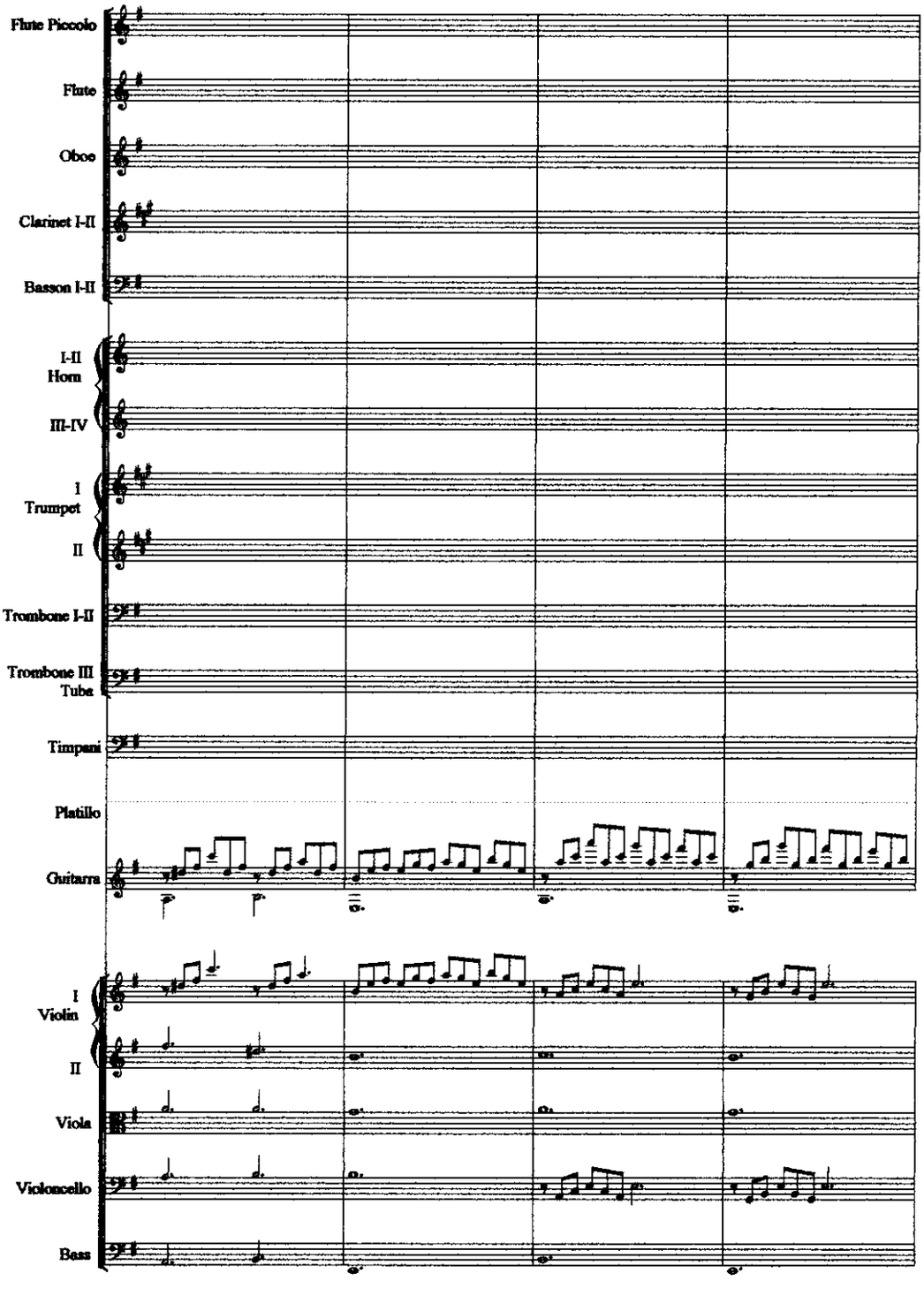
Flute Piccolo
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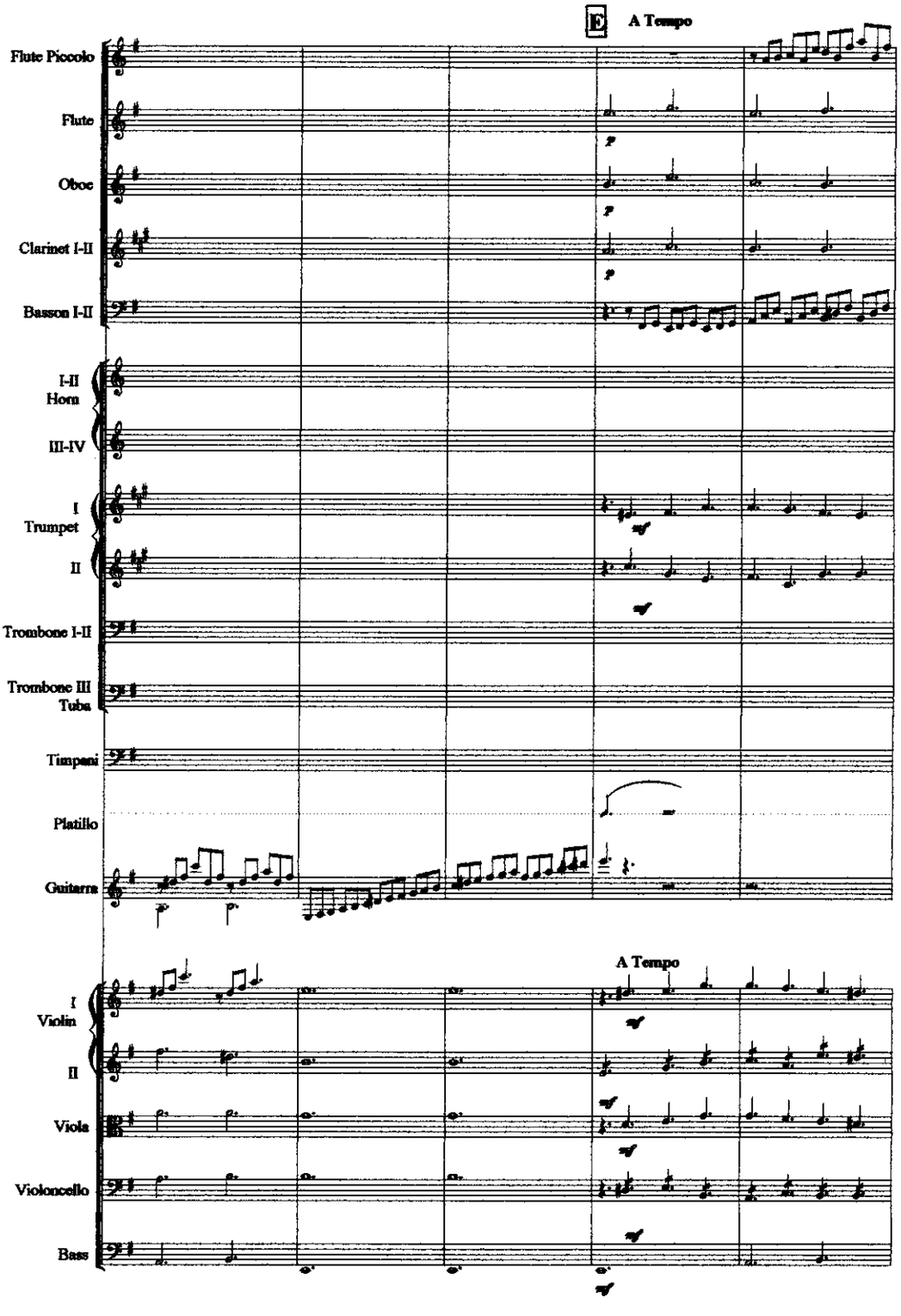
E
A Tempo
Flute Piccolo
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Oboe
Clarinet I-II
Basson I-II
I-II
Horn
III-IV
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Trumpet
II
Trombone I-II
Trombone III
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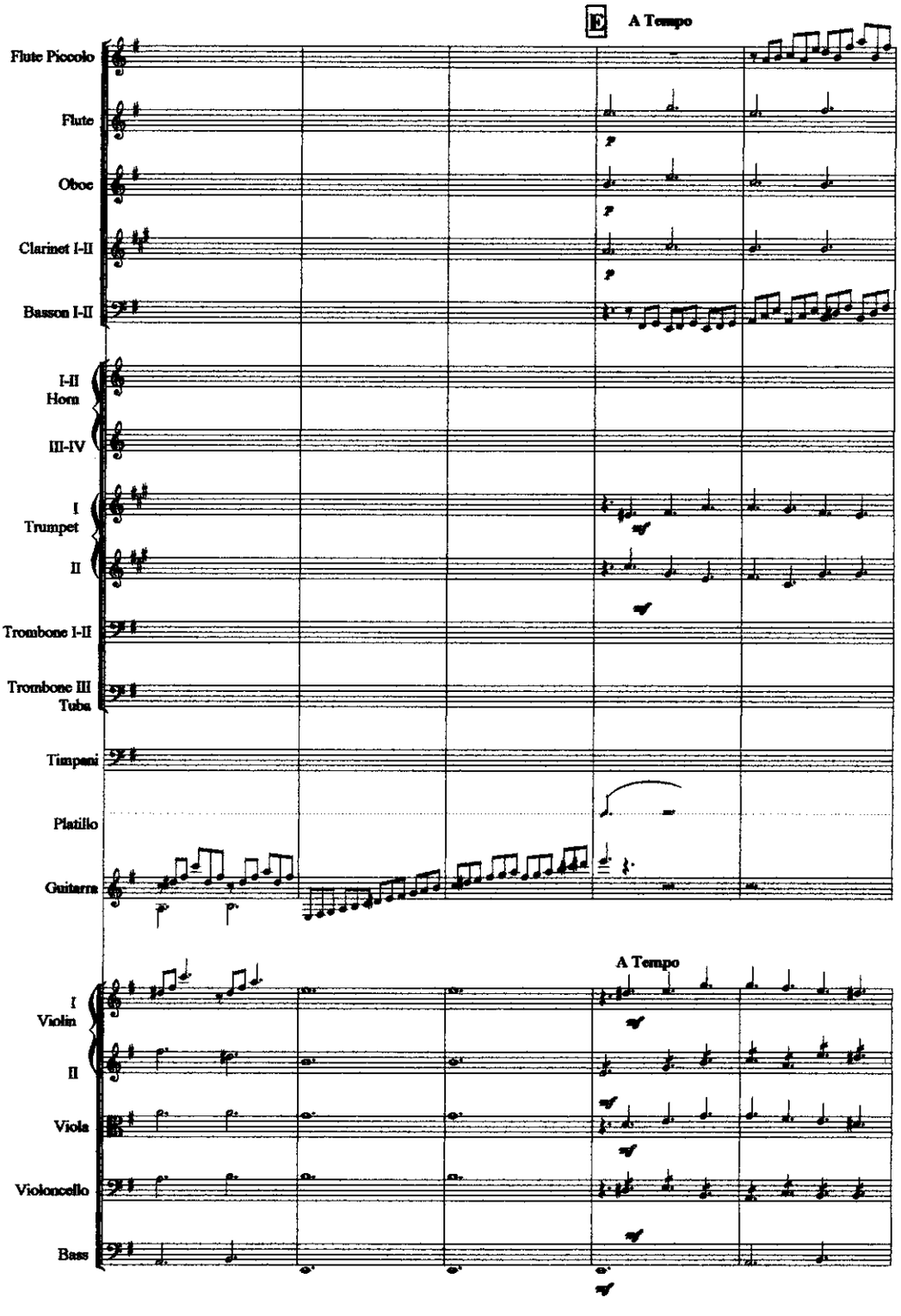
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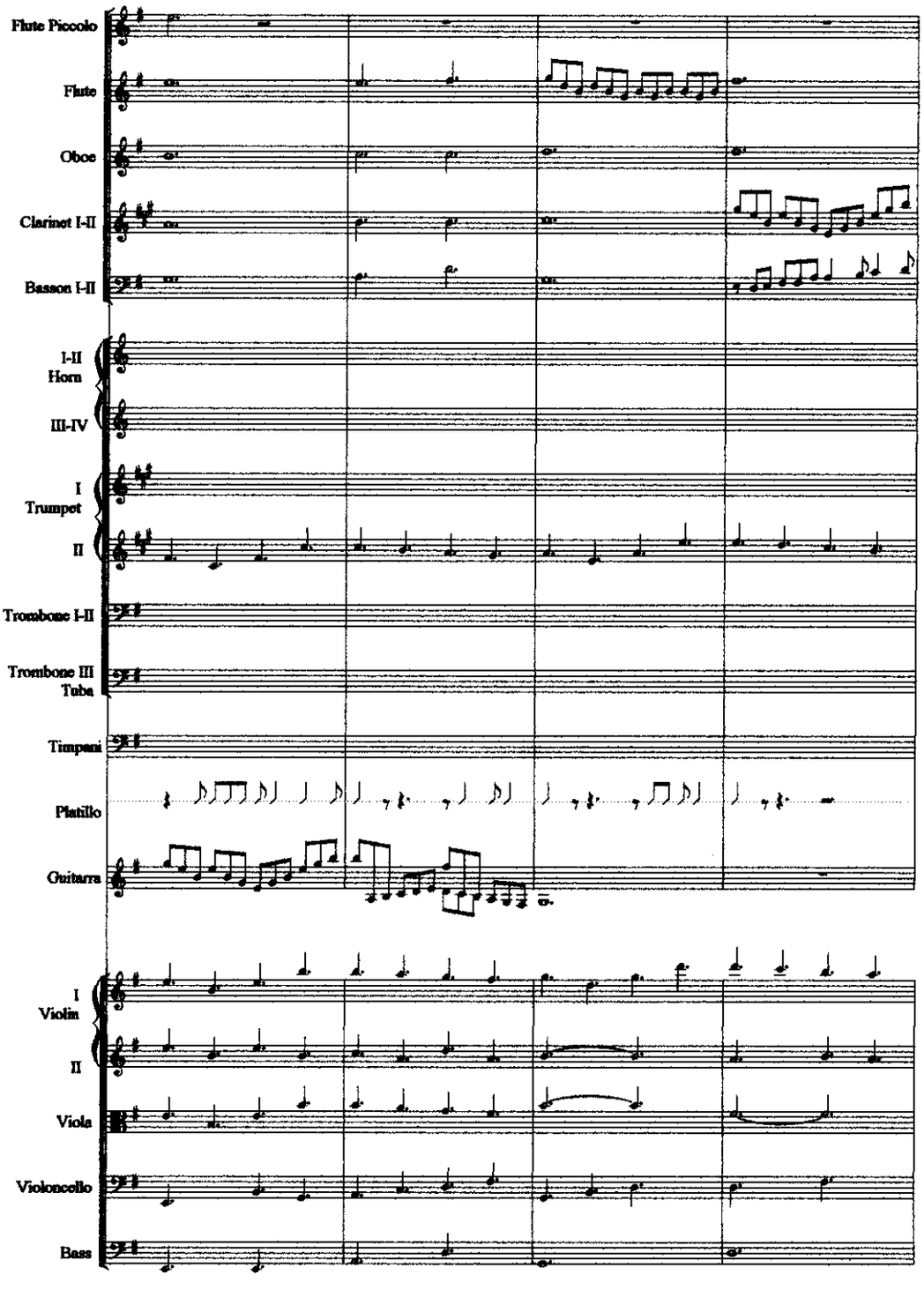
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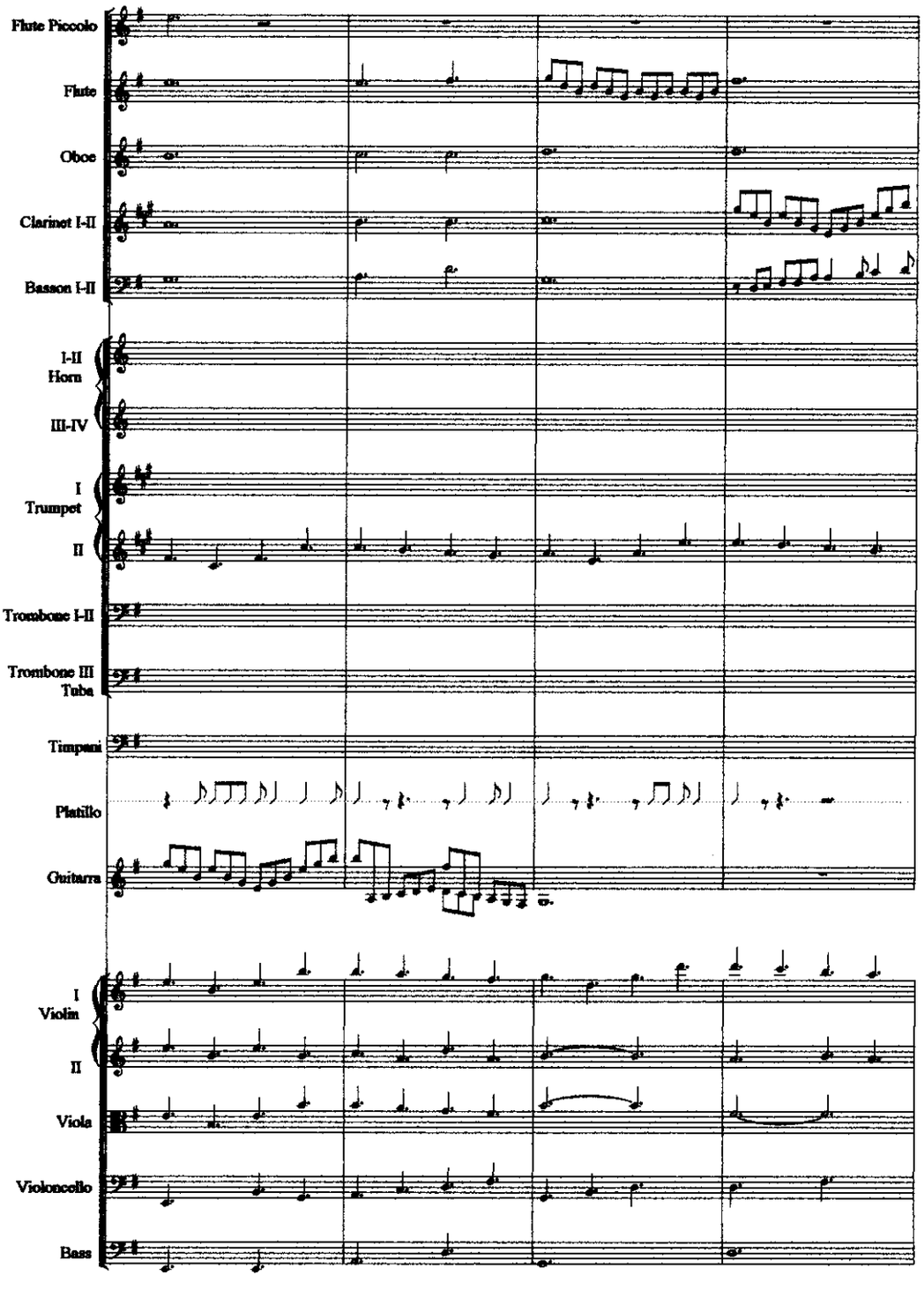
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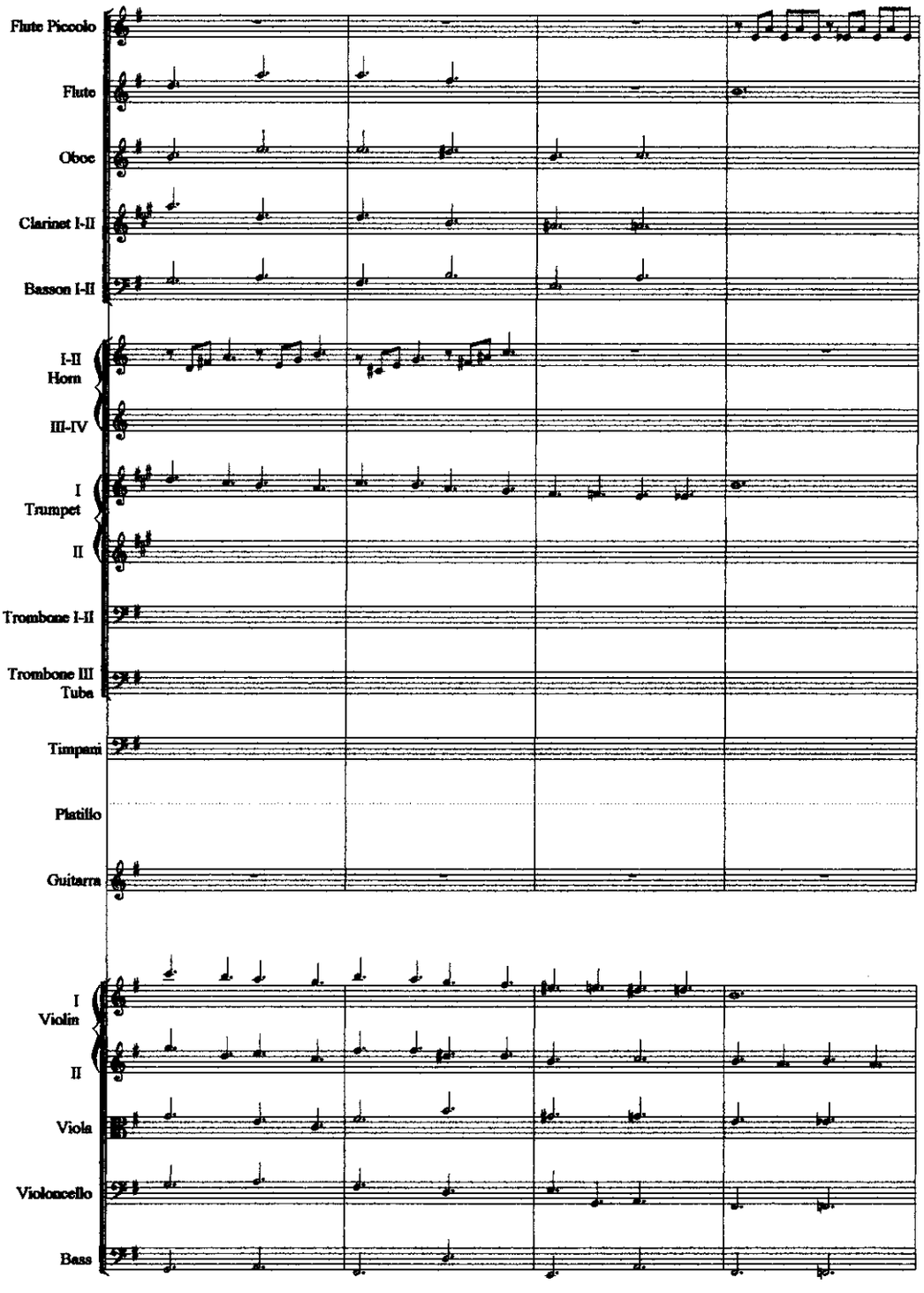
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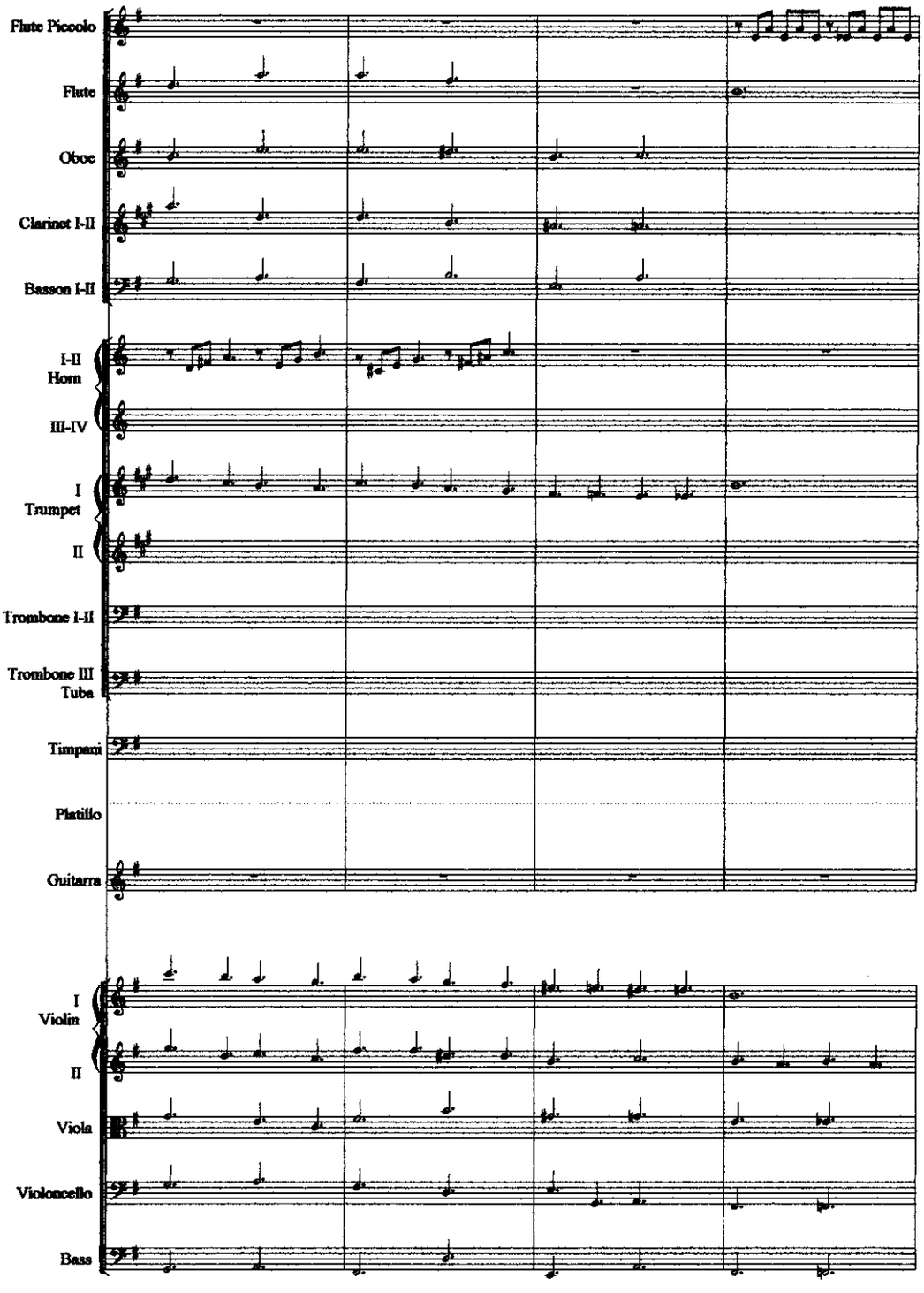
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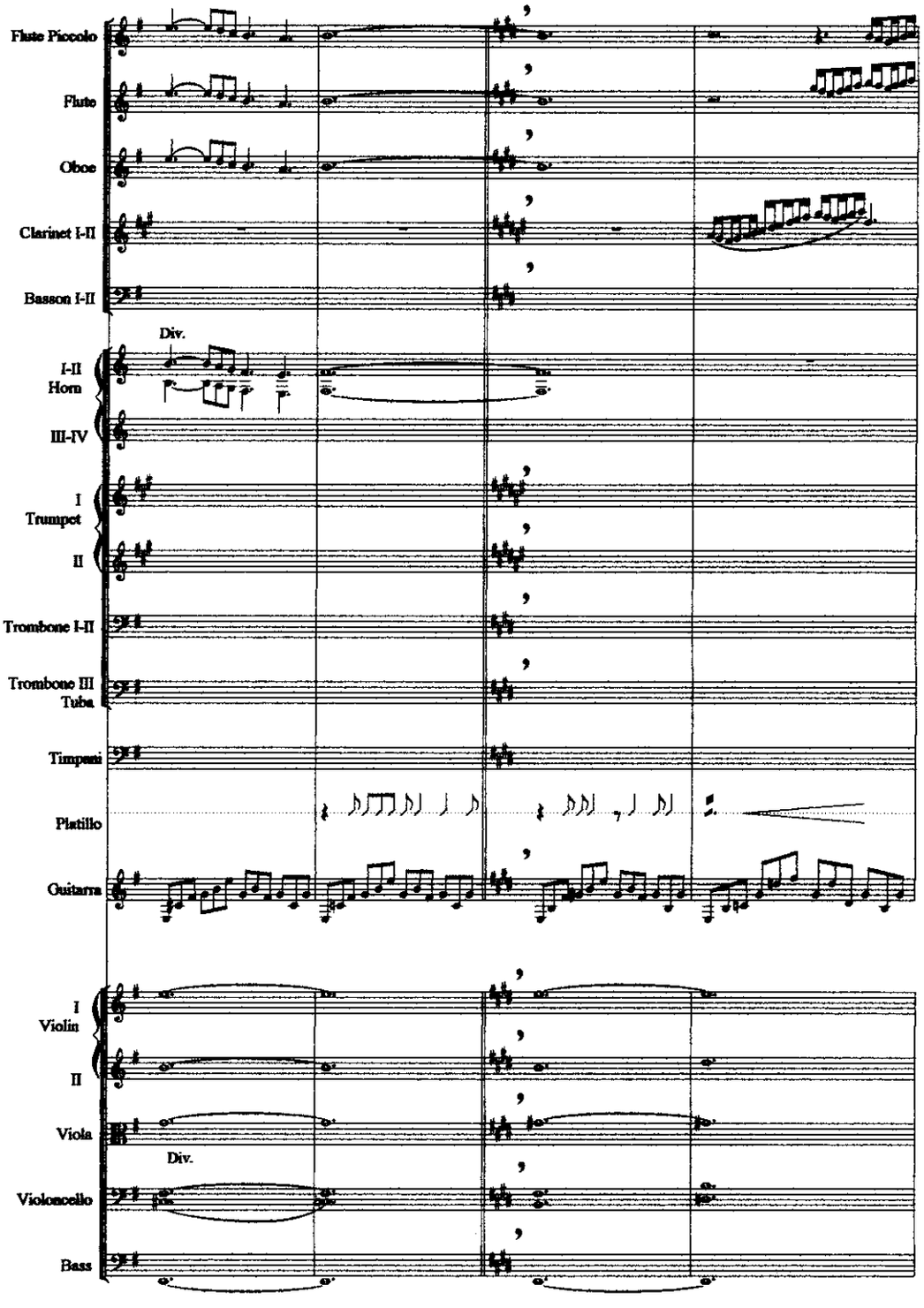
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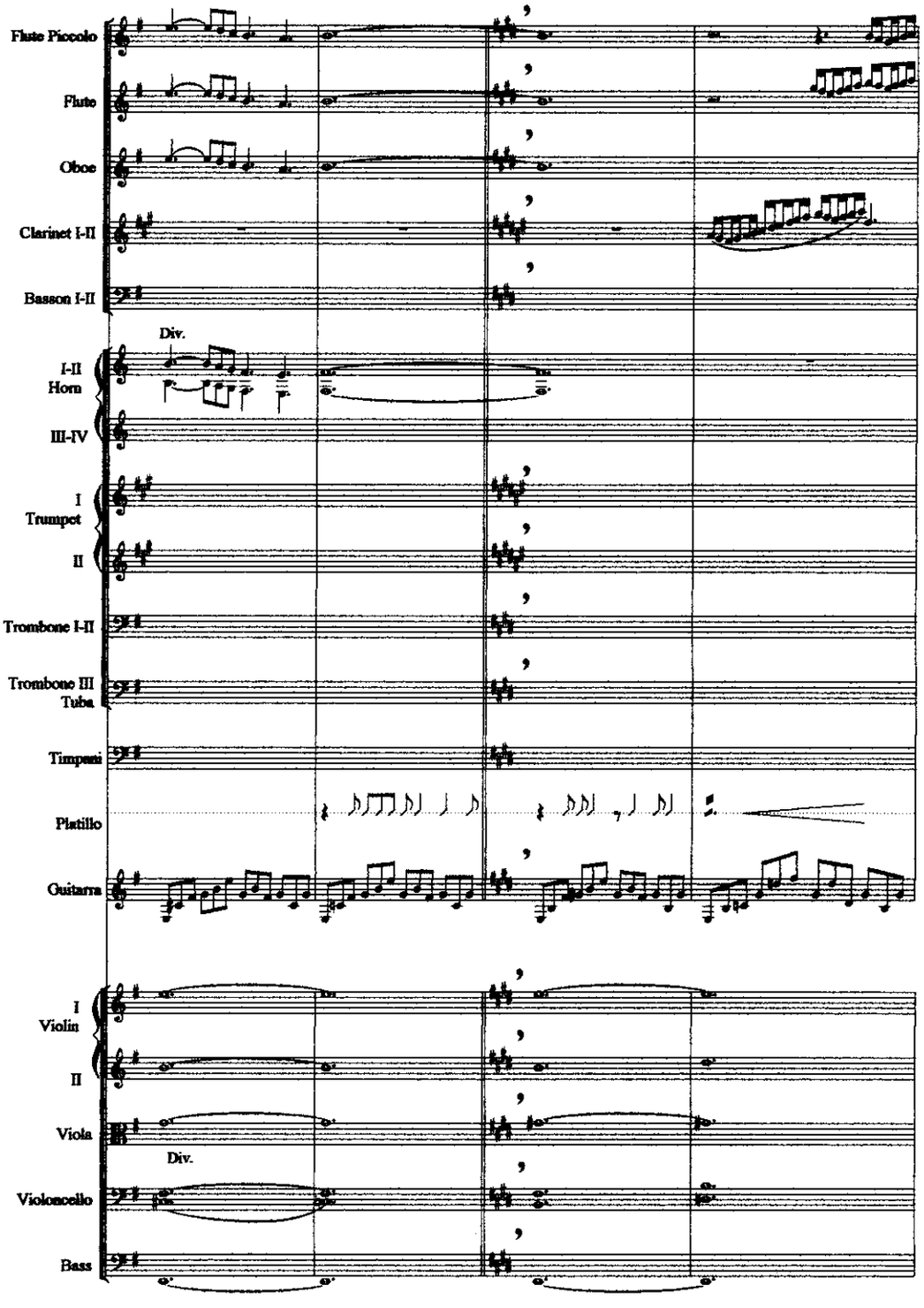
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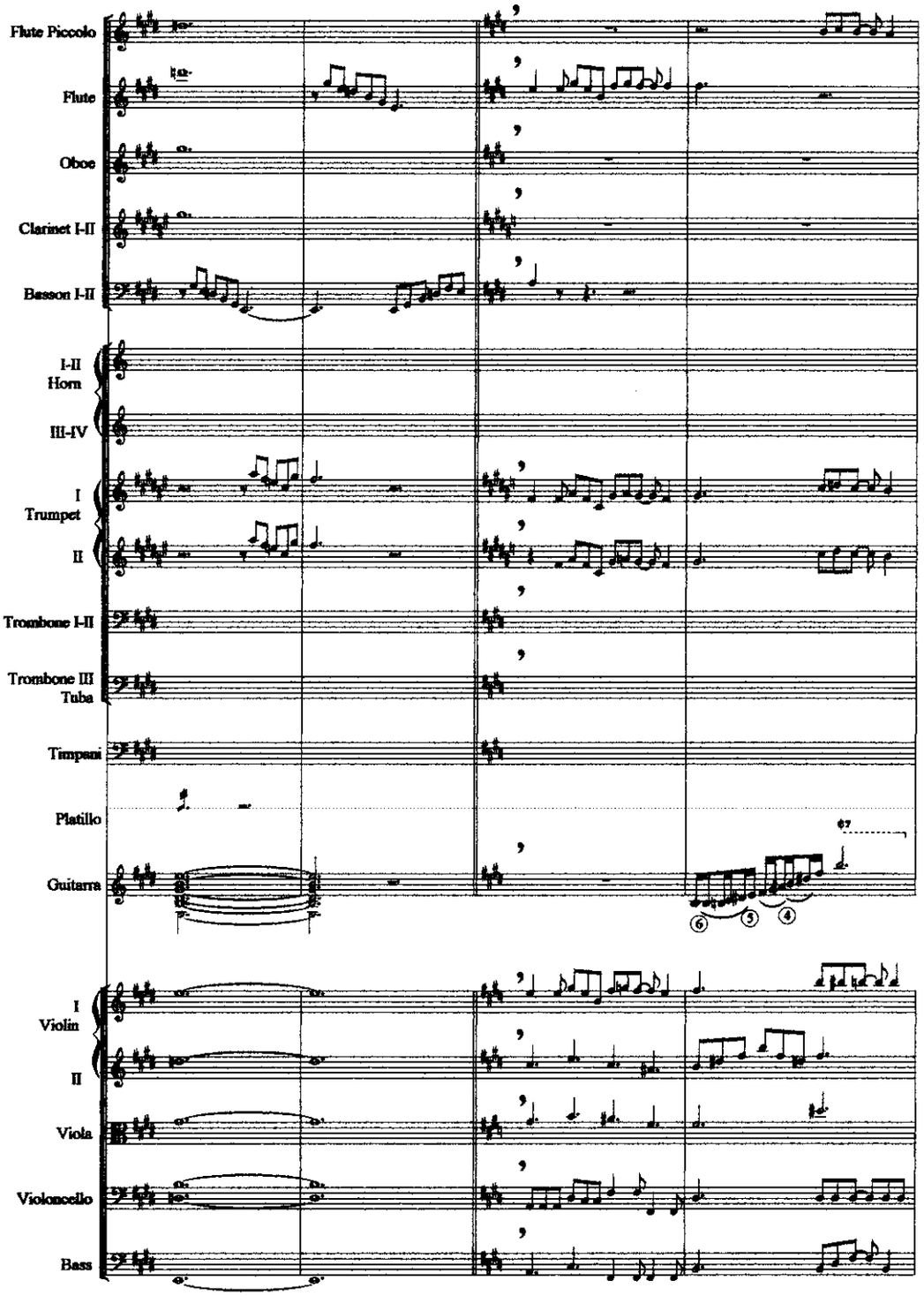
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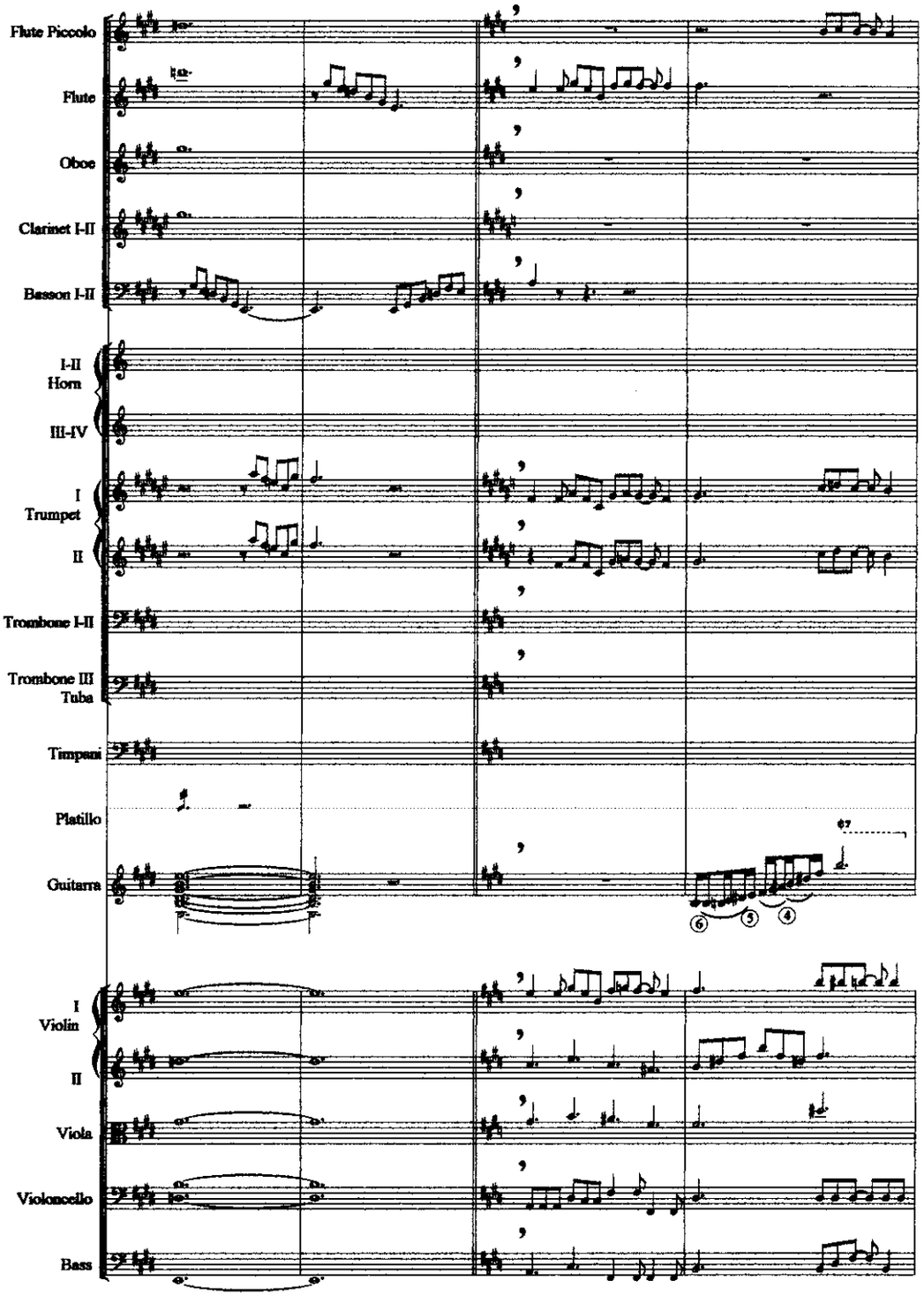
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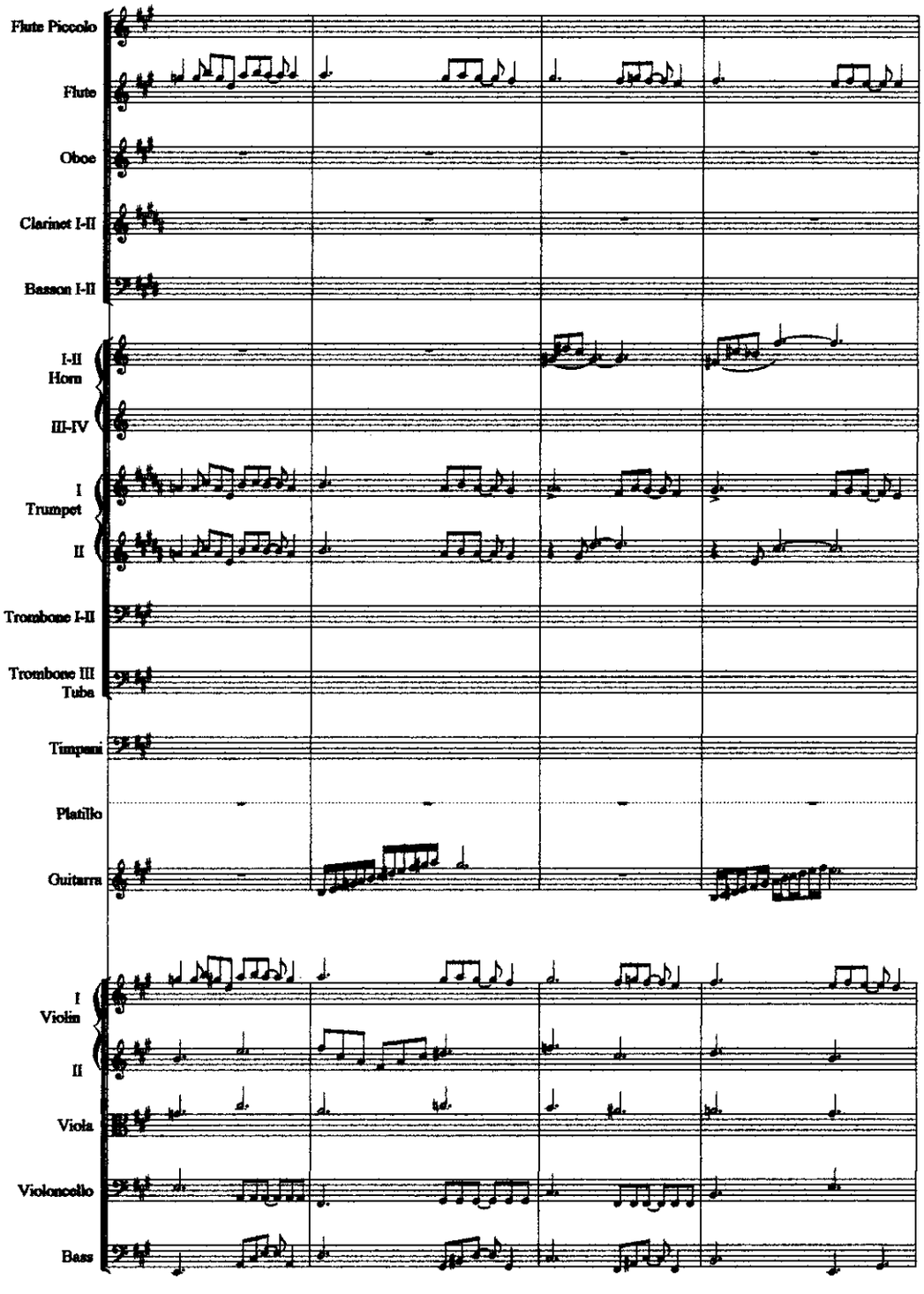
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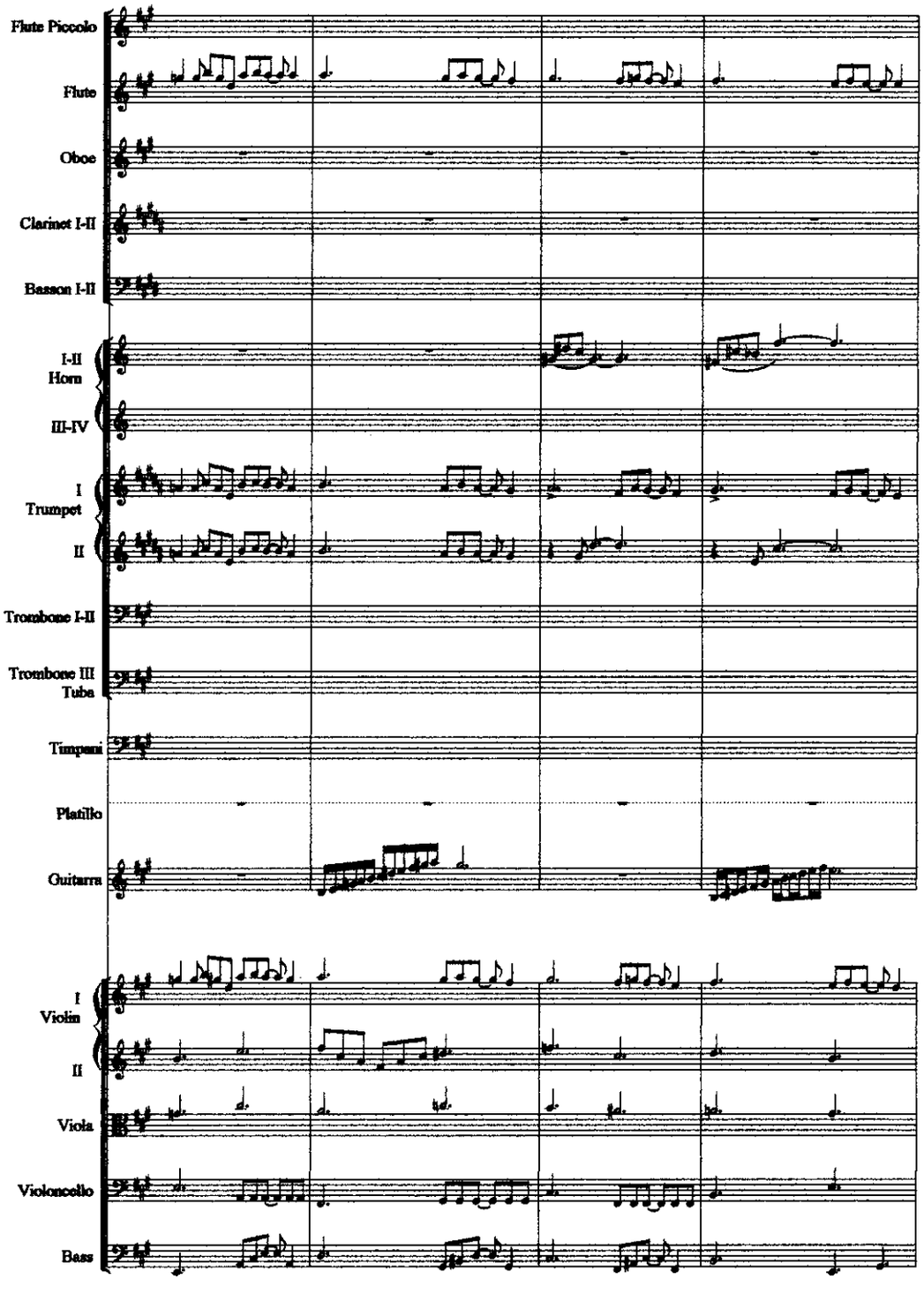
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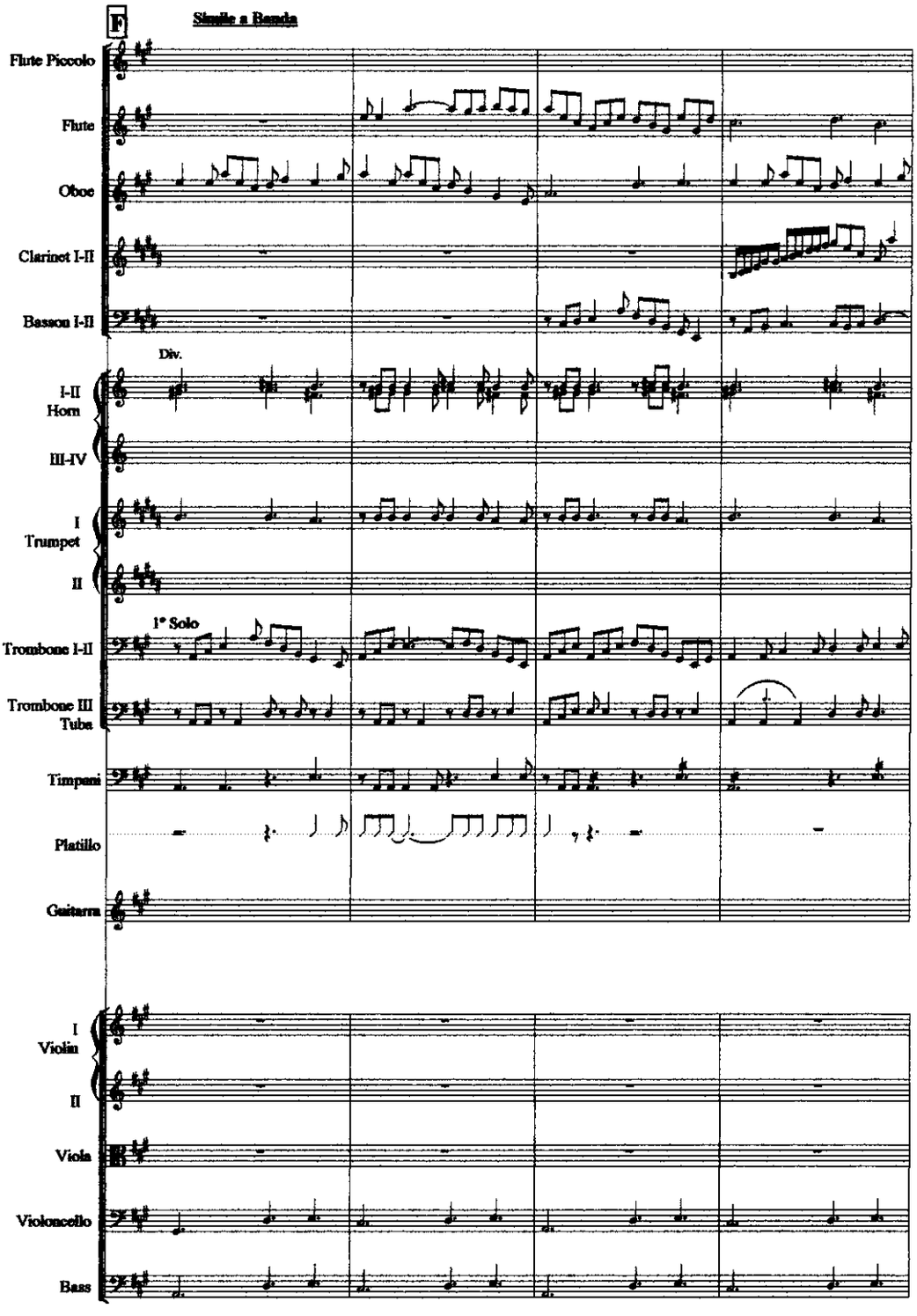
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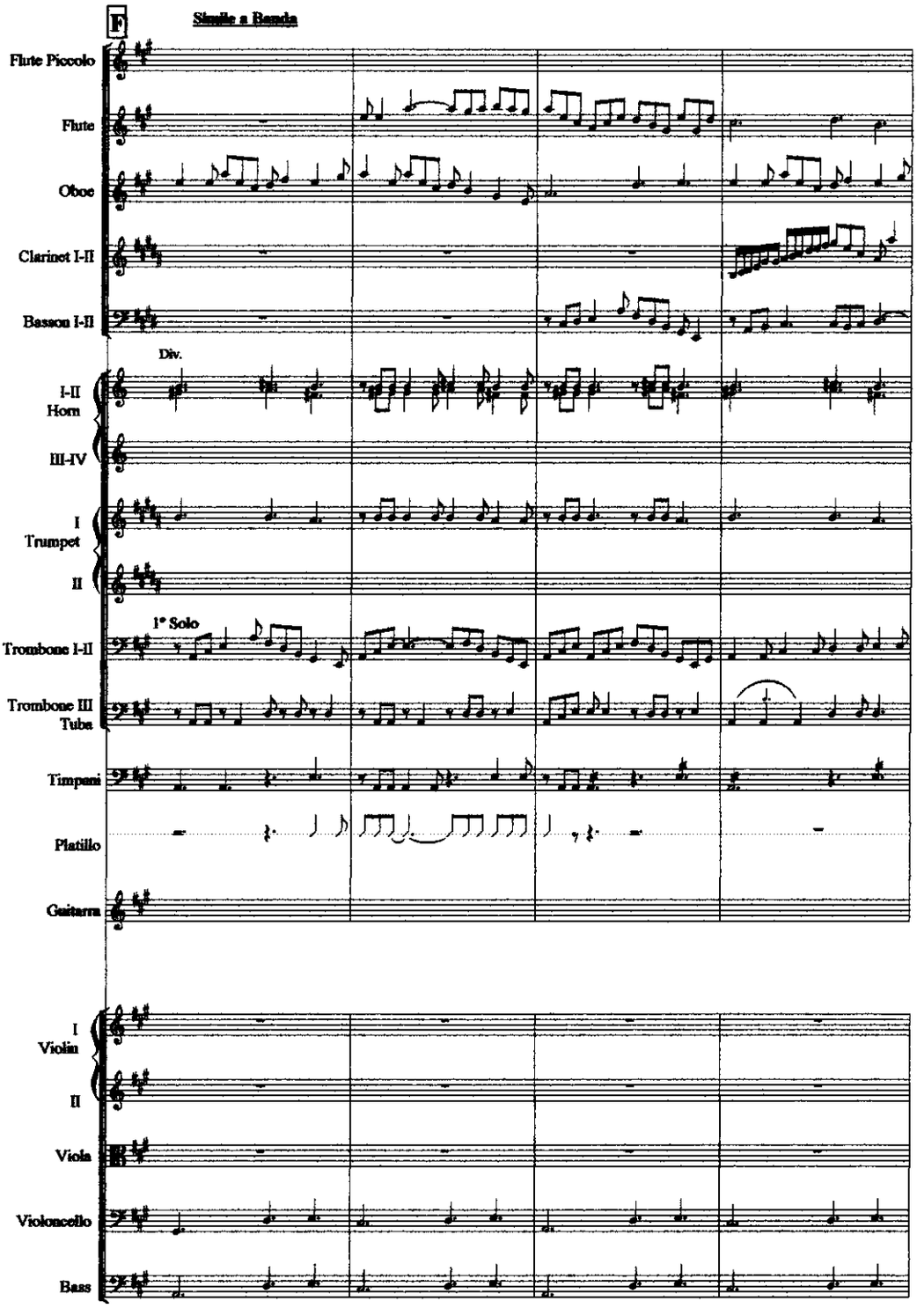
Flute Piccolo
Flute
Oboe
Clarinet I-II
Bassoon I-II
Div.
I-II
Horn
III-IV
I
Trumpet
II
1° Solo
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
I
Violin
II
Viola
Violoncello
Bass


F
Simile a Banda
Flute Piccolo
Flute
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Clarinet I-II
Bassoon I-II
Div.
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Trumpet
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1° Solo
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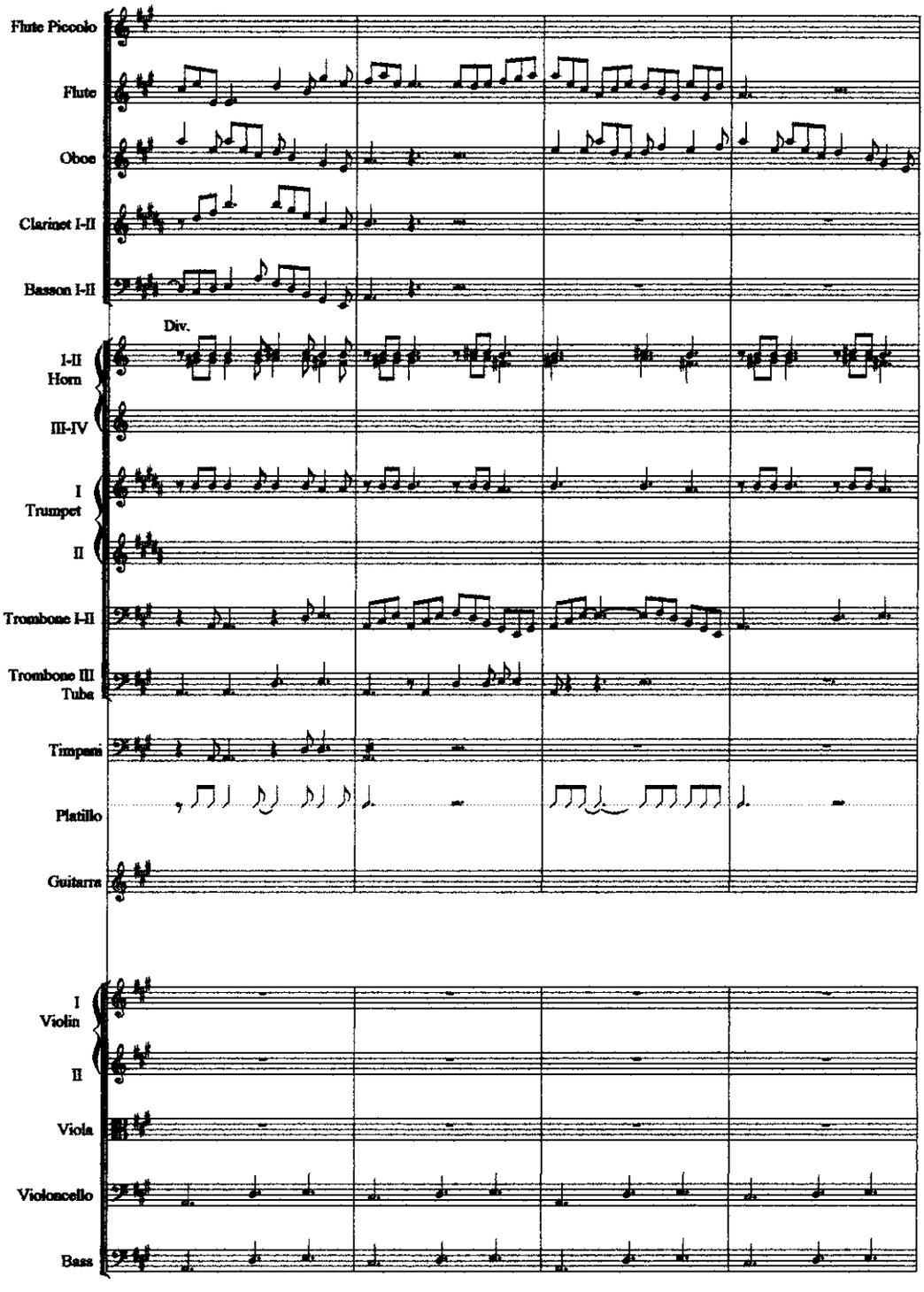
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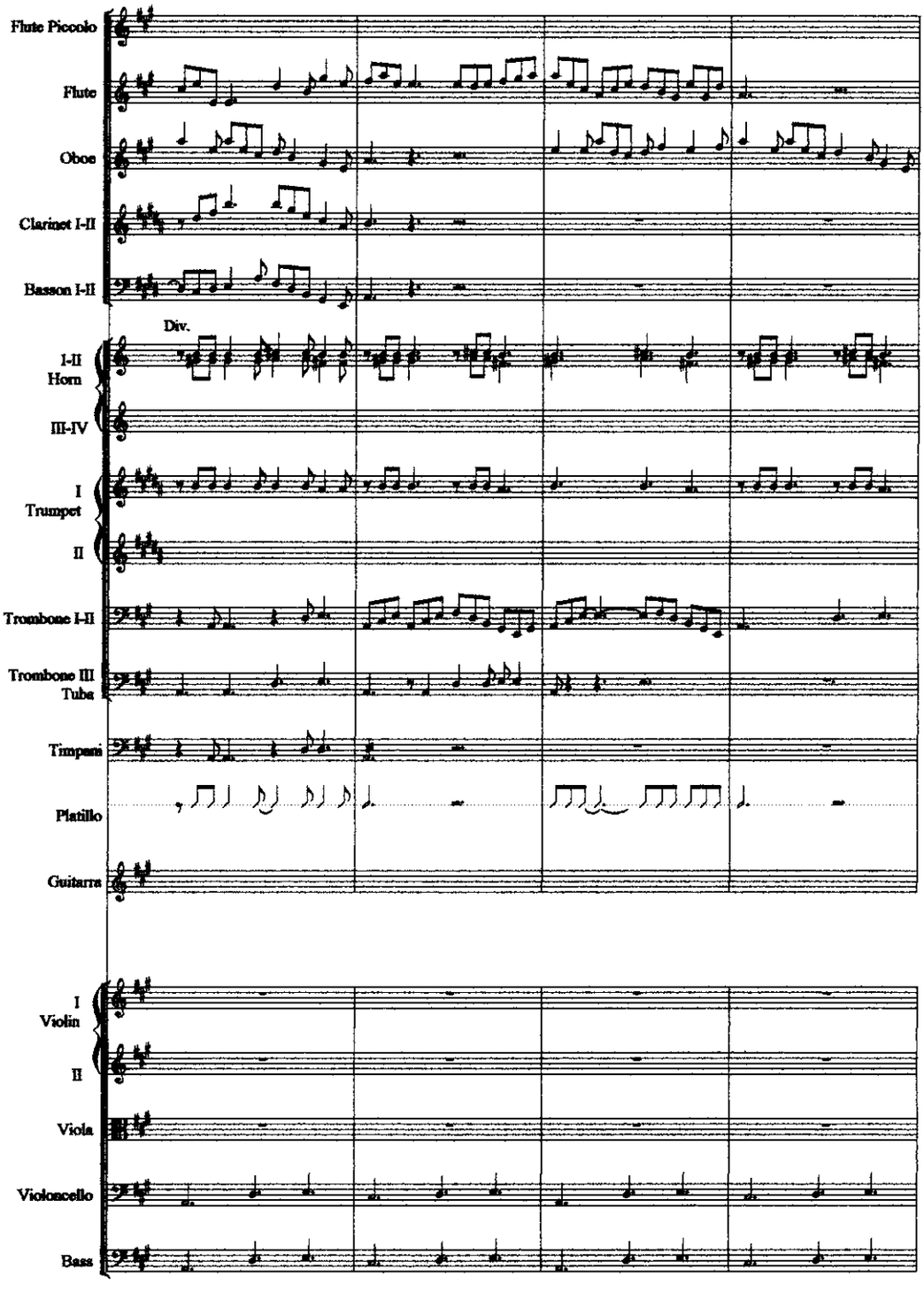
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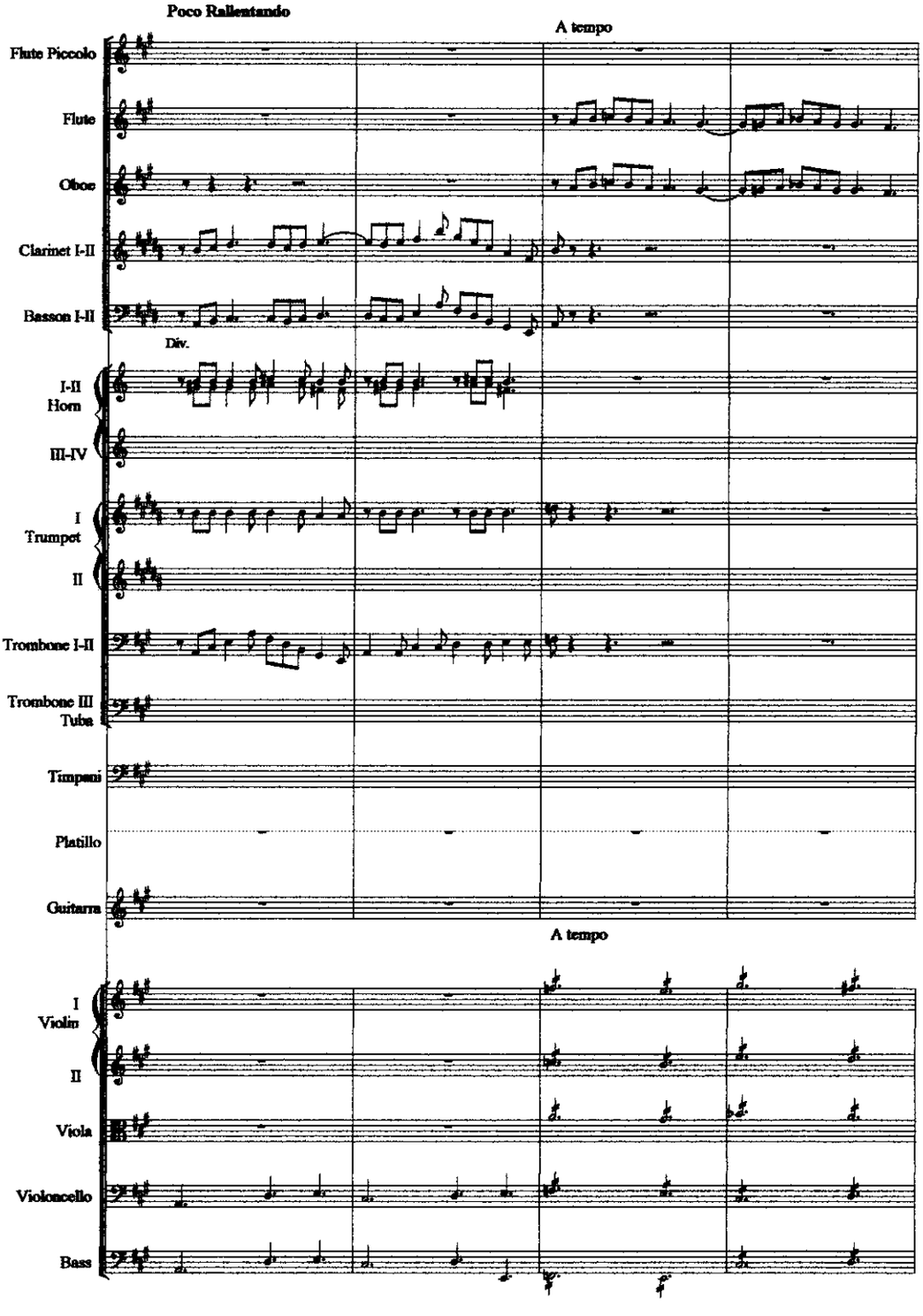
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A tempo
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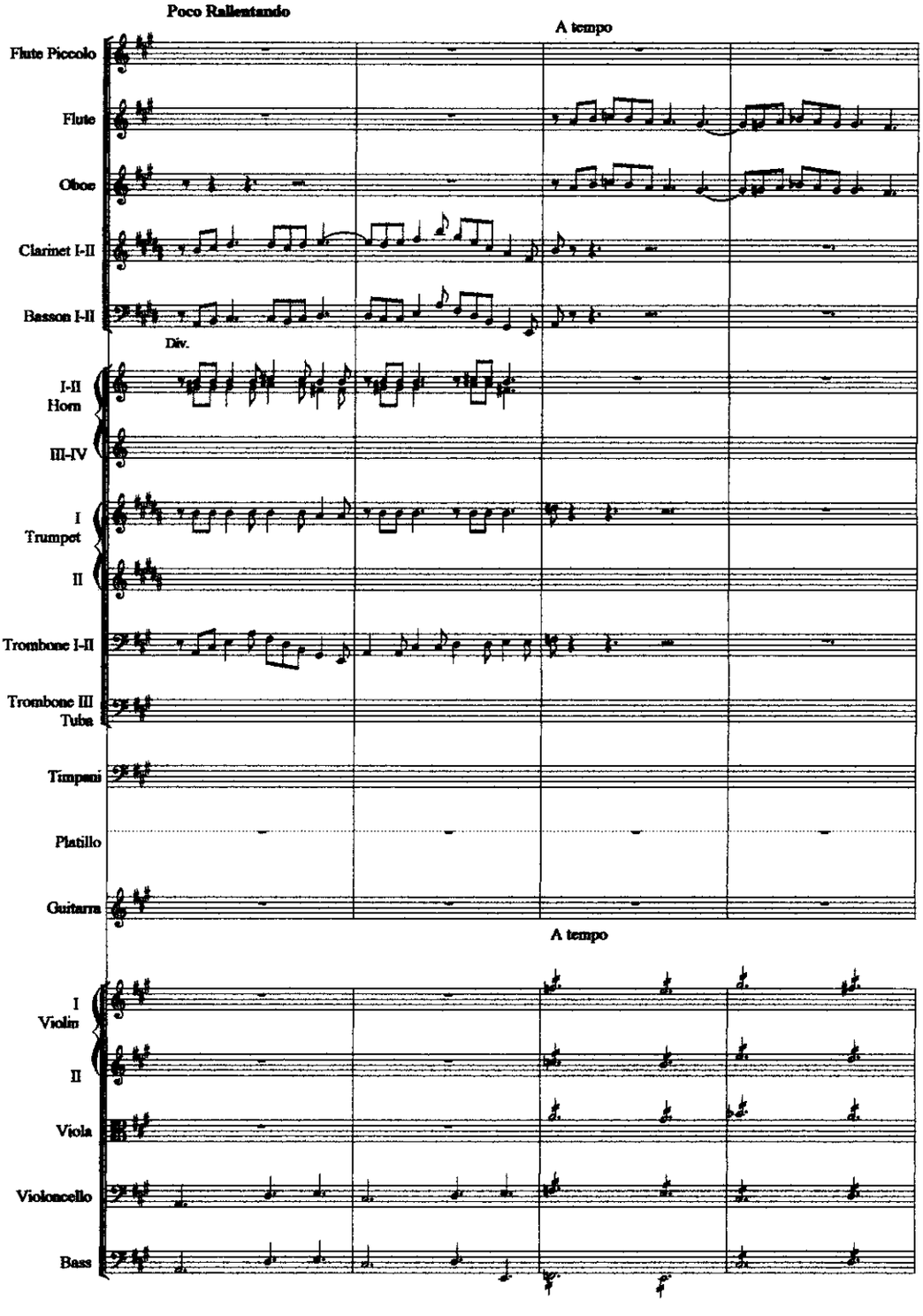
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A tempo
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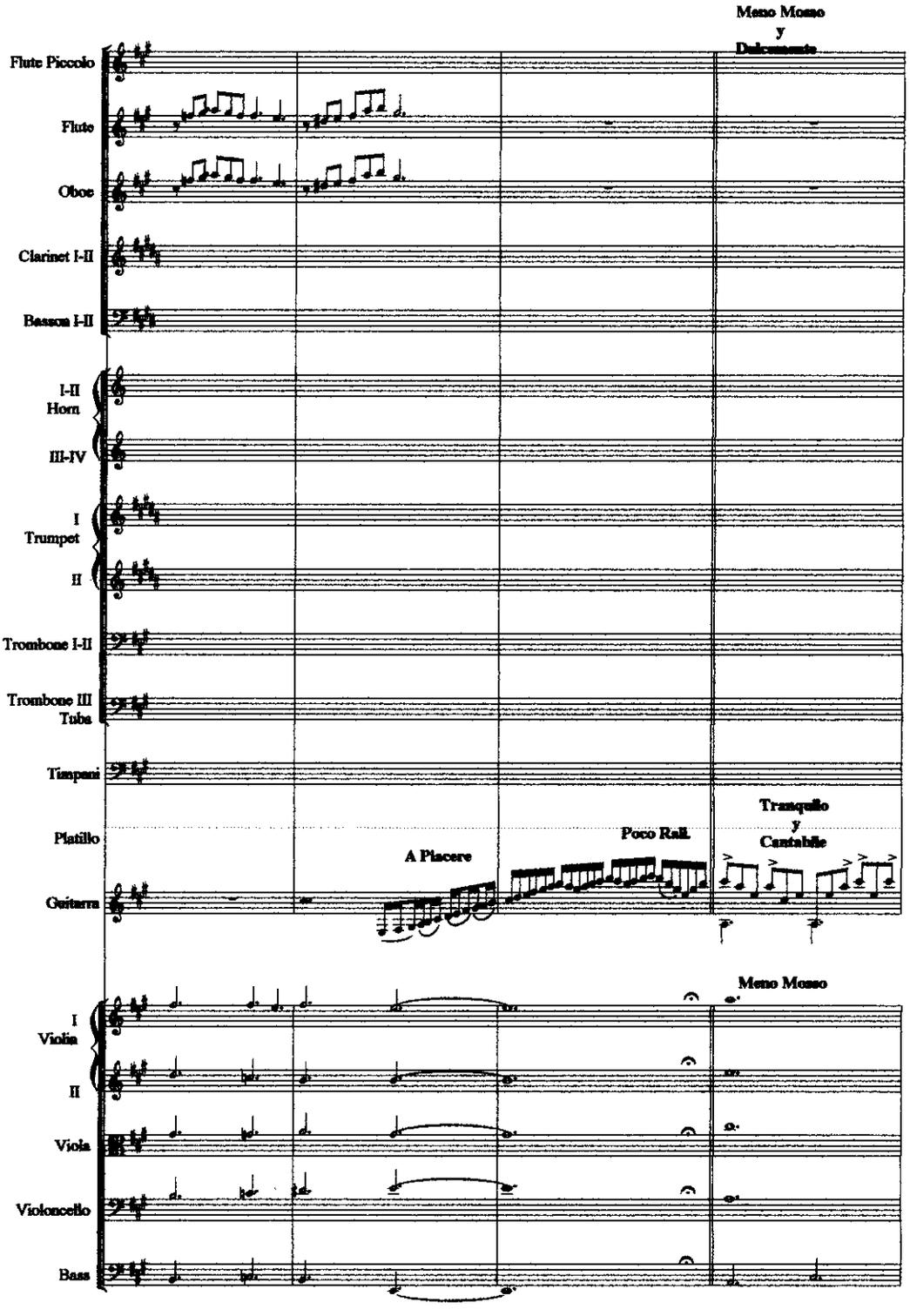
Meno Mosso
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Dulcemente
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Horn
III-IV
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Trumpet
II
Trombone I-II
Trombone III
Tuba
Timpani
Platillo
Guitarra
A Placere
Poco Rall.
Tranquilo
y
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Meno Mosso
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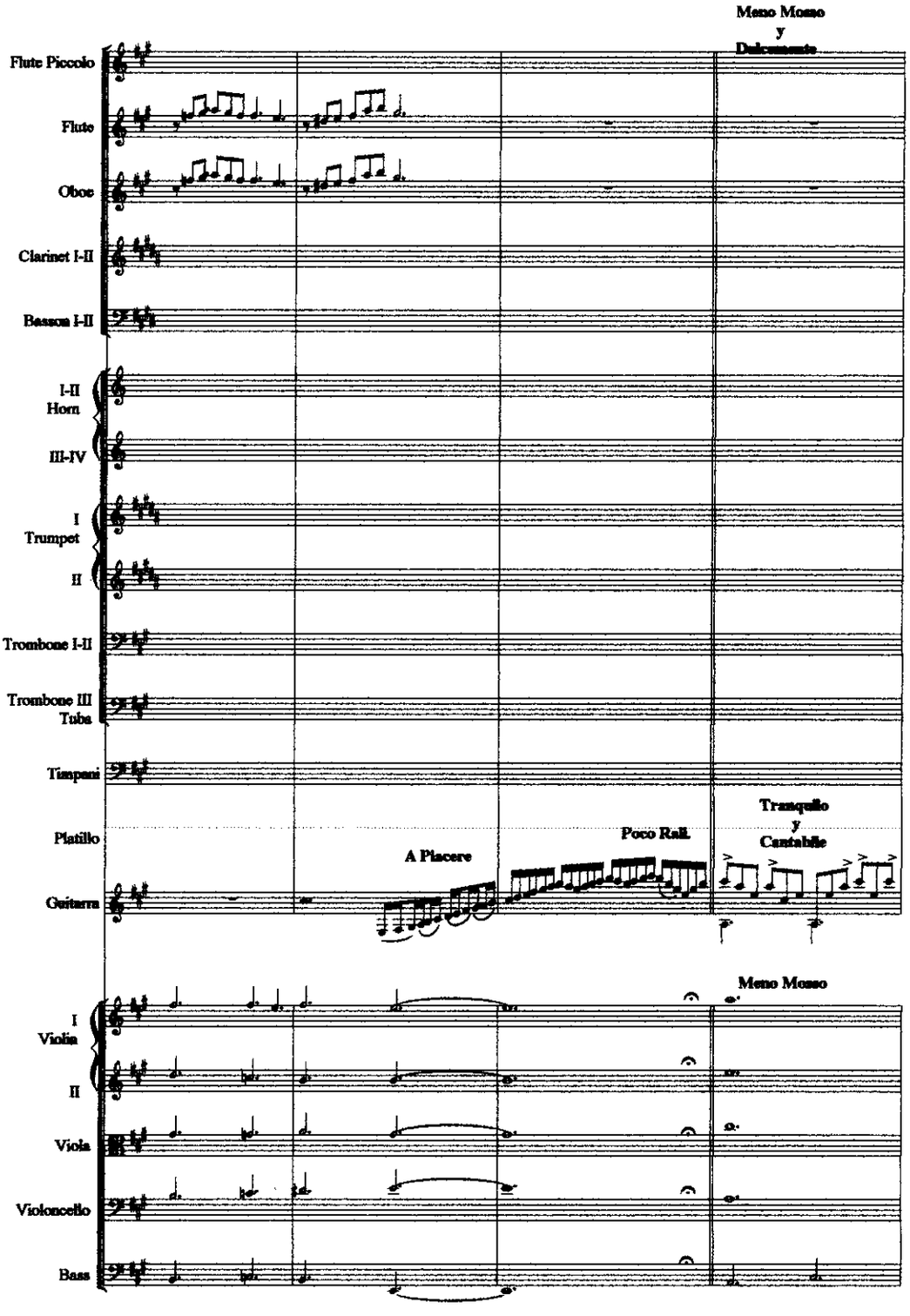
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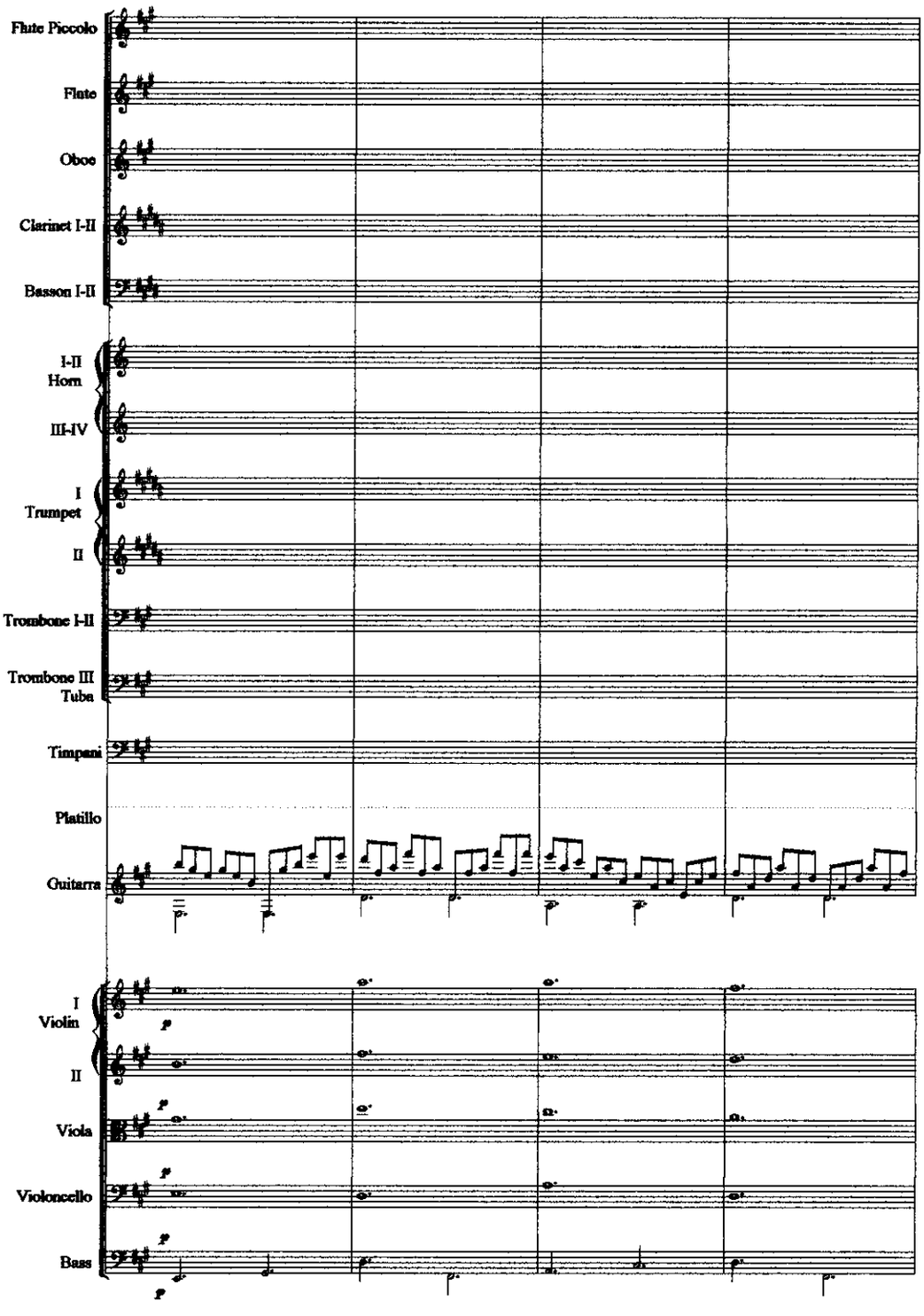
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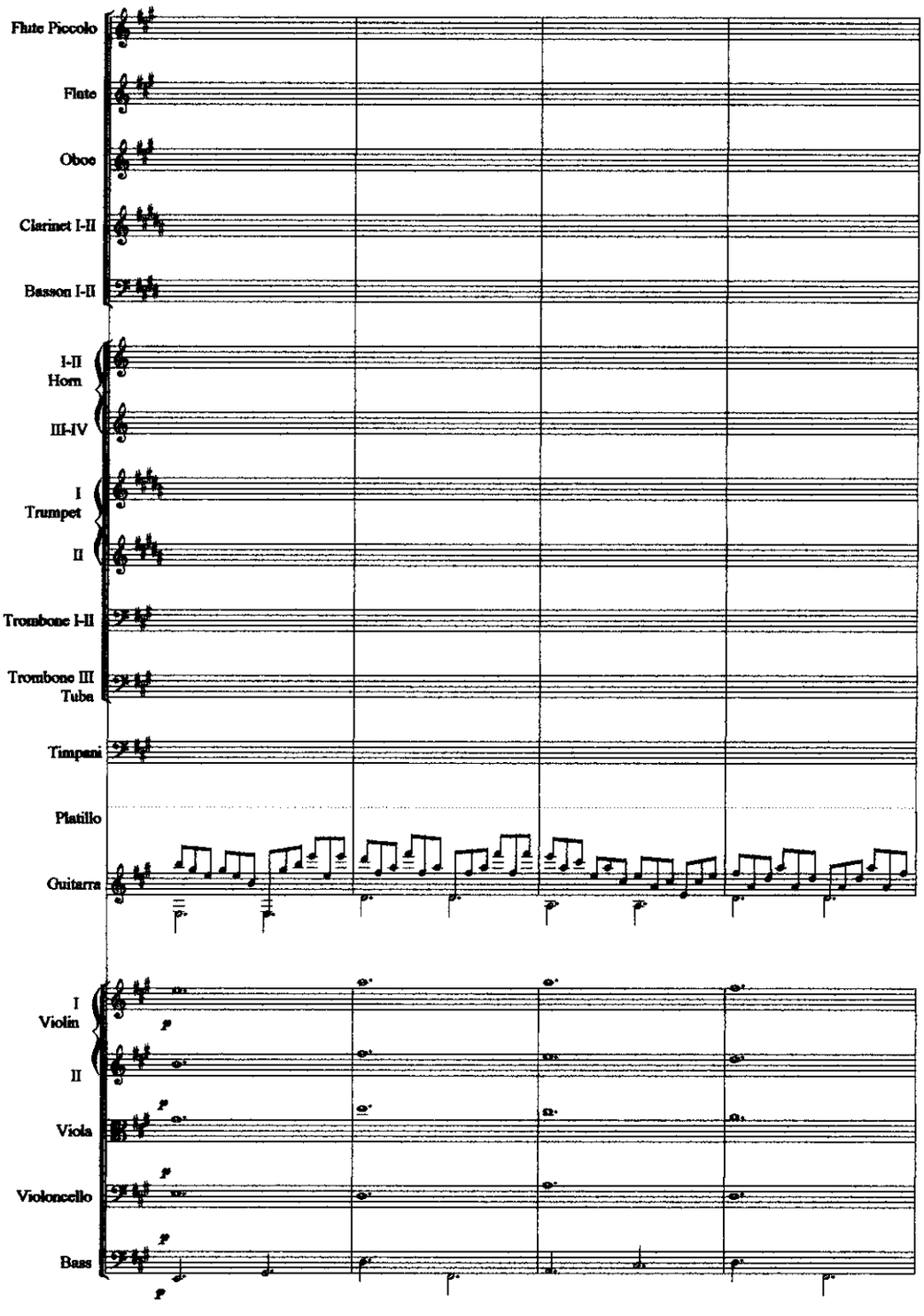
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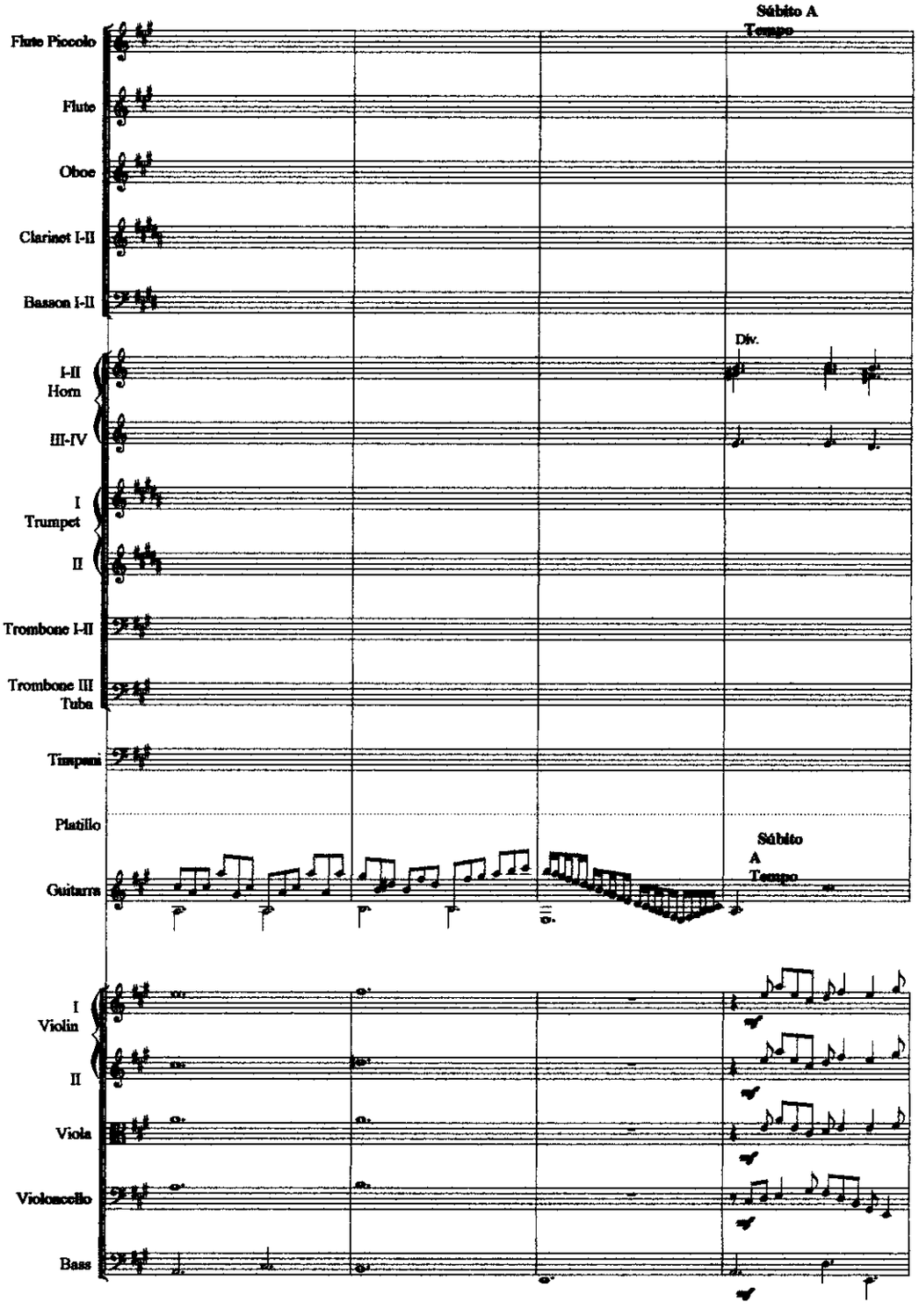
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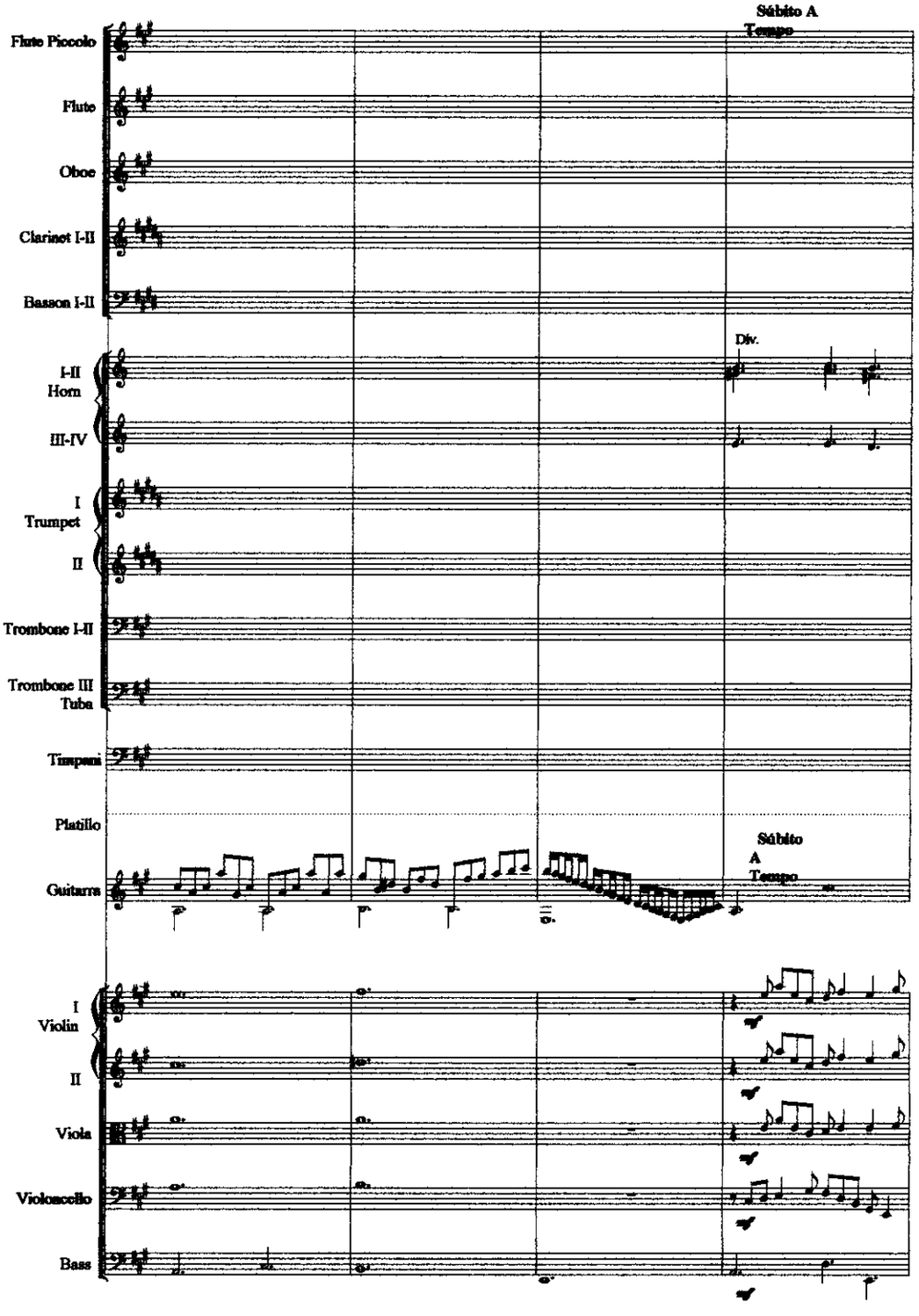
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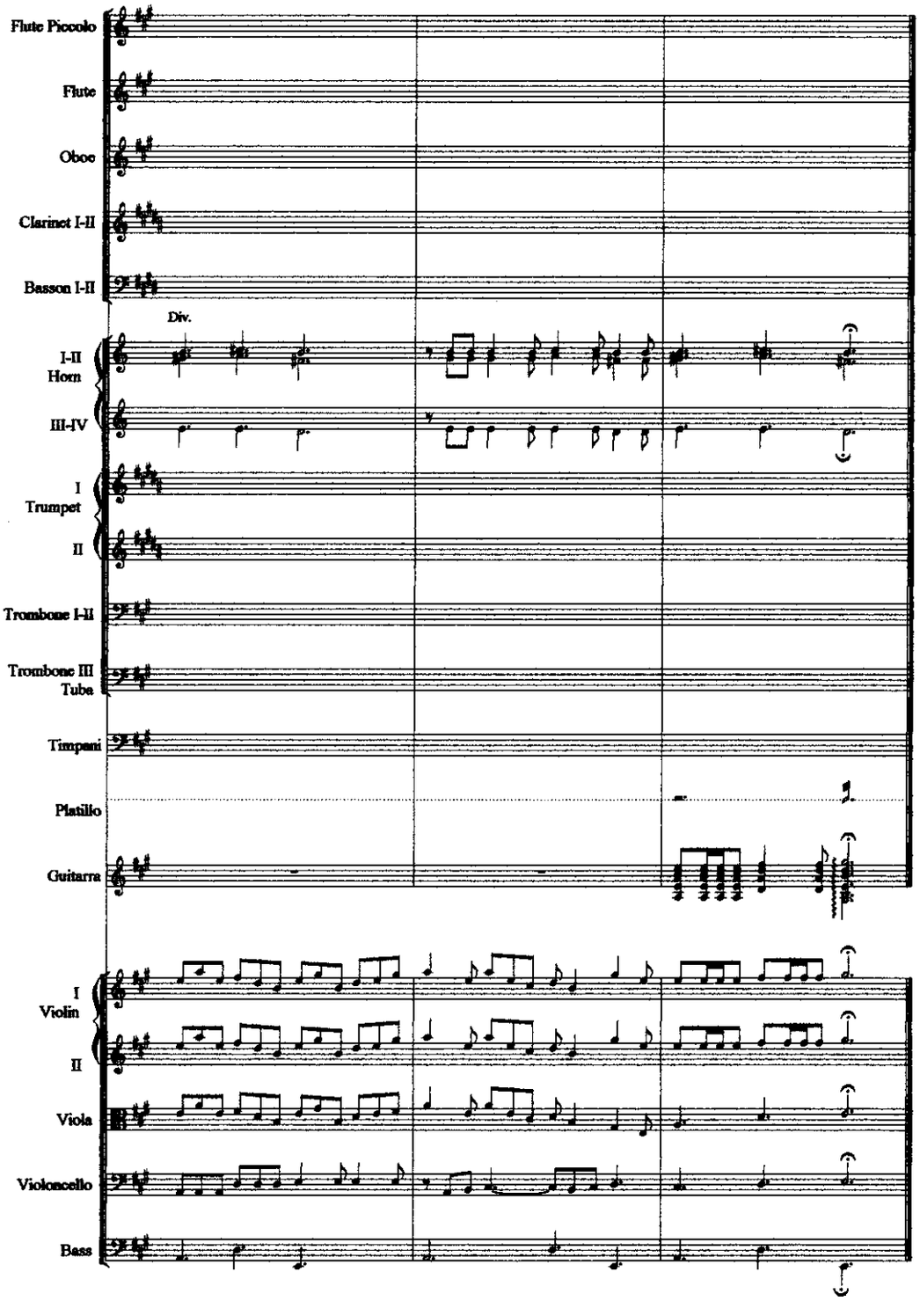
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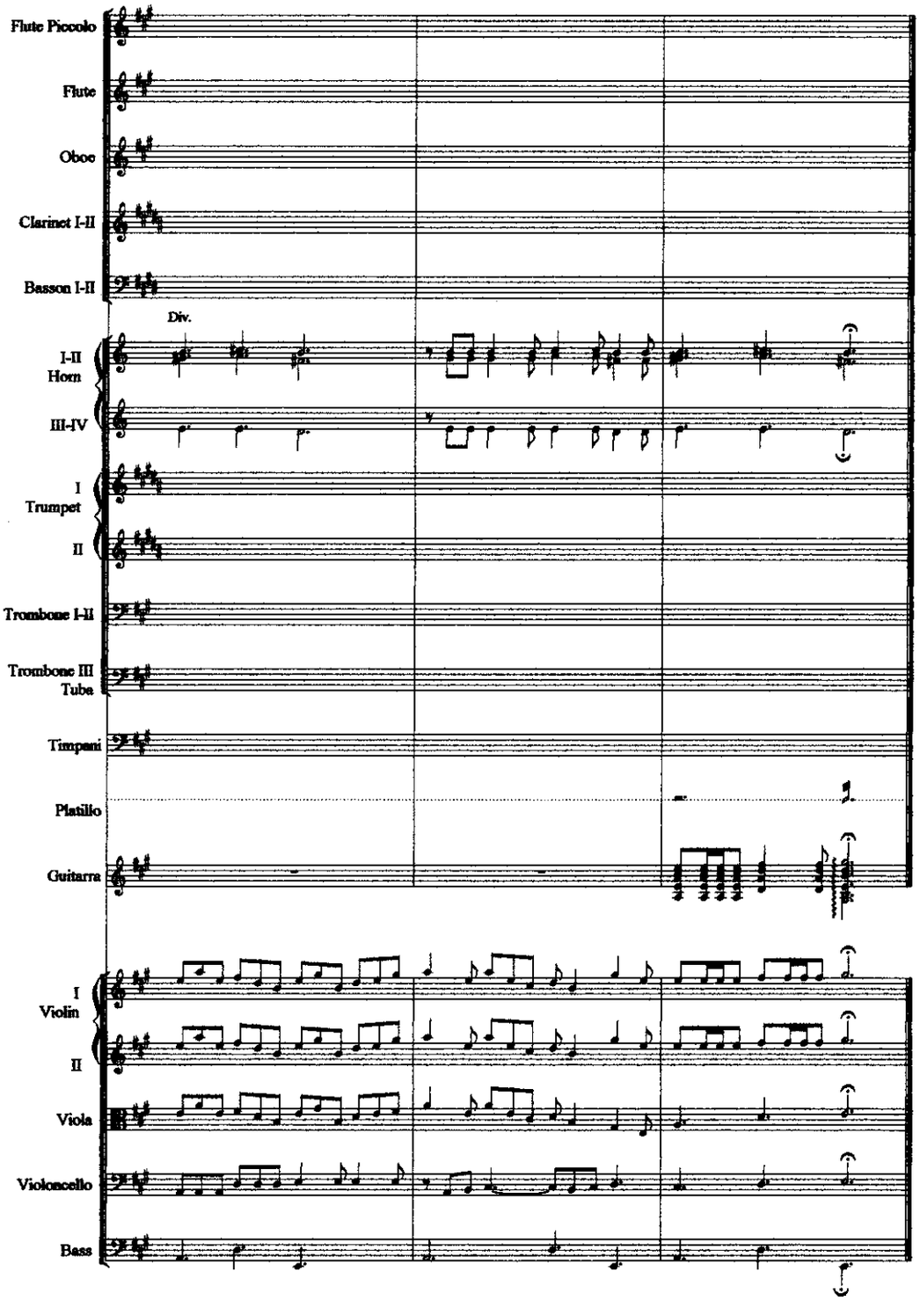
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CONCLUSIONES

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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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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

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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)

ANEXOS

(Otras obras para guitarra
de Compositores Panameños)

El Escondite del Prófugo.

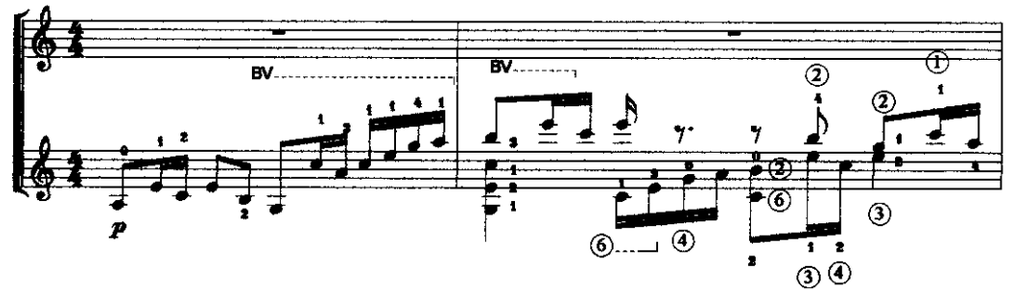
(Guitarra y Oboe)

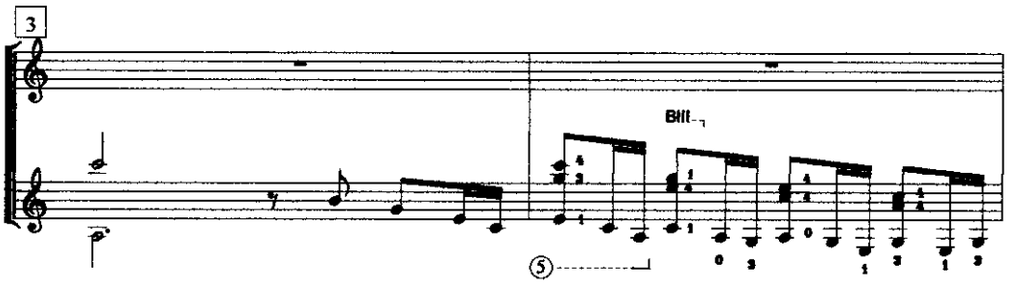
⑥ = D

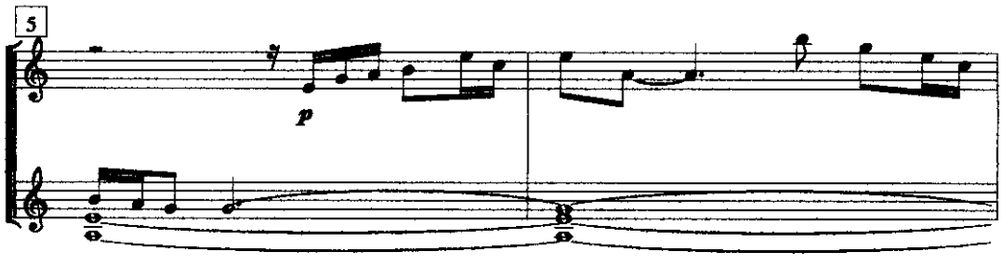
Moderato

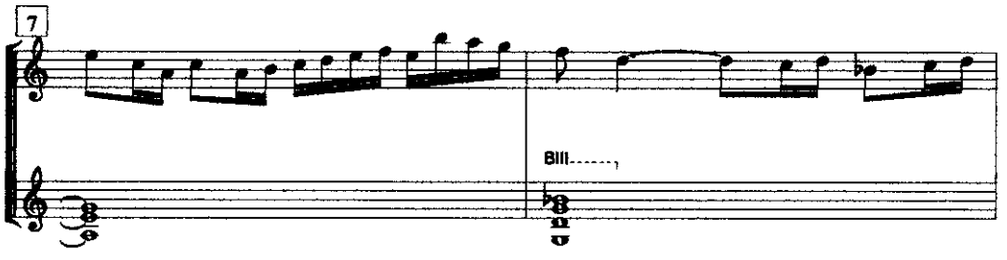
Compositor: *Clarence Martin.*

Versión Guitarra y Oboe por: Luis Pedro Quintero C.









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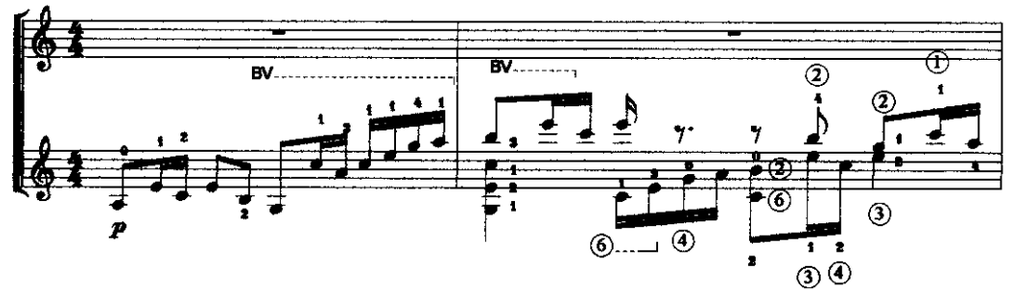

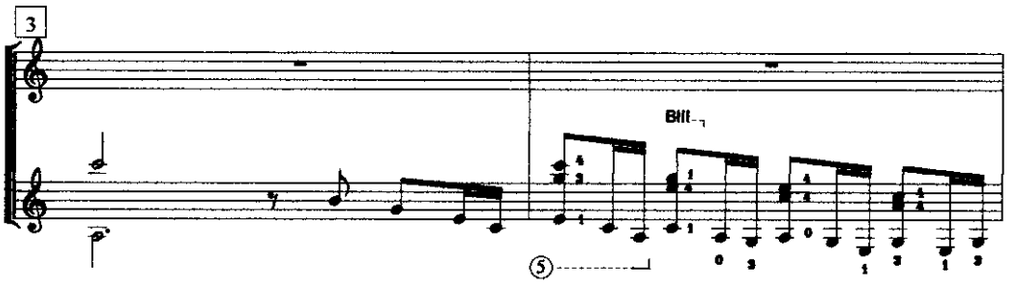

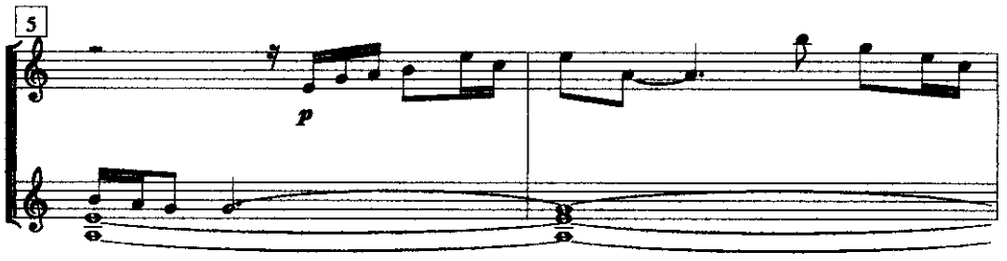

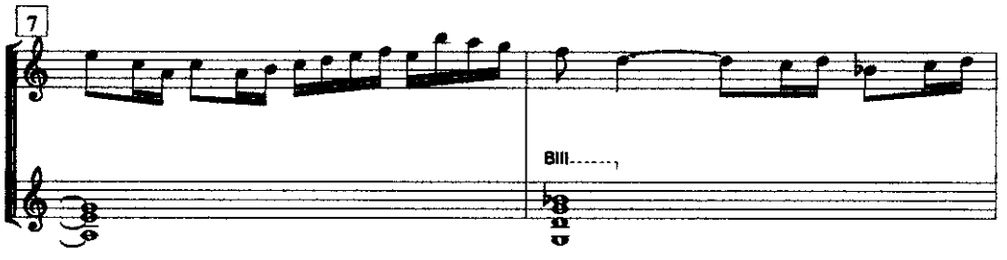

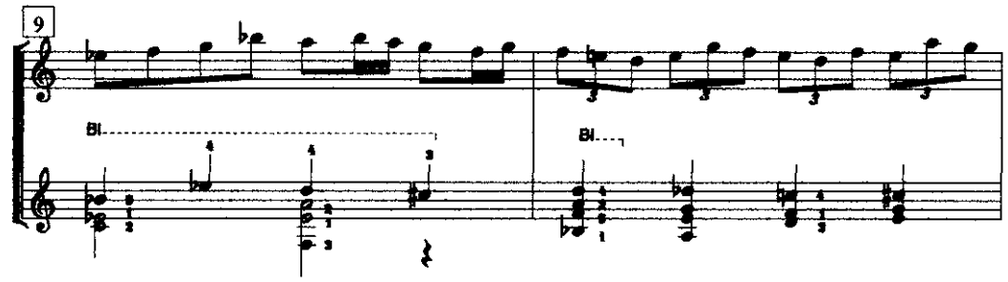
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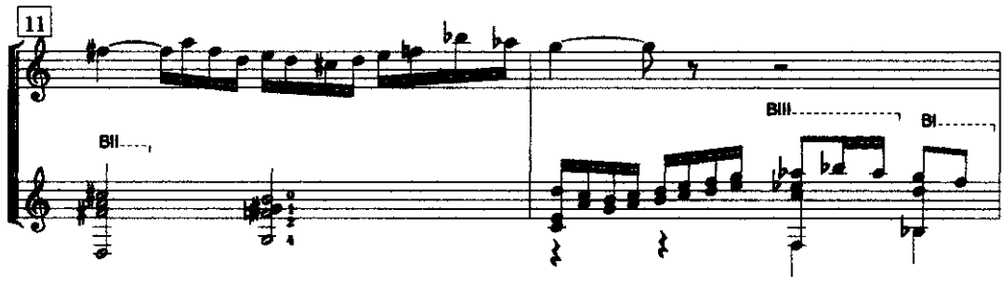
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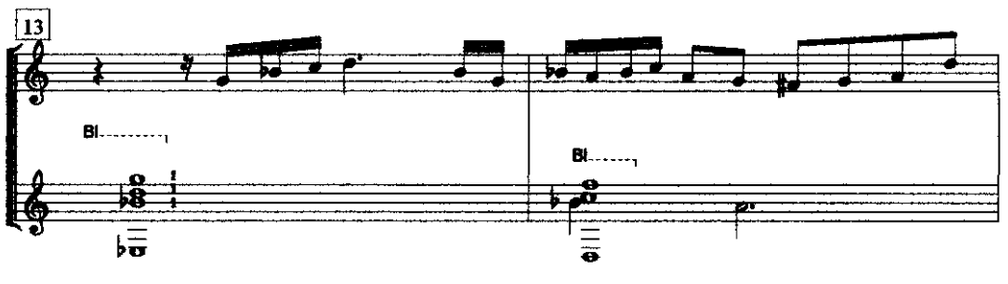
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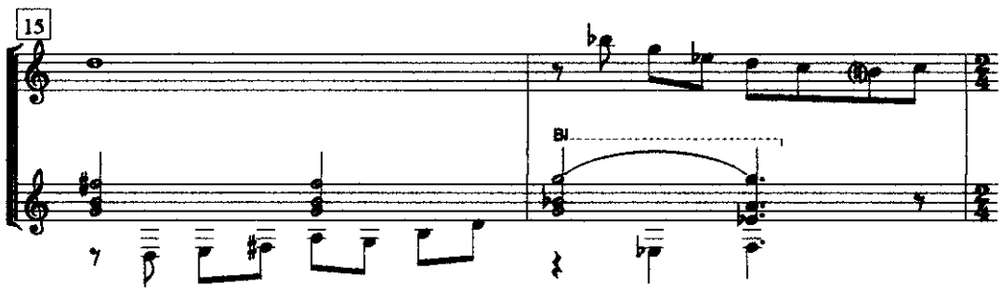
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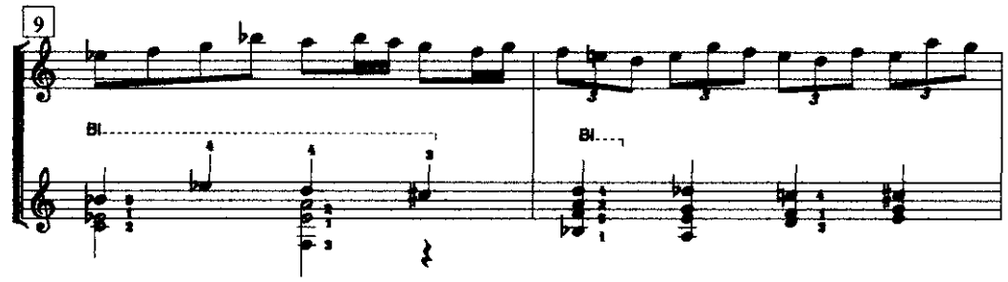
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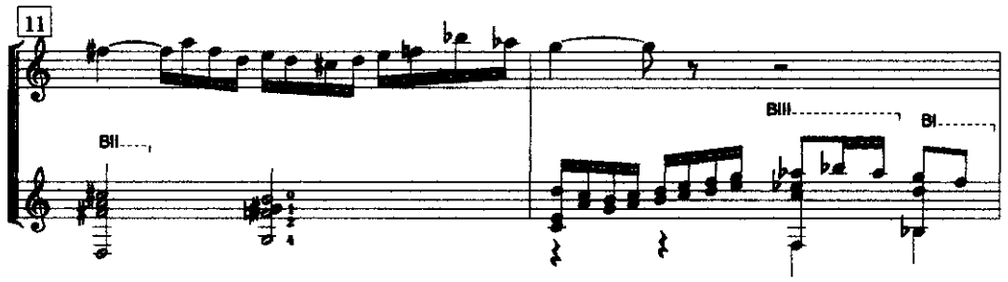
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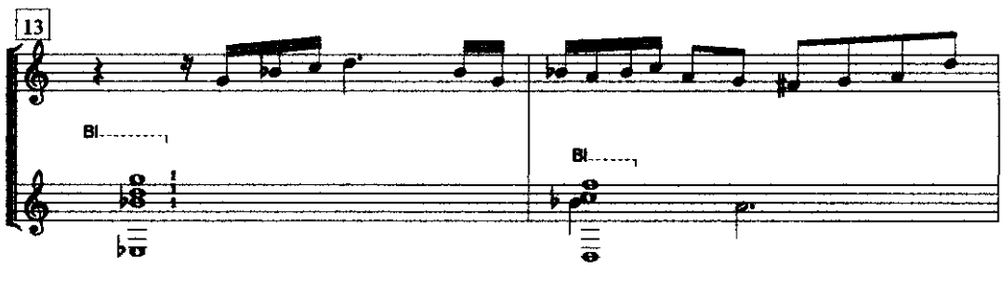
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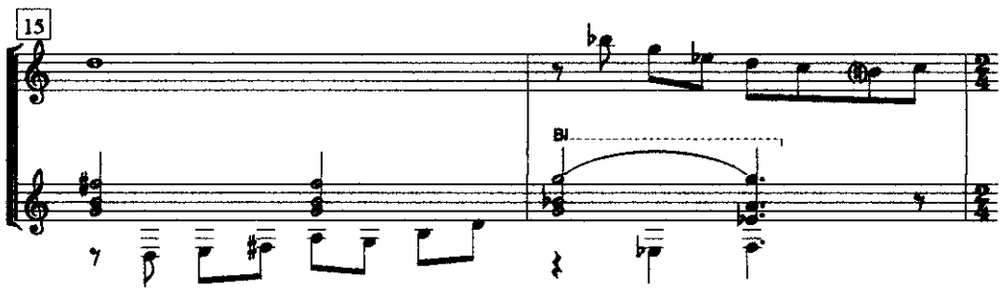
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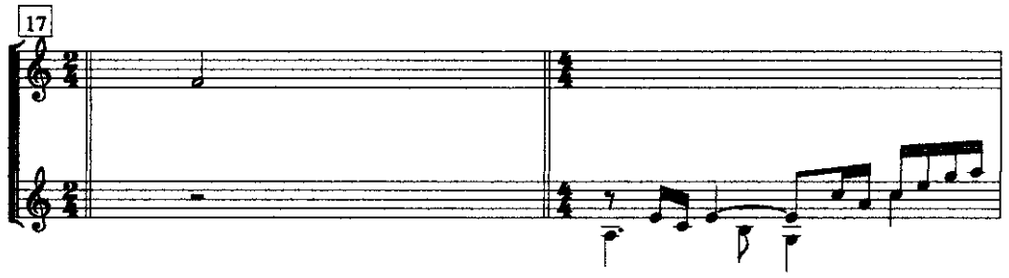
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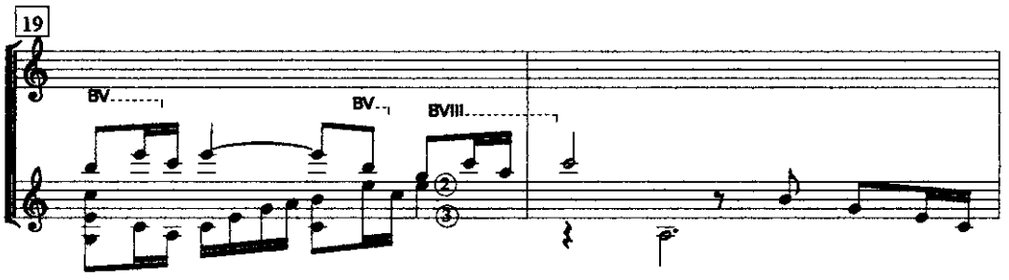
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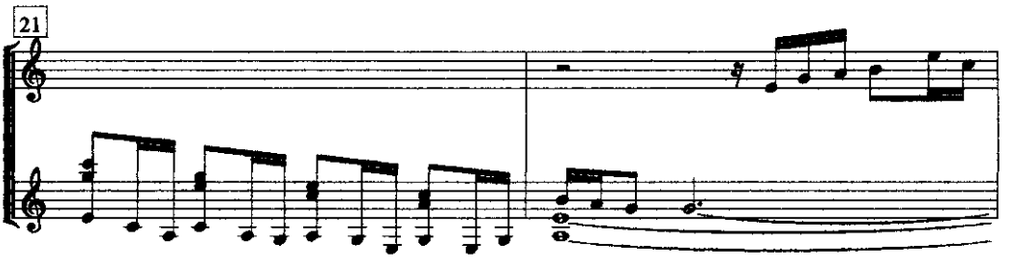
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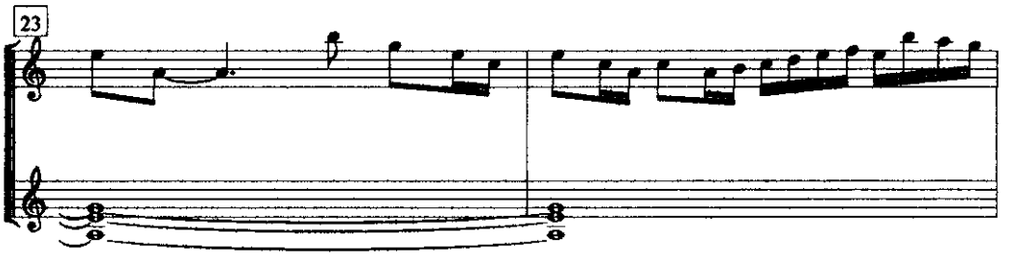
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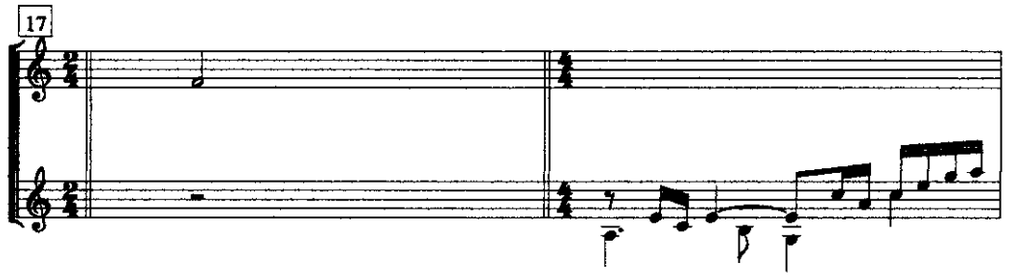
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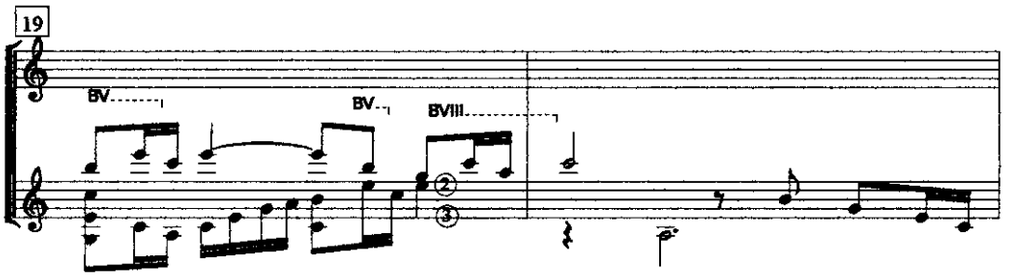
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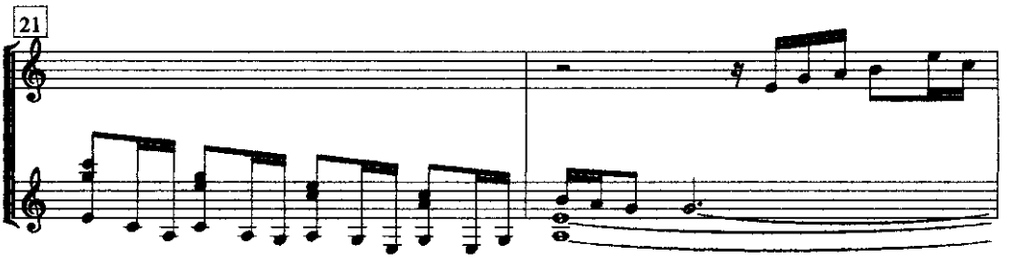
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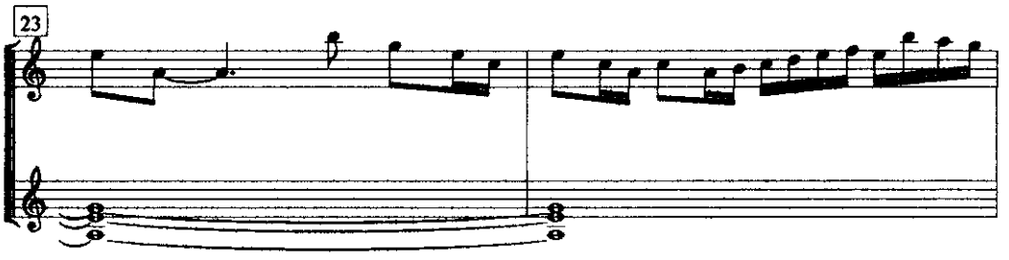
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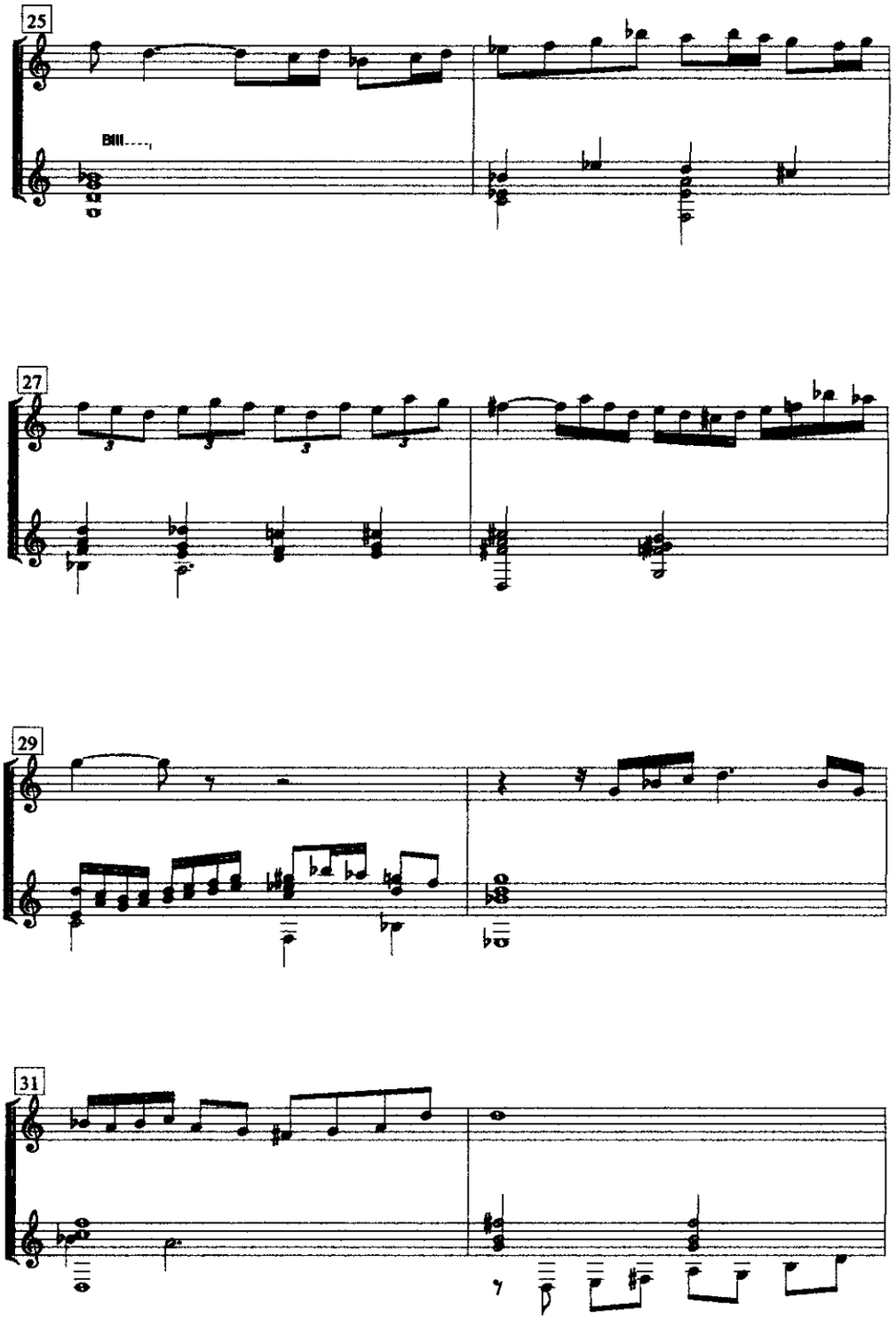
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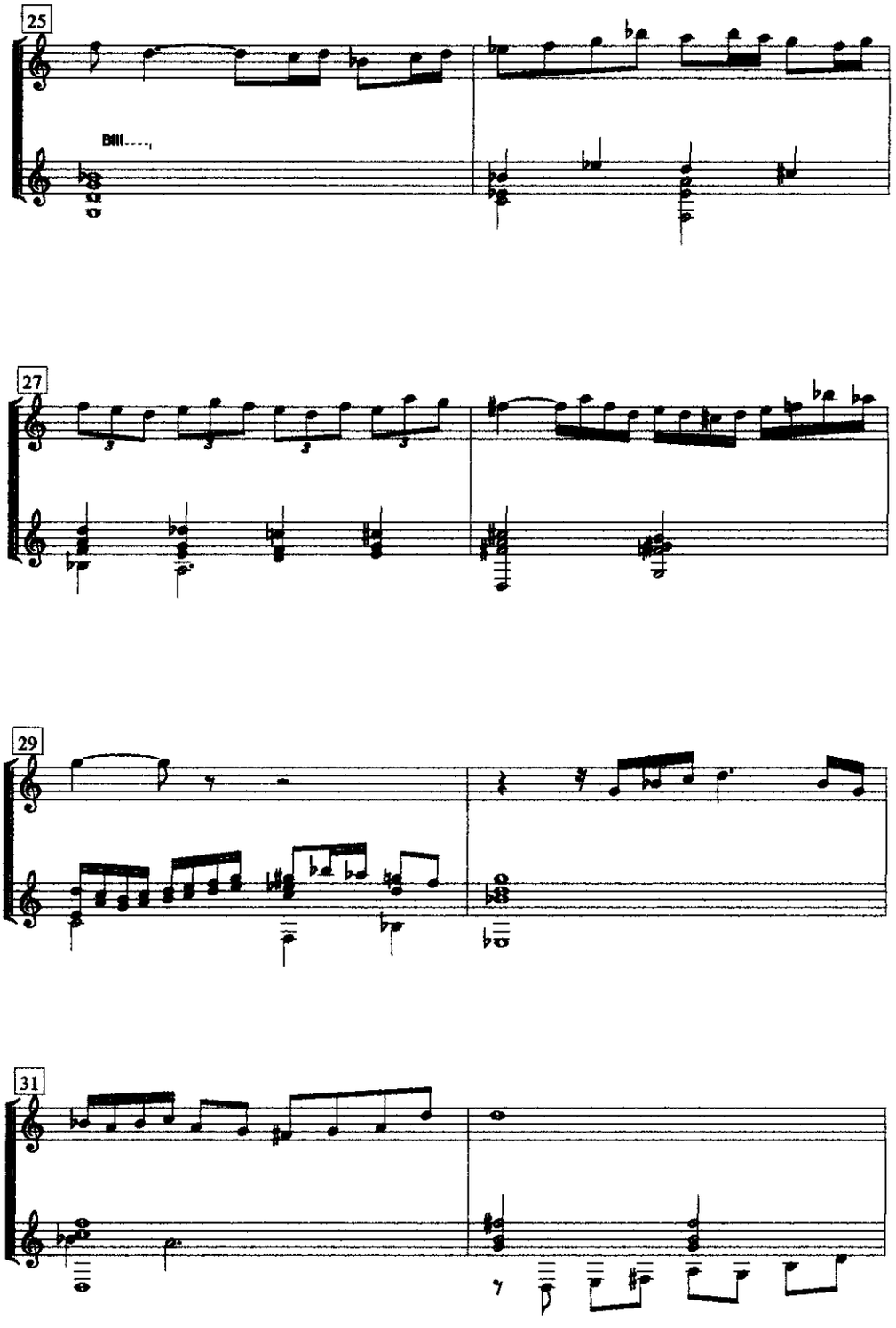
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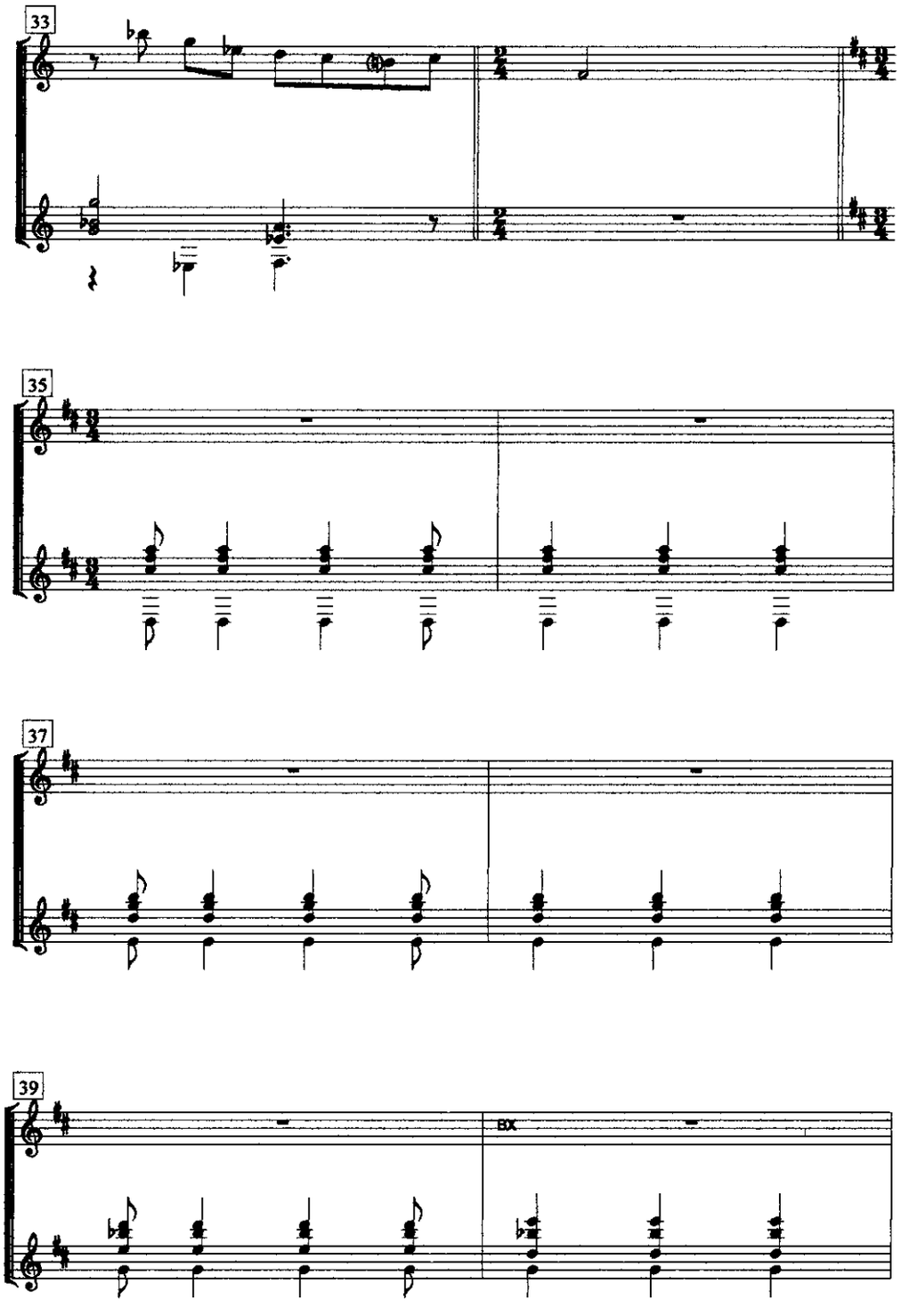
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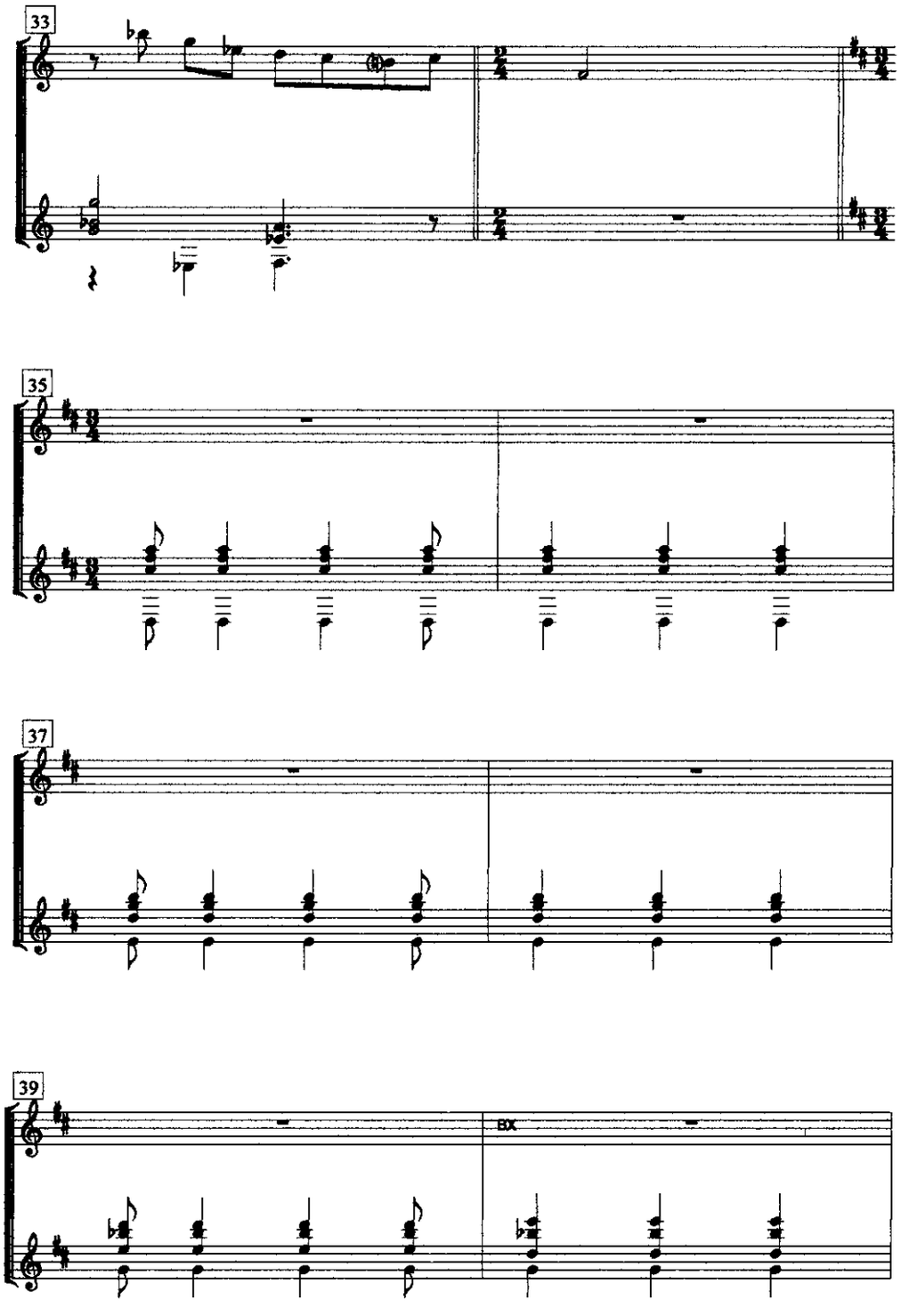
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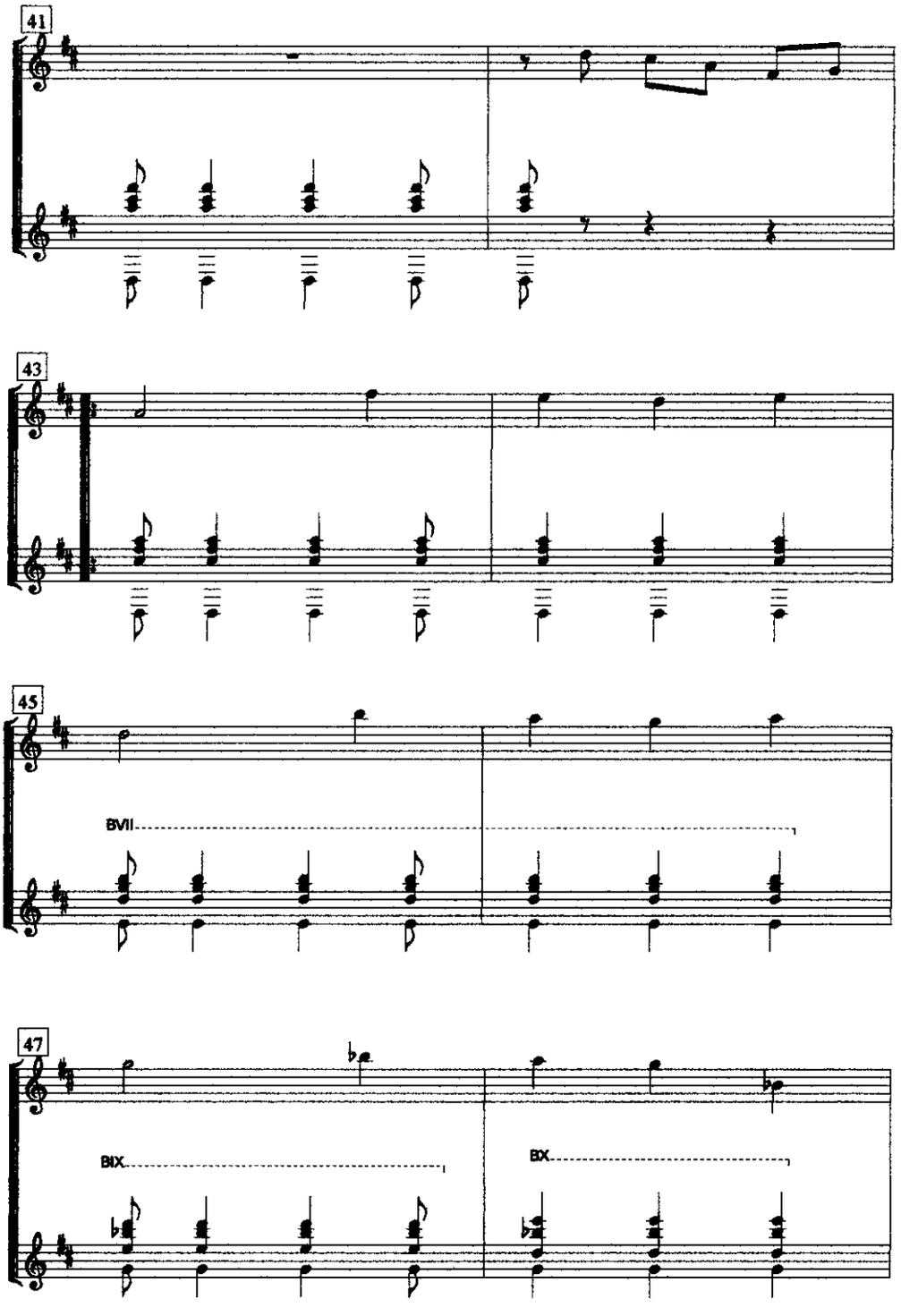
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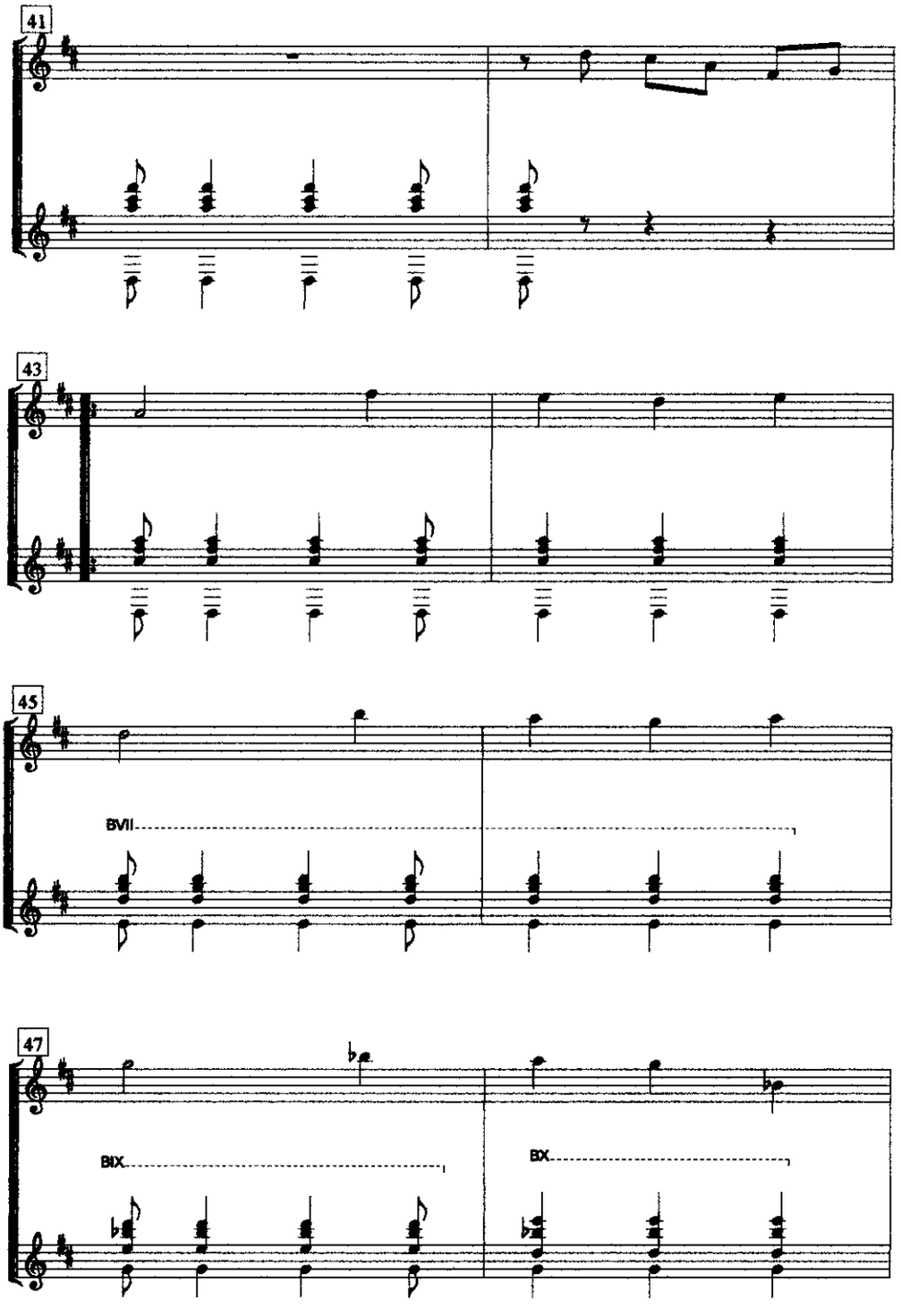
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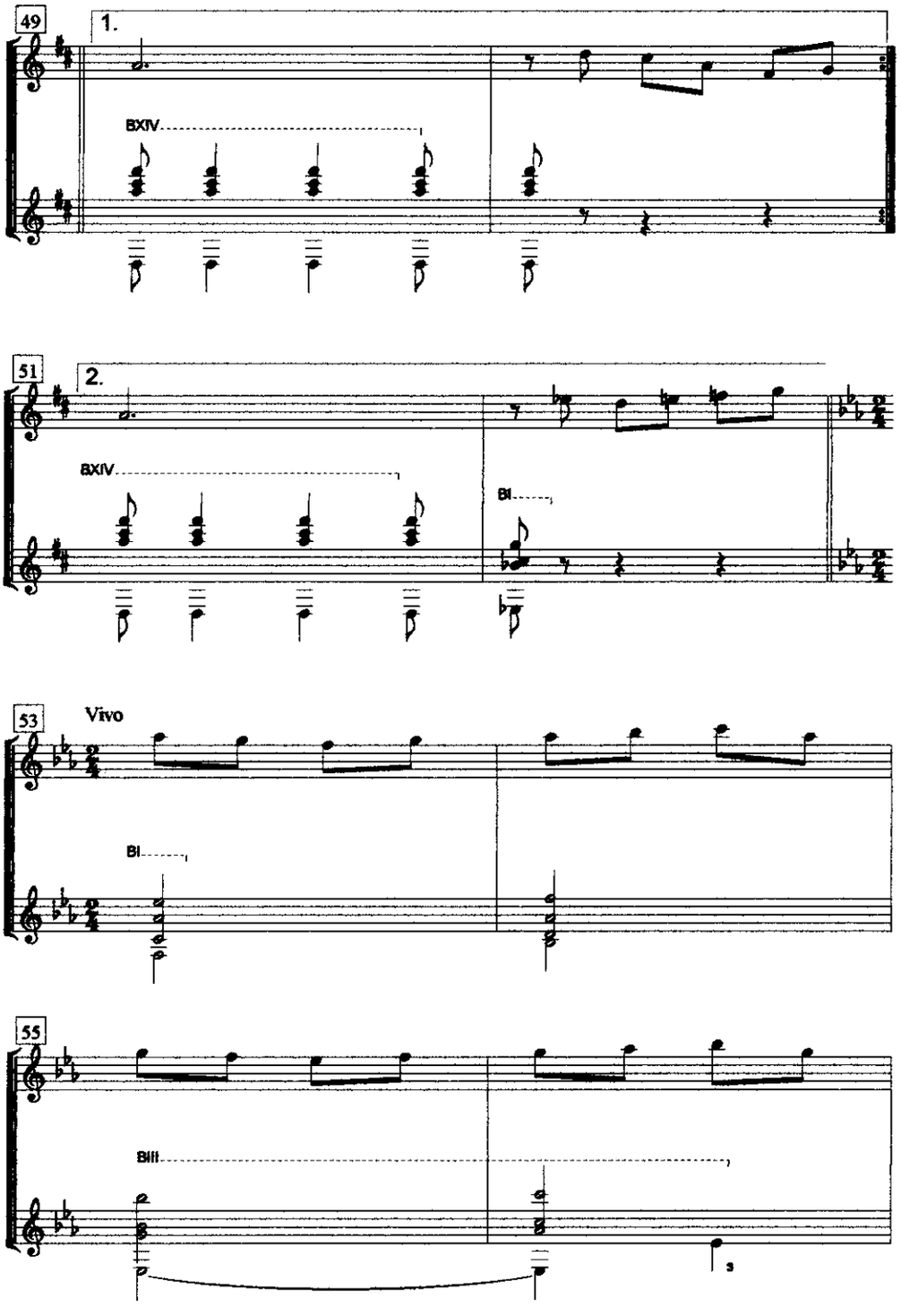
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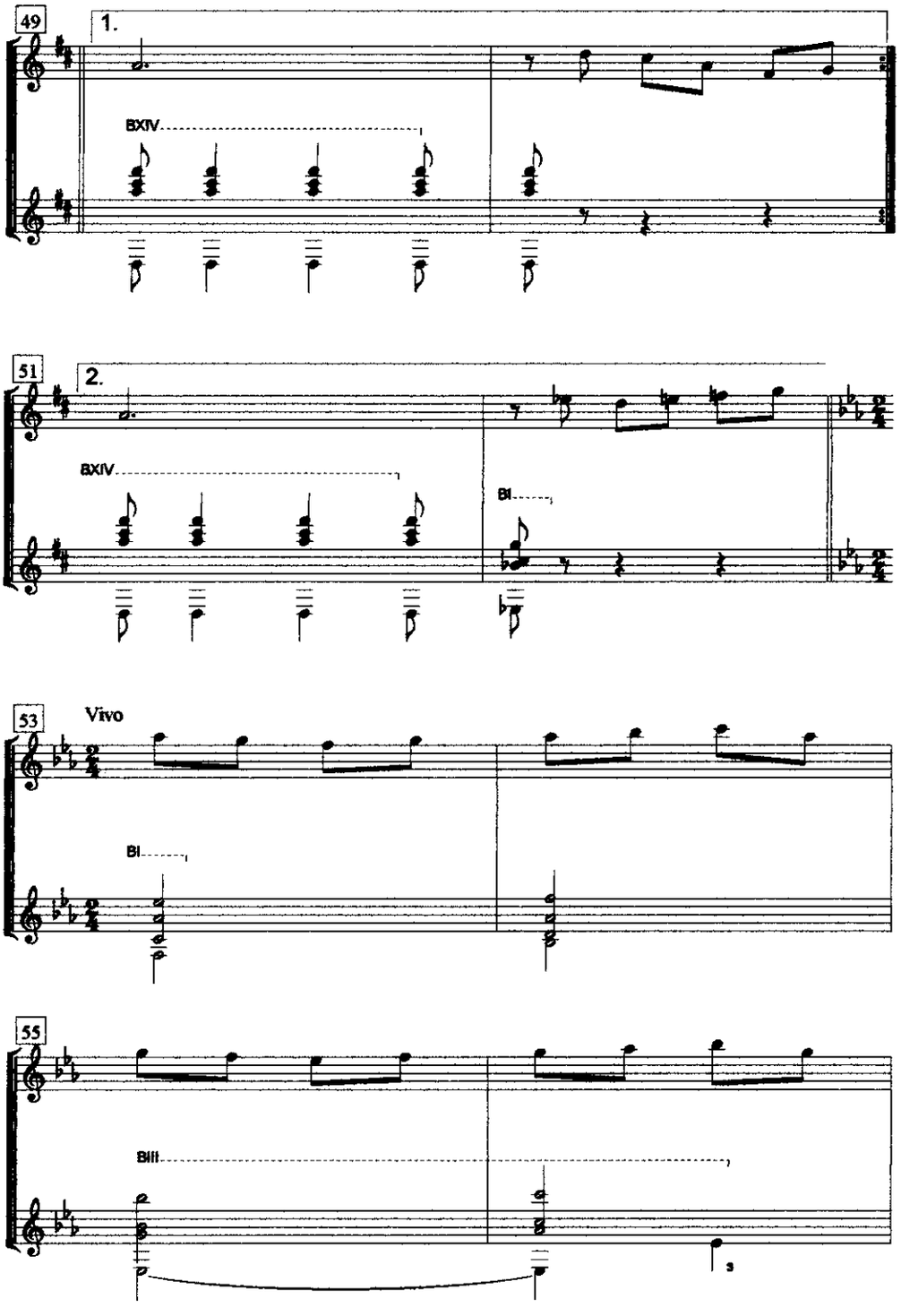
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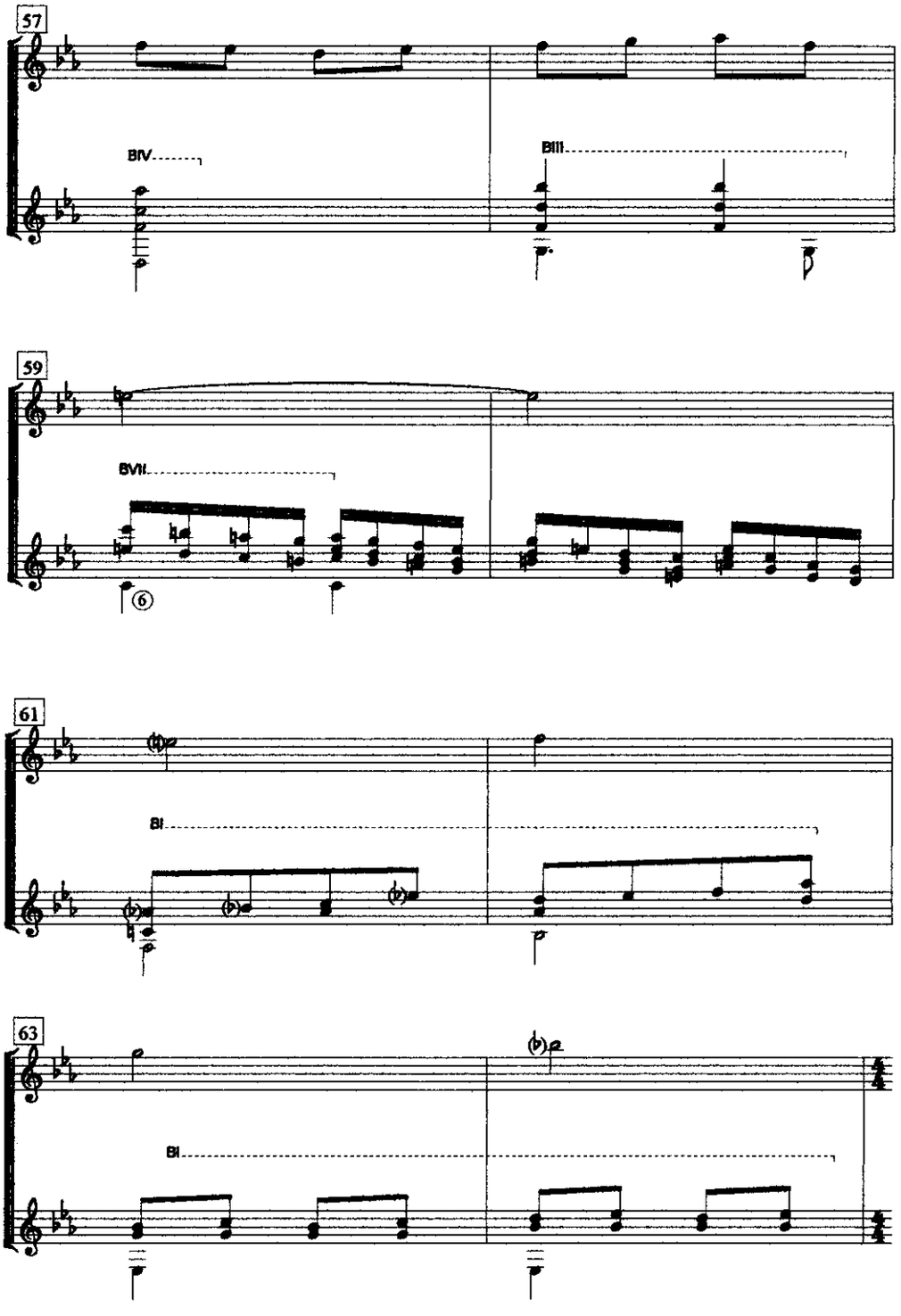
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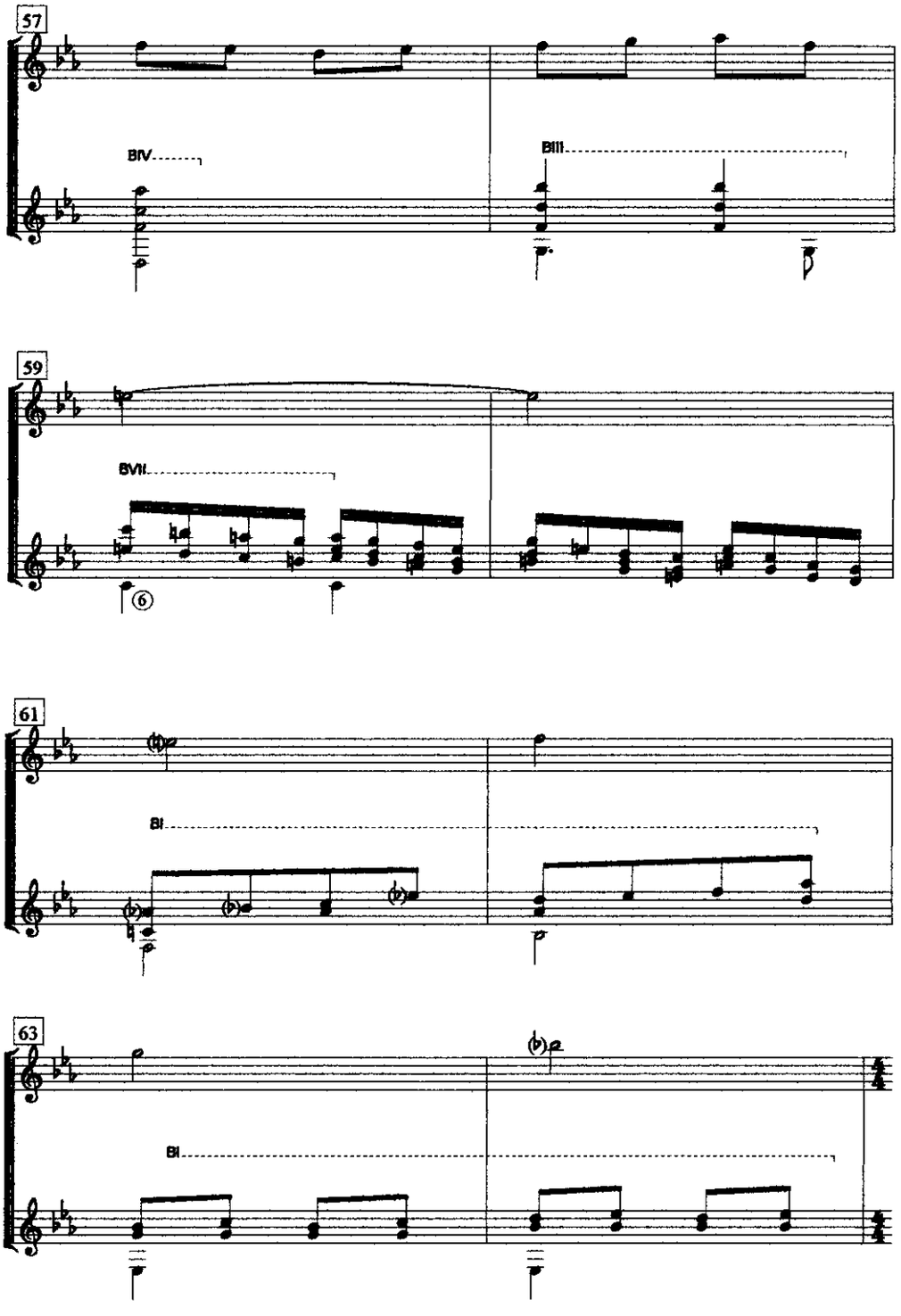
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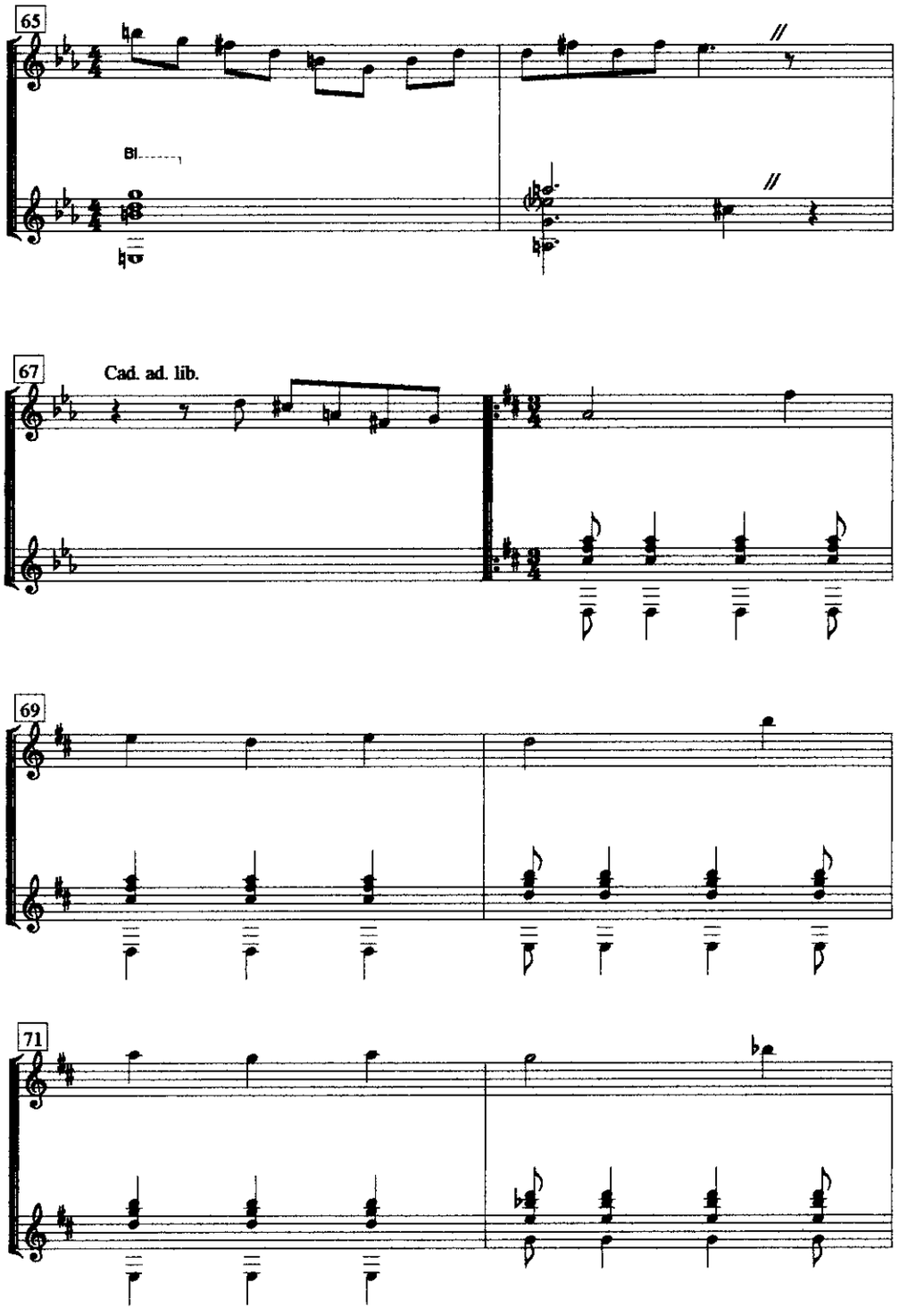
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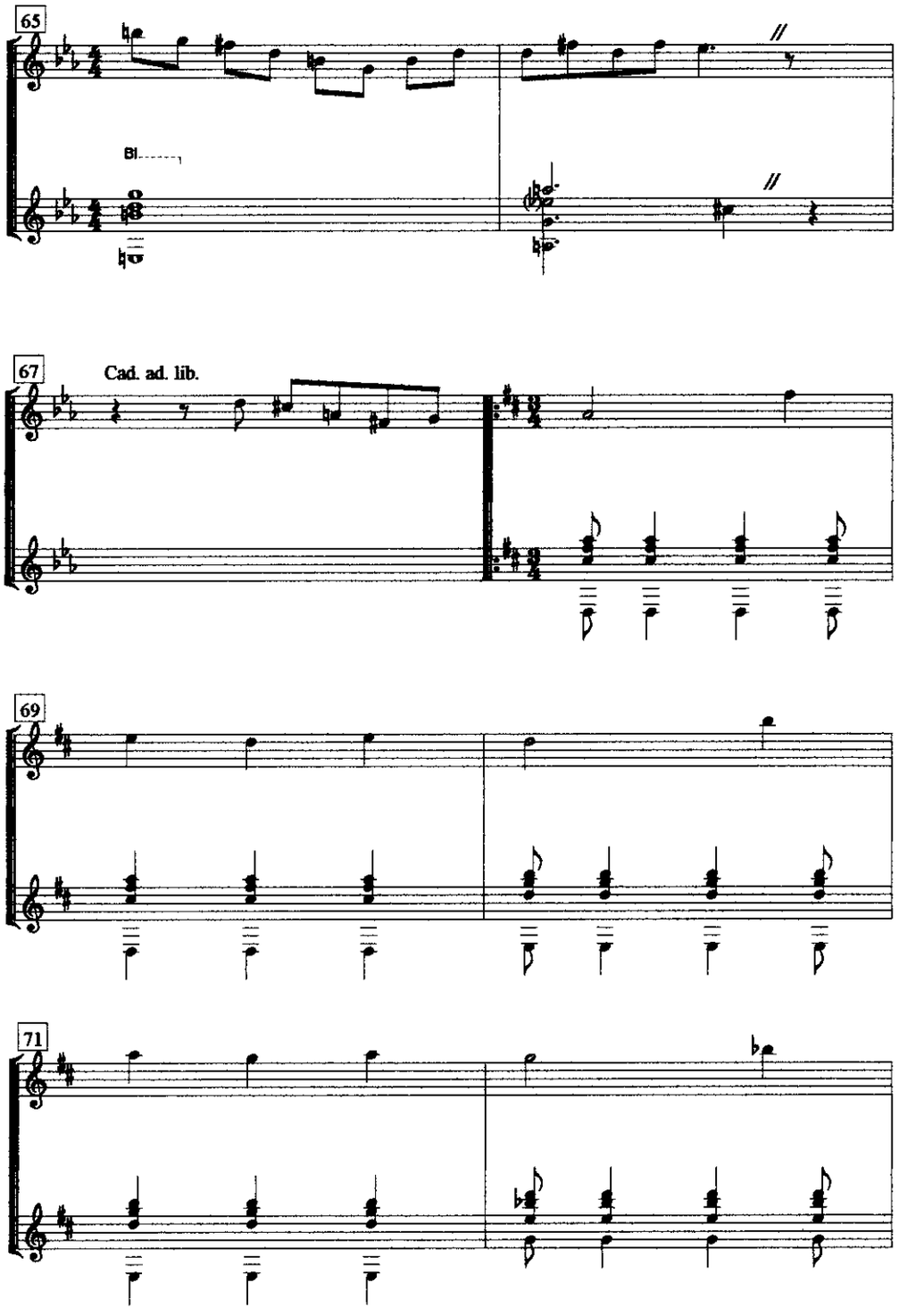
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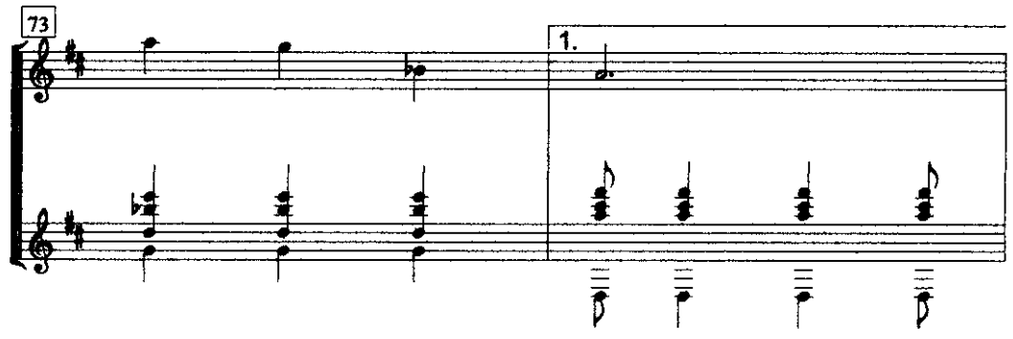
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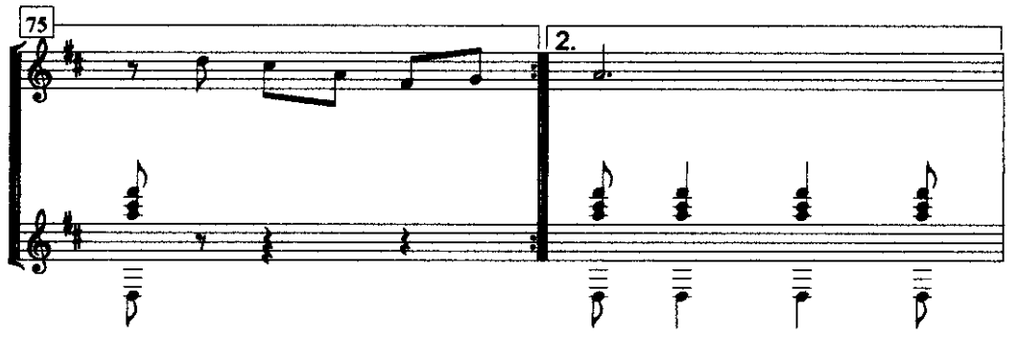
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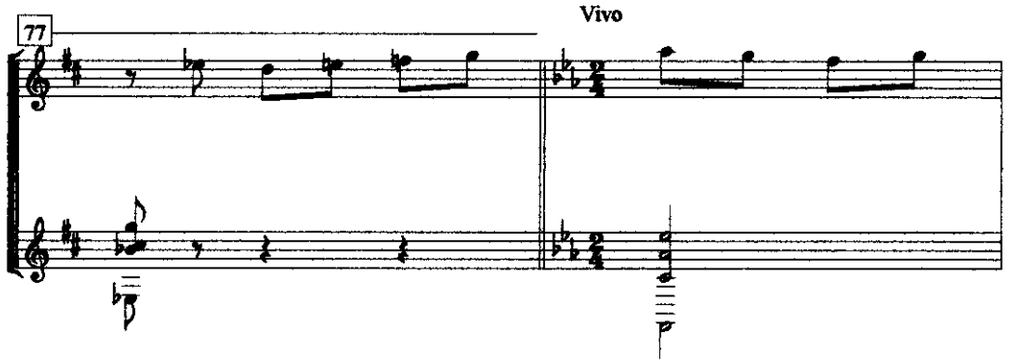
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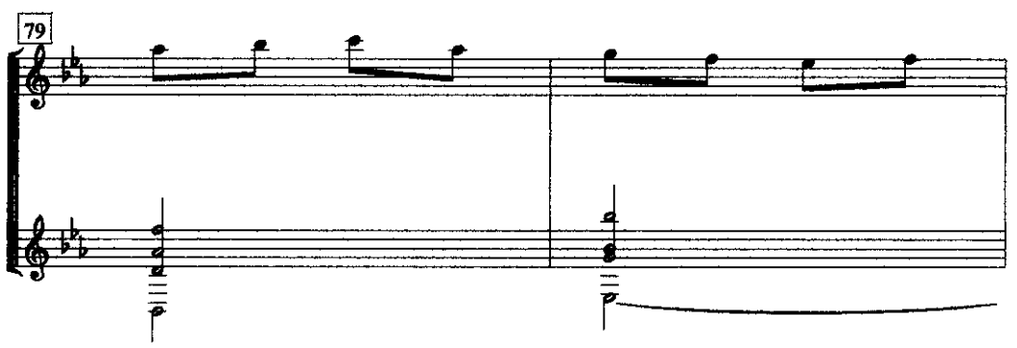
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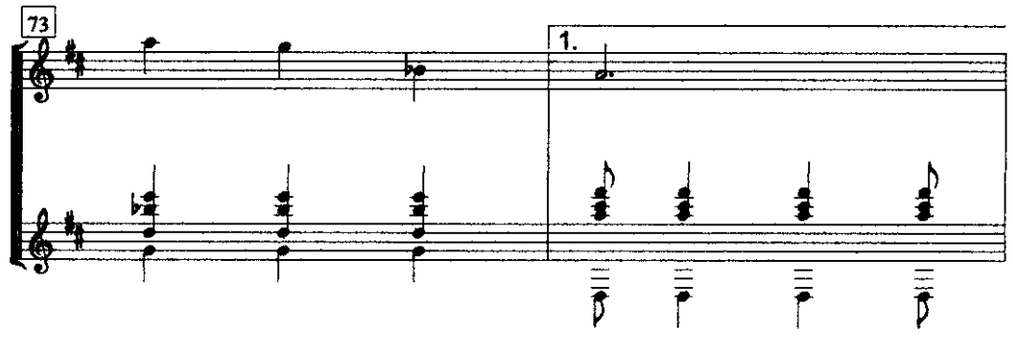
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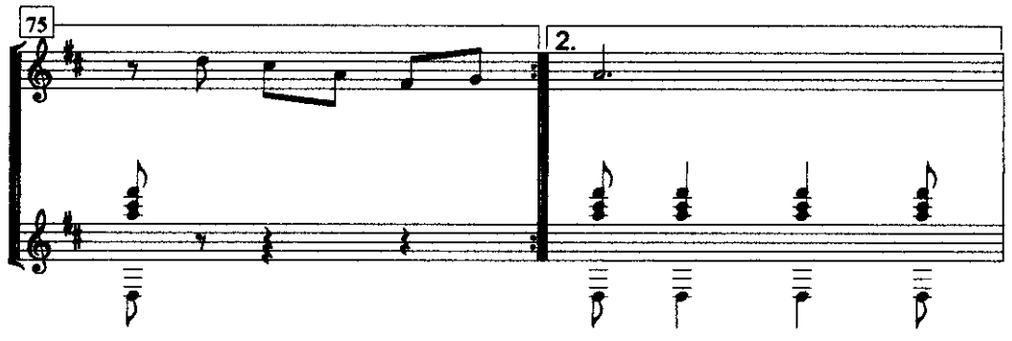
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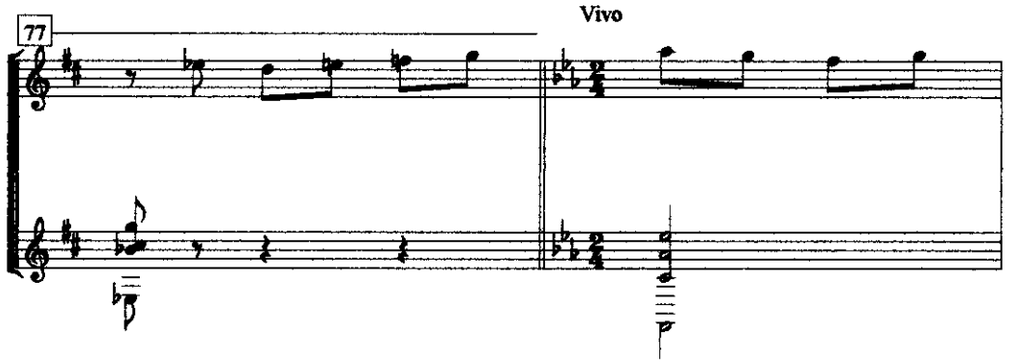
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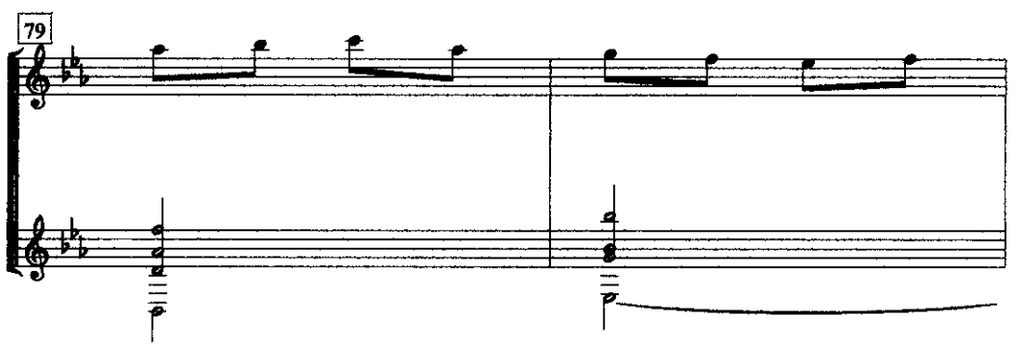
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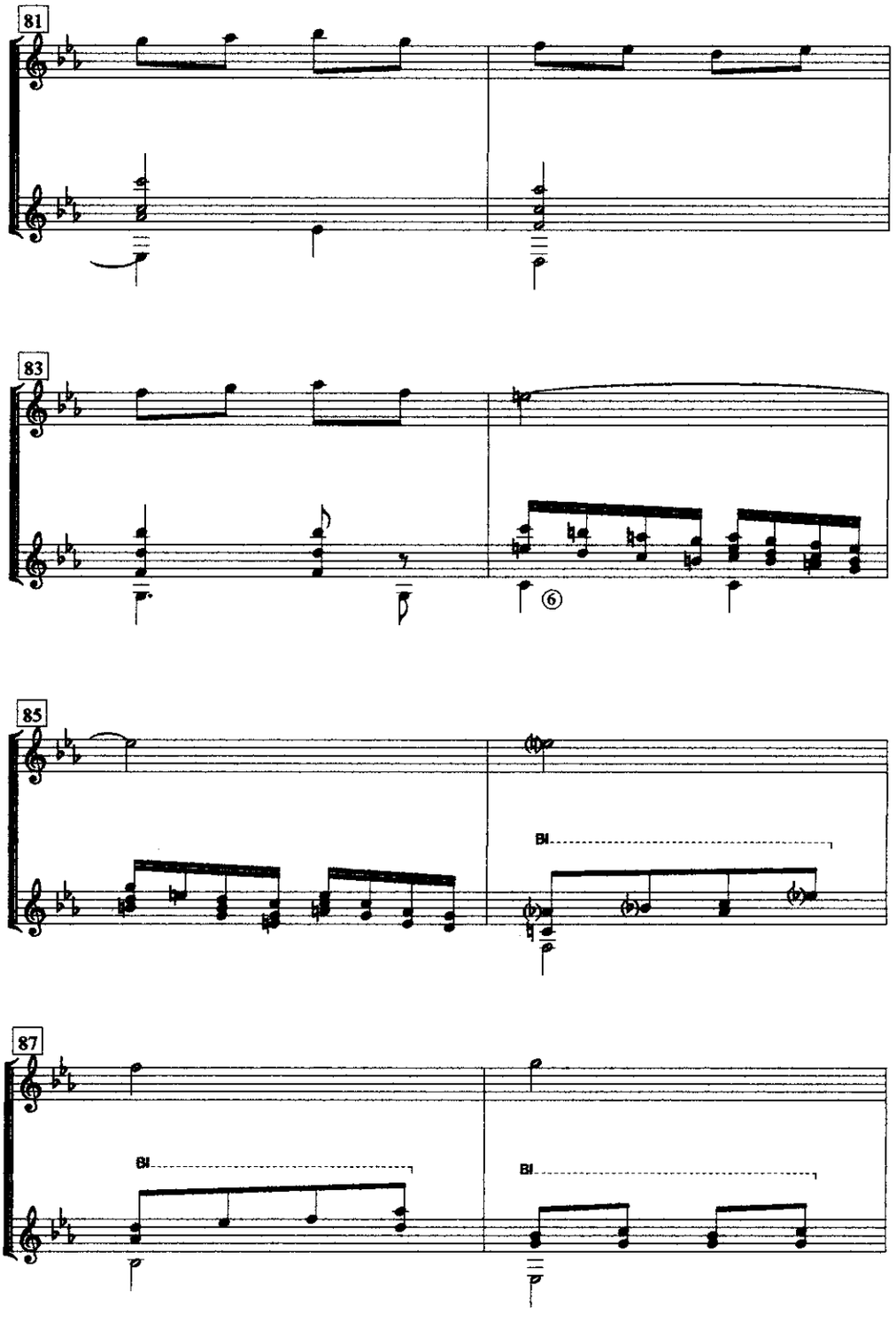
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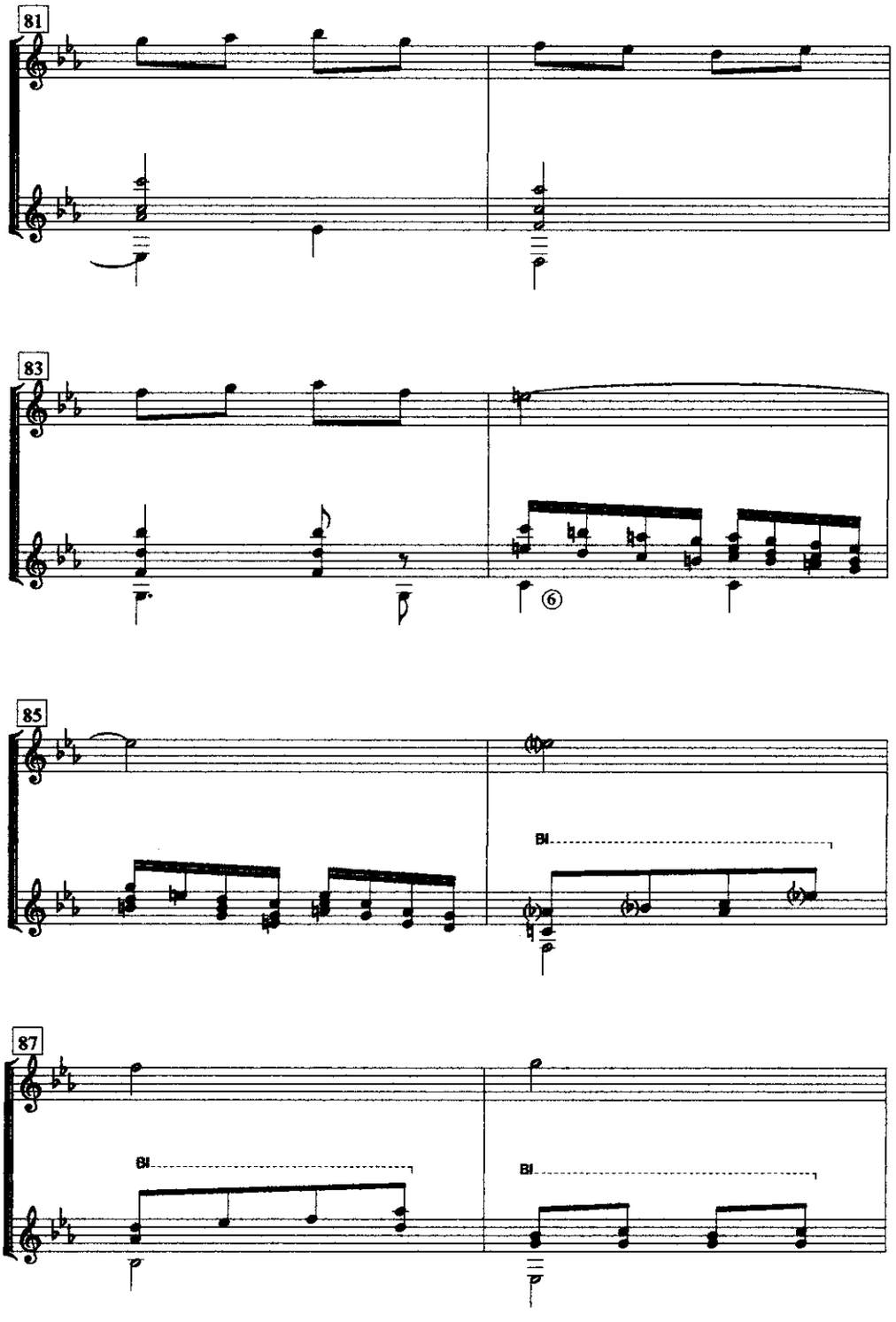
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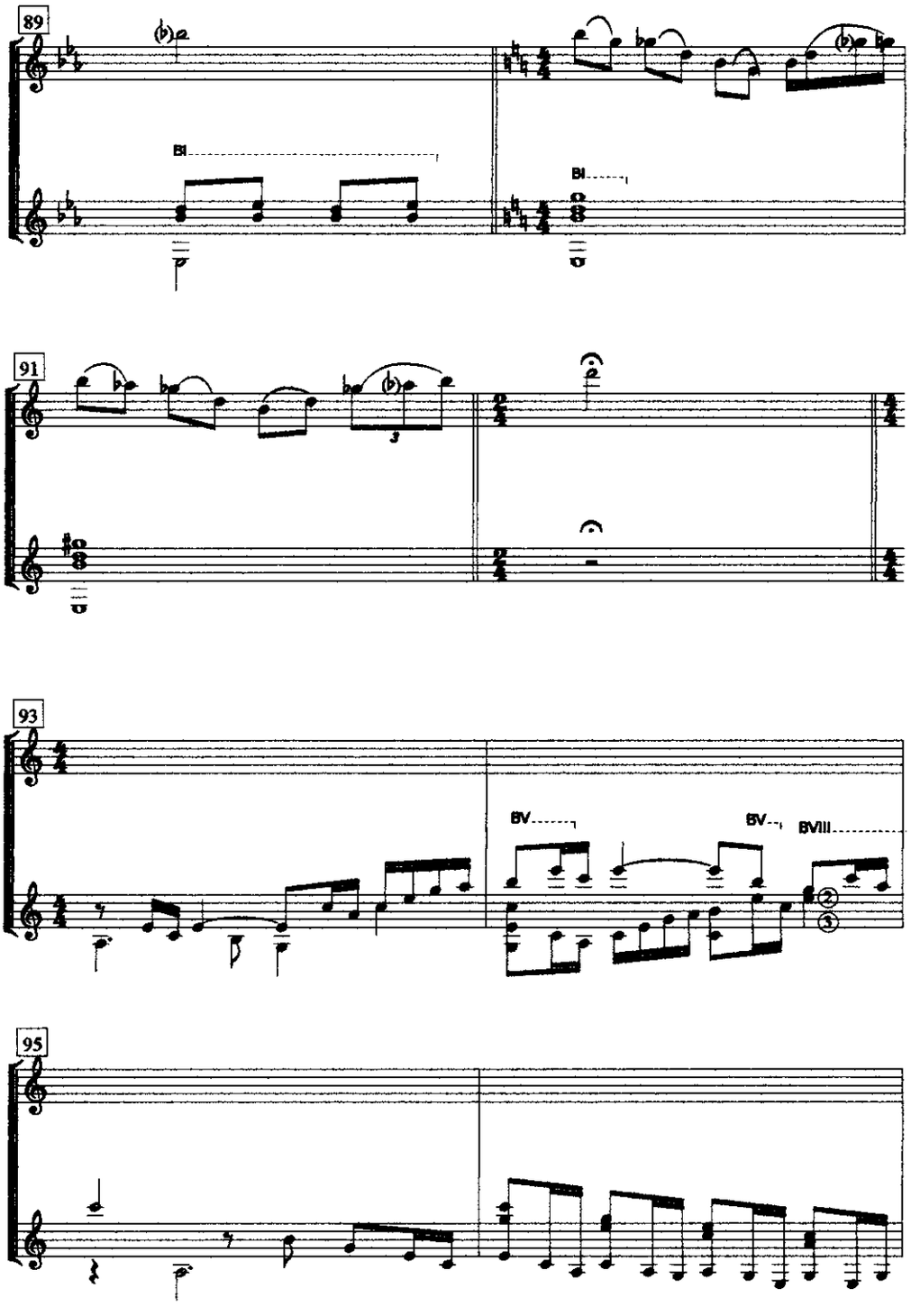
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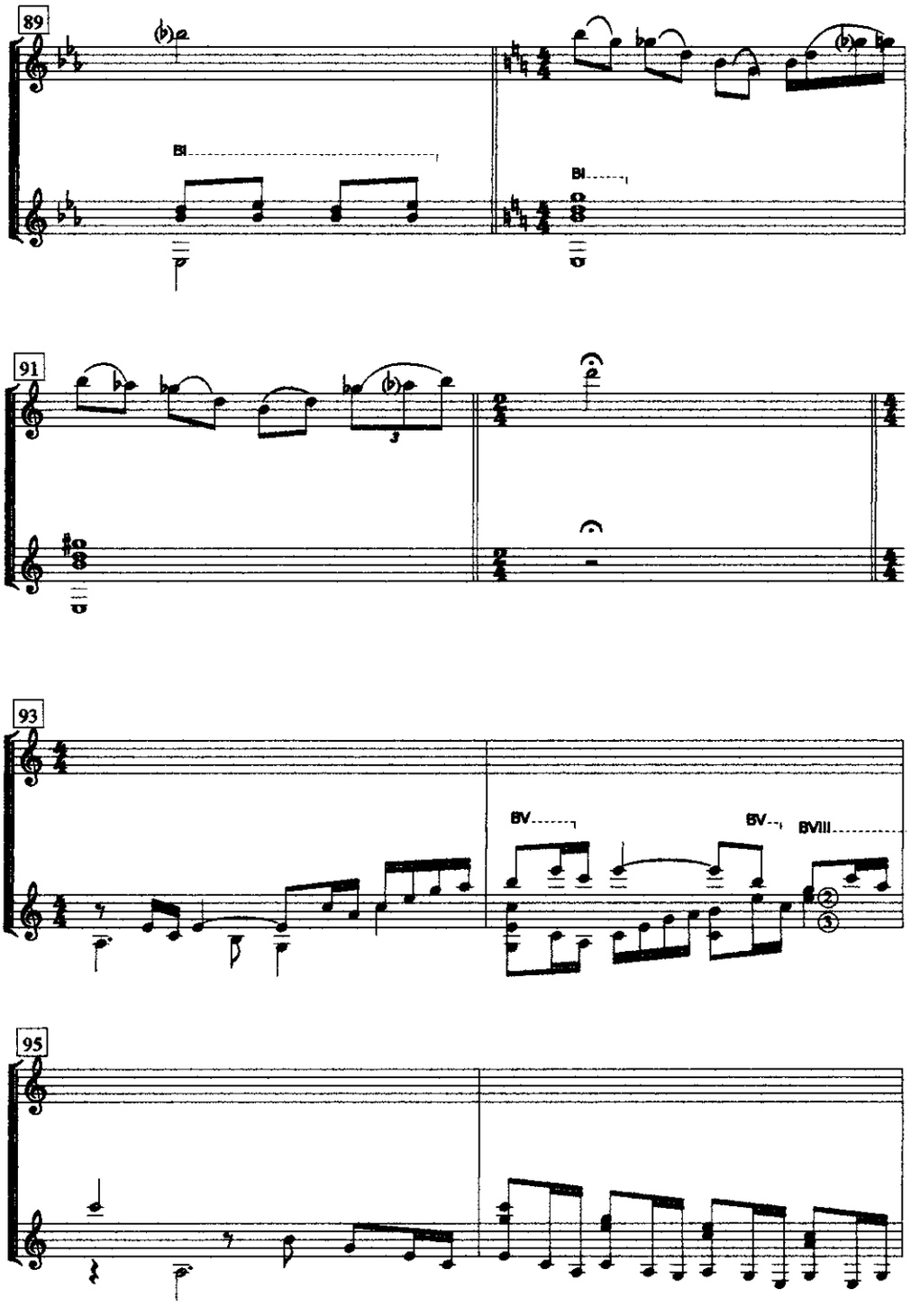
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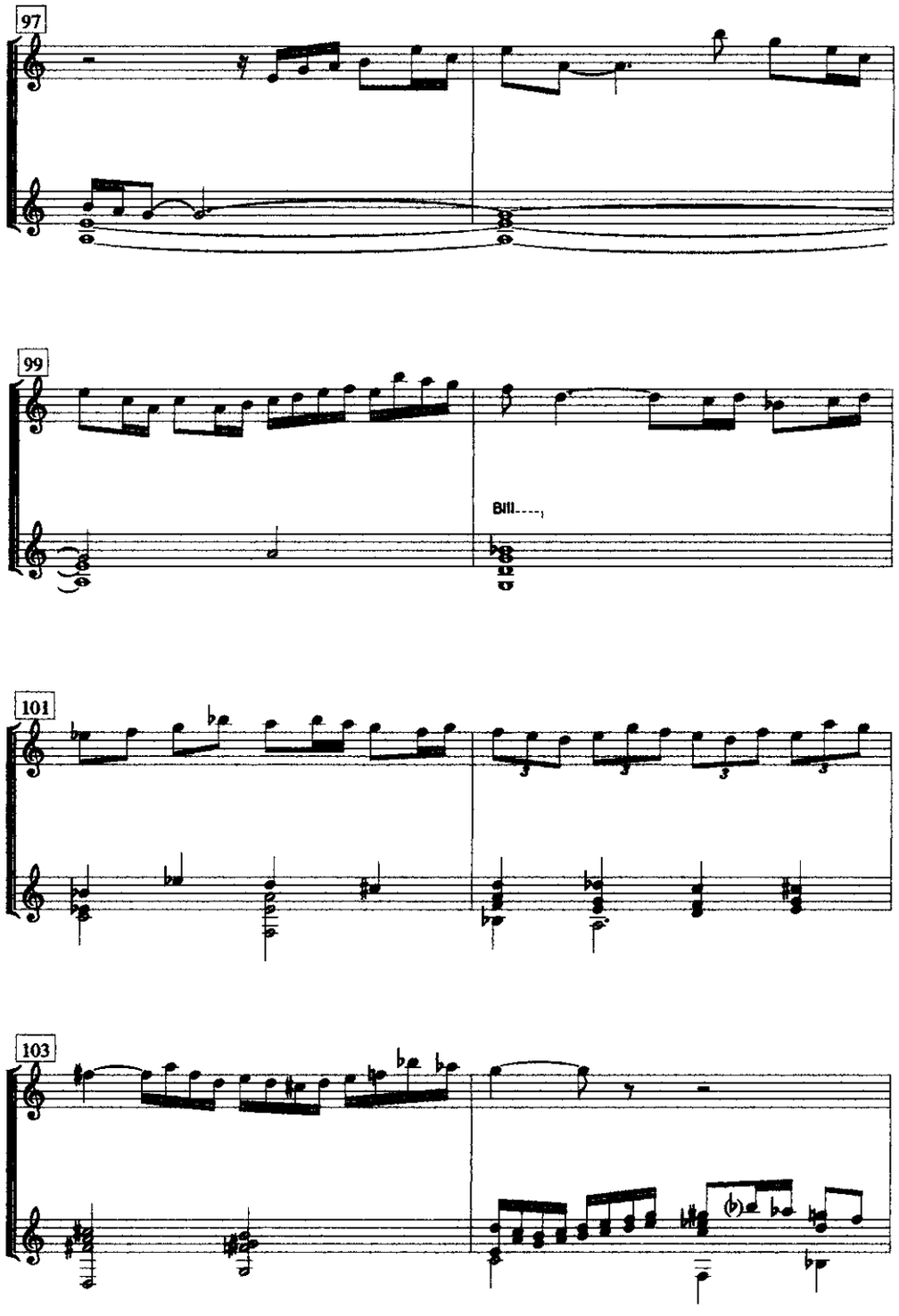
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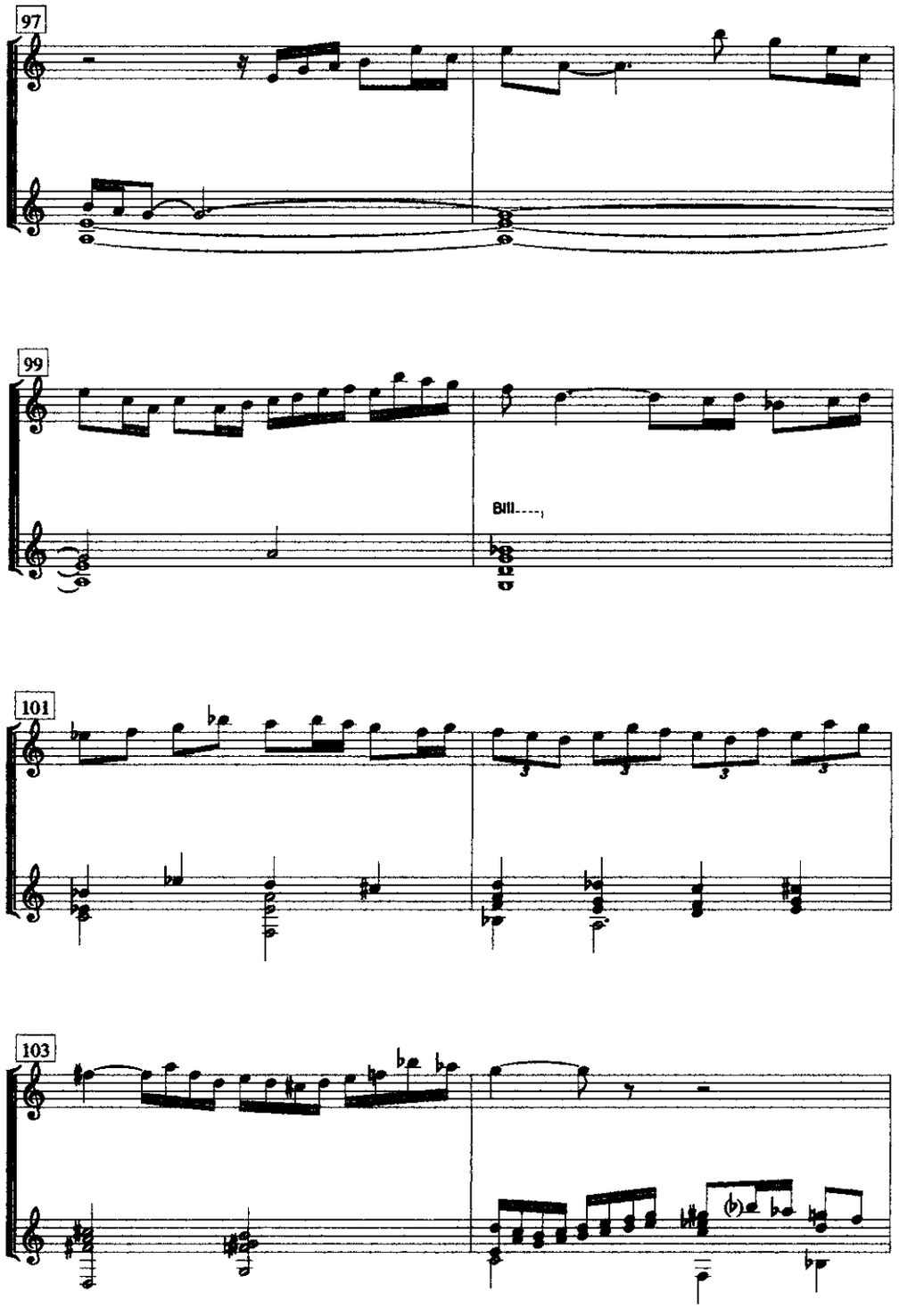
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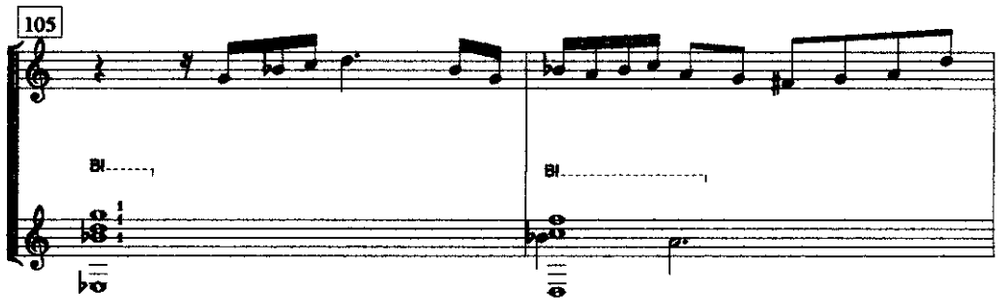
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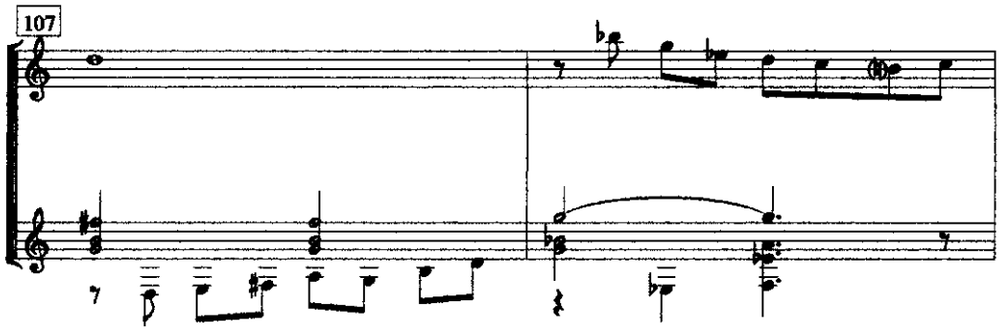
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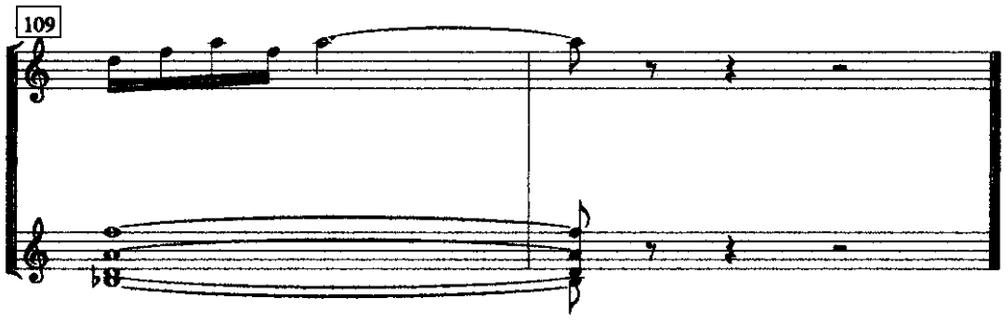
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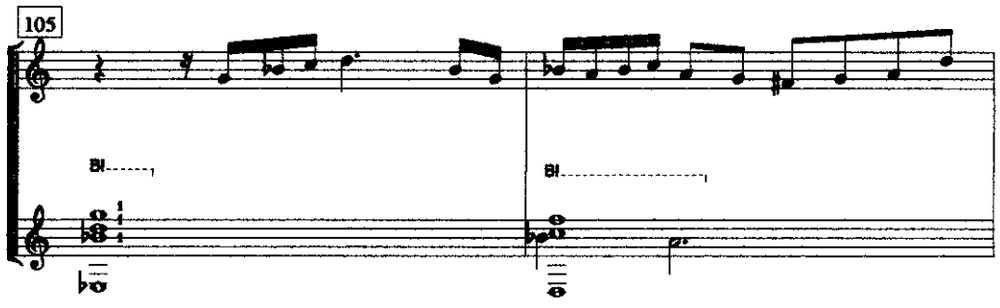
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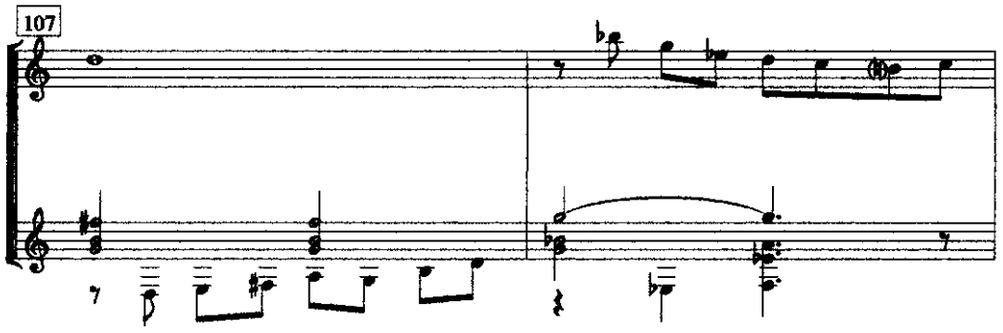
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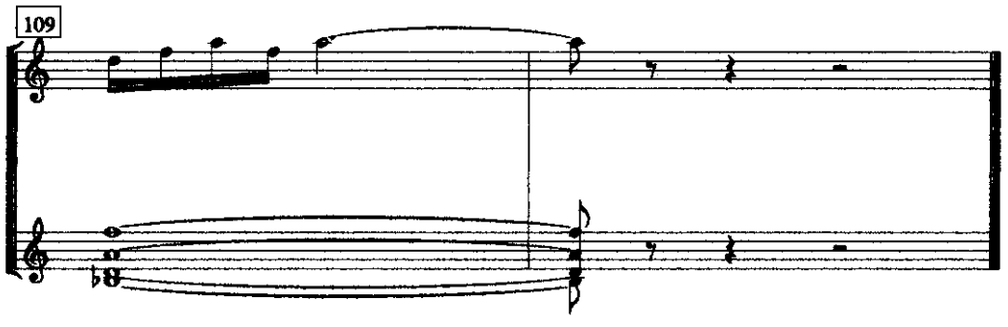
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DISTANCIAS Y RECUERDOS

Por: Luis Pedro Quintero C.
(1992)

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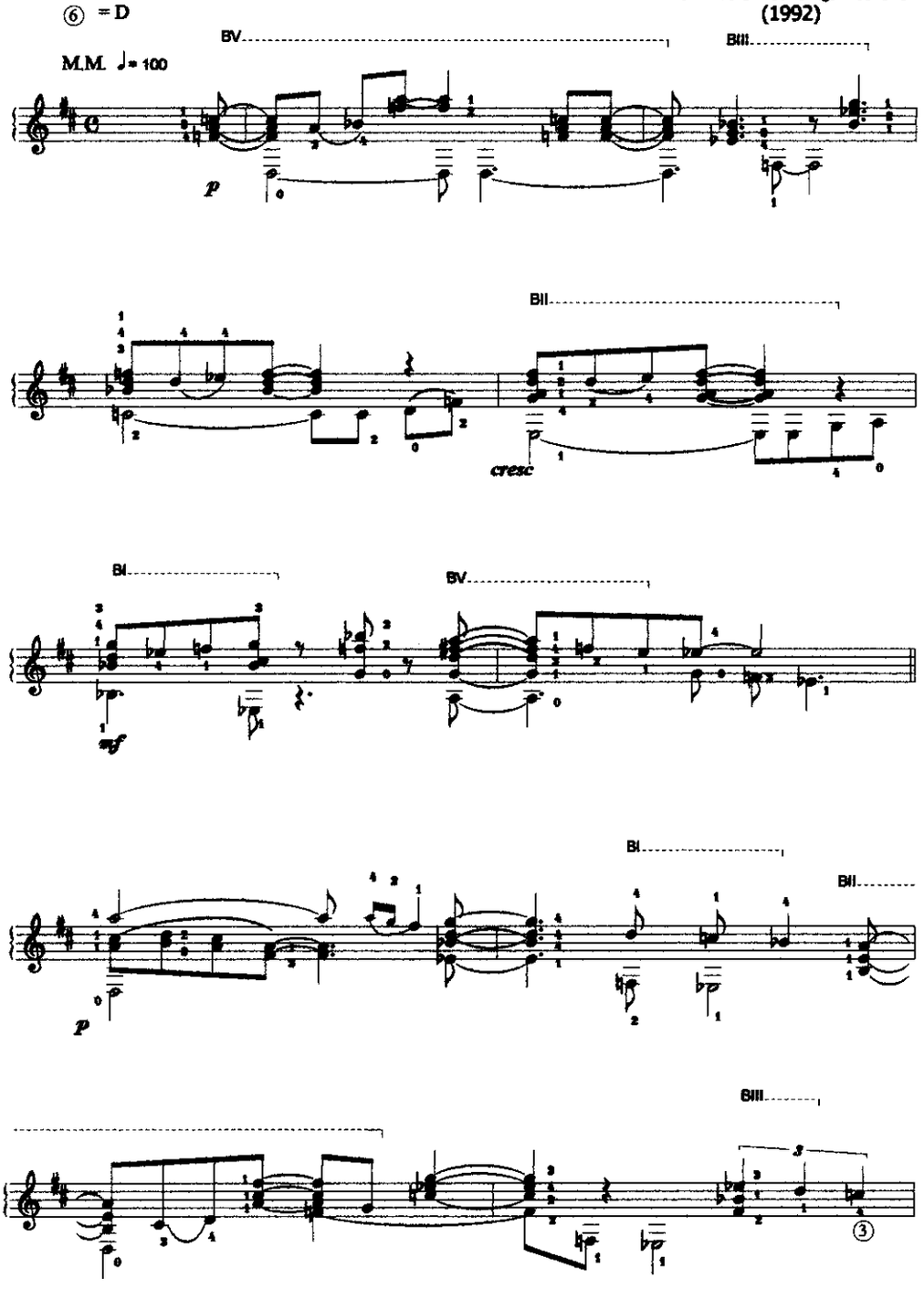
M.M. ♩= 100

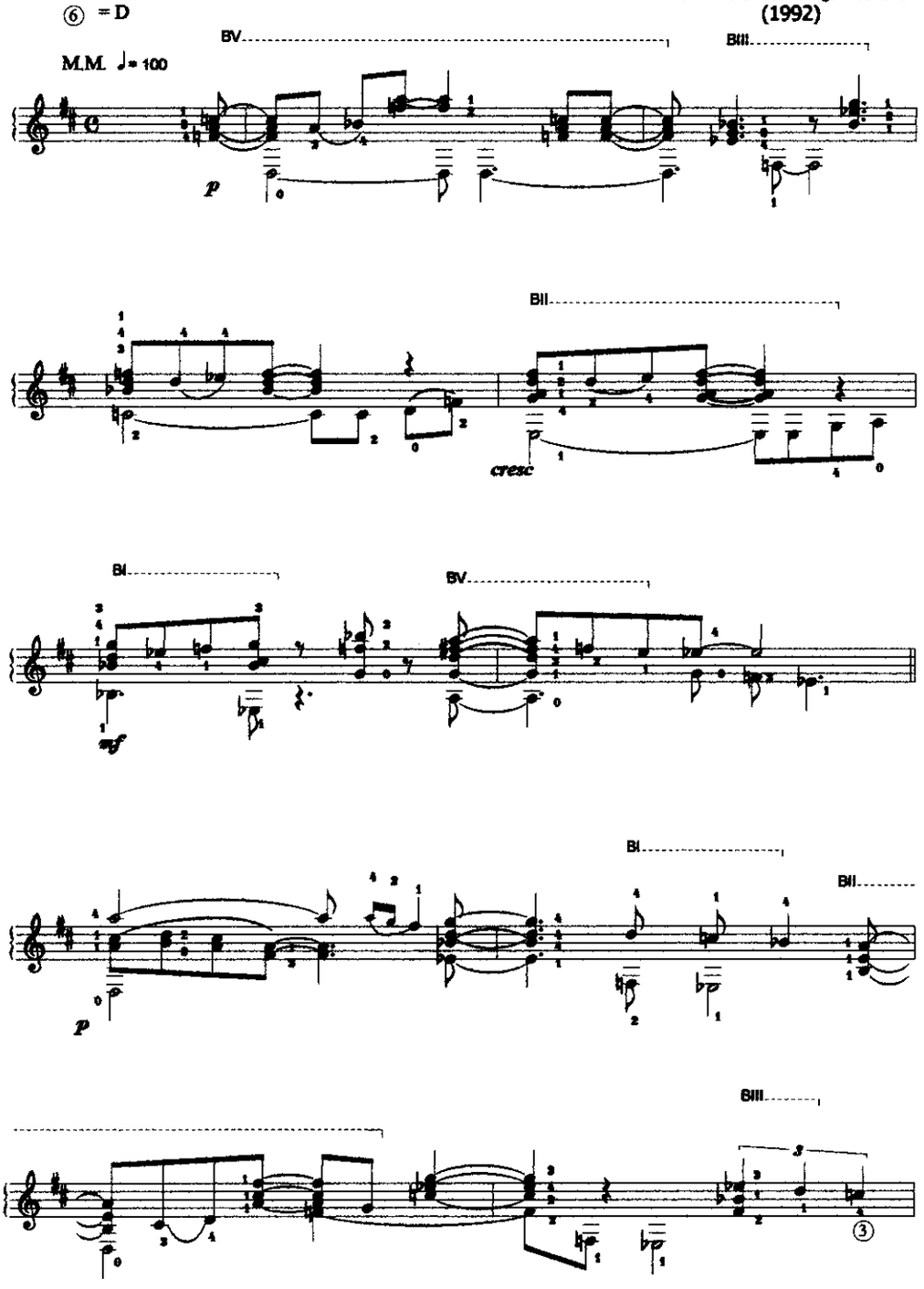


DISTANCIAS Y RECUERDOS

Por: Luis Pedro Quintero C.
(1992)

⑥ = D

M.M. ♩= 100



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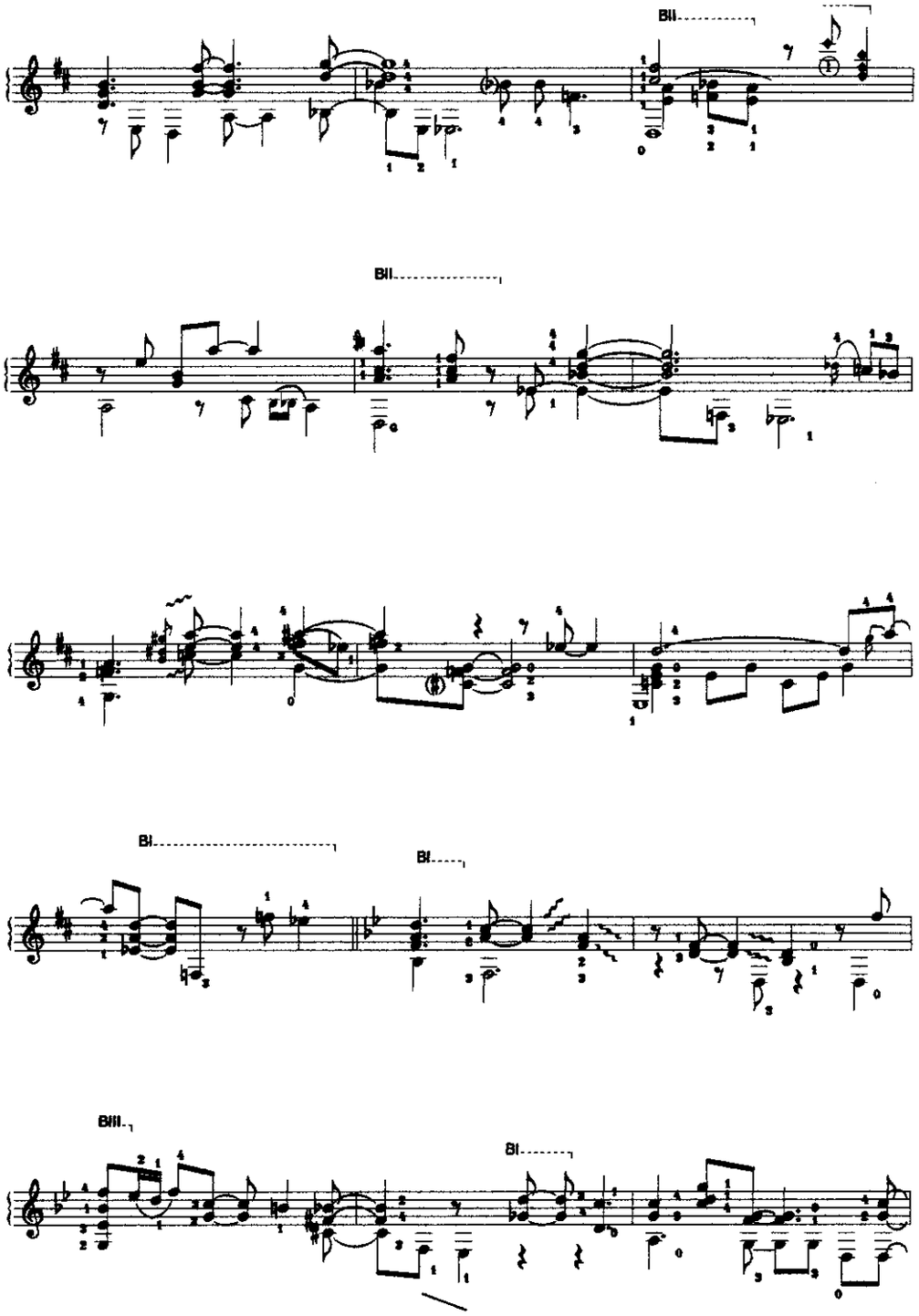

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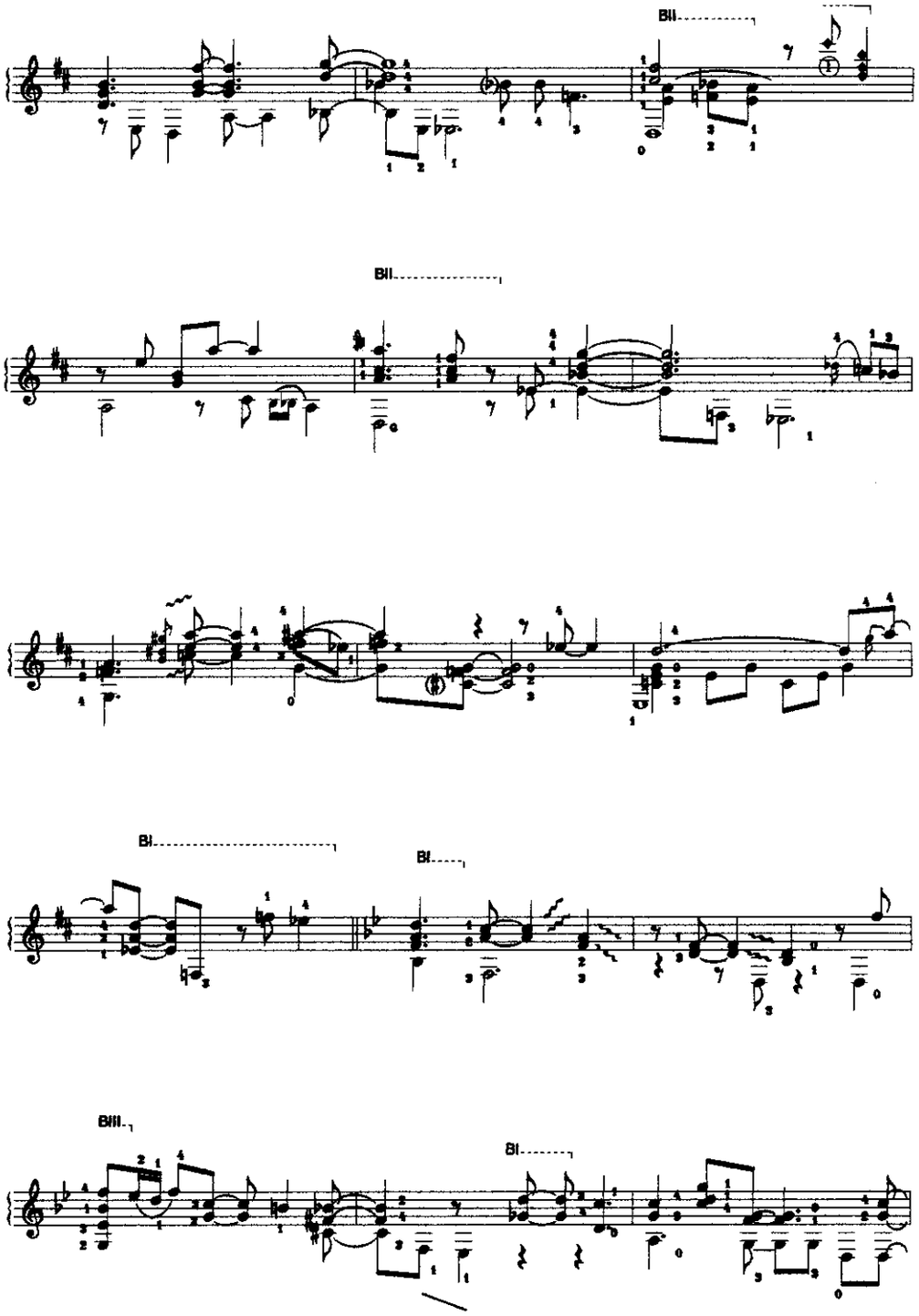

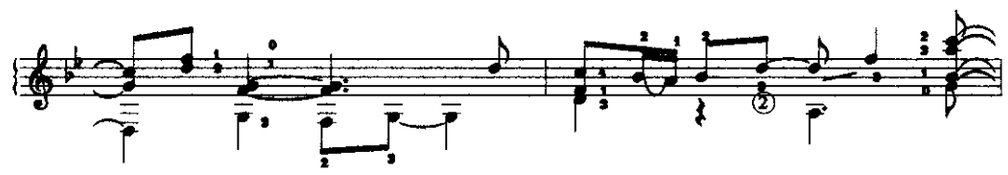

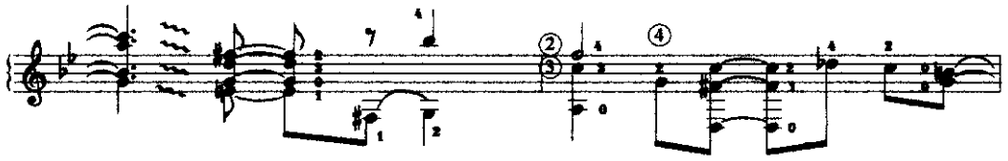

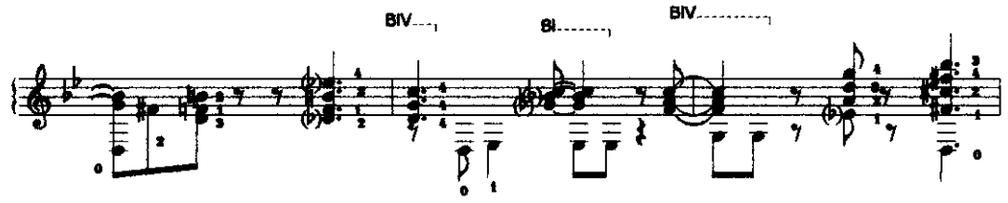
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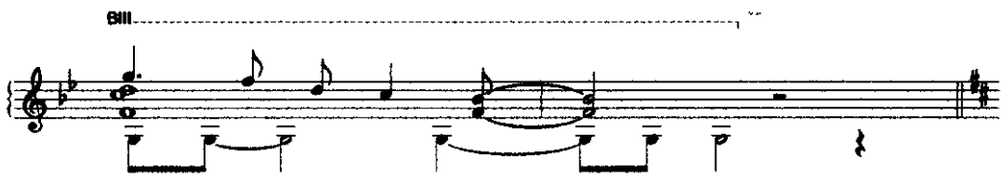
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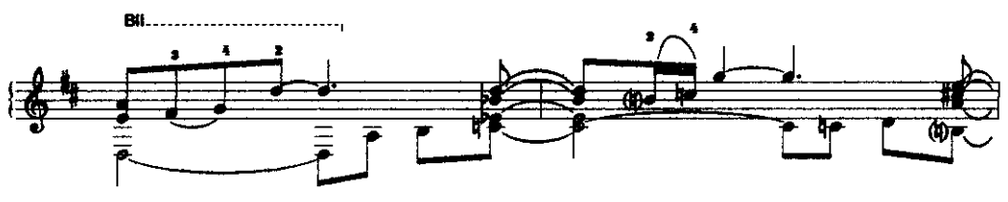
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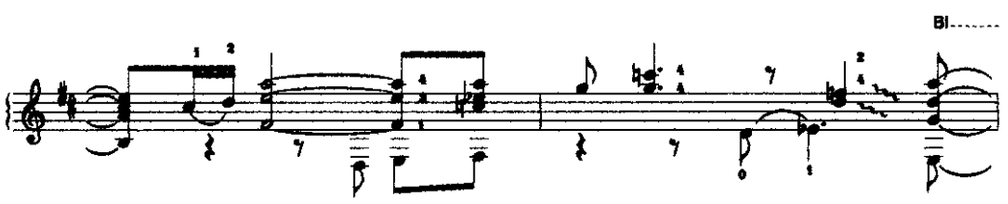
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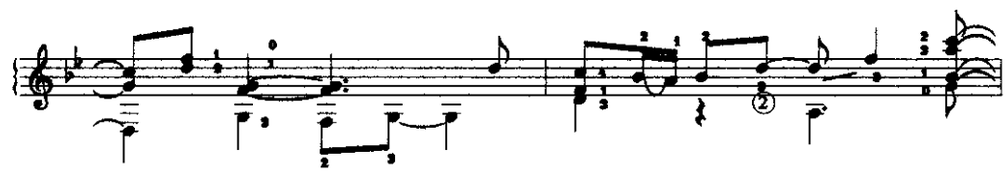

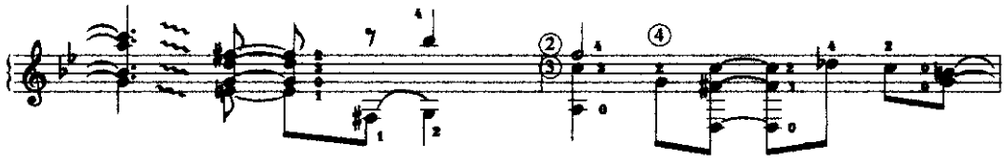

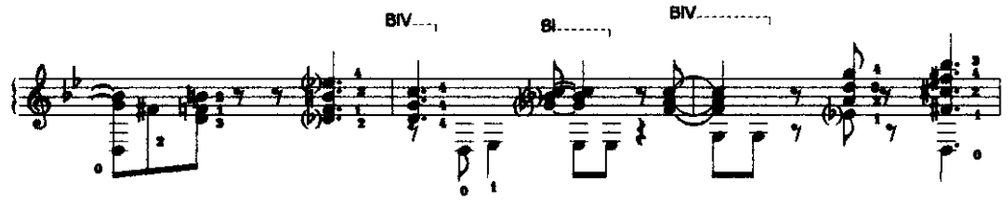
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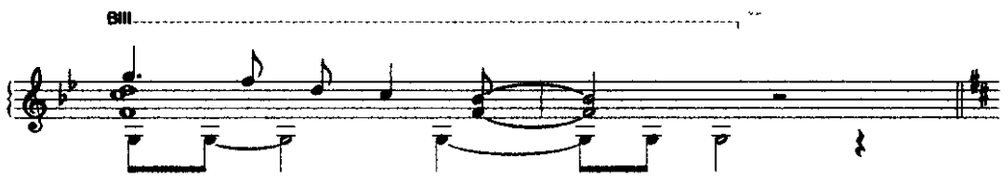
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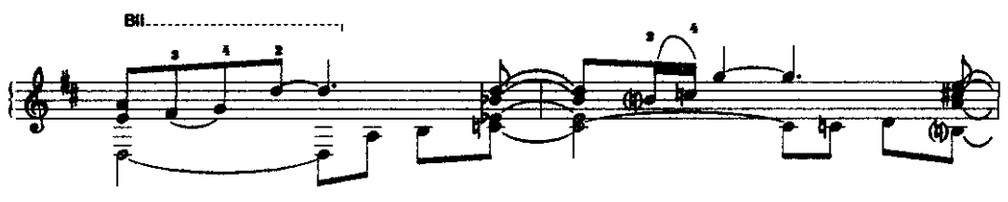
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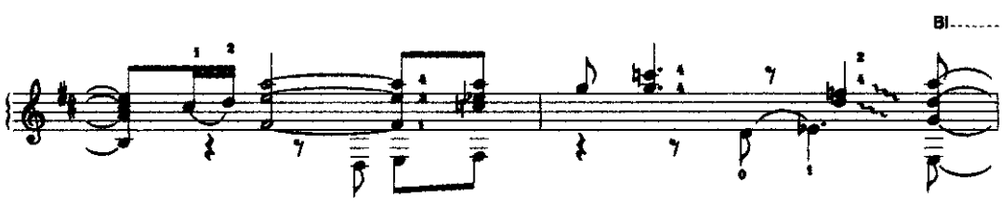
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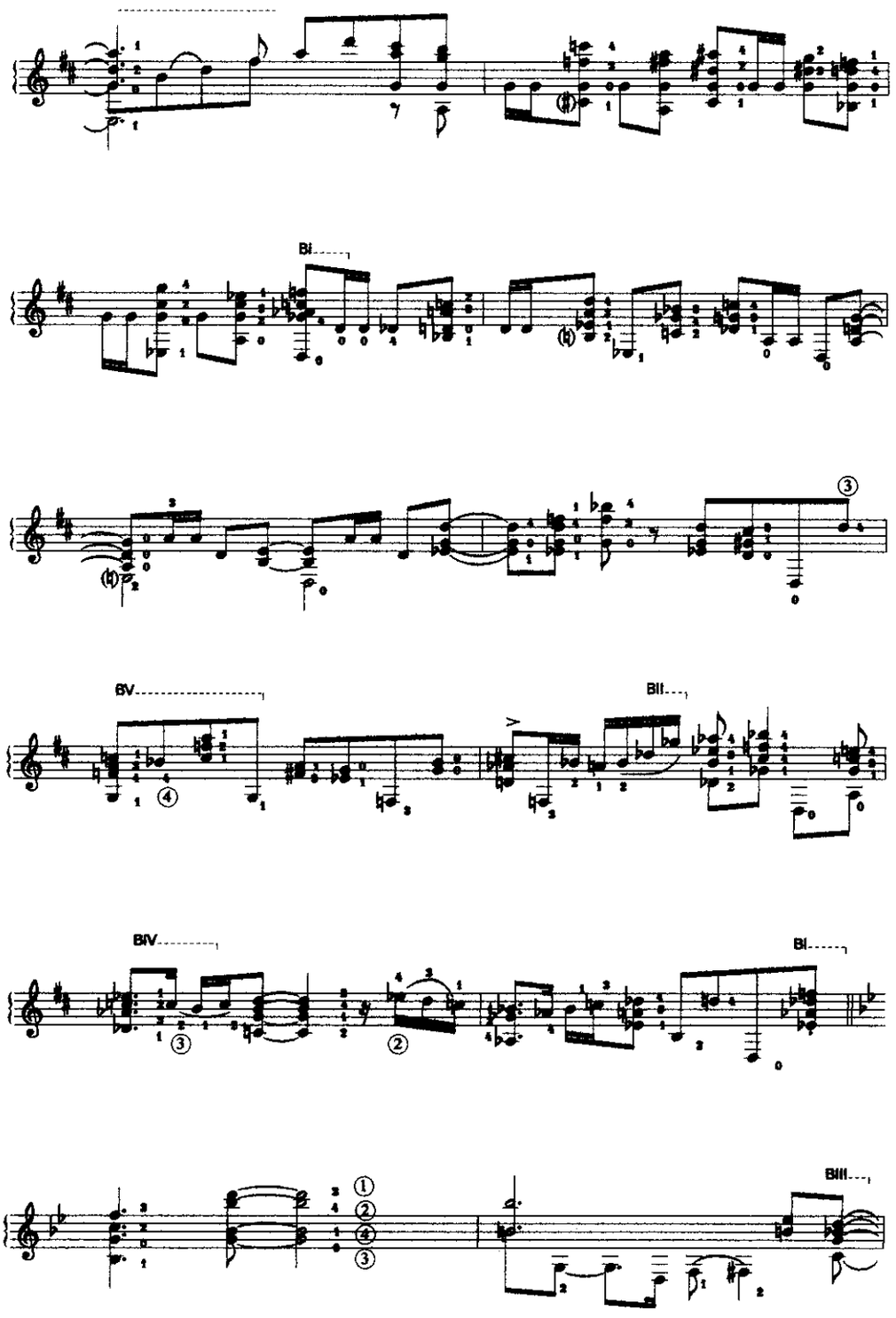
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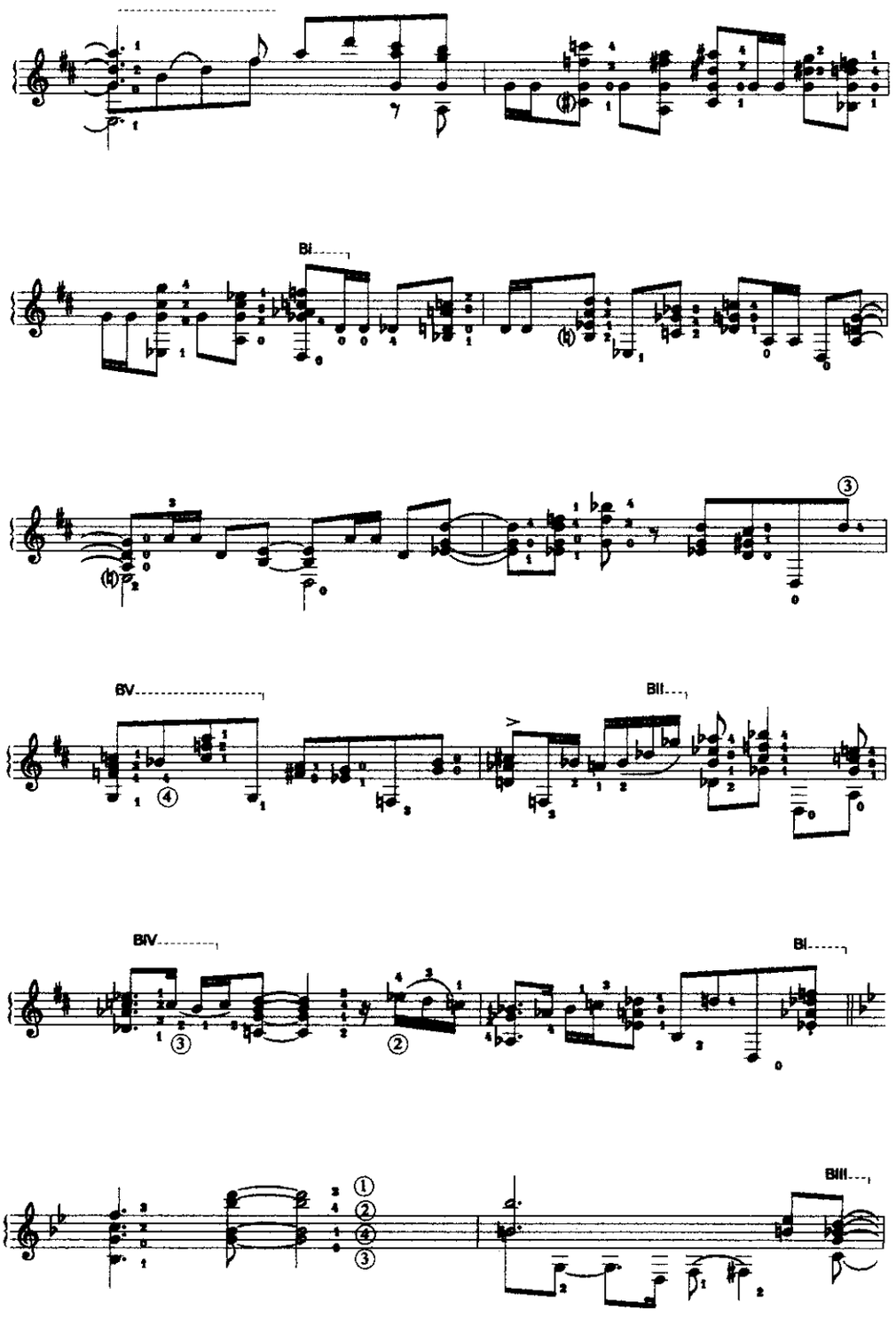
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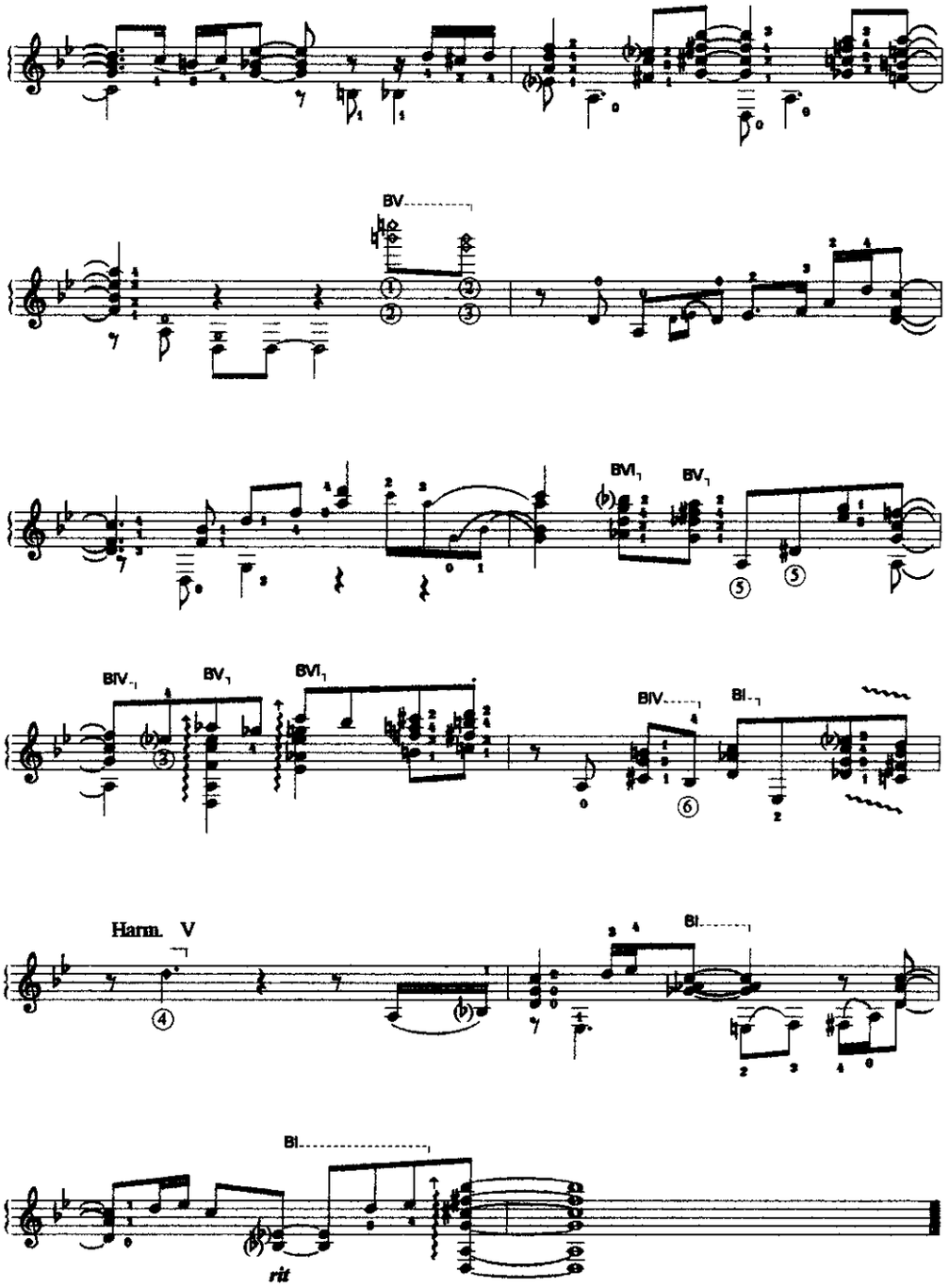
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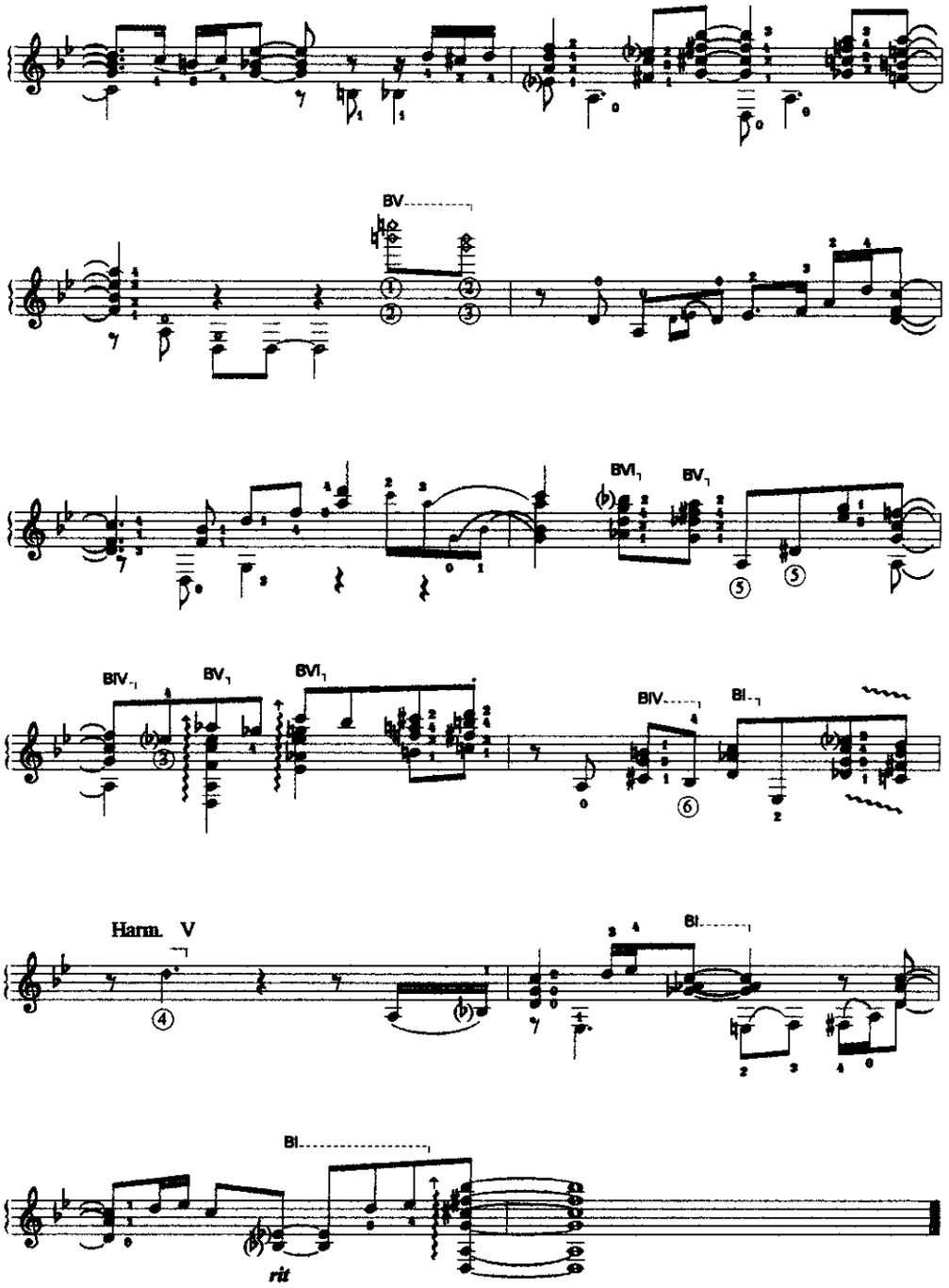
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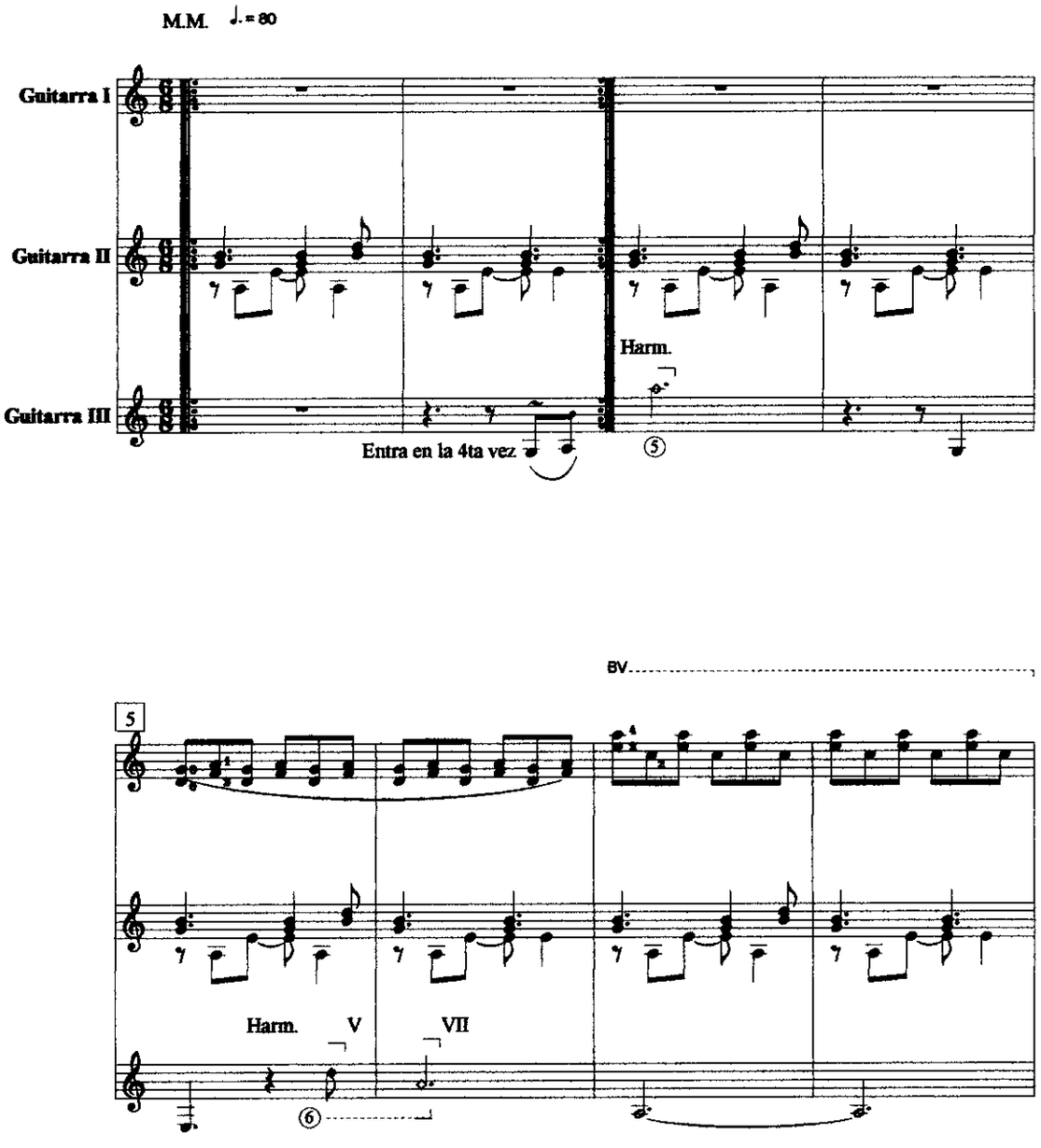
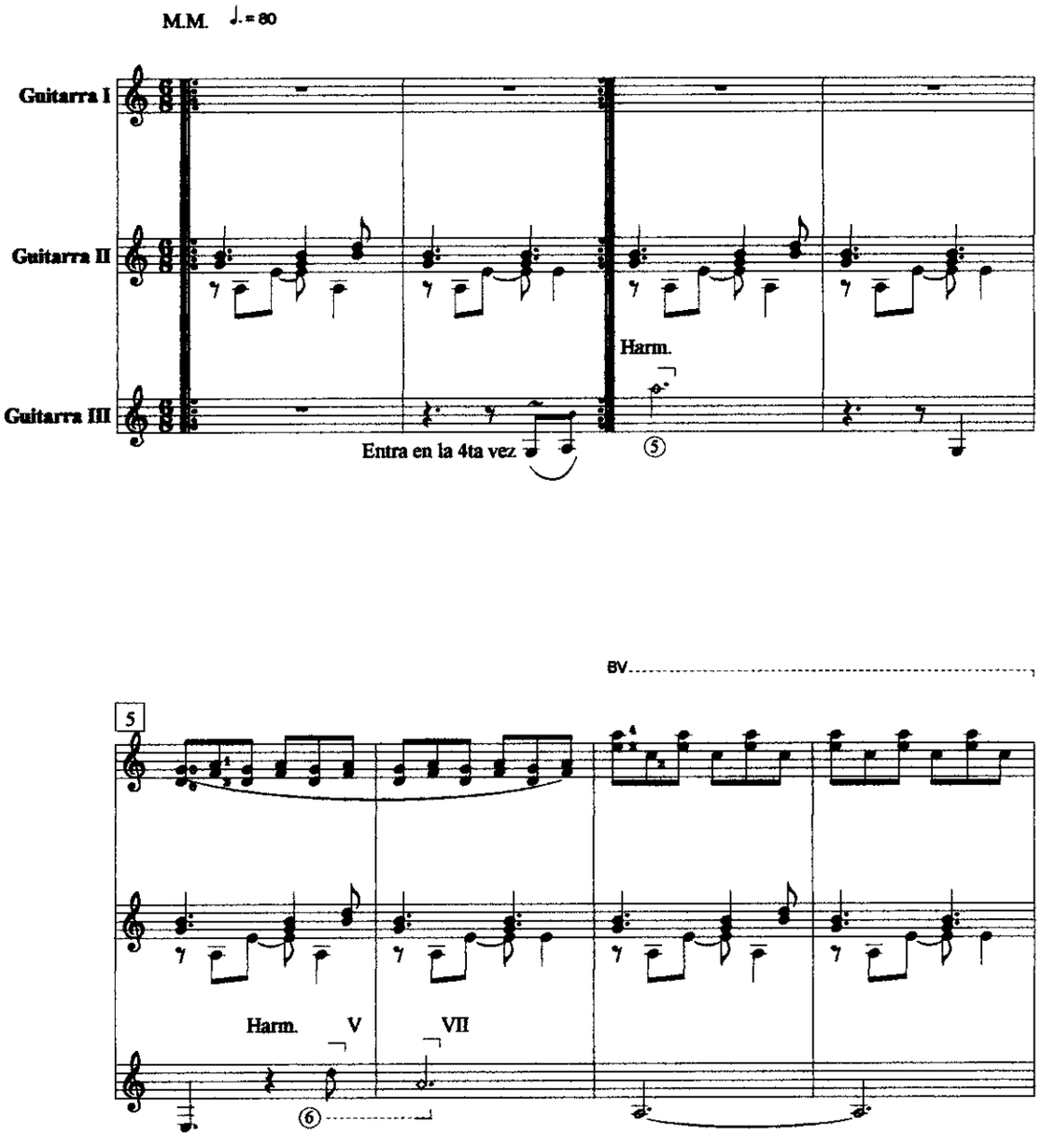
Alfonsina y el Mar.

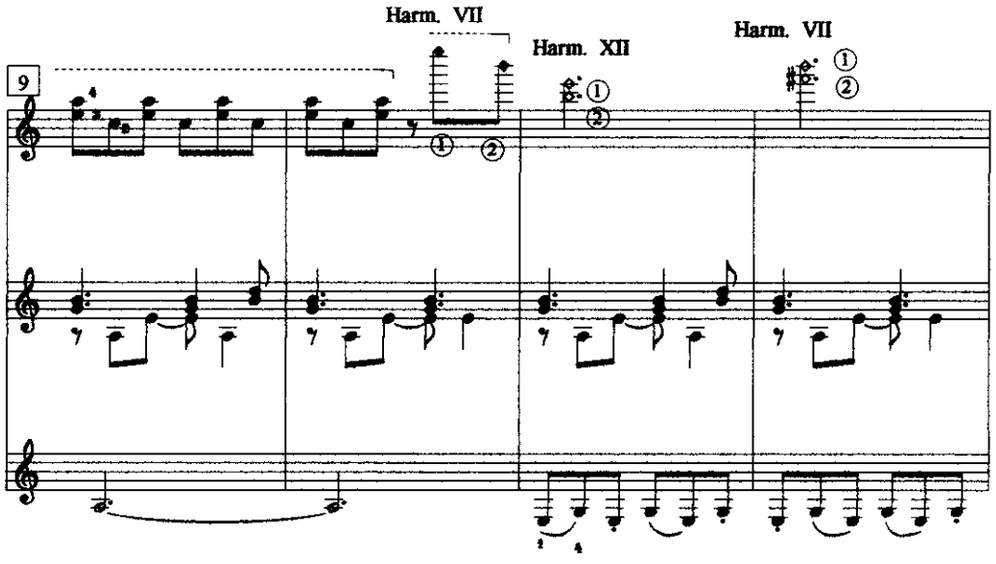
Por: Ariel Ramirez.
Arreglo: Luis Pedro Quintero C.



Alfonsina y el Mar.

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

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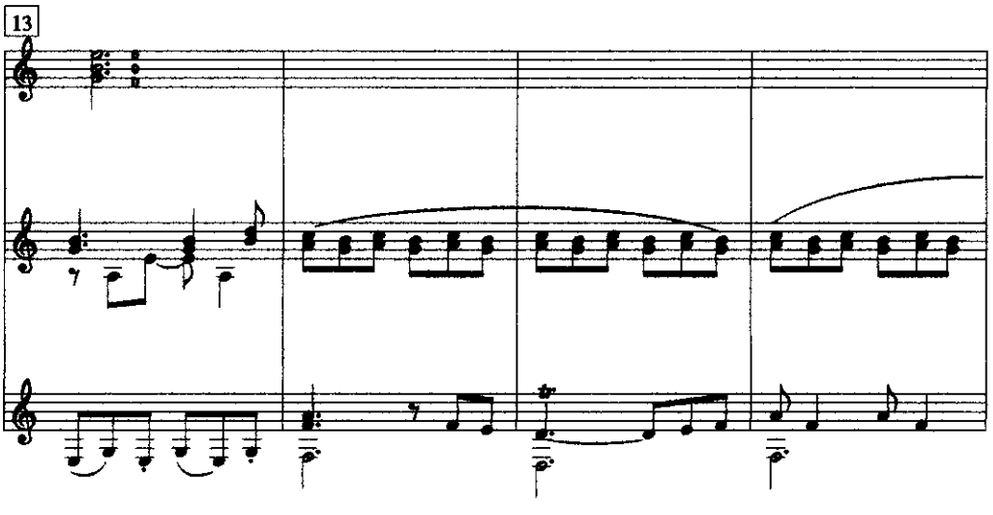
Harm. XII
Harm. VII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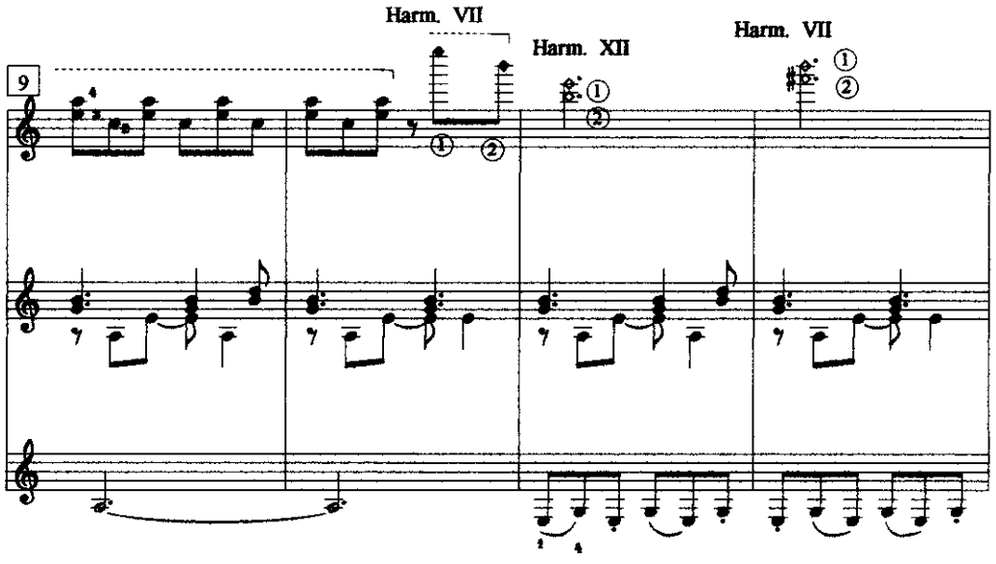
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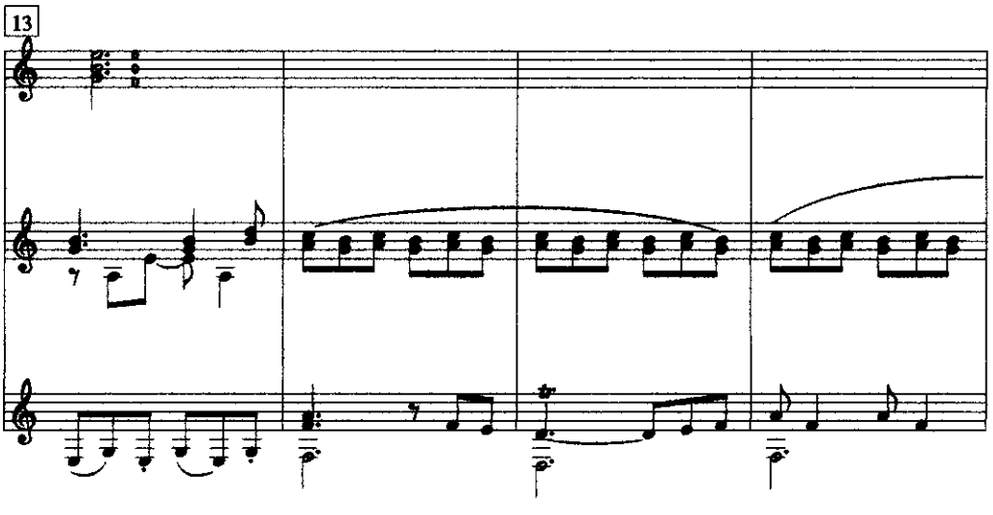
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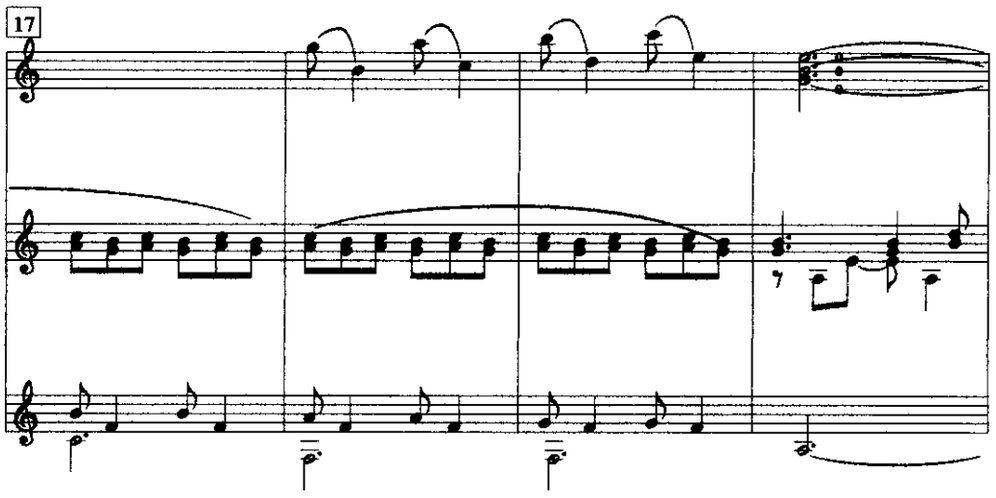
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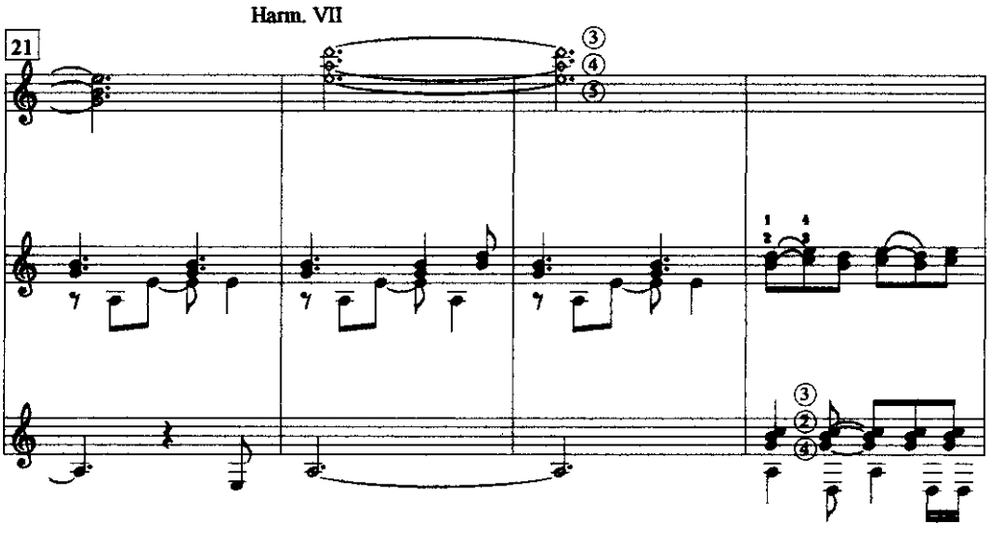
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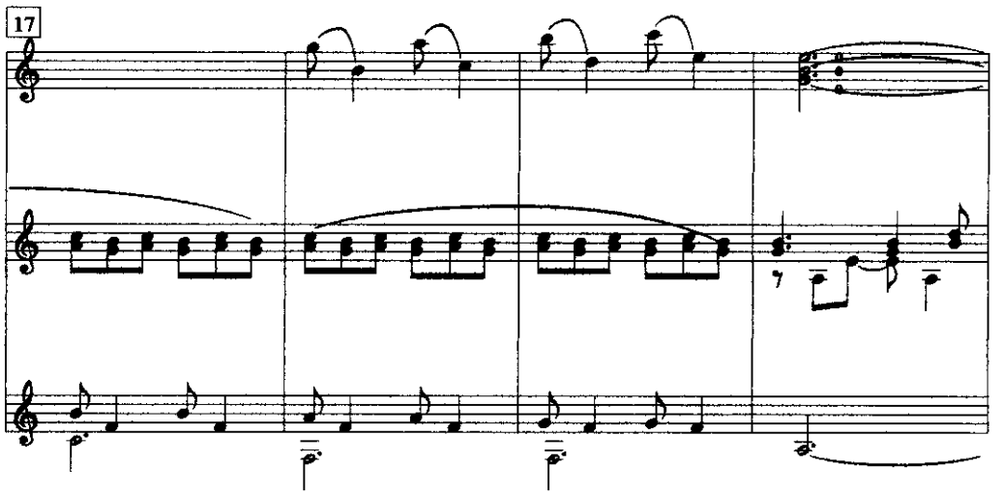
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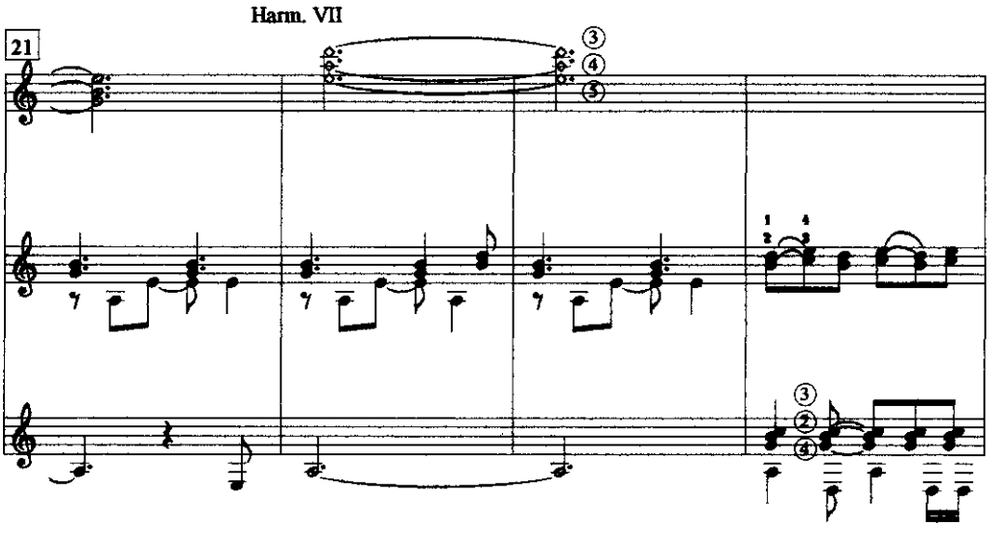
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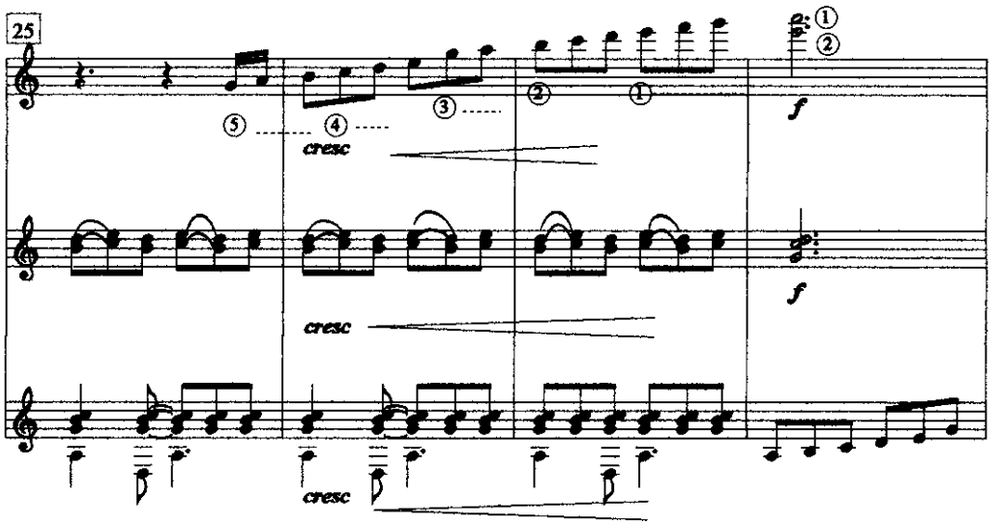
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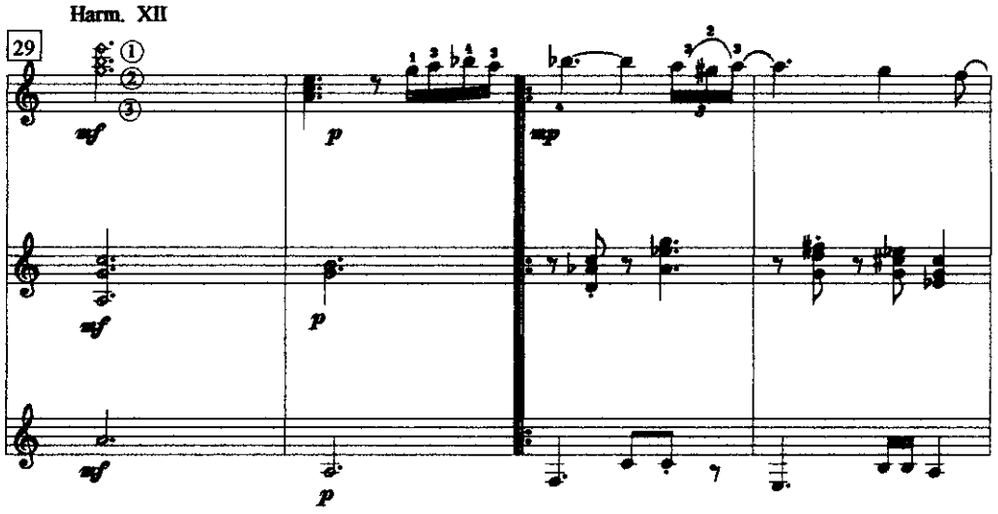
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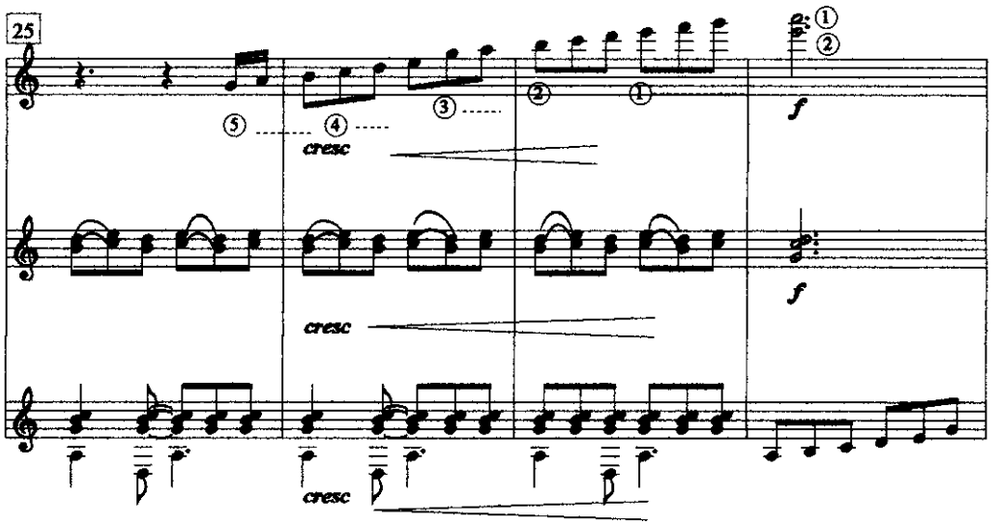
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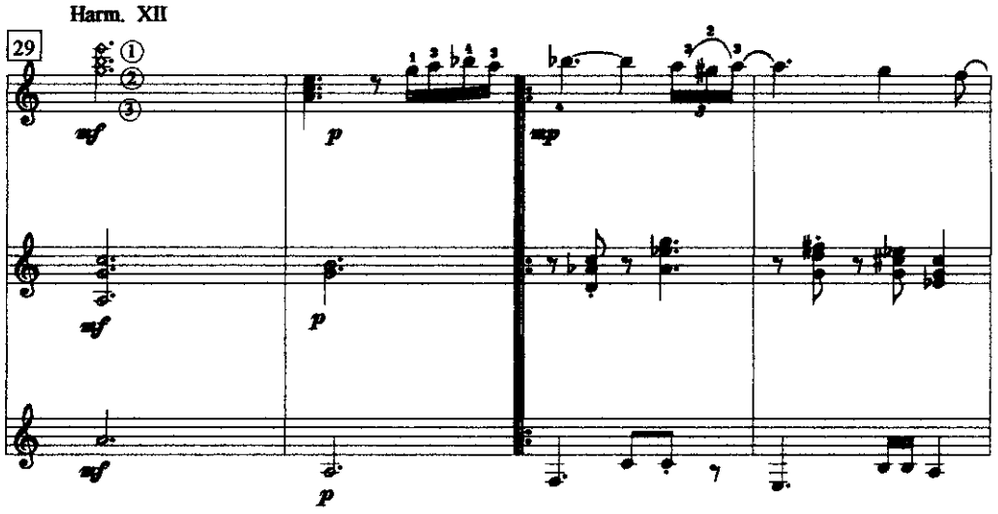
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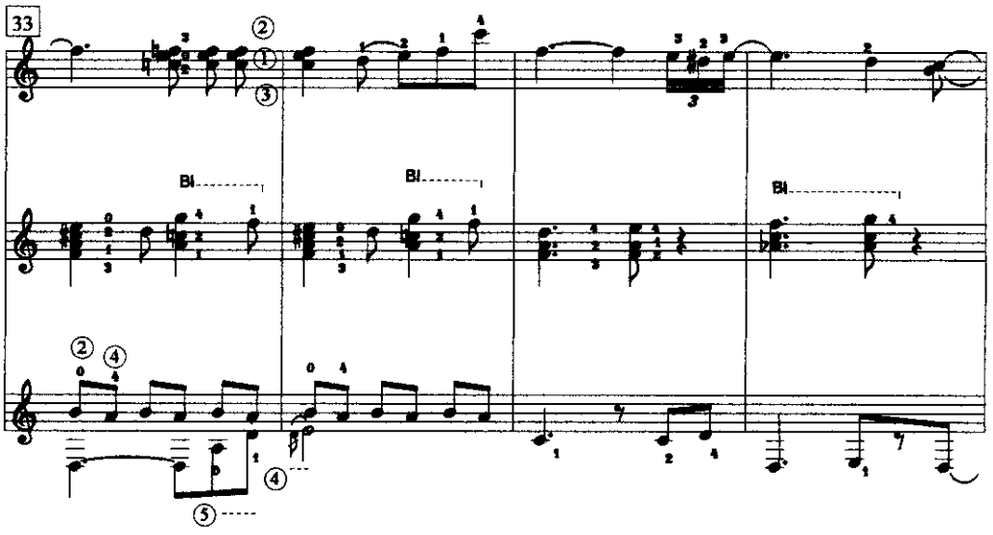
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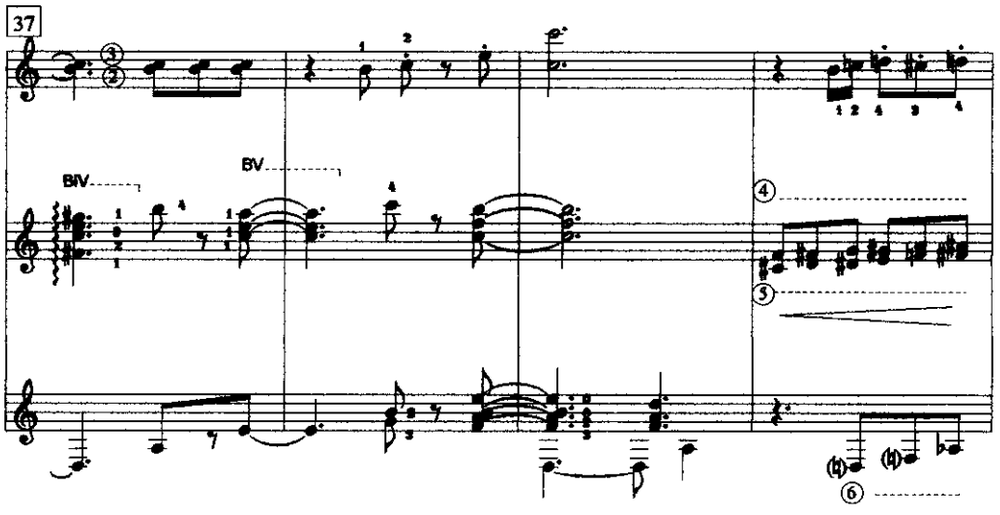
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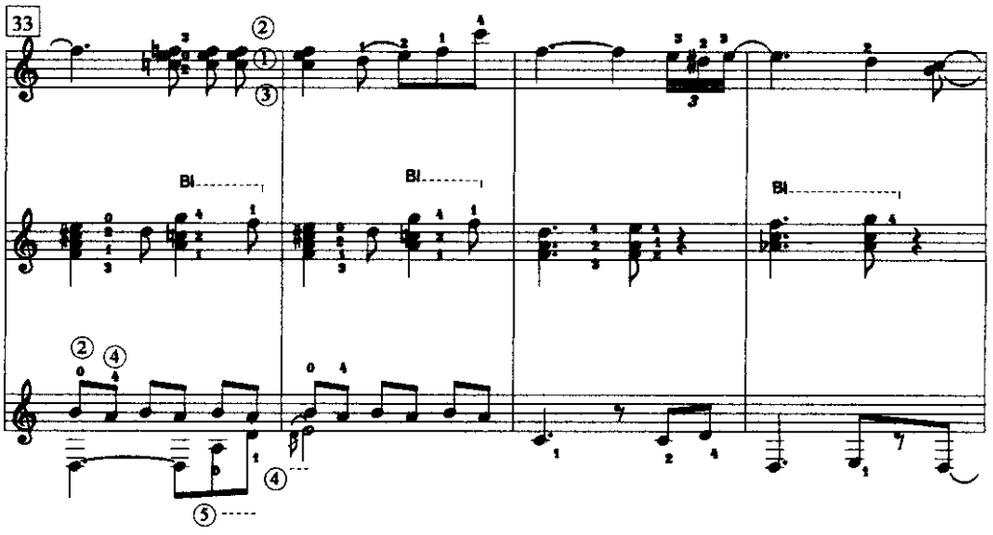
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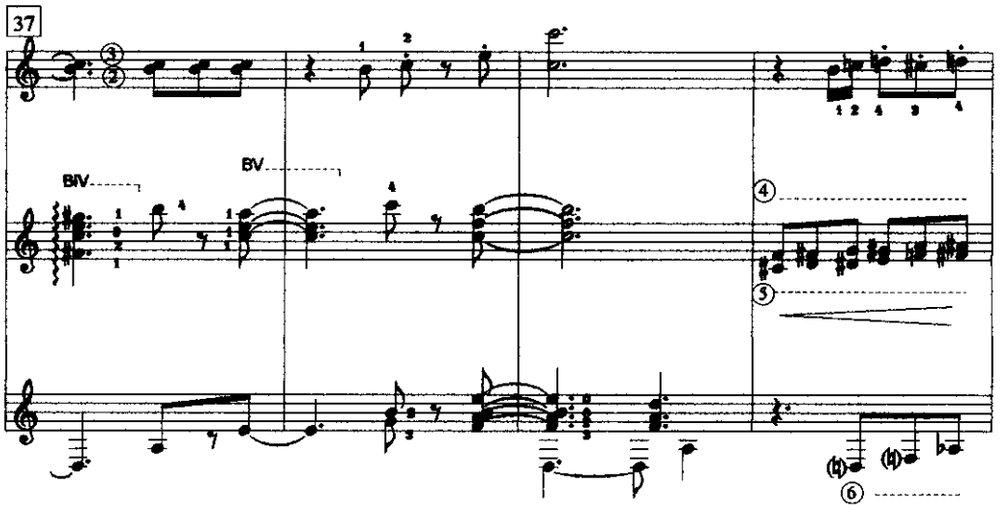
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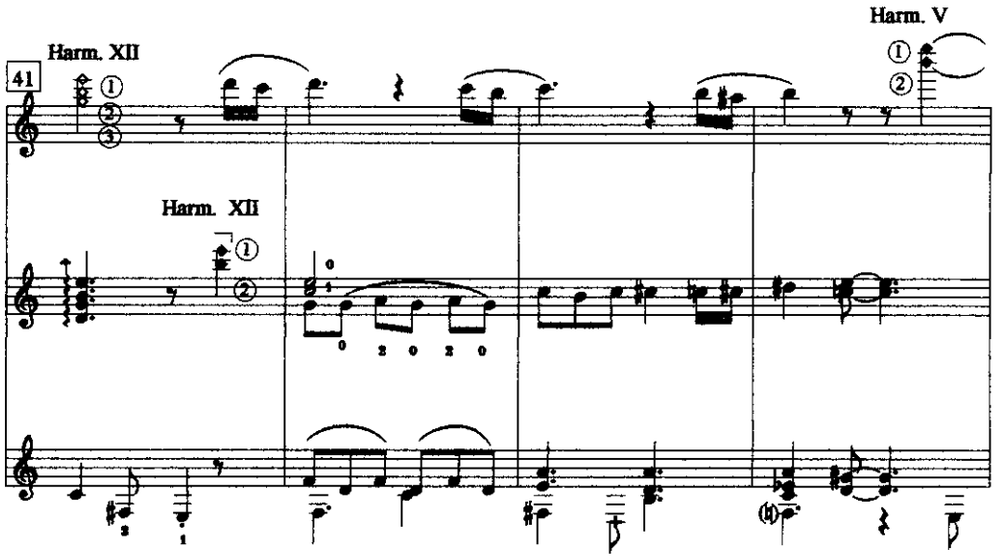
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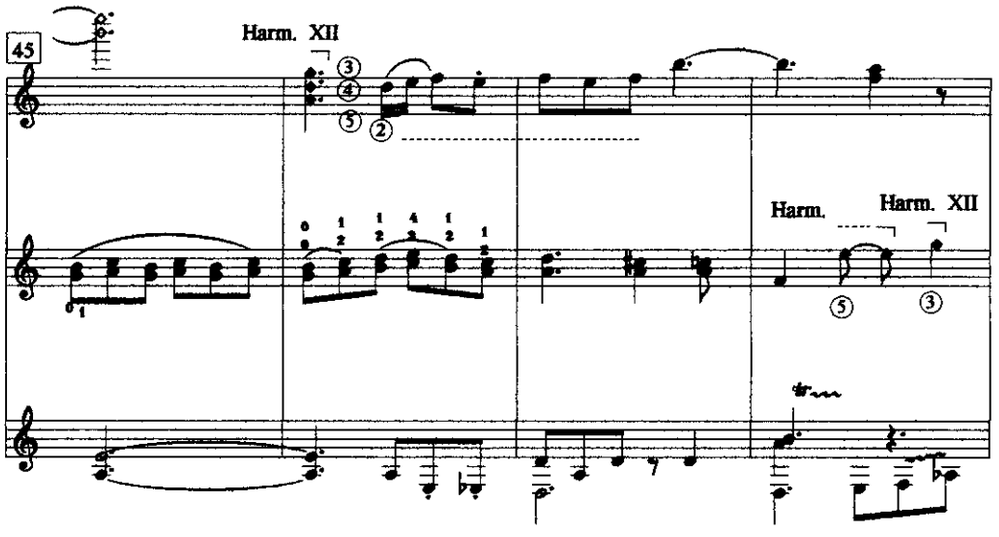
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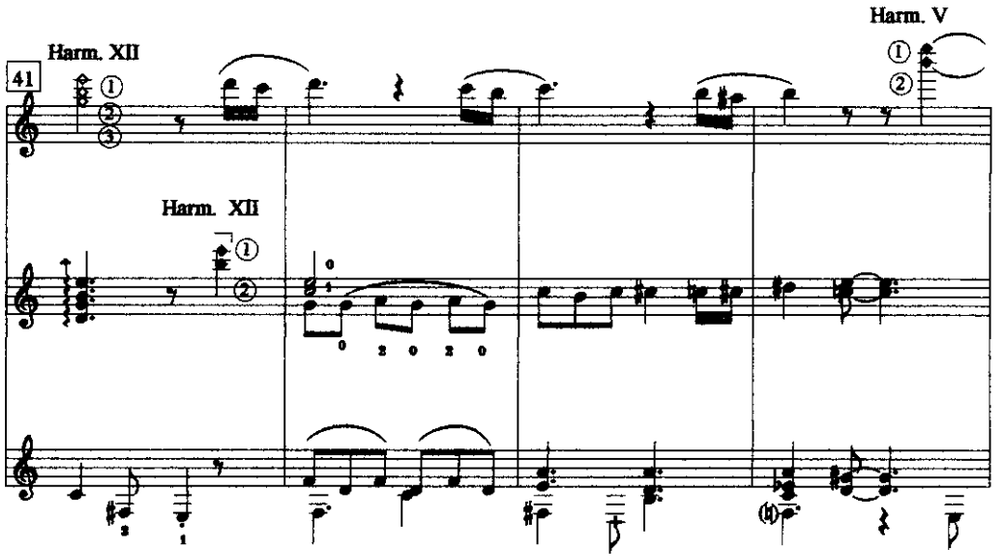
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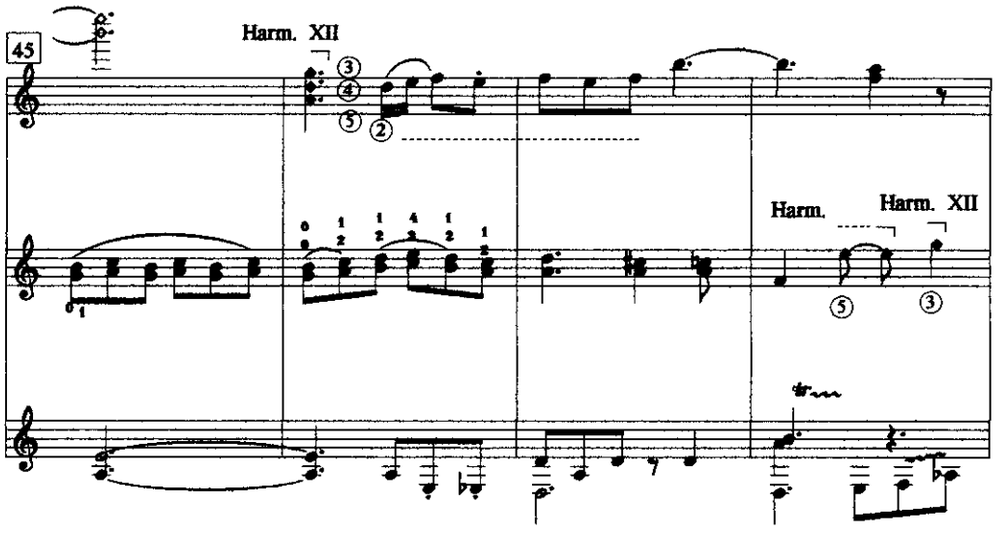
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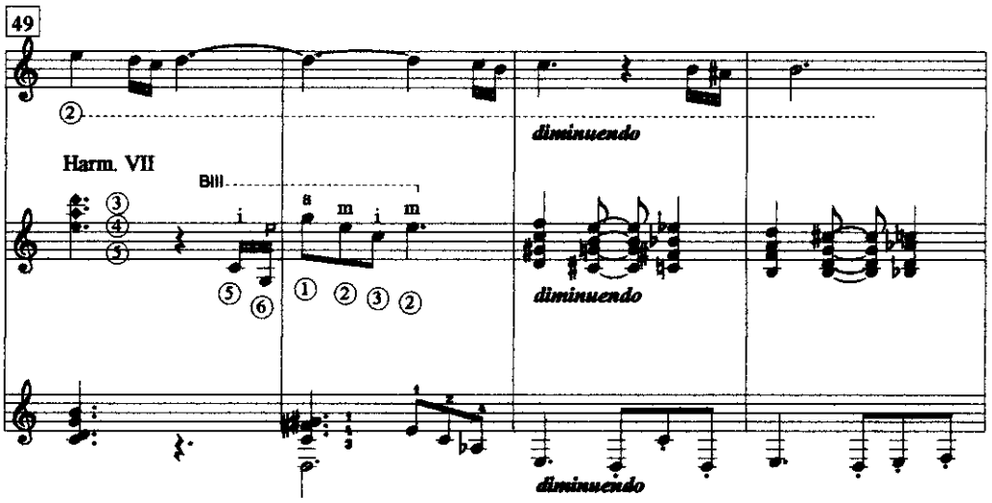
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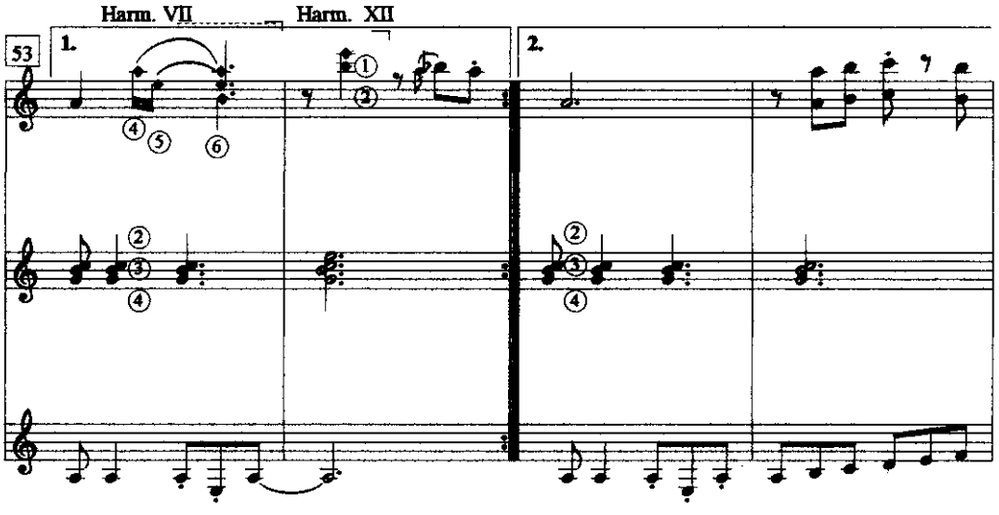
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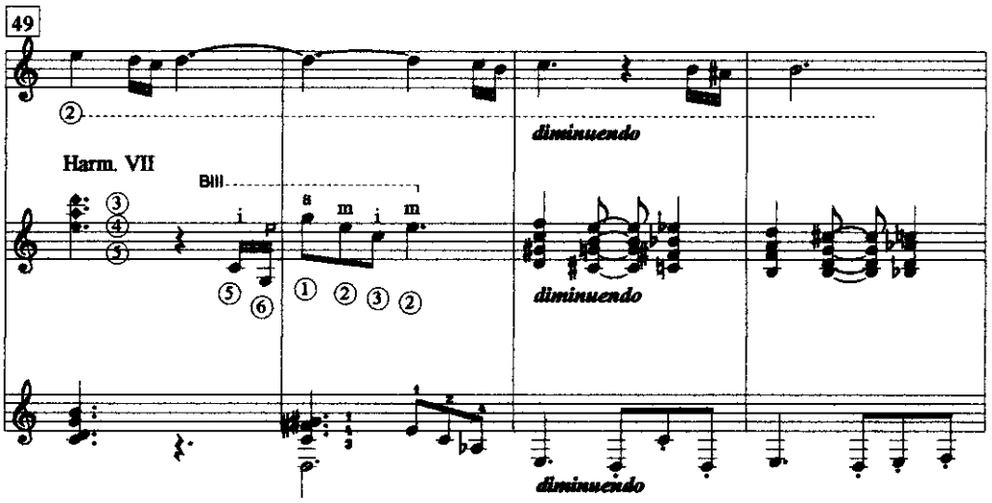
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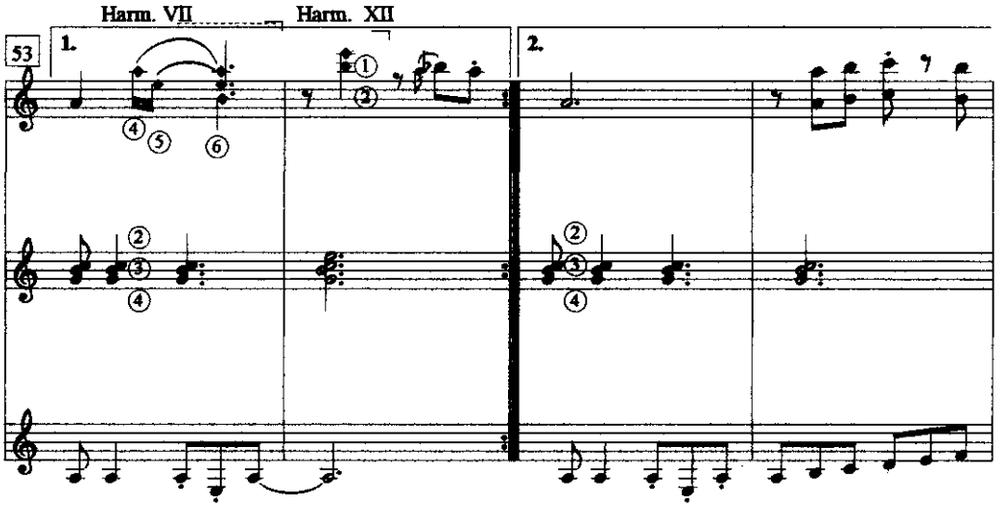
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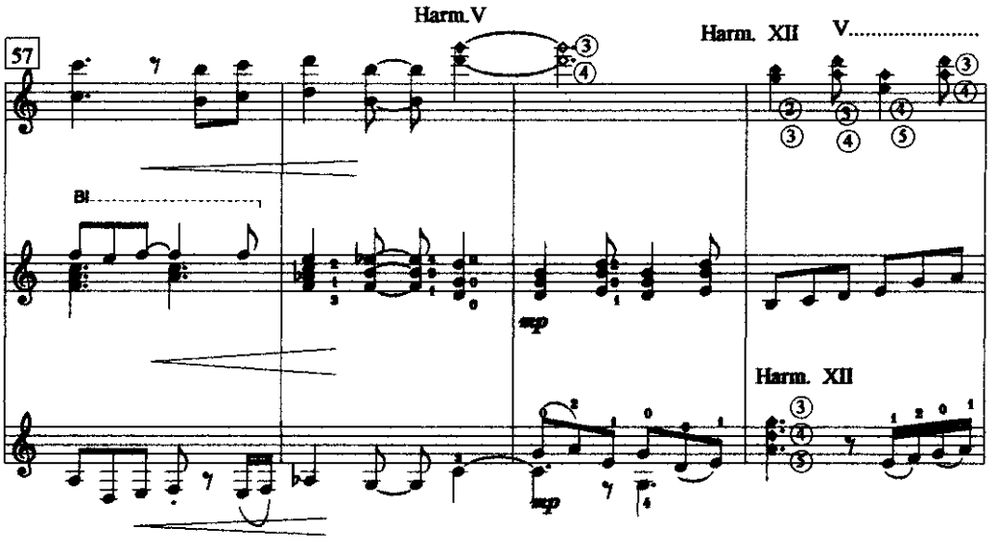
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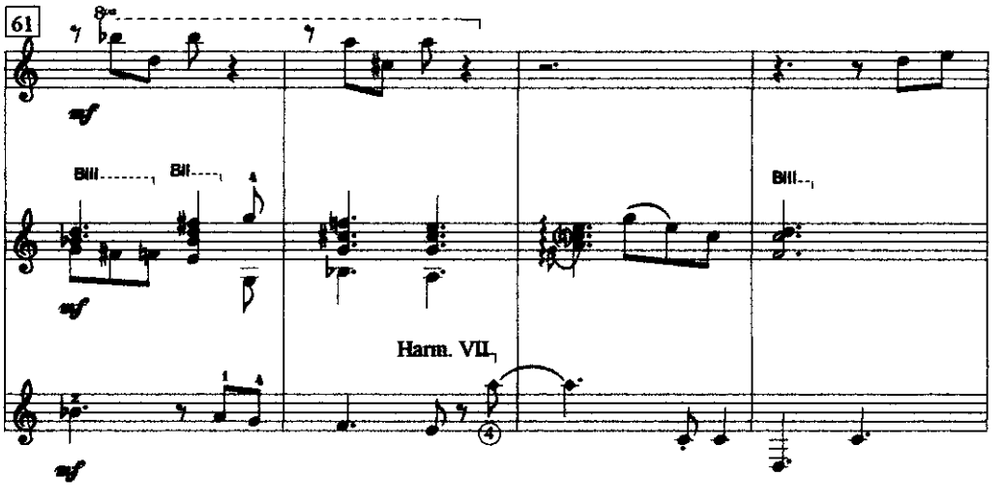
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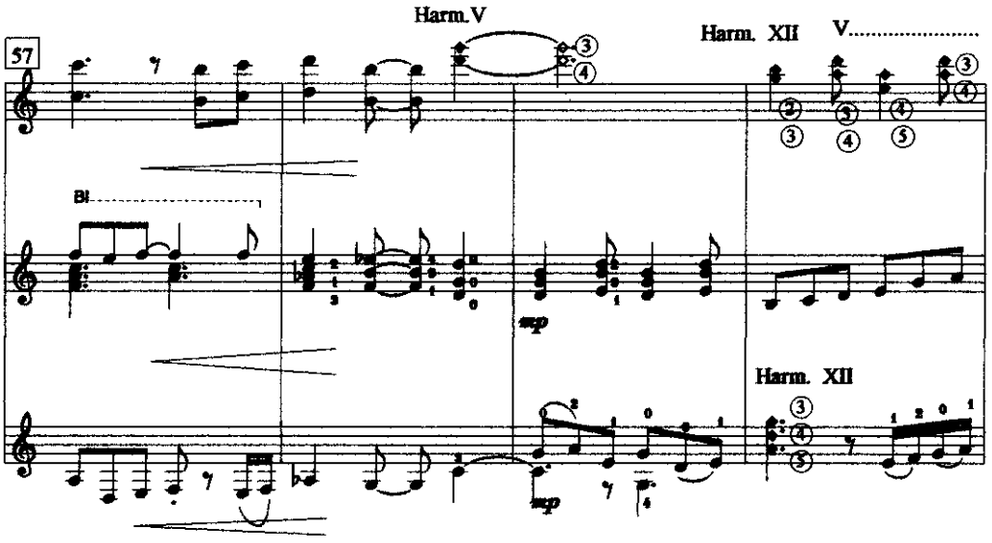
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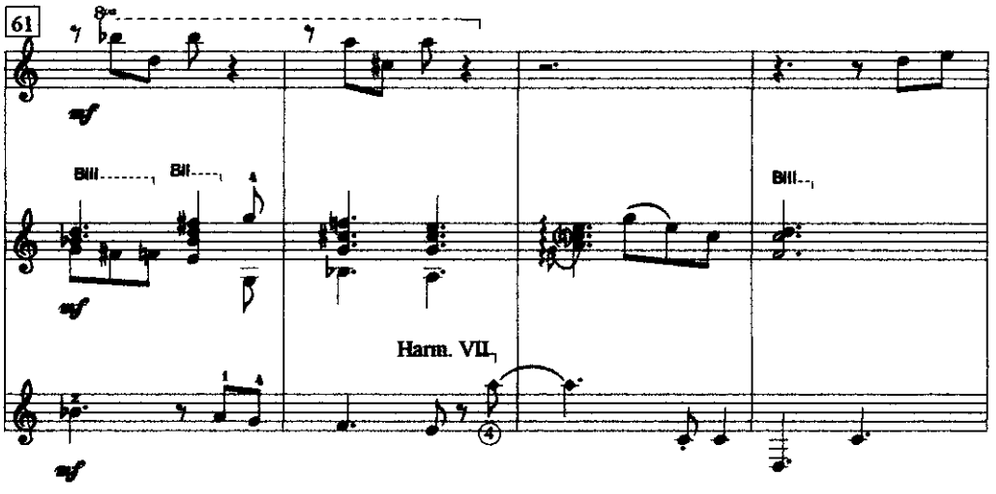
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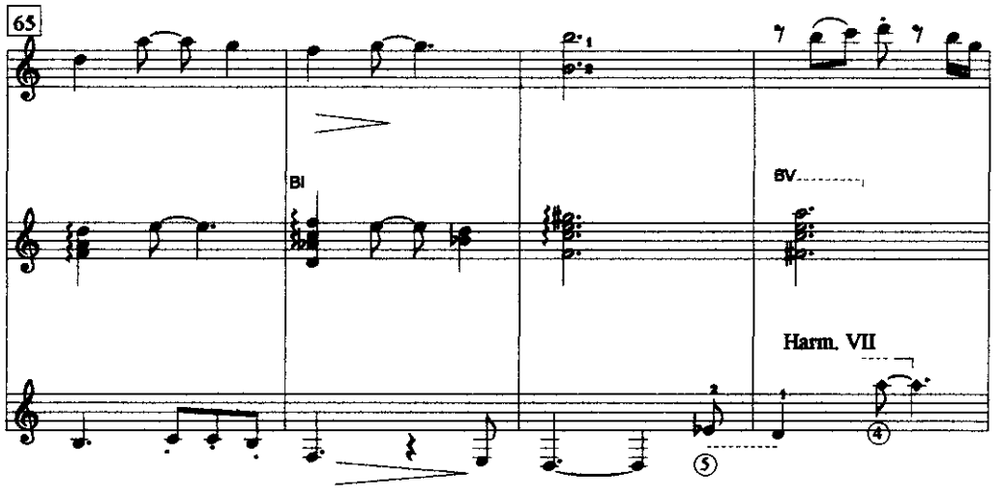
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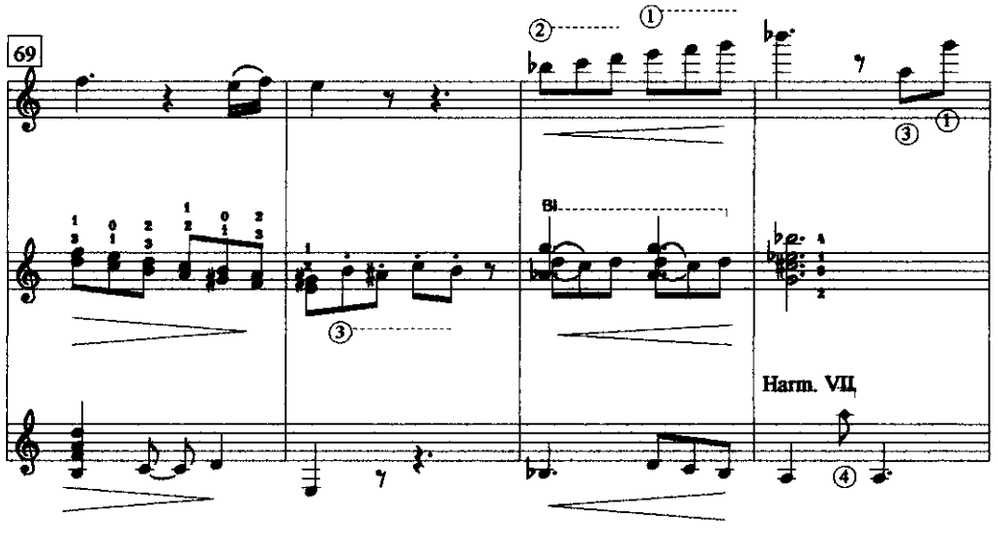
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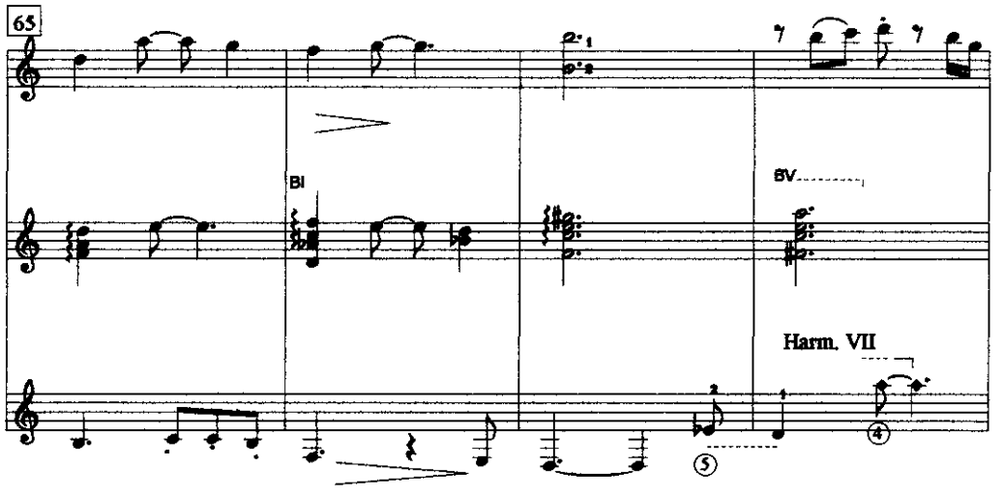
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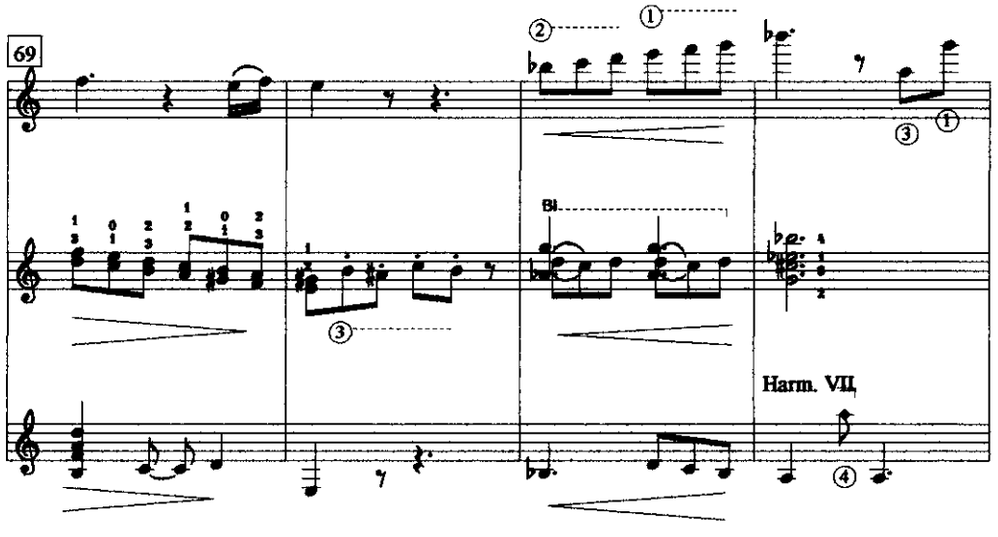
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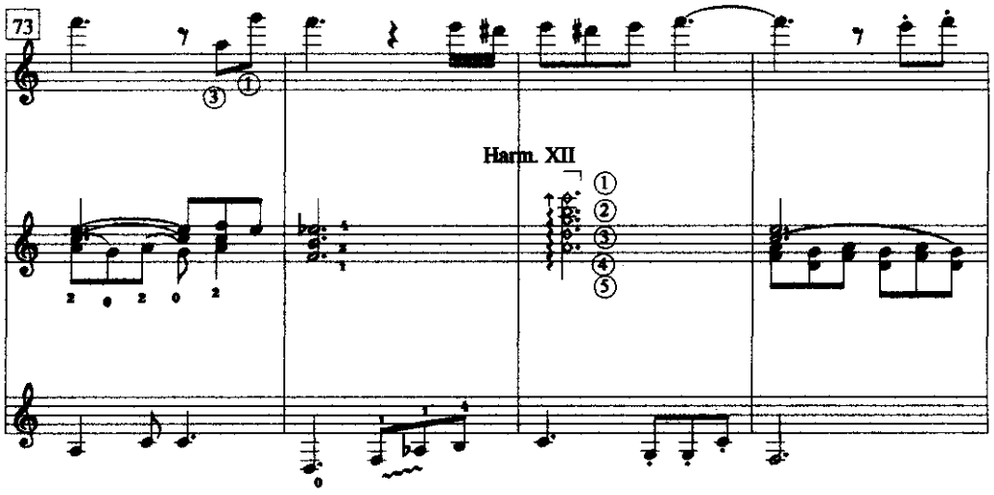
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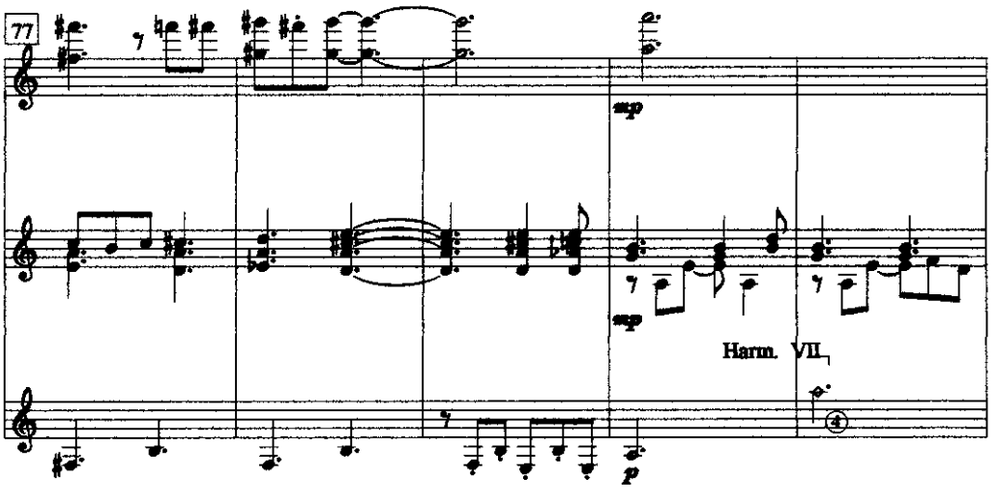
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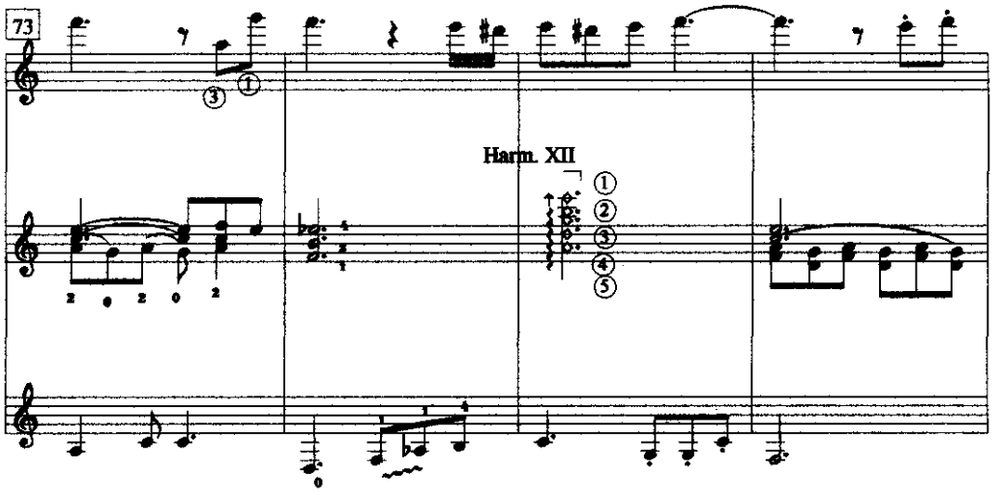
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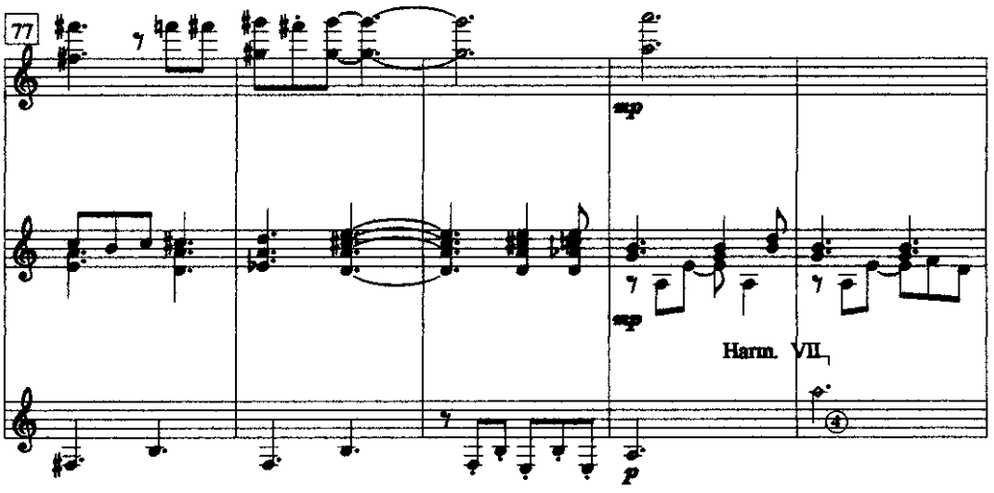
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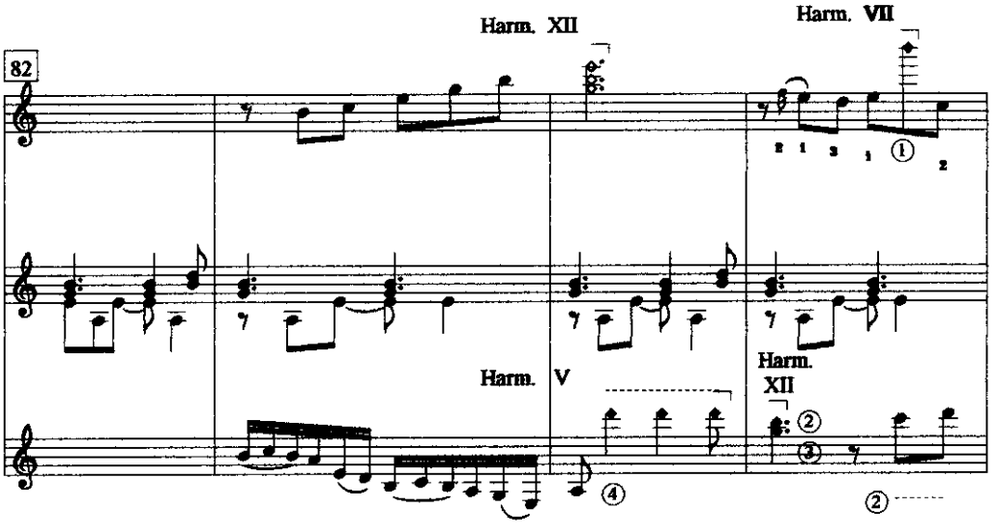
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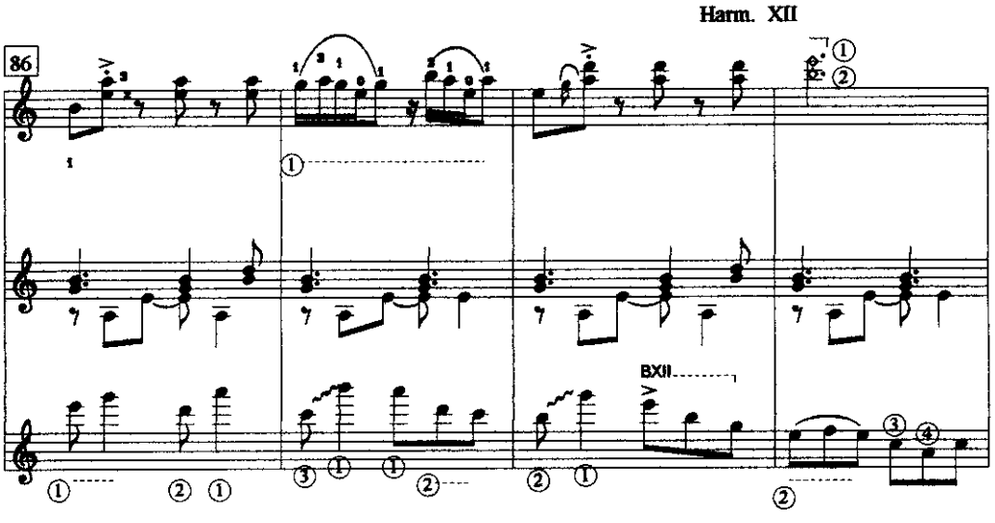
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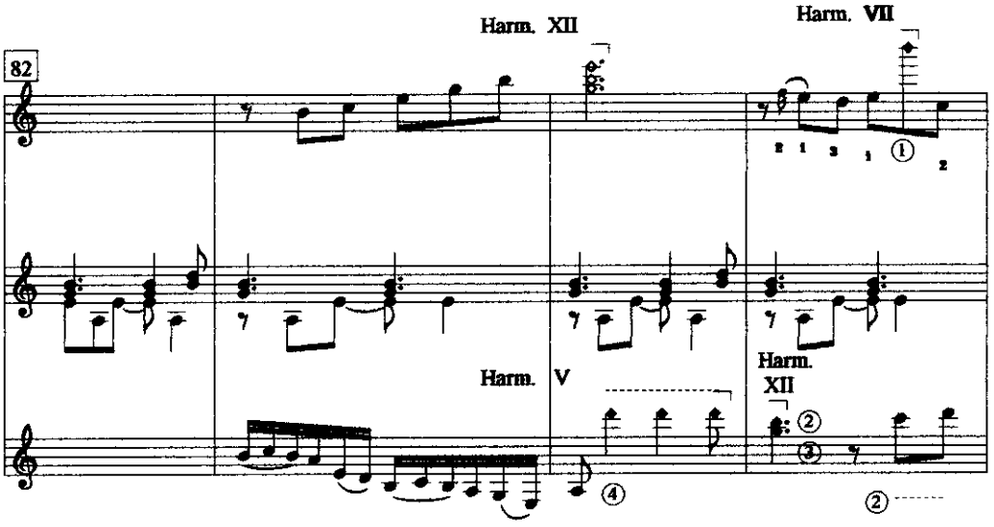
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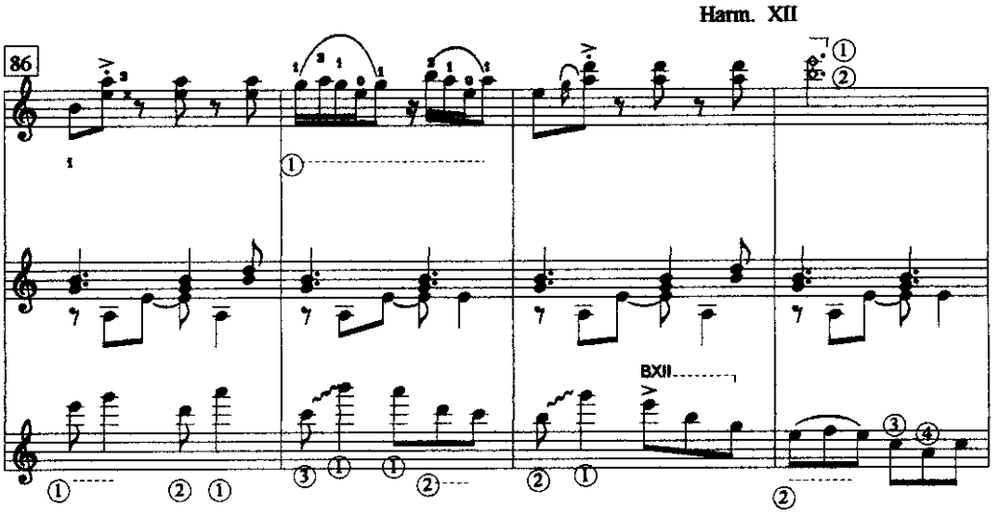
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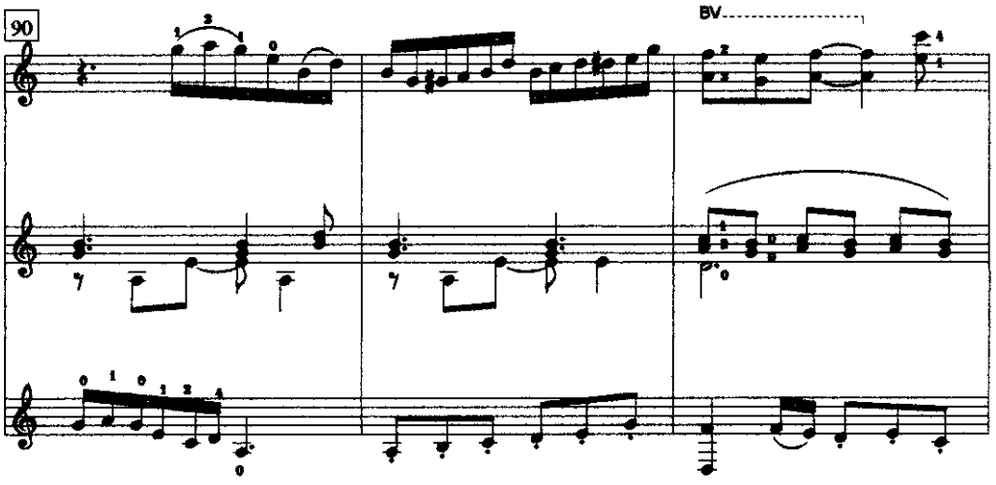
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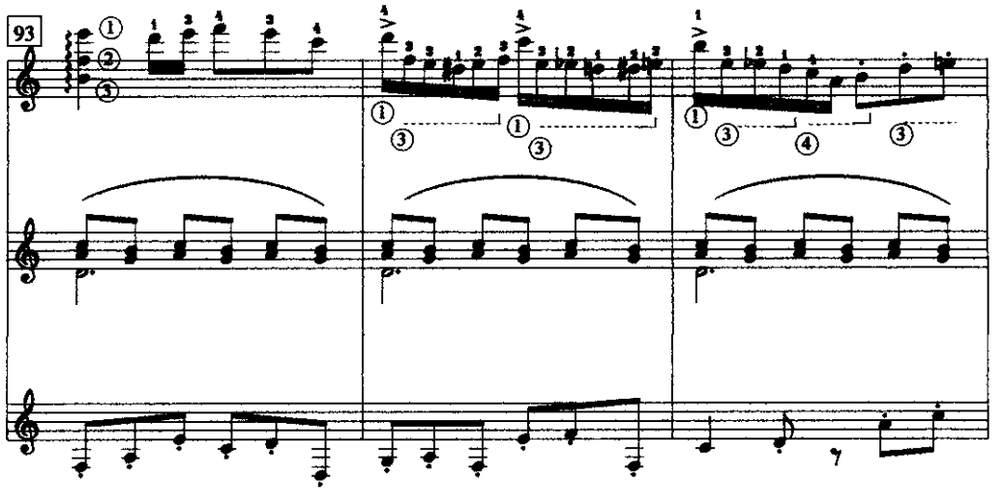
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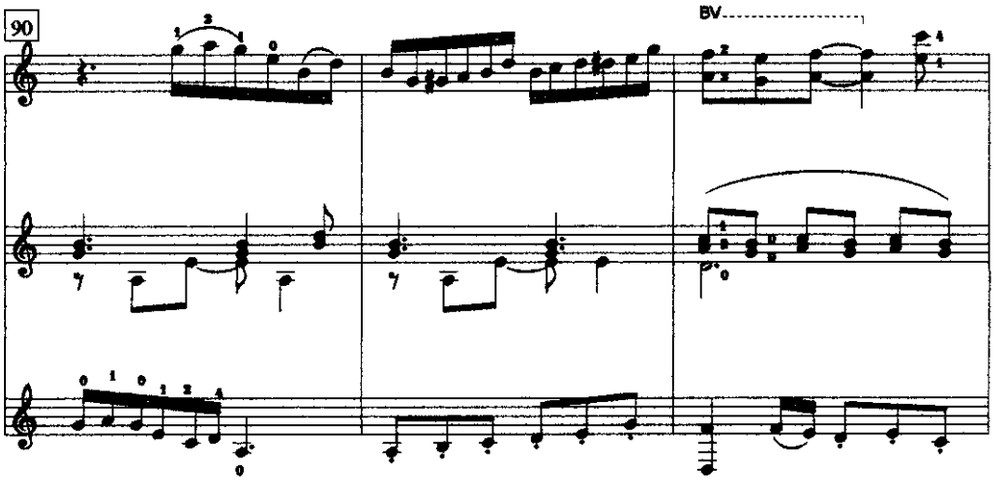
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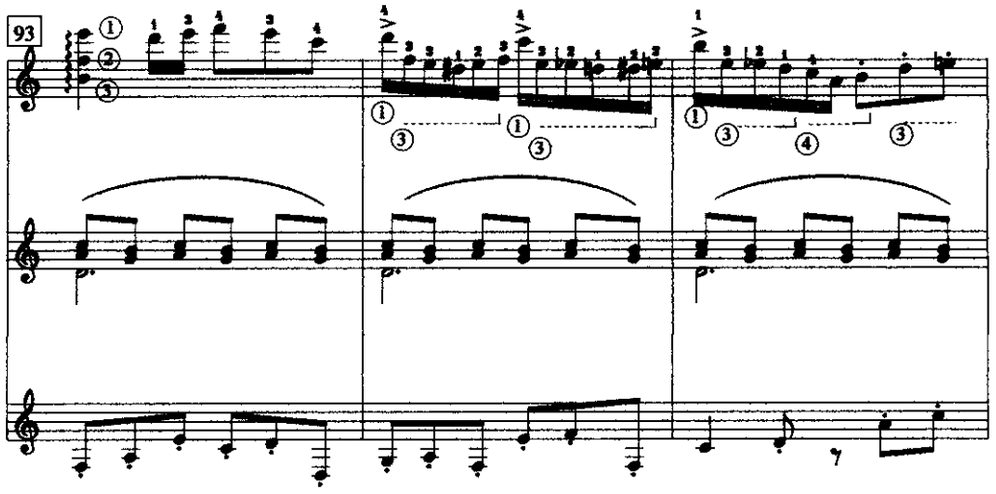
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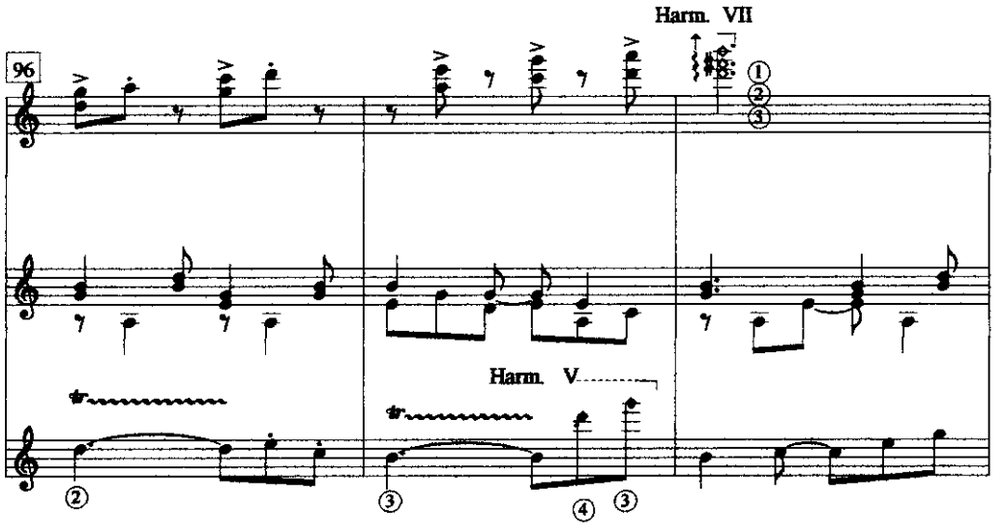
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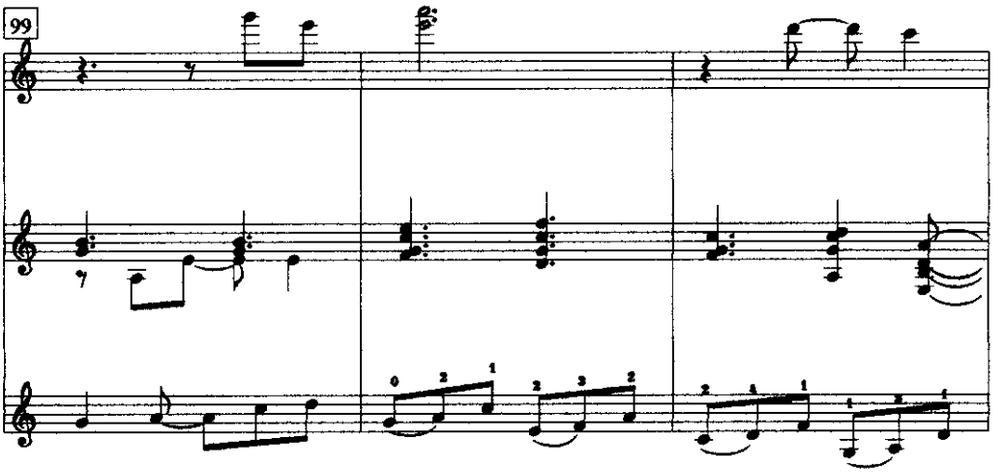
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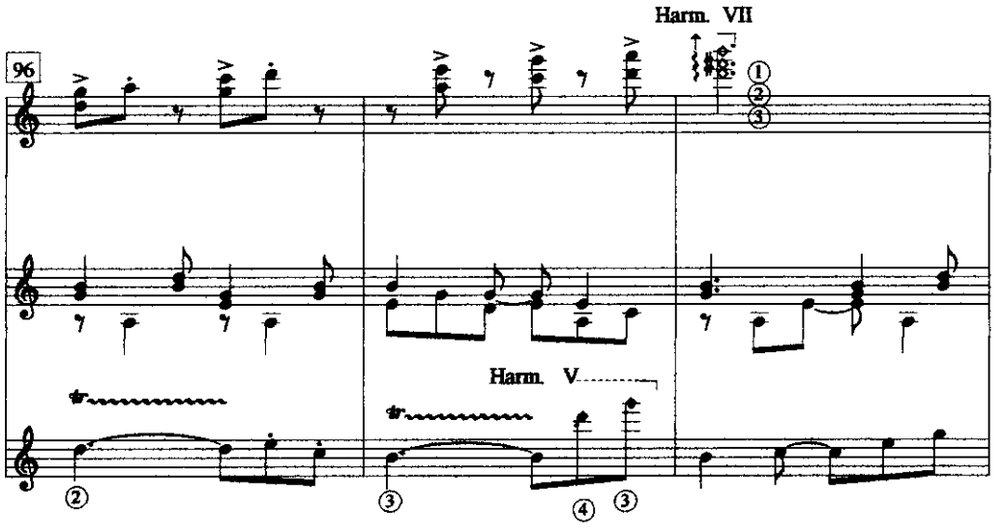
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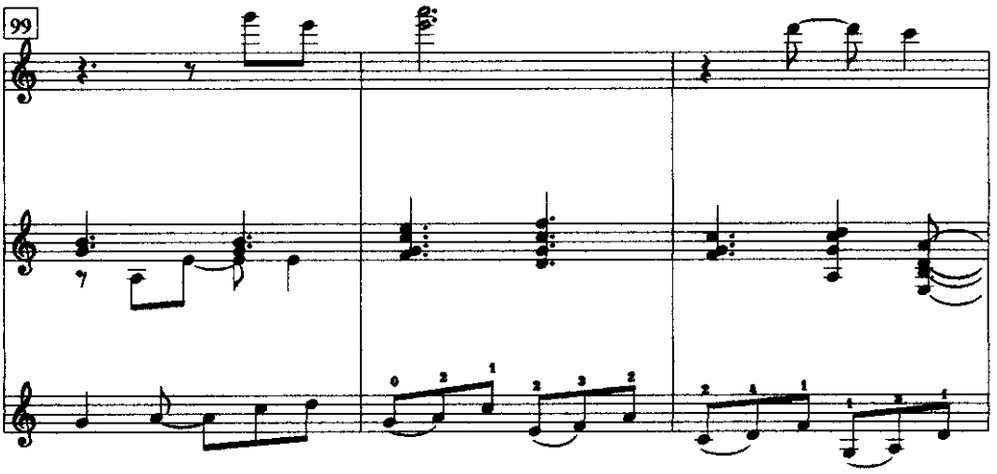
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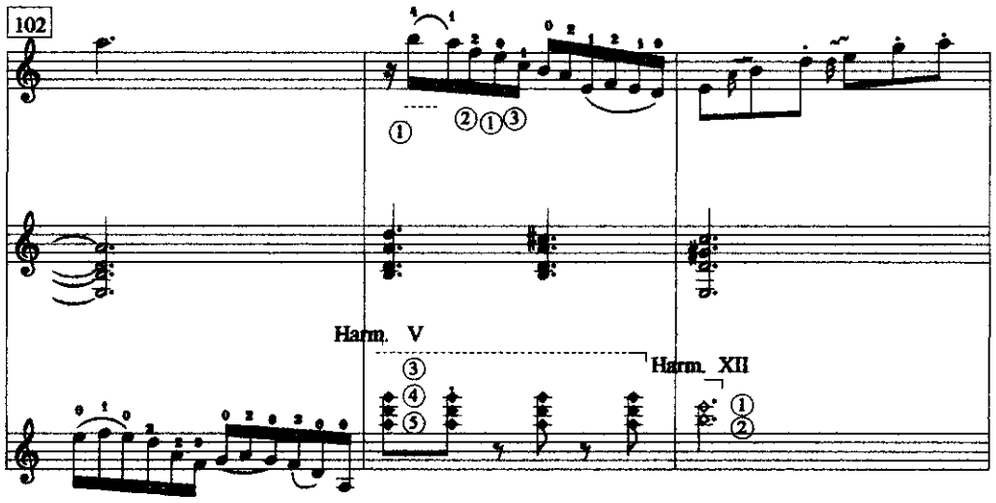
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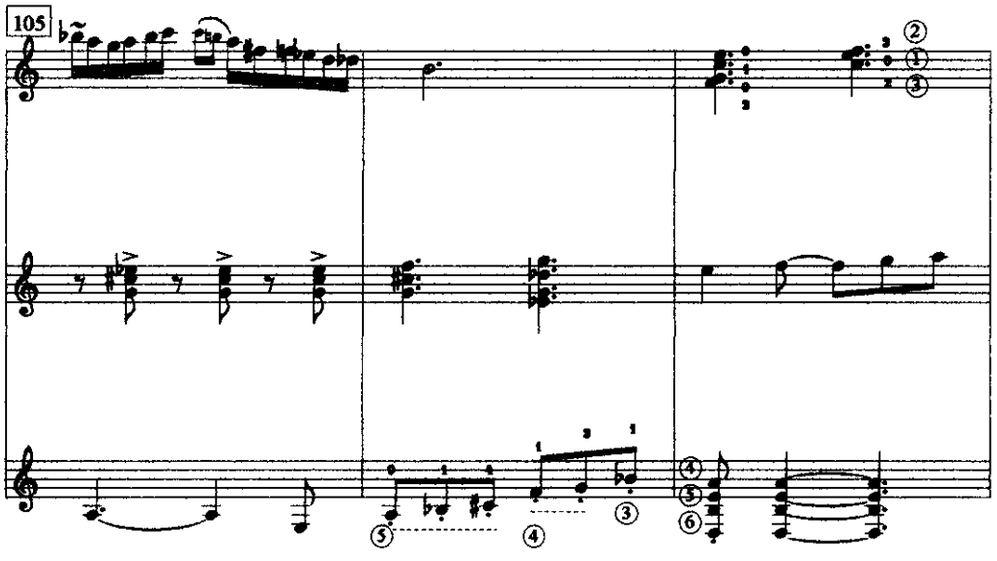
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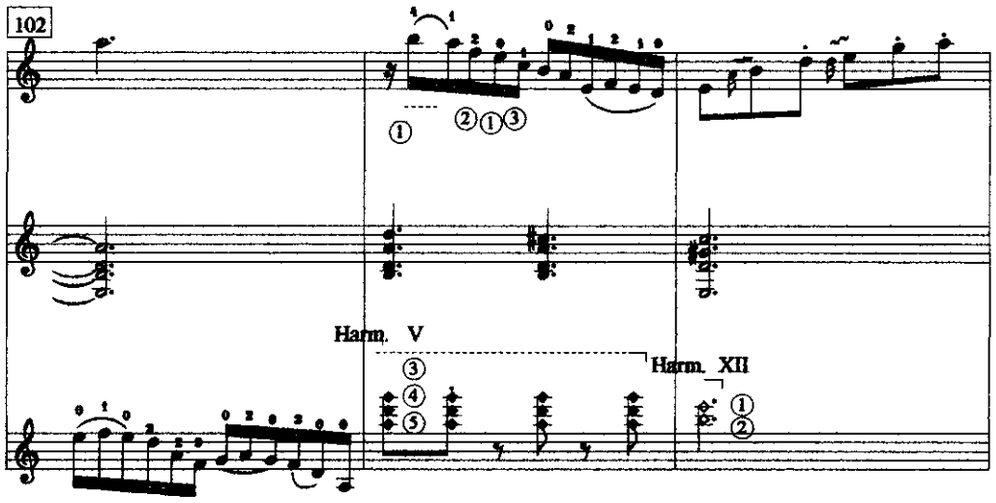
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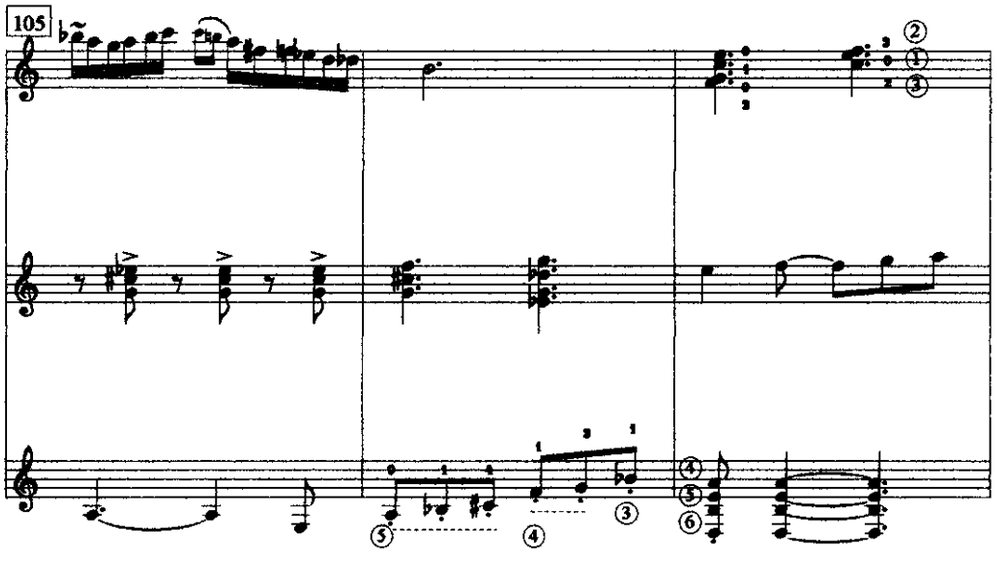
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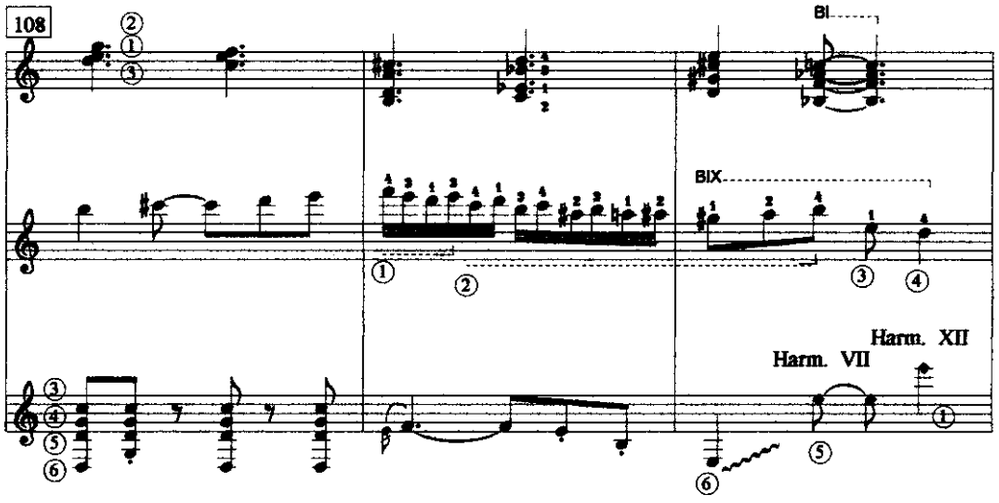
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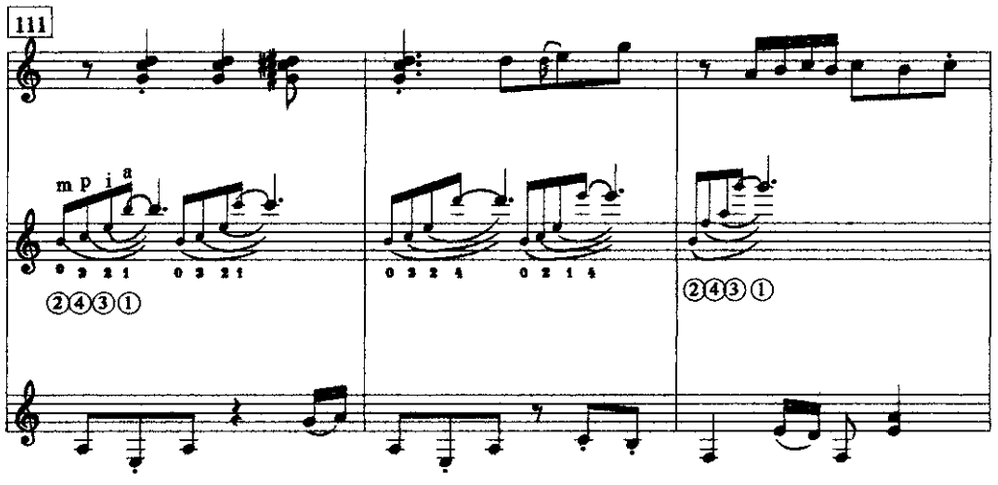
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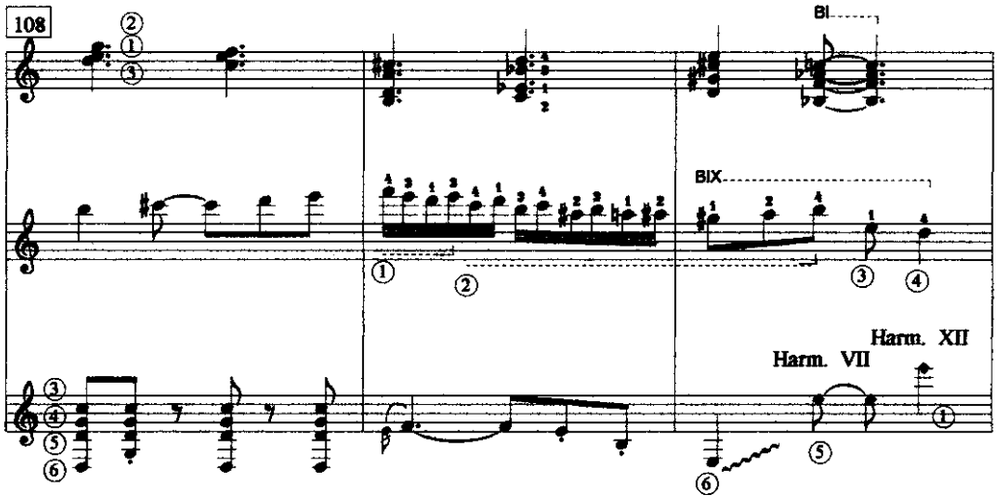
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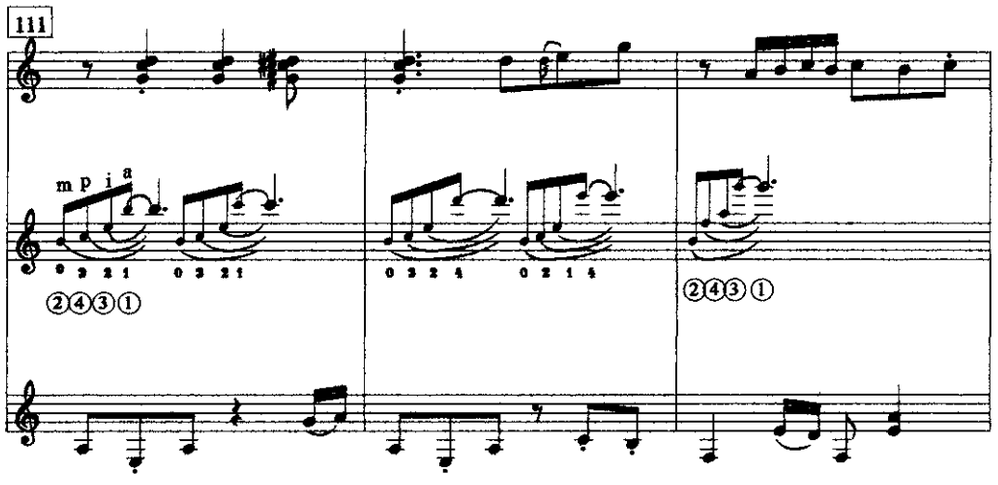
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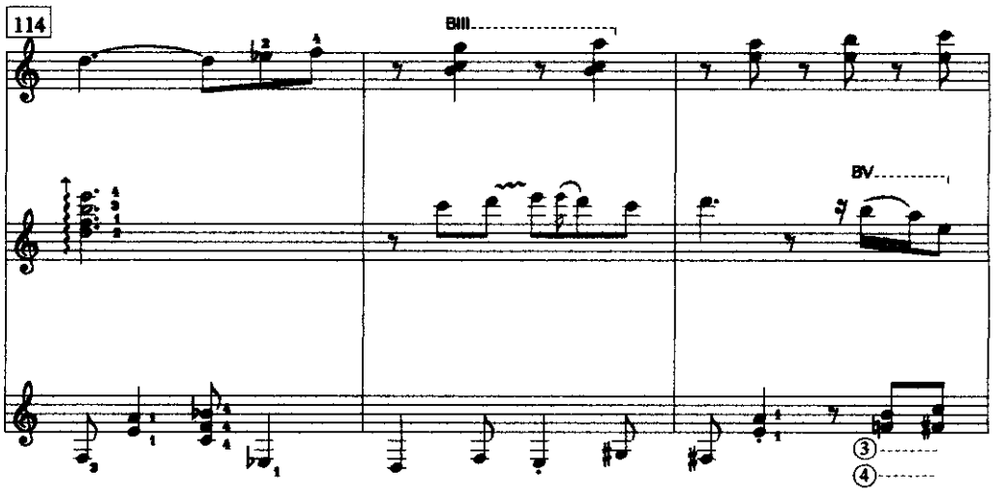
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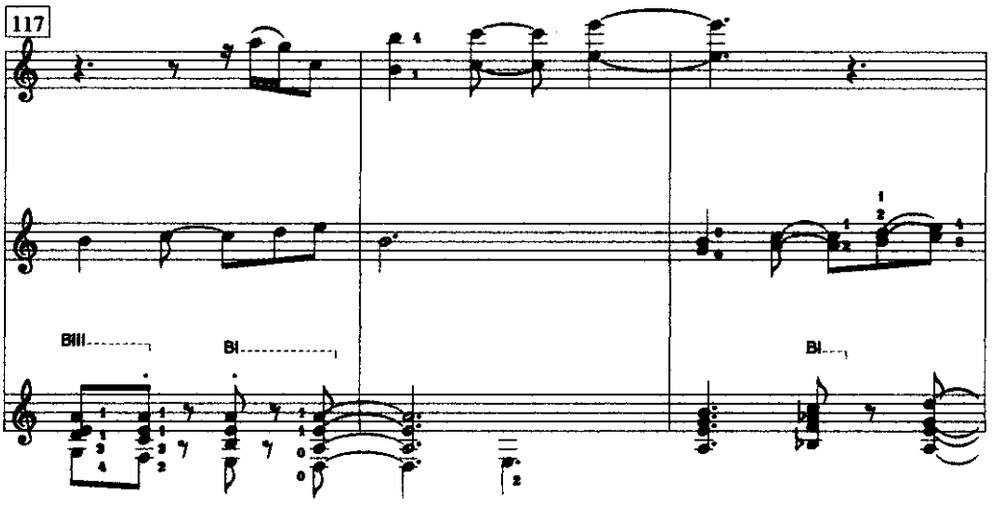
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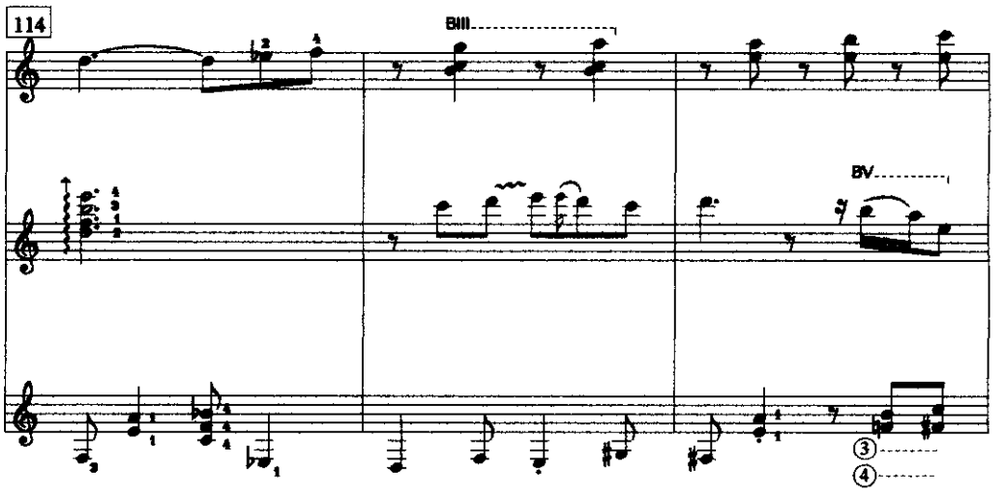
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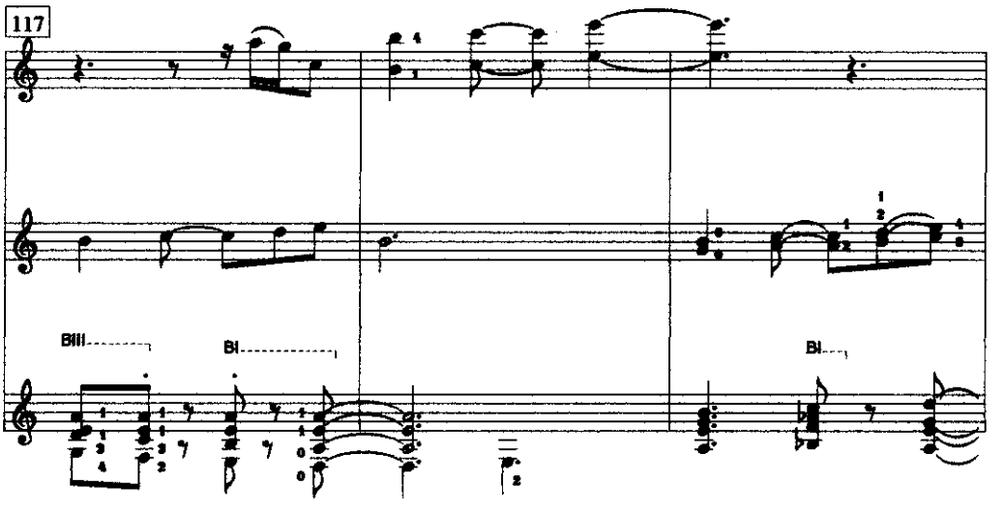
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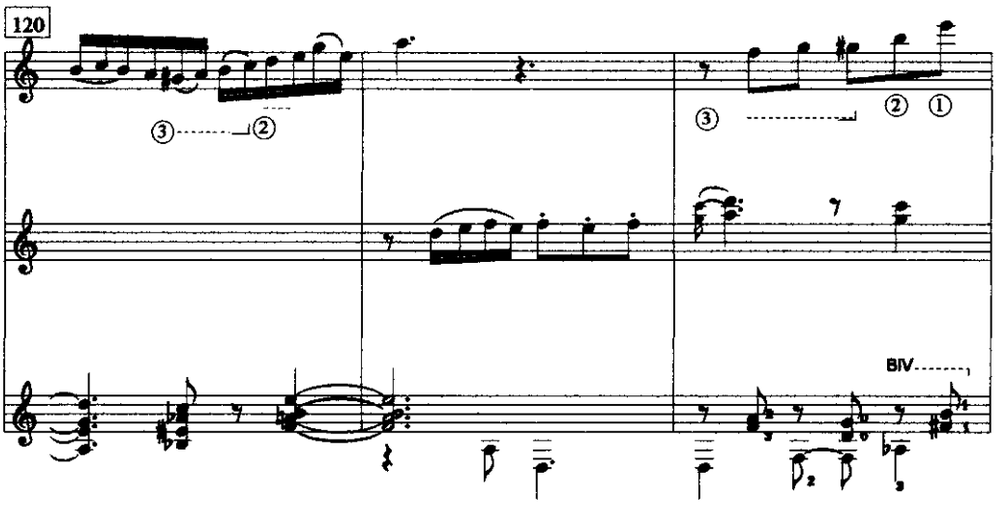
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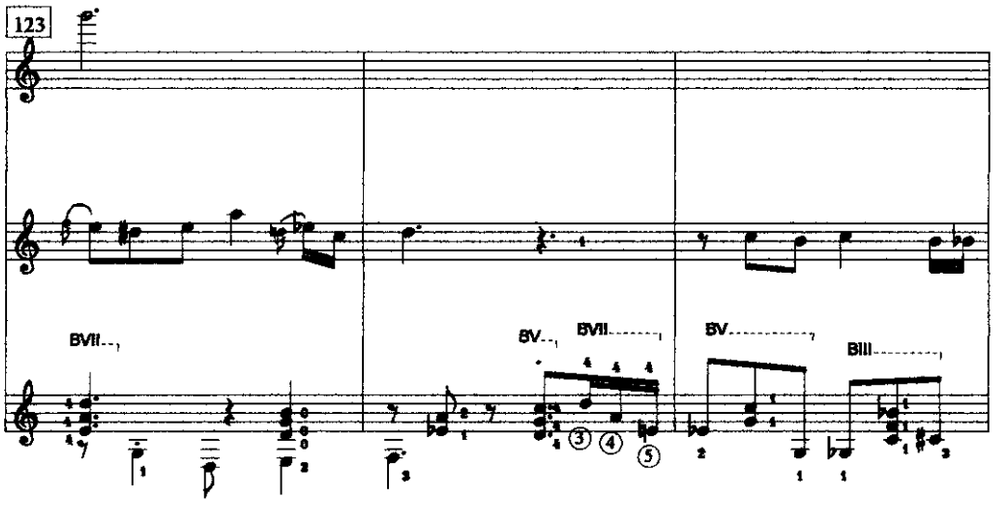
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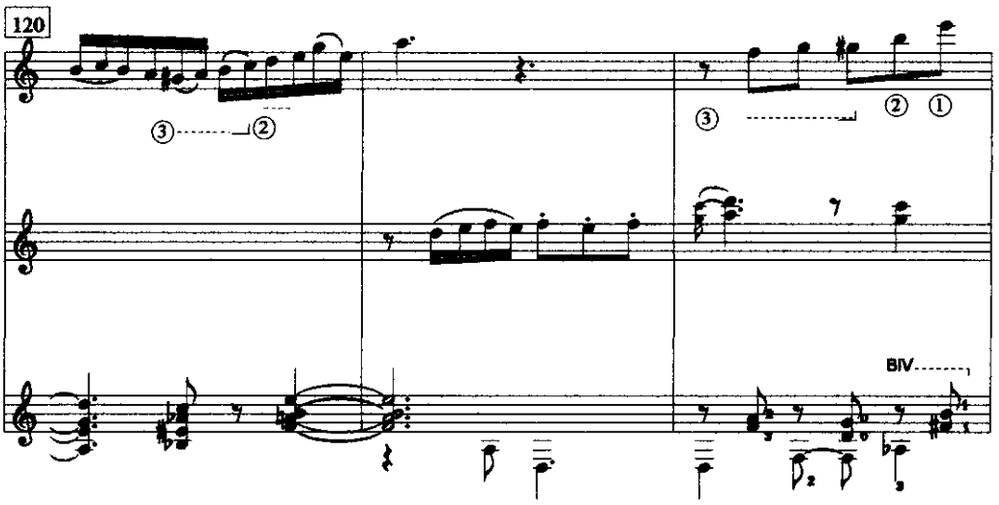
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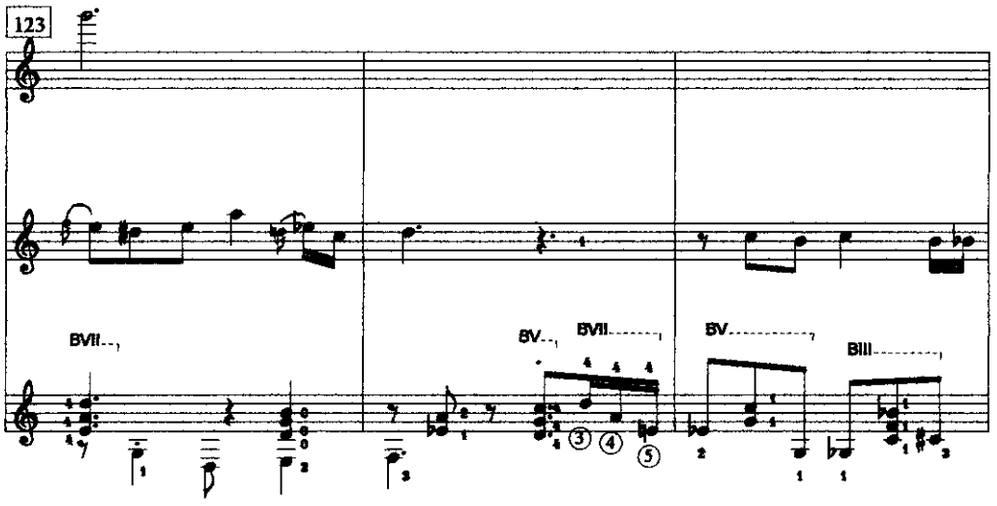
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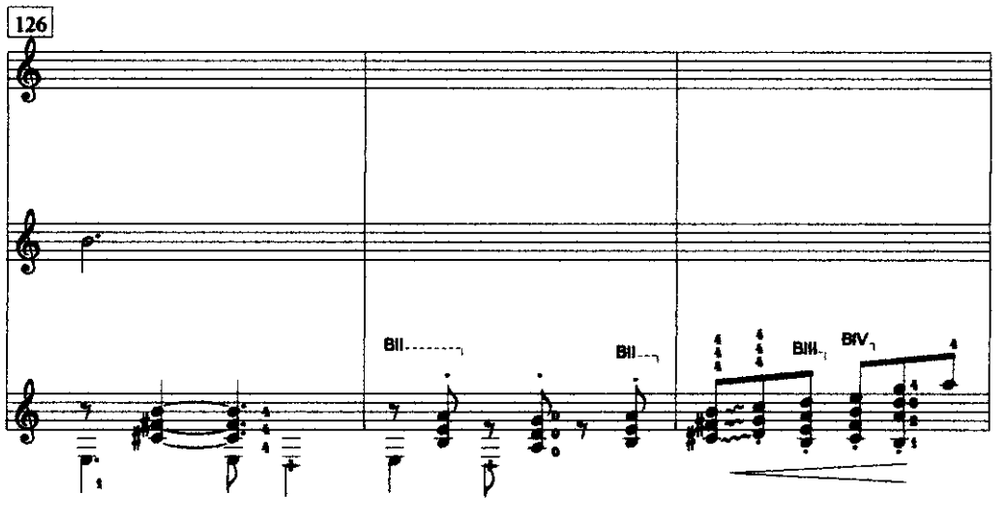
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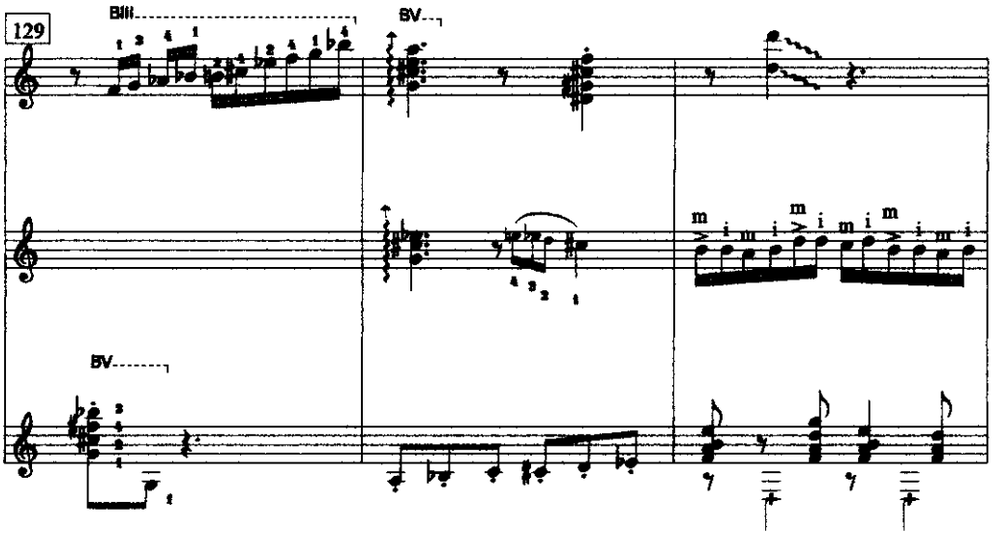
BII
BIII
BIV


129
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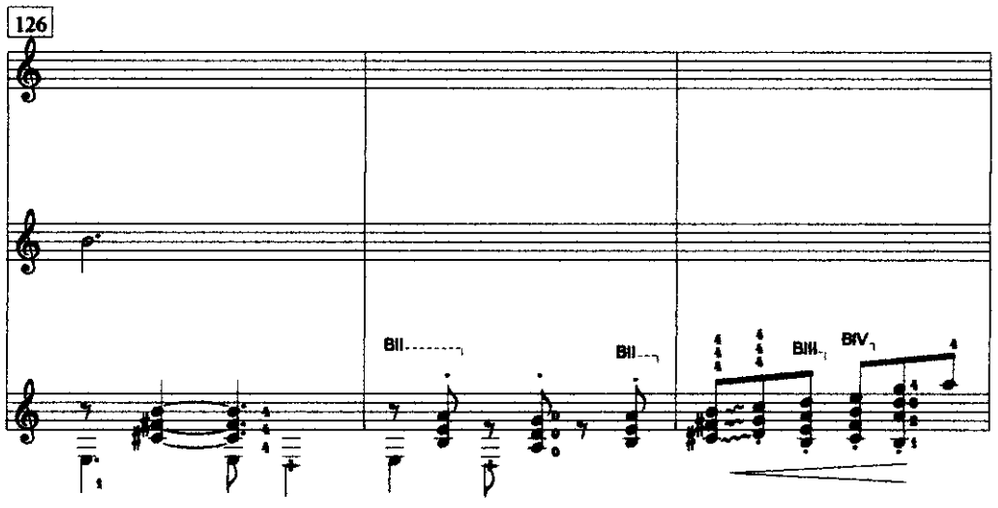
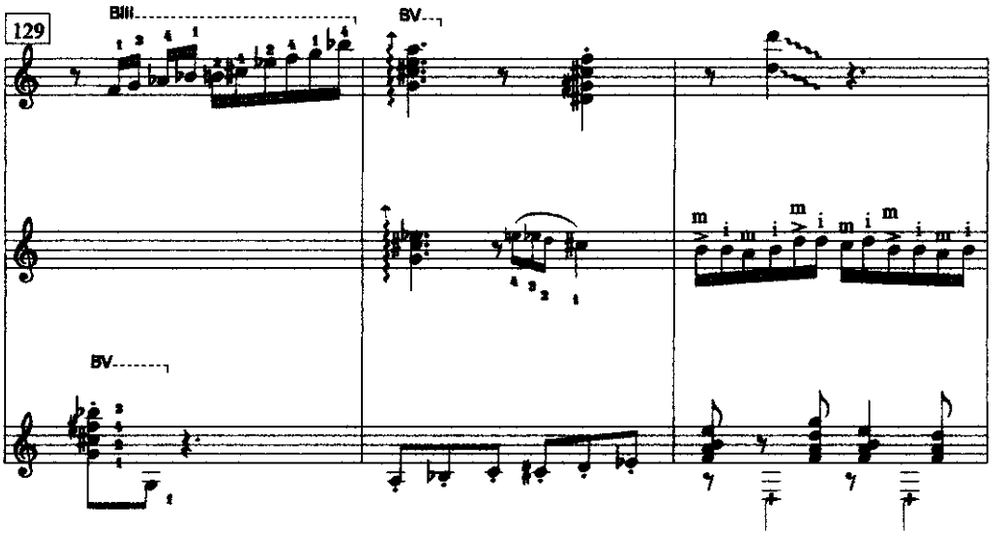

126
BII
BII
BIII
BIV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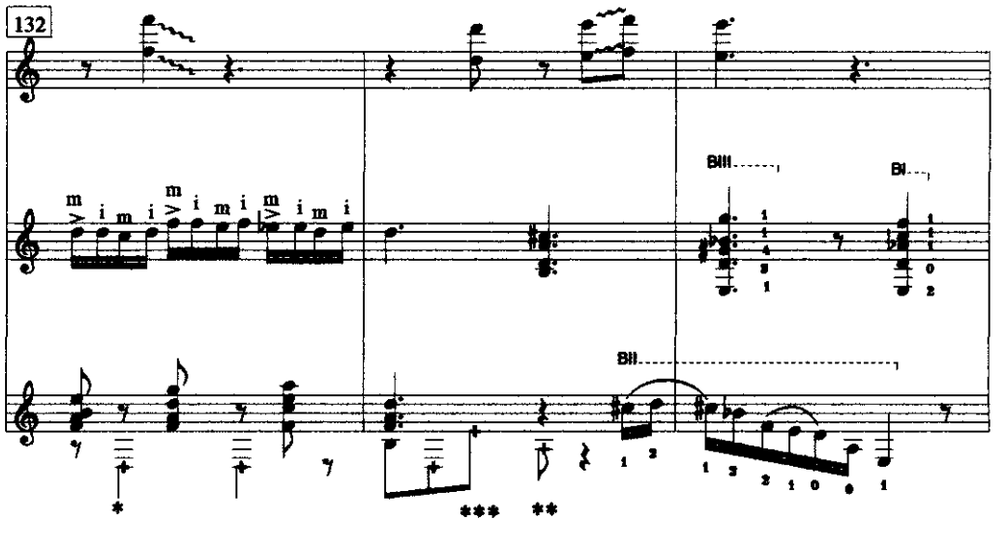
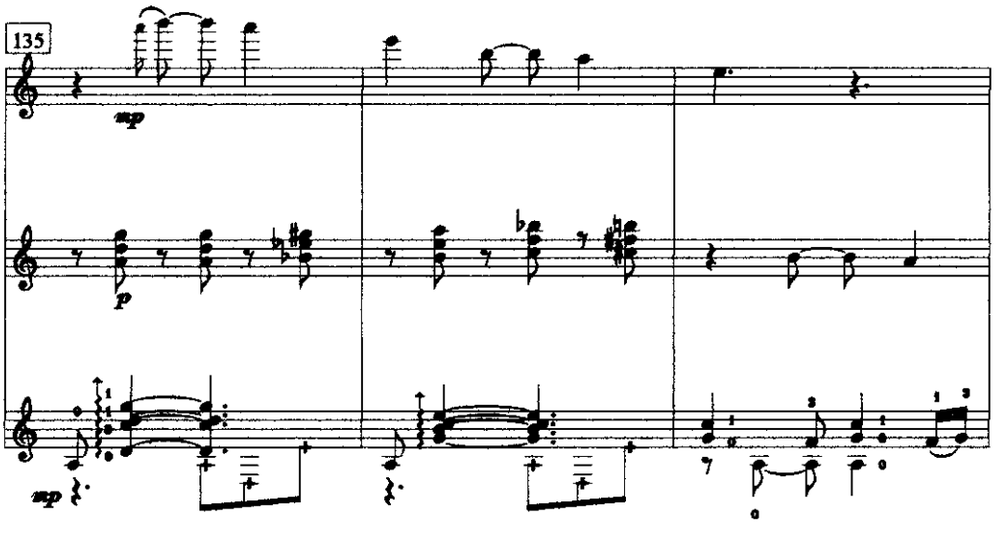
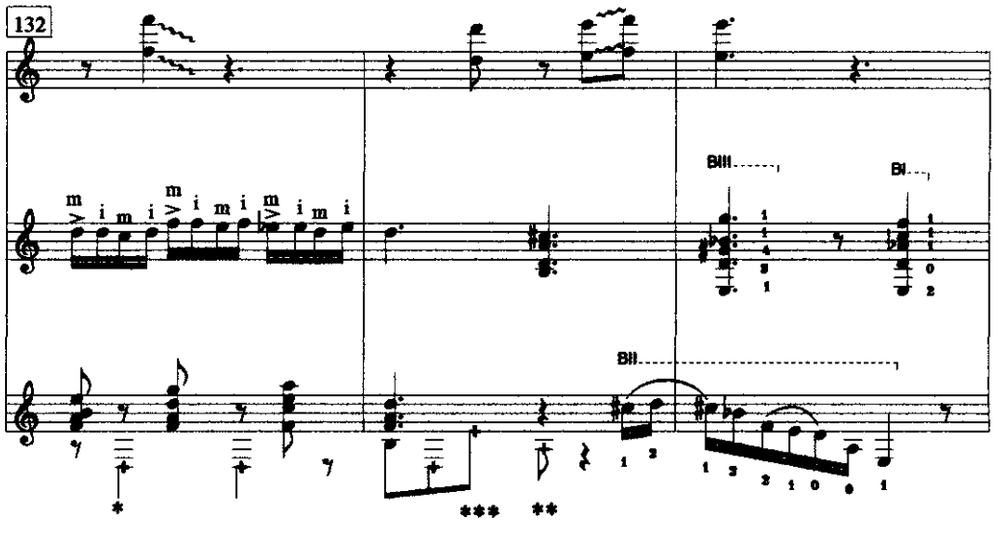
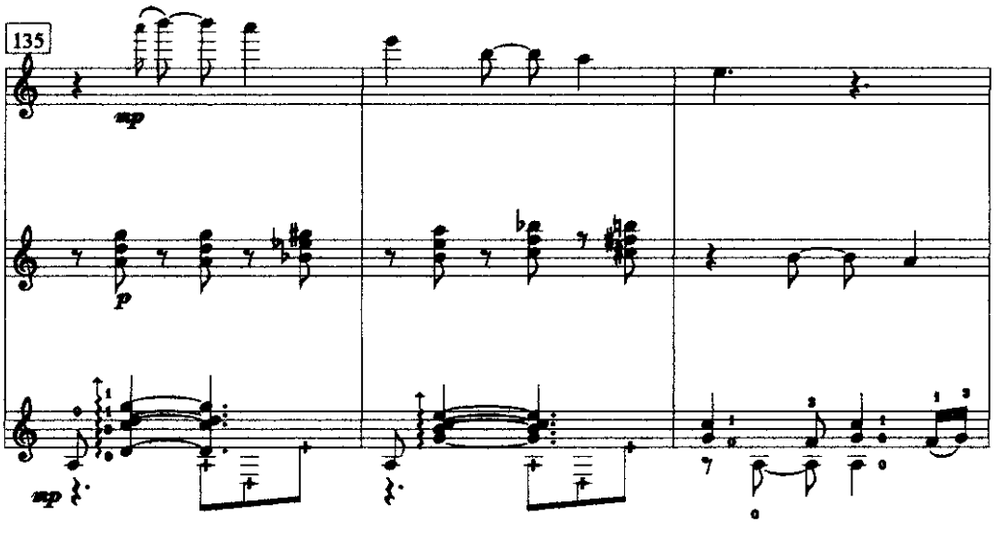


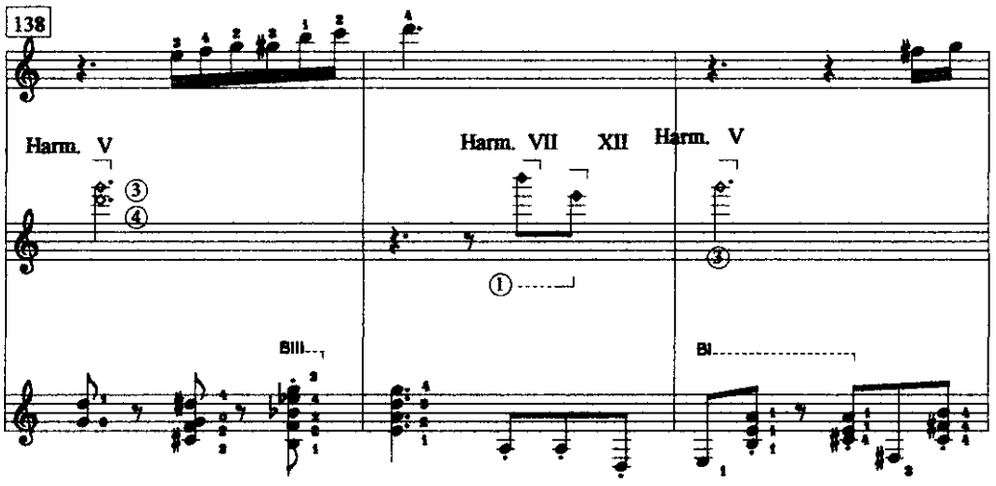


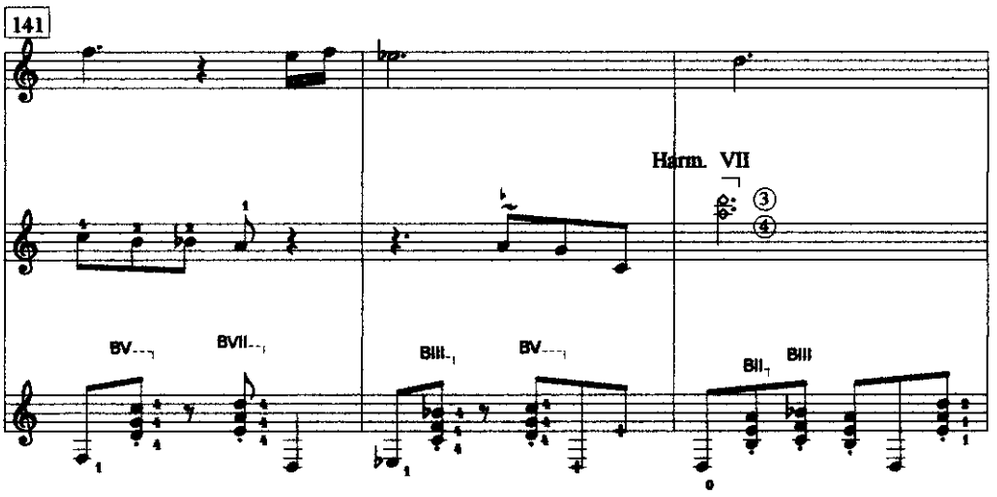
* Golpe con el pulgar sobre la 6ª cuerda
** Golpe con el índice sobre el diapasón
*** Golpe sobre la parte inferior de la tapa





* Golpe con el pulgar sobre la 6ª cuerda
** Golpe con el índice sobre el diapasón
*** Golpe sobre la parte inferior de la tapa


138
Harm. V
Harm. VII XII
Harm. V
BIII
BI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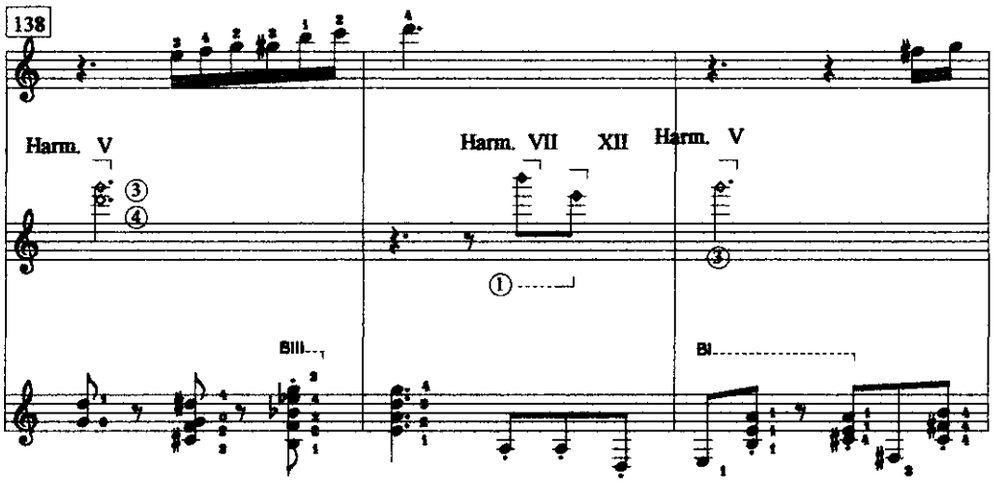
BVII
BIII
BV
BII
BIII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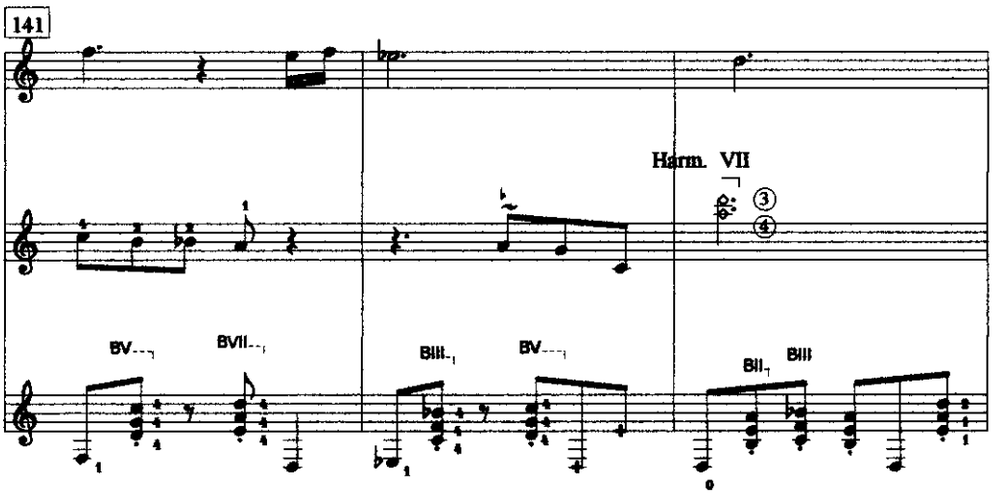
Harm. V
Harm. VII XII
Harm. V
BIII
BI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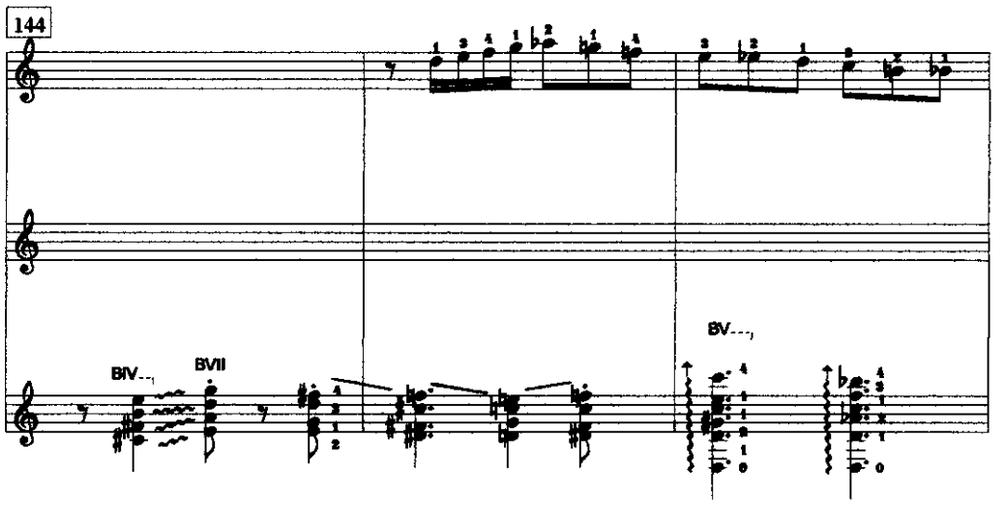
Harm. VII
BV
BVII
BIII
BV
BII
BIII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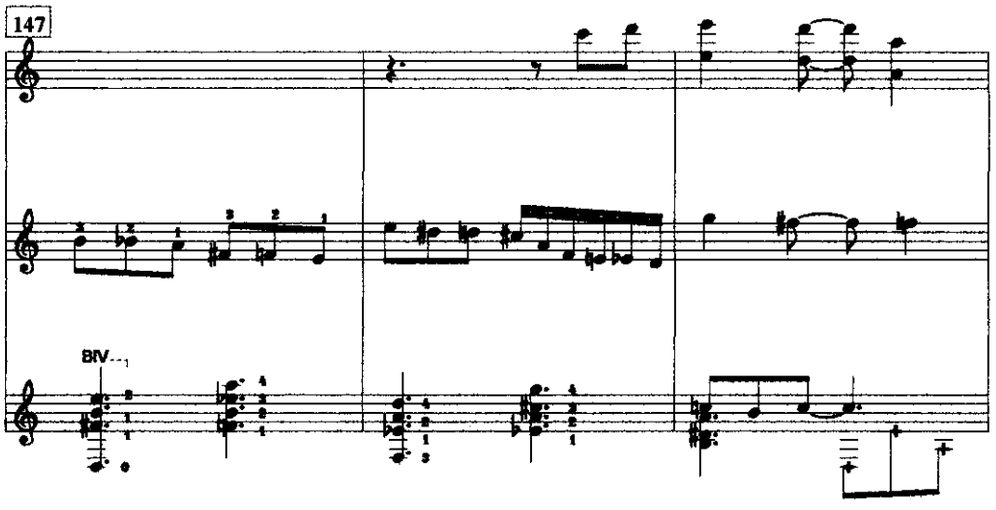
BVII
BV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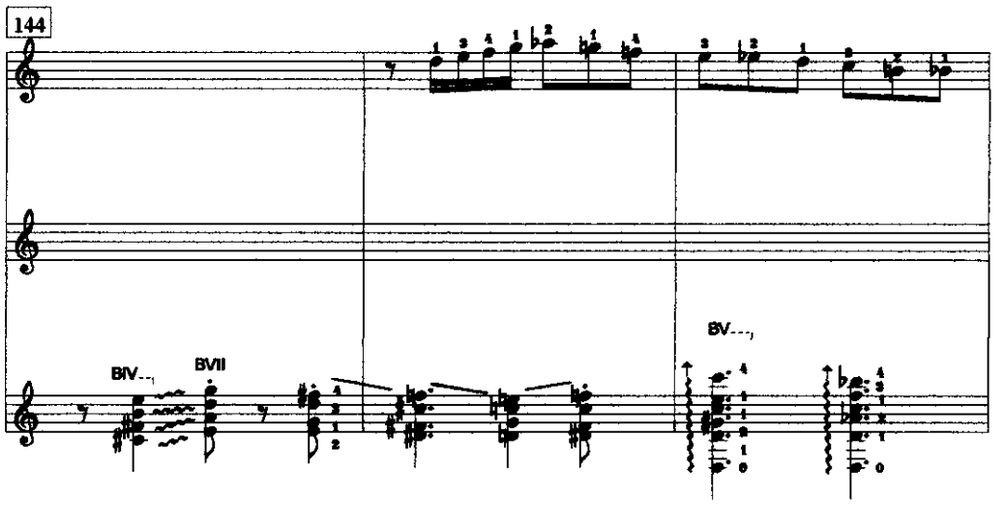
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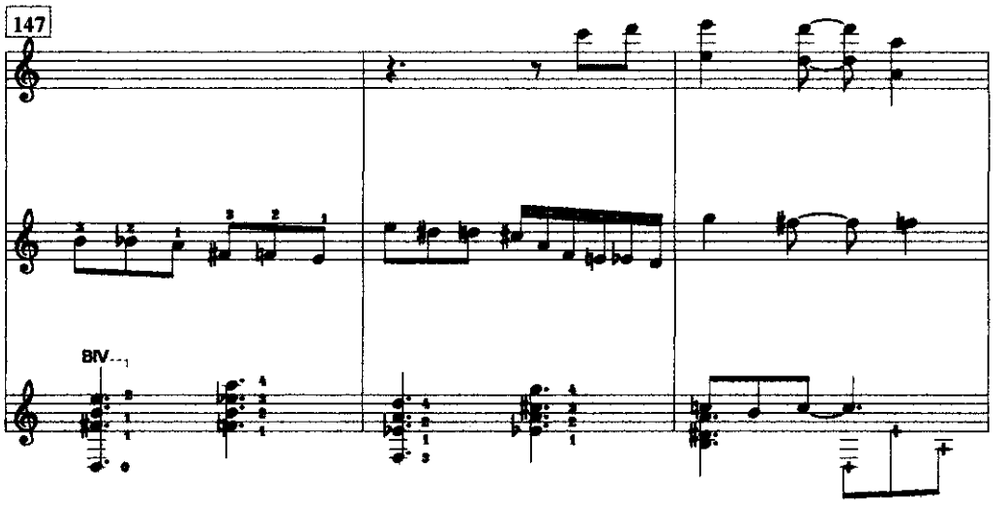
BVII
BV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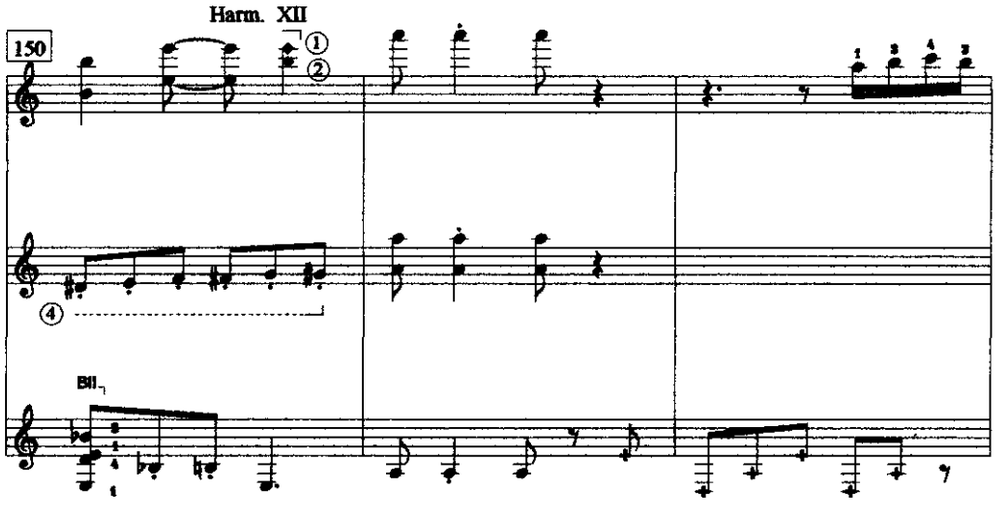
BIV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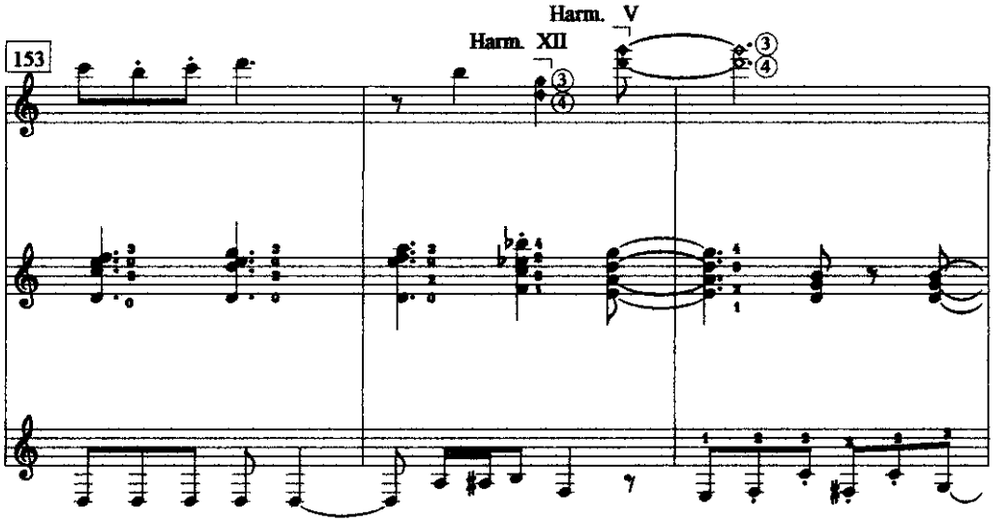
Harm. XII
BII


153
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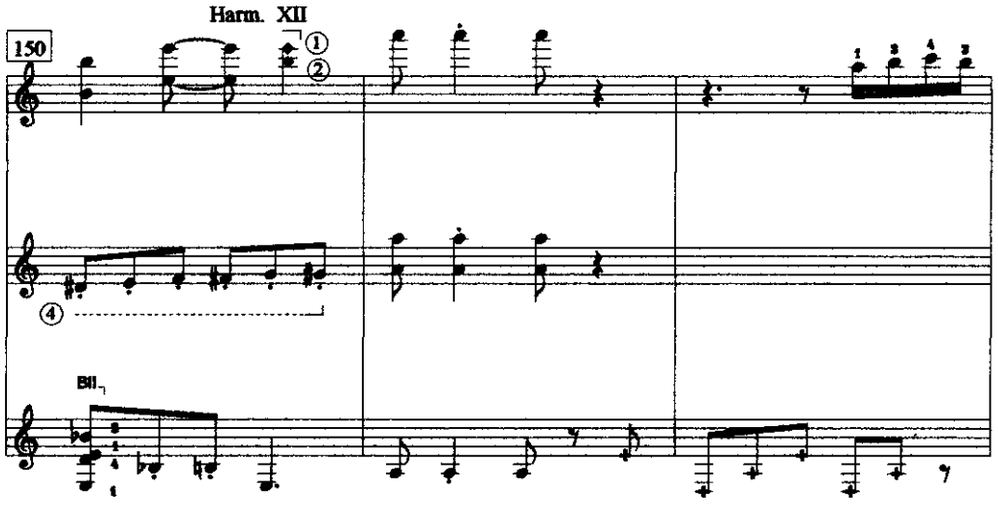
Harm. XII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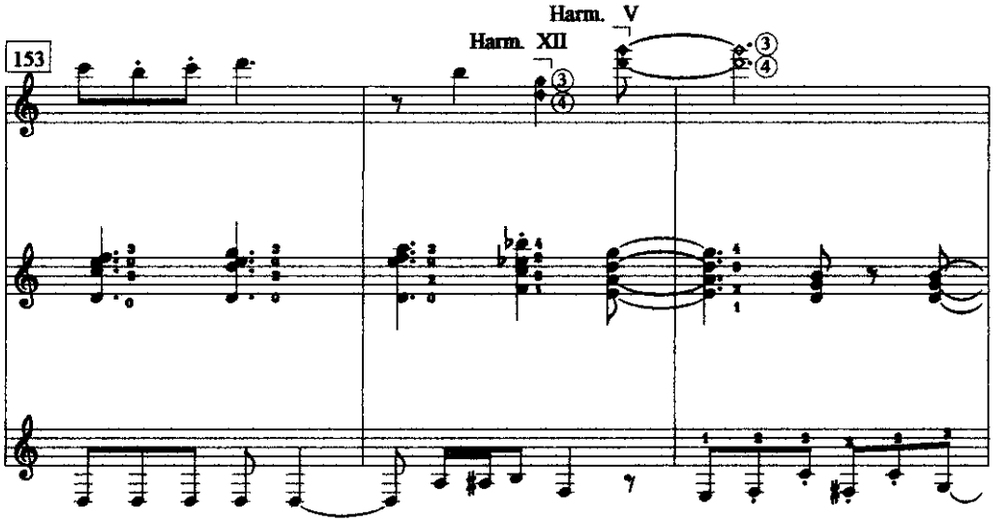
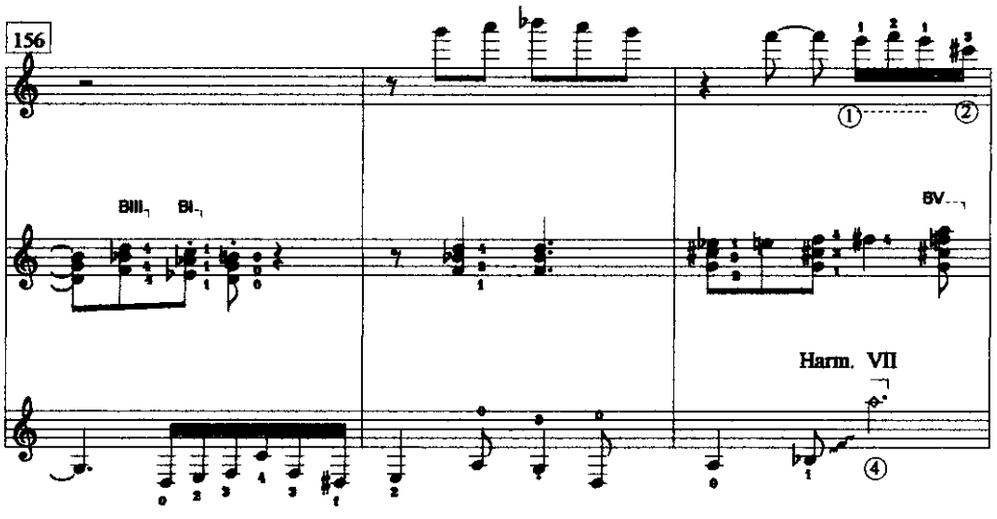
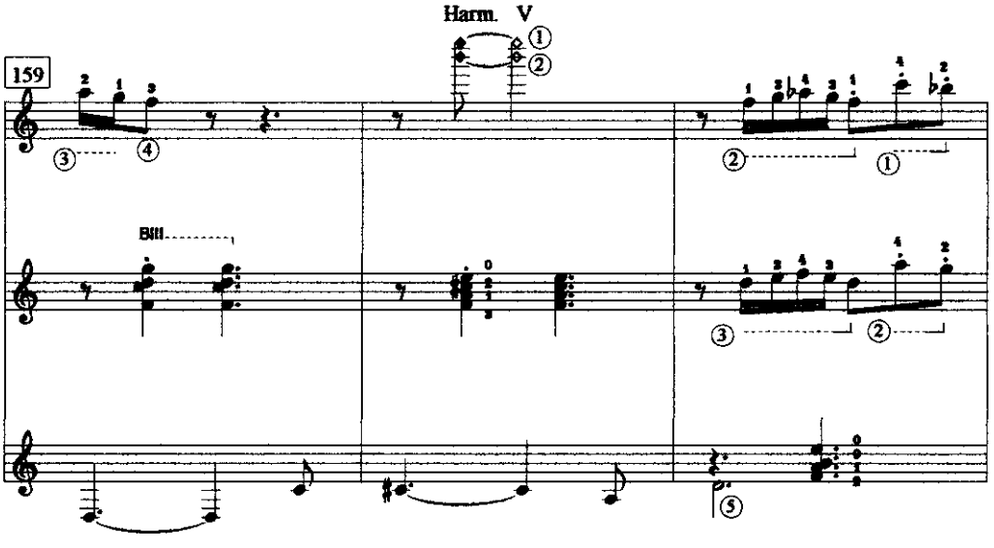
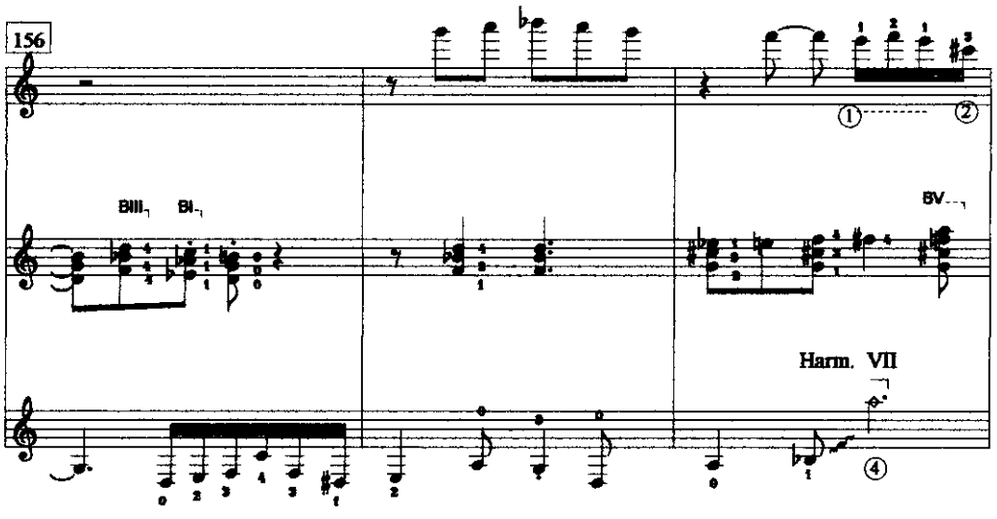
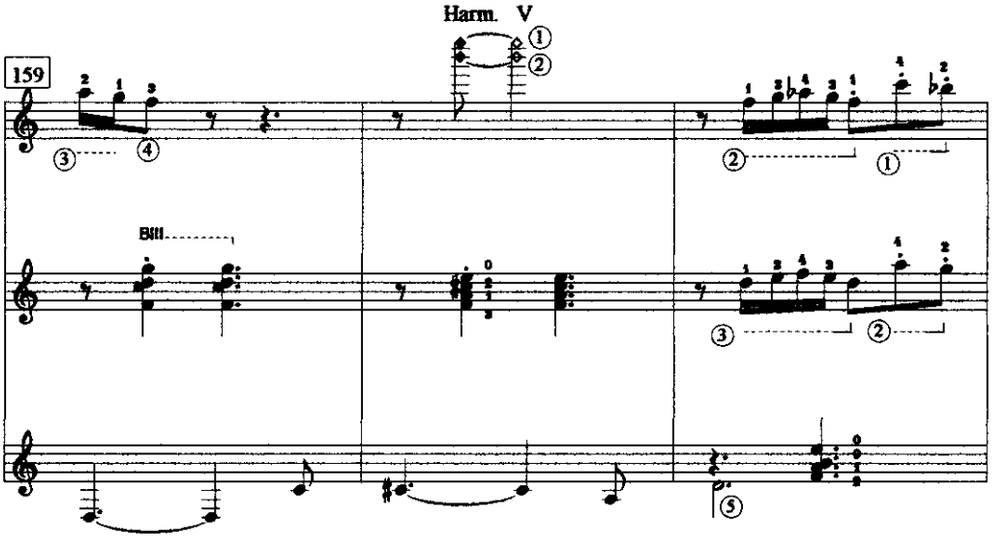
BII

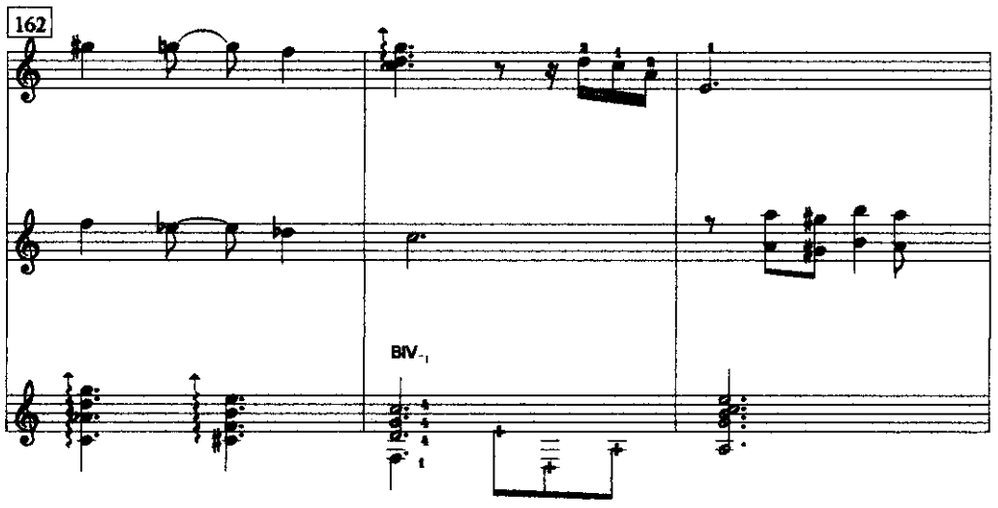

153
Harm. V
Harm. XII

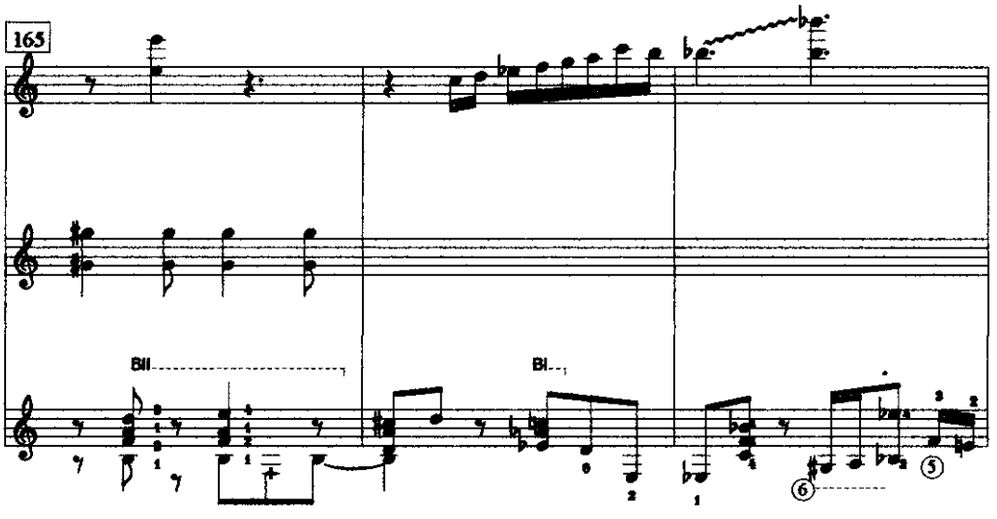

156
BIII
BI
BV
Harm. VII


Harm. V
159
BIII


156
BIII
BI
BV
Harm. VII


Harm. V
159
BIII


162
BIV-1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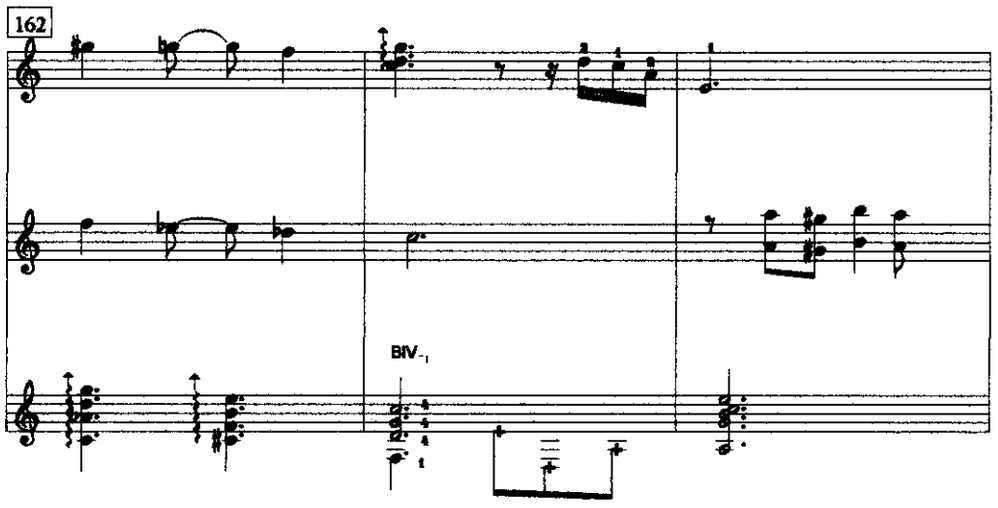
BII
BI-1
⑤
⑥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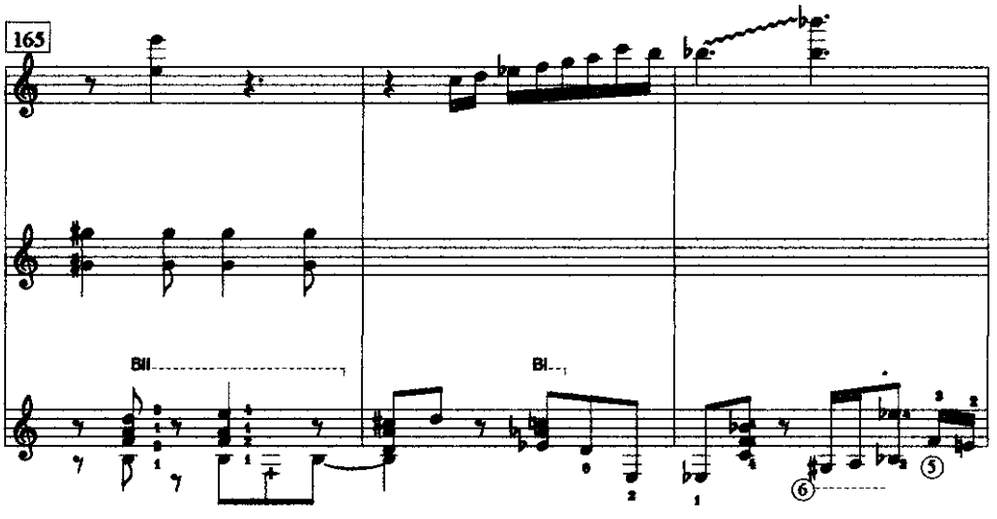
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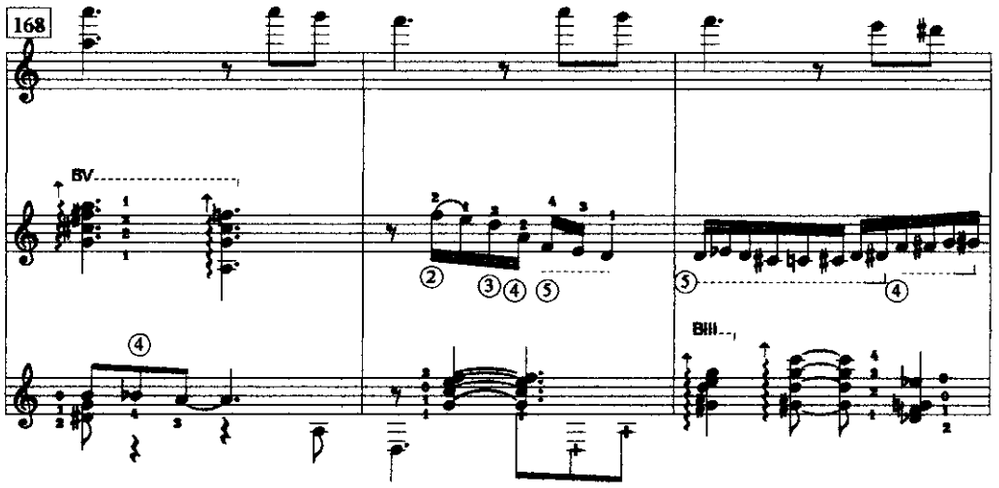
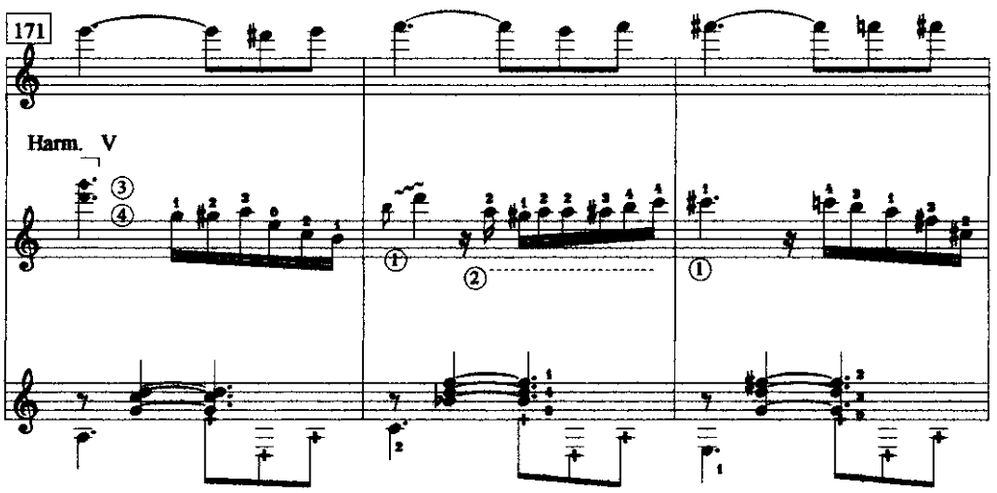
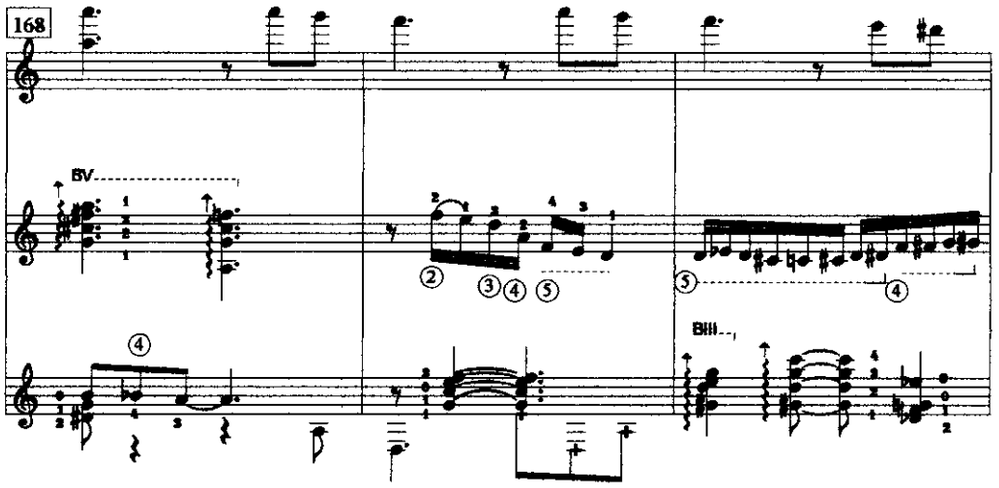
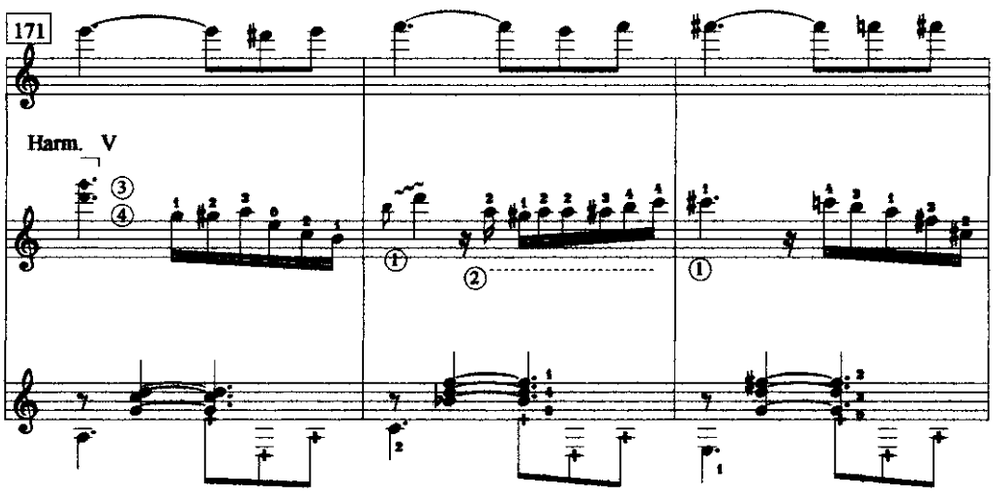
BI-1
⑤
⑥


168
BV
BIII


171
Harm. V


168
BV
BIII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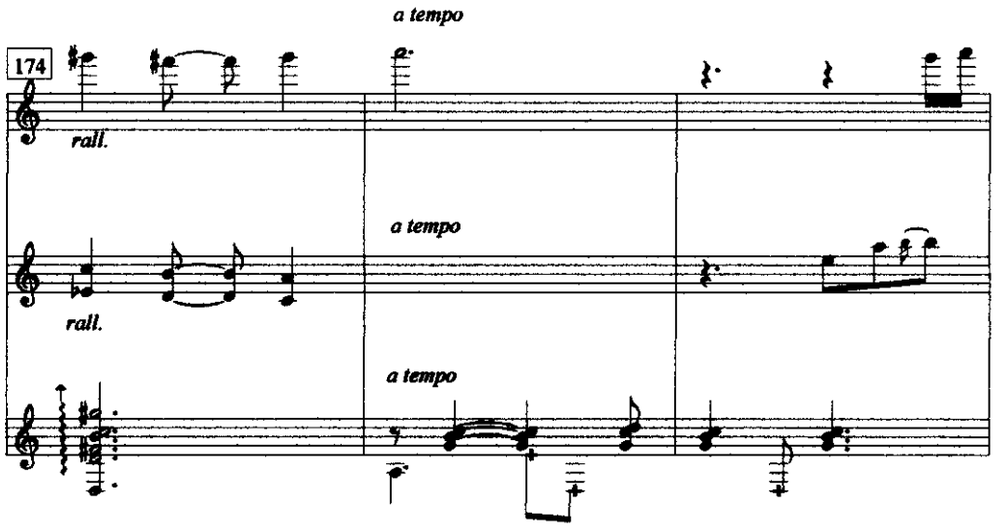
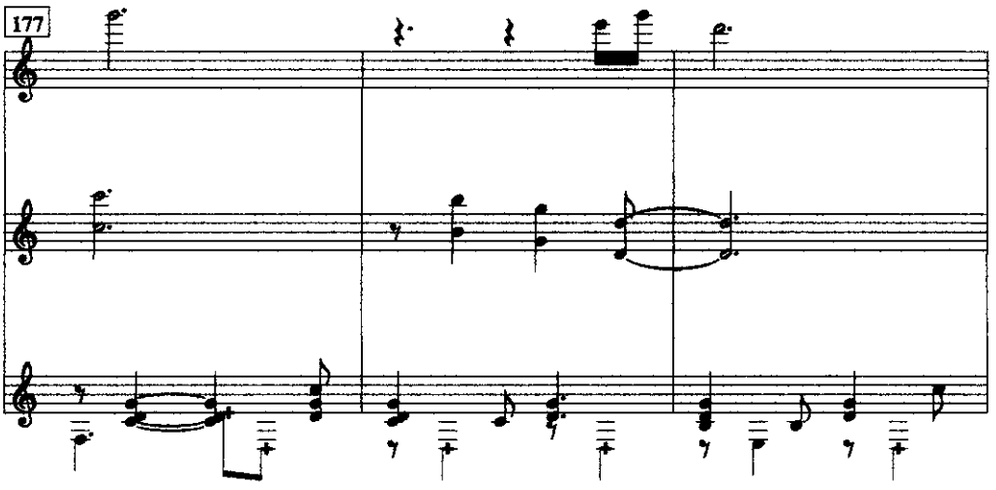
Harm. V


a tempo
174
rall.
a tempo
rall.
a tempo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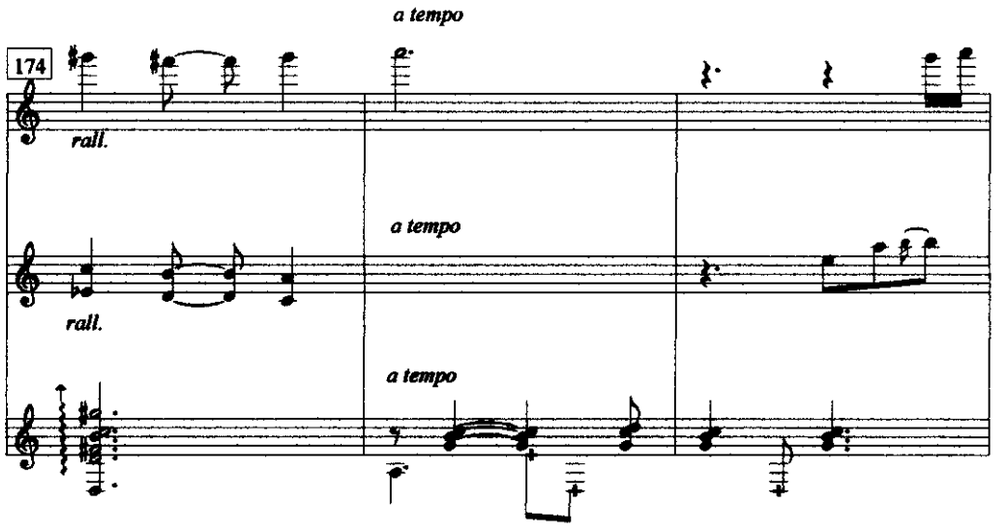
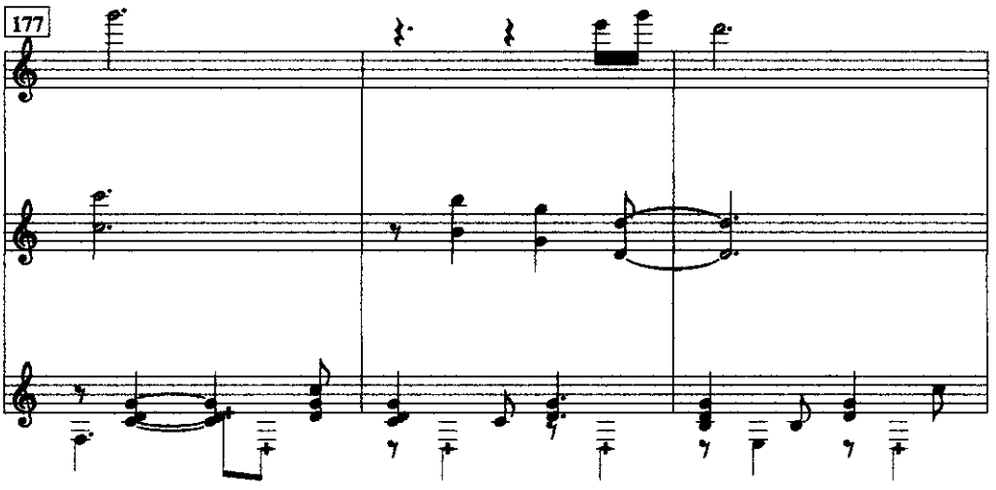

a tempo
174
rall.
a tempo
rall.
a tempo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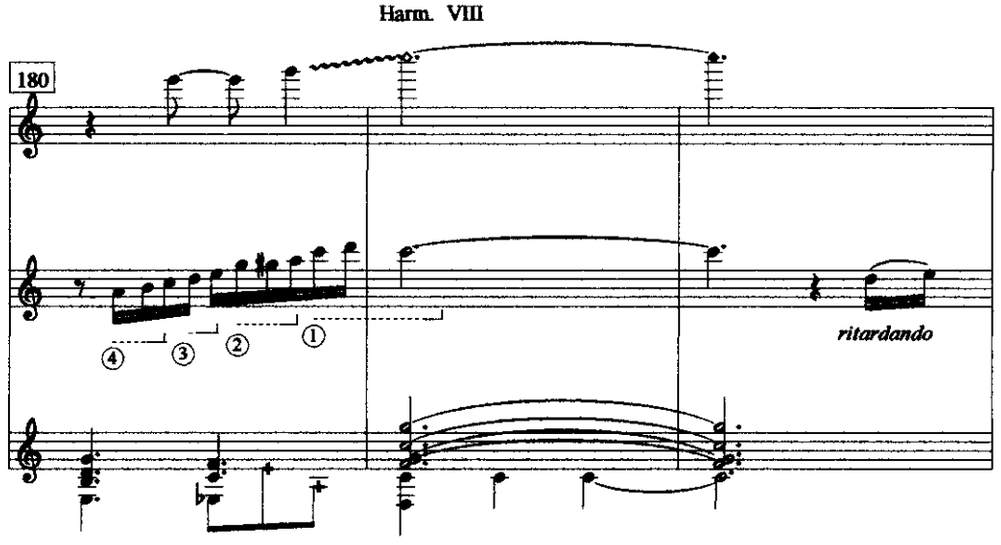
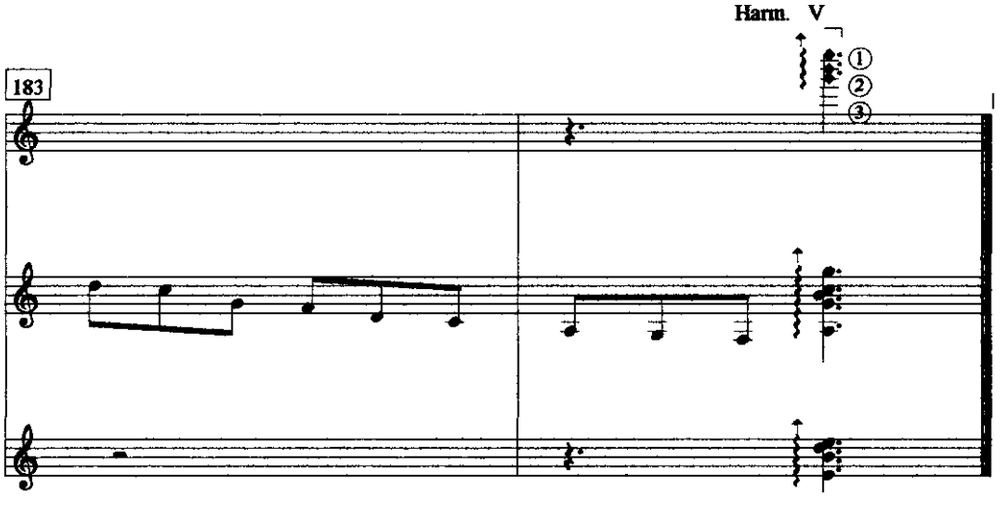
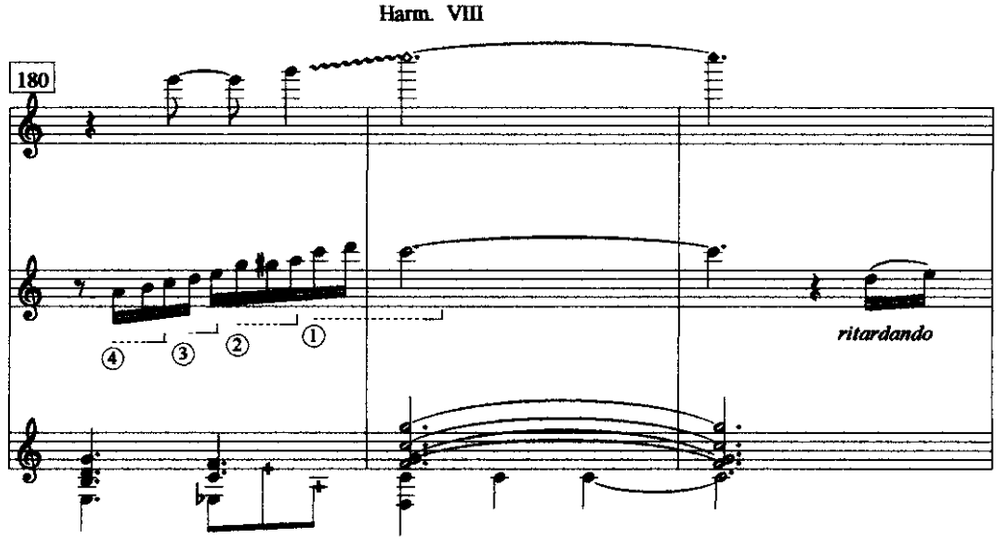
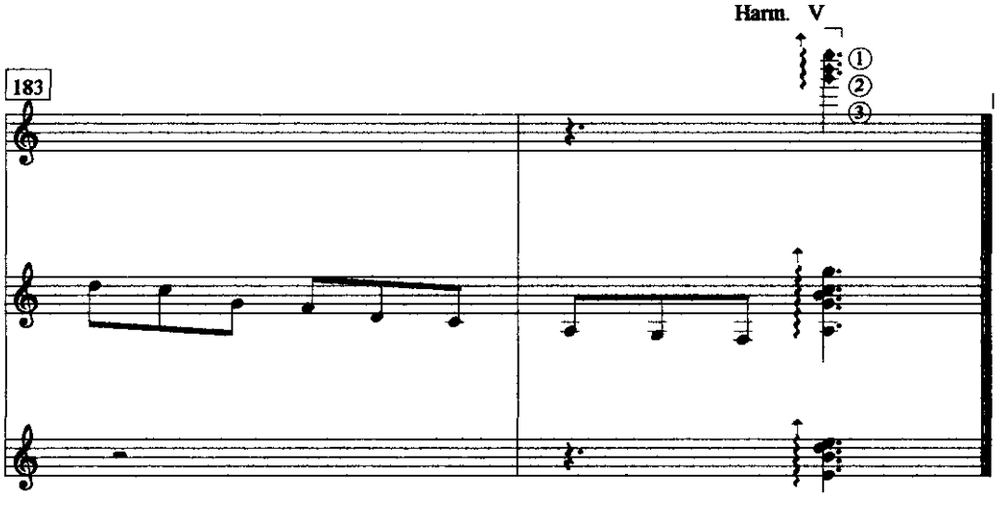

Harm. VIII
180
④ ③ ② ①
ritardando


Harm. V
183
① ② ③

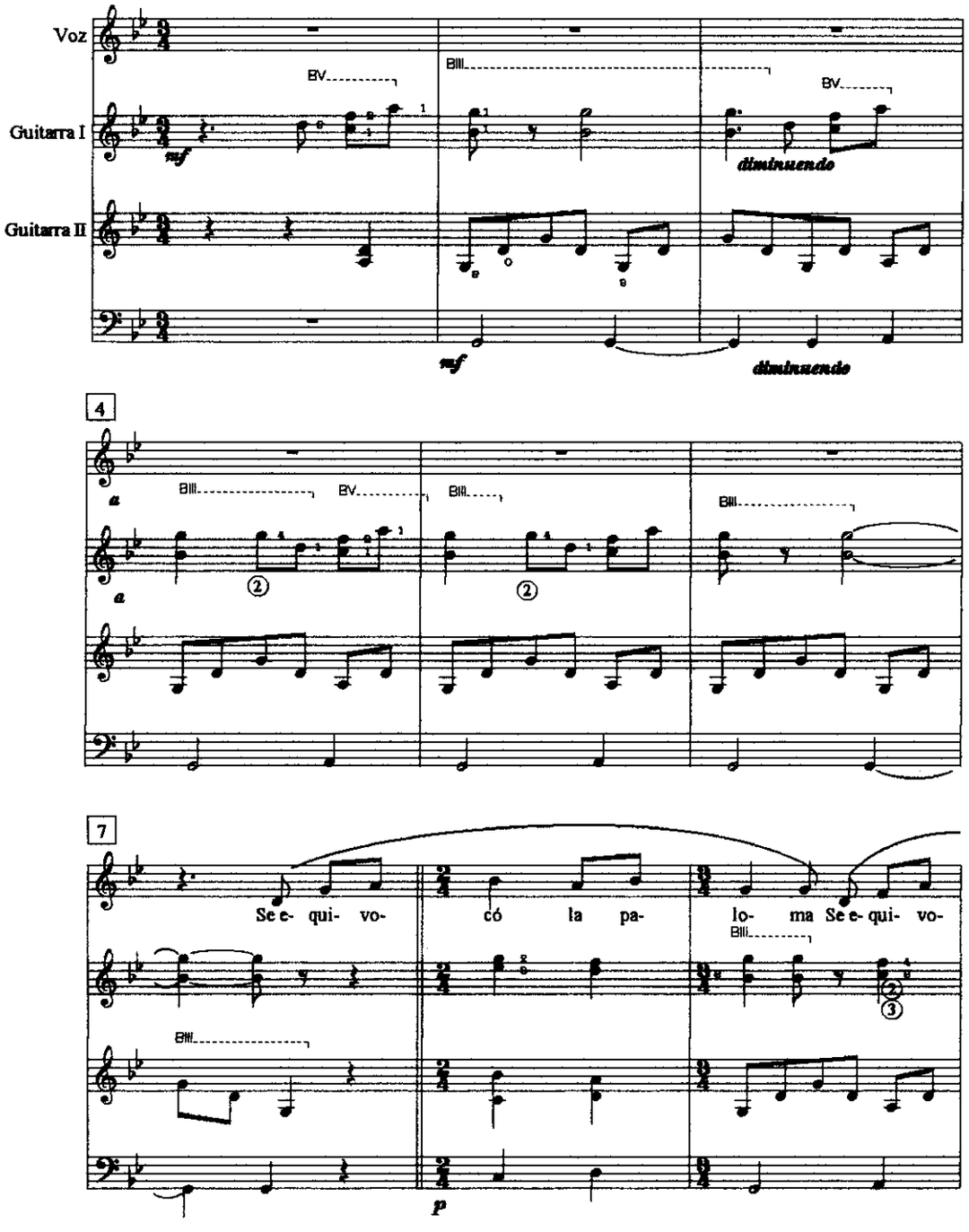

Harm. VIII
180
④ ③ ② ①
ritardando


Harm. V
183
① ② ③

SE EQUIVOCÓ LA PALOMA

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

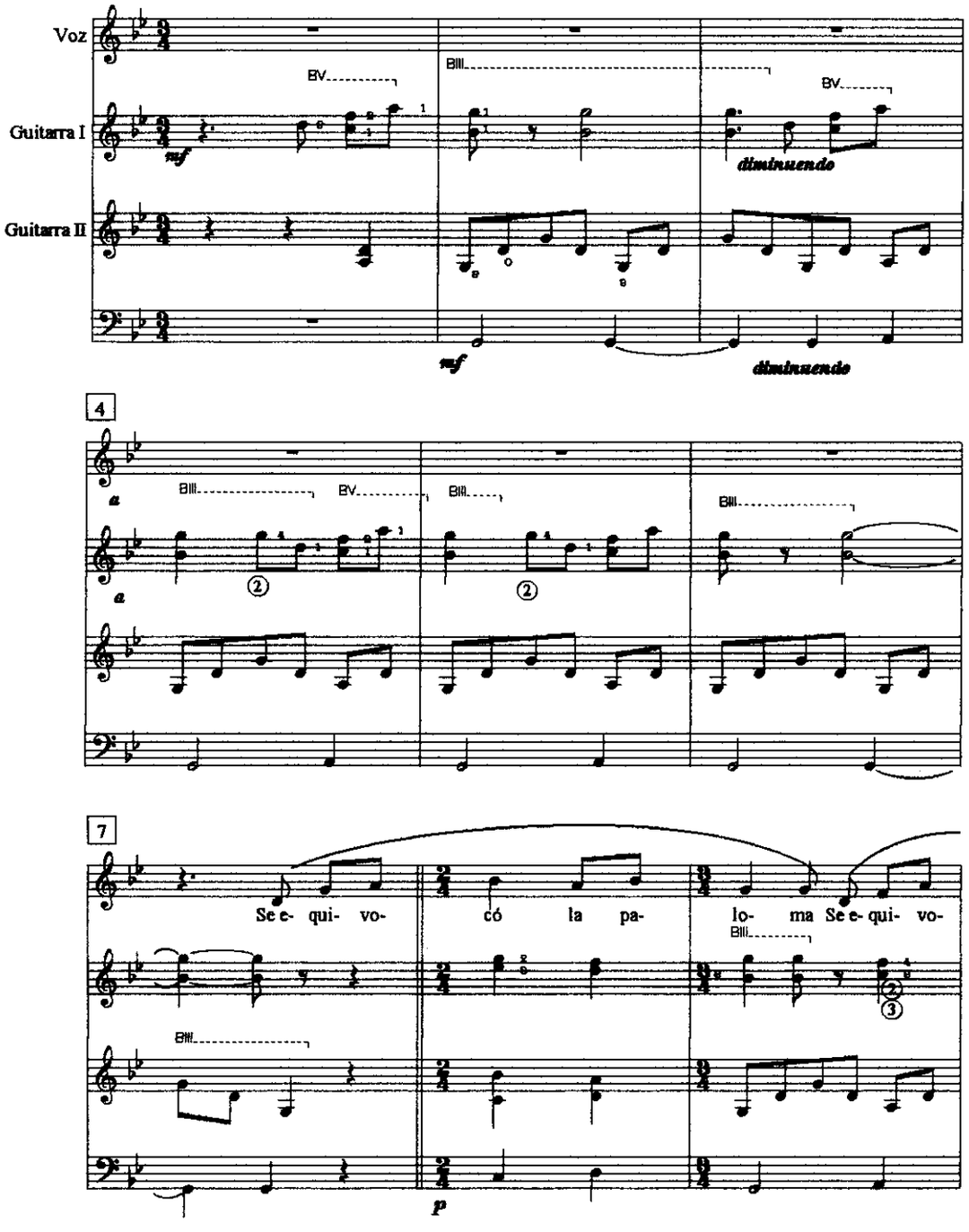
Allegreto ♩= 108

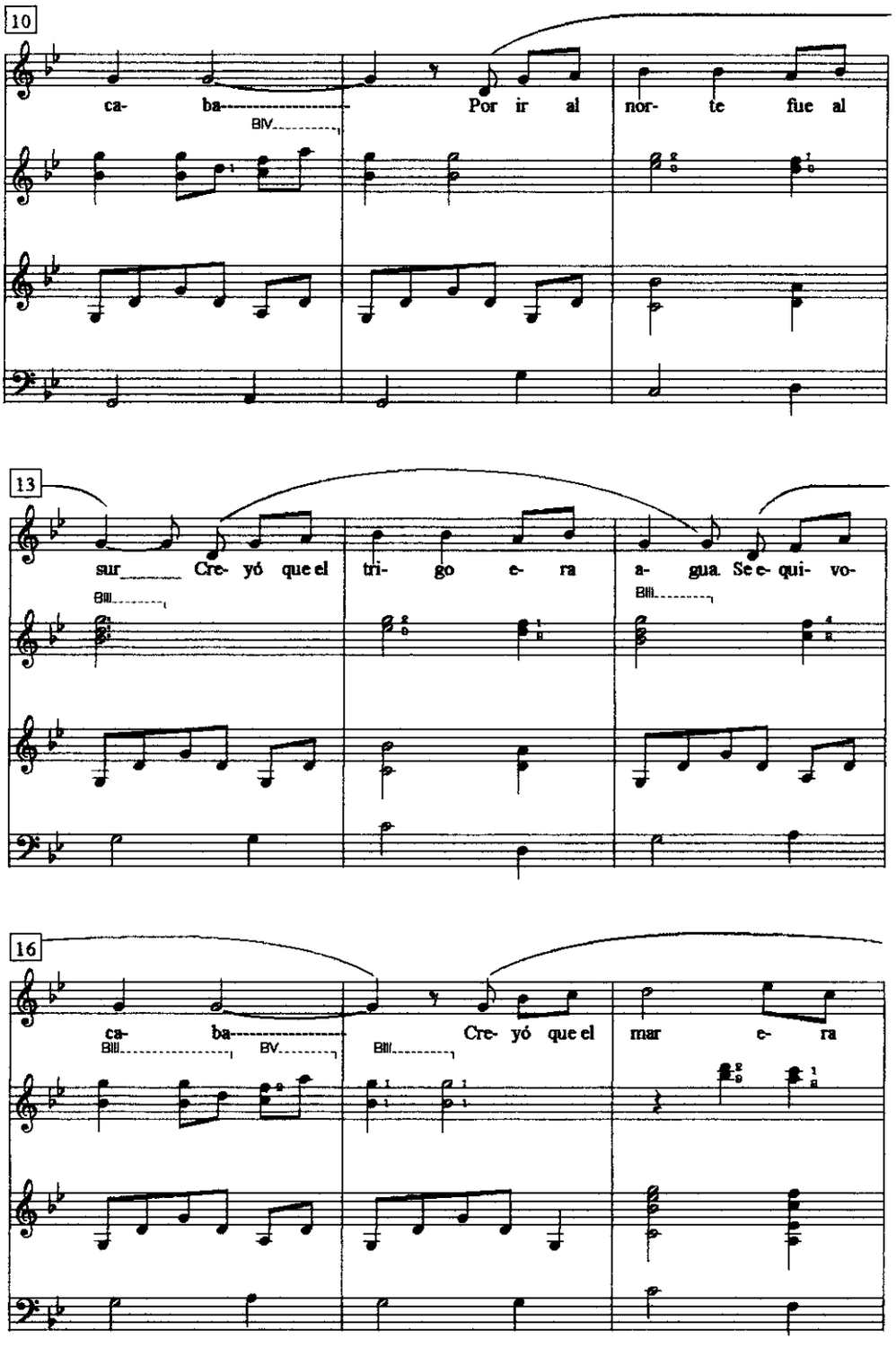


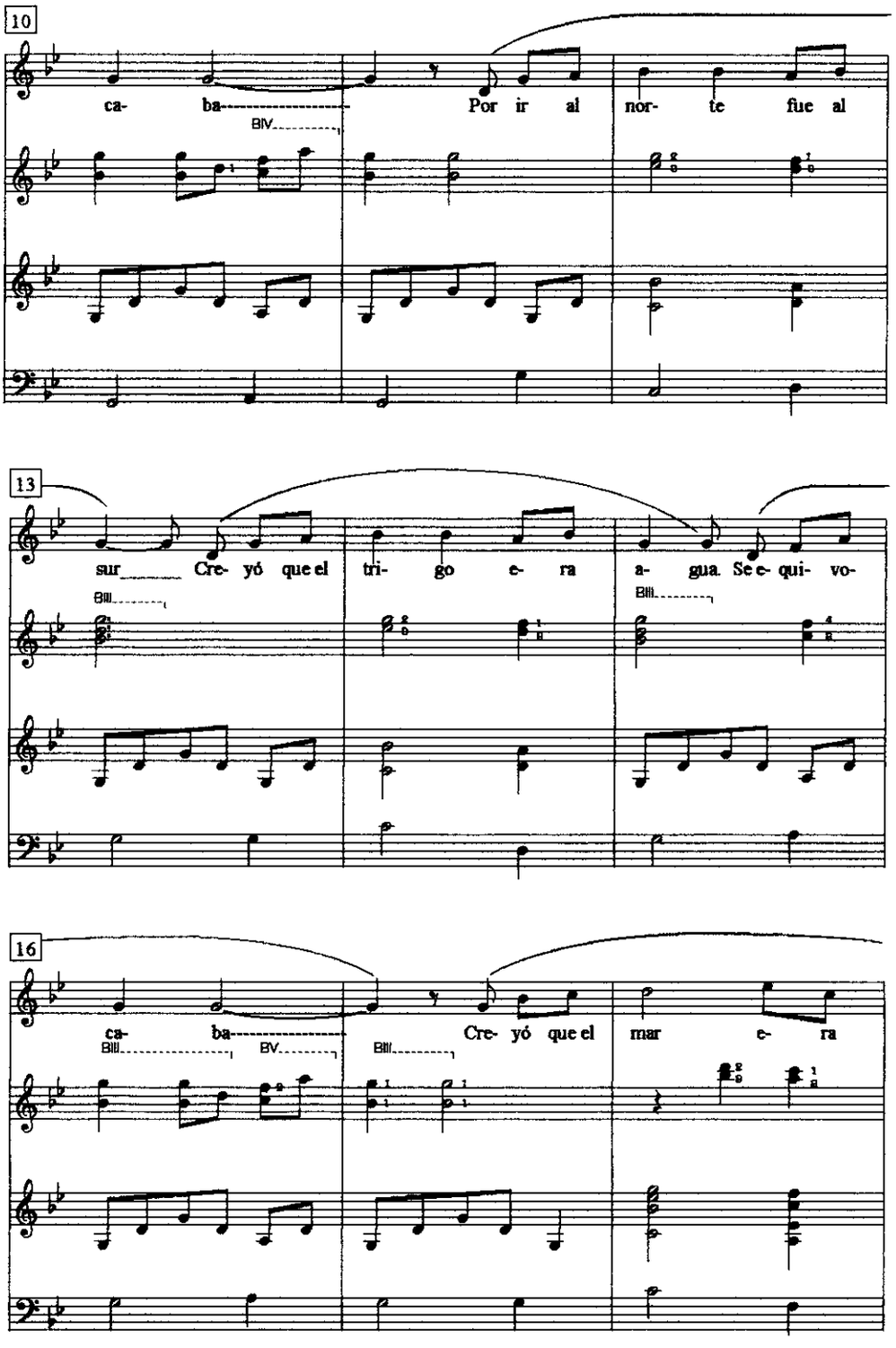
SE EQUIVOCÓ LA PALOMA

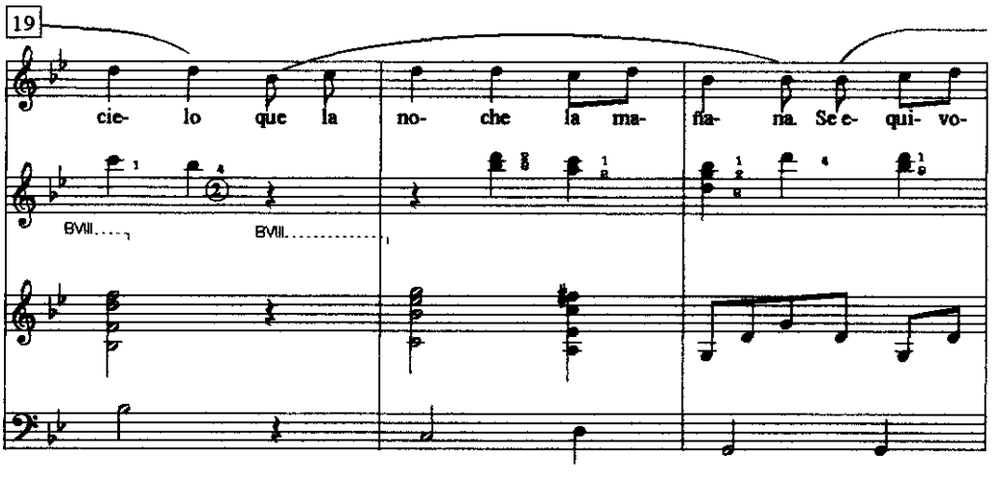
Poesía de Rafaél Alberti
Música de Carlos Gustavino
Arreglo: Luis Pedro Quintero Castillo.

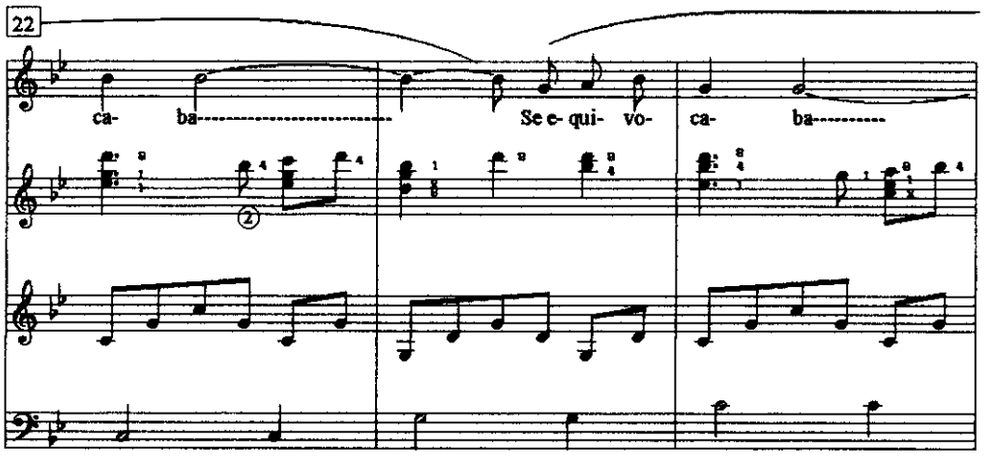
Allegreto ♩= 108

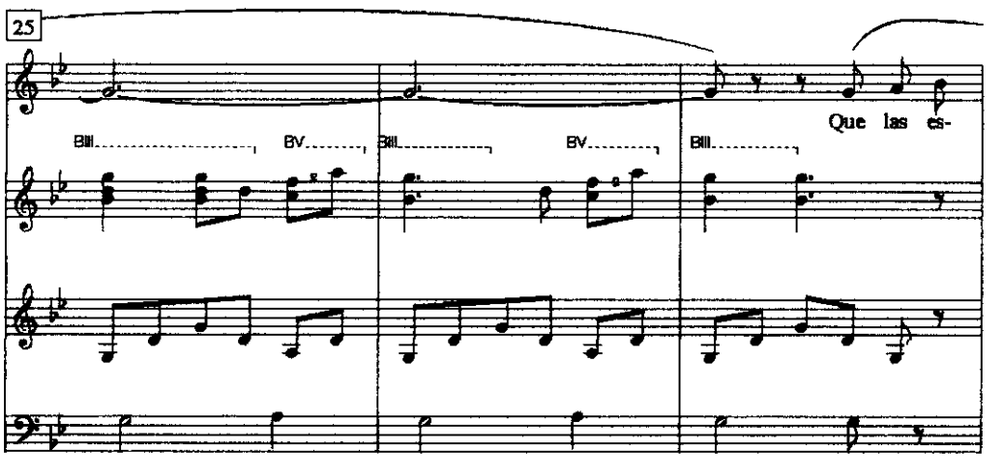


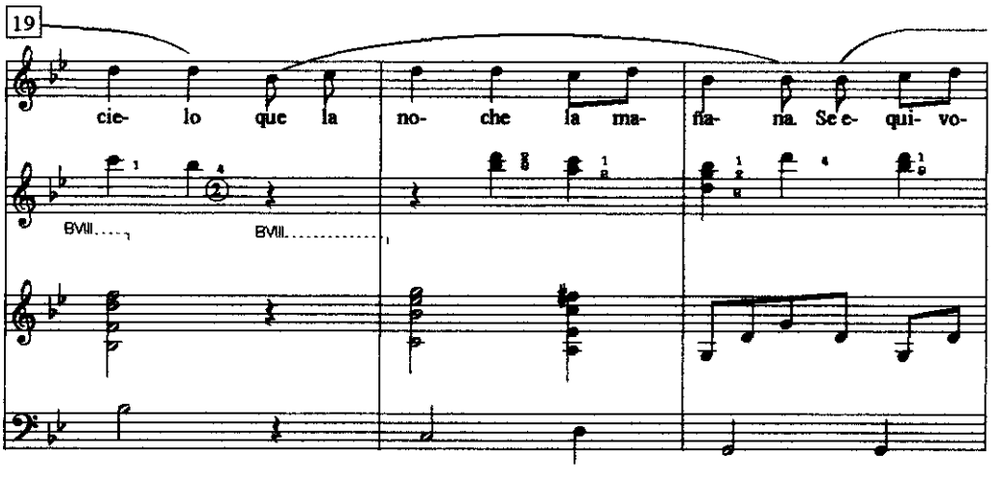

10
ca- ba-
BIV
Por ir al nor- te fue al
13
sur Cre- yó que el tri- go e- ra a- gua. Se e- qui- vo-
BIII
BIII
16
ca- ba-
BIII
BV
BIII
Cre- yó que el mar e- ra

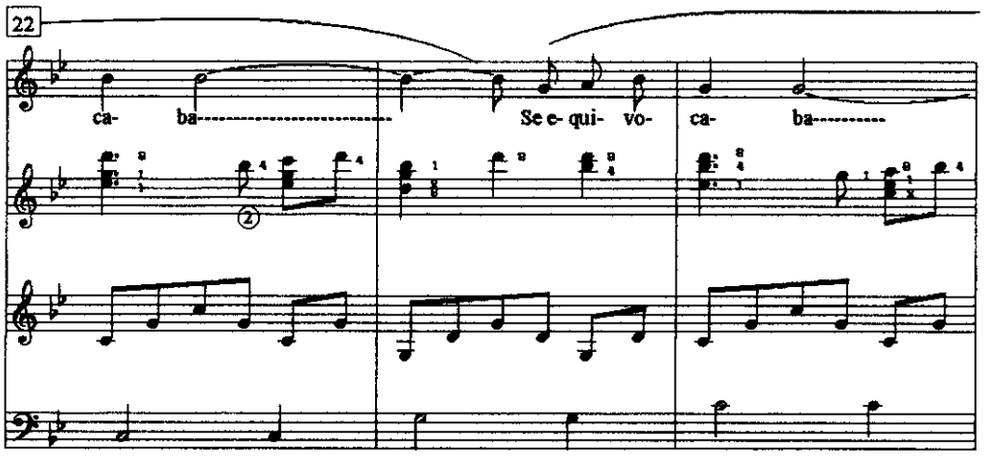

10
ca- ba-
BIV
Por ir al nor- te fue al
13
sur Cre- yó que el tri- go e- ra a- gua. Se e- qui- vo-
BIII
BIII
16
ca- ba-
BIII
BV
BIII
Cre- yó que el mar e- ra

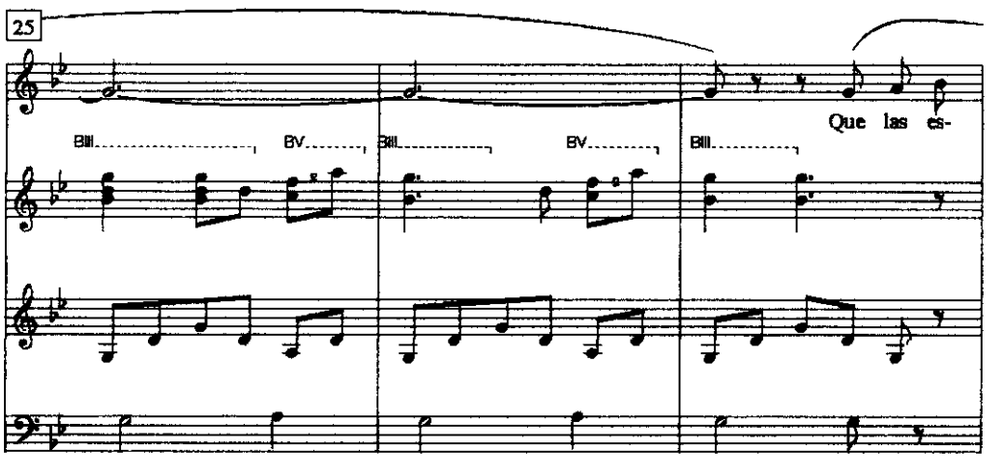

19
cie- lo que la no- che la ma- ña na. Se e- qui- vo-
BVIII
BVIII

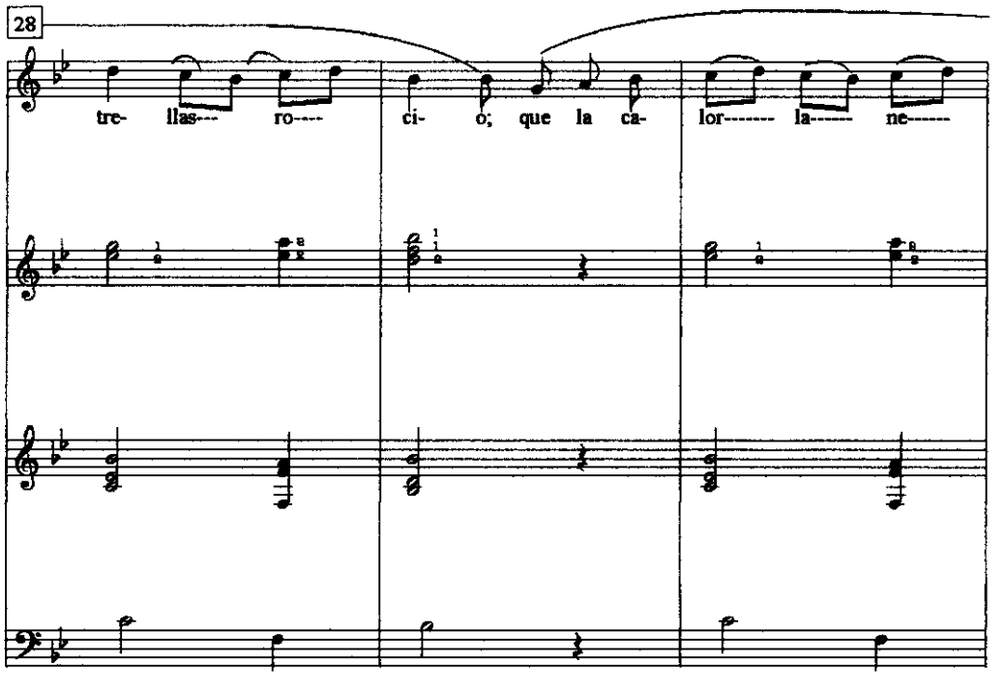

22
ca- ba Se e- qui- vo- ca- ba


25
Que las es-
BIII
BV
BIII
BV
BIII


19
cie- lo que la no- che la ma- ña na. Se e- qui- vo-
BVIII
BVIII


22
ca- ba Se e- qui- vo- ca- ba


25
Que las es-
BIII
BV
BIII
BV
BIII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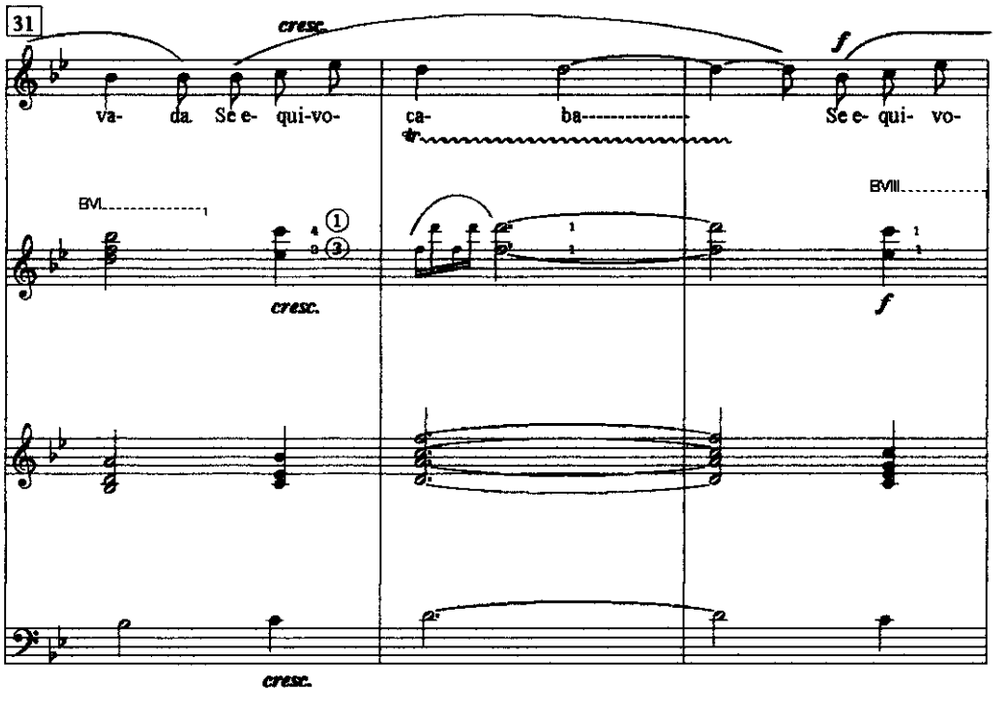
tre- llas--- ro---- ci- o; que la ca- lor------ la----- ne-----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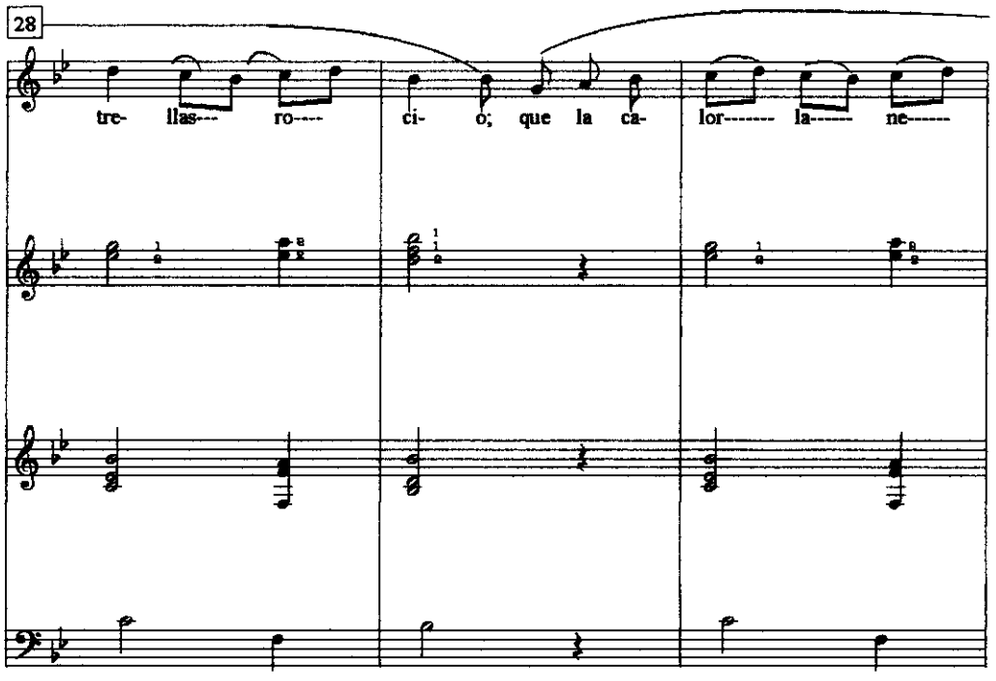
cresc.
va- da. Se e- qui-vo- ca- ba---------- Se e- qui- vo-
f
BVI.
BVIII.
cresc.
f
cresc.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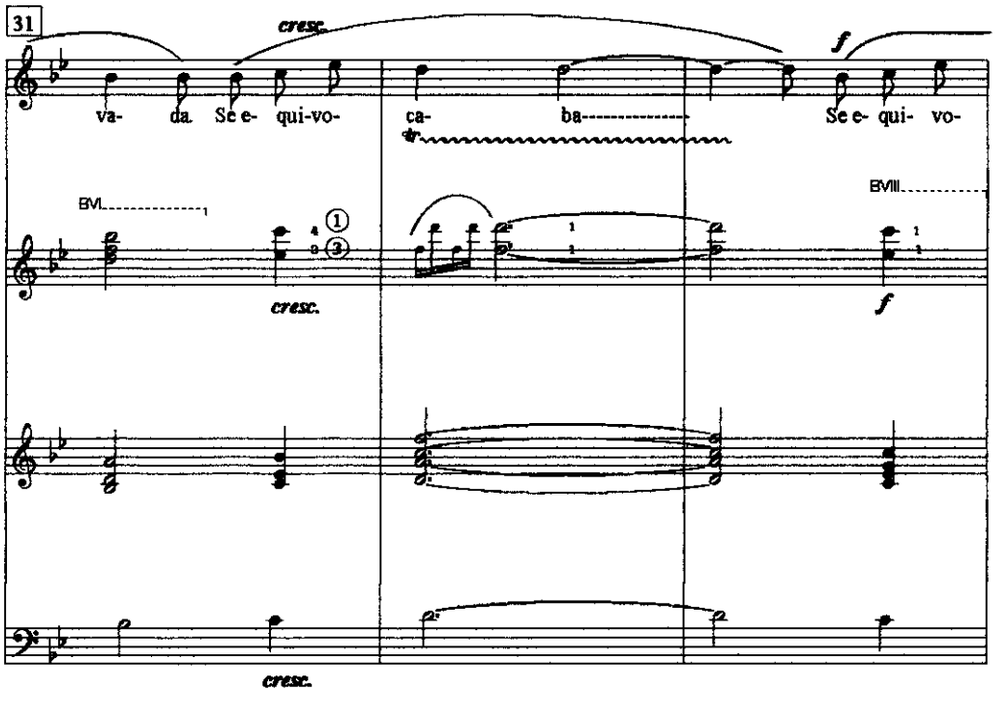
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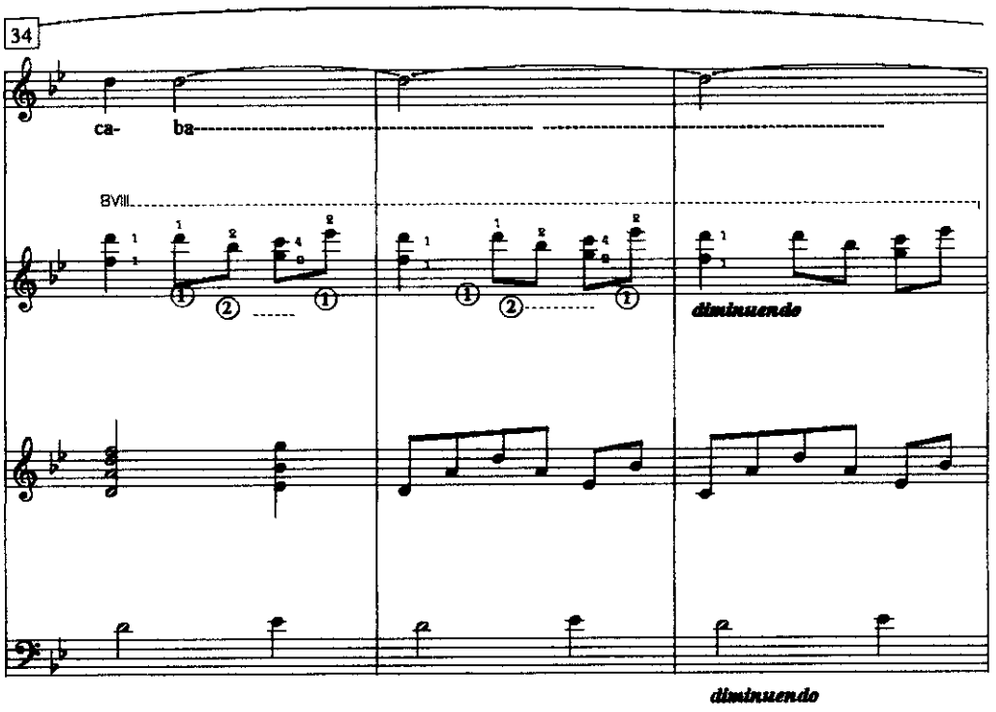
cresc.
va- da. Se e- qui-vo- ca- ba---------- Se e- qui- vo-
f
BVI.
BVIII.
cresc.
f
cresc.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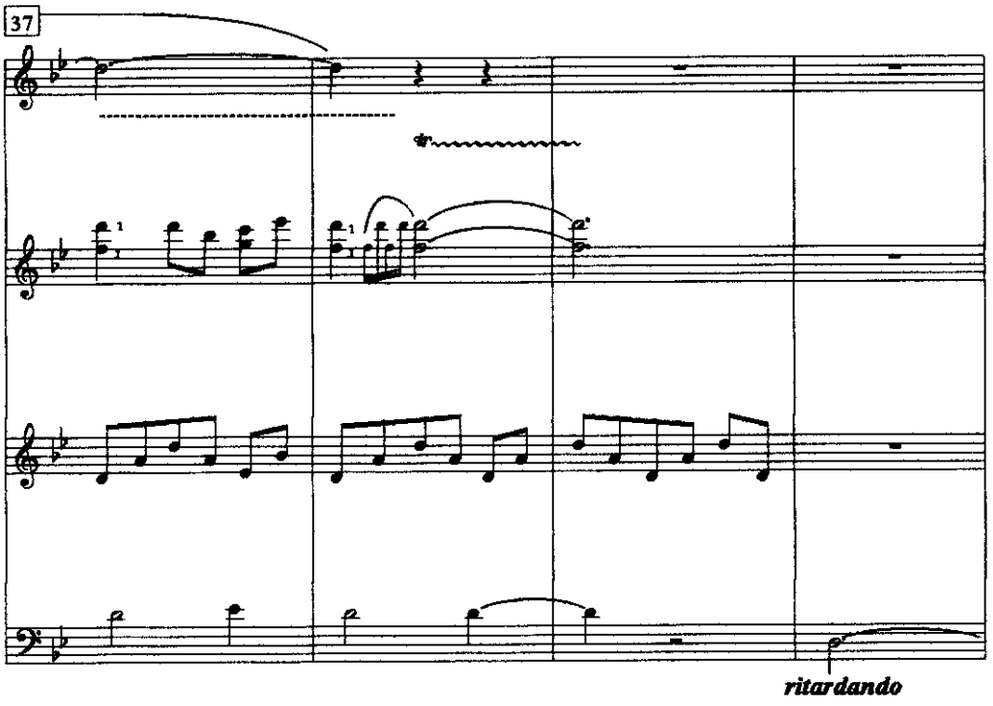
ca- ba
8VIII
diminuendo
diminuendo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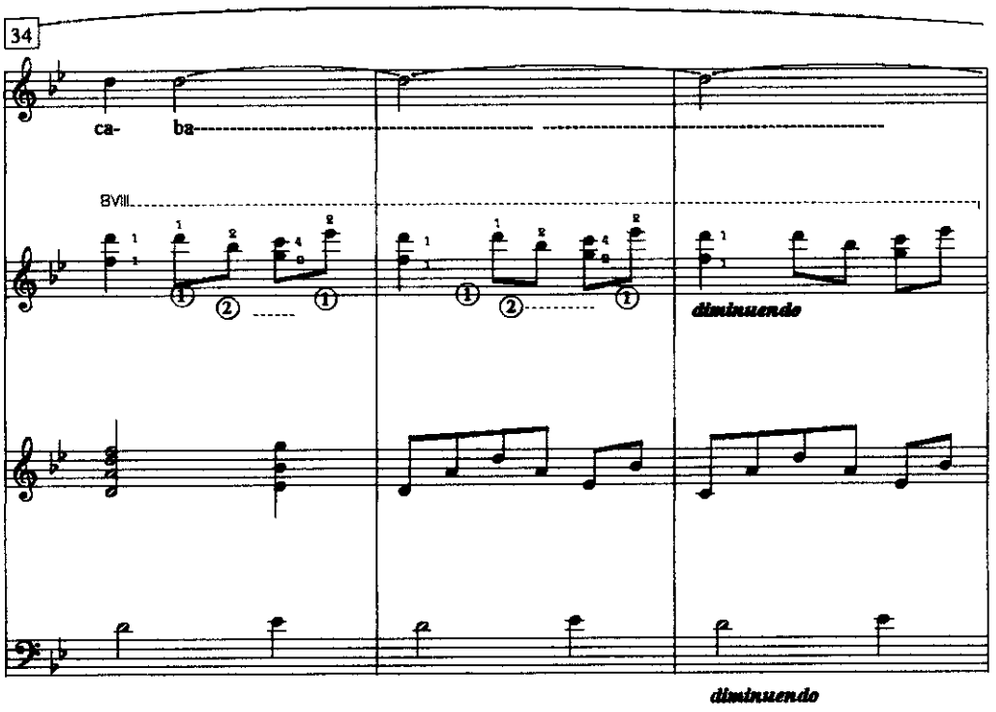
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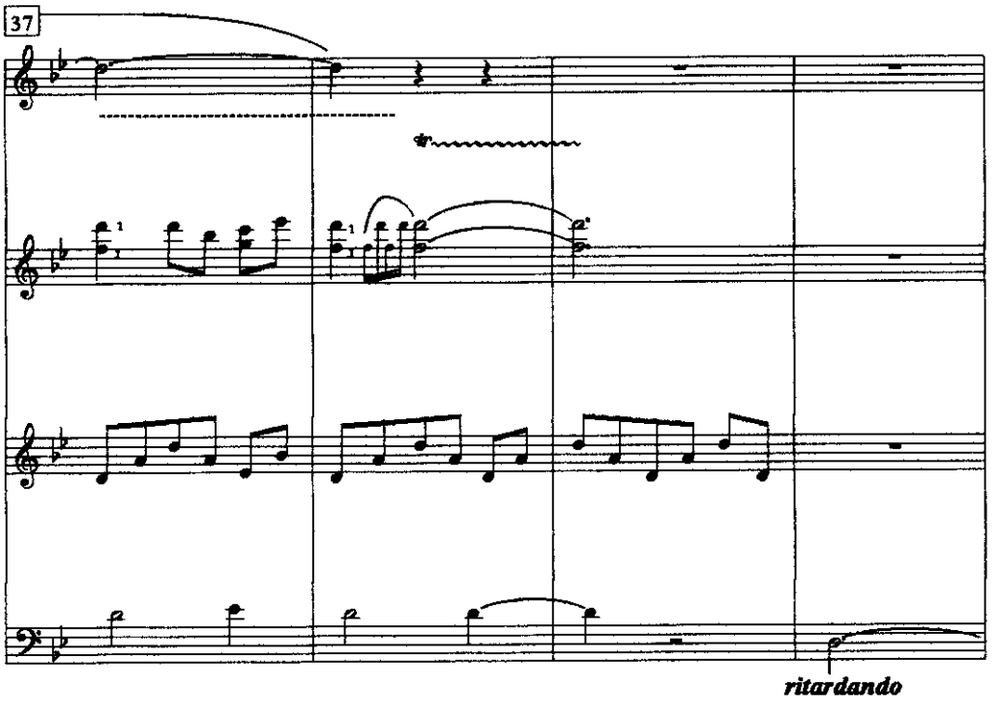
ca- ba
8VIII
diminuendo
diminuendo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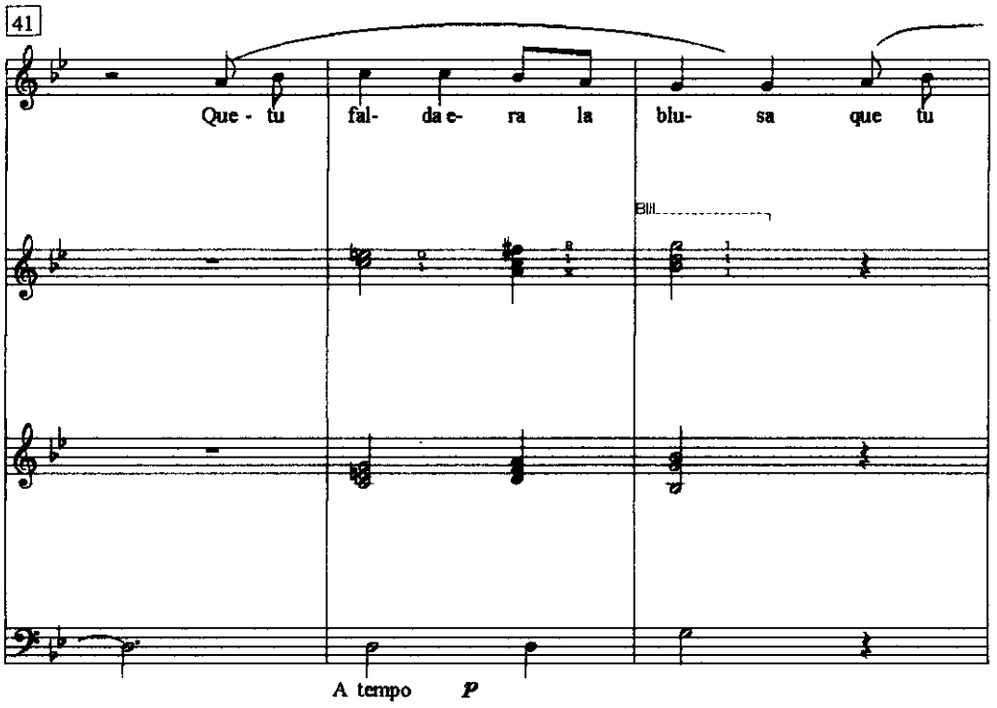
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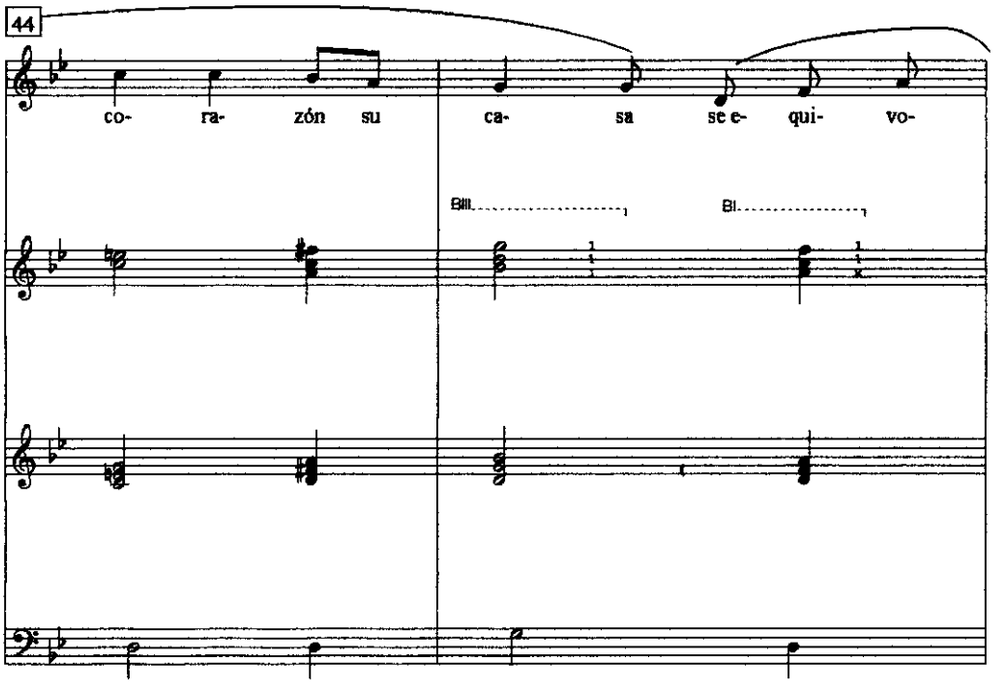
Que - tu fal- da e- ra la blu- sa que tu
Bll.
A tempo p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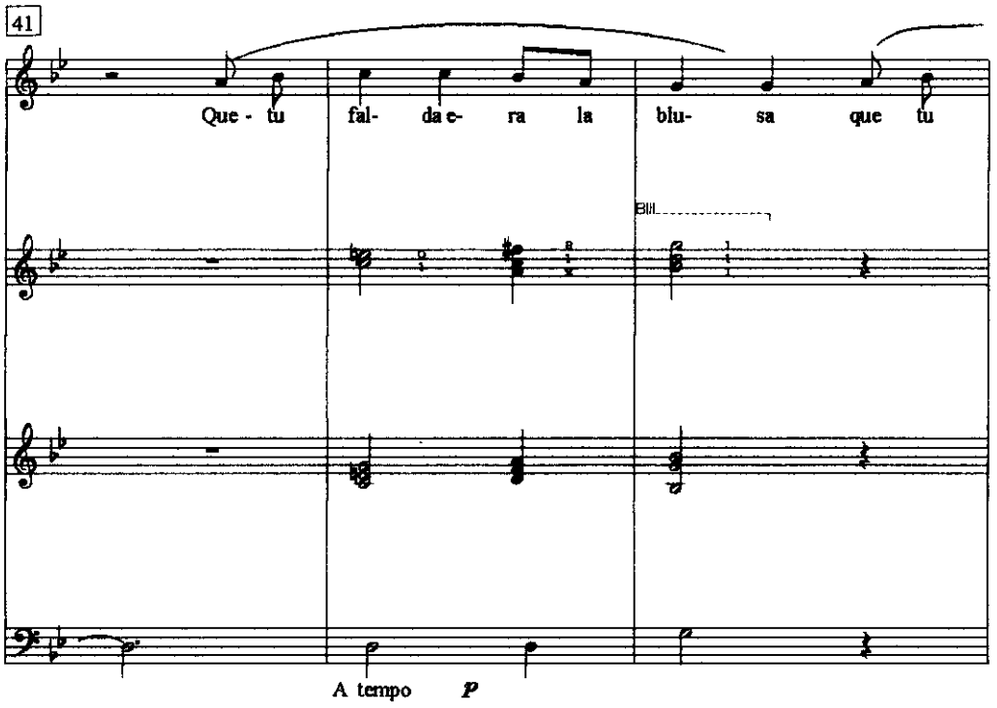
co- ra- zón su ca- sa se e- qui- vo-
Bll.
Bl.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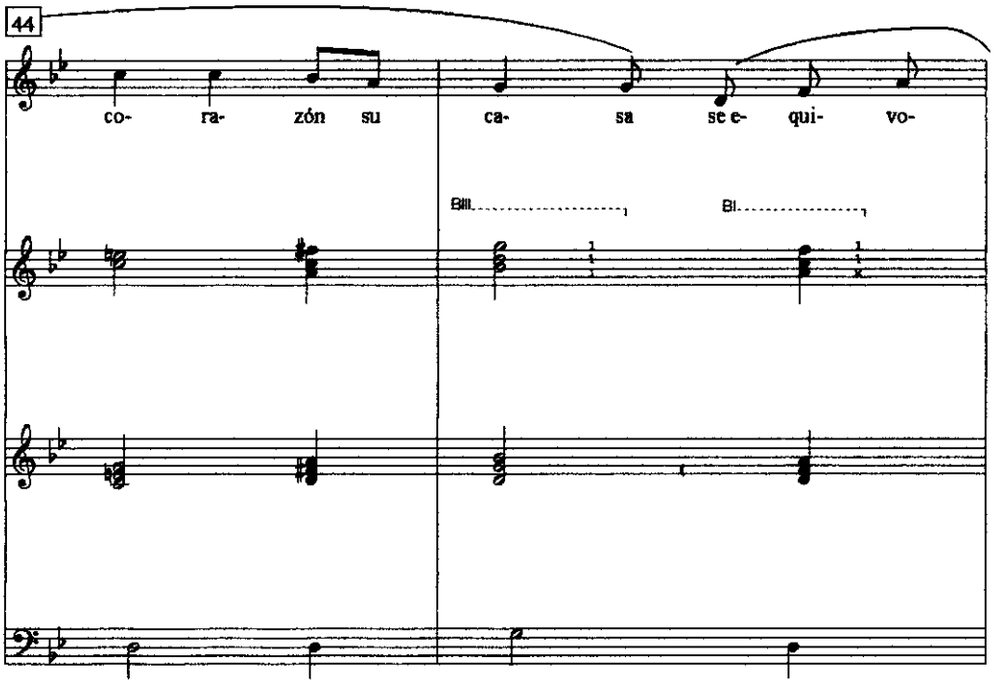
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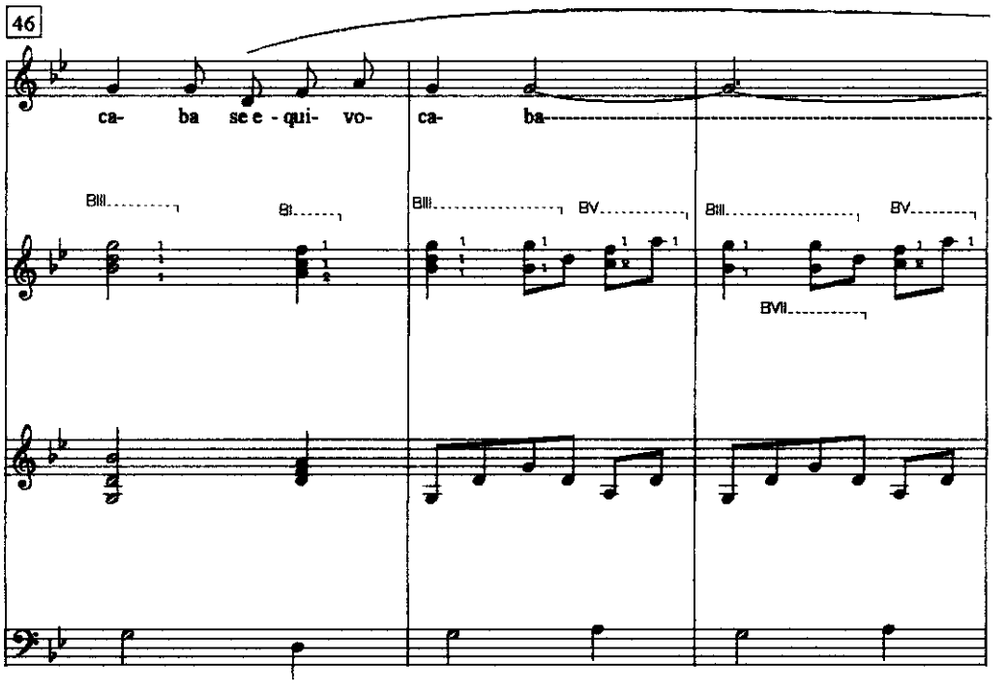
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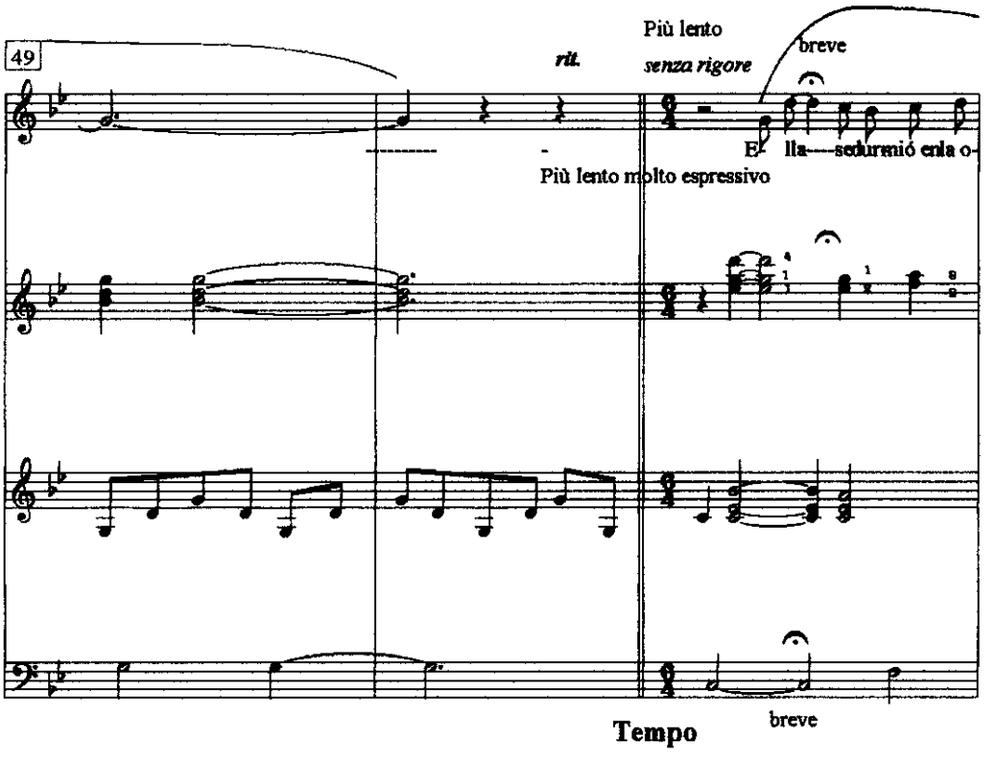
ca- ba se e - qui- vo- ca- ba
BIII
BI
BIII
BV
BIII
BV
BVII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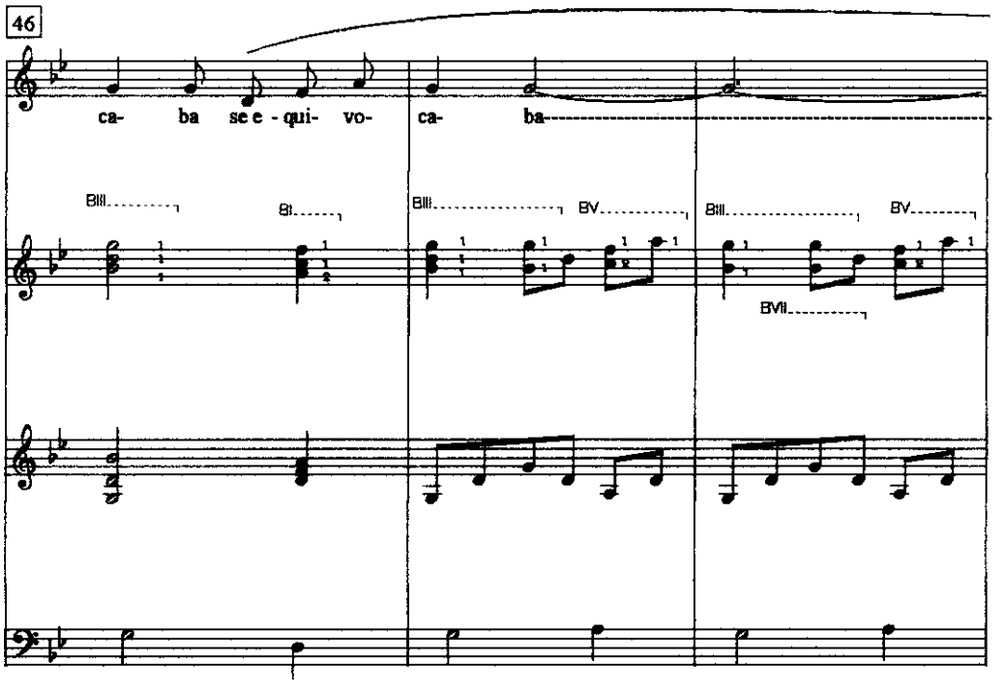
rit.
Più lento
senza rigore
breve
E- lla sedurmió enla o-
Più lento molto espressivo
Tempo
breve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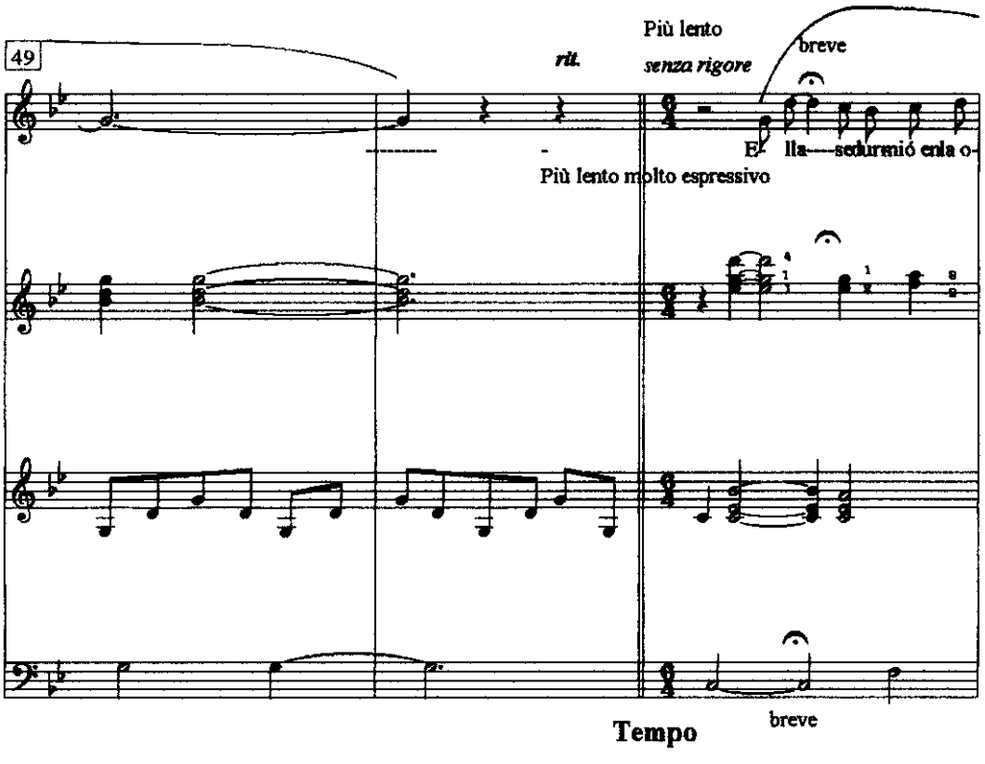
ca- ba se e - qui- vo- ca- ba
BIII
BI
BIII
BV
BIII
BV
BVII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Più lento
senza rigore
breve
E- lla sedurmió enla o-
Più lento molto espressivo
Tempo
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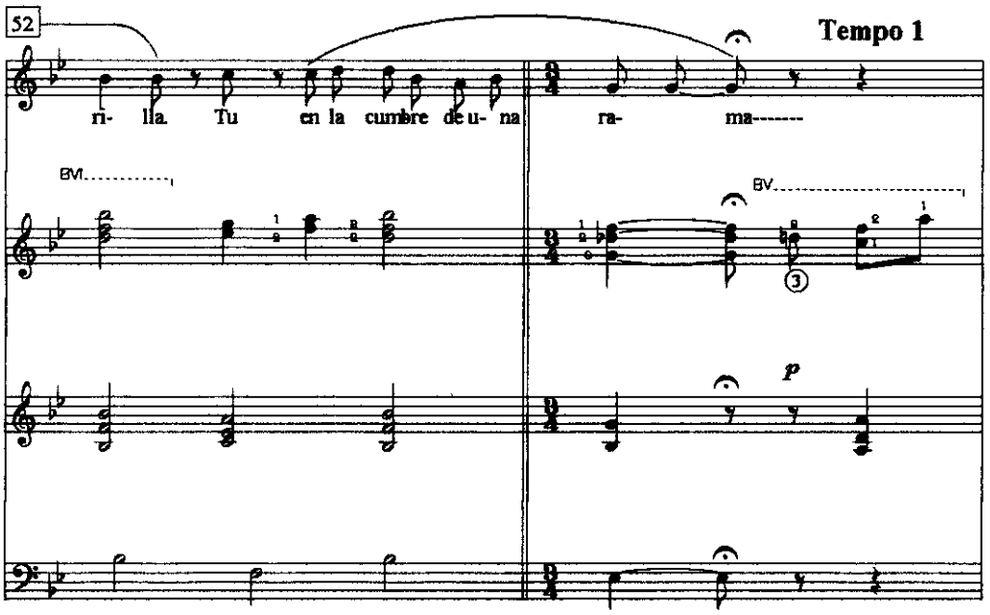
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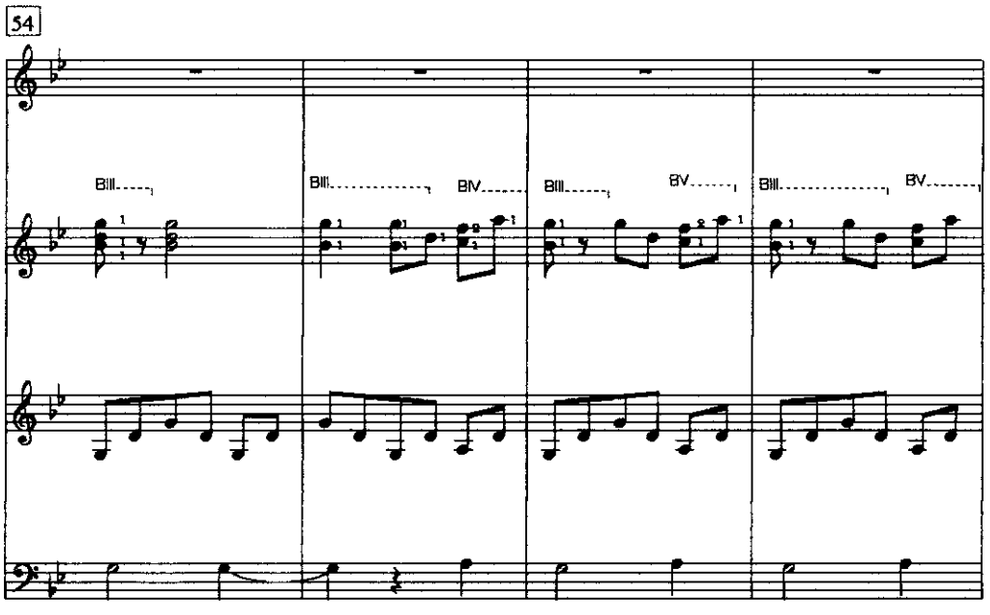
Tempo 1
ri- lla. Tu en la cumbre de u- na ra- ma-------
BVI.
BV.
3
p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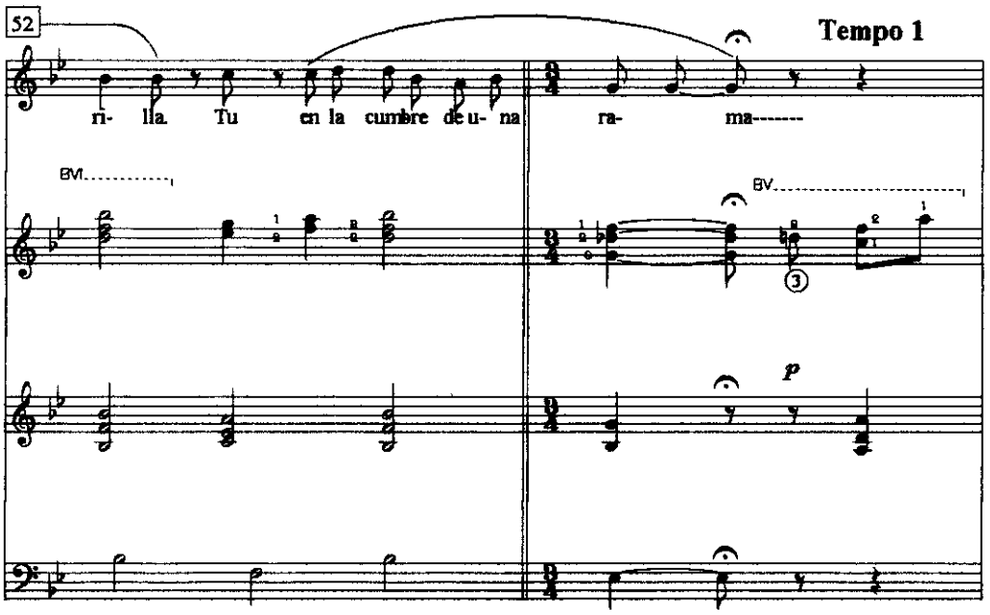
BIII.
BIII.
BIV.
BIII.
BV.
BIII.
BV.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Tempo 1
ri- lla. Tu en la cumbre de u- na ra- ma-------
BVI.
BV.
3
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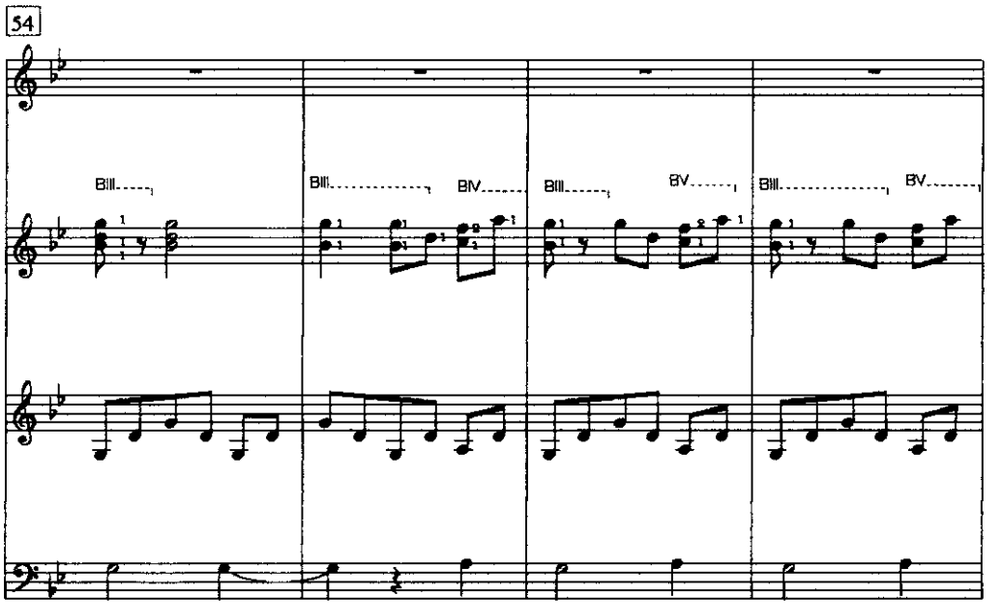
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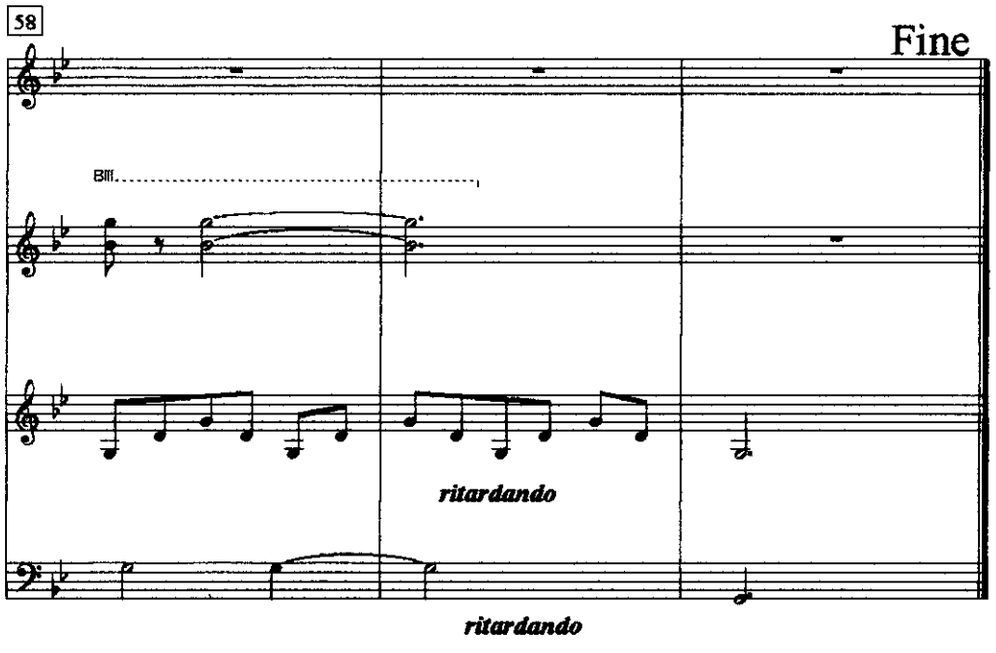
BIII.
BIV.
BIII.
BV.
BIII.
BV.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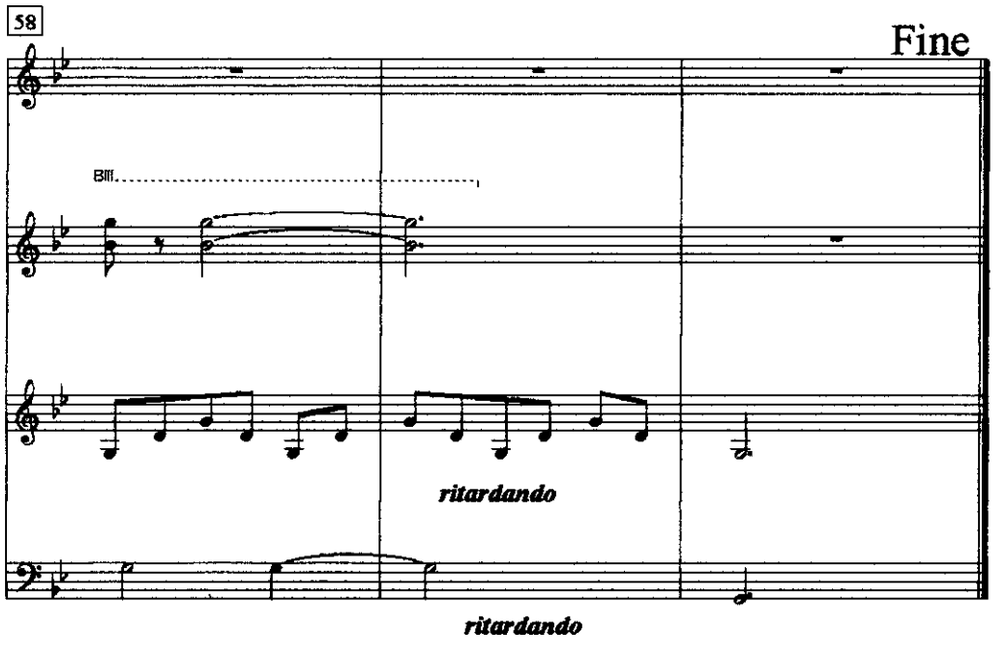
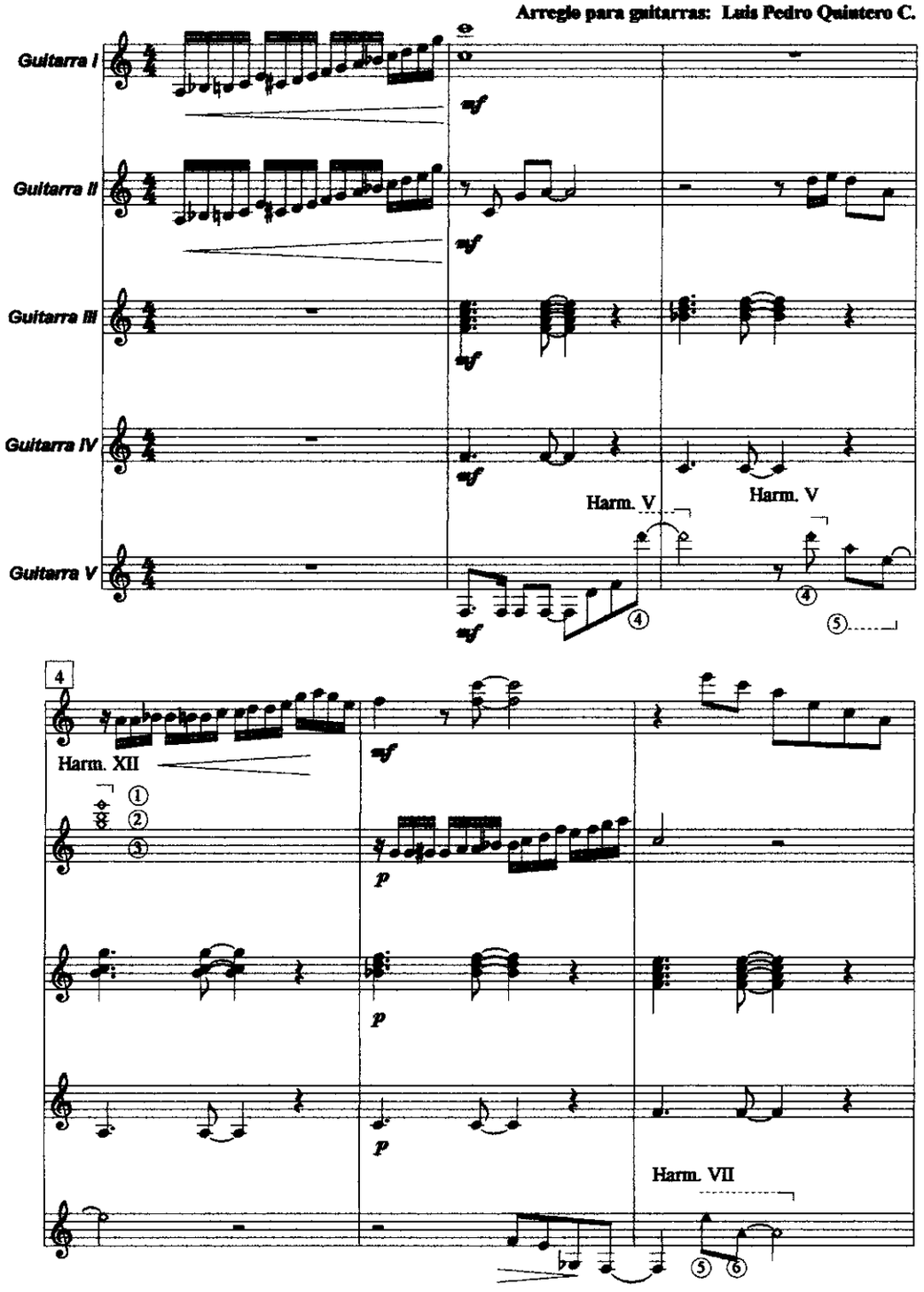
Fine
Bm
ritardando
ritardando


58
Fine
Bm
ritardando
ritardando

TWO FOR THE ROAD.

Henry Manccini

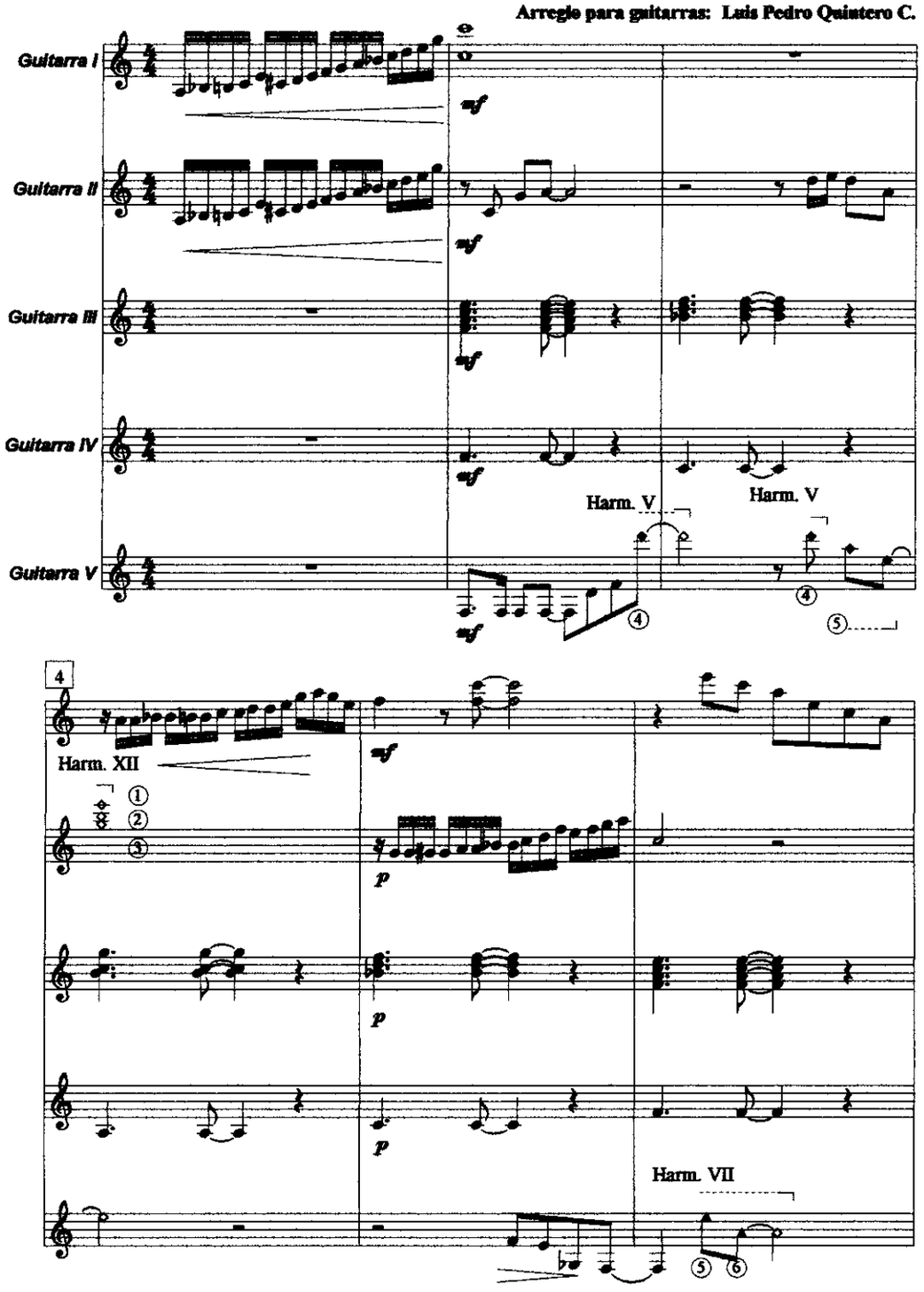
Arreglo para guitarras: Luis Pedro Quintero C.

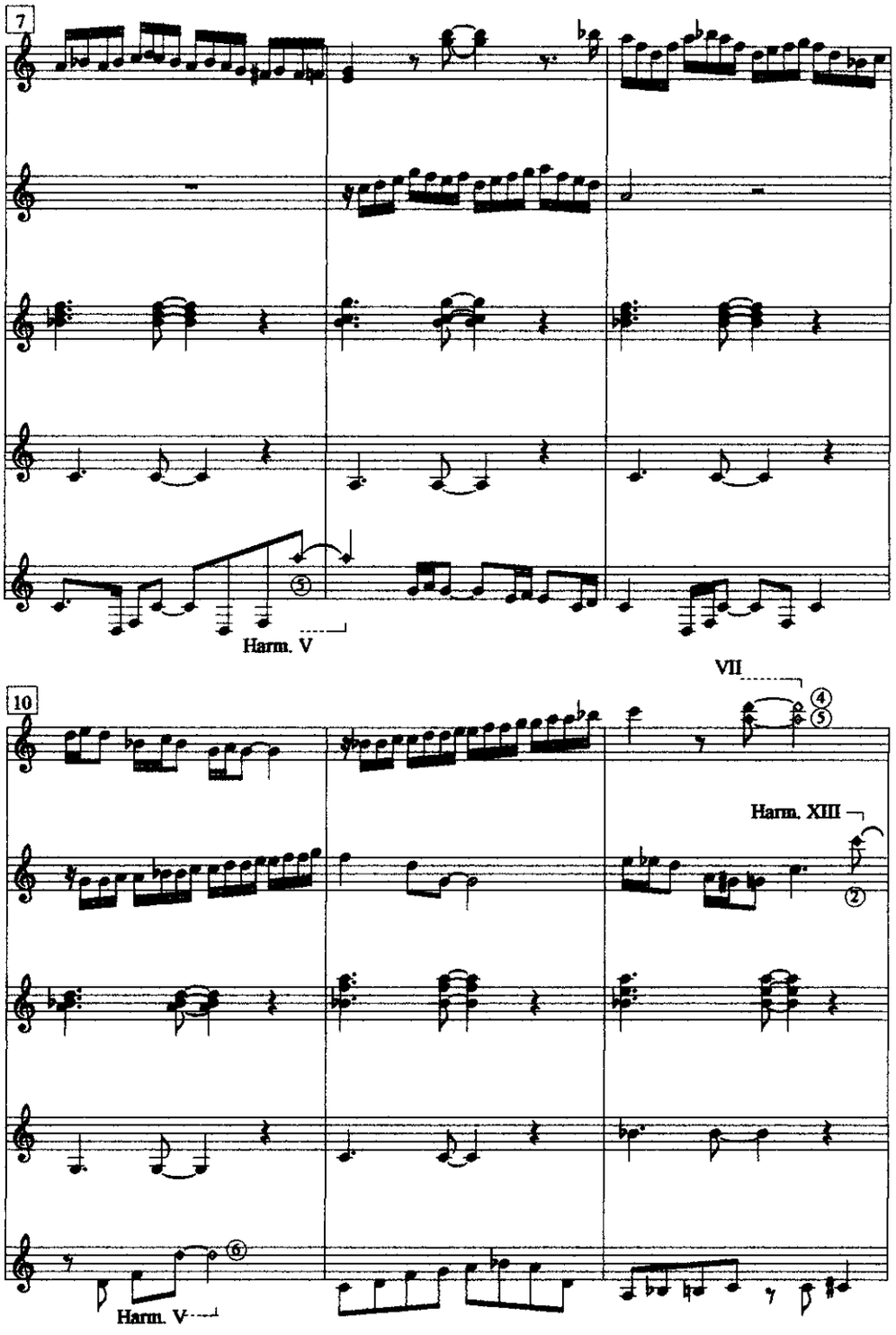


TWO FOR THE ROAD.

Henry Manccini

Arreglo para guitarras: Luis Pedro Quintero C.

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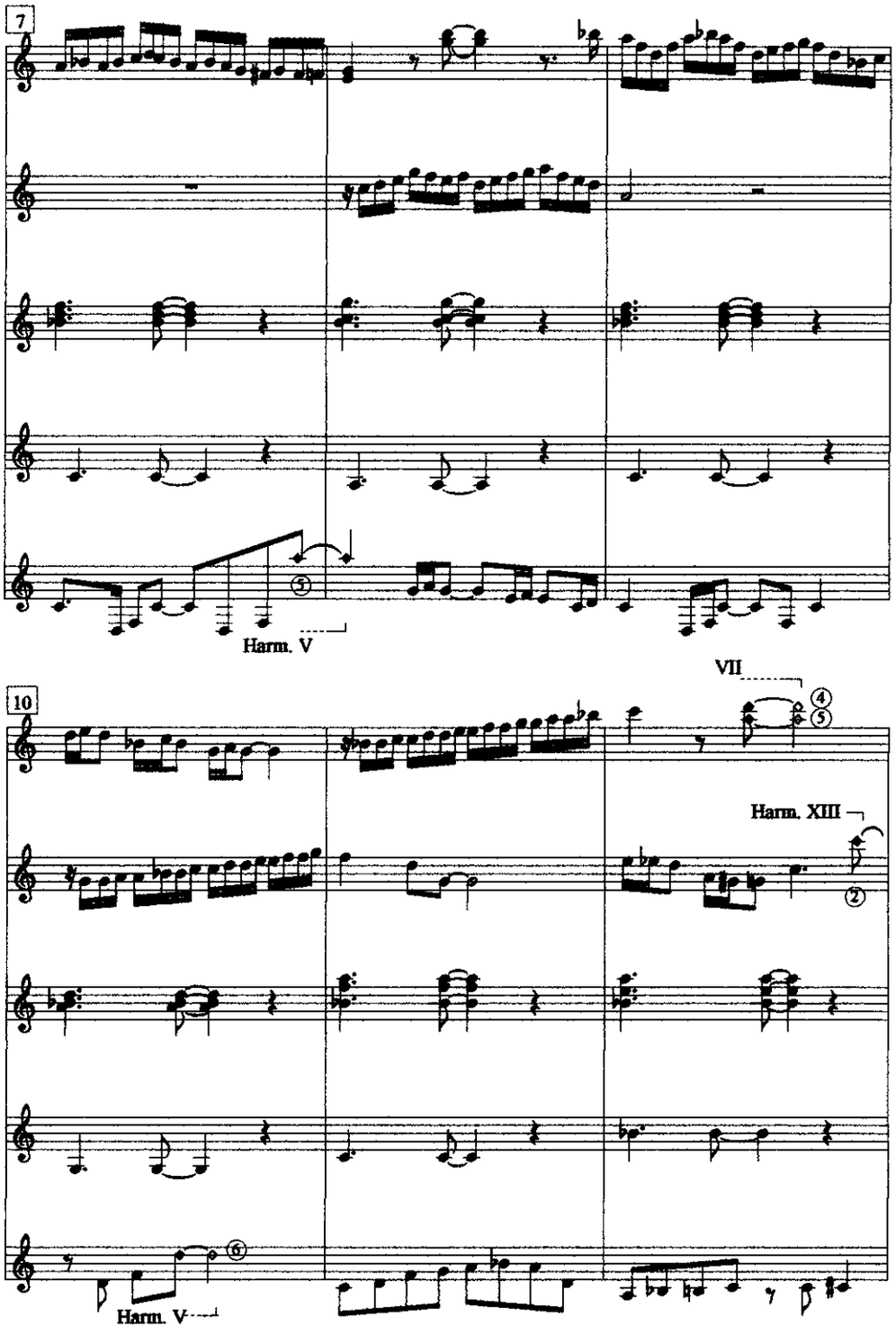
Harm. V
VII
10
Harm. XIII
Harm. V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VII
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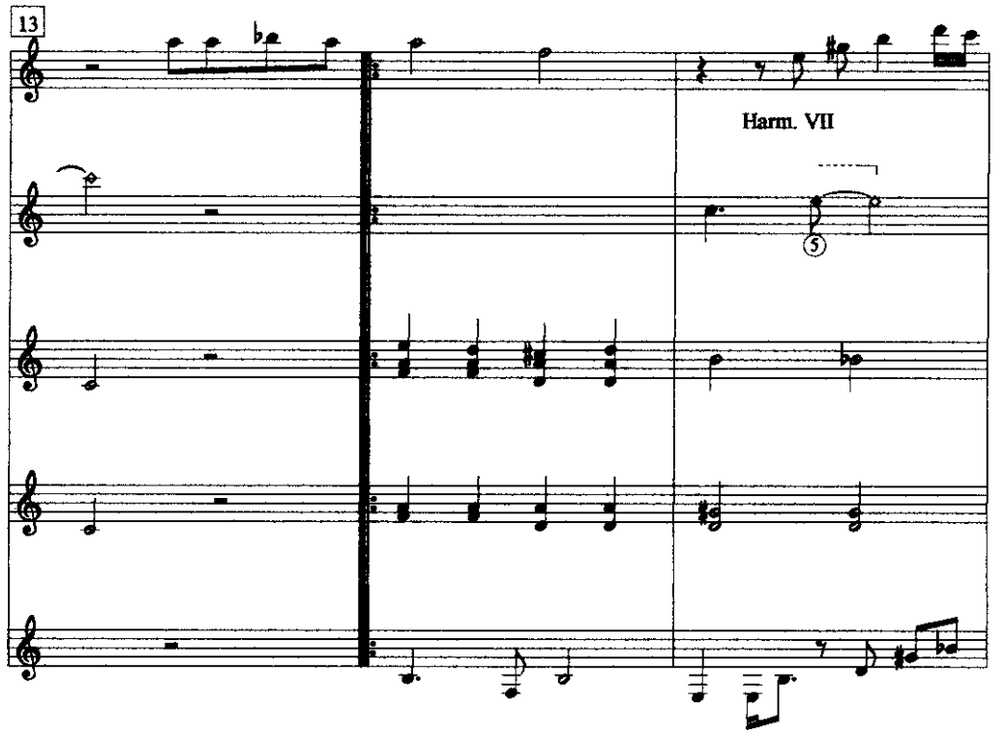
Harm. XIII
Harm. V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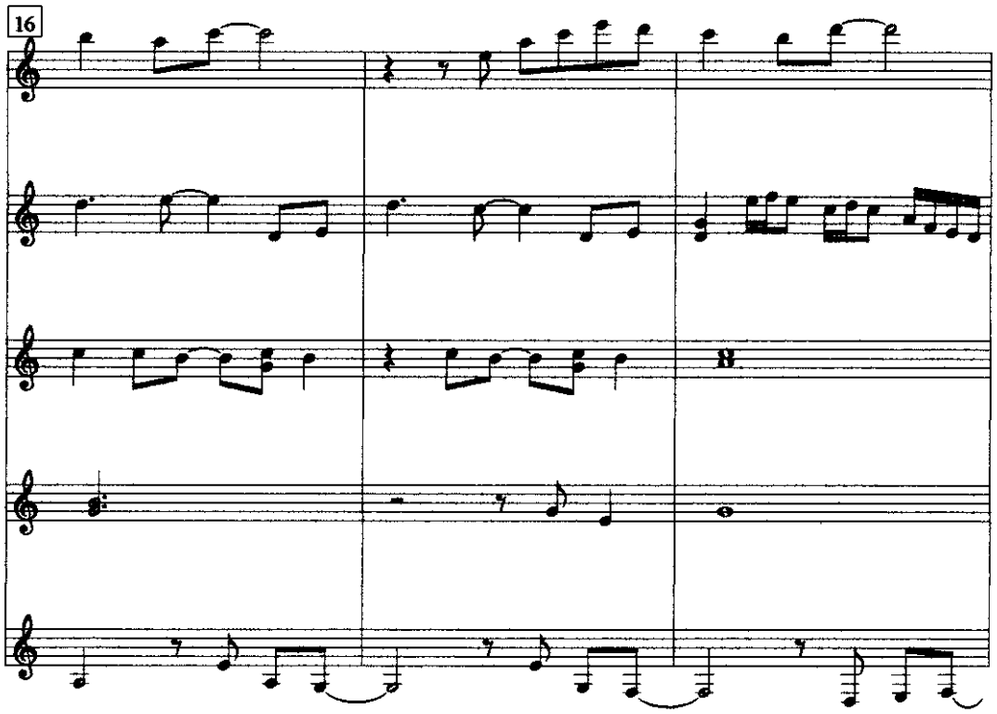
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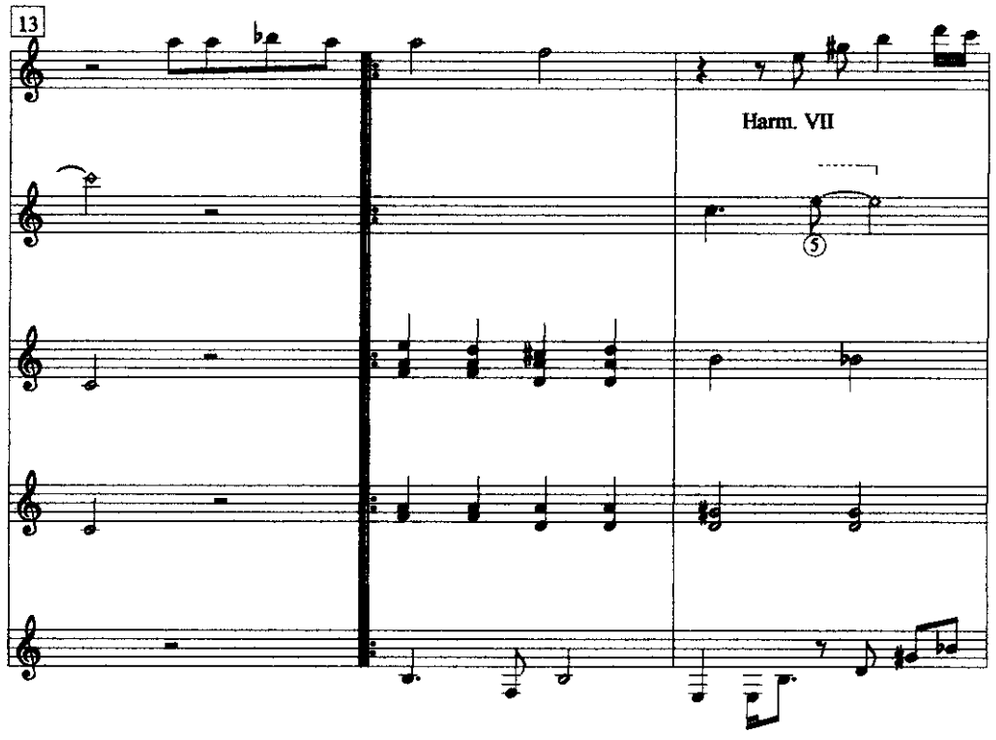
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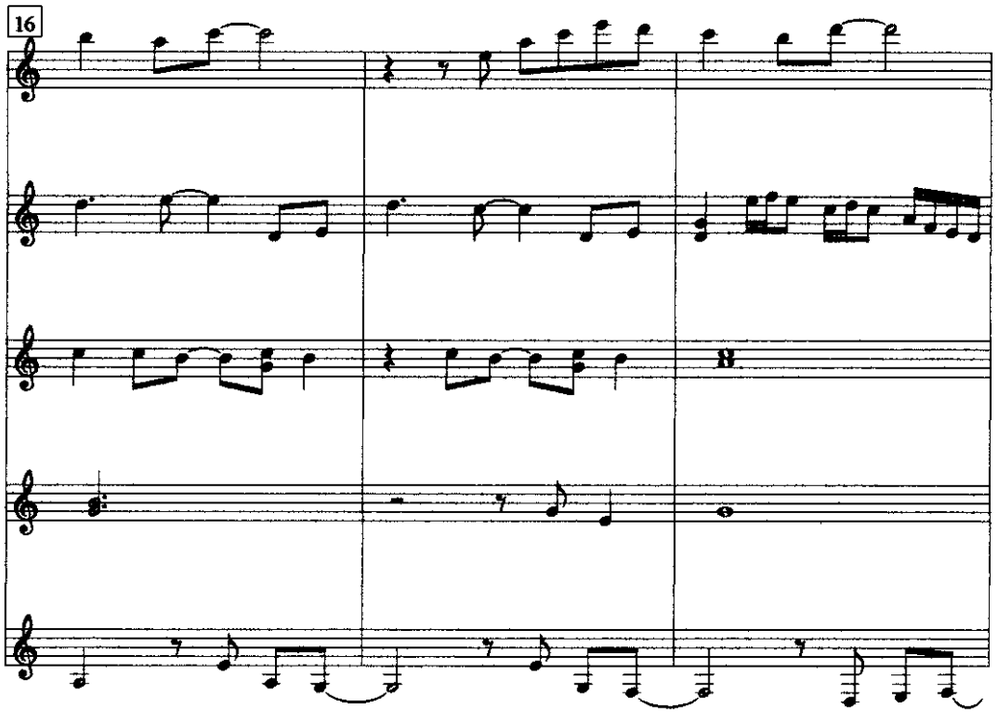
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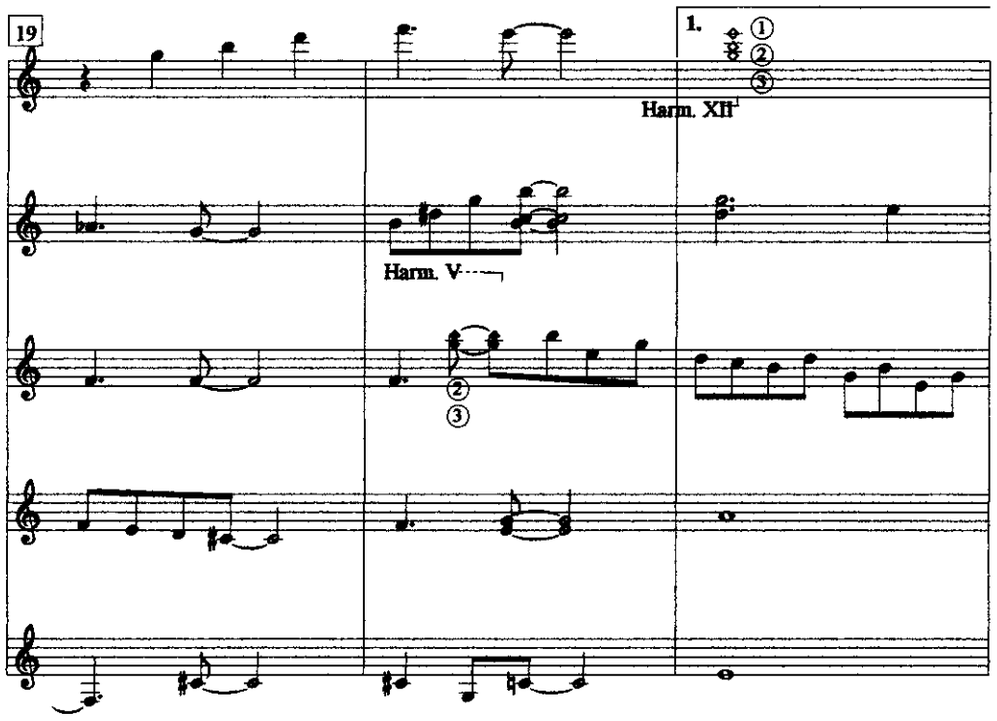
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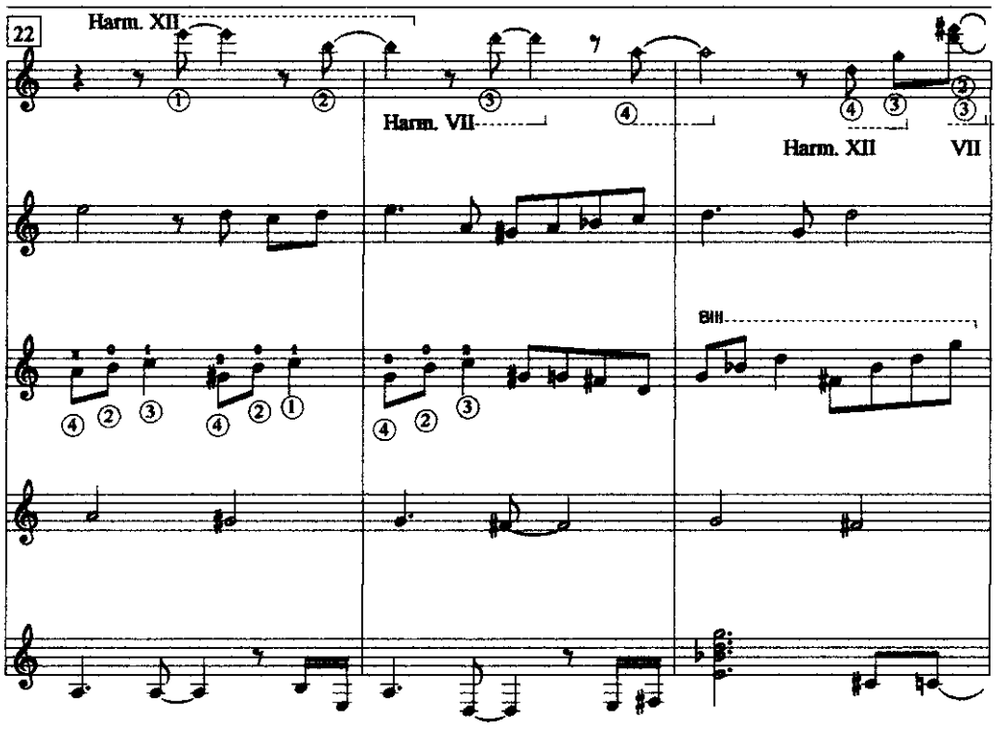
Harm. XII
Harm. V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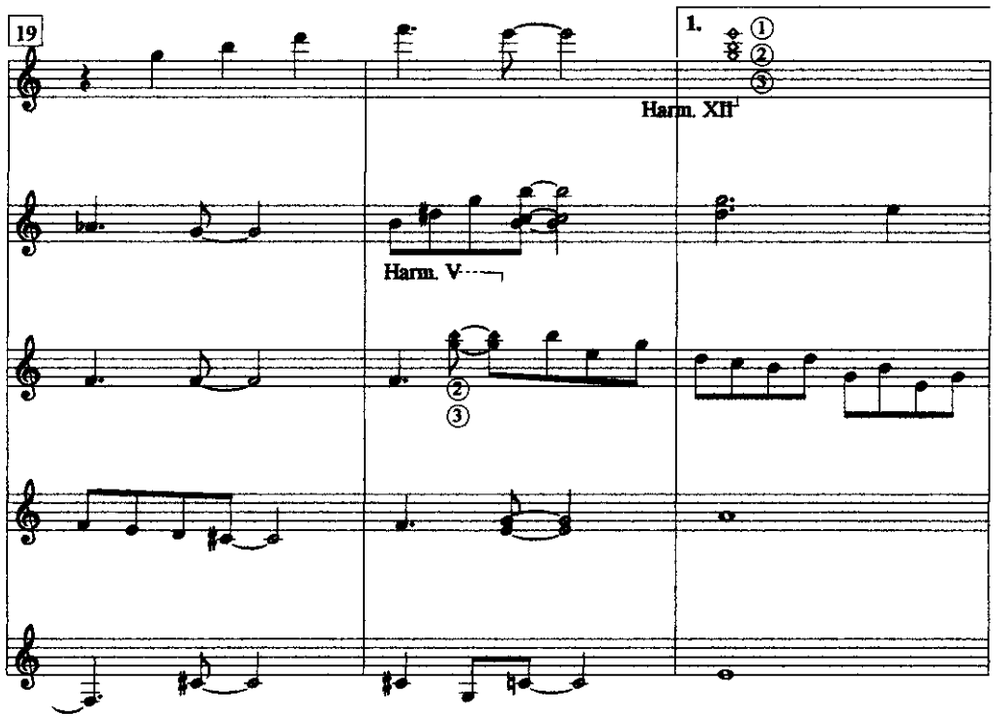
Harm. XII
Harm. VII
Harm. XII
VII
BIII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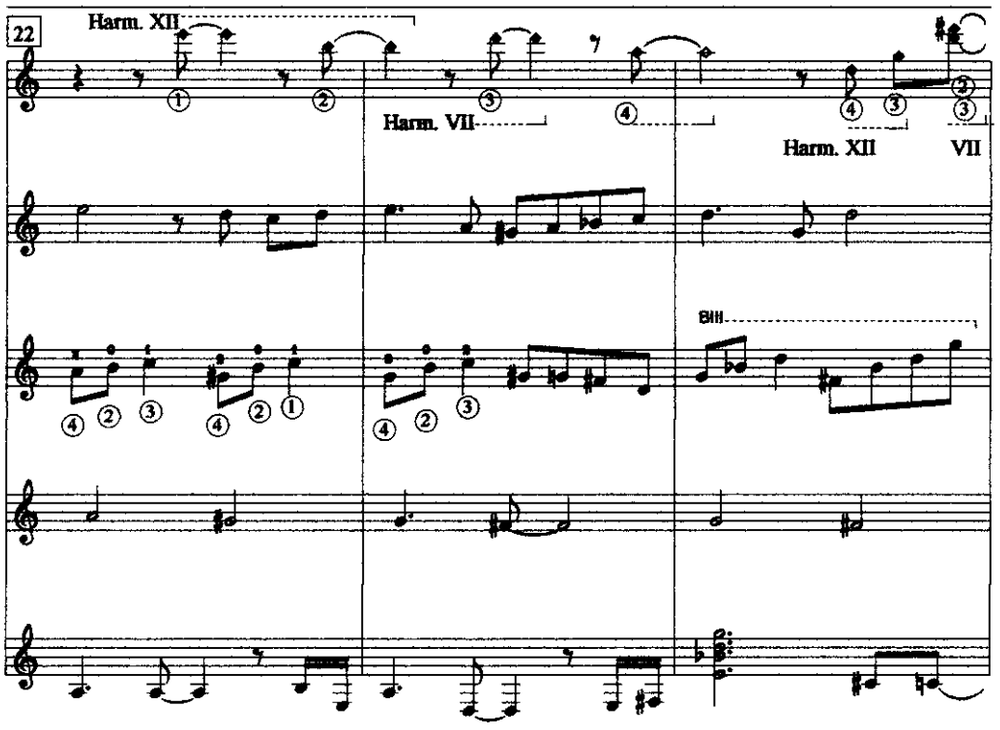
Harm. XII
Harm. V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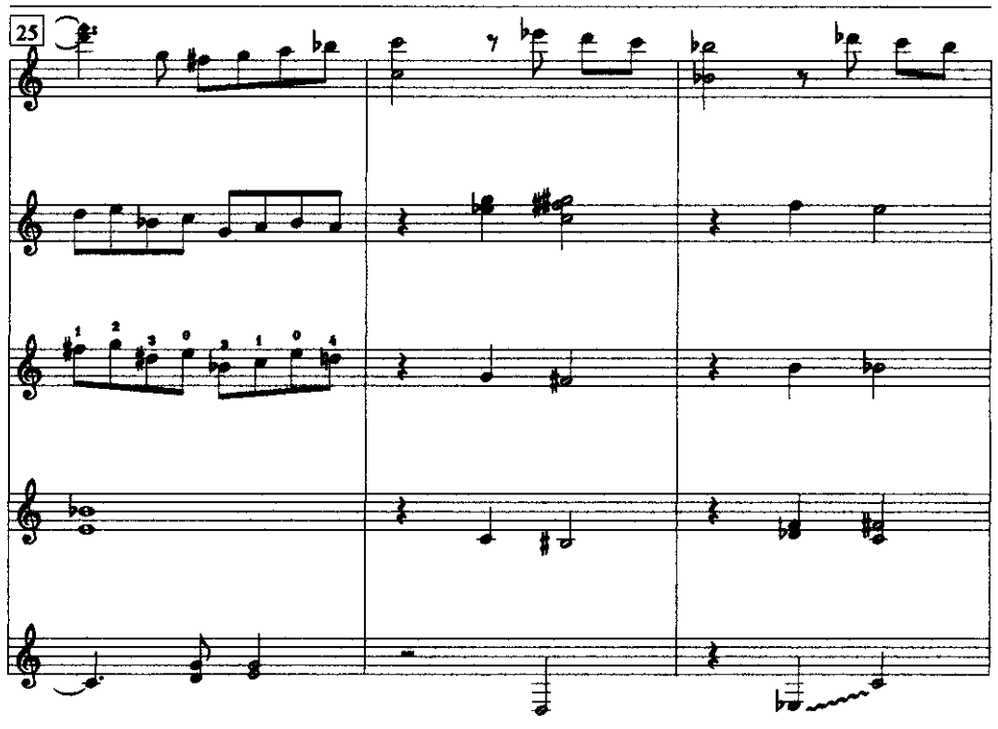
Harm. VII
Harm. XII
VII
BIII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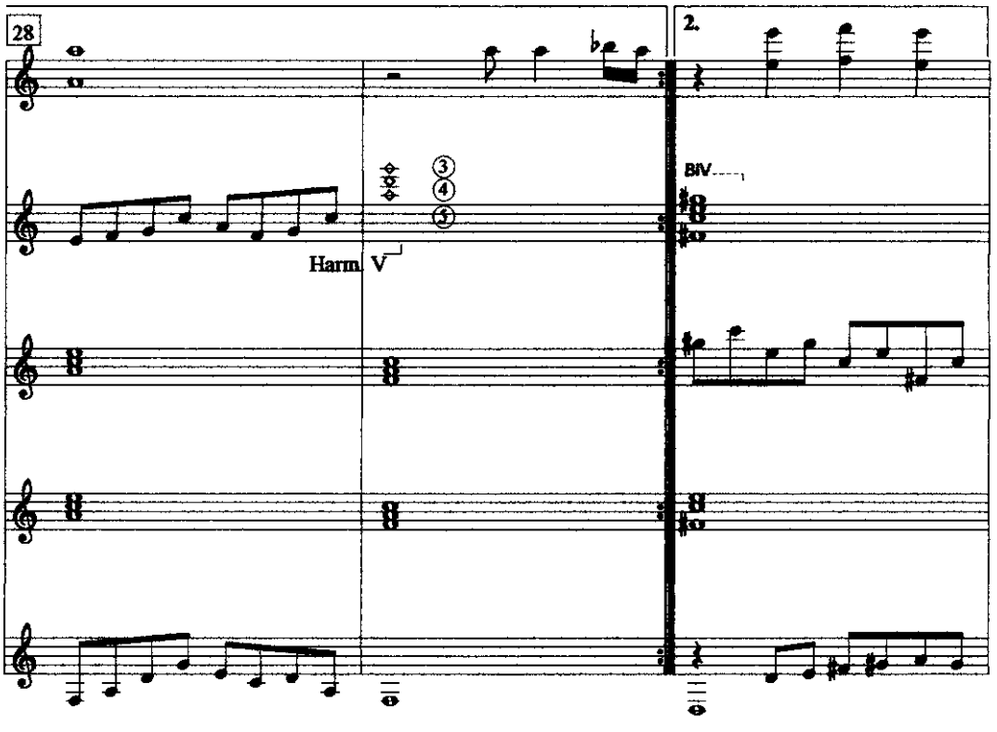
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Harm. V
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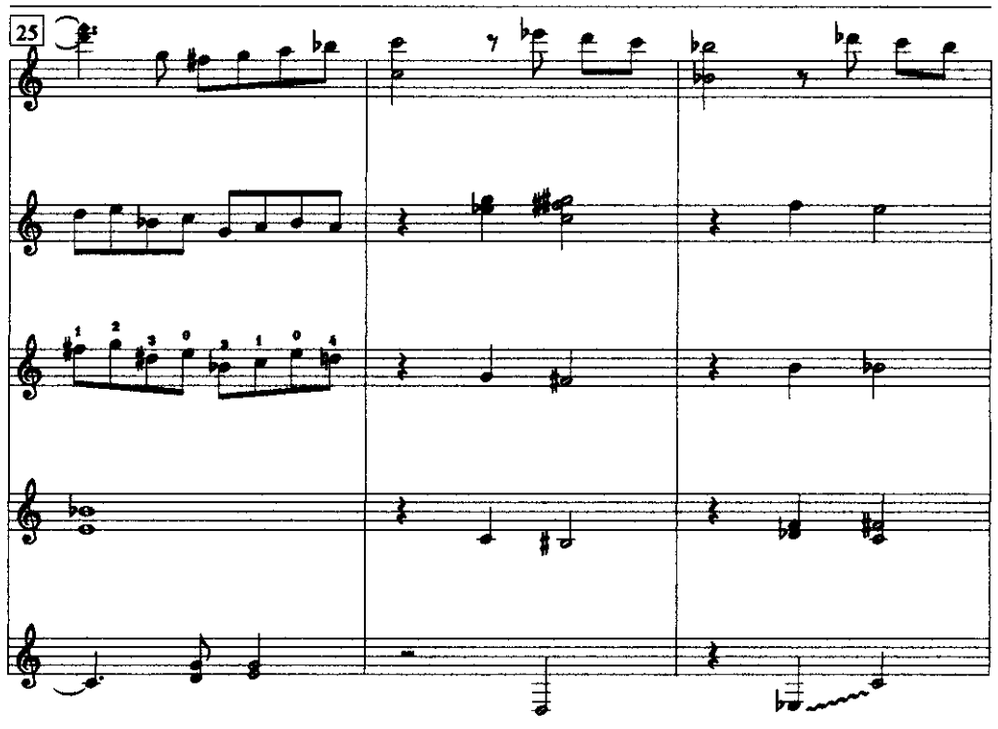
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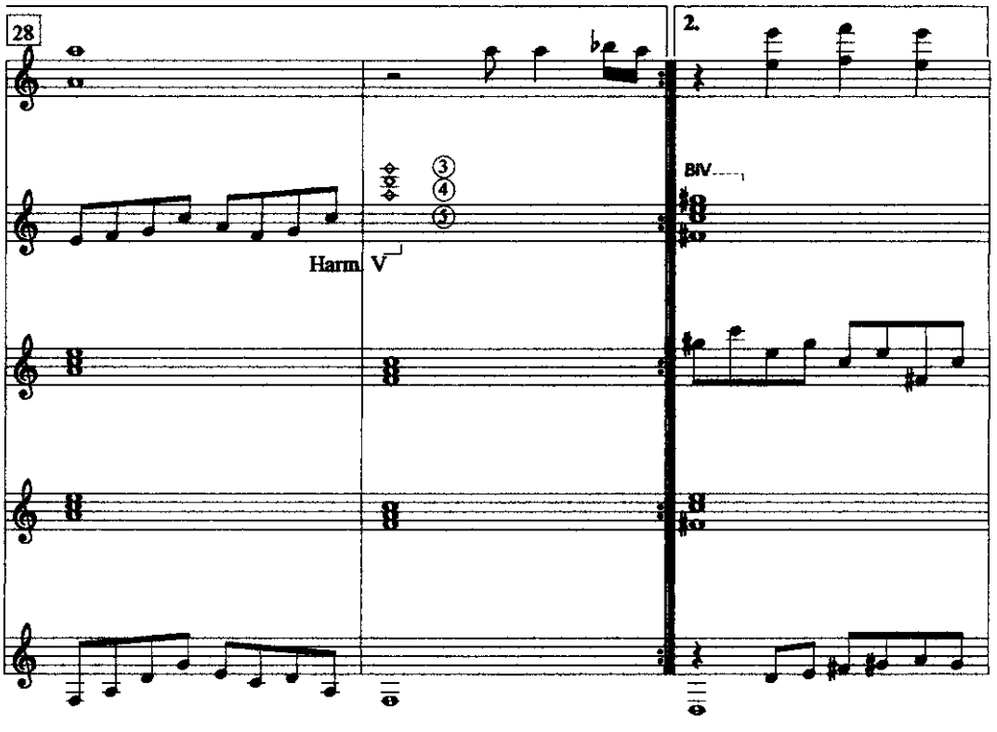
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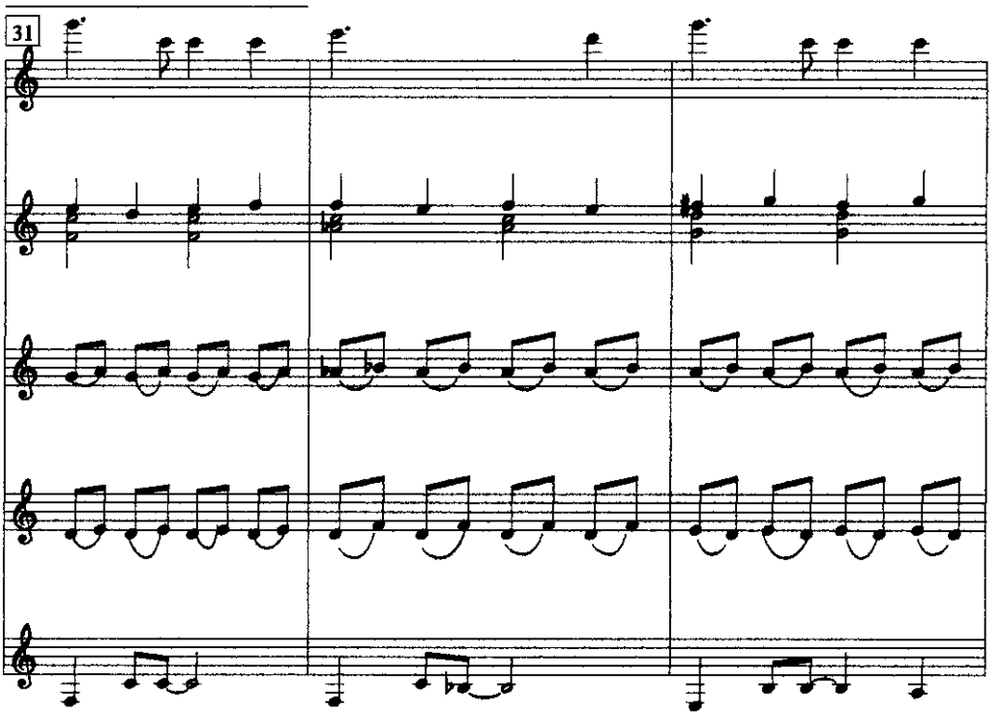
Harm. V
BIV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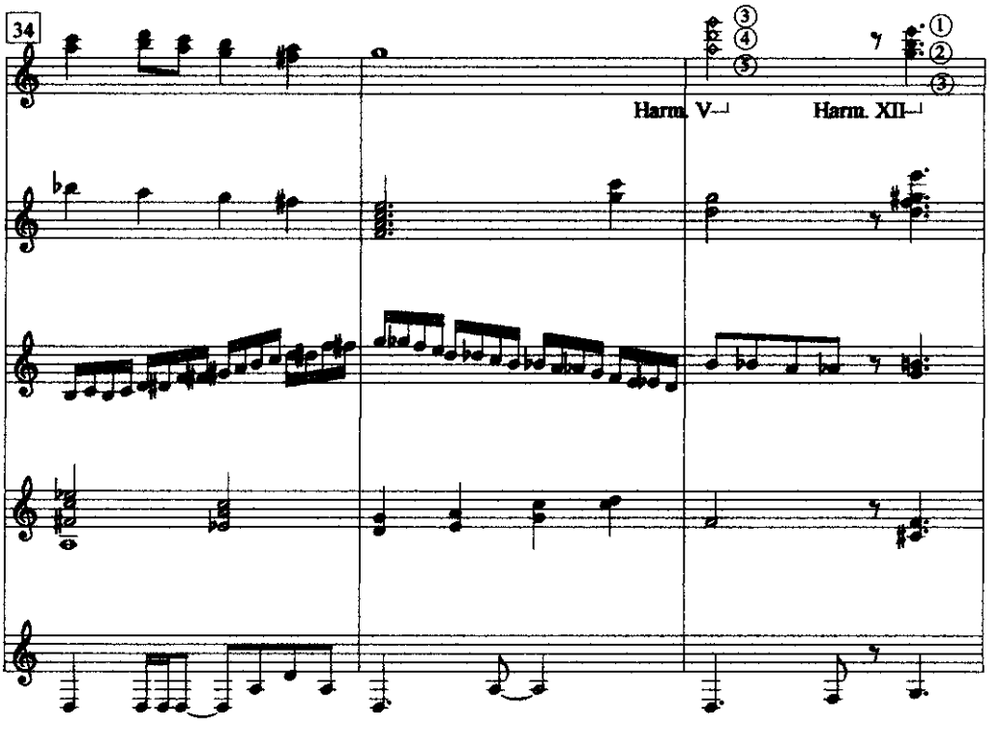
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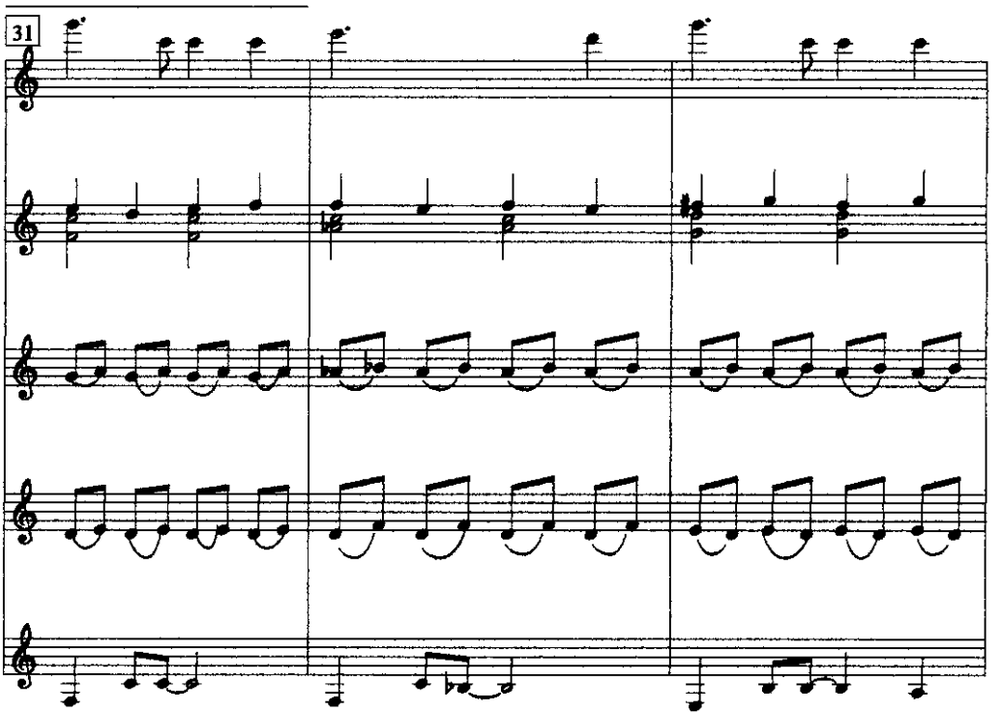
Harm. XII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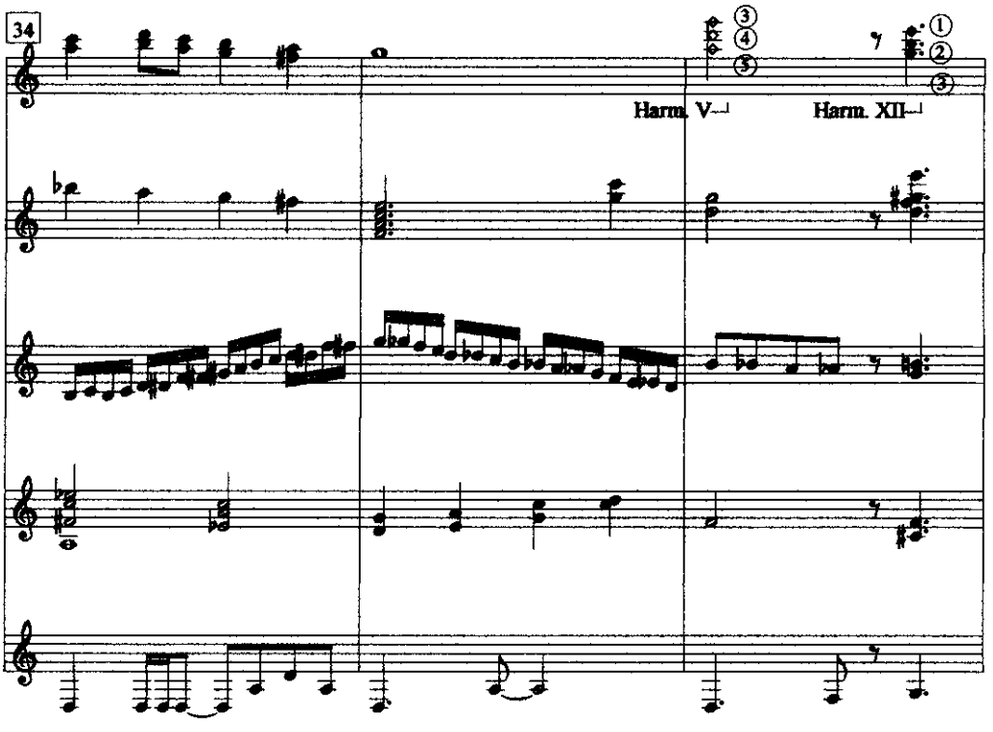
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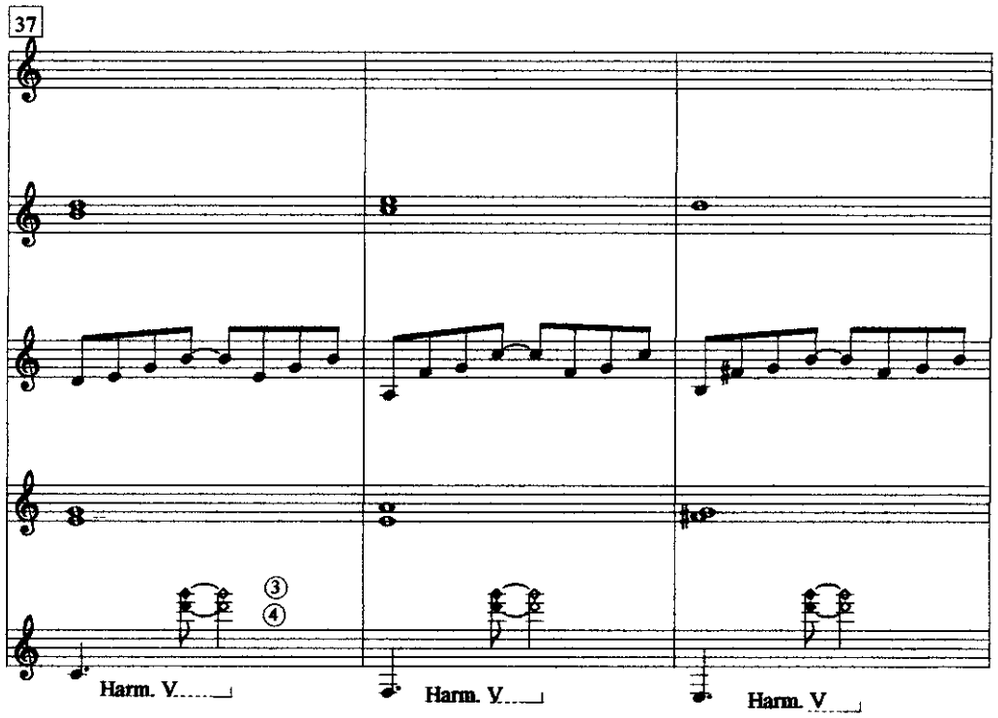
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Harm. V
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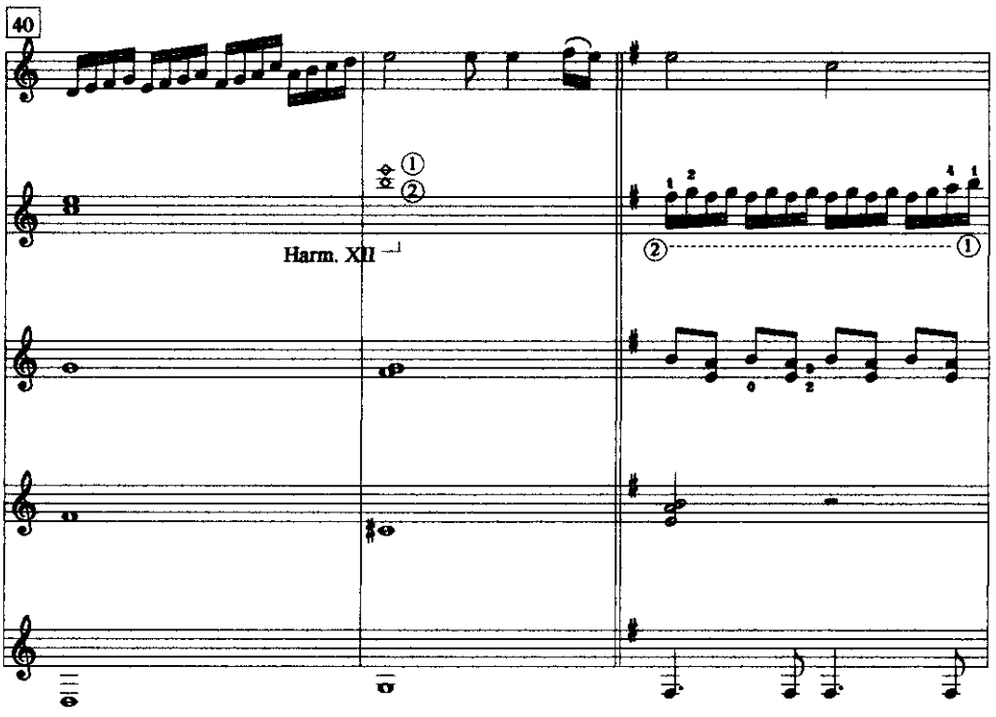
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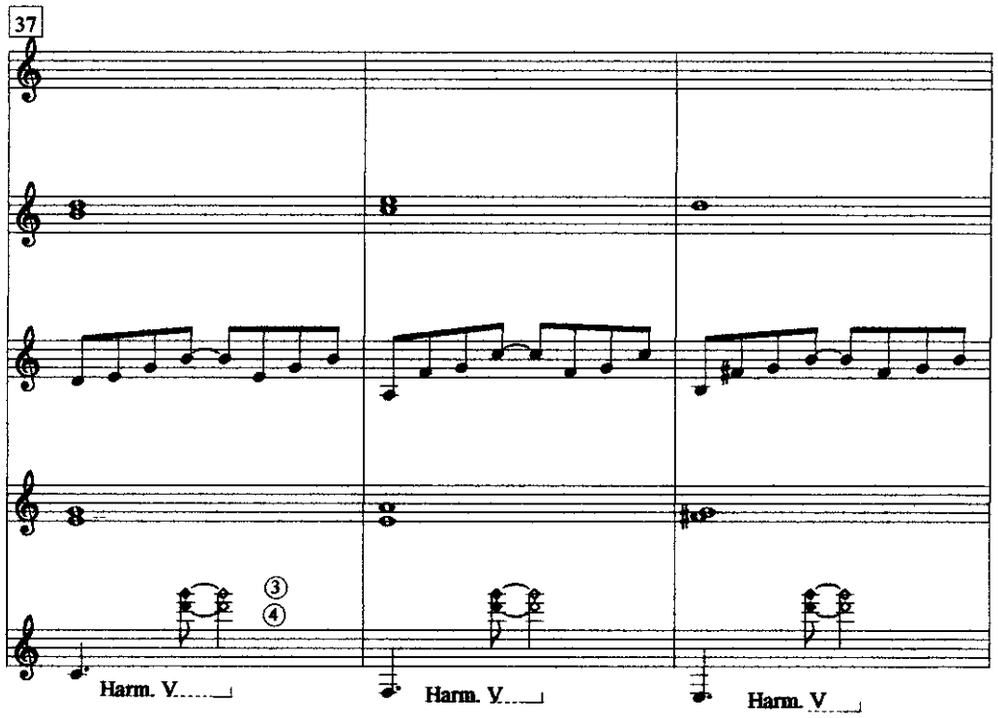
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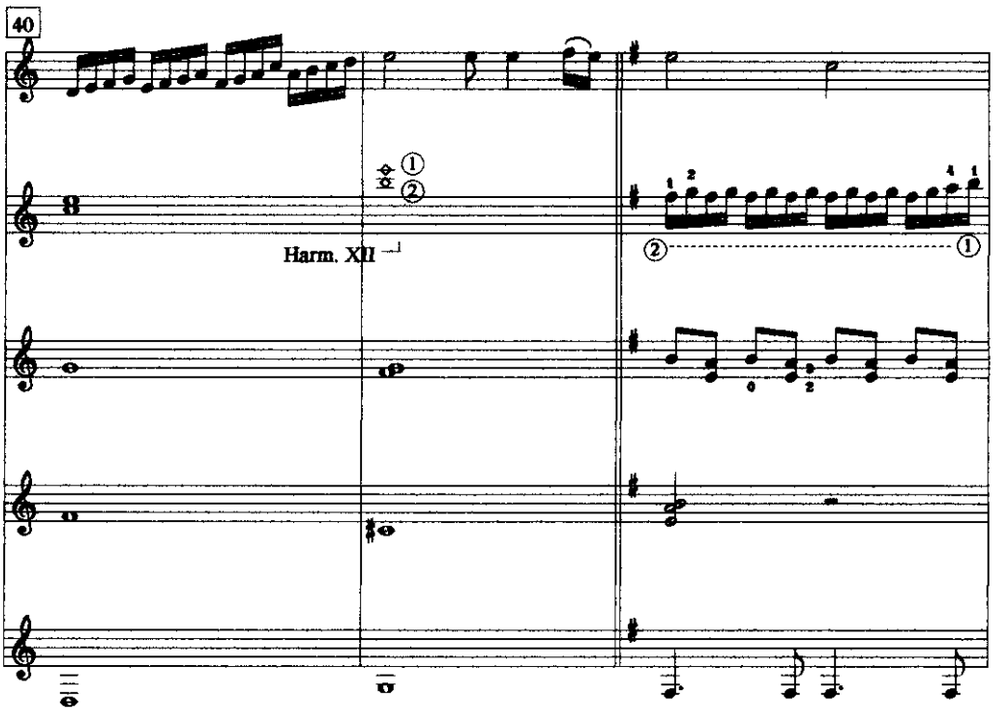
Harm. V
Harm. V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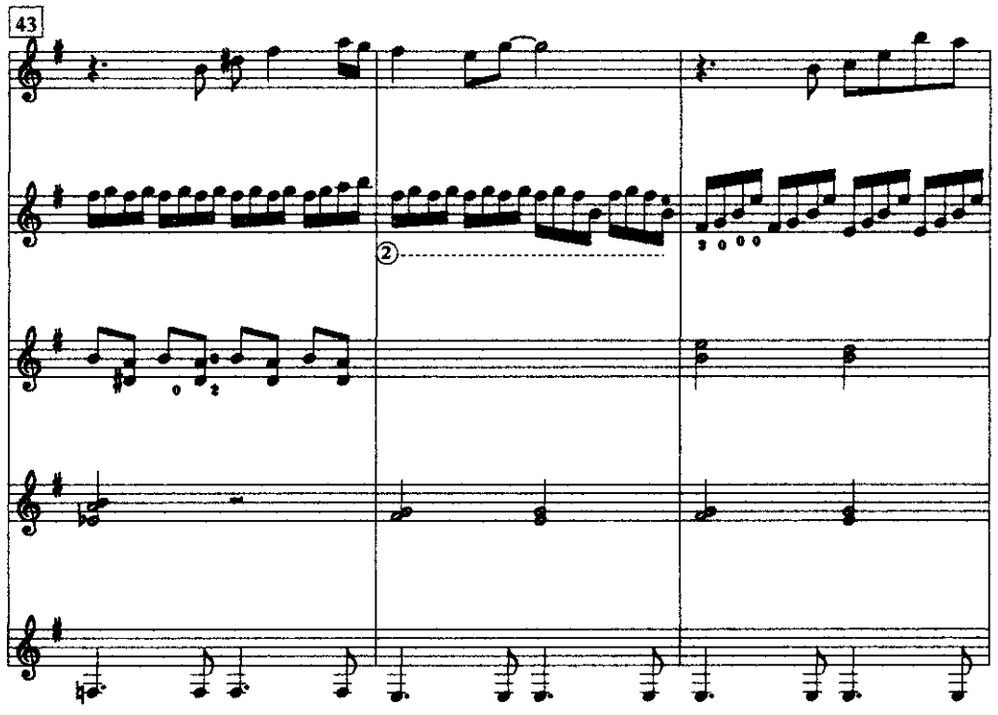
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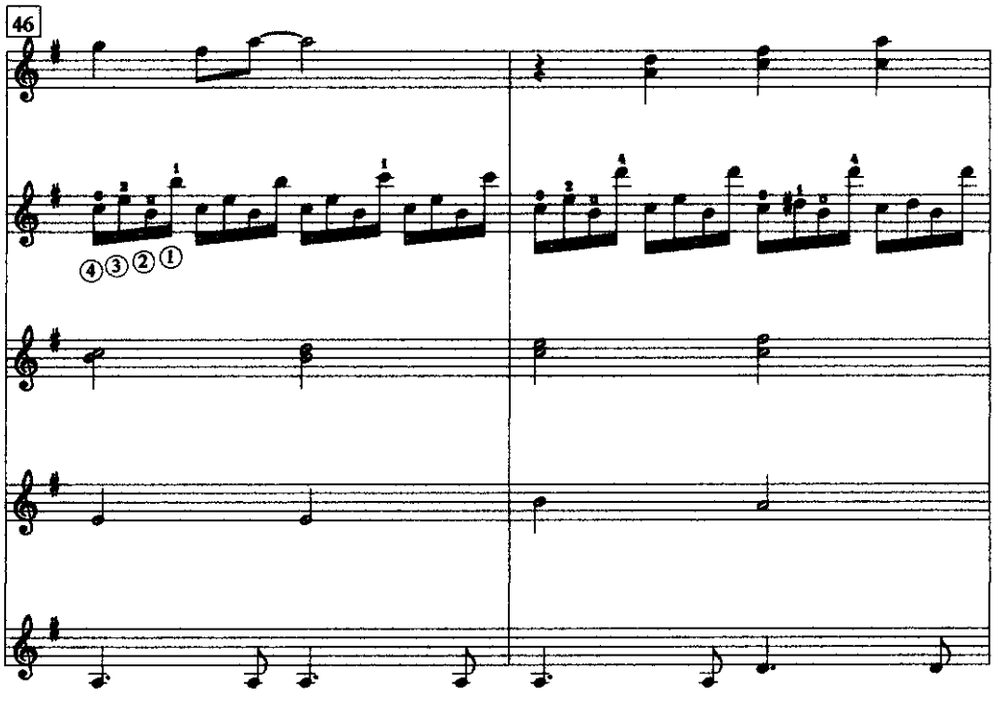
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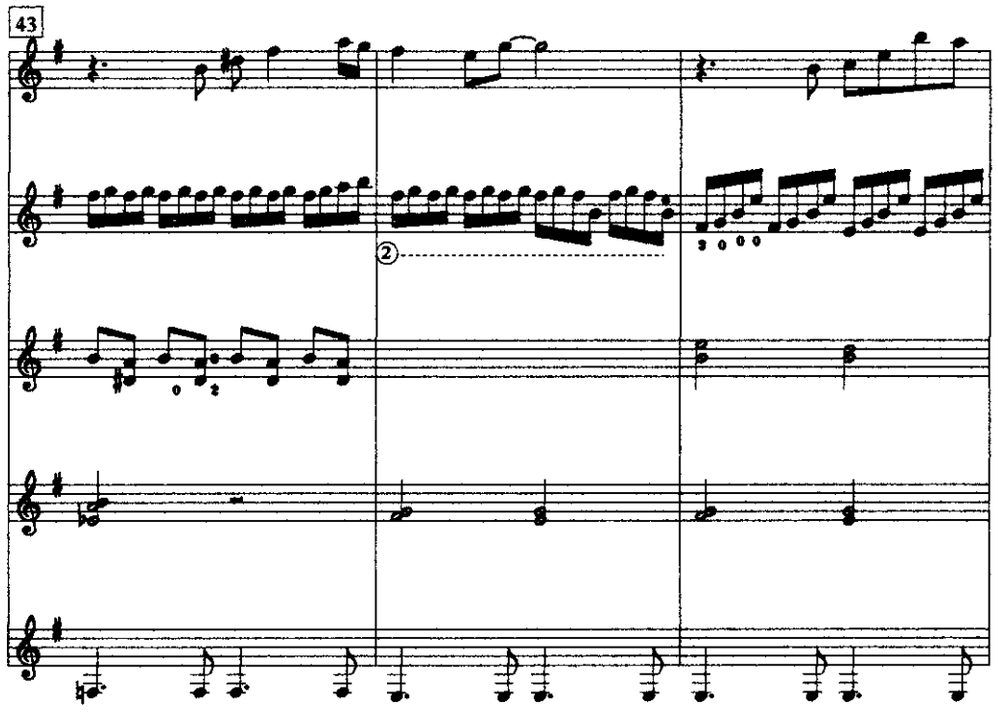
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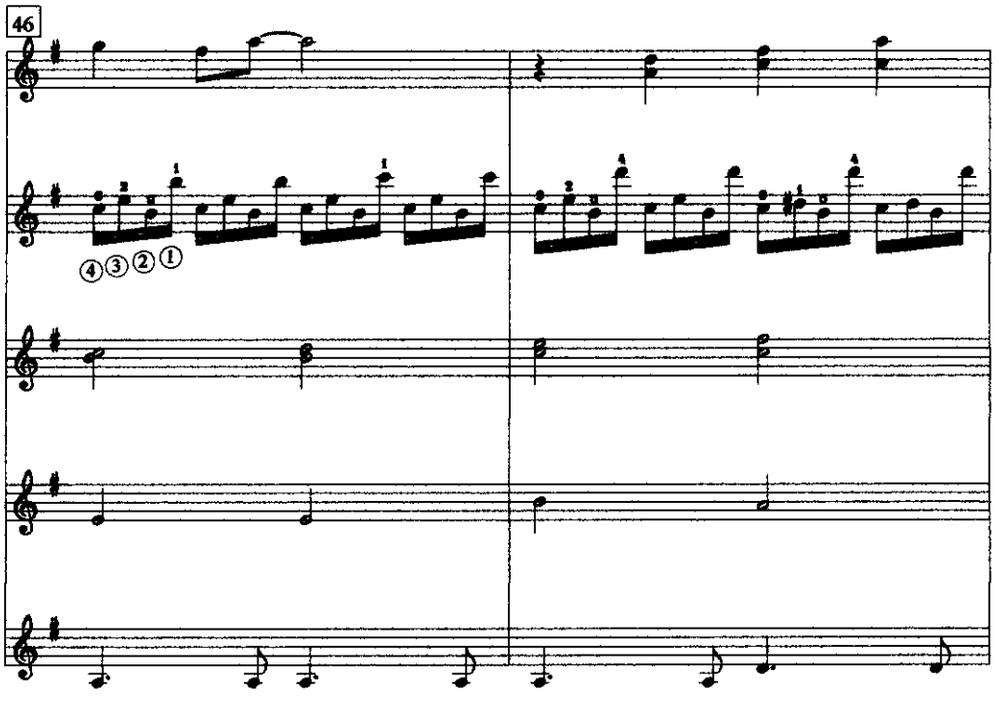
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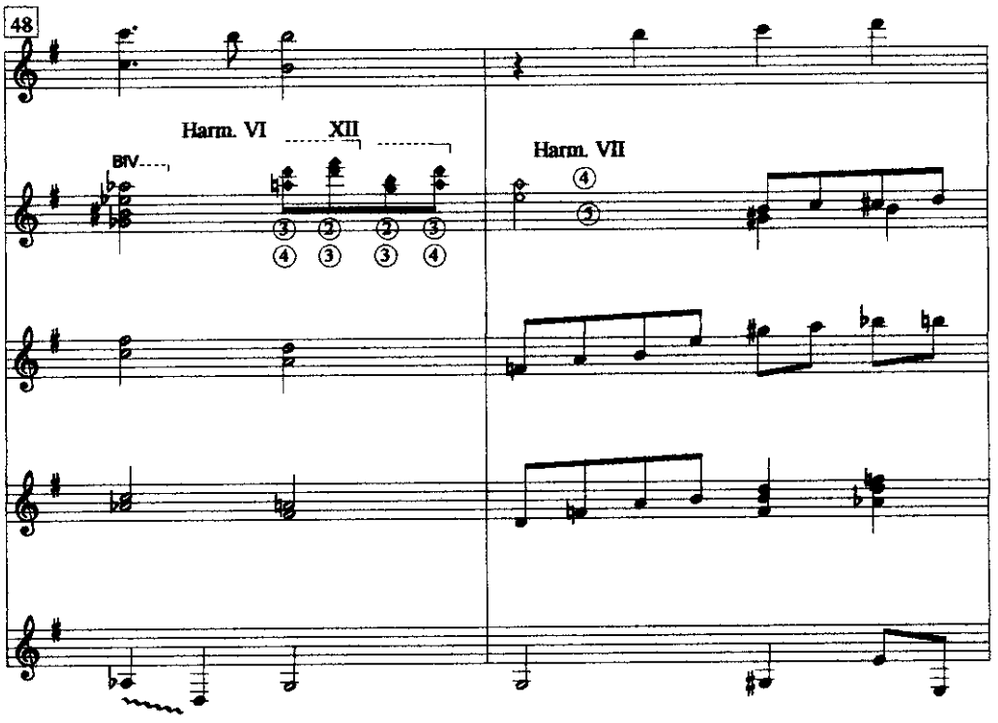
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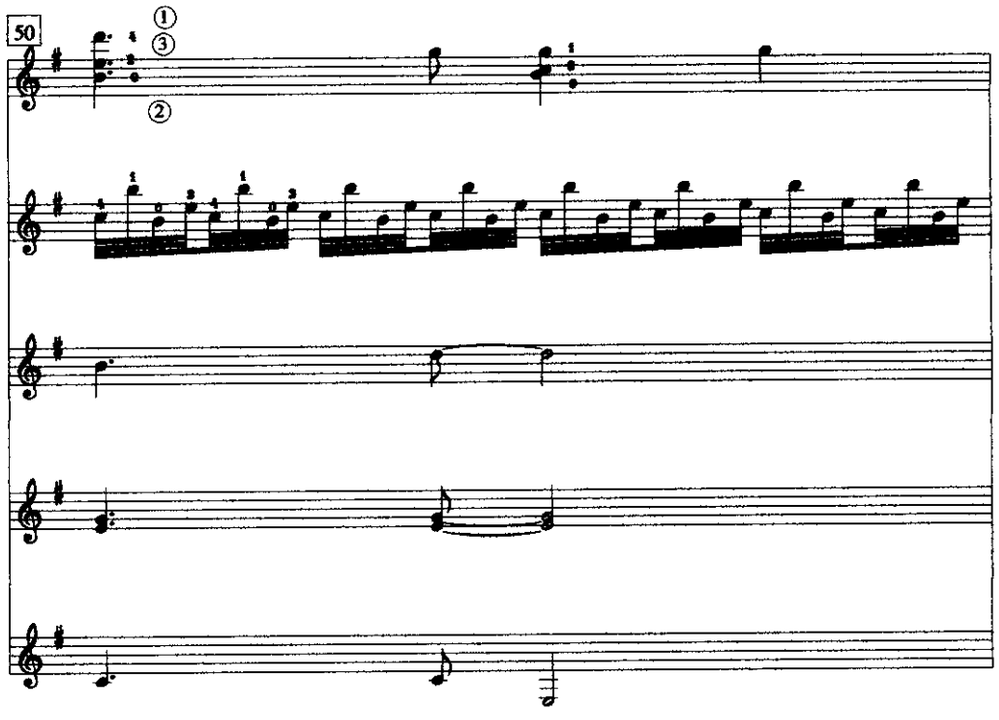
Harm. VI
XII
BIV
Harm. VII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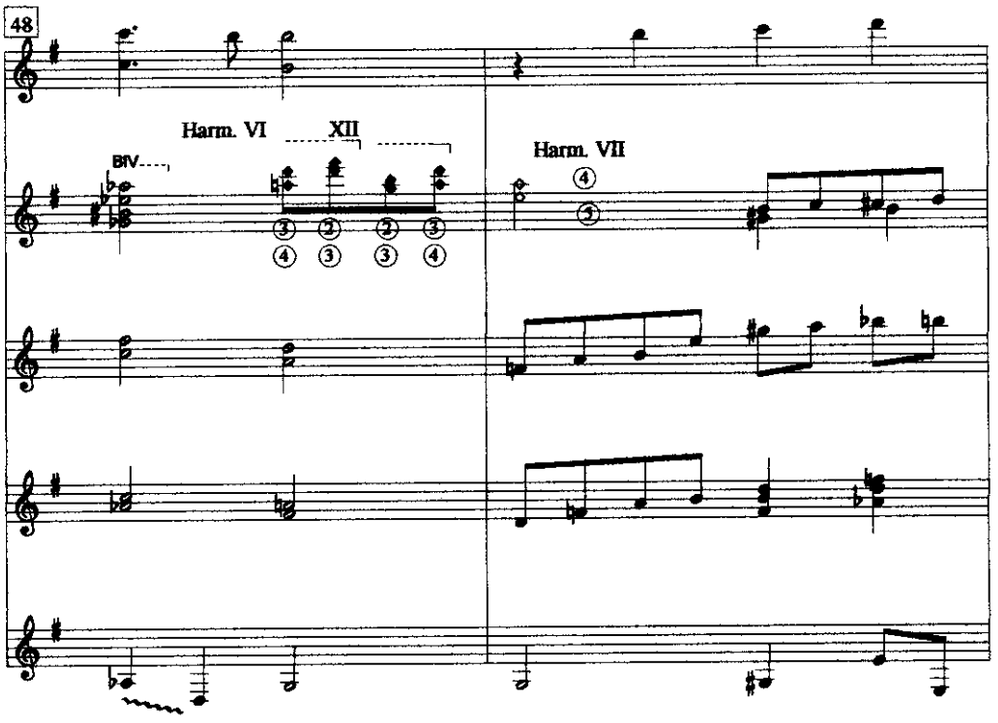
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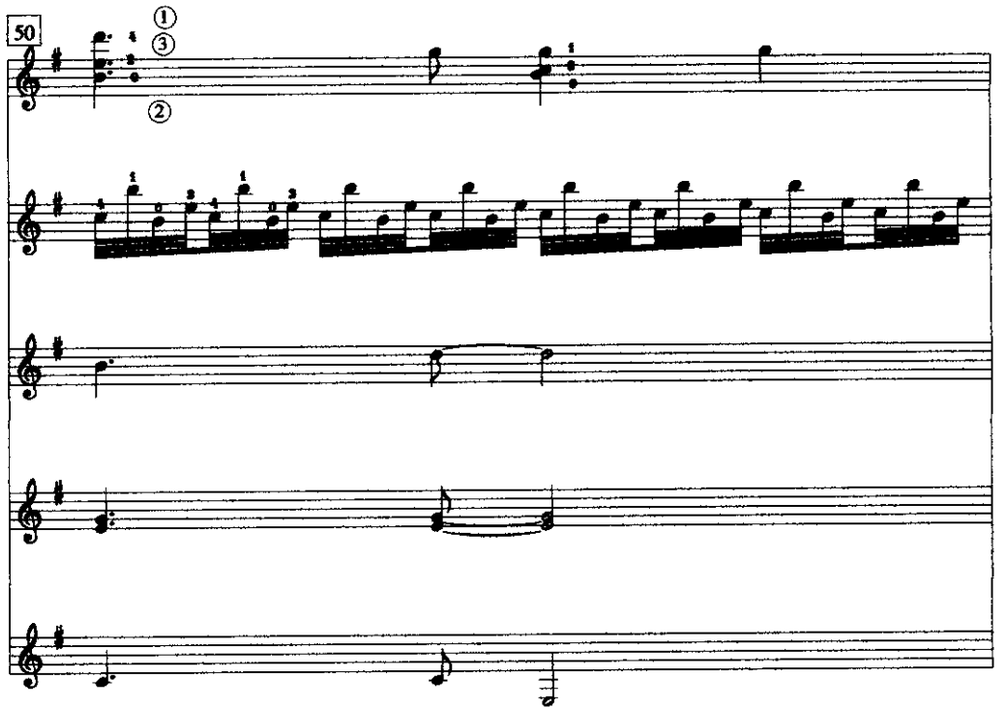
Harm. VI
XII
BIV
Harm. VII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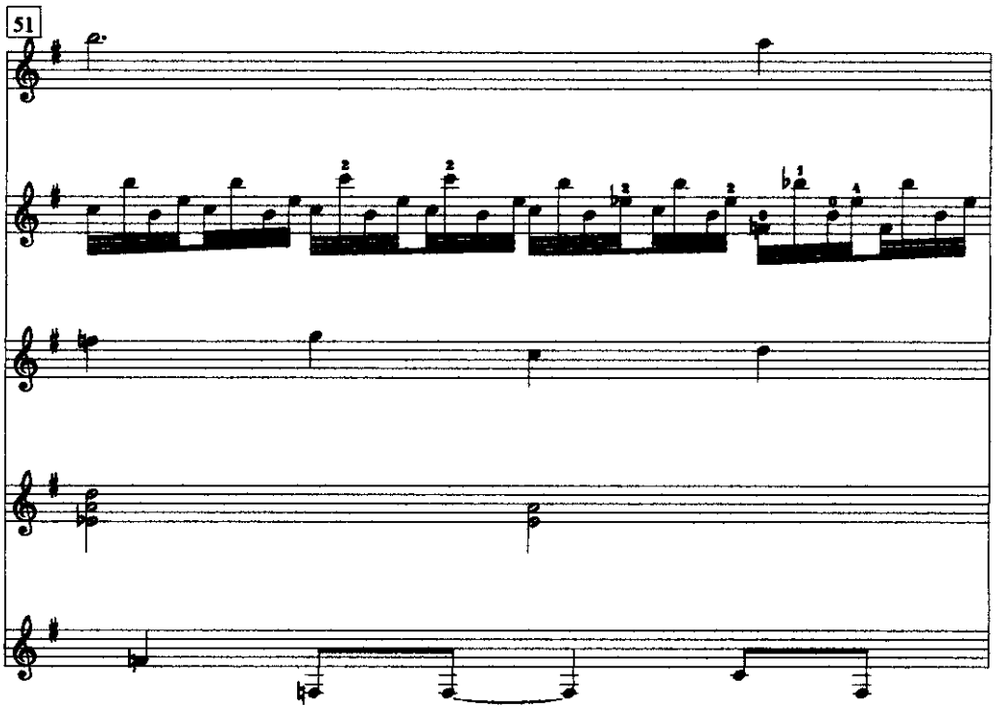
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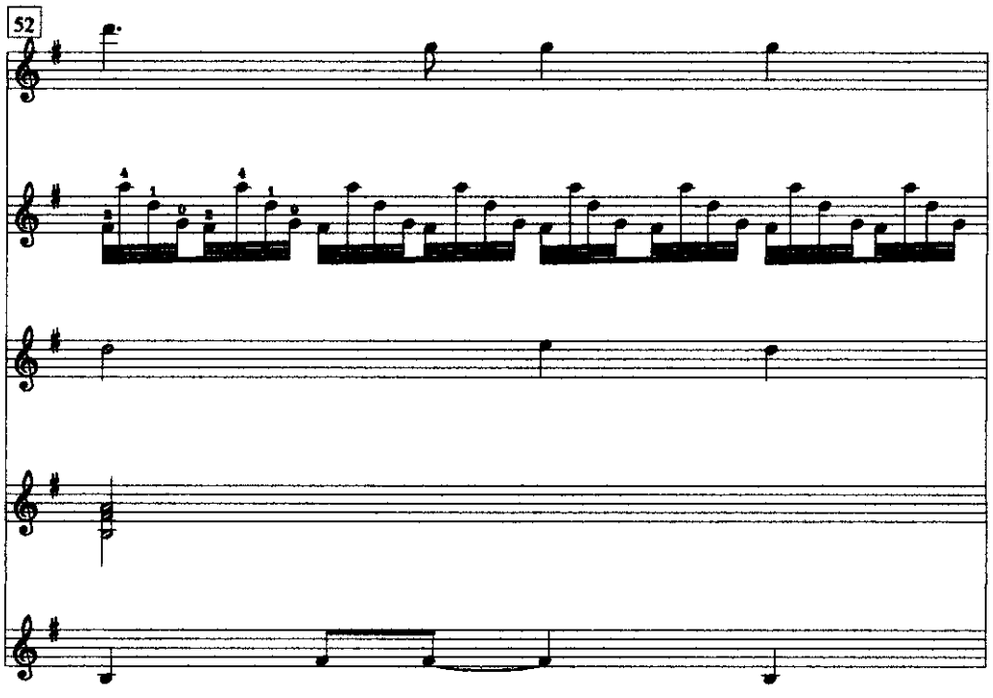
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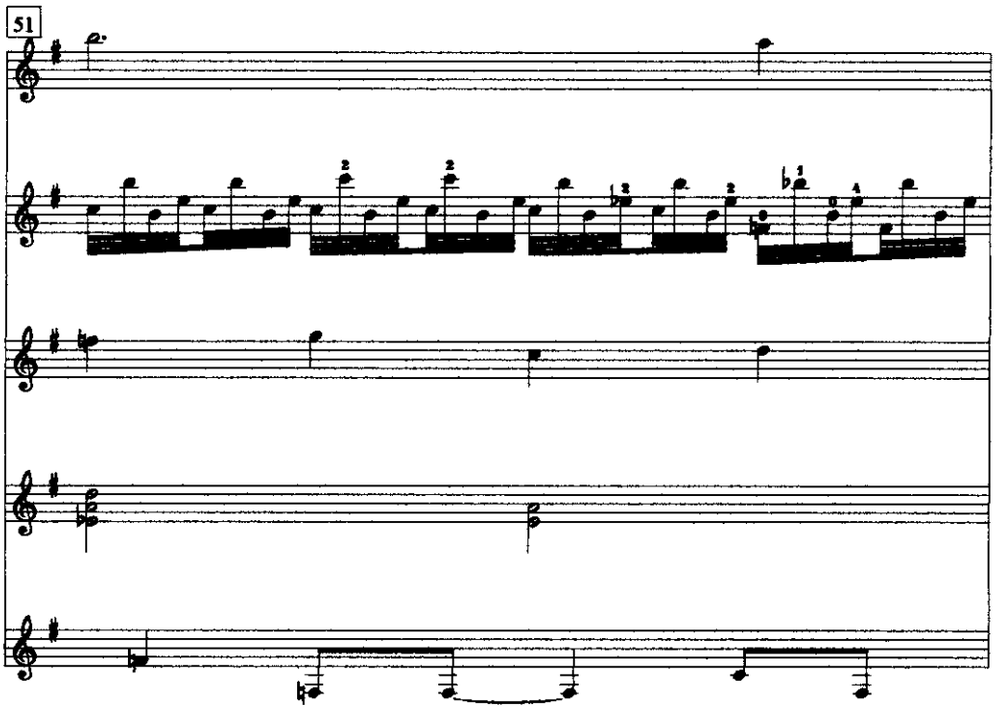
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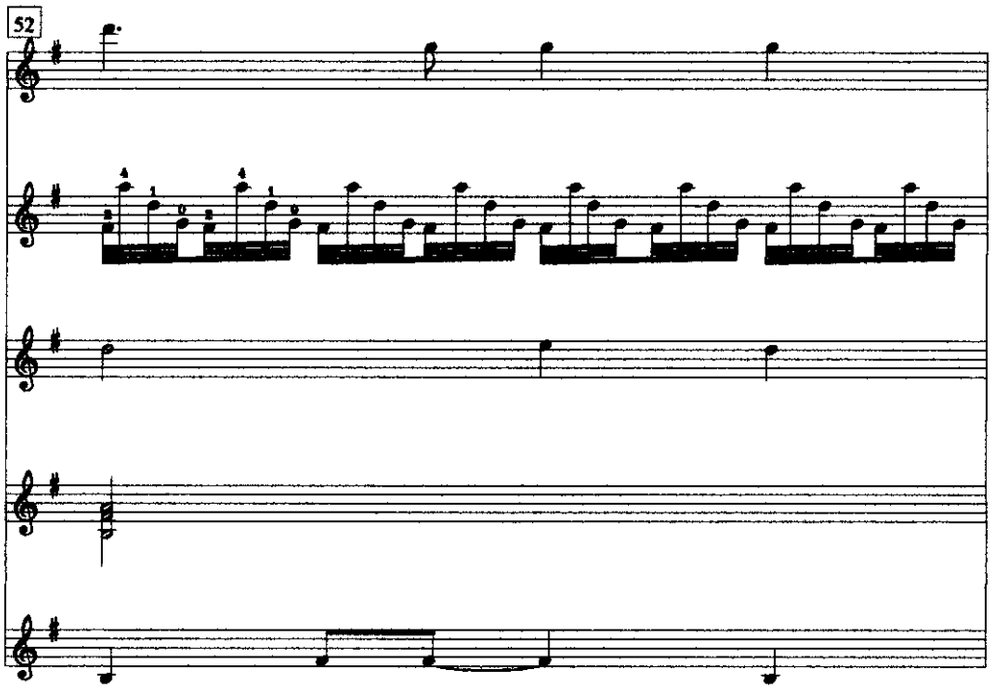
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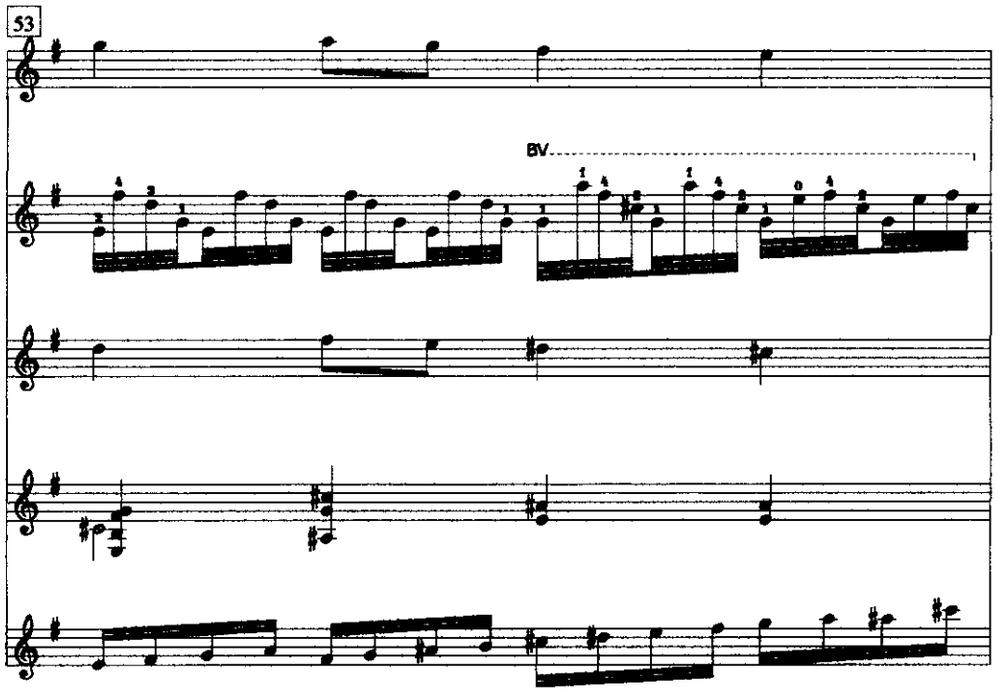
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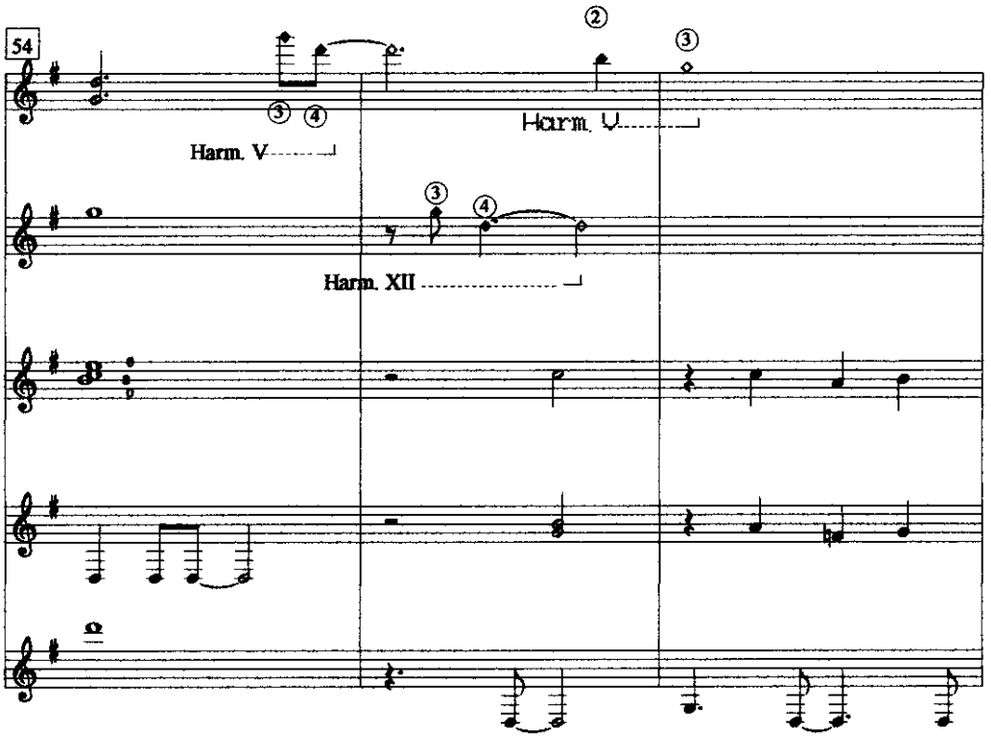
8V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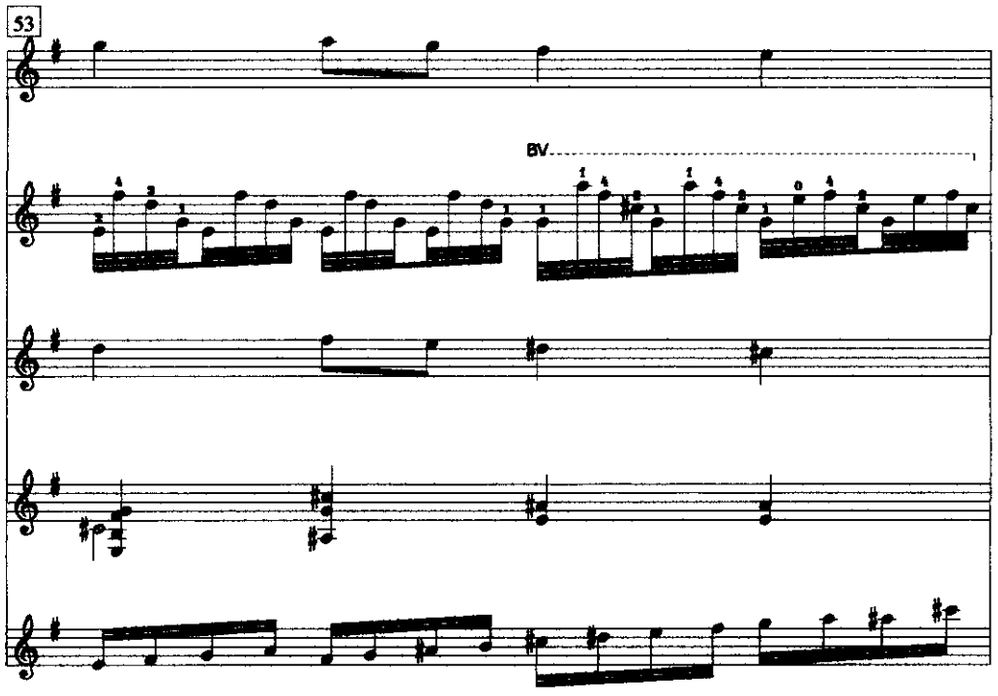
Harm. V
Harm. V
Harm. XII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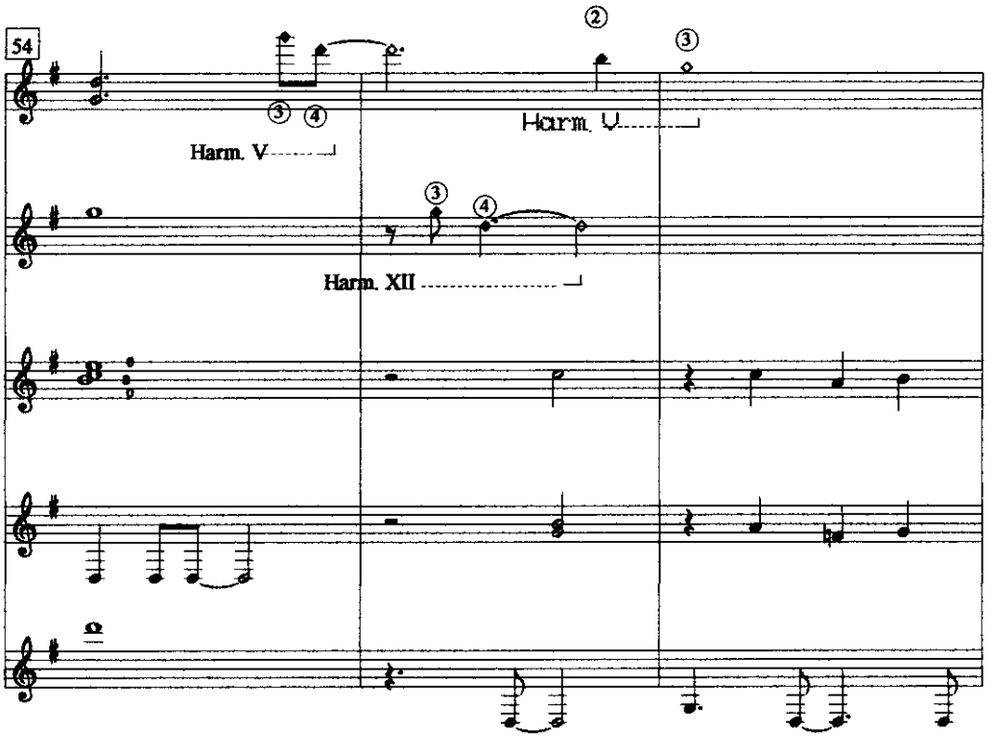
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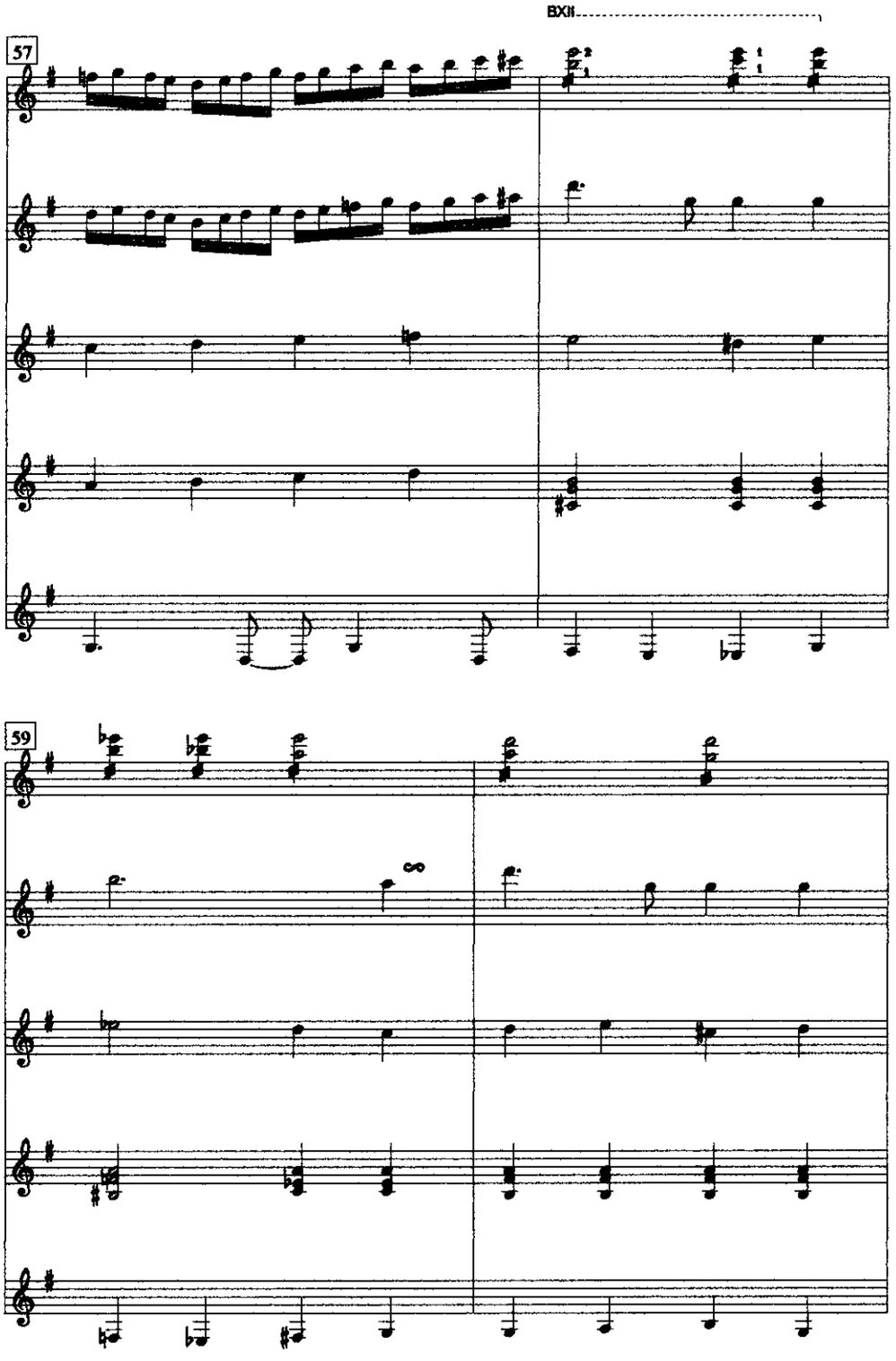
Harm. V
Harm. XII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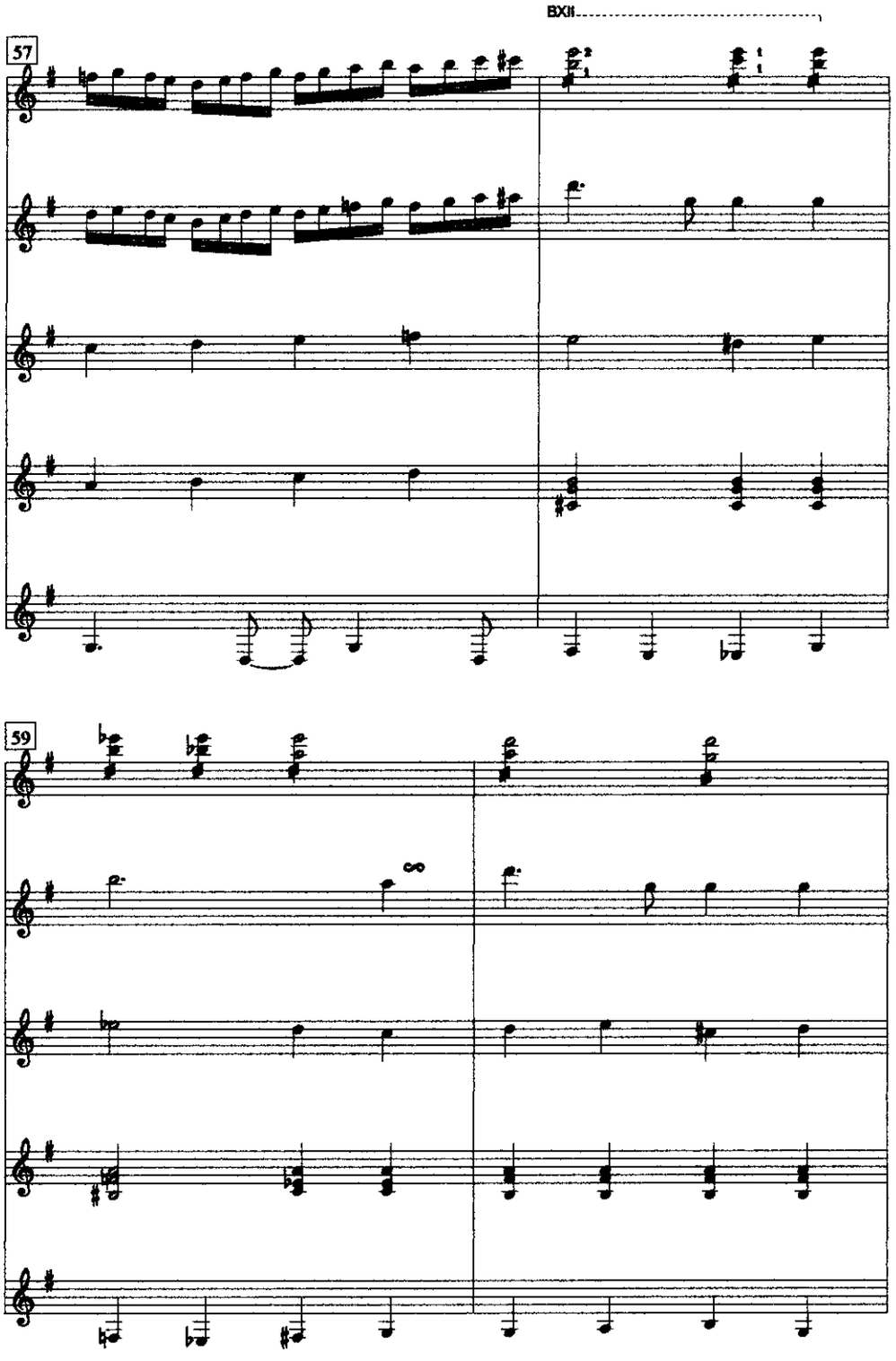
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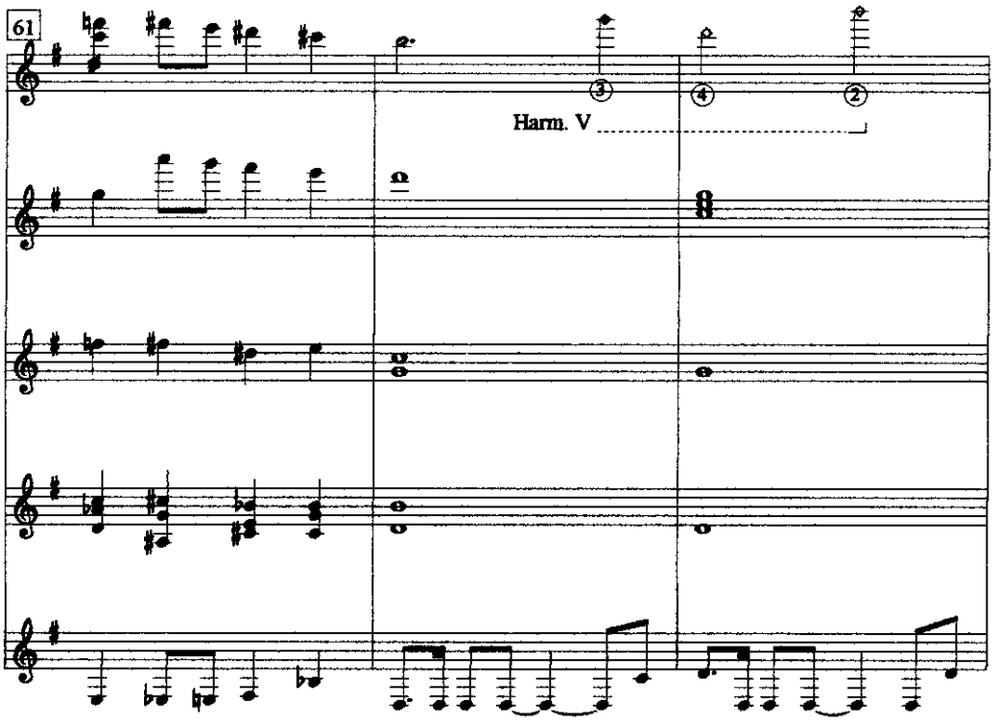
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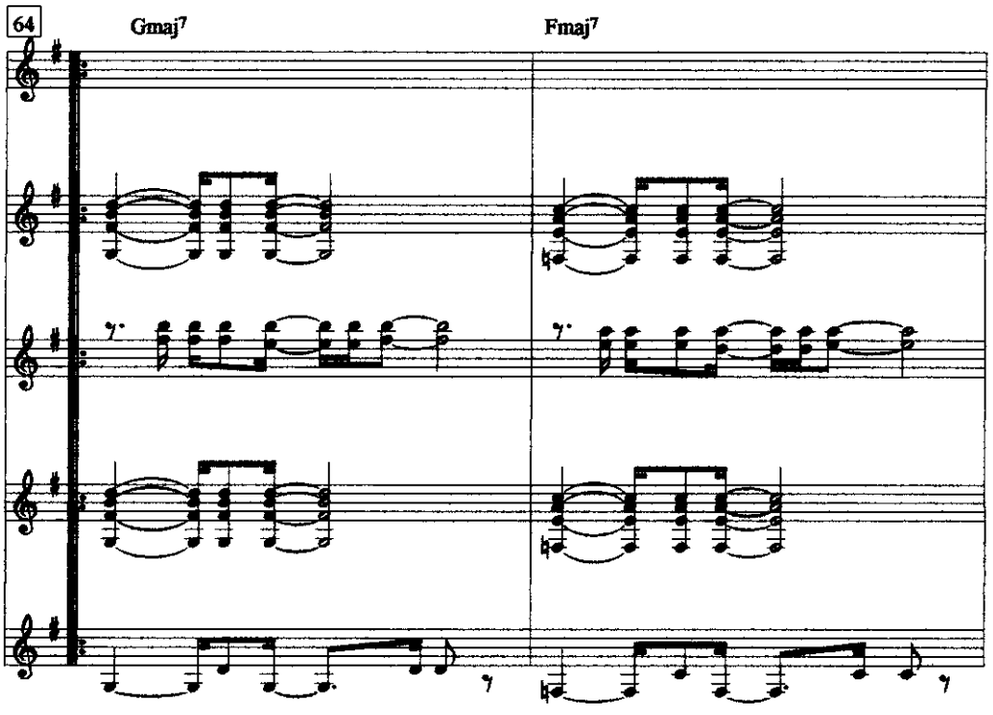
Harm. V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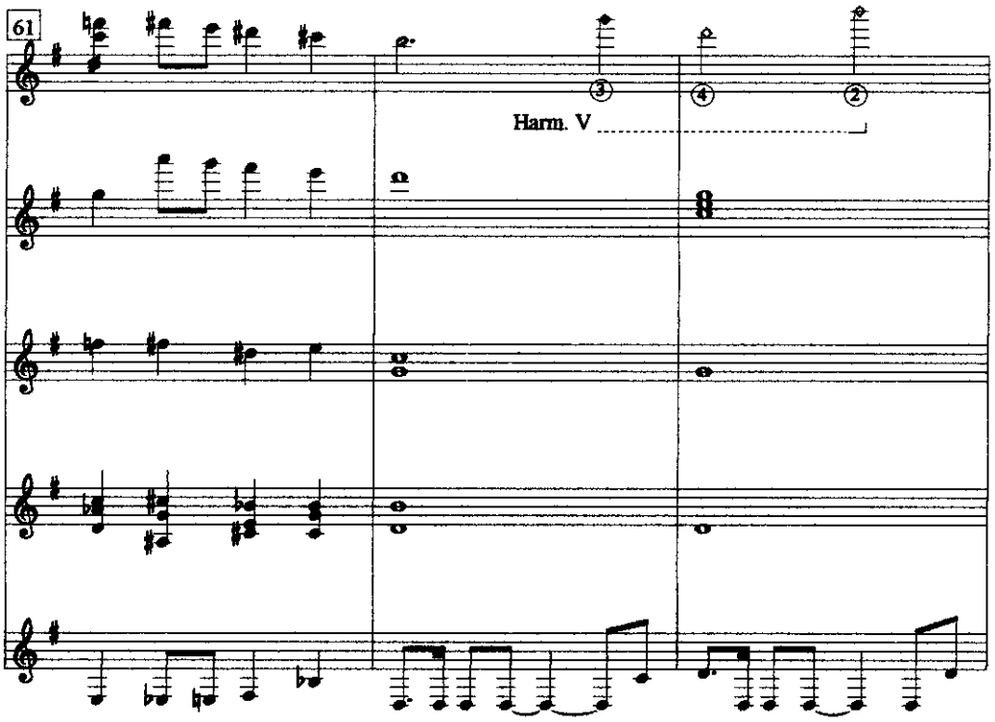
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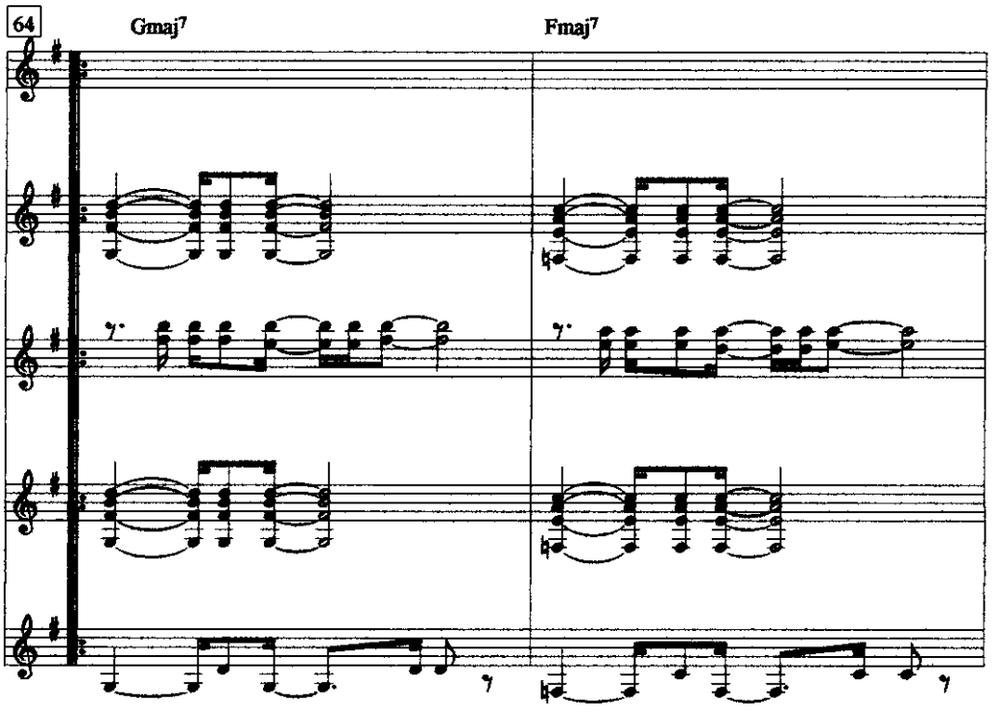
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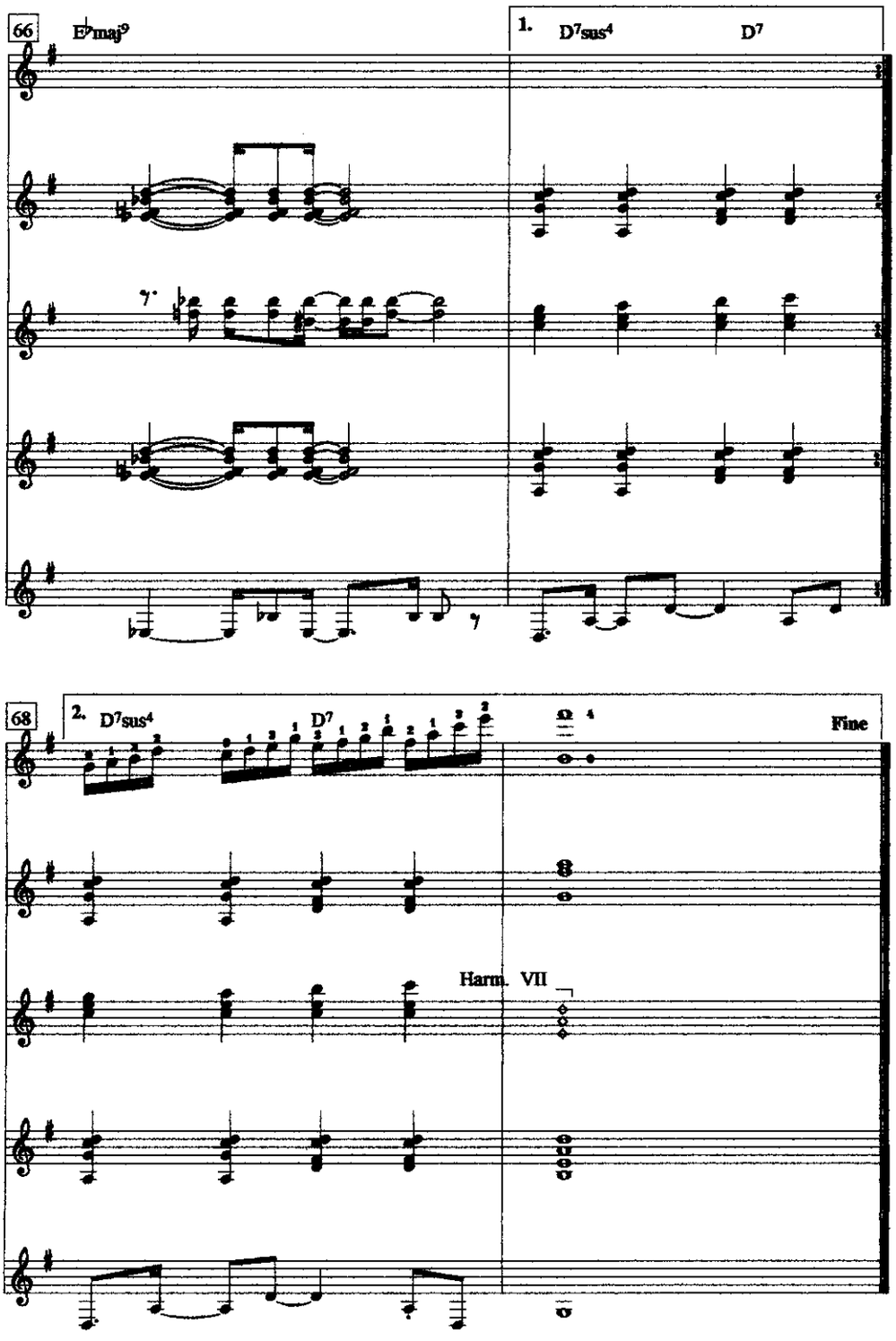
66
E♭maj9
1.
D7sus4
D7
7
7
68
2.
D7sus4
D7
Fine
Harm. VII