

Pacho Casas

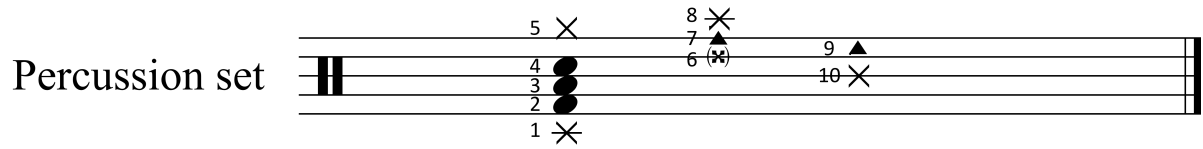
Entrelazados

Para trompeta, bandola, guitarra, contrabajo y percusión

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Documento presentado para optar por el título de
Magíster en Música
Énfasis en Composición Musical
Pontificia Universidad Javeriana
Bogotá, Colombia octubre de 2016

TABLA DE CONVENCIONES



- 1 - Foot shaker
- 2 - Cajon Low
- 3 - Cajon Hi
- 4 - Snare
- 5 - Ride cymbal
- 6 - Djembé
- 7 - Jamblock
- 8 - Crash cymbal
- 9 - Maraca
- 10 - Cowbell

La Danza de las Emociones

Danza en 5/4

Pacho Casas

♩ = 100

The musical score is arranged in systems, with double bar lines and repeat signs indicating section boundaries. The instruments and their parts are as follows:

- Bandola:** Starts with a whole rest, then plays a melodic phrase in measure 4 marked *mp*.
- Guitarra:** Plays a rhythmic accompaniment with chords and single notes, marked *mp*.
- Bnd. (Bassoon):** Enters in measure 5 with a melodic line.
- Gtr. (Trumpet):** Enters in measure 5 with a melodic line.
- Ttp. (Trombone):** Enters in measure 9 with a melodic line marked *mf*.
- Bnd. (Bassoon):** Continues in measure 9 with a melodic line marked *mf*.
- Gtr. (Trumpet):** Continues in measure 9 with a melodic line marked *mf*.
- Ttp. (Trombone):** Enters in measure 13 with a melodic line marked *mf*.
- Bnd. (Bassoon):** Enters in measure 13 with a melodic line marked *mf*.
- Gtr. (Trumpet):** Enters in measure 13 with a melodic line marked *mf*, including fingerings (2, 1, 4, 3, 2, 1) and a *Ci* (Crescendo) marking.
- Cb. (Cello):** Provides a bass line throughout, marked *mf*.
- Perc. (Percussion):** Plays a rhythmic pattern with accents and triplets, marked *mf*.

La danza de las emociones

This musical score is for the piece "La danza de las emociones" and is divided into three systems of staves. The instruments are Trumpet (Trp.), Bandoneon (Bnd.), Guitar (Gtr.), Contrabass (Cb.), and Percussion (Perc.).

System 1 (Measures 17-20):
- **Trp.:** Starts at measure 17 with a half note, followed by a melodic line. Dynamics: *p* (measures 17-19), *mp* (measure 20).
- **Bnd.:** Starts at measure 17 with a whole note chord, followed by a melodic line. Dynamics: *p* (measures 17-19), *mp* (measure 20).
- **Gtr.:** Starts at measure 17 with a whole note chord, followed by a melodic line. Dynamics: *p* (measures 17-19), *mp* (measure 20).
- **Cb.:** Starts at measure 17 with a whole note, followed by a melodic line. Dynamics: *p* (measures 17-19), *mp* (measure 20).
- **Perc.:** Starts at measure 17 with a whole note, followed by a rhythmic pattern. Dynamics: *p* (measures 17-19), *mp* (measure 20).
- **Performance instructions:** A double bar line with a repeat sign is placed before measure 21. A "3" (triple) is written above the first three notes of the Percussion staff in measure 17.

System 2 (Measures 21-24):
- **Trp.:** Starts at measure 21 with a half note, followed by a melodic line.
- **Bnd.:** Starts at measure 21 with a half note, followed by a melodic line.
- **Gtr.:** Starts at measure 21 with a half note, followed by a melodic line.
- **Cb.:** Starts at measure 21 with a half note, followed by a melodic line.
- **Perc.:** Starts at measure 21 with a rhythmic pattern. Dynamics: *p* (measures 21-24).
- **Performance instructions:** A double bar line with a repeat sign is placed before measure 25. A "3" (triple) is written above the first three notes of the Percussion staff in measures 21, 22, 23, and 24.

System 3 (Measures 25-28):
- **Trp.:** Starts at measure 25 with a half note, followed by a melodic line.
- **Bnd.:** Starts at measure 25 with a half note, followed by a melodic line.
- **Gtr.:** Starts at measure 25 with a half note, followed by a melodic line.
- **Cb.:** Starts at measure 25 with a half note, followed by a melodic line.
- **Perc.:** Starts at measure 25 with a rhythmic pattern. Dynamics: *p* (measures 25-28).
- **Performance instructions:** A double bar line with a repeat sign is placed before measure 29. A "3" (triple) is written above the first three notes of the Percussion staff in measures 25, 26, 27, and 28.

La danza de las emociones

29

Trp. *mf* *f* 3

Bnd. *mf* *f*

Gtr. *mf* *f*

Cb. *mf* *f*

Perc. *mf* *f*

33

Trp. *mp*

Bnd. *mp* *pp*

Gtr. *mp* *pp*

Cb. *mp* *p* arco

Perc. *mp*

37

Bnd.

Gtr.

Cb.

This musical score is for the piece "La danza de las emociones" and is divided into three systems, each starting at measure 41. The instruments are Trumpet (Trp.), Bandoneon (Bnd.), Guitar (Gtr.), Contrabass (Cb.), and Percussion (Perc.).

- System 1 (Measures 41-44):** The Trp. part begins with a *mf* dynamic. The Bnd. part features a rhythmic pattern of eighth notes. The Gtr. part has a complex texture with many beamed notes and accents. The Cb. part has a melodic line with a *mf* dynamic and a *pizz.* marking. The Perc. part has a steady eighth-note accompaniment.
- System 2 (Measures 45-48):** The Trp. part has a melodic line with a triplet of eighth notes. The Bnd. part continues with eighth-note patterns. The Gtr. part has a dense texture with many beamed notes and accents. The Cb. part has a melodic line. The Perc. part has a steady eighth-note accompaniment with triplet markings.
- System 3 (Measures 49-52):** The Trp. part has a melodic line with a *sfz* dynamic and a *ff* dynamic. The Bnd. part has a melodic line with a *sfz* dynamic and a *ff* dynamic. The Gtr. part has a melodic line with a *sfz* dynamic and a *ff* dynamic. The Cb. part has a melodic line with a *sfz* dynamic and a *ff* dynamic. The Perc. part has a steady eighth-note accompaniment with triplet markings and a *sfz* dynamic and a *ff* dynamic.

La danza de las emociones

65

Trp. *f* *mp*

Bnd. *f* *mp*

Gtr. *f* *mp*

Cb. *f* *mp*

Perc. *f* *mp*

69

Trp. *p* *p*

Bnd. *p* *p*

Gtr. *p* *p*

Cb. *p* *p*

Perc. *p*

Detailed description: This page of a musical score is for the piece 'La danza de las emociones'. It contains five systems of staves for Trp., Bnd., Gtr., Cb., and Perc. The first system (measures 65-68) features a dynamic range from *f* to *mp*. The Trp. part has triplets and slurs. The Bnd. part has chords and slurs. The Gtr. part has chords and slurs. The Cb. part has a simple melodic line. The Perc. part has a rhythmic pattern with slurs. The second system (measures 69-72) features a dynamic range from *p* to *p*. The Trp. part has triplets and slurs. The Bnd. part has chords and slurs. The Gtr. part has chords and slurs. The Cb. part has a simple melodic line. The Perc. part has a rhythmic pattern with slurs.

Tras la Puesta del Sol

Pacho Casas

♩ = 120

Flugelhorn

Guitarra

Contrabajo

Maracas

Fh

Gtr.

Cb.

M

Bnd.

M

Tras la puerta del sol

The musical score is arranged in five staves: Flute (Fh), Bandoneon (Bnd.), Guitar (Gtr.), Contrabass (Cb.), and Maracas (M). The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. The score is divided into three systems, each beginning at a specific measure number.

System 1 (Measures 13-16):
- **Fh:** Starts at measure 13 with a *cresc.* marking, followed by *mp* and *cresc.* leading to *mf*.
- **Bnd.:** Starts at measure 13 with a *p* marking, followed by *mf* and *p*.
- **Gtr.:** Starts at measure 13 with a *cresc.* marking, followed by *mp* and *cresc.* leading to *mf*.
- **Cb.:** Starts at measure 13 with a *cresc.* marking, followed by *mp* and *cresc.* leading to *mf*.
- **M:** Starts at measure 13 with a *cresc.* marking, followed by *mp* and *cresc.* leading to *mf*.

System 2 (Measures 17-20):
- **Fh:** Starts at measure 17 with *mp* and *p*.
- **Bnd.:** Starts at measure 17 with *p*, *mf*, and *p*.
- **Gtr.:** Starts at measure 17 with *mp* and *p*.
- **Cb.:** Starts at measure 17 with *mp* and *p*.
- **M:** Starts at measure 17 with *mp* and *p*.

System 3 (Measures 21-24):
- **Fh:** Starts at measure 21 with *mp* and *cresc.*.
- **Bnd.:** Starts at measure 21 with *mp* and *cresc.*.
- **Gtr.:** Starts at measure 21 with *mp* and *cresc.*.
- **Cb.:** Starts at measure 21 with *mp* and *cresc.*.
- **M:** Starts at measure 21 with *mp* and *cresc.*.

This musical score is for the piece "Tras la puesta del sol" and is page 9. It features five staves: Flute (Fh), Bandoneon (Bnd.), Guitar (Gtr.), Contrabass (Cb.), and Maracas (M). The score is divided into three systems, each starting with a rehearsal mark (25, 29, 33). The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. The first system (measures 25-28) begins with a *mf* dynamic and includes a *cresc.* marking. The second system (measures 29-32) features a *f* dynamic. The third system (measures 33-36) includes *sfz* and *f* dynamics. The Maracas part consists of a steady rhythmic pattern of eighth notes with accents. The guitar part features a mix of chords and melodic lines, often with accents. The flute and bandoneon parts have melodic lines with some triplets and slurs. The contrabass part provides a harmonic foundation with various chordal textures.

Tras la puesta del sol

37

Bnd. *p*

Gtr. *p*

Cb.

M. *p*

37

Bnd.

Gtr.

M.

41

Bnd.

Gtr.

M.

45

Fh.

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

M. *mf*

45

Fh.

Bnd.

Gtr. *Bb7(b13)* *Ebsus4* *Eb°*

Cb.

M.

49

Fh.

Bnd.

Gtr.

Cb.

M.

53

Fh

Bnd.

Gtr.

Cb.

M

8

3

Ab7(13)

Dm7

D^ø

57

Fh

Bnd.

Gtr.

Cb.

M

8

Db9

C7(9)sus

A7(b5)

61

Fh

Bnd.

Gtr.

Cb.

M

8

Ab7(b5)

Gm(maj7)

D7

Gm6

p

mp

p

65 G°

Bnd.

Cb.

M

69 C m6 G m(maj7)

Bnd.

Cb.

M

73 G m6 A 7(b5)

Bnd.

Gtr.

Cb.

M

77 A b7(b5) A 7(b13) D b9 G m(maj7)

Bnd.

Gtr.

Cb.

M

81

Fh *mp* *mf*

Bnd. *p* *mf*

Gtr. G m6 B°

Cb.

M

85

Fh *cresc.*

Bnd. *p* *mf* *p*

Gtr. A° G m9(maj7)

Cb.

M

89

Fh *f*

Bnd. *mf* *f*

Gtr. B°maj7(9) G m9(maj7)

Cb.

M *f*

Tras la puesta del sol

93

Fh *mf* *f* *mf* *f*

Bnd. *mf* *f* *mf* *f*

Gtr. *mf* *f* *mf* *f*

Cb. *mf* *f* *mf* *f*

M *mf* *f* *mf* *f*

97

Fh *mp* *cresc.*

Bnd. *mp* *cresc.*

Gtr. *mp* *cresc.*

Cb. *mp* *cresc.*

M *mp* *cresc.*

101

Fh *mf*

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

M *mf*

Bbmaj7(9) *Gm9(maj7)*

D^ø *Bb7(b13)* *Ebsus4*

Eb^o *Ab7(13)* *Dm7*

Improvisación alternada de cada uno de los instrumentistas.

117

A m6

A°

Bnd.

Gtr.

Cb.

M

mf

mf

mf

121

D m6/A

A m6

Bnd.

Gtr.

Cb.

M

mf

mf

mf

125

1.

2.

Fh.

Bnd.

Gtr.

Cb.

M

mp

mp

mp

mp

mp

Tras la puesta del sol

The musical score is arranged in five staves: Fh (Flute), Bnd. (Bandoneon), Gtr. (Guitar), Cb. (Cello), and M. (Mandolin). The score is divided into three systems, each starting at measure 129, 133, and 137 respectively. The key signature is one sharp (F#) and the time signature is 8/8. Dynamics include *cresc.*, *mf*, *f*, and *sfz*. The first system (measures 129-132) features a *cresc.* leading to *mf*. The second system (measures 133-136) features a *cresc.* leading to *f*. The third system (measures 137-140) features a *cresc.* leading to *sfz* and *f*. The score includes various musical notations such as slurs, accents, and triplets.

Tras la puesta del sol

141

Fh

8

sfz *f* *sfz* *f* *ff*

Bnd.

141

sfz *f* *sfz* *f* *ff*

Gtr.

141

8

sfz *f* *sfz* *f* *ff*

Cb.

sfz *f* *sfz* *f* *ff*

M

141

sfz *f* *sfz* *f* *ff*

Entrelazados

Pacho Casas

♩ = 152

Guitarra

Musical staff for Guitarra (measures 1-4). The staff is in 3/4 time with a key signature of two flats. It features a melodic line with slurs and dynamic markings: *p* (measures 1-2) and *mf* (measures 3-4).

Gtr.

Musical staff for Gtr. (measures 5-8). The staff is in 3/4 time with a key signature of two flats. It features a melodic line with slurs and dynamic markings: *p* (measures 5-6) and *mf* (measures 7-8).

Gtr.

Musical staff for Gtr. (measures 9-12). The staff is in 3/4 time with a key signature of two flats. It features a melodic line with slurs and dynamic markings: *p* (measures 9-10) and *mf* (measures 11-12).

Gtr.

Musical staff for Gtr. (measures 13-16). The staff is in 3/4 time with a key signature of two flats. It features a melodic line with slurs and dynamic markings: *p* (measures 13-14) and *mf* (measures 15-16).

Gtr.

Musical staff for Gtr. (measures 17-20). The staff is in 3/4 time with a key signature of two flats. It features a melodic line with slurs and dynamic markings: *p* (measures 17-18) and *mf* (measures 19-20).

arco espress.

Cb.

Musical staff for Cb. (measures 17-20). The staff is in 3/4 time with a key signature of two flats. It features a bass line with a triplet in measure 19 and dynamic markings: *p* (measures 17-20).

Gtr.

Musical staff for Gtr. (measures 21-24). The staff is in 3/4 time with a key signature of two flats. It features a melodic line with slurs and dynamic markings: *p* (measures 21-22) and *mf* (measures 23-24).

Cb.

Musical staff for Cb. (measures 21-24). The staff is in 3/4 time with a key signature of two flats. It features a bass line with dynamic markings: *p* (measures 21-24).

Gtr.

Musical staff for Gtr. (measures 25-28). The staff is in 3/4 time with a key signature of two flats. It features a melodic line with slurs and dynamic markings: *p* (measures 25-26) and *mf* (measures 27-28).

Cb.

Musical staff for Cb. (measures 25-28). The staff is in 3/4 time with a key signature of two flats. It features a bass line with dynamic markings: *pp* (measures 25-26) and *mf* (measures 27-28).

Gtr.

Musical staff for Gtr. (measures 29-32). The staff is in 3/4 time with a key signature of two flats. It features a melodic line with slurs and dynamic markings: *p* (measures 29-30) and *mf* (measures 31-32).

Cb.

Musical staff for Cb. (measures 29-32). The staff is in 3/4 time with a key signature of two flats. It features a bass line with triplets in measures 31 and 32 and dynamic markings: *p* (measures 29-32).

33

Bnd. *mf* *espress.*

Gtr. *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf*

Perc. *p*

37

Bnd.

Gtr. *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf*

Perc.

41

Bnd. *mf*

Gtr. *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf*

Perc.

45

Bnd. *f*

Gtr. *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf*

Perc.

49 Cup Mute

Trp. *mf*

Bnd. *mp* *mf* *mp* *mf*

Gtr. *mp* pizz.

Cb. *mf*

Perc. *mf*

Detailed description: This system covers measures 49 to 52. The trumpet part starts with a 'Cup Mute' instruction and features a melodic line with triplets in measures 51 and 52. The bandoneon part has a rhythmic pattern of eighth notes with dynamic markings of *mp* and *mf*. The guitar part consists of sustained chords with a *mp* dynamic and a 'pizz.' (pizzicato) instruction. The double bass part has a simple eighth-note accompaniment with a *mf* dynamic. The percussion part features a consistent eighth-note pattern with a *mf* dynamic.

53

Trp.

Bnd. *mp* *mf* *mp* *mf*

Gtr.

Cb.

Perc.

Detailed description: This system covers measures 53 to 56. The trumpet part continues its melodic line with triplets in measures 53 and 54. The bandoneon part maintains its eighth-note rhythmic pattern with alternating *mp* and *mf* dynamics. The guitar part continues with sustained chords. The double bass part continues its eighth-note accompaniment. The percussion part continues its eighth-note pattern.

57

Trp.

Bnd. *mp* *mf* *mp* *mf*

Gtr.

Cb.

Perc.

Detailed description: This system covers measures 57 to 60. The trumpet part features a melodic line with triplets in measures 57 and 58. The bandoneon part continues its eighth-note rhythmic pattern with alternating *mp* and *mf* dynamics. The guitar part continues with sustained chords. The double bass part continues its eighth-note accompaniment. The percussion part continues its eighth-note pattern.

61

Trp. *mf* *mf* *mp* *mf*

Bnd. *mp* *mf* *mp* *mf*

Gtr. *p* *p* *p* *p*

Cb.

Perc.

Detailed description: This system contains measures 61 through 64. The Trp. part features eighth-note triplets and a quintuplet. The Bnd. part has a rhythmic pattern of eighth notes with dynamic markings of *mp* and *mf*. The Gtr. part consists of sustained chords with a *p* dynamic. The Cb. part has a simple bass line. The Perc. part provides a steady accompaniment with eighth notes.

65

Trp.

Bnd. *mf* *f*

Gtr. *p* *p* *p* *p*

Cb. *mp*

Perc. *mp*

Detailed description: This system contains measures 65 through 68. The Trp. part is mostly silent. The Bnd. part has a melodic line with triplets and a *f* dynamic. The Gtr. part has a steady eighth-note accompaniment with a *p* dynamic. The Cb. part has a simple bass line with a *mp* dynamic. The Perc. part has a steady accompaniment with a *mp* dynamic.

69

Bnd. *mf* *mf* *mf* *f*

Gtr. *p* *p* *p* *p*

Cb.

Perc.

Detailed description: This system contains measures 69 through 72. The Bnd. part has a melodic line with triplets and a quintuplet, with dynamics of *mf* and *f*. The Gtr. part has a steady eighth-note accompaniment with a *p* dynamic. The Cb. part has a simple bass line. The Perc. part has a steady accompaniment with eighth notes.

73

Bnd. 

Gtr. 

Cb. 

Perc. 

77

Trp. 


Bnd. 

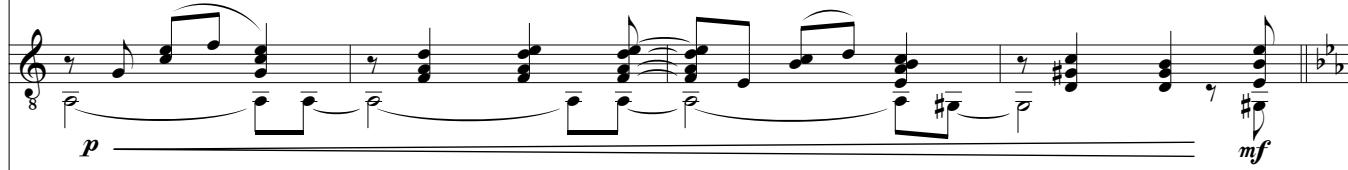
Gtr. 

Cb. 


Perc. 

81

Bnd. 

Gtr. 

Cb. 

Perc. 

97

Bnd. *mf* 3

Gtr. 8

Cb.

Perc.

101

Bnd. 3 3 3 3 3 3

Gtr. 8

Cb.

Perc.

105

Trp. Harmon *mf* 3

Bnd. *mf*

Gtr. 8 *mf*

Cb. *mf*

Perc. *mf*

Entrelazados

121

Bnd. *mf* *mf*

Gtr. *mf* *mf*

Cb. *mf* *mf*

Perc. *mf* *mf*

125

Trp. *p*

Bnd. *p*

Gtr. *p*

Cb. *p*

Perc. *p*

129

Trp. *mf*

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf*

Entrelazados

133

Trp.

Bnd.

Gtr.

Cb.

Perc.

mf

mf

mf

137

Trp.

Bnd.

Gtr.

Cb.

Perc.

mf

mf

141

Trp.

Bnd.

Gtr.

Cb.

Perc.

f

f

f

145

Trp. *3*

Bnd.

Gtr. *8*

Cb.

Perc.

149

Trp.

Bnd.

Gtr. *8*

Cb.

Perc.

153

Trp. *rit.*

Bnd. *3*

Gtr. *8*

Cb.

Perc.

ff *pp*

ff *pp* arco

ff *mp*

ff *pp*

Entrelazados

157

Bnd. *pp* *p* *pp*

Gtr.

Cb. 3

Perc.

161

Bnd. *p* *pp* *p* *pp*

Gtr.

Cb.

Perc.

165

Bnd. *pp* *p* *pp*

Gtr.

Cb.

Perc.

170

Bnd. *f* *ppp*

Gtr. *pp* *p* *pp* *ppp*

Cb. 3 *ppp*

Perc.

Detailed description: This page of a musical score, numbered 30, is titled 'Entrelazados'. It contains four systems of music for different instruments: Bnd. (Bands), Gtr. (Guitar), Cb. (Cello), and Perc. (Percussion). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system (measures 157-160) features the Bnd. staff with dynamic markings of *pp*, *p*, and *pp*; the Gtr. staff with sustained chords; the Cb. staff with a triplet of eighth notes; and the Perc. staff with a rhythmic pattern of quarter notes marked with an 'x'. The second system (measures 161-164) shows the Bnd. staff with dynamics *p*, *pp*, *p*, and *pp*; the Gtr. staff with sustained chords; the Cb. staff with a melodic line; and the Perc. staff with a rhythmic pattern. The third system (measures 165-169) features the Bnd. staff with dynamics *pp*, *p*, and *pp*; the Gtr. staff with sustained chords; the Cb. staff with a melodic line; and the Perc. staff with a rhythmic pattern. The fourth system (measures 170-173) shows the Bnd. staff with dynamics *f* and *ppp*; the Gtr. staff with dynamics *pp*, *p*, *pp*, and *ppp*; the Cb. staff with a triplet of eighth notes and dynamics *ppp*; and the Perc. staff with a rhythmic pattern. The score concludes with double bar lines at the end of each system.

Incesante Mente

Pacho Casas

♩. = 132

A *rubato espress.*

Bandola *p*

Bnd. *mf* *p*

Bnd. *f* *p* *f*

Bnd. *p* *f* *A tempo*

Trp. *mf*

Bnd. *p* *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf* Cajón con escobillas

Trp.

Bnd.

Gtr. Db7 G7 C6 B7 Bb7(b9) E7

Cb.

Perc.

* Este es un ritmo base de la guitarra el cuál puede tener variaciones rítmicas entre el seis por derecho y el bambuco.

The musical score is divided into three systems, each starting with a double bar line and a repeat sign. The first system covers measures 25-28, the second system covers measures 29-32, and the third system covers measures 33-36. The instruments are Trp. (Trumpet), Bnd. (Bandoneon), Gtr. (Guitar), Cb. (Cello), and Perc. (Percussion). The guitar part includes chord diagrams and specific chord names. The percussion part features a consistent rhythmic pattern of eighth notes with accents. Dynamic markings include *p* (piano) and *f* (forte).

System 1 (Measures 25-28):

- Trp.: Melodic line with eighth and quarter notes.
- Bnd.: Rhythmic accompaniment with eighth notes.
- Gtr.: Chords: A m7, C#° (8), G sus4, D#7, G7.
- Cb.: Bass line with quarter and eighth notes.
- Perc.: Eighth note pattern with accents.

System 2 (Measures 29-32):

- Trp.: Melodic line with eighth and quarter notes, including a slur and a flat.
- Bnd.: Rhythmic accompaniment with eighth notes.
- Gtr.: Chords: C, F/C, B° (8), Bb7(b5).
- Cb.: Bass line with quarter and eighth notes.
- Perc.: Eighth note pattern with accents.

System 3 (Measures 33-36):

- Trp.: Melodic line with eighth and quarter notes, ending with a rest and a boxed **B**.
- Bnd.: Rhythmic accompaniment with eighth notes, ending with a slur and a *p* marking.
- Gtr.: Chords: B° (8), G#° (8), A m7, FΔ (8), ending with a *p* marking.
- Cb.: Bass line with quarter and eighth notes, ending with a *p* marking.
- Perc.: Eighth note pattern with accents, ending with a *p* marking.

37

Bnd.

Gtr. *Simile*

Cb.

Perc.

41

Trp.

Bnd.

Gtr.

Cb.

Perc.

45

Trp.

Bnd.

Gtr.

Cb.

Perc.

A1

49

Trp.

Bnd.

Gtr.

Cb.

Perc.

mp *f* *mf*

53

Bnd.

Gtr.

Cb.

Perc.

p

57

Bnd.

Gtr.

Cb.

Perc.

61

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf*

65

Bnd. *p*

Gtr. *p*

Cb. *p*

Perc. *p*

69

Trp. *f*

Bnd. *f*

Gtr. *f* *Simile* Bm7 E7/B A△

Cb. *f*

Perc. *f*

73

Trp. *p*

Bnd. *p*

Gtr. *p* C#7(b9) F#m7 F#m7/E G7(b9) F#m7

Cb. *p*

Perc. *p*

77

Trp. *mf* *cresc.*

Bnd. *mf* *cresc.*

Gtr. *mf* *cresc.* A#° Bm7 E7/B A/E

Cb. *mf* *cresc.*

Perc. *mf* *cresc.*

81

Trp.

Bnd.

Gtr. *mf* D/A D/C# C#7 F#m7 F°

Cb.

Perc.

Straight

Musical score for measures 85-93, featuring Trp., Bnd., Gtr., Cb., and Perc. parts. The score is in 2/4 time and includes dynamic markings such as *f* and *p*.

Measure 85: Trp. has a whole note rest. Bnd., Gtr., and Cb. play a half note chord (F#4, C#5) with a forte (*f*) dynamic. Perc. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic.

Measure 86: Trp. has a whole note rest. Bnd., Gtr., and Cb. play a half note chord (F#4, C#5) with a forte (*f*) dynamic. Perc. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic.

Measure 87: Trp. has a whole note rest. Bnd., Gtr., and Cb. play a half note chord (F#4, C#5) with a forte (*f*) dynamic. Perc. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic.

Measure 88: Trp. has a whole note rest. Bnd., Gtr., and Cb. play a half note chord (F#4, C#5) with a forte (*f*) dynamic. Perc. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic.

Measure 89: Bnd. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Gtr. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Cb. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Perc. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic.

Measure 90: Bnd. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Gtr. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Cb. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Perc. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic.

Measure 91: Bnd. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Gtr. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Cb. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Perc. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic.

Measure 92: Bnd. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Gtr. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Cb. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Perc. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic.

Measure 93: Bnd. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Gtr. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Cb. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic. Perc. plays a half note chord (F#4, C#5) with a forte (*f*) dynamic.

This musical score page contains five systems of music for five instruments: Trumpet (Trp.), Bandoneon (Bnd.), Guitar (Gtr.), Contrabass (Cb.), and Percussion (Perc.).

- System 1 (Measures 97-100):** All instruments play at a *mf* (mezzo-forte) dynamic. The Percussion part features a consistent rhythmic pattern of eighth notes with accents.
- System 2 (Measures 101-104):** The dynamic shifts to *p* (piano). The Trp. part includes a marking for "Open" in measure 103. The Percussion part continues with its rhythmic pattern.
- System 3 (Measures 105-108):** The dynamic shifts to *ff* (fortissimo) for the first half and *pp* (pianissimo) for the second half. The Percussion part continues with its rhythmic pattern.

109

Trp. *p* *mp*

Bnd. *p* *mp*

Gtr. *p* *mp*

Cb. *p* *mp*

Perc. *p* *mp*

113

Trp. *mf*

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf*

117

Trp. *f*

Bnd. *f*

Gtr. *f* Am7 D9 G13 B7

Cb. *f*

Perc. *f*

133

Trp.

Bnd.

Gtr.

Cb.

Perc.

mp

B[♯]

A m13

E7

A m7

137

Trp.

Bnd.

Gtr.

Cb.

Perc.

mp

D m7

G sus4

C[△]

F13

D m7

D7(b9)

C(add9)

F13

141

Trp.

Bnd.

Gtr.

Cb.

Perc.

f

B[♯]

E7

A m7

145

Trp. *ff*

Bnd. *ff*

Gtr. *ff*

Cb. *ff*

Perc. *ff*
Cajón con manos

149

Trp. *p* *ff*

Bnd. *p* *ff*

Gtr. *p* *ff*

Cb. *p* *ff*

Perc. *p* *ff*

A1

153

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf*

157

Bnd. *p*

Gtr. *p*

Cb. *p*

Perc. *p*

161

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf*

165

Bnd.

Gtr.

Cb.

Perc.

169

Trp. *f*

Bnd. *f*

Gtr. *f* *Simile* Bm7 E7/B

Cb. *f*

Perc. *f*

173

Trp. *p*

Bnd. *p*

Gtr. *p* A[△] C#7(b9) F#m7 F#m7/E G7(b9)

Cb. *p*

Perc. *p*

177

Trp. *mp*

Bnd. *mp*

Gtr. *mp* F#m7 A#° Bm7 E7/B

Cb. *mp*

Perc. *mp*

181

Trp. *mf* *f*

Bnd. *mf* *f* *p*

Gtr. *mf* *f* *p*

Cb. *mf* *f* *p*

Perc. *mf* *f* *p*

185

Trp. *ff* A2 ♩ = 60

Bnd. *ff* *pp*

Gtr. *ff* *pp* Palm Mute

Cb. *ff* *pp*

Perc. *ff*

189 *accel.*

Bnd. *p*

Gtr. *p*

Cb. *p*

209

Trp.

Bnd.

Gtr.

Cb.

Perc.



213

Trp.

Bnd.

Gtr.

Cb.

Perc.



217

Trp.

Bnd.

Gtr.

Cb.

Perc.

221

Trp.

f *mp* *f* *mp* *ff*

Bnd.

f *mp* *f* *mp* *ff*

Gtr.

8 *f* *mp* *f* *mp* *ff*

Cb.

f *mp* *f* *mp* *ff*

Perc.

221 *f* *mp* *f* *mp* *ff*

Canción de Cuna Para Dos

(Luchí y Vicky)

Pacho Casas

♩ = 72

espress. *rit.* *a tempo*

Bandola *p* *mp* *cresc.*

Contrabajo *pizz.* *p* *mp* *cresc.*

7 *rit.* *mf* *rit.* *a tempo* *p* *pp*

13 *p* *mf*

19

25 *a tempo* *rit.* *f* *p* *mp* *arco* *p* *mp*

31

p *mf* *cresc.*

p *mf* *cresc.*

35

f *p* *mf*

f *p* *mf* *p*

39

p *mf* *p* *mf* *p* *mf* *p* *mf*

mf *p* *mf*

43

p *mf* *p* *mf* *p* *mf* *p* *mf*

p *mf*

47

mp *mf*

mp *mf*

51 *rit.*

f *ff* *p*

f *ff* *p*

Detailed description: This system contains measures 51, 52, and 53. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a *rit.* marking. The first measure has a dynamic of *f*, the second *ff*, and the third *p*. The bottom staff is in bass clef with the same key signature. It starts with *f*, then *ff*, and ends with *p*. There are fermatas over the final notes of both staves in measure 53.

54

mp *pp* *cresc.*

mp *pp* *cresc.*

pizz.

Detailed description: This system contains measures 54, 55, 56, and 57. The top staff is in treble clef with a key signature of two sharps. It starts with a *mp* dynamic, followed by *pp*, and then a *cresc.* marking. The bottom staff is in bass clef with the same key signature. It starts with *mp*, followed by *pp*, and then a *cresc.* marking. A *pizz.* marking is present above the first note of the bottom staff in measure 55.

58

mf *pp* *cresc.*

mf *pp* *cresc.*

arco

Detailed description: This system contains measures 58, 59, 60, and 61. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It starts with a *mf* dynamic, followed by *pp*, and then a *cresc.* marking. The bottom staff is in bass clef with the same key signature. It starts with *mf*, followed by *pp*, and then a *cresc.* marking. An *arco* marking is present above the first note of the bottom staff in measure 61.

62

Detailed description: This system contains measures 62, 63, 64, and 65. The top staff is in treble clef with a key signature of two flats. It consists of a series of chords. The bottom staff is in bass clef with the same key signature. It consists of a series of notes, some with fermatas.

66

f *cresc.*

f *p* *cresc.*

Detailed description: This system contains measures 66, 67, 68, and 69. The top staff is in treble clef with a key signature of two flats. It starts with a *f* dynamic, followed by a *cresc.* marking. The bottom staff is in bass clef with the same key signature. It starts with a *f* dynamic, followed by *p*, and then a *cresc.* marking.

70

70

f *p* *cresc.*

f *p* *cresc.*

Measures 70-73: Treble and bass staves. Treble staff starts with a melodic line, followed by chords. Bass staff provides harmonic support with chords. Dynamics: *f* (measures 70-71), *p* *cresc.* (measures 72-73).

74

74

rit. *f* *espress.* *pp*

f *pp* *pizz.*

Measures 74-77: Treble and bass staves. Treble staff has a melodic line with a fermata at measure 74, then continues. Bass staff has a melodic line with a fermata at measure 74, then continues. Dynamics: *rit.* *f* (measures 74-75), *espress.* *pp* (measures 76-77). *pizz.* (pizzicato) is marked in measure 76.

78

78

rit. *mp* *ppp* *mf* *pp*

mp *mp* *pp*

Measures 78-81: Treble and bass staves. Treble staff has a melodic line with a fermata at measure 78, then continues. Bass staff has a melodic line with a fermata at measure 78, then continues. Dynamics: *rit.* *mp* (measures 78-79), *ppp* (measure 80), *mf* (measure 81), *pp* (measures 82-83). *mp* (measures 78-79), *mp* (measures 80-81), *pp* (measures 82-83).

Meu Bebê

Pacho Casas

♩ = 120
Dolce

Guitarra

Contrabajo

Percusion

p

p
Ritmo base Bossa Nova



5

Flugel

Gtr.

Cb.

Perc.



9

Flugel

Gtr.

Cb.

Perc.

mf

mf

mf

mf

25

Flugel

Bnd.

Gtr.

Cb.

Perc.

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

29

Flugel

Bnd.

Gtr.

Cb.

Perc.

f

f

f

f

f

33

Flugel

Bnd.

Gtr.

Cb.

Perc.

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

Meu bebê

37

Flugel

Bnd.

Gtr.

Cb.

Perc.

pp

pp

pp

pp

pp

pp

Cm7 F7 Fm7 Bb7

8

41

Flugel

Bnd.

Gtr.

Cb.

Perc.

p

Ritmo base Funk

B 7(b9)

45

Flugel

Bnd.

Gtr.

Cb.

Perc.

f

mf

f

mf

f

mf

f

mf

f

mf

B 13 F#7

49

Flugel *mf* *p* *pp*

Bnd. *mf* *p* *pp*

Gtr. A13 E7 G13 F#13 *mf* *p* *pp*

Cb. *mf* *p* *pp*

Perc. *mf* *p* *pp*

53

Flugel *p*

Bnd. *p*

Gtr. *p*

Cb. *p*

Perc. Ritmo base Bossa Nova *p*

57

Flugel *f* *p*

Bnd. *f* *p*

Gtr. *f* *p*

Cb. *f* *p*

Perc. *f* *p*

Ritmo base Funk

Meu bebê

61

Flugel *cresc.*

Bnd. *cresc.*

Gtr. *cresc.*

Cb. *cresc.*

Perc.

65

Flugel *f* *p*

Bnd. *f* *p*

Gtr. *f* *p*

Cb. *f* *p*

Perc. *f* *p*

Ritmo base Bossa Nova

69

Flugel

Bnd.

Gtr.

Cb.

Perc.

73

Flugel

Bnd.

Gtr.

Cb.

Perc.

77

Flugel

Bnd.

Gtr.

Cb.

Perc.

mf

mf

mf

mf

mf

81

Flugel

Bnd.

Gtr.

Cb.

Perc.

p

mf

p

p

mf

p

p

p

mf

p

Meu bebê

85

Flugel

Bnd.

Gtr.

Cb.

Perc.

f *mf* *f*

f *mf* *f*

G7b9 13 C m7 F7 F m7

f *mf* *f*

f *mf* *f*

f *mf* *f*

89

Flugel

Bnd.

Gtr.

Cb.

Perc.

mf *p*

mf *p*

Bb7

mf *p*

mf *p*

mf *p*

mf *p*

93

Flugel

Bnd.

Gtr.

Cb.

Perc.

f *p*

f *p*

f *p*

f *p*

f *p*

97

Flugel

Bnd.

Gtr.

Cb.

Perc.

f *p*

The musical score for page 61, measures 97-100, is arranged for five instruments: Flugel, Bnd., Gtr., Cb., and Perc. The score is written in 4/4 time. The key signature has one flat (Bb). The Flugel part starts with a half note G4, followed by quarter notes A4 and Bb4, then a half note C5. The Bnd. part starts with a half note G4, followed by quarter notes A4 and Bb4, then a half note C5. The Gtr. part starts with a half note G4, followed by quarter notes A4 and Bb4, then a half note C5. The Cb. part starts with a half note G2, followed by quarter notes A2 and Bb2, then a half note C3. The Perc. part starts with a half note G2, followed by quarter notes A2 and Bb2, then a half note C3. The dynamic markings *f* and *p* are indicated for each instrument part.

10

P. Tpt. *mf*

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf*

13

P. Tpt. *p* *mf*

Bnd. *p* *mf*

Gtr. *p* *mf*

Cb. *p* *mf*

Perc. *p* *mf*

Decisión

16

P. Tpt. *p* *mf*

Bnd. *p* *mf*

Gtr. *p* *mf*

Cb. *p* *mf*

Perc. *p* *mf*

19

P. Tpt. *p cresc.*

Bnd. *p cresc.*

Gtr. *p cresc.*

Cb. *p cresc.*

Perc. *p cresc.*

22

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

f

25

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

p cresc.

28

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

f

f

f

31

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

Straight

p

p

p

34

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

mp



37

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

cresc.

Decisión

40

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

43

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

f

f

f

f

46

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

ff

ff

ff

ff

49

P. Tpt.

Bnd.

Gtr.

Cb.

mf

mf

mf

mf

52

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

mp

f

p

mp

f

p

mp

f

p

p

Decisión

55

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

58

P. Tpt.

Bnd.

Gtr.

Cb.

Perc.

mf

Decisión

61

P. Tpt. *pp cresc.*

Bnd. *pp cresc.*

Gtr. *pp cresc.*

Cb. *pp cresc.*

Perc. *pp cresc.*

64

P. Tpt. *f*

Bnd. *f*

Gtr. *f*

Cb. *f*

Perc. *f*

73

P. Tpt. *mf* *f*

Bnd. *mf* *f*

Gtr. *mf* *f*

Cb. *mf* *f*

Perc. *mf* *f*

76

P. Tpt. *fff*

Bnd. *fff*

Gtr. *sf* *fff*

Cb. *sf* *fff*

Perc. *fff*

Psicosomático Cumbión

Pacho Casas

♩ = 92

Guitarra

mf

Ritmo de cumbia en el djembe imitando el alegre.

Percusión

D I D I D I D I D I D I D I D I

Q A A Q Q A A T Q A A Q Q A A T

mf

5

Gtr.

mf

Cb.

mf

Perc.

2

9

Gtr.

mp *mf* *mp* *mf*

Cb.

Perc.

D I D I D I D I D I D I D I D I

Q A A Q Q A A T Q A A Q Q A A T

2

13

Gtr.

mp *mf* *mp* *mf*

Cb.

Perc.

2

17

Gtr. *mp* *mf* *mp* *mf*

Cb.

Perc. **2** **2**

21

Bnd.

Gtr. *mp* *mf* *mp* *mf*

Cb.

Perc. **2** **2**

25

Bnd.

Gtr. *mp* *mf* *mp* *mf*

Cb.

Perc. **2** **2**

29

Bnd.

Gtr. *mp* *mf* *mp* *mf*

Cb.

Perc. **2** **2**

33

Bnd. *trm*

Gtr. *mp* *mf* *mp* *mf*

Cb.

Perc. **2** **2**

37

Trp. Straight *mf*

Bnd.

Gtr. *mp* *mf* *mp* *mf*

Cb.

Perc. **2** **2**

41

Trp.

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. Redoblante con escobillas *mf* **2**

45

Trp. *p*

Bnd. *p*

Gtr. *p*

Cb. *p*

Perc. **2**

49

Trp. *mf*

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. **2**

53

Trp. *f*

Bnd. *f*

Gtr. *f*

Cb. *f*

Perc. **2**

57

Bnd. *mp*

Gtr. *mp*

Cb. *mp*

Perc. *mp*

Q A A Q Q A A Q A A Q Q A A

62

Trp. *mf*

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf*

8^{va}

67

Trp.

Bnd.

Gtr. *mf*

Cb.

Perc.

8^{va}

72

Trp. *f*

Bnd. *f*

Gtr. *f*

Cb. *f*

Perc. *f* Redoblante con escobillas

77

Trp. *mf* *p*

Bnd. *p* *mf* *p*

Gtr. *p* *mf* *p*

Cb. *p* *mf* *p*

Perc. *p* *2* *2* *p*

82

Trp. *mf*

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf* *2* *2* *2*

87

Trp. *f* 3 3 1. 2.

Bnd. *f* 3 3 *pp*

Gtr. *f* *pp*

Cb. *f* *pp*

Perc. *f* Q A A Q Q A A

92

Bnd. *p*

Gtr. *p*

Cb. *p*

Perc. 2 2 2 Q A A Q Q A A

97

Trp. Flugelhorn *mf*

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. 2 2 2

102

Trp. *f* *mf*

Bnd. *f* *mf*

Gtr. *f* *mf*

Cb. *f* *mf*

Perc. **2** *mf*

Ritmo de cumbia en el djembe imitando el alegre. D I D I D I D I
Q A A Q Q A A T

107

Bnd. *p* *mf* *p* *mf*

Gtr. *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf*

Perc. **2** *p* *mf*

D I D I D I D I
Q A A Q Q A A T

D I D I D I D I
Q A A Q Q A A T

112

Bnd. *p* *mf* *p* *mf*

Gtr. *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf*

Perc. **2** *p* *mf*

D I D I D I D I
Q A A Q Q A A T

D I D I D I D I
Q A A Q Q A A T

D I D I D I D I
Q A A Q Q A A T

132

Bnd. *f* *pp*

Gtr. *f* *pp*

Cb. *f* *pp*

Perc. **2** **2**

137

Bnd. *f* *ppp*

Gtr. *f* *ppp*

Cb. *f* *ppp*

Perc. **2** *ppp*

142

Bnd. *f* *mf* *f*

Gtr. *f* *mf* *f*

Cb. *f* *mf* *f*

Perc. *f* *mf* *f*

D I D I D I D I D I D I D I
 Q A A Q Q A A T Q A A Q Q A A T

147

Bnd.

Gtr.

Cb.

Perc.

mf

152

Trp. Bb Straight

Bnd.

Gtr.

Cb.

Perc.

mf

Redoblante con escobillas

157

Trp.

Bnd.

Gtr.

Cb.

Perc.

162

Trp. *p* *mf*

Bnd. *p* *mf*

Gtr. *p* *mf*

Cb. *p* *mf*

Perc. **2** **2** **2**

167

Trp. *f*

Bnd. *f*

Gtr. *f*

Cb. *f*

Perc. **2**

172

Bnd. *mp*

Gtr. *mp*

Cb. *mp*

Perc. **2** **2**

Q A A Q Q A A Q A A Q Q A A

177

Trp.

Bnd.

Gtr.

Cb.

Perc.

mf

mf

mf

mf

8va

tr

2

2

182

Trp.

Bnd.

Gtr.

Cb.

Perc.

mf

mf

mf

mf

8va

2

2

2

187

Trp.

Bnd.

Gtr.

Cb.

Perc.

f

f

f

f

f

Redoblante con escobillas

2

192

Trp. *p* *mf* *p*

Bnd. *p* *mf* *p*

Gtr. *p* *mf* *p*

Cb. *p* *mf* *p*

Perc. *p* *mf*

197

Trp. *mf*

Bnd. *mf*

Gtr. *mf*

Cb. *mf*

Perc. *mf*

202

Trp. *f* *mf* Open

Bnd. *f* *mf*

Gtr. *f* *mf*

Cb. *f* *mf*

Perc. *f* *mf*

Q A A Q Q A A Q A A Q Q A A

Psicosomático Cumbión

207

Trp.

Bnd.

Gtr.

Cb.

Perc.

f

f

f

2

2

212

Trp.

Bnd.

Gtr.

Cb.

Perc.

ff

ff

ff

ff

2