

Dame Vida

Jorge Armando Forero

Porro $\text{♩} = 85$

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

- Voz**: Vocal line, currently silent.
- Coro**: Chorus line, currently silent.
- Clarinete en Bb**: Clarinet in B-flat, currently silent.
- Trompeta**: Trumpet, currently silent.
- Saxofón Alto**: Alto Saxophone, currently silent.
- Bombardino**: Bombardino, playing a rhythmic melody starting with a *mf* dynamic.
- Piano**: Piano, currently silent.
- Bajo**: Bass, currently silent.
- Redoblante**: Congas, playing a steady rhythm of quarter notes.
- Congas**: Congas, currently silent.
- Batería**: Drums, playing a complex rhythmic pattern with various accents.

The score is in 4/4 time and the key signature has two flats (B-flat and E-flat).

7

Voz

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

13

Voz

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

19

Voz

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

25

Voz

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

ay dios ben di to

Detailed description: This is a page of a musical score, page 25. It features a vocal line and a large instrumental ensemble. The vocal line (Voz) is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "ay dios ben di to". The instrumental parts include Clarinet (Cl.), Trumpet 1 (Tpt. 1), Alto Saxophone (Alto Sax.), Baritone Saxophone (Bar.), Piano (Pno.), Bass, Red (likely a mallet instrument), Congas, and Bass Drum (Bat). The piano part is in a grand staff. The percussion parts (Red, Congas, Bat) are in a common time signature. The score includes various musical notations such as rests, notes, stems, and dynamic markings.

31

Voz

oh por fa vor__ yo te lo pi__ do lo re ro re ro

Coro

da me mu ch vi__ da da me mu ch vi__ da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

37

Voz

re ay dios ben di to oh por fa vor yo te lo pi do

Coro

da me mu ch vi da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

43

Voz

el co lor de tu cuer po me fa sci na los tier nos be sos tu yos me do mi nan y si la vi da

Coro

da me mu ch vi da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

Red	/	8	/	/	/	12	/
Congas	/	8	/	/	/	12	/
Bat	/	8	/	/	/	12	/

49

Voz
me pre mia con ti___go oh por dios y si la vi da me pre mia con ti___go oh por dios

Coro
da me mu ch vi___da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

55

Voz

lo re ro re ro re ro re ro rei re ra oh por fa vor oh por fa vor

Coro

da me mu ch vi da da me mu ch vi da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

61

Voz

te lo pi do oh por fa vor yo te lo pi do por fa vor

Coro

da me mu ch vi da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

28

28

28

67

Voz

el lin do bai le tu yo me hip no ti____zan pa ra que pa pa

Coro

da me mu ch vi____da los can tos de la vi da me ar mo ni____zan

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

32 36

32 36

32 36

73

Voz

8

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

40

40

40

dio nos de la vi__da
 y asi po der lle gar has ta vie ji__tos y asi po derlle
 u na mos nues tras al mas to da la vi__da

79

Voz

gar has ta vie ji__tos y asi po der lle gar has ta vie ji__tos y asi po derlle gar has ta vie ji__tos y si la vi da

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

85

Voz
me pre mia con ti mo re na y si la vi da me pre mia con ti mo re na

Coro
da me mu ch vi da

Cl.
gliss.

Tpt. 1
gliss.

Alto Sax.
gliss.

Bar.
gliss.

Pno.

Bass

Red
52

Congas
52

Bat
52

91

Voz

oh re re__ rei ro rai__ ra oh re re re rei

Coro

da me mu ch vi__ da da me mu ch vi__ da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

97

Voz
— re ro rai ma mi ta

Coro
da me mu ch vi da

Cl.
p < *f* > *p*

Tpt. 1
p < *f* > *p* *p*

Alto Sax.
p < *f* > *p* *p*

Bar.
p < *f* > *p* *p*

Pno.

Bass

Red
64

Congas
64

Bat
64

103

Voz

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

109

Voz

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

8

12

8

12

8

12

115

Voz

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

16

16

16

121

Voz

ay dios ben di___ to am pa ta me

Coro

da me mu ch vi___ da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

mp \longleftarrow *f*

Bass

mp \longleftarrow *f*

Red

Congas

mp \longleftarrow *f*

Bat

mp \longleftarrow *f*

127

Voz

— ofen sa a yu da me a yu da me dios ben di

Coro

da me much vi da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

133

Voz

— to yo quie ro tra er a mi mo re__ na por_ fa vor so la men te__

Coro

da me mu ch vi__ da da me mu ch vi__ da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bb7 Eb

Bass

Red

Congas

Bat

139

Voz

— te pi do u na co sa — con sien te me bai la me mo re ni ta sa bro sa

Coro

da me mu ch vi da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

E \flat B \flat 7 B \flat 7 E \flat E \flat B \flat 7

Bass

Red

Congas

Bat

145

Voz

ay por fa vor__ por fa vor ooo__ r__

Coro

da me mu ch vi__ da da me mu ch vi__ da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

B \flat 7 Eb Eb B \flat 7 B \flat 7 Eb

Bass

Red

20 24

Congas

20 24

Bat

20 24

151

Voz

Coro

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

da me mu cha vi da

da me mu cha vi da

E \flat B \flat 7 B \flat 7 E \flat E \flat B \flat 7

3 3 3 3

157

Voz

me jor da me vi da da me mu cha vi da me jor da me vi da

Coro

me jor da me vi da da me mu cha vi da me jor da me vi da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

Bb7 Eb Eb Bb7 Bb7 Eb

3 3 3 3 3 3

163

Voz

da memu chavi__da me jorda me vi__da da memu chavi__da

Coro

da memu chavi__da me jorda me vi__da da memu chavi__da

Cl.

Tpt. 1

Alto Sax.

Bar.

Bombardino improvisa hast el final

C⁷ F C⁷

Pno.

E^b B^{b7} B^{b7} E^b E^b B^{b7}

Bass

E^b B^{b7}

Red

Congas

Bat

169

Voz

me jor da me vi da da me mu cha vi da me jor da me vi da

Coro

me jor da me vi da da me mu cha vi da me jor da me vi da

Cl.

Tpt. 1

Alto Sax.

Bar.

Pno.

Bass

Red

Congas

Bat

175

Voz

da me mu cha vi da me jor da me vi da

Coro

da me mu cha vi da me jor da me vi da

Cl.

Tpt. 1

Alto Sax.

Bar.

F C7 C7

Pno.

E \flat B \flat 7 B \flat 7

Bass

E \flat B \flat 7 B \flat 7

Red

Congas

Bat

Tú

Jorge Armando Forero

$\text{♩} = 138$ Soukous

Voz

Trompeta 1

Trompeta 2

Sax Alto 1

Bombardino

Guitarra

Bajo

Congas

Batería

5

Voz

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

Detailed description: This is a musical score for a band, page 2 of 5. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight staves. The top five staves (Voz, Tpt. 1, Tpt. 2, Alto 1, Bar.) are currently silent, indicated by a horizontal line with a bar below it. The J. Gtr. staff features a complex rhythmic pattern with many sixteenth notes and slurs. The Bass staff has a simpler line with eighth and quarter notes. The Congas and Bat (Bass Drum) staves are also silent for most of the page, but both have a rhythmic pattern starting in the fourth measure, consisting of a series of eighth notes. The Bat staff has an asterisk (*) at the end of the measure.

9

Voz
di ce__ asi__ que con ti go fui fe__ liz que no se que haria sin

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

Detailed description: This is a musical score for a song, page 3. The score is written for a vocal line and several instrumental parts. The vocal line is in the key of G major (one sharp) and 4/4 time. The lyrics are: "di ce__ asi__ que con ti go fui fe__ liz que no se que haria sin". The instrumental parts include two trumpets (Tpt. 1 and Tpt. 2), an alto saxophone (Alto 1), a baritone saxophone (Bar.), a jazz guitar (J. Gtr.), a bass, congas, and a battery (Bat). The trumpets, alto saxophone, baritone saxophone, jazz guitar, and bass parts are currently blank, indicating they are not playing in this section. The congas and battery parts are active, providing a rhythmic accompaniment. The congas play a pattern of eighth notes, and the battery plays a pattern of eighth notes.

13

Voz

8

ti qui sie ra te ner te aqui pa ra nun ca de jar te ir

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

17

Voz

8

di ce_ asi_ quen el ca lor yo te_ di que no me voy a ren_

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

21

Voz

— dir no des can sa re por ti pa ra nun ca de jar te ir y co men sar a vi vir

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

25

Voz

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

Detailed description of the musical score: The score is for page 7, starting at measure 25. It features eight staves: Voice (Voz), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Alto 1, Baritone (Bar.), J. Gtr., Bass, Congas, and Bat. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. In measure 25, the Voice part has a whole rest. Tpt. 1 and Tpt. 2 play a rhythmic pattern of quarter notes. Congas and Bat play a complex rhythmic pattern. Measures 26, 27, and 28 show mostly rests for all parts. At the end of measure 28, there is a double bar line and a '2' with a slash, indicating a second ending or a specific measure count.

29

Voz

tu tu tu cin tu ra mue ve lo con sab ro su ra tu tu tu cin tu ra mue ve lo con sab ro su ra

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

33

Voz

y va mo nos pa la pla ya — pa la pla ya y va mo nos pa la pla ya — pa la pla ya

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

37

Voz

di ce_ asi_ que atu la do has ta el fin so lo te qui ero pami

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

41

Voz

8

— na ma — y lu char pa ra mo rir pa ra nun ca de jar te ir

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

4

45

Voz

di ce_ asi_ que no se queha ria sin ti no se vi vir o mo

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

49

Voz

8

rir con tigo ten go to da una dicha quie ro te ner te a qui cer qui ta quie ro ex pre sar te lo que he sen ti do mi amor

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

53

Voz

qui ero que siem pre es te mos u ni dos ja mas se rem os nu n ca ven ci dos sim pre ama re mos to da la vi da _____

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

57

The musical score is arranged in a standard orchestral layout. At the top is the vocal line (Voz) with lyrics: "tu tu tu cin tu ra mue ve lo con sab ro su ra tu tu tu cin tu ra mue ve lo con sab ro su ra". Below the vocal line are the staves for Tpt. 1 and Tpt. 2, both in G major. The Alto 1 and Bar. staves are also in G major but contain rests. The J. Gtr. and Bass staves are in G major and contain rests. The Congas and Bat. staves are in G major and contain rhythmic notation. The Congas part features a complex rhythmic pattern with accents and a double bar line with a '2' above it. The Bat. part features a steady rhythmic pattern with accents.

61

Voz

y va mo nos pa la pl ya — pa la pla ya y va mo nos pa la pl ya — pa la pla ya

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

65

Voz

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

4

69

Voz

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

The musical score for page 18, measures 69-72, is arranged as follows:

- Measures 69-71:** Most instruments (Voz, Tpt. 1, Tpt. 2, Bar., J. Gtr., Bass) have rests. **Alto 1** plays a melodic line consisting of eighth and quarter notes.
- Measure 72:** **Alto 1** continues with a melodic line. **Congas** play a rhythmic pattern starting with a 4-measure rest. **Bat** (Drums) play a complex rhythmic pattern.

73

This musical score page contains eight staves for measures 73 through 76. The instruments are: Voz (Vocal), Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), Alto 1 (Alto Saxophone 1), Bar. (Baritone Saxophone), J. Gtr. (Jazz Guitar), Bass (Electric Bass), Congas, and Bat. (Bateria/Drums). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 73, 74, and 75 show rests for most instruments, with the Alto 1 playing a rhythmic eighth-note pattern. Measure 76 features active parts for Congas and Bat. The Congas play a syncopated pattern, and the Bat. plays a complex rhythmic pattern with various accents and rests.

77

Voz

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

2

2

81

Voz

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

Detailed description of the musical score: The score is for page 21, starting at measure 81. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The instruments are: Voice (Voz), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Alto 1, Baritone (Bar.), Jazz Guitar (J. Gtr.), Bass, Congas, and Bass Drum (Bat). Measures 81, 82, and 83 show mostly rests for all instruments. In measure 81, Tpt. 1 has a quarter note G4. In measure 82, Tpt. 1 has a quarter note A4. In measure 83, Tpt. 1 has a quarter note B4. Congas have a slash in measures 81 and 82, and a quarter note G4 in measure 83. In measure 84, all instruments are active. Tpt. 1 has a quarter note G4. Tpt. 2 has a quarter note G4. Alto 1 has a quarter note G4. Bar. has a quarter note G4. J. Gtr. has a quarter note G4. Bass has a quarter note G2. Congas have a quarter note G4. Bat has a quarter note G2. The Congas and Bat parts continue with rhythmic patterns in measures 85 and 86.

85

Voz

tu tu tu cin tu ra mue ve lo con sab ro su ra tu tu tu cin tu ra mue ve lo con sab ro su ra

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

89

Voz

tu tu tu cin tu ra mue ve lo con sab ro su ra tu tu tu cin tu ra mue ve lo con sab ro su ra

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

93

Voz

y va mo nos pa la pl ya — pa la pla ya y va mo nos pa la pl ya — pa la pla ya

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

97

Voz

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

101

Voz

8

sin tien do lo que rien do el ven da val de tus be sos go zan do lo so ñan do bai lan do lo a man do

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

105

Voz

tu vi da mi vi da do e eres ni ña con sen ti da go zan do lo a man do bai lan do lo a man do

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

109

Voz

8

sin tien do lo que rien do el ven da val de tus be sos go zan do lo so ñan do bai lan do lo a man do

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

113

Voz

tu vi da mi vi da do e eres ni ña con sen ti da go zan do lo a man do bai lan do lo a

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

117

Voz

tu tu tu cin tu ra mue ve lo con sab ro su ra tu tu tu cin tu ra mue ve lo con sab ro su ra

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

121

Voz

tu tu tu cin tu ra mue ve lo con sab ro su ra tu tu tu cin tu ra mue ve lo con sab ro su ra

Tpt. 1

Tpt. 2

Alto 1

Bar.

J. Gtr.

Bass

Congas

Bat

Esos Males

Jorge Armando Forero

♩ = 108 Merengue- Soukous

Voz

Trompeta en Sib I

Trompeta en Sib II

Saxofón Contralto

Conga

Campana

Guitarra Eléctrica

Bajo

Piano

mf *mf*

B \flat Gm7 Cm7 F7 B \flat Gm7

Detailed description: This is a musical score for the piece 'Esos Males' by Jorge Armando Forero. The score is arranged for a band and includes parts for Voice, two Trumpets in B-flat (I and II), an Alto Saxophone, Conga, Campana (Bongos), Electric Guitar, Bass, and Piano. The tempo is marked as 108 Merengue-Soukous. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Electric Guitar part features a melodic line with dynamics of mezzo-forte (mf). The Bass part provides a harmonic foundation with chords: B-flat, Gm7, Cm7, F7, B-flat, and Gm7. The piano part is currently blank.

7

Voz

8

o ye tu que ca mi nas con e se

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Pno.

mf

Cm7 F7 Bb Gm7 Cm7 F7

Detailed description: This is a musical score for page 2 of a piece. It features a vocal line at the top and a piano accompaniment at the bottom. The vocal line is in G minor (one flat) and starts at measure 7. The lyrics are 'o ye tu que ca mi nas con e se'. The piano accompaniment is in G minor and starts at measure 7. The bass line has a series of chords: Cm7, F7, Bb, Gm7, Cm7, F7. The piano part has a dynamic marking of *mf* (mezzo-forte) at the beginning of measure 7. The score includes staves for Tpt. I, Tpt. II, Alto Sax., Perc., Camp, and Contr. II Guit., all of which are currently silent (indicated by rests).

13

Voz

8
— tun tun — tie nes u na son ri si tay tu —

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Bb Gm7 Cm7 F7 Bb Gm7

Pno.

19

Voz

tie nes u na mi ra dita_ ay tú que_ mea tra pay mor ti fi_

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Cm7 F7 Bb Gm7 Cm7 F7

Pno.

25

Voz

— ca co mo un car ga de mor fi — na co mo las fie tas que nun ca termi nan

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

B \flat Gm7 Cm7 F7 B \flat

Pno.

Simile

30

Voz

u na pro ba di ta de tu cruel a mor y es una a dic ción__ e__ sos

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Gm7 Cm7 F7 Bb Gm7 Cm7

Pno.

36

Voz

be sos de tu mal di ción que com par tes con ins pi ra ción se dici

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

F7 Bb Gm7 Cm7 F7 Bb

Pno.

42

Voz

8
ón y trai ción a mo r por ti

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Gm7 Cm7 F7 Bb Gm7 Cm7

Pno.

48

Voz

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Pno.

55

Voz

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Cm7 F7 Bb Gm7 Cm7 F7 Bb

Pno.

62

Voz

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Gm7 Cm7 F7 Bb Gm7 Cm7 F7

Pno.

69

Voz

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Bb Gm7 Cm7 F7 Bb Gm7

Pno.

75

Voz

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Cm7 F7 Bb Gm7 Cm7 F7

Pno.

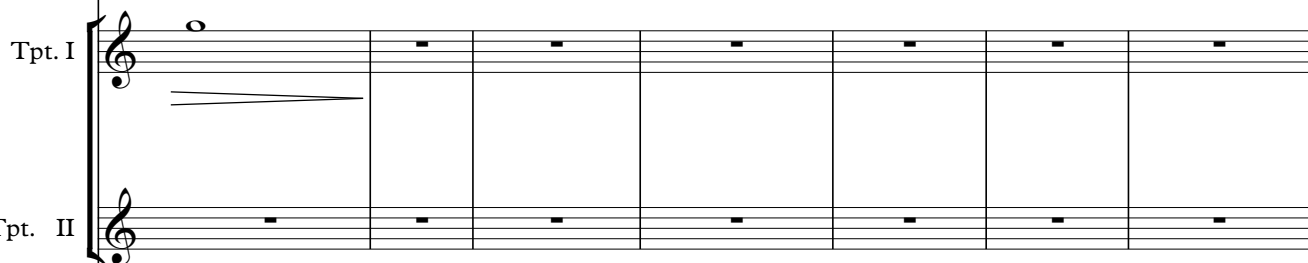
81

Voz

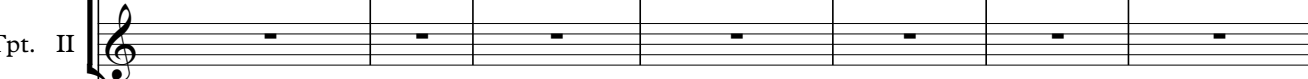


sial gu na vez a ma ri as por pri me ra vez a ma

Tpt. I



Tpt. II



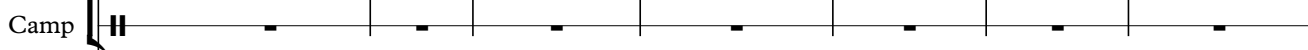
Alto Sax.



Perc.



Camp



Contr. II Guit.

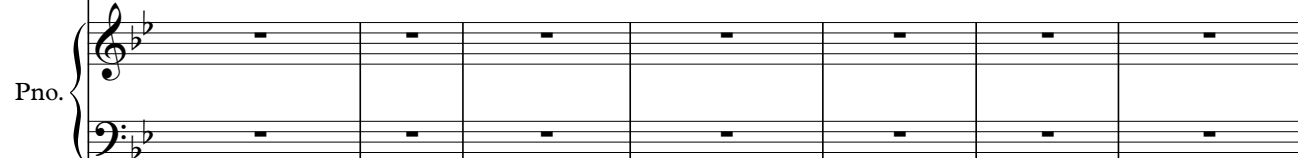


Bajo

B \flat Gm7 Cm7 F7 B \flat Gm7 Cm7



Pno.



88

Voz



ri as sin me di das. a ma ri as sin sa ber que ha cer

Tpt. I



Tpt. II



Alto Sax.



Perc.



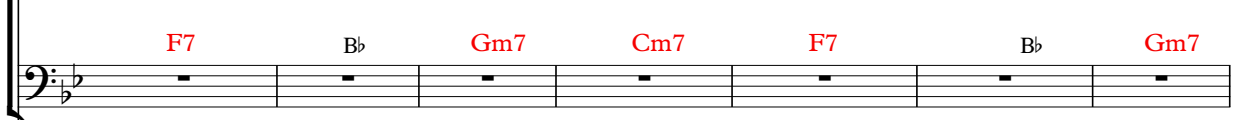
Camp



Contr. II Guit.

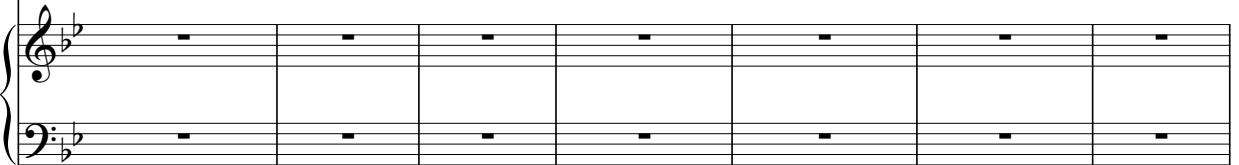


Bajo



F7 Bb Gm7 Cm7 F7 Bb Gm7

Pno.



95

Voz

re_ sis tien do has tal a ma ne cer di_ lu yen do tus men ti

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Cm7 F7 Bb Gm7 Cm7 F7

Pno.

101

Voz

ras e ses el kar ma de tu vi da co mo los ni ños de nun ca ja más

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

B \flat Gm7 Cm7 F7 B \flat

Pno.

106

Voz

no de jas quel bien se en cargue del a mor_ por ti

Tpt. I

ff

Tpt. II

ff

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Gm7 Cm7 F7 Bb Gm7

Pno.

111

Voz

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Pno.

Cm7 F7 Bb Gm7 Cm7 F7

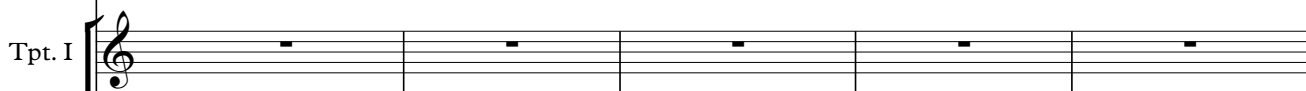
117

Voz



e sos ma les no se mue ren ja mas e sos ma les no se mue ren ja mas e sos ma les no se

Tpt. I




Tpt. II



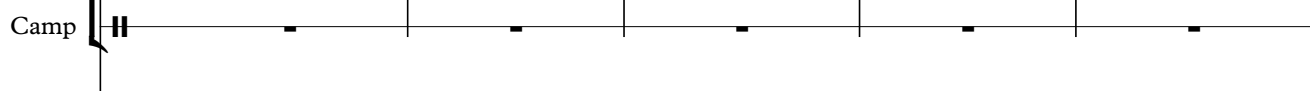
Alto Sax.



Perc.



Camp

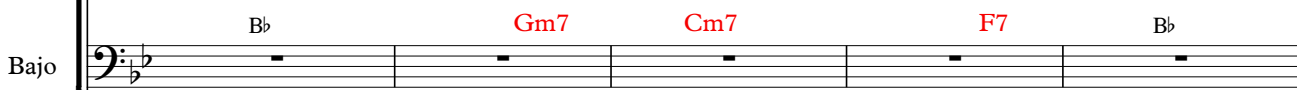


Contr. II Guit.

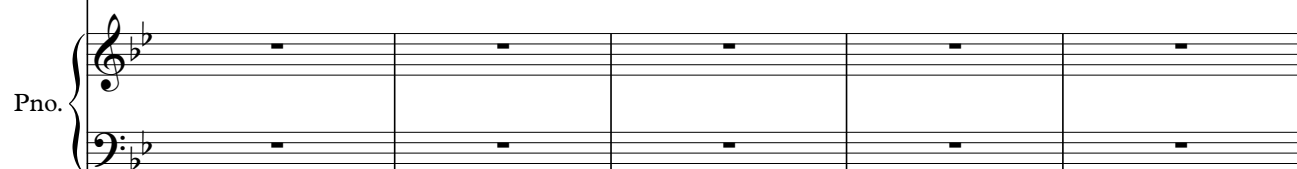


Bajo

B \flat Gm7 Cm7 F7 B \flat



Pno.



122

Voz

mue ren ja mas e sos ma les no se mue ren ja mas

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Gm7 Cm7 F7 Bb Gm7 Cm7

Pno.

128

Voz

e sos ma les no se

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

F7 Bb Gm7 Cm7 F7 Bb

Pno.

134

Voz

mue ren ja mas e sos ma les no se mue ren ja mas e sos ma les no se mue ren ja mas

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Gm7 Cm7 F7 Bb Gm7

Pno.

139

Voz

e sos ma les no se mue ren ja mas

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Cm7 F7 Bb Gm7 Cm7 F7

Pno.

145

Voz

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Pno.

Bb Gm7 Cm7 F7 Bb Gm7

151

Voz

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Pno.

Cm7 *F7* *Bb* *Gm7* *Cm7* *F7*

157

Voz

e sos ma les no se mue ren ja mas e sos ma les no se mue ren ja mas

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

Bb Gm7 Cm7 F7

Pno.

161

Voz

e sos ma les no se mue ren ja mas e sos ma les no se mue ren ja mas

Tpt. I

Tpt. II

Alto Sax.

Perc.

Camp

Contr. II Guit.

Bajo

B \flat Gm7 Cm7 F7

Pno.

Baila Mi Cumbia

Jorge Armando Forero

Vallenato Sabanero $\text{♩} = 92$

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

- Voz:** Vocal line, treble clef, key signature of three sharps (F#, C#, G#), common time. The staff contains five measures of whole rests.
- Alto Sax:** Alto saxophone line, treble clef, key signature of three flats (Bb, Eb, Ab), common time. The staff contains five measures of whole rests.
- Trompeta 1:** Trumpet 1 line, treble clef, key signature of three sharps, common time. The staff contains five measures of whole rests.
- Trompeta 2:** Trumpet 2 line, treble clef, key signature of three sharps, common time. The staff contains five measures of whole rests.
- Bombardino:** Bombardino line, treble clef, key signature of three sharps, common time. The staff contains five measures of whole rests.
- Guitarra:** Guitar line, treble clef, key signature of three sharps, common time. The staff contains five measures of whole rests, followed by a final measure with a C#m chord and a rhythmic pattern of eighth notes.
- Acordeón:** Accordion line, consisting of a treble and bass staff. The treble staff has a key signature of three sharps and common time. The bass staff has a key signature of three sharps and common time. The treble staff contains five measures of whole rests, followed by a melodic line in the final measure. The bass staff contains a rhythmic accompaniment of eighth and sixteenth notes throughout the five measures.
- Bajo:** Bass line, bass clef, key signature of three sharps, common time. The staff contains a rhythmic accompaniment of eighth and sixteenth notes throughout the five measures.
- Llamador:** Llamador line, common time. The staff contains five measures of whole rests, followed by a rhythmic pattern of eighth notes in the final measure.
- Alegre:** Alegre line, common time. The staff contains five measures of whole rests, followed by a rhythmic pattern of eighth notes in the final measure.
- Tambora:** Tambora line, common time. The staff contains five measures of whole rests, followed by a rhythmic pattern of eighth notes in the final measure.
- Maracas:** Maracas line, common time. The staff contains five measures of whole rests.
- Batería:** Batería line, common time. The staff contains five measures of whole rests.

6

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr. G7 G7 G7 C#m C#m C#m C#m G7 G7

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

11

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

G#7 G#7 C#m C#m C#m B C#m C#m C#m B

16

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

C#m C#m C#m B C#m C#m C#m B C#m C#m

12 12 12 12

21

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

cam pe

C#m C#m C#m C#m C#m C#m C#m C#m G#7 G#7 C#m C#m

16 20

16 16 16 16

27

Voz

— si na de mon ta ña que nu blas mis pen sa mien tos ba ja ya mes toy mu rien

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

C#m C#m C#m C#m 2 G#7 G#7

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

32

Voz

do tu sa le s en la bo ra da can tan do sa len mis ver sos se lo lle va lejo el vien

Alto

mf

Tpt. 1

mf

Tpt. 2

mf

Bar.

mf

J. Gtr.

C#m C#m C#m C#m C#m C#m 2 G#7 G#7

Acord.

Bajo

Llmdr

28

Al

28

Tamb

28

Mrcs.

28

Bat

28

38

Voz

— to y co mo ha da de mon ta ña su ma gia re gó mis cuen tos y co mo

Alto

f

Tpt. 1

f

Tpt. 2

f

Bar.

f

J. Gtr.

C#m F#7 B A G#7 G#7 G#7 C#m C#m

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

32 36

43

Voz

ha da de mon ta ña su ma gia re gó mis cuen tos ay ell a va ba tien do

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

B A G#7 G#7 G#7 C#m C#m B

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

48

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

— alas má s allá — de la ne va — da co rr es ponsal — lle na de gra — cia ba ja ya —

C#m C#m G#7 G#7 C#m C#m B C#m C#m

Llmdr	∕	∕	44 ∕	∕	∕
Al	∕	∕	∕	44 ∕	∕
Tamb	∕	∕	∕	44 ∕	∕
Mrcs.	∕	∕	∕	44 ∕	∕
Bat	∕	∕	∕	44 ∕	∕

53

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

— rie ga tus a guas oy e me bai la mi cum bia oy e me bai la mi cum bia oy e me

G#7 G#7 C#m C#m B C#m C#m B C#m C#m

59

Voz

— bai la mi cum—bia oy e me— bai la mi cum—bia

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

B C#m C#m B C#m C#m C#m C#m

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

52 56

64

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr. C#m C#m C#m 4

Acord.

Bajo

Llmdr 60

Al 60

Tamb 60

Mrcs. 60

Bat 60

69

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr. G#7 G#7 C#m C#m G#7 G#7 C#m C#m

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

75

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

mf *f*

mf *f*

mf *f*

G#7 G#7 C#m C#m G#7 G#7 C#m F#7 F#7 C#m

8

8

8

8

8

80

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

C#m F#7 2 F#7 C#m C#m F#7 2 F#7 C#m

84

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

C#m F#7 F#7 C#m C#m C#m C#m C#m C#m C#m C#m

2

16 20

16 20

16 20

16 20

16 20

89

Voz

em brujo cru el de tus o jos in va

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

95

Voz

den to da mi vi da ven a aca ya nohay sa li da la tie rra fer til sa gra da tu vien

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

2

G#7 G#7 C#m C#m C#m C#m C#m C#m

Acord.

Bajo

Llmdr

28 32

Al

28 32

Tamb

28 32

Mrcs.

28 32

Bat

28 32

101

Voz

re cu da mi ra za bri la ya bri ya tu al ma y co mo ha da de mon ta ña su ma

Alto

mf *f*

Tpt. 1

mf *f*

Tpt. 2

mf *f*

Bar.

mf *f*

J. Gtr.

2

G#7 G#7 C#m F#7 B A G#7

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

36

36

36

36

36

107

Voz

— gia re gó mis cuen— tos y co mo ha da de mon ta— ña— su ma— gia re gó mis cuen

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

G#7 G#7 C#m C#m B A G#7 G#7

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

112

Voz

__ tos ay ell a va__ ba tien do__ alas má s allá__ de la ne va__ da co rr es ponsal

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

C#m C#m B C#m C#m G#7 G#7 C#m C#m

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

	44			48
Llmdr	/	/	/	/
Al	/	/	/	/
Tamb	/	/	/	/
Mrcs.	/	/	/	/
Bat	/	/	/	/

117

Voz

lle na de gra cia ba ja ya rie ga tus a guas oy e me bai la mi cum

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

B C#m C#m G#7 G#7 C#m C#m B

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

122

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

—bia oy e me — bai la mi cum — bia oy e me — bai la mi cum — bia oy e me

C#m C#m B C#m C#m B C#m C#m

56

56

56

56

56

127

Voz

— bai la mi cum_bia

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

B C#m C#m C#m C#m

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

132

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr. C#m C#m C#m C#m C#m C#m C#m C#m

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

137

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

C#m C#m G#7 G#7 G#7 G#7 C#m C#m C#m C#m G#7 G#7

143

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

G#7 G#7 C#m C#m C#m C#m C#m C#m C#m C#m

12 12 12 12 12

Detailed description: This is a musical score for a jazz ensemble. It consists of ten staves. The top staff is for the Voice (Voz), which is mostly silent. The second staff is for the Alto saxophone. The next three staves are for the Trumpets (Tpt. 1 and Tpt. 2) and Baritone (Bar.), all of which play a simple melodic line. The sixth staff is for the Jazz Guitar (J. Gtr.), which plays a rhythmic accompaniment with chords G#7 and C#m. The seventh staff is for the Piano (Acord.), which plays a complex harmonic accompaniment. The eighth staff is for the Bass (Bajo), which is mostly silent. The bottom four staves are for the Percussion section, including Llmdr (Llmdr), Al (Al), Tamb (Tamb), Mrcs. (Mrcs.), and Bat (Bat). Each percussion part has a slash indicating a specific rhythmic pattern, with the number 12 written above the staff.

148

The musical score is arranged in a standard orchestral layout. The top section includes vocal and instrumental staves: Voice, Alto, Tpt. 1, Tpt. 2, and Bar. The middle section features the J. Gtr. with a C#m chord sequence and the Acord. (Acoustic Piano) with a melodic line in the right hand and a bass line in the left hand. The bottom section is dedicated to the Bajo (Bass) and a full Percussion section (Llmdr, Al, Tamb, Mrcs., Bat) with specific rhythmic markings.

Chord Sequence: C#m C#m C#m C#m C#m C#m C#m C#m C#m C#m

Percussion Markings:

Instrument	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
Llmdr	/	/	/	/	16 /
Al	/	16 /	/	/	/
Tamb	/	16 /	/	/	/
Mrcs.	/	16 /	/	/	/
Bat	/	16 /	/	/	/

153

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr. C#m C#m C#m C#m C#m C#m C#m C#m C#m B C#m C#m

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

Instrument	Measure 153	Measure 154	Measure 155	Measure 156	Measure 157	Measure 158
Voz	-	-	-	-	-	-
Alto	-	-	-	-	-	-
Tpt. 1	-	-	-	-	-	-
Tpt. 2	-	-	-	-	-	-
Bar.	-	-	-	-	-	-
J. Gtr.	C#m	C#m	C#m	C#m	C#m	C#m
Acord.	Active	Active	Active	Active	Active	Active
Bajo	-	-	-	-	-	-
Llmdr	/	/	/	24 /	/	/
Al	20 /	/	/	/	24 /	/
Tamb	20 /	/	/	/	24 /	/
Mrcs.	20 /	/	/	/	24 /	/
Bat	20 /	/	/	/	24 /	/

159

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr. C#m B C#m C#m C#m B C#m C#m C#m B C#m C#m

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

165

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr.

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

C#m B C#m C#m C#m B C#m C#m C#m B C#m C#m

36

32 36

32 36

32 36

32 36

32 36

171

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr. C#m B C#m C#m C#m B C#m C#m C#m B

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

176

Voz

Alto

Tpt. 1

Tpt. 2

Bar.

J. Gtr. C#m C#m C#m C#m B C#m C#m B C#m

Acord.

Bajo

Llmdr

Al

Tamb

Mrcs.

Bat

C.C 176- 180 cambio de métrica de la base rítmica para todos menos el acordeón a 6/8 ♩.=92

Nina

Jorge Armando Forero

Tropical ♩ = 100

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

- Voz**: Treble clef, one sharp (F#), common time (C). The staff contains six whole rests.
- Coro**: Treble clef, one sharp (F#), common time (C). The staff contains six whole rests.
- Saxofón Alto**: Treble clef, three sharps (F#, C#, G#), common time (C). The staff contains six whole rests.
- Trumpet 1**: Treble clef, three sharps (F#, C#, G#), common time (C). The staff contains six whole rests.
- Trumpet 2**: Treble clef, three sharps (F#, C#, G#), common time (C). The staff contains six whole rests.
- Bombardino**: Treble clef, three sharps (F#, C#, G#), common time (C). The staff contains six whole rests.
- Piano**: Grand staff (treble and bass clefs), one sharp (F#), common time (C). Both staves contain six whole rests.
- Bajo**: Bass clef, one sharp (F#), common time (C). The staff contains six whole rests.
- Congas**: Percussion clef, common time (C). The staff contains six whole rests.
- Batería**: Percussion clef, common time (C). The staff contains a rhythmic pattern: a quarter note with an accent, followed by two eighth notes beamed together, then a quarter rest, a quarter note, and another quarter note. This pattern repeats in the first two measures. The third and fourth measures contain a slash (/). The fifth measure contains a slash (/) and the number 4. The sixth measure contains a slash (/).

7

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

f

pp \leftarrow *ff*

13

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

p

p *f*

p *f*

p *f*

Detailed description: This page of a musical score covers measures 13 through 18. The score is arranged in a multi-staff format. At the top, the vocal parts (Voz and Coro) are shown with whole rests. The Sax Alto part features a melodic line starting in measure 13, marked with a piano (*p*) dynamic. The trumpet parts (Tpt. 1 and Tpt. 2) and the baritone saxophone (Bar.) all have dynamic markings that transition from piano (*p*) to forte (*f*) between measures 14 and 15. The piano (Pno.) part provides harmonic support with chords and moving lines in both hands. The bass line is active, playing a steady eighth-note pattern. The percussion section, consisting of Congas and Bat (Bateria), provides a rhythmic accompaniment with various patterns and accents.

19

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

f

4

4

25

Voz

oh por Dios ma mi ta me va ma tar__

Coro

Sax Alto

p — *f*

Tpt. 1

p — *f*

Tpt. 2

p — *f*

Bar.

p — *f*

Pno.

Bass

Congas

Bat

31

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

sien to yo que na da me va sal var el a mor

37

Voz
ya me va acabar qui zámiamor ya ve te yno má s ma má

Coro

Sax Alto
p *f* *p*

Tpt. 1
f *p* *f* *p*

Tpt. 2
f *p* *f* *p*

Bar.
p *f* *p*

Pno.

Bass

Congas

Bat

43

Voz

sin na daquehacer ya note quiero vol veraver paquanunca destino ces

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

49

Voz

— todo y vuelva en lo que cer ni na ni na no creo en tus men ti ras

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

55

Voz

ni na ni na no tie nes sa li da ay ni na ni na

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

61

Voz

ya cam biatu vi da pe ro ni na ni na ya cambia tu vi da

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

67

Voz

ve te ya _____ bas ta ya _____ noa bu ses más _____

Coro

lár ga te vam pi ra ve te dem i vi da ya

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

73

Voz

ya no más ma má ve te ya bas ta ya

Coro

ve te de aquí lár ga te vam pi ra ve

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

79

Voz

noa bu ses más ya tu no va les na da no no no no no no

Coro

te de mi vi da

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

85

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

a tre vi da te rro ris ta cru elmen tira

B⁷ B⁷ Em

Detailed description of the musical score: The score is for page 85 and consists of ten staves. The top staff is for the voice (Voz), which is currently silent. The second staff is for the chorus (Coro), with lyrics 'a tre vi da te rro ris ta cru elmen tira' written below the notes. The third staff is for the alto saxophone (Sax Alto), which is also silent. The fourth and fifth staves are for the first and second trumpets (Tpt. 1 and Tpt. 2), both playing a melodic line. The sixth staff is for the baritone (Bar.), playing a similar melodic line. The seventh staff is for the piano (Pno.), showing chords and a bass line. The eighth staff is for the bass, which is silent. The ninth and tenth staves are for the congas and drums (Bat), showing rhythmic patterns. Chord changes are indicated above the piano staff: B⁷, B⁷, and Em.

91

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

ya no hay vida__ ban do le ra__ he chi se ra__

B⁷

97

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

tra i cio ne ra ma rim be ra no hay sa li da de

B⁷ Em

103

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

tus men ti ras — muy cre i da —

B⁷ B⁷ Em

109

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

115

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

8

12

8

12

121

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

127

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

133

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

8

8

12

8

12

139

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

16

16

145

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

20 24

20 24

151

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

28

28

157

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

32

36

32

36

163

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

40

40

169

Voz

ni na ni na no creo en tusmen ti ras _____ ni na ni na

Coro

ni na ni na no creo en tusmen ti ras _____ ni na ni na

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

175

Voz
no tie nes sa li da _____ ay ni na ni na ya cam bi atu vi da

Coro
no tie nes sa li da _____ ay ni na ni na ya cam bi atu vi da

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

181

Voz

pe ro ni na ni na ya camb ia tu vi da ve te ya

Coro

pe ro ni na ni na ya camb ia tu vi da ve te ya

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

187

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

bas ta ya _____ noa bu ses más _____ ya no más ma má

bas ta ya _____ noa bu ses más _____ ya no más ma má

20

20

193

Voz

ve te ya _____ bas ta ya _____ noa bu ses más _____

Coro

ve te ya _____ bas ta ya _____ noa bu ses más _____

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

199

Voz

Coro

Sax Alto

Tpt. 1

Tpt. 2

Bar.

Pno.

Bass

Congas

Bat

ya no más ma má

ya no más ma má

Detailed description of the musical score: The score is for page 34, measures 199-200. It features a vocal line with lyrics 'ya no más ma má' and a choral line with the same lyrics. The instrumental parts include Sax Alto, Trumpets 1 and 2, Baritone, Piano, Bass, Congas, and Drums. The piano part is particularly complex, with many chords and melodic lines. The percussion parts include a 4-measure rest for Congas and Drums, followed by rhythmic patterns.

Corazón Sincero

Jorge Armando Forero

Paseo Vallenato ♩ = 76

The musical score is arranged in a system with eight staves. The top staff is for the voice (Voz), followed by guitar (Guitarra), bass (Bajo), accordion (Accordion), congas (Congas), guacharaca (Guacharaca), caja (Caja), and drums (Drums). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as 76 beats per minute. The guitar and accordion parts include chord changes from Em to D. The accordion part includes dynamic markings of *p* and *mf*. The drums part includes dynamic markings of *p*, *f*, and *p* with slurs indicating phrasing.

Voz

Guitarra

Bajo

Accordion

Congas

Guacharaca

Caja

Drums

p *f* *p* *p* *f* *p*

5

The musical score is arranged in a system with seven staves. The top staff is for the voice (Voz), followed by guitar (Guit), bass (Bass), and accordion (Accord.). The bottom three staves are for percussion: Congas, Grca. (Güira), and Caja (Cajón). The key signature is one sharp (F#) and the time signature is 8/8. The guitar and bass parts are indicated by diagonal slashes, while the accordion part shows chordal accompaniment. The percussion parts are marked with a double bar line (H) and a dash (-) in each measure, indicating a specific rhythmic pattern.

Instrument	Measure 1	Measure 2	Measure 3	Measure 4
Voz	-	-	-	-
Guit	D	C	C	C G
Bass	-	-	-	-
Accord.	D	C	C	C G
Congas	H -	H -	H -	H -
Grca.	H -	H -	H -	H -
Caja	H -	H -	H -	H -
Dr.	H -	H -	H -	H -

9

This musical score is for a 4-measure section. The instruments and their parts are as follows:

- Voz:** Four measures of whole rests.
- Guit:** Four measures of whole rests, with chord symbols **D**, **D**, and **G** above the staff in the 2nd, 3rd, and 4th measures respectively. The notes are represented by slashes.
- Bass:** Four measures of whole rests.
- Accord.:** A grand staff (treble and bass clefs) with complex chordal and melodic patterns in the treble clef and whole rests in the bass clef.
- Congas:** A single staff with a rhythmic pattern of eighth and quarter notes.
- Grca.:** A single staff with a rhythmic pattern of eighth notes.
- Caja:** A single staff with a rhythmic pattern of eighth notes and rests, marked with 'x' for specific notes.
- Dr.:** A single staff with a complex rhythmic pattern of eighth notes and rests, marked with asterisks and 'x' for specific notes.

13

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

Detailed description of the musical score: The score is for a 4-measure section. The key signature is one sharp (F#). The time signature is 4/4. The parts are:
 - **Voz:** Four measures of whole rests.
 - **Guit:** Treble clef, one sharp. Measures 1 and 2 have a slash with a diagonal line, with chords G and G above them. Measure 3 has a slash with a diagonal line and chord D above it. Measure 4 has a whole rest.
 - **Bass:** Bass clef, one sharp. Four measures of whole rests.
 - **Accord.:** Treble and bass clefs, one sharp. The treble staff has a complex rhythmic pattern with chords and single notes. The bass staff has whole rests.
 - **Congas:** Conga clef. A rhythmic pattern of eighth notes and quarter notes.
 - **Grca.:** Graca clef. A rhythmic pattern of eighth notes and quarter notes.
 - **Caja:** Caja clef. A rhythmic pattern of eighth notes and quarter notes with 'x' marks.
 - **Dr.:** Drum clef. A complex rhythmic pattern with various symbols and notes.

17

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

22

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

nu va

26

Voz

men te nue vamente he ten i do que bus car en nues tro pa sa do_

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

30

Voz

nue va men tehe te ni do que bus car mo men tos fe li ces_____

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

34

Voz

nue va men te acu dir al pa sa do re cor dar mo men tos a su la

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

38

Voz

do y res ca tar lo que tan to anhe la ba nue va men te acu dir al pa sa

Guit

Bass

Accord.

Congas


Grca.

Caja

Dr.


42

Voz

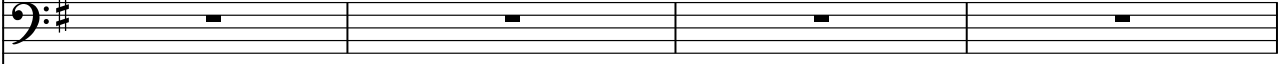


8
do re cor dar mo men tos a su la do y res ca tar lo que tan to anhe

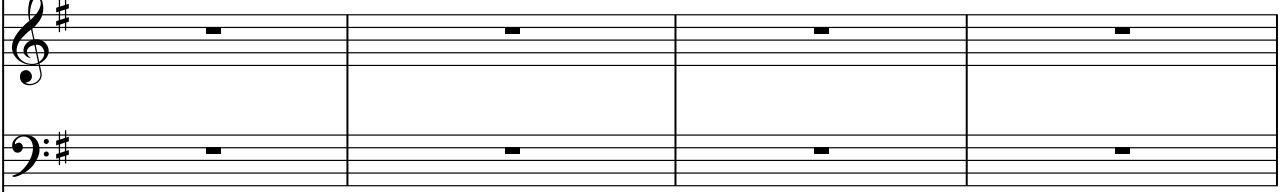
Guit




Bass



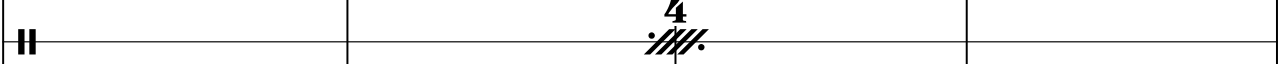
Accord.




Conga




Grca.



Caja



Dr.



46

Voz

8

la ba ay co ra zón_____ sin ce___ ro ay co ra zón___ me mue

Guit

Bass

Accord.

Congas


Grca.

Caja

Dr.


50

Voz

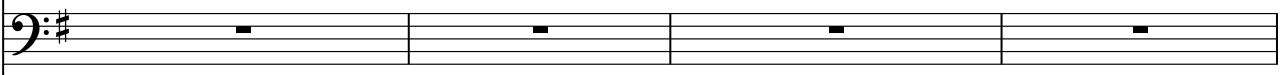


8
ro ay co ra zón sin ce ro ay co ra zón me mue

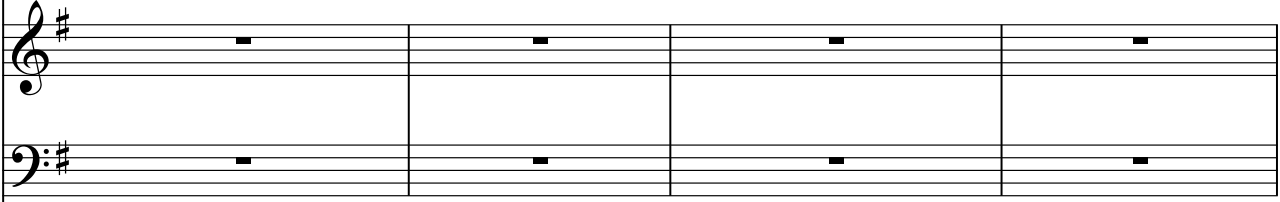
Guit



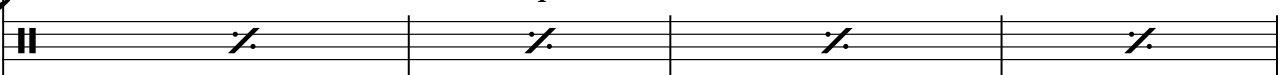
Bass




Accord.



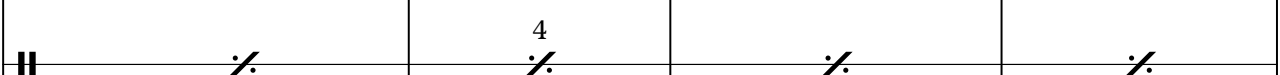
Congas



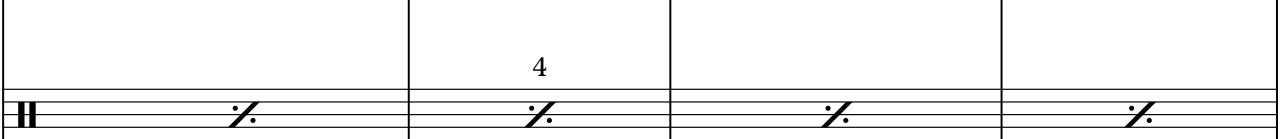
Grca.



Caja



Dr.



54

Voz

8

—ro ay co ra zón mein va de un senti mien—to ay co ra zón quie ro es tar asu la

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

58

Voz

do ay co ra zón no laol vi da unmo men to la lle vo muy den tro la quie ro ami

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

62

Voz

8

la do ay co ra zón no la ol vi da un mo men__ to la lle vo muy den__ tro la quie ro ami

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

66

Voz

8

la do

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

70

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

Detailed description of the musical score: The score is for page 18, starting at measure 70. It features seven staves: Voice, Guitar, Bass, Accordion (treble and bass), Congas, Graca, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. Measures 70, 71, and 72 show rests for the Voice, Guitar, and Bass staves. The Accordion part begins in measure 70 with a melodic line in the treble clef, while the bass clef part remains a whole rest. In measure 72, the Congas, Graca, Caja, and Drums staves all have a rhythmic pattern consisting of a quarter note followed by a quarter rest, with a '4' above the note and a slash through it. The Congas staff also has a '4' above the slash. The Graca, Caja, and Drums staves have a '4' above the slash. The Accordion part continues in measure 73 with a melodic line in the treble clef, while the bass clef part remains a whole rest.

74

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

78

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

Detailed description of the musical score: The score is for page 20, starting at measure 78. It features seven staves: Voice, Guitar, Bass, Accordion (treble and bass), Congas, Graca, and Drums. Measures 78, 79, and 80 show rests for the Voice, Guitar, and Bass staves. The Accordion part has a melodic line in the treble clef and rests in the bass clef. Measure 81 shows a synchronized drum and percussion pattern with a '4' above each staff, indicating a four-beat pattern.

82

This musical score page contains seven staves for measures 82 through 85. The instruments are: Voz (Vocal), Guit (Guitar), Bass, Accord. (Accordions), Congas, Grca. (Güiro), Caja (Cajón), and Dr. (Drum). The key signature is one sharp (F#) and the time signature is 8/8. The Voz, Guit, and Bass staves are mostly empty, with a few rests. The Accord. part has a complex melody in the right hand and a bass line in the left hand. The Congas, Grca., Caja, and Dr. parts are marked with a '4' and a slash, indicating a specific rhythmic pattern.

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

86

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

This musical score covers measures 86 through 89. The key signature is one sharp (F#) and the time signature is 8/8. The score is arranged in a grand staff format with the following parts from top to bottom: Voice (Voz), Guitar (Guit), Bass, Piano (Accord.), Congas, Graca (Grca.), Caja, and Drums (Dr.).

- Voz:** Four measures of whole rests.
- Guit:** Four measures of whole rests.
- Bass:** Four measures of whole rests.
- Accord.:** The piano part consists of two staves. The right hand plays a melodic line with eighth and quarter notes, including some grace notes. The left hand plays whole rests.
- Congas:** The first measure has four quarter notes. The second measure has a half note followed by two eighth notes. The third and fourth measures have eighth-note patterns.
- Grca.:** The first measure has four quarter notes. The second measure has a half note followed by two eighth notes. The third and fourth measures have eighth-note patterns.
- Caja:** The first measure has four quarter notes. The second measure has a half note followed by two eighth notes. The third and fourth measures have eighth-note patterns with 'x' marks indicating specific drum sounds.
- Dr.:** The first measure has four quarter notes with 'x' marks. The second measure has a half note followed by two eighth notes. The third and fourth measures have eighth-note patterns with 'x' marks.

90

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

94

Musical score for measures 94-97. The score includes parts for Voz, Guit, Bass, Accord., Congas, Grca., Caja, and Dr. The key signature is one sharp (F#) and the time signature is 4/4. Measures 94-97 are marked with a common time signature 'C'.

Voz: Treble clef, F# key signature. Four measures of whole rests.

Guit: Treble clef, F# key signature. Four measures of whole rests.

Bass: Bass clef, F# key signature. Four measures of whole rests.

Accord.: Grand staff (treble and bass clefs), F# key signature. Measure 94: Treble clef has a whole note chord (F#4, A4, C5); bass clef has a whole rest. Measure 95: Treble clef has a whole note chord (F#4, A4, C5); bass clef has a whole rest. Measure 96: Treble clef has a quarter note (F#4), quarter note (A4), quarter note (C5), quarter rest; bass clef has a whole rest. Measure 97: Treble clef has an eighth note (F#4), eighth note (A4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4); bass clef has a whole rest.

Congas: Four measures. Measure 94: Rest. Measure 95: Rest. Measure 96: Rest. Measure 97: Rest.

Grca.: Four measures. Measure 94: Rest. Measure 95: Rest. Measure 96: Rest. Measure 97: Rest.

Caja: Four measures. Measure 94: Rest. Measure 95: Rest. Measure 96: Rest. Measure 97: Rest.

Dr.: Four measures. Measure 94: Rest. Measure 95: Rest. Measure 96: Rest. Measure 97: Rest.

98

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

Detailed description of the musical score: The score is for measures 98 through 101. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are: Voz (Voice), Guit (Guitar), Bass, Accord. (Accordion), Congas, Grca. (Graca), Caja, and Dr. (Drums). Measures 98 and 99 show rests for all instruments. In measure 100, the Accordion plays a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The Congas, Graca, Caja, and Drums all play a rhythmic pattern of four eighth notes in the second half of the measure. In measure 101, the Accordion continues with a quarter rest, followed by quarter notes D5, E5, F#5, and G5. The Congas, Graca, Caja, and Drums continue with the same rhythmic pattern of four eighth notes.

102

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

106

The musical score is arranged in a system with eight staves. The top four staves are for melodic instruments: Voice (Voz), Guitar (Guit), Bass, and Accordion (Accord.). The bottom four staves are for percussion: Congas, Graca, Caja, and Drums (Dr.).

- Voz:** Treble clef, key signature of one sharp (F#), time signature of 8/8. The staff contains four measures of whole rests.
- Guit:** Treble clef, key signature of one sharp (F#). The staff contains four measures of whole rests.
- Bass:** Bass clef, key signature of one sharp (F#). The staff contains four measures of whole rests.
- Accord.:** Treble and Bass clefs, key signature of one sharp (F#). The treble staff has a complex melodic line with chords and a 7th fret marking. The bass staff has four measures of whole rests.
- Congas:** Percussion staff with a vertical line and a double bar line. A '4' is written above the staff in the third measure, with a slash and three diagonal lines below it.
- Grca.:** Percussion staff with a vertical line and a double bar line. A '4' is written above the staff in the third measure, with a slash and three diagonal lines below it.
- Caja:** Percussion staff with a vertical line and a double bar line. A '4' is written above the staff in the third measure, with a slash and three diagonal lines below it.
- Dr.:** Percussion staff with a vertical line and a double bar line. A '4' is written above the staff in the third measure, with a slash and three diagonal lines below it.

110

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

The musical score for page 28, measures 110-113, is arranged as follows:

- Measures 110-112:** The Voice, Guitar, and Bass staves contain rests. The Accordion part consists of chords in the treble clef and rests in the bass clef.
- Measure 113:** The Congas, Graca, and Caja staves show a rhythmic pattern of two eighth notes followed by a quarter note. The Drums staff shows a pattern of eighth notes followed by a quarter note, with asterisks indicating specific drum sounds.

114

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

118

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

nue va

122

Voz

men te nue va men te sen tí que mis la bios po drí an be sar te

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

126

Voz

8

nu va men te sen tí que po drí a col ver ab ra sar te_____

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

130

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

— y sen tir u na mor ver da de ro un a mor que fue pu ro ysin ce

134

Voz

— ro un a mor que res tio cruel ve ra no y sen tir u na mor ver da de

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

138

Voz

___ ro un a mor que fue pu ro ysin ce___ ro un a mor que res tio cruel ve ra

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

142

Voz



no ay co ra zón sin ce ro ay co ra zón me mue

Guit



Bass



Accord.



Congas



Grca.



Caja




Dr.




146

Voz

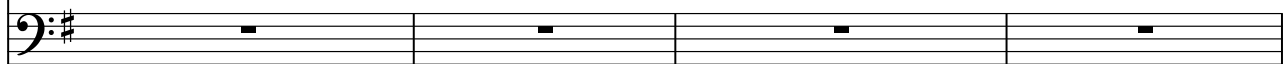


8
ro ay co ra zón sin ce ro ay co ra zón me mue

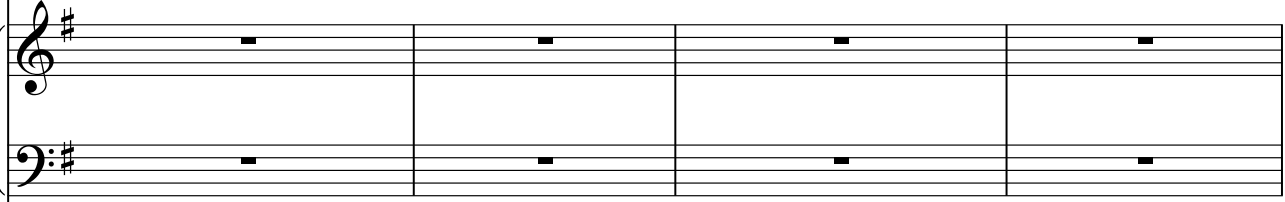
Guit



Bass




Accord.




Congas



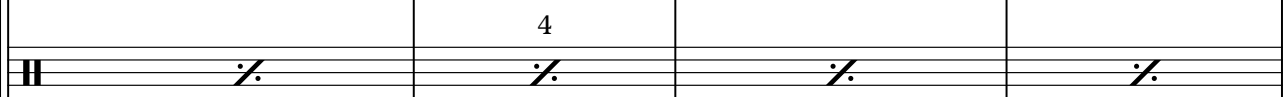
Grca.



Caja



Dr.



150

Voz

8

—ro ay co ra zón mein va de un senti mien—to ay co ra zón quie ro es tar asu la

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

154

Voz

do ay co ra zón no laol vi da unmo men to la lle vo muy den tro la quie ro ami

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

158

Voz

la do ay co ra zón mein va de un senti mien__ to ja más qui ro es tara su

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

8

IV

3

162

Voz

8

la do ay co ra zón mein va de un senti mien__ to ja más qui ro es tara su

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

Detailed description of the musical score: The score is for a song on page 41, starting at measure 162. It features a vocal line with lyrics: "la do ay co ra zón mein va de un senti mien__ to ja más qui ro es tara su". The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The guitar, bass, and accordion parts are currently blank. The percussion parts (congas, guaca, caja, drums) have rhythmic notation with various accents and dynamics. The congas part has a steady eighth-note pattern. The guaca part has a similar eighth-note pattern. The caja part has a pattern of eighth notes followed by rests. The drums part has a pattern of eighth notes followed by rests. The final measure of the vocal line features a triplet of notes.

166

Voz

8

la do ay co ra zón_____ sin ce__ ro ay co ra zón_____ me mue

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

170

Voz

8

ro ay co ra zón sin ce ro ay co ra zón me mue

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

Detailed description: This is a musical score for a song. It features a vocal line at the top with lyrics: "ro ay co ra zón sin ce ro ay co ra zón me mue". The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. Below the vocal line are staves for guitar, bass, and accordion. The guitar and bass staves are in treble and bass clefs respectively, both with a key signature of one sharp. The accordion part is shown in two staves, treble and bass clefs, with a key signature of one sharp. At the bottom, there are four percussion staves: Congas, Grca. (Güiro), Caja (Cajón), and Dr. (Drum). Each percussion staff has a double bar line symbol at the beginning and a 4/4 time signature symbol in the middle of the first measure, indicating a common time signature for the percussion parts.

174

Voz

___ro ay co ra zón mein va de un senti mien___ to ay co ra zón quie ro es tar asu la

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

178

Voz

do ay co ra zón no laol vi da unmo men to la lle vo muy den tro la quie ro ami

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

182

Voz

la do ay co ra zón no laol vi da unmo men__ to la lle vo muy den__tro la quie ro ami

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

186

Voz

Guit

Bass

Accord.

Congas

Grca.

Caja

Dr.

Ven Pa' aca

Jorge Forero

♩ = 106

Voz

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

mf

5

Voz



Hoy Si quie res bai la r Si quie res go zar_ ven pa aca_

mf

Detailed description: The vocal staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics are: "Hoy Si quie res bai la r Si quie res go zar_ ven pa aca_". The dynamic marking *mf* is placed below the first note.

Flauta



Detailed description: The flute staff is in treble clef with a key signature of two sharps. It contains four whole rests, one in each measure.

Trompeta en Sib



Detailed description: The trumpet staff is in treble clef with a key signature of two sharps. It contains four whole rests, one in each measure.

Saxofón Contralto



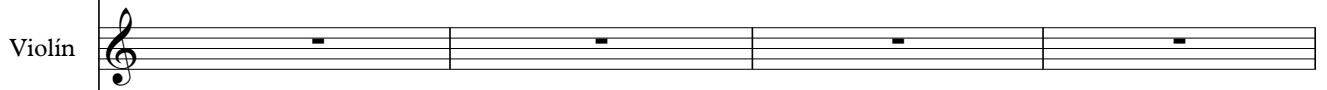
Detailed description: The alto saxophone staff is in treble clef with a key signature of two sharps. It contains four whole rests, one in each measure.

Trombón



Detailed description: The tuba staff is in bass clef with a key signature of two sharps. It contains four whole rests, one in each measure.

Violín



Detailed description: The violin staff is in treble clef with a key signature of two sharps. It contains four whole rests, one in each measure.

Guitarra eléctrica



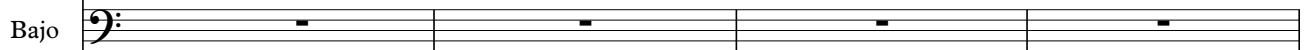
Detailed description: The electric guitar staff is in treble clef with a key signature of two sharps. It contains four whole rests, one in each measure.

Teclado



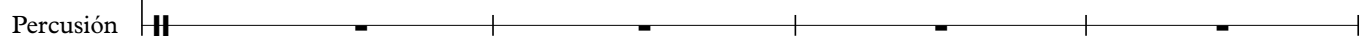
Detailed description: The keyboard staff consists of a grand staff (treble and bass clefs) with a key signature of two sharps. The right hand plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a simple bass line of whole notes: G2, C3, F#2, C3.

Bajo



Detailed description: The bass staff is in bass clef with a key signature of two sharps. It contains four whole rests, one in each measure.

Percusión



Detailed description: The percussion staff is in common time. It contains four whole rests, one in each measure.

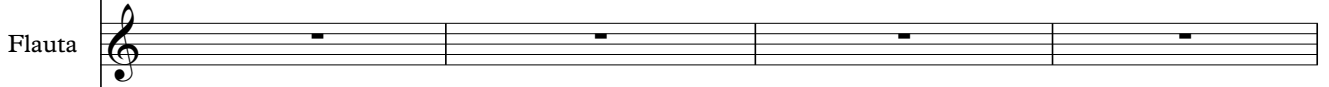
9

Voz



con las olas del mar. la brasa genial. ven pa_ aca_

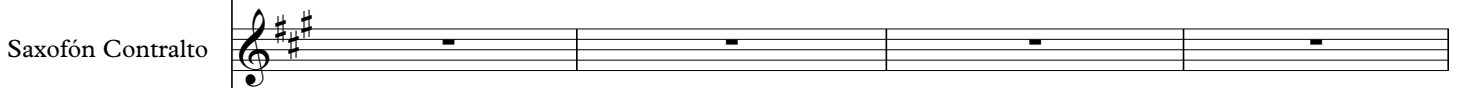
Flauta



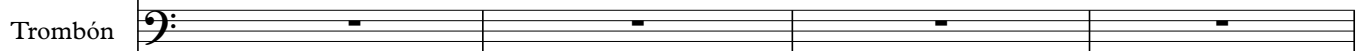
Trompeta en Sib



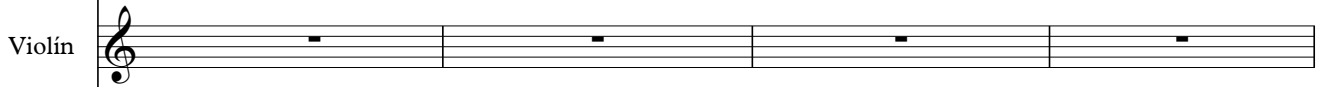
Saxofón Contralto



Trombón



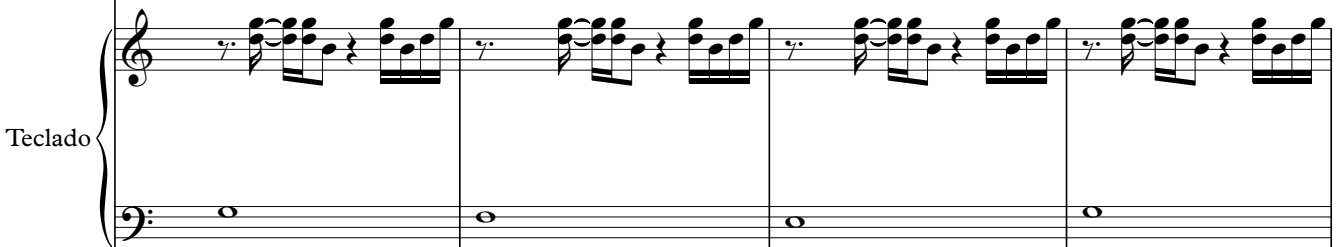
Violín



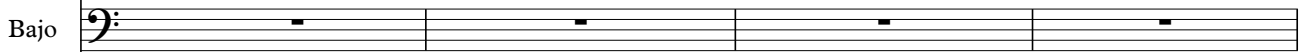
Guitarra eléctrica



Teclado



Bajo



Percusión



13

Voz



Tu mu jer i de al_ mu jer es pa cial_ ven pa_ aca_

Flauta



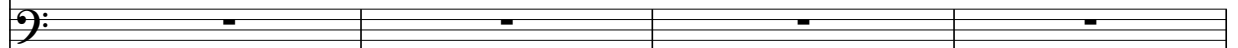
Trompeta en Sib



Saxofón Contralto



Trombón



Violín



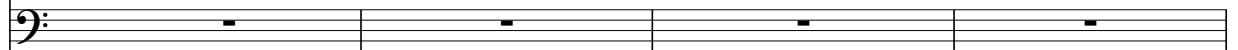
Guitarra eléctrica



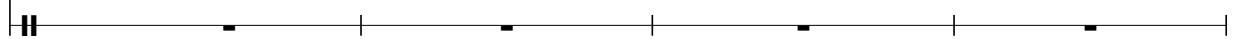
Teclado



Bajo



Percusión



17

Voz

Y no de be fal tar_ las ga nas de amar ven pa__aca

Flauta

Trompeta en Sib

6
mf

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

21

Voz

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

mf 6

6

mf 6

6

mf

G G/F C/E G

25

Voz

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

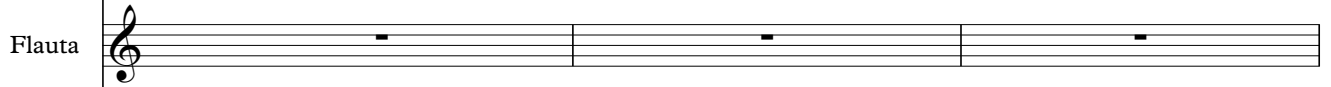
29

Voz



ca da vez que yo ven go me trae re cuer dos de quien

Flauta



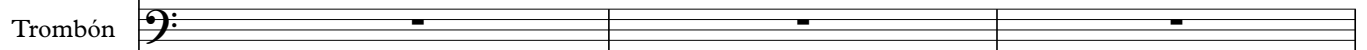
Trompeta en Sib



Saxofón Contralto



Trombón



Violín




Guitarra eléctrica



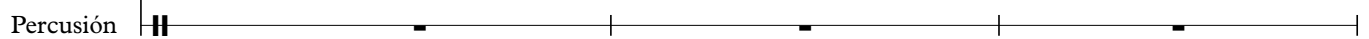
Teclado



Bajo



Percusión



32

Voz



— soy— siem pre— ven drae se sue ño de aquel mo men

Flauta



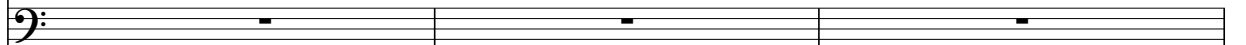
Trompeta en Sib



Saxofón Contralto



Trombón



Violín



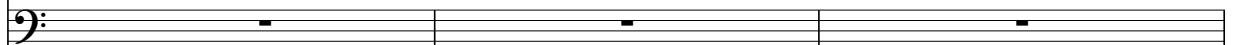
Guitarra eléctrica



Teclado



Bajo



Percusión



35

Voz

— to jun toal mar. pa ra lle nar de anhe

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

38

Voz

los pin tar con e llos de ver dar

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

41

Voz

yhas ta__ be sar el cie__ lo__ mi rar tu cuer__ po__ ven pa aca

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

44

Voz

Musical staff for Voice (Voz) in treble clef. It contains a whole rest in the first measure and whole rests in the second and third measures.

Flauta

Musical staff for Flute (Flauta) in treble clef. It contains a whole rest in the first measure and whole rests in the second and third measures.

Trompeta en Sib

Musical staff for Trumpet in B-flat (Trompeta en Sib) in treble clef with a key signature of one flat. It contains a whole rest in the first measure and whole rests in the second and third measures.

Saxofón Contralto

Musical staff for Alto Saxophone (Saxofón Contralto) in treble clef with a key signature of one flat. It contains a whole rest in the first measure and whole rests in the second and third measures.

Trombón

Musical staff for Trombone (Trombón) in bass clef. It contains a whole rest in the first measure and whole rests in the second and third measures.

Violín

Musical staff for Violin (Violín) in treble clef. It contains a rhythmic pattern of eighth notes in the first measure, followed by whole rests in the second and third measures.

Guitarra eléctrica

Musical staff for Electric Guitar (Guitarra eléctrica) in treble clef. It contains a whole rest in the first measure and whole rests in the second and third measures.

Teclado

Musical staff for Keyboard (Teclado) in grand staff (treble and bass clefs). It contains a complex accompaniment with chords and moving lines in both hands.

Bajo

Musical staff for Bass (Bajo) in bass clef. It contains a whole rest in the first measure and whole rests in the second and third measures.

Percusión

Musical staff for Percussion (Percusión) in a single-line format. It contains a whole rest in the first measure and whole rests in the second and third measures.

47

Voz

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

50

Voz

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

53

Voz

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

56

Voz

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

59

Voz



Flauta



Trompeta en Sib



Saxofón Contralto



Trombón



Violín



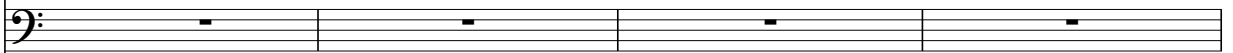
Guitarra eléctrica



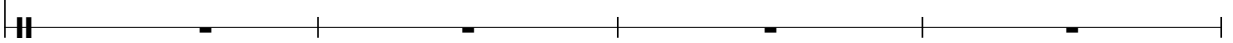
Teclado



Bajo



Percusión



63

Voz

can ta si_ quie res_ can ta r bai la si_ qui res_ bai la r

ff

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

66

Voz

go za si qui res ven pa a ca llo ra si que res llo ra r

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

69

Voz

gri ta si qui res gri ta r go za si qui res ven pa a ca

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

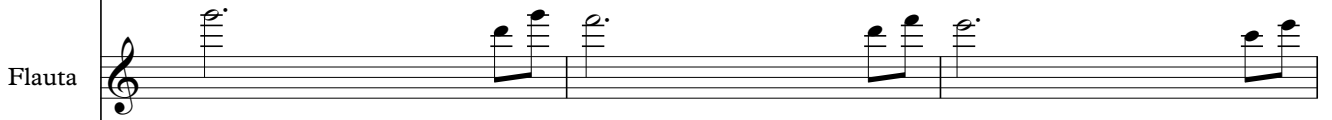
72

Voz



go za go_ za lo__ can tan do go za go_ za lo__ bai lan do go za si__qui res ven pa a_

Flauta



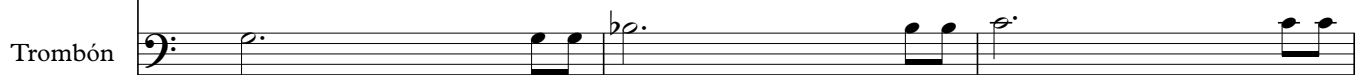
Trompeta en Sib



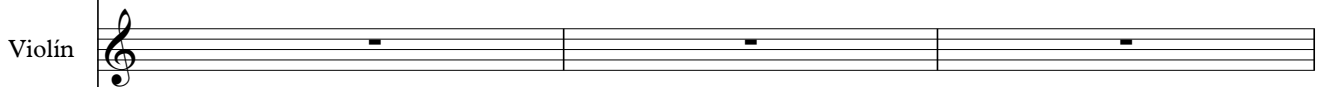
Saxofón Contralto



Trombón



Violín



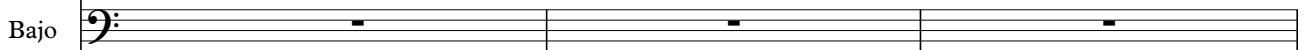
Guitarra eléctrica



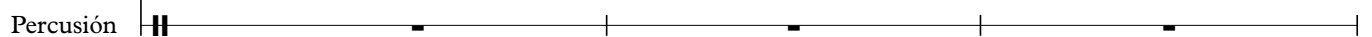
Teclado



Bajo



Percusión



75

Voz

ca

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

79

Voz

Flauta

Trompeta en Sib

Saxofón Contralto

Trombón

Violín

Guitarra eléctrica

Teclado

Bajo

Percusión

82

Voz




Flauta



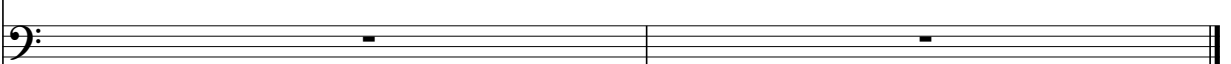
Trompeta en Sib



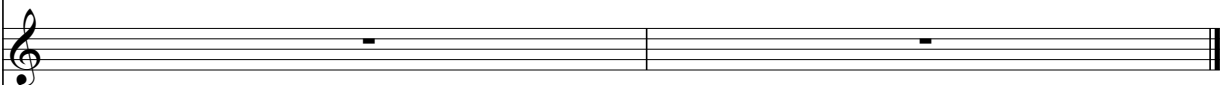
Saxofón Contralto



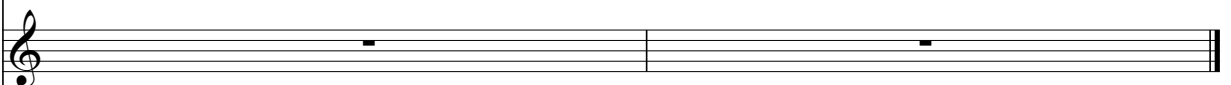
Trombón



Violín



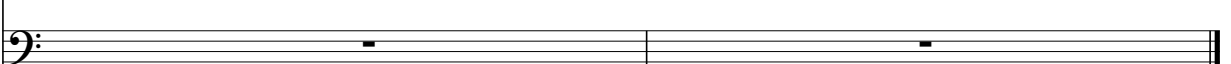
Guitarra eléctrica



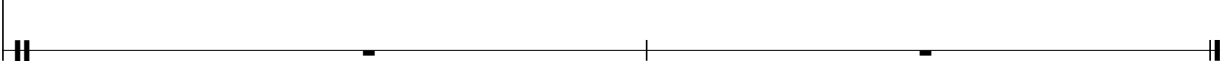
Teclado



Bajo



Percusión



Fandango Caribeño

Jorge Armando Forero

Fandango ♩ = 130

Clarinete in B♭

Saofón Alto

Trompeta

Bombardino

Bajo

Congas

Batería

8

Cl.

Alto

Tpt.

Bar.

Bass

Congas

Bat

15

Cl.

Alto

Tpt.

Bar.

C7 C7 C7 Fm Fm C7 C7

Bass

Congas

Bat

22

Cl.

Alto

Tpt.

Bar.

Fm Fm C7

Bass

Congas

Bat

29

Musical score for measures 29-35. The score includes parts for Clarinet (Cl.), Alto, Trumpet (Tpt.), Baritone (Bar.), Bass, Congas, and Bat. The key signature is B-flat major (two flats). The bass line features a walking bass pattern with chords Fm, C7, C7, and C7. The percussion parts (Congas and Bat.) have specific rhythmic patterns, with Congas marked with a '4' and Bat. marked with a '4' in the final two measures of the system.

36

Musical score for measures 36-42. The score includes parts for Clarinet (Cl.), Alto, Trumpet (Tpt.), Baritone (Bar.), Bass, Congas, and Bat. The key signature is B-flat major (two flats). The bass line features a walking bass pattern with chords Fm, Fm, Fm, Fm, C7, C7, and C7. The percussion parts (Congas and Bat.) have specific rhythmic patterns, with Congas marked with an '8' and Bat. marked with an '8' in the third measure, and '12' and '12' in the seventh measure.

43

Cl. Alto Tpt. Bar. Bass Congas Bat.

C7 Fm Fm C7 C7 Fm Fm

16 16

50

Cl. Alto Tpt. Bar. Bass Congas Bat.

C7 C7 Fm Fm C7 C7 Fm

20 24 20 24

57

Cl.

Alto

Tpt.

Bar.

Fm C7 C7 Fm Fm C7 C7

Bass

Congas

Bat

28 32

28 32

64

Cl.

Alto

Tpt.

Bar.

Fm Fm C7 C7 Fm Fm C7

Bass

Congas

Bat

36 40

36 40

71

Cl.

Alto

Tpt.

Bar.

Bass

Congas

Bat

Fm Fm Fm Fm

44

4

78

Cl.

Alto

Tpt.

Bar.

Bass

Congas

Bat

Fm Fm C7 C7 C7 C7 C7

48 52

8

85

Cl.

Alto

Tpt.

Bar.

C7 C7 C7 Fm Fm C7 C7

Bass

Congas

Bat

56 60

12 16

92

Cl.

Alto

Tpt.

Bar.

Fm Fm C7 C7 Fm Fm C7

Bass

Congas

Bat

64 68

20 24

99

Cl.

Alto

Tpt.

Bar.

C⁷ Fm Fm C⁷ C⁷ Fm Fm

Bass

Congas

Bat

72

28

32

106

Cl.

Alto

Tpt.

Bar.

C⁷ C⁷ Fm Fm C⁷

Bass

Congas

Bat

76

80

36

113

Cl.

Alto

Tpt.

Bar.

Bass

Congas

Bat.

Fm Fm C7 C7 C7 C7

120

Cl.

Alto

Tpt.

Bar.

Bass

Congas

Bat.

Fm Fm Fm Fm C7 C7 C7

127

Cl. Alto Tpt. Bar. Bass Congas Bat.

C7 Fm Fm C7 C7 Fm Fm

100

56 60

134

Cl. Alto Tpt. Bar. Bass Congas Bat.

C7 C7 Fm Fm C7 C7 Fm

104 108

64

141

Cl. Alto Tpt. Bar. Bass Congas Bat.

Fm C7 C7 Fm Fm

112 68 72

Detailed description: This system contains measures 141 through 146. The Cl. part starts with a melodic line in the first three measures, then rests, and resumes in the last two. The Alto part has a similar pattern. The Tpt. part has a melodic line in the first three measures, rests, and then a more active line in the last two. The Bar. part has a steady eighth-note accompaniment. The Bass part has a rhythmic pattern of eighth notes. The Congas part has a pattern of eighth notes with rests. The Bat. part has a pattern of eighth notes with rests. Chords are indicated below the Bass line: Fm, C7, C7, Fm, Fm. Measure numbers 112, 68, and 72 are also present.

148

Cl. Alto Tpt. Bar. Bass Congas Bat.

C7 C7 C7 Fm Fm Fm

4 4

Detailed description: This system contains measures 148 through 153. The Cl. part has a melodic line in the first two measures, rests, and then resumes. The Alto part has a similar pattern. The Tpt. part has a melodic line in the first two measures, rests, and then resumes. The Bar. part has a steady eighth-note accompaniment. The Bass part has a rhythmic pattern of eighth notes. The Congas part has a pattern of eighth notes with rests. The Bat. part has a pattern of eighth notes with rests. Chords are indicated below the Bass line: C7, C7, C7, Fm, Fm, Fm. Measure numbers 4 and 4 are also present.

155

Cl. Alto Tpt. Bar. Bass Congas Bat.

Fm C7 C7 C7 C7 Fm Fm

8 12

8 12

162

Cl. Alto Tpt. Bar. Bass Congas Bat.

C7 C7 Fm Fm C7

16 16

169

Cl.

Alto

Tpt.

Bar.

Bass

Congas

Bat

Detailed description: This page of a musical score contains measures 169 through 172. The score is for a band and includes parts for Clarinet (Cl.), Alto Saxophone (Alto), Trumpet (Tpt.), Baritone Saxophone (Bar.), Bass, Congas, and Drum Set (Bat). The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. Measures 169 and 170 feature a melodic line in the woodwinds and brass, with a rhythmic pattern of quarter notes and eighth notes. Measure 171 continues this pattern, and measure 172 concludes the phrase with a final chord. The drum parts provide a steady accompaniment, with the Congas playing a consistent eighth-note pattern and the Bat playing a simple drum set pattern. The score is written on seven staves, with the woodwinds and brass parts in treble clef and the Bass part in bass clef.