

BANCO VIRTUAL DE PARTITURAS

Plan Nacional de Música para la Convivencia

BANDA

Nelson Raúl Suárez Rincón
Colorismo



BANCO VIRTUAL DE PARTITURAS



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PRESENTACIÓN

La música, por su naturaleza simbólica y por ser una expresión cultural activa en todas las comunidades, enriquece la vida cotidiana, contribuye al desarrollo perceptivo y emocional, fortalece valores individuales y colectivos, y constituye una forma de conocimiento.

El Ministerio de Cultura ha puesto en marcha en todo el territorio colombiano el Plan Nacional de Música para la Convivencia –PNMC– con el fin de garantizar a la población su derecho a conocer, practicar y disfrutar de la creación musical. Para cumplir con este propósito, el Plan impulsa la conformación y sostenibilidad de escuelas de música en todos los municipios del país, promoviendo la formación musical de niños y jóvenes, la actualización y profesionalización de los músicos, la organización institucional, sectorial y comunitaria, el diálogo intergeneracional, la afirmación de la creatividad y la personalidad cultural de cada contexto.

Con el fin de dar soporte a las diversas características culturales y formas de expresión musical y a las necesidades y niveles de desarrollo de los procesos formativos en el país, el Plan ha implementado el Proyecto Editorial, el cual elabora y distribuye, de manera gratuita a todos los municipios del país, materiales de pedagogía, práctica musical, contextualización, divulgación y organización del sector.

Desde el año 2008, el Plan Nacional de Música para la Convivencia ha puesto en marcha el Banco Virtual de Partituras con el objeto de contribuir en el fomento a la creación musical y el reconocimiento de la experiencia y del oficio creativo regional y nacional; la producción y circulación de obras musicales que median en la práctica musical de conjunto y que generan memoria y patrimonio para el país dentro de unos lineamientos editoriales especializados; y la visualización de la diversidad musical colombiana desde múltiples géneros, formatos, estilos, saberes y sonidos.

Este programa busca seleccionar anualmente 50 obras musicales para banda, orquesta de cuerdas y sinfónica, coro y prácticas musicales tradicionales que expresen y representen los géneros y estructuras musicales de las diferentes regiones de Colombia. Las obras serán alojadas en las páginas web del Ministerio de Cultura, del SINIC (Sistema Nacional de Información Cultural) y del CDM (Centro de Documentación Musical) en formato PDF y podrán ser descargadas libremente por un lapso de 10 años, posibilitando el enriquecimiento de los repertorios de las prácticas musicales colectivas en Colombia y favoreciendo los procesos de formación de las escuelas del PNMC.

De igual forma, el Banco Virtual de Partituras busca contribuir también en el fomento a la creación musical y el reconocimiento a la experiencia y oficio creativo regional y nacional; la producción y circulación de obras musicales que median en la práctica musical de conjunto y que generan memoria y patrimonio para el país dentro de unos lineamientos editoriales especializados; y la visibilización de la diversidad musical del país desde múltiples géneros, formatos, estilos, saberes y sonidos.



NELSON RAÚL SUÁREZ RINCÓN

Nacido en Santa Bárbara (Antioquia), actualmente se desempeña como director de la banda de música de su municipio. Además de su labor, se ha dedicado al estudio del saxofón y a la elaboración de arreglos y composiciones musicales. A través del Programa de Formación de Directores de Banda de la Dirección de Fomento a la Cultura de Antioquia ha realizado cursos de dirección de banda y coro, armonía, técnica vocal, teoría y técnica en instrumentos de viento y percusión, orquestación y pedagogía musical. En la Escuela Popular de Arte llevó a cabo estudios de guitarra clásica y popular, armonía tradicional, armonía moderna y contrapunto con el maestro Elkin Pérez Álvarez, quien fue de invaluable valor en su formación. Actualmente pertenece al programa de Dirección de Bandas de la Facultad de Artes de la Universidad de Antioquia.

COLORISMO

Esta obra fue compuesta durante los primeros días de junio de 2008. Para ello se tomó como punto de partida la aplicación de estructuras armónicas modernas a un contenido melódico-rítmico muy propio de las músicas caribeñas de nuestro país, con atmósferas sonoras exóticas, muy usadas en la composición de música para bandas sonoras; todo ello conservando las características propias de la cumbia pero tratada bajo un formato sinfónico, donde se contrastan colores, timbres, matices y rítmicas sincopadas de insinuante sabor y esencia tropical.

Comentario del autor

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

Piccolo

Flautas 1-2

Oboe

Clarinete en B \flat 1

Clarinetes en B \flat 2-3

Clarinete bajo

Saxofones altos 1-2

Saxofón tenor

Saxofón barítono

Trompeta en B \flat 1

Trompetas en B \flat 2-3

Cornos en F 1-2

Cornos en F 3-4

Trombones 1-2

Trombón 3

Eufonios 1-2

Tuba

Contrabajo

Timbales

Glockenspiel

Guache

Conga - Tumbadora

Timbal latino Redoblante

7

Pic. *f* *mp*
 Fl. 1-2 *f* *mp* a 2
 Ob. *f* *mf*
 Cl. B \flat 1 *f* *mp*
 Cl. B \flat 2-3 *f* *mp*
 Cl. b. *f* *mp*
 Sax. alt. 1-2 *f*
 Sax. ten. *f*
 Sax. bar. *f* *mp*
 Tpt. B \flat 1 *f*
 Tpt. B \flat 2-3 *f*
 Cor. F 1-2 *f* *mp*
 Cor. F 3-4 *f* *mp*
 Trb. 1-2 *f*
 Trb. 3 *f* *mp*
 Euf. 1-2 *f*
 Tba. *f* *mp*
 Cb. *f* *mp* arco
 Timb. *f*
 Glock. *f* *mp*
 Guac. *f* *mp*
 Cong. - Tumb. *f* *mp*
 Timb. - Red. *f* *mp*

Pic. *subito p* *f* *a*

Fl. 1-2 *subito p* *f*

Ob. *subito p* *f*

Cl. B♭ 1 *subito p* *f* *solo* *f*

Cl. B♭ 2-3 *subito p* *f*

Cl. b. *subito p* *f*

Sax. alt. 1-2 *subito p* *f*

Sax. ten. *subito p* *f*

Sax. bar. *subito p* *f*

Tpt. B♭ 1 *subito p* *f*

Tpt. B♭ 2-3 *subito p* *f*

Cor. F 1-2 *subito p* *f* *mp*

Cor. F 3-4 *subito p* *f* *mp*

Trb. 1-2 *subito p* *f* *a 2*

Trb. 3 *subito p* *f* *mp*

Euf. 1-2 *subito p* *f*

Tba. *subito p* *f* *mp*

Cb. *subito p* *f* *mp* *pizz.*

Timb. *subito p* *f*

Glock. *subito p* *f*

Guac. *subito p* *f* *mp*

Cong. - Tumb. *subito p* *f* *mp*

Timb. - Red. *subito p* *f* *mp*

Pic. Fl. 1-2 Ob. Cl. B♭ 1 Cl. B♭ 2-3 Cl. b. Sax. alt. 1-2 Sax. ten. Sax. bar. Tpt. B♭ 1 Tpt. B♭ 2-3 Cor. F 1-2 Cor. F 3-4 Trb. 1-2 Trb. 3 Euf. 1-2 Tba. Cb. Timb. Glock. Guac. Cong. - Tumb. Timb. - Red.

32 ♩ = 92

Pic. *p cresc.* *f*
 Fl. 1-2 *a2 tr p cresc.* *f*
 Ob. *f*
 Cl. B \flat 1 *cresc.* *f*
 Cl. B \flat 2-3 *cresc.* *f*
 Cl. b. *cresc.* *f*
 Sax. alt. 1-2 *f*
 Sax. ten. *f*
 Sax. bar. *cresc.* *f*
 Tpt. B \flat 1 *cresc.* *f*
 Tpt. B \flat 2-3 *cresc.* *f*
 Cor. F 1-2 *cresc.* *f*
 Cor. F 3-4 *cresc.* *f*
 Trb. 1-2 *cresc.* *f* *a2*
 Trb. 3 *cresc.* *f*
 Euf. 1-2 *f*
 Tba. *cresc.* *f*
 Cb. *cresc.* *f*
 Timb. *cresc.* *f*
 Glock. *mf cresc.* *f*
 Guac. *cresc.* *f*
 Cong. - Tumb. *cresc.* *f*
 Timb. - Red. *cresc.* *f*



38

Pic. *tr*

Fl. 1-2 *a 2*

Ob. *tr*

Cl. B♭ 1 *p < mf*

Cl. B♭ 2-3 *p < mf*

Cl. b. *p < mf*

Sax. alt. 1-2 *p < mf*

Sax. ten. *p < mf*

Sax. bar.

Tpt. B♭ 1

Tpt. B♭ 2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Euf. 1-2

Tba.

Cb.

Timb.

Glock.

Guac.

Cong. - Tumb.

Timb. - Red. *Cencerro*

Cascareo

Pic. Fl. 1-2 Ob. Cl. B♭ 1 Cl. B♭ 2-3 Cl. b. Sax. alt. 1-2 Sax. ten. Sax. bar. Tpt. B♭ 1 Tpt. B♭ 2-3 Cor. F 1-2 Cor. F 3-4 Trb. 1-2 Trb. 3 Euf. 1-2 Tba. Cb. Timb. Glock. Guac. Cong. - Tumb. Timb. - Red.

The musical score is written for a large orchestra. It begins with a key signature of two flats and a common time signature. The woodwind section includes Piccolo, Flutes 1-2, Oboe, Clarinets Bb 1, 2-3, and Bb, Saxophones alto 1-2, tenor, and baritone. The brass section includes Trumpets Bb 1, 2-3, Cori F 1-2, 3-4, Trombones 1-2, 3, Euphonium 1-2, Tuba, and Contrabass. The percussion section includes Timpani, Glockenspiel, Guacacaca, Congas/Tambourines, and Timpani - Red. The score features various dynamics such as *p*, *mf*, and *f*, and includes accents and slurs. The saxophone and trumpet parts have some notes with accents and slurs. The tuba and contrabass parts have notes with accents and slurs. The percussion parts have various rhythmic patterns and rests.

Pic. *p* < *mf*

Fl. 1-2 *p* < *mf*

Ob. *p* < *mf*

Cl. B♭ 1 *p* < *mf*

Cl. B♭ 2-3 *p* < *mf*

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B♭ 1

Tpt. B♭ 2-3

Cor. F 1-2 *f* a 2

Cor. F 3-4 *f* a 2

Trb. 1-2

Trb. 3

Euf. 1-2

Tba.

Cb.

Timb.

Glock. *p* < *mf*

Guac.

Cong. - Tumb.

Timb. - Red.

Pic. *p* < *mf*

Fl. 1-2 *p* < *mf* *mp* a 2

Ob. *p* < *mf* *mp*

Cl. B♭ 1 *p* < *mf* *mp*

Cl. B♭ 2-3 *p* < *mf* *mp* a 2

Cl. b. *mf*

Sax. alt. 1-2 *mf*

Sax. ten. *mf*

Sax. bar. *mf*

Tpt. B♭ 1 *mf*

Tpt. B♭ 2-3 *mf*

Cor. F 1-2 *f* *mp* a 2

Cor. F 3-4 *f* *mp* a 2 3.

Trb. 1-2 *mf* a 2

Trb. 3 *mf*

Euf. 1-2 *mf* 2.

Tba. *mp*

Cb. *mp*

Timb.

Glock. *p* < *mf*

Guac.

Cong. - Tumb.

Timb. - Red.

Pic. *mf*

Fl. 1-2 *mf*

Ob. *mf*

Cl. B♭ 1 *mf*

Cl. B♭ 2-3 *mf*

Cl. b. *mp*
a 2

Sax. alt. 1-2 *mp*

Sax. ten. *mp*

Sax. bar.

Tpt. B♭ 1 *mf*

Tpt. B♭ 2-3 *mf*

Cor. F 1-2

Cor. F 3-4 $\frac{4}{3}$ 3 $\frac{4}{3}$

Trb. 1-2

Trb. 3

Euf. 1-2

Tba.

Cb.

Timb.

Glock. *mf*

Guac. /

Cong. - Tumb. /

Timb. - Red. /

69 Al Coda  1. 2. D.S. al Coda

Pic. *mf* *tr* *tr* *tr*

Fl. 1-2 *mf* *tr* *tr* *tr*

Ob. *mf* *tr* *tr* *tr*

Cl. B♭ 1

Cl. B♭ 2-3

Cl. b.

Sax. alt. 1-2 *mf*

Sax. ten. *mf*

Sax. bar. *mf* *f*

Tpt. B♭ 1

Tpt. B♭ 2-3

Cor. F 1-2 *p*

Cor. F 3-4 *3./4.*

Trb. 1-2 *p* *f*

Trb. 3 *p* *f*

Euf. 1-2 *p*

Tba. *mf*

Cb. *mf*

Timb.

Glock.

Guac. *mf*

Cong. - Tumb. *mf*

Timb. - Red. *mf*



75

Pic. *mf* *tr*
 Fl. 1-2 *mf* *tr*
 Ob. *mf* *tr*
 Cl. B♭ 1
 Cl. B♭ 2-3
 Cl. b.
 Sax. alt. 1-2 *mf* *p*
 Sax. ten. *mf* *p*
 Sax. bar. *mf* *p*
 Tpt. B♭ 1 *f*
 Tpt. B♭ 2-3 *f*
 Cor. F 1-2 *mf* *p*
 Cor. F 3-4
 Trb. 1-2 *mf* *p*
 Trb. 3 *mf* *p*
 Euf. 1-2 *mf* *p*
 Tba. *mf* *p*
 Cb. *mf* *p*
 Timb.
 Glock.
 Guac. *mf* *p*
 Cong. - Tumb. *mf* *p*
 Timb. - Red. *mf* Plat. Sus. Wood Block *p* Cascareo

Pic.

Fl. 1-2

Ob.

Cl. B \flat 1

Cl. B \flat 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B \flat 1

Tpt. B \flat 2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Euf. 1-2

Tba.

Cb.

Timb.

Glock.

Guac.

Cong. - Tumb.

Timb. - Red.

solo

f

Pic.

Fl. 1-2

Ob.

Cl. B \flat 1

Cl. B \flat 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B \flat 1

Tpt. B \flat 2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Euf. 1-2

Tba.

Cb.

Timb.

Glock.

Guac.

Cong. - Tumb.

Timb. - Red.

Pic. Fl. 1-2 Ob. Cl. B♭ 1 Cl. B♭ 2-3 Cl. b. Sax. alt. 1-2 Sax. ten. Sax. bar. Tpt. B♭ 1 Tpt. B♭ 2-3 Cor. F 1-2 Cor. F 3-4 Trb. 1-2 Trb. 3 Euf. 1-2 Tba. Cb. Timb. Glock. Guac. Cong. - Tumb. Timb. - Red.

Pic. Fl. 1-2 Ob. Cl. B♭ 1 Cl. B♭ 2-3 Cl. b. Sax. alt. 1-2 Sax. ten. Sax. bar. Tpt. B♭ 1 Tpt. B♭ 2-3 Cor. F 1-2 Cor. F 3-4 Trb. 1-2 Trb. 3 Euf. 1-2 Tba. Cb. Timb. Glock. Guac. Cong. - Tumb. Timb. - Red.

Pic. *f* *mp*

Fl. 1-2 *f* *mp* a 2

Ob. *f*

Cl. B \flat 1 *f* *mp*

Cl. B \flat 2-3 *f* *mp*

Cl. b. *f* *mp*

Sax. alt. 1-2 *f*

Sax. ten. *f*

Sax. bar. *p* *f* *mp*

Tpt. B \flat 1 *f*

Tpt. B \flat 2-3 *f*

Cor. F 1-2 *p* *f* *mp*

Cor. F 3-4 *p* *f* *mp*

Trb. 1-2 *p* *f* *mp* a 2

Trb. 3 *p* *f* *mp*

Euf. 1-2 *f*

Tba. *p* *f* *mp*

Cb. *p* *f* *mp* arco

Timb. *p* *f*

Glock. *f* *mp*

Guac. *p* *f* *mp*

Cong. - Tumb. *p* *f* *mp*

Timb. - Red. *p* *f* *mp*

Pic. *mf* *subito p* *f*

Fl. 1-2 *subito p* *f*

Ob. *mf* *subito p* *f*

Cl. B \flat 1 *subito p* *f*

Cl. B \flat 2-3 *subito p* *f*

Cl. b. *subito p* *f* *p cresc.*

Sax. alt. 1-2 *subito p* *f* *a 2*

Sax. ten. *subito p* *f*

Sax. bar. *subito p* *f* *p cresc.*

Tpt. B \flat 1 *subito p* *f*

Tpt. B \flat 2-3 *subito p* *f*

Cor. F 1-2 *subito p* *f* *p cresc.*

Cor. F 3-4 *subito p* *f* *p cresc.*

Trb. 1-2 *subito p* *f* *a 2* *p cresc.*

Trb. 3 *subito p* *f* *p cresc.*

Euf. 1-2 *subito p* *f* *a 2* *p cresc.*

Tba. *subito p* *f* *p cresc.*

Cb. *subito p* *f* *pizz.* *p cresc.*

Timb. *subito p* *f* *p cresc.*

Glock. *subito p* *f*

Guac. *subito p* *f* *p cresc.*

Cong. - Tumb. *subito p* *f* *p cresc.*

Timb. - Red. *subito p* *f* *p cresc.*

This musical score page, numbered 116, contains 15 staves for various instruments and percussion. The instruments listed on the left are Piccolo (Pic.), Flutes 1-2 (Fl. 1-2), Oboe (Ob.), Clarinet in B-flat 1 (Cl. B♭ 1), Clarinet in B-flat 2-3 (Cl. B♭ 2-3), Clarinet in B-flat (Cl. b.), Saxophone alto 1-2 (Sax. alt. 1-2), Saxophone tenor (Sax. ten.), Saxophone baritone (Sax. bar.), Trumpet in B-flat 1 (Tpt. B♭ 1), Trumpet in B-flat 2-3 (Tpt. B♭ 2-3), Cor Anglais in F 1-2 (Cor. F 1-2), Cor Anglais in F 3-4 (Cor. F 3-4), Trombone 1-2 (Trb. 1-2), Trombone 3 (Trb. 3), Euphonium 1-2 (Euf. 1-2), Tuba (Tba.), Cymbal (Cb.), Timpani (Timb.), Glockenspiel (Glock.), Guacacaca (Guac.), Conga - Tom-tom (Cong. - Tumb.), and Timpani - Red (Timb. - Red.). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. Measures 116-120 are shown. The Piccolo, Flutes 1-2, Oboe, Clarinet in B-flat 1, Clarinet in B-flat 2-3, Saxophone tenor, and Glockenspiel parts are mostly silent until measure 117, where they enter with a forte (f) dynamic. The Clarinet in B-flat, Saxophone alto 1-2, Saxophone baritone, Trumpet in B-flat 1, Trumpet in B-flat 2-3, Cor Anglais in F 1-2, Cor Anglais in F 3-4, Trombone 1-2, Trombone 3, Euphonium 1-2, Tuba, Cymbal, and Timpani parts have continuous notation throughout the measures. The Guacacaca, Conga - Tom-tom, and Timpani - Red parts have rhythmic notation with slashes indicating rests in measures 117-120.

Piccolo

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

f

8

mp

13

subito p *f* *p cresc.*

16

34

$\text{♩} = 92$

f

38

43

10 3

p < mf

59

5

p < mf *mf*

68

mf Al Coda Ⓞ

73

1. 2.

D.S. al Coda

Piccolo

 Coda

75 *mf* *tr* 22

101 *f* 2

107 *mp* *tr* *subito p*

112 *f* 6 *f* 22

Flauta 1

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

2 *f* 2 *f*

8 *mp*

13 *subito p* *f* 16 *p cresc.*

♩ = 92

34 *f*

38

43 10 3 *p < mf*

59 *p < mf* *mp*

64 *mf*

68 *mf* Al Coda ⊕

73 1. 2. D.S. al Coda

Flauta 1

♩ Coda

Musical score for Flauta 1, Coda section, measures 75-112. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece concludes with a double bar line.

Measures 75-81: *mf* dynamics, featuring trills (*tr*) and a fermata of 22 measures.

Measures 82-91: *f* dynamics, featuring trills (*tr*) and a fermata of 2 measures.

Measures 92-107: *mp* dynamics, featuring trills (*tr*) and a *subitop* (sudden piano) dynamic change.

Measures 108-112: *f* dynamics, featuring trills (*tr*) and a fermata of 6 measures.

Flauta 2

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

f

8

mp

13

subito p *f* *p cresc.*

16

34

♩ = 92

f

38

43

10

3

p < mf

59

p < mf *mp*

64

mf

68

tr *tr* *tr* Al Coda ⊕

mf

73

1. 2.

D.S. al Coda

Flauta 2

⊕ Coda

Musical score for Flauta 2, Coda section, measures 75-113. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The piece begins at measure 75 with a repeat sign. The first system (measures 75-81) features a melody with trills (tr) and a dynamic marking of *mf*. The second system (measures 82-91) starts with a fermata of 22 measures, followed by a melody with accents and a dynamic marking of *f*. The third system (measures 92-107) includes a fermata of 2 measures, a melody with accents, and a dynamic marking of *f*, ending with a trill and a dynamic marking of *mp*. The fourth system (measures 108-112) features a trill, a series of accented notes, and a dynamic marking of *subitop*. The fifth system (measures 113-117) begins with a dynamic marking of *f*, followed by a fermata of 6 measures, and ends with a melody with accents and a dynamic marking of *f*.

Oboe

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

2 *f* 2 *f*

8 *mf* *subito p*

14 *f* 20 $\text{♩} = 92$ *f*

38

43 10 3 *p* *mf*

59 *p* *mf* *mp*

63 *mf*

67 *mf*

72 Al Coda 1. 2. D.S. al Coda

♩ Coda 75 *mf* 22

Oboe

101

f *f*

2

2

mf *subito p*

107

2

113

f *f*

6

Clarinete en B \flat 1

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

f

mp

subito p *f* *f* solo

p *accel...*

cresc. $\text{♩} = 92$

p < mf *p < mf* *p < mf* *p < mf*

p < mf *p < mf* *mp*

mf

Clarinete en B \flat 1

70 Al Coda Coda 1. 2. D.S. al Coda

75 4 4 solo f

85

89

93

97 f

102 2 f

107 mp $\text{subito } p$

112 6 f f

Clarinete en B \flat 2

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

2

f

8

mp

12

subito p

f

12

29

accel...

p

33

cresc.

$\text{♩} = 92$

f

38

p < *mf*

2

p < *mf*

2

p < *mf*

p < *mf*

46

9

3

p < *mf*

p < *mf*

mp

62

mf

66

70

2

Al Coda ⊕ 1. 2.

D.S. al Coda

Clarinete en B \flat 2

C Coda

75 4 22 2

105 *f* *mp*

109 *subito p*

113 6 *f* *f*

Detailed description: This musical score is for the Clarinet in B-flat 2, Coda section, measures 75-113. It consists of four staves of music. The first staff (measures 75-88) begins with a repeat sign and a first ending bracket labeled '4', followed by a second ending bracket labeled '22'. The music is in 3/4 time and features a melodic line with a dynamic marking of *f*. The second staff (measures 89-108) continues the melodic line with a dynamic marking of *f* and a *mp* section. The third staff (measures 109-112) features a melodic line with a dynamic marking of *subito p* and accents. The fourth staff (measures 113-116) begins with a dynamic marking of *f*, followed by a six-measure rest labeled '6', and then a melodic line with a dynamic marking of *f* and accents.

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$ 2

f 2

8 *mp*

12 *subito p* *f* 12

29 *accel...* *p*

33 *cresc.* $\text{♩} = 92$ *f*

38 ♩ 2 2 *p < mf* *p < mf* *p < mf* *p < mf*

46 9 3 *p < mf* *p < mf* *mp*

62 *mf*

66

70 2 Al Coda ♩ 1. 2. D.S. al Coda

Clarinete en B \flat 3

$\text{\textcircled{C}}$ Coda

Musical score for Clarinet in B \flat 3, Coda section, measures 75-113. The score is written in treble clef with a key signature of one flat (B \flat). The time signature is 3/4. The piece concludes with a Coda symbol.

Measures 75-78: A 4-measure rest, followed by a 22-measure rest. The music begins at measure 79 with a forte (*f*) dynamic, featuring a melodic line with a slur and a fermata. Measure 80 ends with a fermata.

Measures 81-88: A melodic line starting at measure 81 with a forte (*f*) dynamic, continuing with a slur and a fermata at measure 88. The dynamic changes to mezzo-piano (*mp*) at measure 89.

Measures 89-96: A melodic line starting at measure 89 with a mezzo-piano (*mp*) dynamic, continuing with a slur and a fermata at measure 96. The dynamic changes to subito piano (*subito p*) at measure 97.

Measures 97-104: A melodic line starting at measure 97 with a subito piano (*subito p*) dynamic, continuing with a slur and a fermata at measure 104. The dynamic changes to forte (*f*) at measure 105.

Measures 105-112: A melodic line starting at measure 105 with a forte (*f*) dynamic, continuing with a slur and a fermata at measure 112. The dynamic changes to forte (*f*) at measure 113.

Measures 113-116: A 6-measure rest, followed by a melodic line starting at measure 113 with a forte (*f*) dynamic, continuing with a slur and a fermata at measure 116. The piece concludes with a double bar line.

Clarinete bajo

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

2

f

8

mp

12

subito p

f

12

29

accel...

p

33

cresc.

♩ = 92

f

38

p < *mf*

2

p < *mf*

2

p < *mf*

46

11

mf

7

mp

67

Al Coda

2

73

1.

2.

D.S. al Coda

⊕ Coda

75

4

22

f

Clarinete bajo

103

2

f *mp*

Musical staff 103-108: Treble clef, key signature of one flat. Measure 103 starts with a fermata over a whole note, followed by a '2' above the staff. The staff contains eighth-note runs. Dynamics *f* and *mp* are indicated with hairpins.

109

subito p *f*

Musical staff 109-114: Treble clef, key signature of one flat. Measures 109-110 contain eighth-note runs. Measures 111-114 contain dotted quarter notes with accents. Dynamics *subito p* and *f* are indicated with hairpins.

115

p *cresc.*

Musical staff 115-118: Treble clef, key signature of one flat. Measures 115-118 contain eighth notes with accents. Dynamics *p* and *cresc.* are indicated.

119

f

Musical staff 119-124: Treble clef, key signature of one flat. Measures 119-120 contain eighth notes with accents. Measures 121-124 contain quarter notes with accents. Dynamics *f* is indicated.

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

2

f

9

4

subito p

20

♩ = 92

f

38

p < mf

2

p < mf

2

p < mf

46

f

52

3

mf

7

65

mp

69

mf

Al Coda

73

1.

2.

D.S. al Coda

⊕ Coda

75

mf

79

p

Saxofón alto 1

84



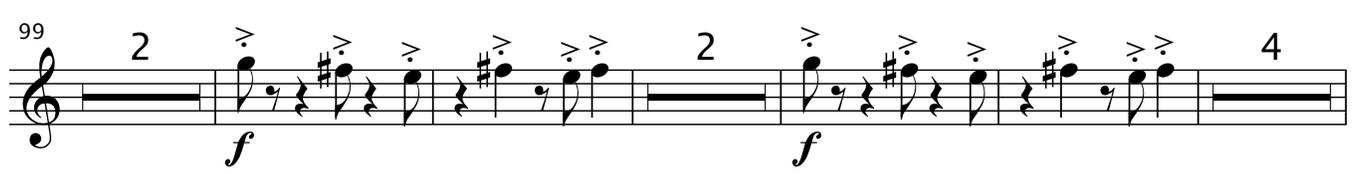
89



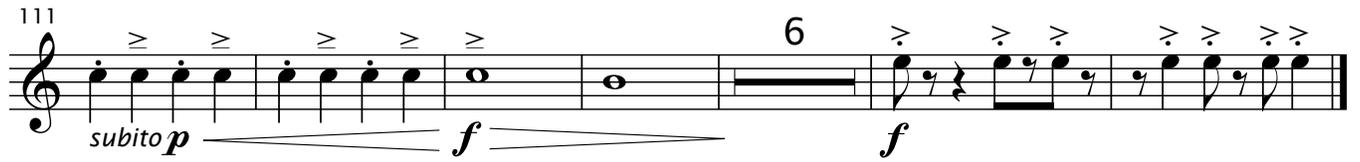
94



99



111



subito *p* *f* *f*

Detailed description: This block contains five staves of musical notation for the alto saxophone. The first three staves (measures 84-98) feature a rhythmic pattern of eighth notes with accents. The fourth staff (measures 99-103) includes dynamic markings of *f* and fingerings of 2, 2, and 4. The fifth staff (measures 111-115) starts with a *subito p* marking, followed by a crescendo to *f*, and includes a sixteenth-note triplet marked with a 6.

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

2

f

9

4

20

subito p

f

♩ = 92

38

2

2

p < mf

p < mf

p < mf

p < mf

46

f

52

3

7

mf

mp

66

mf

71

Al Coda

1.

2.

D.S. al Coda

♩ Coda

75

mf

79

p

84

Saxofón tenor

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

2 *f* 2 *f*

9

4 *subito p* 20 *f*

38

2 *p < mf* 2 *p < mf*

46

2 *f*

52

3 *mf* 7

65

7 *mp*

69

7 *mf* Al Coda

73

7 *mf* D.S. al Coda

75

7 *mf*

79

7 *p*

Saxofón tenor

83



88



93



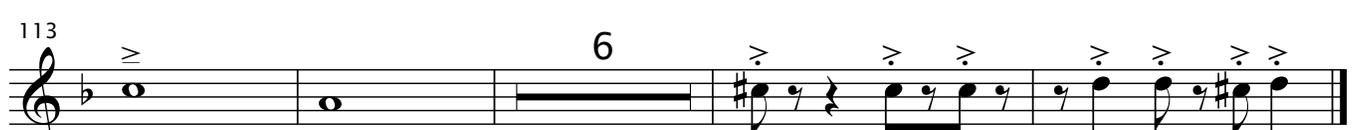
98



105



113



Detailed description of the musical score: The score is for a tenor saxophone in B-flat major, 4/4 time. It consists of six staves of music. The first five staves (measures 83-112) feature a rhythmic pattern of eighth notes with slurs and accents. The sixth staff (measures 113-117) includes a sixteenth-note triplet, a sixteenth-note group, and a final eighth-note triplet. Dynamics include *f* (forte) and *subito p* (suddenly piano).

Saxofón barítono

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

6

12

26

33

38

43

50

57

71

p *f* *p* *subito p* *f* *cresc.* *f* *mf* *f*

mp *accel...* *8* *2* *92* *2* *10* *Al Coda* *1.* *2.* *D.S. al Coda*

Saxofón barítono

♩ Coda

75 *mf* *p*

80

85

90

95 *p*

100 *f* *p*

105 *f* *mp* *subito p*

112 *f* *p* *cresc.*

118 *f*

Trompeta en B \flat 1

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

2

f

8

4

subito p *f*

17

8

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

29

mp *accel...* *cresc.*

34

♩ = 92

f

38

7

f

49

f

54

59

3

2

mf

68

Al Coda

1.

2.

74

2.

D.S. al Coda

Trompeta en B \flat 1

$\text{\textcircled{C}}$ Coda

75 *f*

79 2

87 2

95 *f* *subito p*

102 2 4 *f* *subito p*

112 6 *f*

Detailed description: This is a musical score for the first trumpet part in B-flat, Coda section. The score consists of six staves of music. The first staff (measures 75-78) begins with a forte (*f*) dynamic and features a melodic line with accents and slurs. The second staff (measures 79-86) contains a six-measure rest followed by a melodic phrase with a slur and a '2' above it. The third staff (measures 87-94) contains another six-measure rest followed by a melodic phrase with a slur and a '2' above it. The fourth staff (measures 95-101) contains a six-measure rest followed by a melodic phrase with a slur and a '2' above it, ending with a forte (*f*) dynamic. The fifth staff (measures 102-111) contains a six-measure rest followed by a melodic phrase with a slur and a '4' above it, ending with a *subito p* dynamic. The sixth staff (measures 112-115) contains a six-measure rest followed by a melodic phrase with a slur and a '6' above it, ending with a forte (*f*) dynamic.

Trompeta en B \flat 2

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

2

f

8

4

subito p

f

17

8

p < *f* *p* < *f* *p* < *f*

29

accel...

mp

33

cresc.

$\text{♩} = 92$

f

38

7

f

49

f

54

59

3

2

mf

68

2

Al Coda ⊕ 1.

74

2.

D.S. al Coda

Trompeta en B \flat 2

$\text{\textcircled{C}}$ Coda

75 *f*

79 2

87 2

95 *f*

102 2 4 *f* *subito p*

112 6 *f*

Detailed description: This musical score is for the Trompeta en B \flat 2 part of a Coda section. It consists of six staves of music. The first staff (measures 75-78) features a rhythmic pattern of eighth notes with accents and a dynamic marking of *f*. The second staff (measures 79-86) contains a series of eighth notes with accents, followed by a two-measure rest marked with a '2' above it. The third staff (measures 87-94) continues the eighth-note pattern with accents and another two-measure rest marked with a '2'. The fourth staff (measures 95-101) shows eighth notes with accents, a dynamic marking of *f*, and a two-measure rest marked with a '2'. The fifth staff (measures 102-111) begins with eighth notes and accents, followed by a two-measure rest marked with a '2', then continues with eighth notes and accents, a dynamic marking of *f*, a four-measure rest marked with a '4', and ends with a *subito p* marking and a hairpin. The sixth staff (measures 112-115) starts with quarter notes and accents, followed by a six-measure rest marked with a '6', and concludes with eighth notes and accents, a dynamic marking of *f*, and a final double bar line.

Trompeta en B \flat 3

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

2

f

8

4

subitop

f

17

8

p < f

p < f

p < f

29

accel...

mp

33

cresc.

$\text{♩} = 92$

f

38

7

f

49

f

54

59

3

2

mf

68

2

Al Coda

1.

74

2.

D.S. al Coda

Trompeta en B \flat 3

$\text{\textcircled{C}}$ Coda

75

79

87

95

102

112

f

2

2

2

2

4

f

subito p

6

f

f

subito p

Detailed description: This image shows the musical score for the Coda section of Trompeta en B \flat 3, measures 75 through 112. The music is written in a single staff with a treble clef and a key signature of one flat (B \flat). The time signature is 3/4. The score begins at measure 75 with a repeat sign and a dynamic marking of *f*. The melody consists of eighth and quarter notes with accents. Measures 79, 87, and 95 feature a double bar line with a '2' above it, indicating a two-measure rest. Measure 102 has a double bar line with a '4' above it, indicating a four-measure rest. Measure 112 has a double bar line with a '6' above it, indicating a six-measure rest. The score concludes with a final double bar line. Dynamic markings include *f* (forte) and *subito p* (subito piano).

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

7

13

19

25

32

38

52

57

62

p *f* *p* *f* *mp* *subito p* *f* *mp* *f* *p* *accel...* *f* *cresc.* *f* *mf* *f* *mp*

Corno en F 1

66

71

Al Coda Θ 1. 2.

D.S. al Coda

Θ Coda

75

mf

79

p

84

89

94

99

p *f* *p*

105

f *mp*

111

subitop *f* *p* *cresc.*

117

f

Corno en F 2

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

p *f* *p*

7 *f* *mp* *subito p*

14 *f* *mp*

20

25 *f* *p* 2 *accel...*

32 *cresc.* *f* ♩ = 92

38 9 *mf*

52 *f*

58 *f* *mp*

62

Corno en F 2

66

Musical staff 66: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth and sixteenth notes with various articulations. A dynamic marking of *p* is placed at the end of the staff.

70

Musical staff 70: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes. Above the staff, the text "Al Coda" is followed by a Coda symbol (a circle with a cross) and the first ending bracket labeled "1.". A second ending bracket labeled "2. D.S. al Coda" is also present. A dynamic marking of *p* is placed at the end of the staff.

Coda

75

Musical staff 75: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff.

79

Musical staff 79: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *p* is placed below the staff.

84

Musical staff 84: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes.

89

Musical staff 89: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes.

94

Musical staff 94: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes.

99

Musical staff 99: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *p* is placed below the staff, followed by a crescendo hairpin leading to a dynamic marking of *f*.

105

Musical staff 105: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff, followed by a decrescendo hairpin leading to a dynamic marking of *mp*.

111

Musical staff 111: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *subitop* is placed below the staff, followed by a crescendo hairpin leading to a dynamic marking of *f*, and then a decrescendo hairpin leading to a dynamic marking of *p* with the word *cresc.* written below it.

117

Musical staff 117: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff.

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

p *f* *p*

7 *f* *mp* *subito p*

14 *f* *mp*

20

25 *f* *p* *2 accel...*

32 *cresc.* *f* ♩ = 92

38 *mf* 9

52 *f*

57 *f* *mp*

62

Corno en F 3

66

72 Al Coda Coda symbol 1. 2. D.S. al Coda

Coda symbol Coda

75

82

88

95

103

110

117

Corno en F 4

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

7

13

19

25

2

accel...

32

$\text{♩} = 92$

cresc.

38

9

mf

52

58

mp

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

5

13

26

30

34

38

43

48

52

p *f* *subito p* *f* *p* *f* *mp* *cresc.* *f* *mf*

$\text{♩} = 92$

Trombón 1

56

60

mf

64

69

p

Al Coda \ominus

73

1. 2.

f

D.S. al Coda

\ominus Coda

75

mf

79

p

83

87

91

95

99

p *f*

Trombón 1

103

p *f*

4

111

subito p *f* *p* *cresc.*

118

f

Trombón 2

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

5

13

26

30

34

38

43

48

52

p *f* *subito p* *f* *accel...* *mp* *cresc.* *f* *mf*

Trombón 2

56



60



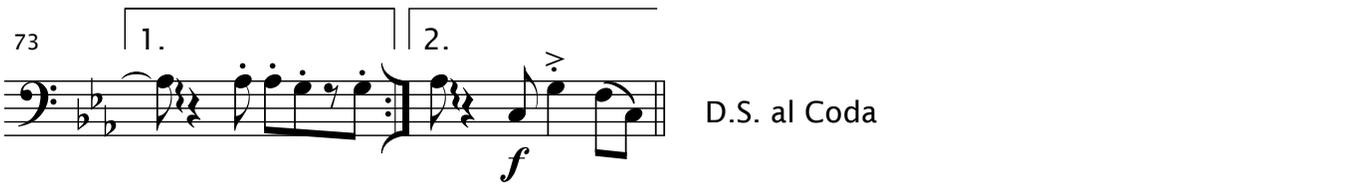
64



69



73



⊖ Coda

75



79



83



87



91



95



99



Trombón 2

104

f *subito p*

112

f *p cresc.*

118

f

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

5

10

17

21

26

33

38

42

47

p *f* *mp* *subitop* *f* *mp* *cresc.* *f* *mf*

accel...

$\text{♩} = 92$

Trombón 3

51



55



59



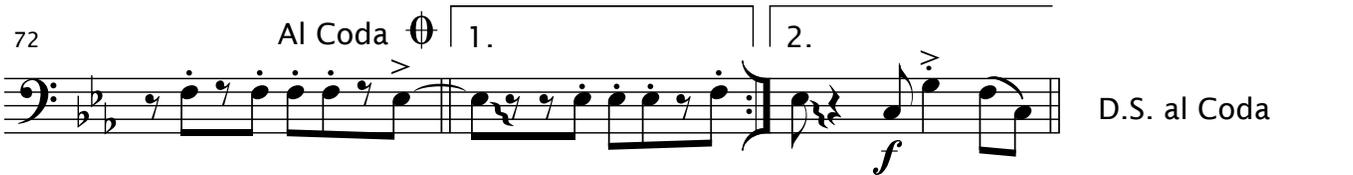
63



68



72



Θ Coda

75



79



83



87



91



95



Trombón 3

99

Musical staff for Trombone 3, measures 99-102. The staff is in bass clef with a key signature of two flats. It features a melodic line with eighth and quarter notes, some with accents. Dynamics range from piano (*p*) to forte (*f*).

103

Musical staff for Trombone 3, measures 103-107. The staff continues the melodic line from the previous system. Dynamics include piano (*p*), forte (*f*), and mezzo-piano (*mp*).

108

Musical staff for Trombone 3, measures 108-114. The staff features a series of whole notes. Dynamics include subitopiano (*subitop*) and forte (*f*).

115

Musical staff for Trombone 3, measures 115-118. The staff features a melodic line with eighth notes and accents. Dynamics include piano (*p*) and crescendo (*cresc.*).

119

Musical staff for Trombone 3, measures 119-122. The staff features a melodic line with eighth notes and accents. Dynamics include forte (*f*).

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

2

f

9

4

subito p

f

8

26

accel...

8

♩ = 92

f

38

7

f

mf

49

f

54

59

3

2

68

p

Al Coda

73

1.

2.

D.S. al Coda

Eufonio 1

♩ Coda

75 *mf* *p*

80

85

90

95

100 *f* 2 *f*

106 4 *subitop* *f*

115 *p* *cresc.*

119 *f*

Detailed description: This is a musical score for Eufonio 1, Coda section, measures 75-119. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The music consists of nine staves of music. The first staff (measures 75-79) begins with a repeat sign and a first ending bracket. The dynamics are marked *mf* and *p*. The second staff (measures 80-84) continues the melodic line. The third staff (measures 85-89) continues the melodic line. The fourth staff (measures 90-94) continues the melodic line. The fifth staff (measures 95-99) continues the melodic line. The sixth staff (measures 100-105) features a fermata over a whole note, with a second ending bracket above it. The dynamics are marked *f*. The seventh staff (measures 106-114) features a fermata over a whole note, with a fourth ending bracket above it. The dynamics are marked *subitop* and *f*. The eighth staff (measures 115-118) features a melodic line with a dynamic marking of *p* and *cresc.*. The ninth staff (measures 119-123) concludes the section with a dynamic marking of *f* and a final double bar line.

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

2

2

9

4

8

subito p

f

26

8

accel...

♩ = 92

38

9

3

mf

54

60

65

2

p

71

Al Coda

1. 2.

D.S. al Coda

⊕ Coda

75

mf

Eufonio 2

79

84

89

94

99

105

114

119

Detailed description of the musical score for Eufonio 2. The score consists of eight staves of music in a single system, all in treble clef and a key signature of one flat (B-flat). The first staff (measures 79-83) begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes with accents. The second staff (84-88) continues this pattern. The third staff (89-93) maintains the same rhythmic motif. The fourth staff (94-98) continues the sequence. The fifth staff (99-104) starts with a fermata, followed by a forte (*f*) dynamic and a change in rhythm to quarter notes. The sixth staff (105-113) begins with a forte (*f*) dynamic, includes a four-measure rest, and then features a dynamic shift to *subito p* (suddenly piano) with a crescendo leading to a final forte (*f*) dynamic. The seventh staff (114-118) starts with a piano (*p*) dynamic and a crescendo, marked with accents. The eighth staff (119-123) concludes with a forte (*f*) dynamic and accents.

Tuba

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

1

5

5

10

9

17

17

22

22

27

27

33

33

38

38

43

43

Tuba

48

54

59

65

71

Al Coda $\text{\textcircled{C}}$ 1. | 2.

$\text{\textcircled{C}}$ Coda

75

80

86

92

98

103

Tuba

108

subito *p* *f*

115

p *cresc.*

119

f

Contrabajo

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

p *f* *p* *f* *mp* *subito p* *f* *mp* *p* *accel...* *f* *cresc.* $\text{♩} = 92$ *f* *f* *f*

Contrabajo

60

Musical staff 60: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents. The dynamic marking *mp* is centered below the staff.

66

Musical staff 66: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents. The dynamic marking *mf* is centered below the staff.

72

Musical staff 72: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents. Above the staff, the text "Al Coda" is followed by a Coda symbol and two first/second endings. The dynamic marking *mf* is centered below the staff. To the right of the staff, the text "D.S. al Coda" is present.

Coda

75

Musical staff 75: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents. The dynamic marking *mf* is centered below the staff, and *p* is at the end of the staff.

80

Musical staff 80: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents.

86

Musical staff 86: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents.

92

Musical staff 92: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents.

98

Musical staff 98: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents. The dynamic marking *p* is at the beginning, and *f* is at the end of the staff.

103

Musical staff 103: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents. The dynamic marking *p* is at the beginning, and *f* is at the end of the staff. The word "arco" is written above the staff, and *mp* is at the end of the staff.

108

Musical staff 108: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents. The dynamic marking *subitop* is at the beginning, and *f* is at the end of the staff.

115

Musical staff 115: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents. The dynamic marking *pizz.* is at the beginning, and *p cresc.* is below the staff.

119

Musical staff 119: Bass clef, key signature of two flats, 4/4 time. The staff contains a sequence of eighth and quarter notes with accents. The dynamic marking *f* is at the end of the staff.

Timbales

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

6

15

30

37 $\text{♩} = 92$ 32 2 Al Coda ♩ 1. 2. D.S. al Coda

75 Coda 4 20 ♩

102

106 4 ♩

115 ♩

119 ♩

Detailed description of the musical score: The score is written for Timbales in 2/4 time. It begins with a tempo of 76 beats per minute. The first system (measures 1-5) starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes with accents. The second system (measures 6-10) continues with a forte (*f*) dynamic and includes a four-measure rest. The third system (measures 11-15) features a forte (*f*) dynamic and an acceleration (*accel...*) marking. The fourth system (measures 16-30) includes a crescendo (*cresc.*) and a four-measure rest. The fifth system (measures 31-36) is marked 'Al Coda' and includes a first and second ending. The sixth system (measures 37-74) is the Coda section, starting with a piano (*p*) dynamic and a four-measure rest. The seventh system (measures 75-101) features a piano (*p*) dynamic and a forte (*f*) dynamic. The eighth system (measures 102-105) continues with a piano (*p*) dynamic and a forte (*f*) dynamic. The ninth system (measures 106-114) includes a four-measure rest and a subito piano (*subito p*) dynamic. The tenth system (measures 115-118) features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The final system (measures 119-124) ends with a forte (*f*) dynamic.

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

2

f

8

mp

13

17

subito p *f* *mf cresc.*

34

♩ = 92

f

38

43

10

3

p < mf *p < mf*

60

5

mf

69

2

Al Coda

1. 2.

D.S. al Coda

♩ Coda

75

4

22

2

f *f*

106

mp

111

7

subito p *f*

Guache

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

$\text{♩} = 76$

1 *p* *f*

8 *mp* *subito p*

15 *f* *mp* >

22 *p < f* *p < f* *p < f*

29 *accel...* *p* *cresc.*

36 $\text{♩} = 92$ *f* *C*

43

50

57

63

71 Al Coda ♩ 1. 2. D.S. al Coda

Guache

⊕ Coda

75

Musical staff 75-81. It begins with a double bar line and a repeat sign. The first measure contains a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. This is followed by three measures with repeat signs. The staff then repeats the first measure, followed by three more measures with repeat signs. The dynamic markings are *mf* and *p*.

82

Musical staff 82-88. Seven measures, each containing a single repeat sign.

90

Musical staff 90-96. Seven measures, each containing a single repeat sign.

97

Musical staff 97-103. It starts with two measures of repeat signs. The third measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. The fourth measure is a repeat sign. The fifth measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. The sixth measure is a repeat sign. The seventh measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. Dynamic markings are *p*, *f*, and *p*.

104

Musical staff 104-110. It starts with a measure of a repeat sign. The second measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. The third measure is a repeat sign. The fourth measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. The fifth measure is a repeat sign. The sixth measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. The seventh measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. The eighth measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. The ninth measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. The tenth measure has a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. Dynamic markings are *f* and *mp*.

111

Musical staff 111-116. It consists of six measures of a half note with a down-bow stroke, followed by two eighth notes with up-bow strokes, and another half note with a down-bow stroke. Dynamic markings are *subito p*, *f*, *p*, and *cresc.*

117

Musical staff 117-123. It starts with four measures of repeat signs. The fifth measure has a half note with a down-bow stroke, followed by a quarter rest. The sixth measure has a half note with a down-bow stroke, followed by a quarter rest. The seventh measure has a half note with a down-bow stroke, followed by a quarter rest. The eighth measure has a half note with a down-bow stroke, followed by a quarter rest. The ninth measure has a half note with a down-bow stroke, followed by a quarter rest. The tenth measure has a half note with a down-bow stroke, followed by a quarter rest. The eleventh measure has a half note with a down-bow stroke, followed by a quarter rest. The twelfth measure has a half note with a down-bow stroke, followed by a quarter rest. The thirteenth measure has a half note with a down-bow stroke, followed by a quarter rest. The fourteenth measure has a half note with a down-bow stroke, followed by a quarter rest. The fifteenth measure has a half note with a down-bow stroke, followed by a quarter rest. The sixteenth measure has a half note with a down-bow stroke, followed by a quarter rest. The dynamic marking is *f*.

Conga - Tumbadora

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76
Conga
Q A
Tumbadora

p *f* *mp* *subito p* *f* *mp* *accel...* *p* *cresc.* *f* *♩ = 92*

6
12
18
23
28
33
38
45
53

Conga - Tumbadora

59

66

72

Al Coda $\text{\textcircled{C}}$ 1. 2.

$\text{\textcircled{C}}$ Coda

75

82

90

98

104

110

116

Timbal latino
Redoblante

COLORISMO

Cumbia

Nelson Raúl Suárez Rincón

♩ = 76

Wood Block

Plat.Sus.

p ————— *f*

7

f ————— *mp*

13 Redoblante

subito p ————— *f* ————— *mp*

19

Tim.Grave Tim.Agudo

p > > > > *f*

26

p < < < < *f* < < < < *f* *accel...*

31

cresc. *f* ϕ ♩ = 92

38 Cencerro

Cascareo

45

51

58

Timbal latino
Redoblante

64

69

Al Coda Θ 1.

74 2. ϕ

D.S. al Coda

Θ Coda

75 Plat.Sus. Cascareo

mf Wood Block *p*

80

85

90

95

p

100

f *p* *f*

106 Redoblante

mp *subito p*

112

f *p* *cresc.*

118

f