

BANDA

BANCO VIRTUAL DE PARTITURAS

Plan Nacional de Música para la Convivencia

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BANCO VIRTUAL DE PARTITURAS



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BANCO VIRTUAL DE PARTITURAS

PLAN NACIONAL DE MÚSICA PARA LA CONVIVENCIA
GRAN CONCIERTO NACIONAL

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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.

ALEXANDER PAREDES SALAZAR

Inició su actividad musical desde temprana edad con su padre, quien le enseñó las primeras nociones de armonía, arreglos e instrumentación. Realizó sus estudios en la Universidad de Nariño, donde obtuvo el título de licenciado en música. Fue integrante de la Banda 20 de septiembre de Puerres (Nariño), con la cual obtuvo varios galardones a nivel departamental y nacional. Se ha desempeñado como director de la banda municipal de Pupiales y la banda juvenil de la Red de Escuelas de Formación Musical de Pasto, alcanzando también importantes reconocimientos en diferentes concursos de bandas en su departamento y en el Concurso Nacional de Bandas en Paipa (Boyacá). En 2006 fue galardonado como mejor director del Concurso Departamental de Bandas en Samaniego (Nariño). En varias oportunidades ha sido invitado por la Banda Sinfónica de Nariño como director e instrumentista. También se ha desempeñado como profesor del Departamento de Música de la Universidad de Nariño.

PEDRO BOMBO

*Por las calles balbuceando a Pedrito se escuchó
su ruana le abriga el alma y el bombo su corazón.
Pedrito maracas ya se nos fue
Bombo y campanilla pa' no volver.
(Víctor Domínguez Riaño)*

Pedro Bombo fue durante mucho tiempo el personaje típico de Pasto, muy querido por toda la comunidad de la época por la inocencia, respeto y cariño que siempre lo distinguieron. Siempre se le veía con su bombo, platillos y su bocina hecha de latón, animando las fiestas religiosas y carnavales de la ciudad y sus corregimientos. El arreglo para banda del son sureño *Pedro Bombo* presenta un dialogo constante entre las maderas, los metales y el *tutti*. El clarinete anuncia el tema que más adelante aparece tanto en *tempo* rápido como en lento. Luego de desarrollar los dos temas principales se presenta un juego rítmico en la percusión, siendo representado nuestro personaje por el bombo andino. A continuación surge el tema original en forma cantada, siendo retomado más adelante en *tutti* para darle paso de nuevo al *tempo* lento. La coda es el *allegro* del estribillo que se repite constantemente a lo largo de la obra.

Comentario del autor

PEDRO BOMBO

Son sureño

Victor Domínguez

Arreglo: Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$

The musical score consists of three staves of music for a band. The top staff includes Piccolo, Flautas 1-2, Oboe, Clarinete en B♭ 1, Clarinetes en B♭ 2-3, Clarinete bajo, Saxofones altos 1-2, Saxofón tenor, and Saxofón barítono. The middle staff includes Trompeta en B♭ 1, Trompetas en B♭ 2-3, Cornos en F 1-3, Cornos en F 2-4, Trombones 1-2, Trombón bajo, Fliscorno barítono, and Tuba. The bottom staff includes Timbales, Xilófono y Glockenspiel, Percusión (with a dynamic of f), Redoblante, and Plato y Bombo.

Performance instructions include "solo" and dynamics such as mf .

Allegro $\text{d.} = \text{c. } 110$

9

Pic. f tr. $p < f$

Fl. 1-2 f tr. $p < f$

Ob. f tr. $p < f$

Cl. B_b 1 f tr. $p < f$

Cl. B_b 2-3 f tr. $p < f$

Cl. b. f tr. $p < f$

Sax. alt. 1-2 f tr. $p < f$

Sax. ten. f tr. $p < f$

Sax. bar. f tr. $p < f$

Tpt. B_b 1 f tr. $p < f$

Tpt. B_b 2-3 f tr. $p < f$

Cor. F 1-3 f tr. $p < f$

Cor. F 2-4 f tr. $p < f$

Trb. 1-2 f tr. $p < f$ mf

Trb. b. f tr. $p < f$ mf

Flisc. bar. f tr. $p < f$ mf

Tba. f tr. $p < f$ mf

Timb.

Xil. y Glock. f tr. f tr. $p < f$

Perc.

Red. f tr. $p < f$

Pl. y B. f tr. $p < f$

15

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

mp

mp

f

f

f

f

Pandereta

24

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

Muta a Plato suspendido

Plato suspendido

32

1.

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 1-3 Cor. F 2-4 Trb. 1-2 Trb. b. Flisc. bar. Tba. Timb. Xil. y Glock. Perc. Red. Pl. y B.

2.

molto rit.

rit. -----

Allegro ♩. = c. 110

49

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 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

57

Pic. *fz* *f* *p < f*

Fl. 1-2 *fz* *f* *p < f*

Ob. *fz* *f* *p < f*

Cl. Bb 1 *fz* *f* *p < f*

Cl. Bb 2-3 *fz* *f* *p < f*

Cl. b. *fz* *f* *p < f*

Sax. alt. 1-2 *fz* *f* *p < f*

Sax. ten. *fz* *f* *p < f*

Sax. bar. *fz* *f* *p < f*

Tpt. Bb 1 *fz* *f* *p < f*

Tpt. Bb 2-3 *fz* *f* *p < f*

Cor. F 1-3 *fz* *f* *p < f*

Cor. F 2-4 *fz* *f* *p < f*

Trb. 1-2 *fz* *f* *p < f*

Trb. b. *fz* *f* *p < f*

Flisc. bar. *fz* *f* *p < f*

Tba. *fz* *f* *p < f*

Timb. *ff* *f* *ff* *p < f*

Xil. y Glock. *f* Plato suspendido *f* *p < f*

Perc. *f* *f* *p < f*

Red. *f* *f* *p < f*

Pl. y B. *f* *f* *p < f*

65

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

72

Pic.

Fl. 1-2 *mp*

Ob.

Cl. Bb 1 *mp*

Cl. Bb 2-3

Cl. b. *mp*

Sax. alt. 1-2

Sax. ten.

Sax. bar. *mp*

Tpt. Bb 1

Tpt. Bb 2-3

Cor. F 1-3 *sol* *mp*

Cor. F 2-4 *mp*

Trb. 1-2

Trb. b.

Flisc. bar. *mp*

Tba. *p* *so*

Timb. *pp* *sf*

Xil. y Glock.

Perc.

Red.

Pl. y B. *f*

Muta a Pandereta

80

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

88

Pic. *mp*

Fl. 1-2 *mp* *f*

Ob. *mp* *f*

Ci. B♭ 1 *mp* *f*

Ci. B♭ 2-3 *f*

Ci. b. *mf*

Sax. alt. 1-2 *mf*

Sax. ten. *mf*

Sax. bar. *mf*

Tpt. B♭ 1 *f*

Tpt. B♭ 2-3 *f*

Cor. F 1-3 *mf*

Cor. F 2-4 *mf*

Trb. 1-2 *mf*

Trb. b. *mf*

Flsc. bar. *mf*

Tba. *mf*

Timb.

Xil. y Glock.

Pandereta

Perc. *f*

Muta a Bombo

Red. *mf*

Pl. y B. *mf*

95

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

102

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

108

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

115

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

Bombo andino solo

123

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Clock.

Perc.

Red.

Pl. y B.

f

139

Pic. bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Fl. 1-2 bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Ob. bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Cl. B♭ 1 bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Cl. B♭ 2-3 bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Cl. b. bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Sax. alt. 1-2 bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Sax. ten. bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Sax. bar. bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Tpt. B♭ 1 bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Tpt. B♭ 2-3 bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Cor. F 1-3 bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Cor. F 2-4 bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

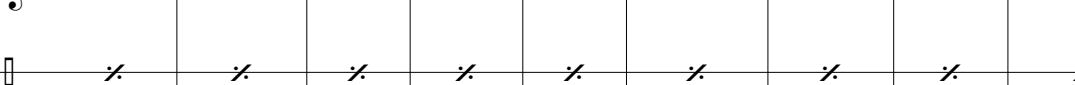
Trb. 1-2 bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Trb. b. bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Flisc. bar. bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Tba. bom-bo_y cam - pa - ni - lla pa no vol - ver. Pe - dro Bom - bo.

Timb. 

Xil. y Glock. 

Perc. 

Red. 

Pl. y B. 

156

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 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

Lento ♩. = 40

165

Musical score page 165 featuring a grid of 21 staves for various instruments. The instruments include 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 1-3, Cor. F 2-4, Trb. 1-2, Trb. b., Flisc. bar., Tba., Timb., Xil. y Glock., Perc., Red., and Pl. y B. The score is set in Lento tempo (♩. = 40). The first section (measures 1-164) consists of two systems of six measures each. The second section (measures 165-171) consists of three systems of three measures each. Measure 165 starts with a rest for most instruments. Measures 166-167 feature woodwind entries (Ob., Cl. B♭ 1, Cl. B♭ 2-3, Cl. b., Sax. alt. 1-2, Sax. ten., Sax. bar.) with dynamics *mp*, *p*, and *mf*. Measure 168 begins a solo for Sax. bar. with dynamic *mf*. Measures 169-170 show woodwind entries (Tpt. B♭ 1, Cor. F 1-3, Cor. F 2-4) with dynamics *mp* and *mf*. Measures 171-172 conclude with brass entries (Trb. 1-2, Trb. b., Flisc. bar., Tba.) with dynamics *p* and *p*. The third system (measures 173-175) features a rest for most instruments, followed by entries from Timb., Xil. y Glock., Perc., Red., and Pl. y B. The final measure (175) includes a note for "Campanas tubulares".

171

molto rit. -----

Pic.

Fl. 1-2

Ob.

Cl. B_b 1

Cl. B_b 2-3

Cl. b.

Sax. alt. 1-2

Sax. ten.

Sax. bar.

Tpt. B_b 1

Tpt. B_b 2-3

Cor. F 1-3

Cor. F 2-4

Trb. 1-2

Trb. b.

Flisc. bar.

Tba.

Timb.

Xil. y Glock.

Perc.

Red.

Pl. y B.

Allegro $\text{d.} = \text{c. 110}$

178

Pic. *f* *p < f*

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

Ob. *f* *p < f*

Cl. B. 1 *f* *p < f*

Cl. B. 2-3 *f* *p < f*

Cl. b. *f* *p < f*

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

Sax. ten. *f* *p < f*

Sax. bar. *f* *p < f*

Tpt. B. 1 open *p < f*

Tpt. B. 2-3 *f* *p < f*

Cor. F 1-3 *f* *p < f*

Cor. F 2-4 *f* *p < f*

Trb. 1-2 *f* *p < f*

Trb. b. *f* *p < f*

Flisc. bar. *f* *p < f*

Tba. *f* *p < f*

Timb. *f* *mf* *ff* *p < f*

Xil. y Glock. *f* *Plato suspendido* *p < f*

Perc. *Muta a Plato suspendido* *mf*

Red.

Pl. y B. *f* *p < f*

Piccolo

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato ♩. = c. 80

Allegro ♩. = c. 110

A musical score for piano, showing a single melodic line on a five-line staff. The key signature is one flat, and the time signature is common time. Measure 29 begins with a grace note followed by a sixteenth-note pattern: (G, A), (B, C), (D, E), (F, G), (A, B). This is followed by a eighth-note (D) and a sixteenth-note (E). The pattern repeats with (B, C), (D, E), (F, G), (A, B), then (D, E), (F, G), (A, B), (D, E). There is a short rest, then a sixteenth-note (D) followed by a sixteenth-note (E) with a fermata.

Musical score for measures 35-37. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of Lento (♩ = 66). Measure 35 starts with dynamic *p*, followed by a crescendo to *f*. Measure 36 starts with dynamic *p*, followed by a crescendo to *f*. Measure 37 begins with a dynamic of *p*, followed by a crescendo to *f*. The score includes measure numbers 1 and 2 above the first two measures, a tempo instruction "molto rit." with a dashed line over the next measure, and measure numbers 2 and 10 below the last two measures.

Musical score for piano, page 10, system 61. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music begins with a rest followed by a eighth note. A fermata is placed over the next eighth note. The dynamic *p* is indicated below the staff, followed by *<f*. The music continues with eighth notes and sixteenth-note patterns.

Musical score for piano, page 10, system 67. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 7. The bottom staff shows a bass clef. The music includes various note heads, stems, and rests. A dynamic marking *f* is placed below the bass staff.

91

f

Piccolo

97 3 f p

105 f

111 f

117 15 canto Pe dri to ma ra cas ya se nos fué, Pe dro
Bom bo bom boy ca pa ni lla pa no vol ver.

138 4 instrumento
Pe dro Bom bo

145

155 Lento ♩. = 66 11 Allegro ♩. = c. 110 f > f

162 p < f

Flauta 1

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato ♩. = c. 80

Allegro ♩. = c. 110

Musical score for piano, page 10, measures 7-10. The score is in G minor (one flat) and common time. Measure 7 starts with a whole rest followed by a forte dynamic (f). Measures 8-9 show a melodic line with eighth-note patterns and a harmonic progression involving chords with sharps. Measure 10 concludes with a forte dynamic (f).

12 *p* < *f*

10 *mp*

f

A musical score for piano, page 10, measure 27. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. The music features a series of eighth-note chords and sixteenth-note patterns. Measure 27 begins with a forte dynamic. The first half of the measure consists of a sequence of chords: G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C major (C-E-G), D major (D-F#-A), E major (E-G-B), F major (F-A-C#), and G major (G-B-D). The second half of the measure continues this pattern with another sequence of chords: G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C major (C-E-G), D major (D-F#-A), E major (E-G-B), F major (F-A-C#), and G major (G-B-D). Measure 27 concludes with a half note on the bass staff.

Musical score for guitar, measure 33:

- Measure 33:
 - 1st half: Measure starts with a fermata over the first note. The first note is followed by a short rest. The second note has a grace note above it. The third note has a grace note below it. The fourth note has a grace note above it. The fifth note has a grace note below it. The sixth note has a grace note above it. The seventh note has a grace note below it. The eighth note has a grace note above it. The ninth note has a grace note below it. The tenth note has a grace note above it. The eleventh note has a grace note below it. The twelfth note has a grace note above it. The thirteenth note has a grace note below it. The fourteenth note has a grace note above it. The fifteenth note has a grace note below it. The sixteenth note has a grace note above it. The sixteenth note has a grace note below it.
 - 2nd half: Measure starts with a fermata over the first note. The first note is followed by a short rest. The second note has a grace note above it. The third note has a grace note below it. The fourth note has a grace note above it. The fifth note has a grace note below it. The sixteenth note has a grace note above it. The sixteenth note has a grace note below it.
- Conclusion:
 - Measure ends with a fermata over the first note.
 - Text: *molto rit. - - -*
 - Number: 2
 - Symbol: A small circle with a vertical line through it.

Musical score for page 41, section Lento, measure 3, solo part. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo of Lento (♩ = 66). Measure 3 starts with a rest followed by a dotted half note. The instruction "solo" is written above the staff. The bottom staff shows a bass clef, a key signature of one flat, and a dynamic marking of *mf*. The measure continues with a series of eighth-note patterns connected by arcs, ending with a half note and a rest.

rit. - - - -

Allegro $\text{d}.$ = c. 110

51

2

f

fz

Musical score for piano, page 10, system 59. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The dynamic marking *f* is placed below the first measure. The dynamic marking *p* followed by *f* is placed below the last measure.

Musical score for piano, page 10, measures 65-66. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 65. The bottom staff shows a bass clef. Measure 65 ends with a fermata over the right hand's notes. Measure 66 begins with a dynamic of *mp*. The score includes a rehearsal mark '4'.

Musical score for piano, page 10, measures 75-76. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 75 begins with a eighth note followed by a dotted half note. Measure 76 begins with a eighth note followed by a sixteenth-note pattern of B, C, D, E, F, G, A, B. The dynamic *f* is indicated at the beginning of measure 76.

Flauta 1

81 3 *mf* *mp*

89 *f*

94 3 *f*

102 *p*

108 *f*

114 15 *canto*
Pe dri to ma
f

134 ra cas ya se nos fué, Pe dro Bom bo bom boy

141 ca pa ni lla pa no vol ver. Pe dro Bom bo

148 4 *instrumento*

158 *f* >

Flauta 1

Lento $\text{♩.} = 66$

165 4 *mf* *mf*

174 *molto rit.* *f*

179 *p < f*

A musical score for Flute 1. The score consists of three staves of music. Staff 1 (measures 165-168) starts with a long note, followed by eighth-note pairs with slurs and dynamic markings 'mf' at the beginning and end. Staff 2 (measure 174) shows sixteenth-note patterns with slurs and dynamic 'f'. Staff 3 (measure 179) shows sixteenth-note patterns with slurs and dynamic 'p < f'.

Flauta 2

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$

Allegro $\text{♩} = \text{c. } 110$

7

f

12

p < f

10

mp

f

27

33

1.

2.

molto rit. - - -

p < f

p < f

41

Lento $\text{♩} = 66$

3

solo

mf

2

rit. - - - -

Allegro $\text{♩} = \text{c. } 110$

51

2

f

v v >

fz

2

59

f

p < f

65

4

mp

75

f

Flauta 2

81 3 *mf* *mp*

89 *f*

94 3 *f*

102 *p*

108 *f*

114 15 *canto*
Pe dri to ma
f

134 ra cas ya se nos fué, Pe dro Bom bo bom boy

141 ca pa ni lla pa no vol ver. Pe dro Bom bo

148 4 *instrumento*

158 *f* >

Flauta 2

Lento $\text{♩.} = 66$

165 4 *mf* *mf*

174 *tr* *molto rit.* - - - *f*

179 *p < f*

A musical score for Flute 2. The score consists of three staves of music. Staff 1 (measures 165-168) starts with a long note, followed by eighth-note pairs with slurs, dynamic 'mf', and another 'mf'. Staff 2 (measures 174-175) shows sixteenth-note patterns with 'tr' and 'molto rit.' followed by 'f'. Staff 3 (measure 179) shows eighth-note patterns with dynamic 'p < f'.

Oboe

PEDRO BOMBO

Sonsureño

Victor Domínguez

Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$

Allegro $\text{♩} = \text{c. } 110$

7

f

p < f

13

9

mp

26

f

31

p < f

1.

36

molto rit. - - - -

p < f

Lento $\text{♩} = \text{c. } 66$ solo

f

49

rit. - - - -

f

Allegro $\text{♩} = \text{c. } 110$

f

57

fz

f

64

p < f

7

76

f

Oboe

81 3

mf *mp*

90

f

95

f

100 3

108

f

114 15 *canto*

f Pe dri to ma

134

ra cas ya se nos fué, Pe dro Bom bo bom boy

141

ca pa ni lla pa no vol ver. Pe dro Bom bo

148 4 *instrumento*

158

f

Oboe

165 Lento $\text{♩} = 66$ *dulce* *mp* 4

173 Allegro $\text{♩} = \text{c. } 110$

179

p < f

Clarinete en B_b 1

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$

3
solo
mf

Allegro $\text{♩} = \text{c. } 110$

9
f
p < f
mp

14
mp
5
f

24
f
25
mp

29
mp
30
f

34
p
1.
2.
p < f
2
molto rit. ---

41
p
mp
p

49
2
rit. - - - -
2
div.
f v v >
fz

58
f
unis.

Clarinete en B_b 1

64

70

77

85

91

96

102

108

114

134

141

3

mf

f

f

f

canto

Pe dri to ma

ra cas ya se nos fué,
Pe dro Bom bo
bom boy

ca pa ni lla pa no vol ver.
Pe dro Bom bo

Clarinete en B_b 1

148 4 *instrumento*

158

165 Lento $\text{♩} = 66$

173 3 Allegro $\text{♩} = \text{c. } 110$

180

Pedro Bombo · 3

Clarinete en Bb 2

PEDRO BOMBO

Sonsureño

Victor Domínguez

Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$

Allegro $\text{♩} = \text{c. } 110$

7
f

8-10

tr

12
p < f

13-15

26
f

27-29

31
p < f

32

f

33

p < f

36
p < f

molto rit. - - -

2

p

39

40

44
mp

45

46

47

2 rit. - - - - -

52
f

53-55

fz

59
f

60-63

64
p < f

65-67

Clarinete en Bb 2

69

77 *f*

85 *f*

94 *f*

100 *mp*

105 *f*

110 *f*

116 *canto*
Pe dri to ma ra cas ya se nos

136
fué, Pe dro Bom bo bom boy ca pa ni lla pa

143 *instrumento*
no vol ver. Pe dro Bom bo

153

Clarinete en Bb 2

Musical score for Clarinete en Bb 2, featuring four staves of music:

- Staff 1 (Measures 160-164): Lento $\text{d} = 66$. Dynamics: **f**, **>**, **p**.
- Staff 2 (Measure 167): Measures 167-172.
- Staff 3 (Measures 173-178): Allegro $\text{d. c. } 110$. Measure 173 has a tempo marking of 3. Dynamics: **f**.
- Staff 4 (Measures 180-185): Measures 180-185. Dynamics: **p**, **< f**.

Clarinete en Bb 3

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

12 9

26

31 1. 2.

37 molto rit. Lento $\text{♩} = 66$

45 2 rit.

53 Allegro $\text{♩} = \text{c. } 110$

60

66

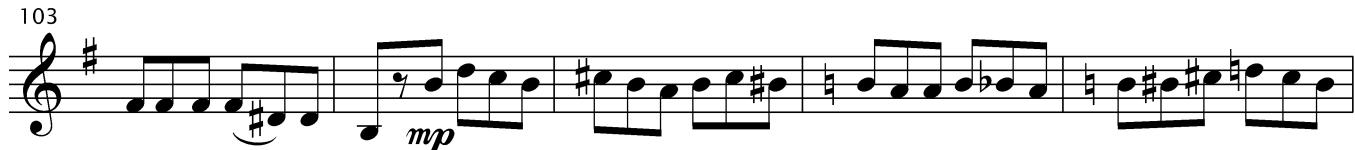
Clarinete en Bb 3

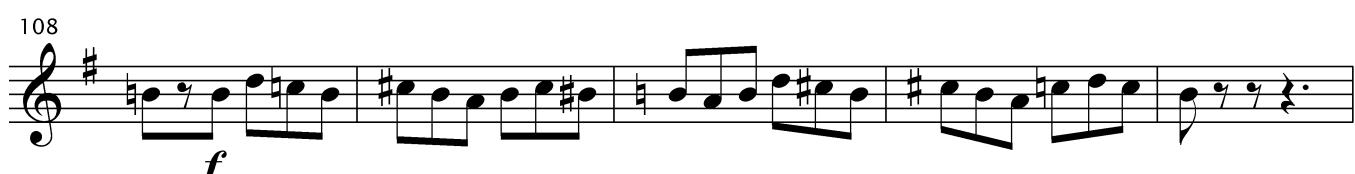
73 3 

81 3 

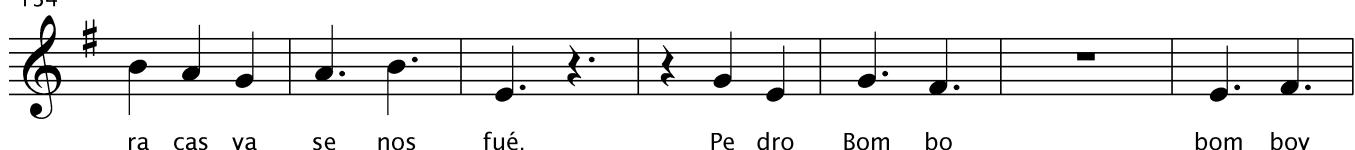
92 

98 

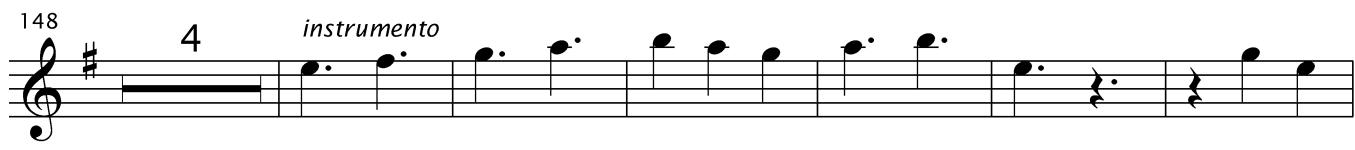
103 

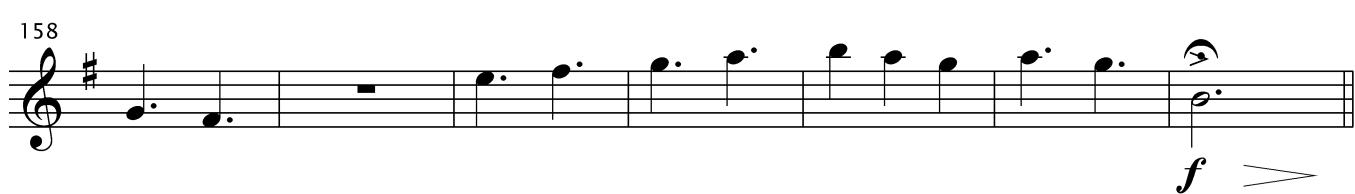
108 

113 15 canto 

134 

141 

148 4 instrumento 

158 

Clarinete en Bb 3

165 Lento $\text{♩.} = 66$

172 3 Allegro $\text{♩.} = \text{c. } 110$

f

180

p < f

Clarinete bajo

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

13 14

33

38 molto rit. - - - Lento $\text{♩} = 66$

46 rit. - - - -

53 Allegro $\text{♩} = \text{c. } 110$

61

67

74

Clarinete bajo

81 3

90

97

102

108

114 15 canto
Pe dri to ma

134
ra cas ya se nos fué, Pe dro Bom bo bom boy

141
ca pa ni illa pa no vol ver. Pe dro Bom bo

148 4 instrumento

158 f

The musical score consists of ten staves of music for Clarinet Bass. The first seven staves are in common time (indicated by '3' above the staff) and the last three are in 4/4 time (indicated by '4' above the staff). The key signature changes from one sharp (F#) to one flat (B-flat). Dynamics include *mf*, *p*, *f*, and *sfp*. Articulations include slurs, grace notes, and accents. The lyrics are: 'ra cas ya se nos fué, Pe dro Bom bo bom boy' (staves 134), 'ca pa ni illa pa no vol ver. Pe dro Bom bo' (staves 141), and 'canto Pe dri to ma' (staff 114). The score concludes with a dynamic *f* and a fermata.

Clarinete bajo

165 Lento $\text{♩} = 66$

172 *molto rit.* - - - - -

178 Allegro $\text{♩} = \text{c. } 110$

p < f

Saxofón alto 1

PEDRO BOMBO

Sonsureño

Victor Domínguez

Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

12 $p < f$

26 f

31 $p < f$

36 $p < f$ molto rit. Lento $\text{♩} = 66$ $p \longrightarrow mp$

47 p rit. f

56 fz f

62 $p < f$

68 3

Saxofón alto 1

76

81 3 3

92

98

104 mp f

110 f

115 15 canto
Pe dri to ma ra cas ya

135 se nos fué, Pe dro Bom bo bom boy ca pa ni lla pa

143 no vol ver. Pe dro Bom bo 4 instrumento

153

Saxofón alto 1

160

Lento $\text{♩} = 66$ 3

f

169

mf

174

molto rit.

Allegro $\text{♩} = \text{c. } 110$

f

179

p < f

A musical score for Alto Saxophone 1. The score consists of four staves of music. Staff 1 (measures 160-163) starts at 160 BPM Lento, dynamic f, 3/4 time. Staff 2 (measure 169) starts at 169 BPM, dynamic mf. Staff 3 (measure 174) starts at 174 BPM, dynamic f, with a molto rit. instruction. Staff 4 (measure 179) starts at 179 BPM, dynamic p < f. Measure numbers 160, 169, 174, and 179 are indicated above each staff.

Saxofón alto 2

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

12 $p < f$

17 f

30 1. $p < f$

36 2. $p < f$ molto rit. 2 Lento $\text{♩} = 66$ 4 $p \longrightarrow mp$

47 2 rit. Allegro $\text{♩} = \text{c. } 110$ f

55 fz f

61 $p < f$

67 3

Saxofón alto 2

76

3

84

mf

93

99

mp

105

f

110

f

115

15 canto

Pe dri to ma ra cas ya se nos

136

fué, Pe dro Bom bo bom boy ca pa ni lla pa

143

no vol ver. Pe dro Bom bo 4 instrumento

153

Saxofón alto 2

160

Lento $\text{d} = 66$ 3
f

169

mf

174

molto rit. - - - - - *Allegro* $\text{d} = \text{c. } 110$
f

179

p < f

The musical score consists of four staves of music for Alto Saxophone 2. Staff 1 (measures 160-162) starts at 160 BPM Lento, 3/4 time, key signature of two sharps. It features eighth-note patterns followed by a dynamic *f*. Staff 2 (measure 169) starts at *mf*, 2/4 time, key signature of two sharps. Staff 3 (measure 174) starts at *molto rit.*, 2/4 time, key signature of two sharps. Staff 4 (measure 179) starts at *p < f*, 2/4 time, key signature of one sharp. The score includes measure numbers 160, 169, 174, and 179.

Saxofón tenor

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

7

12

5

22

28

34

45

53

60

66

Saxofón tenor

73 3

81

87 3
mf

96

101 mp

106 f

110 f

115 15 canto
Pe dro to ma ra cas ya

135
se nos fué, Pe dro Bom bo bom boy ca pa

142
ni lla pa no vol ver. Pe dro Bom bo

Saxofón tenor

148 4 *instrumento*

158

165 Lento $\text{d} = 66$ 3 *mf* *p*

172 3 Allegro $\text{d} = \text{c. } 110$ *f*

180 *p* < *f*

Saxofón barítono

PEDRO BOMBO

Sonsureño

Victor Domínguez

Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

The sheet music consists of 14 staves of musical notation for Baritone Saxophone. The key signature is A major (two sharps). The time signature varies throughout the piece, including measures in 8, 13, 27, 33, 38, 49, 57, 63, 68, and 75. The tempo markings include 'Moderato' at $\text{♩} = \text{c. } 80$, 'Allegro' at $\text{♩} = \text{c. } 110$, 'Lento' at $\text{♩} = 66$, and 'molto rit.' (ritardando) and 'rit.' (ritardando) indicated by dashed lines above the staff. Dynamics such as f (fortissimo), p (pianissimo), $p < f$, mp , and fz (fortississimo) are used. Performance instructions include slurs, grace notes, and a fermata over measure 27. Measure numbers 8, 10, 13, 27, 33, 38, 49, 57, 63, 68, 75, and 3 are marked above the staves.

Saxofón barítono

84

92

99

105

113 15 *canto*
Pe dri to ma

134
ra cas ya se nos fué, Pe dro Bom bo bom boy ca pa ni lla pa

143 4 *instrumento*
no vol ver. Pe dro Bom bo

153

161 Lento ♩. = 66
solo
f > *mf*

168 3
p

178 Allegro ♩. = c. 110
f > *p* < *f*

Trompeta en B♭ 1

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

13 13

31

36 2. molto rit. ----- 2 Lento $\text{♩} = 66$ 7 con sordina

49 open rit. ----- Allegro $\text{♩} = \text{c. } 110$ 3

57 2

64 p < f f 7

76 f

84 mf 3

Trompeta en B_b 1

92

98

104 3

112 15

132 *canto*

Pe dри to ma ra cas ya se nos fué, Pe dro Bom bo

139

146 instrumento
2x únicamente

Bom bo

153

160 Lento $\text{d} = 66$

168 con sord.

dulce

mp

178 Allegro $\text{d} = \text{c. } 110$

2 open

p < f

Pedro Bombo · 2

Trompeta en Bb 2

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

13 13

31

36 2. molto rit. - - - 10 Lento $\text{♩} = 66$ rit. - - - -

52 2 Allegro $\text{♩} = \text{c. } 110$ 2 2

60 f

65 7

76 3

84

Trompeta en Bb 2

89

3

96

101

109

114

134

141

148

156

163

Lento $\text{d} = 66$

11

Allegro $\text{d} = \text{c. } 110$

canto

Pe dri to ma

ra cas ya se nos fué, Pe dro Bom bo bom boy

ca pa ni lla pa no vol ver. Pe dro Bom bo

instrumento
2x únicamente

f >>

179

p < f

Trompeta en Bb 3

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

13 13

31

36 2. molto rit. - - - 2 Lento $\text{♩} = 66$ rit. - - - - - 10

52 Allegro $\text{♩} = \text{c. } 110$ 2 2

60

65

76

84 3

Trompeta en Bb 3

89

3

96

101

109

114

15 canto

Pe dri to ma

134

ra cas ya se nos fué, Pe dro Bom bo bom boy

141

ca pa ni illa pa no vol ver. Pe dro Bom bo

instrumento
2x únicamente

148

155

Lento $\text{d} = 66$

Allegro $\text{d} = \text{c. } 110$

162

f

179

$p < f$

Corno en F 1

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

7 16 28 35 42 51 60 69 75 84

3 6 2 Lento $\text{♩} = 66$ 3 2 3 soli 3 3

f $p < f$ $p < f$ $p < f$ p f fz mp f mf

molto rit. *solo* *rit.* *soli*

Corno en F 1

92

99

105

112 15

132 *canto*

Pe dri to ma ra cas ya se nos fué, Pe dro Bom bo

139

bom boy ca pa ni lla pa no vol ver. Pe dro

146 *instrumento*

Bom bo

153

160 Lento $\text{♩} = 66$ 4

f

170 *molto rit.* - - -

mf p

Allegro $\text{♩} = \text{c. } 110$ 2

f $p < f$

Corno en F 2

PEDRO BOMBO
Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

13 3 f

21 6 f

33 1. 2. $p < f$ $p < f$ *molto rit.* - - - 2

40 Lento $\text{♩} = 66$ 7 p *rit.* - - - - - 2

53 Allegro $\text{♩} = \text{c. } 110$ f > fz 2 f

61 $p < f$ 3 f

69 mp

75 f 3

84 mf 3

Corno en F 2

92

99

104

109

115 15 *canto*

Pe dri to ma ra cas ya se nos

136

fué, Pe dro Bom bo bom boy ca pa ni illa pa no vol

144 *instrumento*

ver. Pe dro Bom bo

151

159 Lento $d. = 66$

170 molto rit.

178 Allegro $d. = c. 110$

2

f

$p < f$

Pedro Bombo · 2

Corno en F 3

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

7

16

28

35 1. 2. molto rit. - - - 2 solo Lento $\text{♩} = 66$

42 3 rit. - - -

52 Allegro $\text{♩} = \text{c. } 110$ 2

60 3

68 soli

74

81 3 3

Corno en F 3

92

99

105

112 15

132 *canto*

Pe dri to ma ra cas ya se nos fué, Pe dro Bom bo

139

bom boy ca pa ni lla pa no vol ver. Pe dro

146 *instrumento*

Bom bo

153

161 Lento $\text{d} = 66$

4

f >> *mf*

171 *molto rit.* - - -

p

178 Allegro $\text{d} = \text{c. } 110$

2

f

p < *f*

Pedro Bombo · 2

Corno en F 4

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

13 3 f

21 6 f

33 1. 2. molto rit. 2

40 Lento $\text{♩} = 66$ rit. 2

53 Allegro $\text{♩} = \text{c. } 110$

61

69

75

84

Corno en F 4

92

99

105

112 15

132 *canto*

Pe dri to ma ra cas ya se nos fué, Pe dro Bom bo

139

bom boy ca pa ni lla pa no vol ver. Pe dro

146 *instrumento*

Bom bo

153

160 Lento $\text{♩} = 66$ 4

f

170 *molto rit.* - - -

p

Allegro $\text{♩} = \text{c. } 110$ 2

f

p < *f*

Pedro Bombo · 2

Trombón 1

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

7 13 19 31 37 51 58 67 73

f *mf* *f* *p* < *f* *p* < *f* *p* *p* *f* *fz* *f* *f* *3*

molto rit. - - - *Lento* $\text{♩} = 66$

rit. - - - - - *Allegro* $\text{♩} = \text{c. } 110$

mf

Trombón 1

89 3

98

104

111 15

132 canto

139

146 instrumento

153

160 Lento $\text{d} = 66$ 4

170 molto rit. - - -

178 Allegro $\text{d} = \text{c. } 110$

Pedro Bombo · 2

Trombón 2

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato ♩. = c. 80

Allegro ♩. = c. 110

7

f

p < *f*

13

mf

f

19

6

f

31

2

1.

2.

p < *f*

p < *f*

37

molto rit.

2

Lento $\text{d} = 66$

7

p

p

rit.

52

Allegro $\text{d} = \text{c. } 110$

f

fz

4

62

f

p < *f*

f

68

f

4

77

3

mf

85

3

Trombón 2

92

99

105

112 15

132 *canto*

Pe dri to ma ra cas ya se nos fué, Pe dro Bom bo

139

bom boy ca pa ni lla pa no vol ver. Pe dro

146 *instrumento*

Bom bo

153

160 Lento $\text{♩} = 66$ 4

f

170 *molto rit.* - - -

p *p*

177 Allegro $\text{♩} = \text{c. } 110$ 2 *p* < *f*

Trombón Bajo

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato ♩. = c. 80

Allegro ♩. = c. 110

Musical score for double bass, page 13, featuring 12 staves of music. The score includes dynamic markings such as *f*, *p*, *mf*, and *rit.*. Measure 7 starts with a whole note rest followed by eighth-note patterns. Measure 13 features sixteenth-note patterns. Measure 19 includes a measure repeat sign. Measures 31-37 show a melodic line with performance instructions like "molto rit.", "Lento $\text{d} = 66$ ", and "rit.". Measure 52 begins with a forte dynamic *f*. Measure 59 ends with a dynamic *fz*. Measure 66 starts with a dynamic *f*. Measure 72 ends with a dynamic *f*. Measure 84 ends with a dynamic *f*.

Trombón Bajo

92

99

104

111 **p**

117 15 *canto*

Pe dri to ma ra cas ya se nos fué,
Pe dro Bom bo bom boy ca pa ni lla pa no vol

137

144 *instrumento*

151

158

Lento $d. = 66$

molto rit. - - - - **f**

165 7 **p**

165 7 **p**

178 Allegro $d. = c. 110$

f

p < **f**

Pedro Bombo · 2

Fliscorno barítono

PEDRO BOMBO

Sonsureño

Victor Domínguez

Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$

Allegro $\text{♩} = \text{c. } 110$

The musical score consists of eleven staves of music for Fliscorno barítono. The key signature is one sharp (F#). The time signature varies throughout the piece.

- Staff 1: Measure 7, 8. Dynamics: f , $p < f$, mf .
- Staff 2: Measure 14. Dynamics: f .
- Staff 3: Measure 20. Dynamics: f .
- Staff 4: Measure 31. Dynamics: $p < f$, $p < f$. Performance instruction: 1., 2. *molto rit.* 2.
- Staff 5: Measure 40. Dynamics: p , f . Performance instruction: Lento $\text{♩} = 66$ rit. 10. Allegro $\text{♩} = \text{c. } 110$.
- Staff 6: Measure 56. Dynamics: fz , $p < f$, f .
- Staff 7: Measure 66. Dynamics: f .
- Staff 8: Measure 72. Dynamics: mp , f .
- Staff 9: Measure 78. Dynamics: f .
- Staff 10: Measure 84. Dynamics: mf , 3 .

Fliscorno barítono

92

92

mf

98

mf

103

p

108

f

114

15

canto

Pe dri to ma

134

ra cas ya se nos fué, Pe dro Bom bo bom boy

141

ca pa ni lla pa no vol ver. Pe dro Bom bo

148

instrumento

155

162

Lento $\text{d} = 66$
8

$f >$

p

molto rit. . .

Allegro $\text{d} = \text{c. } 110$
4

$p < f$

Pedro Bombo · 2

Tuba

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato ♩. = c. 80

Allegro ♩. = c. 110

Musical score for bassoon part, page 7, measures 1-10. The score consists of ten measures in common time (indicated by 'g'). Measure 1: Bassoon plays a sustained note from the beginning of the measure to the end. Measure 2: Rest. Measure 3: Bassoon plays eighth notes. Measure 4: Bassoon plays eighth notes. Measure 5: Bassoon plays eighth notes. Measure 6: Bassoon plays eighth notes. Measure 7: Bassoon plays eighth notes. Measure 8: Bassoon plays eighth notes. Measure 9: Bassoon plays eighth notes. Measure 10: Bassoon plays eighth notes. Measure 11: Bassoon plays eighth notes. Measure 12: Bassoon plays eighth notes. Measure 13: Bassoon plays eighth notes. Measure 14: Bassoon plays eighth notes. Measure 15: Bassoon plays eighth notes. Measure 16: Bassoon plays eighth notes. Measure 17: Bassoon plays eighth notes. Measure 18: Bassoon plays eighth notes. Measure 19: Bassoon plays eighth notes. Measure 20: Bassoon plays eighth notes.

14

Musical score for bassoon part, measures 11-12. The score consists of two staves. The top staff shows a bass clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 11 starts with a dotted half note followed by a dotted quarter note. Measure 12 begins with a eighth note followed by a sixteenth note. The dynamic *f* is indicated below the notes.

20

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is one flat, and the time signature is common time. Measure 11 starts with a half note followed by a whole note. Measure 12 begins with a dynamic *f*, followed by a series of eighth notes and sixteenth notes. The score includes a bassoon part and a piano part.

33

Musical score for bassoon part, measures 11-12. The score shows a bassoon line with a melodic line above it. Measure 11 starts with a sixteenth-note pattern, followed by a eighth note with a fermata, a sixteenth-note pattern, and a dynamic marking *p* followed by *f*. Measure 12 begins with a sixteenth-note pattern, followed by a eighth note with a fermata, a sixteenth-note pattern, and a dynamic marking *p* followed by *f*.

40

Musical score for bassoon, page 10, measures 11-12. The score shows a bassoon part with a bass clef, a key signature of one flat, and a tempo of quarter note = 120. Measure 11 starts with a dynamic of **p**. Measure 12 begins with a dynamic of **p**, followed by a measure of rests, and then a melodic line consisting of eighth and sixteenth notes.

53 Allegro ♩. = c. 110

A musical score fragment for bassoon or cello. The staff begins with a bass clef and a B-flat key signature. It features a continuous eighth-note pattern on the A and G strings. After four measures, there is a fermata over the next two notes. The dynamic marking 'f3' is placed below the staff under the fermata. The score concludes with a single eighth note on the A string followed by a fermata and the dynamic marking 'f'.

60

Musical score for bassoon part, measures 11-12. The score consists of two measures on a bass clef staff. Measure 11 starts with a dotted half note followed by a eighth-note休止符 (rest). Measure 12 begins with a sixteenth-note pattern (two groups of four notes) followed by a eighth-note休止符 (rest). The dynamic marking **p** is placed under the first measure, and **f** is placed under the second measure.

67

The musical score shows two measures for the bassoon. The first measure consists of six eighth-note pairs (dotted heads) followed by a fermata over the next note. The second measure begins with a bass clef, a key signature of one flat, and a tempo marking of p . It features a single eighth-note pair (dotted head) with a grace note, followed by a fermata over the next note.

75

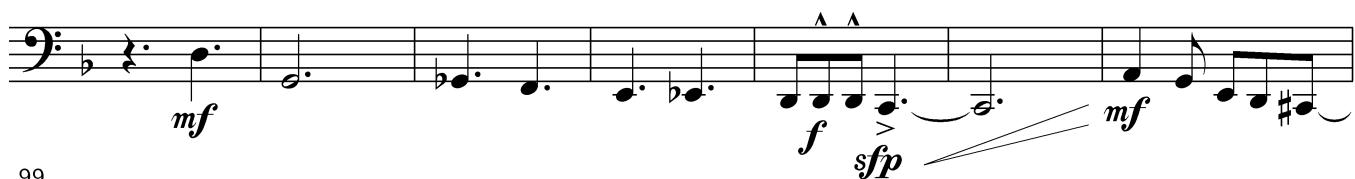
Musical score for bassoon part, measures 11-12. The score shows a bassoon line with a melodic line consisting of eighth and sixteenth notes. Measure 11 ends with a fermata over the first note of measure 12. Measure 12 begins with a dynamic *f*. The score includes a bass clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$.

84

Musical score for bassoon part, measures 1-10. The score consists of ten staves of music. Measure 1 starts with a bass clef, a key signature of one flat, and a common time signature. It features eighth-note patterns and sixteenth-note patterns. Measure 2 begins with a dynamic marking *mf*. Measures 3-10 continue the rhythmic patterns established in measure 1. Measure 11 concludes the section with a fermata over the bassoon's note.

Tuba

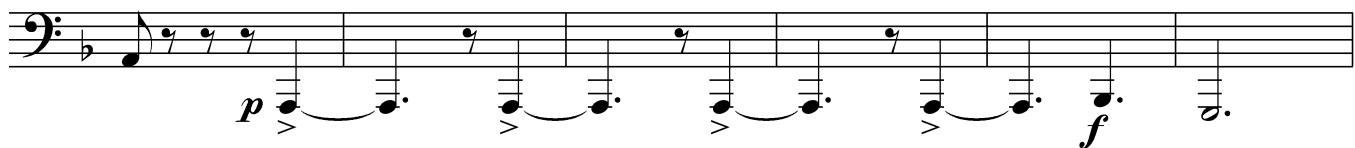
92



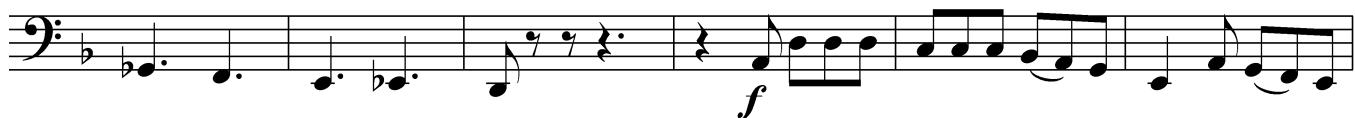
99



104

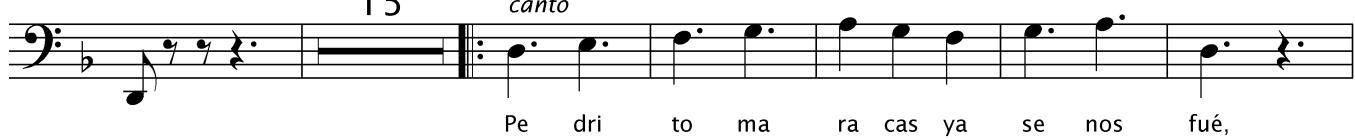


110

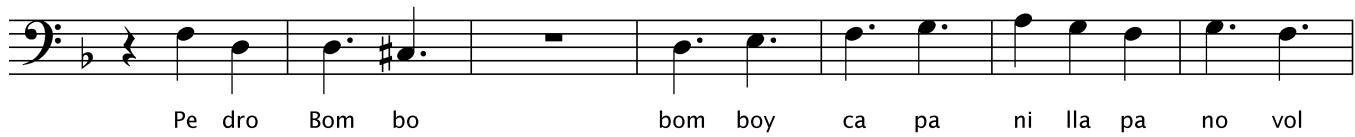


116

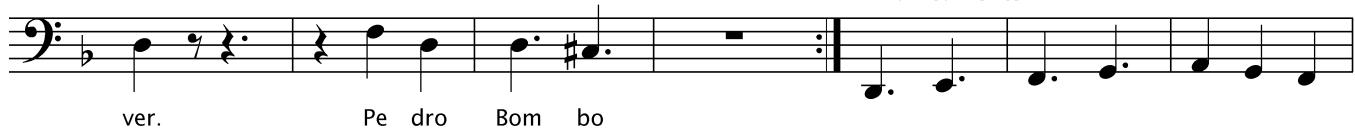
15

canto

137



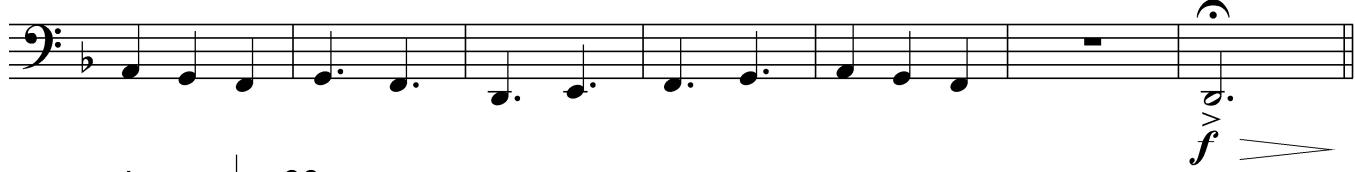
144

*instrumento
2x únicamente*

151



158



165

Lento $\text{♩} = 66$

7

molto rit. -----

178

Allegro $\text{♩} = \text{c. } 110$ 

Timbales

108 7

119 2

126

132 2 2

140 3

149 2

156

162 Lento $\text{♩} = 66$

178 Allegro $\text{♩} = \text{c. } 110$

182 ff p < f 11

Xilófono y Glockenspiel

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

Xilófono

7 12 13 29 34 41 61 76 81 97

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

molto rit. - - - - 2

Lento $\text{♩} = \text{66}$ rit. - - - - Allegro $\text{♩} = \text{c. } 110$

10 6 11

rit. - - - - 6 11

11

Xilófono y Glockenspiel

113

15 16

148 2x únicamente

155

162 Lento $\text{d} = 66$ 7 Glockenspiel
f Muta a Glockenspiel

molto rit. - - - Allegro $\text{d} = \text{c. } 110$

175 Xilófono f

180 p < f

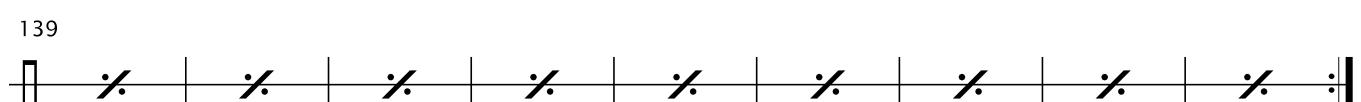
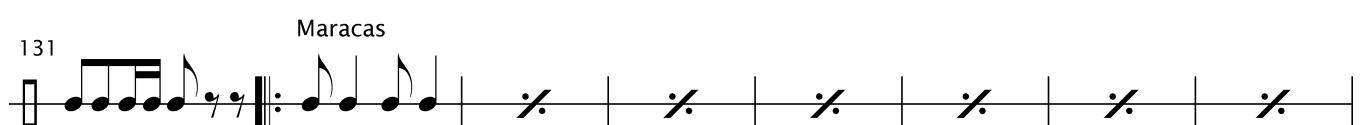
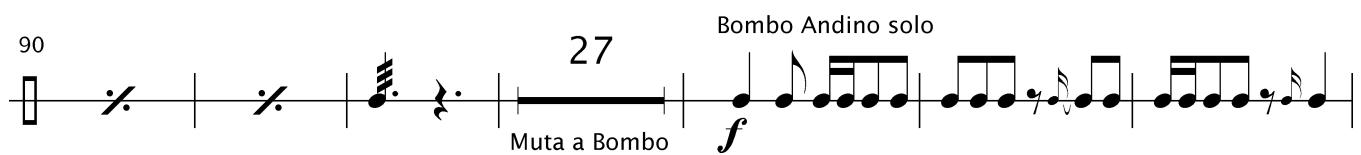
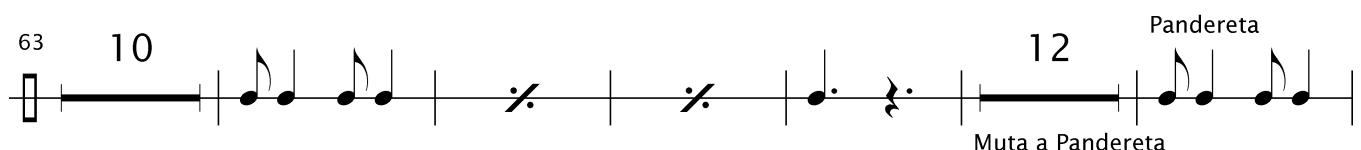
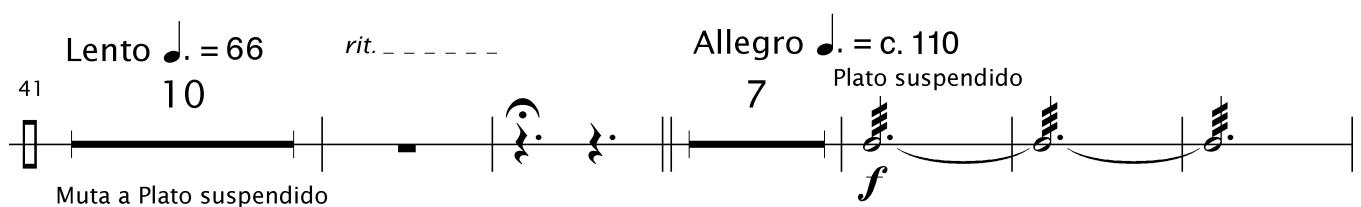
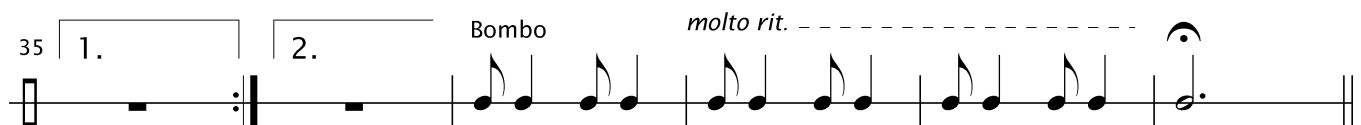
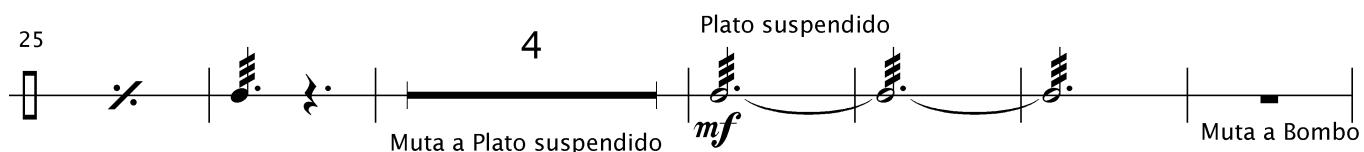
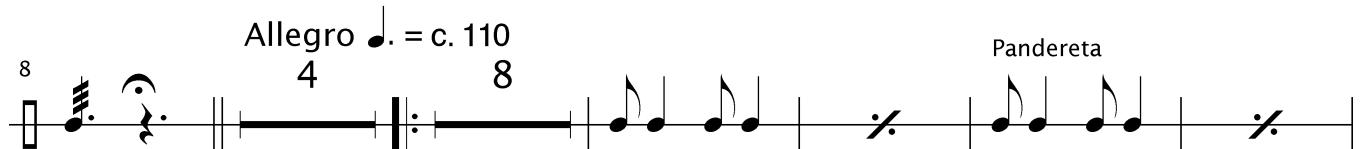
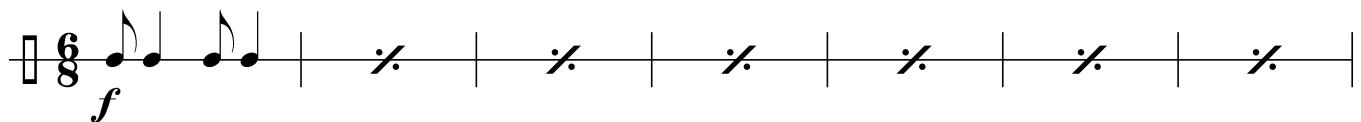
Percusión

PEDRO BOMBO

Sonsureño

Moderato $\text{♩} = \text{c. } 80$
Bombo Andino o Tom de piso

Victor Domínguez
Arr. Alexander Paredes



Percusión

148 Maracas

155

162 Lento $\text{♩} = 66$
Campanas Tubulares
Muta a Campanas Tubulares

molto rit. - - - Allegro $\text{♩} = \text{c. } 110$
Plato suspendido
Muta a Plato suspendido

176

Pedro Bombo · 2

Redoblante

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

7 14

27

34 1. 2. molto rit. - - - Lento $\text{♩} = 66$
2 10

51 rit. - - - Allegro $\text{♩} = \text{c. } 110$
6

64 $p < f$ f

70 4

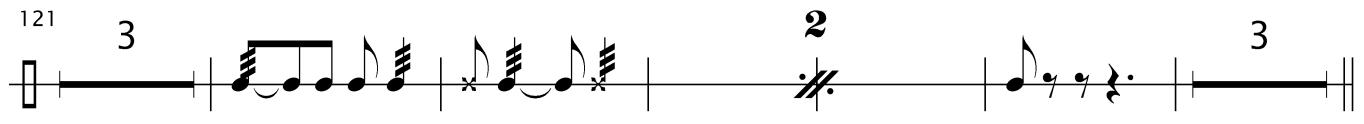
80 11 mf

98

105 mf

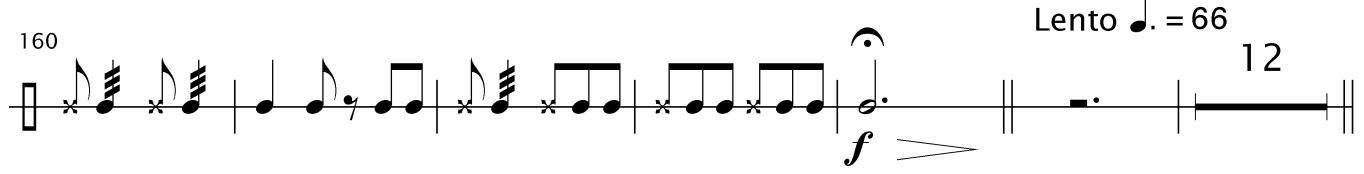
112 3 2

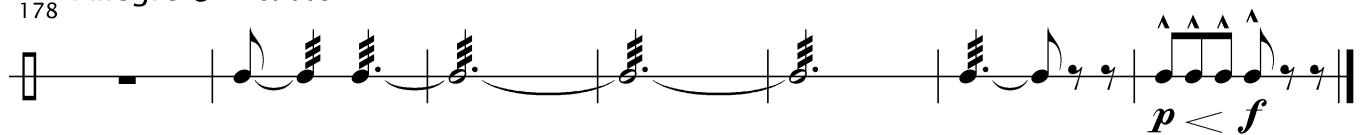
Redoblante

121 3 |  2 | 

132 15 | 

153 |

160 |  Lento $D. = 66$

178 Allegro $D. = c. 110$ | 

Plato y Bombo

PEDRO BOMBO

Sonsureño

Victor Domínguez
Arr. Alexander Paredes

Moderato $\text{♩} = \text{c. } 80$ Allegro $\text{♩} = \text{c. } 110$

7 Plato Bombo f

13 14 f

35 1. 2. molto rit. 2 Lento $\text{♩} = 66$
 $p < f$

51 rit. Allegro $\text{♩} = \text{c. } 110$
6 f 3 $p < f$

65 f

71 f

78 11 mf

95

101

The musical score consists of eight staves of music. The first two staves are for 'Plato' (represented by a square symbol) and 'Bombo' (represented by a circle symbol). The first staff starts at a tempo of c. 80 BPM (Moderato) and changes to c. 110 BPM (Allegro) at measure 13. The second staff starts at c. 110 BPM. Measures 1-6 show eighth-note patterns, followed by sixteenth-note patterns from measure 7 onwards. Measures 13-14 show eighth-note patterns. Measures 35-37 show sixteenth-note patterns in groups of three. Measures 51-54 show eighth-note patterns. Measures 65-68 show sixteenth-note patterns. Measures 71-74 show eighth-note patterns. Measures 78-81 show eighth-note patterns. Measures 95-98 show eighth-note patterns. Measures 101-104 show eighth-note patterns.

Plato y Bombo

107 | *mf* | 3

116 | 2 | 3 | *f*

125 | 2 | 3 | 15

148

155

162 | Lento $\text{♩} = 66$ | 9 | *p* | *molto rit.* - - -

177 | Allegro $\text{♩} = \text{c. } 110$ | 3 | *p* < *f*