

Guatemala 03 de diciembre 2018

Licenciado:
Edgar Dagoberto Búcaro Pérez
Director General de las Artes
Ministerio de Cultura y Deportes

Licenciado Búcaro:

De la manera más atenta me dirijo a usted con el propósito de presentarle el informe de actividades conforme lo estipulado en el Acta No. 74-2018 por Servicios Técnicos del Señor Manuel de Jesús Toribio Díaz presentados a la Dirección de Formación Artística durante el período del 13 de noviembre al 05 de diciembre de 2018.

Actividades Realizadas

1. Se hace una convocatoria a través del departamento de La Dirección de Formación Artística del Ministerio de Cultura y Deportes y de la Dirección General de la Orquesta Alaíde Foppa, para todas las academias de música, escuelas de música y conservatorios de todo el territorio guatemalteco, pertenecientes al Ministerio de Cultura y Deportes, invitando específicamente a las estudiantes de las distintas instituciones anteriormente mencionadas a participar en el campamento musical exclusivo para orquesta y coros femeninos organizado por la Orquesta y Coro Alaíde Foppa a realizarse en Antigua Guatemala en las fechas del 19 al 25 de noviembre del año en curso y programándose un concierto público de cierre del campamento con todas las participantes en una gran orquesta y coro femenino como resultado del campamento, el día 25 de noviembre

tercero, tuba, percusión menor, percusión mayor, tímpani; así también talleres de voces corales en los siguiente registros: soprano primera, soprano segunda, mezzosoprano y contraltos; Estos talleres estarán impartidos por maestros nacionales e internacionales.

2. En los talleres del 19 al 25 de noviembre que se realizaran en la sede del Conservatorio de la Antigua Guatemala Alaíde Foppa, con el coro y la orquesta femenina Alaíde Foppa, ser trabajara exclusivamente con música de carácter nacional, escribiéndose para esta ocasión obras Guatemaltecas y Latinoamericanas las cuales se pondrán a la disposición de la Dirección de Formación Artística para que en otras instituciones musicales que pertenezcan al Ministerio de Cultura y Deportes puedan interpretarse y difundirse, en esta ocasión la música será escrita por el maestro Manuel de Jesús Toribio Díaz director de la orquesta y responsable de la organización de este campamento. Las obras musicales serán: Luna de Xelajú, Son típico La despedida, El Rey Quiché y Chichicastenango de Guatemala, de El Salvador El carbonero, Tierra Mestiza de México, La vida es un Carnaval de Cuba y Colombia Tierra Querida de Colombia. y una obra específica de carácter internacional con temas musicales de Rusia que se llama Pops in the Spots.

3. En el Conservatorio de la Antigua Guatemala Alaíde Foppa se ha implementado un metodología de enseñanza musical que existe a nivel internacional y se ha invitado a los maestros de las distintas instituciones musicales que pertenecen a la Dirección de Formación Artística para que vayan a observar como se utilizan y se aplican los métodos en la enseñanza musical los cuales son: Suzuki, Rubark, Kodaly, Dalcroze, Lavignac, Danhauser, Lemoine, Carulli y Dandelot; así mismo como se aplica la música folclórica nacional por sus distintas características rítmicas en la enseñanza de los distintos instrumentos musicales

dar clases puedan planificar y diseñar programas y redes curriculares de acuerdo con los instrumentos que imparten. Y de acuerdo a la solicitud realizada por la Dirección de Formación Artística del Ministerio de Cultura y Deportes el maestro Manuel de Jesús Toribio Díaz presentará las mallas curriculares para diplomados en dos años en los instrumentos de viento metal: Trompeta, Corno Frances y Trombón, dichas mallas curriculares se elaboran por primera vez en Guatemala, para que pueda implementarse en el próximo año en todas las academias, escuelas y conservatorios que ya se encuentran funcionando en el interior del país, dada la necesidad existente de formar instrumentistas de viento metal con un alto nivel en ejecución e interpretación musical a nivel inicial, para que su formación a futuro tenga más consistencia desde el punto de vista pedagógico-musical, lectura musical, teoría musical. La malla curricular esta específicamente elaborada con una investigación a nivel internacional de las distintas metodologías y sistemas educativos con lo cual se tiene la ventaja que al aplicarla se puede utilizar perfectamente todo el acervo del folklore musical de Guatemala y Latinoamérica para el desarrollo e investigación de la música nacional e internacional.

5. Se trabaja con contactos y gestiones de la Universidad Nacional Autónoma de México (UNAM) y la Dirección General de la Orquesta Femenina Alaide Foppa y del Conservatorio de la Antigua Guatemala Alaide Foppa, para apoyar, desarrollar y facilitar capacitaciones dirigidas al fortalecimiento de las integrantes de la orquesta femenina del departamento de Sacatepéquez, así como la capacitación de los docentes en cada una de las orquestas sinfónicas de los distintos departamentos de Guatemala los cuales se realizaran en Antigua Guatemala. Durante el taller del 19 al 25 de noviembre que se impartirá por talleristas especializados en las distintas categorías de instrumentos los cuales son: Instrumentos de Viento Madera (piccolo, flauta, oboe, clarinete, fagote), instrumentos de viento metal (corno francés, trompeta, trombón y tuba), instrumentos de percusión (percusión

6. Después de la evaluación realizada a las futuras integrantes de la orquesta sinfónica femenina de Sacatepéquez se procederá a capacitar técnica y pedagógicamente con los métodos Suzuki, Rubark, Kodaly, Dalcroze, Lavignac, Danhauser, Lemoine, Carulli, y Dandelot; a las futuras integrantes de la orquesta sinfónica femenina del departamento de Sacatepéquez en la sede del Conservatorio de la Antigua Guatemala Alaide Foppa, donde tenemos los espacios adecuados para llevar a cabo un proceso de formación orquestal y un auditorium para futuras presentaciones.

Resultados Obtenidos

1. Después de la convocatoria realizada por el departamento de la Dirección Artística del Ministerio de Cultura y Deportes y de la Dirección General de la Orquesta Alaide Foppa, se confirmó la participación de señoritas integrantes de las academias de música, escuelas de música y conservatorios del interior del país, quienes viajaron a la ciudad capital para luego trasladarse a la ciudad de Antigua Guatemala y participar en el campamento musical exclusivo para orquesta y coro femenino que se realizó en ciudad de Antigua Guatemala del 19 al 25 de noviembre del presente año con la clausura de un concierto público el día domingo 25 de noviembre a las 16:00 horas en el auditorium del conservatorio nacional de música "Germán Alcántara"
2. Durante el campamento del 19 al 25 de noviembre del año en curso que se realizó en la sede del Conservatorio de la Antigua Guatemala Alaide Foppa con la orquesta y coro femenino Alaide Foppa se trabajó exclusivamente con música de carácter nacional y latinoamericano, logrando montar las obras musicales: Luna de Xelajú, Son típico La despedida, El Rey Quiché y Chichicastenango de Guatemala, de El Salvador El carbonero, Tierra

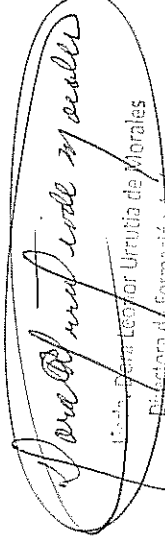
3. La formación de estudiantes del conservatorio de la Antigua Guatemala Alaide Foppa, con estos nuevos conceptos pedagógicos, científicos y filosóficos darán como resultado a músicos con técnicas refinadas a través de la utilización de los métodos Suzuki, Rubark, Kodaly, Dalcroze, Lavnac, Danhauser, Lemoine, Carulli, y Dandelot, logrando que en poco tiempo sean capaces de una orquesta a un nivel intermedio. Lo cual está demostrado al integrar a las estudiantes del Conservatorio de la Antigua Guatemala Alaide Foppa en el campamento musical exclusivo para mujeres que se realizó en la semana del 19 al 25 de noviembre del año en curso así mismo participaron en el concierto de clausura en el auditorium del Conservatorio Nacional del Música "Germán Alcántara"
4. A solicitud de la Dirección de Formación Artística del Ministerio de Cultura y Deportes, el maestro Manuel de Jesús Toribio Diaz elaboro las mallas curriculares del Diplomado de dos años a nivel inicial de los instrumentos de viento metal: Trompeta, Corno Frances y Trombón y para la elaboración de dichas mallas se inicia con una investigación a nivel nacional e internacional. Estas mallas curriculares se pueden implementar a partir del próximo año en todas las escuelas, academias y conservatorios en el interior de país que forman parte del departamento de Formación Artística del Ministerio de Cultura y Deportes con lo cual se tendrá a nivel nacional trompetistas, cornistas y trombonistas con mejor formación y educación musical a nivel nacional.
5. Se interactúa con las profesoras que vinieron al campamento musical exclusivo de mujeres de la Orquesta Femenina y Coro Alaide Foppa de parte de la Universidad Nacional Autónoma de México (UNAM), quienes impartieron talleres especiales a las integrantes de la orquesta y coro femenino Alaide Foppa, así como a las señoritas ya seleccionadas a interactuar la orquesta de Sacatenánquez. V. Auditorio de la formación musical a

clausurándolo con un concierto el día domingo 25 de noviembre de 2018 a las 16:00 horas en el auditorium del Conservatorio Nacional de música Germán Alcántara con la orquesta y coro femenino Alaide Foppa y un concierto el 02 de diciembre a las 16:00 horas en el auditorium del Conservatorio de la Antigua Guatemala Alaide Foppa, por la orquesta femenina de Sacatepéquez.

6. La capacitación de las integrantes de la orquesta sinfónica femenina del departamento de Sacatepéquez, comienza por las secciones instrumentales de: violín primero, violín segundo, viola, violoncelo, contrabajo, piccolo, flauta travesa primera, flauta travesa segunda, oboe primero, oboe segundo, clarinete primero, clarinete segundo, fagote primero, fagote segundo, corno primero, corno segundo, trompeta primera, trompeta segunda, trompeta tercera, trombón primero, trombón segundo, trombón tercero, tuba, percusión menor, percusión mayor, timpani. Las cuales de acuerdo a sus capacidades desarrollaron inmediatamente la habilidad de ejecución para integrar la orquesta femenina de Sacatepéquez con un concierto el día domingo 02 de diciembre de 2018 a las 16:00 horas en el auditorium del Conservatorio de la Antigua Guatemala Alaide Foppa.



Manuel de Jesús Toribio Díaz



Diplomado en trompeta Nivel Inicial. 2 años.

Año	1er. Ciclo	2º ciclo
1	<p>Teoría de la Música 1</p> <p>Lectura Rítmica</p> <p>Lectura Melódica</p> <p>Escalas</p> <p>Trompeta Básica</p>	<p>Teoría de la Música 2</p> <p>Introducción a la armonía.</p> <p>Técnica básica de trompeta.</p> <p>Historia de la Música de la trompeta.</p>
2	<p>1er. Ciclo</p> <p>Técnica de trompeta.</p> <p>Armonía Básica</p> <p>Interpretación en trompeta</p> <p>Ejecución de Diferentes Estilos Musicales en trompeta.</p>	<p>2º ciclo</p> <p>Técnica de trompeta Contemporánea</p> <p>Ensamble.</p> <p>Improvisación</p> <p>Preparación de Graduación.</p>

Esta es la malla curricular solicitada por la Dirección del Departamento de Formación Artística del Ministerio de Cultura y Deportes.

Por primera vez en Guatemala se hace una malla curricular para un diplomado en Trompeta a Nivel Inicial con una duración de dos años. La cual fue solicitada por la Dirección de Formación Artística del Ministerio de Cultura y Deportes para ponerse en vigencia a partir del próximo año en todas las Academias, escuelas y conservatorio en el interior de país, dada la necesidad existente de formar trompetistas. La malla curricular esta específicamente elaborada con una investigación a nivel

Año 1	Competencia	Cursos	Indicador de Logro
<p>Se relaciona con los principios básicos en la teoría y armonía de la música.</p>	<p>Teoría de la Música 1:</p> <ul style="list-style-type: none"> • Introducción al sistema musical occidental • Escala diatónica y escala cromática • Los grados de la escala mayor. <p>Escalas</p> <ul style="list-style-type: none"> • Relativos menores y la escala menor pura. • Escalas globalizadas dentro de la escala mayor. • Escala bizantina. • Escala aumentada 	<p>Identifica rápidamente las bases teóricas y prácticas de la música que le rodea.</p>	
		<p>Identifica rápidamente las bases teóricas y prácticas de la música que le rodea.</p>	
<p>ciclo 1</p> <p>Descubre la variedad de escalas y ritmos que existen en todo el mundo</p>	<p>Lectura Rítmica</p> <ul style="list-style-type: none"> • Análisis y práctica de ritmos en 4/4, 2/4 y 3/4 • Lectura rítmica en 4/4 • Lectura rítmica en 3/4 • Lectura rítmica en 2/4 <p>Trompeta Básica.</p> <ul style="list-style-type: none"> • Ejercicios para la embocadura. • Ejercicios para la mano derecha • Ejercicios de respiración • Ejecución de piezas cortas. <p>Lectura Melódica</p> <ul style="list-style-type: none"> • Análisis y práctica de melodías en 4/4, 2/4 y 3/4 • Lectura melódica en 4/4 • Lectura melódica en 3/4 • Lectura Melódica en 2/4 	<p>Aplica sus nuevos conocimientos con todo tipo de música que escucha y ejecuta.</p>	
		<p>Relaciona los nuevos conocimientos con los que ya ha obtenido.</p>	
		<p>Relaciona los nuevos conocimientos con los que ya ha obtenido.</p>	

	<p>Historia de la Música de la trompeta.</p> <ul style="list-style-type: none"> • Historia de la Música Barroca • Historia de la Música Clásica • Historia de la Música Romántica • Historia de la Música Popular 	
Año 2	<p>competencia</p> <p>Se relaciona con los principios básicos en la composición melódica y armónica.</p>	<p>Indicador de Logro</p> <p>Crea melodías armónicas espontáneamente.</p>
ciclo 1	<p>Curso</p> <p>Armonía Básica</p> <ul style="list-style-type: none"> • Cromatizaciones. • Inversión de acordes. • Transportación de acordes. • Modos de la escala mayor • Improvisación con escalas pentatónicas <p>Técnica de Trompeta Académica</p> <ul style="list-style-type: none"> • Ejecución de J.S. Bach • Ejecución de Hendel • Ejecución Orquestal • Ejecución de música de cámara. 	<p>Aplica sus nuevos conocimientos al analizar la música que escucha constantemente.</p>
ciclo 2	<p>Descubre la variedad de ejecución en los distintos estilos y periodos musicales.</p> <p>Ejecución de Diferentes Estilos Musicales</p> <ul style="list-style-type: none"> • Estilo de Música latinoamericana en trompeta. • Estilo de Música Folclórica • Estilo de Música Tradicional • Estilo de Música Popular <p>Técnica de trompeta Contemporáneo</p> <ul style="list-style-type: none"> • Música de Francia • Música de Alemania • Música de Japón • Música de Latinoamérica <p>Ensamble</p> <ul style="list-style-type: none"> • Música de Cámara • Grupo popular • Ensamble folclórico • Ensamble de registro. 	<p>Identifica que tipo de interpretación se requiere para los distintos estilos de música.</p>

Diplomado en Corno Frances Nivel Inicial. 2 años.

Año	1er. Ciclo	2° ciclo
1	Teoría de la Música 1 Lectura Rítmica Lectura Melódica Escalas Corno Frances Básico	Teoría de la Música 2 Introducción a la armonía. Técnica básica de Corno Frances. Historia de la Música del Corno Frances.
	1er. Ciclo	2° ciclo
2	Técnica de Corno Frances. Armonía Básica Interpretación en Corno Frances Ejecución de Diferentes Estilos Musicales en Corno Frances.	Técnica de Corno Frances Contemporáneo Ensamble. Improvisación Preparación de Graduación.

Esta es la malla curricular solicitada por la Dirección del Departamento de Formación Artística del Ministerio de Cultura y Deportes.

Por primera vez en Guatemala se hace una malla curricular para un diplomado Corno Frances a Nivel Inicial con una duración de dos años. La cual fue solicitada por la Dirección de Formación Artística del Ministerio de Cultura y Deportes para ponerse en vigencia a partir del próximo año en todas las Academias, escuelas y conservatorio en el interior de país, dada la necesidad existente de formar trompetistas. La malla curricular esta específicamente elaborada con una investigación a nivel

Año 1	Competencia	Cursos	Indicador de Logro
<p>Se relaciona con los principios básicos en la teoría y armonía de la música.</p>		<p>Teoría de la Música 1:</p> <ul style="list-style-type: none"> • Introducción al sistema musical occidental • Escala diatónica y escala cromática • Los grados de la escala mayor. 	<p>Identifica rápidamente las bases teóricas y prácticas de la música que le rodea.</p>
		<p>Escalas</p> <ul style="list-style-type: none"> • Relativos menores y la escala menor pura. • Escalas globalizadas dentro de la escala mayor. • Escala bizantina. • Escala aumentada 	
<p>ciclo 1</p> <p>Descubre la variedad de escalas y ritmos que existen en todo el mundo</p>		<p>Lectura Rítmica</p> <ul style="list-style-type: none"> • Análisis y práctica de ritmos en 4/4, 2/4 y ¾ • Lectura rítmica en 4/4 • Lectura rítmica en ¾ • Lectura rítmica en 2/4 	<p>Aplica sus nuevos conocimientos con todo tipo de música que escucha y ejecuta.</p>
		<p>Corno francés Básica.</p> <ul style="list-style-type: none"> • Ejercicios para la embocadura. • Ejercicios para la mano izquierda. • Ejercicios de respiración • Ejecución de piezas cortas. 	
		<p>Lectura Melódica</p> <ul style="list-style-type: none"> • Análisis y práctica de melodías en 4/4, 2/4 y ¾ • Lectura melódica en 4/4 • Lectura melódica en ¾ • Lectura Melódica en 2/4 	
<p>Se relaciona con temas más avanzados en la escritura música</p>		<p>Teoría de la Música 2:</p> <ul style="list-style-type: none"> • Intervalos de la escala mayor. • Las notas y signos de puntuación musical. • Los compases. • El ritmo. • Los ciclos de cuartas y los ciclos de quintas 	<p>Relaciona los nuevos conocimientos con los que ya ha obtenido.</p>
		<p>Introducción a la Armonía:</p> <ul style="list-style-type: none"> • Introducción a los acordes 	

	<p>Historia de la Música del Corno Frances.</p> <ul style="list-style-type: none"> • Historia de la Música Barroca • Historia de la Música Clásica • Historia de la Música Romántica • Historia de la Música Popular 	
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Año 2	competencia	Curso	Indicador de Logro
ciclo 1	Se relaciona con los principios básicos en la composición melódica y armónica.	<p>Armonía Básica</p> <ul style="list-style-type: none"> • Cromatizaciones. • Inversión de acordes. • Transportación de acordes. • Modos de la escala mayor • Improvisación con escalas pentatónicas <p>Técnica de Corno Frances Académica</p> <ul style="list-style-type: none"> • Ejecución de Mozart • Ejecución de Hendel • Ejecución Orquestal • Ejecución de música de cámara. 	Crea melodías armónicas espontáneamente.
		<p>Interpretación</p> <ul style="list-style-type: none"> • Interpretación periodo Barroco • Interpretación periodo Clásico • Interpretación periodo Romántico • Interpretación de Música Popular para Corno Frances <p>Ejecución de Diferentes Estilos Musicales</p> <ul style="list-style-type: none"> • Estilo de Música latinoamericana en Corno Frances. • Estilo de Música Folclórica • Estilo de Música Tradicional • Estilo de Música Popular 	
ciclo 2	Se relaciona con temas más avanzados en .	<p>Técnica de Corno Frances Contemporáneo</p> <ul style="list-style-type: none"> • Música de Francia • Música de Alemania • Música de Japón • Música de Latinoamérica 	Identifica que tipo de interpretación se requiere para los distintos estilos de música.
		<p>Ensamble</p> <ul style="list-style-type: none"> • Música de cámara • Grupo Popular • Ensamble folclórico • Ensamble de registro. 	

Diplomado en Trombón Nivel Inicial. 2 años.

Año	1er. Ciclo	2º ciclo
1	Teoría de la Música I Lectura Rítmica Lectura Melódica Escalas Trombón Básico	Teoría de la Música 2 Introducción a la armonía. Técnica básica de Trombón Historia de la Música del Trombón
2	1er. Ciclo Técnica de Trombón. Armonía Básica Interpretación en Trombón Ejecución de Diferentes Estilos Musicales en trombón.	2º ciclo Técnica de Trombón Contemporáneo Ensamble. Improvisación Preparación de Graduación.

Esta es la malla curricular solicitada por la Dirección del Departamento de Formación Artística del Ministerio de Cultura y Deportes.

Por primera vez en Guatemala se hace una malla curricular para un diplomado trombón a Nivel Inicial con una duración de dos años. La cual fue solicitada por la Dirección de Formación Artística del Ministerio de Cultura y Deportes para ponerse en vigencia a partir del próximo año en todas las Academias, escuelas y conservatorio en el interior de país, dada la necesidad existente de formar trompetistas. La malla curricular esta específicamente elaborada con una investigación a nivel internacional de las

Año 1	Competencia	Cursos	Indicador de Logro
Se relaciona con los principios básicos en la teoría y armonía de la música.		<p>Teoría de la Música 1:</p> <ul style="list-style-type: none"> • Introducción al sistema musical occidental • Escala diatónica y escala cromática • Los grados de la escala mayor. 	Identifica rápidamente las bases teóricas y prácticas de la música que le rodea.
		<p>Escalas</p> <ul style="list-style-type: none"> • Relativos menores y la escala menor pura. • Escalas globalizadas dentro de la escala mayor. • Escala bizantina. • Escala aumentada 	
ciclo 1	Descubre la variedad de escalas y ritmos que existen en todo el mundo	<p>Lectura Rítmica</p> <ul style="list-style-type: none"> • Análisis y práctica de ritmos en 4/4, 2/4 y ¾ • Lectura rítmica en 4/4 • Lectura rítmica en ¾ • Lectura rítmica en 2/4 	Aplica sus nuevos conocimientos con todo tipo de música que escucha y ejecuta.
		<p>Trombón Básica.</p> <ul style="list-style-type: none"> • Ejercicios para la embocadura. • Ejercicios para el brazo derecho. • Ejercicios de respiración. • Ejecución de piezas cortas. 	
		<p>Lectura Melódica</p> <ul style="list-style-type: none"> • Análisis y práctica de melodías en 4/4, 2/4 y ¾ • Lectura melódica en 4/4 • Lectura melódica en ¾ • Lectura Melódica en 2/4 	
Se relaciona con temas más avanzados en la escritura música		<p>Teoría de la Música 2:</p> <ul style="list-style-type: none"> • Intervalos de la escala mayor. • Las notas y signos de puntuación musical. • Los compases. • El ritmo. • Los ciclos de cuartas y los ciclos de quintas 	Relaciona los nuevos conocimientos con los que ya ha obtenido.
		<p>Introducción a la Armonía:</p> <ul style="list-style-type: none"> • Introducción a los acordes 	

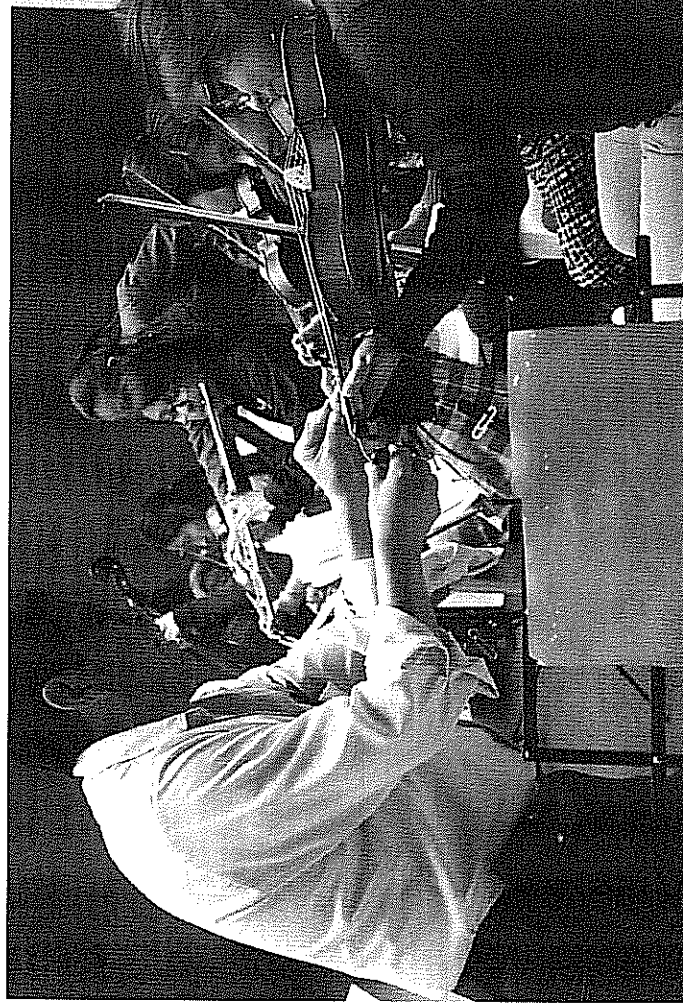
	Historia de la Música del Trombón	
	<ul style="list-style-type: none"> • Historia de la Música Barroca • Historia de la Música Clásica • Historia de la Música Romántica • Historia de la Música Popular 	

Año 2	competencia	Curso	Indicador de Logro
ciclo 1	Se relaciona con los principios básicos en la composición melódica y armónica.	Armonía Básica <ul style="list-style-type: none"> • Cromatizaciones. • Inversión de acordes. • Transportación de acordes. • Modos de la escala mayor • Improvisación con escalas pentatónicas 	Crea melodías armónicas espontáneamente.
		Técnica Académica de Trombón <ul style="list-style-type: none"> • Ejecución de Mozart • Ejecución de J. S. Bach. • Ejecución Orquestal • Ejecución de música de cámara. 	
ciclo 2	Descubre la variedad de ejecución en los distintos estilos y periodos musicales.	Interpretación <ul style="list-style-type: none"> • Interpretación periodo Barroco • Interpretación periodo Clásico • Interpretación periodo Romántico • Interpretación de Música Popular para Trombón 	Aplica sus nuevos conocimientos al analizar la música que escucha constantemente.
		Ejecución de Diferentes Estilos Musicales <ul style="list-style-type: none"> • Estilo de Música latinoamericana en Trombón • Estilo de Música Folclórica • Estilo de Música Tradicional • Estilo de Música Popular 	
Ciclo 2	Se relaciona con temas más avanzados en interpretación con el trombón.	Técnica de Trombón Contemporáneo. <ul style="list-style-type: none"> • Música de Estados Unidos • Música de Alemania • Música de Japón • Música de Latinoamérica 	Identifica que tipo de interpretación se requiere para los distintos estilos de música.
		Ensamble <ul style="list-style-type: none"> • Música de cámara • Grupo Popular • Ensamble folclórico • Ensamble de registro. 	
	Conoce nuevas formas y estructuras para la	Improvisación <ul style="list-style-type: none"> • Temas Folclóricos 	

Fotos



Ensayos de la Orquesta Femenina del departamento de Sacatepéquez por el maestro Manuel Toribio.

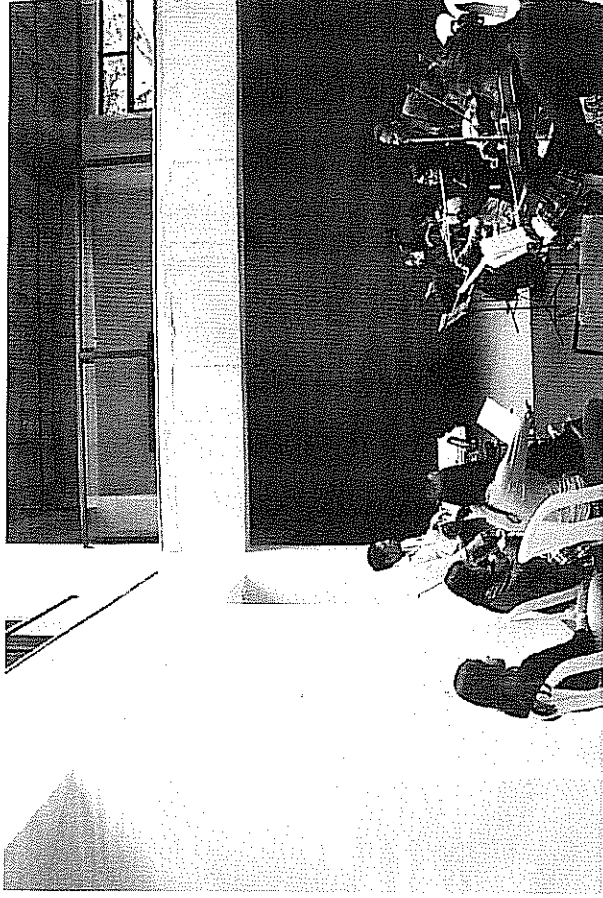




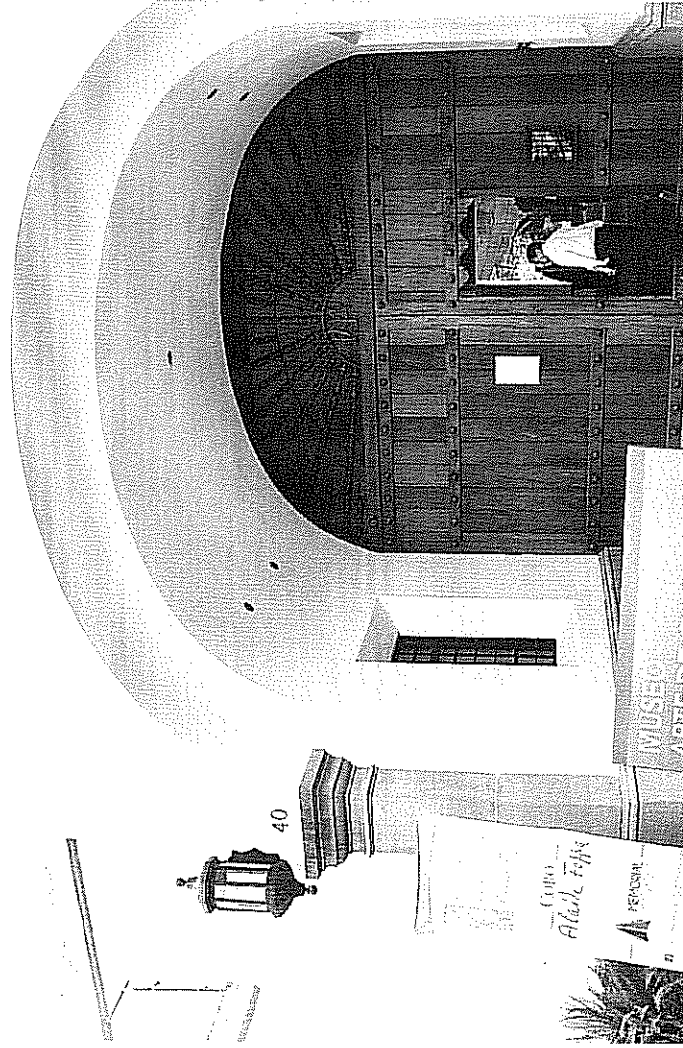
Enseñanza de posiciones de instrumentos para su ejecución en una orquesta. Por el Maestro Manuel Toribio.



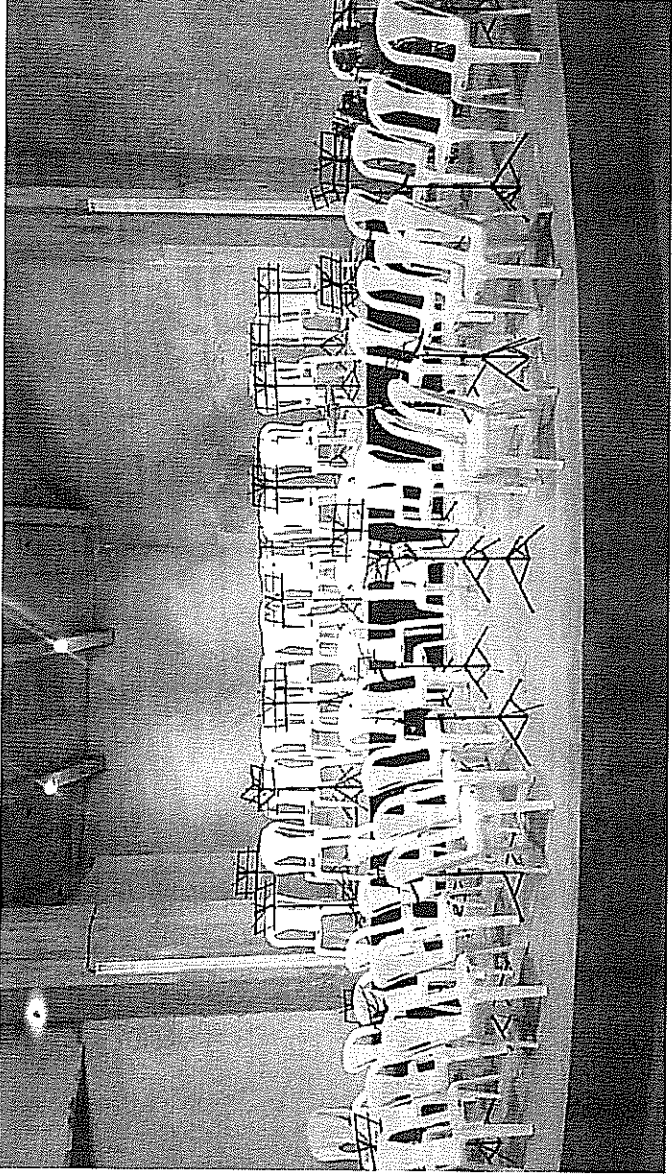
Explicación de la metodología de digitación por el Maestro Manuel Toribio.



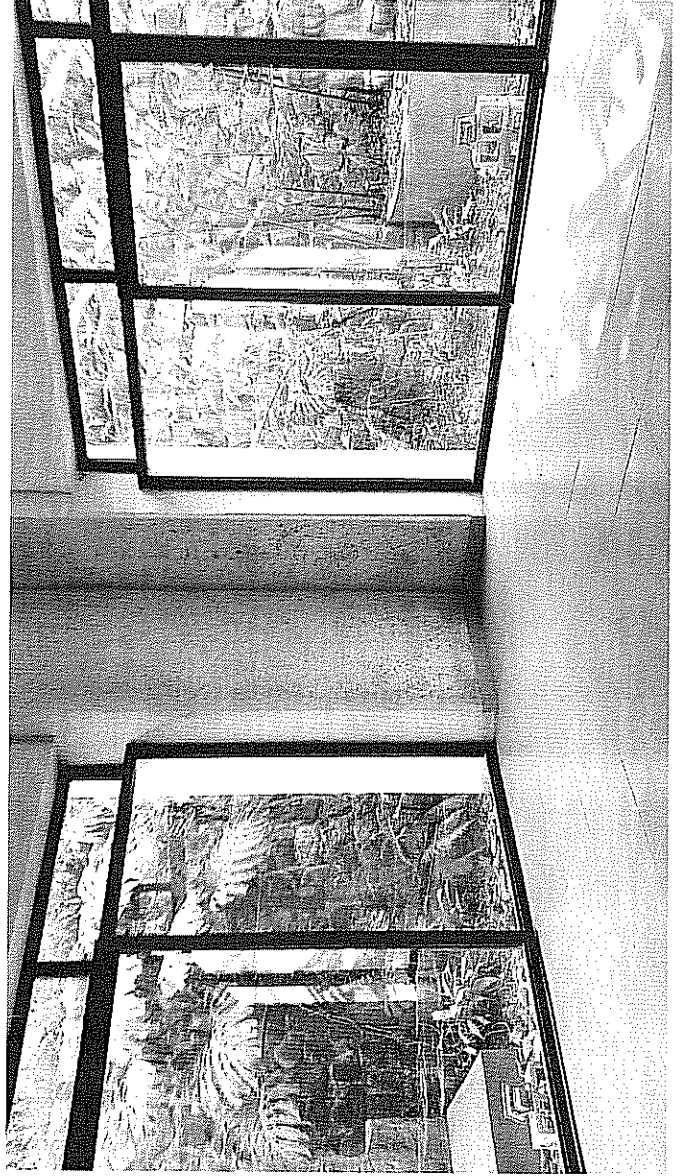
Enseñanza de lectura a primera vista por la profesora Abigail Villatoro futura directora de la Orquesta del departamento de Sacatepéquez, supervisada por el Maestro Manuel Toribio.



Abigail



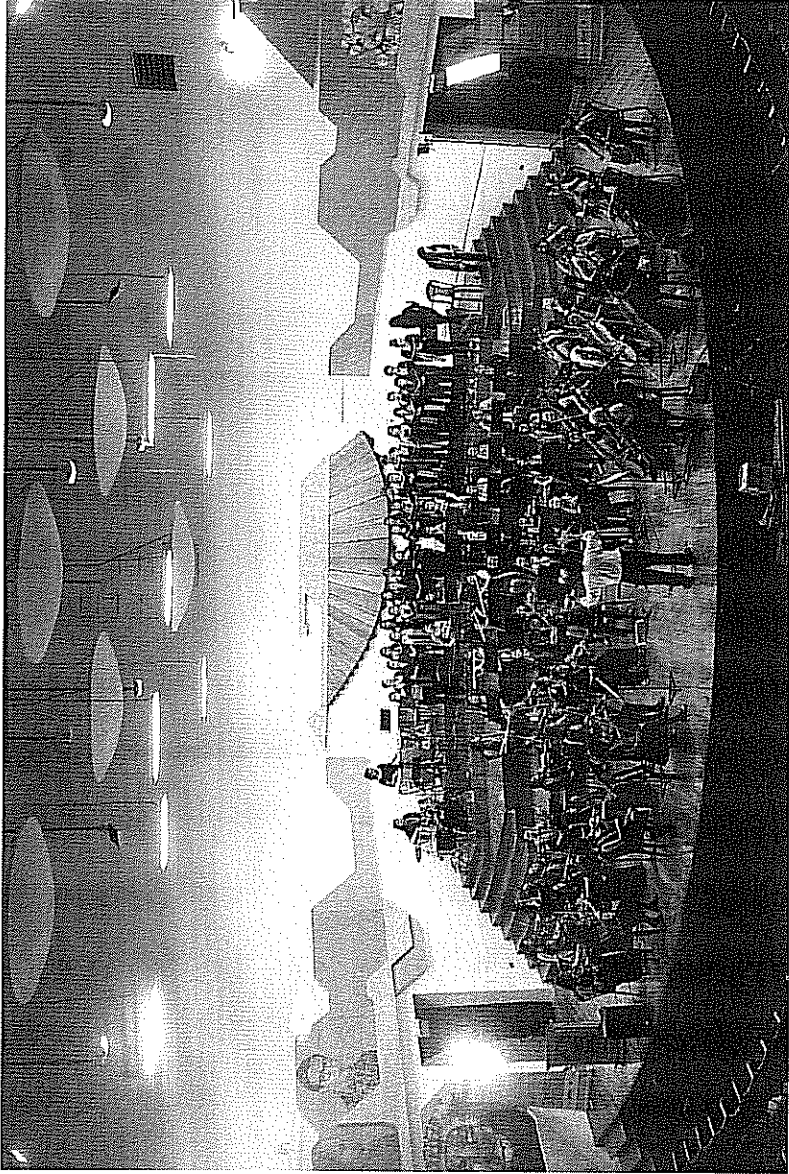
Auditorium de la Escuela de Formación Musical Alaide Foppa Previo al concierto del 25 de noviembre



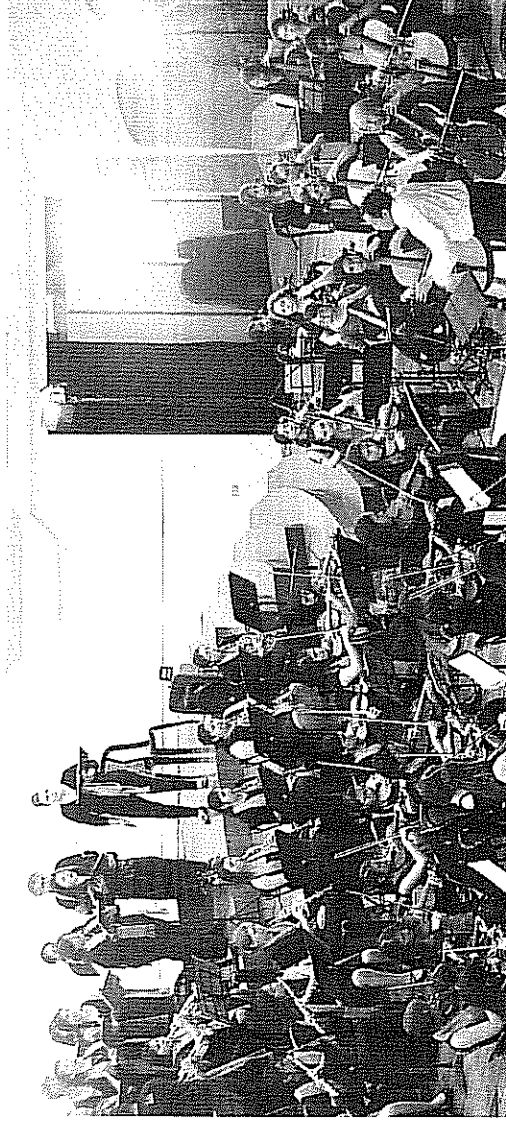


Maestro Manuel Toribio en ensayos con la Orquesta Alaide Foppa



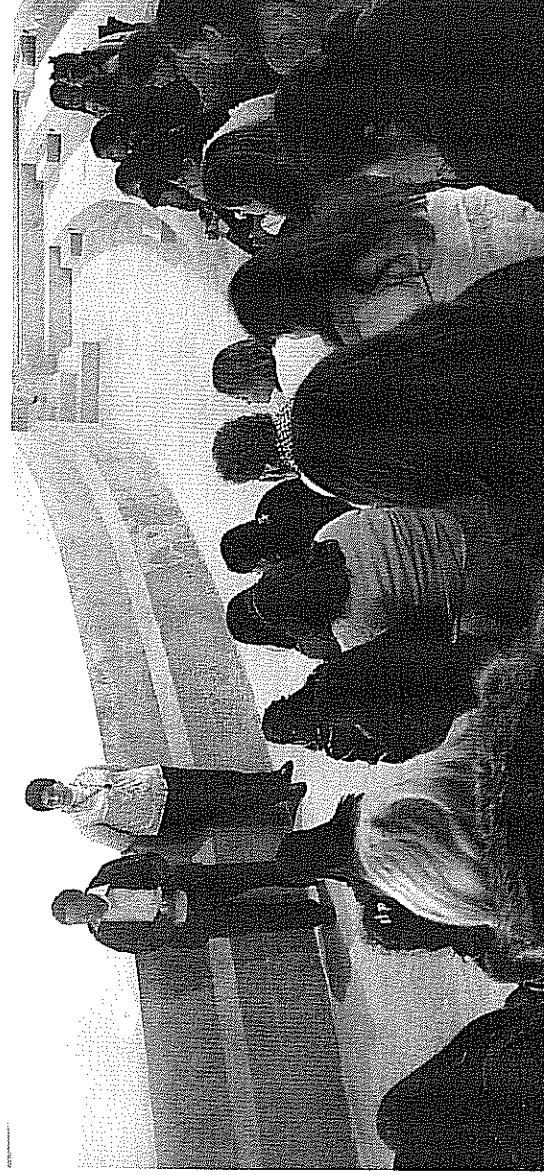


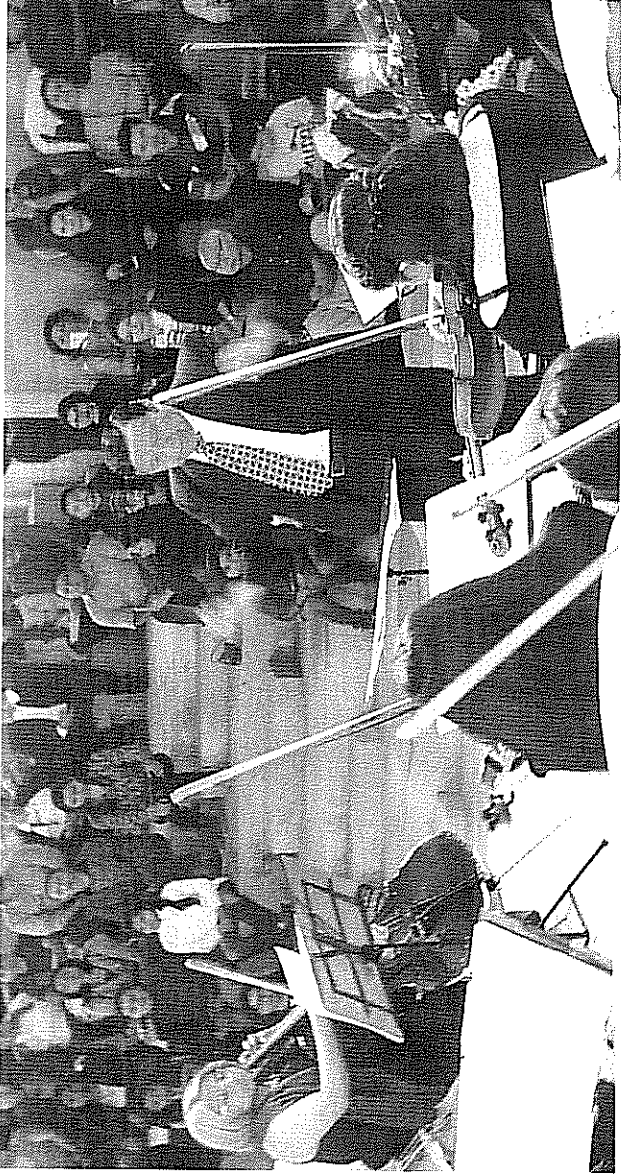
Concierto del 25 de noviembre en el Auditorium del Conservatorio Nacional de Música Germán Alcántara





Presentación de las Maestras enviadas por la Universidad Nacional Autónoma de México.





Concierto de presentación de la Orquesta de Sacatepéquez, Dirigido por el Maestro Manuel Toribio



Handwritten signature or mark.

LA DESPEDIDA

son típico

Compositor. Benigno Mejía Cruz

Arreglo e instrumentación. Manuel Toribio

This page contains a full orchestral score for the piece "LA DESPEDIDA". The score is arranged in a standard format with multiple staves for each instrument. The instruments listed on the left side of the page are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Tuba, Timpani, Percussion, Violin 1, and Violin 2. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulation marks. The piece is arranged for a full orchestra, with each instrument part clearly delineated on its own staff.

LA DESPEDIDA

This page contains the musical score for the second page of the piece "LA DESPEDIDA". The score is arranged in two systems of staves. The first system includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion, Violin 1, Violin 2, Violin 3, Viola, and Violoncello. The second system includes parts for Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion, Violin 1, Violin 2, Violin 3, Viola, and Violoncello. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p*, *f*, *sfz*, and *sf*. There are also performance instructions like *acc.* and *arco*.

LA DESPEDIDA

This page of the musical score, titled "LA DESPEDIDA", page 3, contains the following parts and dynamics:

- FL 1, FL 2:** Flute parts with dynamics *p* and *mf*.
- Ob. 1, Ob. 2:** Oboe parts with dynamics *mp* and *mf*.
- B-CL 1, B-CL 2:** Bassoon parts with dynamics *p* and *mp*.
- Bsn. 1, Bsn. 2:** Bassoon parts with dynamics *p* and *mp*.
- Hrn. 1, Hrn. 2:** Horn parts with dynamics *p* and *mf*.
- B-Trpt. 1, B-Trpt. 2:** Bass Trumpet parts with dynamics *p* and *mp*.
- Trn. 1, Trn. 2:** Trumpet parts with dynamics *p* and *mp*.
- Tuba:** Tuba part with dynamics *p* and *mp*.
- Timps:** Timpani part with dynamic *p*.
- Perc:** Percussion part with dynamic *mp*.
- Vln. I, Vln. II, Vln. III, Vln.:** Violin parts with dynamics *p*, *mp*, *mf*, and *pp*.

The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a variety of musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo) throughout.

LA DESPEDIDA

This page contains the musical score for the piece "LA DESPEDIDA", page 4. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭-CL. 1), Bass Clarinet 2 (B♭-CL. 2), Bassoon 1 (Bas. 1), Bassoon 2 (Bas. 2), Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), B♭ Trumpet 1 (B♭-Tpt. 1), B♭ Trumpet 2 (B♭-Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba, Timpani (Timp), Percussion (Perc), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), and Cello (Vcl. I). The score includes various musical notations such as notes, rests, dynamics (e.g., *p*, *mf*, *mp*), and articulation marks (e.g., *stacc.*, *pizz.*). The page number "4" is located at the top left, and the title "LA DESPEDIDA" is centered at the top.

LA DESPEDIDA

This page of the musical score, titled "LA DESPEDIDA", contains measures 1 through 16. The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1 and Fl. 2, both playing a melodic line with dynamic markings of *f* and *p*.
- Oboes:** Ob. 1 and Ob. 2, playing a melodic line with dynamic markings of *f* and *p*.
- Clarinets:** B♭-Cl. 1 and B♭-Cl. 2, playing a melodic line with dynamic markings of *f* and *p*.
- Bassoons:** Bas. 1 and Bas. 2, playing a melodic line with dynamic markings of *f* and *p*.
- Brass:** Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, and Tuba, all playing a melodic line with dynamic markings of *p*.
- Percussion:** Timpani (Timp.) and Percussion (Perc.), playing a rhythmic accompaniment with dynamic markings of *p*.
- Strings:** Violins I and II, Violin III, Viola, and Violoncello (Vc.), playing a melodic line with dynamic markings of *p*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#) and the time signature is 4/4. The page number "5" is located at the top right, and the title "LA DESPEDIDA" is at the top left.

LA DESPEDIDA

This page of a musical score, titled "LA DESPEDIDA", contains 20 staves of music for various instruments. The staves are arranged in two systems of ten staves each. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭-Cl. 1, B♭-Cl. 2, Bas. 1, Bas. 2, Horn 1, Horn 2, B♭-Trpt. 1, B♭-Trpt. 2, Ten. 1, Ten. 2, Tuba, Snare, Perc., Violin I, Violin II, Violin III, Viola, and Violoncello. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *mp*. The music is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The first system of staves shows a complex texture with many notes, while the second system features more sustained notes and rests, particularly in the string and woodwind sections.

LA DESPEDIDA

This page of a musical score, titled "LA DESPEDIDA", is page 7. It features a full orchestral arrangement with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both marked with a forte (*f*) dynamic.
- Oboes:** Ob. 1 and Ob. 2, both marked with a piano (*p*) dynamic.
- Clarinets:** B♭-CL. 1 and B♭-CL. 2, both marked with a forte (*f*) dynamic.
- Bassoons:** Bas. 1 and Bas. 2, both marked with a piano (*p*) dynamic.
- Horns:** Hrn. 1 and Hrn. 2, both marked with a piano (*p*) dynamic.
- Trombones:** B♭-Tbn. 1 and B♭-Tbn. 2, both marked with a piano (*p*) dynamic.
- Trumpets:** Trn. 1 and Trn. 2, both marked with a piano (*p*) dynamic.
- Timpani:** Timp., marked with a piano (*p*) dynamic.
- Percussion:** Perc., marked with a piano (*p*) dynamic.
- Violins:** Vln. I, Vln. II, and Vln. III, all marked with a piano (*p*) dynamic.
- Viola:** Vla., marked with a piano (*p*) dynamic.
- Violoncello:** Vcl., marked with a piano (*p*) dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The percussion section includes timpani and other percussive elements. The overall texture is rich and detailed, typical of a full orchestral score.

LA DESPEDIDA

This page of a musical score, titled "LA DESPEDIDA", contains staves for various instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Baritone Horn 1, Baritone Horn 2, Trumpet 1 and 2, and Trombone. The brass section includes Trumpet 1 and 2, Trombone, and Tuba. The percussion section includes Snare Drum, Cymbals, and Tom-toms. The string section includes Violin I, Violin II, Violin III, Viola, and Violoncello. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *p* (piano). The woodwinds and strings play intricate melodic and harmonic lines, while the brass and percussion provide a strong rhythmic foundation. The overall texture is dense and detailed.

LA DESPEDIDA

This page contains the musical score for the piece "LA DESPEDIDA", page 9. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: FL 1, FL 2, Ob. 1, Ob. 2, B♭-CL. 1, B♭-CL. 2, Ban. 1, Ban. 2, Hrn. 1, Hrn. 2, B♭-Trp. 1, B♭-Trp. 2, Trbn. 1, Trbn. 2, Tuba, Tmpa., Perc., Vln. I, Vln. II, Vln. III, Vla., and Vcl. I. The score includes various musical notations such as notes, rests, dynamics (e.g., *p*, *mp*, *f*, *mf*), and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a final cadence in the Violin I part, marked "acc." (accendo).

This page contains the musical score for the piece "LA DESPEDIDA". The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭-Cl. 1, B♭-Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1, Hrn. 2, B♭-Trp. 1, B♭-Trp. 2, Trn. 1, Trn. 2, Tuba, Timp., Perc., Vln. I, Vln. II, Vln. III, Vln., and Vc. I. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *p*, *mp*, *f*, *pp*, *ppp*, *pppoco*, *pppoco*). The page number "10" is located at the top left, and the title "LA DESPEDIDA" is centered at the top.

LA DESPEDIDA

This page of the musical score, titled "LA DESPEDIDA", is page 11. It features a full orchestral arrangement with the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line with a dynamic marking of *f* (forte).
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line with a dynamic marking of *f*.
- Bassoons (Bass. 1, Bass. 2):** Both parts play a melodic line with a dynamic marking of *f*.
- Clarinets (B♭-CL. 1, B♭-CL. 2):** Both parts play a melodic line with a dynamic marking of *f*.
- Brass (Hrn. 1, Hrn. 2, B♭-TRP. 1, B♭-TRP. 2, Tbn. 1, Tbn. 2, Tuba):** The brass section plays a melodic line with a dynamic marking of *p* (piano).
- Percussion (Timp., Perc., Vln. I, Vln. II, Vln. III, Vla., Vcl. I):** The percussion and string sections play a rhythmic accompaniment with a dynamic marking of *p*. The strings include *pizz.* (pizzicato) markings.

The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The page number "11" is located at the top right, and the title "LA DESPEDIDA" is at the top left.

LA DESPEDIDA

This page of a musical score, titled "LA DESPEDIDA", contains staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭-Cl. 1, B♭-Cl. 2, Bas. 1, Bas. 2, Hrn. 1, Hrn. 2, B♭-Trp. 1, B♭-Trp. 2, Trbn. 1, Trbn. 2, Tuba, Timp., Perc., Vln. I, Vln. II, Vln. III, Vla., and Vcl. I. The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano) and *f* (forte). The notation includes various articulations like accents and slurs, and some measures contain repeat signs. The page is numbered 12 in the top left corner.

LA DESPEDIDA

This page of a musical score, titled "LA DESPEDIDA", page 13, contains 20 staves of music for various instruments. The instruments listed on the left are: FL 1, FL 2, OR 1, Ob. 2, B♭-CL 1, B♭-CL 2, Bsn 1, Bsn 2, Hrn 1, Hrn 2, B♭-TR 1, B♭-TR 2, Trc 1, Trc 2, Tuba, Tmp, Perc. II, Vln I, Vln II, Vln III, Vla, and Vcl. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The dynamic marking *mf* (mezzo-forte) is consistently used across all staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The score is presented in a standard orchestral layout with staves grouped by instrument family.

Score

REY QUICHE

Daniel Hurtado
Manuel Toribio

The image displays a page from a musical score for the piece 'REY QUICHE'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Maracas, Snare Drum, and Bass Drum. The notation includes various musical symbols such as clefs, time signatures, and notes. The Maracas part shows a rhythmic pattern of eighth notes. The Snare Drum and Bass Drum parts show a series of rhythmic pulses. The overall layout is clean and professional, typical of a printed musical score.

REY QUICHE

2

This page of the musical score for 'REY QUICHE' contains 20 staves. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Flute 1 has a melodic line with grace notes and slurs. Flute 2 is mostly silent.
- Oboes (Ob. 1, Ob. 2):** Oboe 1 has a melodic line with grace notes and slurs. Oboe 2 is mostly silent.
- Clarinets (B♭-Cl. 1, B♭-Cl. 2):** Clarinet 1 has a melodic line with grace notes and slurs. Clarinet 2 is mostly silent.
- Basses (Bas. 1, Bas. 2):** Both bass staves are mostly silent.
- Horns (Hrn. 1, Hrn. 2):** Horn 1 has a melodic line with grace notes and slurs. Horn 2 is mostly silent.
- Trumpets (B♭-Tpt. 1, B♭-Tpt. 2, B♭-Tpt. 3):** Trumpet 1 has a melodic line with grace notes and slurs. Trumpets 2 and 3 are mostly silent.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3):** All trombone staves are mostly silent.
- Tuba (Tuba):** The tuba staff is mostly silent.
- Timpani (Timp):** The timpani staff is mostly silent.
- Mellophone (Mex):** The mellophone staff has a melodic line with grace notes and slurs.
- Snare Drum (S. Dr.):** The snare drum staff is mostly silent.
- Bass Drum (B. Dr.):** The bass drum staff is mostly silent.
- Violins (Vln. I, Vln. II):** Violin I and II have melodic lines with grace notes and slurs.
- Viola (Vla.):** The viola staff has a melodic line with grace notes and slurs.

REY QUICHE

This page of the musical score for 'REY QUICHE' contains the following parts and staves:

- Brass:** Horns 1 & 2, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Tuba, and Timpani.
- Woodwinds:** Flutes 1 & 2, Oboes 1 & 2, Clarinet 1, Bassoon 1 & 2, and Bassoon 3.
- Strings:** Violins 1 & 2, Viola, and Violoncello.
- Percussion:** Mace, Snare Drum, and Bass Drum.

The score is written in a standard orchestral format with multiple staves per instrument. The music features complex rhythmic patterns and melodic lines, particularly in the woodwind and string sections. The brass section provides harmonic support and rhythmic drive. The percussion parts are clearly marked with dynamics and articulation.

REY QUICHE

This musical score is for the piece "REY QUICHE" and is arranged for a full orchestra. The score is divided into two systems. The first system includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Tuba, Timpani, Mutes, Snare Drum, Bass Drum, Violin 1, Violin 2, and Viola. The second system continues with the same instruments. The score features a variety of musical notations, including melodic lines, harmonic accompaniment, and dynamic markings such as *mf* and *pp*. There are also performance instructions like *rit.* and *rit. to* indicating tempo changes. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

REY QUICHE

This page contains the musical score for the piece "REY QUICHE", page 5. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bb-Cl. 1, Bb-Cl. 2, Bas. 1, Bas. 2, Hrn. 1, Hrn. 2, Bb-Trp. 1, Bb-Trp. 2, Bb-Trp. 3, Trbn. 1, Trbn. 2, Trbn. 3, Tuba, Timp., Mello. (Mellophone), S.Dr. (Snare Drum), H. Dr. (Bass Drum), Viol. I, Viol. II, and Viola. The score is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and repeat dots at the end of the Viola staff.

REY QUICHE

This page of the musical score for 'REY QUICHE' contains 24 staves of music. The instruments are arranged as follows from top to bottom:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- B-Cl. 1 (B-flat Clarinet 1)
- B-Cl. 2 (B-flat Clarinet 2)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Hrn. 1 (Horn 1)
- Hrn. 2 (Horn 2)
- B-Tpt. 1 (B-flat Trumpet 1)
- B-Tpt. 2 (B-flat Trumpet 2)
- B-Tpt. 3 (B-flat Trumpet 3)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Tuba
- Temp. (Timpani)
- Mute (Mutes)
- S.Dr. (Snare Drum)
- B. Dr. (Bass Drum)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)

The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. The music is arranged in a multi-measure rest format, indicating that the instruments play the same rhythmic pattern for a set duration.

REY QUICHE

This page of the musical score for 'REY QUICHE' contains 24 staves of music. The instruments are arranged as follows:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Bass Clarinet 1 (B-Cl. 1)
- Bass Clarinet 2 (B-Cl. 2)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Horn 1 (Hrn. 1)
- Horn 2 (Hrn. 2)
- Bass Trumpet 1 (B-Trpt. 1)
- Bass Trumpet 2 (B-Trpt. 2)
- Bass Trumpet 3 (B-Trpt. 3)
- Tuba 1 (Tbn. 1)
- Tuba 2 (Tbn. 2)
- Tuba 3 (Tbn. 3)
- Tuba (Tuba)
- Timpani (Timp.)
- Mace (Mx.)
- Snare Drum (S.Dr.)
- Bass Drum (B. Dr.)
- Violin 1 (Vln. I)
- Violin 2 (Vln. II)
- Viola (Vla.)

The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered '7' at the top right.

REY QUICHE

This page of the musical score for 'REY QUICHE' contains 24 staves of music. The instruments are arranged as follows:

- Flutes: Fl. 1, Fl. 2
- Oboes: Ob. 1, Ob. 2
- Clarinets: B♭-Cl. 1, B♭-Cl. 2
- Bassoons: Bas. 1, Bas. 2
- Horns: Horn 1, Horn 2
- Trumpets: B♭-Tpt. 1, B♭-Tpt. 2, B♭-Tpt. 3
- Trombones: Trom. 1, Trom. 2, Trom. 3
- Tuba
- Snare Drum (S.Dr.)
- Cymbals (Cym.)
- Strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Via.)

The score is written in a key signature of one flat (B♭) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The woodwind and brass sections have more complex parts with many notes and rests, while the percussion and string sections have simpler, more rhythmic parts.

Score

Luna de Xelajú Versión Merengue

compositor: Paco Perez

Arreglo: Manuel Toribio y Jose Domingo Real

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the score are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B-1, Clarinet in B-2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Trumpet in B-1, Trumpet in B-2, Trombone 1, Trombone 2, Tuba, Guano, Conga Drums, Bumbo, Saxano, Violin 1, and Violin 2. The score includes various musical notations such as notes, rests, and dynamic markings. The Guano part features a rhythmic pattern of eighth notes. The Conga Drums and Bumbo parts have a similar rhythmic pattern. The Saxano part has a melodic line with eighth notes. The Violin 1 and Violin 2 parts have a melodic line with eighth notes. The score is written in a key signature of one flat and a 4/4 time signature.

Luna de Xelajú Versión Merengue

2

This musical score is for the piece "Luna de Xelajú Versión Merengue". It is a full orchestration for a large ensemble. The score is divided into two systems, each starting with a rehearsal mark (37). The first system includes parts for Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, and a Double Bass. The second system includes parts for Guitar, Clarinet in D-flat, Saxophone, Violin I, Violin II, Violin III, Viola, and Violoncello. The vocal line (S) is also present, with lyrics in Spanish: "na se ve un p' vos cantan / to que me ve se bir em di me ves bir can ten al mi de an la luna / Ca tres lu sa que em na que fue chi tu tu na de". The score features complex rhythmic patterns characteristic of merengue, with frequent sixteenth and thirty-second notes. Dynamics such as *f*, *pp*, and *p* are indicated throughout. The key signature has one sharp (F#), and the time signature is 4/4.

Luna de Xelajú Versión Merengue

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

B♭-Tpt. 1

B♭-Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Gtr.

C. Dr.

S

Vln. I

Vln. II

Vln. III

Vla.

Vcl. I

en el nos
 un pa con se tú mha me d' la
 me ve la
 un pa con se tú mha me d' la
 me ve la

Luna de Xelajú Versión Merengue

This musical score is for the piece "Luna de Xelajú Versión Merengue". It is a full orchestration for a band and includes a vocal line. The score is divided into two systems, each containing 12 staves. The instruments and parts are as follows:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Obs. 1 and Obs. 2
- Clarinets:** B♭-Cl. 1 and B♭-Cl. 2
- Bassoons:** Bac. 1 and Bac. 2
- Trumpets:** Tr. 1 and Tr. 2
- Tuba**
- Guitar:** Gm. II
- Drums:** C. Dr. II
- Singer:** S
- Violins:** Vln. I, Vln. II, and Vln. III
- Viola:** Vla.
- Violoncello:** Vcl. I

The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line (S) includes the lyrics: "Luna de Xelajú", "qué vi en el lun", "m ba", "nu chis se", "pe na pr". The piece is written in a key signature of one sharp (F#) and a 2/4 time signature.

This musical score is for the piece "Luna de Xelajú Versión Merengue". It is a multi-staff score for a full band and vocalists. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The instruments and parts include:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** Bb-Cl. 1 and Bb-Cl. 2
- Bassoons:** Bas. 1 and Bas. 2
- Horns:** Hrn. 1 and Hrn. 2
- Trumpets:** Bb-Trp. 1 and Bb-Trp. 2
- Timpani:** Tim. 1 and Tim. 2
- Tuba**
- Drum Set:** C. Dr. (Cymbal, Snare, Bass Drum)
- Vocalists:** S (Soprano), Vln. I, Vln. II, Vln. III, Vla. (Viola), and Vc. I (Violin I)

The score is divided into systems. The first system (measures 1-6) features the woodwinds and strings. The second system (measures 7-12) includes the brass and percussion. The third system (measures 13-18) features the vocal lines with lyrics in Spanish. The lyrics are: "U na no te na se ah er mi se / U na no te na se ah er mi se / U na no te na se ah er mi se / U na no te na se ah er mi se". The score concludes with a final cadence in the vocal and string parts.

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl.):** Fl. 1 and Fl. 2
- Oboes (Ob.):** Ob. 1 and Ob. 2
- Clarinets (Cl.):** B♭-Cl. 1 and B♭-Cl. 2
- Bassoons (Bsn.):** Bsn. 1 and Bsn. 2
- Horns (Hr.):** Hr. 1 and Hr. 2
- Trumpets (Tpt.):** B♭-Tpt. 1, B♭-Tpt. 2, and Tenor Trumpet (Ten.)
- Tuba (Tuba)**
- Drum Set (Gro.)**
- Conductor (C. Dir.)**
- Singer (S)**
- Violins (Vln.):** Vln. I, Vln. II, and Vln. III
- Viola (Vla.)**
- Cello (Vcl.)**

The score includes a vocal line with lyrics in Spanish. The lyrics are:

can bi re go lu can ten bi de mi en ra pre
 ... rú ca ri An que tu

Musical score for 'Luna de Xelajú Versión Merengue'. The score is arranged in two systems. The first system includes parts for woodwinds and brass: Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, and Tuba. The second system includes strings and vocal parts: Violin 1 & 2, Viola 1 & 2, Violoncello (Cello), Double Bass (Contra Bass), and a vocal line with lyrics. The music is in 2/4 time and features a merengue rhythm. The vocal line includes the lyrics: 'que que me tra en gra u mi la sa de pu u la que más que teni... de mi no más que me...

This page contains the musical score for the piece 'Luna de Xelajú Versión Merengue'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the page are:

- R. 1
- R. 2
- Ob. 1
- Ob. 2
- B-Cl. 1
- B-Cl. 2
- Bas. 1
- Bas. 2
- Hrn. 1
- Hrn. 2
- B♭ Tpt. 1
- B♭ Tpt. 2
- Tbn. 1
- Tbn. 2
- Tuba
- Tim. 1
- Tim. 2
- Tim. 3
- Tim. 4
- Tim. 5
- Tim. 6
- Tim. 7
- Tim. 8
- Tim. 9
- Tim. 10
- Tim. 11
- Tim. 12
- Tim. 13
- Tim. 14
- Tim. 15
- Tim. 16
- Tim. 17
- Tim. 18
- Tim. 19
- Tim. 20
- Tim. 21
- Tim. 22
- Tim. 23
- Tim. 24
- Tim. 25
- Tim. 26
- Tim. 27
- Tim. 28
- Tim. 29
- Tim. 30
- Tim. 31
- Tim. 32
- Tim. 33
- Tim. 34
- Tim. 35
- Tim. 36
- Tim. 37
- Tim. 38
- Tim. 39
- Tim. 40
- Tim. 41
- Tim. 42
- Tim. 43
- Tim. 44
- Tim. 45
- Tim. 46
- Tim. 47
- Tim. 48
- Tim. 49
- Tim. 50
- Tim. 51
- Tim. 52
- Tim. 53
- Tim. 54
- Tim. 55
- Tim. 56
- Tim. 57
- Tim. 58
- Tim. 59
- Tim. 60
- Tim. 61
- Tim. 62
- Tim. 63
- Tim. 64
- Tim. 65
- Tim. 66
- Tim. 67
- Tim. 68
- Tim. 69
- Tim. 70
- Tim. 71
- Tim. 72
- Tim. 73
- Tim. 74
- Tim. 75
- Tim. 76
- Tim. 77
- Tim. 78
- Tim. 79
- Tim. 80
- Tim. 81
- Tim. 82
- Tim. 83
- Tim. 84
- Tim. 85
- Tim. 86
- Tim. 87
- Tim. 88
- Tim. 89
- Tim. 90
- Tim. 91
- Tim. 92
- Tim. 93
- Tim. 94
- Tim. 95
- Tim. 96
- Tim. 97
- Tim. 98
- Tim. 99
- Tim. 100

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The piece is in a merengue style, characterized by its rhythmic pattern. The score is divided into measures, with some measures containing multiple notes and rests. The overall structure is typical of a symphonic or orchestral arrangement of a popular song.

This musical score is for the piece "Luna de Xelajú Versión Merengue". It is a full orchestration for a large ensemble, including woodwinds, brass, strings, and a vocal soloist. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭-Cl. 1, B♭-Cl. 2, Bar. 1, Bar. 2, Pic. 1, Pic. 2, B♭-Tpt. 1, B♭-Tpt. 2, Trbn. 1, Trbn. 2, Tuba, Gtr., C. Dr., S (Soloist), Vln. I, Vln. II, Vln. III, Vla., and Vcl. I. The vocal part (S) includes lyrics in Spanish: "Luna de Xelajú, luna de Xelajú, luna de Xelajú, luna de Xelajú". The score is presented in a standard musical notation format with staves for each instrument and a vocal line.

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

- R. 1** and **R. 2**: Two staves of woodwinds, likely flutes or piccolos, in treble clef.
- Ob. 1** and **Ob. 2**: Two staves of oboes in treble clef.
- B-Cl. 1** and **B-Cl. 2**: Two staves of B-flat clarinets in treble clef.
- Bas. 1** and **Bas. 2**: Two staves of bassoons in bass clef.
- Hrn. 1** and **Hrn. 2**: Two staves of horns in treble clef.
- B-Tpt. 1** and **B-Tpt. 2**: Two staves of B-flat trumpets in treble clef.
- Tbn. 1** and **Tbn. 2**: Two staves of trombones in bass clef.
- Tuba**: A single staff for the tuba in bass clef.
- Gtr.**: A single staff for guitar in treble clef.
- C. Dr.**: A single staff for conga drums in treble clef.
- S.**: A single staff for the soloist (singer) in treble clef.
- Vln. I**, **Vln. II**, and **Vln. III**: Three staves for violins in treble clef.
- Vla.**: A single staff for viola in treble clef.
- Vc. I**: A single staff for the first violoncello in bass clef.

The score includes a vocal line with lyrics in Spanish: "su Dios de se na par y na enu te na de all is mi se me de cano il ta". The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

This musical score is for the piece "Luna de Xelajú Versión Merengue". It is arranged for a full orchestra and includes vocal parts. The instruments listed are:

- Hr. 1, Hr. 2
- Ob. 1, Ob. 2
- B-Cor. 1, B-Cor. 2
- Ban. 1, Ban. 2
- Hrn. 1, Hrn. 2
- B-Tpt. 1, B-Tpt. 2
- Tbn. 1, Tbn. 2
- Tuba
- Gtr. II
- C. Dr. II
- S. (Soprano)
- Vln. I, Vln. II, Vln. III
- Vla. I

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features complex rhythmic patterns characteristic of merengue, with many sixteenth and thirty-second notes. The vocal line includes lyrics in Spanish, such as "La cen cen quibby e cen ky re pi cu cen sin ki ak mi to ta zan" and "ch mi v di mba ha rfa cu tr m gts".

Luna de Xelajú Versión Merengue

Sheet music for the Merengue version of "Luna de Xelajú". The score is arranged for a full orchestra and includes the following parts:

- Fl. 1, Fl. 2
- Ob. 1, Ob. 2
- B. Cl. 1, B. Cl. 2
- Bas. 1, Bas. 2
- Hrn. 1, Hrn. 2
- B. Tpt. 1, B. Tpt. 2
- Tbn. 1, Tbn. 2
- Truba
- Con.
- C. Dr.
- S.
- Vln. I, Vln. II, Vln. III
- Vla.
- Vcl. I

The score is written in musical notation with staves for each instrument. It includes dynamic markings such as *pp*, *p*, *f*, *mf*, and *ff*. The lyrics for the vocal part (S.) are:

que que me res to pa tu eni la me de shi tu la
 que que me res to pa tu eni la me de shi tu la

Luna de Xelajú Versión Merengue

This page contains the musical score for the 13th measure of the piece 'Luna de Xelajú Versión Merengue'. The score is organized into two systems of staves. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in B-flat 1 & 2, Bassoons 1 & 2), brass (Horns 1 & 2, Trumpets in B-flat 1 & 2, Trombones 1 & 2, Tuba), and percussion (Goblet Drum II, Conga Drum II). The second system includes strings (Violins I, II, III, Viola, Violoncello I) and a vocal line. The vocal line contains the lyrics: 'no des-esa mi-ny on-ve-ri-ja-que me-ja-ab-ro'. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The vocal line is in a soprano or alto clef. The instrumental parts are in various clefs: Flutes and Oboes in treble clef, Clarinets and Bassoons in bass clef, Horns in F-clef, Trumpets and Trombones in C-clef, and Tuba in bass clef. The string parts are in their respective clefs (Violins in treble, Viola in alto, Violoncello in bass). The vocal line is in a soprano or alto clef. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The vocal line is in a soprano or alto clef. The instrumental parts are in various clefs: Flutes and Oboes in treble clef, Clarinets and Bassoons in bass clef, Horns in F-clef, Trumpets and Trombones in C-clef, and Tuba in bass clef. The string parts are in their respective clefs (Violins in treble, Viola in alto, Violoncello in bass). The vocal line is in a soprano or alto clef.

Score

CHICHICASTENANGO

Paco Pérez

Arreglo: Manuel Toribio

This page contains the musical score for the piece "Chichicastenango". It features 20 staves, each representing a different instrument or voice part. The instruments listed on the left are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Tuba, Timpani, Snare Drum, Cymbal, Soprano, Violin I, and Violin II. The score is written in a common time signature (C) and includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *p*, *f*). The music is arranged in a standard orchestral format, with woodwinds and brasses in the upper staves and strings and percussion in the lower staves.

CHICHICASTENANGO

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bas. 1

Bas. 2

Hrn. 1

Hrn. 2

B♭ Trpt. 1

B♭ Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.

Cym.

5

Vln. I

Vln. II

Vln. III

Vla.

Vcl.

CHICHICASTENANGO

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bas. 1
Bas. 2
Hrn. 1
Hrn. 2
B♭ Trpt. 1
B♭ Trpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
S. Dr.
Perc.
S
Vln. I
Vln. II
Vln. III
Vla.
Vcl.

CHICHICASTENANGO

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bb-Cl. 1
 Bb-Cl. 2
 Bsn. 1
 Bsn. 2
 Hrn. 1
 Hrn. 2
 Bb-Trpt. 1
 Bb-Trpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 S.Dr.
 Perc.
 Sax.
 Vln. I
 Vln. II
 Vln. III
 Vla.
 Vcl. I

CHICHICASTENANGO

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭-Cl. 1
B♭-Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
B♭-Trpt. 1
B♭-Trpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp
S.Dr.
Brc.
5
Vln. I
Vln. II
Vln. III
Vla.
Vc. I

CHICHICASTENANGO

This page of the musical score for "Chichicastenango" contains measures 5 through 10. The instrumentation includes two flutes (B. 1, B. 2), two oboes (Ob. 1, Ob. 2), two B-flat clarinets (B♭-Cl. 1, B♭-Cl. 2), two bassoons (Ban. 1, Ban. 2), two horns (Hrn. 1, Hrn. 2), two B-flat trumpets (B♭-Tpt. 1, B♭-Tpt. 2), two trombones (Trn. 1, Trn. 2), tuba, timpani, snare drum, and percussion. The string section includes Violins I, II, III, and IV. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, and several long melodic lines with slurs and ties. The percussion parts are marked with 'x' for specific rhythmic hits.

CHICHICASTENANGO

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb-Cl. 1
Bb-Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Bb-Trpt. 1
Bb-Trpt. 2
Tbn. 1
Tbn. 2
Tuba
S.Dr.
Perc.
S.
Vln. I
Vln. II
Vln. III
Vln.
Vc. I

CHICHICASTENANGO

This musical score is for the piece "Chichicastenango". It is arranged for a full orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2, both playing a melodic line with dynamics ranging from *mf* to *f*.
- Oboes:** Obs. 1 and Obs. 2, playing a similar melodic line to the flutes.
- Clarinets:** B-Cl. 1 and B-Cl. 2, playing a rhythmic accompaniment.
- Brass:** Horns (Hrn. 1, Hrn. 2), Trumpets (B-Tpt. 1, B-Tpt. 2), and Trombones (Tbn. 1, Tbn. 2) provide harmonic support and rhythmic patterns.
- Strings:** Violins I and II, Violas, and Cellos/Double Basses (Vcl. I) play a complex rhythmic and harmonic accompaniment.
- Percussion:** Includes Timpani (Timp.), Snare Drum (SDr.), and Percussion (Perc.), providing the rhythmic foundation.
- Saxophone:** A Saxophone (Sax.) part is also present, playing a melodic line.

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features a variety of dynamics, including *mf* (mezzo-forte), *f* (forte), and *p* (piano). The woodwinds and strings play intricate patterns, while the brass and percussion provide a strong rhythmic drive.

CHICHICASTENANGO

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B-Cl. 1
B-Cl. 2
Bas. 1
Bas. 2
Hr. 1
Hr. 2
B-Trpt. 1
B-Trpt. 2
Tbn. 1
Tbn. 2
Tuba
Trmp.
S.Br.
Perc.
5
Vln. I
Vln. II
Vln. III
Vln. IV
Vcl.

CHICHICASTENANGO

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B-Cl. 1
B-Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
B. Tpt. 1
B. Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
S.Dr.
Cym.
5
Vln. I
Vln. II
Vln. III
Vla.
Vcl.

CHICHICASTENANGO

This page of the musical score for "Chichicastenango" features a variety of instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, and Clarinet 1 & 2. The brass section consists of Saxophone 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, and Tuba. The percussion section includes Snare Drum, Bass Drum, and Percussion. The string section is represented by Violin I, Violin II, Violin III, Viola, and Cello. The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature. The page number "11" is located at the top right, and the title "CHICHICASTENANGO" is centered at the top.

CHICHICASTENANGO

This page of the musical score for "Chichicastenango" features a variety of instruments. The woodwind section includes two flutes, two oboes, two bassoons, and two clarinets. The brass section consists of two horns, two trumpets, two trombones, and a tuba. The percussion section includes timpani, snare drum, and other percussion instruments. The string section includes three violins, one viola, and one cello. The score is written in a complex, multi-measure format with many notes and rests. The page number "12" is located at the top left, and the title "CHICHICASTENANGO" is centered at the top. The instrument labels are listed on the left side of the page, and the corresponding musical staves are arranged in a grid-like fashion.

CHICHICASTENANGO

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B.Clt. 1
B.Clt. 2
Cl. 1
Cl. 2
Hr. 1
Hr. 2
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tuba
Snare Drum (S.Dr.)
Perc.
S
Vln. I
Vln. II
Vln. III
Vla.
Vcl. I

Score

EL CARBONERO

Salvadoreño

Pancho Lara

Arr. M. Toribio

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and vocal parts are as follows:

- Flute 1**: Treble clef, 2/4 time signature.
- Flute 2**: Treble clef, 2/4 time signature.
- Oboe 1**: Treble clef, 2/4 time signature.
- Oboe 2**: Treble clef, 2/4 time signature.
- Clarinet in Bb 1**: Bass clef, 2/4 time signature.
- Clarinet in Bb 2**: Bass clef, 2/4 time signature.
- Bassoon 1**: Bass clef, 2/4 time signature.
- Bassoon 2**: Bass clef, 2/4 time signature.
- Horn in F 1**: Treble clef, 2/4 time signature.
- Horn in F 2**: Treble clef, 2/4 time signature.
- Trumpet in Bb 1**: Treble clef, 2/4 time signature.
- Trumpet in Bb 2**: Treble clef, 2/4 time signature.
- Trumpet in Bb 3**: Treble clef, 2/4 time signature.
- Trombone 1**: Bass clef, 2/4 time signature.
- Trombone 2**: Bass clef, 2/4 time signature.
- Trombone 3**: Bass clef, 2/4 time signature.
- Tabla**: Bass clef, 2/4 time signature.
- Timpani**: Bass clef, 2/4 time signature.
- Snare Drum**: Bass clef, 2/4 time signature.
- Baso Drum**: Bass clef, 2/4 time signature.
- Soprano**: Treble clef, 2/4 time signature.

The score contains musical notation including notes, rests, and dynamic markings for each part.

EL CARBONERO

Orchestral score for strings and woodwinds. Includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Bassoon 3.

Orchestral score for brass instruments. Includes parts for Horn 1 & 2, Trumpet 1, 2, & 3, Trombone 1 & 2, Trombone 3, Tuba, and Trompano (Timp).

Orchestral score for percussion. Includes parts for Snare Drum (Str.) and Bass Drum (B. Dr.).

Vocal score for Soprano (S) and three vocalists (Voc. I, II, III). Includes lyrics in Spanish: "My car has no more gas, it has run out of gas. I will die here, I will die here." (My car has no more gas, it has run out of gas. I will die here, I will die here.)

EL CARBONERO

Br. 1
Br. 2
Ob. 1
Ob. 2
B♭-Cl. 1
B♭-Cl. 2
Bsn. 1
Bsn. 2

This block contains the musical notation for the woodwind and brass sections. It includes parts for two trumpets (Br. 1, Br. 2), two oboes (Ob. 1, Ob. 2), two B-flat clarinets (B♭-Cl. 1, B♭-Cl. 2), and two bassoons (Bsn. 1, Bsn. 2). The notation is written in a 4/4 time signature with a key signature of one flat (B-flat major or D minor).

Hr. 1
Hr. 2
B♭-Tpt. 1
B♭-Tpt. 2
B♭-Tpt. 3
Dm. 1
Dm. 2
Tbn. 3
Tuba
Timp.

This block contains the musical notation for the brass and percussion sections. It includes parts for two horns (Hr. 1, Hr. 2), three B-flat trumpets (B♭-Tpt. 1, B♭-Tpt. 2, B♭-Tpt. 3), two trombones (Dm. 1, Dm. 2), three tubas (Tbn. 3), and a timpani player (Timp.). The notation is written in a 4/4 time signature with a key signature of one flat.

Srk.
B. Dk.
S
Vln. I
Vln. II
Vla.

... a von abt by msi us linn
... il mli oc fir
... su linn car linn
... can per linc oct
... de no can of
... y de linc per msi de to p

This block contains the musical notation for the string and vocal soloist sections. It includes parts for a string quartet (Srk., B. Dk., S, Vln. I, Vln. II, Vla.) and a vocal soloist (S). The vocal line includes lyrics in German. The notation is written in a 4/4 time signature with a key signature of one flat.

EL CARBONERO

This musical score is for the piece "EL CARBONERO" and is page 5. It features a full orchestral arrangement with the following parts:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2.
- Brass:** Horns 1, 2, & 3; Trumpets in B-flat 1, 2, & 3; Trombones 1, 2, & 3.
- Strings:** Violins I & II, Violas, and Cellos/Double Basses.
- Percussion:** Snare Drum, Bass Drum, Tom-toms, and Cymbals.
- Vocalists:** Soprano, Alto, Tenor, and Bass.

The score includes vocal lines with lyrics in Spanish. The lyrics for the vocal parts are:

Soprano: *ni*
Alto: *ni*
Tenor: *ni*
Bass: *ni*

Violin I: *ni*
Violin II: *ni*
Viola: *ni*
Cello/Double Bass: *ni*

The music is written in a major key and 4/4 time. The vocal parts have a melodic line with lyrics. The instrumental parts provide a rich harmonic and rhythmic accompaniment.

EL CARBONERO

H. I
 H. II
 Ob. I
 Ob. II
 B♭-Cl. I
 B♭-Cl. II
 Bsn. I
 Bsn. II
 Bb. I
 Bb. II
 B♭-Tpt. I
 B♭-Tpt. II
 B♭-Tpt. III
 Trbn. I
 Trbn. II
 Tim. I
 Tim. II
 Tuba
 Tmp.
 Strk.
 H. D.
 S.
 Vln. I
 Vln. II
 Vla.

Musical score for "El Carbonero" featuring various instruments and vocal parts. The score includes parts for Flutes I and II, Oboes I and II, Bassoons I and II, Horns I and II, Trumpets I, II, and III, Trombones I and II, Timpani I and II, Tuba, Snare Drum, Cymbals, and Strings (Violins I and II, Viola). The vocal part (S.) includes lyrics: "cuando con su por la casa en un mi tar".

EL CARBONERO

This musical score is for the piece "El Carbonero" and is page 7. It features a variety of instruments and vocal parts. The instruments include:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Clarinets (B♭-CL. 1, B♭-CL. 2)
- Bassoons (Bsn. 1, Bsn. 2)
- Horns (Hrn. 1, Hrn. 2)
- Trumpets (B♭-Tpt. 1, B♭-Tpt. 2, B♭-Tpt. 3)
- Timpani (Tm. 1, Tm. 2, Tm. 3)
- Tuba
- Snare Drum (Sn. Dr.)
- Bass Drum (B. Dr.)
- Soprano (S)
- Voice I (Vln. I)
- Voice II (Vln. II)
- Viola (Vln.)

The vocal parts include lyrics in Spanish. The lyrics for the Soprano part are: "de car bon", "con gran to dan dón ti", "ca mi tu", "pi ba", "me", "me pu po", "pa ba", "tu", "da", "án", "da". The score is written in a standard musical notation with various clefs and time signatures.

EL CARBONERO

101

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭-Cl. 1
B♭-Cl. 2
Bsn. 1
Bsn. 2

Detailed description: This block contains the first system of the orchestral score, measures 101-108. It features parts for two flutes, two oboes, two B-flat clarinets, and two bassoons. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The woodwinds play melodic lines, while the bassoons provide a steady accompaniment.

102

Hr. 1
Hr. 2
B♭-Tpt. 1
B♭-Tpt. 2
B♭-Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.

Detailed description: This block contains the second system of the orchestral score, measures 102-109. It features parts for two horns, three B-flat trumpets, three tenors, a tuba, and a timpanist. The brass instruments play a variety of rhythmic patterns, including dotted rhythms and sixteenth-note figures. The timpanist has a simple, steady pattern.

103

S
Vln. I
Vln. II
Vla.
Vcl.

104

S
Vln. I
Vln. II
Vla.
Vcl.

Detailed description: This block contains the third system of the orchestral score, measures 103-110. It features parts for a vocal soloist (Soprano) and a string quartet (Violin I, Violin II, Viola, and Violoncello). The vocal line includes lyrics in Spanish: "¡ me-cha-vo to pre- i- ruan ab- se- gual- ant- ta- do- lo- pre- pa- an- que- en- ter- si- lio- en- ce-". The strings play a rhythmic accompaniment with eighth and sixteenth notes.

EL CARBONERO

HN 1
HN 2
ON 1
ON 2
B♭-Cl. 1
B♭-Cl. 2
Bsn. 1
Bsn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Srk.
B. Dr.
S
Vln. I
Vln. II
Vla.

ten
cum gre
lavis
sed
de
ne
tas
ad
y
de
dis
per
one
de
in
pe
nit
ti
am
sc
da
sc
lum
cor
am
ni
di
sc
at
is
Bona
car

This page contains the musical score for the piece "EL CARBONERO". The score is arranged in two systems of staves. The first system includes Flute 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1, 2, and 3, and Timpani. The second system includes Trombone 1, 2, and 3, Tuba, Snare Drum, Bass Drum, Strings (Violin 1 and 2, Viola), and Cello/Double Bass. The notation is in a key signature of one sharp (F#) and a common time signature (C). The score shows rhythmic patterns and melodic lines for each instrument, with some parts marked with dynamics like *mf* and *pp*.

Score

Colombia Tierra Querida

Lucho Bermúdez

Voice

Piccolo

Flute 1

Flute 2

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trombone 1

Trombone 2

Tuba

Guache

Harmonica

Tambora

fin.

Colombia Tierra Querida

This musical score is for the piece "Colombia Tierra Querida". It is a full orchestral score for a 100-piece orchestra. The score is written in G major and 2/4 time. The instruments included are:

- Picc.
- Fl. I
- Fl. 2
- Oboe
- B-CL. 1
- B-CL. 2
- Bassoon
- Hrn. 1
- Hrn. 2
- B-Trp. 1
- B-Trp. 2
- B-Trp. 3
- Trbn. 1
- Trbn. 2
- Tuba
- Glock.
- Cymb.
- Tam.
- Vln. I
- Vln. II
- Vla.

The score is arranged in a standard orchestral layout with woodwinds in the front, brass in the middle, and strings in the back. Dynamics include *mf* and *p*. The piece features a lively melody in the woodwinds and strings, with a strong rhythmic accompaniment from the brass and percussion.

Colombia Tierra Querida

This musical score is for the piece "Colombia Tierra Querida" and is page 3 of the score. It features a variety of instruments and includes dynamic markings and performance instructions.

Instrumentation and Dynamics:

- Flutes (Fl. 1, Fl. 2):** Flute 1 plays a melodic line with dynamics *f* and *mf*. Flute 2 plays a similar line with dynamics *f* and *mf*.
- Clarinet (Cl.):** Clarinet plays a melodic line with dynamics *f* and *mf*.
- Saxophones (Sax. 1, Sax. 2):** Saxophone 1 plays a melodic line with dynamics *f* and *mf*. Saxophone 2 plays a similar line with dynamics *f* and *mf*.
- Trumpets (Tr. 1, Tr. 2):** Trumpet 1 plays a melodic line with dynamics *f* and *mf*. Trumpet 2 plays a similar line with dynamics *f* and *mf*.
- Trombones (Tbn. 1, Tbn. 2):** Trombone 1 plays a melodic line with dynamics *f* and *mf*. Trombone 2 plays a similar line with dynamics *f* and *mf*.
- Drums (Dr.):** Drums play a rhythmic pattern with dynamics *f* and *mf*.
- String Ensemble (Str.):** String ensemble plays a melodic line with dynamics *f* and *mf*.

Performance Instructions:

- mp** (mezzo-piano): *mp*
- f** (forte): *f*
- mf** (mezzo-forte): *mf*
- rit.** (ritardando): *rit.*
- tr.** (trill): *tr.*
- acc.** (accelerando): *acc.*

Colombia Tierra Querida

Fl. 1
 Fl. 2
 Ob.
 B-Cl. 1
 B-Cl. 2
 Bsn.
 Trp. 1
 Trp. 2
 Trp. 3
 Trb. 1
 Trb. 2
 Tuba
 Gtr.
 Litrk.
 Tm.
 Vln. I
 Vln. II
 Vla.

Vocals:
 Solista: *de-ru-ya-ri, de-ru-ya-ri, de-ru-ya-ri*
 Coro: *de-ru-ya-ri, de-ru-ya-ri, de-ru-ya-ri*
 Solo: *de-ru-ya-ri, de-ru-ya-ri, de-ru-ya-ri*
 Coro: *de-ru-ya-ri, de-ru-ya-ri, de-ru-ya-ri*

Colombia Tierra Querida

Musical score for "Colombia Tierra Querida". The score includes vocal parts and instrumental parts for various instruments. The lyrics are:

¡ya un car - in de la a - tu ser - his a - nado - can - ta - in un - ta - ca - ta - na - do en - ta - do ya a - si - gra - tis - bu - re - na - que - si -

Instrumental parts include: Flute 1 & 2, Oboe, Bassoon 1 & 2, Clarinet in Bb, Bassoon, Horn 1 & 2, Trumpet 1, 2, & 3, Trombone 1 & 2, Tuba, Glockenspiel, Lyre, Timpani, Violin 1 & 2, and Viola.

Colombia Tierra Querida

Al Mando

solo repetición
varias veces

D.S. al Mando

da - cen - tar - das em - ban - das pa - ra - ri - g - m - ba - bu - te - ta que - ri - da

Picc.

Fl. 1

Fl. 2

Ob.

B-Cl. 1

B-Cl. 2

Bsn.

Hr. 1

Hr. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tuba

Gate

Limb.

Trm.

Vln. 1

Vln. II

Vla.

Colombia Tierra Querida

Mambo
palmas

al MAMBO y vigor

Perc.

Fl. 1

Fl. 2

Ob.

B♭-CL. 1

B♭-CL. 2

Bsn.

Hr. 1

Hr. 2

B♭-Tpt. 1

B♭-Tpt. 2

B♭-Tpt. 3

Tbn. 1

Tbn. 2

Tuba

Cym.

Sn.

Tom.

Vln. I

Vln. II

Vla.

Colombia Tierra Querida

Vocal Line:
[F] [C]
en - ten - do an - ta - ra - di - jo - vi - va - te - ni - am - ba - le - ra - que - ri - da - mi - ra - do - ni - os - si - tis - ab - las - ba - le - ra - que - ri -

Instrumental Parts:
Perc., Fl. 1, Fl. 2, Ob., B-Cl. 1, B-Cl. 2, Bsn., Bbn., Btr. 1, Btr. 2, B-Trp. 1, B-Trp. 2, B-Trp. 3, Tbn. 1, Tbn. 2, Tuba, Guba., Lmb., Tbn., Vln. I, Vln. II, Vla.

Colombia Tierra Querida

CODA

This page contains the musical score for the CODA section of 'Colombia Tierra Querida'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob., B-Cl. 1, B-Cl. 2, Bsn., Hrn. 1, Hrn. 2, B♭-Tpt. 1, B♭-Tpt. 2, B♭-Tpt. 3, Tbn. 1, Tbn. 2, Tuba, Gtrk., Lhrk., Tmbr., Vln. I, Vln. II, and Vla. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The CODA section is marked with a double bar line and a 'CODA' symbol. The page number '10' is located at the top left, and the title 'Colombia Tierra Querida' is centered at the top. The instrument labels are positioned to the left of their respective staves.

Score

Tierra Mestiza

Gerardo Tamez

Arr: Manuel Toribio

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Tuba, Timpani, Snare Drum, Triangle, Bongo, Pander, Violin I, Violin II, and Viola III. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f* and *pp*. There are also performance instructions such as *pp* and *ppp* placed above or below the staves. The score is divided into two systems, with a double bar line and repeat sign at the end of the first system.

Tierra Mestiza

2

This musical score is for the piece "Tierra Mestiza" and is the second page of the score. It features a variety of instruments and voices. The woodwind section includes Flutes I and II, Oboes I and II, Bassoons I and II, Clarinets in Bb and C, Saxophones in Eb and Bb, and Truets. The brass section includes Horns I and II, Trombones I and II, Tubas, and Euphoniums. The percussion section includes Snare Drum, Tom-Toms, and Cymbals. The string section includes Violins I, II, and III, Violas, Cellos, and Double Basses. The vocal section includes Soprano, Alto, Tenor, and Bass. The score is written in a key signature of one flat and a 4/4 time signature. It contains various musical notations such as notes, rests, dynamics (p, mf, f, sf, sfz, fff), articulation (acc, stacc), and performance instructions (rit, cresc, decr). The piece concludes with a double bar line and a fermata over the final notes.

Tierra Mestiza

This page of the musical score, titled "Tierra Mestiza" and numbered "3", contains the following parts and staves:

- Woodwinds:** Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Bassoon I (Bass. I), Bassoon II (Bass. II).
- Brass:** Horn I (Hr. I), Horn II (Hr. II), Trumpet I (Trpt. I), Trumpet II (Trpt. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Baritone (Bar.), Tuba (Tuba).
- Percussion:** Snare Drum (SnDr.), Cymbal (Cym.), Tom-tom (Tom-tom), Bass Drum (BDr.), and Timpani (Timp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcllo), and Double Bass (Cb.).

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The woodwinds and strings play intricate melodic and harmonic lines, while the brass and percussion provide a strong rhythmic foundation.

Tierra Mestiza

This page contains the musical score for the piece "Tierra Mestiza". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Obs. 1), Oboe 2 (Obs. 2), Bassoon 1 (Bass. 1), Bassoon 2 (Bass. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bass. 1), Bassoon 2 (Bass. 2), Saxophone 1 (Sax. 1), Saxophone 2 (Sax. 2), Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Percussion (Perc.), Snare Drum (SDr.), Trumpet (Tr.), Trombone (Tbn.), Violin 1 (Vln. I), Violin 2 (Vln. II), Violin 3 (Vln. III), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Vcl. B.). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The music is written in a key signature of one flat and a 4/4 time signature.

Tierra Mestiza

The musical score for 'Tierra Mestiza' is presented on page 5. It features a large ensemble of instruments and a vocal soloist. The score is organized into systems, with each instrument or voice part on its own staff. The parts include:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in Bb 1 & 2, Saxophone in Eb 1 & 2, and Bassoon in A.
- Brass:** Trumpet 1 & 2, Trombone 1 & 2, and Tuba.
- Percussion:** Timpani, Snare Drum, and Bass Drum.
- Strings:** Violin I, II, III, IV, Viola, and Cello/Double Bass.
- Vocal:** A vocal soloist part.

The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*, *pp*, *ppp*), articulation (accents, slurs), and performance instructions like *rit.* (ritardando) and *tr.* (trills). The vocal line is written in a single staff with lyrics underneath. The orchestral parts are arranged in a standard concert hall layout, with woodwinds on the left, brass and percussion in the middle, and strings on the right.

Tierra Mestiza

This musical score page, titled "Tierra Mestiza", is page 6 of a larger work. It features a variety of instruments and parts:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, and Tuba.
- Brass:** Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, and Tuba.
- Strings:** String Quartet (Violin I, Violin II, Viola, Violoncello) and String Ensemble (Violin I, Violin II, Viola, Violoncello).
- Other:** Timpani, Snare Drum, and Toms.

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The woodwind and brass sections have complex rhythmic patterns, while the strings provide a steady accompaniment. The string ensemble parts are more active, with intricate rhythmic figures.

Tierra Mestiza

This musical score is for the piece "Tierra Mestiza" and is page 7 of the score. It is a full orchestration for a large ensemble. The instruments included are:

- Flutes (Fl. I, Fl. II)
- Oboes (Ob. I, Ob. II)
- Clarinets (Cl. I, Cl. II)
- Saxophones (Sax. I, Sax. II)
- Brass (Trumpets 1-2, Trombones 1-2, Euphonium, Tuba)
- Percussion (Harp, Snare, Bass)
- Woodwinds (Piccolo, Flute I, Flute II, Clarinet I, Clarinet II, Bassoon I, Bassoon II)
- Strings (Violins I & II, Violas, Cellos, Double Basses)

The score is written in a 4/4 time signature with a key signature of one flat (B-flat major or D minor). It features a variety of musical textures, including melodic lines for the woodwinds and strings, and rhythmic patterns for the percussion and brass. Dynamics such as *p* (piano) and *mf* (mezzo-forte) are indicated throughout. The page contains 24 measures of music.

Tierra Mestiza

The musical score for "Tierra Mestiza" is presented on page 8. It features a full orchestral arrangement with the following instruments and parts:

- Flutes:** Fl. I and Fl. II
- Oboes:** Ob. I and Ob. II
- Clarinets:** Bb-Cl. I and Bb-Cl. II
- Bassoons:** Bas. I and Bas. II
- Horns:** Horn 1 and Horn 2
- Trumpets:** Trp. 1 and Trp. 2
- Trombones:** Tbn. 1 and Tbn. 2
- Percussion:** Drm. (Drum)
- Strings:** Str. (String section)
- Voices:** Vcl. I, Vcl. II, Vcl. III, Vla. (Violin), Vln. (Viola), Vcllo (Violoncello), and Vcb. (Vibraphone)

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (Bb), and the time signature is 4/4. The piece begins with a dynamic marking of *mf* (mezzo-forte). The vocal line is written in a soprano clef and includes lyrics in Spanish. The orchestral accompaniment is complex, with many instruments playing active parts throughout the piece.

Tierra Mestiza

This musical score page, titled "Tierra Mestiza" and numbered "9", contains the following parts and measures:

- Flutes:** Fl. 1 and Fl. 2, measures 101-105.
- Oboes:** Obs. 1 and Obs. 2, measures 101-105.
- Clarinets:** Clarinet in Bb (Cl. 1) and Clarinet in Bb (Cl. 2), measures 101-105.
- Bassoons:** Bas. 1 and Bas. 2, measures 101-105.
- Trumpets:** Trp. 1 and Trp. 2, measures 101-105.
- Trombones:** Trombone 1 (Tbn. 1) and Trombone 2 (Tbn. 2), measures 101-105.
- Tuba:** Tuba, measures 101-105.
- Tempo:** Tempo markings for *rit.* and *f* are present.
- Strings:** Str. I and Str. II, measures 101-105.
- Violins:** Vln. I and Vln. II, measures 101-105.
- Violas:** Vla. I and Vla. II, measures 101-105.
- Celli:** Vcl. I and Vcl. II, measures 101-105.

The score is written in a standard musical notation with various dynamics and articulation marks throughout.

Tierra Mestiza

This page contains a detailed musical score for the piece "Tierra Mestiza". The score is written for a large ensemble and includes the following parts:

- Flutes:** Flute 1 and Flute 2.
- Oboes:** Oboe 1 and Oboe 2.
- Clarinets:** Clarinet in C 1 and Clarinet in C 2.
- Bassoons:** Bassoon 1 and Bassoon 2.
- Horns:** Horn 1, Horn 2, Horn 3, Horn 4, Horn 5, and Horn 6.
- Trumpets:** Trumpet 1 and Trumpet 2.
- Tuba:** Tuba.
- Timpani:** Timpani.
- Snare Drum:** Snare Drum.
- Toms:** Tom 1 and Tom 2.
- Violas:** Viola 1, Viola 2, and Viola 3.
- Violins:** Violin 1 and Violin 2.
- Cello:** Cello.
- Double Bass:** Double Bass.

The score is written in a common time signature (C) and features complex rhythmic patterns with many sixteenth and thirty-second notes. It includes various musical notations such as slurs, ties, and dynamic markings. The woodwind and brass sections play intricate melodic and harmonic lines, while the strings provide a rich, textured accompaniment.