

Flauta

Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100



7

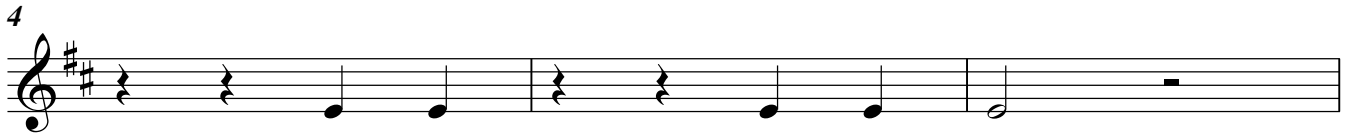


Clarinete en B \flat

Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

$\text{♩} = 100$

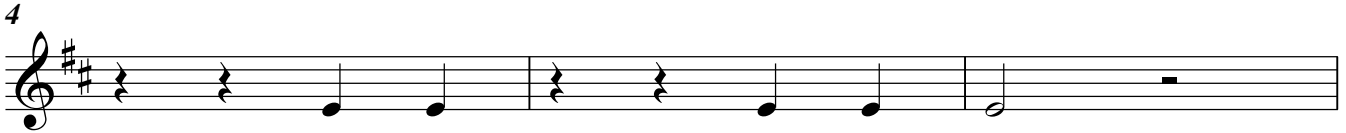


Trompeta in B \flat

Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

$\text{♩} = 100$



Trombón

Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100



7



Xilófono

Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100

4

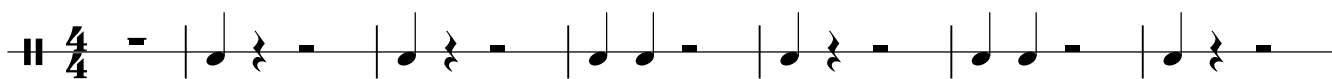
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Triangulo y Platillo

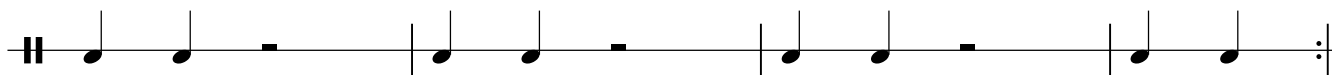
Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100



7



Bombo y Redoblante

Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100

7

Violín I

Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100



Violín II

Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100



Viola

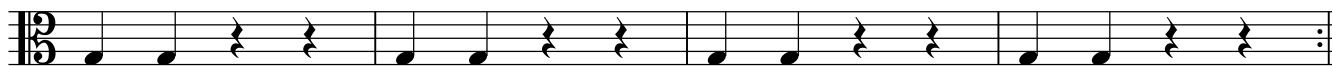
Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100



7



Violoncello

Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100



Contrabajo

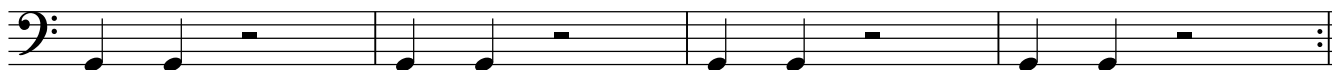
Las Campanas

Esther S. Schneider
Arr. Cecilia Elizabeth Palacios

♩ = 100



7

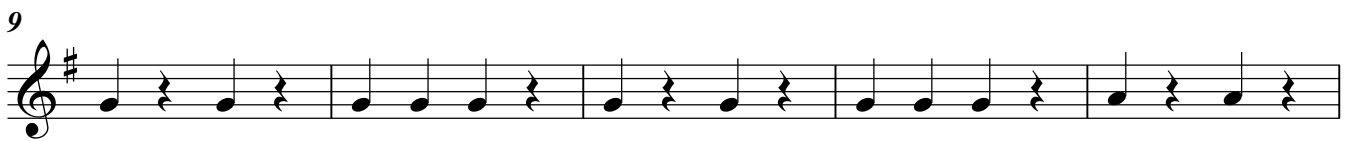
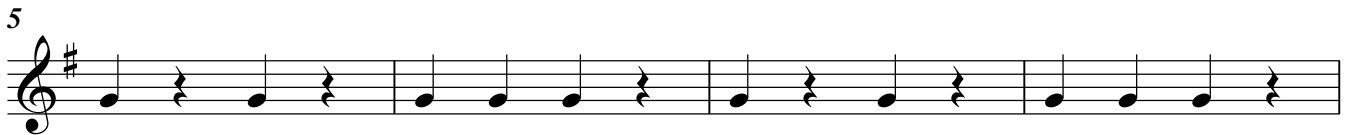
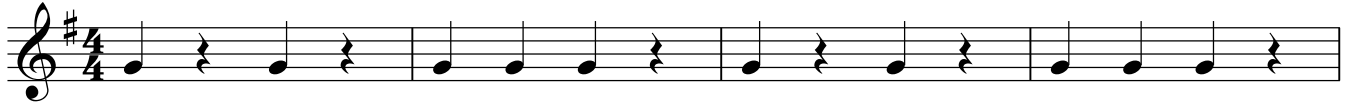


Flauta

Rock

Cecilia Elizabeth Palacios

♩ = 120



Rock

Clarinete en B \flat

Cecilia Elizabeth Palacios

$\text{♩} = 120$



5



9



14

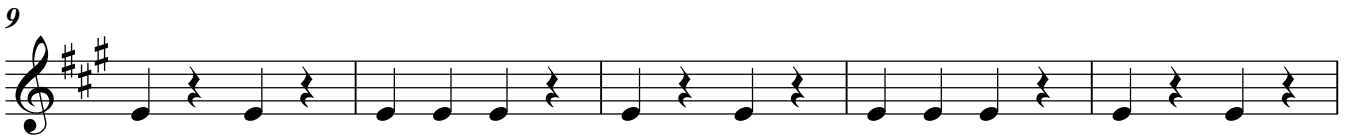


Rock

Trompeta en B \flat

Cecilia Elizabeth Palacios

$\text{♩} = 120$



Trombón

Rock

Cecilia Elizabeth Palacios

♩ = 120



5



9



14



Platillo

Rock

Cecilia Elizabeth Palacios

$\text{♩} = 120$

5

9

13

16

The image shows five staves of musical notation for a platillo part. The first staff includes a tempo marking of quarter note = 120 and a 4/4 time signature. The notation consists of a continuous eighth-note pattern across five staves, with measure numbers 5, 9, 13, and 16 indicated at the beginning of their respective staves. The pattern is as follows: Staff 1 (measures 1-4) has eighth notes on G4, A4, B4, C5, D5, E5, F5, G5. Staff 2 (measures 5-8) has eighth notes on G4, A4, B4, C5, D5, E5, F5, G5. Staff 3 (measures 9-12) has eighth notes on G4, A4, B4, C5, D5, E5, F5, G5. Staff 4 (measures 13-16) has eighth notes on G4, A4, B4, C5, D5, E5, F5, G5. Staff 5 (measures 17-20) has eighth notes on G4, A4, B4, C5, D5, E5, F5, G5, ending with a double bar line and repeat dots.

Redoblante

Rock

Cecilia Elizabeth Palacios

$\text{♩} = 120$

5

9

14

The image shows a musical score for a double bass drum (Redoblante) in a rock style. The score is written in 4/4 time with a tempo of 120 beats per minute. It consists of four staves of rhythmic notation. The notation uses stems with flags to represent eighth notes and beams to represent sixteenth notes. The first staff starts with a double bar line and a 4/4 time signature. The second staff is marked with a '5', the third with a '9', and the fourth with a '14'. The fourth staff ends with a double bar line and repeat dots. The overall pattern is a steady eighth-note rhythm with occasional sixteenth-note pairs.

Bombo

Rock

Cecilia Elizabeth Palacios

$\text{♩} = 120$

5

9

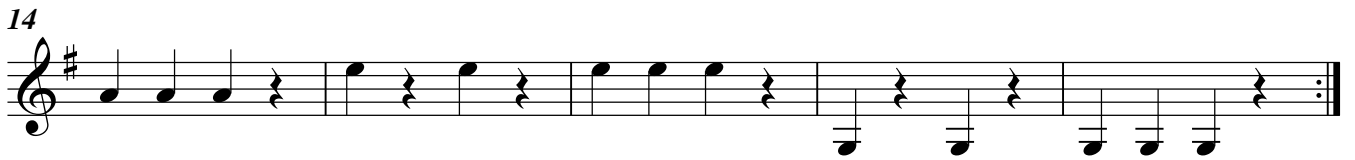
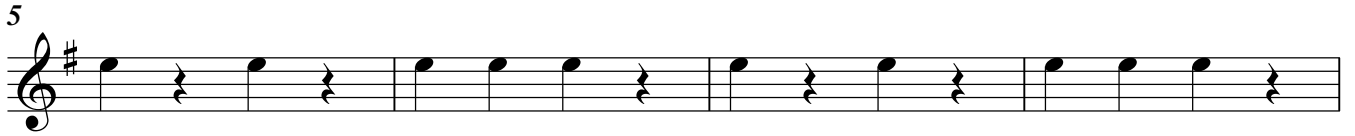
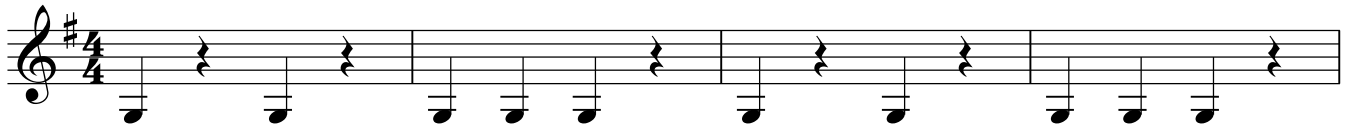
14

Rock

Violín

Cecilia Elizabeth Palacios

♩ = 120



Rock

Viola

Cecilia Elizabeth Palacios

♩ = 120



5



9



14



Rock

Violoncello

Cecilia Elizabeth Palacios

♩ = 120



5



9



14



Rock

Contrabajo

Cecilia Elizabeth Palacios

♩ = 120



5



9



14



Carnavalito

Cecilia Elizabeth Palacios

♩ = 80



Carnavalito

Cecilia Elizabeth Palacios

$\text{♩} = 80$

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains 10 measures of music with a rhythmic pattern of eighth and sixteenth notes.

11

A

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains 10 measures of music, starting with a whole rest in the first measure. It features a rhythmic pattern of eighth and sixteenth notes.

21

B

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains 10 measures of music with a rhythmic pattern of eighth and sixteenth notes.

28

C

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains 10 measures of music with a rhythmic pattern of eighth and sixteenth notes.

34

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains 6 measures of music, ending with a double bar line. It features a rhythmic pattern of eighth and sixteenth notes.

Carnavalito

Cecilia Elizabeth Palacios

$\text{♩} = 80$

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains 10 measures of music, starting with a quarter rest followed by eighth and quarter notes.

11 **A**

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains 10 measures of music, starting with a whole rest followed by eighth and quarter notes.

21 **B**

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains 10 measures of music, starting with eighth and quarter notes.

28 **C**

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains 10 measures of music, starting with eighth and quarter notes.

34

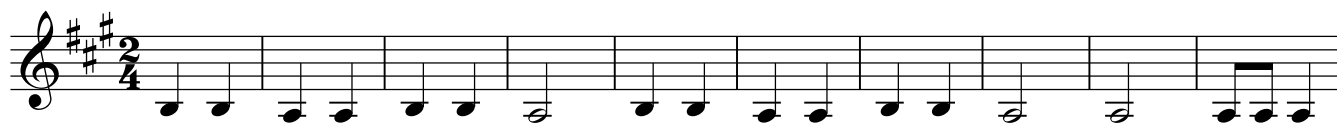
Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains 7 measures of music, ending with a double bar line.

Trompeta en B \flat

Carnavalito

Cecilia Elizabeth Palacios

$\text{♩} = 80$



Trombon

Carnavalito

Cecilia Elizabeth Palacios

♩ = 80



11 **A**



21 **B**



28 **C**



34



Carnavalito

Cecilia Elizabeth Palacios

♩ = 80

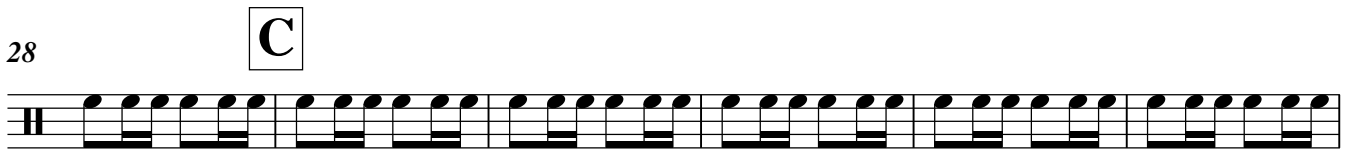
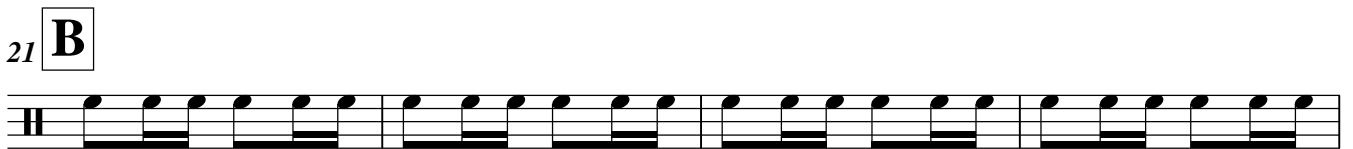
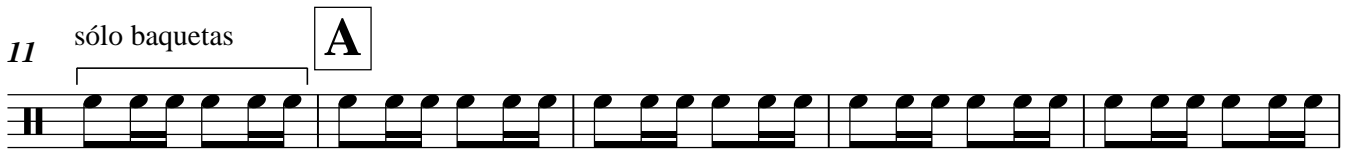


Percusión 1

Carnavalito

Cecilia Elizabeth Palacios

♩ = 80
Redoblante



Percusión 2

Carnavalito

Cecilia Elizabeth Palacios

♩ = 80
Bombo

Musical staff for Bombo in 2/4 time. The staff contains a sequence of quarter notes with stems pointing up, followed by a final group of four eighth notes beamed together.

11 Platillos **A**

Musical staff for Platillos A. The staff begins with two eighth notes marked with an 'x' (representing a plillo), followed by a sequence of quarter notes with stems pointing up. The staff ends with two eighth notes marked with an 'x'.

Platillos

21 **B**

Musical staff for section B, consisting of a sequence of quarter notes with stems pointing up.

28 **C**

Musical staff for section C, consisting of a sequence of quarter notes with stems pointing up.

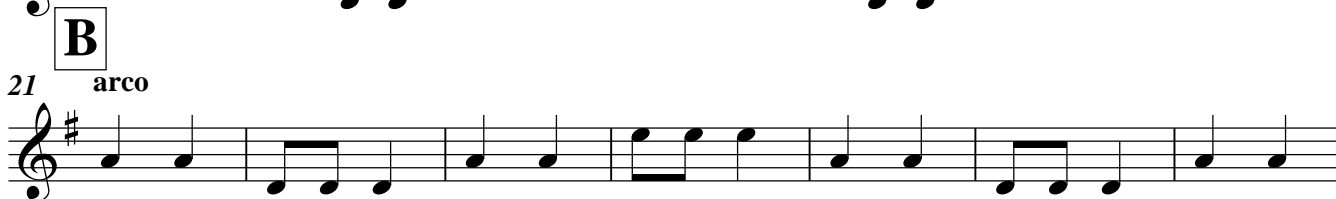
34

Musical staff for section 34, consisting of a sequence of quarter notes with stems pointing up, ending with a double bar line.

Carnavalito

Cecilia Elizabeth Palacios

♩ = 80

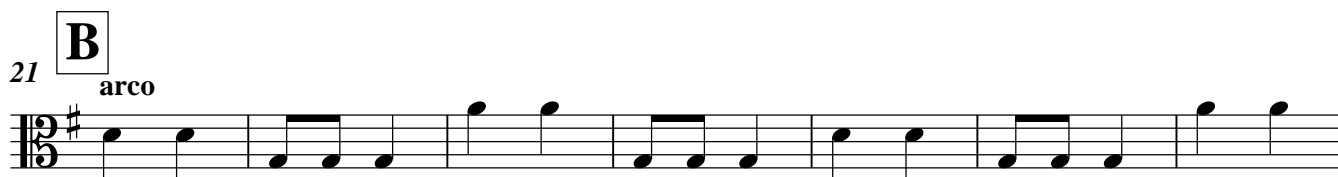


Viola

Carnavalito

Cecilia Elizabeth Palacios

♩ = 80



Carnavalito

Cecilia Elizabeth Palacios

♩ = 80

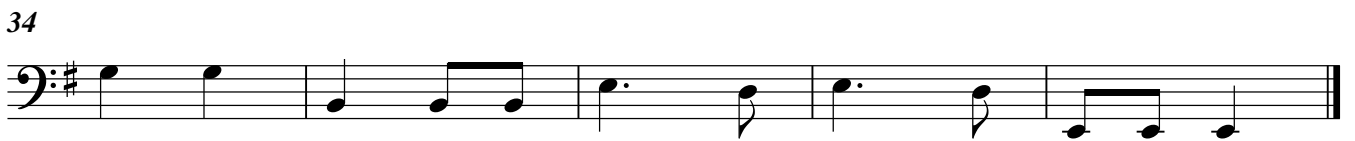
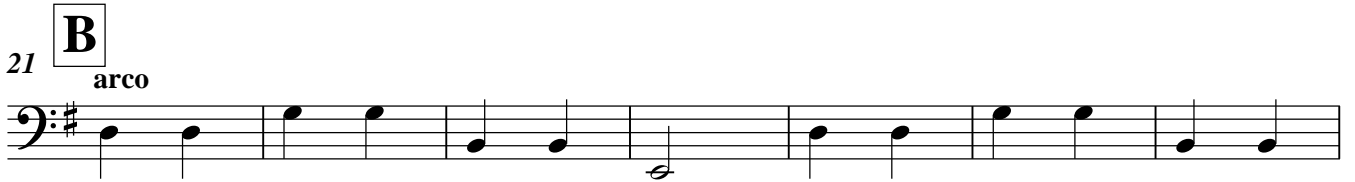


Contrabajo

Carnavalito

Cecilia Elizabeth Palacios

♩ = 80



Flauta

Marchan los Soldados □

Cecilia Elizabeth Palacios

♩ = 80

mf

9 **16**

28

Clarinete en B \flat 1

Marchan los Soldados \square

Cecilia Elizabeth Palacios

$\text{♩} = 80$

mf

9

16

16

28

Clarinete en B \flat 2

Marchan los Soldados \square

Cecilia Elizabeth Palacios

$\text{♩} = 80$

mf

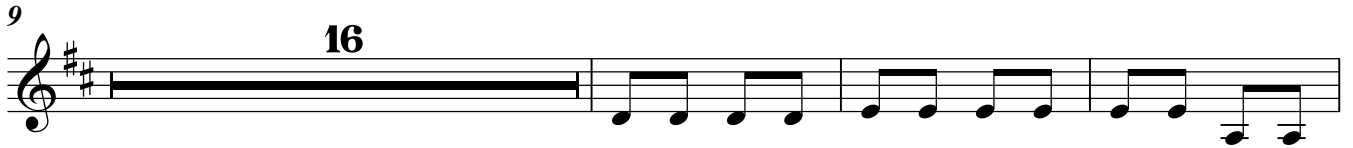
9 **16**

Trompeta en B \flat

Marchan los Soldados □

Cecilia Elizabeth Palacios

♩ = 80



Trombón

Marchan los Soldados □

Cecilia Elizabeth Palacios

♩ = 80



mf

9

16

Xilófono

Marchan los Soldados □

Cecilia Elizabeth Palacios

♩ = 80

8

9

mf

17

8

28

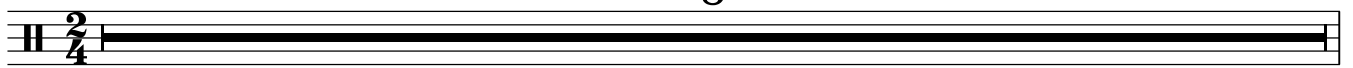
Redoblante

Marchan los Soldados □

Cecilia Elizabeth Palacios

♩ = 80

8



9



mf

8

25



Marchan los Soldados □

Cecilia Elizabeth Palacios

♩ = 80

8



9



mf

25



Violín

Marchan los Soldados □

Cecilia Elizabeth Palacios

♩ = 80

8

9

8

mf

24

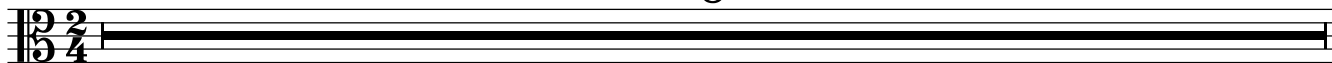
Viola

Marchan los Soldados □

Cecilia Elizabeth Palacios

♩ = 80

8



9

8



24



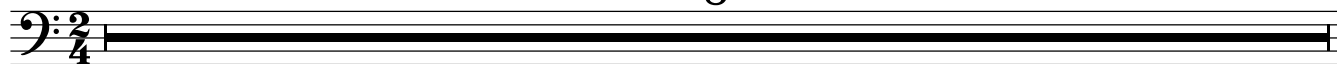
Violoncello

Marchan los Soldados

Cecilia Elizabeth Palacios

♩ = 80

8



9

8



24



Contrabajo

Marchan los Soldados

Cecilia Elizabeth Palacios

$\text{♩} = 80$

8

Musical staff 1: Bass clef, 2/4 time signature, a whole rest for 8 measures.

9

8 *mf*

Musical staff 2: Bass clef, 2/4 time signature, starting at measure 9. Measure 9 has a whole rest. Measures 10-11 have quarter notes. Measure 12 has a quarter note followed by a quarter rest. Measures 13-14 have eighth notes. Measure 15 has a quarter note followed by a quarter rest. Measure 16 has a quarter note.

24

Musical staff 3: Bass clef, 2/4 time signature, starting at measure 24. Measure 24 has a whole note. Measures 25-26 have quarter notes. Measure 27 has a quarter note followed by a quarter rest. Measures 28-29 have eighth notes. Measure 30 has a quarter note followed by a quarter rest. Measure 31 has a quarter note. Measure 32 has a half note with a fermata.

Flauta

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

$\text{♩} = 100$



10



Clarinete en B \flat 1

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

$\text{♩} = 100$



10



Clarinete en B \flat 2

Diana Diana

R. Friedman

Arr. Cecilia Elizabeth Palacios

$\text{♩} = 100$

The first staff of music is written in treble clef, key of D major (two sharps), and 2/4 time signature. The tempo marking above indicates a quarter note equals 100 beats per minute. The staff contains 9 measures of music: the first three measures each contain two eighth notes, followed by six measures of quarter notes, and the final measure ends with a quarter rest. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

10

The second staff of music is written in treble clef, key of D major (two sharps), and 2/4 time signature. It begins at measure 10, marked with '10' above the staff. The staff contains 7 measures: the first four measures each contain a quarter rest followed by a quarter note, followed by three measures of quarter notes. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and repeat dots.

Trompeta en B \flat

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

$\text{♩} = 100$



10



Trombón

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

$\text{♩} = 100$



10



Xilófono

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

♩ = 100



10



Redoblante

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

♩ = 100



10



Bombo

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

♩ = 100



10



Violin

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

$\text{♩} = 100$ pizz. (arco 2da vez)

10

Viola

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

♩ = 100
pizz. (arco 2da vez)



10



Violoncello

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

♩ = 100
pizz. (arco 2da vez)



10



Contrabajo

Diana Diana

R. Friedman
Arr. Cecilia Elizabeth Palacios

$\text{♩} = 100$
pizz. (arco 2da vez)



10



Canción Interrumpida

Mariano Kosiner Blanco

$\text{♩} = 120$

mf

5

9 **3**

14 **A** **7**

21 **2**

mf **B**

33 1. 2.

37

Oboe

Canción Interrumpida

Mariano Kosiner Blanco

$\text{♩} = 120$

1 *mf*

5

9 **3**

14 **A** **7**

21 *mf* **2**

27 **B**

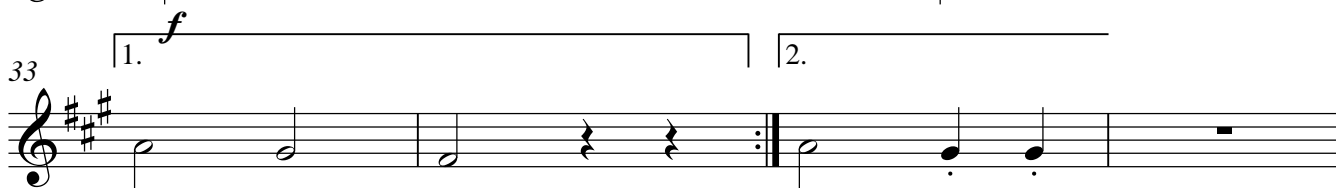
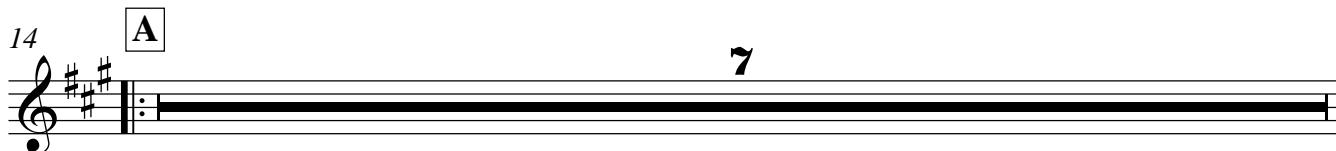
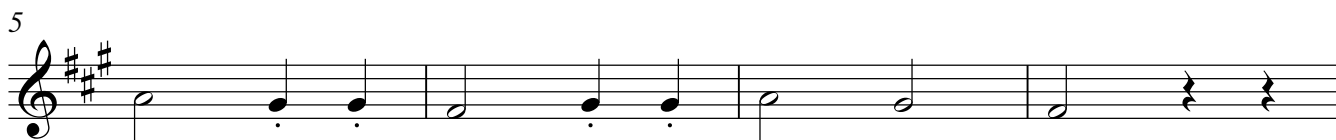
33 *f* 1. 2.

37

Canción Interrumpida

Mariano Kosiner Blanco

$\text{♩} = 120$



Canción Interrumpida

Mariano Kosiner Blanco

♩ = 120

4

5

3

f

9

2

14

A

17

21

3

27

B

f

33

1. *f* | 2.

2

38

Canción Interrumpida

Mariano Kosiner Blanco

$\text{♩} = 120$

4

5

3

f

9

2

14

A

17

21

3

27

B

33

1.

2.

2

Canción Interrumpida

Mariano Kosiner Blanco

♩ = 120

4

5

3

f

9

2

14

A

17

21

3

27

B

33

1.

2.

2

Canción Interrumpida

Mariano Kosiner Blanco

♩ = 120

mf

5

9

14

A

21

mf

27

B

33

f

37

Canción Interrumpida

Mariano Kosiner Blanco

$\text{♩} = 120$

mf

5

9 **3**

14 **A** **7**

21 **2**

mf **B**

33 **1.** **2.**

37

Redoblante

Canción Interrumpida

Mariano Kosiner Blanco

♩ = 120

4

5 *mf* 3

9 *f*

14 **A**

17

21 4

27 **B**

30

33 1. 2. 2

37

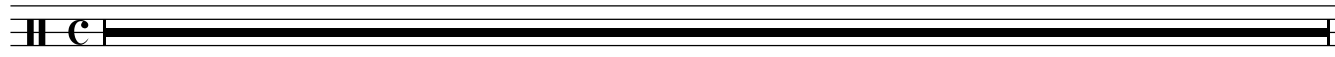
Bombo

Canción Interrumpida

Mariano Kosiner Blanco


♩ = 120

4



5

3



f

9



14

A




17



21

4



27

B



33

1.

2.

2



38



Violín 1

Canción Interrumpida

Mariano Kosiner Blanco

$\text{♩} = 120$

5 *mf*

9 **3**

14 **A** **7**

21 **2**

27 *mp* **B**

33 1. 2.

37

Violín 2

Canción Interrumpida

Mariano Kosiner Blanco

$\text{♩} = 120$

5 *mf*

9 **3**

14 **A** **7**

21 *mp* **2**

27 **B**

33 1. 2.

37

Viola

Canción Interrumpida

Mariano Kosiner Blanco

♩ = 120

5

mf

9

f

14

A
pizz.

17

f

21

arco

27

mf
B

33

f

37

f

Violoncello

Canción Interrumpida

Mariano Kosiner Blanco

♩ = 120

mf

5

f

9

A

14

pizz.

f

17

21 *arco*

mf

27

B

f

33

1. | 2.

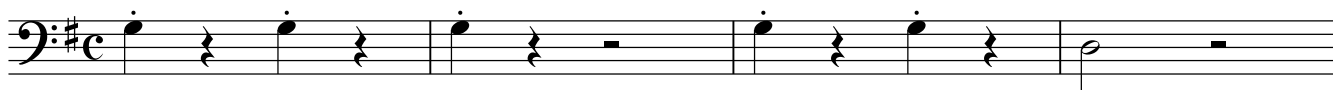
v.

37

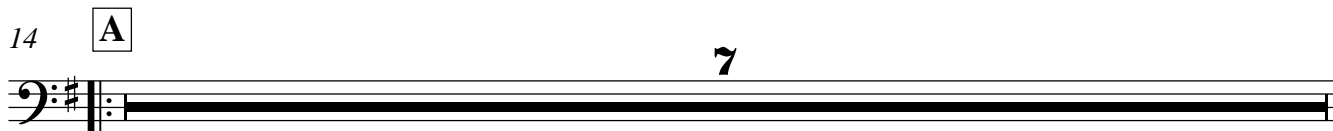
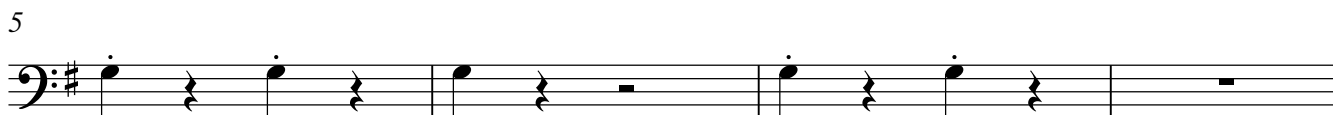
Canción Interrumpida

Mariano Kosiner Blanco

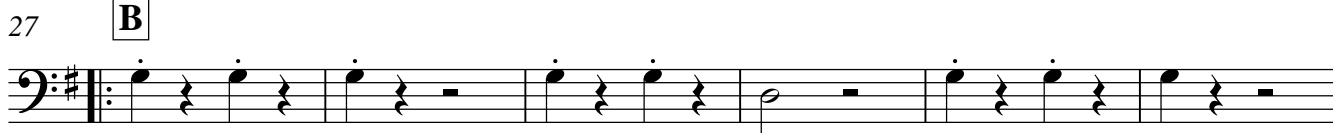
♩ = 120



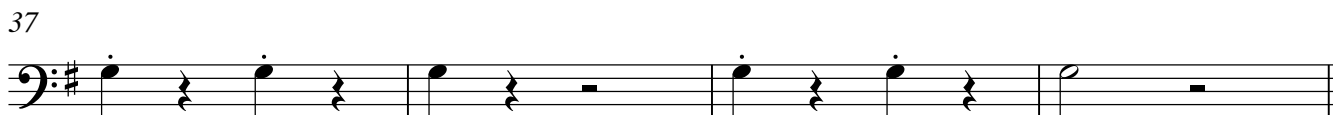
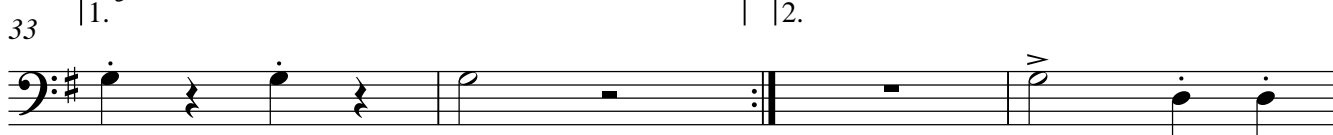
mf



mf



f



Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

$\text{♩} = 80$

mf

6

15

21

26

15

6

52

3

3

59

3

Clarinete en B \flat

Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

$\text{♩} = 80$

mf

2 4

14

20

26 17 4

52 3 3

59 3 3

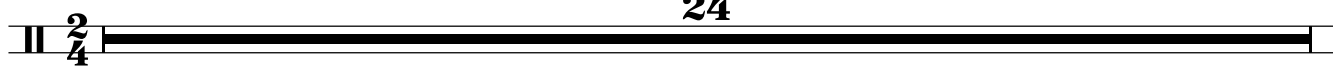
Bongo

Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

♩ = 80

24



A musical staff with a 24-measure rest bar. The staff is marked with a double bar line on the left and a single bar line on the right. The number '24' is centered above the staff.

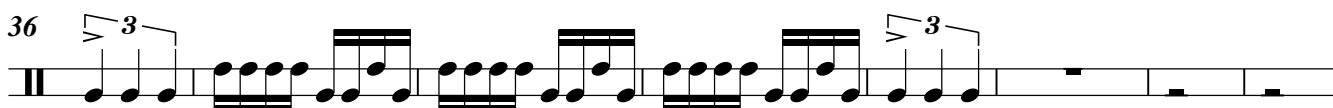
25

11



A musical staff with an 11-measure rest bar. The staff is marked with a double bar line on the left and a single bar line on the right. The number '11' is centered above the staff.

36



A musical staff starting at measure 36. It features a triplet of eighth notes, followed by a series of eighth notes with beams, and another triplet of eighth notes. The staff ends with a double bar line.

44

3



A musical staff starting at measure 44. It begins with a triplet of eighth notes, followed by a series of eighth notes with beams, and another triplet of eighth notes. The staff ends with a double bar line.

53



A musical staff starting at measure 53. It features a series of eighth notes with beams, followed by a triplet of eighth notes, and another series of eighth notes with beams. The staff ends with a double bar line.

59



A musical staff starting at measure 59. It features a series of eighth notes with beams, followed by a triplet of eighth notes, another series of eighth notes with beams, a second triplet of eighth notes, and a final eighth note. The staff ends with a double bar line.

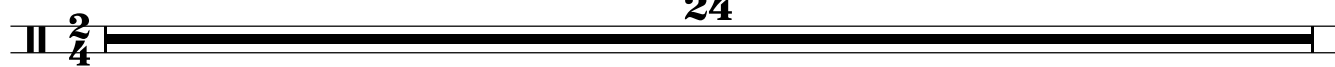
Conga

Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

♩ = 80

24



A musical staff in 2/4 time with a 24-measure rest, indicated by a thick black bar and the number 24 above it.

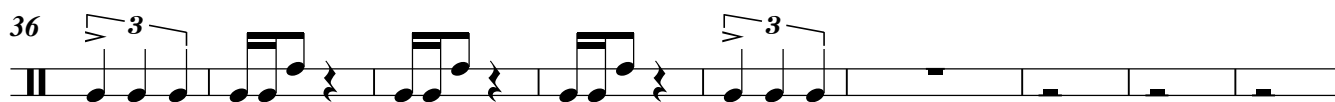
25

11



A musical staff with an 11-measure rest, indicated by a thick black bar and the number 11 above it.

36



A musical staff starting at measure 36. It features a triplet of eighth notes, followed by a quarter rest, a triplet of quarter notes, a quarter rest, another triplet of quarter notes, a quarter rest, and a final triplet of quarter notes.

45

3



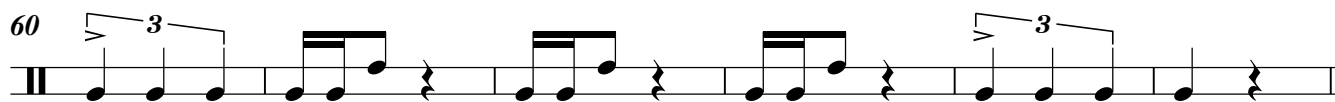
A musical staff starting at measure 45. It begins with a triplet of eighth notes, followed by a quarter rest, a triplet of quarter notes, a quarter rest, another triplet of quarter notes, a quarter rest, and a final triplet of quarter notes.

55



A musical staff starting at measure 55. It features a triplet of eighth notes, a quarter rest, a triplet of quarter notes, a quarter rest, another triplet of quarter notes, a quarter rest, and a final triplet of quarter notes.

60



A musical staff starting at measure 60. It features a triplet of eighth notes, a quarter rest, a triplet of quarter notes, a quarter rest, another triplet of quarter notes, a quarter rest, and a final triplet of quarter notes.

Bombo

Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

$\text{♩} = 80$

24

parche

aro

26

34

42

51

58

The musical score is written for a Bombo in 2/4 time. It begins with a tempo marking of quarter note = 80. The first staff contains a 24-measure rest, indicated by a thick black line and the number '24'. Following the rest, the music starts with a half note marked 'parche' and a quarter note marked 'aro', both with accents. The subsequent staves (26, 34, 42, 51, 58) contain rhythmic patterns of eighth notes with accents. Triplet markings (a '3' above a bracket) are used to group three eighth notes in several measures. The piece concludes with a final quarter note and a double bar line.

Uñas

Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

♩ = 80

24



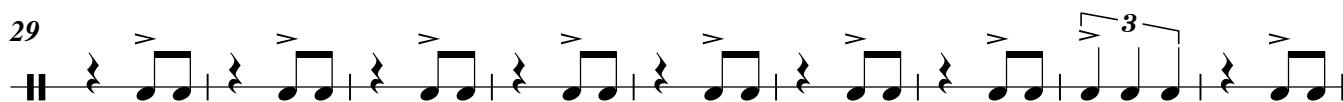
A musical staff with a double bar line on the left and right. A single horizontal line with a vertical tick at the end represents a whole rest for 24 measures. The number '24' is centered above the staff.

25



A musical staff with a double bar line on the left and right. A single horizontal line with a vertical tick at the end represents a whole rest for 4 measures. The number '4' is centered above the staff.

29



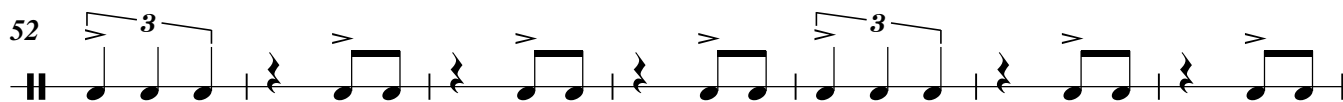
A musical staff with a double bar line on the left and right. It contains a sequence of eighth notes with accents. The first seven measures each contain two eighth notes. The eighth measure contains a triplet of eighth notes. The ninth measure contains two eighth notes. The tenth measure contains a quarter note.

38



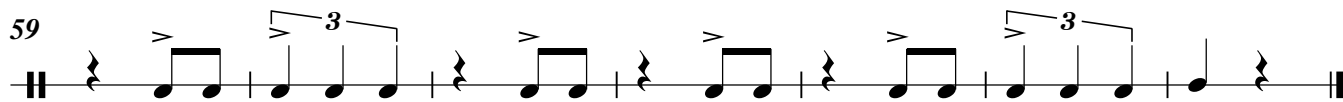
A musical staff with a double bar line on the left and right. It contains a sequence of eighth notes with accents. The first three measures each contain two eighth notes. The fourth measure contains a triplet of eighth notes. This is followed by a whole rest for 7 measures. The eighth measure contains a triplet of eighth notes. The ninth measure contains two eighth notes. The tenth measure contains a quarter note.

52



A musical staff with a double bar line on the left and right. It contains a sequence of eighth notes with accents. The first measure contains a triplet of eighth notes. The second measure contains two eighth notes. The third measure contains two eighth notes. The fourth measure contains two eighth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains two eighth notes. The seventh measure contains two eighth notes. The eighth measure contains a quarter note.

59



A musical staff with a double bar line on the left and right. It contains a sequence of eighth notes with accents. The first measure contains a triplet of eighth notes. The second measure contains two eighth notes. The third measure contains two eighth notes. The fourth measure contains two eighth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains two eighth notes. The seventh measure contains a quarter note.

Violín 1

Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

$\text{♩} = 80$

4

mf

11

19

25

20

45

6

3

58

3

62

3

Violín 2

Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

$\text{♩} = 80$

6 **4**

mf

14

21 **22**

47 **3**

56 **3** **3**

61 **3**

Viola

Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

$\text{♩} = 80$

6 **4**

mf

17

26 **27**

58

Rueda-Saya-Rueda

Ana Maria Piexoloto
Arr. Tabbush/Jorge Ruiz de Huidobro

$\text{♩} = 80$

6

6

mf

16

22

47

3

56

3

La que se queda

Chacho Echenique
Arr. Javier Seco

$\text{♩} = 70$

2

3 3 3 3 3 3 3 3 3 3 3 3

9

3 3 10 3 3 3

24

3 3 3 12

41

12 3 3 3 3 3 3 3

59

3 3 3

63

3 3 10

p

La que se queda

Chacho Echenique
Arr. Javier Seco

$\text{♩} = 70$

2 *p* **6**

9 **4** **3** **3** **3** **3** **3**

19 **3** **3** **3** **3**

25 **3** **3** **3** **12**

41 **12** **3** **3** **3** **3** **3**

59 **3** **3** **3**

63 **3** **3** **10**

P

Quena

La que se queda

Chacho Echenique
Arr. Javier Seco

$\text{♩} = 70$

2 6

9 20 *f* 3 3 3 3

33 4

41 12 *p* 3 3 3 3 3

59 3 3 3

63 3 10 *p*

Clarinete en Bb

La que se queda

Chacho Echenique
Arr. Javier Seco

$\text{♩} = 70$

2

p

9

10

P

25

P

f

32

4

41

12

P

P

59

63

P

10

Cencerro

La que se queda

Chacho Echenique
Arr. Javier Seco

$\text{♩} = 70$

$\frac{2}{4}$

2

6

9

32

8

50

23

Bongó

La que se queda

Chacho Echenique
Arr. Javier Seco

♩ = 70

2/4 **2** . **6**

9 **32** **6**

49

54

59

64

69

72

Conga

La que se queda

Chacho Echenique
Arr. Javier Seco

♩ = 70

2/4 **2** . **6**

9 **32** **3**

47

53

59

65

70


Batería (Bombo, redoblante y platillo)

La que se queda

Chacho Echenique
Arr. Javier Seco

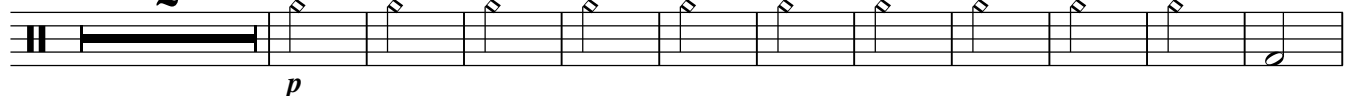
♩ = 70

2 6



9 2 Platillo Bombo

p



22 7



37 4 Redoblante



47



53



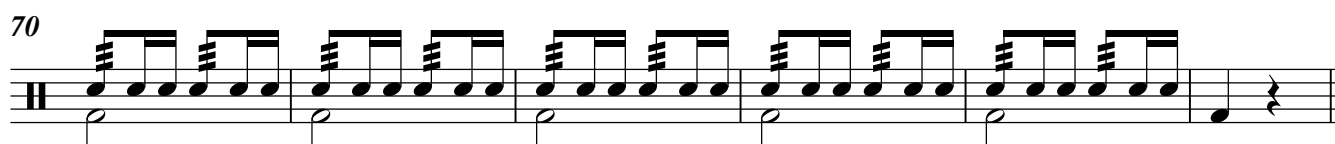
59



65



70



La que se queda

Chacho Echenique
Arr. Javier Seco

$\text{♩} = 70$

2

p 3 3 3 3 3 3 3 3 3 3 3

9

15

21 G

27 G Am D7 G G Am

pp

35 D7 G 3 3 3

41

12

La que se queda
Guitarra

53 G

59

65

69 3

Violín

La que se queda

Chacho Echenique
Arr. Javier Seco

♩ = 70

2 4

9 10 3 3 3

25 3 3 3 P P

35 4 12 3 3

55 3 3 3 3 3

62 3 3 3 3 9

pp

P

Viola

La que se queda

Chacho Echenique
Arr. Javier Seco

♩ = 70

2 6

9 2

17 3 3 3

24 3 3 3 P P

35 4 12 3 3 3

57 3 3 3 3 3

63 3 3 3 9

Violoncello

La que se queda

Chacho Echenique
Arr. Javier Seco

$\text{♩} = 70$



9



16



23



32



41



59



65



Contrabajo

La que se queda

Chacho Echenique
Arr. Javier Seco

♩ = 70



9



16



24



33



41



61



66



Cariñito

Ángel Aníbal Rosado

Arr. Javier Seco

♩ = 100

4

8

12 1. 2.

16

21

24 1. *dc a CODA CODA*

Clarinete en B \flat

Cariñito

Ángel Aníbal Rosado

Arr. Javier Seco

$\text{♩} = 100$

4

8

12 1. 2. 4

19

23 1.

Pandereta

Cariñito

Ángel Aníbal Rosado
Arr. Javier Seco

$\text{♩} = 100$

3

6

8

12 1. 2.

4

19

23 1.

Conga

Cariñito

Ángel Aníbal Rosado
Arr. Javier Seco

♩ = 100

4

6

8

10

12

1. 2.

4

18

21

23

25

1.

Bombo

Cariñito

Ángel Aníbal Rosado
Arr. Javier Seco

♩ = 100

4

8

14

22

Cariñito

Ángel Aníbal Rosado
Arr. Javier Seco

♩ = 100

4

mf

4

8

11

14

17

20

23

25

Violín

Cariñito

Ángel Aníbal Rosado
Arr. Javier Seco

♩ = 100

1. *mf*

4

8

12

1. 2.

16

22

25

1.

Viola

Cariñito

Ángel Aníbal Rosado
Arr. Javier Seco

♩ = 100

mf

4

8

12

1. 2.

16

22

1.

Violoncello y Contrabajo

Cariñito

Ángel Aníbal Rosado

Arr. Javier Seco

$\text{♩} = 100$ pizz
mf

4

8

13

19

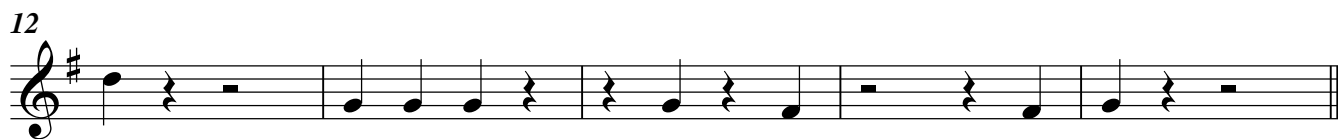
23

Violín I

Au Clair de la Lune

Melodía popular francesa
Arr. Juan Pablo Cadierno

Andante



Violín II

Au Clair de la Lune

Melodía popular francesa
Arr. Juan Pablo Cadierno

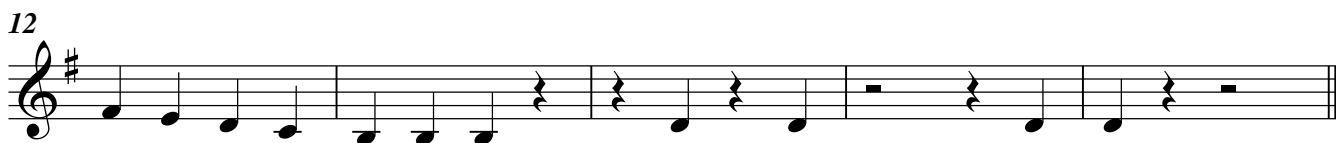
Andante



mp



pizz.



12

Viola

Au Clair de la Lune

Melodía popular francesa
Arr. Juan Pablo Cadierno

Andante



7



12



Violoncello

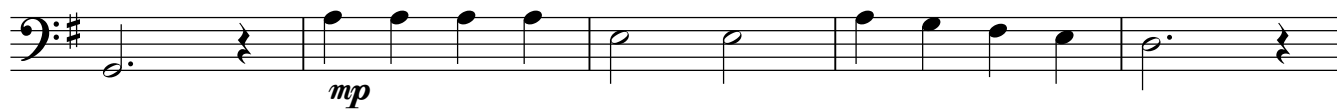
Au Clair de la Lune

Melodía popular francesa
Arr. Juan Pablo Cadierno

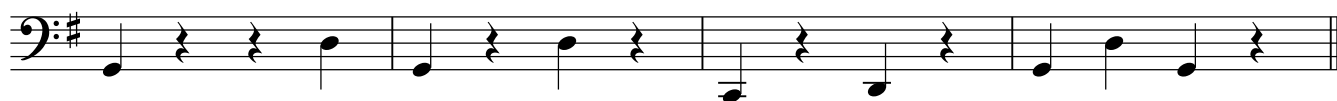
Andante



8



13 pizz.



Contrabajo

Au Clair de la Lune

Melodía popular francesa
Arr. Juan Pablo Cadierno

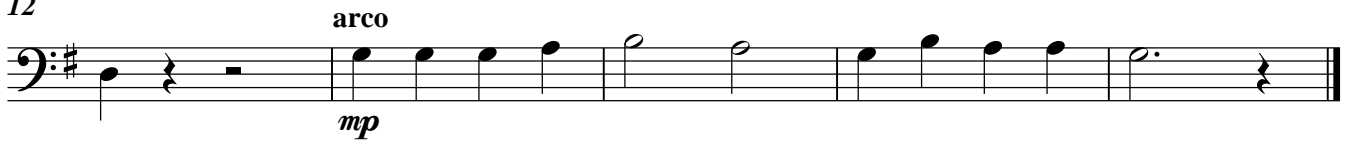
Andante
pizz.



7



12



Dos Piezas Breves

Juan Pablo Cadierno

I. Canción triste

Andante ♩ = 60

Musical notation for the first piece, 'I. Canción triste'. It consists of two staves. The first staff is in 6/8 time, starting with a 6-measure rest, followed by a melody in *mp*. The second staff starts at measure 10 with a 2-measure rest, followed by a melody with slurs and a final key signature change to two sharps and a 2/4 time signature.

II. Juego

16 Moderato ♩ = 108

Musical notation for the second piece, 'II. Juego'. It consists of three staves. The first staff is in 2/4 time, starting with a 16-measure rest, followed by a melody with dynamics *p*, *mf*, *f*, and *p*. The second staff starts at measure 26 with a melody in *f*, followed by a 2-measure rest and a melody in *mp*. The third staff starts at measure 32 with a 4-measure rest, followed by a melody with dynamics *p* and *f*.

Dos Piezas Breves

I. Canción triste

Juan Pablo Cadierno

Andante ♩ = 60

6

mp

10

2

II. Juego

16 Moderato ♩ = 108

p *mf* *f* *p*

26

2

f *mp*

32

4

p *f*

Dos Piezas Breves

Juan Pablo Cadierno

I. Canción triste

Andante $\text{♩} = 60$

Musical notation for the first piece, 'Canción triste'. It is in 6/8 time and G major. The score consists of two staves. The first staff begins with a 2-measure rest, followed by a melody starting on G4. A 3-measure rest occurs at the end of the first staff. The second staff continues the melody, ending with a key signature change to D major and a 2/4 time signature. Dynamics include *mp* and *p*.

II. Juego

Moderato $\text{♩} = 108$

Musical notation for the second piece, 'Juego'. It is in 2/4 time and D major. The score consists of two staves. The first staff starts with a 4-measure rest, followed by a melody starting on D4. Dynamics include *p*, *mf*, *f*, *p*, and *f*. The second staff continues the melody, featuring a 4-measure rest. Dynamics include *mp*, *p*, and *f*.

Dos Piezas Breves

Juan Pablo Cadierno

I. Canción triste

Andante $\text{♩} = 60$

Musical notation for 'I. Canción triste'. The piece is in G major and 6/8 time. It begins with a 2-measure rest, followed by a melody starting on G4. A 3-measure rest occurs at measure 7. The piece concludes with a 2-measure rest in the key of D major.

II. Juego

Moderato $\text{♩} = 108$

Musical notation for 'II. Juego'. The piece is in D major and 2/4 time. It starts with a 4-measure rest. The melody begins on D4 and features dynamic markings of *p*, *mf*, *f*, *p*, and *f*. A 4-measure rest is present at measure 27. The piece ends with a 4-measure rest.

Violín I

Dos Piezas Breves

I. Canción triste

Juan Pablo Cadierno

Andante ♩ = 60

Musical notation for the first piece, 'Canción triste'. It consists of two staves. The first staff starts at measure 1 and ends at measure 9, marked with a piano (*p*) dynamic. The second staff starts at measure 10 and ends at measure 15, marked with a pizzicato (*pizz.*) dynamic. The key signature is one flat (B-flat) and the time signature is 6/8. The piece concludes with a double bar line and a key signature change to two sharps (D major).

Moderato ♩ = 108

II. Juego

Musical notation for the second piece, 'Juego'. It consists of two staves. The first staff starts at measure 16 and ends at measure 26, marked with a forte (*f*) dynamic. The second staff starts at measure 27 and ends at measure 32, marked with a mezzo-forte (*mf*) dynamic. The key signature is two sharps (D major) and the time signature is 2/4. The piece features various dynamics including *f*, *p* súbito, *mf*, and *f*, and includes performance instructions such as *arco* and *pizz.*. Fingerings are indicated with numbers 2, 5, and 2.

Violín II

Dos Piezas Breves

I. Canción triste

Juan Pablo Cadierno

Andante ♩ = 60

Musical notation for the first piece, 'I. Canción triste'. It consists of two staves. The first staff starts at measure 1 with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is Andante with a quarter note equal to 60 beats. The music begins with a piano (*p*) dynamic. The second staff starts at measure 9 and continues the piece, ending with a key signature change to two sharps (D major) and a 2/4 time signature. The piece concludes with a pizzicato (*pizz.*) instruction.

II. Juego

16 Moderato ♩ = 108

Musical notation for the second piece, 'II. Juego'. It consists of two staves. The first staff starts at measure 16 with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The tempo is Moderato with a quarter note equal to 108 beats. The piece begins with a forte (*f*) dynamic and is marked 'arco'. It features dynamic changes to piano (*p*) and mezzo-forte (*mf*), and includes a pizzicato (*pizz.*) section. The second staff starts at measure 27 and continues the piece, featuring a forte (*f*) dynamic and a pizzicato (*pizz.*) section. The piece concludes with a double bar line.

Viola

Dos Piezas Breves

I. Canción triste

Juan Pablo Cadierno

Andante ♩ = 60



p

10

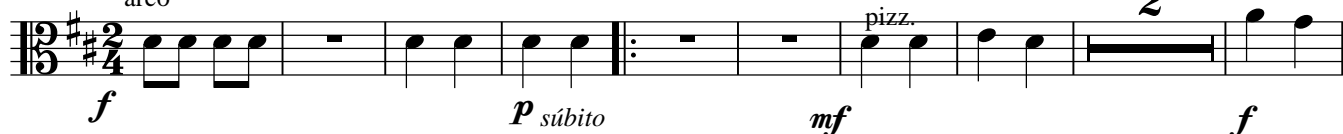


f

pizz.

II. Juego

16 Moderato ♩ = 108
arco



f

p súbito

mf

f

27



mp

f

Dos Piezas Breves

I. Canción triste

Juan Pablo Cadierno

Andante ♩ = 60

Musical notation for the first piece, 'I. Canción triste'. It consists of two staves of music in bass clef. The first staff is in 6/8 time and begins with a dynamic marking of *p*. The second staff starts at measure 10 and is in 2/4 time, featuring a dynamic marking of *f* and a *pizz.* instruction.

II. Juego

16 Moderato ♩ = 108
arco

Musical notation for the second piece, 'II. Juego'. It consists of two staves of music in bass clef, both in 2/4 time. The first staff starts at measure 16 with a dynamic marking of *f* and the instruction 'arco'. It includes a *p subito* marking and a *pizz.* instruction. The second staff starts at measure 27 and features triplets (marked with '3') and a dynamic marking of *mp*, followed by a *pizz.* instruction and a final *f* dynamic.

Dos Piezas Breves

I. Canción triste

Juan Pablo Cadierno

Andante ♩ = 60



p

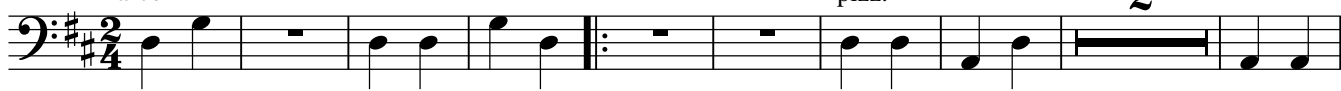
10



pizz.

II. Juego

16 Moderato ♩ = 108
arco



f

p súbito

pizz.

mf

2

f

27



mp

f

Flauta 1

Canon

Melodía popular
Arr. Juan Pablo Cadierno

$\text{♩} = 100$

f

2

6 **14**

20 **A**

28

36 **B**

44

52 **C** **16**

69 **D** **12**

81 **E** **4**

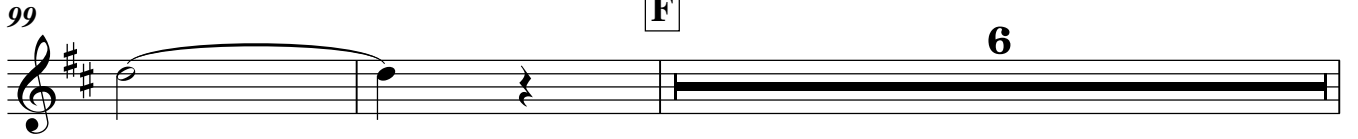
Canon
Flauta 1

91



A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains 11 measures of music. The first measure has a half note G4 with a slur over it. The second measure has a quarter rest. The third through eighth measures contain eighth and sixteenth note patterns. The ninth measure has a half note G4 with a slur over it. The tenth and eleventh measures continue the eighth and sixteenth note pattern.

99



A musical staff in treble clef with a key signature of two sharps. It contains 11 measures. The first measure has a half note G4 with a slur over it. The second measure has a quarter rest. The third measure has a boxed letter 'F' above it. From the fourth measure to the end of the staff, there is a thick black bar representing a six-measure rest, with a '6' above it.

107



A musical staff in treble clef with a key signature of two sharps. It contains 11 measures. The first measure has a boxed letter 'G' above it. The staff contains eighth and sixteenth note patterns throughout, ending with a quarter rest in the final measure.

Flauta 2

Canon

Melodía popular
Arr. Juan Pablo Cadierno

$\text{♩} = 100$

2

f

6 14

20 **A**

28

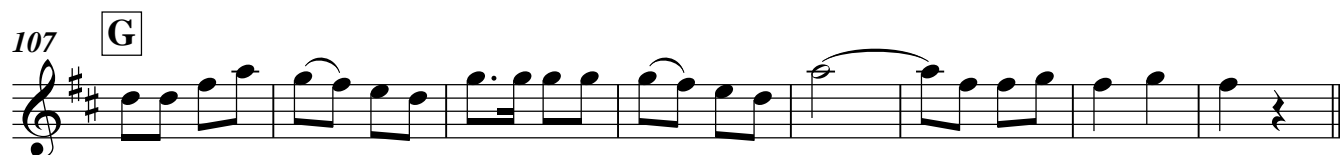
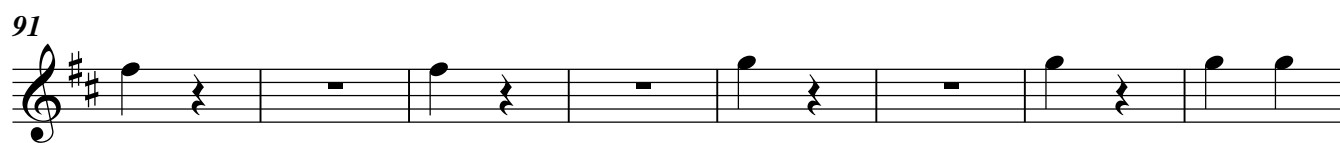
36 **B**

44

52 **C** 16

69 **D** 12

81 **E** 4

Canon
Flauta 2

Canon

Melodía popular
Arr. Juan Pablo Cadierno

♩ = 100

5 **2**

f

6 **14**

20 **A**

28

36 **B**

44

52 **C** **16**

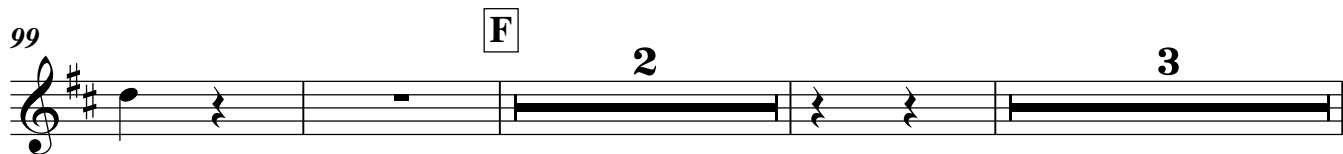
69 **D** **12**

81 **E** **4**

91



99



107



Canon

Melodía popular
Arr. Juan Pablo Cadierno

$\text{♩} = 100$

f

2

6 **14**

20 **A** **16**

36 **B**

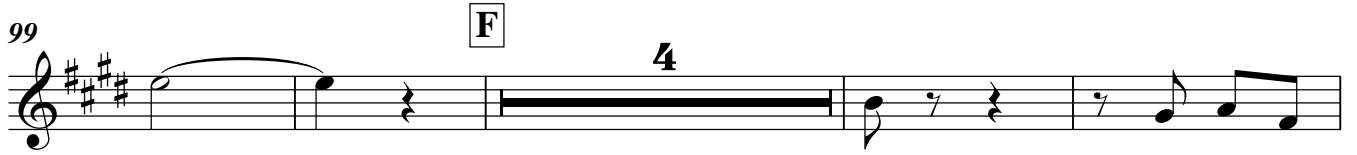
44

52 **C** **16**

69 **D**

75

81 **E**

Canon
Clarinete en B \flat 1

Canon

Melodía popular
Arr. Juan Pablo Cadierno

$\text{♩} = 100$

f

6 **14**

20 **A** **16**

36 **B**

44

52 **C** **16**

69 **D**

75

81 **E** **2**

Canon
Clarinete en B \flat 2

91

Musical staff 91: Treble clef, key signature of three sharps (F#, C#, G#), 8 measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

99

Musical staff 99: Treble clef, key signature of three sharps, 2 measures of music followed by a 6-measure rest. The notes are: G4 (half), A4 (half). A box containing the letter 'F' is positioned above the staff between the 2nd and 3rd measures. A box containing the number '6' is positioned above the staff above the 6-measure rest.

107

Musical staff 107: Treble clef, key signature of three sharps, 10 measures of music. A box containing the letter 'G' is positioned above the staff above the first measure. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).

Clarinete en B \flat 3

Canon

Melodía popular
Arr. Juan Pablo Cadierno

$\text{♩} = 100$

f

2

6 **14**

20 **A** **16**

36 **B**

44

52 **C**

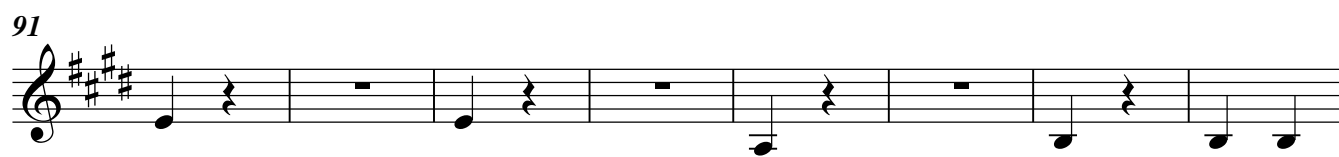
61

69 **D**

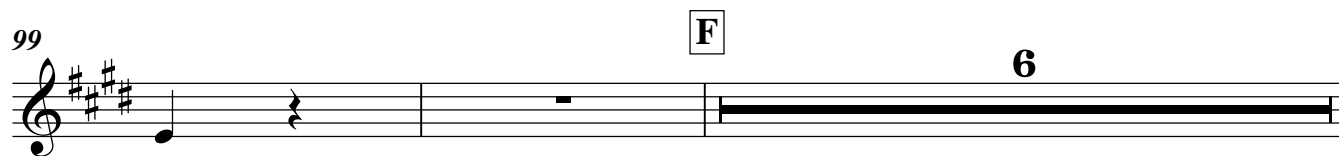
81 **E**

Canon
Clarinete en B \flat 3

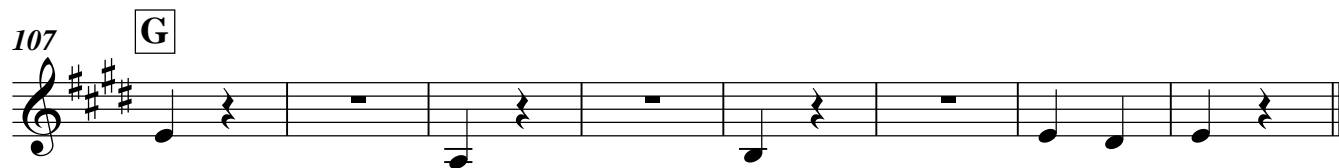
91



99



107



Violín I

Canon

Melodía popular
Arr. Juan Pablo Cadierno

♩ = 100

pizz.

f *mp*

6

13

20 **A**

28

36 **B**

arco

44

52 **C**

f

61

Canon
Violín I

69 **D**



75



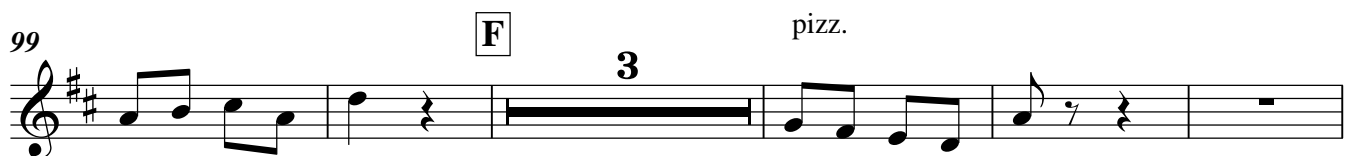
81 **E**



91



99 **F** 3 pizz.



107 **G** arco



Violín 2

Canon

Melodía popular
Arr. Juan Pablo Cadierno

♩ = 100

6

f *pizz.* *mp*

6

13

20

A

28

36

B

arco

44

52

C

8

p

Canon
Violín 2

69 **D**

75

81 **E**

86

91

99 **F** **6**

107 **G**
arco

Violín 3

Canon

Melodía popular
Arr. Juan Pablo Cadierno

♩ = 100

f *mp* pizz.

6

13

20 **A**

28

36 **B** arco

44

52 **C** 8 *p*

Canon
Violín 3

69 **D**

75

81 **E**

91

99 **F** 6

107 **G**
arco

Viola

Canon

Melodía popular
Arr. Juan Pablo Cadierno

$\text{♩} = 100$
pizz.
f

6

13

20 **A**

28

36 **B**

arco

44

52 **C**

8

p

Canon
Viola

69 **D**



75



81

E

2



91



99

F

3



107 **G**

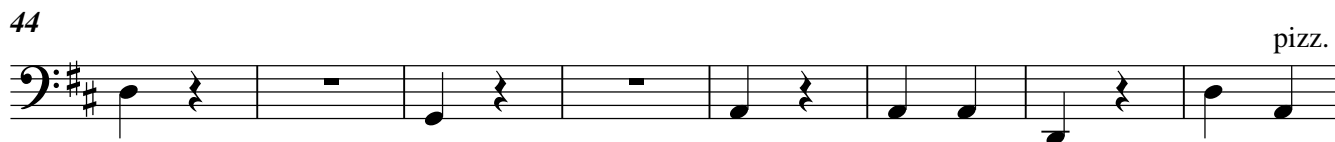
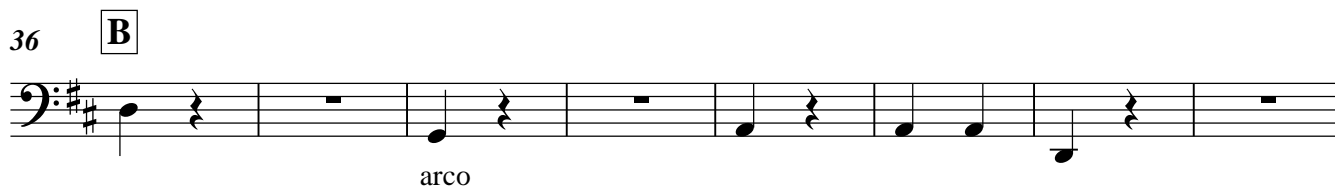
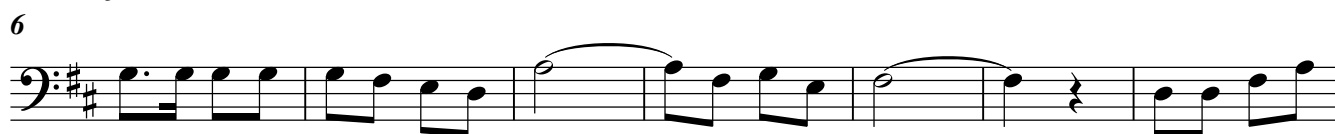
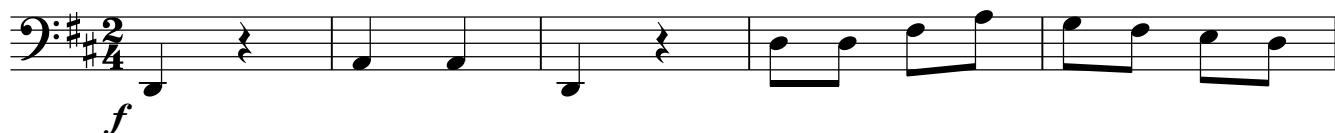


Violoncello 1

Canon

Melodía popular
Arr. Juan Pablo Cadierno

♩ = 100



Canon
Violoncello 1

69 **D**

75

81 **E**

91

99 **F** pizz. **3**

107 **G**
arco

Violoncello 2

Canon

Melodía popular
Arr. Juan Pablo Cadierno

pizz. ♩ = 100

6 *f*

13

20 **A**

28

36 **B**

44 pizz.

52 **C**

61

Canon
Violoncello 269 **D**

75



81

E

arco



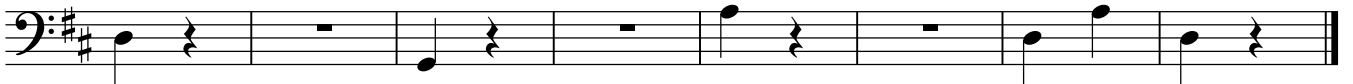
91



99

F

3

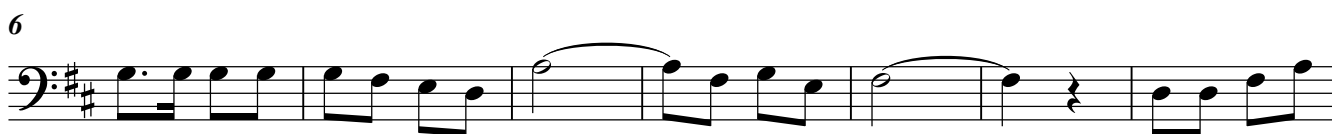
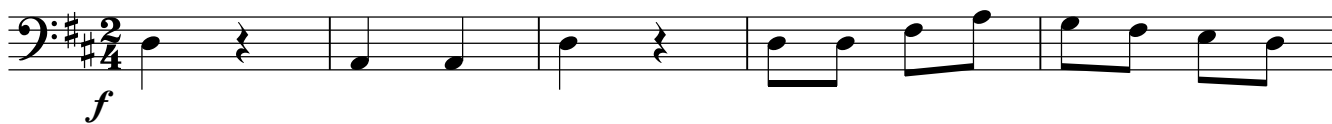
107 **G**

Contrabajo 1

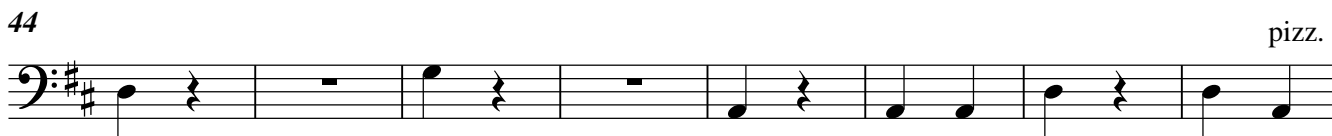
Canon

Melodía popular
Arr. Juan Pablo Cadierno

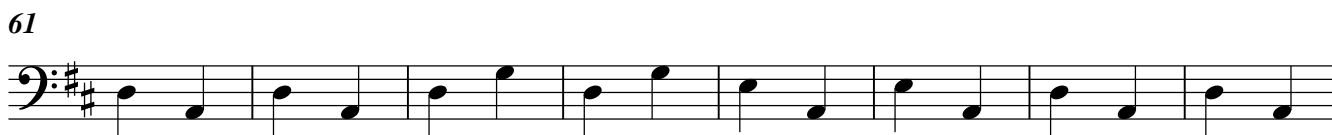
♩ = 100



arco



pizz.



Canon
Contrabajo 1

69 **D**



75



81

E

arco



91



99

F pizz.

3



107

G

arco



Contrabajo 2

Canon

Melodía popular
Arr. Juan Pablo Cadierno

pizz. $\text{♩} = 100$

f

6

13

20 **A**

28

36 **B**

arco

44 pizz.

52 **C**

61

Canon
Contrabajo 2

69 **D**



75



81

E

arco



91



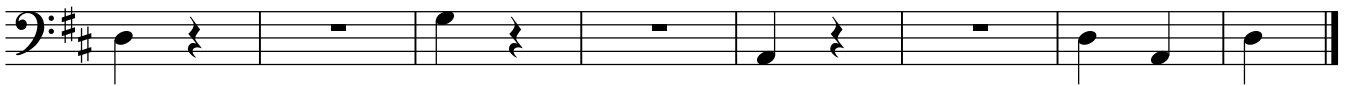
99

F

6



107 **G**



Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

♩ = 80

Musical score for measures 1-6. The score includes parts for Flauta 1, Flauta 2, Flauta 3, Clarinete en B♭ 1, Clarinete en B♭ 2, Clarinete en B♭ 3, Violín I, Violín II, Viola, Violoncello, and Contrabajo. The key signature is one sharp (F#) and the time signature is 3/4. The Flute parts enter in measure 5 with a *p* dynamic. The Cello and Double Bass parts enter in measure 1 with a *ff* dynamic and *pizz.* marking.

Musical score for measures 7-13. The score includes parts for Fl. 1, Fl. 2, Fl. 3, Cl. B♭ 1, Cl. B♭ 2, Cl. B♭ 3, Vln. I, Vln. II, Vla., Vc., and Cb. The Flute parts continue their melodic lines. The Clarinet parts enter in measure 10 with a *pp* dynamic. The Violin and Viola parts enter in measure 10 with a *mp* dynamic and *pizz.* marking. The Cello and Double Bass parts continue their accompaniment.

15

Fl. 1
Fl. 2
Fl. 3
Cl. Bb 1
Cl. Bb 2
Cl. Bb 3
Vln. I
Vln. II
Vla.
Vc.
Cb.



26

Fl. 1
Fl. 2
Fl. 3
Cl. Bb 1
Cl. Bb 2
Cl. Bb 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

38

Fl. 1
Fl. 2
Fl. 3
Cl. Bb 1
Cl. Bb 2
Cl. Bb 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *f*
p *f*
f arco
f arco
f arco
f arco
f

52

Fl. 1
Fl. 2
Fl. 3
Cl. Bb 1
Cl. Bb 2
Cl. Bb 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
pizz.
pizz. *p*
pizz.

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

$\text{♩} = 80$

4

p

9

15

7

mp

27

5

38

2

p *f*

46

51

9

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

♩ = 80

The musical score is written for Flauta 2 in 3/4 time. It consists of seven staves of music. The first staff starts with a tempo marking of ♩ = 80 and a dynamic of *p*. It features a 4-measure rest followed by a melodic line. The second staff continues the melody. The third staff has a 7-measure rest and a dynamic of *mp*. The fourth staff continues the melody and ends with a 5-measure rest. The fifth staff starts with a 2-measure rest, a dynamic of *p*, and then a dynamic of *f*. The sixth staff continues the melody. The seventh staff starts with a 9-measure rest and ends with a double bar line.

4

p

9

15

7

mp

27

5

38

2

p *f*

46

51

9

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

$\text{♩} = 80$

4

p

9

15

7

mp

27

5

38

3

f

47

51

9

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

$\text{♩} = 80$

13

pp

15

15

38

2

p *f*

46

54

p

58

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

$\text{♩} = 80$

13

pp

15

15

38

2

p *f*

46

51

9

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

$\text{♩} = 80$

15

15 **7** *mp*

27 **5**

38 **3** *f*

47

51 **9**

Violín I

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

$\text{♩} = 80$

14

pizz.

mp

15

23

30

38

arco

f

45

50

9

Violín II

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

$\text{♩} = 80$

14 pizz.

mp

15

23

30

38 arco

f

46

51 **9**

Viola

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

♩ = 80

14

pizz.

Staff 14: A double bar line is present. The staff contains a whole rest for the first measure and a half note G4 for the second measure. The dynamic marking *mp* is placed below the second measure.

15

Staff 15: A sequence of eighth notes with stems up and down, starting on G4 and moving stepwise up and down.

23

Staff 23: A sequence of eighth notes with stems up and down, starting on G4 and moving stepwise up and down.

30

Staff 30: A sequence of eighth notes with stems up and down, starting on G4 and moving stepwise up and down.

38

arco

Staff 38: A sequence of eighth notes with stems up and down, starting on G4 and moving stepwise up and down.

f

46

Staff 46: A sequence of eighth notes with stems up and down, starting on G4 and moving stepwise up and down.

54

pizz.

Staff 54: A sequence of eighth notes with stems up and down, starting on G4 and moving stepwise up and down.

p

58

Staff 58: A sequence of eighth notes with stems up and down, starting on G4 and moving stepwise up and down, ending with a double bar line.

Violoncello

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

pizz. $\text{♩} = 80$

ff

8

15

23

31

38 arco

f

46 pizz.

54

58

Contrabajo

Sentir en Vidala

Roque y Miguel Cordero
Arr. Juan Pablo Cadierno

pizz. $\text{♩} = 80$

8

15

23

31

38 arco

46 f pizz.

54

59

Flauta 1

Tres Hojitas

Canción Popular Española
Arr. Juan Pablo Cadierno

♩ = 60

mp

3

12

9

34

Detailed description: The image shows a musical score for Flauta 1 in G major (one sharp) and 2/4 time. The tempo is marked as ♩ = 60. The score consists of four staves of music. The first staff starts with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes. The second staff begins at measure 12. The third staff begins at measure 21 and features a nine-measure rest. The fourth staff begins at measure 34 and ends with a double bar line. The key signature has one sharp (F#) and the time signature is 2/4.

Tres Hojitas

Canción Popular Española
Arr. Juan Pablo Cadierno

$\text{♩} = 60$

The musical score is written for Flauta 2 in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a tempo marking of quarter note = 60 and a dynamic marking of *mp*. It features a melodic line with a triplet of eighth notes. The second staff starts at measure 12 and continues the melody with eighth notes and rests. The third staff starts at measure 21 and includes a triplet of eighth notes. The fourth staff starts at measure 34 and concludes the piece with a double bar line.

mp

12

21

34

Clarinete en B \flat 1

Tres Hojitas

Canción Popular Española
Arr. Juan Pablo Cadierno

$\text{♩} = 60$

4

mp

12

21

9

34

Clarinete en B \flat 2

Tres Hojitas

Canción Popular Española
Arr. Juan Pablo Cadierno

$\text{♩} = 60$

4

mp

12

21

9

34

Violín I

Tres Hojitas

Canción Popular Española
Arr. Juan Pablo Cadierno

$\text{♩} = 60$
pizz.
mp

12

21 arco

31 pizz.

Detailed description: The score is for Violín I in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff starts with a tempo marking of quarter note = 60 and a dynamic of mezzo-piano (mp). The second staff begins at measure 12. The third staff begins at measure 21 and includes the instruction 'arco' (arco) above the staff. The fourth staff begins at measure 31 and includes the instruction 'pizz.' (pizzicato) above the staff. The piece concludes with a double bar line at the end of the fourth staff.

Violín II

Tres Hojitas

Canción Popular Española
Arr. Juan Pablo Cadierno

pizz. $\text{♩} = 60$
mp

12

21 **2** arco

31 pizz.

Viola

Tres Hojitas

Canción Popular Española
Arr. Juan Pablo Cadierno

$\text{♩} = 60$
pizz.
mp

12 arco

21

31 pizz.

Violoncello

Tres Hojitas

Canción Popular Española
Arr. Juan Pablo Cadierno

♩ = 60
pizz.
mp

12 arco

21

31 pizz.

Detailed description: This is a musical score for a cello, titled 'Tres Hojitas'. The score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff starts with a tempo marking of ♩ = 60 and a dynamic marking of mp. The first measure is marked 'pizz.' and contains a quarter rest followed by a quarter note G2. The second staff begins at measure 12, marked 'arco', and features a series of eighth notes and quarter notes. The third staff begins at measure 21 and continues the melodic line. The fourth staff begins at measure 31, marked 'pizz.', and concludes with a double bar line. The overall mood is light and rhythmic.

Contrabajo

Tres Hojitas

Canción Popular Española
Arr. Juan Pablo Cadierno

pizz. $\text{♩} = 60$

mp

12

17

17

arco

21

31

31

pizz.

36

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

$\text{♩} = 85$

2

f

5

2

11 **A**

f

15 **B**

f 6 3 3

19

6 3 *mp* *pp*

23 **C**

mf

25

ff

Oboe

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

$\text{♩} = 85$

2

f

5

2

11 **A**

f

15 **B**

6

3

3

f

19

6

3

3

mp

pp

23 **C**

mf

25

ff

Clarinete en B \flat

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

$\text{♩} = 85$

2

f

5

2

11 **A**

f

16 **B**

f 6 3 3

19

6 3 *mp* *pp*

23 **C**

mf *ff*

Trompeta en B \flat

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

$\text{♩} = 85$

4

5 **2** **2**

mf

11 **A** **B** **4** **3** **3**

mf *f*

19 **6** **3** **3** *mp* *pp*

23 **C** **2** *ff*

Trombón

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

♩ = 85

Musical score for Trombone part of "Carnavalito del Duende". The score is written in bass clef with a 4/4 time signature. It begins with a tempo marking of quarter note = 85. The first staff (measures 1-4) is a whole rest, with a large number '4' centered above the staff. The second staff (measures 5-8) starts with a measure rest of 2 measures, followed by a half note G2 (mf), a quarter note A2, a quarter note B2, and a measure rest of 2 measures. The third staff (measures 9-18) starts with a measure rest of 4 measures (mf), followed by a half note G2, a quarter note A2, a quarter note B2, a quarter note C3 (f), a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The fourth staff (measures 19-22) contains a melodic line: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3 (mp), quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4 (pp), quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. The fifth staff (measures 23-26) starts with a measure rest of 2 measures (ff), followed by a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2. The score ends with a double bar line.

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

$\text{♩} = 85$

The musical score consists of five staves of music in 4/4 time. The tempo is marked as quarter note = 85. The key signature has one sharp (F#). The score includes various dynamics and articulations:

- Staff 1: Measures 1-4. Dynamics: *f*. Articulation: accents (>).
- Staff 2: Measures 5-8. Dynamics: *f*. Articulation: accents (>).
- Staff 3: Measures 9-12. Dynamics: *f*. Articulation: accents (>). A triplet of eighth notes is marked with a '3' above it in measure 12.
- Staff 4: Measures 13-16. Dynamics: *p* in measure 15, *f* in measure 16. Articulation: accents (>).
- Staff 5: Measures 17-20. Dynamics: *mf* in measure 17, *ff* in measure 18. Articulation: accents (>).

Section markers A, B, and C are placed in boxes above measures 11, 17, and 23 respectively.

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

$\text{♩} = 85$

The score is written for Xilófono in 4/4 time with a tempo of 85 beats per minute. It consists of five staves of music. The first staff (measures 1-4) features a melody of eighth notes with accents and a dynamic marking of *f*. The second staff (measures 5-10) continues the melody with accents and a dynamic marking of *f*. The third staff (measures 11-16) is marked with a box 'A' and features a melody with accents and a dynamic marking of *f*, ending with a fermata and a '2' indicating a second ending. The fourth staff (measures 17-22) is marked with a box 'B' and features a melody with accents and dynamic markings of *f*, *p*, and *f*. The fifth staff (measures 23-28) is marked with a box 'C' and features a melody with accents and dynamic markings of *mf* and *ff*.

Triángulo

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

♩ = 85

$\frac{4}{4}$

f

5

11 **A**

17 **B**

23 **C**

Redoblante

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

$\text{♩} = 85$

$\frac{4}{4}$

2

5

8

13

16

19

22

25

A

B

C

p

Bombo

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

$\text{♩} = 85$
 $\frac{4}{4}$

5

10 **A**

15 **B**

19 *p*

23 **C**

Violín I

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

♩ = 85

4

5 arco

2

p

A

2

p

B

f 6 3 3 6 3

20

3 *mp* *pp*

C

mf *ff*

Violín II

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

♩ = 85

4

5 arco

p

11 **A** 2

p

17 **B** 3 3 6 3

f

21 **C** 6 3

mp *pp* *mf*

25 *ff*

Viola

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

♩ = 85 pizz.



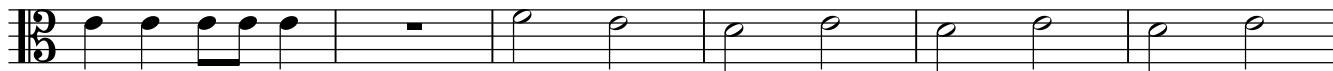
5 arco

pizz.



11 **A**

arco



p

17 **B**



mp *pp*

23 **C**



mf

ff

Carnavalito del Duende

Violoncello

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

♩ = 85 *pizz.*



5 *arco*



11 **A**



17 **B**



23 **C**



Contrabajo

Carnavalito del Duende

Gustavo "Cuchi" Leguizamón
Arr. Carlos Golfeld

♩ = 85 *pizz.*



5 *arco*

pizz.



11 **A**

arco



17 **B**



23 **C**



mf

ff

Huachi Torito

Flauta

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$

Detallé

p *mf*

4

8 **A** 3 *f*

12

16 **B** *mp* *f*

20

24 **C**

28 **D** 4 3

Huachi Torito
Flauta

35

f

39

E

mf

43

mp

3

Huachi Torito

Oboe

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$

The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a tempo marking of quarter note = 84. The piece features several distinct rhythmic and melodic sections:

- Staff 1:** A whole note rest for 2 measures.
- Staff 2:** A whole note rest for 4 measures, followed by a repeat sign, a whole note rest for 3 measures, and a final quarter note followed by an eighth note pair, marked *f*.
- Staff 3:** A melodic line starting at measure 12, consisting of eighth notes and quarter notes, marked with a slur.
- Staff 4:** A melodic line starting at measure 16, marked *mp* (mezzo-piano), consisting of eighth notes and quarter notes, marked with a slur.
- Staff 5:** A melodic line starting at measure 20, marked *f* (forte), consisting of eighth notes and quarter notes, marked with a slur.
- Staff 6:** A melodic line starting at measure 24, consisting of eighth notes and quarter notes, marked with a slur.
- Staff 7:** A whole note rest for 4 measures, followed by a repeat sign, a whole note rest for 3 measures, and a final quarter note followed by an eighth note pair, marked *f*.
- Staff 8:** A whole note rest for 9 measures.

Huachi Torito

Clarinete en B \flat

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$ Detallé

pp *f*

4

8 **A**

10

12 **B** 3 *p*

19 **C** 4 *f*

25

28 4

Huachi Torito
Clarinete en B \flat

2

32 **D**



36

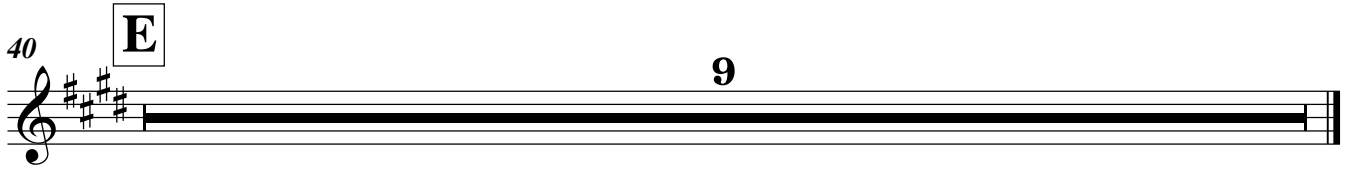


38



40 **E**

9



Huachi Torito

Trompeta en B \flat

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$

2

f

4

8 **A** 4

12

16 **B** 4

pp

24 **C** 2 4

f

32 **D** 4 2

f

40 **E** 9

Trombón

Huachi Torito

Popular Norteño
Arr. Carlos Golfeld

♩ = 84

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a tempo marking of quarter note = 84 and a dynamic of *f*. It features a 2-measure rest followed by a melodic phrase. The second staff continues with a melodic line marked with accents. The third staff is a 4-measure rest, labeled with a boxed 'A'. The fourth staff consists of six measures of sustained notes with accents, marked with a dynamic of *f*. The fifth staff continues with six more measures of sustained notes with accents, ending with a 4-measure rest. The sixth staff begins with a 2-measure rest, followed by four measures of sustained notes with accents, marked with a dynamic of *f*. It ends with a 4-measure rest. The seventh staff is a 9-measure rest, labeled with a boxed 'E'. The piece concludes with a double bar line.

Triángulo

Huachi Torito

Popular Norteño
Arr. Carlos Golfeld

♩ = 84

4/4 **2**

4 **4** **A** **4**

12

mp

16 **B** **4**

mp

24 **C**

mp

28

mp

32 **D**

36

mp

40 **E** **4**

pp

Redoblante

Huachi Torito

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$
4/4
ppp *mf*

4 **A**

12 **B**

20 *pp* **C**

28 **D**

37

40 **E** 9

Bombo

Huachi Torito

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$

$\frac{4}{4}$ **2** *mf*

4

8 **A**

12

16 **B** **8** **C**

28 **4** **D** **4** *mf*

38 **E** **9**

The musical score is written on a single staff with a key signature of one flat (Bb) and a time signature of 4/4. The tempo is marked as quarter note = 84. The score begins with a 2-measure rest, followed by a first ending of 4 measures. The main melody starts at measure 4 and continues through measure 12. Section A (measures 8-12) is a 5-measure phrase. Section B (measures 16-24) is an 8-measure phrase. Section C (measures 24-28) is a 4-measure phrase. Section D (measures 28-32) is a 4-measure phrase. Section E (measures 38-47) is a 9-measure phrase. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning and after the 4-measure phrase in section D.

Glockenspiel

Huachi Torito

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$

2

4

4

A

4

12

4

B

8

C

4

28

mp

32

D

36

4

E

6

pp

Xilófono

Huachi Torito

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$

2

4

4

A

4

12

4

B

8

C

4

28

mp

32

D

36

4

E

mf

43

2

pp

Huachi Torito

Violín I

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$

2

4

3

liso, alla corda

f

A

9

12

f

16

B

4

pp

24

C

f

28

pp

32

D

36

f

40

E

p

5

Huachi Torito

Violín II

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$

p *f*

4 *liso, alla corda* *f*

8 **A**

12 *f*

16 **B** 4 *pp*

24 **C** *f*

28 *pp*

32 **D**

36 *f*

40 **E** *p* 5

Huachi Torito

Viola

Popular Norteño
Arr. Carlos Golfeld

$\text{♩} = 84$

p *f*

4 Siempre Detallé liso (no saltar el Arco)

8 **A**

10

12

15

B

pp *pp* **3**

22

C

f

25

28

pp

32

D

pp

Huachi Torito
Viola

36

f

39

E

p

43

pp

Huachi Torito

Violoncello

Popular Norteño
Arr. Carlos Golfeld

♩ = 84

2

f

4

8 **A**

4

12

16 **B**

pp

22 **C**

f

27

pp

32 **D**

36

40 **E**

p

43

2

pp

Detailed description: This is a musical score for a cello, titled 'Huachi Torito' by Carlos Golfeld. The piece is in 4/4 time with a tempo of 84 beats per minute. The key signature has two sharps (F# and C#). The score is divided into five sections labeled A, B, C, D, and E. Section A (measures 8-11) begins with a forte (*f*) dynamic. Section B (measures 16-21) starts with a pianissimo (*pp*) dynamic. Section C (measures 22-26) returns to a forte (*f*) dynamic. Section D (measures 32-35) begins with a pianissimo (*pp*) dynamic. Section E (measures 40-43) starts with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some rests and repeat signs throughout the piece.

Huachi Torito

Contrabajo

Popular Norteño
Arr. Carlos Golfeld

♩ = 84

2

4

8 **A**

12

16 **B**

22 **C**

27

32 **D**

36

40 **E**

43

f

pp

p

pp

2

Michelle

Flauta

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 96$

mf

4

6

9 **A** 12 **B** 6

27 **C**

mf *f*

31

35 **D**

p *mf*

39 *p*

42

47 **E** 6 *f*

56

Michelle

Oboe

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 96

1

4

6

9 **A** 6

17

20 **B** 6

27 **C** mf f

Michelle
Oboe

31

Musical staff 31-34: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8. A slur covers the notes from G5 to Bb6. The staff ends with a quarter rest and a double bar line.

D

35

Musical staff 35-38: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8. The notes are marked with a mezzo-piano (*mp*) dynamic. The staff ends with a quarter rest and a double bar line. A hairpin symbol indicates a dynamic change to piano (*p*) at the end of the staff.

41

Musical staff 41-46: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8. The notes are marked with a mezzo-forte (*mf*) dynamic. The staff ends with a quarter rest and a double bar line. A hairpin symbol indicates a dynamic change to mezzo-piano (*mp*) at the end of the staff.

E

47

Musical staff 47-55: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8. The notes are marked with a forte (*f*) dynamic. The staff ends with a quarter rest and a double bar line. A hairpin symbol indicates a dynamic change to mezzo-piano (*mp*) at the end of the staff.

6

56

Musical staff 56-60: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8. The staff ends with a quarter rest and a double bar line. A hairpin symbol indicates a dynamic change to mezzo-piano (*mp*) at the end of the staff.

Michelle

Clarinete en B \flat

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 96$

Musical staff 1 (measures 1-3): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 1: whole rest. Measure 2: whole rest. Measure 3: quarter rest, followed by a slur over a half note G4 and a quarter note G4. Dynamics: *mf*.

Musical staff 2 (measures 4-5): Treble clef, key signature of one sharp (F#). Measure 4: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 5: quarter rest, quarter rest, quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *mf*.

Musical staff 3 (measures 6-8): Treble clef, key signature of one sharp (F#). Measure 6: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 7: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 8: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *mf*.

Musical staff 4 (measures 9-15): Treble clef, key signature of one sharp (F#). Measure 9: boxed letter **A**. Measure 10-11: 12-measure rest. Measure 12: boxed letter **B**. Measure 13-14: 6-measure rest. Measure 15: 7-measure rest. Dynamics: *mf*.

Musical staff 5 (measures 16-26): Treble clef, key signature of one sharp (F#). Measure 16: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 17: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 18: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 19: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 20: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 21: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 22: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 23: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 24: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 25: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 26: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *mf* (measures 16-23), *f* (measures 24-26).

Musical staff 6 (measures 27-34): Treble clef, key signature of one sharp (F#). Measure 27: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 28: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 29: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 30: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 31: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 32: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 33: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 34: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *mf*.

Musical staff 7 (measures 35-40): Treble clef, key signature of one sharp (F#). Measure 35: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 36: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 37: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 38: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 39: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 40: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *p* (measures 35-38), *mf* (measures 39-40).

Musical staff 8 (measures 41-43): Treble clef, key signature of one sharp (F#). Measure 41: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 42: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 43: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *mf*.

Musical staff 9 (measures 44-46): Treble clef, key signature of one sharp (F#). Measure 44: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 45: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 46: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *mf*.

Musical staff 10 (measures 47-55): Treble clef, key signature of one sharp (F#). Measure 47: boxed letter **E**. Measure 48-49: 6-measure rest. Measure 50: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 51: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 52: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 53: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 54: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 55: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *f*.

Musical staff 11 (measures 56-60): Treble clef, key signature of one sharp (F#). Measure 56: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 57: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 58: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 59: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 60: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *f*.

Michelle

Trompeta en B \flat

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 96$

Musical staff 1 (measures 1-3): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Dynamic: *mf*.

Musical staff 2 (measures 4-6): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 4: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 5: whole rest. Measure 6: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamic: *mf*.

Musical staff 3 (measures 7-11): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 7: whole rest. Measure 8: whole rest. Measure 9: whole rest. Measure 10: whole rest. Measure 11: whole rest. Section marker **A** is above measure 9. Section marker **B** is above measure 11. The word *Estribillo* is written below measure 11. A thick black bar covers the staff from measure 7 to 11.

Musical staff 4 (measures 12-14): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 12: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 13: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 14: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamic: *f*.

Musical staff 5 (measures 15-17): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 15: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 16: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 17: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Musical staff 6 (measures 18-20): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 18: whole rest. Measure 19: whole rest. Measure 20: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Section marker **C** is above measure 18. Dynamic: *mf*.

Musical staff 7 (measures 21-23): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 21: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 22: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 23: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Musical staff 8 (measures 24-26): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 24: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 25: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 26: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Section marker **D** is above measure 24. Dynamic: *mf*. A thick black bar covers the staff from measure 24 to 26.

Musical staff 9 (measures 27-29): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 27: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 28: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 29: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Section marker **E** is above measure 27. Dynamic: *ff*.

Musical staff 10 (measures 30-32): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 30: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 31: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 32: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Musical staff 11 (measures 33-35): Treble clef, key signature of one sharp (F#), 12/8 time signature. Measure 33: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 34: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 35: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A thick black bar covers the staff from measure 33 to 35. A fermata is placed over the final note of measure 35.

Michelle

Trombón

Lennon/McCartney
Arr. Carlos Golfeld

♩. = 96

mf

4

mf

9 **A**

11

B

20

Estribillo

f

23

27 **C**

mf

31

mf

35

D

11

2

Michelle
Trombón

47 **E**

ff

51

53

56

redoblante bombo

Michelle

Lennon/McCartney
Arr. Carlos Golfeld

♩. = 96

The first staff of music is in 12/8 time. It begins with a double bar line and a key signature of one flat. The tempo is marked as quarter note = 96. The notation consists of a series of eighth notes and dotted eighth notes, with rests, creating a steady rhythmic pattern.

4

The second staff continues the rhythmic pattern from the first staff. It ends with a double bar line and a measure containing a slash and a dot, with the number (4) above it, indicating a four-measure repeat.

9 **A**

The third staff is a repeat sign, consisting of a double bar line followed by a slash and a dot, with the number (8) above it, indicating an eight-measure repeat.

15

The fourth staff is a repeat sign, consisting of a double bar line followed by a slash and a dot, with the number (12) above it, indicating a twelve-measure repeat. It ends with a double bar line and a slash and a dot, with the number (16) above it, indicating a sixteen-measure repeat.

20 **B**

The fifth staff is a repeat sign, consisting of a double bar line followed by a slash and a dot, with the number (20) above it, indicating a twenty-measure repeat.

27 **C**

The sixth staff is a repeat sign, consisting of a double bar line followed by a slash and a dot, with the number (24) above it, indicating a twenty-four-measure repeat.

31

The seventh staff is a repeat sign, consisting of a double bar line followed by a slash and a dot, with the number (28) above it, indicating a twenty-eight-measure repeat.

35 **D**

The eighth staff is a repeat sign, consisting of a double bar line followed by a slash and a dot, with the number (32) above it, indicating a thirty-two-measure repeat. It ends with a double bar line and a slash and a dot, with the number (36) above it, indicating a thirty-six-measure repeat.

41

The ninth staff is a repeat sign, consisting of a double bar line followed by a slash and a dot, with the number (40) above it, indicating a forty-measure repeat.

Michelle
redoblante bombo

47 **E** (44) (48) (52)

56

Michelle

Lennon/McCartney
Arr. Carlos Golfeld

♩. = 96

3

4

9 **A** 11

20 **B** 6

27 **C**

31

35 **D** 11

47 **E** 9

56 4

Michelle

Xilófono

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 96

4

5

9 **A** 11

20 **B** 6

27 **C**

31

35 **D** 11

47 **E** 9

56 4

Michelle

Violín I

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 96$ Golpe Baqueta en la punta

Normal

f

4 Golpe Baqueta en la punta

6 Normal

9 **A** *f*

14

17

20 **B** Estribillo *f*

24

27 **C** Golpe Baqueta en la punta *f*

Michelle
Violín I

31

35

D

f

40

44

47

E

f

51

ff

56

mp

Michelle

Violín II

Lennon/McCartney
Arr. Carlos Golfeld

♩. = 96

1

4

6

9 **A**
mp

15

20 **B**
f

24

27 **C**
f

Michelle
Violín II

31

V V V V V V

D

35

mp

41

E

47

f

51

56

mp

Michelle

Viola

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 96

4

f

4

6

9 **A**

mp

15

20 **B**

f

24

27 **C**

f

Michelle
Viola

31

Musical staff 31: A 12-measure staff in 3/8 time with a key signature of one flat. It features eighth-note pairs with slurs and accents, and a final measure with a quarter rest.

35

D

Musical staff 35: A 7-measure staff in 3/8 time with a key signature of one flat. It starts with a half note and continues with quarter notes. A dynamic marking *mp* is at the beginning.

41

Musical staff 41: A 7-measure staff in 3/8 time with a key signature of one flat. It starts with a half note and continues with quarter notes.

47

E

Musical staff 47: A 7-measure staff in 3/8 time with a key signature of one flat. It starts with a half note and continues with quarter notes. A dynamic marking *f* is at the beginning.

51

Musical staff 51: A 7-measure staff in 3/8 time with a key signature of one flat. It starts with a half note and continues with quarter notes.

56

Musical staff 56: A 5-measure staff in 3/8 time with a key signature of one flat. It starts with a half note and continues with quarter notes. A dynamic marking *mp* with a hairpin is at the end.

Michelle

Violoncello

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 96$

f

4

6

9 **A** *mp* etc.

13

17

20 **B** *f*

24

27 **C** *f* *f*

29

Michelle
Violoncello

31

Musical staff 31: Bass clef, one flat key signature. The staff contains a sequence of notes with various rests and slurs, including a triplet of eighth notes.

33

Musical staff 33: Bass clef, one flat key signature. The staff contains a sequence of notes with slurs and rests.

35

D

Musical staff 35: Bass clef, one flat key signature. The staff contains a sequence of notes with slurs and rests. The dynamic marking *mp* is placed below the first two notes, and *etc.* is placed below the first two notes of the second measure.

39

Musical staff 39: Bass clef, one flat key signature. The staff contains a sequence of notes with slurs and rests.

43

Musical staff 43: Bass clef, one flat key signature. The staff contains a sequence of notes with slurs and rests.

47

E

Musical staff 47: Bass clef, one flat key signature. The staff contains a sequence of notes with slurs, rests, and accents. The dynamic marking *ff* is placed below the first note. Vertical lines with 'V' above them indicate bowing or breath marks.

51

Musical staff 51: Bass clef, one flat key signature. The staff contains a sequence of notes with slurs, rests, and accents. Vertical lines with 'V' above them indicate bowing or breath marks.

53

Musical staff 53: Bass clef, one flat key signature. The staff contains a sequence of notes with slurs, rests, and accents. Vertical lines with 'V' above them indicate bowing or breath marks.

56

Musical staff 56: Bass clef, one flat key signature. The staff contains a sequence of notes with slurs, rests, and accents. A hairpin symbol indicates a crescendo leading to the dynamic marking *mp*.

Michelle

Contrabajo

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 96$

f

4

6

9 **A** *mp* etc.

13

17

20 **B** *f*

24

27 **C** *f* *f*

29

Michelle
Contrabajo

31

Musical staff 31: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes with various rests and slurs, including a triplet of eighth notes.

33

Musical staff 33: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests and slurs.

35

D

Musical staff 35: Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and accents. Dynamic markings include *mp* and *etc*.

39

Musical staff 39: Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs.

43

Musical staff 43: Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs.

47

E

Musical staff 47: Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs, accents, and dynamic markings including *ff*.

51

Musical staff 51: Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and accents.

53

Musical staff 53: Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and accents.

56

Musical staff 56: Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and accents. Dynamic markings include *mp*.

Estudio para orquesta N°5

Carlos Goldfeld

$\text{♩} = 80$

The score consists of seven staves of music. The first staff shows a 4/4 time signature with a tempo marking of quarter note = 80. It contains a triplet of eighth notes followed by a 2/4 time signature and a half note. The second staff starts at measure 7 with a box labeled 'A' and '(solo)'. It features a triplet of eighth notes, a half note, and a half note, with dynamics *mp* and *pp posible*. The third staff starts at measure 13 with a box labeled 'B' and '(tutti)'. It contains a triplet of eighth notes, a half note, and a half note, with dynamics *mp* and *pp posible*. The fourth staff starts at measure 20 with a box labeled 'C' and '(tutti)'. It contains a triplet of eighth notes, a half note, and a half note, with dynamics *mp* and *pp posible*. The fifth staff starts at measure 32 with a box labeled 'D' and '(tutti)'. It contains a triplet of eighth notes, a half note, and a half note, with dynamics *mp* and *pp posible*. The sixth staff starts at measure 39 with a box labeled 'E' and '(tutti)'. It contains a triplet of eighth notes, a half note, and a half note, with dynamics *mp* and *pp posible*. The seventh staff starts at measure 44 with a box labeled 'F' and '(tutti)'. It contains a triplet of eighth notes, a half note, and a half note, with dynamics *mp* and *pp posible*. The eighth staff starts at measure 52 with a box labeled 'G' and '(tutti)'. It contains a triplet of eighth notes, a half note, and a half note, with dynamics *mp* and *pp posible*.

3

2

7 **A** (solo) *mp* (2 Fl.) *pp posible*

13 **B** (tutti) *mp* *pp posible*

20 **C** (tutti) *mp* *pp posible*

32 **D** (tutti) *mp* *pp posible* *ff*

39 **E** (tutti) *mp* *pp posible*

44 **F** (tutti) *mp* *pp posible* 1. 2. Fuerza *ff*

52 **G** (tutti) *mp* *pp posible*

Estudio para orquesta N°5

Oboe

Carlos Goldfeld

$\text{♩} = 80$

The score consists of eight staves of music. The first staff shows a 3-measure rest in 4/4 time, followed by a 2-measure rest in 2/4 time, and another 2-measure rest in 4/4 time. The second staff begins at measure 7 with a solo section marked 'A', starting with a mezzo-piano (*mp*) dynamic and ending with a piano (*pp*) dynamic, noted as 'Possible'. The third staff starts at measure 12 with a piano (*pp*) dynamic, also noted as 'Possible', and includes a 'tutti' marking. The fourth staff continues the melodic line. The fifth staff, starting at measure 20, is a 12-measure rest. The sixth staff, starting at measure 32, includes a 'tutti' marking and a piano (*pp*) dynamic, noted as 'Possible'. The seventh staff, starting at measure 39, is marked *ff* (fortissimo). The eighth staff, starting at measure 44, includes a 'tutti' marking and a mezzo-piano (*mp*) dynamic. The final staff, starting at measure 51, is marked *ff* and includes the instruction 'Fuerza' (force).

3

2

7 (solo) **A**

mp *pp* Possible

12 **2** (tutti)

pp Possible

17

20 **B**

12

32 **C** **2** (tutti)

pp Possible

39 *ff*

44 **D** **2** (tutti)

mp

51 **E** Fuerza

ff

Estudio para orquesta N°5

Clarinete en B \flat

Carlos Goldfeld

$\text{♩} = 80$

3

2

7 **A** (solo) (2 clar.)
mp *pp posible*

13 3 (tutti)
pp posible

20 **B** 12

32 **C** 3 (tutti)
pp posible

39 *ff* **D**

44 3 (tutti) 1. 2. *mp* *ff*

52 **E** Fuerza

Estudio para orquesta N°5

Trompeta en B \flat

Carlos Goldfeld

$\text{♩} = 80$

3 2

7 A B 12 12

32 C 6

39 *f*

43 D 5 1. 2. Fuerza *ff*

E 52

Trombón

Estudio para orquesta N°5

Carlos Goldfeld

♩ = 80

3 2

Musical staff with rests and rehearsal marks 3 and 2.

7 **A** (solo) (2 trb.)
p

Musical staff with notes and rehearsal mark A.

13 3 (tutti)

Musical staff with notes and rehearsal mark 3.

20 **B** 12

Musical staff with a long rest and rehearsal mark B.

32 **C** 3 (tutti)

Musical staff with notes and rehearsal mark C.

39 *f*

Musical staff with notes and dynamic marking f.

44 **D** 3 (tutti) 1. 2.
mp

Musical staff with notes and rehearsal mark D.

52 **E** Fuerza
ff

Musical staff with notes and rehearsal mark E.

Triángulo

Estudio para orquesta N°5

Carlos Goldfeld

$\text{♩} = 80$

7 **A** 6 3

20 **B** 9

32 **C** 3

39

45 **D** 4 1. 2.

52 **E**

ff

Estudio para orquesta N°5

Carlos Goldfeld

$\text{♩} = 80$

The score consists of five systems of music for Toms (2). Each system begins with a double bar line and a key signature of one sharp (F#). The tempo is marked as quarter note = 80. The time signature is 4/4, with some changes to 2/4 and 3/4. Dynamics include *p*, *ppp*, *f*, and *ff*. Articulations include accents and slurs. Section A (measures 7-12) is marked *ppp*. Section B (measures 13-22) includes a 6-measure rest and a 10-measure rest. Section C (measures 32-38) includes a 6-measure rest. Section D (measures 43-48) includes a 5-measure rest and first/second endings. Section E (measures 52-58) is marked *ff*.

7 **A** *ppp*

13 **B** 6 10 *p*

32 **C** 6

39 *f*

43 **D** 5 1. 2.

52 **E** *ff*

Estudio para orquesta N°5

Carlos Goldfeld

$\text{♩} = 80$

The score consists of seven staves of music for a snare drum. The tempo is marked as quarter note = 80. The time signature is 4/4. The piece includes several section markers: A (measures 7-12), B (measures 20-31), C (measures 32-38), D (measures 45-51), and E (measures 52-57). Dynamics range from *pppp* to *ff*. The score includes triplet markings, a first/second ending, and various articulation marks such as accents and hairpins.

3

2

7 **A**

pppp

13

3

pp siempre

20 **B**

12

32 **C**

3

39

f

45 **D**

3

mp

52 **E**

ff

Estudio para orquesta N°5

Carlos Goldfeld

$\text{♩} = 80$

$\frac{4}{4}$ *p* *pp*

7 **A** 6 3

20 **B** 9 *p* *pp* $\frac{2}{4}$

32 **C** 3 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

39 *mf* $\frac{4}{4}$

45 **D** 5 1. 2. **E**

53

Bombo

Estudio para orquesta N°5

Carlos Goldfeld

$\text{♩} = 80$

The musical score is written for a single drum (Bombo) and consists of seven staves. The tempo is marked as $\text{♩} = 80$. The score includes various time signatures: 4/4, 2/4, and 3/4. Dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). There are five marked sections: A, B, C, D, and E. Section A is a 6-measure rest. Section B consists of a 3-measure rest followed by an 11-measure rest. Section C is a 3-measure rest. Section D is a 5-measure rest. Section E is a 2-measure rest. The score also includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

2

p *ppp*

7

A

6

ppp

16

B

3 11

p

32

C

3

ppp

39

f

45

D

5

1. 2.

E

ff

53

Estudio para orquesta N°5

♩ = 80

7 **A** 6

17 **B** 3 10 *pp*

32 **C** 3

39 **D** 6 5 1. 2.

52 **E** 5

Estudio para orquesta N°5

Carlos Goldfeld

♩ = 80

pp **A** 6

17 **B** 3 10 *pp*

32 **C** 3

39 **D** 6 5 1. 2.

52 **E** 5

Estudio para orquesta N°5

Violín I

Carlos Goldfeld

$\text{♩} = 80$

3

2

7

A

11

f

20

B

25

28

32

C

5

ff

39

43

D

f

48

2

1.

2.

Fuerza

E

ff

53

Estudio para orquesta N°5

Violín II

Carlos Goldfeld

$\text{♩} = 80$

3

2

7

A

12

B

mp

23

27

32

C

6

39

f

44

D

2

1.

51

2.

Fuerza

E

ff

Estudio para orquesta N°5

Viola

Carlos Goldfeld

$\text{♩} = 80$

3

mp

7 **A** 5

mp

16

mp

20 **B**

f

25

32 **C**

mp

36

mp

Estudio para orquesta N°5
Viola

2

39

Musical staff 1: Viola part, measures 39-43. Key signature: two flats, time signature: 4/4. Dynamics: *ff*. Includes a 'V' marking above the first measure.

44

Musical staff 2: Viola part, measures 44-47. Key signature: two flats, time signature: 4/4. Dynamics: *f*. Includes a boxed 'D' above measure 44 and a 'V' marking above measure 46.

48

Musical staff 3: Viola part, measures 48-51. Key signature: two flats, time signature: 4/4. Dynamics: *mp*, *ff*. Includes first and second endings, a 'V' marking above measure 50, and the word 'Fuerza' above measure 51.

52

Musical staff 4: Viola part, measures 52-56. Key signature: two flats, time signature: 4/4. Dynamics: *mp*. Includes a boxed 'E' above measure 52 and 'V' markings above measures 53, 54, 55, and 56.

Estudio para orquesta N°5

Violoncello

Carlos Goldfeld

♩ = 80

3

7 **A** 6 *pp siempre*

18 **B** *f*

24

27

32 **C** *mp*

36

39

45 **D** *ff* *f* *mp* 1.

51 **E** *ff* Fuerza 2.

Estudio para orquesta N°5

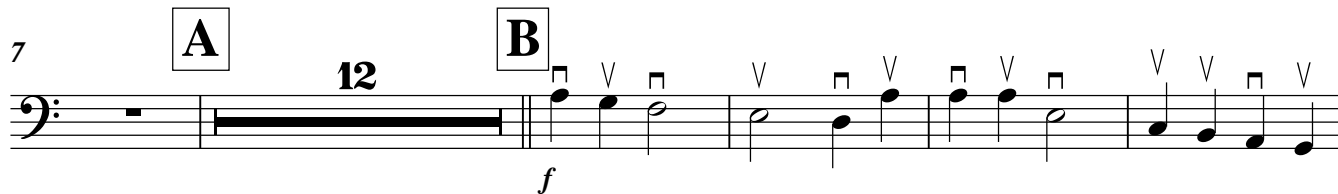
♩ = 80

3 2



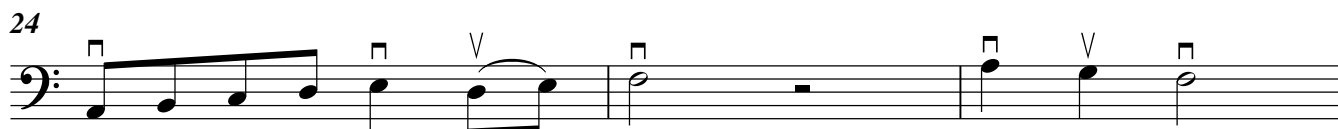
A musical staff in bass clef with a 4/4 time signature. It contains two measures of whole rests. Above the first measure is the number '3' and above the second is '2'.

7 **A** 12 **B** *f*



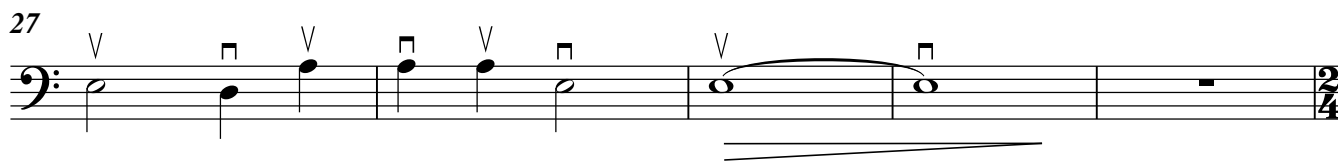
Musical staff starting at measure 7. It features a whole rest, followed by a measure with a whole note. Measure 12 is marked with a box 'A'. The staff continues with eighth notes and quarter notes, some with accents (V). Measure 12 is also marked with a box 'B'. The dynamic marking *f* is placed below the staff.

24



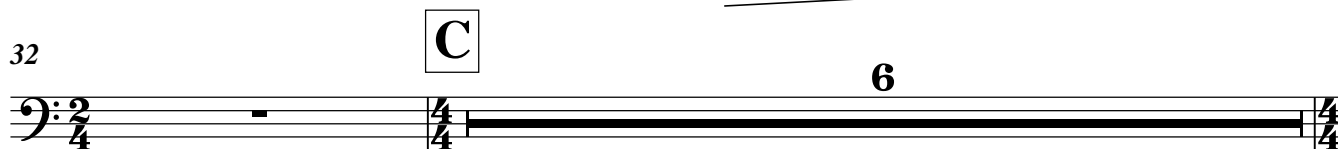
Musical staff starting at measure 24. It contains eighth notes, quarter notes, and half notes, some with accents (V).

27



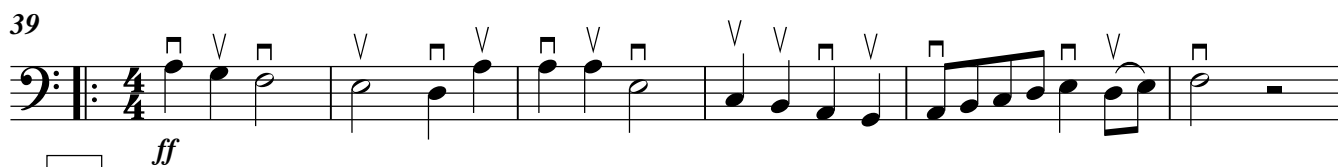
Musical staff starting at measure 27. It contains quarter notes and half notes with accents (V). A slur covers the final two measures of the staff.

32 **C** 6



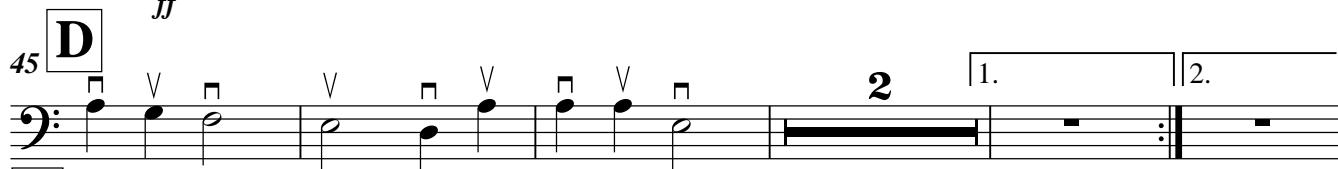
Musical staff starting at measure 32. It contains a whole rest, followed by a measure with a whole note. Above the second measure is a box 'C' and the number '6'.

39 *ff*



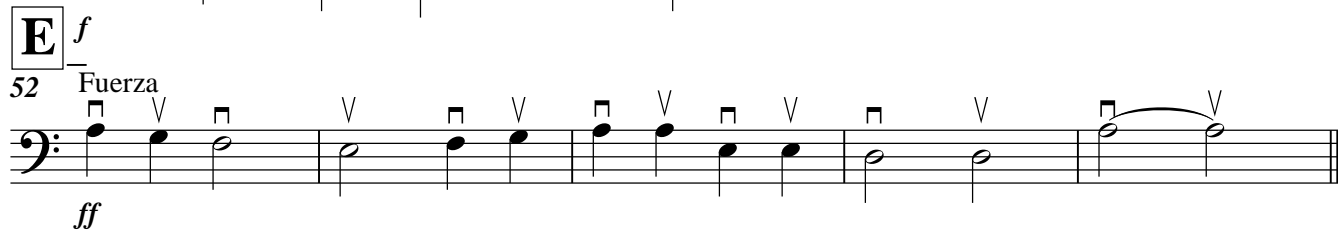
Musical staff starting at measure 39. It contains eighth notes, quarter notes, and half notes with accents (V). The dynamic marking *ff* is placed below the staff.

45 **D** 2 1. 2.



Musical staff starting at measure 45. It contains quarter notes and half notes with accents (V). A first ending bracket covers measures 48-49, and a second ending bracket covers measures 50-51. The number '2' is placed above the first ending, and '1.' and '2.' are placed above the second ending.

52 **E** *f* Fuerza *ff*



Musical staff starting at measure 52. It contains quarter notes and half notes with accents (V). The dynamic marking *f* is placed above the staff, and the word 'Fuerza' is written above the first measure. The dynamic marking *ff* is placed below the staff.

Flauta

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84

mf

6 **A**

mp mf

11

15 **B**

f

21 **C**

p

26

rit.
pp

Oboe

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84

mf

mp **A** *mf*

mf

B *f*

C *p*

pp rit.

Clarinete en B \flat

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 84$

mf

6 **A**

mp *mf*

11

mf

15 **B**

f

21 **C**

p

26 rit.

pp

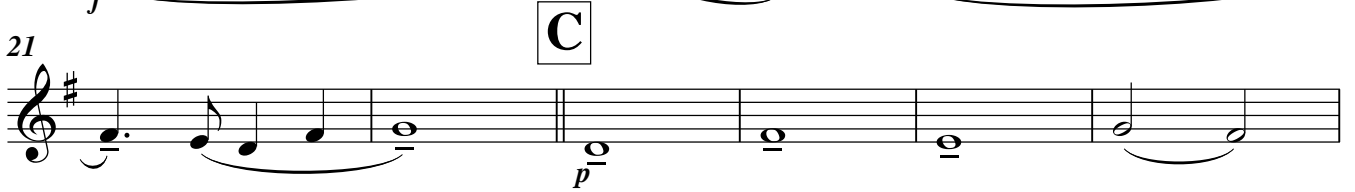
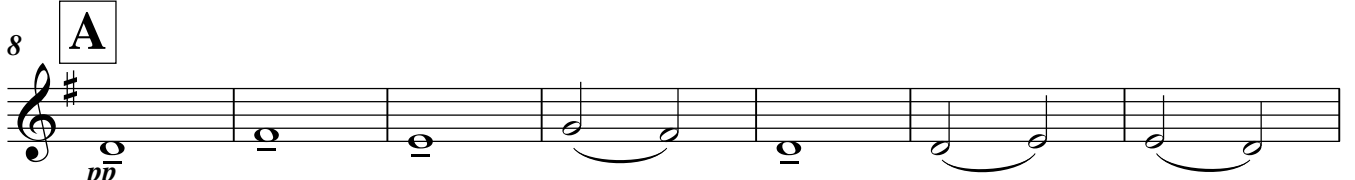
Trompeta en B \flat

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 84$

7



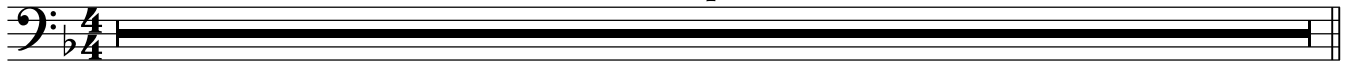
Trombón

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84

7



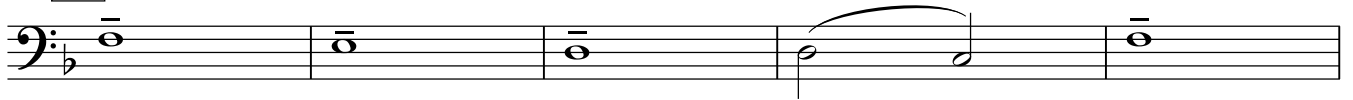
8 **A**



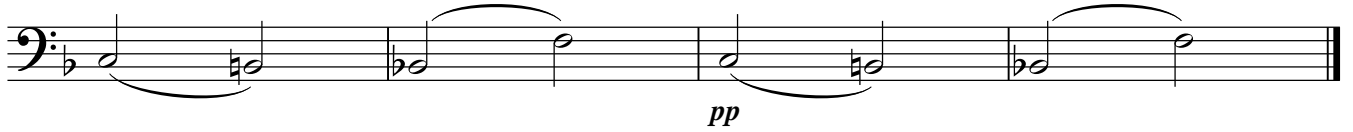
15 **B**



23 **C**



28



Pandereta

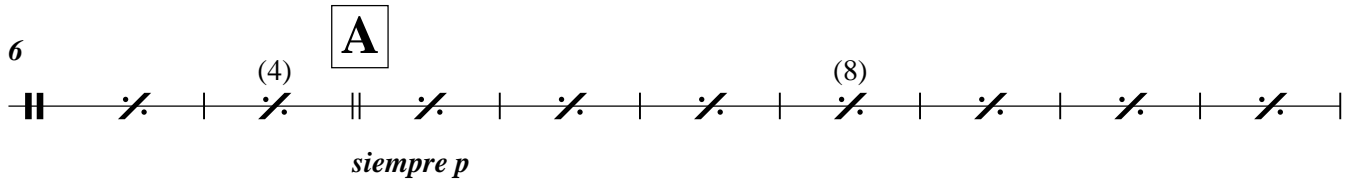
Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 84$
 $\frac{4}{4}$ *p*

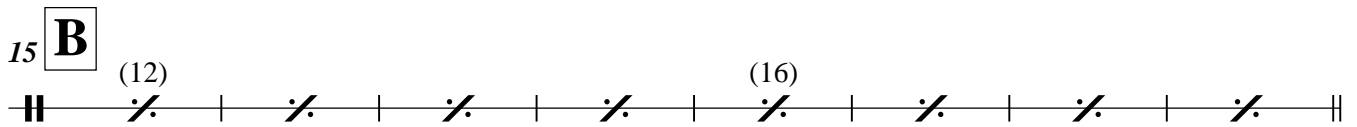


6 A



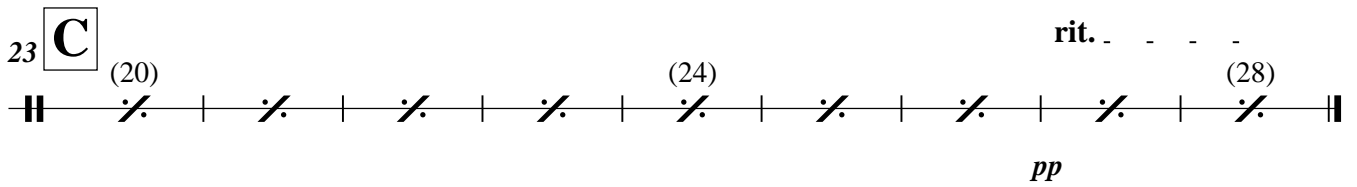
siempre p

15 B



(12) (16)

23 C



(20) (24) (28)

rit.

pp

Platillo

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84

4/4 *p*

6

(4) **A** (8)

siempre p

15 **B** (12) (16)

23 **C** (20) (24)

28

rit.

pp

Redoblante

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 84$
parche aro+ simile + +

p

6

(4) **A** (8)

siempre p

15 **B** (12) (16)

23 **C** (20) (24) (28)

rit.

pp

Bombo

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

$\text{♩} = 84$

$\frac{4}{4}$

p

6

(4) **A** (8)

siempre p

15 **B** (12) (16)

23 **C** (20) (24) (28)

rit.

pp

The musical score is written on four staves. The first staff shows the beginning of the piece in 4/4 time with a tempo of 84 bpm. It features a melodic line with eighth notes and rests, starting with a dynamic of *p*. The second staff is a series of rests, with a boxed 'A' above the 4th rest and a '(4)' above it, and another boxed 'A' above the 8th rest and a '(8)' above it. The instruction *siempre p* is written below this staff. The third staff continues the series of rests, with a boxed 'B' above the 12th rest and a '(12)' above it, and another boxed 'B' above the 16th rest and a '(16)' above it. The fourth staff continues the rests, with a boxed 'C' above the 20th rest and a '(20)' above it, another boxed 'C' above the 24th rest and a '(24)' above it, and a final boxed 'C' above the 28th rest and a '(28)' above it. A *rit.* instruction with four dashes is placed above the 24th rest, and a *pp* dynamic is written below the end of the staff.

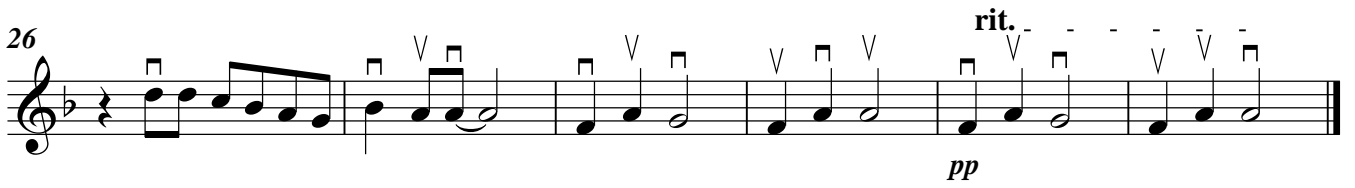
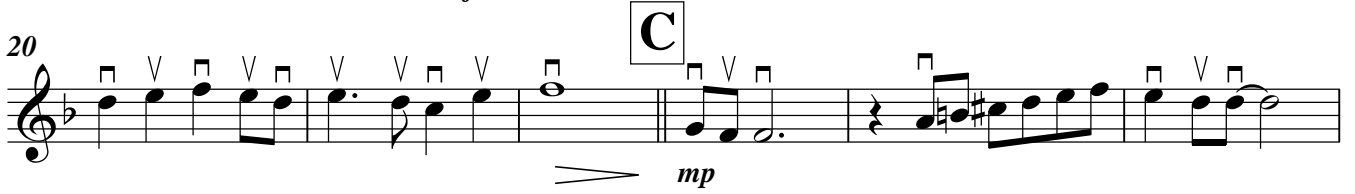
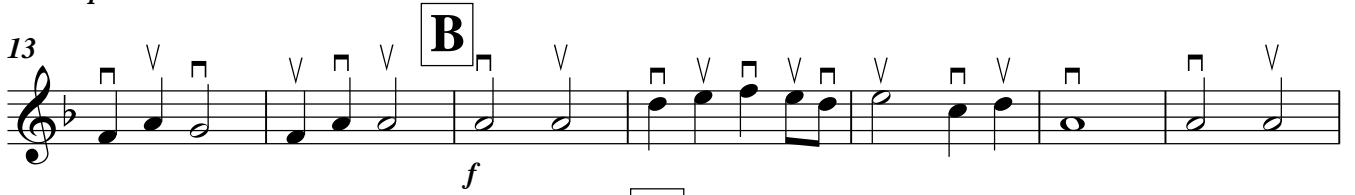
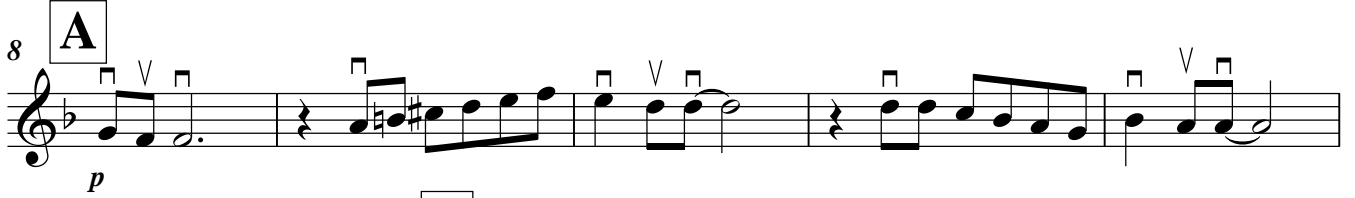
Violín 1

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84

7



Viola 1

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84

7



8 **A**

p

13 **B**

f

20 **C**

mp

26

pp rit.

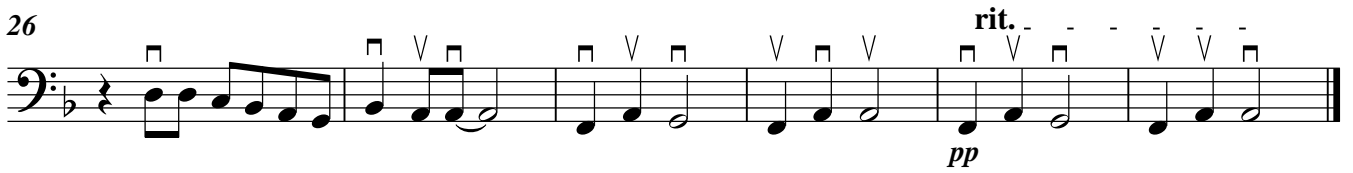
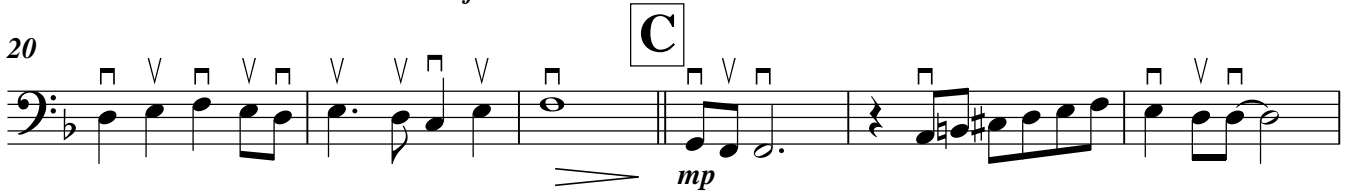
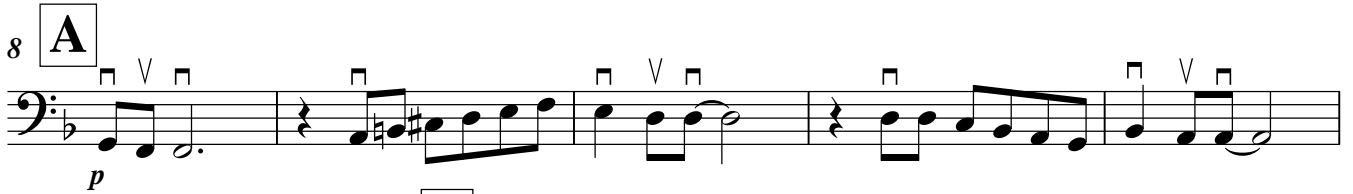
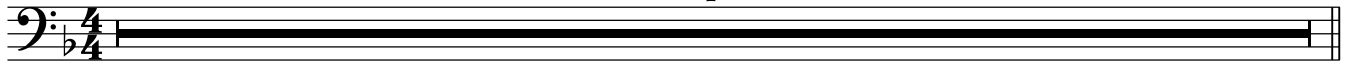
Violoncello 1

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84

7



Violín 2

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84 *pizz.*
mp

6 **A**
siempre p

12 **B** *arco*
f

17

23 **C**
mp

27 *rit.*
pp

Viola 2

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

pizz. ♩ = 84

6 **A**

12 **B** arco

17

23 **C**

27 rit. pp

Violoncello 2

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84 *pizz.*

Musical staff 1: Bass clef, 4/4 time signature, key of Bb. Measure 1-5: *mp*

6 **A**

Musical staff 2: Bass clef, 4/4 time signature, key of Bb. Measure 6-11: *sempre p*

12 **B** arco

Musical staff 3: Bass clef, 4/4 time signature, key of Bb. Measure 12-16: *f*

17

Musical staff 4: Bass clef, 4/4 time signature, key of Bb. Measure 17-22: dynamic markings

23 **C**

Musical staff 5: Bass clef, 4/4 time signature, key of Bb. Measure 23-26: *mp*, V markings

27

Musical staff 6: Bass clef, 4/4 time signature, key of Bb. Measure 27-31: *rit.*, *pp*, V markings

Contrabajo

Yesterday (Ayer)

Lennon/McCartney
Arr. Carlos Golfeld

♩ = 84 pizz.

6 A

13 B

20 C

26

pp

Flauta

La Calandria

Isaco Abitbol
Arr. Adrián Pérez

Chamamé ♩ = 66

8

A

mp

11

15

B

20

25

C

29

Oboe

La Calandria

Isaco Abitbol
Arr. Adrián Pérez

Chamamé ♩. = 66

A

8

mp

11

15

B

3

24

C

3

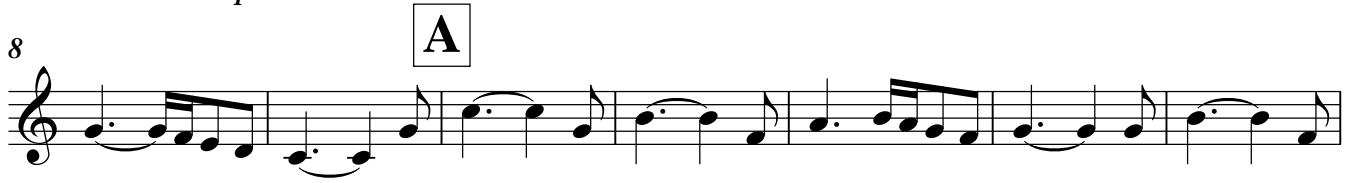
30

La Calandria

Clarinete en B \flat

Isaco Abitbol
Arr. Adrián Pérez

Chamamé $\text{♩} = 66$



La Calandria

Trompeta en B \flat

Isaco Abitbol
Arr. Adrián Pérez

Chamamé $\text{♩} = 66$

A

9

mp

B

15

mp

3

C

23

mp

3

30

La Calandria

Trombón

Isaco Abitbol
Arr. Adrián Pérez

Chamamé ♩ = 66
9

A



15

B



23

C



29



La Calandria

Violín I

Isaco Abitbol
Arr. Adrián Pérez

Chamamé ♩ = 66 pizz.

mp

7 **A** arco

15 **B**

24 **C**

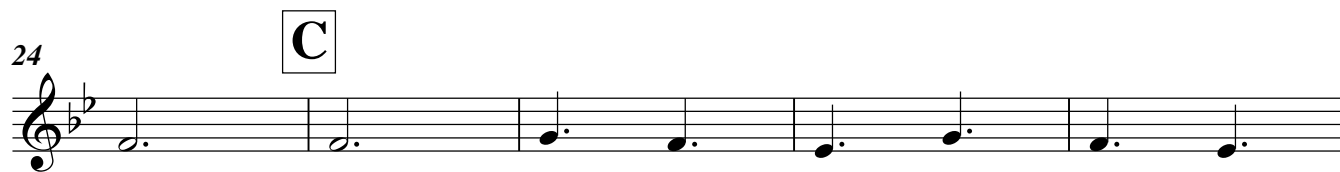
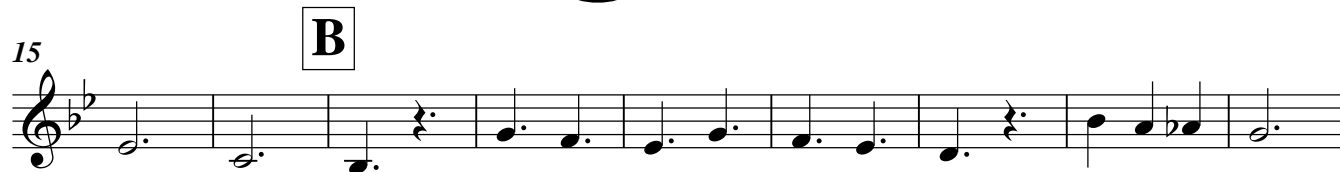
29

La Calandria

Violín II

Isaco Abitbol
Arr. Adrián Pérez

Chamamé ♩ = 66 pizz.



Viola

La Calandria

Isaco Abitbol
Arr. Adrián Pérez

Chamamé ♩ = 66 *pizz.*

7

A arco

15

B

24

C

29

La Calandria

Violoncello

Isaco Abitbol
Arr. Adrián Pérez

Chamamé ♩ = 66 pizz.



8

A arco



15

B



23

C



29



La Calandria

Contrabajo

Isaco Abitbol
Arr. Adrián Pérez

Chamamé ♩ = 66 *pizz.*



A arco



15

B



23

C



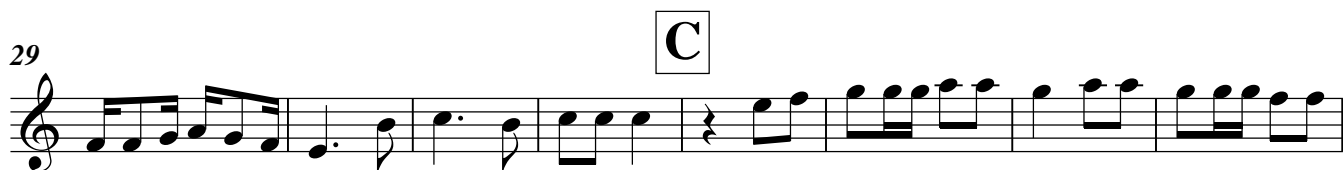
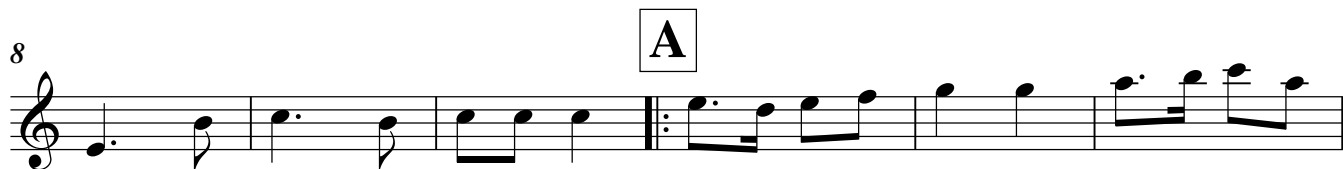
29



Villancicos

Popular Norteño
Arr. Adrián Pérez

♩ = 100

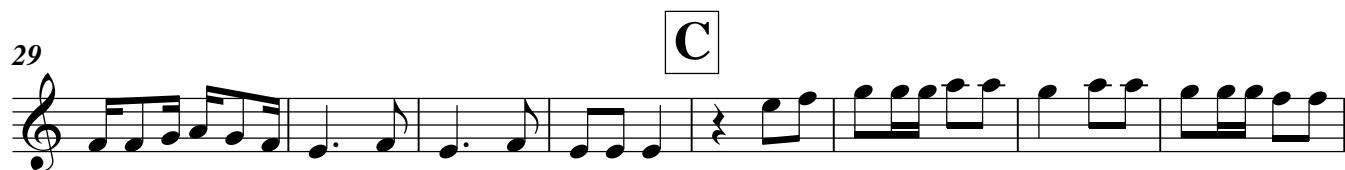
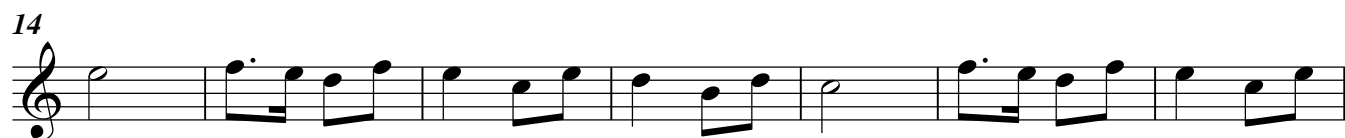
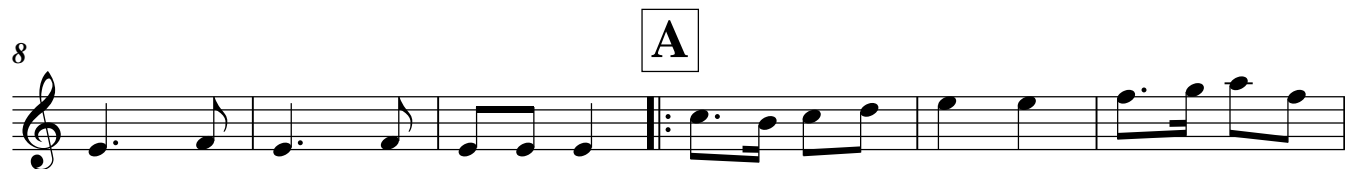


Oboe

Villancicos

Popular Norteño
Arr. Adrián Pérez

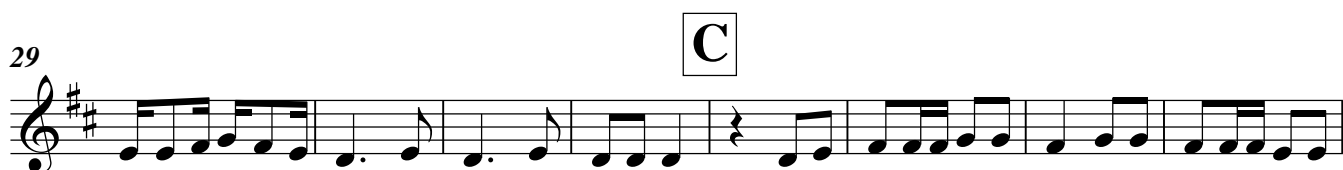
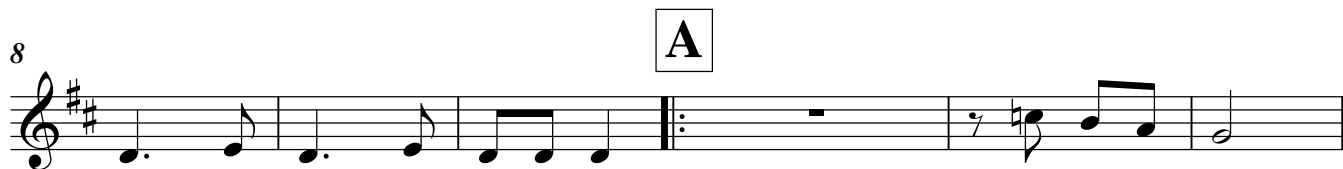
♩ = 100



Villancicos

Popular Norteño
Arr. Adrián Pérez

$\text{♩} = 100$

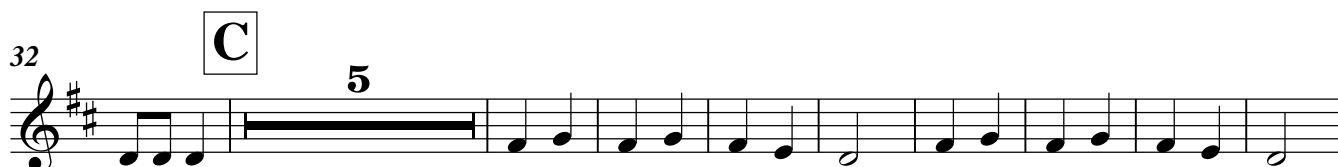
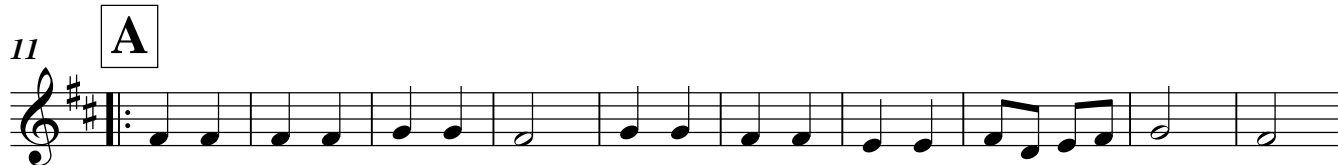


Trompeta en B \flat

Villancicos

Popular Norteño
Arr. Adrián Pérez

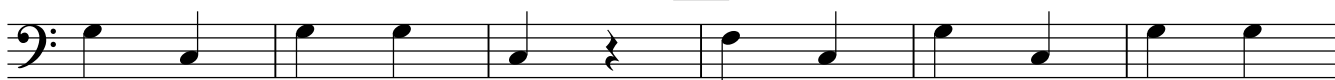
$\text{♩} = 100$



Villancicos

Popular Norteño
Arr. Adrián Pérez

♩ = 100

11 **A**21 **B**33 **C**47 **D**

53

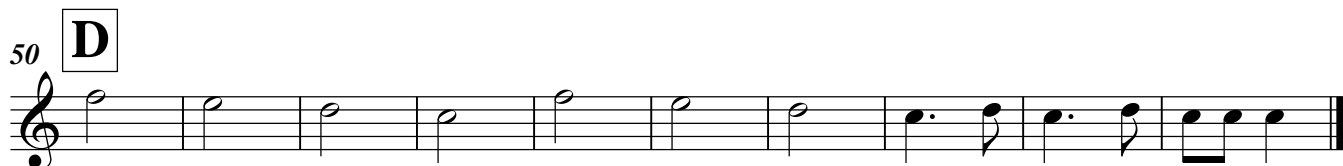
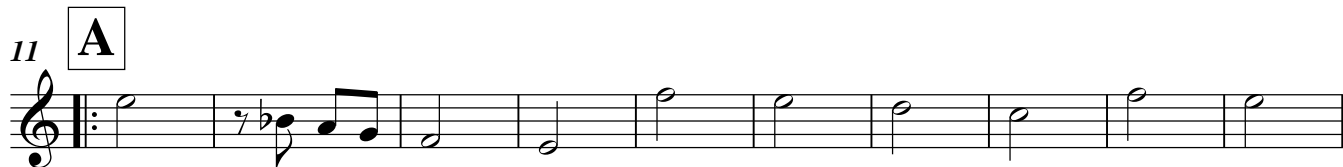


Violín I

Villancicos

Popular Norteño
Arr. Adrián Pérez

♩ = 100



Violín II

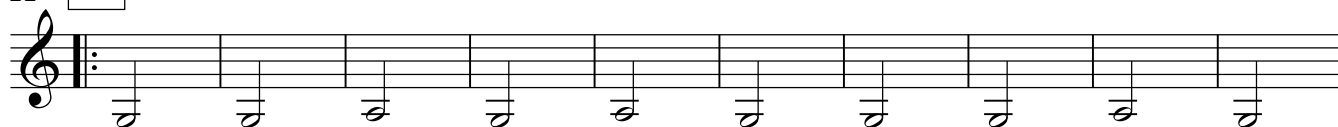
Villancicos

Popular Norteño
Arr. Adrián Pérez

♩ = 100



11 **A**



21 **B**



33 **C**



48 **D**



Viola

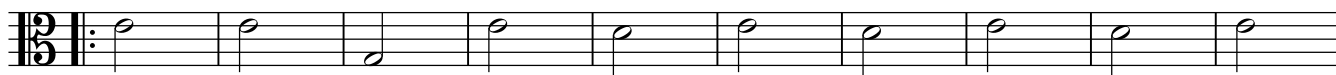
Villancicos

Popular Norteño
Arr. Adrián Pérez

♩ = 100



11 **A**



21 **B**



33 **C**

5



47 **D**



54



Violoncello

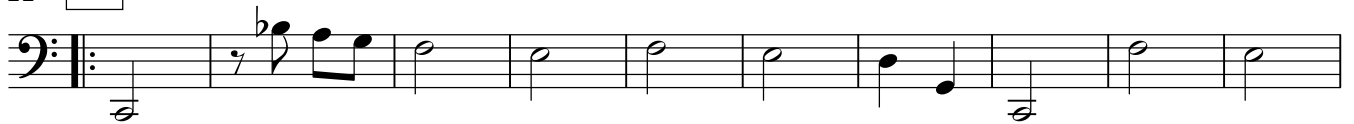
Villancicos

Popular Norteño
Arr. Adrián Pérez

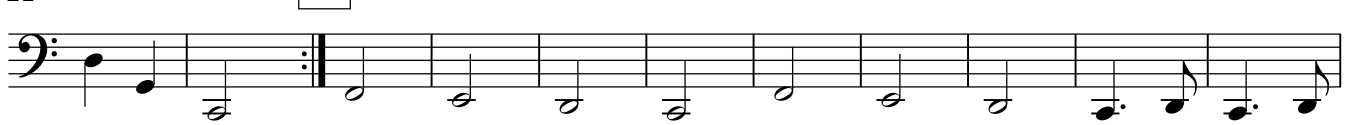
♩ = 100



11 **A**



21 **B**



32 **C**



42



50 **D**



Contrabajo

Villancicos

Popular Norteño
Arr. Adrián Pérez

♩ = 100



11 **A**



21 **B**



33 **C**



47 **D**



54



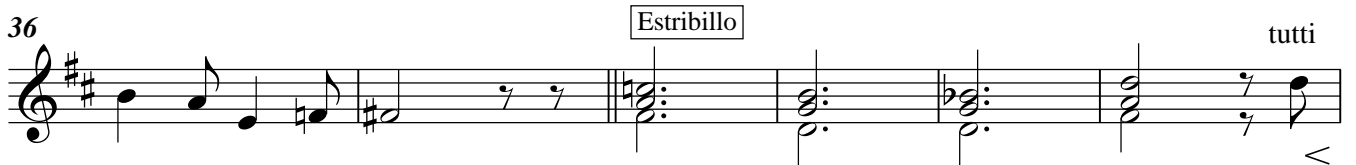
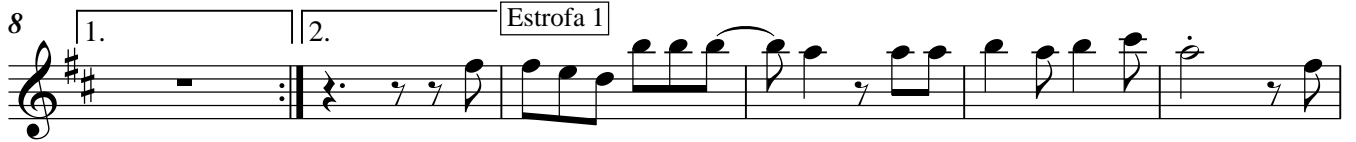
Flautas

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

♩ = 66

7



Oboes

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

♩ = 66

7

8

1. 2.

Estrofa 1

7

20

26

Estrofa 2

10

36

2 9

Estribillo

47

4

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

$\text{♩} = 66$

7

8

1. | 2. Estrofa 1 15

26 Estrofa 2

31

36 Estribillo

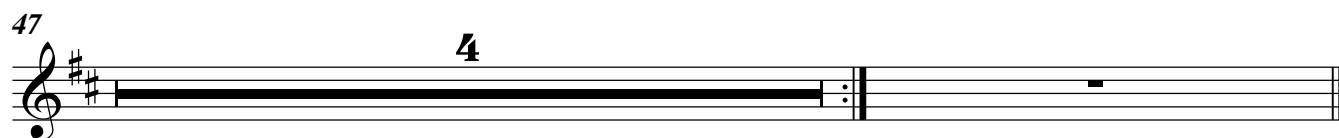
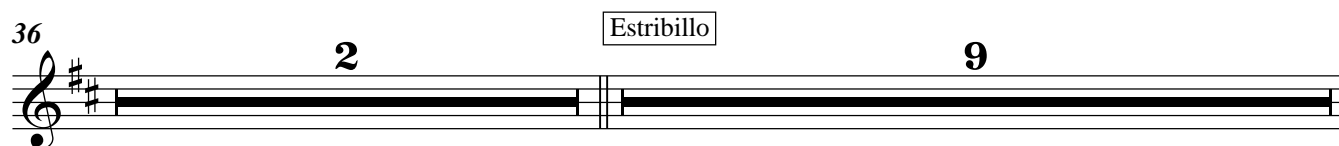
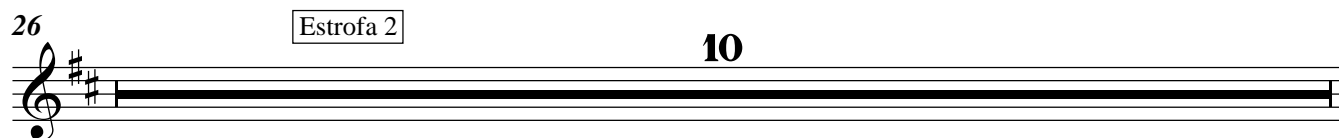
42

47

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

♩ = 66



Xilófono

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

$\text{♩} = 66$

4

8

Estrofa 1

1. 2. 16

26

Estrofa 2

10

36

Estribillo

2 9

47

4

Ride

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

♩. = 66

8 **6** |-----7-----|

8 1. 2. Estrofa 1

14

20

25 Estrofa 2

30

36 Estribillo 4

43

47

Hi-Hat

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

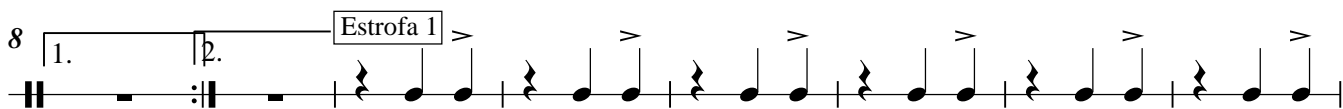
♩. = 66

7

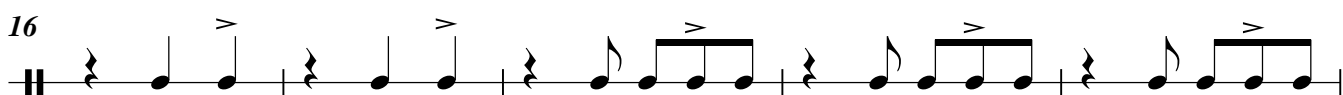


8


1. 2. Estrofa 1



16

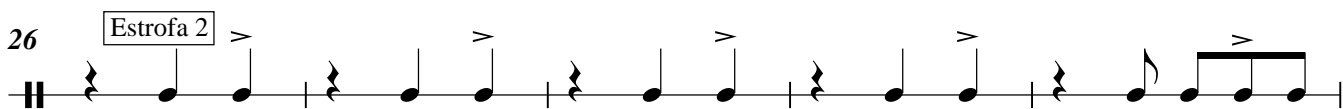


21



26

Estrofa 2



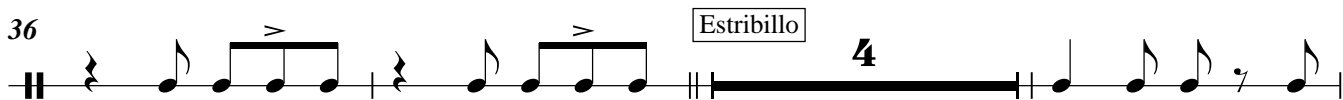
31



36

Estribillo

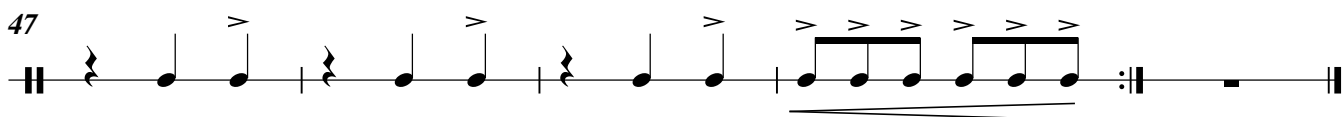
4



43



47



Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

♩. = 66

8 **6** |-----| **7** |-----|

8 | 1. | 2. | **Estrofa 1** | **7** | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ |

20 | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ |

26 **Estrofa 2** | **4** | x | ♩ x | ♩ | x | ♩ x | ♩ |

32 | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ |

36 **Estribillo** | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ |

42 | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ |

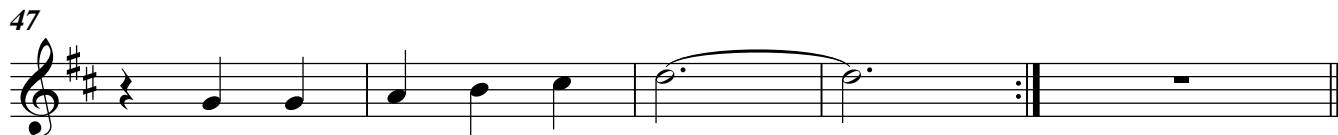
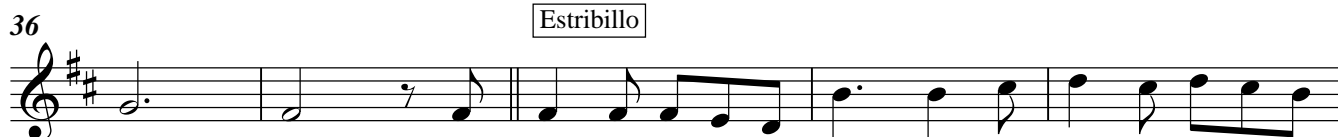
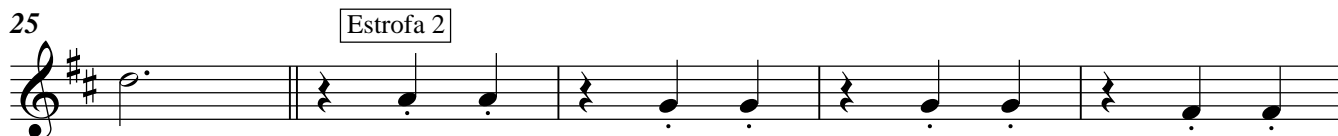
47 | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ | x | ♩ x | ♩ |

Violín I

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

♩ = 66

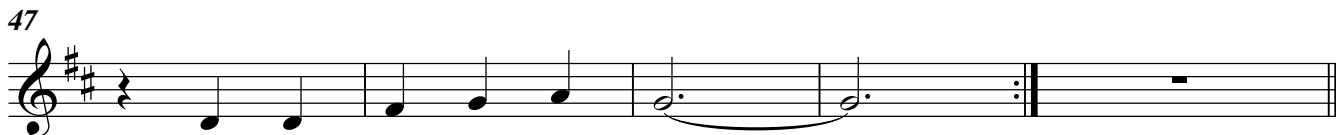
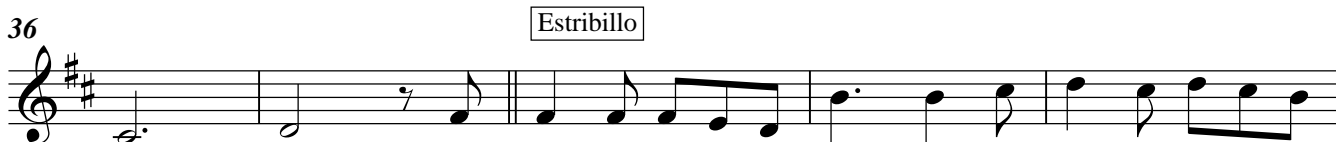
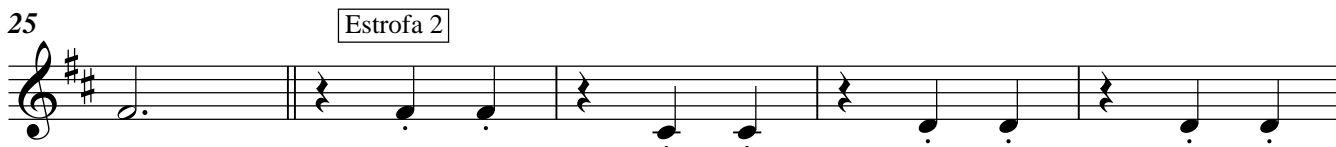


Violín II

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

♩ = 66

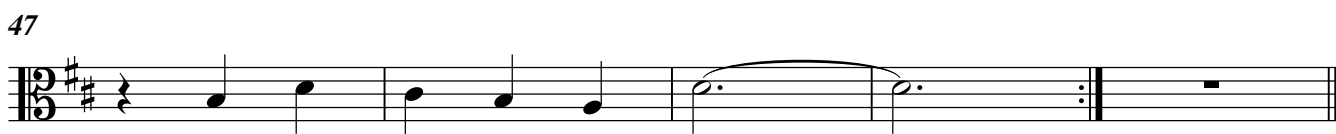
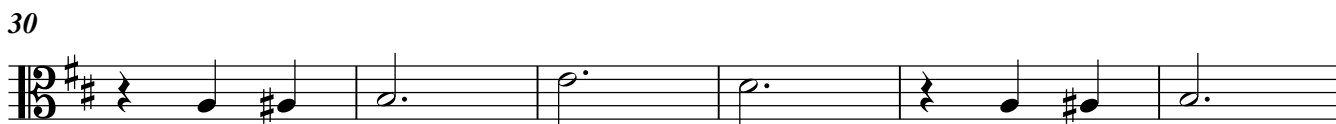
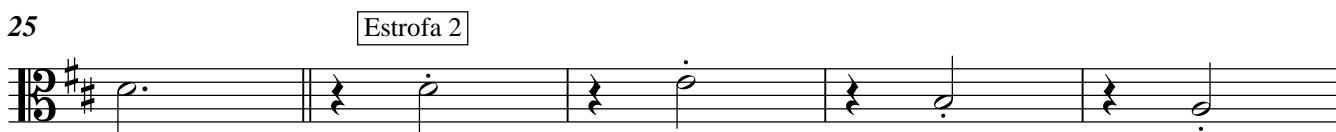


Viola

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

♩ = 66

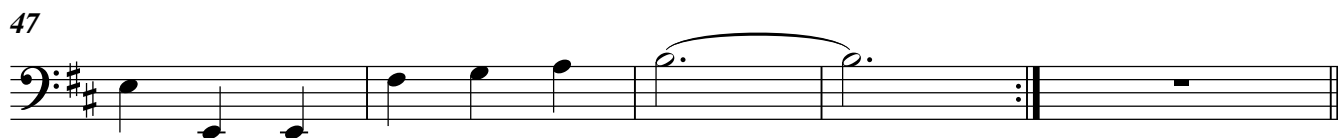
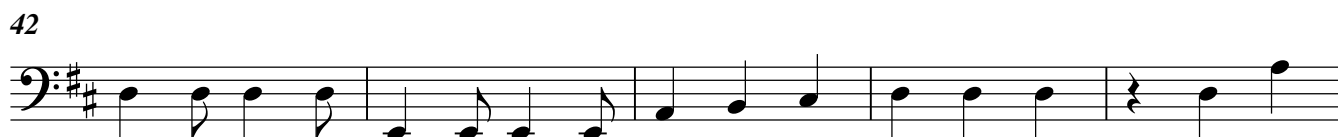
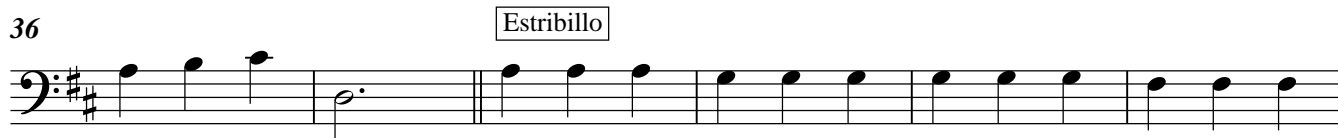
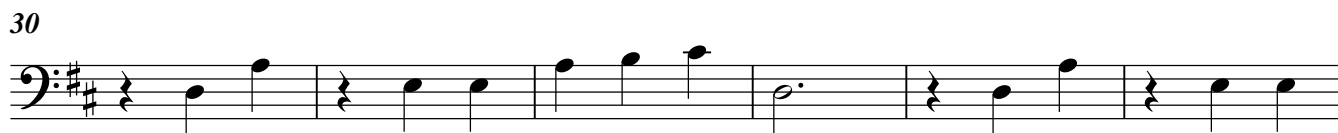


Violoncello

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

♩ = 66



Contrabajo

Cuyana Cosechadora

Bebe Flores
Arr. Paulo Carrizo

$\text{♩} = 66$



8 1. 2. Estrofa 1



16



24

Estrofa 2



31



36

Estribillo



42



47



Piccolo

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

♩ = 100

4

5 1era P, 2da MF

2 3

p *mf*

13

f

Flauta

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

$\text{♩} = 100$

5

p *mf*

13

6

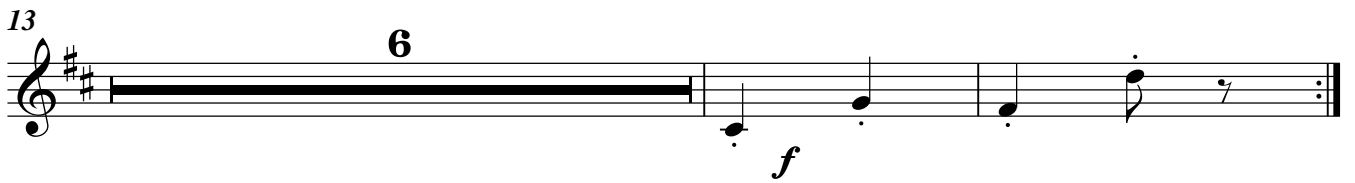
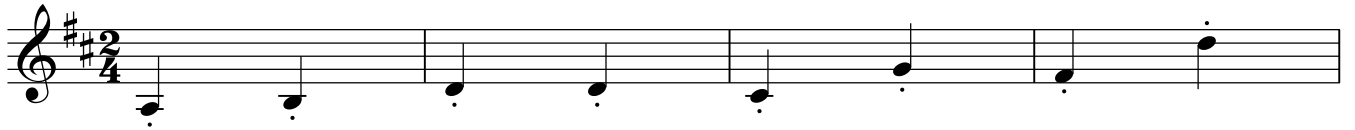
f

Clarinete en B \flat

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

$\text{♩} = 100$

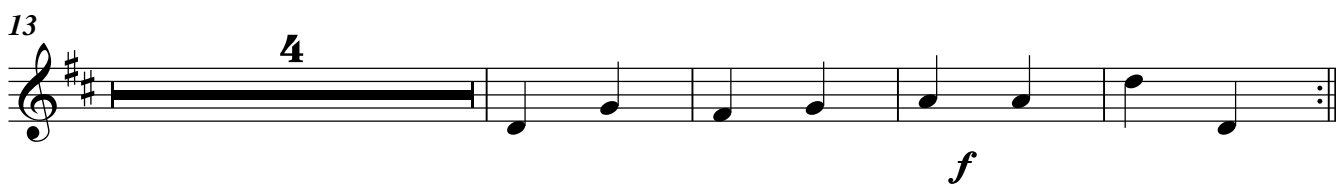
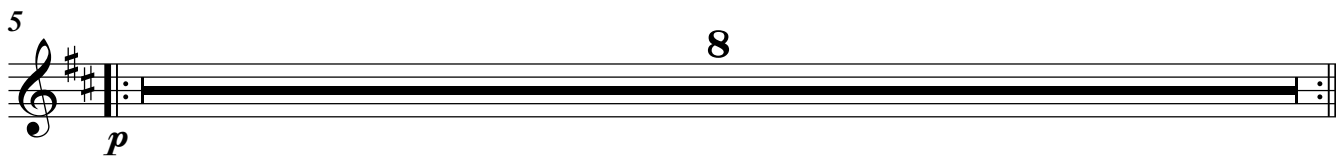
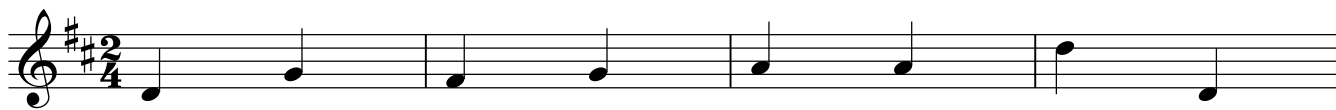


Clarinete bajo

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

♩ = 100



Corno en F

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

$\text{♩} = 100$

4

5

p *mf*

13

6

f

Trompeta en B \flat

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

$\text{♩} = 100$

3

5

2

p

mf

3

13

6

f

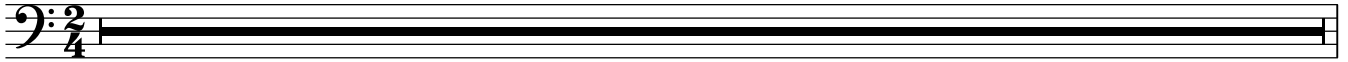
Trombón

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

♩ = 100

4

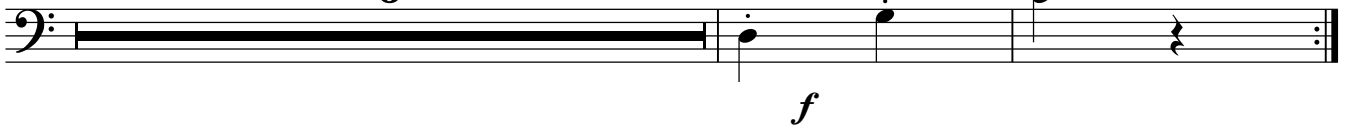


5



13

6



Triángulo

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

♩ = 100

2/4 4

5 p mf 6

13 6 f

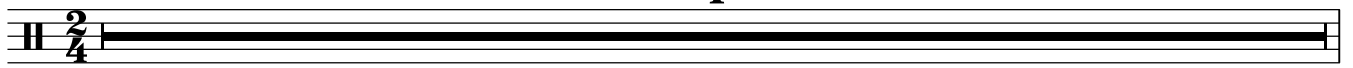
Platillo

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

♩ = 100

4



A musical staff with a treble clef and a 2/4 time signature. A large number '4' is centered above the staff. The staff contains a single whole rest that spans the entire 4-measure duration.

5

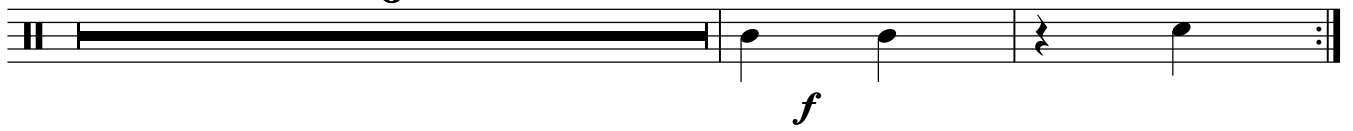
p



A musical staff with a treble clef and a 2/4 time signature. It contains a sequence of eight eighth notes, each with a stem pointing up. The notes are: G4, A4, B4, C5, B4, A4, G4, and F4. The first measure is marked with a repeat sign and a double bar line. The piece ends with a double bar line and repeat dots. The dynamic marking *p* is placed below the first note.

13

6



A musical staff with a treble clef and a 2/4 time signature. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, and F4. The first six measures are marked with a large number '6' above the staff and contain whole rests. The last two measures contain the eighth notes G4 and A4. The piece ends with a double bar line and repeat dots. The dynamic marking *f* is placed below the first note of the final measure.

Bombo

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

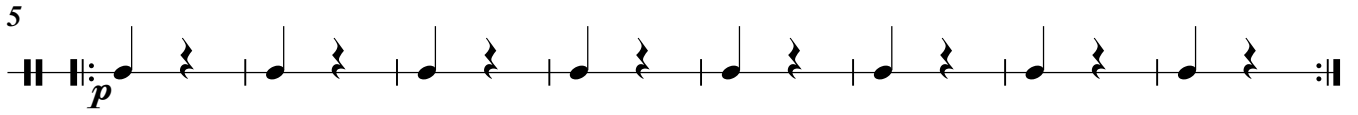
♩ = 100

4



A musical staff with a double bar line at the beginning and end. A large number '4' is centered above the staff, indicating a whole rest for four measures.

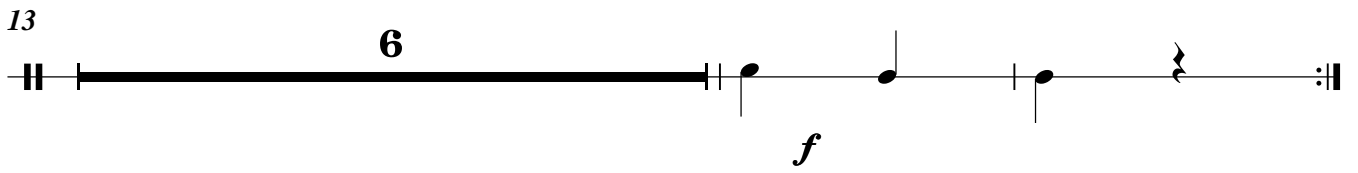
5



A musical staff starting with a double bar line and a repeat sign. The first measure is marked with a piano dynamic *p*. The staff contains a sequence of eight eighth notes, each with an accent mark (^) above it. The staff ends with a double bar line and repeat dots (:||).

13

6



A musical staff starting with a double bar line. A large number '6' is centered above the staff, indicating a six-measure rest. After the rest, there is a double bar line, followed by a sequence of four notes: a quarter note, a quarter note, a quarter note, and an eighth note with an accent mark (^) above it. The staff ends with a double bar line and repeat dots (:||). A forte dynamic *f* is placed below the first note of this sequence.

Violín

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

♩ = 100

4

5 pizz

p *mf*

13 Arco

2

f

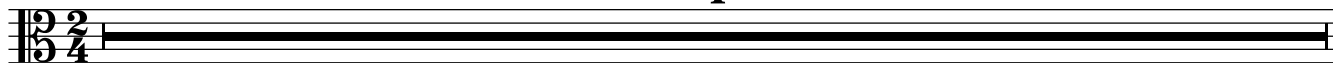
Viola

Kangaroo (Canguro)

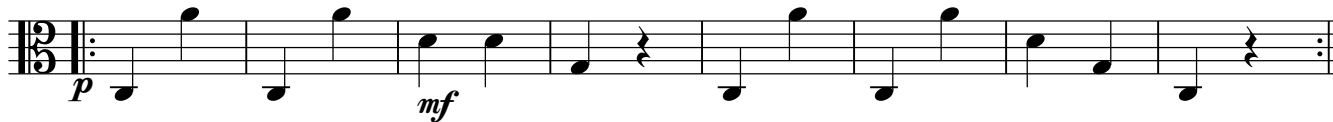
K. & H. Colledge
Arr. Mariano Dario A. Mosso

♩ = 100

4

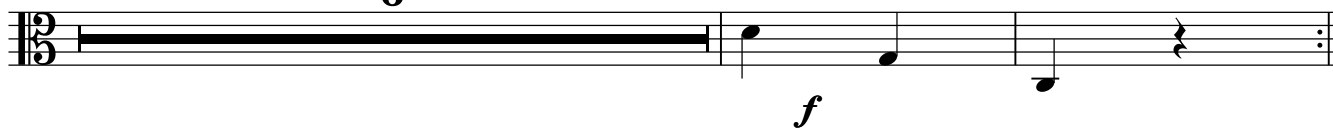


5 pizz



13

6

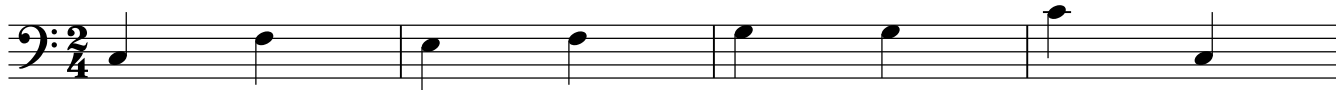


Violoncello 1

Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

♩ = 100



5 pizz



13

3

Arco



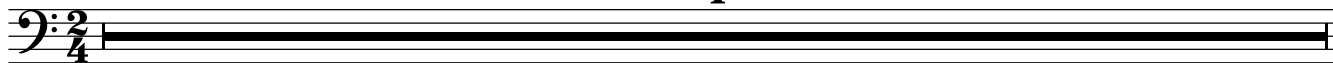
Violoncello 2

Kangaroo (Canguro)

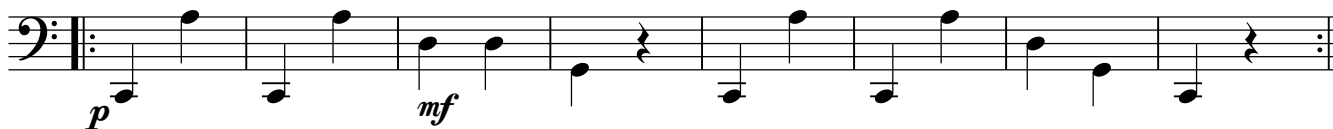
K. & H. Colledge
Arr. Mariano Dario A. Mosso

♩ = 100

4

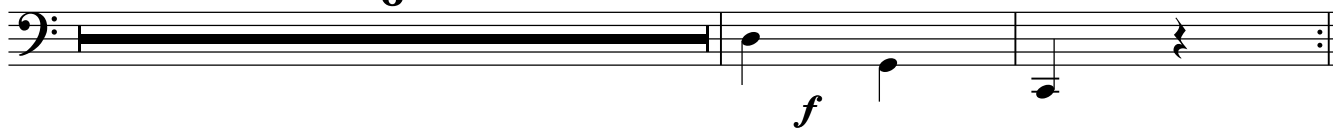


5 pizz



13

6

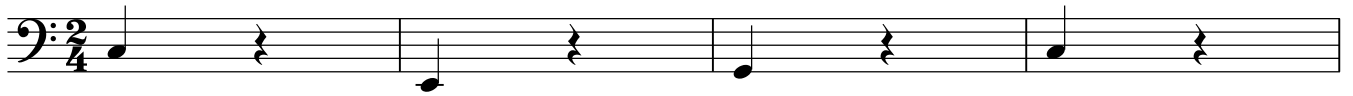


Contrabajo

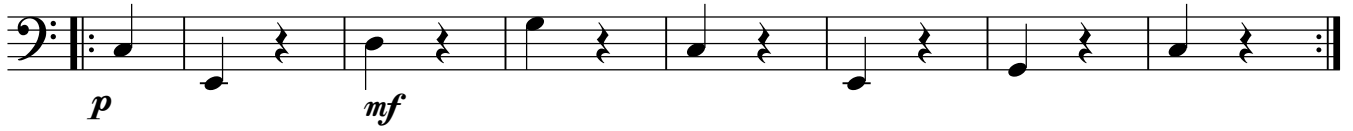
Kangaroo (Canguro)

K. & H. Colledge
Arr. Mariano Dario A. Mosso

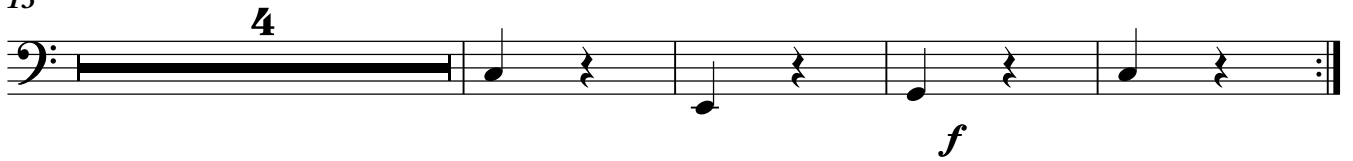
♩ = 100



5



13



Piccolo

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

The musical score is written for Piccolo in 3/4 time, with a key signature of three sharps (F#, C#, G#). The score consists of nine staves of music, with measure numbers 1, 9, 30, 34, 37, 44, 58, 65, and 73 indicated at the beginning of their respective staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). Section labels A, B, and C are enclosed in boxes and placed above the staff lines. Section A is located between measures 9 and 15, Section B between measures 44 and 48, and Section C between measures 65 and 71. The score concludes with a final measure at measure 84.

Chacarera
Piccolo

80

Musical staff 80-83: Treble clef, key signature of three sharps (F#, C#, G#). Measure 80: quarter rest, quarter note, quarter rest, quarter note. Measure 81: quarter rest, eighth rest, quarter note. Measure 82: quarter rest, quarter note, quarter note. Measure 83: quarter note, quarter note, quarter note, quarter note.

84

Musical staff 84-87: Treble clef, key signature of three sharps. Measure 84: quarter note, quarter note, quarter note. Measure 85: quarter note, quarter note, quarter note, quarter note. Measure 86: quarter note, quarter note, quarter note, quarter note. Measure 87: quarter note, quarter note, quarter note, quarter note.

88

Musical staff 88-92: Treble clef, key signature of three sharps. Measure 88: quarter note, quarter note, quarter note, quarter note. Measure 89: quarter note, quarter note, quarter note. Measure 90: quarter note, quarter note, quarter note. Measure 91: quarter rest, quarter note, quarter note. Measure 92: quarter note, quarter note, quarter note.

93

Musical staff 93-97: Treble clef, key signature of three sharps. Measure 93: quarter note, quarter rest, quarter rest. Measure 94: quarter rest, quarter rest, quarter rest. Measure 95: quarter rest, quarter rest, quarter rest. Measure 96: quarter rest, quarter rest, quarter rest. Measure 97: quarter note, quarter note, quarter note, quarter note.

98

Musical staff 98-102: Treble clef, key signature of three sharps. Measure 98: quarter note, quarter note, quarter note, quarter note. Measure 99: quarter note, quarter note, quarter note, quarter note. Measure 100: quarter note, quarter note, quarter note, quarter note. Measure 101: quarter note, quarter note, quarter note, quarter note. Measure 102: quarter rest, quarter rest, quarter rest, quarter rest.

Flauta

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

4 *mf* 3

9 6 **A** 7

25

30

37

44 **B** 4 7

58 2 3

65 **C** 2 6

73

Chacarera
Flauta

80



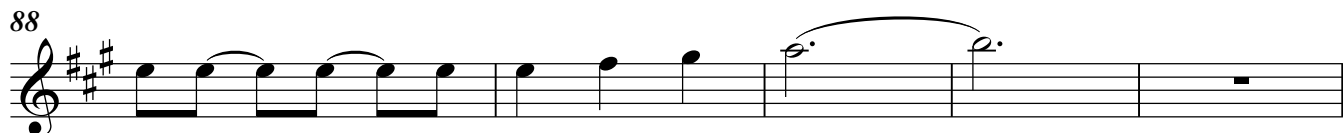
Musical staff 80-83: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and sixteenth notes with slurs, followed by a quarter rest and a final eighth note.

84



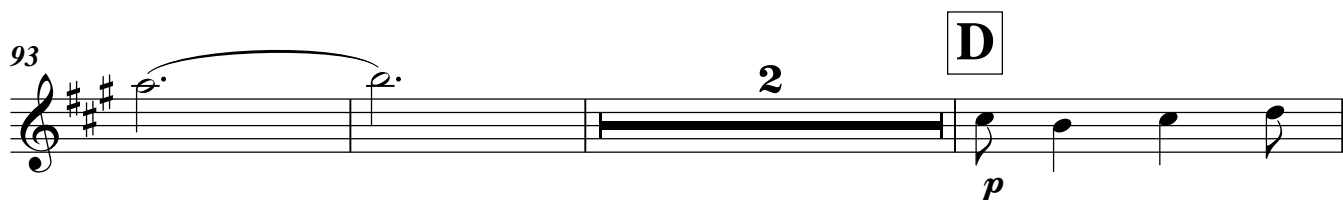
Musical staff 84-87: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes with slurs.

88



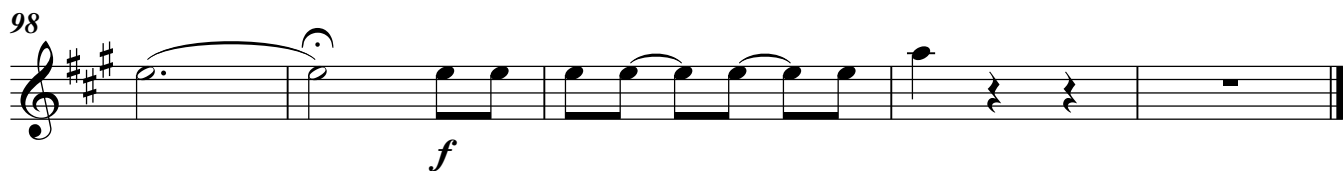
Musical staff 88-92: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes with slurs, ending with a dotted half note and a whole rest.

93



Musical staff 93-97: Treble clef, key signature of three sharps. The staff contains a dotted half note with a slur, followed by a double bar line with a '2' above it, and then a quarter note followed by a half note. A dynamic marking 'p' is present below the staff. A box containing the letter 'D' is positioned above the staff.

98



Musical staff 98-101: Treble clef, key signature of three sharps. The staff contains a dotted half note with a slur, followed by eighth and sixteenth notes with slurs, and ends with a quarter rest. A dynamic marking 'f' is present below the staff.

Oboe

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

5 2

mp

9 **A** 5

19 7

30

34

37 4

44 **B** 5

53 2

58 2

Chacarera
Oboe

65 2 C 6

73

80

84

88 3

93 2 D *p*

98 *f*

Clarinete en B \flat 1

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

3 2

mf

9 6 15

A

30

34

37 2

44 **B** 3 6

55

58 3

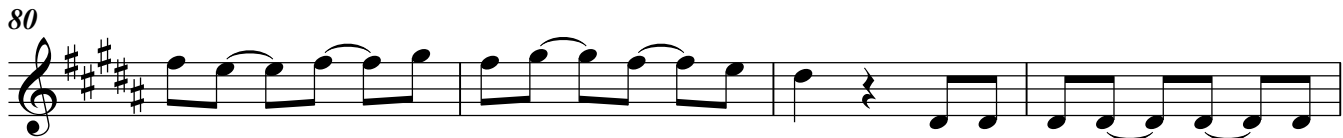
65 **C** 5

Chacarera
Clarinete en B \flat 1

73



80



84



88

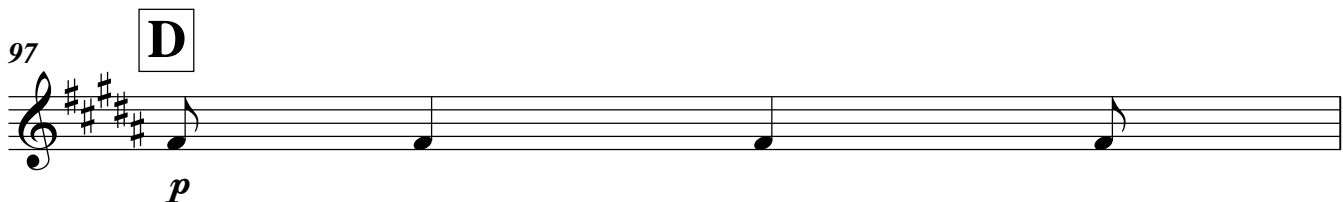


93



97

D



98



Clarinete Bajo (B \flat)

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

mf 4

9 6 15 A

30

34

37 2

44 B

49

53

Chacarera
Clarinete Bajo (B \flat)

58



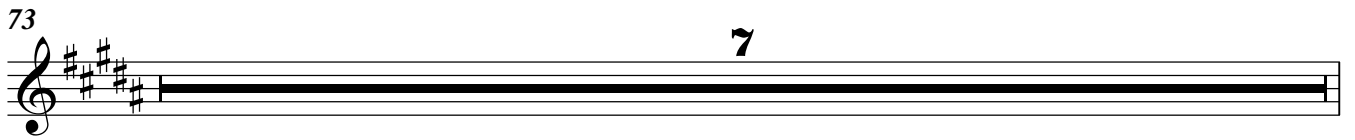
61



65



73



80



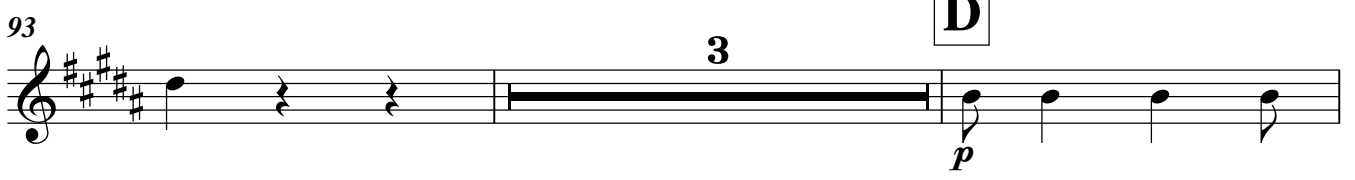
84



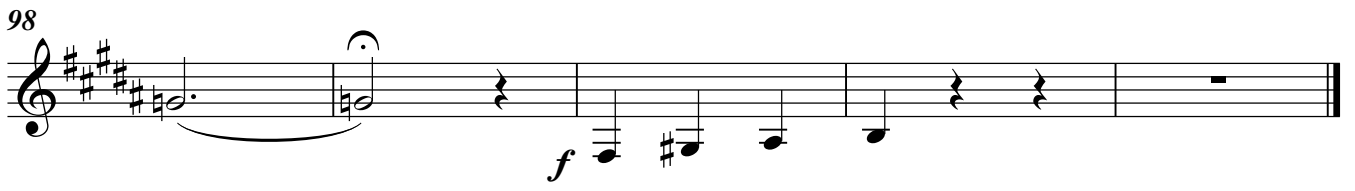
88



93



98



Corno en F

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

5 2

9 **A** 6 15

30

37 4

44 **B** 14

58

65 **C** 5

73 7

80 2

mp

Detailed description: The musical score is for the Corno en F part of 'Chacarera'. It is written in 3/4 time and F major (three sharps). The score is divided into nine staves. The first staff starts with a 5-measure rest followed by a half note G4, then a 2-measure rest. The second staff begins with a 6-measure rest, followed by a boxed section 'A' (measures 9-15), and then a 15-measure rest. The third staff contains a melodic line starting at measure 30. The fourth staff has a 4-measure rest starting at measure 37. The fifth staff starts with a boxed section 'B' (measures 44-58) and a 14-measure rest. The sixth staff contains a melodic line starting at measure 58. The seventh staff begins with a boxed section 'C' (measures 65-70) and a 5-measure rest. The eighth staff has a 7-measure rest starting at measure 73. The ninth staff starts with a 2-measure rest at measure 80, followed by a melodic line.

Chacarera
Corno en F

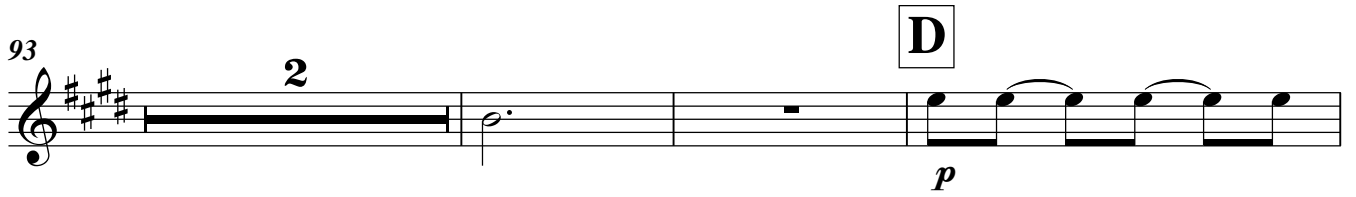
84



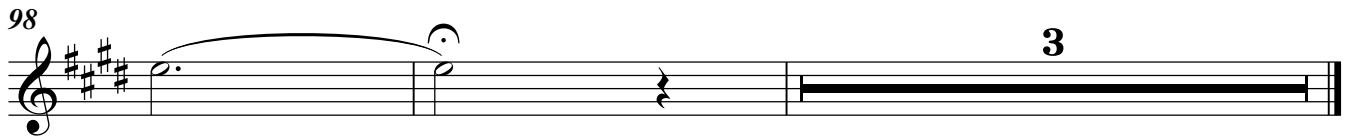
88



93



98



Trompeta en B \flat

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

3

mp

3

9

6

A

15

30

37

2

B

44

14

58

C

65

5

73

7

80

2

Chacarera
Trompeta en B \flat

84

88

93

98

Platillo

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

14



A musical staff with a double bar line at the beginning and end. A single horizontal line with a vertical tick at the start and end represents a whole rest for 14 measures.

15 **A**

29



A musical staff with a double bar line at the beginning and end. A single horizontal line with a vertical tick at the start and end represents a whole rest for 29 measures.

44 **B**

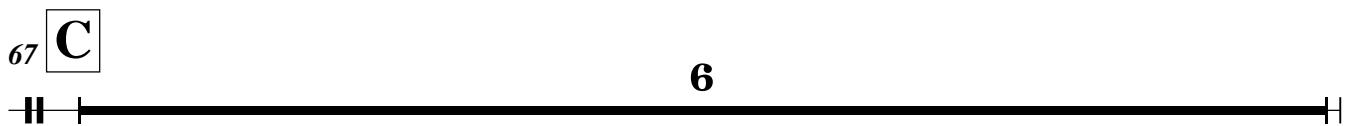
23



A musical staff with a double bar line at the beginning and end. A single horizontal line with a vertical tick at the start and end represents a whole rest for 23 measures.

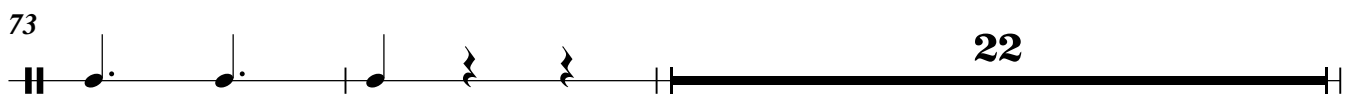
67 **C**

6



A musical staff with a double bar line at the beginning and end. A single horizontal line with a vertical tick at the start and end represents a whole rest for 6 measures.

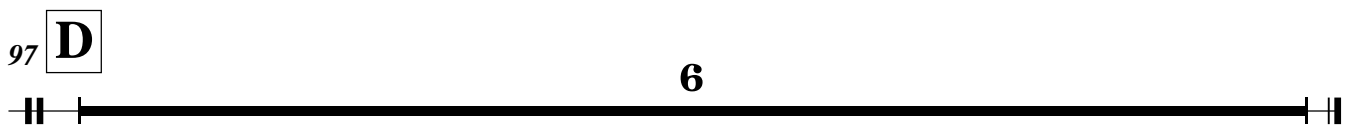
73



A musical staff with a double bar line at the beginning and end. The first 73 measures contain a rhythmic pattern: a dotted quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The remaining 22 measures are a whole rest.

97 **D**

6



A musical staff with a double bar line at the beginning and end. A single horizontal line with a vertical tick at the start and end represents a whole rest for 6 measures.

Bombo

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

14



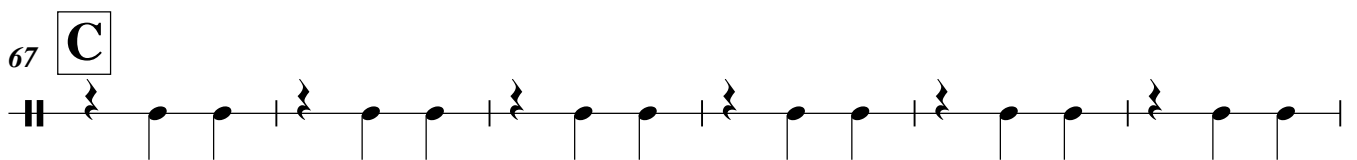
15 **A** 29



44 **B** 23



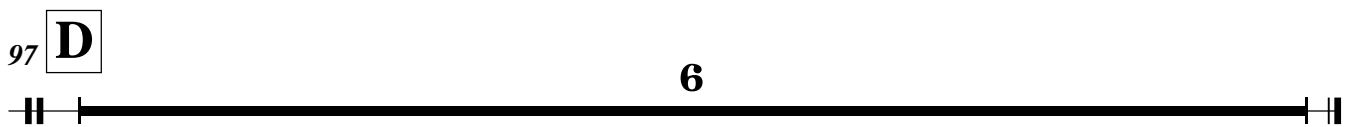
67 **C**



73 24



97 **D** 6



Violín Solo

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

5

mf

5

9

15

4

22

26

30

37

44 **B**

Musical staff 44-50: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line starting with a quarter note G4, followed by eighth notes, and ending with a quarter note G4. A box labeled 'B' is positioned above the first measure.

51

Musical staff 51-57: Treble clef, key signature of three sharps. The staff contains a melodic line with a half note G4, followed by quarter notes, and ending with a quarter note G4.

58

Musical staff 58-60: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, ending with a quarter rest.

61

Musical staff 61-64: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, ending with a half note G4.

65 **C** pizz

Musical staff 65-68: Treble clef, key signature of three sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes. A box labeled 'C' is positioned above the first measure, and 'pizz' is written below the staff.

69

Musical staff 69-72: Treble clef, key signature of three sharps. The staff contains a melodic line with quarter notes and eighth notes.

73 arco

Musical staff 73-79: Treble clef, key signature of three sharps. The staff contains a melodic line with quarter notes and eighth notes. The word 'arco' is written above the staff.

80

Musical staff 80-83: Treble clef, key signature of three sharps. The staff contains a melodic line with quarter notes and eighth notes, ending with a quarter rest.

84

Musical staff 84-87: Treble clef, key signature of three sharps. The staff contains a melodic line with quarter notes and eighth notes.

88

Musical staff 88-94: Treble clef, key signature of three sharps. The staff contains a melodic line with quarter notes and eighth notes, followed by a series of chords in the lower register.

93

Musical staff 93: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The notes are beamed in groups of four. The final note, C7, has a fermata above it.

97

D

Musical staff 97: Treble clef, key signature of three sharps (F#, C#, G#). The staff shows a single dotted quarter note D5 with a fermata above it. A large, bold letter 'D' is enclosed in a box above the note. A long, thin, curved line spans the entire length of the staff below the note.

98

f

pizz

Musical staff 98: Treble clef, key signature of three sharps (F#, C#, G#). The staff starts with a dotted quarter note D5 with a fermata above it. This is followed by a slur over two eighth notes: E5 and F#5. Then, there is a quarter rest, followed by a quarter note G5, a quarter note A5, and a quarter note B5. The final measure contains a quarter note D6 with a fermata above it, followed by a quarter rest, a quarter note E6, and a quarter note F#6. The word "pizz" is written above the final measure. A dynamic marking "f" is placed below the first measure.

Violín I

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

mf

5

9 **A** pizz

6

21 arco

26

30

37

44 **B** 14

58 pizz

Chacarera
Violín I

65 **C** pizz

73 arco

80

84

88

93

97 **D**

98 *f* pizz

Violín II

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

The musical score is written for Violín II in the key of A major (three sharps) and 3/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *mf*. The second staff starts at measure 5. The third staff starts at measure 9 and includes a section marker **A**, a measure rest of 6 measures, and a *pizz* (pizzicato) instruction. The fourth staff starts at measure 21. The fifth staff starts at measure 26. The sixth staff starts at measure 30 and includes an *arco* (arco) instruction. The seventh staff starts at measure 34. The eighth staff starts at measure 37. The ninth staff starts at measure 44 and includes a section marker **B** and a measure rest of 14 measures.

Chacarera
Violín II

58 pizz

65 **C** pizz

73 arco

80

84

88

93

97 **D**

98 *f* pizz

Viola

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

mf

5

9 **A** *piao*

6

21

26

30 *arco*

34

37

44 **B**

14

Chacarera
Viola

58

Musical staff 58: Treble clef, key signature of three sharps (F#, C#, G#), 3/8 time signature. The staff contains a whole rest followed by a series of eighth notes with stems up and down, marked with 'pizz'.

65

Musical staff 65: Treble clef, key signature of three sharps, 3/8 time signature. A box containing the letter 'C' is positioned above the staff. The staff begins with a half note chord, followed by eighth notes marked with 'pizz'.

73

Musical staff 73: Treble clef, key signature of three sharps, 3/8 time signature. The staff contains eighth notes with stems up and down, marked with 'arco'.

80

Musical staff 80: Treble clef, key signature of three sharps, 3/8 time signature. The staff contains eighth notes with stems up and down, ending with a slur over the final two notes.

84

Musical staff 84: Treble clef, key signature of three sharps, 3/8 time signature. The staff contains eighth notes with stems up and down, featuring a slur over the middle section.

88

Musical staff 88: Treble clef, key signature of three sharps, 3/8 time signature. The staff contains eighth notes with stems up and down, ending with a chord.

93

Musical staff 93: Treble clef, key signature of three sharps, 3/8 time signature. The staff contains eighth notes with stems up and down, ending with a whole rest.

97

Musical staff 97: Treble clef, key signature of three sharps, 3/8 time signature. A box containing the letter 'D' is positioned above the staff. The staff contains a whole rest.

98

Musical staff 98: Treble clef, key signature of three sharps, 3/8 time signature. The staff contains eighth notes with stems up and down, marked with 'f' and 'pizz'.

Violoncello

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

mf

5 pizz

9

14 **A**

19

24

30 arco

37

44 **B**

7

Chacarera
Violoncello

52 solo

58 pizz

65 **C** pizz

73 arco

77

80

84

88

93

97 **D**

Chacarera
Violoncello

98

Musical notation for Chacarera Violoncello, measure 98. The notation is in bass clef with a key signature of two sharps (F# and C#). The measure begins with a whole rest, indicated by a '2' above the staff. This is followed by a series of notes: a quarter note G2 (marked with a forte *f* dynamic), a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The notes from G2 to D3 are beamed together. The notes from E3 to G3 are marked with a pizzicato (*pizz*) instruction. The measure concludes with a double bar line.

Contrabajo

Chacarera

Luis Gianneo
Arr. Mariano Dario A. Mosso

5

mf

9

pizz

13

15 **A**

21

25

30 *arco*

37

44 **B**

14

Chacarera
Contrabajo

58

pizz



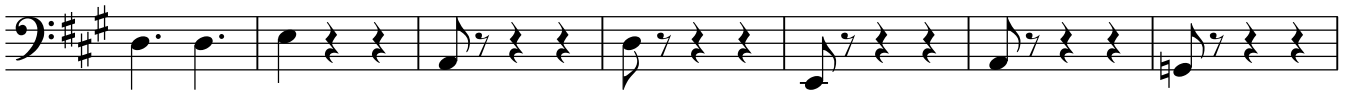
65

C

pizz



73



80



84



88



93

D



98

2

pizz

