

Bambuco presente

Arreglo para estudiantina

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$\text{♩} = 85$

Bandola I

Bandola II

Tiple I
p

Tiple II
p

Guitarra I
(sexta cuerda en re)
con sord.
mp

Guitarra II
(sexta cuerda en re)

Contrabajo

Xilófono /
Glockenspiel

Marimba

Tambora /
Platillo suspendido

5

Tpl. I

Tpl. II

Guit. I

Guit. II

con sord.

mp

Measures 5-8: Tpl. I and II play chords. Guit. I is muted. Guit. II plays a rhythmic pattern with a 'con sord.' marking and 'mp' dynamics.



9

Tpl. I

Tpl. II

Guit. I

Guit. II

Measures 9-12: Tpl. I and II play chords. Guit. I and II play a rhythmic pattern.



13

Tpl. I

Tpl. II

Guit. I

Guit. II

Measures 13-16: Tpl. I and II play chords. Guit. I and II play a rhythmic pattern.

A

Tpl. I

Tpl. II

Guit. I

Guit. II

Glock.

Mba.

mp

p

l.v.

p



21

Tpl. I

Tpl. II

Guit. I

Guit. II

Glock.

Mba.

24

Tpl. I

Tpl. II

Guit. I

Guit. II

Glock.

Mba.

l.v.



28

Tpl. I

Tpl. II

Guit. I

Guit. II

Glock.

Mba.

32

B

Band. I *pp* *mf* *ppp*

Band. II *p*

Tpl. I

Tpl. II

Guit. I senza sord.

Guit. II senza sord.

Cb. pizz. *mp* *dim.*

Glock. *mp*

Mba. [*pp*] [*mf*]

Plat. / Tambora

36 [metálico]

Band. I

Band. II

metálico

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

ppp

Glock.

Mba.

Plat. /
Tambora

— Bambuco presente —

40 C [ord.]

Band. I *mf*

Band. II *mf* ord.

Tpl. I *mf*

Tpl. II

Guit. I

Guit. II

Cb. *arco* *mf*

Glock. *l.v.*

Mba.

Plat. / Tambora

44

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

48

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

52

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

[illegible]

60

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

A m(add 9)
brisa
+
l.v.
+

pulsados

A m(add 9)
brisa
+
l.v.
+

l.v.

l.v.

64

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. / Tambora

mf

[aplat.]

l.v.

Am6

68

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

0
③
④
0

l.v.

72 E

Band. I *p dulce*

Band. II *p dulce*

Tpl. I *p*

Tpl. II *p* F^{maj7} brisa D^{m7}

Guit. I *p*

Guit. II *p* l.v.

Cb. *p*

Glock.

Mba.

Plat. / Tambora Plat. con escobillas (Tambora)

[illegible]

80 *l.v.*

Band. I

Band. II

mp

Tpl. I

mp

Tpl. II

C7

B_m7

Guit. I

mp

l.v.

Guit. II

l.v.

Cb.

Glock.

Mba.

Plat. / Tambora

85

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Xil.

Mba.

Plat. / Tambora

p

l.v.

Bbmaj7

Am7

mp

F

Band. I *mf*

Band. II

Tpl. I *mp*

Tpl. II *mp*

Guit. I *mp*

Guit. II

Cb. *f* arco

Xil.

Mba.

Plat. / Tambora

Chords: F^{maj7} [ord.], [brisa], D^{m7} [ord.], [brisa], B^b^{maj7} [ord.], [brisa]

94

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Xil.

Mba.

Plat. / Tambora

mp

l.v.

C#m7 [ord.]

[brisa]

p

[p]

p

p

97

Band. I *p*

Band. II *mf*

Tpl. I *p*

Tpl. II C7 [ord.] [brisa] Bm7 [ord.] [brisa]

Guit. I *p*

Guit. II

Cb.

Xil.

Mba.

Plat. / Tambora

101

Band. I *l.v.*

Band. II *l.v.*

Tpl. I

Tpl. II $B\flat maj7$ [ord.] [brisa] $A m7$ [ord.] $A m7$ [brisa]

Guit. I *l.v.*

Guit. II

Cb.

Xil. *l.v.*

Mba.

Plat. / Tambora

G

Band. I *p*

Band. II *mf*

Tpl. I *mp*
F^{ma}7 [ord.] F[#]m7 F^{ma}7 E^m7

Tpl. II *p*
metálico

Guit. I *mp*

Guit. II *f*

Cb. *mp*
pizz.

Glock. *p*

Mba.

Plat. / Tambora *p*

109

Band. I *mf*

Band. II *p*

Tpl. I *mf* Fmaj7 F#m7 Fmaj7 Em7

Tpl. II

Guit. I *mf*

Guit. II

Cb. *mf*

Glock.

Mba.

Plat. / Tambora *mf*

H

Band. I *f*

Band. II *f*

Tpl. I *f*

Tpl. II *f*
A_m7 [ord.] *A_m9* *F_{major}7* *F_m7* *G_m7* *A_bmajor7*

Guit. I *f*

Guit. II *mp*

Cb. *arco* *f*

Glock.

Mba. *p*

Plat. / Tambora *f*

The musical score is arranged in a system with ten staves. The first staff, Band. I, begins with a box containing the letter 'H'. The second staff, Band. II, follows. The third staff, Tpl. I, contains a dynamic marking of *f*. The fourth staff, Tpl. II, contains a dynamic marking of *f* and a series of chord symbols: *A_m7 [ord.]*, *A_m9*, *F_{major}7*, *F_m7*, *G_m7*, and *A_bmajor7*. The fifth staff, Guit. I, contains a dynamic marking of *f*. The sixth staff, Guit. II, contains a dynamic marking of *mp*. The seventh staff, Cb., contains the marking *arco* and a dynamic marking of *f*. The eighth staff, Glock., is empty. The ninth staff, Mba., contains a dynamic marking of *p*. The tenth staff, Plat. / Tambora, contains a dynamic marking of *f*. The score includes various musical notations such as notes, rests, and slurs.

117

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. / Tambora

mf

mp

A_m7

A_m9

F_{#m}7

120

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

pppp

f

mf

Fm7 Gm7 Abmaj7 Am7 Am9

123

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

F maj7 *F* m7 *G* m7 *A* b maj7 *A* m7

ff

f

126

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

Am9

F#m7

I

Band. I *l.v.*

Band. II *l.v.*

Tpl. I *mf*

Tpl. II *mf*

Guit. I *mp* *l.v.*

Guit. II *l.v.*

Cb. *pizz. l.v.* *mp* *l.v.*

Glock.

Mba. *[ff]*

Plat. / Tambora *p* *l.v.*

The musical score is for page 30 of a piece. It features a multi-staff arrangement with the following parts and markings:

- Band. I:** Treble clef, 6/8 time. Starts with a whole rest, followed by a melodic line starting on G4, marked *p dulce*. Includes a *l.v.* (lento) marking.
- Band. II:** Treble clef, 6/8 time. Starts with a whole rest, followed by a melodic line starting on G4, marked *p dulce*. Includes a *l.v.* (lento) marking.
- Tpl. I:** Treble clef, 6/8 time. Continuous eighth-note pattern, marked *mf*.
- Tpl. II:** Treble clef, 6/8 time. Continuous eighth-note pattern, marked *mf*.
- Guit. I:** Treble clef, 6/8 time. Starts with a whole rest, followed by a melodic line starting on G4, marked *mp*. Includes a *l.v.* (lento) marking.
- Guit. II:** Treble clef, 6/8 time. Starts with a whole rest, followed by a melodic line starting on G4, marked *l.v.* (lento).
- Cb. (Contrabass):** Bass clef, 6/8 time. Starts with a whole rest, followed by a melodic line starting on G2, marked *pizz. l.v.* (pizzicato, lento) and *mp*. Includes a *l.v.* (lento) marking.
- Glock. (Glockenspiel):** Treble clef, 6/8 time. Continuous eighth-note pattern, marked *[ff]*.
- Mba. (Mbira):** Treble clef, 6/8 time. Starts with a whole rest, followed by a melodic line starting on G4, marked *[ff]*.
- Plat. / Tambora:** Treble clef, 6/8 time. Starts with a whole rest, followed by a melodic line starting on G4, marked *p*. Includes a *l.v.* (lento) marking.

133 *l.v.*

Band. I *mf*

Band. II *mf*

Tpl. I *l.v.*

Tpl. II *l.v.*

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. / Tambora *l.v.*

137

Band. I *p*

Band. II *l.v.*

Tpl. I

Tpl. II

Guit. I

Guit. II [*mp*]



141

Band. I *l.v.*

Band. II

Tpl. I *l.v.*

Tpl. II *l.v.*

Guit. I *p*

Guit. II

J

Guit. I *mp*

Guit. II *p*

Cb. *p*

arco

≡

150

Band. I *p dulce*

Band. II *p dulce*

Tpl. I *p dulce*

Tpl. II *p dulce*

Guit. I *l.v.*

Guit. II *l.v.*

Cb.

Glock.

Plat. / Tambora

155

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

p

[p cres. poco a poco]

— Bambuco presente —

K

Band. I *l.v.*

Band. II *l.v.*

Tpl. I *pulsando como plectro* *p* *cresc. poco a poco*

Tpl. II *pulsando como plectro* *p* *cresc. poco a poco*

Guit. I *p* *cresc. poco a poco*

Guit. II *p* *[cresc. poco a poco]*

Cb. *p* *[cresc. poco a poco]*

Glock.

Mba.

Plat. / Tambora

The musical score is written for a 12-measure piece. The instruments and their parts are as follows:

- Band. I:** Starts with a whole note *l.v.* (lento) in the first measure, followed by a rest. In the third measure, it enters with a half note *p* (piano) and continues with a half note in the fourth measure.
- Band. II:** Starts with a whole note *l.v.* in the first measure, followed by a rest. In the third measure, it enters with a half note *p* and continues with a half note in the fourth measure.
- Tpl. I:** Plays a continuous eighth-note pattern *pulsando como plectro* starting in the first measure. It is marked *p* in the first measure and *cresc. poco a poco* in the second measure.
- Tpl. II:** Plays a continuous eighth-note pattern *pulsando como plectro* starting in the first measure. It is marked *p* in the first measure and *cresc. poco a poco* in the second measure.
- Guit. I:** Enters in the third measure with a half note *p* and continues with a half note in the fourth measure, marked *cresc. poco a poco*.
- Guit. II:** Enters in the first measure with a half note *p* and continues with a half note in the second measure, marked *[cresc. poco a poco]*.
- Cb. (Contrabass):** Enters in the first measure with a half note *p* and continues with a half note in the second measure, marked *[cresc. poco a poco]*.
- Glock. (Glockenspiel):** Remains silent throughout the piece.
- Mba. (Mbira):** Remains silent throughout the piece.
- Plat. / Tambora:** Plays a rhythmic pattern of eighth notes in the first measure, followed by a rest in the second measure, and then continues with eighth notes in the third and fourth measures.

163

Band. I

Band. II

Tpl. I

Tpl. II

Guit. I

Guit. II

Cb.

Glock.

Mba.

Plat. /
Tambora

cresc. poco a poco

cresc.

mp

cresc. poco a poco

(cresc. poco a poco)

(cresc. poco a poco)

(cresc. poco a poco)

mp *cresc. poco a poco*

[p] *cresc. poco a poco*

166

Band. I
(cresc. poco a poco)

Band. II
(cresc. poco a poco)

Tpl. I
(cresc. poco a poco)

Tpl. II
(cresc. poco a poco)

Guit. I
(cresc. poco a poco) *mf*

Guit. II

Cb.

Glock.

Mba.
(cresc. poco a poco) *mf*

Plat. /
Tambora

170

Band. I
(cresc. poco a poco) - *f*

Band. II
f

Tpl. I
(cresc. poco a poco) -

Tpl. II
(cresc. poco a poco) -

Guit. I
cresc. poco a poco -

Guit. II

Cb.

Glock.

Mba.
cresc. poco a poco -

Plat. /
Tambora

The musical score for page 38, measures 170-172, features a variety of instruments. Band I and Band II play melodic lines with a crescendo leading to fortissimo. Tpl. I and Tpl. II provide harmonic support with a similar crescendo. Guit. I and Guit. II play rhythmic patterns, with Guit. I also featuring a crescendo. The Cb. (Contrabass) plays a melodic line in the bass. Glock. (Glockenspiel) is present but has no notation. Mba. (Maraca) plays a rhythmic pattern with a crescendo. Plat. / Tambora (Plate / Tambora) plays a rhythmic pattern. The key signature changes from one flat to two flats at measure 171.

173

Band. I *ff*

Band. II *ff*

Tpl. I *(cresc. poco a poco)* - *ff*

Tpl. II *(cresc. poco a poco)* - *ff*

Guit. I *(cresc. poco a poco)* *f*

Guit. II [*f*]

Cb. [*f*]

Glock.

Mba. *(cresc. poco a poco)* *f*

Plat. / Tambora [*f*]