

El Código Esencial

Por Juan Estaban Potes &
Lucas Ocampo Roldan

Para banda metal y orquesta

El Código Esencial

Duración: 30 min

Movimientos:

- La Libertadora
- Caderona
- Soy Colombiano
- Curupira rü puchuita arü wiyae
- Carmentea
- Sin medir distancias
- Lamento patriota
- Lucelia
- La vencedora

Instrumentacion:

- 3 Voz masculina
- 2 Voz gutural
- 2 voz femenina
- 2 Guitarras electricas
- 1 Guitarra acustica
- Teclado
- Bajo electrico
- Bateria
- Violin
- Viola
- Cello
- Contrabajo
- Flauta
- Piccolo (opcional)
- Electronica

El Codigo Esencial

I. La libertadora

Zuliano Silverio Añez

Juan Potes & Lucas Ocampo

Militar ♩ = 66

The musical score is arranged in a standard orchestral layout. It features the following parts and staves:

- Electric Guitar 1**: Treble clef, 2/4 time signature.
- Electric Guitar 2**: Treble clef, 2/4 time signature.
- Electric Bass**: Bass clef, 2/4 time signature.
- Piano**: Grand staff (treble and bass clefs), 2/4 time signature.
- Drum Set**: Drum notation with dynamics *mp*. Includes triplets of eighth notes and sixteenth notes, and a sixteenth-note triplet labeled "Taicos 6".
- Flute**: Treble clef, 2/4 time signature. Includes a Piccolo optional part with dynamics *mf*.
- Violin I**: Treble clef, 2/4 time signature.
- Violin II**: Treble clef, 2/4 time signature.
- Viola**: Alto clef, 2/4 time signature.
- Cello**: Bass clef, 2/4 time signature.
- Double Bass**: Bass clef, 2/4 time signature.

The score consists of six measures. The first five measures contain rests for all instruments except the drum set and flute. The sixth measure features a Piccolo optional entry for the flute and a final drum set pattern.

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The musical score is arranged in a system of six staves. The top staff is for D.S. (Drum Set), featuring a rhythmic pattern of eighth notes with triplet markings (3) and a measure rest at the beginning. The second staff is for Flute (Fl.), with a melodic line in a key signature of one flat, including slurs and accents. The third staff is for Piano (Pno.), showing a grand staff with a piano section starting at measure 12, marked *mp* and *Red.* with asterisks. The fourth staff is for D.S. again, continuing the rhythmic pattern with *mf* dynamics. The fifth staff is for Violin I (Vln. I), starting at measure 12 with a *f* dynamic and a *V* (breath mark) above the staff. The sixth staff is for Viola (Vla.), also starting at measure 12 with a *f* dynamic. The seventh staff is for Violoncello (Vc.), starting at measure 12 with a *mf* dynamic. A double bar line is present at the beginning of the piano section.

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18

Pno. *Leg.* * *Leg.* * *f*

D. S. 3 3 3

Vln. I 18

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score is for the piece 'El Código Esencial'. It features seven staves: Piano (Pno.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 18. The Piano part has a treble clef and a key signature of two flats (B-flat and E-flat). It starts with a piano (*Leg.*) and dynamic marking (*), followed by a forte (*f*) dynamic. The Double Bass part has a bass clef and a key signature of two flats. It features a triplet of eighth notes in measures 19, 21, and 23. Violin I has a treble clef and a key signature of two flats, with a dynamic marking of 18. Violin II has a treble clef and a key signature of two flats. Viola has a bass clef and a key signature of two flats. Violoncello has a bass clef and a key signature of two flats. The Double Bass part has a bass clef and a key signature of two flats. The score is written in a standard musical notation style with various dynamics and articulations.

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24 Arpa

Pno.

24

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

El Codigo Esencial

Calvicordio

The musical score is divided into two systems. The first system (measures 28-31) features a Pno. part with a treble clef and a bass clef, marked *Leg.* and *ff*. The D.S. part is a double bass line with triplets and slurs. The Vln. I and Vln. II parts are in treble clef, playing a melodic line with slurs. The Vla. part is in bass clef, playing a simple melodic line. The Vc. and D.B. parts are in bass clef, playing a simple melodic line. The second system (measures 32-35) features a Pno. part with a treble clef and a bass clef, marked *f*. The Vc. part is in bass clef, playing a melodic line with slurs. The D.B. part is in bass clef, playing a simple melodic line.

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37

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mp

Detailed description: This is a page of a musical score for 'El Codigo Esencial'. It features six staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 37. The Piano part has a complex rhythmic pattern in the right hand and a simpler bass line. The Violin I and II parts are mostly silent until measure 41, where they enter with a melodic line marked *mf*. The Viola part has a few notes in measures 38-40 and 41-42, also marked *mf*. The Violoncello part has a melodic line in measures 38-40 and a more active line in measures 41-42, marked *mp*. The Double Bass part has a simple bass line throughout. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

El Codigo Esencial

42

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf

mf

mf

mf

Detailed description: This page of a musical score for 'El Codigo Esencial' covers measures 42 to 47. It features eight staves: E.Gtr. 1 and 2, E.B., Pno., Vln. I and II, Vla., Vc., and D.B. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The guitar parts (E.Gtr. 1, 2, and E.B.) are mostly silent, with some activity in measure 47. The piano part has a busy right hand with eighth-note patterns and a simple bass line. The string section (Vln. I, Vln. II, Vla., Vc., and D.B.) provides harmonic support, with dynamic markings of *mf* and *f*. A crescendo hairpin is used in measures 43-44 for the strings. Measure 47 features a dynamic shift to *f* for the first violin and guitar.

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System 1 (Measures 48-52):

- E.Gtr. 1:** Melodic line with eighth and sixteenth notes, including a sharp sign in the second measure.
- E.Gtr. 2:** Chords G5, D5, Eb5, F5, G5. Includes triplet patterns in the first measure.
- E.B.:** Chords G5, D5, Eb5, F5, G5. Includes triplet patterns in the first measure.
- D. S.:** Percussion part with triplet patterns and rests.
- Vln. I:** Melodic line with eighth and sixteenth notes, including a sharp sign in the second measure.

System 2 (Measures 53-57):

- E.Gtr. 1:** Melodic line with eighth and sixteenth notes.
- E.Gtr. 2:** Chords C5, D5, G5, G5. Includes triplet patterns in the third measure.
- E.B.:** Chords C5, D5, G5, G5. Includes triplet patterns in the third measure.
- D. S.:** Percussion part with triplet patterns and rests.
- Vln. I:** Melodic line with eighth and sixteenth notes.

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58

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

E♭5 F5 G5 C5 D5

E♭5 F5 G5 C5 D5

Fill

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63

E.Gtr. 1 *f* G5 G5 D5 Eb5 F5 G5

E.Gtr. 2 G5 G5 D5 Eb5 F5 G5

E.B. G5 G5 D5 Eb5 F5 G5

3 3 3 3 3 3 3 3

D. S. 63 3 3 3 3

Fl. 63 *mf*

Vln. I 63 *f* 8va

Vln. II *f*

Vla. *f*

Vc. *f*

D.B.

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69

E.Gtr. 1

E.Gtr. 2

E.B.

C5 D5 G5 G5 D5

Lead Synth

Pno.

69

Fill

D. S.

69 (8va)

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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74

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

74

D. S.

Fl.

(8va)

Vln. I

Vln. II

Vla.

Vc.

D.B.

II. Caderona

Grupo Bahía

Lucas Ocampo - Juan Potes

allegro ♩ = 165

The score is for the piece "II. Caderona" by Grupo Bahía, composed by Lucas Ocampo and Juan Potes. It is in 3/4 time with a tempo of allegro (♩ = 165). The key signature has two flats (B-flat and E-flat). The score includes parts for Lead Voice, Choir, Electric Guitar 1, Electric Guitar 2, Electric Bass, Drum Set, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The guitar parts feature chords G5 and D5. The bass and drum parts are marked with *mf*. The string parts (Violin I, Viola, Cello, and Double Bass) are marked with *pizz.* and *mf*. The piano part is currently silent.

II. Caderona

Musical score for measures 6-9. The score includes parts for E.Gtr. 1, E.Gtr. 2, E.B., D.S., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is B-flat major. Chord symbols A5, B5, D5, and G5 are indicated above the guitar parts. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Musical score for measures 10-13. The score includes parts for E.Gtr. 1, E.Gtr. 2, E.B., D.S., Vln. I, Vln. II, Vc., and D.B. The key signature is B-flat major. Chord symbols G5 and D5 are indicated above the guitar parts. Dynamics include *mf* (mezzo-forte) and *pizz.* (pizzicato) for the violin parts.

II. Caderona

14

L. V. *f* ca - de -

E. Gtr. 1 *ff*

E. Gtr. 2 *ff*

E.B. *ff*

D. S. *ff*
Electric piano

Pno.

Vln. I *ff* arco

Vln. II *ff* arco

Vc. *ff* arco

D.B. *ff*

Detailed description: This page of a musical score for 'II. Caderona' features nine staves. The top staff is for the vocal line (L. V.), with lyrics 'ca - de -' and a forte (*f*) dynamic. The guitar parts (E. Gtr. 1 and 2) and electric bass (E.B.) play a rhythmic accompaniment with a forte fortissimo (*ff*) dynamic. The double bass (D.B.) part also features a *ff* dynamic and includes a section marked 'Electric piano'. The string section (Vln. I, Vln. II, Vc., and D.B.) enters at measure 14, playing an arched (*arco*) accompaniment with a *ff* dynamic. The score is in a key with two flats and a 4/4 time signature.

II. Caderona

18

L. V. ro - na ca - de - ro - na _____ ¡Ay! ca - de - ro -

C. *mf* ca - de - ro - na ve - ní me - nea - te

E.Gtr. 1 *f*

E.Gtr. 2 *f*

E.B.

D. S. *f* rock organ

Pno.

22

L. V. - na ca - de - ro - na _____ ¡Ay! Ve - ní me -

C. ¡Oh! ca - de - ro - na ve - ní me - nea - te

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

Detailed description: This is a musical score for a piece titled 'II. Caderona'. The score is arranged for a vocal line (L. V.), a chorus line (C.), two electric guitars (E.Gtr. 1 and E.Gtr. 2), an electric bass (E.B.), a double bass (D. S.), and a piano (Pno.). The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into two systems, starting at measures 18 and 22. The vocal lines feature lyrics in Spanish, including 'ro - na ca - de - ro - na', '¡Ay! ca - de - ro -', 'ca - de - ro - na ve - ní me - nea - te', and '¡Oh! ca - de - ro - na ve - ní me - nea - te'. The instrumental parts include a piano accompaniment with flowing lines, two electric guitars playing a rhythmic pattern, and a double bass playing a steady bass line. Dynamics such as *mf* and *f* are indicated throughout the score.

II. Caderona

26

L. V. nea - te pae - na - mo - ra - te con tu cin -

C. ca - de - ro - na ve - ni me - nea - te

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

30

L. V. tu - ra de agua - ca - te con tu cin - tu - ri -

C. ¡Oh! ca - de - ro - na ve - ni me - nea - te

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

Detailed description: This is a musical score for a piece titled "II. Caderona". It consists of two systems of music. The first system starts at measure 26 and the second at measure 30. Each system includes a vocal line (L. V.), a guitar line (C.), two electric guitar parts (E.Gtr. 1 and E.Gtr. 2), a bass line (E.B.), a double bass line (D. S.), and a piano accompaniment (Pno.). The vocal lines contain lyrics in Spanish. The guitar parts feature a consistent rhythmic pattern of eighth notes. The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

II. Caderona

34

L. V. ta de cho - co - la - te ¡Ay! ca - de - ro -

C. ca - de - ro - na ve - ní me - nea - te

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

38

L. V. - na ca - de - ro - na

C. ¡Oh!

E.Gtr. 1 D5

E.Gtr. 2 D5

E.B. D5

D. S.

Pno.

Detailed description: This is a musical score for a piece titled "II. Caderona". The score is arranged for a vocal line (L. V.), guitar (E.Gtr. 1, E.Gtr. 2), bass (E.B.), double bass (D. S.), and piano (Pno.). The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is divided into two systems. The first system starts at measure 34 and ends at measure 37. The second system starts at measure 38 and ends at measure 41. The vocal line has lyrics in Spanish. The guitar parts feature a rhythmic pattern of eighth notes. The piano part provides harmonic support with chords and melodic lines. The double bass part has a steady bass line. The double bass (D. S.) part has a rhythmic pattern of eighth notes. The piano part has a melodic line in the right hand and a bass line in the left hand. The score is marked with measure numbers 34 and 38. There are also some performance markings like "¡Oh!" and "D5".

II. Caderona

42

E5 F5 D5

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

46

G5

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

50

ff D5 G5

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Synth Pad

Pno.

II. Caderona

The image displays a musical score for the piece "II. Caderona". It is divided into two systems, each containing staves for E.Gtr. 1, E.Gtr. 2, E.B., D.S., and Pno. The key signature is B-flat major (two flats), and the time signature is 4/4.

System 1 (Measures 54-57):

- E.Gtr. 1:** Measures 54-57. Measure 54 starts with a melodic line. Measure 55 has a whole note chord labeled "D5". Measure 56 has a whole note chord labeled "G5". Measure 57 has a whole note chord labeled "G5".
- E.Gtr. 2:** Measures 54-57. Measure 54 has a whole note chord labeled "D5". Measure 55 has a whole note chord labeled "D5". Measure 56 has a whole note chord labeled "G5". Measure 57 has a whole note chord labeled "G5".
- E.B.:** Measures 54-57. A consistent bass line of quarter notes: G2, B1, D2, G2.
- D.S.:** Measures 54-57. A consistent bass line of quarter notes: G2, B1, D2, G2.
- Pno.:** Measures 54-57. Measure 54 has a whole note chord labeled "8va" above it. Measures 55-57 have whole note chords labeled "8va" above them, which are sustained across the measures.

System 2 (Measures 58-61):

- E.Gtr. 1:** Measures 58-61. Measure 58 is a whole rest. Measure 59 has a whole note chord labeled "D5". Measure 60 has a whole note chord labeled "G5". Measure 61 has a whole note chord labeled "G5".
- E.Gtr. 2:** Measures 58-61. Measure 58 is a whole rest. Measure 59 has a whole note chord labeled "D5". Measure 60 has a whole note chord labeled "G5". Measure 61 has a whole note chord labeled "G5".
- E.B.:** Measures 58-61. A consistent bass line of quarter notes: G2, B1, D2, G2.
- D.S.:** Measures 58-61. A consistent bass line of quarter notes: G2, B1, D2, G2.
- Pno.:** Measures 58-61. Measure 58 has a whole note chord labeled "8va" above it. Measures 59-61 have whole note chords labeled "8va" above them, which are sustained across the measures.

II. Caderona

62

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.



66

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

pizz.

pizz.

II. Caderona

70

L. V.

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ca - de - ro -

D5

G5

D5

G5

74

L. V.

C

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

na ca - de - ro - na

mf

f

ca - de - ro - na ve - ni me - nea - te

D5

D5

G5

rock organ

II. Caderona

78

L. V. pa' e - na - mo - ra - te Ve - ni me - nea - tey

C. ¡Oh! ca - de - ro - na ve - ní me - nea - te

E.Gtr. 1

E.Gtr. 2

E.B. G5 D5 D5 G5

D. S.

Pno.

82

L. V. re - vo - lo - tea - te - mu - jer Mi vi - da

C. ca - de - ro - na ve - ní me - nea - te

E.Gtr. 1

E.Gtr. 2

E.B. G5 D5 D5 G5

D. S.

Pno.

Detailed description: This is a musical score for a piece titled 'II. Caderona'. The score is arranged for a vocal ensemble (L. V. and C.), two electric guitars (E.Gtr. 1 and E.Gtr. 2), an electric bass (E.B.), a double bass (D. S.), and piano (Pno.). The music is in a minor key, indicated by three flats in the key signature. The score is divided into two systems, starting at measures 78 and 82. The vocal parts have lyrics in Spanish. The guitar parts feature a rhythmic pattern of eighth notes, and the bass line provides harmonic support with chords G5 and D5. The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

II. Caderona

86

L. V. tu e - res - el an - gel ¡Ay! pe - ro

C. ¡Oh! ca - de - ro - na ve - ni me - nea - te

E.Gtr. 1

E.Gtr. 2

E.B. G5 D5 D5 G5

D. S.

Pno.

90

L. V. co - mo los del cie - lo ¡Ay! ca - de - ro -

C. Ca - de - ro - na ve - ni me - nea - te

E.Gtr. 1

E.Gtr. 2

E.B. G5 D5 D5 G5

D. S.

Pno.

Detailed description: This is a musical score for a piece titled "II. Caderona". The score is arranged for a vocal ensemble (L. V. and C.), two electric guitars (E.Gtr. 1 and E.Gtr. 2), an electric bass (E.B.), a double bass (D. S.), and piano (Pno.). The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into two systems, each starting at measure 86 and 90 respectively. The vocal lines feature lyrics in Spanish, with exclamation marks indicating exclamations. The instrumental parts include guitar riffs, bass lines, and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The electric guitar parts are played with a distorted sound, as indicated by the slash marks in the E.B. part. The double bass part is played with a rhythmic pattern. The piano part is played with a melodic line in the right hand and a bass line in the left hand. The score is written in a standard musical notation with a grand staff for each instrument.

II. Caderona

94

L. V. na ca - de - ro - - - na

C ¡Oh! Ca - de - ro - na ve - ní

E.Gtr. 1

E.Gtr. 2 G5 D5 D5

E.B.

D. S.

Pno.

98

E.Gtr. 1 D5 G5

E.Gtr. 2 D5 G5

E.B.

D. S. 98

Detailed description: This is a musical score for a piece titled "II. Caderona". The score is arranged for a vocal line (L.V.), a cello (C), two electric guitars (E.Gtr. 1 and E.Gtr. 2), an electric bass (E.B.), a double bass (D.S.), and piano (Pno.). The key signature is B-flat major (two flats). The score is divided into two systems. The first system starts at measure 94. The vocal line has lyrics: "na ca - de - ro - - - na" and "¡Oh! Ca - de - ro - na ve - ní". The guitar parts feature a rhythmic pattern of eighth notes. The piano part has a melodic line with a long slur. The second system starts at measure 98. The guitar parts continue with the same rhythmic pattern. The piano part has a long slur. The double bass part has a rhythmic pattern of eighth notes. The score is written in a standard musical notation style with a treble clef for the vocal and guitar parts, and a bass clef for the piano and double bass parts.

II. Caderona

D5

G5

102

E.Gtr. 1

E.Gtr. 2

E.B.

102

D. S.

102

Pno.

102

Vln. I

Vln. II

Vla.

Vc.

106

D. S.

106

Vln. I

Vln. II

Vla.

Vc.

II. Caderona

110

E. Gtr. 1

E. Gtr. 2

D. S.

Vln. I

Vln. II

Vla.

Vc.

F5

C5

114

E. Gtr. 1

E. Gtr. 2

E.B.

D. S.

Pno.

Detailed description: This is a page of a musical score for the piece 'II. Caderona'. The score is divided into two systems. The first system covers measures 110 to 114. It includes staves for E. Gtr. 1, E. Gtr. 2, D. S. (Double Bass), Vln. I, Vln. II, Vla. (Viola), and Vc. (Violoncello). The E. Gtr. 1 and 2 parts are mostly silent in measures 110-113, with some activity in measure 114. The D. S. part features a complex rhythmic pattern with many accidentals. The string parts (Vln. I, Vln. II, Vla., Vc.) play a melodic line that changes in measure 114. The second system covers measures 114 to 118. It includes staves for E. Gtr. 1, E. Gtr. 2, E.B. (Electric Bass), D. S., and Pno. (Piano). The E. Gtr. 1 and 2 parts play a rhythmic pattern of eighth notes. The E.B. part plays a similar rhythmic pattern. The D. S. part plays a rhythmic pattern with some accidentals. The Pno. part plays a melodic line with some accidentals. The score is in a key signature of two flats and a 6/8 time signature.

II. Caderona

118 F5 C5

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

118

122 F5 C5

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Pno.

122

gtr

Detailed description: This is a musical score for a piece titled "II. Caderona". The score is divided into two systems, each covering measures 118-122. The key signature is B-flat major (two flats). The instruments are E.Gtr. 1, E.Gtr. 2, E.B. (Electric Bass), D.S. (Drum Set), and Pno. (Piano). The guitar parts (E.Gtr. 1 and E.Gtr. 2) feature a rhythmic pattern of eighth notes with a chord change from F5 to C5 at measure 120. The electric bass part follows a similar rhythmic pattern. The drum set part consists of a steady eighth-note pattern with various accents and dynamics. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *gtr* (crescendo) starting at measure 120. The score includes various musical notations such as slurs, accents, and dynamic markings.

II. Caderona

This musical score is for the second system of the piece "II. Caderona". It covers measures 126 to 130. The score is arranged for a guitar ensemble (E.Gtr. 1 and E.Gtr. 2), a bass guitar (E.B.), a double bass (D.S.), and piano (Pno.).

The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems, each starting at measure 126 and ending at measure 130. A double bar line is present between the two systems.

System 1 (Measures 126-130):

- E.Gtr. 1 and E.Gtr. 2:** Both play a rhythmic pattern of eighth notes. Chord changes from F5 to C5 occur at the start of measure 129.
- E.B.:** Plays a rhythmic pattern of eighth notes, mirroring the guitars.
- D.S.:** Plays a complex rhythmic pattern with eighth and sixteenth notes, including some rests.
- Pno.:** Features a melodic line in the right hand and a sustained harmonic accompaniment in the left hand.

System 2 (Measures 130-134):

- E.Gtr. 1 and E.Gtr. 2:** Continue the rhythmic pattern. Chord changes from F5 to C5 occur at the start of measure 131.
- E.B.:** Continues the eighth-note rhythmic pattern.
- D.S.:** Continues the complex rhythmic pattern.
- Pno.:** Continues the melodic and harmonic accompaniment.

II. Caderona

This musical score is for the second movement, "Caderona". It is arranged for a four-piece ensemble: two electric guitars (E.Gtr. 1 and E.Gtr. 2), an electric bass (E.B.), and a double bass (D.S.). The score is divided into two systems. The first system covers measures 134 to 137, and the second system covers measures 138 to 141. The key signature is B-flat major (two flats), and the time signature is 4/4. The guitar parts feature a rhythmic pattern of eighth notes, with the first guitar playing a higher register than the second. The electric bass and double bass parts play a similar eighth-note pattern. The piano accompaniment consists of a simple harmonic structure with sustained chords and moving bass lines. Chord changes from F5 to C5 are indicated at the beginning of measures 135 and 139. A double bar line is present at the start of measure 138.

134 F5 C5

E.Gtr. 1

E.Gtr. 2

E.B.

D.S.

Pno.

138 F5 C5

E.Gtr. 1

E.Gtr. 2

E.B.

D.S.

Pno.

II. Caderona

142 F5 C5

E.Gtr. 1

E.Gtr. 2

E.B.

D.S.

Pno.

(*gtr*)

142

143

144

The musical score for measures 142-144 of "II. Caderona" is presented in a multi-staff format. The instruments are E.Gtr. 1, E.Gtr. 2, E.B., D.S., and Pno. The key signature is B-flat major. The score is divided into three measures. Measure 142 starts with a treble clef and a key signature of two flats. The guitar parts (E.Gtr. 1 and E.Gtr. 2) play a rhythmic pattern of eighth notes, with a chord of F5 indicated below the first staff. The bass line (E.B.) plays a similar rhythmic pattern. The double bass part (D.S.) plays a sequence of eighth notes. The piano part (Pno.) features a treble clef with a chord of F5 and a bass clef with a chord of C5. A dashed line labeled "(gtr)" is positioned above the piano part. Measure 143 continues the guitar and bass patterns. Measure 144 concludes with a chord of C5 in the guitar parts and a final chord in the piano part. The page number 31 is centered at the bottom.

III. Soy colombiano

Garzon y collazos
Juan Potes & Lucas Ocampo

The score is for the piece "III. Soy colombiano" by Garzon y collazos, composed by Juan Potes & Lucas Ocampo. It is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The score includes parts for Lead Voice, Electric Guitar 1, Electric Guitar 2, Bass Guitar, Drum Set, Violin I, Violin II, Viola, Cello, and Double Bass. The music begins with a 4-measure rest for the voice and a melodic line for the guitars. The electric guitars play a rhythmic accompaniment with a melody in the upper register. The bass guitar provides a steady bass line. The drum set plays a consistent 3/4 beat. The strings (Violin I, Violin II, Viola, Cello, and Double Bass) play a rhythmic accompaniment with a melody in the lower register. The score is marked with dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is divided into measures by vertical bar lines, and the time signature is indicated by a '3' over a '4' in a circle.

III. Soy colombiano

8

L. V. *f* a mi deme un a-guar-dien - te un ag - uar - dien - te de ca

E.Gtr. 1 G Cm G

E.Gtr. 2 Cm G Cm *mf* G Cm G

Bass Cm G Cm G Cm G

D. S.

Vln. I *n* *f*

Vln. II *n* *mf*

Vla. *f*

Vc. *n* *mp*

D.B. *n*

8

Detailed description of the musical score: The score is for a piece titled 'III. Soy colombiano'. It features a vocal line and a full orchestral arrangement. The vocal line is in a minor key (three flats) and starts at measure 8. The lyrics are 'a mi deme un a-guar-dien - te un ag - uar - dien - te de ca'. The instrumental parts include two electric guitars (E.Gtr. 1 and 2), a bass guitar (Bass), a drum set (D. S.), and a string section (Vln. I, Vln. II, Vla., Vc., D.B.). The string section has a prominent role, with Vln. I and Vln. II playing a rhythmic pattern of eighth notes, and Vla., Vc., and D.B. playing a similar pattern. The guitar parts provide harmonic support with chords and rhythmic patterns. The bass line is simple, following the chord progression. The drum set provides a steady rhythm. The string section has dynamic markings such as *n* (normal), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is divided into measures, with a repeat sign at the beginning of the instrumental parts.

III. Soy colombiano

15

L. V. 

ña de las ca-ñas de mis va lles y ela-niz - de mis monta ñas no me dé tra-goe-xtran-

E.Gtr. 1 

E.Gtr. 2 

Bass 

D. S. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

15 

Chords: Cm, Ab, G

III. Soy colombiano

22

L. V. 

22
Fm Cm G D7

E.Gtr. 1 

E.Gtr. 2 

Bass 

22

D. S. 

22

Vln. I 

Vln. II 

Vla. 

Vc. 

mf

III. Soy colombiano

29

L. V.

E.Gtr. 1

E.Gtr. 2

Bass

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

III. Soy colombiano

36

L. V. *8*

ci - do en mi pue - blo

E.Gtr. 1

G7 Cm *f*

E.Gtr. 2

G7 Cm G Cm A^b G Cm

Bass

G7 Cm G Cm A^b G Cm

D. S. *fff*

Vln. I *mp*

Vln. II *mp*

Vla. *f*

Vc. *f*

D.B. *mp*

36

III. Soy colombiano

43

L. V.

E.Gtr. 1

E.Gtr. 2

Bass

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

43

Fm Cm G Cm

mf Cm G

n f mf

n f mp

n

III. Soy colombiano

50

L. V.

lle - gan al al ma can - tos que ya mea-rru-ya - ban cuan-do ape nas de-cia ma - ma

E.Gtr. 1

G Cm Ab G

E.Gtr. 2

G Cm Ab G

Bass

G Cm Ab G

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

50

Detailed description: This is a page of a musical score for the piece 'III. Soy colombiano'. The score is written in G minor (two flats) and 4/4 time. It begins at measure 50. The vocal line (L. V.) has lyrics: 'lle - gan al al ma can - tos que ya mea-rru-ya - ban cuan-do ape nas de-cia ma - ma'. The guitar parts (E.Gtr. 1 and E.Gtr. 2) and the bass line (Bass) feature a rhythmic pattern of eighth notes with chords G, Cm, and Ab. The drums (D. S.) play a steady eighth-note pattern with accents. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) provides harmonic support with sustained notes and moving lines. The page ends at measure 55.

III. Soy colombiano

rubato

56

L. V.

56

E.Gtr. 1

E.Gtr. 2

Bass

56

D. S.

56

Vln. I

Vln. II

Vla.

Vc.

D.B.

56

III. Soy colombiano

64

L. V.

E.Gtr. 1

E.Gtr. 2

Bass

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

64

III. Soy colombiano

71

L. V.

to deha-ber na - ci - do en mi pa - tria

E.Gtr. 1

E.Gtr. 2

Bass

D. S.

Vln. I

Vln. II

Vla.

mf

f

fff

78

L. V.

f y

E.Gtr. 1

E.Gtr. 2

Bass

D. S.

Cm Fm Cm G Cm

Cm Fm Cm G Cm

III. Soy colombiano

89

L. V. *piel mon - ta-ña ra mu - cha-chas mu-si-cay tra-go de la-sie-rrao de mi lla no ¡ay!*

E.Gtr. 1 G G Fm Cm G

E.Gtr. 2 G Fm Cm G

Bass G Fm Cm G

D. S.

Vln. I *n f*

Vln. II *n f*

Vla. *n f*

Vc. *n*

D.B. *n*

Detailed description of the musical score: The score is for a piece titled 'III. Soy colombiano'. It begins at measure 89. The vocal line (L. V.) has lyrics: 'piel mon - ta-ña ra mu - cha-chas mu-si-cay tra-go de la-sie-rrao de mi lla no ¡ay!'. The guitar parts (E.Gtr. 1 and 2) and bass part feature a rhythmic accompaniment with chords G, Fm, Cm, and G. The double bass (D. S.) part has a similar rhythmic pattern. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) has dynamics markings *n* (piano) and *f* (forte). The score is written in a key signature of two flats (Bb and Eb) and a 3/4 time signature.

III. Soy colombiano

96

L. V.

E.Gtr. 1

E.Gtr. 2

Bass

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f*

f

III. Soy colombiano

105

L. V. *rit.* zo _____ me sien - tode ser un buen co lom bia ___ no

E.Gtr. 1

E.Gtr. 2

Bass

D. S.

105

105

f

f

f

f

f

f

Detailed description: This is a musical score for the piece 'Soy colombiano'. It features a vocal line (L. V.) and instrumental accompaniment for Electric Guitars 1 and 2 (E.Gtr. 1, E.Gtr. 2), Bass, and Drums (D. S.). The score is in 8/8 time and the key signature has two flats (B-flat and E-flat). The vocal line starts at measure 105 with the lyrics 'zo me sien - tode ser un buen co lom bia no'. The instrumental parts consist of rhythmic patterns, with the electric guitars and bass playing a consistent eighth-note pattern. The drums play a simple pattern. The score ends with a double bar line. Dynamics include a 'rit.' (ritardando) marking and a 'f' (forte) dynamic marking.

IV. Curupira rü puchuita arü wiyae

Tradicional indigena
Juan Potes & Lucas Ocampo

Dreamy ♩ = 120

The score is written for a 4/4 time signature with a tempo of 120 beats per minute. The key signature has one sharp (F#). The instruments and their parts are as follows:

- Electronica:** Starts with a double bar line and a 4/4 time signature, followed by a quarter rest.
- Electric Guitar 1:** Features a melodic line in the treble clef, starting with a quarter rest, followed by eighth-note runs and a dotted quarter note.
- Electric Guitar 2:** Plays a sustained Em7 chord in the treble clef, indicated by a diamond symbol.
- Electric Bass:** Plays a sustained Em7 chord in the bass clef, indicated by a diamond symbol.
- Piano:** The right hand plays a sustained Em7 chord in the treble clef, indicated by a diamond symbol. The left hand has a sustained bass line in the bass clef.
- Drum Set:** Features a complex rhythmic pattern with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes, and cymbal accents (marked with 'x').
- Violin I, Violin II, Viola, Cello, and Double Bass:** All these instruments have a whole rest in the first measure and remain silent for the rest of the piece.

IV. Curupira rü puchuita arü wiyae

E.Gtr. 1

E.Gtr. 2

E.B.

XII

4

Cmaj7 B7 Cmaj7

Cmaj7 B7 Cmaj7

Pno.

4

Cmaj7 B7 Cmaj7

D. S.

Elc.

Sample 1

8

E.Gtr. 1

E.Gtr. 2

E.B.

VII

8

B7 Em7 Em7

B7 Em7 Em7

Pno.

8

B7 Em7 Em7

D. S.

IV. Curupira rü puchuita arü wiyae

20

Elc. Sample 3

E.Gtr. 1

E.Gtr. 2 Em/F D#dim Cmaj9

E.B. Em/F D#dim Cmaj9

Pno. Em/F D#dim Cmaj9

D. S.

23

Elc. 12/8

E.Gtr. 1

E.Gtr. 2 B7 G Em/F

E.B. B7 G Em/F

Pno. B7 G Em/F

D. S.

50

Detailed description: This is a musical score for a piece titled 'IV. Curupira rü puchuita arü wiyae'. The score is divided into two systems. The first system starts at measure 20 and ends at measure 22. It features an Elc. part with a 'Sample 3' effect. The E.Gtr. 1 part has a melodic line with a key signature of one sharp (F#). The E.Gtr. 2 and E.B. parts play chords: Em/F, D#dim, and Cmaj9. The Pno. part also plays these chords. The D. S. part has a rhythmic pattern with 'x' marks above the notes. The second system starts at measure 23 and ends at measure 25. It features a change in time signature to 12/8. The Elc. part has a new effect. The E.Gtr. 1 part continues its melodic line. The E.Gtr. 2 and E.B. parts play chords: B7, G, and Em/F. The Pno. part also plays these chords. The D. S. part continues its rhythmic pattern. The page number 50 is located at the bottom center.

IV. Curupira rü puchuita arü wiyae

26

Elc.  Sample 3 

E.Gtr. 1 

E.Gtr. 2  D#dim C maj9 B7

E.B.  D#dim C maj9 B7

Pno.  D#dim C maj9 B7

D. S. 

29

Elc. 

E.Gtr. 1  XII VII VII 

E.Gtr. 2  Em7 Em7

E.B.  Em7 Em7

Pno.  Em7 Em7

D. S.  51

IV. Curupira rü puchuita arü wiyae

VII V

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.



Elc.

Sample 1

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

IV. Curupira rü puchuita arü wiyae

41

Sample 4

Sample 4 (pitch shifted)

Elc.

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

45

Sample 5

Elc.

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

IV. Curupira rü puchuita arü wiyae

50

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf

f

f

G Am F# F# G F# G Am F# Em D C#

G Am F# F# G F# G Am F# Em D C#

G Am F# F# G F# G Am F# Em D C#

mf
Div.

f

mf

f

f

Detailed description of the musical score: The score is for a piece titled 'IV. Curupira rü puchuita arü wiyae'. It consists of ten staves. The first three staves are for Electric Guitar (E.Gtr. 1 and 2) and Electric Bass (E.B.). The next two staves are for Piano (Pno.), with the right hand playing a melody and the left hand playing a bass line. The fifth staff is for Double Bass (D. S.), featuring a complex rhythmic pattern with triplets and accents. The sixth staff is for Violin I (Vln. I), playing a melodic line with triplets. The seventh staff is for Violin II (Vln. II), playing a harmonic accompaniment with a dynamic marking of *f*. The eighth staff is for Viola (Vla.), playing a melodic line with a dynamic marking of *mf*. The ninth staff is for Violoncello (Vc.), playing a melodic line with a dynamic marking of *mf*. The tenth staff is for Double Bass (D.B.), playing a melodic line with a dynamic marking of *f*. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures, with a measure number of 50 at the beginning of the first measure.

IV. Curupira rü puchuita arü wiyae

54

G Am F# F# G F# G Am F# Em D C#

E.Gtr. 1

E.Gtr. 2

E.B.

54

G Am F# F# G F# G Am F# Em D C#

Pno.

54

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for a piece titled 'IV. Curupira rü puchuita arü wiyae'. It consists of ten staves. The first three staves are for Electric Guitars (E.Gtr. 1 and 2) and Electric Bass (E.B.). The next two staves are for Piano (Pno.), with the right hand playing a melody and the left hand playing a bass line. The fifth staff is for Double Bass (D. S.), featuring a complex rhythmic pattern with triplets and accents. The sixth staff is for Violin I (Vln. I), playing a melodic line with triplets. The seventh staff is for Violin II (Vln. II), playing a harmonic accompaniment. The eighth staff is for Viola (Vla.), playing a harmonic accompaniment. The ninth staff is for Violoncello (Vc.), playing a melodic line with triplets. The tenth staff is for Double Bass (D.B.), playing a harmonic accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with a measure number '54' at the beginning of each system. Chord symbols are placed above the guitar staves: G, Am F#, F# G F# G, Am F#, Em D C#.

IV. Curupira rü puchuita arü wiyae

58

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

The musical score is arranged in five staves. The first three staves (E.Gtr. 1, E.Gtr. 2, and E.B.) are grouped together with a brace on the left. Each of these staves contains a sequence of chords: G, F#, G, A, G, F#. The notes in these staves are primarily eighth and sixteenth notes, often beamed together. The Pno. staff consists of two staves (treble and bass clef) with a brace on the left. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff contains rests. The D. S. staff is a single staff with a double bar line at the beginning, followed by a rhythmic pattern of eighth notes with 'x' marks above them, and then two measures with a double bar line and a repeat sign (∞).

IV. Curupira rü puchuita arü wiyae

61

E.Gtr. 1 *ff* 3 3 3 3

E.Gtr. 2 A Em9 Dmaj7

E.B. A Em9 Dmaj7

Pno. 61 Em9 Dmaj7

D. S. 61 2

Vln. I 61 *mf*

Vln. II 61 *mf*

Vla. 61 *mf*

Vc. 61 *mf*

D.B. 61 *mf*

mf

IV. Curupira rü puchuita arü wiyae

69

Elc.

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is for a piece titled "IV. Curupira rü puchuita arü wiyae". It consists of ten staves. The top staff is for Electric Guitar (Elc.), which has five measures of rests. The first two electric guitar staves (E.Gtr. 1 and E.Gtr. 2) and the electric bass (E.B.) staff contain melodic and harmonic parts. E.Gtr. 1 features a series of triplets in the first measure, followed by eighth notes and a final triplet. E.Gtr. 2 and E.B. play chords: B7, Em9, and Dmaj7. The piano (Pno.) staff has a treble clef with chords B7, Em9, and Dmaj7, and a bass clef with rests. The double bass (D.B.) staff has a bass clef with chords B7, Em9, and Dmaj7, and rests in the other measures. The double bass (D. S.) staff has a bass clef with rests and two double bar lines with a fermata. The string quartet (Vln. I, Vln. II, Vla., Vc., D.B.) staves have a bass clef and play sustained notes with slurs.

IV. Curupira rü puchuita arü wiyae

Sample 4

74

Elc.

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a system of staves. The top staff is for the Electric Guitar (E.Gtr. 1), which plays a melodic line with triplets and slurs. The second and third staves are for the Electric Guitar (E.Gtr. 2) and Electric Bass (E.B.), both playing a simple harmonic accompaniment with diamond-shaped notes. The fourth and fifth staves are for the Piano (Pno.), with the right hand playing chords and the left hand playing a simple bass line. The sixth staff is for the Drums (D. S.), showing a pattern of two snare hits per measure. The bottom four staves are for the string section (Vln. I, Vln. II, Vla., Vc., D.B.), which provides a sustained harmonic background with long notes and some movement in the lower strings.

74

Cmaj7

F#m7b5

B7

Em9

74

Cmaj7

F#m7b5

B7

Em9

74

2

2

74

IV. Curupira rü puchuita arü wiyae

80 Sample 5

Elc.

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

85

Elc.

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

V. Carmentea

9

E.Gtr. 1
E.Gtr. 2
E.B.
D. S.
Vln. I
Vln. II
Vla.
Vc.
D.B.



Prestissimo ♩ = 152

18

E.Gtr. 1
E.Gtr. 2
E.B.
Pno.
D. S.

V. Carmentea

25

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.



31

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

V. Carmentea

37

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'V. Carmentea'. It contains eight staves, numbered 37 to 42. The top three staves are for guitar: E.Gtr. 1 (treble clef), E.Gtr. 2 (treble clef), and E.B. (bass clef). The fourth staff is for double bass (D. S., bass clef). The bottom four staves are for strings: Vln. I (treble clef), Vln. II (treble clef), Vla. (bass clef), Vc. (bass clef), and D.B. (bass clef). The key signature is three sharps (F#, C#, G#). The score shows various musical notations including chords, arpeggios, and rhythmic patterns. The guitar parts feature chords with 'v' markings above them. The double bass part has 'x' markings above it. The string parts include accents and rests.

V. Carmentea

44

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'V. Carmentea', starting at measure 44. The score is arranged in a grand staff with eight staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are: E.Gtr. 1 (Electric Guitar 1), E.Gtr. 2 (Electric Guitar 2), E.B. (Electric Bass), D. S. (Drum Set), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The guitar parts feature block chords and rhythmic patterns. The bass line consists of eighth notes. The drum set part includes a steady bass drum pattern and snare hits. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) plays a melodic line with accents and rests.

V. Carmentea

51

L.V. 1

can - tar del lla - no can - tar de bri - sa del ri - o, ¡ay! Car - men - te - a tu co - ra - zon se - ra mi -

E.Gtr. 1

mf

E.Gtr. 2

mf

E.B.

mf

D. S.

51

Vln. I

Vln. II

Vla.

Vc.

D.B.

V. Carmentea

59

L.V. 1

o can - del lla - no can - tar de bri - sa del ri - o, jay! Car - men - te - a tu co - ra -

59

E.Gtr. 1

E.Gtr. 2

E.B.

59

D. S.

59

Vln. I

Vln. II

Vla.

Vc.

D.B.

V. Carmentea

66

L.V. 1
zon se-ra mi - Growl

G.v. 2
si te esquivas de mis la - bios y te alejas de mi vi - da no olvi-

E.Gtr. 1
pizz.

E.Gtr. 2
pizz.

E.B.
pizz.

D. S.
x x x x x x x x x x x x x x x x

Vln. I
mp

Vln. II
mp

Vla.

Vc.

D.B.

V. Carmentea

73

G.v 2

des que de este amor siempre se - rás co - rres-pon - dida si te esquivas de mis la - bios y te

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

mf *f*

Vln. II

mf *f*

Vla.

mf *f*

Vc.

f

D.B.

f

V. Carmentea

79

G.v. 2

alejas de mi vi - da no olvi - des que de este amor siem - pre se - rás co - rres - pon - dida

E.Gtr. 1

Open

f

E.Gtr. 2

Open

f

E.B.

Open

f

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

f

D.B.

f

V. Carmentea

87

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vc.

D.B.

V. Carmentea

95

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

103

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf

f

mf

f

f

f

f

V. Carmentea

III

E.Gtr. 1

E.Gtr. 2

E.B.

III

D. S.

III

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'V. Carmentea'. The score is arranged in a grand staff format with eight staves. The top three staves are for electric guitar (E.Gtr. 1 and E.Gtr. 2) and electric bass (E.B.). The fourth staff is for double bass (D. S.). The bottom five staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins with a 'III' rehearsal mark. E.Gtr. 1 plays a melodic line with some chromaticism. E.Gtr. 2 plays a rhythmic accompaniment of eighth notes. E.B. plays a simple bass line. D. S. plays a rhythmic pattern with 'x' marks above the notes, indicating muted sounds. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) provides harmonic support, with Vln. I and Vln. II playing a melodic line, Vla. playing a similar line an octave lower, and Vc. and D.B. playing a steady bass line. A second 'III' rehearsal mark appears at the beginning of the string section's part.

V. Carmentea

119

L.V. 1

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'V. Carmentea'. The score is arranged in a system of ten staves. The top staff is for the Left Violin (L.V. 1), which is mostly silent. The two Electric Guitar staves (E.Gtr. 1 and E.Gtr. 2) play a rhythmic accompaniment with chords and eighth-note patterns. The Electric Bass (E.B.) provides a steady eighth-note bass line. The Double Bass (D. S.) plays a complex rhythmic pattern with many sixteenth notes. The Violin I (Vln. I) and Violin II (Vln. II) staves have sparse, long-note accompaniment. The Viola (Vla.) is also mostly silent. The Violoncello (Vc.) and Double Bass (D.B.) staves play a simple harmonic accompaniment with quarter and eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The page number 119 is written at the beginning of the first staff.

V. Carmentea

126

L.V. 1

¡Ay! Car-men -

E.Gtr. 1

E.Gtr. 2

E.B.

D.S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

p

mf

p

p

V. Carmentea

132

L.V. 1

te - a cuan - does - tes ba - jo la lu - na re - cuer - da quien te quie - re co - mo a nin - gu - na

G.v 2

E.Gtr. 1

mf

E.Gtr. 2

mf

E.B.

mf

D. S.

132

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

V. Carmentea

139

L.V. 1

G.v 2

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

¡Ay! Car-men - te-a cuan-does - tes ba - jo la lu - na re - cuer - da quien te quie-re co - moa nin - gu - na

mf *f*

mf *f*

mf *f*

147

L.V. 1

G.v. 2

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

sien-tus no - ches de des - velo alga-llo escu - chas ca-n - tar re-cor - dalo car - men-te - a que hicis-

pizz.

pizz.

pizz.

mp

mf

mp

mf

mf

V. Carmentea

154

G.v. 2

te mi al-ma llorar sien-tus no - ches de des - velo alga-llo escu - chas ca - n - tar re-cor-

E.Gtr. 1

E.Gtr. 2

E.B.

154

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

V. Carmentea

160

G.v. 2

dalo car-men - tea que hi - cis - te mi al - ma flo - rar

Open

E.Gtr. 1

Open

E.Gtr. 2

Open

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

mf

V. Carmentea

167

G.v 2

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

V. Carmentea

176

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f*

mf *f*

mf *f*

f

f

f

V. Carmentea

185

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f*

mf *f*

mf *f*

V. Carmentea

193

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'V. Carmentea'. The score is arranged in a system of eight staves. The top three staves are for guitar: E.Gtr. 1 (treble clef), E.Gtr. 2 (treble clef), and E.B. (bass clef). The fourth staff is for the double bass (D. S., bass clef). The bottom four staves are for the string section: Vln. I (treble clef), Vln. II (treble clef), Vla. (bass clef), Vc. (bass clef), and D.B. (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 193. The guitar parts feature a mix of eighth and sixteenth notes, with some chords and a melodic line in the first guitar. The double bass part has a steady eighth-note accompaniment. The string section provides harmonic support with sustained notes and some rhythmic patterns. The page number '193' is written above the first measure of the guitar staves.

V. Carmentea

201

G.v 2

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'V. Carmentea'. The score is arranged in a system of ten staves. The top staff is for G.v 2 (Guitar 2), which is mostly silent. The next two staves are for E.Gtr. 1 and E.Gtr. 2 (Electric Guitars), both playing rhythmic patterns. The fourth staff is for E.B. (Electric Bass), playing a steady eighth-note line. The fifth staff is for D. S. (Drum Set), showing a complex drum pattern with various notes and rests. The next three staves are for Vln. I, Vln. II, and Vla. (Violins and Viola), which are mostly silent. The final two staves are for Vc. (Violoncello) and D.B. (Double Bass), both playing a steady eighth-note line. The score is in the key of D major (indicated by two sharps) and begins at measure 201. The notation includes various musical symbols such as notes, rests, and dynamic markings.

208

G.v. 2

o - ja - zos ne - gros que ma-tan cu - an - do me

E.Gtr. 1

E.Gtr. 2

E.B.

208

D. S.

Vln. I

mf *f*

Vln. II

mf *f*

Vla.

mf *f*

Vc.

D.B.

V. Carmentea

214 Scream Growl

G.v 2
miran ay car - men - te - a mi pe - cho por ti sus - pira o - ja - zos ne - gros que ma - tan

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I
mf \triangleleft *f*

Vln. II
mf \triangleleft *f*

Vla.
mf \triangleleft *f*

Vc.

D.B.

V. Carmentea

221

L.V. 1

G.v. 2

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

tu cu-

Scream

Growl

cu - an - do me mi - ran ay car - men - te - a mi pe - cho por ti sus - pira tu cu-

V. Carmentea

228

L.V. 1
erpo de pal - ma real tus la - bios de co - ro cora y ese cabe - llo tan ne - gro del que

G.v 2
erpo de pal - ma real tus la - bios de co - ro cora y ese cabe - llo tan ne - gro del que

E.Gtr. 1
pizz.

E.Gtr. 2
pizz.

E.B.
pizz.

Pno.

D. S.

Vln. I
mp *mf*

Vln. II
mp *mf*

Vla.
mf

Vc.

D.B.

V. Carmentea

234

L.V. 1
8
mial - ma se en - amora tu cu - erpo de pal - ma real tus la - bios de co - ro cora y ese cabe - llo tan ne -

G.v. 2
8
mial - ma se en - amora tu cu - erpo de pal - ma real tus la - bios de co - ro cora y ese cabe - llo tan ne -

E.Gtr. 1
234
Open

E.Gtr. 2
Open

E.B.

Pno.

D. S.

Vln. I
234

Vln. II

Vla.

Vc.

D.B.

f

V. Carmentea

241 $\text{♩} = 130$

L.V. 1
8 gro del que mi alma se ena - mo - ra

G.v 2
8 gro del que mi alma se ena - mo - ra

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

241 $\text{♩} = 130$

Vln. I

Vln. II

Vla.

Vc.

D.B.

V. Carmentea

rit. -----

251

L.V. 1

G.v 2

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

251

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

VI. Sin medir distancias

Diomedes Díaz

Lucas Ocampo - Juan Potes

Moderato (♩ = 110)
poco rubato

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

- Lead Voice
- Choir
- Guitar
- Electric Bass
- Drum Set
- Piano (with treble and bass clefs)
- Synth Pad (with treble and bass clefs)
- Organ (with treble and bass clefs)
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is in 4/4 time with a key signature of two flats (Bb and Eb). The piano part features a melodic line in the right hand with triplets and a bass line in the left hand with triplets and notes marked with 'Leo' and asterisks. The tempo is Moderato (♩ = 110) and the performance style is poco rubato.

VI. Sin medir distancias

9

Pno.

16

Pno.

23

L. V.

23

Gtr.

E.B.

23

D. S.

23

Pno.

23

Pad

And.

a tempo

la heri - da que siemp - pre lle - vo en el al - ma no ci - ca - tri -

E \flat E \flat maj7 Gm7 \flat 5 C7

E \flat E \flat maj7 Gm7 \flat 5 C7

Detailed description of the musical score: The score is for a piece titled 'VI. Sin medir distancias'. It features a piano accompaniment, a vocal line, and instrumental parts for guitar, electric bass, double bass, and a pad. The piano part consists of two systems, each with a treble and bass clef staff. The first system (measures 9-15) has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system (measures 16-22) features a more complex piano accompaniment with chords and triplets. The vocal line (L. V.) begins at measure 23 with the lyrics 'la heri - da que siemp - pre lle - vo en el al - ma no ci - ca - tri -'. The guitar (Gtr.) and electric bass (E.B.) parts are shown with slash marks, indicating they are not to be played or are to be improvised. The double bass (D. S.) part has a rhythmic pattern of eighth notes. The pad part (Pad) features sustained chords. Chord symbols E \flat , E \flat maj7, Gm7 \flat 5, and C7 are provided for the guitar and electric bass parts. The tempo marking 'a tempo' is placed above the vocal line. The piece starts with a 'And.' (Andante) tempo marking.

VI. Sin medir distancias

29

L. V.  - za i - ne - vi - ta - ble me mar - ca la pe - na ques in - fi - ni - ta qui - sie -

Fm Fm Dm7b5 Fm7b5 Bb7 Eb

Gtr.  Fm Fm Dm7b5 Fm7b5 Bb7 Eb

E.B. 

D. S. 

Pad 

34

L. V.  - ra vo - lar muy le - jos muy le - jos sin rum - bo fi - jo bus - car un lu - gar del mun - do sin o - dios

Eb Ebmaj7 Gm7b5 C7 Fm Fm7b5 Dm7b5

Gtr.  Eb Ebmaj7 Gm7b5 C7 Fm Fm7b5 Dm7b5

E.B. 

D. S. 

Pad 

VI. Sin medir distancias

40

L. V. *vi - vir tran-qui - la e - li - mi - nar las tris-te - zas las men - ti - ras las trai - cio -*

Gtr. *Fm7b5 Bb7 Eb Dm7b5 Cm Ddim7 Fm7b5 Bb7*

E.B. *Fm7b5 Bb7 Eb Dm7b5 Cm Ddim7 Fm7b5 Bb7*

D. S.

Pad

45

L. V. *- - - - nes noim - por -*

Gtr. *Eb Ddim7*

E.B. *Eb Ddim7*

D. S.

Pad

Detailed description of the musical score: The score is for a piece titled 'VI. Sin medir distancias'. It consists of two systems of staves. The first system (measures 40-44) includes a vocal line (L. V.) with lyrics, a guitar (Gtr.) line with chords, an electric bass (E.B.) line with chords, a double bass (D. S.) line with notes, and a piano (Pad) line with chords. The second system (measures 45-49) includes a vocal line (L. V.) with lyrics, a guitar (Gtr.) line with chords, an electric bass (E.B.) line with chords, a double bass (D. S.) line with notes, and a piano (Pad) line with chords. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The guitar and electric bass parts use slash notation to indicate where the notes are not written but the chord is implied.

VI. Sin medir distancias

46

L. V.

- ta que nun - ca encuen - trel - co - ra - zón lo queha bus - ca - do de ver - dad

Gtr.

C m D dim7 Dm7b5 Bb7 Eb

E.B.

C m D dim7 Dm7b5 Bb7 Eb

D. S.

46

Pad

VI. Sin medir distancias

50

L. V.

Gtr.

E.B.

D. S.

Pad

Org.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VI. Sin medir distancias

56

L. V. 

56 

Gtr. 

E.B. 

56

D. S. 

56 

Pad 

Org. 

56 

Vln. I 

Vln. II 

56 

Vla. 

Vc. 

56 

D.B. 

VI. Sin medir distancias

60

L. V. *ma de eter-ni-dad* *si lle-noel al - ma si lle - noel al - ma de eter-ni-dad*

Gtr. *Bb7 Eb Fm7b5 Bb7 Eb*

E.B.

D. S.

Pad

Org.

Vln. I

Vln. II

Vla.

Vc.

Detailed description of the musical score: The score is for a piece titled 'VI. Sin medir distancias'. It features a vocal line (L. V.) with lyrics in Spanish. The instrumental accompaniment includes guitar (Gtr.), electric bass (E.B.), double bass (D. S.), piano (Pad), organ (Org.), and a string ensemble (Vln. I, Vln. II, Vla., Vc.). The key signature is B-flat major (two flats). The tempo is marked '60'. The guitar part has a rhythmic pattern of eighth notes. The piano and organ parts play sustained chords. The string ensemble provides harmonic support with sustained notes and some dynamics markings.

VI. Sin medir distancias

77

L. V. 
 - no dis-tan - cias que nos se - pa - ran me due - le su cruel ol - vi - do es muy ___ cier - to que la no - ches tan lar - ga

Gtr. 
 B \flat Fm B \flat E \flat

84

L. V. 
 con mi des-ve - lo ra - yi - to de la ma - ña - na tu sa - bes cuan - to le quie - ro so - li - ta - ríen el re - cuer -

Gtr. 
 B \flat Fm B \flat E \flat

91

L. V. 
 do se va - le - jan - do mi que - ja a - mi - gos que me co - no - cen me di - ran ques lo que pa - saen - tu in - te - rior

Gtr. 
 Fm B \flat E \flat Cm Fm B \flat E \flat

98

L. V. 
 noe - res la mis - ma que co - no - ci - mos lle - na de vi - day dei - lu - sión se no - ta le - guas de ver - dad que te las - ti -

Gtr. 
 E \flat 7 A \flat B \flat E \flat Cm Fm B \flat

105

L. V. 
 - mael co - ra - zón se no - ta le - guas ques - tas su - frien - do por un a - mor ___ se no - ta le - guas - ques - tas su - frien -

Gtr. 
 E \flat Cm Fm B \flat E \flat Cm Fm

112

L. V. 
 do por un a - mor ___

C. 
 es muy tris - te re - cor - dar mo - men - tos fe - li - ces de un ca - ri - ño que san - gró

Gtr. 
 B \flat E \flat E \flat A \flat B \flat E \flat Cm Fm

Vln. I 
 es muy tris - te re - cor - dar mo - men - tos fe - li - ces de un ca - ri - ño que san - gró

Vln. II 
 es muy tris - te re - cor - dar mo - men - tos fe - li - ces de un ca - ri - ño que san - gró

VI. Sin medir distancias

120

C mi co - ra - zón lle - go lahor - a de par - tir

Gtr. B \flat E \flat E \flat 7 A \flat

Vln. I

Vln. II

124

C sin me-dir dis-tan - cias y ni som - bra que-da-rá dea-quel a - mor y ni som - bra-que-da-rá dea-quel a - mor

Gtr. B \flat 7 E \flat Cm Fm B \flat 7 E \flat Cm Fm B \flat 7 E \flat

Vln. I

Vln. II

Detailed description: The image shows a musical score for a piece titled 'VI. Sin medir distancias'. It is arranged for voice, guitar, and two violins. The score is divided into two systems. The first system starts at measure 120 and ends at measure 123. The vocal line has lyrics: 'mi co - ra - zón lle - go lahor - a de par - tir'. The guitar part shows chords: B \flat , E \flat , E \flat 7, and A \flat . The violin parts play a melodic line. The second system starts at measure 124 and ends at measure 131. The vocal line has lyrics: 'sin me-dir dis-tan - cias y ni som - bra que-da-rá dea-quel a - mor y ni som - bra-que-da-rá dea-quel a - mor'. The guitar part shows chords: B \flat 7, E \flat , Cm, Fm, B \flat 7, E \flat , Cm, Fm, B \flat 7, and E \flat . The violin parts play a melodic line with triplets. The key signature is B \flat major (two flats).

VII. Lamento Patriota

Powerful ♩ = 140

Juan Potes & Lucas Ocampo

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

- Electronica:** A single staff with a treble clef and a 4/4 time signature.
- Lead voice:** A single staff with a treble clef and a 4/4 time signature.
- Gutural:** A single staff with a treble clef and a 4/4 time signature. It includes a tempo marking $(\text{♩} = 140)$.
- Electric Guitar 1:** A single staff with a treble clef and a 4/4 time signature. It starts with a *mf* dynamic.
- Electric Guitar 2:** A single staff with a treble clef and a 4/4 time signature. It starts with a *mf* dynamic.
- Electric Bass:** A single staff with a bass clef and a 4/4 time signature. It starts with a *mf* dynamic.
- Piano:** A grand staff with treble and bass clefs and a 4/4 time signature. The right hand has a *f* dynamic and includes a melodic line labeled "Lead synth".
- Drum Set:** A single staff with a double bar line and a 4/4 time signature. It starts with a *f* dynamic and includes various rhythmic patterns and triplets.
- Violin I:** A single staff with a treble clef and a 4/4 time signature.
- Violin II:** A single staff with a treble clef and a 4/4 time signature.
- Viola:** A single staff with an alto clef and a 4/4 time signature.
- Cello:** A single staff with a bass clef and a 4/4 time signature.
- Double Bass:** A single staff with a bass clef and a 4/4 time signature.

VII. Lamento Patriota

5

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

9

L. V.

G.V.

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

cua - ndo nos can - sa - mos de se - guir aun rey ex - tran - je - ro que nun - caes ta - doa - qui

que nun - caes - ta - doa - qui

pizz. arco pizz. arco

f

f

VII. Lamento Patriota

13

L. V. 8 li - be - ra - mos - to - dos el pa - is pe - roa que cos - to

G. V. 8 pe - roa que cos - to

E. Gtr. 1 13

E. Gtr. 2

E. B.

D. S. 13 pizz. arco 3 pizz. 3 3 arco

Vln. I 13

Vln. II

VII. Lamento Patriota

17

L. V. *8* mas de dos si - glos dehis - to - ria y se - gui - mos *3* mu - riendo por ca - pri - chos

G. V. mu - riendo por ca - pri - chos

E.Gtr. 1 *f*

E.Gtr. 2 *f*

E.B. *f*

Pno. Harpsichord

D. S. *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

20

L. V. 8 de re - gen - tes yaun - que la vi - da a - van - ce re - cor - da - mos

G. V. 8 de re - gen - tes

E.Gtr. 1 20

E.Gtr. 2 20

E.B. 20

Pno. 20 3 3 3

D. S. 20

Vln. I 20

Vln. II 20

Vla. 20

Vc. 20

D.B. 20

VII. Lamento Patriota

23

L. V. a - aquellos que mu - rie - ron por su men - te el pue - blo cla - ma jus - ti -

G. V. a - aquellos que mu - rie - ron por su men - te

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

23

23

3

VII. Lamento Patriota

26

L. V. *8*
 - cia y ses - cu - chaun la - mento que sea - ho - ga en la san - gre

G. V. *8*
 la - mento que sea - ho - ga en la san - gre

E.Gtr. 1 *8*
(vibr)

E.Gtr. 2 *8*
(vibr)

E.B.

Pno.
3 3 3

D. S. *x x x x*

Vln. I *26*

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

29

L. V. *8*
 por un go-biemo in-do-len - te que nos tie - ne su - midos en - tre vio-len - cia y ham - bre

G. V *8*
 sumidos en - tre vio-len - cia y ham - bre

E.Gtr. 1 *mf*

E.Gtr. 2 *mf*

E.B. *mf*

Pno. *f*
 Rock Organ

D. S. *3*

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

This musical score is for the piece "VII. Lamento Patriota". It is divided into two systems of staves. The first system covers measures 34 to 37, and the second system covers measures 38 to 41. The instruments are: L. V. (Lyra Violon), E. Gtr. 1 (Electric Guitar 1), E. Gtr. 2 (Electric Guitar 2), E. B. (Electric Bass), Pno. (Piano), and D. S. (Drum Set). The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as rests, eighth and sixteenth notes, triplets, and dynamic markings like \times for the drum set. A double bar line with repeat dots is placed between the two systems.

VII. Lamento Patriota

41

L. V. 8
yun si - glo — des - pués — la vio - len - cia cre - ce

G. V. 8
la co - di - cia nos ma - ta por tie - rras y el po -

E.Gtr. 1 *f*

E.Gtr. 2 *f*

E.B. *f*

D. S. 41

L. V. 8
yme - dio si - glo más —

G. V. 8
der más —

E.Gtr. 1 45

E.Gtr. 2 45

E.B. 45 *f*

D. S. 45

VII. Lamento Patriota

49

L. V. *8* mas de dos si - glos dehis - to - ria y se - gui - mos mu - riendo por ca - pri - chos

G.V. *8* mu - riendo por ca - pri - chos

E.Gtr. 1 *f*

E.Gtr. 2 *f*

E.B.

Pno. *mf* Piano *mf*

D. S. *8va*

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

52

L. V. *de re - gen - tes ya un - que la vi - da a - van - ce re - cor - da - mos*

G. V. *de re - gen - tes*

E.Gtr. 1

E.Gtr. 2

E.B.

Pno. *(8va)*

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

55

L. V. a - quellos que mu - rie - ron — por — su men - te el pue - blo cla - ma jus - ti -

G. V. a - quellos que mu - rie - ron — por su men - te

E.Gtr. 1 55

E.Gtr. 2 55

E.B. 55

(8^{va}) - - - - -

Pno. 55

D. S. 55

Vln. I 55

Vln. II 55

Vla. 55

Vc. 55

D.B. 55

VII. Lamento Patriota

58

L. V. *8*
 - cia — y ses - cu - chaun la - mento que sea - ho - ga — en — la san - gre

G. V *8*
 la - mento que sea - ho - ga — en la san - gre

E.Gtr. 1 *58*
8va

E.Gtr. 2 *58*
8va

E.B.

Pno. *58*
8va
3 3 3

D. S. *58*

Vln. I *58*

Vln. II

Vla.

Vc.

D.B. *58*

VII. Lamento Patriota

61

Elec.

L. V. por un go-bier-noin do-len - te que nos tie - ne su - midos en - tre vio - len -

G. V. su - midos en - tre vio - len -

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

64

Elec. **||** **3/4** Entra perc. cinematıca

L. V. 64 **3/4**
8 - cia__ y ham - bre__

G. V **3/4**
- cia y ham - bre__ *ff* yen las mon -

E.Gtr. 1 64 **3/4** *f*

E.Gtr. 2 **3/4** *f*

E.B. **3/4** *f*

Pno. 64 **3/4**

D. S. 64 **3/4** *ff*

VII. Lamento Patriota

69

Elec. \parallel $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

L. V. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

G. V. ta - ñas cul - ti - van la nie - ve mor -

E.Gtr. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

E.Gtr. 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

E.B. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

D. S. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

74

G. V. tal los que go - bier - nan

E.Gtr. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

E.Gtr. 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

E.B. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

D. S. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

VII. Lamento Patriota

78

G.V. 

 se lu - cran deun mon - to ile - gal

E.Gtr. 1 

E.Gtr. 2 

E.B. 

D. S. 

VII. Lamento Patriota

83

L. V. *f* mas de dos si-glos dehis-to - ria — y se - gui - mos mu - riendo por ca-pri-chos

G.V. mu-riendo por ca-pri-chos

E.Gtr. 1 *f*

E.Gtr. 2 *f*

E.B. *f*

Pno. *f* Piano Lead synth

D. S. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score is for the piece 'VII. Lamento Patriota'. It features a vocal line at the top with lyrics in Spanish: 'mas de dos si-glos dehis-to - ria — y se - gui - mos mu - riendo por ca-pri-chos'. The vocal line is in 2/4 time, with a key signature of one flat. The lyrics are written below the vocal staff. The instrumental accompaniment includes two electric guitar parts (E.Gtr. 1 and E.Gtr. 2), a bass line (E.B.), a piano part (Pno.) with a 'Lead synth' line, a double bass line (D. S.), and string parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is marked with a forte dynamic (*f*) throughout. The tempo is 2/4. The score is numbered 83 at the beginning of the first measure.

VII. Lamento Patriota

87

L. V. *de re - gen - tes yaun - que la vi - da a - van - ce re - cor - da - mos*

G. V. *de re - gen - tes*

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

93

L. V. 8 - cia y ses - cu - chaun la - mento que sea - ho - ga en la san - gre

G. V. 8 la - mento que sea - ho - ga en la san - gre

E.Gtr. 1 93

E.Gtr. 2 93

E.B.

Pno. 93

D. S. 93

Vln. I 93

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

96

L. V. 8
por un go - bier - noin do - len - te que nos tie - ne su - midos en - tre vio - len -

G. V. 8
su - midos en - tre vio - len -

E.Gtr. 1 96

E.Gtr. 2 96

E.B. 96

Pno. 96

D. S. 96

Vln. I 96

Vln. II 96

Vla. 96

Vc. 96

D.B. 96

VII. Lamento Patriota

99

L. V. *8* - cia y ham - bre mas de dos si - glos dehis - to - ria y se - gui - mos

G. V. *8* - cia y ham - bre

E.Gtr. 1

E.Gtr. 2

E.B.

Pno. *8va* Glockenspiel *Piano*

D. S. *3*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score for 'VII. Lamento Patriota' features a vocal line at the top with lyrics in Spanish: 'cia y ham - bre mas de dos si - glos dehis - to - ria y se - gui - mos'. The vocal line is supported by guitar (L. V. and G. V.), electric guitar (E.Gtr. 1 and 2), and bass (E.B.). A piano part (Pno.) includes a Glockenspiel and a piano accompaniment. A double bass part (D. S.) features a triplet. The string section includes Violin I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score is marked with a forte dynamic (99) and includes various musical notations such as slurs, accents, and triplets.

VII. Lamento Patriota

102

Elec. **||** Inicia envío a reverb

L. V. *8*
mu - riendo por ca - pri - chos de re - gen - tes ya un - que la vi - da a - van -

G. V. *8*
mu - riendo por ca - pri - chos de re - gen - tes

E.Gtr. 1

E.Gtr. 2

E.B.

Pno. *(8va)*
3 3 3 3 3 3 3 3 3

D. S. *102*

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

105

L. V. *8*
 ce re - cor - da - mos a - quellos que mu - rie - ron por su men - te

G. V *8*
 a - quellos que mu - rie - ron por su men - te

E.Gtr. 1 *8*

E.Gtr. 2 *8*

E.B.

Pno. *8^{va}*

D. S. *8*

Vln. I *8*

Vln. II *8*

Vla. *8*

Vc. *8*

D.B. *8*

VII. Lamento Patriota

108

L. V. el pue - blo cla - ma jus - ti - cia y ses - cu - chaun la - mento que sea - ho - ga

G. V. la - mento que sea - ho - ga

E. Gtr. 1 *8va*

E. Gtr. 2 *8va*

E. B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D. B.

VII. Lamento Patriota

III

L. V. *8* en la san - gre por un go - bier - noin do - len - te que nos tie - ne

G. V. *8* en la san - gre

E.Gtr. 1 III

E.Gtr. 2 III

E.B.

(8^{va})

Pno. III

D. S. III

Vln. I III

Vln. II III

Vla. III

Vc. III

D.B. III

VII. Lamento Patriota

114

Inicio samples historicos

Elec.

L. V. su - midos en - tre vio - len - cia y ham - bre mas de dos si - glos dehis - to - ria y seguimos mu - riendø por ca - pri - chos

G. V. sumidos en - tre vio - len - cia y ham - bre muiendo por ca - pri - chos

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

119

L. V.
 8 de re- gen - tes yaun-que la vi - da a - van - ce re - cor - da - mos a - aquellos que mu-rie-ron

G.V.
 8 de re- gen - tes a-quellos que mu-rie-ron

E.Gtr. 1

E.Gtr. 2

E.B.

(8^{va})

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Lamento Patriota

123

L. V. *8* por — su men - te el pue-blo cla-ma jus-ti - cia — y ses - cu - chaun la - mento que sea - ho - ga

G. V *8* por su men - te la mento que sea ho ga

E.Gtr. 1 123

E.Gtr. 2 123

E.B. 123

Pno. 123 (8^{va})

D. S. 123 *3*

Vln. I 123

Vln. II 123

Vla. 123

Vc. 123

D.B. 123

VII. Lamento Patriota

127

L. V. *8* — en — la san - gre por un go-bierno in do-len - te que nos tie - ne su - midos en - tre vio-len - cia y ham-bre

G. V. *8* — en la san gre sumidos en - tre vio-len - cia y ham-bre

E.Gtr. 1

E.Gtr. 2

E.B.

(8va)

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VIII. Lucelia

Grupo Creole

Juan Potes & Lucas Ocampo

Alegre ♩ = 150

The score is for a piece titled "VIII. Lucelia" by Juan Potes & Lucas Ocampo, performed by Grupo Creole. The tempo is marked "Alegre" with a quarter note equal to 150 beats per minute. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is arranged for a full band and includes the following parts:

- Tenor 1 & 2:** Vocal parts with lyrics "D A G D" under the second measure.
- Electric Guitar 1 & 2:** Rhythm guitars playing chords D, A, G, D. The first guitar has a forte (*f*) dynamic.
- Electric Bass:** Bass line with chords D, A, G, D. The first measure has a forte (*f*) dynamic.
- Piano:** Labeled "ROCK ORGAN", playing chords D, A, G, D. The first measure has a forte (*f*) dynamic. An 8va trill is indicated in the final measure.
- Drum Set:** Features a complex rhythmic pattern with triplets and accents.
- Violin I & II:** Violin parts with a forte (*f*) dynamic.
- Viola:** Viola part with a forte (*f*) dynamic and triplet figures.
- Cello:** Cello part with a forte (*f*) dynamic.
- Double Bass:** Double bass part with a forte (*f*) dynamic.

VIII. Lucelia

10

E.Gtr. 1 A G D D A G

E.Gtr. 2 A G D D A G

E.B. A G D D A G

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VIII. Lucelia

16

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VIII. Lucelia

22

T 1

f out of all the girls there — I pre - fer this

E.Gtr. 1

A G D D A

E.Gtr. 2

A G D D A

E.B.

A G D D A

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VIII. Lucelia

27

T 1

8

— one I have out of all the girls there I pre - fer this one I ha ve

E.Gtr. 1

27

G D D A G

E.Gtr. 2

G D D A G

E.B.

G D D A G

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

D. S.

27

VIII. Lucelia

32

T 1
8
be - cause the sick - ness in this world be - cause the

T 2
8
be - cause the sick - ness in this world ay lu - ce - lia be - cause the

E.Gtr. 1
D D A G D

E.Gtr. 2
D D A G D

E.B.
D D A G D

Pno.

D. S.
32
3 3 * * * * *

Vln. I
32

Vln. II

Vla.

Vc.

D.B.

VIII. Lucelia

37

T 1
sick - ness in this world my

T 2
sick - ness in this world ay lu - ce - lia

E.Gtr. 1
D A G Pick Slide D

E.Gtr. 2
D A G Pick Slide *f*

E.B.
D A G

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VIII. Lucelia

42

T 1
ce - lia _____ oh my ce - lia _____

T 2
ay lu - ce - lia _____

E.Gtr. 1
A G D D A

E.Gtr. 2

E.B.
A G D D A

D. S.

47

T 1
_____ si si ce - lia _____ when I get my first

T 2
ay lu - ce - lia _____ D A G ay lu - ce - D lia _____

E.Gtr. 1
G D D A G D

E.Gtr. 2
G D D A G D

E.B.

D. S.

VIII. Lucelia

53

T 1

— ex - pe - rience I could say no to the se-cond when I get my second ex - pe-rience I could say no

T 2

E.Gtr. 1

D A G D D A

(wah pedal)

E.Gtr. 2

E.B.

D A G D D A

Pno.

D. S.

3 3 3 3

VIII. Lucelia

59

T 1

to the third girl I need your love a - gain girl I need your love a -

T 2

E.Gtr. 1

G D

E.Gtr. 2

E.B.

G D

Pno.

D. S.

3 3 3 3 3 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

VIII. Lucelia

64

T 1

gain girl I need your love a - gain girl I need youlove a - ga - in

Pno.

64

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

69

T 1

E.Gtr. 1

E.Gtr. 2

E.B.

D. S.

69

D G C D my

D G C D

Fill

VIII. Lucelia

74

T 1
ce - lia _____ oh my ce - lia _____

T 2
_____ ay lu - ce - lia _____ ay lu - ce -

E.Gtr. 1
A G D D A G

E.Gtr. 2
A G D D A G

E.B.
A G D D A G

Pno.
74

D. S.
74

80

T 1
_____ sweet sweet ce - lia _____

T 2
- lia _____ ay lu - ce - lia _____

E.Gtr. 1
80 D D A G D

E.Gtr. 2
D D A G D

E.B.
D D A G D

Pno.
80

D. S.
80

VIII. Lucelia

85

E.Gtr. 1

E.Gtr. 2

E.B.

Pno.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

D

B \flat

C

D

Pentatonic improvisation

85

Fill

Fill

IX. La Vencedora

Autor Anonimo

Moderato ♩ = 76

Arreglo: Juan Potes & Lucas ocampo

Electric Guitar 1

Electric Guitar 2

Keyboard

Electric Bass

Drum Set

Violin I

Violin II

Viola

Cello

Double Bass

Piano Gm F Eb Cm/Eb Eb

pizz.

mf pizz.

mf

mp pizz.

mf

p

Detailed description: This is a musical score for a piece titled "IX. La Vencedora" by an anonymous author, arranged by Juan Potes and Lucas Ocampo. The score is in 4/4 time and marked "Moderato" with a tempo of 76 beats per minute. The instrumentation includes Electric Guitar 1 and 2, Keyboard, Electric Bass, Drum Set, Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into four measures. The Keyboard part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with chords Gm, F, Eb, Cm/Eb, and Eb indicated above the staff. The Violin I and II parts play a rhythmic pattern of eighth notes, with Violin I starting with a "pizz." (pizzicato) instruction. The Viola part also plays a rhythmic pattern, with a "pizz." instruction. The Cello and Double Bass parts play a rhythmic pattern of eighth notes, with a "pizz." instruction. The Electric Bass part is mostly silent, with a few notes in the second and fourth measures. The Drum Set part is mostly silent, with a few notes in the second and fourth measures. The Electric Guitar 1 and 2 parts are mostly silent, with a few notes in the second and fourth measures. The score is marked with dynamics: *mf* (mezzo-forte) for Violin I, Violin II, and Cello; *mp* (mezzo-piano) for Viola; and *p* (piano) for Double Bass. The score is arranged in a standard orchestral layout, with the strings on the left and the guitars and keyboard on the right.

IX. La Vencedora

14

E.Gtr. 1

Kbd

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

D

Gm/D

D

Gm/D

f

mf

IX. La Vencedora

18 Tremolo

The musical score for page 18 of IX. La Vencedora consists of the following parts:

- E.Gtr. 1:** Treble clef, starting with a whole rest in the first measure, followed by a melodic line in the second and third measures, and a tremolo effect in the fourth measure.
- Kbd:** Treble and bass clefs. The right hand plays chords and triplets, while the left hand plays a steady accompaniment of chords and triplets.
- D. S. (Drum Set):** Snare drum and bass drum. The snare drum plays a rhythmic pattern of quarter notes and eighth notes, while the bass drum plays a steady quarter-note accompaniment.
- Vln. I:** Treble clef, playing a melodic line with a vibrato mark in the final measure.
- Vln. II:** Treble clef, playing a melodic line with a vibrato mark in the final measure.
- Vla. (Viola):** Bass clef, playing a melodic line with a vibrato mark in the final measure.
- Vc. (Violoncello):** Bass clef, playing a melodic line with a vibrato mark in the final measure.
- D.B. (Double Bass):** Bass clef, playing a steady quarter-note accompaniment.

22

E.Gtr. I

Kbd

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mp*

f *mf* *mp*

f *p*

mf *ff* *mp* *p*

Detailed description: This page of a musical score, numbered 22, features seven staves. The E.Gtr. I staff begins with a rest followed by a quarter note with a grace note, marked *f*, and continues with a half note marked *mp*. The Kbd part consists of two staves with a complex rhythmic pattern of eighth notes and triplets. The D. S. staff features a steady eighth-note pattern with triplets. Vln. I starts with a melodic line marked *f*, then *mf*, and ends with *mp*. Vln. II provides a harmonic accompaniment. Vla. plays a simple harmonic line, starting with a half note and ending with a quarter note marked *p*. Vc. has a melodic line with accents, marked *f* and *p*. D.B. plays a bass line with a crescendo from *mf* to *ff*, then *mp* and *p*.

IX. La Vencedora

26

E.Gtr. 1 *mf*
Gm B \flat /D E \flat Cm Gm D

E.Gtr. 2

Kbd
Choir pad

E.B. *f* 3 3 3

D. S. 3 3

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

D.B. *f*

Detailed description of the musical score: The score is for measures 26-29 of 'IX. La Vencedora'. It features a multi-instrumental ensemble. E.Gtr. 1 plays a melodic line with a *mf* dynamic, with chords Gm, B \flat /D, E \flat , Cm, Gm, and D indicated below. E.Gtr. 2 has a slash indicating it is muted. Kbd provides a 'Choir pad' accompaniment. E.B. plays a bass line with triplets and a *f* dynamic. D. S. (Drum Set) plays a rhythmic pattern with triplets. Vln. I and Vln. II play melodic lines with *mf* dynamics. Vla., Vc., and D.B. provide a harmonic foundation with *f* dynamics.

IX. La Vencedora

30

E.Gtr. 1

E.Gtr. 2

Kbd

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Chords: Gm, D, Gm

Measure 30: E.Gtr. 1 plays a series of eighth notes with a grace note. E.Gtr. 2 is silent. Kbd plays a block chord. E.B. has a triplet of eighth notes. D. S. has a quarter note. Vln. I and Vln. II play eighth notes. Vla. and Vc. play eighth notes. D.B. has a half note.

Measure 31: E.Gtr. 1 continues with eighth notes. E.Gtr. 2 is silent. Kbd plays a block chord. E.B. has a triplet of eighth notes. D. S. has a quarter note. Vln. I and Vln. II play eighth notes. Vla. and Vc. play eighth notes. D.B. has a half note.

Measure 32: E.Gtr. 1 continues with eighth notes. E.Gtr. 2 is silent. Kbd plays a block chord. E.B. has a triplet of eighth notes. D. S. has a quarter note. Vln. I and Vln. II play eighth notes. Vla. and Vc. play eighth notes. D.B. has a half note.

Measure 33: E.Gtr. 1 has a whole note. E.Gtr. 2 is silent. Kbd plays a block chord. E.B. has a whole note. D. S. has a quarter note. Vln. I and Vln. II have a whole note. Vla. and Vc. have a whole note. D.B. has a half note.