

## PROLOGO

A los costados de la puerta principal de algunos edificios públicos, mausoleos y ministerios, suelen encontrarse esculturas de leones. Tienen el significado de guardianes, de autoridad, de dignidad, de carácter. En otros, en ciertas universidades, bibliotecas y academias de arte, también se descubren en la puerta cuatro esculturas con figuras de leones. Las primeras dos antes de entrar son de leones dormidos y las otras dos, las que está más cerca de la puerta, representan otros que están despiertos.

Encarnan el concepto de genio. Simbolizan la idea de que por el estudio, si se franquea esa puerta, se despertará al genio interior, ese poder que llevamos dentro y que todos tenemos la posibilidad de despertar; el gigante dormido, tal como le decían en los estudios esotéricos a esa capacidad que puede desarrollar el ser humano para producir obras de arte o inventar cosas.

El genio es la actividad productora de la imaginación, por la que el artista representa una obra sensible, y la vuelve su creación personal. Esa facultad y esa energía emanan de la capacidad del artista; son esencialmente subjetivas. El arte es una imitación de la naturaleza. El artista debe revestir sus concepciones de una forma individual y para eso trabaja en cada rama del arte con ciertas reglas propias. A esa capacidad particular se la llama talento. Hay quien tiene un talento por el cual sobresale tocando cierto instrumento musical; otro ha nacido para el canto, otro para dibujar, etc. Sin embargo el talento encerrado en tan estrecha especialidad no puede producir más que buenos resultados en la ejecución. Para ser perfecto exige la capacidad para el arte y la inspiración que sólo el genio puede dar. El talento sin el genio no va más allá de la habilidad.

Por supuesto que los artistas genios tienen una concepción clara sobre la idea. Para que esa idea sea comprendida ejercen control sobre su forma de ejecución, dominio sobre los materiales, administran el espacio y el tiempo correctamente, hacen las cosas bien en todos sus aspectos. No dejan nada al azar ni dan "puntada sin hilo". Control, control y mas control para que no se desvíe hacia ningún lado el proyecto y de esa manera poder transmitir más fielmente su creación al resto del mundo.

Aquel cuento árabe de “Las mil y una noches” que trataba de Aladino y la lámpara maravillosa nos enseña que los poderes que tienen los seres humanos se logran mediante el esfuerzo personal buscando en su interior. El cuento de Aladino es un cuento mágico. Nos relata que un joven es convencido por un mago que se hace pasar por su tío, para ir adentro de una cueva a buscar una lámpara maravillosa que se encuentra allí escondida. Como Aladino no consigue entregar la lámpara al mago antes de salir de la cueva, éste se enfurece y lo deja allí para que se muera. En su desgracia, Aladino llora y se retuerce las manos, con lo que consigue liberar al genio encerrado en un anillo que el mago le había dejado. El genio, a su vez, libera a Aladino, quien pronto descubre que, la lámpara, si es frotada, como por angustia ocurrió con el anillo, también convoca genios poderosos dispuestos a concederle cualquier deseo.

Este cuento nos recuerda que así como Aladino tenemos que investigar adentro nuestro, aquella cueva lo representa bien, y no sólo encontrar la lámpara maravillosa sino también frotarla en el momento que necesitamos recurrir al genio. El nos proveerá de elementos con los que podremos representar una visión auténtica y personal de la realidad.

Paco Godoy en su música, abarca varios estilos. Sus composiciones, tanto clásicas como populares, para Banda, Orquesta, Cuarteto de cuerdas o para Piano, son muy sensibles y profundas.

Este libro ofrece además de las partituras, de una manera inusual y muy generosa, también las partes individuales, con lo cual queda demostrada la intención altruista del compositor, para que los músicos no pierdan tiempo en copiarlas y sólo tengan que dedicarse a interpretarlas.

Para determinar la genialidad que hay en Paco Godoy, ya tenemos su música, ya está en el atril y sólo nos queda disfrutarla.

Gerardo Cilveti

## PROEMIO

“La vida, para quienes tienen oídos para oír, es una sinfonía”, dice Anthony de Mello.

La música, en Paco Godoy, es un espléndido aliento de vida, es una vocación. En la composición de sus partituras y en la apasionada ejecución de su inmenso repertorio, ha llegado muy lejos.

Abarca en melodías, toda la gama del sentimiento humano, como si estuviera acunando el sueño tranquilo de un niño. Sobre el teclado del piano, es un peregrino iluminado, que va recogiendo los arpeggios de todas las alegrías, el gemido letal de todas las nostalgias, el vértigo de la pasión que no se cura sino en clave de fe, porque Dios es la armonía infinita. A quienes hemos logrado el privilegio de escucharlo, nos regala una esperanza que ilumina; nos conduce a un equilibrio interior tan puro y sereno como la claridad de las auroras que inician su canto a la vida. O nos sumerge en la contemplación apacible de las noches oscuras que, de repente, al conjuro de las notas que se desgranán por el teclado negro de las ilusiones blancas, van trocándose en noches cuajadas de luceros.

Es sobre el pentagrama donde Paco Godoy se revela: soñador, altamente inspirado, pianista a lo grande, marcado con un signo de valores trascendentes. ¡Es el maestro!

Pero, en otra dimensión -no sé si paralela o coordinada- está esa otra faceta humana del artista, por cierto convincente y cautivadora: su sencillez. ¿Le viene por ancestro? ¿O es el fruto de ese autodomínio de su personalidad, trabajada al compás de los duros trallazos de la vida? ¿Contribuye quizás, ese proceso lento, profundo e iluminante de su formación musical?

En clave de diafanidad y sencillez, en Paco Godoy hay un reflejo de la mística de su tocayo, Francisco de Asís, que logró encontrar el secreto de la paz y del bien, y tejió su personal santidad con la trama de la alegría, con la filosofía de una vida diáfana, sin repliegues ni complicaciones, repleta de una dulce ternura que brotaba de sus renunciaciones y de sus misericordias.

Paco Godoy tiene la sencillez de la sonrisa imborrable, de la transparencia veraz, de la amistad entrañable y fiel. Entrega a los demás

su música con generosidad, sin restricciones, con pasión del alma. Y a la vez, tiene sus ojos muy abiertos para descubrir la dramática y lacerante realidad humana. Tiene manos para servir y un enorme corazón para amar.

La duda existencial que ronda por estos albores del siglo XXI, puede atrapar al hombre bajo el peso de la frustración, el miedo, el desengaño. Gracias a Dios, espíritus selectos como el de Paco Godoy, logran conquistar el valor de vivir sin doblez, sin máscaras, sin esclavitudes, porque él escogió el camino de disfrutar la existencia como el mayor tesoro. Paco es el amigo de la gente. Cuando se lo necesita no se escapa. Se toma tiempo para ser feliz y hacer felices a los demás. Se acerca a los otros con una sonrisa y con mano suave, porque la gente es frágil. Es de las personas que contagian alegría y son transmisoras de luz.

La primera faceta de Paco Godoy, la del pianista formidable, la encontramos en sus partituras y la escuchamos en sus ejecuciones, que van deslizándose por los escabrosos caminos de este complejo mundo, como un baño cristalino de música y de paz.

La segunda faceta, la del hombre bueno, la del compañero de camino capaz de compartir los gozos y las lágrimas del que va por la calzada; la del hombre que proyecta a los cuatro costados manojos de entusiasmo y esperanza. La encontramos en el trato él, así, donde quiera y cualquier día, sin protocolos ni ambigüedades. Esta faceta, que no tiene partitura, Paco Godoy la dejó escapar a las hojas narrativas de sus ANÉCDOTAS.

Escuchar a Paco Godoy en sus relatos anecdóticos es una gran satisfacción para quienes sienten el deseo de sumergirse en el remanso transparente de sus andanzas, en el valor de sus encuentros repletos de humanismo.

La anécdota no es leyenda, ni parábola, ni cuento, ni invención ilusoria de la fantasía. Es un estilo narrativo realista, histórico, existencial, cotidiano.

Las anécdotas de Paco Godoy son como trocitos de experiencia, como semillas que se esparcen en la hondura del surco, para llenar el campo con la policromía de las flores. En su sencillez, están cargadas de emoción, de gracejo, que brota como una flor de su tallo. Cada anécdota en él, es una pintura que hace visible lo invisible,

como la aurora que antecede al día, como la voz que anuncia una presencia. No es exagerado decir que las anécdotas de este peregrino de la música, son innumerables: decenas, centenares.

Tomando algunos de sus relatos anecdóticos entresacados del baúl de los recuerdos; nos comparte algo de sus experiencias, cargadas de gracia, de creatividad, de oportunismo, de vida, de misterio...

RVDA. M. María Eugenia Valdivieso Eguiguren - Dominica

# Cuarteto "Galápagos"

Paco Godoy

**Allegro** ♩. = 70

Violín I  
*ff*

Violín II  
*ff*

Viola  
*ff*

Violoncello  
*ff*

5

*pp*

*pp*

*pp*

*f* *espressivo*

10

*p* *pp* *p* *pp* *p*

*p* *pp* *p* *pp* *p*

*p* *pp* *p* *pp* *p*

Cuarteto "Galápagos" - Score

15

Musical score for measures 15-19. The score is in 4/4 time with a key signature of one flat (B-flat). It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). Measure 15 starts with a forte (*f*) dynamic. Measures 16-19 show a dynamic shift to mezzo-forte (*mf*) and include crescendo and decrescendo hairpins. The right hand plays melodic lines with slurs, while the left hand provides harmonic support with chords and moving lines.

20

Musical score for measures 20-24. The score continues in 4/4 time with a key signature of one flat. Measure 20 begins with a mezzo-forte (*mf*) dynamic. Measures 21-24 feature melodic development in both hands with slurs and ties. The score concludes with a decrescendo hairpin in the final measure.

25

Musical score for measures 25-28. The score continues in 4/4 time with a key signature of one flat. Measure 25 starts with a forte (*f*) dynamic and a rubato tempo marking. Measures 26-28 feature a decrescendo hairpin and a ritardando tempo marking. The right hand plays a complex, flowing melodic line, while the left hand plays sustained chords and moving lines, all marked with piano (*p*) dynamics and rubato.

Cuarteto "Galápagos" - Score

29

Musical score for measures 29-32. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bass. The tempo is marked *a tempo*. The Treble staff has a continuous eighth-note pattern. The Violin, Bass, and Bass staves have long, sustained notes.

33

Musical score for measures 33-36. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bass. The Treble staff has a continuous eighth-note pattern. The Violin, Bass, and Bass staves have long, sustained notes. The tempo is marked *rit.* (ritardando) starting in measure 33.

37

**Adagio** ♩ = 80

Musical score for measures 37-40. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bass. The tempo is marked **Adagio** with a metronome marking of ♩ = 80. The score is divided into two sections by a double bar line. The first section (measures 37-38) is in 3/4 time, and the second section (measures 39-40) is in 6/8 time. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The word *Solo* is written above the Violin staff in measure 37.



Cuarteto "Galápagos" - Score

45

**Allegro** ♩ = 70

Musical score for measures 45-49. The score is in 6/8 time and B-flat major. It features four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). The right hand starts with a melody marked *f* (forte). The left hand provides accompaniment with a steady bass line marked *mf* (mezzo-forte). The music includes various rhythmic patterns and articulation marks like accents and slurs.

50

Musical score for measures 50-54. The right hand begins with a more active melodic line, and the left hand continues with accompaniment. The dynamic marking *mf* is present. At measure 50, the instruction *attacca f* (attacca forte) is written in the right hand, indicating a change in dynamics and possibly a shift in the piece's character.

55

Musical score for measures 55-59. The right hand continues with a rhythmic, melodic pattern, while the left hand maintains a consistent accompaniment. The *attacca f* instruction from the previous system continues to influence the dynamics and articulation of the music.

Cuarteto "Galápagos" - Score

60

*p*

*Solo con espressione*

*mf*

64

*f maestoso*

*mf maestoso*

*mf maestoso*

*mf maestoso*

68

*mf*

*mf*

*mf*

*mf*

Cuarteto "Galápagos" - Score

73

Musical score for measures 73-77. The score is written for four staves (two treble and two bass clefs). The key signature is B-flat major. The music consists of rhythmic patterns with accents and slurs. Measure 73 starts with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a quarter note G2, a quarter note A2, and a quarter note B2. The pattern repeats with various rhythmic variations and accents throughout the five measures.

78

Musical score for measures 78-82. The score is written for four staves. The key signature is B-flat major. Measure 78 features a treble clef staff with a half note G4, a half note A4, and a half note B4, marked with a forte (*f*) dynamic. The bass clef staff contains a half note G2, a half note A2, and a half note B2, marked with a mezzo-forte (*mf*) dynamic. The music continues with various rhythmic patterns and dynamics in the following measures.

83

Musical score for measures 83-87. The score is written for four staves. The key signature is B-flat major. Measure 83 features a treble clef staff with a half note G4, a half note A4, and a half note B4, marked with a forte (*f*) dynamic. The bass clef staff contains a half note G2, a half note A2, and a half note B2, marked with a piano (*p*) dynamic. The music continues with various rhythmic patterns and dynamics in the following measures.

Cuarteto "Galápagos" - Score

88

Musical score for measures 88-92. The score is for a quartet, with four staves. The key signature has two flats (B-flat and E-flat). Measure 88 starts with a treble clef and a key signature change to two flats. The first staff has a melodic line with slurs and ties. The second and third staves have harmonic accompaniment. The fourth staff has a bass line. A first ending bracket labeled '1.' spans measures 91 and 92.

93

Musical score for measures 93-98. The score is for a quartet, with four staves. A second ending bracket labeled '2.' spans measures 93-98. The first staff has a melodic line with slurs and ties. The second and third staves have harmonic accompaniment. The fourth staff has a bass line. The word 'rit.' (ritardando) is written above the first staff in measures 96, 97, and 98, and below the second and third staves in measures 97 and 98.

99

Musical score for measures 99-104. The score is for a quartet, with four staves. The key signature has two flats. The first three staves (treble, alto, and tenor) have a simple harmonic accompaniment of half notes. The fourth staff (bass) has a more active melodic line. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The tempo marking is *a tempo*. The instruction *Solo con espressione* is written above the bass staff. The tempo marking *f a tempo* is written below the bass staff.

Cuarteto "Galápagos" - Score

105

Musical score for measures 105-110. The score is written for four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). The key signature is one flat (B-flat). Measure 105 starts with a half note G2 in the bass staff and a half note G4 in the treble staff. The first staff has a dynamic marking of *f*. The second and third staves have a dynamic marking of *p*. The music consists of rhythmic patterns of eighth and sixteenth notes.

110

Musical score for measures 110-115. The score is written for four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). The key signature is one flat (B-flat). Measure 110 continues the rhythmic patterns from the previous system. The dynamics remain consistent with the previous system.

115

Musical score for measures 115-120. The score is written for four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). The key signature is one flat (B-flat). Measure 115 starts with a half note G2 in the bass staff and a half note G4 in the treble staff. The first staff has a dynamic marking of *tr.* (trill) and *p*. The second and third staves have a dynamic marking of *p*. The music continues with rhythmic patterns, including a trill in the first staff.

Cuarteto "Galápagos" - Score

120

Musical score for measures 120-125. The score is in 4/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bassoon. The music is characterized by a steady eighth-note accompaniment in the lower staves and a more melodic line in the upper staves. Dynamics include *ff* (fortissimo) and accents (>). A repeat sign is present at the end of the section.

Andante ♩ = 95

125

Musical score for measures 125-129. The score is in 4/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bassoon. The tempo is marked *Andante* with a quarter note equal to 95 beats per minute. The music is marked *pizz.* (pizzicato) and *mf habanera* (mezzo-forte habanera). A section starting at measure 127 is marked *Solo con espressione* (Solo with expression) and *f* (forte). The score includes a repeat sign and a triplet of eighth notes in the Bassoon part.

129

Musical score for measures 129-133. The score is in 4/4 time and B-flat major. It features four staves: Treble, Violin, Bass, and Bassoon. The music continues with a steady eighth-note accompaniment. The Bassoon part features a triplet of eighth notes. The score ends with a repeat sign.

Cuarteto "Galápagos" - Score

133

Musical score for measures 133-136. The score is in 3/4 time and B-flat major. It features four staves: two treble clefs (violin and flute) and two bass clefs (cello and double bass). A vertical bar line is placed after measure 134. The first staff (violin) has a dynamic marking of *f* and the instruction *arco* above it. The second staff (flute) has a dynamic marking of *f* and the instruction *arco* above it. The third staff (cello) has a dynamic marking of *mf* and a hairpin crescendo leading to it. The fourth staff (double bass) has a dynamic marking of *mf* and the instruction *arco* above it. Trills and triplets are present in the first and second staves.

137

Musical score for measures 137-140. The score continues in 3/4 time and B-flat major. It features four staves: two treble clefs (violin and flute) and two bass clefs (cello and double bass). The first staff (violin) has a triplet in measure 137 and another triplet in measure 140. The second staff (flute) has a triplet in measure 137 and another triplet in measure 140. The third staff (cello) has a steady eighth-note accompaniment. The fourth staff (double bass) has a steady eighth-note accompaniment.

141

Musical score for measures 141-144. The score continues in 3/4 time and B-flat major. It features four staves: two treble clefs (violin and flute) and two bass clefs (cello and double bass). The first staff (violin) has a dynamic marking of *p* in measure 141 and *f* in measure 144. The second staff (flute) has a dynamic marking of *p* in measure 141 and *f* in measure 144. The third staff (cello) has a dynamic marking of *p* in measure 141. The fourth staff (double bass) has a dynamic marking of *p* in measure 141. Trills and triplets are present in the first and second staves.

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146

Musical score for measures 146-150. The score is in 3/4 time and B-flat major. It features four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). Measure 146 starts with a piano (*p*) dynamic. Measure 147 has a piano (*p*) dynamic. Measure 148 has a piano (*p*) dynamic. Measure 149 has a forte (*f*) dynamic. Measure 150 has a forte (*f*) dynamic. The right hand in measure 149 has a triplet of eighth notes. The left hand in measure 149 has a triplet of eighth notes.

151

Musical score for measures 151-153. The score is in 3/4 time and B-flat major. It features four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). Measure 151 has a forte (*f*) dynamic and is marked *ad libitum*. Measure 152 has a mezzo-forte (*mf*) dynamic and is marked *ad libitum*. Measure 153 has a mezzo-forte (*mf*) dynamic and is marked *ad libitum*. The right hand in measure 151 has a sixteenth-note triplet. The right hand in measure 152 has a sixteenth-note triplet. The right hand in measure 153 has a sixteenth-note triplet. The right hand in measure 153 has a glissando (*gliss.*) and a trill (*tr*) on the final note.

154

Musical score for measures 154-158. The score is in 3/4 time and B-flat major. It features four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). Measure 154 has an *a tempo* marking. Measure 155 has an *a tempo* marking. Measure 156 has an *a tempo* marking. Measure 157 has an *a tempo* marking. Measure 158 has an *a tempo* marking. The right hand in measure 154 has a sixteenth-note triplet. The right hand in measure 155 has a sixteenth-note triplet. The right hand in measure 156 has a sixteenth-note triplet. The right hand in measure 157 has a sixteenth-note triplet. The right hand in measure 158 has a sixteenth-note triplet.



Cuarteto "Galápagos" - Score

159

Musical score for measures 159-164. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The first two staves are grouped by a brace on the left. The notation includes a triplet of eighth notes in the first measure of the right hand. Dynamic markings include *f* (forte) for the first two staves and *mf* (mezzo-forte) for the last two staves. The word *pizz.* (pizzicato) is written above the notes in the third and fourth staves.

165

Musical score for measures 165-170. The score continues in the same key signature and time signature. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef), grouped by a brace on the left. The notation features chords in the right hand and a steady eighth-note accompaniment in the left hand.

170

Musical score for measures 170-175. The score continues in the same key signature and time signature. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef), grouped by a brace on the left. The notation features chords in the right hand and a steady eighth-note accompaniment in the left hand.

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175

Musical score for measures 175-180. The score is in 3/4 time and B-flat major. It features a piano accompaniment and a solo violin part. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The violin part enters in measure 175 with a melodic line. Performance instructions include *arco* for both instruments and *Solo con espressione* for the violin. A dynamic marking of *f* is present at the start of the violin's solo.

181

*Solo con espressione*

Musical score for measures 181-185. The piano accompaniment remains in the left hand, while the right hand is silent. The violin part continues its melodic line with a dynamic marking of *f*. The score concludes with a fermata over the final note of the violin part.

186

*accelerando poco a poco*

Musical score for measures 186-190. The piano accompaniment features a triplet eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand, both marked *p*. The violin part plays a triplet eighth-note melodic line, marked *f*. The tempo instruction *accelerando poco a poco* is indicated by a dashed line above the staff.

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189

Musical score for measures 189-192. The score is in 3/4 time and B-flat major. Measures 189-192 feature a piano accompaniment with triplets in the right hand and sustained chords in the left hand. The dynamic is *mf a tempo*.

193

Musical score for measures 193-195. The piano part continues with a similar accompaniment. Measures 193-195 feature a vocal line with a melodic phrase. The dynamic is *mf a tempo*.

196

Musical score for measures 196-198. The piano part features a strong rhythmic accompaniment with a series of eighth notes in the right hand and sustained chords in the left hand. The dynamic is *f*. The vocal part is silent in these measures.

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197

Musical score for measures 197-198. The score is in 3/4 time and B-flat major. Measure 197 features a piano accompaniment with a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Measure 198 continues this pattern, ending with a trill in the right hand.

198

Musical score for measures 199-200. Measure 199 continues the piano accompaniment from the previous system. Measure 200 features a piano accompaniment with a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score ends with a trill in the right hand.

200

Musical score for measures 201-202. Measure 201 features a piano accompaniment with a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Measure 202 continues this pattern, ending with a trill in the right hand.

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201

Musical score for measures 201-202. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature is B-flat major (two flats). Measure 201 features a dense sixteenth-note arpeggiated pattern in the right hand, while the left hand provides a simple harmonic accompaniment. Measure 202 continues this pattern, ending with a fermata on the final note of the right hand.

202

Musical score for measures 203-204. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature is B-flat major (two flats). Measure 203 continues the sixteenth-note arpeggiated pattern from the previous measure. Measure 204 concludes the section with a fermata on the final note of the right hand.

204

**CODA**

Musical score for the CODA section, measures 204-208. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature is B-flat major (two flats). The section begins with a *mf* dynamic. The right hand features a melodic line with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the fourth measure. The left hand provides a steady accompaniment. The section concludes with a *mf* dynamic.

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209

Musical score for measures 209-213. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with some slurs and accents. The bass line is primarily composed of quarter notes and half notes.

214

Musical score for measures 214-218. The score continues from the previous system. Measure 214 shows a change in dynamics with a forte (*f*) marking. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The melody includes slurs and accents. The bass line is primarily composed of quarter notes and half notes. Dynamic markings include *f* and *p*.

219

Musical score for measures 219-223. The score continues from the previous system. Measure 219 shows a change in dynamics with a forte (*f*) marking. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The melody includes slurs and accents. The bass line is primarily composed of quarter notes and half notes. Dynamic markings include *f* and *p*.

Cuarteto "Galápagos" - Score

223

Musical score for measures 223-226. The score is written for four staves: two treble clefs (Right Hand) and two bass clefs (Left Hand). The key signature is one flat (B-flat). The music features a complex texture with multiple voices. The first two staves (Right Hand) play a melodic line with eighth and sixteenth notes, often beamed together. The last two staves (Left Hand) play a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. The music is characterized by frequent slurs and accents.

227

Musical score for measures 227-230. The score is written for four staves: two treble clefs (Right Hand) and two bass clefs (Left Hand). The key signature is one flat (B-flat). The music features a complex texture with multiple voices. The first two staves (Right Hand) play a melodic line with eighth and sixteenth notes, often beamed together. The last two staves (Left Hand) play a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. The music is characterized by frequent slurs and accents. The dynamic marking *ff* (fortissimo) is present in measures 229 and 230.

# Cuarteto "Galápagos"

## Violín I

Paco Godoy

Allegro ♩ = 70

Violín I

*ff*

5

*pp p pp*

12

*p pp p f*

19

*mf*

25

*f rubato simile ritardando*

29

*a tempo*

33

*rit.*

37

Adagio ♩ = 80

*f*

45

Allegro ♩ = 70

*f*

51

*attacca f simile*



Cuarteto "Galápagos" - Violín I

56

61

65

*p*

*f* *maestoso*

70

*mf*

75

*f*

81

86

*f*

91

1. 2.

98

*rit.* *mf* *pp* *a tempo* *f*

107

113

*tr*

119

*ff*

Detailed description: This is a page of a musical score for the first violin part of the 'Cuarteto Galápagos'. The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music, each starting with a measure number in a box. The music is characterized by intricate rhythmic patterns, often using eighth and sixteenth notes, and includes various dynamic markings such as *p*, *f*, *maestoso*, *mf*, *pp*, *a tempo*, *rit.*, and *ff*. There are also performance instructions like accents (>), slurs, and trills (*tr*). The score includes first and second endings, indicated by '1.' and '2.' with repeat signs. The piece concludes with a final double bar line and a 4/4 time signature.

Cuarteto "Galápagos" - Violín I

Andante  $\text{♩} = 95$

125

*pizz.*  
*mf habanera*

130

135

*arco*  
*f*

140

*p* *f*

146

*p* *f*

151

*f* *ad libitum*

154

*a tempo*

159

*f*

167

175

*Solo con espressione*  
*f*

184

*accelerando poco a poco*

188

Cuarteto "Galápagos" - Violín I

191

*mf a tempo*

196

197

198

*tr*

200

201

202

204

**CODA**

*mf*

210

216

*f*

221

*f*

225

*ff*

# Cuarteto "Galápagos"

## Violín II

Paco Godoy

**Allegro** ♩. = 70

Violín II

*ff*

5

*pp p pp*

12

*p pp p f mf*

19

*p mf*

24

*p rubato rit.*

37

**Adagio** ♩. = 80

*p*

45

**Allegro** ♩. = 70

*mf*

52

*mf*

58

*attaccaf*

66

*mf maestoso*

Cuarteto "Galápagos" - Violín II

71

76

82

90

98

107

113

119

125

Andante  $\text{♩} = 95$

pizz.

130

Cuarteto "Galápagos" - Violín II

136 *arco*  
*f*

141 *p*

148 *mf ad libitum* *a tempo*

155

160 *f*

169

178 *p* *accelerando poco a poco* *mf a tempo*

194 *p*

202 CODA *mf*

210

218 *p* *f*

225 *ff*

# Cuarteto "Galápagos"

## Viola

Paco Godoy

**Allegro** ♩. = 70

Viola

*ff*

6

*pp p pp p pp*

14

*p f mf p rubato*

27

*ritardando a tempo rit.*

37

*Solo*

**Adagio** ♩. = 80

*f p*

45

**Allegro** ♩. = 70

*mf*

52

*attacca f*

58

*1 2*

66

*mf maestoso tr.*

70

*mf*

Cuarteto "Galápagos" - Viola

75

81

94

104

110

115

120

125

*Solo con espressione*  
**Andante** ♩. = 95

131

136

141

148

*mf ad libitum* *a tempo*



Cuarteto "Galápagos" - Viola

157

Musical staff 157: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *pizz.* above the staff and *mf* below the staff.

164

Musical staff 164: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *mf* below the staff.

169

Musical staff 169: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *mf* below the staff and *accelerando poco a poco* below the staff.

174

Musical staff 174: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *arco* above the staff, a fermata with the number 8 above it, and *p* below the staff.

188

Musical staff 188: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *mf* below the staff and *a tempo* below the staff.

195

Musical staff 195: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *p* below the staff.

202

CODA

Musical staff 202: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *mf* below the staff.

209

Musical staff 209: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *mf* below the staff.

216

Musical staff 216: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *p* below the staff and *f* below the staff.

223

Musical staff 223: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *f* below the staff.

227

Musical staff 227: Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted quarter, an eighth, a quarter, a half, a dotted half, and a whole. The final measure contains a triplet of eighth notes. Performance markings include *ff* below the staff.

# Cuarteto "Galápagos"

## Violoncello

Paco Godoy

**Allegro** ♩ = 70

Violoncello

*ff*

5

*f espressivo*

10

16

*f*

25

*p rubato* *ritardando* *a tempo* *rit.*

37

**Adagio** ♩ = 80

*p* *mf*

45

**Allegro** ♩ = 70

*f*

52

*attacca f*

58

*Solo con espressione*

*mf*

64

*mf maestoso*

Cuarteto "Galápagos" - Violoncello

69 1 2

74

79 *mf*

84 *p* *Solo con espressione*

92 1 2 *rit.* *f a tempo*

101 *p*

107

113

119 *ff*

125 **Andante** ♩ = 95 *pizz.* *mf habanera*

130

135 *arco* *mf*

Cuarteto "Galápagos" - Violoncello

140



146



154



162



167



172



178



186



194



202



210



218



226



*p*

*mf* *ad libitum*

*a tempo*

*pizz.*

*mf*

*arco*

*Solo con espressione*

*f*

*accelerando poco a poco*

*p*

*mf* *a tempo*

*CODA*

*mf*

*p*

*f*

*ff*

# Mil violines en el firmamento

## Pasillo

Paco Godoy

Allegretto  $\text{♩} = 102$

Musical score for the first system, measures 1-4. The score is for Violín I, Violín II, Viola, Violoncello, and Contrabajo. The key signature is one flat (B-flat) and the time signature is 3/4. The first three measures feature a 7-measure rest for the strings, followed by a dynamic marking of *ff*. The fourth measure contains a fermata over a whole note. A repeat sign is present at the end of the first measure.

Musical score for the second system, measures 5-8. The score continues for Violín I, Violín II, Viola, Violoncello, and Contrabajo. Measure 5 begins with a dynamic marking of *ff*. The system concludes with a double bar line and repeat signs.

### Tema I Cantabile

Musical score for the third system, measures 9-12. The score continues for Violín I, Violín II, Viola, Violoncello, and Contrabajo. Measure 9 begins with a dynamic marking of *f*. Measures 10-12 feature a dynamic marking of *mf*. The system concludes with a double bar line and repeat signs.

Mil violines en el firmamento - Score

14

Musical score for measures 14-18. The score is written for five staves: two treble clefs (Violins I and II), a bass clef (Viola), and two bass clefs (Cellos and Double Basses). The key signature has one flat (B-flat). Measure 14 starts with a treble clef staff playing a half note G4, followed by eighth notes. Measure 15 continues with similar patterns. Measure 16 features a treble clef staff with a half note G4 and a bass clef staff with a half note G2. Measure 17 has a treble clef staff with a half note G4 and a bass clef staff with a half note G2. Measure 18 begins with a treble clef staff playing a half note G4, followed by eighth notes, marked *mf*. A *Cantabile Solo* instruction is placed above the treble clef staff in measure 17, and a *f* dynamic marking is placed below the bass clef staff in measure 17.

19

Musical score for measures 19-23. The score is written for five staves: two treble clefs (Violins I and II), a bass clef (Viola), and two bass clefs (Cellos and Double Basses). The key signature has one flat (B-flat). Measure 19 starts with a treble clef staff playing a half note G4, followed by eighth notes. Measure 20 continues with similar patterns. Measure 21 features a treble clef staff with a half note G4 and a bass clef staff with a half note G2. Measure 22 has a treble clef staff with a half note G4 and a bass clef staff with a half note G2. Measure 23 begins with a treble clef staff playing a half note G4, followed by eighth notes.

24

Musical score for measures 24-28. The score is written for five staves: two treble clefs (Violins I and II), a bass clef (Viola), and two bass clefs (Cellos and Double Basses). The key signature has one flat (B-flat). Measure 24 starts with a treble clef staff playing a half note G4, followed by eighth notes. Measure 25 continues with similar patterns. Measure 26 features a treble clef staff with a half note G4 and a bass clef staff with a half note G2, marked *mf*. A *Solo* instruction is placed above the bass clef staff in measure 26, and a *f* dynamic marking is placed below the bass clef staff in measure 26. Measure 27 has a treble clef staff with a half note G4 and a bass clef staff with a half note G2. Measure 28 begins with a treble clef staff playing a half note G4, followed by eighth notes.

Mil violines en el firmamento - Score

29

Interludio

Musical score for measures 29-33. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat. The music begins with a forte (*f*) dynamic. At measure 30, the dynamic changes to fortissimo (*ff*). The music features a mix of eighth and sixteenth notes, with some rests. A fermata is placed over the final note of measure 33.

34

Musical score for measures 34-38. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. There are several rests and dynamic markings throughout the passage.

39

Tema II  
Cantabile

Musical score for measures 39-43. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat. The music begins with a forte (*f*) dynamic. At measure 40, the dynamic changes to piano (*pizz.*). At measure 41, the dynamic changes to forte (*f*). At measure 42, the dynamic changes to fortissimo (*f*). At measure 43, the dynamic changes to fortissimo (*f*). The music features a mix of eighth and sixteenth notes, with some rests. The word *arco* is written above the notes in measures 42 and 43.

Mil violines en el firmamento - Score

43

Musical score for measures 43-47. The score is written for five staves: two treble clefs (Violins I and II), two bass clefs (Violas and Cellos/Double Basses), and a fifth bass clef (Bassoon). The key signature is one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *p* (piano) in measures 44, 45, and 47.

48

Musical score for measures 48-52. The score is written for five staves: two treble clefs (Violins I and II), two bass clefs (Violas and Cellos/Double Basses), and a fifth bass clef (Bassoon). The key signature is one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *f* (forte) in measures 49, 50, and 52. The instruction *Cantabile* is written above the first two staves in measure 49.

53

Musical score for measures 53-57. The score is written for five staves: two treble clefs (Violins I and II), two bass clefs (Violas and Cellos/Double Basses), and a fifth bass clef (Bassoon). The key signature is one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *f* (forte) in measure 54, *pizz.* (pizzicato) in measures 55 and 56, and *mf* (mezzo-forte) in measures 56 and 57.



Mil violines en el firmamento - Score

59

Musical score for measures 59-64. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music features a melodic line in the upper staves and a more rhythmic, harmonic line in the lower staves. The word "arco" is written above the strings in measures 60-64. The dynamic marking "ff" (fortissimo) is present in measures 63-64. A fermata is placed over the final measure (64).

65

CODA

Musical score for measures 65-69, labeled "CODA". The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music is marked "ff rit." (fortissimo, ritardando) in all staves. The first measure (65) contains the instruction "Del & al CODA" with a fermata symbol. The music concludes with a final chord in measure 69.

70

Musical score for measures 70-73. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music is marked "pizz." (pizzicato) in all staves. The music consists of a simple, rhythmic pattern of eighth notes in the upper staves and a more complex, rhythmic pattern in the lower staves.

# Mil violines en el firmamento

## Pasillo

Allegretto  $\text{♩} = 102$

Paco Godoy

Violín I

5

12

18

24

30

35

39

45

52

59

66

*ff*

*mf*

*f*

*ff*

*p*

*f*

*f*

*ff*

*pizz.*

*ff rit.*

Tema I  
Cantabile

Interludio

Tema II  
Cantabile

Del  $\text{♩}$  al  $\text{♩}$   
y CODA

# Mil violines en el firmamento

## Pasillo

Allegretto ♩ = 102

Paco Godoy

Violín II

5 *ff*

10

16 *mf*

23

29

34 *f* *ff*

39 *f* **Tema II Cantabile**

45 *p* *f*

52 *pizz.*

59 *arco* *ff*

66 **CODA** *ff* *rit.* **Del  $\text{♩}$  al  $\text{♩}$  y CODA** *pizz.*

# Mil violines en el firmamento

## Pasillo

Allegretto ♩ = 102

Paco Godoy

Viola

5 *ff* **Tema I Cantabile**

10

17 *mf Cantabile Solo*

23 *f*

29 *mf*

35 *f* **Interludio** *ff*

40 *pizz.* **Tema II Cantabile** *arco* *f*

46 *p* *Cantabile* *f*

53 *pizz.* *mf*

60 *arco* *ff* **Del  $\text{♩}$  al  $\text{♩}$  y CODA**

66 **CODA** *ff* *pizz.* *ff rit.*

# Mil violines en el firmamento

## Pasillo

Allegretto ♩ = 102

Paco Godoy

Violoncello

6 *ff* Tema I Cantabile

12 *mf*

19

25 *Solo*

31 *f* Interludio

37 *ff* *pizz.* Tema II Cantabile *arco* *f*

43 *Cantabile* *f*

50 *p* *f*

57 *pizz.* *arco*

64 *mf* CODA

70 *ff rit.* *pizz.*

Detailed description: This is a musical score for a cello, titled 'Mil violines en el firmamento' by Paco Godoy. The piece is in 3/4 time and marked 'Allegretto' with a tempo of 102 beats per minute. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a forte fortissimo (*ff*) dynamic and features 'Tema I Cantabile'. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, and *mf*, along with articulations like *pizz.* (pizzicato) and *arco* (arco). There are also performance markings like *Solo* and *Cantabile*. The piece concludes with a 'CODA' section, marked *ff rit.* (fortissimo, ritardando), and ends with a final *pizz.* (pizzicato) note.

# Mil violines en el firmamento

## Pasillo

Allegretto ♩ = 102

Paco Godoy

Contrabajo

5

*ff*

Tema I  
Cantabile

11

*mf*

17

22

28

Interludio

34

*f*

*ff*

39

*pizz.*

Tema II  
Cantabile  
*arco*

44

*f*

50

*p*

56

*f*

*pizz.*

*arco*

63

*mf*

Del  $\text{al } \text{y}$   
CODA

CODA

70

*pizz.*

*ff rit.*

# Renunciamento

## Pasillo

Versos: José Angel Buesa  
Música: Paco Godoy  
Arreglo Coral: Paco Godoy

♩ = 100

*mf*

Soprano  
La la la la la la la la la la la la

*mf*

Alto  
La la la la la la la la la la la la

*mf*

Tenor  
La la la la la la la la la la la la

*mf*

Bajo  
La la la la la la la la la la la la

6

*p*

la la la la la la la la la la la la. y por mi vi - da

*p*

la la la la la la la la la la la la y por mi vi - da

*p* *f* *espressivo*

la la la la la la Pa - sa - rás por mi vi - da

*p* *mf*

la la la la la la la la la la Dun dun dun dun

# Renunciamento

11

Soprano

Alto

Tenor

Bajo

y nun-ca lle-go y so-lo vi-vo

y nun-ca lle-go y so-lo vi-vo

sin sa-ber que pa- sas - te. Pa-sa-rás en si- len - cio por mi\_ amor y\_ alpa-

dun dun dun dun dun dun dundun dun dun dun dun

16

*f* *expresivo*

y alpa-sar fin- gi-ré\_u- na son- ri - sa, co-mo\_un-dul - ce con- tras - te

y alpa-sar fin re na la la la la la la la la co dul - ce la la la la la la la la

sar, *p* fin re na la la la la la la la la co dul - ce la la la la la la la la

dun dun dun dun dun dun dun dun dun dun dun la la la la

21

*mf*

del do- lor de que- rer - te y ja- más lo sa- brás.

del do- lor de que- rer - te y ja- más lo sa- brás

ha ha ha ha ha

*f* *expresivo*

dun dun dun dun dun dun dun dun dun so- ña - ré con el



# Renunciamento

26

Soprano *p* fue so-lo\_un sue-ño *p* tu be-lla fren-te *f* so-ña-ré con tus *p* o - jos

Alto *p* fue so-lo\_un sue-ño *f* vir-gi-nal de tu fren - te *f* so-ña-ré con tus *p* o - jos

Tenor *p* ha *p* tu be-lla fren-te *f* so-ña-ré con tus o - jos

Bajo *mf* ná - car *mf* ha *f* dun dun dun *mf* dun dun

31

ha ha ha *f* fue so-lo\_un sue-ño *f* de-ses-pe-ra-da-

de\_es-me-ral - das de mar *f* fue so-lo\_un sue-ño *f* de-ses-pe-ra-da-

de\_es-me-ral - das de mar *f* ha *f* de-ses-pe-ra-da-

ha ha dun dun dun *f* so-ña-ré con tus la - bios *f* de-ses-pe-ra-da-

36

*a tempo* men - te *p* so - ña - ré con tus *p* be - sos ha ha brás.

*a tempo* men - te *p* so - ña - ré con tus *p* be - sos y ja- más lo sa - brás.

*a tempo* men - te *p* so - ña - ré con tus *p* be - sos y ja- más lo sa - brás.

*a tempo* men - te *mf* dun dun dun *mf* dun dun *mf* ha ha dun dun dun

# Renunciamento

41

*mf*

Soprano  
 La la

Alto  
 La la

Tenor  
 La la

Bajo  
 La la

46

*p*

la la

o - tro qui-zás si

*p*

o - tro qui-zás si

*f expresivo*

Qui-zá pa - ses con o - tro

*mf*

la la

dun dun dun dun

51

o - tro qui-zás si

que na - die di - ga

o - tro qui-zás si

que na - die di - ga

que te di - ga al o - í - do e - sas fra - ses que na - die co - mo yo te di -

dun dun dun dun dun dun dun dun dun dun

# Renunciamento

56

*f* *espressivo*

Soprano  
y te dirá y aho-gan-do pa - ra siem - pre mi a - mor in - ad - ver -

Alto  
y te dirá y gan pa la la la lala la la la mi mor ad

Tenor  
rá y gan pa la la la lala la la la mi mor ad

Bajo  
dun dun dun dun dun dun dun dun dun dun dun

60

*mf*

ti - do te\_ama-ré más que nun - ca y ja-más lo sa-brás.

la la la lalala lala la te\_ama-ré más que nun - ca y ja-más lo sa-brás.

la la la lalala lala la ha ha ha ha ha *f* *espressivo*

dun dun dun dun dun dun dun dun dun dun dun dun yo te\_ama -ré\_ensi -

66

*p* *f* *p*

con tu si-len-cio in - ac - ce - si - ble co-mo\_un sue - ño que nun - ca

*p* con tu si-len-cio co-mo al-go\_i-nac-ce - si - ble co-mo\_un sue - ño que nun - ca

ha in - ac - ce - si - ble co-mo\_un sue - ño que nun - ca

len - cio ha dun dun dun dundun dundun *mf* *f* *mf*

# Renunciamento

71

Soprano  
Alto  
Tenor  
Bajo

ha ha ha. le-ja no\_aro-ma de mi\_amor im-po-  
lo-gra-ré rea-li-zar. le-ja-no\_aro-ma de mi\_amor im-po-  
lo-gra-ré rea-li-zar. ha de mi\_amor im-po-  
ha ha dun dun dun y\_el le-ja-no per-fu-me de mi\_amor im-po-

*f*

*f*

*p*

*f*

*f*

*f*

76

*a tempo* *p*  
*a tempo* *p*  
*a tempo*  
*a tempo* *mf* *f* *espressivo*

si-ble ro-za-rá tus ca-be-llos ha ha brás.  
si-ble ro-za-rá tus ca-be-llos y ja-más lo sa-brás  
si-ble ro-za-rá tus ca-be-llos y ja-más lo sa-brás  
si-ble dun dun dun dun dun dun ha ha dun dun dun y si\_un dí-a\_u-na

82

*p* *f* *f* *p*  
*f* *p* *f* *mf*

u-na lá-gri-ma es mi tor-men-to el tor-men-to\_in-fi-ni-to  
u-na lá-gri-ma de-nun-cia mi tor-men-to el tor-men-to\_in-fi-ni-to  
ha es mi tor-men-to el tor-men-to\_in-fi-ni-to  
lá-gri-ma ha dun dun dun dun dun dun

# Renunciamento

87

Soprano  
ha ha ha. y te di-ré\_ "No\_es na-da\_ha si-do\_el

Alto  
que te de-bo\_o-cul- tar y te di-ré\_ "No\_es na-da\_ha si-do\_el

Tenor  
que te de-bo\_o-cul- tar ha "No\_es na-da\_ha si-do\_el

Bajo  
ha ha dun dun dun te di-ré son-ri- en - te "No\_es na-da\_ha si-do\_el

92

vien - to". Me\_en-jua- ga - ré la lá - gri- ma y más la la la la la la la la la

vien - to". Me\_en-jua- ga - ré la lá - gri- ma y ja- más lo sa - bra -

vien - to", Me\_en-jua- ga - ré la lá - gri- ma y ja- más lo sa - bra -

vien - to". dun dun dun dun dun dun dun dun y nun - ca

97

la la la la la la la la la la la la hay.

a - as hay.

a - as hay.

nun - ca sa - brás nun - ca sa - brás hay.

# Manantial sin fin

## Yaraví

Paco Godoy

**A** ♩ = 100

*f*

Soprano  
Ca - da dí - a de la vi - da mi pro - me - sa es ac - tual

Alto  
Ca - da dí - a de la vi - da mi pro - me - sa es ac - tual

Tenor  
Ca - da dí - a de la vi - da mi pro - me - sa es ac - tual

Bajo  
Ca - da dí - a de la vi - da mi pro - me - sa es ac - tual

Piano

5

Manantial sin fin

8

Ca-da dí - a de la vi - da mi pro

Ca-da dí - a de la vi - da mi pro

Ca-da dí - a de la vi - da mi pro

Ca-da dí - a de la vi - da mi pro

Fmaj7 G/F Fmaj7

*mf*

12

- me - sa es ac - tual, es tu\_a - mor tan ge - ne - ro - so que por ti yo lu - cha

- me - sa es ac - tual es tu\_a - mor tan ge - ne - ro - so que por ti yo lu - cha

- me - sa es ac - tual es tu\_a - mor tan ge - ne - ro - so que por ti yo lu - cha

- me - sa es ac - tual es tu\_a - mor tan ge - ne - ro - so que por ti yo lu - cha

Eb7 Bb/Ab Dm11/A Fmaj7 G/F Fmaj7 Eb7 Bb/Ab

*mf*

Manantial sin fin

17

- ré pi - sa fuer - te que se\_a gi - ta la ma re - a\_en al - ta mar con tu  
 ré pi - sa fuer - te que se\_a gi - ta la ma - re - a\_en al - ta mar con tu  
 - ré pi - sa fuer - te que se\_a gi - ta la ma - re - a\_en al - ta mar con tu  
 - ré pi - sa fuer - te que se\_a gi - ta la ma - re - a\_en al - ta mar con tu

*f* *f* *f* *f*

Dm<sup>11/A</sup> B<sup>b6</sup> Gm<sup>6</sup> Dm<sup>7</sup> B<sup>b6</sup> Gm<sup>6</sup> Dm<sup>7</sup>

22

men - te\_i - lu - mi - na - da vol - ve - re - mos a la paz su - bi -  
 men - te\_i - lu - mi - na - da vol - ve - re - mos a la paz su - bi -  
 men - te\_i - lu - mi - na - da vol - ve - re - mos a la paz su - bi -  
 men - te\_i - lu - mi - na - da vol - ve - re - mos a la paz su - bi -

*f*

Gm<sup>6</sup> G<sup>#o</sup> Dm/A E<sup>b7</sup> B<sup>b/A<sup>b</sup></sup> Dm<sup>11/A</sup>



Manantial sin fin

26

re - mos los pel - da - ños el des - ti - no nos u - nió

re - mos los pel - da - ños el des - ti - no nos u - nió

re - mos los pel - da - ños el des - ti - no nos u - nió

re - mos los pel - da - ños el des - ti - no nos u - nió

Gm<sup>6</sup> G<sup>#o</sup> Dm<sup>7</sup>/A Eb<sup>7</sup> Bb/A<sup>b</sup> Dm<sup>11</sup>/A

30

**B**

*f*

Manantial sin fin

33

Oh oh  
Oh oh  
Oh oh  
son las ro - sas de tu al - ma las que\_a

*p*  
*p*  
*p*  
*p*

D7 Gm6

37

oh oh oh oh oh  
oh oh oh oh oh  
oh oh oh oh oh  
dor - nan mi jar - dín los cla - ve - les de tu\_a - lien - to que per - fu - man mi\_e - xis -

D7 Gm6 D7 Gm6 D7

Manantial sin fin

42

oh cuan-do lle-guenlos a-gravios me-di-te-mos con te-mor de  
 oh cuan-do lle-guenlos a-gravios me-di-te-mos con te-mor de  
 oh cuan-do lle-guenlos a-gravios me-di-te-mos con te-mor no he-rir-nos  
 tir cuan-do lle-guenlos a-gravios me-di-te-mos con te-mor no he-rir-nos

G7 G/B Cm6 G7 G/B Cm6 Gm6

*f* *mf cresc.*

48

de de que soy tu a-mor  
 de de que soy tu a-mor  
 per-do-nar-nos re-cor-dar-nos an-te to-do soy  
 per-do-nar-nos re-cor-dar-nos an-te to-do soy

D7/F# Eb D7 Gm

*f* *ff*

Manantial sin fin

53

mf  
Al mi- rar - te me re-go -

mf  
Al mi- rar - te me re-go -

mf  
Al mi- rar - te me re-go -

mf  
Al mi- rar - te me re-go -

Cmaj<sup>7</sup>  
mf

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter in the fourth measure with the lyrics 'Al mi- rar - te me re-go -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present throughout. A chord change to Cmaj<sup>7</sup> is indicated in the final measure.

D

Albazo  $\text{♩} = 100$

58

ci-jo tu\_e-res can-to pin-cel y ver-so e-res luz un manan- tial sin fin

ci-jo tu\_e-res can-to pin-cel y ver-so e-res luz un manan- tial sin fin

ci-jo tu\_e-res can-to pin-cel y ver-so e-res luz un manan- tial sin fin

ci-jo tu\_e-res can-to pin-cel y ver-so e-res luz un manan- tial sin fin

Cm<sup>6</sup> Gmaj<sup>7</sup> Am<sup>7</sup> Bm B<sup>°</sup> Am<sup>7</sup> D<sup>7/13</sup> Gmaj<sup>7</sup>  
f

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter in the first measure with the lyrics 'ci-jo tu\_e-res can-to pin-cel y ver-so e-res luz un manan- tial sin fin'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* is present in the final measure. Chord changes are indicated below the piano part: Cm<sup>6</sup>, Gmaj<sup>7</sup>, Am<sup>7</sup>, Bm, B<sup>°</sup>, Am<sup>7</sup>, D<sup>7/13</sup>, and Gmaj<sup>7</sup>.

Manantial sin fin

64

al mi-  
al mi-  
al mi-  
al mi-

68

rar - te me re-go-ci-jo tu\_e-res can - to pin-cel y ver-so e-res luz un manan-tial  
rar - te me re-go-ci-jo tu\_e-res can - to pin-cel y ver-so e-res luz un manan-tial  
rar - te me re-go-ci-jo tu\_e-res can - to pin-cel y ver-so e-res luz un manan-tial  
rar - te me re-go-ci-jo tu\_e-res can - to pin-cel y ver-so e-res luz un manan-tial

Cmaj7 Cm6 Gmaj7 Am7 Bm B<sup>b</sup> Am7 D7/13

Manantial sin fin

74

The musical score consists of five staves. The top four staves are vocal parts, each starting with a *ff* dynamic marking. The lyrics 'sin' and 'fin' are written below the notes. The piano accompaniment is on the bottom two staves, also marked *ff*. A *Gmaj7* chord is indicated above the piano part in the second measure. The piano part features a complex texture with many beamed notes and accents.

# Manantial sin fin

## Coro

Paco Godoy

**A** ♩ = 100

Soprano  
Alto  
Tenor  
Bajo

Ca - da dí - a de la vi - da mi pro - me - sa es ac - tual

Ca - da dí - a de la vi - da mi pro - me - sa es ac - tual

Ca - da dí - a de la vi - da mi pro - me - sa es ac - tual

Ca - da dí - a de la vi - da mi pro - me - sa es ac - tual

5

4

4

4

4

4

Ca - da dí - a de la

Ca - da dí - a de la

Ca - da dí - a de la

Ca - da dí - a de la

11

vi da mi pro - me - sa es ac - tual, es tu\_a - mor tan ge - ne -

vi - da mi pro - me - sa es ac - tual es tu\_a - mor tan ge - ne -

vi - da mi pro - me - sa es ac - tual es tu\_a - mor tan ge - ne -

vi - da mi pro - me - sa es ac - tual es tu\_a - mor tan ge - ne -

Manantial sin fin - Coro

15

ro - so que por ti yo lu - cha - ré pi - sa fuer - te que se\_a-

ro - so que por ti yo lu - cha - ré pi - sa fuer - te que se\_a-

ro - so que por ti yo lu - cha - ré pi - sa fuer - te que se\_a-

ro - so que por ti yo lu - cha - ré pi - sa fuer - te que se\_a-

19

gi - ta la ma re - a\_en al - ta mar con tu men - te\_i - lu - mi -

gi - ta la ma - re - a\_en al - ta mar con tu men - te\_i - lu - mi -

gi - ta la ma - re - a\_en al - ta mar con tu men - te\_i - lu - mi -

gi - ta la ma - re - a\_en al - ta mar con tu men - te\_i - lu - mi -

23

na - da vol - ve - re - mos a la paz su - bi - re - mos los pel -

na - da vol - ve - re - mos a la paz su - bi - re - mos los pel -

na - da vol - ve - re - mos a la paz su - bi - re - mos los pel -

na - da vol - ve - re - mos a la paz su - bi - re - mos los pel -



Manantial sin fin - Coro

27

**B** 4

da - ños el des - ti - no nos u - nió

da - ños el des - ti - no nos u - nió

da - ños el des - ti - no nos u - nió

da - ños el des - ti - no nos u - nió

34

*p*

Oh oh oh

*p*

Oh oh oh

Oh oh oh

*p*

son las ro - sas de tu al - ma las que\_a - dor - nan mi jar -

38

oh oh oh oh

oh oh oh oh

oh oh oh oh

oh oh oh oh

*p*

dín los cla - ve - les de tu\_a - lien - to que per - fu - man mi\_e - xis -

Manantial sin fin - Coro

42

*f*

oh cuan - do lle - guen los a - gra - vios me - di - te - mos con te -  
 oh cuan - do lle - guen los a - gra - vios me - di - te - mos con te -  
 oh cuan - do lle - guen los a - gra - vios me - di - te - mos con te -  
 tir cuan - do lle - guen los a - gra - vios me - di - te - mos con te -

46

*mf cresc.*

mor de de de  
 mor de de  
 mor no he - rir - nos per - do - nar - nos re - cor - dar - nos  
 mor no he - rir - nos per - do - nar - nos re - cor - dar - nos

50

*f* **C** 4 *mf*

que soy tu a - mor Al mi -  
 que soy tu a - mor Al mi -  
 an - te to - do soy Al mi -  
 an - te - to - do soy Al mi -

Manantial sin fin - Coro

57

rar - te me re - go - ci - jo tu\_e - res can - to pin - cel y ver - so e - res

rar - te me re - go - ci - jo tu\_e - res can - to pin - cel y ver - so e - res

rar - te me re - go - ci - jo tu\_e - res can - to pin - cel y ver - so e - res

rar - te me re - go - ci - jo tu\_e - res can - ti pin - cel y ver - so e - res

**D**

**Albazo** ♩. = 100

61

luz un ma - nan - tial sin fin

luz un ma - nan - tial sin fin

luz un ma - nan - tial sin fin

luz un ma - nan - tial sin fin

67

*f* al mi - rar - te me re - go - ci - jo tu\_e - res can - to pin - cel y

*f* al mi - rar - te me re - go - ci - jo tu\_e - res can - to pin - cel y

*f* al mi - rar - te me re - go - ci - jo tu\_e - res can - to pin - cel y

*f* al mi - rar - te me re - go - ci - jo tu\_e - res can - to pin - cel y

Manantial sin fin - Coro

71

Musical score for measures 71-74. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#). The lyrics are: "ver - so e - res luz un ma - nan - tial sin". The dynamic marking *ff* is present at the end of each staff. The music includes various note values, rests, and phrasing slurs.

75

Musical score for measures 75-78. It features four staves: three vocal staves and one bass staff. The key signature is one sharp (F#). The lyrics are: "fin". The music consists of long, sustained notes with phrasing slurs, indicating a final, held note. The word "fin" is written below each staff.

# La Patria Soberana

## Marcha Militar

Marcial  $\text{♩} = 120$

Paco Godoy

The musical score is arranged in 20 staves, each corresponding to a different instrument or section. The key signature is two flats (Bb and Eb), and the time signature is 6/8. The tempo is marked as 'Marcial' with a quarter note equal to 120 beats per minute. The score is divided into five measures. The first two measures are mostly rests for the woodwinds and strings, while the percussion instruments (Tambor, Bombo, and Platillos) play a rhythmic pattern. In the third measure, the woodwinds and strings enter with a melody marked 'ff' (fortissimo). The brass instruments (Trompetas, Trombones, Barítonos, and Tuba) play a supporting rhythmic pattern. The percussion instruments continue their rhythmic accompaniment. The fourth and fifth measures continue the melodic and rhythmic patterns established in the previous measures.

Instrument list:

- Lira
- Piccolo
- Clarinete Bb I
- Clarinete Bb II
- Clarinete Bb III
- Saxo Alto Eb I
- Saxo Alto Eb II
- Saxo Tenor Bb
- Saxo Barítono Eb
- Trompeta Bb I
- Trompeta Bb II
- Trompeta Bb III
- Trombón Bb I
- Trombón Bb II
- Barítono I
- Barítono II
- Tuba
- Tambor
- Bombo
- Platillos

La Patria Soberana - Score

6

The image displays a musical score for the piece "La Patria Soberana". The score is arranged in a standard orchestral layout with 20 staves. The instruments are listed on the left side of each staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four measures. The first measure shows the initial entry of the woodwinds and brass. The second measure continues the melodic lines. The third and fourth measures show the instruments playing sustained notes and rhythmic patterns. The percussion section, including the Tambor, Bombo, and Platillos, provides a steady rhythmic accompaniment throughout the piece.

Lira

Piccolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono I

Barítono II

Tuba

Tambor

Bombo

Platillos

La Patria Soberana - Score

11

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, and their corresponding staves are on the right. The score is divided into four measures. The first measure shows the initial notes for the woodwinds and strings. The second measure shows the continuation of the woodwinds and strings. The third and fourth measures show the woodwinds and strings playing a more complex rhythmic pattern. The percussion instruments (Tambor, Bombo, and Platillos) play a consistent rhythmic pattern throughout the score.

Lira

Piccolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono I

Barítono II

Tuba

Tambor

Bombo

Platillos

La Patria Soberana - Score

15

Lira

Piccolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono I

Barítono II

Tuba

Tambor

Bombo

Platillos

ff



La Patria Soberana - Score

20

This musical score page, numbered 20, features 18 staves for different instruments. The instruments listed are Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono I, Barítono II, Tuba, Tambor, Bombo, and Platillos. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The Lira, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, and Saxo Barítono Eb parts feature melodic lines with slurs and accents. The Piccolo, Trompeta Bb I, Trompeta Bb II, and Trompeta Bb III parts have rests for the first three measures and enter in the fourth measure. The Trombón Bb I, Trombón Bb II, Barítono I, and Barítono II parts play a steady rhythmic pattern of quarter notes. The Tuba part plays a pattern of dotted quarter notes. The Tambor part uses 'x' symbols to indicate drum hits, and the Bombo part plays a pattern of quarter notes. The Platillos part has rests throughout the page.

La Patria Soberana - Score

24

Lira

Piccolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono I

Barítono II

Tuba

Tambor

Bombo

Platillos

*p*

La Patria Soberana - Score

29

This musical score page, numbered 29, is for the piece 'La Patria Soberana'. It features a variety of instruments. The woodwinds include Lira, Piccolo, three Clarinets in Bb (I, II, III), and three Trompetas in Bb (I, II, III). The saxophone section consists of three Saxo Alto Eb (I, II, III) and one Saxo Barítono Eb. The brass section includes two Trombones in Bb (I, II), two Barítonos (I, II), and one Tuba. The percussion section includes Tambor, Bombo, and Platillos. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The Lira and Saxo Alto Eb parts have a melodic line with a long note in the third measure. The Piccolo and Trompetas parts have a rhythmic pattern starting in the third measure. The Trombones, Barítonos, and Tuba parts have a steady rhythmic accompaniment. The Tambor, Bombo, and Platillos parts provide a consistent drum pattern.

La Patria Soberana - Score

33

Lira  
 Piccolo  
 Clarinete Bb I  
 Clarinete Bb II  
 Clarinete Bb III  
 Saxo Alto Eb I  
 Saxo Alto Eb II  
 Saxo Tenor Bb  
 Saxo Barítono Eb  
 Trompeta Bb I  
 Trompeta Bb II  
 Trompeta Bb III  
 Trombón Bb I  
 Trombón Bb II  
 Barítono I  
 Barítono II  
 Tuba  
 Tambor  
 Bombo  
 Platillos

La Patria Soberana - Score

38

This musical score page, numbered 38, is for the piece 'La Patria Soberana'. It features a variety of instruments. The woodwinds include Lira, Piccolo, three Clarinets in Bb (I, II, III), Saxo Alto Eb (I, II), Saxo Tenor Bb, and Saxo Barítono Eb. The brass section consists of Trompeta Bb (I, II, III) and Trombón Bb (I, II). The low brass includes Barítono I and II, and Tuba. The percussion section includes Tambor, Bombo, and Platillos. The score is written in a key signature of two flats (Bb and Eb) and a common time signature. The Lira and Saxo Alto Eb I parts have a melodic line with a slur over the first two measures of the system. The Trombones and Baritone I parts play a steady eighth-note accompaniment. The Tambor and Bombo parts provide a rhythmic foundation with specific patterns.

La Patria Soberana - Score

43

This musical score page, numbered 43, features 18 staves for various instruments. The instruments listed are Lira, Piccolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono I, Barítono II, Tuba, Tambor, Bombo, and Platillos. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The Lira part begins with a melodic line, while the woodwinds and brass instruments have rests for the first three measures. The percussion section, including Tambor, Bombo, and Platillos, provides a rhythmic accompaniment throughout the measures.

La Patria Soberana - Score

48

Fine

Lira

Piccolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono I

Barítono II

Tuba

Tambor

Bombo

Platillos

Fine

*ff*

La Patria Soberana - Score

53

This musical score page, numbered 53, is for the piece 'La Patria Soberana'. It features a full orchestral arrangement with the following instruments and parts:

- Lira**: Treble clef, key signature of three flats. Enters in the third measure with a *ff* dynamic.
- Piccolo**: Treble clef, key signature of three flats. Enters in the third measure with a *ff* dynamic, then plays a *p* dynamic in the fifth measure.
- Clarinete Bb I**: Treble clef, key signature of two flats. Enters in the third measure with a *ff* dynamic.
- Clarinete Bb II**: Treble clef, key signature of two flats. Enters in the third measure with a *ff* dynamic.
- Clarinete Bb III**: Treble clef, key signature of two flats. Enters in the third measure with a *ff* dynamic.
- Saxo Alto Eb I**: Treble clef, key signature of one flat. Enters in the third measure with a *ff* dynamic.
- Saxo Alto Eb II**: Treble clef, key signature of one flat. Enters in the third measure with a *ff* dynamic.
- Saxo Tenor Bb**: Treble clef, key signature of two flats. Enters in the third measure with a *ff* dynamic.
- Saxo Barítono Eb**: Treble clef, key signature of one flat. Enters in the third measure with a *ff* dynamic.
- Trompeta Bb I**: Treble clef, key signature of two flats. Enters in the third measure with a *p* dynamic.
- Trompeta Bb II**: Treble clef, key signature of two flats. Enters in the third measure with a *p* dynamic.
- Trompeta Bb III**: Treble clef, key signature of two flats. Enters in the third measure with a *p* dynamic.
- Trombón Bb I**: Bass clef, key signature of three flats. Enters in the first measure and continues with a *p* dynamic in the fifth measure.
- Trombón Bb II**: Bass clef, key signature of three flats. Enters in the first measure and continues with a *p* dynamic in the fifth measure.
- Barítono I**: Bass clef, key signature of three flats. Enters in the first measure and continues with a *p* dynamic in the fifth measure.
- Barítono II**: Bass clef, key signature of three flats. Enters in the first measure and continues with a *p* dynamic in the fifth measure.
- Tuba**: Bass clef, key signature of three flats. Enters in the first measure and continues with a *p* dynamic in the fifth measure.
- Tambor**: Percussion. Enters in the first measure and continues with a *p* dynamic in the fifth measure.
- Bombo**: Percussion. Enters in the first measure and continues with a *p* dynamic in the fifth measure.
- Platillos**: Percussion. Enters in the first measure and continues with a *p* dynamic in the fifth measure.

The score is written in 4/4 time and features a key signature of three flats (B-flat major/C minor). The dynamics range from *ff* (fortissimo) to *p* (piano). The piece concludes with a repeat sign and a final cadence in the fifth measure.



La Patria Soberana - Score

58

This musical score page, numbered 58, is for the piece 'La Patria Soberana'. It features a variety of instruments. The woodwind section includes three Clarinets in Bb (I, II, III), two Saxo Alto Eb (I, II), one Saxo Tenor Bb, and one Saxo Barítono Eb. The brass section consists of three Trompetas in Bb (I, II, III), two Trombones in Bb (I, II), two Barítonos (I, II), and one Tuba. The percussion section includes Tambor, Bombo, and Platillos. The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The woodwinds and saxophones have rests for the first two measures, with dynamics markings of *p* (piano) starting in the third measure. The brass instruments and percussion have active parts throughout the measures shown.


La Patria Soberana - Score

63

1

The musical score is arranged in a standard orchestral layout with 20 staves. The instruments are listed on the left side of each staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score begins at measure 63, marked with a box containing the number '63'. A first ending bracket labeled '1' spans the first two measures of the Lira part. The Lira part consists of quarter notes in the first two measures, followed by eighth notes in the last two measures. The Piccolo part has a melodic line with a long slur over the third measure. The Clarinet parts (I, II, III) and Saxophone parts (Alto Eb I & II, Tenor Bb, Baritone Eb) all play a similar rhythmic pattern of quarter notes. The Trombone parts (I, II) and Trumpet parts (Bb I, II, III) have more complex rhythmic patterns, with the Trombone I part featuring a long slur over the third measure. The Baritone parts (I, II) play a simple pattern of quarter notes. The Tuba part plays a pattern of quarter notes. The Tambor part uses 'x' marks to indicate drum hits. The Bombo part plays a pattern of quarter notes. The Platillos part has 'x' marks in the third and fourth measures, indicating cymbal hits.

La Patria Soberana - Score

Al  hasta Fine

67

2

Lira

Piccolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono I


Barítono II

Tuba

Tambor

Bombo

Platillos

Al  hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Lira

*ff*

9

*p*

19

27

35

43

Fine

55

*ff*

*p*

65

Al. hasta Fin

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Piccolo

ff

9

p

21

tr.

32

41

Fine

ff

50

tr.

ff

p

57

63

1

2

70

Al: hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Clarinete Bb I

*ff*

6

5

17

30

Fine

*ff*

53

2

3

*ff*

63

1 2

2 2

Al  $\text{Coda}$  hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Clarinete Bb II

**Marcial**  $\text{♩} = 120$

*ff*

6

5

17

30

Fine

*ff*

53

2

3

*ff*

63

1 2

2

Al hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Clarinete Bb III

**Marcial** ♩ = 120

*ff*

6

5

17

30

Fine

*ff*

53

2

3

*ff*

63

1 2

2 2

Al *ff* hasta Fine



# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Saxo Alto Eb I

*ff*

9

*p*

19

27

35

43

Fine

56

*p*

66

Al  $\text{♩}$  hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial ♩. = 120

Saxo Alto Eb II

*ff*

9

*p*

19

27

35

43

Fine 6 *ff*

56

*p*

66

Al. *ff* hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Saxo Tenor Bb

Marcial  $\text{♩} = 120$

*ff*

9

*p*

19

27

35

43

Fine

55

*ff*

*p*

65

Al  $\text{♩}$  hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Saxo Barítono Eb

*ff*

9

*p*

19

27

35

43

*ff* Fine

56

*p*

66

*ff* Al  $\text{♩}$  hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

**Marcial** ♩ = 120

Trompeta Bb I

*ff*

6

5

17

*p*

2

2

2

28

2

2

2

39

2

2

Fine

49

*ff*

2

56

*p*

62

1

2

69

Al  $\text{S}$  hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

**Marcial** ♩. = 120

Trompeta Bb II

*ff*

6

5

17

*p*

28

39

*ff*

49

56

62

69

Al. hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

**Marcial**  $\text{♩} = 120$

Trompeta Bb III

*ff*

6

5

17

*p*

2

2

2

28

2

2

2

39

2

2

Fine

49

*ff*

2

56

*p*

62

1

2

69

Al  hasta Fine



# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Trombón Bb I

6 *ff*

12

18 *p*

24

30

36

42 *Fine*

49

55 *ff*

61 *p*

67 *Al  $\text{♩}$  hasta Fine*

Detailed description: This is a musical score for the Trombone Bb I part of the march 'La Patria Soberana' by Paco Godoy. The score is written in bass clef with a key signature of two flats (Bb and Eb) and a 6/8 time signature. The tempo is marked as 'Marcial' with a quarter note equal to 120 beats per minute. The piece begins with a dynamic of *ff* (fortissimo) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic changes, including a shift to *p* (piano) at measure 18 and back to *ff* at measure 55. The score includes repeat signs and first/second endings. The piece concludes with a *Fine* marking at measure 42 and a final section starting at measure 67, marked 'Al  $\text{♩}$  hasta Fine', which ends with a double bar line.



# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Trombón Bb II   
6 *ff*




12   
18 *p*




24 

30 

36 

42   
49 *Fine*

  
55 *ff*

  
61 *p*

  
67 *1*

  
67 *2* Al  hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial ♩. = 120

Barítono I

*ff*

6

12

*p*

18

24

30

36

42

*p* Fine

49

55

*p*

61

67

Al. hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Barítono II

*ff*

6

12

*p*

18

24

30

36

42

*ff*

49

*ff*

55

*p*

61

67

*p*

Al hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Tuba

6 *ff*

13

20 *p*

28

36

44

Fine

51 *ff*

58 *p*

64 1

70 2

Al.  $\text{♩}$  hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Tambor  $\text{6/8}$   
*ff*

7

14

20

26

33

39

46

Fine

53

59

66

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial  $\text{♩} = 120$

Bombo

7 *ff*

14

20 *p*

26

33

39

46

Fine

53 *ff*

59

66

1

2

Al.  $\text{♩}$  hasta Fine

# La Patria Soberana

## Marcha Militar

Paco Godoy

Marcial ♩. = 120

Platillos

6/8 *ff*

7

14

10 14 *p*

44

2 Fine *ff*

53

6 1 2

67

2 Al. hasta Fine

# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial  $\text{♩} = 120$

Paco Godoy

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

- Woodwinds:** Flauta I, Flauta II, Clarinete Pícolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb.
- Brass:** Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba.
- Percussion:** Lira, Platillos, Tambor, Bombo.

The score is written in 6/8 time with a key signature of two flats (Bb and Eb). It begins with a dynamic marking of *f* (forte) and includes a first ending bracket labeled "8va" above the first three measures. The composer's name, Paco Godoy, is positioned in the upper right corner of the page.



Héroes de Gloria Inmortal - Score

5

This musical score is for the piece "Héroes de Gloria Inmortal". It is a full orchestral score for a symphony orchestra. The score is written for 24 instruments, including woodwinds, brass, strings, and percussion. The instruments listed are: Pícolo, Flauta I, Flauta II, Clarinete Pícolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The score is in 4/4 time and is in the key of B-flat major. The music is written in a standard orchestral format with a grand staff for each instrument. The score is divided into four measures, with a repeat sign at the end of the fourth measure. The first measure of the score is marked with a box containing the number 5. The score is written in a standard musical notation with a key signature of two flats and a time signature of 4/4. The instruments are grouped into woodwinds, brass, strings, and percussion. The woodwinds include flutes, clarinets, saxophones, and piccolos. The brass includes trumpets, trombones, and tubas. The strings include violins, violas, cellos, and double basses. The percussion includes snare drum, tom-tom, and cymbals. The score is written in a standard musical notation with a grand staff for each instrument. The score is divided into four measures, with a repeat sign at the end of the fourth measure. The first measure of the score is marked with a box containing the number 5. The score is written in a standard musical notation with a key signature of two flats and a time signature of 4/4.

Héroes de Gloria Inmortal - Score

9



Musical score for 'Héroes de Gloria Inmortal' featuring various instruments. The score is written in 4/4 time with a key signature of two flats (Bb, Eb). The instruments listed on the left are: Pícolo, Flauta I, Flauta II, Clarinete Pícolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb, Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba, Lira, Platillos, Tambor, and Bombo. The score includes dynamic markings such as *mf* and *f*, and articulation marks like *tr* (trill) and *acc* (accents). The Pícolo, Flautas, and Clarinete Pícolo parts feature melodic lines with trills and accents in the final measure. The Trompetas and Trombones play rhythmic patterns, while the Barítono and Tuba provide a steady bass line. The Tambor and Bombo play a consistent rhythmic accompaniment.

Héroes de Gloria Inmortal - Score

13

1.

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The instruments and their parts are as follows:

- Piccolo:** Treble clef, playing a melodic line starting in the third measure.
- Flauta I & II:** Treble clef, playing a melodic line starting in the third measure.
- Clarinete Pícolo:** Treble clef, playing a melodic line starting in the third measure.
- Clarinete Bb I, II, & III:** Treble clef, all parts are marked with a rest (-).
- Saxo Alto Eb I & II:** Treble clef, all parts are marked with a rest (-).
- Saxo Tenor Bb:** Treble clef, marked with a rest (-).
- Saxo Barítono Eb:** Treble clef, marked with a rest (-).
- Corno F I & II:** Treble clef, playing a melodic line starting in the first measure.
- Trompeta Bb I, II, & III:** Treble clef, playing a melodic line starting in the first measure.
- Trombón Bb I & II:** Bass clef, playing a melodic line starting in the first measure.
- Barítono:** Bass clef, playing a rhythmic line with eighth notes.
- Tuba:** Bass clef, playing a rhythmic line with eighth notes.
- Lira:** Treble clef, playing a melodic line starting in the first measure.
- Platillos:** Percussion line, marked with a rest (-).
- Tambor:** Percussion line, playing a rhythmic pattern of eighth notes.
- Bombo:** Percussion line, playing a rhythmic pattern of eighth notes.



Héroes de Gloria Inmortal - Score

21

1.

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, grouped by family. The woodwind section includes Piccolo, Flute I and II, Clarinet Piccolo, Clarinet Bb I, II, and III, Saxophone Alto Eb I and II, and Saxophone Tenor Bb. The brass section includes Horn F I and II, Trumpet Bb I, II, and III, Trombone Bb I and II, Baritone, and Tuba. The string section includes Lira. The percussion section includes Platillos, Tambor, and Bombo. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The first four measures of the score are shown, with the first measure of the first system containing a box with the number 21. The first measure of the second system contains a box with the number 1. The saxophone parts (Alto Eb I, Alto Eb II, and Tenor Bb) have a dynamic marking of  $mf$  in the first measure of the second system. The woodwind parts (Piccolo, Flute I, Flute II, Clarinet Piccolo, Clarinet Bb I, II, and III) are mostly silent in the first four measures. The brass parts (Horn F I and II, Trombone Bb I and II, Baritone, and Tuba) play a rhythmic pattern of quarter notes. The string part (Lira) plays a melodic line. The percussion parts (Platillos, Tambor, and Bombo) play a rhythmic pattern of quarter notes.

Héroes de Gloria Inmortal - Score

*marcato*

25

2.

The score is for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Flauta I, Flauta II, Clarinete Pícolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III.
- Saxophones:** Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb.
- Brass:** Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II.
- Other:** Pícolo, Lira.
- Percussion:** Platillos, Tambor, Bombo.

The score is in 4/4 time and features a key signature of two flats (Bb and Eb). It includes dynamic markings such as *f* (forte) and *8<sup>va</sup>* (octave). The piece is marked *marcato*. The score is divided into two measures, with the second measure starting with a repeat sign and a '2.' indicating a second ending or take.

Héroes de Gloria Inmortal - Score

29

This musical score page, numbered 29, is for the piece 'Héroes de Gloria Inmortal'. It features a variety of instruments and parts:

- Woodwinds:** Flauta I and II, Clarinete Pícolo, Clarinete Bb I, II, and III.
- Saxophones:** Saxo Alto Eb I and II, Saxo Tenor Bb, and Saxo Barítono Eb. The saxophone parts include dynamic markings like *mf* and articulation such as accents and slurs.
- Brass:** Corno F I and II, Trompeta Bb I, II, and III, and Trombón Bb I and II. The brass parts are mostly rests.
- Other Instruments:** Pícolo, Lira, Barítono, and Tuba. The Barítono and Tuba parts include dynamic markings like *mf*.
- Percussion:** Platillos, Tambor, and Bombo. The Tambor part includes dynamic markings like *mf* and articulation like accents and slurs.

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The woodwind and saxophone parts are in treble clef, while the Barítono, Tuba, and Trombone parts are in bass clef. The percussion parts are on a single-line staff.

Héroes de Gloria Inmortal - Score

33

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Plátillos

Tambor

Bombo





Héroes de Gloria Inmortal - Score

41

This musical score page, numbered 41, is for the piece "Héroes de Gloria Inmortal". It features a variety of instruments and includes a key signature change and a tempo change.

- Woodwinds:** Flute I, Flute II, Piccolo, Clarinet Piccolo, Clarinet Bb I, Clarinet Bb II, Clarinet Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, and Saxo Barítono Eb.
- Brass:** Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, and Tuba.
- Strings:** Lira.
- Percussion:** Plátillos, Tambor, and Bombo.

The score begins with a key signature of two flats (Bb, Eb) and a common time signature (C). At the start of the page, there is a first-octave marking (*8<sup>va</sup>*) and a tempo change to *♩* (Quarter note). The woodwind parts (Flutes, Piccolo, Clarinets) play a melodic line with eighth notes. The saxophone parts play a rhythmic accompaniment of eighth notes with a "2" (fingerings) marking. The brass section (Corns, Trombones, Baritone, Tuba) plays a rhythmic pattern of eighth notes. The strings (Lira) play a melodic line with a trill (*tr.*) and a forte (*f*) dynamic. The percussion parts (Plátillos, Tambor, Bombo) provide a rhythmic accompaniment.

Héroes de Gloria Inmortal - Score

This musical score is for the piece "Héroes de Gloria Inmortal". It is page 45 of the score. The instrumentation includes:

- Piccolo
- Flauta I
- Flauta II
- Clarinete Pícolo
- Clarinete Bb I
- Clarinete Bb II
- Clarinete Bb III
- Saxo Alto Eb I
- Saxo Alto Eb II
- Saxo Tenor Bb
- Saxo Barítono Eb
- Corno F I
- Corno F II
- Trompeta Bb I
- Trompeta Bb II
- Trompeta Bb III
- Trombón Bb I
- Trombón Bb II
- Barítono
- Tuba
- Lira
- Platillos
- Tambor
- Bombo

The score is written in a key signature of two flats (Bb, Eb) and a common time signature (C). The percussion parts (Platillos, Tambor, Bombo) are marked with *f* (forte). The woodwind and brass parts have various dynamics and articulations. The strings (Lira) play a melodic line. The score is divided into four measures, with a repeat sign at the beginning of the first measure. The first measure is marked with *f* and *8va* (octave up). The second measure is marked with *f* and *8va*. The third measure is marked with *f* and *8va*. The fourth measure is marked with *f* and *8va*.

Héroes de Gloria Inmortal - Score

49

1.<sup>sta</sup>

2.

The score is for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Flauta I, Flauta II, Clarinete Pícolo, Clarinete Bb I, Clarinete Bb II, Clarinete Bb III, Saxo Alto Eb I, Saxo Alto Eb II, Saxo Tenor Bb, Saxo Barítono Eb.
- Brass:** Corno F I, Corno F II, Trompeta Bb I, Trompeta Bb II, Trompeta Bb III, Trombón Bb I, Trombón Bb II, Barítono, Tuba.
- Strings:** Lira.
- Percussion:** Platillos, Tambor, Bombo.

The score is divided into two systems, 1.<sup>sta</sup> and 2., separated by a double bar line. The first system (measures 49-52) includes dynamics such as *mf* and *p*, and articulation marks like *tr* (trill). The second system (measures 53-54) features a *cresc.* (crescendo) marking. The key signature is B-flat major (two flats), and the time signature is 4/4.

Héroes de Gloria Inmortal - Score

54

8<sup>va</sup>

The score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, grouped by family. The woodwinds (Flutes, Clarinets, Saxophones) and strings (Violins, Violas, Cellos, Double Basses) are in the upper section, while the brass (Trumpets, Trombones, Tuba) and percussion (Cymbals, Snare, Tom-tom, Bass Drum) are in the lower section. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The first measure (measure 54) features a trill in the woodwinds. The second measure (measure 55) features a dynamic change to *f* for the brass and woodwinds. The third measure (measure 56) features a dynamic change to *mf* for the woodwinds and strings. The fourth measure (measure 57) features a dynamic change to *mf* for the woodwinds and strings. The fifth measure (measure 58) features a dynamic change to *mf* for the woodwinds and strings. The sixth measure (measure 59) features a dynamic change to *mf* for the woodwinds and strings. The seventh measure (measure 60) features a dynamic change to *mf* for the woodwinds and strings. The eighth measure (measure 61) features a dynamic change to *mf* for the woodwinds and strings. The ninth measure (measure 62) features a dynamic change to *mf* for the woodwinds and strings. The tenth measure (measure 63) features a dynamic change to *mf* for the woodwinds and strings. The eleventh measure (measure 64) features a dynamic change to *mf* for the woodwinds and strings. The twelfth measure (measure 65) features a dynamic change to *mf* for the woodwinds and strings. The thirteenth measure (measure 66) features a dynamic change to *mf* for the woodwinds and strings. The fourteenth measure (measure 67) features a dynamic change to *mf* for the woodwinds and strings. The fifteenth measure (measure 68) features a dynamic change to *mf* for the woodwinds and strings. The sixteenth measure (measure 69) features a dynamic change to *mf* for the woodwinds and strings. The seventeenth measure (measure 70) features a dynamic change to *mf* for the woodwinds and strings. The eighteenth measure (measure 71) features a dynamic change to *mf* for the woodwinds and strings. The nineteenth measure (measure 72) features a dynamic change to *mf* for the woodwinds and strings. The twentieth measure (measure 73) features a dynamic change to *mf* for the woodwinds and strings. The twenty-first measure (measure 74) features a dynamic change to *mf* for the woodwinds and strings. The twenty-second measure (measure 75) features a dynamic change to *mf* for the woodwinds and strings. The twenty-third measure (measure 76) features a dynamic change to *mf* for the woodwinds and strings. The twenty-fourth measure (measure 77) features a dynamic change to *mf* for the woodwinds and strings. The twenty-fifth measure (measure 78) features a dynamic change to *mf* for the woodwinds and strings. The twenty-sixth measure (measure 79) features a dynamic change to *mf* for the woodwinds and strings. The twenty-seventh measure (measure 80) features a dynamic change to *mf* for the woodwinds and strings. The twenty-eighth measure (measure 81) features a dynamic change to *mf* for the woodwinds and strings. The twenty-ninth measure (measure 82) features a dynamic change to *mf* for the woodwinds and strings. The thirtieth measure (measure 83) features a dynamic change to *mf* for the woodwinds and strings. The thirty-first measure (measure 84) features a dynamic change to *mf* for the woodwinds and strings. The thirty-second measure (measure 85) features a dynamic change to *mf* for the woodwinds and strings. The thirty-third measure (measure 86) features a dynamic change to *mf* for the woodwinds and strings. The thirty-fourth measure (measure 87) features a dynamic change to *mf* for the woodwinds and strings. The thirty-fifth measure (measure 88) features a dynamic change to *mf* for the woodwinds and strings. The thirty-sixth measure (measure 89) features a dynamic change to *mf* for the woodwinds and strings. The thirty-seventh measure (measure 90) features a dynamic change to *mf* for the woodwinds and strings. The thirty-eighth measure (measure 91) features a dynamic change to *mf* for the woodwinds and strings. The thirty-ninth measure (measure 92) features a dynamic change to *mf* for the woodwinds and strings. The fortieth measure (measure 93) features a dynamic change to *mf* for the woodwinds and strings. The forty-first measure (measure 94) features a dynamic change to *mf* for the woodwinds and strings. The forty-second measure (measure 95) features a dynamic change to *mf* for the woodwinds and strings. The forty-third measure (measure 96) features a dynamic change to *mf* for the woodwinds and strings. The forty-fourth measure (measure 97) features a dynamic change to *mf* for the woodwinds and strings. The forty-fifth measure (measure 98) features a dynamic change to *mf* for the woodwinds and strings. The forty-sixth measure (measure 99) features a dynamic change to *mf* for the woodwinds and strings. The forty-seventh measure (measure 100) features a dynamic change to *mf* for the woodwinds and strings.

This musical score page, numbered 58, is for the piece 'Héroes de Gloria Inmortal'. It features a variety of instruments and parts:

- Piccolo:** Resting throughout the page.
- Flauta I & II:** Playing a melodic line with eighth notes, marked with a '2' for a second ending.
- Clarinetes (Pícolo, Bb I, Bb II, Bb III):** The Bb instruments are resting, while the Pícolo clarinet has a melodic line.
- Saxo Alto Eb I & II:** Playing a melodic line with eighth notes, marked with a '2'.
- Saxo Tenor Bb:** Playing a melodic line with eighth notes, marked with a '2'.
- Saxo Barítono Eb:** Resting throughout the page.
- Corno F I & II:** Playing a melodic line with eighth notes, marked with a '7'.
- Trompetas (Bb I, Bb II, Bb III):** Resting throughout the page.
- Trombóns (Bb I, Bb II):** Playing a melodic line with eighth notes, marked with a '7'.
- Barítono:** Playing a melodic line with eighth notes, marked with a '7'.
- Tuba:** Playing a rhythmic pattern of eighth notes, marked with a '7'.
- Lira:** Resting throughout the page.
- Platillos:** Resting throughout the page.
- Tambor:** Playing a rhythmic pattern of eighth notes, marked with a '2'.
- Bombo:** Playing a rhythmic pattern of eighth notes, marked with a '7'.

Héroes de Gloria Inmortal - Score

62

This musical score page, numbered 62, is for the piece 'Héroes de Gloria Inmortal'. It features a variety of instruments and includes dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The instruments listed on the left are:

- Pícolo
- Flauta I
- Flauta II
- Clarinete Pícolo
- Clarinete Bb I
- Clarinete Bb II
- Clarinete Bb III
- Saxo Alto Eb I
- Saxo Alto Eb II
- Saxo Tenor Bb
- Saxo Barítono Eb
- Corno F I
- Corno F II
- Trompeta Bb I
- Trompeta Bb II
- Trompeta Bb III
- Trombón Bb I
- Trombón Bb II
- Barítono
- Tuba
- Lira
- Platillos
- Tambor
- Bombo

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The percussion parts (Platillos, Tambor, Bombo) are marked with 'x' for hits. The woodwind and brass parts include various note values, rests, and articulation marks. The string part (Lira) is mostly silent, indicated by a flat line. The dynamic markings *ff* and *fz* are prominently used in the later measures of the page.

Héroes de Gloria Inmortal - Score

67

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo



Héroes de Gloria Inmortal - Score

72

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

Detailed description of the musical score: This page of the score, numbered 72, is for the piece 'Héroes de Gloria Inmortal'. It features a full orchestral arrangement. The key signature is two flats (Bb and Eb), and the time signature is 2/4. The instruments are arranged in a standard orchestral layout. The Piccolo, Flutes I and II, and Clarinet in Bb III are marked with a dash, indicating they are silent. The Flutes I and II, and Clarinet in Bb I and II play a melodic line consisting of eighth notes, often beamed in pairs with a '2' below them. The Saxophone section (Alto Eb I and II, Tenor Bb) plays a similar melodic line with slurs. The Trombone section (Bb I and II) and Baritone play a rhythmic pattern of quarter notes. The Trumpets (Bb I, II, III) play a melodic line with eighth notes. The Tuba plays a rhythmic pattern of quarter notes. The Lira is silent. The Percussion section includes Platillos (played on a steady eighth-note pulse), Tambor (played on a steady eighth-note pulse), and Bombo (played on a steady eighth-note pulse).

Héroes de Gloria Inmortal - Score

77

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

The score is written for a full orchestra. The woodwind section includes Piccolo, Flute I and II, Clarinet Piccolo, Clarinets in Bb (I, II, III), Saxophone Alto Eb (I, II), Saxophone Tenor Bb, and Saxophone Baritone Eb. The brass section includes Horns in F (I, II), Trumpets in Bb (I, II, III), and Trombones in Bb (I, II). The string section includes Baritone and Tuba. The percussion section includes Lira, Platillos, Tambor, and Bombo. The score is in 4/4 time and features a key signature of two flats (Bb and Eb). Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

Héroes de Gloria Inmortal - Score

81

The score is for a full orchestra and includes the following instruments and parts:

- Pícolo:** Rests in the first three measures, then plays a sixteenth-note melody starting in measure 4 with a *mf* dynamic.
- Flauta I & II:** Rest throughout the entire piece.
- Clarinetes:**
  - Pícolo:** Plays a rhythmic pattern of quarter notes and eighth notes.
  - Bb I, II, III:** Play a similar rhythmic pattern, with the Bb III part having a lower register.
- Saxos:** Saxo Alto Eb I, II, and Saxo Tenor Bb are all resting throughout the piece.
- Saxo Barítono Eb:** Rests throughout the piece.
- Cornos:** Corno F I and Corno F II are resting throughout the piece.
- Trompetas:** Trompeta Bb I, II, and III are resting throughout the piece.
- Trombones:**
  - Bb I & II:** Play a rhythmic pattern of quarter notes and eighth notes, starting with a *p* dynamic.
- Barítono:** Plays a rhythmic pattern of quarter notes and eighth notes, starting with a *p* dynamic.
- Tuba:** Plays a rhythmic pattern of quarter notes and eighth notes, starting with a *mf* dynamic.
- Lira:** Plays a rhythmic pattern of quarter notes and eighth notes.
- Platillos:** Rests in the first three measures, then plays a rhythmic pattern of eighth notes starting in measure 4 with a *mf* dynamic.
- Tambor:** Plays a rhythmic pattern of eighth notes starting with a *mf* dynamic.
- Bombo:** Plays a rhythmic pattern of quarter notes and eighth notes, starting with a *mf* dynamic.

Héroes de Gloria Inmortal - Score

85

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

*tr.*

Héroes de Gloria Inmortal - Score

89

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

tr.

Héroes de Gloria Inmortal - Score

93

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

*mf*

*f*

*tr*

Héroes de Gloria Inmortal - Score

97

The score is for page 97 of 'Héroes de Gloria Inmortal'. It features the following instruments and parts:

- Piccolo:** Rests in the first three measures, then plays a sixteenth-note melody in the fourth measure.
- Flauta I & II:** Rest throughout.
- Clarinete Pícolo:** Rest throughout.
- Clarinete Bb I & II:** Rest throughout.
- Clarinete Bb III:** Rest throughout.
- Saxo Alto Eb I & II:** Play a rhythmic pattern of quarter notes and eighth notes.
- Saxo Tenor Bb:** Play a rhythmic pattern of quarter notes and eighth notes.
- Saxo Barítono Eb:** Rest throughout.
- Corno F I & II:** Rest throughout.
- Trompeta Bb I & II:** Rest throughout.
- Trompeta Bb III:** Rest throughout.
- Trombón Bb I & II:** Play a rhythmic pattern of quarter notes and eighth notes, marked *mp*.
- Barítono:** Play a rhythmic pattern of quarter notes and eighth notes, marked *mp*.
- Tuba:** Play a rhythmic pattern of quarter notes and eighth notes, marked *mf*.
- Lira:** Play a rhythmic pattern of quarter notes and eighth notes.
- Platillos:** Rest in the first three measures, then play a rhythmic pattern in the fourth measure, marked *mf*.
- Tambor:** Play a rhythmic pattern of eighth notes, marked *mf*.
- Bombo:** Play a rhythmic pattern of quarter notes, marked *mf*.

Héroes de Gloria Inmortal - Score

101

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo



Héroes de Gloria Inmortal - Score

105

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

Héroes de Gloria Inmortal - Score

109

Piccolo  
 Flauta I  
 Flauta II  
 Clarinete Pícolo  
 Clarinete Bb I  
 Clarinete Bb II  
 Clarinete Bb III  
 Saxo Alto Eb I  
 Saxo Alto Eb II  
 Saxo Tenor Bb  
 Saxo Barítono Eb  
 Corno F I  
 Corno F II  
 Trompeta Bb I  
 Trompeta Bb II  
 Trompeta Bb III  
 Trombón Bb I  
 Trombón Bb II  
 Barítono  
 Tuba  
 Lira  
 Platillos  
 Tambor  
 Bombo

*cresc.*  
*ff*  
*f*

Héroes de Gloria Inmortal - Score

113

Pícolo  
 Flauta I  
 Flauta II  
 Clarinete Pícolo  
 Clarinete Bb I  
 Clarinete Bb II  
 Clarinete Bb III  
 Saxo Alto Eb I  
 Saxo Alto Eb II  
 Saxo Tenor Bb  
 Saxo Barítono Eb  
 Corno F I  
 Corno F II  
 Trompeta Bb I  
 Trompeta Bb II  
 Trompeta Bb III  
 Trombón Bb I  
 Trombón Bb II  
 Barítono  
 Tuba  
 Lira  
 Platillos  
 Tambor  
 Bombo

The score is written for a full orchestra. The woodwinds (Piccolo, Flutes, Clarinets, Saxophones) and strings (Lira) play melodic lines with various dynamics like *f* and *mf*. The brass section (Horns, Trombones, Tuba) provides harmonic support. The percussion section (Cymbals, Snare, Bass Drum) adds rhythmic texture. The score is divided into four measures, with some instruments having rests in the first and third measures.

Héroes de Gloria Inmortal - Score

117

This musical score is for the piece "Héroes de Gloria Inmortal". It is a full orchestral score for a concert band or symphony orchestra. The score is written for 17 instruments and includes a percussion section. The instruments listed are:

- Pícolo
- Flauta I
- Flauta II
- Clarinete Pícolo
- Clarinete Bb I
- Clarinete Bb II
- Clarinete Bb III
- Saxo Alto Eb I
- Saxo Alto Eb II
- Saxo Tenor Bb
- Saxo Barítono Eb
- Corno F I
- Corno F II
- Trompeta Bb I
- Trompeta Bb II
- Trompeta Bb III
- Trombón Bb I
- Trombón Bb II
- Barítono
- Tuba
- Lira
- Platillos
- Tambor
- Bombo

The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The music is marked with a forte (*f*) dynamic throughout. The percussion section includes a snare drum (Tambor) and a bass drum (Bombo). The woodwind and brass sections play a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The strings play a steady accompaniment of eighth notes. The score is divided into four measures, with the first measure starting at measure 117.

Héroes de Gloria Inmortal - Score

121

Pícolo

Flauta I

Flauta II

Clarinete Pícolo

Clarinete Bb I

Clarinete Bb II

Clarinete Bb III

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Saxo Barítono Eb

Corno F I

Corno F II

Trompeta Bb I

Trompeta Bb II

Trompeta Bb III

Trombón Bb I

Trombón Bb II

Barítono

Tuba

Lira

Platillos

Tambor

Bombo

**Al & hasta y CODA**

This musical score is for the 'CODA' section of 'Héroes de Gloria Inmortal'. It is a full orchestral score for 25 instruments, including woodwinds, brass, strings, and percussion. The score is written in a key signature of two flats (B-flat and E-flat) and begins with a dynamic marking of *ff* (fortissimo). The instruments are listed on the left side of the page, and their parts are written on staves across the top. The score is divided into four measures, with the final measure containing a double bar line and repeat signs. The instruments and their parts are:

- Pícolo
- Flauta I
- Flauta II
- Clarinete Pícolo
- Clarinete Bb I
- Clarinete Bb II
- Clarinete Bb III
- Saxo Alto Eb I
- Saxo Alto Eb II
- Saxo Tenor Bb
- Saxo Barítono Eb
- Corno F I
- Corno F II
- Trompeta Bb I
- Trompeta Bb II
- Trompeta Bb III
- Trombón Bb I
- Trombón Bb II
- Barítono
- Tuba
- Lira
- Platillos
- Tambor
- Bombo

# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial

♩. = 120

Pícolo

8va

*f*

6

*f*

tr

13

*f*

28

8va

*f marcato*

34

*f*

tr

41

*f*

tr

48

8va

*f*

tr

8va

*cresc.*

Héroes de Gloria Inmortal - Pícolo

56

25

2

*mf*

2

2

91

2

2

101

2

2

4

*f*

*f*

114

*f*

121

CODA

8<sup>va</sup>

25

*ff*

Al Shasta  
y CODA

127

*ff*



# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial ♩ = 120

Flauta I

*f*

6

*f*

15

*f*

28

*f marcato*

34

*f marcato*

40

*f*

46

*f*

Héroes de Gloria Inmortal - Flauta I

53 2  
8<sup>va</sup> tr  
*cresc.* *mf*

60 *f*

67

74

80 *f* 32

117 *f* 8<sup>va</sup>

122 CODA *ff*

Al  $\&$  hasta  $\oplus$   
y CODA

127

# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial  $\text{♩} = 120$

Flauta II

*f*

6

*f*

15

*f*

28

*f marcato*

34

40

*f*

46

*f*

Héroes de Gloria Inmortal - Flauta II

53 2  
8<sup>va</sup>

*cresc.* *mf*

60

*f*

67

74

80

32

*f*

117

8<sup>va</sup>

*f*

122

CODA

Al  $\text{♩}$  hasta  $\text{♩}$   
y CODA

*ff*

127

# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial  $\text{♩} = 120$

Paco Godoy

Clarinete Pícolo

*f*

8va

6

*f*

2

tr.

2

15

*f*

1

2

6

1 2

2

8va

*f marcato*

29

36

43

*f*

1

8va

1

Héroes de Gloria Inmortal - Clarinete Pícolo

50 *8va* *tr.* *tr.* 24 *cresc.* *mf*

81

88

96 11 *mf* *cresc.* *ff*

112 6 *f*

CODA

123 *Al & hasta* *y CODA* *ff*

128

# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial  $\text{♩} = 120$

Paco Godoy

Clarinete Bb I

*f*

5

7

16

1 2 6 1 2 2

*f marcato*

30

30

36

36

42

*f*

Héroes de Gloria Inmortal - Clarinete Bb I

48

1 *tr.* 2 *cresc.* *tr.*

56

24

*mf*

86

93

11

*mf* *cresc.*

110

6

*ff* *f*

121

CODA

Al  $\text{♩}$  hasta  $\text{♩}$   
y CODA

*ff*

126



# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial  $\text{♩} = 120$

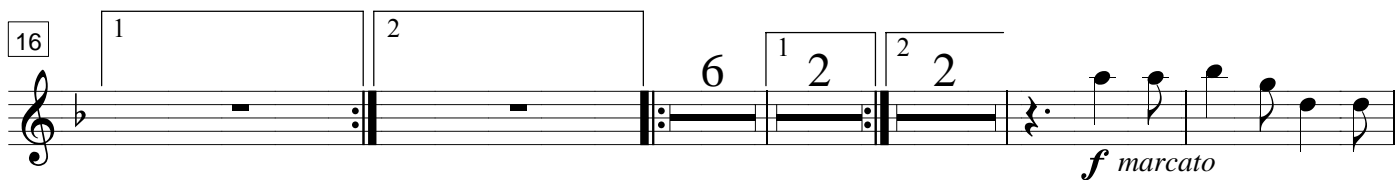
Clarinete Bb II



5



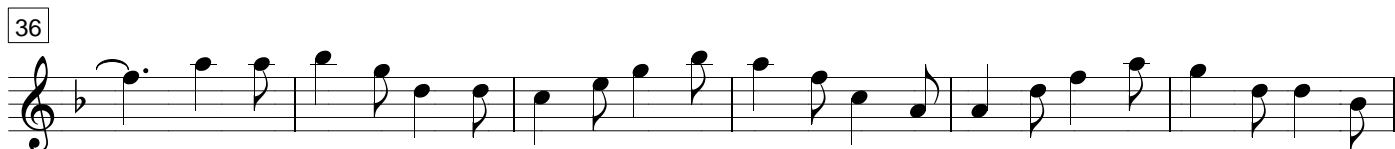
16



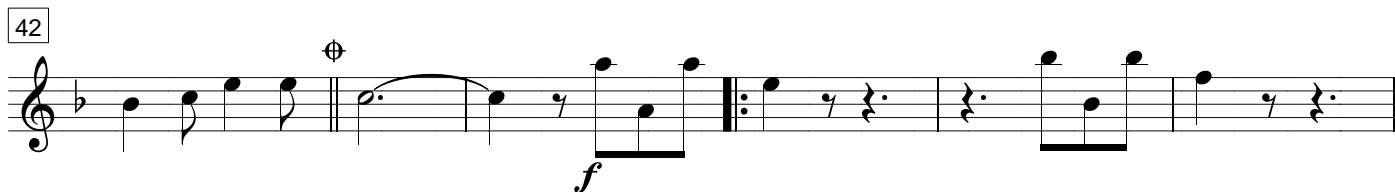
30



36



42



Héroes de Gloria Inmortal - Clarinete Bb II

48

1 *tr*  
2 *cresc.*

55

*tr* 24 *mf*

86

93

11 *mf* *cresc.*

110

*ff* 6 *f*

121

CODA  
Al Shasta ☉  
y CODA *ff*

126

# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial  $\text{♩} = 120$

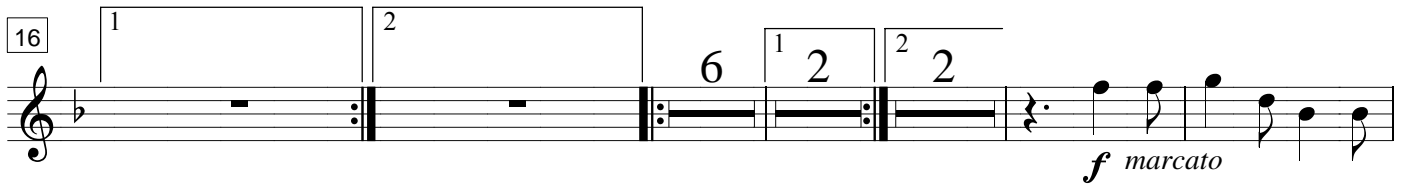
Clarinete Bb III



5



16



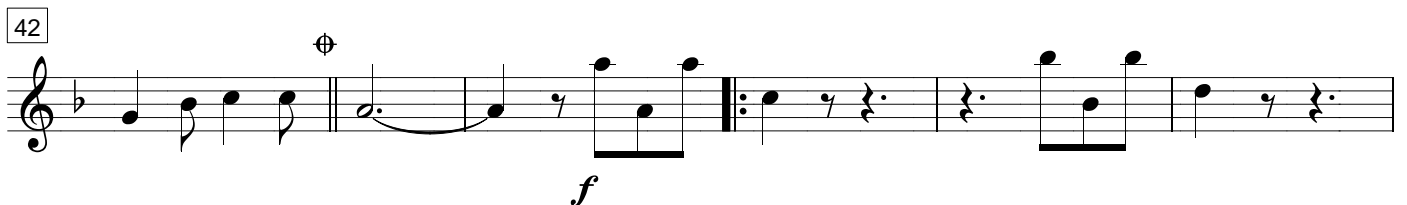
30



36



42



Héroes de Gloria Inmortal - Clarinete Bb III

48

1

*tr*

2

*cresc.*

55

*tr*

24

*mf*

86

93

11

*mf*

*cresc.*

110

6

*ff*

*f*

121

*Al. & hasta y CODA*

**CODA**

*ff*

126

# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial ♩. = 120

Saxo Alto Eb I *f*

6 *f* 7 1 2

18 *f* 1

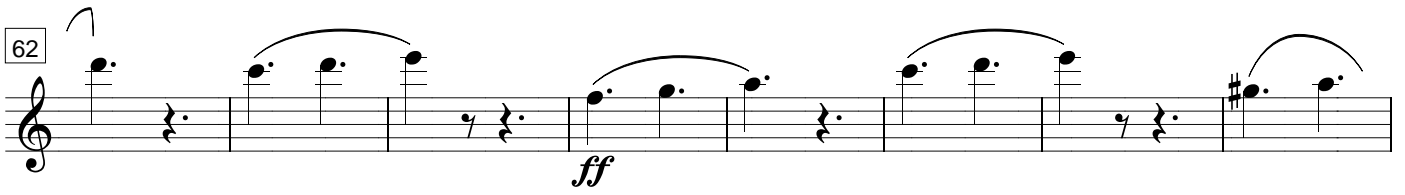
26 2 *mf* 2 2

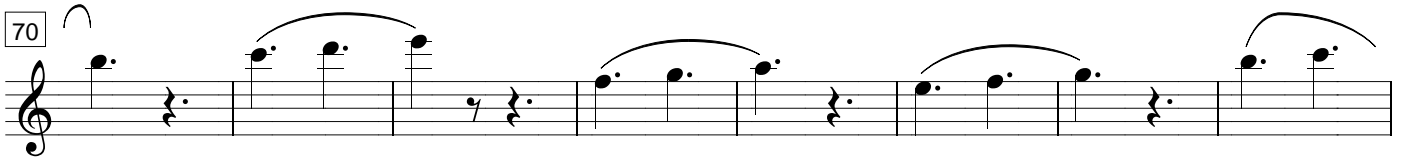
33 2 2 2 2

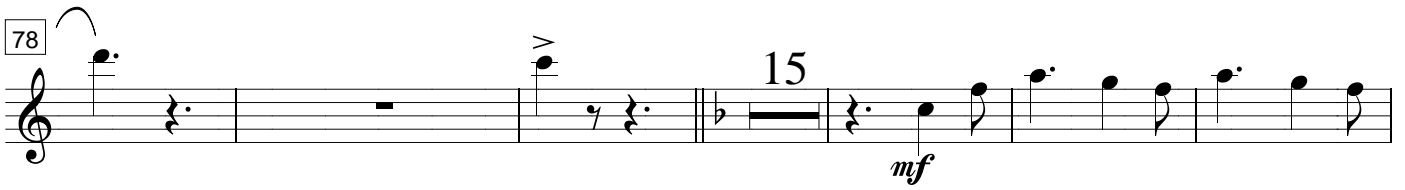
42 2 4 1 2 *mf* *cresc.*

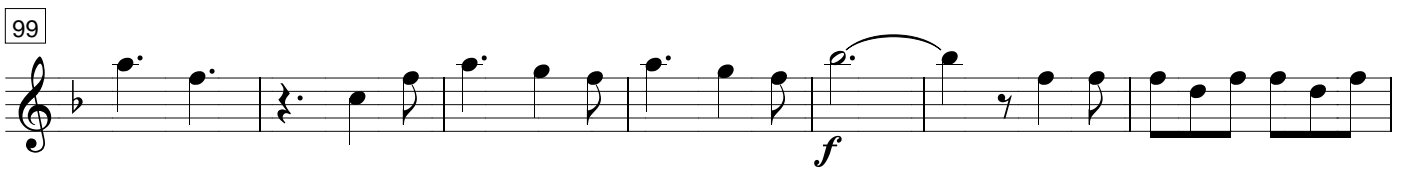
54 *mf* *tr.*

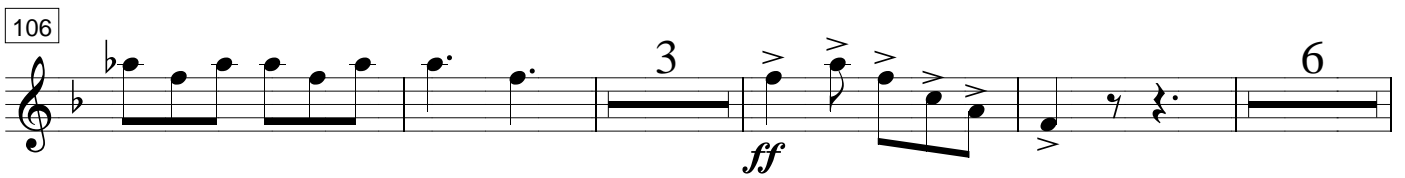
Héroes de Gloria Inmortal - Saxo Alto Eb I


62  Musical notation for measures 62-69. The staff shows a sequence of notes with slurs and accents. A dynamic marking of *ff* is present below the staff.

70  Musical notation for measures 70-77. The staff shows a sequence of notes with slurs and accents.

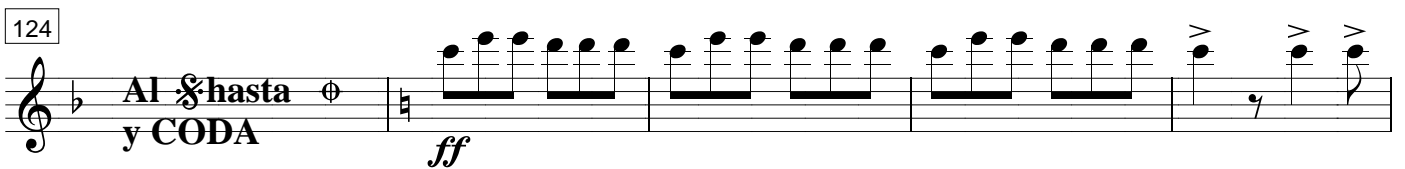
78  Musical notation for measures 78-87. Measure 78 has a slur and accent. Measure 80 has a rest for 15 measures. Measure 81 has a dynamic marking of *mf*. The staff shows a sequence of notes with slurs and accents.

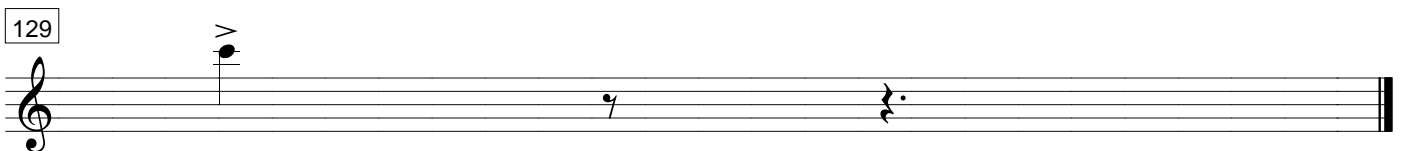
99  Musical notation for measures 99-105. The staff shows a sequence of notes with slurs and accents. A dynamic marking of *f* is present below the staff.

106  Musical notation for measures 106-118. Measures 106-110 contain a triplet of notes. Measures 111-112 contain a sextuplet of notes. A dynamic marking of *ff* is present below the staff.

119  Musical notation for measures 119-123. The staff shows a sequence of notes with slurs and accents. A dynamic marking of *f* is present below the staff.

CODA

124  Musical notation for measures 124-128. Measure 124 contains the text "Al ~~S~~ hasta y CODA" with a fermata symbol. The staff shows a sequence of notes with slurs and accents. A dynamic marking of *ff* is present below the staff.

129  Musical notation for measure 129. The staff shows a single note with an accent, followed by a rest and a final double bar line.

# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial  $\text{♩} = 120$

Saxo Alto Eb II *f*

6 *f* 7 1 2

18 *f* 1

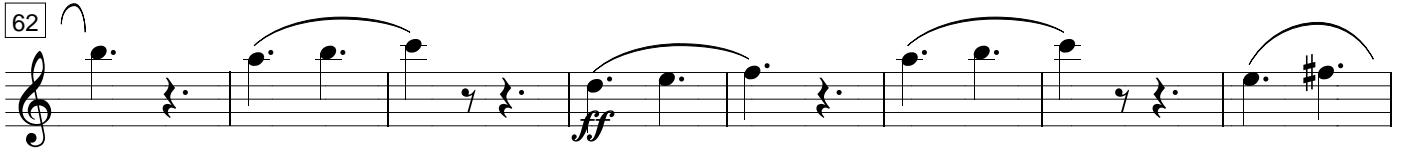
26 2 *mf* 2 2 2 2 2 2

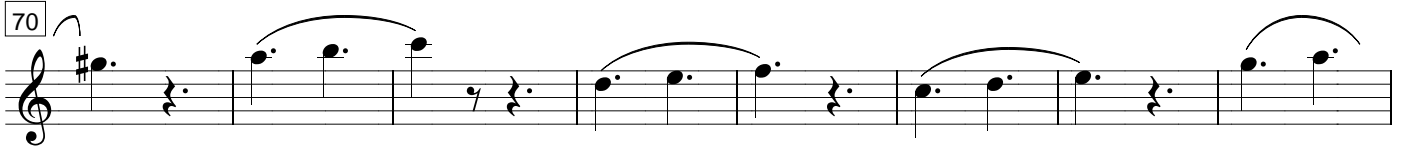
33 2 2 2 2 2 2 2 2 2 2 2

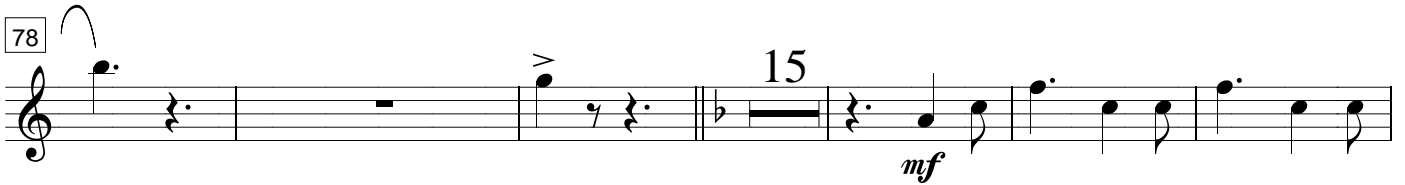
42 2 4 1 2 *mf* *cresc.*

54 *tr* *mf*

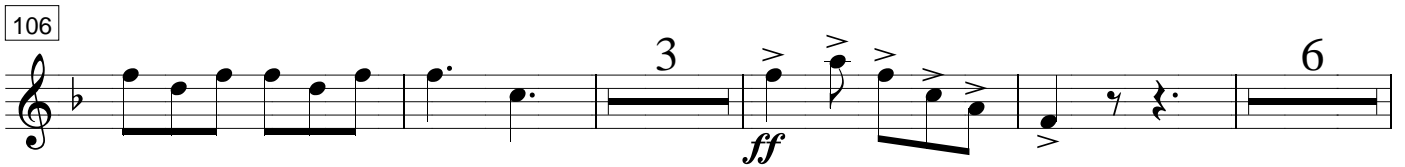
Héroes de Gloria Inmortal - Saxo Alto Eb II

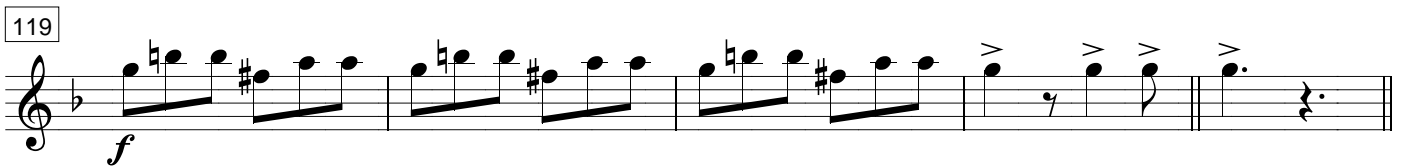
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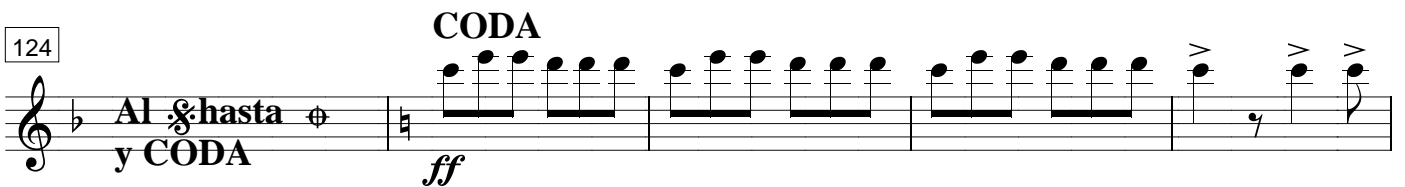
70 

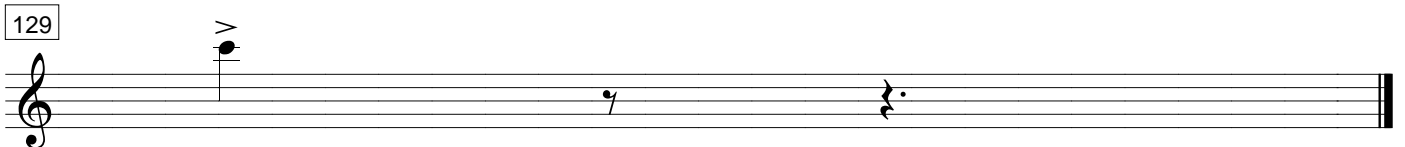
78 

99 

106 

119 

124 **CODA**  


129 



# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial

Paco Godoy

Saxo Tenor Bb

*f*

5

*f*

16

*f*

23

*mf*

30

*mf*

38

*mf*

49

*mf* *cresc.* *mf*

56

*mf*

Héroes de Gloria Inmortal - Saxo Tenor Bb

63

*ff*

70

78

15

*mf*

99

*f*

106

3

6

*ff*

*f*

120

Al Shasta y CODA

CODA

125

*ff*

# Héroes de Gloria Inmortal

## Marcha Militar

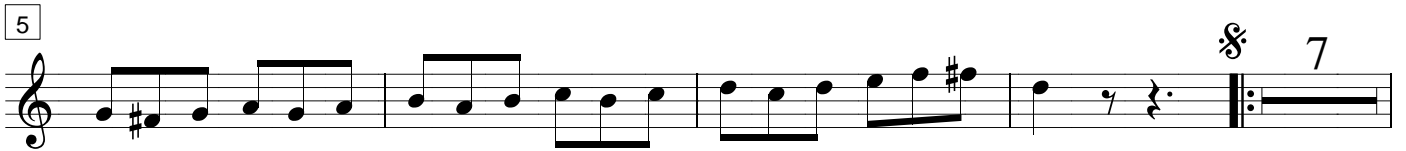
Vivace Marcial ♩. = 120

Paco Godoy

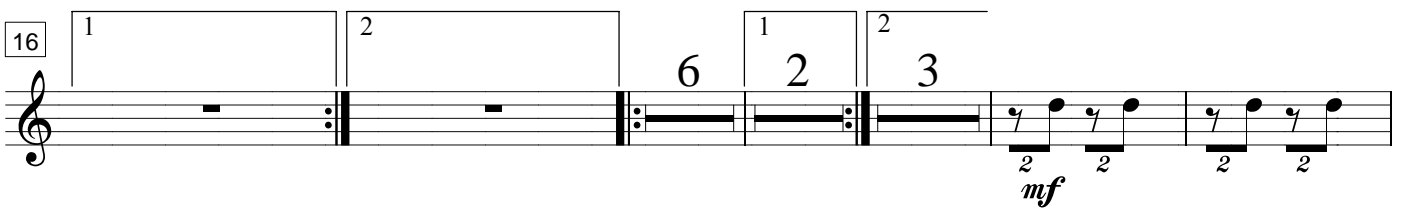
Saxo Barítono Eb



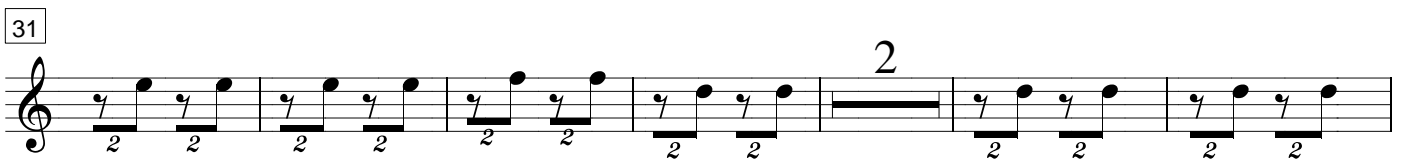
5



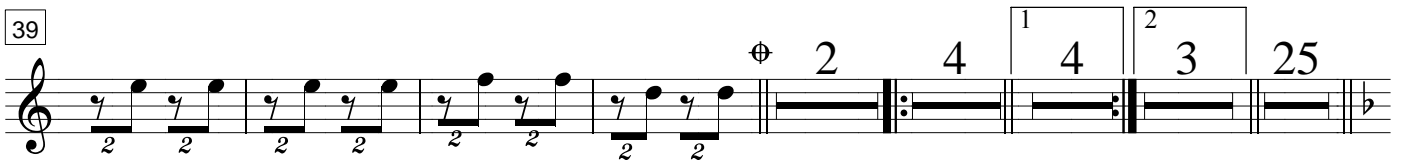
16



31



39



81

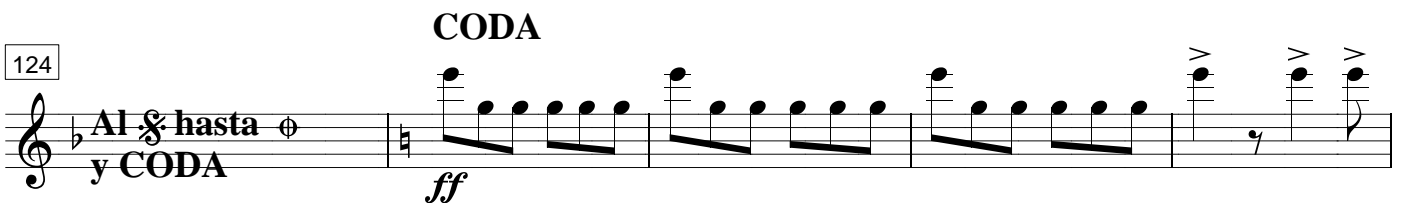
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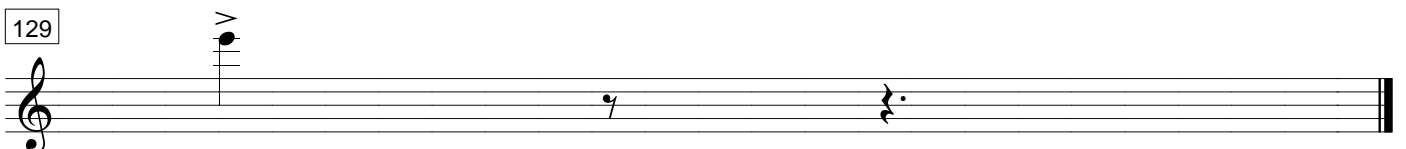
CODA

124

Al  $\text{Coda}$  hasta  $\text{Coda}$  y CODA



129



# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial ♩. = 120

Corno F I

*f*

6

*mf*

13

*mf*

20

*mf*

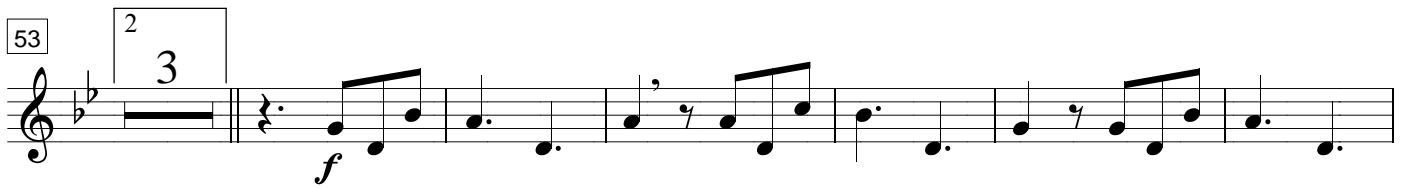
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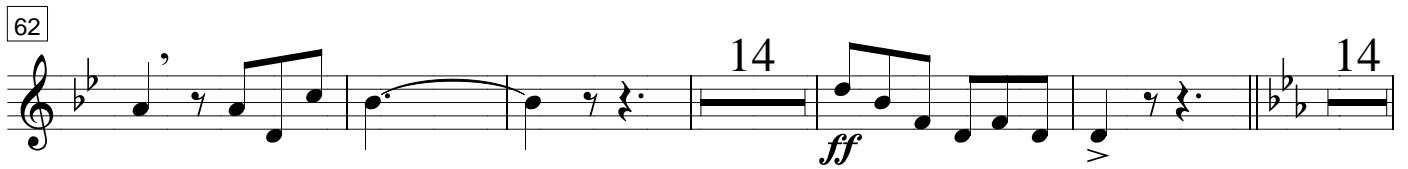
*f* *mf* *f*

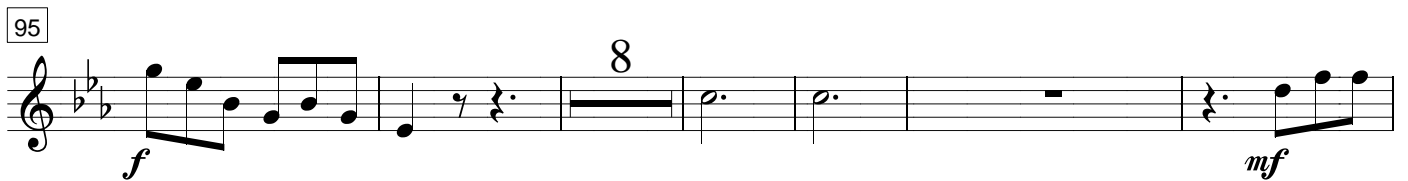
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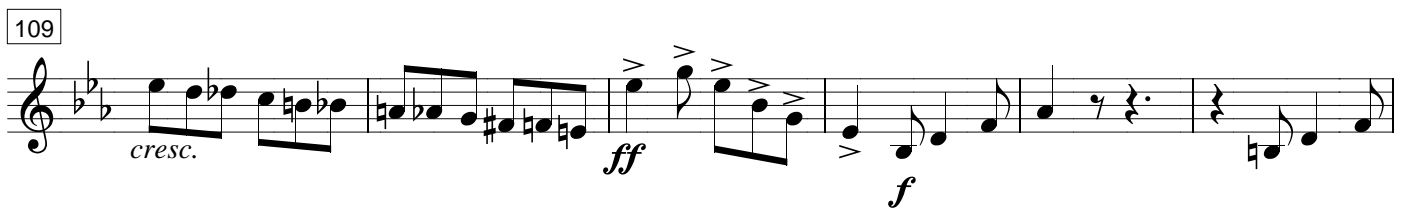
*f*

Héroes de Gloria Inmortal - Corno F I

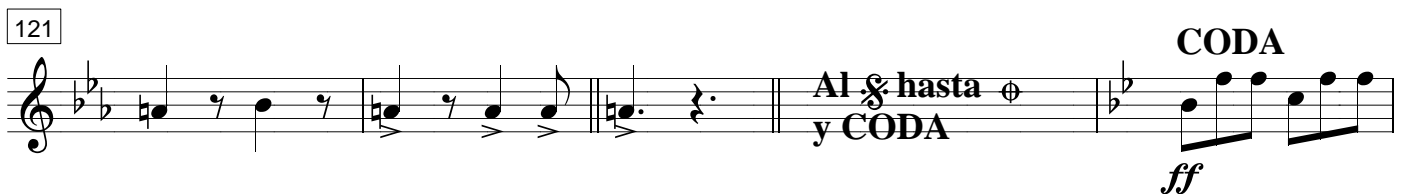
53 2  
3  


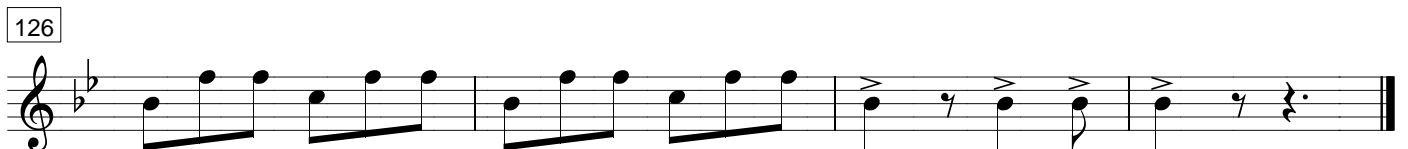
62 14 14  


95 8  


109 *cresc.* *ff* *f*  


115 *f*  


121 **CODA**  
*Al 8: hasta y CODA* *ff*  


126  


# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial  $\text{♩} = 120$

Paco Godoy

Corno F II

*f*

6

*mf*

13

*mf*

20

*mf*

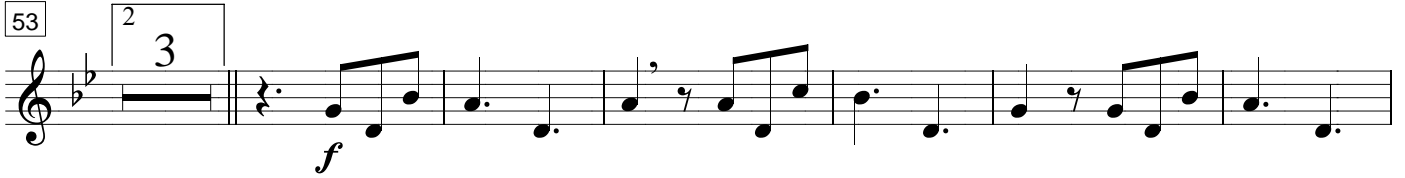
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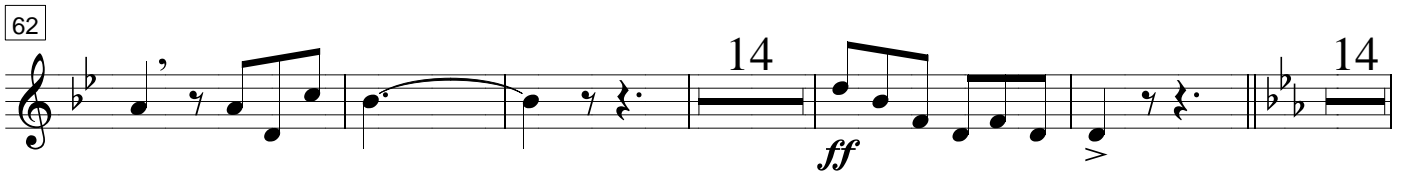
*f* *mf* *f*

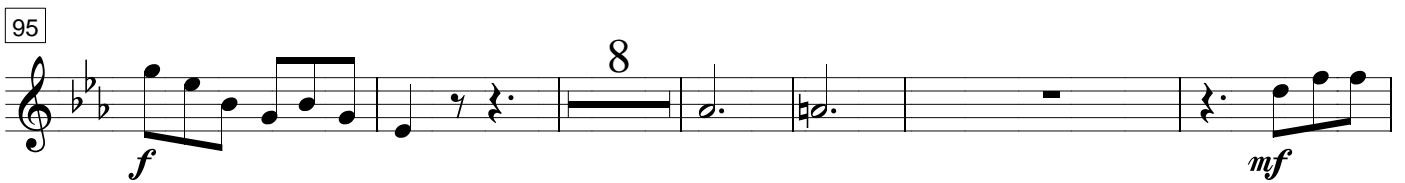
44

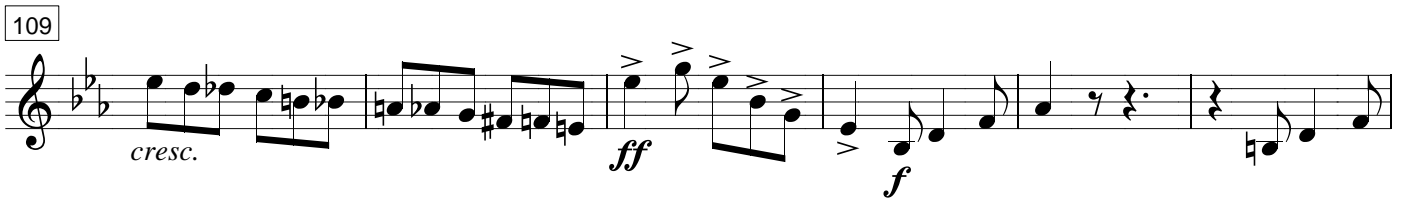
*f*

Héroes de Gloria Inmortal - Corno F II

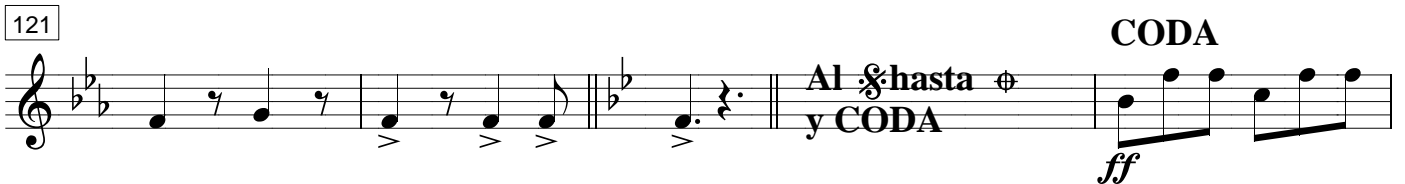
53 2  
3  
  
*f*

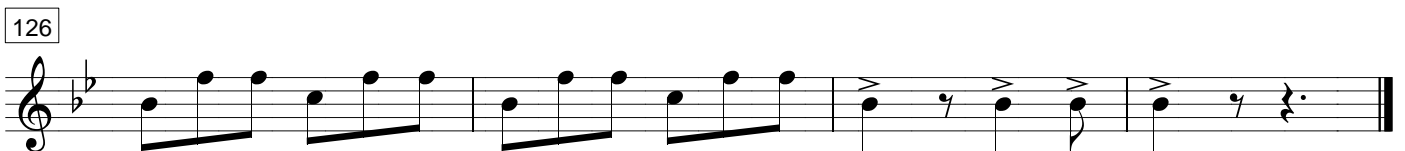
62 14  
  
*ff* 14

95 8  
  
*f* *mf*

109 *cresc.*  
  
*ff* *f*

115 *f*  
  
*f*

121 **CODA**  
  
*ff* **Al  $\text{♩}$  hasta  $\text{♩}$   
y CODA**

126  
  
*f*

# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial  $\text{♩} = 120$

Paco Godoy

Trompeta Bb I

5 *f*

10 *f*

17 2 6 1 2 2 6 *mf*

37 6  $\Phi$  *f* *f*

48 1 3 2 3 8 *ff*

66

73

80

112 27 *mf* *cresc.* *ff*

122 5 *mf* *f* CODA *ff*

Al Ghasta  $\Phi$  y CODA

127



# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial ♩ = 120

Paco Godoy

Trompeta Bb II

5 *f*

10 *f*

17 2 6 1 2 2 6 *mf*

37 6 *f* *f*

48 1 3 2 3 8 *ff*

66

73

80

112 27 *mf* *cresc.* *ff*

122 5 *mf* *f* CODA

127 Al *ff* hasta y CODA

# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial  $\text{♩} = 120$

Trompeta Bb III

5 *f*

10 *f*

17

37 *mf*

48 *f*

66 *ff*

73

80

112 *mf* *cresc.* *ff*

122 *mf* *f*

127

CODA

Al & hasta y CODA

# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial  $\text{♩} = 120$

Paco Godoy

Trombón Bb I

*f*

5

*f*

10

1

17

*mf*

2

24

1

2

*f*

*mf*

6

36

6

*f*

*f*

47

1

3

2

*f*

*f*

57

*f*

*f*

*f*

*f*

Héroes de Gloria Inmortal - Trombón Bb I

63

14

*ff* *p*

Detailed description: This block contains the musical notation for measure 63. It is written on a bass clef staff with a key signature of three flats (B-flat, E-flat, A-flat). The measure begins with a half note G2, followed by a quarter rest. A slur covers the next two notes: a quarter note G2 and a quarter note F2. This is followed by a 14-measure rest. The notation then continues with a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The measure concludes with a quarter note A1 and a quarter rest. Dynamic markings include *ff* (fortissimo) under the first note and *p* (piano) under the final note.

82

Detailed description: This block contains the musical notation for measure 82. It is written on a bass clef staff with a key signature of three flats. The measure consists of a sequence of quarter notes: G2, F2, E2, D2, C2, B1, and A1, each followed by a quarter rest.

89

Detailed description: This block contains the musical notation for measure 89. It is written on a bass clef staff with a key signature of three flats. The measure consists of a sequence of quarter notes: G2, F2, E2, D2, C2, B1, and A1, each followed by a quarter rest.

95

*mp*

Detailed description: This block contains the musical notation for measure 95. It is written on a bass clef staff with a key signature of three flats. The measure begins with a quarter note G2, followed by a quarter note F2, and a quarter note E2. This is followed by a 14-measure rest. The notation then continues with a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The dynamic marking is *mp* (mezzo-piano).

102

*f* *pp* *pp*

Detailed description: This block contains the musical notation for measure 102. It is written on a bass clef staff with a key signature of three flats. The measure begins with a quarter note G2, followed by a quarter note F2, and a quarter note E2. This is followed by a 14-measure rest. The notation then continues with a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. Dynamic markings include *f* (forte) under the first note, *pp* (pianissimo) under the second note, and *pp* under the third note.

109

2

*ff* *f*

Detailed description: This block contains the musical notation for measure 109. It is written on a bass clef staff with a key signature of three flats. The measure begins with a 2-measure rest. This is followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. This is followed by a 14-measure rest. The notation then continues with a quarter note C2, a quarter note B1, and a quarter note A1. Dynamic markings include *ff* (fortissimo) under the first note and *f* (forte) under the second note.

116

*f*

Detailed description: This block contains the musical notation for measure 116. It is written on a bass clef staff with a key signature of three flats. The measure begins with a quarter note G2, followed by a quarter note F2, and a quarter note E2. This is followed by a 14-measure rest. The notation then continues with a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The dynamic marking is *f* (forte).

122

CODA

Al  $\&$  hasta  $\oplus$   
y CODA

*ff*

Detailed description: This block contains the musical notation for measure 122. It is written on a bass clef staff with a key signature of three flats. The measure begins with a quarter note G2, followed by a quarter note F2, and a quarter note E2. This is followed by a 14-measure rest. The notation then continues with a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The dynamic marking is *ff* (fortissimo). The text "CODA" is written above the staff, and "Al  $\&$  hasta  $\oplus$  y CODA" is written below the staff.

127

Detailed description: This block contains the musical notation for measure 127. It is written on a bass clef staff with a key signature of three flats. The measure begins with a quarter note G2, followed by a quarter note F2, and a quarter note E2. This is followed by a 14-measure rest. The notation then continues with a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1.

# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

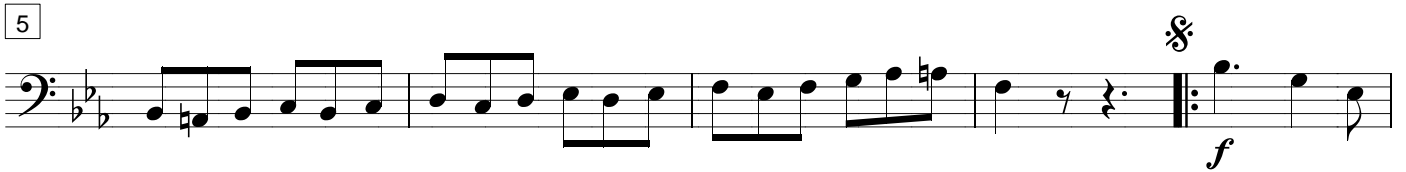
Vivace Marcial ♩. = 120

Trombón Bb II



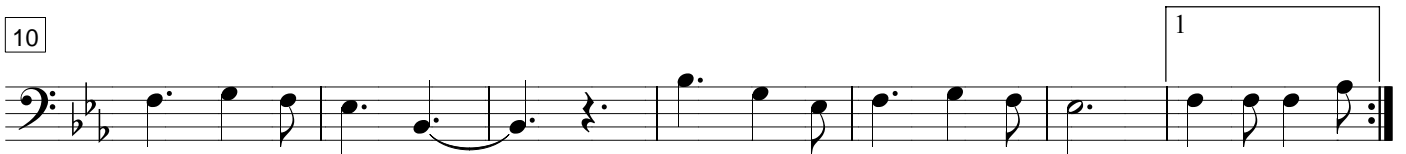
*f*

5

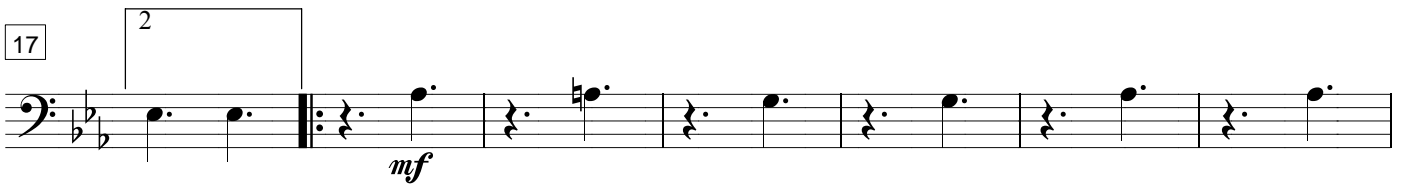


*f*

10

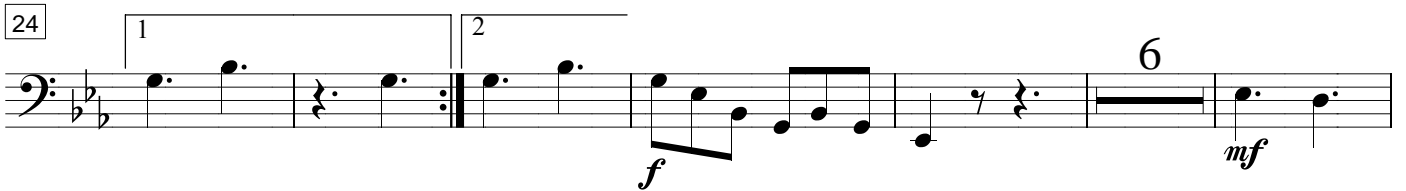


17



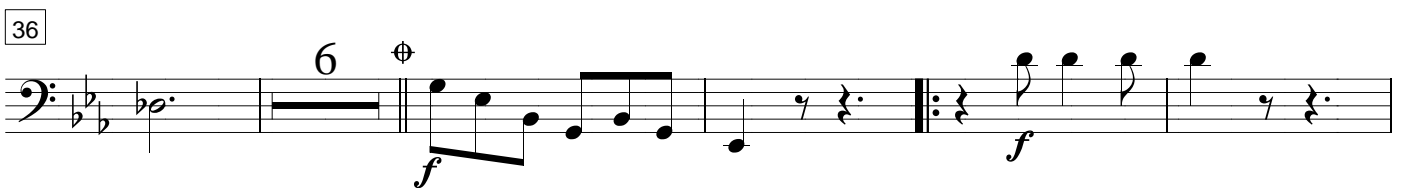
*mf*

24



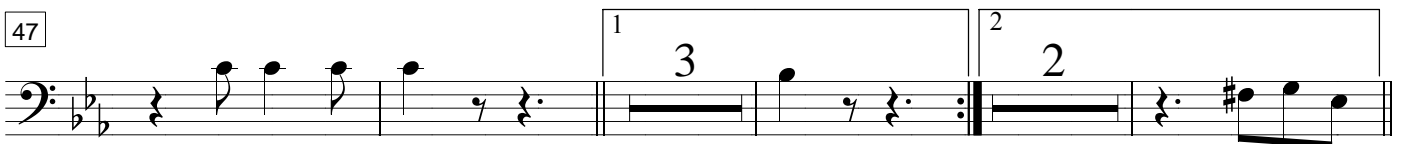
*f* *mf*

36

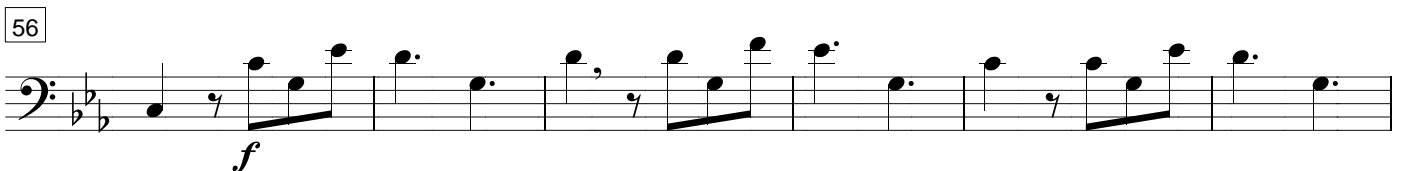


*f*

47



56



*f*

Héroes de Gloria Inmortal - Trombón Bb II

62

14

*ff*

81

*p*

87

94

*mp*

100

*f*

107

*ff*

*f*

115

*f*

121

CODA

Al §hasta

y CODA

*ff*

126

# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial  $\text{♩} = 120$

Paco Godoy

Barítono

*f*

6

*mf*

12

1 2

18

*mf*

24

1 2

*f*

29

*mf*

35

41

*f* *f*

47

1 2

54

*f*

Héroes de Gloria Inmortal - Barítono

60

*ff*

67

75

*ff* *p*

82

89

95

*mp*

102

*f*

109

*f*

115

*f*

121

Al.  $\&$  hasta  $\oplus$  CODA  
y CODA

*ff*

127



# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial ♩. = 120

Paco Godoy

Tuba

*f*

6

*mf*

12

1 2

18

*mf*

24

1 2

30

37

43

*f*

49

1 2

56

*f*



# Héroes de Gloria Inmortal

## Marcha Militar

Vivace Marcial ♩ = 120

Paco Godoy

Lira

*f*

6

*f*

12

17

23

30

37

43

49

24

Héroes de Gloria Inmortal - Lira

80

*mf*

Musical notation for measure 80, starting with a treble clef and a key signature of three flats. The measure contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows, then a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The dynamic marking *mf* is placed below the first note.

86

Musical notation for measure 86, continuing the melody from the previous measure. It features 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, and a quarter note A2.

92

*mf*

Musical notation for measure 92, featuring a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. A dynamic marking *mf* is placed below the first note.

98

*f*

Musical notation for measure 98, featuring a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. A dynamic marking *f* is placed below the first note.

105

*mf* *cresc.*

Musical notation for measure 105, featuring a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, a quarter note B-1, and a quarter note A-1. A dynamic marking *mf* and *cresc.* are placed below the first note.

110

*f* *f*

Musical notation for measure 110, featuring a quarter note B-1, a quarter note A-1, a quarter note G-1, a quarter note F-1, a quarter note E-1, a quarter note D-1, a quarter note C-1, a quarter note B-2, and a quarter note A-2. Dynamic markings *f* and *f* are placed below the first and second notes.

115

*f*

Musical notation for measure 115, featuring a quarter note B-2, a quarter note A-2, a quarter note G-2, a quarter note F-2, a quarter note E-2, a quarter note D-2, a quarter note C-2, a quarter note B-3, and a quarter note A-3. A dynamic marking *f* is placed below the first note.

120

*f* *f* *f* *f*

Al *ghasta*  $\Phi$   
y CODA

Musical notation for measure 120, featuring a quarter note B-3, a quarter note A-3, a quarter note G-3, a quarter note F-3, a quarter note E-3, a quarter note D-3, a quarter note C-3, a quarter note B-4, and a quarter note A-4. Dynamic markings *f*, *f*, *f*, and *f* are placed below the first four notes. The text "Al *ghasta*  $\Phi$  y CODA" is written to the right of the staff.

125

CODA

*ff*

Musical notation for measure 125, featuring a quarter note B-4, a quarter note A-4, a quarter note G-4, a quarter note F-4, a quarter note E-4, a quarter note D-4, a quarter note C-4, a quarter note B-5, and a quarter note A-5. A dynamic marking *ff* is placed below the first note.

# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial  $\text{♩} = 120$

Platillos

*f*

6

*f*

18

*mf*

26

*mf*

34

42

*f*

49

Héroes de Gloria Inmortal - Platillos

57

8

*ff*

72

80

2

2

2

*mf*

92

2

2

2

*mf*

104

112

*f*

*mf*

*f*

120

Al ~~§~~ hasta  $\oplus$

y CODA

CODA

*ff*

126

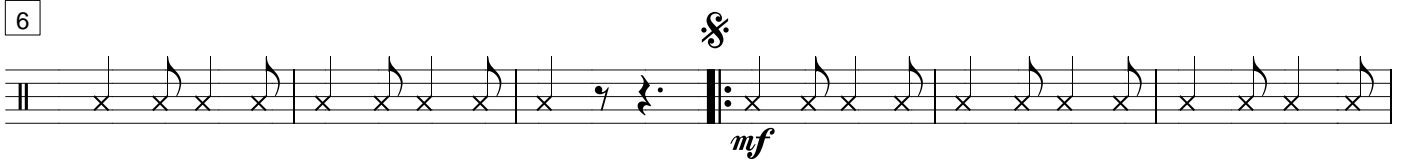
# Héroes de Gloria Inmortal

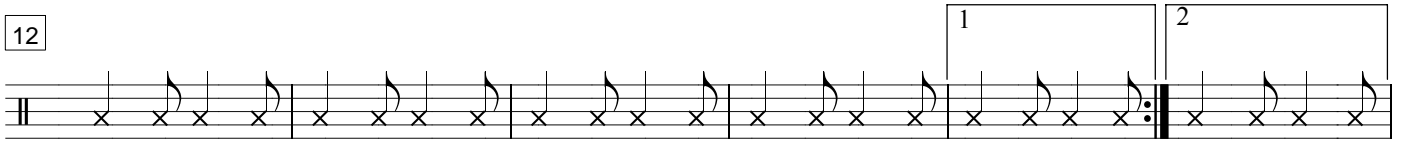
## Marcha Militar

Paco Godoy

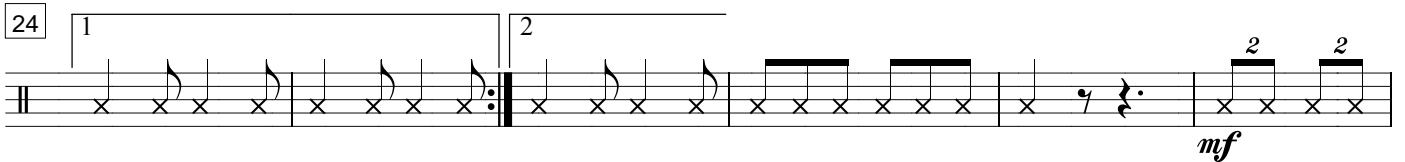
Vivace Marcial  $\text{♩} = 120$

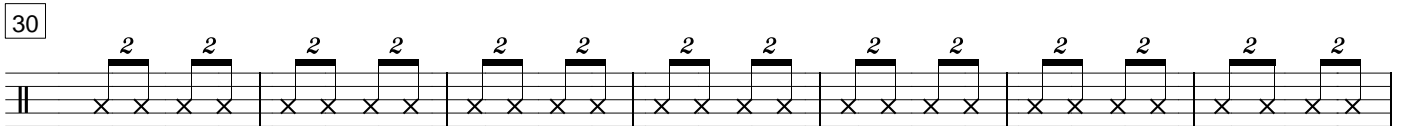
Tambor 

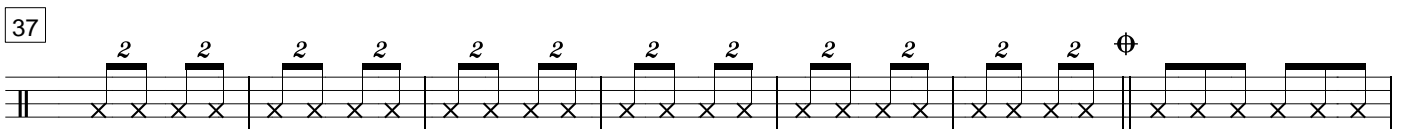
6 

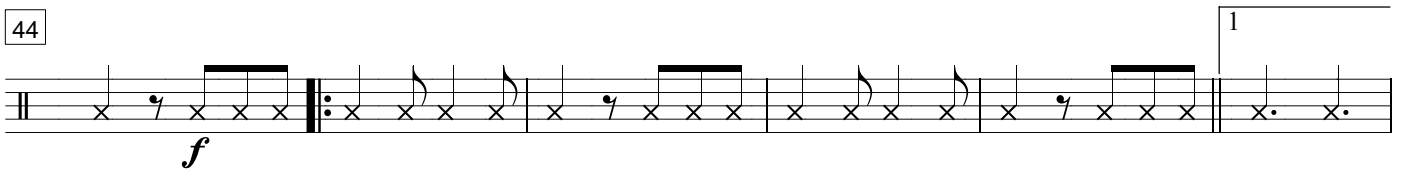
12 

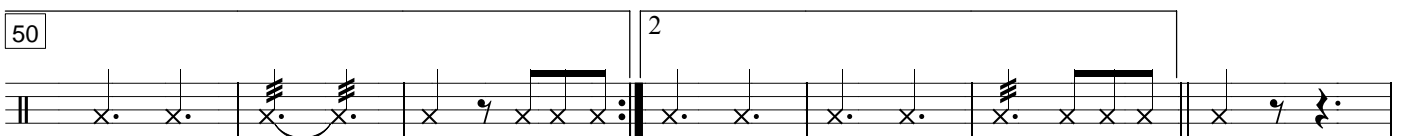
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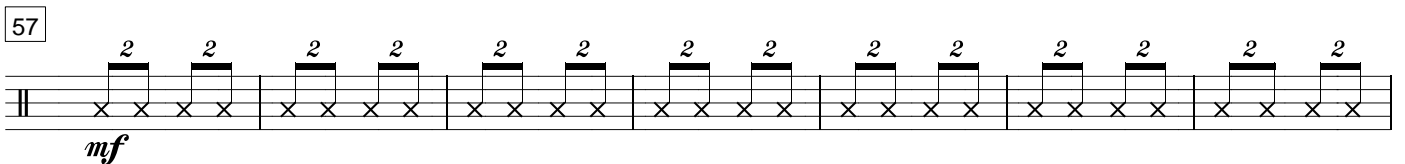
24 

30 

37 

44 

50 

57 

Héroes de Gloria Inmortal - Tambor

64

*ff*

71

79

*mf*

85

91

*mf*

98

*f*

104

110

*f* *mf*

116

*f*

122

**CODA**

*ff*

Al Shasta ☉  
y CODA

128



# Héroes de Gloria Inmortal

## Marcha Militar

Paco Godoy

Vivace Marcial  $\text{♩} = 120$

Bombo

*f*

6

*mf*

13

*mf*

21

*mf*

29

*mf*

37

$\oplus$

45

*f*

52

*mf*

Héroes de Gloria Inmortal - Bombo

60

*ff*

68

76

*mf*

84

92

*mf*

100

*f*

108

*f*

4

119

*f*

Al & hasta y CODA

125 CODA

*ff*





Flor Zambiceña - Score

14

Clarinetete Eb Requinto

Clarinetete Bb I

Clarinetete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

*tr*

*ff*

*ff*

*ff*

*ff*

Flor Zambiceña - Score

20

Clarinetete Eb Requinto  
*espressivo*

Clarinetete Bb I  
*espressivo*

Clarinetete Bb II  
*espressivo*

Trompeta Bb I  
*espressivo*

Trompeta Bb II  
*espressivo*

Saxo Alto Eb I  
*ff*

Saxo Alto Eb II  
*ff*

Saxo Tenor Bb  
*ff*

Bombardino I  
*ff*

Bombardino II  
*ff*

Trombón Bb I  
*ff*

Trombón Bb II  
*ff*

Contrabajo Bb  
*ff*

Platos  
Tambor  
Bombo  
*ff*

Flor Zambiceña - Score

26

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

1 2

Flor Zambiceña - Score

32

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

The score is written for a large ensemble. Measures 32-35 are shown. The key signature has one flat (Bb). The music features a variety of instruments, including woodwinds, brass, saxophones, and percussion. The percussion part includes a pattern of eighth notes on the snare and cymbals, with a tom pattern in the final measure.







Flor Zambiceña - Score

50

Clarinetete Eb Requinto

Clarinetete Bb I

Clarinetete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

*ff*

*ff*

*ff*

*ff*

1



Flor Zambiceña - Score

62 CODA

Clarinete Eb Requinto

Clarinete Bb I

Clarinete Bb II

Trompeta Bb I

Trompeta Bb II

Saxo Alto Eb I

Saxo Alto Eb II

Saxo Tenor Bb

Bombardino I

Bombardino II

Trombón Bb I

Trombón Bb II

Contrabajo Bb

Platos  
Tambor  
Bombo

Al  $\text{♩}$  2 veces y de  $\text{♩}$  a CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Clarinete Eb  
Requinto

*mf*

8

*mf*

19

*ff* *espressivo*

27

*mf*

36

*mf*

47

*ff*

55

*mf*

64

Al  $\text{♩}$ :2 veces y  
de  $\text{♩}$  a CODA

CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Clarinete Bb I

*mf*

*mf*

*ff* *espressivo*

*ff*

*mf* *ff*

*ff*

*mf*

Al  $\text{♩}$  2 veces y  
de  $\text{⊕}$  a CODA

CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Clarinete Bb II

*mf*

8

*mf*

19

*ff* *espressivo*

28

*mf*

37

*mf* *ff*

48

*mf*

56

*mf*

65

Al  $\text{♩}$ : 2 veces y CODA  
de  $\text{♩}$  a CODA



# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Trompeta Bb I

8

19

28

37

48

56

65

Al 2 veces y  
de  $\emptyset$  a CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Trompeta Bb II



8



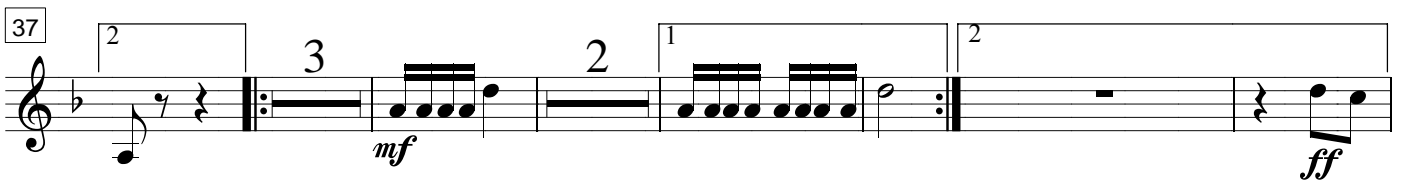
19



28



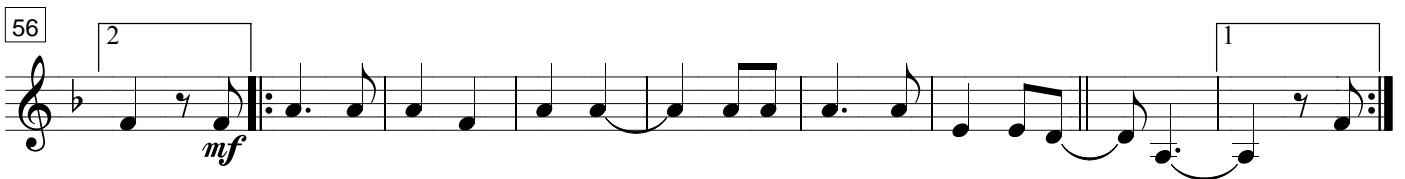
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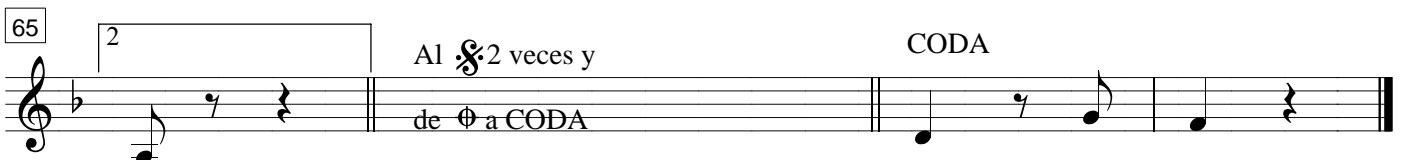
48



56



65



Al  $\text{♩}$  2 veces y  
de  $\text{♩}$  a CODA

CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Saxo Alto Eb I

1 2

*mf*

10

*mf*

1 2

19

*ff*

1 2

31

*mf*

1 2

41

*ff*

1 2

52

*mf*

1 2

64

*mf*

1 2

Al  $\text{♩}$ : 2 veces y CODA  
de  $\text{♩}$  a CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Saxo Alto Eb II

*mf*

10

*mf*

19

*ff*

31

*mf*

40

*mf*

50

*ff* *mf*

61

Al  $\text{♩}$  2 veces y CODA  
de  $\text{♩}$  a CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Saxo Tenor Bb

Measures 1-9. Dynamics: *mf*. Fingering: 1, 2.

10

Measures 10-18. Dynamics: *mf*. Fingering: 1, 2.

19

Measures 19-30. Dynamics: *ff*. Fingering: 1, 2.

31

Measures 31-39. Dynamics: *mf*. Fingering: 1, 2.

40

Measures 40-49. Dynamics: *mf*. Fingering: 1, 2.

50

Measures 50-60. Dynamics: *mf*. Fingering: 1, 2.

61

Measures 61-64. Dynamics: *mf*. Fingering: 1, 2. Includes CODA section.

Al.  $\text{♩}$  2 veces y

CODA

de  $\text{♩}$  a CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Bombardino I

*mf*

10

*mf*

19

*ff*

31

*mf*

40

*mf*

50

*ff* *mf*

60

*mf* Al  $\text{♩}$  2 veces y CODA  
de  $\text{♩}$  a CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Bombardino II

*mf*

10

*mf*

19

*ff*

31

*mf*

40

*ff*

50

*ff* *mf*

60

*mf* Al  $\text{♩}$  2 veces y CODA  
de  $\text{♩}$  a CODA

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Trombón Bb I

*mf*

7

*mf*

14

*ff*

21

*ff*

28

*ff*

35

*mf*

42

*ff*

50

*ff*

57

*mf*

64

*mf*

Al  $\text{♩}$  2 veces y  
de  $\text{♩}$  a CODA

CODA



# Flor Zambiceña

## Pasacalle

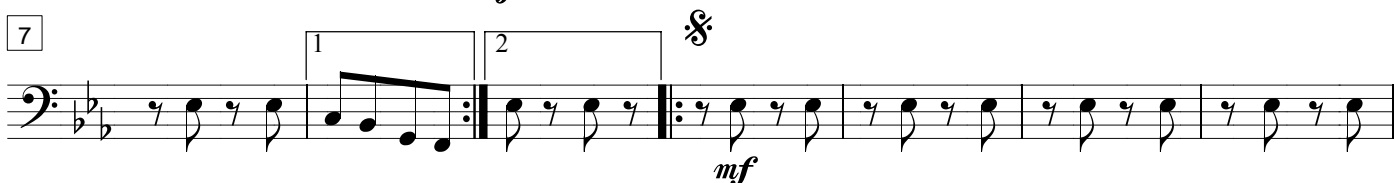
Paco Godoy

♩ = 140

Trombón Bb II



7



14



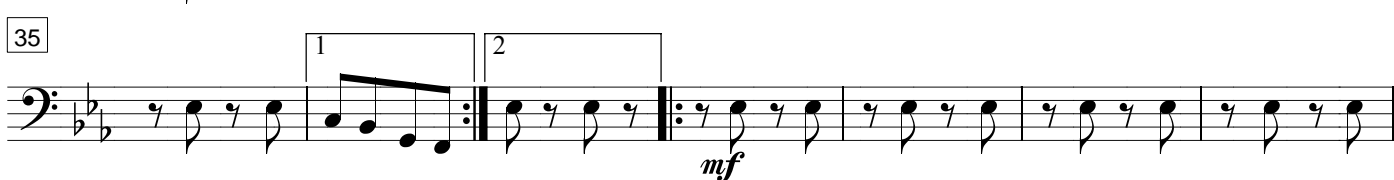
21



28



35



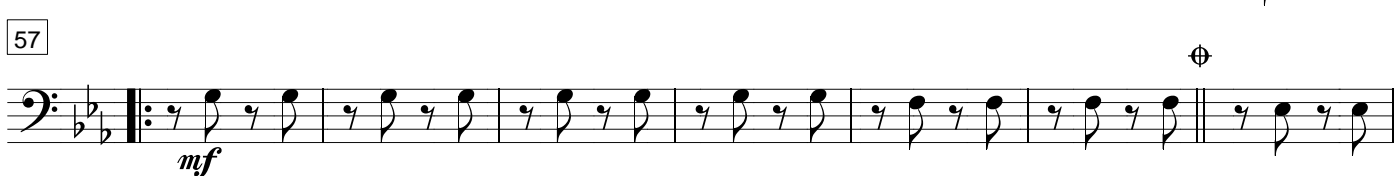
42




50



57

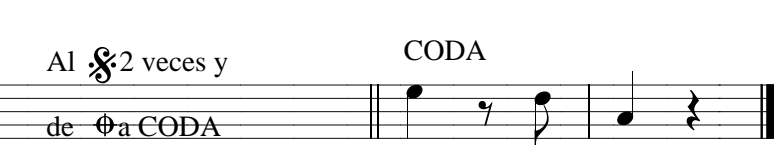


64



Al  $\text{♩}$  2 veces y CODA

de  $\text{♩}$  a CODA



# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Contrabajo Bb

7

14

22

30

38

46

54

62

# Flor Zambiceña

## Pasacalle

Paco Godoy

♩ = 140

Platos  
Tambor  
Bombo

The musical score is written for three percussion instruments: Platos (cymbals), Tambor (snare drum), and Bombo (bass drum). The piece is in 2/4 time with a tempo of 140 beats per minute. The score is divided into measures, with measure numbers 7, 15, 23, 31, 39, 47, 55, and 62 marked at the beginning of their respective lines. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes first and second endings for several sections. At the end of the piece, there is a CODA section with the instruction "Al  $\text{♩}$  2 veces más y de  $\text{♩}$  a CODA".

# Nadie Sabe

## Salsa

Autor y Compositor

**Paco Godoy**

$\text{♩} = 100$

**ESTROFA**

NA - DIE SA - BE QUE NO ME QUIE - RES NA - DIE

SA - BE QUE ME DES - PRE - CIAS NA - DIE SA - BE MI TRIS - TE

VI - DA NA - DIE SA - BE QUE VOY SIN RUM - BO ME\_ACOM -

PA - ÑA MI SI - LEN - CIO VI - VO EN LA SO - LE

- DAD NA - DIE SA - BE DE MI TOR - MEN - TO NA - DIE

SA - BE DE ES - TA\_A - GO - NÍ - A SI TU\_A - MOR NO VIE - NE A MI

ES TE CO - RA - ZÓN MO - RI - RÁ EL RE - ME - DIO A MI DO - LOR E - RES TU MI\_A - MOR

**CORO**

NADIE SABE, QUE ESTOY SOÑANDO  
NADIE SABE, DE ESTE IMPOSIBLE  
NADIE SABE, QUE YA NO PUEDO  
NADIE SABE, QUE VIVO EN SOMBRAS  
CUAL CASTIGO DEL DESTINO  
QUE TE PUSO EN MI CAMINO  
NADIE SABE, QUE TE HAS LLEVADO  
PARA SIEMPRE MI CORAZÓN.

### CORO

PREGONES, INSPIRACIÓN O IMPROVISACIÓN...

# Para amarte a ti

## Salsa

ESTROFA

$\text{♩} = 100$

Autor y Compositor

Paco Godoy

PA-RA\_A-MAR-TE\_ATI NO QUI-SIE - RA SER HU - MA - NO ME MUE-RO DE PE  
6 NA DE VER-TE SU - FRIR DE SA-BER QUE MIS E - RRO - RES  
11 TE CAU-SEN PE - SAR PA-RA\_A-MAR-TE\_ATI YO QUI - SIE - RA - SER UN ÁN - GEL  
17 A - DO-RA - DA REF - NA YO AN - SÍ - O CON VE - HE - MEN - CIA A - PA - GAR EL FUE  
22 GO CON BE - SOS DE\_A - MOR LA DIS - TAN - CIA NI EL TIEM - PO  
27 PUE - DE TER - MI - NAR LA SU - BLI - ME DI - CHA DE A - MAR - TE CON PA - SIÓN  
33 **CORO** E - RRAR ES HU - MA - NO PE - RO YO HA - RÉ QUE ES - TE MI CA - RI  
38 ÑO TE\_HA - GA MUY FE - LIZ TE\_HA - GA MUY FE - LIZ

OYEME MI BIEN  
LO MEJOR QUE ME HA PASADO  
EN TODA LA VIDA  
ES TENERTE A TI  
SOLO SÉ QUE TU HERMOSURA  
POR SIEMPRE SERÁ  
FUENTE INSPIRADORA  
CUANDO CANTA EL CORAZÓN.  
QUIERO YO VIVIR  
SABOREANDO DE TU NÉCTAR  
TUS OJOS HERMOSOS  
SON MI PERDICIÓN  
SI ME PIDEN UN EJEMPLO DE LA PERFECCIÓN  
SI QUE ERES TÚ  
OH MUJER, LO MEJOR

**CORO**

PREGONES, INSPIRACIÓN O IMPROVISACIÓN...

# Mi estrella mejor

## Salsa

Autor y Compositor

**Paco Godoy**

**ESTROFA**

$\text{♩} = 75$

Cm Fm G7 Cm Fm G7

DON-DE\_ES-TÁS REI-NA MÍ- A YO TE QUIE- RO\_EN- CON - TRAR

5 Cm Fm G7 Cm Fm G7 B $\flat$ 7

CA - DA VEZ QUE TE LLA - MO NO ME QUIE- RES HA - BLAR

9 E $\flat$  A $\flat$  B $\flat$  E $\flat$  A $\flat$  B $\flat$  E $\flat$  A $\flat$

TE BUS - CO\_ENTODOSMIS SUE - ÑOS EN CADA A-MANE - CER ES - TÁSEN MIS PEN-SAMIEN

14 B $\flat$  E $\flat$  A $\flat$  Gsus G7 **CORO** Cm Fm G7

- TOS VI - VESEN MI CO-RA - ZÓN VEN Y FORMEMOS LOS DOS NUES-TRON I-DO DE\_A-MOR

19 Cm Fm G7 Cm Fm G7 Cm Fm G7

E - RES MI CIELO MI\_A-MOR MI ESTRELLA ME - JOR

YO QUIERO QUE TU SEPAS  
QUE UN VERDADERO AMOR  
NO PIDE NADA A CAMBIO  
SOLO LE IMPORTAS TÚ.  
QUIERO QUE ME PERDONES  
SI TE CAUSO DOLOR  
NO PUEDE HABER NADA MALO  
EN MI SINCERIDAD

### **CORO**

PREGONES, INSPIRACIÓN O IMPROVISACIÓN...

# Tu amor distante

## Salsa

Autor y Compositor

**Paco Godoy**

**ESTROFA**

$\text{♩} = 100$

CUAN-DO CON-TEM-PLO LO AS-TROS MI-RO TU ROS-TRO SU-  
BLI-ME TU CAN-DOR Y TU BE-LLE-ZA DES-  
CU-BRO EN LA\_IN-MEN-SI-DAD SIEN-TO QUE BRI-LLA RA-  
DIAN-TE EN ES-TA NO-CHE LA LU-NA  
CUAL U-NA\_ES-TRE-LLA\_EN EL CIE-LO DIS-TAN-TE TU\_A-  
MOR VA DE MI ME\_IN-VA-DE LA ME-LAN-CO-LÍ-A  
ME\_IN-VA-DE TO-DA LA NOS-TAL-GIA ME\_IN-  
TAL - GIA

SIENTO EL SERENO DEL VIENTO  
MIRO LOS BOSQUES Y VALLES  
Y TODO HA QUEDADO TRISTE  
VACÍO ME SIENTO SIN TI.  
COMO QUIEN SE UNE A MI LLANTO  
SE NUBLA TODO Y LAS NUBES  
ANUNCIAN UNA TORMENTA  
DEL CIELO Y MI ALMA TAMBIÉN.

### CORO

PREGONES, INSPIRACIÓN O IMPROVISACIÓN...

# Que viva Loja

## Pasacalle

Letra y Música:  
Paco Godoy

**Introducción**  
♩ = 138

Piano

*f*

7 *And.* \* *And.* \* *simile*

**Estribillo**

13 *mf*

20 *mp*

**I Parte**

28 *mp*

ri - da a tu be - lle - za hoy can - to hom - bres vir -

Lo - ja mi tie - rra qu -



Que viva Loja

35

Musical score for measures 35-41. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "tuo-sos y\_ar-tis-tas de\_un ex - qui-si-to ta-len-to". The piano accompaniment features a rhythmic pattern of eighth notes and chords.

42

Musical score for measures 42-49. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "tus rí - os son mi de-li-rio Ma - la ca-tos y Za-mo-ra". The piano accompaniment continues with a similar rhythmic pattern. A *mf* dynamic marking is present in the piano part.

50

Musical score for measures 50-57. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "El Vi - llo-na - co me\_o-fre-ce ad - mi-ra tu cre-a-ción hoy es la". The piano accompaniment continues with a similar rhythmic pattern.

58

Musical score for measures 58-64. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "fe - ria gran co - lo - ri - do hoy en mi Lo - ja a - le-gre\_es-". The piano accompaniment continues with a similar rhythmic pattern.

Que viva Loja

64

toy hoy es la fe - ria gran co - lo - ri - do hoy en mi

Musical score for measures 64-69. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "toy hoy es la fe - ria gran co - lo - ri - do hoy en mi". The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand.

70

Lo - ja a - legre\_es toy

**Estribillo**

Musical score for measures 70-76. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Lo - ja a - legre\_es toy". A section labeled "Estribillo" (Chorus) begins at measure 74. The piano accompaniment continues with the same rhythmic pattern.

77

Musical score for measures 77-83. This system contains only the piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line.

84

Vil - ca -

Musical score for measures 84-89. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Vil - ca -". The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and repeat signs.

Que viva Loja

91

bamba\_es el va - lle de la lon - ge - vi - dad

This system contains measures 91 through 97. The vocal line begins with a half note 'bamba' followed by a quarter note 'es', then a half note 'va' and a quarter note 'lle'. The melody continues with a half note 'de', a quarter note 'la', and a half note 'lon' followed by a quarter note 'ge' and a half note 'vi' and a quarter note 'dad'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

98

el san - tu - a - rio del Cis - ne no po - drás ol - vi - dar

This system contains measures 98 through 104. The vocal line starts with a half note 'el', a quarter note 'san', a quarter note 'tu', and a half note 'a' followed by a quarter note 'rio'. The melody continues with a half note 'del', a quarter note 'Cis', a half note 'ne', and a half note 'no' followed by a quarter note 'po', a quarter note 'drás', and a half note 'ol' followed by a quarter note 'vi' and a half note 'dar'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

105

Gon - za - na - má y La To - ma Ca - ria - man - ga A - la -

This system contains measures 105 through 111. The vocal line begins with a half note 'Gon', a quarter note 'za', a quarter note 'na', and a half note 'má' followed by a quarter note 'y'. The melody continues with a half note 'La', a half note 'To', a quarter note 'ma', and a half note 'Ca' followed by a quarter note 'ria', a quarter note 'man', a quarter note 'ga', and a half note 'A' followed by a quarter note 'la'. The piano accompaniment continues with the same rhythmic pattern.

112

mor por e - so to - dos te lla - man cen - ti -

This system contains measures 112 through 117. The vocal line starts with a half note 'mor', followed by a half note 'por', a quarter note 'e', a quarter note 'so', a half note 'to', a quarter note 'dos', and a half note 'te'. The melody continues with a half note 'lla', a quarter note 'man', and a half note 'cen' followed by a quarter note 'ti'. The piano accompaniment continues with the same rhythmic pattern.

Que viva Loja

119

ne - la del sur que vi - va Lo - ja que vi - va siempre que vi - va Loja\_en mi

*f*

127

co - ra - zón que vi - va Lo - ja que vi - va siempre que vi - va Loja\_en mi

135

co - ra zón

**Instrumental**

*mp*

143

Que viva Loja

151

Musical score for measures 151-160. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The piano part features a steady bass line in the left hand and a more active right hand with chords and moving lines. Measure 151 starts with a whole rest in the vocal line. Measure 160 ends with a double bar line.

160

Musical score for measures 161-168. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The piano part continues with a steady bass line and active right hand. Measure 161 starts with a whole rest in the vocal line. Measure 168 ends with a double bar line.

168

Musical score for measures 169-176. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The piano part continues with a steady bass line and active right hand. A dynamic marking *mf* is present in measure 170. Measure 169 starts with a whole rest in the vocal line. Measure 176 ends with a double bar line.

176

Musical score for measures 177-183. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The piano part continues with a steady bass line and active right hand. Measure 177 starts with a whole rest in the vocal line. Measure 183 ends with a double bar line.

183

Musical score for measures 184-188. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The piano part continues with a steady bass line and active right hand. Measure 184 starts with a whole rest in the vocal line. Measure 188 ends with a double bar line.

Al § hasta ☉  
y CODA

Al § hasta ☉  
y CODA

CODA

zón

CODA

# Mi gran amor

## Pasillo

Paco Godoy

♩ = 96

Tenor

Piano

D.C.

8<sup>va</sup>

*f*

*simile*

5

9

*mf*

*acelerato*

8<sup>va</sup>

12

8<sup>va</sup>

*f* *a tempo*

*simile*

Mi gran amor

16

Musical score for measures 16-20. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf* and *rit.*

21

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "Pren - da del al - ma flor que per - fu - ma". The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *a tempo* and *P a tempo*.

25

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "8<sup>va</sup> te ne - ce - si - to e - res mi\_en - can - to". The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *8<sup>va</sup>*.

29

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "son tus o - ji - tos mi gran de - li - rio". The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf*.

Mi gran amor

33

tu dulce bo - ca né - tar di - vi - no

D.C. hasta  $\oplus$   
y A

D.C. hasta  $\oplus$   
y A

Detailed description: This system contains measures 33 through 37. The vocal line starts with a quarter rest, followed by the lyrics 'tu dulce bo - ca né - tar di - vi - no'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The system concludes with a double bar line and the instruction 'D.C. hasta  $\oplus$  y A'.

38

porsiempre vi - vi - ré di - cien - do que te que - ro a - mor mi u - ni -

8<sup>va</sup>  
*mf*

Detailed description: This system contains measures 38 through 42. The vocal line begins with a box labeled 'A' above the first measure. The lyrics are 'porsiempre vi - vi - ré di - cien - do que te que - ro a - mor mi u - ni -'. The piano accompaniment includes a dynamic marking of *mf* and an 8<sup>va</sup> (octave) marking above the right hand. The system ends with a double bar line.

43

ver - so por ti mi gran pa - sión e - res lo más pro -

8<sup>va</sup>  
*f*

Detailed description: This system contains measures 43 through 46. The vocal line has the lyrics 'ver - so por ti mi gran pa - sión e - res lo más pro -'. The piano accompaniment features a dynamic marking of *f* and an 8<sup>va</sup> (octave) marking above the right hand. The system concludes with a double bar line.

47

fun - do tan den - tro de mi al - ma ohmu - jer te con - fie - so

Detailed description: This system contains measures 47 through 51. The vocal line has the lyrics 'fun - do tan den - tro de mi al - ma ohmu - jer te con - fie - so'. The piano accompaniment continues with a consistent eighth-note accompaniment. The system ends with a double bar line.



# Mi gran amor

52

mi gran a - mor

mi gran a - mor

56

### CODA

**D.C. hasta**  $\oplus$   
**y A**

mi gran a - mor

**D.C. hasta**  $\oplus$   
**y A**

*rit.*

I

Prenda del alma,  
flor que perfuma.  
Te necesito,  
eres mi encanto.  
Son tus ojitos  
mi gran delirio  
tu dulce boca  
néctar divino.

II

Por siempre viviré  
diciendo que te quiero,  
amor, mi universo.  
Por ti mi gran pasión.  
//Eres lo más profundo  
tan dentro de mi alma  
oh, mujer, te confieso  
mi gran amor.//



Evocando tu nombre

19

voy a vi - vir - la

8<sup>va</sup>

D.C.

D.C.

*mf*

23

e - vo - can - do tu nom - bre

*f*

*p*

8<sup>va</sup>

8<sup>va</sup>

28

los dí - as son un sue - ño por e - so quie - ro

8<sup>va</sup>

6

6

31

ver - te ser tu con - fi - den - te nom - brar - te

8<sup>va</sup>

8<sup>va</sup>

6

8<sup>va</sup>

*mf*



# Cuando en la vida

## Pasillo

Autor y compositor:  
**Paco Godoy**

♩ = 100

Musical score for the first system, measures 1-4. The score includes parts for Tenor, Violín I, Violín II, Viola, Violoncello, Contrabajo, and Piano. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked as ♩ = 100. The dynamics are *mf* and *espressivo*. The piano part includes markings for *mf*, *ad.*, and *simile*.

Tenor

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

5

Musical score for the second system, measures 5-8. The score continues with the same instruments as the first system. The key signature remains one flat (Bb) and the time signature is 3/4. The dynamics are *mf* and *espressivo*. The piano part includes markings for *mf*, *ad.*, and *simile*.

Cuando en la vida - Score

10

Tenor

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

*mf*

Cuan-do\_en la

14

vi - da flo-re-cen sue - ños que nos trans - mi - ten u-na\_a-le-

*p*

Cuando en la vida - Score

19

Tenor

grí - a que nos lle - na es que ha na - ci - do

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

23

la pri - ma - ve - ra tra - yen - do ro - sas tra - yen - do nar - dos y\_un

Cuando en la vida - Score

28

Tenor

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

Score for measures 28-31. The Tenor part has the lyrics "cie - lo". The Violín I, Violín II, Viola, Violoncello, and Contrabajo parts are marked with *mf*. The Piano part is also marked with *mf*. The score is in a key signature of one flat (B-flat) and a common time signature.

32

Score for measures 32-35. This section continues the instrumental accompaniment for Violín I, Violín II, Viola, Violoncello, Contrabajo, and Piano. The score is in a key signature of one flat (B-flat) and a common time signature.



Cuando en la vida - Score

37

Tenor

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

41

*mf*

que her - mo - so mi - rar - te per -

*p*

Cuando en la vida - Score

46

Tenor

mi - te que te a - me pa - ra siem - pre qui -

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

50

sie - ra de - cir - te que tu e - res en mi

Cuando en la vida - Score

55

*rit. solo para el final*

Tenor  
vi - da la\_e-ter - na prim - ma - ve - ra

Violín I  
*rit. solo para el final*

Violín II  
*rit. solo para el final*

Viola  
*rit. solo para el final*

Violoncello  
*rit. solo para el final*

Contrabajo  
*rit. solo para el final*

Piano  
*rit. solo para el final*

59

Cuando en la vida - Score

63

Tenor

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

67

Cuando en la vida - Score

71

Tenor

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

que\_her

75

CODA

Al § y de ⊕ a

CODA

Al § y de ⊕ a

CODA

Al § y de ⊕ a

CODA

*f*

*f*

*f*

*f*

*f*

# Quando en la vida

## Pasillo

Autor y compositor:

**Paco Godoy**

♩ = 100

Tenor

Piano

5

10

15

Cuan-do\_en la vi - da

flo-re-cen sue - ños que nos trans-mi - ten u-na\_a-le - grí - a que nos

Cuando en la vida - Score

20

Tenor

lle - na es que ha na - ci - do la pri - ma -

Piano



24

ve - ra tra-yen-do ro - sas tra-yen-do nar - dos y\_un cie - lo



29



34



Cuando en la vida - Score

39

Tenor

Piano

que her - mo - so mi-

44

rar - te per - mi - te que te a - me pa - ra siem -

49

pre qui sie - ra de - cir - te que tu e - res en mi

55

*rit. solo para el final*

vi - da la e - ter - na prim - ma - ve - ra

*rit. solo para el final*



Quando en la vida - Score

60

Tenor

Piano

65

70

que\_her

75

CODA

Al  $\text{♩}$  y de  $\text{♩}$  a  
CODA

Al  $\text{♩}$  y de  $\text{♩}$  a  
CODA

# Cuando en la vida

## Pasillo

Autor y compositor:

Paco Godoy

♩ = 100

Violín I

6

13

21

30

36

42

48

54

60

66

72

*rit. solo para el final*

**CODA**

Al  $\text{♩}$  y de  $\text{♩}$  a

**CODA**

# Cuando en la vida

## Pasillo

Autor y compositor:

Paco Godoy

Violín II  $\text{♩} = 100$

6

13

21

30

36

42

48

54

60

66

72

*rit. solo para el final*

**CODA**

**CODA**

Al § y de ⊕ a

# Cuando en la vida

## Pasillo

Autor y compositor:

Paco Godoy

♩ = 100

Viola

6

13

21

30

36

42

48

54

60 *rit. solo para el final*

66

72

CODA

Al  $\text{♩}$  y de  $\text{♩}$  a

CODA

# Cuando en la vida

## Pasillo

Autor y compositor:

Paco Godoy

♩ = 100

Violoncello

6

13

21

30

36

42

48

54

60

66

72

*rit. solo para el final*

**CODA**

Al y de a  
**CODA**

# Cuando en la vida

## Pasillo

Autor y compositor:

Paco Godoy

♩ = 100

Contrabajo

6

12

18

23

28

33

39

46

52

59

64

70

75

*rit. solo para el final*

CODA

Al  $\text{♩}$  y de  $\text{♩}$  a  
CODA

# Tu desdén es mi agonía

## Bolero

Paco Godoy

♩ = 100

Trompeta Bb I

Trompeta Bb II

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

The first system of the score includes parts for Trompeta Bb I, Trompeta Bb II, Violín I, Violín II, Viola, Violoncello, Contrabajo, and Piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked as quarter note = 100. The piano part features a complex accompaniment with sixteenth-note runs in the right hand and a steady bass line in the left hand. A *rit.* marking is present at the end of the system, and a *\* simile* marking is placed below the piano part.

4

The second system of the score continues the instrumental arrangement. It includes parts for Violín I, Violín II, Viola, Violoncello, Contrabajo, and Piano. The key signature remains B-flat major and the time signature is common time. The piano part continues with its characteristic accompaniment, featuring sixteenth-note patterns and chords. The system concludes with a final measure.

Tu desdén es mi agonía - Score

7

Trompeta Bb I

Trompeta Bb II

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

10

Trompeta Bb I

Trompeta Bb II

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano



Tu desdén es mi agonía - Score

14

1

Trompeta Bb I

Trompeta Bb II

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

Detailed description: This block contains the musical score for measures 14, 15, and 16. The score is for a full orchestra. Measures 14 and 15 are marked with a first ending bracket. Measure 16 is marked with a second ending bracket. The instruments listed are Trompeta Bb I, Trompeta Bb II, Violín I, Violín II, Viola, Violoncello, Contrabajo, and Piano. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music features a mix of melodic lines and harmonic accompaniment.

17

2

Detailed description: This block contains the musical score for measures 17, 18, 19, and 20. The score is for a full orchestra. Measures 17 and 18 are marked with a second ending bracket. The instruments listed are Trompeta Bb I, Trompeta Bb II, Violín I, Violín II, Viola, Violoncello, Contrabajo, and Piano. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music continues with melodic and harmonic development.

Tu desdén es mi agonía - Score

21

Musical score for measures 21-23. The score includes parts for Trompeta Bb I, Trompeta Bb II, Violín I, Violín II, Viola, Violoncello, Contrabajo, and Piano. The key signature is B-flat major (two flats). The music features a complex texture with multiple instruments playing various rhythmic patterns and melodic lines. The piano part has a prominent bass line with chords and arpeggiated figures.

24

Musical score for measures 24-27. This section continues the orchestral arrangement. It features a vocal line at the top, likely for a soprano or alto, with lyrics. The instrumental parts continue with intricate textures. The piano part shows a shift in the bass line and chordal accompaniment. The overall mood is dramatic and expressive.

Tu desdén es mi agonía - Score

28

Trompeta Bb I

Trompeta Bb II

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

31

Violín I

Violín II

Viola

Violoncello

Contrabajo

Piano

Tu desdén es mi agonía - Score

35 **CODA**

Trompeta Bb I **D.C. hasta** ⊗ **y CODA**

Trompeta Bb II **D.C. hasta** ⊗ **y CODA**

Violín I **D.C. hasta** ⊗ **y CODA**

Violín II **D.C. hasta** ⊗ **y CODA**

Viola **D.C. hasta** ⊗ **y CODA**

Violoncello **D.C. hasta** ⊗ **y CODA**

Contrabajo **D.C. hasta** ⊗ **y CODA**

Piano **D.C. hasta** ⊗ **y CODA**

39

# Tu desdén es mi agonía

## Bolero

Paco Godoy

Trompeta Bb I

$\text{♩} = 100$

7

11

15

1

2

19

24

29

33

CODA

D.C. hasta y CODA

37

2

# Tu desdén es mi agonía

## Bolero

Paco Godoy

♩ = 100

Trompeta Bb II

8 3

14

1 2

19

24

3

31

35

**CODA**

D.C. hasta y CODA

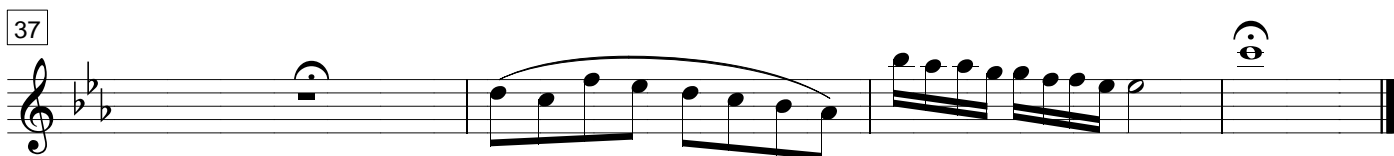
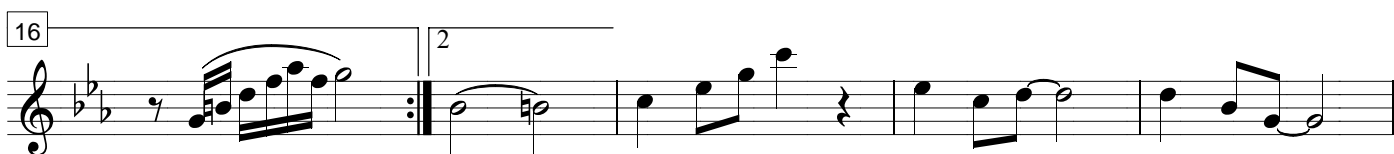
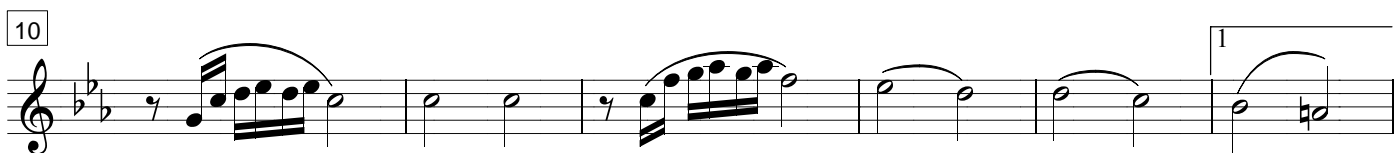
2

# Tu desdén es mi agonía

## Bolero

Paco Godoy

♩ = 100



# Tu desdén es mi agonía

## Bolero

Paco Godoy

♩ = 100

Violín II

5

10

16

21

26

31

CODA

37



# Tu desdén es mi agonía

## Bolero

Paco Godoy

♩ = 100

Viola

5

10

15

21

26

31

CODA

D.C. hasta y CODA

37

# Tu desdén es mi agonía


## Bolero

Paco Godoy

Violoncello  $\text{♩} = 100$



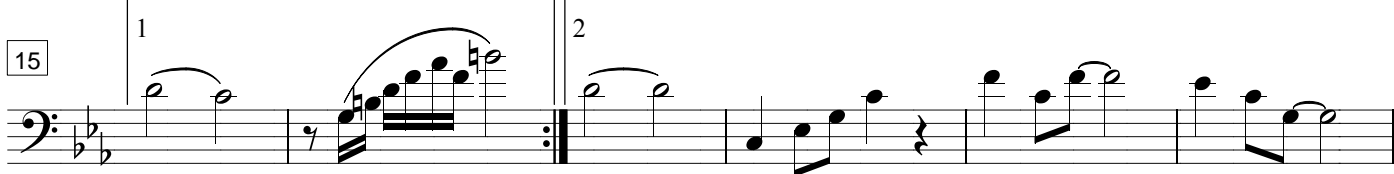
5



10



15



21




26




31

CODA

D.C. hasta y CODA



37

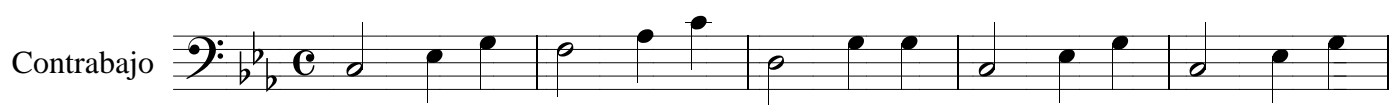


# Tu desdén es mi agonía

## Bolero

Paco Godoy

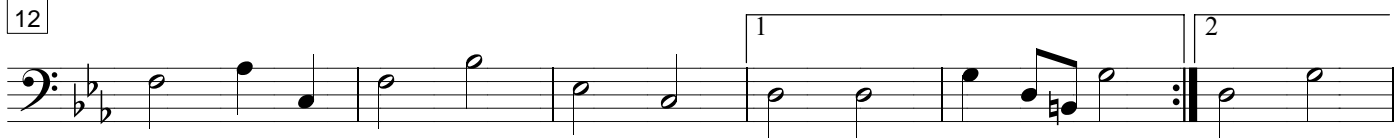
♩ = 100



6



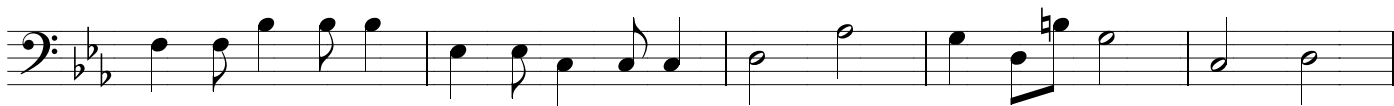
12



18



23



28



34

**CODA**



39



# Tu desdén es mi agonía

## Bolero

Paco Godoy

♩ = 100

Piano

The first system of the piano accompaniment consists of two staves. The right staff (treble clef) begins with a piano (p) dynamic marking. It features a melodic line with eighth-note runs and rests. The left staff (bass clef) provides a harmonic accompaniment with quarter notes. A *rit.* (ritardando) marking is placed below the first measure, and a *\* simile* marking is placed below the second measure.

The second system of the piano accompaniment consists of two staves. The right staff continues the melodic line with eighth-note runs and rests. The left staff continues the harmonic accompaniment with quarter notes. A measure number '4' is indicated in a box at the beginning of the system.

The third system of the piano accompaniment consists of two staves. The right staff features a melodic line with eighth-note runs and rests. The left staff continues the harmonic accompaniment with quarter notes. A measure number '8' is indicated in a box at the beginning of the system.

The fourth system of the piano accompaniment consists of two staves. The right staff features a melodic line with eighth-note runs and rests. The left staff continues the harmonic accompaniment with quarter notes. A measure number '13' is indicated in a box at the beginning of the system. The system concludes with two first endings, labeled '1' and '2', which lead to different harmonic resolutions.

Tu desdén es mi agonía - Piano

18

Musical notation for measures 18-22. Treble clef has chords and melodic lines. Bass clef has a simple accompaniment. Measure 22 ends with a circled 'x'.

23

Musical notation for measures 23-27. Treble clef has chords and melodic lines. Bass clef has a simple accompaniment. Measure 27 ends with a circled 'x'.

28

Musical notation for measures 28-32. Treble clef has chords and melodic lines. Bass clef has a simple accompaniment. Measure 32 ends with a circled 'x'.

33

CODA

D.C. hasta (x) y CODA

Musical notation for measures 33-37. Measure 33 has a double bar line and a fermata. A "D.C. hasta (x) y CODA" instruction is written in the center. Measures 34-37 show the continuation of the piece with a circled 'x' at the end of measure 37.

38

Musical notation for measures 38-42. Treble clef has chords and melodic lines. Bass clef has a simple accompaniment. Measure 42 ends with a circled 'x'.

# Quando te recuerdo

## Pasillo

Paco Godoy

Allegro ♩ = 120

Piano

*f*

Red. \*

This system contains the first four measures of the piece. The music is in 3/4 time and D major. The piano part features a strong dynamic of *f*. The bass line includes several measures marked 'Red.' (Reduction) and a final measure marked with an asterisk (\*).

5

Red. Red. Red. \*

This system contains measures 5 through 8. The piano part continues with the *f* dynamic. The bass line has three measures marked 'Red.' and a final measure marked with an asterisk (\*).

9

*tr.*

*tr.*

Red.

This system contains measures 9 through 12. The piano part features trills (*tr.*) in measures 9 and 11. The bass line has one measure marked 'Red.'.

13

*tr.*

*f*

This system contains measures 13 through 16. The piano part features a trill (*tr.*) in measure 13. The piece concludes with a final measure marked with a forte (*f*) dynamic.

Cuando te recuerdo

17

Musical score for measures 17-20. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 17 starts with a repeat sign. The bass line features a sequence of chords and eighth notes, with the word "Red." written below the first measure. Measure 18 contains a sixteenth-note triplet in the bass line, marked with an asterisk (\*). Measure 19 has a "Red." marking. Measure 20 ends with a repeat sign and an asterisk (\*).

21

Musical score for measures 21-25. The system consists of two staves. Measure 21 has a key signature change to one sharp (F#) and a "Red." marking. Measure 22 has a "Red." marking. Measure 23 has a "Red." marking. Measure 24 has an asterisk (\*) marking. Measure 25 has a "Red." marking.

26

Musical score for measures 26-30. The system consists of two staves. Measure 26 has a key signature change to one flat (Bb) and a "Red." marking. Measure 27 has a "Red." marking. Measure 28 has a "Red." marking. Measure 29 has a "Red." marking and a key signature change to one sharp (F#). Measure 30 has a "Red." marking.

31

Musical score for measures 31-35. The system consists of two staves. Measure 31 has a "Red." marking. Measure 32 has a "Red." marking. Measure 33 has a "Red." marking. Measure 34 has a "Red." marking. Measure 35 has a "Red." marking.

Cuando te recuerdo

36 1 2

Ped. \*

41

Ped. Ped. Ped. \*

45

Ped. Ped. Ped.

49

Ped. Ped. Ped. Ped.

53

Ped. Ped. Ped. Ped.



Quando te recuerdo

1 2

57 *f* *f* Più mosso

61 *Red.* *Red.* \*

65 *tr.* *Red.* *Red.* *tr.*

69 *tr.* *Red.* *f*

73 *Red.* *Red.* *Red.* *Red.*

Detailed description: This is a piano score for the piece 'Quando te recuerdo'. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It is divided into systems of four measures each. The first system (measures 57-60) starts with a first ending bracket over measures 57-58 and a second ending bracket over measures 59-60. Measure 57 is marked with a forte dynamic (*f*). Measure 59 is marked with a forte dynamic (*f*) and the tempo instruction 'Più mosso'. The second system (measures 61-64) features a 'Red.' (ritardando) marking in measures 61, 62, and 64, with an asterisk in measure 64. The third system (measures 65-68) includes trills ('tr.') in measures 65 and 68, and 'Red.' markings in measures 66 and 68. The fourth system (measures 69-72) has a trill in measure 69 and a forte dynamic (*f*) in measure 71. The fifth system (measures 73-76) shows 'Red.' markings in measures 73, 74, 75, and 76. The piece concludes with a double bar line at the end of measure 76.

# Sin tu amor, no sé vivir

## Bolero

Autor y Compositor

**Paco Godoy**

$\text{♩} = 100$

Des-cri - bir - te\_a tí es ha - blar del cie - lo.

13 Gmaj<sup>7</sup> Bm Am D<sup>7</sup> Am D<sup>7</sup> Gmaj<sup>7</sup> Gmaj<sup>7</sup> Bm Am D<sup>7</sup>  
Es tu voz de\_a - ve ca - no - ra tu mi - ra - da\_es luz Tu son - ri - sa co - que - te - a

19 Am D<sup>7</sup> Gmaj<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> C<sup>#</sup>dim Bm E<sup>7</sup> Am D<sup>7</sup>  
jun - to\_a tus ho - yi - tos. E - res mi dio - sa\_y mi rei - na ho\_\_y vi - ves en mi

24 Gmaj<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> C<sup>#</sup>dim Bm E<sup>7</sup> <sup>1</sup> Am D<sup>7</sup> Gmaj<sup>7</sup>  
ser E - res la lu - na que\_in - spi - ra mi\_\_ al - ma e - na - mo - ra - da

29 <sup>2</sup> Am D<sup>7</sup> Gmaj<sup>7</sup>  
al - ma e - na - mo - ra - da.

### I

Describirte a tí  
es hablar del cielo

Es tu voz de ave canora  
tu mirada es luz

Tu sonrisa coquetea  
junto a tus hoyitos

### II

Tu hermosura es  
rosas de infinito

Bajaría las estrellas  
por tenerte a tí

Si es preciso ofrecería  
mi vida entera

### CORO

//Eres mi diosa y mi reina  
hoy vives en mi ser

Eres la luna  
que inspira mi alma  
enamorada//

# Éxtasis de amor

## Pasillo

Moderato ♩ = 96

Paco Godoy

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato (♩ = 96). The score is for piano, marked **D.C.** and **f**. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *Red.* (Reduction) symbol is present in the bass line, and a *simile* marking is placed between measures 2 and 3.

Musical score for measures 5-8. The right hand continues with a melodic line, and the left hand provides accompaniment. Measure 8 ends with a double bar line and repeat signs.

Musical score for measures 9-12. The right hand has a melodic line, and the left hand has accompaniment. A *8va* marking is placed above the right hand staff. The dynamic marking is **mf**. Measure 12 ends with a double bar line and repeat signs.

Musical score for measures 13-16. The right hand has a melodic line, and the left hand has accompaniment. Measure 16 ends with a double bar line and repeat signs.

Musical score for measures 17-20. The right hand has a melodic line, and the left hand has accompaniment. The dynamic marking is **p** and the tempo marking is *cantabile*. Measure 20 ends with a double bar line and repeat signs.

Éxtasis de amor

21

*mf*

1 2

26

A

D.C. hasta  $\oplus$  y viene A

*p* apasionato

*mf*

31

*f*

*tr*

36

*ff*

8va

41

2 8va

5

44

D.C. hasta  $\oplus$  y viene A

*ff*

# El brillo de tus ojos

## Pasillo

Adagio ♩ = 60

Paco Godoy

The first system of the score is in 4/4 time, marked Adagio with a tempo of 60 beats per minute. The key signature is three sharps (F#, C#, G#). The music is written for piano (p) and consists of four measures. The first three measures feature a sustained chord in the right hand with a moving bass line in the left hand. The fourth measure is a final chord. The system ends with a 3/4 time signature change.

Allegro ♩ = 120

5

The second system begins at measure 5, marked Allegro with a tempo of 120 beats per minute. The key signature remains three sharps. The time signature changes to 3/4. The music is marked mezzo-forte (mf). It features a more active melody in the right hand and a rhythmic accompaniment in the left hand. A first ending bracket is present over measures 6 and 7. A 'Ped.' (pedal) marking is placed under measure 6, and a 'simile' marking is placed under measure 7.

9

The third system begins at measure 9. The tempo and key signature remain the same. The music continues with the same rhythmic pattern and melodic lines as the previous system, maintaining the mezzo-forte dynamic.

13

The fourth system begins at measure 13. The tempo and key signature remain the same. The music continues with the same rhythmic pattern and melodic lines. A first ending bracket is present over measures 14 and 15. A '8va' marking is placed above the first ending, indicating an octave shift. A crescendo hairpin is shown under the first ending. The system ends with a final chord.

El brillo de tus ojos

17 *8va*

8va

21

*f*

7

24

*mf*

1

2

7

29

El brillo de tus ojos

33

Musical score for measures 33-36. The piece is in G major (one sharp) and 3/4 time. Measure 33 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 34 continues with a quarter note C5, a quarter note B4, and a quarter note A4 in the treble, and a quarter note C3, a quarter note B2, and a quarter note A2 in the bass. Measure 35 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. Measure 36 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef with a quarter note C3, a quarter note B2, and a quarter note A2.

37

8va

Musical score for measures 37-40. Measure 37 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. Measure 38 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef with a quarter note C3, a quarter note B2, and a quarter note A2. Measure 39 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. Measure 40 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef with a quarter note C3, a quarter note B2, and a quarter note A2.

41

Musical score for measures 41-44. Measure 41 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. Measure 42 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef with a quarter note C3, a quarter note B2, and a quarter note A2. Measure 43 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. Measure 44 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef with a quarter note C3, a quarter note B2, and a quarter note A2.

45

CODA

Musical score for measures 45-48. Measure 45 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. Measure 46 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef with a quarter note C3, a quarter note B2, and a quarter note A2. Measure 47 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. Measure 48 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef with a quarter note C3, a quarter note B2, and a quarter note A2.

Al  $\text{♩}$  y de  $\oplus$   
a CODA

**ff**

5/11/20

# A una dama

## Pasillo

Música: Paco Godoy

Versos: P. Juan Bautista Aguirre

Allegretto  $\text{♩} = 102$

Tenor

8 *p* Dm *f* Gm

Que lin-da ca-ra tie - nes vál-ga-meDios por mu-cha-cha que si temi-ro me

14 Dm A7 Dm C7 *p* F

rin - des y si me mi - ras me ma - tas e - sos tus her - mo - sos o - jos

20 Dm *f* Gm<sup>6</sup> A7 F A7 Dm

son en ti di-vi-na\_in-gra-ta ar-po-nes cuan-do los fle-chas pu-ña-les cuan-do los cla-vas ar-

26 Gm<sup>6</sup> A7 Dm 8 Dm *mf* C7

po-nes cuan-do los fle-chas pu-ña-les cuan-do los cla-vas E-sa tu bo-ca tra-vie-sa

40 F Dm *p* A7 Dm

brin-da\_en-tre co-ral y na-car un ve-ne-no que da vi-da y\_u-na dul-zu-ra que ma-ta

46 B $\flat$  *f* F Dm A7

ar-co de\_a-mor son tus ce-jas de cu-yas flechas ti-ra-nas ni quien se de-fien-de\_es cuer-do ni di

53 F A7 Dm Gm<sup>6</sup> A7 Dm

-cho - so quien se\_es-ca-pa ni quien se de-fien-de\_es cuer-do ni di - cho-so quien se\_es-ca-pa

### Coda

59 A7 *rit.* Dm

di - cho - so quien se\_es ca - pa



# Novia de mi alma

## Bolero guajira

Letra y música  
Paco Godoy

♩ = 100

ESTROFA I

Te\_o - fren - do\_a ti mi can - ción de - jan - do que can - te mi

4 al - ma son ver - sos del co - ra - zón cual u - na ple - ga - ria te

8 trai - go Con - fie - so que tu\_e - res mi rei - na mi so - lo\_en -

11 can - to\_y mi\_ú - ni - co\_a - mor tú e - res la fuen - te que\_ins - pi - ra las po - e -

15 sí - as más lin - das de\_a - mor Tu\_her - mo - su - ra es mi di - cha pren - da\_a -

19 ma - da de mi vi - da Tu\_her - mo - su - ra es mi di - cha pren - da\_a -

23 ma - - - da de mi vi - - - da

### II

Soñando siempre en tu amor  
me siento en el paraíso  
no quiero ni despertar  
tú eres la novia de mi alma

Te encuentro y siento que vives  
en lo profundo solo en mi ser  
tú eres la estrella que alumbra  
el cielo inmenso de mí inspiración

### III

En Mindo te recordé  
mirando extasiado el paisaje  
las alas del colibrí  
palpitan como mi alma

Es tú cabellera más linda  
que la cascada de este edén  
que todas las mariposas  
volando lleguen hasta tu sien

# Más allá del infinito

## Pasillo

Paco Godoy

♩ = 96 *maestoso*

*mf* *f*

*cantabile* *p* *Lea.* \* *Lea.* \* *Lea.* \* *Lea.* \* \* *Lea.* \* *simile* **A**

*amoroso* *mp*

*f*

*f* *p*

*scherzando* *mf*

25 *cresc.*

28 *D.C. hasta A y viene*  
*p cresc. f*

33 *p f mf*

38 *ff simile*

42 *Allegro mp*

46

50 *D.S. al Coda* *molto rit.* *8va*



El Camari

This musical score is for the piece "El Camari". It consists of 15 staves. The first staff is marked with a circled '9' at the beginning. The score is divided into two main sections by a double bar line. The first section, from measure 1 to 10, features a dynamic marking of *mf* (mezzo-forte) across all staves. The second section, from measure 11 to 15, features a dynamic marking of *p* (piano). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is indicated above the first staff in the second section. The bass clef is used for the bottom two staves, while the rest are in the treble clef. The key signature has one flat (B-flat).

El Camari

D.C. hasta A y viene B

The musical score is arranged in 15 systems, each containing two staves. The first system is marked with a box containing the letter 'B'. The score includes various dynamic markings: *ff* (fortissimo) and *p* (piano). The notation includes treble and bass clefs, a key signature of one flat, and a complex rhythmic structure with many sixteenth and thirty-second notes. There are repeat signs and first/second endings throughout the piece. The bottom-most staff appears to be a figured bass or a simplified accompaniment line.

El Camari

25

The musical score is arranged in a multi-staff format. The top four staves are labeled 'Tromp.' and contain melodic lines for trumpets. The middle section consists of several staves with a dynamic marking of *p* (piano). The bottom section includes a double bass line and a piano accompaniment line, both also marked with *p*. The score is written in a key signature of one flat and a common time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs.

El Camari

D.C. al Coda

33

The musical score consists of 18 staves. The first three staves are for the vocal line, with lyrics written below. The remaining 15 staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The score is divided into two main sections by a double bar line. The first section contains 12 measures, and the second section contains 6 measures. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *tr* (trill) and *p* (piano). The first ending is marked with a '1.' and a repeat sign, and the second ending is marked with a '2.' and a repeat sign. The piece concludes with a Coda symbol.



# El Camari

## Clarinete Mi $\flat$

Paco Godoy

Allegro  $\text{♩} = 130$

1 Voz

A

5 2

f

9 mf

13 tr

p

17 1. 2. D.C. hasta A y viene B

ff

21 1. 2. p

25 Tromp.

29

33 tr

p

37 2. D.C. al Coda

# El Camari

## Clarinete 1º

Paco Godoy

Allegro ♩ = 130

1. Voz

A

*p*

5

2

*f*

9

*mf*

13

*tr*

*p*

D.C. hasta A y viene

17

1.

2.

B

*ff*

21

1

2

*p*

25

Tromp.

29

33

*tr*

*p*

D.C. al Coda

37

2.

# El Camari

## Clarinete 2º

Paco Godoy

Allegro  $\text{♩} = 130$

1 Voz

A *p*

5 2 *f*

9 *mf*

13 *tr* *p*

17 1. 2. *D.C. hasta A y viene* B *ff*

21 1. 2. *p*

25 *Tromp.*

29

33 *tr* 1.

37 2. *D.C. al Coda*

# El Camari

## Trompeta 1<sup>a</sup>

Paco Godoy

Allegro ♩ = 130

1 Voz

A *p*

5 *f*

9 Clar. *mf*

13 *p* D.C. hasta A y viene B

17 *ff*

21 Clar. *p*

25 Tromp.

29

33 *p*

37 *p* D.C. al Coda

# El Camari

## Trompeta 2<sup>a</sup>

Paco Godoy

Allegro ♩ = 130

1 Voz

A p

5 2 f

9 mf

13 p

17 1 2 D.C. hasta A y viene B ff

21 1 2 p

25

29

33 1

37 2 D.C. al Coda

# El Camari

## Trompeta 3<sup>a</sup>

Paco Godoy

Allegro ♩ = 130

1 Voz

A *p*

5 2 *f*

9 *mf*

13 *p*

17 1 2 *ff* B *D.C. hasta A y viene*

21 1 2 *p*

25

29

33 1

37 2 *D.C. al Coda*

# El Camari

## Saxo Alto 1°

Voz

Paco Godoy

Allegro ♩. = 130

1

A

5

2

*p*

*f*

9

*mf*

13

*p*

D.C. hasta A y viene B

17

1.

2.

*ff*

21

1

2

*p*

25

29

33

1.

D.C. al Coda

37

2.

# El Camari

## Saxo Alto 2°

Paco Godoy

Allegro ♩. = 130

**Staff 1:** Treble clef, 6/8 time. Dynamics: *p*. Includes a first ending bracket labeled '1' and the instruction 'Voz'.

**Staff 2:** Treble clef. Dynamics: *f*. Includes a section marker 'A' and a second ending bracket labeled '2'.

**Staff 3:** Treble clef. Dynamics: *mf*.

**Staff 4:** Treble clef. Dynamics: *p*. Includes a first ending bracket labeled '1'.

**Staff 5:** Treble clef. Dynamics: *ff*. Includes a section marker 'B' and a second ending bracket labeled '2'. Instruction: *D.C. hasta A y viene*.

**Staff 6:** Treble clef. Dynamics: *p*. Includes a first ending bracket labeled '1' and a second ending bracket labeled '2'.

**Staff 7:** Treble clef.

**Staff 8:** Treble clef.

**Staff 9:** Treble clef. Includes a first ending bracket labeled '1' and a Coda symbol (⊕).

**Staff 10:** Treble clef. Dynamics: *p*. Includes a section marker '2' and a Coda symbol (⊕). Instruction: *D.C. al Coda*.



# El Camari

## Saxo Alto 3°

Paco Godoy

Allegro ♩. = 130

1 Voz

A

5 2

f

9

mf

13

p

D.C. hasta A y viene B

17 1 2

ff

21 1 2

p

25

29

33 1

D.C. al Coda

37 2

# El Camari

## Saxo Tenor

Paco Godoy

Allegro ♩. = 130

**Staff 1:** Treble clef, 6/8 time. Dynamics: *p*. Section marker: **A**. Measure 1 ends with a repeat sign and first ending bracket labeled **1**. Measure 2 ends with a repeat sign and the word **Voz**.

**Staff 2:** Treble clef. Measure 5 starts with a box containing the number **5**. Measure 6 has a first ending bracket labeled **2**. Dynamics: *f*.

**Staff 3:** Treble clef. Measure 9 starts with a box containing the number **9**. Dynamics: *mf*.

**Staff 4:** Treble clef. Measure 13 starts with a box containing the number **13**. Dynamics: *p*.

**Staff 5:** Treble clef. Measure 17 starts with a box containing the number **17**. Measure 18 has a first ending bracket labeled **1**. Measure 19 has a second ending bracket labeled **2**. Measure 20 has a box containing the letter **B**. Dynamics: *ff*. Instruction: *D.C. hasta A y viene*.

**Staff 6:** Treble clef. Measure 21 starts with a box containing the number **21**. Measure 22 has a first ending bracket labeled **1**. Measure 23 has a second ending bracket labeled **2**.

**Staff 7:** Treble clef. Measure 25 starts with a box containing the number **25**. Dynamics: *p*.

**Staff 8:** Treble clef. Measure 29 starts with a box containing the number **29**.

**Staff 9:** Treble clef. Measure 33 starts with a box containing the number **33**. Measure 34 has a first ending bracket labeled **1**. Measure 35 ends with a repeat sign and a Coda symbol (⊕).

**Staff 10:** Treble clef. Measure 37 starts with a box containing the number **37**. Measure 38 has a first ending bracket labeled **2**. Measure 39 ends with a Coda symbol (⊕). Instruction: *D.C. al Coda*.

# El Camari

## Trombón 1º

Paco Godoy

Allegro ♩. = 130

Voz

**A** *p*

5 *f*

9 *mf*

13 *p*

17 *ff* D.C. hasta A y viene **B**

21

25 *p*

29

33

37 *D.C. al Coda*

# El Camari

## Trombón 2º

Paco Godoy

Allegro ♩. = 130

**Staff 1:** Bass clef, 6/8 time. Dynamics: *p*. Includes a first ending bracket labeled "1." and the word "Voz" at the end.

**Staff 2:** Starts at measure 5. Dynamics: *f*. Includes a first ending bracket labeled "A" and a second ending bracket labeled "2".

**Staff 3:** Starts at measure 9. Dynamics: *mf*.

**Staff 4:** Starts at measure 13. Dynamics: *p*. Includes the instruction "D.C. hasta A y viene" and a first ending bracket labeled "B".

**Staff 5:** Starts at measure 17. Dynamics: *ff*. Includes first and second ending brackets labeled "1." and "2".

**Staff 6:** Starts at measure 21. Includes first and second ending brackets labeled "1." and "2".

**Staff 7:** Starts at measure 25. Dynamics: *p*.

**Staff 8:** Starts at measure 29.

**Staff 9:** Starts at measure 33. Includes a first ending bracket labeled "1." and a repeat sign.

**Staff 10:** Starts at measure 37. Dynamics: *p*. Includes a first ending bracket labeled "2." and the instruction "D.C. al Coda".

# El Camari

## Alto 1°

Paco Godoy

Allegro ♩. = 130

Voz

**A**

*p*

5 **2**

*f*

9 *mf*

13 *p* *D.C. hasta A y viene*

17 **1** **2** **B**

*ff*

21 **1** **2**

25 *p*

29

33 **1**

*D.C. al Coda*

37 **2**

# El Camari

## Alto 2°

Paco Godoy

Allegro ♩. = 130

**Voz**

**A**

*p*

**5**

**2**

*f*

**9**

*mf*

**13**

*p*

*D.C. hasta A y viene*

**17**

**1**

**2**

**B**

*ff*

**21**

**1**

**2**

**25**

*p*

**29**

**33**

**1**

*D.C. al Coda*

**37**

**2**



# El Camari

## Barítono 2°

Paco Godoy

Allegro ♩ = 130

**Voz**

**A**

**1**

**2**

**5**

**9**

**13**

**17**

**21**

**25**

**29**

**33**

**37**

*p*

*f*

*mf*

*ff*

*p*

*p*

*D.C. hasta A y viene B*

*D.C. al Coda*



# El Camari

## Bombardino 2º

Paco Godoy

Allegro ♩. = 130

Voz

A

5 2

*p*

*f*

9

*mf*

13

*p*

D.C. hasta A y viene B

17 1 2

*ff*

21 1 2

25

29 *p*

33 1

D.C. al Coda

37 2

# El Camari

## Contrabajo Mi $\flat$

Paco Godoy

Allegro  $\text{♩} = 130$

**Voz**

**A**

*p*

**5** **2**

*f*

**9**

*mf*

**13**

*p* D.C. hasta A y viene **B**

**17** **1** **2**

*ff*

**21** **1** **2**

**25**

*p*

**29**

**33** **1**

D.C. al Coda

**37** **2**

The musical score is written for a double bass in Mi $\flat$  (E-flat) on a treble clef staff. It begins with a tempo marking of Allegro and a metronome setting of 130 quarter notes per minute. The piece is in 6/8 time. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 indicated in boxes. Dynamics include piano (*p*), forte (*f*), mezzo-forte (*mf*), and fortissimo (*ff*). There are two first endings (labeled 1) and two second endings (labeled 2). A section labeled 'Voz' (voice) is indicated at the top right. The score includes a 'D.C. hasta A y viene B' instruction and a 'D.C. al Coda' instruction. The piece concludes with a Coda symbol.

# El Camari

## Contrabajo Si $\flat$

Paco Godoy

Allegro  $\text{♩} = 130$

1 Voz

A *p*

5 2 *f*

9 *mf*

13 *p* D.C. hasta A y viene B

17 1 2 *ff*

21 1 2

25 *p*

29

33 1

37 2 D.C. al Coda

# El Camari Tambor

Paco Godoy

Allegro ♩. = 130

1

A

5 2 Voz

*p*

*f*

9

*mf*

13

*p* D.C. hasta A y viene

17 1 2 B

*ff*

21 1 2

25

*p*

29

33 1

*p* D.C. al Coda

37 2

# El Camari Platillos

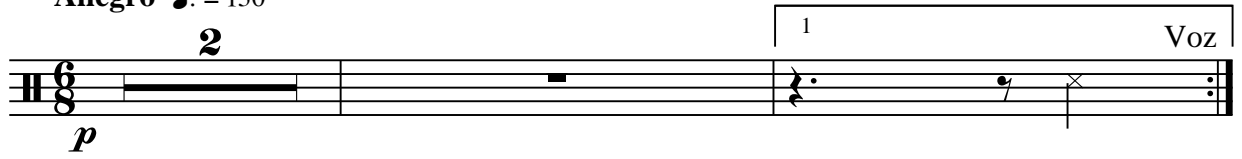
Paco Godoy

Allegro  $\text{♩} = 130$

2

1

Voz

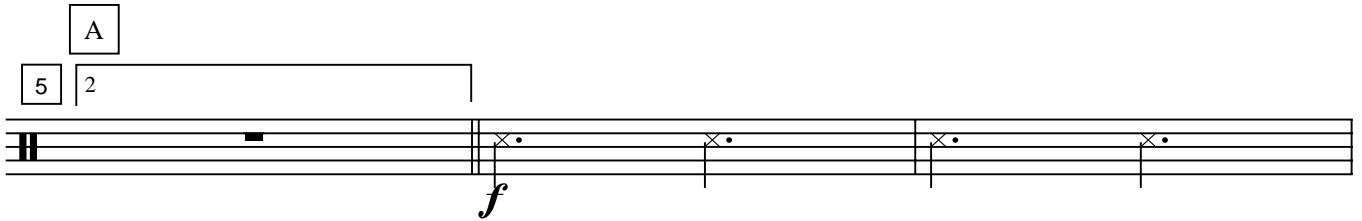


A

5

2

f



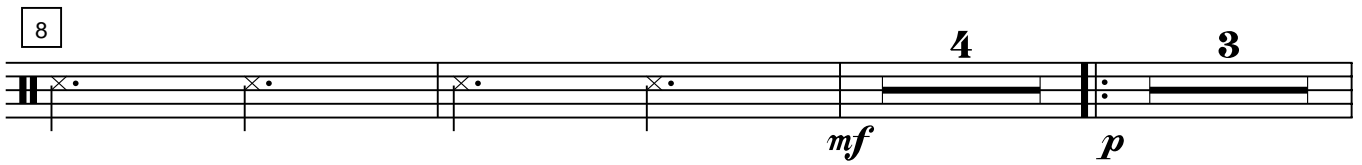
8

4

3

mf

p

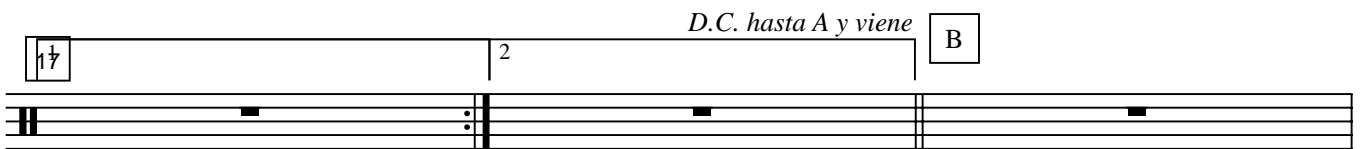


17

2

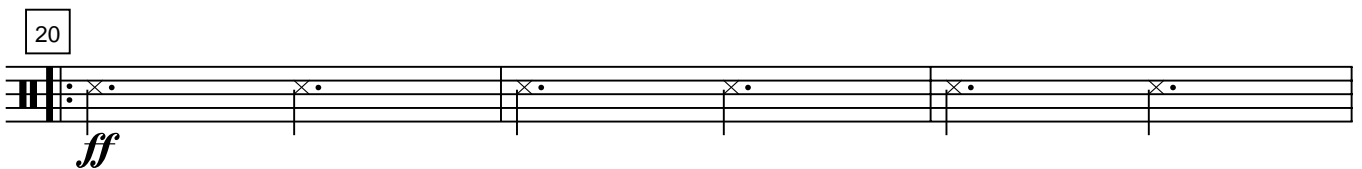
D.C. hasta A y viene

B



20

ff



23

1

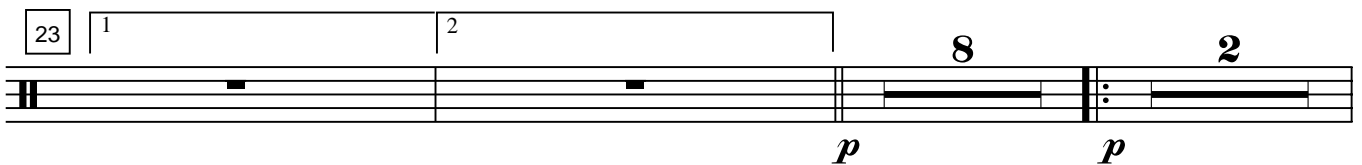
2

8

2

p

p

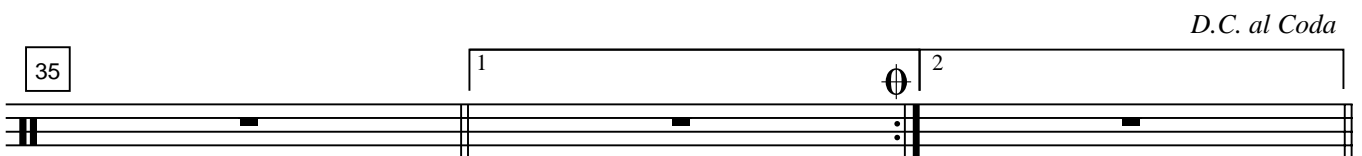


35

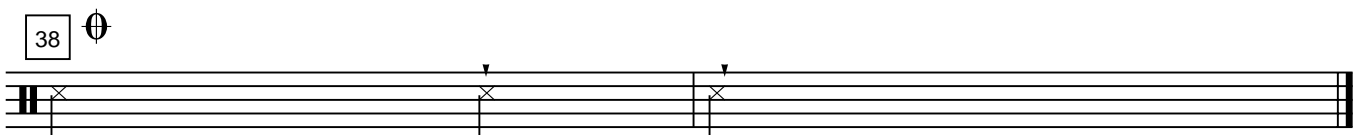
1

2

D.C. al Coda



38



# El Camari

## Bombo

Paco Godoy

Allegro ♩. = 130

1

A *p*

5 2 Voz *f*

9 *mf*

13 *p* D.C. hasta A y viene

17 2 B *ff*

21 1 2

25 *p*

29

33 1 *p* D.C. al Coda

37 2









Viva la comarca

25

25

25



Viva la comarca

41

*D.C. al Coda*

The musical score is arranged in 16 staves. The first five staves are in treble clef, and the last six are in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is present at the end of measure 45. The instruction "D.C. al Coda" is written above the staff at the beginning of measure 46. The score concludes with a Coda symbol (a circle with a cross) at the end of measure 48.

# Viva la comarca

## Clarinete Mi $\flat$

Paco Godoy

Allegro  $\text{♩} = 116$

**A**

*p*

*f* Voz

6

1a. vez Tromp.  
2a. Clar.

*p*

11

16 *D.C. hasta A y viene* **B**

*pp*

21

26

31

*f*

36

1a. vez Tromp.  
2a. Clar.

*p*

41

*D.C. al Coda*

46

# Viva la comarca

## Clarinete 1°

Paco Godoy

Allegro ♩ = 116

**A**

Voz *f*

*p*

6

1a. vez Tromp.  
2a. Clar. *p*

11

16 *D.C. hasta A y viene* **B** 1a. vez Tromp.  
2a. Clar. *pp*

21

26

31 *f*

36 1a. vez Tromp.  
2a. Clar. *p*

41 *D.C. al Coda*

46

# Viva la comarca

## Clarinete 2º

Paco Godoy

Allegro ♩ = 116

**A** *Voz* *f*

*p*

6 *1a. vez Tromp.*  
*2a. Clar.* *p*

11

**B** *D.C. hasta A y viene* *1a. vez Tromp.*  
*2a. Clar.* *pp*

16

21

26

31 *f*

36 *1a. vez Tromp.*  
*2a. Clar.* *p*

41 *D.C. al Coda*

46

# Viva la comarca

## Trompeta 1ª

Paco Godoy

Allegro ♩ = 116

**Staff 1:** *p* [A] *f* Voz

**Staff 2:** [6] *p* 1a. vez Tromp.  
2a. Clar.

**Staff 3:** [11]

**Staff 4:** [16] *D.C. hasta A y viene* [B] *pp* 1a. vez Tromp.  
2a. Sax.

**Staff 5:** [21]

**Staff 6:** [26]

**Staff 7:** [31] *f*

**Staff 8:** [36] *p* 1a. vez Tromp.  
2a. Clar.

**Staff 9:** [41] *D.C. al Coda*

**Staff 10:** [46] *V*



# Viva la comarca

## Trompeta 2ª

Paco Godoy

Allegro ♩ = 116

*p* A *f* *Voz*

6 *1a. vez Tromp.*  
*2a. Clar.* *p*

11

16 *D.C. hasta A y viene* B *1a. vez Tromp.*  
*2a. Sax.* *pp*

21

26

31 *f*

36 *1a. vez Tromp.*  
*2a. Clar.* *p*

41 *D.C. al Coda*

46 *V*

# Viva la comarca

## Saxo Soprano

Paco Godoy

Allegro ♩ = 116

*p*

**A**

Voz

*f*

6

*p*

11

**B**

16

*D.C. hasta A y viene*

*pp*

21

26

31

*f*

36

*p*

41

*D.C. al Coda*

46

# Viva la comarca

## Saxo Alto 1°

Paco Godoy

Allegro ♩ = 116

*p* **A** *f* *Voz*

**6** *p*

**11**

**16** *D.C. hasta A y viene* **B** *pp*

**21**

**26**

**31** *f*

**36** *p*

**41** *D.C. al Coda*

**46**

# Viva la comarca

## Saxo Alto 2°

Paco Godoy

Allegro ♩ = 116

**A**

*p*

*f* **Voz**

**6**

*p*

**11**

**16** *D.C. hasta A y viene* **B**

*pp*

**21**

**26**

**31**

*f*

**36**

*p*

**41**

*D.C. al Coda*

**46**

# Viva la comarca

## Saxo Tenor

Paco Godoy

Allegro ♩ = 116

*p* **A** *f* *Voz*

**6** *p*

**11**

**16** *D.C. hasta A y viene* **B** *pp*

**21**

**26**

**31** *f*

**36** *p*

**41** *D.C. al Coda*

**46** *V*

# Viva la comarca

## Trombón 1º

Paco Godoy

Allegro ♩ = 116

**Staff 1:** Starts with a *p* dynamic. Features a first ending marked 'A' and a *f* dynamic section labeled 'Voz'.

**Staff 2:** Starts at measure 6. Includes a *p* dynamic and a *V* (Vibrato) marking.

**Staff 3:** Starts at measure 11.

**Staff 4:** Starts at measure 16. Includes the instruction 'D.C. hasta A y viene' and a second ending marked 'B'. Dynamics range from *pp* to *f*.

**Staff 5:** Starts at measure 21.

**Staff 6:** Starts at measure 26.

**Staff 7:** Starts at measure 31. Includes a *f* dynamic.

**Staff 8:** Starts at measure 36. Includes a *p* dynamic and a *V* marking.

**Staff 9:** Starts at measure 41. Ends with the instruction 'D.C. al Coda'.

**Staff 10:** Starts at measure 46. Includes a *V* marking.



# Viva la comarca

## Bombardino solo

Paco Godoy

Allegro ♩ = 116

*p*

**A**

*f*

**6**

*p*

**11**

*D.C. hasta A y viene* **B**

*pp*

**21**

**26**

**31**

*f*

**36**

*p*

**41**

*D.C. al Coda*

**46**



# Viva la comarca

## Barítono solo

Paco Godoy

Allegro ♩ = 116

*p* *f* *p* *pp* *f* *p*

A

Voz

6

11

16 *D.C. hasta A y viene* B

21

26

31

36

41 *D.C. al Coda*

46

# Viva la comarca

## Barítono 2º

Paco Godoy

Allegro ♩ = 116

**A**

*p* *f* *Voz*

**6**

*p*

**11**

**16** *D.C. hasta A y viene* **B** *V*

*pp*

**21** *V*

**26** *V*

**31** *V* *f*

**36** *p*

**41** *V* *D.C. al Coda*

**46** *V*

# Viva la comarca

## Corno 2°

Paco Godoy

Allegro ♩ = 116

*p* **A** *f* *Voz*

**6** *p*

**11**

**16** *D.C. hasta A y viene* **B** *pp*

**21**

**26**

**31** *f*

**36** *p*

**41** *D.C. al Coda*

**46**

# Viva la comarca

## Bombardino 2°

Paco Godoy

Allegro ♩. = 116

*p* A *f* *Voz*

6 *p*

11 *V* *V*

16 *D.C. hasta A y viene* B *V* *pp*

21 *V* *V*

26 *V* *V*

31 *V* *f*

36 *p*

41 *D.C. al Coda*

46 *V* *V* *V*

# Viva la comarca

## Tuba Mi $\flat$

Paco Godoy

Allegro  $\text{♩} = 116$

The musical score is written for a tuba in the key of E-flat major (one flat) and 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro' with a quarter note equal to 116 beats per minute. The score includes several dynamic markings: *p* (piano) at the beginning, *f* (forte) at the start of the first repeat, *pp* (pianissimo) at the start of the second repeat, and *f* (forte) at the start of the final repeat. There are also markings for 'Voz' (voice) and 'D.C.' (Da Capo) at various points. The score is divided into sections A and B, with measures 6, 11, 16, 21, 26, 31, 36, 41, and 46 marked at the beginning of their respective lines. The piece concludes with a Coda symbol.



# Viva la comarca

## Platillos

Paco Godoy

Allegro ♩. = 116

2

A

Voz

*p* *f*

6

7

*p*

16

D.C. hasta A y viene

B

15

*pp*

34

*f*

38

8

D.C. al Coda

⊕

*p*

47

# Viva la comarca

## Tambor

Paco Godoy

Allegro ♩. = 116

A

Voz

*p* *f*

6

*p*

11

16

*D.C. hasta A y viene*

B

*pp*

21

26

31

*f*

36

*p*

41

*D.C. al Coda*

46



# Viva la comarca

## Bombo

Paco Godoy

Allegro ♩. = 116

**Staff 1:** *p* [A] *f* Voz

**Staff 2:** [6] *p*

**Staff 3:** [11]

**Staff 4:** [16] *D.C. hasta A y viene* [B] *pp*

**Staff 5:** [21]

**Staff 6:** [26]

**Staff 7:** [31] *f*

**Staff 8:** [36] *p*

**Staff 9:** [41] *D.C. al Coda*

**Staff 10:** [46]  $\oplus$

# El baile del pavo

## Albazo

Paco Godoy

Allegro  $\text{♩} = 130$

Piccolo Re<sup>b</sup> *pp*

Clarinete Mi<sup>b</sup> *pp*

Clarinete 1<sup>o</sup> *pp*

Clarinete 2<sup>o</sup> *pp*

Clarinete 3<sup>o</sup> *pp*

Trompeta 1<sup>a</sup> *pp*

Trompeta 2<sup>a</sup> *pp*

Trompeta 3<sup>a</sup> *pp*

Saxo Alto 1<sup>o</sup> *pp*

Saxo Alto 2<sup>o</sup> *pp*

Saxo Tenor *pp*

Trombón 1<sup>o</sup> *pp*

Trombón 2<sup>o</sup> y 3<sup>o</sup> *pp*

Bombardino Solo *pp*

Barítono Solo *pp*

Barítono 2<sup>o</sup> *pp*

Altos 1<sup>o</sup> y 2<sup>o</sup> *pp*

Contrabajo Mi<sup>b</sup> *pp*

Contrabajo Si<sup>b</sup> *pp*

Lira *pp*

Percusión *pp*

# El baile del pavo

8 A

The musical score is arranged in a grand staff format with 17 staves. The first section, marked with a box 'A', begins at measure 8 and ends at measure 15. The second section begins at measure 16 and ends at measure 23. Dynamics are indicated by *f* and *p* throughout the score.

*Instrumentation:*  
- Clarinet (Clar.)  
- Saxophone (Sax.)  
- Bassoon (Bassoon)  
- Trombone (Trombone)  
- Trumpet (Trumpet)  
- Percussion (Percussion)  
- Strings (Violin I, Violin II, Viola, Cello, Double Bass)

*Key Signature:* Two flats (B-flat, E-flat)  
*Time Signature:* 4/4

# El baile del pavo

15

The musical score is arranged in a system of 19 staves. The first staff is the vocal line, starting at measure 15. The second through fifth staves are for Clarinet (Clar.) parts, and the sixth through eighth staves are for Saxophone (Sax.) parts. The ninth through thirteenth staves are for a string section (violin, viola, cello, and double bass), and the fourteenth and fifteenth staves are for a piano accompaniment. The score is divided into two systems by a double bar line. The first system covers measures 15 to 18, and the second system covers measures 19 to 22. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking *p* (piano) is used throughout the score. The Clarinet and Saxophone parts have various articulations and phrasing. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. The string section provides harmonic support with sustained notes and some rhythmic patterns.

# El baile del pavo

D.C. hasta A y viene

B

Musical score for "El baile del pavo". The score consists of 15 staves. The first staff is marked with a box containing the number 23. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two sections by a vertical line. The first section is marked "D.C. hasta A y viene" and the second section is marked "B". The dynamics are marked "ff" (fortissimo) throughout. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom two staves feature a double bar line and a key signature change to two flats (Bb).

El baile del pavo

31 *Qua*-----

This musical score page, numbered 31, contains the following components:

- Woodwinds:** Five staves for Clarinet (Clar.) and one for Bassoon (Fag.), all marked *p*. The Clarinet parts feature melodic lines with eighth and sixteenth notes, while the Bassoon part provides harmonic support with chords and single notes.
- Strings:** Six staves for Violins (I and II), Violas, Cellos, and Double Basses, all marked *p*. The strings play a rhythmic accompaniment with eighth and sixteenth notes and chords.
- Percussion:** A single staff at the bottom for a snare drum, marked *p*, playing a consistent rhythmic pattern.
- Tempo/Character:** The tempo is indicated by the word *Qua* at the beginning of the first staff.

El baile del pavo

39

The musical score for "El baile del pavo" begins at measure 39. It is written for a large ensemble. The score consists of 18 staves. The top two staves are for woodwinds (likely flutes and oboes). The next three staves are for brass instruments, with the first three measures of the third staff marked "Tromp." (Trombone) and the fourth staff marked "Tromp." (Trumpet). The bottom six staves are for strings, with the first two staves in the bass clef and the last four in the treble clef. The percussion part is on the bottom-most staff, marked with a double bar line and a vertical line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#) and the time signature is 4/4.

# El baile del pavo

*D.C. 2 veces y Coda*

47

The musical score is written for a multi-staff ensemble. It begins at measure 47. The first staff is in treble clef with a key signature of one sharp (F#). The subsequent 16 staves are in treble clef with a key signature of one flat (Bb). The score is organized into four measures. The first measure is marked with a 'D.C.' (Da Capo) symbol. The second measure is the first ending. The third and fourth measures are the second ending, which concludes with a Coda symbol. The notation includes various rhythmic values, accidentals, and dynamic markings.



# El baile del pavo

## Piccolo Re $\flat$

Paco Godoy

Allegro  $\text{♩} = 130$

6 *pp*

11 *p*

16

21 *D.C. hasta A y viene* *ff*

26 *8va*

31 *8va* *p*

36

41

46 *D.C. 2 veces y Coda*

# El baile del pavo

Clarinete Mi $\flat$

Paco Godoy

Allegro  $\text{♩} = 130$

*pp*

6 *f* A

11 *p*

16 *Clar.*

21 *Sax.* *D.C. hasta A y viene* B *ff*

26

31 *Clar.* *p*

36

41

46 *D.C. 2 veces y Coda*

# El baile del pavo

## Clarinete 1º

Paco Godoy

Allegro ♩ = 130

pp

6

A

f

11

p

16

Clar.

21

Sax.

D.C. hasta A y viene B

ff

26

31

Clar.

p

36

41

46

D.C. 2 veces y Coda

# El baile del pavo

## Clarinete 2º

Paco Godoy

Allegro ♩ = 130

pp

6

A

f

11

p

16

Clar.

21

Sax.

D.C. hasta A y viene B

ff

26

31

Clar.

p

36

41

Tromp.

46

D.C. 2 veces y Coda

# El baile del pavo

## Clarinete 3º

Paco Godoy

Allegro ♩ = 130

pp

6

A

f

11

p

16

21

3

D.C. hasta A y viene

B

ff

28

33

Clar.

p

Clar.

38

6

48

D.C. 2 veces y Coda

# El baile del pavo

## Trompeta 1<sup>a</sup>

Paco Godoy

Allegro ♩ = 130

3 2

*pp*

9 A

*f* *p* Clar.

14 Clar.

19 Sax.

24 D.C. hasta A y viene B

*ff*

29 *p*

34

39 Tromp.

44 D.C. 2 veces y Coda

49

# El baile del pavo

## Trompeta 2ª

Paco Godoy

Allegro ♩ = 130

*pp*

**3** **2**

9 **A** *f* *Clar.* *p*

14 *Clar.*

19 *Sax.*

24 *D.C. hasta A y viene* **B** *ff*

29 *Clar.* *p*

34

39 *Tromp.*

44 *D.C. 2 veces y Coda*

49

# El baile del pavo

## Trompeta 3ª

Paco Godoy

Allegro ♩ = 130

*pp*

**3** **2**

8 **A**

*f*

12 **4** **4** **3**

24 *D.C. hasta A y viene* **B**

*ff*

28

32 **8** *Tromp.*

43

47 *D.C. 2 veces y Coda*  $\text{Coda symbol}$

50



# El baile del pavo

## Saxo Alto 1°

Paco Godoy

Allegro ♩ = 130

pp

6

A

f

11

Sax.

p

16

21

D.C. hasta A y viene B

ff

26

31

p

36

41

46

D.C. 2 veces y Coda

# El baile del pavo

## Saxo Alto 2º

Paco Godoy

Allegro ♩ = 130

*pp*

6

A

*f*

11

Sax.

*p*

16

21

D.C. hasta A y viene B

*ff*

26

31

*p*

36

41

46

D.C. 2 veces y Coda

# El baile del pavo

## Saxo Tenor

Paco Godoy

Allegro ♩ = 130

*pp*

6 A

*f*

11 *p*

16 *p*

21 *D.C. hasta A y viene* B *ff*

26

31 *p*

36

41

46 *D.C. 2 veces y Coda*  $\text{Coda symbol}$

# El baile del pavo

## Trombón 1º

Paco Godoy

Allegro ♩ = 130

*pp*

6 A

*f*

11 *p*

16 *p*

21 *D.C. hasta A y viene* B *ff*

26

31 *p*

36

41

46 *D.C. 2 veces y Coda*  $\emptyset$

# El baile del pavo

## Trombón 2º

Paco Godoy

Allegro ♩ = 130

*pp*

6

A

*f*

11

*p*

16

*p*

21

D.C. hasta A y viene B

B

*ff*

26

31

*p*

36

41

46

D.C. 2 veces y Coda

⊕

# El baile del pavo

## Trombón 3º

Paco Godoy

Allegro ♩ = 130

*pp*

6 A

*f*

11 *p*

16 *p*

21 *D.C. hasta A y viene* B *ff*

26

31 *p*

36

41

46 *D.C. 2 veces y Coda*  $\oplus$

# El baile del pavo

## Bombardino Solo

Paco Godoy

Allegro ♩. = 130

*pp*

6

A

*f*

11

*p*

16

*p*

21

D.C. hasta A y viene B

*ff*

26

31

*p*

36

41

46

D.C. 2 veces y Coda

# El baile del pavo

## Barítono Solo

Paco Godoy

Allegro ♩ = 130

pp

6

A

f

11

p

16

p

21

D.C. hasta A y viene B

ff

26

31

p

36

41

46

D.C. 2 veces y Coda



# El baile del pavo

## Barítono 2º

Paco Godoy

Allegro ♩ = 130

pp

6

A

f

11

p

16

p

21

D.C. hasta A y viene B

ff

26

31

p

36

41

46

D.C. 2 veces y Coda

# El baile del pavo

Altos 1º y 2º

Paco Godoy

Allegro ♩ = 130

pp

6

A

f

11

p

16

p

21

D.C. hasta A y viene B

ff

26

31

p

36

41

46

D.C. 2 veces y Coda

# El baile del pavo

## Contrabajo Mi $\flat$

Paco Godoy

Allegro  $\text{♩} = 130$

*pp*

6 A

*f*

11

*p*

16

*p*

21 *D.C. hasta A y viene* B

*ff*

26

31

*p*

36

41

46 *D.C. 2 veces y Coda*  $\text{⊕}$

# El baile del pavo

## Contrabajo Si $\flat$

Paco Godoy

Allegro  $\text{♩} = 130$

*pp*

6 A

*f*

11

*p*

16

*p*

21 *D.C. hasta A y viene* B

*ff*

26

31

*p*

36

41

46 *D.C. 2 veces y Coda*  $\text{⊕}$

# El baile del pavo

## Lira

Paco Godoy

Allegro ♩ = 130

pp

6

A

f

11

p

16

p

21

D.C. hasta A y viene B

ff

26

31

p

36

41

46

D.C. 2 veces y Coda

# El baile del pavo

## Platillos

Paco Godoy

Allegro ♩. = 130

The musical score is written for platillos in 6/8 time. It consists of ten staves of music. The first staff begins with a *pp* dynamic. The second staff starts at measure 5. The third staff, starting at measure 9, includes a first ending bracket labeled 'A' with an 8-measure duration, a *f* dynamic, and a *p* dynamic. The fourth staff, starting at measure 20, features a 3-measure first ending bracket, the instruction 'D.C. hasta A y viene', a second ending bracket labeled 'B', and a *ff* dynamic. The fifth staff starts at measure 26. The sixth staff, starting at measure 30, includes an 8-measure first ending bracket and a *p* dynamic. The seventh staff starts at measure 41. The eighth staff, starting at measure 45, includes a repeat sign, the instruction 'D.C. 2 veces y Coda', and a *p* dynamic. The ninth staff starts at measure 49 with a repeat sign. The tenth staff starts at measure 50 and ends with a double bar line.

# El baile del pavo

## Tambor

Paco Godoy

Allegro ♩. = 130

6 *pp*

11 *f* A

16 *p*

21 *p* D.C. hasta A y viene B *ff*

26

31 *p*

36

41

46 *⊕* D.C. 2 veces y Coda *⊕*

# El baile del pavo

## Bombo

Paco Godoy

Allegro ♩. = 130

*pp*

6

A

*f*

11

*p*

16

*p*

21

D.C. hasta A y viene

B

*ff*

26

31

*p*

36

41

46

⊖ D.C. 2 veces y Coda ⊕

▲ ▲



# Dulce morena

## Pasacalle

Paco Godoy

Allegro  $\text{♩} = 138$

A

B

The musical score is arranged in 20 staves, each corresponding to a different instrument or section. The instruments listed are: Piccolo Re<sup>♯</sup>, Clarinete Mi<sup>♭</sup>, Clarinete 1<sup>º</sup>, Clarinete 2<sup>º</sup> y 3<sup>º</sup>, Trompeta 1<sup>ª</sup>, Trompeta 2<sup>ª</sup> y 3<sup>ª</sup>, Soprano, Saxo Alto 1<sup>º</sup>, Saxo Alto 2<sup>º</sup>, Saxo Tenor, Trombón 1<sup>º</sup>, Trombón 2<sup>º</sup> y 3<sup>º</sup>, Bombardino Solo, Bombardino 2<sup>º</sup>, Barítono Solo, Barítono 2<sup>º</sup>, Altos 1<sup>º</sup> y 2<sup>º</sup>, Contrabajo Mi<sup>♭</sup>, Contrabajo Si<sup>♭</sup>, Lira, and Percusión. The score begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Allegro' with a metronome marking of 138. The dynamic marking 'f-p' (fortissimo-piano) is used throughout. The score is divided into two sections, A and B, with section B starting at the end of the page. The Piccolo part is in the key of D major, while the other instruments are in the key of D minor. The percussion part is in the key of D minor.

Dulce morena

This musical score is for the piece "Dulce morena". It consists of a vocal line and a piano accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line begins at measure 8, marked with a box containing the number "8". The piano accompaniment is divided into two systems of staves. The first system includes a grand staff (treble and bass clefs) and a single bass clef staff. The second system includes a grand staff and a single bass clef staff. The score is divided into three measures by vertical bar lines. The first measure contains a melodic phrase for the voice and piano. The second measure contains a continuation of the melodic phrase. The third measure contains a final melodic phrase. The piano accompaniment provides harmonic support throughout. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamic marking *f* (forte) is used throughout the piano accompaniment. The vocal line is marked with a *f* dynamic marking. The score also includes a "Voz" label above the vocal line. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment is written in a style that is typical of a piano accompaniment for a vocal piece. The score is presented in a clear and professional layout, with a white background and black ink.



Dulce morena

De A al B y viene

B

Musical score for 'Dulce morena', page 23. The score is written for a large ensemble, including vocal parts and various instruments. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems, labeled 1 and 2. The first system (measures 1-12) features a vocal line in the top staff, with various instrumental parts below. The second system (measures 13-24) continues the piece, with a key signature change to one flat (F) at the beginning of measure 13. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'V'.



Dulce morena

39

This musical score consists of 15 staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The remaining 14 staves are in bass clef with a key signature of two flats (Bb, Eb). The score is marked with dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes crescendo markings (*cresc.*). The notation includes various note values, rests, and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots at the end of the final staff.

# Dulce morena

47

1ª vez Tromp.  
2ª Clar.

pp  
1ª vez Tromp. 2ª Clar.

pp  
1ª vez Tromp.  
2ª Clar.

pp  
1ª vez Tromp.  
2ª Clar.

pp  
1ª vez Tromp.  
2ª Clar.

pp  
1ª vez Tromp.  
2ª Sax.

pp  
1ª vez Tromp.  
2ª Sax.

pp

pp

pp

pp

p

pp

pp

pp

pp

pp

p

pp

p

Para fin *mf*

p

Detailed description: This is a page of a musical score for the piece "Dulce morena". The page number is 47. The score is arranged for a large ensemble, including Trumpets (1st and 2nd), Clarinets (1st and 2nd), Saxophones (1st and 2nd), Trombones (1st and 2nd), Basses, and Drums. The music is written in a key with one sharp (F#) and a common time signature (C). The score consists of 15 systems. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a first ending bracket. The second system through the eighth system are for woodwinds (Trumpets and Clarinets/Saxophones) and feature a dynamic marking of *pp*. The ninth system is for Trombones and also features a dynamic marking of *pp*. The tenth system is for Basses and features a dynamic marking of *pp*. The eleventh system is for a second set of Basses and features a dynamic marking of *pp*. The twelfth system is for a second set of Trombones and features a dynamic marking of *p*. The thirteenth system is for a second set of Basses and features a dynamic marking of *pp*. The fourteenth system is for a second set of Trombones and features a dynamic marking of *pp*. The fifteenth system is for a second set of Basses and features a dynamic marking of *p*. At the bottom of the page, there are instructions for the conductor: "Para fin *mf*" and "p".

Dulce morena

*D.C. al Coda*

55

1 2

The image shows a musical score for the piece 'Dulce morena'. It consists of 15 staves. The first two staves are treble clef, and the last two are bass clef. The score is divided into two main sections, labeled '1' and '2'. Section 1 spans measures 1-4, and section 2 spans measures 5-8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo). The score concludes with a Coda symbol. The page number '55' is in the top left corner.



# Dulce morena

## Piccolo Re<sup>b</sup>

Paco Godoy

Allegro ♩ = 138

A

*f-p*

*f*

Voz

*p*

*pp*

*mf*

*f*

*f*

De A al B y viene

D.C. al Coda

# Dulce morena

## Clarinete Mi $\flat$

Paco Godoy

Allegro  $\text{♩} = 138$

A

*f-p*

7

1

2

B

*f*

13

19

1

2

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*p*

25

1

2

De A al B y viene B

B

31

*pp*

38

*mf*

*cresc.*

44

*f*

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*pp*

50

1

D.C. al Coda

56

2

*f*

# Dulce morena

## Clarinete 1°

Paco Godoy

**Allegro**  $\text{♩} = 138$

**A**

*f-p*

**B**

*f*

**7**

**13**

**19**

1ª vez Tromp.  
2ª Clar.

*p*

De A al B y viene **B**

**25**

1 2

**31**

*pp*

**38**

*mf*

*cresc.*

1ª vez Tromp. 2ª Clar.

*pp*

**44**

*f*

**50**

*D.C. al Coda*

**56**

2

*f*

# Dulce morena

## Clarinete 2º

Paco Godoy

**Allegro** ♩ = 138

**A**

*f-p*

**B**

*f*

7

13

19

*p*

1ª vez Tromp.  
2ª Clar.

25

1 2

De A al B y viene **B**

31

*pp*

38

*mf* *cresc.*

44

*f* *pp*

1ª vez Tromp.  
2ª Clar.

50

1

*D.C. al Coda*

56

2

*f*

# Dulce morena

## Clarinete 3º

Paco Godoy

Allegro ♩ = 138

A

*f-p*

7

13

19

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*p*

25

De A al B y viene

31

*pp*

38

*mf* *cresc.*

44

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*pp*

50

D.C. al Coda

56

*f*

# Dulce morena

## Trompeta 1<sup>a</sup>

Paco Godoy

Allegro ♩ = 138

A

*f-p*

7

13

19

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*p*

25

De A al B y viene

31

*pp*

37

*mf*

*cresc.*

43

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*f*

*pp*

49

D.C. al Coda

55

*f*

# Dulce morena

## Trompeta 2<sup>a</sup>

Paco Godoy

Allegro ♩ = 138

A

*f-p*

7

13

19

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*p*

25

De A al B y viene

31

*pp*

37

*mf*

*cresc.*

43

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*f*

*pp*

49

55

D.C. al Coda

*f*

# Dulce morena

## Trompeta 3<sup>a</sup>

Paco Godoy

Allegro ♩ = 138

A

*f-p*

7

13

19

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*p*

25

De A al B y viene

31

*pp*

37

*mf*

*cresc.*

43

*f*

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*pp*

49

55

1

2

D.C. al Coda

*f*



# Dulce morena

## Soprano

Paco Godoy

Allegro ♩ = 138

**A**

*f-p*

7

1 2

*f*

13

19

1 2

*p*

1ª vez Tromp.  
2ª Clar.

25

1 2

*De A al B y viene*

**B**

31

*pp*

37

*mf*

*cresc.*

43

*f*

1ª vez Tromp.  
2ª Clar.

*pp*

49

*D.C. al Coda*

55

1 2

*f*

# Dulce morena

## Saxo Alto 1°

Paco Godoy

Allegro ♩ = 138

**A**

*f-p*

**B**

7

1 2

*f*

13

19

*p*

1ª vez Tromp.  
2º Sax.

25

1 2

*De A al B y viene* **B**

31

*dulce*

*pp*

37

*mf* *cresc.*

43

*f* *pp*

1ª vez Tromp.  
2º Sax.

49

55

1 2

*D.C. al Coda*

*f*

# Dulce morena

## Saxo Alto 2º

Paco Godoy

Allegro ♩ = 138

**A**

*f-p*

**B**

7

1 2

*f*

13

19

1 2

1ª vez Tromp.  
2º Sax.

*p*

25

1 2

*B*

De A al B y viene

31

*dulce*

*pp*

37

*mf* *cresc.*

43

*f* *pp*

1ª vez Tromp.  
2º Sax.

49

*D.C. al Coda*

55

1 2

*f*

# Dulce morena

## Saxo Tenor

Paco Godoy

Allegro ♩ = 138

**A**

*f-p*

**B**

*f*

7

13

19

*p*

*De A al B y viene*

25

*dulce*

*pp*

31

*mf*

*cresc.*

37

43

*f*

*pp*

49

*D.C. al Coda*

55

*f*

# Dulce morena

## Trombón 1º

Paco Godoy

Allegro ♩ = 138

**A**

*f-p*

**B**

*f*

7

13

19

*p*

25

*dulce*

*pp*

31

37

*mf*

*cresc.*

43

*f*

*pp*

49

*D.C. al Coda*

55

1

2

*f*

# Dulce morena

## Trombón 2º

Paco Godoy

Allegro ♩ = 138

The musical score is written for Trombone 2 in bass clef, 2/4 time, and B-flat major. It begins with a tempo marking of Allegro and a quarter note equal to 138 beats per minute. The score is divided into ten staves, each starting with a measure number in a box. The first staff starts at measure 1 and includes a first ending bracket labeled 'A'. The second staff starts at measure 7 and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a first ending bracket labeled '2'. The fifth staff starts at measure 25 and includes a first ending bracket labeled '1', a second ending bracket labeled '2', and a section bracket labeled 'B'. The sixth staff starts at measure 31 and includes the marking 'dulce' and 'pp'. The seventh staff starts at measure 37 and includes 'mf' and 'cresc.'. The eighth staff starts at measure 43 and includes 'f' and 'pp'. The ninth staff starts at measure 49 and includes a fermata symbol. The tenth staff starts at measure 55 and includes a first ending bracket labeled '1', a second ending bracket labeled '2', and a fermata symbol. The score concludes with the instruction 'D.C. al Coda' and a final fermata.

7

13

19

25

31

37

43

49

55

A

B

*f-p*

*f*

*p*

*De A al B y viene*

*dulce*

*pp*

*mf*

*cresc.*

*f*

*pp*

*D.C. al Coda*

*f*

# Dulce morena

## Trompeta 3<sup>a</sup>

Paco Godoy

Allegro ♩ = 138

A

*f-p*

7

13

19

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*p*

25

De A al B y viene

31

*pp*

37

*mf*

*cresc.*

43

*f*

1<sup>a</sup> vez Tromp.  
2<sup>a</sup> Clar.

*pp*

49

55

1

2

D.C. al Coda

*f*

# Dulce morena

## Bombardino Solo

Paco Godoy

Allegro ♩ = 138

**A**

*f-p*

**B**

*f*

7

13

19

*p*

25

*dulce*

*pp*

31

*mf*

*cresc.*

37

43

*f*

*pp*

49

*D.C. al Coda*

55

*f*



# Dulce morena

## Bombardino 2°

Paco Godoy

Allegro ♩ = 138

The musical score is written for Bombardino 2° in 2/4 time, with a tempo of Allegro (♩ = 138). The key signature has one flat (Bb). The score consists of ten staves of music, each starting with a measure number in a box. The dynamics and articulations are as follows:

- Staff 1 (measures 1-6): **f-p**, marked with a box labeled **A**.
- Staff 2 (measures 7-12): **f**, marked with a box labeled **B**. Includes first and second endings.
- Staff 3 (measures 13-18): **p**.
- Staff 4 (measures 19-24): **p**, marked with a box labeled **B**. Includes first and second endings.
- Staff 5 (measures 25-30): **pp**, marked with a box labeled **B**. Includes first and second endings. The instruction "De A al B y viene" is written above the staff.
- Staff 6 (measures 31-36): **mf**, **cresc.**
- Staff 7 (measures 37-42): **f**, **pp**.
- Staff 8 (measures 43-48): **pp**.
- Staff 9 (measures 49-54): **pp**, **D.C. al Coda**.
- Staff 10 (measures 55-60): **f**.

# Dulce morena

## Barítono Solo

Paco Godoy

Allegro ♩ = 138

**A**

*f-p*

**B**

7

13

19

*p*

25

*De A al B y viene*

**B**

31

*dulce*

*pp*

37

*mf*

*cresc.*

43

*f*

*pp*

49

*D.C. al Coda*

55

1

2

*f*

# Dulce morena

## Barítono 2º

Paco Godoy

Allegro ♩ = 138

A

*f-p*

7

1 2

*f*

13

19

1 2

*p*

De A al B y viene

25

1 2

B

31

*pp*

37

*mf*

43

*cresc.* *f* *pp*

49

*D.C. al Coda*

55

1 2

*f*

# Dulce morena

Altos 1º y 2º

Paco Godoy

Allegro ♩ = 138

A

7 *f-p* B

13 *f*

19 1 2 *p*

25 1 2 De A al B y viene B *V*

31 *pp*

37 *mf* *cresc.*

43 *f* *p*

49 *⊕*

55 1 2 *D.C. al Coda* *⊕* *f*

# Dulce morena

## Contrabajo Mi $\flat$

Paco Godoy

Allegro  $\text{♩} = 138$

A

7 *f-p* B

13

19 1 2 *p* De A al B y viene B

25 1 2 B

31 *pp*

37 *mf* *cresc.*

43 *f* *pp*

49  $\text{⊕}$

55 1 2 *f*  $\text{⊕}$

D.C. al Coda

# Dulce morena

## Contrabajo Si $\flat$

Paco Godoy

Allegro  $\text{♩} = 138$

The musical score is written for a double bass in Si $\flat$  (B-flat) and is in 2/4 time. The tempo is marked Allegro with a quarter note equal to 138 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, each starting with a measure number in a box. The first staff begins with a repeat sign and a first ending bracket labeled 'A'. The second staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff continues the melody. The fourth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2', with a box labeled 'B' at the end. The sixth staff begins with a first ending bracket labeled '1' and a second ending bracket labeled '2', with a box labeled 'B' at the end. The seventh staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The eighth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The ninth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The tenth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2', with a box labeled 'B' at the end. The score includes various dynamics such as *f-p*, *f*, *p*, *pp*, *mf*, and *f*. It also features articulations like accents (*>*) and slurs. The score ends with a double bar line and a repeat sign.

7

13

19

25

31

37

43

49

55

A

B

1

2

1

2

1

2

1

2

1

2

*f-p*

*f*

*p*

*pp*

*mf*

*f*

*pp*

*f*

*cresc.*

*D.C. al Coda*

De A al B y viene

# Dulce morena

## Lira

Paco Godoy

Allegro ♩ = 138

**A**

*f-p*

**B**

*f*

**7**

**13**

**19**

*p*

*p*

*De A al B y viene* **B**

**25**

**31**

*pp*

**37**

*mf*

**43**

*pp*

**49**

*D.C. al Coda*

**55**

*f*

# Dulce morena

## Platillos

Paco Godoy

Allegro ♩ = 138

A

6 *f-p* B

12 7 1 2 *f* *p*

23

28 1 2 B 8 *pp*

40 *mf* *cresc.* *f*

45 *p*  
Para fin *mf*

50

55 1 2 *p*  
D.C. al Coda *f*



# Dulce morena

## Tambor

Paco Godoy

Allegro ♩ = 138

A

7 *f-p* B

13 *f*

19 2

25 *p* De A al B y viene B

31

37 *pp*

43 *mf* *cresc.*

49 *f* *p* Para fin *mf*

55 *D.C. al Coda* *p*

*f*

# Dulce morena

## Bombo

Paco Godoy

Allegro ♩ = 138

A

fp

7

B

f

13

19

p

25

De A al B y viene

B

mf

31

pp

37

mf

cresc.

43

f

p

49

Para fin mf

55

D.C. al Coda

p

f

## ANECDOTARIO

### I.- EN PLENAS "BODAS DE ORO", UNA NEBLINA DE NOSTALGIA

Parodiando una frase que resuena en nuestros oídos cotidianamente, en esta era medio enigmática, creo yo que, con mayor propiedad aún, podemos decir: "La música ha sido, es y será propiedad de todos".

En la sabia doctrina del libro del Eclesiastés:

"Todo en la vida tiene un momento.  
Tiene su tiempo el nacer y el morir,  
La siembra y la cosecha,  
El silencio y la palabra,  
La separación y el encuentro,  
La lucha y la paz,  
La fiesta, el regocijo, la alegría... las lágrimas."

Pero hay algo que tiene su puesto en todo momento: LA MÚSICA.

Una pareja celebraba, a todo dar, 50 años de matrimonio. Se le concedió a Paco Godoy el privilegio de ser "el artista favorito" de los esposos. En el denso programa conmemorativo, la familia incluyó como número central, una inolvidable serenata.

Como de costumbre Paco Godoy, llegó "rapidito", con su piano portátil y una carga rebosante de inspiración y de cariño. Después de mi primera intervención, resolví dirigir a la pareja unas palabras de felicitación muy sentida y tan emotiva, que terminé gritando el clásico ¡VIVAN LOS NOVIOS!

Pero, al dirigir la mirada a una joven que, con rapidez matemática le calculé 25 años, me di cuenta que no contestó a mi grito.

Me acerqué a ella y mirándola fijamente a los ojos, le dije:

"¡Escuchen como se grita!" ¡Nada! Hierática, seria, inabordable...

Alguien, al sorprender en mí un cierto desconcierto, se acercó a decirme: "No insista. Es sordomuda".

En la vida hay de todo: oídos que no pueden oír; pero es mucho más grave encontrarse con oídos abiertos, que no quieren escuchar.

### II.- CONTRASTES DE LA VIDA

Era el 11 de septiembre del año 2007, en Ibarra, la "ciudad blanca".

Siempre dispuesta a vaciar raudales de cultura en sus parejas sin mancha. En el sobrio y elegante auditorio de la casa de la cultura, nosotros (Piedad Torres y Paco Godoy), ofrecíamos un concierto de canto y piano. Era un lleno total. Mucha gente de pies y una latente expectativa que, de repente, se volcará en torrentes de aplausos.

De pronto, atravesó la pasarela central un caballero de aproximadamente 78 años. Traje impecable, chaleco castellano, anteojos grandes y un reloj de cadena de plata reluciente. Con cierta dificultad, cargaba algo pesado: era una grabadora “de la época de la chispa”, que más tranquila hubiera estado en el claroscuro de un museo de antigüedades.

¿Para qué todo esto?

Puso un cassette y, con mucha circunspección y prosopopeya, se disponía a grabar, en exclusiva, nuestro concierto...

¡Pesado piropo! Un caballero “a lo grande”, grabando nuestra inspiración de la manera más peregrina.

Hay contrastes en la vida, que nos despiertan de los más bellos sueños, a la prosaica realidad.

Para ser felices en este mundo, lleno de lujos, de cosas superfluas y superabundantes, de actitudes estridentes, de sorpresas nunca esperadas, nos hacen falta dos cosas: ¡serenidad y sencillez!

### **III.- EL ACORDEON NO ES MIO**

Tenía yo 13 años de edad. Fui organista de la iglesia de la compañía de Jesús. En el trayecto de ese tiempo, por cierto inolvidable, cuántos recuerdos, cuántas anécdotas.

Una devota de la virgen Dolorosa compró un acordeón, que debía ser utilizado por mi persona cada 20 del mes, en el rosario de la aurora. Mi deber era guardar el acordeón en la sacristía hasta el próximo mes.

Un buen día, se me ocurrió acudir al Hno. Daniel Calvopiña, de la Compañía de Jesús, encargado de la Iglesia, pidiéndole que me permitiera llevar el acordeón a mi casa para los ensayos. Yo sería muy puntual en traer el aparato cada 20 del mes. Mi petición fue aceptada sin dificultad.

Al enterarse de todo esto el organista de la Iglesia de la Merced, Don Carlos Rivadeneira, vino a buscarme un sábado alrededor de las cinco de la tarde. Encarecidamente me proponía alquilarle el acordeón para esa noche.

“Lo siento, le contesté, el acordeón no es mío”.

Me insistió, y sin que yo le pidiera, puso en mis manos un billete de 500 sucres y me dijo: “A las siete de la noche vendrá a llevar el acordeón el artista Rodrigo Barreno. Con absoluta seguridad, mañana se lo entrego”.

Llegó el maestro Rodrigo Barreno, llevó el acordeón; pero... resulta que al bajarse del taxi, se le olvidó el acordeón que, tan veloz como el motor del auto, desapareció para siempre.

Llegó el domingo 20 y don Carlos Rivadeneira no llegó. Ya pueden imaginarse: “volé” hasta el templo de la merced, donde me empapé de la infausta noticia.

Al enterarse de lo acontecido la dueña del acordeón, en tono serio y terminante dijo: “El acordeón me valió 18.000 sucres, quiero que me los devuelvan”.

¿Qué nos quedaba?

Don Carlos Rivadeneira puso 6.000 sucres por pedir lo ajeno.

Yo, 6.000 sucres por prestar lo que no era mío.

El maestro Rodrigo Barreno 6.000 sucres, por el olvido.

¡Elocuente lección!

“El tiempo no es una autopista entre la cuna y la tumba”. Es un espacio para crecer bajo el sol. Entre flores y espinas, entre guijarros o planicies limpias, aprende a aprovechar toda ocasión para pulir tu personalidad, para enriquecerla con la sabiduría de la experiencia.

Para ser al menos un poco feliz; para tener sobre la tierra un pedacito de cielo, debes reconciliarte con tu vida, con el medio ambiente, con los que te rodean, todos los días.

#### **IV.- UNA MALETA SOSPECHOSA**

Cuando uno se duerme con una cascada de sinfonías, que se amontonan en el hondón del alma como un collar de perlas musicales; el despertar es plácido y sereno como las auroras de agosto; la aurora es musical como la orquesta de la fronda; la primera sensación de vida es como un canto de esperanza.

Así desperté un día, a las 4 de la mañana, para llegar a las cinco en punto al aeropuerto “Mariscal Sucre” de Quito. Con ilusión y optimismo, me acerqué al consabido chequeo del boleto y a la inspección aduanera que trata de hacer algo así como una radiografía del cuerpo

y del alma. ¡Ya, todo listo! En la sala de preembarque, seguía dibujando en mi mente pentagramas y notas para el concierto de la noche. El concierto era en esa bella ciudad de Loja, donde todo canta al compás de las ondas tranquilas del Zamora y de la espuma encrespada del Malacatos, cuando “está crecido”.

De pronto, llegó un gran compañero de viaje, el bajista Tito Sangucho. Al verme tan cargado: sintetizador, acordeón y maleta, se ofreció ayudarme con el acordeón, gentileza que acepté agradecido. ¡Listos! Pasar a la puerta de salida y subir al avión, todo fue rápido. Tuvimos un plácido vuelo, codeando los cerros que se apretujan, como para coquetear con la luz del amanecer, que invade el firmamento.

Cuando habíamos llegado ya al aeropuerto de la Toma, me percaté de que el acordeón, ¡no llegó! El maestro Tito con los ojos desorbitados y tomándose los cabellos, no le quedó más que confesar: “olvidé el acordeón en la sala de espera”. ¡Menudo lío!

Me dije en mis adentros, ¡Paco, sereno!: piensa, actúa, soluciona.

Me contacté con los personeros de la línea aérea. Ellos, ejecutivos, rápidos, serviciales, llamaron a la compañía en Quito.

¡Asómbrense!: una maleta abandonada, había sido declarada como material sospechoso. Era mi querido y tan necesario acordeón. Se aclaró todo; el aparato llegó en el avión de la tarde. ¡Feliz concierto de una noche bella, después de la tormenta de la mañana!

Amigo: El problema que logras asumir en tu mente con serena agilidad, para encontrarle una salida, transforma tu ser en una fuente de inspiración.

## **V.-COMO NACIÓ EL PASACALLE “¡QUE VIVA LOJA!”**

Otra vez en Loja, la ciudad zamorana que siempre invita a volver.

Era en el año 1996, cuando ofrecí un concierto de piano en el auditorio del Banco Central. Al finalizar el concierto, algunos profesores del legendario Colegio “Bernardo Valdivieso”, se acercaron a felicitarme y a formularme una propuesta: armar un recorrido por la ciudad, ofreciendo “serenos”.

“Lo siento, no traje el acordeón por no necesitarlo”.

“Eso no es problema. En el colegio Bernardo Valdivieso, Ud. Podrá escoger entre muchos, el acordeón que le guste”.

Cuatro automóviles, doce personas que coreaban, una ciudad que se

agolpaba en balcones y veredas, para escuchar todo un repertorio de serenatas, entretejieron una noche de música y de ensueño.

A la madrugada, me invitaron a comer en el “Beirut”, restaurante de Don Jorge Villota, ubicado en la esquina de las calles 10 de Agosto y Ramón Pinto.

Mientras esperábamos a que nos sirvieran, tomé unas servilletas y me dispuse a componer el pasacalle “¡Que viva Loja!”. La información que recibí de los profesores que me acompañaban sobre los lugares más representativos de la provincia, fueron una maravillosa fuente de inspiración.

Terminábamos de servirnos la cena. Y yo, concluía mi pasacalle “¡Que viva Loja!”.

El ser humano es un peregrino de la vida. Nadie puede detenerse, porque la vida empuja desde dentro. Si la música es la fuerza que te impulsa, ¡avanza! Y cubre el espacio de notas y melodías.

Entonces, permitirás que otros caminen bajo el palio de la noche, iluminado por una sementera de luceros.

Amigo lector:

He transcrito para ti un quinteto de ANÉCDOTAS, como trocitos de amor que han ido matizando los senderos de mi vida y las partituras de mi inspiración.

En el álbum se quedan... doscientas más.

Conservo además una larga antología de COMENTARIOS, son innumerables, los guardo en mí corazón.

Sólo puedo decirles ¡muchas gracias! Su palabra es un estímulo indescriptible; un aliciente que compromete mi gratitud, para siempre; es un ¡alerta! para permanecer sencillo y esforzado, sin detenerme nunca.

La música que produzco o interpreto, no es mía, es de ustedes. Tengo un solo y grande anhelo: SERVIR.

Y hago mía esa bella expresión de Rabindranath Tagore:

“Dormí y soñé que la vida era alegría. Desperté y observé que la vida era servicio. Serví y descubrí que en el servicio se encuentra la alegría”.

Les invito a visitar [www.youtube.com](http://www.youtube.com) - Paco Godoy



## **CRÉDITOS**

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Excepto en los temas: El camari, Viva la comarca, El baile del pavo, Dulce morena

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