

# MERENGUES TRADICIONALES PARA SAXOFÓN ALTO

## TRADITIONAL MERENGUES FOR ALTO SAXOPHONE

VOLUMEN 1

PRACTICE BOOK WITH MINUS ONE TRACKS

Por / By: Alexander Vásquez



Incluye CD  
CD Enclosed

Temas / Songs: Arroyito Cristalino, Caña Brava,  
Compadre Pedro Juan, Desiderio Arias, Dolorita,  
Juan Gomero, Loreta.

Partituras para instrumentos en:  
Eb, C, Bb For: Eb, C, Bb Instrument



# MERENGUES TRADICIONALES PARA SAXOFÓN







## Prefacio

El merengue es un estilo musical que nace en la República Dominicana a principios del siglo XIX. Está considerado como el género musical nacional.

A través de los años fueron naciendo nuevas variantes dentro de este estilo musical, entre ellas se destacan El Merengue Típico O Perico Ripiao, El Merengue de Salón, El Merengue Hip Hop y a inicios del siglo XXI nace el Merengue Urbano.

Se define como Merengues Tradicionales a todos aquellos merengues que se han transmitido con un valor cultural a través de las generaciones.

El merengue tradicional dominicano más completo consta de tres partes: Paseo, Merengue, Jaleo. En muchos casos los autores tomaron varias o una de esas partes para sus composiciones las cuales muchas son hoy grandes merengues tradicionales aun sin poseer las cuatro partes que lo componen.

A través del desarrollo y evolución del merengue, es a finales del siglo XIX e inicios del siglo XX donde nacen las mayorías de las composiciones tradicionales del merengue dominicano. La Instrumentación básica del merengue tradicional (Típico para entonces) en sus inicios fue tambora, maraca y guitarra. En lo adelante la guitarra sería sustituida por el acordeón y la maraca por la güira. La realización de estos cambios está sujetas a muchas opiniones por los historiadores, sin embargo es de considerar que estos nuevos instrumentos poseen mayor fuerza sonora, para un género que en la mayoría de los casos se interpretaba para bailadores sin amplificadores de audio. Luego, en el año 1898 se incorpora el saxofón agregándole más fuerza armónica y sonora al merengue. Su gran versatilidad para realizar melodías y su virtuosa agilidad en los jaleos le dieron una gran acogida en este estilo musical. Años más tarde con la llegada de las grandes orquestas de merengue, las cuales en muchos casos no utilizaban acordeón, señala Crispín Fernández, que el saxofón se convertiría en el gran representante del acordeón dentro de la orquesta.

## Introducción

En este libro encontraras información teórica sobre las articulaciones, la sonoridad y otras cualidades del saxofón en el merengue. Además incluye partituras de merengues tradicionales en Mib, Sib y Tono de Concierto conjunta con pistas de audio que incluye una guía para la práctica de las mismas.

Se han grabado improvisaciones en los demos con el objetivo de que el estudiante pueda desarrollar con mayor claridad el tema de las articulaciones y el estilo de interpretar, ya que por medio a las melodías es muy limitado poder tener una visión más profunda sobre este tema. De igual manera se ha desarrollado el tema de los acompañamientos del saxofón en el merengue (arpegios sobre la armonía).

A consecuencia del interés por conocer más a fondo el papel del saxofón en el Merengue tradicional, quiero compartir con todos este libro, con el principal propósito de que sea un material útil que pueda proveer información teórica-práctica a todos los amantes del merengue y este instrumento.

## Dedicatoria

A DIOS, por permitirme conocer este maravilloso mundo de la música y permitirme compartir con todos ustedes este material. Por darme el privilegio de una familia hermosa. Por mantener siempre cerca de mi carrera musical mentores incondicionales.

Quiero dedicar este trabajo de manera muy especial a uno de nuestros más grandes saxofonistas de todos los tiempos, Crispín Fernández. Por su incansable y desinteresada labor educadora. Por su preocupación y aportes a la calidad musical del merengue. Por ser el saxofonista creador del estilo más influyente en los saxofonista de la nuestra generación. Por ser un modelo de integridad y humildad para los nuevos saxofonistas.

También quiero dedicar este trabajo a grandes músicos saxofonistas que con la más alta calidad en el arte de interpretar el merengue nos han dejado todo un legado, entre ellos están Tavito Vásquez, Choco de León, José Cabrera(El Calvo), Juan Colon, Don Ramón García, Mario Rivera, Marcos Batista, Sandy Gabriel, Marino Estrada, entre otros.

Finalmente a todos los saxofonistas que aman la música y cada día trabajan fuerte por ser mejores artistas.

## El Saxofón en el Merengue

En el merengue el saxofón ha realizado un papel protagónico en la realización de melodías, jaleos y los arpegios en cada tema que servirán como acompañamiento musical junto a la base rítmica (percusión) y armónica (acordeón o piano y bajo).

Esta gran versatilidad ha permitido que el saxofón sea uno de los instrumentos favoritos para acompañar desde las más pequeñas hasta la más grandes Big Band de merengues, por lo que se ha demandado que un saxofonista de este estilo musical deba conocer la melodía, acompañamiento musical (arpegios) y jaleos para cada una de las composiciones tradicionales.

## Frases y Articulaciones

El estilo de tocar el saxofón en el merengue es una escuela particular con características únicas en la forma de interpretar. Al igual que en otros estilos musicales, la interpretación del saxofón en el merengue está influenciado por el uso articulaciones que le destaca su estilo. Entre las articulaciones más usadas en el merengue se destacan:

El tres y uno (3-1). Esto significa que para un grupo de cuatro corcheas en un compás de dos tiempos o para cuatro semicorcheas en un compás de cuatro tiempos se deberá tocar en legato las 3 primeras notas y la última separada. Esta articulación es la más utilizada en el merengue.

## Gráfica

Tres ligadas y una separada (3-1)

**Alto Sax.**

### Articulaciones Merengue

### 3-1



Articulación **dos y dos** (2-2):

Las primeras dos notas se tocan dos **ligadas** (legato) y las siguientes **separadas** (detached notes).

## Articulaciones Merengue 2-2

Alto Sax.

The image shows four staves of musical notation for Alto Saxophone, illustrating the '2-2' articulation technique. The notation is in common time (indicated by '4') and uses a treble clef. The first staff begins with a single note followed by a pair of ligated notes (two notes connected by a horizontal line). The second staff continues this pattern. The third staff begins with a sixteenth-note rest followed by a sixteenth-note eighth-note pair, then a sixteenth-note eighth-note pair, and so on. The fourth staff begins with a sixteenth-note rest followed by a sixteenth-note eighth-note pair, then a sixteenth-note eighth-note pair, and so on. The notation uses various slurs and grace notes to demonstrate the '2-2' articulation style.

## Gráfica

Uno- Dos- Uno (1-2-1)

# Articulaciones Merengue 1-2-1

Alto Sax.

1

2

3

4

5

6

7

## Gráfica

Unas de las articulaciones del Jazz introducida al merengue y usadas hoy día en el Meren-Jazz es la de 1-2-2-2-2.

Esta articulación mantiene las corcheas con valor clásico (Even Eights), y toma la esencia de la articulación del jazz pero no utilizada las corcheas Swinging.

## Articulaciones Merengue 1-2-2-2...

Alto Sax.

The image shows four staves of musical notation for Alto Saxophone. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It consists of six measures of eighth-note patterns. The second staff continues the pattern with a treble clef, one sharp, and a 4/4 time signature. The third staff begins with a treble clef, one sharp, and a 4/4 time signature, featuring sixteenth-note patterns. The fourth staff starts with a treble clef, one sharp, and a 4/4 time signature, also featuring sixteenth-note patterns. Measure numbers 1, 2, 4, and 7 are indicated above the staves.

En muchas ocasiones cada articulación puede ser diferente, ya sea por decisiones del arreglista musical o el saxofonista quien ha grabado o interpretado la pieza musical.

Unos de los puntos principales a tener en cuenta a la hora de realizar cualquiera de las articulaciones anteriores es que la lengua debe realizar las separaciones de las notas con cierta

ligereza para adquirir un fraseo con gusto. Una excelente forma de practicar progresivamente estas articulaciones es mediante los estudios de escalas cromáticas, escalas de cualquier tipo y luego con los arpegios los cuales son muy importantes en la creación de jaleos en el merengue.

La última recomendación que hago sobre el tema del fraseo y las articulaciones del saxofón en el merengue siempre será la más importante, escuchar y tratar de imitar a buenos saxofonistas merengueros.

## Sonoridad

Desde hace décadas las boquillas utilizadas para el merengue son generalmente las que resaltan las altas frecuencias. Estas boquillas generan en el sonido una mayor proyección y más brillo.

La sonoridad actual del saxofón en el merengue es el resultado de un cambio sonoro en la búsqueda de afinidad del instrumento con los colores de este género. Este hecho pudo haberse iniciado con uno de los saxofonistas más influyente del siglo del siglo XX Tavito Vásquez, quien a mediados del siglo xx cuando poseía boquillas de Low-Bafle decidió introducir corcho dentro de la recamara de la boquilla para buscar nuevos colores en el sonido. Esta acción paso de Tavito Vásquez a otros grandes saxofonistas los cuales una vez llegada al mercado las boquillas de High-Bafle utilizaron las mismas para el estilo del merengue creando una fuerte influencia en la sonoridad de alta frecuencia que se mantiene hasta el hoy día.

## Sobre Las Aceleraciones

Una de las dificultades principales a la hora de interpretar merengue es la aceleración que se experimenta. La aceleración produce rigidez, y la rigidez hace más difícil la ejecución de las aceleraciones.

Se recomienda estar bien relajado a la hora de interpretar y en muchos casos es bueno contar con un profesor o supervisor que observe al intérprete.

## **Agradecimientos Especiales**

La elaboración de este material no pudo ser posible sin la colaboración de amigos y profesionales, a quienes agradezco enormemente.

A mi esposa Pamela De Jesús, por su gran motivación y apoyo, a Edgar Castillo, por su incondicional entrega en este proyecto y abrir sus conocimientos musicales para la elaboración de este material, a Kelvin Mejía, por hacer suyo este proyecto y aportar recursos e ideas con una amplia y clara visión desde el primer momento, a mi hermano Benedictt Vásquez por su eterno apoyo y colaboración. Al Maestro Crispín Fernández por abrir sus conocimientos y supervisión en la creación de este material.

A Los Músicos y Técnicos.

Piano – Edgar Castillo

Bajo- Ydelfonso Herrera

Tambora y Conga- Asarias

Güira – William Peguero

Mezcla- Julio César Felix

Diagramación – Benedictt Vásquez

Traducción al Inglés - Eduardo Gil



TRADITIONAL MERENGUES  
FOR ALTO SAXOPHONE

PRACTICE BOOK WITH MINUS ONE TRACKS



## Preface

“Merengue” is a musical style born in the Dominican Republic in the beginning of the 19th century. It is officially recognized as the Dominican Republic’s National Music Genre.

Throughout the years, new variants within this musical style began to appear, being the most notorious the ones known as “Merengue Típico” also known as “Perico Ripiao” (traditional style Merengue), “Merengue de Salón” (Dancehall style Merengue), “Merengue Hip-Hop” (a Merengue and Hip-Hop fusion) and “Merengue Urbano” (urban style Merengue), which appeared in the beginning of the 21st century.

By definition, “Traditional Merengues” are all of those Merengue songs that have been passed on from one generation to another carrying a cultural value.

A complete Traditional Dominican Merengue comprises three main parts:

- a) Paseo (introduction):
- b) Merengue (lyrical content):
- c) Jaleo (riffs):

In many cases the traditional authors would take one or two of these main parts to create their compositions, many of which are nowadays treasured as great traditional merengues, even though they do not have all three distinct parts.

With the evolution of Merengue through its developing stages, it is near the end of the 19th century and the beginning of the 20th century when the majority of the traditional Dominican merengue compositions were created. The basic instrumentation of the Traditional Merengue,

back then known as “Típico” (grassroots), consisted only of three main instruments, namely: “tambora” (a sort of two-sided African drum played with one bare hand and a stick in the other hand), “maracas” (maracas) and “guitarra” (acoustic guitar). Later on the guitar would be replaced by the accordion and the maracas by the “güira” (guira scraper). The reasons for making these changes are still a subject of debate by the music historians; however, it is only logical to conclude that these instruments were chosen because they offered a far greater sound projection, ideal for a musical genre which in many cases was performed for dancers in open spaces without sound amplification.

Sometime later (around 1898) the saxophone was introduced, giving Merengue greater harmonic and sound strength. Its unique versatility to play melodies and its virtuous agility in the riffs granted this woodwind instrument great acceptance into this musical style. Saxophonist Crispín Fernández points out that with the birth of the big merengue orchestras years later, which in many cases did not include the accordion, the saxophone became the official successor of the accordion in the classical merengue band.

# **Introduction**

In this book you will find information about the articulations, the sonority and other qualities of the saxophone when executing merengue music. Also, this book includes the transcriptions of some Traditional Merengues written in Eb, Bb and Concert Tone, along with an audio CD with the backing tracks for these merengue songs and the respective guidelines to teach you how to play them.

Some improvisations have been recorded in the demo tracks with aim at helping the student develop a better understanding of the subject of articulations and the style of interpretation for playing Merengue, given that with the melodies alone the comprehension of the subject would be limited. Likewise, this book also covers the subject of the saxophone as an accompanying instrument in Merengue (playing arpeggios over the basic harmony).

As a result of my interest for getting to know more about the role of the saxophone in the Traditional Merengue, I want to share this book with everyone, being my main purpose that this material be useful in providing theoretical-practical information to all of those who love this amazing instrument as well as Merengue music.

## **Dedications**

To God: for allowing me to discover the wonderful world of music and for giving me the opportunity to share this book with all of you, for granting me the privilege of having a beautiful family and for surrounding me with unconditional mentors throughout my musical career.

I want to dedicate this work in a very special way to one of the greatest saxophonists of all times, Crispín Fernández, for his tireless and disinterested teaching work in music. Also, for his concern and contributions to the musical quality of Merengue, for being the creator of the most influential playing style on all the merengue saxophonists of our generation and for standing out as a role model of integrity and humility for all the new saxophonists.

I also want to dedicate this book to many great saxophone players that, with the highest quality in the art of performing Merengue, have left us their legacy. Among them I must mention Octavio (Tavito) Vásquez, Sócrates (Choco) de León, José Cabrera (El Calvo), Juan Colón, Ramón García, Mario Rivera, Marcos Batista, Sandy Gabriel, Marino Estrada, among many others...

Finally, to all the saxophonists who love music and who work their hardest every day to become better artists.

## **The Role of the Saxophone in Merengue**

In Merengue the saxophone has played a leading role in the execution of melodies, riffs and the arpeggios that in every song act as musical accompaniment along with the rhythmic base (percussion) and the harmonic base (accordion or piano & bass).

This great versatility has allowed the saxophone to become one of the favorite instruments for musical accompaniment from the smallest to the largest merengue big bands, making it a requirement that any professional saxophonist within this musical style must be familiar with the melody, the accompaniment (arpeggios) and the riffs of all the traditional compositions.

## **Phrasing and Articulation**

The style of playing the saxophone in Merengue is a particular school with unique characteristics in its performance. Like in other musical styles, the execution of the saxophone in Merengue is influenced by the use of articulations that highlight its distinct style. Among the most widely used articulations in Merengue the following ones stand out:

The **three & one** (3-1) articulation:

This means that for a group of four quarter notes or eighth notes in a 2x2 time measure, the first three notes must be played **legato** while the forth one must be separated by **tonguing** it.

**Articulaciones Merengue**  
Alto Sax.  
**3-1**



A musical score for Alto Saxophone in G major (one sharp). The score consists of three measures. Measure 1: The first three notes are grouped together with a single dynamic marking above them, indicating they should be played legato. The fourth note is isolated with a separate dynamic marking, indicating it should be tongued. Measure 2: Similar grouping of the first three notes followed by a tongued fourth note. Measure 3: The first three notes are grouped together, and the fourth note is tongued. Measures are separated by vertical bar lines, and the key signature changes from G major to C major (no sharps or flats) in the middle of the third measure.

The **two & two** (2-2) articulation:

The first two notes are played **legato** and the last two are **tongued** apart.

## Articulaciones Merengue

Alto Sax.

### 2-2

The musical score consists of four staves of Alto Saxophone music. Staff 1 starts with a measure in 4/4, treble clef, key signature of one sharp. It features a pattern of eighth and sixteenth notes with slurs. Staff 2 continues the pattern in 4/4. Staff 3 begins in 4/4 and transitions to common time (C) at the end of the measure. Staff 4 concludes the piece in 4/4. All staves include various slurs, grace notes, and dynamic markings typical of merengue articulation.

The **one-two-one** (1-2-1) articulation:

**Articulaciones Merengue**  
Alto Sax.  
**1-2-1**



The musical score consists of four staves of Alto Saxophone music. Staff 1 starts with a treble clef, 4/4 time, and a key signature of one sharp. Staff 2 follows with a treble clef, common time, and a key signature of one sharp. Staff 3 returns to a treble clef, 4/4 time, and a key signature of one sharp. Staff 4 concludes with a treble clef, common time, and a key signature of one sharp. The music features various eighth-note patterns, some with slurs and dots, illustrating the 'one-two-one' (1-2-1) articulation technique.

One of the Jazz articulations introduced in Merengue and currently used in the fusion style called “Meren-Jazz” is the **one-two-two-two-two** (1-2-2-2-2) articulation.

This articulation maintains the classic value of the quarter notes (Even Eights) and takes the essence of the Jazz phrasing, but without using the swinging quarter notes.

Alto Sax.

### Articulaciones Merengue 1-2-2-2...

The musical score consists of four staves of Alto Saxophone music. Staff 1 contains 4 measures. Staff 2 contains 2 measures. Staff 3 contains 4 measures. Staff 4 contains 7 measures. The key signature is one sharp throughout. The music uses eighth-note patterns with specific articulations, such as slurs and grace notes, to achieve the "one-two-two-two-two" articulation pattern.

In many cases each articulation used may be different, either as decided by the musical arranger or by the player who records or performs the musical piece.

One of the main aspects to keep in mind when it comes to using any of the aforementioned articulations is the fact that the tong must be used with certain agility to gently separate the notes so as to achieving a phrasing with a nice appeal, usually referred to as “a merengue swing”. One excellent way to practice these articulations progressively is by using them to study the chromatic scales, the major and minor scales in any key and also their arpeggios, which are very important for creating catchy, melodic riffs in Merengue.

The final recommendation that I can give on the subject of phrasing and articulations on the saxophone in Merengue will always be the most important: it is to listen and to try to imitate the style of good Merengue saxophone players.

## **Sonority and Projection (tone signature)**

The sound of the saxophone in Merengue is vibrant. For decades the mouthpieces used in Merengue have been those which accentuate the high pitch notes. These mouthpieces produce a sound with greater projection and brilliance.

The current tone signature of the saxophone in Merengue is the result of a tonal change obtained in the search for the affinity of the instrument with the colors of this musical genre. This event could have originated with one of the most influential merengue saxophonists of the 20th century, Octavio (Tavito) Vásquez, whom in the mid 1900's, when using low baffle mouthpieces, decided to place a thin layer of cork inside the mouthpiece's chamber to obtain new colors in his tone. This practice was passed from Tavito onto other great saxophonists whom, once the high baffle mouthpieces were available in the market, used them in Merengue to create the strong influence in the vibrant sonority that still lingers today.

## **Accelerated Playing**

One of the greatest difficulties when playing Merengue on the saxophone is the acceleration in tempo that is so typical of this rhythm. This acceleration produces stiffness and tension in the performer, which isn't good when trying to play fast, colorful passages between the notes.

It is recommended to be relaxed when performing and, in many cases, it is good to have an instructor who can observe the performer.

## **Special Thanks**

Completing this technical material would not have been possible without the collaboration from friends and musical professionals to whom I am deeply thankful.

First of all to my wife, for her great support and motivation. To Edgar Castillo, for his unconditional dedication to this project and for sharing his musical knowledge with me to complete this material. To Kelvin Mejía and Radio Funglode, for making this project his and for collaborating with resources and ideas with a broad and clear vision since the beginning stages. To my brother Benedict Vásquez, for his sustained support and collaboration. To my mentor Crispín Fernández, for granting me access to his vast knowledge and for supervising the writing of this book.

To the fellow musicians, sound technicians and other field professionals who collaborated with my work:

Piano – Edgar Castillo

Electric Bass - Ydelfonso Herrera

Tambora & Wood Congas - Asarias

Guira Scrapper – William Peguero

Mixing- Julio Cesar Félix

Mastering – Raúl Canela

Diagramation – Benedictt Vásquez

English Translation - Eduard Gil

Recording Studios – Radio Funglode, Infinity Records

PARTITURAS  
INSTRUMENTOS Eb

Split Track #1  
Full Track Stereo #2

# Mensaje

(Arroyito Cristalino)

Alto Sax.

Arcadio Franco (Pipi)

A

O

B<sub>m</sub>

C<sub>#</sub>

A

A<sub>#dim</sub>

The sheet music consists of ten staves of musical notation for alto saxophone. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The lyrics are placed above the notes:

- Staff 1: A (measures 1-3)
- Staff 2: O (measures 4-6)
- Staff 3: B<sub>m</sub> (measures 7-9)
- Staff 4: C<sub>#</sub> (measure 10)
- Staff 5: A (measures 11-12)
- Staff 6: A#dim (measures 13-15)
- Staff 7: B<sub>m</sub> (measures 16-18)
- Staff 8: E (measures 19-21)
- Staff 9: A (measures 22-24)

Measure numbers are indicated at the beginning of each staff: 1, 4, 7, 10, 13, 16, 19, and 22. Measure 10 includes a bracket labeled "1, 2, 3.". Measure 13 includes a bracket labeled "4.". Measure 19 includes a bracket labeled "1, 2, 3.". Measure 22 includes a bracket labeled "4.". Measure 24 ends with a double bar line.

Mensaje

2 A B<sub>m</sub> E B<sub>m</sub> E A 1, 2, 3.

24

28 4. A B<sub>m</sub> E A A B<sub>m</sub> E

31

34 B<sub>m</sub> E B<sub>m</sub> E A

1, 2, 3.

# Caña Brava

Split Track #3  
Full Track Stereo #4

Eb instruments

Toño Abreu

The sheet music consists of ten staves of musical notation for Eb instruments. The key signature is one sharp (F#). The time signature varies throughout the piece. The first staff begins with a dynamic of  $\mathbf{E}$  m followed by  $\mathbf{A}_7$ . The second staff begins with  $\mathbf{E}$  m followed by  $\mathbf{A}_7$ . The third staff begins with  $\mathbf{E}$  m followed by  $\mathbf{A}$ . The fourth staff begins with  $\mathbf{B}$ . The fifth staff begins with  $\mathbf{B}$ . The sixth staff begins with  $\mathbf{E}$  m. The seventh staff begins with  $\mathbf{B}$ . The eighth staff begins with  $\mathbf{B}$ . The ninth staff begins with  $\mathbf{B}$ . The tenth staff begins with  $\mathbf{2}$ .

8       $\mathbf{E}$  m  $\mathbf{A}_7$

17       $\mathbf{E}$  m       $\mathbf{A}$

21       $\mathbf{E}$  m

27       $\mathbf{B}$

34

39       $\mathbf{E}$  m

45       $\mathbf{B}$

49       $\mathbf{2}$

Caña Brava

X3

## Caña Brava

3

100

X3      8

103      E m      8      E m

109      X3      8      E m

113      8      E m      8

118      E m      8

123      E m      8      E m      8

129      E m      8

134      8      E m



Split Track #5  
Full Track Stereo #6

# Compadre Pedro Juan

Alto Sax.

Luis Arberti

The sheet music consists of ten staves of musical notation for Alto Saxophone. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The lyrics are written above the notes in Spanish, corresponding to the measures. Measure numbers are provided at the beginning of each staff.

- Staff 1: Measures 1-4. Notes: E, B, E, B. Measure 4 ends with a repeat sign.
- Staff 2: Measures 5-8. Notes: E, E/D, A, A#dim, E, B, E, B.
- Staff 3: Measures 9-12. Notes: E, B, E, B.
- Staff 4: Measures 13-16. Notes: A, B/A, G#m, C#m, F#m, B.
- Staff 5: Measures 17-20. Notes: E, E, B, B. Measure 17 has a box labeled "1, 2, 3." above the first measure and "4." above the second. Measure 18 has a box below it.
- Staff 6: Measures 21-24. Notes: B, E, B, E.
- Staff 7: Measures 25-28. Notes: B, E, B, E.
- Staff 8: Measures 29-32. Notes: B, E, B, E.

Alexander Vasquez

Compadre Pedro Juan

2



Split Track #7  
Full Track Stereo #8

# Desiderio Arias

## Alto Sax.

Intro Piano

2

## Desiderio Arias

Sheet music for Desiderio Arias, featuring ten staves of musical notation with lyrics in Spanish. The music is in G major (two sharps) and common time.

The lyrics are:

- 1, 2, 3.
- B E B
- 1, 2, 3. 4.
- B E B E
- B E B
- E B E
- B E
- B E B
- E

Measure numbers: 30, 31, 34, 36, 40, 43, 46, 49.

# Dolorita

Split Track #9  
Full Track Stereo #10

Luis Alberti

## Alto Sax.

The sheet music consists of eight staves of music for guitar. The first staff starts with a treble clef, a key signature of E<sub>b</sub>, and a time signature of 4/4. It is labeled "Intro Piano". The second staff begins with a B<sub>b</sub> chord. The third staff begins with an F<sub>m</sub> chord. The fourth staff begins with an F/A chord. The fifth staff begins with a G chord. The sixth staff begins with a C chord. The seventh staff begins with a G/B chord followed by an A<sub>sus</sub> chord. The eighth staff begins with an A<sub>7</sub> chord. The ninth staff begins with a D<sub>m</sub> chord. The tenth staff begins with a G chord. The eleventh staff begins with a C chord. The twelfth staff begins with a G chord. The thirteenth staff begins with a C chord. The fourteenth staff begins with a G chord. The fifteenth staff begins with a C chord. The sixteenth staff begins with a G chord. The seventeenth staff begins with a C chord. The eighteenth staff begins with a G chord. The nineteenth staff begins with a C chord. The twentieth staff begins with a G chord. The twenty-first staff begins with a C chord. The twenty-second staff begins with a G chord.

Alexander Vasquez

Dolorita

The sheet music consists of eight staves of musical notation. The first seven staves begin with a treble clef, while the eighth staff begins with a bass clef. Measure numbers 2, 25, 28, 31, 34, 37, 40, and 43 are indicated at the start of each staff respectively. The music features a variety of note heads, including G, C, and F, along with rests and slurs. Measure 43 includes a key change to F major, indicated by a sharp sign on the F note.

# Juan Gomero

Split Track #11  
Full Track Stereo #12

Alto Sax.

Folklore

The sheet music consists of 11 staves of musical notation for Alto Saxophone. The key signature changes frequently, indicated by clefs (G-clef, F-clef, E-clef) and sharps or flats. The time signature is mostly common time (indicated by '4'). The first staff starts with a G-clef and a sharp sign. The second staff starts with an F-clef and a sharp sign. The third staff starts with an E-clef and a sharp sign. The fourth staff starts with a G-clef and a sharp sign. The fifth staff starts with an F-clef and a sharp sign. The sixth staff starts with an E-clef and a sharp sign. The seventh staff starts with an E-clef and a sharp sign. The eighth staff starts with a G-clef and a sharp sign. The ninth staff starts with an F-clef and a sharp sign. The tenth staff starts with an E-clef and a sharp sign. The eleventh staff starts with an E-clef and a sharp sign. The music includes various note heads, stems, and rests, with some notes connected by beams. There are also several rests throughout the piece.

2

**E**<sub>m</sub>**B**

Juan Gomero

**E**<sub>m</sub>

54

**B**

61

**E**<sub>m</sub>**B**

68

**E**<sub>m</sub>**E**<sub>7</sub>**A**<sub>m</sub>**E**<sub>m</sub>**B****E**<sub>m</sub>

76

**E**<sub>m</sub>**B**

85

**E**<sub>m</sub>**B****E**<sub>m</sub>

92



# Loreta

Split Track #13  
Full Track Stereo #14

Luis Alberti

Alto Sax.

The musical score consists of ten staves of Alto Saxophone music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The music includes various notes (E, B, A, G, C, F) and rests, separated by vertical bar lines. Some notes are grouped by horizontal beams. Measure numbers are indicated at the beginning of each staff: 1, 3, 6, 9, 12, 15, 18, and 21. In measure 6, there is a bracket labeled '1, 2, 3.' above the notes. In measure 9, there is a bracket labeled '4.' above the notes. The score ends with a final staff at measure 21.

2

6

B

Loreta

—

24



6

B

三

27



B

6

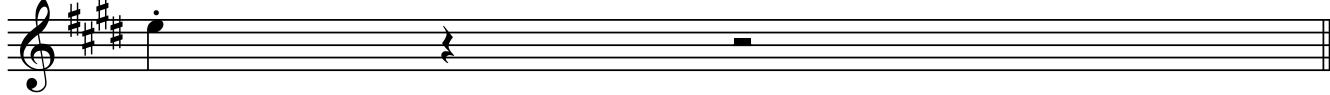
B

30



6

33





PARTITURAS  
INSTURMENTOS Bb

Split Track #1  
Full Track Stereo #2

# Mensaje

Bb Instruments

(Arroyito Cristalino)

Arcadio Franco (Pipi)

D

G

E<sub>m</sub>

F<sub>#</sub>

D

D<sub>#dim</sub>

The sheet music consists of ten staves of musical notation. The first staff shows the notes D, G, E<sub>m</sub>, F<sub>#</sub>, D, and D<sub>#dim</sub>. The subsequent staves are numbered 4 through 22. Staff 4 starts with a dotted half note followed by a sixteenth-note pattern. Staff 7 begins with a dotted half note followed by eighth-note pairs. Staff 10 features a sixteenth-note pattern. Staff 13 includes a measure with a bracket labeled '4.'. Staff 16 has a sixteenth-note pattern with a bracket labeled '1, 2, 3.' Staff 19 shows a sixteenth-note pattern. Staff 22 concludes with a sixteenth-note pattern and a final measure bracketed '4.'

## Mensaje

Split Track #3  
Full Track Stereo #4

# Caña Brava

Bb instruments

Toño Abreu

The musical score consists of eight staves of music for Bb instruments. The staves are arranged vertically, each starting with a key signature of A major (one sharp). The measures are numbered at the beginning of each staff:

- Staff 1 (Measures 8-11): A major, D7 chord.
- Staff 2 (Measures 17-20): A major, D chord.
- Staff 3 (Measures 21-24): A major, E chord.
- Staff 4 (Measures 27-30): E major, E chord.
- Staff 5 (Measures 34-37): E major, E chord.
- Staff 6 (Measures 39-42): A major, D7 chord.
- Staff 7 (Measures 45-48): E major, E chord.
- Staff 8 (Measures 49-52): E major, E chord.

Detailed description: The score is a musical arrangement for Bb instruments. It features eight staves of music, each starting with a key signature of A major (one sharp). The measures are numbered at the beginning of each staff. Staff 1 (Measures 8-11) shows a transition to a D7 chord. Staff 2 (Measures 17-20) shows a return to an A major chord. Staff 3 (Measures 21-24) shows another transition to an E major chord. Staff 4 (Measures 27-30) shows a return to an E major chord. Staff 5 (Measures 34-37) shows a return to an E major chord. Staff 6 (Measures 39-42) shows a transition to a D7 chord. Staff 7 (Measures 45-48) shows a return to an E major chord. Staff 8 (Measures 49-52) concludes the piece with an E major chord.

## Caña Brava

53

1.

2.

3

E

A m

E

A m

E

A m

E

A m

E

A m

E

A m

E

A m

X3

E

A m

E

A m

X4

A m

E

E

A m

94

X3

## Caña Brava

3

The sheet music consists of ten staves of musical notation. The first staff begins at measure 100 with a tempo of 100 BPM. It features a melodic line with various note heads and stems. Measures 100 through 117 are primarily composed of eighth-note patterns. Measures 118 and 119 introduce sixteenth-note patterns. Measures 120 through 129 show a mix of eighth and sixteenth notes. The final staff, starting at measure 135, consists of a single eighth note followed by a long rest. The music is divided into sections labeled 'A m' and 'E' (with 'E' appearing three times). Measure numbers are placed above the staff, and measure 109 is preceded by '109'. Measure 123 is preceded by '123'. Measure 135 is preceded by '135'.



# Compadre Pedro Juan

Bb Instruments

Luis Arberti

The sheet music consists of ten staves of music for Bb instruments. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4 time. The lyrics are written above the notes in a bold, sans-serif font. The lyrics include: A, E, A, A/G, D, D<sup>#dim</sup>, A, E, A, E, A, E, D, E/D, C<sup>#m</sup>, F<sup>#m</sup>, B<sub>m</sub>, E, A, 1, 2, 3., A, 4., E, A, E, A, E, A, A, E, A, E, A.

Compadre Pedro Juan

2

E A E

35

A B<sub>m</sub> E F#<sub>m</sub> *tr*

38

# Desiderio Arias

## Bb Instruments

Intro Piano

A D/A D A/C# B<sub>m</sub> E A DE A

6 C C B<sub>m</sub> E F<sub>#sus</sub> F<sub>#7</sub> B<sub>m</sub>

11 E A E A E A

16 E F<sub>#sus</sub> F<sub>#7</sub> B<sub>m</sub>

20 E A E A E

24 A E A

27 E A E

30 A 1, 2, 3.

The sheet music consists of six staves of musical notation for a guitar. The first staff starts with a treble clef, a key signature of two sharps, and a common time (4). It features a series of eighth-note patterns followed by a measure of sixteenth-note patterns. The second staff begins with a repeat sign and continues with sixteenth-note patterns. The third staff starts with a treble clef, a key signature of one sharp, and a common time (4). It includes a section labeled '1.' followed by a section labeled '2.' with a different rhythmic pattern. The fourth staff starts with a treble clef, a key signature of two sharps, and a common time (4). The fifth staff starts with a treble clef, a key signature of one sharp, and a common time (4). The sixth staff starts with a treble clef, a key signature of one sharp, and a common time (4). Each staff contains lyrics in capital letters above the notes, such as 'A D/A D A/C# B<sub>m</sub> E A DE A' at the top and 'E A E A E' in the middle. Measures are numbered on the left side of each staff, starting from 6 and continuing through 30. The music concludes with a section labeled '1, 2, 3.'

2

## Desiderio Arias

Sheet music for Desiderio Arias, page 2. The music is in 2/4 time with a treble clef and two sharps. The lyrics are indicated by the letters E and A placed above the notes. The music consists of eight staves of sixteenth-note patterns.

Staff 1 (Measures 31-32): E, A, E, A

Staff 2 (Measures 34-35): 1, 2, 3. (Measure 34), 4. (Measure 35)

Staff 3 (Measures 36-37): E, A, E, A

Staff 4 (Measures 40-41): E, A, E, A

Staff 5 (Measures 43-44): A, E, A

Staff 6 (Measures 46-47): E, A, E, A

Staff 7 (Measures 49-50): A

# Dolorita

Bb Instruments

Luis Alberti

The musical score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The staff begins with an 'A' followed by a flat, labeled 'Intro Piano'. This is followed by a series of notes and rests, including an 'E' with a flat, a 'B' with a flat, a 'B' with a flat over a 'D', another 'B' with a flat, an 'F', and a 'C'. The music continues with a 'C', an 'F', a 'C/E' chord, a 'D' sus, and a 'D' 7th. Measure 10 starts with a 'G' with a subscript 'm'. Measures 13 and 16 begin with a 'F' and a 'C' respectively. Measure 19 starts with a 'C', followed by an 'F', and then a 'C'. Measure 22 ends with an 'F'.

Alexander Vasquez

## Dolorita

The image shows a musical score consisting of six staves of music. The staves are arranged vertically, each starting with a treble clef and a key signature of one flat (B-flat). Measure numbers are indicated at the beginning of each staff: 25, 28, 31, 34, 37, 40, and 43. The music includes a variety of notes and rests, with some measures containing only eighth-note patterns. Measures 37 through 43 feature more complex rhythmic patterns, including sixteenth-note figures and grace notes. Measures 40 and 43 also include a B-flat symbol above the staff, indicating a临时调 (temporary key change) to B-flat major.

# Juan Gomero

Bb Instruments

Folklore

The musical score consists of 12 staves of music for Bb Instruments, arranged in three columns. The first column contains staves 1 through 4, the second column contains staves 5 through 8, and the third column contains staves 9 through 12. The music is in common time (indicated by '4' at the top of staff 4). The lyrics are written in Spanish and include the following words:

- Staff 1: **A**m
- Staff 2: **E**
- Staff 3: **A**m
- Staff 4: **E**
- Staff 5: **A**m
- Staff 6: **E**
- Staff 7: **A**m
- Staff 8: **O**m
- Staff 9: **A**7
- Staff 10: **E**
- Staff 11: **A**m
- Staff 12: **A**m
- Staff 13: **A**m
- Staff 14: **E**
- Staff 15: **A**m
- Staff 16: **A**m
- Staff 17: **O**m
- Staff 18: **A**m
- Staff 19: **E**
- Staff 20: **A**m
- Staff 21: **O**m
- Staff 22: **A**7
- Staff 23: **E**
- Staff 24: **A**m
- Staff 25: **A**m
- Staff 26: **O**m
- Staff 27: **A**m
- Staff 28: **E**
- Staff 29: **A**m
- Staff 30: **O**m
- Staff 31: **A**7
- Staff 32: **E**
- Staff 33: **A**m
- Staff 34: **A**m
- Staff 35: **O**m
- Staff 36: **A**m
- Staff 37: **E**
- Staff 38: **A**m
- Staff 39: **O**m
- Staff 40: **A**m
- Staff 41: **A**7
- Staff 42: **E**
- Staff 43: **A**m
- Staff 44: **A**m
- Staff 45: **O**m
- Staff 46: **A**m
- Staff 47: **E**
- Staff 48: **A**m
- Staff 49: **O**m
- Staff 50: **A**7
- Staff 51: **E**
- Staff 52: **A**m
- Staff 53: **A**m
- Staff 54: **O**m
- Staff 55: **A**m
- Staff 56: **E**
- Staff 57: **A**m
- Staff 58: **O**m
- Staff 59: **A**7
- Staff 60: **E**
- Staff 61: **A**m
- Staff 62: **A**m
- Staff 63: **O**m
- Staff 64: **A**m
- Staff 65: **E**
- Staff 66: **A**m
- Staff 67: **O**m
- Staff 68: **A**7
- Staff 69: **E**
- Staff 70: **A**m
- Staff 71: **A**m
- Staff 72: **O**m
- Staff 73: **A**m
- Staff 74: **E**
- Staff 75: **A**m
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- Staff 84: **A**m
- Staff 85: **O**m
- Staff 86: **A**7
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- Staff 90: **O**m
- Staff 91: **A**m
- Staff 92: **E**
- Staff 93: **A**m
- Staff 94: **O**m
- Staff 95: **A**7
- Staff 96: **E**
- Staff 97: **A**m
- Staff 98: **A**m
- Staff 99: **O**m
- Staff 100: **A**m
- Staff 101: **E**
- Staff 102: **A**m
- Staff 103: **O**m
- Staff 104: **A**7
- Staff 105: **E**
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- Staff 476: **A**m
- Staff 477: **O**m
- Staff 478: **A**m
- Staff 479: **E**
- Staff 480: **A**m
- Staff 481: **O**m
- Staff 482: **A**7
- Staff 483: **E**
- Staff 484: **A**m
- Staff 485: **A**m
- Staff 486: **O**m
- Staff 487: **A**m
- Staff 488: **E**
- Staff 489: **A**m
- Staff 490: **O**m
- Staff 491: **A**7
- Staff 492: **E**
- Staff 493: **A**m
- Staff 494: **A**m
- Staff 495: **O**m
- Staff 496: **A**m
- Staff 497: **E**
- Staff 498: **A**m
- Staff 499: **O**m
- Staff 500: **A**7
- Staff 501: **E**
- Staff 502: **A**m
- Staff 503: **A**m
- Staff 504: **O**m
- Staff 505: **A**m
- Staff 506: **E**
- Staff 507: **A**m
- Staff 508: **O**m
- Staff 509: **A**7
- Staff 510: **E**
- Staff 511: **A**m
- Staff 512: **A**m
- Staff 513: **O**m
- Staff 514: **A**m
- Staff 515: **E**
- Staff 516: **A**m
- Staff 517: **O**m
- Staff 518: **A**7
- Staff 519: **E**
- Staff 520: **A**m
- Staff 521: **A**m
- Staff 522: **O**m
- Staff 523: **A**m
- Staff 524: **E**
- Staff 525: **A**m
- Staff 526: **O**m
- Staff 527: **A**7
- Staff 528: **E**
- Staff 529: **A**m
- Staff 530: **A**m
- Staff 531: **O**m
- Staff 532: **A**m
- Staff 533: **E**
- Staff 534: **A**m
- Staff 535: **O**m
- Staff 536: **A**7
- Staff 537: **E**
- Staff 538: **A**m
- Staff 539: **A**m
- Staff 540: **O**m
- Staff 541: **A**m
- Staff 542: **E**
- Staff 543: **A**m
- Staff 544: **O**m
- Staff 545: **A**7
- Staff 546: **E**
- Staff 547: **A**m
- Staff 548: **A**m
- Staff 549: **O**m
- Staff 550: **A**m
- Staff 551: **E**
- Staff 552: **A**m
- Staff 553: **O**m
- Staff 554: **A**7
- Staff 555: **E**
- Staff 556: **A**m
- Staff 557: **A**m
- Staff 558: **O**m
- Staff 559: **A**m
- Staff 560: **E**
- Staff 561: **A**m
- Staff 562: **O**m
- Staff 563: **A**7
- Staff 564: **E**
- Staff 565: **A**m
- Staff 566: **A**m
- Staff 567: **O**m
- Staff 568: **A**m
- Staff 569: **E**
- Staff 570: **A**m
- Staff 571: **O**m
- Staff 572: **A**7
- Staff 573: **E**
- Staff 574: **A**m
- Staff 575: **A**m
- Staff 576: **O**m
- Staff 577: **A**m
- Staff 578: **E**
- Staff 579: **A**m
- Staff 580: **O**m
- Staff 581: **A**7
- Staff 582: **E**
- Staff 583: **A**m
- Staff 584: **A**m
- Staff 585: **O**m
- Staff 586: **A**m
- Staff 587: **E**
- Staff 588: **A**m
- Staff 589: **O**m
- Staff 590: **A**7
- Staff 591: **E**
- Staff 592: **A**m
- Staff 593: **A**m
- Staff 594: **O**m
- Staff 595: **A**m
- Staff 596: **E**
- Staff 597: **A**m
- Staff 598: **O**m
- Staff 599: **A**7
- Staff 600: **E**
- Staff 601: **A**m
- Staff 602: **A**m
- Staff 603: **O**m
- Staff 604: **A**m
- Staff 605: **E**
- Staff 606: **A**m
- Staff 607: **O**m
- Staff 608: **A**7
- Staff 609: **E**
- Staff 610: **A**m
- Staff 611: **A**m
- Staff 612: **O**m
- Staff 613: **A**m
- Staff 614: **E**
- Staff 615: **A**m
- Staff 616: **O**m
- Staff 617: **A**7
- Staff 618: **E**
- Staff 619: **A**m
- Staff 620: **A**m
- Staff 621: **O**m
- Staff 622: **A**m
- Staff 623: **E**
- Staff 624: **A**m
- Staff 625: **O**m
- Staff 626: **A**7
- Staff 627: **E**
- Staff 628: **A**m
- Staff 629: **A**m
- Staff 630: **O**m
- Staff 631: **A**m
- Staff 632: **E**
- Staff 633: **A**m
- Staff 634: **O**m
- Staff 635: **A**7
- Staff 636: **E**
- Staff 637: **A**m
- Staff 638: **A**m
- Staff 639: **O**m
- Staff 640: **A**m
- Staff 641: **E**
- Staff 642: **A**m
- Staff 643: **O**m
- Staff 644: **A**7
- Staff 645: **E**
- Staff 646: **A**m
- Staff 647: **A**m
- Staff 648: **O**m
- Staff 649: **A**m
- Staff 650: **E**
- Staff 651: **A**m
- Staff 652: **O**m
- Staff 653: **A**7
- Staff 654: **E**
- Staff 655: **A**m
- Staff 656: **A**m
- Staff 657: **O**m
- Staff 658: **A**m
- Staff 659: **E**
- Staff 660: **A**m
- Staff 661: **O**m
- Staff 662: **A**7
- Staff 663: **E**
<

2

 $A_m$ 

Juan Gomero

 $A_m$ 

54

 $E$  $E$ 

61

 $A_m$  $E$ 

68

 $A_m$  $A_7$  $D_m$  $A_m$  $E$  $A_m$ 

76

 $A_m$  $E$ 

85

 $A_m$  $E$ 

92

 $A_m$

Split Track #13  
Full Track Stereo #14

# Loreta

Luis Alberti

Bb Instruments

The sheet music consists of ten staves of musical notation for Bb instruments. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The lyrics are represented by large, bold letters above the notes:

- Staff 1: A, E, A
- Staff 2: E, D, E/D
- Staff 3: C<sub>#</sub>m, F<sub>#</sub>m, B<sub>m</sub>, E, A (with a bracket labeled '1, 2, 3.') and A (with a bracket labeled '4.') appearing in sequence.
- Staff 4: E, A
- Staff 5: E, A, A
- Staff 6: E, A, A
- Staff 7: E, A, E
- Staff 8: A, E, A
- Staff 9: E, A, E
- Staff 10: E, A, E

Measure numbers are indicated on the left side of the staves: 1, 3, 6, 9, 12, 15, and 18.

2

A E A

24

Loreta

27

A E A

30

E A E

33

A

This musical score consists of four staves of music. The first staff begins at measure 24 in G major (two sharps) and ends at measure 27. The second staff begins at measure 27 and ends at measure 30. The third staff begins at measure 30 and ends at measure 33. The fourth staff begins at measure 33 and ends with a repeat sign. The vocal line features sustained notes and eighth-note patterns. The lyrics are represented by large, bold letters above the staff: 'A' at measures 2, 24, 27, 30, and 33; 'E' at measures 24, 27, 30, and 33; and 'Loreta' at measure 24. Measures 24-27 consist of sustained notes followed by eighth-note patterns. Measures 27-30 show a more complex eighth-note pattern. Measures 30-33 feature sustained notes and eighth-note patterns.



PARTITURAS  
INSTRUMENTOS C

# Mensaje

C Instruments

(Arroyito Cristalino)

Arcadio Franco (Pipi)

C

F

D<sub>m</sub>

E

C

C<sub>#dim</sub>

1

4

7

10

13

16

19

22

D<sub>m</sub> G<sub>7</sub> C

D<sub>m</sub> G

G D<sub>m</sub> G E<sub>m</sub> A<sub>m</sub> D<sub>m</sub> G

C C D<sub>m</sub> G

D<sub>m</sub> G C

D<sub>m</sub> G 1, 2, 3.

C D<sub>m</sub> G 1, 2, 3.

C D<sub>m</sub> G

C

1, 2, 3.

4.

©Alexander Vasquez

## Mensaje

2  
24

28 4.

31

34

D<sub>m</sub> G C D<sub>m</sub> G C  
B<sub>m</sub>

1, 2, 3.

# Caña Brava

C instruments

Toño Abreu

The sheet music consists of ten staves of musical notation for C instruments. The key signature is one flat, and the time signature varies between common time and 2/4. Measure numbers are indicated above each staff:

- Measure 8: Treble clef, G<sub>m</sub>, C<sub>7</sub>
- Measure 17: Treble clef, G<sub>m</sub>, C
- Measure 21: Treble clef, G<sub>m</sub>
- Measure 27: Bass clef, D
- Measure 34: Treble clef
- Measure 39: Treble clef, G<sub>m</sub>
- Measure 45: Bass clef, D
- Measure 49: Treble clef
- Measure 52: Treble clef, 2

Dashed circles and brackets indicate specific performance techniques or groups of notes.

Caña Brava

53

59

65

71

77

83

X3

89

94

X3

## Caña Brava

3

The sheet music consists of eight staves of musical notation for a single instrument. The key signature is one flat, and the time signature is 2/4. The music is divided into measures by vertical bar lines. Measure numbers are placed at the start of each measure: 100, 103, 109, 113, 118, 123, 129, and 134. Measure 100 starts with a rest followed by a sixteenth-note pattern. Measures 103 and 109 begin with eighth-note patterns. Measures 113 and 118 feature sixteenth-note patterns. Measures 123 and 129 show eighth-note patterns. Measure 134 concludes with a single eighth note. The vocal line includes several lyrics written in a stylized font above the notes. These lyrics include: 'G m', 'o', and 'G m'. The music is performed at a tempo of 100 BPM.



Split Track #5  
Full Track Stereo #6

# Compadre Pedro Juan

C Instruments

Luis Arberti

The sheet music consists of ten staves of music for C Instruments. The key signature is one sharp (F#). The time signature varies between common time (4/4) and a triple-time section (indicated by a 3 over a vertical bar). The lyrics are written below the notes in a stylized font. Measure numbers are provided at the beginning of each staff.

1. G D G  
2. G G/F C C<sup>#dim</sup> G D G D  
3. G D  
4. G D  
5. C D/C B<sub>m</sub> E<sub>m</sub> A<sub>m</sub> D  
6. G G  
7. 1, 2, 3. 4.  
8. D G D G  
9. D G D G  
10. D G D G  
11. D G D G  
12. D G D G  
13. D G D G  
14. D G D G  
15. D G D G  
16. D G D G  
17. D G D G  
18. D G D G  
19. D G D G  
20. D G D G  
21. D G D G  
22. D G D G  
23. D G D G  
24. D G D G  
25. D G D G  
26. D G D G  
27. D G D G

Alexander Vasquez

Compadre Pedro Juan

2

35

G

A<sub>m</sub>

D

E<sub>m</sub> gr

38

# Desiderio Arias

Split Track  
Full Track Stereo

## C Instruments

Folklore

Intro Piano

G C/G C G/B A<sub>m</sub> D G C D G

B<sub>b</sub> B<sub>b</sub> A<sub>m</sub> D E<sub>sus</sub> E<sub>7</sub> A<sub>m</sub> D

6

G D G D G

D E<sub>sus</sub> E<sub>7</sub> A<sub>m</sub>

12

D G D G D

D E<sub>sus</sub> E<sub>7</sub> A<sub>m</sub>

16

D G D G D

D E<sub>sus</sub> E<sub>7</sub> A<sub>m</sub>

20

D G D G D

D E<sub>sus</sub> E<sub>7</sub> A<sub>m</sub>

24

D G D G D

D E<sub>sus</sub> E<sub>7</sub> A<sub>m</sub>

27

D G D G D

D E<sub>sus</sub> E<sub>7</sub> A<sub>m</sub>

30

G 1, 2, 3.

Desiderio Arias

The image shows a musical score for a single instrument, likely a flute or recorder, given the sixteenth-note patterns. The score is in common time with a key signature of one sharp. The music is divided into measures by vertical bar lines. Measures 2, 31, 34, 36, 40, 43, 46, and 49 are explicitly numbered on the left margin. Measures 31 through 49 each start with a large letter 'G' positioned above the staff. The title 'Desiderio Arias' is centered at the top of the page.

Split Track 9  
Full Track Stereo #10

# Dolorita

C Instruments

Luis Alberti

1 **G<sub>b</sub>**  
Intro Piano

2 **D<sub>b</sub>**

3 **A<sub>b</sub>m**

4 **A<sub>b</sub>/C**

5 **D<sub>b</sub>**

6 **E<sub>b</sub>**

7 **A<sub>b</sub>**

8 **B<sub>b</sub>**

9 **E<sub>b</sub>**

10 **B<sub>b</sub>/D**

11 **C<sub>sus</sub>**

12 **C<sub>7</sub>**

13 **F<sub>m</sub>**

14 **B<sub>b</sub>**

15 **E<sub>b</sub>**

16 **1, 2, 3.**

17 **4.**

18 **B<sub>b</sub>**

19 **E<sub>b</sub>**

20 **E<sub>b</sub>**

21 **B<sub>b</sub>**

22 **E<sub>b</sub>**

Alexander Vasquez

## Dolorita

The image shows a page of sheet music for a wind instrument, possibly trumpet or flute. The music is arranged in eight staves, each starting with a treble clef and a key signature of one flat (B-flat). The first seven staves consist of sixteenth-note patterns. The eighth staff begins with a sixteenth-note pattern, followed by a measure with a single note, a measure with a sixteenth-note pattern, and a final measure with a single note.

2

25

B<sub>b</sub>

E<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>

28

B<sub>b</sub>

E<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>

31

B<sub>b</sub>

E<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>

34

B<sub>b</sub>

E<sub>b</sub>

E<sub>b</sub>

37

B<sub>b</sub>

E<sub>b</sub>

E<sub>b</sub>

40

B<sub>b</sub>

E<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>

43

E<sub>b</sub>

A<sub>b</sub>

B<sub>b</sub>

E<sub>b</sub>

# Juan Gomero

Split Track #11  
Full Track Stereo #12

C Instruments

Folklore

The musical score consists of two staves. The top staff is for 'C Instruments' and the bottom staff is for 'Folklore'. Both staves are in common time (indicated by '2') and have a key signature of one flat (indicated by a 'B' with a flat sign). The 'C Instruments' staff begins with a rest followed by a measure of eighth notes. The 'Folklore' staff begins with a measure of eighth notes. Measures 4 through 12 are identical for both parts, featuring eighth-note patterns. Measures 13 through 21 are identical for both parts, featuring eighth-note patterns. Measures 22 through 30 are identical for both parts, featuring eighth-note patterns. Measures 31 through 39 are identical for both parts, featuring eighth-note patterns. Measures 40 through 48 are identical for both parts, featuring eighth-note patterns.

4

5

13

20

29

34

40

47

G<sub>m</sub>

O

G<sub>m</sub>

O

G<sub>m</sub>

O

G<sub>m</sub>

G<sub>7</sub>

C<sub>m</sub>

G<sub>m</sub>

O

G<sub>m</sub>

G<sub>m</sub>

O

G<sub>m</sub>

C<sub>m</sub>

G<sub>m</sub>

O

G<sub>m</sub>

C<sub>m</sub>

G<sub>m</sub>

O

G<sub>m</sub>

2

Juan Gomero

54      61      68      76      85      92

G<sub>m</sub>      O      G<sub>m</sub>  
G<sub>m</sub>      O      G<sub>m</sub>  
G<sub>m</sub>      O      G<sub>m</sub>  
G<sub>m</sub>      G<sub>7</sub>      C<sub>m</sub>      G<sub>m</sub>      O      G<sub>m</sub>  
G<sub>m</sub>      O      G<sub>m</sub>  
G<sub>m</sub>      O      G<sub>m</sub>

Split Track #13  
Full Track Stereo #14

Luis Alberti

C Instruments

The sheet music consists of ten staves of musical notation for C Instruments. The music is in common time (indicated by '4') and uses a treble clef. The key signature is one sharp (F#). The lyrics are written above the notes in Spanish, corresponding to the measures:

- Measure 1: G, O, G
- Measure 2: O, C, O/C
- Measure 3: B<sub>m</sub>, E<sub>m</sub>, A<sub>m</sub>, O, G (with a bracket indicating 1, 2, 3.)
- Measure 6: B<sub>m</sub>, E<sub>m</sub>, A<sub>m</sub>, O, G (with a bracket indicating 1, 2, 3.)
- Measure 9: G, O, G (with a bracket indicating 4.)
- Measure 12: O, G, G
- Measure 15: O, G, O
- Measure 18: G, O, G
- Measure 21: O, G, O

2

Loreta

24

27

30

33

A musical score for a single instrument, likely a recorder or flute, in G major. The score consists of four staves of music. Measure 1 (measures 24-25) starts with a long note followed by eighth-note patterns. Measure 2 (measures 26-27) features sixteenth-note patterns with grace notes. Measure 3 (measures 28-29) continues the sixteenth-note patterns. Measure 4 (measures 30-31) includes a dynamic change and a melodic line. Measure 5 (measures 32-33) concludes with a final melodic phrase.







## Alexander Isaac Vásquez Aquino

Nace el 29 de junio 1985 en Monte Plata. Inició sus estudios musicales a sus 15 años con el Prof. Agustín de Jesús en el Liceo Madre Ascensión Nicol en Monte Plata, y luego en el Conservatorio Nacional de Música donde desarrollo sus conocimientos del saxofón con los profesores Crispín Fernández y Remy Vargas. En el año 2009 se graduó Cum Laude en la Universidad Apec obteniendo el título de Licenciado en Mercadotecnia y en el 2010 realizó un Diplomado en Armonía, Composición y Arreglos en la UNPHU con el maestro BM. Corey Allen.

Es profesor de saxofón de Bellas Artes en la escuela elemental de música Elila Mena. Fue invitado como solista junto a la Orquesta Sinfónica Juan Pablo Duarte interpretando el concierto para saxofón y orquesta de Bienvenido Bustamante en la XI Temporada "Manuel Simó" y para el concierto de Gala del 70 Aniversario del CNM. Es el solista invitado por el Ministerio de Cultura para el concierto de apertura del año escolar 2012 de las escuelas de Bellas Artes en el Auditorio Enriquillo.

Durante mucho tiempo ha formado parte de la Banda de Jazz del CNM. En el año 2010 forma el grupo Hexatonale Jazz Group formado por jóvenes talentos del CNM.

Ha trabajado como arreglista y productor musical para la Big Band del Conservatorio Nacional de Música, álbum de navidad de FUNGLODE así como para diferentes formatos musicales.

Born June 29, 1985 is a professional musician and saxophone player from Monte Plata, Dominican Republic.

### Background and Education:

At age 15 he began his musical studies with professor Agustín de Jesús at the Madre Ascensión Nicol High School in his hometown. He continued his studies in music at the National Conservatory of Music of the Dominican Republic, from which he graduated as a professional Saxophonist and Musical Composer/Arranger, having been a talented pupil of professors Crispín Fernández and Remy Vargas. Besides his academic achievement in music, in 2009 he also graduated "Cum Laude" from APEC University where he obtained a Bachelor's Degree in Marketing Technology. Lastly, as part of his continued education efforts in the music field, in 2010 he completed an extended course in Harmony, Composition and Musical Arrangement with professional jazz musician and master composer Corey Allen at UNPHU University.

### Career and Musical Work:

Alexander has been a member of the National Conservatory of Music's Jazz Band for a number of years. In 2010 he created the "Hexatonale Jazz Group" with other talented students from the National Conservatory with which in 2011 he arranged for big band orchestra the official soundtrack of the FUNGLODE's Film Festival. He has also worked as arranger and producer for the National Conservatory's Big Band Orchestra, in the FUNGLODE's 2013 Christmas Album, as well as in several other musical projects.

Currently he works as a soloist performer, private saxophone instructor, musical arranger and as a teacher of saxophone basics at the Elila Mena Elemental School of Music.

### Special Performances:

In 2011 he was invited to feature as soloist in the rendition of the Bienvenido Bustamente's Concert for Saxophone and Orchestra performed by the Juan Pablo Duarte Symphonic Orchestra during its Manuel Simó 11th Season. He also featured in the Gala Concert celebrating the National Conservatory of Music's 70th anniversary. In 2012 the Ministry of Culture invited him to perform as soloist in a special concert to celebrate the official opening of the school year at the Enriquillo Auditorium.