

DIEZ OBRAS PARA PRE-ORQUESTA
DE CUERDAS SINFÓNICAS



Universidad de **Nariño**
Fundada en 1904

Rolando Chamorro Jiménez

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**DIEZ OBRAS PARA PRE-ORQUESTRA
DE CUERDAS SINFÓNICAS**

VIOLIN

VIOLA

VIOLONCELLO

CONTRABAJO

ROLANDO CHAMORRO JIMÉNEZ

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DIEZ OBRAS PARA PRE-ORQUESTA DE CUERDAS SINFÓNICAS

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INTRODUCCIÓN

En el año 2002 empezó a gestarse una hermosa historia didáctico-musical y ello ocurrió cuando, desde el interior del país, llegó a la ciudad San Juan de Pasto una considerable cantidad de instrumentos, por cierto, desconocidos para una comunidad de niños y jóvenes residentes en sectores con pocas posibilidades de acercamiento a la interpretación de instrumentos sinfónicos. Con el transcurrir de los días, esos inquietos aprendices se convirtieron en los protagonistas de la creación de la naciente Red de Escuelas de Formación Musical de Pasto, bajo la dirección general del maestro José Aguirre Oliva, docente adscrito a la planta profesoral del Municipio. El primer colectivo de niños y niñas oscilaban entre los 7 y 14 años, y acreditaban matrícula oficial en colegios públicos. Con el apoyo de la administración municipal del momento, al contar con el instrumental para estrenar, y el talento humano especificado en estudiantes y maestros, se dio apertura a una aventura melódico armónica: La Red de Escuelas de Formación Musical de Pasto.

El proyecto contó con un número aproximado de mil estudiantes, entre niñas y niños, que se vincularon al programa, unos para aprender a interpretar instrumentos de vientos y otros para interpretar los instrumentos de cuerdas frotadas. La experiencia y profesionalismo de los directivos y, los docentes garantizaron el éxito de la misión. Convencidos de afrontar un bello y noble reto, iniciamos el proceso sorteando las dificultades propias de un nuevo proyecto. El material didáctico descontextualizado para la población de inicialistas se tornó en el primer inconveniente por solucionar, para obtener resultados inmediatos. Otra de las debilidades fue la carencia de algunos docentes, académicamente, calificados para asumir las áreas prioritarias como el violín, la viola y el oboe, entre otros.

La necesidad y urgencia de mostrar resultados motivadores que justificaran el proyecto, nos indujo a diseñar propuestas didácticas manuales, muchas veces, en tonalidades acordes al nivel de iniciación de cada instrumento, en nuestro caso particular la tonalidad de *re mayor* y *sol mayor* con acercamientos temporales a su relativo menor. La intervalica y la armonía presente en este material didáctico, suponía utilizar las funciones elementales de tónica, subdominante y dominante, con movimientos conjuntos ascendentes y descendentes, facilitando así, el aprendizaje en los futuros músicos. Un vistazo retrospectivo por las aulas de clase permite recordar nombres de ingeniosos músicos como: Inti Aguirre, Felipe

Benavides, Paulina Suárez y tantos otros que se han proyectado en el panorama nacional e internacional. De igual manera, como se destacaron varios estudiantes, también es preciso exaltar los nombres de Maritza Valdéz Otero, Laureano Rojas Martínez y Carlos Medina Burbano, quienes entregaron lo mejor de su profesionalismo y humanismo al servicio de la niñez y juventud.

Como aporte a la nueva generación de músicos, presento diez obras para pre orquesta de cuerdas sinfónicas que contribuirán a enriquecer el material didáctico en los niveles de iniciación en las cuerdas sinfónicas frotadas y, a la vez, desarrollen seres humanos íntegros y cultos que, en su proceso académico, se encaminen por la práctica de los valores, a través del ejercicio musical.

Rolando Chamorro Jiménez

PRESENTACION

La tarea más apremiante y difícil de la educación de los niños y jóvenes de nuestro tiempo es la de ayudarles a encontrar un sentido amable y profundo a sus vidas. La misión es grande, pues bien sabemos que no vivimos en el mejor de los mundos, sino todo lo contrario, la esperanza de ennoblecerlo dentro de tanta confusión parece ser un sueño que vertiginosamente y día a día se nos escapa.

Sin embargo, en cada educador esta ineludiblemente presente la responsabilidad de propiciar espacios de creación y aprendizajes significativos.

Es realmente una gran dicha encontrarnos con trabajos musicales como los del maestro Rolando Chamorro quien ha compuesto y arreglado diez piezas para instrumentos de cuerdas frotadas donde se puede apreciar la intención de enriquecer el repertorio para violín, viola, violonchelo y contrabajo.

De gran valor podemos decir que es el trabajo musical que transita desde el minuet, hasta el bambuco, las composiciones de los grandes maestros Juan Sebastián Bach, G.F. Haendel, Maruja Hinestroza y las composiciones del maestro Rolando Chamorro Jiménez.

La tradición musical del Departamento de Nariño ha estado muy marcada por el gusto hacia los instrumentos de vientos y las agrupaciones bandísticas, de allí la importancia de los trabajos que recopilen y exalten los instrumentos de cuerdas frotadas.

Afortunadamente a partir del año 2002 y por iniciativa de la Alcaldía de la ciudad de San Juan de Pasto y su secretaria de Educación se crea la Red de Escuelas de Formación Musical dando la oportunidad a los niños y jóvenes del Municipio de conocer y estudiar los instrumentos de cuerdas.

A partir de este momento se comenzaron a forjar las bases de las escuelas de cuerdas frotadas, en la actualidad se cuenta con una población de cuerdistas que ha llenado esa necesidad que existía, la labor de componer y arreglar música es una visión que el maestro Rolando ha materializado oportunamente poniendo este material en las manos de los niños y jóvenes para su desarrollo musical

Es menester resaltar la importancia de este tipo de trabajos, en el caso del maestro Rolando Chamorro, compositor nariñense que con estas obras contribuye al desarrollo de la música en nuestra región y que seguramente pasara a hacer parte del legado musical de nuestro país.

Maritza Valdés Otero.

Maestra en violín Instituto Superior de Arte. La Habana Cuba.

Magister en Pedagogía.

PRESENTATION

The most pressing and difficult task in the education of the children and young people of our time is to help them find a kind and profound meaning in their lives. The mission itself is great, because we know well that we do not live in the best of worlds, on the contrary, the hope of ennobling it in such confusion seems to be a dream that vertiginously and day by day escapes us.

However, in every educator there is an inescapable responsibility to provide spaces for creation and meaningful learning.

It is truly a great joy to find ourselves with musical works such as those of the master Rolando Chamorro who conscientiously composed and arranged ten pieces for instruments with rubbed strings where one can appreciate the intention of enriching the repertoire for violin, viola, cello and double bass.

We can say that this work of great value goes from the Minuet to the Bambuco, the compositions of the big masters Juan Sebastián Bach, G.F. Haendel, Maruja Hinestrosa and the own compositions of Master Rolando Chamorro Jiménez.

The musical tradition of the Department of Nariño has been directed towards the love to instruments of wind and the band groups, from here emerged the importance to the recompilation of works which compile and exalt the instruments of rubbed strings.

Fortunately, since 2002 and by the initiative of the mayor's office of the San Juan de Pasto city and its education secretary, the project Network of Schools of Musical Formation was created giving to children and young people from the municipality the opportunity to know and study the string instruments.

From this moment, the bases of the rubbed strings schools started to be forged. Nowadays, there is a population of strings interpreters who has filled that existed need. The labor to compose and to arrange music is a vision that Master Rolando has materialized in a timely manner putting this material in the hands of children and young people for their musical development.

It is necessary to emphasize the importance of this type of work, in the case of Master Rolando Chamorro, a composer from Nariño who with these works contributes to the development of music in our region and will surely become part of the musical legacy of our country.

Maritza Valdés Otero.

Master in Violin University of Havana Cuba.

Magister in Pedagogy.

Traducción: Cindy Stefany Martínez Chamorro

**DIEZ OBRAS PARA PRE-ORQUESTA
DE CUERDAS SINFÓNICAS**

A mis hijos María José, Jéssica María,
Rolando de Jesús y Manuel Alejandro.

DIEZ OBRAS PARA PRE-ORQUESTA DE CUERDAS SINFÓNICAS

INDICE

- | | |
|--------------------------------|-----------------------------------|
| 1. Allegretto | Arreglo: Rolando Chamorro Jiménez |
| 2. Allegro No 8 | Arreglo: Rolando Chamorro Jiménez |
| 3. Ensayo de Torbellino | Arreglo: Rolando Chamorro Jiménez |
| 4. Twinkle,twinkle Little star | Arreglo: Rolando Chamorro Jiménez |
| 5. Gavotte en D | Arreglo: Rolando Chamorro Jiménez |
| 6. Omaira | Arreglo: Rolando Chamorro Jiménez |
| 7. Minuet I | Arreglo: Rolando Chamorro Jiménez |
| 8. Minuet II | Arreglo: Rolando Chamorro Jiménez |
| 9. Song of the Wind | Arreglo: Rolando Chamorro Jiménez |
| 10.Song Tune | Arreglo: Rolando Chamorro Jiménez |

ROLANDO CHAMORRO JIMÉNEZ

Músico, compositor, arreglista y productor musical nacido en Ricaurte - Nariño - Colombia.

Estudios

- Maestro en Música y Guitarra egresado de la Pontificia Universidad Javeriana de Bogotá.
- Magister en Educación, de la Universidad de Nariño.
- Estudios de música colombiana y latinoamericana en academia Luis A. Calvo de Bogotá.
- Estudios de inglés en Centro Colombo Americano de Bogotá.

Premios

- Gran premio "Príncipes de la Canción Garzón y Collazos" - Ibagué 1998.
- Primer puesto concurso "Jorge Villamil Cordovéz" con la obra "Nos gusta vivir así" Neiva 1998.
- Primer puesto Festival Universitario "Fesucanto" con la obra "Muy nariñense" - Manizales 2004.
- Mejor requinto de Colombia "Mangostino de Oro" – Mariquita (Tolima) 2009.
- Gran premio "Mono Núñez" con el Cuarteto Colombia Y Consuelo López – Ginebra, Valle 2006.

Conciertos

- Biblioteca Luis Ángel Arango – Bogotá.
- Auditorio Universidad del Tolima.
- Teatro Jorge Eliecer Gaitán – Bogotá.
- Teatro Municipal – Cali.
- Teatro Imperial – Pasto.
- Auditorios Luis Carlos Galán y Pablo Sexto, Universidad Javeriana – Bogotá.
- Club San Fernando – Cali.
- Auditorio Universidad del Cauca.
- Planetario Distrital – Bogotá.
- Auditorio Sayco – Bogotá.
- Club del Comercio – Pasto.
- Auditorio Luis Santander Benavides - Universidad de Nariño.

Publicaciones

- Colombia y Ecuador en seis cuerdas de Guitarra Recital 1-2019.
- Colombia y Ecuador en seis cuerdas de Guitarra Recital 2-2019.

Como arreglista y productor musical

- Trio Martino C.D. 1987.
- Música tradicional del Amazonas “Arbeláez y Ramírez “1988.
- Trio los Tres – 1993.
- Villamil tradicional -1998.
- Duetto Tradiciones – 1998.
- Por ti Colombia - Duetto Tradiciones -1999.
- Sabor a miel, Trio Cantoral- 2000.
- Vieja luna, Trio Cantoral – 2002.
- Amada mía, Trio Cantoral – 2004.
- Locura mía, Jaime Enríquez – 2005.
- Muy nariñense, Consuelo López – 2006.
- Cantoral de rumba, Trio Cantoral – 2007.
- Consuelo López - Johana Coral – 2007.
- Te quiero, Trio Cantoral – 2009.
- Julio Cesar Villota - El emperador – 2012.
- Vanesa Montenegro, Soy – 2012.
- Nuestra música campesina de frack – 2013.
- Mujeres románticas – Boleros – 2013.
- Trio Cantoral Instrumental – 2017.

Como Docente

- Docente de la cátedra de Guitarra, Universidad Javeriana – 1995.
- Docente de la cátedra de Guitarra, Academia Superior de Artes de Bogotá ASAB - 1995 – 1998.
- Talleres de Guitarra funcional en Confamiliar, Sena, Universidad Cooperativa, Cesmag y Secretaria de Cultura de Pasto.
2002 – 2010.
- Docente de la cátedra de Guitarra, en la Universidad de Nariño desde el 2005 hasta la fecha.

ALLEGRETTO

Score

SHINICHI SUZUKI

Arreglo: Rolando Chamorro Jiménez

♩=95

Violin

Viola

Cello

Contrabass

f

f

f

f

Vln.

Vla.

Vc.

Cb.

mf

f

mf

f

mf

f

mf

f

10

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

15

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

ALLEGRETTO

Violin

SHINICHI SUZUKI

Arreglo: Rolando Chamorro Jiménez

♩=95

f *mf*

6 *f*

12 *mf* *mf* *p*

ALLEGRETTO

Viola

SHINICHI SUZUKI

Arreglo: Rolando Chamorro Jiménez

♩=95

f *mf*

6 *f*

12 *mf* *mf* *p*

ALLEGRETTO

Cello

SHINICHI SUZUKI

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 95$

f *mf*

6 *f*

11 *mf* *mf* *p*

ALLEGRETTO

Contrabass

SHINICHI SUZUKI

Arreglo: Rolando Chamorro Jiménez

♩=95

f *mf*

7

f

13

mf *mf* *p*

12

Vln.

Vla.

Vc.

D.B.

mf

17

Vln.

Vla.

Vc.

D.B.

f

22

Vln.

Vla.

Vc.

D.B.

Detailed description: This is a musical score for a string quartet, specifically measures 22, 23, and 24. The score is written for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is D major (two sharps) and the time signature is 4/4. Measure 22 shows the Violin playing a sixteenth-note figure (D4, E4, F4, G4, A4, B4), the Viola playing a half note (D3), the Violoncello playing a sixteenth-note figure (D3, E3, F3, G3, A3, B3), and the Double Bass playing a half note (D2). Measure 23 shows the Violin playing a half note (D4), the Viola playing a half note (D3), the Violoncello playing a half note (D3), and the Double Bass playing a half note (D2). Measure 24 shows the Violin playing a sixteenth-note figure (D4, E4, F4, G4, A4, B4), the Viola playing a sixteenth-note figure (D3, E3, F3, G3, A3, B3), the Violoncello playing a sixteenth-note figure (D3, E3, F3, G3, A3, B3), and the Double Bass playing a half note (D2). The score is enclosed in a large bracket on the left side.

Violin

ALLEGRO NO. 8

SHINICHI SUZUKY

Arreglo: Rolando Chamorro Jiménez

♩=95

p

7 *f*

13 *mf*

19 *f*

Viola

ALLEGRO NO. 8

SHINICHI SUZUKY

Arreglo: Rolando Chamorro Jiménez

♩=95

Cello

ALLEGRO NO. 8

SHINICHI SUZUKY

Arreglo: Rolando Chamorro Jiménez

♩=95



p

7



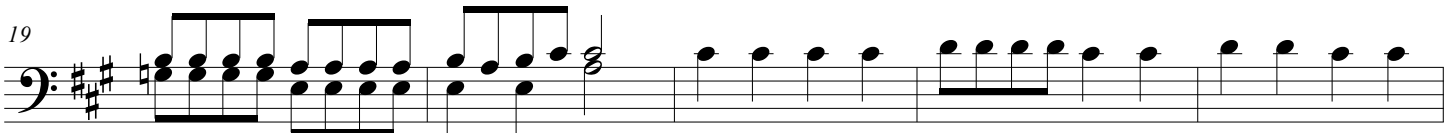
f

13



mf

19



f

24



Contrabass

ALLEGRO NO. 8

SHINICHI SUZUKY

Arreglo: Rolando Chamorro Jiménez

♩=95

p

7

f

13

mf

19

f

ENSAYO DE TORBELLINO

Score

ROLANDO CHAMORRO JIMÉNEZ
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 120$

Violin

Viola

Cello

Contrabass

Vln.

Vla.

Vc.

Cb.

mf

f

mf

mf

f

mf

p

f

p

f

p

f

13

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

19

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

25

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

31

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

ENSAYO DE TORBELLINO

Violin

ROLANDO CHAMORRO JIMÉNEZ

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 120$

The musical score is written for a violin in G major (one sharp) and 3/4 time. The tempo is marked as quarter note = 120. The score consists of five staves of music, with measure numbers 8, 15, 22, and 29 indicated at the beginning of their respective staves. The dynamics are marked as follows: *mf*, *f*, *mf*, *p* on the first staff; *f*, *mf* on the second staff; *p*, *f* on the third staff; *mf* on the fourth staff; and *f*, *ff* on the fifth staff. The piece concludes with a double bar line and repeat dots.

ENSAYO DE TORBELLINO

Viola

ROLANDO CHAMORRO JIMÉNEZ

Arreglo: Rolando Chamorro Jiménez

♩=120

The musical score is written for Viola in 3/4 time with a key signature of one sharp (F#). The tempo is marked as ♩=120. The score consists of six staves of music, each with a measure number and dynamic markings.

- Staff 1 (Measures 1-4): Dynamics are *mf*, *f*, *mf*, and *p*. It features quarter notes, eighth notes, and a half note.
- Staff 2 (Measures 5-8): Dynamics are *f* and *mf*. It includes eighth notes, quarter notes, and a half note.
- Staff 3 (Measures 9-14): Dynamics are *p* and *f*. It features sixteenth notes, quarter notes, and a half note.
- Staff 4 (Measures 15-21): Dynamics are *mf*. It consists of a continuous sixteenth-note pattern.
- Staff 5 (Measures 22-28): Dynamics are *f* and *ff*. It features a sixteenth-note pattern transitioning into quarter notes.
- Staff 6 (Measures 29-35): Dynamics are *f* and *ff*. It features a sixteenth-note pattern transitioning into quarter notes.
- Staff 7 (Measures 36-37): Dynamics are *f* and *ff*. It features a single quarter note followed by a rest.

ENSAYO DE TORBELLINO

Cello

ROLANDO CHAMORRO JIMÉNEZ

Arreglo: Rolando Chamorro Jiménez

♩=120

The musical score is written for Cello in 3/4 time with a key signature of one sharp (F#). The tempo is marked as ♩=120. The score consists of six staves of music, each beginning with a measure number and a dynamic marking.

- Staff 1 (Measures 1-4): Dynamics are *mf*, *f*, *mf*, and *p*. It features quarter notes, eighth notes, and a triplet of eighth notes.
- Staff 2 (Measures 5-8): Dynamics are *f* and *mf*. It includes a dense texture of sixteenth-note chords and a descending eighth-note line.
- Staff 3 (Measures 9-13): Dynamic is *p*. It features a melodic line with eighth and quarter notes.
- Staff 4 (Measures 14-20): Dynamics are *f* and *mf*. It consists of a continuous eighth-note pattern.
- Staff 5 (Measures 21-27): Dynamics are *f* and *ff*. It features a melodic line with eighth and quarter notes.
- Staff 6 (Measures 28-35): This staff contains rests for measures 28, 29, 30, 31, 32, 33, 34, and 35, followed by a final double bar line.

ENSAYO DE TORBELLINO

Contrabass

ROLANDO CHAMORRO JIMÉNEZ

Arreglo: Rolando Chamorro Jiménez

♩=120

mf *f* *mf* *p*

8 *f* *mf*

16 *p* *f*

24 *mf*

32 *f* *ff*

TWINKLE, TWINKLE LITTLE STAR

Score

Estrellita

TRADICIONAL

Arreglo: Rolando Chamorro Jiménez

♩=90

Musical score for Violin, Viola, Cello, and Contrabass, measures 1-5. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as ♩=90. The dynamics are *f* (forte) for measures 1-4 and *mf* (mezzo-forte) for measures 5-6. The Violin part starts with a repeat sign and a fermata over the final note. The Viola, Cello, and Contrabass parts follow a similar pattern with a fermata over the final note.

Musical score for Violin, Viola, Cello, and Contrabass, measures 6-10. The score continues from measure 6. The dynamics are *f* (forte) for measures 7-10. The Violin part has a fermata over the final note. The Viola, Cello, and Contrabass parts follow a similar pattern with a fermata over the final note.

TWINKLE, TWINKLE LITTLE STAR

Estrellita

♩=120

12

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

17

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

TWINKLE, TWINKLE LITTLE STAR
Estrellita

22

Vln.
Vla.
Vc.
Cb.

f
f

Detailed description: This system contains measures 22 through 26. The music is in G major (one sharp) and 2/4 time. Measures 22-24 feature a melodic line in the Violin I part, with the Violin II, Viola, and Cello parts providing harmonic support. Measure 25 is a double bar line. Measure 26 begins with a key signature change to D major (two sharps) and a dynamic marking of *f* (forte). The Violin I part has a fermata over the first measure of this system.

27

Vln.
Vla.
Vc.
Cb.

p
f
p
f
p
f

Detailed description: This system contains measures 27 through 30. Measures 27-28 are rests for all instruments. Measure 29 begins with a dynamic marking of *p* (piano) and features a key signature change to D major (two sharps). The Violin I part has a fermata over the first measure of this system. Measure 30 begins with a dynamic marking of *f* (forte) and features a key signature change to G major (one sharp). The Violin I part has a fermata over the first measure of this system.

TWINKLE, TWINKLE LITTLE STAR
Estrellita

32

Vln.

Vla.

Vc.

Cb.

mf

p

mf

p

mf

p

mf

p

TWINKLE, TWINKLE LITTLE STAR

Violin

Estrellita

TRADICIONAL

Arreglo: Rolando Chamorro Jiménez

♩=90

f *mf*

7 *f* *mf* *f* ♩=120

14 *mf*

20 4

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

||: | :|| | | | | ||

TWINKLE, TWINKLE LITTLE STAR

Viola

Estrellita

TRADICIONAL

Arreglo: Rolando Chamorro Jiménez

♩=90

f *mf*

7

f *mf* *f*

♩=120

14

mf

20

26

p *f*

33

mf *p*

TWINKLE, TWINKLE LITTLE STAR

Cello

Estrellita

TRADICIONAL

Arreglo: Rolando Chamorro Jiménez

♩=90

f *mf*

7 *f* *mf* *f* ♩=120

14 *mf*

20 *f*

26 *p* *f*

32 *mf* *p*

TWINKLE, TWINKLE LITTLE STAR

Contrabass

Estrellita

TRADICIONAL

Arreglo: Rolando Chamorro Jiménez

The musical score is written for Contrabass in 4/4 time, featuring a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 90. The score consists of five staves of music, with measure numbers 7, 14, 21, and 28 indicated at the beginning of their respective lines. The dynamics are marked as follows: *f* (forte) at the start of the first staff, *mf* (mezzo-forte) at the start of the second staff, *f* at the start of the third staff, *mf* at the start of the fourth staff, and a sequence of *p* (piano), *f*, *mf*, and *p* at the start of the fifth staff. The score includes various musical notations such as slurs, accents, and repeat signs. A tempo change to quarter note = 120 is indicated above the second staff. The piece concludes with a final double bar line.

11

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

16

Vln. *f* *mf*

Vla. *f* *mf*

Vlc. *f* *mf*

Cb. *f* *mf*

Gavotte en D

21

Vln. *f* *mf*

Vla. *f* *mf*

Vlc. *f* *mf*

Cb. *f* *mf*

GAVOTTE

Violin

en D

G. F. HANDEL
(1685-1759)

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 105$

f *mf*

7 *p* *f*

12 *mf* *f*

17 *mf* *f*

22 *mf*

GAVOTTE

Viola

en D

G. F. HANDEL

(1685-1759)

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 105$

First staff of music, measures 1-5. Bass clef, key signature of two sharps (D major), common time signature. Dynamics: *f* (measures 1-3), *mf* (measures 4-5).

Second staff of music, measures 6-10. Bass clef, key signature of two sharps (D major), common time signature. Dynamics: *p* (measures 6-8), *f* (measures 9-10).

Third staff of music, measures 11-15. Bass clef, key signature of two sharps (D major), common time signature. Dynamics: *mf* (measures 11-15).

Fourth staff of music, measures 16-21. Bass clef, key signature of two sharps (D major), common time signature. Dynamics: *f* (measures 16-17), *mf* (measures 18-20), *f* (measure 21).

Fifth staff of music, measures 22-25. Bass clef, key signature of two sharps (D major), common time signature. Dynamics: *mf* (measures 22-25).

GAVOTTE

Cello

en D

G. F. HANDEL

(1685-1759)

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 105$

f *mf*

6 *p* *f*

11 *mf*

16 *f* *mf* *f*

22 *mf*

Detailed description of the musical score: The score is for a cello and is written in bass clef with a key signature of two sharps (D major) and a common time signature. It begins with a tempo marking of quarter note = 105. The first staff (measures 1-5) starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff (measures 6-10) features a piano (*p*) dynamic followed by a repeat sign and a forte (*f*) dynamic. The third staff (measures 11-15) is marked mezzo-forte (*mf*). The fourth staff (measures 16-21) contains three measures of forte (*f*) dynamics separated by mezzo-forte (*mf*) dynamics. The fifth staff (measures 22-26) concludes with a mezzo-forte (*mf*) dynamic and a double bar line.

GAVOTTE

Bass

en D

G. F. HANDEL

(1685-1759)

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 105$

f *mf*

6 *p* *f*

12 *mf* *f* *mf*

18 *f*

24 *mf*

OMAIRA

Guabina

Score

GENTIL MONTAÑA

Arreglo: Rolando Chamorro Jiménez

♩=100

The musical score is written for a string quartet and includes a second system of staves. The first system consists of Violin, Viola, Cello, and Contrabass staves. The second system consists of Violin (Vln.), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.) staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as ♩=100. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). A rehearsal mark with the number 6 is placed above the first measure of the second system.

12

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This system contains measures 12 through 17. The key signature is three sharps (F#, C#, G#). The Vln. part features a melodic line with eighth-note patterns. The Vla. part provides a harmonic accompaniment with similar rhythmic patterns. The Vc. part plays a bass line with eighth-note chords. The Cb. part plays a simple bass line with quarter notes. A dynamic marking of *mf* is present at the end of each staff.

18

Vln.

Vla.

Vc.

Cb.

Detailed description: This system contains measures 18 through 23. The key signature remains three sharps. The Vln. part continues with a melodic line, now featuring more sustained notes. The Vla. part continues with a similar accompaniment. The Vc. part plays a rhythmic pattern of eighth-note chords. The Cb. part continues with a simple bass line. There is no dynamic marking in this system.

24

Vln.

Vla.

Vc.

Cb.

f

f

f

f

30

Vln.

Vla.

Vc.

Cb.

mf

p

mf

p

mf

p

36

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This system contains measures 36 through 41. The Violin (Vln.) and Viola (Vla.) parts feature melodic lines with slurs and accents. The Violoncello (Vc.) part consists of a rhythmic accompaniment of eighth notes. The Contrabass (Cb.) part provides a harmonic foundation with half notes. The dynamic marking *mf* (mezzo-forte) is indicated for all parts starting from measure 37.

42

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description: This system contains measures 42 through 47. The Violin (Vln.) and Viola (Vla.) parts continue their melodic development. The Violoncello (Vc.) part maintains its eighth-note accompaniment. The Contrabass (Cb.) part continues with half notes. The dynamic marking *p* (piano) is indicated for all parts starting from measure 42.

48

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This system contains measures 48 through 53. The Violin part (Vln.) features a melodic line with eighth and quarter notes, starting on G4 and moving up to B4. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with eighth and quarter notes. The Contrabass (Cb.) part has a steady bass line. The dynamic marking *mf* (mezzo-forte) is indicated for all parts.

54

D.C. al Coda

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This system contains measures 54 through 57. The Violin part (Vln.) has a more active melodic line with eighth notes. The Viola (Vla.) and Violoncello (Vc.) parts play rhythmic patterns of eighth notes. The Contrabass (Cb.) part continues with a steady bass line. The dynamic marking *f* (forte) is indicated for all parts. The instruction "D.C. al Coda" is written above the Violin staff. The system concludes with a double bar line and a Coda symbol (four sharps) in the key signature.

59

The image shows a musical score for four instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is in D major, indicated by three sharps (F#, C#, G#) in the key signature. The time signature is 6/8, indicated by a '6' above the first staff. The score begins at measure 59, marked with a fermata. The first staff (Vln.) starts with a quarter note G5, followed by a half note G5. The second staff (Vla.) starts with a quarter note G4, followed by a half note G4. The third staff (Vc.) starts with a quarter note G3, followed by a half note G3. The fourth staff (Cb.) starts with a quarter note G2, followed by a half note G2. The score continues for two more measures, with each instrument playing a half note followed by a quarter note. The first measure of the second system contains a fermata over the first measure. The score ends with a double bar line.

OMAIRA

Guabina

Violin

GENTIL MONTAÑA
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 100$

The score is written for violin in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a whole rest followed by a half note G4, marked *f*. The second staff starts at measure 7 with a half note G4, marked *p*. The third staff starts at measure 15 with a half note G4, marked *mf*. The fourth staff starts at measure 22 with a half note G4, marked *f*. The fifth staff starts at measure 29 with a half note G4, marked *mf*, and includes a repeat sign with first and second endings. The sixth staff starts at measure 36 with a half note G4, marked *mf*. The seventh staff starts at measure 44 with a half note G4, marked *p*. The eighth staff starts at measure 51 with a half note G4, marked *mf*, and ends with a half note G4 marked *f*.

58

D.C. al Coda

The musical notation consists of a single staff in treble clef. It begins with a whole note on G4. A repeat sign follows, leading to a key signature change to three sharps (F#, C#, G#). The first note after the key signature change is a quarter note on G#4. This is followed by a whole note on G4, then a quarter note on G4, and finally two quarter notes on G4. The piece concludes with a Coda symbol (a circle with a cross) positioned above the staff.

Viola

OMAIRA

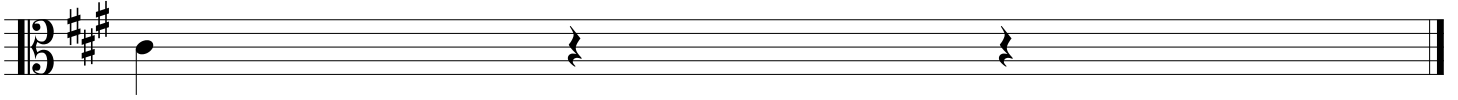
Guabina

GENTIL MONTAÑA
Arreglo: Rolando Chamorro Jiménez

♩=100

The musical score is written for Viola in 3/4 time, with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 100. The score consists of seven staves of music, with measure numbers 7, 14, 21, 28, 35, 43, and 51 indicated at the beginning of each line. Dynamic markings are placed below the notes: *f* (forte) at measures 1 and 21; *mf* (mezzo-forte) at measures 10, 14, 28, 35, and 51; and *p* (piano) at measures 7, 35, and 43. The piece concludes with a double bar line and repeat signs at the end of the final staff.

60



OMAIRA

Guabina

Cello

GENTIL MONTAÑA
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 100$

f *mf*

7 *p*

14 *mf*

21 *f*

28 *mf*

35 *p* *mf*

42 *p*

49 *mf*

57

Musical notation for measure 57 in bass clef. The key signature has one sharp (F#). The measure begins with a dynamic marking of *f* (forte). The notation consists of a half note F#2, followed by a quarter rest, a quarter note F#2, a quarter note G2, a quarter note A2, and a quarter note B2. A repeat sign is placed over the first two notes (F#2 and the quarter rest). The measure concludes with a double bar line.

OMAIRA

Guabina

Contrabass

GENTIL MONTAÑA
Arreglo: Rolando Chamorro Jiménez

♩=100



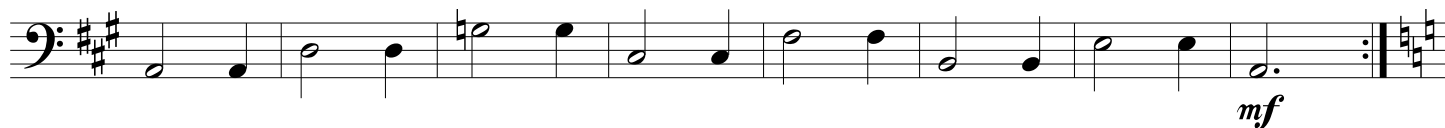
9



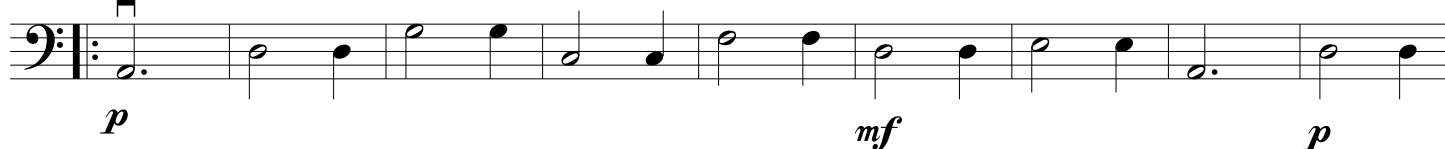
18



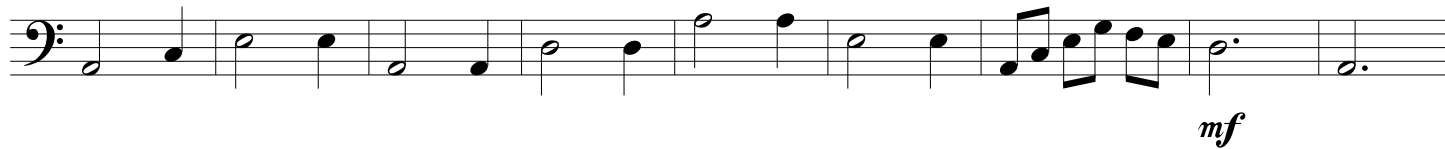
27



35



44



53



Score

MINUET I

G.F. HANDEL (1685-1759)

Arreglo: Rolando Chamorro Jiménez

♩=95

Violin *mf* *f*

Viola *mf* *f*

Cello *mf* *f*

Bass *mf* *f*

6

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

11 13 14

Vln.

Vla.

Vlc.

Cb.

f

16

Vln.

Vla.

Vlc.

Cb.

mf *p*

mf *p*

mf *p*

MINUET I

21 22 V

Vln. *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p*

26 28 29

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

31

Vln. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

35

Vln. *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p*

1. 2.

1. 2.

1. 2.

1. 2.

Violin

MINUET I

G.F HANDEL (1685-1759)
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 95$

mf *f*

8 *mf* *f*

15 *mf* *p* *mf*

22 *p* *mf*

30 *f* *mf* *p* 2.

Viola

MINUET I

G.F HANDEL (1685-1759)
Arreglo: Rolando Chamorro Jiménez

♩=95

mf *f*

8 *mf* *f*

16 *mf* *p* *mf*

24 *p* *mf*

31 *f* *mf* *p*

1. 2.

Cello

MINUET I

G.F HANDEL (1685-1759)
Arreglo: Rolando Chamorro Jiménez

♩=95

mf *f*

8 *mf* *f*

15 *mf* *p* *mf*

22 *p*

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

37 2.

MINUET I

Contrabajo

G.F HANDEL (1685-1759)
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 95$

8

16

23

30

1. 2.

MINUET II

Score

J.S BACH (1685-1750)

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 105$

Violin

Viola

Cello

Contrabass

Vln.

Vla.

Vlc.

Cb.

f

mf

f

f

f

f

6

MINUET II

2

11

Vln. *p* *f*³

Vla. *p* *f*³

Vlc. *p* *f*³

Cb. *p* *f*

16

Vln. *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

MINUET II

21

Vln.

Vla.

Vlc.

Cb.

mf

mf

mf

mf

26

Vln.

Vla.

Vlc.

Cb.

p

p

p

p

MINUET II

4

31

Vln. *f* V V

Vla. *f* V V

Vlc. *f* V V

Cb. *f* V V

36

Vln. *p* V V

Vla. *p* V V

Vlc. *p* *f*

Cb. *p* *f*

MINUET II

41

Vln. *f* *mf*

Vla. *f* *mf*

Vlc. *f* *mf*

Cb. *f* *mf*

46

Vln. *f* *mf*

Vla. *f* *mf*

Vlc. *f* *mf*

Cb. *f* *mf*

MINUET II

Violin

J.S BACH (1685-1750)
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 105$

The musical score is written for violin in G major (one sharp) and 3/4 time. It begins with a tempo marking of quarter note = 105. The piece is divided into six systems of staves, each starting with a measure number (1, 7, 14, 21, 28, 36, 44). The dynamics range from forte (f) to piano (p). The score includes various musical notations such as accents (V), slurs, and triplets (3). The piece concludes with a first ending (1.) and a second ending (2.).

MINUET II

Viola

J.S BACH (1685-1750)
Arreglo: Rolando Chamorro Jiménez

♩=105

The musical score for Viola, Minuet II, is written in G major (one sharp) and 3/4 time. The tempo is marked as ♩=105. The score consists of six staves of music, with measure numbers 8, 15, 22, 29, 36, and 44 indicated at the beginning of each staff. The dynamics are marked as *f*, *mf*, and *p*. The score includes various musical notations such as accents, slurs, and a repeat section with first and second endings. The key signature is G major, and the time signature is 3/4.

MINUET II

Cello

J.S BACH (1685-1750)

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 105$

f *mf* *p*

8 *f*

15 *f* *p* *f*

22 *p* *mf* *f*

29

36 *p* *f* *f*

43 *mf* *f* *mf*

1. 2.

MINUET II

Bass

J.S BACH (1685-1750)
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 105$

f *mf* *p*

8 *f* *p* *f*

16 *p* *f* *p*

24 *mf* *f* *p*

32 *f* *p*

39 *f* *f*

44 *mf* *f* *mf*

1. 2.

SONG OF THE WIND

Score

FOLK SONG

Arreglo: Rolando Chamorro Jiménez

Violin

Viola

Cello

Contrabass

$\text{♩} = 95$

f

Vln.

Vla.

Vlc.

Cb.

6

mf

f

11

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

The musical score consists of four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. The first measure is marked with a first ending bracket (11) above the violin staff. The second and third measures continue the melodic lines. The fourth measure is marked with a first ending bracket (:) and a repeat sign (:) below each staff. The dynamic marking *mf* (mezzo-forte) is placed below the violin, viola, and cello staves in the fourth measure, and below the contrabasso staff in the fifth measure.

SONG OF THE WIND

Violin

FOLK SONG
Arreglo: Rolando Chamorro Jiménez

The musical score is written for violin in G major (one sharp) and 2/4 time. It consists of two staves. The first staff begins at measure 1 with a tempo marking of quarter note = 95. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The first measure is marked *f*. The second measure contains a quarter rest. The third measure contains eighth notes B4, A4, and G4. The fourth measure contains a quarter rest. The fifth measure contains eighth notes A4, B4, and C5. The sixth measure contains a quarter rest. The seventh measure contains eighth notes G4, F4, and E4. The eighth measure contains a quarter rest. The ninth measure contains eighth notes F4, E4, and D4. The tenth measure contains a quarter rest. The eleventh measure contains eighth notes D4, C4, and B3. The twelfth measure contains a quarter rest. The thirteenth measure contains eighth notes B3, A3, and G3. The fourteenth measure contains a quarter rest. The fifteenth measure contains eighth notes G3, F3, and E3. The sixteenth measure contains a quarter rest. The seventeenth measure contains eighth notes E3, D3, and C3. The eighteenth measure contains a quarter rest. The nineteenth measure contains eighth notes C3, B2, and A2. The twentieth measure contains a quarter rest. The second staff begins at measure 10 with a quarter note G4, marked *f*. The melody continues with eighth notes A4, B4, and C5. The second measure contains a quarter rest. The third measure contains eighth notes B4, A4, and G4. The fourth measure contains a quarter rest. The fifth measure contains eighth notes A4, B4, and C5. The sixth measure contains a quarter rest. The seventh measure contains eighth notes G4, F4, and E4. The eighth measure contains a quarter rest. The ninth measure contains eighth notes F4, E4, and D4. The tenth measure contains a quarter rest. The eleventh measure contains eighth notes D4, C4, and B3. The twelfth measure contains a quarter rest. The thirteenth measure contains eighth notes B3, A3, and G3. The fourteenth measure contains a quarter rest. The fifteenth measure contains eighth notes G3, F3, and E3. The sixteenth measure contains a quarter rest. The seventeenth measure contains eighth notes E3, D3, and C3. The eighteenth measure contains a quarter rest. The nineteenth measure contains eighth notes C3, B2, and A2. The twentieth measure contains a quarter rest. The piece ends with a double bar line and repeat dots.

SONG OF THE WIND

Viola

FOLK SONG
Arreglo: Rolando Chamorro Jiménez

The musical score is written for Viola in the bass clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked as quarter note = 95. The piece consists of two staves of music. The first staff begins with a dynamic marking of *f* (forte) and a *mf* (mezzo-forte) marking later in the staff. The second staff begins with a dynamic marking of *f* and ends with a *mf* marking. The music features a mix of eighth and quarter notes, with some rests and a repeat sign at the end of the second staff.

SONG OF THE WIND

Cello

FOLK SONG
Arreglo: Rolando Chamorro Jiménez

The musical score is written for Cello in bass clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked as quarter note = 95. The piece consists of two staves of music. The first staff begins with a dynamic marking of *f* (forte) and transitions to *mf* (mezzo-forte) after the first measure. The second staff begins with a dynamic marking of *f* and ends with a dynamic marking of *mf*. The score concludes with a double bar line and repeat dots.

SONG OF THE WIND

Bass

FOLK SONG
Arreglo: Rolando Chamorro Jiménez

♩=95

f *mf*

10

f *mf*

SONG TUNE

Score

THOMAS CAMPIAN
(1567-1620)

Arreglo: Rolando Chamorro Jiménez

♩=110

Violin
f

Viola
f

Cello
f

Bass
f

6

Vln.
mf

Vla.
mf

Vlc.
mf

Cb.
mf

11 15

Vln. Vla. Vlc. Cb.

This system contains measures 11 through 15. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The key signature is two sharps (F# and C#). The music consists of quarter and eighth notes across all staves, with a repeat sign at the end of measure 15.

16 17

Vln. Vla. Vlc. Cb.

p

This system contains measures 16 and 17. It features the same four staves as the previous system. A double bar line with repeat dots is placed at the beginning of measure 17. A dynamic marking of *p* (piano) is placed below the first staff at the start of measure 17. The music continues with quarter and eighth notes.

21

Vln.

Vla.

Vlc.

Cb.

f

f

f

f

26

Vln.

Vla.

Vlc.

Cb.

mf

p

mf

p

mf

p

mf

p

SONG TUNE

Viola

THOMAS CAMPIAN

(1567-1620)

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 110$

f

8

mf

15

p

22

f *mf* *p*

SONG TUNE

Violin

THOMAS CAMPIAN

(1567-1620)

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 110$
f

8
mf

15
p

22
f *mf* *p*

SONG TUNE

Cello

THOMAS CAMPIAN
(1567-1620)

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 110$

f

8

mf

15

p

22

f *mf* *p*

SONG TUNE

Bass

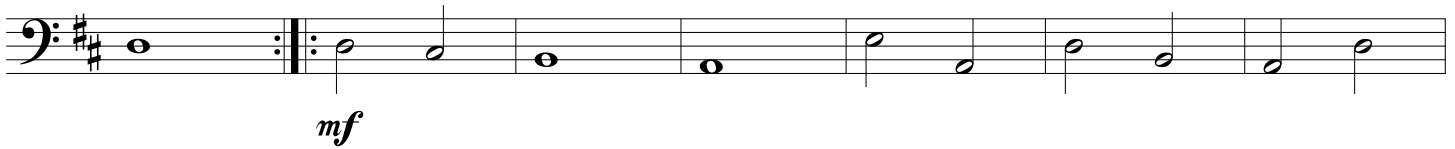
THOMAS CAMPIAN
(1567-1620)

Arreglo: Rolando Chamorro Jiménez

♩=110



8



15



22



