

BANCO DE PARTITURAS

BIG BAND

Bogotá



Antonio Arnedo

~

EL PUENTE



BANCO DE PARTITURAS **BIGBAND** *Bogotá*



Antonio Arnedo

EL PUENTE



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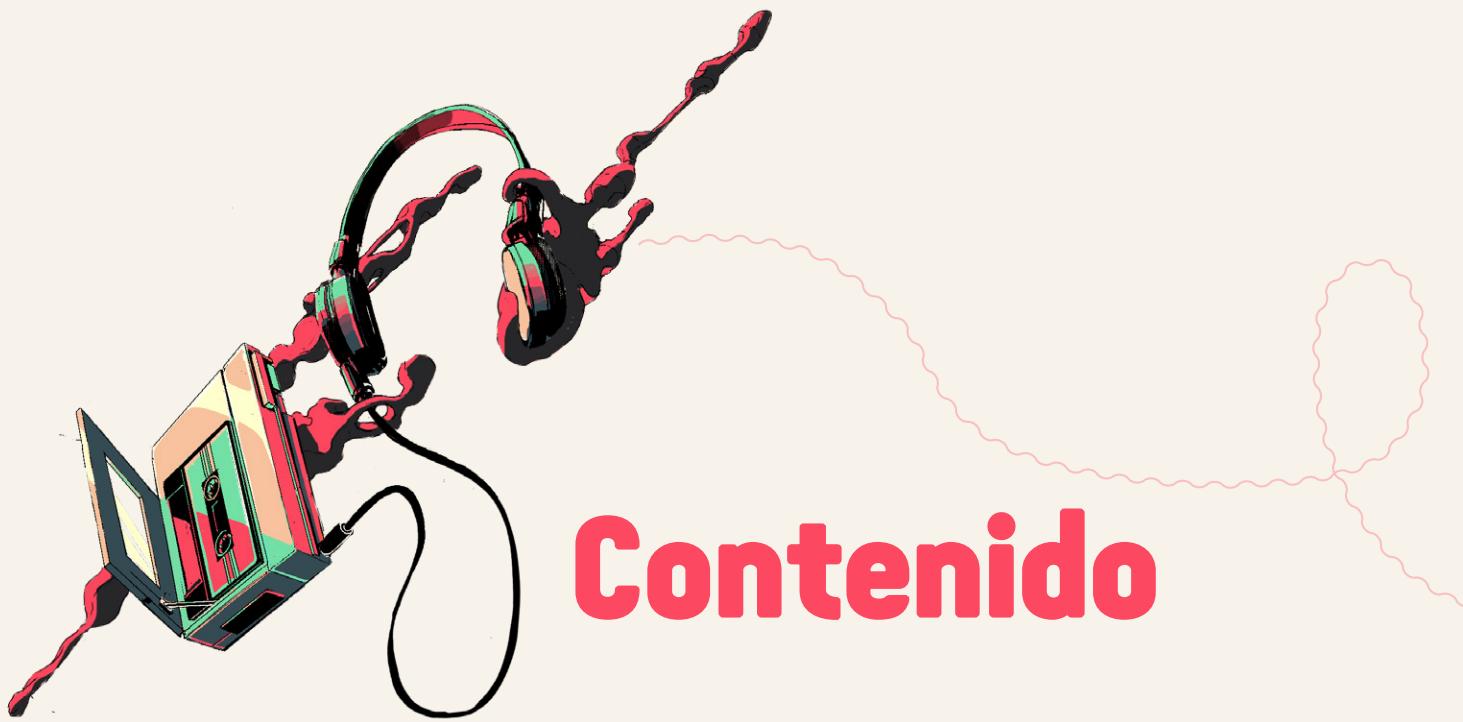
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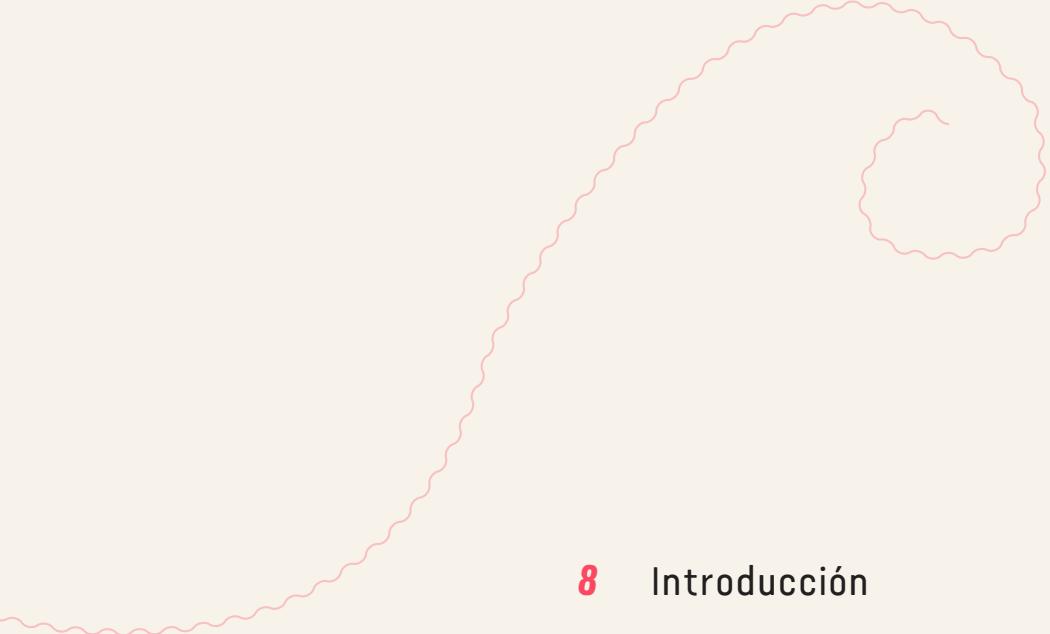
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Introducción

En la conmemoración de sus veinticinco años, el Festival Jazz al Parque rinde un especial homenaje a la memoria del proyecto Big Band Bogotá, un importante laboratorio creativo que desde sus inicios, en 2010, ha logrado reunir a los compositores, arreglistas e intérpretes más destacados de la escena del jazz en Bogotá y en Colombia, promoviendo así el encuentro de distintas generaciones y talentos que concentran el legado del jazz de nuestra ciudad.

En formato de gran orquesta, la Big Band Bogotá, de la mano con Jazz al Parque, completa más de una década de sensibilización sobre los nuevos repertorios, el fomento de la labor del arreglista, el trabajo en equipo y la formación de públicos, valiéndose para ello de diversos escenarios, tanto tradicionales como no tradicionales.

La historia de la Big Band Bogotá ocupa un importante capítulo en la historia del jazz colombiano, en el que participan como protagonistas grandes exponentes y pioneros del género en nuestro país. El presente banco virtual de partituras constituye un rescate del patrimonio más valioso que el proyecto Big Band Bogotá

le ha dejado a la ciudadanía: un material de estudio, de investigación, de circulación y de disfrute, fundamental para el jazz colombiano en todos los aspectos, y que brinda múltiples posibilidades de exploración.

Esta selección de partituras y textos reúne la obra y la historia de algunos de los más importantes compositores, arreglistas e intérpretes del jazz colombiano, así como la memoria de momentos clave en la historia del Festival Jazz al Parque. El vocalista Jon Hendricks decía que el jazz es una forma de arte que depende de sus antecedentes, en la que es fundamental el respeto por los predecesores. Esa es la pretensión de este banco de partituras: ser una fuente de consulta, de estudio y de conservación, con el propósito de perpetuar, para su posterior uso, un conjunto de obras que estaban destinadas a ser ejecutadas solo en su momento, así que es una manera de contribuir a la construcción de una memoria aún incipiente, por tratarse de materia “todavía sin historia”, como califica el musicólogo Egberto Bermúdez al jazz colombiano. Es responsabilidad de todos mantener vivo ese legado, y esa es una de las funciones principales del presente compendio.



Antonio Arnedo

Con una trayectoria de más de 35 años en la música, Antonio Arnedo es uno de los músicos más emblemáticos del jazz nacional, dueño de uno de los estilos más representativos del género en nuestro país y protagonista de importantes trabajos discográficos que han marcado un camino para el jazz colombiano.

A partir de la segunda mitad de la década de los noventa, con su tradicional cuarteto empezó a explorar distintas vertientes de la música colombiana, al lado de Ben Monder en la guitarra, Jairo Moreno en el contrabajo y Satoshi Takeishi en la batería. Las producciones del Cuarteto de Arnedo ayudaron a redefinir el jazz hecho en Colombia por medio de un lenguaje moderno, de una mirada vanguardista de los elementos regionales y la incorporación de sonidos autóctonos del Caribe, el Pacífico y varias culturas indígenas. Más allá del sonido inconfundible de su saxofón y su clarinete, Arnedo experimenta con las texturas de la gaita sola, revisa piezas tradicionales del cancionero colombiano y reflexiona sobre la situación que viven los músicos en distintos momentos de un país que parece estar permanentemente en crisis.

Arnedo también es un importante referente de la educación musical. Entre 1992 y 1994 estudió becado en el Berklee College of Music de Boston. Ha sido, además, un importante pedagogo, tutor y maestro de varias generaciones de músicos que han continuado trazando nuevos senderos en el jazz colombiano. Actualmente es el director del Conservatorio de Música de la Universidad Nacional de Colombia.

En el Festival Jazz Al Parque, Arnedo ha desempeñado distintos papeles, como intérprete y director de sus ensambles, como jurado calificador de convocatorias distritales y como invitado a un buen número de proyectos musicales.

El puente



El músico antioqueño Juanchito Valencia realizó un arreglo de “El puente” en 2010, en el marco de los quince años del Festival, en 2010. La pieza fue originalmente grabada en el disco *Encuentros* (1998), del legendario Cuarteto de Antonio Arnedo, que entonces contaba con la participación del maestro Ramón Benítez en el bombardino.

Esta cumbia es uno de los primeros temas que el saxofonista creó a partir de la deconstrucción del ritmo de los tambores. *El puente* al que se refiere Arnedo es el viaje de los esclavos desde África, y su conexión musical con los pueblos indígenas de la Sierra Nevada de Santa Marta. “El puente” recrea la conexión entre el tambor, como elemento africano, y el sonido de la gaita, que representa la melodía indígena, eslabones fundamentales en el nacimiento de la cumbia.

El puente

Antonio Arnedo

Composer

Juancho Valencia

Arranger

Duración

9'30"

**Año de estreno
por la Big Band Bogotá**

2010

Instrumentación

Saxo soprano

Saxo alto

Saxo tenor 1

Saxo tenor 2

Saxo barítono

Trompeta 1

Trompeta 2

Trompeta 3

Trompeta 4

Trombón 1

Trombón 2

Trombón 3

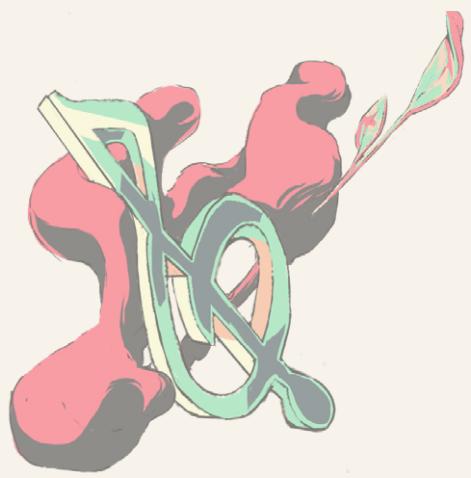
Trombón 4

Piano

Contrabajo

Batería

Percusión





Score

SCORE

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO

ARREGLO: JUANCHO VALENCIA

 $\text{♩} = 68$

INTRO SAXO Y BATERÍA

SAXO SOPRANO

SAXO ALTO

SAXO TENOR 1

SAXO TENOR 2

SAXO BARÍTONO

TROMPETA EN B♭ 1

TROMPETA EN B♭ 2

TROMPETA EN B♭ 3

TROMPETA EN B♭ 4

TROMBÓN 1

TROMBÓN 2

TROMBÓN 3

TROMBÓN 4

PIANO

CONTRABAJO

BATERÍA

PERCUSIÓN

The musical score consists of ten staves of music. The first five staves are for woodwind instruments: Alto Saxophone, Tenor Saxophone 1, Tenor Saxophone 2, Baritone Saxophone, and Soprano Saxophone. The next four staves are for brass instruments: Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. The fifth group of staves includes Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The final two staves are for keyboard and rhythm: Piano and Batería (Drums). The score begins with an introduction for the Saxophones and Batería, followed by a section where the Trombones play eighth-note patterns. The piano and drums provide harmonic support throughout.

2

EL PUENTE

S. Sx. *mf*

A. Sx. *mf*

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B. Sx. *mf*

(MUTE)

B> Trpt. 1 *mf*

(MUTE)

B> Trpt. 2 *mf*

(MUTE)

B> Trpt. 3 *mf*

(MUTE)

B> Trpt. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

TBN. 4 *mf*

Pno. *mf*

C.B. *mf*

Bt. *mf*

PERC.

EL PUENTE

3

Musical score for "El Puente" featuring multiple staves for various instruments:

- S. Sx. (String Bass) - Staff 1
- A. Sx. (Alto Saxophone) - Staff 2
- T. Sx. 1 (Tenor Saxophone 1) - Staff 3
- T. Sx. 2 (Tenor Saxophone 2) - Staff 4
- B. Sx. (Bass Saxophone) - Staff 5
- B♭ Trpt. 1 (B♭ Trumpet 1) - Staff 6
- B♭ Trpt. 2 (B♭ Trumpet 2) - Staff 7
- B♭ Trpt. 3 (B♭ Trumpet 3) - Staff 8
- B♭ Trpt. 4 (B♭ Trumpet 4) - Staff 9
- TBN. 1 (Tuba 1) - Staff 10
- TBN. 2 (Tuba 2) - Staff 11
- TBN. 3 (Tuba 3) - Staff 12
- TBN. 4 (Tuba 4) - Staff 13
- Pno. (Piano) - Staff 14
- C.B. (Cello/Bass) - Staff 15
- Bt. (Bass Trombone) - Staff 16
- PERC. (Percussion) - Staff 17

Measure numbers 18 are indicated above several staves.

4

EL PUENTE

S. Sx.
24

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

(MUTE)

B♭ Tpt. 1
24

(MUTE)

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pno.
24

A♭ MAJ⁷

A⁷

E⁷/B

C MIN

C.B.
24

A♭ MAJ⁷

A⁷

E⁷/B

C MIN

Bt.
24

PERC.
24

EL PUENTE

5

S. Sx. - *mp*

A. Sx. - *mp*

T. Sx. 1 -

T. Sx. 2 -

B. Sx. -

Bb Tpt. 1 - 33

Bb Tpt. 2 -

Bb Tpt. 3 -

Bb Tpt. 4 -

Tbn. 1 -

Tbn. 2 -

Tbn. 3 -

Tbn. 4 -

Pno. { G MIN¹¹ F/C⁴ F⁴ MAJ⁷⁽⁸⁵⁾ A^{b7(12)}

C.B. { G MIN¹¹ F/C⁴ F⁴ MAJ⁷⁽⁸⁵⁾ A^{b7(12)}

Bt. - 33

PERC. - 33

6

EL PUENTE

S. Sx. *p* CREC... *ff*

A. Sx. *p* CREC... *ff*

T. Sx. 1 *p* CREC... *ff*

T. Sx. 2 *p* CREC... *ff*

B. Sx. *p* CREC... *ff*

Bb Trpt. 1 *p* CREC... *ff*

Bb Trpt. 2 *p* CREC... *ff*

Bb Trpt. 3 *p* CREC... *ff*

Bb Trpt. 4 *p* CREC... *ff*

Tbn. 1 *p* CREC... *ff*

Tbn. 2 *p* CREC... *ff*

Tbn. 3 *p* CREC... *ff*

Tbn. 4 *p* CREC... *ff*

Pno. G MIN¹¹ F/C[‡] F[‡] MAJ 7(85) A[‡] 7(85) *p* CREC... *ff*

C.B. *p* CREC... *ff*

Bt. *p*

PERC.

EL PUENTE

7

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

3> Tpt. 1

3> Tpt. 2

3> Tpt. 3

3> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pno.

C.B.

Bt.

PERC.

EL PUENTE

S. Sx. 65

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B: Trpt. 1 65

B: Trpt. 2

B: Trpt. 3

B: Trpt. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Pno. G MIN¹¹ 65

F/C[‡]

F[‡] MAJ⁷⁽¹⁵⁾

A^{b7(11)}

C.B. G MIN¹¹ 65

F/C[‡]

F[‡] MAJ⁷⁽¹⁵⁾

A^{b7(11)}

Bt. 65

PERC. 65

EL PUENTE

9

S. Sx. *p*

A. Sx. *p*

T. Sx. 1 *p* *CRES...* *ff*

T. Sx. 2 *p* *CRES...* *ff*

B. Sx. —

B♭ Trpt. 1 *p* *CRES...* *ff*

B♭ Trpt. 2 *p* *CRES...* *ff*

B♭ Trpt. 3 *p* *CRES...* *ff*

B♭ Trpt. 4 *p* *CRES...* *ff*

TBN. 1 *p* *CRES...* *ff*

TBN. 2 —

TBN. 3 —

TBN. 4 —

Pno. *G MIN¹¹* *F/C⁴* *F# MAJ 7(15)* *A b7(11)*

C.B. *G MIN¹¹* *F/C⁴* *F# MAJ 7(15)* *A b7(11)*

B.T. —

PERC. —

EL PUENTE

S. Sx.

A. Sx. *p* CRES... *ff*

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pno. *C MIN⁹*

C.B. *C MIN⁹*

Bt.

PERC.

EL PUENTE

11

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

PNO.

C. MIN⁹

F/C

A[♭]/C

B[♭]/C

C.B.

B.T.

PERC.

12

EL PUENTE

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pno.

C MIN⁷

F/C

A♭/C

B♭/C

C B.

F/C

A♭/C

B♭/C

Bt.

PERC.

EL PUENTE

13

S. Sx.
105

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1
105

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pno.
C MIN⁷
105

F/C

A[♭]/C

B[♭]/C

C.B.
105

F/C

A[♭]/C

B[♭]/C

Bt.
105

PERC.
105

Musical score for orchestra and piano, page 14, section "El puente". The score consists of five systems of music.

System 1: Features S. Sx., A. Sx., T. Sx. 1, T. Sx. 2, and B. Sx. All parts are silent (rests) except for a single eighth note in the bassoon part at measure 113.

System 2: Features Bb Trpt. 1, Bb Trpt. 2, Bb Trpt. 3, Bb Trpt. 4, TBN. 1, TBN. 2, TBN. 3, and TBN. 4. The brass parts play eighth-note patterns starting at measure 113. The tuba parts begin their rhythmic pattern at measure 115.

System 3: Features Pno. (piano) and C.B. (cello/bass). The piano part starts at measure 113 with a rhythmic pattern of eighth notes. The cello/bass part begins its rhythmic pattern at measure 115.

System 4: Features Bt. (bassoon) and PERC. (percussion). Both parts are silent (rests) throughout the system.

EL PUENTE

15

Musical score page 15, featuring the following staves:

- S. Sx. (String Bass) - Stays silent throughout the section.
- A. Sx. (Double Bass) - Stays silent throughout the section.
- T. Sx. 1 (Tuba 1) - Stays silent throughout the section.
- T. Sx. 2 (Tuba 2) - Stays silent throughout the section.
- B. Sx. (Bassoon) - Starts playing at measure 121 with a dynamic of *mf*. The part consists of eighth-note patterns.
- B♭ Trpt. 1 (B-flat Trumpet 1) - Starts playing at measure 122 with a dynamic of *p*. The part consists of eighth-note patterns.
- B♭ Trpt. 2 (B-flat Trumpet 2) - Starts playing at measure 122 with a dynamic of *p*. The part consists of eighth-note patterns.
- B♭ Trpt. 3 (B-flat Trumpet 3) - Starts playing at measure 122 with a dynamic of *p*. The part consists of eighth-note patterns.
- B♭ Trpt. 4 (B-flat Trumpet 4) - Starts playing at measure 122 with a dynamic of *p*. The part consists of eighth-note patterns.
- TBN. 1 (Trombone 1) - Starts playing at measure 122 with a dynamic of *p*. The part consists of eighth-note patterns.
- TBN. 2 (Trombone 2) - Starts playing at measure 122 with a dynamic of *p*. The part consists of eighth-note patterns.
- TBN. 3 (Trombone 3) - Starts playing at measure 122 with a dynamic of *p*. The part consists of eighth-note patterns.
- TBN. 4 (Trombone 4) - Starts playing at measure 122 with a dynamic of *p*. The part consists of eighth-note patterns.
- Pno. (Piano) - Starts playing at measure 122 with a dynamic of *mf*. The part consists of eighth-note chords.
- C.B. (Cello Bass) - Starts playing at measure 122 with a dynamic of *p*. The part consists of eighth-note patterns.
- Bt. (Bass Drum) - Stays silent throughout the section.
- PERC. (Percussion) - Stays silent throughout the section.

EL PUENTE

Musical score for orchestra and piano, page 16, section *El Puente*. The score consists of ten staves:

- S. Sx. (Soprano Saxophone) - Stave 1
- A. Sx. (Alto Saxophone) - Stave 2
- T. Sx. 1 (Tenor Saxophone 1) - Stave 3
- T. Sx. 2 (Tenor Saxophone 2) - Stave 4
- B. Sx. (Bass Saxophone) - Stave 5
- B♭ Trpt. 1 (B♭ Trumpet 1) - Stave 6
- B♭ Trpt. 2 (B♭ Trumpet 2) - Stave 7
- B♭ Trpt. 3 (B♭ Trumpet 3) - Stave 8
- B♭ Trpt. 4 (B♭ Trumpet 4) - Stave 9
- TBN. 1 (Trombone 1) - Stave 10
- TBN. 2 (Trombone 2) - Stave 11
- TBN. 3 (Trombone 3) - Stave 12
- TBN. 4 (Trombone 4) - Stave 13
- Pno. (Piano) - Stave 14
- C.B. (Cello/Bass) - Stave 15
- Bt. (Bassoon) - Stave 16
- PERC. (Percussion) - Stave 17

The score is in common time, key signature of B♭ major (two flats). Measure numbers 129 are indicated above several staves. The piano part includes dynamic markings such as *mf*.

EL PUENTE

17

Musical score for orchestra and piano, page 17. The score consists of 16 staves. The top section (measures 1-10) includes S. Sx., A. Sx., T. Sx. 1, T. Sx. 2, B. Sx., Bb Trpt. 1, Bb Trpt. 2, Bb Trpt. 3, Bb Trpt. 4, TbN. 1, TbN. 2, TbN. 3, TbN. 4, Pno., C.B., Bt., and PERC. The bottom section (measures 11-16) includes Pno., C.B., Bt., and PERC. Measure 11 starts with a dynamic of *mf*. Measures 12-16 are marked with "137".

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

Bb Trpt. 1

Bb Trpt. 2

Bb Trpt. 3

Bb Trpt. 4

TbN. 1

TbN. 2

TbN. 3

TbN. 4

Pno.

C.B.

Bt.

PERC.

EL PUENTE

S. Sx. 145

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B: Trpt. 1 145

B: Trpt. 2

B: Trpt. 3

B: Trpt. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Pno. 145

C.B. 145

NO PLAY

Bt. 145

NO PLAY

PERC. 145

EL PUENTE

19

Musical score for orchestra and piano, page 19. The score consists of ten staves of music. The top five staves are woodwind instruments: S. Sx., A. Sx., T. Sx. 1, T. Sx. 2, and B. Sx. The middle five staves are brass instruments: B♭ Trpt. 1, B♭ Trpt. 2, B♭ Trpt. 3, B♭ Trpt. 4, and Tbn. 1. The bottom five staves are brass instruments: Tbn. 2, Tbn. 3, Tbn. 4, Pno. (piano), C.B. (cimbalo), Br. (basso), and PERC. (percussion). The key signature is one flat (B♭), and the time signature is common time (indicated by 'C'). Measure numbers 153 are present at the beginning of several staves. The piano part includes a dynamic instruction 'ff' (fortissimo) in measure 153.

EL PUENTE

S. Sx.
260

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B: Tpt. 1
260

B: Tpt. 2

B: Tpt. 3

B: Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

PNO.

C.B.

Bt.

PERC.

A^{\flat} MAJ⁷

A⁹

E^{\flat}/B

A^{\flat} MAJ⁷

A⁹

E^{\flat}/B

260

260

260

260





Partichelas

SAXO SOPRANO

EL PUENTE

Composición: ANTONIO ARNEDO
Arreglo: JUANCHO VALENCIA

$\text{♩} = 68$
INTRO SAXO Y BATERÍA

The musical score consists of ten staves of music for soprano saxophone. Staff 1 starts with a dynamic of *mf*. Staff 2 begins at measure 10 with *mf*, followed by a repeat sign and measure 12. Staff 3 begins at measure 18 with *mf*, followed by a repeat sign and measure 24. Staff 4 begins at measure 33 with *mp*, followed by a repeat sign and measure 37. Staff 5 begins at measure 41 with *p*, followed by a repeat sign and measure 45. Staff 6 begins at measure 45 with *CRES...*, followed by a repeat sign and measure 65. Staff 7 begins at measure 65. Measure numbers 1, 2, 4, and 16 are marked above the staff lines.

The sheet music consists of ten staves of musical notation, likely for a wind ensemble. The key signature is one flat, and the time signature varies between common time and 2/4. Measure numbers are indicated at the beginning of each staff: 72, 77, 89, 101, 105, 109, 121, 145, 153, and 160. The first staff begins with a dynamic *p*. Measures 72 through 89 feature eighth-note patterns. Staff 101 shows a melodic line with sustained notes and grace notes. Measures 105 through 109 show rhythmic patterns with eighth and sixteenth notes. Staff 121 contains three measures of eighth-note chords. Measures 145 through 153 show eighth-note patterns with grace notes. The final staff (measures 160) ends with a dynamic *f*.

SAXO ALTO

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$\text{♩} = 68$

8

14

18

24

33 *mp*

37

41 *p*

45 *CRES...*

16

49

68

2

4

EL PUENTE

72

76

81

86

91

96

101

106

111

116

121

126

131

136

141

146

151

156

161

CRESC...

7

ff

8

2

2

159

SAXO TENOR 1

EL PUENTE

Composición: ANTONIO ARNEDO
Arreglo: JUANCHO VALENCIA

$\text{d} = 68$

The sheet music consists of ten staves of musical notation for tenor saxophone. The key signature is one flat, and the time signature is common time. The tempo is indicated as $\text{d} = 68$. The music is divided into measures by vertical bar lines, with measure numbers 8, 2, 14, 18, 24, 41, 45, 65, 73, 77, and 81 marked above the staff. Various dynamic markings are present, including *mf*, *p*, *CRES...*, *ff*, and *4*. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or silence.

97

105

113

129

135

137

141

145

153

160

8

8

2

2

SAXO TENOR 2

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$d = 68$

The musical score for Tenor Saxophone (Saxo Tenor 2) features ten staves of musical notation. The key signature is one flat, and the time signature is common time. The tempo is indicated as $d = 68$. The score includes dynamic markings such as *mf*, *p*, *cresc...*, and *ff*. Performance instructions like '2', '8', '16', and '4' are placed above certain measures. Measures 14 and 18 begin with a fermata. Measure 24 starts with a long horizontal bar line. Measures 41 and 73 begin with a dynamic *p*. Measure 45 has a crescendo instruction *cresc...*. Measure 57 ends with a dynamic *ff*. Measure 65 begins with a dynamic *p*. Measure 77 has a crescendo instruction *cresc...*.

The musical score consists of six staves of music, numbered 89 through 160. The key signature is one flat, and the time signature varies between common time and 2/4.

- Staff 89:** Measures 89-90. Dynamics: forte (f), piano (p). Articulation: slurs.
- Staff 90:** Measures 91-92. Dynamics: piano (p).
- Staff 91:** Measures 93-94. Dynamics: forte (f).
- Staff 92:** Measures 95-96. Dynamics: piano (p).
- Staff 93:** Measures 97-98. Dynamics: forte (f).
- Staff 94:** Measures 99-100. Dynamics: piano (p).
- Staff 95:** Measures 101-102. Dynamics: forte (f).
- Staff 96:** Measures 103-104. Dynamics: piano (p).
- Staff 97:** Measures 105-106. Dynamics: forte (f).
- Staff 98:** Measures 107-108. Dynamics: piano (p).
- Staff 99:** Measures 109-110. Dynamics: forte (f).
- Staff 100:** Measures 111-112. Dynamics: piano (p).
- Staff 101:** Measures 113-114. Dynamics: forte (f).
- Staff 102:** Measures 115-116. Dynamics: piano (p).
- Staff 103:** Measures 117-118. Dynamics: forte (f).
- Staff 104:** Measures 119-120. Dynamics: piano (p).
- Staff 105:** Measures 121-122. Dynamics: forte (f).
- Staff 106:** Measures 123-124. Dynamics: piano (p).
- Staff 107:** Measures 125-126. Dynamics: forte (f).
- Staff 108:** Measures 127-128. Dynamics: piano (p).
- Staff 109:** Measures 129-130. Dynamics: forte (f).
- Staff 110:** Measures 131-132. Dynamics: piano (p).
- Staff 111:** Measures 133-134. Dynamics: forte (f).
- Staff 112:** Measures 135-136. Dynamics: piano (p).
- Staff 113:** Measures 137-138. Dynamics: forte (f).
- Staff 114:** Measures 139-140. Dynamics: piano (p).
- Staff 115:** Measures 141-142. Dynamics: forte (f).
- Staff 116:** Measures 143-144. Dynamics: piano (p).
- Staff 117:** Measures 145-146. Dynamics: forte (f).
- Staff 118:** Measures 147-148. Dynamics: piano (p).
- Staff 119:** Measures 149-150. Dynamics: forte (f).
- Staff 120:** Measures 151-152. Dynamics: piano (p).
- Staff 121:** Measures 153-154. Dynamics: forte (f).
- Staff 122:** Measures 155-156. Dynamics: piano (p).
- Staff 123:** Measures 157-158. Dynamics: forte (f).
- Staff 124:** Measures 159-160. Dynamics: piano (p).

SAXO BARÍTONO

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$\text{♩} = 68$

The sheet music consists of ten staves of musical notation for baritone saxophone. The key signature is common time (indicated by a 'C'). The tempo is marked as $\text{♩} = 68$. The music is divided into measures by vertical bar lines. Measure numbers are placed above the staff at various points: 8, 16, 24, 33, 45, 49, 65, 73, 81, and 89. Dynamic markings include *mf*, *p*, *CRES...*, and *ff*. Measure 8 starts with a rest followed by eighth-note pairs. Measures 16 and 24 show eighth-note patterns with grace notes. Measures 33 through 45 feature sixteenth-note patterns. Measure 49 begins with a single eighth note. Measures 65, 73, 81, and 89 each contain a single eighth-note rest.

EL PUENTE

The sheet music consists of ten staves of musical notation, likely for a string quartet or similar ensemble. The music is in common time and follows a repeating pattern of measures. The first six staves are in G clef, while the last four are in F clef. Measure numbers are indicated at the beginning of each staff: 97, 103, 109, 113, 125, 133, 141, 145, 151, and 155. The key signature changes from one staff to the next. Measure 113 includes a dynamic marking *mf*. Measure 155 features a fermata over the first note of the measure. The music concludes with a final measure ending on a fermata over the first note of the next measure.

TROMPETA EN B_b 1

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$\text{d} = 68$

The musical score for Trompeta in B_b 1 features ten staves of music. Staff 1 starts with a dynamic of *mf*. Staff 2 begins at measure 18. Staff 3 begins at measure 24. Staff 4 begins at measure 33. Staff 5 begins at measure 49. Staff 6 begins at measure 65. Staff 7 begins at measure 73. Staff 8 begins at measure 81. Staff 9 begins at measure 89. Staff 10 begins at measure 97. Various dynamics are indicated throughout, including *p*, *cresc.*, *MUTE*, and *ff*.

EL PUENTE

The sheet music consists of eight staves of musical notation, likely for a wind ensemble. The key signature is one flat, and the time signature varies between common time and 7/8. Measure numbers are provided at the beginning of each staff: 105, 113, 114, 121, 129, 137, 141, 145, and 151. The first staff begins with a dynamic *p*. The second staff starts with a dynamic *f*. The third staff features a prominent eighth-note rhythmic pattern. The fourth staff contains a measure number 7 above a rest. The fifth staff includes a dynamic *p*. The sixth staff has a dynamic *f*. The seventh staff includes a dynamic *p*. The eighth staff concludes with a dynamic *f*.

TROMPETA EN B_b 2

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$\text{d} = 68$

8 (MUTE)

16

24 (MUTE)

33

41 *p* CRESC... 15 *ff*

65

73 *p* CRESC... 4 *ff*

81

89

97

Sheet music for 'El Puente' featuring ten staves of musical notation. The music is in common time and includes the following measures:

- Staff 1: Measure 105 (p), Measure 106 (slur over two notes), Measure 107 (slur over two notes), Measure 108 (slur over two notes), Measure 109 (slur over two notes), Measure 110 (slur over two notes), Measure 111 (slur over two notes), Measure 112 (slur over two notes), Measure 113 (f).
- Staff 2: Measure 114 (rest), Measure 115 (rest), Measure 116 (rest), Measure 117 (rest), Measure 118 (rest), Measure 119 (rest), Measure 120 (rest), Measure 121 (rest), Measure 122 (rest).
- Staff 3: Measure 123 (rest), Measure 124 (rest), Measure 125 (rest), Measure 126 (rest), Measure 127 (rest), Measure 128 (rest), Measure 129 (rest), Measure 130 (rest), Measure 131 (rest).
- Staff 4: Measure 132 (rest), Measure 133 (rest), Measure 134 (rest), Measure 135 (rest), Measure 136 (rest), Measure 137 (rest), Measure 138 (rest), Measure 139 (rest), Measure 140 (rest).
- Staff 5: Measure 141 (rest), Measure 142 (rest), Measure 143 (rest), Measure 144 (rest), Measure 145 (rest), Measure 146 (rest), Measure 147 (rest), Measure 148 (rest), Measure 149 (rest).
- Staff 6: Measure 150 (rest), Measure 151 (rest), Measure 152 (rest), Measure 153 (rest), Measure 154 (rest), Measure 155 (rest), Measure 156 (rest), Measure 157 (rest), Measure 158 (rest).
- Staff 7: Measure 159 (slurs over six notes), Measure 160 (slurs over six notes), Measure 161 (slurs over six notes), Measure 162 (slurs over six notes), Measure 163 (slurs over six notes), Measure 164 (slurs over six notes), Measure 165 (slurs over six notes), Measure 166 (slurs over six notes), Measure 167 (slurs over six notes).

TROMPETA EN B \flat 3

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$d = 68$

8 (MUTE)
mf

16

41 CRESC... ff

73 CRESC... ff

105 f

121

131

139

149

2

TROMPETA EN B_b 4

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$\text{d} = 68$

8 (MUTE)
mf

16

9 8
15

41 *p* CRESC... *ff*

65 8 4 8 8 8
p CRESC... *ff*

105 *p* f

114 7

131

139 2

147

159

TROMBÓN 1

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$\text{d} = 68$

The musical score for Trombone 1 consists of ten staves of music. Staff 1 starts with a dynamic *mf*. Staff 2 begins at measure 6. Staff 3 begins at measure 10 with a dynamic *mf*. Staff 4 begins at measure 16. Staff 5 starts at measure 24 with dynamics *p*, *cresc...*, and *ff*. Staff 6 begins at measure 45 with a dynamic *sfz*. Staff 7 begins at measure 69. Staff 8 begins at measure 73 with dynamics *p*, *cresc...*, and *ff*. Staff 9 begins at measure 81.

Measure numbers: 1, 6, 10, 16, 24, 45, 69, 73, 81.

Dynamics: *mf*, *p*, *cresc...*, *ff*, *sfz*.

89

8

97

8

105

113

119

125

131

139

147

153

5

160

The musical score consists of ten staves of bassoon music. The key signature is two flats. Measure numbers 89, 97, 105, 113, 119, 125, 131, 139, 147, and 153 are marked at the start of each staff. Measure 153 begins with a bass clef and a 5/8 time signature, followed by a measure in common time.

TROMBÓN 2

EL PUENTE

Composición: ANTONIO ARNEDO
Arreglo: JUANCHO VALENCIA

$\text{♩} = 68$

The musical score for Trombone 2 consists of ten staves of music. Staff 1 (measures 1-15) starts with a rest followed by eighth-note patterns. Staff 2 (measures 16-24) continues the eighth-note patterns. Staff 3 (measures 24-46) shows a transition with dynamics p , $cresc.$, and f . Staff 4 (measures 46-53) features a sustained note. Staff 5 (measures 53-69) includes slurs and dynamics sfz . Staff 6 (measures 69-73) has a dynamic f . Staff 7 (measures 73-81) and Staff 8 (measures 81-89) show sustained notes. Staff 9 (measures 89-97) concludes with a sustained note.

105

8

113

119

125

131

137

143

149

155

5

160

165

TROMBÓN 3

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$d = 68$

The musical score for Trombone 3 consists of 11 staves of music. Staff 1 (measures 1-15) starts with a dynamic of *mf*. Staff 2 (measures 16-24) shows a transition with measure 24 ending on a fermata. Staff 3 (measures 25-33) begins with a dynamic of *p*. Staff 4 (measures 34-41) includes dynamics *CRES...* and *ff*. Staff 5 (measures 42-50) features dynamics *sforzando* (*sforz.*). Staff 6 (measures 51-59) has a dynamic of *p..*. Staff 7 (measures 60-68) includes dynamics *p* and *ff*. Staff 8 (measures 69-77) has a dynamic of *p..*. Staff 9 (measures 78-86) includes dynamics *p* and *ff*. Staff 10 (measures 87-95) has a dynamic of *p..*.

8



105



113



119



125



131



137



143



149

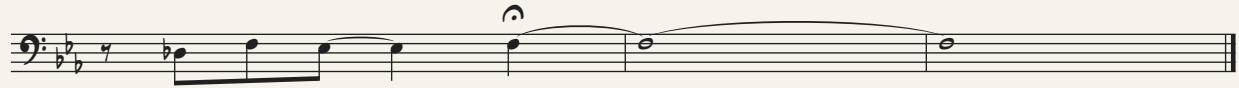


155

5



160



165

TROMBÓN 4

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$\text{d} = 68$

The musical score for Trombone 4 consists of ten staves of music. Staff 1 (measures 8-15) starts with a rest followed by eighth-note patterns. Staff 2 (measures 16-23) continues the eighth-note patterns. Staff 3 (measures 24-31) shows a single eighth note. Staff 4 (measures 32-39) has another single eighth note. Staff 5 (measures 40-47) features a melodic line with dynamic markings *p*, *CRESC...*, and *ff*. Staff 6 (measures 48-55) includes dynamic markings *sfz*. Staff 7 (measures 56-63) and Staff 8 (measures 64-71) show single eighth notes. Staff 9 (measures 72-79) and Staff 10 (measures 80-87) also feature single eighth notes.

8

105

113

119

125

131

137

143

149

155

160

165

5

C

PIANO

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$\text{d} = 68$

Piano

8

mf

Pno.

14

A♭ MAJ⁷

20

A♭⁷ E♭/B C MIN G MIN¹¹

26

F/C♯ F♯ MAJ^{7(♯5)} A♭^{7(♯11)}

35

The sheet music consists of five staves of piano music. Staff 1 (measures 1-7) starts with a rest followed by eighth-note chords. Staff 2 (measures 8-13) shows a more complex harmonic progression with eighth-note chords. Staff 3 (measures 14-19) continues the pattern. Staff 4 (measures 20-25) introduces specific chord labels: A♭ MAJ⁷, E♭/B, C MIN, and G MIN¹¹. Staff 5 (measures 26-31) concludes with another set of chord labels: F/C♯, F♯ MAJ^{7(♯5)}, and A♭^{7(♯11)}. Measure numbers 8, 14, 20, 26, and 35 are indicated above the staves. Dynamics like 'mf' and 'p' are also present.

2

EL PUENTE

Pno.

41 G MIN¹¹ F/C[#] F[#]MAJ⁷⁽⁵⁾ A^{b7(9,11)}

49 G MIN¹¹ F/C[#] F[#]MAJ⁷⁽⁵⁾

55 A^{b7(9,11)} G MIN¹¹ F/C[#]

61 F[#]MAJ⁷⁽⁵⁾ A^{b7(9,11)} G MIN¹¹

67 F/C[#] F[#]MAJ⁷⁽⁵⁾ A^{b7(9,11)}

73 G MIN¹¹ F/C[#] F[#]MAJ⁷⁽⁵⁾

EL PUENTE

3

Pno.

A^b7(11)

C MIN⁹

C MIN⁹

F/C A^b/C B^b/C

C MIN⁷ F/C A^b/C

B^b/C C MIN⁷ F/C

A^b/C B^b/C

79

85

91

97

103

109

mf

Pno.

115

121

129

137

8

8

A^b MAJ⁷

A[#]7

E^b/B

145

160

CONTRABAJO

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$\text{d} = 68$

8

The musical score consists of ten staves of contrabass music. The key signature is B-flat major (two flats). The tempo is d = 68. Measure 1 starts with a rest followed by a dynamic *mf*. Measures 10-16 show a repeating pattern of eighth-note pairs. Measures 24-33 feature chords labeled A^bMAJ⁷, A^{o7}, E^b/B, and CMIN. Measures 33-43 show chords G MIN¹¹, F/C[#], F[#]MAJ⁷⁽⁵⁾, and A^{b7(5)}. Measures 43-53 show chords G MIN¹¹, F/C[#], F[#]MAJ⁷⁽⁵⁾, and A^{b7(5)}. Measures 53-63 show chords A^{b7(5)}, G MIN¹¹, F/C[#], F[#]MAJ⁷⁽⁵⁾, and A^{b7(5)}. Measures 63-73 show chords G MIN¹¹ and F/C[#]. Measures 73-77 show chords F[#]MAJ⁷⁽⁵⁾ and A^{b7(5)}.

2

EL PUENTE

C MIN⁹

81

C MIN⁹

F/C

A^b/CB^b/C

89

C MIN⁷

F/C

A^b/CB^b/C

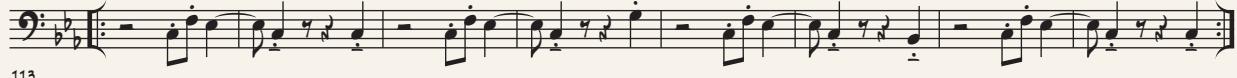
97

C MIN⁷

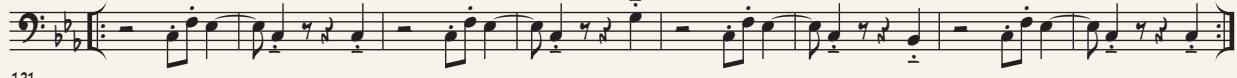
F/C

A^b/CB^b/C

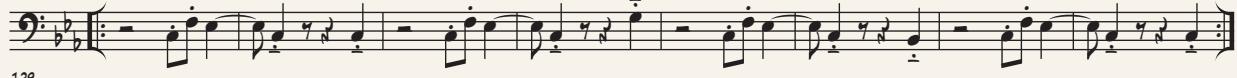
105



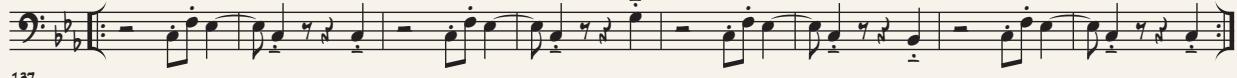
113



121



129



137

8



145



153

A^b MAJ⁷A[#]7E^b/B

D



160

BATERÍA

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHOC VALENCIA

$\text{♩} = 68$

The sheet music consists of ten staves of musical notation for a drummer. The key signature is one sharp (F#). The tempo is indicated as $\text{♩} = 68$. The music is divided into measures by vertical bar lines. Various time signatures are used throughout, including common time, 7/8, 16/8, and 5/8. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are also present. Measure numbers are indicated above the staff at various points: 7, 14, 9, 8, 8, 16, 8, 8, 8, 7, 8, 105, 7, 8, 114, 8, 129, 8, 137, NO PLAY, 7, 7, 5, and 160.

PERCUSIÓN

EL PUENTE

COMPOSICIÓN: ANTONIO ARNEDO
ARREGLO: JUANCHO VALENCIA

$$d = 68$$

7

14

9

8

8

16

8

8

8

7

105

7

8

8

114

7

8

NO PLAY

7

145

5

160



La historia de la Big Band Bogotá ocupa un importante capítulo en la historia del jazz colombiano, en el que participan como protagonistas grandes exponentes y pioneros del género en nuestro país. El presente banco virtual de partituras constituye un rescate del patrimonio más valioso que el proyecto Big Band Bogotá le ha dejado a la ciudadanía: un material de estudio, de investigación, de circulación y de disfrute, fundamental para el jazz colombiano en todos los aspectos, y que brinda múltiples posibilidades de exploración.

