

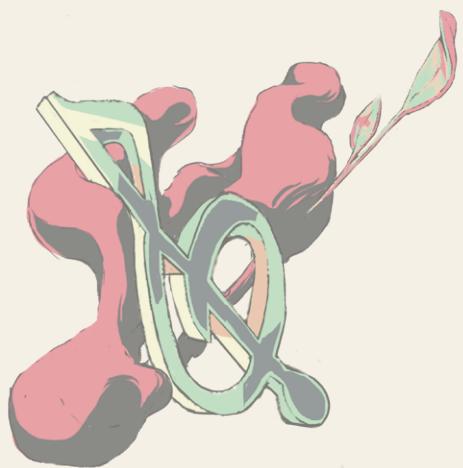
BANCO DE PARTITURAS **BIG BAND** *Bogotá*



Juan Sebastián Monsalve

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BAILA CON EL VIENTO



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BAILA CON EL VIENTO



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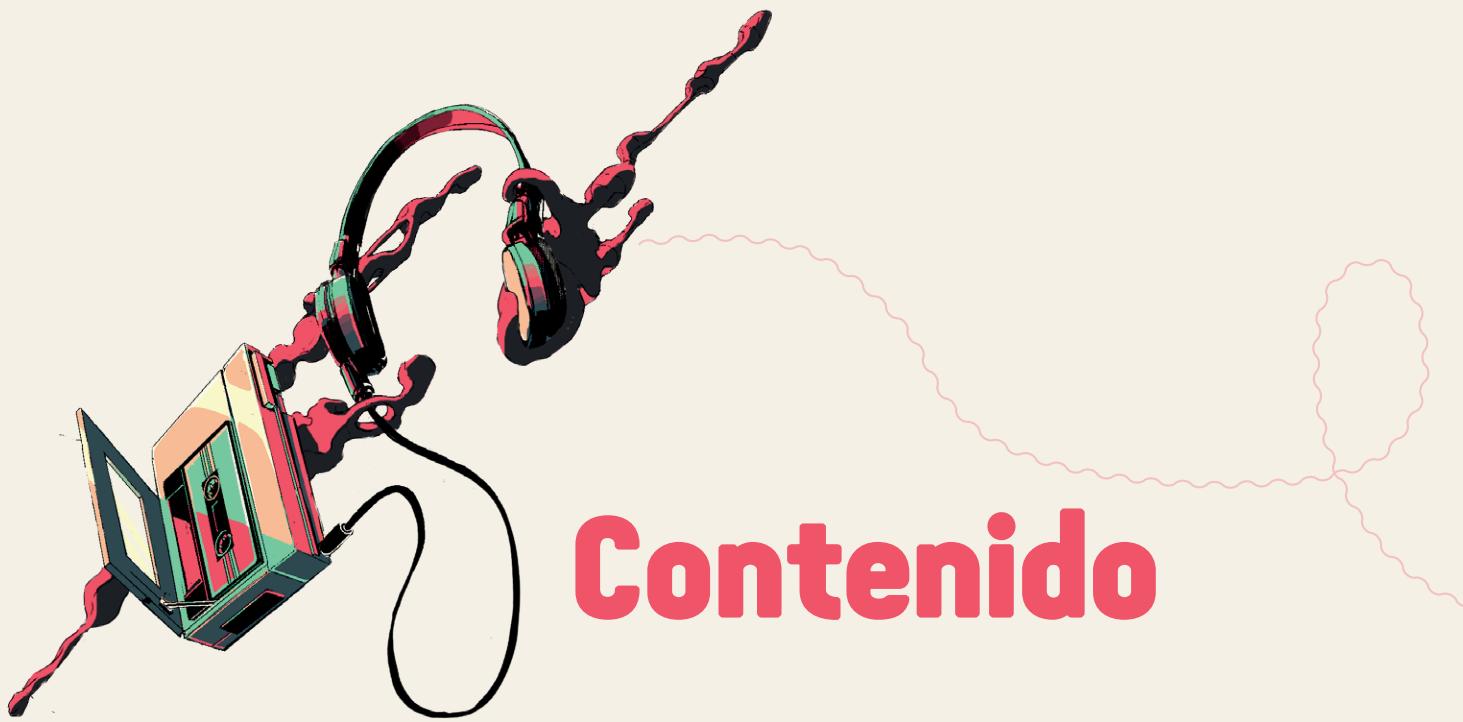
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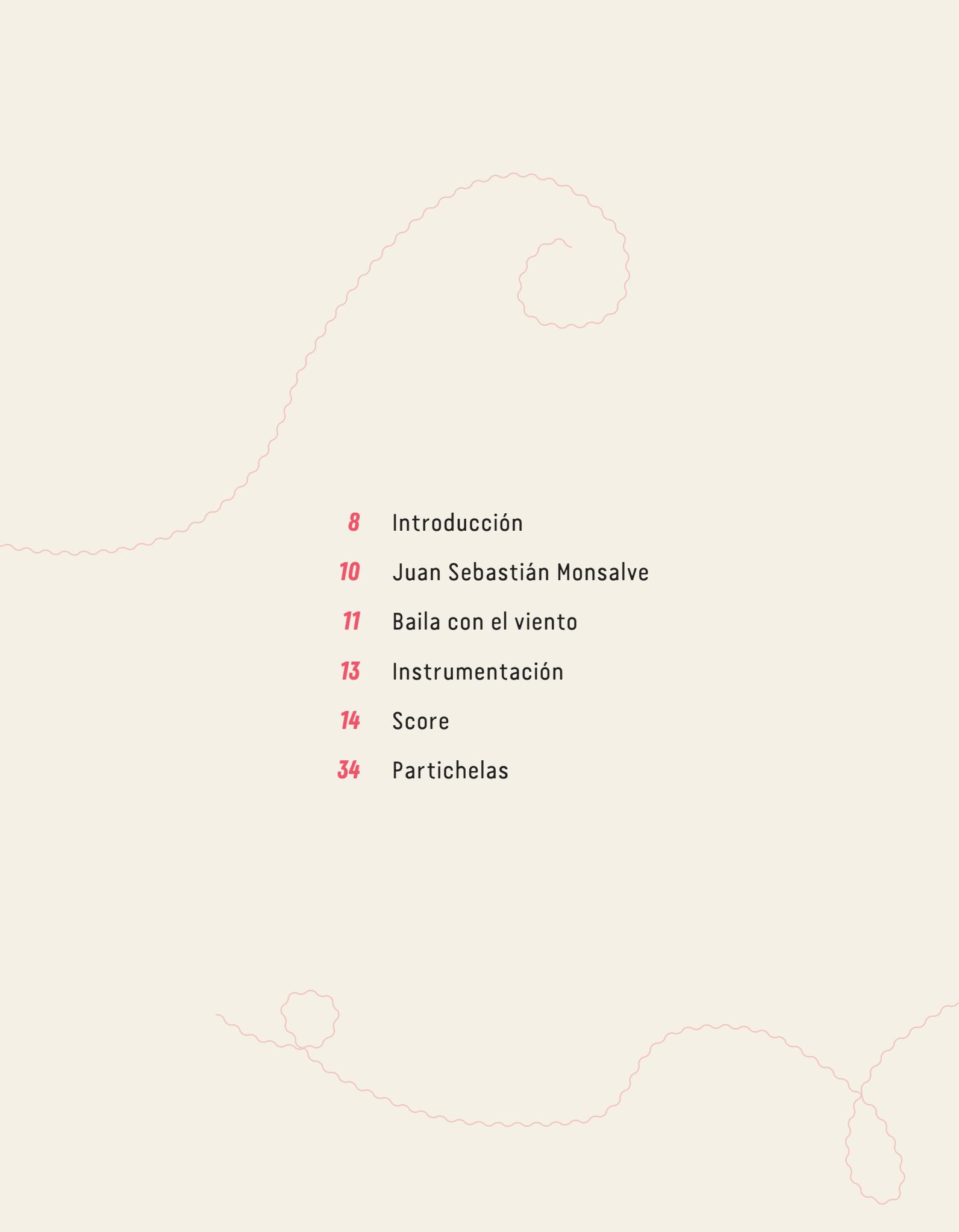
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Introducción

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.



Juan Sebastián Monsalve

El bajista bogotano Juan Sebastián Monsalve es un personaje crucial en la historia de Jazz al Parque, y en general, del jazz hecho en Bogotá. Revisar la biografía y la trayectoria musical de Monsalve es recorrer buena parte del desarrollo histórico y del crecimiento de la escena del jazz bogotano del último cuarto de siglo. Ha pasado por el escenario de Jazz al Parque con varias y emblemáticas agrupaciones, como el Cuarteto de Tico Arnedo, María Sabina —el grupo de su madre, Beatriz Castaño— y sus proyectos propios, como Curupira y Juan Sebastián Monsalve Jazz Cuarteto.

Ha colaborado, además, con grandes referentes internacionales del jazz, como Anat Cohen, Sofia Rei, Ben Monder, Jeff Ballard y Jason Linder. Su versatilidad le ha permitido moverse con facilidad por universos musicales diferentes del jazz, como el punk, el rock, la música académica, el rap, la música de la India y el vasto espectro de las músicas folclóricas colombianas.

En la edición de Jazz al Parque del año 2000 conoció a los músicos con los que se dieron las condiciones para poco después grabar, en Nueva Jersey, un disco clave y revelador en la discografía del jazz colombiano: *Bunde nebuloso*.

Baila con el viento

“Baila con el viento” es una obra que originalmente fue compuesta para un formato de trío de jazz: piano, bajo y batería. Cuenta con un intrincado engranaje de recursos de distintos orígenes, si bien está basada en el ritmo de danza ternaria del fandango, uno de los aires del bullerengue, oriundo del Caribe colombiano.

En términos de ritmo, juega con las ambigüedades métricas propias del fandango, que se desenvuelve simultáneamente en dos y tres divisiones del pulso, de lo que resulta una polimetría de tres contra dos. Monsalve aprovecha esta polimetría, exagerándola, amplificándola e incorporándole una agrupación regular cada cinco compases, creando un tres contra dos contra cinco, esto último inspirado en músicas tradicionales de la India, como las talas.

Las aproximaciones jazzísticas de la obra se encuentran en el manejo de la armonía que llevan los instrumentos de viento, y cuenta además con elementos del rock progresivo, provenientes de la interpretación de la guitarra eléctrica de Teto Ocampo, quien estuvo presente en la ejecución en vivo con la Big Band Bogotá (este instrumento no cuenta con parte escrita en el score aquí incluido).

En la celebración de los quince años del Festival Jazz al Parque, en 2010, Juan Sebastián Monsalve hizo este arreglo de la obra, que sería interpretado por la Big Band Bogotá y distintos músicos invitados, como la percusionista Rocío Medina, la cantante Juanita Delgado y el mismo Monsalve en el bajo. El arreglo cuenta con una orquestación muy distinta de aquellas que normalmente pueden encontrarse para formato de *big band*. En *Siete perfecto*, el más reciente disco de la agrupación Curupira, con el que celebra sus veinte años de trayectoria, se incluyó un tercer arreglo de esta pieza.

Baila con el viento

Juan Sebastián Monsalve

Composer and arranger

Duración:

8'00"

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

2010

Instrumentación

Voz
Flauta
Clarinet
Saxo alto 1
Saxo alto 2
Saxo tenor 1
Saxo tenor 2
Trompeta 1
Trompeta 2
Trompeta 3
Bombardino
Trombón 1
Trombón 2
Trombón 3
Piano
Contrabajo
Batería
Redoblante



Score

SCORE

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J}=168$

The musical score consists of 15 staves, each representing a different instrument or voice. The instruments listed from top to bottom are: Voz (Soprano), Flauta (Flute), Clarinete en B♭ (Clarinet in B-flat), Saxo Alto 1 (Alto Saxophone 1), Saxo Alto 2 (Alto Saxophone 2), Saxo Tenor 1 (Tenor Saxophone 1), Saxo Tenor 2 (Tenor Saxophone 2), Trompeta en B♭ 1 (Trumpet in B-flat 1), Trompeta en B♭ 2 (Trumpet in B-flat 2), Trompeta en B♭ 3 (Trumpet in B-flat 3), Bombardino (Bombardon), Trombón 1 (Trombone 1), Trombón 2 (Trombone 2), Trombón 3 (Trombone 3), Piano (Piano), Contrabajo (Double Bass), Batería (Drums), and Redoblante (Tuba/Euphonium). The score is set in common time (indicated by '3') and includes rests for most instruments throughout the measures.

BAILA CON EL VIENTO

VOZ
 Fl.
 B♭ CL.
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 ▷ Trpt. 1
 ▷ Trpt. 2
 ▷ Trpt. 3
 BOMB
 TB.M. 1
 TB.M. 2
 TB.M. 3
 PNO.
 C.B.
 BT.
 RDB.

BAILA CON EL VIENTO

3

Musical score page 202, featuring the following instruments and dynamics:

- Vcl (Violin): $\frac{1}{16}$
- Fl. (Flute): $\frac{1}{16}$
- B♭ Cl. (B♭ Clarinet): $\frac{1}{16}$
- A. Sx. 1 (Alto Saxophone 1): $\frac{1}{16}$, mf
- A. Sx. 2 (Alto Saxophone 2): $\frac{1}{16}$, mf
- T. Sx. 1 (Tenor Saxophone 1): $\frac{1}{16}$, mf
- T. Sx. 2 (Tenor Saxophone 2): $\frac{1}{16}$, mf
- B♭ Trpt. 1 (B♭ Trumpet 1): $\frac{1}{16}$
- B♭ Trpt. 2 (B♭ Trumpet 2): $\frac{1}{16}$
- B♭ Trpt. 3 (B♭ Trumpet 3): $\frac{1}{16}$
- Bassoon: $\frac{1}{16}$, mp
- Tom. 1 (Tom 1): mf
- Tom. 2 (Tom 2): mf
- Tom. 3 (Tom 3): mf
- Pno. (Piano): $\frac{1}{16}$
- C.B. (Cello): $\frac{1}{16}$
- Bt. (Bass): $\frac{1}{16}$
- RDB. (Ride Cymbal): $\frac{1}{16}$

Dynamics and performance instructions include f (fortissimo), mf (mezzo-forte), mp (mezzo-pianissimo), and p (pianissimo). Measures show various rhythmic patterns and articulations.

BAILA CON EL VIENTO

4

Musical score page 26, featuring the following staves:

- Vcl (Violin)
- Fl (Flute)
- B_b Cl (Bassoon)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. 1 (Tenor Saxophone 1)
- T. Sx. 2 (Tenor Saxophone 2)
- Bb Tpt. 1 (Bass Trombone 1)
- Bb Tpt. 2 (Bass Trombone 2)
- Bb Tpt. 3 (Bass Trombone 3)
- Bong (Bongos)
- Tab. 1 (Tambourine 1)
- Tab. 2 (Tambourine 2)
- Tab. 3 (Tambourine 3)
- Pno. (Piano)
- C.B. (Cello/Bass)
- Bt. (Bass Drum)
- RDB (Ride Cymbal)

The score includes dynamic markings such as *ff*, *f*, and *mf*. The piano part features eighth-note patterns starting at measure 26. The bass drum part consists of continuous eighth-note strokes. The ride cymbal part consists of sustained eighth-note strokes.

BAILA CON EL VIENTO

Musical score page 36. The score includes parts for Vcl, Fl, Bsn, Cl, A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B♭ Trpt. 1, B♭ Trpt. 2, B♭ Trpt. 3, BOMB, Tbn. 1, Tbn. 2, Tbn. 3, Pno., C.B., B.t., and RDB. The score features dynamic markings such as *ff*, *f*, *mf*, and *fff*. The piano part consists of eighth-note patterns, while the double bass part features sustained notes with grace marks.

BAILA CON EL VIENTO

6

Musical score page 10, measures 46-51. The score includes parts for VO2, FL, Bb CL, A. SX. 1, A. SX. 2, T. SX. 1, T. SX. 2, Bb TRPT. 1, Bb TRPT. 2, Bb TRPT. 3, BONG, TBK. 1, TBK. 2, TBK. 3, PNO, C.B., BT., and RDB. The vocal parts (VO2, A. SX. 1, A. SX. 2, T. SX. 1, T. SX. 2) sing eighth-note patterns. The brass parts (Bb CL, Bb TRPT. 1, Bb TRPT. 2, Bb TRPT. 3, BONG) play eighth-note chords. The percussion parts (TBK. 1, TBK. 2, TBK. 3, PNO, C.B., BT., RDB) provide rhythmic support with various patterns. Measure 46 starts with a dynamic of *f*. Measures 47-51 feature eighth-note patterns from measure 46 continuing, with dynamics *mf*, *f*, *f*, and *f* respectively.

BAILA CON EL VIENTO

7

Musical score for "BAILA CON EL VIENTO" featuring 16 staves across 4 systems. The instruments are:

- Vcl (Violin)
- F.L. (Flute)
- B♭ Cl. (B♭ Clarinet)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. 1 (Tenor Saxophone 1)
- T. Sx. 2 (Tenor Saxophone 2)
- B♭ Trp. 1 (B♭ Trumpet 1)
- B♭ Trp. 2 (B♭ Trumpet 2)
- B♭ Trp. 3 (B♭ Trumpet 3)
- Bong (Bong)
- Tbn. 1 (Bassoon 1)
- Tbn. 2 (Bassoon 2)
- Tbn. 3 (Bassoon 3)
- Pno. (Piano)
- C.B. (Cello/Bass)
- Bt. (Bassoon)
- RDB. (Rhythm Box)

The score includes dynamic markings such as *p*, *f*, *ff*, and *pp*. The Rhythm Box part consists of a continuous pattern of eighth-note triplets indicated by the symbol > 3.

BAILA CON EL VIENTO

BAILA CON EL VIENTO

9

Voz 76

Fl. 76

B♭ Cl. 76

A. Sx. 1 76

A. Sx. 2 76

T. Sx. 1 76

T. Sx. 2 76

B♭ Trpt. 1 76

B♭ Trpt. 2 76

B♭ Trpt. 3 76

Bom. 76

Tbn. 1 76

Tbn. 2 76

Tbn. 3 76

Pno. 76

C.B. 76

Br. 76

RDB. 76

The musical score consists of 15 staves, each representing a different instrument or voice part. The vocal part (Voz) has lyrics: 'BAI LA CON EL VIEN TO AV, CON EL VIEN TO CON EL VIEN TO BAI LA CON EL VIEN TO'. The score includes a variety of woodwind instruments (Flute, Bassoon, Alto Saxophone, Tenor Saxophone, Trumpet), brass instruments (Trumpets 1, 2, 3, Trombones 1, 2, 3), and percussion (Bass Drum, Piano, Cello). The tempo is marked as 76 throughout the score.

BAILA CON EL VIENTO

Voz A MÍ ME GUS TA CO MO BAI LAS NIÑA BAI LA CON EL VIEN TO CO MO BAI LAS MI FAN DAN GO CON EL VIEW TO

Ft.

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

Bom.

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

C.B.

B.

R.D.B.

The musical score consists of 16 staves. The first staff is for the voice (Voz) with lyrics. The second staff is for Flute (Ft.). The third staff is for Bassoon (B♭ Cl.). The fourth and fifth staves are for Alto Saxophone (A. Sx.) and Tenor Saxophone (T. Sx.), respectively. The sixth and seventh staves are for Trombone (Tbn.) and Trombone 2 (Tbn. 2). The eighth staff is for Trombone 3 (Tbn. 3). The ninth staff is for Bassoon (Bom.). The tenth staff is for Piano (Pno.). The eleventh staff is for Double Bass (C.B.). The twelfth staff is for Bass (B.). The thirteenth staff is for Rhythm (R.D.B.). Measure numbers 63 are indicated above several staves. The score includes dynamic markings like *p* (piano), *f* (forte), and *mf* (mezzo-forte). Measures 63 show the vocal line continuing with "BAI LAS MI FAN DAN GO CON EL VIEW TO". The piano part features eighth-note chords. The double bass and bass parts provide harmonic support with sustained notes. The rhythm section provides rhythmic patterns with eighth-note figures.

BAILA CON EL VIENTO

11

Voz

Fl.

B.C. CL.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Trpt. 1

B. Trpt. 2

B. Trpt. 3

Boms

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

C.B.

B.

R.D.B.

BAILA CON EL VIENTO

V02
 101
 Fl.
 B♭ Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 ♭ Tpt. 1
 ♭ Tpt. 2
 ♭ Tpt. 3
 BOMB
 TBN. 1
 TBN. 2
 TBN. 3
 PNO.
 C.B.
 BR.
 RDB.

BAILA CON EL VIENTO

13

Musical score for orchestra and piano, page 13. The score consists of 14 staves. From top to bottom: Voz (empty), Flute (empty), Bassoon (empty), Alto Saxophone 1 (empty), Alto Saxophone 2 (empty), Tenor Saxophone 1 (empty), Tenor Saxophone 2 (empty), Bass Trombone 1 (empty), Bass Trombone 2 (empty), Bass Trombone 3 (empty), Bass Drum (empty), Tuba 1 (empty), Tuba 2 (empty), Tuba 3 (empty), Piano (empty), Cello (empty), Bass (empty), and Double Bass (empty). The piano staff includes a dynamic instruction *f* and a tempo marking $\frac{5}{8}$. The piano part starts with a section labeled "SOLO PIANO Y/O SOLISTA INVITADO". The bassoon staff has a dynamic instruction *ff*. The double bass staff has a dynamic instruction *f* and a tempo marking $\frac{3}{4}$.

BAILA CON EL VIENTO

Musical score page 121. The score includes parts for VOZ, FL, B_b CL, A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B_b Trpt. 1, B_b Trpt. 2, B_b Trpt. 3, BOMB, TEN. 1, TEN. 2, TEN. 3, PHNO., C.B., BR., and RDB. The score features dynamic markings such as *f*, *ff*, and *p*. Measure numbers 121 and 122 are indicated.

Measure 121:

- VOZ: Rest
- FL: Rest
- B_b CL: Rest
- A. Sx. 1: *f*
- A. Sx. 2: *f*
- T. Sx. 1: *mf*
- T. Sx. 2: *mf*
- B_b Trpt. 1: *mp*
- B_b Trpt. 2: *mp*
- B_b Trpt. 3: *mp*
- BOMB: *mp*
- TEN. 1: Rest
- TEN. 2: Rest
- TEN. 3: Rest
- PHNO.: C, B^b, G⁷, B^b, G⁷, B^b, C (5/8), B^b, G⁷, B^b, G⁷, B^b
- C.B.: *f*
- BR.: *f*
- RDB.: *f*

Measure 122:

- VOZ: Rest
- FL: Rest
- B_b CL: *ff*
- A. Sx. 1: Rest
- A. Sx. 2: Rest
- T. Sx. 1: Rest
- T. Sx. 2: Rest
- B_b Trpt. 1: *f*
- B_b Trpt. 2: *f*
- B_b Trpt. 3: *f*
- BOMB: *f*
- TEN. 1: Rest
- TEN. 2: Rest
- TEN. 3: Rest
- PHNO.: Rest
- C.B.: Rest
- BR.: Rest
- RDB.: Rest

BAILA CON EL VIENTO

15

SÓLO BATERÍA

Voz

F.L.

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1 *fff*

T. Sx. 2 *fff*

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

Bong

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3 *fff*

Pno. *fff*

C.B.

Btr.

RDB. *ff*

BAILA CON EL VIENTO

142

Vcl.

Ft.

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

Boms

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

C.B.

B.

R.D.B.

BAILA CON EL VIENTO

17

VOZ
 151

Fl.
 151

B.CL.
 151

Sx.1
 151

Sx.2
 151

Sx.1
 151

Sx.2
 151

TPT.1
 ff
 151

TPT.2
 ff
 151

TPT.3
 ff
 151

BOMB
 151

TBK.1
 151

TBK.2
 151

TBK.3
 151

PNO.
 151

C.B.
 151

BR.
 151

RDB.
 151

BAILA CON EL VIENTO

162

Voz

Fl.

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B♭ Trpt. 1

163

B♭ Trpt. 2

B♭ Trpt. 3

Bong

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

C.B.

Br.

RDB.

BAILA CON EL VIENTO

19

VOZ
 f BAI LA CON EL VIEN TO G⁷
 Fl.
 B♭ CL.
 A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 B♭ TRPT. 1
 B♭ TRPT. 2
 B♭ TRPT. 3
 BOMBO
 f E⁷ A⁶ E⁷ D A⁶
 TAB. 1
 TAB. 2
 TAB. 3
 PNO.
 C.B.
 BT.
 RDB.



Partichelas

Voz

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{♩} = 168$

The musical score consists of ten staves of music. The first two staves are vocal parts in G major, 3/4 time, with lyrics starting at measure 71. Measures 10 and 20 are marked above the staff. The third staff is also a vocal part in G major, 3/4 time, continuing from measure 31. Measures 20 and 20 are marked above the staff. The fourth staff is a vocal part in G major, 3/4 time, starting at measure 71. Measures 71 through 81 have lyrics: "BAI LA CON EL VIEN TO UN HU RA CÁN UN RE MO LI NO LLE GO BAI LA CON EL VIEN TO AV, CON ÉL VIEN TÓ CON EL VIEN TO". Measures 81 through 91 have lyrics: "BAI LA CON EL VIEN TO A MÍ ME GUS TA CO MO BAI LAS NIÑA BAI LA CON EL VIEN TO CO MO BAI LAS MI FAN DAN GO CON EL VIEN TO". Measures 91 through 111 are instrumental parts in G major, 3/4 time. Measures 111 through 121 are instrumental parts in G major, 3/4 time. Measures 121 through 169 are instrumental parts in G major, 3/4 time, with chords G⁷, C⁶, G⁷, F, and C⁶. Measures 169 through 179 have lyrics: "f BAI LA CON EL VIEN TO BAI LA CON EL VIEN TO". Measures 179 through 184 have lyrics: "BAI LA CON EL VIEN TO A MÍ ME GUS TA CO MO BAI LAS NIÑA". Measures 184 through 194 have lyrics: "BAI LA CON EL VIEN TO BAI LAS MI FAN DAN GO CON EL VIEN TO". Measures 194 through 204 are instrumental parts in G major, 3/4 time.

FLAUTA

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J}=168$

10 2 14

5

6

10 5

3 3

8

91

2

2

5

2

BAILA CON EL VIENTO

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is common C, and the time signature varies between common time and 3/4. The tempo markings include 116, 121, 129, 153, 158, 162, 166, 171, 175, 182, and 186 BPM. The dynamics range from *p* (pianissimo) to *fff* (fortississimo). The first staff begins with a treble clef and a double bar line. The second staff begins with a treble clef and a double bar line. The third staff begins with a treble clef and a double bar line. The fourth staff begins with a treble clef and a double bar line. The fifth staff begins with a treble clef and a double bar line. The sixth staff begins with a treble clef and a double bar line. The seventh staff begins with a treble clef and a double bar line. The eighth staff begins with a treble clef and a double bar line. The ninth staff begins with a treble clef and a double bar line. The tenth staff begins with a treble clef and a double bar line.

116

5

8

19

129

153

158

162

166

171

175

182

186

CLARINETE EN B_b

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{♩} = 168$

10 12 4

f ff

5 6

ff

10

5

f

83

2 2

p

103

2

mf

111

5

116

2

BAILA CON EL VIENTO

The musical score consists of ten staves of music for a single instrument, likely a woodwind or brass instrument. The key signature is A major (two sharps). The time signature varies between common time and 3/4 time.

- Staff 1:** Measures 121-125. Dynamics: *ff*. Measure 125 ends with a repeat sign.
- Staff 2:** Measures 131-135. Measure 135 ends with a repeat sign.
- Staff 3:** Measures 151-155.
- Staff 4:** Measures 155-159.
- Staff 5:** Measures 159-163. Dynamics: *ffff*.
- Staff 6:** Measures 163-167. Dynamics: *f*.
- Staff 7:** Measures 173-177. Dynamics: *f*.
- Staff 8:** Measures 176-180. Measure 176 starts with a dynamic of 3.
- Staff 9:** Measures 183-187.
- Staff 10:** Measures 186-188. Dynamics: *mp*.

SAXO ALTO 1

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J} = 168$

The sheet music consists of ten staves of musical notation for alto saxophone. The key signature is A major (two sharps). The time signature varies between common time (4/4) and measures with three and five beats. Measure numbers are placed above the staff at various points: 10, 7, 10, 2, 19, 20, 5, 13, 5, 5, 30, 3, 3, and 169. Dynamic markings include *f*, *mf*, *mfz*, *ff*, and *ffff*. Performance instructions like *mf* and *p* are also present. The music is set in a fast tempo of $\text{J} = 168$.

SAXO ALTO 2

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{♩} = 168$

10 7 10
31 2
41 2
51 19 20 5 13 5
116 5 5 f ff
131 20 3 3
162 3 ffff
169 3 p
179 >
184 f mp

SAXO TENOR 1

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J} = 168$

10 7 *mf* 10

31 *f* *mf* *f* 2

41 *mf* *sforz* *f* *mf*

51 *ff* 4 5

66 *f* 19 5

96 *mp* 10 5

116 5

121 *mf*

126 *f* *ff*

131 *fff* 3

2

BAILA CON EL VIENTO



3



3



3



3



3



3



3



p



mp

SAXO TENOR 2

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J}=168$

The music is divided into ten measures, numbered 1 through 10 above the staff. Measure 1 starts with a dynamic **mf**. Measures 2 and 3 show eighth-note patterns with dynamics **mf** and **ff**. Measure 4 features sixteenth-note patterns with dynamics **ff** and **ffz**. Measures 5 and 6 continue with eighth-note patterns. Measure 7 includes a dynamic **ffz**. Measures 8 and 9 show eighth-note patterns with dynamics **ff** and **ffz**. Measure 10 concludes with a dynamic **ffz**.

10 7 10
31 **mf** 2
41 **mf** **sfz** **f** **mf**
51 **ff**
61 **f**
91 5 10 19
111
116 5
126 **mf** **f** **ff**
131 **fff**
3

2

BAILA CON EL VIENTO



3



3



3



3



3



3



3



3



3



mp

TROMPETA EN B_b 1

BAILA CON EL VIENTO

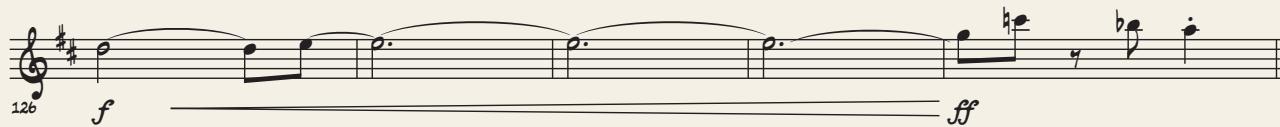
COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{♩} = 168$

The sheet music consists of ten staves of music for Trompeta in B_b. The key signature is one sharp (F#). The tempo is Presto ($\text{♩} = 168$). Measure numbers are indicated above the staff at various points: 10, 3, 3, 20, 3, 5, 20, 5, 5, and 5. Measure 10 starts with a dynamic mf . Measures 3, 3, and 20 are marked with a dynamic f . Measures 5, 20, and 5 are marked with a dynamic p . Measures 5, 5, and 5 are marked with a dynamic mp . Measure 5 ends with a fermata. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

2

BAILA CON EL VIENTO



TROMPETA EN B_b 2

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J} = 168$

The sheet music consists of ten staves of music for Trompeta in B_b 2. The key signature is one sharp (F#). The tempo is Presto ($\text{J} = 168$). Measure numbers are indicated above the staff at the beginning of each line: 10, 3, 3, 20, 3, 3, 20, 5, 5, and 5. Measure 10 starts with a dynamic *mf*. Measure 20 starts with a dynamic *f*. Measure 66 starts with a dynamic *f*. Measure 96 starts with a dynamic *p*. Measures 101 to 106 show a descending melodic line. The music concludes with a final dynamic *f*.

2

BAILA CON EL VIENTO

116

5

121 *mp*

126 *f*

20

131

151 *ff*

156

161

165 *ffff*

5

169

3

179

184 *mp*

The musical score consists of ten staves of music for a single instrument. The key signature is two sharps. Measure 1 (staff 1) starts at 116 BPM with a dynamic of *mp*. Measures 2-4 (staves 2-4) show eighth-note patterns. Measure 5 (staff 5) starts at 121 BPM with a dynamic of *f*. Measures 6-8 (staves 6-8) continue eighth-note patterns. Measure 9 (staff 9) starts at 126 BPM with a dynamic of *ff*. Measures 10-12 (staves 10-12) continue eighth-note patterns. Measure 13 (staff 13) starts at 131 BPM. Measure 14 (staff 14) starts at 151 BPM with a dynamic of *ff*. Measures 15-17 (staves 15-17) continue eighth-note patterns. Measure 18 (staff 18) starts at 156 BPM. Measures 19-20 (staves 19-20) continue eighth-note patterns. Measure 21 (staff 21) starts at 161 BPM. Measures 22-23 (staves 22-23) continue eighth-note patterns. Measure 24 (staff 24) starts at 165 BPM with a dynamic of *ffff*. Measures 25-26 (staves 25-26) continue eighth-note patterns. Measure 27 (staff 27) starts at 169 BPM. Measures 28-29 (staves 28-29) continue eighth-note patterns. Measure 30 (staff 29) starts at 179 BPM. Measures 31-32 (staves 30-31) continue eighth-note patterns. Measure 33 (staff 31) starts at 184 BPM with a dynamic of *mp*.

TROMPETA EN B_b 3

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J}=168$

The sheet music consists of ten staves of musical notation for Trompeta in B_b 3. The key signature is one sharp (F#). The tempo is Presto ($\text{J}=168$). Measure numbers are placed above or below the staves. Dynamics include *mf*, *f*, and *p*. Measure 10 starts with a dynamic *mf*. Measures 18 and 23 both have a dynamic *p*. Measure 31 has a dynamic *p*. Measure 51 starts with a dynamic *f*. Measures 56 and 61 both have a dynamic *p*. Measure 66 starts with a dynamic *f*. Measure 71 has a dynamic *p*. Measure 91 ends with a double bar line.

10
18
23
31
51
56
61
66
71
91

3
3
3
20
3
3
20
5

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is one sharp (F#). The time signature varies throughout the piece. Measure numbers are provided at the beginning of each staff.

- Staff 1: Measures 1-4. Dynamics: *p*.
- Staff 2: Measures 5-8. Measure 5 starts with a forte dynamic.
- Staff 3: Measures 9-12. Measure 11 has a dynamic marking *mp*.
- Staff 4: Measures 13-16. Measure 14 is marked *f*, and measure 16 is marked *ff*.
- Staff 5: Measures 17-20. Measure 18 is marked *ff*.
- Staff 6: Measures 21-24.
- Staff 7: Measures 25-28. Measure 27 is marked *ffff*.
- Staff 8: Measures 29-32. Measure 30 is marked *5*, and measure 32 is marked *3*.
- Staff 9: Measures 33-36.
- Staff 10: Measures 37-40. Measure 39 is marked *mp*.

BOMBARDINO

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J}=168$

10

2

16

23

28

33

43

52

57

62

69

6

5

3

3



TROMBÓN 1

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONGALVE

PRESTO $\text{J}=168$

The musical score consists of 13 staves of music for Trombone 1. The tempo is PRESTO ($\text{J}=168$). The dynamics include mf , mp , f , ff , and ff . Measure numbers are indicated above the staff at various points: 5, 6, 16, 21, 26, 20, 31, 55, 66, 71, 13, 4, 5, and 5. The music features a mix of eighth and sixteenth note patterns, with some measure rests.

101 **p**

108 **5**

116

121

126 **f** **ff**

131 **fff** **3** **3**

141 **3** **3** **3**

151 **3** **3** **3**

161 **fffff** **f**

171 **f** **f**

182 **f** **mp**

TROMBÓN 2

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONGALVE

PRESTO $\text{J}=168$

The musical score for Trombone 2 is composed of ten staves of music. The key signature changes throughout the piece, including sections with no sharps or flats, and sections with one sharp. The time signature is primarily 3/4, indicated by a '3' above the staff. The tempo is marked as PRESTO with $\text{J}=168$. Various dynamics are used, such as *mf*, *mp*, *f*, *ff*, and *mf*. The score includes several measures of rests and rhythmic patterns. Measure numbers are present above the staff at various points, such as 10, 15, 20, 25, 30, 35, 40, 45, 50, 54, 60, 62, 69, 75, 80, 85, 90, and 111.

116

121

126 *ff*

131 *fff*

141

151

161 *ffff*

169 *f*

179 *f*

184 *f*

187 *mp*

The musical score consists of a single bass clef staff. Measure 116 starts with a dotted half note followed by eighth notes. Measures 117-120 show eighth-note patterns. Measure 121 begins with a dotted half note. Measures 122-125 continue the eighth-note pattern. Measure 126 features eighth-note pairs followed by a dynamic *ff*. Measures 127-130 show eighth-note pairs. Measure 131 starts with a dynamic *fff*, followed by eighth-note pairs. Measures 132-135 show eighth-note pairs. Measure 136 begins with a dotted half note. Measures 137-140 show eighth-note pairs. Measure 141 starts with a dotted half note. Measures 142-145 show eighth-note pairs. Measure 146 begins with a dotted half note. Measures 147-150 show eighth-note pairs. Measure 151 starts with a dotted half note. Measures 152-155 show eighth-note pairs. Measure 156 begins with a dotted half note. Measures 157-160 show eighth-note pairs. Measure 161 starts with a dynamic *ffff*, followed by eighth-note pairs. Measures 162-165 show eighth-note pairs. Measure 166 begins with a dotted half note. Measures 167-170 show eighth-note pairs. Measure 171 begins with a dotted half note. Measures 172-175 show eighth-note pairs. Measure 176 begins with a dotted half note. Measures 177-180 show eighth-note pairs. Measure 181 begins with a dotted half note. Measures 182-185 show eighth-note pairs. Measure 186 begins with a dynamic *mp*, followed by eighth-note pairs.

TROMBÓN 3

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{♩} = 168$

The musical score for Trombone 3 consists of 11 staves of music. Staff 1 starts at measure 1 and ends at measure 7. Staff 2 starts at measure 11 and ends at measure 15. Staff 3 starts at measure 16 and ends at measure 20. Staff 4 starts at measure 21 and ends at measure 26. Staff 5 starts at measure 51 and ends at measure 56. Staff 6 starts at measure 57 and ends at measure 66. Staff 7 starts at measure 67 and ends at measure 71. Staff 8 starts at measure 72 and ends at measure 75. Staff 9 starts at measure 76 and ends at measure 79. Staff 10 starts at measure 80 and ends at measure 83. Staff 11 starts at measure 84 and ends at measure 87. Various dynamics are indicated throughout the score, including *mf*, *mp*, *f*, and *ff*. Measure numbers are placed above the staff lines where applicable.

116

121

126 *ff*

131 *fff*

138

148

158 *ffff*

169 *f*

175 *f*

181 *f*

186 *mp*

The musical score consists of ten staves of bass clef music. The first four staves are relatively simple eighth-note patterns. From staff 116 onwards, the complexity increases. Staff 116 features eighth-note pairs. Staff 121 adds sixteenth-note pairs. Staff 126 introduces eighth-note triplets with a dynamic of *ff*. Staff 131 features eighth-note pairs with a dynamic of *fff*. Staff 138 shows eighth-note pairs with a dynamic of *f*. Staff 148 contains eighth-note triplets with a dynamic of *f*. Staff 158 includes eighth-note pairs and a dynamic of *ffff*. Staff 169 has eighth-note pairs with a dynamic of *f*. Staff 175 features eighth-note pairs with a dynamic of *f*. Staff 181 shows eighth-note pairs with a dynamic of *f*. Staff 186 concludes with eighth-note pairs and a dynamic of *mp*.

PIANO

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J}=168$

The sheet music consists of five staves of piano music. The first staff (treble clef) starts at measure 10 with a dynamic of mf . Measures 10 and 20 show eighth-note patterns. The second staff (bass clef) continues from measure 10. The third staff (treble clef) begins at measure 36. The fourth staff (bass clef) begins at measure 41. The fifth staff (treble clef) begins at measure 46. Measures 11 and 5 are indicated above the staves. Measure 11 includes a dynamic of p .

BAILA CON EL VIENTO

Pno.

This section starts with a melodic line in the treble clef, marked *mf*. It consists of eighth-note pairs followed by rests. The bass clef section follows, featuring sustained notes and chords. Measure 75 ends with a fermata over the bass note.

Pno.

This section begins with a rest in the treble clef, followed by a melodic line starting in measure 77. The bass clef section continues with sustained notes and chords. Measure 80 ends with a fermata over the bass note.

Pno.

This section starts with a melodic line in the treble clef. The bass clef section follows, featuring sustained notes and chords. Measure 85 ends with a fermata over the bass note.

Pno.

This section starts with a melodic line in the treble clef. The bass clef section follows, featuring sustained notes and chords. Measures 89 and 90 show a transition with eighth-note patterns.

Pno.

This section starts with a melodic line in the treble clef. The bass clef section follows, featuring sustained notes and chords. Measures 94 and 95 show a transition with eighth-note patterns.

Pno.

This section starts with a melodic line in the treble clef. The bass clef section follows, featuring sustained notes and chords. Measure 103 ends with a dynamic marking *mf*.

BAILA CON EL VIENTO

3

Pno.

5

5

C | **B^{b7}** | **G⁷** | **B^{b7}** | **G⁷** | **B^{b7}**

SOLO PIANO Y/O SOLISTA INVITADO

C | **B^{b7}** | **G⁷** | **B^{b7}** | **G⁷** | **B^{b7}**

C | **B^{b7}** | **G⁷** | **B^{b7}** | **G⁷** | **B^{b7}**

3

3

3

3

3

BAILA CON EL VIENTO

4

Pno.

151

3 3 3

Pno.

161

3 3

Pno.

169

f

Pno.

174

Pno.

179

Pno.

184

mp

The sheet music consists of six staves of piano notation. The first two staves begin with a treble clef and a key signature of one sharp. Measure 151 shows eighth-note chords in the treble and bass staves. Measures 152 and 153 show eighth-note chords in the treble staff, with measure 153 containing a dynamic '3'. The third staff begins with a treble clef and a key signature of one sharp. Measures 161 and 162 show eighth-note chords in the treble staff, with measure 162 containing a dynamic '3'. The fourth staff begins with a treble clef and a key signature of one sharp. Measures 169 and 170 show eighth-note chords in the treble staff. The fifth staff begins with a treble clef and a key signature of one sharp. Measures 174 and 175 show eighth-note chords in the treble staff. The sixth staff begins with a treble clef and a key signature of one sharp. Measures 179 and 180 show eighth-note chords in the treble staff. Measure 181 shows eighth-note chords in the treble staff, with a dynamic 'mp' indicated. The title 'BAILA CON EL VIENTO' is centered above the first staff.

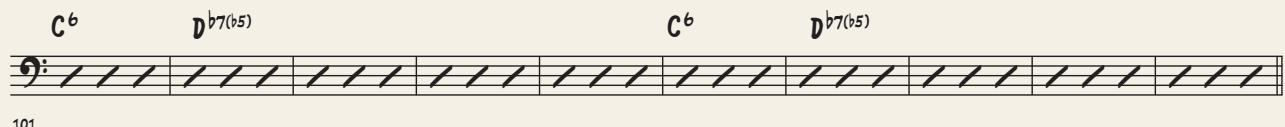
CONTRABAJO

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J} = 168$

1
6
11
16
21
26
31 *mf*
36
41
46



116 ***ff***

121

126 ***fff***

131

138 **3** **8**

152 **3** **3**

161 **3** ***ffff***

168 ***f***

173

178 ***f***

183 ***f*** ***mp***

BATERÍA

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{♩} = 168$

6

11

16

21

26

31

36

41

46

2

BAILA CON EL VIENTO

The sheet music consists of 12 staves of musical notation, each with a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns. Measure numbers are indicated at the beginning of each staff: 51, 56, 61, 66, 71, 76, 81, 86, 91, 96, and 101. Dynamic markings include *mf*, *pp*, and *p*. The title "BAILA CON EL VIENTO" is centered above the first staff.

BAILA CON EL VIENTO

3

106 *mp*

111 *f*

4

f

121

126

SOLO BATERÍA

131

141

15

151

169 *mf*

ffff

174

179

184

REDOBLANTE

BAILA CON EL VIENTO

COMPOSICIÓN Y ARREGLO:
JUAN SEBASTIÁN MONSALVE

PRESTO $\text{J}=168$

The sheet music for the Redoblante part of 'Baila con el Viento' features ten staves of sixteenth-note patterns. Each staff begins with a measure number (1, 6, 11, 16, 21, 26, 31, 36, 41, 46) and ends with a double bar line. Below each note in the patterns is the number '3', indicating a rhythmic value. The music is set in 3/4 time and a major key signature. The tempo is marked as PRESTO with $\text{J}=168$.

131 *ff*

136

141 *ff*

146

151

156

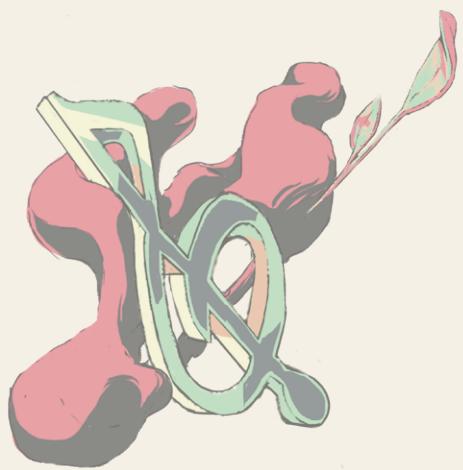
161 *fffff*

169 *mf*

174

179

184



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.

