

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



Justo Almario

~

SALVATION ARMY



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SALVATION ARMY



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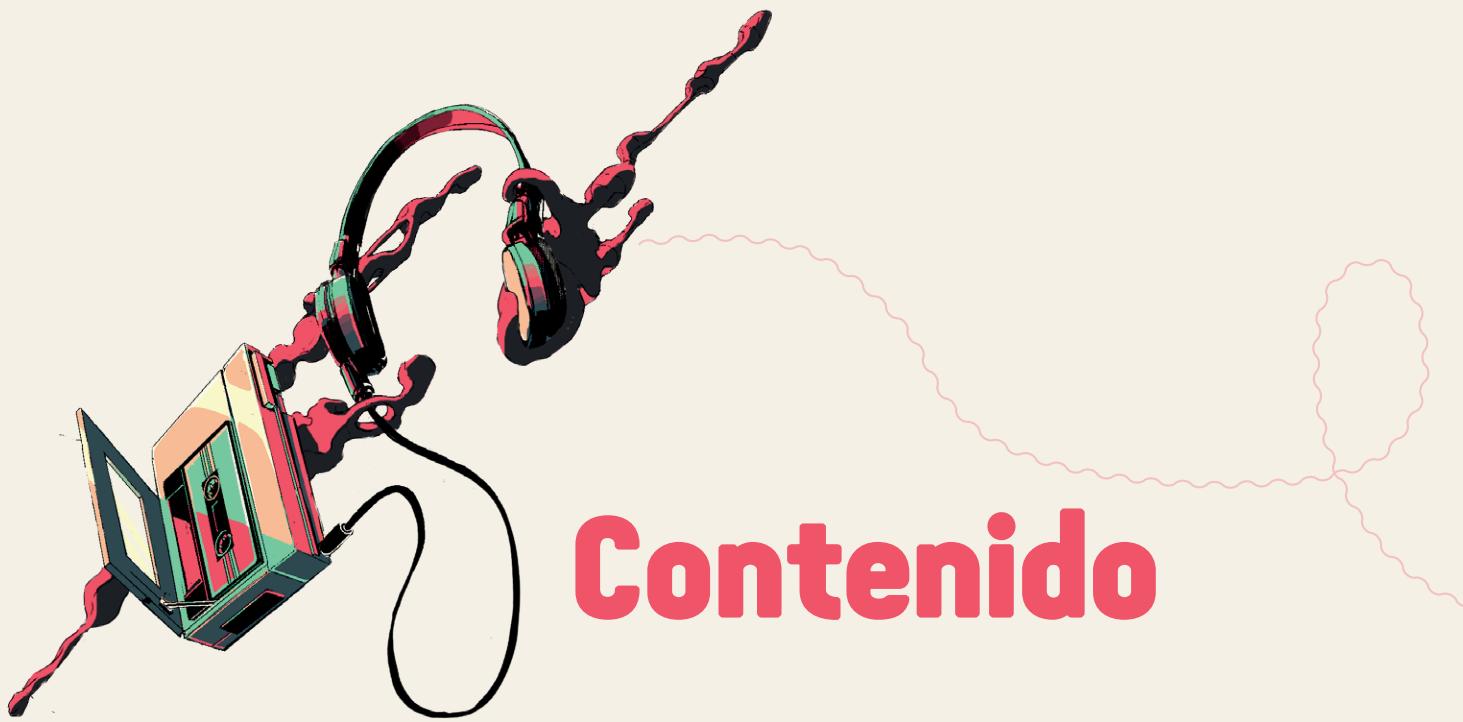
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Febrero de 2021

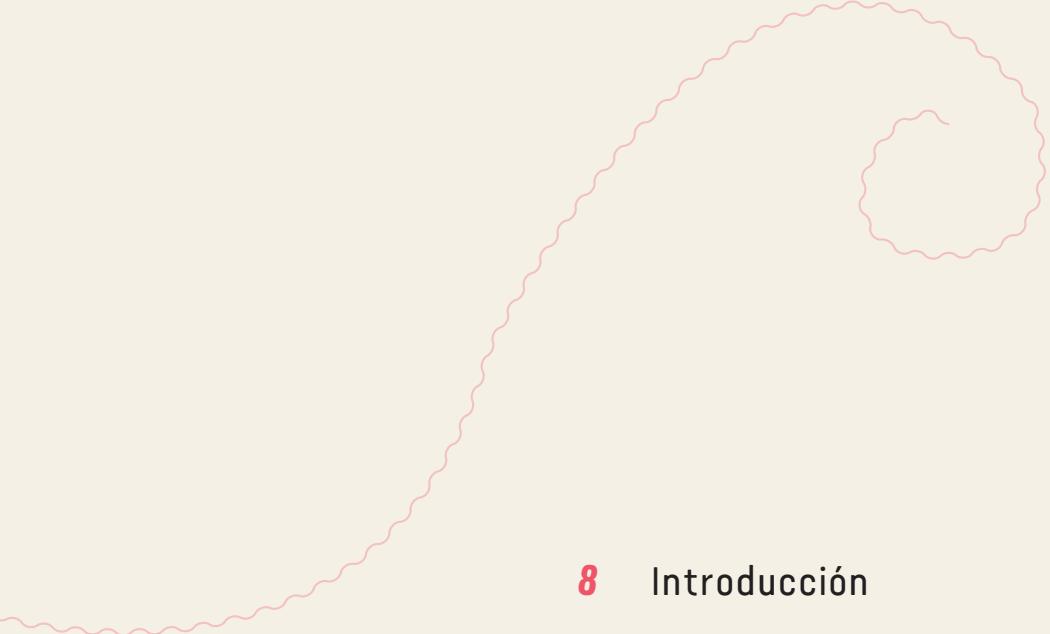
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Introducción

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.

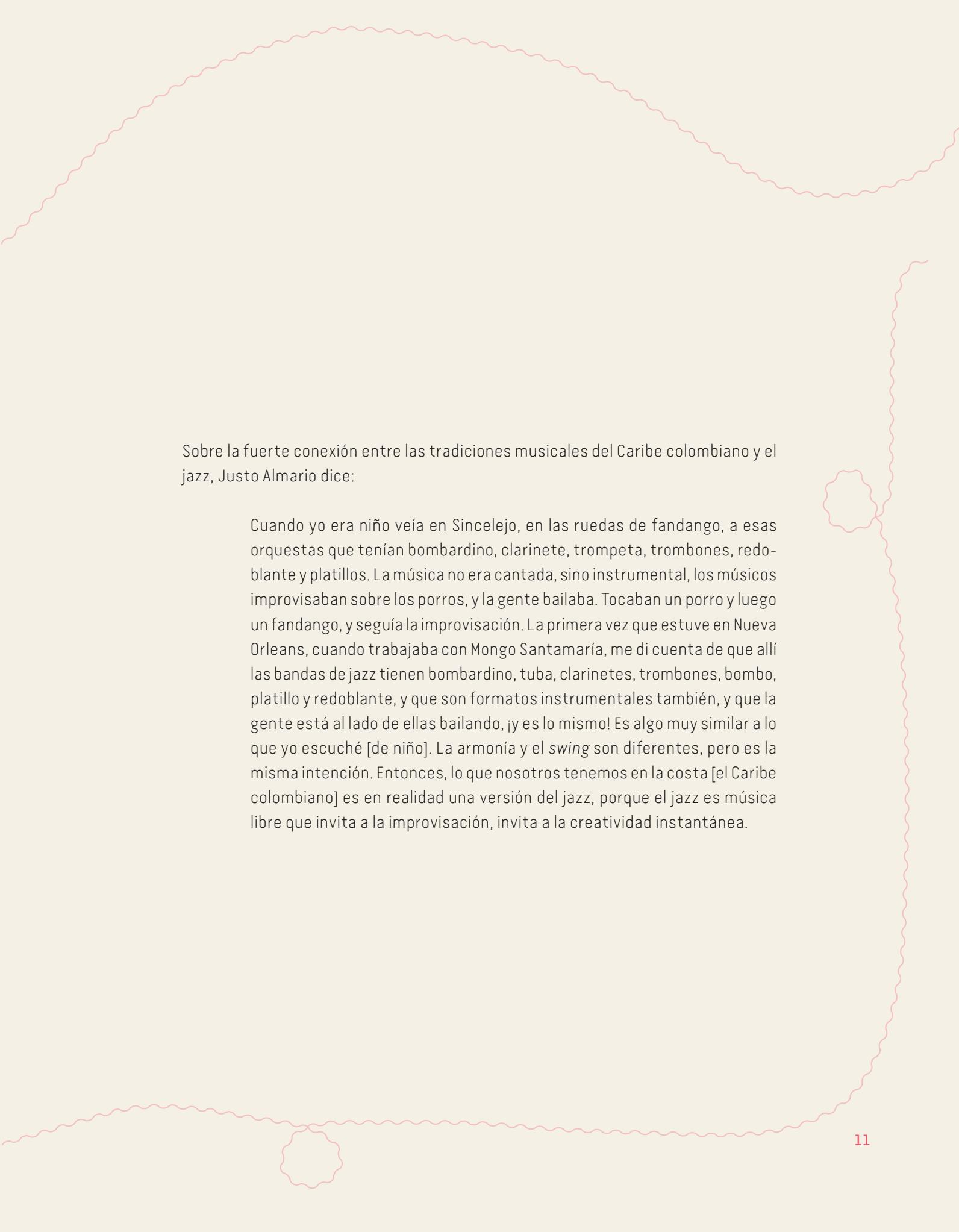
Esta selección de partituras y textos reúne la obra y la historia de algunos de los más importantes compositores, arreglistas e intérpretes del jazz colombiano, así como la memoria de momentos clave en la historia del Festival Jazz al Parque. El vocalista Jon Hendricks decía que el jazz es una forma 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.



Justo Almario

Justo Almario es, sin duda, una de las figuras más importantes del jazz colombiano en el exterior. Siendo muy joven se estableció en Estados Unidos, donde recibió una beca para estudiar en el prestigioso Berklee College of Music, para luego convertirse en el director musical de la banda del conguero Mongo Santamaría y trabajar con referentes mundiales del jazz, como Freddie Hubbard, Kenny Burrell y Roy Ayers. Como solista, ha grabado once producciones discográficas, en las que se ha destacado por su dominio de los saxos soprano y tenor, el clarinete y la flauta. Ha tocado con músicos de la talla de Fela Kuti, Willie Bobo, Machito, Tito Puente y Poncho Sánchez.

Entre 1976 y 1977 fue el asesor creativo de *Cumbia & jazz fusion*, disco con el cual el legendario contrabajista Charles Mingus se aproximó a la música tropical colombiana. Almario fue uno de los mayores responsables de que por primera vez un jazzista de primera línea se enamorara del sonido de la cumbia colombiana. Esta es apenas una de las razones por las que el sincelejano ha sido determinante en la fusión del jazz con las músicas colombianas.



Sobre la fuerte conexión entre las tradiciones musicales del Caribe colombiano y el jazz, Justo Almario dice:

Cuando yo era niño veía en Sincelejo, en las ruedas de fandango, a esas orquestas que tenían bombardino, clarinete, trompeta, trombones, redoblante y platillos. La música no era cantada, sino instrumental, los músicos improvisaban sobre los porros, y la gente bailaba. Tocaban un porro y luego un fandango, y seguía la improvisación. La primera vez que estuve en Nueva Orleans, cuando trabajaba con Mongo Santamaría, me di cuenta de que allí las bandas de jazz tienen bombardino, tuba, clarinetes, trombones, bombo, platillo y redoblante, y que son formatos instrumentales también, y que la gente está al lado de ellas bailando, ¡y es lo mismo! Es algo muy similar a lo que yo escuché [de niño]. La armonía y el swing son diferentes, pero es la misma intención. Entonces, lo que nosotros tenemos en la costa [el Caribe colombiano] es en realidad una versión del jazz, porque el jazz es música libre que invita a la improvisación, invita a la creatividad instantánea.

Salvation army

Para Justo Almario, “Salvation army” es un reflejo de su fe cristiana, alegoría de una salvación espiritual. Se trata de una composición a la manera de una marcha con influencia del gospel y el sonido de las bandas de *second line* de Nueva Orleans, que no deja de lado la vocación de su compositor en los terrenos del latin jazz. El *drum roll* de la batería, que alude a los *parades* del *second line*, es el elemento identitario de la obra. Seguramente se trata de la obra más cercana al lenguaje de jazz norteamericano de cuantas se incluyen en el presente banco de partituras, una gran referencia para aproximarse al corazón del jazz de Nueva Orleans gracias a sus marcados elementos de swing y del fraseo del blues.

Cuando Justo Almario compuso esta obra, especialmente para la Big Band Bogotá, les manifestó a los músicos su ideario espiritual, para hacerles entender que se trataba de una marcha de salvación, y que ellos eran su armada. La instrucción se tradujo en una memorable presentación de esta obra, con arreglo del trompetista y arreglista norteamericano Brian Swartz.

Salvation army

Justo Almario

Compositor

Brian Swartz

Arreglista

Duración:

8'55"

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

2011

Instrumentación

Saxo alto 1

Saxo alto 2

Saxo tenor 1

Saxo tenor 2

Saxo barítono

Trompeta 1

Trompeta 2

Trompeta 3

Trompeta 4

Trompeta 5

Trombón 1

Trombón 2

Trombón 3

Tuba

Guitarra

Piano

Contrabajo

Batería



Score

SCORE

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO

ARRGLLO: BRIAN SWARTZ

SECOND LINE $\text{d} = 96$

The musical score consists of 15 staves of music. From top to bottom, the instruments listed are: SAXO ALTO 1, SAXO ALTO 2, SAXO TENOR 1, SAXO TENOR 2, SAXO BARÍTONO, TROMPETA EN B♭ 1, TROMPETA EN B♭ 2, TROMPETA EN B♭ 3, TROMPETA EN B♭ 4, TROMPETA EN B♭ 5, TROMBÓN 1, TROMBÓN 2, TROMBÓN 3, TUBA, GUITARRA, PIANO (spanning two staves), CONTRABAJO, and BATERÍA. The BATERÍA staff at the bottom contains a rhythmic pattern of eighth and sixteenth notes. The entire score is set in common time (indicated by a '2' over a '4') and has a key signature of one sharp (F#). The title 'SECOND LINE' with tempo 'd = 96' is centered above the first five staves.

2

SALVATION ARMY

A. Sx. 1

A. Sx. 2

T. Sx. 1 *f*

T. Sx. 2 *f*

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Bb Tpt. 5

Tbn. 1

Tbn. 2 *f*

Tbn. 3 *f*

Tuba

Gtr.

Pno.

C.B.

B.

SALVATION ARMY

3

A. Sx. 1

A. Sx. 2 *f*

T. Sx. 1 *f*

T. Sx. 2 *f*

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

B♭ Trpt. 5

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

TUBA

GTR.

Pno. *B7* *B7*

C.B. *17*

Br. *17*

This musical score page contains ten staves of music. The top section includes staves for A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., B♭ Trpt. 1, B♭ Trpt. 2, B♭ Trpt. 3, B♭ Trpt. 4, and B♭ Trpt. 5. The bottom section includes staves for Tbn. 1, Tbn. 2, Tbn. 3, TUBA, GTR., Pno., C.B., and Br. Measure number 17 is indicated above several staves. Dynamic markings such as *f* and *B7* are also present.

4

SALVATION ARMY

STRAIGHT 8THS

A. Sx. 1

mf

A. Sx. 2

T. Sx. 1

f

T. Sx. 2

f

B. Sx.

B♭ Tpt. 1

25

B♭ Tpt. 2

B♭ Tpt. 3

f

B♭ Tpt. 4

f

B♭ Tpt. 5

f

Tbn. 1

f

Tbn. 2

f

Tbn. 3

f

TUBA

GTR.

CON SAXO

B7

Pno.

CON SAXO

B7

C.B.

CON SAXO

B7

SALVATION ARMY

5

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

B♭ Trpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

TUBA

GTR.

33

E MIN⁷

A⁷

E MIN⁷

PHO.

C.B.

33

E MIN⁷

A⁷

E MIN⁷

B.

33

6

SALVATION ARMY

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

B♭ Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

TUBA

GTR.

PNO.

C.B.

B.

SALVATION ARMY

7

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

B♭ Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

TUBA

GTR.

PNO.

C.B.

B.

49

$C^{13(9)}$

C^{13}

$F\sharp 7(9)$

B^7

F^{13}

$E\text{ MIN}^7$

B^7

49

$C^{13(9)}$

C^{13}

$F\sharp 7(9)$

B^7

F^{13}

$E\text{ MIN}^7$

B^7

49

$C^{13(9)}$

C^{13}

$F\sharp 7(9)$

B^7

F^{13}

$E\text{ MIN}^7$

B^7

49

SALVATION ARMY

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

B♭ Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

TUBA

GTR.

Pno.

C.B.

B.

57

58

59

60

SALVATION ARMY

9

A. Sx. 1

65 *mf*

A. Sx. 2

f

T. Sx. 1

f

T. Sx. 2

f

B. Sx.

B♭ Trpt. 1

65

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

f

B♭ Trpt. 5

f

Tbn. 1

f

Tbn. 2

f

Tbn. 3

f

TUBA

GTR.

65 B⁷ B⁷

Pno.

C.B.

65

B.

SALVATION ARMY

STRAIGHT 8THS
TENOR 1 SOLO

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

B♭ Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

TUBA

GTR.

Pno.

C.B.

B.

SALVATION ARMY

11

A. Sx. 1

A. Sx. 2

T. Sx. 1

E MIN⁷ A⁷ E MIN C⁷ B⁷ E MIN⁷ C⁷^{b7} F⁷^{b7} B⁷⁽⁹⁾

T. Sx. 2

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

B♭ Trpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

E MIN⁷ A⁷ E MIN C⁷ B⁷ E MIN⁷ C⁷^{b7} F⁷^{b7} B⁷⁽⁹⁾

Gtr.

E MIN⁷ A⁷ E MIN C⁷ B⁷ E MIN⁷ C⁷^{b7} F⁷^{b7} B⁷⁽⁹⁾

Pho.

E MIN⁷ A⁷ E MIN C⁷ B⁷ E MIN⁷ C⁷^{b7} F⁷^{b7} B⁷⁽⁹⁾

C.B.

Bt.

SALVATION ARMY

A. Sx. 1

A. Sx. 2 *mp*

T. Sx. 1

T. Sx. 2

B. Sx. *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4 *mp*

B♭ Tpt. 5 *mp*

Tbn. 1

Tbn. 2 *mp*

Tbn. 3

TUBA

GTR.

Pno.

M/TUBA
E MIN⁷

C.B.

B.

SALVATION ARMY

13

A. Sx. 1

103

A. Sx. 2

E MIN⁷ C[#]7 F[#]7 B⁷⁽⁹⁾

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

103

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

TUBA

E MIN⁷ C[#]7 F[#]7 B⁷⁽⁹⁾

GTR.

103

Pno.

103

C.B.

103

14

SALVATION ARMY

A. Sx. 1

A. Sx. 2

E MIN

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

B♭ TPT. 5

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

PNO.

C.B.

B.

The musical score consists of 14 staves of music. The instruments listed are: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., B♭ TPT. 1, B♭ TPT. 2, B♭ TPT. 3, B♭ TPT. 4, B♭ TPT. 5, TBN. 1, TBN. 2, TBN. 3, TUBA, GTR., PNO., C.B., and B. The score is in E minor, indicated by the key signature and the label 'E MIN' appearing on the first staff. Various chords are labeled throughout the score, including C7, B7, E MIN7, C♯7, F♯7, and B7(9). Dynamics such as '111' and '3' are also present. The score is divided into sections by vertical bar lines and includes rehearsal marks '2' and '3'.

SALVATION ARMY

15

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

B♭ Trpt. 5

Tbn. 1

E MIN⁷

A⁷

E MIN

C⁷

B⁷

E MIN⁷ C⁷^{o7}

F⁷^{o7}

B⁷⁽⁹⁾

Tbn. 2

Tbn. 3

TUBA

GTR.

E MIN⁷

A⁷

E MIN

C⁷

B⁷

E MIN⁷ C⁷^{o7}

F⁷^{o7}

B⁷⁽⁹⁾

PNO.

C.B.

E MIN⁷

A⁷

E MIN⁷

C⁷

B⁷

E MIN⁷ C⁷^{o7}

F⁷^{o7}

B⁷⁽⁹⁾

Br.

117

SALVATION ARMY

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

B♭ Tpt. 5

Tbn. 1

E MIN⁷

Tbn. 2

C♯13

C♯13(15)

C13

F♯7(9)

B7(15) F13

E MIN⁷

E MIN⁷ B7(15)

Tbn. 3

TUBA

GTR.

E MIN⁷

C♯13

C♯13(15)

C13

F♯7(9)

B7(15) F13

E MIN⁷

E MIN⁷ B7(15)

PNO.

E MIN⁷

C♯13

C♯13(15)

C13

F♯7(9)

B7(15) F13

E MIN⁷

E MIN⁷ B7(15)

C.B.

E MIN⁷

C7

E MIN⁷ C♯7 F♯7 B7(9)

BTR.

129

SALVATION ARMY

17

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

B♭ Tpt. 5

TBN. 1

E MIN⁷

TBN. 2

C♯13

C♯13(65)

C13

TBN. 3

TUBA

E MIN⁷

GTR.

C♯13

C♯13(65)

C13

PNO.

E MIN⁷

C♯13

C♯13(65)

C13

C.B.

B♭

141

SALVATION ARMY

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

B♭ TPT. 5

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

PNO.

C.B.

Br.

149

F[#]7(5)

B7(5)

F13

EMIN⁷

EMIN⁷

B7(5)

149

F[#]7(5)

B7(5)

F13

EMIN⁷

EMIN⁷

B7(5)

149

F[#]7(5)

B7(5)

F13

EMIN⁷

EMIN⁷

B7(5)

149

C7

EMIN⁷

C[#]7

F[#]7

B7(5)

149

149

SALVATION ARMY

19

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

B♭ Trpt. 5

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

Pno.

C.B.

Br.

This musical score page contains ten staves of music. The instruments represented are: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., B♭ Trpt. 1, B♭ Trpt. 2, B♭ Trpt. 3, B♭ Trpt. 4, B♭ Trpt. 5, TBN. 1, TBN. 2, TBN. 3, TUBA, GTR., Pno., C.B., and Br. The score is numbered 157 at the beginning of each staff. The title 'SALVATION ARMY' is centered at the top, and the page number '19' is located in the top right corner. The music consists of measures of musical notation with various dynamics and articulations.

SALVATION ARMY

Musical score for orchestra and piano, page 20. The score consists of 14 staves. The top six staves are for woodwind instruments: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., B>Trpt. 1, B>Trpt. 2, B>Trpt. 3, B>Trpt. 4, B>Trpt. 5, Tbn. 1, Tbn. 2, Tbn. 3, TUBA, and GTR. The bottom eight staves are for brass and percussion: C.B., Bt., Pno., and B7. The score includes dynamic markings such as *f*, *b7*, and *165*. The piano part features a basso continuo line.

SALVATION ARMY

21

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

B♭ Trpt. 5

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

Pno.

C.B.

B.T.

The musical score consists of 15 staves of music. The first five staves (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.) are woodwind parts. The next five staves (B♭ Trpt. 1 through 5) are brass parts. The following three staves (TBN. 1, TBN. 2, TBN. 3) are tuba parts. The GTR. staff is a guitar part. The Pno. staff is a piano part. The C.B. staff is a double bass part. The B.T. staff is a bassoon part. Measure numbers 173, 175, and 177 are indicated above certain measures. Measure 173 includes rehearsal marks 1, 2, 3. Measure 175 includes rehearsal marks 1, 2, 3. Measure 177 includes rehearsal marks 1, 2, 3.

SALVATION ARMY

A. Sx. 1

179 *mf*

A. Sx. 2

f

T. Sx. 1

f

T. Sx. 2

f

B. Sx.

B♭ Tpt. 1

179

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

f

B♭ Tpt. 5

f

TBN. 1

f

TBN. 2

f

TBN. 3

f

TUBA

GTR.

179 B⁷

Pno.

C.B.

179

B.

SALVATION ARMY

23

STRAIGHT 8THS

A. Sx. 1

157

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bb Trpt. 1

157

Bb Trpt. 2

Bb Trpt. 3

Bb Trpt. 4

f

Bb Trpt. 5

f

TBN. 1

f

TBN. 2

f

TBN. 3

f

TUBA

GTR.

157

B7

Pno.

157

B7($\frac{5}{4}$)

C.B.

157

Br.

24

SALVATION ARMY

A. Sx. 1

195 *f*

A. Sx. 2

f

T. Sx. 1

f

T. Sx. 2

f

B. Sx.

ff

B♭ Tpt. 1

195 *f*

B♭ Tpt. 2

f

B♭ Tpt. 3

f

B♭ Tpt. 4

f

B♭ Tpt. 5

f

Tbn. 1

f

Tbn. 2

f

Tbn. 3

f

Tuba

f

Gtr.

195 *f*

Pno.

E MIN⁷

A⁷

E MIN⁷

E MIN⁷

A⁷

E MIN⁷

C.B.

195

Bt.

195

SALVATION ARMY

25

A. Sx. 1
203

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B: Trpt. 1
203

B: Trpt. 2

B: Trpt. 3

B: Trpt. 4

B: Trpt. 5

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

Pno.

C.B.

B.

ff

E MIN⁷

ff

F^{#7(9)} B⁷ F¹³ E MIN⁷ C^{#7} F^{#7} B⁷
203

ff

E MIN⁷

F^{#7(9)} B⁷ F¹³ E MIN⁷ C^{#7} F^{#7} B⁷ E MIN⁷
203

ff

ff

SALVATION ARMY

A. Sx. 1
211

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1
3
211

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

B♭ Tpt. 5

TBN. 1
3

TBN. 2
3

TBN. 3
3

TUBA

GTR.
3
211

Pno.
C♯13(9)
211
C♯13(9)

C.B.
211

Br.

The musical score consists of 15 staves of music. The top five staves are for woodwind instruments: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, and B. Sx. The next five staves are for brass instruments: B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, and B♭ Tpt. 5. The bottom five staves are for percussion: TBN. 1, TBN. 2, TBN. 3, TUBA, and GTR. The GTR staff includes a measure with a C♯13(9) chord. The Pno staff includes measures with C♯13(9), C13, F♯7(9), B7, and F13 chords. The C.B. staff includes a measure with a C♯13(9) chord. Measure numbers 211 are indicated above several staves. Measure 3 is marked with a '3' below the staff in the B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, B♭ Tpt. 5, TBN. 1, TBN. 2, TBN. 3, and GTR staves. Measure 211 is marked with a '211' below the staff in the A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, B♭ Tpt. 5, TBN. 1, TBN. 2, TBN. 3, TUBA, GTR, Pno, and C.B. staves.

SALVATION ARMY

27

A. Sx. 1

217

A. Sx. 2

T. Sx. 1

3

T. Sx. 2

3

B. Sx.

B♭ Trpt. 1

217

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

B♭ Trpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

TUBA

GTR.

E MIN⁷

E MIN⁷

C^{#7(15)}

F^{#7(9)}

B⁷

F¹³

E MIN⁷

E MIN⁷

C^{#7(15)}

217

Pno.

E MIN⁷

E MIN⁷

C^{#7(15)}

F^{#7(9)}

B⁷

F¹³

E MIN⁷

E MIN⁷

C^{#7(15)}

217

C.B.

E MIN⁷

E MIN⁷

C^{#7(15)}

F^{#7(9)}

B⁷

F¹³

E MIN⁷

E MIN⁷

C^{#7(15)}

217

Bt.

217

SALVATION ARMY

FINE

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Trpt. 1

B> Trpt. 2

B> Trpt. 3

B> Trpt. 4

B> Trpt. 5

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

F[#]7(9) B⁷ F¹³ EMIN⁷ EMIN⁷ E MIN(MAJ7) G MIN(MAJ7) B MIN(MAJ7) C[#] MIN(MAJ7)

223

F[#]7(9) B⁷ F¹³ EMIN⁷ EMIN⁷ E MIN(MAJ7) G MIN(MAJ7) B MIN(MAJ7) C[#] MIN(MAJ7)

223

PHO.

C.B.

B.





Partichelas

SAXO ALTO 1

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLG: BRIAN SWARTZ

SECOND LINE $\text{♩} = 96$

The musical score for Saxo Alto 1 consists of ten staves of music. The key signature is $\text{F}^{\#}$. The tempo is $\text{♩} = 96$. The score includes the following sections and markings:

- Staff 1: Measure 16, 2/2 time, dynamic *mf*.
- Staff 2: Measures 30-34, 8 time, dynamic *f*, labeled "STRAIGHT 8THS".
- Staff 3: Measures 59-63, 12 time.
- Staff 4: Measures 65-69, 12 time, dynamic *mf*.
- Staff 5: Measures 73-77, 12 time.
- Staff 6: Measures 80-84, 12 time, dynamic *mp*, labeled "STRAIGHT 8THS" and "TENOR 1 SOLO".
- Staff 7: Measures 99-103, 12 time, dynamic *mf*.
- Staff 8: Measures 107-111, 12 time.
- Staff 9: Measures 115-119, 12 time.
- Staff 10: Measures 144-148, 12 time.

INTERLUDE

SALVATION ARMY



Continuation of the musical score for 'INTERLUDE' from measure 158. The key signature changes to G major (one sharp). Measure 165 starts with a dynamic *f*. Measures 175 and 183 show a transition with dynamics *mf* and *ff*.

Further continuation of the musical score for 'INTERLUDE' from measure 183. The key signature remains G major. Measures 183 through 199 show a series of eighth-note patterns.

Continuation of the musical score for 'INTERLUDE' from measure 199. The key signature changes to F# major (two sharps). The section is labeled 'STRAIGHT 8THS' and ends with a dynamic *f*.

Continuation of the musical score for 'INTERLUDE' from measure 205. The key signature remains F# major. Measures 205 and 211 show eighth-note patterns.

Continuation of the musical score for 'INTERLUDE' from measure 217. The key signature changes to D major (one sharp). Measures 217 and 223 show eighth-note patterns.

Final measures of the musical score for 'INTERLUDE'. The key signature changes to C major (no sharps or flats). The section ends with a dynamic *FINE*.

SAXO ALTO 2

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGL: BRIAN SWARTZ

SECOND LINE $\text{d}=96$

16

22

29

45

51

57

63

69

75

81

12

Musical score for "SALVATION ARMY" featuring ten staves of music. The score is in common time and consists of ten staves, each with a treble clef and a key signature of three sharps (F major). Measure numbers are provided at the beginning of each staff.

- Staff 1:** Measures 93-98. Dynamics: *mp*. Measure 98 ends with a repeat sign.
- Staff 2:** Measures 99-104. Dynamics: *p*. Measure 104 ends with a repeat sign.
- Staff 3:** Measures 105-110. Dynamics: *mf*.
- Staff 4:** Measures 111-116. Dynamics: *p*.
- Staff 5:** Measures 117-122. Dynamics: *p*. Measure 122 ends with a repeat sign.
- Staff 6:** Measures 123-128. Dynamics: *p*.
- Staff 7:** Measures 129-134. Dynamics: *p*.
- Staff 8:** Measures 135-140. Dynamics: *p*.
- Staff 9:** Measures 141-146. Dynamics: *p*.
- Staff 10:** Measures 147-152. Dynamics: *p*.
- Staff 11:** Measures 153-158. Dynamics: *p*.
- Staff 12:** Measures 159-164. Dynamics: *f*. Measure 164 ends with a repeat sign.
- Staff 13:** Measures 165-170. Dynamics: *p*. Measure 170 ends with a repeat sign.

Measure numbers are indicated above the staff lines where applicable. Measure 122 has a "12" above it, and measure 165 has a "4" above it, likely indicating a section repeat or measure count.

The sheet music consists of ten staves of musical notation, likely for a brass instrument, arranged vertically. The key signature is A major (three sharps). The time signature varies between common time and 2/4 time. Measure numbers are indicated at the beginning of each staff: 173, 179, 185, 191, 197, 203, 209, 213, 217, and 221. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *f* (fortissimo) and *ff* (fuerissimo).

SAXO TENOR 1

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRAIGO: BRIAN SWARTZ

SECOND LINE $\text{♩} = 96$

8

15

21

29

35

41

47

53

59

67

f

f

f

f

SALVATION ARMY

SOLO BREAK
C^{#7(12)}

The musical score consists of six staves of music. Staff 1 starts at measure 75 with a treble clef, two sharps, and a common time signature. It features eighth-note patterns and rests, leading into a solo break section starting at measure 81. Staff 2 begins at measure 81 with a treble clef, two sharps, and a common time signature. It contains measures for F^{#MIN7}, B⁷, and a series of chords: F^{#MIN}, D⁷, C^{#7}, F^{#MIN7}, D^{#87}, G^{#87}, and C^{#7(b9)}. Staff 3 continues from measure 87 with the same key and time signature, showing F^{#MIN7} and B⁷. Staff 4 follows with F^{#MIN}, D⁷, C^{#7}, F^{#MIN7}, D^{#87}, G^{#87}, and C^{#7(b9)}. Staff 5 starts at measure 105 with F^{#MIN7} and B⁷. Staff 6 concludes the piece with a treble clef, two sharps, and a common time signature, featuring measures 117 through 159, which include markings like '12', '12', and '4'.

169

177

183

191

197

209

215

223

SAXO TENOR 2

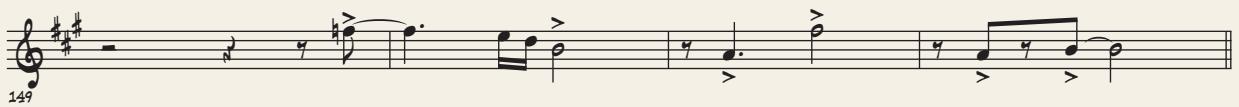
SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLG: BRIAN SWARTZ

SECOND LINE $\text{♩} = 96$

The musical score consists of eight staves of music for Tenor Saxophone 2. The key signature is two sharps, and the time signature is mostly common time (indicated by a '2'). The tempo is $\text{♩} = 96$. The score includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo). Measure numbers are provided at the beginning of each staff: 8, 13, 17, 21, 25, 29, 33, and 49. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes several sustained notes and rests.





Measures 153-157: The melody features eighth and sixteenth-note patterns, with a dynamic change indicated by a crescendo symbol (>) in measure 153.



A musical score consisting of ten staves of music. The key signature is G major (one sharp). The time signature is 4/4. The music is divided into measures by vertical bar lines. Measure numbers are indicated at the beginning of each staff: 187, 191, 195, 198, 203, 207, 211, 215, 219, and 223. Measure 226 is a final measure with a dash at the beginning. Measure 187 starts with a dotted half note followed by eighth notes. Measure 191 continues with eighth notes. Measure 195 begins with a dynamic *f*. Measure 198 features a descending eighth-note scale. Measure 203 consists of six measures of eighth-note patterns. Measure 207 starts with a dynamic *ff*. Measure 211 contains sixteenth-note patterns. Measures 215, 219, and 223 are identical measures of eighth-note patterns. Measure 226 ends with a final dynamic.

SAXO BARÍTONO

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLG: BRIAN SWARTZ

SECOND LINE $\text{d}=96$

The sheet music for the Baritone Saxophone (Second Line) features ten staves of musical notation. The key signature is three sharps (A major), and the time signature is 2/2. The tempo is indicated as $\text{d}=96$. Measure numbers are placed above or below the staves at various points: 16, 25, 29, 33, 49, 53, 57, 67, 71, and 77. The music includes various note heads, stems, and rests, with some notes having slurs and others having vertical stems.

93 *mp*

100

105 *mf*

113

12 12

141

146

153

158

163

169

173

SALVATION ARMY

3

Sheet music for the Salvation Army, page 3, featuring ten staves of musical notation. The music is in common time and consists of two parts. The first part (measures 177-190) includes dynamics f and ff . The second part (measures 195-225) includes dynamics ff and fff .

177

182

186

190

195 ff

201 fff

207

211

217

221

225

TROMPETA EN B_b 1

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLÓ: BRIAN SWARTZ

SECOND LINE $\text{d}=96$



The musical score consists of ten staves of music for Trompeta en B_b 1. The key signature is two sharps. The tempo is $\text{d}=96$. The score includes various time signatures: 16, 6, 12, 12, 6, 12, 12. Measure numbers are indicated at the beginning of each staff: 16, 25, 29, 33, 57, 63, 69, 73, 77, and 93. The music features a mix of eighth and sixteenth note patterns, with some measures containing rests and others consisting of continuous eighth-note figures.



175

179

185

191

f

197

203

207 ff

211

215

221

225

TROMPETA EN B_b 2

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRAIGO: BRIAN SWARTZ

SECOND LINE $\text{d}=96$

16 6

25

29

33

64

68

72

76

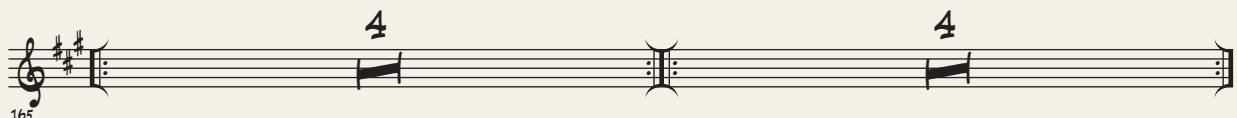
80

12

93

2

SALVATION ARMY



177

182

186

190

195 *f*

199 3

207 *ff*

211 3

216

219

223

TROMPETA EN B♭ 3

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLG: BRIAN SWARTZ

SECOND LINE $\text{d} = 96$

16 8

f

29

33

51

63

69

75

81

93

105 *mf*

109

113

117

121

125

129

141

145

149

153

157

161

165

12

12

4

4

173

179

185

191

f

197

203

207

ff

211

215

221

225

TROMPETA EN B_b 4

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLÓ: BRIAN SWARTZ

SECOND LINE $\text{d}=96$

The sheet music consists of ten staves of musical notation for a trumpet in B_b 4. The key signature is two sharps (F# and C#). The time signature varies throughout the piece, indicated by '16', '8', and '12' above the staff. The tempo is marked as $\text{d}=96$. The dynamics include *f* (fortissimo) and *p* (pianissimo). Measure numbers 29, 45, 53, 57, 61, 65, 69, 73, and 77 are visible on the left side of the staves. The music features various note heads, stems, and rests, with some notes having small vertical dashes or dots near them.

12

81 100 105 111 117 145 151 157

162 173

Sheet music for a Salvation Army band, page 3, featuring ten staves of musical notation. The music is in common time and consists of ten staves, each starting with a treble clef and a key signature of one sharp (F#). Measure numbers are provided at the beginning of each staff.

- Staff 1: Measures 179-184. Dynamics: *f*.
- Staff 2: Measures 185-190. Dynamics: *f*.
- Staff 3: Measures 191-196. Dynamics: *f*.
- Staff 4: Measures 197-202.
- Staff 5: Measures 203-208. Dynamics: *ff*.
- Staff 6: Measures 209-214.
- Staff 7: Measures 215-220.
- Staff 8: Measures 221-226.

TROMPETA EN B_b 5

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGL: BRIAN SWARTZ

SECOND LINE $\text{d}=96$

16 8

f

29

33

12 12

f

57

61

65

f

69

f

73

f

77

12

81

Musical score for "SALVATION ARMY" featuring ten staves of music. The score includes the following markings and dynamics:

- Staff 1: Measure 93, dynamic *mp*; Measure 99, dynamic *mf*.
- Staff 2: Measure 105, dynamic *mf*; Measure 111, dynamic *mf*.
- Measure 117: Two measures marked "12" above the staff.
- Staff 3: Measure 141, dynamic *mf*.
- Staff 4: Measure 147, dynamic *mf*.
- Staff 5: Measure 153, dynamic *f*.
- Staff 6: Measure 159, dynamic *f*.
- Staff 7: Measure 165, dynamic *f*, followed by a measure marked "4".
- Staff 8: Measure 169, dynamic *f*.

Musical score for "SALVATION ARMY" in G major, 2/4 time. The score is composed of ten staves of music, each starting with a treble clef and a key signature of one sharp (G major). The music includes various dynamics such as *f*, *ff*, and *p*. Performance instructions like "3" and "2" are also present. The score is numbered 173 through 224.

173 *f*

177 *f*

183

187 *f*

191

195 *f*

201 *ff*

207

213

219

224

TROMBÓN 1

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRAIGO: BRIAN SWARTZ

SECOND LINE $\text{d}=96$

16

21

25 f

29

45 3

53

57 f

61

65 f

SALVATION ARMY

69

75

12 12

81 *mf*

109

113

12 12

141

147

153

157

162

165

4

SALVATION ARMY

3

169 *f*

173 *f*

179 *f*

185 *f*

191 *f*

197 3

203 3 *ff*

209 3

215

219 3

224 3

TROMBÓN 2

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLLO: BRIAN SWARTZ

SECOND LINE $\text{d}=96$

8

15

23

31

49

55

61

67

73

77

12

2

SALVATION ARMY

93 *mp*

101 *mf*

111 3

E MIN⁷ A⁷ E MIN

117

C⁷ B⁷ E MIN⁷ C^{#13} F^{#13} B⁷⁽⁹⁾ E MIN⁷

125

C^{#13} C^{#13(5)} C¹³ F^{#7(9)} B⁷⁽⁹⁾ F¹³ E MIN⁷ E MIN⁷ B⁷⁽⁹⁾

133

E MIN⁷ C^{#13} C^{#13(5)} C¹³

141

F^{#7(9)} B⁷⁽⁹⁾ F¹³ E MIN⁷ E MIN⁷ B⁷⁽⁹⁾

149

153

157

4

165

169 *f*

173 *f*

179 *f*

185 *f*

191 *f*

197 3

203 *ff*

209 3

215

219

225

TROMBÓN 3

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLLO: BRIAN SWARTZ

SECOND LINE $\text{J}=96$

8

13

17

21

25

45

51

57

61

12

65 *f*

 69

 73 *f*

 77
 12 12
 81 *mf*

 109

 113

 141

 147

 153

 159

4

165 *f*

173 *f*

179 *f*

185 *f*

191

195 *f*

200

207 *ff*

213

219

224

TUBA

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLG: BRIAN SWARTZ

SECOND LINE $\text{d}=96$

15

The musical score consists of ten staves of music for Tuba. The key signature is one sharp (F#). Measure 15 starts with a dynamic *f*. Measures 16 through 29 show a repeating pattern of eighth and sixteenth notes. Measures 30 through 43 continue the pattern. Measures 44 through 57 show a variation where the pattern is followed by a single note. Measures 58 through 71 continue the pattern. Measures 72 through 77 show another variation where the pattern is followed by a single note.

12



81

E MIN⁷ A⁷

A musical staff in bass clef and common time. The key signature is one sharp. Measures 93 and 99 show harmonic changes indicated by labels above the staff: E MIN⁷ and A⁷ respectively. The notes are eighth notes.

99

E MIN⁷

A musical staff in bass clef and common time. The key signature is one sharp. Measures 101 and 105 show harmonic changes indicated by labels above the staff: C⁷, B⁷, E MIN⁷, C^{#7}, F^{#7}, and B⁷⁽⁹⁾. The notes are eighth notes.

101

C⁷ B⁷ E MIN⁷ C^{#7} F^{#7} B⁷⁽⁹⁾

A musical staff in bass clef and common time. The key signature is one sharp. Measures 105 and 109 show harmonic changes indicated by labels above the staff: E MIN⁷ and A⁷ respectively. The notes are eighth notes.

105

E MIN⁷

A musical staff in bass clef and common time. The key signature is one sharp. Measures 109 and 113 show harmonic changes indicated by labels above the staff: A⁷ and E MIN⁷ respectively. The notes are eighth notes.

109

A⁷ E MIN⁷

113

C⁷ B⁷ E MIN⁷ C^{#7} F^{#7} B⁷⁽⁹⁾

A musical staff in bass clef and common time. The key signature is one sharp. Measures 113 and 117 show harmonic changes indicated by labels above the staff: C⁷, B⁷, E MIN⁷, C^{#7}, F^{#7}, and B⁷⁽⁹⁾. The notes are eighth notes.

12



117

12

A musical staff in bass clef and common time. The key signature is one sharp. The staff begins with a fermata over the first note. The notes are eighth notes.

129

A musical staff in bass clef and common time. The key signature is one sharp. Measures 141 and 145 show harmonic changes indicated by labels above the staff: E MIN⁷ and A⁷ respectively. The notes are eighth notes.

141

A musical staff in bass clef and common time. The key signature is one sharp. Measures 141 and 145 show harmonic changes indicated by labels above the staff: E MIN⁷ and A⁷ respectively. The notes are eighth notes.

149

153

157

161

165

169

173

177

181

185

SALVATION ARMY

A musical score for bassoon, page 4. The score consists of ten staves of music, each starting with a bass clef and a key signature of one sharp (F#). Measure numbers are provided at the beginning of each staff: 195, 198, 201, 204, 207, 210, 213, 216, 219, and 222. Measure 195 begins with a dynamic *f*. Measures 204 and 216 feature a melodic line with grace notes. Measure 219 includes a measure repeat sign. Measure 222 concludes with a dynamic *ff*.

GUITARRA

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLLO: BRIAN SWARTZ

SECOND LINE $\text{♩} = 96$

16 6

CON SAXO

E MIN⁷ A⁷

E MIN⁷ F^{#7(b9)} B⁷ F¹³ E MIN⁷ C^{#7} F^{#7} B⁷

E MIN⁷ C^{#13(b9)}

C¹³ F^{#7(b9)} B⁷ F¹³ E MIN⁷ B⁷

57

63

71

76

2

SALVATION ARMY

81 E MIN⁷ A⁷ E MIN C⁷ B⁷

91 E MIN⁷ C^{#7} F^{#7} B⁷⁽⁹⁾ E MIN⁷ A⁷ E MIN

101 C⁷ B⁷ E MIN⁷ C^{#7} F^{#7} B⁷⁽⁹⁾ E MIN⁷

109 A⁷ E MIN C⁷ B⁷ E MIN⁷ C^{#7} F^{#7} B⁷⁽⁹⁾

117 E MIN⁷ A⁷ E MIN

125 C⁷ B⁷ E MIN⁷ C^{#7} F^{#7} B⁷⁽⁹⁾ E MIN⁷ C^{#13} C^{#13(5)}

135 C¹³ F^{#7(9)} B⁷⁽¹⁵⁾ F¹³ E MIN⁷ E MIN⁷ B⁷⁽¹⁵⁾

141 E MIN⁷ C^{#13} C^{#13(5)}

147 C¹³ F^{#7(9)} B⁷⁽¹⁵⁾ F¹³ E MIN⁷ E MIN⁷ B⁷⁽¹⁵⁾

153 159

This image shows a handwritten musical score for a single instrument, likely a piano or guitar, consisting of ten staves of music. The score is titled 'SALVATION ARMY' at the top center. The key signature is one sharp (F#), and the time signature varies between common time and 12/8. The music includes a variety of chords such as E MIN⁷, A⁷, C⁷, B⁷, E MIN⁷ C^{#7}, F^{#7} B⁷⁽⁹⁾, E MIN⁷ C^{#13}, and C^{#13(5)}. Performance markings like grace notes, slurs, and dynamic signs are scattered throughout the score. Measure numbers are present at the beginning of some staves: 81, 91, 101, 109, 117, 125, 135, 141, 147, and 153.

4

165

173

179

185

190

195 *f*

201

E MIN⁷

207 *ff*

C¹³

F^{#7(9)}

B⁷

F¹³

E MIN⁷

E MIN⁷

C^{#7(9)}

3

F^{#7(9)}

B⁷

F¹³

E MIN⁷

E MIN⁷

C^{#7(9)}

213

219

E MIN⁷

E MIN⁷

E MIN^(MAJ7)

G MIN^(MAJ7)

B^b MIN^(MAJ7)

C[#] MIN^(MAJ7)

225

PIANO

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLG: BRIAN SWARTZ

SECOND LINE $\text{d}=96$

The piano sheet music consists of five staves of music. The first staff starts with a dynamic of **16**. The second staff begins at measure 21 with a dynamic of **B⁷**. The third staff begins at measure 25 with a dynamic of **B⁷**. The fourth staff begins at measure 29 with a dynamic of **B⁷** and includes a instruction **CON SAXO**. The fifth staff begins at measure 33 with a dynamic of **E MIN⁷**.

2

A⁷

PNo.

37

SALVATION ARMY

E MIN⁷

F#7(b9)

B⁷

F¹³

E MIN⁷

C^{#7}

F^{#7} B⁷

E MIN⁷

45

C^{#13(b9)}

C¹³

F#7(b9)

B⁷

F¹³

E MIN⁷

B⁷

B⁷

PNo.

49

53

PNo.

57

SALVATION ARMY

3

B⁷

Pno.

This section of the piano sheet music begins at measure 61. The key signature is one sharp (F#). The melody consists of eighth-note chords in the treble clef, primarily B7 and G7. The bass line provides harmonic support with sustained notes and eighth-note chords. Measure 61 starts with a B7 chord. Measures 62 and 63 continue the pattern with B7 and G7 chords. Measure 64 begins with a B7 chord, followed by a G7 chord with a melodic line in the treble clef. Measures 65 through 68 follow the same harmonic progression of B7 and G7 chords. Measure 69 concludes with a B7 chord.

B⁷

Pno.

This section begins at measure 73. The key signature changes to two sharps (D major). The melody continues with eighth-note chords in the treble clef. Measure 73 starts with a B7 chord. Measures 74 and 75 continue with B7 and G7 chords. Measure 76 begins with a B7 chord, followed by a G7 chord with a melodic line in the treble clef. Measures 77 through 80 follow the same harmonic progression of B7 and G7 chords. Measure 81 concludes with a B7 chord.

B⁷⁽¹²⁾

Pno.

This section begins at measure 77. The key signature changes to two sharps (D major). The melody continues with eighth-note chords in the treble clef. Measure 77 starts with a B7 chord. Measures 78 and 79 continue with B7 and G7 chords. Measure 80 begins with a B7 chord, followed by a G7 chord with a melodic line in the treble clef. Measures 81 through 84 follow the same harmonic progression of B7 and G7 chords. Measure 85 concludes with a B7 chord.

E MIN⁷

Pno.

This section begins at measure 81. The key signature changes to one sharp (E major). The melody consists of eighth-note chords in the treble clef. Measure 81 starts with an E minor 7 chord. Measures 82 and 83 continue with E minor 7 and A major 7 chords. Measures 84 and 85 conclude with E minor 7 and A major 7 chords.

4

SALVATION ARMY

Pno.

85 93 101 109 117 125

A⁷ EMIN C⁷ B⁷ EMIN⁷ C#⁷ F#⁷ B^{7(b9)}

E MIN⁷ A⁷ E MIN

C⁷ B⁷ EMIN⁷ C#⁷ F#⁷ B^{7(b9)} EMIN⁷

A⁷ EMIN C⁷ B⁷ EMIN⁷ C#⁷ F#⁷ B^{7(b9)}

E MIN⁷ A⁷ E MIN

C⁷ B⁷ EMIN⁷ C#⁷ F#⁷ B^{7(b9)} EMIN⁷

SALVATION ARMY

5

Pno.

133

C#13 C#13(b5) C13 F#7(b9) B7(5) F13 E MIN7 E MIN7 B7(5)

Pno.

141

E MIN7 C#13 C#13(b5) C13 F#7(b9) B7(5) F13

Pno.

151

E MIN7 E MIN7 B7(5)

Pno.

159

B7

Pno.

162

B7

B7

Pno.

167

B7

6

SALVATION ARMY

1, 2, 3.

Pno.

B⁷

173

Pno.

177

Pno.

B⁷

179

Pno.

B⁷

183

Pno.

B⁷

187

Pno.

B⁷⁽¹²⁾

191

SALVATION ARMY

7

Pno. *E MIN⁷* 195 *f* *A⁷*

Pno. *E MIN⁷* *F#7(b9)* *B⁷* *F¹³* *E MIN⁷* *C#7* *F#7* *B⁷* *E MIN⁷* 201

Pno. *C#13(b9)* *C¹³* 209

Pno. *F#7(b9)* *B⁷* *F¹³* *E MIN⁷* *E MIN⁷* *C#7(13)* *F#7(b9)* *B⁷* *F¹³* 215

Pno. *E MIN⁷* *E MIN⁷* *C#7(13)* *F#7(b9)* *B⁷* *F¹³* *E MIN⁷* *E MIN⁷* 221

Pno. *E MIN(MAJ7)* *G MIN(MAJ7)* *B^b MIN(MAJ7)* *C# MIN(MAJ7)* 226

CONTRABAJO

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO

ARRGLLO: BRIAN SWARTZ

SECOND LINE $\text{♩} = 96$

16

23

29

A⁷

E MIN⁷

35

F^{#7(9)} B⁷ F¹³ E MIN⁷ C^{#7} F^{#7} B⁷ E MIN⁷

41

C^{#13(9)} C¹³

47

F^{#7(9)} B⁷ F¹³ E MIN⁷ B⁷

53

61

67

75

E MIN⁷

A⁷

81

2

SALVATION ARMY

E MIN⁷ C⁷ B⁷ E MIN⁷ C[#]₇ F[#]₇ B⁷⁽⁹⁾

87 W/TUBA E MIN⁷ A⁷

93 E MIN⁷ C⁷ B⁷ E MIN⁷ C[#]₇ F[#]₇ B⁷⁽⁹⁾

99 E MIN⁷ A⁷

105 E MIN⁷ C⁷ B⁷ E MIN⁷ C[#]₇ F[#]₇ B⁷⁽⁹⁾

111 E MIN⁷ A⁷

117 E MIN⁷ C⁷ B⁷ E MIN⁷ C[#]₇ F[#]₇ B⁷⁽⁹⁾

123 E MIN⁷

129 C⁷ E MIN⁷ C[#]₇ F[#]₇ B⁷⁽⁹⁾

135 E MIN⁷

141 C⁷ E MIN⁷ C[#]₇ F[#]₇ B⁷⁽⁹⁾

147 E MIN⁷ C[#]₇ F[#]₇ B⁷⁽⁹⁾

153

159

165

171

177

183

189

E MIN⁷

195

A⁷

201

E MIN⁷

207

C¹³

213

219

223

BATERÍA

SALVATION ARMY

COMPOSICIÓN: JUSTO ALMARIO
ARRGLG: BRIAN SWARTZ

SECOND LINE $\text{♩} = 96$

The sheet music consists of ten staves of musical notation for a snare drum. The tempo is indicated as $\text{♩} = 96$. The key signature is one sharp (F#). Measure numbers 2 through 37 are present on the left side of the staves. The notation includes various note heads (solid black, open, and cross-hatched), stems, and arrows pointing right or up. Measures 33 and 37 feature a different rhythmic pattern where each measure begins with a vertical bar followed by a horizontal bar with a downward-pointing arrow.

2

SALVATION ARMY

41

45

49

53

57

61

65

69

73

77

81

2

SALVATION ARMY

3



SALVATION ARMY

The sheet music consists of ten staves of musical notation, likely for a band or orchestra. The staves are arranged vertically, with some staves grouped together. The notation includes various note heads, stems, and rests, with some notes having diagonal strokes through them. Measure numbers are present at the beginning of several staves: 149, 153, 157, 161, 165, 169, 173, 177, 181, and 185. A bracketed section labeled "1, 2, 3." is located in the middle of the page, spanning measures 173 to 177. The music is set in common time and uses a standard musical staff with five lines and four spaces.

193

195

199

203

207 *ff*

211

214

217

220

223

226

The sheet music consists of ten staves of musical notation for a band instrument, likely trumpet or flute. The notation includes various markings such as 'x' (crosses), '>' (greater than signs), and circled 'x' (circled crosses). Measure numbers are provided at the beginning of each staff: 193, 195, 199, 203, 207, 211, 214, 217, 220, and 226. The music is set in common time (indicated by 'C') and features a mix of quarter and eighth notes. The instrumentation is indicated by a treble clef and a bassoon key signature.

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.

