

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



Juan Carlos Padilla

~

AQUARIMÁNTIMA



BANCO DE PARTITURAS **BIGBAND** *Bogotá*



Juan Carlos Padilla

AQUARIMÁNTIMA



INSTITUTO
DISTRITAL DE LAS ARTES
IDARTES



Alcaldía Mayor de Bogotá

Claudia Nayibe López Hernández
Alcaldesa Mayor de Bogotá

Secretaría de Cultura, Recreación y Deporte

Nicolás Montero Domínguez
Secretario de Cultura, Recreación y Deporte

Instituto Distrital de las Artes-Idartes

Catalina Valencia Tobón
Directora general

Paula Villegas Hincapié
Subdirectora de las Artes

Mauricio Galeano Vargas
Subdirector de Equipamientos Culturales

Leyla Castillo Ballén
Subdirectora de Formación Artística

Adriana Cruz Rivera
Subdirectora Administrativa y Financiera

Banco de Partituras Big Band Bogotá Proyecto Transmedia Jazz Mutante

Lorenzo Márquez
Editor musical

Daniella María Cura Barrios
Redacción de textos

Gerencia de Música

Salomé Olarte Ramírez
Gerente de Música

Susana Ivette León Jaimes
Líder misional

Daniella María Cura Barrios
Jazz al Parque 25 Años

Gustavo (Chucky) García Saavedra
Programador artístico

Giovanna Andrea Chamorro Ramírez
Formación y Fomento

Gabriela del Sol Abello Barbosa
Poblaciones, Interdisciplinar

Michael José Navarro Morales
Emprendimiento y Fortalecimiento Sectorial

Manuela Sanabria Ordóñez
María Angélica Bejarano
Productoras y Apoyo Transversal

Jorge Eduardo Martínez García
Ana Mercedes Viasús Luna
Profesionales universitarios

Rafael Ignacio Oliver García
Memoria, Publicaciones

Caterine Torres Obando
Coordinadora administrativa

Lina María Carrero Peña
Apoyo administrativo

Diego Andrés Camargo Román
Técnico administrativo



Oficina Asesora de Comunicaciones

Ángela María Canizalez Herrera
Asesora de Comunicaciones

María Barbarita Gómez Rincón
Coordinación editorial y edición

Edgar Ordóñez Nates
Corrección de estilo

Ángel David Reyes Durán
Diseño y diagramación

Raúl Eduardo Díaz Soto
Ilustraciones

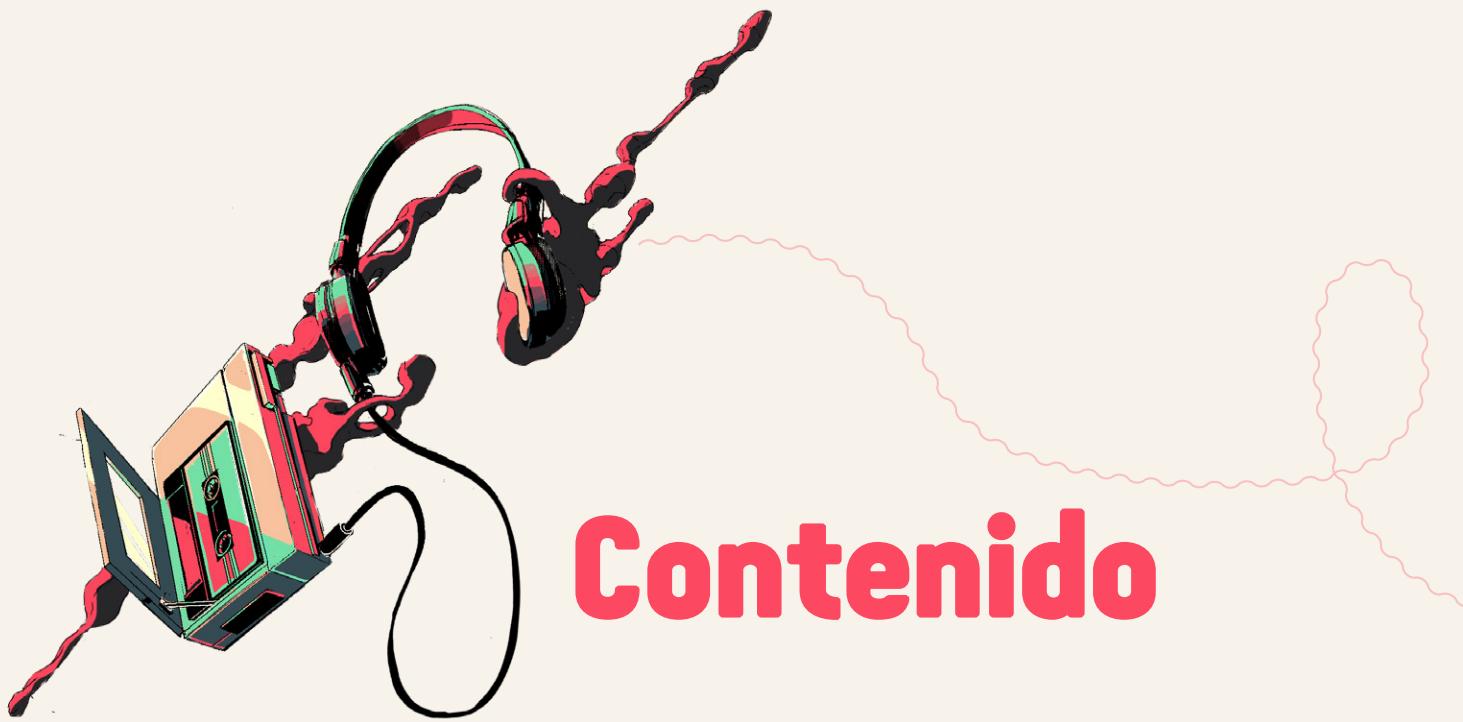
© Instituto Distrital de las Artes-Idartes

Febrero de 2021

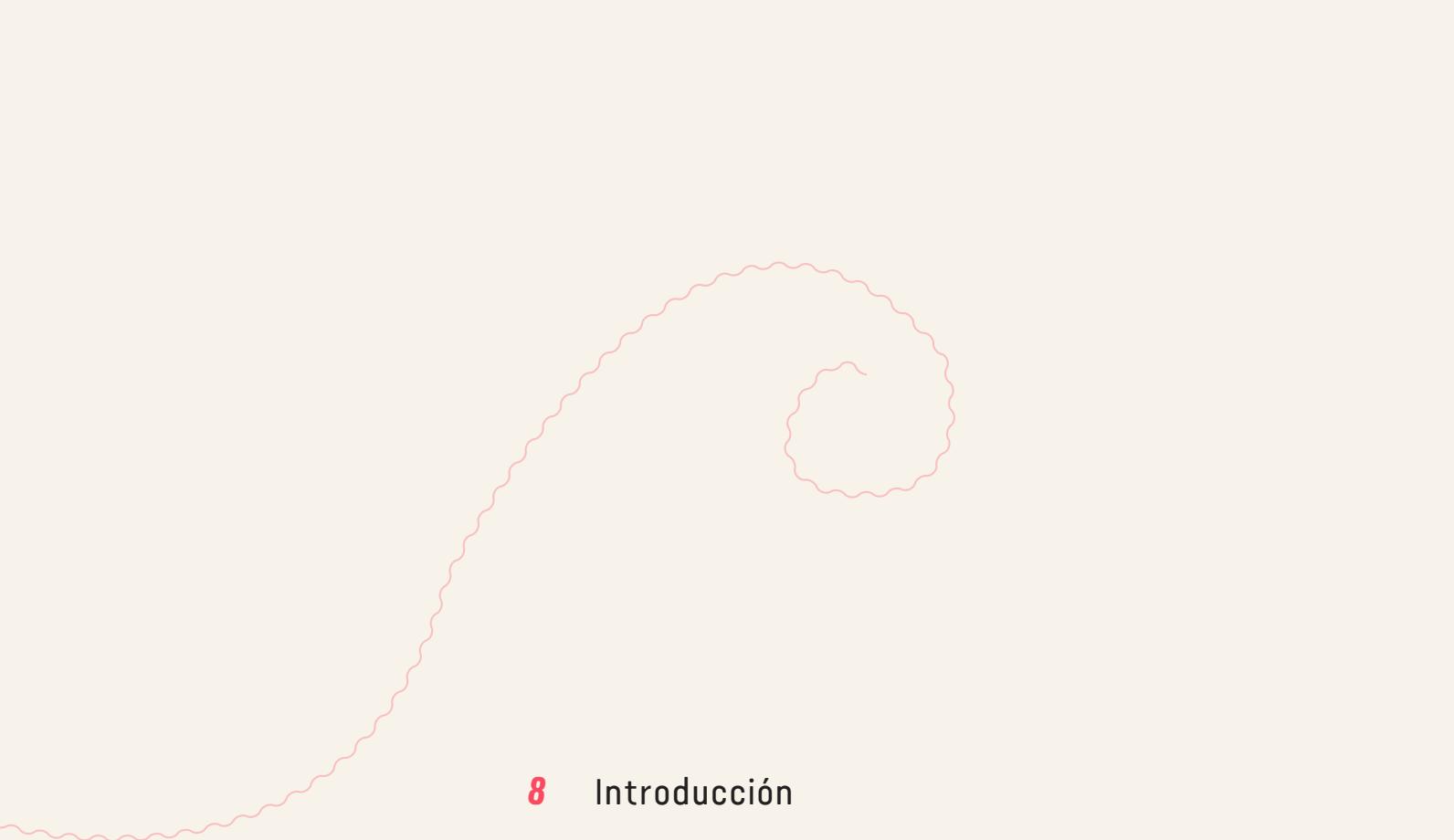
Carrera 8 n.º 15-46
Bogotá, D. C., Colombia
(57-1) 379 5750
contactenos@idartes.gov.co
[/ www.idartes.gov.co](http://www.idartes.gov.co)

El contenido de este texto es responsabilidad exclusiva de los autores y no representa necesariamente el pensamiento del Instituto Distrital de las Artes-Idartes.

Esta publicación no puede ser reproducida, almacenada en sistema recuperable o transmitida en medio magnético, electromagnético, mecánico, fotocopia, grabación u otros sin previo permiso de los editores.



Contenido



8 Introducción

10 Juan Carlos Padilla

11 Aquarimántima

13 Instrumentación

14 Score

57 Partichelas



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.



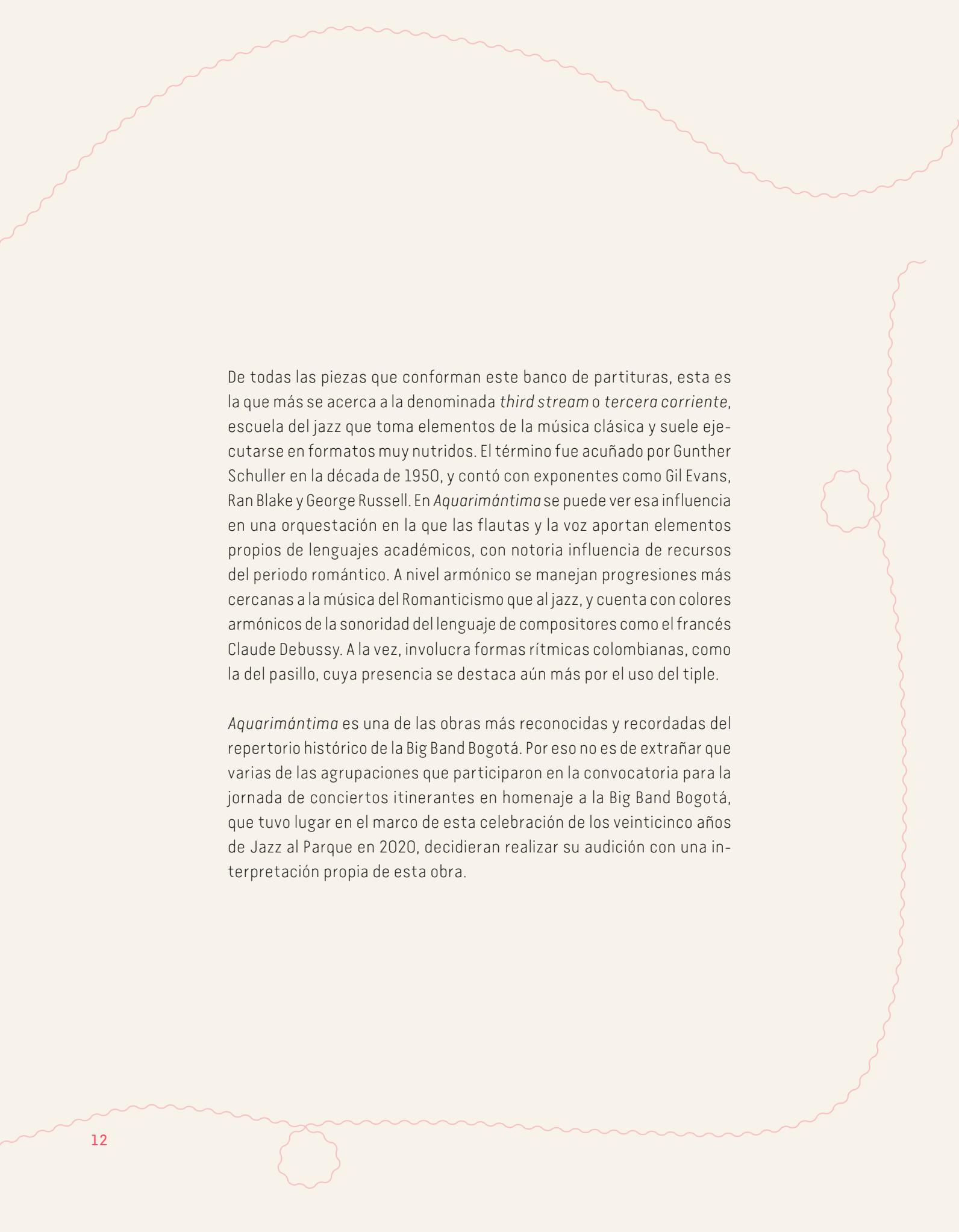
Juan Carlos Padilla

El bajista y compositor Juan Carlos Padilla tiene sus orígenes musicales en géneros como el rock progresivo. Luego incursionó en el jazz para convertirse, en Colombia, en un importante precursor en este género y en el ámbito de las nuevas músicas colombianas. Padilla inició con una formación autodidacta en composición, arreglos y bajo eléctrico. Luego, en 1993, inició estudios de derecho, filosofía y literatura en la Universidad del Rosario, mientras paralelamente desarrollaba su carrera musical, que lo llevó a estudiar composición y orquestación con el maestro Gustavo Parra. La intersección de Padilla entre la música y los estudios humanistas se ha visto reflejada a lo largo de toda su obra musical. Con agrupaciones como Phainos, Psyche Jazz Ensamble y Padilla Jazz Cuarteto se ganó un lugar en la escena bogotana. Padilla se ha dedicado, además, a la composición de música para documentales y cine, trabajando con la compañía alemana Sonoton, encargada de crear música para el uso de cineastas y documentalistas de todo el mundo.

Aquarimántima



Esta obra fue creada por Padilla, junto con otras comisionadas especialmente para la Big Band Bogotá. Fue estrenada en la edición de 2011 del Festival Jazz al Parque, en donde se destacó especialmente la interpretación de los solistas Kike Mendoza en guitarra, Alejandro Flórez en tiple y Gina Savino, con su deslumbrante ejecución de la exigente parte vocal, en un *scat* que da un particular color e identidad a la obra, y que obliga a la cantante a ser un instrumento más de la *big band*.



De todas las piezas que conforman este banco de partituras, esta es la que más se acerca a la denominada *third stream* o *tercera corriente*, escuela del jazz que toma elementos de la música clásica y suele ejecutarse en formatos muy nutridos. El término fue acuñado por Gunther Schuller en la década de 1950, y contó con exponentes como Gil Evans, Ran Blake y George Russell. En *Aquarimántima* se puede ver esa influencia en una orquestación en la que las flautas y la voz aportan elementos propios de lenguajes académicos, con notoria influencia de recursos del periodo romántico. A nivel armónico se manejan progresiones más cercanas a la música del Romanticismo que al jazz, y cuenta con colores armónicos de la sonoridad del lenguaje de compositores como el francés Claude Debussy. A la vez, involucra formas rítmicas colombianas, como la del pasillo, cuya presencia se destaca aún más por el uso del tiple.

Aquarimántima es una de las obras más reconocidas y recordadas del repertorio histórico de la Big Band Bogotá. Por eso no es de extrañar que varias de las agrupaciones que participaron en la convocatoria para la jornada de conciertos itinerantes en homenaje a la Big Band Bogotá, que tuvo lugar en el marco de esta celebración de los veinticinco años de Jazz al Parque en 2020, decidieran realizar su audición con una interpretación propia de esta obra.

Aquarimántima

Juan Carlos Padilla

Composer and arranger

Duración:

10'25"

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

2011

Instrumentación

Voz
Flauta 1
Flauta 2
Saxo soprano
Saxo tenor 1
Saxo tenor 2
Saxo barítono
Trompeta 1
Trompeta 2
Trompeta 3
Trompeta 4
Trombón 1
Trombón 2
Trombón 3
Trombón 4
Tiple
Piano
Contrabajo
Batería



Score

SCORE

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

The musical score consists of 17 staves, each representing a different instrument or voice. The instruments listed from top to bottom are:

- Flauta 1
- Flauta 2
- 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
- Tiple
- Piano
- Contrabajo
- Batería
- Voz

The score is set in common time (indicated by a '4') and includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano staff includes a note indicating "AMBIENTE CON PAJOS". The vocal part at the bottom is marked "AMBIENTE CON PAJOS". The score concludes with a copyright notice at the bottom center.

AQUARIAMÁNTIMA

2

Musical score for Flutes 1, 2, S. Sax., A. Sax., T. Sax. 1, T. Sax. 2, and Bass Saxophone. The score consists of seven staves. The first four staves (Fl. 1, Fl. 2, S. Sax., A. Sax.) play eighth-note patterns with grace notes. The last three staves (T. Sax. 1, T. Sax. 2, Bass Sax.) play eighth-note patterns with grace notes. Measure 2 starts with a ritardando (RIT.), followed by a tempo (A TEMPO.). Dynamics include *mf* and *mp*.

Musical score for various brass and woodwind instruments. The score includes staves for B♭ Trpt. 1, B♭ Trpt. 2, B♭ Trpt. 3, B♭ Trpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, TPL (Tuba), Pno. (Piano), C.B. (Cello), Br. (Bassoon), and Voz (Voice). The score features sustained notes and rhythmic patterns. Measures 2 through 5 show a sequence of eighth-note patterns. Measures 6 through 9 show sustained notes. Measures 10 through 13 show eighth-note patterns. Measures 14 through 17 show sustained notes. Measures 18 through 21 show eighth-note patterns. Measures 22 through 25 show sustained notes. Measures 26 through 29 show eighth-note patterns. Measures 30 through 33 show sustained notes. Measures 34 through 37 show eighth-note patterns. Measures 38 through 41 show sustained notes. Measures 42 through 45 show eighth-note patterns. Measures 46 through 49 show sustained notes. Measures 50 through 53 show eighth-note patterns. Measures 54 through 57 show sustained notes. Measures 58 through 61 show eighth-note patterns. Measures 62 through 65 show sustained notes. Measures 66 through 69 show eighth-note patterns. Measures 70 through 73 show sustained notes. Measures 74 through 77 show eighth-note patterns. Measures 78 through 81 show sustained notes. Measures 82 through 85 show eighth-note patterns. Measures 86 through 89 show sustained notes. Measures 90 through 93 show eighth-note patterns. Measures 94 through 97 show sustained notes.

AQUARIMÁNTIMA

3

Fl. 1
Fl. 2
S. Sx.
A. Sx.
T. Sx. 1
T. Sx. 2
B. Sx.

B>Trp. 1
B>Trp. 2
B>Trp. 3
B>Trp. 4

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

Tpl.
Pno.

C.B.
Br.
Vcl.

AQUARIMÁNTIMA

4

Fl. 1
Fl. 2
S. Sx.
A. Sx.
T. Sx. 1
T. Sx. 2
B. Sx.

 Bb Trpt. 1
Bb Trpt. 2
Bb Trpt. 3
Bb Trpt. 4
Trbn. 1
Trbn. 2
Trbn. 3
Trbn. 4

 TPL
Pno.

 C.B.
Br.
Voz

D MIN A⁷⁽⁹⁾ B^{b7(9)} A⁷⁽⁹⁾

AQUARIMÁNTIMA

5

Musical score page 13, measures 33-38. The score includes parts for Flute 1, Flute 2, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone 1, Bass Trombone 2, Bass Trombone 3, Bass Trombone 4, Tuba, Piano, Cello, Bass, and Voice 2. The instrumentation is as follows:

- Flute 1:** Measures 33-38, dynamic *mf*.
- Flute 2:** Measures 33-38, dynamic *mf*.
- S. Sx. (Bassoon 1):** Measures 33-38, dynamic *mf*.
- A. Sx. (Bassoon 2):** Measures 33-38, dynamic *mf*.
- T. Sx. 1 (Bassoon 3):** Measures 33-38, dynamic *mf*.
- T. Sx. 2 (Bassoon 4):** Measures 33-38, dynamic *mf*.
- B. Sx. (Trombone 1):** Measures 33-38, dynamic *mf*.
- B. Trpt. 1 (Trombone 2):** Measures 33-38, dynamic *mp*.
- B. Trpt. 2 (Trombone 3):** Measures 33-38, dynamic *mp*.
- B. Trpt. 3 (Trombone 4):** Measures 33-38, dynamic *mp*.
- Tbn. 1 (Bass Trombone 1):** Measures 33-38, dynamic *mp*.
- Tbn. 2 (Bass Trombone 2):** Measures 33-38, dynamic *mp*.
- Tbn. 3 (Bass Trombone 3):** Measures 33-38, dynamic *mp*.
- Tbn. 4 (Bass Trombone 4):** Measures 33-38, dynamic *mp*.
- TPL (Tuba):** Measures 33-38, dynamic *mf*. Key changes: D MIN, A $\text{7}(\text{9})$, B $\text{7}(\text{9})$, A $\text{7}(\text{9})$.
- Pno. (Piano):** Measures 33-38, dynamic *mf*.
- C.B. (Cello):** Measures 33-38.
- Br. (Bass):** Measures 33-38.
- Voz. (Voice 2):** Measures 33-38, dynamic *mf*.

AQUARIAMÁNTIMA

6

Fl. 1 Fl. 2 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 TPL. Pno.

C.B. Br. Voz.

AQUARIMÁNTIMA

7

Fl. 1

Fl. 2

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

TPL

Pno.

C.B.

Br.

Voz

AQUARIMÁNTIMA

8

The musical score consists of 18 staves of music. The instrumentation includes two Flutes (Fl. 1, Fl. 2), Bassoon (B. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophones (T. Sx. 1, T. Sx. 2), Bass Saxophone (B. Sx.), Bass Trombones (B♭ Trpt. 1, B♭ Trpt. 2, B♭ Trpt. 3, B♭ Trpt. 4), Trombones (Trn. 1, Trn. 2, Trn. 3, Trn. 4), Tromba (Tr.), Piano (Pno.), Cello (C.B.), Bass (Br.), and Voice (Voz). The score is set in common time, with measures numbered 57. The music features various rhythmic patterns, dynamics (e.g., ff, f, mp, ffz), and performance instructions like 'OPEN'. The title 'AQUARIMÁNTIMA' is centered at the top of the page.

AQUARIMÁNTIMA

9

Fl. 1

Fl. 2

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B>Trt. 1

B>Trt. 2

B>Trt. 3

B>Trt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

TPL

Pno.

C.B.

Br.

Voz

The score is divided into two main sections. The first section (measures 65-75) features woodwind entries (Flutes, Bassoon, Alto Bassoon, Tenor Bassoon) with dynamic ff. The second section (measures 76-86) features brass entries (Trombones, Trombones 2-4, Bass Trombones) with dynamic f. The piano part begins in measure 87 with a series of chords. The bassoon and cello/bass parts provide harmonic support throughout the piece.

AQUARIMÁNTIMA

10

Fl. 1
Fl. 2
S. Sx.
A. Sx.
T. Sx. 1
T. Sx. 2
B. Sx.

B♭ Trpt. 1
B♭ Trpt. 2
B♭ Trpt. 3
B♭ Trpt. 4
Trn. 1
Trn. 2
Trn. 3
Trn. 4

TPL
Pno.
C.B.
Br.
Voz

AQUARIMÁNTIMA

73

SOLO

D MIN⁷ A⁷ B^{b7(9)} C^{#7}

D MIN⁷ A⁷ B^{b7(9)} C^{#7}

D MIN⁷ A⁷ B^{b7(9)} C^{#7}

73

73

73

AQUARIAMÁNTIMA

11

Fl. 1

Fl. 2

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B>Tr. 1

B>Tr. 2

B>Tr. 3

B>Tr. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

TPL

Pno.

C.B.

Br.

Voz

D MIN⁷ A⁷ B⁷⁽⁹⁾ C⁹⁰⁷ G MIN⁹ E⁸⁷ E⁷⁽¹¹⁾ D MIN⁽⁹⁰⁷⁾

D MIN⁷ A⁷ B⁷⁽⁹⁾ C⁹⁰⁷ G MIN⁹ E⁸⁷ E⁷⁽¹¹⁾ D MIN⁽⁹⁰⁷⁾

D MIN⁷ A⁷ B⁷⁽⁹⁾ C⁹⁰⁷ G MIN⁹ E⁸⁷ E⁷⁽¹¹⁾ D MIN⁽⁹⁰⁷⁾

AQUARIMÁNTIMA

12

Fl. 1

Fl. 2

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

TPL

Pno.

C.B.

Br.

Voz

Harmonic analysis for the piano/bass staff:

- Measure 89: E^{b7(11)}, B^{a7}, B^{b7(13)}, E^{#7}, A^{7ALT}, D MIN⁷
- Measure 90: A⁷⁽⁹⁾, B^{b7(9)}, A⁷⁽⁹⁾, D MIN^{(9b)7}

AQUARI MÁNTIMA

13

Fl. 1

Fl. 2

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trt. 1

B♭ Trt. 2

B♭ Trt. 3

B♭ Trt. 4

Tan. 1

Tan. 2

Tan. 3

Tan. 4

TPL

Pno.

C.B.

Bt.

V02

A⁷ B⁷⁽⁹⁾ C^{#7} G MIN⁹ E⁷ E⁷⁽¹¹⁾ D MIN^(9,7)

A⁷ B⁷⁽⁹⁾ C^{#7} G MIN⁹ E⁷ E⁷⁽¹¹⁾ D MIN^(9,7)

A⁷ B⁷⁽⁹⁾ C^{#7} G MIN⁹ E⁷ E⁷⁽¹¹⁾ D MIN^(9,7)

AQUARIMÁNTIMA

14

Fl. 1

Fl. 2

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trpt. 1

(OPEN)

B♭ Trpt. 2

(OPEN)

B♭ Trpt. 3

B♭ Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

TPL.

E♭7(111) B♭7 B♭7(13) E♭7 E♭7 D Maj7 D Maj7(85)

Pno.

E♭7(111) B♭7 B♭7(13) E♭7 E♭7 D Maj7 D Maj7(85)

C.B.

E♭7(111) B♭7 B♭7(13) E♭7 E♭7 D Maj7 D Maj7(85)

Br.

Voz

AQUARIMÁNTIMA

15

Fl. 1 - - - - - *mp*

Fl. 2 - - - - - *mp*

S. Sx. - - - - - *mp*

A. Sx. - - - - - *mp*

T. Sx. 1 - - - - - *mp*

T. Sx. 2 - - - - - *mp*

B. Sx. - - - - - *mp*

B♭ Trpt. 1 - - - - - *mp*

B♭ Trpt. 2 - - - - - *(MUTE)* *mp*

B♭ Trpt. 3 - - - - - *(MUTE)* *mp*

B♭ Trpt. 4 - - - - - *(MUTE)* *mp*

Tbn. 1 - - - - -

Tbn. 2 - - - - -

Tbn. 3 - - - - -

Tbn. 4 - - - - -

TPL. G MIN^b G MIN⁷ C 7(11) B MIN⁷ B⁷ E⁹
113

Pno. G MIN^b G MIN⁷ C 7(11) B MIN⁷ B⁷ E⁹
113

C.B. G MIN^b G MIN⁷ C 7(11) B MIN⁷ B⁷ E⁹
113

Br. - - - - -

Voz - - - - -

AQUARI MÁNTIMA

16

Fl. 1
 Fl. 2
 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

 Tpt.
 Pno.

 C.B.
 Br.
 Voz.

1.21

E⁹⁷ E¹⁷⁽¹¹⁾ E⁹⁷ A^{7ALT} D MAJ⁷ D MAJ⁷⁽¹⁵⁾
 E⁹⁷ E¹⁷⁽¹¹⁾ E⁹⁷ A^{7ALT} D MAJ⁷ D MAJ⁷⁽¹⁵⁾
 E⁹⁷ E¹⁷⁽¹¹⁾ E⁹⁷ A^{7ALT} D MAJ⁷ D MAJ⁷⁽¹⁵⁾

1.21

1.21

1.21

AQUARIMÁNTIMA

17

Fl. 1

Fl. 2

S. Sx.

A. Sx.

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. 4 *mf*

TPL. G MIN^b G MIN⁷ C⁷⁽¹¹¹⁾ B MIN⁷ B⁷ E⁹

Pno. G MIN^b G MIN⁷ C⁷⁽¹¹¹⁾ B MIN⁷ B⁷ E⁹

C.B. G MIN^b G MIN⁷ C⁷⁽¹¹¹⁾ B MIN⁷ B⁷ E⁹

Br. H H H H H H H H

Voz

AQUARIANTIMA

18

Fl. 1
137

Fl. 2
137

S. Sx.
137

A. Sx.

T. Sx. 1
137

T. Sx. 2
137

B. Sx.
137

(OPEN)

B♭ Trpt. 1
137

B♭ Trpt. 2
137

B♭ Trpt. 3
137

B♭ Trpt. 4
137

Tbn. 1
137

Tbn. 2
137

Tbn. 3
137

Tbn. 4
137

TPL
137

Pno.
137

C.B.
137

Br.
137

Voz
137

mf

solo D MIN⁷ A⁷ B^{b7(9)} C^{#7}

E^{#7} E^{b7(11)} E^{#7} A^{7alt} END OF SOLO D MIN⁷ A⁷ B^{b7(9)} C^{#7}

E^{#7} E^{b7(11)} E^{#7} A^{7alt} D MIN⁷ A⁷ B^{b7(9)} C^{#7}

E^{#7} E^{b7(11)} E^{#7} A^{7alt} D MIN⁷ A⁷ B^{b7(9)} C^{#7}

AQUARIMÁNTIMA

19

Fl. 1

Fl. 2

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

TPL.

Pno.

C.B.

Br.

Voz

AQUARIMÁNTIMA

20

AQUARIMÁNTIMA

21

Fl. 1
161

Fl. 2
161

S. Sx.
161

G MIN⁶

G MIN⁷

C 7(11)

B MIN⁷

B⁷

E⁹

A. Sx.
mf

T. Sx. 1
mf

T. Sx. 2
mf

B. Sx.
mf

B♭ Trpt. 1
161

B♭ Trpt. 2
161

B♭ Trpt. 3
161

B♭ Trpt. 4
161

Tbn. 1
161

Tbn. 2
161

Tbn. 3
161

Tbn. 4
161

TPL
161

Pno.
161

G MIN⁶

G MIN⁷

C 7(11)

B MIN⁷

B⁷

E⁹

C.B.
161

G MIN⁶

G MIN⁷

C 7(11)

B MIN⁷

B⁷

E⁹

Br.
161

Voz
161

AQUARIMÁNTIMA

22

Fl. 1
Fl. 2
S. Sx.
A. Sx.
T. Sx. 1
T. Sx. 2
B. Sx.

E⁹⁷ E⁹⁷(B11) E⁹⁷ A⁷ALT D MAJ⁷ D MAJ⁷(B5)

mf *f* *mf* *f* *mf*

167

B-Br. Tpt. 1
B-Br. Tpt. 2
B-Br. Tpt. 3
B-Br. Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

E⁹⁷ E⁹⁷(B11) E⁹⁷ A⁷ALT D MAJ⁷ D MAJ⁷(B5)

167

Tpt. 1
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
C.B.

E⁹⁷ E⁹⁷(B11) E⁹⁷ A⁷ALT D MAJ⁷ D MAJ⁷(B5)

167

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
C.B.
B.R.
Voz

E⁹⁷ E⁹⁷(B11) E⁹⁷ A⁷ALT D MAJ⁷(B5)

167

AQUARIAMÁNTIMA

23

Fl. 1

Fl. 2

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

Tpl.

Pno.

C.B.

Br.

Voz

177

G MIN⁶

G MIN⁷

C 7(Ø11)

B MIN⁷

B⁷

E⁹

177

(MUTE) >

mf

(MUTE) >

mf

(MUTE)

mf >

(MUTE)

mf >

(MUTE)

mf >

177

G MIN⁶

G MIN⁷

C 7(Ø11)

B MIN⁷

B⁷

E⁹

177

G MIN⁶

G MIN⁷

C 7(Ø11)

B MIN⁷

B⁷

E⁹

177

G MIN⁶

G MIN⁷

C 7(Ø11)

B MIN⁷

B⁷

E⁹

177

AQUARIAMÁNTIMA

24

Fl. 1 -

Fl. 2 -

E. Sx. E^{#7} E^{b7(11)} E^{#7} A^{7ALT}

A. Sx. -

T. Sx. 1 -

T. Sx. 2 -

B. Sx. -

(OPEN) -

B♭ Trpt. 1 -

B♭ Trpt. 2 -

B♭ Trpt. 3 -

B♭ Trpt. 4 -

Tbn. 1 -

Tbn. 2 -

Tbn. 3 -

Tbn. 4 -

TPL. E^{#7} E^{b7(11)} E^{#7} A^{7ALT}

Pno. E^{#7} E^{b7(11)} E^{#7} A^{7ALT}

C.B. E^{#7} E^{b7(11)} E^{#7} A^{7ALT}

Br. -

Voz -

BOMBO EN TIEMPOS 2 y 3

AQUARIMÁNTIMA

25

Ft. 1 Ft. 2 S. Sx. A. Sx.
 193 f 193 f
 Ft. 1 Ft. 2 S. Sx. A. Sx.
 193 f 193 f
 T. Sx. 1 T. Sx. 2 B. Sx.
 193 f 193 f
 Bb Trpt. 1 Bb Trpt. 2 Bb Trpt. 3 Bb Trpt. 4
 193 mff 193 mff 193 mff 193 mff
 Tbn. 1 Tbn. 2 Tbn. 3 Tbn. 4
 193 mff 193 mff 193 mff 193 mff
 TPL Pno.
 193 f 193 f
 C.B. Br.
 193
 Voz f

AQUARIMÁNTIMA

26

Fl. 1
201 *f*

Fl. 2
201 *f*

S. Sx.
201 *f*

A. Sx.
f

T. Sx. 1
f

T. Sx. 2
f

B. Sx.
f

B♭ Trpt. 1
(MUTE) 201 *mf* (OPEN)

B♭ Trpt. 2
(MUTE) 201 *mf* (OPEN)

B♭ Trpt. 3
(MUTE) 201 *mf* (OPEN)

B♭ Trpt. 4
(MUTE) 201 *mf* (OPEN)

Tbn. 1
mf

Tbn. 2
mf

Tbn. 3
mf

Tbn. 4
mf

TPL
201

Pno.
201 *f*

C.B.
201

Br.

Voz
201 *f*

AQUARIMÁNTIMA

27

Fl. 1
209

Fl. 2

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trt. 1
209

B♭ Trt. 2

B♭ Trt. 3

B♭ Trt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

TPL
209

Pno.
209

C.B.
209

Br.
209

Voz
209

The musical score consists of multiple staves for various instruments and voices. The top section features woodwind parts (Flutes 1 and 2, Bassoon, Alto Bassoon) with dynamic markings like 'mf'. The middle section includes brass and percussion parts (Trombones 1-4, Bass Trombones 3-4, Tuba, Trombone) with dynamics such as '(OPEN)' and 'mf'. The bottom section includes string parts (Cello/Bass, Bassoon) and a vocal part (Voz). Measure numbers 209 are indicated at the beginning of several staves.

AQUARIMÁNTIMA

28

Fl. 1
217

Fl. 2
217

S. Sx.
217

A. Sx.
217

T. Sx. 1
217

T. Sx. 2
217

B. Sx.
217

(MUTE)

B♭ Tpt. 1
217

B♭ Tpt. 2
217

B♭ Tpt. 3
217

B♭ Tpt. 4
217

Tbn. 1
217

Tbn. 2
217

Tbn. 3
217

Tbn. 4
217

Tpt.
217

Pno.
217

C.B.
217

Br.
217

Voz
217

AQUARIMÁNTIMA

29

Fl. 1
Fl. 2
S. Sx.
A. Sx.
T. Sx. 1
T. Sx. 2
B. Sx.

B♭ Tr. 1
B♭ Tr. 2
B♭ Tr. 3
B♭ Tr. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
TPL

Pno.

C. B.

Br.

Vcl

AQUARIMÁNTIMA

30

Fl. 1
233

Fl. 2
f

S. Sx.
233

A. Sx.
f

T. Sx. 1
f

T. Sx. 2

B. Sx.

B>Tr. 1
233

B>Tr. 2
mf

(MUTE)

B>Tr. 3
mf

(MUTE)

B>Tr. 4
mf

(MUTE)

Tbn. 1
mf

Tbn. 2

Tbn. 3

Tbn. 4

TPL
233

Pno.
233

C.B.
233

Bt.
233

Vcl
233

f

AQUARIMÁNTIMA

31

Fl. 1

Fl. 2

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B>Tr. 1

B>Tr. 2

B>Tr. 3

B>Tr. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pl.

Pno.

C.B.

Br.

Vcl.

AQUARIMÁNTIMA

32

Fl. 1
2[#]
Fl. 2
f
S. Sx.
2[#]
f
A. Sx.
T. Sx. 1
mf
T. Sx. 2
mf
B. Sx.
mf
B♭ Trpt. 1
2[#]
B♭ Trpt. 2
B♭ Trpt. 3
B♭ Trpt. 4
Tbn. 1
mf
Tbn. 2
mf
Tbn. 3
mf
Tbn. 4
mf
Tpt.
2[#]
f
Pno.
2[#]
mf
C.B.
2[#]
mf
Br.
2[#]
Voz
2[#]
mf

AQUARIAMÁNTIMA

33

Fl. 1
257

Fl. 2
mf f

S. Sx.
mf f

A. Sx.
mf f

T. Sx. 1
f

T. Sx. 2
f

B. Sx.

B♭ Trpt. 1
257

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

Tbn. 1
f

Tbn. 2
f

Tbn. 3

Tbn. 4

Tpt. 257

Pno. 257

C.B. 257

Br. 257

Voz 257

AQUARIMÁNTIMA

34

Fl. 1

Fl. 2

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

f

B>Trpt. 1

B>Trpt. 2

B>Trpt. 3

B>Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

f

TPL

Pno.

C.B.

Br.

Voz

f

This page contains musical notation for a large ensemble. It includes parts for Flute 1, Flute 2, Bassoon, Alto Saxophone, Trombone 1, Trombone 2, Bass Trombone, Trombone 3, Trombone 4, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Piano, Cello, Bass, and Voice. The music consists of several systems of staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). The vocal part (Voz) has lyrics in Portuguese. The piano part features a harmonic progression with changing chords. The woodwind and brass parts provide rhythmic patterns with various dynamics, including forte (f).

AQUARIMÁNTIMA

35

Fl. 1
275

Fl. 2

S. Sx.
275

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trpt. 1
275

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tpt. 275

Pno.
275

C.B.
275

Br.
275

Voz
275

PLATOS AMBIENTE

AQUARIMÁNTIMA

36

Fl. 1
281

Fl. 2

S. Sx.
281

A. Sx.

T. Sx. 1
mf

T. Sx. 2
mf

B. Sx.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

Tbn. 1
mf

Tbn. 2
mf

Tbn. 3

Tbn. 4

TPL
281

Pno.
281

C.B.
281

Br.
281

Voz
281

AQUARI MÁNTIMA

37

Fl. 1
289

Fl. 2
289

S. Sx.
289

A. Sx.
mf

T. Sx. 1
mf

T. Sx. 2
mf

B. Sx.
mf

B>Tr. 1
289

B>Tr. 2
mf

B>Tr. 3
mf

B>Tr. 4
mf

Tbn. 1
mf

Tbn. 2
mf

Tbn. 3
mf

Tbn. 4
mf

TPL
289

Pno.
289

C.B.
289

Bz.
289

Vcl
289

AQUARIMÁNTIMA

38

Fl. 1
297

Fl. 2
297

S. Sx.
297

A. Sx.
297

T. Sx. 1
297

T. Sx. 2
297

B. Sx.
297

B>Tr. 1
297 *f*
mf *f* *ff*

B>Tr. 2
297 *f*
mf *f* *ff*

B>Tr. 3
297 *f*
mf *f* *ff*

B>Tr. 4
297 *f*
mf *f* *ff*

Tbn. 1
297 *f*
mf *f* *ff*

Tbn. 2
297 *f*
mf *f* *ff*

Tbn. 3
297 *f*
mf *f* *ff*

Tbn. 4
297 *f*
mf *f* *ff*

TPL
297

Pno.
297 *f*
mf *ff*

C.B.
297

Bz.
297

Voz
297

AQUARIMÁNTIMA

39

Fl. 1

Fl. 2

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B>Trt. 1

B>Trt. 2

B>Trt. 3

B>Trt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

TPL

Pno.

C.B.

Bt.

Voz

(OPEN)

AQUARIAMÁNTIMA

40

Fl. 1
Fl. 2
S. Sx.
A. Sx.
T. Sx. 1
T. Sx. 2
B. Sx.

 Bb Trpt. 1
Bb Trpt. 2
Bb Trpt. 3
Bb Trpt. 4
Trbn. 1
Trbn. 2
Trbn. 3
Trbn. 4

 TPL

 Pno.

 C.B.
Br.
Voz.

The musical score for 'AQUARIAMÁNTIMA' page 40 consists of 16 staves. The top section includes Flute 1, Flute 2, Bassoon 1, Bassoon 2, Alto Bassoon, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Trumpet, and Piano. The bottom section includes Cello/Bass, Trombone, and Voice. The piano part features a harmonic progression from G major to A major. Various dynamics are indicated throughout the score, such as *mf* (mezzo-forte) and *sfz* (sforzando).

AQUARIAMÁNTIMA

41

Musical score for Aquaramántima, page 41. The score includes parts for Flute 1, Flute 2, Bassoon, Alto Saxophone, Tenor Saxophone 1, Tenor Saxophone 2, Bass Saxophone, Bass Trombone 1, Bass Trombone 2, Bass Trombone 3, Bass Trombone 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Trombone 5, Piano, Cello, Bass, and Voice.

The score features several staves of music with various dynamics and articulations. Key markings include 32^{nd} and f .

- Fl. 1:** Starts with eighth-note patterns, followed by sustained notes and eighth-note patterns.
- Fl. 2:** Sustained notes and eighth-note patterns.
- S. Bx.:** Eighth-note patterns.
- A. Sx.:** Sustained notes and eighth-note patterns.
- T. Sx. 1:** Sustained notes and eighth-note patterns.
- T. Sx. 2:** Sustained notes and eighth-note patterns.
- B. Sx.:** Eighth-note patterns.
- B \flat Trpt. 1:** Sustained notes and eighth-note patterns.
- B \flat Trpt. 2:** Sustained notes and eighth-note patterns.
- B \flat Trpt. 3:** Sustained notes and eighth-note patterns.
- B \flat Trpt. 4:** Sustained notes and eighth-note patterns.
- Trbn. 1:** Sustained notes and eighth-note patterns.
- Trbn. 2:** Sustained notes and eighth-note patterns.
- Trbn. 3:** Sustained notes and eighth-note patterns.
- Trbn. 4:** Sustained notes and eighth-note patterns.
- TPL:** Sustained notes and eighth-note patterns.
- Pno.:** Sustained notes and eighth-note patterns.
- C.B.:** Sustained notes and eighth-note patterns.
- Br.:** Sustained notes and eighth-note patterns.
- Voz:** Sustained notes and eighth-note patterns.

AQUARIAMÁNTIMA

42

Fl. 1

Fl. 2

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

Tpt.

Pno.

C.B.

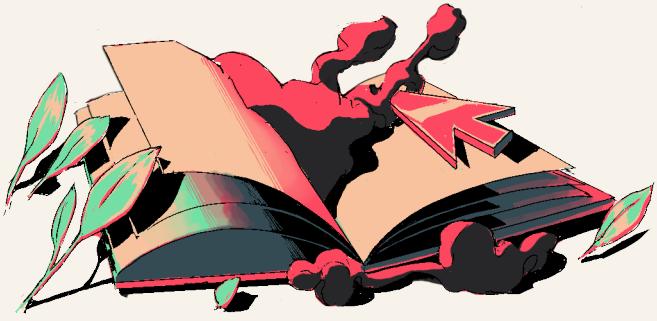
Br.

Voz

327

329





Partichelas

FLAUTA 1

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

The musical score for Flute 1 (Flauta 1) features 12 staves of musical notation. The key signature changes frequently throughout the piece. The dynamics include *mf*, *f*, *ff*, and *mf*. Performance instructions such as "RIT.", "A TEMPO.", and "2" are also present. The time signature varies between 3/4 and 2/4.

Staff 1: Measure 1-4, 3/4 time, *mf*. Measure 5-8, 3/4 time, *mf*. Measure 9-12, 3/4 time, *RIT.* Measure 13-16, 3/4 time, *A TEMPO.* Measure 17-20, 3/4 time, *mf*. Measure 21-24, 3/4 time, *f*. Measure 25-28, 2/4 time, *ff*. Measure 29-32, 2/4 time, *mf*. Measure 33-36, 2/4 time, *mf*. Measure 37-40, 2/4 time, *mf*. Measure 41-44, 2/4 time, *f*. Measure 45-48, 2/4 time, *ff*. Measure 49-52, 2/4 time, *mf*. Measure 53-56, 2/4 time, *f*. Measure 57-60, 2/4 time, *mf*. Measure 61-64, 2/4 time, *mf*.

AQUARIANTIMA

2

AQUARIANTIMA

66

f

16 16

5 8 14

109 *mp*

139 *mf*

145

8 16

173 *mf*

11 3

192 *f*

199 *f* 4 4

215 *f* 4 4

7 3 4 8

235 *f*

244 *f*

AQUARIANTIMA

3

260 *mf* *f*

267 *f*

273 *ff*

279 *mf*

285 8 *mf*

299 *ff*

305 3 *f*

314 *mf*

320

326 *f*

330

FLAUTA 2

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

The musical score for Flute 2 (Flauta 2) is composed of 12 staves of musical notation. The key signature is one flat, and the time signature varies between common time (4/4) and 3/4. The tempo is indicated as $\text{♩} = 75$. The score includes several dynamic markings such as *mf*, *f*, and *ff*. Performance instructions like "RIT." (ritardando) and "A TEMPO." are also present. The music features a mix of eighth and sixteenth-note patterns, with some staves containing rests and others filled with notes. Measure numbers are visible at the beginning of each staff: 4, 9, 15, 21, 29, 35, 41, 47, 54, and 61.

AQUARI MÁNTIMA

2

66

f

72

16

93

5

mp

8

125

14

mf

143

8

157

16

mf

11

189

3

f

4

196

3

f

7

210

4

222

3

f

8

240

mp

ff

4

AQUARIMÁNTIMA

3

250 *f*

260 *mf* *f*

267 *f*

273 *ff*

279 *mf*

285 *mf*

299 *ff*

305 *f*

314 *mf*

320

328 *f*

SAXO SOPRANO

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

The sheet music consists of ten staves of musical notation for soprano saxophone. The key signature is one sharp (F#). The time signature varies between common time (4), 3/4, and 2/4. The tempo is indicated as $\text{♩} = 75$. The music includes dynamic markings such as *mf*, *f*, *ff*, and *rit.* (ritardando). Articulation marks like dots and dashes are present. Measure numbers 4, 11, 19, 29, 40, 48, 56, 64, 72, 107, 16, 14, 8, and 4 are marked above the staff. The title "AQUARIMÁNTIMA" is centered at the top, and the subtitle "PASILLO JAZZ" is at the beginning. The composer's name, "JUAN CARLOS PADILLA RINCÓN", is at the top right.

AQUARIAMÁNTIMA

2

SOLO

139 SOLO
E MIN⁷ **B⁷** **C^{7(b9)}** **D^{#7}** **E MIN⁷** **B⁷** **C^{7(b9)}** **D^{#7}**

149 **A MIN⁹** **F^{#7}** **F⁷⁽¹¹⁾** **E MIN^(MAJ7)** **F⁷⁽¹¹⁾** **C^{#7}** **C⁷⁽¹³⁾** **F⁷⁽¹¹⁾** **F⁷**

157 **E MAJ⁷** **E MAJ⁷⁽⁵⁾** **A MIN⁶** **A MIN⁷** **D⁷⁽¹¹⁾**

165 **C^{#MIN⁷}** **C^{#7}** **F^{#9}** **F^{#7}** **F⁷⁽¹¹⁾** **F^{#7}** **B^{7ALT}**

173 **E MAJ⁷** **E MAJ⁷⁽⁵⁾** **A MIN⁶** **A MIN⁷** **D⁷⁽¹¹⁾**

181 **C^{#MIN⁷}** **C^{#7}** **F^{#9}** **F^{#7}** **F⁷⁽¹¹⁾** **F^{#7}** **B^{7ALT}**

189 **f** **f** **f**

201 **f** **7** **4** **4**

220 **f** **3** **8** **f**

240 **mp** **ff** **f**

248 **f**

254

mf

260 *f*

269

ff

mf

277

mf

285 *mf*

mf

296 *ff*

303

mf

f

309

mf

317 *mf*

f

324

f

330

SAXO ALTO

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{J}=75$

The sheet music consists of 16 staves of musical notation for alto saxophone. The key signature is A major (no sharps or flats). The time signature varies throughout the piece, indicated by numbers above the staff (e.g., 3, 10, 3, 8, 6, 2, 16, 8, 2, 4, 8, 4, 26, 2, 5). The tempo is marked as $\text{J}=75$. The dynamics include *mp*, *RIT.*, *A TEMPO.*, *f*, *ff*, *mf*, *sforz.*, and *mf*. The music features various performance techniques such as slurs, grace notes, and dynamic markings like f and ff .

AQUARI MÁNTIMA

2

Sheet music for 'AQUARI MÁNTIMA' featuring nine staves of musical notation. The music is in 2/4 time, primarily in G major (one sharp), with some sections in F# major (two sharps) and B major (one sharp). The dynamics include *mf*, *f*, *ff*, and *mf* with various slurs and grace notes. Performance instructions such as '3', '5', '8', '4', '2', '6', '9', and '2' are placed above specific measures. Measure numbers 208, 227, 246, 256, 267, 275, 290, 299, 312, and 329 are indicated at the beginning of each staff.

SAXO TENOR 1

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

The sheet music consists of ten staves of musical notation for tenor saxophone. The key signature is one sharp (F#). The time signature varies between common time (4/4) and 3/4. The tempo is indicated as $\text{♩} = 75$. The music is divided into measures by vertical bar lines. Various dynamics are marked throughout the piece, including *mp*, *RIT.*, *A TEMPO. 10*, *f*, *mf*, *sforzando* (*sforz.*), *ff*, and *mf*. Measure numbers are present at the beginning of several staves: 1, 9, 24, 29, 41, 45, 53, 61, 69, and 75. Measure 8 is marked with a circled '8'. Measure 16 is marked with a circled '16'. The music includes various performance techniques such as slurs, grace notes, and eighth-note patterns.

AQUARIMÁNTIMA

2

A musical score for a single instrument, likely a woodwind or brass, featuring 12 staves of music. The score is in common time and consists of two systems. The first system starts at measure 93 with a dynamic of *mf*. It includes measures 93 through 109, with measure 109 ending with a repeat sign. The second system starts at measure 110 with a dynamic of *mp*. Measures 110 through 131 are followed by a repeat sign. Measure 131 ends with a dynamic of *f*. The score continues with measures 141 through 177, ending with a dynamic of *mf*. Measures 177 through 189 follow, ending with a dynamic of *mf*. The final measure, 192, ends with a dynamic of *f*.

AQUARIMÁNTIMA
 2

93 *mf* *sfz*
 98 7 *mf* *f*
 110 4 *mp*
 117 8 4 *mf*
 131 7
 141 4 *mp*
 149 8 4 14 *mf*
 177 *mf*
 180 7 *mf*
 192 2
 194 4 *f* 2

AQUARI MÁNTIMA

3

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 201-208. Dynamics: *f*, *mf*. Articulations: slurs, grace notes. Fingerings: 4, 4, 4.
- Staff 2:** Measures 213-220. Dynamics: *mf*, *f*. Articulations: slurs, grace notes. Fingerings: 4, 4.
- Staff 3:** Measures 225-232. Dynamics: *mf*. Articulations: slurs, grace notes. Fingerings: 8.
- Staff 4:** Measures 235-242. Dynamics: *f*. Articulations: slurs, grace notes.
- Staff 5:** Measures 240-247. Dynamics: *mp*, *ff*. Articulations: slurs, grace notes.
- Staff 6:** Measures 246-253. Dynamics: *f*. Articulations: slurs, grace notes.
- Staff 7:** Measures 250-257. Dynamics: *mf*. Articulations: slurs, grace notes.
- Staff 8:** Measures 254-261. Dynamics: *mf*. Articulations: slurs, grace notes.
- Staff 9:** Measures 260-267. Dynamics: *f*. Articulations: slurs, grace notes.
- Staff 10:** Measures 265-272. Dynamics: *f*. Articulations: slurs, grace notes.

Performance markings include slurs, grace notes, and dynamic changes (e.g., *f*, *mf*, *ff*). Fingerings are indicated above certain notes. Measure numbers are placed above specific measures in some staves.

AQUARIANTIMA

4

267 *f*

272 *ff*

279 *mf*

287 *mf*

293 *mf*

297

301 *ff* *mf*

311 *f*

317 *mf*

322 *mf* *mf* *f*

330

SAXO TENOR 2

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

The sheet music consists of ten staves of musical notation for tenor saxophone. The key signature is one sharp (F#). The time signature varies between common time (4/4) and 3/4. The tempo is indicated as $\text{♩} = 75$. The music includes dynamic markings such as *mp*, *mf*, *f*, *ff*, *RIT.*, *A TEMPO.*, and *sfz*. Measure numbers are present at the beginning of some staves: 10, 24, 29, 37, 41, 45, 49, 53, and 59. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes slurs and grace notes. The style is described as "PASILLO JAZZ".

AQUARIAMÁNTIMA

2

65 *mf* 

72 

77 **16** 

93 *mf* 

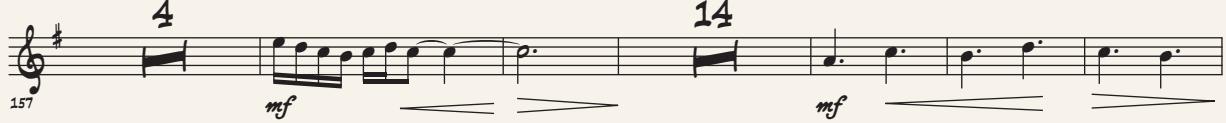
98 **7** *mf* 

110 **4** *mp* 

129 **8** *mf* 

139 **4** 

145 **8** *mp* 

157 **4** *mf* 

180 **7** 

187

mf

2

194 *f*

199 2 *f*

203 4 *mf*

207 2 *mf*

215 5 *f*

219 2 *mf*

246 *f*

251

257 2 *f*

263 2 *f*

269

275 *ff*

4

AQUARIANTIMA

4



5



SAXO BARÍTONO

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

A TEMPO.

The sheet music consists of ten staves of musical notation for baritone saxophone. The key signature is one sharp. The time signature varies between 3/4 and 4/4. Dynamics include *mp*, *ff*, *mf*, *f*, *sforzando* (*sforz.*), and *mf* with a double bar line. Measure numbers are present at the beginning of each staff: 4, 10, 3, 4, 4, 3, 16, 11, 5, 8, 14, 8, 4, 24, 2, 4, and 187. The title "PASILLO JAZZ" and tempo "♩ = 75" are at the top left. The copyright notice "© INSTITUTO DISTRITAL DE LAS ARTES - IDARTES 2020" is at the bottom right.

AQUARIANTIMA

2

2 4 2 19

5 2 19

254 <

263 f

275 ff mp

285 3 mf

297 ff

303

312 3

323 mf f

TROMPETA EN B_b 1

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

A TEMPO.

The sheet music consists of eight staves of musical notation for trumpet. The first staff starts with a dynamic of *mf*. The second staff begins with *sfz* and *ff*. The third staff starts with *mp*. The fourth staff begins with *mp*. The fifth staff starts with *f*. The sixth staff begins with *ff*. The seventh staff starts with *mf*. The eighth staff starts with *f*. Measure numbers are placed above the staves at various points: 4, 4, 4, 11, 9, 5, 16, 8, (MUTE), 4, 14, 4, 6, 16, (MUTE), 4, 5, and 3. The music is set to a tempo of $\text{♩} = 75$.

AQUARI MÁNTIMA

2

202 (MUTE) 3 (OPEN) 3 (OPEN) 3

<img alt="Musical score for Aquari Mántima, page 2. The score consists of ten staves of music for a single instrument. The key signature is one sharp. Measure 202 starts with a muted section (MUTE) followed by three measures of open sound (OPEN). Measure 203 begins with a muted section (MUTE) followed by measures 4 (OPEN), 2 (OPEN), and 3 (OPEN). Measure 204 starts with a muted section (MUTE) followed by measure 4 (OPEN). Measures 205-206 show a complex pattern of muted and open sounds. Measure 207 starts with a dynamic f. Measures 208-209 show a series of eighth-note patterns. Measure 210 starts with ff. Measures 211-212 show a series of eighth-note patterns. Measure 213 starts with p. Measures 214-215 show a series of eighth-note patterns. Measure 216 starts with mf. Measures 217-218 show a series of eighth-note patterns. Measure 219 starts with f. Measures 220-221 show a series of eighth-note patterns. Measure 222 starts with ff. Measures 223-224 show a series of eighth-note patterns. Measure 225 starts with mf. Measures 226-227 show a series of eighth-note patterns. Measure 228 starts with f. Measures 229-230 show a series of eighth-note patterns. Measure 231 starts with ff. Measures 232-233 show a series of eighth-note patterns. Measure 234 starts with f. Measures 235-236 show a series of eighth-note patterns. Measure 237 starts with ff. Measures 238-239 show a series of eighth-note patterns. Measure 240 starts with ff. Measures 241-242 show a series of eighth-note patterns. Measure 243 starts with ff. Measures 244-245 show a series of eighth-note patterns. Measure 246 starts with f. Measures 247-248 show a series of eighth-note patterns. Measure 249 starts with ff. Measures 250-251 show a series of eighth-note patterns. Measure 252 starts with ff. Measures 253-254 show a series of eighth-note patterns. Measure 255 starts with ff. Measures 256-257 show a series of eighth-note patterns. Measure 258 starts with ff. Measures 259-260 show a series of eighth-note patterns. Measure 261 starts with ff. Measures 262-263 show a series of eighth-note patterns. Measure 264 starts with ff. Measures 265-266 show a series of eighth-note patterns. Measure 267 starts with ff. Measures 268-269 show a series of eighth-note patterns. Measure 270 starts with ff. Measures 271-272 show a series of eighth-note patterns. Measure 273 starts with ff. Measures 274-275 show a series of eighth-note patterns. Measure 276 starts with ff. Measures 277-278 show a series of eighth-note patterns. Measure 279 starts with ff. Measures 280-281 show a series of eighth-note patterns. Measure 282 starts with ff. Measures 283-284 show a series of eighth-note patterns. Measure 285 starts with ff. Measures 286-287 show a series of eighth-note patterns. Measure 288 starts with ff. Measures 289-290 show a series of eighth-note patterns. Measure 291 starts with ff. Measures 292-293 show a series of eighth-note patterns. Measure 294 starts with ff. Measures 295-296 show a series of eighth-note patterns. Measure 297 starts with ff. Measures 298-299 show a series of eighth-note patterns. Measure 300 starts with ff. Measures 301-302 show a series of eighth-note patterns. Measure 303 starts with ff. Measures 304-305 show a series of eighth-note patterns. Measure 306 starts with ff. Measures 307-308 show a series of eighth-note patterns. Measure 309 starts with ff. Measures 310-311 show a series of eighth-note patterns. Measure 312 starts with ff. Measures 313-314 show a series of eighth-note patterns. Measure 315 starts with ff. Measures 316-317 show a series of eighth-note patterns. Measure 318 starts with ff. Measures 319-320 show a series of eighth-note patterns. Measure 321 starts with ff. Measures 322-323 show a series of eighth-note patterns. Measure 324 starts with ff. Measures 325-326 show a series of eighth-note patterns. Measure 327 starts with ff. Measures 328-329 show a series of eighth-note patterns. Measure 330 starts with ff. Measures 331-332 show a series of eighth-note patterns. Measure 333 starts with ff. Measures 334-335 show a series of eighth-note patterns. Measure 336 starts with ff. Measures 337-338 show a series of eighth-note patterns. Measure 339 starts with ff. Measures 340-341 show a series of eighth-note patterns. Measure 342 starts with ff. Measures 343-344 show a series of eighth-note patterns. Measure 345 starts with ff. Measures 346-347 show a series of eighth-note patterns. Measure 348 starts with ff. Measures 349-350 show a series of eighth-note patterns. Measure 351 starts with ff. Measures 352-353 show a series of eighth-note patterns. Measure 354 starts with ff. Measures 355-356 show a series of eighth-note patterns. Measure 357 starts with ff. Measures 358-359 show a series of eighth-note patterns. Measure 360 starts with ff. Measures 361-362 show a series of eighth-note patterns. Measure 363 starts with ff. Measures 364-365 show a series of eighth-note patterns. Measure 366 starts with ff. Measures 367-368 show a series of eighth-note patterns. Measure 369 starts with ff. Measures 370-371 show a series of eighth-note patterns. Measure 372 starts with ff. Measures 373-374 show a series of eighth-note patterns. Measure 375 starts with ff. Measures 376-377 show a series of eighth-note patterns. Measure 378 starts with ff. Measures 379-380 show a series of eighth-note patterns. Measure 381 starts with ff. Measures 382-383 show a series of eighth-note patterns. Measure 384 starts with ff. Measures 385-386 show a series of eighth-note patterns. Measure 387 starts with ff. Measures 388-389 show a series of eighth-note patterns. Measure 390 starts with ff. Measures 391-392 show a series of eighth-note patterns. Measure 393 starts with ff. Measures 394-395 show a series of eighth-note patterns. Measure 396 starts with ff. Measures 397-398 show a series of eighth-note patterns. Measure 399 starts with ff. Measures 400-401 show a series of eighth-note patterns. Measure 402 starts with ff. Measures 403-404 show a series of eighth-note patterns. Measure 405 starts with ff. Measures 406-407 show a series of eighth-note patterns. Measure 408 starts with ff. Measures 409-410 show a series of eighth-note patterns. Measure 411 starts with ff. Measures 412-413 show a series of eighth-note patterns. Measure 414 starts with ff. Measures 415-416 show a series of eighth-note patterns. Measure 417 starts with ff. Measures 418-419 show a series of eighth-note patterns. Measure 420 starts with ff. Measures 421-422 show a series of eighth-note patterns. Measure 423 starts with ff. Measures 424-425 show a series of eighth-note patterns. Measure 426 starts with ff. Measures 427-428 show a series of eighth-note patterns. Measure 429 starts with ff. Measures 430-431 show a series of eighth-note patterns. Measure 432 starts with ff. Measures 433-434 show a series of eighth-note patterns. Measure 435 starts with ff. Measures 436-437 show a series of eighth-note patterns. Measure 438 starts with ff. Measures 439-440 show a series of eighth-note patterns. Measure 441 starts with ff. Measures 442-443 show a series of eighth-note patterns. Measure 444 starts with ff. Measures 445-446 show a series of eighth-note patterns. Measure 447 starts with ff. Measures 448-449 show a series of eighth-note patterns. Measure 450 starts with ff. Measures 451-452 show a series of eighth-note patterns. Measure 453 starts with ff. Measures 454-455 show a series of eighth-note patterns. Measure 456 starts with ff. Measures 457-458 show a series of eighth-note patterns. Measure 459 starts with ff. Measures 460-461 show a series of eighth-note patterns. Measure 462 starts with ff. Measures 463-464 show a series of eighth-note patterns. Measure 465 starts with ff. Measures 466-467 show a series of eighth-note patterns. Measure 468 starts with ff. Measures 469-470 show a series of eighth-note patterns. Measure 471 starts with ff. Measures 472-473 show a series of eighth-note patterns. Measure 474 starts with ff. Measures 475-476 show a series of eighth-note patterns. Measure 477 starts with ff. Measures 478-479 show a series of eighth-note patterns. Measure 480 starts with ff. Measures 481-482 show a series of eighth-note patterns. Measure 483 starts with ff. Measures 484-485 show a series of eighth-note patterns. Measure 486 starts with ff. Measures 487-488 show a series of eighth-note patterns. Measure 489 starts with ff. Measures 490-491 show a series of eighth-note patterns. Measure 492 starts with ff. Measures 493-494 show a series of eighth-note patterns. Measure 495 starts with ff. Measures 496-497 show a series of eighth-note patterns. Measure 498 starts with ff. Measures 499-500 show a series of eighth-note patterns. Measure 501 starts with ff. Measures 502-503 show a series of eighth-note patterns. Measure 504 starts with ff. Measures 505-506 show a series of eighth-note patterns. Measure 507 starts with ff. Measures 508-509 show a series of eighth-note patterns. Measure 509 ends with ff.</p>

TROMPETA IN B♭ 2

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

A TEMPO.

The sheet music consists of ten staves of musical notation for trumpet. The key signature is one sharp (F#). The tempo is indicated as $\text{♩} = 75$. The piece is in common time (indicated by '4'). The title 'AQUARIMÁNTIMA' is at the top center. The composer's name, 'JUAN CARLOS PADILLA RINCÓN', is at the top right. The first staff starts with a dynamic of mf followed by sfz . The second staff begins with ff , followed by mp , then mf , and finally f . The third staff starts with mf , followed by f , then ff , and finally f . The fourth staff starts with mp , followed by sfz , then mp , and finally sfz . The fifth staff starts with f . The sixth staff starts with mf , followed by sfz , then mf , and finally f . The seventh staff starts with mp , followed by a dynamic of $(MUTE)$, then 4 , and finally 14 . The eighth staff starts with 4 , followed by 4 , then 16 , and finally $(OPEN)$. The ninth staff starts with mf , followed by sfz , then f , and finally 4 . The tenth staff starts with mf , followed by sfz , then mf , and finally 5 .

AQUARIMÁNTIMA

2

3 (MUTE) 3 (OPEN) 3 (OPEN)

199 mf —————— mf —————— mf ——————

3 (MUTE) 4 (OPEN) 2

215 mf —————— mf ——————

3 (MUTE) 4 (OPEN) 3

229 mp —————— mf ——————

mf —————— f ——————

9

254 f ——————

ff ——————

4

279 p —————— p —————— mf ——————

mf —————— f —————— mf —————— f

3 (OPEN)

302 ff —————— f ——————

5

314 f ——————

TROMPETA EN B_b 3

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{J}=75$

A TEMPO.

The sheet music consists of 12 staves of musical notation for trumpet. The key signature is B-flat major (one sharp). The time signature is 3/4 throughout. The tempo is indicated as $\text{J}=75$. The music is divided into measures by vertical bar lines. Some measures are grouped by thicker horizontal lines. Various dynamics are marked, including *sff*, *ff*, *f*, *mf*, *mp*, *sfz*, and *mf*. Performance instructions include *(OPEN)* and *(MUTE)*. Measure numbers are placed above certain measures: 4, 4, 4, 11, 27, 39, 56, 65, 13, 8, 16, 121, 148, 165, 192, 5, 3, 3. Measure 11 starts with a dynamic of *mf*.

AQUARIANTIMA

2

3 (OPEN) 3 (MUTE) 4 (OPEN)

mf mf mf

2

mp mp mf

3 (MUTE) 4 (MUTE)

mf f

4

f

ff

4

p p p p

mf mf f ff f

9

mf f

5

f

TROMPETA EN B_b 4

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

A TEMPO.

4 4 4 11
28 40 57 16
13 8 (MUTE)
14 4 4 6
16 (MUTE) 4 (OPEN) 4
5 3 (MUTE) 3 (OPEN)

192 193

AQUARIANTIMA

2

3 (OPEN) 3 (MUTE) 4 (OPEN)

2210 *mf* = = = *mf* = = = *mf* = = =

227 *mp* — — — *mf* — — —

3 (MUTE) 4 (MUTE)

236 < *mf* = = = *f* = = =

250 4 9 *f*

269 *ff*

278 4 *p* — — — *p* — — — *mf*

292 *mf* — — — *f*

299 9 *mf* — — — *f* *ff* — — — *f*

314 *mp* *sfp* — — — *mp* *sfp* — — —

323 5 *f*

TROMBÓN 1

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{J}=75$

The musical score consists of 12 staves of music for Trombone 1. The key signature is one flat, and the time signature varies between common time (4/4), 3/4, and 16/16. The tempo is marked as $\text{J}=75$. The score includes dynamic markings such as *mp*, *RIT.*, *A TEMPO*, *mf*, *ff*, *f*, *mf*, *sforzando* (*sforz.*), and *p*. The score also features various slurs, grace notes, and rhythmic patterns typical of jazz music. Measure numbers are indicated at the beginning of each staff: 1, 9, 21, 33, 41, 52, 61, 69, 77, 98, and 105. The title "PASILLO JAZZ" is placed above the first staff, and the tempo "J=75" is indicated below it.

AQUARIANTIMA

2

125 *mp* —————— *mf* —————— 7

139 12 *mp* *sfz* —————— *mf* *sfz* —————— *f*

157 6 12 *mp* —————— *mf* —————— 7

187 12 *mf* —————— 4

196 8 *mf* —————— 2

212 3 *mf* —————— 3

224 2 *mf* —————— *mp* —————— *mf*

233 5 *mf* —————— 6

250 *mf*

254 2

260 *f*

AQUARIANTIMA

3

267 *f*

275 *ff* *mf*

287 *mf*

295 *mf* *f*

299 *mf* *f* *ff*

303

312 *f*

317 *mf*

323 *mf* *mf* *f*

330

The sheet music consists of ten staves of musical notation. The first staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The music features continuous eighth-note patterns. Dynamics include *f*, *ff*, and *mf*. Measure endings are indicated by vertical lines with numbers 4 and 2. Measure numbers 267, 275, 287, 295, 299, 303, 312, 317, 323, and 330 are placed at the start of their respective staves. The music concludes with a final measure ending.

TROMBÓN 2

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

RIT.

The musical score for Trombone 2 consists of 14 staves of music. Staff 1 starts with eighth-note patterns at mp , followed by a dynamic instruction $< >$ and another mp . Staff 2 begins with a measure at 4 (indicated by a '4' above the staff), followed by a measure at 3 (indicated by a '3' above the staff). Staff 3 starts with a measure at mf , followed by a measure at 3 . Staff 4 starts with a dynamic ff , followed by mf . Staff 5 starts with mp , followed by mp , mf , and f . Staff 6 starts with mf , followed by f , ff , and mf . Staff 7 starts with f . Staff 8 starts with mf , followed by f . Staff 9 starts with mf , followed by f . Staff 10 starts with f . Staff 11 starts with mf , followed by sfz . Staff 12 starts with 7 , followed by 15 . Staff 13 starts with mf , followed by f .

AQUARIANTIMA

2

125 *mp* —————— *mf* —————— *f*

139 *mp* *sfz* *mf* *sfz* *f*

157 *mp* *mf* *mf* *mf*

187 *mf* *mf* *mf*

199 *mf* *mf* *mf*

218 *mf* *mf* *mf*

229 *mp* *mf* —————— *mf*

236 *mf* *mf*

241 *mf* *mf*

254 *mf*

258 *mf*

2

4

4

f

f

TROMBÓN 3

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

A TEMPO.

4

mp

17 *mf*

29 *mf*

mp

mp

37 *mf* — *f* *mf* — *f* *ff*

53 *f*

69 *f*

16 12

105 *mf* — *f* *mp* — —

129 *mf* — — *mp* *sfp* —

155 *mf* *sfp* — *f* *mp* — —

4

6

22

8

2

189 *mf* — — *mf* — — *mf* — —

AQUARIMÁNTIMA

2

3

3

2

5

6

13

4

8

212 *mf*

227 *mp* *mf*

241 *mf*

267 *f*

275 *ff*

283 *mf*

295 *f*

303

312 *f*

327 *mf*

f

TROMBÓN 4

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

RIT. *A TEMPO.*

4

mp < > <> >

17 *mf* 3 3 *ff*

29 *mf* *mp* *mp* *f*

37 *mf* *f* *mf* *f* *ff*

45

54 *f*

63

74 16 12 *mf* *f*

110 *mp* <> *mf* <>

139 12 *mf* *sfp* <> *mf* *sfp* <> *f*

15 7 6

AQUARIMÁNTIMA

2

22

4

163 *mp*

196 *mf*

218 *mf*

231 *mf*

250 *mf*

267 *f*

275 *ff*

287 *mf*

298 *mf*

316 *mf*

325 *mf*

f

TRIPLE

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓNPASILLO JAZZ $\text{J}=75$

A TEMPO.

4 4 4 4

f *mf*

ff

mf

15

f *mf* *f* *ff*

f

SOLO *D MIN⁷*

A⁷ *B^{b7(b9)}* *C^{#7}* *D MIN⁷* *A⁷* *B^{b7(b9)}* *C^{#7}* *G MIN⁹*

E⁷ *E^{b7(11)}* *D MIN(MAJ7)* *E^{b7(11)}* *B⁷* *B^{b7(13)}* *E⁷* *A^{7ALT}*

D MIN⁷ *A^{7(b9)}* *B^{b7(b9)}* *A^{7(b9)}* *D MIN(MAJ7)* *A⁷* *B^{b7(b9)}* *C^{#7}*

AQUARIAMÁNTIMA

2

101

G MIN⁹ E^{ø7} E^{b7(§11)} D MIN^(MAJ7) E^{b7(§11)} B^{ø7} B^{b7(13)} E^{ø7} > E^{b7}

109 D MAJ⁷ D MAJ^{7(§5)} G MIN⁶ G MIN⁷ C^{7(§11)}

117 B MIN⁷ B⁷ E⁹ E^{ø7} E^{b7(§11)} E^{ø7} A^{7ALT}

125 D MAJ⁷ D MAJ^{7(§5)} G MIN⁶ G MIN⁷ C^{7(§11)}

133 B MIN⁷ B⁷ E⁹ E^{ø7} E^{b7(§11)} E^{ø7} A^{7ALT}

ND OF SOLO 141 D MIN⁷ A⁷ B^{b7(b9)} C^{#ø7} D MIN⁷ A⁷ B^{b7(b9)} C^{#ø7}

149 G MIN⁹ E^{ø7} E^{b7(§11)} D MIN^(MAJ7) E^{b7(§11)} B^{ø7} B^{b7(13)} E^{b7(§11)} E^{b7}

157 D MAJ⁷ D MAJ^{7(§5)} G MIN⁶ G MIN⁷ C^{7(§11)}

165 B MIN⁷ B⁷ E⁹ E^{ø7} E^{b7(§11)} E^{ø7} A^{7ALT}

173 D MAJ⁷ D MAJ^{7(§5)} G MIN⁶ G MIN⁷ C^{7(§11)}

181 B MIN⁷ B⁷ E⁹ E^{ø7} E^{b7(§11)} E^{ø7} A^{7ALT}

2 5 9

3

28

251

255

267

276

303

310

319

327

TIPLE

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{J}=75$

A TEMPO.

The musical score consists of ten staves of music for Tiple (Flute). The key signature is one flat, and the time signature varies between common time and 3/4. The score includes dynamic markings such as *f*, *mf*, and *ff*. Harmonic progressions are indicated by Roman numerals and chord names like D MIN, A 7(9), B 7(9), A 7(9), D MIN, A 7(9), B 7(9), A 7(9), E 9, E 7(11), D MIN(MAJ7), E 7(11), B 9, B 7(13), E 9, A 7ALT, D MIN7, A 7(9), B 7(9), A 7(9), D MIN(MAJ7), A 7, B 7(9), C 9, and G MIN9. The score concludes with a solo section for D MIN7.

PIANO

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{J}=75$

RIT.

Piano

4

mf

mf

4

A TEMPO.

Pno.

13

Pno.

20

f

mf

ff

Pno.

25

mf

Pno.

31

mf

f

mf

f

ff

AQUARIMÁNTIMA

2

Pno.

45 *mf*

53 >

Pno.

61 *mf*

69 >

D MIN⁷ A⁷ B^{b7(b9)} C^{#7} D MIN⁷ A⁷ B^{b7(b9)} C^{#7}

Pno.

77

G MIN⁹ E^{>7} E^{b7(#11)} D MIN^(MAJ7) E^{b7(#11)} B^{>7} B^{b7(13)} E^{>7} A^{7ALT}

Pno.

85

AQUARIANTIMA

3

Pno.

93

D MIN⁷ A 7(9) B $b7(9)$ A 7(9) D MIN^(MAJ7) A 7 B $b7(9)$ C \sharp ⁰⁷

Pno.

101

G MIN⁹ E ^ø⁷ E $b7(\sharp11)$ D MIN^(MAJ7) E $b7(\sharp11)$ B ^ø⁷ B $b7(13)$ E ^ø⁷ E $b7$

Pno.

109

D MAJ⁷ D MAJ^{7(♯5)} G MIN⁶ G MIN⁷ C 7(^{♯11})

Pno.

117

B MIN⁷ B ⁷ E ⁹ E ^ø⁷ E $b7(\sharp11)$ E ^ø⁷ A 7 ALT

Pno.

125

D MAJ⁷ D MAJ^{7(♯5)} G MIN⁶ G MIN⁷ C 7(^{♯11})

Pno.

133

B MIN⁷ B ⁷ E ⁹ E ^ø⁷ E $b7(\sharp11)$ E ^ø⁷ A 7 ALT

AQUARIMÁNTIMA

4

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

AQUARIANTIMA

5

Pno.

197

f

f

Pno.

203

Pno.

209

Pno.

215

mf

Pno.

221

Pno.

227

AQUARIMÁNTIMA

6

Pno.

233

241

mf

247

mf

253

ff

Pno.

259

f

Pno.

265

AQUARIANTIMA

7

Pno. { 271

Pno. { 277 *mf*

Pno. { 283

Pno. { 289

Pno. { 295 *f*

Pno. { 301

AQUARIANTIMA

8

Pno.

308

311

312

313

321

329

CONTRABAJO

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{♩} = 75$

A TEMPO.

The sheet music consists of ten staves of musical notation for Contrabass. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features three measures of rests followed by eighth-note patterns. The second staff starts with a bass clef, a key signature of one flat, and a common time signature. It includes measures 18 through 27, with a dynamic of *ff* at measure 27. The third staff continues from measure 27 to 36, also with a bass clef and one flat. Measures 36 through 45 follow, ending with a dynamic of *ff*. The fourth staff begins at measure 45, featuring a bass clef and one flat. Measures 54 through 63 are shown, with a dynamic of *f* at measure 54. The fifth staff continues from measure 63 to 72, also with a bass clef and one flat. Measures 72 through 85 conclude the piece, with harmonic progressions labeled: D MIN⁷, A⁷, B^{b7(b9)}, C^{#o7}, D MIN⁷, A⁷, B^{b7(b9)}, C^{#o7}; G MIN⁹, E^{o7}, E^{b7(11)}, D MIN^(MAJ7), E^{b7(11)}, B^{o7}, B^{b7(13)}, E^{o7}, and A^{7ALT}.

AQUARIUMÁNTIMA

2

D MIN⁷ **A^{7(b9)}** **B^{b7(b9)}** **A^{7(b9)}** **D MIN^(MAJ7)** **A⁷** **B^{b7(b9)}** **C^{#7}**
93

G MIN⁹ **E^{>7}** **E^{b7(±11)}** **D MIN^(MAJ7)** **E^{b7(±11)}** **B^{>7}** **B^{b7(13)}** **E^{>7}** **E^{b7}**
101

D MAJ⁷ **D MAJ^{7(±5)}** **G MIN⁶** **G MIN⁷** **C^{7(±11)}**
109

B MIN⁷ **B⁷** **E⁹** **E^{>7}** **E^{b7(±11)}** **E^{>7}** **A^{7ALT}**
117

D MAJ⁷ **D MAJ^{7(±5)}** **G MIN⁶** **G MIN⁷** **C^{7(±11)}**
125

B MIN⁷ **B⁷** **E⁹** **E^{>7}** **E^{b7(±11)}** **E^{>7}** **A^{7ALT}**
133

D MIN⁷ **A⁷** **B^{b7(b9)}** **C^{#7}** **D MIN⁷** **A⁷** **B^{b7(b9)}** **C^{#7}**
141

G MIN⁹ **E^{>7}** **E^{b7(±11)}** **D MIN^(MAJ7)** **E^{b7(±11)}** **B^{>7}** **B^{b7(13)}** **E^{b7(±11)}** **E^{b7}**
149

D MAJ⁷ **D MAJ^{7(±5)}** **G MIN⁶** **G MIN⁷** **C^{7(±11)}**
157

B MIN⁷ **B⁷** **E⁹** **E^{>7}** **E^{b7(±11)}** **E^{>7}**
165

A^{7ALT} **D MAJ^{7(±5)}** **G MIN⁶**
172

AQUARIMÁNTIMA

3

G MIN⁷ **C⁷⁽⁴¹¹⁾** **B MIN⁷** **B⁷** **E⁹** **E⁹** **E⁹** **E^{b7(411)}** **E⁹** **A^{7ALT}**
179

mf

189

196

203

210

218

226

234 *f*

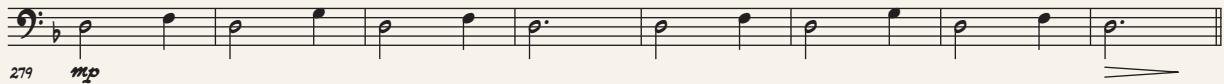
242

250 *mf*

2

AQUARIANTIMA

4



BATERÍA

PASILLO JAZZ $\text{J} = 75$

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

AMBIENTE CON PALOS

24

43

61

81

93

105

116

129

141

A TEMPO.

BREAK

RITMO

ff >

f >

8

4

3

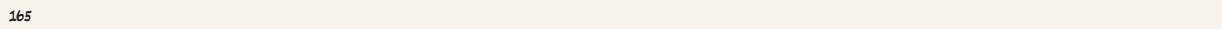
4

6

6

AQUARIMÁNTIMA

2



Voz

AQUARIMÁNTIMA

COMPOSICIÓN Y ARREGLO
JUAN CARLOS PADILLA RINCÓN

PASILLO JAZZ $\text{J}=75$

The musical score consists of 12 staves of music for voice (Voz). The key signature changes throughout the piece, starting with a minor key (indicated by a 'b' symbol) and moving through various modes and keys. The time signature also varies, with measures containing 3, 4, 8, 16, and 32 beats. The vocal line includes sustained notes, eighth-note patterns, and sixteenth-note figures. Dynamics such as *f*, *ff*, *mf*, and *p* are used to indicate volume levels. Articulation marks like dots and dashes are placed under specific notes. Measure numbers are indicated at the beginning of each staff: 13, 25, 29, 35, 40, 45, 64, 70, and 77. The title 'AQUARIMÁNTIMA' is centered at the top, and the subtitle 'PASILLO JAZZ $\text{J}=75$ ' is located below it.

AQUARI MÁNTIMA

2

16

16

32

5

17

13

4

13

279

8

287

16

303

306

310

f

313

317

mf

320

324

328

f

332

This musical score is a page from the composition 'AQUARI MÁNTIMA'. It features ten staves of music for a single instrument, likely a woodwind or brass instrument given the range of notes. The key signature changes frequently throughout the piece, reflecting the 'mántima' (changeable) nature of the title. Measure numbers are provided at the start of each staff. The music includes various note heads (solid, hollow, sharp, flat), stems, and rests. Dynamic markings like 'f' (fortissimo) are present. The score is written on five-line staves with a treble clef.



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.

