

PARTITURAS ECUATORIANAS
Tomo III

PACO GODOY

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Partituras ecuatorianas

Tomo III

PACO GODOY

Prólogo: JOSÉ MANUEL CASTELLANO GIL

FICHA TÉCNICA

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Autor: Paco Godoy

Prólogo: José Manuel Castellano Gil

Epílogo: Wilson Zapata Bustamante

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PRÓLOGO

Un genio musical ecuatoriano: Paco Godoy

Paco Godoy, músico, compositor, intérprete y director, nació un 6 de noviembre de 1971 en la ciudad de Riobamba (Ecuador) en el seno de una dinastía musical con 150 años de historia, integrada por cinco generaciones que inicia su tatarabuelo, Bernardo Godoy Cardoso, compositor e intérprete de teclado, órgano, armonio y maestro de capilla de iglesias.

Idéntico camino profesional recorría su hijo Agustín Godoy Velarde - bisabuelo de Paco Godoy- compositor y organista de la iglesia Santa Rosa en la ciudad de Riobamba y autor, entre otras piezas, de un ritmo de tonada llamada “Simonita”, que ha sido grabado recientemente por el Dúo Aguayo Huayamabe.

La tercera generación viene de la mano de su abuelo, Ángel Serafín Pulgar, famoso músico, compositor y trompetista de carácter académico, que leía y escribía música de los grandes compositores universales y la trompeta fue su instrumento principal. Además llegó a desempeñar cargos destacados, como la dirección del Conservatorio de Música de la ciudad de Riobamba, la filarmónica de Guayaquil, profesor y catedrático del Conservatorio de la ciudad de Ambato La Merced y director de diversas bandas, como la Brigada las Galápagos, la Banda de la policía y la Banda del Municipio en la ciudad de Riobamba.

Gonzalo Godoy -padre de Paco Godoy- lidera la cuarta generación familiar. Su formación musical estuvo marcada por su abuelo, Agustín Godoy Velarde, de quien aprendió la liturgia, la música sacra en latín, los responsos y los salmos. Tras el fallecimiento de su padre ocupó el puesto de organista de la iglesia de Santa Rosa en Riobamba. Una actividad que solo pudo desempeñar durante un breve periodo de

tiempo -como nos comenta Paco Godoy- ya que *“los curas le voltearon del trabajo a mi padre por unas canastas y unos regalos recibidos”* que habían sido ofrecidos por otro candidato para obtener ese puesto.

Sin embargo, como señala la sabiduría popular, *“no hay mal que por bien venga”*. De modo que al verse desempleado tomó la decisión de trasladarse a Guayaquil, donde se le abría un panorama lleno de oportunidades durante cincuenta años de su vida. El padre de Paco Godoy, que pasaba entre Guayaquil y Riobamba, logró una prolífera carrera musical, grabó discos con artistas de primera fila, como Julio Jaramillo, Aguayo Huayamabe, Fresia Saavedra, Carlos Rubira Infante y un largo etcétera. Gonzalo Godoy, que en la actualidad cuenta con noventa años, también fue un consumado compositor de obras muy conocidas, como *“Rumiñahui”*, *“La Romería”*, *“Rosita hermosa”*, *“Despedida”*, entre otras muchas.

Fue en ese ambiente y en esa tradición familiar, donde la música era algo natural, donde nació Paco Godoy, quinta generación de esta histórica dinastía musical ecuatoriana. Fue el noveno hijo, de diez hermanos, y el único que siguió los pasos de sus antecesores, aunque su hermano mayor, Mario Godoy, se había inclinado por la musicología: participó en la elaboración del Diccionario de la música iberoamericana con las biografías de compositores ecuatorianos; propuso en 1993, al entonces presidente de la República el arquitecto Sixto Durán Ballén, la designación del Primero de octubre, fecha de nacimiento de Julio Jaramillo, como el Día Nacional del Pasillo; y fue, además, el promotor de la creación del Museo del Pasillo.

Formación previa

Su iniciación musical fue la escuela familiar: su hermano Mario Godoy lo introdujo en los primeros rudimentos de la música, su padre pulió su formación y fue su abuelo que, tras oír tocar el piano al niño Paco Godoy, alentó a su padre que *“este muchacho no puede quedarse en Riobamba, porque tiene toda la madera, todo el talento y tiene que ir a la capital, a Quito, para estudiar formalmente música”*.

Primer concierto

A sus cinco años, en 1976, ofrecía su primer concierto de piano en el Auditorio del Consejo Provincial de la ciudad de Riobamba, evento organizado por la Casa de la Cultura Ecuatoriana, presidida, en aquel entonces, por la licenciada Eulalia Alban de Cifuentes. Ese concierto fue el punto de partida de su carrera profesional. Según cuentan las crónicas se encontró con un teatro lleno y con un programa que en su primera parte intervenía el concertista quiteño de música clásica y latinoamericana, Homero Idrovo. Y una segunda parte a cargo del niño prodigio de Riobamba, Paquito Godoy, con un repertorio de música ecuatoriana, donde interpretó a los más grandes consagrados compositores ecuatorianos, como el pasillo “*Adoración*” de Enrique Ibañez Mora y “*La vasija de barro*” de Benítez y Valencia. Todavía hoy Paco Godoy conserva con inmenso cariño y gran celo el programa de mano de su primera actuación. A partir de ese momento comenzó a recibir frecuentes invitaciones para participar en recitales musicales dentro de los actos conmemorativos de las distintas instituciones, como la Universidad Politécnica, la Universidad del Chimborazo y diversas Unidades Educativas.

Formación académica en Quito

Después de su formación musical familiar comenzaba su etapa propiamente académica. A sus diez años se trasladaba a Quito (1981) a estudiar cuarto grado en la Escuela San Andrés de los padres franciscanos, ubicada en el Centro Histórico, actividad que combinaba como organista de la iglesia de la Compañía de Jesús durante sábados y domingos. Entre semana tenía un doble horario, en las mañanas, asistía como todos los niños a la escuela y, por la tarde, recibía clases en el Centro de Difusión Musical, una escuela de música regentada por la Orquesta Sinfónica Nacional del Ecuador. Su primer año de estudios musicales fue con el instrumento de violín y las materias de solfeo, armonía, historia de la música y sus maestros fueron Óscar Vargas Romero, guatemalteco, y también el profesor Hugo Pazmiño, entre otros.

Al año siguiente ingresaba en el Instituto de Música Sacra Jaime Mola, donde permaneció por un año y optó por el piano, siendo su maestra Sandra Marín. Fue en esos momentos cuando tuvo una invitación de la Casa de la Cultura Ecuatoriana a participar en un concurso. Recuerda todavía con claridad cómo vivió esa experiencia. Participaron diez pianistas de diferentes ciudades del Ecuador, niños y jóvenes. En el sorteo le correspondió el número 10, es decir, el último en actuar. Y recuerda que *“pasaba un niño daba su nombre y decía voy a tocar una sonatina de Scarlatti; pasaba otro, daba su nombre y decía voy a tocar una invención de Bach; pasaba otro y decía que iba a tocar una sonata de Mozart; pasaba a otro niño daba su nombre y decía bueno voy a tocar un vals de Chopin”*. Y cuando le correspondía su turno, dijo su nombre y anunció que iba a tocar un danzante de su propia autoría, *“Los Pastores”*, que provocó un gran impacto en el Jurado, donde se encontraba el rector del Conservatorio Nacional de Música, el maestro Gerardo Guevara.

Resultó ganador de este certamen de piano y el Director del Conservatorio se acercó a Paco Godoy para preguntarle dónde estudiaba y cuando le contó su realidad, que quería estudiar en el conservatorio, que no sabía cómo, porque era muy difícil. El mismo rector le llevó al Conservatorio y lo puso en manos de la maestra Bertha Brito, catedrática pianista que había estudiado en la Sorbona de París y tenía alumnos solamente selectos, además, de ser sobrina del famosísimo compositor Carlos Brito Benavides, autor del pasillo *“Sombras”*, *“Cuando tú te hayas ido me volverán las sombras”*, con versos de la mexicana poetisa Rosario Sansores.

Gerardo Guevara le concedió el honor de llevarlo ante la maestra: *“le traigo a este niño para que usted le dé clase”* y la maestra contestó *“bueno quiero escucharle tocar”*. Y nuevamente la historia se repetía, pues el joven Paquito Godoy interpretó un divertimento para piano, que llevaba como título *“Jugando con el piano”*, una pieza suya escrita para violín, violoncelo y piano, con la que había ganado un concurso organizado por la Casa de la Cultura. Ese fue su primer paso

para ingresar en el Conservatorio durante cinco años, hasta 1989, donde también pudo estudiar solfeo con el maestro José Salgado; armonía con el maestro Gerardo Guevara; e historia de la música con la maestra Martha López.

Un compositor prematuro

Paco Godoy se considera un compositor de oficio, *“es un don y nació con el don, yo compongo desde que tenía cinco años”*. Su primera creación musical fue *“Daquilema”*. Después descubrió que la mejor herencia que podía dejar en este mundo son sus obras musicales. En la actualidad, ha compuesto una ingente cantidad de música. Tiene obras para piano solo, piano y tenor, piano y violín, piano y flautas, suites, música sinfónica, poemas, divertimentos, música popular, música académica, música romántica, música tropical, músicaailable y en todos los géneros musicales del Ecuador. Además de música para bandas de pueblo en diferentes ritmos, pasacalles, San Juanito, Bomba y música para bandas.

Sus géneros preferidos

La música es infinita para Paco Godoy. No se pone límites, música ecuatoriana, latinoamericana, universal, música académica, además, tiene el concepto que la música es una sola y está en desacuerdo con la división entre música académica y música popular. La música, según Paco Godoy, es un abanico, es un jardín, variedad y diversidad, donde todo ese conjunto es música y todo ese conjunto es arte.

Sus instrumentos predilectos

El piano es su instrumento de formación y lo ejecuta de forma profesional, junto a los instrumentos de teclado, órgano, acordeón, sintetizador, armonio, aunque tiene conocimientos en guitarra, requinto, bajo, batería no se atreve a salir en público con un instrumento que no sea el teclado.

Su faceta como director

Ha tenido la oportunidad de recibir invitaciones para dirigir sus propios arreglos, sus propias composiciones a orquestas sinfónicas,

filarmónicas, bandas, coros y dirigir sus propios grupos. Paco Godoy nunca se ha puesto barreras, a veces ha actuado con grupos medianos de cámara, pequeños o grandes y en 2013 fue el artífice de la Filarmónica Mozart, integrada por veintidós músicos de cuerdas (primeros violines, segundos violines, violas, violonchelos, contrabajos, piano, percusión y guitarra).

Giras internacionales

Su actividad profesional no solo ha quedado reducida al territorio ecuatoriano sino que también ha tenido una intensa presencia internacional, en la que siempre ha sabido enfatizar con la música ecuatoriana, a pesar de tener una amplia formación clásica (Bach, Mozart, Beethoven, Chopin, etc.). Su esencia se basa en recurrir a las raíces y, en ese sentido, se declara nacionalista, porque considera que ese ha sido el éxito de todos los grandes compositores, que han aportado a su folklore, a su país, pero al mismo tiempo convencido de una visión y formación universal. Ha tenido la oportunidad de realizar giras por diversos países. Ha tocado en la tierra de Federico Chopin, Polonia, cuna de grandes pianistas, Vladimir Horowitz y Arthur Rubinstein, donde tuvo una gran acogida. De igual manera ha tocado para públicos latinoamericanos (México, Brasil, Colombia, Perú, Argentina, Chile...), europeos (España, Francia, Italia...), asiáticos (Singapur), en EE.UU. (New York, Miami, New Jersey, los Ángeles, las Vegas, Hollywood) y en Canadá.

Escenarios pendientes

Hay algunos grandes escenarios que le falta todavía a Paco Godoy por pisar pero tendrá, sin duda, su oportunidad. Uno de ellos es el Olympia de París, aunque no sea de forma presencial el maestro Godoy sueña con que sus obras se puedan interpretar, como fue el caso de Sharon Levin, flautista de origen judío, que en 1997 interpretó una de sus obras, "*Evocando tu nombre*", en el Carnegie Hall de New York. Conserva el programa de mano con una emoción tan grande, porque ella alternó su música con obras de compositores universales. Pero esa no fue la única vez, porque en 2006 el cuarteto

americano “Ariston” interpretó una de sus obras sinfónicas en el teatro Rich Forum en Stanford (EE.UU.), dentro de un programa con piezas de Schumann y Haydn para finalizar con el estreno mundial de “Galápagos”. Asimismo otro gran orgullo para Paco Godoy es saber que sus composiciones han formado parte del p^éns^um acad^émico en el Conservatorio de Viena, una tierra de m^úsicos por excelencia.

Sus referentes: m^úsicos y compositores ecuatorianos

Siente predilección por la obra musical del maestro cuencano Francisco Paredes Herrera, que de sus mil obras, 700 son pasillos de los m^ás emblemáticos del Ecuador, “*Como tú y yo*”, “*Manabí*”, “*Rosarios de besos*”, “*El alma en los labios*”. También tiene admiración por el maestro y compositor Carlos Amable Ortiz, quien dejó obras como “*Reír llorando*”, “*No te olvidaré*”, “*A unos ojos*”; al gran lojano Segundo Cueva Celi, autor de miles de obras en todos los géneros; al gran Carlos Brito Benavides, que ha sido su referente e inspiración, que compuso, entre otras, “*Sombras*”, “*Rosas*” y “*Ojos tentadores*”; y a los grandes compositores Enrique Ibáñez Mora, Cristóbal Ojeda Dávila y José Ignacio Canelos.

Su visión sobre el panorama musical actual en Ecuador

Según Paco Godoy, Ecuador cuenta con muchísimo talento y el mayor se encuentra en las ciudades pequeñas, a veces en los pueblitos. M^úsicos con una capacidad enorme y unas voces increíbles, por eso intenta apoyarlos. Pero por otro lado, no le agrada la parte comercial y la imposición de patrones y corrientes musicales no sólo en Ecuador sino en el escenario mundial. El arte, a su juicio, no está libre, ni se ha escapado de esa realidad.

Jóvenes promesas musicales en Ecuador

Considera que hay mucha gente que se dedica a la música, muy bien formada, que ha subido el nivel. Hay un buen futuro por delante.

Sus experiencias en el ámbito formativo musical

Paco Godoy se define como un m^úsico independiente que no ha trabajado formalmente en instituciones académicas pero ha tenido

algunas pequeñas experiencias formativas con jóvenes. Una de ellas fue a sus 16 años de edad al impartir clases en el colegio Sagrados Corazones del Centro de Quito y una segunda fue hace unos diez años, con la creación y dirección de un coro con niños enfermos de cáncer del hospital Baca Ortiz, "Voces por la vida y la esperanza". Una experiencia que califica de "muy linda" y que terminó en un gran concierto realizado por los niños. Además significó para Paco Godoy abrir una nueva fase con la composición de sus primeros temas infantiles y que en estos últimos meses ha tenido la enorme satisfacción de materializar, a través de la Editorial Centro de Estudios Sociales de América Latina, su primer libro de música infantil, que recoge partituras, letras y audiovisuales de canciones para niños y niñas.

Siboney Godoy: sexta generación y sucesora dinástica

Su hija Siboney Alfonsina Godoy Torres es violinista, sigue sus pasos en el mundo de la composición y también se siente una representante de ritmos latinos. Su nombre Siboney es un guiño al cubano de origen canario, el maestro Ernesto Lecuona, considerado como la mejor mano izquierda al piano de la historia, representa la sexta generación de la dinastía musical Godoy. Siboney cuenta con un tecnológico en música y comienza sus Estudios Superiores de música en la Universidad de Berklee. Desde la mirada profesional de Paco Godoy, su hija tiene un potencial muy versátil como violinista, como compositora, como armonista y como ser humano.

Sus proyectos a corto plazo

Paco Godoy está componiendo una obra que quiere grabar en un videoclip con sus compañeros músicos para dedicárselo al público y, cuando acabe esta pandemia, pretende seguir con sus giras musicales por diversas ciudades, no solo del Ecuador sino también del extranjero. Por ahora intenta obtener el mayor provecho a través de internet, de las redes sociales para difundir su música y llevar a cabo la publicación de sus obras completas, en las que se han editado ya dos libros y dentro de poco saldrá el tercer volumen. Otro proyecto

en ciernes es la digitalización de sus partituras manuscritas, que abarca desde su etapa de niño, adolescencia hasta finales del siglo XX, en que empieza a utilizar la computadora.

Sus proyectos a futuro

La vida -nos dice- es corta para poder alcanzar todo lo que uno quisiera, peor si no hay sueños, no hay proyectos. Se empeña, no por vanidad personal, sino por su país y como ecuatoriano continuar creando obras musicales, a seguir haciendo óperas, sinfonías, obras de factura universal para las orquestas del mundo, para las orquestas sinfónicas, ponerlas en la voz de los mejores tenores, sopranos y para los grupos de cámaras del mundo. Ese es su anhelo al futuro.

Partituras ecuatorianas

Este libro nos entrega cuarenta y seis partituras ecuatorianas, donde el maestro Paco Godoy armoniza sus creaciones académicas, junto a otras de carácter popular para declarar su propia concepción conceptual con respecto a la música. A Paco no le agrada esa separación convencional y cree que no deben existir fronteras entre ambas orillas musicales, a pesar de considerarse un músico académico, que aspira a que su obra sea interpretada por orquestas sinfónicas del mundo, por tenores, coros, sopranos, pianistas y concertistas. Pero de igual manera se autodefine como un músico del pueblo. Esa combinación es su sello identitario.

Para Paco Godoy esa fusión se nutre y se retroalimenta mutuamente, porque la música es una sola y al final lo que suena puede ser lindo, bello, hermoso o no. Por ello, el maestro toca a Beethoven con el mismo respeto que toca “Alfonsina y el mar”, al tiempo, que interpreta “Alfonsina y el mar” con la misma pasión que interpreta a Beethoven. De esa misma manera se maneja en la vida y esa idea queda plasmada directamente en la estructura de este libro, al establecer un diálogo, una fusión entre obras académicas y populares, porque para Paco Godoy la música es una sola y la contempla como un jardín, donde la belleza de una margarita es tan

hermosa y elegante como una rosa, una violeta o un clavel; como una ranchera, un pasillo o un bolero puede ser tan sublime como un vals, una sonata o una ópera.

Dr. José Manuel Castellano Gil
Miembro de la Academia Nacional de Historia de Ecuador

A mi hija

Pasillo

Compositor: Paco Godoy para 2 Fagots y Piano

Baŕscon I

A MI HIJA

Pasillo

Compositor:
PACO GODOY

Andante

8
cantabile
mf

14

21

28

Allegro
8
mf

41

46
a tempo

53

61
1.
2.
rit.

68

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Bassoon 2

A MI HIJA

Pasillo

Compositor:
PACO GODOY

Andante

8

cantabile
mf

14

21

Allegro

28

8

40

p *p* *p*

45

p *mf*

51

a tempo

57

64

1. 2.

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Piano

A MI HIJA

Pasillo

Compositor:
PACO GODOY

Andante

Piano

Piano

Piano

Piano

Piano

5

10

16

21

©PacoGodoy

2 A MI HIJA

The musical score is titled "A MI HIJA" and is numbered "2". It consists of five systems of piano accompaniment, each with a treble and bass clef staff. The first system starts at measure 27. The second system starts at measure 32. The third system starts at measure 37 and includes the tempo marking "Allegro" and the dynamic marking "mp". The fourth system starts at measure 42. The fifth system starts at measure 46. The score includes various musical notations such as chords, arpeggios, and slurs.

A MI HIJA

3

The image displays a musical score for the piece "A MI HIJA" by Paco Godoy. It consists of four systems of piano accompaniment, each with a treble and bass clef staff. The first system is marked with a dynamic of *sf* and includes the instruction *ritardando*. The second system is marked with *mp*. The third system is also marked with *mp*. The fourth system is marked with *mf*. The score includes various musical notations such as chords, arpeggios, and melodic lines. A page number "3" is located in the upper right corner of the score area.

Score

A MI HIJA

Pasillo

Compositor:
PACO GODOY

Andante

The musical score is arranged in a system of staves. The top two staves are for Bassoon 1 and Bassoon 2, both in bass clef with a key signature of one sharp (F#). The Piano part is in treble and bass clefs. The second system includes Bassoon 1 and Bassoon 2, with the Bassoon 1 part marked *cantabile* and *mf*. The Piano part continues. The third system includes Bassoon 1 and Bassoon 2, with the Bassoon 1 part marked *mf*. The Piano part continues. The score includes various musical notations such as notes, rests, and dynamic markings.

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2
14 AMIHIJA

Bsn. 1
Bsn. 2
Pno.

15
30

Bsn. 1
Bsn. 2
Pno.

31
23

Bsn. 1
Bsn. 2
Pno.

AMIHIA

3

The musical score for 'AMIHIA' is presented in three systems. The first system (measures 47-55) features Bassoon 1 and Bassoon 2 with rests, while the Piano part plays a rhythmic accompaniment with dynamics *f* and *mf*. The second system (measures 56-65) includes an *Allegro* tempo marking and features melodic lines for both Bassoon 1 and Bassoon 2, with dynamics *mf* and *p*. The Piano part continues with dynamics *mp*. The third system (measures 41-49) shows both Bassoon 1 and Bassoon 2 playing melodic lines with dynamics *p*, accompanied by the Piano part.

4 AMI HIA

The musical score is arranged in three systems. Each system contains staves for Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Piano (Pno.).

- System 1:** Measures 4-6. Bsn. 1 has a melodic line starting with a half note. Bsn. 2 has a rhythmic accompaniment. The piano part features chords and a melodic line in the right hand, with a *tenuto* marking in the left hand.
- System 2:** Measures 7-9. Bsn. 1 continues the melody. Bsn. 2 has a sustained note. The piano part has a more active right hand with *mf* and *pp* markings.
- System 3:** Measures 10-12. Bsn. 1 has a melodic phrase. Bsn. 2 has a sustained note. The piano part features a complex right hand texture with *pp* and *mp* markings.

Measure numbers 4, 6, 10, and 14 are indicated at the beginning of their respective systems. Dynamic markings include *p*, *mf*, *pp*, *mp*, and *sf*.

AMIHIA

5

The musical score for 'AMIHIA' is presented in three systems. Each system includes staves for Bsn. 1, Bsn. 2, and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 57. The first system (measures 57-62) shows the brass instruments playing a rhythmic pattern of eighth and quarter notes, while the piano provides harmonic support with chords and moving lines. The second system (measures 63-68) continues the brass and piano parts, with the piano part featuring some complex textures. The third system (measures 69-74) concludes the piece, with the piano part ending on a sustained chord marked *mf*. The score includes various musical notations such as slurs, dynamics, and articulation marks.

Bailando bomba

Autor y Compositor: Paco Godoy

Guía

BAILANDO BOMBA

Bomba $\text{♩} = 110$

Letra y Música
Paco Godoy

Chords: Fm, Ab, Eb7, Ab

7 C7 Fm Fm Ab Eb7 Ab

14 C7 Fm A7 Eb

21 Ab C7 Fm Ab

28 Fm A7 C7 Fm Fm

35 Cm

41 Cm Eb B7 Eb

48 G7 Cm Cm Eb B7 Eb

VOZ

©Paco Godoy

2

Guitar G7 Cm CORO Eb Bb F# Eb

55

62

Eb G7 Cm Cm

69

Bailando en la pista Rock and Roll

Compositor: Paco Godoy

Score

Bailando en la pista

Paco Godoy

Rock and roll ♩ = 150

Brass

Piano

Electric Bass

Drum Set

p

f

Brass

Pno.

E.B.

D. S.

2
r

B

Brass

Pno.

E.H.

D. S.

11

12

Brass

Pno.

E.H.

D. S.

B

3

Musical score for measures 13-15. The score is arranged in four staves: Brass (top), Piano (Pno), Electric Bass (E.B.), and Double Bass (D.S.). The key signature is one flat (B-flat). The Brass staff has a treble clef and contains a melodic line with rests. The Piano staff has a grand staff (treble and bass clefs) and contains a rhythmic accompaniment of eighth notes. The Electric Bass staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The Double Bass staff has a bass clef and contains a rhythmic accompaniment of eighth notes with 'x' marks above some notes.

SOLO TROMPETA JAZZ SWING

Musical score for measures 17-19. The score is arranged in four staves: Brass (top), Piano (Pno.), Electric Bass (E.B.), and Double Bass (D.S.). The key signature is one flat (B-flat). The Brass staff has a treble clef and contains a melodic line for a solo trumpet. The Piano staff has a grand staff (treble and bass clefs) and contains a rhythmic accompaniment of eighth notes. The Electric Bass staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The Double Bass staff has a bass clef and contains a rhythmic accompaniment of eighth notes with 'x' marks above some notes.

4 B

The image displays two systems of a musical score. Each system includes four staves: Brass (top), Piano (middle, grand staff), E.B. (bottom), and D.S. (bottom). The first system covers measures 24 to 28. Measure 24 shows the Brass staff with a melodic line, the Piano staff with a rhythmic accompaniment of chords, the E.B. staff with a similar accompaniment, and the D.S. staff with a complex rhythmic pattern. The second system covers measures 29 to 33. Measure 29 shows the Brass staff with a melodic line, the Piano staff with a rhythmic accompaniment of chords, the E.B. staff with a similar accompaniment, and the D.S. staff with a complex rhythmic pattern. The notation includes various musical symbols such as notes, rests, and dynamic markings.

B

5

Musical score for measures 52-54. The score is arranged in four staves: Brass (top), Piano (middle), E.B. (bottom), and D.S. (bottom). The key signature is one flat (B-flat). Measure 52 shows the Brass playing a melodic line, the Piano playing a rhythmic accompaniment, and the E.B. playing a bass line. Measure 53 continues the same patterns. Measure 54 shows the Brass playing a melodic line, the Piano playing a rhythmic accompaniment, and the E.B. playing a bass line. The D.S. staff shows a drum pattern with 'x' marks indicating specific drum sounds.

Musical score for measures 55-56. The score is arranged in four staves: Brass (top), Piano (middle), E.B. (bottom), and D.S. (bottom). The key signature is one flat (B-flat). Measure 55 shows the Brass playing a melodic line, the Piano playing a rhythmic accompaniment, and the E.B. playing a bass line. Measure 56 shows the Brass playing a melodic line, the Piano playing a rhythmic accompaniment, and the E.B. playing a bass line. The D.S. staff shows a drum pattern with 'x' marks indicating specific drum sounds.

Cotacachi tierra linda Pasacalle

Autor y Compositor: Paco Godoy Versión para Banda

Alto 1

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written for Alto 1 in 2/4 time, marked 'Pasacalle' with a tempo of ♩ = 140. The piece begins with a dynamic marking of *mf*. The score consists of eight staves of music, with measure numbers 4, 11, 18, 25, 32, 39, 46, and 53 indicated at the start of each line. The melody is characterized by eighth and sixteenth notes, with some rests and a final *f* dynamic marking at the end of the piece.

©Paco Godoy

2 CULACACHI TIERRALINDA

66

76 *mf*

87

93 1 2 *ff*

Alto 2

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestración
Paco Godoy

The musical score is written for Alto 2 in a 2/4 time signature. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked as Pasacalle with a quarter note equal to 140 beats per minute. The score consists of eight staves of music, each starting with a measure number: 1, 8, 17, 26, 34, 42, 51, and 60. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. There are dynamic markings: a piano (p) marking under the first staff and a forte (f) marking under the eighth staff. The piece concludes with a final cadence on the eighth staff.

©Paco Godoy

2 COTACACHI TIERRA LINDA

66

77 *mf*

83

93 1. 2. *ff*

Alto Sax 1

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

©Paco Godoy

Alto Sax 2

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written for Alto Sax 2 in 2/4 time, with a tempo of 140 beats per minute. The key signature has one flat (Bb). The score consists of eight staves of music. The first staff begins with a 7-measure rest, followed by a melodic line starting on G4. The second staff continues the melody with a 7-measure rest. The third staff features a 7-measure rest followed by a 3-measure rest, then a melodic line. The fourth staff starts with a 7-measure rest, followed by a melodic line. The fifth staff begins with a 7-measure rest, followed by a melodic line. The sixth staff starts with a 7-measure rest, followed by a melodic line. The seventh staff begins with a 7-measure rest, followed by a melodic line. The eighth staff starts with a 7-measure rest, followed by a melodic line. The score includes various dynamics such as *mf* and *f*, and articulation marks like accents and slurs. The piece concludes with a double bar line and a fermata.

©Paco Godoy

Baritone 2

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
 PACO GODOY
 Orquestación
 Paco Godoy

mf

3

17

26

31

40

53

61

f

©Paco Godoy

2 **Bartone 2** **CULACACHI TIERRALINDA**

71

75 *mf*

84

97 *ff*

Baritone solo 1

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written for a baritone solo in 2/4 time, featuring a key signature of one flat (Bb). The piece is a pasacalle with a tempo of 140 beats per minute. The score consists of eight staves of music, each beginning with a measure number: 7, 9, 15, 25, 35, 45, 53, and 63. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. The piece concludes with a final cadence on the eighth staff.

©Paco Godoy

2 COTACACHI TIERRALINDA

The image shows three staves of musical notation for the piece "Cotacachi Tierra Linda".

- Staff 1 (Measure 2):** Starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is placed at the end of the staff.
- Staff 2 (Measure 7):** Continues the melody with similar rhythmic patterns.
- Staff 3 (Measure 21):** Features a first ending bracket over the final two measures, with a second ending marked "2." below it. A dynamic marking of *ff* (fortissimo) is placed at the end of the piece.

Bombardino 2

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written for Bombardino 2 in bass clef, 3/4 time. It begins with a key signature of one flat (Bb) and a tempo of Pasacalle ♩ = 140. The score consists of eight staves of music. The first staff starts with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes. Dynamic markings include *mp* and *f*. Rehearsal marks are placed at measures 0, 33, 36, 66, 76, 81, and 97. The score concludes with a final double bar line and a *ff* dynamic marking.

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Bombardino Solo I

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Ggjoy

The musical score is written in bass clef with a 3/4 time signature. It consists of eight staves of music. The first staff begins with a *mp* dynamic and features a slur over the first two measures. The second staff has a *f* dynamic. The third staff starts with a *mf* dynamic and includes a repeat sign with a first ending bracket. The fourth staff has a *mp* dynamic and a slur. The fifth staff has a *f* dynamic and a slur. The sixth staff has a *mf* dynamic and a slur. The seventh staff has a *mf* dynamic and a slur. The eighth staff has a *ff* dynamic and a slur. The score includes various musical notations such as slurs, accents, and repeat signs.

©Paco Godoy

Bambo

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

77

23

39

47

55

71

83

©Paco Godoy

2

COIACACHI TIERRALINDA

95

1 2

ff

Detailed description: This is a musical score for a piece titled 'COIACACHI TIERRALINDA'. It is the second system of a page, indicated by the number '2' at the top left. The score begins with a treble clef and a key signature of one flat (Bb). The tempo or performance instruction '95' is written above the staff. The music consists of a single melodic line with several measures. A horizontal line above the staff spans from the third measure to the eighth measure, with the number '1' centered under the first measure and the number '2' centered under the eighth measure. The eighth measure contains a dynamic marking of 'ff' (fortissimo). The piece concludes with a double bar line at the end of the eighth measure.

Clarinet in B \flat 1

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

mf

7

8

mf

8

f

7

mf

mf *ff*

©Paco Godoy

Clarinet in B \flat 2

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

mf

mf

f

mf

mf

mf

ff

©Paco Godoy

Clarinet in B \flat 3

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

mf

17

26 8

43 mf

53 8 f

72

82 7 mf mf

96 2 ff

©Paco Godoy

Clarinete in E_b

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

mf

17

26

43

mf

50

f

73

7

86

mf

mf

ff

96

©Paco Godoy

Contrabajo Bb

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written for Contrabajo Bb (Bass) in 3/4 time. It consists of eight staves of music, each starting with a measure number. The key signature has two flats (Bb and Eb). The score includes dynamic markings: *mf* (mezzo-forte) at the beginning of the first staff, *mf* at the start of the 43rd measure, *f* (forte) at the start of the 63rd measure, and *mf* at the start of the 73rd measure. The music is a pasacalle, characterized by its rhythmic pattern and melodic line.

©Paco Godoy

2 Contrabajo Bb COTACACHI TIERRALINDA

The image shows a musical score for a double bass (Contrabajo Bb) in the key of Bb major and 2/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of two flats (Bb major). The music starts with a dynamic marking of *mf*. The second staff continues the piece, featuring a first ending bracket and a second ending bracket. The piece concludes with a double bar line and a dynamic marking of *ff*.

Contrabajo Eb

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written for Contrabajo Eb (E-flat double bass) in 2/4 time. It consists of eight staves of music, numbered 1 through 77. The key signature has one flat (B-flat). The score includes dynamic markings: *mf* (mezzo-forte) at measures 1, 41, and 77; and *f* (forte) at measure 66. The music is a pasacalle, characterized by its rhythmic pattern and melodic lines.

©Paco Godoy

2 Contrabajo Eb COLACACHI TIERRALINDA

ff

Guitro

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written for Guitro in 2/4 time, marked as a Pasacalle with a tempo of 140 beats per minute. The score consists of 63 measures, divided into systems of 8 measures each. The notation includes a key signature of one sharp (F#) and a common time signature of 2/4. The piece begins with a repeat sign and a first ending bracket. The dynamics are marked as *mp* (mezzo-piano) for the first 54 measures and *mf* (mezzo-forte) for the final 9 measures. The score concludes with a double bar line and repeat dots.

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2 CO'ACACHI TIERRA LINDA

72

81

86

96

ff

Lira

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

mf

16

34

41

mf

51

61

15

76

mf

96

2

f

©Paco Godoy

Piccolo

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

mf

mf

mf

mf

f

mf

mf

ff

©Paco Godoy

Flautas

COTACACHI TIERRA LINDA

Pasacalle $\downarrow = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written for Flautas in 2/4 time with a tempo of 140. It consists of five staves of music. The first staff starts with a treble clef and a key signature of one flat. The music is marked *mp*. The second staff begins at measure 17 and includes a *rit.* marking above the staff and a *mp* marking below. The third staff begins at measure 53. The fourth staff begins at measure 63 and is marked *mf*. The fifth staff begins at measure 73 and includes a first ending bracket labeled '14' and a second ending bracket labeled '2.'. The piece concludes with a *ff* marking.

Tambor

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

0

15

25

35

45

55

65

©Paco Godoy

2 COTACACHI TIERRA LINDA

75

85

95

ff

Tenor Sax

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written for Tenor Saxophone in a 2/4 time signature with a key signature of one flat (Bb). The tempo is marked as Pasacalle with a quarter note equal to 140 beats per minute. The score consists of eight staves of music. The first staff begins with a fermata over a whole note G4, followed by a seven-measure rest, and then continues with a melodic line starting on G4. The second staff continues the melody with various rhythmic patterns and dynamics including *mf*. The third staff includes a fermata over a whole note G4 and an eight-measure rest. The fourth staff features a series of eighth notes and a seven-measure rest. The fifth staff has a dynamic marking of *f*. The sixth staff continues the melodic development. The seventh staff includes a seven-measure rest and a dynamic marking of *mf*. The eighth staff concludes with a first ending (marked '1.') and a second ending (marked '2.'). The piece ends with a dynamic marking of *ff*.

©Paco Godoy

Trombone 1

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score is written in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *mf* and a measure rest of 9. The second staff starts at measure 15 with a *mf* dynamic. The third staff starts at measure 41 with a *mf* dynamic and a measure rest of 7. The fourth staff starts at measure 37 with a measure rest of 9, followed by a measure rest of 2, and then continues with notes. The fifth staff starts at measure 74 with a measure rest of 2. The sixth staff starts at measure 34 with a *mf* dynamic and a measure rest of 6. The seventh staff starts at measure 26 with a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

©Paco Godoy

Trombone 2

COTACACHI TIERRA LINDA

Pasaralle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

The musical score for Trombone 2 is written in bass clef with a 3/4 time signature. It consists of seven staves of music. The first staff begins with a *mf* dynamic marking. The second staff has a measure rest of 9 measures, followed by a measure rest of 15 measures, and then continues with music. The third staff has a measure rest of 7 measures. The fourth staff has measure rests of 9, 2, and 2 measures. The fifth staff has a measure rest of 2 measures. The sixth staff has a measure rest of 6 measures and a first ending bracket. The seventh staff has a measure rest of 2 measures and dynamic markings of *mf* and *ff*.

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Trombone 3

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

mf

9 15

mf

46 7

mf

56 9 2 2

74 2

84 8 1

mf

96 2

ff

©Paco Godoy

Trumpet in B♭ 1

COTACACHI TIERRA LINDA

Pasacalle ♩ = 140

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

mp

f

mp

f

mf

mp

f

mf

sf

6

1. 2

2.

ff

©Paco Godoy

Trumpet in B \flat 2

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

0

16

42

58

74

80

8

12

6

2

2

mp *f* *mf* *f* *mf* *f* *ff*

©Paco Godoy

Trumpet in B \flat 3

COTACACHI TIERRA LINDA

Pasacalle $\text{♩} = 140$

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

mp f

mp f

15 mf

12 mp f

53 mp f

75 mf

25 6 1 2 ff

©Paco Godoy

Score

COTACACHI TIERRA LINDA

AUTOR Y COMPOSITOR
PACO GODOY
Orquestación
Paco Godoy

2/4 = 80

The image shows a full orchestral score for the piece "Cotacachi Tierra Linda" by Paco Godoy. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The tempo is marked as 2/4 = 80. The score is divided into several systems, with each instrument or section having its own staff. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks. The score is presented in a standard musical notation format, with the instruments listed on the left side of the page.

©Paco Godoy

2 COTACACHI TIERRA LINDA

The musical score is titled "COTACACHI TIERRA LINDA" and is page 2 of the piece. It features a large orchestral ensemble. The instruments listed on the left side of the score are: Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tbn.), Trombone (Tbn.), Horn (C.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), Double Bass (Cb.), and Percussion (Perc.). The score is written in a standard musical notation with various notes, rests, and dynamic markings. The percussion part includes a variety of instruments, likely represented by different symbols and patterns. The overall structure of the score is complex, with multiple staves for each instrument and a dense arrangement of musical elements.

COTACACHI TIERRA LINDA

3

The musical score for 'COTACACHI TIERRA LINDA' on page 3 features a full orchestral and woodwind ensemble. The instruments listed on the left side of the score are: Flute I, Flute II, Piccolo, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Saxophone I, Saxophone II, Trumpet I, Trumpet II, Trombone I, Trombone II, Euphonium, Tuba, Snare Drum, Cymbal, and Bass Drum. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. The music is arranged in a multi-measure rest format for the first part of the page, followed by a more active section with various melodic and harmonic lines.

COTACACHI TIERRA LINDA

A detailed musical score for the piece 'Cotacachi Tierra Linda' by Paco Godoy. The score is arranged for a large ensemble and includes the following parts: Flute I, Flute II, Piccolo, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Saxophone I, Saxophone II, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Euphonium, Tuba, Percussion I, Percussion II, Percussion III, Percussion IV, Percussion V, Percussion VI, Percussion VII, Percussion VIII, Percussion IX, Percussion X, Percussion XI, Percussion XII, Percussion XIII, Percussion XIV, Percussion XV, Percussion XVI, Percussion XVII, Percussion XVIII, Percussion XIX, Percussion XX, Percussion XXI, Percussion XXII, Percussion XXIII, Percussion XXIV, Percussion XXV, Percussion XXVI, Percussion XXVII, Percussion XXVIII, Percussion XXIX, Percussion XXX, Percussion XXXI, Percussion XXXII, Percussion XXXIII, Percussion XXXIV, Percussion XXXV, Percussion XXXVI, Percussion XXXVII, Percussion XXXVIII, Percussion XXXIX, Percussion XL, Percussion XLI, Percussion XLII, Percussion XLIII, Percussion XLIV, Percussion XLV, Percussion XLVI, Percussion XLVII, Percussion XLVIII, Percussion XLIX, Percussion L, Percussion LI, Percussion LII, Percussion LIII, Percussion LIV, Percussion LV, Percussion LVI, Percussion LVII, Percussion LVIII, Percussion LIX, Percussion LX, Percussion LXI, Percussion LXII, Percussion LXIII, Percussion LXIV, Percussion LXV, Percussion LXVI, Percussion LXVII, Percussion LXVIII, Percussion LXIX, Percussion LXX, Percussion LXXI, Percussion LXXII, Percussion LXXIII, Percussion LXXIV, Percussion LXXV, Percussion LXXVI, Percussion LXXVII, Percussion LXXVIII, Percussion LXXIX, Percussion LXXX, Percussion LXXXI, Percussion LXXXII, Percussion LXXXIII, Percussion LXXXIV, Percussion LXXXV, Percussion LXXXVI, Percussion LXXXVII, Percussion LXXXVIII, Percussion LXXXIX, Percussion LXXXX, Percussion LXXXXI, Percussion LXXXXII, Percussion LXXXXIII, Percussion LXXXXIV, Percussion LXXXXV, Percussion LXXXXVI, Percussion LXXXXVII, Percussion LXXXXVIII, Percussion LXXXXIX, Percussion LXXXXX. The score is written in a complex, multi-measure format with various musical notations including notes, rests, and dynamic markings.

COTACACHI TIERRA LINDA

5

A detailed musical score for the piece "Cotacachi Tierra Linda" by Paco Godoy. The score is arranged for a large ensemble and includes the following parts from top to bottom: Flute I, Flute II, Piccolo, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Contrabassoon, English Horn, Horn I, Horn II, Horn III, Horn IV, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Euphonium, Tuba, Snare Drum, Bass Drum, Cymbal, Triangle, Conga, Bongos, Maracas, and Timbales. The score is written in a single system with multiple staves per part, showing complex rhythmic patterns and melodic lines. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

COTACACHI TIERRA LINDA

The musical score for 'COTACACHI TIERRA LINDA' by Paco Godoy, page 6, features the following instruments and parts:

- Voz (Voice)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Fl. 3 (Flute 3)
- Fl. 4 (Flute 4)
- Fl. 5 (Flute 5)
- Fl. 6 (Flute 6)
- Fl. 7 (Flute 7)
- Fl. 8 (Flute 8)
- Fl. 9 (Flute 9)
- Fl. 10 (Flute 10)
- Fl. 11 (Flute 11)
- Fl. 12 (Flute 12)
- Fl. 13 (Flute 13)
- Fl. 14 (Flute 14)
- Fl. 15 (Flute 15)
- Fl. 16 (Flute 16)
- Fl. 17 (Flute 17)
- Fl. 18 (Flute 18)
- Fl. 19 (Flute 19)
- Fl. 20 (Flute 20)
- Fl. 21 (Flute 21)
- Fl. 22 (Flute 22)
- Fl. 23 (Flute 23)
- Fl. 24 (Flute 24)
- Fl. 25 (Flute 25)
- Fl. 26 (Flute 26)
- Fl. 27 (Flute 27)
- Fl. 28 (Flute 28)
- Fl. 29 (Flute 29)
- Fl. 30 (Flute 30)
- Fl. 31 (Flute 31)
- Fl. 32 (Flute 32)
- Fl. 33 (Flute 33)
- Fl. 34 (Flute 34)
- Fl. 35 (Flute 35)
- Fl. 36 (Flute 36)
- Fl. 37 (Flute 37)
- Fl. 38 (Flute 38)
- Fl. 39 (Flute 39)
- Fl. 40 (Flute 40)
- Fl. 41 (Flute 41)
- Fl. 42 (Flute 42)
- Fl. 43 (Flute 43)
- Fl. 44 (Flute 44)
- Fl. 45 (Flute 45)
- Fl. 46 (Flute 46)
- Fl. 47 (Flute 47)
- Fl. 48 (Flute 48)
- Fl. 49 (Flute 49)
- Fl. 50 (Flute 50)
- Fl. 51 (Flute 51)
- Fl. 52 (Flute 52)
- Fl. 53 (Flute 53)
- Fl. 54 (Flute 54)
- Fl. 55 (Flute 55)
- Fl. 56 (Flute 56)
- Fl. 57 (Flute 57)
- Fl. 58 (Flute 58)
- Fl. 59 (Flute 59)
- Fl. 60 (Flute 60)
- Fl. 61 (Flute 61)
- Fl. 62 (Flute 62)
- Fl. 63 (Flute 63)
- Fl. 64 (Flute 64)
- Fl. 65 (Flute 65)
- Fl. 66 (Flute 66)
- Fl. 67 (Flute 67)
- Fl. 68 (Flute 68)
- Fl. 69 (Flute 69)
- Fl. 70 (Flute 70)
- Fl. 71 (Flute 71)
- Fl. 72 (Flute 72)
- Fl. 73 (Flute 73)
- Fl. 74 (Flute 74)
- Fl. 75 (Flute 75)
- Fl. 76 (Flute 76)
- Fl. 77 (Flute 77)
- Fl. 78 (Flute 78)
- Fl. 79 (Flute 79)
- Fl. 80 (Flute 80)
- Fl. 81 (Flute 81)
- Fl. 82 (Flute 82)
- Fl. 83 (Flute 83)
- Fl. 84 (Flute 84)
- Fl. 85 (Flute 85)
- Fl. 86 (Flute 86)
- Fl. 87 (Flute 87)
- Fl. 88 (Flute 88)
- Fl. 89 (Flute 89)
- Fl. 90 (Flute 90)
- Fl. 91 (Flute 91)
- Fl. 92 (Flute 92)
- Fl. 93 (Flute 93)
- Fl. 94 (Flute 94)
- Fl. 95 (Flute 95)
- Fl. 96 (Flute 96)
- Fl. 97 (Flute 97)
- Fl. 98 (Flute 98)
- Fl. 99 (Flute 99)
- Fl. 100 (Flute 100)

Baños paleta de colores Sanjuanito

Compositor: Paco Godoy Para Flauta, Violín y Clarinete

Baños Paleta de Colores

Clarinet in B \flat

Paco Godoy

Andante

mf

Allegro $\text{♩} = 110$

8

13

26

f

32

mf

42

52

Coda

ff

61

Baños Paleta de Colores

Flute

Paco Godoy

Andante

mf

Allegro ♩ = 110

mp

mf

ff

Coda

Baños Paleta de Colores

Viola

Paco Godoy

Andante

mf

Allegro ♩ = 110

7

13

f

20

mp

28

mf

35

f

42

f

50

Coda

ff

Baños Paleta de Colores

Score

Paco Godoy

Andante

Flute

Violin

Clarinet in B \flat

5

Fl.

Vln.

B \flat Cl.

Allegro ♩ = 110

Fl.

Vln.

B \flat Cl.

2 Baños Paleta de Colores

11 Fl. *pizz*

11 Vln. *pizz*

11 B♭ Cl.

19 Fl. *mp*

19 Vln. *f*

19 B♭ Cl. *mp*

27 Fl. *mp*

27 Vln. *mp*

27 B♭ Cl. *f*

Baños Paleta de Colores

3

The musical score is arranged in three systems, each containing three staves: Flute (Fl.), Violin (Vln.), and Bass Clarinet (B♭ Cl.).

- System 1 (Measures 30-32):**
 - Fl. (Measure 30): *mf*, articulation *zwm*.
 - Vln. (Measure 31): *mf*.
 - B♭ Cl. (Measure 32): *mf*.
- System 2 (Measures 33-35):**
 - Fl. (Measure 33): *mf*, articulation *zwm*.
 - Vln. (Measure 34): *f*.
 - B♭ Cl. (Measure 35): *mf*.
- System 3 (Measures 43-45):**
 - Fl. (Measure 43): *mf*, articulation *zwm*.
 - Vln. (Measure 44): *mf*, articulation *zwm*.
 - B♭ Cl. (Measure 45): *mf*, articulation *zwm*.

4 Baños Paleta de Colores

Fl. 4

Vln. 4

B♭ Cl. 4

Fl. 57 Coda

Vln. 57 ff Coda

B♭ Cl. 57 ff Coda

Baños Paleta de Colores

Score

Paco Godoy

Andante

Flute

Violin

Clarinet in B \flat

5

Fl.

Vln.

B \flat Cl.

Allegro $\text{♩} = 110$

9

Fl.

Vln.

B \flat Cl.

Detailed description: The score is for a woodwind and string ensemble. The first section is marked 'Andante' and is in 4/4 time. It features three staves: Flute (top), Violin (middle), and Clarinet in Bb (bottom). The Flute and Violin parts have a melodic line with a slur and a dynamic marking of *mf*. The Clarinet part has a similar melodic line with a slur and a dynamic marking of *mf*. The section ends at measure 5. The second section is marked 'Allegro' with a tempo of $\text{♩} = 110$. It features three staves: Flute (top), Violin (middle), and Clarinet in Bb (bottom). The Flute part has a melodic line with a slur and a dynamic marking of *p*. The Violin part has a rhythmic accompaniment with a slur and a dynamic marking of *p*. The Clarinet part has a rhythmic accompaniment with a slur and a dynamic marking of *p*. The section starts at measure 9.

2 Baños Paleta de Colores

Fl. *pizz*

Vln.

B♭ Cl.

Fl. *mp*

Vln. *f*

B♭ Cl. *mp*

Fl. *mp*

Vln. *mp*

B♭ Cl. *f*

Baños Paleta de Colores

3

The musical score is arranged in three systems, each containing three staves for Flute (Fl.), Violin (Vln.), and Bass Clarinet (B♭ Cl.).

- System 1 (Measures 30-33):**
 - Fl. (Measure 30): *mf*, melodic line with eighth notes.
 - Vln. (Measure 31): *mf*, rhythmic accompaniment with sixteenth-note patterns.
 - B♭ Cl. (Measure 32): *mf*, rhythmic accompaniment with eighth notes.
- System 2 (Measures 34-37):**
 - Fl. (Measure 34): *mf*, melodic line with eighth notes.
 - Vln. (Measure 35): *f*, rhythmic accompaniment with sixteenth-note patterns.
 - B♭ Cl. (Measure 36): *mf*, rhythmic accompaniment with eighth notes.
- System 3 (Measures 44-47):**
 - Fl. (Measure 44): Melodic line with quarter notes.
 - Vln. (Measure 45): Rhythmic accompaniment with sixteenth-note patterns.
 - B♭ Cl. (Measure 46): Rhythmic accompaniment with eighth notes.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as slurs, accents, and articulation marks.

4 Baños Paleta de Colores

51 Fl.

52 Vln.

53 B♭ Cl.

57 Fl. Coda

57 Vln. *ff* Coda

57 B♭ Cl. *ff* Coda

ff

Canto al Señor de la Resurrección Religioso

Autor y Compositor: Paco Godoy

CANTO AL SEÑOR DE LA RESURRECCIÓN

Autor y Compositor
Paco Godoy

Calmodo ♩ = 80

G♭ D♭ F7 Bm
 G♭ Se ñor de la re su rrec ción pro te ____ jea Chan ti lin Se
 5 Bm Bm Bm Bm
 ñor de la re su rrec ción pro te ____ jea Chan ti lin Bm Fe liz cis
 9 D♭ Bm D♭ Bm
 tia no Dies nos in vi ta aces te cor. vi te des mor y paz se
 13
 ñor de la re su rrec ción pro te ____ jea Chan ti lin Se ñor de la re su rrec
 16
 ción pro te ____ jea Chan ti lin por nues tros por tros sin pan ni ho
 22
 gar por los que vi ven en su le dad se ñor de la re su rrec ción pro
 27
 te ____ jea Chan ti lin Se ñor de la re su rrec ción pro te ____ jea Chan ti
 32
 lin por nues tros prios tes de vo tes te dos que hoy ve ni mos a gra de
 36
 cer se ñor de la re su rrec ción pro te ____ jea Chan ti lin Se
 42
 ñor de la re su rrec ción pro te jea Chan ti lin por los en

©Paco Godoy

2

CANTO AL SEÑOR DE LA RESURRECCIÓN

Et in terra quocumque tam su- fruen- do Je- sús ele- men- te- da nos sa- lud- Se

Caricia Pasillo para Canto y piano

Autor: Gabriela Mistral. Compositor: Paco Godoy

CARICIA

Pasillo

Autor: Gabriela Mistral
Compositor: Paco Godoy

moderato $\text{♩} = 100$

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked 'moderato' with a quarter note equal to 100 beats per minute. The first system (measures 1-5) shows the vocal line as a whole rest and the piano accompaniment starting with a forte dynamic. The second system (measures 6-10) shows the vocal line as a whole rest and the piano accompaniment continuing. The third system (measures 11-15) shows the vocal line as a whole rest and the piano accompaniment continuing. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with some measures marked with a double asterisk (**).

©Paco Godoy

2 CARICIA

15

Voz

16

Mu- ñe- tú ue- re- que

Pno.

21

Voz

22

pe- ro ya te he- an- ña- co- mo el a- mien- to es en- las

Pno.

25

Voz

26

son más be- sos en tu faz te be- be- do in- to que de- jaj en bi- et- nes

Pno.

CARICIA

3

49

Voz

50

Es. yel en juu bre de saie be sus oo te de ja ya ni rar

Pno.

51

Voz

52

yel en juu bre de saie bre sus oo te de ja ya ni rar,

Pno.

53

Voz

Pno.

4 CARICIA

The score is divided into three systems, each with a vocal line (Voz) and a piano accompaniment (Pno.).

System 1 (Measures 43-48): The vocal line is silent. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The bass line includes markings for *And.* and *mf*.

System 2 (Measures 49-54): The vocal line begins with the lyrics "Si la". The piano accompaniment continues with the same rhythmic pattern. The bass line includes markings for *And.* and *mf*.

System 3 (Measures 55-60): The vocal line continues with the lyrics "be ja seen tnal li rio na se sien te san le voz cuen da tu ul hi joes". The piano accompaniment continues with the same rhythmic pattern. The bass line includes markings for *And.* and *mf*.

CARICIA

5

67

Voz

con des no se lee ye ras pi rar yo te un ro yo te mi ro sin can

Pno.

67

Voz

sur mo de mi rar y que lin da tu do ve a n tes o ju a sa

Pno.

67

Voz

sur y que lin da tu do ve a n tes o ju a sa nura

Pno.

6 CARICIA

The musical score for 'CARICIA' is presented in three systems. Each system consists of a vocal staff (Voz) and a piano accompaniment staff (Pno.).

- System 1:** The vocal staff is empty. The piano accompaniment begins at measure 75. The right hand plays a rhythmic pattern of eighth notes with chords, while the left hand plays a similar pattern. The piano part ends at measure 80.
- System 2:** The vocal staff is empty. The piano accompaniment continues from measure 81. The right hand features more complex chordal textures, and the left hand maintains the rhythmic accompaniment. The piano part ends at measure 86.
- System 3:** The vocal staff is empty. The piano accompaniment continues from measure 87. The right hand plays sustained chords, and the left hand continues the rhythmic accompaniment. The piano part ends at measure 92.

Measure numbers 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92 are indicated at the beginning of their respective systems.

CARICIA

7

177

Voz *mf* El es tan que co pia to do lo que tú mi ran docs *mf* pe ro

Pno

179

Voz *mf* tines les o jas en pias a tu na ñop na do más los o ji nos que me

Pno

181

Voz *mf* dis te ya los ten ga que gas far en se guir te por los va lles por el

Pno

CARICIA

rit.

Voz

175

cic loy por el mar; cu se guir te por los va lles por el cic loy por el

Pno

175

rit.

179

Voz

179

mar

Pno.

Chabuca de América Marinera para Banda

Compositor: Paco Godoy

Score

CHABUCA DE AMERICA

Marinera

Compositor:
PACO GODOY

Piano

Inmellicción

f

Piano

Dm *Gm6* *Dm* *A7* *Dm*

Piano

Gm6 *Dm* *A7* *Dm*

Primeru

mf

Piano

Dm *Dm* *Gm/b7* *Gm6* *Gm6*

Piano

C7 *A7* *Dm* *Dm* *Dm*

©PacoGodoy

2

CHABUCA DE AMERICA

Pno.

Measures 24-28. Chords: Gm/E, Gm6, Gm6, C7, F.

Pno.

Pre coro

Measures 29-33. Chords: Gm6, F, A7, Dm, Gm6.

Pno.

Coro

Measures 34-38. Chords: F, A7, Dm, Dm, Dm.

Pno.

Measures 39-43. Chords: Dm C7, Bb, A7, A7, A7.

Pno.

Measures 44-48. Chords: Dm, Dm, Dm, Dm C7 Bb, A7.

CHABUCA DE AMERICA

3

Piano score for "Chabuca de America" (Page 3). The score is in 3/4 time and features five systems of piano accompaniment. The first system is marked "Estróballo" and includes dynamics *f* and *mf*. The second system includes dynamics *f* and *mf*. The third system includes dynamics *f* and *mf*. The fourth system is marked "Segunda" and includes dynamics *ff* and *mp*. The fifth system includes dynamics *mp* and *mp*.

Chord progressions and dynamics are as follows:

- System 1: A7, A7, A7, Dm, Dm (*f*)
- System 2: A7, Dm, Gm6, Dm (*f*)
- System 3: A7, Dm, Gm6, Dm, A7 (*f*)
- System 4: Dm, Bb, Bb, Bb, F (*ff*)
- System 5: Bb, Bb, Bb, F, Bb (*mp*)

24 CHABUCA DE AMERICA

Pno.

24

B \flat B \flat F B \flat D \flat

Pre coro *ff*

Pno.

26

B \flat E7 A7 G \flat 7 F A7

f

Pno.

30

Dm G \flat 7 F A7 Dm

Coro

Pno.

32

Dm Dm Dm C7 B \flat A7 A7

mf

Pno.

34

A7 A7 Dm Dm Dm Dm C7 B \flat

CHABUCA DE AMERICA 5

The image shows a piano score for the piece 'CHABUCA DE AMERICA'. It consists of two systems of music. The first system starts at measure 166 and ends at measure 170. The second system starts at measure 168 and ends at measure 170. The score is written for piano (Pno.) in a 2/4 time signature. The key signature has one sharp (F#). The first system features a melodic line in the right hand and a bass line in the left hand. The right hand has a first ending bracket over measures 169 and 170. The left hand has a steady eighth-note accompaniment. Chord symbols A7 and Dm are indicated. The second system continues the bass line from the first system. Measure numbers 166, 168, and 170 are marked at the beginning of their respective measures.

CHABUCA DE AMERICA

(Marinera)

Compositor: Paco Godoy

Intitulado: Inga Enrique H.

Score

♩ = 90

Score for **CHABUCA DE AMERICA** (Marinera) by Paco Godoy. The score is for a band and includes parts for Soprano, Alto, Tenor, Bass, Baritone, Trombone, Trumpet, Percussion, and Drums. The music is in 2/4 time with a tempo of 90 beats per minute. The key signature has one sharp (F#). The score is divided into sections for Soprano, Alto, Tenor, Bass, Baritone, Trombone, Trumpet, Percussion, and Drums. The lyrics are in Spanish and describe a scene of a boat on the water.

Lyrics:

Soprano: *En el agua del mar, en el agua del mar, en el agua del mar, en el agua del mar.*

Alto: *En el agua del mar, en el agua del mar, en el agua del mar, en el agua del mar.*

Tenor: *En el agua del mar, en el agua del mar, en el agua del mar, en el agua del mar.*

Bass: *En el agua del mar, en el agua del mar, en el agua del mar, en el agua del mar.*

Baritone: *En el agua del mar, en el agua del mar, en el agua del mar, en el agua del mar.*

Trombone: *En el agua del mar, en el agua del mar, en el agua del mar, en el agua del mar.*

Trumpet: *En el agua del mar, en el agua del mar, en el agua del mar, en el agua del mar.*

Percussion: *En el agua del mar, en el agua del mar, en el agua del mar, en el agua del mar.*

Drums: *En el agua del mar, en el agua del mar, en el agua del mar, en el agua del mar.*

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Marcha de América

Instrumental parts include: Fl. Cl. I, Fl. Cl. II, T. Sax. I, T. Sax. II, B. Sax., Trp. I, Trp. II, Tromb., Euph., Perc. I, Perc. II, Tambo., and O. B.

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

CHABONA DE AMERICA 5

4 CHABONA DE AMERICA

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fag. I
Fag. II
T. I
T. II
T. III
Sax. I
Sax. II
Sax. III
D. B.

CHARUCO DE AMERICA 5

Fl. 1
Fl. 2
Fl. 3
Cl. 1
Cl. 2
Cl. 3
B. 1
B. 2
B. 3
T. 1
T. 2
T. 3
T. 4
T. 5
T. 6
T. 7
T. 8
T. 9
T. 10
T. 11
T. 12
T. 13
T. 14
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T. 89
T. 90
T. 91
T. 92
T. 93
T. 94
T. 95
T. 96
T. 97
T. 98
T. 99
T. 100

CHABUCA DE AMERICA

Viol. I
Viol. II
Viola I
Viola II
Vcl. I
Vcl. II
D. B.
Fl. I
Fl. II
Fl. III
Clar. I
Clar. II
Bassoon
D. S.

CHABONA DE AMERICA 7

Fl. 1
Fl. 2
Cl. B.
Cl. A.
Sax. E.
Sax. B.
Bsn.
Vn. 1
Vn. 2
Vla.
Vcl.
Cb.
Perc.
D. B.

8 CHABON DE AMERICA

Fl. 1
Fl. 2
Fl. 3
Cl. 1
Cl. 2
Cl. 3
B. 1
B. 2
B. 3
T. 1
T. 2
T. 3
T. 4
E. 1
E. 2
E. 3
Tuba
D. B.

CHABUCA DE AMERICA

9

Musical score for 'CHABUCA DE AMERICA', page 9. The score is written for a large ensemble and includes the following parts from top to bottom: Flute I (Fl. Cl. I), Flute II (Fl. Cl. II), Clarinet I (Cl. Sa. I), Clarinet II (Cl. Sa. II), Trumpet I (T. Cu.), Trumpet II (T. Cu.), Trombone I (Tb. Cu.), Trombone II (Tb. Cu.), Bassoon I (Fag. I), Bassoon II (Fag. II), Saxophone I (Sax. I), Saxophone II (Sax. II), Double Bass (Bass.), and Double Bass (D. B.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

30 **CHABUCA DE AMERICA**

The musical score is titled "CHABUCA DE AMERICA" and is page 30. It is arranged for a full orchestra. The instruments listed on the left are: Fl. Cl. I, Fl. Cl. II, I. Sax. I, A. Sax. I, T. Sax., B. Sax., B. Trp. I, B. Trp. II, B. Trp. III, C. Cl. I, C. Cl. II, B. Sn. I, B. Sn. II, Horn I, Horn II, Horn III, Horn IV, and C. S. (Cymbals). The score is in 2/4 time and has a key signature of one flat. It features a variety of musical notations, including notes, rests, and dynamic markings such as *mf* and *f*. The music is written in a multi-staff format, with each instrument having its own staff. The score is divided into measures, with a bar line indicating the end of a measure. The overall structure of the score is typical of a symphonic or orchestral work.

CHABONA DE AMERICA

The musical score is titled "CHABONA DE AMERICA" and is arranged for a full orchestra. The instruments listed on the left are: Fl. Cl. I, Fl. Cl. II, Oboe I, Oboe II, Clar. I, Clar. II, Bass. I, Bass. II, Trp. I, Trp. II, Trbn. I, Trbn. II, Trbn. III, Tuba, Snare, and C. S. The score is written in 2/4 time and consists of 11 measures. The notation includes various rhythmic values, accidentals, and dynamic markings. A rehearsal mark is present at the beginning of the score, and a double bar line with repeat dots is at the end.

32 CHABON DE AMERICA

FL. 1
FL. 2
CL. 1
CL. 2
SAX. 1
SAX. 2
TR. 1
TR. 2
T. 1
T. 2
P.
B.
D.

CHABUCA DE AMERICA 15

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page:

- Violin I (Vcl. I)
- Violin II (Vcl. II)
- Viola I (Vla. I)
- Viola II (Vla. II)
- Violoncello I (Vcl. I)
- Violoncello II (Vcl. II)
- Double Bass (B. S.)
- Flute I (Fl. I)
- Flute II (Fl. II)
- Clarinet I (Cl. I)
- Clarinet II (Cl. II)
- Saxophone I (Sax. I)
- Saxophone II (Sax. II)
- Trumpet I (T. I)
- Trumpet II (T. II)
- Trumpet III (T. III)
- Trombone I (Tbn. I)
- Trombone II (Tbn. II)
- Tuba (Tbn. III)
- Percussion (Perc.)
- Timpani (Tim.)
- Drum Set (Bateria)
- Conductor's part (C. S.)

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *f*, and *ff* are used throughout. The conductor's part at the bottom includes cues and dynamic markings.

34 CHABON DE AMERICA

The musical score is arranged in 12 staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Saxophone 1 (Sax. 1), Saxophone 2 (Sax. 2), Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Percussion (Perc.), Bass (B.), and Double Bass (D. B.). The score is in 2/4 time and features a variety of rhythmic patterns and melodic lines. The key signature is one sharp (F#). The score is divided into measures, with some measures containing rests or specific rhythmic markings. The percussion part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass and double bass parts provide a steady accompaniment.

CHABON DE AMERICA 15

The musical score is arranged in a system of 15 staves. From top to bottom, the staves are labeled as follows:

- Viol. I (Violin I)
- Viol. II (Violin II)
- Viola
- Vcllo (Violoncello)
- Cont. (Contrabajo)
- Fl. (Flauta)
- Clar. (Clarinete)
- Sax. (Saxofón)
- Tr. (Trompa)
- Tbn. (Trombón)
- Tim. (Timbales)
- Perc. (Percusión)
- Org. (Órgano)
- B. (Batería)

The score includes various musical notations such as notes, rests, and dynamic markings. A specific dynamic marking 'mf' is visible in the Violin II staff. The piece concludes with a double bar line at the end of the 15th staff.

CHABUCA DE AMERICA

Alto Sax : (Madrera) Compositor: Paco Godoy
Instrumento: T3 Inga Enrique H.

$\text{♩} = 95$ *ritmo*

Banda de Música de la Marina de Guerra del Perú

CHABUCA DE AMERICA

Alto Sax 2

(Marinera)

Compositor: Paco Godoy

Instrumento: T3 Inga Enrique H.

The musical score is written for Alto Sax 2 in 3/4 time with a tempo of quarter note = 95. The key signature has one sharp (F#). The score consists of ten staves of music. It begins with a key signature change from F# to G major. The piece is marked with various dynamics including *mf*, *f*, and *pp*. There are several first and second endings marked with circled letters A, B, and C. The score concludes with the word "FIN" at the end of the tenth staff.

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CHABUCA DE AMERICA

Baritone (T.C.) 1

(Marinera)

Compositor: Paco Godoy
Intérprete: Tz'inga Enrique II.

♩ = 95

resaca con

3

resaca con

A

a dos Tumb

B

C

D

E

F

Escuela de Música de la Marina de Guerra del Perú

2 CHABOZA DE AMÉRICA

The image shows a musical score for a piece titled "CHABOZA DE AMÉRICA" by Paco Godoy. The score is written on six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The second staff has a circled letter 'A' above it. The third staff has a circled letter 'B' above it. The fourth and fifth staves continue the melodic line with various rhythmic patterns and slurs. The sixth staff ends with a double bar line and the word "FIN" written below it.

CHABUCA DE AMERICA

Baritone (T.C.) 2

(Marinera)

Compositor: Paco Godoy

Instrumento: G. Inga Enrique H.

© Banda de Música de la Marina de Guerra del Perú

2 CHABOZA DE AMÉRICA

mf

mf

f

f

f

f

f

FIN

CHABUCA DE AMERICA

Baritone Sax

(Marinera)

Compositor: Paco Godoy

Instrumento: T3 Inga Enrique H.

♩ = 95

Moderato

15

25

27

47

64

74

85

FIN

Grandes de música de la marina de guerra del Perú

CHABUCA DE AMERICA

Clarinet in B[♭] 1

(Marinera)

Compositor: Paco Godoy

Intr.: T3 Inga Enrique II.

♩ = 95

12

17

26

33

39

45

51

57

FIN

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CHABUCA DE AMERICA

Clarinet in B \flat 1

(Marinera)

Compositor: Paco Godoy

Instrum.: T3 Inga Enrique H.

Andante

4 A *ritornello* 5 *Tutti*

12

17 B

26 C

32 D

36 E

40 F

44 G

H

37 FIN

©Bando de Música de la Marina de Guerra del Perú

CHABUCA DE AMERICA

Drum Set

$\text{♩} = 96$

(Marinera)

Compositor: Paco Godoy

Intrumentista: Inga Enrique H.

The musical score is written for a drum set in 2/4 time with a tempo of 96 beats per minute. It consists of ten staves of music. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). There are also performance instructions such as 'forn' and 'mf'. The score is divided into sections labeled with circled letters: (A) at the beginning, (B) at measure 14, (C) at measure 24, (D) at measure 34, and (E) at measure 50. Measure numbers 7, 14, 20, 27, 34, 41, and 50 are indicated at the start of their respective staves.

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2 CHABSCA DE AMERICA

The musical score is written on a single staff with a treble clef and a key signature of one flat (Bb). It consists of several measures of music, primarily featuring eighth-note patterns. Measure numbers 5, 61, 75, and 79 are indicated at the start of their respective lines. There are four boxed letters: 'P' above measure 11, 'A' above measure 65, 'R' above measure 79, and 'C' above measures 85 and 86. A 'mf' dynamic marking appears below measure 11. The piece concludes with a double bar line and the word 'FIN' centered below the final measure.

5

61

75

79

85

86

FIN

CHABUCA DE AMERICA
(Marinera)

Sousaphone Compositor: Paco Godoy
Intérprete: Tz'inga Enrique II.

$\text{♩} = 95$ **GRANDE** 4 **A** 3 **GRANDE** turn

FIN

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CHABUCA DE AMERICA

Tenor Sax

(Marinera)

Compositor: Paco Godoy

Instrumento: T3 Inga Enrique H.

The musical score is written for Tenor Saxophone in 2/4 time with a tempo of quarter note = 95. The key signature has one sharp (F#). The score consists of 37 measures across 10 staves. It includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*. There are also performance instructions: *ritmo* (ritardando) at the beginning, *ritornellos* (ritornellos) above measures 10-11, and *Tutti* above measures 12-13. The score is divided into sections labeled A, B, C, D, E, and F. Section A is measures 10-11, B is 12-13, C is 14-15, D is 16-17, E is 18-19, and F is 20-21. The piece concludes with the word **FIN** at the end of the 37th measure.

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CHABUCA DE AMERICA

Trombone I

(Marinera)

Compositor: Paco Godoy
 Intérprete: Ely Iuga - Enrique H.

Musical score for Trombone I, titled "CHABUCA DE AMERICA (Marinera)". The score is in 2/4 time with a key signature of one flat (Bb). It features various musical notations including dynamics (p, mf, f), articulation (accents, slurs), and performance instructions like "curvas" and "Tutti". The score is divided into measures, with measure numbers 11, 15, 16, 19, 41, 47, 54, 62, 69, 76, and 82 marked. Rehearsal marks A, B, C, D, and E are present. The piece concludes with the word "FIN" at the end of the final measure.

Orquesta de Música de la Marina de Guerra del Perú

CHABUCA DE AMERICA

Trombone 2

(Marinera)

Compositor: Paco Godoy
 Intruim: T3 Inga Enrique H.

$\text{♩} = 95$ *GRANDE*

GRANDE

Tutti

11

19

26

35

41

47

55

62

71

79

86

FIN

Obando de música de la Infancia de Guerra del Perú

CHABUCA DE AMERICA

Trumpet in B \flat 1

(Marinera)

Compositor: Paco Godoy

Intr.: T3 Inga Enrique H.

♩ = 95

OPUS

4

(A) 3

Tutti

15

35

(B) 4

40

(C) 7

(D) 1

(E) 2

(F) 3

(G) 4

57

(H) 3

(I) 3

68

FIN

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CHABUCA DE AMERICA

Trumpet in B \flat 1

(Marinera)

Compositor: Paco Godoy

Intrument: Tylga Enrique H.

♩ = 95 (piano)

A **B** **C** **D** **E** **F** **G** **H**

Tutti

FIN

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CHABUCA DE AMERICA

Trumpet in B \flat 3

(Marinera)

Compositor: Paco Godoy

Intr.: T3 Inga Enrique H.

©Banda de Música de la Escuela de Guerra del Puyo

FIN

Chulla San Migueleño Pasodoble

Autor: Vicente Gaibor. Compositor: Paco Godoy

Part 1

Chulla San Migueleño

Poesía: L. Cdo. Vicente Gaihor
Compositor Musical: Paco Godoy

Pasodoble $\text{♩} = 124$
Introducción.

Fm C7
 0 Fm D \flat C7 C7 Acordeón
 16 Fm C7 Fm C7 Fm C7 Fm Fm C7 Tromp
 27 D \flat C7 Fm C7 Bm C7
 35 Fm Eb Ab E \flat Ab C7 Acordeón
 46 Fm B \flat /G C7 Fm E \flat A \flat Tromp
 56 Fm Ab C7 Fm D \flat C7
 72 C7 Fm C7 Fm C7 Fm Acord

©Ediciones Paco Godoy

2 **Claudio San Miguelino**

ac C7 Fm D \flat C7 Fm Fm C7 Fm

pl C7 Fm C7 Fm D \flat

161 C7 Fm Fm Fm C7 Fm

Versión para Piano y voz Cotacachi tierra linda

Autor y Compositor: Paco Godoy

Cotacachi, tierra linda

Pasacalle $\text{♩} = 140$

Letra y música:

Paco Godoy

Esrabllo Fm C7 A \flat C7 Fm

Piano

Fm C7 A \flat C7 Fm Fm

Ce ta ca chi

C7 A \flat C7 Fm Fm

tie rra lin da tie rra her ma sa da ma mor Cu la es cin tie rra

C7 A \flat C7 Fm A \flat

mi a tie rra her ma sa da ma mor sus mu je res son un en can to que

C7 Fm A \flat

meha ra ba do el co ra zón sus mu je res son un en can to que me ha ra

C7 Fm Fm C7 A \flat

ba do el co ra zón

C7 Fm Fm C7 A \flat C7 Fm

Sus pa sa jes can ti van mi al ma son sus la gos e ter na can ción

D \flat A \flat

Sus pa sa jes can ti van mi al ma son sus la gos e ter na can ción

©Paco Godoy

2 Cotacachi paisaje y amor

86 Ab C7 Fm

Yo te can to Ni vis de mial ma tú e res fuen te deins pi ra ción

88 Ab C7 Fm

Yo te can to Ni vis de mial ma tú e res fuen te deins pi ra ción

96 D.S. al Fine

Cuando te recuerdo Pasillo

Compositor: Paco Godoy. Para Orquesta Sinfónica

CUANDO TE RECUERDO

Bass Drum

PACO GODOY
PACO GODOY

PASELLO. ♩ = 110

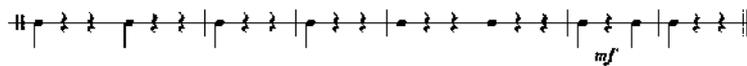
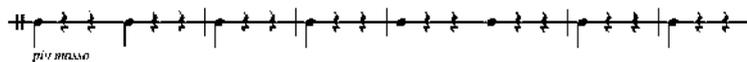
p

© Paco Godoy

2

BASS DRUM

CUANDO TE RECUERDO



CUANDO TE RECUERDO

Bassoon 1

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

8 11 8 12

mp

mp 5 12 *mp*

5 11 4

piu mosso *mp*

© Paco Godoy

CUANDO TE RECUERDO

Bassoon 2

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

8 11 9 12

mp *mp*

5 12

mp

5 11 4

ppi. mozzo *mp*

© Paco Godoy

CUANDO TE RECUERDO

Cello

PACO GODOY
PACO GODOY

PASILLO ♩ = 110

mf p

p mf p

mp

mp pizz.

arco mp

pizz. mp

© Paco Godoy

2 CELLO CUANDO TE RECUERDO

p *ff* *ritardando* *mf* *p* *mf*

CUANDO TE RECUERDO

Clarinete en B \flat 1

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 130$

8 15 7 *mp*

3 5 *mp*

7 3 *mp*

5 16 *piu mosso*

© Paco Godoy

CUANDO TE RECUERDOClarinete in B \flat 2PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 130$

8 15 7 *mp*

9 *mp* 5

7 *mp* 8 *mp*

5 16 *piu mosso*

© Paco Godoy

CUANDO TE RECUERDO

Clarinete en B \flat 3

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 130$

8 15 7 *mp*

8 *mp* 5

7 *mp* 8 *mp*

5 16 *p* FIN MASLO

© Paco Godoy

CUANDO TE RECUERDO

Contrabass

PACO GODOY
PACO GODOY

PASILLLO $\text{♩} = 110$
pizz
mf

The musical score is written for Contrabass in bass clef, 3/4 time, and F major. It begins with a tempo marking of 110 beats per minute and a 'pizz' (pizzicato) instruction. The first staff starts with a mezzo-forte (*mf*) dynamic. The piece features a melodic line with various intervals and rests, including a double bar line with repeat dots. The key signature changes to D major in the seventh staff. The score concludes with a final double bar line.

© Paco Godoy

2 CONTRABASS CUANDO TE RECUERDO

The image shows a musical score for Contrabass, titled 'CUANDO TE RECUERDO' by Paco Godoy. The score is written on four staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains the first four measures. The second staff contains measures 5 through 8, with the instruction 'piu mosso' written below the sixth measure. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16, ending with a double bar line. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

CUANDO TE RECUERDO

Cymbal Line

PACO GODOY
PACO GODOY

PASILLO. $\text{♩} = 110$

10

16

24

44

64

76

p

p

pizz. MOSSO

p

© Paco Godoy

CUANDO TE RECUERDO

Flute 1

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

5 *mf* *mp*

14 4 14

30 4 8 14 *p* *mf*

mf

© Paco Godoy

CUANDO TE RECUERDO

Flute 2

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

mf *mp*

piz. maso *mp*

mf

© Paco Godoy

CUANDO TE RECUERDO

Flute 3

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

mf *pp*

piu mosso *pp*

mf

© Paco Godoy

CUANDO TE RECUERDO

Harp

PACO GODOY
PACO GODOY

PASHLO $J = 110$

The musical score is written for Harp and consists of four systems of two staves each (treble and bass clef). The first system, labeled 'Harp', covers measures 8, 9, and 10. The second system, labeled 'Hp.', covers measures 14, 15, and 16, and includes a 'GLISS' instruction with a diagonal line. The third system, also labeled 'Hp.', covers measures 14, 15, and 16, with 'GLISS' and 'pelo mudo' markings. The fourth system, labeled 'Hp.', covers measures 17, 18, and 19. Dynamics include *mf* throughout. The tempo is marked as PASHLO $J = 110$.

© Paco Godoy

CUANDO TE RECUERDO

Horn in F 1

PACO GODOY
PACO GODOY

PASTILLO $\text{♩} = 110$

8 8 *mp*

2 16 *pp*

14 8 *pp* *piu mosso*

2 8 *mp*

© Paco Godoy

CUANDO TE RECUERDO

Horn in F 2

PACO GODOY
PACO GODOY

PASTILLO $\text{♩} = 110$

8 8 *mp*

2 16 *pp*

14 8 *pp* *più mosso*

mp 3

© Paco Godoy

CUANDO TE RECUERDO

Horn in F 3

PACO GODOY
PACO GODOY

PASTILLO $\text{♩} = 110$

8

mp

2

16

pp

14

pp

8

piu mosso

mp

8

© Paco Godoy

CUANDO TE RECUERDO

Horn in F 4

PACO GODOY
PACO GODOY

PASTILLO $\text{♩} = 110$

8 8 *mp*

2 16 *pp*

14 8 *ppiu mosso*

mp 3

© Paco Godoy

CUANDO TE RECUERDO

Oboe 1

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

5 *mf* 11 *mp*

3 *mp* 12 5

12 *mp* 5

11 *p/mo mosso* *mp* 4

© Paco Godoy

CUANDO TE RECUERDO

Oboe 2

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

5 *mf* 11 *mp*

8 *mp* 12 5

12 *mp* 5

11 *p/mo* 4 *mp*

© Paco Godoy

CUANDO TE RECUERDO

Piano

PACO GODOY
PACO GODOY

PASHLO J. 110

Piano

Pno.

Pno.

Pno.

© Paco Godoy

2

CUANDO TE RECUERDO

Piano score for the piece "Cuando te recuerdo" by Paco Godoy, measures 1 through 30. The score is written for piano (Pno.) and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of chords and melodic lines in both hands, with some passages involving triplets and sixteenth-note patterns. Measure numbers 3, 7, 11, 15, 19, 23, 27, and 30 are indicated at the beginning of their respective systems.

CUANDO TE RECUERDO

3

Pno.

Pno.

rit. mosso

Pno.

Pno.

Pno.

CUANDO TE RECUERDO

Piano

PACO GODOY
PACO GODOY

PASHLO J. = 110

Piano

Pno.

Pno.

Pno.

© Paco Godoy

2

CUANDO TE RECUERDO

Pno.

Measures 1-6 of the piano score. The piece begins with a treble clef and a key signature of one flat (B-flat). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Pno.

Measures 7-12. The key signature changes to two flats (B-flat and E-flat). The right hand continues with a melodic line, and the left hand maintains the accompaniment pattern.

Pno.

Measures 13-18. The key signature changes to two sharps (F# and C#). The right hand has a more active melodic line with some sixteenth-note runs, and the left hand continues with eighth-note accompaniment.

Pno.

Measures 19-24. The key signature changes to three sharps (F#, C#, and G#). The right hand features a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

Pno.

Measures 25-30. The key signature changes to three sharps (F#, C#, and G#). The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

CUANDO TE RECUERDO

3

Pno.

Pno.

Pno.

Pno.

Pno.

CUANDO TE RECUERDO

Trombone 1

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

8 2 8

mp

7 11 7 11

mp

mp 7 2 8 *ppiu mosso* *mp*

8

© Paco Godoy

CUANDO TE RECUERDO

Trombone 2

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

8 9 10 *mp* *p*

7 11 12 13 *mp* *p*

14 15 16 *mp* *piu mosso* *mp*

17 18 *mp* *p*

© Paco Godoy

CUANDO TE RECUERDO

Trombone 3

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

8 9 10 *mp*

7 11 12 13 *mp*

14 15 16 *mp* *più mosso* *mp*

17 8

© Paco Godoy

CUANDO TE RECUERDO

Trumpet in B♭ 1

PACO GODOY
PACO GODOY

PASILLO ♩ = 130

Con sord.

mp

Con sord.

mp

p

© Paco Godoy

CUANDO TE RECUERDO

Trumpet in B \flat 2

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 130$ Con sord.

mp

piu mosso *mp*

© Paco Godoy

CUANDO TE RECUERDO

Trumpet in B \flat 3

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 130$ Con sord.

mp

7 19 19

Con sord.

2 3 4

pff! 02.05.50 mp

© Paco Godoy

CUANDO TE RECUERDO

Tuba

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

6 *mp* 2 3

6 10

7 *mp* 10 *mp*

7 2 3 *ppp MOLTO*

6

© Paco Godoy

CUANDO TE RECUERDO

Viola

PACO GODOY
PACO GODOY

FASILLO = 110

pizz. *arco* *pizz.* *arco*
p *mf* *p* *mp*

p *mf* *p*

41 *p*

mp *pizz.*

arco

p *mp*

pizz.

arco

p *pp* *mf*

© Paco Godoy

2 VIOLA CUANDO TE RECUERDO

p *mf*

CUANDO TE RECUERDO

Violin I

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

p *pizz.* *mf* *acc.* *ppp*
p *mf* *p*
p
mp *pizz.*
acc.
p *pizz.*
mp *ppp* *acc.*
pp *ppp*

© Paco Godoy

2 VIOLIN I CUANDO TE RECUERDO

mf *p* *mf*

CUANDO TE RECUERDO

Violin II

PACO GODOY
PACO GODOY

PASILLO $\text{♩} = 110$

pizz. *p* *arco* *mf* *mp*

p *mf* *p*

p

mp *pizz.*

arco

p *mp*

pizz.

arco *rit.* *mf*

© Paco Godoy

2 VIOLIN II CUANDO TE RECUERDO



CUANDO TE RECUERDO

Score

PACO GODOY
PACO GODOY

Musical score for "Cuando Te Recuerdo" by Paco Godoy. The score is for a full orchestra and includes parts for Flute 1-3, Oboe 1-2, Clarinet 1-2, Bassoon 1-2, Trumpet 1-3, Trombone 1-3, Horn, Percussion, Snare Drum, Bass Drum, Tuba/Euphonium, Harp, Violin 1-2, Viola, Cello, and Contrabass. The score is in 2/4 time and features a "PABLO" section. The music is written in G major and 2/4 time. The score includes various dynamics such as p, mp, and f, and includes performance instructions like "Cresc." and "Decresc.". The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings.

©Paco Godoy

2 CUANDO TE RECUERDO

The image shows a page of a musical score for the piece "CUANDO TE RECUERDO" by Paco Godoy. The page is numbered "2" in the top left corner. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the staves are: Fl. 1, Fl. 2, Ob., Cl., Bsn., Trp., Trbn., P., Tm., Sn., Vln. I, Vln. II, Vla., and Vcl. The score contains various musical notations including notes, rests, beams, and dynamic markings such as "p" (piano) and "mp" (mezzo-piano). There are also some performance instructions like "mf" (mezzo-forte) and "f" (forte). The music appears to be in a 2/4 or 3/4 time signature, given the rhythmic patterns. The overall layout is clean and professional, typical of a published musical score.

CUANDO TE RECUERDO

3

The musical score for 'CUANDO TE RECUERDO' by Paco Godoy, page 3, is a complex orchestral arrangement. It features a variety of instruments including woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2), brass (Trumpet 1 & 2, Trombone 1 & 2), percussion (Percussion, Snare Drum, Cymbal), and strings (Double Bass). The score is written in a standard musical notation with various dynamics (p, mp, mf, f) and articulation marks (accents, slurs). The piece is in a 2/4 time signature and is in the key of G major. The score is divided into two systems, with the first system containing staves 1-13 and the second system containing staves 14-23. The title 'CUANDO TE RECUERDO' is centered at the top of the page, and the page number '3' is located in the upper right corner.

4 CUANDO TE RECUERDO

The musical score is titled "CUANDO TE RECUERDO" and is page 4 of a larger work. It is arranged for a large ensemble. The score includes staves for various instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Oboe (Ob.), Trumpet (Tbn.), Trombone (Tbn.), Horn (Corno), Violin (Vn.), Viola (Vla.), Cello (Vcl.), Double Bass (Cb.), Percussion (Perc.), and Timpani (Tm.). The score is written in a complex rhythmic style with many sixteenth and thirty-second notes. There are several dynamic markings such as *pp*, *mf*, *f*, and *ff*. The score is divided into systems, with some instruments having multiple staves. The music features intricate melodic lines and complex rhythmic patterns, particularly in the woodwind and string sections.

CUANDO TE RECUERDO

5

The musical score for "CUANDO TE RECUERDO" by Paco Godoy, page 5, is a complex orchestral arrangement. It features a variety of instruments including strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, Saxophones), brass (Trumpets, Trombones, Tuba/Euphonium), and percussion (Timpani, Snare, Cymbals, Tom-toms, Maracas, Congas, Bells, and Triangle). The score is written in a multi-measure rest format, with many measures containing rests for various instruments, indicating a sparse texture. The music is in 4/4 time and includes dynamic markings such as *pp*, *mf*, *f*, and *ppp*. The score is divided into systems, with measures numbered from 181 to 234. The title "CUANDO TE RECUERDO" is centered at the top, and the page number "5" is in the upper right corner.

6

CUANDO TE RECUERDO

Cumbia del Jeque Cumbia

Compositor: Paco Godoy

Score

CUMBIA DEL JEQUE

Autor y Compositor
PACO GODOY

CUMBIA ♩ = 107

Cantante
Acordeón
Piano

7
1 2
Yo me
7
Piano

12
1 1
voy al a tre la do del mi: es al a tre la do del mi: es la ta la ta ta tre: es
12
Piano

Gm Gm Gm Gm Gm Gm Gm
 Bb Bb

©Paco Godoy

2 CUMBIA DEL JEQUE

VOZ

la na li ni ta traí re el je que je que yo soy la na li ni ta traí re el je que je que yo

Bb Bb Gm Bb Bb Bb Gm

Pno.

20

VOZ

soy la cumbia del je que se baila a un son de tambores y con guineo

Bb G G $D7$ G C G $D7$

Pno.

27

VOZ

trá

G

Pno.

Cumbia del sol Cumbia

Compositor: Paco Godoy

Acordeón

Cumbia del Sol

Cumbia

Autor y Compositor
Paco Godoy

Escuela

6

12

1.

Electric Bass

Cumbia del Sol

Cumbia

Autor y Compositor
Paco Godoy

♩ = 208

Dm

Estruillo

7 Am 1. 2. ESTROFA

13 Gm A7 Dm

26 Gm Dm A7

36 1. Dm 2. D CORO D

42 Em7 A7 D

48 D Em7 A7

48 D D

Cumbia del Sol

Cumbia

Autor y Compositor
Paco Godoy

$\text{♩} = 268$

Estrabillo

Dm

7 Am Dm Dm Estrabillo

14 Gm A7 Dm

26 Gm Dm

33 A7 Dm 1. D 2. D Coro D

37 Em A7 Soy Az te ca

41 yo soy Ma ya yo soy In ca soy el sol

45 1. 2. D

Soy Az Sol

Paco Godoy

Dama de amor Swing Jazz

Compositor: Paco Godoy. Para Saxofón y piano

Alto Sax

Dama de Amor

Swing $\text{♩} = 136$

Compositor Paco Godoy

Espressivo

mf

5

11

17

23

29

35

©Paco Godoy

Piano

Dama de Amor

Compositor Paco Godoy

Swing $\text{♩} = 136$

Gm Cm6 D7 Gm

Piano

Puo.

Puo.

Puo.

Gm Cm6 D7 Gm Gm Gm Cm6 D7 Gm Gm Cm6 D7

©Paco Godoy

2 **Danza de Amor**

36 *Gra* *Gm* *Cm6* *D7* *Gm*

41 *Gm* *Cm6* *D7* *Gm* *Gm*

46 *Cm6* *D7* *Gm*

El descendimiento Religioso

Compositor: Paco Godoy. Para Flauta, Oboe, Clarinete, Corno
y Fagot

Bassoon

EL DESCENDIMIENTO

Religioso

Compositor
PACO GODOY

Adagio $\text{♩} = 70$

mf

A

B

C

rit.

Paco Godoy

Clarinete en B \flat

EL DESCENDIMIENTO

Religioso

Compositor
PACO GODOY

A

Adagio $\text{♩} = 70$

p *p* *mp* *p* *mf* *mp* *p* *mf*

A B C

PacoGodoy

Flute

EL DESCENDIMIENTO

Religioso

Compositor
PACO GODOY

Adagio ♩ = 70

mf *p*

p

mf *p*

p

mf

p *mp* *p*

mf

Paco Godoy

Horn in F

EL DESCENDIMIENTO

Religioso

Adagio $\text{♩} = 70$

Compositor
PACO GODOY

8

A *espress.*

mf

13

23

B

mf

36

46

C

rit.

52

PacoGodoy

Uboz

EL DESCENDIMIENTO

Religioso

Compositor
PACO GODOY

Adagio ♩ = 70

The musical score for 'El Descendimiento' is written for Uboz. It begins with a tempo marking of Adagio (♩ = 70) and a key signature of two flats (B-flat major). The score consists of seven staves of music. The first staff starts with a dynamic marking of *p* and a section marker 'A'. The second staff continues with *p*. The third staff has a dynamic marking of *mp*. The fourth staff starts with *p* and has a dynamic marking of *mf*. The fifth staff is marked 'B' and has a dynamic marking of *mf*. The sixth staff starts with *p* and has a dynamic marking of *mp*, with a section marker 'C' appearing later in the staff. The seventh staff starts with *mf* and includes a *rit.* (ritardando) marking. The score concludes with a fermata over the final note.

Paco Godoy

Score

EL DESCENDIMIENTO

Religioso

Compositor
PACO GODOY

Adagio $\text{♩} = 70$

Flute *mf* *p*

Oboe *p* *mf*

Clarinet in Bb *p*

Horn in F

Bassoon *mf*

Fl. I *p*

Ob. *p*

Bb Cl. *p espress.*

Hn. *mf*

Bsn. *mf*

Paco Godoy

2
75

EL DESCENDIMIENTO

Fl.

Ob.

B♭ Cl.

12
Hn.

12
Bsn.

Musical score for measures 75-80 of 'EL DESCENDIMIENTO'. The score is for five instruments: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is three flats (B♭, E♭, A♭) and the time signature is 2/3. The flute part has a dynamic marking of *mp* at measure 79. The bassoon part has a dynamic marking of *p* at measure 79. The horn part has a dynamic marking of *mp* at measure 79. The oboe part has a dynamic marking of *mp* at measure 79. The clarinet part has a dynamic marking of *p* at measure 79.

18
Fl.

18
Ob.

18
B♭ Cl.

18
Hn.

18
Bsn.

Musical score for measures 81-86 of 'EL DESCENDIMIENTO'. The score is for five instruments: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is three flats (B♭, E♭, A♭) and the time signature is 2/3. The flute part has a dynamic marking of *mp* at measure 81. The oboe part has a dynamic marking of *mp* at measure 81. The B♭ clarinet part has a dynamic marking of *p* at measure 81. The horn part has a dynamic marking of *mp* at measure 81. The bassoon part has a dynamic marking of *p* at measure 81.

EL DESCENDIMIENTO 3

Musical score for measures 23-28 of 'EL DESCENDIMIENTO'. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is two flats (B♭, E♭) and the time signature is 3/4. Measure numbers 23, 24, 25, and 26 are indicated at the start of their respective staves. Dynamics include *mf* and *p*. The Flute part has a *mf* dynamic starting in measure 25. The Oboe part has a *p* dynamic starting in measure 25. The Bass Clarinet part has a *p* dynamic starting in measure 25. The Horn part has a *mf* dynamic starting in measure 25. The Bassoon part has a *mf* dynamic starting in measure 25.

[B]

Musical score for measures 29-34 of 'EL DESCENDIMIENTO'. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is two flats (B♭, E♭) and the time signature is 3/4. Measure numbers 29, 30, 31, 32, 33, and 34 are indicated at the start of their respective staves. Dynamics include *p* and *mf*. The Flute part has a *p* dynamic starting in measure 29. The Oboe part has a *mf* dynamic starting in measure 29. The Bass Clarinet part has a *p* dynamic starting in measure 31. The Horn part has a *mf* dynamic starting in measure 31. The Bassoon part has a *mf* dynamic starting in measure 31.

4 EL DESCENDIMIENTO

35

Fl.

Ob.

B♭ Cl.

35

Hfn.

55

Bsn.

Detailed description: This system of musical notation covers measures 35 to 55. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hfn.), and Bassoon (Bsn.). The key signature is two flats (B♭ and E♭). The time signature is 4/4. The Flute part begins with a measure rest for 35 measures, then plays a descending melodic line. The Oboe part has a measure rest for 35 measures, then plays a descending line with slurs and a *mf* dynamic marking. The Bass Clarinet part has a measure rest for 35 measures, then plays a descending line with slurs and a *mf* dynamic marking. The Horn part has a measure rest for 35 measures, then plays a descending line with slurs and a *mf* dynamic marking. The Bassoon part has a measure rest for 55 measures, then plays a descending line.

43

Fl.

Ob.

B♭ Cl.

43

Hfn.

48

Bsn.

Detailed description: This system of musical notation covers measures 43 to 48. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hfn.), and Bassoon (Bsn.). The key signature is two flats (B♭ and E♭). The time signature is 4/4. The Flute part begins with a measure rest for 43 measures, then plays a descending line with slurs and a *mf* dynamic marking. The Oboe part has a measure rest for 43 measures, then plays a descending line with slurs and a *p* dynamic marking. The Bass Clarinet part has a measure rest for 43 measures, then plays a descending line with slurs and a *mf* dynamic marking. The Horn part has a measure rest for 43 measures, then plays a descending line with slurs and a *mf* dynamic marking. The Bassoon part has a measure rest for 48 measures, then plays a descending line.

EL DESCENDIMIENTO

59

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

p *mp* *p*

C 5

This musical score block covers measures 59 to 61. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has two flats (B♭ and E♭), and the time signature is 4/4. Measure 59 starts with a dynamic of *p* (piano) and includes a trill on the Flute. Measure 60 has a dynamic of *mp* (mezzo-piano) and features a 'rit.' (ritardando) marking. Measure 61 returns to *p* and includes a first ending bracket labeled 'C' that leads to measure 5. The Flute part has a fermata at the end of measure 61.

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf *mf* *mf*

rit.

This musical score block covers measures 55 to 58. It features five staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has two flats (B♭ and E♭), and the time signature is 4/4. Measure 55 has a dynamic of *mf* (mezzo-forte). Measure 56 has a dynamic of *mf*. Measure 57 has a dynamic of *mf* and includes a 'rit.' (ritardando) marking. Measure 58 has a dynamic of *mf* and features a fermata on the Flute. The Flute part has a fermata at the end of measure 58.

Ensueño Pasillo

Compositor: Paco Godoy

ENSUEÑO

PACO GODOY

PASILLO $\text{♩} = 100$

EXPRESIVO

Violin

14

26

36

46

53

64

SEGUNDA

CODA

mf

mp

mf

mp

mf

Estoy vivo Balada

Autor y Compositor: Paco Godoy. Para voz y piano

Piano

ESTOY VIVO

Autor y Compositor:
PACO GODOY

Balada pop ♩ = 82

Piano

Pno.

Pno.

Pno.

©PacoGodoy

2 ESTOY VIVO

The image displays a musical score for the piece "ESTOY VIVO" by Paco Godoy. It consists of five systems of piano accompaniment, each labeled "Pno." on the left. Each system contains a grand staff with a treble and bass clef. The first system includes a dynamic marking of *mp* and a repeat sign. The second system has a dynamic marking of *mf*. The third system has a dynamic marking of *p*. The fourth and fifth systems do not have explicit dynamic markings. The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance instructions like "Xon" and asterisks scattered throughout the score.

ESTOY VIVO

3

The image shows the piano accompaniment for the piece "ESTOY VIVO" by Paco Godoy, page 3. It consists of three systems of music, each with a treble and bass staff. The first system starts at measure 43. The second system starts at measure 70 and includes a dynamic marking of *mf*. The third system starts at measure 81. The notation includes various chords, arpeggios, and rhythmic patterns. There are some markings in the bass staff of the first system that appear to be "D" and "200".

Voz

ESTOY VIVO

Balada pop $\text{♩} = 82$

Autor y Compositor:
PACO GODOY

A

Mi ro te das las es tre llas Ve o to do el in fi ni to
 sen to la bon dad de Dios sin fin rei na por siem pre el a mor
 tici do la ma nos nubes ma nos sa vo la vi das sea vi do tu do por mis de
 u les can to por que soy Je su A mi go y her ma no que
 di chu es tor vi vo fe li ces he y con tra i mos cu ri mos las he ri das
C
 Ph do sion pre se rea pe te to das las se ras hu ma nas
 el pan de bo com par tir lo le ar ue da li ber tad Paz yo cons tre yoa
 vici rin ce se por siem pre la que rra vi ve haz el bien al par ti do

©Paco Godoy

2

ESTOY VIVO

D

47

Hoy me levanta re *mf* A mi go yher na no que di cha es tar

52

vi ve fe li ces hoy cons tru i mos tu ru mos las he ri dis

Score

ESTOY VIVO

Autor y Compositor:
PACO GODOY

Balada pop $\text{♩} = 82$

Voice

Piano

Pno.

Pno.

mi to to das las es tre llas Ve o to do el in fi ni to en re in bon dad de Dios sin fin rei na por siem pre

©PacoGodoy

2

ESTOY VIVO

The musical score is divided into three systems, each with a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line.

System 1 (Measures 1-13):
 The vocal line begins with measure 1. The lyrics are: "mor tico do la ma no mu er ma no sir vo la vi das ser".
 The piano accompaniment starts at measure 12. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.

System 2 (Measures 14-22):
 The vocal line continues with measure 14. The lyrics are: "vi cas tu cho por mis i de a les can to por que soy fe".
 The piano accompaniment continues from measure 15. The right hand maintains the eighth-note pattern, and the left hand has some rests.

System 3 (Measures 23-29):
 The vocal line starts at measure 23. The lyrics are: "liz a mi go y her ma no que di cho es tor".
 The piano accompaniment continues from measure 24. The right hand continues the eighth-note pattern, and the left hand has some rests.

ESTOY VIVO

3

24

vi vo fe li ces hoy cons tru i mos cu ra mos las ho

Pno.

28

ri des

Pno.

32

Pi do aken pre se res pe te to dos los se ren hu

Pno.

mf

p

4

ESTOY VIVO

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal lines are in Spanish and include the following lyrics:

33 una nos d pan de bo com par tir lo lo cr me di li ber
 39 tad Par yo cons tru yaa dia mo en se par tua pre la
 45 gue rra vi ve luz el bien el pro ji mo Hay ni a le vaa ta

ESTOY VIVO

5

D

45

46

Pno.

mf

47

48

49

50

51

52

53

Pno.

f

54

55

Puo.

f

ri ni go yber ma no que di cha as tar

vi vo te li ces hoy cons tru i mos cu es mas Iss he

ri cha

Versión piano y voz Flor Zambiceña

Pasacalle

Autor y Compositor: Paco Godoy

FLOR ZAMBICEÑA

PASACALLE ♩ = 140

PACO GODOY

F A7 Dm

F A7 Dm Dm

9

18

B^b F D¹¹

27

TO DAS LAS FLORES DE ZÁM BI ZA — LA MÍ AES LA MAS BO NI TA —

36

F A7

— DE LLE GAS TE A MI VI DA — CUAL E TER NA PRI MA

D¹¹ D¹¹

42

VE RA LLE PRI MA VE RA

51

B^b

CUAN DO CAN TAN LOS

F

59

GA LLOS SE DES PIER TA — MI A MA DA TU DI TAS LAS MA ÑA NAS

F A7

64

— CUAN DO QUE VI VA VI VA ZÁM BI ZA — TIE RRA LEN DA

2

FLOR ZAMBICEÑA

Dm F A7

DE MIA MA DA QUE VI VA VI VA ZAM BI ZA TIE RRA LIN DA

Dm

DE MIA MA DA

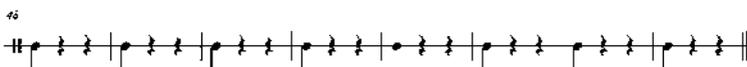
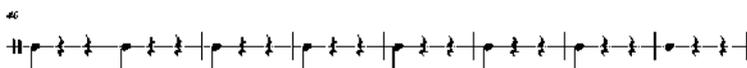
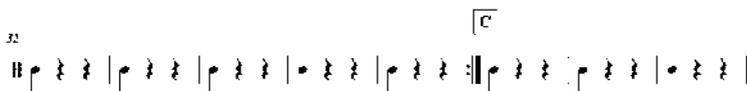
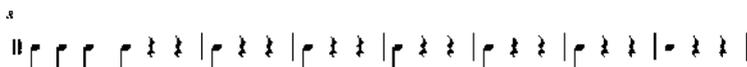
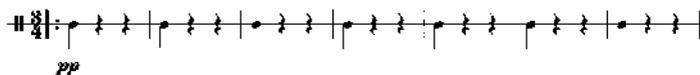
Detailed description: The image shows a musical score for the song 'FLOR ZAMBICEÑA'. It consists of two staves of music in a key signature of one flat (B-flat major or D minor). The first staff begins at measure 21 and contains the melody with lyrics 'DE MIA MA DA QUE VI VA VI VA ZAM BI ZA TIE RRA LIN DA'. Chord symbols 'Dm', 'F', and 'A7' are placed above the staff. The second staff begins at measure 29 and contains the continuation of the melody with lyrics 'DE MIA MA DA'. A chord symbol 'Dm' is placed above the staff. The lyrics are written in all caps and spaced out to match the notes.

¿Hasta cuándo padre Almeida? Pasillo

Compositor: Paco Godoy Para Orquesta Sinfónica

Bass Drum

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOYPASILLO $\text{♩} = 110$ 

©Paco Godoy

2 Bass Drum HAS LA CUÁNDO PADRE ALMEIDA?

65 E

74

83 F

92 *pp* G

Coda
allegro

100 *pp*

108

116 *f*

Bassoon 1

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOYPASILLO $\text{♩} = 110$

mf
 8
 A
 20
 B
 mp mp
 33
 C
 mf p
 41
 51
 D
 mf
 56
 64

©Paco Godoy

2 Basson 1 HAS IA CUÁNDO PADRE ALMEIDA?

76 E

83

86 F *rit.* G 4 *Corta a tempo* *mf*

112 9 *f*

Bassoon 2

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASELLO $\text{♩} = 110$

mf

8

A

15

B

20

mp

4

mp

26

C

36

p

43

D

50

mf

61

67

©PacoGodoy

2 Basson 2 HAS LA CUÁNDO PADRE ALMEIDA?

16

mf

26

mf

83

F rit. G 4

Clarinete
a tempo

161

mf

169

f

Cello

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOYPASILLO $\text{♩} = 110$

mp

15 **A** 3

24 **B** 3 *p*

32 **C**

42

51 **D**

58

©Paco Godoy

2 Cello HAS LA CUÁNDO PADRE ALMEIDA?

60

76

76

82

90 *mf* **F** **C** *rit.* *Cuda* *a tempo* *mp*

107

110

118 *f*

Clarinet in B \flat 1

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

mf

9 A

4 B

8 C

3 D 17 E 16 F 8 G 4

Coda
a tempo

mf

f

©Paco Godoy

Clarinete en B \flat 2

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOYPASILLO $\text{♩} = 110$

102 *Coda*
a tempo
mf

169 *f*

©Paco Godoy

Clarinet in B \flat 3

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

mf

mp

mf

mf

mf

Coda
a tempo

mf

f

©Paco Godoy

Cymbals

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

16

24

32

40

48

56

64

72

80

88

96

104

112

120

128

136

144

152

160

167 *a tempo*

pp *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

A B C D E F G

Coda

©Paco Godoy

2 Cymbals HAS IA CUANDO PADRE ALMEIDA?

120

f

Double Bass **HASTA CUÁNDO PADRE ALMEIDA?**

PASILLO ♩ = 110

Compositor:
PACO GODOY

mf

7

14

20 **A**

25 **B**

32 **C**

40

47

©PacoGodoy

2 Double Bass

55 D arco

61

67

K

73

83 F *arco*

93 *rit* G

96 *Coda*
rit
mf

106

Double Bass HAS IA CUÁNDO PADRE ALMEIDA? 3

ff *ff*

Fhtc 1

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASELLO ♩ = 110

The musical score is written for a single melodic line on a grand staff (treble clef). It begins with a tempo marking of 110 beats per minute. The score is divided into measures with measure numbers 1, 3, 23, 43, 45, 164, and 111. There are several dynamic markings: *mf* (mezzo-forte) appears at the beginning, after measure 3, and after measure 164. A *f* (forte) marking appears at the end of measure 111. The score includes various musical notations such as slurs, ties, and accents. There are also several boxed letters representing sections: A, B, C, D, E, F, and G. Section D is marked with the number 17, E with 16, F with 8, and G with 4. A 'Coda *al tempo*' section is indicated above measure 164. The score concludes with a fermata over the final notes.

©Paco Godoy

Ftato 2

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO ♩ = 110

©Paco Godoy

Ftato 3

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

mf

9

A

mf

2

B

C

8

8

mf

4

16

mf

17

E

F

G

4

Coda
a tempo

mf

4

4

9

f

©Paco Godoy

Harp

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASTILLO ♩ = 110

The musical score is written for Harp and consists of four systems of music. The first system is marked *mp* and includes a 'PASTILLO' section with a tempo of ♩ = 110. The second system is marked '6'. The third system is marked '12'. The fourth system is marked '14' and includes a section labeled 'A'. The score is in 3/4 time and features a mix of chords and melodic lines in both the treble and bass staves.

©Paco Godoy

2 1arp HAS LA CUÁNDO PADRE ALMEIDA?

20 Hp.

26 Hp.

32 Hp.

38 Hp.

44 Hp.

f *mp*

B

C

Harp HAS LA CUÁNDO PADRE ALMEIDA? 3

57
Hp.

58
Hp.

59
Hp.

60
Hp.

61
Hp.

62
Hp.

63
Hp.

64
Hp.

65
Hp.

66
Hp.

67
Hp.

68
Hp.

69
Hp.

70
Hp.

71
Hp.

72
Hp.

73
Hp.

74
Hp.

75
Hp.

76
Hp.

77
Hp.

78
Hp.

79
Hp.

80
Hp.

81
Hp.

4 Harp HAS LA CUÁNDO PADRE ALMEIDA?

rec *f* *Coda* *a tempo* *mp* *f*

Hp.

Hp.

Hp.

Hp.

Horn in F 1

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

20 **A** 3 3

mf

B 3 **C** 12 *p*

34 **D** 3 3

60 **E** 3 3 3 3

96 **F** 3 3 4 *mp*

120 *rit.* **G** 3 19 *f*

Coda *a tempo*

©Paco Godoy

Horn in F 2

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

20 A

mf

B

C

12

p

D

E

F

Coda
a tempo

G

mp

f

©Paco Godoy

Horn in F 3

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

20 A

mf

8 3 3

B

8 12 C

p

D

3 3

E

3 3 3 3

F

3 3 4

mp

rit. Coda a tempo

G

8 3 19

mp f

©Paco Godoy

Horn in F 4

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

20 **A** 3 3

B 8 **C** 12 *p*

34 *mf* 3 3

60 **E** 3 3 3 3

96 **F** 3 3 3 3 *mp*

132 *rit.* **G** 3 3 19 *f*

Coda a tempo

©Paco Godoy

Marimba

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASTILLO $\bullet = 110$ A

Marimba

Mrb.

Mrb.

Mrb.

©Paco Godoy

2 Macimba **HAS IA CUÁNDO PADRE ALMEIDA?**

47

Mrb.

51

Mrb.

55

Mrb.

D 16 E 16 F 8 G *mf*

59

Mrb.

Cada *a tempo*

19

19

f

Oboe 1

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASELLO $\text{♩} = 110$

mf

mp

f

p

mf

mf

mf

f

rit. Coda a tempo

©Paco Godoy

Oboe 2

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASELLO $\text{♩} = 110$

©Paco Godoy

Piccolo

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASELLO $\text{♩} = 110$

mf

9 A

mf

2 B C 8

mf

3

D 17 E

mf

©Paco Godoy

2 Piccolo HAS LA CUÁNDO PADRE ALMEIDA?

74

76

81

83

86

87

88

89

90

91

92

93

94

95

96 Coda

97 a tempo

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

F

rit.

8

G

4

mf

f

Snare Drum **HASTA CUÁNDO PADRE ALMEIDA?**

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

7

14

A

21

B

28

C

35

42

48

©PacoGodoy

2 Snare Drum HAS LA CUÁNDO PADRE ALMEIDA?

11

mf

mf

pp

pp

Coda
a tempo

pp

f

11 14 17 20 23 26 29

Tímpani

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASELLO $\text{♩} = 110$

11

mf mp

31

B C D

mp mf

3 3 3 3

21

E

3 3 3

31

F G

Coda
o tempo

mp mp mf

31

A B

6 11

mp f

©PacoGodoy

Trombone 1 **HASTA CUÁNDO PADRE ALMEIDA?**

Compositor:
PACO GODOY

PASELLO $\text{♩} = 110$

18 *f*

A B *mf mp*

19 *mf*

61

65 E

73

86

86 F G *mp* Coda *a tempo*

©Paco Godoy

2 Trombone I HAS LA CUANDO PADRE ALMEIDA?

12

13

f

f

Trombone 2 **HASTA CUÁNDO PADRE ALMEIDA?**

Compositor:
PACO GODOY

PASELLO ♩ = 110

18 *f*

A B *mf mp*

19 *mf*

61

65

E

75

83 *mf f*

F G

©Paco Godoy

2 Trombone 2

Coda *o tempo* HAS IA CUANDO PADRE ALMEIDA?

120 *mp* *f*

118 *f*

The image shows a musical score for Trombone 2. It consists of two staves of music. The first staff begins with a measure marked '120' and a dynamic marking of 'mp'. This is followed by a measure with a whole rest, then a measure with a dynamic marking of 'f'. The second staff begins with a measure marked '118' and a dynamic marking of 'f'. The music is written in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and slurs.

Trombone 3 **HASTA CUÁNDO PADRE ALMEIDA?**

Compositor:
PACO GODOY

PASELLO ♩ = 110

13 *f*

14 15 *mf*

16 17 18 *mp*

Coda *a tempo*

19 *f*

20 *f*

©Paco Godoy

Trumpet in Bb 1

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

11 *mf*

17 *mf*

23 *mf*

29 *mf*

35 *mf*

41 *mf*

47 *mf*

53 *f*

Coda *a tempo*

©Paco Godoy

Tromper in B \flat 2

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 110$

11

17

21

25

29

33

37

41

45

Coda
a tempo

161

167

mf

mp

mp

mp

mp

f

©Paco Godoy

Trumpet in B♭ 3

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO ♩ = 110

11 *mf*

17 2 5 5 8 *mf*

36 3 3 10 *mf*

37 3 3 3 3

71 3 3 3 3

81 3 4 3 3 *mp* *mp*

Canta a tempo

161 10 *mf*

177 2 *f*

©Paco Godoy

Tuba

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOYPASILLO $\text{♩} = 110$

mp

7

13

15

23

32

36

44

A

B

C

©Paco Godoy

2 Iuba HAS LA CUÁNDO PADRE ALMEIDA?

51 [D]

61 [F]

76

[F]

90 rit. [G]

Coda

101 *ritempo*

117

133

149

Viola

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASILLO $\text{♩} = 116$

mp

3

16 **A** 3

24 **B** 3 *p*

32 **C** *mf*

35

43 6

53 **D** 16

©Paco Godoy

2 Viola HAS LA CUÁNDO PADRE ALMEIDA?

16 *mf*

17 *mf*

18 *mf*

19 *mf*

20 *f*

Coda *mf*

Violín 1

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOYPASILLO $\text{♩} = 110$

mp

10

16

21

27

31

35

41

46

p

mf

6

©Paco Godoy

2 Viola I HAS LA CUÁNDO PADRE ALMEIDA?

16 16 **mf**

161 **Cuda**
a tempo
mp

169

117 **f**

Violín II

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

PASELLO $\text{♩} = 110$

3

16

24

31

36

42

53

16

©Paco Godoy

2 Violin II HAS LA CUÁNDO PADRE ALMEIDA?

16 **f**

mf

rit. **G**

Coda
allegro

mp

163

171

179 **f**

Score

HASTA CUÁNDO PADRE ALMEIDA?

Compositor:
PACO GODOY

The musical score is a full orchestration of the piece 'HASTA CUÁNDO PADRE ALMEIDA?' by Paco Godoy. It is written for a large ensemble, including vocalists, woodwinds, brass, and strings. The score is organized into systems, with various instrument parts labeled on the left side. The music features complex rhythmic patterns and dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4. The piece is in Spanish and is a satirical commentary on the political situation in Ecuador at the time of its composition.

©Paco Godoy

2 HASTA CUANDO PADRE ALMEIDA?

HASTA CUANDO PADRE ALMEIDA?

3

The musical score is titled "HASTA CUANDO PADRE ALMEIDA?" and is page 3 of the composition. It is written for a large ensemble, as evidenced by the 20 staves. The score includes a variety of musical notations such as notes, rests, slurs, and ties. The piece is characterized by its intricate melodic lines and rhythmic patterns. The notation is dense, with many notes beamed together, suggesting a fast or complex tempo. The score is presented in a standard musical format with a key signature and time signature at the top of the first staff.

HASTA CUANDO PADRE ALMEIDA?

A detailed musical score for the piece 'HASTA CUANDO PADRE ALMEIDA?' by Paco Godoy. The score is arranged in a grand staff format, featuring multiple staves for various instruments and voices. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and rests. The score is divided into measures, with bar lines clearly visible. The overall layout is professional and typical of a printed musical score.

HASTA CUANDO PADRE ALMEIDA?

5

The image displays a musical score for the piece 'HASTA CUANDO PADRE ALMEIDA?'. The score is arranged in a grand staff format, consisting of 18 horizontal staves. The top two staves (1 and 2) are for the vocal line, with a treble clef and a key signature of one flat. The remaining 16 staves (3 through 18) are for the piano accompaniment, including parts for the right and left hands. The notation includes various musical symbols such as notes, rests, and clefs. The score is presented in a clean, black-and-white format.

6 HASTA CUANDO PADRE ALMEIDA?

The image shows a page of a musical score for the piece "HASTA CUANDO PADRE ALMEIDA?" by Paco Godoy. The page is numbered "6" in the top left corner. The title "HASTA CUANDO PADRE ALMEIDA?" is centered at the top. The score is a full orchestral arrangement, consisting of 21 staves. The top staff is the vocal line, followed by woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and percussion. The score includes various musical notations such as notes, rests, and dynamic markings.

HASTA CUÁNDO PADRE ALMEIDA?

7

The image displays a musical score for the piece 'HASTA CUÁNDO PADRE ALMEIDA?'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'HASTA CUÁNDO PADRE ALMEIDA?' is centered, and the number '7' is positioned to its right. The score begins with a series of staves for woodwinds, including Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (Cb.). Below these are the strings, starting with Violins (Vn.), followed by Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score is written in a key signature of one flat and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a final double bar line and repeat signs.

8 HASTA CUANDO PADRE ALMEIDA?

The image shows a page of a musical score for the piece "HASTA CUANDO PADRE ALMEIDA?" by Paco Godoy. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns and dynamic markings such as "ff" and "mf". The score is divided into systems, with measures numbered from 1 to 13. The title "HASTA CUANDO PADRE ALMEIDA?" is centered at the top of the page, and the number "8" is in the top left corner. The score is written in a standard musical notation style, with various instruments represented by different staves.

HASTA CUANDO PADRE ALMEIDA?

9

The image displays a page of a musical score for the piece "HASTA CUANDO PADRE ALMEIDA?". The score is arranged in a traditional orchestral format with multiple staves. At the top, the title "HASTA CUANDO PADRE ALMEIDA?" is centered, and the page number "9" is positioned to its right. The score begins with a treble clef and a key signature of one flat (B-flat). The first system (measures 1-4) features a vocal line with lyrics: "Hasta cuando Padre Almeida?". This is followed by a series of instrumental staves, including woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and a piano. The piano part includes a prominent bass line with a strong rhythmic pulse. The score continues with several systems of music, showing various instrumental textures and dynamics. The notation includes notes, rests, and articulation marks. The overall layout is clean and professional, typical of a published musical score.

10

HASTA CUÁNDO PADRE ALMEIDA?

A full-page musical score for the piece "HASTA CUÁNDO PADRE ALMEIDA?". The score is arranged in a grand staff format, consisting of 24 staves. The top two staves are for vocal parts, with lyrics written below the notes. The remaining 22 staves are for a piano accompaniment, including parts for the right and left hands of the piano, as well as other instruments like guitar and bass. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. The piece appears to be in a 2/4 or 3/4 time signature. The lyrics are in Spanish and are repeated across the vocal staves.

Himno al Colegio Santo Domingo de Guzmán

Autor y Compositor: Paco Godoy

Piano
y Voz

HIMNO AL COLEGIO SANTO DOMINGO DE GUZMÁN

Autor y Compositor:
PACO GODOY

Himno $\text{♩} = 108$

F INTRO C G7

4 C C7 F C G7

8 C C CORO C C Dm7

12 Dm7 G13 C C

16 Gm7 C7 F F F# C

20 Dm7 G7 C C7 F F# C Dm7 G7

24 C INTERLUDIO C7 C7

Fino

28 F F G7 C7

2 Piano y Voz

HIMNO AL COLEGIO
SANTO DOMINGO DE GUZMÁN

36 ESTROFA F C7 Gu

42 Gm Gm7 C7 F F F F F7

48 Bb B E F D7 Gu C7 F F7

53 Bb E F D7 Gu C7 F

Versión Piano y Corno
El descendimiento Religioso

Compositor: Paco Godoy

CORNO EN F

El Descendimiento

Compositor: Paco Godoy

Adagio $\text{♩} = 70$

Espressivo

mf

p

mf

f

rit.

mp

El Descendimiento

Compositor: Paco Godoy

Adagio $\text{♩} = 70$

Horn in F

Piano

Hr.

Puo.

Hr.

Puo.

Chords: Cm, A⁷, G sus, G sus G⁷, Cm, Ab, G sus, Cm, Cm, F#A, G⁷, Cm, Cm, Fm, G⁷, Cm, Ab Bb⁷

Dynamic markings: *f*, *mf*, *Espressivo*, *mp*, *pp*

©Paco Godoy

2 El Descachimiento

Hn

Pno

Hn

Pno

Hn

Pno

El Descendimiento

3

37

Hn

Pno

37

Gm G7 Cm Ab Fm Cm Ab

mf

44

Hn

Pno

44

Gm Cm Ab Fm Cm Ab G7

51

Hn

Pno

51

Cm Fm G7 Cm Cm Fm

mp

pp

4 El Descendimiento

The image shows a musical score for guitar and piano. The guitar part is on a single staff with a treble clef, and the piano part is on a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The guitar part starts with a measure marked 'rit.' (ritardando) and contains a melodic line with a slur over the last two notes. The piano part provides a harmonic accompaniment with chords and a bass line. Chord symbols 'G7' and 'Cm' are written below the piano part. The score is divided into two measures by a bar line.

Junto a ti Tropical

Autor y Compositor: Paco Godoy

Acordeón

Junto a tí

Letra y Música: Paco Godoy

Orquestación Paco Godoy

Cumbia $\text{♩} = 208$

7

11

14

14

2

9

53

6

1.

3

Paco Godoy

Guía

Junto a tí

Cumbia $\text{♩} = 208$

Letra y Música: Paco Godoy

Orquestación Paco Godoy

The musical score for 'Junto a tí' is presented in a single system with eight staves. The key signature is G minor (one flat) and the time signature is 2/4. The tempo is marked as Cumbia with a quarter note equal to 208 (♩ = 208). The score includes various chords: Gm, Cm, D7, Gm, G7, Cm, Gm, D7, Gm, Cm, D7, Gm, Gm, Cm, D7, Gm, Cm, D7, Gm, Cm, G7, and Cm. The melody is written in a treble clef with a key signature of one flat.

Paco Godoy

2 Junato a li

Gm D7 G

43

44

55

56

61

62

63

64

Guía

Junto a tí

Cumbia $\text{♩} = 208$

Letra y Música: Paco Godoy

Orquestación Paco Godoy

Gm Cm
 5 D7 Gm
 11 G7 Cm Gm D7
 17 Gm Gm Cm
 23 D7 Gm
 29 G7 Cm Gm D7
 35 1. Gm 2. F#m Am
 41 D7 G C D7

Cuan do te vi me ca mún re de tus cu can tas
 Te dí mis sacor mí co ra zón y mi ca ri ño Cor sa gas
 ré mi vi da en te ra pa ra mí mar te Vi vas a mor y en sus bra zos soy fe
 liz Cuan do te liz Y hai la ré fe liz en es te dí a y can ta
 ré la tí cta de a mor nos y hai la ré al vin de flo res za las jun tos tí ya hai to mi can

Paco Godoy

2 Junato a li

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains two measures of music. The first measure starts with a fermata over a whole note G4, with a '1' above it. The second measure contains a quarter note F#4, a quarter note E4, and a quarter note D4, with a '2' above it. The lyrics 'crón', 'Y', 'bn.', 'li', and 'crón' are written below the notes. Above the staff, there are two brackets: one spanning the first measure with the letter 'G' above it, and another spanning the second measure with the letter 'G' above it.

crón Y bn. li crón

Trumpet in B♭ 1

Junto a tí

Cumbia ♩ = 208

Letra y Música: Paco Godoy

Orquestación Paco Godoy

5

13

36

50

52

61

1

2

Paco Godoy

Trumpet in B \flat 2

Junto a tí

Letra y Música: Paco Godoy

Orquestación Paco Godoy

Cumbia $\text{♩} = 208$

Paco Godoy

Viola

Junto a tí

Letra y Música: Paco Godoy

Orquestación Paco Godoy

Cumbia $\text{♩} = 208$

18 2

23 10 2

30 6 7

37 6 1.

45 2. 3

Paco Godoy

Lluvia de rosas Romanza

para Tenor y Piano

Autor y Compositor: Paco Godoy

LLUVIA DE ROSAS

ROMANZA ECUATORIANA $\text{♩} = 40$

PACO GODOY

Tenor

Piano

1

Pno.

21

T.

Pno.

27

T.

Pno.

FLOR DE LO TUYO TU PIEL

TU MIEN CAN TO CE LES TE CUAL PER FU ME DE AM DAR

A DO RA DA PRIN CE SA DOS DE LLE ZAS TUS EN NOS

2 LLUVIA DE ROSAS

19
1 Voz ES CULPABLES DE FRAUDE NO SOBRUNTE CHO DOR MI DA

Pno.

25
1 Voz PUR PURI NA FRA GAN CIA... SOBRUNTE CHO DOR MI DA

Pno.

27
1 Voz PUR PURI NA FRA GAN CIA... CUANDO CA NG NAS

Pno.

31
1 Voz TU DI BU IAS CUAL UN... LLUVIA DE ROSAS DEL CIE LO

Pno.

LLUVIA DE ROSAS

3

37

1

DE PO SI TO A TUS PIES UN PE TE RO DA CO BRAS

Pno.

39

1

TEO FREN DOUN A NI LLO DEO RO TO DAS LAS PIE DRAS PRE

Pno.

42

1

CO SAS YO TE JU KOE TER NOA MOR

Pno.

45

1

Pno.

4 LLUVIA DE ROSAS

1 21
SON TUS LA RIGOR AB DIFEN TER

Pno. *mp*
Ped. * *Ped.* * *Ped.* *

1 25
DOS RE LAN PA ROS TOS O JOS TRES CU RA DE MA NAN TIAL

Pno. *f*
rit. * *rit.* * *rit.* * *rit.* *

1 29
ME LO DI AS TUS CA RI CIAS CO MO LA NO CHEA LAU RO RA

Pno. *f*
rit. * *rit.* * *rit.* *

1 33
YO TRES FE ROSA MA DA MI A BA JO EL MAN TO DEL CRE DUS CU LO

Pno. *f*
rit. * *rit.* * *rit.* * *rit.* *

LLUVIA DE ROSAS

5

67

1

TU MISERABLE DIANTE BAJEL MANITO DEL CRISTICULO

Pno.

71

1

TU PURSARA DIANTE CUANDO CAMINAS

Pno.

75

1

TU DI ECIAS CUAL UN NI LUVIA DE ROSAS DEL CIELO

Pno.

79

1

DE POSITO A TUS PIES UN PEDETRO DE COBRE

Pno.

6 LLUVIA DE ROSAS

65 1 *f* TEO PREN DORH A NI LLO DEO RO YO HAS LAS PIR DNAS TRE

73 *f* CO SAS YO TE JU RO E TER NOA

81 *rit. poco* *f* AGO O OR

88 *ff*

LLUVIA DE ROSAS

Autor y Compositor: Paco Godoy

I

Flor de loto es tu piel
Tú mi encanto celeste
Cual perfume de ámbar
Adorada princesa
Dos bellezas tus senos
Esculpidos de ébano
//Sobre un lecho dormida
Purpurina fragancia//

**Quando caminas
Tú dibujas cual un cisne
Lluvia de rosas del cielo
Deposito a tus pies.
Un pebetero de cobre
Te ofrendo un anillo de oro
Todas las piedras preciosas
Yo te juro eterno amor.**

II

Son tus labios ardientes
Dos relámpagos tus ojos
Frescura de manantial
Melodías tus caricias
Como la noche a la aurora
Yo te espero amada mía.
//Bajo el manto del crepúsculo
Tu pureza radiante //

Cuando caminas...

Los Mayas Pasillo

Compositor: Paco Godoy. Para violín y piano

LOS MAYAS PASILLO

Compositor: Paco Godoy

Allegro $\text{♩} = 130$

Violin

Piano

Vln.

Pno.

Vln.

Pno.

Paco Godoy

2 LOS MAYAS

The musical score is divided into three systems, each featuring a Violin (Vln) and Piano (Pno) part. The key signature is one flat (B-flat), and the time signature is 4/4. Measure numbers 13, 22, and 29 are indicated at the start of each system. The piano accompaniment includes 'Fine' markings in measures 15 and 27. The violin part consists of a melodic line with some phrasing slurs. The piano part provides harmonic support with chords and a steady bass line.

LOS MAYAS

3

The musical score for 'LOS MAYAS' is presented in three systems, each with a Violin (Vln) and Piano (Pno) part. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 30-33) features a melodic line in the violin and a rhythmic accompaniment in the piano. The second system (measures 34-37) continues the melodic and rhythmic development. The third system (measures 38-41) concludes the section with sustained chords in the violin and a steady bass line in the piano. Dynamics include *f* (forte) and *mf* (mezzo-forte).

4 LOS MAYAS

The musical score for 'LOS MAYAS' is presented in two systems. The first system, starting at measure 44, features a Violin (Vln.) part in the upper staff and a Piano (Pno.) part in the lower staff. The Violin part consists of a series of eighth-note patterns, while the Piano part provides a harmonic accompaniment with chords and moving lines in both hands. The second system, starting at measure 49, shows both the Violin and Piano parts as empty staves, indicating a 'D.C. al Fine' (Da Capo al Fine) instruction. The key signature is one sharp (F#) and the time signature is 4/4.

Madre Francisca de las llagas Religioso

Autor y Compositor: Paco Godoy

MADRE FRANCISCA DE LAS LLAGAS

Moderato $\text{♩} = 104$ Autor y Compositor
Paco Godoy

Coro

Voz

Ma dre Fran cis ca de las lla a gas Llé va nos la cía Je
 sus Ma dre Fran cis ca de las lla a gas Llé va nos la cía Je
 su's Tu de zro che de bou dad pro te gis tea la iñe z A la
 ju ven tud a mor al her na no ca ri dad

María de Guadalupe Vals ranchero

Autor y Compositor: Paco Godoy

Acordeón

María de Guadalupe

Letra y Música:
PACO GODOY
Orquestación: Paco Godoy

Vals $\text{♩} = 60$

©Paco Godoy

Acorid

Guía

María de Guadalupe

Letra y Música:
PACO GODOY
Orquestación: Paco Godoy

Vals $\text{♩} = 60$

Trep. E^b B^b

Acord. B^b E^b B^b $F7$

Voz. B^b Cm $F7$

Coro. B^b $F7$ B^b E^b

B^b $F7$ B^b F^b

B^b $F7$ B^b 1. B^b $F7$ 2. B^b $F7$

B^b

©Paco Godoy

Guía

María de Guadalupe

Letra y Música:
PACO GODOY
Orquestación: Paco Godoy
F 7

Vals $\text{♩} = 60$

Tromp.

7

14

Voz

16

Coro

24

36

46

41

E♭ B♭ B♭ F 7
 B♭ E♭ B♭ F 7
 D> B♭ C#m
 F 7 B♭ C#m F 7
 B> E♭ B> F 7
 E♭ E♭ E♭
 F 7 B♭ B♭ F 7
 D>

A con tu te ma die que ri do hoy ve
 ni mos con de vo ción so fre cer te mos tus ple ga rias ma dre mí a ción co za
 zón Vir gen Ma ri a de Gua da lu pe vir gen Ma ri a
 de gua da lu pe vir gen Ma ri a de Gua da lu pe
 vir gen Ma ri a de Gua da lu pe

©Paco Godoy

Trumpet in B \flat 1

María de Guadalupe

Letra y Música:
PACO GODOY

Orquestación: Paco Godoy

Vals $\text{♩} = 60$

7

26

37

1. 2.

Acord

©Paco Godoy

Trumpet in B \flat 2

María de Guadalupe

Letra y Música:
PACO GODOY

Orquestación: Paco Godoy

Vals $\text{♩} = 60$

7

6

26

4

37

3

1.

1.

Acord

©Paco Godoy

Viola

María de Guadalupe

Vals $\text{♩} = 60$

Letra y Música:
PACO GODOY
Orquestación: Paco Godoy

14

10

6

Acord

©Paco Godoy

Score

María de Guadalupe

Letra y Música:
PACO GODOY

Orquestación: Paco Godoy

Vals $\text{♩} = 60$

E⁷ B⁷ F⁷

Guitar

Violin

Trumpet in B⁷ 1

Trumpet in B⁷ 2

Acordión

B⁷ Acord B⁷ B^b

Guitar

Vln

T^b Tpt 1

B^b Tpt 2

Acord E^b B^b

The score is for a waltz in 3/4 time with a tempo of 60 beats per minute. It is written in the key of B-flat major. The instrumentation includes guitar, violin, two trumpets in B-flat, and an accordion. The guitar part has a melodic line with some grace notes. The trumpets play a rhythmic pattern. The accordion provides harmonic support. The score is divided into two systems, each with five staves. Chord changes are indicated above the guitar staff: E7, B7, F7 in the first system, and B7, Acord, B7, Bb in the second system, and Eb, Bb in the third system. The piece ends with a double bar line.

©Paco Godoy

2 $\frac{2}{13}$ F⁷ B⁷ Música de Guadalupe B⁷ Cm

Ctría

Vln.

B. Tpt. 1

B. Tpt. 2

Accord

19 F⁷ B⁷ Cm F⁷

Guita

Vln.

B. Tpt. 1

B. Tpt. 2

Accord

E♭ E♭ *Música de Guadalupe* B♭ 3

System 1:

- Guitarra:** Measures 25-28. Chord symbols: E♭, E♭, B♭. Includes a triplet of eighth notes in measure 27.
- Vln.:** Measures 25-28. Rested.
- Tpt. 1:** Measures 25-28. Rested until measure 27, then plays a rhythmic pattern.
- Tpt. 2:** Measures 25-28. Rested until measure 27, then plays a rhythmic pattern.
- Acord.:** Measures 25-28. Rested until measure 27, then plays a rhythmic pattern.

System 2:

- Guitarra:** Measures 29-32. Chord symbols: F7, F♭, F♭.
- Vln.:** Measures 29-32. Rested until measure 31, then plays a rhythmic pattern.
- Tpt. 1:** Measures 29-32. Rested until measure 31, then plays a rhythmic pattern.
- Tpt. 2:** Measures 29-32. Rested until measure 31, then plays a rhythmic pattern.
- Acord.:** Measures 29-32. Rested until measure 31, then plays a rhythmic pattern.

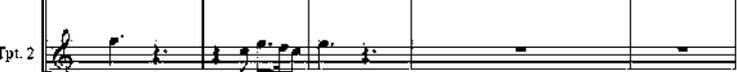
4 Música de Guadalupe

34 Bb F7

Guía 

Vln. 

B♭ Tpt. 1 

B Tpt. 2 

Acord. 

37

59 Bb 1. 2. Bb F7 Bb

Guía 

Vln. 

B♭ Tpt. 1 

B Tpt. 2 

Acord. 

39

María de Guadalupe
Vals: Versos y música: Paco Godoy

I

A cantarte madre querida
Hoy venimos con devoción
A ofrecerte nuestras plegarias
Madre mía del corazón.

Coro

//Virgen María, de Guadalupe
Virgen María, de Guadalupe. //

II

Te pedimos por nuestros hijos
Te pedimos por nuestro hogar
Llénanos oh madre querida
Llénanos de tu bendición.

III

Te traemos, todas las flores
Te traemos, cantos de amor
En la hora de nuestra muerte
Tú serás mi guía y mi luz.

JUNTO A TI
Letra y música: Paco Godoy

Estrofa I

Cuando te vi, me enamoré de tus encantos
Te di mi amor, mi corazón y mi cariño.
Consagraré, mi vida entera para amarte
Viva el amor, y en tus brazos soy feliz. (Bis)

Coro

//Y bailaré, feliz en este día
Y cantaré, la dicha de amarnos.
Y bailaré, al son de Flor de Azalea
Junto a ti, yo bailo mi canción. //

Y YO TE EXTRAÑO
Bolero ranchero
Música: Paco Godoy

I

Extraño mirar tu figura
El brillo la miel de tus ojos
Compartir un momento de alegría
Mitigar esta soledad.

II

Extraño tu alma de artista
Tu frase divina “te amo”
Suavidad repentina de un beso
Tú iluminas y llenas mi ser.

CORO

Y yo te extraño, Y yo te extraño, Y yo te extraño, te extraño yo.
(Bis)

Para que vuelvas
Ranchera. Letra y música de: Paco Godoy

Amor si tú no estás, si tú no estás
Yo no soy nadie.
Amor ya vuelve a mí, ya vuelve a mí
Sin ti me muero.
Amor mi corazón, mi corazón
Está perdido.
Voy a llorar, voy a implorar para que vuelvas.

Coro

Amor, tú eres mi sol. Tú eres mi luz, mi vida entera.
Estás dentro de mí, dentro de mí
Razón de mi alma.
Amor mi corazón, mi corazón
Está perdido.
Voy a llorar, voy a implorar, Para que vuelvas.

Mi último vals

Autor: P. Ernesto Cardenal Compositor: Paco Godoy

Alto Sax

MI ÚLTIMO VALS

Composer: Paco Godoy (Ecuador)

Lyricist: Ernesto Cardenal (Nicaragua)

Arranger: Paco Godoy

Vals $\text{♩} = 150$

The musical score is written for Alto Saxophone in 3/4 time with a tempo of 150. The key signature consists of three sharps (F#, C#, G#). The score is divided into eight staves. The first staff begins with a dynamic marking of *mf*. The second staff starts at measure 6. The third staff starts at measure 13 and includes a dynamic marking of *p* at measure 19. The fourth staff starts at measure 25. The fifth staff starts at measure 31 and includes a dynamic marking of *mf* at measure 37. The sixth staff starts at measure 37. The seventh staff starts at measure 43 and includes a dynamic marking of *p* at measure 49. The eighth staff starts at measure 49. The score concludes with a final measure at measure 55.

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2 MIÚLTIMO VALS

30

4

56

4

1.

2.

mf

105

Guitar
Charango

MI ÚLTIMO VALS

Composer: Paco Godoy (Ecuador)

Lyricist: Ernesto Cardenal (Nicaragua)

Arranger: Paco Godoy

Vals $\text{♩} = 150$

mp

C7 C47 F4m

C7 F4m F4m F47 F47 Bm Bm A C7

F4m F4m F4m F4m D C7 C7 C7 C7

C7 F4m F4m F47 F47 F47 Bm Bm

D G7 C47 C7 A D A D

A A A A C47 F4m F4m A D

A D A A A A C47 F4m F4m

C7 C47 F4m F4m C47 C7 F4m F4m F47

mp

©Paco Godoy

MI ÚLTIMO VALS

2

63 F#7 Bm Bm A C#7 F#m F#m D D

77 D D D A A D B D D

86 D A A C#7 C#7 F#m D A C#7

93 F#m F#m C#7 C#7 F#m D A C#7 F#m

104 F#m Bm C#7 F#m C#7 F#m

Oboe

MI ÚLTIMO VALS

Composer: Paco Godoy (Ecuador)
 Lyricist: Ernesto Cardinal (Nicaragua)
 Arranger: Paco Godoy

Vals $\text{♩} = 150$

8 *mf*

19 *p*

10 8 *mf*

2 *p*

4

4

©Paco Godoy

2

MIÚLTIMO VALS

Obue

166

mf

Piano

MI ÚLTIMO VALS

Composer: Paco Godoy (Ecuador)

Lyricist: Ernesto Cardenal (Nicaragua)

Arranger: Paco Godoy

Vals $\text{♩} = 150$

Piano

Chords: C#7, C#7, Bbm, F#m, C#7, C#7, Bbm

mp

Piano

Chords: F#m, F#7, F#7, Dm, Dm, A, C#7, F#m

Piano

Chords: F#m, F#m, F#m, D, C#7, C#7, C#7, C#7

Piano

Chords: C#7, F#m, F#m, F#7, F#7, F#7, Bm, Bm

©Paco Godoy

2

MI ÚLTIMO VALS

31

Pno.

D G47 C#7 C#7 A D A D

41

Pno.

A A A A C#7 F#m F#m A D

51

Pno.

A D A A A A C#7 F#m

61

Pno.

F#m C#7 C#7 F#m F#m C#7 C#7 F#m

mp

66

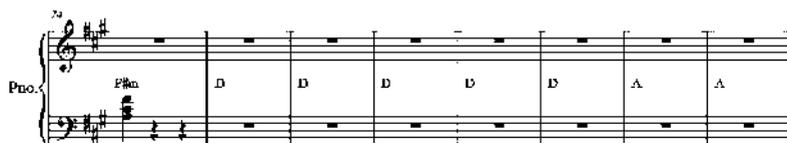
Pno.

F#m F#7 F#7 D#m D#m A C#7 F#m

MI ÚLTIMO VALS

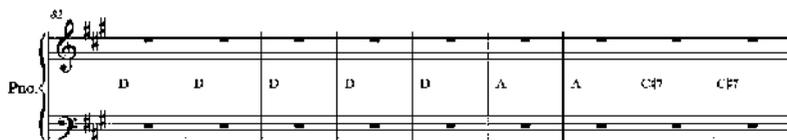
3

73



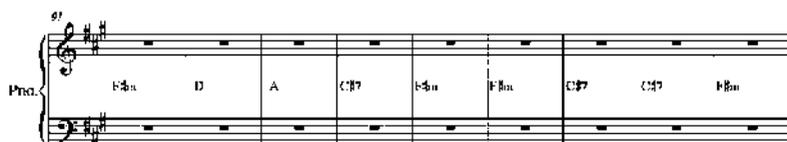
Piano score for measures 73-82. Measure 73 starts with an F#m chord. Measures 74-78 have D chords. Measures 79-80 have A chords. The key signature is one sharp (F#).

83



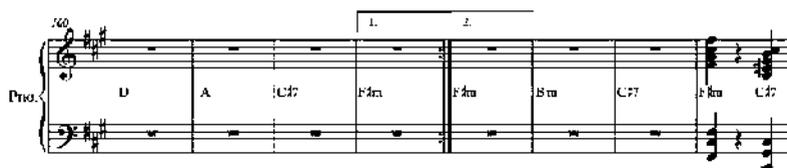
Piano score for measures 83-92. Measures 83-87 have D chords. Measure 88 has an A chord. Measures 89-90 have C#7 chords. The key signature is one sharp (F#).

93



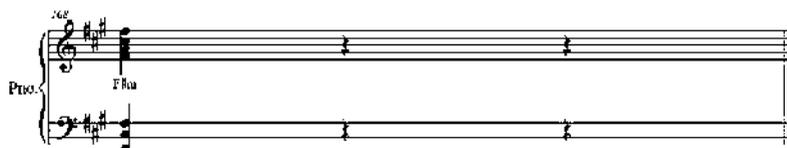
Piano score for measures 93-102. Measures 93-94 have F#m chords. Measure 95 has an A chord. Measure 96 has a C#7 chord. Measures 97-98 have Bbm chords. Measure 99 has an F#m chord. Measures 100-101 have C#7 chords. Measure 102 has an F#m chord. The key signature is one sharp (F#).

103



Piano score for measures 103-112. Measure 103 has a D chord. Measure 104 has an A chord. Measure 105 has a C#7 chord. Measure 106 has an F#m chord. Measure 107 has an F#m chord. Measure 108 has a Bm chord. Measure 109 has a C#7 chord. Measure 110 has an F#m chord. Measure 111 has a C#7 chord. Measure 112 has an F#m chord. The key signature is one sharp (F#).

168



Piano score for measures 168-177. Measure 168 has an F#m chord. The key signature is one sharp (F#).

Viola

MI ÚLTIMO VALS

Composer: Paco Godoy (Ecuador)

Lyricist: Ernesto Cardenal (Nicaragua)

Arranger: Paco Godoy

Vals $\text{♩} = 150$

17

mf

24

32

11

46

57

16

5

63

5

4

91

2

1. 2.

mf

105

©Paco Godoy

Voz

MI ÚLTIMO VALS

Composor: Paco Godoy (Ecuador)

Lyricist: Ernesto Cardinal (Nicaragua)

Arranger: Paco Godoy

Vals $\text{♩} = 150$

16

mf Al per der le ya a li tity yo ha nus per di do

22 Ye por que tu e ras lo que ye más a ma ba y tu por que yo

26 e tu el que tea ma be tués pe ro de no so trus dos lá pier des más que yo

36 per que yo po dré a mar a o tra co mo tea ma ba si pe ro a

43 ti no tea ma sía co mo tea ma ba yo per que yo po dré a mar a

50 o tra co mo tea ma ba si pe ro si de tea má rda co mo tea ma ba

56 18 yo Cuan do los da ra dos jar di nes flo ra ción no

24 so trus dos es tá los tres e ca nun tá dos cuan do los da ra dos jar di nes flo ra

©Paco Godoy

2 MIÚLTIMO VALS Voice

83 me con no so tres dos es tá ba nos e nu mo ru dos te da vi a guar con lus

86 re sas su a ro ma y y no so tres ya so nos dos ex tre nos tu da vi a

91 guar dan las re sas su a ro ma y y no so tres ya so nos dos ex tra nos

94 tu lus

Score

MI ÚLTIMO VALS

Composer: Paco Godoy (Ecuador)
 Lyricist: Ernesto Cardenal (Nicaragua)
 Arranger: Paco Godoy

Vals $\text{♩} = 150$

The musical score is arranged in two systems. The first system includes parts for Voice, Oboe, Alto Sax, Piano, and Guitar Clarango. The second system includes parts for Clarinet, Alto Sax, Piano, and Guitar Clarango. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf* and *mp*. Chord symbols are provided for the piano and guitar parts.

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MI ÚLTIMO VALS

2
12

Fl.

A. Sax.

Pno.

Gtr.
Char.

mf Al *per*

Bm Bm A C#7 F#m F#m

Bm Bm A C#7 F#m F#m

12

Fl.

A. Sax.

Pno.

Gtr.
Char.

der te yoa ti ruy yo he mos per di do... Ye pur iun ti

F#m F#m D C#7 C#7 C#7

F#m F#m D C#7 C#7 C#7

MI ÚLTIMO VALS

3

28

28 e ras lo que yo más a ma ba y lá por que yo e ra el

Ob.

A. Sax.

Pno.

Gtr. Char.

C7 C7 F#m F#m F#7 F#7

30

30 que to más ba más pe ro de no so tros dos ni pío dos más que yo

Ob.

A. Sax.

Pno.

Gtr. Char.

F#7 Bm Bm D G#7 C#7

MI ÚLTIMO VALS

4
14

— *pu* que *yo* *po* *dé* a *ma* a o *ra* *co* *mo* *te* *ma* *ba* *li*

Ob.

A. Sax.

Pno.

Gtr.
Chor.

36

p

CF7 A D A D A

CF7 A D A D A

38

42

— *pe* *rea* *ti* *no* *te* *ma* *rán* *co* *mo* *te* *ma* *ba* *yo*

Ob.

A. Sax.

Pno.

Gtr.
Chor.

44

A A A CF7 F#m

A A A CF7 F#m

MI ÚLTIMO VALS

5

47

por que ya pu die a mar a o sta cu mo tea ma ba ti

Ob.

A. Sax.

Pno.

Gtr. Clar.

58

pe tea ti no tes ma rán co mo tea ma ba ye

Ob.

A. Sax.

Pno.

Gtr. Clar.

MI ÚLTIMO VALS

6
10

Clar. Bb

A. Sax.

Pno.

Gtr. Chor.

11
15

Ob.

A. Sax.

Pno.

Gtr. Chor.

Chord symbols in Piano part (measures 6-10): C7, C7, F4m, F4m, C7, C7

Chord symbols in Piano part (measures 11-15): F4m, F4m, F7, F7, Bm, Bm

Dynamic marking: *mp*

MI ÚLTIMO VALS

7

77

Clb.

A. Sax.

Pno.

Gtr. Chor.

Cuan do los do ra dos jar di nar: flo re

77

Clb.

A. Sax.

Pno.

Gtr. Chor.

rie ron no so tros dos es tá ba mos c na mo za des para do los do

A C#7 F#m F#m D D

A C#7 F#m F#m D D

D D D D A A

D D D D A A

MI ÚLTIMO VALS

ca dos jar di nes llo re rie ton no so tras dos es ta la mos e un mo ra dos

to da vi a guar des la ro sas en a ro ma y y no so tros ya

Instrumentation: Clarinet in Bb (Clb), Alto Saxophone (A. Sax.), Piano (Pno.), Guitar (Gtr./Chau.).

Chord Progressions:

- Measures 1-6: D, D, D, D, D, A
- Measures 7-12: A, C#7, C#7, F#m, D, A

MI ÚLTIMO VALS

9

54

so mos dos ex tra ños to da vi a guar dan las ru sas su a ru tina

Ob.

A. Sax.

Pno.

Gtr. Chru.

59

CF7 F#m F#m C#7 C#7 F#m

CF7 F#m F#m C#7 C#7 F#m

700

y y no so tros ya so mos dos ex tra ños tra ños

1 2

Ob.

A. Sax.

Pno.

Gtr. Chru.

700

D A C#7 F#m F#m Bm

D A C#7 F#m F#m Bm

10 MI ÚLTIMO VALS

Fl.

A. Sax.

Pno.

Gtr.
Chor.

C7 F#m C7 F#m

C7 F#m C7 F#m

Nivia Balada

Autor y Compositor: Paco Godoy

NIVIA

Versos y música:
Paco Godoy

Romanza $\text{♩} = 98$

Voz

Em Em/D# Lev/D Em/C# Am Am/G# Am/G Am/F#
 Eres tú la luz en mi vida tu luz
 Am Am/G# Am/G Am/F# G G# E7 A6
 es un mar mi de ti ríen voy con ti cual tu ría in
 tu río... voy con ti cual a ves si... tú me ves... te tú go bes
 Am/F# B7 Em Am/F# B7 Em Em/D# Em/D Em/C# Am Am/G#
 ro sas de mi al ma Es tu vez un can sar de los cis lus
 Am/G Am/F# Am Am/G# Am/G Am/F# G G# E7
 Tú mi rar so dae ción yan be le zo Ve to
 Am F Em F# Em/D#
 doy cual per fín un be so... fre re si ces ca da dea ste nos... vi vi
 Am/F# B7 Em Am D7 Conu G
 ré di cién do te siem pre... te A mo To se gui re? pa ra
 Am Am Dm7 G Dm G7 C
 siem pre te cons trui ré un cas ti llo ze lle va ré a un mun do don de la
 D G 2. Dm G7 C D7
 Glo ria se as tú te lle va ré a un mun do don de la Glo ria se as
 G Al#
 tú

©Paco Godoy

NIVIA

Versos y música:
Paco Godoy

Romanza $\text{♩} = 98$

Voz

E res tú lu lu eua. en ni vi do tu na
 rial es tu mor mi do ti rin von gon ti cual lu ría in
 no cío_ von gon ti cual a ves sa. ti do_ von gon ti te tuí go bes
 ro sas de mi al_ dia Es lu vez un can sar de los cis lus
 Tú ni rar so dae ción y en be le zo Ve te
 doy cual per fín un be so_ fie re si ces ca da de ca ste nos_ vi vi
 ré di ción_ re siem pre_ te A mo To se gui re? pa ra
 sican pre te cons trui ré un cas ti llo ze lle va ré a un mun do don de la
 Glo ria se as tú te lle va ré a un mun do don de la Glo ria se as
 Al⁸

©Paco Godoy

Ofrenda Marcha fúnebre

Compositor: Paco Godoy. Para Banda

Alto Sax 1

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

① 1ra. PARTE



2 Alto Sax I OFRENDA

53 CODA

53 *mf* *pp*

61 *p*

67 *mp*

73 *ff*

Alto Sax 2

OFRENDA

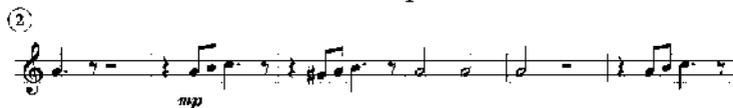
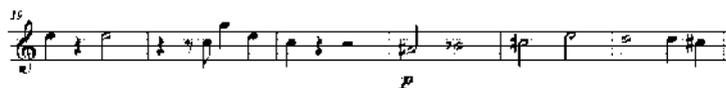
Marcha fúnebre

Compositor
Paco Godoy

$\text{♩} = 90$
Introducción



① **1ra. PARTE**



2 Alto Sax 2 OFRENDA

53 CODA

53 *mf* *pp* 5

61 *p*

67 *mp*

73 *ff*

Baritone (T.C.) 1

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

① 1ra. PARTE



③ 2da. PARTE



2 Baritone (T.C) 1 OFRENDA

24 *mp*

25 *ff*

Baritone (T.C.) 2

OFRENDA
Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

① **1ra. PARTE**

2 Baritone (I.C) 2 OFRENDA

16 *mp*

25 *ff*

Baritone Sax

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90
Introducción

f

9 ① 1ra. PARTE
pp

16 *p*

23 ② *mp*

29 ③ 2da. PARTE
mf *pp*

36

43 ④ *mp*

51 CODA
mf

55 *pp*

2
5

Baritone Sax

OFRENDA

p *mp*

21 *ff*

27 *ff*

Bass Drum

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

5

f

9

11ra. PARTE

pp

16

22

2da. PARTE

p

mp

25

3da. PARTE

mf

36

43

4da. PARTE

mp

53

CODA

mf

pp

55

2
5 Bass Drum OFRENDA

p *mp*

12 *ff*

Bells

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

$\text{♩} = 90$

Introducción

The musical score is written for Bells in a 3/4 time signature with a tempo of 90 beats per minute. It begins with an introduction marked *f*. The first part (1ra. PARTE) starts at measure 7 and ends at measure 11, marked *mp*. The second part (2da. PARTE) starts at measure 15 and ends at measure 21, marked *mf*. The coda starts at measure 25 and ends at measure 31, marked *mf*. The score concludes with a final measure marked *ff*.

Cimbasso

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

f

3

13

21

29

37

45

53

f

p

mp

mf

f

p

mf

f

p

① 1ra. PARTE

②

③ 2da. PARTE

④

CODA

2 Cimbasso OFRENDA

62 *mp*

67 *mf*

73 *ff*

Clarinet in B \flat 1

OFRENDA

Marcha fúnebre

Compositor:
Paco Godoy

$\text{♩} = 90$

Introducción

f

12 ^① 1ra. PARTE

pp

16 *p*

20 ^②

mp

24 ^③ 2da. PARTE

mf *pp*

28

32

36 ^④

f

2 Clarinet in Bb 1 OFRENDA

56

56 CODA

61

66

74

mf *pp* *p* *f* *ff*

Clarinet in B \flat 2

OFRENDA

Marcha fúnebre

Compositor:
Paco Godoy

♩ = 90

Introducción

Musical notation for the introduction, consisting of two staves. The first staff begins with a dynamic marking of *f* (forte). The second staff continues the melodic line.

① *1ra. PARTE*

Musical notation for the first part, consisting of two staves. The first staff starts with a dynamic marking of *pp* (pianissimo). The second staff continues the melody with a dynamic marking of *p* (piano).

Musical notation for the second part, consisting of one staff. It begins with a dynamic marking of *mp* (mezzo-piano).

③ *2da. PARTE*

Musical notation for the second part, consisting of one staff. It begins with a dynamic marking of *mf* (mezzo-forte) and includes a section marked *pp* (pianissimo).

Musical notation for the second part, consisting of one staff. It continues the rhythmic pattern with a dynamic marking of *pp* (pianissimo).

Musical notation for the second part, consisting of one staff. It continues the rhythmic pattern with a dynamic marking of *pp* (pianissimo).

Musical notation for the second part, consisting of one staff. It concludes with a dynamic marking of *mp* (mezzo-piano).

2 Clarinet in Bb 2 OFRENDA

51 *mf*

55 CODA *pp*

63 (5) *p*

67 *mp*

71 *ff*

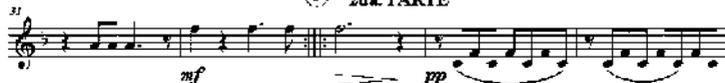
Clarinete en B \flat 3

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción① **1ra. PARTE**② **2da. PARTE**

2 Clarinet in Bb 3 OFRENDA

51 *ff*

57 CODA *pp*

61 (5) *p*

66 *mp*

71 *ff*

Clarinete en E_b

OFRENDA

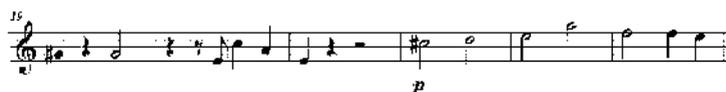
Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

① 1ra. PARTE



2 Clarinet in Eb OFRENDA

5

p *mp* *ff*

Fbte 1

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

$\text{♩} = 90$

Introducción

Musical notation for the introduction, starting with a dynamic marking of *f* (forte). The notation is on a single staff in 3/4 time, featuring a series of eighth and quarter notes.

① 1ra. PARTE

Espresso

Musical notation for the first part, starting with a dynamic marking of *f* (forte). The notation is on a single staff in 3/4 time, featuring a series of eighth and quarter notes.

Musical notation for the continuation of the first part, starting with a dynamic marking of *f* (forte). The notation is on a single staff in 3/4 time, featuring a series of eighth and quarter notes.

Musical notation for the continuation of the first part, starting with a dynamic marking of *f* (forte). The notation is on a single staff in 3/4 time, featuring a series of eighth and quarter notes.

Musical notation for the second part, starting with a dynamic marking of *f* (forte). The notation is on a single staff in 3/4 time, featuring a series of eighth and quarter notes. It includes a double bar line and a repeat sign.

Musical notation for the continuation of the second part, starting with a dynamic marking of *f* (forte). The notation is on a single staff in 3/4 time, featuring a series of eighth and quarter notes.

Musical notation for the coda, starting with a dynamic marking of *f* (forte). The notation is on a single staff in 3/4 time, featuring a series of eighth and quarter notes. It includes a double bar line and a repeat sign.

Musical notation for the continuation of the coda, starting with a dynamic marking of *f* (forte). The notation is on a single staff in 3/4 time, featuring a series of eighth and quarter notes.

2 FINE 1 OFRENDA

21

27

ff

Flute 2

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

① 1ra. PARTE

Espressivo

2 Flute 2

OFRENDA

21

26

ff

Flute 1

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

f

12 ① 1ra. PARTE
Espresso
f

16

24 ②

36 ③ 2da. PARTE
15

④

54 CODA
7

⑤

2 Flute 1 OFRENDA

21

27

f

Flute 2

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

① 1ra. PARTE

Espressivo

③ 2da. PARTE



2 Flute 2

OFRENDA

21

26

ff

Horn in E♭ 2

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90
Introducción

9 **1** 1ra. PARTE *pp*

15

21 **2** *p* 6

31 **3** 2da. PARTE *mf* **4** 15 8 CODA *pp*

36

5 *p* 6

76 *ff*

Organ

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

..90

Introducción

Organ

pppp
pppp
pppp

Org.

Org.

11

1. Ira. PARTE

2

OFRENDA

21

Org.

25

Org.

27

Org.

OFRENDA 3

3

2da. PARTE

Org.

Org.

Org.

31

42

4 OFRENDA

Org.

31

37 CODA

Org.

Detailed description: The image shows a musical score for a piece titled 'OFRENDA' by Paco Godoy. The score is divided into three systems. The first system, starting at measure 4, features a piano (p) dynamic and includes a circled measure number '4'. The second system, starting at measure 31, continues the piece. The third system, starting at measure 37, is labeled 'CODA' and concludes the piece. The score is written for Organ (Org.) and includes a separate bass line. The key signature has two flats, and the time signature is 4/4.

OFRENDA

5

36

Voz

Org.

41

Org.

47

Org.

53

Org.

5

Piccolo

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

$\text{♩} = 90$

Introducción

f

12 ① 1ra. PARTE
pp

16 *p*

24 ②
mp

36 ③ 2da. PARTE
mf *p*

40

44 ④
mp

52
mf

2 Piccolo OFRENDA

51 CODA

55 *pp*

61 5 *p*

65 *mp*

71 *ff*

Platillos

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90
Introducción

f

9 ① 1ra. PARTE 11 ② 4

25 ③ 2da. PARTE 15 ④ 4

33 ⑤ CODA 7 8

74 2

mf *mp* *mf* *mf* *mf* *mp*

Snare Drum

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

1

6

12

① 1ra. PARTE

16

17

22

23

②

24

25

③ 2da. PARTE

29

30

36

42

④

2 OFRENDA

Snare Drum

56 *mp*

56 CODA *pp*

61 *p* (5)

67 *mp*

74 *ff*

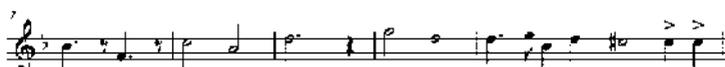
Trompa 1

OFRENDA

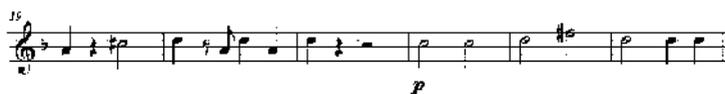
Marcha fúnebre

Compositor
Paco Godoy

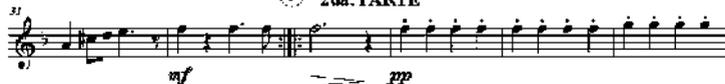
♩ = 90

Introducción

① 1ra. PARTE



③ 2da. PARTE



2 Tenor Sax 1 OFRENDA

53 CODA

53 *mf* *pp*

61 *p*

67 *mp*

73 *ff*

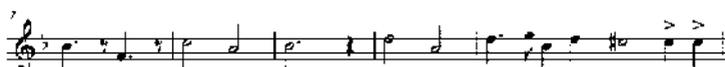
Tutor Sax 2

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

① 1ra. PARTE



③ 2da. PARTE



2 Tenor Sax 2 OFRENDA

53 CODA

53 *mf* *pp*

61 *p* (5)

67 *mp*

73 *ff*

Trombone 1

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90
Introducción

f

9 *pp*

15

21 *p* *mp*

25 *mf*

31 *mp*

37 *mf* *pp* CODA

43

49 *p* *mp*

55

61 *p* *mp*

Trombone 2

OFRENDA

Marcha fúnebre

Compositor:
Paco Godoy

♩ = 90

Introducción

f

8 1ra. PARTE *pp*

13

21 2da. PARTE *p* *mp*

27 *mf*

31 CODA *mf* *pp*

36 *p* *mp*

2 OFRENDA

Trombon: 2

21

22

f

Trombone 3

OFRENDA

Marcha fúnebre

Compositor:
Paco Godoy

♩ = 90

Introducción

f

8 1ra. PARTE

pp

13

21 2da. PARTE

p *mp*

27 *mf*

34 CODA

mf *pp*

36

5

p *mp*

2 Trombone 3 OFRENDA

21

25

Trumpet in B \flat 1

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

♩ = 90

Introducción

f

12 **1ra. PARTE** *mp* **11** *Con sord.*

26 **2da. PARTE** *mf* *f*

34

46

60 **4** *Con sord.* *mp*

53 **CODA** *mf* **7**

5 *mp*

2 Trumpet in Bb 1 OFRENDA

p

ff

Trumpet in B \flat 2

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

$\text{♩} = 90$

Introducción

f

7

11

1ra. PARTE

11

2

Cua. sord.

mp

25

15

3

2da. PARTE

mf

4

Cua. sord.

mp

51

CODA

7

5

5

mf

mp

71

ff

77

Trumpet in B \flat 3

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

$\text{♩} = 90$

Introducción

f

7

① 1ra. PARTE 11 *mp* ② Con sord.

25 ③ 2da. PARTE 15 *mf*

④ Con sord *mp*

51 CODA ⑤ 5 *mp*

71 *ff*

77

Score

OFRENDA

Marcha fúnebre

Compositor
Paco Godoy

The musical score is arranged for a full orchestra and vocal soloists. The instruments listed on the left side of the score are: Flauto (Flute), Clarineti (Clarinets), Oboes (Oboes), Cori (Cori), Fagotti (Bassoons), Trombe (Trumpets), Tromboni (Trombones), Tuba (Tuba), Timpani (Timpani), Cembalo (Piano), Violini (Violins), and Violoncelli (Violoncellos). The vocal parts include Soprano (Soprano), Tenore (Tenor), and Baritone (Baritone). The score is written in a single system with multiple staves for each instrument and voice part. The music is in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The tempo is marked 'Andante' and the mood is 'Marcha fúnebre'. The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*, *mf*, *f*), and articulation marks.

2 OFRENDA

The musical score for "OFRENDA" by Paco Godoy, page 2, is a complex orchestral arrangement. It features multiple staves for various instruments, including woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and percussion. The notation is dense with various musical symbols, including notes, rests, and dynamic markings. The score is organized into systems, with some parts marked as "Corno", "Fagotto", and "Tromba".

OPREDA

3

The image shows a page of a musical score for the piece 'OPREDA' by Paco Godoy. The page is numbered '3' in the top right corner. The score is written for a large ensemble, with numerous staves labeled on the left side with letters and numbers: M., P1, P2, P3, C.1, C.2, C.3, C.4, C.5, C.6, C.7, C.8, C.9, C.10, C.11, C.12, C.13, C.14, C.15, C.16, C.17, C.18, C.19, C.20, C.21, C.22, C.23, C.24, C.25, C.26, C.27, C.28, C.29, C.30, C.31, C.32, C.33, C.34, C.35, C.36, C.37, C.38, C.39, C.40, C.41, C.42, C.43, C.44, C.45, C.46, C.47, C.48, C.49, C.50, C.51, C.52, C.53, C.54, C.55, C.56, C.57, C.58, C.59, C.60, C.61, C.62, C.63, C.64, C.65, C.66, C.67, C.68, C.69, C.70, C.71, C.72, C.73, C.74, C.75, C.76, C.77, C.78, C.79, C.80, C.81, C.82, C.83, C.84, C.85, C.86, C.87, C.88, C.89, C.90, C.91, C.92, C.93, C.94, C.95, C.96, C.97, C.98, C.99, C.100. The score features a variety of musical notations, including notes, rests, and dynamic markings. A vertical bar line is positioned near the beginning of the page, and there are several other markings throughout the score. The overall layout is dense and professional, typical of a printed musical score.

4

OPRENDA

The image shows a page of a musical score for the piece "OPRENDA" by Paco Godoy. The page is numbered "4" in the top left. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion, along with vocal parts. The vocal parts are labeled Soprano, Alto, Tenor, and Bass, and there is a section for "CORO" (Chorus). The score is written in standard musical notation with various dynamics and articulation markings. The percussion parts include Timpani, Snare, Cymbals, Tom-toms, Maracas, Tambourine, Congas, and Bongos. The woodwind parts include Flutes, Clarinets, Bassoons, and Saxophones. The brass parts include Trumpets, Trombones, and Tuba/Euphonium. The string parts include Violins I, Violins II, Violas, Cellos, and Double Basses. The score is written in a single system with multiple staves.

OFRENDA

5

The image displays a page of a musical score for the piece "OFRENDA" by Paco Godoy. The page is numbered 5. The score is written on 24 staves, each labeled with a number from 69 to 92. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *pp*, *ppp*, *mf*, *f*, *ff*). The score is arranged in a multi-measure format, with some staves showing repeated rhythmic patterns. The overall layout is dense and professional, typical of a published musical score.

OPREDA

The image displays a page of a musical score for the piece 'OPREDA' by Paco Godoy. The page is numbered '6' in the top left corner. The score is written for a full orchestra and includes parts for various instruments, each on a separate staff. The instruments listed on the left side of the score are: Fl. (Flute), Fl. 1, Fl. 2, Piccolo, Clarinet in Bb, Clarinet in A, Bassoon, Bassoon II, Oboe, Oboe II, Cor Anglais, Trumpet in Bb, Trumpet in A, Trombone, Trombone II, Trombone III, Euphonium, Tuba, Snare Drum, Bass Drum, Cymbal, Triangle, and Gong. The score consists of multiple systems of staves, each containing musical notation such as notes, rests, and dynamic markings. The notation is dense and typical of a professional orchestral score.

Olvido Paseito

Autor y Compositor: Paco Godoy

Score

OLVIDO

Autor y Compositor
PACO GODOY

PASEITO $\text{♩} = 138$

Cantante
Acordeón
Piano

voz
 D? Gm Gm Dm Dm A7 A7 Dm A7 Dm

voz
 Ella se na se lle va na te na in di te na ri: Ella se na se

Pno.
 Gm Gm Dm Dm Gm Gm Dm Dm F F

©Paco Godoy

2 OLVHDO 1. 2.

voz

He vi que nes ta la alra - al tea. Por que por que por que por

F G A7 A7 Dm Dm Dm A7 A7

Pno.

37

voz

que por que por que muchos ol vi da do

Dm Dm A7 A7 Dm Gm Gm Dm

Pno.

46

voz

Dm A7 A7 Dm D7 Gm Gm Dm Dm

Pno.

OLVIDO

3

51

voz

Fue li- do el ca mi car te mu ca tre

Pno.

A7 A7 Dm A7 Dm Cm Cm Dm Dm Cm

64

voz

! que me ol vi des U no pe no yo lle vo que me lu la den el ol mo

Pno.

Gm Dm Dm F F F G A7 A7 Dm

74

1. 2.

voz

Por que por que por que por e je por que por que mu ras al vi da

Pno.

Dm Dm A7 A7 Dm Dm A7 A7 Dm

4
#1

OLVIDO

voz

Gm Gm Dm Dm A7 A7 Dm D7

Pac.

3

voz

Tú noot éte

Gm Gm Dm Dm A7 A7 Dm A7 Dm Gm

Pac.

OLVIDO

5

101

voz

He veni do al ma fra un tea que sea ve ni que sea te un re me

Gm. Dm Dm Gm. Gm Dm Dm F F

109

111

voz

de pu nes teo de ma des moe

1. 2.

Por que por que por que por que

G A7 A7 Dm Dm Dm A7 A7 Dm

119

voz

por que por que me das el ve do do

Dm A7 A7 Dm

120

120

pac.

Otoño en primavera Bolero

Autor: Rubén Darío. Compositor: Paco Godoy

Guitar - Charango

OTOÑO EN PRIMAVERA

Compositor: Paco Godoy
Poema: Rubén Darío
Orquestación: Paco Godoy

SON $\text{♩} = 116$

D B7 Em7 Em7 A7 D D D7 G C7 D A7

mp

D D Em7 Em7 A7 D Em7 A7 D Em7 Em7 A7

D Em7 A7 D Em7 Em7 A7 D D Em7 A7 D D7

G C7 D Em7 Em7 A7 D D7 G C7 D Em7 Em7 A7 D

D Em7 Em7 A7 D Em7 A7 D D7 Em7 A7 D Em7 A7

D Em7 Em7 A7 D D Em7 A7 D D7 G C7 D Em7

Em7 A7 D D7 G C7 D Em7 Em7 A7 D D Em7

Em7 A7 D Em7 A7 D Em7 Em7 A7 D Em7 A7 D Em7 Em7 A7

©Paco Godoy

2 Guitar - Contrabajo OTONO EN PRIMAVERA

D D Em7 A7 D D7 G C7 D Bm7 Em7 A7 D D7

65

77

83

93

Marmba

OTOÑO EN PRIMAVERA

Compositor: Paco Godoy
Poema: Rubén Darío
Orquestación: Paco Godoy

SON $\text{♩} = 116$

Marmba

mp

Mib

Mib

Mib

©Paco Godoy

2

OTOÑO EN PRIMAVERA

Mrb.

Mrb.

Mrb.

Mrb.

Mrb.

OTOÑO EN PRIMAVERA

3

50

Mrb.

54

Mrb.

58

Mrb.

62

Mrb.

66

Mrb.

4 OTOÑO EN PRIMAVERA

sc

Mrb

sc

Mrb

f

Oboe

OTOÑO EN PRIMAVERA

Compositor: Paco Godoy
 Poema: Rubén Darío
 Orquestación: Paco Godoy

SON $\text{♩} = 116$

mf

5

14

mp

21

3

25

mp

3

30

6

41

3

3

54

mp

6

©Paco Godoy

2 Oboe

OTOÑO EN PRIMAVERA

67

71

75

79

mp

f

Piano

OTOÑO EN PRIMAVERA

Compositor: Paco Godoy
 Poema: Rubén Darío
 Orquestación: Paco Godoy

SON $\text{♩} = 116$

Piano

mp

Piano

mp

Piano

mp

Piano

mp

©Paco Godoy

2

OTOÑO EN PRIMAVERA

33

Pno.

D Em7 Em7 A7 D Em7 A7 D Em7 Em7 A7 D Em7 A7

41

Pno.

D Bm7 Em7 A7 D D Em7 A7 D D7 G C7 D Bm7

51

Pno.

Em7 A7 D D7 G C7 D Bm7 Em7 A7 D D Em7

59

Pno.

Em7 A7 D Em7 A7 D Bm7 Em7 A7 D Em7 A7 D Bm7 Em7 A7

69

Pno.

D D Em7 A7 D D7 G C7 D Bm7 Em7 A7 D D7

OTOÑO EN PRIMAVERA

3

77

Pno.

G C7 D Bm7 Em7 A7 D D Em7 Em7 A7 D

85

Pno.

Em7 A7 D Bm7 Em7 A7 D Em7 A7 D Bm7 Em7 A7 D

f

93

Pno.

D A7 D

Viola

OTOÑO EN PRIMAVERA

Compositor: Paco Godoy
 Poema: Rubén Darío
 Orquestación: Paco Godoy

SON $\text{♩} = 116$

5

14

23

27

36

46

51

©Paco Godoy

2 Violín

OTOÑO EN PRIMAVERA

61 *mp* 3

64

73 5

80 *mp*

93 *f*

OTOÑO EN PRIMAVERA

Voz solista

Compositor: Paco Godoy
Poema: Rubén Darío
Orquestación: Paco GodoySON $\text{♩} = 116$

mf Ju ven tud di vi no te so ro ya te vas pa ra no vol

ver cuan do que ro lle rar no lle ro ya ve ces lle ro sin que rer cuan do

que ro lle rar no lle ro ya ve ces lle ro sin que rer Mi ra ba cu mo el al ba pa

ra son ro i a co mu na fir e ra su ca be lle ra obs cu ra le cha de

no cley de do lor e ra su ca be lle ra obs cu ra le cha de no cley de do

lor Ju ven tud di vi no te so ro ya te vas pa ra no vol ver cuan do

que ro lle rar no lle ro ya ve ces lle ro sin que rer cuan do que ro lle rar no

lle ro ya ve ces lle ro sin que rer O tra juz ga que en no la cu el es

©Paco Godoy

2 Voz solista

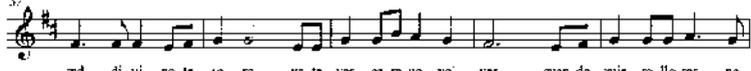
OTOÑO EN PRIMAVERA

47

 tu cho de su pa sión Y que me te e ri a lo eu con sus dien tes el co ru

52

 zón Y que me ru e ri a lo ca con sus dien tes el co ra zón Ju ven

57

 tud di vi no te so ri ya te vas pa ra un vo i ver quan do quie ro flo rar no

61

 flo ra ya ve ces flo ra sin que me cuen de quie ro flo rar no flo ra ya

67

 ve ces flo ra sin que rer Más a pe sar del tem po ler ce mi sed des amor no te me

72

 fin con el ca be lo gris me a cer co a los ro sa les del jar dín

77

 con el ca be lo gris me a cer co a les ro sa les del jar dín Ju ven tud di vi no te

82

 so ro ya te vas pa ra un vo i ver quan do quie ro flo rar no flo ra ya

87

 ve ces flo ra sin que rer quan do quie ro flo rar no flo ra ya ve ces flo ra sin que

Voz solista

OTOÑO EN PRIMAVERA

3

dur

Consta

OTOÑO EN PRIMAVERA

Compositor: Paco Godoy
Poema: Rubén Darío
Orquestación: Paco GodoySON $\text{♩} = 116$

mf Ju ven tud dí vi no te so ro ya te vas pa ra no vol
 ver cuan do que ro llo rar no llo ro ya ve ces llo ro sin que rer cuan do
 que ro llo rar no llo ro ya ve ces llo ro sin que rer
 Ju ven tud dí vi no te so ro ya te vas pa ra no vol ver cuan do
 que ro llo rar no llo ro ya ve ces llo ro sin que rer cuan do que ro le rar no
 llo ro ya ve ces llo ro sin que rer Ju ven
 tud dí vi no te so ro ya te vas pa ra no vol ver cuan do que ro llo rar no
 llo ro ya ve ces llo ro sin que rer cuan do que ro llo rar no llo ro ya

©Paco Godoy

2 Corista

OTOÑO EN PRIMAVERA

67 **11**

ve ces llo ro sin que rar fu ven tud di vi no te so to ya te

81

vas pa ra no vol ver cuan do quie re llo rar no llo ro ya ve ces llo ro sin que

85

rar cuan do quie re llo rar un llo ro ya ve ces llo ro sin que rar

93 **2**

Score

OTOÑO EN PRIMAVERA

Compositor: Paco Godoy
Poema: Rubén Darío
Orquestación: Paco Godoy

SON $\text{♩} = 116$

The musical score is for a song in 4/4 time with a tempo of 116 beats per minute. The key signature has two sharps (F# and C#). The score includes parts for Voice (Soprano 1), Corista 2, Oboe, Violin, Guitar/Charango, Piano, and Marimba. The Oboe and Violin parts have a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The Piano part provides a harmonic accompaniment with chords D, B7, Em7, Em7, A7, and D. The Marimba part has a rhythmic accompaniment with eighth notes. Dynamics include *mf* for Oboe and Violin, and *mp* for Guitar/Charango, Piano, and Marimba.

©Paco Godoy

2

OTOÑO EN PRIMAVERA

3

mf Ju ven

mf Ju ven

Ob.

5

Vln.

3

Gtr. Chaz.

3

Pno.

D D7 G C7 D A7 D

3

Mrb.

OTOÑO EN PRIMAVERA

3

9

tué di vi no le so ro ya te vas pa ra no vol.
 me. di vi mo te so tu ya te vas pa ra no vol.

Ob.

mp

Vln.

Gtr. Chazp.

Pno.

Mrb.

D Em7 Em7 A7

4 OTOÑO EN PRIMAVERA

Lyrics:
 ver cuando quise estar no lo re — ya ve ces lo re sin que
 ven cuando quise estar no ha sa ya ve ces lo re sin que

Ob.

Vln.

Gtr. Chazp.

Pno.

Mrb.

Chords: D Em7 A7 Bm7 Em7 A7

OTOÑO EN PRIMAVERA

5

15
ret cuando quise robar no lo ro— ya ve ces lo ro sin que
ret cuando quise robar no lo ro ya ve ces lo ro sin que

16
D Em7 A7 D Em7 Em7 A7

15
D Em7 A7 D Em7 Em7 A7

16

6 OTOÑO EN PRIMAVERA

29
 det Mi ra ba co mo el al ba pa ra son re fi a co mo na

29
 det

Ob

39
 Vln. D D Em7 A7

29
 Gtr. Chab.2.

29
 Pno. D D Em7 A7

29
 Mrb.

OTOÑO EN PRIMAVERA

7

23

For c za su ca be lle raoba cu ra he cha de no chey de do

24

Ob

24

Vln.

24

Gtr.
Chazp.

24

Pno.

24

Mrb.

D D7 G C7 D Bm7 Em7 A7

D D7 G C7 D Bm7 Em7 A7

OTOÑO EN PRIMAVERA

28

let c ra su ca be le ra obs cu ra he cha de no chey de go

Ob

28

Vln.

34

D D7 G C7 D Bm7 Em7 A7

Gtr. Chaz.

28

Pno.

34

D D7 G C7 D Bm7 Em7 A7

Mrb.

OTOÑO EN PRIMAVERA

9

31
 lor Ju ven tud di vi no te so re ya te vas pa ra tu vol
 Ju ven tud di vi no te so re ya te vas pa ra tu vol

33
 Ob. *mp*

37
 Vln. D D Em7 Em7 A7

41
 Gtr. Chazp. D D Em7 Em7 A7

42
 Pno. D D Em7 Em7 A7

42
 Mrb.

10 OTOÑO EN PRIMAVERA

35
 ver cuando quise estar no lo re — ya ve ces lo re sin que
 36
 ven cuando quise estar no ha sa ya ve ces lo re sin que
 37
 D Em7 A7 ~~Em7~~ Em7 Em7 A7
 38
 D Em7 A7 D Em7 Em7 A7
 39

OTOÑO EN PRIMAVERA

11

49

ret cuando quie ro lle rar no lle ro ya ve ces lle ro sin que

49

ret cuando que ro lle rar no lle ra ya ve ces lle ro sin que

Ob.

49

Vln.

D Em7 A7 D Em7 Em7 A7

49

Gtr. Chazp.

49

Pno.

D Em7 A7 D Em7 Em7 A7

49

Mrb.

12

OTOÑO EN PRIMAVERA

des O tra juz gó quee ra mi bo ca — el es tu cho de su pa

Ob.

Vln.

Gtr. Chab.

Pno.

Mrb.

Chords: D, D, Em7, A7

OTOÑO EN PRIMAVERA

13

45
 síde. Y que me ro ó ri a lo ca don sus dca tes el co ra

46
 Ob

45
 Vln.
 D D7 G C7 D Bm7 Em7 A7

46
 Gtr. Chazp.

45
 Pno.
 D D7 G C7 D Bm7 Em7 A7

46
 Mrb.

14

OTOÑO EN PRIMAVERA

zón Y que me re c r i a lo ca con sus día tes el co za

Ob

Vln.
D D7 G C7 D Bm7 Em7 A7

Gtr.
Chap.

Pno.
D D7 G C7 D Bm7 Em7 A7

Mrb.

OTOÑO EN PRIMAVERA

15

35 zón Ju vea tud di vi no te so re ya te vas pa ra tu vol
 Ju ves nel di vi mu te so re ya te vas pa ra tu vol

Ob. *mp*

Vln. D D Em7 Em7 A7

Gtr. Chab. D D Em7 Em7 A7

Pno. D D Em7 Em7 A7

Mrb.

16

OTOÑO EN PRIMAVERA

69

ver cuando quise estar no lo re — ya ve ces lo re sin que

69

ve cuando quise estar no lo re — ya ve ces lo re sin que

Ob.

69

Vln.

69

Gtr. Chazp.

69

Pno.

69

Mrb.

D Em7 A7 ~~Em7~~ Em7 Em7 A7

D Em7 A7 D Em7 Em7 A7

OTOÑO EN PRIMAVERA

17

64

ret cuando quie ro lle rar ne llo ro ya ve ces llo ro sin que

64

ret cuando que ro lle rar no llo ra ya ve ces llo ro sin que

Ob.

64

Vln.

D Em7 A7 D Em7 Em7 A7

64

Gtr. Chazp.

64

Pno.

D Em7 A7 D Em7 Em7 A7

64

Mrb.

18

OTOÑO EN PRIMAVERA

68

ret Más a pe sar del tem po ter co fui sed des mor no tíc no

Ob

68

Vln.

68

Gtr. Chazp.

68

Pno.

68

Mrb.

D D Em7 A7

D D Em7 A7

OTOÑO EN PRIMAVERA

19

The musical score is arranged in a system with seven staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line (top staff) includes the lyrics: "fin con el ca be lo gris me ca cor co a los re sa los del jar". The Violin (Vln.) part includes a sequence of chords: D, D7, G, C7, D, Bm7, Em7, A7. The Piano (Pno.) part also includes these chords. The other instruments (Ob., Chazp., Mrb.) have rests in the first measure.

20

OTOÑO EN PRIMAVERA

75

con el ca be llo gris mica cer co a los re sa lta des del jar

Ob.

76

Vln.

D D7 G C7 D Bm7 Em7 A7

Gtr. Chazp.

75

Pno.

D D7 G C7 D Bm7 Em7 A7

76

Mrb.

OTOÑO EN PRIMAVERA

21

89

da Ju ven tud di vi no te so re ya te vas pa ra la vol

89

Ju ven tud di vi ni te so re ya te vas pa ra la vol

Ob.

89

Vln.

89

Gtr. Chazp.

D D Em7 Em7 A7

89

Pno.

D D Em7 Em7 A7

89

Mrb.

Detailed description: This is a musical score for the piece 'OTOÑO EN PRIMAVERA' by Paco Godoy. The score is for page 21 and is in the key of D major. It features a vocal line with two parts of lyrics: 'da Ju ven tud di vi no te so re ya te vas pa ra la vol' and 'Ju ven tud di vi ni te so re ya te vas pa ra la vol'. The instrumental parts include Oboe (Ob.), Violin (Vln.), Guitar/Bass (Gtr. Chazp.), Piano (Pno.), and Maracas (Mrb.). The Piano and Guitar/Bass parts provide harmonic support with chords D, D, Em7, Em7, and A7. The Oboe part has a dynamic marking of *mp* and a fermata over a melodic phrase. The Maracas part provides a rhythmic accompaniment. The score is marked with measure numbers 89 and 90.

22

OTOÑO EN PRIMAVERA

84

ver cuan do que re lo tar no lo re — ya ve ces lo re sin que

84

ves cuan do que re lo tar no lo re — ya ve ces lo re sin que

Ob

84

Vln.

Gtr. Chazp.

Pno.

Mrb.

D Em7 A7 ~~G7~~ Bm7 Em7 A7

D Em7 A7 D Bm7 Em7 A7

Detailed description of the musical score: The score is for the piece 'OTOÑO EN PRIMAVERA' by Paco Godoy, page 22. It features two vocal parts with lyrics in Spanish. The lyrics are: 'ver cuan do que re lo tar no lo re — ya ve ces lo re sin que' and 'ves cuan do que re lo tar no lo re — ya ve ces lo re sin que'. The instrumental parts include Oboe (Ob), Violin (Vln.), Guitar (Gtr. Chazp.), Piano (Pno.), and Maracas (Mrb.). The guitar and piano parts have chord diagrams: Gtr. Chazp. has D, Em7, A7, ~~G7~~, Bm7, Em7, A7; Pno. has D, Em7, A7, D, Bm7, Em7, A7. The score is in a 4/4 time signature and a key signature of one sharp (F#).

OTOÑO EN PRIMAVERA

23

88

ret cuando quise robar no lo ro — ya ve es: lo ro sin que
ret cuando quise robar no lo ro — ya ve es: lo ro sin que

89

Ob.

88

Vln.

D Em7 A7 D Em7 Em7 A7

89

Gtr. Chazp.

88

Pno.

D Em7 A7 D Em7 Em7 A7

89

Mrb.

24

OTOÑO EN PRIMAVERA

The musical score for 'OTOÑO EN PRIMAVERA' by Paco Godoy, page 24, features the following instruments and parts:

- Flute (Fl.):** Two staves, measures 91-92. Both staves are marked with a dynamic of *mf*.
- Oboe (Ob.):** One staff, measures 93-94. Marked with a dynamic of *f*.
- Violin (Vln.):** One staff, measures 97-98. Marked with a dynamic of *f*.
- Guitar (Gtr. Chaz.):** One staff, measures 92-94. Marked with a dynamic of *f*. Chords D, A7, and D are indicated.
- Piano (Pno.):** Two staves, measures 92-94. Marked with a dynamic of *f*. Chords D, A7, and D are indicated.
- Maracas (Mrb.):** Two staves, measures 92-94. Marked with a dynamic of *f*.

Otoño en primavera

Son

Versos: Rubén Darío Música: Paco Godoy

Juventud, divino tesoro,
¡ya te vas para no volver!
Cuando quiero llorar, no lloro...
y a veces lloro sin querer...

Miraba como el alba pura;
sonreía como una flor.
Era su cabellera oscura
hecha de noche y de dolor.

Juventud, divino tesoro,
¡Ya te vas para no volver!
Cuando quiero llorar, no lloro...
y a veces lloro sin querer...

Otra juzgó que era mi boca
el estuche de su pasión;
y que me roería, loca,
con sus dientes el corazón.
Juventud, divino tesoro,

¡ya te vas para no volver!
Cuando quiero llorar, no lloro...
y a veces lloro sin querer.

Más a pesar del tiempo
terco, mi sed de amor no tiene fin;
con el cabello gris, me acerco a los
rosales del jardín...

Juventud, divino tesoro,
¡ya te vas para no volver!
Cuando quiero llorar, no lloro...
y a veces lloro sin querer...

Para alcanzar tu amor Cumbia

Autor y Compositor: Paco Godoy

Score

PARA ALCANZAR TU AMOR

Autor y Compositor
PACO GODOY

CUMBIA ♩ = 107

Cantante

Acordeón

Piano

5

voz

Pno.

10

voz

Pno.

Cantante

Acordeón

Piano

5

voz

Pno.

10

voz

Pno.

Pa ra al can zar tús no o oe se té co mo ga vo o ts Que voe la por las nu tu bes

©Paco Godoy

2 PARA ALCANZAR TU AMOR

voz

can tu via vic tu hoy tal pa real can zar tu mo co ur se re en tu pa via ti ta

D7 Gm Gm D7 D7 Gm

Pno.

34

voz

Que vue la por las an u bes con tu via vic tu hoy sed ven cie do las tor men tas

Gm D7 D7 Gm G7 Cm7

Pno.

39

voz

ter na doe y con te llas yo cru za ré non ta eas pa real can zar tu amor

F7 Eb E Cm7 D7 Gm

Pno.

PARA ALCANZAR TU AMOR

3

40

voz

ven cien das tor men das tor tu aho y ee te lla pa cen tu re mon ti nos

G7 Cm7 F7 Bb Eb Cm/A

Pno.

46

voz

pa cal con zar tus moe A moe de mi vi da por fin toon con tré A moe de mi vi da

D7 Gm Eb Bb Eb Bb Eb Bb

Pno.

52

voz

ta ma de ver dac A moe de mi vi da por fin toon con tré A moe de mi vi da

D7 Gm Eb Bb Eb Bb Eb Bb

Pno.

4
PARA ALCANZAR TU AMOR

voz

est mos de ver dad

D7 Gm

P.A.C.O.

Detailed description: This is a musical score for a voice and piano piece. The title is 'PARA ALCANZAR TU AMOR'. The score is in 4/4 time and the key signature has one flat (B-flat). The voice part is written in a soprano clef and contains the lyrics 'est', 'mos', 'de', 'ver', 'dad'. The piano accompaniment is written in two staves (treble and bass clefs) and includes two chords: D7 and Gm. The piano part is mostly silent, with some faint markings on the staff.

Para que vuelvas Ranchera

Autor y Compositor: Paco Godoy

Acordeón

Para que vuelvas

Letra y música: Paco Godoy

Orquestación: Paco Godoy

Ranchera 68

The musical score is written for an accordion in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Ranchera' and the number '68' is written above the staff. The first measure contains a whole note chord with a '6' above it. The second measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The third measure contains a whole note chord with a '6' above it. The fourth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fifth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The sixth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The second staff begins with a treble clef and a 2/4 time signature. The first measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The second measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The third measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fourth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fifth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The sixth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The third staff begins with a treble clef and a 2/4 time signature. The first measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The second measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The third measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fourth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fifth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The sixth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fourth staff begins with a treble clef and a 2/4 time signature. The first measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The second measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The third measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fourth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fifth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The sixth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fifth staff begins with a treble clef and a 2/4 time signature. The first measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The second measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The third measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fourth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fifth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The sixth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The sixth staff begins with a treble clef and a 2/4 time signature. The first measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The second measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The third measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fourth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The fifth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest. The sixth measure contains a quarter note G, followed by eighth notes A, B, and C, and a quarter rest.

Acord

©Paco Godoy

Guía

Para que vuelvas

Letra y música: Paco Godoy

Orquestación: Paco Godoy

Ranchera 68 D7 G

6 D7 G G Voz

12 D7 D7

18 G G G7 D

24 G D7 G

30 D7 G

36 D7 G

42 G G7 C G D7

©Paco Godoy

2 GÚIA Para que vuelvas G D7 G

43 44 45

46 47 48 49 50 51

Coda

Voz

Guía

Para que vuelvas

Letra y música: Paco Godoy

Orquestación: Paco Godoy

Ranchera 68 D7 G

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a guitar accompaniment and a vocal line. The guitar part uses chords D7, G, and C. The vocal line includes the following lyrics:

A mor si tú noe's tás si tú noe's
 ús yo no soy na dí e A mor se vuel ver mí se vuel ver
 mí sin ti me mue ro o A mer mí to ru zón mí to ru
 zón es tá per di do voy a flo rar voy sim plo ra ar
 pa ra que vuel vas A mor me res mi sol me res mí
 ha nú vi eber te ra a Es tás den tro de mí den tro de
 mí sa zón de mí al na A mor mí co es zón mí co ra

Acord

©Paco Godoy

2 GUA Para que vuelvas

zón es te per di do _____ voy a llo rar voy tan plo ra ur _____

pa ra que vuel vas

Trumpet in B♭ 1

Para que vuelvas

Letra y música: Paco Godoy

Orquestación: Paco Godoy

Ranchera ♩ = 68

6

14

23

32

41

46

Acord

51

©Paco Godoy

2 Trumpet in Bb I Para que vuelvas

ac Coda

ac Coda

Trumpet in B \flat 2

Para que vuelvas

Letra y música: Paco Godoy

Orquestación: Paco Godoy

Ranchera \downarrow 68

Acord

©Paco Godoy

2 Trompet in Eb 2 Para que vuelvas

6r

Viola

Para que vuelvas

Letra y música: Paco Godoy

Orquestación: Paco Godoy

Ranchera 68

9

7

11

11

4

11

66 Coda

Acord

©Paco Godoy

Score

Para que vuelvas

Letra y música: Paco Godoy

Orquestación: Paco Godoy

Ranchera $\text{♩} = 68$ D7 G

The score is for a piece in 4/4 time, marked 'Ranchera' with a tempo of quarter note = 68. The key signature has one sharp (F#). The score is divided into two systems. The first system includes parts for Guitar, Violin, Accordion, Trumpet in Bb 1, and Trumpet in Bb 2. The second system includes parts for Guitar, Violin, Accordion, Bb Trumpet 1, and Bb Trumpet 2. The guitar part in the second system includes dynamic markings (f) and accents (^) over notes. The word 'Voz' is written above the final note of the guitar staff in the second system. The piece concludes with a final chord of G.

©Paco Godoy

2 7/2 G Para que vuelvas D7

Guía

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

Detailed description: This system contains measures 2 through 5. The key signature has one sharp (F#). The time signature is 7/2. The title 'Para que vuelvas' is centered above the staff. Above measure 2 is the chord 'G', and above measure 5 is 'D7'. The 'Guía' part has a melodic line with eighth notes. The 'Vln.' part has a melodic line with eighth notes and some rests. The 'B♭ Tpt. 1' and 'B♭ Tpt. 2' parts have rests in measures 2-4 and enter in measure 5 with a rhythmic pattern.

14 D7

Guía

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

Detailed description: This system contains measures 14 through 17. The key signature has one sharp (F#). The time signature is 7/2. The chord 'D7' is indicated above measure 14. The 'Guía' part continues with a melodic line. The 'Vln.' part has rests. The 'B♭ Tpt. 1' part has a melodic line with eighth notes and rests. The 'B♭ Tpt. 2' part has a melodic line with eighth notes and rests.

Para que vuelvas

3

The musical score is arranged in two systems. The first system covers measures 15 to 19. The second system covers measures 20 to 23. The instruments are: Guitar (Guita), Violin (Vln.), Trumpet 1 (Tpt. 1), and Trombone 2 (Tpr. 2). The key signature is one sharp (F#) and the time signature is 3/4. Chord symbols G, G7, and C are placed above the guitar staff in the second system. Measure numbers 15, 16, 19, 20, 22, and 23 are indicated at the start of their respective staves.

4 Para que vuelvas

25 D7 G

Guitar

Vln.

29

30

E♭ Tpt. 1

B♭ Tpt. 2

33 D7 G

Guitar

Vln.

34

35

B♭ Tpt. 1

B♭ Tpt. 2

Para que vuelvas

5

50 **D7**

51

55

51

51

58 **G**

55

55

58

The image displays a musical score for the piece 'Para que vuelvas' by Paco Godoy. It features five staves: Guitar (Guita), Violin (Vln.), Piano (P), Trumpet 1 (Tpt. 1), and Trumpet 2 (Tpt. 2). The score is divided into two systems. The first system covers measures 50 to 55. Measure 50 is marked with a **D7** chord. Measures 51 and 55 are also indicated. The second system covers measures 56 to 58. Measure 58 is marked with a **G** chord. The guitar part has a melodic line with some rests. The violin part has a melodic line with a triplet in measure 55. The piano part has a rhythmic accompaniment. The trumpet parts have a rhythmic accompaniment with slurs. The key signature has one sharp (F#).

6 Para que vuelvas

G G7 C

42

Guión

Vln.

43

44

B♭ Tpt. 1

B♭ Tpt. 2

45

G D7 G

Guión

Vln.

46

B♭ Tpt. 1

B♭ Tpt. 2

Para que vuelvas 7

D7 G

50 51 52 53 54

Guitar

Vln.

50 51 52 53 54

Tr. Tpt. 1

50 51 52 53 54

B. Tpt. 2

55 56 57 58 59

Guitar

Vln.

55 56 57 58 59

Tr. Tpt. 1

55 56 57 58 59

B. Tpt. 2

Voz ✱ Coda

✱ Coda

✱ Coda

✱ Coda

8 Para que vuelvas

The musical score is for the piece "Para que vuelvas" and is marked with a tempo of 8. It features five staves: Guitar (Guita), Violin (Vln.), Violoncello (Vcllo), Trumpet 1 (Tpt. 1), and Trumpet 2 (Tpt. 2). The key signature is one sharp (F#) and the time signature is 4/4. The guitar part begins with a G chord and a melodic line. The violin and cello parts play a rhythmic triplet pattern. The trumpet parts play a similar rhythmic pattern. The score is divided into two measures by a bar line.

Suite música de las esferas

Compositor: Paco Godoy.
Para Flauta y piano Tres movimientos.

SUITE MÚSICA DE LAS ESFERAS

PARTE I

EL CANTO DEL CISNE

PACO GODOY

FLAUTA

MODERATO $\text{♩} = 100$

The musical score for the Flute part is written on six staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'MODERATO' with a quarter note equal to 100 beats per minute. The first staff starts with a dynamic marking of *mf* and includes a circled '8' above the first measure. The second staff continues the melodic line with slurs and accents. The third staff features a circled '8' and a dynamic marking of *mf*. The fourth staff includes a dynamic marking of *p* and a trill marking 'tr'. The fifth staff has a dynamic marking of *mf* and includes trill markings 'tr'. The sixth staff concludes the piece with a final cadence.

Paco Godoy

SUITE MÚSICA DE LAS ESFERAS

PARTE II ENSOÑACIÓN NOCTURNA

PACO GODOY

ADAGIO $\text{♩} = 52$

FL. AUITA

mf
dolce

mf

mf

rit.

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SUITE MÚSICA DE LAS ESFERAS

PARTE III MONTE ARARAT

PACO GODOY

ALLEGRO $\text{♩} = 124$

FLAUTA

8

mf

12

16

©Paco Godoy

2 FLAUTA SUITE MÚSICA DE LAS ESFERAS MONTE ARARAT

58

61

72

79 CODA

88

mf

mf

f

SUITE MÚSICA DE LAS ESFERAS

PARTI I

EL CANTO DEL CISNE

PACO GODOY

MODERATO $\text{♩} = 100$

Flute

Piano

5

Fl.

Puo.

Fl.

Puo.

mf

p

sf

p

♦ SIMILE PED...

Paco Godoy

2 SUITE MÚSICA DE LAS ESFERAS EL CANTO DEL CISNE

Fl.

Pno.

Fl.

Pno.

Fl.

Pno.

mf

SUITE MÚSICA DE LAS ESFERAS

EL CANTO DEL CISNE

3

The image displays a musical score for Flute (Fl.) and Piano (Pno.) for measures 27 through 35. The score is written in G major and 4/4 time. It consists of three systems, each with a Flute part on a single staff and a Piano part on a grand staff (treble and bass clefs).
- **Measure 27:** The Flute part begins with a rest, followed by a melodic line starting on G4. The Piano part features a complex accompaniment with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* and *mpz*.
- **Measure 31:** The Flute part has a melodic phrase with a slur. The Piano part continues with similar rhythmic patterns. Dynamics include *p* and *tr*.
- **Measure 35:** The Flute part has a long note with a slur. The Piano part features a dense texture of sixteenth-note chords in the right hand and a rhythmic bass line. Dynamics include *tr*.

4 SUITE MÚSICA DE LAS ESFERAS EL CANTO DEL CISNE

Fl.
Pno.

39
41
45

mf
p

SUITE MÚSICA DE LAS ESFERAS

PARTE II ENSOÑACIÓN NOCTURNA

PACO GODOY

ADAGIO $\text{♩} = 82$

Flute

Piano

Misterioso

f *ten* * *ten* * *ten* * SIMILE PUD...

Fl.

Pno.

mp dolce

Fl.

Pno.

Espressivo

p

©Paco Godoy

2 SUITE MÚSICA DE LAS ESFERAS ENSOÑACIÓN NOCTURNA

The musical score consists of three systems, each with a Flute (Fl.) part on a single staff and a Piano (Pno.) part on a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. Measure numbers 15, 19, and 22 are indicated at the start of each system. The flute part features melodic lines with slurs and ties. The piano accompaniment includes arpeggiated chords and moving bass lines. Dynamics such as *mf* and *mp* are used throughout the piece.

SUITE MÚSICA DE LAS ESFERAS

ENSONACIÓN NOCTURNA

3

The image displays a musical score for Flute (Fl.) and Piano (Pno.) in the key of D major (two sharps) and 3/4 time. The score is divided into three systems of staves. The first system (measures 25-28) features a flute melody with a *mp* dynamic and piano accompaniment with a *p* dynamic. The second system (measures 29-32) continues the flute melody with a *rit.* marking and piano accompaniment. The third system (measures 33-36) shows the flute playing a long note and the piano accompaniment concluding with a *rit.* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

SUITE MÚSICA DE LAS ESFERAS

PARTE III MONTE ARARAT

PACO GODOY

ALLEGRO $\text{♩} = 124$

The image displays a musical score for two systems, each featuring a Flute (Fl.) and Piano (Pno.) part. The score is written in G major (one sharp) and 4/4 time. The tempo is marked 'ALLEGRO' with a quarter note equal to 124 beats per minute. The first system includes a dynamic marking of *f* (forte) and contains various musical notations such as slurs, ties, and asterisks. The second system includes a dynamic marking of *mf* (mezzo-forte) and also features slurs, ties, and asterisks. The piano part in both systems consists of rhythmic accompaniment with chords and moving lines in both hands.

©Paco Godoy

2 SUITE MÚSICA DE LAS ESFERAS MONTE ARARAT

Fl.
Pno.
Fl.
Pno.
Fl.
Pno.

12 17 22 30

SUITE MÚSICA DE LAS ESFERAS MONTE ARARAT 3

The image shows a musical score for Flute (Fl.) and Piano (Pno.) in three systems. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is titled "SUITE MÚSICA DE LAS ESFERAS MONTE ARARAT" and is page 3. The first system (measures 27-33) features a flute melody with slurs and a piano accompaniment with slurs and asterisks. The second system (measures 34-40) continues the flute melody with slurs and piano accompaniment with slurs and asterisks. The third system (measures 41-57) shows the flute part mostly as rests, with a piano accompaniment featuring slurs and asterisks. Dynamics include *mf* and *Sec*.

4 SUITE MÚSICA DE LAS ESFERAS MONTE ARARAT

The image shows a musical score for Flute (Fl.) and Piano (Pno.). The score is divided into three systems. The first system (measures 43-45) shows the Flute part with a melodic line and the Piano part with a complex accompaniment. The second system (measures 46-48) features a dense, rapid sixteenth-note passage in the Flute part, while the Piano part has a more sparse accompaniment. The third system (measures 49-51) continues the rapid sixteenth-note passage in the Flute part, with the Piano part providing a steady accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f'.

SUITE MÚSICA DE LAS ESFERAS MONTE ARARAT 5

The musical score is for the piece "SUITE MÚSICA DE LAS ESFERAS MONTE ARARAT" by Paco Godoy, page 5. It is written for Flute (Fl.) and Piano (Pno.).

The score is organized into three systems:

- System 1:** The Flute part begins with a melodic line starting at measure 55. The Piano part provides harmonic support with chords and some movement.
- System 2:** The Flute part continues with a melodic line. The Piano part features a "GLISS" (glissando) instruction in the bass clef. There are also some markings like "acc" (accents) and "f" (forte) in the piano part.
- System 3:** The Flute part continues with a melodic line. The Piano part features dynamic markings such as "p" (piano) and "f" (forte), and "acc" markings. There are also some markings like "acc" and "f" in the piano part.

6 SUITE MÚSICA DE LAS ESFERAS MONTE ARARAT

74 CODA
Fl. *mf*
Pno. *mf* CODA

79
Fl.
Pno. *f*

85
Fl.
Pno. *f* GLISS

Versión órgano y violín

Ofrenda Marcha fúnebre

Compositor: Paco Godoy

OFRENDA

PACO GODOY

MARZA FUNEREA a-90
 INTRODUCCION

Fl.

Org.

Vln.

Org.

Vln.

Org.

Vln.

Org.

PARTE I
 EXPOSITIVA
 Moderato

OFRENDA

Partitura musical para Violín (Vln.) y Orquesta (Orq.) de la obra "OFRENDA" de Paco Godoy. La partitura está dividida en tres sistemas de música, cada uno con su propia numeración de compases.

Primer sistema: Comienza en el compás 11. El violín tiene una línea melódica con un trazo sostenuto. La orquesta proporciona un acompañamiento rítmico y armónico.

Segundo sistema: Comienza en el compás 21. Continúa el desarrollo de la melodía del violín y el acompañamiento orquestral.

Tercer sistema: Comienza en el compás 31. El sistema concluye con una cadencia que prepara para el siguiente sistema de la partitura.

OFRENDA

3

11

Vln.

Org.

CODA

22

Vln.

Org.

32

Vln.

Org.

42

Vln.

Org.

**Versión quinteto de maderas Flauta,
Oboe, Clarinete, Corno y Fagot Que viva
Loja Pasacalle**

Autor y Compositor: Paco Godoy

Bassoon

QUE VIVA LOJA

PASACALLE ♩ = 128

Autor y Compositor:
PACO GODOY

9

20

30

41

52

62

72

81

©Paco Godoy

2 Bassoon QUE VIVA LOJA

91

101

112

123

1. 2.

f *V* *V*

Clarinet in B \flat

QUE VIVA LOJA

Autor y Compositor:
PACO GODOY

PASACALLE $\text{♩} = 128$

©Paco Godoy

2 Clarinet in Bb QUE VIVA LOJA

21

26 **R** rit.

36

46

56 *mf*

66

72 *f*

Flute

QUE VIVA LOJA

PASACALLE ♩ = 138

Autor y Compositor:
PACO GODOY

7

11 **A**

21

31

41 *f*

51

61 *mf*

69 *mf*

©Paco Godoy

2 Flute QUE VIVA LOJA B

27 *p*

33

39

45

51

57

63

69 *f*

Horn in F

QUE VIVA LOJA

PASACALLE ♩ = 138

Autor y Compositor:
PACO GODOY

11 A *solo*
f

32 16
p

57 *mp*

66

71 B
p

85 *2*

97 *2*

©Paco Godoy

2 Hom in F QUE VIVA LOJA

106 *f*

113

125 *mp*

Oboe

QUE VIVA LOJA

Autor y Compositor:
PACO GODOY

PASACALLE ♩ = 138

solo

f

9

A

17 *mp*

25

33 *solo*
f

41 *mf*

49

61 *f*

72

©Paco Godoy

2 Oboe QUE VIVA LOJA

80 **B**

87

94

101

108

115 *mp*

122 *f*

130

Score

QUE VIVA LOJA

Autor y Compositor:
PACO GODOY

PASACALLE $\text{♩} = 138$

Flute *mf*

Oboe *f*

Clarinet in Bb *mf*

Horn in F *mp*

Bassoon *mf*

Fl. *mf*

Ob. *f*

B♭ Cl. *mf*

Hr. *mp*

Bsn. *mf*

©Paco Godoy

QUE VIVA LOJA

2
72

Fl.

Ob.

B♭ Cl.

Hn.
12

Bsn.
12

Detailed description: This is the first system of a musical score for the piece 'QUE VIVA LOJA'. It features five staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part begins with a dynamic marking of *mp* and includes a fermata over the first measure. The Oboe, B♭ Clarinet, and Bassoon parts also feature complex rhythmic patterns and some grace notes. The Horn part has a dynamic marking of *f*. The music is in a key with one sharp (F#) and a 2/72 time signature.

[A]

Fl.
mp

Ob.
mp

B♭ Cl.
mp

Hn.
12
solo
f

Bsn.
12

Detailed description: This is the second system of the musical score, marked with a bracketed 'A'. It continues the five-staff arrangement. The Flute part has a dynamic marking of *mp*. The Oboe and B♭ Clarinet parts also have *mp* markings. The Horn part is marked 'solo' and *f*. The Bassoon part continues with its rhythmic accompaniment. The notation includes various articulations and dynamics throughout the system.

QUE VIVA LOJA 3

Musical score for measures 25-29. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 25 starts with a dynamic marking of *f*. The Flute and Oboe parts have slurs over measures 25-26 and 27-28. The Bass Clarinet part has a slur over measures 25-26. The Horn part has a slur over measures 25-26. The Bassoon part has a slur over measures 25-26. Measure 29 ends with a double bar line.

Musical score for measures 30-33. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 30 starts with a dynamic marking of *f*. The Oboe part has a slur over measures 30-31 and a dynamic marking of *anlo* above measure 31. The Bass Clarinet part has a slur over measures 30-31. The Horn part has a slur over measures 30-31. The Bassoon part has a slur over measures 30-31. Measure 32 starts with a dynamic marking of *f*. Measure 33 ends with a double bar line.

QUE VIVA LOJA

Musical score for measures 39-40 of 'Que Viva Loja'. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 39 starts with a dynamic marking of *mf*. The Flute part has a melodic line with slurs and accents. The Oboe part has a more rhythmic, eighth-note pattern. The Bass Clarinet part has a similar rhythmic pattern. The Horn part is mostly silent in these measures. The Bassoon part has a steady eighth-note accompaniment.

Musical score for measures 47-50 of 'Que Viva Loja'. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 47 starts with a dynamic marking of *mf*. In measure 48, the Flute part has a 'solo' marking and a dynamic marking of *f*. The Oboe part has a dynamic marking of *mf*. The Bass Clarinet part has a dynamic marking of *p*. The Horn part has a dynamic marking of *p*. The Bassoon part has a steady eighth-note accompaniment.

54 *tr* QUE VIVA LOJA 5

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

Detailed description: This system of musical notation covers measures 54 to 58. It features five staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part begins with a trill (tr) and is marked with a dynamic of *tr*. The lyrics "QUE VIVA LOJA" are written above the Flute staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The Flute part has a melodic line with slurs and ties. The Oboe part has a similar melodic line. The B♭ Clarinet part has a rhythmic accompaniment. The Horn and Bassoon parts have a steady rhythmic accompaniment.

61 *mf* *f* *mf* *mp* *mf*

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

Detailed description: This system of musical notation covers measures 61 to 65. It features five staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part has a melodic line with slurs and ties, marked with a dynamic of *mf*. The Oboe part has a similar melodic line, marked with a dynamic of *f*. The B♭ Clarinet part has a rhythmic accompaniment, marked with a dynamic of *mf*. The Horn part has a steady rhythmic accompaniment, marked with a dynamic of *mp*. The Bassoon part has a steady rhythmic accompaniment, marked with a dynamic of *mf*.

6 69 QUE VIVA LOJA

Fl.
Ob.
Bb Cl.
Hn.
Bsn.

73

Fl.
Ob.
Bb Cl.
Hn.
Bsn.

74

Detailed description: This image shows two systems of a musical score for the piece 'QUE VIVA LOJA' by Paco Godoy. The first system covers measures 6 to 69 and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Horn (Hn.), and Bassoon (Bsn.). The second system covers measures 73 to 74 and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various melodic lines with slurs and accents, and some woodwind parts have double reeds indicated by double 'v' marks. The title 'QUE VIVA LOJA' is centered above the first system.

QUE VIVA LOJA

7

The musical score is arranged in five systems, each with five staves. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *p*, *mf*, and *f*, and a rehearsal mark **R** in a box. The first system starts at measure 29, and the second system starts at measure 36. The Flute part features a complex melodic line with many sixteenth notes, while the other instruments provide harmonic support with various rhythmic patterns.

8 QUE VIVA LOJA

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsa.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsa.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first system starts at measure 95, and the second system starts at measure 99. The Flute and Oboe parts feature intricate melodic lines with many sixteenth and thirty-second notes. The Bass Clarinet part has a more melodic and sustained character. The Horn and Bassoon parts provide harmonic support with rhythmic patterns.

QUE VIVA LOJA

9

Musical score for measures 104-108. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 104 starts with a *104* rehearsal mark. The Flute and Oboe parts play a rhythmic eighth-note pattern. The Bass Clarinet part has a long note in measure 104 and a melodic line in measure 105. The Horn part has a long rest in measure 104 and enters in measure 105. The Bassoon part has a long note in measure 104 and a melodic line in measure 105.

Musical score for measures 109-113. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 109 starts with a *109* rehearsal mark. The Flute and Oboe parts play a rhythmic eighth-note pattern. The Bass Clarinet part has a long note in measure 109 and a melodic line in measure 110. The Horn part has a long rest in measure 109 and enters in measure 110. The Bassoon part has a long note in measure 109 and a melodic line in measure 110. Dynamics include *mp* (mezzo-piano) and *f* (forte).

10 QUE VIVA LOJA

The image displays a musical score for the piece "QUE VIVA LOJA" by Paco Godoy. The score is arranged for five instruments: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsa.). The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into two systems. The first system covers measures 116 to 123, and the second system covers measures 124 to 131. The Flute part features a melodic line with grace notes and slurs. The Oboe and B♭ Clarinet parts provide harmonic support with similar rhythmic patterns. The Horn and Bassoon parts play a steady, rhythmic accompaniment. Dynamic markings such as *f* (forte) and *mp* (mezzo-piano) are used throughout the score. The piece concludes with a double bar line and repeat signs.

Quiteña linda Pasacalle

Autor: Juan Campaña Zurita. Compositor: Paco Godoy

QUITEÑA LINDA

GUITA

Compositor
Paco Godoy

PASACALLE ♩ = 140

0 Trompeta A7 Dm A7 Dm

0 Acordón A7 Dm Requinto F A7 Dm A7 Dm VOZ Dm Tromp

16 Bb A7 A7 Dm D7 Gm Acor

25 F A7 F A7 Dm F Requinto

35 A7 Dm Trompeta A7 Dm A7 Dm

45 Acordón A7 Dm Requinto F A7 Dm A7 Dm VOZ C7 Tromp

55 F G7 F Bb F Acor

70 A7 Dm Eb F A7 Requinto

2 QUITESA LINDA

ac Dm Dm C7 F C7 F Bb

Trop. ip SOLO Acum Ador

81 F A7 Dm Bb F

Requin

161 A7 Dm A7 Dm

Detailed description: This is a musical score for the piece 'Quitesa Linda' by Paco Godoy. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The music is marked 'ac' (acoustic) and 'Trop. ip' (Tropical Impassioned). Above the staff, there are several measures of music with chords Dm, Dm, C7, F, C7, F, and Bb. The second staff continues the melody, marked '81' at the beginning. It features chords F, A7, Dm, Bb, and F. The word 'Requin' is written above the staff in the middle. The third staff begins with a measure marked '161' and contains chords A7, Dm, A7, and Dm. The score ends with a double bar line.

Renace la primavera Coral a 4 voces mixtas

Autor y Compositor: Paco Godoy

RENACE LA PRIMAVERA

PACO GODOY

MODERATO ♩ = 54

Soprano

Contralto

Tenor

Bass

Piano

S.

CAI.

T.

B.

Pao.

Sea

* Sea

* Sea

* Sea

* Sea

* Sea

* Sea

2 RENACE LA PRIMAVERA

S

CAI. CAN TO FE LIZ YO TE

T

B CAN TO FE LIZ YO TE

Pno.

10

S

CAI. A MO MÚ SI CA DEL CO RA ZÓN

T

B A MO MÚ SI CA DEL CO RA ZÓN

Pno.

RENACE LA PRIMAVERA

3

11

S LA VI DA EN UN ME LA GRO RO SAS CUAL FLOR DE A

CAI.

T LA VI DA ES UN ME LA GRO RO SAS CUAL FLOR DE A

B

Pno.

16

S BRIL SIEN FU DE SO QUE BE LLOA

CAI.

T SOLO SIEN FU DE SO QUE BE LLOA

B

Pno.

BRIL HOY YO SIEN TOEL PIER FU ME DEUN DE SO QUE BE LLOA

SIEN FU DE SO QUE BE LLOA

4 RENACE LA PRIMAVERA

S
RO MA DEEN SO NA CION HRA LI

CAI.
RO MA DEEN SO NA CION HRA LI

T
RO MA DEEN SO NA CION SOLO HRA LI

B
RO MA DEEN SO NA CION LOS UM BRA LES Y LI RAS CE HRA LI

Pno.

S
LES TES LAES CEN CIAE MA NA FE LI CI DAD FE LI CI

CAI.
LES TES LAES CEN CIAE MA NA FE LI CI DAD FE LI CI

T
LES TES LAES CEN CIAE MA NA FE LI CI DAD FE LI CI

B
LES TES LAES CEN CIAE MA NA FE LI CI DAD FE LI CI

Pno.

RENACE LA PRIMAVERA

5

ALLEGRO $\text{♩} = 115$

Soprano (S): DAD FE LI CI DAD EL A MOR ES CO MOEL VIEN TO

Contralto (CA): DAD. FE LI CI DAD EL A MOR ES CO MOEL VIEN TO . .

Tenor (T): DAD FE LI CI DAD EL A MOR ES CO MOEL VIEN TO

Bass (B): DAD FE LI CI DAD EL A MOR ES CO MOEL VIEN TO

Piano (Pno.):

30

Soprano (S): LI BRE CU MO MI CAN CIÓN DU NA CE

Contralto (CA): LI BRE CO MO MI CAN CIÓN DU

Tenor (T): LI BRE CO CO MI CAN CIÓN DU

Bass (B): LI BRE CO MO MI CAN CIÓN DU

Piano (Pno.):

6 RENACE LA PRIMAVERA

S
CAI.
T
B
Pno.

10
LA PRIMAVERA VE RA VE RA VE RA VE RA VE RES MI LUZ MI LU SIO ON

36

42
ON
ON
ON
ON
ON

54

MODERATO $\text{♩} = 94$

RENACE LA PRIMAVERA

7

The musical score is arranged in two systems. The first system shows the vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The piano part includes a melodic line with a slur and a fermata, and a bass line with chords. The second system continues the vocal parts with lyrics and the piano accompaniment. The piano part includes a melodic line with a slur and a fermata, and a bass line with chords. The lyrics are: "EL SOL Y EL MAR SEAN JUNTA DO DI VINO A TAR DE".

System 1:

- Soprano (S): Rest
- Alto (CAI): Rest
- Tenor (T): Rest
- Bass (B): Rest
- Piano (Pno.): Melodic line with slur and fermata; Bass line with chords.

System 2:

- Soprano (S): Rest
- Alto (CAI): *mf* EL SOL Y EL MAR SEAN JUNTA DO DI VINO A TAR DE
- Tenor (T): *mf* EL SOL Y EL MAR SEAN JUNTA DO DI VINO A TAR DE
- Bass (B): *mp* EL SOL Y EL MAR SEAN JUNTA DO DI VINO A TAR DE
- Piano (Pno.): Melodic line with slur and fermata; Bass line with chords.

8 RENACE LA PRIMAVERA

System 1 (Measures 1-4):

- Soprano (S):** MIEN TRAS LANO CHE SE RE NA
- Contralto (CA):** CER
- Tenor (T):** MIEN TRAS LANO CHE SE RE NA
- Bass (B):** CER
- Piano (Pno.):** Accompaniment with arpeggiated chords and melodic lines.

System 2 (Measures 5-8):

- Soprano (S):** PAI SA JE PA BU LAA ZUL PO LIN
- Contralto (CA):** SOLU PO LIN
- Tenor (T):** PAI SA JE PA BU LAA ZUL MA RI PO SA DE LIN DOS CO
- Bass (B):** PO LIN
- Piano (Pno.):** Accompaniment with arpeggiated chords and melodic lines.

Performance Markings: *mf*, *mp*, *ppp*, *SOLU*, *CER*, *ppp*, *mf*, *ppp*.

RENACE LA PRIMAVERA

9

60

S
LO RES DE LOS JAR DI NES SE LLE ZAY MIEL

CAII.
LO RES DE LOS JAR DI NES SE LLE ZAY MIEL

T
LO RES DE LOS JAR DI NES SE LLE ZAY MIEL SOLO

B
LO RES DE LOS JAR DI NES SE LLE ZAY MIEL

Pno.
60

61

S
LIM CIE SUE NO LA SIN FU NI A DE LAA MIS

CAII.
LIM CIE SUE NO LA SIN FU NI A DE LAA MIS

T
LIM PI DO CIE LOEL EN SUE NO LA SIN FO NI A DE LAA MIS TUTTU

B
LIM CIE SUE NO LA SIN FO NI A DE LAA MIS

Pno.
61

10 RENACE LA PRIMAVERA

ALLEGRO $\text{♩} = 115$

S
TAD DE LAA MIS TAD DE LAA MIS TAD EL A MOR

CAII.
TAD DE LAA MIS TAD DE LAA MIS TAD EL A MOR

T
TAD TAD TAD EL A MOR

B
TAD DE LAA MIS TAD DE LAA MIS TAD EL A MOR

Pno.

66

S
ES CO MOEL VIEN TO LI BRE CO MO MI CAN CION

CAII.
ES CO MOEL VIEN TO LI BRE CO MO MI CAN CION

T
ES CO MOEL VIEN TO LI BRE CO MO MI CAN CION

B
ES CO MOEL VIEN TO LI BRE CO MO MI CAN CION

Pno.

70

RENACE LA PRIMAVERA

11

The musical score for 'RENACE LA PRIMAVERA' is presented on page 11. It features four vocal parts (Soprano, Contralto, Tenor, Baritone) and piano accompaniment. The lyrics are: 'RE NA CE LA PRI MA VE RA DU VE E RA E RES MI LUZ MI LU SIO ON E RES MI LUZ MI LU SIO'. The score includes dynamic markings such as *mf*, *mp*, and *p*, as well as performance instructions like '1.' and '2.'. The piano part includes articulation marks like 'acc' and 'rit'.

12 RENACE LA PRIMAVERA

S

CA

T

B

P

allegro

f

ÓN

ÓN

ÓN

ÓN

ÓN

ÓN

Versión piano y voz Renunciamiento Pasillo

Autor: José Ángel Buesa. Compositor: Paco Godoy

RENUNCIAMIENTO

Autor: José Ángel Buesa
Compositor: Paco Godoy

Andante $\text{♩} = 97$

Voz

Piano

Pno.

Pno.

f

mf Pa so res por mi vi do

mp

p

©Paco Godoy

2 RENUNCIAMIENTO

11

Pno.

sim sa ber que pa sas fe pa sa rae cu ri len cio

15

Pno.

per mia mor yaf ja sar fin ni en na son ri su

19

Pno.

co maun du: ce con tras del do lar de que res ta y ja ma lo se

RENUNCIAMIENTO

3

24
brise so na ri con d ná *cant.* vir gi nal de tu

Pno.

28
trae te so na ré con te o *cant.* dex me ri das de

Pno.

32
cant. an te se an ré eun las la bias de azu pe ra do *una.*

Pno.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The vocal line is in a single staff with lyrics in Spanish. The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The piece is in a minor key, indicated by the key signature of one flat. The tempo is not explicitly marked, but the style suggests a moderate, expressive pace.

4 RENUNCIAMIENTO

37 so ña rí con tus be ses y ja más lo sa bras

Pno.

41

Pno.

44

Pno.

RENUNCIAMIENTO

5

47

Qui zis pa ses oon lo tro

Pno.

51

que te di gual o li do e sos fra res que na de

Pno.

55

co mo ya te di rit ya ho qui da pu ri viciu que

Pno.

6 RENUNCIAMIENTO

59
 ni a moe i nad ver ti do ten na ré más que tuu ca y ja tué lo sa

Pno

66
 hús go tra ma ré ren si len cia era na al poi nae ce

Pno.

63
 si la ge reoun que ré que tuu ca lo gra ré ren li

Pno.

RENUNCIAMIENTO

7

72

zar yd lo ja no por fu mc de mia mor in po ai

77

no za ná tres ca be llas y ja más la sa brás y aun d' air ns.

82

la cri sa de mu cis ná tor uca to

Piano

Piano

Piano

p *mp* *f* *mp*

RENUNCIAMIENTO

85

86

Pno

87

88

Pno.

89

90

Pno.

91

92

Pno.

el tor uem roin ti ni to que te de boe cul tar te di re son ti

en te nos na dala si do: vien tuero ju pa re la is pra ma

y ja mis lo an bris

Tonsupa playa y sol Rumba

Autor y Compositor: Paco Godoy

Score

Tonsupa playa y sol

PACO GODOY

RUMBA ♩ = 152

Brass

Piano

Electric Bass

Drum Set

Brass

Pno.

E. B.

D. S.

©

2
9

Brass

Tonsupa playa y sol

Pno.

E.H.

D. S.

Detailed description: This system covers measures 2 through 9. The Brass part is in the treble clef with a key signature of one flat. It features a melodic line with lyrics 'Tonsupa playa y sol' and accompaniment chords of Dm and Gm. The Piano part consists of a bass line in the left hand. The Electric Horn part also has a bass line. The Double Bass part plays a rhythmic pattern of eighth notes with 'x' marks above the notes.

14

Brass

Gm Cm Gm Gm Gm

Pno.

E.H.

D. S.

Detailed description: This system covers measures 14 and 15. The Brass part continues the melodic line with lyrics and chords Gm, Cm, Gm, Gm, Gm. The Piano part has a bass line. The Electric Horn part has a bass line. The Double Bass part continues the rhythmic pattern with 'x' marks.

19 *Tonsupa plava y sal*

Brass

Pno.

E.H.

D. S.

24

Brass

Pno.

E.H.

D. S.

4
19

Brass

Tonsupa playa y sal

Pno.

E.H.

D. S.

24

Brass

A7 A7 Dm

Pno.

E.H.

D. S.

Trombón I

Cumbia del Sol

Cumbia

Autor y Compositor
Paco Godoy

♩ = 208
Estribillo

The musical score is written for Trombone I in bass clef. It begins with a tempo marking of quarter note = 208 and a section labeled 'Estribillo'. The score consists of six staves of music. The first staff contains the initial melodic line. The second staff includes first and second endings, with a double bar line and repeat sign. The third staff is labeled 'CORO' and features a key signature change to one sharp (F#). The fourth and fifth staves continue the melodic development. The sixth staff is labeled 'CODA' and ends with the instruction 'Al D.C.' (Da Capo).

Trombón II

Cumbia del Sol

Cumbia

Autor y Compositor
Paco Godoy

♩ = 208

Esritillo

7

1. 2.

14 1.

25 CORO

32

37

43 Al D.C. CODA

Tiempo II Bb

Cumbia del Sol

Cumbia

Autor y Compositor
Paco Godoy

$\text{♩} = 208$
Estrobelito

7

14 *Con sord.*

26

30

32

36

44 CODA

D.C.

Detailed description: The musical score is written for a single staff in treble clef. It begins with a tempo marking of quarter note = 208 and the instruction 'Estrobelito'. The key signature has one flat (Bb). The score consists of several lines of music. Line 7 has a first ending bracket. Line 14 is marked 'Con sord.'. Line 26 has a fermata over a note. Line 30 has a first ending bracket. Line 32 has a key signature change to two flats (Bb and Eb). Line 36 has a key signature change to three flats (Bb, Eb, and Ab). Line 44 is marked 'CODA' and ends with a double bar line. The instruction 'D.C.' is written below the final line.

TUBA

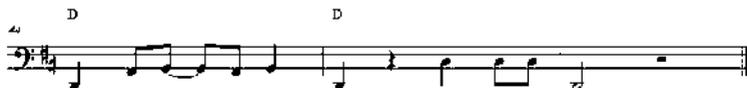
Cumbia del Sol

Cumbia

Autor y Compositor
Paco Godoy

$\text{♩} = 208$

ESTRIBILLO Dm



Voz

Cumbia del Sol

Cumbia

Autor y Compositor
Paco Godoy

Canta

The musical score is written on a single treble clef staff in 4/4 time with a key signature of one sharp (F#). The lyrics are written below the notes. The score is divided into four systems, with measure numbers 1, 7, 13, and 26 indicated at the beginning of each system. The lyrics are: 'Soy Az te ca yo soy Ma ya yo soy lu ca soy el sol soy Az te ca ye soy Ma ya yo soy lu ca soy el Sol soy el Sol'.

Soy Az te ca yo soy Ma ya yo soy lu ca

7
soy el sol soy Az te ca ye soy Ma ya

13
yo soy lu ca soy el Sol soy el Sol

26

Salve Regina Coral Gregoriano Religioso

Autor: Oración tradicional. Compositor: Paco Godoy

SALVE REGINA

CORAL GREGORIANO

ANDANTE - TRANQUILO

MÚSICA DE PACO GODOY

Tenor

Bajo

T

B

T

B

T

B

mf DIOS TE SAL VE REI NAY MA DRE DE MI SE RI

mf DIOS TE SAL VE REI NAY MA DRE DE MI SE RI

4

8

T

B

COR DIA VI DA DUL ZU RA YES PE RAN ZA

COR DIA VI DA DUL ZU RA YES PE RAN ZA

7

T

B

NUES TRA DIOS TE SAL VE A TI CLA MA MOS LOS DES TE

NUES TRA DIOS TE SAL VE A TI CLA MA MOS LOS DES TE

19

T

B

RRA DOS HI JOS DEE VA A TI SUS PI RA MOS GI

RRA DOS HI JOS DEE VA A TI SUS PI RA MOS GI

2 SALVE REGINA

15
T MIEN DOY LLO RAN DO EN ES TE VA LLE DE TÁ GRIMAS
B MIEN DOY LLO RAN DO EN ES TE VA LLE DE TÁ GRIMAS

19
T E A PUES SE NO RA A BO GA DA NUES TRA VUEL VEA NO
B E A PUES SE NO RA A BO GA DA NUES TRA VUEL VEA NO

23
T SO TROS — E SOS TUS O JOS MI SE RI COR DIO SOS Y DES
B SO TROS — E SOS TUS O JOS MI SE RI COR DIO SOS Y DES

27
T PUES DEES TE DES TIE RRO — MUÉS TRA NOS A JE
B PUES DEES TE DES TIE RRO — MUÉS TRA NOS A JE

31
T SÚS FRU TO VEN DI TO DE TI VLEN TRE — OH CLE
B SÚS FRU TO VEN DI TO DE TI VLEN TRE — OH CLE

SALVE REGINA

3

27

T
MÉN TE — OH PIA — LIO SA — OH DUL. CE. SIEM PRE VIR GEN MA

B
MÉN TE — OH PIA — LIO SA — OH DUL. CE. SIEM PRE VIR GEN MA

29

T
RÍ A RUE GA POR NO SO TROS SAN TA MA DRE DE DIOS

B
RÍ A RUE GA POR NO SO TROS SAN TA MA DRE DE DIOS

31

T
PA RA QUE SE A MOS DIG NOS — DEAL CAN

B
PA RA QUE SE A MOS DIG NOS — DEAL CAN

33

T
ZAR LAS PRO ME SAS Y GRA CIAS DE NUES TRO SE ÑOR JE SU

B
ZAR LAS PRO ME SAS Y GRA CIAS DE NUES TRO SE ÑOR JE SU

35

T
CRIS TO A A A A A A MÉN

B
CRIS TO A A A A A A MÉN

Suite Polonia

Compositor: Paco Godoy. Para violín y piano

SUITE POLONIA

I MOVIMIENTO "CANALETTO"

PACO GODOY

Moderato $\text{♩} = 100$

Violin

Piano

mf

Vln.

Pno.

Vln.

Pno.

2 SUITE POLONIA

Allegretto $\text{♩} = 126$

Vln. *mf*

Pno. *mp*

Vln. *f* *p* *mf*

Pno. *mf* *ppp*

SUITE POLONIA

3

37

Vln.

Pno.

mp

42

Vln.

Pno.

mf *p*

49

Vln.

Pno.

p cresc. *mf* *p cresc.*

55

Vln.

Pno.

♩ = 100
Moderato

CANTANDO

mf *mp* *mf*

4 SUITE POLONIA

41

Vln.

42

Pno.

mf

p

60

Vln.

66

Pno.

f

p

71

Vln.

espressivo

77

Pno.

mp

73

Vln.

79

Pno.

SUITE PONTONIA

5

The image displays a page of a musical score for the Suite Pontonia, page 5. The score is written for Violin (Vln.) and Piano (Pno.). It consists of four systems of music, each with a Violin staff and a Piano staff. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts at measure 70 and ends at measure 75. The second system starts at measure 81 and ends at measure 86. The third system starts at measure 91 and ends at measure 96. The fourth system starts at measure 101 and ends at measure 106. The dynamic markings include *mf*, *pp*, *p*, and *f*.

6 SUITE POLONIA II MOVIMIENTO "EL HOLOCAUSTO"

pp *f* *mf* *pp* *pp*

♩ = 3c
ADAGIO

Vln.

Pno.

157

Vln.

Pno.

165

Vln.

Pno.

169

Vln.

Pno.

SUITE POLONIA

7

The musical score for Suite Polonia, page 7, consists of four systems of music for Violin (Vln.) and Piano (Pno.).

- System 1 (Measures 111-112):** The Violin part is silent. The Piano part features a rapid sixteenth-note arpeggiated texture in the right hand and a steady eighth-note accompaniment in the left hand.
- System 2 (Measures 113-114):** The Violin part remains silent. The Piano part continues with the arpeggiated texture, with dynamic markings *p*, *mp*, *mf*, *f*, and *p* indicated below the staff.
- System 3 (Measures 115-116):** The Violin part begins with a melodic line, marked *arco* and *mf*. The Piano part continues with the arpeggiated texture, marked *mp*.
- System 4 (Measures 117-118):** The Violin part continues with a melodic line. The Piano part continues with the arpeggiated texture.

8 SUITE POLONIA

The musical score consists of four systems, each with a Violin (Vln.) part on a single staff and a Piano (Pno.) part on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 3/4.

- System 1 (Measures 128-132):** The Violin part begins with a half rest, followed by a melodic line starting at measure 130. The Piano part features a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *f*. A fermata is placed over the final measure.
- System 2 (Measures 133-137):** The Violin part continues with a melodic line. The Piano part has a more active accompaniment. Dynamics include *p* and *f*. A fermata is placed over the final measure.
- System 3 (Measures 138-142):** The Violin part has a melodic line with some rests. The Piano part features a rhythmic accompaniment. Dynamics include *f* and *p*. A fermata is placed over the final measure.
- System 4 (Measures 143-146):** The Violin part has a melodic line. The Piano part features a rhythmic accompaniment. Dynamics include *ff* and *p*. A fermata is placed over the final measure.

SUITE BOLIVIANA

9

The musical score is for Violin (Vln.) and Piano (Pno.). It consists of three movements:

- Movement I (Measures 140-151):** The piano part features a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *p*. The violin part has a melodic line with a slur over measures 140-141.
- Movement II (Measures 152-163):** Titled "III MOVIMIENTO 'AVE FÉNIX'". The piano part has a dense texture of chords. Dynamics include *ff*. The violin part has a melodic line with a slur over measures 152-153.
- Movement III (Measures 164-174):** Titled "ALLEGRO" with a tempo marking of $\downarrow = 164$. The piano part has a rhythmic accompaniment of eighth notes. Dynamics include *f*. The violin part has a melodic line with a slur over measures 164-165.

Additional markings include "scherzando" and *mf* in the final movement.

10 SUITE POLONIA

The image displays a musical score for Violin (Vln.) and Piano (Pno.) for measures 107 through 122 of the piece 'Suite Polonia'. The score is organized into four systems, each containing a Violin staff and a Piano grand staff (treble and bass clefs). Measure numbers 107, 109, 111, and 113 are indicated at the beginning of their respective systems. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The Piano part features a complex, rhythmic accompaniment with frequent sixteenth-note patterns and chords. The Violin part consists of melodic lines with various articulations and dynamics. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score concludes with a double bar line at the end of measure 122.

SUITE POLONIA

11

The image displays a musical score for the Suite Polonia, covering measures 153 through 160. The score is arranged in three systems, each featuring a Violin (Vln.) part on a single staff and a Piano (Pno.) part on a grand staff (treble and bass clefs).
- **System 1 (Measures 153-154):** The Violin part begins with a melodic line in measure 153, followed by a rest in measure 154. The Piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.
- **System 2 (Measures 155-156):** The Violin part has rests in measures 155 and 156. The Piano part continues with complex chordal textures. A dynamic marking of *mp* (mezzo-piano) is present above the piano staff in measure 156.
- **System 3 (Measures 157-160):** The Violin part has rests in measures 157 and 158. In measure 159, the Violin part begins with a melodic phrase. The Piano part continues with its accompaniment. A dynamic marking of *mf* (mezzo-forte) is present above the piano staff in measure 160.
The score includes various musical notations such as rests, notes, stems, and dynamic markings, all set against a background of a treble and bass clef for the piano part and a treble clef for the violin part.

12 SUITE POGONIA

Vln. 161

Pno. 161

Vln. 211

Pno. 211

Vln. 227

Pno. 227

SUITE POLONIA

13

The image displays a page of a musical score for 'Suite Polona' by Paco Godoy, page 13. The score is written for Violin (Vln.) and Piano (Pno.).

The first system (measures 227-232) features a Violin part with dynamics *rit*, *o tempo*, and *mf*. The Piano part has a dynamic of *mp*.

The second system (measures 233-244) continues the Violin and Piano parts.

The third system (measures 245-250) features a Violin part with a dynamic of *mf*. The Piano part has a dynamic of *mp*.

The fourth system (measures 251-256) continues the Violin and Piano parts.

14 SUITE POLONIA

197

Vln.

201

Pno.

227

Vln.

231

Pno.

266

Vln.

267

Pno.

277

Vln.

282

Pno.

acc.rit.

f

f

f

rit.

rit.

SUITE POLONIA

I MOVIMIENTO "CANALETTO"

PACO GODOY

Mulanato $\text{♩} = 100$ Allegretto $\text{♩} = 126$

15 *mf*

21

27

33 *f* *p* *mf*

39

Moderato $\text{♩} = 100$

41 12 7 *mf*

47 5 *mp* *Espressivo*

53 8 *mf*

2 SUITE POLONIA

The musical score is written for guitar and consists of three movements:

- II MOVIMIENTO 'EL HOLOCAUSTO'**: Starts at measure 88 with a 3/4 time signature. It includes dynamics such as *mf*, *f*, and *mf*, and performance instructions like *pizz.* and *arco*. A tempo marking of $\text{♩} = 64$ ADAGIO is present.
- III MOVIMIENTO 'AVE FÉNIX'**: Starts at measure 127. It features dynamics like *mf*, *f*, and *ff*.
- Scherzando**: Starts at measure 146 with a tempo marking of $\text{♩} = 104$ ALLEGRO. It includes first and second endings and a dynamic of *mf*.

SUITE POLONIA

3

176 *mf*

186 *mfz* Gliss Gliss

193 *mf*

204

214

222

229 *rit.* *a tempo* *mf*

4 SUITE POLONIA

Musical score for Suite Polonia, measures 233-274. The score is written in 3/4 time and consists of five staves. The key signature is one flat (B-flat). The first staff (measures 233-242) features a melody with a *mf* dynamic. The second staff (measures 243-252) continues the melody. The third staff (measures 253-262) includes the instruction *accel.* and features a more active melody. The fourth staff (measures 263-272) features a melody with a *f* dynamic. The fifth staff (measures 273-274) features a bass line with a *f* dynamic, including a fermata over a chord in measure 274.

Viva el Ecuador Sanjuanito

Autor y Compositor: Paco Godoy

Viva el Ecuador

♩ = 120

PACO GODOY

Estribillo
Dm

8 Primera F F A7 Dm

17 F F A7 Dm

26 F F A7 Dm F

33 F A7 Dm Coro A m Dm

QUI TO CUEN CAY LO JA

40 A m Dm A m Dm A m Dm

GUA YA QUIL AM BA TO RIO BAM BA TUL CAN I BA ERA PU YOY ZA MO RA

46 A m Dm A m Dm A m Dm

POK TO VIE TOA ZU GUEZ MA CIA LA GUA RAN DA GA LA PA GOS IL NA MA CAS

53 A m Dm Estribillo Dm

TO DOS A BAI LAR

©Paco Godoy

2

69 Segunda B \flat

73 F F A 7 Dm

81 F F A 7 Dm F

91 F A 7 Dm F

104 F A 7 Dm Coro Dm Am Dm
Am

109 Am Dm Am Dm Am Dm
RIO BAM BA TUL CAN I BA RRA PU YOY ZA MO RA POR TO VIE JOA ZO GUEZ

111 Am Dm Am A 7 1. Dm 2. Dm
MA UHA LA GUA RAN DA GA LA PA HON TE NA MA CAN TO DIES A HAJ LAR LAR

127

Viva el Ecuador

Serre

J = 120

PACO GODOY

ESTRIBILLO

The musical score is arranged in two systems. The first system includes:

- Alto Sax. 1
- Alto Sax. 2
- Trumpet in Bb 1
- Trumpet in Bb 2
- Asesores (Percussion)
- Trombone 1
- Trombone 2
- Tuba

The second system includes:

- A. Sc. 1
- A. Sc. 2
- R. Tpt. 1
- Bb-Tpt. 2
- Aut. (Percussion)
- Tbn. 1
- Tbn. 2
- Tuba

Tempo markings include 'Tercillo 3/4' and 'F'. The score is written in 3/4 time with a key signature of one flat.

©Paco Godoy

2

A. Sec. 1
A. Sec. 2
D. Tpt. 1
R. Tpt. 2
A. Cor.
Tin. 1
Tbn. 2
Tuba

T A. Dim F

A. Sec. 1
A. Sec. 2
R. Tpt. 1
B. Tpt. 2
A. Cor.
Tbn. 1
Tin. 2
Tuba

F A. Dim

42

A. Sec. 1

A. Sec. 2

D. Tpt. 1

R. Tpt. 2

Voc.

Tin. 1

Tbn. 2

Tuba

CORO

QUI TO CUEN CAY LG JA GGA YA GUL MA BA TO RUD EAM BA TUL CAM I BA ZEA PU YOO ZA MO RA

43

A. Sec. 1

A. Sec. 2

R. Tpt. 1

B. Tpt. 2

Voc.

Tin. 1

Tbn. 2

Tuba

PERE TO VU JON DEI BUREY SPA CHA LA GRIA IBAAN IBA GGA LA PA OBY TI NA IBA CASI TU OBY A IBAI JARI

4 ESTRIBILLO

A. Sc. 1

A. Sc. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tuba

Estabilido Dim

Seccando

PARTE II

Perc. 1

Perc. 2

Perc. 3

The image displays a musical score for a band, organized into two systems. The first system includes parts for A. Sr. 1, A. Sr. 2, D. Tpt. 1, R. Tpt. 2, Acc., Tin. 1, Tbn. 2, and Tuba. The second system includes parts for A. Sr. 1, A. Sr. 2, R. Tpt. 1, D. Tpt. 2, Acc., Tin. 1, Tin. 2, and Tuba. The score features musical notation with lyrics: "F A' Do F T A'" and "Dm E F A7 Dm F".

6

A. Sc. 1
 A. Sc. 2
 Tr. Tpt. 1
 Tr. Tpt. 2
 Acc.
 Tin. 1
 Tin. 2
 Tuba

T A Dm Coro A#
 QUT TO CHIEN CAY LO LA GUA YA GUE AM

E#m Am E#m Am Dm Am Dm Am
 BA TO K.O BALI JA YUL CAN I BA JEA PU YUY ZA MO SA PUE TO VE JOA ZO GUEZ MA CIA LA GUA

7

A. Sec. 1

A. Sec. 2

D. Tpt. 1

R. Tpt. 3

Fl. 1

Clar. 2

Tbn. 1

Tbn. 2

Tuba

DIE A-MEN DIE A-MEN

MAYOR GLORIA PARA TI SEÑOR NUESTRO DIOS A-BEN-TO

Y yo te extraño Bolero ranchero

Autor y Compositor: Paco Godoy

Acordeón

Y yo te extraño

Bolero ranchero $\text{♩} = 98$

Letra y música:
Paco Godoy

The musical score is written for an accordion in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp. The tempo is marked as Bolero ranchero with a quarter note equal to 98 beats per minute. The score consists of five staves of music. The first staff starts with a treble clef and a key signature of one sharp. It contains a rest for 8 measures, followed by a series of eighth notes and quarter notes. The second staff starts with a treble clef and a key signature of one sharp. It contains a series of eighth notes and quarter notes, ending with a rest for 5 measures. The third staff starts with a treble clef and a key signature of one sharp. It contains a series of eighth notes and quarter notes, ending with a rest for 5 measures. The fourth staff starts with a treble clef and a key signature of one sharp. It contains a series of eighth notes and quarter notes, ending with a rest for 18 measures, followed by a first ending of 2 measures and a second ending of 2 measures. The fifth staff starts with a treble clef and a key signature of one sharp. It contains a rest for 3 measures, followed by a series of eighth notes and quarter notes.

©Paco Godoy

Guía

Y yo te extraño

Letra y música:
Paco Godoy

Bolero ranchero $\downarrow = 98$

Chords: A⁷, E⁹, C⁷, Fm⁷, B^b7, E⁹, A^b, E^b, C⁷, Fm⁷, D^b7, E^b, E^b, Fm, E^b7, B^b7, E^b, E^b, Fm, E^b7, E^b, E⁹, C⁷, Fm, B^b7, E^b, A^b, E^b, C⁷, Fm, B^b7, E^b, A^b, E^b.

©Paco Godoy

2 **Gaité** **Y yo te extraño**

45 C7 F11 Bb7 E7 Ab7 Bb7

52

Detailed description: The image shows a musical score for guitar. The top staff is in treble clef, 2/4 time, with a key signature of one flat (Bb). It starts at measure 45. The melody consists of eighth and quarter notes. Chords are indicated above the staff: C7, F11, Bb7, E7, Ab7, and Bb7. A double bar line with repeat dots is at the end of measure 51. The bottom staff is in bass clef, 2/4 time, with a key signature of one flat. It contains a few notes and rests, with a double bar line at the end of measure 52.

Guía

Y yo te extraño

Letra y música:
Paco Godoy

Bolero ranchero $\downarrow = 98$

A^7 E^7 $C7$
 $Fm7$ $Eb7$ E^7 Ab
 E^7 $C7$ $Fm7$ D^7 E^7 VOZ
 Ex
 E^7 Fm $Bb7$ F^7
 Eb $C7$ Fm $Bb7$ Eb Eb
 Fm B^7 E^7 Eb $C7$ Fm
 Eb^7 Eb A^7 Eb
 $C7$ Fm D^7 E^7 A^7

tra do mi nar in fi ga ra el bri lo la miel de tus o jos. Com pa
 rir un mo men to dea le grí a mi ti gar es ta so le dad. Ex tra no tu al ma dar
 tís ta ni fra ce di vi na te a mo sua vi dad re pen ti na de un be so ni lu
 mi nas y llas mi sor y yo te ex tra no y yo te ex tra no
 y yo te ex tra no y yo te ex tra no y yo te ex tra no

©Paco Godoy

2 **Gaita** Y yo te extraño

The musical score is written on two staves in a 2/4 time signature. The first staff contains the melody with lyrics underneath. The second staff shows a continuation of the melody with lyrics. Chords are indicated above the notes. The key signature has two flats (Bb and Eb).

Chords: F#9, C7, F#11, Bb7, Eb, Am.

Lyrics: y yo te ex tra ño y yo te ex tra ño te ex tra ño yo

Lyrics: Te ex tra ño Yo

Trumpet in B♭ 1

Y yo te extraño

Bolero ranchero ♩ = 98

Letra y música:
Paco Godoy

6

17

30

43

51 Solo

©Paco Godoy

Trumpet in B \flat 2

Y yo te extraño

Bolero ranchero $\downarrow = 98$

Letra y música:
Paco Godoy

The musical score is written for Trumpet in B-flat 2 and consists of five staves of music. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. There are also some specific markings: a '6' above the second staff, a '7' above the third staff, a '17' above the fourth staff, a '4' above the fifth staff, and a '3' above the sixth staff. The score ends with a double bar line.

©Paco Godoy

Viola

Y yo te extraño

Letra y música:
Paco Godoy

Bolero ranchero $\downarrow = 98$

15

26 5 9

33 4

46 2

51

©Paco Godoy

Yuyana pash kawsana Tonada

Autor y Compositor: Paco Godoy

YUYANA PASH KAWSANA

Acoustic Guitar

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

mp *mf* *mp*

mf *p*

p

p

mp *mf*

mp *mf* *mp*

2 ACUSTIC GUITAR YUYANA PASH KAWSANA

The musical score is written for acoustic guitar and consists of four staves. The first staff begins at measure 17 and features a complex, rhythmic pattern of chords and single notes. The second staff starts at measure 23 and continues the intricate texture. The third staff begins at measure 30 and shows a transition in the piece, with some measures containing rests. The fourth staff starts at measure 34 and concludes the section with a few final notes and rests. The notation includes various chord symbols, accidentals, and dynamic markings such as *p* (piano).

Cello

YUYANA PASH KAWSANA

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

4 *mf* *pizz.*

10 *arco* *mf* *mp* 2

22 2

30 *arco* *mf* *pizz.*

37 *arco* *mp*

43 *mp* 2

53 2

2 CELLO YUYANA PASH KAWSANA

f

1. 2.

3

YUYANA PASH KAWSANA

Clarinet in B \flat

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

mf

mp

mp

mf

mp

mp

mp

mf

2 CLARINETE Bb YUYANA PASH KAWSANA

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a measure containing a quarter note G4 and a quarter rest. A slur covers the next two measures: the first contains a quarter note A4, and the second contains a quarter note B4. A fermata is placed over the B4 note. The final measure contains a quarter note C5, a quarter note B4, and a quarter note A4.

YUYANA PASH KAWSANA

Drum Set

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

p

mp

p

p

f

mp

f

2 DRUM SET

YUYANA PASH KAWSANA

50

p

56

63

The image shows a musical score for a drum set, consisting of three staves. The first staff (measures 50-55) features a rhythmic pattern of eighth notes with a dynamic marking of *p*. The second staff (measures 56-62) continues the pattern with various drum notations (snare, tom, cymbal) and rests. The third staff (measures 63-63) shows a final measure with a cymbal flourish and a double bar line.

YUYANA PASH KAWSANA

Electric Bass

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

The musical score is written for Electric Bass in a 4/4 time signature. It begins with a double bar line and a repeat sign. The first staff includes a dynamic marking of *mp*. The second staff continues the melody. The third staff has a *mp* marking. The fourth staff has a *mf* marking. The fifth staff continues the piece. The sixth staff has a *mp* marking. The seventh staff continues the melody. The eighth staff concludes the piece. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

2 ELÉCTRICO BASS YUYANA PASH KAWSANA

The musical score is written for electric bass. It consists of two staves. The top staff is in bass clef and contains a melodic line with eighth and sixteenth notes, including a first ending bracket. The bottom staff is in bass clef and contains a bass line with rests and a final chord.

YUYANA PASH KAWSANA

Piano

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

The musical score is written for piano and consists of four systems. The first system is marked 'Piano' and 'mf'. The second system is marked 'Pno.' and 'mp'. The third system is marked 'Pno.' and 'mp'. The fourth system is marked 'Pno.' and 'mp'. The score includes various musical notations such as notes, rests, and dynamic markings.

2

YUYANA PASH KAWSANA

The musical score for "YUYANA PASH KAWSANA" is presented in five systems, each consisting of a treble and bass clef staff. The piece is marked with a forte dynamic (f) at the beginning of each system. The notation includes various chords, arpeggios, and melodic lines. Dynamic markings such as *mf*, *p*, and *mp* are used throughout the score. The score is labeled "Pno" on the left side of each system.

YUYANA PASH KAWSANA

3

The image displays a musical score for piano, consisting of three systems of staves. Each system includes a treble clef staff and a bass clef staff, both labeled 'Pno.'. The first system (measures 1-4) features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second system (measures 5-8) continues the melodic and bass lines, with some chords in the treble clef. The third system (measures 9-10) shows the final measures, with a prominent chord in the treble clef and a bass line ending with a quarter note. The score is written in black ink on a white background.

YUYANA PASH KAWSANA

VOZ SOLISTA

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

CLA MOA PUK KU NA A PUK A RI NU KAN CHIK

KU NA PASH SUR KIS KA CLA MOA PUK KU NA A PUK A RI NU KAN CHIK

KU NA PASH SUR KIS KA YA RI KAY KU NA YA CHA NI KU NA MU NA NI

MIN KA KAW SA NAA RI YA RI KAY KU NA YA CHA NI KU NA MU NA NI

MIN KA KAW SA NAA RI YA CHA NA U SHA NA IW KAES TU DIEN WA WA KU

NA YA CHA NA U SHA NA IW KAES TU DIEN WA WA KU NA

RON DA DOR PASH KU NA NU KA KU NA NA NAY KU

NA RON DA DOR PASH KU NA NU KA KIJ NA NA NAY KU NA CHA CRA YUK

2 VOZ SOLISTA YUYANA PASH KAWSANA

40 KU NAA RRIE RO MI CHIK RU NA PASH SHUN GO WAR MI KU YAY CHA CRA YUK

53 KU NAA RRIE RO MI CHIK RU NA PASH SHUN GO WAR MI KU YAY YA CHA

57 NA U SILA NA IW KAES TU DIEN WA WA KU NA YA CILA NA U SILA

62 NA IW KAES TU DIEN WA WA KL NA **AD LIBITUM** NA N N N N N N N N N N

68 N N N N K NA

YUYANA PASH KAWSANA

Voice 2

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

mf YA CHA NA U SHA NA IK KAES

TU DIEN WA WA KU NA YA CHA NA U SHA NA IW KAES TU DIEN WA WA KU

NA *mf* YA CHA NA U SHA NA IK KAES TU DIEN WA WA KU

NA YA CHA NA U SHA NA IW KAES TU DIEN WA WA KU 1. NA 2. NA

4

Voice 3

YUYANA PASH KAWSANA

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

mf YA CHA NA U SHA NA IK KAES

TU DIEN WA WA KU NA YA CHA NA U SHA NA IW KAES TU DIEN WA WA KU

mf NA YA CHA NA U SHA NA IK KAES TU DIEN WA WA KU

NA YA CHA NA U SHA NA IW KAES TU DIEN WA WA KU NA NA

4

YUYANA PASH KAWSANA

Voice 4

PENSAR Y VIVIR

PACO GODOY

TONADA $\text{♩} = 76$

mf YA CHA NA U SHA NA IW KAES

TU DIEN WA WA KU NA YA CHA NA U SHA NA IW KAES TU DIEN WA WA KU

mf NA YA CHA NA U SHA NA IW KAES TU DIEN WA WA KU

1. NA YA CHA NA U SHA NA IW KAES TU DIEN WA WA KU NA NA
2. NA

4

YUYANA PASH KAWSANA

Score

PENSAR Y VIVIR

PACO GODOY

TONADA n.º 76

The musical score is arranged in a standard orchestral layout. It includes the following parts from top to bottom:

- Voz solista**: Soloist voice part, currently silent.
- coro 1, 2, 3**: Three parts of a chorus, all currently silent.
- Clarinete in Bb**: Clarinet in B-flat, playing a melodic line starting with a *mf* dynamic.
- Piano**: Piano accompaniment, featuring a complex rhythmic pattern in the right hand and a more active bass line in the left hand, marked with *mf*.
- Cello**: Cello part, playing a melodic line that mirrors the clarinet's, marked with *mf*.
- Drum Set**: Drum set part, providing a steady rhythmic accompaniment.
- Acoustic Guitar**: Acoustic guitar part, playing chords and a melodic line, marked with *p* and *mf*.
- Electric Bass**: Electric bass part, playing a simple bass line, marked with *mf*.

2
4

YUYANA PASH KAWSANA

The musical score is arranged in a system of nine staves. From top to bottom, the staves are: a blank staff, a blank staff, a blank staff, a blank staff, a staff for B♭ Clarinet (B♭ Cl.), a grand staff for Piano (Pno.) with treble and bass clefs, a staff for Violoncello (Vc.), a staff for Double Bass (D. S.), a staff for Acoustic Guitar (Ac. Gtr.), and a staff for Electric Bass (E.B.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pizz*, *arco*, *mf*, and *ff*.

B. Cl.

Pno.

Vc.

D. S.

Ac. Gtr.

E.B.

YUYANA PASH KAWSANA 3

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: a vocal line with lyrics, a blank staff, another blank staff, a B♭ Clarinet (B♭ Cl.) staff, a Piano (Pno.) staff with treble and bass clefs, a Violoncello (Vc.) staff, a Double Bass (D. S.) staff, an Acoustic Guitar (Ac. Gtr.) staff, and an Electric Bass (E.B.) staff. The vocal line begins with a dynamic marking of *mf* and the lyrics "CLA MOA PUE KU NA A PUE A NI NU KAN CHIE". The piano accompaniment includes various dynamics such as *mp* and *p*, and features a melodic line in the right hand and a bass line in the left hand. The B♭ Cl. staff is mostly empty, indicating it is not played in this section. The Vc. staff has a dynamic marking of *mp* and includes a long note with a fermata. The D. S. staff has a dynamic marking of *mp*. The Ac. Gtr. staff has a dynamic marking of *p*. The E.B. staff has a dynamic marking of *mp*.

Vocal line lyrics: CLA MOA PUE KU NA A PUE A NI NU KAN CHIE

Instrumental parts: B♭ Cl., Pno., Vc., D. S., Ac. Gtr., E.B.

4 *ff* YUYANA PASH KAWSANA

KU NA PASII SUR KIS Ka CLA MOA PUK KU NA A PUK A

B. Cl.

Pno.

Vc.

D. S.

Ac. Gtr.

E. B.

YUYANA PASH KAWSANA 5

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal line: Treble clef, lyrics: RI SU KAN CIHK KU NA PASHI SUR KIS KA YA RI KAY
- Empty staff
- Empty staff
- Empty staff
- B. Cl. (B♭ Clarinet): Treble clef, key signature of one sharp (F#), starting at measure 12.
- Pno. (Piano): Grand staff (treble and bass clefs), starting at measure 14.
- Vc. (Double Bass): Bass clef, starting at measure 14.
- D. S. (Double Bass): Bass clef, starting at measure 14.
- Ac. Gtr. (Acoustic Guitar): Treble clef, starting at measure 14.
- E.B. (Electric Bass): Bass clef, starting at measure 14.

6
17

YUYANA PASH KAWSANA

KU NA YA CIA NI KU NA MU NA NI MIN KA KAW SA NAA

B. Cl.

Pno.

Vc.

D. S.

Ac. Gtr.

E. B.

YUYANA PASH KAWSANA 7

The musical score is arranged in a system of staves. At the top, the title "YUYANA PASH KAWSANA" is centered, with a page number "7" on the right. The first staff is a vocal line with lyrics: "RI YA RI KAY KU NA YA CIA NI KU NA MU NA NI". Below the vocal line are three empty staves. The next staff is for B♭ Clarinet (B♭ Cl.), followed by Piano (Pno.) with both treble and bass clefs. Below the piano is Violoncello (Vc.), then Double Bass (D. S.), Acoustic Guitar (Ac. Gtr.), and Electric Bass (E.B.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "p".

YUYANA PASH KAWSANA

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocal Parts:** Four vocal staves with lyrics in Spanish. The lyrics are:
 - MIN KA KAW SA NAA RI YA CIA NA U SHA NA IW KAES
 - mf* YA CHA NA U SHA NA IK KAES
 - mf* YA CIA NA U SHA NA IK KAES
 - mf* YA CHA NA U SHA NA IW KAES
- B♭ CL.** B♭ Clarinet part, starting at measure 22.
- Pno.** Piano part, starting at measure 22.
- Vc.** Violoncello part, starting at measure 23.
- D. S.** Double Bass part, starting at measure 22.
- Ac. Gtr.** Acoustic Guitar part, starting at measure 22.
- E.B.** Electric Bass part, starting at measure 22.

YUYANA PASH KAWSANA 9

The musical score is arranged for a vocal ensemble and a band. It features the following parts:

- Vocal Parts:** Four vocal staves, each with the lyrics: "TU DIEN WA WA KU NA YA CHA NA U SIA NA IW KAES".
- B♭ CL.** Clarinet in B-flat.
- Pno.** Piano.
- Vc.** Violoncello.
- D. S.** Double Bass.
- Ac. Gtr.** Acoustic Guitar.
- E.B.** Electric Bass.

The score is marked with measure numbers 27, 28, 29, and 30. The key signature has one sharp (F#), and the time signature is 4/4.

10 YUYANA PASH KAWSANA

TU DIEN WA WA KU NA
 TU DIEN WA WA KU NA
 TU DIEN WA WA KU NA
 TU DIEN WA WA KU NA

Eb. Cl.
 Puv.
 Ve.
 D. S.
 Ac. Gtr.
 E. B.

mf
mf
mf
mf
p
mp
mp
mp

12

YUYANA PASH KAWSANA

39

mf RON DA DOR PASH KUI KA KU KA

Bs. Cl.

mp

Puo.

mp

Ve.

mp

D. S.

mp

Ac. Gtr.

mp

E.B.

Detailed description: This is a page of a musical score for the piece 'YUYANA PASH KAWSANA'. The page is numbered '12' in the top left. The title 'YUYANA PASH KAWSANA' is centered at the top. The score begins at measure 39, indicated by a '39' above the first staff. The vocal line (top staff) starts with the lyrics 'RON DA DOR PASH KUI KA KU KA' in a mezzo-forte (*mf*) dynamic. Below the vocal line are staves for Bass Clarinet (Bs. Cl.), Piano (Puo.), Violoncello (Ve.), Double Bass (D. S.), Acoustic Guitar (Ac. Gtr.), and Electric Bass (E.B.). The piano part features a complex texture with chords and arpeggios. The double bass and electric bass parts provide a rhythmic foundation. The acoustic guitar part includes some 'x' marks above notes, possibly indicating muted strings. Dynamics like *mp* (mezzo-piano) are used throughout the instrumental parts.

YUYANA PASH KAWSANA

13

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Line:** Treble clef, lyrics: "KIT NA NA NAY KU NA RDN DA DOR PASH KUI".
- Eb CL:** Bass clef, Eb instrument, includes trills and slurs.
- Puo.:** Piano, grand staff (treble and bass clefs), includes dynamic markings like *mp*.
- Ve.:** Viola, bass clef, includes trills and slurs.
- D. S.:** Double Bass, bass clef, includes dynamic markings like *mp*.
- Ac.Gtr.:** Acoustic Guitar, treble clef, includes dynamic markings like *mp*.
- E.B.:** Electric Bass, bass clef.

Measure numbers 45, 47, 49, and 51 are indicated at the beginning of their respective staves.

14 YUYANA PASH KAWSANA

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal line: Treble clef, lyrics: NA ÑE KA KU NA NA NAY KI NA CHA CRA YUK
- Empty treble clef staff
- Empty bass clef staff
- Empty bass clef staff
- Bs. Cl. (Bass Clarinet): Treble clef, key signature of one sharp (F#), notes with slurs
- Puo. (Percussion): Grand staff (treble and bass clefs), notes with slurs and asterisks
- Ve. (Violoncello): Bass clef, notes with slurs and asterisks
- D. S. (Drum Set): Treble clef, notes with slurs and asterisks
- Ac. Gtr. (Acoustic Guitar): Treble clef, chords with slurs and asterisks
- E.B. (Electric Bass): Bass clef, notes with slurs and asterisks

Rehearsal marks 43, 44, 45, and 46 are present at the beginning of their respective staves.

YUYANA PASH KAWSANA

15

49

KI: NAA RRIF RO MI CHIK RT: NA PASH SHUN GO WAR MI KI

B♭ Cl.

Puo.

Ve.

D. S.

Ac. Gtr.

E. B.

Detailed description: This is a musical score for the piece 'YUYANA PASH KAWSANA' by Paco Godoy. The score is arranged for a vocal line and a full instrumental ensemble. The vocal line is written in a single staff with lyrics in Spanish. The instrumental parts include B♭ Clarinet, Percussion (Puo.), Violoncello (Ve.), Double Bass (D. S.), Acoustic Guitar (Ac. Gtr.), and Electric Bass (E. B.). The score is marked with a measure number '49' at the beginning of the vocal line. The lyrics are: 'KI: NAA RRIF RO MI CHIK RT: NA PASH SHUN GO WAR MI KI'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and some parts have specific performance markings like asterisks and slurs.

16 YUYANA PASH KAWSANA

52 YAY CHA CRA YUK KII NAA RRIP RO MI CHIK RII NA PASH

B♭ Cl.

Puo.

52

Ve.

52

D. S.

Ac. Gtr.

52

E. B.

YUYANA PASH KAWSANA

17

55 SHUN GO WAR MI KUI YAY YA CHA NA U SHA NA IW KAES
 YA CHA NA U SHA NA IK KAES
 YA CHA NA U SHA NA IK KAES
 YA CHA NA U SHA NA IW KAES

Bs. Cl.
 Fluo.
 Ve.
 D. S.
 Ac. Gtr.
 E.B.

Detailed description: This is a page from a musical score for the piece 'YUYANA PASH KAWSANA'. It features a vocal line at the top with lyrics in Spanish. Below the vocal line are four staves for instrumental accompaniment: Bass Clarinet (Bs. Cl.), Flute (Fluo.), Violoncello (Ve.), and Double Bass (D. S.). At the bottom are two staves for guitar: Acoustic Guitar (Ac. Gtr.) and Electric Bass (E.B.). The score includes musical notation such as notes, rests, and dynamic markings like 'mf'. Measure numbers 55 and 56 are indicated at the beginning of several staves.

18 YUYANA PASH KAWSANA

59

TU DIEN WA WA KU NA YA CHA NA U SHA KA IW KAES

TU DIEN WA WA KU NA YA CHA NA U SHA KA IW KAES

TU DIEN WA WA KU NA YA CHA NA U SHA KA IW KAES

TU DIEN WA WA KU NA YA CHA NA U SHA KA IW KAES

59

Bs. Cl.

59

Puo.

59

Ve.

59

D. S.

59

Ac. Gtr.

59

E.B.

YUYANA PASH KAWSANA

19

AD LIBITUM

The musical score consists of the following parts:

- Vocal Parts (Soprano, Alto, Tenor, Bass):** Each part has two staves. The lyrics are: "TU DIEN WA WA KU NA NA" followed by a series of "N" notes. The vocal lines are marked with first and second endings.
- Instrumental Parts:**
 - Bs. Cl. (Bass Clarinet):** Starts at measure 60, playing a melodic line with a *mf* dynamic.
 - Puo. (Percussion):** Includes a snare drum part starting at measure 61.
 - Ve. (Violoncello):** Starts at measure 62, providing a bass line.
 - D. S. (Double Bass):** Starts at measure 63, providing a bass line.
 - Ac. Gtr. (Acoustic Guitar):** Starts at measure 63, providing a rhythmic accompaniment.
 - E.B. (Electric Bass):** Starts at measure 63, providing a bass line.

The score includes first and second endings for all parts, indicated by "1." and "2." above the staves. The tempo is marked "AD LIBITUM".

20 YUYANA PASH KAWSANA

65 N N N N NA

66

67

68

69

70

Vo. CL.

Puv.

Ve.

D. S.

Ac.Gtr.

E.B.

Wambra chirisike

Euphonium in Bb

WAMBRA CHRISIKE

Sanjuanito $\text{♩} = 112$

Compositor:
Paco Godoy

[A]

mf

7

14

21

32

[B]

41

8

57

66

75

1. 2.

f

©Paco Godoy

Piano

WAMBRA CHRISIKE

Compositor:
Paco Godoy

Sanjuanito ♩ = 118

Piano

6

13

22

30

Piano

Piano

Piano

Piano

Piano

C7 C7 F F F F G#7 Gm7 C7

C7 F F Eb C Bb A1 Ab A5 A1 C7/G

C7 Fm Fm A1 A1 Ab Ab C7/G

©Paco Godoy

2

WAMBRA CHRISITKE

36

Phno. C7 Fm Fm

44

Phno. B

52

Phno. F7 Bbm Bbm Bb b2 Ab Ab Db F7

60

Phno. Bbm Bbm Db E A A Ab A Ab A

68

Phno. Ab C7/G C7 Fm Fm Ab A A Ab A

WAMBRA CHRISITKE

3

Musical score for piano, measures 27-32. The score is in 12/8 time and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The piece is titled "WAMBRA CHRISITKE" and is page 3 of the score.

Measures 27-32:

- Measure 27: Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass: whole note C3.
- Measure 28: Melody: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Bass: whole note C3.
- Measure 29: Melody: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Bass: whole note C3.
- Measure 30: Melody: quarter note B3, quarter note A3, quarter note G3, quarter note F3. Bass: whole note C3.
- Measure 31: Melody: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Bass: whole note C3.
- Measure 32: Melody: quarter note B3, quarter note A3, quarter note G3, quarter note F3. Bass: whole note C3.

Chord symbols: C7/G, C7, Fm, Fm, Fm C7, Fm.

PACO GODOY: “No quiero pasar por el mundo sin dejar una huella. El arte me lo permite”

“Hago lo que me complace estéticamente. Amo la música, y por eso trabajo con mis partituras, el piano, el acordeón y el órgano tubular de la Iglesia quiteña. ¡Tengo un gran orgullo de mi herencia familiar! Y por eso la música es mi pasión”.

A las puertas de los 50 años tiene tanta vitalidad como cualquier muchacho de 20, y mucho talento. Todos lo conocen como Paquito Godoy el pianista y acordeonista, pero es un excelente compositor. Un creador de cuerpo y alma. Un hombre afable, transparente y sencillo, al que nunca le ha subido los humos a la cabeza.

“Yo creo -dice- que la lección más difícil de aprender es reconocer que solamente respetándonos a nosotros mismos podemos amar a los demás. La capacidad de dar y aceptar el amor de una manera incondicional es la meta más alta a que puede aspirar cualquier ser humano.”

Paco Godoy, con 50 años (los cumple el 6 de noviembre), es hoy el artista más consagrado del Ecuador, que durante la pandemia ha trabajado y sigue incansablemente, en la digitalización de más de mil partituras que las tenía manuscritas.

Paco Godoy es un hombre que se ha ganado el respeto universal como compositor, pianista y acordeonista, y cuyo prestigio le abre todas las puertas en el mundo artístico e intelectual. No obstante la posición privilegiada en la que se halla, prefiere trabajar en la digitalización de sus partituras que, durante 45 años ha venido escribiendo a mano, y dejar un legado a la humanidad.

Cuenta -como anécdota- que un famoso músico ecuatoriano había dejado como herencia un cuarto completo de partituras manuscritas, que sus familiares quemaron o votaron a la basura, “porque necesitaban ocupar el cuartito.”

Paco Godoy hace aflorar el mundo que lleva dentro. En sus partituras, en su trabajo artístico hay tres componentes o líneas de fuerza: el amor por el arte, el amor y la pasión por la música y la poesía y el amor por su país y su gente. ¡Es un nacionalista consumado!

“La música que produzco o interpreto, no es mía, es de ustedes. Tengo un solo y grande anhelo: SERVIR”.

Pero hay un hecho sobresaliente: Como los griegos de la antigüedad, es consciente que nada de lo esencial de nuestra condición va a salvarse en el esqueleto de las computadoras o en las ruinas de nuestras torres de acero, sino en esas menospreciadas y, a veces, demasiadas abundantes palabras escritas que vamos dejando en libros, revistas y periódicos. Para Paco Godoy, aunque parezcamos ignorarlo, como para los griegos, es la única forma de inmortalidad a la que podemos alcanzar.

Efectivamente. Aquellas palabras que se dijeron en los anfiteatros griegos, que se escribieron en pieles y papiros, amenazados del agua, del fuego y de los insectos, eran la única forma de sobrevivencia humana.

Los griegos están vivos, porque nos hablan. Casi ninguno de los bárbaros tuvo esa dicha. Murieron con sus lenguas no escritas y con su ausencia de monumentos literarios. ¡Los griegos hicieron lo contrario! Si no tuviéramos sino a Esquilo, nos bastaría para sentirnos cerca de los griegos. Pero tenemos además, afortunadamente, el inagotable tesoro de lo que se ha salvado de esa prodigiosa literatura de la que, en una u otra forma, proviene casi todo lo que tenemos y conocemos en el arte de la palabra en Occidente.

Ningún monumento de piedra podrá decirnos nunca lo que, por ejemplo, nos dice el PROMETEO de ESQUILO, en el que podemos sentir, con una emoción que nos hermana con los viejos atenienses, la grandeza de la condición humana.

Momentos relevantes en la vida de Paco Godoy

- El 21 de noviembre de 1995, el Congreso Nacional le confiere la Condecoración al Mérito Cultural “por su brillante aporte al Arte y la Cultura Nacional”.
- El 27 de Abril de 1996, en New York EEUU, se estrena la obra musical “Evocando tu nombre” del compositor Paco Godoy, interpretado por la concertista Sharon Levin en el teatro consagratorio Carnegie Hall.
- En 1997, la ciudad de San Miguel, en la provincia de Bolívar, nombra a Paco Godoy San Migueleño honorífico.
- El 20 de Agosto del 2006 en Stamford C.T- EEUU, el cuarteto Americano Ariston realiza el estreno mundial de la obra sinfónica “Galápagos” del compositor Paco Godoy, en el teatro Rich Forum.
- El 23 de Octubre del 2009, en el Hemiciclo de la Flacso (Quito) se realiza una velada artística musical con la participación de Piedad Torres, la Voz de Oro, y Paco Godoy, así como el lanzamiento del CD y libro con la vida y obra de Paco Godoy, editado por el Consejo Nacional de Educación Superior -Conesup- con un magistral discurso improvisado por el Dr. Gustavo Vega Delgado ante los rectores de las universidades de América Latina y el Caribe.

He aquí un extracto:

“La familia hace músicos y la música hace familias. Ya saben ustedes que la familia Bach tiene más de cuarenta músicos reconocidos. Y por cierto que puede estar en los genes, puede estar en la enseñanza, mejor en ambos a la vez, cultura y naturaleza. En el caso de Paco Godoy no es la excepción ese árbol totémico que viene de sus padres y abuelos, y que ha hecho de la música su cadena helicoidal del ácido desoxirribo-nucleico, traducido en arpegios mordentes, abalanzastes, disminuidos, crechondos, calderones, esos silencios largos y pausas

que como en la vida nos hace saltar mejor ante los acontecimientos inéditos que nos depara la vida.

Cuando se escucha el concierto de corno inglés de Mozart, uno se despierta solo con las pausas, y esas súbitas pausas disparan el futuro, cuán importante es el silencio en la vida. Hablamos demás, lo estoy haciendo ahora. Sólo el silencio es profundo, sólo el silencio, el inefable silencio, traduce ese cambio filosófico a un acontecer del más allá y la música sabe de la profundidad de la pausa y del silencio.

Se inventaron los instrumentos musicales, los de percusión, los de tecla, los de viento, los de cuerda; quizás el piano es esa rara excepción que naciendo del clavecín, del clavicordio pura cuerda; de pronto el golpe sobre la cuerda produce una sinergia de un instrumento novicio, de un instrumento donde esa potenciación y sinergia de dos herramientas primigenias generan el salto cualitativo inmenso que es el piano.

Y claro está, la combinación creativa de esas patentes hacen nuevos instrumentos. Wagner creó como treinta instrumentos musicales combinando flautas, combinando oboes, clarinetes hasta desembocar en diferentes formas; y el belga Sax inventó junto a una treintena de instrumentos el saxofón como lo conocemos ahora y que hasta el ex Presidente norteamericano Bill Clinton y Woody Allen el cineasta excéntrico lo tocan. Y sin saxofón no hay jazz, y sin afro ecuatorianos, americanos en Nueva Orleans, Chicago y Nueva York; sin africanos migrados cimarrones, esclavos o libertos, no hay góspel, no hay espirituales, tampoco hay el reggae y el blues, esa tristeza puesta en música. El blues, expresión profunda del negro americano, permanece vivo al margen de los tiempos. Y Milton Tadeo, el ecuatoriano compositor de la bomba en el Chota, muerto recién, no hubiese creado toda una dinámica distinta de hacer música afro americana; y sin africanos en el Perú no tendríamos el landó; y sin africanos en el Caribe o en el Brasil, tampoco el juego de abalorios, la dimensión extraordinaria de la fantasía y la imaginación no se hubiera traducido

en el fetiche, en el susto, el espanto, que deben ser exorcizados a través precisamente de la música.

Hemos vivido momentos alucinantes y lo seguiremos viviendo con la música de Paco Godoy, él, pertenece a una familia de músicos, compositores y virtuosos. Es difícil ser ambas cosas. Si se es virtuoso del piano no es fácil ser buen compositor. Es difícil asociar talentos. Se dice que el mejor pianista de la historia fue Liszt; Rubinstein y Paderewsky le siguen de lejos. Pocos en la historia han sido buenos virtuosos y a la vez buenos compositores: Mozart, Chopin, por ejemplo, Liszt v.g. impresionante virtuoso fue un buen compositor: puso en dos pianos una versión de la Novena Sinfonía de Beethoven deslumbrante, y recién descubierta, como también varias obras de esta América todavía inexploradas. Siguen de pronto descubriéndose obras de música sacra, barroca, perdidas en archivos no codificados.

Hay que hacer mucho con la cultura. Ya lo dijo Miguel Rojas Mix: "Universidad sin Cultura en América Latina no es Universidad". En Europa quizás hay tantos organismos que hacen cultura: museos, centros culturales y la propia Universidad. Pero en América Latina la cultura es una necesidad imperativa del quehacer universitario, por eso, hoy día, estamos de plácemes, entregamos una obra hermosa, un conjunto de partituras en esta publicación del CONESUP, mimada y acariciada por Wilson Zapata, un gestor cultural extraordinario que con Paco Godoy y sus partituras han logrado poner en el papel la creatividad de su corazón, de sus diástoles y sístoles cuando hacen juntos el ritmo y el compás y acompañan una versión que podemos disfrutarla, porque en América Latina sin música no somos latinoamericanos".

El 26 de octubre de 2009, la Asociación de Artistas Profesionales de Pichincha, expresa:

- "Paco Godoy es el talentoso pianista, compositor y actor ecuatoriano que durante el desempeño de su trabajo artístico

ha paseado con orgullo el nombre de la Patria, convirtiéndose en el Embajador Cultural más reconocido del momento.”

- Ese mismo día, la Asociación de Artistas Profesionales de Pichincha le otorgó la Condecoración al Mérito Artístico Primera Clase, durante la presentación de su película ORO PURO, en la Sala Alfredo Pareja Diezcanseco de la Casa de la Cultura Benjamín Carrión.
- El jueves 3 de Febrero de 2011, el gobierno de la provincia de Chimborazo y la Casa de la Cultura Ecuatoriana, nombran al maestro Paco Godoy “Yaya Carnaval”, convirtiéndole en Taita, Comandante de la Fiesta o Prioste Mayor.
- En abril de 2011, la orquesta Sinfónica Nacional del Ecuador, dirigida por el maestro Alemán Winfried Mitterer interpreta la obra sinfónica “Pasión, muerte y resurrección de Cristo” en tres movimientos del compositor Paco Godoy, en el teatro de la Casa de la Música, en estreno mundial.
- El 8 de Julio del 2011, la Universidad Autónoma de Quito - UNAQ- confiere el título de Doctor Honoris Causa “al eminente maestro de la música Paco Godoy, por el fiel cumplimiento de sus deberes en el campo artístico y musical”.
- En agosto de 2011, la orquesta típica “Señor Tango” con el cantante porteño Matías Giovannoni, graba en la capital Argentina el Tango ecuatoriano “Riobamba en Buenos Aires” del compositor Paco Godoy.
- En noviembre del 2013 Paco Godoy estuvo de gira musical por Guatemala y logra estrenar un pasillo de concierto titulado “Los Mayas”, que compuso estando en Guatemala Antigua, integrando a varios músicos de diversas nacionalidades.
- En diciembre del 2014 se convierte en el primer artista ecuatoriano en dar las mañanitas a la Virgen Guadalupe en México D.F desde la Basílica de Guadalupe, ejecutando en el

órgano tubular de 3.500 tubos, las obras Panis Angelicus de César Frank y el Ave María de Shubert.

- En Mayo del 2015, brinda un recital en el órgano tubular de La Catedral de Notre Dame, en París -Francia.
- En abril del 2016, la cantante norteamericana Kristen Graves, graba en los estudios de la ciudad de Nueva York, la obra musical “Mi último Vals” del compositor Paco Godoy con los versos del poeta Nicaragüense +Ernesto Cardenal.
- En Marzo del 2016, se estrena en las ciudades de León, Nangarote y Managua de Nicaragua, el Bolero son “Otoño en Primavera” con la música de Paco Godoy sobre los versos del Poeta Rubén Darío, interpretado por el ensamble norteamericano INTAKE.

LOS MÚSICOS HABLAN DE PACO GODOY

- **“Paco Godoy, el paganini del acordeón”.** Pablo Reece, violonchelista de la Orquesta Sinfónica Nacional.
- **“Paco Godoy, el Liberache ecuatoriano”.** Alexander Jervis, tenor formado en Estados Unidos (hijo del legendario cantante Rafael Jervis del trío Los Embajadores)
- **“Paco Godoy no es un músico más del Ecuador. Existe un antes y un después de Paco Godoy en la música. Ha marcado un hito”.** Gerardo Cilveti, violinista argentino. Fue concertino de la Orquesta Sinfónica Nacional, durante 20 años.

LO QUE EL PÚBLICO DICE DE PACO GODOY

- **“Paco Godoy, no es pianista, ni compositor, ni arreglista: Paco Godoy es la música.”** +Dr. Enrique Gallegos Arends –Radiodifusor
- “Paco Godoy viene de un legado ancestral musical.”
- “Paco Godoy es un romántico en éxtasis.”
- “Paco Godoy toca con una emotividad poderosa.”
- “El piano es el confidente personal de Paco Godoy.”

- “Las manos de Paco Godoy vuelan frenéticas por el teclado.”
- “El virtuosismo de Paco Godoy proclama grandiosidad.”
- “Paco Godoy es el poeta del piano, que toca con una belleza etérea.”
- “Al escuchar los primeros acordes de Paco Godoy hay un “suspiro feliz” por parte del público.”
- “El piano es para Paco Godoy lo que la fragata para el marinero, su propio “yo” y su lengua materna.”
- “Paco Godoy confía al piano sus sueños, sus alegrías y sus penas.”
- “Definitivamente en la música de Paco Godoy hay poesía, pintura, escultura, fuentes, batallas, ocasos y sueños de amor fantásticos.”
- “Paco Godoy tiene el sonido vivo y dorado que sale del corazón.”
- “Paco Godoy toca con un lirismo apasionado, su arte es reflexivo y fáustico.”
- “Paco Godoy existe en un mundo de sentimiento y forma, fundiendo los más altos ideales artísticos del hombre”.

ANÉCDOTAS

. Terminada la presentación musical, una señora se acerca y le dice:

- “Dos veces en mi vida me han dolido las manos de tanto aplaudir: La primera, en Radio City de New York, cuando asistí a un concierto del cantante Luís Miguel, y ahora que me he deleitado con el talento de Paco Godoy”.

. Diego Guzmán, amante de la música, en una velada artística le solicita la obra francesa “No me quite pas” del compositor Jack Brel.

Al final de la intervención del maestro Paco Godoy le expresa:

- “Al viajar por el mundo siempre adquiero las versiones que encuentro de “No me quite pas”. Ya tengo como 30 versiones. Sin embargo, puedo asegurar que la suya es la mejor”.

. Al terminar un concierto, una señora se le acerca para solicitarle su número telefónico y le dice:

- “¡Maestro!”, o mejor le digo, “Ángel”. Usted es un Ángel”.

. Paco Godoy fue a dar un concierto en el órgano tubular de la Iglesia de la Compañía de Jesús, en la ciudad de Quito. Al llegar, se reúne con el coro de los doce hermanos Sáenz. Uno de ellos, muy emocionado, le dice:

-“El órgano tubular se viste de gala para recibir al maestro Paco Godoy”.

. En una ocasión, un caballero le solicita e insiste que le dé clases de acordeón. Pese a su apretada agenda, el maestro Paco Godoy pacta para que sean los sábados a las ocho de la mañana.

Llega el primer sábado y muy puntual se presenta en la casa del interesado.

- Timbra y sale a recibirla la esposa, quien a boca de jarro exclama:

- “Despertarse con su música es cosa seria”.

. Desde Radio estudio 2 de la “Cadena Sucre”, en la ciudad de Guayaquil, el conocido cantante y radiodifusor de antaño, +Pepe Parra, entrevista a Paco Godoy, y emitiendo sus orquestaciones tomadas del álbum “Todo es amor”, manifiesta:

- “Estas orquestaciones hechas por Paco Godoy se comparan y me recuerdan cuando hace algunos años yo (Pepe Parra), grabé con los arreglos y la orquesta del boricua Tito Puente, en la ciudad de New York.

. Parodiando una frase que resuena en nuestros oídos cotidianamente, en esta era medio enigmática, Paco Godoy cree que, con mayor propiedad aún, podemos decir:

-“La música ha sido, es y será propiedad de todos. En la sabia doctrina del libro del Eclesiastés: Todo en la vida tiene un momento, tiene su tiempo el nacer y el morir; la siembra y la cosecha; el silencio y la palabra; la separación y el encuentro; la lucha y la paz; la fiesta, el regocijo, la alegría... las lágrimas”.

- Pero hay algo que tiene su puesto en todo momento: LA MÚSICA.

. En plena “Bodas de Oro”, una neblina de nostalgia.

. Una pareja celebraba, a todo dar, 50 años de matrimonio. Se le concedió a Paco Godoy el privilegio de ser “el artista favorito” de los esposos. En el denso programa conmemorativo, la familia incluyó como número central, una inolvidable serenata.

Como de costumbre, Paco Godoy llegó “rapidito” con su piano portátil y una carga rebosante de inspiración y de cariño.

Después de su primera intervención resolvió dirigir a la pareja unas palabras de felicitación muy sentida y tan emotiva:

-¡VIVA LOS NOVIOS!

Pero, al dirigir la mirada a una joven que, con rapidez matemática le calculó 25 años, se dio cuenta que no contestó a su grito.

Paco Godoy se acercó a ella y mirándola fijamente a los ojos, le dijo:

- “¡Escuchen como se grita!” ¡VIVA LOS NOVIOS!

– No encontró respuesta.

- Nada de nada. La mujer seguía seria, inabordable...

Alguien, al sorprender en el artista un cierto desconcierto, se acercó a decirle:

-“No insista. Es sordomuda”.

Paco Godoy comentó:

-“En la vida hay de todo: oídos que no pueden oír; pero es mucho más grave encontrarse con oídos abiertos, que no quieren escuchar.”

. **Contrastes de la vida**

Era el 11 de septiembre del año 2007, en Ibarra, la “ciudad blanca”. En el sobrio y elegante auditorio de la Casa de la Cultura, Núcleo de Imbabura, Piedad Torres y Paco Godoy ofrecían un concierto de canto y piano. Era un lleno total. Mucha gente de pies y una latente expectativa que, al final se transformaría en torrentes de aplausos.

Minutos antes del inicio de la velada artística, atravesó la pasarela central un caballero de aproximadamente 78 años, traje impecable,

chaleco castellano, anteojos grandes y un reloj de cadena de plata reluciente. Con cierta dificultad, cargaba algo pesado: era una grabadora “de la época de la chispa”, que más tranquila hubiera estado en el claroscuro de un museo de antigüedades.

- ¿Para qué todo esto? - Preguntó el Maestro.

-El caballero puso un cassette y, con mucha circunspección se disponía a grabar, en exclusiva, el concierto de los dos famosos artistas...

¡Pesado piropo! Un caballero “a lo grande”, grabando la inspiración del pianista y de la cantante, de la manera más peregrina.

-Paco Godoy le dio unas palmaditas al hombrecito y posteriormente reflexionó:

-“Hay contrastes en la vida que nos despiertan de los más bellos sueños a la prosaica realidad. Para ser felices en este mundo, lleno de lujos, de cosas superfluas y superabundantes, de actitudes estridentes, de sorpresas nunca esperadas, nos hacen falta dos cosas: ¡serenidad y sencillez!”.

. El acordeón no es mío

Paco Godoy tenía 13 años y a esa edad fue organista de la Iglesia de la Compañía de Jesús. Una devota de la Virgen Dolorosa compró un acordeón que debía ser utilizado por el niño genio de las teclas cada 20 del mes, en el rosario de la aurora.

El deber del niño genio era guardar el acordeón en la sacristía hasta el próximo mes.

Un buen día, se le ocurrió acudir al Hno. Daniel Calvopiña, de la Compañía de Jesús, encargado de la Iglesia, para solicitarle que le permita llevar el acordeón a su casa para los ensayos.

-Seré muy puntual en traer el instrumento musical cada 20 del mes, le dijo.

Su petición fue aceptada sin dificultad.

Al enterarse de todo esto el organista de la Iglesia de la Merced, Don Carlos Rivadeneira, fue a buscarle un sábado, alrededor de las cinco de la tarde.

Encarecidamente le propuso alquilarle el acordeón para esa noche.

-“Lo siento, le contestó el niño. El acordeón no es mío”.

Rivadeneira le insistió, y sin que Paco Godoy le pidiera, puso en sus manos un billete de 500 sucres y le dijo:

- “A las siete de la noche vendrá a llevar el acordeón el artista Rodrigo Barreno. Con absoluta seguridad, mañana se lo entrego”.

-Llegó el maestro Rodrigo Barreno. Llevó el acordeón.

Al llegar a su destino, a Barreno se le olvidó bajar el acordeón. El taxista, tan veloz como el auto, desapareció para siempre.

Llegó el domingo 20 y don Carlos Rivadeneira no llegó.

Ya pueden imaginarse: Paco Godoy voló” hasta el templo de la Merced, donde se empapó de la fatal noticia.

Al enterarse de lo acontecido, la dueña del acordeón, en tono serio y terminante dijo:

- “El acordeón me costó 18.000 sucres, quiero que me los devuelvan.”

¿Qué les quedaba?

-Don Carlos Rivadeneira puso 6.000 sucres por pedir lo ajeno,

-Paco Godoy, 6.000 sucres por prestar lo que no era suyo.

- El maestro Rodrigo Barreno, 6.000 sucres, por el olvido.

¡Elocuente lección!

Este hecho le permitió a Paco Godoy reflexionar:

- “Aprende a aprovechar toda ocasión para pulir tu personalidad, para enriquecerla con la sabiduría de la experiencia”.

. Una maleta sospechosa

Cuando un músico se duerme con una cascada de sinfonías, que se amontonan en el hondón del alma como un collar de perlas musicales; el despertar es plácido y sereno como las auroras de agosto; la aurora es musical como la orquesta de la fronda; la primera sensación de vida es como un canto de esperanza.

Así despertó un día Paco Godoy, a las 4 de la mañana, para llegar a las cinco en punto al aeropuerto “Mariscal Sucre” de Quito.

Con ilusión y optimismo, se acercó al consabido chequeo del boleto y a la inspección aduanera que trata de hacer algo así como una radiografía del cuerpo y del alma.

-¡Ya, todo listo! -Se dijo.

En la sala de preembarque, Paco Godoy seguía dibujando en su mente pentagramas y notas para el concierto de la noche. El concierto era en esa bella ciudad de Loja, “donde todo canta al compás de las ondas tranquilas del Zamora y de la espuma encrespada del Malacatos, cuando está crecido”, en palabras del Maestro del teclado.

De pronto, llegó un gran compañero de viaje, el bajista Tito Sangucho. Al verle a Paco tan cargado: sintetizador, acordeón y maleta, se ofreció ayudarle con el acordeón, gentileza que aceptó agradecido.

- ¡Listos! - Pasar a la puerta de salida y subir al avión, todo fue rápido.

Tuvieron un plácido vuelo, codeando los cerros que se apretujan, como para coquetear con la luz del amanecer que invade el firmamento. Cuando habían llegado ya al aeropuerto de la Toma, Paco Godoy se percató que el acordeón ¡no llegó!

Al maestro Tito Sangucho, con los ojos desorbitados y tomándose los cabellos, no le quedó más que confesar:

-“olvidé el acordeón en la sala de espera”.

¡Menudo lío!

-Paco se dijo en sus adentros:

- “¡Paco, sereno!: piensa, actúa, soluciona”.

Enseguida se contactó con los personeros de la línea aérea. Ellos, ejecutivos, rápidos, serviciales, llamaron a la compañía en Quito.

¡Asómbrense!

Una maleta abandonada, había sido declarada como material sospechoso. Era el muy querido y tan necesario acordeón.

Se aclaró todo, el acordeón llegó a Loja en el avión de la tarde.

¡Paco Godoy ofreció un feliz concierto, en una noche bella, después de la tormenta de la mañana!

Al comentar este pasaje de su vida, expresó:

- “El problema que logras asumir en tu mente con serena agilidad, para encontrarle una salida, transforma tu ser en una fuente de inspiración. Esa noche estuve inspirado y fue un ¡exitazo!

. Cómo nació el pasacalle “¡Que viva Loja!”.

Otra vez en Loja, la ciudad zamorana que siempre invita a volver.

Era el año 1996, cuando ofreció un concierto de piano en el auditorio del Banco Central. Al finalizar el evento, algunos profesores del legendario Colegio “Bernardo Valdivieso”, se acercaron a felicitarle y a formularle una propuesta: armar un recorrido por la ciudad, ofreciendo “serenos”.

- “Lo siento, no traje el acordeón por no necesitarlo”, dijo el maestro Paco Godoy.

- Eso no es problema, le respondieron.

- En el colegio Bernardo Valdivieso usted podrá escoger entre muchos, el acordeón que le guste.

Cuatro automóviles, doce personas que coreaban, una ciudad que se agolpaba en balcones y veredas para escuchar todo un repertorio de serenatas, entretejieron una noche de música y de ensueño.

A la madrugada, le invitaron a comer en el “Beirut”, restaurante de Don Jorge Villota, ubicado en la esquina de las calles 10 de Agosto y Ramón Pinto.

Mientras esperaban a que les sirvieran, Paco Godoy tomó unas servilletas y se dispuso a componer el pasacalle “¡Que viva Loja!”.

La información que recibió de los profesores que le acompañaban, sobre los lugares más representativos de la provincia, fueron una maravillosa fuente de inspiración.

Terminada la cena, Paco Godoy ya tenía compuesto su pasacalle “¡Que viva Loja!”

Recordando este hecho, reflexiona:

-“El ser humano es un peregrino de la vida. Nadie puede detenerse, porque la vida empuja desde dentro. Si la música es la fuerza que te impulsa, ¡avanza! Y cubre el espacio de notas y melodías. Entonces, permitirás que otros caminen bajo el palio de la noche, iluminado por una sementera de luceros”.

Amigo lector:

He transcrito para ti un ramillete de comentarios y anécdotas del Maestro Paco Godoy, pero en el álbum de los recuerdos se queda una larga antología de COMENTARIOS y ANÉCDOTAS, que el genial pianista, compositor y acordeonista los guarda en su corazón.

Wilson Zapata Bustamante

DIRECTOR DE ECUADOR UNIVERSITARIO

SEMBLANZA BIOGRÁFICA



BYRON FRANCISCO GODOY AGUIRRE, más conocido como PACO GODOY, nació en Riobamba el seis de noviembre de 1971. Pianista consagrado, pertenece a la quinta generación de una afamada familia de músicos y compositores de la provincia de Chimborazo. Su padre es el acordeonista y compositor Gonzalo Godoy y su madre Rosita Aguirre (+), quienes procuraron darle la mejor educación. Con sólo 5 años de edad dio su primer concierto en el Consejo Provincial de Chimborazo, desde entonces su familia apostó por él por la fuerza que transmite desde el escenario.

Sus estudios musicales los realizó en la Orquesta Sinfónica Nacional (Centro de Difusión Musical) 1980-1982; en el Instituto de Música Sacra “Jaime Mola” 1982-1983; Conservatorio Nacional de Música

1984-1989. Sus maestros fueron Gonzalo y Mario Godoy, Bertha Brito, P. Jorge Baylach, Julio Bueno, Gerardo Guevara, Gerardo Cilveti, José Salgado, entre otros.

Ha compuesto varios centenares de obras en formato sinfónico, música sacra y música popular, en la mayoría de los ritmos nacionales como internacionales. También ha escrito y musicalizado canciones infantiles. Además, ha musicalizado a poetas consagrados como Medardo Ángel Silva, Juan Bautista Aguirre, Gabriela Mistral, Rubén Darío, Ernesto Cardenal, Federico García Lorca, José Ángel Buesa.

En calidad de arreglista, director musical y compositor ha grabado centenares de canciones en varios estilos musicales.

“Paco Godoy, es el paganini del acordeón”, opina Pablo Reece, violonchelista de la Orquesta Sinfónica Nacional; “Paco Godoy, es el liberache ecuatoriano”, dice Alexander Jervis, tenor formado en Estados Unidos (hijo del legendario Rafael Jervis del trío Los Embajadores), “Paco Godoy no es un músico más del Ecuador; existe un antes y un después de Paco Godoy en la música. Él ha marcado un hito”, señala Gerardo Cilveti, violinista argentino y concertino de la Orquesta Sinfónica Nacional durante veinte años.

Ha realizado innumerables presentaciones artísticas en: Europa, Estados Unidos, América Latina y en todas las provincias del país.

Paco Godoy, Doctor Honoris Causa, por la universidad ecuatoriana, ha recibido distinciones, condecoraciones y nombramientos honoríficos.

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Este libro nos entrega cuarenta y seis partituras ecuatorianas, donde el maestro Paco Godoy armoniza sus creaciones académicas, junto a otras de carácter popular para declarar su propia concepción conceptual con respecto a la música. A Paco no le agrada esa separación convencional y cree que no deben existir fronteras entre ambas orillas musicales, a pesar de considerarse un músico académico, que aspira a que su obra sea interpretada por orquestas sinfónicas del mundo, por tenores, coros, sopranos, pianistas y concertistas. Pero de igual manera se autodefine como un músico del pueblo. Esa combinación es su sello identitario.

Para Paco Godoy esa fusión se nutre y se retroalimenta mutuamente, porque la música es una sola y al final lo que suena puede ser lindo, bello, hermoso o no. Por ello, el maestro toca a Beethoven con el mismo respeto que toca “Alfonsina y el mar”, al tiempo, que interpreta “Alfonsina y el mar” con la misma pasión que interpreta a Beethoven. De esa misma manera se maneja en la vida y esa idea queda plasmada directamente en la estructura de este libro, al establecer un diálogo, una fusión entre obras académicas y populares, porque para Paco Godoy la música es una sola y la contempla como un jardín, donde la belleza de una margarita es tan hermosa y elegante como una rosa, una violeta o un clavel; como una ranchera, un pasillo o un bolero puede ser tan sublime como un vals, una sonata o una ópera.

