



Capítulo VII

Jesús Emilio
González Espinosa
(1975)

Capítulo VII

Jesús Emilio González Espinosa

Figura 7

Fotografía de Jesús Emilio González Espinosa.



Fuente: González (2016). Archivo personal.

Reseña bibliográfica

Es licenciado en Pedagogía Musical de la Universidad Pedagógica Nacional de Colombia. Allí realizó sus estudios de guitarra clásica bajo la tutoría del gran maestro colombiano Gentil Montaña y dirección orquestal bajo la tutoría del maestro Carlos Alvarado. Durante esa época fue guitarrista, compositor y arreglista de diferentes agrupaciones de formato típico andino colombiano, ofreciendo un gran número de conciertos en la capital del país y en otras regiones de Colombia. En el año de 1998 gana el concurso nacional de interpretación musical en la modalidad de guitarra solista en la ciudad de Neiva, lo cual le permitió realizar una serie de conciertos como guitarrista clásico en diferentes salas colombianas.

Posteriormente viaja a España a adelantar estudios de perfeccionamiento en guitarra, en dirección orquestal y musicología. En relación con su instrumento, fue estudiante regular de prestigiosos maestros españoles. De igual manera adelantó sus estudios de dirección orquestal con diversos maestros del Conservatorio Superior de Música de Barcelona, también asistiría a cursos de perfeccionamiento en el área en Chile y Argentina durante el año de 2004.

En el año de 2006 obtiene su doctorado en Musicología por la Universidad Autónoma de Barcelona con una tesis meritoria dedicada al estudio de la música andina colombiana durante el siglo XIX. Trabajo que fue publicado por la Universidad de Pamplona en el año 2013. Su labor musicológica le ha llevado a ser participante de diversos encuentros especializados en el área, haciendo ponencias sobre su trabajo investigativo en Bogotá, Pamplona, Barcelona, Madrid, Argentina, Praga y Santiago de Chile, entre otras ciudades.

Ha realizado conciertos en las más importantes salas de Bogotá, así como en diversas salas de concierto en España, Francia, Argentina y Chile. Como compositor ha obtenido tres premios nacionales de composición, diferentes premios y reconocimientos a nivel departamental y nacional, así como en diversos concursos de música andina colombiana. Dentro de su producción sobresale un importante grupo de obras escritas para guitarra, las cuales son interpretadas por guitarristas colombianos y extranjeros; así mismo ha escrito diversas obras para coro, orquesta y grupos de cámara.

Ha sido docente en los departamentos de música de las universidades Pedagógica Nacional, Distrital de Bogotá, Juan N. Corpas, Universidad Central y Universidad Antonio Nariño de Bogotá. Actualmente, se desempeña como docente de guitarra clásica en el área de la música en la Universidad de Pamplona.

Del amplio repertorio musical creado por el maestro Jesús Emilio, dos de sus obras han sido objeto de estudio y arreglo en el presente documento. La primera de ellas titulada *Aire de guabina* compuesta en el año 2002, la cual es una pieza perteneciente a la Suite Colombiana No. 2 para guitarra del maestro González, misma que fue ganadora del Premio Nacional de composición en ese mismo año.

La segunda de ellas tiene la particularidad de estar escrita en uno de los aires andinos colombianos poco abordados en la actualidad, la polka. Este tema tiene la curiosa anécdota de estar inspirado en una de las mascotas del compositor y pretende dibujar mediante sonidos el gracioso andar de un cariñoso y pequeño felino llamado Pepe quien acompañó al maestro durante varios años de su vida. Este tema que lleva por título *Don Pepe baila polka* y que fue compuesto en el año 2019 enriquece la gran variedad de ritmos folclóricos colombianos abordados en el presente estudio y da cierre al mismo.

AIRE DE GUABINA

(Guabina)

Compositor: Jesús Emilio González Espinosa.

Adaptación: Sergio Andrés Torres Ruiz.

Créditos de grabación

Flauta: Dr. Jesús Augusto Castro Turriago.

Piano: Mg. Joseph Theodomirus Carrillo Rico.

Guitarra: Dr. Jesús Emilio González Espinosa.

Bajo eléctrico: Mg. Sergio Andrés Torres Ruiz.

Percusión: Mg. Leonardo Rafael González.

Arreglo: Mg. Sergio Andrés Torres Ruiz.

Producción: Mg. Leonardo Rafael González.

Estructura general de la obra

Tabla 17

Datos generales de Aire de guabina.

Contextualización de la obra	Autor: Jesús Emilio González Espinosa
	Título: Aire de guabina
	Género: Guabina
	Fecha de composición: 2002
Consideraciones estético-estilísticas	Ámbito: Tonal
	Armonía: Densa
	Características rítmicas generales: Hemielas de 3/4 a 4/4 en los compases: 54, 59, 99, 104. Monorrítmia en los compases 124- 129. La melodía casi siempre entra en la segunda corchea del primer tiempo.
	Comentario del arreglo: Adaptación de la versión para instrumento solista que mediante principios de orquestación apropiados, busca resaltar la delicadeza y belleza de la pieza original.

Fuente: Elaboración propia (2024)

Tabla 18

Análisis general de la forma de Aire de guabina.

Sección	A	B	A'
Compás	1-38	39-123	13-30, 124-129
Motivo			
Armonía	Tonal: A-Am	Tonal: A-Am	Tonal: A
Métrica	3/4	3/4	3/4
Forma	Binaria compuesta		

Fuente: Elaboración propia (2024)

Score

AIRE DE GUABINA

(Guabina)

Compositor: Jesús Emilio González Espinosa.

Adaptación: Sergio Andrés Torres Ruiz.

Moderato ($\text{♩} = 97$)

Musical score for five instruments:

- Flauta:** Treble clef, 3/4 time, key signature of two sharps. Notes: - (Measures 1-4), - (Measure 5).
- Tiple:** Treble clef, 3/4 time, key signature of two sharps. Notes: - (Measures 1-4), - (Measure 5).
- Bajo eléctrico:** Bass clef, 3/4 time, key signature of two sharps. Notes: - (Measures 1-4), - (Measure 5). Dynamics: *mp*.
- Piano:** Treble and bass staves, 3/4 time, key signature of two sharps. Notes: - (Measures 1-4), - (Measure 5).
- Percusión:** Bass clef, 3/4 time, key signature of one sharp. Notes: - (Measures 1-4), - (Measure 5).



Continuation of the musical score for five instruments:

- Fl.**: Treble clef, 3/4 time, key signature of two sharps. Notes: - (Measures 1-4), - (Measure 5).
- Tpl.**: Treble clef, 3/4 time, key signature of two sharps. Notes: - (Measures 1-4), - (Measure 5).
- B.e.**: Bass clef, 3/4 time, key signature of two sharps. Notes: - (Measures 1-4), - (Measure 5). Dynamics: *mp*.
- Pno.**: Treble and bass staves, 3/4 time, key signature of two sharps. Notes: - (Measures 1-4), - (Measure 5). Dynamics: *mp*.
- Perc.**: Bass clef, 3/4 time, key signature of one sharp. Notes: - (Measures 1-4), - (Measure 5).

9
 Fl. *mp*

B.e.

9
 Pno.

A
 Fl. *mf*

B.e.
mf

13
 Pno. *mf*

13
 Perc. *mf*

Tpl.
mf

B.e.

17
 Perc.

B

Fl. *mf*

Tpl. *mf*

B.e.

Pno. *mp*

Perc.

≡

Fl. *mp*

B.e.

Pno. *mf*

Perc.

To Coda

29

Fl.

B.e.

Pno.

29

Perc.

C

Tpl.

B.e.

Perc.

A m7

p

mf

33

p

37

F#m7(b5) B 7 E 7

Tpl.

B.e.

Perc.

41 E9 **D** Bm7 E7 A maj7
 Tpl. |
 B.e. |
 Pno. |
 Perc. |

=

45 Fl.
 Tpl. |
 B.e. |
 Pno. |
 Perc. |

49

Fl.

Tpl.

B.e.

Pno.

Perc.

==

54

Fl.

Tpl.

B.e.

Pno.

Perc.

E

Fl. *mf*

Tpl.

B.e.

Pno. *mf*

Perc. *mf*

This musical score excerpt for section E begins with a flute part in 4/4 time, marked *mf*. The bassoon and piano parts enter in measures 59, providing harmonic support. The percussion part provides rhythmic punctuation. The score concludes with a double bar line.

==

Tpl. *mf*

B.e.

Pno. *mp*

Perc.

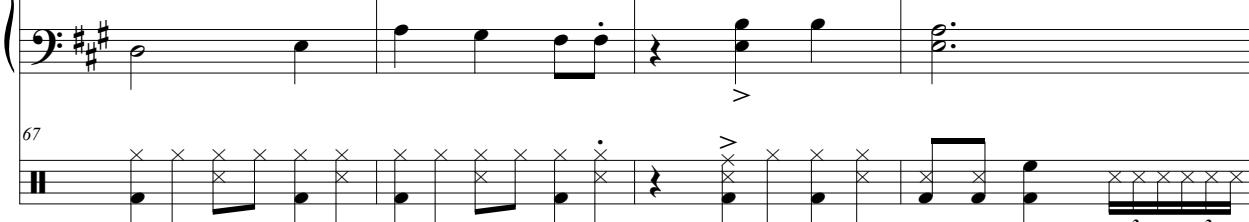
This continuation of the score begins at measure 63. The trombone and bassoon play melodic lines, while the piano provides harmonic support. The percussion part continues its rhythmic pattern. The score ends with a double bar line.

67

Tpl. 

B.e. 

Pno. 

Perc. 

=

F

D maj7 G#m7 C#m7 F#7 B m7 E 7 A maj7 D maj7

mp

Tpl. 

B.e. 

Pno. 

Perc. 

mf

71

Tpl. 

B.e. 

Pno. 

Perc. 

75 E7 A maj7 D maj7

Tpl. B.e. Pno. Perc.

75 Fl. B.e. Pno.

Fl. Tpl. B.e. Pno.

H

Fl.

Tpl.

B.e.

Pno.

Perc.

mf

87

mf

mp

87

mp

mf

=

Fl.

Tpl.

B.e.

Pno.

Perc.

92

mp

p f

92

mp p f

p f

92

p f

92

p f

p

Fl. 97
 Tpl. 97
 B.c.
 Perc. 97
 B.c. 101
 Pno. 101
 Perc. 101
 Fl. 104
 Tpl. 104
 B.c.
 Pno. 104
 Perc. 104

108

Fl. *p*

B.e. *mp*

Pno. *mf*

Perc. *mp*

This musical score page contains four staves. The first staff features a treble clef, a key signature of two sharps, and a tempo of 108. It includes dynamics *p* and *mp*. The second staff has a bass clef and a key signature of one sharp, with dynamics *mp*. The third staff is for the piano, with a bass clef and a key signature of one sharp, featuring dynamics *mf*. The fourth staff is for percussion, with a common time signature and dynamics *mp*. The music consists of eighth and sixteenth note patterns.

==

112

Fl.

Tpl.

B.e.

Pno.

Perc.

This musical score page contains five staves. The first staff is for the flute, with a treble clef and a key signature of two sharps, at tempo 112. The second staff is for the trombone, with a treble clef and a key signature of one sharp. The third staff is for the bassoon, with a bass clef and a key signature of one sharp. The fourth staff is for the piano, with a bass clef and a key signature of one sharp. The fifth staff is for percussion, with a common time signature. The music includes dynamic markings *f*, *mp*, and *v*, along with sixteenth-note patterns and rests.

J

Fl. *mf*
116
Tpl. *mf*
B.e. *mf*
Pno. *mf*
116 D maj7 G♯m7 C♯m7 F♯7 B m7 E 7 A maj7 D maj7
Perc. *mf*

≡

120 D.S. al Coda

Fl.
Tpl.
B.e.
Pno.
120 E 7 A maj7 D maj7
Perc.

Fl. 124

Tpl. 124

B.e.

Pno.

Perc. 124

==

Fl. 128

Tpl. 128

B.e.

Pno.

Perc. 128

Flauta

AIRE DE GUABINA

(Guabina)

Compositor: Jesús Emilio González Espinosa.

Adaptación: Sergio Andrés Torres Ruiz.

Moderato ($\text{♩} = 97$)

A $\text{♩} = 97$

B mf

C 31

D 9 3

E mp mf

F 11 7

G pp

H mf

93

mp

p

f

I

99

f

3

f

106

p

III

J

mf 3

D.S. al Coda

120

124

Φ

Tiple

AIRE DE GUABINA

(Guabina)

Compositor: Jesús Emilio González Espinosa.

Adaptación: Sergio Andrés Torres Ruiz.

Moderato ($\text{♩} = 97$)

The musical score consists of six staves of music for Tiple. Staff A starts with a treble clef, 3/4 time, and two measures of rests followed by a bassoon-like line. Staff B follows with a treble clef, 2/4 time, and a bassoon line. Staff C starts with a treble clef, 2/4 time, and a bassoon line. Staff D starts with a treble clef, 3/4 time, and a bassoon line. Staff E starts with a treble clef, 3/4 time, and a bassoon line. Staff F starts with a treble clef, 3/4 time, and a bassoon line. The score includes dynamic markings like mp , mf , and f , and measure numbers 39, 45, 50, 54, and 63. Measure 39 includes harmonic information: F#m7(b5) B7, E7, E9, D, Bm7, E7, and Amaj7. Measure 45 includes a bassoon line. Measure 50 includes a bassoon line. Measure 54 includes a bassoon line. Measure 63 includes a bassoon line. The score concludes with a coda section starting at measure 63.

68

F D maj7 G#m7 C#m7 F#7

mp

73

B m7 E7 A maj7 D maj7 E7 A maj7 D maj7 *p*

G 8 **H**

f

90

mf *mp* *p*

96

f

101 **I** 3 8

f

J

mf

120

D.S. al Coda

124

Bajo eléctrico

AIRE DE GUABINA

(Guabina)

Compositor: Jesús Emilio González Espinosa.

Adaptación: Sergio Andrés Torres Ruiz.

Moderato ($\text{♩} = 97$)

6

A



§

B

19

26

To Coda

C

3

mf

D

40

mp

46

51

2

E

mf

65

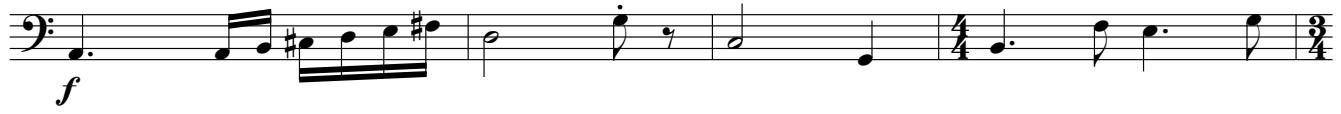


F**G****H**

92



96



100

**I**

110

**J**

D.S. al Coda



Φ



Piano

AIRE DE GUABINA

(Guabina)

Compositor: Jesús Emilio González Espinosa.

Adaptación: Sergio Andrés Torres Ruiz.

Moderato ($\text{♩} = 97$)

6
6
mp

A

4
4

B

mp
mf

26

To Coda

C

8
8
mf

D

Musical score for piano, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat major (two sharps), and common time. It features a series of chords: G major (B-flat, D, F-sharp), E major (B-flat, D, G), E major (B-flat, D, G), C major (E, G, B-flat), C major (E, G, B-flat), and A major (C, E, G). The bottom staff is in bass clef, F major (one sharp), and common time. It shows a sustained note followed by a series of eighth-note chords: D major (F, A, C), D major (F, A, C), D major (F, A, C), and G major (B-flat, D, F-sharp). Measure 12 concludes with a dynamic marking *mp*.

47

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the measure. The time signature is common time. The music consists of eighth and sixteenth note patterns, primarily in the right hand, while the left hand provides harmonic support with sustained notes and chords.

52

Musical score for piano, page 10, measures 52-53. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 52 starts with a forte dynamic (indicated by a large '2') followed by a long sustained note. The time signature changes between common time (4/4), common time (4/4), common time (3/4), and common time (3/4). Measure 53 begins with a piano dynamic (p) and continues with a melodic line consisting of eighth and sixteenth notes. The time signature remains common time (4/4).

E

Musical score for piano, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 4/4 time. It starts with a forte dynamic (f) and transitions to a mezzo-forte dynamic (mf). The bottom staff is in bass clef, G major (two sharps), and 4/4 time. The music features a continuous eighth-note pattern in the bass line and a more melodic line in the treble line.

63

Musical score for piano, page 10, system 63. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). The dynamic marking *mp* is present above the treble staff. The music features eighth-note chords and sixteenth-note patterns.

67

Musical score for piano, page 10, measures 67-70. The score consists of two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 67 starts with a half note followed by a eighth-note pair. Measures 68-70 show a continuation of eighth-note patterns. Measure 70 concludes with a forte dynamic (indicated by a large V) and a repeat sign.

F

Musical score for section F. Treble and bass staves. Key signature: two sharps. Dynamics: *mf*. Measures show eighth-note patterns.

G

Musical score for section G. Treble and bass staves. Key signature: two sharps. Measure 75: dynamic *p*, measure 76: dynamic *mp*, measure 77: dynamic *3*, measure 78: dynamic *3*.

Musical score for section H. Treble and bass staves. Key signature: one sharp. Measures show eighth-note patterns.

H

Musical score for section H. Treble and bass staves. Key signature: one sharp. Measures show eighth-note patterns. Dynamics: *mp*, *p*.

Musical score for section I. Treble and bass staves. Key signature: one sharp. Measures show eighth-note patterns. Dynamics: *f*, *2*.

Musical score for section J. Treble and bass staves. Key signature: one sharp. Measures show eighth-note patterns. Dynamics: *mf*.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measure 11 starts with a forte dynamic (f) in 4/4 time. The right hand plays a sustained bass note while the left hand plays a sixteenth-note chord. Measure 12 begins with a dynamic of *mf*. The right hand continues the sixteenth-note chords, and the left hand provides harmonic support. Measure 13 concludes with a final dynamic of *f*.

Musical score for piano, page 10, system III. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is three sharps. The tempo is indicated as $\text{♩} = 120$. The dynamics include f (fortissimo) and viv. (vivace).

J

D maj7 G♯m7 C♯m7 F♯7 B m7 E 7 A maj7 D maj7

mf

p

f

120 E 7 A maj7 D maj7 D.S. al Coda

Musical score for piano, page 124, showing measures 124-125. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). Measure 124 starts with a forte dynamic (F) and a sixteenth-note pattern. Measures 125-126 show a continuation of the melodic line with various dynamics and harmonic changes.

Percusión

AIRE DE GUABINA

(Guabina)

Compositor: Jesús Emilio González Espinosa.

Adaptación: Sergio Andrés Torres Ruiz.

Moderato ($\text{♩} = 97$) [A] $\frac{8}{8}$

12

Measures 12-18: The score consists of two staves. The top staff is in common time (indicated by a '4' over a '4') and the bottom staff is in 3/4 time. Measure 12 starts with a long note followed by eighth-note patterns. Measure 13 continues with eighth-note patterns. Measures 14-18 show a transition, indicated by a bracket labeled 'B' above the staff.

Measures 18-25: The score continues with two staves. The top staff is in common time and the bottom staff is in 3/4 time. Measure 18 shows eighth-note patterns. Measures 19-25 show a continuation of the pattern, leading to a section labeled 'To Coda'.

Measures 25-31: The score continues with two staves. The top staff is in common time and the bottom staff is in 3/4 time. Measure 25 starts with a rest followed by eighth-note patterns. Measures 26-31 show a continuation of the pattern, leading to a section labeled 'To Coda'.

Measures 31-37: The score continues with two staves. The top staff is in common time and the bottom staff is in 3/4 time. Measure 31 starts with a rest followed by eighth-note patterns. Measures 32-37 show a continuation of the pattern, with dynamics marked 'p'.

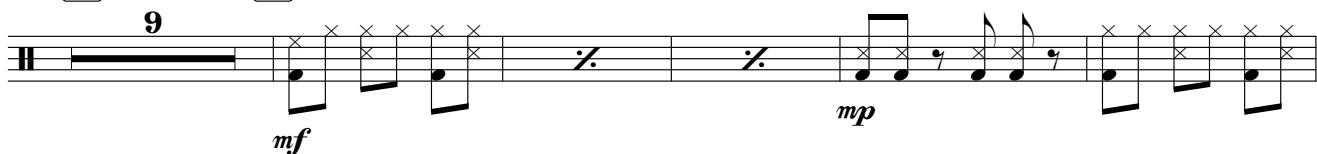
Measures 37-48: The score continues with two staves. The top staff is in common time and the bottom staff is in 3/4 time. Measures 37-42 show eighth-note patterns. Measures 43-48 show a continuation of the pattern, with dynamics marked 'mf'.

Measures 48-53: The score continues with two staves. The top staff is in common time and the bottom staff is in 3/4 time. Measures 48-53 show a continuation of the pattern.

Measures 53-58: The score continues with two staves. The top staff is in common time and the bottom staff is in 3/4 time. Measures 53-58 show a continuation of the pattern, with dynamics marked 'mp'.

Measures 58-63: The score continues with two staves. The top staff is in common time and the bottom staff is in 3/4 time. Measures 58-63 show a continuation of the pattern, with dynamics marked 'mf'.

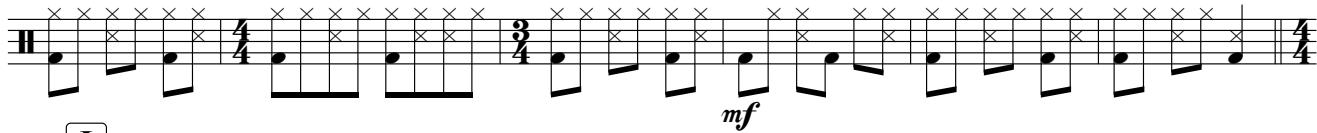
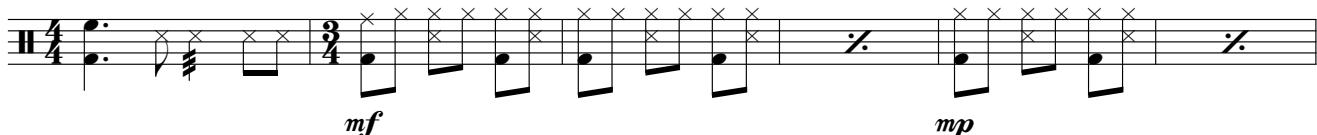
65

**F****G****H**

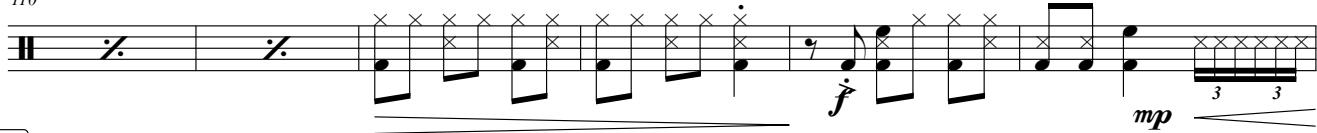
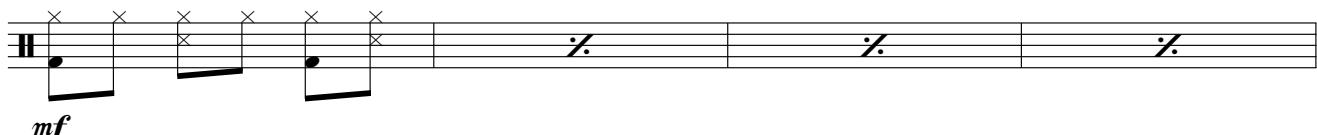
9



98

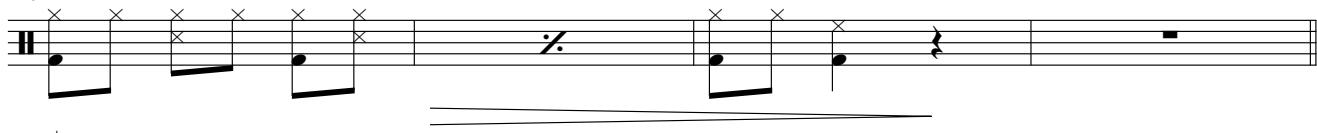
**I**

110

**J**

D.S. al Coda

120



Φ



DON PEPE BAILA POLKA

(Polka)

Composición y adaptación:
Jesús Emilio González Espinosa.

Créditos de grabación

Flauta: Dr. Jesús Augusto Castro Turriago.
Piano: Mg. Joseph Theodomirus Carrillo Rico.
Guitarra: Dr. Jesús Emilio González Espinosa.
Bajo eléctrico: Mg. Sergio Andrés Torres Ruiz.
Vibráfono: Mg. Leonardo Rafael González.

Arreglo: Mg. Sergio Andrés Torres Ruiz.
Producción: Mg. Leonardo Rafael González.

Estructura general de la obra

Tabla 19

Datos generales de *Don Pepe baila polka*.

Contextualización de la obra	Autor: Jesús Emilio González Espinosa
	Título: Don Pepe baila polka
	Género: Polka
	Fecha de composición: 2019
Consideraciones estético-estilísticas	Ámbito: Modal
	Armonía: Densa
	Características rítmicas generales: Uso constante de semicorcheas. Tresillos de semicorcheas al final de las secciones. Ornamentación en toda las secciones e instrumentos. Frecuente Monorrítmia entre la flauta y la marimba.
	Comentario del arreglo: Versión del compositor que busca la exploración de nuevas sonoridades en la música andina colombiana, mediante la implementación de instrumentos como el vibráfono y el bajo eléctrico.

Fuente: Elaboración propia (2024)

Tabla 20

Análisis general de la forma de *Don Pepe baila polka*.

Sección	A	B	C
Compás	1-27 69-91 112-163	28-68	92-111
Motivo			
Armonía	Modal: G	Modal: G	Modal: G
Métrica	2/4	2/4	2/4
Forma		Rondó	

Fuente: Elaboración propia (2024)

Score

DON PEPE BAILA POLKA

(Polka)

Composición y adaptación:
Jesús Emilio González Espinosa.

Allegro moderato ($\text{♩} = 100$)

Flauta

Vibráfono

Guitarra

Bajo eléctrico

Piano



A

Fl.

Vbr.

Gtr.

B.e.

Pno.

Fl. 10
 Vbr. 10
 Gtr. 10
 B.e.
 Pno. 10

This section consists of five staves. The Flute (Fl.) and Vibraphone (Vbr.) play eighth-note patterns. The Guitar (Gtr.) has a sustained note followed by a dynamic marking 'mf'. The Bassoon (B.e.) and Piano (Pno.) provide harmonic support with sustained notes and chords.

==

Fl. 14
 Vbr. 14
 Gtr. 14
 B.e.
 Pno. 14

This section continues with five staves. The Flute and Vibraphone maintain their eighth-note patterns. The Guitar's dynamic changes from 'mf' to 'f'. The Bassoon and Piano provide harmonic support with sustained notes and chords.

19

Fl.

Vbr.

Gtr.

B.e.

Pno.

19

Fl.

Vbr.

Gtr. *f* arm.

B.e. *mf*

Pno. *8va*



23

Fl.

Vbr.

Gtr.

B.e.

Pno.

23

Fl. *f*

Vbr. *f*

Gtr. *f* ff

B.e. *f* 8va

Pno. *8va*

B

2.

Fl.

Vbr. *f*

Gtr. *mf*

B.e.

Pno. *mf* *mp* *8va* *Rd.* *



Fl. *mf*

Vbr.

Gtr. *f*

B.e.

Pno. *8va* *ff*

C

Fl. *f*

Vbr. *mf* *f*

Gtr. *mf*

B.e. *mf*

Pno. *f*

38



Fl.

Vbr. *sust* *f*

Gtr.

B.e.

Pno.

43

D

Musical score for Flute (Fl.), Vibraphone (Vbr.), Guitar (Gtr.), Bassoon (B.e.), and Piano (Pno.). The score consists of two systems of music.

Flute (Fl.): Starts with a melodic line in measures 47-48, followed by a sustained note with a grace note in measure 49. It then continues with a melodic line in measures 50-51.

Vibraphone (Vbr.): Starts with a melodic line in measures 47-48, followed by a sustained note with a grace note in measure 49. It then continues with a melodic line in measures 50-51.

Guitar (Gtr.): Starts with a sustained note in measure 47, followed by a melodic line in measures 48-49.

Bassoon (B.e.): Starts with a sustained note in measure 47, followed by a melodic line in measures 48-49.

Piano (Pno.): Starts with a sustained note in measure 47, followed by a melodic line in measures 48-49.



Musical score for Flute (Fl.), Vibraphone (Vbr.), Guitar (Gtr.), Bassoon (B.e.), and Piano (Pno.). The score consists of two systems of music.

Flute (Fl.): Starts with a sustained note with a grace note in measure 52, followed by a melodic line in measures 53-54.

Vibraphone (Vbr.): Starts with a sustained note with a grace note in measure 52, followed by a melodic line in measures 53-54.

Guitar (Gtr.): Starts with a sustained note in measure 52, followed by a melodic line in measures 53-54.

Bassoon (B.e.): Starts with a melodic line in measures 52-53, followed by a sustained note with a grace note in measure 54.

Piano (Pno.): Starts with a sustained note in measure 52, followed by a melodic line in measures 53-54.

E

F1.

Vbr.

Gtr.

B.e.

Pno.

58

mf

58

f

p



Fl.

Vbr.

Gtr.

B.e.

Pno.

64

a tempo

3 3 3

64

rit.

f

f

64

f 3

f

bass clef

bass clef

F

Fl.

Vbr.

Gtr.

B.e.

Pno.

69

p ³ ₃ *f*

69

f

69

mf

==

Fl.

Vbr.

Gtr.

B.e.

Pno.

74

mf

74

f

74

f

74

f

8va - - -

78

Fl.

Vbr.

Gtr.

B.e.

Pno.

(8va)

p

f

p

f

mf

f



82

Fl.

Vbr.

Gtr.

B.e.

Pno.

arm.

f

mf

8va

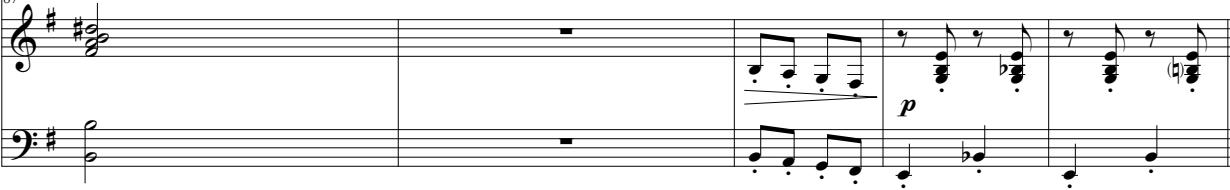
— 333 —

Fl. 87 

Vbr. 87 

Gtr. 87 

B.e. 

Pno. 87 

≡

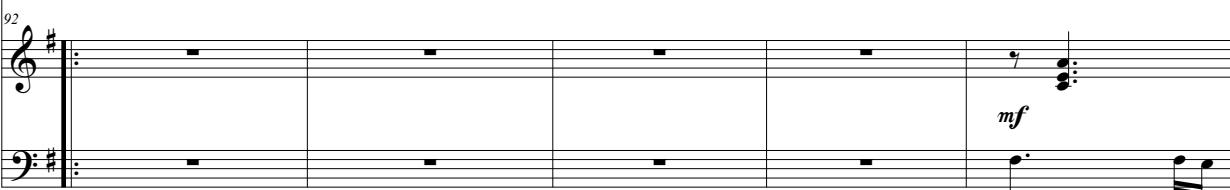
G *giocoso*
8va---

Fl. 87 

Vbr. 92 

Gtr. 92 

B.e. 92 

Pno. 92 

(8va)

Fl. 97

Vbr. 97

Gtr. 97

B.c. 97

Pno. 97

≡

Fl. 102

Vbr. 102

Gtr. 102

B.c. 102

Pno. 102

1.

107

Fl.

Vbr.

Gtr.

B.e.

Pno.

2.

p ————— *f*

ff



112

Fl.

Vbr.

Gtr.

B.e.

Pno.

f

mf

ff

mf

p ————— *f*

p

H Cadenza
ad libitum

Fl. *f* *accelerando*

A flute cadenza section labeled 'H' with dynamic 'f'. The instruction 'accelerando' is placed above the notes. The flute part consists of a series of eighth and sixteenth note patterns.

==

Fl. 123 *rallentando* *a tempo con brio* *pp* *ff*

Flute section starting at measure 123. Dynamics 'pp' and 'ff' are indicated. The instruction 'rallentando' is above the first few notes, and 'a tempo con brio' is above the main melodic line.

==

Fl. 127 *marcato* *molto rit.* *tr* *f*

Flute section starting at measure 127. Dynamics 'f' and 'tr' (trill) are indicated. The instruction 'marcato' is above the first few notes, and 'molto rit.' is above the sustained notes.

==

I *a tempo*

Fl. *p* *sus.* *f*

Vbr. *f*

Gtr. *f*

B.e.

Pno. *mf*

Section I instrumentation includes Flute, Vibraphone, Guitar, Bassoon, and Piano. The piano part has a dynamic marking 'mf'.

Fl. 137

Vbr. 137

Gtr. 137

B.e.

Pno. 137

mf

f

8va

f

8va

≡

Fl. 142

Vbr. 142

Gtr. 142

B.e.

Pno. 142

p

f

p

f

p

(8va)

mf

f

147

Fl.

Vbr.

Gtr.

B.e.

Pno.

Flute and Vibraphone play eighth-note patterns with grace notes. The guitar plays eighth-note chords. Bassoon and piano provide harmonic support. Measure 147 ends with a dynamic **f**.

147

arm. - - - - -

f

mf

f

147

8va - - - - -

f

ff

f



152

Fl.

Vbr.

Gtr.

B.e.

Pno.

Flute and vibraphone play eighth-note patterns with grace notes. The guitar and bassoon play eighth-note chords. The piano provides harmonic support. Measure 152 ends with a dynamic **ff**.

152

ff

f

8va - - - - -

f

ff

f

152

f

f

8va - - - - -

f

f

(8va) -

Fl. 156

Vbr. 156

Gtr. 156

B.e.

Pno. 156



(8va) -

Fl. 160 3 > > ff

Vbr. 160 3 > ff

Gtr. 160 3 > ff 8va -

B.e. > > > ff

Pno. 160 > > ff

160

160

160

160

160

Flauta

DON PEPE BAILA POLKA

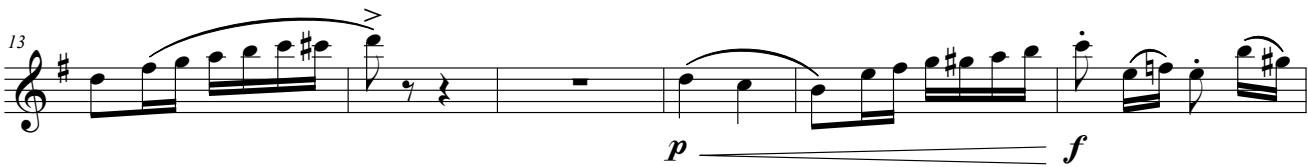
(*Polka*)

Composición y adaptación:
Jesús Emilio González Espinosa.

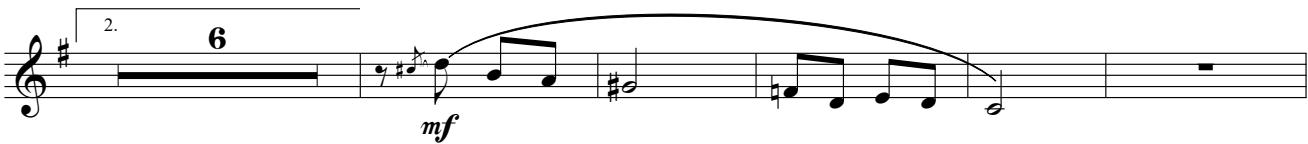
Allegro moderato ($\text{d} = 100$)



A



B



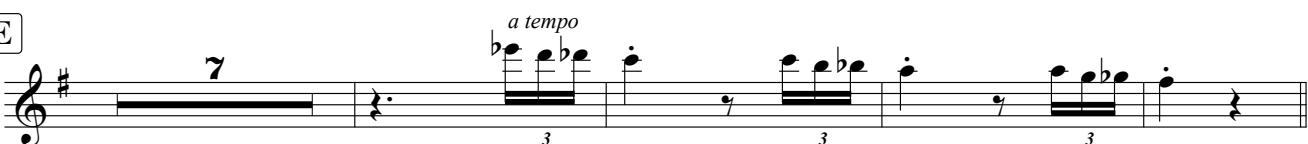
C



D



E



F

3

p *f*

76

p *f*

82

f

4

3

G

giocoso

8va - - -

f

(*8va*) - - -

97

5

1. 6

III

2.

2

f

ff

H

Cadenza

ad libitum

f

accelerando

123

rallentando

a tempo con brio

> pp

molto rit.

ff

127

marcato

f

I

a tempo

3

p *f*

139

145

152

158

(8va)

p

f

ff

ff

DON PEPE BAILA POLKA

(Polka)

Composición y adaptación:
Jesús Emilio González Espinosa.**Allegro moderato (♩ = 100)**

A

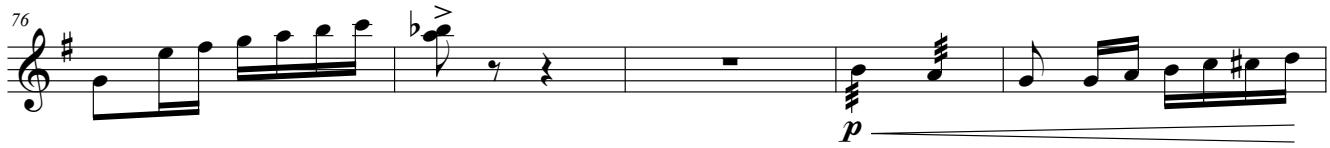
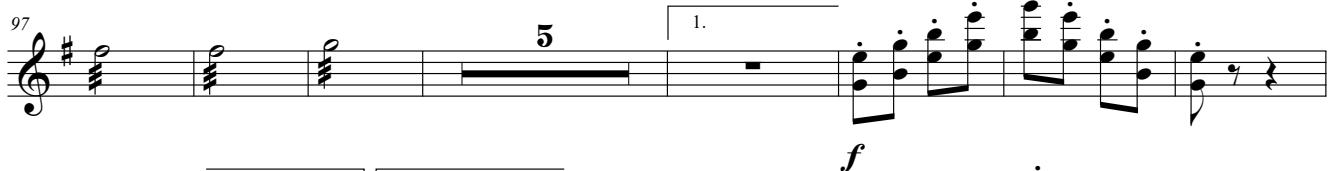
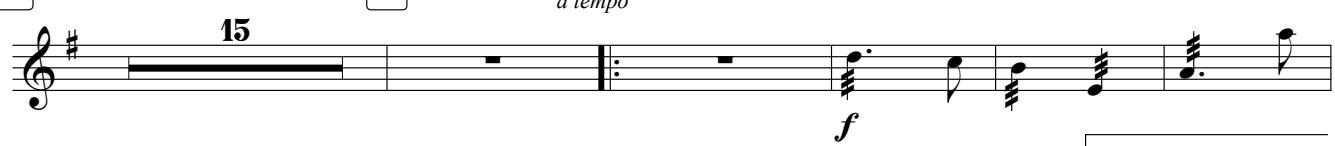
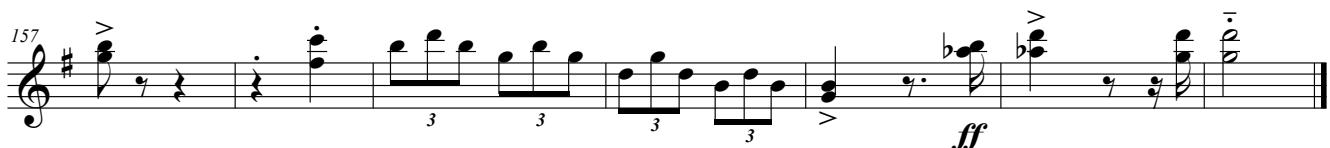
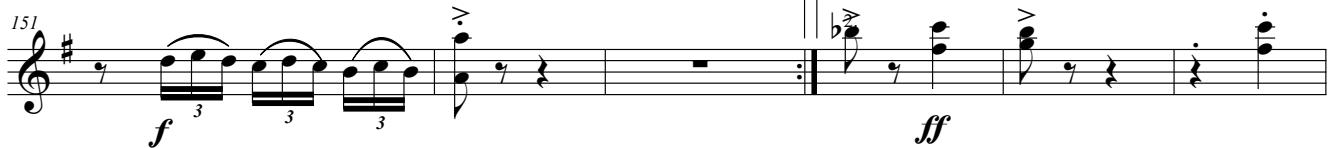
B

C

D

(8va)

E

F**G****H****I***a tempo*

Guitarra

DON PEPE BAILA POLKA

(Polka)

Composición y adaptación:
Jesús Emilio González Espinosa.

Allegro moderato ($\text{♩} = 100$)

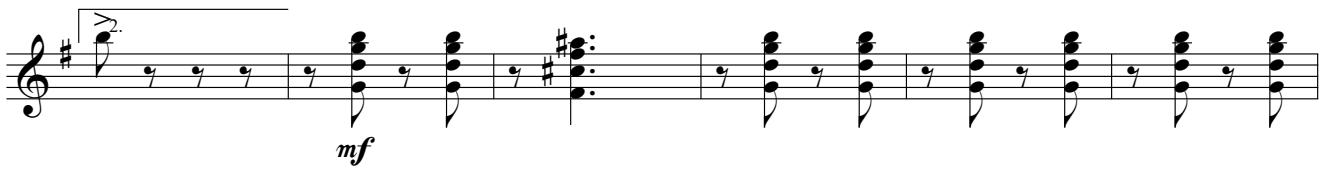
animato



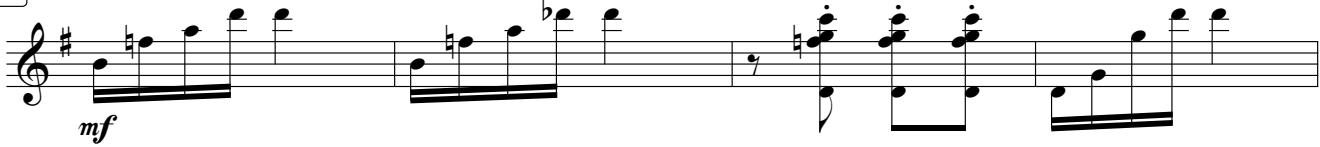
A



B



C



D

2 2

56 **E** 4 *mf*

64 *rit.* *a tempo* 2 **F** *f*

71 *mf*

77 *f* *p* *mf*

83 *f* *arm.* - - - - - *mf* *f*

88 3 3 3 *p*

G

97 *f*

102 1.

106

III 2.

H

I

mf
a tempo

15

f

135

mf

141

f

p

f

148

mf

f

ff 3 3 3

154

f

159

3 3 3

ff

Bajo eléctrico

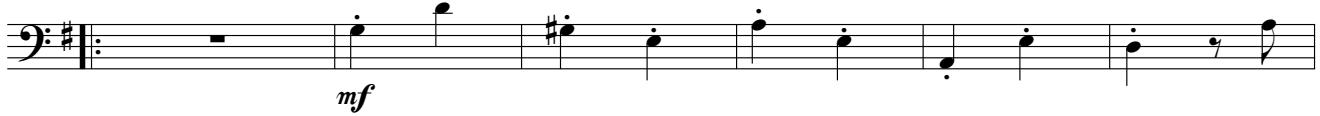
DON PEPE BAILA POLKA

(Polka)

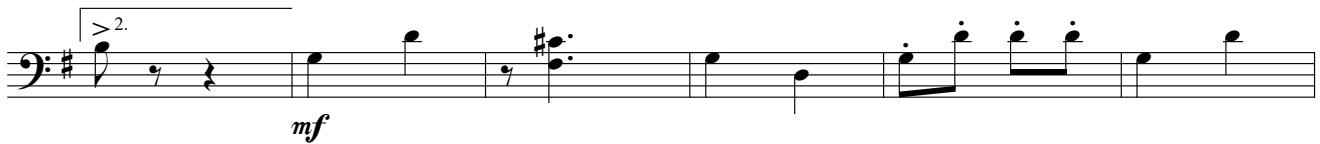
Composición y adaptación:
Jesús Emilio González Espinosa.

Allegro moderato ($\text{♩} = 100$)

A

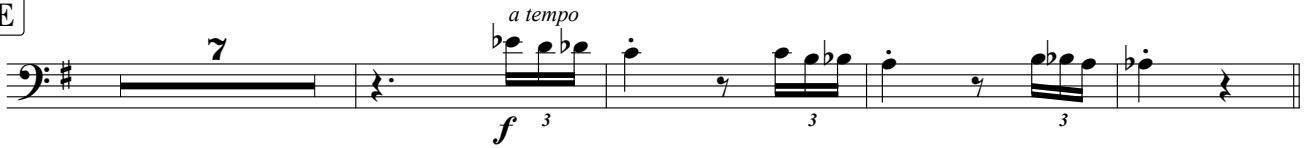
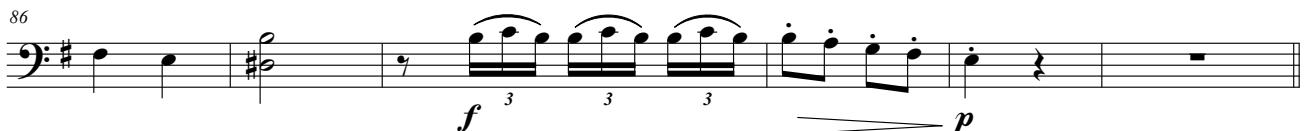


B



C



D**E****F****G**

108 *8va* - - - - | *f* | 2.

H

113 | **I** *a tempo* | 15

138 | *f* | *8va* - - - - | *f* |

143 *(8va)* | *f* | *8va* - - - - | *f* |

148 | *f* 3 3 3 | *8va* - - - - | *f* |

154 | 2. | *f* | *8va* - - - - | *f* |

159 | *ff* | *8va* - - - - | *ff* |

Piano

DON PEPE BAILA POLKA

(Polka)

Composición y adaptación:
Jesús Emilio González Espinosa.

Allegro moderato ($\text{♩} = 100$) $8^{\text{va}} - - -$

A

II

17

22

(8^{va})

B

C

Musical score for piano showing measures 4-7. The score consists of two staves: treble and bass. Measure 4 starts with a whole note followed by a half note. Measure 5 begins with a fermata over a half note, followed by a measure rest. Measure 6 starts with a dotted half note, followed by a measure rest. Measure 7 starts with a dotted half note, followed by a measure rest.

A musical score for piano, page 10, system 45. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. The music includes various note heads, stems, and rests, with some notes grouped by horizontal beams and others by vertical stems. There are also several rests indicated by short vertical lines.

D

A musical score for piano, featuring two staves. The top staff is in treble clef and has a key signature of one sharp (F#). It contains four measures of music, each consisting of a single quarter note. The bottom staff is in bass clef and has a key signature of one sharp (F#). It also contains four measures of music, each consisting of a single quarter note.

53

E

62

a tempo

3

F

73

77

8va - - - -

81

8va - - - -

(8^{va}) - - - -

85

90

G

4

4

mf

98

103

107

III 2.

p

115

H **I** *a tempo*

15 **15**

133

mf

138

f

8va--

143

mf

f

148

8va-

8va

154

f

8va--

159

ff