

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

VOZ

FLUTE (SOLO)

SOP SAX

ALTO SAX 1

ALTO SAX 2

TEN. SAX 1

TEN. SAX 2

BARIT. SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

FLUGELHORN

TROMBONE 1

TROMBONE 2

TROMBONE 3

PIANO

BASS

PERC

DRUMS

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVID GHIgliORDINI

BOLERO

♩ = 80

FLUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAXOPHONE

TP 1

TP 2

TP 3

FLUGEL

TROMBONE 1

TROMBONE 2

TROMBONE 3

VOICE

PIANO

ACOUSTIC BASS

DRUM SET

CONGAS

10

VOCE LIBERAMENTE

SOLOING CON VOCE LIBERAMENTE

SOLOING SAX

BOLERO

♩ = 80

VOCE LIBERAMENTE

CONTIGO EN LA DISTANCIA

40

FL.

ALTO SAX. 1

ALTO SAX. 2

TEN. SAX. 1

TEN. SAX. 2

BARI. SAX.

TP.T. 1

TP.T. 2

TP.T. 3

FLUG.

TBN.1

TBN.2

TBN.

VOICE

PNO.

A. BASS

DR.

CONGAS

ALTO SOLO

5

Chord progression: Eb9(#11), Fm7, F#9, Fm7, Bb7(b9), Eb6, Fm7, F#o7, Eb/G, Fm7, F#m7, Fm7, Bb7, 50, Db6, Eb6, Ab7, G7.

Chord progression: Fm7, F#9, Fm7, Bb7(b9), Eb6, Fm7, F#o7, Eb/G, Fm7, F#m7, Fm7, Bb7, Db6, Eb6, Ab7, G7.

Chord progression: C7(b13), Fm7/Bb, Fm7(b5)/Bb, Db9, Db7(ADD13), D7(b9), Eb9, Eb9(#11), Fm7, F#9, Fm7, Bb7(b9), Eb6, Fm7, F#o7, Eb/G, Fm7, F#m7, Fm7, Bb7, Db6, Eb6, Ab7, G7.

Chord progression: C7, Fm7/Bb, Bb7(b9), Db9, Eb9, Eb9(#11), Fm7, F#9, Fm7, Bb7(b9), Eb6, Fm7, F#o7, Eb/G, Fm7, F#m7, Fm7, Bb7, Db6, Eb6, Ab7, G7.

Chord progression: D9, D9 TO SOLO.

(G)

70

(H)

7

FL.

ALTO SAX. 1

ALTO SAX. 2

TEN. SAX. 1

TEN. SAX. 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

FLUG.

TBN.1

TBN.2

TBN.

VOICE

PNO.

A. BASS

DR.

CONGAS

(D)

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

BOLERO ♩ = 80

8 10

2-9

7 *VR* LIBERAMENTE A TEMPO 2 (A) 8

11-17 18-19 20-27

(B) 4 3 *mf* 3

28-31

(C) 2 3 40-41

E_b9(#11) (D) *F#7(b9)* *F#9* *F_m7* *B_b7(b9)* *E_b6* *F_m7* *F#07* *E_b/G*

F_m7 *F#m7* *F_m7* *B_b7* 50 *D_b6* *E_b6* *A_b7* *G7*

(E) *C_m7* *D7(b9)* *A_b9(#11)* *G_m7* *C7(sus4)* *E_b7(b9)* *F_m7*

B_b9(ADD13) *D7(b13)* *D_b7(b9)* *C7* (F) 8

60-67

(G) 8 (H) 8 (I) 8

68-75 76-83 84-91

ALTO SAX 1

CONTIGO EN LA DISTANCIA

BOLERO

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

♩ = 80

4/4

Dm7/G **FILL** 10 **G⁹(ADD13)** **G⁷(^b13/₉)**

Dm7 **VOCE LIBERAMENTE** **C[#](^b6)** **Dm7** **G⁷** **C⁶**

SOLOING CON VOCE LIBERAMENTE **E⁷** **A^m6** **D¹³** **A⁷** **G⁷**

(A) 8 **(B)** 6 **mf**

20-27 28-33

(C) 2 40-41

(D) **D⁷** **D[#]7** **D[#]9** **Dm7** **G⁷(^b9)** **C⁶** **Dm7** **D[#]7** **C/E**

Dm7 **D[#]m7** **Dm7** **G⁷** 50 **B^b6** **C⁶** **F⁷** **E⁷**

(E) **A^m7** **B⁷(^b9)** **F⁹([#]11)** **E^m7** **A⁷(SUS⁴)** **E^b7(^b9)** **Dm7** **G⁹(ADD13)**

B⁷(^b13) **B^b7(^b9)** 60 **(F)**

2

ALTO SAX 1

64-67

70

(G)

(H)

80

(I)

90

88-89

f

p

mf

f

Detailed description: This musical score is for the Alto Saxophone 1 part, spanning measures 64 to 90. The key signature has one flat (B-flat). The score is written on five staves. Measure 64-67 is a whole rest. Measure 70 is a quarter note B-flat. Measure 80 is a quarter note B-flat. Measure 90 is a quarter note B-flat. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics are *f* (forte), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score is marked with (G), (H), and (I) above the staves.

ALTO SAX 2


CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

BOLERO ♩ = 80

TOLERO ♩ = 80

(G)



A musical staff with a treble clef. A whole note G is written on the second line of the staff.

70

(H)

80

(I)

f

2 90

88-89 *p*

mf *f*

Detailed description: This musical score is for the Alto Sax 2 part, spanning measures 70 to 90. It is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into four staves. The first staff (measures 70-74) features a melodic line with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. A double bar line is present after measure 74. The second staff (measures 75-80) begins with a key signature change to two flats (Bb, Eb) and contains a triplet of eighth notes. The third staff (measures 81-86) includes a triplet of eighth notes and a dynamic marking of *f*. The fourth staff (measures 87-90) contains a triplet of eighth notes, a dynamic marking of *mf*, and a final measure with a dynamic marking of *f*. Various performance markings are present, including (H), (I), and measure numbers 70, 80, 88-89, 90, and 2.

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

♩ = 80

BOLERO

8 10

2-9

7 *VASE LIBERAMENTE* *A TEMPO* 2 (A) 8

11-17 18-19 20-27

(B) 6 3 3

28-33 *mf*

(C) 2 40-41

(D) *ALTO SOLO* 8 44-51

(E) 8 60 (F)

52-59

(G) 4 70

64-67

(H)

80

GLISS.

2

TENOR SAX 1

(D)

f

2

88-89

p

90

mf

f

TENOR SAX 2

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLE RO

[illegible]

(C)

2

40-41

[illegible]

(G) 70

The 70th measure of the piece is shown. It begins with a treble clef and a key signature of one flat (B-flat). The measure contains a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The measure is marked with a '70' above the staff.

[illegible]

CONTIGO EN LA DISTANCIA



TENOR SAX 2

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (f) dynamic. The melody is written in a simple, folk-like style. The bottom staff is also a treble clef with a key signature of one flat. It starts with a piano (p) dynamic and includes a 90-degree turn. The melody continues with a mezzo-forte (mf) dynamic and a triplet of eighth notes. The score ends with a final chord and a fermata.

CONTIGO EN LA DISTANCIA

BARITONE SAXOPHONE

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO

8 10

2-9

VIII *LIBERAMENTE* *A TEMPO* 2 (A) 8

11-17 18-19 20-27

(B) 4 3 *mf*

28-31

(C) 2 2 3

36-37 40-41

(D) SOLO 8 (E) 8 60 (F)

44-51 52-59

(G) 4 70

64-67

(H) 80

(I) *f*

2 90 *p* 3 *mf*

88-89

TP 1

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO

8 10

2-9

7 2 8

11-17 18-19 20-27

VASE LIBERAMENTE A TEMPO

(A)

(B) 30

mf

(C) 2 2 3

36-37 40-41

(D) ALTO SOLO 8 (E) 7 3 3

44-51 52-58

60 (F) 4

64-67

(G) 4

68-71

2

TP 1

Musical score for TP 1, measures 80-90. The score is written in treble clef with a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 80-89 are marked with a double bar line and the number 88-89 below. Measure 90 is marked with a double bar line and the number 90 above.

Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Rehearsal marks are indicated by (H) and (I) in circles.

Triplet markings (3) are present in measures 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, and 90.

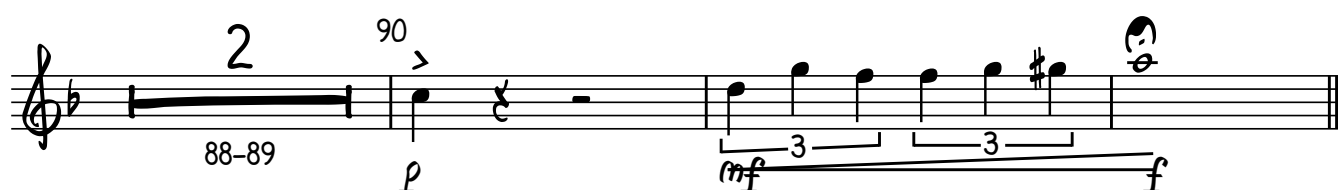
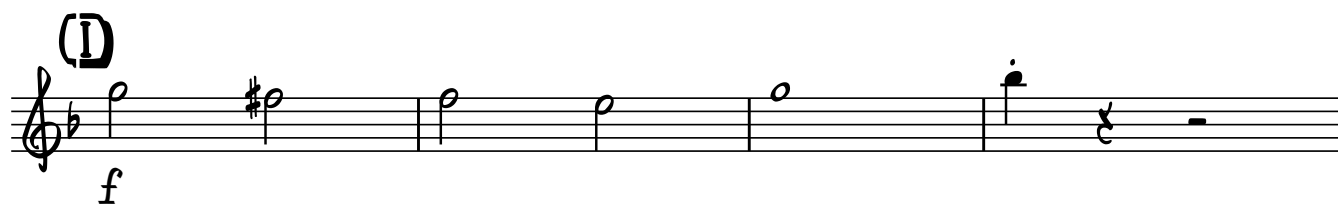
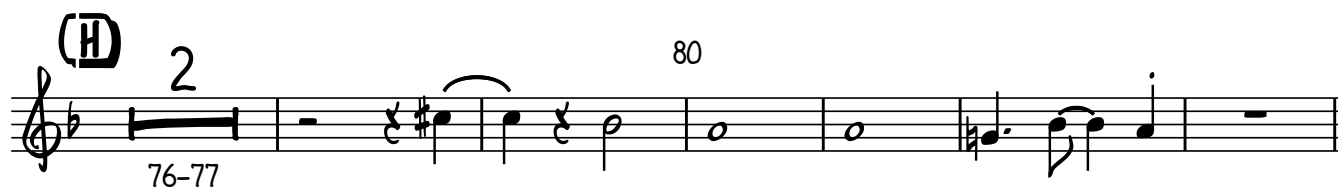
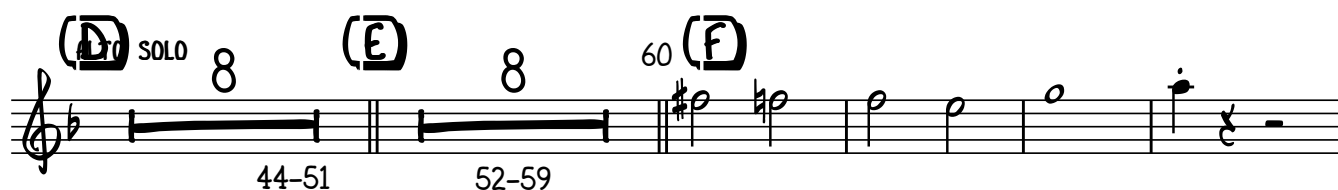
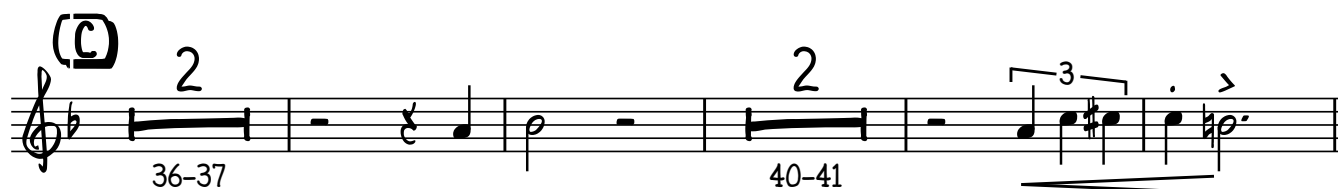
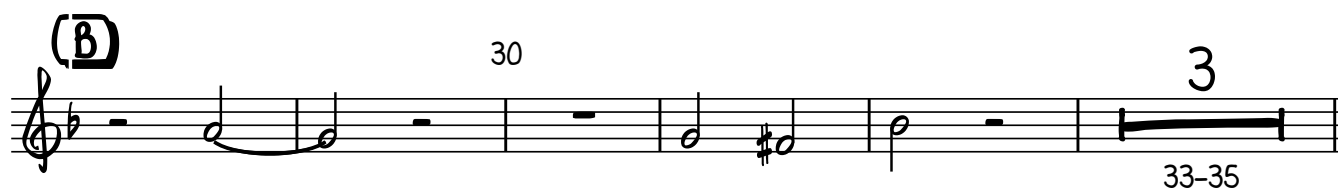
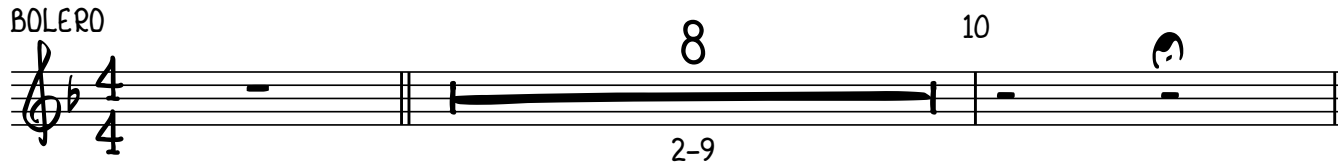
The score ends with a double bar line in measure 90.

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

♩ = 80

BOLERO



CONTIGO EN LA DISTANCIA

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

♩ = 80

BOLERO

8 10

2-9

VOCE LIRICAMENTE A TEMPO

11-17 18-19 20-21

(A) 2 2

(B) 30

mf

(C) 2 2

34-35 36-37

2 3

40-41

(D) SOLO 8 (E) 8 60 (F)

44-51 52-59

(G) 4 4

64-67 68-71

(H) 2 80

76-77

(I)

f

2 90

88-89

p mf f

FLÜGEL

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO

8 10

2-9

VOCE *PIÙ* LENTAMENTE A TEMPO

7 2

11-17 18-19

p

mf

3

30

34-35

2

36-37 40-41

2

3

SOLO

8 8 60

44-51 52-59

4 4

64-67 68-71

80

76-77

f

2 90

88-89

p *mf* *f*

3 3

CONTIGO EN LA DISTANCIA

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

♩ = 80

BOLERO

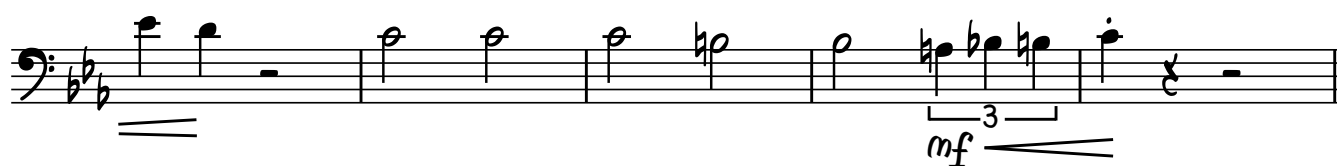
8

10



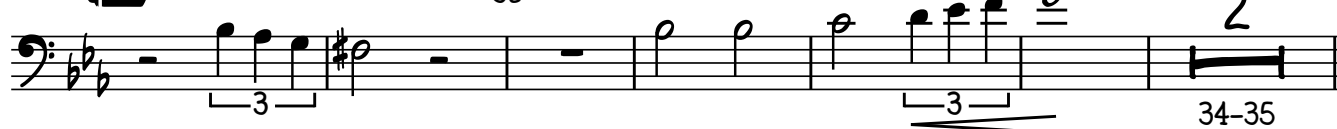

VOCE LIGERAMENTE A TEMPO

(A)



(B)

30



(C)

2

2



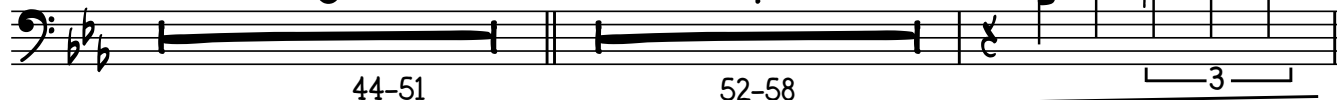
(D)

ALTO SOLO

8

(E)

7



(F)



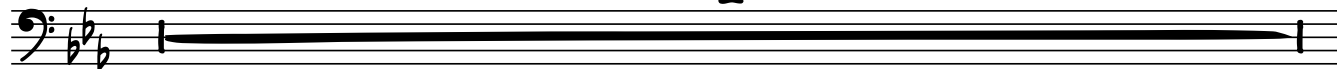
(G)

4



(H)

2



76-77

CONTIGO EN LA DISTANCIA

2

TROMBONE 1

80

(D)

f

90

p

mf

f

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

BOLERO $\text{♩} = 80$

VOCE LIBERAMENTE

A TEMPO

9 7 2

2-10 11-17 18-19

(A) 4

20-23

mf

28 (B)

35 (C)

39 2

40-41

(D) ALTO SOLO 8 (E) 7

44-51 52-58

60 (F)

67 (G) 4

68-71

(H) 2

76-77

78

84

89

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

BOLERO ♩ = 80

VOCE LIBERAMENTE A TEMPO

9 7 2

2-10 11-17 18-19

(A)

4

20-23

mf 3

28

(B)

35

(C)

(D)

ALTO SOLO

2 8

40-41 44-51

(E)

(F)

7

52-58

63

(G)

4

68-71

(H)

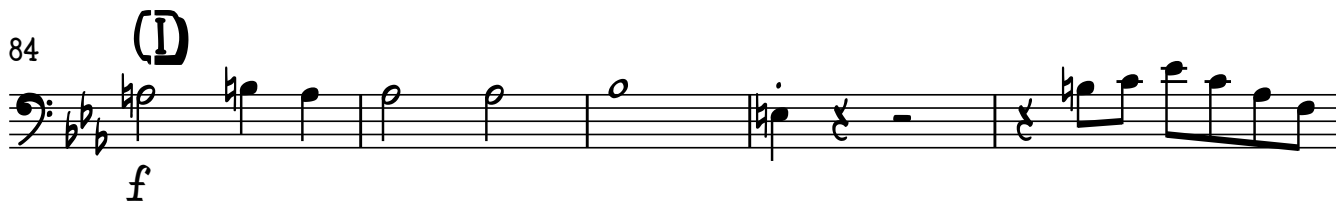
2

76-77

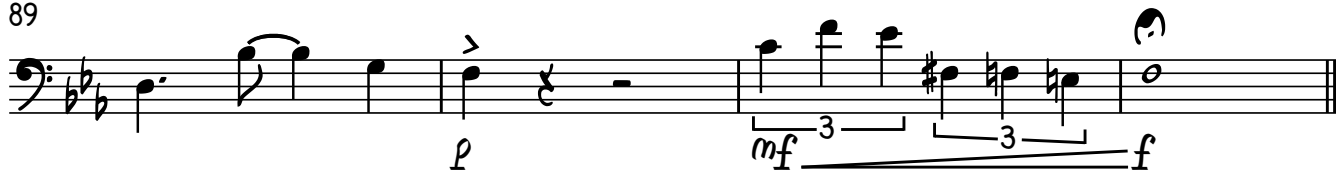
78



84



89



CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

BOLERO ♩ = 80

8 10

2-9

F_m7 VOCE B_b7 E(b6) F_m7 B_b7 E_b6

G7 C_m6 F13 A T_m7 B_b7

(A)

20

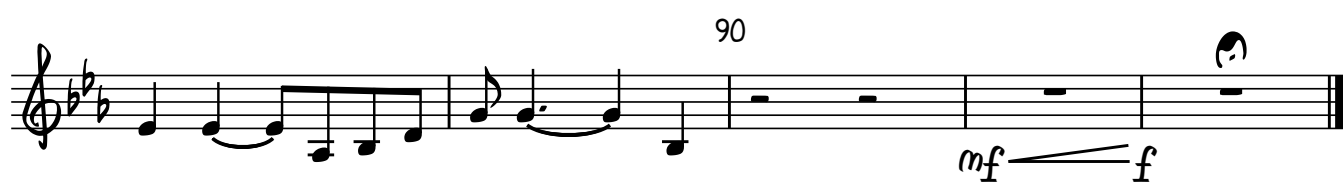
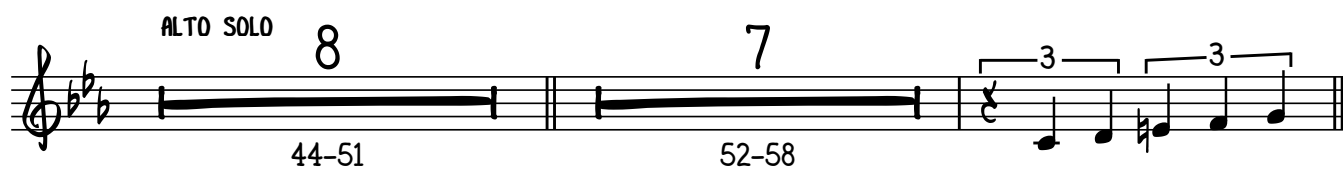
(B)

30

C7 3 3

(C)

40

(D)**(E)** VOICE

PIANO

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

♩ = 80

BOLERO $Bb^{13}(SUS4)$ $A7(SUS4)$ $Ab7(ADD13)$ $D^bMAJ7(\sharp 11)$ Cm^6 $B7(b5)$

$Fm7/Bb$ **SOLOING SAX** 10 $Bb9(ADD13)$ $Bb7(b^{13})$

$Fm7$ **VOCES CLARAMENTE** $E(b6)$ $Fm7$ $Bb7$ $Eb6$

$G7$ Cm^6 F^{13} $F\sharp7/Bb$ **CHORO**

20 **(A)** $Fm7$ $F\sharp9$ $Fm7$ $Bb7(b9)$ $Eb6$ $Fm7$ $F\sharp07$ Eb/G $Fm7(ADD11)$ $F\sharp m7$ $Fm7$ $Bb7(b9)$

D^b6 $F9$ $F\sharp9$ $G9$ $Ab9$ $G7$ **(B)** $Cm7$ $D7(b9)$ $Ab9(\sharp 11)$ 30 $Gm7$

mf

PIANO

2

C7(SUS4) Gb7(b9) Fm7 Bb9(ADD13) D7(b13) Db7(b9) C7

(C) F#m7 B7 Fm7/Bb Bb13 Gm7(b5) C7(b13) Eb7/Bb Fm7(b5)/Bb

(D) Db6% Db7(ADD13) D7(#9) E9 Eb6% Eb6%(#11) F#6% Fm7 Bb7(b9) Eb6 Fm7

NO CHORDS

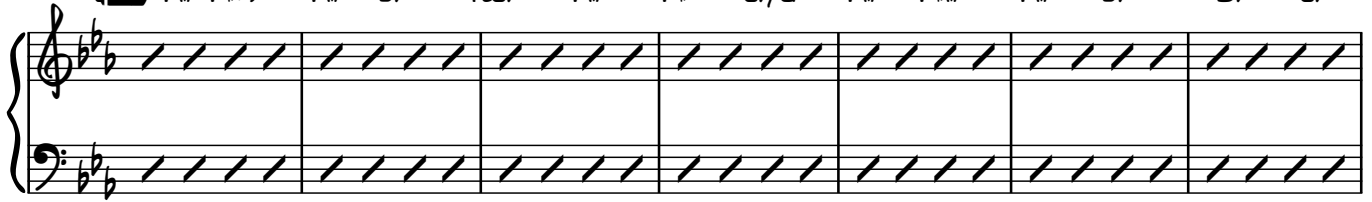
F#o7 Eb/G Fm7 F#m7 Fm7 Bb7 50 Db6 Eb6 Ab7 G7

(E) Cm7 D7(b9) Ab9(#11) Gm7 C7(SUS4) Eb7(b9) Fm7 Bb9(ADD13) D7(b13) Db7(b9)

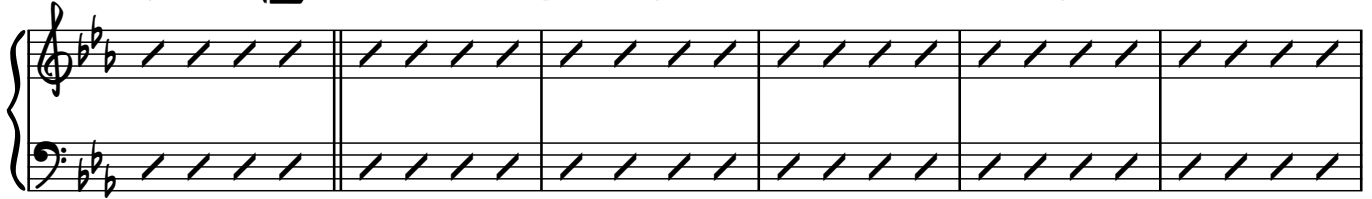
(F) C7 60 F#m7 B7 Fm7/Bb Bb13 Gm7(b5) C7(b9)

Fm7/Bb Fm7(b5)/Bb Ebmaj7(b5) Ebmaj7

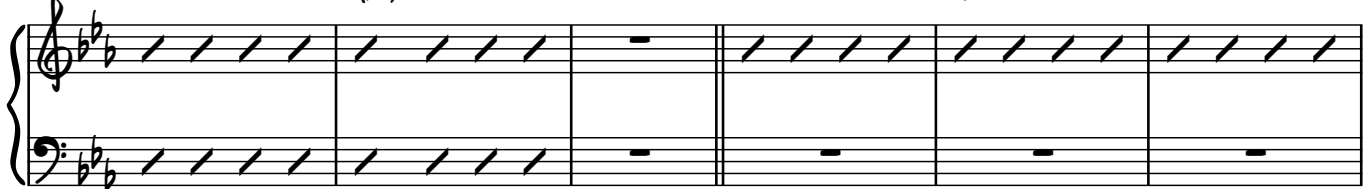
(G) F_m⁷ F[♯]₆ F_m⁷ B_b⁷(b₉) 7CE_b⁶ F_m⁷ F[♯]₀⁷ E_b/G F_m⁷ F[♯]_m⁷ F_m⁷ B_b⁷ D_b⁶ E_b⁶



A_b⁷ G⁷ (H) C_m⁷ D₇(b₉) A_b⁹(#11) G_m⁷ C₇(SUS₄) G_b⁷(b₅) 8C_F_m⁷



B_b⁹(ADD13) D₇(b₉¹³) D_b⁷b₉ C₇(b₉) (I) F[♯]_mF[♯]_m⁷ F_m⁷/B_b B_b¹³ G_m⁷(b₅)



C₇b₉¹³ F_m⁷/B_b F_m⁷(b₅)/B_b 90 D_b⁹ D₉(b₁₃) G₇(b₉) G₇(#11) F₆₉(#11)



ACOUSTIC BASS

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO



CONTIGO EN LA DISTANCIA V.S.

ACOUSTIC BASS

2 (E)



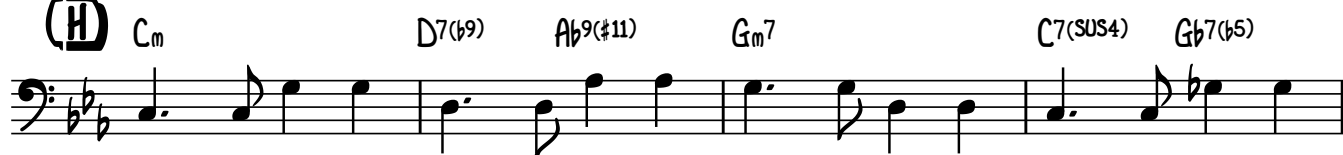
(F)



(G)



(H)



(I)



CONTIGO EN LA DISTANCIA

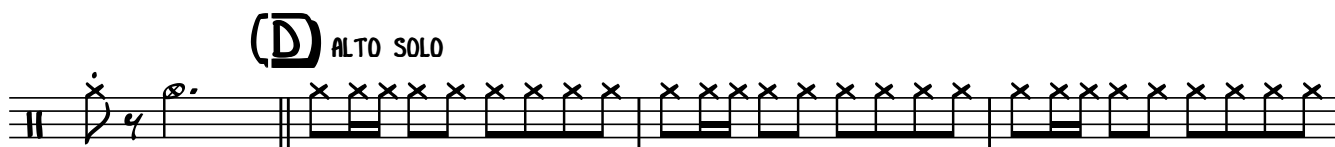
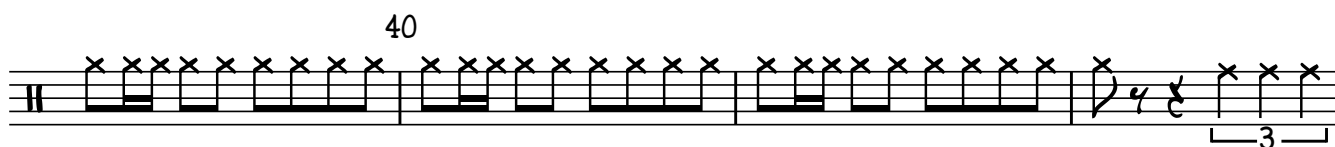
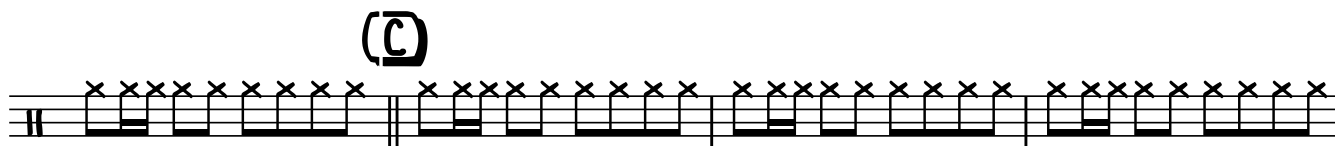
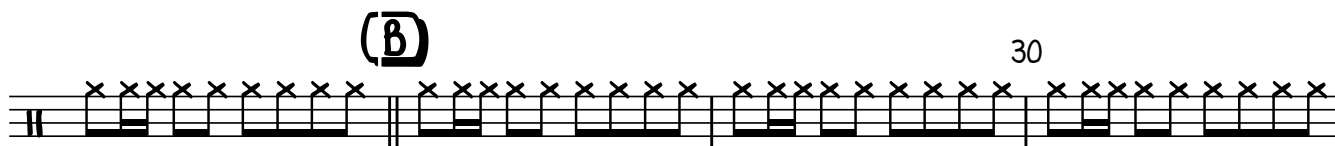
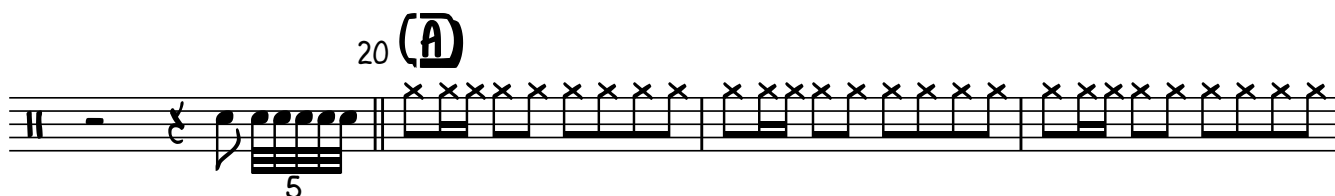
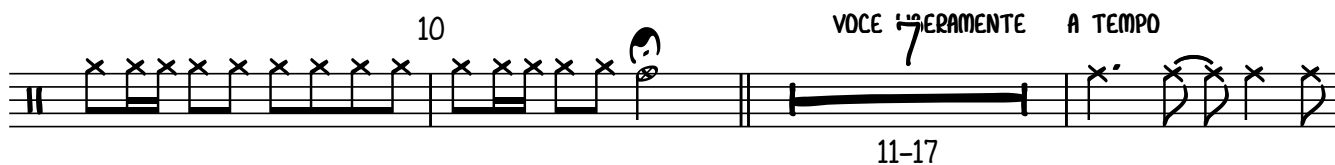
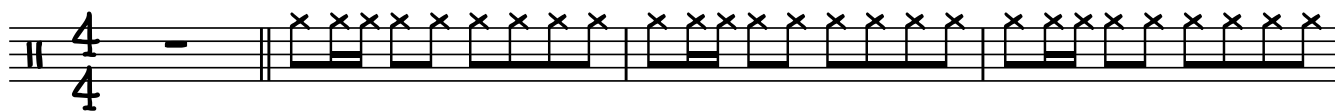
DRUM SET

CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

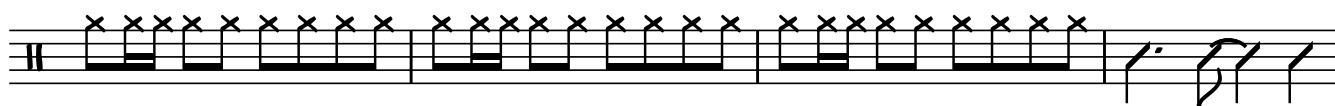
$\text{♩} = 80$

BOLERO

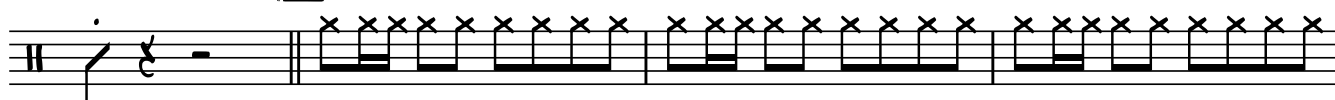


CONTIGO EN LA DISTANCIA V.S.

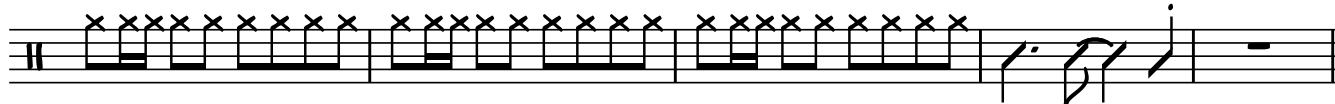
50

**(E)**60 **(F)****(G)**

70

**(H)**

80

**(I)**

90

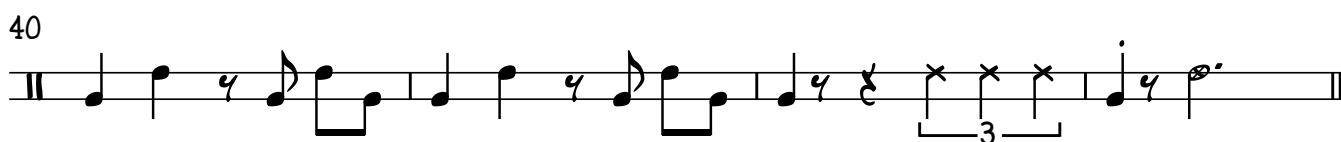
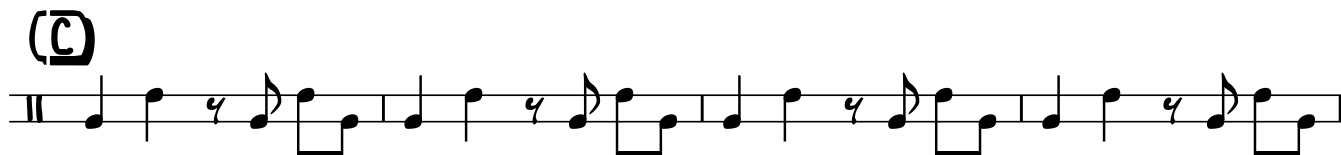
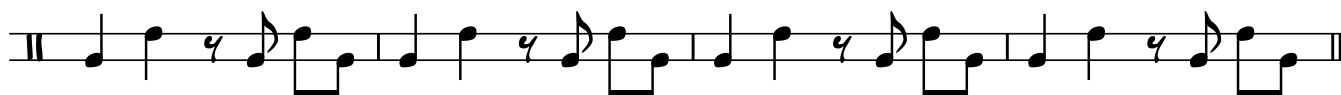
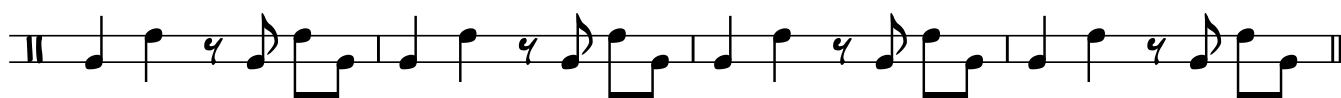
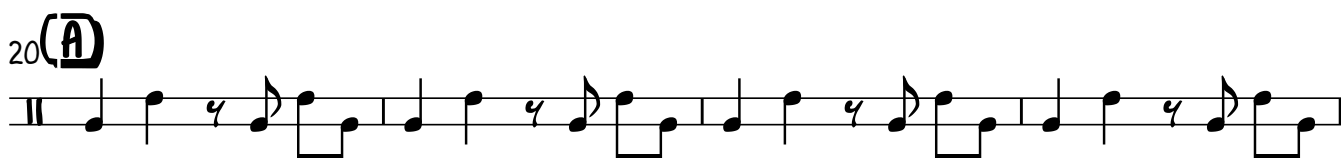
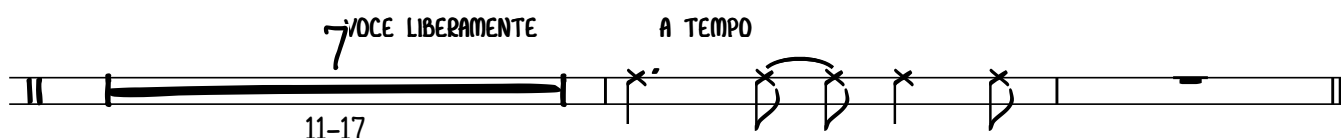


mf $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *f*

CONTIGO EN LA DISTANCIA

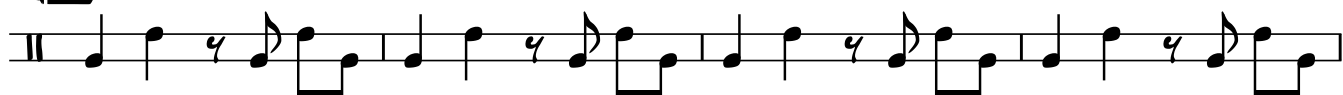
CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

BOLERO ♩ = 80

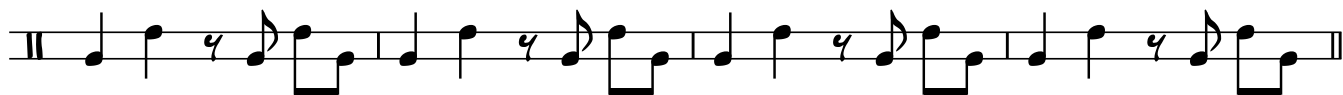
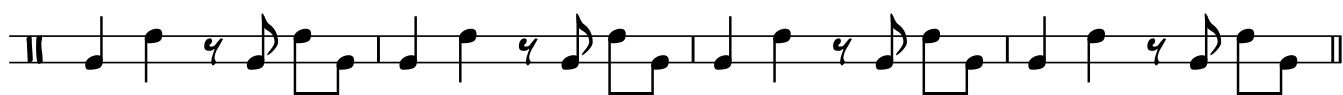
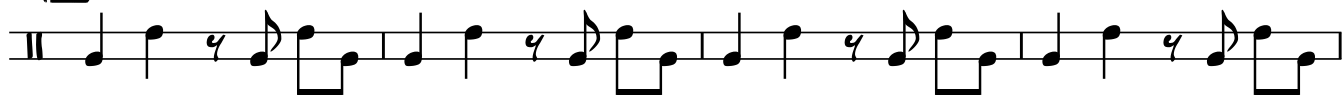
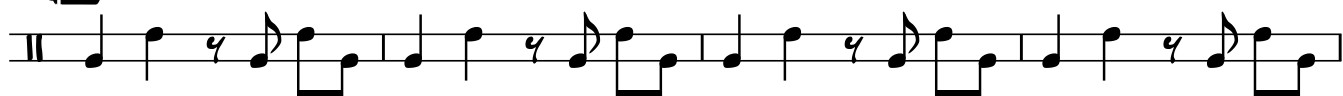


V.S.

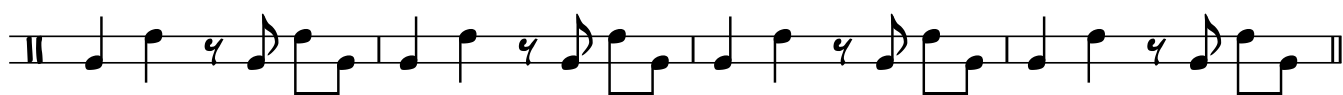
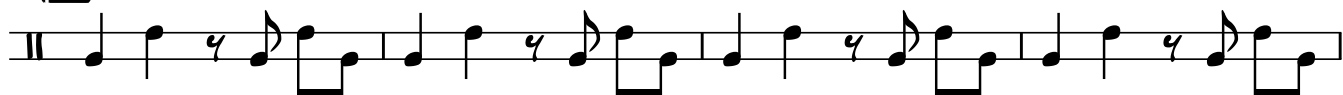
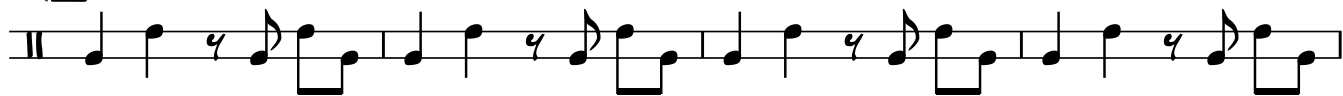
CONTIGO EN LA DISTANCIA

(D) SOLO

50

**(E)**60 **(F)****(G)**

70

**(H)**

80



CONGAS

3

(I)

90

mf *f*