

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

VOC

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 ELVIO GHIGLIORDINI

BOLERO  $\text{♩} = 80$

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

**CONTIGO EN LA DISTANCIA**

10

VOCE LIBERAMENTE

**FILL**

**B<sub>b</sub>9(ADD13) B<sub>b</sub>7(<sup>13</sup>)**

**F<sub>m</sub>7 B<sub>b</sub>13 E<sub>b</sub>6**

**SOLING CON VOCE LIBERAMENTE**

**B<sub>b</sub>13(SUS4)**

**A7(SUS4)**

**A<sub>b</sub>7(ADD13)**

**D<sub>b</sub>maj7(#11)**

**C<sub>m</sub>6**

**B<sub>b</sub>7(B5)**

**F<sub>m</sub>7/B<sub>b</sub>**

**SOLING SAX**

**B<sub>b</sub>9(ADD13)**

**B<sub>b</sub>7(<sup>13</sup>)**

**F<sub>m</sub>7 B<sub>b</sub>13 E<sub>b</sub>6**

**F<sub>m</sub>7/B<sub>b</sub>**

**VOCE LIBERAMENTE**

$\text{♩} = 80$

BOLERO

A TEMPO

(A)

20

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

**(A)**

**A TEMPO**

**CONTIGO EN LA DISTANCIA**

(B)

30

(C)

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

D.

CONGAS

Ab<sup>9</sup> G7 Cm<sup>7</sup> D7(b9) Ab<sup>9(#11)</sup> Gm<sup>7</sup> C7(SUS4) Gb7(b9) Fm<sup>7</sup> Bb9(ADD13) D7(b9) D7(b9) C7 F#m<sup>7</sup> B7 Fm<sup>7/Bb</sup> Bb13 Gm<sup>7(b5)</sup>

G7 Cm<sup>7</sup> D7(b9) Ab<sup>9(#11)</sup> Gm<sup>7</sup> C7(SUS4) Gb7(b9) Fm<sup>7</sup> Bb9(ADD13) D7(b9) D7(b9) C7 F#m<sup>7</sup> B7 Fm<sup>7/Bb</sup> Bb13 Gm<sup>7(b5)</sup>

**(B)**

**(C)**

40

**ALTO SOLO**

E♭<sup>9</sup>(#11) (D) F<sub>m</sub>7 F♯<sub>6</sub> F<sub>m</sub>7 B♭7(♭9) E♭6 F<sub>m</sub>7 F♯07 E♭/G F<sub>m</sub>7 F♯<sub>m</sub>7 F<sub>m</sub>7 B♭7 50 D♭6 E♭6 A♭7 G7

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.

C7(♭13) F<sub>m</sub>7/B♭ F<sub>m</sub>7(♭5)/B♭ D♭<sup>9</sup> D♭7(ADD13) E♭<sup>9</sup> E♭<sup>9</sup>(#11) F<sub>m</sub>7 F♯<sub>6</sub> F<sub>m</sub>7 B♭7(♭9) E♭6 F<sub>m</sub>7 F♯07 E♭/G F<sub>m</sub>7 F♯<sub>m</sub>7 F<sub>m</sub>7 B♭7 D♭6 E♭6 A♭7 G7

NO CHORDS

A. BASS

D. CONGAS

**(D) ALTO SOLO**

CONTIGO EN LA DISTANCIA

(E) C<sub>m</sub>7      D7(b9)      Ab<sup>9</sup>(#11)      G<sub>m</sub>7      C7(SUS4)      G<sub>b</sub>7(b9)      F<sub>m</sub>7      B<sub>b</sub>9(ADD13)      D7(<sup>b13</sup>)      D<sub>b</sub>7(b9)      C7      60 (F)

FL.  
ALTO SAX. 1  
ALTO SAX. 2  
TEN. SAX. 1  
TEN. SAX. 2  
BARI. SAX.

TPT. 1  
TPT. 2  
TPT. 3  
FLUG.  
TB1.  
TB2.  
TB3.

VOICE

PNO.

A. BASS

DE.

CONGAS

C<sub>m</sub>7      D7(b9)      Ab<sup>9</sup>(#11)      G<sub>m</sub>7      C7(SUS4)      G<sub>b</sub>7(b9)      F<sub>m</sub>7      B<sub>b</sub>9(ADD13)      D7(<sup>b13</sup>)      D<sub>b</sub>7(b9)      C7      F<sub>#m</sub>7      B<sup>7</sup>      F<sub>m</sub>7/B<sub>b</sub>      B<sub>b</sub>13      G<sub>m</sub>7(b5)      C7(b9)      F<sub>m</sub>7/B<sub>b</sub>

CONTIGO EN LA DISTANCIA

(G)

70

(H)

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

D.

CONGAS

F<sub>m</sub>7(b5)/B<sub>b</sub>      Ema<sub>17</sub>(b5)      Ebmaj<sub>7</sub>      F<sub>m</sub><sup>7</sup>      F<sup>#9</sup>      F<sub>m</sub><sup>7</sup>      Bb<sub>7</sub>(b9)      Eb<sup>6</sup>      F<sub>m</sub><sup>7</sup>      F<sup>#07</sup>      Eb/G      F<sub>m</sub><sup>7</sup>      F<sup>#m7</sup>      F<sub>m</sub><sup>7</sup>      Bb<sub>7</sub>      D<sup>6</sup>      Eb<sup>6</sup>      Ab<sub>7</sub>      G<sub>7</sub>      C<sub>m</sub>

Bb<sub>7</sub>(b9)      Ema<sub>17</sub>(b5)      Ebmaj<sub>7</sub>      F<sub>m</sub><sup>7</sup>      F<sup>#9</sup>      F<sub>m</sub><sup>7</sup>      Bb<sub>7</sub>(b9)      Eb<sup>6</sup>      F<sub>m</sub><sup>7</sup>      F<sup>#07</sup>      Eb/G      F<sub>m</sub><sup>7</sup>      F<sup>#m7</sup>      F<sub>m</sub><sup>7</sup>      Bb<sub>7</sub>      D<sup>6</sup>      Eb<sup>6</sup>      Ab<sub>7</sub>      G<sub>7</sub>      C<sub>m</sub>

(D)

Fl.

ALTO SAX. 1 GLISS.

ALTO SAX. 2 GLISS.

TEN. SAX. 1 GLISS.

TEN. SAX. 2 GLISS.

BARI. SAX. GLISS.

TPT. 1

TPT. 2

TPT. 3

FLUG.

TBN. 1

TBN. 2

TBN.

VOICE

PNO.

A. BASS

D.

CONGAS

D7(b9)      A♭9(\$11)      Gm7      C7(SUS4)      G♭7(b5)      Fm7      B♭9(ADD13)      D7(\$9)      D♭7b9      C7(b9)      F♯m      F♯m7

D7(b9)      A♭9(\$11)      Gm7      C7(SUS4)      G♭7(b5)      Fm7      B♭9(ADD13)      D7(\$9)      D♭7(b13)      C7      F♯m      B7

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

F<sub>m</sub>7/B<sub>b</sub>      B<sub>b</sub>13      G<sub>m</sub>7(b5)      C7b9b13      F<sub>m</sub>7/B<sub>b</sub>      F<sub>m</sub>7(b5)/B<sub>b</sub>      D66      D9(b13) G7(b5) G7(\$11)      F69(\$11)

F<sub>m</sub>7/B<sub>b</sub>      B<sub>b</sub>13      G<sub>m</sub>7(b5)      C7      F<sub>m</sub>7/B<sub>b</sub>      B<sub>b</sub>7(\$9)

CONFIGO EN LA DISTANCIA

FLUTE

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

BOLERO  $\text{♩} = 80$

8 10  
2-9

V. LIBERAMENTE 7 A TEMPO 2 (A) 8  
11-17 18-19 20-27

(B) 4  
28-31 3 mf

(C) 2  
40-41 3

E♭9(♯11) (D) F#m7 B♭7(b9) E♭6 Fm7 F#07 E♭/G

Fm7 F#m7 Fm7 B♭7 50 D♭6 E♭6 A♭7 G7

(E) Cm7 D7(b9) A♭9(♯11) Gm7 C7(sus4) G♭7(b9) Fm7

B♭9(ADD13) D7(♭13) D♭7(b9) C7 (F) 8  
60-67

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

68-75 76-83 84-91

CONTIGO EN LA DISTANCIA

ALTO SAX 1

# CONTIGO EN LA DISTANCIA

BOLERO

♩ = 80

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

4 4

D<sub>m</sub><sup>7</sup>/G [FILL]

10 G<sup>9(ADD13)</sup> G<sup>7(b9)</sup>

D<sub>m</sub><sup>7</sup> VOCE LIBERAMENTE C<sup>#(b6)</sup>

SOLINO CON VOCE LIBERAMENTE

A<sub>m</sub><sup>6</sup> D<sup>13</sup> A TEMPO G<sup>7</sup>

(A) 8 (B) 6 20-27 28-33 mf

(C) 40-41 3

(D) D<sub>m</sub><sup>7</sup> D<sup>#6</sup> D<sub>m</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>6</sup> D<sub>m</sub><sup>7</sup> D<sup>#7</sup> C/E

D<sub>m</sub><sup>7</sup> D<sup>#m</sup><sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup> 50 B<sub>b</sub><sup>6</sup> C<sup>6</sup> F<sup>7</sup> E<sup>7</sup>

(E) E<sub>m</sub><sup>7</sup> B<sup>7(b9)</sup> F<sup>9(#11)</sup> E<sub>m</sub><sup>7</sup> A<sup>7(SUS)</sup> E<sup>7(b9)</sup> D<sub>m</sub><sup>7</sup> G<sup>9(ADD13)</sup>

B<sup>7(b9)</sup> B<sub>b</sub><sup>7(b9)</sup> 60 (F)

CONTIGO EN LA DISTANCIA V.S.

2

## ALTO SAX 1

(G)

4

70

64-67

—3—



(H)

80



(I)

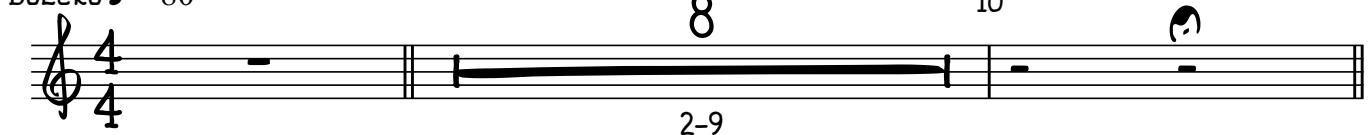


ALTO SAX 2

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

BOLERO  $\text{J} = 80$



VIVE LIBERAMENTE      A TEMPO  
11-17                    18-19                    20-27  
(A)    8

(B)    6  
28-33    mf  
(C)

(C)    2  
38-41

(D)    ALTO SOLO  
44-51

(E)    7  
52-58    60 (F)

(G)    4  
64-67

## ALTO SAX 2

Musical score for Alto Saxophone 2, page 2:

- Staff 1 (Measures 70-75):** Treble clef, key signature of one sharp. Measures 70-75 show eighth-note patterns. Measure 75 ends with a fermata over the first two notes of the next measure.
- Staff 2 (Measures 80-84):** Treble clef, key signature of one flat. Measures 80-84 show eighth-note patterns. Measure 84 ends with a fermata over the first note of the next measure.
- Staff 3 (Measures 80-84):** Treble clef, key signature of one sharp. Measures 80-84 show eighth-note patterns. Measure 84 ends with a fermata over the first note of the next measure.
- Staff 4 (Measures 88-90):** Treble clef, key signature of one sharp. Measures 88-89 show eighth-note patterns. Measure 90 starts with a dynamic *p*, followed by a fermata over the first note of the next measure.

Performance instructions and dynamics:

- (H)**: Located above Staff 1, measure 75.
- (I)**: Located above Staff 3, measure 80.
- f**: Located below Staff 3, measure 80.
- mf**: Located below Staff 4, measure 88.
- 2**: Located above Staff 4, measure 88.
- 88-89**: Located below Staff 4, measure 88.
- 90**: Located above Staff 4, measure 90.

TENOR SAX 1

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO

8 10  
2-9

VIVE LIBERAMENTE 7 2 (A) 8  
11-17 18-19 20-27

(B) 6 28-33 mf

(C) 2 40-41

(D) ALTO SOLO 8 44-51

(E) 8 60 (F) 52-59

4 (G) 70 64-67

(H)

80

CONTIGO EN LA DISTANCIA

2 (I) TENOR SAX 1

*f*

2 88-89 *p* 90

*mf* *f*

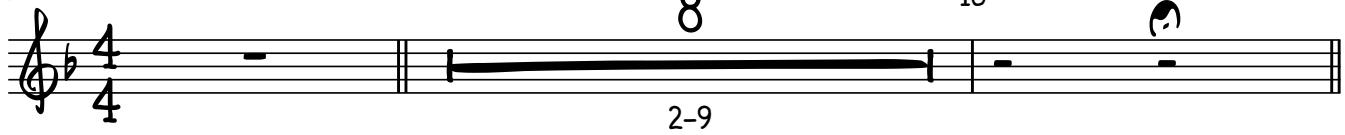
TENOR SAX 2

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO



VASE LIBERAMENTE  
A TEMPO  
11-17      18-19      20-27  
(A)

(B)  
6  
28-33  
mf

(C)  
2  
40-41

(D) ALTO SOLO  
8  
44-51

(E) 8  
52-59  
60 (F) 4  
64-67

(G) 70

(H) 80

(I) 80

CONTIGO EN LA DISTANCIA

2

## TENOR SAX 2

(D)

Musical score for Tenor Saxophone 2, section D, measures 2 and 3.

**Measure 2:** Key signature: one flat. Dynamics:  $f$ ,  $p$ . Articulations: accents on the first note of each measure. Measure 3 begins with a long sustained note followed by a sixteenth-note pattern. Measure 4 starts with a eighth-note followed by a sixteenth-note pattern. Measure 5 ends with a dynamic  $f$ .

Performance instructions: Measure 2 includes a tempo marking of 88-89 BPM and a grace note instruction  $90 >$ . Measure 3 includes dynamics  $p$  and  $mf$ , and articulation markings  $3$  under groups of three notes. Measure 4 includes dynamics  $mf$  and  $3$  under groups of three notes. Measure 5 includes dynamics  $f$ .

BARITONE SAXOPHONE

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO

8 10  
2-9  
7 11-17 18-19 20-27  
(A) 8  
(B) 4 3 28-31  
(C) 2 3 36-37 40-41  
(D) SOLO 8 (E) 8 60 (F)  
44-51 52-59 60 70  
(G) 4 64-67  
(H) 80  
(I)  
f 2 90 3 88-89 P 3 mf 3  
CONTIGO EN LA DISTANCIA

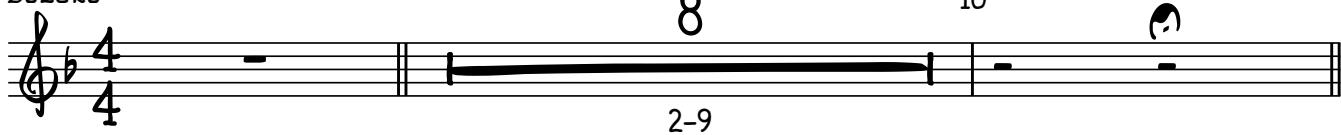
Tp 1

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

♩ = 80

BOLERO



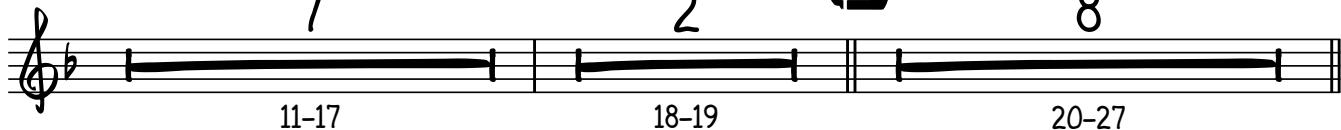
VASE LIBERAMENTE

A TEMPO

2

(A)

8



(B)

30



(C)

2

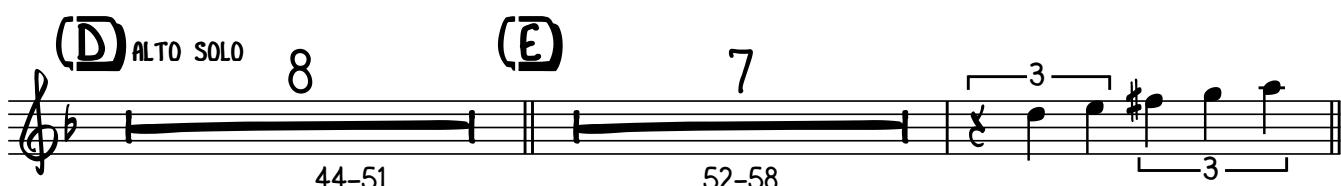


(D) ALTO SOLO

8

(E)

7



(F)

=

4

64-67

(G)

4

68-71

Musical score for TP 1, page 2, featuring five staves of music for voice and piano.

The score consists of five staves:

- Staff 1 (Piano):** Starts with a rest, followed by a series of notes and rests. A measure number "3" is placed under a bracket over the first three measures. The dynamic is  $\textit{p}$ .
- Staff 2 (Voice):** Labeled "(H)". The dynamic is  $\textit{p}$ . The vocal line includes a sustained note with a fermata and a melodic line with eighth-note patterns.
- Staff 3 (Piano):** The dynamic is  $\textit{p}$ . The piano part consists of eighth-note chords.
- Staff 4 (Voice):** Labeled "(I)". The dynamic is  $\textit{f}$ . The vocal line features sustained notes and a melodic line with eighth-note patterns.
- Staff 5 (Piano):** The dynamic is  $\textit{f}$ . The piano part includes a sustained note with a fermata and a melodic line with eighth-note patterns. Measure numbers "2" and "90" are written above the staff. The dynamic  $\textit{p}$  is indicated below the staff. The piano part ends with a dynamic  $\textit{mf}$  and a measure with a "3" overline, followed by a dynamic  $\textit{f}$ .

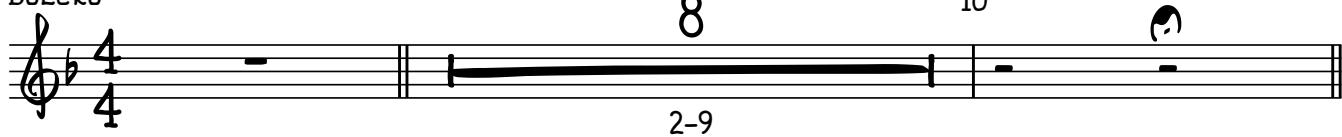
Tp 2

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

 $\text{♩} = 80$ 

BOLERO



VOCE LIBERAMENTE A TEMPO

(B)

(C)

(D) SOLO

(E)

(F)

(G)

(H)

(I)

2

90

CONTIGO EN LA DISTANCIA

Tp 3

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

 $\text{♩} = 80$ 

BOLERO

**(A)** 2 2  
**(B)** 30  
**(C)** 2 2  
**(D)** SOLO 8 8  
**(E)** 60 60  
**(F)** 4 4  
**(G)** 4 4  
**(H)** 2 80  
**(I)** f  
**(J)** 2 90  
 $\text{mf}$  3 3  $f$

FLUGEL

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO

8 10

2-9

VOCE LIBERAMENTE A TEMPO 2 (A)

11-17 18-19  $\rho$

30 2 34-35

(B)  $\text{mf}$

36-37 2 40-41

(C) 2 34-35

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

44-51 52-59

64-67 68-71 (G) 4 80

76-77 (H) 2

(I)  $f$

88-89 2 90  $\rho$   $mf$  3 3  $f$

CONTIGO EN LA DISTANCIA

TROMBONE 1

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

 $\text{♩} = 80$ 

BOLERO

**8**  
2-9

VOCE LIBERAMENTE A TEMPO  
**(A)**  
2  
11-17 18-19 **p**

**(B)**  
30 **2**  
*mf*

**(C)**  
36-37 2 40-41 2  
34-35

**(D) ALTO SOLO** 8 **(E)**  
44-51 7 52-58  
3 3 3 3

**(F)**  
=

**(G)**  
4 68-71 3

**(H)**  
2  
76-77

CONTIGO EN LA DISTANCIA

2

## TROMBONE 1

80

(I)

f

p

90

mf

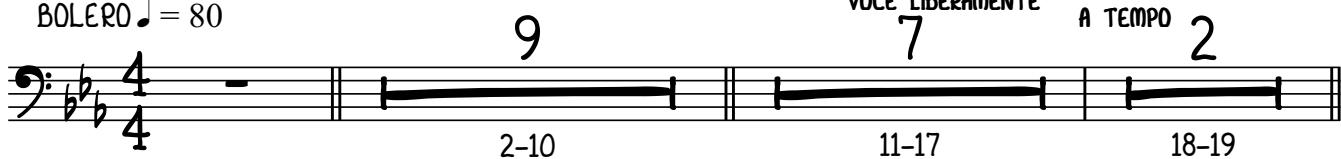
f

TROMBONE 2

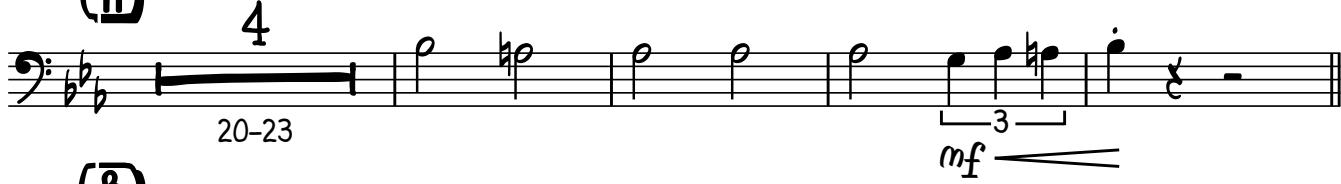
# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

BOLERO  $\text{♩} = 80$



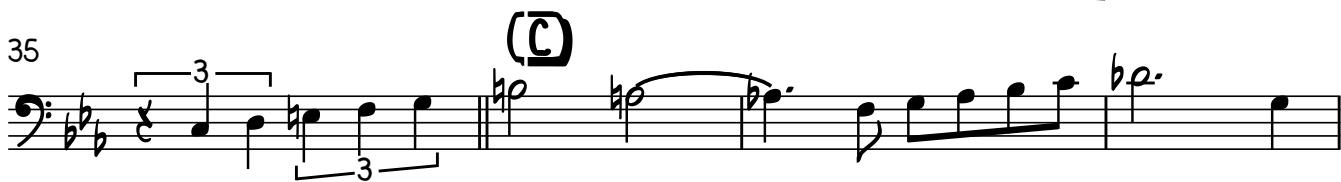
(A)



(B)



(C)



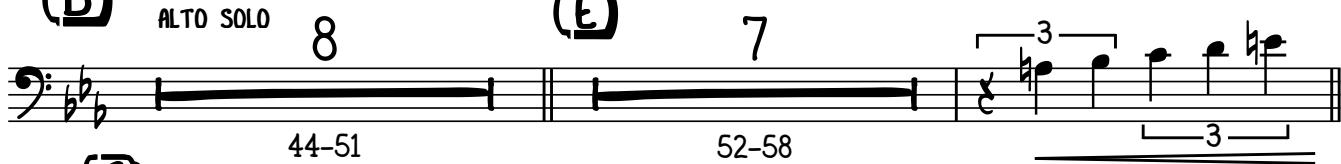
(D)

ALTO SOLO

8

(E)

7



(F)



(G)

4



(H)

2



76-77

CONTIGO EN LA DISTANCIA

## TROMBONE 2

Musical score for Trombone 2, featuring three staves of music:

- Measure 78:** Bass clef, two flats. Notes include eighth and sixteenth notes, with slurs and grace notes. Measure ends with a fermata.
- Measure 84:** Bass clef, one sharp. Dynamics: **f**. Articulation: **(I)**. Measures end with a fermata.
- Measure 89:** Bass clef, two flats. Dynamics: **p**, **mf**, **f**. Measures end with a fermata.

TROMBONE 3

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

BOLERO  $\text{♩} = 80$

The musical score for Trombone 3 consists of eight staves, labeled (A) through (H), each with a unique melodic line. The score is set in 4/4 time with a key signature of two flats. Various dynamics and performance instructions are included:

- Staff (A):** Measures 9, 20-23, and 28. Measure 9 starts with a long note followed by eighth notes. Measure 20-23 includes a dynamic marking *mf* over a sixteenth-note pattern. Measure 28 begins with a rest.
- Staff (B):** Measures 35-40. Includes a dynamic marking *mf* over a sixteenth-note pattern.
- Staff (C):** Measures 41-44. Includes a dynamic marking *p*.
- Staff (D):** Measures 44-51. Labeled "ALTO SOLO". Includes a dynamic marking *p*.
- Staff (E):** Measures 52-58. Includes a dynamic marking *p*.
- Staff (F):** Measures 63-68. Includes a dynamic marking *p*.
- Staff (G):** Measures 68-71. Includes a dynamic marking *p*.
- Staff (H):** Measures 76-77. Includes a dynamic marking *p*.

Performance instructions at the top right include "VOCE LIBERAMENTE A TEMPO" and "2". Measure numbers 9, 20-23, 28, 35, 40-41, 44-51, 52-58, 63, 68-71, and 76-77 are indicated below the staves.

# TROMBONE 3

78

84 (I) *f*

89 *p* *mf* *f*

## VOICE

# **CONTIGO EN LA DISTANCIA**

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

## BOLERO ♩ = 80

8

10

Musical score for 'The Star-Spangled Banner' showing measures 4 through 10. The key signature is F major (one sharp). Measure 4 starts with a half note on the first line. Measures 5-6 show a sustained note across both measures. Measure 7 starts with a half note on the first line. Measure 8 starts with a half note on the first line. Measure 9 starts with a half note on the first line. Measure 10 starts with a half note on the first line.

# Fm<sup>7</sup> VOCE BIS(12)MMENTE

E(b6)

Fm7

Bb7

Eh<sup>6</sup>

G7

C<sub>m</sub><sup>6</sup>

f13

A TEFAROT Bb7

20

(A)

A musical staff in G major (one sharp) and common time. The vocal line consists of ten measures. Measure 1: A dotted half note followed by a half note. Measure 2: A half note followed by a quarter note connected by a curved line. Measure 3: A quarter note followed by a eighth note tied to a sixteenth note. Measures 4-5: A eighth note followed by a sixteenth note tied to another sixteenth note. Measures 6-7: A half note followed by a quarter note. Measure 8: A dotted half note followed by a half note. Measure 9: A half note followed by a quarter note. Measure 10: A half note followed by a quarter note.

{B}

30

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of three flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 starts with a half note followed by a whole note. Measure 12 begins with a half note, followed by a whole note, then a eighth-note triplet group (three eighth notes), and finally a half note.

A musical score for piano in G major (one sharp) and common time. The left hand provides harmonic support with sustained notes and chords. The right hand plays a melodic line consisting of eighth and sixteenth-note patterns. A dynamic marking 'f' (fortissimo) is placed above the first measure. The score includes a key signature change to C major (no sharps or flats) indicated by a 'C' above the staff. Measures 1-4 show a descending melodic line. Measure 5 begins with a forte dynamic. Measures 6-7 show a continuation of the melodic line. Measure 8 concludes with a half note followed by a fermata, indicating a pause or repeat. Measure 9 starts with a forte dynamic and a C7 chord, followed by a bass line consisting of eighth and sixteenth notes.

{C}

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of three flats. Measure 11 begins with a half note on the top staff followed by a half note on the bottom staff. Measure 12 begins with a half note on the top staff followed by a half note on the bottom staff.

40

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes, with several grace notes indicated by small dots before the main notes. The notes are distributed across the first four measures of a five-measure staff. Measure 5 contains a single vertical bar line followed by a short horizontal dash, indicating a continuation of the melody.

CONTIGO EN LA DISTANCIA

2

1

(E) VOICE

**ALTO SOLO**

8

44-51

7

52-58

60

{F}

70

(G)

8

b

1

80

(1)

90

*mf* ————— *f*

CONTIGO EN LA DISTANCIA

PIANO

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

♩ = 80

BOLEO

SOLDING SAX

Fm7 VOCE LIBERAMENTE E(b6)

G7 Cm6 F13 F#7/Bb TEMPO

20 (A) Fm7 F#6 Fm7 Bb7(\$9) Eb6 Fm7 F#7 Eb/G Fm7(ADD11) F#m7 Fm7 Bb7(\$9)

Db6 F9 F#9 G9 Ab9 G7 (B) Cm7 D7(\$9) Ab9(\$11) 30 Gm7

CONTIGO EN LA DISTANCIA V.S.

# PIANO

2

C7(SUS4) G<sub>b</sub>7(b9) F<sub>m</sub>7 B<sub>b</sub>9(ADD13) D7(<sub>b</sub>9) D<sub>b</sub>7(b9) C7

(C) F#m7 B7 Fm7/Bb Bb13 Gm7(b5) C7(b13) F#G7/Bb Fm7(b5)/Bb

(D)

D6% D7(ADD13) D7(\$9) E9 Eb6% Eb6%(\$11) <sup>NO CHORDS</sup> SOLO F#6% Fm7 Bb7(b9) Eb6 Fm7

F#07 Eb/G Fm7 F#m7 Fm7 Bb7 50 D6% Eb6 Ab7 G7

(E) Cm7 D7(b9) Ab9(\$11) Gm7 C7(SUS4) G<sub>b</sub>7(b9) F<sub>m</sub>7 B<sub>b</sub>9(ADD13) D7(<sub>b</sub>9) D<sub>b</sub>7(b9)

C7 3 3 (F) 60F#m7 B7 Fm7/Bb Bb13 Gm7(b5) C7(b9)

Fm7/Bb Fm7(b5)/Bb Emaj7(b5) Ebmaj7

CONTIGO EN LA DISTANCIA

## PIANO

3

**(G)** F<sub>m</sub>7 F<sub>#</sub>69    F<sub>m</sub>7    B<sub>b</sub>7(b9)    70E<sub>b</sub>6    F<sub>m</sub>7    F<sub>#</sub>07    E<sub>b</sub>/G    F<sub>m</sub>7    F<sub>#</sub>m7    F<sub>m</sub>7    B<sub>b</sub>7    D<sub>b</sub>6    E<sub>b</sub>6

A<sub>b</sub>7    G(**H**)    C<sub>m</sub>7    D7(b9)    A<sub>b</sub>9(\$11)    G<sub>m</sub>7    C7(SUS4)    G<sub>b</sub>7(b5)    8CF<sub>m</sub>7

B<sub>b</sub>9(ADD13)    D7(b9<sup>13</sup>)    D<sub>b</sub>7b9    C7(b9)    **(I)**    F<sub>#</sub>mF<sub>#</sub>m7    F<sub>m</sub>7/B<sub>b</sub>    B<sub>b</sub>13    G<sub>m</sub>7(b5)

C7b9b13    F<sub>m</sub>7/B<sub>b</sub>    F<sub>m</sub>7(b5)/B<sub>b</sub>    90 D<sub>b</sub>69    D9(b13) G7(b6) G7(\$11) F69(\$11)

## ACOUSTIC BASS

# **CONTIGO EN LA DISTANCIA**

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO

# ACOUSTIC BASS

2 (E)

Cm7      D7(b9) Ab9(#11) Gm7      C7(SUS4) Gb7(b9) Fm7      Bb9(ADD13)

A bass line in 4/4 time with a key signature of one flat. It consists of eighth and sixteenth note patterns. Chords labeled include Cm7, D7(b9), Ab9(#11), Gm7, C7(SUS4), Gb7(b9), Fm7, and Bb9(ADD13).

(F)

D7(b9)      Db7(b9)      C7      60F#m7      B7      Fm7/Bb      Bb13      Gm7(b5)

A bass line in 4/4 time with a key signature of one flat. It features eighth and sixteenth note patterns. Chords labeled include D7(b9), Db7(b9), C7, 60F#m7, B7, Fm7/Bb, Bb13, and Gm7(b5). A measure contains three eighth-note triplets under a bracket.

C7

Fm7/Bb      Bb7(b9)      Emaj7(b5)      Ebmaj7

A bass line in 4/4 time with a key signature of one flat. It includes eighth and sixteenth note patterns. Chords labeled include Fm7/Bb, Bb7(b9), Emaj7(b5), and Ebmaj7.

(G)

Fm7      F#m6      Fm7      Bb7(b9)      70Eb6      Fm7      F#o7      Eb/G

A bass line in 4/4 time with a key signature of one flat. It consists of eighth and sixteenth note patterns. Chords labeled include Fm7, F#m6, Fm7, Bb7(b9), 70Eb6, Fm7, F#o7, and Eb/G.

Fm7

F#m7      Fm7      Bb7      Db6      Eb6      Ab7      G7

A bass line in 4/4 time with a key signature of one flat. It includes eighth and sixteenth note patterns. Chords labeled include F#m7, Fm7, Bb7, Db6, Eb6, Ab7, and G7.

(H)

Cm      D7(b9)      Ab9(#11)      Gm7      C7(SUS4)      Gb7(b5)

A bass line in 4/4 time with a key signature of one flat. It consists of eighth and sixteenth note patterns. Chords labeled include Cm, D7(b9), Ab9(#11), Gm7, C7(SUS4), and Gb7(b5).

80      Fm7

Bb9(ADD13)      D7(b9)      Db7(b13)      C7

A bass line in 4/4 time with a key signature of one flat. It includes eighth and sixteenth note patterns. Chords labeled include Bb9(ADD13), D7(b9), Db7(b13), and C7.

(I)

F#m      B7      Fm7/Bb      Bb13      Gm7(b5)      C7

A bass line in 4/4 time with a key signature of one flat. It consists of eighth and sixteenth note patterns. Chords labeled include F#m, B7, Fm7/Bb, Bb13, Gm7(b5), and C7.

Fm7/Bb

Bb7(b9)      90      > 3 -      mF      3 f

A bass line in 4/4 time with a key signature of one flat. It includes eighth and sixteenth note patterns. Chords labeled include Fm7/Bb, Bb7(b9), and Gm7(b5). The tempo changes to 90 BPM at the end. Dynamics include >, 3, mF, and 3 f.

CONTIGO EN LA DISTANCIA

## DRUM SET

# **CONTIGO EN LA DISTANCIA**

CESAR PORTILLO DE LA LUZ/ARR ELVIO GHIGLIORDINI

$\text{♩} = 80$

BOLERO

A musical staff with a common time signature (indicated by '4' at the top left) and a key signature of one sharp (indicated by 'F#'). The staff consists of five horizontal lines. It features a rhythmic pattern of eighth-note pairs. The first pair is a rest followed by a sixteenth note. Subsequent pairs consist of a sixteenth note followed by an eighth note. The pattern repeats four times.

20 (A)

5

A horizontal guitar neck diagram showing a 16th-note scale pattern across six strings. The first string has six 'x' marks. The second string has four 'x' marks followed by two thick black bars. The third string has five 'x' marks followed by one thick black bar. The fourth string has four 'x' marks followed by one thick black bar. The fifth string has five 'x' marks followed by one thick black bar. The sixth string has six 'x' marks.

(B) 30

A sixteenth-note scale pattern on a guitar neck. The pattern consists of two octaves of sixteenth notes. The first octave starts with an open string (E) and ends with a sixteenth note on the 12th fret of the B string. The second octave continues from the 12th fret of the B string to the 12th fret of the A string. The pattern is repeated across the neck, with the 12th fret of the E string serving as the starting point for the second octave.

(C)

A musical staff consisting of five horizontal lines and four spaces. The first measure contains 24 eighth notes on the top line. The second measure starts with a bass note on the bottom line, followed by two eighth notes on the top line. The third measure contains three eighth notes on the top line.

(D) ALTO SOLO

A musical staff consisting of five horizontal lines and four spaces. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure begins with a dotted half note followed by a sixteenth note. The second measure begins with a sixteenth note followed by a dotted half note. This alternating pattern of a sixteenth note followed by a dotted half note continues across the remaining measures.

CONTIGO EN LA DISTANCIA V.S.

## DRUM SET

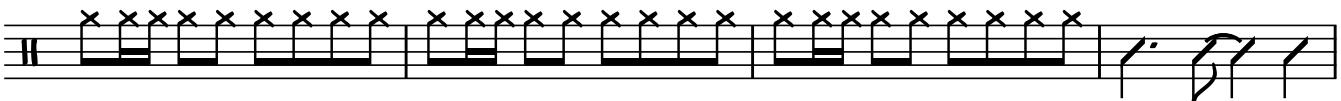
50



(E)



60 (F)



(G)

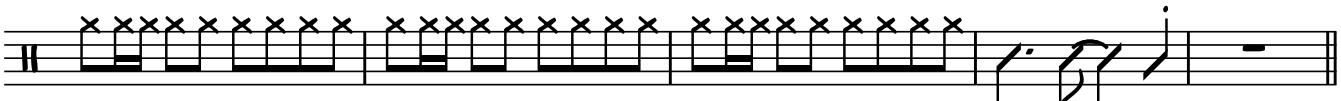
70



(H)



80



(I)



90

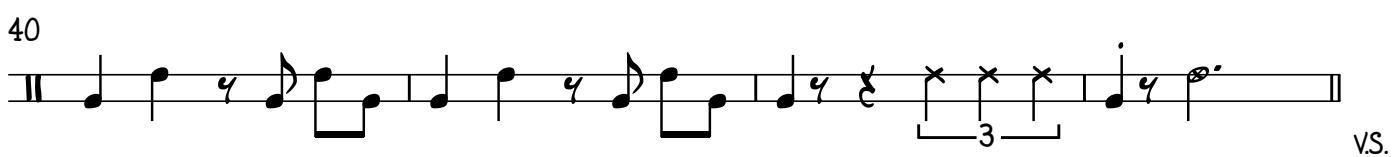
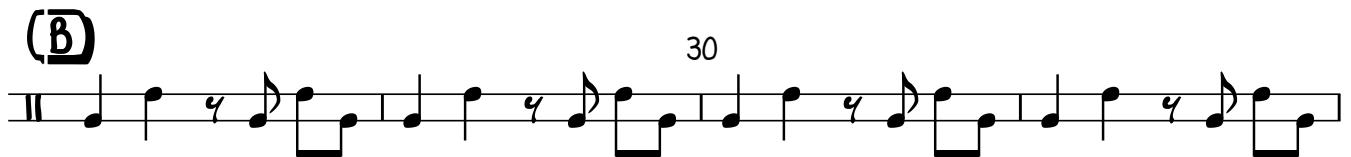
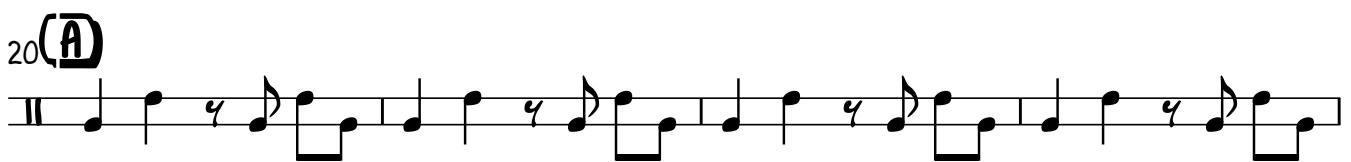
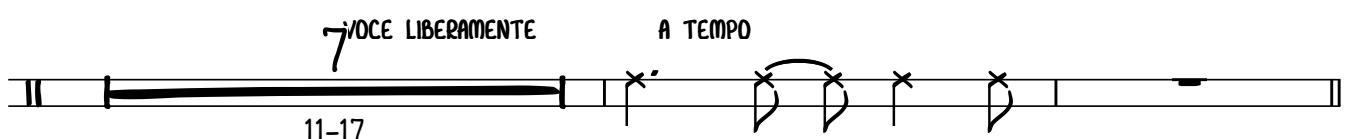


CONGAS

# CONTIGO EN LA DISTANCIA

CESAR PORTILLO DE LA LUZ/ARR. ELVIO GHIGLIORDINI

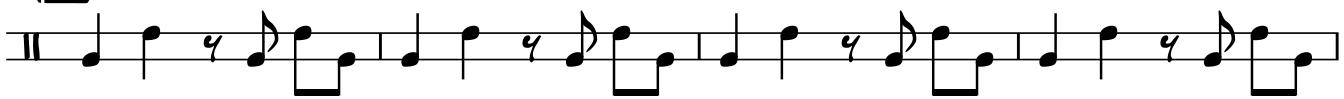
BOLERO  $\text{♩} = 80$



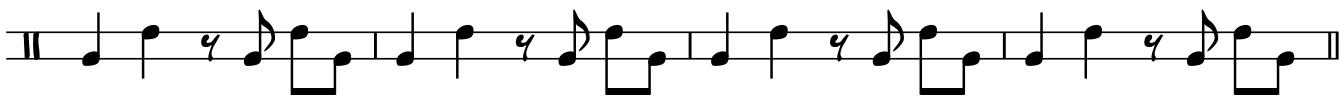
CONTIGO EN LA DISTANCIA

## CONGAS

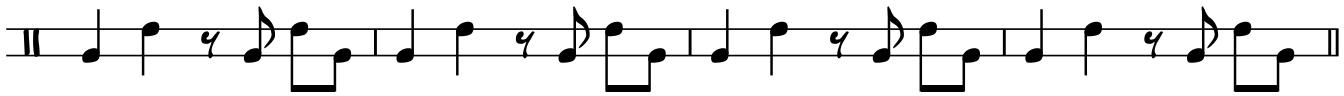
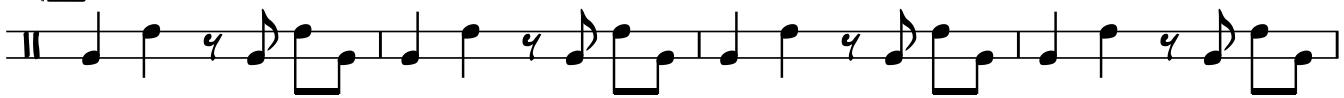
(D) SOLO



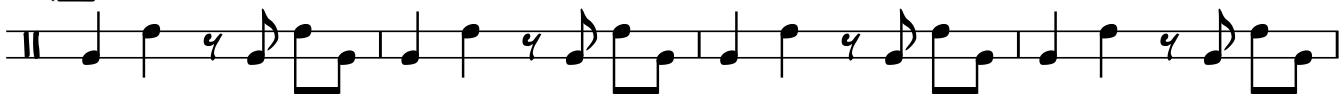
50



(E)

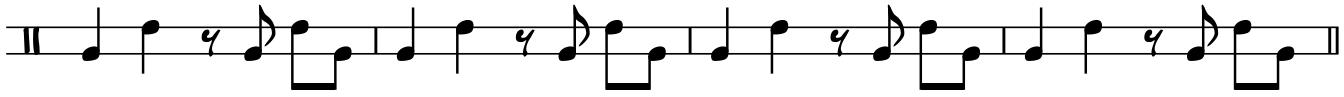
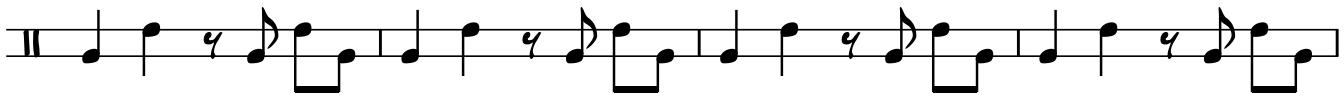


60 (F)

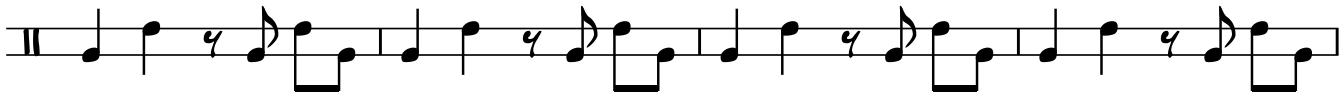


(G)

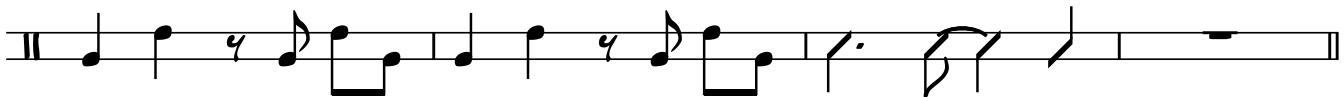
70



(H)



80



# CONGAS

3

(I)

90

91

*mf*  $\overbrace{3}^{\nearrow}$   $\overbrace{3}^{\nearrow}$  *f*