

Ciprianis Concert Band Arranged

JOTA JESUSANTI

Música

Juan I. Peñalva

Arr.: **Jesús C. Urrutia Gracia**

Maximiano Martínez Caño



Para mis buenos amigos “Peroleros”

Ciprianis & Editorial

www.ciprianis.es

Jota Jesusanti

Para mis buenos amigos "Peroleros"

Juan I. Peñalva (Agosto 2013)

Arr: Jesús C. Urrutia Gracia

Maximiano Martínez Caño

Andante

1ª Gaita

2ª Gaita

Flauta *mf*

Oboe *mf*

Requinto

Pral. Clarinete Bb

1º Clarinete Bb

2º Clarinete Bb

3º Clarinete Bb

Soprano Saxofón *mf* Df. Ob.

1º Alto Saxofón *p*

2º Alto Saxofón *p*

Tenor Saxofón *p*

Baritono Saxofón *p*

1ª Horn in F

2ª Horn in F

3ª Horn in F

1ª Trompeta Bb

2ª Trompeta Bb

1º Trombón

2º Trombón

3º Trombón

Bombardino

Tuba *p* Df. S.B.

Timbal

Andante

Caja

Bombo y platos

24

1^o Gt.
2^o Gt.
Fl.
Ob.
Rq.
Pral. Cl.
1^o Cl.
2^o Cl.
3^o Cl.
S. Sax.
1^o A. Sax.
2^o A. Sax.
T. Sax.
B. Sax.
1^o Hn.
2^o Hn.
3^o Hn.
1^o Tpt.
2^o Tpt.
1^o Tbn.
2^o Tbn.
3^o Tbn.
Bmb.
Tba.
Timb.
Caja.
BB&Pl.

35

1. 2.

1^o Gt.
2^o Gt.
Fl.
Ob.
Rq.
Pral. Cl.
1^o Cl.
2^o Cl.
3^o Cl.
S. Sax.
1^o A. Sax.
2^o A. Sax.
T. Sax.
B. Sax.
1^o Hn.
2^o Hn.
3^o Hn.
1^o Tpt.
2^o Tpt.
1^o Tbn.
2^o Tbn.
3^o Tbn.
Bmb.
Tba.
Timb.
Caja.
BB&Pl.

46

1^o Gt.
2^o Gt.
Fl.
Ob.
Rq.
Pral. Cl.
1^o Cl.
2^o Cl.
3^o Cl.
S. Sax.
1^o A. Sax.
2^o A. Sax.
T. Sax.
B. Sax.
1^o Hn.
2^o Hn.
3^o Hn.
1^o Tpt.
2^o Tpt.
1^o Tbn.
2^o Tbn.
3^o Tbn.
Bmb.
Tba.
Timb.
Caja.
BB&Pl.

mf
mf
p
p
mf
p
p
p
p
mf
mf
p
p
p
p
p
p

67

1st Gt.
2nd Gt.
Fl.
Ob.
Rq.
Pral. Cl.
1^o Cl.
2^o Cl.
3^o Cl.
S. Sax.
1^o A. Sax.
2^o A. Sax.
T. Sax.
B. Sax.
1st Hn.
2nd Hn.
3rd Hn.
1st Tpt.
2nd Tpt.
1^o Tbn.
2^o Tbn.
3^o Tbn.
Bmb.
Tba.
Timb.
Caja.
BB&Pl.

Jota Jesusanti

Andante **12** **5** **Tiempo de Jota** ♩

25

34

42

50

⊕ COPLA

59

69

76

A TEMPO

DE ♩
a ♩
y Salta

Jota Jesusanti

Para mis buenos amigos "Peroleros"

Juan I. Peñalva (Agosto 2013)
Arr: Jesús C. Urrutia Gracia/
Maximiano Martínez Caño

Andante
mf

11
accell.
mf

Tiempo de Jota

21

32

41

51
COPLA

64

75
A TEMPO
mf

DE
a
y

Salta

f

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Juan I. Peñalva (Agosto 2013)
Arr: Jesús C. Urrutia Gracia/
Maximiano Martínez Caño

Oboe

Andante

2 *mf*

12 *mf* **accl.** **Tiempo de Jota** $\frac{3}{8}$

23 *mf*

33 *mf*

43 *mf*

52 *mp* **COPLA** $\frac{3}{8}$

66 *mp* **4** **2**

75 *mf* **A TEMPO** $\frac{3}{8}$ **f**

DE * a y Salta

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Requinto

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Tiempo de Jota

2
accel.
mf

Andante
12

24

35

45

COPLA

2

3

mp

69

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Juan I. Peñalva (Agosto 2013)
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Pral. Clarinete B \flat

Andante
12

Tiempo de Jota

COPLA

A TEMPO

DE
a
y
Salta



1º Clarinete Bb

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Andante
12

Tiempo de Jota

accel.

§

22

34

44

55

COPLA

68

75

A TEMPO

DE §
a §
y
Salta

2º Clarinete B \flat

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Maximiano Martínez Cano

Andante

12

2 **accl.**

Tiempo de Jota



25

35

47

57

69

DE \$
a
y Salta

A TEMPO

3° Clarinete B \flat

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Andante

11

accell.

Tiempo de Jota

§

mf

22

33

45

54

☉ COPLA

66

75

DE §

a ☉

y ☉

Salta

f

Soprano Saxofón

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Andante
2

Df. Ob

accel.

Tiempo de Jota

COPLA

A TEMPO

DE §
a
y Salta

Jota Jesusanti

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Juan I. Peñalva (Agosto 2013)
Ar: Jesús C. Urrutia Gracia/
Maximiano Martínez Caño

Andante

Musical staff 1-12, starting with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The music begins with a piano (*p*) dynamic. The notes are mostly quarter and eighth notes with rests.

accell.

Tiempo de Jota

Musical staff 13-23, continuing from staff 12. The tempo changes to 'Tiempo de Jota'. The music becomes more rhythmic with eighth and sixteenth notes. A mezzo-forte (*mf*) dynamic is indicated. A repeat sign with first and second endings is present at the end of the staff.

24

Musical staff 24-33, continuing the piece. It features a mix of eighth and sixteenth notes with some rests. A mezzo-forte (*mf*) dynamic is maintained.

34

Musical staff 34-45, continuing the piece. It includes a first and second ending bracket. The music consists of eighth and sixteenth notes.

46

Musical staff 46-54, continuing the piece. It features a first and second ending bracket. The music consists of eighth and sixteenth notes.

COPLA

55

Musical staff 55-66, labeled 'COPLA'. It features a mezzo-forte (*mf*) dynamic and includes a first and second ending bracket. The music consists of eighth and sixteenth notes.

67

Musical staff 67-73, continuing the piece. It features a first and second ending bracket. The music consists of eighth and sixteenth notes.

74

Musical staff 74-80, continuing the piece. It features a first and second ending bracket. The music consists of eighth and sixteenth notes. The piece concludes with a forte (*f*) dynamic.

A TEMPO

DE

a

a

a

a

a

a

a

a

a

a

a

mf

f

Salta

y

y

y

y

y

y

y

y

y

y

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Andante

Musical staff 1: Andante section, measures 1-12, starting with a piano (*p*) dynamic.

13

Tiempo de Jota

Musical staff 2: Tempo de Jota section, measures 13-23, starting with mezzo-forte (*mf*) dynamic and "accell." marking.

24

Musical staff 3: Tempo de Jota section, measures 24-34, featuring a forte (*f*) dynamic marking.

35

Musical staff 4: Tempo de Jota section, measures 35-49, featuring first and second endings.

50

Musical staff 5: COPLA section, measures 50-62, starting with piano (*p*) dynamic.

63

Musical staff 6: COPLA section, measures 63-72, featuring first and second endings.

73

Musical staff 7: A TEMPO section, measures 73-80, starting with mezzo-forte (*mf*) dynamic and ending with forte (*f*) dynamic.

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Tenor Saxofón

Andante

Musical notation for measures 1-12, starting with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Andante' and the dynamics are 'p' (piano). The melody consists of eighth and quarter notes.

13

accell.

Tiempo de Jota

Musical notation for measures 13-25, marked 'Tiempo de Jota' with a double bar line and repeat sign. The dynamics are 'mf' (mezzo-forte). The tempo is noticeably faster than the previous section.

26

Musical notation for measures 26-36, marked with a dynamic of 'f' (forte). The melody features eighth notes and quarter notes with slurs and accents.

37

Musical notation for measures 37-49, featuring a first and second ending bracket. The melody continues with eighth and quarter notes.

50

COPLA

Musical notation for measures 50-61, marked 'COPLA' and 'mf' (mezzo-forte). It includes a first and second ending bracket and a double bar line with repeat sign.

62

Musical notation for measures 62-71, featuring a first and second ending bracket. The melody continues with eighth and quarter notes.

72

Musical notation for measures 72-80, marked 'A TEMPO' and 'f' (forte). It includes a first and second ending bracket. The tempo returns to the original 'Andante'.

DE
a
y
Salta

1ª Horn in F

Andante
12

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Tiempo de Jota

Juan I. Peñalva (Agosto 2013)
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2^a Horn in F

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Juan I. Peñalva (Agosto 2013)
Arr: Jesús C. Urrutia Gracia/
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Andante
12

accl.

Tiempo de Jota



25

37

49

61

72

DE
a
y
Salta

A TEMPO

DE

3^a Horn in F

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Juan I. Peñalva (Agosto 2013)
Arr.: Jesús C. Urrutia Gracia/
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Andante

12

accl.

Tiempo de Jota



25

37

49

61

72

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Juan I. Peñalva (Agosto 2013)
Arr: Jesús C. Urrutia Gracia/
Maximiano Martínez Caho

1ª Trompeta B \flat

Andante

12

2
accell.
mf

Tiempo de Jota

7

29

Musical staff for measures 29-44. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of eighth and sixteenth notes with stems pointing up. A first ending bracket spans measures 33-34, and a second ending bracket spans measures 35-36. The piece concludes with a final cadence in measure 44.

45

Musical staff for measures 45-54. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of eighth and sixteenth notes with stems pointing up. A first ending bracket spans measures 49-50, and a second ending bracket spans measures 51-52. The piece concludes with a final cadence in measure 54.

55

COPLA

Musical staff for measures 55-66. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of eighth and sixteenth notes with stems pointing up. A first ending bracket spans measures 61-62, and a second ending bracket spans measures 63-64. The piece concludes with a final cadence in measure 66.

67

Musical staff for measures 67-74. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of eighth and sixteenth notes with stems pointing up. A first ending bracket spans measures 71-72, and a second ending bracket spans measures 73-74. The piece concludes with a final cadence in measure 74.

75

A TEMPO

DE

a

y

Salta

\oplus

Musical staff for measures 75-84. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of eighth and sixteenth notes with stems pointing up. A first ending bracket spans measures 79-80, and a second ending bracket spans measures 81-82. The piece concludes with a final cadence in measure 84.

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Juan I. Peñalva (Agosto 2013)
Atr: Jesús C. Urrutia Gracia/
Maximiano Martínez Cato

2ª Trompeta Bb

Andante

12

2
accel.

Tiempo de Jota

7

29

45

55

COPLA

67

75

A TEMPO

DE

a

y

Salta

1º Trombón

Andante

12

accel.

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Tiempo de Jota

Juan I. Peñalva (Agosto 2013)
Arr: Jesús C. Urrutia Gracia/
Maximiano Martínez Caño

mf

25

37

49

61

72

2º Trombón

Andante
12

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Tiempo de Jota

Juan I. Peñalva (Agosto 2013)
Arr: Jesús C. Urrutia Gracia/
Maximiano Martínez Cano

accl.

mf



25

37

49

61

72

3° Trombón

Andante
12

Jota Jesusanti

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accl.

Tiempo de Jota

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Juan I. Peñalva (Agosto 2013)
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Maximiano Martínez Caño

Bombardino

Andante
12

Tiempo de Jota

accel.

23

34

47

58

68

74

DE % Φ
a Φ
y Salta *f*

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Maximiano Martínez Cano

Tuba

Andante

Df. S.B

Tocar *mf* **accell.**

18

Tiempo de Jota

1. 2.

31

1. 2.

44

1. 2. \oplus COPLA *p*

57

1. 2.

70

DE \oplus
a \oplus
y Salta *f*

Timbal

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Tiempo de Jota §

12 5

mf

27

1. 2.

p

38

p

50

COPLA

12 4

1. 2.

p

72

1. 2. 2. 2

A TEMPO

DE § a y Salta

f

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Arr: Jesús C. Urrutia Gracia/
Maximiano Martínez Cano

Caja

Andante

12

5

Tiempo de Jota



Musical staff for measures 1-27. The staff contains rhythmic notation for the first system, including a 12-measure rest and a 5-measure rest, followed by rhythmic notation for measures 1-27. The dynamic marking *mf* is present.

28

Musical staff for measures 28-39. The staff contains rhythmic notation for measures 28-39, including first and second endings. The dynamic marking *mf* is present.

40

Musical staff for measures 40-51. The staff contains rhythmic notation for measures 40-51.

52

Musical staff for measures 52-62. The staff contains rhythmic notation for measures 52-62, including first and second endings. The dynamic marking *p* is present. The text "COPLA" is written above the staff.

63

Musical staff for measures 63-71. The staff contains rhythmic notation for measures 63-71.

72

Musical staff for measures 72-76. The staff contains rhythmic notation for measures 72-76, including first and second endings. The dynamic marking *f* is present. The text "A TEMPO" is written above the staff.

DE §
a ⊕
y
Salta

Musical staff for measures 77-80. The staff contains rhythmic notation for measures 77-80, including first and second endings. The dynamic marking *f* is present.

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Bombo y platos
Andante
12

Tiempo de Jota

Musical notation for measures 1-12, including a 5-measure rest and a dynamic marking of *mf*.

28

Musical notation for measures 13-27, including first and second endings.

40

Musical notation for measures 28-39.

52

Musical notation for measures 40-51, including first and second endings and a dynamic marking of *p*.

64

Musical notation for measures 52-72.

73

Musical notation for measures 73-76, including first and second endings and a dynamic marking of *f*.

DE §
a ⊕
y Salta

A TEMPO