

EL PERFUMADO

Score

(Porro Sensual)

Compositor: Jaime Romero

Arreglo: Sergio Andrés Torres Ruiz

Intro

$\text{♩} = 85$

 8^{va}

Bajo Eléctrico 1

Bajo Eléctrico 2

Sintetizador

Batería

B.E. 1

B.E. 2

Sint.

Btr.

2 A

B.E. 1

B.E. 2

Sint.

Btr.

13

B.E. 1

B.E. 2

Sint.

Btr.

Cuerda Pulsada

8^{va} - - -

f

2

2

B loco

B.E. 1

B.E. 2

mf

17

Strings

mp

Em Em7/D F#C# B7 F aug Em

Sint.

Btr.

f

mf

21 8va

B.E. 1

B.E. 2

f loco

mf

21

Am7 D7 GMaj7 Em

Sint.

Btr.

f

4 C

B.E. 1

mf

B.E. 2

f

Sint.

Btr.

mp

25

25

A m7

D7

G Maj7

2

29

B.E. 1

29

B.E. 2

mf

Sint.

Btr.

29

B m7

E7

A m7

2

2

B.E. 1

B.E. 2

Sint.

Btr.

33

33

A m7

F#dim7

f

mf

B m7

A#dim7

f

2

2

B.E. 1

B.E. 2

Sint.

Btr.

37

37

mf

A m7

D7

F7

E

E7

f

loco

8va

2

6 E

B.E. 1

mf *f* *mf* *f*

B.E. 2

41

Sint.

41

A m7 F#dim7 B m7 A#dim7

Btr.

41

2

45

B.E. 1

> mf

B.E. 2

45

Sint.

45

A m7 D7 G Maj7 Em

Btr.

45

2

B.E. 1

B.E. 2

Sint.

Btr.

49

Am7 B7 Em A#dim7 F#m7(b5) B7(b5)

B.E. 1

B.E. 2

Sint.

Btr.

53

rubato
8^{va}

a tempo Φ

mf *f* *p* *f*

loco

F7

8 G

B.E. 1

B.E. 2

Sint.

Btr.

mf

60

B.E. 1

B.E. 2

Sint.

Btr.

Em F#m7 B Maj7 B7 Em *f*

8va - - -

loco

B.E. 1

B.E. 2

mf

64

Sint.

64

E m E m7/D F# /C# B7 F aug E m

Btr.

64

2

68

B.E. 1

B.E. 2

f

68

Sint.

68

A m7 D7

Btr.

68

10 I

B.E. 1

B.E. 2

Sint.

Btr.

rit.
8va

72

D m7 G#9 G 13 F Maj7 F dim F dim G 7(#9)

J *a tempo*

B.E. 1

B.E. 2

Sint.

Btr.

f loco

mf

77 C A m7 D7

77

2

81

B.E. 1

B.E. 2

Sint.

Btr.

D m7

G7

G m7

F

2

86

B.E. 1

B.E. 2

Sint.

Btr.

B^b7

C

G

A m

D7

G7

2

2

12

L

B.E. 1

B.E. 2

Sint.

Btr.

91

C

F m7

D m7

G

G 7(#5)

M

B.E. 1

B.E. 2

Sint.

Btr.

95

loco

mf

f

C

A m7

D

2

99

B.E. 1

B.E. 2

Sint.

Btr.

E E7 A m7

2 2

Detailed description: This block contains the musical notation for measures 99 through 102. B.E. 1 and B.E. 2 are in bass clef. B.E. 1 has a melodic line with a sharp sign above the first measure. B.E. 2 has a melodic line with a sharp sign above the first measure. Sint. is in grand staff with a treble and bass clef. The treble staff has a sharp sign above the first measure. The bass staff has a sharp sign above the first measure. Btr. is in bass clef with a double bar line and a '2' above it. Chords E, E7, and A m7 are indicated above the Sint. staff.

N

103

B.E. 1

B.E. 2

Sint.

Btr.

F m B^b7 C A m7

103

2 2

Detailed description: This block contains the musical notation for measures 103 through 106. B.E. 1 and B.E. 2 are in bass clef. B.E. 1 has a melodic line with a sharp sign above the first measure. B.E. 2 has a melodic line with a sharp sign above the first measure. Sint. is in grand staff with a treble and bass clef. The treble staff has a sharp sign above the first measure. The bass staff has a sharp sign above the first measure. Btr. is in bass clef with a double bar line and a '2' above it. Chords F m, B^b7, C, and A m7 are indicated above the Sint. staff.

14
107

B.E. 1

B.E. 2

Sint.

Btr.

D7

G7(b9)

C

O

Slap

3

f

110

B.E. 1

B.E. 2

Sint.

Btr.

2

114

B.E. 1

B.E. 2

Sint.

Btr.

3

3

2

118

B.E. 1

B.E. 2

Sint.

Btr.

3

3

2

2

16
122

B.E. 1

B.E. 2

Sint.

Btr.

126

B.E. 1

B.E. 2

Sint.

Btr.

B.E. 1

B.E. 2

Sint.

Btr.

mf

129

Em Em7/D

mf

B.E. 1

B.E. 2

Sint.

Btr.

133

8va

f

Em F#m7 B Maj7 B7 Em

18 Q D.S. al Coda

B.E. 1

B.E. 2

Sint.

Btr.

loco

mf

Em Em7/D F#C# B7 F aug Em

137

2

Coda *a tempo*

B.E. 1

B.E. 2

Sint.

Btr.

141

141

141

144 *loco*

B.E. 1

B.E. 2

Sint.

Btr.

148 *rubato* *8va* *3* *3* *3* *3* *3* *loco* *f*

B.E. 1

B.E. 2

Sint.

Btr.

EL PERFUMADO

Bajo Eléctrico 1

(Porro Sensual)

Compositor: Jaime Romero
Arreglo: Sergio Andrés Torres Ruiz

Intro

♩ = 85

8^{va}

3

mf

A

13

B

loco

mf

21

8^{va}

3

3

C

f

mf

29

D

37

loco

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It begins with a dynamic marking of *mf* (mezzo-forte). The melody consists of quarter and eighth notes. A fermata is placed over a quarter note in the middle of the system. The system ends with a dynamic marking of *f* (forte) and a fermata over a quarter note.

45

F



54 *8va*
rubato
mf 3 *f* 3 3 3 *p* *f* *a tempo* Φ G

57

Musical notation for measure 57. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with some measures containing rests. A double bar line appears after the second measure.

[illegible]

H

loco

mf

The first staff of music is in bass clef with a key signature of one sharp (F#). It is marked 'loco' and 'mf'. The notation consists of a series of eighth and sixteenth notes across 12 measures.

[illegible]

76 J *a tempo*

The first system of the musical score is written in bass clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody starts on a whole note G2, followed by a half note F2, and then a whole note E2. After a double bar line, the melody continues with a whole note D2, a half note C2, and then a whole note B1. The bass line consists of a whole note G1, a half note F1, and then a whole note E1. The system concludes with a double bar line. The tempo marking 'a tempo' is written above the staff, and the dynamic marking 'f' is written below the staff.

K

3

81

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a whole note G2, followed by a quarter rest, then a quarter note F2, and a quarter note E2. This is followed by a quarter note D2, a quarter note C2, and a quarter note B1. The next measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The final measure consists of a whole note E1.


L

87

87

The image shows the bass line of a musical score for 'The Rose Tree'. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G2, followed by a quarter note F2, and then a half note E2. A slur covers the next two measures: a quarter note D2 and a half note C2. After a double bar line, the melody continues with a half note B1, followed by quarter notes A1, G1, F1, E1, D1, and C1. The piece concludes with a final double bar line and a 3/4 time signature.

92

92 

M

loco

 mf

100

[illegible]

N

[illegible]

107

107

Musical notation for measure 107. The staff is in bass clef with one sharp (F#). The melody consists of: F#2 (quarter), G#2-A#2 (beamed eighth notes), A#2 (quarter), B2 (half), C3 (quarter), D3 (half), E3-F#3 (beamed eighth notes), F#3 (quarter), G#3 (half), A#3 (quarter), B4 (half), C5 (quarter), D5 (half), E5 (quarter), F#5 (half), G#5 (quarter), A#5 (half), B6 (quarter), C7 (half), D7 (quarter), E7 (half), F#7 (quarter), G#7 (half), A#7 (quarter), B8 (half), C9 (quarter), D9 (half), E9 (quarter), F#9 (half), G#9 (quarter), A#9 (half), B10 (quarter), C11 (half), D11 (quarter), E11 (half), F#11 (quarter), G#11 (half), A#11 (quarter), B12 (half), C13 (quarter), D13 (half), E13 (quarter), F#13 (half), G#13 (quarter), A#13 (half), B14 (quarter), C15 (half), D15 (quarter), E15 (half), F#15 (quarter), G#15 (half), A#15 (quarter), B16 (half), C17 (quarter), D17 (half), E17 (quarter), F#17 (half), G#17 (quarter), A#17 (half), B18 (quarter), C19 (half), D19 (quarter), E19 (half), F#19 (quarter), G#19 (half), A#19 (quarter), B20 (half), C21 (quarter), D21 (half), E21 (quarter), F#21 (half), G#21 (quarter), A#21 (half), B22 (quarter), C23 (half), D23 (quarter), E23 (half), F#23 (quarter), G#23 (half), A#23 (quarter), B24 (half), C25 (quarter), D25 (half), E25 (quarter), F#25 (half), G#25 (quarter), A#25 (half), B26 (quarter), C27 (half), D27 (quarter), E27 (half), F#27 (quarter), G#27 (half), A#27 (quarter), B28 (half), C29 (quarter), D29 (half), E29 (quarter), F#29 (half), G#29 (quarter), A#29 (half), B30 (quarter), C31 (half), D31 (quarter), E31 (half), F#31 (quarter), G#31 (half), A#31 (quarter), B32 (half), C33 (quarter), D33 (half), E33 (quarter), F#33 (half), G#33 (quarter), A#33 (half), B34 (quarter), C35 (half), D35 (quarter), E35 (half), F#35 (quarter), G#35 (half), A#35 (quarter), B36 (half), C37 (quarter), D37 (half), E37 (quarter), F#37 (half), G#37 (quarter), A#37 (half), B38 (quarter), C39 (half), D39 (quarter), E39 (half), F#39 (quarter), G#39 (half), A#39 (quarter), B40 (half), C41 (quarter), D41 (half), E41 (quarter), F#41 (half), G#41 (quarter), A#41 (half), B42 (quarter), C43 (half), D43 (quarter), E43 (half), F#43 (quarter), G#43 (half), A#43 (quarter), B44 (half), C45 (quarter), D45 (half), E45 (quarter), F#45 (half), G#45 (quarter), A#45 (half), B46 (quarter), C47 (half), D47 (quarter), E47 (half), F#47 (quarter), G#47 (half), A#47 (quarter), B48 (half), C49 (quarter), D49 (half), E49 (quarter), F#49 (half), G#49 (quarter), A#49 (half), B50 (quarter), C51 (half), D51 (quarter), E51 (half), F#51 (quarter), G#51 (half), A#51 (quarter), B52 (half), C53 (quarter), D53 (half), E53 (quarter), F#53 (half), G#53 (quarter), A#53 (half), B54 (quarter), C55 (half), D55 (quarter), E55 (half), F#55 (quarter), G#55 (half), A#55 (quarter), B56 (half), C57 (quarter), D57 (half), E57 (quarter), F#57 (half), G#57 (quarter), A#57 (half), B58 (quarter), C59 (half), D59 (quarter), E59 (half), F#59 (quarter), G#59 (half), A#59 (quarter), B60 (half), C61 (quarter), D61 (half), E61 (quarter), F#61 (half), G#61 (quarter), A#61 (half), B62 (quarter), C63 (half), D63 (quarter), E63 (half), F#63 (quarter), G#63 (half), A#63 (quarter), B64 (half), C65 (quarter), D65 (half), E65 (quarter), F#65 (half), G#65 (quarter), A#65 (half), B66 (quarter), C67 (half), D67 (quarter), E67 (half), F#67 (quarter), G#67 (half), A#67 (quarter), B68 (half), C69 (quarter), D69 (half), E69 (quarter), F#69 (half), G#69 (quarter), A#69 (half), B70 (quarter), C71 (half), D71 (quarter), E71 (half), F#71 (quarter), G#71 (half), A#71 (quarter), B72 (half), C73 (quarter), D73 (half), E73 (quarter), F#73 (half), G#73 (quarter), A#73 (half), B74 (quarter), C75 (half), D75 (quarter), E75 (half), F#75 (quarter), G#75 (half), A#75 (quarter), B76 (half), C77 (quarter), D77 (half), E77 (quarter), F#77 (half), G#77 (quarter), A#77 (half), B78 (quarter), C79 (half), D79 (quarter), E79 (half), F#79 (quarter), G#79 (half), A#79 (quarter), B80 (half), C81 (quarter), D81 (half), E81 (quarter), F#81 (half), G#81 (quarter), A#81 (half), B82 (quarter), C83 (half), D83 (quarter), E83 (half), F#83 (quarter), G#83 (half), A#83 (quarter), B84 (half), C85 (quarter), D85 (half), E85 (quarter), F#85 (half), G#85 (quarter), A#85 (half), B86 (quarter), C87 (half), D87 (quarter), E87 (half), F#87 (quarter), G#87 (half), A#87 (quarter), B88 (half), C89 (quarter), D89 (half), E89 (quarter), F#89 (half), G#89 (quarter), A#89 (half), B90 (quarter), C91 (half), D91 (quarter), E91 (half), F#91 (quarter), G#91 (half), A#91 (quarter), B92 (half), C93 (quarter), D93 (half), E93 (quarter), F#93 (half), G#93 (quarter), A#93 (half), B94 (quarter), C95 (half), D95 (quarter), E95 (half), F#95 (quarter), G#95 (half), A#95 (quarter), B96 (half), C97 (quarter), D97 (half), E97 (quarter), F#97 (half), G#97 (quarter), A#97 (half), B98 (quarter), C99 (half), D99 (quarter), E99 (half), F#99 (quarter), G#99 (half), A#99 (quarter), B100 (half), C101 (quarter), D101 (half), E101 (quarter), F#101 (half), G#101 (quarter), A#101 (half), B102 (quarter), C103 (half), D103 (quarter), E103 (half), F#103 (quarter), G#103 (half), A#103 (quarter), B104 (half), C105 (quarter), D105 (half), E105 (quarter), F#105 (half), G#105 (quarter), A#105 (half), B106 (quarter), C107 (half), D107 (quarter), E107 (half), F#107 (quarter), G#107 (half), A#107 (quarter), B108 (half), C109 (quarter), D109 (half), E109 (quarter), F#109 (half), G#109 (quarter), A#109 (half), B110 (quarter), C111 (half), D111 (quarter), E111 (half), F#111 (quarter), G#111 (half), A#111 (quarter), B112 (half), C113 (quarter), D113 (half), E113 (quarter), F#113 (half), G#113 (quarter), A#113 (half), B114 (quarter), C115 (half), D115 (quarter), E115 (half), F#115 (quarter), G#115 (half), A#115 (quarter), B116 (half), C117 (quarter), D117 (half), E117 (quarter), F#117 (half), G#117 (quarter), A#117 (half), B118 (quarter), C119 (half), D119 (quarter), E119 (half), F#119 (quarter), G#119 (half), A#119 (quarter), B120 (half), C121 (quarter), D121 (half), E121 (quarter), F#121 (half), G#121 (quarter), A#121 (half), B122 (quarter), C123 (half), D123 (quarter), E123 (half), F#123 (quarter), G#123 (half), A#123 (quarter), B124 (half), C125 (quarter), D125 (half), E125 (quarter), F#125 (half), G#125 (quarter), A#125 (half), B126 (quarter), C127 (half), D127 (quarter), E127 (half), F#127 (quarter), G#127 (half), A#127 (quarter), B128 (half), C129 (quarter), D129 (half), E129 (quarter), F#129 (half), G#129 (quarter), A#129 (half), B130 (quarter), C131 (half), D131 (quarter), E131 (half), F#131 (quarter), G#131 (half), A#131 (quarter), B132 (half), C133 (quarter), D133 (half), E133 (quarter), F#133 (half), G#133 (quarter), A#133 (half), B134 (quarter), C135 (half), D135 (quarter), E135 (half), F#135 (quarter), G#135 (half), A#135 (quarter), B136 (half), C137 (quarter), D137 (half), E137 (quarter), F#137 (half), G#137 (quarter), A#137 (half), B138 (quarter), C139 (half), D139 (quarter), E139 (half), F#139 (quarter), G#139 (half), A#139 (quarter), B140 (half), C141 (quarter), D141 (half), E141 (quarter), F#141 (half), G#141 (quarter), A#141 (half), B142 (quarter), C143 (half), D143 (quarter), E143 (half), F#143 (quarter), G#143 (half), A#143 (quarter), B144 (half), C145 (quarter), D145 (half), E145 (quarter), F#145 (half), G#145 (quarter), A#145 (half), B146 (quarter), C147 (half), D147 (quarter), E147 (half), F#147 (quarter), G#147 (half), A#147 (quarter), B148 (half), C149 (quarter), D149 (half), E149 (quarter), F#149 (half), G#149 (quarter), A#149 (half), B150 (quarter), C151 (half), D151 (quarter), E151 (half), F#151 (quarter), G#151 (half), A#151 (quarter), B152 (half), C153 (quarter), D153 (half), E153 (quarter), F#153 (half), G#153 (quarter), A#153 (half), B154 (quarter), C155 (half), D155 (quarter), E155 (half), F#155 (quarter), G#155 (half), A#155 (quarter), B156 (half), C157 (quarter), D157 (half), E157 (quarter), F#157 (half), G#157 (quarter), A#157 (half), B158 (quarter), C159 (half), D159 (quarter), E159 (half), F#159 (quarter), G#159 (half), A#159 (quarter), B160 (half), C161 (quarter), D161 (half), E161 (quarter), F#161 (half), G#161 (quarter), A#161 (half), B162 (quarter), C163 (half), D163 (quarter), E163 (half), F#163 (quarter), G#163 (half), A#163 (quarter), B164 (half), C165 (quarter), D165 (half), E165 (quarter), F#165 (half), G#165 (quarter), A#165 (half), B166 (quarter), C167 (half), D167 (quarter), E167 (half), F#167 (quarter), G#167 (half), A#167 (quarter), B168 (half), C169 (quarter), D169 (half), E169 (quarter), F#169 (half), G#169 (quarter), A#169 (half), B170 (quarter), C171 (half), D17

0

Slap

$$f$$

The bass line for 'Slap' is written in 4/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The notation includes several triplet markings (indicated by a '3' over the notes) and rests. The melody is characterized by a series of eighth and sixteenth notes, often grouped in triplets, and includes a few slurs. The piece ends with a final note marked with an 'x'.

116

116

Measures 116-117. Measure 116 contains a triplet of eighth notes (G4, A4, B4) marked with an 'x' and a triplet of eighth notes (C5, B4, A4) marked with an 'x'. Measure 117 contains a triplet of eighth notes (G4, A4, B4) marked with an 'x' and a triplet of eighth notes (C5, B4, A4) marked with an 'x'. The key signature is one sharp (F#).

4
120

Musical notation for the 4th exercise, marked '120'. It is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with two triplet markings (indicated by a '3' and a bracket) over groups of three notes. The exercise ends with a double bar line and a final note marked with an asterisk.

124

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The melody begins with a quarter note G2, followed by a quarter note A2. A triplet of eighth notes (B2, C3, D3) is marked with a '3' above it. The melody continues with a quarter note E3, a quarter note F#3, and a quarter note G3. The piece concludes with a half note G2. The staff includes various musical notations such as beams, slurs, and a final double bar line.

P

Cuerda Pulsada

First staff of music, featuring a bass clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody consists of eighth and quarter notes.

133

8^{va} *f*

Q

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing rests. The notation is written on a single staff.

Coda

141 *a tempo* loco

The first system of the musical score for 'The Swan' from Tchaikovsky's Swan Lake. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'a tempo' is written above the staff. The music consists of eighth and sixteenth notes, with some measures containing rests and a fermata. A dashed line indicates a continuation of the previous measure. The system ends with the marking 'loco'.

145

rubato

8va

3

3

3

149

3

3

loco

f

EL PERFUMADO

Bajo Eléctrico 2

(Porro Sensual)

Compositor: Jaime Romero
Arreglo: Sergio Andrés Torres Ruiz

Intro

♩ = 85 **Slap** 3 3 3 3 3 3 3

f

A 7 **Cuerda Pulsada** 8^{va} **B**

f

19 *mf* loco

C

f

29 *mf*

D

f *mf* *f*

37 *mf* 8^{va} *f*

E

47 **F**

2
52

rubato loco

a tempo

G

62

8va

f

H

67

f

I

rit.

J

a tempo loco

mf

82

K

87

L

M

8va

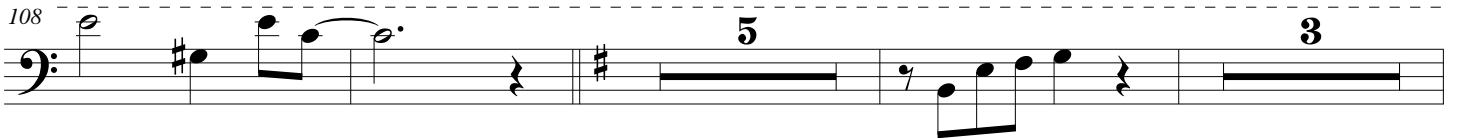
f



N



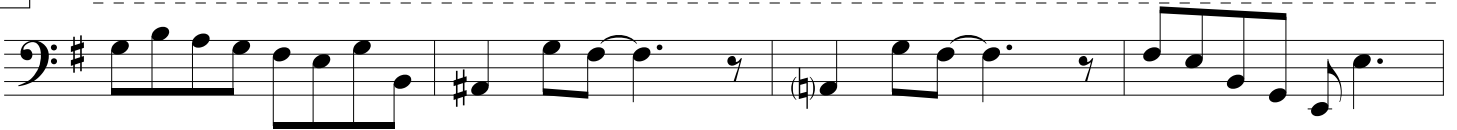
O



119



P



133



Q

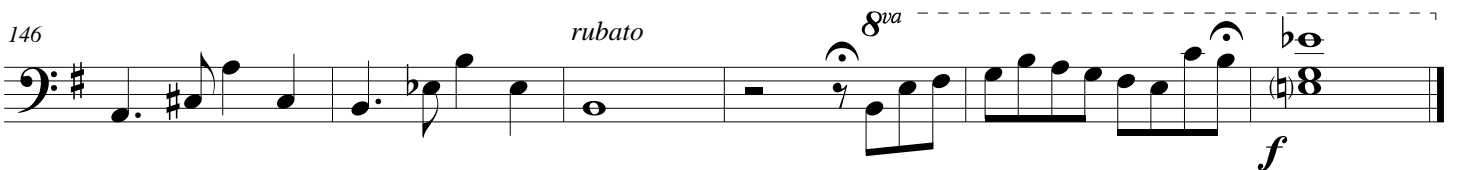


D.S. al Coda

Coda



146



EL PERFUMADO

Sintetizador

(Porro Sensual)

Compositor: Jaime Romero

Arreglo: Sergio Andrés Torres Ruiz

Intro

♩ = 85

A

B

Strings

Em Em7/D F#m/C# B7 F aug Em

mp

21

C

A m7 D7 G Maj7 Em A m7 D7 G Maj7

29

D

B m7 E7 A m7 A m7 F#dim7 B m7 A#dim7 A m7

38

E

D7 F7 E E7 A m7 F#dim7 B m7 A#dim7 A m7 D7

47

F

G Maj7 Em A m7 B7 Em A#dim7 F#m7(b5) B7(b5)

2
53

rubato *a tempo*

F7 G

60

E m F#m7 B Maj7 B7 E m H E m E m7/D F#/C#

66

B7 F aug E m A m7 D7

I

D m7 G#9 G 13 rit. F Maj7 F dim F dim G 7(#9)

J

a tempo C A m7 D7 D m7 G7 G m7

K

F Bb7 C G A m D7 G7

L M 3

C Fm7 Dm7 G G7(#5) C Am7 D

98 E E7 Am7 Fm Bb7 C Am7

107 D7 G7(b9) C 19 Em Em7/D

132 Em F#m7 BMaj7 B7 Em Em Em7/D

138 F#C# B7 F aug Em D.S. al Coda Coda Φ a tempo

145 rubato f

EL PERFUMADO

Batería

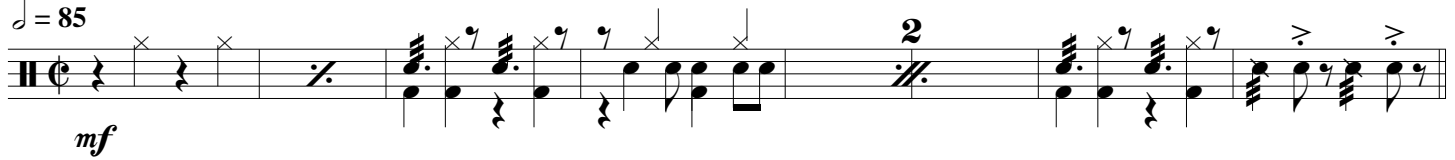
(Porro Sensual)

Compositor: Jaime Romero

Arreglo: Sergio Andrés Torres Ruiz

Intro

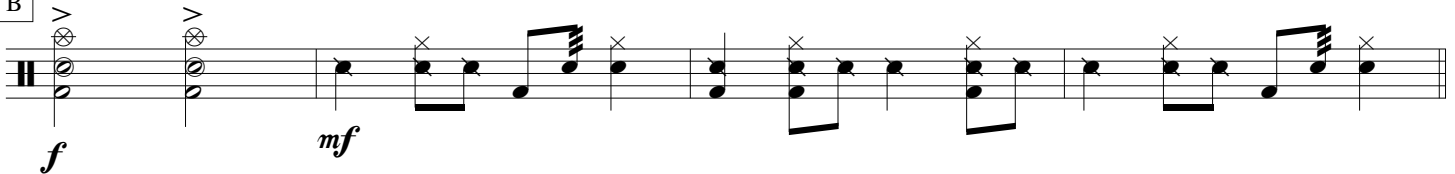
$\text{♩} = 85$



A



B



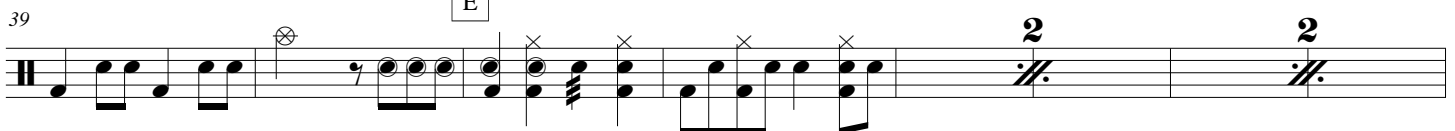
21



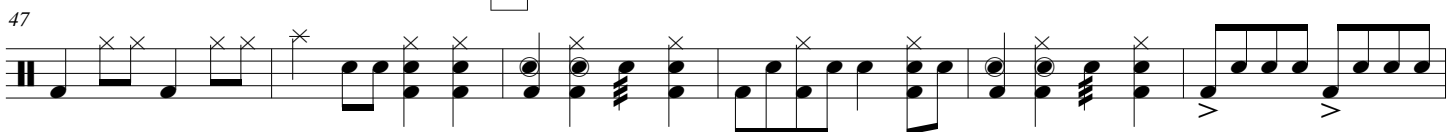
29



39



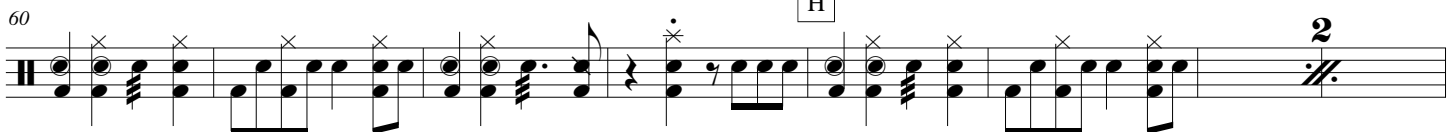
47



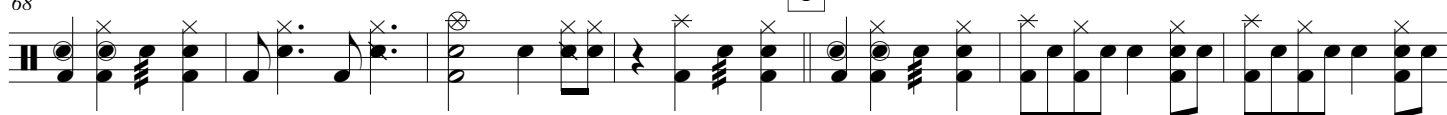
53



60

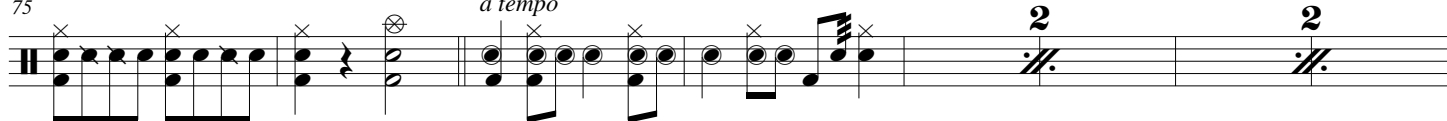


2
68



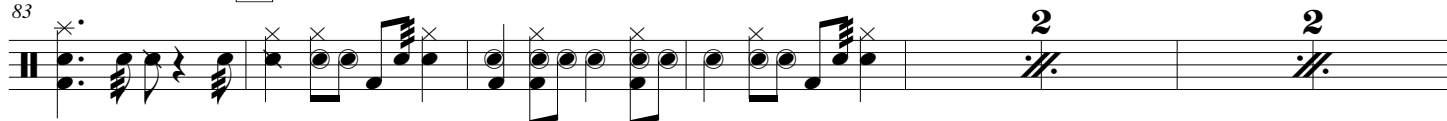
75 *rit.*

J *a tempo*



83

K



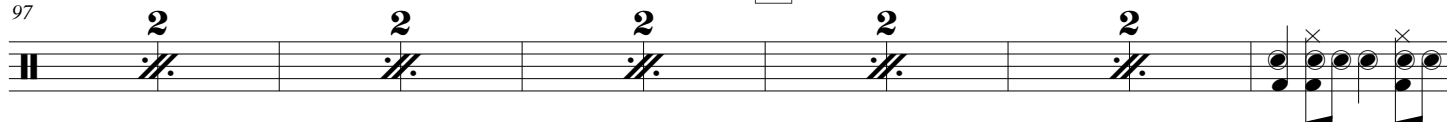
L

M



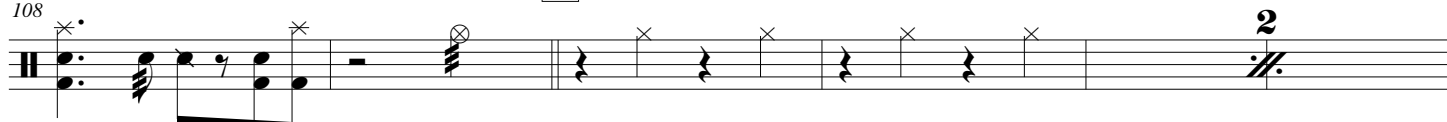
97

N

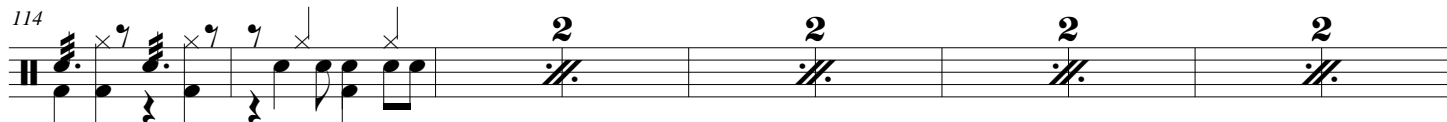


108

O

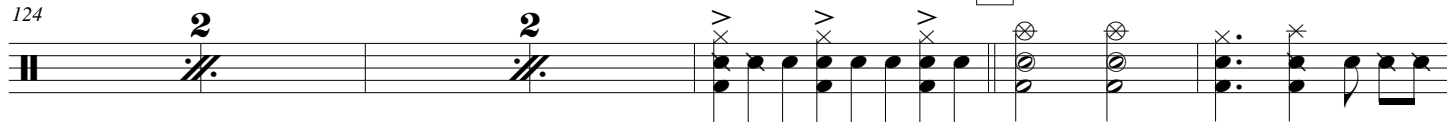


114



124

P



mf

131



Q

D.S. al Coda

Coda \oplus
a tempo



144

rubato



f