

Alto Saxophone

**TEGUILA**

Testo Italiano A. Locatelli

аранжировка В. САПАРОВА

Moderato (♩=50)

1 



*f*

2

3

4

5

*f*

V.S.

2

## Alto Saxophone

6 7 4 *f* 8 9 10 *f* 11 12 *f*



2

## Baritone Saxophone

6 7 8 8

9

10 *f*

11 1. 2.

6 *f*

12

## TEGUILA

Bass Guitar

Testo Italiano A. Locatelli  
аранжировка В. САПАРОВАModerato ( $\text{♩}=50$ )

1 §



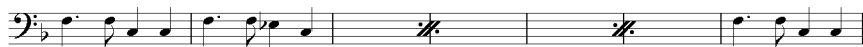
2



3



4



5



6

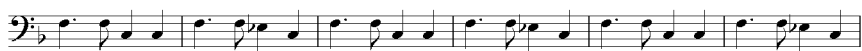


## Bass Guitar

7



8



9



10



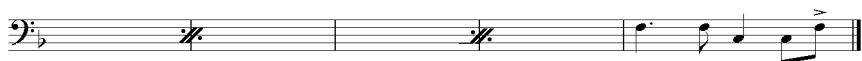
11



1. | 2.



12



Claves

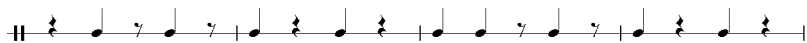
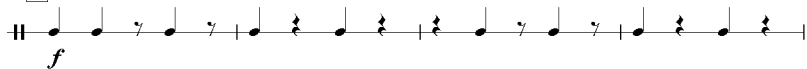
**TEGUILA**

Testo Italiano A.Locatelli

аранжировка В.САПАРОВА

Moderato ( $\text{♩}=50$ )

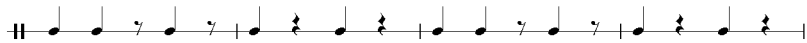
*f*  
1



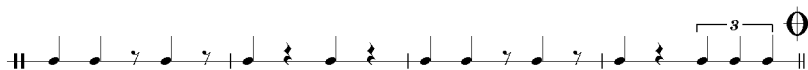
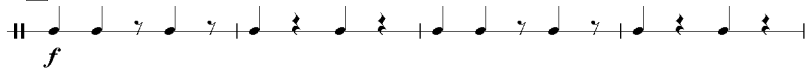
2



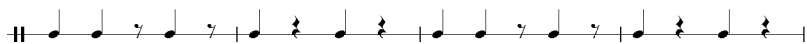
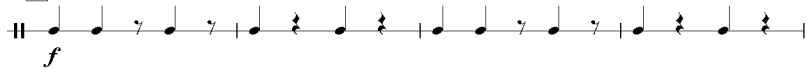
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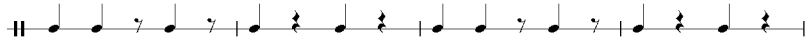
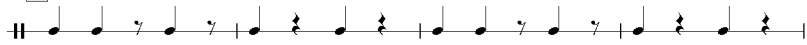
4



5



6



2

Claves

7

8

9

10

11

12

*f*

1.

2.

⌘

⊕



Drums

Moderato (♩=50)

# TEGUILA

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аранжировка В.САПАРОВА

The image shows a drum score for the piece 'TEGUILA'. It consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. The music features a consistent rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits. The score is divided into six numbered sections (1-6) by square brackets. Section 1 starts with a double bar line and a repeat sign. Section 2 begins with a double bar line and a dynamic marking of *f*. Section 3 starts with a double bar line. Section 4 begins with a double bar line and a dynamic marking of *f*. Section 5 starts with a double bar line and a dynamic marking of *f*. Section 6 begins with a double bar line. The final staff contains three measures of rests, each marked with a double bar line and a repeat sign. A circled '0' symbol is located at the end of the eighth staff.

2

## Drums

7

8

9

10

11

12

*f*

*y*

Electric Guitar

## TEGUILA

Testo Italiano A.Locatelli

аранжировка В.САПАРОВА

Moderato ( $\text{♩}=50$ )

2 *f* F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

1 *f* F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

2 F Cm<sup>7</sup> F Cm<sup>7</sup>

3 F Cm<sup>7</sup> F Fdim F<sup>6</sup>

4 G<sup>7</sup> B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> *f*

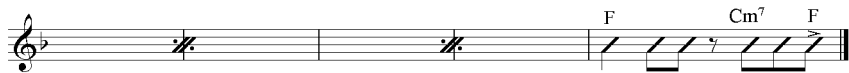
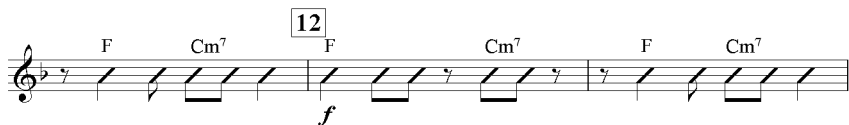
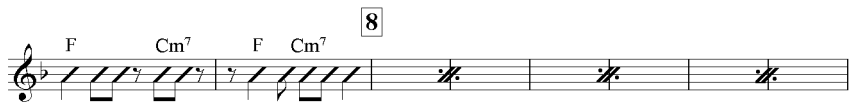
F Cm<sup>7</sup> F  $\text{♩}$

5 *f* F Cm<sup>7</sup> F Cm<sup>7</sup>

6 F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

7 F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

## Electric Guitar



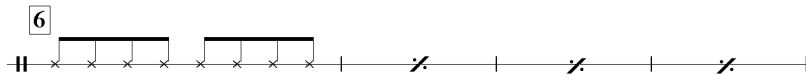
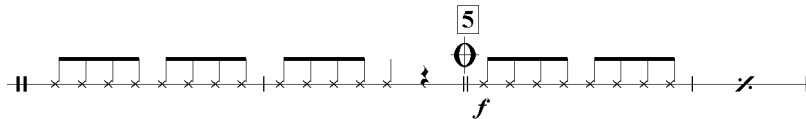
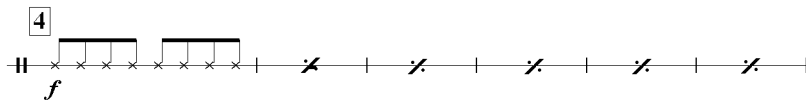
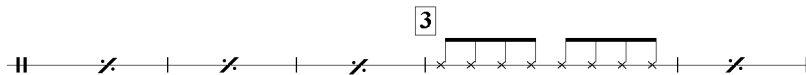
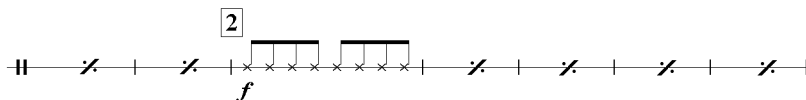
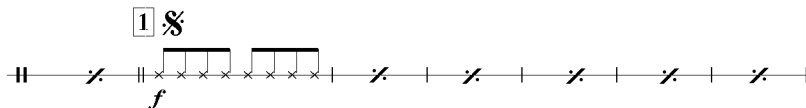
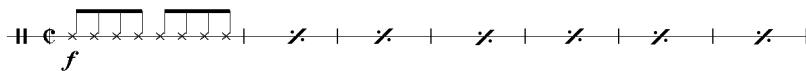
Maracas

# TEGUILA

Testo Italiano A.Locatelli

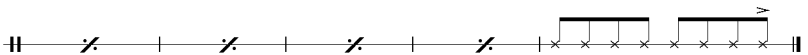
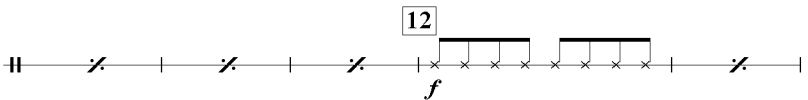
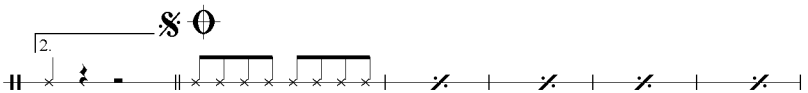
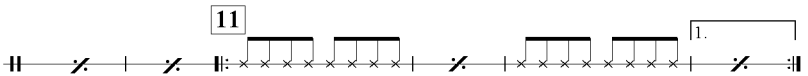
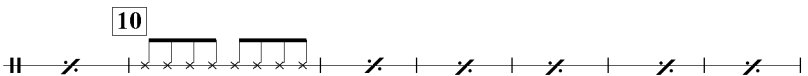
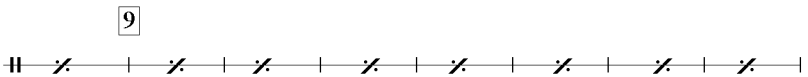
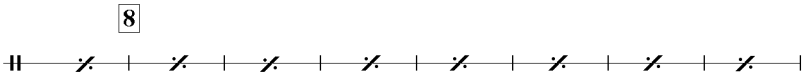
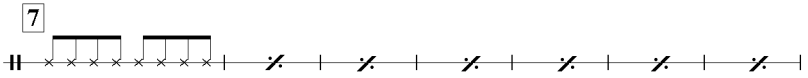
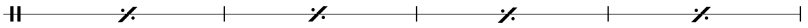
аранжировка В.САПАРОВА

Moderato (♩=50)



2

Maracas



## TEGUILA

Piano

Moderato ( $\text{♩} = 50$ )

Testo Italiano A. Locatelli

аранжировка В. САПАРОВА

Musical score for the beginning of 'TEGUILA'. The piece is in 2/4 time, marked Moderato with a tempo of 50 beats per minute. The key signature has one flat (B-flat). The score starts with a piano (p) dynamic and a forte (f) dynamic. The first two measures are marked with a '2' and a '4' respectively, indicating a 2-measure rest in the treble and a 4-measure rest in the bass. The music then begins with a series of chords and eighth notes.

1 §

Musical score for the first section, marked with a '1' and a section symbol (§). It consists of four measures of piano accompaniment, featuring chords and eighth notes in both hands.

Musical score for the second section, consisting of four measures of piano accompaniment, continuing the chordal and eighth-note pattern.

2

Musical score for the third section, marked with a '2', consisting of four measures of piano accompaniment.

Musical score for the fourth section, consisting of four measures of piano accompaniment.

3

Musical score for the fifth section, marked with a '3'. It features a first ending bracket (8va) over the final two measures of the section, which end with a fermata.

Musical score for the sixth section, featuring a first ending bracket (8va) over the first two measures of the section, which end with a fermata.

4

First system of musical notation for measure 4. It consists of a grand staff with a treble and bass clef. The treble clef part starts with a whole note chord, followed by a series of eighth notes with a 'gliss.' marking. The bass clef part has a whole note chord followed by eighth notes. A fermata is placed over the final chord of the system.

Second system of musical notation for measure 4. It continues the piece with similar chordal textures in both staves. The bass clef part features a triplet of eighth notes in the final measure.

5

First system of musical notation for measure 5. The bass clef part begins with a forte (*f*) dynamic marking. The piece continues with a consistent harmonic pattern of chords and eighth notes.

Second system of musical notation for measure 5. The piece continues with the same harmonic structure as the first system.

6

First system of musical notation for measure 6. The piece continues with the same harmonic structure.

Second system of musical notation for measure 6. The piece continues with the same harmonic structure.

7

First system of musical notation for measure 7. The piece concludes with a final chord in both staves.



Musical notation for measures 7-8. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

8

Musical notation for measures 9-10. The notation continues the pattern established in the previous measures, with the right hand playing a series of chords and the left hand maintaining a consistent bass line.

Musical notation for measures 11-12. The right hand continues with its intricate rhythmic figures, and the left hand provides harmonic support with quarter notes.

9

Musical notation for measures 13-14. The piece maintains its rhythmic complexity, with the right hand's melody being particularly active.

Musical notation for measures 15-16. The right hand's pattern of chords and eighth notes continues, while the left hand's accompaniment remains steady.

10

Musical notation for measures 17-18. The right hand features a more complex rhythmic structure, including sixteenth notes and rests. The left hand has a melodic line with some rests.

Musical notation for measures 19-20. The right hand continues with its rhythmic patterns, and the left hand concludes with a melodic phrase and rests.

11

First ending of measure 11. The music is in 3/4 time with a key signature of one flat. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A first ending bracket spans the final two measures of the system.

2.  $\text{§ } \text{⊙}$

Second ending of measure 11, marked with a repeat sign and a circle with a dot. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment of eighth notes.

Continuation of the musical score for measure 11, showing the right and left hand parts with eighth and quarter notes.

12

*f*

Measure 12, marked with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment of eighth notes.

Continuation of the musical score for measure 12, showing the right and left hand parts with eighth and quarter notes.

Soprano Saxophone

**TEGUILA**

Testo Italiano A.Locatelli

аранжировка В.САПАРОВА

Moderato (♩=50)

2 5 1 %

*f*

2

3

4

5

*f*

V.S.

## Soprano Saxophone

6 7 7 *f*

8 4

9 8 10 *f*

11

1. 2. **ff**

6 *f*

12

Tenor Saxophone

**TEGUILA**Moderato ( $\text{♩}=50$ )

Testo Italiano A. Locatelli

аранжировка В. САПАРОВА



2

## Tenor Saxophone

6 7 8

*f*

9 2

10

*f*

11 1 2

12 6

*f*