

Suite Elegíaca

1st Horn in F

I. A manera de exordio....

Julián Santos
Orch. Roque Baños

Adagio ma rubato il tempo

♩=112

10

mp

2

Piu mosso

3

17 **1° Tempo**

p

p dolce *mp*

dim

23

3

2

rit. Librementemente

30 *poco Rit...* **Vivo**

3

f

f

39

3

cresc

poco

a

poco

44

poco Rit...

al

ff

49 **1° Tempo**

p

2

2

rit. .

56 **Tempo**

5

fp

fp

fp

65

10

2

3

mp

81 ♩=58

5

ff

3

15

105 **sostenuto**

9

molto incalzando
1st Horn in F
accel.

116

pp 3 3 *f* 3 3 3 3 3 3

122

3 3 3 3 3 3

127 1° Tempo

pp 5 *p* *pp*

II Ante las ruinas de Coimbra

Allegretto Scherzando

6 **f** 5

13 **f** 2 2 4

26 4

34 **p**

39 3

46 2

52

59

65 **p**

71 **p**

76 *rit.* **pp**

84 *Tempo* **p** 3

III. Introito y Danza

Allegro molto ma non riposo

$\text{♩} = 160$

2 *p* *mf* *mp* 5

14

4 *p* *mf* 3

27

2 *f* 2

34 $\text{♩} = 200$ poco rit.

17 *p*

59 **Tempo**

22 *f* 4

91 poco rit.

p *f* *p* *f* *ff*

105 **a tempo**

16 *p*

126

17

1st. Horn in F

IV. Fuente Escondida

1 **Moderato e nostalgico**
9

p

14
6

fp *p*

28
3

p

36
11

p

52 **Allegretto**
2

p

57 **Tempo 1°**
bouché

p

62

p

67 *perdendosi*
3

p

1st Horn in F

V. Hacia el monasterio

Moderato non troppo $\text{♩}=110$ **25**

Andante religioso $\text{♩}=54$ **2**

p \leftarrow *mp* \rightarrow *p*

32 **molto accel.** **4**

pp *f* *mf* \rightarrow *p*

42 **1° tempo** $\text{♩}=120$ **8**

ff

57 $\text{♩}=110$ **10**

70 $\text{♩}=25$ **5** $\text{♩}=46$ **11** **Pesante**

ff

88 **Vivo**

f

93 **Pesante** **Vivo**

ff *f* *f*

99 **Lento** **Vivo**

2

f \leftarrow *ff*

VI. En plena serrañía

Allegro con fuoco

$\text{♩} = 200$

1-18: *f* 8 *f*

19-31: *f* 2 2 rit. *f* **A tempo**

32-56: 13 *mp* *mf* 7

57-67: *f* rall. $\text{♩} = 80$ *f*

68-86: 12 *defecto de coro* *p*

87-116: 6 20 *p* *pp* **a tempo**

117-132: **molto apacible** 9 $\text{♩} = 102$ *p*

133-150: *mp* 3 $\text{♩} = 80$ 10

151-172: $\text{♩} = 102$ **a tempo** 9 10 **Pesante** *ff*

173-182: **Vivo** $\text{♩} = 210$ 3 *ff*

183-191: **Accel.**

192-200: **1° Tempo** *sfz p* *ff*

205

2

mf \leftarrow f

3

216

Tuba

Suite Elegíaca

Julián Santos
Orch. Roque Baños

I. A manera de exordio....

Adagio ma rubato il tempo

13 3 10 2 rit. .

29 - - - - - *Librementepoco Rit...* 3 *Vivo* 12 *ff*

46 *poco Rit...* 2 1° Tempo 5 2 rit. . .

56 *Tempo* 9 13 3

81 $\text{♩} = 58$ 4 *ff* 16

105 *sostenuto* 9 *molto incalzando* 2 *accel.* *f*

121 - - - - - 3

127 1° Tempo 10

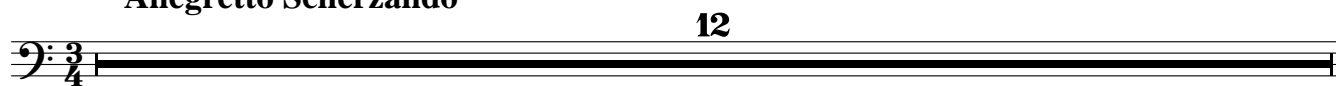
Detailed description: This is a musical score for Tuba, titled 'Suite Elegíaca, I. A manera de exordio....' by Julián Santos, arranged for Orchestra Roque Baños. The score is in bass clef and consists of several measures with various time signatures and dynamics. It begins with a tempo of Adagio ma rubato il tempo (♩ = 112) and a 6/8 time signature. The first system contains measures 13, 3, 10, and 2, ending with a ritardando. The second system starts at measure 29 with a 'Librementepoco Rit...' marking, followed by a 3-measure rest, a 'Vivo' section of 12 measures, and a fortissimo (ff) dynamic. The third system starts at measure 46 with a 'poco Rit...' marking, followed by a 2-measure rest, a '1° Tempo' section of 5 measures, and a 2-measure rest ending with a ritardando. The fourth system starts at measure 56 with a 'Tempo' marking, followed by a 9-measure rest, a 13-measure section, and a 3-measure section. The fifth system starts at measure 81 with a tempo of 58 (♩ = 58) and a 2/4 time signature, followed by a 4-measure rest, a fortissimo (ff) dynamic, and a 16-measure section. The sixth system starts at measure 105 with a 'sostenuto' marking, followed by a 9-measure rest, a 'molto incalzando' section of 2 measures, and an 'accel.' section. The seventh system starts at measure 121 with a 3-measure section. The eighth system starts at measure 127 with a '1° Tempo' marking and a 10-measure section.

Tuba

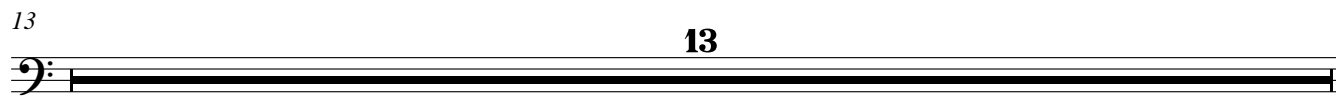
II Ante las ruinas de Coimbra

Allegretto Scherzando

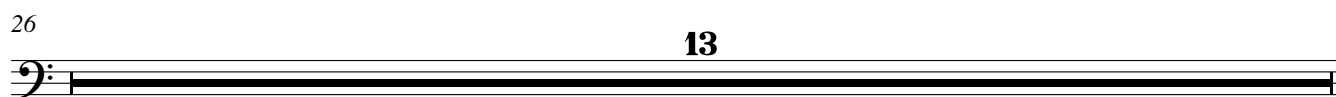
12



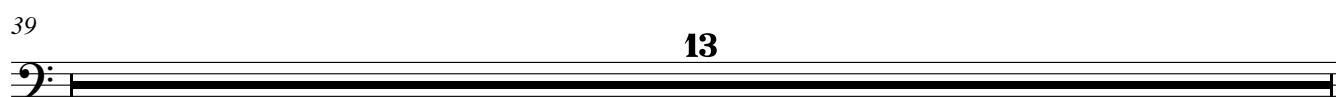
13



26



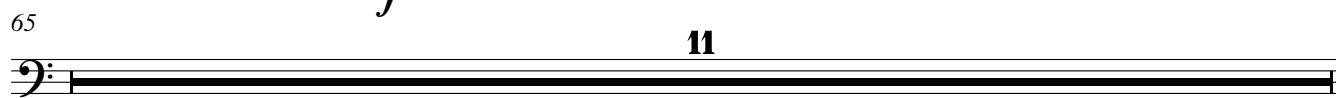
39



52



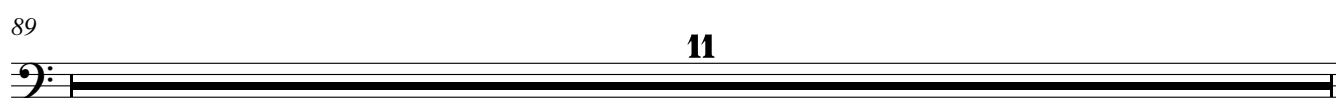
65



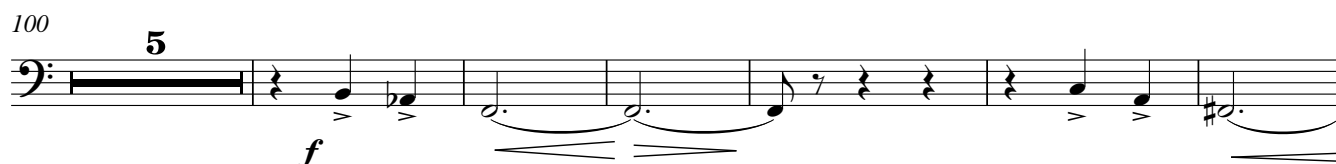
76



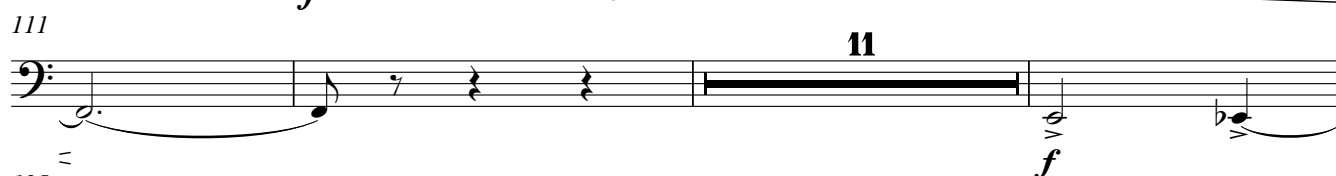
89



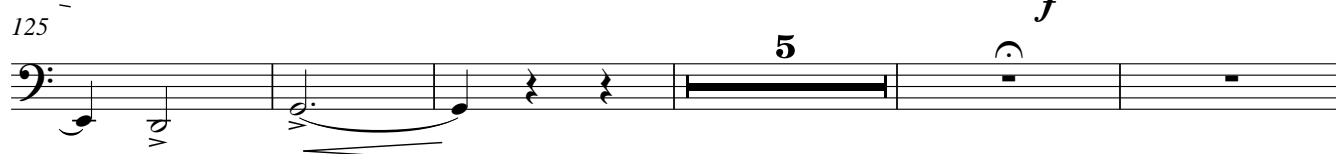
100



111



125



Tuba

molto rit

smorzando

Adagio in modo fúnebre

rall

135

5

3

14

159

diminuendo

diminuendo

morendo

11

2

3

Tuba

III. Introito y Danza

Allegro molto ma non riposo

26 2

31 $\text{♩} = 200$ *f* poco rit. .

59 **Tempo** 22

87 poco rit. . . a tempo *mf* *f* 17 41

dim. *p* *ff*

Tuba

V. Hacia el monasterio

♩=110 **Moderato non troppo** 25

♩=54 **Andante religioso** 2

31 3 5

1^o tempo *f*

42 ♩=120 16 10 ♩=110

70 ♩=25 5 11 **Pesante**

88 **Vivo** 4 **Pesante** *ff*

95 **Vivo** **Lento** *pp*

101 **Vivo** *f* *ff*

Tuba

VI. En plena serranía

Allegro con fuoco

$\text{♩} = 200$

rit.

20

25

A tempo

rall.

$\text{♩} = 80$

34

65

9

78

16

23

117 **molto apacible**

$\text{♩} = 102$

a tempo

$\text{♩} = 80$

9

13

10

151 $\text{♩} = 102$ **a tempo**

Pesante

9

10

173 **Vivo** $\text{♩} = 210$

3

185 **Accel.**

7

197 **1º Tempo**

11

2

215

219

Suite Elegiaca

I. A manera de exordio...

Adagio ma rubato il tempo

♩=112 13 3 Piu mosso 1° Tempo 10 2 rit. .

29 *Libero* *poco Rit...* 3 *Vivo* *mute* 2 *Senza sord.*

39

46 *poco Rit...* 2 1° Tempo 5 2 rit. .

56 Tempo 9 13 3

81 ♩=58 4 16

105 *sostenuto* 9 2 *molto incalzando* *accel.*

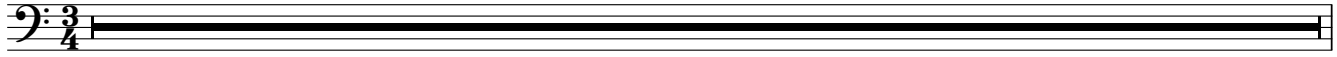
124 3 1° Tempo 6 2

II Ante las ruinas de Coimbra

Bass Trombone

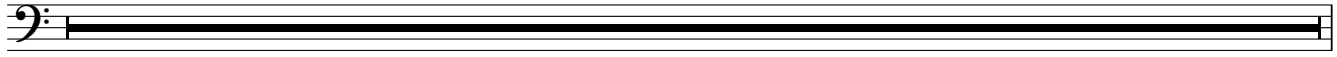
Allegretto Scherzando

12



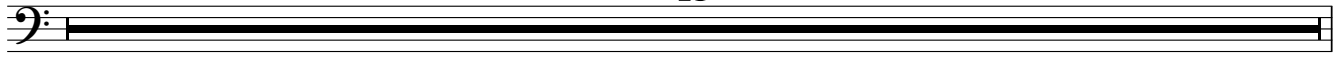
13

13



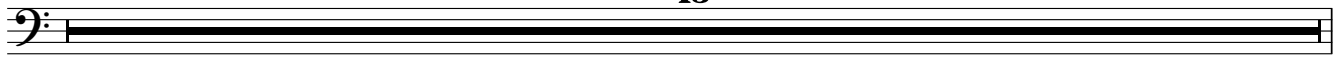
26

13



39

13

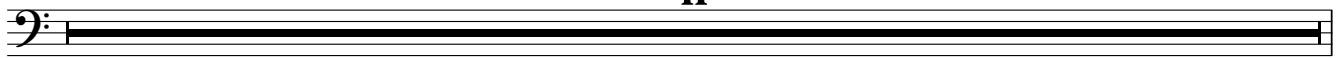


52

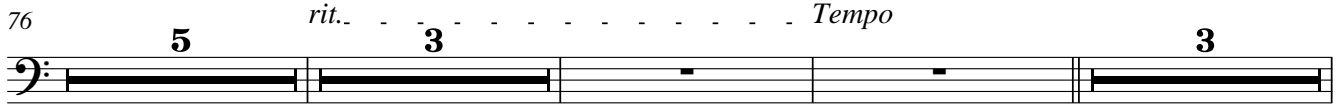


65

11

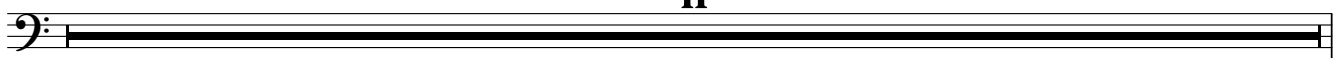


76



89

11



100



111

11



125

5



Adagio in modo fúebre₃

135 **5** *molto rit* *smorzando* **3** *rall* **14**

159 *diminuendo* **11** *diminuendo* **2** *morendo* **3**

III. Introito y Danza

Allegro molto ma non riposo

6 13

mf mp p mf mp p

26 2 6

f *dim.*

32 24

p *f* = 200 *poco rit.*

59 **Tempo** 22 4

mf *f* *p* *poco rit.*

92 *f* *p* *f* *ff*

105 . . . **a tempo** 41

Bass Trombone

V. Hacia el monasterio

♩=110 Moderato non troppo 25 8 molto.accel. 5

1° tempo 42 ♩=120 16 10

70 ♩=25 5 ♩=46 11 Pesante ff

88 Vivo f

93 Pesante ff f Vivo

99 Lento pp f ff

VI. En plena serrañia

Allegro con fuoco

♩=200

f **11**
rit. A tempo

22 **f**

34 **25** **rall.** **9** ♩=80 **f**

74 **f** **16**

94 **9** *sordina* *p* *senza sordina* **9**

117 **9** **molto apacible** ♩=102 **13** **a tempo** ♩=80 **10**

151 ♩=102 **9** **a tempo** **10** **Pesante** **ff**

173 **Vivo** ♩=210 **3** **ff**

185 **Accel.** **3** **sfz p**

197 **1° Tempo** **ff** **2** **mf**

209 **ff** **2**

217

4th Horn in F

Suite Elegíaca

I. A manera de exordio...

Julián Santos

Orch. Roque Baños

Adagio ma rubato il tempo

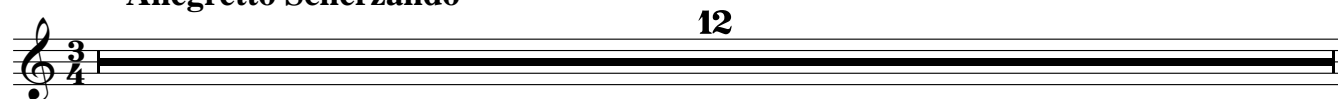
$\text{♩} = 112$

$\text{♩} = 112$ Piu mosso

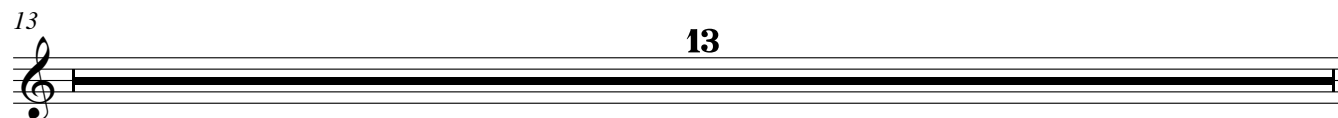
II Ante las ruinas de Coimbra

Allegretto Scherzando

12



13



26

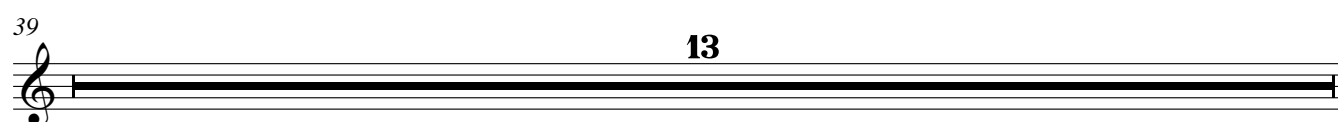
10

3



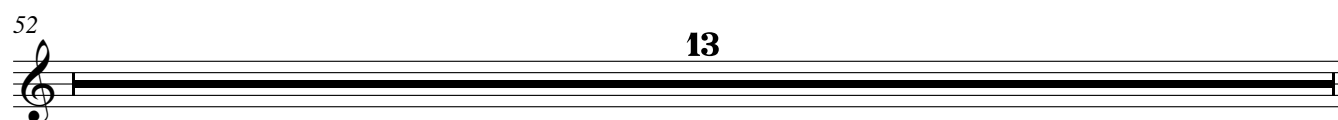
39

13



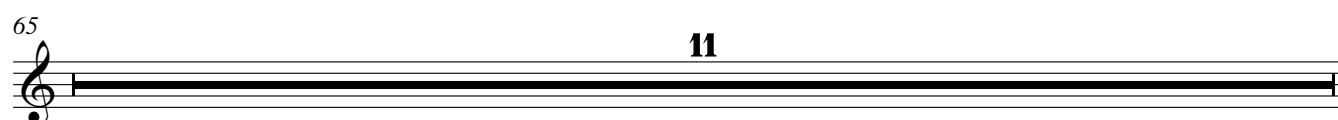
52

13



65

11



76

5

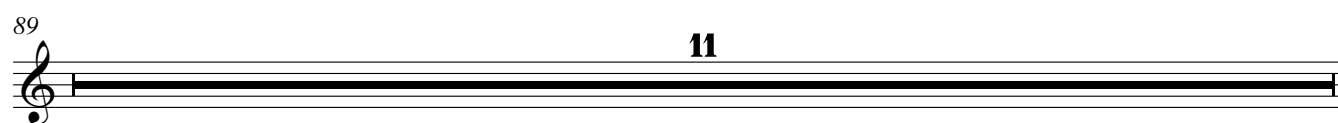
rit. *Tempo*

3



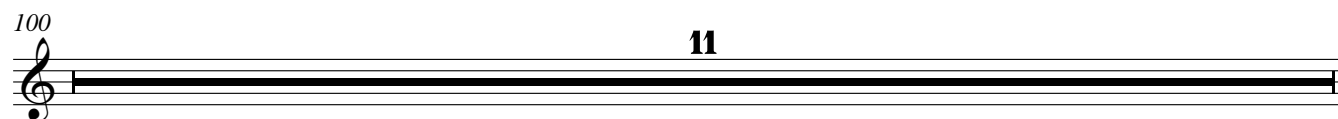
89

11



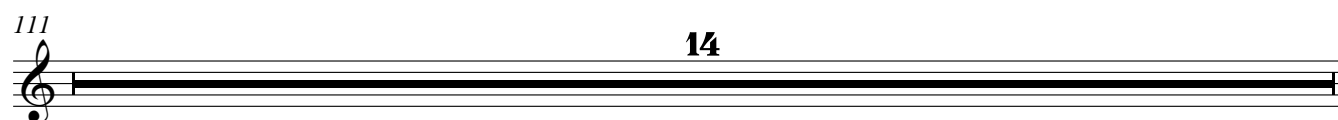
100

11



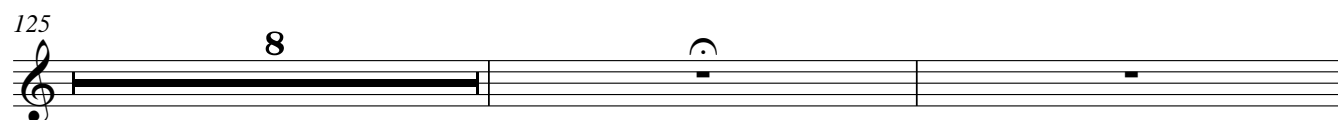
111

14



125

8



molto rit *smorzando* *rall* **Adagio in modo fúnebre**

135 **5** **3** **14**

Musical staff 135-144: Treble clef, common time signature. Measures 135-144 are mostly whole rests. Above the staff, the numbers 5, 3, and 14 are placed over measures 135, 140, and 144 respectively. A double bar line with repeat dots is at the end of measure 144.

159 *diminuendo* *diminuendo*

9 *mp* **3** *p*

Musical staff 159-168: Treble clef. Measure 159 has a whole rest. Measure 160 starts with a triplet of eighth notes (G4, A4, B4) marked *mp*. A slur covers measures 160-168. Measure 168 ends with a half note G4 marked *p*. Above the staff, *diminuendo* is written above measures 159-160 and 160-168. The number 9 is above measure 159, and 3 is above the triplet in measure 160. A double bar line with repeat dots is at the end of measure 168.

172 *morendo*

Musical staff 172-176: Treble clef. Measures 172-176 contain a single half note G4 with a fermata. Above the staff, *morendo* is written above measure 172. A double bar line with repeat dots is at the end of measure 176.

III. Introito y Danza

Allegro molto ma non riposo

$\text{♩} = 160$

2 12

p *mf*

19 4

p *mf*

27 2

p *mf*

34 $\text{♩} = 200$ poco rit.. Tempo 24 22

p *f*

84 4

p *f*

98 poco rit. . .

p *f* *ff*

105 - - - a tempo 41

p *f*

4th Horn in F

V. Hacia el monasterio

♩=110 **Moderato non troppo** 25 **Andante religioso** ♩=54 8 **molto accel.**

38 **1° tempo** ♩=120 4 8 **ff**

55 ♩=110 10

70 ♩=25 5 ♩=46 11 **Pesante** **ff**

88 **Vivo** **f**

93 **Pesante** **Vivo** **ff** **f** **f**

99 **Lento** 2 **Vivo** **f** **ff**

VI. En plena serranía

Allegro con fuoco

♩=200

13

f

23

rit. A tempo

2

f

34

13

9

rall.

mp *mf* *f*

61

26

♩=80

f

94

23

9

molto apacible

f

♩=102

127

13

10

a tempo

♩=80

f

151

9

10

a tempo

Pesante

ff

f

173

Vivo

♩=210

3

ff

ff

184

Accel.

sfz p

sfz p

194

1° Tempo

ff

ff

206

2

3

mf *f*

mf *f*

217

f

Suite Elegíaca

I. A manera de exordio....

Adagio ma rubato il tempo

♩=112

10 2 3

mp

17 1° Tempo

10 2 3

poco Rit... *Libero*

33 **Vivo**

f *f*

39

cresc *poco a poco* *ff*

46 *poco Rit...*

5 2

1° Tempo *rit...*

56 - **Tempo**

9 10 2

mp

78 ♩=58

3 5 15

ff

105 **sostenuto**

9 2

molto incalzando *accel...*

120

3 3 3 3 3 3

127 1° Tempo

8

p *pp*

II Ante las ruinas de Coimbra

Allegretto Scherzando

6 **6** **5**

13 **2** **2** **4**

26 **13**

39 **13**

52 **10**

65 **11**

76 **5** *rit.* **3** *Tempo* **3**

89 **11**

100 **7** **3**

111 **3** **10**

125 **8**

III. Introito y Danza

Allegro molto ma non riposo

$\text{♩} = 160$

2 12

p *mf*

19 4

p *mf*

27 2

f

34 $\text{♩} = 200$ 24 22

poco rit.. Tempo

f

84 4

p *f*

97 poco rit. . .

p *f* *ff*

105 - - - a tempo 41

a tempo

3rd Horn in F

V. Hacia el monasterio

♩=110 **Moderato non troppo** 25 **Andante religioso** ♩=54 6

37 **molto accel.** 4 **1° tempo** ♩=120 8

55 ♩=110 10

70 ♩=25 5 ♩=46 11 **Pesante**

88 **Vivo** *f*

93 **Pesante** **Vivo** *ff* *f* *f*

99 **Lento** 2 **Vivo**

VI. En plena serranía

Allegro con fuoco

♩=200

13

f

23

A tempo
rit..

2

f

34

13

9

rall.

mp *mf* *f*

61

61

26

f

94

94

20

p *pp*

117

117

molto apacible

8

13

a tempo

10

♩=80

151

151

a tempo

9

10

Pesante

ff

173

173

Vivo ♩=210

3

ff

184

184

Accel.

1° Tempo

sfz p

194

194

ff

206

206

2

3

mf *f*

217

217

Suite Elegíaca

2nd Trumpet in C

I. A manera de exordio....

Julián Santos
Orch. Roque Baños

Adagio ma rubato il tempo

♩=112 13 ♩=♩ Piu mosso 3 1° Tempo 10 2 rit. . .

29 *Librementepoco Rit...* 3 *Vivo* mute 3 *f* 3

37 7 *senza sord.* *poco Rit...* *ff*

49 1° Tempo 5 2 rit. . Tempo mute 4 *mp* *p* *mp* *p*

65 13 3 ♩=58 4 *senza sord.* *ff*

88 15 *sostenuto* 9 2

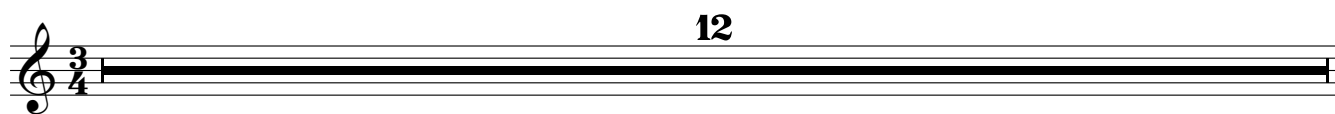
117 *molto incalzando accel.* 8 1° Tempo 6

133 *p* 2

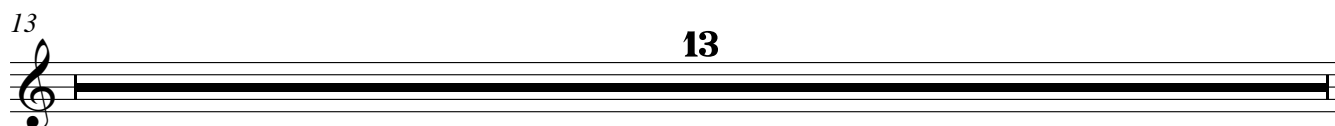
2nd Trumpet in C

II Ante las ruinas de Coimbra

12



13



26



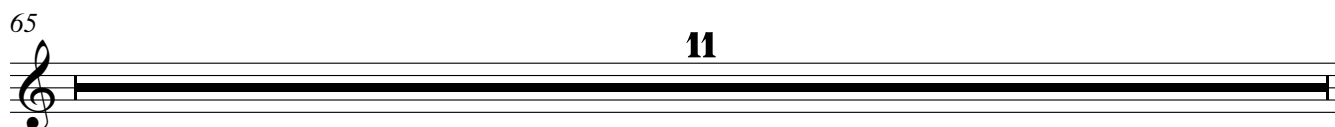
39



52



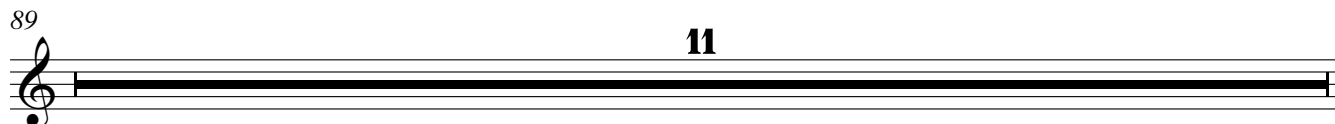
65



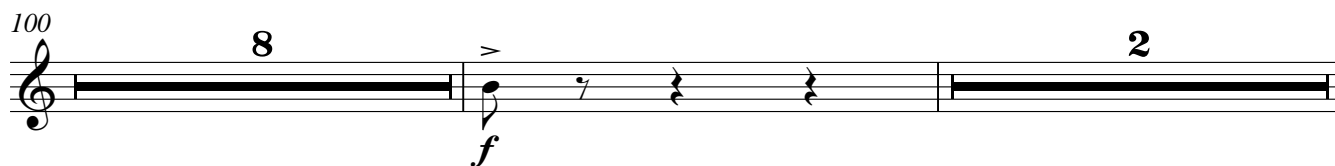
76



89



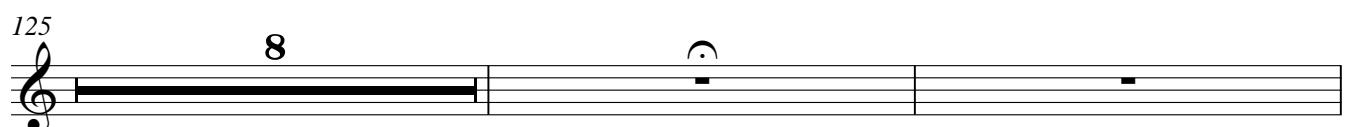
100



111




125 **8**

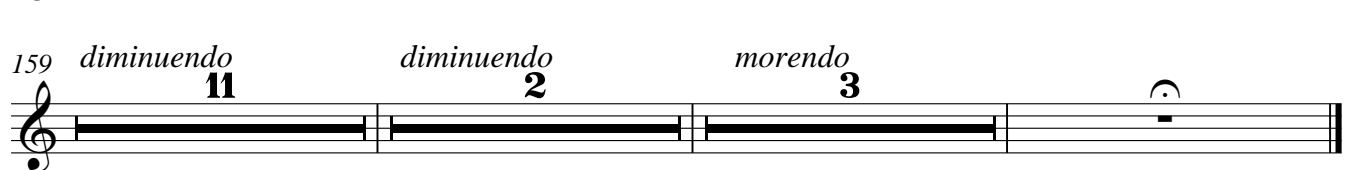


molto rit *smorzando* *rall* **Adagio in modo fúebre**

135 **5** **3** **14**



159 *diminuendo* **11** *diminuendo* **2** *morendo* **3**



2nd Trumpet in C

III. Introito y Danza

Allegro molto ma non riposo

$\text{♩} = 160$

6 *sord.* 14 *sord.* 3

mf *mf*

27 2 5 $\text{♩} = 200$ 24 *poco rit.*

59 *Tempo* 32 *senza sord*

mf *f*

97 *poco rit.*

p *f* *ff*

105 *a tempo* 41

2nd. Trumpet in C

IV. Fuente Escondida

1 **Moderato e nostalgico**
11 *sordina* *p* *rall*

14 **18** **16**

50 **Allegretto**
4

57 **Tempo 1°**
7

67 *p* *perdendosi* **3**

2nd Trumpet in C

V. Hacia el monasterio

Moderato non troppo $\text{♩}=110$ **25**

Andante religioso $\text{♩}=54$ **10**

molto accel. **5**

42 **1° tempo** $\text{♩}=120$ **7** *ff*

55 $\text{♩}=110$ **10**

70 $\text{♩}=25$ **5** $\text{♩}=46$ **11** **Pesante** *ff*

88 **Vivo** **3** *f* **Pesante** *ff*

95 **Vivo** *f* **Lento** **2**

101 **Vivo** **4**

2nd Trumpet in C

VI. En plena serrañia

Allegro con fuoco

$\text{♩} = 200$

19 *sordina* *mf* *rit.* *senza sordina*

25 **A tempo** **24** *sordina* *mp* *mf* **7**

59 *rall.* **4** *senza sordina* *f* **26**

94 **23** *molto apacibile* **9** $\text{♩} = 102$

127 **13** *a tempo* $\text{♩} = 80$ **10**

151 $\text{♩} = 102$ **9** *a tempo* **2** *p* *mp* *cresc* *poco*

169 *Pesante* $\text{♩} = 210$ **Vivo** **3** *ff*

181 *Accel.*

190 **7** **1° Tempo** **10**

213 *f*

219

Suite Elegíaca

I. A manera de exordio....

Adagio ma rubato il tempo

♩=112 **13** *Piu mosso* **3** **1° Tempo** **10** **2** *rit.*

29 *Librementepoco Rit...* **3** *Vivo* *mute* **2** *Senza sord.* **f**

39 **ff**

46 *poco Rit...* **2** **1° Tempo** **5** **2** *rit.*

56 **Tempo** **9** **13** **3**

81 ♩=58 **5** **17** **ff**

105 *sostenuto* **9** **2** *molto incalzando accel.* **f**

124 **1° Tempo** **6** **2** **p**

II Ante las ruinas de Coimbra

Allegretto Scherzando

12

13

26 **4** *fp* *p* **5** *fp*

39 **11**

52 *f* **3** *ff* **3**

65 **11**

76 **5** *rit.* **3** *Tempo* **3**

89 **11**

100 **5** *f* **11**

111 **11** *f*

125 **5**

Detailed description: This is a musical score for the 2nd Trombone part of the piece "II Ante las ruinas de Coimbra" by Manuel de Falla. The tempo is "Allegretto Scherzando". The score is written in bass clef with a 3/4 time signature. It consists of 125 measures. The score is divided into systems, with measure numbers 12, 13, 26, 39, 52, 65, 76, 89, 100, 111, and 125 marking the beginning of new systems. Various musical notations are used, including slurs, accents, and dynamic markings such as *fp*, *p*, *f*, and *ff*. There are also performance instructions like *rit.* (ritardando) and *Tempo*. Fingerings are indicated by numbers 4, 5, 3, and 11. The score includes several rests and complex rhythmic patterns.

molto rit *smorzando* **Adagio in modo fúnebre**
135 **5** **3** *rall* **14**



diminuendo *diminuendo* *morendo*
159 **11** **2** **3**



III. Introito y Danza

Allegro molto ma non riposo

$\text{♩} = 160$

6 13

mf mp p mf mp p

26

2

f dim. poco rit.

$\text{♩} = 200$

32

24

59 - Tempo

22 4

mf < f p poco rit.

92

f p f ff a tempo

105 - - -

41

Trombone 2

IV. Fuente Escondida

1 Moderato e nostalgico

11 13

pp *p*

30

16

pp

50

Allegretto

4

57

Tempo 1°

7

67 perdendosi

3

2nd Trombone

V. Hacia el monasterio

Moderato non troppo

$\text{♩}=54$ **Andante religioso**

molto accel.

$\text{♩}=110$ **25** **8** **5**

1° tempo
42 $\text{♩}=120$

8

55 $\text{♩}=110$ **10**

70 $\text{♩}=25$ **5** $\text{♩}=46$ **11** **Pesante**

88 **Vivo**

93 **Pesante** **Vivo**

99 **Lento** **Vivo**

VI. En plena serranía

Allegro con fuoco

♩=200

11

f

22

rit. A tempo

f

34

25

rall. ♩=80

f

68

6

f

78

16

23

f

molto apacible

117

9

♩=102

13

a tempo

♩=80

10

f

151

♩=102

a tempo

9

2

p *mp* *cresc poco a*

p *mp* *cresc poco a*

170

Pesante

Vivo ♩=210

3

poco ff ff

poco ff ff

182

Accel.

3

sfz p

sfz p

194

1° Tempo

ff

ff

206

2

2

mf ff

mf ff

216

ff

Suite Elegíaca

2nd Horn in F

I. A manera de exordio....

Julián Santos
Orch. Roque Baños

Adagio ma rubato il tempo

♩=112

10 2 3 Piu mosso

17 1° Tempo 2 7 2 rit. . .

29 poco Rit... 3 Vivo f

38 f cresc poco a

43 poco al ff poco Rit...

49 1° Tempo 5 2 rit.. Tempo 5 fp fp fp

65 10 2 3 mp

81 ♩=58 5 15 ff molto incalzando accel. . .

105 sostenuto 9 2 f 3 3 3 3

120 3 3 3 3 3 3

127 1° Tempo 2 5 pp p pp

Detailed description: This is a musical score for the 2nd Horn in F part of the Suite Elegíaca, I. A manera de exordio.... The score is written in treble clef and consists of ten staves of music. The tempo is Adagio ma rubato il tempo, with a metronome marking of ♩=112. The score includes various musical notations such as rests, notes, and dynamics. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score also includes tempo markings such as *1° Tempo*, *poco Rit...*, *Vivo*, *molto incalzando*, and *accel.*. The score is divided into measures, with some measures containing rests. The score ends with a double bar line and repeat signs.

II Ante las ruinas de Coimbra

Allegretto Scherzando

6 **5**
f

13 **2** **2** **4**
f

26 **13**

39 **3**

46 **3**

52

58 **2**

65 **8**
p

76 **5** *rit...* **3** *Tempo* **3**

89 **9**

100 *f* 2 3

Musical staff 100-110: Treble clef, key signature of one sharp (F#). Measure 100: whole rest. Measure 101: quarter note F#, quarter rest. Measure 102: quarter note G, quarter rest. Measure 103: quarter note A, quarter rest. Measure 104: quarter note B, quarter rest. Measure 105: quarter note C, quarter rest. Measure 106: quarter note D, quarter rest. Measure 107: quarter note E, quarter rest. Measure 108: quarter note F#, quarter rest. Measure 109: quarter note G, quarter rest. Measure 110: quarter note A, quarter rest. A double bar line is present after measure 108. A fermata is placed over the quarter note A in measure 109. A fermata is placed over the quarter note A in measure 110.

111 2 6 *f*

Musical staff 111-124: Treble clef, key signature of one sharp (F#). Measure 111: quarter note B, quarter rest. Measure 112: quarter note C, quarter rest. Measure 113: quarter note D, quarter rest. Measure 114: quarter note E, quarter rest. Measure 115: quarter note F#, quarter rest. Measure 116: quarter note G, quarter rest. Measure 117: quarter note A, quarter rest. Measure 118: quarter note B, quarter rest. Measure 119: quarter note C, quarter rest. Measure 120: quarter note D, quarter rest. Measure 121: quarter note E, quarter rest. Measure 122: quarter note F#, quarter rest. Measure 123: quarter note G, quarter rest. Measure 124: quarter note A, quarter rest. A double bar line is present after measure 118. A fermata is placed over the quarter note A in measure 124. A fermata is placed over the quarter note A in measure 125.

125 5 *molto rit* *smorzando* *rall* **Adagio in modo fúebre**

Musical staff 125-134: Treble clef, key signature of one sharp (F#). Measure 125: quarter note B, quarter rest. Measure 126: quarter note C, quarter rest. Measure 127: quarter note D, quarter rest. Measure 128: quarter note E, quarter rest. Measure 129: quarter note F#, quarter rest. Measure 130: quarter note G, quarter rest. Measure 131: quarter note A, quarter rest. Measure 132: quarter note B, quarter rest. Measure 133: quarter note C, quarter rest. Measure 134: quarter note D, quarter rest. A double bar line is present after measure 130. A fermata is placed over the quarter note A in measure 134. A fermata is placed over the quarter note A in measure 135.

135 5 3 5

Musical staff 135-151: Treble clef, key signature of one sharp (F#). Measure 135: quarter note B, quarter rest. Measure 136: quarter note C, quarter rest. Measure 137: quarter note D, quarter rest. Measure 138: quarter note E, quarter rest. Measure 139: quarter note F#, quarter rest. Measure 140: quarter note G, quarter rest. Measure 141: quarter note A, quarter rest. Measure 142: quarter note B, quarter rest. Measure 143: quarter note C, quarter rest. Measure 144: quarter note D, quarter rest. Measure 145: quarter note E, quarter rest. Measure 146: quarter note F#, quarter rest. Measure 147: quarter note G, quarter rest. Measure 148: quarter note A, quarter rest. Measure 149: quarter note B, quarter rest. Measure 150: quarter note C, quarter rest. Measure 151: quarter note D, quarter rest. A double bar line is present after measure 140. A fermata is placed over the quarter note A in measure 151. A fermata is placed over the quarter note A in measure 152.

152 *diminuendo*

Musical staff 152-168: Treble clef, key signature of one sharp (F#). Measure 152: quarter note B, quarter rest. Measure 153: quarter note C, quarter rest. Measure 154: quarter note D, quarter rest. Measure 155: quarter note E, quarter rest. Measure 156: quarter note F#, quarter rest. Measure 157: quarter note G, quarter rest. Measure 158: quarter note A, quarter rest. Measure 159: quarter note B, quarter rest. Measure 160: quarter note C, quarter rest. Measure 161: quarter note D, quarter rest. Measure 162: quarter note E, quarter rest. Measure 163: quarter note F#, quarter rest. Measure 164: quarter note G, quarter rest. Measure 165: quarter note A, quarter rest. Measure 166: quarter note B, quarter rest. Measure 167: quarter note C, quarter rest. Measure 168: quarter note D, quarter rest. A double bar line is present after measure 160. A fermata is placed over the quarter note A in measure 168. A fermata is placed over the quarter note A in measure 169.

157 3 7 *mp* 3

Musical staff 157-168: Treble clef, key signature of one sharp (F#). Measure 157: quarter note B, quarter rest. Measure 158: quarter note C, quarter rest. Measure 159: quarter note D, quarter rest. Measure 160: quarter note E, quarter rest. Measure 161: quarter note F#, quarter rest. Measure 162: quarter note G, quarter rest. Measure 163: quarter note A, quarter rest. Measure 164: quarter note B, quarter rest. Measure 165: quarter note C, quarter rest. Measure 166: quarter note D, quarter rest. Measure 167: quarter note E, quarter rest. Measure 168: quarter note F#, quarter rest. A double bar line is present after measure 160. A fermata is placed over the quarter note A in measure 168. A fermata is placed over the quarter note A in measure 169.

169 *diminuendo* *morendo* *p*

Musical staff 169-185: Treble clef, key signature of one sharp (F#). Measure 169: quarter note B, quarter rest. Measure 170: quarter note C, quarter rest. Measure 171: quarter note D, quarter rest. Measure 172: quarter note E, quarter rest. Measure 173: quarter note F#, quarter rest. Measure 174: quarter note G, quarter rest. Measure 175: quarter note A, quarter rest. Measure 176: quarter note B, quarter rest. Measure 177: quarter note C, quarter rest. Measure 178: quarter note D, quarter rest. Measure 179: quarter note E, quarter rest. Measure 180: quarter note F#, quarter rest. Measure 181: quarter note G, quarter rest. Measure 182: quarter note A, quarter rest. Measure 183: quarter note B, quarter rest. Measure 184: quarter note C, quarter rest. Measure 185: quarter note D, quarter rest. A double bar line is present after measure 180. A fermata is placed over the quarter note A in measure 185. A fermata is placed over the quarter note A in measure 186.

III. Introito y Danza

Allegro molto ma non riposo

$\text{♩} = 160$

2 11

p *mf*

19 3

p *mf*

27 2

f

34 $\text{♩} = 200$ poco rit.. Tempo 22

f

84 4

p *f*

97 poco rit. . .

p *f* *ff*

105 . . . a tempo 41

a tempo

2nd Horn in F

V. Hacia el monasterio

♩=110 **Moderato non troppo** 25 **Andante religioso** ♩=54 6

pp *f* *mf*

37 **molto accel.** 4 **1° tempo** ♩=120 8

p *ff*

54

59 ♩=110 10 ♩=25 5

75 ♩=46 11 **Pesante** **Vivo**

ff *f*

93 **Pesante** **Vivo**

ff *f* *f*

99 **Lento** 2 **Vivo**

f *ff*

2nd Horn in F

VI. En plena serrañía

Allegro con fuoco

$\text{♩} = 200$

13

f

rit.. A tempo

23

f

34

mp *mf* *f*

59

f

rall..

$\text{♩} = 80$

defecto de coro

80

p

94

p *pp*

117

p

molto apacible

$\text{♩} = 102$

a tempo

133

mp

151

ff

a tempo

10

Pesante

173

ff

Vivo $\text{♩} = 210$

183

ff

Accel.

191

1° Tempo

sfz p

Musical staff 191-196: Treble clef, key signature of one flat. Measures 191-196. Measures 191-194 contain eighth notes with accents. Measures 195-196 contain half notes with accents. A dynamic marking of *sfz p* is placed below measures 195-196.

197

ff

mf <

Musical staff 197-208: Treble clef, key signature of one flat. Measures 197-208. Measures 197-200 contain half notes with accents. Measure 201 contains a whole note with a flat. Measures 202-203 contain quarter notes with accents. Measure 204 contains a whole rest. Measure 205 contains a whole note with a flat. Measure 206 contains a whole rest. Measure 207 contains a quarter note with an accent. Measure 208 contains a quarter note with an accent. Dynamic markings *ff* and *mf* < are present.

209

f

Musical staff 209-217: Treble clef, key signature of one flat. Measures 209-217. Measures 209-210 contain quarter notes with accents. Measure 211 contains a whole rest. Measure 212 contains a quarter note with an accent. Measures 213-214 contain eighth notes with accents. Measure 215 contains a half note with an accent. Measure 216 contains a quarter note with an accent. Measure 217 contains a quarter note with an accent. Dynamic marking *f* is present.

218

Musical staff 218-224: Treble clef, key signature of one flat. Measures 218-224. Measures 218-224 contain quarter notes with accents. The staff ends with a double bar line.

Suite Elegíaca

I. A manera de exordio....

Adagio ma rubato il tempo

♩=112 13 ♩=♩ Piu mosso 3 1° Tempo 10 2 rit. .

29 Librementepoco Rit... 3 Vivo mute 3 f 3

37 senza sord. poco Rit... 7 ff

49 1° Tempo 5 rit.. Tempo mute 4 mp p mp p

65 13 3 4 senza sord. ♩=58 ff

88 15 sostenuto 9 2

117 molto incalzando accel. . . . 8 1° Tempo 6

133 p 3 2

1st Trumpet in C

II Ante las ruinas de Coimbra

Allegretto Scherzando

12

13

26 **4** *fp* *p* **5** *fp*

39 **11**

52 **2** *1^a* *f*

57 **3** *f* **2**

65 **11**

76 **5** *rit.* **3** *Tempo* **2** *p*

89 **3** *sordina*

95 **2**

100 **3** **7** *f* **2**

Detailed description: This is a musical score for the 1st Trumpet in C, titled "II Ante las ruinas de Coimbra". The tempo is "Allegretto Scherzando". The score consists of ten staves of music, each starting with a measure number. The first staff (measures 12-13) is a whole rest. The second staff (measures 13-26) is also a whole rest. The third staff (measures 26-39) contains a four-measure rest, followed by a melodic phrase starting with a fortissimo piano (fp) dynamic, then a piano (p) dynamic, and ending with a five-measure rest and another fp dynamic. The fourth staff (measures 39-52) contains an eleven-measure rest. The fifth staff (measures 52-57) contains a two-measure rest, followed by a first ending (1^a) melodic phrase starting with a forte (f) dynamic. The sixth staff (measures 57-65) contains a three-measure rest, followed by a melodic phrase starting with a forte (f) dynamic, and ending with a two-measure rest. The seventh staff (measures 65-76) is an eleven-measure rest. The eighth staff (measures 76-89) contains a five-measure rest, followed by a three-measure rest with a ritardando (rit.) marking, then a tempo change, a two-measure rest, and a melodic phrase starting with a piano (p) dynamic. The ninth staff (measures 89-95) contains a three-measure rest, followed by a melodic phrase with a sordina marking. The tenth staff (measures 95-100) contains a two-measure rest, followed by a melodic phrase starting with a forte (f) dynamic, and ending with a two-measure rest.

111 12

Musical staff 111-120: Treble clef, key signature of one flat. Measure 111: whole rest. Measure 112: quarter note Bb, quarter rest. Measure 113: quarter note Gb, quarter rest. Measure 114: quarter note Fb, quarter rest. Measure 115: quarter note Eb, quarter rest. Measure 116: quarter note D, quarter rest. Measure 117: quarter note C, quarter rest. Measure 118: quarter note Bb, quarter rest. Measure 119: quarter note Ab, quarter rest. Measure 120: quarter note Gb, quarter rest.

125

Musical staff 125-134: Treble clef, key signature of one flat. Measure 125: whole rest. Measure 126: whole rest. Measure 127: whole rest. Measure 128: whole rest. Measure 129: whole rest. Measure 130: whole rest. Measure 131: whole rest. Measure 132: whole rest. Measure 133: whole rest. Measure 134: whole rest.

molto rit *smorzando* *rall* **Adagio in modo fúnebre**

135

Musical staff 135-151: Treble clef, key signature of one flat. Measure 135: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 136: whole rest. Measure 137: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 138: whole rest. Measure 139: whole rest. Measure 140: whole rest. Measure 141: whole rest. Measure 142: whole rest. Measure 143: whole rest. Measure 144: whole rest. Measure 145: whole rest. Measure 146: whole rest. Measure 147: whole rest. Measure 148: whole rest. Measure 149: whole rest. Measure 150: whole rest. Measure 151: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb.

152

Musical staff 152-158: Treble clef, key signature of one flat. Measure 152: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 153: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 154: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 155: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 156: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 157: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 158: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb.

159 *diminuendo* 10 *diminuendo* 2 *morendo* 3

Musical staff 159-168: Treble clef, key signature of one flat. Measure 159: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 160: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 161: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 162: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 163: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 164: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 165: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 166: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 167: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb. Measure 168: quarter note Gb, quarter note Fb, quarter note Eb, quarter note D, quarter note C, quarter note Bb, quarter note Ab, quarter note Gb.

1st Trumpet in C

III. Introito y Danza

Allegro molto ma non riposo

♩=160

6 14 3

mf *mf*

27 2 5 17

♩=200

p

55 31

p

93

a tempo *f* *p* *f* *ff*

poco rit.

105 - - 16

p

126 17

sord. *sord.*

poco rit. *Tempo* *senza sord.*

1st. Trumpet in C

IV. Fuente Escondida

Moderato e nostalgico

1 11 *sordina* *rall*

14 18 16

50 *Allegretto* 4

57 *Tempo 1°* 7

67 *perdendosi* 3

1st Trumpet in C

V. Hacia el monasterio

♩=110 **Moderato non troppo** 25 ♩=54 **Andante religioso** 2 6

37 **molto accel..** ♩=120 **1° tempo** 5 7 **ff**

52

59 ♩=110 10 ♩=25 5 3/4

75 ♩=46 11 **Pesante** **ff**

88 **Vivo** 3 **f** **Pesante** **ff**

95 **Vivo** **f** **Lento** 2 2/4

101 **Vivo** 4

1st Trumpet in C

VI. En plena serranía

Allegro con fuoco

$\text{♩} = 200$

f

9 **10** *sordina* *mf* *rit.* *senza sordina*

A tempo

25 **f**

34 **15** *sordina* **7**

59 *rall.* **4** *senza sordina* *mp* *mf* **26**

94 **9** *sordina* *p* *senza sordina* **9**

117 **molto apacible** **9** $\text{♩} = 102$ **13** *a tempo* $\text{♩} = 80$ **10**

151 $\text{♩} = 102$ **9** *a tempo* **2**

170 *poco* **Pesante** *ff* **Vivo** $\text{♩} = 210$ **3** *mp* *cresc poco a*

182 *ff* **Accel.**

1° Tempo

192 **3** *ff*

202 *sfz p*

211 **f**

218

Suite Elegíaca

I. A manera de exordio....

Adagio ma rubato il tempo

♩=112 *Piu mosso* 1° Tempo rit. .

13 3 10 2

29 *Librementepoco Rit...* *Vivo* Senza sord.

3 mute 2

f *f*

39

ff

46 *poco Rit...* 1° Tempo rit. .

2 5 2

56 Tempo

9 13 3

81 ♩=58

5 17

ff

105 sostenuto

9 2

f

molto incalzando accel.

124

3 1° Tempo 6 2

p

II Ante las ruinas de Coimbra

Allegretto Scherzando

12

13

26 **4** *fp* *p* **5** *fp*

39 **11**

52 *f* **3** *ff* **3**

65 **11**

76 **5** *rit.* **3** *Tempo* **3**

89 **4** **2**

100 **5** *f*

111 **11** *f*

125 **5**

Detailed description: This is a musical score for the 1st Trombone part of the second movement, 'II Ante las ruinas de Coimbra', by Manuel de Falla. The tempo is 'Allegretto Scherzando'. The score is written in bass clef with a 3/4 time signature. It consists of 125 measures. The score is divided into systems, with measure numbers 12, 13, 26, 39, 52, 65, 76, 89, 100, 111, and 125 marking the beginning of new systems. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *fp* (fortissimo piano), *p* (piano), *f* (forte), and *ff* (fortissimo). Performance instructions include 'rit.' (ritardando) and 'Tempo'. There are several rests and slurs throughout the piece.

135 **molto rit** *smorzando* *rall* **Adagio in modo fúnebre**

5 3 14

159 *diminuendo* *diminuendo* *morendo*

10 2 3

III. Introito y Danza

Allegro molto ma non riposo

♩=160

6 13

mf mp p mf mp p

26

2

f dim. poco rit.

32

24

poco rit.

59 - Tempo

22 4

mf < f p poco rit.

92

a tempo f p f ff

105

41

f ff

IV. Fuente Escondida

Moderato e nostalgico

1 **11** **13** *pp* *p*

30 **16** *pp*

50 **4** **Allegretto**

57 **7** **Tempo 1°** *p*

67 *perdendosi* **3**

1st Trombone

V. Hacia el monasterio

System 1: $\text{♩} = 110$ **Moderato non troppo** **25** $\text{♩} = 54$ **Andante religioso** **2** **3** *p*

System 2: **30** **3** **5** **molto accel.** *mp* *p* *f*

System 3: **42** **1° tempo** $\text{♩} = 120$ **8** *ff*

System 4: **55** $\text{♩} = 110$ **10**

System 5: **70** $\text{♩} = 25$ **5** $\text{♩} = 46$ **11** **Pesante** *ff*

System 6: **88** **Vivo** *f*

System 7: **93** **Pesante** **Vivo** *ff* *f*

System 8: **99** **Lento** **Vivo** *pp* *f* *ff*

1st Trombone
1° Tempo

193

Musical staff 193-204: Bass clef, starting with a half note G2, followed by quarter notes G2, A2, B2, C3. A double bar line follows. The staff continues with half notes B2, A2, G2, F2, E2, D2, C2, B1. Dynamics: *sfz p* (under the first four notes), *ff* (under the last four notes).

205

Musical staff 205-213: Bass clef, starting with a quarter note G2, followed by quarter rests. A first ending bracket labeled '2' covers measures 205-206. A second ending bracket labeled '2' covers measures 211-212. Dynamics: *mf* (under the first ending), *ff* (under the second ending).

214

Musical staff 214-218: Bass clef, starting with a quarter note G2, followed by quarter notes G2, A2, B2, C3. The staff continues with quarter notes B2, A2, G2, F2, E2, D2, C2, B1.

219

Musical staff 219-223: Bass clef, starting with a quarter note G2, followed by quarter notes G2, A2, B2, C3. The staff continues with quarter notes B2, A2, G2, F2, E2, D2, C2, B1.