

# Reina y Gra. del Varro

(Marcha Procesional)



*Dedicada a la Imagen Titular de la Real Cofradía de  
Nuestra Señora de los Dolores de Granada, en el  
Cincuentenario de su Bendición*

*Con todo mi cariño y afecto  
Luis Carlos Martín Martín-Consuegra*



**Año 2011**

<http://personales.ya.com/partituras-luis>

# Reina y Gra. del Varro

Luis Carlos Martín Martín-Consuegra

♩ = 50

**S**

**C**

## Marcha Procesional

Flauta 1 + 2 *f*

Oboe 1 + 2 *f*

Requinto en Mi $\flat$  *f*

Clarinete en Si $\flat$  Pral. y 1 *f*

Clarinete en Si $\flat$  2 + 3 *f*

Clarinete Bajo *f*

Fagot 1 + 2 *f*

Saxofón Alto 1 + 2 *f*

Saxofón Tenor 1 + 2 *f*

Saxofón Barítono *f*

Cornetas *f*

Trompeta en Si $\flat$  1 + 2 *f* *En defecto de Cornetas*

Fliscorno 1 + 2 *f*

Trompa en Fa 1 + 2 + 3 *f*

Trombón 1 + 2 + 3 *f*

Bombardino 1 + 2 *f*

Tuba *f*

Caja y Tambores *f* *Caja y tambores*

Bombo y Platos *f*

5/73 G7

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Flc. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

9/77 C C7

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Flc. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

13/81 F C G

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Flc. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdrno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.



22 C C7

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Fic. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

27 F F7 Bb

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Fic. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

*mp*



32 Bbm F C F

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Flc. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

36 36

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Fic. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

*mf*

*f*

C

C7

41

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Flc. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

F

46

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Fic. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

F7

Bb

Bbm

F

*mf*

*f*

50 C F 52 F

Fl. 1 + 2  
Ob. 1 + 2  
Rqt.  
Cl. Pral. + 1  
Cl. 2 + 3  
Cl. Bajo  
Fag. 1 + 2  
Sax. Alt. 1 + 2  
Sax. Ten. 1 + 2  
Sax. Bar.  
Cntas.  
Tpt. 1 + 2  
Flc. 1 + 2  
Tmpa. 1 + 2 + 3  
Tbn. 1 + 2 + 3  
Bdno. 1 + 2  
Tba.  
Caja y Tamb.  
Bb. y Pl.

ff  
ff  
f  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff

54

Gm C7

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Fic. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

59 F F7 Bb

Fl. 1 + 2 *mf*

Ob. 1 + 2 *mf*

Rqt. *mf*

Cl. Pral. + 1 *mf*

Cl. 2 + 3 *mf*

Cl. Bajo *mf*

Fag. 1 + 2 *mf*

Sax. Alt. 1 + 2 *mp*

Sax. Ten. 1 + 2 *mf*

Sax. Bar. *mf*

Cntas.

Tpt. 1 + 2 *f*

Fic. 1 + 2 *f*

Tmpa. 1 + 2 + 3 *mf*

Tbn. 1 + 2 + 3 *mf*

Bdno. 1 + 2 *mf*

Tba. *mf*

Caja y Tamb. *mf*

Bb. y Pl. *mf*

64 *B<sub>m</sub>* *F* *C<sup>7</sup>* *F*

Fl. 1 + 2  
Ob. 1 + 2  
Rqt.  
Cl. Pral. + 1  
Cl. 2 + 3  
Cl. Bajo  
Fag. 1 + 2  
Sax. Alt. 1 + 2  
Sax. Ten. 1 + 2  
Sax. Bar.  
Cntas.  
Tpt. 1 + 2  
Flc. 1 + 2  
Tmpa. 1 + 2 + 3  
Tbn. 1 + 2 + 3  
Bdno. 1 + 2  
Tba.  
Caja y Tamb.  
Bb. y Pl.

*f* *f* *f* *f*

Tambores  
Tacet

Detailed description of the musical score: This page contains measures 64 through 67 of a symphonic work. The music is in a 3/4 time signature with a key signature of one flat (B-flat major or D-flat minor). The score is arranged in a multi-staff format. The woodwind section, including Flute (1+2), Oboe (1+2), Clarinet (Pral. + 1, 2 + 3), Bassoon (1+2), Saxophone (Alto 1+2, Tenor 1+2, Baritone), and Contrabassoon, plays a rhythmic accompaniment of eighth notes, often in chords. The brass section, including Trumpet (1+2), Flugelhorn (1+2), Trombone (1+2+3), Bassoon (1+2), and Tuba, plays a similar rhythmic pattern. The percussion section features a steady eighth-note pattern on the snare and tom-toms. The piano part provides a harmonic foundation with chords and moving lines. Chord changes from B-flat major to F major to C7 to F major are indicated above the staves. Dynamic markings of *f* (forte) are present in several parts. The score concludes with a *Tacet* instruction for the percussion section.



68 F Fm C

Fl. 1+2

Ob. 1+2

Rqt.

Cl. Pral. + 1

Cl. 2+3

Cl. Bajo

Fag. 1+2

Sax. Alt. 1+2

Sax. Ten. 1+2

Sax. Bar.

Cntas.

Tpt. 1+2

Flc. 1+2

Tmpa. 1+2+3

Tbn. 1+2+3

Bdno. 1+2

Tba.

Caja y Tamb.

Bb. y Pl.

De

§

a

⊖

y

Salta

⊖ C Cm G7

87 Cm 89 Cm G

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Flc. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

*mf*

*mp*

*mp* Caja y Tambores (Tambores *p*)

*mp*

93 G<sup>7</sup> G<sup>9</sup> Cm

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Fic. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

98 C C7 F Cm

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Flc. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

103  $G^7$  Cm **105** Cm G

Fl. 1+2 *mf*

Ob. 1+2 *mf*

Rqt. *mf*

Cl. Pral. + 1 *mf*

Cl. 2+3 *mf*

Cl. Bajo *mf*

Fag. 1+2 *mf*

Sax. Alt. 1+2 *mf*

Sax. Ten. 1+2 *mf*

Sax. Bar. *mf*

Cntas.

Tpt. 1+2 *mf*

Flc. 1+2 *mf*

Tmpa. 1+2+3 *mf*

Tbn. 1+2+3 *mf*

Bdno. 1+2 *mf*

Tba. *mf*

Caja y Tamb. *mf* (Tambores *mp*)

Bb. y Pl. *mf*

109

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Fic. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

G<sup>7</sup> G<sup>9</sup> Cm C

115

Fl. 1 + 2

Ob. 1 + 2

Rqt.

Cl. Pral. + 1

Cl. 2 + 3

Cl. Bajo

Fag. 1 + 2

Sax. Alt. 1 + 2

Sax. Ten. 1 + 2

Sax. Bar.

Cntas.

Tpt. 1 + 2

Fic. 1 + 2

Tmpa. 1 + 2 + 3

Tbn. 1 + 2 + 3

Bdno. 1 + 2

Tba.

Caja y Tamb.

Bb. y Pl.

C<sup>7</sup> F Cm G<sup>7</sup> Cm

Flauta 1ª

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

10/78

*f*

31

*mp*

36

*mf*

44

52

54

*mf*

61

69

89

*f*

De S a  $\Phi$   
y Salta

*f*

*mf*

93

101

105

*mf*

111



Flauta 2ª

# Reina y Gra. del Varro

Luis Carlos Martín Martín-Consuegra

## Marcha Procesional

10/78 *f*

31 *mp* *mf* *ff*

44 *mf* *ff*

54 *mf*

61

69 *f* De a y Salta *f* *mf*

89 *mf*

93

101 *mf*

105

111

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Oboe 1º

The musical score is written for Oboe 1st and consists of ten staves of music. It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The score includes various musical notations such as dynamics (f, mf, ff), articulation (accents, slurs), and performance instructions (e.g., 'De S a Phi y Salta'). Measure numbers 11/79, 35, 47, 55, 62, 69, 92, 101, and 111 are indicated at the start of their respective staves. Rehearsal marks are present at measures 20, 36, 52, and 89. The piece concludes with a double bar line and repeat dots.

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Oboe 2°

The musical score is written for Oboe 2° and consists of ten staves of music. The key signature is one flat (Bb) and the time signature is 2/4. The score begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. A section symbol (§) is placed above the first staff. The first staff contains measures 11 through 179. The second staff contains measures 18 through 35, with a section symbol (⊕) above measure 20 and a box containing the number 20. The third staff contains measures 36 through 46, with a box containing the number 36 and a dynamic marking of *mf*. The fourth staff contains measures 47 through 54, with a box containing the number 52 and a dynamic marking of *ff*. The fifth staff contains measures 55 through 61, with a dynamic marking of *mf*. The sixth staff contains measures 62 through 68, with a dynamic marking of *mf*. The seventh staff contains measures 69 through 88, with a box containing the number 89 and a dynamic marking of *mf*. The eighth staff contains measures 89 through 100, with a dynamic marking of *mf*. The ninth staff contains measures 101 through 110, with a box containing the number 105 and a dynamic marking of *mf*. The tenth staff contains measures 111 through 117. The score concludes with a final measure. The text 'De § a ⊕ y Salta' is written above the seventh staff, indicating a key change from Bb to B natural.

Requinto

# Reina y Gra. del Varro

Marcha Procesional

Luis Carlos Martín Martín-Consuegra

10/78 *f*

18 **20/36**

29/45 *mp* 2ª vez 8ª alta y *mf*

53 *mp/mf* *mf* *ff*

60 *mf*

68 *f* De  $\text{S}$  a  $\text{O}$  y Salta *f* *mf* **89**

100 *mf* **105**

111

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Clarinete Pral.

10/78 *f*

18 **20/36** 2ª vez 8ª alta y *mf*

28/44 *mp*

52 **52** *ff*

59 *mf*

66 *f* De  $\text{S}$  a  $\text{O}$   
y Salta *f*

88 **89** *mp*

101 **105** *mf*

111

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Clarinete 1°

10/78 *f*

18 **20/36** 2ª vez 8ª alta y *mf*

28/44 *mp*

52 **52** *mp/mf* *mf*

59 *ff*

66 *mf*

88 **89** *f* De  $\text{S}$  a  $\text{O}$  y Salta *f*

101 **105** *mf*

111

Clarinete 2°

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

10/78 *f*

19 **20/36** 2ª vez 8ª alta y *mf*

30/46 *mp* 1. 2. loco **52** *mf* *ff*

54 *mp/mf* *mf* *ff* *mf*

61 *f*

68 De  $\text{S}$  a  $\text{O}$  y Salta **89**

91 *f* *mp*

101 **105** *mf*

111

Clarinete 3°

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

10/78 *f*

19 **20/36** 2ª vez 8ª alta y *mf*  
*mp*

30/46 *mp/mf* 1. *mf* 2. *loco* **52** *ff*

54 *mf*

61 *f*

68 De  $\text{S}$  a  $\text{O}$  y Salta **89**

91 *f*

101 **105** *mf*

111



# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Clarinete Bajo

10/78

19 **20/36**

28/44

52 **52**

61

69 **89**

96 **105**

110

*f*

*mp*

*mp 2ª vez mf*

*mpl/mf*

*mf*

*f*

*mp*

*mf*

*f*

De  $\text{S}$  a  $\text{O}$   
y Salta

Fagot 1°

# Reina y Gra. del Varro

Luis Carlos Martín Martín-Consuegra

## Marcha Procesional

The musical score is written for Bassoon 1st part in a 2/4 time signature. It begins with a treble clef and a key signature of one flat (B-flat). The piece starts with a dynamic marking of *f* and a section marked with a double bar line and a repeat sign. The score is divided into systems, with measure numbers 10/78, 18, 26/42, 34/50, 59, 68, 103, and 112. Key features include:

- Measures 18-42: A section with a dynamic marking of *mp* and a first ending bracketed as 20/36, followed by a second ending marked *mp 2ª vez mf*.
- Measures 34-50: A section with a dynamic marking of *mp/mf* and a first ending bracketed as 52.
- Measures 59-68: A section with a dynamic marking of *mf* and a first ending bracketed as 89.
- Measures 68-103: A section with a dynamic marking of *f* and a first ending bracketed as 11, followed by a section with a dynamic marking of *mp* and a first ending bracketed as 105.
- Measures 103-112: A section with a dynamic marking of *mf* and a first ending bracketed as 11.

Fagot 2°

# Reina y Gra. del Darro

Marcha Procesional

Luis Carlos Martín Martín-Consuegra

The musical score is written for Bassoon 2nd part in 2/4 time, featuring various dynamics and articulations. It includes a key signature change from B-flat to C major at measure 68. The score is divided into systems with measure numbers 10/78, 18, 26/42, 34/50, 59, 68, 103, and 112. Dynamics range from *f* to *mp*. Articulations include accents, slurs, and breath marks. A section starting at measure 20 is marked with a box containing '20/36' and 'mp 2ª vez mf'. A section starting at measure 52 is marked with a box containing '52' and '*ff*'. A section starting at measure 89 is marked with a box containing '89' and '11'. A section starting at measure 105 is marked with a box containing '105' and '*mf*'. A section starting at measure 112 is marked with a box containing '112'. The score concludes with a double bar line at the end of the final system.

Saxofón Alto 1°

# Reina y Gra. del Varro

Marcha Procesional

Luis Carlos Martín Martín-Consuegra

10/78

19

20/36

29/45

53

60

66

88

101

111

*f*

*mp* 2ª vez *mf*

*mp/mf*

*mf*

*ff*

*mp*

*f*

*f*

*mf*

De S a y Salta

Saxofón Alto 2º

# Reina y Gra. del Varro

Marcha Procesional

Luis Carlos Martín Martín-Consuegra

10/78

19 20/36

29/45

53

60

66

88 89

101 105

111

*f*

*mp* 2ª vez *mf*

*mp/mf*

*mf*

*ff*

*mp*

*f*

*f*

*mf*

De  $\text{S}$  a  $\text{O}$   
y Salta

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Saxofón Tenor 1º

11/79 *f*

19 *mp* 20/36

26/42 *mp* 2ª vez *mf*

34/50 1. 2. 52 *mp/mf*

59 *mf* *ff* *f*

69 *f* *f* 89 *mp*

93 *f* *f* *mp*

103 105 *mf*

112

De  $\text{S}$  a  $\text{O}$   
y Salta

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Saxofón Tenor 2º

11/79 *f*

19 *mp*

20/36 *mp* 2ª vez *mf*

26/42 *mp/mf*

34/50 1. 2. 52 *ff*

59 *mf* *f*

69 *f* *mp* 89

93 De  $\text{S}$  a  $\text{O}$   
y Salta *f* *mp*

103 105 *mf*

112

Saxofón Barítono

# Reina y Gra. del Varro

Marcha Procesional

Luis Carlos Martín Martín-Consuegra

The musical score is written for Saxophone Baritone in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a forte (*f*) dynamic and a section symbol (S). The second staff continues the melody. The third staff includes a first ending bracket labeled '20/36' and a dynamic change to *mp* 2<sup>a</sup> vez *mf*. The fourth staff features a first ending bracket labeled '1.' and a second ending bracket labeled '2.', with dynamics *mp/mf* and *ff*. The fifth staff has a measure bracket labeled '52' and a dynamic of *mf*. The sixth staff includes the lyrics 'De S a' and 'y Salta' with a section symbol (S) and a dynamic of *f*. The seventh staff has a measure bracket labeled '89' and a dynamic of *mp*. The eighth staff has a measure bracket labeled '105' and a dynamic of *mf*. The ninth staff continues the melody. The score concludes with a double bar line.



# Reina y Gra. del Darro

Marcha Procesional

Cornetas

Luis Carlos Martín Martín-Consuegra

6/74

*f*

10/78

14/82

18

20 16 36 16 52 16

68

De  $\text{\textcircled{S}}$  a  $\text{\textcircled{\Phi}}$   
y Salta  $\text{\textcircled{\Phi}}$

*f*

89 105 16

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Trompeta 1ª en Sib

*f*

*f* En defecto de Cornetas

10/78

18

2 20 16 36

44

52 8

60

69

*f* De S a O y Salta

89 15 105

15 *mf*

109

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Trompeta 2ª en Sib

**f**  $\text{\textcircled{S}}$

**f** *En defecto de Cornetas*

10/78

18 **2** **20** **16** **36**

44 **52** **8**

60

69  $\text{\textcircled{S}}$   $\text{\textcircled{O}}$  **f** *De  $\text{\textcircled{S}}$  a  $\text{\textcircled{O}}$  y Salta*

89 **15** **105** **mf**

109

# Reina y Gra. del Varro

Fliscorno 1°

Luis Carlos Martín Martín-Consuegra

## Marcha Procesional

The musical score is written for Fliscorno 1° in G major, 2/4 time. It consists of nine staves of music. The first staff begins with a forte (*f*) dynamic and a section symbol. The second staff ends with a repeat sign. The third staff contains a first ending bracket labeled '20/36' with dynamics *mp* and *2ª vez mf*. The fourth staff contains a second ending bracket with dynamics *mp/mf* and *mf*. The fifth staff begins with a first ending bracket labeled '52' and a measure rest of 8 measures, with a forte (*f*) dynamic. The sixth staff contains the lyrics 'De S a O y Salta' and a section symbol, with a forte (*f*) dynamic. The seventh staff contains a first ending bracket labeled '89/105' with dynamics *mp* and *2ª vez mf*. The eighth staff contains a second ending bracket with dynamics *mf*.

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Fliscorno 2°

The musical score is written for Fliscorno 2° in G major and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a forte (*f*) dynamic and a repeat sign. The second staff continues the melody, ending with a repeat sign and a fermata. The third staff starts at measure 18, with a boxed measure number '20/36' above it. It features a first ending bracket and a dynamic change from *mp* to *2ª vez mf*. The fourth staff starts at measure 28/44, with a first ending bracket and a dynamic change from *mp/mf* to *mf*. The fifth staff starts at measure 52, with a boxed measure number '52' and an '8' above it, indicating an 8-measure rest. It begins with a forte (*f*) dynamic. The sixth staff starts at measure 68, with a boxed measure number '68' and a key signature change to two sharps (F# and C#). It includes the instruction 'De S a y Salta' and a fermata. The seventh staff starts at measure 88, with a boxed measure number '89/105' and a dynamic change from *mp* to *2ª vez mf*. The eighth staff starts at measure 99/115, with a first ending bracket and a dynamic change from *mf* to *mf*.

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Trompa en Fa 1ª

9/77 *f*

18 *mp* **20/36** *mp 2ª vez mf*

26/42 *mp/mf* *ff*

52 **52** *mf*

61

69 *f* **89** *mp*

91 *f* *mp*

101 **105** *mf*

110

De  $\text{S}$  a  $\text{O}$   
y Salta

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Trompa en Fa 2ª

9/77 *f*

18 *mp* **20/36** *mp 2ª vez mf*

26/42 *mp/mf* *ff*

52 **52** *mf*

61 *f*

69 *f* **89** *mp*

91 *f* *mp*

101 **105** *mf*

110

De  $\text{S}$  a  $\text{O}$   
y Salta

Trompa en Fa 3ª

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

9/77 *f*

18 **20/36**

26/42 *mp* *mp 2ª vez mf*

52 **52** *mp/mf* *ff*

61 *mf*

69 *f*

89 **89** *f* *mp*

101 **105** *mf*

110

De S a O  
y Salta



# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Trombón 1º

10/78

18

25/41

32/48

54

64

87

97/113

*f*

*mp*

*mp 2ª vez mf*

*mp/mf*

*ff*

*mf*

*f*

*mp 2ª vez mf*

De  $\text{S}$  a  $\text{O}$   
y Salta

1. 2.

52

1. 2.

Trombón 2º

# Reina y Gra. del Varro

Marcha Procesional

Luis Carlos Martín Martín-Consuegra

10/78

18

20/36

25/41

32/48

54

64

87

89/105

97/113

*f*

*mp*

*mp 2ª vez mf*

*ff*

*mf*

*f*

*mp/mf*

De  $\text{S}$  a  $\text{C}$   
y Salta

1. 2.

52

1. 2.

Trombón 3°

# Reina y Gra. del Varro

Marcha Procesional

Luis Carlos Martín Martín-Consuegra



10/78 *f*

18  $\Phi$

25/41 **20/36**  
*mp* *mp 2ª vez mf*

32/48 *mp/mf*

54 **52**  
1. 2. *ff*

64 *mf*

87 **89/105**  
*f* De  $\Phi$  a  $\Phi$   
y Salta *f*

97/113 *mp 2ª vez mf*

1. 2.

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Bombardino 1º

§  
f

10/78

18

20/36

mp mp 2ª vez mf

29/45

1. 2. 52

mp/mf ff

54

mf

64

f

De § a φ y Salta φ

f

87

89 16 105

mf

112

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Bombardino 2°

§  
*f*

10/78

18 20/36

*mp* *mp 2ª vez mf*

29/45 52

*mp/mf* *ff*

54

*mf*

64 52

*f* *f*

De § a ⊕  
y Salta

87 89 16 105

*mf*

112

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

Tuba

♩

*f*

10/78

18 20/36

*mp* *mp 2ª vez mf*

28/44

1. 2.

*mp/mf* *ff*

52 52

61

69 89/105

De ♩ a Ⓞ  
y Salta

*f* *mp 2ª vez mf*

94/110

1. 2.

*mf*

The musical score is written for Tuba in bass clef with a key signature of one flat (Bb) and a common time signature (C). It consists of ten staves of music. The first staff begins with a treble clef and a common time signature, followed by a key signature change to one flat. The score includes various dynamics such as *f*, *mp*, *mf*, and *ff*, along with articulation marks like accents and slurs. There are several repeat signs with first and second endings. Measure numbers are provided at the start of each staff: 10/78, 18, 28/44, 52, 61, 69, and 94/110. A section starting at measure 89 is marked with a key signature change to two flats (Bb and Eb) and includes the instruction 'De ♩ a Ⓞ y Salta'. The score concludes with a final cadence in the two-flat key signature.

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

### Tambores

The musical score is written for a drum set in 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music is marked with a forte (*f*) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and first/second endings. Boxed numbers indicate measure counts: 20/36, 52, and 74/90. Dynamics vary throughout, including *p*, *mp*, *ff*, and *mf*. A section starting at measure 62 includes the instruction "De  $\Phi$  a  $\S$  y Salta" with a key signature change to one flat (Bb). The score concludes with a final first/second ending.

Caja

# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

9 *f*

18 **20/36** *En defecto de Tambores tocar Marcha* 2 3 4 5 6

29/45 *mp* *mp 2ª vez mf*

53 *mp/mf* 1. 2. **52** *ff*

60 *mf*

66 *f* De S a Phi y Salta *f*

73 **74/90** *mp 2ª vez mf*

82/98 1. 2.



# Reina y Gra. del Varro

## Marcha Procesional

Luis Carlos Martín Martín-Consuegra

### Bombo y Platos

The musical score is written for Bombo y Platos in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music starts with a forte (*f*) dynamic. The second staff begins with a 12/80 time signature and a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as rests, notes, and dynamic markings. Measure numbers 12, 20, 23, 35, 36, 46, 52, 56, 68, 89, 96, 105, and 108 are indicated. A section starting at measure 68 is marked with a '2' and the instruction 'De S a y Salta'. The score concludes with a double bar line and a fermata.