

**F. MORENO TORROBA**

# **LUISA FERNANDA**

SELECCION

PARA BANDA



**UNION MUSICAL ESPAÑOLA**  
EDITORES

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**16917**

# Luisa Fernanda

F. MORENO TORROBA

SELECCIÓN  
PARA BANDA

GUIÓN (EN DO)

ALTO. MODTO.  
Con 8.<sup>a</sup>.

*ff* Tutti

*ff* Tutti

Con 8.<sup>a</sup>.

①

Trptas

Flta.

Bno. 1.<sup>o</sup>

Tb.

Bno. 1.<sup>o</sup>

②

Trptas

Tbena.

*mf*

Ftas. Flis.  
Con. 8.<sup>o</sup>

*mf*

Repto.  
Clars.

*p*

*mf*

TPO. DE SEGUIDILLAS

*f*

*f*

*mf*

3

Fta.  
Con. 8.<sup>o</sup>

*p*

Tpta

*mf*

*mf*

Ob. Clars. Mad. Con. 8.<sup>o</sup>

*mf*

y Flis.

*mf*

*mf*

Flis.

*mf*

*p*

*f* Tutti

ANDTE. MOSSO

(Clar. solo)

4

First system of musical notation. It features a Clarinet solo part on the top staff and a piano accompaniment on the bottom staff. The tempo is marked 'ANDTE. MOSSO'. Dynamics include *f* and *rit*. Instrumentation for other parts is indicated: 'Ob. Sax. A. Tpa. 1.' and 'Clara. Sax. T.'. The system ends with a repeat sign.

Second system of musical notation. The piano accompaniment continues with a 'y Fta.' marking. The Clarinet part is not present in this system.

Third system of musical notation. The piano accompaniment continues. The Oboe part is introduced with the marking 'Ob.'. The system ends with a repeat sign.

Fourth system of musical notation. The piano accompaniment continues with a 'y Fta.' marking. The Clarinet part is introduced with the marking 'Repto. Clar. Con 2.'. Dynamics include *f* and *mf*. The system ends with a repeat sign.

Fifth system of musical notation. The piano accompaniment continues with a 'y Fta.' marking. The Oboe part is introduced with the marking 'Ob.'. Dynamics include *mf* and *p*. The system ends with a repeat sign.

5

Clar. solo.

ten

rall

a tpo.

Sax. A

Ob.

(a 2)

6

y Fla.

Ob.

4<sup>ta</sup>

y Repto.

p#

Ob. Fla. Tpa

7

Tutti Clar.

Fla. Ob. Fla.

p

Tpas.

8

Tutti

Ob.

Flia.

mf

Clar.

9

ALITTO. MOSSO

Repto. Clar.

(Bbno. solo)

f

*p Flia.*

*Fta. Ob. mf*

*Fta. Ob. pp*

*cresce*

*ppp*

*mf*

*Fta. Ob. mf*

*Fta. Ob. f*

*cresce*

**(B)**

*Flia. pp*

*Con 8. Clar. pp*

*Sax. 2.° pp*

*Sax. 1.° a. pp*

*cresce*

pp

This system contains three staves of music. The top staff features a complex rhythmic pattern with many beamed notes. The middle staff has a melodic line with some rests. The bottom staff provides a bass line with steady eighth notes. The dynamic marking *pp* is centered below the staves.

9 y Flia. Con 8.<sup>a</sup>  
mf

Tpas.  
mf

This system contains three staves. A circled number '9' is placed above the first staff. The text 'y Flia.' and 'Con 8.<sup>a</sup>' is written above the second staff. The dynamic marking *mf* appears in two locations. The third staff is labeled 'Tpas.' and also has an *mf* marking.

Con 8.<sup>a</sup>  
Trptas  
Trbna

This system contains three staves. The text 'Con 8.<sup>a</sup>' is above the second staff. The third staff is labeled 'Trptas' and 'Trbna'. The dynamic marking *pp* is located at the end of the system.

Ob.  
Bono

This system contains three staves. The second staff is labeled 'Ob.' and 'Bono'. The dynamic marking *pp* is at the end of the system.

Ftas. Ob. Flia. Clar. Sax. Trbna Sax. I Bono

ppp

This system contains five staves. The staves are labeled from top to bottom: 'Ftas.', 'Ob.', 'Flia.', 'Clar. Sax.', and 'Trbna Sax. I'. The bottom staff is labeled 'Bono'. The dynamic marking *ppp* is written in two locations at the end of the system.

10

ALLEGRO. (TPO. DE BOLERO)

Con 8.<sup>a</sup> Flis. Tpta

*ff* Tutti *mf* Sax. I

This system contains the first two staves of music. The top staff is for Flis. Tpta and the second staff is for Sax. I. The music is in 3/4 time with a key signature of two flats. Dynamics include *ff* and *mf*. There are markings for *Con 8.<sup>a</sup>* and a triplet of eighth notes.

Flis. Clar. Ob. Tpta

Sax. T. spre

This system contains the next two staves. The top staff is for Flis. Clar. Ob. and the second staff is for Sax. T. spre. The bottom staff continues the bass line from the previous system. Dynamics include *mf* and *p*.

Flis.

This system contains two staves. The top staff is for Flis. and the bottom staff continues the bass line. Dynamics include *p* and *ff*.

Con 8.<sup>a</sup> Flis.

This system contains two staves. The top staff is for Con 8.<sup>a</sup> and the bottom staff is for Flis. Dynamics include *f* and *ff*.

Flis. Tpta

This system contains two staves. The top staff is for Flis. Tpta and the bottom staff continues the bass line. Dynamics include *mf* and *p*.



Fr. Ob. Flia. Tpta

mf ppp p

Clara. Bbno.

f p pp mf p

Flia. Ob. Clara. Tpta

mf p mf p p

Tpta Flia. Bbno.

pp mf p

11 ALLEGRETTO Tpta sord. Bbno. Caixa Trbón. II Bno. 1.º Baio

mf pp p

Violin I  
Tromb. I  
sord. *p*  
cresce  
cresce

Clar.  
*pp*  
cresce

Tpta sord.  
*p*  
*pp*  
Bombo

y Trbona. sord.  
Flia.  
Clar.  
cresce

sin sord. *p*  
Con 8.  
y Ob.  
Tptas  
Bombo  
dimin  
B. solo  
*pp*  
Tutti

12

*sf* Tutti *mf*

*sf* *mf*

*sf* *mf*

Mango en Pto.

*sf* Tutti *mf*

*sf* *mf*

Mango en Pto. *largo*

Con 8. *mf*

*sf* *mf*

*sf* *mf*

madera Clar. Regto.

Fra. Ob.

Sax. B.

pp

y Flia.

pp

This system contains the first two staves of music. The top staff begins with a piano (*pp*) dynamic marking. The second staff includes the instruction "y Flia." (and Flute). The bottom two staves show a piano accompaniment with chords and rhythmic patterns.

13

mf

mf

Con 2.<sup>a</sup>

Trpas.

mf

This system contains the next two staves. A circled number "13" is placed above the first staff. The dynamic marking *mf* (mezzo-forte) is used in both staves. The instruction "Con 2.<sup>a</sup>" (Contra 2<sup>a</sup>) is written above the second staff. The bottom staff includes the instruction "Trpas." (Trumpet). The piano accompaniment continues with various chordal textures.

Fia. Ob.

pp

This system contains two staves. The instruction "Fia. Ob." (Flute and Oboe) is written above the first staff. The dynamic marking *pp* (pianissimo) is present. The top staff features a melodic line with slurs, while the bottom staff provides harmonic support with chords.

y Trpas.

Trpas.

pp

This system contains the final two staves. The instruction "y Trpas." (and Trumpet) is written above the first staff. The dynamic marking *pp* is used. The second staff includes the instruction "Trpas." (Trumpet). The piano accompaniment concludes with sustained chords.

Con 8.<sup>a</sup>

Trptas

*mf* *p*

(loco)

Flis.

*p* *f*

*mf* *mf*

14 Con 8.<sup>a</sup>

Tutti

*ff* *ff*

Mango en Pto. *mf*

Citas. *ff*

Pandis. *f*

Tpas. 1.<sup>a</sup> y 2.<sup>a</sup>

Flia. 2b. Ptas.  $p$

mf p Clar

$mf$  y Tpta cresc

$mf$  y Tpta cresc

Flia. 3.º bas Con 3.º

cresc ff Tutti

$mf$

$mf$

(loco)

First system of musical notation. It consists of four staves. The top staff has a melodic line starting with a *p* dynamic. The second staff has a similar melodic line. The third and fourth staves show chordal accompaniment. A *p* dynamic is also present in the fourth staff.

Second system of musical notation. It consists of four staves. The top two staves have melodic lines with *rall* markings. The third and fourth staves have chordal accompaniment with *pp* dynamics. The system concludes with a double bar line and a section marked *ff Tutti PIÙ MOSSO*.

Third system of musical notation. It consists of four staves. The top two staves have melodic lines with a triplet of eighth notes. The third and fourth staves have chordal accompaniment. The system concludes with a double bar line.

Fourth system of musical notation. It consists of four staves. The top two staves have melodic lines with *8.* markings. The third and fourth staves have chordal accompaniment. The system concludes with a double bar line and a section marked *ff*.

# Luisa Fernanda

SELECCIÓN

F. MORENO TORROBA

FLAUTA Y FLAUTÍN

ALL.<sup>o</sup> MODTO.  
(Ftín.) Fta 8.<sup>a</sup>.

*ff*

1 loco 8.º loco

2 Ftín. Fta 8.º

7 3 8.º *f* SEGUIDILLAS

8.º loco 4 3 4 ANTE-MOSSO

Fta. *p* 3

2 8.º 5 (a 4) 2

5 2 6 *f*

7 *p* *ppp* 7 ALLTTO. MOSSO

2 2 *mf* *mf* *f* 8

2 2 1 7

Ftín. *p* Fta 8.º 2 2 1 7



10 ALLEGRETTO  
Ftin.  
Fta 8.<sup>a</sup> *ff*

3 4 Fta. 19 11 ALLTTO. 21 a2 *f*

3 12 a2 *mf*  
TPO. DE MAZURKA

*ff*

*mf*

Fta. 9 Fta. *ff* *p* *pp* *p*

13 *f* 5

*p* *mf* 3

*mf*

*p* 3 *mf* 2

14 a2 *ff* Fta 8.<sup>a</sup> *p* Fta 8.<sup>a</sup>

7 a2 *ff*

7 a2 *ff*

MÁS MOSSO

Fta 8.<sup>a</sup> a2 *ff*

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SELECCIÓN

F. MORENO TORROBA

OBOE

ALL. MODTO.

ff

tr

1

2

3

TPO. DE SEGUIDILLAS

f

2

mf

4

3

p

f

rit - - -

4

ANDTE. MOSSO

p

p

5

2

4

5

mf

rall p

(a 4)

2

2

6

2

2

7

ALLTTO. MOSSO

mf

7

V. P.

OBOE

pp ppp

mf mf

f p ppp

mf

f

f p ff ALLEGRETTO

mf mf

f

f ff

mf

p ALLEGRETTO 20

mf f

TPO. DE MAZURKA

12 *ff* *mf* *ff* *ff* *mf* *f*

9 *ff* *p* *mf* *f*

13 *mf* *f*

5 *p* *mf*

*ff* *mf*

*p* *mf*

14 *f* *ff*

*mf* *p*

*ff*

2 *p* *rall*

*ff* *mf*

PIU MOSSO

*ff*

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SELECCIÓN

F. MORENO TORROBA

REQUINTO

ALLEGRO. MODTO.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 6/8 time signature. The first section is marked *ff* and contains several measures of eighth and sixteenth notes. A first ending bracket labeled '1' spans the final two measures of this section. The second section is marked *p* and features a ten-measure phrase with a *pp* dynamic marking. This is followed by a section marked *mf* with a '3' above the staff. A section marked *p* contains a four-measure phrase with a circled '3' and the instruction '(en def de Fta.)'. The next section is marked *mf* and includes a '3' above the staff and a 'del' marking. This is followed by a section marked *f* with a '4' above the staff and a 'rit' marking. The fourth section is marked *p* and contains a four-measure phrase with a circled '4' and the instruction '(en def de Fta.)'. The fifth section is marked *mf* and includes a '3' above the staff. The sixth section is marked *f* and contains a five-measure phrase with a circled '5' and '(a 4)' above the staff. The seventh section is marked *p* and includes a '2' above the staff. The final section is marked *f* and contains a four-measure phrase with a circled '6' and a '4' above the staff. The score concludes with the initials 'V. P.' in the bottom right corner.

7 ALLTTO. MOSSO

*p*

*pp*

2 7 8

*p* *pp*

9

*mf*

*p*

3 1

10 ALLTTO.

*ff*

*f* *ff*

3 (en def de Fis.) 19

*mf*

11 ALLTTO. *crese*

*p* *mf* *f* *p*

5

TPO. DE MAZURKA

12 *ff* *mf* 3

*ff* *mf* 3

*ff* *mf*

*ff* *pp* 3

*pp*

13

*mf* 7

3

2 14 *ff*

*def.* 2 *p* 7

*ff*

7 *ff* **PIU MOSSO** 3

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SELECCIÓN

F. MORENO TORROBA

CLARINETE PRAE.

ALL.° MODTO.

ff

10

10

SEGUIDILLAR

mf

mf

f rit

p

solo

mf

mf

p

mf (a 4)

4

V. P.



7 ALLTTO. MOSSO

8

9

10 ALLTTO.

11 ALLTTO.

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TPO. DE MAZURKA

12

13

14

ff mf p pp f ff p mf p cresc ff p rall - pp PIU MOSSO ff

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## SELECCIÓN

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CLARINETE 1.º

ALLEGRO. MODTO.

ff

1

2

10

10

SEGUIDILLAS

mf

p

3

mf

mf

4

ANDTE. MOSSO

rit - - -

p

p

5 (a 4)

p

p

6

p

f

p

V. P.

7 ALLTTO. MOSSO

8

9 *pp*

10 ALLTTO.

11 ALLTTO.

*cresc*

*cresc*

*cresc*

TPO. DE MAZURKA

12

*ff* *mf* *mf* *ff* *mf* *ff*

*pp* *p*

1

13

*mf* *f* *p* *f* *mf* *p* *mf* *p*

2

14

*mf* *ff* *p*

*cresc*

*ff*

*p* *rall*

*pp* *ff* *PIU MOSSO*

*ff*

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SELECCION

CLARINETE 2.

ALLTO. MODTO.

*ff*

1

2

3

4

5

6

SEGUIDILLAS

*p*

*mf*

*f*

*mf*

*f*

*rall*

ANDE. MOSSO

*p*

*p*

*mf*

*f*

7 ALLTTO. MOSSO

8

9

10 ALLTTO.

11 ALLTTO.

V. P.

12 TPO. DE MAZURKA

ff mf ff mf ff p pp f ff p p mf p mf ff cresc p rall pp ff PIÙ MOSSO ff



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SELECCIÓN

CLARINETE 3.º

ALLTTO. MODTO.

1

2

3

4

5

6

TPO. DE SEGUIDILLAS

ANDTE. MOSSO

rit

ff

f

mf

p

p

mf

p

f

p

mf

p

f

p

7 ALLTO. MOSSO

*p*

*cresc*

*pp*

8

9 1 2

10 ALLTO.

*mf* *ff* *p*

*p* *f* *f* *p*

*ff* *p* *cresc* *mf* *p* *pp*

*mf* *p* *pp*

11 ALLTO.

*p* *cresc* *f* *p* *cresc*

*cresc* *f*

V. P.

12 TPO. DE MAZURKA

ff mf ff mf ff p pp

13 f mf ff p

2 ff

p mf cresc

ff

p pp rall

PIU MOSSO

ff

# Luisa Fernanda

## SELECCIÓN

F. MORENO TORROBA

SAXOFÓN 1.º ALTO MI ♭

ALITTO. MODTO.

ff

1

2

TPO. DE SEGUIDILLAS

1

f

mf

p

3

mf

4

ANDTE. MOSSO

f

rit

p

5

(a 4)

mf

p

6

mf

f

7

ALLTTO. MOSSO

p

p

pp

mf p

8 pp

9 mf

10 ppp ff ALLTTO. mf

p

f

4

5

del. pp mf

p

11 ALLTTO. mf pp cresc

f p cresc

ff V.P.

SAXOFÓN ALTO I.º

TPO. DE MAZURKA

12

*ff* *mf* *ff* *mf*

*ff* *mf* *ff* *p*

*pp*

13

*f* *mf* *f*

*mf* *p* *f* *p*

*mf* *f*

14

*ff* *p*

*rall* *ff a tpo.*

*p*

*rall* *pp* *ff* *PIU MOSSO*

*ff*

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## SELECCIÓN

F. MORENO TORROBA

SAXOFÓN 2.º ALTO MI ♭

**ALLTTO. MODTO.**  
*ff*

**TPO. DE SEGUIDILLAS**

**ANDTE. MOSSO**  
*p*

**ALLTTO. MOSSO**  
*p*

V. P.

8 1 *pp*

9 *mf*

*f*

10 ALLTTO. *ff* *mf*

*p* *f*

*ff*

3 5 *p* *crese* *mf*

10 11 ALLTTO. 11 *mf* *p* *crese*

5 *p* *crese* *f*

12 TPO. DE MAZURKA *ff* *mf*

*ff* *mf*



The musical score for Alto Saxophone 2, page 3, consists of 12 staves of music. The dynamics and articulations are as follows:

- Staff 1: *p*, *ff*, *mf*, *ff*
- Staff 2: *p*
- Staff 3: *pp*, *f*
- Staff 4: (13) *mf*, *f*, *fff*, *p*
- Staff 5: *f*, *p*
- Staff 6: *mf*
- Staff 7: *f*, *mf*, *p*
- Staff 8: (14) *ff*
- Staff 9: *p*
- Staff 10: *ff a tpo.*
- Staff 11: *p*, *pp rall*, *ff*, **PIÙ MOSSO**, *ff*
- Staff 12: *ff*

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SELECCIÓN

F. MORENO TORROBA

SAXOFÓN 1.º TENOR SI b

ALLTTO. MODTO.

1

2

3

TPO. DE SEGUIDILLAS

3

4

ANDTE. MOSSO

4

5

5 (a 4)

6

7

ALLTTO. MOSSO

mf

ff

f

mf

p

pp

rit

f

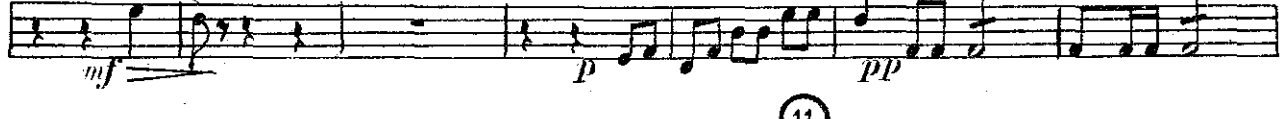
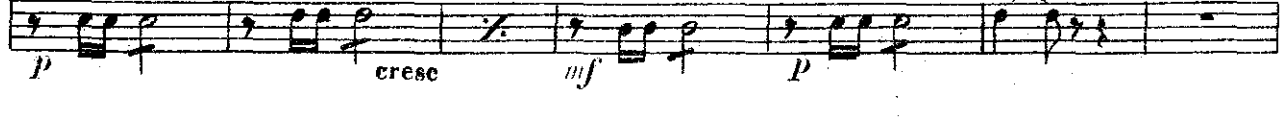
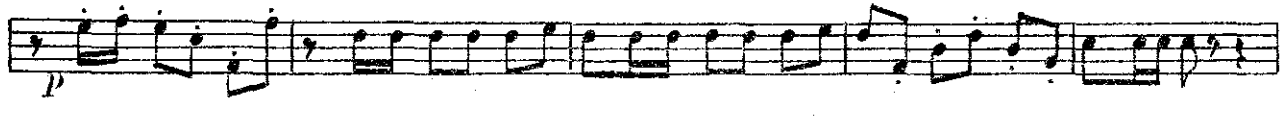
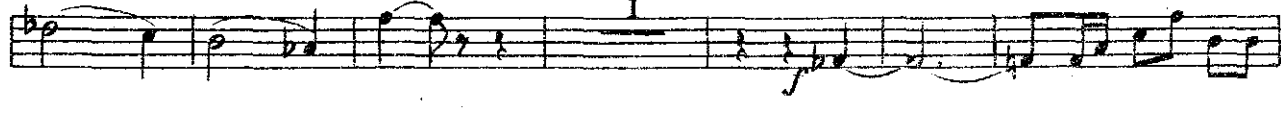
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9

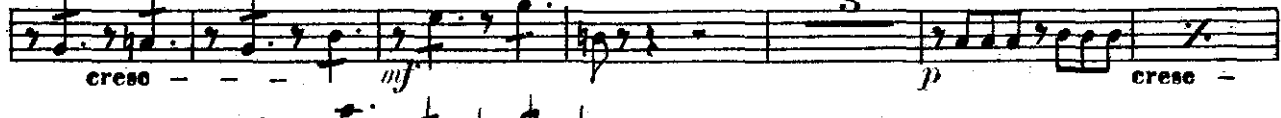


10



11

ALLTTO. 9



V. P.

SAXOFÓN TENOR 1.º

12 TPO. DE MAZURKA

13

14

PIU MOSSO

# Luisa Fernanda

## SELECCIÓN

F. MORENO TORROBA

SAXOFÓN 2.º TENOR Si $\flat$

ALLTO. MODTO.

ff

1

2

1

1

3

4

3

4

f

f

mf

p

mf

mf

f

rit

4

ANDTE. MOSSO

p

5

5

(a 4)

11

2

6

1

2

2

f

V. P.

7 ALLTO. MOSSO

8

9

10

11 ALLTO. 9

⑫ TPO. DE MAZURKA

ff mf

ff mf p ff mf

ff p

p pp

⑬ f mf f p

mf

p mf

p f mf

⑭ f ff p

crec.

rall ff a tpo.

p

rall PIÙ MOSSO ff

ff

# Luisa Fernanda

SELECCIÓN

F. MORENO TORROBA

SAXOFÓN BARÍTONO

ALLTTO. MODTO.  
*ff*

1

2

SEGUIDILLAS  
*p* *f*

3

*f* *mf* *p*

4

ANDTE. MOSSO  
*f* rit *p* *mf*

5

(a 4)

6

7

ALLTTO. MOSSO  
*p*

*pp* *mf*



8

9

10 ALLTTO.

11 ALLTTO.

*p* *pp* *mf* *f* *ff* *cresc* *f* *p* *pp* *mf* *f* *p* *cresc* *cresc* *f* *p* *cresc*

V. P.

12 TPG. DE MAZURKA

ff mf p ff mf p pp p f mf f ff p p f p mf p p cresc p ff

PIU MOSSO

rall pp ff

ff

# Luisa Fernanda

SELECCIÓN

F. MORENO TORROBA

TROMPETA 1.ª (Sib)

ALLTTO. MODTO.

*ff*

1

5

2

*mf*

TPO. DE SEGUIDILLAS

3

4

3 (solo)

*mf*

6

3

4

ANDTE. MOSSO (en def. de Ob.)

*f*

Ob.

*mf sord.*

2

4

Ob.

5

Ob.

2

6

*p*

*mf sord.*

4

7

19

3

ALLTTO. MOSSO (sord.) (en def. de Ob.)

*mf*

7

8

16

9

8

sin sordina

7

10

ALLTTO.

*mf*

*ff*

*pp*

4

3

3

*f*

4

3

3

4

(solo)

*mf*

*f*

8

*mf*

*p*

5

(11) ALL.TTO. *ojo sordina*  
*p* *cresc* - - - *poco a poco* - - -

*f* *ojo sordina*  
 3 *p*

*cresc* - - - *f* *sin sordina*

(12) TFO. DE MAZURKA  
*f* *ff* *p*

*ff* *p*

*f* *ff* *p (sord.)* *pp* 9 (en del. de Ob.)

*p*

(13) *sin sordina* 8 Ob. 1 *sin sordina*  
*f* *mf* *f*

4 3  
*p* *f*

7 (14) 1 3  
*f* *mf*

*cresc*

*cresc*

2 Ob. PIÙ MOSSO  
*p sord.* *rall* *ff sin sordina*

*ff*

# Luisa Fernanda

## SELECCIÓN

F. MORENO TORROBA

TROMPETA 2.ª (SI b)

ALLTTO. MODTO.

ff

mf

f

mf

p

mf

f

ff

pp

pp

TPQ. DE SEGUIDILLAS

ANDTE.MOSSO

ALLTTO. MOSSO

def. (sord.)

sordina

1

2

3

4

5

6

7

8

9

10

11

22

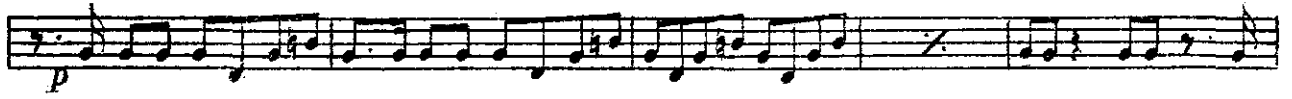
36

16

8

3

TROMPETA 2.º



# Luisa Fernanda

## SELECCIÓN

F. MORENO TORROBA

FLISCORNO 1.º

ALLTTO. MODTO.

*ff*

1

2

TPO. DE SEGUIDILLAS

*mf* *f*

2 3 5

*mf*

solo

*mf*

*f* rit *p*

4 ANDE MOSSO 10

*p* (*en def de Sax. 1º 8.*) *f*

*mf*

5 (a 4) 6 1

*p*

sordina 2 6 sin sordina

*p* *f*

solo 7 ALLTTO. MOSSO

*mf* *p*

V. P.

FLISCORNO I.

mf *p* cresc

pp *ppp*

mf *p* **8**

*p* *pp*

**9** *mf*

*f* *p* **10** ALLEGRO *ff*

*mf* **3**

*ff* **3**

*mf* solo *mf*

*mf* **6**

*p* **2** **4** **11** ALLEGRO sordina *p* **17**

*f* sin sordina



12 TPO. DE MAZURKA

ff mf 3

ff mf 3

ff mf ff

15 13 f mf f p

p

p

del. f mf

14 f ff

mf

p

rall p ff a tpo.

p

rall pp ff PIÙ MOSSO 3

ff

# Luisa Fernanda

SELECCIÓN

F. MORENO TORROBA

FLISCORNO 2.º

ALTTTO. MODTO.

ff

1

2

TPO. DE SEGUIDILLAS

3

mf

mf

4

ANDTE. MOSSO  
(en def de Sax. 2.º a.)

5

6

7

ALLTTO. MOSSO

8

9

10

11

12

13

14

10 ALLTTO.

11 ALLTTO.

12 TPO. DE MAZURKA

13

14

# Luisa Fernanda

SELECCIÓN

F. MORENO TORROBA

TROMPA 1.ª (MI b)

ALLTTO. MODTO.

ff

1

2

3

SEGUIDILLAS

mf

3

mf

3

1

mf

1

rit f

4

ANDTE. MOSSO

p

12

2

5

(a 4)

p

2

6

p

f

7

ALLTTO. MOSSO

p

4

mf

p

2

15

8

16

9

1

2

mf

p

f

7

10

ALLTTO.

mf

II

pp

2

3

Musical score for Trompa I, consisting of 14 numbered measures. The score includes various dynamics such as *f*, *ff*, *pp*, *mf*, and *p*. Performance instructions include *cresc*, *ALLTTO.*, *TPO. DE MAZURKA*, *rall*, and *PIÙ MOSSO*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature changes from one flat to two flats at measure 12.

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## SELECCIÓN

F. MORENO TORROBA

TROMPA 2.<sup>a</sup> y 3.<sup>a</sup> (MI b)

1. **ALLEGRO. MODTO.** *ff* (1) (los 2)

2. *mf* **TPO DE SEGUIDILLAS** (2) 2.<sup>a</sup>

3. *f* *mf* (3)

4. *mf* *f* **ANDTE. MOSSO (2.<sup>a</sup>)** (4) 3 2.<sup>a</sup>

5. *mf* (5) (a 4) 4 0 0 4 0

6. (los 2) (6) 2 4

7. **ALLEGRO. MOSSO (los 2)** (7) *f* *mf*

8. (8) 19 16

9. (9) *mf*

10. **ALLEGRO.** (10) *f* *ff* 4 2.<sup>a</sup> *mf* 3 3

Musical score for Trompa 2.<sup>a</sup>, page 2. The score consists of 14 numbered measures across 13 staves. Dynamics include *mf*, *p*, *cresc*, *pp*, *ff*, *f*, *p*, *pp rall*, and *ff*. Articulations include accents and slurs. Performance instructions include *ALLEGRO*, *PIÙ MOSSO*, and *rall*. Rehearsal marks (2.<sup>a</sup>) and first endings (10, 11, 12, 13, 14) are present. The section titled "TPO. DE MAZURKA" begins at measure 12.

# Luisa Fernanda

## SELECCIÓN

F. MORENO TORROBA

TROMBÓN 1.º

ALLTTO. MODTO.

*ff*

*mf*

*f*

*f* TPO. DE SEGUIDILLAS

4 13 Tpa. 2.º

*p*

*f*

def. 2.º

ANDTE MOSSO

12

def. *f* rall

*p* def. *p*

2 def. 5 (a 4) 6 def. *f*

*p*

2 def. 6 *mf*

4 7 ALLTTO. MOSSO def. *p*

def. 19

8 16 9 1 def. *mf*

*f*

7 10 ALLTTO. def. *mf*

*mf* *ff*

4 def. *mf*

def. *f*

3 def. *b*

*f*

3

*f* *ff*



def. *mf* oblig. *pp* *p* def. *p*

10 (11) ALLTTO. *p* *sordina* *crece*

*f* def. *sin sord.* *f* 3 *ff* *sordina*

*crece* *f* (12) TPO. DE MAZURKA *ff*

*def.* *mf* *ff* *mf* *def.*

*f* oblig. *ff* *p* *def.*

*f* *pp* 2

*f* oblig. (13) *def.* *f* *p* *f* *f* *f*

*mf* *f* *f* *pp* *f* *p* *f* *f*

*mf* *f* *pp* *f* *mf* *f*

*f* *f* *f* 3 (14) *f* *p* *f*

*def.* *p* *f* *f* *f* *f* *f* *crece*

*f* oblig. *f* *ff* *f* *f*

*def.* *p* *f* *f* *pp* *f* *PIU' MOSSO*

*p* *rall* *ff*

*ff*

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## SELECCIÓN

F. MORENO TORROBA

TROMBÓN 2.

ALLTTO. MODTO.

1

2

3

4

5

6

7

8

9

10

11

*ff*

*mf*

*f*

ANDTE. MOSSO  
*def.*

*f*

*def.* *p* *oblig.* *mf*

ALLTTO. MOSSO  
*def.*

*def.* *mf*

*f*

ALLTTO.  
*mf*

*def.* *mf* *oblig.* *pp*

*def.* *p* *pp*

TPO. DE SEGUIDILLAS

11 ALLTTO. *sordina*

*cresc* - - - - - *f*

*def.* *pp sin sord.* *cresc* *f* *3* *sordina* *pp* *cresc* - - - - -

12 TPO. DE MAZURKA *def.*

*f* *sin sord.* *4* *ff* *mf*

*ff* *mf* *oblig.*

*def.* *p* *ff* *p*

*pp*

13 *oblig.* *def.*

*f.* *p*

*2* *p* *f* *p* *mf*

*mf* *ff*

14 *def.* *3* *def.*

*p* *f* *f* *p*

*cresc* - - - - -

*oblig.* *ff*

*def.* *pp* *rall* *ff* **PIU MOSSO**

*ff*

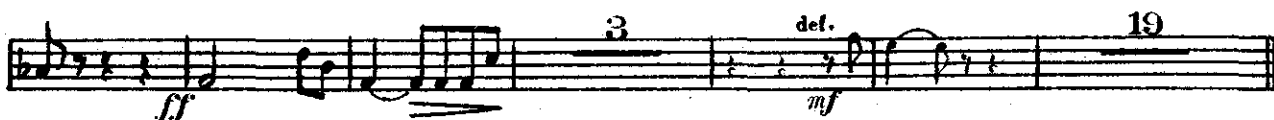
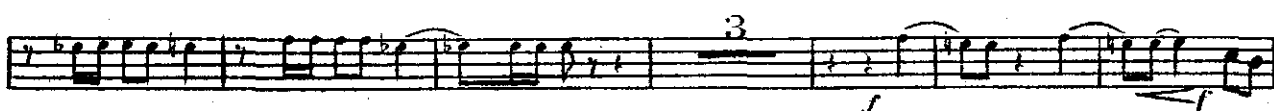
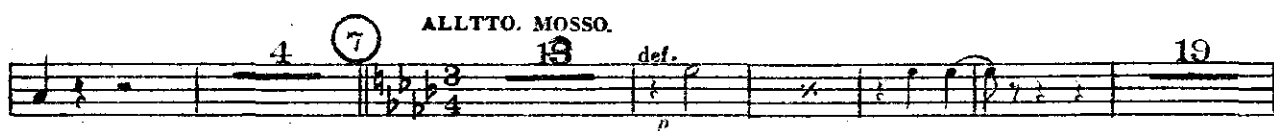
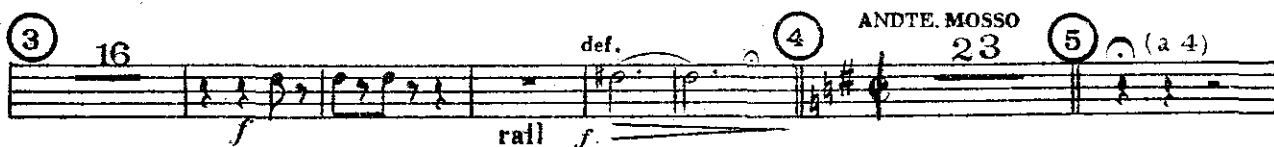
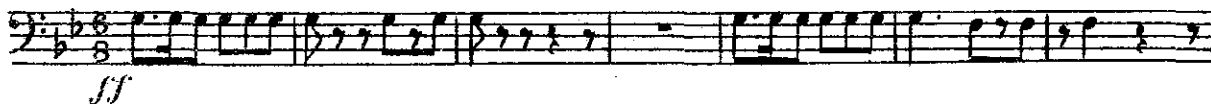
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## SELECCIÓN

F. MORENO TORROBA

TROMBÓN 3.º

ALLTTO. MODTO.



11 ALLTTO. 9 S sordina *p* cresc *f*

sin sordina 4 12 TPO. DE MAZURKA *ff* def. *mf*

def. *ff* *mf*

oblig. *p* *ff*

def. *p*

13 oblig. *pp* *f* *f*

def. *p* 4 *f*

14 14 *p* *mf* 14

12 *f* *ff*

7 PIÙ MOSSO *ff*

*ff*

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## SELECCIÓN

F. MORENO TORROBA

BOMBARDINO 1º

ALLTTO. MODTO.

ff

1

2

TPO. DE SEGUIDILLAS

3

p

mf

mf

mf

4

ANDTE. MOSSO

mf

f

rit

p

5

(a 4)

6

7

ALLTTO. MOSSO

(solo)

mf

Musical staff with notes and rests.

8

Musical staff with notes and rests.

Musical staff with notes and rests.

9

Musical staff with notes and rests.

Musical staff with notes and rests.

10 ALLTTO.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

11 ALLTTO.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

12 TPO. DE MAZURKA

Musical notation for measures 12-13. The piece is in 3/4 time with a key signature of one sharp (F#). The notation consists of three staves. Measure 12 starts with a *ff* dynamic and includes a first ending bracket. Measure 13 continues with dynamics of *mf*, *p*, and *ff*. The piece concludes with a *pp* dynamic.

Musical notation for measures 14-15. Measure 14 begins with a *p* dynamic and includes a second ending bracket. Measure 15 continues with dynamics of *p*, *f*, and *mf*. The piece concludes with a *mf* dynamic.

Musical notation for measures 16-17. Measure 16 starts with a *ff* *rall* dynamic. Measure 17 includes dynamics of *p*, *ff*, and *a tpo.*. The piece concludes with a *ff* dynamic.



# Luisa Fernanda

F. MORENO TORROBA

SELECCION

BOMBARDINO 2.º

ALLTTO. MODTO.

1 2 3 4 5 (a 4) 6 7 8 9 10 11 12 13

SEGUIDILLAS

ANDTE. MOSSO

ALLTTO. MOSSO

⑩ ALLTTO.

⑪ ALLTTO.

⑫ TPO. DE MAZURKA

⑬

⑭

PIÙ MOSSO

# Luisa Fernanda

## SELECCIÓN

F. MORENO TORROBA

BAJO 1.º

ALLTTO. MODTO.

*ff*

1

2

3

1

1

*p*

*f* #

3

3

*f*

*mf*

*p*

*mf*

*f*

*f* rit

(def.) -

4

ANDTE. MOSSO

*f*

*p*

*p*

5

(a 4)

*p*

6

7

ALLTTO. MOSSO

*f*

*p*

*mf*

BAJO 1.º

2

Musical score for Bass 1st part, measures 1-11. The score is written on ten staves. Measure numbers 8, 9, and 10 are circled. Dynamics include *pp*, *mf*, *p*, *f*, *ppp*, and *ff*. Performance markings include accents and slurs. The tempo marking *ALLEGRO* appears at measure 10. A crescendo marking *cresce* is present at measure 11, with a *poco a poco* instruction. The score ends with a *V. P.* marking and a final measure number 3.

The musical score is written for Bass I and consists of 14 numbered measures. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece is titled "TPO. DE MAZURKA".

Measure 12 is circled and contains the marking "12".

Measure 13 is circled and contains the marking "13".

Measure 14 is circled and contains the marking "14".

Dynamic markings include *p*, *ff*, *mf*, *f*, *pp*, and *sf*. Performance instructions include *cresc*, *PIU MOSSO*, and *rall*.

Rehearsal marks are present above measures 12, 13, and 14, with the number 2 above measure 13.

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## SELECCIÓN

F. MORENO TORROBA

BAJO 2.º

ALLTTO. MODTO.

3

1

2

1 1

TRP. DE SEGUIDILLAS

3 3

4

ANDTE. MOSSO

5 (2 4)

6

7

rit

Musical score for BAJO 2.º, consisting of 11 systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings.

- System 1: Dynamics *ppq* and *mf*. Includes a circled measure number 8.
- System 2: Dynamics *p*. Includes a circled measure number 9.
- System 3: Dynamics *mf*. Includes a circled measure number 9.
- System 4: Dynamics *f*. Includes a circled measure number 10.
- System 5: Dynamics *p*, *pp*, and *ff*. Includes the instruction **ALLEGRO** and a circled measure number 10.
- System 6: Dynamics *p* and *mf*.
- System 7: Dynamics *f* and *pp*.
- System 8: Dynamics *pp* and *mf*.
- System 9: Dynamics *p* and *pp*.
- System 10: Dynamics *pp* and *mf*. Includes the instruction **ALLEGRO** and a circled measure number 11. Below the staff, there are markings: *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *crese*, *poco a poco*, and *f*.
- System 11: Dynamics *f*. Includes the instruction **ALLEGRO** and a circled measure number 11. Below the staff, there are markings: *3*, *crese*, and **V. P.**

*cresc*  
*p*

12 TPO. DE MAZURKA  
*ff* *mf*

*ff* *mf* *f*

*mf* *ff* *p*

2  
*pp*

13  
*f* *mf* *f* *p*

*f* *p* *mf*

1 1 1  
*p* *mf* *ff*

*mf* *p* *cresc*

*ff* *PIÙ MOSSO*  
*rall* *pp* *ff*

*ff*



# Luisa Fernanda

F. MORENO TORROBA

SELECCIÓN

CAJA Y CASTAÑUELAS

ALL.TTO. MODTO. Caja Ctlas. Ctlas.

1 Ctlas. 2 3 4 5 6 7

2 Pandta. (Sonajas) TPO. DE SEGUIDILLAS (parche) 5

Pandta. 3 Ctlas. 6 Ctlas.

3 4 ANDTE. MOSSO 5 (a 4) 13 6 1 Tglo.

4 7 ALL.TTO. MOSSO Tglo. 8 Tglo.

1 11 8 16 9 1 Tglo. 2

Pandta. 2 2

9 10 ALL.TTO. Ctlas. 3 16 3 21 Tglo.

2 11 ALL.TTO. Caja 2 3 4 5 6 7 8 9

PP

12 TPO. DE MAZURKA 16 6

mf fff

8 9 Tglo. 8 13 7

Tglo. 10 Caja 2 11

14 Pandta. 16 Caja

PIÙ MOSSO

7

ff

# Luisa Fernanda

## SELECCIÓN

F. MORENO TORROBA

BOMBO Y PLATILLOS

ALLTTO. MODTO. SEGUIDILLAS

1 Ptos *f* 2 Ptos *f* 3 Ptos *mf* 4 Mango en Pto. *mf* 5 Ptos *f* 6 Ptos *f* 7 B. *f* 8 ANDTE. MOSSO *mf* 9 Ptos *mf* 10 ALLTTO. MOSSO Bombo *pp* 11 ALLTTO. Bombo *pp* 12 Tutti Mango en Pto. *f* 13 Mango en Ptos *pp* 14 Mango en Pto. *mf* 15 Bombo *pp* 16 Bombo *f* 17 Bombo *pp* 18 Tutti Mango en Pto. *f* 19 Mango en Ptos *pp* 20 Mango en Pto. *mf* 21 Ptos *f* 22 PIÚ MOSSO Tutti *f* 23 Bombo *f* 24 Tutti *f*



Handwritten musical notation on a single staff. Above the staff are three groups of notes with slurs and accents: the first group has a '+' sign above it, the second has a '+' sign above it, and the third has a '2.' above it. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff. Above the staff, the text "Piu mosso" is written, followed by a dynamic marking "p". Below the staff, the word "rall" is written under the first few notes, and "ff." is written under a later section. There are also some handwritten markings that look like "d." and "3" above notes.

Handwritten musical notation on a single staff, continuing the piece with various rhythmic patterns and note values.

Handwritten musical notation on a single staff. Above the staff, the word "fine" is written and underlined. Below the staff, the word "ff" is written.

A series of ten empty musical staves, each consisting of five horizontal lines, provided for further notation.