



José Molina Comino

Satulus Circa

Marcha de Procepción

Gatulus Tina

Marcha de Procesión

J. Molina

$\text{♩} = 52$

Flautin

Flauta

Oboe

Requinto

Clarinete Pral.

Clarinete 1°

Clarinete 2°

Clarinete 3°

Clarinete Bajo

Fagot

Sax Alto 1°

Sax Alto 2°

Sax Tenor 1°

Sax Tenor 2°

Sax Baritono

Fliscorno 1°

Fliscorno 2°

Trompeta 1°

Trompeta 2°

Trompas 1° y 3°

Trompas 2° y 4°

Trombón 1°

Trombón 2°

Trombón 3°

Bombardino 1°

Bombardino 2°

Tuba

Timbales

Re - Sol

$\text{♩} = 52$

Caja

Bombo

Platillos

maza en plato

mf

24

Flautin
Flauta
Ob.
Req.
Cl. Pral.
Cl. 1°
Cl. 2°
Cl. 3°
Cl. Bajo
Fagot
Alto 1°
Alto 2°
Tenor 1°
Tenor 2°
Baritono
Flisc. 1°
Flisc. 2°
Tpta. 1°
Tpta. 2°
Tpas. 1/3
Tpas. 2/4
Tbon. 1°
Tbon. 2°
Tbon. 3°
Bno. 1°
Bno. 2°
Tuba
Timb.
Caja
Bmb.
Plat.

ff

35

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Baritono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Bmb.

Plat.

ff

f

mf

p

45

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Barítono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Bmb.

Plat.

54

Flautín

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1º

Cl. 2º

Cl. 3º

Cl. Bajo

Fagot

Alto 1º

Alto 2º

Tenor 1º

Tenor 2º

Barítono

Flisc. 1º

Flisc. 2º

Tpta. 1º

Tpta. 2º

Tpas. 1/3

Tpas. 2/4

Tbon. 1º

Tbon. 2º

Tbon. 3º

Bno. 1º

Bno. 2º

Tuba

Timb.

Caja

Bmb.

Plat.

63

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Baritono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Bmb.

Plat.

72

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Baritono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Bmb.

Plat.

p

El Re cambia a Do

80

Flautin
Flauta
Ob.
Req.
Cl. Pral.
Cl. 1°
Cl. 2°
Cl. 3°
Cl. Bajo
Fagot
Alto 1°
Alto 2°
Tenor 1°
Tenor 2°
Baritono
Flisc. 1°
Flisc. 2°
Tpta. 1°
Tpta. 2°
Tpas. 1/3
Tpas. 2/4
Tbon. 1°
Tbon. 2°
Tbon. 3°
Bno. 1°
Bno. 2°
Tuba
Timb.
Caja
Bmb.
Plat.

88

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Baritono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Bmb.

Plat.

104

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Baritono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Bmb.

Plat.

112

This page of the musical score, titled "Catulus Tina" and numbered 13, covers measures 112 through 117. The instrumentation is extensive, including woodwinds (Flautin, Flauta, Ob., Req., Cl. Pral., Cl. 1°, Cl. 2°, Cl. 3°, Cl. Bajó, Fagot), brass (Flisc. 1°, Flisc. 2°, Tpta. 1°, Tpta. 2°, Tpas. 1/3, Tpas. 2/4, Tbon. 1°, Tbon. 2°, Tbon. 3°, Bno. 1°, Bno. 2°, Tuba), and percussion (Timb., Caja, Bmb., Plat.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass sections feature complex rhythmic patterns, often with slurs and accents. The percussion parts provide a steady, rhythmic accompaniment. The Flautin and Flauta parts have a melodic line with some grace notes. The Alto 1° part has a more active, rhythmic role. The Tenor and Baritone parts have a more melodic and harmonic role. The Flisc. 1° part has a melodic line with some grace notes. The Tpta. 1° part has a melodic line with some grace notes. The Tpas. 1/3 and Tpas. 2/4 parts have a rhythmic role. The Tbon. 1°, Tbon. 2°, and Tbon. 3° parts have a rhythmic role. The Bno. 1° and Bno. 2° parts have a rhythmic role. The Tuba part has a rhythmic role. The Timb. part has a rhythmic role. The Caja, Bmb., and Plat. parts have a rhythmic role.

119

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Baritono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Emb.

Plat.

ff

f

This page of the musical score, numbered 127 at the top left, contains the following parts:

- Flautin** (Flute) and **Flauta** (Flute): Both parts play a triplet of eighth notes in the first measure, then rest.
- Ob.** (Oboe): Plays a triplet of eighth notes in the first measure, then rests.
- Req.** (Clarinet in B-flat): Plays a triplet of eighth notes in the first measure, then rests.
- Cl. Pral.** (Clarinet in B-flat, Piccolo): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Cl. 1°** (Clarinet in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Cl. 2°** (Clarinet in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Cl. 3°** (Clarinet in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Cl. Bajo** (Clarinet in B-flat, Bass Clarinet): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Fagot** (Bassoon): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Alto 1°** (Alto Saxophone): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Alto 2°** (Alto Saxophone): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tenor 1°** (Tenor Saxophone): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tenor 2°** (Tenor Saxophone): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Baritono** (Baritone Saxophone): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Flisc. 1°** (Flute in C): Rests throughout.
- Flisc. 2°** (Flute in C): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tpta. 1°** (Trumpet in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tpta. 2°** (Trumpet in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tpas. 1/3** (Trumpet in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tpas. 2/4** (Trumpet in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tbon. 1°** (Trombone in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tbon. 2°** (Trombone in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tbon. 3°** (Trombone in B-flat): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Bno. 1°** (Bassoon): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Bno. 2°** (Bassoon): Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Tuba**: Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Timb.** (Timpani): Rests until measure 4, then plays a melodic line starting with a *p* dynamic. A marking "[Mib - Lab]" is present below the staff.
- Caja** (Snare Drum): Rests until measure 4, then plays a rhythmic pattern starting with a *f* dynamic.
- Bmb.** (Bass Drum): Rests until measure 4, then plays a rhythmic pattern starting with a *p* dynamic.
- Plat.** (Cymbal): Rests throughout.

138

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Baritono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Bmb.

Plat.

150

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Baritono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Bmb.

Plat.

p

162

Flautin
Flauta
Ob.
Req.
Cl. Pral.
Cl. 1º
Cl. 2º
Cl. 3º
Cl. Bajo
Fagot
Alto 1º
Alto 2º
Tenor 1º
Tenor 2º
Baritono
Flisc. 1º
Flisc. 2º
Tpta. 1º
Tpta. 2º
Tpas. 1/3
Tpas. 2/4
Tbon. 1º
Tbon. 2º
Tbon. 3º
Bno. 1º
Bno. 2º
Tuba
Timb.
Caja
Bmb.
Plat.

174

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1°

Cl. 2°

Cl. 3°

Cl. Bajo

Fagot

Alto 1°

Alto 2°

Tenor 1°

Tenor 2°

Baritono

Flisc. 1°

Flisc. 2°

Tpta. 1°

Tpta. 2°

Tpas. 1/3

Tpas. 2/4

Tbon. 1°

Tbon. 2°

Tbon. 3°

Bno. 1°

Bno. 2°

Tuba

Timb.

Caja

Bmb.

Plat.

El Lab cambia a Sib

184

Flautin

Flauta

Ob.

Req.

Cl. Pral.

Cl. 1º

Cl. 2º

Cl. 3º

Cl. Bajo

Fagot

Alto 1º

Alto 2º

Tenor 1º

Tenor 2º

Baritono

Flisc. 1º

Flisc. 2º

Tpta. 1º

Tpta. 2º

Tpas. 1/3

Tpas. 2/4

Tbon. 1º

Tbon. 2º

Tbon. 3º

Bno. 1º

Bno. 2º

Tuba

Timb.

Caja

Bmb.

Plat.

El Sib cambia a Lab

Gatulus Tira

Flauta

J. Molina

Marcha de Procesión

$\text{♩} = 52$

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

2 2 2 2

21 41 55 68 80 89 102 124 176

3 3 3 3 3

8 32

Flautín

Gatulus Tina

Marcha de Procesión

J. Molina

♩ = 52

16 *f*

29 *ff* 14

55 *p* 4

69 3 3 4

81 *f*

89

96 22 *p* *ff* 2 3

130 32 *f* 3

175 3 3

Oboe

Catulus Tira

Marcha de Procesión

J. Molina

J=52

17 *p*

31 *f*

46 *ff*

59

70

81

92 *f*

102 8

124 *mf*

175 *ff*

Requinto

Gatulus Tira

J. Molina

Marcha de Procesión

♩ = 52

2

p

31

ff

46

59

70

81

ff

92

22

124

ff

32

3

175

3

Galus Tiria

Clarinete Pral.

J. Molina

Marcha de Procesión

♩=52

21

38

55

70

85

98

124

141

156

174

p, *f*, *ff*

2, 3, 8

Ob.

3

Clarinete 1°

Gatulus Diva

J. Molina

Marcha de Procesión

$\text{♩} = 52$

2

21

41

59

72

83

98

111

124

141

157

175

p

f

ff

p

f

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Clarinete 2°

Patulus Tira

J. Molina

Marcha de Procesión

$\text{♩} = 52$

The musical score is written for Clarinet 2nd part and consists of ten staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The tempo is marked as $\text{♩} = 52$. The score includes various dynamics such as *p*, *f*, *mf*, and *ff*, as well as articulation marks like accents and slurs. There are also performance instructions for slurs and breath marks. The piece features several triplet patterns and a section with sixteenth-note runs starting at measure 89. The score concludes with a final flourish in measure 166.

Clarinete 3°

Gatulus Tira

J. Molina

Marcha de Procesión

$\text{♩} = 52$

The musical score is written for Clarinet 3rd part and consists of 17 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). It features several musical ornaments including slurs, ties, and triplets. The piece concludes with a double bar line and repeat signs.

Fagot

Patulus Tina

J. Molina

Marcha de Procesión

$\text{♩} = 52$

17

31

46

63

86

98

115

130

178

Sax Alto 1°

Gatulus Tira

J. Molina

Marcha de Procesión

♩=52

2

2

2

2

19 *p*

35 *f*

51 *ff*

69

80

89 *f*

100

112 *p*

123

139 *ff*

158

176 *f*

tr

Galus Tina

Sax Alto 2°

J. Molina

Marcha de Procepción

$\text{♩} = 52$

2

19 *p*

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

49

63

81

93 *f*

104 *p*

115

130 *ff*

150 *p*

173 *f* *tr*

Galus Tina

Sax Tenor 1°

J. Molina

Marcha de Proceión

$\text{♩} = 52$

17 *p*
33 *f*
49 *ff* *mf* *p*
67
83
98 3 3 3 3 3 3 3 3 3 3 3 3 3
107 3 3 *p*
117
130 *ff*
150 *p*
167 *f*
180 *trm*

Sax Tenor 2°

Catulus Tina

J. Molina

Marcha de Procesión

$\text{♩} = 52$

17 *p*
33 *f*
49 *ff* *mf* *p*
69
83 *f*
98 *p*
107 *p*
117 *ff*
130 *p*
150 *f*
168 *f*
181 *trm*

Sax Barítono

Patulus Tira

J. Molina

Marcha de Procesión

$\text{♩} = 52$

17 *p*

35 *f* *ff*

53 *mf* *p*

70 *f* *ff*

83 *f* *ff*

94 *p*

106 *p*

118 *ff*

130 *ff*

151 *p*

169 *f*

Fliscorno 1°

Catulus Tina

J. Molina

Marcha de Procesión

$\text{♩} = 52$

21 *p*

35 *f*

49 *ff*

63 *p*

75 *f*

102 *solo* *f*

112 *f*

120 *ff*

130 *f*

175

Catulus Tira

Fliscorno 2°

Marcha de Procesión

J. Molina

$\text{♩} = 52$

17 *p*

28 *f*

39 *ff*

58 *p*

74 *f*

86

92

98 *ff*

166 *f*

180

Gatulus Tiria

Trompeta 1º

J. Molina

Marcha de Procesión

♩=52

2 2 2 2

21 *p*

37 6 4 *ff*

59 4 *p*

73 4 3 3 3

88 *f*

98 *Flisc. 1º* 2 3 5 3

108 *f* 3

119 3 6 3 5 3 3 3 3 2

130 31 *ff*

173 *p* *f* 3 3

184 3

Trompeta 2°

Patulus Tina

J. Molina

Marcha de Procesión

$\text{♩} = 52$

17 *p* 2 2 2 2 3

30 *f* 3 16

57 *ff* 3 4 3 2 3

74 *p* 4

86 *p* *f*

92

98 24 2

130 *ff* 3 3 3 3 31

173 *f* 3

184 3

Gatulus Tina

J. Molina

Trompas 1º y 3º

Marcha de Procesión

$\text{♩} = 52$

18 *p*

33

48 *ff*

62

78

90 *ff*

101

110

120

134 *ff* *p*

153

174 *f* *tr*

Catulus Tina

J. Molina

Trompas 2º y 4º

Marcha de Procesión

$\text{♩} = 52$

27 35 49 63 78 93 102 117 120 133 150 170

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

Catulus Tina

Trombón 1º

Marcha de Procesión

J. Molina

♩=52

14

31

48

63

78

93

102

114

127

146

162

180

Trombón 2º

Patulus Tina

Marcha de Procesión

J. Molina

♩ = 52

The musical score is written for Trombone 2nd part in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 52. The score is divided into systems, with measure numbers 14, 31, 49, 66, 83, 97, 108, 120, 135, 158, and 177 indicated at the beginning of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from piano (p) to fortissimo (ff). There are several triplet markings (3) and accents (>) throughout the piece. A repeat sign with a first ending bracket is present at measure 120. The score concludes with a final cadence at measure 177.

Patulus Tina

Trombón 3°

J. Molina

Marcha de Procesión

♩=52

14

32

50

66

83

98

109

120

137

155

173

ff

f

p

2

ff

f

Gatulus Tina

Bombardino 1°

J. Molina

Marcha de Procesión

♩=52

The musical score is written for Bombardino 1° in bass clef, with a key signature of two flats (B-flat and E-flat) and a tempo of 52 beats per minute. The piece is titled "Marcha de Procesión" and is composed by J. Molina. The score is divided into ten staves, with measure numbers 17, 31, 45, 61, 75, 89, 103, 117, 162, and 177 marked at the beginning of their respective staves. The music features a variety of dynamics, including *p* (piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). There are also articulations such as accents and slurs. The score includes several triplet markings (indicated by a '3' over a group of notes) and a double bar line with a repeat sign at measure 117. The piece concludes with a final cadence at measure 177.

Galus Tina

Bombardino 2°

J. Molina

Marcha de Procesión

$\text{♩} = 52$

17 *p*

33 *f* 3

48 *ff* 3 *mf* *p*

65

81 *f* *ff* 3 3 3 3 3 3 3 3 3 3 3 3 3 3

94

110 3 3 3 3 3 *p*

124

141 *ff* 3 *p*

160

177 *f* *tr*

Patulus Tina

Tuba

J. Molina

Marcha de Procesión

$\text{♩} = 52$

17 *p*

34 *f* *ff*

51 *mf* *p*

68

83 *f* *ff*

96

110

123

140 *ff* *p*

159

177 *f*

Catulus Tina

Marcha de Procesoión

J. Molina

Timbales

$\text{♩} = 52$

Re - Sol

Catulus Tina

Caja

J. Molina

Marcha de Procesión

$\text{♩} = 52$

16 *p*

31 *f*

46 *ff* *mf* *p*

62

77

89 *f*

100

112 *p*

124 3 3 3 3

137 *ff* *f* *p*

153

168 *f*

182

Bombo
Platillos

Patulus Tira

J. Molina

♩=52

Marcha de Procesión

17 *maza en plato* *mf* *mf* *mf* *mf*

31 *f* *f* *p*

81 *f* *f* *f*

94 *f* *maza en plato* *mf* *f* *f*

130 *f* *f*

174 *f*