

A la Cofrería de la Santa Cruz de Jerusalén. Nuestro Padre Jesús Nazareno.
Símulo. Cristo de la Expiración, y María Reina del Amor y de la Sangre de Arcañón (Málaga), con todo mi afecto y devoción.

MADRE DEL AMOR

Marcha de Procesión

J. Molina

GUION DIRECTOR EN DO

Oboe
Flauta
Requinto
Clarinete Sol.
Clarinete 1º
Clarinete 2º
Clarinete 3º
Clarinete Bajo
Fagot
Sax. Soprano
Sax. Alto
Sax. Tenor
Sax. Baritone
Fliscorno
Trompeta
Trompa en Fa
Trombona
Bombardino en Do
Tuba
Caja
Bombo y Pletos

7 11 12

Oboe
Fl.
Cl. Bb
Cl. A
Fag.
Sax. Sop.
Sax. Alt.
Sax. Ten.
Sax. Bar.
Trpt.
Trbn.
Tuba
Cym.

Musical Score Library

1824. 01. 150

This musical score page, numbered 3, contains 26 staves of music. The instruments are listed on the left side of the staves: O.B., Fl., Neg., Cl. 1^o, Cl. 2^o, Cl. 3^o, Cl. 4^o, Trg., Sax. Sop., Sax. Alt., Sax. Ten., Sax. Bar., Trpa., Trpas., Trpas., Trpas., Trpas., Oboc., Traba., Cajo., and Gr. y Perc. The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) are used throughout. The notation includes stems, beams, and various articulation marks. A large, faint watermark is visible across the center of the page.

25

Ob.

Cl. 1º

Cl. 2º

Cl. 3º

Fag.

Sax. Sop.

Sax. Alt.

Sax. Ten.

Sax. Bar.

Fl.

Tromp.

Tromb.

Eufon.

Tuba

Cim. y Plo.

MARCHA EN P.T.O.

TUTTI

MARCHA EN P.T.O.

41

Orchestra parts: Oe, Tr, Org, Cl. 1st, Cl. 2nd, Cl. 3rd, Cl. 4th, Fag, Sax. Sop., Sax. Alt., Sax. Ten., Sax. Bar., Fla., Trp. 1st, Trp. 2nd, Trp. 3rd, Tromb., Tromb., Tromb., Tromb., Tuba, Cym., 1st y. Pos., 2nd y. Pos.

Choir parts: St. Sop., St. Alt., St. Ten., St. Bar.

Dynamic markings: *p*

Measure numbers: 41, 42, 43, 44, 45, 46, 47, 48, 49, 50

The score consists of 20 staves. The first 12 staves are for the orchestra, and the last 8 are for the choir. The music is in a common time signature and features a variety of rhythmic patterns and dynamics. The choir parts are primarily vocal lines with some accompaniment. The orchestral parts include woodwinds, brass, and percussion. The score is marked with a large 'A' watermark.

65

Oboe
Clarinet 1
Clarinet 2
Clarinet 3
Clarinet 4
Flute
Saxophone Soprano
Saxophone Alto
Saxophone Tenor
Saxophone Baritone
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trumpet 5
Trumpet 6
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Trombone 5
Trombone 6
Trombone 7
Trombone 8
Trombone 9
Trombone 10
Trombone 11
Trombone 12
Trombone 13
Trombone 14
Trombone 15
Trombone 16
Trombone 17
Trombone 18
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Trombone 94
Trombone 95
Trombone 96
Trombone 97
Trombone 98
Trombone 99
Trombone 100

Ob. *p* *f*

Fl. *p* *f*

Bsg. *p* *f*

Cl. en sol. *p* *f*

Cl. 1^{re} *p* *f*

Cl. 2^e *p* *f*

Cl. 3^e *p* *f*

Cl. 4^e *p* *f*

Bsg. *p* *f*

Sax. Sop. *p* *f*

Sax. Alt. *p* *f*

Sax. Ten. *p* *f*

Sax. Bar. *p* *f*

Fl. *p* *f*

Tromp. *p* *f*

Tromp. *p* *f*

Tromb. *p* *f*

Tromb. *p* *f*

Tuba *p* *f*

Cage *p* *f*

B^o y Eros *p* *f*

This page of a musical score, numbered 12, contains the following instruments and parts:

- 88** (Measure number)
- Ob.** (Oboe)
- Fl.** (Flute)
- Fl. 2.** (Second Flute)
- Cl. 1.** (First Clarinet)
- Cl. 2.** (Second Clarinet)
- Cl. 3.** (Third Clarinet)
- Cl. 4.** (Fourth Clarinet)
- Fag.** (Bassoon)
- Sx. Sop.** (Soprano Saxophone)
- Sx. Al.** (Alto Saxophone)
- Sx. Ten.** (Tenor Saxophone)
- Sx. Bar.** (Baritone Saxophone)
- Tr. 1.** (First Trumpet)
- Tr. 2.** (Second Trumpet)
- Tr. 3.** (Third Trumpet)
- Tr. 4.** (Fourth Trumpet)
- Tr. 5.** (Fifth Trumpet)
- Tr. 6.** (Sixth Trumpet)
- Tr. 7.** (Seventh Trumpet)
- Tr. 8.** (Eighth Trumpet)
- Tr. 9.** (Ninth Trumpet)
- Tr. 10.** (Tenth Trumpet)
- Tr. 11.** (Eleventh Trumpet)
- Tr. 12.** (Twelfth Trumpet)
- Tr. 13.** (Thirteenth Trumpet)
- Tr. 14.** (Fourteenth Trumpet)
- Tr. 15.** (Fifteenth Trumpet)
- Tr. 16.** (Sixteenth Trumpet)
- Tr. 17.** (Seventeenth Trumpet)
- Tr. 18.** (Eighteenth Trumpet)
- Tr. 19.** (Nineteenth Trumpet)
- Tr. 20.** (Twentieth Trumpet)
- Tr. 21.** (Twenty-first Trumpet)
- Tr. 22.** (Twenty-second Trumpet)
- Tr. 23.** (Twenty-third Trumpet)
- Tr. 24.** (Twenty-fourth Trumpet)
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- Tr. 26.** (Twenty-sixth Trumpet)
- Tr. 27.** (Twenty-seventh Trumpet)
- Tr. 28.** (Twenty-eighth Trumpet)
- Tr. 29.** (Twenty-ninth Trumpet)
- Tr. 30.** (Thirtieth Trumpet)
- Tr. 31.** (Thirty-first Trumpet)
- Tr. 32.** (Thirty-second Trumpet)
- Tr. 33.** (Thirty-third Trumpet)
- Tr. 34.** (Thirty-fourth Trumpet)
- Tr. 35.** (Thirty-fifth Trumpet)
- Tr. 36.** (Thirty-sixth Trumpet)
- Tr. 37.** (Thirty-seventh Trumpet)
- Tr. 38.** (Thirty-eighth Trumpet)
- Tr. 39.** (Thirty-ninth Trumpet)
- Tr. 40.** (Fortieth Trumpet)
- Tr. 41.** (Forty-first Trumpet)
- Tr. 42.** (Forty-second Trumpet)
- Tr. 43.** (Forty-third Trumpet)
- Tr. 44.** (Forty-fourth Trumpet)
- Tr. 45.** (Forty-fifth Trumpet)
- Tr. 46.** (Forty-sixth Trumpet)
- Tr. 47.** (Forty-seventh Trumpet)
- Tr. 48.** (Forty-eighth Trumpet)
- Tr. 49.** (Forty-ninth Trumpet)
- Tr. 50.** (Fiftieth Trumpet)
- Tr. 51.** (Fifty-first Trumpet)
- Tr. 52.** (Fifty-second Trumpet)
- Tr. 53.** (Fifty-third Trumpet)
- Tr. 54.** (Fifty-fourth Trumpet)
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- Tr. 69.** (Sixty-ninth Trumpet)
- Tr. 70.** (Seventieth Trumpet)
- Tr. 71.** (Seventy-first Trumpet)
- Tr. 72.** (Seventy-second Trumpet)
- Tr. 73.** (Seventy-third Trumpet)
- Tr. 74.** (Seventy-fourth Trumpet)
- Tr. 75.** (Seventy-fifth Trumpet)
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- Tr. 99.** (Ninety-ninth Trumpet)
- Tr. 100.** (Hundredth Trumpet)
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- Tr. 373.** (Three hundred and seventy-third Trumpet)
- Tr. 374.** (Three hundred and seventy-fourth Trumpet)
- Tr. 375.** (Three hundred and seventy-fifth Trumpet)
- Tr. 376.** (Three hundred and seventy-sixth Trumpet)
- Tr. 377.** (Three hundred and seventy-seventh Trumpet)
- Tr. 378.** (Three hundred and seventy-eighth Trumpet)
- Tr. 379.** (Three hundred and seventy-ninth Trumpet)
- Tr. 380.** (Three hundred and eightieth Trumpet)
- Tr. 381.** (Three hundred and eighty-first Trumpet)
- Tr. 382.** (Three hundred and eighty-second Trumpet)
- Tr. 383.** (Three hundred and eighty-third Trumpet)
- Tr. 384.** (Three hundred and eighty-fourth Trumpet)
- Tr. 385.** (Three hundred and eighty-fifth Trumpet)
- Tr. 386.** (Three hundred and eighty-sixth Trumpet)
- Tr. 387.** (Three hundred and eighty-seventh Trumpet)
- Tr. 388.** (Three hundred and eighty-eighth Trumpet)
- Tr. 389.** (Three hundred and eighty-ninth Trumpet)
- Tr. 390.** (Three hundred and ninetieth Trumpet)
- Tr. 391.** (Three hundred and ninety-first Trumpet)
- Tr. 392.** (Three hundred and ninety-second Trumpet)
- Tr. 393.** (Three hundred and ninety-third Trumpet)
- Tr. 394.** (Three hundred and ninety-fourth Trumpet)
- Tr. 395.** (Three hundred and ninety-fifth Trumpet)
- Tr. 396.** (Three hundred and ninety-sixth Trumpet)
- Tr. 397.** (Three hundred and ninety-seventh Trumpet)
- Tr. 398.** (Three hundred and ninety-eighth Trumpet)
- Tr. 399.** (Three hundred and ninety-ninth Trumpet)
- Tr. 400.** (Four hundredth Trumpet)
- Tr. 401.** (Four hundred and first Trumpet)
- Tr. 402.** (Four hundred and second Trumpet)
- Tr. 403.** (Four hundred and third Trumpet)
- Tr. 404.** (Four hundred and fourth Trumpet)
- Tr. 405.** (Four hundred and fifth Trumpet)
- Tr. 406.** (Four hundred and sixth Trumpet)
- Tr. 407.** (Four hundred and seventh Trumpet)
- Tr. 408.** (Four hundred and eighth Trumpet)
- Tr. 409.** (Four hundred and ninth Trumpet)
- Tr. 410.** (Four hundred and tenth Trumpet)
- Tr. 411.** (Four hundred and eleventh Trumpet)
- Tr. 412.** (Four hundred and twelfth Trumpet)
- Tr. 413.** (Four hundred and thirteenth Trumpet)
- Tr. 414.** (Four hundred and fourteenth Trumpet)
- Tr. 415.** (Four hundred and fifteenth Trumpet)
- Tr. 416.** (Four hundred and sixteenth Trumpet)
- Tr. 417.** (Four hundred and seventeenth Trumpet)
- Tr. 418.** (Four hundred and eighteenth Trumpet)
- Tr. 419.** (Four hundred and nineteenth Trumpet)
- Tr. 420.** (Four hundred and twentieth Trumpet)
- Tr. 421.** (Four hundred and twenty-first Trumpet)
- Tr. 422.** (Four hundred and twenty-second Trumpet)
- Tr. 423.** (Four hundred and twenty-third Trumpet)
- Tr. 424.** (Four hundred and twenty-fourth Trumpet)
- Tr. 425.** (Four hundred and twenty-fifth Trumpet)
- Tr. 426.** (Four hundred and twenty-sixth Trumpet)
- Tr. 427.** (Four hundred and twenty-seventh Trumpet)
- Tr. 428.** (Four hundred and twenty-eighth Trumpet)
- Tr. 429.** (Four hundred and twenty-ninth Trumpet)
- Tr. 430.** (Four hundred and thirtieth Trumpet)
- Tr. 431.** (Four hundred and thirty-first Trumpet)
- Tr. 432.** (Four hundred and thirty-second Trumpet)
- Tr. 433.** (Four hundred and thirty-third Trumpet)
- Tr. 434.** (Four hundred and thirty-fourth Trumpet)
- Tr. 435.** (Four hundred and thirty-fifth Trumpet)
- Tr. 436.** (Four hundred and thirty-sixth Trumpet)
- Tr. 437.** (Four hundred and thirty-seventh Trumpet)
- Tr. 438.** (Four hundred and thirty-eighth Trumpet)
- Tr. 439.** (Four hundred and thirty-ninth Trumpet)
- Tr. 440.** (Four hundred and fortieth Trumpet)
- Tr. 441.** (Four hundred and forty-first Trumpet)
- Tr. 442.** (Four hundred and forty-second Trumpet)
- Tr. 443.** (Four hundred and forty-third Trumpet)
- Tr. 444.** (Four hundred and forty-fourth Trumpet)
- Tr. 445.** (Four hundred and forty-fifth Trumpet)
- Tr. 446.** (Four hundred and forty-sixth Trumpet)
- Tr. 447.** (Four hundred and forty-seventh Trumpet)
- Tr. 448.** (Four hundred and forty-eighth Trumpet)
- Tr. 449.** (Four hundred and forty-ninth Trumpet)
- Tr. 450.** (Four hundred and fiftieth Trumpet)
- Tr. 451.** (Four hundred and fifty-first Trumpet)
- Tr. 452.** (Four hundred and fifty-second Trumpet)
- Tr. 453.** (Four hundred and fifty-third Trumpet)
- Tr. 454.** (Four hundred and fifty-fourth Trumpet)
- Tr. 455.** (Four hundred and fifty-fifth Trumpet)
- Tr. 456.** (Four hundred and fifty-sixth Trumpet)
- Tr. 457.** (Four hundred and fifty-seventh Trumpet)
- Tr. 458.** (Four hundred and fifty-eighth Trumpet)
- Tr. 459.** (Four hundred and fifty-ninth Trumpet)
- Tr. 460.** (Four hundred and sixtieth Trumpet)
- Tr. 461.** (Four hundred and sixty-first Trumpet)
- Tr. 462.** (Four hundred and sixty-second Trumpet)
- Tr. 463.** (Four hundred and sixty-third Trumpet)
- Tr. 464.** (Four hundred and sixty-fourth Trumpet)
- Tr. 465.** (Four hundred and sixty-fifth Trumpet)
- Tr. 466.** (Four hundred and sixty-sixth Trumpet)
- Tr. 467.** (Four hundred and sixty-seventh Trumpet)
- Tr. 468.** (Four hundred and sixty-eighth Trumpet)
- Tr. 469.** (Four hundred and sixty-ninth Trumpet)
- Tr. 470.** (Four hundred and seventieth Trumpet)
- Tr. 471.** (Four hundred and seventy-first Trumpet)
- Tr. 472.** (Four hundred and seventy-second Trumpet)
- Tr. 473.** (Four hundred and seventy-third Trumpet)
- Tr. 474.** (Four hundred and seventy-fourth Trumpet)
- Tr. 475.** (Four hundred and seventy-fifth Trumpet)
- Tr. 476.** (Four hundred and seventy-sixth Trumpet)
- Tr. 477.** (Four hundred and seventy-seventh Trumpet)
- Tr. 478.** (Four hundred and seventy-eighth Trumpet)
- Tr. 479.** (Four hundred and seventy-ninth Trumpet)
- Tr. 480.** (Four hundred and eightieth Trumpet)
- Tr. 481.** (Four hundred and eighty-first Trumpet)
- Tr. 482.** (Four hundred and eighty-second Trumpet)
- Tr. 483.** (Four hundred and eighty-third Trumpet)
- Tr. 484.** (Four hundred and eighty-fourth Trumpet)
- Tr. 485.** (Four hundred and eighty-fifth Trumpet)
- Tr. 486.** (Four hundred and eighty-sixth Trumpet)
- Tr. 487.** (Four hundred and eighty-seventh Trumpet)
- Tr. 488.** (Four hundred and eighty-eighth Trumpet)
- Tr. 489.** (Four hundred and eighty-ninth Trumpet)
- Tr. 490.** (Four hundred and ninetieth Trumpet)
- Tr. 491.** (Four hundred and ninety-first Trumpet)
- Tr. 492.** (Four hundred and ninety-second Trumpet)
- Tr. 493.** (Four hundred and ninety-third Trumpet)
- Tr. 494.** (Four hundred and ninety-fourth Trumpet)
- Tr. 495.** (Four hundred and ninety-fifth Trumpet)
- Tr. 496.** (Four hundred and ninety-sixth Trumpet)
- Tr. 497.** (Four hundred and ninety-seventh Trumpet)
- Tr. 498.** (Four hundred and ninety-eighth Trumpet)
- Tr. 499.** (Four hundred and ninety-ninth Trumpet)
- Tr. 500.** (Five hundredth Trumpet)
- Tr. 501.** (Five hundred and first Trumpet)
- Tr. 502.** (Five hundred and second Trumpet)
- Tr. 503.** (Five hundred and third Trumpet)
- Tr. 504.** (Five hundred and fourth Trumpet)
- Tr. 505.** (Five hundred and fifth Trumpet)
- Tr. 506.** (Five hundred and sixth Trumpet)
- Tr. 507**

104

Ob.
Cl.
Bass.
Cl. 1.
Cl. 2.
Cl. 3.
Cl. 4.
Bass.
Sx. Sop.
Sx. Alt.
Sx. Ten.
Sx. Bar.
Tr. 1.
Tr. 2.
Tr. 3.
Tr. 4.
Tr. 5.
Tr. 6.
Tr. 7.
Tr. 8.
Tuba.
Euph.
Tr. 9.
Tr. 10.
Tr. 11.
Tr. 12.
Tr. 13.
Tr. 14.
Tr. 15.
Tr. 16.
Tr. 17.
Tr. 18.
Tr. 19.
Tr. 20.
Tr. 21.
Tr. 22.
Tr. 23.
Tr. 24.
Tr. 25.
Tr. 26.
Tr. 27.
Tr. 28.
Tr. 29.
Tr. 30.
Tr. 31.
Tr. 32.
Tr. 33.
Tr. 34.
Tr. 35.
Tr. 36.
Tr. 37.
Tr. 38.
Tr. 39.
Tr. 40.
Tr. 41.
Tr. 42.
Tr. 43.
Tr. 44.
Tr. 45.
Tr. 46.
Tr. 47.
Tr. 48.
Tr. 49.
Tr. 50.
Tr. 51.
Tr. 52.
Tr. 53.
Tr. 54.
Tr. 55.
Tr. 56.
Tr. 57.
Tr. 58.
Tr. 59.
Tr. 60.
Tr. 61.
Tr. 62.
Tr. 63.
Tr. 64.
Tr. 65.
Tr. 66.
Tr. 67.
Tr. 68.
Tr. 69.
Tr. 70.
Tr. 71.
Tr. 72.
Tr. 73.
Tr. 74.
Tr. 75.
Tr. 76.
Tr. 77.
Tr. 78.
Tr. 79.
Tr. 80.
Tr. 81.
Tr. 82.
Tr. 83.
Tr. 84.
Tr. 85.
Tr. 86.
Tr. 87.
Tr. 88.
Tr. 89.
Tr. 90.
Tr. 91.
Tr. 92.
Tr. 93.
Tr. 94.
Tr. 95.
Tr. 96.
Tr. 97.
Tr. 98.
Tr. 99.
Tr. 100.

122

Oboe
Flute
Clarinet 1
Clarinet 2
Clarinet 3
Clarinet 4
Bassoon
Sax. Soprano
Sax. Alto
Sax. Tenor
Sax. Baritone
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trumpet 5
Trumpet 6
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Trombone 5
Trombone 6
Tuba
Corymba
Percussion

Detailed description: This page of a musical score contains measures 122 through 131. The instrumentation includes Oboe, Flute, four Clarinets (1-4), Bassoon, four Saxophones (Soprano, Alto, Tenor, Baritone), six Trumpets (1-6), six Trombones (1-6), Tuba, Corymba, and Percussion. The score is written in a common time signature. The woodwind and saxophone parts feature complex rhythmic patterns, often with triplets and slurs. The brass parts provide harmonic support with sustained notes and rhythmic figures. The percussion part includes a variety of rhythmic patterns, some with triplets. The score is presented in a standard musical notation format with a grand staff for each instrument.

140

OB.
Fl.
Klar.
Cl. 1.
Cl. 2.
Cl. 3.
Cl. 4.
Fag.
Sax. Sop.
Sax. Alt.
Sax. Ten.
Sax. Bar.
Flü.
Tromp.
Tromp.
Tromp.
Tromb.
Tromb.
Tromb.
Tuba
Corn.
Kor.

158

Ork. Fl. Rpt. Cl. Bsnl. Cl. 1. Cl. 2. Cl. 3. Cl. 4. Fag. Sax. Sop. Sax. Alt. Sax. Ten. Sax. Bar. Trp. 1. Trp. 2. Trp. 3. Tromb. Tromb. 2. Tuba Cory. Dr. y. Perc.

This page contains the musical score for measures 158 through 167. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and percussion. The woodwind section includes Oboe (Ork.), Flute (Fl.), Clarinet in Bb (Cl. Bsnl.), Clarinet in A (Cl. 1.), Clarinet in G (Cl. 2.), Clarinet in F (Cl. 3.), Clarinet in E (Cl. 4.), Bassoon (Fag.), and Saxophone in Bb (Sax. Sop.). The brass section includes Saxophone in A (Sax. Alt.), Saxophone in F (Sax. Ten.), Saxophone in E (Sax. Bar.), Trumpet 1 (Trp. 1.), Trumpet 2 (Trp. 2.), Trumpet 3 (Trp. 3.), Trombone 1 (Tromb.), Trombone 2 (Tromb. 2.), Tuba, and Corymba (Cory.). The percussion section includes Drums and Cymbals (Dr. y. Perc.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with many notes beamed together and some notes held across measures. The key signature is one flat (Bb) and the time signature is 4/4.

167

Ob. Fl. Sax. Cl. 1st Cl. 2nd Cl. 3rd Cl. B. Trp. Sr. Sop. Sr. Alt. Sr. Ten. Sr. Bar. Fla. Trp. 1 Trp. 2 Tim. Horns. Tuba. Choir. Dr. y Perc.

This musical score page contains measures 167 through 174. The instrumentation includes Oboe, Flute, Saxophone, Clarinets (1st, 2nd, 3rd, Bass), Trumpets (1, 2), Timpani, Horns, Tuba, Choir, and Drums and Percussion. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and dynamics. A large watermark is visible across the page.

This page of a musical score, numbered 22, contains the following parts and markings:

- Parts:** Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet 4 (Cl. 4), Flute (Fl.), Piccolo (Pic.), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Trumpet 3 (Trp. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Tuba, and Percussion (Perc.).
- Measure Numbers:** The score begins at measure 172.
- Dynamic Markings:** *ff* (fortissimo) is used in the Flute and Piccolo parts, and *f* (forte) is used in the Trombone and Percussion parts.
- Rhythmic Features:** The score includes numerous triplets, indicated by a '3' over the notes, and various complex rhythmic patterns across the woodwind and brass sections.
- Articulation:** Slurs and accents are used throughout the score to indicate phrasing and emphasis.

Madre Del Amor

Marcha de Procesión

J. molina

Flauta

The musical score is written for a single flute in G major and 3/4 time. It consists of 164 measures across ten staves. The piece begins with a dynamic of *ff* and features a series of triplet eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*, *f*, and *ff*. There are also performance instructions like *tr* (trill) and *trmw* (trill with mordent). Measure numbers 8, 13, 42, 55, 64, 73, 83, 93, 149, and 164 are indicated at the start of their respective staves. The score concludes with a final triplet eighth note.

Clarinete 1º

Madre Del Amor

Marcha de Procecion

J. molina

The musical score is written for Clarinet 1st and consists of 161 measures across 11 staves. The key signature has one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). There are two first endings (1. and 2.) starting at measure 11. The score concludes with a final cadence at measure 161.

Madre Del Amor

Marcha de Procesión

J. molina

Clarinete 2º

1. 2.

The musical score is written for Clarinet 2nd part in common time (C). It consists of 162 measures across 11 staves. The piece begins with a first ending bracket over measures 1-16, followed by a second ending bracket over measures 17-28. The score includes various dynamics such as *f* (forte), *p* (piano), *ff* (fortissimo), and *tr* (trill). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and several triplet markings. The piece concludes with a final cadence in measure 162.

Madre Del Amor

Marcha de Procesión

J. molina

Clarinete 3º

The musical score is written for Clarinet 3rd part in common time (C). It begins with a key signature of one sharp (F#) and a common time signature. The score is divided into two systems, each with a first ending (1.) and a second ending (2.). The first system covers measures 1 to 16, and the second system covers measures 17 to 160. The score includes various musical notations such as dynamics (p, f, ff), articulation (trills, accents), and phrasing slurs. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes several triplet passages. The overall style is characteristic of a traditional Spanish march.

Clarinete Bajo

Madre Del Amor

Marcha de Procepción

J. molina

The musical score is written for Clarinet Bass in C major and 2/4 time. It consists of 16 measures across 11 staves. The piece begins with a first ending (1.) and a second ending (2.). The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings (3) throughout. The piece concludes with a final cadence.

Madre Del Amor

Marcha de Procesi3n

J. molina

Fagot

17 *ff*

29 *p*

39 *p* *f* *p*

50 *p* *f* *p*

63 *f* *p* *ff* 3 3 3 3 3 3

75 3 3 3 3 3 3 3 3 *p*

86 *f* *p* *ff* 3 3 3 3

97 *p* 3 3 3 3 3 3 3 3

113 3 3 3 3 3 3 3 3

129 3 3 3 3 3 3 3 3

143 *f* 3 3 3 3 3 3 3 3

159 3 3 3 3 3 3 3 3

Madre Del Amor

Sax Soprano

Marcha de Procesión

J. molina

The musical score is written for Soprano Saxophone in common time (C). It consists of ten staves of music, with measure numbers 11, 22, 35, 45, 57, 67, 77, 89, 142, and 155 indicated at the beginning of their respective staves. The score features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff*, *p*, and *f* are used throughout. Performance instructions include first and second endings, a 40-measure repeat, and trills. The piece concludes with a final flourish.

Madre Del Amor

Marcha de Procesión

J. molina

Sax Alto 1°

Musical score for Sax Alto 1° of "Madre Del Amor" (Marcha de Procesión) by J. Molina. The score is in 3/4 time and G major. It consists of 161 measures across 11 staves. The piece begins with a dynamic of *ff* and features a variety of articulations and dynamics, including *p*, *f*, *ff*, and *tr*. The score includes first and second endings, triplets, and a trill. A large watermark "MUSICALSHEET" is visible across the page.

Madre Del Amor

Marcha de Procesión

J. molina

Sax Alto 2º

The musical score is written for Sax Alto 2º in G major (one sharp) and common time (C). It consists of 165 measures across 11 staves. The score includes various musical notations such as dynamics (ff, p, f), articulation (trills), and rhythmic patterns (triplets). The piece features a first and second ending. A large watermark 'MUSICA' is visible across the score.

Madre Del Amor

Sax Tenor 2º

Marcha de Procesión

J. molina

13 *ff*

28 *p*

39 *p* *f* *p* *p*

51 *p* *ff* *3* *3* *3* *3* *3* *3* *3* *3* *f*

63 *3* *3* *3* *3* *3* *3* *3* *3* *p*

75 *p* *p* *p* *f*

87 *p* *ff* *3* *3* *p*

101 *3* *3* *3* *3*

121 *3* *3* *3* *3*

137 *3* *3* *3* *3*

157 *f*

Sax Barítono

Madre Del Amor

Marcha de Procesión

J. molina

The musical score is written for Sax Baritone in G major and common time (C). It consists of 13 staves of music. The first staff begins with a dynamic marking of *ff* and includes first and second endings. The second staff starts with a *p* dynamic. The third staff features a *f* dynamic followed by a *p* dynamic. The fourth staff continues with *p* dynamics. The fifth staff includes triplets and a *ff* dynamic. The sixth staff has a *p* dynamic. The seventh staff features a *p* dynamic followed by a *f* dynamic. The eighth staff starts with a *ff* dynamic. The ninth staff has a *p* dynamic. The tenth staff begins with a *sfz f* dynamic. The eleventh staff has a *p* dynamic. The twelfth staff has a *p* dynamic. The thirteenth staff has a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Madre Del Amor

Fliscorno 2º

Marcha de Procesión

J. molina

17 *ff* 15-16 2

27 *p*

38 *p* *p* *f* *trw* *p*

49 *p* *f* *p* *p*

59 *p* *f* *trw* *p* *f*

70

81 *p*

92 *p* *p* *p* *f* *trw* *p*

141 *ff* 39 97-135 *f* 3

155 3

167 3

Madre Del Amor

J. molina

Trompeta 2º

Marcha de Procesión

ff 14-16

9 17-25 p p f 4 33-36 9 37-45 p

48 p f 3 53-55 f

62

71 9 73-81 p p f

3 89-91 ff 3 3 3 39 97-135 ff f

139 3

152 3 3 3

165 3

Madre Del Amor

Marcha de Procesi3n

J. molina

Trompa 1º Fa

19 *ff*

30 *SOLI*

40 *f*

50 *p*

63 *f*

73

83 *p*

93 *ff*

103 *p*

113

123

133

150 *sfz*

164

Madre Del Amor

Marcha de Procesión

J. molina

Trompa 2º Fa

19 *ff*

30 *SOLI*

48 *f*

53 *p*

63 *p*

73 *ff*

88 *p*

98 *ff*

113 *p*

133 *f*

152 *sfz*

165

Madre Del Amor

Trombón 1º

Marcha de Procecion

J. molina

The musical score is written for Trombone 1st part in a 3/4 time signature. It begins with a key signature of one flat (Bb) and a common time signature (C). The score is divided into measures, with measure numbers 17, 29, 40, 53, 65, 78, 88, 100, 115, 129, 143, and 158 marked at the start of their respective staves. The piece features a variety of dynamics including *ff* (fortissimo), *p* (piano), *f* (forte), and *sfz* (sforzando). It includes several triplet markings (indicated by a '3' over the notes) and a 'Solo' section starting at measure 40. The score concludes with a final cadence at measure 158.

Madre Del Amor

Trombón 2º

Marcha de Procesión

J. molina

17 *ff*

29 *p*

42 *p* *f* *p* *p*

53 *p* *f*

66 *p* *ff* 3 3 3 3 3 3 3 3 3 3

79 3 3 3 3 3 *p*

93 *p* *p* *f* *p*

105 *ff* 3 *p*

119

135

148 *sfz* *f*

162

Detailed description: This is a musical score for the Trombone 2nd part of a march titled 'Madre Del Amor' by José Molina Comino. The score is written in bass clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 162 measures, divided into 11 systems of 15 measures each. The piece begins with a dynamic marking of *ff* (fortissimo) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first and second endings marked with '1.' and '2.' above the staff. The score includes numerous dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *sfz* (sforzando), as well as accents and slurs. A large watermark 'MOLINA' is visible diagonally across the page.

Madre Del Amor

Marcha de Procesión

J. molina

Trombón 3º

17 *ff*

29 *p*

42 *p* *f* *p* *p*

53 *p* *p* *p* *f* *3*

66 *p* *3* *3* *ff* *3* *3* *3* *3* *3* *3* *3*

79 *3* *3* *3* *p*

93 *p* *p* *p* *f* *p*

105 *ff* *p*

119

135

148 *sfz* *f*

162

Madre Del Amor

Bombardino 1º

Marcha de Procecion

J. molina

16 *ff*

29 *p*

42 *p* *f* *p* *p*

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

66 *ff* *p*

79 *p* *p* *p* *f* *p*

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

108 *ff* *p*

125

139

156

Madre Del Amor

Bombardino 2°

Marcha de Procecion

J. molina

Musical score for Bombardino 2°, titled "Madre Del Amor" (Marcha de Procecion) by J. molina. The score is written in bass clef, 2/4 time, and B-flat major. It consists of 15 staves of music, with measure numbers 17, 30, 42, 55, 70, 85, 97, 112, 126, 141, and 157 indicated. The score includes various dynamics such as *ff*, *p*, *f*, *sfz*, and *f*, as well as articulation marks like accents and slurs. There are also first and second endings marked with "1." and "2." above the staff. The piece concludes with a final cadence.

Tuba

Madre Del Amor

Marcha de Procesión

J. molina

The musical score is written for a Tuba in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is a march, characterized by its rhythmic patterns and dynamic markings. The score is divided into systems, with measure numbers 17, 29, 41, 54, 68, 81, 95, 111, 126, 143, and 161 indicated at the beginning of each system. The music features a variety of dynamics, including fortissimo (ff), piano (p), and sforzando (sfz). It includes several triplet markings and repeat signs with first and second endings. The tempo is not explicitly marked, but the rhythmic structure suggests a moderate to fast march tempo.

Madre Del Amor

J. molina

Caja

Marcha de Procesión

The musical score is written for a single instrument, 'Caja', in a 2/4 time signature. It consists of 171 measures, organized into systems of five staves each. The score begins with a dynamic marking of *f* (forte) at measure 17. The first system (measures 17-31) features a melodic line with a first ending (marked '1.') and a second ending (marked '2.'). The second system (measures 32-46) includes dynamic markings of *p* (piano) and *f* (forte). The third system (measures 47-60) continues with *p* dynamics. The fourth system (measures 61-72) features *p* and *f* dynamics. The fifth system (measures 73-86) is primarily *p*. The sixth system (measures 87-98) includes *p* and *f* dynamics. The seventh system (measures 99-110) features *p* dynamics. The eighth system (measures 111-122) is primarily *p*. The ninth system (measures 123-133) is primarily *p*. The tenth system (measures 134-146) is primarily *p*. The eleventh system (measures 147-158) features a dynamic marking of *sfz < f* (sforzando) and *f*. The twelfth system (measures 159-170) is primarily *p*. The final system (measures 171) concludes with a dynamic marking of *p*.

Madre Del Amor

Bombo y Platos

Marcha de Procesión

J. molina

The musical score is written for Bombo y Platos in common time (C). It consists of 161 measures, divided into several systems. The score includes dynamic markings such as *f* (forte), *p* (piano), and *f* (forte), as well as performance instructions like *MAZA. EN PTO.* and *TUTTI*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'MUSICA' is visible across the page.

1. 2. *MAZA. EN PTO.*

f 8 *MAZA. EN PTO.* *MAZA. EN PTO.* *MAZA. EN PTO.* *TUTTI* *f*

32 17-24 4 *TUTTI*

45 *MAZA. EN PTO.* 33-36 *p*

60 *p* *p* *p* *f* *p* *f*

72 *p* *p* *p*

85 *p* *f* *p* *f*

40

136 96-135

148 *f*

161