



I Concurso de Composición del
Conservatorio Superior de Música de Murcia
"Manuel Massotti Littel"

Obras ganadoras

Luis Pérez de Tudela Gil y Jesús Orón Bolós

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Tempus fugit

Luis Pérez de Tudela Gil

La carga de los mamelucos

Música evocadora a partir de la obra del pintor Francisco de Goya

Jesús Orón Bolós



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Presentación del proyecto

El Conservatorio Superior de Música "Manuel Massotti Littel" de Murcia celebró en el curso 2019/2020 el centenario de su creación. Desde el Departamento de Composición y Tecnología Musical se creó el "I Concurso del Conservatorio Superior de Música de Murcia" con el objetivo de honrar la memoria del compositor y teórico musical Manuel Massotti y contribuir a la difusión de obras musicales creadas por jóvenes compositores.

Durante el transcurso de la I Semana de la Creación celebrada en el centro en el año 2019, el jurado del concurso, formado por reconocidos profesionales, falló las obras ganadoras, que serían estrenadas por las formaciones del centro.

Ahora, dichas obras se publican y se ponen a disposición de la comunidad educativa como material de aprendizaje y a disposición de las agrupaciones musicales interesadas, con el objetivo de seguir promocionando y difundiendo la labor realizada por los jóvenes creadores.

Fco. Javier Pérez Albaladejo

Departamento de Composición y Tecnología Musical
Conservatorio Superior de Música de Murcia



Luis Pérez de Tudela Gil

Inicia sus estudios musicales en 2002 en la especialidad de trompeta en el Conservatorio Profesional de Música de Elche con el profesor Vicente Alberola. Más tarde complementa su formación musical estudiando contrabajo en el mismo conservatorio en el año 2007. En 2010 empieza sus estudios de composición y perfecciona los de armonía, análisis y contrapunto con el compositor Santiago Quinto y posteriormente accede al Conservatorio Superior de Música de Murcia en la especialidad de composición con los profesores Javier Artaza y Sixto Herrero, obteniendo el título en dicha especialidad en 2014, logrando como nota en el trabajo final de estudios un 10 y un 8.5 de nota media de expediente. En el año 2015 finaliza sus estudios de Enseñanzas Profesionales de contrabajo en el Conservatorio Profesional de Música de Murcia con David Monrabal y Pascuala López. Desde este mismo año hasta 2019 trabaja como profesor de Armonía, Análisis y Fundamentos de Composición en la Escuela de Música Chaplin de Murcia.

Es miembro de la banda Unión Musical Torrevejense de Torrevieja desde el año 2005 tocando la trompeta y el contrabajo bajo la batuta de Jaime Belda. Participa con dicha banda en varios certámenes de música, obteniendo diversos premios, entre los que destacan el 2º Premio en el "World Music Contest" de Kerkrade (Holanda) y el 1º Premio en el XVII Certamen Nacional de Bandas de Música "Ciudad de Murcia".

Ha estrenado obras con distintas agrupaciones como la Orquesta Sinfónica del Conservatorio Profesional de Música de Elche, La Banda Sinfónica del Conservatorio

Superior de Música de Murcia, La Orquesta Sinfónica del Conservatorio Superior de Música de Murcia, La Orquesta de Cámara del Baix Vinalopó o la Unión Musical Torrevejense.

Entre sus composiciones cabe destacar la "Suite para dos oboes y un corno inglés", "Pequeño Caos y Danza", breve pieza para grupo de cámara compuesta para el centenario del nacimiento del compositor francés Jean Françaix, "Obertura sobre el transcurso de un sueño" para orquesta sinfónica, "Ofrenda Musical" y "Passacaglia y Fuga en Mi menor sobre temas de Harry Potter" para orquesta de cámara, "Fanfarria para 8 trompetas" y para Banda "Jekyll y Hyde", "Vals-Polka" y "Suite Burundi".

Actualmente es profesor de Fundamentos de Composición, Análisis, Armonía e Historia de la Música en el Conservatorio de Música "Maestro Jaime López" de Molina de Segura. Compagina dicho trabajo estudiando 4º curso de Enseñanzas Superiores en la especialidad de contrabajo en el Conservatorio Superior de Música de Murcia con el profesor Antuan Arutyunyan y el Máster en Investigación Musical en la Universidad de Murcia.

Tempus fugit, para quinteto de viento metal

Tempus fugit es una obra compuesta en cuatro movimientos para formación instrumental de quinteto de viento metal. El título hace referencia a la locución latina con mismo nombre que trata sobre el veloz transcurso del tiempo. Sin embargo, su nombre se debe a un juego de palabras, ya que los temas principales de los tres primeros movimientos aparecen en el último en una textura musical fugada, en un tiempo de fuga.

Respecto a la estética de la obra, se ha pretendido plasmar una sonoridad asociada a algunos compositores de principios del siglo XX como Stravinsky, Bartók, Schönberg o Hindemith, utilizando algunas de sus técnicas compositivas principales para la composición de la obra, e incluso se puede apreciar cierta sonoridad jazzística en el primer movimiento.

Cabe destacar también el tratamiento rítmico que se ha empleado, además de ciertos elementos tímbricos específicos de los instrumentos del quinteto para la composición de esta obra.

Enlace a la maqueta de la obra: <https://soundcloud.com/user-794580241/tempus-fugit-luis-perez-de-tudela-gil>

Luis Pérez de Tudela Gil
Compositor

Luis Pérez de Tudela Gil

Tempus fugit

*Obra ganadora del I Concurso de Composición del Conservatorio Superior de
Música de Murcia "Manuel Massotti Littel" en la modalidad de Música de Cámara
(Quinteto de Metales)*

Tempus Fugit

I

Luis Pérez de Tudela Gil

Marcial ♩ = 90

1ª Trompeta en Sib
2ª Trompeta en Sib
Trompa en Fa
Trombón
Tuba

1ª Tpt.
2ª Tpt.
Tpa.
Tbn.
Tba.

1ª Tpt.
2ª Tpt.
Tpa.
Tbn.
Tba.

Flz.

18 **A**

Musical score for measures 18-21. The score is for a brass section with five parts: 1^a Tpt., 2^a Tpt., Tpa., Tbn., and Tba. The time signature is 2/4. The key signature has one flat (B-flat). The dynamics are marked as *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The 1^a and 2^a Trumpets and Trombones play a melodic line with accents and slurs. The Trombones and Trombones play a supporting line with accents and slurs.

Musical score for measures 22-25. The score is for a brass section with five parts: 1^a Tpt., 2^a Tpt., Tpa., Tbn., and Tba. The time signature changes from 2/4 to 3/4. The key signature has one flat (B-flat). The dynamics are marked as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The 1^a and 2^a Trumpets and Trombones play a melodic line with accents and slurs. The Trombones and Trombones play a supporting line with accents and slurs.

Musical score for measures 26-29. The score is for a brass section with five parts: 1^a Tpt., 2^a Tpt., Tpa., Tbn., and Tba. The time signature changes from 3/4 to 2/4. The key signature has one flat (B-flat). The dynamics are marked as *f* (forte), *p* (piano), and *mp* (mezzo-piano). The 1^a and 2^a Trumpets and Trombones play a melodic line with accents and slurs. The Trombones and Trombones play a supporting line with accents and slurs.

B

29

1^a Tpt. *ff* *mp*

2^a Tpt. *ff* *mp*

Tpa. *ff* *mp*

Tbn. *ff* *mf* *ff* *mf*

Tba. *ff* *mf* *ff* *mf*

33

1^a Tpt. *ff*

2^a Tpt. *ff*

Tpa. *ff*

Tbn. *ff*

Tba. *ff*

C

39

1^a Tpt.

2^a Tpt.

Tpa. *mf*

Tbn. *mp*

Tba. *mp*

43

1^a Tpt.

2^a Tpt.

Tpa.

Tbn.

Tba.

48

1^a Tpt.

2^a Tpt.

Tpa.

Tbn.

Tba.

D

52

1^a Tpt.

2^a Tpt.

Tpa.

Tbn.

Tba.

56

1^a Tpt. *ff*

2^a Tpt. *ff*

Tpa. *ff*

Tbn. *ff*

Tba. *ff*

62 **E**

1^a Tpt.

2^a Tpt. *mf*

Tpa.

Tbn. *mp*

Tba. *mp*

67

1^a Tpt.

2^a Tpt.

Tpa.

Tbn.

Tba.

71

1^a Tpt. *mp*

2^a Tpt.

Tpa. *mp*

Tbn.

Tba.

Detailed description: This system covers measures 71 to 74. The time signature changes from 3/4 to 2/4 at measure 72. The 1^a Tpt. part starts with a rest in measure 71 and enters in measure 72 with a melodic line marked *mp*. The 2^a Tpt. part has a triplet in measure 71 and a sextuplet in measure 74. The Tpa. part enters in measure 72 with a melodic line marked *mp*. The Tbn. and Tba. parts play a rhythmic accompaniment of eighth notes throughout.

75

F

1^a Tpt. *ff* *mp*

2^a Tpt. *ff* *mp*

Tpa. *ff* *mp*

Tbn. *ff* *mf* *ff* *mf*

Tba. *ff* *mf* *ff* *mf*

Detailed description: This system covers measures 75 to 78. A dynamic marking **F** is placed above measure 75. The 1^a Tpt. part starts with *ff* and changes to *mp* in measure 78. The 2^a Tpt. part starts with *ff* and changes to *mp* in measure 78. The Tpa. part starts with *ff* and changes to *mp* in measure 78. The Tbn. part has dynamics *ff*, *mf*, *ff*, and *mf* across measures 75-78. The Tba. part has dynamics *ff*, *mf*, *ff*, and *mf* across measures 75-78. The time signature changes from 3/4 to 2/4 at measure 76.

79

1^a Tpt. *ff* *p*

2^a Tpt. *ff* *p*

Tpa. *ff* *p*

Tbn. *ff*

Tba. *ff*

Detailed description: This system covers measures 79 to 82. The time signature changes from 2/4 to 3/4 at measure 80. The 1^a Tpt. part starts with *ff* and changes to *p* in measure 81. The 2^a Tpt. part starts with *ff* and changes to *p* in measure 81. The Tpa. part starts with *ff* and changes to *p* in measure 81. The Tbn. and Tba. parts play a rhythmic accompaniment of eighth notes throughout, both marked *ff*.

86 **G**

1^a Tpt. *mp* *ff* *ff*

2^a Tpt. *mp* *ff* *mf* *ff*

Tpa. *mp* *mf* *ff* *ff*

Tbn. *mp* *ff* *mp* *ff*

Tba. *mp* *ff* *mp* *ff*

92

1^a Tpt. *mf* *ff* *f*

2^a Tpt. *ff* *f*

Tpa. *f*

Tbn. *mf* *ff* *p*

Tba. *mf* *ff* *mp*

Flz. *f*

96 **H**

1^a Tpt. *p* *f*

2^a Tpt. *p* *f*

Tpa. *p* *f*

Tbn. *f*

Tba. *ff*

1^a Tpt. *ff* *mf* *f mp*

2^a Tpt. *ff* *mp* *mp*

Tpa. *ff* *mf* *f mp*

Tbn. *ff* *mp* *mp*

Tba. *mp* *mf*

1^a Tpt. *ffz* *p* *ff* *fff*

2^a Tpt. *f* *p* *ff* *fff*

Tpa. *f* *p* *ff* *fff*

Tbn. *ffz* *p* *ff* *fff*

Tba. *f* *p* *ff* *fff*

Flat.

Levantar Campana

Flz.

Burlesco ♩ = 90

II

1ª Tpt.

2ª Tpt.

Tpa.
Bouché
(¹/₃ hasta *)

Tbn.
(1ª posición hasta *)

Tba.

8

1ª Tpt.
Sordina Straight
(¹/₃ hasta *)

2ª Tpt.
Sordina Straight
(²/₃ hasta *)

Tpa.
*
Ord.
gliss.

Tbn.
pp

Tba.

14

I

1ª Tpt. *ff*

2ª Tpt. *ff*

Tpa. *mf* *f* *ff* *p*
(1ª posición hasta *)

Tbn. *mf* *f* *ff* *pp*

Tba. *f* *f* *ff* *pp*

Bouché
($\frac{1}{3}$ hasta *)

19

1ª Tpt. *mf* *mp*

2ª Tpt. *mf* *mp*

Tpa. *mp* *p* *p* *mf*

Tbn. *p* *pp* *pp* *mp*

Tba. *p* *pp* *pp* *mp*

24

1ª Tpt. *mf* *mp*

2ª Tpt. *mf* *mp*

Tpa. *p* *pp* *p*

Tbn. *pp* *ppp* *pp*

Tba. *pp* *ppp* *pp*

28 2+3

1^a Tpt. *mf* 3 4 *mp* *f* *p* Flz.

2^a Tpt. *mf* 3 4 *mp* *f* *p* Flz.

Tpa. *pp* 3 5

Tbn. *ppp* 3 5

Tba.

32 J

1^a Tpt. *f* 3 *ff* *f* 3 *ff*

2^a Tpt. *f* 3 *ff* *f* 3 *ff*

Tpa. *ff* *p* * Ord. *f* Bouché *mf ff* *p* *f* Ord.

Tbn. *ff* Flz. * *f* gliss. *mf ff* Flz. *f* gliss.

Tba. *ff* *p* *f* *mf ff* *p* *f*

36

1^a Tpt. *f* 3 *f* 3 *f* 3

2^a Tpt. *f* 3 *f* 3 *f* 3

Tpa. *mf* Bouché *ff* *p* Ord. *f* Bouché *mf ff* *p* Ord. 3 *f*

Tbn. *mf* Flz. *ff* *p* *f* gliss. *mf ff* Flz. *f* 3

Tba. *f* *ff* *f* *f*

40 **K** *

1^a Tpt. *ff* *p* *mp* *p* *p*

2^a Tpt. *ff* *p* *mp* *p* *p*

Tpa. *ff* *mf* *mp*

Tbn. *ff* *mf*³ *mp*

Tba. *ff* *pp*

46

1^a Tpt. *mf* *p* *pp*

2^a Tpt. *mf* *p* *pp*

Tpa. *mf* *mp*

Tbn. *mf*³ *mp*

Tba. *mf*³ *mp*

51 **2+3**

1^a Tpt. *p* *pp*

2^a Tpt. *p* *pp*

Tpa. *mf*³ *mp* *f* *p*

Tbn. *mf*³ *mp* *f* *p*

Tba. *mf*³ *mp*

1
(2 hasta *)
3

56 **L**

1^a Tpt. *f* *ff* *f* *ff* *f*

2^a Tpt. *f* *ff* *f* *ff* *f*

Tpa. *ff* *p* *f* *mf* *ff* *p* *f* *mf* *ff* *p* *f*

Tbn. *ff* *p* *f* *mf* *ff* *p* *f* *mf* *ff* *p* *f*

Tba. *ff* *ff* *f* *ff* *f* *ff*

Bouché * Ord. Bouché Ord. Bouché Ord.

Flz. gliss. Flz. gliss. Flz. gliss.

M

62

1^a Tpt. *ff* Sin Sordina

2^a Tpt. *ff* Sin Sordina

Tpa. *mf* *ff* *p* *f* *ff* *p*

Tbn. *mf* *ff* *p* *f* *ff* *p*

Tba. *f* *ff* *p* *ff* *p*

Bouché Ord. 3

68

1^a Tpt. *mp* *p* *mp* *p*

2^a Tpt. *mp* *p* *mp* *p*

Tpa. *mp* *p* *mp* *p*

Tbn. *mf* *mp* *f* *mp* *mp*

Tba. *mf* *mp* *f* *mp* *mp*

74

1ª Tpt. *mp* *p* Sordina Straight Flz. *f* *p*

2ª Tpt. Sordina Straight Flz. *f* *p*

Tpa. *mp* *p*

Tbn. *mf* *mp*

Tba. *mf* *mp*

81 **N** ($\frac{1}{2}$ hasta el final del movimiento)
3

1ª Tpt. *f* *ff* *f* *ff* *f*

2ª Tpt. ($\frac{2}{3}$ hasta el final del movimiento) *f* *ff* *f* *ff* *f*

Tpa. Bouché * Ord. Bouché Ord. Bouché Ord. *ff* *p* *f* *mf* *ff* *p* *f* *mf* *ff* *p* *f*

Tbn. Flz. gliss. Flz. gliss. Flz. gliss. *ff* *p* *f* *mf* *ff* *p* *f* *mf* *ff* *p* *f*

Tba. *ff* *ff* *f* *ff* *f* *ff*

O

87

1^a Tpt. *mf ff p*

2^a Tpt. *ff mp*

Tpa. *mf ff p* Bouché Ord. 3

Tbn. *mf ff p* Flz. *f* *ff* *p*

Tba. *f* *f* *ff* *p*

92

1^a Tpt. *ff mp*

2^a Tpt. *ff mp*

Tpa. *ff p fff* Bouché Ord. 3

Tbn. *ff p* Flz. *gliss.*

Tba. *p ff p fff*

III

Misterioso ♩ = 60

1^a Tpt.
2^a Tpt.
Tpa.
Tbn.
Tba.

9

16

Sordina Cup

pp *p* *pp* *pp* *p*

mp *mf* *mp* *mp*

f *ff* *mf* *mf*

Detailed description: This is a musical score for three brass instruments: 1st Trumpet (1^a Tpt.), 2nd Trumpet (2^a Tpt.), and Trombone (Tbn.). The score is divided into three systems, covering measures 9 through 16. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Misterioso' with a quarter note equal to 60 beats per minute. The first system (measures 9-15) features a melodic line in the Trombone and Trumpet parts, with dynamics ranging from *pp* to *p*. The second system (measures 9-15) continues the melodic line, with dynamics ranging from *mp* to *mf*. The third system (measures 16-16) shows a change in dynamics, with the Trombone and Trumpet parts reaching *ff* and *f* respectively, while the Trombone and Trumpet parts are marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

22 *rit.*

1^a Tpt. *ff* *mp* *ff*

2^a Tpt. *ff* *mp* *ff*

Tpa. *ff* *mp* *ff*

Tbn. *ff* *mp* *ff*

Tba. *ff* *mp* *ff*

P Tenso ♩ = 80

1^a Tpt.

2^a Tpt.

Tpa.

Tbn. *f* *Casi gliss.*
(Como una onda) *ff* *f*

Tba. *f* *ff* *f*

32

1^a Tpt. *ff* *mf*

2^a Tpt. *ff* *mf*

Tpa. *ff* *mf*

Tbn. *ff* *mf*

Tba. *ff* *mf*

36 rit.

1^a Tpt. *f*

2^a Tpt. *f*

Tpa. *f* *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

Pesante ♩ = 50 accel. **attacca**

40 Sin Sordina Flz.

1^a Tpt. *ff* *mf* *f* *p*

2^a Tpt. *ff* *mf* *f* *p*

Tpa. *ff* *mf* *f* *p*

Tbn. *ff* *mf*

Tba. *ff* *mf*

Ligero ♩ = 90

IV

3+2

1^a Tpt.

2^a Tpt.

Tpa.

Tbn.

Tba.

8

3+2

1^a Tpt.

2^a Tpt.

Tpa.

Tbn.

Tba.

13

1^a Tpt.

2^a Tpt.

Tpa.

Tbn.

Tba.

18 3+2 3+2

1^a Tpt.
2^a Tpt.
Tpa.
Tbn.
Tba.

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

23

1^a Tpt.
2^a Tpt.
Tpa.
Tbn.
Tba.

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

28 3+2

1^a Tpt.
2^a Tpt.
Tpa.
Tbn.
Tba.

f
f
f

33 3+2

1^a Tpt.
2^a Tpt.
Tpa.
Tbn.
Tba.

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

37

1^a Tpt.
2^a Tpt.
Tpa.
Tbn.
Tba.

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

(3+3) (2+2)

41 3+2

1^a Tpt.
2^a Tpt.
Tpa.
Tbn.
Tba.

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

45 3+2

1^a Tpt. *mf* *ff*

2^a Tpt. *mf* *ff*

Tpa. *mf* *ff* (3+3+3)

Tbn. *mf* *ff*

Tba. *mf* *ff*

49 **Q**

1^a Tpt. *f* *mf* *mp*

2^a Tpt. *f* *mf* *mp*

Tpa. *f* *mf* *mp*

Tbn. *f*

Tba. *f*

54

1^a Tpt. *p*

2^a Tpt. *p* 2 2 4 Flz.

Tpa. *p*

Tbn.

Tba.

R

58 (2+2+2)

1^a Tpt. *ff*

2^a Tpt. *f* (2+2+2)

Tpa. *f* (2+2+2)

Tbn. *f* (3+3)

Tba. *f* (3+3)

63 (2+2+3+2+2)

1^a Tpt. *mf* *ff*

2^a Tpt. (2+2+2+2+3) *ff*

Tpa. (2+2+2+2+3) *ff*

Tbn. (3+2+3+3) *ff*

Tba. (3+2+3+3) *ff*

S

67

1^a Tpt.

2^a Tpt.

Tpa. *f* *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

T

73

1^a Tpt. *mf* *f*

2^a Tpt. *mf* *f*

Tpa. *mp* *f*

Tbn. *mp* *ff*

Tba. *mp* *ff*

80

1^a Tpt. 3+2 3+2 (3+2) *ff*

2^a Tpt. 3+2 3+2 (3+2) *ff*

Tpa. 3+2 3+2 (3+2) *ff*

Tbn. (2+3) (2+3) *fff*

Tba. *fff*

U

87

1^a Tpt. *f* *p*

2^a Tpt. *f* *mp* *p*

Tpa. *f* *mp* *p*

Tbn. *f* *mp* *p*

Tba. *f*

92 **V**

1^a Tpt. *f* *p* *f*

2^a Tpt. *f* *p* *f*

Tpa. *f* *p* *f*

Tbn. *f* *p* *f*

Tba. *mf* *ff*

98

1^a Tpt. *p* *ff*

2^a Tpt. *mf* *ff*

Tpa. *p* *ff*

Tbn. *mf* *ff*

Tba. *fff*

104 **W**

1^a Tpt. *f*

2^a Tpt. *f*

Tpa. *f*

Tbn. *f*

Tba. *ff*

110

1^a Tpt. (3+2)

2^a Tpt. (3+2)

Tpa. (2+3)

Tbn. (2+3)

Tba.

116

1^a Tpt. **X**

2^a Tpt. *mf* *f* *ff*

Tpa. (2+3) *ff*

Tbn. (2+3) *ff*

Tba. (2+2+2) *ff*

122

1^a Tpt. (3+3) (3+2) *f*

2^a Tpt. (3+3) (3+2) *f*

Tpa. (2+2+2) (3+2) *f*

Tbn. (2+2+2) (3+2) *f*

Tba.

128 (3+2) **Y**

1^a Tpt. *f* *ff*

2^a Tpt. *f* *ff*

Tpa. *mf* *ff*

Tbn. *mf* *ff*

Tba. *ff*

134

1^a Tpt.

2^a Tpt.

Tpa.

Tbn.

Tba.

138

1^a Tpt.

2^a Tpt.

Tpa.

Tbn.

Tba.

Tempus Fugit

Luis Pérez de Tudela Gil

I

Marcial ♩ = 90

Measures 1-7. Dynamics: *f*, *ff*, *mp*, *f*. Includes triplets and accents.

Measures 8-14. Dynamics: *ff*, *mp*, *f*, *mp*, *sfz*, *p*. Includes triplets and accents.

Measures 15-21. Dynamics: *ff*, *p*, *mp*, *f*, *mp*, *mp*. Includes section marker **A** and accents.

Measures 22-26. Dynamics: *f*, *f*, *mp*, *f*. Includes accents.

Measures 27-31. Dynamics: *p*, *p*, *ff*. Includes section marker **B** and accents.

Measures 32-38. Dynamics: *mp*, *ff*. Includes accents.

Measures 39-48. Dynamics: *mp*. Includes section marker **C**, rests of 9 and 2 measures, and accents.

Measures 49-57. Dynamics: *ff*, *mp*, *ff*. Includes section marker **D** and accents.

Measures 58-67. Dynamics: *mp*. Includes section marker **E**, rests of 9 and 2 measures, and accents.

74 **F**
mp *ff*

78 *mp* *ff* *p*

86 **G**
mp *ff* *ff* *mf*

94 *ff* *f* *p* **H**

98 *f*

102 *ff* *mf* *f* *mp*

107 *sfz p* *ff* *fff* **Flat.**

II

Burlesco ♩ = 90

Sordina Straight

1
(2 hasta *)
3

7

10

14

24

32

39

49

56

63

74

1ª Trompeta en Sib

4

81 **N** $\frac{1}{3}$ ($\frac{2}{3}$ hasta el final del movimiento)

87

92

Misterioso $\text{♩} = 60$

III

17 Sordina Cup 2 rit.

26 **P** Tenso $\text{♩} = 80$ 3

Pesante $\text{♩} = 50$

36 rit. Sin Sordina

43 accel. Flz. attacca

IV

Ligero ♩ = 90

4 3+2 3+2 2

13 5 3+2 3+2 2

25 5 3+2 3+2 2

37

43 3+2 3+2

49 [Q] f mf mp

54 p

58 [R] (2+2+2) ff ff ff mf

64 (2+2+3+2+2) ff

67 [S] [T] 7 mf f

1ª Trompeta en Sib

6

78 3+2

83 3+2 (3+2)

87 U V

97 3+2 3+2

103 (3+3) W

111 (3+2)

117 3+2 X

125 (3+3) (3+2) (3+2)

131 Y

136

Tempus Fugit

I

Luis Pérez de Tudela Gil

Marcial $\text{♩} = 90$

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

18 **A** *mp* *f* *mp* *mp* *f*

24 *f* *mp* *f* *p* *p*

29 **B** *ff* *mp* *ff*

35 **C** 9 2

51 **D** *mp* *ff*

55 *mp* *ff*

62 **E** *mf*

67 3

71 3 6

75 **F**
ff *mp*

79
ff

86 **G**
mp *ff* *mf* *ff*

94 **H** Flz.
ff *f* *p* *f*

102
ff *mp* *mp* *f* *p*

110
ff *fff*

II

Burlesco ♩ = 90

Sordina Straight
(2 hasta *)

7
f *ff* *ff* *f*

Bouché

14 **I**
ff *mf*

21
mp *mf* *mp*

28 2+3

mf *mp* *f* *p*

Flz.

32 **J**

f *ff* *f* *ff* *f*

39 ***K**

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

48 2+3

p *pp* *p* *pp*

56 **L** ($\frac{2}{3}$ hasta *)

f *ff* *f* *ff* *f*

63 ***M** Sin Sordina

ff *p*

69

74 Sordina Straight Flz.

f *p*

81 ($\frac{2}{3}$ hasta el final del movimiento)

f *ff* *f* *ff* *f*

87 **O**

ff *mp*

92

ff *mp* *fff*

2ª Trompeta en Sib

III

Misterioso ♩ = 60

17 Sordina Cup 2 rit. . .

25 P Tenso ♩ = 80 3

34 ff pesante ♩ = 50 mf f

40 Sin Sordina accel. . . . attacca

IV

Ligero ♩ = 90

4 3+2 3+2 2

13 5 3+2 3+2 2

25 f p f

31 3+2 3+2 mf ff

37 f p f

43 3+2 3+2 mf ff

49 Q f mf

53 *mp* *p* Flz.

58 (2+2+2) *f*

64 (2+2+2+2+3) (2+2+2+2+2) *ff*

67 **S** 6 **T** *mf* *f* 3+2

78

83 3+2 (3+2) *ff*

87 **U** *mp* *p*

92 **V** *f* *p* *f*

98 3+2 3+2 (2+2+2) *mf* *ff*

104 **W** 2 3 *f*

113 (3+2)

117 3+2 **X** *mf* *f* *ff*

2ª Trompeta en Sib

6

125 (3+3) (3+2) (3+2)

131 **Y**

137

Tempus Fugit

I

Luis Pérez de Tudela Gil

Marcial $\text{♩} = 90$

f *ff* *mp* *f*

8 *ff* *mp* *f* *mp* *f* *p*

15 *ff* *p* *mp* *f* *mp* *mp* *f*

23 *f* *mp* *f* *p* *p*

29 *ff* *mp* *ff*

36 *mf*

43

48 *ff* *mp* *ff*

52 *ff* *mp* *ff*

59 *E* 9 2

74 **F**
mp *ff*

78
mp *ff* *p*

86 **G**
mp *mf* *ff*

92
f

96 **H**
p *f*

102
ff *mf* *f* *mp*

107 *f* *p* *ff* *fff*
Levantat Campana Flz.

Burlesco ♩ = 90

II

($\frac{1}{3}$ hasta *)

p *mp* *p* *mf* *p*

9 Ord.

Bouché *f* *mf* ($\frac{1}{3}$ hasta *) *f* *mf* *f* *mf* *f*

16 I *ff* *p* *mp* *p* *p* *mf* *2+3*

24 *p* *pp* *p* *Bouché* *Ord.*

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

36 Bouché *mf* *ff* *p* *f* *mf* *ff* *p* *f* *ff* *3*

44 *mf* *mp* *mf* *mp* *Flz.* *f* *p*

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

56 Bouché * Ord. Bouché Ord. Bouché Ord. Bouché Ord. Bouché Ord. *ff* *p* *f* *mf* *ff* *p* *f* *mf* *ff* *p* *f* *mf* *ff* *p* *f*

64 M *ff* *p* *mp* *p* *mp* *p*

74 *mp* *p*

Trompa en Fa

4

N

81 *Bouché* * *Ord.* *Bouché* *Ord.* *Bouché* *Ord.*

87 *Bouché* *Ord. 3* *Bouché* *Ord. 3*

92 *Bouché* *Ord. 3* *Bouché* *Ord. 3*

III

Misterioso ♩ = 60

9 *pp* *p* *pp* *pp* *p*

17 *mp* *mf* *mp* *mp* *rit.* *f*

P *Tenso* ♩ = 80

26 *ff* *f* *ff* *f* *rit.*

33 *ff* *mf* *f* *mf*

Pesante ♩ = 50

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

43 *Flz.* *attacca*

Trompa en Fa

IV

Ligero ♩ = 90

4 3+2 3+2 2

f

13

f p f

19 3+2 3+2

mf ff

25

f p f

31 3+2 3+2

mf ff

37 (3+3) (2+2)

f p f

43 3+2 3+2 (3+3+3)

mf ff

49 **Q**

f mf mp

54

p

58 **R** (2+2+2)

f

64 (2+2+2+2+3) (2+2+2+2+2)

ff

Trompa en Fa

6

67 **S**

Musical staff 67-73. Key signature: two flats. Dynamics: *f*, *mf*, *mp*. A box labeled 'S' is above the first measure.

74 **T**

Musical staff 74-79. Key signature: two flats. Dynamics: *f*. A box labeled 'T' is above the first measure. Rhythmic markings: 3+2, 3+2, (3+2).

80

Musical staff 80-86. Key signature: two flats. Dynamics: *ff*. Rhythmic markings: 3+2, 3+2, (3+2).

87 **U**

Musical staff 87-91. Key signature: two flats. Dynamics: *f*, *mp*, *p*. A box labeled 'U' is above the first measure.

92 **V**

Musical staff 92-97. Key signature: two flats. Dynamics: *f*, *p*, *f*. A box labeled 'V' is above the first measure.

98

Musical staff 98-103. Key signature: two flats. Dynamics: *p*, *ff*. Rhythmic markings: 3+2, 3+2, (3+3).

104 **W**

Musical staff 104-109. Key signature: two flats. Dynamics: *f*. A box labeled 'W' is above the first measure. Rhythmic marking: (2+2+2).

110

Musical staff 110-116. Key signature: two flats. Dynamics: *f*. Rhythmic marking: (2+3).

117 **X**

Musical staff 117-123. Key signature: two flats. Dynamics: *ff*. A box labeled 'X' is above the first measure. Rhythmic markings: 3+2, (2+3).

124

Musical staff 124-130. Key signature: two flats. Dynamics: *f*, *mf*, *ff*. Rhythmic markings: (2+2+2), (3+2), (3+2).

131 **Y**

Musical staff 131-136. Key signature: two flats. Dynamics: *ff*. A box labeled 'Y' is above the first measure.

137

Musical staff 137-142. Key signature: two flats. Dynamics: *f*.

Tempus Fugit

I

Luis Pérez de Tudela Gil

Marcial ♩ = 90

8

16

22

28

36

45

52

61

69

75

Flz.

f *ff* *p* *f*

ff *p* *mp* *sffz* *p* *ff*

f *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp*

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

mp

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

mp

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

V.S.

Trombón

Trombón

84

G

Musical staff 84-92: Bass clef, 3/4 time signature. Dynamics: mp, ff, mp, ff. Includes accents and slurs.

93

H

Musical staff 93-96: Bass clef, 3/4 time signature. Dynamics: mf, ff, p. Includes a triplet of eighth notes.

97

Musical staff 97-101: Bass clef, 3/4 time signature. Dynamics: f. Includes a triplet of eighth notes.

102

Flat.

Musical staff 102-110: Bass clef, 3/4 time signature. Dynamics: ff, mp, mp, sfz p. Includes a flat sign and slurs.

110

Musical staff 110-113: Bass clef, 2/4 time signature. Dynamics: ff, fff. Includes accents and slurs.

Burlesco ♩ = 90

II

(1ª posición hasta *)

Musical staff 114-117: Bass clef, 2/4 time signature. Dynamics: pp, p, pp, mp. Includes slurs.

8 *

gliss.

gliss.

gliss.

Musical staff 118-121: Bass clef, 2/4 time signature. Dynamics: pp, f, mf, f, mf. Includes glissando markings and slurs.

14

I

(1ª posición hasta *)

Musical staff 122-125: Bass clef, 2/4 time signature. Dynamics: mf, f³, ff, pp, p, pp. Includes a triplet of eighth notes and slurs.

21

Musical staff 126-129: Bass clef, 2/4 time signature. Dynamics: pp, mp, pp, ppp, pp. Includes slurs.

28

2+3

Musical staff 130-133: Bass clef, 5/8 time signature. Dynamics: ppp. Includes a triplet of eighth notes and a quintuplet of eighth notes.

Trombón

Misterioso ♩ = 60

III

Sordina Cup

4

p *mp* *mf* *mp*

14

f *ff* *mf*

21

rit.

ff *mp* *ff*

Tenso ♩ = 80

Casi gliss.

(Como una onda)

P

f *ff* *f*

33

ff *mf* *f* *mf*

Pesante ♩ = 50

38

rit.

Sin Sordina

ff

43

accel.

attacca

mf

Ligero ♩ = 90

IV

f *p* *f*

7

3+2

3+2

mf *ff*

13

f *p* *f*

19 3+2 3+2

Musical staff 19-24. Bass clef, 5/8 time signature. Measures 19-24. Rhythmic markings: 3+2, 3+2. Dynamics: *mf*, *ff*. Accents and slurs are present.

25

Musical staff 25-30. Bass clef, 6/8 time signature. Measures 25-30. Dynamics: *f*, *p*, *f*. Slurs are present.

31 3+2 3+2

Musical staff 31-36. Bass clef, 5/8 time signature. Measures 31-36. Rhythmic markings: 3+2, 3+2. Dynamics: *mf*, *ff*. Slurs are present.

37

Musical staff 37-42. Bass clef, 6/8 time signature. Measures 37-42. Dynamics: *f*, *p*, *f*. Slurs are present.

43 3+2 3+2

Musical staff 43-48. Bass clef, 5/8 time signature. Measures 43-48. Rhythmic markings: 3+2, 3+2. Dynamics: *mf*, *ff*. Slurs are present.

49 **Q** 8 (3+3) **R**

Musical staff 49-54. Bass clef, 6/8 time signature. Measures 49-54. Dynamics: *f*, *f*. Markings: **Q**, 8, (3+3), **R**. Slurs are present.

62 (3+2+3+3) (3+2+3+2)

Musical staff 62-67. Bass clef, 3/4 time signature. Measures 62-67. Rhythmic markings: (3+2+3+3), (3+2+3+2). Dynamics: *ff*. Slurs are present.

67 **S**

Musical staff 67-72. Bass clef, 6/8 time signature. Measures 67-72. Dynamics: *f*, *mf*. Marking: **S**. Slurs are present.

73 **T**

Musical staff 73-78. Bass clef, 3/4 time signature. Measures 73-78. Dynamics: *mp*, *ff*. Marking: **T**. Slurs are present.

81 3+2 3+2 (2+3)

Musical staff 81-86. Bass clef, 5/8 time signature. Measures 81-86. Rhythmic markings: 3+2, 3+2, (2+3). Dynamics: *fff*. Slurs are present.

87 **U**

Musical staff 87-92. Bass clef, 6/8 time signature. Measures 87-92. Dynamics: *f*, *mp*, *p*. Marking: **U**. Slurs are present.

Trombón

6

92 V

f *p* *f*

98 3+2 3+2 (2+2+2)

mf *ff*

104 W (2+2+2)

f

110 (2+3)

(2+3)

117 3+2 (2+3) X

ff

123 (2+2+2) (3+2) (3+2)

f *mf* *ff*

130 Y

ff

136

Tempus Fugit

I

Luis Pérez de Tudela Gil

Marcial ♩ = 90

10 *f* ————— *ff* *f* ————— *ff*

16 *mp* **A** *f* *p* ————— *ff*

22 *f* *mf* ————— *mp* *mf* *mp* *mf*

28 **B** *mp* *mf* *mp* *mf* *mp*

33 *p* ————— *ff* *mf* *ff* *mf*

39 **C** *mp*

46

52 **D**

58 *ff* *mf* *ff* **E** *mf* ————— *ff*

mp

66

Musical staff 1: Bass clef, 2/4 time signature, measures 66-71. Includes dynamic markings like *mf* and *ff*, and a fermata over measure 71.

72

F

Musical staff 2: Bass clef, 2/4 time signature, measures 72-77. Includes dynamic markings like *ff*, *mf*, and *ff*.

78

Musical staff 3: Bass clef, 2/4 time signature, measures 78-85. Includes dynamic markings like *mf* and *ff*.

86

G

Musical staff 4: Bass clef, 2/4 time signature, measures 86-93. Includes dynamic markings like *mp*, *ff*, *mp*, *ff*, and *mf*.

94

H

Musical staff 5: Bass clef, 2/4 time signature, measures 94-101. Includes dynamic markings like *ff* and *mp*.

102

Musical staff 6: Bass clef, 3/4 time signature, measures 102-107. Includes dynamic markings like *mp* and *mf*.

108

Musical staff 7: Bass clef, 2/4 time signature, measures 108-115. Includes dynamic markings like *f*, *p*, *ff*, and *fff*, and triplet markings.

Burlesco ♩ = 90

II

8

14 **I** *ff* *f* *ff* *f* *ff*

21 *f* *f* *ff* *pp*

28 2+3

32 **J**

40 *ff* *ff* *f* *ff* *f* *ff* *f* *f*

48 **K** *ff* *pp* 2+3

56 **L**

64 **M**

71 *ff* *mf* *f* *mf* *mp*

f *mp* *mp* *mf* *mp*

Tuba

4

77

Musical notation for Tuba, measures 77-80. The piece is in bass clef. Measures 77-78 contain eighth notes. Measure 79 features a triplet of eighth notes. Measure 80 features a quintuplet of eighth notes.

81 **N**

Musical notation for Tuba, measures 81-85. The piece is in bass clef. Measures 81-85 contain eighth notes with accents. Dynamic markings are *ff*, *ff > f*, *ff > f*, *ff > f*, and *f*.

89 **O**

Musical notation for Tuba, measures 89-93. The piece is in bass clef. Measures 89-93 contain eighth notes with accents. Dynamic markings are *ff*, *p*, *p > ff*, *ff < p*, and *p < fff*.

III

Misterioso ♩ = 60

Musical notation for Tuba, measures 9-16. The piece is in bass clef, 3/4 time. Measures 9-16 contain half notes with accents. Dynamic markings are *pp*, *p*, *pp*, *pp*, and *p*.

Musical notation for Tuba, measures 17-25. The piece is in bass clef, 3/4 time. Measures 17-25 contain half notes with accents. Dynamic markings are *mp*, *mf*, *mp*, *mp*, and *rit. f*.

Musical notation for Tuba, measures 26-32. The piece is in bass clef, 3/4 time. Measures 26-32 contain half notes with accents. Dynamic markings are *ff*, *mf*, *ff*, and *mp*.

P Tenso ♩ = 80

Musical notation for Tuba, measures 33-39. The piece is in bass clef, 3/4 time. Measures 33-39 contain half notes with accents. Dynamic markings are *ff*, *f*, *ff*, and *rit. f*.

Pesante ♩ = 50 *ff* *mf* *f* *mf*

Musical notation for Tuba, measures 40-39. The piece is in bass clef, 3/4 time. Measures 40-39 contain half notes with accents. Dynamic markings are *ff*, *mf*, *f*, and *mf*.

accel. . . . attacca .

Musical notation for Tuba, measures 40-39. The piece is in bass clef, 3/4 time. Measures 40-39 contain half notes with accents. Dynamic markings are *ff* and *mf*. The piece ends with a double bar line and a repeat sign.

Ligero ♩ = 90

IV

Musical notation for measures 1-6. Bass clef, 6/8 time signature. Dynamics: *f*, *p*, *f*.

7 3+2 3+2

Musical notation for measures 7-12. Bass clef, 6/8 time signature. Dynamics: *mf*, *ff*.

13

Musical notation for measures 13-18. Bass clef, 6/8 time signature. Dynamics: *f*, *p*, *f*.

19 3+2 3+2

Musical notation for measures 19-24. Bass clef, 6/8 time signature. Dynamics: *mf*, *ff*.

25

Musical notation for measures 25-30. Bass clef, 6/8 time signature. Dynamics: *f*, *p*, *f*.

31 3+2 3+2

Musical notation for measures 31-36. Bass clef, 6/8 time signature. Dynamics: *mf*, *ff*.

37

Musical notation for measures 37-42. Bass clef, 6/8 time signature. Dynamics: *f*, *p*, *f*.

43 3+2 3+2

Musical notation for measures 43-48. Bass clef, 6/8 time signature. Dynamics: *mf*, *ff*.

49 Q

Musical notation for measure 49. Bass clef, 6/8 time signature. Dynamics: *f*. Includes a double bar line and a fermata.

Tuba

6 **R**
58 (3+3)

Musical staff for measures 58-62. The staff is in bass clef with a key signature of two flats. It begins with a dynamic marking of *f*. The rhythm consists of eighth notes and quarter notes.

63 (3+2+3+3) (3+2+3+2)

Musical staff for measures 63-66. The staff is in bass clef with a key signature of two flats. It features various time signatures: 3/4, 4/8, 5/4, and 6/8. The dynamic marking is *ff*.

67 **S**

Musical staff for measures 67-72. The staff is in bass clef with a key signature of two flats. It features a dynamic marking of *f* and *mf*.

73 **T**

Musical staff for measures 73-80. The staff is in bass clef with a key signature of two flats. It features a dynamic marking of *mp* and *ff*.

81 3+2 3+2 (2+3)

Musical staff for measures 81-86. The staff is in bass clef with a key signature of two flats. It features various time signatures: 5/8, 6/8, 5/8, 6/8, 3/4, and 6/8. The dynamic marking is *fff*.

87 **U** **V**

Musical staff for measures 87-97. The staff is in bass clef with a key signature of two flats. It features various time signatures: 6/8, 4, 3, 6/8, 3/4, and 6/8. The dynamic markings are *f*, *mf*, and *ff*.

98 3+2 3+2

Musical staff for measures 98-103. The staff is in bass clef with a key signature of two flats. It features various time signatures: 5/8, 6/8, 5/8, 6/8, 3/4, and 6/8. The dynamic marking is *fff*.

104 **W**

Musical staff for measures 104-108. The staff is in bass clef with a key signature of two flats. It features various time signatures: 6/8, 3/4, and 6/8. The dynamic marking is *f*.

109

Musical staff for measures 109-114. The staff is in bass clef with a key signature of two flats. It features various time signatures: 6/8, 3/4, and 6/8.

115 3+2

Musical staff for measures 115-120. The staff is in bass clef with a key signature of two flats. It features various time signatures: 5/8, 6/8, 5/8, 6/8, and 6/8.

Tuba

120 **X**
(2+2+2)

126 *ff*

131 **Y**

137



JESÚS ORÓN BOLÓS

Nace en Rafelbunyol (Valencia), en 1999. Se inicia en los estudios a los 6 años en la Escuela de Música de la Sociedad Musical "La Primitiva" de Rafelbunyol, donde realiza las Enseñanzas elementales de Piano, con el profesor Luis Giner y Percusión, con los profesores Aarón Cristófol y Jesús Fenollosa.

A partir del curso 2010/11, ingresa en el Conservatorio Profesional de Música de Valencia, donde obtiene el título de las especialidades de piano y percusión. En la actualidad está cursando la especialidad de Composición y Dirección en el Conservatorio Superior de Música de Valencia.

Además de estudiar imparte clases de piano en la escuela música de la Unión Musical del Puig de Santa María y es el director de la orquesta de la escuela de música de la Sociedad Musical "La Primitiva" de Rafelbunyol.

Como percusionista obtuvo:

- 1º Premio en el X Concurso de Jóvenes "Vila de Betxí" (Castellón).
- Ser miembro de la Joven Orquesta de la Comunidad Valenciana (JOGV).

Como pianista ha participado en numerosos concursos de Música de cámara y de Jóvenes Intérpretes, acompañando con el piano a su hermano Vicent Orón, obteniendo entre otros:

- 1º Premio en el XIII Concurso de Música de Cámara " Sant Anastasi " (Lleida).
- 1º Premio en el XVIII Concurso de Música de Cámara de Alcañiz (Teruel).

- 1º Premio en el XVII Concurso de Música de Cámara " Ximen d'Urrea " de Alcora (Castellón).
- 1º Premio en el IV Concurso de Música de Cámara "Ciudad de Burriana" (Castellón).

Como compositor ha conseguido:

- 3º Premio en el I concurso nacional de composición para agrupaciones de metales de la

Sociedad Musical Sata. Cecilia de Alcàsser (2018).

- 1º Premio en el I concurso de composición "Manuel Massotti" (2019).

También ha compuesto obras para diferentes formaciones: de música de cámara, para banda y para orquesta, habiéndose estrenadas estas en el Auditorio de Rafelbunyol, el Palau Altea, el Conservatorio Profesional de música nº2 de Valencia y en el Conservatorio Superior de Valencia "Joaquín Rodrigo".

La carga de los mamelucos, para banda sinfónica

Inspirada en el cuadro también llamado "El dos de mayo de 1808", La carga de los Mamelucos, pretende evocar las sensaciones que el compositor tuvo cuando vio el cuadro por primera vez. La obra del maestro Francisco de Goya, retrata a la perfección lo ocurrido a principios del siglo XIX en Madrid y la música intenta seguir este camino.

Primeramente se presentan las distintas ideas temáticas que, aunque no pretenden describir ninguna parte del cuadro, sí pueden inspirar al oyente ciertas imágenes. Llegado a este momento de la obra se empiezan a mezclar y a combinar los elementos dando lugar a distintas secciones contrastantes como por ejemplo la parte central, donde tanto el ritmo como el uso de ciertas armonías nos podrían transportar a una música casi nacionalista.

Finalmente, la obra cierra con una combinación temática de los elementos presentados hasta el momento y con este cierre podríamos decir que nos encontramos con la "carga" de los combatientes, que da paso a la calma final.

Enlace a la maqueta de la obra: <https://soundcloud.com/jesus-oron-bolos/la-carga-de-los-mamelucos-para-banda-sinfonica/s-Jlfg2>

Jesús Orón Bolós
Compositor

Jesús Orón Bolós

La carga de los mamelucos

Música evocadora a partir de la obra del pintor Francisco de Goya

*Obra ganadora del I Concurso de Composición del Conservatorio Superior de
Música de Murcia "Manuel Massotti Littel" en la modalidad de Banda Sinfónica
(Op.2)*

Score

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

Piccolo

Flute 1-2

Oboe 1-2

English Horn

Bassoon 1-2

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2-3

Bass Clarinet

Alto Sax 1-2

Tenor Sax 1-2

Baritone Sax

Horn in F 1-2

Horn in F 3-4

Trumpet in B \flat 1

Trumpet in B \flat 2-3

Trombone 1

Trombone 2-3

Bass Trombone

Euphonium 1-2

Tuba

Cello

Double Bass

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Xylophone

LA CARGA DE LOS MAMELUCOS

This musical score is for the piece "LA CARGA DE LOS MAMELUCOS". It is a full orchestral score with 25 staves. The instruments included are Piccolo, Flutes (1-2), Oboes (1-2), English Horn, Bassoons (1-2), E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2-3, B♭ Clarinet, Alto Saxophone (1-2), Tenor Saxophone (1-2), Bass Saxophone, Horns (1-2), Horns (3-4), Trumpets (B♭ 1, B♭ 2-3), Trombones (1, 2-3, Bass), Euphonium (1-2), Tuba, Violoncello, Double Bass, Timpani, four types of Percussion, and Xylophone. The score is written in 4/4 time and features various dynamics such as *mf*, *f*, *p*, *ff*, and *subito p*. It includes performance instructions like "senza sord." and "tutti". The score is divided into two systems, with the second system starting at measure 9. The first system ends at measure 8, and the second system ends at measure 16. The score is written in a key signature of one sharp (F#).

LA CARGA DE LOS MAMELUCOS

This page of the musical score, titled "LA CARGA DE LOS MAMELUCOS", is page 3 of the piece. It features a large ensemble of instruments. The score is divided into two systems, with the first system starting at measure 16. The instruments listed on the left include Piccolo, Flutes (1-2), Oboes (1-2), English Horn, Bassoons (1-2), E-flat Clarinet, B-flat Clarinet 1, B-flat Clarinet 2-3, Bass Clarinet, Alto Saxophone (1-2), Tenor Saxophone (1-2), Baritone Saxophone, Horns (1-2 and 3-4), Trumpets (B-flat, 1 and 2-3), Trombones (1, 2-3, and Bass), Euphonium (1-2), Tuba, Violoncello, Double Bass, Timpani, Bass Drum, Tam-tam, and Xylophone. The score is written in 4/4 time, with a key signature of one flat (B-flat). The music is characterized by dynamic markings such as *mf*, *mp*, *f*, and *ff*, and includes various articulations like slurs, accents, and breath marks. The percussion section includes a prominent bass drum and tam-tam part, with the bass drum playing a rhythmic pattern of eighth notes and the tam-tam providing a strong accent. The woodwinds and strings play complex, often syncopated, rhythmic patterns. The score concludes at measure 24.

LA CARGA DE LOS MAMELUCOS

4

A

Andantino $\text{♩} = 65$

This musical score is for the piece "LA CARGA DE LOS MAMELUCOS" and is marked "Andantino" with a tempo of 65 beats per minute. The score is divided into two systems, with the first system starting at measure 23. The instruments included are Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Bassoons 1-2, E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2-3, Bass Clarinet, Alto Saxophone 1-2, Tenor Saxophone 1-2, Baritone Saxophone, Horns 1-2, Horns 3-4, B♭ Trumpet 1, B♭ Trumpet 2-3, Trombone 1, Trombone 2-3, Baritone Trombone, Euphonium 1-2, Tuba, Violin, Double Bass, Timpani, and Percussion (Perc. 1-3, Perc. 4, and Xyl.). The score features various dynamics such as *p*, *mp*, *mf*, *f*, *ff*, and *pp*, along with articulation marks like accents, slurs, and breath marks. The percussion parts include a snare drum pattern and a xylophone part. The score is written in 2/4 time and includes a key signature of one flat.

LA CARGA DE LOS MAMELUCOS

Musical score for 'LA CARGA DE LOS MAMELUCOS', page 5. The score is organized into systems. The first system includes:

- Picc. (Piccolo)
- Fl. 1-2 (Flutes 1-2)
- Ob. 1-2 (Oboes 1-2)
- E. Hn. (English Horn)
- Bsn. 1-2 (Bassoons 1-2)
- E♭ Cl. (E-flat Clarinet)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2-3 (B-flat Clarinets 2-3)
- B. Cl. (B Clarinet)
- A. Sx. 1-2 (Alto Saxophones 1-2)
- T. Sx. 1-2 (Tenor Saxophones 1-2)
- B. Sx. (Baritone Saxophone)

The second system includes:

- Hn. 1-2 (Horns 1-2)
- Hn. 3-4 (Horns 3-4)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2-3 (B-flat Trumpets 2-3)
- Tbn. 1 (Trombone 1)
- Tbn. 2-3 (Trombones 2-3)
- B. Tbn. (Baritone Trombone)
- Euph. 1-2 (Euphoniums 1-2)
- Tuba

The third system includes:

- Vc. (Violoncello)
- D.B. (Double Bass)

The fourth system includes:

- Timp. (Timpani)

The fifth system includes:

- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)

The sixth system includes:

- Xyl. (Xylophone)

Key performance instructions include dynamics such as *mp*, *p*, *fz*, and *solo*, and effects like *con sord.* and *cup mute*. The score is marked with measure 30 at the beginning of each system.

LA CARGA DE LOS MAMELUCOS

6

38

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

38

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tuba

38

Vc.

D.B.

38

Timp.

38

Perc. 1

Perc. 2

Perc. 3

Perc. 4

38

Xyl.

This page of the musical score, titled "LA CARGA DE LOS MAMELUCOS", is page 7. It features a variety of instruments including Piccolo, Flutes (1-2), Oboes (1-2), English Horn, Bassoon (1-2), E-flat Clarinet, B-flat Clarinet (1), B-flat Clarinet (2-3), Bass Clarinet, Alto Saxophone (1-2), Tenor Saxophone (1-2), Bass Saxophone, Horns (1-2 and 3-4), B-flat Trumpets (1 and 2-3), Trombones (1, 2-3, and Bass), Euphonium (1-2), Tuba, Violoncello, Double Bass, Timpani, and Percussion (1, 2, 3, 4, and Xylorimba). The score is written in a key signature of two flats and a 2/4 time signature. It begins at measure 46. The woodwinds and strings play melodic lines with various dynamics such as *f*, *mp*, and *mf*. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes a snare drum pattern and a cymbal roll. The Xylorimba part features a melodic line with dynamics ranging from *mp* to *mf*. The score is marked with "senza sord." for the horns and includes dynamic markings like *ff* for the timpani.

LA CARGA DE LOS MAMELUCOS

8

B

This musical score is for the piece "LA CARGA DE LOS MAMELUCOS" and is marked with a section letter "B" and the number "8". The score is for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1-2 (Fl. 1-2), Oboe 1-2 (Ob. 1-2), English Horn (E. Hn.), Bassoon 1-2 (Bsn. 1-2), E♭ Clarinet (Es. Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2-3 (B♭ Cl. 2-3), Bass Clarinet (B. Cl.), Alto Saxophone 1-2 (A. Sx. 1-2), Tenor Saxophone 1-2 (T. Sx. 1-2), Baritone Saxophone (B. Sx.).
- Brass:** Horn 1-2 (Hn. 1-2), Horn 3-4 (Hn. 3-4), Trumpet 1 (B♭ Tpt. 1), Trumpet 2-3 (B♭ Tpt. 2-3), Trombone 1 (Tbn. 1), Trombone 2-3 (Tbn. 2-3), Baritone Trombone (B. Tbn.).
- Low Brass:** Euphonium 1-2 (Euph. 1-2), Tuba.
- Strings:** Violin (Vc.), Double Bass (D.B.).
- Percussion:** Timpani (Timp.), Bass Drum, Crash Cymbal, Tam-tam, and Xylophone (Xyl.).

The score is divided into two systems. The first system covers measures 54 to 61, and the second system covers measures 62 to 69. The music features a variety of dynamics including *mf*, *f*, *mp*, and *ff*. There are several instances of *a2* (second octave) markings for the woodwinds. The percussion parts include complex rhythmic patterns, including a prominent bass drum and cymbal pattern in measures 54-55, and various cymbal and tam-tam effects throughout the section.

This page of the musical score, titled "LA CARGA DE LOS MAMELUCOS", contains measures 62 through 68. The instrumentation includes Piccolo, Flutes (1-2), Oboes (1-2), English Horn, Bassoons (1-2), Clarinets (E♭, B♭, B♭ 2-3, B♭), Saxophones (A, T, B), Horns (1-2, 3-4), Trumpets (B♭ 1, 2-3), Trombones (Tbn. 1, 2-3, B. Tbn.), Euphoniums (1-2), Tubas, Viola, Double Bass, Timpani, Percussion (1-4), and Xylophone. The score features various dynamics such as *mp*, *mf*, *f*, and *ff*, along with articulation marks like accents and slurs. The percussion section includes a Snare Drum part starting in measure 63. The woodwind and string parts consist of sustained notes and melodic lines, while the brass and percussion provide rhythmic support and dynamic contrast.

LA CARGA DE LOS MAMELUCOS

69

Picc. *mp* *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E. Hn. *mf*

Bsn. 1-2 *mp* *mf*

E♭ Cl. *fp* *mp* *mf*

B♭ Cl. 1 *fp* *mp* *mf*

B♭ Cl. 2-3 *fp* *mp* *mf*

B. Cl. *mf*

A. Sx. 1-2 *fp* *mp* *mf*

T. Sx. 1-2 *fp* *mp* *mf*

B. Sx. *mp* *mf*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

B♭ Tpt. 1 *fz* *f*

B♭ Tpt. 2-3 *fz* *f*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

B. Tbn. *ff*

Euph. 1-2 *mp* *f* *mp*

Tuba *mp* *f* *mp*

Vc. *mp* *f* *mp*

D.B. *mp* *f* *mp*

Timp. *mf* *ff* *mf*

Perc. 1 *mp* *ff* *ff* *f*

Perc. 2 *ff*

Perc. 3 *mf*

Perc. 4 *mp* *f*

Xyl. *mf*

Crash Cymb.

Tam-tam

Sups. Cymb. (with mallets sticks)

This page of the musical score, numbered 11, contains the following parts and dynamics:

- Picc.**: Piccolo part, starting at measure 75.
- Fl. 1-2**, **Ob. 1-2**, **E. Hn.**, **Bsn. 1-2**, **B. Cl.**, **A. Sx. 1-2**, **T. Sx. 1-2**, **B. Sx.**: Woodwind and reed parts with dynamics *mp* and *mf*.
- E♭ Cl.**, **B♭ Cl. 1**, **B♭ Cl. 2-3**: Clarinet parts with dynamics *mp* and *mf*.
- Hn. 1-2**, **Hn. 3-4**: Horn parts with dynamics *f* and *ff*.
- B♭ Tpt. 1**, **B♭ Tpt. 2-3**: Trumpet parts with dynamic *f*.
- Tbn. 1**, **Tbn. 2-3**, **B. Tbn.**: Trombone parts.
- Euph. 1-2**, **Tuba**: Euphonium and Tuba parts with dynamics *f* and *mp*.
- Vc.**, **D.B.**: Violoncello and Double Bass parts with dynamics *f* and *mp*.
- Timp.**: Timpani part with dynamic *ff*.
- Perc. 1**: Percussion 1 with dynamic *ff* and a Tam-tam.
- Perc. 2**: Percussion 2 with dynamic *ff* and *p*.
- Perc. 3**: Percussion 3 with dynamic *fp*.
- Xyl.**: Xylophone part.

LA CARGA DE LOS MAMELUCOS

12

82

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tuba

Vc.

D.B.

82

Timp.

82

Perc. 1

Perc. 2

Perc. 3

Perc. 4

82

Xyl.

This page of the musical score, titled "LA CARGA DE LOS MAMELUCOS", is page 13. It features a variety of instruments and parts, including woodwinds, brass, strings, and percussion. The score is written in a standard musical notation with a key signature of one flat and a common time signature. The tempo is marked as 90. The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *mp* (mezzo-piano). There are also performance instructions like "con sord." (with mutes) and "Vibra Slap". The percussion section includes four different parts, with the second part featuring a "Vibra Slap" instruction. The string section includes Violin 1-2, Viola, Violoncello, and Double Bass. The woodwind section includes Piccolo, Flute 1-2, Oboe 1-2, English Horn, Bassoon 1-2, E-flat Clarinet, B-flat Clarinet 1, B-flat Clarinet 2-3, B Clarinet, Alto Saxophone 1-2, Tenor Saxophone 1-2, and Baritone Saxophone. The brass section includes Horn 1-2, Horn 3-4, B-flat Trumpet 1, B-flat Trumpet 2-3, Trombone 1, Trombone 2-3, Baritone Trombone, and Euphonium 1-2. The percussion section includes Tuba, Violoncello, Double Bass, Timpani, and four different Percussion parts. The Xylophone part is also included at the bottom of the score.

LA CARGA DE LOS MAMELUCOS

14

C L'istesso tempo

97

Picc. *p*

Fl. 1-2 *p* tutti

Ob. 1-2 *p*

E. Hn. *p*

Bsn. 1-2 *mp*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2-3 *mf*

B. Cl. *mf*

A. Sx. 1-2 *mf*

T. Sx. 1-2

B. Sx.

Hn. 1-2 *mp* *p*

Hn. 3-4 *mp* *p*

B♭ Tpt. 1 straight mute *p* *mp* *p*

B♭ Tpt. 2-3 straight mute *p* *mp* *p*

Tbn. 1 *p*

Tbn. 2-3 *p*

B. Tbn. *p*

Euph. 1-2 *p*

Tuba *p*

Vc. *p*

D.B. *p*

Timp. *mp* *sub. p* *mp* *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xyl. *mp*

103 Picc. *mp*

Fl. 1-2 *mp*

Ob. 1-2 *mp*

E. Hn. *mp*

Bsn. 1-2 *mp*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2-3 *f*

B. Cl. *f*

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

103 Hn. 1-2 *mp* senza sord.

Hn. 3-4 *mp* senza sord.

B♭ Tpt. 1 *mp* senza sord.

B♭ Tpt. 2-3 *mp* senza sord.

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tuba *mp*

103 Vc. *mp* Divisi

D.B. *mp*

103 Timp.

103 Perc. 1 *mp*

Perc. 2 *p* Snare Drum

Perc. 3

Perc. 4

103 Xyl.

LA CARGA DE LOS MAMELUCOS

This page of the musical score, titled "LA CARGA DE LOS MAMELUCOS", covers measures 110 to 115. It features a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamics range from *p* (piano) to *ff* (fortissimo), with crescendos and decrescendos indicated by hairpins. The woodwinds (Piccolo, Flutes, Oboes, English Horn, Bassoons, Clarinets, Saxophones) play melodic lines with various articulations. The brass section (Trumpets, Trombones, Euphonium, Tuba) provides harmonic support and rhythmic drive. The strings (Violins, Violas, Cellos, Double Basses) play a steady accompaniment. The percussion section includes Timpani, Snare Drum, and various cymbals, contributing to the rhythmic texture. The score is marked with measure numbers 110, 111, 112, 113, 114, and 115 at the beginning of their respective staves.

D *Larghetto* ♩=65

117 *rit.*

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tuba

Vc.

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xyl.

mf

pp

f

mp

ff

Tam-tam

LA CARGA DE LOS MAMELUCOS

This page of the musical score, numbered 18, contains the following instruments and parts:

- Picc.**: Piccolo, starting at measure 124 with a melodic line marked *mp*, *mf*, and *f*.
- Fl. 1-2**: Flutes 1 and 2, playing a melodic line marked *mp*, *mf*, *f*, *mf*, and *f*.
- Ob. 1-2**: Oboes 1 and 2, with rests.
- E. Hn.**: English Horn, with rests.
- Bsn. 1-2**: Bassoons 1 and 2, playing a melodic line marked *mp*, *mf*, *f*, *mf*, and *mp*.
- E♭ Cl.**: Eb Clarinet, with rests.
- B♭ Cl. 1**: Bb Clarinet 1, playing a melodic line marked *mf* and *f*.
- B♭ Cl. 2-3**: Bb Clarinet 2-3, with rests.
- B. Cl.**: Bass Clarinet, playing a melodic line marked *mf*.
- A. Sx. 1-2**: Alto Saxophones 1 and 2, with rests.
- T. Sx. 1-2**: Tenor Saxophones 1 and 2, with rests.
- B. Sx.**: Baritone Saxophone, playing a melodic line marked *mf* and *mp*.
- Hn. 1-2**: Horns 1 and 2, playing a chord marked *f*, then *p*.
- Hn. 3-4**: Horns 3 and 4, playing a chord marked *f*, then *p*.
- B♭ Tpt. 1**: Bb Trumpet 1, playing a melodic line marked *f*, then *p*.
- B♭ Tpt. 2-3**: Bb Trumpet 2-3, playing a melodic line marked *f*, then *p*.
- Tbn. 1**: Trombone 1, playing a sustained chord marked *pp*, then *mp*.
- Tbn. 2-3**: Trombone 2-3, playing a sustained chord marked *pp*, then *mp*.
- B. Tbn.**: Baritone Trombone, playing a sustained chord marked *pp*, then *mp*.
- Euph. 1-2**: Euphoniums 1 and 2, playing a sustained chord marked *pp*, then *mp*.
- Tuba**: Tuba, playing a sustained chord marked *pp*, then *mp*.
- Vc.**: Violoncello, playing a sustained chord marked *pp*, then *mp*.
- D.B.**: Double Bass, playing a sustained chord marked *pp*, then *mp*.
- Timp.**: Timpani, playing a rhythmic pattern marked *mp* and *mf*.
- Perc. 1-4**: Percussion 1-4, with rests.
- Xyl.**: Xylophone, with rests.

LA CARGA DE LOS MAMELUCOS

E Súbito ♩=120

132

Picc. *mf* *solo*

Fl. 1-2 *mf* *solo*

Ob. 1-2

E. Hn.

Bsn. 1-2 *mf* *solo* *f*

E♭ Cl. *mf*

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

132

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1 *mp* *f*

B♭ Tpt. 2-3 *mp* *f*

Tbn. 1 *subito p* *mp* *f*

Tbn. 2-3 *subito p* *mp* *f*

B. Tbn. *subito p* *mp* *f*

Euph. 1-2 *subito p* *mp* *f*

Tuba *subito p* *mp* *f*

132

Vc. *subito p* *mp* *pizz.* *f*

D.B. *subito p* *mp* *pizz.* *f*

132

Timp. *subito p* *mp* *f*

132

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4

132

Xyl.

LA CARGA DE LOS MAMELUCOS

20

139

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.
mp

B♭ Cl. 1
mp

B♭ Cl. 2-3
mp a2

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.
mp

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1
p

B♭ Tpt. 2-3
p

Tbn. 1
p

Tbn. 2-3
p

B. Tbn.
p

Euph. 1-2
p

Tuba
mp *mf*

Vc.
mp *mf*

D.B.
mp *mf*

Timp.
mp

Perc. 1

Perc. 2

Perc. 3
mp Tambourine

Perc. 4
mp Triangle

Xyl.
mp

LA CARGA DE LOS MAMELUCOS

146

Picc. *f* *mp* *f*

Fl. 1-2 *f* *mp* *f*

Ob. 1-2 *f* *mp* *f*

E. Hn.

Bsn. 1-2

E♭ Cl. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2-3 *mp*

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx. *mp*

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1 *p*

B♭ Tpt. 2-3 *p*

Tbn. 1 *p*

Tbn. 2-3 *p*

B. Tbn. *p*

Euph. 1-2 *p*

Tuba *mp*

Vc. *mp*

D.B. *mp*

146

Timp. *mp*

146

Perc. 1

Perc. 2

Perc. 3 *mp*

Perc. 4

146

Xyl.

LA CARGA DE LOS MAMELUCOS

151

Picc. *mf* *p*

Fl. 1-2 *mf* *p*

Ob. 1-2 *mf* *p*

E. Hn. *mf* *p*

Bsn. 1-2 *mp*

E♭ Cl. *mf* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2-3 *mf* *p*

B. Cl. *f* *p* *mf*

A. Sx. 1-2 *f* *p* *mf* *a2*

T. Sx. 1-2 *p* *mf* *p* *a2*

B. Sx. *p* *mf* *p*

Hn. 1-2 *p*

Hn. 3-4 *p*

B♭ Tpt. 1 *p* *mf* *p*

B♭ Tpt. 2-3 *p* *mf* *p*

Tbn. 1 *p* *mf* *p*

Tbn. 2-3 *p* *mf* *p*

B. Tbn. *p* *mf* *p*

Euph. 1-2 *p* *mf* *p* *p* *mf*

Tuba *mp* *mf* *p*

Vc. *mp* *mf* *p* *p* *mf*

D.B. *mp* *mf* *p*

151

Timp.

151

Perc. 1 Castanets

Perc. 2 *mf* *mp*

Perc. 3 *mf* *mp* *mf* *sf*

Perc. 4 *mf* *mp* *mf*

151

Xyl. *p* *mf*

LA CARGA DE LOS MAMELUCOS

24

163

Picc. Fl. 1-2 Ob. 1-2 E. Hn. Bsn. 1-2 E♭ Cl. B♭ Cl. 1 B♭ Cl. 2-3 B. Cl. A. Sx. 1-2 T. Sx. 1-2 B. Sx.

163

Hn. 1-2 Hn. 3-4 B♭ Tpt. 1 B♭ Tpt. 2-3 Tbn. 1 Tbn. 2-3 B. Tbn. Euph. 1-2 Tuba

163

Vc. D.B.

163

Timp.

163

Perc. 1 Perc. 2 Perc. 3 Perc. 4

163

Xyl.

170

Picc. 8/4 6/8 3/4 6/8

Fl. 1-2 mf 3 3 3 3 mp

Ob. 1-2 mf 3 3 3 3 mp

E. Hn. 8/4 6/8 3/4 6/8

Bsn. 1-2 8/4 6/8 3/4 6/8

E♭ Cl. mf 3 3 3 3 mp

B♭ Cl. 1 mf 3 3 3 3 mf

B♭ Cl. 2-3 8/4 6/8 3/4 6/8

B. Cl. 8/4 6/8 3/4 6/8

A. Sax. 1-2 mf

T. Sax. 1-2 8/4 6/8 3/4 6/8

B. Sax. 8/4 6/8 3/4 6/8

Hn. 1-2 170 8/4 6/8 3/4 6/8

Hn. 3-4 8/4 6/8 3/4 6/8

B♭ Tpt. 1 f mp

B♭ Tpt. 2-3 f mp

Tbn. 1 mf mp

Tbn. 2-3 mf mp

B. Tbn. 8/4 6/8 3/4 6/8

Euph. 1-2 mf mp

Tuba mf mp

Vc. 170 8/4 6/8 3/4 6/8

D.B. 8/4 6/8 3/4 6/8

Timp. mp mf mp mp

Perc. 1 mf

Perc. 2 mf mp

Perc. 3 mf mp

Perc. 4 mp mf

Xyl. mf 3 3 3 8/4 6/8

LA CARGA DE LOS MAMELUCOS

F Adagio ♩ = 56

177

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E. Hn. *mf*

Bsn. 1-2 *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2-3 *mf*

B. Cl. *mf*

A. Sx. 1-2 *mf*

T. Sx. 1-2 *mf*

B. Sx. *mf*

Hn. 1-2 *mp* *p* *mp* *p*

Hn. 3-4 *mp* *p* *mp* *p*

B♭ Tpt. 1 *f* *p* *mf* *p*

B♭ Tpt. 2-3 *p* *mp* *p*

Tbn. 1 *p*

Tbn. 2-3 *p*

B. Tbn. *p*

Euph. 1-2 *mf* *f* solo

Tuba *mf* *f*

Vc. *mf*

D.B. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mp* *mf* Sups. Cymb. (with mallets sticks)

Xyl. *mf*

LA CARGA DE LOS MAMELUCOS

G

185

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tuba

Vc.

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xyl.

mf

f

mp

p

mf

p

mf

p

mf

mp

mf

p

mf

pizz.

mf

mf

LA CARGA DE LOS MAMELUCOS

28

194

Picc. *mp* *mf*

Fl. 1-2

Ob. 1-2 *mp* *p* solo

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1 *mp* *f* *subito p*

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2 *mf* *mp* solo

T. Sx. 1-2

B. Sx.

Hn. 1-2

Hn. 3-4 *mf* solo con sord. *p*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2-3

Tbn. 1 *ff*

Tbn. 2-3 *ff* straight mute *p*

B. Tbn. *ff* straight mute *p*

Euph. 1-2 *mp* solo *p*

Tuba *ff* *subito p*

Vc. *mp* *mp*

D.B. *mp* *mp*

194

Timp. *p*

194

Perc. 1

Perc. 2

Perc. 3

Perc. 4

194

Xyl.

LA CARGA DE LOS MAMELUCOS

H Moderato ♩=108

203

Picc. *mf* *f* *sub. p* *p*

Fl. 1-2

Ob. 1-2 *mf* *a2*

E. Hn.

Bsn. 1-2

E♭ Cl. *mf* *mp*

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl. *mf* *f* *p*

A. Sx. 1-2

T. Sx. 1-2

B. Sx. *mf* *p*

203

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2-3 *mp* *mf* *p*

B. Tbn. *mp* *mf* *p*

Euph. 1-2

Tuba

203

Vc. *mf* *f* *pizz.* *p* *f*

D.B. *mf* *f* *pizz.* *p* *f*

203

Timp.

203

Perc. 1

Perc. 2 *mf* Vibra Slap

Perc. 3

Perc. 4

203

Xyl.

LA CARGA DE LOS MAMELUCOS

211

Picc. *mf* *mf* *f* *mf* *f* *mf* *f*

Fl. 1-2 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Ob. 1-2 *f* *mf* *f* *mf* *f*

E. Hn. *f* *mf* *f*

Bsn. 1-2 *mf*

E♭ Cl. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2-3 *mp*

B. Cl. *f* *mp*

A. Sx. 1-2 *mf* *f* *mf* *f* *mf*

T. Sx. 1-2 *mp* *mf* *mp*

B. Sx. *f* *mf*

211

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1 *mp*

Tbn. 2-3 *mp*

B. Tbn.

Euph. 1-2 *f* *mf*

Tuba

211

Vc. *p* *f* *p* *f* *arco*

D.B. *p* *f* *p* *f* *arco*

211

Timp.

211

Perc. 1

Perc. 2 *mf*

Perc. 3

Perc. 4

211

Xyl. *mf*

LA CARGA DE LOS MAMELUCOS

I Larghetto $\text{♩} = 65$

This page of the musical score covers measures 217 to 220. The instrumentation includes Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Bassoons 1-2, Clarinet in E-flat, Clarinet in B-flat 1, Clarinet in B-flat 2-3, Clarinet in B-flat, Saxophones Alto 1-2, Saxophones Tenor 1-2, Saxophone Baritone, Horns 1-2, Horns 3-4, Trumpets in B-flat 1, Trumpets in B-flat 2-3, Trombones 1, Trombones 2-3, Baritone Trombone, Euphoniums 1-2, Tuba, Violoncello, Double Bass, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4 (Supra-cymbal), and Xylophone. The score features various dynamics such as *mf*, *f*, *ff*, *mp*, and *p*, along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide a rhythmic and harmonic foundation. The percussion section includes a complex pattern for Percussion 3 and a specific instruction for the supra-cymbal in Percussion 4.

LA CARGA DE LOS MAMELUCOS

222

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

222

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tuba

222

Vc.

D.B.

222

Timp.

222

Perc. 1

Perc. 2

Perc. 3

Perc. 4

222

Xyl.

mf

f

mp

f

ff

fp

mp

mf

Sups. Cymb. (with mallets sticks)

227

Picc. *f* *mp*

Fl. 1-2 *f* *mp*

Ob. 1-2 *f*

E. Hn.

Bsn. 1-2

E♭ Cl. *f* *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2 *f* *mp*

T. Sx. 1-2

B. Sx.

227

Hn. 1-2 *f*

Hn. 3-4 *f*

B♭ Tpt. 1 *f* senza sord.

B♭ Tpt. 2-3 *f* senza sord.

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tuba

227

Vc. *mf*

D.B. *mf*

227

Timp. *ff* *fp*

227

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf* 3 Tom-toms

Perc. 4 *mp* Yunke

227

Xyl.

LA CARGA DE LOS MAMELUCOS

34

K

234

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tuba

Vc.

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xyl.

ff

mp

mf

f

a2

3

This page of the musical score, titled "LA CARGA DE LOS MAMELUCOS", page 35, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1-2 (Fl. 1-2), Oboe 1-2 (Ob. 1-2), English Horn (E. Hn.), Bassoon 1-2 (Bsn. 1-2), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2-3 (B♭ Cl. 2-3), Bass Clarinet (B. Cl.), Alto Saxophone 1-2 (A. Sx. 1-2), Tenor Saxophone 1-2 (T. Sx. 1-2), Bass Saxophone (B. Sx.).
- Brass:** Horn 1-2 (Hn. 1-2), Horn 3-4 (Hn. 3-4), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2-3 (B♭ Tpt. 2-3), Trombone 1 (Tbn. 1), Trombone 2-3 (Tbn. 2-3), Bass Trombone (B. Tbn.), Euphonium 1-2 (Euph. 1-2), Tuba.
- Percussion:** Violoncello (Vc.), Double Bass (D.B.), Tom-tom (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Xylophone (Xyl.).

The score is divided into two systems. The first system covers measures 239 to 242, and the second system covers measures 243 to 246. The woodwind and string parts feature complex rhythmic patterns, often with accents and dynamic markings such as *ff*, *mp*, and *mf*. The brass section provides harmonic support with sustained notes and dynamic markings like *f*. The percussion section includes a variety of rhythmic textures, from steady patterns to more complex, syncopated rhythms.

249

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

249

Hn. 1-2

Hn. 3-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tuba

249

Vc.

D.B.

249

Timp.

249

Perc. 1

Perc. 2

Perc. 3

Perc. 4

249

Xyl.

LA CARGA DE LOS MAMELUCOS

38

L

This musical score page, numbered 38, covers measures 254 to 267. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into three systems, each with a 4/4 time signature that changes to 2/4 at the end of each system. The music is marked with dynamics such as *ff*, *f*, *mf*, and *mp*. A rehearsal mark 'L' is placed above the first system. The percussion section includes four parts: Perc. 1, Perc. 2, Perc. 3, and Perc. 4, along with a Xylophone part. The string section includes Violoncello (Vc.) and Double Bass (D.B.). The woodwind section includes Piccolo, Flutes (Fl. 1-2), Oboes (Ob. 1-2), English Horn (E. Hn.), Bassoons (Bsn. 1-2), Clarinets (E♭ Cl., B♭ Cl. 1, B♭ Cl. 2-3, B. Cl.), Saxophones (A. Sx. 1-2, T. Sx. 1-2, B. Sx.), Horns (Hn. 1-2, Hn. 3-4), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2-3), Trombones (Tbn. 1, Tbn. 2-3, B. Tbn.), Euphonium (Euph. 1-2), and Tuba. The brass parts often feature triplet rhythms and dynamic markings like *ff* and *f*. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.

LA CARGA DE LOS MAMELUCOS

This page of the musical score, titled "LA CARGA DE LOS MAMELUCOS", page 39, contains the following instruments and parts:

- Picc.**: Piccolo, starting at measure 259 with a melodic line.
- Fl. 1-2**: Flutes 1 and 2, playing a melodic line.
- Ob. 1-2**: Oboes 1 and 2, playing a melodic line.
- E. Hn.**: English Horn, with a whole rest.
- Bsn. 1-2**: Bassoons 1 and 2, playing a melodic line.
- E♭ Cl.**: E-flat Clarinet, with a whole rest.
- B♭ Cl. 1**: B-flat Clarinet 1, playing a melodic line.
- B♭ Cl. 2-3**: B-flat Clarinets 2 and 3, playing a chordal accompaniment.
- B. Cl.**: Bass Clarinet, playing a melodic line.
- A. Sx. 1-2**: Alto Saxophones 1 and 2, playing a melodic line with accents.
- T. Sx. 1-2**: Tenor Saxophones 1 and 2, playing a melodic line with accents.
- B. Sx.**: Baritone Saxophone, playing a melodic line.
- Hn. 1-2**: Horns 1 and 2, playing a melodic line with accents.
- Hn. 3-4**: Horns 3 and 4, playing a melodic line with accents.
- B♭ Tpt. 1**: B-flat Trumpet 1, playing a melodic line.
- B♭ Tpt. 2-3**: B-flat Trumpets 2 and 3, playing a chordal accompaniment.
- Tbn. 1**: Trombone 1, playing a melodic line.
- Tbn. 2-3**: Trombones 2 and 3, playing a chordal accompaniment.
- B. Tbn.**: Baritone Trombone, playing a melodic line.
- Euph. 1-2**: Euphoniums 1 and 2, playing a melodic line with accents.
- Tuba**: Tuba, playing a melodic line.
- Vc.**: Violoncello (Cello), playing a melodic line.
- D.B.**: Double Bass (Bass), playing a melodic line.
- Timp.**: Timpani, playing a melodic line.
- Perc. 1**: Percussion 1, playing a rhythmic pattern.
- Perc. 2**: Percussion 2, playing a rhythmic pattern.
- Perc. 3**: Percussion 3, playing a rhythmic pattern.
- Perc. 4**: Percussion 4, playing a rhythmic pattern.
- Xyl.**: Xylophone, with a whole rest.

269

Picc. *mf* *mf* *mf* *mf*

Fl. 1-2 *mf* *mf* *mf* *mf*

Ob. 1-2 *mf* *mf* *mf* *mf*

E. Hn. *mf* *mf* *mf* *mf*

Bsn. 1-2

E♭ Cl. *mf* *mf* *mf* *mf*

B♭ Cl. 1 *mf* *mf* *mf* *mf*

B♭ Cl. 2-3 *mf* *mf* *mf* *mf*

B. Cl.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

Hn. 1-2 *ff* *ff*

Hn. 3-4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2-3 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

B. Tbn. *ff*

Euph. 1-2

Tuba

Vc. *mf* *mf* *mf* *mf*

D.B. *mf* *mf* *mf* *mf*

Timp. *mf* *mf* *mf* *mf*

Perc. 1 *mf* *mf* *mf* *mf*

Perc. 2

Perc. 3 *mf* *mf* *mf* *mf*

Perc. 4 *mf* *mf* *mf* *mf*

Xyl. *mf* *mf* *mf* *mf*

LA CARGA DE LOS MAMELUCOS

274

Picc. *mf* 5 *mf* 5

Fl. 1-2 *mf* 5 *mf* 5

Ob. 1-2 *mf* 5 *mf* 5

E. Hn. *mf* 5 *mf* 5

Bsn. 1-2

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2-3 *f*

B. Cl. *f*

A. Sx. 1-2 *f*

T. Sx. 1-2 *f*

B. Sx. *f*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2-3 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

B. Tbn. *ff*

Euph. 1-2 *ff*

Tuba *ff*

Vc. *ff*

D.B. *ff*

Timp. *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Perc. 4 *f* *mp* *ff*
Suprs. Cymb. (with mallets sticks)

Xyl. *ff*

LA CARGA DE LOS MAMELUCOS

N

279

Picc. *mf* *f*

Fl. 1-2 *mf* *f*

Ob. 1-2 *mf* *f*

E. Hn. *mf* *f*

Bsn. 1-2 *mf* *f*

E♭ Cl. *mp* *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2-3 *mp* *f*

B. Cl. *mf* *f*

A. Sx. 1-2 *mf* *f*

T. Sx. 1-2 *mf* *f*

B. Sx. *mf* *f*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2-3 *ff*

Tbn. 1 *mp* *mf*

Tbn. 2-3 *mp* *mf*

B. Tbn. *mf* *subito p* *mf*

Euph. 1-2 *mf* *subito p* *mf*

Tuba *mf* *subito p* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *f*

Perc. 3 *mf*

Perc. 4 *ff*

Xyl. *mf*

LA CARGA DE LOS MAMELUCOS

44

285

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

E. Hn. *mf* *f*

Bsn. 1-2 *mf* *f*

E^b Cl. *f*

B^b Cl. 1 *f*

B^b Cl. 2-3 *f*

B. Cl. *mf* *f*

A. Sx. 1-2 *f* *mf* *f* *mf* *f*

T. Sx. 1-2 *f* *mf* *f* *mf* *f*

B. Sx. *mf* *f*

Hn. 1-2 *f* *mf* *f* *mf* *f*

Hn. 3-4 *f* *mf* *f* *mf* *f*

B^b Tpt. 1 *f* *mf* *f* *mf* *f*

B^b Tpt. 2-3 *f* *mf* *f* *mf* *f*

Tbn. 1 *f* *mf* *f* *mf* *f*

Tbn. 2-3 *f* *mf* *f* *mf* *f*

B. Tbn. *f* *mf* *f* *mf* *f*

Euph. 1-2 *f* *mf* *f* *mf* *f*

Tuba *f* *mf* *f* *mf* *f*

Vc. *f* *mf* *f* *mf* *f*

D.B. *f* *mf* *f* *mf* *f*

285

Timp. *ff*

285

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

285

Xyl.

This page of the musical score, numbered 290, contains 25 staves for various instruments. The instruments listed on the left are Picc., Fl. 1-2, Ob. 1-2, E. Hn., Bsn. 1-2, Eb Cl., Bb Cl. 1, Bb Cl. 2-3, B. Cl., A. Sx. 1-2, T. Sx. 1-2, B. Sx., Hn. 1-2, Hn. 3-4, Bb Tpt. 1, Bb Tpt. 2-3, Tbn. 1, Tbn. 2-3, B. Tbn., Euph. 1-2, Tuba, Vc., D.B., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Xyl. The score is written in 2/4 time. The Bsn. 1-2 and B. Cl. staves feature melodic lines with dynamic markings of *mf* and *f*. The B. Sx. staff has a melodic line starting at measure 290 with a *f* dynamic. The Hn. 1-2, Hn. 3-4, Bb Tpt. 1, and Bb Tpt. 2-3 staves begin with a *ff* dynamic. The Tbn. 1, Tbn. 2-3, B. Tbn., and Euph. 1-2 staves start with a *f* dynamic and transition to *mp* later in the passage. The Vc., D.B., and Timp. staves also begin with a *f* dynamic and transition to *mp*. The Perc. 1, Perc. 2, and Perc. 4 staves begin with a *f* dynamic and transition to *mp*. The Xyl. staff is marked with a *f* dynamic.

LA CARGA DE LOS MAMELUCOS

46

This page of the musical score, numbered 46, covers measures 296 through 300. The score is arranged for a large orchestra and includes the following instruments and parts:

- Picc.**: Piccolo, starting in measure 296 with a forte (*f*) dynamic.
- Fl. 1-2**: Flutes 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- Ob. 1-2**: Oboes 1 and 2, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- E. Hn.**: English Horn, playing a melodic line with a forte (*f*) dynamic.
- Bsn. 1-2**: Bassoons 1 and 2, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Es. Cl.**: E-flat Clarinet, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- B♭ Cl. 1**: B-flat Clarinet 1, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- B♭ Cl. 2-3**: B-flat Clarinet 2 and 3, playing a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.
- B. Cl.**: Bass Clarinet, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- A. Sx. 1-2**: Alto Saxophones 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- T. Sx. 1-2**: Tenor Saxophones 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- B. Sx.**: Baritone Saxophone, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Hn. 1-2**: Horns 1 and 2, playing a melodic line with a forte (*f*) dynamic.
- Hn. 3-4**: Horns 3 and 4, playing a melodic line with a forte (*f*) dynamic.
- B♭ Tpt. 1**: B-flat Trumpet 1, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- B♭ Tpt. 2-3**: B-flat Trumpet 2 and 3, playing a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.
- Tbn. 1**: Tenor Trombone 1, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Tbn. 2-3**: Tenor Trombone 2 and 3, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- B. Tbn.**: Baritone Trombone, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Euph. 1-2**: Euphoniums 1 and 2, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Tuba**: Tuba, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Vc.**: Violoncello, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- D.B.**: Double Bass, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Timp.**: Timpani, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Perc. 1**: Percussion 1, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Perc. 2**: Percussion 2, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Perc. 3**: Percussion 3, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Perc. 4**: Percussion 4, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Xyl.**: Xylophone, playing a melodic line with a mezzo-forte (*mf*) dynamic.

The score features various dynamics including *f* (forte), *mf* (mezzo-forte), and *a2* (second octave). The key signature is one sharp (F#), and the time signature is 2/4. The score is written in a standard orchestral layout with multiple staves for each instrument.

O Tenebroso $\text{♩} = 55$

ritardando

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
Bsn. 1-2
Es Cl.
B♭ Cl. 1
B♭ Cl. 2-3
B. Cl.
A. Sx. 1-2
T. Sx. 1-2
B. Sx.
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
B♭ Tpt. 2-3
Tbn. 1
Tbn. 2-3
B. Tbn.
Euph. 1-2
Tuba
Vc.
D.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Xyl.

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

3

11

4

mf

mp

mf

21

f

mf

p

Andantino $\text{♩} = 65$

14

41

mp

f

mf

63

mp

mp

mf

73

83

mp

92

C L'istesso tempo

p

104

mp

p

mp

mf

119

rit.

D Larghetto $\text{♩} = 65$

3

mp

mf

f

129

E Súbito $\text{♩} = 120$

7

144

f

mp

f

151

mf

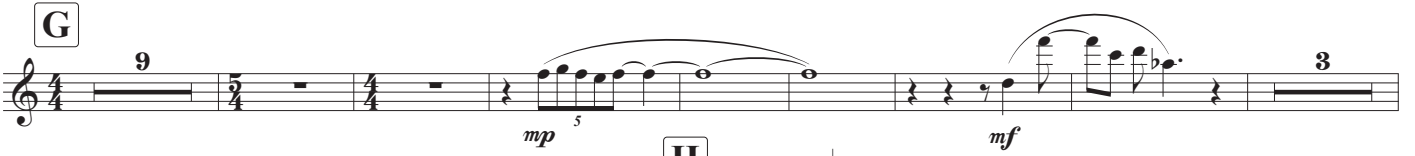
p

LA CARGA DE LOS MAMELUCOS

F Adagio $\text{♩} = 56$

2

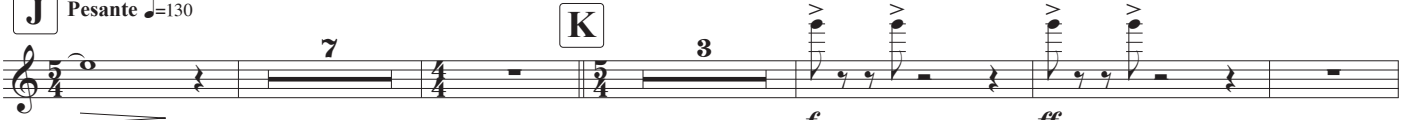
169 

G 

206 

212 

H Moderato $\text{♩} = 108$ 

I Larghetto $\text{♩} = 65$ 

J Pesante $\text{♩} = 130$ 

K 

241 

L 

M 

N 

286 

O Tenebroso $\text{♩} = 55$ 

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

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

A **B** **C** *L'istesso tempo*

Andantino $\text{♩} = 65$

LA CARGA DE LOS MAMELUCOS

2 116 *rit.* **D** *Larghetto* ♩=65 *solo* *mf* *mp* *mf* *f* *mf* *f*

130 **E** *Súbito* ♩=120 *solo* *mf*

143 *a2* *f* *mp* *f*

151 *mf* *p*

169 *a2* *mf* *mp*

177 **F** *Adagio* ♩=56 **G** *mf*

208 *rit.* **H** *Moderato* ♩=108 *a2* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

216 **I** *Larghetto* ♩=65 *mf* *f* *mf* *f* *mf* *f* *mf*

224 **J** *Pesante* ♩=130 *a2* *f*

232 **K** *mp* *f* *ff* *ff* *mp*

242 *a2* *mp* *f*

253

LA CARGA DE LOS MAMELUCOS

256 **L** *ff* *mf*

Musical staff 256-260: Treble clef, 4/4 time signature. Measures 256-259 contain eighth-note triplets with dynamics *ff* and *mf*. Measure 260 contains a sixteenth-note triplet with dynamic *mf*. A box labeled 'L' is above measure 256. An 'a2' marking is above the first note of measure 260.

260 *mf*

Musical staff 260: Treble clef, 4/4 time signature. Contains a sixteenth-note triplet with dynamic *mf*.

263 **M** *mf* *mf*

Musical staff 263-271: Treble clef, 4/4 time signature. Measures 263-271 contain sixteenth-note triplets with dynamics *mf* and *mf*. A box labeled 'M' is above measure 263. A '5' marking is above measure 271. A fermata is placed over measures 270 and 271.

272 *mf* *mf* *mf* *mf*

Musical staff 272-276: Treble clef, 4/4 time signature. Measures 272-276 contain chords with dynamics *mf*, *mf*, *mf*, and *mf*. A '5' marking is above each chord.

277 *mf* *f* **N**

Musical staff 277-283: Treble clef, 7/8 time signature. Measures 277-283 contain eighth-note patterns with dynamics *mf* and *f*. A box labeled 'N' is above measure 277. An 'a2' marking is above the first note of measure 277.

284 *f*

Musical staff 284-289: Treble clef, 7/8 time signature. Measures 284-289 contain eighth-note patterns with dynamic *f*.

290 *f*

Musical staff 290-297: Treble clef, 7/8 time signature. Measures 290-297 contain eighth-note patterns with dynamic *f*. A '6' marking is above measure 290. An 'a2' marking is above the first note of measure 290.

298 *ff*

Musical staff 298-300: Treble clef, 7/8 time signature. Measures 298-300 contain eighth-note patterns with dynamic *ff*.

301 *ff*

Musical staff 301-306: Treble clef, 4/4 time signature. Measures 301-306 contain eighth-note patterns with dynamic *ff*.

O Tenebroso $\text{♩} = 55$ *mp* *ppp*

Musical staff 307-310: Treble clef, 4/4 time signature. Measures 307-310 contain half notes with dynamics *mp* and *ppp*. A '2' marking is above measure 307. A 'dolce' marking is above measure 307. A 'ritardando' marking is above measure 309. A fermata is placed over measure 310.

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

The musical score is written for Oboe 1-2 and consists of ten staves of music. It begins with a tempo marking of **Agresivo** at $\text{♩} = 120$. The score includes various dynamics such as *mf*, *f*, *mp*, and *p*, along with articulations like accents (*a2*) and slurs. There are several measures with rests, some marked with a '3' or '4' above them. The score is divided into sections labeled **A**, **B**, **C**, **D**, and **E**. Section **C** is marked **L'istesso tempo tutti**. Section **D** is marked **Larghetto** at $\text{♩} = 65$ and includes a *rit.* marking. Section **E** is marked **Súbito** at $\text{♩} = 120$. The score concludes with a final dynamic of *p* and a tempo change to $\text{♩} = 120$.

LA CARGA DE LOS MAMELUCOS

2

162 **5** **a2** *mf* **3** **3** **3** **3**

175 *mp* *mf* **F** Adagio ♩ = 56 **G** **8** **9**

196 **4** *mp* *p* **5** *mf* **a2**

211 *f* *mf* *f* *mf* *f*

217 **I** Larghetto ♩ = 65 **a2** **2** *mp* *mf* **3** **8**

J Pesante ♩ = 130 **K** *f* **4** **3**

238 *f* *ff* *ff* *mp* *mp* **7** **a2**

250 *f*

254 *ff* **L** **a2** **3** **3** **3**

258 *mf*

261

M

LA CARGA DE LOS MAMELUCOS

3

264

5

mf *mf* *mf* *mf*

274

mf *mf* *mf*

2 2 2

mf

a2

N

286

f

286

f

6

f

297

ff

300

ff

O

Tenebroso ♩=55

2

mp

dolce

ritardando

ppp

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo ♩=120

mf **f** **mf** **f** **mp** **mf**

A

Andantino ♩=65

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

B

f **mf**

C **L'istesso tempo**

mp **p** **mp**

D **Larghetto** ♩=65 **E** **Subito** ♩=120

mf

F **Adagio** ♩=56 **G** **H** **Moderato** ♩=108

mf **rit.**

LA CARGA DE LOS MAMELUCOS

2

212 *f* *mf* *f* *mf* *f* *mf* *f*

I Larghetto $\text{♩} = 65$

J Pesante $\text{♩} = 130$

K

mp *mf* *mp*

238 *f* *ff* *ff* *mp* *mp* *ff* *ff*

L

M

8 5 *mf* *mf* *mf* *mf*

274 *mf* *mf* *mf* *f*

N

f

286 *mf* *f*

290 *f* *f*

302 *ff* **O** Tenebroso $\text{♩} = 55$
4

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

tutti

f

11

Musical staff 11: Bassoon part, measures 11-18. Includes a triplet of eighth notes in measure 11 and a fermata in measure 18. Dynamics: *mf* to *f*.

22

Musical staff 22: Bassoon part, measures 22-33. Includes a circled 'A' above measure 22 and a circled '5' below measure 23. Tempo change: *Andantino* $\text{♩} = 65$. Dynamics: *mf* to *mp*.

34

Musical staff 34: Bassoon part, measures 34-44. Includes a circled '4' above measure 34. Dynamics: *mp* to *p*.

45

Musical staff 45: Bassoon part, measures 45-59. Includes a circled '3' above measure 45 and a circled 'B' above measure 52. Dynamics: *f* to *mp* to *f*.

60

Musical staff 60: Bassoon part, measures 60-75. Includes a circled '8' above measure 60. Dynamics: *mp* to *mf*.

76

Musical staff 76: Bassoon part, measures 76-84. Dynamics: *mp*.

85

Musical staff 85: Bassoon part, measures 85-91. Dynamics: *mp*.

92

Musical staff 92: Bassoon part, measures 92-100. Includes a circled 'C' above measure 92 and the text 'L'istesso tempo' to its right. Dynamics: *mp*.

101

Musical staff 101: Bassoon part, measures 101-107. Dynamics: *mp*.

108

Musical staff 108: Bassoon part, measures 108-114. Dynamics: *mf*.

LA CARGA DE LOS MAMELUCOS

2

118 *rit.* **D** *Larghetto* ♩=65

mf *mp*

126 *solo*

mf *f* *mf* *mp* *mf*

E *Súbito* ♩=120

f

142

mp

157

mp

168 **F** *Adagio* ♩=56

mf

G *rit.* **H** *Moderato* ♩=108

mf

216 **I** *Larghetto* ♩=65

f *mf* *f*

J *Pesante* ♩=130 **K**

mp *mf* *mf*

241

f

250

f

LA CARGA DE LOS MAMELUCOS

2

F Adagio $\text{♩} = 56$ **G**

177 *mf* 8 9

Musical staff 177-196: Treble clef, key signature of one sharp (F#). Measures 177-196. Dynamics: *mf*. Time signatures: 6/8, 3/4, 3/2, 4/4, 5/4, 4/4.

rit. **H** Moderato $\text{♩} = 108$

197 *mf* 5 *mp* 2 *mp* *mf*

Musical staff 197-211: Treble clef, key signature of one sharp (F#). Measures 197-211. Dynamics: *mf*, *mp*, *mp*, *mf*. Time signatures: 4/4, 5/4, 4/4.

212 *mp* *mp* *mf* *mp* *mp* *mf* *mp*

Musical staff 212-216: Treble clef, key signature of one sharp (F#). Measures 212-216. Dynamics: *mp*, *mp*, *mf*, *mp*, *mp*, *mf*, *mp*.

I Larghetto $\text{♩} = 65$ **J** Pesante $\text{♩} = 130$

217 *mp* *f* *f*

Musical staff 217-221: Treble clef, key signature of one sharp (F#). Measures 217-221. Dynamics: *mp*, *f*, *f*. Time signatures: 4/4, 5/4, 4/4.

229 *mp* 2

Musical staff 229-233: Treble clef, key signature of one sharp (F#). Measures 229-233. Dynamics: *mp*. Time signatures: 4/4, 5/4, 4/4.

K

mp *mp* *mp* *mp*

Musical staff 234-240: Treble clef, key signature of one sharp (F#). Measures 234-240. Dynamics: *mp*, *mp*, *mp*, *mp*. Time signature: 5/4.

L

241 *mp* *mp* *ff* 13 3 3 8

Musical staff 241-246: Treble clef, key signature of one sharp (F#). Measures 241-246. Dynamics: *mp*, *mp*, *ff*. Time signatures: 4/4, 5/4, 7/8.

M

mp

Musical staff 247-269: Treble clef, key signature of one sharp (F#). Measures 247-269. Dynamics: *mp*. Time signature: 7/8.

270 *mp*

Musical staff 270-274: Treble clef, key signature of one sharp (F#). Measures 270-274. Dynamics: *mp*. Time signature: 4/4.

275 *mp* 2

Musical staff 275-285: Treble clef, key signature of one sharp (F#). Measures 275-285. Dynamics: *mp*. Time signatures: 4/4, 7/8, 4/4, 7/8.

N

f

Musical staff 286-299: Treble clef, key signature of one sharp (F#). Measures 286-299. Dynamics: *f*. Time signatures: 7/8, 2/4, 7/8, 4/4, 7/8.

286 *f* *mf* *mf* 7

Musical staff 286-299: Treble clef, key signature of one sharp (F#). Measures 286-299. Dynamics: *f*, *mf*, *mf*. Time signatures: 7/8, 2/4, 7/8, 5/4, 7/8.

O Tenebroso $\text{♩} = 55$

300 *f* *ff* 4

Musical staff 300-304: Treble clef, key signature of one sharp (F#). Measures 300-304. Dynamics: *f*, *ff*. Time signatures: 4/4, 4/4, 4/4.

LA CARGA DE LOS MAMELUCOS

2

161 

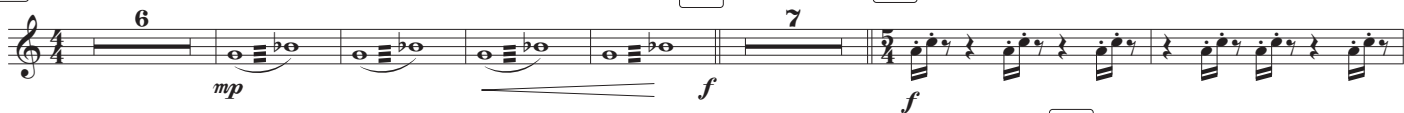
172 

F Adagio $\text{♩} = 56$
8

G 


H Moderato $\text{♩} = 108$

I Larghetto $\text{♩} = 65$ **J** Pesante $\text{♩} = 130$

6 

228 

K

236 

242 

L


261 

M

267 

273 

N

277 

285 

290 

O Tenebroso $\text{♩} = 55$ dolce

301 

ritardando

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

Andantino $\text{♩} = 65$

B a2

C L'istesso tempo

D Larghetto $\text{♩} = 65$

E Súbito $\text{♩} = 120$

LA CARGA DE LOS MAMELUCOS

2

152 *mf* *p* *mf* **3** *a2* **3**

162 **5** **5** **5**

F Adagio ♩=56 **G** *rit.* **H** Moderato ♩=108 *mp* *a2*

8 9 11 6

I Larghetto ♩=65 **J** Pesante ♩=130 **K** *a2* *mp* *mp*

7 8

238 *mp* *mp* *mp* *mp* **13**

256 *ff* *mf* *mf* *mf* **L**

3 3 3 3

M *mf* *mp*

269

274 *mp* *a2* **2**

N *f*

286 *f* *mf* *mf* **7**

300 *ff* **O** Tenebroso ♩=55 **4**

LA CARGA DE LOS MAMELUCOS

F Adagio ♩ = 56

2

163

G

197

rit. **H** Moderato ♩ = 108

216

I Larghetto ♩ = 65

223

J Pesante ♩ = 130

K

249

252

255

L

258

261

264

M

LA CARGA DE LOS MAMELUCOS

N

275 *mf* *f* *mf* *f* *mf* *f*

283 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

287 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

293 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

296 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

299 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

O Tenebroso $\text{♩} = 55$
4

302 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

mf **mf** **mf** **mp** **mf** **f**

11 **mf** **mf** **mp** **mf** **f**

A **Andantino** $\text{♩} = 65$ **a2** **mp**

22 **mf** **mp** **mf** **mp** **mf** **mp**

B **a2** **mp** **mf** **mp** **mf** **mp**

47 **mf** **fp** **mp** **mf** **mp** **mf**

64 **mf** **fp** **mp** **mf** **mp** **mf**

79 **mp** **mf** **f** **mf** **f**

C **L'istesso tempo** **pp** **mf** **mp**

95 **mp** **tutti**

118 **rit.** **D** **Larghetto** $\text{♩} = 65$ **E** **Súbito** $\text{♩} = 120$

141 **f**

152 **a2** **p** **mf** **p** **p** **mf** **p**

LA CARGA DE LOS MAMELUCOS

2

161 *mf*

177 **F** Adagio ♩ = 56 **G** *mf* *mp* *solo* *rit.*

H Moderato ♩ = 108 *mf* *f* *mf* *f* *mf* *f*

I Larghetto ♩ = 65 *mf* *f* **J** Pesante ♩ = 130 *a2* *f*

230 **K** *a2* *mp* *mp* *mp*

237 *mp* *mp* *mp* *mp*

243 **L** *ff* *f* *f*

263 **M** *f* *f* *f*

276 **N** *mf* *mf*

285 *f* *mf* *f* *mf* *f* *f*

301 **O** Tenebroso ♩ = 55 dolce *mf* *ff* *mp* *ppp* *ritardando*

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$ **solo**

[A] **Andantino** $\text{♩} = 65$ **a2**

[B] **a2**

[C] **L'istesso tempo** **rit.**

[D] **Larghetto** $\text{♩} = 65$ **[E]** **Súbito** $\text{♩} = 120$

[F] **Adagio** $\text{♩} = 56$ **[G]** **rit.** **[H]** **Moderato** $\text{♩} = 108$ **a2**

LA CARGA DE LOS MAMELUCOS

I Larghetto $\text{♩} = 65$ **J** Pesante $\text{♩} = 130$ **K**

216 *mp mp f*

237 *mf mf ff f*

M

261 *f f f*

270 *f mf*

N

mf f mf

287 *f mf f f*

O Tenebroso $\text{♩} = 55$

301 *mf ff ff ff ff ff ff*

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

A

Andantino $\text{♩} = 65$

B

C

L'istesso tempo

D

Larghetto $\text{♩} = 65$

E

Súbito $\text{♩} = 120$

LA CARGA DE LOS MAMELUCOS

2

F Adagio ♩ = 56 **G**

169

188

215

J Pesante ♩ = 130

221

K

248

250

253

256

259

M

262

267 *f* **4** *f* **2**

279 *mf* **N** *f* *f*

285 *mf* *f*

288 **3** *f*

294

297

300 *ff*

Horn in F 1-2

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

con sord. mp p

13 senza sord. f $\text{subito } p$ f mp mf f

22 **A** mf f fp fz p fz **Andantino** $\text{♩} = 65$ con sord.

32 **B** p fz p fz p fz p fz p fz senza sord. f ff

59 f ff f ff f ff

77 **C** f ff con sord. p mp p senza sord. mp **L'istesso tempo**

108 f f f f f **D** **Larghetto** $\text{♩} = 65$ rit. f f f

127 **E** **Súbito** $\text{♩} = 120$ p

143 p

156

LA CARGA DE LOS MAMELUCOS

F Adagio ♩ = 56

2

163

180

196

225

234

243

262

276

287

302

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

con sord.
mp p

senza sord.
f subito p f
mp mf

f mf f
Andantino $\text{♩} = 65$

con sord.
senza sord.
p < fz p < fz p < fz p < fz p < fz p < fz

f ff f ff f ff f ff

L'istesso tempo
con sord. senza sord.
p mp p mp

rit.
f

Larghetto $\text{♩} = 65$
f p

Súbito $\text{♩} = 120$

4

p

LA CARGA DE LOS MAMELUCOS

2

161

Musical staff 161-175: Treble clef, 6/8 time signature. Features a rhythmic pattern of eighth notes and quarter notes. Measure 175 contains a fermata with a '5' above it. Measure 176 contains a fermata with a '5' above it.

F Adagio ♩ = 56

176

Musical staff 176-185: Treble clef, 3/4 time signature. Features a series of chords and a melodic line. Dynamics include *mp* and *p*. Measure 185 has a fermata.

G

solo con sord.

rit.

H Moderato ♩ = 108

186

Musical staff 186-216: Treble clef, 4/4 time signature. Features a melodic line with a fermata in measure 216. Dynamics include *mf*. Measure 216 has a fermata with a '5' above it.

I Larghetto ♩ = 65

J Pesante ♩ = 130

217

Musical staff 217-228: Treble clef, 4/4 time signature. Features a series of chords and a melodic line. Dynamics include *f* and *ff*. Measure 228 has a fermata with a '2' above it.

229

Musical staff 229-255: Treble clef, 4/4 time signature. Features a series of chords and a melodic line. Dynamics include *f* and *ff*. Measure 255 has a fermata with a '2' above it.

K

256

Musical staff 256-287: Treble clef, 4/4 time signature. Features a series of chords and a melodic line. Dynamics include *f*. Measure 287 has a fermata with a '12' above it.

L

256

Musical staff 256-287: Treble clef, 4/4 time signature. Features a series of chords and a melodic line. Dynamics include *ff*. Measure 287 has a fermata with a '2' above it.

M

264

Musical staff 264-278: Treble clef, 4/4 time signature. Features a series of chords and a melodic line. Dynamics include *ff*. Measure 278 has a fermata with a '2' above it.

N

279

Musical staff 279-300: Treble clef, 4/4 time signature. Features a series of chords and a melodic line. Dynamics include *ff*. Measure 300 has a fermata with a '3' above it.

288

Musical staff 288-300: Treble clef, 4/4 time signature. Features a series of chords and a melodic line. Dynamics include *ff*. Measure 300 has a fermata with a '7' above it.

O Tenebroso ♩ = 55

301

Musical staff 301-308: Treble clef, 4/4 time signature. Features a series of chords and a melodic line. Dynamics include *ff*. Measure 308 has a fermata with a '4' above it.

Trumpet in B♭ 1

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós
senza sord.

Agresivo $\text{♩} = 120$

mf **mf** **mp** **p** **mf**

mf **mp** **mf** **f** **mf**

Andantino $\text{♩} = 65$ **cup mute**

p < fz **p < fz** **p < fz** **p < fz** **p < fz** **p < fz**

B **senza sord.** **mf** **fz > f** **f**

C **L'istesso tempo** **straight mute** **senza sord.**

p < mp **p** **mp**

rit. **D** **Larghetto** $\text{♩} = 65$

mf **f** **p**

E **Subito** $\text{♩} = 120$

mp **f** **p**

p **mf** **p** **mf**

f

LA CARGA DE LOS MAMELUCOS

F Adagio ♩ = 56

2 172

mf *f*

G

180

p *mf* *p*

H Moderato ♩ = 108

I Larghetto ♩ = 65

197

mp *mf* *ff*

J Pesante ♩ = 130

senza sord.

225

f *f* *ff*

K

f *f* *f*

L

244

ff *mf* *mf*

M

262

mf *mf* *ff* *ff*

N

276

ff

288

ff *mf* *mf*

O Tenebroso ♩ = 55

301

mf *ff*

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

cup mute

mp *p*

A

13

Andantino $\text{♩} = 65$

cup mute

senza sord.

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

B

C *L'istesso tempo*
straight mute

senza sord.

f *p* *mp* *p* *mp*

107

mf

D **Larghetto** $\text{♩} = 65$

f *p*

E **Súbito** $\text{♩} = 120$

mp *f*

139

p

146

p *p* *mf* *p*

155

f

F **Adagio** $\text{♩} = 56$

mf *p*

LA CARGA DE LOS MAMELUCOS

G

2

181 *mp* *p* 9

Musical staff 181-196: Treble clef, 4/4 time signature. Starts with a triplet of eighth notes marked *mp*, followed by a half note marked *p*. The staff contains several chords and rests, ending with a 9-measure rest.

rit.

H

Moderato ♩=108

I

Larghetto ♩=65

J

Pesante ♩=130

197 11 9 7 3 *mf* < *ff* *f* senza sord.

Musical staff 197-230: Treble clef, 4/4 time signature. Features rests of 11, 9, 7, and 3 measures. Dynamics include *mf*, *ff*, and *f*. Ends with the instruction "senza sord."

K

231 *f* *f* *ff* *f*

Musical staff 231-237: Treble clef, 4/4 time signature. Dynamics include *f*, *f*, *ff*, and *f*. Includes rests of 8 and 4 measures.

238 *f* *f* *ff* 12 3 3 3 3

Musical staff 238-253: Treble clef, 4/4 time signature. Dynamics include *f*, *f*, and *ff*. Includes a 12-measure rest and four triplet markings.

L

mf *mf* *mf*

Musical staff 254-263: Treble clef, 4/4 time signature. Consists of a continuous eighth-note accompaniment pattern with dynamics *mf*.

M

264 *mf* 6 *ff* *ff* 3

Musical staff 264-276: Treble clef, 4/4 time signature. Dynamics include *mf*, *ff*, and *ff*. Includes rests of 6 and 3 measures, and an *a2* marking.

N

277 2 3 *ff* *a2*

Musical staff 277-287: Treble clef, 7/8 time signature. Dynamics include *ff*. Includes rests of 2 and 3 measures, and an *a2* marking.

288 *ff* *mf* *mf* 6

Musical staff 288-299: Treble clef, 7/8 time signature. Dynamics include *ff*, *mf*, and *mf*. Includes a 6-measure rest.

O

Tenebroso ♩=55

4

300 *mf* *ff*

Musical staff 300-309: Treble clef, 4/4 time signature. Dynamics include *mf* and *ff*.

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

Measures 1-8: *f* *subito p* *f* *subito p*

Measures 9-17: *f* *subito p* *f*

Measures 18-26: *p* *mp* *mf* *mf* *mf* *f* **A**

Measures 27-62: *mp* *f* *mp* *f* **B**

Measures 63-85: *f* *ff* *ff* *p*

Measures 86-102: *p* **C** *L'istesso tempo*

Measures 103-126: *ff* *pp* *pp* **D** *Larghetto* $\text{♩} = 65$

Measures 127-136: *mp* *subito p* *mp* **E** *Súbito* $\text{♩} = 120$

Measures 137-144: *f* *p*

LA CARGA DE LOS MAMELUCOS

2

144 *p*

Musical staff 144-150: Bass clef, 8/8 time signature. The staff contains a series of eighth-note chords with various accidentals (sharps and flats). A dynamic marking of *p* is present. A hairpin crescendo is shown below the staff.

151 *p* *mf* *p*

Musical staff 151-162: Bass clef, 8/8 time signature. The staff contains eighth-note chords. Dynamic markings *p*, *mf*, and *p* are present. A hairpin crescendo is shown below the staff. A fermata is placed over the final measure.

163 *mp*

Musical staff 163-170: Bass clef, 8/8 time signature. The staff contains eighth-note chords. A dynamic marking of *mp* is present. A hairpin crescendo is shown below the staff.

171 *mf* *mp*

Musical staff 171-180: Bass clef, 8/8 time signature. The staff contains eighth-note chords. Dynamic markings *mf* and *mp* are present. A hairpin crescendo is shown below the staff.

F Adagio ♩ = 56 **G**

Musical staff 181-192: Bass clef, 3/2 time signature. The staff contains a few notes with a dynamic marking of *p*. A hairpin crescendo is shown below the staff. A fermata is placed over the final measure.

H Moderato ♩ = 108 *rit.*

Musical staff 193-204: Bass clef, 4/4 time signature. The staff contains a series of eighth-note chords. Dynamic markings *f*, *ff*, and *mp* are present. A hairpin crescendo is shown below the staff.

I Larghetto ♩ = 65

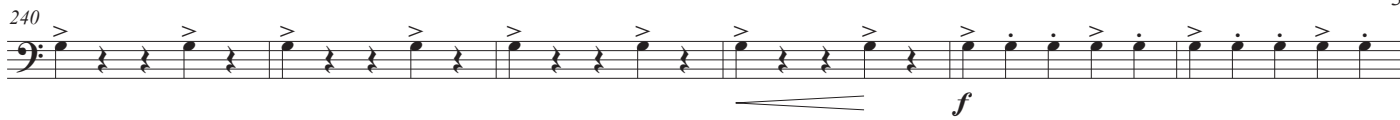
Musical staff 205-216: Bass clef, 4/4 time signature. The staff contains a series of eighth-note chords. Dynamic markings *mf*, *ff*, and *fp* are present. A hairpin crescendo is shown below the staff.

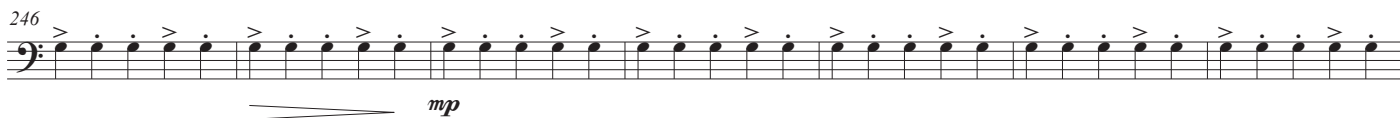
J Pesante ♩ = 130

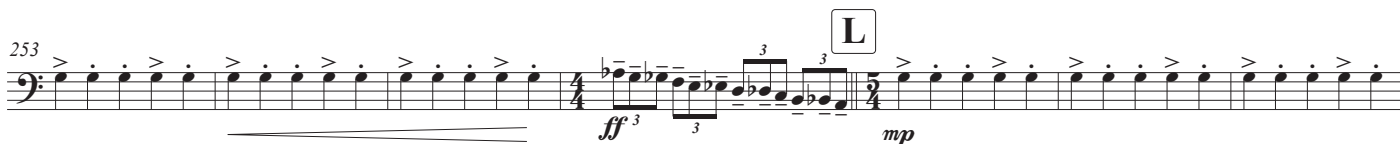
Musical staff 217-231: Bass clef, 2/4 time signature. The staff contains a series of eighth-note chords. A dynamic marking of *fp* is present. A hairpin crescendo is shown below the staff.

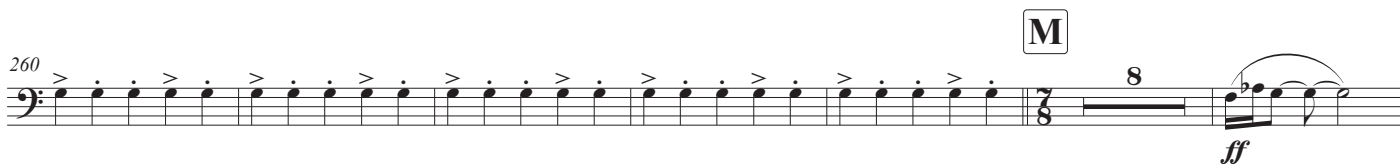
K

Musical staff 232-241: Bass clef, 2/4 time signature. The staff contains a series of eighth-note chords. Dynamic markings *ff* and *mp* are present. A hairpin crescendo is shown below the staff.

240 

246 

253 

260 

274 



289 

295 

301 

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$
a2

10

A

20

B

46

75

91

C L'istesso tempo

114

D Larghetto $\text{♩} = 65$

129

E Súbito $\text{♩} = 120$

140

147

LA CARGA DE LOS MAMELUCOS

2

155 **5**
mp

168
mf *mp*

176 **F** Adagio ♩ = 56
p

185 **G**
p *ff* *p*

203 **H** Moderato ♩ = 108
mp *mf* *p* *mp*

217 **I** Larghetto ♩ = 65 **J** Pesante ♩ = 130
mf *ff* *fp* *fp*

227
ff

K
mp

242
f *mp*

249
ff

L

Musical staff L: Bass clef, 2/4 time signature, mp dynamics, chordal accompaniment.

M

Musical staff M: Bass clef, 8-measure rest, ff dynamics, a2 marking, 4/4 time signature, mp dynamics.

N

Musical staff N: Bass clef, 280 measure, mf dynamics, a2 marking, f dynamics, mf dynamics.

Musical staff: Bass clef, 287 measure, f dynamics, mf dynamics, f dynamics, f dynamics.

Musical staff: Bass clef, 294 measure, mp dynamics, ff dynamics.

O

Tenebroso ♩=55

Musical staff O: Bass clef, 302 measure, ff dynamics, 5-measure rest, 3-measure rest.

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

Measures 1-9. Bass clef, 4/4 time signature. Dynamics: *f*, *subito p*, *f*.

Measures 10-19. Bass clef, changing time signatures (3/8, 4/4, 2/4, 3/4). Dynamics: *ff*, *subito p*, *f*, *p*.

Measures 20-37. Bass clef, changing time signatures (2/4, 3/4, 4/4, 3/8). Dynamics: *mp*, *mf*, *mf*, *p*, *mp*, *mp*. Section marker **A**.

Measures 38-47. Bass clef, changing time signatures (3/4, 4/4, 3/4, 2/4). Dynamics: *f*, *mp*, *f*, *f*, *ff*, *ff*. Section marker **B**.

Measures 48-72. Bass clef, changing time signatures (3/4, 4/4, 3/4, 2/4). Dynamics: *p*. Section marker **C**.

Measures 73-88. Bass clef, changing time signatures (3/4, 4/4, 3/4, 2/4). Dynamics: *p*, *ff*. Section marker **C**.

Measures 89-115. Bass clef, changing time signatures (3/4, 4/4, 3/4, 2/4). Dynamics: *pp*, *pp*. Section marker **D**.

Measures 116-128. Bass clef, changing time signatures (4/4, 3/8, 2/4, 3/4, 3/8, 2/4). Dynamics: *mp*, *subito p*, *mp*, *f*. Section marker **E**.

Measures 129-145. Bass clef, changing time signatures (3/4, 3/8, 2/4, 3/4, 3/8, 2/4, 3/8, 2/4). Dynamics: *p*.

Measures 146-152. Bass clef, changing time signatures (6/8, 3/4, 3/8, 2/4, 3/4, 3/8, 2/4). Dynamics: *p*.

Measures 153-162. Bass clef, changing time signatures (3/4, 6/8, 3/4, 2/4, 3/4, 6/8, 3/4, 2/4). Dynamics: *mf*, *p*.

253

256

L a2

ff *f* *mf*

259

262

M 10

275

N

mf *f*

284

a2

f *mf* *f*

288

mf

294

f

297

300

ff

O Tenebroso ♩=55

mp *ritardando*

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

10

21

30

A

Andantino $\text{♩} = 65$

40

B

50

60

70

C L'istesso tempo

80

D Larghetto $\text{♩} = 65$

90

E Súbito $\text{♩} = 120$

100

110

LA CARGA DE LOS MAMELUCOS

2

155

p < *mf* > *p* *p* < *mf* > *p* *mp*

165

mf

173

mp

F Adagio ♩ = 56

182

mf < *f* *p* *mp*

solo

G

199

f *mf*

rit. **H** Moderato ♩ = 108

I Larghetto ♩ = 65 **J** Pesante ♩ = 130 **K**

ff *fp* *ff*

L **M**

f *f* *f*

266

ff *mf* subito *p* *mf*

N

285

f *mf* *f* *mf* *f* *f*

291

mp

298

ff *ff*

O Tenebroso ♩ = 55

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

Measures 1-8: *f* *subito p* *f* *subito p*

Measures 9-17: *ff* *subito p* *f*

Measures 18-26: *p* *mp* *mf* *mf* *f*

Measures 27-51: *mp* *mp* *f*

Measures 52-68: *f* *mp* *f* *mp* *f* *ff*

Measures 69-85: *mp* *f* *mp* *f* *mp* *p*

Measures 86-102: *p*

Measures 103-123: *mp* *f* *mp* *f* *pp* *f*

Measures 124-132: *pp* *pp* *mp* *subito p*

LA CARGA DE LOS MAMELUCOS

2 **E** Súbito $\text{♩} = 120$

143

150

162

169

177

F Adagio $\text{♩} = 56$ **G**

195

208

H Moderato $\text{♩} = 108$ **I** Larghetto $\text{♩} = 65$

J Pesante $\text{♩} = 130$

232

K

Musical staff for measures 232-238. The staff contains a series of eighth notes in a descending pattern. Dynamic markings include *ff* and *mp*. A box labeled 'K' is positioned above the staff.

239

Musical staff for measures 239-245. The staff contains a series of eighth notes in a descending pattern. A dynamic marking of *f* is present. A hairpin indicating a crescendo is shown below the staff.

246

Musical staff for measures 246-251. The staff contains a series of eighth notes in a descending pattern. A dynamic marking of *mp* is present. A hairpin indicating a crescendo is shown below the staff.

252

L

Musical staff for measures 252-258. The staff contains a series of eighth notes in a descending pattern. Dynamic markings include *ff* and *mp*. Triplet markings (3) are present above the staff. A box labeled 'L' is positioned above the staff.

259

M

Musical staff for measures 259-268. The staff contains a series of eighth notes in a descending pattern. A dynamic marking of *mp* is present. A triplet marking (3) is present above the staff. A box labeled 'M' is positioned above the staff.

269

Musical staff for measures 269-276. The staff contains a series of eighth notes in a descending pattern. A dynamic marking of *ff* is present. A hairpin indicating a crescendo is shown below the staff.

277

N

Musical staff for measures 277-287. The staff contains a series of eighth notes in a descending pattern. Dynamic markings include *mf*, *subito p*, and *mf*. A box labeled 'N' is positioned above the staff.

288

Musical staff for measures 288-294. The staff contains a series of eighth notes in a descending pattern. Dynamic markings include *f* and *mp*. A hairpin indicating a crescendo is shown below the staff.

295

Musical staff for measures 295-300. The staff contains a series of eighth notes in a descending pattern. A hairpin indicating a crescendo is shown below the staff.

301

O

Tenebroso $\text{♩} = 55$

ritardando

Musical staff for measures 301-306. The staff contains a series of eighth notes in a descending pattern. Dynamic markings include *ff*, *subito p*, and *pp*. A box labeled 'O' is positioned above the staff.

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

Measures 1-9: f *subito p* f *subito p*

Measures 10-17: f *subito p* f

Measures 18-26: p mp mf mf *pizz.* *arco* mf

Measures 27-49: *Andantino* $\text{♩} = 65$ mp mp f

Measures 50-64: mp f f mp f mp f ff

Measures 65-95: mp f mp f mp

Measures 96-116: *L'istesso tempo* mp f mp

Measures 117-132: *rit.* *Larghetto* $\text{♩} = 65$ f mp pp f pp pp mp *subito p*

Measures 133-140: *Súbito* $\text{♩} = 120$ mp f mp

Measures 141-150: mf

LA CARGA DE LOS MAMELUCOS

2

147

Musical staff 147-153. Bass clef, 3/8 time signature. Dynamics: *mp*, *mp*, *mf*.

154

Musical staff 154-162. Bass clef, 3/8 time signature. Dynamics: *p*, *p < mf > p*, *p < mf > p*.

163

Musical staff 163-185. Bass clef, 6/8 time signature. Fingerings: 5, 5, 7. Section marker **F** Adagio ♩ = 56.

186

Musical staff 186-201. Bass clef, 4/4 time signature. Dynamics: *mf*, *p*, *mf*, *mp*. Fingerings: 4, 5, 5. Section marker **G**.

202

Musical staff 202-209. Bass clef, 4/4 time signature. Dynamics: *mp*, *mf*, *f*, *p*. Section marker **H** Moderato ♩ = 108. *pizz.*

210

Musical staff 210-217. Bass clef, 4/4 time signature. Dynamics: *f*, *p*, *f*, *p*, *f*. Section marker **I** Larghetto ♩ = 65. *arco*.

218

Musical staff 218-225. Bass clef, 4/4 time signature. Dynamics: *ff*, *fp*. Section marker **J** Pesante ♩ = 130.

J

Pesante ♩ = 130

Musical staff 226-243. Bass clef, 5/4 time signature. Dynamics: *fp*, *ff*.

K

Musical staff 244-249. Bass clef, 5/4 time signature. Dynamics: *mp*.

242

Musical staff 242-249. Bass clef, 5/4 time signature. Dynamics: *f*, *mp*.

249

Musical staff 249: Bass clef, 4/4 time signature, continuous eighth-note pattern with accents.

256

Musical staff 256: Bass clef, 4/4 time signature, starting with triplets and a box labeled 'L'. Dynamics: *ff*, *mp*.

262

Musical staff 262: Bass clef, 4/4 time signature, starting with a triplet and a box labeled 'M'. Dynamics: *mp*.

275

Musical staff 275: Bass clef, 4/4 time signature, starting with a double bar line and a box labeled 'N'. Dynamics: *ff*, *mp*, *mf*.

285

Musical staff 285: Bass clef, 4/4 time signature, changing time signatures (7/8, 2/4, 7/8, 3/8, 5/4). Dynamics: *f*, *f*.

293

Musical staff 293: Bass clef, 4/4 time signature, continuous eighth-note pattern with accents. Dynamics: *mp*.

301

Musical staff 301: Bass clef, 4/4 time signature, starting with a box labeled 'O' and 'Tenebroso' with a tempo marking of quarter=55. Dynamics: *ff*, *subito p*, *pp*, *pizz.*, *p*.

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

First system of musical notation (measures 1-9). It begins with a 4/4 time signature, changes to 7/8 (measures 2-5), returns to 4/4 (measures 6-7), and ends in 3/8 (measures 8-9). Dynamics include f and $subito p$.

Second system of musical notation (measures 10-19). It starts in 3/8, changes to 4/4 (measures 11-12), then to 7/4 (measures 13-14), and finally to 2/4 (measures 15-19). Dynamics include f , $subito p$, and p .

Third system of musical notation (measures 20-34). It starts in 2/4, changes to 3/4 (measures 21-22), then to 2/4 (measures 23-24), and finally to 4/4 (measures 25-34). Includes a section marker 'A' at measure 25. Dynamics include mp , mf , $pizz.$, $arco$, and $Andantino$ with $\text{♩} = 65$.

Fourth system of musical notation (measures 35-56). It starts in 3/4, changes to 4/4 (measures 37-40), then to 2/4 (measures 41-44), and finally to 3/4 (measures 45-56). Includes a section marker 'B' at measure 41. Dynamics include mp , f , and mf .

Fifth system of musical notation (measures 57-74). It starts in 2/4, changes to 4/4 (measures 58-61), and then to 3/4 (measures 62-74). Dynamics include mp , f , ff , and mp .

Sixth system of musical notation (measures 75-119). It starts in 2/4, changes to 5/4 (measures 76-79), then to 6/8 (measures 80-83), and finally to 3/8 (measures 84-119). Dynamics include f , mp , and p .

Seventh system of musical notation (measures 120-129). It starts in 3/8, changes to 4/4 (measures 121-124), and then to 3/4 (measures 125-129). Includes a section marker 'C' with the instruction 'L'istesso tempo'. Dynamics include p , mp , f , and $rit.$.

Eighth system of musical notation (measures 130-131). It starts in 4/4 and ends in 3/4. Includes a section marker 'D' with the instruction 'Larghetto' and $\text{♩} = 65$. Dynamics include mp , pp , and f .

Ninth system of musical notation (measures 132-141). It starts in 3/8, changes to 5/8 (measures 133-134), then to 3/4 (measures 135-136), and finally to 5/8 (measures 137-141). Includes a section marker 'E' with the instruction 'Súbito' and $\text{♩} = 120$. Dynamics include $subito p$, mp , f , and mp .

Tenth system of musical notation (measures 142-151). It starts in 3/8, changes to 5/8 (measures 143-144), then to 3/4 (measures 145-146), and finally to 5/8 (measures 147-151). Dynamics include mf and mp .

LA CARGA DE LOS MAMELUCOS

2

150

mp *mf* *p*

F Adagio ♩ = 56

163

G

172

mf *mp* *pizz.* *mp*

H Moderato ♩ = 108

204

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

212

f *p* *f*

I Larghetto ♩ = 65

J Pesante ♩ = 130

218

ff *fp* *fp*

227

K

234

ff *mp*

241

f

248

mp

255 L

261 M

270

281 N

289

295

302 O Tenebroso $\text{♩} = 55$

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo ♩=120

LA CARGA DE LOS MAMELUCOS

2

149 *mp*

171 **F** Adagio ♩ = 56

184 **G**

208 **H** Moderato ♩ = 108 **I** Larghetto ♩ = 65 **J** Pesante ♩ = 130

228 *ff* *fp* *ff*

K *mp*

242 *f* *mp*

249 *mp*

L *mp*

M

LA CARGA DE LOS MAMELUCOS

264

Musical notation for measures 264-271. The piece begins with a bass clef and a 7/8 time signature. The first measure contains a dotted quarter note followed by an eighth note. From measure 265 onwards, the music consists of a continuous eighth-note pattern. The dynamic marking *mp* is placed below the first measure of this pattern.

272

Musical notation for measures 272-278. The eighth-note pattern continues. The time signature changes to 4/4 in measure 274, then back to 7/8 in measure 275, and finally to 4/4 in measure 278. The dynamic marking *f* is placed below the first measure of the 7/8 section, and *ff* is placed below the final measure.

N

279

Musical notation for measures 279-286. Measure 279 starts with a 4/4 time signature and a triplet of eighth notes. The music then returns to the eighth-note pattern. The time signature changes to 7/8 in measure 280, 2/4 in measure 281, 7/8 in measure 282, 4/4 in measure 283, 7/8 in measure 284, and 2/4 in measure 286. The dynamic marking *mf* is placed below the first measure of the eighth-note pattern.

287

Musical notation for measures 287-292. The eighth-note pattern continues. The time signature changes to 2/4 in measure 287, 7/8 in measure 288, 3/8 in measure 289, and 2/4 in measure 290. The dynamic marking *ff* is placed below the first measure of the 3/8 section, and *f* is placed below the first measure of the 2/4 section.

293

Musical notation for measures 293-299. The eighth-note pattern continues. The dynamic marking *mp* is placed below the first measure.

300

Musical notation for measures 300-303. The eighth-note pattern continues. The time signature changes to 4/4 in measure 301. The dynamic marking *ff* is placed below the first measure. The piece concludes with a double bar line in measure 303.

OTenebroso $\text{♩} = 55$
4

Percussion 1
Bass Drum
Crash Cymb.

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo $\text{♩} = 120$

3

12

4

Bass Drum

A

ff *ff* *ff* *ff*

B

Andantino $\text{♩} = 65$

27

19

6

Crash Cymb.

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

62

mp *ff* *mp* *ff* *mp* *ff* *ff* *ff* *f* *ff*

76

C L'istesso tempo

6

11

2

9

4

4

4

4

ff *mp* *mp* *ff*

115

rit.

D Larghetto $\text{♩} = 65$

E Súbito $\text{♩} = 120$

9

3

3

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

137

146

9

5

168

mf

F Adagio $\text{♩} = 56$

G

rit.

H Moderato $\text{♩} = 108$

8

9

11

8

3

3

3

mf *f*

I Larghetto $\text{♩} = 65$

J Pesante $\text{♩} = 130$

7

3

mf

LA CARGA DE LOS MAMELUCOS

2

K

234

242

250

L

M

264

N

275

286

293

O

Tenebroso ♩=55

300

Percussion 2
Tam-tam
Snare Drum
Vibra Slap
Castanets

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo ♩=120

3

12 4 Tam-tam 2 2 2

A

ff

27 **Andantino** ♩=65 **B** Tam-tam 3 Tam-tam 3 Snare Drum

ff ff mf

68 Tam-tam 3 Tam-tam 5 11 Vibra Slap

ff ff p mp mp

C L'istesso tempo Snare Drum

96 5

p

109 *f*

119 *rit.* **D** Larghetto ♩=65 **E** Súbito ♩=120

14

142

151 Castanets 2

mf mp

157 *mf*

163 *mp*

LA CARGA DE LOS MAMELUCOS

2

169

Musical staff 169-174. Time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4. Dynamics: *mf*.

F Adagio ♩=56 **G**

175

Musical staff 175-195. Time signatures: 6/8, 3/4, 6/8, 3/4, 3/8, 4/4, 5/4. Dynamics: *mp*.

H Moderato ♩=108

196

Musical staff 196-216. Time signatures: 5/4, 4/4, 5/4, 4/4. Includes 'Vibra Slap' and 'rit.' markings. Dynamics: *mf*.

I Larghetto ♩=65

217

Musical staff 217-223. Time signature: 4/4. Dynamics: *f*, *mf*.

J Pesante ♩=130

224

Musical staff 224-235. Time signatures: 4/4, 5/4, 4/4, 5/4. Dynamics: *ff*, *mp*.

K

236

Musical staff 236-239. Time signature: 4/4.

240

Musical staff 240-244. Time signature: 4/4.

245

Musical staff 245-250. Time signature: 4/4. Dynamics: *mp*.

251

Musical staff 251-255. Time signature: 4/4. Dynamics: *f*.

L

256

Musical staff 256-260. Time signatures: 4/4, 5/4. Dynamics: *mf*.

M

261

Musical staff 261-265. Time signatures: 4/4, 7/8, 4/4. Dynamics: *mp*.

LA CARGA DE LOS MAMELUCOS

N

275

f *ff* *f*

284

ff

290

mp

296

f

301

ff

O

Tenebroso $\text{♩} = 55$
4

Percussion 3

3 Tom-tom

Tam-tam

Tambourine

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo ♩=120

3

12

A

27 Andantino ♩=65 Low Tom-tom

13

B

57

69

81

C L'istesso tempo Tam-tam

14

17

D Larghetto ♩=65

14

E Súbito ♩=120

Tambourine

145

153

162

170

F Adagio ♩=56

G

H Moderato ♩=108

I Larghetto ♩=65

8

9

11

10

LA CARGA DE LOS MAMELUCOS

2

220

mp

223

mp

J Pesante ♩=130 **K**

4 3 Tom-toms

mf *ff* *mp*

236

mp

243

mp

250

mp

L

mp

M

264

mp

272

f

N

278

ff *mf*

289

ff *mp*

O Tenebroso ♩=55

297

ff

305

mp *ritardando*

Percussion 4

Susp. Cymb.
Triangle
Yunke

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo ♩=120

12

4

2

Sups. Cymb. (with mallets sticks)

mp \longleftarrow *f*

A

25

2

15

4

13

Andantino ♩=65

Sups. Cymb. (with snare sticks)

Sups. Cymb. (with mallets sticks)

mp \longleftarrow *f* \longleftarrow *f*

B

69

10

11

2

14

mp \longleftarrow *f* \longleftarrow *p > mp* \longleftarrow *f*

C L'istesso tempo

115

7

14

Triangle

mp

D Larghetto ♩=65 **E** Súbito ♩=120

143

151

mf \longleftarrow *mp* \longleftarrow *mf*

161

4

mp \longleftarrow *mf*

172

4

7

9

11

mp \longleftarrow *mf*

F Adagio ♩=56 **G** *rit.*

H Moderato ♩=108 **I** Larghetto ♩=65 **J** Pesante ♩=130

9

6

Yunke

mp \longleftarrow *ff* \longleftarrow *mp* \longleftarrow *mf* \longleftarrow *mp*

LA CARGA DE LOS MAMELUCOS

2

K

229

ff *mp*

237

244

mp

L

252

mp

M

259

267

f

N

276

Suprs. Cymb. (with mallets sticks)

f *mp* *ff* *ff*

284

ff

291

mp

O

Tenebroso $\text{♩} = 55$

299

ff

LA CARGA DE LOS MAMELUCOS

Música evocadora a partir de la obra del pintor Francisco de Goya

Para Banda Sinfónica - Op.2

Jesús Orón Bolós

Agresivo ♩=120

Andantino ♩=65

B

C L'istesso tempo

D Larghetto ♩=65 **E** Súbito ♩=120

LA CARGA DE LOS MAMELUCOS

2

141

Musical staff 141-150: Treble clef, 3/4 time signature. Measures 141-150 are mostly rests.

151

151 *p* < *mf* > *p* *p* < *mf* > *p*

Musical staff 151-167: Treble clef, 6/8 time signature. Measures 151-167 contain a melodic line with dynamic markings *p* and *mf*. Measure 151 has a '5' above it. Measure 167 has a '5' above it.

168

168 *mf*³

Musical staff 168-176: Treble clef, 3/4 time signature. Measures 168-176 contain a melodic line with triplets and dynamic marking *mf*. Measure 168 has a '3' below it. Measure 170 has a '3' below it. Measure 172 has a '3' below it. Measure 174 has a '3' below it.

177

F Adagio ♩ = 56 **G** *rit.* **H** Moderato ♩ = 108

Musical staff 177-210: Treble clef, 6/8 time signature. Measures 177-210 contain a melodic line with dynamic markings *mf* and *f*. Measure 177 has a '5' above it. Measure 179 has a '8' above it. Measure 181 has a '9' above it. Measure 183 has a '11' above it. Measure 185 has a '2' above it.

211

211 *mf*

Musical staff 211-214: Treble clef, 6/8 time signature. Measures 211-214 contain a melodic line with dynamic marking *mf*.

215

I Larghetto ♩ = 65

215 *f*

Musical staff 215-221: Treble clef, 6/8 time signature. Measures 215-221 contain a melodic line with dynamic marking *f*. Measure 215 has a '3' above it.

222

J Pesante ♩ = 130

222 *mp*

Musical staff 222-240: Treble clef, 6/8 time signature. Measures 222-240 contain a melodic line with dynamic markings *mp* and *f*. Measure 222 has a '8' above it. Measure 238 has a '10' above it.

K

241 *mp* *mp* *mp* *mp*

Musical staff 241-253: Treble clef, 2/4 time signature. Measures 241-253 contain a melodic line with dynamic markings *mp*.

241

241 *mp* *mp* *f*

Musical staff 241-253: Treble clef, 2/4 time signature. Measures 241-253 contain a melodic line with dynamic markings *mp* and *f*. Measure 241 has a '10' above it.

253

L **M**

253 *mf* *mf* *mf* *ff*

Musical staff 253-296: Treble clef, 2/4 time signature. Measures 253-296 contain a melodic line with dynamic markings *mf* and *ff*. Measure 253 has a '8' above it. Measure 255 has a '10' above it. Measure 257 has a '2' above it. Measure 259 has a '2' above it. Measure 261 has a '3' above it.

N

297 *mf* *mf* *mf* *ff*

Musical staff 297-304: Treble clef, 2/4 time signature. Measures 297-304 contain a melodic line with dynamic markings *mf* and *ff*. Measure 297 has a '7' above it.

297

O Tenebroso ♩ = 55

297 *mf* *mf* *mf* *ff*

Musical staff 297-304: Treble clef, 2/4 time signature. Measures 297-304 contain a melodic line with dynamic markings *mf* and *ff*. Measure 297 has a '4' above it.

Concurso de Composición del C.S.M. de Murcia. Obras ganadoras

Este libro presenta las partituras y maquetas musicales de las dos obras ganadoras del I Concurso de Composición del Conservatorio Superior de Música “Manuel Massotti Littel” de Murcia, celebrado en 2019. La titulada *Tempus fugit*, ganadora del concurso en la modalidad de Música de Cámara, es una obra compuesta en 4 movimientos para una formación de quinteto de metales. La titulada *La carga de los mamelucos*, ganadora del concurso en la modalidad de Banda Sinfónica, es una obra de música evocadora a partir de la obra del pintor Francisco de Goya. Con su publicación se pretende difundir y promocionar la nueva creación musical de la Región de Murcia, al tiempo que permitirá su estreno por parte de las formaciones del Conservatorio y su trabajo en el Aula de Composición, Aula de Banda y Aula de Música de Cámara, pudiendo difundirse asimismo con fines musicales y pedagógicos en otros conservatorios y asociaciones musicales.

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