

HOMENAJE A LA MADRE



Poema sinfónico para narrador y banda de música

FELIPE MORAL SERRANO

Mi agradecimiento a Don Juan Giménez Cerezo, director de la Banda Municipal de Música de Palma, por los consejos y asesoramiento que me está dando.

Palma de Mallorca 21 de enero de 2006

1ª Narración antes de empezar

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música. **Felipe Moral**

Allegro ♩ = 121

Fluta

Oboe

Fagot

Requinto

Clarinete 1º

Clarinete 1º y 2º

Clarinete 3º

Clarinete Bajo

Sax. Soprano

Sax. Alto

Sax. Tenor

Sax. Baritono

Trompeta en SiB

Fliscorno

Trompa en Fa

Trombon

Bombardino

Tuba

Violoncello

Timpani

Xilófono y Pandero

Castñ-Caja-Bom

Estado de Gestación: Felicidad y Preocupación por lo desconocido.

Final de la 1ª narración: es tiempo de celebraciones.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mf

mp

2 Trompas

mf

mp

Fl.

Ob.

Fag

Requ

Cl. B

Cl. 1° y 2°

Cl. 3°

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Cñ-Cj-Bm

Musical score for a symphony orchestra, page 3. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Clarinet in Bb (Cl. B), Clarinet in Eb (Cl. 1° y 2°), Clarinet in Eb (Cl. 3°), Saxophone (Sx. S., Sx. A., Sx. T., Sx. B.), Trumpet in Bb (Tpt. en Sib), Trombone in Bb (Tbn.), Trombone in F (Tpa en F), Tuba, Euphonium (Bomd.), Timpans (Timp.), and Percussion (Xilóf y pta, Cñ-Cj-Bm). The music is in a key with two flats and a 3/4 time signature. A 'Solo' section is marked for the Flute and Oboe. Dynamics include *mf*, *p*, and *mp*. The page number '3' is in the top right corner.

Fl.

Ob.

Fag

Requ

Cl. prl

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Cñ-Cj-Bm

Solo 1^a

Alumbramiento: Alegria y Felicidad.

Fl. *mf*

Ob.

Fag

Requ *mp*

Cl. pri

Cl. 1° y 2°

Cl. 3° *mp*

Cl. B *mp*

Sx. S. *mp*

Sx. A

Sx. T

Sx. B *mp*

Tpt.en Sib *mf*

Flisc

Tpa en F

Tbn.

Bomd

Tuba *mp*

Vc. *mp*

Timp. *mp*

Xilóf y pta *mp*

Cñ-Cj-Bm *mf*

castañuelas
caja
bombo

Musical score for orchestra, measures 37-41. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Clarinet in E-flat (Cl. 1° y 2°), Clarinet in B-flat (Cl. 3°), Clarinet in Bass (Cl. B.), Saxophone Soprano (Sx. S.), Saxophone Alto (Sx. A.), Saxophone Tenor (Sx. T.), Saxophone Bass (Sx. B.), Trombone in E-flat (Tpt. en Sib.), Flute in C (Flisc.), Trompa in F (Tpa en F), Trombone (Tbn.), Bombardone (Bomd.), Tuba (Tuba), Violoncello (Vc.), Timpani (Timp.), Xilófono (Xilófono), and Contrabajo (Cñ-Cj-Bm). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is indicated throughout the score. Measure numbers 37, 38, 39, 40, and 41 are marked at the beginning of their respective staves.

Fl.

Ob.

Fag

Requ

Cl pri

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Cñ-Cj-Bm

Poco menos

49

Fl. *cediendo*

Ob. *p*

Fag *mp*

Requ *cediendo*

Cl. prl *p*

Cl. 1º y 2º *p*

Cl. 3º *p*

Cl. B *mp*

Sx. S. *p*

Sx. A *p*

Sx. T *mp*

Sx. B *mp*

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd *mp*

Tuba *mp*

Vc. *mf*

Timp. *seco p*

Xilóf y pta *pp*

Ctrí-Cj-Bm

Le canta una "nana".

This page of a musical score, numbered 10, contains 20 staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Clarinet in B-flat (Cl. B), Clarinet in A (Cl. 3°), Clarinet in C (Cl. 1° y 2°), and Saxophone in A (Sx. A). The string section consists of Violin I (Vc.), Violin II (Vc.), Viola (Vc.), Violoncello (Vcl.), and Double Bass (Cb.). The percussion section includes Snare Drum (Timp.), Xylophone and Maracas (Xilóf y pta), and Cymbals, Congas, and Bongos (Ctñ-Cj-Bm). The score is in a key signature of two flats and a 3/4 time signature. It begins at measure 55. The woodwinds and strings play melodic lines with various articulations, while the percussion instruments provide rhythmic accompaniment. The saxophone section includes parts for Soprano (Sx. S.), Alto (Sx. A), Tenor (Sx. T), and Bass (Sx. B). The brass section, including Trumpets in B-flat (Tpt.enSib), Flutes (Flisc), Trumpets in F (Tpa en F), Trombones (Tbn.), Bombardone (Bomd), and Tubas (Tuba), is mostly silent on this page.

61

Fl.

Ob.

Fag

Requ

Cl. prl

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

61

Timp.

61

Xilóf y pta

Cñ-Cj-Bm

mp

mp

p

mp

mf

p

mf

Solo

mf

p

mf

mf

67

Fl.

Ob.

Fag

Requ

Cl. Bb

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Ctñ-Cj-Bm

Detailed description of the musical score: This page contains measures 67 through 72 of a symphonic score. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag), Clarinet in Bb (Cl. Bb), Clarinet in Eb (Cl. 1° y 2° and Cl. 3°), and Clarinet in Bb (Cl. B). The brass section includes Saxophone (Sx. S., Sx. A, Sx. T, Sx. B), Trumpet in Eb (Tpt. en Sib), Trombone (Tbn.), and Tuba. The string section includes Violoncello (Vc.), Timpani (Timp.), Xylophone and Percussion (Xilóf y pta), and Cymbals, Chimes, and Bells (Ctñ-Cj-Bm). The woodwinds and strings play a rhythmic pattern of quarter notes and rests. The saxophones play a melodic line with a long note in measure 72. The brass section provides harmonic support with sustained chords and rhythmic patterns.

a tempo $\text{♩} = 121$ Solo

Está siempre temerosa de que algo pueda ocurrirle a su hijo.

This page contains the musical score for measures 73 through 78. The instruments and their parts are as follows:

- Fl.** (Flute): Solo part, starting at measure 73 with a *mf* dynamic. The melody is marked with a slur and a fermata.
- Ob.** (Oboe): Solo part, starting at measure 73 with a *mf* dynamic. The melody is marked with a slur and a fermata.
- Fag.** (Bassoon): Part starting at measure 73 with a *mp* dynamic, featuring triplet patterns.
- Requ.** (Clarinet in B-flat): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Cl. 1º y 2º** (Clarinet in B-flat): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Cl. 3º** (Clarinet in B-flat): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Cl. B.** (Clarinet in B-flat): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Sx. S.** (Saxophone Soprano): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Sx. A.** (Saxophone Alto): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Sx. T.** (Saxophone Tenor): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Sx. B.** (Saxophone Bass): Part starting at measure 73 with a *mp* dynamic, featuring triplet patterns.
- Tpt. en Sib.** (Trumpet in B-flat): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Flisc.** (Flugelhorn): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Tpa en F.** (Tom-tom in F): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Tbn.** (Tuba): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Bomd.** (Bass Drum): Part starting at measure 73 with a *mp* dynamic, featuring triplet patterns.
- Tuba** (Tuba): Part starting at measure 73 with a *mf* dynamic, featuring triplet patterns.
- Vc.** (Violoncello): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Timp.** (Timpani): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Xilóf y pta.** (Xylophone and Maracas): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.
- Ctñ-Cj-Bm.** (Cymbals, Congas, and Bells): Part starting at measure 73 with a *p* dynamic, featuring triplet patterns.

This page of a musical score, numbered 14, contains 20 staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Fag. (Bassoon), Requ. (Recorder), Cl. prl. (Clarinet in B-flat), Cl. 1° y 2° (Clarinet in B-flat), Cl. 3° (Clarinet in B-flat), Cl. B. (Clarinet in B-flat), Sx. S. (Saxophone Soprano), Sx. A. (Saxophone Alto), Sx. T. (Saxophone Tenor), Sx. B. (Saxophone Baritone), Tpt. en Sib. (Trumpet in B-flat), Flisc. (Flugelhorn), Tpa en F. (Trumpet in F), Tbn. (Trombone), Bomd. (Bombardone), Tuba, Vc. (Violoncello), Timp. (Timpani), Xilóf y pta. (Xylophone and Triangle), and Cñ-Cj-Bm. (Cymbals, Congas, and Bells).

The score begins at measure 79. The Flute and Oboe parts feature melodic lines with slurs and accents. The Bassoon, Recorder, Clarinet in B-flat, Saxophone Soprano, Saxophone Alto, and Violoncello parts are characterized by rhythmic patterns, including triplets and sixteenth-note runs. The Saxophone Tenor and Saxophone Baritone parts are mostly rests. The Trombone, Bombardone, and Tuba parts have melodic lines with slurs. The Trumpet in B-flat, Flugelhorn, and Trumpet in F parts are mostly rests. The Timpani, Xylophone and Triangle, and Cymbals, Congas, and Bells parts are mostly rests.

Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Performance instructions include accents (>), slurs, and triplet markings (3).

Vivace $\text{♩} = 134$

corcheas sueltas

Solo Flautín

85

Fl. *f*

Ob. *f*

Fag *f*

Requ

Cl prl *f*

Cl. 1° y 2° *f*

Cl. 3° *f*

Cl.B *f*

Sx. S. *f*

Sx. A *f*

Sx.T *f*

Sx.B *f*

Tpt.enSib

Flisc *f*

Tpa en F *f*

Tbn. *f*

Bomd *f*

Tuba *f*

Vc. *f*

85

Timp. *f*

85

Xilóf y pta *f*

85

Cñ-Cj-Bm *f*

f Pandereta

La madre está plenamente feliz de ver a su hijo crecer con salud.

This page of a musical score, numbered 16, contains 20 staves of music. The instruments are listed on the left: Fl. (Flute), Ob. (Oboe), Fag. (Bassoon), Requ. (Recorder), Cl. 1º y 2º (Clarinet 1 and 2), Cl. 3º (Clarinet 3), Cl. B. (Bass Clarinet), Sx. S. (Saxophone Soprano), Sx. A. (Saxophone Alto), Sx. T. (Saxophone Tenor), Sx. B. (Saxophone Baritone), Tpt. en Sib (Trumpet in B-flat), Flisc. (Flugelhorn), Tpa. en F (Trumpet in F), Tbn. (Trombone), Bomd. (Bombardone), Tuba, Vc. (Violoncello), Timp. (Timpani), Xilóf y pta. (Xylophone and Triangle), and Cñ.-Cj.-Bm. (Cymbal, Conga, and Bongo). The score begins at measure 91. The Flute, Bassoon, Recorder, Clarinet 1 and 2, Saxophone Soprano, Saxophone Alto, Saxophone Tenor, Saxophone Baritone, Trumpet in B-flat, Flugelhorn, Bombardone, and Tuba parts feature a melodic line with eighth-note patterns and triplets. The Clarinet 3 part has a rhythmic pattern of eighth notes. The Bass Clarinet part has a rhythmic pattern of eighth notes. The Saxophone Baritone part has a rhythmic pattern of eighth notes. The Trumpet in F part has a rhythmic pattern of eighth notes. The Trombone part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Timpani part has a rhythmic pattern of eighth notes. The Xylophone and Triangle part has a rhythmic pattern of eighth notes. The Cymbal, Conga, and Bongo part has a rhythmic pattern of eighth notes. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music is in a 4/4 time signature. The score is written in a standard musical notation style with a variety of note values, rests, and articulation marks.

This page of a musical score, numbered 17, contains 17 staves of music. The instruments are listed on the left side of each staff:

- Fl. (Flute)
- Ob. (Oboe)
- Fag. (Bassoon)
- Requ. (Recorder)
- Cl. prl. (Clarinet in A)
- Cl. 1° y 2° (Clarinet in Bb)
- Cl. 3° (Clarinet in Bb)
- Cl. B. (Clarinet in Bb)
- Sx. S. (Saxophone Soprano)
- Sx. A. (Saxophone Alto)
- Sx. T. (Saxophone Tenor)
- Sx. B. (Saxophone Baritone)
- Tpt. en Sib (Trumpet in Bb)
- Flisc. (Flugelhorn)
- Tpa en F (Trumpet in F)
- Tbn. (Trombone)
- Bomd. (Bombardone)
- Tuba
- Vc. (Violoncello)
- Timp. (Timpani)
- Xilóf y pta (Xylophone and Triangle)
- Ctñ-Cj-Bm (Cymbals, Congas, and Bells)

The score begins at measure 97. The key signature has three sharps (F#, C#, G#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' above the notes. The percussion parts include a steady pattern of eighth notes and rests.

Flautas

This page of a musical score, numbered 18, is titled "Flautas". It contains 14 staves of music for various instruments. The score begins at measure 103. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Ob. (Oboe):** Remains silent until measure 104, then plays a melodic line with slurs and a forte (*f*) dynamic.
- Fag. (Bassoon):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Requ. (Clarinet in C):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Cl. prl. (Clarinet in Bb):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Cl. 1° y 2° (Clarinet in Bb):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Cl. 3° (Clarinet in Bb):** Features a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.
- Cl. B. (Clarinet in Bb):** Features a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.
- Sx. S. (Saxophone Soprano):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Sx. A. (Saxophone Alto):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Sx. T. (Saxophone Tenor):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Sx. B. (Saxophone Baritone):** Features a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.
- Tpt. en Sib (Trumpet in Bb):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Flisc. (Flugelhorn):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Tpa en F (Trumpet in F):** Features a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.
- Tbn. (Trombone):** Features a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.
- Bomd. (Baritone Drum):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Tuba:** Features a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.
- Vc. (Violoncello):** Features a melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Timp. (Timpani):** Features a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.
- Xilóf y pta. (Xylophone and Maracas):** Features a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.
- Cñ-Cj-Bm. (Congas, Cajón, and Bateria):** Features a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.

109

Fl.

Ob.

Fag

Requ

Cl. prl

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T.

Sx. B.

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Ctñ-Cj-Bm

Fl.

Ob.

Fag.

Requ.

Cl. prl.

Cl. 1° y 2°

Cl. 3°

Cl. B.

Sx. S.

Sx. A.

Sx. T.

Sx. B.

Tpt. en Sib.

Flisc.

Tpa. en F.

Tbn.

Bomd.

Tuba.

Vc.

Timp.

Xilóf y pta.

Ctñ-Cj-Bm.

121

Fl.

Ob.

Fag

Requ *mf*

Cl. 1° y 2°

Cl. 3°

Cl. B *mf*

Sx. S. *mf*

Sx. A

Sx. T

Sx. B

Tpt. en Sib *mf*

Flisc *mf*

Tpa en F *mf*

Tbn. *mf*

Bomd *mf*

Tuba *f*

Vc. *f*

Timp. *seco*

Xilóf y pta *seco*

Cñ-Cj-Bm *mf*

3^a

133

Fl.

Ob.

Fag

Requ

Cl. prl

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Cñ-Cj-Bm

This page of a musical score, page 24, covers measures 139 through 144. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), and four Clarinets (Cl. 1° y 2°, Cl. 3°, Cl. B.). The string section consists of six parts: Violin I (Sx. S.), Violin II (Sx. A.), Viola (Sx. T.), Violoncello (Sx. B.), Double Bass (Tpt.enSib), and Double Bass (Flisc). The percussion section includes Timpani (Tpa en F), Trombone (Tbn.), Bombardone (Bomd.), Tuba, and a set of Xylophone and Percussion (Xilóf y pta). The keyboard section includes a grand piano (Cñ-Cj-Bm). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as accents and hairpins. The woodwinds and strings play melodic lines, while the percussion provides a steady rhythmic accompaniment.

Muy largo

Adagio $\text{♩} = 71$ 2ª Narración hasta el calderón.

145

Fl. *ff* *pp* Un grito desgarrador sale de lo mas profundo de su alma.

Ob. *ff* *pp*

Fag. *ff* *pp*

Requ. *ff* *pp*

Cl. prl. *ff* *pp*

Cl. 1º y 2º *ff* *pp*

Cl. 3º *ff* *pp*

Cl. B. *ff* *pp*

Sx. S. *ff* *pp*

Sx. A. *ff* *pp*

Sx. T. *ff* *pp*

Sx. B. *ff* *pp*

Tpt. en Sib. *ff* *pp*

Flisc. *ff* *pp*

Tpa en F. *ff* *pp*

Tbn. *ff* *pp*

Bomd. *ff* *pp*

Tuba. *ff* *pp*

Vc. *ff* *pp*

Timp. *ff* *pp*

Xilóf y pta. *ff*

Ctn-Cj-Bm. *ff*

151

Fl. Ha perdido a un hijo. Dolor, dolor y rabia. Y finalmente la resignación invade todo su ser. Solo

Ob. *mf*

Fag.

Requ.

Cl. prl.

Cl. 1° y 2°

Cl. 3°

Cl. B.

Sx. S.

Sx. A.

Sx. T.

Sx. B.

Tpt. en Sib.

Flisc.

Tpa. en F.

Tbn.

Bomd.

Tuba Solo *mf*

Vc. 151

Timp. 151

Xilóf y pta. 151

Ctñ-Cj-Bm

157

Fl.

Ob.

Fag

Requ

Cl prl

Cl. 1° y 2°

Cl. 3°

Cl.B

Sx. S.

Sx. A

Sx.T

Sx.B

Tpt.enSib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Ctñ-Cj-Bm

Solo 1^a

mf

mf

Fl. 163

Ob. tutti

Fag. f

Requ. f

Cl. prl. f

Cl. 1° y 2° 163 f

Cl. 3° 163 f

Cl. B. f

Sx. S. 163 f

Sx. A. f

Sx. T. f

Sx. B. f

Tpt. en Sib. f

Flisc. f

Tpa. en F. 163 f

Tbn. f

Bomd. f

Tuba. tutti f

Vc. 163 f

Timp. 163 f

Xilóf y pta. 163 f

Ctn-Cj-Bm

169

Fl.

Ob. Solo

Fag. *mf*

Requ. *mp*

Cl. Bb

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S. *mf*

Sx. A

Sx. T

Sx. B *mp*

Tpt. en Sib

Flisc.

Tpa en F *mf*

Tbn. *mp*

Bomd. *mp*

Tuba *mf*

Vc. *mp*

Timp. *mp*

Xilóf y pta *p*

Ctñ-Cj-Bm

175

Fl.

Ob.

Fag

Requ

Cl prl

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Cñ-Cj-Bm

mf

p

mp

p

p

p

mp

p

3ª Una noche tiene un "Sueño Feliz" Sueña estar hablando con su hijo. 31
 Un cuarteto de madera inicia el dialogo, le siguen las trompas, y a continuación, toda la banda. Finaliza el oboe recordando
 Andante ♩ = 92 que todo ha sido eso, un sueño.

181

Fl.

Ob. Parada y 3ª Narración. Solo *mf* Solo *mf*

Fag. *pp* *mf*

Requ.

Cl. prl. Solo *mf*

Cl. 1º y 2º

Cl. 3º

Cl. B. Solo

Sx. S. *pp* *f*

Sx. A. a defecto de Fagot *mf*

Sx. T.

Sx. B. *pp*

Tpt. en Sib.

Flisc.

Tpa. en F. *pp*

Tbn. *pp*

Bomd. *pp*

Tuba. a defecto de C. Bajo *mf*

Vc. *pp*

Timp.

Xilóf y pta.

Ctn-Cj-Bm.

187

Fl.

Ob.

Fag

Requ

Cl. B

Cl. 1° y 2°

Cl. 3°

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

187

Timp.

187

Xilóf y pta

Cñ-Cj-Bm

193

Fl.

Ob.

Fag.

Requ

Cl. prl

Cl. 1° y 2°

Cl. 3°

Cl. B.

Sx. S.

Sx. A.

Sx. T.

Sx. B.

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Cñ-Cj-Bm

199

Fl.

Ob.

Fag

Requ

Cl prl

Cl. 1° y 2°

Cl. 3°

Cl.B

Sx. S.

Sx. A

Sx.T

Sx.B

Tpt.enSib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

199

Timp.

Xilóf y pta

Cñ-Cj-Bm

Coro Celestial

Solo

mf

mf

mf

205

Fl.

Ob.

Fag

Requ

Cl. prl

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Ctñ-Cj-Bm

Fl. *mf*

Ob. *mf*

Fag *mf*

Requ *mf*

Cl. 1° y 2° *mf*

Cl. 3° *mf*

Cl. B *mf*

Sx. S. *mf*

Sx. A *mf*

Sx. T. *mf*

Sx. B *mf*

Tpt. en Sib

Flisc *mf*

Tpa en F *mf*

Tbn.

Bomd *mf*

Tuba *mf* tutti

Vc. *mf*

Timp. *mf*

Xilóf y pta

Ctñ-Cj-Bm

217

Fl.

Ob.

Fag

Requ

Cl. B

Cl. 1° y 2°

Cl. 3°

Sx. S.

Sx. A

Sx. T.

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

217

Timp.

217

Xilóf y pta

Cñ-Cj-Bm

This page of a musical score contains measures 223 through 230. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Clarinet in A (Cl. 1° y 2°), Clarinet in Bb (Cl. 3°), Clarinet in Bb (Cl. B), Saxophone Soprano (Sx. S.), Saxophone Alto (Sx. A), Saxophone Tenor (Sx. T.), Saxophone Bass (Sx. B), Trumpet in Bb (Tpt. en Sib), Flute (Flisc), Trompa in F (Tpa en F), Trombone (Tbn.), Bass Drum (Bomd), Tuba, Violoncello (Vc.), Timpani (Timp.), Xylophone and Percussion (Xilóf y pta), and Cymbals, Congas, and Bells (Cñ-Cj-Bm). The score is in 4/4 time with a tempo of Adagio (♩ = 70). The key signature has two flats (Bb and Eb). The woodwinds and strings play a melodic line starting in measure 223, marked with a '223' above the staff. The Oboe and Tuba have 'Solo' markings in measure 230. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score ends with a fermata in measure 230.

Ella participará en todo. Pero su corazón y su mente estarán siempre compartidos con el hijo que se fue.

Aunque, apesar de todo, para ella y su entorno la vida sigue. *Primo tempo* ♩ = 121

The musical score is arranged in a standard orchestral layout. It begins at measure 229 and spans 10 measures. The key signature is Bb major (two flats). The time signature is 3/4. The score includes the following parts and markings:

- Fl.**: Rest throughout.
- Ob.**: Melodic line starting at measure 229. Includes markings *rit.* and *mp*. A section starting at measure 233 is labeled "Parada y 4ª Narración".
- Fag.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Requ.**: Rest throughout.
- Cl. prl.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Cl. 1º y 2º**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Cl. 3º**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Cl. B.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Sx. S.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Sx. A.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Sx. T.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Sx. B.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Tpt. en Sib.**: Rest throughout.
- Flisc.**: Rest throughout.
- Tpa en F.**: Rest throughout.
- Tbn.**: Rest throughout.
- Bomd.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mp*.
- Tuba.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *tutti mp*.
- Vc.**: Rest until measure 233, then a melodic line starting at measure 234 with marking *mf*.
- Timp.**: Rest throughout.
- Xilóf y pta.**: Rest throughout.
- Cñ-Cj-Bm.**: Rest throughout.

235

Fl.

Ob.

Fag

Requ

Cl. B

Cl. 1° y 2°

Cl. 3°

Sx. S.

Sx. A

Sx. T.

Sx. B.

Tpt.enSib

Flisc

Tpa en F

2 trompas

mf

Tbn.

Bomd

Tuba

Vc.

35

Timp.

mp

Xilóf y pta

Ctñ-Cj-Bm

241

Fl.

Ob.

Fag

Requ

Cl. B

Cl. 1° y 2°

Cl. 3°

Sx. S.

Sx. A

Sx. T.

Sx. B.

Tpt. en F

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Cñ-Cj-Bm

Detailed description of the musical score: This page contains measures 241 through 246 of a symphonic work. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag), Clarinet in Bb (Cl. B), Clarinet in C (1st and 2nd, Cl. 1° y 2°), and Clarinet in C (3rd, Cl. 3°). The saxophone section consists of Soprano (Sx. S.), Alto (Sx. A), Tenor (Sx. T.), and Baritone (Sx. B.) saxophones. The brass section includes Trumpet in F (Tpt. en F), Trombone (Tbn.), Tuba, and Euphonium (Ept.enSib). The percussion section features Snare Drum (Bomd), Tuba, Cymbals (Cñ-Cj-Bm), and Timpani (Timp.). The strings (Xilóf y pta) and Percussion (Cñ-Cj-Bm) are also present. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The page number '41' is printed in the top right corner.

Solo

This page of a musical score, numbered 42, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag), Clarinet in B-flat (Cl. B), Clarinet in C (Cl. 3°), Clarinet in E-flat (Cl. 1° y 2°), Clarinet in F (Cl. prl), Saxophone Soprano (Sx. S.), Saxophone Alto (Sx. A.), Saxophone Tenor (Sx. T.), and Saxophone Bass (Sx. B.). The brass section includes Trumpet in E-flat (Tpt. en Sib), Flugelhorn (Flisc), Trompa in F (Tpa en F), Trombone (Tbn.), and Tuba. The string section includes Violoncello (Vc.) and Timpani (Timp.). Percussion includes Xilófono y pta (Xyló y pta) and Cũ-Cj-Bm. The score features a 'Solo' section starting at measure 247. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The woodwinds and strings play complex rhythmic patterns, often in triplets, with some woodwinds performing melodic lines. The percussion provides a steady rhythmic accompaniment.

253

Fl.

Ob.

Fag

Requ

Cl. Bb

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Ctñ-Cj-Bm

259 *Solo*
3

Fl.

Ob. *mf Solo*

Fag *f*

Requ *mp*

Cl. prl

Cl. 1° y 2° 259

Cl. 3° 259 *mp*

Cl.B *mp*

Sx. S. 259

Sx. A

Sx. T

Sx. B *mp Solo con sordina*

Tpt.enSib *mf*

Flisc

Tpa en F 259

Tbn.

Bomd

Tuba

Vc. 259 *mf*

Timp. 259 *mf*

Xilóf y pta

Cñ-Cj-Bm *mf*
castañuelas
caja
bombo

3 3 3 3 3 3 3 3

Fl. ²⁷¹ *mf* tutti

Ob. *mf*

Fag. *mf*

Requ.

Cl. prl. *mf*

Cl. 1° y 2° ²⁷¹ *mf*

Cl. 3° ²⁷¹

Cl. B. *mf*

Sx. S. ²⁷¹ *mf*

Sx. A. *mf*

Sx. T. *mf*

Sx. B. *mf*

Tpt. en Sib. *mf*

Flisc. Solo

Tpa. en F. *f*
mf

Tbn. *mf*

Bomd.

Tuba *mf*

Vc. ²⁷¹ *mf*

Timp. ²⁷¹ *mf*

Xilóf y pta. ²⁷¹ Xilófono *mf*

Cñ-Cj-Bm *mf*

Solo

277

Fl. *mf* Solo

Ob. *mf* Solo

Fag

Requ *mp*

Cl. prl *p*

Cl. 1° y 2° *p*

Cl. 3° *p*

Cl. B *p*

Sx. S. *p*

Sx. A *p*

Sx. T *mp*

Sx. B *mp*

Tpt. en Sib

Flisc

Tpa en F *p*

Tbn.

Bomd

Tuba *mp*

Vc. *p*

Timp. *p* seco

Xilóf y pta

Cñ-Cj-Bm

This page of a musical score, numbered 48, contains 20 staves for various instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 283-286, featuring a melodic line with slurs and accents.
- Ob.** (Oboe): Measures 283-286, featuring a melodic line with slurs and accents.
- Fag.** (Bassoon): Measures 283-286, featuring a melodic line with slurs and accents.
- Requ.** (Recorder): Measures 283-286, featuring a melodic line with triplets and slurs.
- Cl. prl.** (Clarinet in A): Measures 283-286, featuring a melodic line with triplets and slurs.
- Cl. 1° y 2°.** (Clarinet in B-flat): Measures 283-286, featuring a melodic line with triplets and slurs.
- Cl. 3°.** (Clarinet in E-flat): Measures 283-286, featuring a melodic line with triplets and slurs.
- Cl. B.** (Clarinet in B): Measures 283-286, featuring a melodic line with triplets and slurs.
- Sx. S.** (Soprano Saxophone): Measures 283-286, featuring a melodic line with triplets and slurs.
- Sx. A.** (Alto Saxophone): Measures 283-286, featuring a melodic line with triplets and slurs.
- Sx. T.** (Tenor Saxophone): Measures 283-286, featuring a melodic line with triplets and slurs.
- Sx. B.** (Baritone Saxophone): Measures 283-286, featuring a melodic line with triplets and slurs.
- Tpt. en Sib.** (Trumpet in B-flat): Measures 283-286, featuring a melodic line with triplets and slurs.
- Flisc.** (Flugelhorn): Measures 283-286, featuring a melodic line with triplets and slurs.
- Tpa en F.** (Trumpet in F): Measures 283-286, featuring a melodic line with triplets and slurs.
- Tbn.** (Trombone): Measures 283-286, featuring a melodic line with triplets and slurs.
- Bomd.** (Bombardone): Measures 283-286, featuring a melodic line with triplets and slurs.
- Tuba.** (Tuba): Measures 283-286, featuring a melodic line with triplets and slurs.
- Vc.** (Violoncello): Measures 283-286, featuring a melodic line with triplets and slurs.
- Timp.** (Timpani): Measures 283-286, featuring a melodic line with triplets and slurs.
- Xilóf y pta.** (Xylophone and Triangle): Measures 283-286, featuring a melodic line with triplets and slurs.
- Ctñ-Cj-Bm.** (Cymbal, Conga, and Bongo): Measures 283-286, featuring a melodic line with triplets and slurs.

The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano). The page number 48 is prominently displayed at the top left.

This musical score page, numbered 49, covers measures 289 to 301. It features a comprehensive orchestral arrangement with the following instruments:

- Flutes (Fl.):** Part 1 is mostly silent, while Part 2 plays a melodic line starting at measure 290.
- Oboe (Ob.):** Similar to the flutes, Part 1 is silent and Part 2 plays a melodic line.
- Bassoon (Fag):** Plays a rhythmic, eighth-note pattern throughout.
- Clarinet in B-flat (Cl. B):** Plays a rhythmic pattern similar to the bassoon.
- Clarinets (Cl. 1° y 2°, Cl. 3°):** Both parts play rhythmic patterns.
- Saxophones (Sx. S., Sx. A., Sx. T., Sx. B.):** All parts play rhythmic patterns, with dynamics ranging from *p* to *mp*.
- Trumpet in B-flat (Tpt. en Sib):** Silent throughout.
- Flugelhorn (Flisc):** Plays a melodic line starting at measure 290, marked "Solo".
- Trumpets (Tpa en F):** Play rhythmic patterns.
- Trombone (Tbn.):** Silent throughout.
- Bombardone (Bomd):** Plays a rhythmic pattern.
- Tuba (Tuba):** Plays a rhythmic pattern.
- Violoncello (Vc.):** Plays a rhythmic pattern.
- Timpani (Timp.):** Plays a rhythmic pattern with *p* and *mp* dynamics.
- Xylophone and Maracas (Xilóf y pta):** Silent throughout.
- Drum Set (Cñ-Cj-Bm):** Silent throughout.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*p*, *mp*) to guide the performance. The page number 289 is indicated at the beginning of each staff.

La vida sigue.
Vivace $\text{♩} = 134$

295

Fl.

Ob.

Fag

Requ

Cl. prl

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Ctñ-Cj-Bm

accél.

mf

f

castañuelas
caja
bombo

Fl.

Ob.

Fag

Requ

Cl. prl

Cl. 1° y 2°

Cl. 3°

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp.

Xilóf y pta

Cñ-Cj-Bm

Fl.

Ob.

Fag.

Requ.

Cl. prl.

Cl. 1° y 2°

Cl. 3°

Cl. B.

Sx. S.

Sx. A.

Sx. T.

Sx. B.

Tpt. en Sib.

Flisc.

Tpa. en F.

Tbn.

Bomd.

Tuba.

Vc.

Timp.

Xilóf y pta.

Ctñ-Cj-Bm.

This page of a musical score, numbered 53, contains 18 staves of music. The instruments are listed on the left side of each staff:

- Fl. (Flute)
- Ob. (Oboe)
- Fag. (Bassoon)
- Requ. (Recorder)
- Cl. prl. (Clarinete principal)
- Cl. 1º y 2º (Clarinete 1º y 2º)
- Cl. 3º (Clarinete 3º)
- Cl. B. (Clarinete bajo)
- Sx. S. (Saxofón soprano)
- Sx. A. (Saxofón alto)
- Sx. T. (Saxofón tenor)
- Sx. B. (Saxofón bajo)
- Tpt. en Sib. (Trompeta en Sib)
- Flisc. (Fliscorn)
- Tpa. en F. (Trompa en F)
- Tbn. (Trombon)
- Bomd. (Bombardón)
- Tuba (Tuba)
- Vc. (Vibrafón)
- Timp. (Tímpano)
- Xilóf y pta. (Xilofón y platillo)
- Ctñ-Cj-Bm. (Cajón, Conga, Bateria)

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music is marked with a forte dynamic (*f*) and includes various musical notations such as slurs, accents, and triplets. The page number 53 is located in the top right corner.

319

Fl.

Ob.

Fag

Requ

Cl. 1º y 2º

Cl. 3º

Cl. B

Sx. S.

Sx. A

Sx. T

Sx. B

Tpt. en Sib

Flisc

Tpa en F

Tbn.

Bomd

Tuba

Vc.

Timp. *seco*

Xilóf y pta

Cñ-Cj-Bm

Flauta 1^a

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro 8

14 *mp* **Soli**

21 *mf*

27 **Soli**

33 *mf*

38 *mf* las corcheas siempre sueltas

43 *mf*

48 *p* **cediendo poco menos**

53 *p*

58

63 **10** *mf* **Soli** a tempo

77

82 **Vivace 3**

89 **Solo flautín** *p*

94 *f*

99

Flauta

104

108

112

116

120

132

136

140

144

148

169

173

208

215

219

224

f

9

f

Adagio

ff

pp

7

12

11

Andante

16

7

4

mf

Adagio

5

p

rit.

Primo tempo

233 8 *mp*

245 2 *Soli* *mf*

253 *mf*

260 solo 1^a *mf*

267 3 *mf*

274 *mf*

279 *Soli* *mf*

284

289 *p* *Vivace*

294 *accel.* *mf*

298 3 *mf*

302 3

306 3

310 3 *f*

315 3

320 3

Flauta 2ª Flautín HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música Felipe Moral

Felipe Moral

Allegro 8 Flauta

13 *mp* 5

22 *p* 3 3 3 3 3 3 3 3

27 6

37 *mf* las corcheas siempre sueltas *mf*

42

47 *p* cediendo Poco menos

52

57 3 3 3 3 3 3 3

62 11 a tempo *p* 3 3 3 3 3 3 3 3

77 3 3 3 3 3 3 3 3

82 *p* Vivace 3 3

89 Solo Flautín

94 3

99 3

104 Flauta 3 3

109

114

119

132

137

142

147 **Adagio** 19 *ff*

170 *pp* *f* 11 **Andante** 23

207 4 *mf*

215

220

225 **Adagio** 5

233 **Primo tempo** 8

244 5 3 3 3

252 3 3 3 3 3 3 3 3 3 3 3

256 3 3 3 3 3

p

Solo 1^a

mf tutti mf p acc. mf

260 3

264 mf tutti mf

268

272

276 mf

280

284 p 3 3 3 3 3 3 3 3 3 3 3 3

288 3 3 3 3 3 3 3 3 3 3 3 3

292 3 3 3 3 3 3 3 3 3 3 3 3

296 > Vivace mf acc. 3 3

300 3 3 3 3 3 3 3 3 3 3 3 3

304 3

308 3

312 3

316 3

320 3

Oboe 1°

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro 15

Soli

The musical score is written for Oboe 1st in a 3/4 time signature with a key signature of two flats (Bb and Eb). It consists of 15 measures per system, with measure numbers 22, 42, 47, 52, 57, 62, 76, 81, 86, 109, 114, 119, 132, 137, and 142 marked at the beginning of their respective systems. The score includes various dynamics such as *mf*, *p*, *f*, *mp*, and *ff*. Performance instructions include *Soli*, *cediendo Poco menos*, and *a tempo*. There are several trills and triplets throughout the piece. The score concludes with a *ff* dynamic and a fermata over a whole note chord.

147 **Adagio** *pp* **Solo** *mf* 7

157

161

165 *f*

169

173 **Solo** *mf*

177 *mp*

181 *p* *pp* **Andante Soli** *mf*

185

190

195

200 7 4 *mf*

214

219

224 **Adagio Solo** *p* *mp*

229 *rit.* *pp* **Primo tempo 15**

248 *Soli*

255 *mf*

262 *mf*

269 *mf*

274 *mf*

279 *Solo*

284 *mf*

290 *mp*

294 *Vivace*

298 *mf*

302 *3*

306 *3*

310 *3*

314 *3*

318 *3*

322 *3*

accel.

f

Oboe 2° HOMENAJE A LA MADRE Felipe Moral

Poema Sinfónico para Narrador y Banda de Música

Allegro 15 Solo 1°

20 *mf*

25 obligado

43 las corcheas siempre sueltas

48 *cediendo Poco menos p*

53

58

63 10 a tempo Solo 1° *mf*

77

82 Vivace 19

105 *tutti mp 3*

110 *f* 3

115 3

120 9

133 *f*

138 3

143 **Adagio**

148 **Solo 1°** *mf* *ff* *pp*

158

162

166 **obligado** *f*

171

176 *mf*

181 *mp* **Andante Solo 1°** *p* *pp* *mf*

186

191

196 *7*

207 *4* **tutti** *mf*

215

220

225 **Adagio Solo 1°** *p* *mf*

230 *tutti* *pp* **obligado** *15*

248 Solo 1°

254 *mf*

260

266 *mf* Solo 1°

272 *mf* obligado

276

280 11 3 *mp*

294 3 3 *accel.* 3 3 3 *Vivace* 3 *mf*

298

302 3

306 3

310

314 3 *f*

318

322

Fagot 1º

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro

6 *mp*

11 >

16

21

26

31 *mp*

36 *mf* las corcheas siempre sueltas

41 *cediendo* Poco menos 1 2 1 2

57 *mp*

65 *mp*

73 a tempo

78 *mp*

83 *mp* Vivace 2

89

94 *f* corcheas siempre sueltas 3

104

109

114

119

124 *mf*

129 *f*

134

139

144 *ff* *pp* Adagio

153 12 *f*

173 *mp*

182 *pp* *mf* Andante Soli

191

200 7 5 *mf*

219 Adagio 4

rit. *p*

232

Primo Tempo

232-237: Bass clef, 3/4 time signature, key signature of two flats. Measure 232 starts with a whole note chord. Dynamic markings: *pp* at 232, *mp* at 238. Rehearsal marks are present at 233, 234, and 235.

238-243: Bass clef, 3/4 time signature. Dynamic markings: *mp* at 238, *mf* at 262. Rehearsal marks are present at 239, 240, 241, and 242.

244-249: Bass clef, 3/4 time signature. Measure 244 has a first ending bracket. Measure 245 has a first ending bracket. Measure 246 has a second ending bracket. Dynamic markings: *mf* at 262. Rehearsal marks are present at 244, 245, and 246.

250-255: Bass clef, 3/4 time signature. Dynamic markings: *mf* at 262. Rehearsal marks are present at 250, 251, 252, 253, 254, and 255.

256-261: Bass clef, 3/4 time signature. Dynamic markings: *mf* at 262. Rehearsal marks are present at 256, 257, 258, 259, and 260.

262-267: Bass clef, 3/4 time signature. Dynamic markings: *mp* at 262, *mf* at 267. Rehearsal marks are present at 262, 263, 264, 265, and 266.

267-272: Bass clef, 3/4 time signature. Dynamic markings: *mf* at 267. Rehearsal marks are present at 267, 268, 269, 270, and 271.

272-277: Bass clef, 3/4 time signature. Measure 272 has a first ending bracket. Measure 273 has a first ending bracket. Measure 274 has a first ending bracket. Measure 275 has a first ending bracket. Measure 276 has a first ending bracket. Measure 277 has a first ending bracket. Dynamic markings: *mf* at 267. Rehearsal marks are present at 272, 273, 274, 275, 276, and 277.

277-283: Bass clef, 3/4 time signature. Measure 277 has a first ending bracket. Measure 278 has a first ending bracket. Measure 279 has a first ending bracket. Measure 280 has a first ending bracket. Measure 281 has a first ending bracket. Measure 282 has a first ending bracket. Measure 283 has a first ending bracket. Dynamic markings: *mp* at 284. Rehearsal marks are present at 277, 278, 279, 280, 281, 282, and 283.

284-289: Bass clef, 3/4 time signature. Dynamic markings: *mp* at 284. Rehearsal marks are present at 284, 285, 286, 287, 288, and 289.

289-294: Bass clef, 3/4 time signature. Dynamic markings: *mp* at 284. Rehearsal marks are present at 289, 290, 291, 292, 293, and 294.

294-299: Bass clef, 3/4 time signature. Dynamic markings: *mf* at 299. Rehearsal marks are present at 294, 295, 296, 297, 298, and 299.

299-304: Bass clef, 3/4 time signature. Dynamic markings: *mf* at 299. Rehearsal marks are present at 299, 300, 301, 302, 303, and 304.

304-309: Bass clef, 3/4 time signature. Dynamic markings: *mf* at 299. Rehearsal marks are present at 304, 305, 306, 307, 308, and 309.

309-314: Bass clef, 3/4 time signature. Dynamic markings: *mf* at 299. Rehearsal marks are present at 309, 310, 311, 312, 313, and 314.

314-319: Bass clef, 3/4 time signature. Dynamic markings: *f* at 314. Rehearsal marks are present at 314, 315, 316, 317, 318, and 319.

319-324: Bass clef, 3/4 time signature. Dynamic markings: *f* at 314. Rehearsal marks are present at 319, 320, 321, 322, 323, and 324.

324-329: Bass clef, 3/4 time signature. Dynamic markings: *f* at 314. Rehearsal marks are present at 324, 325, 326, 327, 328, and 329.

329-334: Bass clef, 3/4 time signature. Dynamic markings: *f* at 314. Rehearsal marks are present at 329, 330, 331, 332, 333, and 334.

Fagot 2º

HOMENAJE A LA MADRE

Felipe Moral

Allegro

Poema Sinfónico para Narrador y Banda de Música

6 *mp*

11 >

16

21

26

31 *mp*

36 *mf* corcheas siempre sueltas

41 *Poco menos* 9cediendo 1 2 1 2

58 *mp*

67 1 2 *mp* 2

74 a tempo

79 *mp*

84 > *Vivace* 2

90 *mp* *f*

95 3

100

105 3

110 *f*

115

120 3

125 *mf*

130 *f*

135

140

145 *ff* *pp* Adagio

154 12

174 *f* *mp*

183 *pp* *mf* 1° Solo Andante

192 7

207 5 tutti

220 *mf* Adagio 4

rit. *p*

232

Primo Tempo

232 *pp* *mp*

Musical staff 232-237: Bass clef, 3/4 time signature. Starts with a half note G2, followed by a series of eighth notes. Dynamic markings *pp* and *mp* are present. Rehearsal marks are shown as double slashes.

238 *mp*

Musical staff 238-243: Continuation of the eighth-note pattern. Dynamic marking *mp* is present. Rehearsal marks are shown as double slashes.

244 *mp* *mf*

Musical staff 244-249: Continuation of the eighth-note pattern. Dynamic markings *mp* and *mf* are present. Rehearsal marks are shown as double slashes.

250 *mf*

Musical staff 250-255: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

256 *mf*

Musical staff 256-261: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

262 *mp* *mf*

Musical staff 262-267: Continuation of the eighth-note pattern. Dynamic markings *mp* and *mf* are present. Rehearsal marks are shown as double slashes.

268 *mf*

Musical staff 268-273: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

274 *mf*

Musical staff 274-279: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

280 *mp*

Musical staff 280-285: Continuation of the eighth-note pattern. Dynamic marking *mp* is present. Rehearsal marks are shown as double slashes.

286 *mp*

Musical staff 286-291: Continuation of the eighth-note pattern. Dynamic marking *mp* is present. Rehearsal marks are shown as double slashes.

292 *mp*

Musical staff 292-297: Continuation of the eighth-note pattern. Dynamic marking *mp* is present. Rehearsal marks are shown as double slashes.

298 *mp* *mf*

Musical staff 298-303: Continuation of the eighth-note pattern. Dynamic markings *mp* and *mf* are present. Rehearsal marks are shown as double slashes.

304 *mf*

Musical staff 304-309: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

310 *mf*

Musical staff 310-315: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

316 *mf*

Musical staff 316-321: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

322 *mf*

Musical staff 322-327: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

328 *mf*

Musical staff 328-333: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

334 *mf*

Musical staff 334-339: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

340 *mf*

Musical staff 340-345: Continuation of the eighth-note pattern. Dynamic marking *mf* is present. Rehearsal marks are shown as double slashes.

Vivace

accel.

mf

Requinto

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro 8

p

13

p

22

27

14

mf las corcheas siempre suelta

45

p

Poco menos

50

55

60

11 a tempo

75

p

80

p

85

Vivace 19

108

113

118

9

131

136

141

146

169

184

214

218

222

226

241

245

253

257

p

274 *mf*

278

282

286 *p*

290

294 *accel.* **Vivace**

298

302

306

310

314 *f*

318

322

Clarinete pr1 HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música.

Felipe Moral

Allegro
mp

5

9

13

17

21

25

34

38 *mf* las corcheas siempre sueltas

42

46 *mf* cediendo

50 **Poco menos**
p

54

58

62 **11** **a tempo**
p

76 *p*

80

84

Vivace $\frac{3}{8}$

p *f*

90

94

98

102

106

110

114

118

122

134

138

142

146

Adagio $\frac{7}{8}$ $\frac{12}{8}$

ff *pp* *f*

168

$\frac{11}{4}$

184 *Andante*

188 *mf*

192

196

200 7 4

213

217

221

225 4

232 *Primo tempo*

236 *p mp*

240

244 1 2

248 3 3

252 *p* 3 3 3 3 3 3 3 3 3 3 3

256 6

266 *mf*

269

273 *mf*

277

281 *p*

285

289

293 *accel.*

297 **Vivace**

301 *mf*

305

309

313

317 *f*

321

Detailed description: This page of a musical score contains ten staves of music, numbered 266 to 321. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat major or D minor). The piece begins at measure 266 with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes, often beamed together in groups. At measure 273, the dynamic remains *mf*. At measure 281, the dynamic changes to piano (*p*). The music features several triplet markings (indicated by a '3' above the notes) and slurs. At measure 293, there is an acceleration marking (*accel.*). At measure 297, the tempo changes to **Vivace**. The dynamic returns to *mf* at measure 301. At measure 317, the dynamic increases to forte (*f*). The piece concludes at measure 321 with a final triplet of notes.

Clarinete 1º en sib HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música.

Felipe Moral

Allegro

mp

6

11

17

22

28

39 *mf* las corcheas siempre sueltas

8 cediendo Poco menos

52 *p*

59 12 a tempo

76 *p*

81 *p* Vivace

89 *p*

94 *f*

99

104 *f*

109
114
119
132
137
142
147 **Adagio** 7 12
173 *pp* 11 **Andante** 16 *f* 7
216
225 **Adagio** 4
233 **Primo tempo**
239 *mp*
245 1 2
250 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
255 6

Detailed description of the musical score: The score consists of ten staves of music in treble clef. The key signature is two sharps (F# and C#). The time signature is common time (C). The piece begins at measure 109 with a series of eighth-note patterns. Measures 114, 119, 132, 137, 142, 147, 173, 216, and 225 continue with similar rhythmic patterns, often featuring triplets. At measure 147, the tempo changes to 'Adagio' and the dynamics to 'pp'. At measure 173, the tempo changes to 'Andante' and the dynamics to 'mf'. At measure 225, the tempo returns to 'Adagio'. At measure 233, the tempo changes to 'Primo tempo'. The score concludes at measure 255 with a final triplet pattern.

266

270

274 8

285 *p*

289

293 *p* *accel.*

297 **Vivace**

301 *mf*

305

309

313 *f*

317

321

The musical score consists of ten staves of music. The first staff (266) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with slurs and accents. The second staff (270) continues this line. The third staff (274) introduces a rest of 8 measures followed by a triplet of eighth notes, with a dynamic marking of *p*. The fourth staff (285) continues with triplets and slurs. The fifth staff (289) features a triplet of eighth notes. The sixth staff (293) includes a dynamic marking of *p* and an *accel.* marking. The seventh staff (297) is marked **Vivace** and *mf*. The eighth staff (301) continues with a dynamic marking of *mf*. The ninth staff (305) continues the melodic line. The tenth staff (309) continues with a dynamic marking of *f*. The eleventh staff (313) continues with a dynamic marking of *f*. The twelfth staff (317) continues with a dynamic marking of *f*. The thirteenth staff (321) concludes with a dynamic marking of *f* and a final cadence.

Clarinete 2º en sib HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música.

Felipe Moral

Allegro

mp

6

11

17

22

p

28

6

mf las corcheas siempre sueltas

8 cediendo Poco menos

p

52

59

12 a tempo

p

76

81

p

Vivace 3

89

f

94

99

104

f

109 ³

114 ³

119 ⁹

132

137 ³

142 ff

147 Adagio ⁷ ¹² ff

173 pp ¹¹ ¹⁶ f ⁷ Andante ⁴ mf

216

225 Adagio ⁴

233 Primo tempo p

239 mp

245 ¹ ²

250 ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³

255 ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ⁶

266

270

274 8

285 *p*

289

293 *p*

297 *Vivace* *mf* *accel.*

301

305

309 3

313

317 3 *f*

321

Clarinete 3° en sib HOMENAJE A LA MADRE

Felipe Moral

Allegro

Poema Sinfónico para Narrador y Banda de Música.

6 *mp*

11

16

21 *p*

26

31 *mp*

36 *mf* las corcheas siempre sueltas

41 8 cediendo Poco menos

53 *p*

58 12

74 a tempo

79 *p*

84 *Vivace*

89 *f*

1

1

1

94 2 3 1 2

99 3 4 5 6 7

104 1 2 3 4

109 5 6 7 1

114 2

119 1

124 2 3 4 5 6 7 *mf*

130 1 2 3

136 1 2

142 *ff* *pp* Adagio 8

148 7 12

171 *f* 11 Andante 16 7

208 4 *mf*

217

223 Adagio 4

232 **Primo tempo**

238 *pp* *mp*

244

249

254 *p*

259

264 *mp* *mf*

270 8

283 1 2 *p* 1

289 2 1 2

295 **Vivace** 1 2 3

301 *accel.* 4 5 6 *mf* 1 2

307

313

319 *f*

Clarinete Bajo HOMENAJE A LA MADRE

Felipe Moral

Allegro

Poema Sinfónico para Narrador y Banda de Música

6 *mp*

11

16

21 *p*

26

31 *mp*

38 *mf*

45 *mf*

52 *mp* *cediendo Poco menos*

59

66 *mp*

73 *a tempo*

78 *p*

83 *p*

88 *mp* *Vivace* *f*

1

1

95

102

109

116

123

131

139

146

153

171

178

185

192

199

216

223

1 2 3

4 5 1 2 3 4

5 6

1 2 3 4

1 2 1 2 3 4

1 2

f

Adagio

ff *pp* 12

f

mf *mp* Andante

Solo *pp*

mf

p *mf*

Adagio 4

rit. *p*

232 **Primo tempo**

238 *pp* *mp*

244

250

255

260

267 *mp* *mf*

274

281 *mf*

286 *p*

291 *p*

296 *p* **Vivace** *mf* *accel.*

301

307

313 *f*

319

Sax. Soprano

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música. **Felipe Moral**

Allegro
mp

6

11

20

25

43

48

53

58

63

77

82

89

94

99

104

5

14

mf

las corcheas siempre sueltas

cediendo poco menos

p

11

a tempo

p

Vivace $\frac{3}{8}$

f

109

114

119

132

137

142 *Adagio* 19

167 *ff* *pp*

172 *f* 11 *Andante* 23 4

212 *mf*

217

222

227 *Adagio* 5 *Primo tempo*

236 *mp*

241 5

251

256 *p* 14

274 *mf*

278

282

286

290

294 *mf* *Vivace*

298 *accel.* *mf*

302

306

310

314 *f*

318

322

Detailed description: This page of a musical score contains ten staves of music, numbered 274 to 322. The music is written in a single melodic line on a treble clef staff. The key signature starts with one flat (B-flat) and changes to two sharps (D major) at measure 294. The tempo is marked 'Vivace' at measure 294. Dynamics include 'mf' (mezzo-forte) at the beginning and end, and 'f' (forte) at measure 314. Performance instructions include 'accel.' (accelerando) at measure 298. The music features numerous triplet markings (indicated by a '3' above the notes) and various articulations such as slurs and accents. The piece concludes with a double bar line at measure 322.

Sax. Alto 1º HOMENAJE A LA MADRE

Felipe Moral

Allegro

Poema Sinfónico para Narrador y Banda de Música

The musical score is written for Saxophone Alto in 3/4 time. It begins with a key signature of one sharp (F#) and a dynamic marking of *p*. The tempo is marked **Allegro**. The score consists of 11 staves of music, with measure numbers 6, 11, 16, 21, 26, 36, 41, 46, 51, 56, 61, 66, 71, 76, and 81 indicated at the start of their respective staves. The lyrics are: "las corcheas siempre sueltas" (starting at measure 36) and "cediendo poco menos" (starting at measure 46). The score includes various musical notations such as slurs, ties, accents, and dynamic markings including *p*, *mf*, and *a tempo*. There are also several triplet markings throughout the piece. The piece concludes with a key signature change to two sharps (F# and C#) and a final dynamic marking of *p*.

86 **Vivace** 3

93 *f* 3

98 3

103 3

108 3 *f*

115 *f*

122 9 3

137 *f*

144 *ff* *pp* **Adagio** 7 12

167

173 *f* 11 **Andante Solo a defecto de Fagot** *mf*

189

195 7

207 4 **obligado** *mf*

216

222 **Adagio** 5 *rit.* *p*

Primo tempo

233

238 *mp*

243

248

253

258 6

268 *mf*

273

279 *mf*

284 *p*

288 *p*

292

296 *Vivace* *mf* *accel*

300

308 *mf*

316

Sax. Alto 2º HOMENAJE A LA MADRE

Felipe Moral

Allegro

Poema Sinfónico para Narrador y Banda de Música

6 *mp*

11

16 *p*

21

26

36 *mf* las corcheas siempre sueltas

41

46 *mf* cediendo poco menos

51 *p*

56

61 *p*

66

71 a tempo *p*

76

81 *p*

Detailed description: This is a musical score for the second alto saxophone part of a piece titled 'Homenaje a la Madre' by Felipe Moral. The score is written in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It begins with a tempo marking of 'Allegro' and a dynamic of 'mp'. The piece features various musical techniques including slurs, accents, and numerous triplet patterns. There are several repeat signs throughout the score. The lyrics are in Spanish and appear in the lower staves, starting at measure 36: 'las corcheas siempre sueltas', 'cediendo poco menos'. The score concludes with a key signature change to two sharps (F# and C#) at the end of measure 81.

86 **Vivace** $\frac{3}{4}$

93 *f*

98 3

103 3

108 3 *f* 3

114 *f* > > > > > > > > >

121 9

136 *f* > > > > > > > >

143 *ff* *pp* **Adagio** 19

168 11 $\frac{3}{4}$

184 **Andante** Solo 1° a defecto de Fagot $\frac{3}{4}$

190 *mf*

196 7 $\frac{3}{4}$

208 4 **obligado** *mf*

217

223 **Adagio** 5 $\frac{3}{4}$

rit. *p*

Primo tempo

233 *mp*

238

243

248

253 *f*

258 *mf*

268

273

279 *mf*

285 *p*

289 *p*

293

297 **Vivace** *mf* *accel.*

301 *mf*

309

317 *f*

Sax. Tenor 1º HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro

7 *p*

13

19 *p*

25 *mf* las corcheas siempre sueltas

36

42 8 *mp* cediendo poco menos

55

61 24 **Vivace** 3 *f*

92 3

98 3

104 3 *f* 3

110 3

116

122

136

142

149

169

208

219

227

237

243

249

255

f

ff

pp

mf

p

mp

rit.

Adagio

Andante

Primo tempo

3

9

3

3

3

3

11

16

7

4

5

6

266 *mf*

270

274 8 *mp*

285 *p*

289 *p*

293 *accel.*

297 **Vivace** *mf*

301

305

309

313 *f*

317

321

Sax. Tenor 2º HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro

6 *mp*

11 >

16

21

26 6 *mf* las corcheas siempre sueltas

36

41 8 *mp* cediendo poco menos

56 24

86 **Vivace 3**

93 *f* 3

98 3

103 3

108 *f* 3

113 3

118 3 9

131

136

141

146 *ff* *pp* Adagio

152 12

169 11 Andante 16

200 7 4 *mf*

215

221

227 Adagio 5 Primo tempo *rit.*

236 *> p* *mp*

241

245

249

253 *p*

257 6

266 *mf*

270

274 8 *mp*

285

289

292 3 3 3 3 3 3 *p*

295 3 3 3 3 *accel.* *Vivace* *mf*

298 3 3 3 3

301

304 3

307

310 3

313 3

316 *f*

319 3 3

322 > > > > >

Sax. Barítono HOMENAJE A LA MADRE

Felipe Moral

Allegro

Poema Sinfónico para Narrador y Banda de Música

6 *mp*

11

16

21

26

31 *mp*

36 *mf*

41

46 *mf*

51 Poco menos 1 2 1 2 1

59 *mp* 2 *p*

67 1 2 1 2 *a tempo* *p*

75

80

85 *f* Vivace 1 2 *p*

90 1 2 3

97 1 2 3 4 5 6

104 1 2 1 2

111 *f*

117 *mf* 4

123 1 2 1 2 3

129 4 1 2

135 *f*

141 *ff*

147 **Adagio**

154 *pp* 2 9

170 *f*

176 *mp*

182 *p* **Andante** 23 5

215 *pp* *mf*

222 *rit.* *p* **Adagio** 4

232 *Primo tempo*

238 *pp* *mp*

244

250

256 *mp*

262 *mf*

269 *mf*

276 *mf*

283 *p*

288 *p*

293 *Vivace* *mf*

298 *accel.* 1 2

304

310

315 *f*

320

Trompeta 1ª en Sib

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro 27 Solo con sordina

mf

34 52

Vivace 3 sin sord

92 *f* las corcheas siempre suelta

97

102 15

121 *mf*

126

131 14 **Adagio**

149 35 **Andante 23** *ff* *pp* 20 **Adagio 5**

233 **Primo tempo 27** Solo con sordina

264 *mf* 31 **Vivace 16** sin sord *f*

314

319

Trompeta 2ª en Sib

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro 27 Solo 1ª Sordina

34 **52** *mf* **Vivace 3** Obligado 3

92 *f* las corcheas siempre sueltas 3

97 3

102 3 3 15

121 *mf* 3 3 3 3 3

126 3 3 3 3 3

131 14 3 3 **Adagio 3**

149 35 **Andante 23** *ff* *pp* 20 **Adagio 5**

233 **Tempo Primo 27** Solo 1ª Sordina

264 *mf* 31 **Vivace 16** Obligado *f*

314 3

319 3

Trompeta 3ª en Sib HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música **Felipe Moral**

Allegro 27 Solo 1ª Sordina

mf 3 52 **Vivace 3** Obligado

las corcheas siempre sueltas

15 *mf* 3

35 **Andante 23** *ff*

pp 20 **Adagio 5** Tempo Primo 27 Solo 1ª Sordina

mf 3 31

Vivace 16 Obligado

f 3

321

Fliscorno 1º HOMENAJE A LA MADRE Felipe Moral

Poema Sinfónico para Narrador y Banda de Música

Allegro 61 poco menos solo
mf

66

71 a tempo 7
mf

82 Vivace 3
p

89 3

94 *f* las corcheas siempre sueltas 3

98 3

102 3 3

106 15 *mf* 3 3

124 3 3 3

128 3 3 3 3

132 14 Adagio 7
ff *pp*

155 12 *f*

170 11

184 **Andante** 15

mf

204

210

p mf

216

222

rit. p

228 **Adagio** 5 **Tempo primo** 41 **Solo**

f

278 8

291 3 3 3 3 3 3 mf 3

acc.

296 **Vivace**

3 3 3

301 3 mf

3

306 3

311 3 f

316 3 3

321 >

Fliscorno 2º

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro 85 **Vivace 3**

f las corcheas siempre sueltas

92 3

97 3

102 3 15

121 *mf* 3 3 3 3

126 3

131 14 **Adagio** 7 *ff* *pp*

155 12 *f*

171 11 **Andante** 15

200

205

211 *p* *mf*

217 *p*

223 **Adagio** 5 *rit.* *p*

Detailed description: This is a musical score for the Fliscorno 2º part of a symphonic poem. The score is written in treble clef and consists of 223 measures. It begins with a tempo marking of 'Allegro 85' and a time signature of 3/4. The key signature is one sharp (F#). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). There are several triplet markings (3) and a section marked 'Adagio' with a tempo of 7. The score concludes with a 'rit.' (ritardando) marking and a final dynamic of *p* (piano). The lyrics 'las corcheas siempre sueltas' are written under the first few measures.

Primo tempo

64

Vivace

233

300

304

308

312

316

320

mf

f

3

3

3

Trompa 1ª en Fa HOMENAJE A LA MADRE

Felipe Moral

Poema Sinfónico para Narrador y Banda de Música

Allegro 5 *solí* *mf* **27** *mf* **Pocomenos** *cediendo* **13** *p*

71 *a tempo* *p*

85 *p* **Vivace** **1** **2** *p*

92 *f* **1** **2** **3** *f* **1** **2**

99 *mf* **3** **4** **5** **6** **7** *f*

106 *f*

113

120 **1** **2** **1**

127 *mf* **2** **3** **4**

134

141 *f* **Adagio**

148 *ff* *pp* **6**

mf

The musical score is written for a single horn in F major. It begins with a 3/4 time signature and an Allegro 5 tempo. The score is divided into measures, with measure numbers 12, 45, 64, 71, 78, 85, 92, 99, 106, 113, 120, 127, 134, 141, and 148 marked. Dynamics range from piano (p) to fortissimo (ff). Articulations include accents (>) and slurs. Tempo changes include 'a tempo' and 'Adagio'. There are also markings for 'solí', 'cediendo', and 'Pocomenos'. The score concludes with a final dynamic of mf.

Solo

161

166 **4** tutti

175 *f* *mp*

181 *p* **Andante** 15 *pp* *mf* **Soli**

201

207

213 **15** **Adagio** 4 **Primo tempo** 5 *p*

240 *pp* *mf*

246 **27**

278 *mf*

284 *p* 1 2

290 *p* 1 2 *accel.*

296 **Vivace**

302 *mf*

309 *f*

317

Detailed description: This page of a musical score contains ten staves of music. The first staff (161) is marked 'Solo' and features a melodic line with eighth and sixteenth notes. The second staff (166) is marked '4' and 'tutti', showing a change in texture. The third staff (175) includes dynamic markings *f* and *mp*. The fourth staff (181) is marked 'Andante' and includes dynamics *p*, *pp*, and *mf*, along with a 'Soli' instruction. The fifth staff (201) shows a change in key signature to one sharp. The sixth staff (207) continues the melodic line. The seventh staff (213) is marked 'Adagio' and 'Primo tempo', with measures 15 and 5 indicated. The eighth staff (240) features dynamics *pp* and *mf*. The ninth staff (246) is marked '27'. The tenth staff (278) has a dynamic of *mf*. The eleventh staff (284) includes dynamics *p* and first/second endings. The twelfth staff (290) includes dynamics *p* and an 'accel.' marking. The thirteenth staff (296) is marked 'Vivace'. The fourteenth staff (302) has a dynamic of *mf*. The fifteenth staff (309) has a dynamic of *f*. The sixteenth staff (317) concludes the section.

Trompa 2ª en Fa HOMENAJE A LA MADRE

Felipe Moral

Allegro

Poema Sinfónico para Narrador y Banda de Música

5 *mf* *solí*

12 *mf* *Poco menos*

45 *mf* *cediendo* **13**

64 *p*

71 *a tempo* *p* 1 2

78 1 2

85 *Vivace* 1 2 *p*

92 *f* 1 2 3 1 2

99 *f* 3 4 5 6 7 1

106 2 3

113 *f*

120 1 2 3 4

127 *mf* 5 6 7

134

141 *Adagio*

148 *ff* *pp*

155 **6** Solo 1^a
mf **4** tutti *mp*
 167
 177 *f* *pp*
 184 **Andante 15**
mf
 205
 212 **15** Adagio **4** Primo tempo **5**
mf
 240
 247 **27**
mf
 280 1 2
 286 1 2
 292 2 Vivace
p *accel.* *mf*
 298
 304
 310
 316 *f*
 322

Trompa 3^a en Fa HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro **5** Tacet solo 2 trompas

12 *mf*

27 *tutti*

45 *mf* Poco menos
cediendo **13** Tacet

64 *p*

71 a tempo obligado 1 2

78 *p* 1 2

85 **Vivace** 1 2 *p*

92 *f* 1 2 3 4 5 6

99 7 8 9 10 11 12

106 1 2 tacet *f*

113

120 1 2 3 4

127 *mf* 5 6 7

134 tacet *f*

141 *tutti* **Adagio**

148 *ff* *pp*

155 **6** tacet

166 *mf* **4** tutti

175 *mp*

181 *pp* **Andante 15** tutti

201 *mf*

207

213 **15** **Adagio 4** **Primo tempo 5** tacet solo 2 trompas

240 *pp* *mf*

246 **27** tutti

278 *mf*

284 *p* 1 2

290 1 2 *accel.*

296 **Vivace**

302 *mf*

310 *f*

318

Trombón 1° HOMENAJE A LA MADRE Felipe Moral

Poema Sinfónico para Narrador y Banda de Música

Allegro 33

Musical staff 1: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical staff 2: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. *mf* dynamic marking. Measure 44 is indicated.

Musical staff 3: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. **Vivace 3** tempo marking.

Musical staff 4: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. *f* dynamic marking. First measure of a triplet is shown.

Musical staff 5: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Second and third measures of a triplet are shown.

Musical staff 6: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Fourth and fifth measures of a triplet are shown.

Musical staff 7: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Sixth and seventh measures of a triplet are shown. *f* dynamic marking.

Musical staff 8: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Eighth and ninth measures of a triplet are shown.

Musical staff 9: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Tenth and eleventh measures of a triplet are shown.

Musical staff 10: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Twelfth and thirteenth measures of a triplet are shown. *mf* dynamic marking.

Musical staff 11: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Fourteenth and fifteenth measures of a triplet are shown.

Musical staff 12: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Sixteenth and seventeenth measures of a triplet are shown.

Musical staff 13: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Eighteenth and nineteenth measures of a triplet are shown.

Musical staff 14: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Twentieth and twenty-first measures of a triplet are shown. **Adagio** tempo marking.

Musical staff 15: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. *ff* dynamic marking. *pp* dynamic marking. First measure of a new phrase is shown.

Musical staff 16: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 18 is indicated.

Musical staff 17: Bass clef, 3/4 time signature. Starts with a whole rest, followed by eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

173

177 *mp*

181 *p* **Andante 23**

207 *pp* **Adagio 4**

233 **Primo tempo 33** *pp*

269 *mf*

273 **23 Vivace** 1

299 *mf* 2 3 4 5

303 6 1 2

307

311

315 *f*

319

323

Trombón 2°

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro

33

38 *mf* 44

86 **Vivace** 3

93 *f*

98 2 3 4 5 6

103 7 1 2 3

108 *f* 4 5 6 7

113 1 2

118

123 1 2 1 2 *mf*

128 3 4

133 1 2 3

138

143 **Adagio**

148 *ff* *pp*

152 18

173 *mp*

177

181 *p* **Andante 23**

207 **20** *pp* **Adagio 4**

233 **Primo tempo 33** *pp*

269 *mf*

273 **23** **Vivace** 1

299 2 3 4 5 *mf*

303 6 1 2

307

311

315 *f*

319

323

Trombón 3º

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro

33



38

mf

44



86

Vivace 3



93

f



98



103



108

f



113



118



123

mf



128



133



138



143

Adagio



148

ff

pp



152

18



173 *mp*

177

181 *p* **Andante 23**

207 *pp* **Adagio 4**

233 **Primo tempo 33** *pp*

269 *mf*

273 **23** **Vivace** 1

299 *mf* 2 3 4 5

303 6 1 2

307 1 2 3

311 4 5

315 *f* 1 2 3

319 4 5

323

Bombardino 1º HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro

6 *mp*

11 >

16 *mp*

21

26

35 *mf* 5 a defecto de Trombón I 8 cediendo

50 *mf* Obligado Poco menos

58 12 a tempo *mp*

75 *mp*

80 *mp*

85 **Vivace** 3 *f* las corcheas siempre sueltas

92 3 3

97 3 3

102 3 16 *mf*

122 3 3 3 3 3 *mf*

127 

132 **14**  **Adagio**
ff *pp*

151  **12**
f

168 
mp

174 
p

180  **Andante 23**
pp

208  **5**
mf

218 

224  **Adagio 4**
p *pp*

233 **Primo tempo**  *rit.* *p*

237  *mp*

241 

245  **1** **2**
p

249 

253  *p*

257  **5**
p

266

271 *mf* a defecto de Trombone 1º

282 *tutti*

286 *mp*

290

294

298 *accel*

302

306

310

314 *f*

318

322

Vivace

8

Bombardino 2º HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música Felipe Moral

Allegro

6 *mp*

11 >

16

21

26

35 *mf* 9 cediendo

57 **Obligado** *mp* *mf*

59 **12** a tempo *mp*

76

80

84 **Vivace** 3

90 las corcheas siempre sueltas

94 3

98 3

102 3 16

3 3

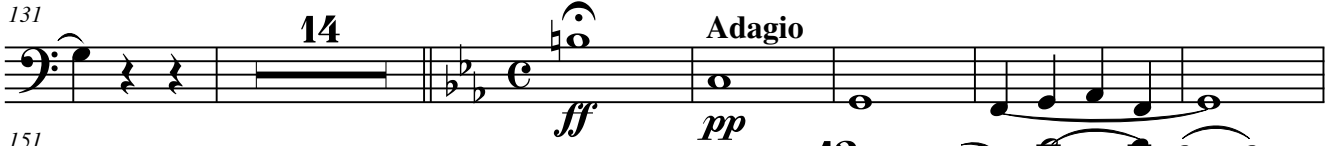
121 *mf*



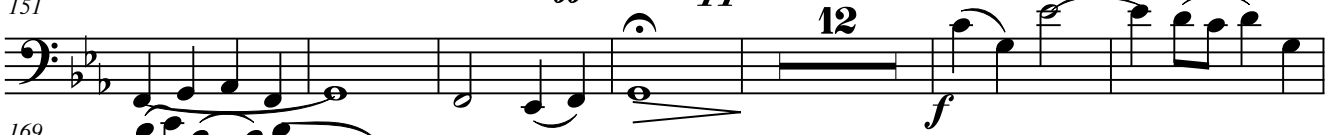
126



131 **14** *ff* *pp* **Adagio**



151 **12** *f*



169 *mp*



176 *p*



183 **Andante 23** *pp* **5** *mf*



216 *mf*



223 **Adagio 4** *pp* *rit.* *p*



233 **Primo Tempo** *mp*



237 *mp*



241



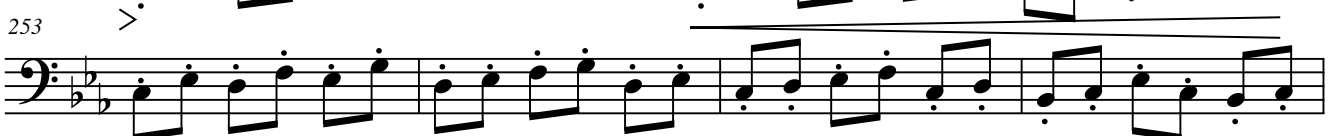
245



249



253 *>*



257 **5**



266 *mf* a defecto de Trombón 2^o

270

274 8

284 *mp*

288 *p*

292 *accel.*

296 *p* **Vivace** *mf*

300

304

308

312

316 *f*

320

Tuba

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro

6 *mf* En los pasajes largos ponerse de acuerdo para respirar

11

16

21 *mp*

26

31 *mp*

37 *mf*

43 *mf*

49

56 *mf* cediendo Poco menos 1 2

63 *mf*

70 *mf* a tempo

75 *mf* 1 2

80 1 2

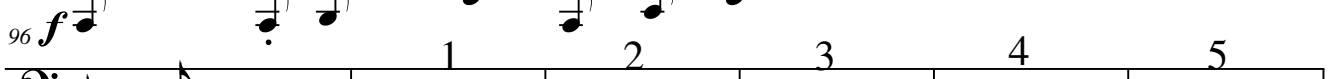
85 **Vivace** *f*

90

1 2 3



96 *f* 1 2 3 4 5



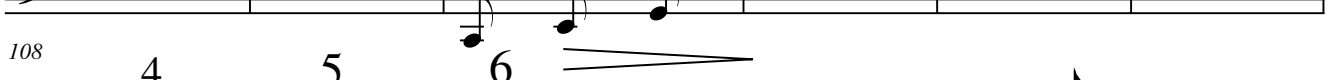
102 6 7 1 2 3



108 4 5 6



114



120 1 2



126 1 2 3 4



132



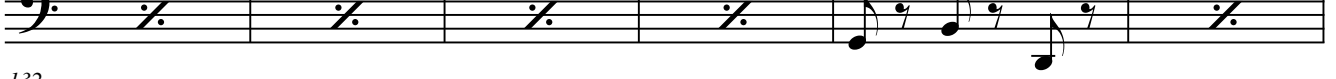
138 *f*



144




150 *ff* *pp* 1 Solo



156 *mf*



162 tutti



168 *f*



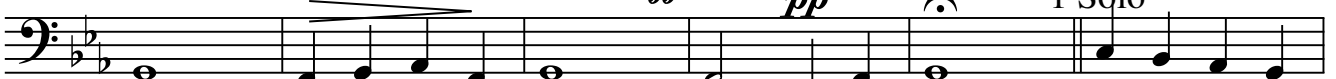
173 *mf* *mp*



178 *pp*



3/4

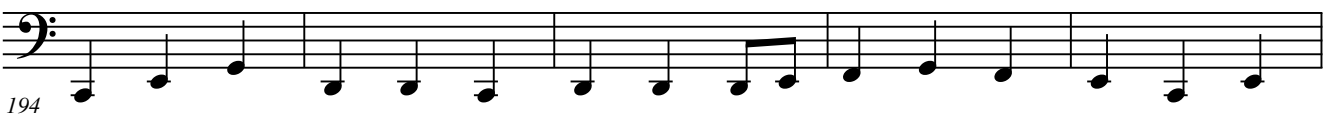


184 Andante a defecto de Cl Bajo

189 *mf*



194



199 Obligado 1 solo



204 *mf*



209 *c*



214 *tutti*



219 *mf*



224



229 *Adagio 1 Solo*



234 *rit.* *p* *tutti* *Primo Tempo*



238 *pp* *mf*



242



246



250



254



262 *mf*

266

270 *mf*

274

278 *mf*

282

286 *mf*

290

294

298 *accél.* **Vivace** *mf*

303

308

313

317 *f*

321

Violonchelos

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música.

Felipe Moral

Allegro

6 *mp*

11

16

21 *p*

26

36 *mf* las corcheas siempre sueltas

41 8 poco menos cediendo *p*

53

58 12

74 a tempo *p*

79

83 Vivace 3

89 *p*

94 *f*

99

104

109

114

119

132

137

142

147 **Adagio**

152 *pp*

168 *f*

173

178 *mp* *p*

183 **Andante 23**

213 *mf*

218

223 **Adagio 5**

rit.

Detailed description: This page of a musical score is for a bass clef instrument. It contains 18 staves of music, numbered 104 to 223. The music is primarily in 3/4 time, with a key signature of one flat (B-flat major). It features various musical notations including triplets (marked '3'), a nonet (marked '9'), and dynamic markings such as *f*, *ff*, *pp*, *mp*, and *p*. The tempo changes from **Adagio** at measure 147 to **Andante** at measure 183, and back to **Adagio** at measure 223. A *rit.* (ritardando) marking is present at the end of the page. The score includes several rests and repeat signs, and the key signature changes to B-flat major at measure 147.

233 *Primo tempo*

238 *mp*

243

248

253 *p*

257 *mf*

267

272 *p*

284

288

292

296 *Vivace* *mf* *accel.*

301

307

313

319 *f*

Detailed description: This page of a musical score contains measures 233 through 319. It features two staves: a bassoon staff (top) and a double bass staff (bottom). The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is marked 'Primo tempo'. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 238 is marked *mp*. Measure 253 is marked *p*. Measure 257 is marked *mf*. Measure 296 is marked *Vivace* and *mf*, with an *accel.* marking. Measure 319 is marked *f*. The score contains numerous triplet markings (indicated by a '3' below the notes) and rests of 6 and 8 measures. The bassoon part is primarily melodic, while the double bass part provides harmonic support with frequent triplets.

Timbales

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música.

Felipe Moral

Allegro 5

G-D-A-C

2

12 *mp* 1 2 3 1 2

19 *p*

26

33 *mp*

40 *mf*

47 *mf*

87 *pp* *f* *seco* Poco menos 35 Vivace 1

95 2 3 1 2 3 4 5 6 7

103 8 1 2 3 4 5 6 7

111 *f*

119 *f* *seco* 10 1 2 3

135

143 *ff* *f* Adagio 20

168

173 11 Andante 16 7 *p* 5

213

220

228

Adagio 5 Primo tempo 5

242

250

258

266

273

280

297

305

Vivace

312

319

Caja

HOMENAJE A LA MADRE

Felipe Moral

Poema Sinfónico para Narrador y Banda de Música

Allegro 27

1 2 3 4 5 6 7 8

36 9 10 11 12 13 14 1 2 3

45 4 5 6 7 8 9 10 11 12 13 14 1 2 3

89 1 2 3 4 5 6

98 7 8 9 10 11 12 13 14 1

107 2 3 4 5 6 7 8 9 10

116 11 12 13 14 15 1 2 3

125 4 5 6 7 8 9 10 1 2

134 3 4 5 6 7 8 9 10 11

143 12 13 14 15 16 17 18 19 20 21

Adagio 37 **Andante 23** **20** **Adagio 5**

233 **Primo tempo 27** 1 **ff** 2 3 4 5 6 1 2

268 3 4 5 6 7 8 1 2 3

277 4 5 6 7 8 9 10 11 12

300 4 5 6 7 8 9 10 11 12

309 13 14 15 16 17 18 19 20 21

318 22 23 24

f

Bombo

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro 27

1 2 3 4 5 6 7 8 9

37 10 11 12 13 14 1 2 3 4 5

47 6 7 8 9 10 11 12 13 14 15 16 17 18 19

57 20 21 22 23 24 25 26 27 28 29 30 31 32

67 3 4 5 6 7 8 9 10 11 12 13 14

77 15 16 17 18 19 20 21 22 23 24

87 25 26 27 28 29 30 31 32

f

Xilófono y Pandereta **HOMENAJE A LA MADRE** Felipe Moral
Poema Sinfónico para Narrador y Banda de Música

Allegro 41 Xilófono
mf

46 *Poco menos* **36**
cediendo

86 **Vivace** Pandereta
f

95 4 5 6 7 8 9 10 11 12 13

105 14 15 16 17 18 19 20 21 22 23

115 1 2 3 4 5 6 10 1 2
f

134 3 4 5 6 7 8 9 10 11 12

144 **Adagio 37** **Andante 23** **20**

228 **Adagio 5** *ff* **Primo tempo** Xilófono **41**
mf

277

282 **15** **Vivace** Pandereta
mf

306 10 11 12 13 14 15 16 17 18 19

316 20 21 22 23 24 *f*

Castañuelas

HOMENAJE A LA MADRE

Poema Sinfónico para Narrador y Banda de Música

Felipe Moral

Allegro 27

1 2 3 4 5 6 7 8

36 9 10 11 12 13 14 15 16 17

45 18 19 20 21 36 1 2 3

89 1 2 3 4 5 6

98 7 8 9 10 11 12 13 14 15

107 16 17 18 19 20 21 22 23 24

116 25 26 27 28 29 1 2 3

125 4 5 6 7 8 9 10 1 2

134 3 4 5 6 7 8 9 10 11

143 12 13 37 23 20 5

233 **Primo tempo** 27 1 2 3 4 5 6 1 2

268 3 4 5 6 7 8 1 2 3

277 4 5 6 7 15 1 2 3

300 4 5 6 7 8 9 10 11 12

309 13 14 15 16 17 18 19 20 21

318 22 23 24 **f**

HOMENAJE A LA MADRE

Poema Sinfónico para narrador y Banda de Música.

Felipe Moral Serrano

1ª Narración

Decir "Madre" es decir cariño, ternura, desvelo, dedicación, bondad, comprensión, lealtad, perdón e innumerables calificativos más.

El autor intenta reflejar en la música los sentimientos de una madre, desde que percibe estar en estado de gestación y durante toda su vida.

Los primeros compases revelan ese estado de gestación y felicidad y, al mismo tiempo, la preocupación por lo desconocido.

Interviene la percusión para anunciar que ha habido alumbramiento: todo es felicidad.

Se escucha una nana y, a continuación, la madera escenifica el temor de la madre a que algo pueda ocurrirle a su hijo. Vuelve a aparecer la percusión en el momento más apoteósico de la obra, donde la madre está plenamente feliz de ver a su hijo crecer con salud: es tiempo de celebraciones.

2ª Un grito desgarrador sale de lo más profundo de su alma. Ha perdido a un hijo. Desolación, dolor, dolor y rabia. Y finalmente la resignación, invade todo su ser.

3ª

Una noche tiene un "Sueño Feliz". Sueña estar hablando con su hijo. Un cuarteto de madera inicia el diálogo, le siguen las trompas, y a continuación, toda la Banda, finaliza el oboe recordando que todo ha sido eso, un sueño.

4ª

Pasan los años, llegan los nietos y se repite la historia: cuidados, desvelos, celebraciones... Ella participará en todo. Pero su corazón y su mente estarán siempre compartidos con el hijo que se fue. Aunque, a pesar de todo, para ella y su entorno la vida sigue.

FELIPE MORAL SERRANO

Currículum

Felipe Moral Serrano nació en Martos (Jaén) el año 1941. A los trece años, e inducido por su padre que era un gran aficionado a la música, comenzó los estudios musicales de solfeo y acordeón con D. Ángel Pérez Caballero. Perteneció a la Banda Municipal de Música de Martos, siendo director D. Pedro Navarro. Después amplía estudios en el Real Conservatorio de Música de Madrid. En el Conservatorio Superior de Música de Valencia y en el Conservatorio Profesional de Música de Palma de Mallorca. Desde el año 1966 hasta el 2006 ha sido profesor músico de la Banda Municipal de Música de Palma de Mallorca en la especialidad de fagot. Durante su larga trayectoria profesional ha formado parte de la Orquesta Sinfónica Ciudad de Palma y del Grupo de viento "Eolo". Ha colaborado en diversas temporadas de ópera y zarzuela en el Auditorium y Teatro Principal de Palma. Además ha colaborado como acordeonista en diversas agrupaciones cuando las obras han requerido la intervención de este instrumento. Desde que llega su jubilación en el 2006, se dedica a la composición. Entre sus composiciones está Homenaje a la Madre, Poema sinfónico para narrador y Banda de Música, obra obligada en el XLI CERTAMEN PROVINCIAL DE BANDAS DE MÚSICA ALICANTE 2012 y "Ball de Bot para Felipe" (Aires de Mallorca sobre temas populares), que fue obra obligada en el XLIII CERTAMEN PROVINCIAL DE BANDAS DE MÚSICA ALICANTE 2014. Si quieres ver sus partituras y escuchar sus obras puedes entrar en la web <http://felipemoralserrano.webnode.es> en la que puedes descargártelas en pdf para incluirlas, si lo deseas, en tu repertorio.