

HARMONÍA

REVISTA MUSICAL



ARCHIVO MUSICAL
SANCHEZ - HUETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

PROCESADO

pg 2-13 L n° 9



ca de San Francisco - 9 - MADRID.

A la montaña.



SANTANDER

PASODOBLE MONTAÑES

ARCHIVO MUSICAL
SANCHEZ - HUETE

E. ROSILLO

Clarinetes - Saxofones
Trompas.

cresc. *poco a poco*

mf Bombardinos. *cresc.* *poco a poco.*

Trompetas
Trombones.

mf *espresivo.*

tutti. *ff* *p*

Bombo. *con 8^a*

First system of musical notation, featuring a melody line with a slur and a *mf* dynamic marking. The accompaniment consists of chords and rhythmic patterns in the lower staves.

Second system of musical notation, including first and second endings marked *1^o* and *2^o*. It features a melodic line with a slur and a triplet of eighth notes, and a *mf* dynamic marking.

Third system of musical notation, starting with a *f* dynamic marking and a *con 8^{va}* instruction. The melody line is highly rhythmic with many sixteenth notes.

Fourth system of musical notation, continuing the rhythmic melody from the previous system with various articulation marks.

Fifth system of musical notation, including the instruction *Trompetas. Trombones.* and a *mf* dynamic marking. The melody line features a long note with a fermata.

The first system of the musical score consists of three staves. The top staff is a piano part with a treble clef and a 3/4 time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The middle and bottom staves are string parts, with the middle staff showing a rhythmic pattern of eighth notes and the bottom staff showing a similar pattern. The music is in a key with one flat.

The second system of the musical score includes woodwinds and percussion. The top staff is for woodwinds, with dynamics *ff* and *Stac.* (staccato). The middle staff is for strings, with dynamics *ff* and *p*. The bottom staff is for percussion, specifically castanets, with a dynamic of *p*. The woodwind part includes the following instrument abbreviations: *Sax: Flis:* and *Trompa Bomb no*. The percussion part consists of a rhythmic pattern of eighth notes marked with 'x' symbols.

The third system of the musical score features a piano and strings. The top staff is the piano part, showing a melodic line with a triplet of eighth notes. The middle and bottom staves are string parts, with the middle staff showing a rhythmic pattern of eighth notes and the bottom staff showing a similar pattern. The music is in a key with one flat.

The fourth system of the musical score features a piano and strings. The top staff is the piano part, showing a melodic line with a triplet of eighth notes. The middle and bottom staves are string parts, with the middle staff showing a rhythmic pattern of eighth notes and the bottom staff showing a similar pattern. The music is in a key with one flat.

The fifth system of the musical score features a piano and strings. The top staff is the piano part, showing a melodic line with a triplet of eighth notes. The middle and bottom staves are string parts, with the middle staff showing a rhythmic pattern of eighth notes and the bottom staff showing a similar pattern. The music is in a key with one flat.

con 8^a

ff Trombones.

3

3

3

con 8^a

p Trompetas
Trombones

p

p Baguetas

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings such as *f* and *p*.

Second system of musical notation, continuing the piece with various note values and rests.

Third system of musical notation, marked with *con 8^a* and *f*, showing a more rhythmic and dense texture.

Fourth system of musical notation, including the instruction *trambones.* and dynamic markings *cres.*, *molto*, and *ff*.

Fifth system of musical notation, concluding the page with a *ff* dynamic marking and a triplet of notes.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes.

Second system of musical notation, consisting of two staves. Similar to the first system, it features a melodic line on top and a bass line on the bottom.

Third system of musical notation, consisting of two staves. The left half of the system includes the dynamic marking *ff* and the tempo marking *D. C.*. The right half includes the dynamic marking *mf* and the tempo marking *Allegretto*. The text "hasta la" is written between the staves.

Fourth system of musical notation, consisting of two staves. It includes dynamic markings *pp*, *cres.*, and *molto*. The text "cres." and "molto" are written between the staves.

Fifth system of musical notation, consisting of two staves. This system features a dense texture with many chords and notes, particularly in the lower staff.

SANTANDER

E. ROSILLO

PASODOBLE MONTAÑES

FLAUTA

16

8 *mf*

2^a

14 *f*

ff *p(stac)*

2 3 4 5 6 7 8 9

10 11 12 13 14

8 *ff*

f *p*

2 3

8^a 8^a

fmo

3

1 2 3

pp *cres mucho*

D. Chasle

ARCHIVO MUSICAL
SANCHEZ - NIETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

OBOE

16 *ff* *mf* 1^a 14 *f* 2 3 2 3 4 5 2 3 8 *ff* *p (stacc)* *ff* *f* *p* *fmo* *fmo* *D.C. hasta* *mf* *fp* *cres mucho*

ARCHIVO MUSICAL
SANCHEZ HUETE

SANTANDER

OSO DBLE M STAÑES

REQUINTO

E. ROSILLO

The musical score is written for Requinto and consists of 16 measures. The notation includes treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score is divided into two systems of eight measures each. The first system begins with a dynamic marking of *ff* and includes a first ending bracket over measures 8 and 9. The second system starts with a dynamic marking of *f* and includes a *p* (stacc.) marking in measure 14. The score features various dynamics such as *ff*, *f*, *p*, *mf*, and *pp*, along with performance instructions like *cresc. molto* and *dim.*. There are also markings for *Alz.* and *O. C. trasto*. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a *mf* dynamic marking.

ARCHIVO MUSICAL
SANCHEZ - HUETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

CLARINETE PRAL.

mf crescendo poco a poco

p

mf

p

cres poco a poco

p(stacc)

g

10 11 12 13 14

ff rinforzato

p

p

f

fmo

pp

cres molto

mf

fmo

ARCHIVO MUSICAL
SANCHEZ - HUETE

SANTANDER

E. ROSILLO

PASODOBLE MONTAÑES

CLARINETE 1º

mf crescendo, poco a poco

ff

mf

cres. poco a poco

p(stac)

ff rinforzato

p

f

f

p

mf

pp cres. molto

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

CLARINETE 2º

mf *crescendo poco a poco*
ff
mf
p
ff
ff reforzado
p
ff
ff
ff
mf

E. ROSILLO

SANTANDER

PASODOBLE MONTANES

CLARINETE 3º

mf *crescendo poco a poco*

mf

cres. poco a poco

2 3 4 5 6 7 8 9

11 12 13 14

ff reforzado

p (stac)

fmo

fmo

pperes mucho

Chasta

fmo

ARQUINO MUSICAL
SANCHEZ - KUETE

SANTANDER

Handwritten musical score for Saxophone Soprano. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf*, *ff*, and *pp*. There are also performance instructions like *aprimo con* and *de novo*. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is densely packed with notes and rests, with some sections featuring complex rhythmic patterns and slurs.

SAXOFON SOPRANO (sib)

E. ROSILLO. SANTANDER Paso Solde Montañas

=SANTANDER= (Pasodoble)

Clarinete Bajo

mf *cres poco a poco*

mf *cres poco a poco*

f

f

f

f

f

f

f

f

f

cres mucho

ARCHIVO MUSICAL BUENOS AIRES

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

SAXOFÓN Alto 1º

mf crescido poco a poco

exp

mf

mf cres, poco a poco

f

f

f

fz

fmo

pp cres mischto

ARCHIVO MUSICAL
SANCHEZ - HUETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

SAXOFON Alto 2º

mf crescendo poco a poco

exp

ff

p

mf

mf cres poco a poco

ff

p

fmo

fmo

ppres mucho

D.C. hasta

ARCHIVO MUSICAL
SANCHEZ HUETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

SAXOFÓN TENOR 1º

The musical score is written for Tenor Saxophone 1st part. It consists of 14 staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo) and *pp* (pianissimo). There are also markings for *cres.* (crescendo) and *rit.* (ritardando). The score features several triplet markings (3) and first, second, and third endings (1, 2, 3). The piece concludes with a *fino* marking.

ARCHIVO MUSICAL
SANCHEZ - HUETE

SANTANDER

PASODOBLE MONTAÑES

É. ROSILLO

SAXOFÓN TENOR 2º

The musical score is written for Tenor Saxophone 2nd part. It begins with a treble clef and a key signature of one flat. The first staff starts with the instruction *mf crescendo poco a poco*. The score includes several dynamic markings: *ff*, *p*, *mf*, *mf cres poco a poco*, *ff*, *pp*, *ff reforzado*, *f*, *p*, *f*, *ff*, *f*, and *pp cres mucho*. There are also first and second endings marked with *1ª* and *2ª*. The piece concludes with a double bar line and the signature *D. C. Bartala*.

ARCHIVO MUSICAL
SANCHEZ - HUETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

SAXOFÓN BARÍTONO

mf *crescendo poco a poco*

ff *p*

mf

f

mf *cres, poco a poco*

ff

ff *reforzado*

f

fmo

fmo

pp *cres mucho*

15

2 3 2 3 4 5

7 8

2 3 2 3 2 3 4 5

2 3

4 2 3

ARCHIVO MUSICAL
SANCHEZ RUETE

SONTANDER

PASODOBLE MONTAÑES

E. ROSILLO

TROMPA 1ª (mi b)

pp cres. molto

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SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

TROMPA 2ª (mi b)

mf crescendo poco a poco

ff *p* *1ª*

mf

f *2ª*

mf cres. poco a poco

ff *f* *15* *2* *3*

ff *2* *3* *2* *3* *2* *3* *2* *3*

mf-p *f* *mf-p* *ff* *3* *2* *3*

fmo *fmo* *2* *3*

pp *cres. mucho* *1* *2* *3* *4*

Fine

ARMANDO MARIANI
SANCHEZ - NIETE

SANTANDER

PASODOBLE MONTANES

E. ROSILLO

TROMPETA 1ª

Musical score for Trompete 1ª, Pasodoble Montañés by E. Rosillo. The score consists of 19 measures, with measure numbers 2, 8, 12, and 13 indicated. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various dynamics such as *mf*, *ff*, *cresc. mucho*, *f*, *fmo*, *pp*, and *f* *espressivo*. There are also articulation marks like *acc.* and *acc.* *tr.* throughout the piece.

ARCHIVO MUSICAL
SANCHEZ - MUETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

TROMPETA 2º

8 *espressivo*
2 12 12
f *ff* *p*
2ª 3 1 1 6
espressivo
mf 2 14 *ff* *f*
3 2 3 2 3
2 3 2 3
fmo
p *ff* *p*
ff
2 3 2 3 2 3
fmo
D.C. hasta
fmo
4 1 2 3
pp *cres mucho*

ARMONIO MUSICAL
SACHEN FUETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

FLISCORNO 1º

18

mf

espressivo

p

ff

p

f

fmo

pp creszando

REVISTA MUSICAL
SANCHEZ - HUETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

FLISCORNO 2º

16 *espressivo*
mf *ff* *p* *ff*
7 *ff* *p* *ff*
3 *ff*
3 *p*
3 *f*
3 *fmo* *f*
3 *f*
4 2 3
fmo *pp* *eres mucho*

ARMANDO MUSICAL
SANTANDER
MUEETE

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

TROMBÓN 1º

8 *f* *espressivo* *ff*

12 *mf*

16 *f* *reforzado*

20 *mf* (*accp*)

24 *f*

28 *ff*

32 *f*

36 *ff*

40 *f*

44 *fmo*

48 *fmo*

52 *pp* *cres* *mucho*

56 *pp* *cres* *mucho*

60 *pp* *cres* *mucho*

64 *pp* *cres* *mucho*

68 *pp* *cres* *mucho*

72 *pp* *cres* *mucho*

76 *pp* *cres* *mucho*

80 *pp* *cres* *mucho*

84 *pp* *cres* *mucho*

88 *pp* *cres* *mucho*

92 *pp* *cres* *mucho*

96 *pp* *cres* *mucho*

100 *pp* *cres* *mucho*

104 *pp* *cres* *mucho*

108 *pp* *cres* *mucho*

112 *pp* *cres* *mucho*

116 *pp* *cres* *mucho*

120 *pp* *cres* *mucho*

124 *pp* *cres* *mucho*

128 *pp* *cres* *mucho*

132 *pp* *cres* *mucho*

136 *pp* *cres* *mucho*

140 *pp* *cres* *mucho*

144 *pp* *cres* *mucho*

148 *pp* *cres* *mucho*

152 *pp* *cres* *mucho*

156 *pp* *cres* *mucho*

160 *pp* *cres* *mucho*

164 *pp* *cres* *mucho*

168 *pp* *cres* *mucho*

172 *pp* *cres* *mucho*

176 *pp* *cres* *mucho*

180 *pp* *cres* *mucho*

184 *pp* *cres* *mucho*

188 *pp* *cres* *mucho*

192 *pp* *cres* *mucho*

196 *pp* *cres* *mucho*

200 *pp* *cres* *mucho*

204 *pp* *cres* *mucho*

208 *pp* *cres* *mucho*

212 *pp* *cres* *mucho*

216 *pp* *cres* *mucho*

220 *pp* *cres* *mucho*

224 *pp* *cres* *mucho*

228 *pp* *cres* *mucho*

232 *pp* *cres* *mucho*

236 *pp* *cres* *mucho*

240 *pp* *cres* *mucho*

244 *pp* *cres* *mucho*

248 *pp* *cres* *mucho*

252 *pp* *cres* *mucho*

256 *pp* *cres* *mucho*

260 *pp* *cres* *mucho*

264 *pp* *cres* *mucho*

268 *pp* *cres* *mucho*

272 *pp* *cres* *mucho*

276 *pp* *cres* *mucho*

280 *pp* *cres* *mucho*

284 *pp* *cres* *mucho*

288 *pp* *cres* *mucho*

292 *pp* *cres* *mucho*

296 *pp* *cres* *mucho*

300 *pp* *cres* *mucho*

304 *pp* *cres* *mucho*

308 *pp* *cres* *mucho*

312 *pp* *cres* *mucho*

316 *pp* *cres* *mucho*

320 *pp* *cres* *mucho*

324 *pp* *cres* *mucho*

328 *pp* *cres* *mucho*

332 *pp* *cres* *mucho*

336 *pp* *cres* *mucho*

340 *pp* *cres* *mucho*

344 *pp* *cres* *mucho*

348 *pp* *cres* *mucho*

352 *pp* *cres* *mucho*

356 *pp* *cres* *mucho*

360 *pp* *cres* *mucho*

364 *pp* *cres* *mucho*

368 *pp* *cres* *mucho*

372 *pp* *cres* *mucho*

376 *pp* *cres* *mucho*

380 *pp* *cres* *mucho*

384 *pp* *cres* *mucho*

388 *pp* *cres* *mucho*

392 *pp* *cres* *mucho*

396 *pp* *cres* *mucho*

400 *pp* *cres* *mucho*

404 *pp* *cres* *mucho*

408 *pp* *cres* *mucho*

412 *pp* *cres* *mucho*

416 *pp* *cres* *mucho*

420 *pp* *cres* *mucho*

424 *pp* *cres* *mucho*

428 *pp* *cres* *mucho*

432 *pp* *cres* *mucho*

436 *pp* *cres* *mucho*

440 *pp* *cres* *mucho*

444 *pp* *cres* *mucho*

448 *pp* *cres* *mucho*

452 *pp* *cres* *mucho*

456 *pp* *cres* *mucho*

460 *pp* *cres* *mucho*

464 *pp* *cres* *mucho*

468 *pp* *cres* *mucho*

472 *pp* *cres* *mucho*

476 *pp* *cres* *mucho*

480 *pp* *cres* *mucho*

484 *pp* *cres* *mucho*

488 *pp* *cres* *mucho*

492 *pp* *cres* *mucho*

496 *pp* *cres* *mucho*

500 *pp* *cres* *mucho*

504 *pp* *cres* *mucho*

508 *pp* *cres* *mucho*

512 *pp* *cres* *mucho*

516 *pp* *cres* *mucho*

520 *pp* *cres* *mucho*

524 *pp* *cres* *mucho*

528 *pp* *cres* *mucho*

532 *pp* *cres* *mucho*

536 *pp* *cres* *mucho*

540 *pp* *cres* *mucho*

544 *pp* *cres* *mucho*

548 *pp* *cres* *mucho*

552 *pp* *cres* *mucho*

556 *pp* *cres* *mucho*

560 *pp* *cres* *mucho*

564 *pp* *cres* *mucho*

568 *pp* *cres* *mucho*

572 *pp* *cres* *mucho*

576 *pp* *cres* *mucho*

580 *pp* *cres* *mucho*

584 *pp* *cres* *mucho*

588 *pp* *cres* *mucho*

592 *pp* *cres* *mucho*

596 *pp* *cres* *mucho*

600 *pp* *cres* *mucho*

604 *pp* *cres* *mucho*

608 *pp* *cres* *mucho*

612 *pp* *cres* *mucho*

616 *pp* *cres* *mucho*

620 *pp* *cres* *mucho*

624 *pp* *cres* *mucho*

628 *pp* *cres* *mucho*

632 *pp* *cres* *mucho*

636 *pp* *cres* *mucho*

640 *pp* *cres* *mucho*

644 *pp* *cres* *mucho*

648 *pp* *cres* *mucho*

652 *pp* *cres* *mucho*

656 *pp* *cres* *mucho*

660 *pp* *cres* *mucho*

664 *pp* *cres* *mucho*

668 *pp* *cres* *mucho*

672 *pp* *cres* *mucho*

676 *pp* *cres* *mucho*

680 *pp* *cres* *mucho*

684 *pp* *cres* *mucho*

688 *pp* *cres* *mucho*

692 *pp* *cres* *mucho*

696 *pp* *cres* *mucho*

700 *pp* *cres* *mucho*

704 *pp* *cres* *mucho*

708 *pp* *cres* *mucho*

712 *pp* *cres* *mucho*

716 *pp* *cres* *mucho*

720 *pp* *cres* *mucho*

724 *pp* *cres* *mucho*

728 *pp* *cres* *mucho*

732 *pp* *cres* *mucho*

736 *pp* *cres* *mucho*

740 *pp* *cres* *mucho*

744 *pp* *cres* *mucho*

748 *pp* *cres* *mucho*

752 *pp* *cres* *mucho*

756 *pp* *cres* *mucho*

760 *pp* *cres* *mucho*

764 *pp* *cres* *mucho*

768 *pp* *cres* *mucho*

772 *pp* *cres* *mucho*

776 *pp* *cres* *mucho*

780 *pp* *cres* *mucho*

784 *pp* *cres* *mucho*

788 *pp* *cres* *mucho*

792 *pp* *cres* *mucho*

796 *pp* *cres* *mucho*

800 *pp* *cres* *mucho*

804 *pp* *cres* *mucho*

808 *pp* *cres* *mucho*

812 *pp* *cres* *mucho*

816 *pp* *cres* *mucho*

820 *pp* *cres* *mucho*

824 *pp* *cres* *mucho*

828 *pp* *cres* *mucho*

832 *pp* *cres* *mucho*

836 *pp* *cres* *mucho*

840 *pp* *cres* *mucho*

844 *pp* *cres* *mucho*

848 *pp* *cres* *mucho*

852 *pp* *cres* *mucho*

856 *pp* *cres* *mucho*

860 *pp* *cres* *mucho*

864 *pp* *cres* *mucho*

868 *pp* *cres* *mucho*

872 *pp* *cres* *mucho*

876 *pp* *cres* *mucho*

880 *pp* *cres* *mucho*

884 *pp* *cres* *mucho*

888 *pp* *cres* *mucho*

892 *pp* *cres* *mucho*

896 *pp* *cres* *mucho*

900 *pp* *cres* *mucho*

904 *pp* *cres* *mucho*

908 *pp* *cres* *mucho*

912 *pp* *cres* *mucho*

916 *pp* *cres* *mucho*

920 *pp* *cres* *mucho*

924 *pp* *cres* *mucho*

928 *pp* *cres* *mucho*

932 *pp* *cres* *mucho*

936 *pp* *cres* *mucho*

940 *pp* *cres* *mucho*

944 *pp* *cres* *mucho*

948 *pp* *cres* *mucho*

952 *pp* *cres* *mucho*

956 *pp* *cres* *mucho*

960 *pp* *cres* *mucho*

964 *pp* *cres* *mucho*

968 *pp* *cres* *mucho*

972 *pp* *cres* *mucho*

976 *pp* *cres* *mucho*

980 *pp* *cres* *mucho*

984 *pp* *cres* *mucho*

988 *pp* *cres* *mucho*

992 *pp* *cres* *mucho*

996 *pp* *cres* *mucho*

1000 *pp* *cres* *mucho*

Q. C. hasta

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

TROMBÓN 2º

8 *f* *espressivo* *ff* *p*

13 *mf* *reforzado* *f* *mf exp* 2 3

15 *ff* *f* 2 3

8 *p* *f*

8 *f* *mf* 2 3

4 *pp* *cresc. mucho* *f* *mf* 2 3

4 *pp* *cresc. mucho* *f* *mf* 2 3

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

TROMBÓN 3º

ff

f *expression*

1º

mf

f

rc forzado

mf (exp)

2

ff

f

8

f

fmo

ff

p

4

fmo

2

3

pp *ares mucho*

8

8

ARCHIVO MUSICAL
SANCHEZ HUETE

SANTANDER

PASODOBLE MONTAÑES

BOMBARDINO 1º

E. ROSILLO

mf crescendo poco a poco

p

1ª

f *mf* cres poco a poco

ff

p

ff

p

p

p

p

p

p

fin *cres. m.icho*

SANTANDER

BOMBARDINO 2º

PASODOBLE MONTAÑÉS

E. ROSILLO

mf *crescendo poco a poco*

mf

f

mf *cres. poco a poco*

ff

ff

f

ff

f

fmo

pp *cres. mucho*

fmo

SANTANDER

PASODOBLE MONTAÑES

BAJO

E. ROSILLO

mf crescendo poco a poco

ff

p

mf

f

mf cres poco a poco

ff

ff

fmo

fmo

pp cres mucho

15

2 3 2 3 2 3 4 5

2 3 2 3 2 3 4 5

4

D.C. hasta

SANTANDER PASODOBLE MONTAÑES

AGENCIA MUSICAL
MONTREAL - QUÉBEC

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a bass clef and a key signature of one flat (Bb). The score is densely written with notes and rests, and includes some crossed-out sections. The bottom two staves contain the names of the composers, written upside down.

Boyer 2^o

Santander = (Faso-delle)

RECINO MUSICAL
SANCHEZ HUETE

pp
cresc. mucho
f

1 2 3 4

11 12 13

3 2 3

Caja Batafuegos Caja

Calas

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

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

8

16 15 13 2 3

CADA

SANTANDER
PASODOBLE MONTAÑÉS
E. ROSILLO

SANTANDER

PASODOBLE MONTAÑES

E. ROSILLO

BOMBO

The musical score is written for a BOMBO and consists of two staves. The first staff begins at measure 13, with a first ending bracketed from measure 13 to 15. The second staff begins at measure 16. The score includes various dynamic markings such as *f*, *ff*, *ppp*, and *res mucho*. Performance instructions include *Culli Bisolo*, *Bⁱ solo*, and *(seco)*. The piece concludes with a *ff* marking and a final note in measure 14.

ARMARIO MUSICAL
SANCHEZ HUETE