

# Mater Alumnis

*Marcha Procesional*



*A la imagen de María Santísima de los Remedios,  
con motivo de su 1ª salida bajo palio para  
hacer su estación de penitencia junto a su  
Hermandad de los "Estudiantes" de Granada.*



*Luis Carlos Martín Martín-Consuegra*

*Granada 2016*

# Mater Alumnis

(Madre de los Estudiantes)

## INSTRUMENTACIÓN

Flautas: 1ª y 2ª

Oboes: 1º y 2º

Requinto

Clarinetes: Principal, 1º, 2º y 3º

Clarinete Bajo

Saxofones altos: 1º y 2º

Saxofones tenores: 1º y 2º

Saxofón barítono

Fagot

Trompas en Fa: 1ª, 2ª, y 3ª

Trompetas en sib: 1ª, 2ª y 3ª

Trombones: 1º, 2º y 3º

Bombardino en Do

Tuba

Timbales

Caja

Bombo

Platos

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Luis Carlos Martín Martín-Consuegra

♩ = 100

The musical score is arranged in a standard orchestral format with the following parts:

- Flautas I y II
- Oboes I y II
- Requinto
- Clarinetes Pral. y I
- Clarinetes II y III
- Clarinete bajo
- Saxofones altos I y II
- Saxofones tenores I y II
- Saxofón barítono
- Fagot
- Trompas I, II y III en Fa
- Trompetas I, II y III Sib
- Fliscornos I y II
- Trombones I, II y III
- Bombardinos
- Tuba
- Timbales
- Caja
- Bombo y Platos

The score is in common time (C) and features a dynamic progression from *p* (piano) to *f* (forte) across six measures. The woodwinds and strings play sustained chords, while the brass and percussion play rhythmic patterns. The lyrics "LA-SIB-DO-RE" are written under the tuba part in the fifth measure.



15/137 *tr* **A Coda**

Fl. I y II *mf* 2º vez

Ob. I y II *mf* 2º vez

Rqto. *mf* 2º vez

Clts. Pral. y I *p - mf* Principales 2º vez 8ª

Clts. II y III *p - mf*

Cl. bajo *p - mf*

Sax. al. I y II *p - mf*

Sax. ten. I y II *mf* 2º vez *mf*

Sax. bar. *p - mf*

Fag. *mf* 2º vez *mf*

Trmp. I, II, III *mf* 2º vez *mf*

Tpt. I, II y III *p - mf* 1ª vez solo dos trompetas en def. de fliscornos  
2º vez obligado todos

Flisc. I y II *p - mf*

Tbn. I, II, III *p - mf*

Bomb. *p - mf*

Tba. *p - mf*

Timb. *mf* *p - mf*

Cj. *mf* *p - mf*

Bb y Plts. *p - mf*

21/29

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Cl. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

35

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Clt. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

*mp* Muy cantado

*p*

*mp*

*mp*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

*mp*

Loco

3

3

3

41

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Cl. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

*mp*

3

3

3

Detailed description: This is a page of a musical score for a large ensemble, starting at measure 41. The score is written for 16 staves. The instruments are: Flute I and II (Fl. I y II), Oboe I and II (Ob. I y II), Clarinet in G (Rqto.), Clarinet in Bb (Clts. Pral. y I), Clarinet in Bb II and III (Clts. II y III), Bass Clarinet (Cl. bajo), Saxophone Alto I and II (Sax. al. I y II), Saxophone Tenor I and II (Sax. ten. I y II), Saxophone Baritone (Sax. bar.), Bassoon (Fag.), Trumpet I, II, and III (Trmp. I, II, III), Trombone I, II, and III (Tbn. I, II, III), Percussion (Bomb.), Tuba (Tba.), Timpani (Timb.), Cymbals (Cj.), and Euphonium and Trombones (Bb y Plts.). The music is in 4/4 time and features a variety of textures. The Oboe and Clarinet in Bb (Pral. y I) have melodic lines with triplets. The Saxophone Tenor and Bassoon have rhythmic patterns. The Trumpet and Trombone parts provide harmonic support with chords and sustained notes. The percussion and cymbals have specific rhythmic patterns. The dynamic marking *mp* (mezzo-piano) is used in several places. The page number 41 is at the top left, and the page number 6 is at the top right.



47

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Cl. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

*mp*

3

3

52

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Clt. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

57

Fl. I y II *mp*

Ob. I y II *mp*

Rqto.

Clts. Pral. y I *mp*

Clts. II y III *mp*

Cl. bajo *mp*

Sax. al. I y II

Sax. ten. I y II *mp*

Sax. bar. *mp*

Fag. *mp*

Trmp. I, II, III *mp*

Tpt. I, II y III *mf*

Flisc. I y II

Tbn. I, II, III *mp*

Bomb. *mp*

Tba. *mp*

Timb.

Cj. *mp*

Bb y Plts. *mp*

63

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Cl. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.



74

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Clt. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

80

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Clt. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

85

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Cl. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

*mf* *mp* *p*

Detailed description: This page of a musical score, numbered 85, contains 18 staves for various instruments. The top staves are for Flutes I & II, Oboes I & II, and Recorder. The middle section includes Clarinet in C (Practical and I), Clarinets II & III, Bass Clarinet, Alto Saxophone I & II, Tenor Saxophone I & II, Baritone Saxophone, Bassoon, Trumpets I, II, & III, Trombones I, II, & III, Fliscorno I & II, Bombardone, Tubas, and Timpani. The bottom staves are for Cymbals and Euphonium/Tuba. The score features dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The music is written in a key with one sharp (F#) and a common time signature. The notation includes various note values, rests, and articulation marks.



90

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Clt. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

*p* *f* *2º vez* *mf*

96/112

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Cl. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

102/118

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Cl. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

12.  
122

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Cl. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

2.  
122

Cj.

Bb y Plts.

D.C. y Coda

Coda

2º vez

mp

2º vez

mp

2º vez 8ª

mp

2º vez 8ª

mp

mp

2º vez

mp

D.C. y Coda

2º vez

mp

2º vez

mp

2º vez

mp

mp

2º vez

mp

LA - RE - SOL 2º vez

D.C. y Coda

Coda

mf

mp

mp



151/183

Fl. I y II

Ob. I y II

Rqto.

Clts. Pral. y I

Clts. II y III

Clt. bajo

Sax. al. I y II

Sax. ten. I y II

Sax. bar.

Fag.

Trmp. I, II, III

Tpt. I, II y III

Flisc. I y II

Tbn. I, II, III

Bomb.

Tba.

Timb.

Cj.

Bb y Plts.

Detailed description: This page of a musical score contains measures 151 through 183. The instrumentation includes Flute I and II, Oboe I and II, Clarinet in A (Practical and I), Clarinet in Bb (II and III), Bass Clarinet, Saxophone Alto I and II, Saxophone Tenor I and II, Saxophone Baritone, Bassoon, Trumpet I, II, and III, Trombone I, II, and III, Fliscorno I and II, Trombone I, II, and III, Bombardone, Tuba, Timpani, Cymbals, and Bb and Plots. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with chords and rhythmic patterns. The percussion section includes cymbals and timpani.

157/189

Fl. I y II *mp*

Ob. I y II *mp*

Rqto. *mp*

Clts. Pral. y I *mp*

Clts. II y III *mp*

Clt. bajo *mp*

Sax. al. I y II *mp*

Sax. ten. I y II *mp*

Sax. bar. *mp*

Fag. *mp*

Trmp. I, II, III *mp*

Tpt. I, II y III *mp*

Flisc. I y II *mp*

Tbn. I, II, III *mp*

Bomb. *mp*

Tba. *mp*

Timb. *mp*

Cj. *mp*

Bb y Plts. *mp*

163/195

Fl. I y II *f* *mp*

Ob. I y II *f* *mp*

Rqto. *f* *mp*

Clts. Pral. y I *f* *mp*

Clts. II y III *f* *mp*

Clt. bajo *f* *mp*

Sax. al. I y II *f* *mp*

Sax. ten. I y II *f* *mp*

Sax. bar. *f* *mp*

Fag. *f* *mp*

Trmp. I, II, III *f* *mp*

Tpt. I, II y III *f* *mp*

Flisc. I y II *f* *mp*

Tbn. I, II, III *f* *mp*

Bomb. *f* *mp*

Tba. *f* *mp*

Timb. *f* *mp*

Cj. *f* *mp*

Bb y Plts. *f* *mp*





Flauta 1ª

# Mater Alumnis

Luis Carlos Martín Martín-Consuegra

(Marcha Procesional)

The musical score is written for Flauta 1ª in a 2/4 time signature. It begins with a key signature of one flat (Bb). The score is divided into several systems, each starting with a measure number. The first system includes dynamics *p*, *mp*, *mf*, and *f*, and ends with the instruction "A Coda". The second system includes measure numbers 17-18, 19-26, 35-36, and 37-56, with a dynamic of *mf*. The third system starts at measure 57 with a dynamic of *mp*. The fourth system starts at measure 67 with a dynamic of *f* and includes triplets. The fifth system starts at measure 79 with triplets and a dynamic of *f*. The sixth system starts at measure 85-90 with a dynamic of *f*. The seventh system starts at measure 95/111 with triplets. The eighth system starts at measure 104/120 with first and second endings, a dynamic of *mp*, and includes the instruction "D.C. y Coda" and "Coda" with a double bar line and repeat sign. The ninth system starts at measure 139-140 with a dynamic of *mp*. The tenth system starts at measure 141-172 with a dynamic of *mp*. The eleventh system starts at measure 177 with a dynamic of *mp*. The twelfth system starts at measure 193 with a dynamic of *f* and includes a triplet with a dynamic of *f*.

Flauta 2<sup>a</sup>

# Mater Alumnis

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**A Coda**

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

2 8 2 20

17-18 19-26 *mf* 35-36 37-56

57 *mp*

67 *f* 3 3

79 3 3 6 85-90 *f*

95/111

104/120 1. 2. **Coda**  $\text{\textcircled{C}}$  **D.C. y Coda** 2 32 *mp*

139-140 141-172 *mp*

177 *mp* *mp*

193 *f* *mp* *f*<sup>3</sup>

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

Oboe 1°

Oboe

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

**2** **8** **2**

39 17-18 19-26 *mf* 35-36 *mp* Muy cantado

52 *mp*

73 *f*

91/107 **3** **3** **3** **6** 85-90

101/117 *f* 1. 2. **Coda** **2** 139-140

**32** 141-172 *mp* *mp* *mp*

183 *mp*

195 *f* *mp* *f* **3**

A Coda

Oboe 2°

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

A Coda

The musical score is written for Oboe 2 and consists of 14 staves. It begins in the key of B-flat major and 2/4 time. The first staff (measures 1-36) features a melodic line with dynamics ranging from *p* to *f*. The second staff (measures 37-51) includes a woodwind accompaniment with a *mf* dynamic. The third staff (measures 52-61) continues the melodic line with triplets and a *mp* dynamic. The fourth staff (measures 62-72) features a more active accompaniment with a *f* dynamic. The fifth staff (measures 73-84) continues the melodic line with triplets and a *f* dynamic. The sixth staff (measures 85-90) is a short melodic phrase. The seventh staff (measures 91-107) continues the melodic line with triplets and a *f* dynamic. The eighth staff (measures 101-117) is a rhythmic accompaniment with a *f* dynamic. The ninth staff (measures 118-138) features a melodic line with first and second endings, leading to a Coda section. The tenth staff (measures 139-140) is the Coda section. The eleventh staff (measures 141-172) features a melodic line with a *mp* dynamic. The twelfth staff (measures 173-194) continues the melodic line with a *mp* dynamic. The thirteenth staff (measures 195-208) features a melodic line with a *f* dynamic and a triplet. The score includes various musical notations such as dynamics, articulation marks, and repeat signs.

Requinto

# Mater Alumnis

(Marcha Procesional)

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A Coda

The musical score is written for a Requinto in G major and 2/4 time. It consists of nine staves of music. The first staff shows the initial melody with dynamics *p*, *mp*, *mf*, and *f*. The second staff contains measures 17-18, 19-26, 35-36, and 37-56, with dynamics *mf* and *f*. The third staff contains measures 57-70, with dynamics *f* and triplets. The fourth staff contains measures 82-90, with dynamics *f* and triplets. The fifth staff contains measures 96-112, with triplets. The sixth staff contains measures 105-121, with first and second endings, and a Coda section (measures 139-140) with dynamics *mp*. The seventh staff contains measures 145-177, with dynamics *mp* and *f*. The eighth staff contains measures 155-187, with dynamics *mp* and *f*. The ninth staff contains measures 165-197, with first and second endings, and dynamics *mp* and *f*.

# Mater Alumnis

(Marcha Procesional)

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Clarinete Principal

The musical score is written for Clarinet Principal in G major, 2/4 time. It consists of 195 measures across ten staves. The score includes various dynamics such as *p*, *mp*, *mf*, *f*, and *pp*. It features several trills, slurs, and triplet markings. The piece concludes with a Coda section and a final 2-measure ending. Measure numbers are indicated at the beginning of each staff: 19/27, 42, 55, 70, 82, 94/110, 105/121, 147/179, and 163/195.

Clarinete 1°

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

The musical score is written for Clarinet 1st and consists of 195 measures. It begins in the key of D major (one sharp) and 2/4 time. The score is divided into several systems with measure numbers and dynamic markings:

- Measures 19/27: Dynamics range from *p* to *f*. Includes a first ending and a section marked "A Coda" with a repeat sign and a 2-measure rest.
- Measures 42-55: Dynamics range from *p - mf* to *mp*. Includes a second ending and a section marked "Muy cantado" with a 3-measure rest.
- Measures 70-82: Dynamics range from *f* to *mp*. Includes a 3-measure rest.
- Measures 94/110: Dynamics range from *mf* to *f*. Includes a 3-measure rest.
- Measures 105/121: Dynamics range from *mp* to *f*. Includes a 3-measure rest and a section marked "Coda" with a 2-measure rest.
- Measures 147/179: Dynamics range from *mp* to *mp*. Includes a 2-measure rest.
- Measures 163/195: Dynamics range from *f* to *mp*. Includes a 3-measure rest.

The score includes various musical notations such as slurs, ties, accents, and rests. It concludes with a final 3-measure rest.



Clarinete 2°

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

The musical score is written for Clarinet 2 in G major, 2/4 time. It consists of ten staves of music. The first staff (measures 19-27) features a melodic line with dynamics *p*, *mp*, *mf*, and *f*, ending with a double bar line and a repeat sign. The second staff (measures 43-56) includes a first ending (measures 35-36) and a second ending (measures 37-56), with dynamics *p-mf* and *mp*. The third staff (measures 57-70) continues the melodic line with *mp* dynamics. The fourth staff (measures 71-80) features a melodic line with *mp* dynamics. The fifth staff (measures 81-92) is a rhythmic section with *f* dynamics. The sixth staff (measures 93-109) continues the rhythmic section with *mp* and *p* dynamics. The seventh staff (measures 105-121) includes a first ending (measures 105-121) and a second ending (measures 122-140), with dynamics *f* and *mp*. The eighth staff (measures 147-179) features a melodic line with *mp* dynamics. The ninth staff (measures 163-195) includes a first ending (measures 163-195) and a second ending (measures 196-195), with dynamics *f* and *mp*. The score concludes with a final triplet of notes.

19/27 *p mp mf f f* A Coda 2 17-18

43 *p-mf* 35-36 *mp mp*

57 *mp mp*

71 *mp*

81 *f*

93/109 *mp p f*

105/121 1. 2. Coda D.C. y Coda 2 139-140 *mp*

147/179 *mp mp*

163/195 *f mp f 3*

# Mater Alumnis

(Marcha Procesional)

Clarinete 3°

Luis Carlos Martín Martín-Consuegra

A Coda 2

19/27 *p mp mf f f* 17-18

43 *p-mf* 35-36 *mp mp*

57 *mp mp*

71 *mp*

82 *f*

93/109 *mf mp p f*

105/121 *mp mp* Coda 2 139-140 *mp*

147/179 *mp mp*

163/195 *f mp f 3*

The musical score is written for Clarinet 3rd part in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff (measures 19-27) features a melodic line with dynamics *p*, *mp*, *mf*, *f*, and *f*. A first ending bracket covers measures 17-18. The second staff (measures 43-36) includes a first ending bracket and dynamics *p-mf*, *mp*, and *mp*. The third staff (measures 57) has dynamics *mp* and *mp*. The fourth staff (measures 71) has a dynamic of *mp*. The fifth staff (measures 82) has a dynamic of *f*. The sixth staff (measures 93-109) has dynamics *mf*, *mp*, *p*, and *f*. The seventh staff (measures 105-121) includes first and second endings, a Coda section, and dynamics *mp* and *mp*. The eighth staff (measures 147-179) has dynamics *mp* and *mp*. The ninth staff (measures 163-195) has dynamics *f*, *mp*, *f*, and a triplet of eighth notes. The score concludes with a final triplet of eighth notes.

Clarinete bajo

# Mater Alumnis

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14/136 *p* *mp* *mf* *f*

25/33 A Coda *p - mf*

66 *p* 20 37-56 *mp*

77 *f*

88 *mf*

99/115 *mp* *p* *f* 1. 2. Coda ⊕ D.C. y Coda

141/173 *mp* *mp*

153/185 *mp* *f*

166/198 *mp* 1. 2. 3. *f*

# Mater Alumnis

(Marcha Procesional)

Saxofón alto 1°

Luis Carlos Martín Martín-Consuegra

The musical score is written for Saxophone Alto 1st part. It begins in the key of D major (two sharps) and 3/4 time. The score consists of ten staves of music. The first staff starts at measure 19/27 and includes dynamics *p*, *mp*, *mf*, and *f*, with a crescendo and decrescendo. It ends with a repeat sign and a first ending. The second staff starts at measure 42 and includes dynamics *p*, *mf*, and *mp*, with a tempo marking *Muy cantado*. It features a triplet and a second ending. The third staff starts at measure 54 and includes a first ending and a triplet. The fourth staff starts at measure 79 and includes a first ending, a triplet, and dynamics *f*, *mf*, *mp*, and *p*. The fifth staff starts at measure 91-106 and includes a first ending and dynamic *f*. The sixth staff starts at measure 117 and includes a first ending, a key signature change to D minor (three sharps), and a section labeled 'Coda' with a common time signature and dynamic *p*. The seventh staff starts at measure 141/173 and includes dynamics *mp* and *f*. The eighth staff starts at measure 154/186 and includes dynamics *mp* and *f*. The ninth staff starts at measure 166/198 and includes dynamics *mp* and *f*, with first and second endings. The score concludes with a triplet and a final measure.

# Mater Alumnis

(Marcha Procesional)

Saxofón alto 2°

Luis Carlos Martín Martín-Consuegra

The musical score is written for Saxophone Alto 2nd part. It begins in the key of D major (two sharps) and 2/4 time. The first staff (measures 19-27) features a melodic line with dynamics *p*, *mp*, *mf*, and *f*, ending with a repeat sign and a fermata. The second staff (measures 28-36) includes a triplet of eighth notes and a section marked *mp* 'Muy cantado' with a fermata. The third staff (measures 37-53) contains several triplet markings. The fourth staff (measures 54-70) features a section marked *f* with a fermata. The fifth staff (measures 71-78) continues with triplet markings and dynamics *mf*, *mp*, and *p*. The sixth staff (measures 79-106) is a complex section marked *f* with many accents and slurs. The seventh staff (measures 107-140) includes a section marked 'Coda' with a double bar line and a fermata, and another section marked 'D.C. y Coda' with a key signature change to D major and a fermata. The eighth staff (measures 141-173) features a section marked *mp* with a fermata. The ninth staff (measures 174-187) continues with *mp* and *f* dynamics. The tenth staff (measures 188-199) includes first and second endings, with a section marked *f* and a triplet. The score concludes with a final triplet and a fermata.

Saxofón tenor 1º

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

A Coda

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

35 *mf* 19-26 *mf* 4 4

48 *mp* 4

59 *mp*

74 *f*

88 *mf*

115 *mp* *p* 16 91-106 *f*

185 *mp* 32 141-172 *mp* *mp* *f*

197 *mp* *f* 3

Saxofón tenor 2°

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

A Coda

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

35 *mf* 19-26 *mf* 4 4

48 4 *mp*

59 *f*

74 *mf*

88 16 91-106 *f*

115 *mp* *p* *f* Coda ⊕ D.C. y Coda

141-172 *mp* *mp* *f*

185 *mp* *f*

197 *mp* *f* 3

Saxofón barítono

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

14/136 *p* *mp* *mf* *f* A Coda

24/32 *p-mf*

45 *mp*

59 *mp*

74 *f*

89 *mf* *mp*

101/117 *p* *f* 1. 2. Coda ⊕

141/173 D.C. y Coda

153/185 *mp* *mp* *f*

165/197 *mp* 1. 2. *f* 3



Fagot

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

14/136 *p* *mp* *mf* *f*

A Coda 8

33 19-26 *mf*

47 *mp*

61 *mp*

74 *f*

85 16

112 *mf* *mp* *p* *f* 91-106

122 Coda ⊕ 32

D.C. y Coda 141-172 *mp*

181 *mp* *mp*

195 *f* *mp* *f* 3

Trompa 1ª en Fa

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

14/136 *p* *mp* *mf* *f* *f* *8va baja ad libitum*

A Coda 8

35 *mf* 19-26 *mf*

49 *mp* *mp* *mp*

64 *mp* *mp*

79 *f* 16

107 *mf* *mp* *p* 91-106

118 *f* Coda ⊕ 32

D.C. y Coda 141-172

173 *mp* *mp*

184 *mp* *f*

197 *mp* *f* 3 3

Trompa 2ª en Fa

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

14/136 *p* *mp* *mf* *f* *f*  
A Coda 8 *8va ad libitum*  
35 *mf* 19-26 *mf*  
49 *mp* *mp* *mp*  
64 *mp* *mp*  
79 *f*  
107 *mf* *mp* *p* 16 91-106  
118 *f* Coda ⊕ 32 141-172  
173 *mp* *mp*  
184 *mp* *f*  
197 *mp* *f* 3 3

Trompa 3ª en Fa

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

14/136 *p* *mp* *mf* *f* *f*  
A Coda 8  
19-26 *mf*  
35  
49 *mp* *mp* *mp*  
64 *mp* *mp* *f*  
79 *mf* *mp* *p*  
107 *f* *mf* *mp* *p*  
118 *f* *mp* *f*  
D.C. y Coda  $\oplus$  32  
141-172  
173 *mp* *mp* *f*  
184 *mp* *f*  
197 *mp* *f* 3 3

# Mater Alumnis

(Marcha Procesional)

Trompeta 1ª Sib

Luis Carlos Martín Martín-Consuegra

13/135 *p* *mp* *mf* *f* *f*

A Coda 2 Solamente una Trompeta 1ª en defecto de Fliscorno 1º

17-18 *p*

27 Obligado todos *mf* *p* 20 37-56

57 *mf* 3

68 *mf* 3 *f* 3

79 3 *mf* *mp* *p* *f*

91/107

103/119 1. 2. Coda 2 32 D.C. y Coda *mp* 139-140 141-172

177 *mp* *mp*

193 *f* *mp* *f* 3 3

# Mater Alumnis

(Marcha Procesional)

Trompeta 2ª Sib

Luis Carlos Martín Martín-Consuegra

13/135 *p* *mp* *mf* *f* *f*

A Coda 2 Solamente una Trompeta 2ª en defecto de Fliscorno 2º

17-18 *p*

27 Obligado todos 20 37-56

57 *mf* *p*

68 *mf* 3 3 3

79 3 3 3 *mf* *mp* *p* *f*

91/107

103/119 1. 2. Coda 2 32 D.C. y Coda 139-140 141-172 *mp*

177 *mp* *mp*

193 *f* *mp* *f* 3 3

# Mater Alumnis

(Marcha Procesional)

Trompeta 3ª Sib

Luis Carlos Martín Martín-Consuegra

The musical score is written for Trompeta 3ª Sib in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff starts at measure 13 and ends at 135. The second staff starts at 135 and ends at 178, with a section from 17-18 marked 'A Coda' and a section from 19-26 marked '2' and '8'. The third staff starts at 178 and ends at 200, with a section from 37-56 marked '20'. The fourth staff starts at 200 and ends at 266, with a section from 66-78 marked '3'. The fifth staff starts at 266 and ends at 345, with a section from 79-90 marked '3'. The sixth staff starts at 345 and ends at 411, with a section from 91-107 marked '3'. The seventh staff starts at 411 and ends at 477, with a section from 103-119 marked '1.' and '2.'. The eighth staff starts at 477 and ends at 509, with a section from 139-140 marked 'Coda' and a section from 141-172 marked '2' and '32'. The ninth staff starts at 509 and ends at 541, with a section from 177-193 marked '3'.

13/135

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

A Coda 2 8

17-18 19-26 *mf*

35

*p* 20 37-56 *mf* 3 3

66

*f* 3 3

79

3 3 *mf* *mp* *p* *f*

91/107

103/119

1. 2. D.C. y Coda Coda 2 32 139-140 141-172 *mp*

177

*mp* *mp*

193

*f* *mp* *f* 3 3

Fliscorno 1°

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

The musical score is written for Fliscorno 1° in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff starts with a dynamic of *p* and includes markings for *mp*, *mf*, and *f*. The second staff is marked 'A Coda' and includes a first ending bracket with a '2' above it, and a dynamic of *p-mf*. The third staff has a dynamic of *p* and includes markings for *f* and triplet markings (3). The fourth staff has a dynamic of *mf* and includes markings for *mp*, *p*, and *f*. The fifth staff is marked '91/107' and includes a first ending bracket with two endings, a 'D.C. y Coda' marking, and a dynamic of *f*. The sixth staff is marked '103/119' and includes a dynamic of *mp* and a marking for 'Coda' with a circled cross symbol. The seventh staff is marked '173' and includes a dynamic of *mp*. The eighth staff is marked '185' and includes a dynamic of *f*. The ninth staff is marked '197' and includes a dynamic of *mp* and a marking for *f*. The score concludes with a final triplet and a dynamic of *f*.



Fliscorno 2°

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

The musical score is written for Fliscorno 2° in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff starts with a dynamic of *p* and includes markings for *mp*, *mf*, and *f*. The second staff is marked 'A Coda' and includes a first ending bracket with a '2' above it, and a dynamic of *p-mf*. The third staff features a *p* dynamic, a 20-measure rest (37-56), a 14-measure rest (57-70), and a *f* dynamic. The fourth staff includes a triplet of eighth notes and a dynamic of *mf*. The fifth staff has a dynamic of *mp* and a *p > f* dynamic. The sixth staff includes first and second endings, a 'Coda' symbol, and a 32-measure rest (141-172). The seventh staff has a dynamic of *mp*. The eighth staff has a dynamic of *mp* and a *f* dynamic. The ninth staff has a dynamic of *mp* and a *f* dynamic, ending with a triplet of eighth notes.

Trombón 1º

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

14/136 *p* *mp* *mf* *f* *f*

A Coda

35 *mf* *p - mf*

48 *mp*

62 *mp*

76 *f* 5 85-89 *f*

93/109

105/121 1. 2. Coda  $\oplus$  D.C. y Coda *mp*

147/179 *mp* *mp*

161/193 *f* *mp* *f* 3 3

Trombón 2º

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

14/136 *p* *mp* *mf* *f* *f*

A Coda

35 *mf* *p - mf*

48 *mp*

62 *mp*

76 *f*

85-89 *f*

93/109

105/121 1. 2. Coda  $\emptyset$  D.C. y Coda *mp*

147/179 *mp* *mp*

161/193 *f* *mp* *f* 3 3

Trombón 3°

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

14/136 *p* *mp* *mf* *f* *f*

A Coda

35 *mf* *p - mf*

48 *mp*

62 *mp*

76 *f*

85-89 *f*

93/109

105/121 1. 2. Coda  $\emptyset$  D.C. y Coda *mp*

147/179 *mp* *mp*

161/193 *f* *mp* *f* 3 3

Bombardinos

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

13/135 *p* *mp* *mf* *f*

A Coda *p-mf*

24/32 **20** *mp* 37-56

66 *f*

78 *mf* *mp*

90 **16** *p* 91-106 *f*

116 Coda  $\oplus$  D.C. y Coda

32 *mp* 141-172 *mp*

184 *mp* *f*

196 *mp* *f* 3

Tuba

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

14/136

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

A Coda

25/33

*p* *mf*

47

*mp*

63

*mp*

80

*f*

93/109

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

105/121

1. 2.

Coda

D.C. y Coda

*mp* *f*

149/181

*mp*

163/195

*f* *mp* *f*

1. 2. 3.

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

Timbales

7

LA - SI $\flat$  - DO - RE

1-7/123-129 *mf* *f*

16/138

*mf* *p - mf* *p*

20

14

37-56 57-70 *f*

80

4 16 *mf* *p* *f*

87-90 91-106

110

121

Coda

LA - RE - SOL

31

D.C. y Coda *mf* *p* *mp*

141-171

176

*mp*

187

*mp* *f*

197

*mp* *f* 3

Caja

# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

9/131 *p* *mp* *mf* *f* A Coda

17 *f*

39 *mf* *p - mf* *mp*

59 *f*

77 *mf* *p*

91/107 *f*

104/120 1. 2. Coda ⊕ *D.C. y Coda* *mp*

147/179 *mp* *mp*

163/195 *f* *mp* *f* 3 3 3



# Mater Alumnis

(Marcha Procesional)

Luis Carlos Martín Martín-Consuegra

## Bombo y Platos

Platos

Bombo *p* *mp* *mf* *f* *f* *A Coda*

19/27 *p-mf* *mp*

43 *mp*

61 4 4

79 4 *mf* *mp* *p* *f*

94/110

103/119 1. 2. D.C. y Coda Coda  $\oplus$  *mp*

145/177 *p* *mp* *p* *mp*

161/193 1. 2. *f* *f*