

# Encuentro en Zuacorta

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)



Molino de Zuacorta

*A mis buenos amigos Lorenzo y Ramón,  
Bombardinos de la Banda  
Municipal de Música de Daimiel,  
con todo mi cariño y afecto.*

*De Luis Carlos Martín Martín - Consuegra*

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<http://personales.ya.com/partituras-luis>

# Encuentro en Zuacorta

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín Consuegra

Partitura de Dirección

The musical score is arranged in a standard orchestral format with 17 staves. The instruments and their parts are as follows:

- Flauta I + II:** Treble clef, 2/4 time, playing a melodic line with accents and slurs.
- Oboe I + II:** Treble clef, 2/4 time, playing a melodic line with accents and slurs.
- Requinto en Eb:** Treble clef, 2/4 time, playing a melodic line with accents and slurs.
- Clarinete Pral. + I en Bb:** Treble clef, 2/4 time, playing a melodic line with accents and slurs.
- Clarinete II + III en Bb:** Treble clef, 2/4 time, playing a melodic line with accents and slurs.
- Clarinete Bajo en Bb:** Treble clef, 2/4 time, playing a melodic line with accents and slurs.
- Fagot:** Bass clef, 2/4 time, playing a melodic line with accents and slurs.
- Saxofón Alto I + II:** Treble clef, 2/4 time, playing a melodic line with accents and slurs.
- Saxofón Tenor I + II:** Treble clef, 2/4 time, playing a melodic line with accents and slurs.
- Saxofón Barítono:** Treble clef, 2/4 time, playing a melodic line with accents and slurs.
- Trompeta I + II + III en Bb:** Treble clef, 2/4 time, playing a rhythmic pattern with accents.
- Fliscorno I + II:** Treble clef, 2/4 time, playing a rhythmic pattern with accents.
- Trompa I + II + III en Fa:** Treble clef, 2/4 time, playing a rhythmic pattern with accents.
- Trombón I + II + III:** Bass clef, 2/4 time, playing a rhythmic pattern with accents.
- Bombardino I + II en Do:** Bass clef, 2/4 time, playing a melodic line with accents and slurs.
- Tuba:** Bass clef, 2/4 time, playing a melodic line with accents and slurs.
- Timbales:** Bass clef, 2/4 time, playing a rhythmic pattern with accents.
- Caja:** Percussion, 2/4 time, playing a rhythmic pattern with accents.
- Bombo y Platos:** Percussion, 2/4 time, playing a rhythmic pattern with accents. Includes parts for Plts. (Cymbals) and Bb. (Bass Drum).

7

Fl. *f* *f* *mf*

Ob. *f* *f* *mf*

Rqt. *f* *f* *mf*

Cl. Pral. + I *f* *f* *mf*

Cl. II + III *f* *f* *mf*

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

Fgt. *f* *f* *mf*

Sax. A. *f* *f* *mf*

Sax. T. *f* *f* *mf*

Sax. B. *f* *f* *mf*

Tpt. *f* *f* *mf*

Flis. *f* *f* *mf*

Tpa. *f* *f* *mf*

Tbn. *f* *f* *mf*

Bdns. *f* *f* *mf*

Tba. *f* *f* *mf*

Timb. *f* *f* *mf*

Cj. *f* *f* *mf*

Bbo y Plts. *f* *f* *mf*

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III *doblar voces*

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

*mp*

*p*

*Sueltas*

24

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

32

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

Detailed description: This page of a musical score, page 5, begins at measure 32. The score is for a symphony orchestra and is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fgt.), Saxophone (Sax.), Trumpet (Tpt.), Flute II (Flis.), Trombone (Tbn.), Bassoon (Bdns.), Trombone II (Tba.), Timpani (Timb.), Cymbal (Cj.), and Bass Drum/Plaque (Bbo y Plts.). The Flute, Oboe, and Clarinet parts are mostly silent, indicated by a horizontal line with a bar. The Bassoon part features a triplet of eighth notes in the first measure. The Saxophone section (Sax. A., Sax. T., Sax. B.) has a more active role, with Sax. A. and Sax. T. playing a melodic line with triplets and Sax. B. playing a rhythmic accompaniment. The Trumpet part (Tpt.) plays a rhythmic pattern of eighth notes. The Flute II part (Flis.) plays a melodic line with slurs. The Trombone part (Tbn.) plays a rhythmic pattern of eighth notes. The Bassoon part (Bdns.) plays a melodic line with slurs. The Trombone II part (Tba.) plays a rhythmic accompaniment. The Timpani part (Timb.) is silent. The Cymbal part (Cj.) plays a rhythmic pattern of eighth notes. The Bass Drum/Plaque part (Bbo y Plts.) plays a rhythmic accompaniment. The score is written in a standard musical notation with a grand staff for each instrument.

40

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

Detailed description: This is a page of a musical score for a symphony orchestra, page 40. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B.), Saxophone (Sax.), Trumpet (Tpt.), Flute (Flis.), Trombone (Tbn.), Bassoon (Bdns.), Tuba (Tba.), Timpani (Timb.), Cymbal (Cj.), and Double Bass/Drum (Bbo y Plts.). The Flute, Oboe, Clarinet, Bassoon, and Saxophone parts feature melodic lines with various ornaments and triplets. The Clarinet II + III part has a triplet of eighth notes. The Saxophone parts also feature melodic lines with triplets. The Trumpet, Trombone, and Tuba parts play block chords, often with a rhythmic pattern of eighth notes. The Flute (Flis.) part plays a melodic line with a triplet. The Cymbal part plays a rhythmic pattern of eighth notes. The Double Bass/Drum part plays a rhythmic pattern of eighth notes. The score is divided into measures by vertical bar lines, and the page number 40 is written at the top left.



55

Fl.

Ob.

Rqt.

Cl. I  
Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y  
Plts.



70

Fl.  
Ob.  
Rqt.  
Cl. Pral. + I  
Cl. II + III  
Cl. B.  
Fgt.  
Sax. A.  
Sax. T.  
Sax. B.  
Tpt.  
Flis.  
Tpa..  
Tbn.  
Bdns.  
Tba.  
Timb.  
Cj.  
Bbo y Plts.

The musical score is written for a symphony orchestra. It begins at measure 70. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet in G (Practical + I), Clarinet in B-flat (II + III), Clarinet in B-flat, Bassoon, Saxophone Alto, Saxophone Tenor, Saxophone Bass, Trumpet, Flute II, Trombone, Bassoon II, Timpani, Cymbals, and Percussion. The second system includes parts for Trumpet, Flute II, Trombone, Bassoon II, Timpani, Cymbals, and Percussion. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and triplets. The percussion parts are marked with 'x' for cymbals and 'p' for other percussion instruments.











112

Fl. *mf*

Ob. *mf*

Rqt. *mf* *p*

Cl. Pral. + I *mf* *p*

Cl. II + III *mf* *doblar voces* *mp* *p*

Cl. B. *mf* *p*

Fgt. *mf* *p*

Sax. A. *mf* *p*

Sax. T. *mf* *mp* *p*

Sax. B. *mf* *mp* *p*

Tpt. *mf*

Flis. *mf*

Tpa. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Bdns. *mf*

Tba. *mf* *mp* *p*

Timb. *mf* *mp* *p*

Cj. *mf* *mp* *p*

Bbo y Plts. *mf* *mp* *p*

120

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

128

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

Detailed description: This page of a musical score, numbered 128, features a full orchestral arrangement. The woodwind section is highly active, with the Clarinet in A, Clarinet in C, and Saxophone in A parts featuring intricate sixteenth-note passages and melodic lines. The Clarinet in B-flat and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The brass section, including Trumpets, Trombones, and Tuba, plays a steady, rhythmic accompaniment. The percussion section, consisting of Cymbals and Bass Drum, maintains a consistent pulse. The Flute, Oboe, and Flugelhorn parts are mostly silent on this page. The score is written in a key signature of one sharp (F#) and a common time signature (C).

136

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

Detailed description of the musical score: The score is for a full orchestra and woodwind section. It begins at measure 136. The key signature has three sharps (F#, C#, G#). The flute and oboe parts are mostly rests. The clarinet in G major parts (I, II+III, and Bass) and saxophone parts (Alto, Tenor, and Bass) have active lines with various rhythmic patterns and articulations. The bassoon part has a melodic line. The trumpet and trombone parts are mostly rests. The percussion parts include snare drum, bass drum, tuba, and timpani. The bassoon/plays part has a rhythmic pattern.





157

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa..

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

164

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

Detailed description: This page of a musical score, numbered 23, covers measures 164 through 169. The score is for a woodwind and brass ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in G major (Cl. Pral. + I), Clarinet in E major (Cl. II + III), Clarinet in Bb (Cl. B.), Bassoon (Fgt.), Saxophone Alto (Sax. A.), Saxophone Tenor (Sax. T.), and Saxophone Baritone (Sax. B.). The brass section includes Trumpet (Tpt.), Flugelhorn (Flis.), Trompa (Tpa.), Trombone (Tbn.), Bass Drum (Bdns.), Tuba (Tba.), and Timpani (Timb.). The percussion section includes Conga (Cj.) and Bongos/Platillos (Bbo y Plts.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The flute and oboe parts feature a melodic line with a triplet in measure 165. The clarinet and saxophone parts provide harmonic support with sustained notes and rhythmic patterns. The brass section consists of block chords and rhythmic accompaniment. The percussion parts provide a steady beat.

170

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

3

Detailed description: This page of a musical score covers measures 170 through 175. The key signature is one sharp (F#), and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute and Oboe parts feature a melodic line with a triplet of eighth notes in measure 173. The Clarinet I and II parts play a sustained harmonic accompaniment. The Bassoon and Saxophone sections provide a rhythmic and harmonic foundation. The Trombone and Tuba parts play a steady bass line. The Percussion section, including Cymbals and Bb and Plated Tom-toms, provides a consistent rhythmic pattern. The strings are not visible on this page.



⑥

182

Fl. *mf* 3 *Obligado* *mf* 3 *p*

Ob. *mf* 3 *mf* 3 *p*

Rqt. *mf* 3 *mf* 3 *p*

Cl. I *mf* 3 *ff* *mf* 3 *p*

Cl. II + III *mf* 3 *ff* *mf* 3 *p*

Cl. B. *ff* *p* *ff* *p* *f* *p*

Fgt. *ff* *p* *ff* *p* *f*

Sax. A. *mf* 3 *ff* *mf* 3 *p*

Sax. T. *ff* *p* *ff* *p* *f*

Sax. B. *ff* *p* *ff* *p* *f*

Tpt. *p* *ff* *p* *f* *p*

Flis. *mf* 3 *p* *ff* *mf* 3 *p* *f*

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

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

Bdns. *p* *ff* *p* *f*

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

Timb. *p* *ff* *p* *f* *p*

Cj. *p* *ff* *p* *ff* *p*

Bbo y Pts. *ff* *p* *ff* *ff* *p* *ff*

190

Fl. *mp* *mf*

Ob. *mp* *mf*

Rqt. *mp* *mf*

Cl. Pral. + I *mp* *mf*

Cl. II + III *mp* *mf*

Cl. B. *mp* *mf*

Fgt. *p* *mp* *mf*

Sax. A. *mp* *mf*

Sax. T. *p* *mp* *mf*

Sax. B. *p* *mp* *mf*

Tpt. *mp* *mf*

Flis. *p* *mp* *mf*

Tpa. *p* *mp* *mf*

Tbn. *p* *mp* *mf*

Bdns. *p* *mp* *mf*

Tba. *p* *mp* *mf*

Timb. *mp* *mf*

Cj. *mp* *mf*

Bbo y Plts. *p* *mp* *mf*

195

Fl. *f* rall. molto poco a poco

Ob. *f* rall. molto poco a poco

Rqt. *f* rall. molto poco a poco

Cl. Pral. + I *f* rall. molto poco a poco

Cl. II + III *f* rall. molto poco a poco

Cl. B. *f* rall. molto poco a poco

Fgt. *f* rall. molto poco a poco *p*

Sax. A. *f* rall. molto poco a poco *p*

Sax. T. *f* 3 3 rall. molto poco a poco *p*

Sax. B. *f* 3 3 rall. molto poco a poco *p*

Tpt. *f* rall. molto poco a poco *p*

Flis. *f* 3 3 rall. molto poco a poco *p*

Tpa. *f* 3 3 rall. molto poco a poco *p*

Tbn. *f* 3 3 rall. molto poco a poco *p*

Bdns. *f* rall. molto poco a poco *p*

Tba. *f* rall. molto poco a poco *p*

Timb. *f* 3 3 rall. molto poco a poco *p*

Cj. *f* 3 3 rall. molto poco a poco *p*

Bbo y Plts. *f* rall. molto poco a poco *p*

⑦

200

Fl. *f* a tpo.

Ob. *f* a tpo.

Rqt. *f* a tpo.

Cl. Pral. + I *f* a tpo.

Cl. II + III *f* a tpo.

Cl. B. *f* a tpo.

Fgt. *f* a tpo.

Sax. A. *f* a tpo.

Sax. T. *f* a tpo.

Sax. B. *f* a tpo.

Tpt. *f* a tpo.

Flis. *f* a tpo.

Tpa. *f* a tpo.

Tbn. *f* a tpo.

Bdns. *f* a tpo.

Tba. *f* a tpo.

Timb. *f* a tpo.

Cj. *f* a tpo.

Bbo y Plts. *f* a tpo.

208

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

3

3

3

3

3

214

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

220

Fl.

Ob.

Rqt.

Cl. Pral. + I

Cl. II + III

Cl. B.

Fgt.

Sax. A.

Sax. T.

Sax. B.

Tpt.

Flis.

Tpa.

Tbn.

Bdns.

Tba.

Timb.

Cj.

Bbo y Plts.

3

3

3

3

226

Fl.  
Ob.  
Rqt.  
Cl. Pral. + I  
Cl. II + III  
Cl. B.  
Fgt.  
Sax. A.  
Sax. T.  
Sax. B.  
Tpt.  
Flis.  
Tpa..  
Tbn.  
Bdns.  
Tba.  
Timb.  
Cj.  
Bbo y Plts.

# Encuentro en Zuacorta

FLUTA I

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

9

16 2 ① 32  $\text{S}$  *p*

56 3

64 3

72 3

80  $\text{O}$  ② *f* *f*

87 *mp*

95 1. 2.  $\text{O}$   $\text{O}$  como  $\text{S}$  a  $\text{O}$  2ª y salta ③ *f*

102 *f* *f* *f*

111 2 ④ 32 *mf*

150 ⑤ *Solo Flautas*  
*mf*

157  
3

164  
3

170  
3

176

182 ⑥  
*mf* 3 *mf* 3 *p*

190  
*mp* *mf* *f* rall. molto poco a poco

198 ⑦  
*f* a tpo.

208

218

226

# Encuentro en Zuacorta

FLUTA II

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

9

16 2 ① 32  $\text{S}$  *p*

56 3

64 3

72 3

80  $\text{O}$  ② *f* *f*

87 *mp*

95 1. 2. De  $\text{S}$  a  $\text{O}$  como 2<sup>a</sup> y salta ③ *f*

102 *f* *f* *f*

111 2 ④ 32 *mf*

Encuentro en Zuacorta  
Flauta II

⑤ Solo Flautas

150 *mf*

157 3

164 3

170 3

176

182 ⑥ *mf* 3 *mf* 3 *p*

190 *mp* *mf* *f* rall. molto poco a poco

198 ⑦ *f* a tpo.

208

218

226

# Encuentro en Zuacorta

OBOE I

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

9

18 ① 32  $\text{S}$  *p* 3

58 3

67 3

74  $\text{O}$

81 ② *f* *f*

88 *mp*

96 1. 2. De  $\text{S}$  a  $\text{O}$  y salta ③ *f*

103 *f* *f*

110 2 ④ 32 *f* *mf*

150 ⑤ *En defecto de flautas*  
*mf*

Musical staff 150-156: Treble clef, 3/4 time signature. The music consists of eighth and sixteenth notes with rests. A dynamic marking of *mf* is present.

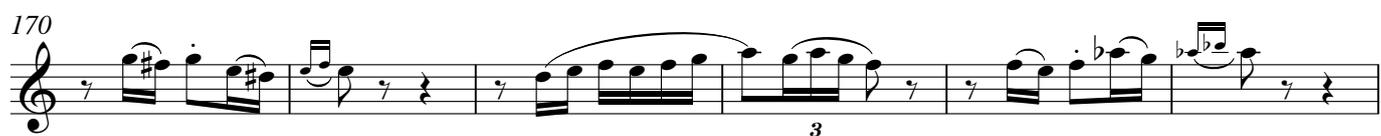
157

Musical staff 157-163: Treble clef, 3/4 time signature. Features a triplet of eighth notes. A dynamic marking of *mf* is present.

164

Musical staff 164-169: Treble clef, 3/4 time signature. Features a triplet of eighth notes. A dynamic marking of *mf* is present.

170

Musical staff 170-175: Treble clef, 3/4 time signature. Features a triplet of eighth notes. A dynamic marking of *mf* is present.

176

Musical staff 176-181: Treble clef, 3/4 time signature. Features eighth notes and rests. A dynamic marking of *mf* is present.

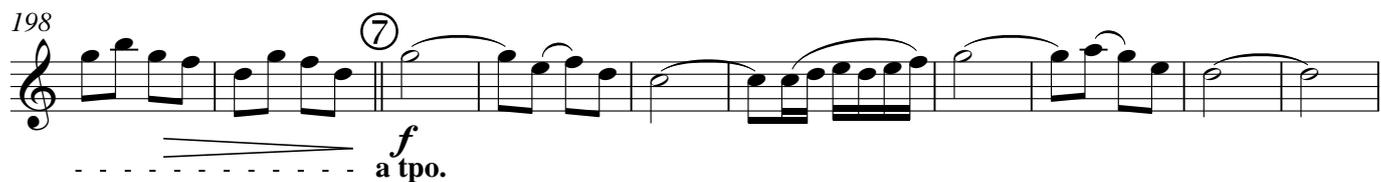
182 ⑥ *Obligado*  
*mf* 3 *mf* 3 *p*

Musical staff 182-189: Treble clef, 3/4 time signature. Features triplet eighth notes. Dynamic markings include *mf*, *mf*, and *p*.

190  
*mp* *mf* *f* rall. molto poco a poco

Musical staff 190-197: Treble clef, 3/4 time signature. Features eighth notes with accents. Dynamic markings include *mp*, *mf*, and *f*. The instruction *rall. molto poco a poco* is present.

198 ⑦  
*f*  
a tpo.

Musical staff 198-207: Treble clef, 3/4 time signature. Features eighth notes with accents. A dynamic marking of *f* and the instruction *a tpo.* are present.

208

Musical staff 208-217: Treble clef, 3/4 time signature. Features eighth notes with accents. A dynamic marking of *f* is present.

218

Musical staff 218-225: Treble clef, 3/4 time signature. Features eighth notes with accents. A dynamic marking of *f* is present.

226

Musical staff 226-231: Treble clef, 3/4 time signature. Features eighth notes with accents. A dynamic marking of *f* is present.

# Encuentro en Zuacorta

OBOE II

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

9

18 ① 32  $\text{S}$  *p* 3

58 3

67 3

74

81 ② *f* *f* *f*

88 *mp*

96 1. 2. De  $\text{S}$  a y salta ③ *f*

103 *f* *f*

110 *f* *mf* 2 ④ 32

⑤ *En defecto de flautas*

150 *mf*

157 *3*

164 *3*

170 *3*

176

182 ⑥ *Obligado*

*mf* *3* *mf* *3* *p*

190 *mp* *mf* *f* *rall. molto poco a poco*

198 ⑦ *f* *a tpo.*

208

218

226

# Encuentro en Zuacorta

REQUINTO

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

9

18 ① 32  $\text{S}$

58

67

74

81  $\text{S}$  ②  $\text{S}$

88

96 1. 2. De  $\text{S}$  a  $\text{S}$  y salta ③

103

110 2

V.S.

Encuentro en Zuacorta  
Requinto

118 <sup>④</sup>  
<sup>⑤</sup>  
*p*

129

139

150 <sup>⑥</sup>  
*mf* 3 *mf* 3 *p*

158  
*mp* *mf* *f* rall. molto poco a poco

166 <sup>⑦</sup>  
*f*  
a tpo.

176

186

194

# Encuentro en Zuacorta

CLARINETE PRAL.

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

9

18 **Segunda vez 8ª alta**

27

34

42

50 **Loco**

58

67 **De  $\text{♩}$  a  $\text{♩}$  como  $\text{♩}$  Loco**  
**2ª y salta**

72

79

V.S.

Encuentro en Zuacorta  
Clarinete Pral.

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

99

111 1. 2.

119 <sup>⑥</sup>  
*mf* <sup>3</sup> *ff* *mf* <sup>3</sup> *p*

127 *mp* *mf* *f* *rall. molto poco a poco* -----

137 <sup>⑦</sup>  
*f*  
a tpo.

148

158

87 <sup>⑤</sup> *Tocar el número 5 en defecto de flautas y volver al número 6*  
*mf* 3

95 3

103 3

111 <sup>⑥</sup>

# Encuentro en Zuacorta

CLARINETE I

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

9

18 **Segunda vez 8ª alta**

27

34

42

50 **Loco**

58

De **Segunda vez 8ª alta** a **Loco**  
como **2ª y salta**

V.S.

Encuentro en Zuacorta  
Clarinete I

④  
⑤

*p*

65 ⑥

*ff* *mf*<sup>3</sup> *ff* *mf*<sup>3</sup>

72

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

80 ⑦

rall. molto poco a poco - - - - - a tpo. *f*

89

99

109

Detailed description: This is a musical score for Clarinet I, titled 'Encuentro en Zuacorta'. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melodic line. The third staff features a first ending bracket. The fourth staff, starting at measure 65, includes a second ending bracket and dynamic markings of *ff*, *mf*<sup>3</sup>, *ff*, and *mf*<sup>3</sup>. The fifth staff, starting at measure 72, has dynamic markings of *p*, *mp*, *mf*, and *f*. The sixth staff, starting at measure 80, includes a first ending bracket and a tempo change instruction: 'rall. molto poco a poco - - - - - a tpo.' followed by a dynamic marking of *f*. The seventh staff starts at measure 89, and the eighth staff starts at measure 99. The score concludes with a final cadence at measure 109.

# Encuentro en Zuacorta

CLARINETE II

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

10 *f* *f* *f* *doblar voces* ①

18 *p* *mf* *mp* 3

27 3

34 3

42 1.

50 2. ② *f* *f*

58 *mp*

65 1. 2. De  $\text{S:}$  a  $\text{C:}$  como 2ª y salta ③ *f*

72 *f* *f*

79 *f* *mf* *mp* V.S.

Encuentro en Zuacorta  
Clarinete II

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

97

107

117 1. 2. <sup>⑥</sup>  
*ff* *mf* *ff*

123 *mf* *p* *mp*

130 *mf* *f* *f* <sup>⑦</sup>  
rall. molto poco a poco - - - - - a tpo.

138

146

156

163

# Encuentro en Zuacorta

CLARINETE III

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

Musical staff 1 (measures 1-9). Dynamics: *f*.

Musical staff 2 (measures 10-17). Dynamics: *f*, *mf*, *mp*. Includes the instruction "doblar voces" and a first ending bracket (1).

Musical staff 3 (measures 18-26). Dynamics: *p*.

Musical staff 4 (measures 27-33).

Musical staff 5 (measures 34-41).

Musical staff 6 (measures 42-49). Includes a first ending bracket (1).

Musical staff 7 (measures 50-57). Dynamics: *f*. Includes a second ending bracket (2).

Musical staff 8 (measures 58-64). Dynamics: *mp*.

Musical staff 9 (measures 65-71). Dynamics: *f*. Includes a first ending bracket (1), a second ending bracket (2), and a key signature change instruction: "De  $\text{S}^\flat$  a  $\text{S}^\natural$  como 2ª y salta". Includes a third ending bracket (3).

Musical staff 10 (measures 72-78). Dynamics: *f*.

Musical staff 11 (measures 79-86). Dynamics: *f*, *mf*, *mp*. Includes the instruction "doblar voces".

V.S.

Encuentro en Zuacorta  
Clarinete III

87 <sup>④</sup>  
<sup>⑤</sup>

95

103

111 <sup>1.</sup>

118 <sup>2.</sup> <sup>⑥</sup>  
*ff* *mf* *ff* *mf*

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

133 <sup>⑦</sup>  
*f*

rall. molto poco a poco ..... a tpo.

141

151

161

# Encuentro en Zuacorta

CLARINETE BAJO

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

13 **2** ① *mf* *p*

26

38

50 *mf* 3 3

60 3 3

69 3 3 3

80 ② *f* *f*

88 1. *f* *mp*

2. De 7/8 a 3/8 y salta ③ *f* *f*

*f* *f* *mf* 2 V.S.

Encuentro en Zuacorta  
Clarinete Bajo

④  
⑤

*p*

97 ⑥

*ff p ff p f p mp*

107

*mf f rall. molto poco a poco*

115 ⑦

*f a tpo.*

123

131

139

# Encuentro en Zuacorta

FAGOT

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

1-12

13-25

26-37

38-49

50-59

60-68

69-77

78-85

86-95

96-103

104-112

Encuentro en Zuacorta  
Fagot

117

④  
⑤

*p*

This system contains measures 117 to 126. It begins with a circled 4 above a circled 5. The music is in bass clef with a key signature of one flat. It starts with a half rest followed by a quarter note, then a series of eighth notes with slurs. A dynamic marking of *p* is placed below the first measure.

127

This system contains measures 127 to 135. The music continues with eighth notes and slurs.

136

This system contains measures 136 to 145. The music continues with eighth notes and slurs.

146

1. 2. ⑥

*p* *ff* *p* *ff*

This system contains measures 146 to 155. It features a first and second ending bracket over measures 147-148. A circled 6 is above measure 150. Dynamic markings *p*, *ff*, *p*, and *ff* are placed below the measures.

156

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

rall. molto poco a poco

This system contains measures 156 to 167. It features a series of notes with slurs and dynamic markings *p*, *f*, *p*, *mp*, *mf*, *f*, and *p*. A hairpin crescendo and decrescendo are shown, with the text "rall. molto poco a poco" written below.

168

⑦

*f*

a tpo.

3

This system contains measures 168 to 175. It begins with a circled 7. The music features a series of eighth notes with slurs and a dynamic marking of *f*. A triplet of eighth notes is marked with a "3". The text "a tpo." is written below the first measure.

176

3

This system contains measures 176 to 183. It continues with eighth notes and slurs, featuring triplet markings with "3" below.

184

3

This system contains measures 184 to 191. It continues with eighth notes and slurs, featuring triplet markings with "3" below.

192

3

This system contains measures 192 to 200. It continues with eighth notes and slurs, featuring triplet markings with "3" below.

SAXOFÓN ALTO I

# Encuentro en Zuacorta

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

Musical staff 1 (measures 1-8): *f* *f* *f*

Musical staff 2 (measures 9-17): *f* *mf* ①

Musical staff 3 (measures 18-26): *p* 3

Musical staff 4 (measures 27-33): 3

Musical staff 5 (measures 34-41): 3

Musical staff 6 (measures 42-49): 1.

Musical staff 7 (measures 50-56): *f* ② *f*

Musical staff 8 (measures 57-64): *mp*

Musical staff 9 (measures 65-71): 1. 2. *f* De  $\text{S:}$  a  $\text{O}$  como 2ª y salta  $\text{O}$  ③ *f*

Musical staff 10 (measures 72-78): *f* *f*

Musical staff 11 (measures 79-86): *f* *mf* 2

V.S.

Encuentro en Zuacorta  
Saxofón Alto I

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

98

108

117 1. 2. <sup>⑥</sup>  
*ff* *mf* 3 *ff*

124 *mf* 3 *p* *mp* *mf*

131 *f* <sup>⑦</sup>  
*rall. molto poco a poco* *f* *a tpo.*

140

150

160

Detailed description: This is a page of a musical score for Saxophone Alto I, titled 'Encuentro en Zuacorta'. The page is numbered '2' in the top right corner. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music, numbered 87 through 160. The first staff (87) begins with a circled '4' above the staff and a circled '5' above the first measure, indicating fingerings. The dynamics start with a piano (*p*) marking. The second staff (98) continues the melodic line. The third staff (108) features a series of sixteenth-note patterns. The fourth staff (117) includes first and second endings, a circled '6', and dynamic markings of fortissimo (*ff*), mezzo-forte (*mf*), and fortissimo (*ff*) with a triplet of eighth notes. The fifth staff (124) has dynamic markings of mezzo-forte (*mf*), piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*) with a triplet of eighth notes. The sixth staff (131) starts with a forte (*f*) dynamic and includes a circled '7' and a tempo marking: 'rall. molto poco a poco' followed by a dashed line and 'a tpo.' (ad libitum), with a forte (*f*) dynamic at the end. The seventh staff (140) continues the melodic development. The eighth staff (150) features more sixteenth-note patterns. The final staff (160) concludes the piece with a final note and a fermata.

SAXOFÓN ALTO II

# Encuentro en Zuacorta

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

The musical score is written for Alto Saxophone II in 2/4 time. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). It features several musical notations including accents, slurs, and articulation marks. There are also performance instructions: a first ending bracket at measure 42, a second ending bracket at measure 50, and a key change instruction at measure 65: "De  $\text{S:}$  a  $\text{\textcircled{O}}$  como 2ª y salta". The score concludes with a final measure containing a fermata and the number 2, indicating a repeat or a specific ending. The piece ends with the initials "V.S." in the bottom right corner.

Encuentro en Zuacorta  
Saxofón Alto II

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

98

109

118 <sup>⑥</sup>  
*ff* *mf* 3 *ff*

124 *mf* 3 *p* *mp* *mf*

131 *f* *rall. molto poco a poco* <sup>⑦</sup> *f* *a tpo.*

140

151

160

SAXOFÓN TENOR I

# Encuentro en Zuacorta

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

13 *f* *f* *f* *f*

22 *mf* *mp* *p*

30 3

38 3

46 *mf* 3

54 3 3

62 3 3

70 3 3

80 ② *f* *f*

88 1. *f* *mp*

98 2. De *f* a *f* y salta *mf* ③

107 *f* *f* *mf* 2 V.S.

Encuentro en Zuacorta  
Saxofón Tenor I

④  
⑤

118 *p*

129

139 1.

150 2. ⑥

*ff p ff p f p*

160 3 3 3 3 3 3

169 ⑦ *mp mf f* rall. molto poco a poco

175 *f a tpo.* 3 3

181 3

187 3 3

193 *b b*

SAXOFÓN TENOR II

# Encuentro en Zuacorta

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

10 *f*

18 *f* *mf* *mp*

27 *p*

35

43

50 *mf*

60

69

80 *f* *mf*

88 *f* *mp*

98 De *f* a *f* y salta *f* *f*

107 *f* *f* *mf*

V.S.

Detailed description: This is a musical score for Saxophone Tenor II, titled 'Encuentro en Zuacorta' by Luis C. Martín Martín-Consuegra. The score is written in 2/4 time and consists of 107 measures. It begins with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *f*. The first system (measures 10-17) features a melodic line with slurs and accents. The second system (measures 18-26) includes a first ending bracket and dynamic markings of *f*, *mf*, and *mp*. The third system (measures 27-34) starts with a piano (*p*) dynamic and contains triplet markings. The fourth system (measures 35-42) continues the melodic development. The fifth system (measures 43-49) features more triplet markings. The sixth system (measures 50-59) begins with a repeat sign and a *mf* dynamic, followed by triplet markings. The seventh system (measures 60-68) continues with triplet markings. The eighth system (measures 69-79) also features triplet markings. The ninth system (measures 80-87) includes a first ending bracket and dynamic markings of *f* and *mp*. The tenth system (measures 88-97) features a second ending bracket and dynamic markings of *f* and *f*. The eleventh system (measures 98-106) includes the instruction 'De *f* a *f* y salta' and dynamic markings of *f* and *f*. The final system (measures 107) concludes with dynamic markings of *f*, *f*, and *mf*, and a final double bar line with a '2' above it. The score is signed 'V.S.' at the bottom right.

Encuentro en Zuacorta  
Saxofón Tenor II

④  
⑤

118 *p*

129

141 1. 2.

151 ⑥

160 *ff* *p* *ff* *p* *f* *p*

169 ⑦ *mp* *mf* *f* *rall. molto poco a poco* - - - -

175 *f* a tpo.

181 3

187 3

193 *b* *b2*

SAXOFÓN BARÍTONO

# Encuentro en Zuacorta

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

13 *f* *f* *f* *f*

24 *mf* *mp* *p*

35

46 *p* *f* *f*

55 *f* *mp*

65 *p* De  $\text{\textcircled{S}}$  a  $\text{\textcircled{O}}$  como  $\text{\textcircled{O}}$  2<sup>a</sup> y salta *f*

73 *f* *f* *f*

82 *mf* *mp* *p* ④ ⑤

92

101

110 *p* V.S.

Encuentro en Zuacorta  
Saxofón Barítono

119 ⑥

127

137 ⑦

145

154

162

# Encuentro en Zuacorta

TROMPETA I Sib

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

10 *f* *f* *f*

20 *f* *mf* *p* ① *Sueltas*

30

40

50 *p*

63

74 *f* *mf* ②

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

93 1. 2. De  $\text{S}$  a  $\text{S}$  y salta  $\text{S}$

101 ③ *f* *f* *f*

110 *f* *mf* 2

Encuentro en Zuacorta  
Trompeta I

118 <sup>④</sup> **32** <sup>⑤</sup> **31**

181 <sup>⑥</sup>  
*ff* *p* *ff*

188  
*p* *f* *p* *mp* *mf*

195 <sup>⑦</sup>  
*f* *rall. molto poco a poco* *f a tpo.*

203

213

224

# Encuentro en Zuacorta

TROMPETA II Sib

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

10 *f* *f* *f*

20 *f* *mf* *p* 2 ① Sueñas

30

40

50 *p*

63

74 *f* *mf*

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

93 1. 2. De S a y salta

101 ③ *f* *f* *f*

110 *f* *mf* 2

Encuentro en Zuacorta  
Trompeta II

118 ④ 32 ⑤ 31

181 ⑥

188

195 ⑦

203

213

224

*ff* *p* *ff*

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

*f* rall. molto poco a poco *f* a tpo.

Detailed description: This is a musical score for Trompeta II, measures 118 to 224. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff (measures 118-180) is a long, mostly blank line with a circled '4' above measure 118, a circled '5' above measure 150, and a circled '31' above measure 180. The second staff (measures 181-187) begins with a circled '6' above measure 181. It contains rhythmic patterns with accents and dynamic markings: *ff*, *p*, and *ff*. The third staff (measures 188-194) continues the rhythmic patterns with dynamic markings: *p*, *f*, *p*, *mp*, and *mf*. The fourth staff (measures 195-202) starts with a circled '7' above measure 195. It features a melodic line with a dynamic marking of *f*, a tempo change instruction 'rall. molto poco a poco' with a dashed line, and ends with a dynamic marking of *f* and the instruction 'a tpo.'. The fifth staff (measures 203-212) continues the melodic line. The sixth staff (measures 213-224) concludes the piece with a final melodic phrase and a double bar line.

# Encuentro en Zuacorta

TROMPETA III Sib

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

10 **2** ① *Sueñas*

20

30

40

50 **S**

63

74 **⊕** ②

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

93 1. 2. **De S a y salta** **⊕**

101 ③

110 **2**

Encuentro en Zuacorta  
Trompeta III

118 ④ 32 ⑤ 31

181 ⑥

188

195 ⑦ 3

205

214

224

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

*f* rall. molto poco a poco ..... *f* -a tpo.

Detailed description: This is a musical score for Trompeta III, measures 118 to 224. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of seven staves of music. The first staff (measures 118-180) features a long horizontal line with a double bar line in the middle, indicating a section of 32 measures followed by a section of 31 measures. The second staff (measures 181-187) begins with a circled '6' and contains eighth-note patterns with accents and dynamic markings of *ff*, *p*, and *ff*. The third staff (measures 188-194) continues with eighth-note patterns and dynamic markings of *p*, *f*, *p*, *mp*, and *mf*. The fourth staff (measures 195-204) starts with a circled '7' and a triplet of eighth notes, followed by a section of 3 measures. It includes the instruction 'rall. molto poco a poco' and 'f -a tpo.' with a dotted line. The fifth staff (measures 205-213) contains eighth-note patterns. The sixth staff (measures 214-223) continues with eighth-note patterns. The seventh staff (measures 224) concludes with a final note and a double bar line.

# Encuentro en Zuacorta

FLISCORNO I

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

Musical score for Fliscorno I, 'Encuentro en Zuacorta'. The score is written in 2/4 time and B-flat major. It consists of 11 staves of music. The first staff (measures 1-9) features a rhythmic pattern of eighth notes with accents and dynamic markings of *f*. The second staff (measures 10-22) includes a first ending bracket (①) and dynamic markings of *f*, *mf*, and *p*. The third staff (measures 23-34) continues the melodic line with slurs and accents. The fourth staff (measures 35-48) features a long melodic phrase with slurs and accents. The fifth staff (measures 49-56) begins with a repeat sign and includes a triplet (3) and dynamic marking of *p*. The sixth staff (measures 57-64) continues the triplet pattern with dynamic markings of *p* and *mf*. The seventh staff (measures 65-73) features a triplet (3) and dynamic markings of *mf*. The eighth staff (measures 74-80) continues the melodic line with slurs and accents. The ninth staff (measures 81-88) includes a second ending bracket (②) and dynamic markings of *f* and *mf*. The tenth staff (measures 89-106) features a first ending bracket (1.) and a second ending bracket (2.) with dynamic markings of *mp*, *f*, and *p*. The eleventh staff (measures 107-114) includes a third ending bracket (③) and dynamic markings of *f* and *mf*. The score concludes with a double bar line and a final dynamic marking of *mf*.

Encuentro en Zuacorta  
Fliscorno I

118 ④ 32 ⑤ *p*

159

169

179 ⑥ *ff* *mf* *ff*

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

195 ⑦ *f* *rall. molto poco a poco* *f* a tpo.

203

213

223

Detailed description: This is a musical score for a Fliscorno I part, spanning measures 118 to 223. The score is written in treble clef with a key signature of two sharps (F# and C#). It features various musical notations including rests, eighth and sixteenth notes, triplets, and dynamic markings such as *p*, *ff*, *mf*, *p*, *mp*, *f*, and *mf*. There are also performance instructions like *rall. molto poco a poco* and *f a tpo.* (fortissimo ad tempo). The score is divided into systems, with measure numbers 118, 159, 169, 179, 186, 195, 203, 213, and 223 marking the beginning of each system. Circled numbers 4, 5, 6, and 7 are placed above certain measures, possibly indicating fingerings or specific performance techniques. The music includes complex rhythmic patterns, particularly in the later measures, with many triplets and sixteenth-note runs.

# Encuentro en Zuacorta

FLISCORNO II

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

Musical score for Fliscorno II, 'Encuentro en Zuacorta'. The score is in 2/4 time and B-flat major. It consists of ten staves of music. The first staff starts with a forte (*f*) dynamic. The second staff includes a first ending bracket and a piano (*p*) dynamic. The third staff features a melodic line with a sharp sign. The fourth staff continues the melodic line. The fifth staff includes a first ending bracket and a forte (*f*) dynamic. The sixth staff starts with a mezzo-forte (*mf*) dynamic. The seventh staff includes a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic. The eighth staff includes a dynamic change instruction: 'De  $\text{\textcircled{S}}$  a  $\text{\textcircled{O}}$  como 2ª y salta' (From  $\text{\textcircled{S}}$  to  $\text{\textcircled{O}}$  like 2nd and jumps), followed by a forte (*f*) dynamic. The ninth staff continues with a forte (*f*) dynamic. The tenth staff includes a mezzo-forte (*mf*) dynamic and a first ending bracket with a measure number of 32.

Encuentro en Zuacorta  
Fliscorno II

119 ⑤

*p*

Musical staff 119-128: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes, mostly beamed together. A dynamic marking of *p* (piano) is placed below the first measure.

129

Musical staff 129-138: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, mostly beamed together.

139

Musical staff 139-147: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, mostly beamed together.

148 ⑥

*ff* *p* *ff*

Musical staff 148-156: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, mostly beamed together. It includes dynamic markings of *ff* (fortissimo), *p* (piano), and *ff*. There are also accents (>) and slurs over some notes.

157

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

Musical staff 157-164: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, mostly beamed together. It includes dynamic markings of *p*, *ff*, *p*, *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also accents (>) and slurs over some notes.

165 ⑦

rall. molto poco a poco . . . . . a tpo. *p* *f*

Musical staff 165-176: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, mostly beamed together. It includes dynamic markings of *p* and *f*. A tempo change instruction is written below the staff: "rall. molto poco a poco . . . . . a tpo." (rallentando molto poco a poco . . . . . a tempo).

177

Musical staff 177-188: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, mostly beamed together.

189

Musical staff 189-198: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, mostly beamed together.

# Encuentro en Zuacorta

TROMPA I Fa

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

9

18

30

40

51

59

68

73

79

1

2

1

2

3

V.S.

Encuentro en Zuacorta  
Trompa I

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

95

104

112

1. 2.

*ff*

119 <sup>⑥</sup>

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

127

*p* *mp* *mf* *f* *rall. molto poco a poco* *p*

137 <sup>⑦</sup>

*f* a tpo.

146

154

162



Encuentro en Zuacorta  
Trompa II

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

95

104

112

119 <sup>⑥</sup>

127

137 <sup>⑦</sup>

145

153

161

# Encuentro en Zuacorta

TROMPA III Fa

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

9 **f** **f** **f** ①

18 **p**

30

40 1. 2. **p** **f**

51 ② **mf** **mf** **f** **mf** **mf** **mp**

59 1. 2. **f**

68 De  $\text{\textcircled{S}}$  a  $\text{\textcircled{O}}$  como  $\text{\textcircled{O}}$  2<sup>a</sup> y salta ③ **f**

73 **f** **f**

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

V.S.

Encuentro en Zuacorta  
Trompa III

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

95

104

112

1. 2.

*ff*

119 <sup>⑥</sup>

*p ff p f*

127

*p mp mf f*

rall. molto poco a poco . . . . . *p*

137 <sup>⑦</sup>

*f a tpo.*

145

153

161

# Encuentro en Zuacorta

TROMBÓN I

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

6  
*f* *f* *f*

10  
*f* *mf* *mp* ①

18 **S**  
*p*

27

36

44  $\Phi$   
*p*

51 ②  
*f* *f* *f*

59 *mp* 1.

67 2. De **S** a  $\Phi$  como ③  
*p* 2ª y salta *f*

73  
*f* *f* *f*

81 *mf* *mp* V.S.

Encuentro de Zuacorta  
Trobón I

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

95

103

112

119 <sup>⑥</sup>

128

137 <sup>⑦</sup>

145

154

162

# Encuentro en Zuacorta

TROMBÓN II

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

5  
*f* *f* *f*

10  
*f* *mf* *mp* ①

18 *p*

27

36

44 *p*

51 ② *f* *f* *f*

59 *mp*

67 *p* De  $\text{S}$  a  $\text{O}$  como  $\text{O}$  ③ *f*  
2ª y salta

73 *f* *f* *f*

81 *mf* *mp*

V.S.

Encuentro de Zuacorta  
Trobón II

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*



95



103



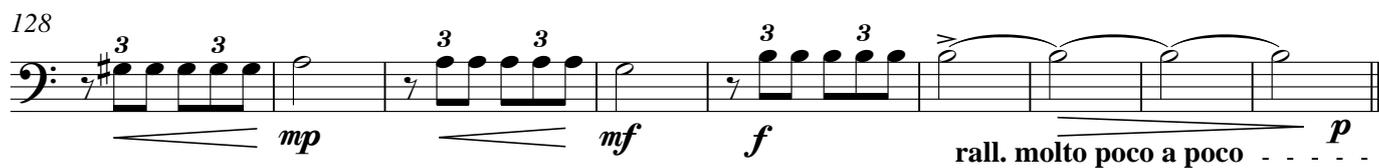
112



119 <sup>⑥</sup>



128



137 <sup>⑦</sup>



146



155



162



# Encuentro en Zuacorta

TROMBÓN III

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

10

*f*

18

*f* *mf* *mp*

27

*p*

36

44

*p*

51

*f*

59

*mp*

67

*p*

De  $\text{S}$  a  $\text{O}$  como  $\text{O}$  2ª y salta

73

*f*

81

*mf* *mp*

V.S.

Encuentro de Zuacorta  
Trobón III

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

95

103

112

119 <sup>⑥</sup>

127

137 <sup>⑦</sup>

146

155

162

# Encuentro en Zuacorta

BOMBARDINO I

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

13 *f* *f* *f* *f*

26 *mf* *p*

38

50 *mf* 3 3

58 3 3

66 3 3

74 3

82 ② *f* *f* *f*

90 1. *mp*

98 2. De  $\text{♩}$  a  $\text{♩}$  y salta  $\text{♩}$  ③ *f*

104 *f* *f* *f* *mf*

Encuentro en Zuacorta  
Bombardino I

116 2 ④ 32 ⑤ 31

181 ⑥

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

190

*p* *mp* *mf* *f* *rall. molto poco a poco* *p*

200 ⑦

*f* a tpo. 3

206

212

218

224

# Encuentro en Zuacorta

BOMBARDINO II

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

13 *f* *f* *f* *f*

26 *mf* *p*

37

50 *mf* 3 3

58 3 3

66 3 3

74 3

82 ② *f* *f* *f*

90 *mp* 1.

98 2. De  $\text{♩}$  a  $\text{♩}$  y salta  $\text{♩}$  ③ *f*

104 *f* *f* *f* *mf*

Encuentro en Zuacorta  
Bombardino II

116 2 ④ 32 ⑤ 31

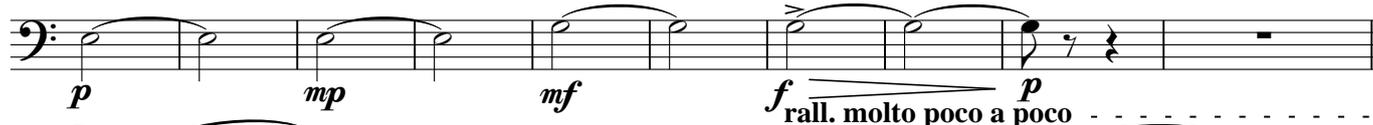


181 ⑥



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

190



*p* *mp* *mf* *f* *rall. molto poco a poco* *p*

200 ⑦



*f* a tpo. 3

206



3 3

212



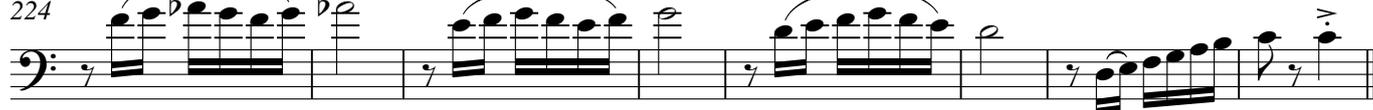
3

218



3 3

224



# Encuentro en Zuacorta

TUBAS

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

11

20

31

40

48

55

63

70

79

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

*mf* *mp* *p*

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

*f* *mf* *mp* *p* V.S.

De  $\text{S}$  a  $\text{C}$   
 $\text{C}$  como  $\text{C}$   
2ª y salta

Encuentro en Zuacorta  
Tubas

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

96

105

113

119 <sup>⑥</sup>

127

137 <sup>⑦</sup>

145

153

161

# Encuentro en Zuacorta

TIMBALES

Sol - Do - Fa - Sol #

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

10

50

59

68

78

86

98

104

113

Encuentro en Zuacorta  
Timbales

181 6

*ff* *p* *ff*

188

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

194

*mf* *f* *p*  
rall. molto poco a poco

200 7

*f* a tpo.

208

216

224

# Encuentro en Zuacorta

CAJA

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

10

18

26

34

42

51

59

65

70

79

1. 2.

1. 2.

De  a  Solo

 como 2ª y salta  *ff*

V.S.

Caja

87 <sup>④</sup>  
<sup>⑤</sup>  
*p*

95

103

111

119 <sup>⑥</sup>  
*p* *ff* *p*

126  
*ff* *p* *mp* *mf*

132 <sup>⑦</sup>  
*f* *p* *f*  
rall. molto poco a poco ..... a tpo.

139

147

155

163

The musical score is written for a single staff in 2/4 time. It consists of 16 measures, with measure numbers 87, 95, 103, 111, 119, 126, 132, 139, 147, 155, and 163. The score includes various dynamics such as *p*, *ff*, *mp*, *mf*, and *f*. It also features articulation marks like accents and slurs, and performance instructions such as 'rall. molto poco a poco' and 'a tpo.'. There are two first and second endings at measure 111 and a circled measure number 7 at measure 132. The piece concludes with a final note in measure 163.

# Encuentro en Zuacorta

BOMBO y PLATOS

(Pasodoble de Concierto, a mis amigos: Lorenzo y Ramón)

Luis C. Martín Martín-Consuegra

Plts.  $\frac{2}{4}$  Bb. *f* *f* *f* *f* *mf*

14  $\textcircled{1}$  *mp* *p*

25

36

48  $\textcircled{\times}$  *p*

59

70  $\textcircled{\oplus}$

81  $\textcircled{2}$  *f* *mf* *f* *mf*

90 1. 2.

99 De  $\textcircled{\times}$  a  $\textcircled{\oplus}$  y salta  $\textcircled{\oplus}$  Solo  $\textcircled{3}$  *ff* *f* *f* *f*

109 *f* *mf* *mp* *p* V.S.

Encuentro en Zuzcorta  
Bombo y Platos

118 <sup>④</sup>  
<sup>⑤</sup>

130

140

151 <sup>⑥</sup>

160

169 <sup>⑦</sup>

181

191