

# Adios Muchachos

Julio Cesar Sanders

$\text{♩} = 105$  **A**

The score is for a piece in 4/4 time with a tempo of 105 beats per minute. It features a key signature of two sharps (F# and C#). The instruments and parts are:

- Cornet**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Bugle**: Treble clef, playing a similar melodic line to the Cornet.
- Trombone**: Bass clef, playing a supporting line with eighth notes.
- Saxhorn Baryton**: Treble clef, playing a rhythmic pattern of eighth notes, marked *p* (piano).
- Saxhorn Basse**: Treble clef, playing a rhythmic pattern of eighth notes with accents.
- Souba**: Treble clef, playing a rhythmic pattern of eighth notes.
- Cnt.** (Cornet): Treble clef, playing a melodic line with accents and slurs.
- Bu.** (Bugle): Treble clef, playing a melodic line with accents and slurs.
- Tbn.** (Trombone): Bass clef, playing a supporting line with accents and slurs.
- Bar.** (Baritone): Treble clef, playing a melodic line with accents and slurs.
- Bass.** (Bass): Treble clef, playing a rhythmic pattern of eighth notes with accents and slurs.
- Sba.** (Soprano): Treble clef, playing a melodic line with accents and slurs.

Rhythmic notation includes patterns such as *iiT\**, *iTi*, *TiT*, *TTT\**, and *iiiT*.

4 5

Cnt.

Bu.

Tbn.

Bar.

Bass.

Sba.

6 7

iTT\* 5 iiT\*

TiT TiT TiT TiT iTi 5 TiT TiT TiT iTi

iiT\* 7 TTT\*

TTT TTT TTT TTT iTi 7 iiT iiT iiT iT TTT

Detailed description: This is a page of a musical score for a woodwind ensemble, labeled '2'. It contains six systems of staves for different instruments: Cnt. (Cello), Bu. (Bassoon), Tbn. (Tuba), Bar. (Baritone), Bass. (Bass), and Sba. (Soprano). The score is divided into two main sections, measures 4-5 and 6-7. Each system shows a melodic line with various articulation marks like accents (>) and slurs. The Bass. part includes rhythmic patterns represented by letters (TiT, iTi, TTT, iiT). The Bar. part includes specific rhythmic markings like 'iTT\*' and 'iiT\*'. The Sba. part has a melodic line with some rests. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure numbers 4, 5, 6, and 7 are indicated at the beginning of their respective systems.

**B**

Musical score for a brass and woodwind ensemble, measures 8-11. The score is written for six parts: Contralto (Cnt.), Buccina (Bu.), Trombone (Tbn.), Baritone (Bar.), Bass, and Soprano (Sba.). The key signature is two sharps (F# and C#). The score is divided into two systems, with measures 8-9 in the first system and measures 10-11 in the second. The Bass part includes rhythmic notation (TiT, iTi, TTT, iT) and dynamic markings (>). The Baritone part includes dynamic markings (iTT\*, TTT\*). The Soprano part includes dynamic markings (>).

Measures 8-9:

- Cnt.: Melodic line with eighth notes and rests.
- Bu.: Melodic line with eighth notes and rests.
- Tbn.: Bass line with eighth notes and rests.
- Bar.: Melodic line with eighth notes and rests.
- Bass: Melodic line with eighth notes and rests. Rhythmic notation:  $TiT$   $TiT$   $TiT$   $TiT$   $iTi$   $TiT$   $TiT$   $TiT$   $TiT$   $iTi$ . Dynamic markings:  $iTT^*$   $iTT^*$ .
- Sba.: Melodic line with eighth notes and rests. Dynamic marking:  $>$ .

Measures 10-11:

- Cnt.: Melodic line with eighth notes and rests.
- Bu.: Melodic line with eighth notes and rests.
- Tbn.: Bass line with eighth notes and rests.
- Bar.: Melodic line with eighth notes and rests. Dynamic markings:  $iTT^*$   $TTT^*$ .
- Bass: Melodic line with eighth notes and rests. Rhythmic notation:  $TTT$   $TTT$   $TTT$   $TTT$   $TiT$   $i iT$   $i iT$   $i iT$   $i iT$   $TTT$ . Dynamic markings:  $>$   $>$ .
- Sba.: Melodic line with eighth notes and rests.

12 13

Cnt.

Bu.

Tbn.

Bar.

Bass.

Sba.

14 15

Cnt.

Bu.

Tbn.

Bar.

Bass.

Sba.

iTT\* 13 iTT\*

TiT TiT TiT TiT iTi TiT TiT TiT iTi

iTT\* TTT\*

TTT TTT TTT TTT TiT 15 iiT iiT iiT iiT TTT

C

16 17

Cnt.

Bu.

Tbn.

16 17

Bar.

iTT iTT iTT

16 17

Bass.

iTi iTi iTT iTT iTT iTT iTT

16 17

Sba.

18 19

Cnt.

Bu.

Tbn.

18 19

Bar.

iiT\* iiT iiT iiT iTT TTT

18 19

Bass.

iiT iiT iiT iiT iTi iiT iiT TiT iTT TiT

18 19

Sba.

20 21

Cnt.

Bu.

Tbn.

20 21

Bar.

20 21

Bass.

20 21

Sba.

22 23

Cnt.

Bu.

Tbn.

22 23

Bar.

22 23

Bass.

22 23

Sba.

*iTT\** *iTT\**

TiT TiT TiT TiT *iiT* TTT TTT TTT TTT *iiT*

*iiT* *iiT* *iiT* *iiT* TiT TTT TTT TTT TTT *iiT*

Detailed description: This is a page of a musical score, numbered 6. It contains two systems of music, each with six staves. The first system covers measures 20 and 21, and the second system covers measures 22 and 23. The instruments are: Cnt. (Cello), Bu. (Bassoon), Tbn. (Tuba), Bar. (Baritone), Bass. (Bass), and Sba. (Soprano). The key signature is two sharps (F# and C#). The score includes various rhythmic values, rests, and performance markings such as accents (>) and slurs. Below the Bass staff, there are rhythmic patterns: 'TiT TiT TiT TiT iiT TTT TTT TTT TTT iiT' for measures 20-21, and 'iiT iiT iiT iiT TiT TTT TTT TTT TTT iiT' for measures 22-23. Above the Bar. staff, there are markings '*iTT\**' above measure 20 and '*iiTT\**' above measure 21 in the first system, and '*iTT\**' above measure 22 and '*iiTT\**' above measure 23 in the second system.

24 25

Cnt.

Bu.

Tbn.

24 25

Bar.   
iTt iTt iTt\*

24 25

Bass.   
TiT TiT TiT TiT iTi iTT iTT iTT iTT iTT

24 25

Sba.

26 27

Cnt.

26 27

Bu.

26 27

Tbn.

26 27

Bar.   
iiT\* iiT iiT iiT iiT iTT TTT

26 27

Bass.   
iiT iiT iiT iiT iTi iiT iiT TiT iTT TiT

26 27

Sba.

28 29

Cnt.

Bu.

Tbn.

Bar.

Bass.

Sba.

30 31 32

Cnt.

Bu.

Tbn.

Bar.

Bass.

Sba.

iTT\*

iiT\*

TiT TiT TiT TiT iiT TTT TTT TTT TTT iiT

iiT iiT iiT iiT TiT TTT TTT TTT TTTiTi TiT

Detailed description: This page of a musical score, numbered 8, covers measures 28 through 32. It features six staves: Cnt. (Soprano), Bu. (Alto), Tbn. (Tuba), Bar. (Baritone), Bass. (Bass), and Sba. (Saxophone). The key signature is one sharp (F#) and the time signature is 4/4. Measures 28 and 29 are marked with '28' and '29' respectively. Measures 30, 31, and 32 are marked with '30', '31', and '32'. The Cnt. and Bu. parts have a melodic line with eighth and quarter notes. The Tbn. part has a bass line with quarter notes. The Bar. part has a rhythmic pattern of eighth notes with accents. The Bass. part has a bass line with quarter notes and accents. The Sba. part has a melodic line with quarter notes. Performance markings include accents (>) and slurs. The Bar. part includes rhythmic notation: iTT\* (measures 28-29), iiT\* (measures 30-31), and iTT (measure 32). The Bass. part includes rhythmic notation: iTT (measures 28-29), iiT (measures 30-31), and iiT TiT TTT TTT TTT TTTiTi TiT (measures 30-32).



Cornet

# Adios Muchachos

Julio Cesar Sanders

$\text{♩} = 105$  **A**

4 5 6 7 2 3

**B** 8 9 10 11

12 13 14 15 16 **C**

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

Bugle

# Adios Muchachos

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$\text{♩} = 105$  **A**

4 5 6 7 2 3

**B**

8 9 10 11 12 13 14 15

**C**

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Trombone

# Adios Muchachos

Julio Cesar Sanders

**A**

$\text{♩} = 105$

1 2 3 4

5 *p* 6 7 8 **B** 9

10 11 12 13 14 15

16 **C** 17 18 19 20

21 22 23 24 25

26 27 28 29 30 31

32

Baryton

# Adios Muchachos

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$\text{♩} = 105$  **A**

1  $\text{iiT}^*$  2  $\text{iiT}^*$

3  $\text{TTT}^*$  4  $\text{iTT}^*$  5  $\text{iiT}^*$

6  $\text{iiT}^*$  7  $\text{TTT}^*$  8  $\text{iTT}^*$  **B**

9  $\text{iiT}^*$  10  $\text{iiT}^*$  11  $\text{TTT}^*$

12  $\text{iTT}^*$  13  $\text{iiT}^*$  14  $\text{TTT}^*$

15  $\text{TTT}^*$  16  $\text{iTT}$  17  $\text{iTT}$  18  $\text{iTT}$  19  $\text{iiT}^*$

20  $\text{iiT}$   $\text{iiT}$   $\text{iiT}$   $\text{iiT}$   $\text{iTT}$   $\text{TTT}$   $\text{iTT}^*$  21  $\text{iiT}^*$

22  $\text{iTT}^*$  23  $\text{iiT}^*$  24  $\text{iTT}$  25  $\text{iTT}$   $\text{iTT}^*$

26  $\text{iiT}^*$  27  $\text{iiT}$   $\text{iiT}$   $\text{iiT}$   $\text{iTT}$   $\text{TTT}$   $\text{iTT}^*$  28

29  $\text{iiT}^*$  30  $\text{iTT}^*$  31  $\text{iiT}^*$  32  $\text{iTT}$

Basse

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2

*iTi* *TiT* *TiT* *TiT* *TiT* *iTi* *TTT* *TTT* *TTT* *TTT* *TiT*

3

4

5

*iiT* *iiT* *iiT* *iiT* *TTT* *TiT* *TiT* *TiT* *TiT* *iTi* *TiT* *TiT* *TiT* *TiT* *iTi*

6

7

8 **B**

*TTT* *TTT* *TTT* *TTT* *TiT* *iiT* *iiT* *iiT* *iiT* *TTT* *TiT* *TiT* *TiT* *TiT* *iTi*

9

10

11

*TiT* *TiT* *TiT* *TiT* *iTi* *TTT* *TTT* *TTT* *TTT* *TiT* *iiT* *iiT* *iiT* *iiT* *TTT*

12

13

14

*TiT* *TiT* *TiT* *TiT* *iTi* *TiT* *TiT* *TiT* *TiT* *iTi* *TTT* *TTT* *TTT* *TTT* *TiT*

15

16 **C**

17

18

*iiT* *iiT* *iiT* *iiT* *TTT* *iTi* *iTi* *iTT* *iTT* *iTT* *iTT* *iTT* *iiT* *iiT* *iiT* *iiT* *iTi*

19

20

21

*iiT* *iiT* *TiT* *iTT* *TiT* *TiT* *TiT* *TiT* *iiT* *TTT* *TTT* *TTT* *TTT* *iiT*

22

23

24

*iiT* *iiT* *iiT* *iiT* *TiT* *TTT* *TTT* *TTT* *TTT* *iTi* *TiT* *TiT* *TiT* *TiT* *iTi*

25

26

27

*iTT* *iTT* *iTT* *iTT* *iTT* *iiT* *iiT* *iiT* *iiT* *iTi* *iiT* *iiT* *TiT* *iTT* *TiT*

2  
28

29 30

TiT TiT TiT TiT iT TTT TTT TTT TTT iT iiT iiT iiT iiT TiT

31

32

TTT TTT TTT TTT iTi TiT

Souba

# Adios Muchachos

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**A**

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2 3 4 5

6 **B** 7 8 9 10 11

12 13 14 15 16 **C** 17

18 19 20 21 22 23

24 25 26 27 28 29

30 31 32