

Porque te vas

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$\text{♩} = 90$

The score is for a 4/4 piece in B-flat major. The tempo is marked as quarter note = 90. The instruments listed are Trompette, Bugle, Trombone, Trombone2 (grosse perce), Saxophone Ténor / Trombone fanfare, Saxhorn Baryton, Saxhorn Basse, Euphonium (transposé), Souba, and Batterie. The first seven instruments have a whole rest in the first measure. The Souba part begins with a *ff* dynamic and a sequence of notes: a dotted quarter note (B-flat), a quarter note (A), a quarter note (G), a quarter rest, a quarter note (F), and a quarter note (E). Below these notes are the rhythmic patterns: iTT, iiT, iTT, iTT iiT iiT TTT. The Batterie part has a whole rest in the first measure.

Trompette

Bugle

Trombone

Trombone2
(grosse perce)

Saxophone Ténor
Trombone fanfare

Saxhorn Baryton

Saxhorn Basse

Euphonium
(transposé)

Souba

Batterie

ff

iTT iiT iTT iTT iiT iiT TTT

2 3

Tromp.

Bu.

Tbn.

Tbn.2

S. T.Tt

Bar.

Bass.

Euph.

Sba.

Bat.

ff

ff

iiT TTT iTT iiT iTi iiT iTi iTi iTT iiT iTT

iTT* iiT*

iTT iiT iTT iTT iTT TTT iTT iiT iTT iTT iTT TTT

x x x x x x

4

Tromp. *gliss.* *3*

Bu.

Tbn. *gliss.* *3*

Tbn.2 *gliss.* *3*

S. T.Tt *gliss.* *3*

Bar. *2* *0* *1* *2½* *0* *2½* *0* *1½* —

Bass. *iTi* *iiT* *iTi* *iTi* *iiT* *iiT* *iTT*

Euph. *iTi* *iiT* *iTi* *iTi* *iiT* *iiT* *iTT*

Sba. *iTT* *iiT* *iTT* *iTT* *iiT* *TTT*

Bat. *x* *x* *x* *x* *x* *x* *x* *x*

iii *iii* *iii* *iii* *iii* *iii* *iii* —

*iTT**
*iiT**

A

5

Tromp.

Bu.

Tbn.

Tbn.2

S. T.Tt

Bar.

Bass.

Euph.

Sba.

Bat.

\sphericalangle i $\bar{\bar{i}}$ \sphericalangle i $\bar{\bar{i}}$ \sphericalangle i $\bar{\bar{i}}$ \sphericalangle i $\bar{\bar{i}}$ \sphericalangle i $\bar{\bar{i}}$ i $\bar{\bar{i}}$ \sphericalangle i $\bar{\bar{i}}$ i $\bar{\bar{i}}$

iTT*
iiT*

iTi iiT iTi iTi iiT iiT iTT

iTi iiT iiT iTT

iTT iiT iTT iTT iiT TTT

x x x x x x x

6 7

Tromp.

Bu.

Tbn.

Tbn.2

S. T.Tt

Bar.

Bass.

Euph.

Sba.

Bat.

iii iii iii iii

SiiI SiiI iII SiiI

iTT* TTT*

iTT* iiT*

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

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

TTT iTi TTT TTT iTi TTT iTi iTi iiT iTi iTi iiT iiT TTT

8

Tromp.

Bu.

Tbn.

Tbn.2

S. T.Tt

Bar.

Bass.

Euph.

Sba.

Bat.

iii iii iii iii iii $\leq\text{ii}$ iiii iii

iTT*
TTT*

iTT TTT iTT iTT TTT

iTT TTT iTT iTT TTT

TTT TTT iTT iTT TTT

x x x x x x x

Detailed description: This is a page of a musical score for a brass and percussion ensemble. It features nine staves: Tromp. (Trumpet), Bu. (Bassoon), Tbn. (Tuba), Tbn.2 (Tuba 2), S. T.Tt (Soprano Trombone/Tenor Trombone), Bar. (Baritone), Bass. (Bass), Euph. (Euphonium), Sba. (Soprano Baritone), and Bat. (Bass Drum). The Tromp. and Tbn. parts are mostly silent, indicated by a 'z' symbol. The Bu. part has a melodic line with fingerings: iii, iii, iii, iii, iii, $\leq\text{ii}$, iiii, iii. The Bar. part has a rhythmic pattern with fingerings: iTT*, TTT*. The Bass. part has fingerings: iTT, TTT, iTT, iTT, TTT. The Euph. part has fingerings: iTT, TTT, iTT, iTT, TTT. The Sba. part has fingerings: TTT, TTT, iTT, iTT, TTT. The Bat. part has a rhythmic pattern with 'x' marks above the notes. The score is in 4/4 time and has a key signature of one flat (Bb).

9

Tromp.

Bu.

Tbn.

Tbn.2

S. T.Tt

Bar.

Bass.

Euph.

Sba.

Bat.

$\leq i i \bar{I}$
 $\leq i i \bar{I}$
 $\bar{I} \bar{I}$
 $\leq i i \bar{I}$

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

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

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

iTi
iTT *TTT* *iiT*
iiT

10

Tromp. $\lesssim i\bar{I}\bar{I} \quad \bar{I}\bar{I}\bar{I} \quad i\bar{I}\bar{I} \quad \lesssim i\bar{I}\bar{I} \quad \lesssim i\bar{I}\bar{I} \quad \bar{I}\bar{I}\bar{I} \quad i\bar{I}\bar{I} \quad \lesssim i\bar{I}\bar{I}$

Bu. $i\bar{I}i\bar{z}$

Tbn.

Tbn.2

S. T.Tt

10

Bar. $i\bar{I}\bar{I}^* \quad i\bar{I}\bar{I}^*$

10

Bass. $i\bar{I}i \quad ii\bar{T} \quad i\bar{I}i \quad i\bar{I}i \quad ii\bar{T} \quad ii\bar{T} \quad i\bar{I}\bar{T}$

10

Euph. $i\bar{I}i \quad ii\bar{T} \quad i\bar{I}i \quad i\bar{I}i \quad ii\bar{T} \quad ii\bar{T} \quad i\bar{I}\bar{T}$

10

Sba. $i\bar{I}\bar{T} \quad ii\bar{T} \quad i\bar{I}\bar{T} \quad i\bar{I}\bar{T} \quad ii\bar{T} \quad TTT$

10

Bat.

B

11

Tromp. *i* $\dot{\bar{I}}$

Bu. *i* $\leq i \bar{I}$ $\leq i \bar{I}$ $\leq i \bar{I}$ $\leq i \bar{I}$ $i \bar{I}$ $\leq i \bar{I}$ $i \bar{I}$

Tbn. *i*

Tbn.2 *i*

S. T. Tt *i*

Bar. *i* $i \bar{T} T^*$ $i \bar{T}^*$

Bass. *i* $i \bar{T} i$ $i \bar{T}$ $i \bar{T} i$ $i \bar{T} i$ $i \bar{T}$ $i \bar{T}$ $i \bar{T} T$

Euph. *i* $i \bar{T} i$ $i \bar{T}$ $i \bar{T} i$ $i \bar{T} i$ $i \bar{T}$ $i \bar{T}$ $i \bar{T} T$

Sba. *i* $i \bar{T} T$ $i \bar{T}$ $i \bar{T} T$ $i \bar{T} T$ $i \bar{T}$ $T T T$

Bat. *i*

12

Tromp. $i\bar{II}$ $i\bar{II}$ \bar{III} $i\bar{II}$

Bu. \bar{III} \bar{III} \bar{III}

Tbn.

Tbn.2

S. T.Tt

Bar. iTT^*
 TTT^*

Bass. TTT iTi TTT TTT iTi TTT iTT

Euph. TTT iTi TTT TTT iTi TTT iTT

Sba. TTT iTi TTT TTT iTi TTT iTi

Bat. \times \times \times \times \times \times

14

Tromp.

Bu.

Tbn.

Tbn.2

S. T.Tt

Bar.

Bass.

Euph.

Sba.

Bat.

$\bar{\text{III}}$ $\text{su}\bar{\text{I}}$ $\text{i}\bar{\text{II}}$

$\bar{\text{III}}$ $\bar{\text{III}}$ $\bar{\text{III}}$ $\bar{\text{III}}$ $\bar{\text{III}}$ $\text{su}\bar{\text{I}}$ $\text{i}\bar{\text{II}}$ $\bar{\text{III}}$

1 0 0

iTT^*
 TTT^*

iTT TTT iTT iTT iTT TTT

iTT TTT iTT iTT iTT TTT

TTT TTT iTT iTT iTT TTT

X

15

Tromp. $\simeq i\bar{I}\bar{I} \quad \bar{I}\bar{I} \quad i\bar{I}\bar{I} \quad ii\bar{I}$

Bu. $\simeq i\bar{i}\bar{I}$ $\simeq i\bar{i}\bar{I} \quad \bar{I}\bar{I} \quad \simeq i\bar{i}\bar{I}$

Tbn. $\simeq i\bar{i}\bar{I}$ $\simeq i\bar{i}\bar{I} \quad \bar{I}\bar{I} \quad \simeq i\bar{i}\bar{I}$

Tbn.2

S. T.Tt

15 $1\frac{1}{2}\simeq \quad 0 \quad 1\simeq \quad 0$

Bar. $i\bar{I}\bar{T} \quad T\bar{T}\bar{T} \quad i\bar{I}\bar{T} \quad T\bar{T}\bar{T} \quad i\bar{I}\bar{T} \quad ii\bar{T}$

Bass. $i\bar{I}\bar{T} \quad T\bar{T}\bar{T} \quad i\bar{I}\bar{T} \quad T\bar{T}\bar{T} \quad i\bar{I}\bar{T} \quad ii\bar{T}$

Euph. $i\bar{I}\bar{T} \quad T\bar{T}\bar{T} \quad i\bar{I}\bar{T} \quad T\bar{T}\bar{T} \quad i\bar{I}\bar{T} \quad ii\bar{T}$

Sba. $i\bar{T}i \quad i\bar{I}\bar{T} \quad T\bar{T}\bar{T} \quad ii\bar{T} \quad ii\bar{T}$

Bat. $\times \quad \times \quad \times \quad \times \quad \times \quad \times \quad \times \quad \times$

C

17

Tromp.

Bu.

Tbn.

Tbn.2

S. T.Tt

Bar.

Bass.

Euph.

Sba.

Bat.

iII iII III iII iII III iII iII III iII III

p

p

p

1

iTT* iTT*

iTT iTT iTT iTT iTT iTT iTT

iTT iTT iTT iTT iTT iTT iTT

iTT iTT iTT iTT iTT iTT iTT

18

Tromp.

Bu.

Tbn.

Tbn.2

S. T.Tt

Bar.

Bass.

Euph.

Sba.

Bat.

$\leq i\bar{i}\bar{i}$ $i\bar{i}\bar{i}$ $i\bar{i}\bar{i}$ $\bar{i}\bar{i}\bar{i}$ $\bar{i}\bar{i}\bar{i}$ $\leq i\bar{i}\bar{i}$

$1\frac{1}{2}\Sigma$

$i\bar{i}T^*$
 $i\bar{i}T^*$

$i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ TTT

$i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ TTT

$i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ TTT

$i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ $i\bar{i}T$ TTT

19

Tromp.

19

Bu.

19

Tbn.

19

Tbn.2

19

S. T.Tt

19

Bar.

19

Bass.

19

Euph.

19

Sba.

19

Bat.

19

1 1/2

TTT*
iT*

≤iī III ≤iī īII III III ≤iī

≤iī

≤iī III īII

īTT TTT īTT TTT īTT TTT

īTT TTT īTT TTT īTT TTT

īTT TTT īTT TTT īTT iīT

Musical score for Tromp., Bu., Tbn., Tbn.2, S. T.Tt, Bar., Bass., Euph., Sba., and Bat. The score includes various musical notations such as notes, rests, and fingerings. The Trombone part (Tbn.) features a glissando marked 'gliss. #'. The Bassoon part (Bu.) has a fingering of $\leq ii \bar{I}$. The Baritone part (Bar.) has a fingering of iTT^* and iiT^* . The Bass part (Bass.) has a fingering of iTT and iiT . The Euphonium part (Euph.) has a fingering of iTT and iiT . The Saxophone part (Sba.) has a fingering of iTi and iiT . The Bass Drum part (Bat.) has a fingering of iTi and iiT . The score also includes a $1\frac{1}{2}\Sigma$ marking in the Baritone part.

21 **D**

Tromp.

Bu.

Tbn.

Tbn.2

S. T.Tt

Bar.

Bass.

Euph.

Sba.

Bat.

21 $i\bar{II}$

$i\bar{II}$ $i\bar{II}$ \bar{III} $i\bar{II}$ $i\bar{II}$ \bar{III} $i\bar{II}$ $i\bar{II}$ \bar{III} $i\bar{II}$ \bar{III}

21 \bar{II}

21 \bar{II}

21 \bar{II}

21 1

$i\bar{TT}^*$
 $i\bar{TT}^*$

21 $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$

21 $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$

21 $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$ $i\bar{TT}$

21 \times \times \times \times \times \times

22

Tromp. $\lesssim i\bar{i}\bar{I} \quad - \quad \bar{I}\bar{I}\bar{I} \quad \lesssim i\bar{i}\bar{I} \quad -$

Bu. $\lesssim i\bar{i}\bar{I} \quad i\bar{i}\bar{I} \quad i\bar{i}\bar{I} \quad \bar{I}\bar{I}\bar{I} \quad \lesssim i\bar{i}\bar{I}$

Tbn. \ominus

Tbn.2 \ominus

S. T. Tt \ominus

Bar. $1\frac{1}{2}\text{z}$

Bass. $i\bar{i}\bar{T}^* \quad i\bar{i}\bar{T}^*$

Bass. $i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad \bar{T}\bar{T}\bar{T}$

Euph. $i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad \bar{T}\bar{T}\bar{T}$

Sba. $i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad i\bar{i}\bar{T} \quad \bar{T}\bar{T}\bar{T}$

Bat. $\times \quad \times \quad \times \quad \times \quad \times \quad \times$

Detailed description: This is a page of a musical score for a brass and woodwind ensemble. It features nine staves, each with a different instrument. The instruments are Trombone (Tromp.), Baritone (Bu.), Trombone (Tbn.), Trombone 2 (Tbn.2), Saxophone/Trumpet/Tuba (S. T. Tt), Baritone Saxophone (Bar.), Bass Saxophone (Bass.), Euphonium (Euph.), Saxophone Baritone (Sba.), and Bass Drum (Bat.). The score is in a key with one flat (B-flat) and a 2/2 time signature. The music begins at measure 22. The Trombone parts have melodic lines with slurs and accents. The Baritone and Bass Saxophone parts have rhythmic patterns with accents. The Euphonium and Saxophone Baritone parts have similar rhythmic patterns. The Bass Drum part consists of a series of eighth notes with 'x' marks above them, indicating a specific drumming technique. Chord symbols are written below the staves, including $\lesssim i\bar{i}\bar{I}$, $\bar{I}\bar{I}\bar{I}$, $i\bar{i}\bar{T}^*$, $i\bar{i}\bar{T}$, $i\bar{i}\bar{T}i$, and $\bar{T}\bar{T}\bar{T}$. A $1\frac{1}{2}\text{z}$ marking is present above the Baritone staff. The page number '20' is in the top left corner, and the measure number '22' is at the start of each staff.

23

Tromp. $\lesssim i i \bar{I} \quad \bar{I} \bar{I} \quad \lesssim i i \bar{I} \quad \bar{I} \bar{I} \quad \lesssim i i \bar{I} \quad \bar{I} \bar{I}$

Bu. $\lesssim i i \bar{I} \quad \lesssim i i \bar{I} \quad \bar{I} \bar{I} \quad \lesssim i i \bar{I}$

Tbn. $\lesssim i i \bar{I} \quad \bar{I} \bar{I} \quad \lesssim i i \bar{I} \quad \bar{I} \bar{I}$

Tbn.2 $\lesssim i i \bar{I} \quad \bar{I} \bar{I} \quad \lesssim i i \bar{I} \quad \bar{I} \bar{I}$

S. T.Tt $1 \geq 0 \quad 1 \geq 0 \quad 1 \quad 1 \frac{1}{2}$

Bar. $TTT^* \quad iiT^*$

Bass. $iTT \quad iTT \quad TTT \quad iTT \quad TTT \quad iiT \quad iiT \quad iiT$

Euph. $iTT \quad iTT \quad TTT \quad iTT \quad TTT \quad iiT \quad iiT \quad iiT$

Sba. $iTT \quad iTT \quad TTT \quad iTT \quad iiT \quad iTi \quad iii \quad iii$

Bat. $\times \quad \times \quad \times \quad \times \quad \times \quad \times \quad \times \quad \times$

24 1. 24

Tromp. $\bar{\text{III}} \text{ i} \bar{\text{II}} \lesssim \text{ii} \bar{\text{I}}$ $\bar{\text{III}} \text{ i} \bar{\text{II}} \lesssim \text{ii} \bar{\text{I}}$

Bu. 24 evt.->26 24 transition $\bar{\text{III}} \text{ i} \bar{\text{II}} \lesssim \text{ii} \bar{\text{I}}$ $\bar{\text{III}} \lesssim \text{ii} \bar{\text{I}}$

Tbn. 24 $\bar{\text{III}} \text{ i} \bar{\text{II}} \lesssim \text{ii} \bar{\text{I}}$ 24 $\bar{\text{III}} \text{ i} \bar{\text{II}} \lesssim \text{ii} \bar{\text{I}}$

Tbn.2 24 $\bar{\text{III}} \text{ i} \bar{\text{II}} \lesssim \text{ii} \bar{\text{I}}$ 24 $\bar{\text{III}} \text{ i} \bar{\text{II}} \lesssim \text{ii} \bar{\text{I}}$

S. T.Tt 24 1 1 $1\frac{1}{2}\lesssim$ 24 1 1 $1\frac{1}{2}$

Bar. 24 $\bar{\text{i}}\bar{\text{T}}\bar{\text{T}}^* \bar{\text{i}}\bar{\text{T}}^*$ 24 $\bar{\text{i}}\bar{\text{T}}\bar{\text{T}}^* \bar{\text{i}}\bar{\text{T}}^*$ $\bar{\text{i}}\bar{\text{T}}^* \bar{\text{i}}\bar{\text{T}}^*$

Bass. 24 $\bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}}\bar{\text{i}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}}$ 24 $\bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}}$

Euph. 24 $\bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}}\bar{\text{i}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}}$ 24 $\bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}}$

Sba. 24 $\bar{\text{i}}\bar{\text{T}}\bar{\text{i}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}}\bar{\text{i}} \bar{\text{i}}\bar{\text{T}} \bar{\text{i}}\bar{\text{T}}$ 24 $\bar{\text{i}}\bar{\text{T}}\bar{\text{i}} \bar{\text{i}}\bar{\text{T}}\bar{\text{i}} \bar{\text{i}}\bar{\text{i}} \bar{\text{i}}\bar{\text{T}}$

Bat. 24 24

25

Tromp. *gliss.*
≤iīī iīī iiī

Bu. *gliss.*
iīi ≤iīī īīī ≤iīī

Tbn. *gliss.*

Tbn.2 *gliss.*

S. T. Tt *gliss.*
1½ 1 0

Bar. *gliss.*
iTT iiT iTT iiT iiT iiT

Bass. *gliss.*
iTT iTT iiT iiT

Euph. *gliss.*
iTT iTT iiT iiT

Sba. *gliss.*
iTi iTi iii iiT

Bat. *gliss.*

26 *gliss.* *gliss.* *gliss.♯*

Tromp. $\text{III} \quad \text{III} \quad \text{III} \quad \text{III} \quad \text{Iii} \quad \text{III} \quad \text{siII}$

Bu. iII

Tbn.

Tbn.2

S. T.Tt

Bar. $\text{iTT}^* \quad \text{iiT}^*$

Bass. $\text{iTT} \quad \text{iTT} \quad \text{TTT} \quad \text{iTT}$

Euph. $\text{iTT} \quad \text{iTT} \quad \text{TTT} \quad \text{iTT}$

Sba. $\text{iTi} \quad \text{iTT} \quad \text{TTT} \quad \text{iiT}$

Bat. $\times \quad \times \quad \times \quad \times \quad \times \quad \times$

F

Tromp.

27 A musical staff for Trombone 1 in F major, starting at measure 27 with a whole note chord F.

Bu.

27 *i* $\bar{\bar{\text{I}}}$ A musical staff for Trombone 2 in F major, starting at measure 27 with a quarter note chord F. It features a melodic line with slurs over four measures.
i $\bar{\bar{\text{I}}}$ *i* $\bar{\bar{\text{I}}}$ $\bar{\bar{\text{I}}}$ *i* $\bar{\bar{\text{I}}}$ *i* $\bar{\bar{\text{I}}}$ $\bar{\bar{\text{I}}}$ *i* $\bar{\bar{\text{I}}}$ *i* $\bar{\bar{\text{I}}}$ $\bar{\bar{\text{I}}}$ *i* $\bar{\bar{\text{I}}}$ $\bar{\bar{\text{I}}}$

Tbn.

27 $\underline{\underline{\mathbf{o}}}$ A musical staff for Trombone 3 in F major, starting at measure 27 with a whole note chord F.

Tbn.2

27 *p* $\underline{\underline{\mathbf{o}}}$ A musical staff for Trombone 4 in F major, starting at measure 27 with a whole note chord F.

S. T. Tt

27 *p* $\underline{\underline{\mathbf{o}}}$ A musical staff for Saxophones in F major, starting at measure 27 with a whole note chord F.

Bar.

27 *p* 1 A musical staff for Baritone in F major, starting at measure 27 with a whole note chord F. It features a melodic line with slurs over four measures.
*iTT**
*iTT**

Bass.

27 $\bar{\cdot}$ A musical staff for Bass in F major, starting at measure 27 with a whole note chord F. It features a melodic line with slurs over four measures.
iTT *iTT* *iTT* *iTT* *iTT* *iTT* *iTT* *iTT*

Euph.

27 $\bar{\cdot}$ A musical staff for Euphonium in F major, starting at measure 27 with a whole note chord F. It features a melodic line with slurs over four measures.
iTT *iTT* *iTT* *iTT* *iTT* *iTT* *iTT* *iTT*

Sba.

27 $\bar{\cdot}$ A musical staff for Alto Saxophone in F major, starting at measure 27 with a whole note chord F. It features a melodic line with slurs over four measures.
iTT *iTT* *iTT* *iTT* *iTT* *iTT* *iTT* *iTT*

Bat.

27 A musical staff for Bass Drum in F major, starting at measure 27 with a whole note chord F. It features a rhythmic pattern with slurs over four measures.

Tromp.
28 $\leq i i \bar{I}$
29 $\leq i i \bar{I}$ $\bar{I} \bar{I}$

Bu.
28 $\leq i i \bar{I}$ $i \bar{I} \bar{I}$
29 $\leq i i \bar{I}$ $\leq i i \bar{I}$ $\bar{I} \bar{I}$ $i \bar{I}$

Tbn.
28 e
29 e

Tbn.2
28 e
29 e

S. T.Tt
28 e
29 e

Bar.
28 $1\frac{1}{2}\text{Z}$
29 $1\frac{1}{2}\text{Z}$ $1\frac{1}{2}\text{Z}$

Bass.
28 iTT^* iiT^*
29 TTT^* iiT^*

Euph.
28 iTT iiT iTT iTT iiT iiT TTT
29 iTT TTT iTT TTT iTT TTT

Sba.
28 iTi iiT iTi iTi iiT iiT TTT
29 iTT TTT iTT TTT iTT iiT

Bat.
28 x x x x x
29 x x x x x

30

Tromp. $\bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}}$
 $\text{i}\bar{\text{II}} \text{i}\bar{\text{II}} \text{i}\bar{\text{II}} \text{i}\bar{\text{II}} \text{i}\bar{\text{II}} \text{i}\bar{\text{II}} \text{i}\bar{\text{II}} \text{i}\bar{\text{II}} \text{i}\bar{\text{II}}$

Bu. $\leq \text{i}\bar{\text{II}}$

Tbn. $\bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}}$

Tbn.2 $\bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}}$

S. T.Tt 0 0 0 0 0 0 0 0 0

Bar. $\text{i}\bar{\text{TT}}^*$

Bass. $\bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}}$
 $\text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}}$

Euph. $\bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}}$
 $\text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}}$

Sba. $\bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}} \bar{\text{III}}$
 $\text{i}\bar{\text{Ti}} \text{i}\bar{\text{TT}} \text{i}\bar{\text{Ti}} \text{i}\bar{\text{TT}} \text{i}\bar{\text{TT}}$

Bat. x x x x x

32

Tromp.

32

Bu.

$\leq i\bar{I}$

$\leq i\bar{I}$ $i\bar{I}$ $i\bar{I}$ $i\bar{I}$ $i\bar{I}$ $\leq i\bar{I}$

32

Tbn.

32

Tbn.2

32

S. T. Tt.

32

Bar.

0 1 \geq

iTT^*
 iiT^*

32

Bass.

iTT iiT iTT iTT iiT iiT TTT

32

Euph.

iTT iiT iTT iTT iiT iiT TTT

32

Sba.

iTi iiT iTi iTi iiT iiT TTT

32

Bat.

x x x x x x x

33 34

Tromp. $\leq i i \bar{i} \quad \bar{i} \bar{i} \leq i \bar{i} \quad \bar{i} \bar{i} \leq i \bar{i} \quad \bar{i} \bar{i}$ $\leq i \bar{i}$

Bu. $\leq i i \bar{i}$ $\leq i i \bar{i} \quad \bar{i} \bar{i} \leq i i \bar{i}$ $i \bar{i} \geq$ $\leq i i \bar{i} \quad \bar{i} \bar{i} \leq i i \bar{i}$

Tbn. 33 34

Tbn.2 33 34

S. T. Tt 33 34

Bar. 33 34
 $1 \quad 0 \quad 1 \quad 1\frac{1}{2} \geq 2\frac{1}{2} \geq 3 \geq$ $34 \quad 2\frac{1}{2} \geq$
 TTT* iiT* iiT* iiT* iiT*

Bass. 33 34
 iTT iTT TTT iTT TTT iTT iTT iiT iiT iiT iTT iTT iiT iiT

Euph. 33 34
 iTT iTT TTT iTT TTT iiT iiT iiT iTT iTT iiT iiT

Sba. 33 34
 iTT iTT TTT iTT iiT iTi iii iii iTi iTi iii iiT

Bat. 33 34

Musical score for Tromp., Bu., Tbn., S. T. Tt., Bar., Bass., Euph., Sba., and Bat. The score is in 2/4 time and features fingerings and measure numbers 35 and 36. The Trombone (Tbn.) parts are silent. The Baritone (Bar.) part has fingerings: iTT iiT, iTT iiT, iTT. The Bass (Bass.) part has fingerings: iTT iTT iiT iiT, iTT iTT TTT iTT. The Euphonium (Euph.) part has fingerings: iTT iTT iiT iiT, iTT iTT TTT iTT. The Saxophone (Sba.) part has fingerings: iTi iTi iii iiT, iTi iTT TTT iiT. The Bass Drum (Bat.) part has fingerings: x x x x x x x x, x x x x.

Trompette

Porque te vas

José Luis Perales Morillas

$\text{♩} = 90$

A

3 4 5

$\bar{\text{ii}} \text{iii}$ $\text{III} \text{siII}$ $\text{iII} \text{III}$ $\text{iII} \text{III} \text{siI} \text{—}$

B

10 11 12 13

$\text{siII} \text{III}$ $\text{iII} \text{siII}$ $\text{siII} \text{III}$ $\text{iII} \text{siI}$ iII iII $\text{iII} \text{III}$ iII $\text{iII} \text{siII} \text{III}$ iII

C

14 15 16 17 2

$\text{III} \text{siI}$ iII $\text{siII} \text{III}$ $\text{iII} \text{ii}$ $\bar{\text{ii}} \text{III} \text{siII}$ III $\text{III} \bar{\text{ii}} \text{III}$ siII iII

D

19 20 21

$\text{siII} \text{III}$ siII $\text{iII} \text{III}$ $\text{III} \text{siI}$ $\text{III} \text{III} \text{III}$ $\text{III} \bar{\text{ii}} \text{III}$ siII iII

E

22 23 24 24

siII — III siII — $\text{siII} \text{III}$ $\text{siII} \text{III}$ $\text{siII} \text{III}$ III III iII siII III III iII siII

F

25 26 27 28 29

siII iII iiI $\text{III} \text{III} \text{III}$ $\text{III} \bar{\text{ii}} \text{III}$ siII iII siII $\text{siII} \text{III}$

G

30 31 32 33

$\text{III} \text{III} \text{III} \text{III}$ $\text{III} \text{III} \text{III}$ $\text{III} \text{III}$ siII siII $\text{siII} \text{III}$ $\text{siII} \text{III}$ $\text{siII} \text{III}$

34 35 36

siII $\text{siII} \text{III}$ $\text{siII} \text{III}$ siII III siII

Bugle

Porque te vas

José Luis Perales Morillas

$\text{♩} = 90$ **A**
4 5 6

7 8 9 10

11 **B** 12 13

14 15 16

17 **C** 18 19 20

21 **D** 22 23

24 1. evt.->26 24 transition 25 26

27 **F** 28 29 30

31 **G** 32 33

5ii̇ 5ii̇ 5ii̇ 5ii̇ 5ii̇ iIİ 5ii̇ iIİ IIİ IIİ IIİ IIİ
5ii̇ 5ii̇ iIİ 5ii̇ IIİ IIİ IIİ IIİ IIİ 5ii̇ iIİ IIİ 5ii̇ 5ii̇ IIİ 5ii̇ iIİ
5ii̇ 5ii̇ 5ii̇ 5ii̇ iIİ 5ii̇ iIİ IIİ IIİ IIİ IIİ 5ii̇ iIİ IIİ 5ii̇ 5ii̇ IIİ 5ii̇ iIİ
iIİ iIİ IIİ iIİ iIİ IIİ iIİ iIİ IIİ iIİ IIİ iIİ IIİ 5ii̇ iIİ iIİ IIİ 5ii̇ 5ii̇ IIİ iIİ 5ii̇
iIİ iIİ IIİ iIİ iIİ IIİ iIİ iIİ IIİ iIİ IIİ iIİ IIİ 5ii̇ iIİ iIİ IIİ 5ii̇ 5ii̇ IIİ 5ii̇
iIİ iIİ IIİ 5ii̇ iIİ iIİ IIİ iIİ IIİ iIİ IIİ 5ii̇ iIİ iIİ IIİ 5ii̇ 5ii̇ IIİ 5ii̇ iIİ

2
34

A musical staff in treble clef with a key signature of one flat (B-flat). The staff contains the following notes and slurs:
- Measure 1: A half note on G4.
- Measure 2: A quarter rest, followed by a slur over a quarter note on A4, a quarter note on B4, and a quarter note on C5.
- Measure 3: A half note on G4.
- Measure 4: A quarter rest, followed by a slur over a quarter note on A4, a quarter note on B4, and a quarter note on C5.
- Measure 5: A half note on G4.

35

36

iīi>

siī īī siī

iīi>

siī īī siī

iīī

Trombone

Porque te vas

José Luis Perales Morillas

♩ = 90

3 4 3

A **B**

5 6 11 3

14 15 16 17 18 19 20 21 22

1. 24 24 25 26 27

F

28 29 30 31 32 33

G

34 35 2

p

Trombone2

Porque te vas

José Luis Perales Morillas

♩ = 90

3 4 5 6 11 3 14

A **B**

15 16 17 18 19 20 21 22 23

C **D**

24 24 25 26 27 28 29

F

30 31 32 33 34 35

G *p* **2**

SaxoTen

Porque te vas

José Luis Perales Morillas

A **B**

$\text{♩} = 90$ 3 4 5 6 11 3

2 0 1 2½ ≥ 0 2½ ≥ 0 1½ ≥ —

C **D**

14 15 16 17 18 19 20 21 22

1 0 0 1½ ≥ 0 1 ≥ 0 *p* 1 1½ ≥ 1½ ≥ 1½ ≥ 1 1½ ≥

F

23 24 24 25 26 27

1 ≥ 0 1 ≥ 0 1 1½ 1 1 1½ 1 1½ 1 ≥ 0 *p* 1

G

28 29 30 31 32 33

1½ ≥ 1½ ≥ 1½ ≥ 0 0 0 0 0 0 0 0 1 0 1 ≥ 1 0 1 1½ ≥ 2½ ≥ 3 ≥

34 35 2

2½ ≥

Baryton

Porque te vas

José Luis Perales Morillas

A

♩ = 90

2 3 4 5

iTT* iiT* iTT* iiT* iTT* iiT*

6 7 8

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

B

9 10 11

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

12 13 14

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

C

15 16 17

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

D

18 19 20 21

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

1.

22 23 24

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

2

F

24 25 26 27

iTT* iiT* iiT* iiT iiT iiT iiT iiT iTT* iiT* iTT* iiT* iTT* iiT*

G

28 29 30 31

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

32 33 34 35

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

36

iTT

Porque te vas

José Luis Perales Morillas

$\text{♩} = 90$

2 3

ff

i iT TTT iTT iT iTi iT iTi iTi iT iT iTT

A

4 5

iTi iT iTi iTi iT iTT iT iTi iT iT iTT iTi iT iT iTT

6 7

TTT iTi TTT TTTiT iTTT iTT iT iTi iTi iT iT TTT

8 9

iTT TTT iTT iTT iTT TTT iTT iTT iTT iTT iTT iTT iTT

B

10 11

iTi iT iTi iTi iT iTT iT iTi iT iT iTT iTi iT iT iTT

12 13

TTT iTi TTT TTTiT iTTT iTT iT iTi iTi iT iT TTT

14 15

iTT TTT iTT iTT iTT TTT iTT TTT iTT TTT iTT iTT

C

16 17

iTi iT iTi iTi iT iTT iTT iTT iTT iTT iTT iTT iTT iTT

18 19 20

iTT iT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT

2

D

21 22

iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT

23 24 24

1.

iTT iTT TTT iTT TTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT

F

25 26 27

iTT iTT iTT iTT iTT iTT TTT iTT iTT iTT iTT iTT iTT iTT iTT iTT

28 29

iTT iTT iTT iTT iTT iTT TTT iTT TTT iTT TTT iTT TTT

G

30 31

iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT

32 33

iTT iTT iTT iTT iTT iTT TTT iTT iTT TTT iTT TTT iTT iTT iTT

34 35 36

iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT TTT iTT

Euphonium

Porque te vas

José Luis Perales Morillas

$\text{♩} = 90$

2 3

ff

i iT TTT iTT iT iTi iT iTi iTi iT iT iTT

A

4 5

iTi iT iTi iTi iT iTT iTi iT iTi iTi iT iT iTT

6 7

TTT iTi TTT TTTiT TTTiT iTT iT iTi iTi iT iT TTT

8 9

iTT TTT iTT iTT iTT TTT iTT TTT iTT TTT iTT iT

B

10 11

iTi iT iTi iTi iT iTT iTi iT iTi iTi iT iT iTT

12 13

TTT iTi TTT TTTiT TTTiT iTT iT iTi iTi iT iT TTT

14 15

iTT TTT iTT iTT iTT TTT iTT TTT iTT TTT iTT iT

C

16 17

iTi iT iTi iTi iT iTT iTT iTT iTT iTT iTT iTT iTT

18 19 20

iTT iT iTT iTT iT iTT iTT TTT iTT TTT iTT TTT iTT iTT iTT iTT iTT

2 **D**

21 22

iTT iTT iTT iTT iTT iTT iTT iTT iTT iiT TTT

23 24

1. iTT iTT TTT iTT TTT iiT iiT iiT iTT iiT iTi iiT iiT iTT iTT iiT iiT

25 26 27

F iTT iTT iiT iiT iTT iTT TTT iTT iTT iTT iTT iTT iTT iTT

28 29

iTT iiT iTT iTT iiT iTT TTT iTT TTT iTT TTT iTT TTT

30 31

G iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT iTT

32 33

iTT iiT iTT iTT iiT iTT TTT iTT iTT TTT iTT TTT iiT iiT

34 35 36

iTT iTT iiT iiT iTT iTT iiT iiT iTT iTT TTT iTT

Porque te vas

José Luis Perales Morillas

$\text{♩} = 90$

ff

1 2

iTT iIT iTT iTT iIT iIT TTT iTT iIT iTT iTT iIT TTT

A

3 4 5

iTT iIT iTT iTT iIT TTT iTT iIT iTT iTT iIT TTT iTT iIT iTT iTT iIT TTT

6 7

TTT iTi TTT TTT iTi TTT iTi iTi iIT iTi iTi iTi iIT iIT TTT

8 9 10

TTT TTT iTT iTT iTT TTT iTi iTT TTT iIT iIT iTT iIT iTT iTT iTT iTT

B

11 12

iTT iIT iTT iTT iIT TTT TTT iTi TTT TTT iTi TTT iTi

13 14

iTi iIT iTi iTi iIT iIT TTT TTT TTT iTT iTT iTT TTT

15 16

iTi iTT TTT iIT iIT iTT iIT iTT iTT iTT iIT TTT

C

17 18

iTT iTT iTT iTT iTT iTT iTT iTi iIT iTi iTi iIT iIT TTT

D

19 20 21

iTT TTT iTT TTT iTT iIT iTi iIT iTi iIT iIT iTT iTT iTT iTT iTT iTT

2
22 23

iTi iiT iTi iTi iiT TTT iTT iTT TTT iTT iTT iTi iii iii

24 25 26

1.

F iTi iiT iTi iiT iiT iTi iTi iii iiT iTi iTi iii iiT iTi iTT TTT iTT

27 28

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

29 30

iTT TTT iTT TTT iTT iiT iTi iTT iTi iTT iTT

31 32

G

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

33 34 35

iTT iTT TTT iTT iiT iTi iii iii iTi iTi iii iiT iTi iTi iii iiT

36

iTi iTT TTT iiT