

JULIÁN SANTOS

Obras completas

Complete Works

Vol. IV

Música sinfónica

Complete symphonic works

Dedicatoria:

A Alfredo, Eugenio y Maripé

A Pepe García Martínez sin cuya ayuda y dedicación nada de esto hubiera sido realidad

Edita: Compañía Lírica Julián Santos
D.L. MU 569-2020
Textos: Salvador Martínez
Traducciones: UCAM y Sophie Herdon
Diseños: Miguel Ángel Abenza
Imprime y encuaderna: Encuadernaciones Lencina – Quílez
Patrocina: Instituto de las Industrias Culturales de la Región de Murcia
Colaboran: Exmo. Ayuntamiento de Jumilla y Universidad Católica de Murcia
Reservados todos los derechos
http://www.juliansantos.net



JULIÁN SANTOS

Obras completas

Complete Works

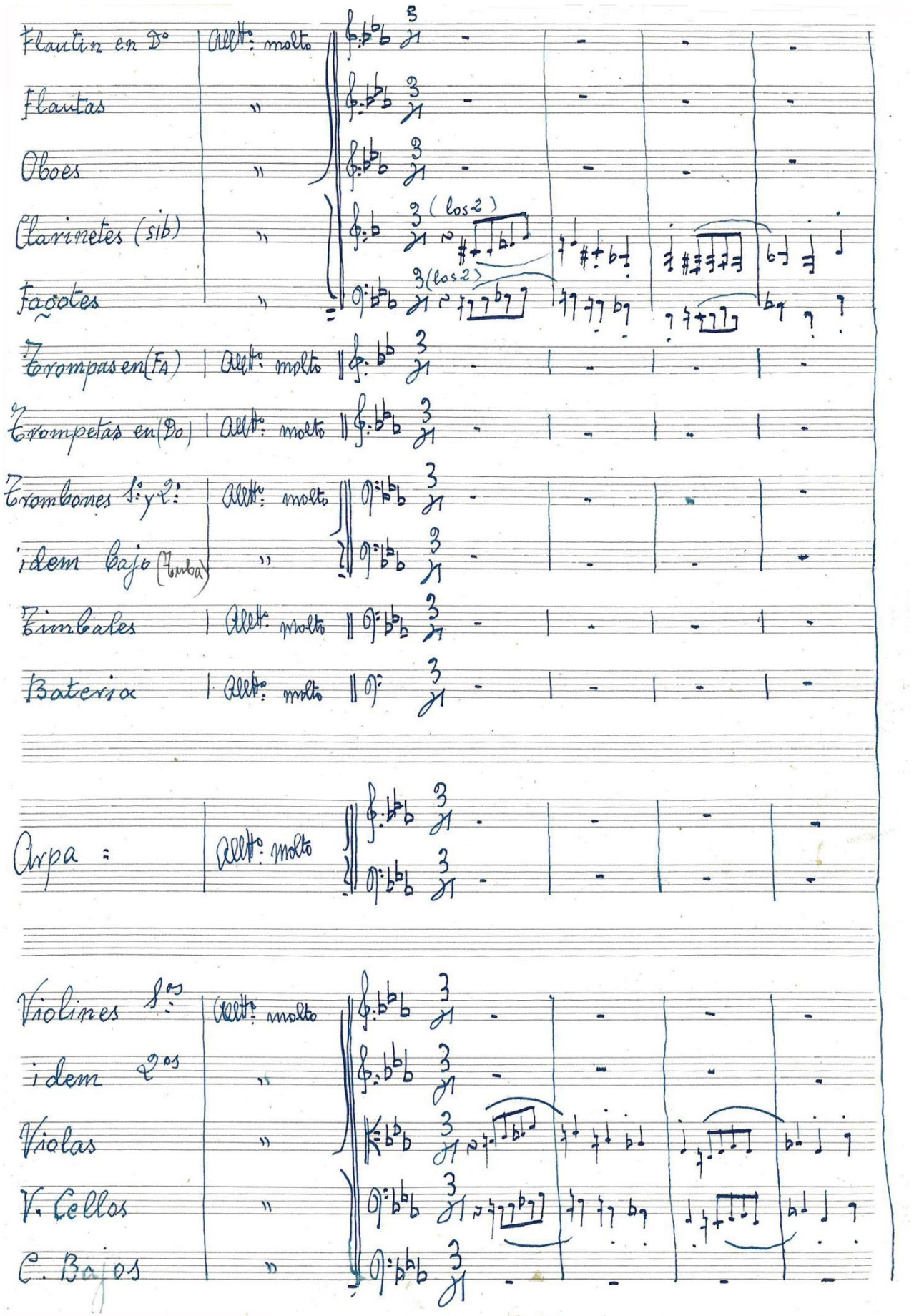
Vol. IV

Música sinfónica

Complete symphonic works



Josián Santos Carrión



Autógrafo de "Ante las ruinas de Coímbra" – II Tempo "Suite Elegiaca"

Índice

Biografía....11
Prólogo....21
Tres Preludios Sinfónicos
Romance Brujo....33
Hypnos....48
Thanatos....53
Iris....65
Suite Elegíacas
A Manera de Exordio....91
Ante las Ruinas de Coímbra....104
Introito y Danza....122
Fuente Escondida....130
Hacia el Monasterio....137
En Plena Serranía....144

JULIÁN SANTOS CARRIÓN

Julián Santos Carrión nace en Jumilla el 15 de enero de 1908. Hijo de Alfredo Santos de la Rosa, un reconocido director y compositor, y María Josefa Carrión Muñoz, vivió desde sus comienzos rodeado de un entorno musical

La única formación musical que recibe estos años es de manos de su padre, Julián toca el violín, la flauta, el clarinete, el órgano y el piano que será el instrumento al que se dedicará profesionalmente siendo un gran virtuoso. A los cinco años sustituye a su padre que había caído enfermo como organista en las parroquias del Salvador y Santiago de Jumilla, y a los siete años acompañaba con el piano en el foso de la orquesta durante las representaciones líricas que dirigía su padre en el Teatro Vico de Jumilla del cual era empresario. Podríamos afirmar sin lugar a dudas que Julián Santos fue lo que se dice un niño prodigio. A la edad de doce años compone su primera obra "seria" una *"Misa a dos voces"* anteriormente, aunque nos consta que había compuesto otras obras durante su infancia que no nos han llegado a nuestras manos y que posiblemente eran improvisaciones que no estuvieran escritas. A los quince años escribe su primera opereta *"Sueño de Niña"* y a los dieciséis un apunte de zarzuela *"El Embrujado Rey"*, ambas estrenadas y dirigidas por él. La primera obra de piano que nos llega a nuestras manos esta fechada en 1924 a la edad de 16 años, *"Raro Pensamiento"*. En el año 1927 era ya un reputado organista, el organista de la Iglesia del Salvador. Posteriormente fue destinado al norte de África (Melilla) para realizar el servicio militar, hecho que no le hizo alejarse de la música, sino todo lo contrario. Allí recibe enseñanzas de composición, siendo discípulo de D. Román de San José. Dirige la banda del regimiento, crea numerosas composiciones e interpreta varios conciertos de piano.

A su vuelta a Jumilla se casa con Mª Asunción Espinosa de los Monteros, hija del Barón del Solar. A pesar de la oposición de la familia del Barón a que se celebrase la boda, Julián y Asunción se casan un el 23 de abril de 1932 en la parroquia del Salvador a las 3 de la madrugada que era la hora destinada a los matrimonios no consentidos.

Durante la Guerra Civil traslada su residencia a Murcia huyendo de los crímenes y horrores de la contienda y por el hecho de estar casado con una aristócrata opto por abandonar Jumilla con su esposa, madre y dos hijos pequeños. En Murcia se gana la vida dando clases de piano y dirige el orfeón Fernández Caballero y el coro de Altavoz del Frente. Es allí donde escribe las zarzuelas

"El Fantasma de la Tercia" estrenada en 2008 y *"Tierra Llana"* todavía inédita. Julián nunca tuvo titulación académica de ninguna de las materias que dominaba. Después de la guerra se realizaron una serie de exámenes para la consecución del título oficial, pues la contienda bélica había provocado que mucha gente dejara sus estudios sin terminar. En el Conservatorio también se realizaron dichos exámenes; fue entonces cuando Julián vio la coyuntura para conseguir el título de piano, lo que le permitiría trabajar en el Conservatorio y tener una vida más holgada. Desconocemos las razones, pero finalmente las Autoridades académicas no facilitaron la consecución del mismo e incluso creemos que ante esa sospecha no se presentó a los exámenes. Quizá esta sea una de las razones por las que Julián, poco después, se marchó a Madrid.

En 1941 marcha a Madrid a trabajar con los hermanos Jacinto e Inocencio Guerrero que acaparaban la mayoría de los teatros de Madrid. Julián fue con la esperanza de poder estrenar alguna obra, pero finalmente lo único que se le ofrece es trabajar de pianista por lo que se vuelve a Jumilla un año después. Durante su estancia en Madrid conoce a Ernnesto Halfter quien le propone marcharse a Alemania con él, Julián se lo agradece, pero renuncia a ello al tener ya tres hijos y un futuro incierto. Ya establecido en Jumilla escribe sus zarzuelas *"La Dama Embrujada"*, *"La Moza de la Dehesilla"* *"La Niña de Boticario"* y *"Los Gerifaltes"*, esta última la presenta al concurso que anualmente convocaba RNE. y obtiene el 2º premio por lo que fue estrenada en el teatro Apolo de Valencia en enero de 1951. En esta época escribe una de sus obras más emblemáticas e importantes la *"Suite Santa Ana"* una suite para piano en seis movimientos inspirada en el enigmático paraje de Santa Ana del Monte. Esta obra de la cual dejó orquestados dos números completos fue terminada la orquestación por Roque Baños grabándose en 2008 junto con el resto de su obra sinfónica por la Orquesta Ciudad de Praga dirigida por el propio Roque Baños. En la década de los 50 escribe otras zarzuelas como *"Farruca"* o *"Jaime Alfonso el Barbudo"*, ambas estrenadas por el propio compositor. A esta época pertenecen también su colección de *"Caprichos para piano"* y otras obras de pequeño formato como una colección de piezas inspirada en las sonatas de Valle Inclán o su música de cámara integrada por dos obras con acompañamiento de piano y un cuarteto de cuerda. Julián se hace cargo en Jumilla de la dirección de la banda de música municipal y de la escuela de la misma, lo que constituye la mayoría de sus ingresos. Compone numerosas obras para esta formación y gana algunos premios como el 1º premio de R.N.E. de pasodobles con *"Agareno"* o el 3º Premio con *"Obsesión"*. En 1966 gana el 3º premio en el Festival Lírico de Aspe con la romanza *"Montaraz"*.

En 1972 muere su esposa a la que dedica su marcha fúnebre *"Para Siempre"* y el compositor profundamente afectado deja prácticamente de escribir y actuar en público. En 1980 recibe una propuesta del Ayuntamiento de Jumilla de crear una nueva banda de música, Julián se ilusiona con el nuevo proyecto y un año después se presenta la banda durante las fiestas de Semana Santa. A los pocos meses alegando problemas de salud presenta su dimisión y se retira de toda actividad pública, muriendo el 3 de julio de 1983 en Jumilla dejando un legado de más de 400 obras.

Tras su muerte se estrena la opereta que con más cariño escribió *"La Niña del Boticario"* y en cuya portada dejó escrito *"para estrenarse después de mi muerte"*, con ese motivo nace la *"Compañía Lírica Julián Santos"* que estrenará casi toda su obra, publicará varios libros y editará la mayoría de sus composiciones. Otros músicos han colaborado a la difusión de su obra, como el pianista Pedro Valero o el compositor Roque Baños, se han hecho varias ediciones discográficas destacando la de la opereta *"La Niña del Boticario"* por EMI. En marzo de 2003 el Ayuntamiento de Jumilla lo nombra Hijo Predilecto, y en 2008 se celebra el centenario de su nacimiento publicándose el libro "*Julián Santos 100 años de música"* y estrenándose su zarzuela *"El Fantasma de la Tercia"*.

Su obra esta integrada por Operetas, Zarzuelas, Música Sinfónica, Música de Piano y Cámara, Música Religiosa, Música Incidental y Música para Banda.

Varias han sido las formaciones que han interpretado su música como la *Ural Philharmonic Orchestra, Orquesta de Mülhausem, Orquesta Sinfónica de la Región de Murcia, Orquesta de Quart de Poblet, Musica Viva Symphony Orchestra, Russian Philhamornic Orchestra, Orquesta Sinfónica de Jumilla, Orquesta Sinfónica de la UCAM, Orquesta Sinfónica de Alicante, Orquesta Ciudad de Praga, Banda Municipal de Madrid, Banda Sinfónica de Alcasser, Banda Primitiva de Lliria, etc..*

Se han editado varios trabajos discográficos como:

"La Niña del Boticario" *(EMI)* Ural Phillharmonic Orchestra, (Ekaterimburgo). Ángeles Blancas, Luis Dámaso, Rodrigo Esteves, Carmen Claure, Marco Moncloa, Aurelio Puente, Javier Alonso, etc. Director: Lin Tao

"Bagatelas de Otoño" *(Producciones Lorca)* Obras de Piano y Música de Cámara. Pedro Valero, Andrés Santos y Laura Rodríguez.

"Villancicos Navideños" *(Producciones Lorca)* Orquesta Sinfónica de Jumilla, Coral Ars Nova, Agustín Sánchez y Carmen Claure. Director: Andrés Santos.

"Música de la Pasión" *(Producciones Loca)* Musica Viva Symphony Orchestra, (Moscú). Director Lin Tao.

"Sinfonía de una vida" *(sin publicar todavía)* Orquesta Ciudad de Praga. Director: Roque Baños.

"Farruca" *(sin publicar todavía)* Russian Philharmonic Orchestra (Moscú). Joana Jiménez, Manuel Lombo, Sara Lezana, etc... Director: Lin Tao

"El Fantasma de la Tercia" *(sin publicar todavía)* Russian Philharmonic Orchestra (Moscú). Guiomar Cantó, Lola Casariego, Luis Dámaso, Gerardo Bullón, Pablo García, Carlos Crooke, Paloma Friedhoff. Director: Lin Tao

Libros:

- *"Villancicos Navideños"* (2000)
- *"Bagatelas de Otoño" (2000)*
- *"Julián Santos 100 años de Música"* (2008)

Como conclusión podemos decir que a Julián Santos le tocó vivir una mala época como fue la posguerra española. Su reclusión en Jumilla rodeado de sus seres queridos le impidió alcanzar mayores cotas a nivel profesional, quizás en otro ambiente hubiera compuesto otra música diferente pero lo que si sabemos a ciencia cierta es que compuso la música que quiso en el lugar que amaba.

JULIÁN SANTOS CARRIÓN

Julián Santos Carrión was born in Jumilla on 15 January 1908. His father was Alfredo Santos de la Rosa, a renowned conductor and composer, and his mother was María Josefa Carrión Muñoz. Therefore, he lived since his early years in a musical environment.

His father provided the only musical training that he received during those years. Julián played the violin, the flute, the organ and the piano, which will be the instrument that he will play professionally (he will be a great virtuoso). At the age of five, he substituted his father, who had fallen ill, as organist in the parishes of Salvador and Santiago de Jumilla. At the age of seven, he accompanied with the piano numerous lyric representations conducted by his father at the Vico Theatre in Jumilla, of which he was an impresario. We can affirm that Julián Santos was a so-called child prodigy. At the age of twelve, he composed his first "serious" work, *"Misa a dos voces"*, although we know that he had composed other works during his childhood that did not arrive to us and that probably were non-written improvisations. At the age of fifteen, he wrote his first operetta, *"Sueño de Niña"* and at the age of sixteen, he wrote a *zarzuela*, *"El Embrujado Rey"*, both premiered and conducted by him. The first piano piece that arrived to us was written in 1924 when he was sixteen. Its title was *"Raro Pensamiento"*. In 1927, he was already a renowned organist, the organist of the Church of El Salvador. Afterwards, he was sent to Northern Africa (Melilla) for military service, a fact that did not make him abandon music. Quite the opposite. There, he receives training in composition, being a disciple of Román de San José, a talented musician. He conducted the band of the regiment. He created numerous compositions and performed various piano concerts.

When he returned to Jumilla, he married Mª Asunción Espinosa de los Monteros, daughter of the Baron del Solar. Despite the opposition of the Baron's family to the wedding, Julián and Asunción married on 23 April 1932 at the parish of El Salvador, at 3 in the morning, which was the time destined to non-authorised marriages.

During the civil war, he moved his residence to Murcia. He wanted to escape from the crimes and horrors of the war, which was even more bloody in the villages. Since he was

married to an aristocrat, he decided to abandon Jumilla with his wife, his mother and his two young children. In Murcia, he earned his living by giving piano lessons, and he led the choral society Fernández Caballero and the choir of the Altavoz del Frente organisation. In Murcia, he wrote the *zarzuelas "El Fantasma de la Tercia"*, which premiered in 2008, and *"Tierra Llana"*, still unreleased. Julián never had a diploma in any of the subjects that he mastered. After the war, a series of exams to obtain the official diploma were scheduled, since the military conflict obliged many people to abandon their studies. Such exams were scheduled at the Conservatory. There, Julián saw the opportunity to obtain the piano diploma, which would have allowed him to work at the Conservatory, for a more comfortable life. We do not know the reasons, but finally, the academic authorities did not award such a diploma. We believe that he did not attend the exams. That may be one of the reasons for which Julián, shortly afterwards, went to Madrid.

In 1914 he went to Madrid to work with the brothers Jacinto and Inocencio Guerrero, who monopolised the majority of Madrid's theatres. Julián went there, hoping to premiere some works. Eventually, the only thing he got was to work as a pianist, so he decided to go back to Jumilla a year later. During his stay in Madrid, he met Ernesto Halffter, who proposed to go to Germany with him. Julián thanked him, but he renounced since he had three children and an uncertain future. Already in Jumilla, he wrote his *zarzuelas "La dama embrujada"*, *"La Moza de la Dehesilla"* *"La niña de Boticario"* and *"Los Gerifaltes"*. He presents the latter at the competition organised every year by RNE (National Radio of Spain), and it obtained the 2nd prize. It was premiered at the Apolo Theatre of Valencia in January 1951. During this period, he wrote one of his most emblematic and famous works, *"Suite Santa Ana*", a piano suite of six movements inspired by the enigmatic setting of Santa Ana del Monte. He orchestrated two complete numbers of this work, and Roque Baños finished the orchestration. It was recorded in 2008, together with the rest of his symphonic work, by the City of Prague Philharmonic Orchestra, conducted by Roque Baños himself. In the '50s, he wrote other *zarzuelas* such as *"Farruca"* or *"Jaime Alfonso el Barbudo"*, both premiered by the

composer. In this period, we can also find his collection of *"Caprichos para piano"* and other small-format works such as a collection of pieces inspired by the sonatas of Valle Inclán, or his chamber music integrated by two works with piano accompaniment and a string quartet. In Jumilla, Julián conducted the local band and its school. That constituted the majority of his incomes. He composed various works for this band, and won some awards such as the 1st prize of R.N.E. for *pasodobles* with *"Agareno"* or the 3rd prize with *"Obsesión"*. In 1966 he won the 3rd prize in the Lyric Festival of Aspe with the romance *"Montaraz"*. In 1972 his wife died. He dedicates to her the funeral march *"Para Siempre"*. The composer, profoundly affected, stopped writing and performing in public. In 1980, he received a proposal from the City Council of Jumilla to create a new music band, Julián got excited about the project and one year after, during the Holy Week, he presented the band. A few months later, due to health problems, he resigned and retreated to private life. He died on 3 July 1983 in Jumilla and left a legacy of more than 400 works.

After his death, the operetta that he wrote with more affection, *"La Niña del Boticario"* was premiered. On its cover, he wrote, "to be premièred after my death". That led to the birth of the *"Compañía Lírica Julián Santos"* [Julián Santos Lyric Company], which would premiere almost his entire work, publish various books and produce the majority of his work. Other musicians collaborated in the spreading of his work, such as the pianist Pedro Valero or the composer Roque Baños. Various recording editions have been made, among which the operetta *"La Niña del Boticario"* by E.M.I. stands out. In March 2003, the City Council of Jumilla named him as *Hijo Predilecto* (Jumilla's Favourite Son), and in 2008 the 100th anniversary of his birth was celebrated with the publication of the book "*Julián Santos 100 años de música"* [Julián Santos 100 years of music] and the première of his *zarzuela "El Fantasma de la Tercia"*.

His work includes Operettas, *Zarzuelas*, Symphonic Music, Piano and Chamber Music, Religious Music, Incidental Music and Music for Band.

Various bands and orchestras interpreted his music, such as *Ural Philharmonic Orchestra, Mulhouse Symphony Orchestra, Symphony Orchestra of the Region of Murcia,*

Quart de Poblet Orchestra, Musica Viva Symphony Orchestra, Russian Philharmonic Orchestra, Jumilla Symphony Orchestra, UCAM Symphony Orchestra, Alicante Symphony Orchestra, City of Prague Philarmonic Orchestra, Madrid Municipal Symphony Band, d'Alcàsser Symphonic Band, Primitive Band of Llíria, and so forth.

Various records were published, such as:

"Bagatelas de Otoño" *(Producciones Lorca)* Piano Works and Chamber Music. Pedro Valero, Andrés Santos and Laura Rodríguez.

"Villancicos Navideños" *(Producciones Lorca)* Jumilla Symphony Orchestra, Coral Ars Nova, Agustín Sánchez and Carmen Claure. Conductor: Andrés Santos.

"Música de la Pasión" *(Producciones Lorca)* Musica Viva Symphony Orchestra, (Moscow-Russia). Conductor Lin Tao.

"Sinfonía de una vida" *(not yet published)* City of Prague Philarmonic Orchestra. Conductor: Roque Baños.

"Farruca" *(not yet published)* Russian Philharmonic Orchestra (Moscow) Joana Jiménez, Manuel Lombo, Sara Lezana, etc. Conductor: Lin Tao

"El Fantasma de la Tercia" *(not yet published)* Russian Philharmonic Orchestra (Moscow). Guiomar Cantó, Lola Casariego, Luis Dámaso, Gerardo Bullón, Pablo García, Carlos Crooke, Paloma Friedhoff. Conductor: Lin Tao

Books:

- *"Villancicos Navideños"* (2000)
- *"Bagatelas de Otoño" (2000)*
- *"Julián Santos 100 años de Música"* (2008)

As a conclusion, we can say that Julián Santos lived through terrible times, such as the Spanish Post-Civil War period and his reclusion in Jumilla, surrounded by his loved ones, and this prevented him from achieving more goals professionally. Maybe, in another environment, he would have composed a different type of music, but one thing we know for sure is that he composed the music he wanted in the place he loved.

Prólogo

Prologue

Salvador Martínez

La Música Sinfónica de Julián Santos

Romance Brujo: En este preludio sinfónico de Julián Santos, es fácil observar las dos influencias más directas que tuvo, por un lado el impresionismo musical surgido a principios del S. XX, a través del estudio de los iconos de este, Debussy y Ravel, y por otro la otra gran influencia del legado musical de Falla, puesto de manifiesto en el uso de elementos que recuerdan un supuesto origen popular. En este "Romance Brujo" el compositor hace uso de esa técnicas para conseguir sus necesidades expresivas, acordes paralelos en mixtura de órgano donde todas las notas de los acordes se mueven en las misma dirección en intervalos iguales, escalas cromáticas en las diferentes secciones de la orquesta con alternancia de grupos tímbricos, ritmos oscuros frenéticos, casi a veces, incluso polimétricos y polirrítmicos, todo lo cual da como resultado una obra que podría conectar con las corrientes europeas mas vanguardistas de su época. La orquestación, de aparente sencillez, muy en la línea de estos grandes maestros del impresionismo francés, le confiere un color específico a esta obra gracias al uso de múltiples secciones donde los instrumentos agrupados por familias ofrecen sonoridades puras y contrastadas casi a manera de los conciertos "grossos" barrocos, en un gesto claramente Neoclasicista.

Hypnos: El Dios del sueño, originalmente escrito para piano. Aquí nos encontramos de nuevo con el Julián Santos impresionista, muy en la línea de los preludios de Debussy, aunque con la impronta particular del maestro. La obra crea la sensación de descuido y premura, de frescura, de improvisación a partir de un motivo armónico, lánguido, oscuro, manteniendo como fondo a lo largo de toda la primera parte de la pieza el ritmo marcado por los acordes derivados de la escala hexátona, propios del impresionismo, contrastan con esta misma escala en el ostinato melódico. Esto da paso a una melodía espectral y fragmentaria, épica y evocadora, la cual parece surgir espontáneamente, aunque de forma muy delicada, mostrándose al completo, suntuosa y consumada al fin en un lenguaje heredero del modalismo propio de principios del S. XX. Acordes y armonías paralelas en mixtura de órgano, la referida escala hexátona el uso del pedal, recurrencias y un gran estaticismo armónico producto del modalismo entroncan a esta obra con el lenguaje más puro del impresionismo francés tamizado por el lenguaje original y personal de lo que podríamos llamar un "impresionismo español". La orquestación de Roque Baños, sencilla, dulce, llena de colores aporta gran belleza a este preludio.

Tanathos: El Dios de la muerte, este poema sinfónico escrito originalmente para piano y orquestado por Roque Baños. Parte de una célula rítmico-armónica generadora de todos los aspectos formales de la obra. Omnipresente en la primera parte, melodía, armonía, ritmo y textura se entretejen y organizan a partir de ella con un carácter trepidante, favorecido melódicamente por el uso de otra célula, esta vez melódica basada en dos cuartas y una tercera consecutivas. La segunda parte, contrasta con la primera en un tema mas lento y un discurso *rapsódico,* aquí podemos observar la capacidad melódica del autor, ofreciendo un mismo lirismo ya puesto de manifiesto en su inmensa obra escénica. Tonal en su concepción, el uso de bemoles en la armadura le confiere un carácter oscuro a la obra, llevándonos al Julián Santos más dramático y evocador. Es de destacar la orquestación de Roque Baños, en la que de forma acertada pone de manifiesto los elementos estructurales y formales de la obra. El color, el contraste y las dinámicas presentes en esta exuberante y a la vez delicada orquestación aportan luz a la comprensión del difícil lenguaje de Julián Santos.

Iris: Es difícil encontrar ejemplos de poemas sinfónicos en la literatura española para orquesta, y menos aún que en Murcia aparezcan varios de esta forma musical. Por un lado Manrique de Lara con su "Orestiada" y por otro Julián Santos redescubierto para esta forma con "Iris", del que desgraciadamente sólo se conserva la partitura de piano, al haberse extraviado la orquestación y que muy sabia y artísticamente ha rescatado el también compositor Roque Baños. En su título reza de "ambiente valenciano" y es cierto, que el autor demuestra un tan amplio conocimiento del folklore regional que mas bien podría haberse titulado "sinfonía valenciana", los motivos y la recreación de "las maneras de tocar" de los grupos folklóricos valencianos, esta recogida de forma magistral, sin caer en localismos pedantes y en una suerte de "nuevo nacionalismo" poco conocido por el público en general acostumbrado al "flamenquismo" y "lo español". A manera de preludio orquestal, el compositor repasa algunas melodías tradicionales que son el hilo conductor de una estructura en la que la armonía y la textura nos hacen recordar en algunos momentos los grupos dulzaineros valencianos "la pita" y en otros el canto desgarrado y solitario de las faenas de la tierra. Amplia y colorista, en la obra hace un uso extensivo de las imitaciones y el contrapunto alejándose del Julián Santos abstracto y puro de otras obras, para acercarse al público de la calle en uno de los estilos que mas le gustaba cultivar, la música de raíz española.

Suite Elegíaca: Compuesta en el año 1954 como homenaje a su patria chica, Jumilla y concretamente al místico y enigmático paraje de la sierra de Santa Ana del monte donde existe un importante yacimiento de la época ibérica en España (500 años a.c.) dividido en tres zonas, el poblado, un santuario y tres necrópolis de incineración, a su vez en este mismo paraje encontramos una fuente que mana agua desde el interior de la montaña y un monasterio franciscano que se erige como guardián de toda la sierra. La Suite Elegíaca de Julián Santos dividida en seis movimientos gira en torno a todos estos elementos y a el propio misticismo del paraje que inspiró y atrajo al autor para escribir esta obra mas cercana al impresionismo francés de *Debussy* y *Ravel* que a la música nacionalista española de la época, en ella nos describe el recorrido de un peregrino por todos estos enigmáticos lugares. Fue escrita originalmente para piano aunque el propio autor dejó orquestados dos movimientos, el II y IV, siendo Roque Baños el autor de las brillantes orquestaciones de los otros cuatro movimientos.

I A manera de Exordio. Es el preludio de este intenso y emotivo recorrido, comienza con un estilo muy libre, casi rapsódico, de íntima improvisación. El primer tiempo de esta suite es algo más que lo que anticipa el título, preámbulo, prólogo, introito, es una verdadera declaración de intenciones musicales, una advertencia, incluso un anuncio de la originalidad de su lenguaje. De gran densidad armónica, rítmica y melódica, esta pieza es la de mayor riqueza y complejidad de toda la suite. Todos los elementos del lenguaje son puestos en la composición en un alarde exuberante de creatividad y recursos musicales. De forma y estructura libre, a manera de preludio y como una fantasía, este movimiento utiliza un lenguaje muy sofisticado, la armonía es compleja con el uso de un gran cromatismo en los enlaces de acordes, las progresiones armónicas oscilan desde movimientos por el circulo de quintas a uniones inesperadas y abruptas. La melodía, parte de dos motivos básicos que recurren a lo largo de la obra en múltiples configuraciones, imitándose en progresiones o uniéndose para crear nuevos motivos melódicos. Extensamente cromática, a veces se opone a la armonía, otras veces discurre al margen de ella y casi siempre con su intervención colorea el discurso creando nuevas armonías. Retardos, bordaduras y apoyaturas son usados extensivamente apoyando aún más un sonido altamente expresivo.

II Ante las ruinas de Coímbra. El segundo movimiento, consta de dos partes muy diferenciadas. La primera es un Scherzo ternario y la segunda un Adagio Fúnebre. La obra es una descripción

del lugar jumillano del mismo nombre, donde se encuentran fundamentalmente restos arqueológicos funerarios íberos. El primer tiempo crea una sensación de desasosiego, de confusión donde el peregrino da la sensación de no saber hacia donde camina a partir de elementos rítmicos y melódicos repetidos y el segundo es una clara alusión a los restos del yacimiento. En el inicio, se muestra todo el potencial de la pieza, el motivo inicial, elaborado a partir de dos incisos diferentes, es el generador de todos los elementos de la pieza. De textura monofónica con duplicaciones a la octava, la monotonía se ve rota por armonías sobre las que descansan las frases musicales. La segunda sección nos muestra al compositor dividido entre lo culto y lo popular, conocedor de ambos mundos, el autor intenta aunarlos en una magnífica y personal partitura que encumbra los elementos populares, dignificándolos sin perder su esencia y compartiendo con los elementos estilísticos de vanguardia presentes en toda la obra.

III Introito y Danza. En este tiempo, el autor cambia drásticamente de lenguaje. La textura se vuelve cristalina y los elementos musicales son lo que parecen. La disonancia se retira del primer plano y el carácter cantable de la pieza se apodera inmediatamente del oyente. A manera de introducción y con vocación de preludio, sus treinta y dos compases, son un ejemplo del uso de la cuarta y la armonía producida por ella. La danza, es un eco de la música popular de la que es un buen conocedor el autor. En el discurso de la obra parece un descanso festivo de carácter Nacionalista, tras la tensión de los movimientos iniciales.

IV Fuente Escondida. Este movimiento, es una lírica melodía en modo eolio, de carácter grave y majestuoso. Dividida en dos partes muy contrastadas, la primera es algo misteriosa, la segunda muestra el descubrimiento de la fuente a través de citas directas al movimiento del agua y el canto de los pájaros que beben en ella. Constituye el corazón de la suite, es una pieza sumamente intimista y delicada, probablemente escrita para el propio deleite del compositor. Aquí el peregrino se encuentra en la *"fuente de la jarra"*, muy cerca del monasterio. En la orquestación de Santos percibimos el fluir del agua de esta enigmática fuente en el *glissando* de los violines y acompañamiento del arpa. Un solo de trompa nos vuelve al entorno enigmático donde la emoción vuelve a embargarnos con una bellísima y épica melodía.

V Hacia el Monasterio. De nuevo el clima de inquietud envuelve al peregrino, utiliza repetidamente el mismo esquema rítmico cromáticamente transmitiendo de nuevo una sensación de movimiento e inestabilidad, pero a diferencia del segundo movimiento, aquí lo desaparece lo profano envolviéndonos en un clima religioso y de gran recogimiento. Si anteriormente caminábamos hacia lo pagano en este momento respiramos un clima de gran intensidad espiritual donde el andante religioso es un recuerdo a las rogativas que se hacían a la venerada imagen de la Abuela Santa Ana que se encuentra en el monasterio franciscano del mismo nombre. De nuevo el autor nos obsequia con efectos sonoros de campanas que parecen convocar al pueblo el cual acude a esta llamada espiritual en el momento de interpretación de una copla popular.

VI En plena Serranía. El caminante se libera de ese clima de angustiosa inestabilidad, como si hubiese purificado el espíritu en este santo lugar, abordando el compositor un tema grandioso muy marcado donde se funden todos los elementos anteriormente descritos. De forma tripartita este último movimiento de la suite nos ofrece nuevas originalidades de este compositor. Con aire de danza y desenfadado, lo primero que choca al oyente es la elección de una tonalidad convencional sin embargo nada convencional nos depara; el cromatismo omnipresente, el tritono y las progresiones de engaño resultan un bueno final, una perfecta recapitulación de los principios expuestos en la obra, eso sí, enmascarados en una escritura cristalina y diáfana.

Salvador Martínez García

The Symphonic Music of Julián Santos

The Enchanted Romance: In this symphonic prelude by Julián Santos, the two most obvious musical influences are plain to see. On the one hand the early 20th century impressionism achieved through the study of Debussy and Ravel, and on the other the continuation of the musical legacy of de Falla, particularly in references that bring to mind fragments of popular culture. In the Enchanted Romance the composer makes use of these techniques to achieve his expressive urges: mixed parallel chords on the organ, where all the notes of the chords move in the same direction and with the same interval, chromatic scales in different sections of the orchestra, alternating between sections with differing timbres, dark, frenetic rhythms, almost at times polymetric or polyrhthmic, all of which results in a work that strongly resonates with the most vanguard of the European tendencies of its age. The apparent simplicity of the orchestration, very much in line with the great Masters of French Impressionism, gives the piece a specific colour, found in multiple sections where the instrumental families offer pure, contrasting tones, almost in the fashion of the Baroque concerti grossi, a definite nod to the Neoclassical.

Hypnos: The god of sleep, originally written for piano. We are once again before the impressionist side of Julián Santos, very much in line with Debussy´s Preludes, but with the definite hallmark of the composer. The piece creates the sensation of carelessness and haste, of freshness, improvisation on a harmonic motif, languid, dark, with a background throughout the first section, the rhythm marked by the chords taken from the hexaton scale, characteristic of impressionism, contrasting with a melodic ostinato in the same scale. This leads onto a ghostly and fragmented melody, epic and evocative, that seemingly appears spontaneously, though delicately, sumptuous and consummated in a language inherited from the modalism of the early 20th Century. Chords and parallel harmonies in organ mixtures, the aforementioned hexatonic scale in the pedal, recurrences and a great harmonic stillness produced by the modalism, connecting this work to the language of the purest French impressionism, seen through the filter of the original and personal language which we could call Spanish Impressionism. The orchestration of Roque Baños, simple, sweet, full of colours, gives great beauty to this prelude.

Tanathos: the god of Death, poem originally written for piano and orchestrated by Roque Baños. Based on a rhythmic-harmonic stimulus of all the formal aspects of the piece. Omnipresent in the first part, melody, harmony, rhythm and texture interweave and organise around it with a hectic feel, melodically enhanced by the use of another cell/motif, this one based on two consecutive fourths and one consecutive third. The second part is a contrasting slower section and a rhapsodic discourse. The melodic prowess of the composer shines through, demonstrating the same lyricism seen in his vast collection of works for the stage. At heart tonal in nature, the use of flats in his arsenal confers a darkness to the work, showing us a more dramatic and evocative Julian Santos. Credit goes to Roque Baños's orchestration in which he successfully draws out the formal, structural elements of the piece. The colour, contrast and dynamics in this exuberant yet delicate orchestration bring light to the complex understanding of Julian Santos's language.

Iris: Symphonic poems are a rarity within the Spanish orchestral repertoire, and it is therefore surprising to find such a collection here in Murcia. On one hand we have Manrique de Lara´s "Orestiada" and on the other Julian Santos's "Iris" of which, unfortunately, only the piano score still exists, the orchestration being lost. This, however has been astutely and artistically rescued by Roque Baños. The title reads as "Valencian Atmosphere", and the composer does indeed show such a profound knowledge of the regional folklore that the piece could have been titled Valencian Symphony. The motifs and recreation of the manner of playing of the Valencian folk groups, is masterfully captured, without falling into pastiche, a sort of "new nationalism", virtually unknown to audiences more used to "flamenco" and Spanishisms. In the style of an orchestral prelude, the composer refers to a number of traditional tunes which become the main theme of a structure in which texture and harmony remind us at times of groups of dulzainas (a member of the oboe family, traditionally used in Spanish folk music), commonly known as "pitas", and at other times of the heart-rending and lonely songs of the labourers of those lands. Vast and colourful, the work makes use of imitation and counterpoint, a far cry from the abstract and purist Julián Santos of his other works, bringing us closer to the man on the street, in one of the styles he most enjoyed developing, music with clearly Spanish roots.

Elegiac Suite: Composed in 1954 in honour of his homeland Jumilla, and more specifically of the mystic and enigmatic countryside of the hills of Santa Ana of the Mountain where lies an important settlement from the Iberian age in Spain (500 BC), divided into three areas: the village, a sanctuary and three crematoria. In this area we can also find a spring from whence comes water emanating from inside the mountain, as well as a Franciscan monastery that was built to watch over the entire range. Julian Santos's Elegiac Suite is divided in six movements that revolve around these places and the mysticism that the area inspired in the composer and drew him to compose this piece. The suite is clearly nearer in style to the French Impressionism of Ravel and Debussy than it is to the Spanish nationalistic music of the age. It describes the journey of a pilgrim visiting all of these enigmatic places.

***I* In the manner of a Preamble:** This movement is the prelude of an intense and emotional journey, beginning with a very free style, almost rhapsodic, of intimate improvisation. The initial tempo of this suite is slightly more than the title suggests, a preamble, prologue, introito – it is a veritable declaration of musical intentions, a warning, even an announcement of the originality of its language. Containing great harmonic, rhythmic and melodic density, this piece is the richest and most complex of all the suite. All of the elements of the language are included in the composition, in a show of creative exuberance and musical devices. Free of form and structure, in the style of a prelude and similar to a fantasy, this movement uses highly sophisticated language: the harmony is complex, using a good deal of chromaticism in the movement between chords. The harmonic progressions vary between moving in a circle of fifths to unexpectedly abrupt chord changes. The melody comes from two basic motifs, repeated throughout the piece in numerous configurations, imitating each other in progression or joining together to create new melodic motifs. Extensively chromatic, at times it opposes the harmony, at other times it develops independently. It almost always adds new colour, helping to create new harmonies. Ritardandi, decorations and appoggiatura are used extensively, adding to the highly expressive soundscape.

***II* Before the Ruins of Coimbra.** The second movement consists of two very differing parts. The first is a scherzo in ternary form and the second a Funereal Adagio. The piece is a description of the place in Jumilla of the same name, where Iberian funerial archaeological

remains can be found. The first section creates a sensation of restlessness, of confusion, where the pilgrim gives the impression of not knowing where he is going, through rhythmic elements and repeated melody. The second section is a clear reference to the remains of the settlement. At the beginning, all the potential of the piece can be appreciated: the initial motif, developed through the inclusion of two different elements - here we have the driving force of all the elements of the piece. Texturally it is monophonic, with doubling of the octave. The monotony is broken by harmonies over which the musical phrases lie. The second section gives us a composer divided between the religious and the popular, au fait with both worlds, the author tries to bring them together in a magnificent and intimate score that exalts the popular elements, dignifying them without losing their essence and sharing all the stylistic elements of the vanguard present throughout this work.

III **Introit and Dance.** In this section the composer changes style drastically. The texture is translucent and the musical elements are what they appear. The dissonance moves out of the foreground and the singing nature of the piece immediately takes over the listener. In the style of an introduction and with the intention of a prelude, the thirty two bars are an example of the use of fourths and the harmony they produce. The dance is an echo of the popular music so familiar to the composer, Throughout the piece we can appreciate the festive and nationalistic nature, so welcome after the tension of the initial movements.

IV **Hidden Fountain.** This movement is a lyrical melody in the Aeolian mode, serious and majestic in style. Divided in two contrasting parts, the first is rather mysterious, while the second describes the discovery of the spring, replicating the sounds of the movement of water and the song of the birds which drink from it. It is the heart of the suite, absolutely intimate and delicate, probably written for the pleasure of the composer. Here the pilgrim can be found at the spring known as la Fuente de la Jarra, close to the monastery. In Santos's orchestration we can hear the flow of the water from this enigmatic spring in the glissando of the violins and accompanying harp. A solo French horn returns us to the mysterious surroundings where we are overcome by a beautiful and epic melody

V **En Route to the Monastery.** Once again the restless atmosphere engulfs the pilgrim. The movement repeatedly uses the same chromatically rhythmic pattern, creating a sensation of

movement and instability. However, unlike in the second movement, here the profane character disappears and we are wrapped in a religious ambience of retreat. If before we trod a secular path, here we breathe an air of intense spirituality where the wanderer is a reminder of the petitions made to the venerated image of the Grandmother Saint Ana, found in the Franciscan monastery of the same name. Once again the composer regales us with the sound of bells calling the people to prayer at the very moment that a popular couplet is played.

***VI* In the Heart of the Highlands.** The wanderer is freed from the unstable and harrowing atmospehere, as if his spirit had been purified in this holy place, the composer tackling a highly marked, grandiose theme where all the previous elements merge. In a tripartate form this final movement of the suite is a further example of the composer's originality. Light-hearted, with the feel of a dance, the first thing that surprises the listener is the choice of a conventional key, which however, is anything but; the omnipresent chromaticism, the tritone and the misleading progressions result in a good finale, a perfect recapitulation of the ideas within this work, albeit hidden behind a composition both translucent and diaphanous.

Salvador Martínez García

Tres Preludios Sinfónicos

Three Symphonic Preludes

1.- Romance Brujo

2.- Hypnos

3.- Thanatos

Romance Brujo

Preludio Sinfónico

Julian Santos

Moderato no mucho

Piccolo
Flute 1ª
Flute 2ª
Oboe 1º
Oboe 2º
English Horn
Clarinet 1º in B♭
Clarinet 2º in B♭
Bass Clarinet in B♭
Bassoon 1º
Bassoon 2º
Horn 1ª in F
Horn 2ª in F
Horn 3ª in F
Horn 4ª n F
Trumpet 1ª in C
Trumpet 2ª in C
Trumpet 3ª in C
Trombone 1º
Trombone 2º
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Tubular Bells
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

Rubato

Rubato

1º

f

f

mp

p

p

pp

pp

ff

ff

Allegro agitato con brio

19

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

accelerando
cresc.
tutti
seco
divisi
pizz.
arco
Bs. Dr.
Piatti

28

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

snare
susp cymb soft mallet
piatti+BD
seco
unis.

36

Cantabile (a 6)

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

2º

divisi

unis.

50

Piu mosso (a 2)

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
tutti
Bs. Dr.
Piatti
rit.

66

Allegro agitato *sempre pianissimo*

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz. *arco* *divisi*

75

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

susp cymb

p

84

Molto allegreto scherzando

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

snare, clean

divisi

unis.

99

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

tutti
cresc.
susp cymb
pizz.
arco
divisi
cresc.

111

(a 2)

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
ff
f
f2
pizz.
arco
unis.
divisi
cresc.

126

molto rit.

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *p* *f* *ff* *mf* *cresc.*

Grandioso y moderato

141

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bs. Dr.
Bbo/Pto
Piatti
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *p* *pp* *f* *tr* *divisi* *unis.*

153

morendo

morendo mucho

Tempo tranquilo (a 2)

Picc.

Fl. 1ª

Fl. 2ª

Ob. 1º

Ob. 2º

Eng. Hn.

Cl. 1º

Cl. 2º

B. Cl.

Bsn. 1º

Bsn. 2º

Hn. 1ª

Hn. 2ª

Hn. 3ª

Hn. 4ª

C Tpt. 1ª

C Tpt. 2ª

C Tpt. 3ª

Tbn. 1º

Tbn. 2º

Tbn. 3º

Tba.

Timp.

Caja

Bbo/Pto

Tub. B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

solo y expresivo

167

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

tutti

174

legatto

Picc.
Fl. 1ª
Fl. 2ª
Ob. 1º
Ob. 2º
Eng. Hn.
Cl. 1º
Cl. 2º
B. Cl.
Bsn. 1º
Bsn. 2º
Hn. 1ª
Hn. 2ª
Hn. 3ª
Hn. 4ª
C Tpt. 1ª
C Tpt. 2ª
C Tpt. 3ª
Tbn. 1º
Tbn. 2º
Tbn. 3º
Tba.
Timp.
Caja
Bbo/Pto
Tub. B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *p* *ppp*

"Hypnos"

Preludio Sinfonico

Julián Santos
Orch. Roque Baños

♩=56

1st Flute
2nd Flute
1st Oboe
2nd Oboe
English Horn — Tacet
1st Clarinet in B♭
2nd Clarinet in B♭
Bass Clarinet in B♭
1st Bassoon
2nd Bassoon
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in C
2nd Trumpet in C — Tacet
1st Trombone
2nd Trombone
Bass Trombone
Tuba
Percussion I
Percussion II
Timpani
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

15

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Xylophone
To Glock.
Glockenspiel
gliss.
gliss.
D♭ C B / E♭ F G A

26

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Glock.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
mp
p
gliss.

36

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Glock.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

40

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Glock.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *ff* *mp* *pp* *div.*

Thanatos

Preludio Snfónico

Julián Santos
Orch. Roque Baños

Allegro con fuoco

1st Flute
2nd Flute
1st Oboe
2nd Oboe
English Horn
1st Clarinet in B♭
2nd Clarinet in B♭
Bass Clarinet in B♭
1st Bassoon
2nd Bassoon
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in C
2nd Trumpet in C
1st Trombone
2nd Trombone
Bass Trombone
Tuba
Timpani
Percussion I
Percussion II
Harp

Allegro con fuoco

Violin I
Violin II
Viola
Violoncello
Contrabass

div.

8

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp

14

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
a piacere
3
♩=56
solo
a piacere
solo
a piacere
mp
a piacere
p
mp
pp

21

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩=74

solo

Glockenspiel

pizz.

arco

div.

mp *cresc.* *f* *pp* *ff* *p*

34

Tempo

poco rit.

♩=72

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Glock.
Crash
Perc. II
Bass Drum + Gong
Hp.
D♭ C B♭ / E♭ F G♭ A
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

51

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Perc. II
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
mp

60

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Perc. II
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sord.

68

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Perc. II
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mf* pizz. arco senza sord.

76

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Perc. II
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Piccolo
To Fl.
solo
Glockenspiel
pizz.

f intense
p sub.
p
pp

92

Tempo

poco rit.

1st Fl.
1st Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Glock.
Crash
Perc. II
Bass Drum + Gong
Hp.
D♭ C B♭ / E♭ F G♭ A
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

108

rit.

Pesante

Tempo primo

1st Fl.

1st Fl.

1st Ob.

2nd Ob.

Eng. Hn.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st C Tpt.

2nd C Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Cym.

B. D.

Hp.

8ths

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

p sub.

f

ff

114

1st Fl.

1st Fl. — To Picc. — Piccolo

1st Ob.

2nd Ob.

Eng. Hn.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st C Tpt.

2nd C Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Cym.

B. D. — Bs. Dr. *ff*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Iris

Poema sinfónico de ambiente valenciano

Symphonic poem with a valencian air

IRIS

Poema Sinfónico de ambiente valenciano

Julián Santos
Orch. Roque Baños

Maestoso

1st Flute
2nd Flute
1st Oboe
2nd Oboe
English Horn
1st Clarinet in B♭
2nd Clarinet in B♭
1st Bassoon
2nd Bassoon
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in C
2nd Trumpet in C
1st Trombone
2nd Trombone
Bass Trombone
Tuba
Percussion I
Percussion II
Timpani
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

pizz.
arco

13

Allegretto

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
pp
pizz.
non div.

24

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

36

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Susp. Cymb.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
div.
pizz.
tutti arco

47

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

snare

pizz.
arco
legato

58

Allegro

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eng. Hn.

1st Cl.

solo

3

rubato, ad lib.

2nd Cl.

1st Bsn.

2nd Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st C Tpt.

2nd C Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Perc. I

Perc. II

Timp.

pp

Hp.

Vln. I

pizz.

Vln. II

pizz.

Vla.

pizz.

Vc.

pizz.

Cb.

68

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mf* *p* arco pizz. 3

86

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

arco

103

rit.

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.
arco

121

Tempo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *dim.* *mf* *mp cresc* pizz. arco

137

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

loco

150

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

8va

ff

f

snare

loco

163

rit. Lento

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

to piccolo

solo

solo

179

Allegretto

1st Fl.
2nd Fl. — to flute — picc.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt. — mute — senza sord.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.

Allegretto

Vln. I
Vln. II — pizz. — arco
Vla. — pizz. — arco
Vc. — pizz. — arco
Cb. — pizz.

196

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mp* *pp*

214

rit. Maestoso

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
snare
Perc. II
Timp.
Hp.
rit. Maestoso
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.

228

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn. fff
2nd Hn. fff
3rd Hn. fff
4th Hn. fff
1st C Tpt.
2nd C Tpt.
1st Tbn. fff
2nd Tbn. fff
B. Tbn. fff
Tba. fff
Perc. I f
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc. pizz.
Cb. pizz.

240

Più mosso

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eng. Hn.

1st Cl.

2nd Cl.

1st Bsn.

2nd Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st C Tpt.

2nd C Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Perc. I

Perc. II

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

picc.

picc.

solo

p expressive

pp

pp

pp

pp

pp

pp

pp

pp

pp

p

p

p

pp

pp

pp

pp

pp

pp

pp

pp

*pp

252

Allegro

1st Fl.
picc.
2nd Fl.
flute
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Snare
Bs. Dr.
Perc. II
Cast.
Timp.
Hp.
Vln. I
Vln. II
arco
Vla.
arco
Vc.
arco
Cb.
arco

268

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

to picc.

p

saltando

p sub.

280

Moderato

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(picc.)

Bs. Dr.

ff f sfz p pp

Suite Elegíaca

Suite Sinfónica en seis movimientos

Symphonic suite in six movements

I. A manera de Exordio

II. Ante las ruinas de Coímbra

III. Introito y Danza

IV. Fuente Escondida

V. Hacia el Monasterio

VI. En Plena Serranía

Suite Elegíaca

I. A manera de Exordio....

Julián Santos
Orch. Roque Baños

Adagio ma rubato il tempo

♪=112

1st Flute
2nd Flute
1st Oboe
2nd Oboe
English Horn
1st Clarinet in B♭
2nd Clarinet in B♭
Bass Clarinet in B♭
1st Bassoon
2nd Bassoon
Contrabassoon
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in C
2nd Trumpet in C
1st Trombone
2nd Trombone
Bass Trombone
Tuba
Percussion I
Xylophone
Percussion II
Timpani
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

p *mp* sord. pizz. arco div. gliss. D C B♭ / E F G A♭ 4

12

Piu mosso

1º Tempo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p dolce
senza sord.
pizz.
arco
gliss.

22

rit. - - -

33

Vivo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mf* *cresc* *poco* *a* *arco* *pizz.* *Col leg.* mute Senza sord.

43

poco Rit...

1º Tempo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

poco al ff p f pp mf senza sord. arco

54

rit. Tempo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mute
mute
Glockenspiel
pizz.
pizz.
arco
pizz.
pizz.

64

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fp *p* *sfz p* sord. arco div. pizz.

75

♩=58

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

D C B♭ / E F G A♭

gliss.

senza sord.

senza sordina

pizz.

arco

cresc

86

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Picc.

ff *f* *mf* *mp* *p* *dim.*

97

sostenuto

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Piccolo

concertino

Libremente

115

molto incalzando accel.

1st Fl.
Picc.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Xylo

125

1º Tempo

1st Fl.
Picc.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
p
sottovoce
Sord.

131

1st Fl.
Picc.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
Cbsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p pp mp 3 pizz.

II. Ante las Ruinas de Coimbra

Allegretto scherzando

1st. Flute
2nd. Flute
Piccolo
1st. Oboe
2nd. Oboe
1st. Clarinet in B♭
2nd. Clarinet in B♭
1st. Bassoon
2nd. Basson
1st. Horn in F
2 nd. Horn in F
3rd. Horn in F
4th. Horn in F
1st Trumpet in C
2nd Trumpet in C
1st. Trombone
2nd. Trombone
Bass Trombone
Tuba
Timpani
Percussion
Percussion
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

solo

f

13

solo

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

f

div.

26

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn

Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.

Timp.

Perc.
Perc.

Hp.

Vln I
Vln II
Vla
Vc.
Cb.

p
fp
div.
pizz.
arco

39

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn

1º

Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.

Timp.

Perc.
Perc.

Hp.

Vln I
Vln II
Vla
Vc.
Cb.

Div.
pizz.
arco

52

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

susp. cymb.

susp. cymb.

Div.

65

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

76

rit. . . . . Tempo

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

p *pp* *pizz.*

89

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

p
p
sordina
arco
pizz.
arco
pizz.
arco

100

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

111

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

1º

125

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

rapido *ad libitum*

susp. cymb.

concertino solo

solo

div.

135

molto rit *smorzando* *rall* **Adagio in modo fúnebre**

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

gracioso *smorzando*

1º

1º

f

f

pp *ff*

tutti

f

solo

pp

tutti

f

solo

pp

tutti

f

1º

tutti

f

tutti

f

148

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

f
f
stacatto
stacatto
stacatto

153

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

158

diminuendo

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

f

espressivo

163

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

168

diminuendo

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

171

morendo

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

pp

III. Introito y Danza

Julián Santos
Orch. Roque Baños

♩=160
Allegro molto ma non riposo

1st Flute
2nd Flute
1st Oboe
2nd Oboe
English Horn
1st Clarinet in B♭
2nd Clarinet in B♭
Bass Clarinet in B♭
1st Bassoon
2nd Bassoon
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in C
2nd Trumpet in C
1st Trombone
2nd Trombone
Bass Trombone
Tuba
Percussion I
Percussion II
Timpani
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

sord.
pizz.
arco
div.

18

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Picc.
sord.
pizz.
arco
non div.
dim.

32

♪=200

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Piccolo

sord

pizz.

54

poco rit.. Tempo

1st Fl.

Picc. To Fl.

1st Ob.

2nd Ob.

Eng. Hn.

1st Cl. *p*

2nd Cl. *p*

B. Cl.

1st Bsn. *p*

2nd Bsn. *p*

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st C Tpt.

2nd C Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Perc. I

Perc. II

Timp.

Hp. *p*

solo *p*

Vln. I arco *mf*

Vln. II arco *mf*

Vla. arco *mf*

Vc. arco *mf*

Cb. arco *mf*

76

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

senza sord
senza sord
Xylophone

99

poco rit. a tempo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a tempo

pizz.

121

1st Fl.
Piccolo
Picc.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mf* *mp* arco

134

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *dim.* *pp* *ppp* pizz.

IV. Fuente Escondida

1 **Moderato e nostalgico**

1st. Flute
2nd. Flute
Piccolo
1st. Oboe
2nd. Oboe
1st. Clarinet in B♭
2nd. Clarinet in B♭
1st. Basson
2nd. Bassoon
1st. Horn in F
2nd. Horn in F
3rd. Horn in F
TACET
4th. Horn in F
TACET
1st. Trumpet in C
2nd. Trumpet in C
Trombone 1
Trombone 2
Bass Trombone y Tuba
TACET
Timbales
Percussion
Percussion
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

p *sordina* *rall* *pizz.* *arco* *pp*

16

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

fp
fp
fp
p
p
pp
pp
p
pp
pp
pizz.
p
pizz.
p

33

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

1º

arco

Div.

43

Allegretto

accelerando molto

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

f

p veloce

pp

pizz

53

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

pp

57

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

p *pp* *extenso* *pizz* *arco*

60

Tempo 1º

perdendosi

Fl.

Fl.

Picc.

Ob.

Ob.

Cl.

ppp

Cl.

Bsn

Bsn.

bouché

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Timp.

pp

ppp

Perc.

Perc.

Hp.

arco

Vln I

pp

ppp

Vln II

Vla

Vc.

Cb.

V. Hacia el Monasterio

Julián Santos
Orch. Roque Baños

Moderato non troppo

♩=110

1st Flute
2nd Flute
1st Oboe
2nd Oboe
English Horn
1st Clarinet in B♭
2nd Clarinet in B♭
Bass Clarinet in B♭
1st Bassoon
2nd Bassoon
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in C
2nd Trumpet in C
1st Trombone
2nd Trombone
Bass Trombone
Tuba
Percussion I
Percussion II
Timpani
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

20

♩=54

Andante religioso

molto accel.

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo

arco

pizz.

39

♩=120

1º tempo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mp* *f* *ff*

pizz. arco

58

♩=110

♩=25 **ad libitum lejanamente**

♩=46

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *cresc* *f* *pp* *mp* *mp cresc* pizz. arco sottovoce Bells

76

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
con sentimiento popular
p
espressive
6
6
5
p

82

Pesante

Vivo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

snare
Crash
Bs. Dr.
Tambourine
pizz.
arco

92

Pesante

Vivo

Lento

Vivo

To Picc.

Piccolo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Perc. I
Perc. II
Crash
Bs. Dr.
Tambourine
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.

VI. En Plena Serranía

Julián Santos
Orch. Roque Baños

♩=200
Allegro con fuoco

1st Flute
2nd Flute
1st Oboe
2nd Oboe
English Horn
1st Clarinet in B♭
2nd Clarinet in B♭
Bass Clarinet in B♭
1st Bassoon
2nd Bassoon
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trumpet in C
2nd Trumpet in C
1st Trombone
2nd Trombone
Bass Trombone
Tuba
Timpani
Harp
Soprano
Contralto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Contrabass

pizz.
arco

19

rit. A tempo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sordina
senza sordina
pizz.
arco

38

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sordina
arco
pizz.

56

rall. ♩=80

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *ff* *senza sordina* *8va* *arco* *intenso*

75

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

77

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
ad lib.
gliss.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

78

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *p* *defecto de coro* *gliss.*

A - - bue - la San - ta - - - na a - - bue - la del Cris - to

88

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

man - - da - nos el

pizz.

98

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sordina
p
sordina
p
sordina
p

a - - - - - gua pa - - ra los tri - gui - tos
a - - - - - gua pa - - ra los tri - gui - tos

(8)

105

molto apacible

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a piacere

senza sordina

arco

121

a tempo ♩=102

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩=80

pizz.
arco

142

a tempo

♩=102

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

163

Pesante

Vivo ♩=210

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *cresc* *poco* *a* *poco* *ff* *f* *p*

Ah

arco

div.

179

Accel.

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

sfz p

197

1º Tempo

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

211

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Timp.
Hp.
S.
C.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

"Este volumen de las obras completas de Julián Santos, terminó de imprimirse en los talleres Lencina – Quílez de Murcia, el miércoles, 22 de julio de 2020 festividad de Santa María Magdalena"

Edita:

1989 2019 compañía lírica Julián Santos 30 años

Patrocina:

Región de Murcia

ica
INSTITUTO DE LAS INDUSTRIAS CULTURALES Y LAS ARTES

Colaboran:

UCAM
UNIVERSIDAD CATÓLICA DE MURCIA

Excmo. Ayuntamiento de Jumilla
Concejalía de Cultura y Festejos

