

Cuatro obras de Julio Fonseca adaptadas para coro de trombones: *Gran Fantasía Sinfónica, Marcha Heredia, Alma Tropical y Rayo de Sol*

*Four Pieces by Julio Fonseca Adapted for Trombone
Choir: Gran Fantasía Sinfónica, Marcha Heredia, Alma
Tropical, and Rayo de Sol*

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Cuatro obras de Julio Fonseca adaptadas para coro de trombones: *Gran Fantasía Sinfónica, Marcha Heredia, Alma Tropical y Rayo de Sol*

Four Pieces by Julio Fonseca Adapted for Trombone Choir: Gran Fantasía Sinfónica, Marcha Heredia, Alma Tropical, and Rayo de Sol

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Presentación

La adaptación y edición de estas obras para coro de trombones tienen tres propósitos fundamentales: el primero es contribuir con el rescate de la música costarricense; el segundo, dotar de repertorio nacional a la agrupación de coro de trombones; y tercero, tener material nacional que se pueda utilizar como herramienta pedagógica para desarrollar los elementos técnicos y musicales del trombón y la música de cámara. En la realización de este proyecto, se contó con el apoyo de la Universidad de Costa Rica, gracias al personal del Archivo Histórico Musical (AHM), quienes aportaron los manuscritos y ediciones existentes de las composiciones escogidas para la elaboración de este trabajo.

Los coros de trombones se han convertido en una herramienta fundamental para la formación de trombonistas. Muchas de las escuelas de música del mundo, dentro de las cuales se puede citar a Bienen School of Music en Chicago, University of North Texas

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College of Music, Julliard Music School en New York y la Hochschule für Musik en Hanover, tienen en su currículo el curso de coro de trombones. Generalmente, estos están formados por trombones tenores, trombones bajos y, ocasionalmente, se utiliza el trombón alto. En el caso de este trabajo, la versión de la *Gran Fantasía Sinfónica*, que se incluye en el repertorio, está arreglada para ocho trombones; las demás piezas, para seis.

Con la finalidad de completar los objetivos propuestos, se realizan las adaptaciones para coros de trombones, gracias a los cuales las personas estudiantes intérpretes tendrán la posibilidad de poner en práctica todos los elementos musicales aprendidos en clase. Dichos insumos son fundamentales para alcanzar un buen desempeño en su carrera profesional en lo relativo a sonido, afinación, ritmo, balance y estilo. Con la ayuda de las melodías y acompañamientos escritos, se persigue desarrollar la expresividad y musicalidad de los músicos en formación. Por ejemplo, para conseguir una mejor consistencia y desarrollo del registro agudo, se utiliza el doblaje de voces, de tal manera que la mayoría de los pasajes de tesitura alta está apoyada con una octava baja. Esta implementación tiene como propósito que el o la intérprete que toque la voz aguda tenga una referencia en sonido y afinación.

En cuanto a los matices, en todas las obras se respetan los escritos originalmente por el compositor; sin embargo, durante ciertos pasajes, se agregaron algunos como sugerencias para la interpretación. Con el propósito de aligerar y aprovechar más el tiempo en los ensayos, se procede a numerar los compases y dividir la música en lugares específicos con letras grandes. De este modo, quedan descritos algunos recursos técnicos incluidos en los arreglos de estas partituras que apuntan a contribuir con el aprendizaje y buen desempeño de los y las instrumentistas.

Antecedentes

Julio Fonseca, gestor del primer movimiento nacionalista costarricense

El nacionalismo como movimiento artístico tiene su origen en Europa y nace como reacción al dominio e influencia que la música del período romántico proveniente de Alemania, Francia e Italia había tenido a lo largo de toda Europa. El teórico Tomás Marco Aragón menciona lo siguiente: “Aquella primera oleada nacionalista surgió en la segunda mitad del siglo XIX y tuvo unas características muy especiales, se trataba de afirmar una personalidad musical frente a la música franco-italo-germánica” (Marco Aragón, 2003, p. 21).

De la misma manera, se podría afirmar que el nacionalismo ha jugado un papel determinante en los procesos de renovación musical, lo cual se comprueba en la siguiente cita: “los primeros intentos renovadores del siglo, e incluso los más importantes, vendrán de la mano de una corriente nacionalista ... Strawinsky, Bartok, Falla o Prokofiew” (Marco Aragón, 2003, p. 22). Esa necesidad de encontrar una identidad sonora hizo que los creadores musicales buscaran elementos en sus orígenes culturales para elaborar sus trabajos. Producto de esta iniciativa fue la aparición de una corriente musical nacionalista que buscaba una expresión propia basándose en el folclore.

A pesar de que en Europa el movimiento musical nacionalista había surgido desde finales del siglo XIX, en Latinoamérica no es sino hasta el segundo cuarto del siglo XX cuando aparecen las primeras manifestaciones. Para esa época, ya en algunas de las principales ciudades latinoamericanas se empezaban a escuchar las primeras obras nacionalistas. Al respecto, se podría citar a Carlos Chaves y Silvestre Revueltas en México, Heitor Villalobos de Brasil y Pedro Humberto Allende de Chile.

Costa Rica también comienza a dar pequeños pasos en este movimiento con algunas muestras musicales, pero, por causas bastante difíciles de definir, no lograba consolidarse una propuesta sólida. En este sentido, María Clara Vargas Cullell (2004) señala lo siguiente: “Desde la formación del Estado, las bandas y, posteriormente, los himnos patrióticos permitieron una aproximación vehemente con el sentir nacional. La idea de una producción musical nacional, sin embargo, nunca se había forjado” (p. 231).

Mientras que en otros países latinoamericanos los compositores recurrían a elementos indígenas y afros, nuestros compositores se limitaban a reproducir los cánones europeos existentes. Por ello, Vargas Cullell (2004) escribe: “aunque desde mediados del siglo XIX, se encuentran piezas de compositores costarricenses, estas obras reproducen las formas y el lenguaje armónico, melódico y rítmico de la música europea” (p. 234).

Ante este panorama, Julio Fonseca propicia una serie de reuniones entre músicos, intelectuales y personeros de instituciones públicas, con el propósito de buscar una identidad musical. Es ahí donde aparecen concursos de composición, búsqueda de ritmo nacional, edición y conciertos de música costarricense.

Sin duda, Fonseca desde un inicio se interesó en que la música costarricense tuviera su propia identidad, tal como se evidencia en la siguiente cita:

Yo creo firmemente en el nacionalismo, para que cada país pueda tener su marca personal en su escuela de composición. Por eso, aquí en mi país, he puesto todo mi esfuerzo en recopilar y difundir nuestra música popular y folclórica, para proveer a los compositores de una fuente de inspiración y garantizar en sus obras un original sabor nacional. (Matarrita, 2009, p. 248)

Algunos compositores se motivaron por las iniciativas de este movimiento y empiezan a escribir obras con características propias del nacionalismo costarricense. Por ejemplo, podría mencionarse a Julio Mata, Alcides Prado y Alejandro Monestel. De este modo, es posible afirmar que don Julio contribuye a esta expresión artística con la composición de diferentes trabajos. Para esta ocasión, se han escogido la *Marcha Heredia* (1927), los pasillos *Alma Tropical* (1911) y *Rayo de Sol* (s. f.-b), y la *Gran Fantasía Sinfónica* (1942).

Algunas de las principales características del nacionalismo musical costarricense que están presentes en estas obras son las siguientes:

- Presencia del ritmo 6/8 o métricas similares, por ejemplo, la cita del Pajarillo Chichiltote en la *Gran Fantasía Sinfónica* está escrito en una métrica de 2/4, pero, al interpretarse y escucharse, da la misma sensación del 6/8. Es importante mencionar que para 1927, parafraseando a María Clara Vargas Cullell, existía una intención de escoger un ritmo nacional que nos identificara. Don Julio Fonseca sugiere que este sea el 6/8, muy propio de la música típica guanacasteca.
- Utilización de fragmentos de himnos donde se exalta el patriotismo y el apego a la patria. En la *Gran Fantasía Sinfónica* es posible escuchar trozos del *Himno Nacional de Costa Rica* y del *Himno Patriótico a Juan Santamaría*. En la [Figura 1](#), se muestra el manuscrito de la *Gran Fantasía Sinfónica*.
- Inclusión de citas de piezas que fomentan el nacionalismo, por ejemplo, *Caña dulce*, *De la caña se hace el guaro*, *Punto guanacasteco* y la *Marcha patriótica Santa Rosa*.
- A pesar de que *Marcha Heredia* está elaborada bajo los estándares de una marcha y con cierta influencia del *one-step* (baile de origen estadounidense), tiene una letra que exalta ciertas características de la ciudad de Heredia, provincia de Costa Rica.
- *Rayo de Sol* y *Alma Tropical* están escritas en la forma musical de pasillo, ritmo que para entonces ya se había desarrollado y adoptado en Costa Rica y toda la región centroamericana, además de Colombia y Venezuela.

Julio Fonseca Gutiérrez (1885-1950)

Con base en el texto *Julio Fonseca: datos sobre su vida y análisis de su obra* del autor [Bernal Flores \(1972\)](#), su biografía se puede resumir de la siguiente manera:

Julio Fonseca nace en San José de Costa Rica, el 22 de mayo de 1885. Realiza sus primeros estudios musicales en la Escuela Nacional de Música y, posteriormente, en la Escuela de Música Santa Cecilia, en donde tuvo como principales tutores a José Joaquín Vargas Calvo y el músico italiano radicado en Costa Rica, Alvise Castegnaro. En 1902, recibió una beca de parte del Gobierno costarricense para estudiar piano y armonía en Europa. Primero estuvo en Milán y luego en el Real Conservatorio de Bruselas en Bélgica.

En 1906, regresa a Costa Rica. Posteriormente, viaja a Nueva York en 1913 y, en 1916, regresa definitivamente a su patria. Inicialmente, se dedica a su labor docente; así pues, forma parte de varias instituciones, como el Conservatorio de Música y Declamación, la Escuela de Música Santa Cecilia y el Colegio de Señoritas. Asimismo, fue profesor fundador del Conservatorio Nacional de Música, institución que luego se convierte en la Escuela de Artes Musicales de la Universidad de Costa Rica. Además de su labor docente, fue maestro de capilla de la Iglesia de la Merced, crítico y cronista musical e instrumentista de la Banda Militar de San José, para la cual compuso y estrenó varias obras. Finalmente, Fonseca muere el 22 de julio de 1950. (pp. 21-35)

En la [Figura 2](#), se puede observar una fotografía del compositor Julio Fonseca.

Obras

Gran Fantasía Sinfónica

Para realizar este arreglo, se ha tomado como base el manuscrito original para piano del compositor. La obra ha sido arreglada para octeto de trombones; no obstante, por cuestión de sonoridad, se recomienda el uso de seis trombones tenores y dos trombones bajos (en algunos pasajes de la primera voz se podría utilizar el trombón alto). A su vez, se arregla un tono abajo de la tonalidad original y, por aspectos técnicos, en ocasiones, se bajan octavas y se simplifican algunos ritmos. La *Gran Fantasía Sinfónica* presenta un nivel alto de dificultad, especialmente en las tres primeras voces.

Hacia el compás 159, ya hemos llegado al *Duelo de la patria*, famosa marcha fúnebre, compuesta por Rafael Chávez Torres en 1882. La melodía regresa al primer trombón con contracantos del cuarto trombón y un delicado acompañamiento de las voces graves. Con los últimos acordes del *Duelo de la patria*, aparece fragmentado el tema de la siguiente obra: *Caña Dulce* del compositor José Daniel Zúñiga.

La obra está compuesta en 2/4. En ella, el compositor presenta el tema original durante los primeros seis compases y luego trabaja con fragmentaciones repetitivas para llegar al *Vals Leda*, composición que Fonseca escribió en 1914. En este punto, la obra está escrita en métrica de 6/8. Se encomienda al trombón bajo el tema inicial y las otras voces acompañan en *pizzicato* para retomar el tema el primer trombón, que va entrelazando la canción *De la caña se hace el guaro*, tema de folclore costarricense escrito en 3/4 y que se presenta en las voces del segundo y tercer trombón al unísono.

Figura 2. Fotografía de Julio Fonseca



Fuente: [Archivo Histórico Musical \(s.f-a\)](#), Universidad de Costa Rica.

Al llegar al compás 252, la obra regresa a la métrica de 6/8 y aparece la *Marcha de Santa Rosa*, del mismo compositor que escribió el *Himno Nacional de Costa Rica*, es decir, Manuel María Gutiérrez. Él compuso esta marcha en 1856 con el propósito de celebrar la primera victoria del ejército costarricense contra los filibusteros.

En el compás 287, el compositor regresa a las obras con que inició este trabajo: *Punto guanacasteco* y el *Himno Nacional de Costa Rica*; pero en esta ocasión los trabaja de una manera mucho más extensa, y en forma de fuga, con el segundo trombón presentando el tema de la fuga por primera vez. Es en esta última parte de la obra donde Fonseca muestra su dominio armónico y su técnica contrapuntística, merced a la cual consigue una muy buena combinación de los dos temas.

Grabaciones existentes de la obra

- Orquesta Sinfónica Nacional de Costa Rica, 1985. Elbert Lechtman, director.
- Grabación histórica dirigida por el compositor, 27 de julio de 1949. Interpreta la Banda de la Fuerza Aérea de los Estados Unidos.
- Orquesta Sinfónica Nacional de Costa Rica, octubre del 2015. Grabación en vivo, Teatro Nacional.
- Disco compacto “Sonidos que encantan”, 2017. Grabación de ensambles, Universidad de Costa Rica.

Partituras existentes de la obra

- Versión para orquesta, 1942. Manuscrito, Archivo Histórico Musical, signatura P1-0593-03.
- Versión para piano, 1942. Manuscrito, Archivo Histórico Musical, signatura P1-0593-04.
- Versión para piano, 1942. Publicación auspiciada por la Secretaría de Educación, Archivo Histórico Musical, signatura P1-0593-02.
- Versión para banda recopilada por Norman Calderón, 2004. Biblioteca Banda Escuela de Artes Musicales.

- Versión para Orquesta, recopilada y revisada por Vladislav Soyfer, 2013. Orquesta Sinfónica de Heredia.

Marcha Heredia

Esta obra fue escrita originalmente para piano en 1927. Existe una versión para orquesta sinfónica, adaptada por Vladislav Soyfer, y otra para banda, la cual se utilizó en este arreglo. Esta marcha nos presenta un ambiente de baile y celebración. De ahí surge la leyenda que tiene en la portada: *One-Step* (este era el nombre que se le daba a un baile originado en los Estados Unidos, a principios del siglo XX).

Arreglada, en este caso, para seis trombones tono y medio debajo de la tonalidad original, empieza con una pequeña introducción de tres compases, presentada por las voces extremas a octavas. Inmediatamente, aparece el tema A, interpretado por el primero, segundo y tercer trombón. Después del tema B, y tras un proceso de modulación rápida, vuelve al tema A en una tonalidad de do mayor y, sin dejarnos asimilar la nueva tonalidad, vuelve a la tonalidad original, presentando nuevamente el tema A. La melodía está repartida en todas las voces, lo que permite desarrollar la musicalidad en todos los intérpretes, tanto en el sentido melódico como en el de acompañamiento.

En cuanto a los matices, se utilizan los que están en la partitura para banda; sin embargo, para efectos de interpretación, se han agregado los siguientes: en la letra B, la indicación de *piano* está escrita solamente en la parte del clarinete en mi bemol; en esta adaptación, se escribe en todas las partes. Dos compases antes de la letra C, se sugiere un *mezzoforte*, en lugar de un *forte*, con la finalidad de que el *crescendo* sea más efectivo. Además, se recomienda llegar a un *forte* y no a un *fortissimo*, con el propósito de mantener una buena calidad de sonido y ligereza en la interpretación. Cuatro compases antes de la letra D, se ha agregado un pequeño *diminuendo* e inmediatamente un *crescendo* que conduzca al *esforzando de* antes de la letra E.

Esta obra tiene letra y fue compuesta por José Joaquín Salas Pérez:

Marcha Heredia (1990)

Música: Julio Fonseca Gutiérrez

Letra: José Joaquín Salas Pérez

Heredia, ciudad bella de las flores,
Heredia, dulce nido de canciones y de amores,
son tus mujeres lindas y graciosas;
y, al ver sus rostros primorosos,
se enternece el corazón.

Cuando en mañana de primavera,
sobre tus campos despunta el sol,
las cogedoras van a la faena,
cantando alegre canción de amor;
y hay en las almas como un anhelo
de hacerte un himno y una oración.
Heredia, cuna augusta de varones;
Heredia, fuente viva de recuerdos y emociones,
en tus hogares llenos de alegría.

Grabaciones existentes de la obra

- Orquesta Sinfónica de Heredia, 1914. Disco Compacto HEREDIA.
- Disco compacto “Sonidos que encantan”, 2017. Grabación de ensambles de la Universidad de Costa Rica.

Partituras existentes de la obra

- Versión para piano, 1927. Manuscrito, Archivo Histórico Musical, signatura P1-0520.
- Versión editada para banda, s. f. Archivo Histórico Musical, signatura P1-0520.

- Versión para orquesta, 2013. Arreglo de Vladislav Soyfer. Biblioteca Orquesta Sinfónica de Heredia.

Pasillos

De acuerdo con *The New Grove Dictionary of Music and Musicians*, editado por Stanley y Tyrrell (1980):

El pasillo es un género musical que tiene sus raíces en el vals europeo, transformándose durante la colonia en Colombia y Ecuador donde aparece por primera vez, para extenderse luego a Panamá y a toda Centroamérica. Se caracteriza por tener melodías muy bien elaboradas en donde la síncopa juega un papel fundamental en su construcción. (p. 261)

En este caso, los dos pasillos escogidos se utilizaban mucho en fiestas, eventos especiales y bailes de salón; inclusive se nota en algunas partituras las diferentes indicaciones, por si se tocaba en salones de baile o en otras actividades.

Alma Tropical

Este pasillo fue compuesto hacia 1911 y es una obra escrita para orquesta de baile, lo que se conoce como música de salón. Para efectos de este trabajo, se utiliza el manuscrito del compositor en su versión para piano. Existen, además, *particellas* para flauta, violín, violonchelo, contrabajo y batería; todo ello hace suponer que existió una versión para orquesta de música de salón. Como se anunciara arriba, en estos manuscritos existen indicaciones en caso de que se toque para bailar.

La obra está arreglada en un tono más bajo de la tonalidad original y tiene una métrica de 3/4. Además, presenta cuatro temas expuestos de la manera ABACDCABA. El tema inicial es presentado por los trombones uno, dos y tres, con el acompañamiento de las otras voces. Se representa el ritmo característico del acompañamiento del pasillo. La nota más alta es un do y la toca el primer trombón. El segundo trombón toca una octava baja para facilitar la ejecución y las melodías se reparten en las seis voces. Cabe destacar que se anotó la dinámica escrita por el compositor. Por su parte, las indicaciones para los saltos en las partituras originales son bastante confusas, por lo que aquí se sugiere una manera de interpretar la obra.

Partituras existentes de la obra

- Manuscrito original para piano y *particellas* para flauta, violín, violonchelo y contrabajo. Archivo Histórico Musical, signatura P1-0603.

Grabaciones existentes de la obra

- Coro de Trombones, Escuela de Artes Musicales, 2022. Disco compacto, ensambles Escuela de Artes Musicales.

Rayo de Sol

Es un pasillo escrito en tonalidad de sol menor y en una métrica de 3/4 en forma de ABCAB. Se ha arreglado para cinco trombones tenores y un trombón bajo. El tema A es presentado por los trombones uno, dos y tres, con pequeñas armonizaciones; mientras que los trombones cuatro, cinco y seis presentan el ritmo característico del pasillo. El tema B, en un registro más grave, está escrito para que el tercer y cuarto trombones desarrollen al máximo su expresividad. El tema C es retomado de nuevo por las voces superiores (en este arreglo, las voces graves del quinto y sexto trombones presentan funciones netamente armónicas y rítmicas). Al igual que el pasillo *Alma Tropical*, en las partes originales aparece una sección con batería, lo que sugiere que también era música interpretada en los salones de baile.

Se respetan las dinámicas y sugerencias musicales del compositor.

Partituras existentes de la obra

- Impresa para piano y editada por Trejos Hermanos. Archivo Histórico Musical, signatura P1-0615
- Manuscrito para piano y orquesta de salón. Archivo Histórico Musical, signatura P1-059-01.

Grabaciones existentes de la obra

- Costa Rica desde el piano. Manuel Matarrita Venegas.
- Coro de Trombones Escuela de Artes Musicales, 2022. Disco compacto, ensambles Escuela de Artes Musicales.

Glosario

Acompañamiento musical: es el arte de tocar junto a un solista o conjunto y generalmente ofrece un apoyo armónico a las voces principales.

Adaptación musical: se refiere a la modificación de una obra musical para que pueda ser interpretada por otra agrupación y escuchada por un público diferente para el cual fue pensada.

Afinación: es el proceso de ajustar el tono de un sonido hasta que coincida con una nota musical de referencia.

Armonía: es el estudio de la técnica para enlazar dos notas o más simultáneamente.

Balance: es el nivel relativo de dos o más instrumentos tocados al mismo tiempo.

Compás: es la estructura o división métrica de una obra musical, que contiene tiempos fuertes y débiles.

Contracanto: línea melódica secundaria que interactúa con la línea melódica principal.

Contrapunto: combinación de dos voces independientes tanto en ritmo como en armonía.

Coro de trombones: agrupación de más de cinco trombones, generalmente compuesto por trombones bajos y tenores. Ocasionalmente se utiliza el trombón alto.

Estilo: es el conjunto de características que permiten agrupar la música en tendencias o épocas.

Expresividad: capacidad del músico de transmitir emociones y sentimientos a partir de una interpretación musical.

Fuga: género musical en el cual se superponen ideas musicales llamadas sujetos, en el que tres o más voces se suceden como una especie de persecución.

Melodía: es la sucesión de varias notas tocadas o cantadas con un sentido rítmico y armónico.

Métrica: se refiere a la manera de organizar los pulsos y el *tempo* en una obra musical.

Modulación: cambio de una tonalidad a otra durante el desarrollo de una pieza.

Musicalidad: capacidad de un músico de expresar sus sentimientos durante la interpretación.

Octava: intervalo musical de dos notas musicales que se llaman igual, pero están a distancias diferentes con frecuencias proporcionales que, al tocarse al mismo tiempo, suenan similares.

Particella: documento en el que aparece solamente la parte de un instrumento musical.

Partitura: documento donde se indica o representa cómo debe interpretarse una obra musical y lo que debe interpretar cada uno de los instrumentos musicales.

Pizzicato: término italiano que significa pellizcar; en este caso, lo que se busca es que los trombones logren una articulación similar a la que realizan los cuerdistas al pulsar directamente las cuerdas con sus dedos.

Registro: altura en donde se ubican las notas musicales.

Ritmo: recurso fundamental en la música que consiste en la sucesión de sonidos fuertes y débiles de modo recurrente, de manera que crea cierto tipo de patrones.

Sonido musical: capacidad de un músico de crear un sonido agradable con su instrumento.

Tonalidad: conjunto de notas agrupadas en torno a una nota que funciona como referencia.

Transcripción: es una herramienta que nos permite trasladar una expresión musical escrita para un instrumento a otro.

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Partituras

Partitura

Gran Fantasía Sinfónica

Para coro de trombones

Julio Fonseca Gutiérrez

Arr. Martín Bonilla M.

Andante sostenuto ♩ = 72

The musical score is for a Trombone Choir, consisting of eight parts labeled Trombón 1 through Trombón 8. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The tempo is marked 'Andante sostenuto' with a metronome marking of ♩ = 72. The score begins with a series of rests for all parts. Trombón 3 is the first to play, with a dynamic marking of *p* and a triplet of eighth notes. Trombón 4 enters next, also with a *p* dynamic. Trombón 5 and 6 enter together, followed by Trombón 7 and 8. The parts for Trombón 5, 6, 7, and 8 feature complex rhythmic patterns, including triplets and slurs. The score concludes with a final cadence for all parts.

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Gran Fantasía Sinfónica

Poco piú mosso ♩ = 108

10 *piu accel.*

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

The image shows a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in a key of two flats (B-flat major or D-flat minor) and begins at measure 17. A box labeled 'A' is placed above the first staff. The notation includes various rhythmic patterns, slurs, and dynamic markings. Trb. 1 features a triplet of eighth notes in the first measure and another triplet in the second measure. Trb. 2 has a similar triplet pattern. Trb. 3 and Trb. 4 have more complex rhythmic figures. Trb. 5, 6, 7, and 8 have simpler, more rhythmic parts. The score is written on eight staves, each with a bass clef and a key signature of two flats.

Gran Fantasía Sinfónica

The image displays a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music begins at measure 24, indicated by a '24' above the first staff. The score is divided into two main sections. The first section, from measure 24 to approximately measure 40, features a rhythmic pattern of eighth and sixteenth notes with accents. The second section, starting at measure 40, is marked 'rall.' (rallentando) and features a melodic line with a long, sweeping slur over several measures. The trumpets play various parts, including melodic lines, rhythmic accompaniment, and sustained notes. The score concludes with a final measure in each part.

Gran Fantasía Sinfónica

Moderato (La Noche buena) ♩ = 92-96

33

Trb. 1: Rests for the first four measures, then a melodic line starting in measure 5.

Trb. 2: A rhythmic pattern of quarter notes with stems up and down, starting in measure 1.

Trb. 3: A melodic line with eighth notes and quarter notes, starting in measure 1.

Trb. 4: A rhythmic pattern of quarter notes with stems up and down, starting in measure 1.

Trb. 5: A rhythmic pattern of quarter notes with stems up and down, starting in measure 1.

Trb. 6: Rests for all measures.

Trb. 7: A rhythmic pattern of quarter notes with stems up and down, starting in measure 1.

Trb. 8: A rhythmic pattern of quarter notes with stems up and down, starting in measure 1.

Gran Fantasía Sinfónica

39

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

p

3 3

3 3

Gran Fantasía Sinfónica

44

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description of the musical score: The score is for eight trumpets, labeled Trb. 1 through Trb. 8. It begins at measure 44. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. Trb. 1 starts with a triplet of eighth notes, followed by another triplet, and then rests. Trb. 2 has a half note, followed by eighth-note patterns with slurs. Trb. 3 has two triplets of eighth notes, followed by a quarter note and a half note. Trb. 4 has a half note with a slur, followed by quarter notes. Trb. 5 has a half note, followed by quarter notes. Trb. 6 has a half note, followed by eighth-note patterns with slurs. Trb. 7 has a half note, followed by quarter notes. Trb. 8 has a half note, followed by quarter notes.

Gran Fantasia Sinfónica

B *Poco menos* *Poco mosso* ♩ = 116

49

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

Allegro Gracioso
(Pajarillo Chichiltote)

55

The musical score consists of eight staves, labeled Trb. 1 through Trb. 8. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The score begins at measure 55. Trb. 1 and 2 start with a *ff* dynamic and play eighth notes with accents. Trb. 3 starts with *ff* and plays eighth notes with accents. Trb. 4 has a whole note with an accent. Trb. 5 starts with *ff* and plays eighth notes with accents. Trb. 6 starts with *ff* and plays eighth notes with accents. Trb. 7 starts with *ff* and plays eighth notes with accents. Trb. 8 starts with *ff* and plays eighth notes with accents. From measure 58, the dynamics change to *mf* for Trb. 1, 2, 5, 7, and 8, and *mp* for Trb. 3 and 6. The music features various triplet patterns and accents throughout.

Gran Fantasía Sinfónica

62

The musical score consists of eight staves, labeled Trb. 1 through Trb. 8. The music is in 3/4 time and features a variety of rhythmic patterns, including triplets and eighth-note runs. Trb. 1 and 2 play a melodic line with triplets. Trb. 3 has a complex pattern of eighth notes with triplets. Trb. 4 and 5 play eighth-note patterns with triplets. Trb. 6 has a steady eighth-note pattern with triplets. Trb. 7 and 8 play simpler eighth-note patterns with triplets. The score is written in a key with one flat (B-flat) and a common time signature of 3/4.

Gran Fantasía Sinfónica

68 C

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

Allegro Agitato

74

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

p

pp

p

Gran Fantasía Sinfónica

The image shows a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *sf* (sforzando) and a first ending bracket. Trb. 1 and Trb. 2 play a melodic line with triplets, marked *p* (piano). Trb. 3 and Trb. 4 play a similar melodic line, also marked *p*. Trb. 5 has a rest. Trb. 6 plays a melodic line with a slur. Trb. 7 plays a melodic line with a slur and a key signature change to two flats (B-flat and E-flat) in the final measure. Trb. 8 plays a melodic line with a slur. The score is divided into measures by vertical bar lines.

Gran Fantasía Sinfónica

87

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

D

The musical score is for eight trumpets, labeled Trb. 1 through Trb. 8. It begins at measure 87. The key signature has one flat (B-flat), and the time signature is 3/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and triplets. A dynamic marking 'D' (likely *forzando*) is indicated in a box above the first staff. The notation includes slurs, accents, and breath marks.

Gran Fantasía Sinfónica

93

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in a 3/8 time signature and a key signature of one flat (B-flat). The score begins at measure 93. Trb. 1 has a melodic line with eighth and sixteenth notes. Trb. 2 through Trb. 7 play sustained chords and rhythmic patterns, often with slurs. Trb. 8 plays a simple, steady rhythmic pattern. The notation includes various note values, rests, and dynamic markings.

Gran Fantasía Sinfónica

Allegro Marcial
(Himno a J. Sta. María)

100

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

E

107

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

114

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/8 time and begins at measure 114. The key signature has one flat (B-flat). Trb. 1 has a treble clef and a key signature change to two sharps (F# and C#) in the final measure. Trb. 2, 3, 5, 6, 7, and 8 play rhythmic patterns of eighth and sixteenth notes. Trb. 4 has a rest in the first measure, followed by a triplet of eighth notes in the second measure, and then continues with eighth notes. Trb. 6 has a rest in the fifth measure. The score is written on eight staves, each with a clef and a key signature.

Gran Fantasía Sinfónica

121

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This page contains the musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is written in 3/4 time and begins at measure 121. Trb. 1 is in the treble clef, while Trb. 2 through Trb. 8 are in the bass clef. The key signature has one flat (B-flat). Trb. 1 plays a melodic line with eighth and sixteenth notes, including a triplet in the final measure. Trb. 2 and Trb. 3 play similar rhythmic patterns with eighth notes and rests. Trb. 4 and Trb. 5 have more sparse parts with rests and occasional notes. Trb. 6 and Trb. 7 play steady eighth-note patterns. Trb. 8 plays a melodic line with eighth notes and rests, also featuring a triplet in the final measure. Various articulations like accents and slurs are used throughout the score.

Gran Fantasía Sinfónica

F

127

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

135

The musical score consists of eight staves, labeled Trb. 1 through Trb. 8. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into six measures. Trb. 1 plays a melodic line with a slur over the first four measures and a dynamic marking of *ff* in the fifth measure. Trb. 2 is mostly silent, with a few notes in the final measure. Trb. 3 plays a rhythmic pattern of eighth notes with slurs. Trb. 4 is mostly silent, with a few notes in the final measure. Trb. 5 plays a rhythmic pattern of eighth notes with slurs. Trb. 6 is mostly silent, with a few notes in the final measure. Trb. 7 and Trb. 8 play a rhythmic pattern of eighth notes with slurs and a dynamic marking of *f* in the final measure.

Gran Fantasía Sinfónica

141

Trb. 1

Trb. 2

pp

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/4 time and begins at measure 141. The key signature has one flat (B-flat). Trb. 1 plays a melodic line with eighth and sixteenth notes, including slurs. Trb. 2 plays a rhythmic pattern of eighth notes, starting with a *pp* dynamic marking. Trb. 3 is silent. Trb. 4 plays a rhythmic pattern of eighth notes with some rests. Trb. 5 is silent. Trb. 6 plays a melodic line with eighth notes and slurs. Trb. 7 plays a rhythmic pattern of eighth notes. Trb. 8 plays a rhythmic pattern of eighth notes. The score is written on eight staves, each with a bass clef and a B-flat key signature.

Gran Fantasía Sinfónica

148 G

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

153

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/4 time and begins at measure 153. Trb. 1 has a melodic line with eighth and sixteenth notes. Trb. 2 and Trb. 3 play similar rhythmic patterns. Trb. 4 is mostly at rest. Trb. 5 has a melodic line starting in the third measure. Trb. 6 is at rest. Trb. 7 and Trb. 8 play rhythmic patterns starting in the third measure. The key signature has one flat (B-flat).

Gran Fantasía Sinfónica

Andante Religioso
(El Duelo de la Patria)

♩ = 50

158 *rit.* *rall.* a 1

The score is for eight trumpets, labeled Trb. 1 through Trb. 8. It begins at measure 158 with a *rit.* (ritardando) marking. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first measure of the score shows a *rit.* marking. The second measure is a whole rest for all trumpets. The third measure is marked *rall.* (ritardando) and features a *p* (piano) dynamic. Trb. 1 has a quarter note G4, Trb. 2 has a half note G3, Trb. 3 has a half note G3, Trb. 4 has a half note G3, Trb. 5 has a half note G3, Trb. 6 has a half note G3, Trb. 7 has a triplet of eighth notes G4-A4-B4, and Trb. 8 has a triplet of eighth notes G4-A4-B4. The fourth measure is marked *a 1* and features a *mp* (mezzo-piano) dynamic. Trb. 1 has a quarter note G4, Trb. 2 has a half note G3, Trb. 3 has a half note G3, Trb. 4 has a half note G3, Trb. 5 has a half note G3, Trb. 6 has a half note G3, Trb. 7 has a triplet of eighth notes G4-A4-B4, and Trb. 8 has a triplet of eighth notes G4-A4-B4. The score concludes with a final measure containing a quarter rest for all trumpets.

Gran Fantasía Sinfónica

162

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

pp

pp

pp

pp

pp

pp

pp

pp

Gran Fantasía Sinfónica

The image shows a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The piece is marked with a tempo of 166. The score is divided into three measures. The first measure starts at measure 166. The second measure is marked with a dynamic of *ff* (fortissimo) and includes a first ending bracket labeled 'a 2'. The third measure continues the *ff* dynamic. The score includes various musical notations such as triplets, slurs, and accents. Trb. 1 and 2 have melodic lines with triplets. Trb. 3 has a rhythmic pattern of eighth notes. Trb. 4 has a melodic line with triplets. Trb. 5 has a melodic line with triplets. Trb. 6 and 7 have melodic lines with triplets. Trb. 8 has a rhythmic pattern of eighth notes. The score is written in a standard musical notation style with a staff for each trumpet.

Gran Fantasía Sinfónica

H
169

$\text{♩} = 100 - 108$
cresc. e string

The musical score consists of eight staves, labeled Trb. 1 through Trb. 8. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score is divided into three measures. Trb. 1 has a simple melodic line with rests. Trb. 2, 3, and 4 play complex rhythmic patterns, including triplets of eighth notes. Trb. 5 has a simple melodic line. Trb. 6, 7, and 8 have simple melodic lines with rests. The tempo is marked as 100-108 beats per minute, and the dynamics include a crescendo and string accompaniment.

Gran Fantasía Sinfónica

172 *rit.*

The musical score is arranged in eight staves, labeled Trb. 1 through Trb. 8. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is marked with a *rit.* (ritardando) instruction. The first measure (measure 172) features a melodic line in Trb. 1 and Trb. 3, and a rhythmic accompaniment in Trb. 2 and Trb. 4. Trb. 5, 6, 7, and 8 have simpler, more static parts in the first measure. The second and third measures continue these patterns, with Trb. 2 and Trb. 4 playing more active roles.

Gran Fantasía Sinfónica

Lento (Caña dulce) ♩ = 60

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

179

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

183

I

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

f

mf

f

f

Gran Fantasía Sinfónica

188 *string.*

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

J
195

Trb. 1
Trb. 2
Trb. 3
Trb. 4
Trb. 5
Trb. 6
Trb. 7
Trb. 8

p
p
p
p
p
p
p
p

Detailed description: This musical score is for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/4 time and features a variety of melodic and rhythmic patterns. Trb. 1 has a complex, fast-moving line starting with a grace note. Trb. 2 and Trb. 3 have simpler, more rhythmic parts. Trb. 4, 5, 6, 7, and 8 have parts that often feature sustained notes or short phrases, many of which are marked with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Gran Fantasía Sinfónica

201

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: The image shows a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is in a 12/8 time signature and begins at measure 201. The key signature has three flats. Trb. 1 and Trb. 2 have rests throughout the measures shown. Trb. 3, 4, 5, 6, 7, and 8 have various rhythmic and melodic parts. Trb. 3 and 4 play a similar melodic line with a slur. Trb. 5 has a similar line but with a different rhythm. Trb. 6 has a line with a slur. Trb. 7 has a line with a slur. Trb. 8 has a more complex line with a slur. The score is written on eight staves, each with a bass clef and a key signature of three flats.

Gran Fantasía Sinfónica

K Andantino (Vals Leda) ♩ = 88 *rit.*

207

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

p

Gran Fantasía Sinfónica

213 $\text{♩} = 116$

Trb. 1 *pp*

Trb. 2 *pp*

Trb. 3 *pp*

Trb. 4 *pp*

Trb. 5 *pp*

Trb. 6 *pp*

Trb. 7 *pp*

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/8 time, indicated by the time signature at the top left. The tempo is marked as quarter note = 116 (♩ = 116). The page number 213 is written above the first staff. The score consists of eight staves, each with a clef and a key signature of one flat (B-flat). Trb. 1 and Trb. 2 play a melody of quarter notes and eighth notes, starting with a dynamic marking of *pp*. Trb. 3, 4, and 5 play a similar melody but with more complex rhythmic patterns, also marked *pp*. Trb. 6, 7, and 8 play a rhythmic accompaniment of eighth notes, also marked *pp*. The score is divided into four measures by vertical bar lines.

Gran Fantasía Sinfónica

217

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This musical score page shows the trumpet parts for measures 217 through 220 of the 'Gran Fantasía Sinfónica'. The score is for eight trumpets, labeled Trb. 1 through Trb. 8. The time signature is 12/8. Measures 217 and 218 feature a melodic line in the upper trumpets (1 and 2) and a rhythmic accompaniment in the lower trumpets (3 through 8). In measure 219, the upper trumpets have a whole rest, while the lower trumpets continue their accompaniment. Measure 220 concludes with a melodic flourish in the upper trumpets and a final accompaniment pattern in the lower trumpets. The notation includes various note values, rests, and articulation marks such as accents and slurs.

Gran Fantasía Sinfónica

221

Trb. 1: Treble clef, 3/4 time. Melodic line with eighth and sixteenth notes, slurs, and accents.

Trb. 2: Treble clef, 3/4 time. Rapid sixteenth-note runs.

Trb. 3: Bass clef, 3/4 time. Steady eighth-note pattern.

Trb. 4: Bass clef, 3/4 time. Steady eighth-note pattern.

Trb. 5: Bass clef, 3/4 time. Sustained notes with slurs.

Trb. 6: Bass clef, 3/4 time. Sustained notes with slurs.

Trb. 7: Bass clef, 3/4 time. Sparse notes with rests.

Trb. 8: Bass clef, 3/4 time. Sparse notes with rests.

Gran Fantasía Sinfónica

L
225

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

229

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This page of a musical score is for the trumpet section of 'Gran Fantasía Sinfónica'. It contains eight staves, labeled Trb. 1 through Trb. 8. The music is in 3/4 time and a key signature of two flats (B-flat and E-flat). The score begins at measure 229. Trb. 1 and Trb. 2 play a melodic line with a slur over the first two measures. Trb. 3 has a melodic line with a slur. Trb. 4 has a rhythmic pattern of eighth notes. Trb. 5 has a melodic line with a slur. Trb. 6 has a rhythmic pattern of eighth notes. Trb. 7 has a rhythmic pattern of eighth notes. Trb. 8 has a rhythmic pattern of eighth notes. The score concludes with a double bar line and a final note in Trb. 8.

Gran Fantasía Sinfónica

Lento (De la caña se hace el guaro) ♩ = 60

232

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

239

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

245

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

M Allegro Marcial

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

257

N

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *mf*

Trb. 4 *mf*

Trb. 5 *p*

Trb. 6 *p*

Trb. 7 *p*

Trb. 8 *p*

Gran Fantasía Sinfónica

263

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Con sord.

3

Gran Fantasía Sinfónica

269

Trb. 1: Treble clef, 3/8 time. Measures 1-5: Quarter notes with accents, eighth notes, and quarter notes.

Trb. 2: Treble clef, 3/8 time. Measures 1-5: Quarter notes with accents, eighth notes, and quarter notes.

Trb. 3: Bass clef, 3/8 time. Measures 1-5: Triplet eighth notes, quarter notes, eighth notes, and triplet eighth notes.

Trb. 4: Bass clef, 3/8 time. Measures 1-5: Quarter notes with accents, eighth notes, and quarter notes.

Trb. 5: Bass clef, 3/8 time. Measures 1-5: Quarter notes with accents, eighth notes, and quarter notes.

Trb. 6: Bass clef, 3/8 time. Measures 1-5: Quarter notes with accents, eighth notes, and quarter notes.

Trb. 7: Bass clef, 3/8 time. Measures 1-5: Quarter notes with accents, eighth notes, and quarter notes.

Trb. 8: Bass clef, 3/8 time. Measures 1-5: Quarter notes with accents, eighth notes, and quarter notes.

Gran Fantasía Sinfónica

274

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 Senza sord.

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8 *mf*

Gran Fantasía Sinfónica

279

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasia Sinfónica

o
283

menos

The image shows a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is written in 2/4 time and includes a key signature of two flats (B-flat and E-flat). The music is divided into measures, with a dynamic marking of *menos* (diminuendo) indicated above the staff. The score includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Trb. 3 features a triplet of eighth notes. Trb. 4 and Trb. 5 have long, sustained notes. Trb. 6 and Trb. 7 have long, sustained notes. Trb. 8 has a long, sustained note. The score is marked with a circled 'o' and the number '283' in the top left corner.

Gran Fantasía Sinfónica

289

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for a symphony. It features eight staves for trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/4 time and begins at measure 289. The key signature has two flats. Trb. 1 plays a melodic line starting with a quarter note, followed by eighth notes, and then a sixteenth-note run. A fermata is placed over the final note of the first staff. Trb. 2 through Trb. 8 are mostly silent, with rests in most measures. A '6' is written below the sixteenth-note run in the first staff.

Gran Fantasía Sinfónica

Allegro Mod^o ♩ = 120

(fuga sobre el Punto Guanacasteco)

294

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

300

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

P

306

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score begins at measure 306. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. A dynamic marking 'P' (piano) is placed above the first staff. Trb. 1 plays a melodic line with eighth and quarter notes. Trb. 2 has a more active line with eighth notes and some slurs. Trb. 3 plays a simple melodic line. Trb. 4 has a line with some rests. Trb. 5 has a line with eighth notes and some rests. Trb. 6 has a line with eighth notes and a long slur. Trb. 7 has a line with eighth notes. Trb. 8 has a line with eighth notes and rests.

Gran Fantasía Sinfónica

312

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/8 time and the key signature has two flats (B-flat major). The score begins at measure 312. Trb. 1 has a melodic line with a long slur over measures 312-314. Trb. 2 has a more rhythmic pattern with some rests. Trb. 3 has a melodic line similar to Trb. 1. Trb. 4 has a melodic line with some rests. Trb. 5 has a rhythmic pattern with some rests. Trb. 6 has a melodic line with some rests. Trb. 7 has a melodic line with some rests. Trb. 8 has a line of whole rests throughout the measures shown.

Gran Fantasía Sinfónica

319

Trb. 1: Melodic line with eighth and quarter notes, including a chromatic descent.

Trb. 2: Melodic line with quarter notes and rests.

Trb. 3: Melodic line with quarter notes and rests.

Trb. 4: Rest throughout the measures.

Trb. 5: Melodic line with eighth and quarter notes, including sixteenth-note runs.

Trb. 6: Rhythmic accompaniment with sixteenth-note patterns.

Trb. 7: Melodic line with quarter notes and rests.

Trb. 8: Rest throughout the measures.

Gran Fantasía Sinfónica

The image shows a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is written in 3/8 time and a key signature of two flats (B-flat and E-flat). The music begins at measure 326. Trb. 1 and Trb. 2 play a melodic line with a dynamic marking of *mp* (mezzo-piano) starting at measure 330. Trb. 4 plays a more rhythmic and melodic line with a dynamic marking of *mf* (mezzo-forte) starting at measure 330. Trb. 3, Trb. 5, Trb. 6, Trb. 7, and Trb. 8 have rests or play simpler accompaniment. A box containing the letter 'Q' is placed above the staff for Trb. 1 at measure 330. The score is presented on eight staves, each with a clef and a key signature.

Gran Fantasía Sinfónica

333

Trb. 1: Melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the fifth measure.

Trb. 2: Melodic line with quarter notes and rests.

Trb. 3: Rests throughout the measures.

Trb. 4: Melodic line with eighth notes and rests.

Trb. 5: Rests throughout the measures.

Trb. 6: Melodic line with eighth notes and rests.

Trb. 7: Melodic line with eighth notes and rests.

Trb. 8: Rests throughout the measures.

Gran Fantasía Sinfónica

338

Trb. 1: Melodic line with eighth and sixteenth notes, including slurs and accents.

Trb. 2: Rested part.

Trb. 3: Rested part.

Trb. 4: Rested part with a melodic entry in the final measure.

Trb. 5: Melodic line with eighth notes and slurs.

Trb. 6: Melodic line with eighth notes and slurs.

Trb. 7: Melodic line with eighth notes and slurs.

Trb. 8: Rested part with a melodic entry in the final measure.

Gran Fantasía Sinfónica

R

343

The image shows a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is written in 12/8 time and includes a key signature of two flats (B-flat and E-flat). A rehearsal mark 'R' is placed above the first measure. The score consists of eight staves, each with a clef and a key signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The first staff (Trb. 1) starts with a 343 measure number and a key signature change to one flat (B-flat). The subsequent staves (Trb. 2-8) continue the musical material with different rhythmic patterns and rests.

Gran Fantasía Sinfónica

348

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

354

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/8 time and begins at measure 354. The key signature has two flats (B-flat and E-flat). Trb. 1 starts with a whole rest, followed by a melodic line in the next two measures. Trb. 2 plays a similar melodic line. Trb. 3 plays a rhythmic pattern of eighth notes. Trb. 4 has whole rests for the first three measures, then a long note with a slur in the fourth and fifth measures. Trb. 5 and Trb. 6 play eighth-note patterns. Trb. 7 and Trb. 8 have whole rests throughout the shown measures.

Gran Fantasía Sinfónica

360

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

S

366

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

372

Trb. 1: Melodic line with eighth and sixteenth notes, starting with a quarter rest.

Trb. 2: Melodic line with eighth and sixteenth notes, starting with a quarter rest.

Trb. 3: Melodic line with eighth and sixteenth notes, starting with a quarter rest.

Trb. 4: Melodic line with eighth and sixteenth notes, starting with a quarter rest.

Trb. 5: Melodic line with eighth and sixteenth notes, starting with a quarter rest.

Trb. 6: Rest throughout the measure.

Trb. 7: Rest throughout the measure.

Trb. 8: Rest throughout the measure.

Gran Fantasía Sinfónica

377

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

382

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

387

T

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is in 3/8 time and features a variety of rhythmic patterns. Trb. 1 has a melodic line with eighth and sixteenth notes. Trb. 2 has a more rhythmic pattern with dotted notes. Trb. 3 has a pattern of eighth notes with some rests. Trb. 4 has a pattern of eighth notes with some rests. Trb. 5 has a pattern of eighth notes with some rests. Trb. 6 has a pattern of eighth notes with some rests. Trb. 7 has a pattern of eighth notes with some rests. Trb. 8 has a pattern of eighth notes with some rests. A box containing the letter 'T' is positioned above the staff for Trb. 1. The page number '387' is written above the first staff.

Gran Fantasía Sinfónica

393

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is in 3/4 time and begins at measure 393. The key signature has two flats (B-flat and E-flat). Trb. 1 plays a melodic line with eighth and sixteenth notes. Trb. 2 has a more rhythmic pattern with eighth notes and rests. Trb. 3 features a sixteenth-note figure. Trb. 4 has a melodic line with some rests. Trb. 5 plays a rhythmic pattern with eighth notes. Trb. 6 has a melodic line with eighth notes. Trb. 7 has a simple melodic line with eighth notes. Trb. 8 has a rhythmic pattern with eighth notes and rests. The score is written on eight staves, each with a clef and a key signature.

Gran Fantasía Sinfónica

309

Trb. 1: Treble clef, 3/4 time. Starts with a quarter rest, followed by eighth and quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. Repeats with variations.

Trb. 2: Treble clef, 3/4 time. Starts with a quarter rest, followed by eighth and quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. Repeats with variations.

Trb. 3: Bass clef, 3/4 time. Starts with a quarter rest, followed by eighth and quarter notes: G3, A3, B3, A3, G3, F3, E3, D3, C3. Repeats with variations.

Trb. 4: Bass clef, 3/4 time. Starts with a quarter rest, followed by eighth and quarter notes: G3, A3, B3, A3, G3, F3, E3, D3, C3. Repeats with variations.

Trb. 5: Bass clef, 3/4 time. Starts with a quarter rest, followed by eighth and quarter notes: G3, A3, B3, A3, G3, F3, E3, D3, C3. Repeats with variations.

Trb. 6: Bass clef, 3/4 time. Starts with a quarter rest, followed by eighth and quarter notes: G3, A3, B3, A3, G3, F3, E3, D3, C3. Repeats with variations.

Trb. 7: Bass clef, 3/4 time. Starts with a quarter rest, followed by eighth and quarter notes: G3, A3, B3, A3, G3, F3, E3, D3, C3. Repeats with variations.

Trb. 8: Bass clef, 3/4 time. Starts with a quarter rest, followed by eighth and quarter notes: G3, A3, B3, A3, G3, F3, E3, D3, C3. Repeats with variations.

Gran Fantasía Sinfónica

U

407

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

414

The image shows a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is written in a 3/8 time signature and a key signature of two flats (B-flat and E-flat). The music begins at measure 414. Trb. 1 has a melodic line with eighth and sixteenth notes. Trb. 2 plays a similar melodic line. Trb. 3 has a more rhythmic pattern with rests. Trb. 4 and Trb. 5 have melodic lines with some rests. Trb. 6 has a melodic line with eighth notes. Trb. 7 and Trb. 8 have melodic lines with eighth notes. The score is arranged in a system with eight staves.

Gran Fantasía Sinfónica

V
421

Trb. 1: Treble clef, 3/8 time. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4.

Trb. 2: Treble clef, 3/8 time. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4.

Trb. 3: Bass clef, 3/8 time. Melody: quarter notes G3, A3, B3, C4, B3, A3, G3.

Trb. 4: Bass clef, 3/8 time. Melody: quarter notes G3, A3, B3, C4, B3, A3, G3.

Trb. 5: Bass clef, 3/8 time. Melody: quarter notes G3, A3, B3, C4, B3, A3, G3.

Trb. 6: Bass clef, 3/8 time. Melody: quarter notes G3, A3, B3, C4, B3, A3, G3.

Trb. 7: Bass clef, 3/8 time. Melody: quarter notes G3, A3, B3, C4, B3, A3, G3.

Trb. 8: Bass clef, 3/8 time. Melody: quarter notes G3, A3, B3, C4, B3, A3, G3.

Gran Fantasía Sinfónica

427

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

W

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score begins at measure 427, indicated by a rehearsal mark 'W' above the first staff. Trb. 1 has a melodic line with eighth and quarter notes. Trb. 2 and Trb. 3 play a similar rhythmic pattern of quarter notes. Trb. 4, 5, 6, and 7 play a consistent eighth-note accompaniment. Trb. 8 plays a simple rhythmic pattern of quarter notes. The notation includes various note values, rests, and dynamic markings.

Gran Fantasía Sinfónica

434

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

X

Trb. 1
mf

Trb. 2
mf

Trb. 3
mf

Trb. 4
mf

Trb. 5
mf

Trb. 6
mf

Trb. 7
mf

Trb. 8
mf

Gran Fantasía Sinfónica

The image shows a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is in 3/8 time and features a key signature of two flats (B-flat and E-flat). The first trumpet part (Trb. 1) begins at measure 447 and is marked with a dynamic of *f* (forte). It features a melodic line with several triplet markings (indicated by a '3' above the notes) and a 'Y' marking in a box above the first measure. The other trumpet parts (Trb. 2-8) have various rhythmic and melodic patterns, with some parts also marked with *f*. The score is written on eight staves, each with a clef and a key signature.

Gran Fantasía Sinfónica

454

Trb. 1 *mf*

Trb. 2 *mf*

Trb. 3 *p*

Trb. 4 *p*

Trb. 5 *p*

Trb. 6 *p*

Trb. 7 *p*

Trb. 8 *p*

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The score begins at measure 454. Trb. 1 and Trb. 2 play a melodic line with triplets and slurs, marked *mf*. Trb. 3, 4, 5, 6, 7, and 8 play a rhythmic accompaniment of quarter notes, marked *p*. The notation includes various articulations such as slurs, triplets, and dynamic markings.

Gran Fantasía Sinfónica

460 *piu vivo* ♩ = 132

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Gran Fantasía Sinfónica

467

Z

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is written in a 3/4 time signature and a key signature of two flats (B-flat and E-flat). Above the first staff, there is a measure number '467' and a boxed letter 'Z'. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Trb. 1 and 2 play a similar melodic line with eighth notes. Trb. 3 and 4 play a more rhythmic pattern with eighth notes and rests. Trb. 5, 6, 7, and 8 have more varied parts, including some with rests and others with sustained notes or short phrases. The notation includes dynamic markings like 'p' (piano) and 'f' (forte), and articulation marks like accents.

Gran Fantasía Sinfónica

474

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/8 time and begins at measure 474. The key signature has two flats (B-flat and E-flat). Trb. 1 plays a complex rhythmic pattern of eighth and sixteenth notes. Trb. 2 and Trb. 3 play a similar but simpler eighth-note pattern. Trb. 4 has a dynamic marking of *p* and plays a sixteenth-note pattern. Trb. 5 plays a simple eighth-note pattern. Trb. 6 and Trb. 8 play a similar eighth-note pattern. Trb. 7 plays a simple quarter-note pattern.

Gran Fantasía Sinfónica

479

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The score is in 3/8 time and begins at measure 479. The key signature has two flats (B-flat and E-flat). Trb. 1 plays a melodic line with eighth and sixteenth notes. Trb. 2 has a few notes in the first measure followed by rests. Trb. 3 plays a similar melodic line to Trb. 1. Trb. 4 plays a rhythmic pattern of eighth notes. Trb. 5 has a few notes in the first measure followed by rests. Trb. 6 has a few notes in the first measure followed by rests. Trb. 7 has a few notes in the first measure followed by rests. Trb. 8 has a few notes in the first measure followed by rests. The score is organized into five measures across the page.

Gran Fantasía Sinfónica

484

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

crescendo poco a poco

Detailed description: This musical score is for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/8 time and begins at measure 484. Trb. 1 plays a melodic line with eighth and sixteenth notes. Trb. 2 has a rhythmic pattern of eighth notes. Trb. 3 plays a melodic line with eighth notes. Trb. 4, 5, 6, and 7 play sustained notes, some with slurs. Trb. 8 plays a rhythmic pattern of eighth notes. The score concludes with the instruction *crescendo poco a poco*.

Gran Fantasía Sinfónica

489

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Detailed description: This is a page of a musical score for eight trumpets, labeled Trb. 1 through Trb. 8. The music is in 3/4 time and begins at measure 489. The key signature has two flats (B-flat and E-flat). Trb. 1 plays a complex, rhythmic melody with many sixteenth notes. Trb. 2 has a simpler melody with quarter and eighth notes. Trb. 3 has a melody with some rests. Trb. 4, 5, 6, and 7 play more sustained, harmonic lines with some melodic movement. Trb. 8 plays a steady, rhythmic accompaniment. The score includes various musical notations such as stems, beams, slurs, and accents.

Partitura

Heredia

Julio Fonseca Gutiérrez

Arr. Martín Bonilla M.

Alegre y de Prisa
♩. = 100

A

Trombón 1

Trombón 2

Trombón 3

Trombón 4

Trombón Bajo 1

Trombón Bajo 2

p

p

2

Heredia

Musical score for measures 5-12. The score is for four trumpets (Trb. 1-4) and two trombones (3. Trb. 1-2). The key signature is one flat (B-flat), and the time signature is 3/4. Measure 5 is marked with a '5' above the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as mf and f throughout the passage.

Musical score for measures 13-16. The score is for four trumpets (Trb. 1-4) and two trombones (3. Trb. 1-2). The key signature is one flat (B-flat), and the time signature is 3/4. Measure 13 is marked with a '13' above the first staff. A section marker 'B' is placed in a box above the first staff at the beginning of measure 13. The music continues with similar rhythmic patterns and dynamics as the previous section.

Heredia

Musical score for measures 18-22 of 'Heredia'. The score is for six brass instruments: Trb. 1, Trb. 2, Trb. 3, Trb. 4, B. Trb. 1, and B. Trb. 2. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 18 is marked with a '18' above the staff. Trb. 1 has a whole rest in measures 18-21 and enters in measure 22. Trb. 2, Trb. 3, and Trb. 4 play melodic lines with various articulations. B. Trb. 1 and B. Trb. 2 play a rhythmic accompaniment of eighth notes.

Musical score for measures 23-27 of 'Heredia'. The score is for six brass instruments: Trb. 1, Trb. 2, Trb. 3, Trb. 4, B. Trb. 1, and B. Trb. 2. The key signature is one flat and the time signature is 3/4. Measure 23 is marked with a '23' above the staff and a 'C' in a box. Trb. 1 has a whole rest in measure 23 and enters in measure 24. Trb. 2 plays a rhythmic accompaniment of eighth notes. Trb. 3 and Trb. 4 play melodic lines. B. Trb. 1 and B. Trb. 2 play a rhythmic accompaniment of eighth notes.

4

Heredia

The image displays a musical score for the piece "Heredia" by Martín Bonilla Moya, covering measures 28 to 33. The score is arranged for a brass section consisting of four Trumpets (Trb. 1-4) and two Baritone Trumpets (B. Trb. 1-2). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into two systems. The first system covers measures 28 to 32, and the second system covers measures 33 to 37. A section marker "D" is placed above the first staff of the second system. The notation includes various rhythmic values, slurs, and articulation marks. The first system shows a melodic line in Trb. 1, a rhythmic accompaniment in Trb. 2, and a harmonic support in Trb. 3 and Trb. 4. The second system continues these parts, with Trb. 1 playing a more active melodic role and Trb. 2 providing a steady rhythmic pattern.

Heredia

Musical score for measures 35-38 of 'Heredia'. The score is in 3/4 time with a key signature of one flat (B-flat). It features six staves: Trb. 1, Trb. 2, Trb. 3, Trb. 4, B. Trb. 1, and B. Trb. 2. Measures 35-38 are indicated by a '38' above the first staff. The music consists of rhythmic patterns and melodic lines for each instrument.

Musical score for measures 43-46 of 'Heredia'. The score is in 3/4 time with a key signature of one flat (B-flat). It features six staves: Trb. 1, Trb. 2, Trb. 3, Trb. 4, B. Trb. 1, and B. Trb. 2. Measure 43 is marked with a box containing the letter 'E' above the staff. Measures 43-46 are indicated by a '43' above the first staff. The music continues with rhythmic and melodic development for each instrument.

6

Heredia

Musical score for measures 48-52. The score is for six instruments: Trb. 1, Trb. 2, Trb. 3, Trb. 4, B. Trb. 1, and B. Trb. 2. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. Measure 48 starts with a dynamic marking of 48 . The trumpets play a rhythmic pattern of eighth notes, while the trombones play a more melodic line with some rests.

Musical score for measures 53-57. The score is for six instruments: Trb. 1, Trb. 2, Trb. 3, Trb. 4, B. Trb. 1, and B. Trb. 2. The key signature changes to two sharps (D major or F# minor). The time signature is 3/4. Measure 53 starts with a dynamic marking of 53 and a box containing the letter **F**. The trumpets play a rhythmic pattern of eighth notes, while the trombones play a more melodic line with some rests.

Heredia

G

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

8

Heredia

H

70

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

75

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

Heredia

I

Trb. 1
Trb. 2
Trb. 3
Trb. 4
3. Trb. 1
3. Trb. 2

Trb. 1
Trb. 2
Trb. 3
Trb. 4
3. Trb. 1
3. Trb. 2

10

Heredia

J

90

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

Detailed description: This block contains the musical notation for measures 90 to 94. It features six staves: four for trumpets (Trb. 1-4) and two for baritone trumpets (B. Trb. 1-2). The key signature has one flat (B-flat), and the time signature is 3/4. A box containing the letter 'J' is positioned above the first staff. Measure numbers 90, 91, 92, 93, and 94 are indicated at the beginning of their respective staves. The notation includes various note values, rests, and dynamic markings.

95

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

Detailed description: This block contains the musical notation for measures 95 to 99. It features six staves: four for trumpets (Trb. 1-4) and two for baritone trumpets (B. Trb. 1-2). The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 95, 96, 97, 98, and 99 are indicated at the beginning of their respective staves. The notation includes various note values, rests, and dynamic markings.

Partitura

Alma Tropical

"Pasillo"

Julio Fonseca Gutiérrez
Arr. M.M. Martín Bonilla M.

♩ = 126

The musical score is arranged for a brass ensemble. It features six staves for Trombones (Trombón 1, 2, 3, 4, Trombón Bajo 1, Trombón Bajo 2) and six staves for Trumpets (Trb. 1, 2, 3, 4, B. Trb. 1, B. Trb. 2). The music is in 3/4 time with a key signature of two flats (Bb and Eb). A tempo marking of ♩ = 126 is present. A repeat sign with first and second endings is shown above the first staff. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

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2

Alma Tropical

Musical score for measures 12-17 of 'Alma Tropical'. The score is for six instruments: Trb. 1 (B♭), Trb. 2 (B♭), Trb. 3 (B♭), Trb. 4 (B♭), B. Trb. 1 (B♭), and B. Trb. 2 (B♭). Measure 12 is marked with a '12' and a repeat sign. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Trb. 1 has a melodic line with slurs and ties. Trb. 2 and Trb. 3 have similar melodic lines. Trb. 4, B. Trb. 1, and B. Trb. 2 provide harmonic support with chords and rhythmic patterns.

A

Musical score for measures 18-23 of 'Alma Tropical', marked with a section symbol 'A'. The instruments are the same as in the previous system. The music continues with similar melodic and harmonic textures. Trb. 1 has a melodic line with slurs and ties. Trb. 2 and Trb. 3 have similar melodic lines. Trb. 4, B. Trb. 1, and B. Trb. 2 provide harmonic support with chords and rhythmic patterns.

Alma Tropical

24

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

30

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

B

1.

2.

4

Alma Tropical

Musical score for Alma Tropical, measures 30-42. The score is arranged for six trumpet parts: Trb. 1, Trb. 2, Trb. 3, Trb. 4, B. Trb. 1, and B. Trb. 2. The key signature is B-flat major (two flats). The score is divided into two systems. The first system covers measures 30 to 36, and the second system covers measures 42 to 48. The notation includes various rhythmic values, accidentals, and phrasing slurs. The first system begins with a measure number '30' above the first staff. The second system begins with a measure number '42' above the first staff.

Alma Tropical

48 **To Coda** **C** **Trio**

Trb. 1 *f* *p dolce*

Trb. 2 *f* *p dolce*

Trb. 3 *f*

Trb. 4 *f*

B. Trb. 1 *f*

B. Trb. 2 *f*

54

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *p dolce* *f*

Trb. 4 *p dolce* *f*

B. Trb. 1 *p dolce* *f*

B. Trb. 2 *p dolce* *f*

6

Alma Tropical

The image displays a musical score for the piece "Alma Tropical" by Martín Bonilla Moya, specifically measures 60 through 66. The score is arranged for a brass section consisting of six parts: Trb. 1 (Trumpet 1), Trb. 2 (Trumpet 2), Trb. 3 (Trumpet 3), Trb. 4 (Trumpet 4), B. Trb. 1 (Baritone Trumpet 1), and B. Trb. 2 (Baritone Trumpet 2). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system (measures 60-65) features a melodic line in Trb. 1 and Trb. 2, with Trb. 3 and Trb. 4 providing a rhythmic accompaniment of eighth notes. B. Trb. 1 and B. Trb. 2 play a steady eighth-note pattern. The second system (measures 66-69) is marked with a first ending bracket and a key signature change to D major (two sharps). Trb. 1 has a melodic line with a first ending and a second ending. Trb. 2 and Trb. 4 play a melodic line with a first ending and a second ending. Trb. 3 and B. Trb. 1 play a rhythmic accompaniment. B. Trb. 2 plays a steady eighth-note pattern. A box labeled "D" is placed above the second ending of Trb. 1.

Alma Tropical

7

Musical score for Alma Tropical, measures 72-81. The score is for a brass ensemble consisting of four Trumpets (Trb. 1-4) and two Baritone Trumpets (B. Trb. 1-2). The key signature is B-flat major (two flats) and the time signature is 2/4. The score is divided into two systems. The first system covers measures 72-77, and the second system covers measures 78-81. Measure 72 is marked with a first ending bracket. The notation includes various rhythmic values, accidentals, and phrasing slurs. The instruments are labeled on the left of each staff: Trb. 1, Trb. 2, Trb. 3, Trb. 4, B. Trb. 1, and B. Trb. 2.

8

Alma Tropical

Musical score for measures 84-89 of 'Alma Tropical'. The score is for six brass instruments: Trb. 1 (Trumpet 1), Trb. 2 (Trumpet 2), Trb. 3 (Trumpet 3), Trb. 4 (Trumpet 4), B. Trb. 1 (Baritone 1), and B. Trb. 2 (Baritone 2). The key signature is B-flat major (two flats) and the time signature is 12/8. Measure 84 starts with a first ending bracket over measures 84-85 and a second ending bracket over measures 86-89. Trb. 1 has a melodic line with a slur over measures 86-89. Trb. 2 and Trb. 3 have similar rhythmic patterns. Trb. 4 has a melodic line with a slur over measures 84-89. B. Trb. 1 and B. Trb. 2 have rhythmic patterns.

Musical score for measures 90-95 of 'Alma Tropical'. The score is for six brass instruments: Trb. 1 (Trumpet 1), Trb. 2 (Trumpet 2), Trb. 3 (Trumpet 3), Trb. 4 (Trumpet 4), B. Trb. 1 (Baritone 1), and B. Trb. 2 (Baritone 2). The key signature is B-flat major (two flats) and the time signature is 12/8. Measure 90 starts with a first ending bracket over measures 90-91 and a second ending bracket over measures 92-95. A box labeled 'E' is placed above measure 90. Trb. 1 has a melodic line with a slur over measures 92-95. Trb. 2 and Trb. 3 have rhythmic patterns. Trb. 4 has a melodic line with a slur over measures 90-95. B. Trb. 1 and B. Trb. 2 have rhythmic patterns.

Alma Tropical

96

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

D.S. al Coda

102

Trb. 1

Trb. 2

Trb. 3

Trb. 4

B. Trb. 1

B. Trb. 2

10

Alma Tropical

The musical score for page 10 of 'Alma Tropical' features six trumpet parts. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). A dynamic marking of *108* is present at the beginning of the first staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The parts are arranged in a standard orchestral layout, with Trb. 1 and 2 on the top two staves, Trb. 3 and 4 on the next two, and 3. Trb. 1 and 2 on the bottom two. The music consists of four measures, with a double bar line at the end of the fourth measure.

Partitura

Rayo de Sol

"Coro Trombones UCR"

Julio Fonseca Guitérrez
Adapt. Martín Bonilla M.

The musical score is written for a Trombone and Trumpet ensemble. It consists of two systems of staves. The first system includes parts for Trombone 1, 2, 3, 4, 5, and Trombone Bass (Trombón Bajo). The second system includes parts for Trumpet 1, 2, 3, 4, 5, and Baritone Trumpet (B. Trb.). The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system begins with a repeat sign and a first ending bracket. Dynamics include *p espress.* for the trombones and *mf* for the trumpets. The score is published by Universidad de Costa Rica.

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2

Rayo de Sol

A

Musical score for measures 14-20. The score is for six parts: Trb. 1, Trb. 2, Trb. 3, Trb. 4, Trb. 5, and B. Trb. The key signature is B-flat major (two flats). Measure 14 is marked with *poco rall.*. Measures 14-15 are marked with *mf*. Measures 16-17 are marked with *mp*. Measure 18 is marked with *mp*. Measure 19 is marked with *mp*. Measure 20 is marked with *mp*. There are first and second endings indicated by numbers 1 and 2 above the staves.

Musical score for measures 21-26. The score is for six parts: Trb. 1, Trb. 2, Trb. 3, Trb. 4, Trb. 5, and B. Trb. The key signature is B-flat major (two flats). Measure 21 is marked with *p*. Measure 22 is marked with *p*. Measure 23 is marked with *p*. Measure 24 is marked with *p*. Measure 25 is marked with *p*. Measure 26 is marked with *p*. The score includes various musical notations such as slurs and dynamics.

Rayo de Sol

Musical score for measures 28-34 of 'Rayo de Sol'. The score is for six brass instruments: Trb. 1, Trb. 2, Trb. 3, Trb. 4, Trb. 5, and B. Trb. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The dynamics are marked as *f* (forte) and *mf* (mezzo-forte). Measure 28 starts with a dynamic of *f*. Measures 29-30 have a dynamic of *mf*. Measures 31-34 return to *f*. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Musical score for measures 35-40 of 'Rayo de Sol'. The score is for six brass instruments: Trb. 1, Trb. 2, Trb. 3, Trb. 4, Trb. 5, and B. Trb. The key signature is one flat and the time signature is 2/4. The dynamics are marked as *p* (piano) and *Delicado* (delicate). Measure 35 starts with a dynamic of *p*. Measures 36-40 have a dynamic of *Delicado*. The notation includes eighth notes, sixteenth notes, and triplets. A box labeled 'B' is positioned above measure 35. Measure 36 has a first ending bracket. Measures 37-38 have a second ending bracket. Measure 39 has a fermata over the final note.

4

Rayo de Sol

41

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

B. Trb.

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

47

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

B. Trb.

⊕

Rayo de Sol

Musical score for Rayo de Sol, measures 54-59. The score is for six brass instruments: Trb. 1, Trb. 2, Trb. 3, Trb. 4, Trb. 5, and B. Trb. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 54, indicated by a '54' above the first staff. The music features a melodic line in the upper brass parts (Trb. 1-3) and a supporting line in the lower brass parts (Trb. 4-6). The dynamics range from *f* (forte) to *sf* (sforzando). The piece concludes with a double bar line and repeat dots at the end of measure 59.

Musical score for Rayo de Sol, measures 60-64. The score is for six brass instruments: Trb. 1, Trb. 2, Trb. 3, Trb. 4, Trb. 5, and B. Trb. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 60, indicated by a 'c' in a box above the first staff. The music continues with a melodic line in the upper brass parts and a supporting line in the lower brass parts. The dynamics range from *f* (forte) to *sf* (sforzando). The piece concludes with a double bar line and repeat dots at the end of measure 64.

6

Rayo de Sol

Musical score for measures 66-71 of 'Rayo de Sol'. The score is for six brass instruments: Trb. 1 (Trumpet 1), Trb. 2 (Trumpet 2), Trb. 3 (Trumpet 3), Trb. 4 (Trumpet 4), Trb. 5 (Trumpet 5), and B. Trb. (Baritone Trumpet). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 66 starts with a dynamic marking of *sf*. A first ending bracket labeled '1.' spans measures 68, 69, and 70. Measure 71 ends with a dynamic marking of *f*.

Musical score for measures 72-77 of 'Rayo de Sol'. The score is for six brass instruments: Trb. 1 (Trumpet 1), Trb. 2 (Trumpet 2), Trb. 3 (Trumpet 3), Trb. 4 (Trumpet 4), Trb. 5 (Trumpet 5), and B. Trb. (Baritone Trumpet). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 72 starts with a dynamic marking of *sf*. A first ending bracket labeled '2.' spans measures 75, 76, and 77. Measure 77 ends with a dynamic marking of *f*.

Rayo de Sol

7

D.S. al Coda

Musical score for Rayo de Sol, measures 79-84. The score is for six trumpet parts: Trb. 1, Trb. 2, Trb. 3, Trb. 4, Trb. 5, and B. Trb. (Baritone Trumpet). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 79 is marked with a fermata. Dynamics include *sf* (sforzando) and *p* (piano). The music features melodic lines with slurs and accents.

Musical score for Rayo de Sol, measures 85-90. The score is for six trumpet parts: Trb. 1, Trb. 2, Trb. 3, Trb. 4, Trb. 5, and B. Trb. (Baritone Trumpet). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 85 is marked with a fermata. Dynamics include *cresc.* (crescendo) and *f* (forte). The music features melodic lines with slurs and accents.