



# Oscar Eduardo Pena

Arranger, Composer, Publisher, Teacher

Venezuela, San Antonio de los Altos

## About the artist

Neoclassical current music with Poliestilístico thought, in search of identity between the two musical movements.

Venezuelan composer born March 25, 1983 in Caracas. Childhood living in Edo. Vargas, received their first lessons in four guitar with Professor Jesus Manzanilla (1990). Harmony received keyboard classes (based on the chords of Jazz) with Blaider Castillo (tutor) in 1998. He began his formal music studies at the University Institute of Musical Studies (IUDEM) in 2000, under the guidance of teachers recognized as: Ines Feo, Violet Lares, Parmana Armoogan, Belén Ojeda, Juan Andres Sanz, Juan de Dios Lopez among others. In 2003 he joined the Latin American Chair of Composition, getting the instruction of the Master and Composer of International trajectory Atehortúa Blas Emilio (who was himself a disciple of composers like Alberto Ginastera, Ianni Xenakis, Aaron Copland, Dallapiccola, Oliver Messiaen, Bruno Maderna, among others), until 2007.... (more online)

**Qualification:** Bachelor of Music, Composition mention

## About the piece



**Title:** Bereshit  
**Composer:** Oscar Eduardo Pena  
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**Style:** Contemporary

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Concierto no 2 para Flauta y Orquesta

# Bereshit

בראשית



Compositor:

Oscar Eduardo Peña V.

Julio 2014 - Caracas / Venezuela

ORQUESTA:

Piccolo  
2 Flautas  
2 Oboes  
Corno Inglés  
2 Clarinetes Bb  
Clarinete Bajo  
2 Fagotes  
Contrafagot

4 Cornos F  
4 Trompetas Bb  
3 Trombones (3ro es Bajo)  
Tuba

- a. Timpani (4), Triángulo
- b. Xilófono, Tam-tam
- c. Platillos Chocados, Campanelli
- d. Marimba, Pandereta

Flauta Solista

Violines I  
Violines II  
Violas  
Violoncellos  
Contrabajos

# ÍNDICE

1. PRELUDIO Y FUGA..... pág. 4
2. RONDÓ - ARCO..... pág. 13
3. TEMA CON VARIACIONES.... pág. 26
4. PRELUDIO Y FUGA..... pág. 37

Score

# BERESHIT - בראשית

## Concierto no. 2 para Flauta y Orquesta

Compositor: Oscar E. Peña V. (Venezuela)

ALLEGRO,  $\text{♩} = 120$

### 1. PRELUDIO Y FUGA

Score for Flute and Orchestra, 1. Preludio y Fuga. The score is in 4/4 time and G major (one sharp). It begins with a key signature change to A major (two sharps) for measures 1-5, indicated by "A B C# E" above the staff.

The score includes parts for:

- Timpani
- Pandereta
- Violines I
- Violines II
- Violas
- Violoncellos
- Contrabajos
- C. Ing.
- C. 1,2 F
- C. 3,4 F
- Tps. 3,4 Bb
- Timp.
- Tps. 1,2 Bb
- Pand.
- Fl. Solo
- Trgl.
- Fl. Solo
- Vlas.

Key features include:

- Measures 1-5: Timpani and Violins I & II play a rhythmic pattern. Timpani dynamics range from *pp* to *f*. Violins play a melodic line with triplets.
- Measures 8-15: Woodwinds (C. Ing., C. 1,2 F, C. 3,4 F, Tps. 3,4 Bb) play a melodic line. Dynamics range from *p* to *f*.
- Measures 16-20: Flute Solo and Pandereta play a rhythmic pattern. Flute Solo dynamics range from *mf* to *p*.
- Measures 22-25: Flute Solo and Vlas. play a melodic line. Flute Solo dynamics range from *f* to *p*.

28 30

Trgl.

Vlns. I

Vlns. II

Vlas.

34 35 40

Picc.

Fls.

Obs.

C. Ing.

Cls. Bb

Cl. Bjo.

Fgs.

Cfg.

34 35 40

Trgl.

T.T.

Pls.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

42 45

Timp. TIMPANI G B C# D

xil.

Camp.

Mrb.

49 50 55

Timp. *mf*

xil.

Camp. *p* *f*

Mrb. *p* *f*

Fl. Solo *p* *f*

56 60 65 70

Fl. Solo *mp* *f* *p* *f* *ff* *mf* *f*

73 75

Fl. Solo *p* *f* *p* *ff*

78 80

Obs.

C. Ing. *p* *f*

Cl. Bjo. *p* *f*

C. 1,2 F. *p*

Fl. Solo *p* *f* *fp*

85 a 2

Obs. *mf*

C. Ing. *mf* *f*

Cls. Bb *mf*

Cl. Bjo. *mf* *f*

Fgs. 1. *mf* *f*

Cfg. *mf* *f*

C. 1,2 F. *mf*

*rit.*

89 90 95

Obs. *f*

Cls. Bb *f*

C. 1,2 F *f* *p* *f*

C. 3,4 F *p* *f*

Tps. 1,2 Bb *p* *ff*

Tps. 3,4 Bb *p* *ff*

Tbns. T. *a2* *p* *f*

Tbn. Bjo. *p* *f*

Tuba *p* *f*

90 *f* 95

T.T. *p* *ff*

Pls. *p* *f* *p* *ff*

Mrb. *p* *f* *p* *ff*

90 95 *f* *p* *f* *tr*

Fl. Solo *p* *f* *tr*

90 95 *p* *ff* *p* *ff*

Vlins. I *p* *ff* *p* *ff*

Vlins. II *p* *ff* *p* *ff*

Vlas. *p* *ff* *p* *ff*

Vcs. *p* *ff* *p* *ff*

Cbs. *p* *ff* *p* *ff*

---

99 100 *p* *f* *p* *f*

Timp. *p* *f*

99 100 *p* *f*

xil. *p* *f*

99 100 *p* *f*

Camp. *p* *f*

99 100 *p* *f*

Mrb. *p* *f*

---

105 *p* *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Fl. Solo *p* *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*



114 115 120

Timp. *p* *f* *p* *f* *p* *f*

Pand. *f*

Fl. Solo *mf*

121 125

Timp. *f*

xil. *f* *p* *f*

Camp. *f* *p* *f*

Mrb. *f*

Fl. Solo *p* *f*

128 130 F B C# E

Timp. *mp*

Pand. *f*

Fl. Solo *mf* *ff*

Vcs. *p* *f* *p* *f* *mf*

Cbs. *p* *f* *p* *f* *mf*

133 135

Timp.

Fl. Solo *p* *ff*

Vlns. II *mf*

Vlas. *mf*

Vcs.

Cbs.

Musical score for Bereshit, measures 140-145. The score is arranged for the following instruments: Timp., Pls., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature changes to F# B C# D at measure 145. The score includes various musical notations such as triplets, dynamics (ff, p, f), and rests. The Vlns. I part features a melodic line with triplets and a dynamic of *f*. The Vlns. II part has a more active line with triplets and dynamics of *p* and *f*. The Vlas. part has a melodic line with triplets and a dynamic of *f*. The Timp., Pls., Vcs., and Cbs. parts are mostly rests, with some notes at the end of the measures.

This musical score page contains measures 146 through 150 for the piece 'Bereshit' by Oscar E. Peña. The score is arranged for a large symphony orchestra. The instruments listed on the left are: Picc., Fls., Obs., C. Ing., Cls. Bb, Cl. Bjo., Fgs., Cfg., C. 1,2 F, Tps. 1,2 Bb, Tps. 3,4 Bb, Tbn. T., Tbn. Bjo., Tuba, Timp., xil., Pls., Camp., Mrb., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score begins at measure 146, marked with a circled '146'. Measure 150 is also marked with a circled '150'. The music features various dynamics such as *f* (forte), *ff* (fortissimo), and *a 2* (second octave). There are several trills and triplets indicated throughout the score. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is written in a standard orchestral format with multiple staves for each instrument.

This page of the musical score for 'Bereshit' by Oscar E. Peña features a variety of instruments. The woodwind section includes Piccolo, Flute, Clarinet in G (C. Ing.), Clarinet in Bb (C. 1,2 F), Clarinet in Bb (C. 3,4 F), Trumpet (Tbns. T.), Trombone (Tbn. Bjo.), and Tuba. The percussion section consists of Timpani (Timp.), Xylophone (xil.), Cymbal (Camp.), and Maracas (Mrb.). The string section includes Violin I (Vlins. I), Violin II (Vlins. II), Viola (Vlas.), Cello (Vcs.), and Double Bass (Cbs.). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It begins at measure 153 and continues through measure 155. The Piccolo and Flute parts feature trills and triplets. The Clarinet parts have triplets and slurs. The Trumpet and Trombone parts play triplets. The Tuba part has a triplet. The Xylophone and Cymbal parts have triplets. The Maracas part has a triplet. The Violin I and II parts have trills and triplets. The Viola part has a triplet. The Cello and Double Bass parts have triplets. The score includes dynamic markings such as *f*, *p*, and *ff*, and articulation markings such as *tr*.

*rit.* <sup>159</sup> <sup>160</sup>

Picc. *ff*

Fls. *ff*

Obs. *ff*

C. Ing. *ff*

Cls. Bb *ff*

Cl. Bjo. *ff*

Fgs. *ff*

Cfg. *ff*

C. 1, 2 F *ff*

C. 3, 4 F *ff*

Tps. 1, 2 Bb *ff*

Tps. 3, 4 Bb *ff*

Tbns. T. *ff*

Tbn. Bjo. *ff*

Tuba *ff*

Timp. *ff*

T.T. *p* *ff*

Pls. *p* *ff*

Pand. *p* *ff*

Vlns. I *ff*

Vlns. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

2. RONDÓ - ARCO

Andante,  $\text{♩}$  c. 60

C. Ing. *p* *mf*

Cl. Bjo. *p* *f* *p* *f* *p* *f*

Cfg. *p* *f* *p* *f* *p* *f*

Vlas. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vcs. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Cbs. *p* *f* *p* *f* *p* *f*

Obs. *mf* *a 2*

C. Ing. *mf*

Cls. Bb *mf* *a 2*

Cl. Bjo. *p* *f*

Cfg. *p* *f*

Timp. *p* *mf* *F# B C# D*

T.T. *f*

Pls. *f*

Vlns. I *f*

Vlns. II *f* *arco*

Vlas. *f*

Vcs. *pizz.* *arco* *f*

Cbs. *p* *f*

24 25 a 2 30

Fls. *mf*

Obs.

C. Ing.

Cls. Bb.

24 25 30

Trgl.

Vlins. I *f*

Vlins. II

Vlas.

Vcs.

Cbs.

**Allegro** (M.M. ♩ = c. 120)

33 35

Timp. *f* *p* *f*

T.T. *f*

Pls.

Fl. Solo *f* *p* *mf* *p* *f*

39 40 45

Timp.

xil.

Camp. *f*

Mrb.

Fl. Solo *ff*

This page of the musical score for 'BERESHIT' by Oscar E. Peña features a variety of instruments. The score is in 3/4 time and includes the following parts:

- Picc.** (Piccolo): Rests until measure 50, then plays a single note marked *f*.
- Fls.** (Flutes): Rests until measure 50, then plays a single note marked *f* with a *a 2* marking.
- Tps. 1,2 Bb** (Trumpets 1 & 2): Play a rhythmic pattern starting at measure 46, marked *p* and *ff*, with *SORD.* (Sordano) markings. Measure 50 is marked *f*.
- Tps. 3,4 Bb** (Trumpets 3 & 4): Similar to Tps. 1,2 Bb, marked *p* and *ff*, with *SORD.* markings. Measure 50 is marked *f*.
- Tbns. T.** (Trombones Tenor): Similar to trumpets, marked *p* and *ff*, with *SORD.* markings. Measure 50 is marked *f*.
- Tbn. Bjo.** (Trombone Bass): Similar to trumpets, marked *p* and *ff*, with *SORD.* markings. Measure 50 is marked *f*.
- Tuba**: Similar to trumpets, marked *p* and *ff*, with *SORD.* markings. Measure 50 is marked *f*.
- Trgl.** (Timpani): Rests until measure 50, then plays a single note marked *f*.
- Pls.** (Percussion): Rests until measure 50, then plays a single note marked *f*.
- Fl. Solo** (Flute Soloist): Starts at measure 46 with an *8va* marking, then *loco*. Dynamics range from *p* to *mf* to *f* to *ff*. Measure 50 is marked *f*.
- Vlins. I** (Violin I): Starts at measure 46, marked *p* and *ff*. Measure 50 is marked *f*.
- Vlins. II** (Violin II): Starts at measure 46, marked *p* and *ff*. Measure 50 is marked *f*.
- Vlas.** (Viola): Starts at measure 46, marked *p* and *ff*. Measure 50 is marked *f*.
- Vcs.** (Violoncello): Starts at measure 46, marked *p* and *ff*. Measure 50 is marked *f*.
- Cbs.** (Contrabasso): Starts at measure 46, marked *p* and *ff*. Measure 50 is marked *f*.



**Andante, ca 60**

54 55 60

Picc.

Fls.

Obs.

C. Ing.

Cls. Bb

Cl. Bjo.

Fgs.

Cfg.

C. 1,2 F

C. 3,4 F

Tps. 1,2 Bb

Tps. 3,4 Bb

Tbns. T.

Tbn. Bjo.

Tuba

Timp.

Trgl.

T.T.

Pls.

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

SORD.

SENZA SORD.

a 2

f

ff

sf

E A C# D



72 75

Tps. 1,2 Bb

Tps. 3,4 Bb

Tbns. T.

Tbn. Bjo.

Tuba

Timp.

Pls.

Pand.

Fl. Solo

Vlas.

Vcs.

Cbs.

*ff*

*mp*

*f*

*tr*

77 80

Picc.

Camp.

Pand.

Fl. Solo

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*ff*

*mp*

*f*

82 85

Picc. *ff*  
a 2

Obs. *ff*  
a 2

Cls. Bb *ff*

Tps. 1,2 Bb *ff*

Tps. 3,4 Bb *ff*

Tbns. T. *ff*

Tbn. Bjo. *ff*

Tuba *ff*

Pls.

82 85

Pand. *ff*

Fl. Solo *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

87 90

Pand. *p* *mp*

Fl. Solo *p* *mp*

Vlas. *mp*

Vcs. *p* *mp*

Cbs. *p* *mp*

92 95

Pand. *mf*

Fl. Solo *p* *fp* *p* *fp*

Vlns. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

This page of the musical score for 'Bereshit' includes the following instruments and parts:

- Picc.** (Piccolo): Treble clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Fls.** (Flute): Treble clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Tps. 1,2 Bb** (Trumpets 1 & 2): Treble clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Tps. 3,4 Bb** (Trumpets 3 & 4): Treble clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Tbns. T.** (Trombone Tenor): Bass clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Tbn. Bjo.** (Trombone Bass): Bass clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Tuba**: Bass clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Timp.** (Timpani): Bass clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Pand.** (Percussion): Treble clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Fl. Solo** (Flute Solo): Treble clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Vlins. I** (Violin I): Treble clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Vlins. II** (Violin II): Treble clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Vlas.** (Viola): Bass clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Vcs.** (Violoncello): Bass clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.
- Cbs.** (Contrabass): Bass clef, starting at measure 96 with a *ff* dynamic and a  $\delta^{002}$  marking.

The score is marked with measure numbers 96 and 100. Dynamics include *ff* and *f*. There are also markings for  $\delta^{002}$  and  $a^2$ .

*rit.* **Andante, ♩ c. 60**

101 *ff* *mp* 105 1. 2. 1. 2. 1. 2. *mf*

Obs.

C. Ing.

Cl. Bb

Cl. Bjo.

Fgs.

Cfg.

Tps. 1,2 Bb

Tps. 3,4 Bb

Tbns. T.

Tbn. Bjo.

Tuba

101 *p* *ff* 105 *mf*

Timp.

101 *ff* 105

T.T.

Pls.

101 105

Pand.

101 *f* *unis.* 105 *f* *arco*

Vlins. I

101 *f* *unis.* *f* *arco*

Vlins. II

Vlas.

Vcs.

Cbs.

Musical score for measures 109-115. The score includes parts for Flute (Fls.), Oboe (Obs.), Clarinet in G (C. Ing.), Clarinet in Bb (Cls. Bb), Timpani (Timp.), Percussion (Pls.), and Piano (Pand.). The woodwinds (Vlns. I, Vlns. II, Vla., Vcs., Cbs.) are also present. The key signature is one sharp (F#) and the time signature is 4/4. Measure 109 starts with a circled number 109. Measure 110 has a circled number 110. Measure 115 has a circled number 115. Dynamics include *mp* and *mf*. There are also markings for *a 2* and *1.*

**Allegro** (M.M. ♩ = c. 120)

Musical score for measures 120-130. The score includes parts for Timpani (Timp.), Flute Solo (Fl. Solo), Xylophone (xil.), Cymbal (Camp.), Maracas (Mrb.), and Flute Solo (Fl. Solo). The key signature is one sharp (F#) and the time signature is 4/4. Measure 120 starts with a circled number 120. Measure 125 has a circled number 125. Measure 130 has a circled number 130. Dynamics include *ff*, *p*, *f*, *mp*, and *mf*. There are also markings for *3* and *ff*.

133 135 (NON SORD.) 140

Tps. 1,2 Bb

Tps. 3,4 Bb

Tbns. T.

Tbn. Bjo.

Tuba

Fl. Solo

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

8va loco

135

140

*p* *ff* *p* *ff* *f* *3* *3*

**CADENZA, A piacere**

Fl. Solo

8va loco

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

Fl. Solo

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

Fl. Solo

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

**Andante, c. 60**

C. Ing.

Cl. Bjo.

Cfg.

Fl. Solo

Vlas.

Vcs.

Cbs.

8va loco

FRULL.

145

*p* *mf* *p* *f* *p* *f* *pizz.* *p* *arco* *f* *pizz.* *p* *arco* *f* *pizz.* *p*



Musical score for Bereshit, measures 150-170. The score is arranged for a full orchestra and includes the following instruments: Oboe (Obs.), Clarinet in G (C. Ing.), Clarinet in Bb (Cls. Bb), Clarinet in Bb (Cl. Bjo.), Contrabass (Cfb.), Timpani (Timp.), Percussion (Pls.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.).

The score is divided into two systems. The first system covers measures 150 to 160, and the second system covers measures 161 to 170. The key signature is one sharp (F#), and the time signature is 4/4.

Measure 150: The score begins with a dynamic marking of *p* (piano) for the strings and woodwinds. The oboe and clarinet in G parts have a circled measure number 150. The timpani part has a circled measure number 150. The percussion part has a circled measure number 150. The violin I part has a circled measure number 150. The violin II part has a circled measure number 150. The viola part has a circled measure number 150. The violoncello part has a circled measure number 150. The contrabass part has a circled measure number 150.

Measure 155: The score reaches a dynamic marking of *f* (forte) for the oboe and clarinet in G parts. The timpani part has a circled measure number 155. The percussion part has a circled measure number 155. The violin I part has a circled measure number 155. The violin II part has a circled measure number 155. The viola part has a circled measure number 155. The violoncello part has a circled measure number 155. The contrabass part has a circled measure number 155.

Measure 160: The score reaches a dynamic marking of *f* (forte) for the oboe and clarinet in G parts. The oboe part has a circled measure number 160. The clarinet in G part has a circled measure number 160. The timpani part has a circled measure number 160. The percussion part has a circled measure number 160. The violin I part has a circled measure number 160. The violin II part has a circled measure number 160. The viola part has a circled measure number 160. The violoncello part has a circled measure number 160. The contrabass part has a circled measure number 160.

Measure 161: The score begins with a dynamic marking of *f* (forte) for the oboe and clarinet in G parts. The oboe part has a circled measure number 161. The clarinet in G part has a circled measure number 161. The timpani part has a circled measure number 161. The percussion part has a circled measure number 161. The violin I part has a circled measure number 161. The violin II part has a circled measure number 161. The viola part has a circled measure number 161. The violoncello part has a circled measure number 161. The contrabass part has a circled measure number 161.

Measure 165: The score reaches a dynamic marking of *f* (forte) for the oboe and clarinet in G parts. The oboe part has a circled measure number 165. The clarinet in G part has a circled measure number 165. The timpani part has a circled measure number 165. The percussion part has a circled measure number 165. The violin I part has a circled measure number 165. The violin II part has a circled measure number 165. The viola part has a circled measure number 165. The violoncello part has a circled measure number 165. The contrabass part has a circled measure number 165.

Measure 170: The score reaches a dynamic marking of *f* (forte) for the oboe and clarinet in G parts. The oboe part has a circled measure number 170. The clarinet in G part has a circled measure number 170. The timpani part has a circled measure number 170. The percussion part has a circled measure number 170. The violin I part has a circled measure number 170. The violin II part has a circled measure number 170. The viola part has a circled measure number 170. The violoncello part has a circled measure number 170. The contrabass part has a circled measure number 170.

Musical score for orchestra, measures 174-180. The score includes parts for Piccolo, Oboe, Clarinet in G, Clarinet in Bb, Clarinet in Bb/Job, Bassoon, Contrabass, Flute 1 & 2, Clarinet in F 3 & 4, Trumpets 1 & 2 Bb, Trumpets 3 & 4 Bb, Trombones 1 & 2, Trombone/Bassoon, Tuba, Timpani, Tom Tom, Snare Drum, Maracas, Flute Solo, Violins I & II, Viola, Cello, and Double Bass. The score features dynamic markings such as *mf*, *f*, and *ff*, and includes performance instructions like *a 2* and *8va*. Measure numbers 174, 175, and 180 are indicated at the top of the staves.

### 3. TEMA CON VARIACIONES

**Allegro, ♩. ca 100**

This musical score is for a symphony orchestra, titled "3. TEMA CON VARIACIONES" by Oscar E. Peña. The tempo is marked "Allegro, ♩. ca 100". The score is written in 3/8 time with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fls.**: Flutes, rests throughout.
- Obs.**: Oboes, play a rhythmic pattern starting at measure 5, marked *mf*.
- Cl. Bb**: Clarinet in B-flat, play a rhythmic pattern starting at measure 5, marked *mf*.
- C. 1,2 F**: Clarinets in F, play a rhythmic pattern starting at measure 1, marked *mf*.
- C. 3,4 F**: Clarinets in F, play a rhythmic pattern starting at measure 3, marked *mf*.
- Tps. 1,2 Bb**: Trumpets in B-flat, play a rhythmic pattern starting at measure 1, marked *mf*.
- Tps. 3,4 Bb**: Trumpets in B-flat, play a rhythmic pattern starting at measure 3, marked *mf*.
- Timp.**: Timpani, play a rhythmic pattern starting at measure 1, marked *mf*. Includes a "GACD" marking above the first measure.
- Vlns. I**: Violins I, play a rhythmic pattern starting at measure 1, marked *f*.
- Vlns. II**: Violins II, play a rhythmic pattern starting at measure 1, marked *f*.
- Vlas.**: Violas, play a rhythmic pattern starting at measure 1, marked *f*.
- Vcs.**: Cellos, play a rhythmic pattern starting at measure 1, marked *f*.
- Cbs.**: Contrabasses, play a rhythmic pattern starting at measure 1, marked *f*.

The score includes various performance markings such as *mf* (mezzo-forte) and *f* (forte), and includes first, second, and third endings for several instruments. The piece concludes with a final flourish in the woodwinds.

8 10 15

Picc. *mp* *f* *p*

Obs. *mp* *f* *p*

Cls. Bb *mp* *f* *p*

Cfg. *p*

Tps. 1,2 Bb *mf* 1. Sord.

Tps. 3,4 Bb *mf* 3. (non sord.)

Tuba *p*

8 15

Timp. *ff*

xil. *mf*

Camp. *mf*

Mrb. *mf*

Vlins. I *mf*

Vlins. II

Vlas. *p*

Vcs. *p*

Cbs. *p*

16 20

Tps. 1,2 Bb

Tps. 3,4 Bb

xil. *ff*

Camp. *ff*

Mrb. *ff*

Vlins. I *ff*

Vlins. II *p* *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

23 a 2 25

Fgs. *p*

Cfg. *p*

Fl. Solo *f*

Vcs. *p*

Cbs. *p*

30 35

Cl. Bjo. *f*

Fgs. *mf*

Cfg. *mf*

Tbns. T. *f* SORD. *mf*

Tbn. Bjo. *mf*

Tuba *mf*

30 35

Timp. *mf*

Fl. Solo

Vcs.

Cbs.

38 40

Cl. Bjo.

Fgs.

Cfg.

Tbns. T.

45 50

Cl. Bjo.

Fgs.

Cfg.

Tbns. T.

51 55

C. 1,2 F A 2 SORD. mp ff

C. 3,4 F A 2 SORD. mp ff

Tbn. Bjo. SORD. mp ff

Tuba SORD. mp ff

51 55

Timp. p f ff

Pls. p f ff

Fl. Solo p f p f p f

59 60 65

Fgs. 1. p f p f

59 60 65

T.T. mf

Vcs. mp

67 70 75

Fgs. (E. = E)

70 75

C. 1,2 F 70 SENZA SORD. f 75

C. 3,4 F SENZA SORD. f

Tps. 1,2 Bb SENZA SORD. f

Tps. 3,4 Bb SENZA SORD. f

Tbn. T. A 2 SENZA SORD. f

Tbn. Bjo. SENZA SORD. f

Tuba SENZA SORD. f

67 70 75

Timp. 70 75

67 70 75

T.T. 70 75

Pls. f

Vcs. f

79 80 85

Tps. 1,2 Bb

Tps. 3,4 Bb

Tbns. T.

Tbn. Bjo.

Tuba

79 80 85

Timp.

Pls.

79 80 85

Fl. Solo

*mp* *f* *tr*

89 90 95

Fl. Solo

*p* *mf* *p*

97 100 110

Timp.

100 *mf* *f* *f*

F# B C E

97 100 110

xil.

97 100 110

Camp.

97 100 110

Mrb.

97 100 110

Fl. Solo

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

104 105 110

Timp.

104 105 110

xil.

104 105 110

Camp.

104 105 110

Mrb.

104 105 110

Vlms. I

*ff* *ff* *ff*

104 105 110

Vlms. II

*ff* *ff* *ff*

Vlas.

*ff* *ff* *ff*

Vcs.

*ff* *ff* *ff*

Cbs.

*ff* *ff* *ff*

112

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

120

Fl. Solo

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*p* *f* *mf* *pizz.*

125

126

Fl. Solo

Vcs.

Cbs.

*tr.* *tr.* *tr.*

132

Fl. Solo

Vcs.

Cbs.

*p*



137 140

Picc. *p* *f*

Fls. *a2* *p* *f*

Obs. *a2* *p* *f*

C. Ing. *p*

Cls. Bb *p* *f*

Cl. Bjo. *p* *f*

Fgs. *p* *f*

Cfg. *p* *f*

C. 1,2 F *p* *f*

C. 3,4 F *p* *f*

Tps. 1,2 Bb *mf* *ff*

Tps. 3,4 Bb *mf* *ff*

Tbns. T. *p* *f* *ff*

Tbn. Bjo. *mf* *ff*

Tuba *mf* *ff*

144 145 150

Picc. *f*

Fls. *f*

Obs. *f*

Cls. Bb *f* *a2*

Cl. Bjo. *f*

Fgs. *f*

Cfg. *f*

C. 1,2 F *f*

C. 3,4 F *f*

Tps. 1,2 Bb

Tps. 3,4 Bb

144 EGCD 145 150

Timp. *f*

xil. *f*

Camp. *f*

Mrb.

144 145 150 *f*

Pand. *f*

Fl. Solo *f*

144 145 150 *ff*

Vlns. I *ff*

Vlns. II *ff* *dv.*

Vlas. *ff* *arco*

Vcs. *ff* *arco*

Cbs. *ff*

151 155 160

Fl. Solo *ff* *p* *f* *mf*

Vlas. *p*

Vcs. *p*

Cbs. *p*

161 165

Fgs.

Fl. Solo

Vlas.

Vcs.

Cbs.

169 170 175

Fl. Solo

176 180

Fl. Solo

184 185

Picc.

Fls.

Fl. Solo

Vins. I

Vins. II

Vlas.

Vcs.

Cbs.

This page of the musical score for 'Bereshit' by Oscar E. Peña features a variety of instruments. The woodwind section includes Piccolo, Flutes (Fls.), Oboe (Obs.), and Clarinets in Bb (Cls. Bb). The brass section consists of Cornets in F (C. 1,2 F and C. 3,4 F), Trumpets in Bb (Tps. 1,2 Bb and Tps. 3,4 Bb), Trombones in T (Tbns. T.), Trombone in Bb (Tbn. Bjo.), and Tuba. The percussion section includes Cymbals (Camp.). The string section includes Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Obs.). The score is divided into two systems. The first system covers measures 190 to 194, with a key signature of one sharp (F#) and a common time signature. The second system covers measures 195 to 200, with a key signature change to one flat (Bb) and a common time signature. Dynamics such as *mf* and *f* are indicated throughout the score.

This page of the musical score covers measures 197 to 200. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet in Bb, Clarinet in Bb/Jazz, Bassoon, Bassoon/Contrabassoon, Cor Anglais, Trumpets 1 & 2 (Bb), Trumpets 3 & 4 (Bb), Trombones 1 & 2, Trombone/Jazz, Tuba, Snare Drum, Tom-Tom, Cymbals, Percussion, and Piano. The score includes various dynamics such as *f*, *ff*, *pf*, and *p*, as well as performance instructions like *FRULL.* and *a2*. Measure numbers 197 and 200 are indicated at the top of their respective systems.

### 4. PRELUDIO Y FUGA

Andante,  $\text{♩} = c. 60$

C. Ing. *pp* *mf* *pp* *mf* *pp* *f*

Fl. Solo *p*

Vcs. SOLO *pp* *mf* *pp* *f*

Moderato ( $\text{♩} = c. 108$ )

*E<sub>b</sub> G# C# E*

Timp. *f*

T.T. *f*

Pls. *f*

Fl. Solo *mf*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. TUTTI *f*

Cbs. *f*

Obs. *f*

Cls. Bb *f*

Tps. 1,2 Bb *f*

Tps. 3,4 Bb *f*

Timp. *f*

T.T. *f*

Pls. *f*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Musical score for measures 24-25. The score includes parts for Oboe (Obs.), Clarinet in Bb (Cls. Bb), Cor Anglais (C. 1,2 F), Trumpets 1,2 Bb (Tps. 1,2 Bb), Trumpets 3,4 Bb (Tps. 3,4 Bb), Timpani (Timp.), Tom Tom (T.T.), Percussion (Pls.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Cello (Vcs.), and Contrabass (Cbs.). Measures 24 and 25 are marked. Dynamics include *p* and *ff*. The woodwinds and strings play a rhythmic pattern of eighth notes.

Musical score for measures 29-30. The score includes parts for Oboe (Obs.), Clarinet in Bb (Cls. Bb), Trumpets 1,2 Bb (Tps. 1,2 Bb), Trumpets 3,4 Bb (Tps. 3,4 Bb), Timpani (Timp.), Tom Tom (T.T.), Percussion (Pls.), Flute Solo (Fl. Solo), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Cello (Vcs.), and Contrabass (Cbs.). Measures 29 and 30 are marked. Dynamics include *p* and *ff*. The Flute Solo part features triplets. The woodwinds and strings continue with rhythmic patterns.







This page of a musical score for orchestra, titled "BERESHIT" by Oscar E. Peña, covers measures 55 to 65. The score is divided into two systems. The first system includes parts for Piccolo (Picc.), Flute (Fls.), Clarinet in G (C. Ing.), Clarinet in Bb (Cls. Bb), Clarinet in Bb (Cl. Bjo.), Bassoon (Fgs.), Trombone Tuba (Tbns. T.), Trombone Bassoon (Tbn. Bjo.), and Tuba. The second system includes Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.).

Measures 55-60: Piccolo and Flute play a melodic line with triplets and slurs, marked *f*. Clarinet in Bb and Bassoon play a similar line, marked *mf*. Trombone Tuba and Trombone Bassoon play a melodic line, marked *f*. Violins I, II, Viola, and Cello/Double Bass play a rhythmic pattern, marked *mf*.

Measures 61-65: Piccolo and Flute continue their melodic line, marked *f*. Clarinet in Bb and Bassoon continue their line, marked *mf*. Trombone Tuba and Trombone Bassoon continue their line, marked *f*. Violins I, II, Viola, and Cello/Double Bass continue their rhythmic pattern, marked *mf*. The Viola part includes the instruction "arco" and "pizz." (pizzicato).

Measures 66-70: The score continues with similar instrumentation and dynamics. The Viola part includes the instruction "arco" and "pizz." (pizzicato).

69 70

Picc. *f*

Fls. *f*

Obs. *f*

C. Ing. *f*

Fgs. *f*

Cfg. *f*

Tbns. T. *f*

Tuba *f*

Fl. Solo *p* *f*

Vlins. I

Vlins. II

Vcs.

Cbs.

75 80

C. Ing. *f*

Cl. Bjo. *f* *p*

xil. *p* *f*

Mrb. *p* *f*

Fl. Solo *p* *f*

Vlins. I *p* *f* *fp*

Vlins. II *p* *fp*

Vlas. *f* *p* *f*

Vcs. *f*

Cbs. *f*

Musical score for orchestra, measures 82-90. The score includes parts for Flute (Fls.), Clarinet in G (C. Ing.), Clarinets in Bb (C. 1,2 F and C. 3,4 F), Trombone in C (Tbns. T.), Timpani (Timp.), Xylophone (xil.), Cymbals (Camp.), Maracas (Mrb.), Violins I (Vlins. I), Violins II (Vlins. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The score features various dynamics such as *p*, *f*, *ff*, and *mf*, along with articulation marks like accents and slurs. Measure numbers 82, 85, and 90 are indicated. The key signature has one sharp (F#).

91 95

Picc. *p* *f*

Obs. 1. *f* 3

Cl. Bb 1. *f* 3

Cl. Bjo. *f* *f*

Fgs. *f* *f*

Cfg. *f* *f*

Tbns. T. *A 2*

Tbn. Bjo. *f*

Tuba *f*

Fl. Solo 91 95 3 3

Vlns. I 91 *f* 95 *ff* 3

Vlns. II *ff* 3

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

This page of the musical score for "Bereshit" by Oscar E. Peña covers measures 97 to 105. The score is arranged for a full orchestra and includes the following parts:

- C. 1,2 F (Trumpets 1 & 2, F)
- C. 3,4 F (Trumpets 3 & 4, F)
- Tps. 1,2 Bb (Trumpets 1 & 2, Bb)
- Tps. 3,4 Bb (Trumpets 3 & 4, Bb)
- Tbns. T. (Tenors, T)
- Tbn. Bjo. (Tenor, Bb)
- Tuba
- Trgl. (Trigon)
- xil. (Xylophone)
- Camp. (Cymbal)
- Mrb. (Maracas)
- Fl. Solo (Flute Solo)
- Vlins. I (Violins I)
- Vlins. II (Violins II)
- Vlas. (Violas)
- Vcs. (Violoncellos)
- Cbs. (Contrabass)

Key musical details include:

- Measures 97-100: Brass and woodwind parts feature rhythmic patterns with accents and dynamic markings such as *f* and *ff*.
- Measure 100: A dynamic marking of *100* is present.
- Measures 101-103: Flute Solo part features intricate triplets and a dynamic marking of *ff*.
- Measures 104-105: Violin and Viola parts feature triplets and a dynamic marking of *p*.
- Measures 104-105: Flute Solo part continues with complex rhythmic patterns and triplets.

109 110 115

Obs. *p* *mf* *p* *fp*

C. Ing. *p* *mf* *p* *fp*

Cls. Bb *p* *mf* *p* *fp*

Cl. Bjo. *mf*

Fgs. *mf*

Timp. 110 G A Bb E *p* 115

Fl. Solo *p* 110 115

Vcs. *pizz.* *p*

Cbs. *pizz.* *p*

116 120

Picc. *mf*

Fls. *mf*

Obs. *f*

C. Ing. *f* *mf*

Cls. Bb *f* *mf*

Fgs. *mf*

Timp. *f* 120

Fl. Solo *p* *ff* *p* *mf*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *arco* *f*

Cbs. *arco* *f*

Fl. Solo

Vlins. I

Vlins. II

Vlas.

Vcs.

124

125

*p*

*f*

### CADENZA

Obs.

Cls. Bb

Fgs.

Cfg.

C. 1,2 F

C. 3,4 F

Tps. 1,2 Bb

Tps. 3,4 Bb

Tbns. T.

Tbn. Bjo.

Tuba

Timp.

T.T.

Pls.

Fl. Solo

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

130

135

*mf*

*ff*

*p*

*ff*

*mf*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

Fl. Solo

138

140

145

*f*

*p*

*f*

*rit.*



The musical score is divided into two systems. The first system includes parts for Fl. Solo, Vlns. I, Vlns. II, and Vlas. The second system includes parts for Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score features various dynamic markings such as *p*, *fp*, *mf*, and *f*, along with performance instructions like *rit.* and *tr*. Measure numbers 146, 150, and 154 are indicated. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes triplets and trills.

160 165

Picc. *ff*

Fls. *ff* <sup>a2</sup>

Obs. *ff* <sup>a2</sup>

C. Ing. *ff* <sup>3</sup>

Cls. Bb *ff* <sup>a2</sup>

Cl. Bjo. *ff*

Fgs. *ff* <sup>3</sup> *mf* <sup>a2</sup>

Cfg. *ff* <sup>3</sup> *mf* <sup>165</sup>

C. 1,2 F *ff* <sup>160</sup> *mf* <sup>165</sup>

C. 3,4 F *ff*

Tps. 1,2 Bb *ff*

Tps. 3,4 Bb *ff*

Tbns. T. *ff*

Tbn. Bjo. *ff*

Tuba *ff*

Timp. *ff* <sup>160</sup> *p* *ff* <sup>3</sup> *p* *mf* <sup>165</sup>

T.T. *ff* <sup>160</sup> *mf* <sup>165</sup>

Pls. *ff*

Mrb. *ff* <sup>3</sup>

Vlns. I *ff* <sup>160</sup> <sup>3</sup> *mf* <sup>165</sup>

Vlns. II *ff* <sup>3</sup>

Vlas. *ff*

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

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