



# 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. Following in the footsteps of his Master Atehortúa, is a school of thought ecléptico, looking for the combination of contemporary elements, Latin American rhythms, while maintaining the presence of the melody, contrapuntal textures and above all, the use of classical forms, trying so,... (more online)

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

## About the piece



**Title:** Cantata de la Luna  
**Composer:** Oscar Eduardo Pena  
**Licence:** Copyright © Peña Oscar Eduardo  
**Instrumentation:** Symphonic orchestra and choral Aahs  
**Style:** Classical

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# Cantata de la Luna

COMPOSITOR VENEZOLANO: Oscar Eduardo Peña Velásquez  
nacido el 25 de Marzo de 1983

**COMPUESTA EN AÑO 2012-2013**

**PARTITURA EDITADA POR EL COMPOSITOR EN  
FINALE 2011**

## INSTRUMENTOS:

PICCOLO  
2 FLAUTAS  
2 OBOES  
CORNO INGLÉS  
2 CLARINETES Bb  
CLARINETE BAJO  
2 FAGOTES  
CONTRAFAGOT

4 CORNOS EN FA  
4 TROMPETAS EN Bb  
2 TROMBONES TENORES  
TROMBÓN BAJO  
TUBA

PERCUSIÓN 1: Triángulo, Timpani

PERCUSIÓN 2: Tam-tam, Campanas Tubulares

PERCUSIÓN 3: Marimba, Gran Cassa

PERCUSIÓN 4: Xilófono, Plátillos Chocados

Arpa

Órgano

TENOR SOLISTA

Coro:  
Sopranos  
Contraltos  
Tenores  
Bajos

Violines I  
Violines II  
Violas  
Violoncellos  
Contrabajos

1.

Allo.  $\text{♩} = 90$

1,2  
Cornos en Fa

3,4

Triángulo

Timpani

Gran Cassa

Platillos Chocados

Violines I

Violines II

Violas

Violoncellos

Contrabajos

5 10

*mf* BOUCHÉ

*pp*

*mf*

*mf*

*pp*

*pp*

*pp*

*pp*

15 20

Picc. *f*

Fls. *f*

Obs. *f*

C. Ing. *p*

Cls. Bb *f*

Cl. Bjo. *pp* *f*

Egs. *pp*

Cfg. *pp*

Trgl. *pp* *f*

T.T. *p*

Pls. Choc. *f*

Vlns. I *pp*

Vlns. II *pp*

Vlas. *pp*  
pizz.

Vcs. *pp*  
pizz.

Cbs. *pp*

25 30

G.C. *f*

Órg. *f*

S  
 Con\_ su - bli - me sus - pi - ro sin a - mor ni des - en - can - to se a - fir - man los ca - mi - nos del an - dan - te ca - ba - lle - ro que re - co - rre las co - li - nas

C  
 Con su - bli - me sin a - mor se a - fir - man los ca - mi - nos del an - dan - te

T  
 Con\_ su - bli - me sus - pi - ro sin a - mor ni des - en - can - to se a - fir - man los ca - mi - nos del an - dan - te ca - ba - lle - ro que re - co - rre las co - li - nas

B  
 Con su - bli - me sin a - mor se a - fir - man los ca - mi - nos del an - dan - te

Vlins. I *f*

Vlins. II *f*

Vlas. *f*  
 arco

Vcs. *f*  
 arco

Cbs. *f*

35 40

Picc. *f*

Fls. *f*

Obs. *f*

C. Ing. *f*

Cls. Bb *f*

Cl. Bjo. *f*

Fgs. *f*

Cfg. *f*

1,2 *f*

Tps. Bb *f*

3,4 *f*

Tbns. *f*

Tbn. Bjo. *f*

Tuba *f*

Trgl. 35 40 *p* *f*

T.T. 35 40 *p*

C. Tub. *f* 35 40

Arpa DCBEF#GA *p* *f* *p*

S  
 bus - can - do\*a su don - ce - lla sin ha - llar - la.

C  
 ca - ba - lle - ro sin ha - llar - la.

T  
 bus - can - do\*a su don - ce - lla sin ha - llar - la.

B  
 ca - ba - lle - ro sin ha - llar - la.

Musical score for Cantata de la Luna, page 7. The score includes parts for Timp., Mrb., Xil., Órg., S., C., T., B., Vlins. I, Vlins. II, Vlas., Vcs., and Cbs. It features dynamic markings like *pp*, *f*, *p*, and *ff*, and includes lyrics for the vocal parts: "Se pre - ci - pi - ta y se en - ca - de - na en si - tua -".





65 70

Obs. *ff*

C. Ing. *p*

Cls. Bb *ff* *p*

Cl. Bjo. *p*

Fgs. *p*

Cfg. *p*

Tbns.

Tbn. Bjo.

Tuba

S *p*  
ter - nos des - en - can - tos co - rre\*al gri - to del ca - mi - no sin ca - ber en él el llan - to.

C *p*  
sin a - mor \_\_\_\_\_ co - rre\*al gri - to del ca - mi - no sin ca - ber en él el llan - to.

T *p*  
nes ex - tre - mas. \_\_\_\_\_ co - rre\*al gri - to del ca - mi - no sin ca - ber en él el llan - to.

B *p*  
sin a - mor \_\_\_\_\_ co - rre\*al gri - to del ca - mi - no sin ca - ber en él el llan - to.

Vlins. I *p*

Vlins. II *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

65 70



85 non sordina

Tps. Bb

3,4

Trgl.

Arpa

T (solo)

85 mor ni des - en - can - to se a - fir - man - los ca-mi - nos

90 95

Tps. Bb

3,4

Tbns.

Pls. Choc.

90 95

100

Tps. Bb

3,4

C.Tub.

Mrb.

Xil.

Pls. Choc.

Arpa

T (solo)

100 ca - ba - lle - ro que re-co - re las co-li - nas bus - can - do\*a su don - ce - lla sin ha - llar - la.



120 125

Picc. *mf*

Fls. *mf*

Obs.

Cls. Bb *mf*

Cl. Bjo. *mf*

Fgs. *mf*

Cfg. *mf*

1,2 *mf* non sordina

Cor. *mf* non sordina

3,4 *mf*

Timp. *p* *f* *p* *f* 120 125

C.Tub. *mf* 125

Cbs.



1,2  
Cor.  
3,4  
Tbns.  
Tbn. Bjo.  
Tuba  
Órg.  
S  
C  
T  
B  
Vlns. I  
Vlns. II  
Vlas.  
Vcs.  
Cbs.

140 145

*f*

140 145

*f*

140 145

*f*

*f*

*f*

*f*

*f*

Con su-bli - me sus-pi - ro sin a - mor ni des - en - can - to se a - fir - man los ca - mi - nos del an - dan - te ca - ba - lle - ro

Con su - bli - me sin a - mor se a - fir - man los ca - mi - nos

Con su-bli - me sus-pi - ro sin a - mor ni des - en - can - to se a - fir - man los ca - mi - nos del an - dan - te ca - ba - lle - ro

Con su - bli - me sin a - mor se a - fir - man los ca - mi - nos

*f*



150 155

Obs.

Cls. Bb

Cl. Bjo.

Fgs.

Cfg.

1,2

Cor.

3,4

1,2

Tps. Bb

3,4

Tbns.

Tbn. Bjo.

Tuba

C.Tub.

150 155

Órg.

S

que re - co - rre las co - li - nas bus - can - do\*a su don - ce - lla sin ha - llar - la.

C

del an - dan - te ca - ba - lle - ro sin ha - llar - la.

T

que re - co - rre las co - li - nas bus - can - do\*a su don - ce - lla sin ha - llar - la.

B

del an - dan - te ca - ba - lle - ro sin ha - llar - la.

150 155

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

The image shows a musical score for three instruments: Timp., T.T., and Arpa. The score is divided into measures 160 and 165. The Timp. part features a series of sixteenth notes starting at measure 160, with dynamic markings *pp*, *f*, *p*, and *ff*. The T.T. part has a single note at measure 160 with a dynamic marking of *p*. The Arpa part has a series of sixteenth notes starting at measure 160, with dynamic markings *p* and *f*. The score is written in a standard musical notation with a bass clef for Timp. and a grand staff for Arpa.

Picc. *f* 170 175

Fls. *f*

Obs. *f*

C.Ing. *f*

Cls. Bb *f*

Cl. Bjo. *f*

Fgs. *f*

Cfg. *f*

1,2 *f* 170 175

Cor. 3,4 *f*

1,2 *f*

Tps. Bb 3,4 *f*

Tbns. *f*

Tbn. Bjo. *f*

Tuba *f*

Timp. 170 175 *f*

T.T. 170 175 *f*

Pls. Choc. 170 175 *f*

Órg. 170 175 *f*

Vlns. I 170 175 *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

180 185 190

Obs.

C.Ing.

Cl. Bb

Cl. Bjo.

Trgl.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

*pp* *f* *p* *pp* *f* *f* *pp* *f* *pizz.* *f* *pp* *f* *pp* *f* *pp* *f*

*pizz.* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

1,2 Cor. *mf* 195 200 205

3,4 Cor. *mf* 195 200 205

T.T. 195 200 205 *ff*

G.C. 195 200 205 *ppp* *ff*

Órg. 195 200 205 *mf* *ppp* *ff*

T (solo) 195 200 205 *ppp* *ff*

S 195 200 205 *ppp* *ff*  
sin ca - ber en él el llan - to. sin ca - ber en él

C 195 200 205 *ppp* *ff*  
sin ca - ber en él el llan - to. sin ca - ber en él

T 195 200 205 *ppp* *ff*  
sin ca - ber en él el llan - to. sin ca - ber en él

B 195 200 205 *ppp* *ff*  
sin ca - ber en él el llan - to. sin ca - ber en él

Vlns. I 195 200 205 *mf* *ppp* *ff*

Vlns. II 195 200 205 *mf* *ppp* *ff*

Vlas. 195 200 205 *mf* *ppp* *ff*

Vcs. 195 200 205 *mf* *ppp* *ff*

Cbs. 195 200 205 *ppp* *ff*

2.

Adagio ♩ = 62

Egs. *p* *mf* *p* *f* *p*  
 Cfg. *p* *mf* *p* *f* *p*  
 Tuba *p* *mf* *p* *f* *p*  
 Timp. *p* *mf* *p*  
 G.C. *p* *mf* *p* *f* *p*  
 Pls. Choc. *p* *mf* *p* *f* *p*



Timp. *f* 10  
 G.C. *f* 10  
 T (solo) *f* 10  
 Vlns. I *f*  
 Vlns. II *f*  
 Vlas. *f*  
 Vcs. *f*  
 Cbs. *f*

¿Pa - ra qué Oh tris - te Lu - na te - pu - sie - ron en mis ma - nos, cuan - do en dí - a de ve - ra - no te han a - rre - ba - ta -

15

Fls.

C.Ing.

Egs.

Timp.

C.Tub.

G.C.

Arpa

T (solo)

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*mf*

*mf*

*mf*

*p*

do de mi la - do?

20

25

3/4

Clas. Bb

Xil.

Arpa

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*f*

*pp*

*f*

*pp*

*mf*

*p*

*f*

*pp*

*p*

*f*

*p*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

Picc. *f*

Fls. *f*

Obs. *f*

C. Ing. *f*

Cls. Bb *f*

Cl. Bjo. *f*

Egs. *f*

Cfg. *f*

1,2 *f*

Cor. 3,4 *f*

1,2 *f*

Tps. Bb 3,4 *f*

Tbns. *f*

Tbn. Bjo. *f*

Tuba *f*

Timp. *f*

C. Tub. *f*

S *f*  
Co - mo Sol - da - do Sin

C *f*  
Co - mo Sol - da - do Sin

T *f*  
Co - mo Sol - da - do Sin

B *f*  
Co - mo Sol - da - do Sin

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*



Fls.

Obs.

C. Ing.

Cls. Bb

Cl. Bjo.

Fgs.

Timp.

S

C

T

B

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

35

40

ri - fle; co - mo lu - na sin miel; co - mo nie - ve sin co - pos;

ri - fle; co - mo lu - na sin miel; co - mo nie - ve sin co - pos;

ri - fle; co - mo lu - na sin miel; co - mo nie - ve sin co - pos;

ri - fle; co - mo lu - na sin miel; co - mo nie - ve sin co - pos;



55

1,2 Cor. *f* *p* *ff*

3,4 Cor. *f* *p* *ff*

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

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

Tbns. *f* *p* *ff*

Tbn. Bjo. *f* *p* *ff*

Tuba *f* *p* *ff*

C.Tub. *f* *mf*

Mrb. *f* *p* *ff*

Xil. *f* *p* *ff*

Órg. *mf*

S *mf* *mf*

C *mf* *mf*

¿Pa - ra qué Oh tris - te Lu - na

¿Pa - ra qué Oh tris - te Lu - na

60 65

Timp. *mf*

C.Tub. 60 65

Órg. 60 65

S

te pu - sie - ron en mis ma - nos, cuan - do en dí - a de ve - ra - no te han a - rre - ba - ta - do de mi la - do?

C

te pu - sie - ron en mis ma - nos, cuan - do en dí - a de ve - ra - no te han a - rre - ba - ta - do de mi la - do?



90

Fgs. *pp*

S *ff*  
Co-mo Sol - da - do Sin ri - fle; co - mo lu - na sin miel;

C *ff*  
Co-mo Sol - da - do Sin ri - fle; co - mo lu - na sin miel;

T *ff*  
Co-mo Sol - da - do Sin ri - fle; co - mo lu - na sin miel;

B *ff*  
Co-mo Sol - da - do Sin ri - fle; co - mo lu - na sin miel;

Vlns. I *ff*

Vlns. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

95

S *pp*  
co - mo nie - ve sin co - pos; co - mo llu - via sin a - gua.

C *pp*  
co - mo nie - ve sin co - pos; co - mo llu - via sin a - gua.

T *pp*  
co - mo nie - ve sin co - pos; co - mo llu - via sin a - gua.

B *pp*  
co - mo nie - ve sin co - pos; co - mo llu - via sin a - gua.

Vlns. I *mf*

Vlns. II *pp*

Vlas. *pp*

Vcs. *pp*

Cbs. *p*

1,2 Tps. Bb *Sordina*

3,4 Tpbs. *f Sordina*

Tuba *f Sordina*

Mrb. *f*

Xil. *f*

Vlns. I *pp* *ff*

Vlns. II *pp* *ff*

Vlas. *pp* *ff*

Vcs. *pp* *ff*

Cbs. *pp* *ff*

100 105

Fls. *ff*

Obs. *ff*

C.Ing. *ff*

Cls. Bb *ff*

Cl. Bjo. *ff*

Egs. *ff*

Cfg. *ff*

Tbn. Bjo. *ff*

Timp. *ff*

Órg. *ff*

S *ff*  
Co - mo Sol - da - do Sin ri - fle; co - mo lu - na sin miel;

C *ff*  
Co - mo Sol - da - do Sin ri - fle; co - mo lu - na sin miel;

T *ff*  
Co - mo Sol - da - do Sin ri - fle; co - mo lu - na sin miel;

B *ff*  
Co - mo Sol - da - do Sin ri - fle; co - mo lu - na sin miel;

Vlins. I *ff*

Vlins. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

110





*rit.*

125

130

Picc.

Fls.

Obs.

C. Ing.

Cls. Bb

Cl. Bjo.

Fgs.

Cfg.

Tuba

Timp.

C. Tub.

Pls. Choc.

S

llu - via sin a - gua.

C

llu - via sin a - gua.

T

llu - via sin a - gua.

B

llu - via sin a - gua.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*p* (sord.)

*mf*

*p*

*mf*

*ff*

125

130

125

130

125

130

125

130

135

Cfg.

Tuba

Trgl.

G.C.

Pls. Choc.

T (solo)

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

¿Pa - ra qué Oh tris - te Lu - na te pu - sie - ron en mis ma - nos, cuan - do en dí -

140

Fgs.

Trgl.

G.C.

Pls. Choc.

T (solo)

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*mf*

*mf*

*mf*

*mf*

a de ve - ra - no te han a - rre - ba - ta - do de mi la - do?.

145

Fls. *mf*

C.Ing. *mf*

Arpa *p* *mf*

Vcs. *pizz.* *p* *mf*

Cbs. *p* *mf*

150

Timp. *ff*

C.Tub. *ff*

Arpa

Órg. *ff*

Vlins. I *mf* *p* *ff* *8va*

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

Vlas. *pizz.* *mf* *p* *ff* *arco*

Vcs. *ff* *arco*

Cbs. *ff* *arco*

3.

ALLEGRO, ♩=130

5

Cl. Bjo. *f*

Timp. *f*

C.Tub. *f* *subito p* *ff*

S. *f* *subito p* *ff*  
La ter - nu - ra no se mo - ri - rá

C. *f* *subito p* *ff*  
La ter - nu - ra no se mo - ri - rá

T. *f* *subito p* *ff*  
La ter - nu - ra no se mo - ri - rá

B. *f* *subito p* *ff*  
La ter - nu - ra no se mo - ri - rá

Vlins. I *f* *subito p* *ff*

Vlins. II *f* *subito p* *ff*

Vlas. *f* *subito p* *ff*

Vcs. *f* *subito p* *ff*

Cbs. *f* *subito p* *ff*

10

15

Obs. *f*

Cl. Bjo. *f*

Cfg. *f*

Tbn. Bjo. *f* Sord.

Tuba *f* Sord.

Timp. *f* *ff*

Vlas. *f*

Vcs. *f*

Cbs. *f*

The musical score for page 36 of "Cantata de la Luna" by Oscar E. Peña is arranged for a full orchestra. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Clarinet in Bb, Bassoon, Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features various dynamics and articulations. The Piccolo, Flute, and Violin I parts have a dynamic marking of *f* starting at measure 20. The Oboe part has a dynamic marking of *f* starting at measure 20. The Clarinet in G part has a dynamic marking of *f* starting at measure 20. The Clarinet in Bb part has a dynamic marking of *f* starting at measure 20. The Bassoon part has a dynamic marking of *f* starting at measure 20. The Trombone part has a dynamic marking of *f* starting at measure 20. The Tuba part has a dynamic marking of *f* starting at measure 20. The Timpani part has a dynamic marking of *f* starting at measure 20. The Violin I and Violin II parts have a dynamic marking of *f* starting at measure 20. The Viola part has a dynamic marking of *f* starting at measure 20. The Violoncello and Contrabass parts have a dynamic marking of *f* starting at measure 20. The score includes various articulations such as accents and slurs. The score is in 2/4 time and features various dynamics and articulations. The Piccolo, Flute, and Violin I parts have a dynamic marking of *f* starting at measure 20. The Oboe part has a dynamic marking of *f* starting at measure 20. The Clarinet in G part has a dynamic marking of *f* starting at measure 20. The Clarinet in Bb part has a dynamic marking of *f* starting at measure 20. The Bassoon part has a dynamic marking of *f* starting at measure 20. The Trombone part has a dynamic marking of *f* starting at measure 20. The Tuba part has a dynamic marking of *f* starting at measure 20. The Timpani part has a dynamic marking of *f* starting at measure 20. The Violin I and Violin II parts have a dynamic marking of *f* starting at measure 20. The Viola part has a dynamic marking of *f* starting at measure 20. The Violoncello and Contrabass parts have a dynamic marking of *f* starting at measure 20. The score includes various articulations such as accents and slurs. The score is in 2/4 time and features various dynamics and articulations.



30

Picc. *ff* *mf*

Fls. *ff* *mf*

Obs.

Cls. Bb *mf* *p*

Cl. Bjo. *p*

Fgs. *mf* *pp*

Cfg. *mp* *pp*

30

C.Tub. *mf*

Vlas.

Vcs.

Cbs.

35

Picc.

Fls.

Obs.

C.Ing.

Cls. Bb

Cl. Bjo.

Fgs.

Tbn. Bjo.

Tuba

35

Timp.

35

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

40

45

40

45

Timp.

Arpa



50

Picc. *ff*

Fls. *ff*

Obs. *ff*

C. Ing. *ff* *p*

Cls. Bb *ff*

Fgs. *ff*

Cfg. *ff*

Mrb. *ff*

Xil. *ff*

Vlins. I *ff* *p*

Vlins. II *ff* *p*

Vcs. *ff*

Cbs. *ff*



Picc. *mf*

Fls. *mf*

Fgs.

Cfg.

1,2 *mf*

Cor. 3,4 *mf*

1,2 *mf*

Tps. Bb 3,4 *mf* sordina

Tbns.

Tbn. Bjo.

Tuba *mf*

Mrb. *mf*

Xil. *mf*

Vlins. I *mf*

Vlins. II *mf*



The musical score for page 44 of "Cantata de la Luna" by Oscar E. Peña features the following instruments and parts:

- Picc.**: Piccolo, starting with a melodic line at rehearsal mark 85.
- Fls.**: Flute, playing a rhythmic accompaniment of eighth notes starting at rehearsal mark 85.
- Obs.**: Oboe, playing a melodic line starting at rehearsal mark 85.
- C.Ing.**: Clarinet in G, playing a melodic line starting at rehearsal mark 85.
- Cls. Bb**: Clarinet in Bb, playing a melodic line starting at rehearsal mark 85.
- Fgs.**: Bassoon, playing a melodic line starting at rehearsal mark 85.
- Ch2**: Trumpet 2, playing a melodic line starting at rehearsal mark 85.
- Mrb.**: Maracas, playing a rhythmic accompaniment of eighth notes starting at rehearsal mark 85.
- Xil.**: Xylophone, playing a rhythmic accompaniment of eighth notes starting at rehearsal mark 85.
- Vlins. I**: Violin I, playing a melodic line starting at rehearsal mark 85.
- Vlins. II**: Violin II, playing a melodic line starting at rehearsal mark 85.
- Vlas.**: Viola, playing a melodic line starting at rehearsal mark 85.
- Vcs.**: Cello, playing a melodic line starting at rehearsal mark 85.

Key musical features include dynamic markings of *ff* (fortissimo) and accents (>) throughout the score. Rehearsal marks 85 and 88 are clearly indicated. The score is written in a key signature of one flat (Bb) and a common time signature (C).

90

Picc.

Fls.

Obs.

C. Ing.

Cl. Bb

Cfg.

Mrb.

Xil.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

*ff*

*loco*

90

*ff*



4.

Moderato (♩ = c. 74)

Picc. *f*

Fls. *f*

Obs. *f*

C. Ing. *f*

Cls. Bb *f* *pp* *mf*

Egs. *f*

Cfg. *f*

Tbns. *f*

Tuba *f*

Timp. *f*

G.C. *f*

Pls. Choc. *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f* pizz. arco

Vcs. *f* pizz. arco

Cbs. *f* pizz. arco





1,2  
Cor. *p* *f* *mp*

3,4  
*p* *f* *mp*

Timp. *f*

G.C. *f*

S. con la\*Au - ro - ra

C. To - do em - pie - za con la\*Au - ro - ra

T. To - do em - pie - za con la\*Au - ro - ra

B. To - do em - pie - za con la\*Au - ro - ra

Vlns. I

Vlns. II

Vlas. *f*

Vcs. *f*

Cbs. *f*

20

25 30

Timp.

C.Tub.

G.C.

Pls. Choc.

Arpa

S

C

T

B

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

en el mar.

E - na - mo - ra - da, cris - ta - li - za - da Co - mo a - re - na en el mar.

E - na - mo - ra - da, Co - mo en el mar.

E - na - mo - ra - da, Co - mo en el mar.

Arpa *p* *f* *p*

35

C.Tub.

Pls. Choc.

Arpa

Arpa *f* *p* *f* *pp*

40 *mf* *c. 100* 45 *mf*

Picc.

Trgl.

Arpa *ff* 40 45

Vlins. I 40 45 *mf*

Vlins. II 45 *mf*

Vlas. *pizz.* *mf*

Vcs. *pizz.* *mf*

Cbs. *pizz.* *mf*

50 *mp* *f* *ff* *p* *p*

Picc.

Fis.

Fgs. *tr* *mp* *f*

Cfg. *mp* *f*

Trgl. 50 *p*

C.Tub. 50 *mf*

T (solo) 50 *mp* *f*

Re - cuer - do ya tus ma - nos cá - li - das Y ca - da be - so que nos di - mos En - tre los ca - mi - nos

Vlas. *arco* *f*

Vcs. *arco* *f*

Cbs. *arco* *f*



65 obs. *p* 70

Obs.

Fgs. *p* 70

G.C.

65 70

T (solo) *p* 70

Re - cuer - do ya tus ma - nos cá - li - das Y ca - da be - so que nos di - mos

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

70 *ff* *p* *ff* *p*

Picc.

Fls.

Cl. Bjo. *f* *f*

Fgs. *f* *f*

Cfg. *f* *f*

75 *p* *p*

Trgl.

75 *f* *f*

T (solo) *f* *f*

En - tre los ca - mi - nos que jun - tos an - da - mos

Vlas. *f* *f*

Vcs. *f* *f*

Cbs. *f* *f*

80

Fls.

Obs.

C.Ing.

Cl. Bjo.

Fgs.

Cfg.

Tbn. Bjo.

Tuba

Trgl.

G.C.

Pls. Choc.

T (solo)

*mp*

*ff*

*p*

*ff*

*pp*

*pp*

*ff*

*ff*

*p*

*ff*

*ff*

*mp*

*pp*

*ff*

En - tre los ca-mi - nos que jun-tos an-da - mos

85 90

Picc. *ff* *90*

Fls. *ff*

Obs. *ff*

C.Ing. *p* *ff*

Cls. Bb *ff* *p* *ff*

Cl. Bjo. *ff* *p* *ff*

Fgs. *ff* *p* *ff*

Cfg. *ff* *p* *ff*

1,2 *ff* *bouché* *90*

Cor. 3,4 *ff* *bouché* *90*

1,2 *ff* *bouché*

Tps. Bb 3,4 *ff* *bouché*

Tbns. *ff*

Tbn. Bjo. *ff*

Tuba *ff*

T.T. *90*

G.C. *85* *90* *ff*

Pls. Choc. *85* *90* *p* *ff*

Vlns. I *85* *90* *pp* *mf* *p*

Vlns. II *pp* *mf* *p*

Vlas. *pp* *mf* *p*

Vcs. *pp* *mf* *p*

Cbs. *pp* *mf* *p*



95 100

Picc. *8va*

Fls. *pp* *ff* *f, loco* *p*

Obs. *pp* *ff*

Fgs. *pp* *ff*

Cfg. *pp* *ff*

1, 2 *pp* *ff* *bouché* *non bouché*

Cor. 3, 4 *p* *ff* *bouché* *non bouché*

1, 2 *p* *ff*

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

Tbns. *p* *ff*

Tbn. Bjo. *p* *ff*

Tuba *p* *ff*

Trgl. *p*

T.T. *f* *ff* *100*

Pls. Choc. *f* *ff* *100*

Vlns. I *fp* *f*

Vlns. II *fp* *f*

Vlas. *fp* *f*

Vcs. *fp* *f*

Cbs. *fp* *f*

105

Picc. *ff* *p* *f* *mf* *p*

Fls. *ff* *p* *f* *mf* *p*

Obs. *ff* *p* *f*

Cl. Bb *ff* *p* *f*

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

Fgs. *ff* *p* *f*

Cfg. *ff* *p* *f*

1,2 *ff* *f*

Tps. Bb *p* *f*

3,4 *p* *f*

105

Trgl. *p*

Mrb. *ff* *p* *f*

Xil. *ff* *p* *f*

105

T (solo) *p*

En - tre los ca-mi - nos

Vlas. *pizz.* *mf*

Vcs. *pizz.* *mf* *p*

Cbs. *pizz.* *mf* *p*

110

Picc. *f* *pp* *ff* *p*

Fls. *f* *pp* *ff* *p*

Cl. Bjo. *pp*

Fgs. *pp*

Cfg. *mf*

Tuba *mf*

110

Trgl. *pp* *p*

110

T (solo) *pp* *mf*

que jun-tos an-da - mos

En - tre los ca-mi - nos

Obs. *ff* *p* 115 120

Cls. Bb *ff* *p*

Tbn. Bjo. *p*

Tuba *p*

Trgl. 115 120

Mrb.

Xil. *f* 115 120

T (solo) *p* *f* 115 120  
que jun-tos an-da-mos

Vlins. I *f* *p* 115 120

Vlins. II *f* *p* 115 120

Vlas. arco *f* *p* 115 120

Vcs. arco *f* *p* 115 120

Cbs. arco *f* *p* 115 120



130

Fls.

Obs.

C.Ing.

Cls. Bb

Cl. Bjo.

Tbns.

Tbn. Bjo.

Tuba

130

135

Timp.

130

135

C.Tub.

130

135

G.C.

S

con la\*Au-ro - ra en el mar.

C

To - do em - pie - za con la\*Au-ro - ra E - na - mo - ra - da, cris - ta - li - za - da Co - mo a - re - na en el mar.

T

To - do em - pie - za con la\*Au-ro - ra E - na - mo - ra - da, Co - mo en el mar.

B

To - do em - pie - za con la\*Au-ro - ra E - na - mo - ra - da, Co - mo en el mar.

130

135

Vlns. I

Vlns. II

140 *mf* *p* 145

C. Ing.

Cl. Bjo. *mf* *p*

Fgs. *mf* 140

Timp. 145 *f*

G.C. 140 145 *f*

S.

C. *f* con la\*Au-ro - ra  
To - do em - pie - za con la\*Au-ro - ra E - na - mo - ra - da, cris - ta - li - za - da

T. *f*  
To - do em - pie - za con la\*Au-ro - ra E - na - mo - ra - da,

B. *f*  
To - do em - pie - za con la\*Au-ro - ra E - na - mo - ra - da,

Vlns. I 140 145 *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

150 155

Timp.

C.Tub.

G.C.

Pls. Choc.

Órg.

S

C

T

B

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

en el mar.

Co - mo a - re - na en el mar.

Co - mo en el mar.

Co - mo en el mar.

150 155

160

Xil.

T (solo)

Vlins. I

Vlins. II

Vlas.

Vcs.

Qué gi - ros dá la Lu - na Des - pués de que a - ma - ne - ce. Su som - bra nos o - cul - ta Su ver - da - de - ra na - tu - ra - le - za. La

160

*f* *mf* *pp* *mf*

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

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

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

165

Xil.

T (solo)

Vlins. I

Vlins. II

Vlas.

Vcs.

no - che es su cóm - pli - ce, Que la ha - ce ver ra - dian - te, Pe - ro \*a fuer - za de ro - bar - le

170

Timp.

T (solo)

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

po - ca Luz a las es - tre - llas. Es - tá muer - ta, sin luz y sin vi - da, sin luz y sin vi - da,

175

Timp.

Mrb.

Xil.

T (solo)

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

la Lu - na.



180

Picc. *mf*

Fls. *mf*

Obs. *mf*

C.Ing. *mf*

Cls. Bb *mf*

Cl. Bjo. *mf*

Fgs. *mf*

Cfg. *mf*

Tbns. *mf*

Tbn. Bjo. *mf*

Tuba *mf*

Timp. *mf*

G.C. *mf*

Xil. *ff* *p* *ff* *p*

T (solo) *mf* *180* *mf* *3* *3* *3* *3*  
sin luz y sin vi-da, La

S *mf*  
sin luz sin vi-da,

C *mf*  
sin luz sin vi-da,

T *mf*  
sin luz sin vi-da,

B *mf*  
sin luz sin vi-da,

Vlins. I *ff* *p* *ff* *p* *mf* *180* *mf* *3* *3* *3* *3*  
sin luz sin vi-da,

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

Vlas. *f* *p* *mf*

Vcs. *f* *p* *mf*

Cbs. *f* *p* *mf*

Obs. *pp* *f* 185

1,2 Cor. *mf* *f* 185

3,4 Cor. *mf* *f* 185

1,2 Tps. Bb *mf* *f* 185

3,4 Tps. Bb *mf* *f* 185

Tbns. *pp* *f* 185

Tbn. Bjo. *pp* *f* 185

Tuba *pp* *f* 185

G.C. *f* 185

Órg. *f* 185

T (solo) *f* 185 *ff*  
no-che es su cóm-pli-ce, Que la ha-ce ver-ra-dian-te, Pe-ro\*a fuer-za de ro-bar-le

S *f*  
sin luz sin vi-da,

C *f*  
sin luz sin vi-da,

T *f*  
sin luz sin vi-da,

B *f*  
sin luz sin vi-da,

Vlins. I *pp* *f* 185 *ff*

Vlins. II *pp* *f* 185 *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*



195

Obs.

C.Ing.

Cls. Bb

G.C.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

200

Cls. Bb

Tps. BB

G.C.

T (solo)

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Sordina

Qué gi - ros da - ta Lu - na

205

Obs.

C.Ing.

Cls. Bb

G.C.

T (solo)

Vlas.

Vcs.

Cbs.

Qué gi-ros da Lu - na

210

Fls.

Obs.

C.Ing.

Cls. Bb

G.C.

T (solo)

Vlas.

Vcs.

Cbs.

Su som-bra nos o - cul - ta Su ver-da - de - ra na - tu - ra - le - za.

215

Picc. *pp* *mf*

Fls. *pp* *mf*

1,2  
Tps. Bb *ff* *non sord.*

3,4 *ff*

Tbns. *ff*

Tbn. Bjo. *ff*

Tuba *ff*

215

Timp. *ff*

G.C. *pp* *mf*

215

Pls. Choc.

215

Órg. *pp* *mf*

215

T (solo) *f*  
Qué gi-ros dá - la Lu - na

S *ff*  
Qué gi-ros dá - la Lu - na Qué gi-ros dá - la Lu - na

C *ff*  
Qué gi-ros dá la Lu - na Qué gi-ros dá la Lu - na

T *ff*  
Qué gi-ros dá - la Lu - na Qué gi-ros dá - la Lu - na

B *ff*  
Qué gi-ros dá - la Lu - na Qué gi-ros dá - la Lu - na

Vlas. *3*

Vcs. *3*

Cbs. *3*

Obs.

Cls. Bb

Fgs.

Cfg.

1,2

Cor.

3,4

Tbns.

Timp.

C.Tub.

T (solo)

S

C

T

B

220

*mf*

*p*

*ff*

*mf*

*ff*

*mf*

*220*

*mf*

*ff*

*mf*

*220*

*mf*

Su som-bra nos o - cul - ta Su ver - da - de - ra na - tu - ra le - za. Qué gi - ros da - ta Lu - na

sin vi - da,

sin vi - da,

sin vi - da,

sin vi - da,

Picc. *fff*

Fls. *fff*

Obs. *fff*

C.Ing. *fff*

Cl. Bjo. *fff*

Fgs. *fff*

Cfg. *fff*

1,2  
Cor. *fff*

3,4  
Cor. *fff*

Tbns. *fff*

Tbn. Bjo. *fff*

Tuba *fff*<sup>8vb</sup>

Timp. *fff*

G.C. *fff*

Vlms. I *fff*

Vlms. II *fff*

Vlas. *fff*

Vcs. *fff*

Cbs. *fff*

225

225

225

225



Clas. Bb *pp* *2<sup>do</sup>* *230*

1,2 Cor. *f*

3,4 Cor. *f*

1,2 Tps. Bb *f*

3,4 Tps. Bb *f*

Tbns. *f*

Tbn. Bjo. *f*

Tuba *f*

Timp. *230* *f*

G.C. *230* *f*

S. *f* con la\*Au-ro - ra

C. *f* To - do em - pie - za con la\*Au-ro - ra E - na - mo - ra - da, cris - ta - li - za - da

T. *f* To - do em - pie - za con la\*Au-ro - ra E - na - mo - ra - da,

B. *f* To - do em - pie - za con la\*Au-ro - ra E - na - mo - ra - da,

235

1,2  
Cor.  
3,4

1,2  
Tps. Bb  
3,4

Tbns.

Tbn. Bjo.

Tuba

(8<sup>th</sup>)  
235

Timp.

240

G.C.

235

240

S  
en el mar.

C  
Co - mo a - re - na en el mar.

T  
Co - mo en el mar.

B  
Co - mo en el mar.

245

Timp.  
*f*

G.C.  
*f*

245

Pls. Choc.  
*f*

S  
con la\*Au - ro - ra en el mar.

C  
*f*  
To - do em - pie - za con la\*Au - ro - ra E - na - mo - ra - da, cris - ta - li - za - da Co - mo a - re - na en el mar.

T  
*f*  
To - do em - pie - za con la\*Au - ro - ra E - na - mo - ra - da, Co - mo en el mar.

B  
*f*  
To - do em - pie - za con la\*Au - ro - ra E - na - mo - ra - da, Co - mo en el mar.

245

Vlns. I  
*f*

Vlns. II  
*f*

Vlas.  
*f*

Vcs.  
*f*

Cbs.  
*f*



265

This page of the musical score, page 75, covers measures 265 to 270. The score is for a large orchestra and includes the following parts: Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in G (C. Ing.), Clarinet in Bb (Cls. Bb), Clarinet in Bb (Cl. Bjo.), Bassoon (Fgs.), Bassoon (Cfg.), Trumpets 1 & 2 (Tps. Bb), Trumpets 3 & 4 (3,4), Trombones (Tbns.), Trombone in Bb (Tbn. Bjo.), Tuba, Timpani (Timp.), Conga (C. Tub.), Gong (G. C.), Snare Drum (Pls. Choc.), Organ (Órg.), Violins I (Vlins. I), Violins II (Vlins. II), Viola (Vlas.), Cello (Vcs.), and Double Bass (Cbs.). The score begins at measure 265 with a forte (*ff*) dynamic. The Piccolo and Flute parts play a rhythmic pattern of eighth notes. The Oboe, Clarinet in G, Clarinet in Bb, and Clarinet in Bb parts play a similar rhythmic pattern. The Bassoon and Bassoon parts play a rhythmic pattern of eighth notes. The Trumpets 1 & 2, Trumpets 3 & 4, Trombones, and Trombone in Bb parts play a rhythmic pattern of eighth notes. The Tuba part plays a rhythmic pattern of eighth notes. The Timpani part plays a rhythmic pattern of eighth notes. The Conga part plays a rhythmic pattern of eighth notes. The Gong part plays a rhythmic pattern of eighth notes. The Snare Drum part plays a rhythmic pattern of eighth notes. The Organ part plays a rhythmic pattern of eighth notes. The Violins I and Violins II parts play a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Cello and Double Bass parts play a rhythmic pattern of eighth notes. The score ends at measure 270 with a mezzo-forte (*mf*) dynamic.