



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: Nueva Esparta Concert
Composer: Oscar Eduardo Pena
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Style: Popular / Dance

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COMPUESTA EN ABRIL DE 2013

CONCIERTO A
Nueva Esparta

OBRA DEDICADA A
FUNDAMUSICAL BOLÍVAR
NÚCLEO DE NUEVA ESPARTA

COMPOSITOR VENEZOLANO:
OSCAR EDUARDO PEÑA
nacido en Caracas el 25 de Marzo de 1983

PARTITURA EDITADA POR EL COMPOSITOR

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ORQUESTA:

Piccolo
2 Flautas
2 Oboes
2 Clarinetes Bb
2 Fagotes

4 Cornos en Fa
3 Trompetas Bb
2 Trombones Tenores
Trombón Bajo
Tuba

Percusiones: 1- Timpani
2- Platillos chocados
3- Marimba
4- Xilófono
5- Gran Cassa

Ensamble Solista: 1- Maracas
2- Mandolina
3- Cuatro

Nota: (procurar el uso de micrófonos y amplificación)

Violines 1ros
Violines 2dos
Violas
Violoncellos
Contrabajos

CONCEPCIÓN DE LA OBRA:

1. FANFARRIA Y FUGA

La sección de la fanfarria es muy particular. Se usan acordes tonales en disposiciones e inversiones no convencionales para crear juegos armónicos, perdiendo de vista la funcionalidad, pero manteniendo el centro en la nota RE.

Acordes: Bb7b ; F9/A ; F#dim7/A ; CMaj7 ; Gm7 y por último DmAdd4

A continuación, se presenta la exposición de una fuga, cuyo desarrollo se presenta en la mandolina, el cuatro y las maracas, con aires de polo margariteño y luego una reexposición de parte de la orquesta, casi textual, para luego cerrar cambiando de modo menor a modo mayor, con un desenlace cuasi Beethoveniano.

Concepción de la forma: A (Fanfarria) B (Fugatto) C (Polo Margariteño) B (Fugatto)

2. CARITE

Se inicia con la introducción a manera de Expontaneidad Controlada, con notas largas y disonantes para crear cierta tensión antes de presentar el carite. Luego se presenta el tema, de forma inusual, en modo menor con la orquesta; hasta que el Cuatro, la Mandolina y las Maracas asumen el protagonismo tocando las cadencias típicas del Carite en su modo Mayor.

Formalmente se hablaría de una Gran Introducción y el Carite Tradicional.

3. GIROS

Comienza con ritmo amalgamado de 9/8 en subdivisión de: 2+3+2+2, haciendo referencia a los ritmos latinoamericanos heredados por mi maestro Blas Emilio Atehortúa y su maestro Alberto Ginastera.

Armonía: GMaj7/B ; F#m9/A ; F#dim(add4)/A ; Am(Maj7)/C ; Dadd2

A nivel formal, originalmente se concibió como un Rondó; pero luego, al llevarlo a la partitura, se estructuró así:

A (9/8) B (3/4) A (9/8) con Cadenza en la Mandolina C (5/4) con cadenza del Cuatro y A (9/8) es decir, la forma de libre estructuración: A-B-A-C-A, siendo la sección C tan prolongada, que al contener en ella las cadenzas, hace que se pierda la sensación de Rondó.

4. GALERÓN MODERNO

Este movimiento es forma A-B-A.

La sección A es muy simple, ya que contiene el ciclo armónico básico del Galerón tradicional, es decir: Tónica, Subdominante, Dominante (D, G, A7), buscando asemejar la orquesta al concepto popular tradicional del Galerón oriental.

La sección B, contiene un tema a ser sujeto a la improvisación del Cuatro, la Mandolina y/o cualquier otro instrumento que pudiera ser interpretado incluso por el director de la orquesta, pero alterando no solo la cadencia sino el ritmo del Galerón, a manera de improvisación jazzística, teniendo por armonías los siguientes acordes: D, C, Bb, Ab y repitiéndose todas las veces que sea necesario, según el gusto del director y los solistas que deseen interpretar la obra, de manera que puedan destacarse e improvisar el tiempo que les plazca.

Vale destacar, que este movimiento no estaba en el plan inicial de la obra; fue el último en añadirse, por sugerencia del maestro Manuel Frías, para darle un toque vanguardista e innovador a este tipo de música.

5. PAJARILLO

A pesar de no pertenecer al repertorio folklórico de la zona oriental de Venezuela, decidí agregar un Pajarillo, simplemente por la necesidad de identificar al público, no solo con la música que se hace en la región de Nueva Esparta, sino para resaltar el significado de toda la música venezolana, entendiéndose que precisamente, las canciones y géneros más importantes, a nivel nacional son: Alma Llanera, Seis por Derecho, El Diablo Suelto, pero sobre todo El Pajarillo.

Por haber concebido la obra alrededor del centro tonal RE, empiezo el pajarillo en Re menor, pero lo termino en Mi menor, porque me parece la tonalidad con la sonoridad más adecuada para este género musical. El final viene de golpe, con la cadencia andaluza, sin resolver en la tónica, para dejar al público con ganas de oír más música.

TODOS LOS MOVIMIENTOS SON IMPORTANTES, NO DEJAR DE TOCAR NINGUNO DE ELLOS.

Concierto a Nueva Esparta

Score

Compositor: Oscar Eduardo Peña
Encargada por el Director: Manuel Frías

1. FANFARRIA Y FUGA

Allegro M.M. ♩ = c.130

The score is written for a large ensemble. The first system includes Trompetas Bb 1,2; Trompeta Bb 3; 2 Trombones; Trombón Bajo; Tuba; Timpani; Platillos Chocados; Marimba; Xilófono; and Gran Cassa. The second system includes Cor. 1,2; Cor. 3,4; Tps. 1,2; Tp. 3; Tbns.; Tbn. Bjo.; Tuba; Timp.; Pls. Choc.; Mrb.; Xil.; and G.C. The music is in 4/4 time, with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and syncopation, and dynamic markings such as *p*, *ff*, *mf*, and *loco*. The score includes first and second endings, and a section marked with a circled '10'.

15

Cor. *p* *ff*

3,4 *p* *ff*

Tps. 1,2 *p* *ff* *a2* *p* *f* *ff*

Tp. 3 *ff* *p* *f* *ff*

Tbn. 3 *p* *ff*

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

Tuba *ff* *p* *p* *ff*

Timp. *ff* *p* *ff*

Pls. Choc. *f*

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

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

G.C. *ff*

20

Fgs. *p* *mf*

Timp. *p*

Vlns. II *p* *mf*

Vlas. *p* *mf*

30

Fgs. *f*

Tbn. *a2* *f*

Tuba *f*

Timp. *mf*

Vlns. I *mf* *p* *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

35

Picc.

Fls.

Obs.

Fgs.

Tbns.

Tbn. Bjo.

Tuba

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

40

45

Picc.

Fls.

Obs.

Cls.

Fgs.

Tbns.

Timp.

Mrb.

Xil.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

Musical score for the first system, measures 45-54. The instruments listed are Timp., Pls. Choc., Mrb., Xil., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score includes dynamic markings such as *f*, *p*, *ff*, and *mf*. A rehearsal mark (50) is present above the Timp. staff. The music features complex rhythmic patterns and dynamic contrasts.

LI
ISTESSO TEMPO

Musical score for the second system, measures 55-64. The instruments listed are G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. The score includes dynamic markings such as *mf* and *pizz.*. Rehearsal marks (55 and 60) are present above the G.C. staff. The music features a consistent rhythmic pattern across the instruments.

Musical score for the third system, measures 65-74. The instruments listed are G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. The score includes dynamic markings such as *mf* and *pizz.*. Rehearsal marks (65 and 70) are present above the G.C. staff. The music continues with the same rhythmic pattern as the previous system.

Musical score for measures 75-80. The score includes parts for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. The Mdna. part includes chord markings: A7, Dm, A7, Dm, C7, F, C7, A7. Measure numbers 75 and 80 are circled above the staff.

Musical score for measures 85-90. The score includes parts for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. The Mdna. part includes chord markings: Dm, Gm, A7, Dm, Gm, A7, Dm, Gm. Measure numbers 85 and 90 are circled above the staff.

Musical score for measures 95-100. The score includes parts for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. The Mdna. part includes chord markings: A7, Dm, C7, F, C7, A7, Dm, Gm. Measure numbers 95 and 100 are circled above the staff.

Musical score for measures 105-110. The score includes parts for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. The Mdna. part includes chord markings: A7, Dm, C7, F, C7, A7, Dm, Gm. Measure numbers 105 and 110 are circled above the staff.

G.C. 
Mrcs. 
Mdna. 
Cuatro 
Vcs. 
Cbs. 

G.C. 
Mrcs. 
Mdna. 
Cuatro 
Vcs. 
Cbs. 

G.C. 
Mrcs. 
Mdna. 
Cuatro 
Vcs. 
Cbs. 

G.C. 
Mrcs. 
Mdna. 
Cuatro 
Vcs. 
Cbs. 

This page contains the musical score for measures 170 through 175 of the Concerto a Nueva Esparta. The score is arranged in two systems. The first system covers measures 170 to 174, and the second system covers measures 175 to 179. The instruments included are Piccolo, Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Fgs.), Trombone (Tbn. Bjo.), Tuba, Timpani (Timp.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Cello (Vcs.), and Contrabass (Cbs.). The score features various musical notations such as dynamics (f, p, mf, ff, pp), articulation (accents, slurs), and performance instructions (trills, trills with accents). Measure 175 is marked with a first ending bracket. The key signature is one sharp (F#) and the time signature is 4/4.

180 185

Obs.

Cls.

1. 2. 3. 4.

Cor.

1. 2. 3.

Tps.

Tp. 3.

Tbns. a2

Tbn. Bjo.

Tuba

180 185

Timp.

180 185

Pls. Choc.

180 185

Mrb.

Xil.

180 185

Mdna.

180 185

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

f *p* *ff* *mf*

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Obs. (Oboe):** Part with a first octave marking *a²* and dynamic *f*.
- Cls. (Clarinet):** Part with a first octave marking *a²* and dynamic *f*.
- Fgs. (Bassoon):** Part with dynamic *f*.
- Cor. (Coro):** Two parts, 1,2 and 3,4, both with dynamic *f* and a *p* marking at the end of the section.
- Timp. (Timpani):** Part with dynamic *f*.
- Mrb. (Maracas):** Part with dynamic *f*.
- Xil. (Xilofono):** Part with dynamic *f*.
- Vlns. I (Violins I):** Part with dynamic *f* and a *p* marking at the end.
- Vlns. II (Violins II):** Part with dynamic *f* and a *p* marking at the end.
- Vlas. (Viola):** Part with dynamic *f* and a *p* marking at the end.
- Vcs. (Violoncello):** Part with dynamic *f* and a *p* marking at the end.
- Cbs. (Contrabajo):** Part with dynamic *f* and a *p* marking at the end.

The score includes a rehearsal mark at measure 190, indicated by a circled number. The dynamics range from *f* (forte) to *p* (piano). The key signature is one sharp (F#).

II. CARITE

Moderato ♩ = c. 110

Musical score for the first section of 'II. CARITE'. The score is in common time (C) and features a variety of instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, Percussion, Violins I and II, Viola, Cello, and Double Bass. The music is marked 'Moderato' with a tempo of approximately 110 beats per minute. The score includes dynamic markings such as *pp*, *p*, *mf*, *f*, and *ff*, along with articulation marks like accents and slurs. Rehearsal marks 5 and 10 are present. The section concludes with a double bar line.

Musical score for the second section of 'II. CARITE'. The score is in 6/8 time and features instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Trombones, Trumpets, Percussion, Gong/Cymbal, and Cuatro. The music is marked 'Allegro, M.M.' with a tempo of 100 beats per minute. The score includes dynamic markings such as *f*, *mf*, and *p*, along with articulation marks like accents and slurs. Rehearsal marks 15, 20, and 25 are present. The section concludes with a double bar line.

The musical score is divided into three systems, each separated by a double bar line. The instruments and their parts are as follows:

- Fgs. (Bassoon):** Part 1 (30, 35), Part 2 (30, 35), Part 3 (30, 35), Part 4 (30, 35). Dynamics: *p*, *mf*.
- Cor. (Cornet):** Parts 1, 2, 3, 4. Dynamics: *p*, *mf*.
- Tbns. (Tuba):** Part 1 (30, 35), Part 2 (30, 35). Dynamics: *p*, *mf*.
- Timp. (Timpani):** Part 1 (30), Part 2 (30). Dynamics: *p*, *mf*.
- Mrb. (Maracas):** Part 1 (35), Part 2 (35). Dynamics: *f*.
- Xil. (Xylophone):** Part 1 (35), Part 2 (35). Dynamics: *f*.
- Vcs. (Violoncello):** Part 1 (pizz., *p*, *mf*, *p*, *mf*, *p*, *mf*), Part 2 (arco, *p*, *mf*, *p*, *mf*). Dynamics: *p*, *mf*.
- Cbs. (Contrabajo):** Part 1 (pizz., *p*, *mf*, *p*, *mf*, *p*, *mf*), Part 2 (arco, *p*, *mf*, *p*, *mf*). Dynamics: *p*, *mf*.
- Pls. Choc. (Percussion):** Part 1 (40, 45), Part 2 (40, 45). Dynamics: *f*.
- Mrb. (Maracas):** Part 1 (40, 45), Part 2 (40, 45). Dynamics: *p*, *f*.
- Xil. (Xylophone):** Part 1 (40, 45), Part 2 (40, 45). Dynamics: *p*, *f*.
- G.C. (Gongos):** Part 1 (40), Part 2 (45). Dynamics: *f*.
- Vcs. (Violoncello):** Part 1 (*p*, *f*), Part 2 (*p*, *f*). Dynamics: *p*, *f*.
- Cbs. (Contrabajo):** Part 1 (*p*, *f*), Part 2 (*p*, *f*). Dynamics: *p*, *f*.
- Mrcs. (Maracas):** Part 1 (50, 55), Part 2 (50, 55). Dynamics: *f*.
- Mdna. (Mandolin):** Part 1 (50, 55), Part 2 (50, 55). Dynamics: *f*. Chords: D, Em, D, G, G#dim7.
- Cuatro (Cuatro):** Part 1 (50, 55), Part 2 (50, 55). Dynamics: *f*.

60 65

Fgs. *p* *mf* *a 2*

1.2 Cor. *ff*

3.4 Cor. *ff*

Tps. 1.2 *ff*

Tp. 3 *ff*

Tbns. *ff*

Tbn. Bjo. *ff* *mf*

Tuba *ff* *mf*

Timp. *ff* *mf*

Pls. Choc. *ff*

G.C. *mf*

Mrcs. *mf*

Mdna. *mf*

Cuatro

Vlns. I *mf*

Vlns. II *mf*

D Bm Em A7 D F#7 Bm Bm

Fls. *mf* *a 2* *mf*

Obs. *p* *a 2* *mf*

Cls.

Fgs.

Tbns. *a 2* *mf*

Timp. *p* *mf* *p* *mf*

Pls. Choc. *mf*

G.C. *p* *mf* *p*

Mrcs.

Mdna. *F#7* *Bm* *A7* *D*

Cuatro

Vlms. I *mf*

Vlms. II

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

80 85

Musical score for Concerto a Nueva Esparta, page 21. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trombone, Trombone/Bassoon, Tuba, Timpani, Percussion, Gong/Cymbal, Maracas, Mandolin, Cuatro, Violin I, Violin II, Viola, and Cello. It features various dynamics like *p*, *mf*, and *mf*, and includes rehearsal marks at measures 90 and 95. A guitar part with chords B7, Em, D, G, G#dim7, D, Bm, and Em is also present.

Musical score for Concerto a Nueva Esparta by Oscar E. Peña, page 22. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trombone, Tuba, Timpani, Percussion, Maracas, Mandolin, Cuatro, Violin I, Violin II, Viola, Violoncello, and Contrabass. It features dynamic markings like *fp*, *f*, *p*, and *mf*, and rehearsal marks at measures 100 and 105. The Mandolin part includes chord diagrams for A7, D, G, F#m, B7, Em, and A7. The score is in the key of D major and 4/4 time.

Musical score for Concerto a Nueva Esparta, page 23. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Percussion, Maracas, Mandolin, Cuatro, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *ff*, *p*, and *pizz.*, and includes rehearsal marks at measure 110.

Musical score for Concerto a Nueva Esparta by Oscar E. Peña, page 24. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Trombone, Trumpet, Tuba, Timpani, Percussion, Gong/Cymbal, Maracas, Mandolin, Four-part strings, Violoncello, and Contrabass. The score features various musical notations such as dynamics (*mf*, *p*), articulation (accents), and performance instructions (*a 2*). Measure numbers 115 and 120 are circled throughout the score.

Musical score for Concerto a Nueva Esparta, page 25. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpets 1 & 2, Trumpet 3, Trombone, Tuba, Timpani, Percussion, Gong/Cymbal, Maracas, Mandolin, Cuatro, Violins I & II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *p*, *f*, *ff*, and *mf*, and includes rehearsal marks at measures 125 and 130.

Musical score for Concerto a Nueva Esparta, page 26. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trombone, Timpani, Gong/Cymbal, Maracas, Mandolin, Cuatro, Viola, Violoncello, and Contrabass. It features various musical notations such as dynamics (*mf*, *p*), articulation (accents), and performance instructions (*a2*). Measure numbers 135 and 140 are circled.

Musical score for Concerto a Nueva Esparta, page 27. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais (1,2 and 3,4), Trumpets (1,2 and 3), Trombones (Tbn. Bjo. and Tuba), Timpani, Percussion (Pls. Choc.), Maracas (Mrcs.), Mandolin (Mdna.), Cuatro, Violoncello (Vcs.), and Contrabasso (Cbs.). The score features dynamic markings such as *p*, *f*, *mf*, and accents, along with rehearsal marks at measures 145 and 150.

This page contains the musical score for measures 155 to 160 of the Concerto a Nueva Esparta. The score is arranged in a standard orchestral format with the following parts from top to bottom: Oboe (Obs.), Clarinet (Cls.), Trumpets 1 & 2 (Tps. 1,2), Trumpet 3 (Tp. 3), Trombone (Tbns.), Timpani (Timp.), Percussion (Pls. Choc.), Gong (G.C.), Mridangam (Mrcs.), Mridang (Mdna.), Cuatro, Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.).

Measure 155 features a complex rhythmic pattern in the Timpani part, alternating between *p* and *f* dynamics. The Mridangam part has a similar pattern. The Cuatro part has a steady eighth-note accompaniment. Measures 156-160 show a transition to a more melodic texture. The Oboe, Clarinet, and Violin I parts play a melodic line starting in measure 156. The Trumpets and Trombones provide harmonic support. The Timpani part continues with a pattern of *p* and *f* notes. The Mridangam part has a melodic line with a *f* dynamic. The Cuatro part continues its accompaniment. The Viola and Violoncello parts play a melodic line starting in measure 156. The Contrabass part has a melodic line starting in measure 156. The score includes dynamic markings such as *f* and *p*, and articulation markings like *arco* and *8va*. Chord symbols *G* and *G#dim7* are present in the Mridangam part. Measure numbers 155 and 160 are circled in the score.

Musical score for Concerto a Nueva Esparta, page 29. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais (1.2 and 3.4), Trumpets (1.2 and 3), Trombones (1.2 and 3), Bass Trombone, Timpani, Gong/Cymbal, Mridangam, Mandolin, Cuatro, Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations including dynamics (f, p), articulation (accents), and performance markings (1., 2., 3.). Measure numbers 165 and 170 are circled throughout the score.

III. GIROS

Allegro, ♩ c. 130

The musical score is for the third movement, "III. GIROS", in 2/8 time with a key signature of one sharp (F#). The tempo is marked "Allegro" at approximately 130 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Picc.**: Piccolo, starting with a melodic line in the final measure.
- Fls.**: Flute, playing a melodic line in the final measure.
- Obs.**: Oboe, playing a melodic line in the final measure.
- Cls.**: Clarinet, playing a melodic line in the final measure.
- Fgs.**: Bassoon, playing a melodic line in the final measure.
- 1,2 Cor.**: Cor Anglais, playing a rhythmic accompaniment.
- 3,4 Cor.**: Cor Anglais, playing a rhythmic accompaniment.
- Tps. 1,2**: Trumpets 1 and 2, playing a rhythmic accompaniment.
- Tp. 3**: Trumpet 3, playing a rhythmic accompaniment.
- Tbns.**: Trombones, playing a rhythmic accompaniment.
- Tbn. Bjo.**: Trombone/Bassoon, playing a rhythmic accompaniment.
- Tuba**: Tuba, playing a rhythmic accompaniment.
- Timp.**: Timpani, playing a rhythmic accompaniment.
- Mrb.**: Mridangam, playing a rhythmic accompaniment.
- Xil.**: Xylophone, playing a rhythmic accompaniment.
- G.C.**: Gong/Cymbal, playing a rhythmic accompaniment.

The score features dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo), along with accents and slurs. The final measure of the score includes a circled number 5, indicating a fifth ending.

Musical score for measures 20-24. The score includes parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Fgs.), Cor Anglais (1, 2, 3, 4), Trumpet (1, 2, 3), Trombone (1, 2, 3), Tuba, Timp. (Tympani), G.C. (Cymbal), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabasso (Cbs.). The key signature is two sharps (F# and C#) and the time signature is 3/4. Measure 20 is marked with a circled '20'. Dynamics include *ff* and *p*. Performance markings include *a2* and *1.*

Musical score for measures 25-30. The score includes parts for Oboe (Obs.), Clarinet (Cls.), Mrcs. (Maracas), Mdna. (Mandolin), Cuatro, Vcs. (Violoncello), and Cbs. (Contrabasso). The key signature is two sharps (F# and C#) and the time signature is 3/4. Measure 25 is marked with a circled '25' and measure 30 with a circled '30'. Dynamics include *f*, *mf*, and *p*. Performance markings include *a2*, *3*, and *pizz.*. Chord symbols for Mdna. include Am7, D, Am7, D, Am, D, Am, D7(9), and Am.

Clas. (Clarinet) - Fgs. (Bassoon) - Mrcs. (Maracas) - Mdna. (Mandolin) - Cuatro - Vcs. (Violoncello) - Cbs. (Contrabajo)

Measures 35-40. Includes dynamics *p*, *f*, and *mf*. Chords: D9, Am, D7, Gm, F, Cm, Bb, Ab, Gm6, D7.

Picc. (Piccolo) - Fls. (Flute) - Fgs. (Bassoon) - Mrcs. (Maracas) - Mdna. (Mandolin) - Cuatro - Vcs. (Violoncello) - Cbs. (Contrabajo)

Measures 45-50. Includes dynamics *p*, *f*, and *mf*. Chords: G, Am9, D, Am, Bm7, Am, D, Am, D.

Picc. (Piccolo) - Fls. (Flute) - Clas. (Clarinet) - Fgs. (Bassoon) - Xil. (Xylophone) - Mrcs. (Maracas) - Mdna. (Mandolin) - Cuatro - Vcs. (Violoncello) - Cbs. (Contrabajo)

Measures 55-60. Includes dynamics *f* and *p*. Chords: Am7, D, Am, D, Am, D, F9, D.

Musical score for Concerto a Nueva Esparta, page 35. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Timpani, Percussion, Maracas, Gong/Cymbal, Maracas, Mandolin, Cuatro, Violoncello, and Contrabass. It features dynamic markings like *f*, *p*, *fp*, and articulation like accents and slurs. Measure numbers 60 and 65 are circled. The time signature is 2+3+2+2 over 8.

Chord progression for Mandolin:

60	61	62	63	64	65	66	67	68	69	70
F9	D	Am	B ^b maj7(#5)	Am	B ^b maj7(#5)	Am	B ^b maj7(#5)	Am	B ^b maj7(#5)	B ^b maj7(#5)

Musical score for Concerto a Nueva Esparta, page 36. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Percussion, Maracas, Xilofono, Gongs, Violins I & II, Viola, Violoncello, and Contrabass. The music is in 2+3+2+2/8 time and D major. It features dynamic markings such as *ff*, *p*, and *f*, and includes rehearsal marks at measures 70 and 75.

The musical score is arranged in systems. The first system (measures 75-80) includes Piccolo, Flute, Clarinet, Maracas, Xylophone, Violins I & II, Viola, Cello, and Double Bass. The second system (measures 80-85) includes Piccolo, Flute, Oboe, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Gong/Cymbal, Violins I & II, Viola, Cello, and Double Bass. The score features various dynamic markings: *f* (forte), *p* (piano), and *ff* (fortissimo). Rehearsal marks are indicated by circled numbers 80 and 85. The Piccolo, Flute, and Oboe parts include articulation marks such as *a* and *a2*. The string parts (Violins, Viola, Cello, Double Bass) play a consistent rhythmic pattern of eighth notes throughout the section.

Cadenza

Mdn. *ff* *p* *f* *p* *f*

Timp. *pp* *f*

Mrcs. *f*

Mdn. *p* *f* *c* *G* *Dm7* *Am7*

Cuatro *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

90

Timp. *pp* *f*

Mrcs. *G7* *F* *G7* *Dm* *G7*

Cuatro

Vlns. I *f*

Vlns. II *f*

Vlas.

Vcs.

Cbs.

95

Musical score for measures 100-104. The score includes parts for Timp., Mrb., Mrcs., Cuatro, Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. Measure 100 is marked with a circled '100'. The Mrcs. part includes chord markings: C, Em, G7, C, G7, C, F, C, G7. The Vlns. II part features a triplet in measure 103. The Vcs. and Cbs. parts have a melodic line with a fermata in measure 104.

Musical score for measures 105-110. The score includes parts for Timp., Mrb., Xil., G.C., Mrcs., Cuatro, Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. Measures 105 and 110 are marked with circled numbers. The Mrb. part includes dynamics *p* and *f*. The Xil. part has a *f* dynamic. The Mrcs. part includes chord markings: C, G7, F, G7, Am. The Vlns. I part has a circled '105' at the start and a circled '110' at the end. The Vlns. II part has a triplet in measure 108.

Mrcs. *G F G7 C G7 Dm Am F Em*

Cuatro

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

115

Timp.

Xil.

G.C.

Mrcs. *G7 C Bb C G7 F G7 C*

Cuatro

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

120

Cadenza

p *f*

mf

Cuatro

Cuatro

125

A piacere

Musical score for measures 128-134. The score includes parts for Timp., G.C., Mrcs., Mdna., Cuatro, Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 130 is circled. Dynamics include *pp*, *f*, and *p*. Chords G, Dm7, Am7, and G7 are indicated below the Mdna. staff.

Musical score for measures 135-141. The score includes parts for Timp., G.C., Mrcs., Mdna., Cuatro, Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 135 is circled. Dynamics include *f*. Chords F, G7, Dm, G7, C, Em, G7, and C are indicated below the Mdna. staff.

Mrcs. (140)

Mdna. (140)
G7 C F C G7

Cuatro

Vlns. I (140)

Vlns. II (140)

Vlas.

Vcs.

Cbs.

Timp. (145) *p* (150) *f*

G.C. (145) *p* (150) *f*

Mrcs. (145) (150)

Mdna. (145) C G7 F G7 Am G F (150)

Cuatro

Vlns. I (145) (150)

Vlns. II (145) (150)

Vlas.

Vcs.

Cbs.

This page of the musical score, numbered 44, contains parts for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into several systems. The first system includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The second system includes Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones, Tuba, Snare Drum, Cymbals, Maracas, and Xylophone. The third system includes Gong/Cymbal, Violins I & II, Viola, and Cello. Rehearsal marks are indicated by circled numbers 165. Dynamics such as *f* and *a2* are used throughout the score.

Musical score for Concerto a Nueva Esparta, page 45. The score is divided into two systems. The first system (measures 170-174) includes parts for Piccolo, Flute, Oboe, Clarinet, Trumpets 1 & 2, Trumpet 3, Violins I & II, Viola, Cello, and Double Bass. The second system (measures 175-179) includes parts for Oboe, Clarinet, Violins I & II, Viola, Cello, and Double Bass. The score features various musical notations such as notes, rests, and dynamic markings like 'a2'.

Musical score for Concerto a Nueva Esparta, page 46. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Percussion, and Strings. It features dynamic markings like *p* and *ff*, and articulation like accents and slurs. The score is in 6/8 time and includes a key signature of one sharp (F#).

180

Picc.

Fls.

Obs.

Cls.

Fgs.

1.2

Cor.

3,4

Tps. 1,2

Tp. 3

Tbns.

Tbn. Bjo.

Tuba

180

Timp.

Pls. Choc.

180

Mrb.

Xil.

180

G.C.

180

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

IV. GALERÓN MODERNO

Moderato, (♩=c96)

5 10

Picc.

Fls.

Cls.

Fgs.

1.2

Cor.

3.4

Tps. 1.2

Tp. 3

Tbn. Bjo.

Tuba

5 10

Timp.

Pls. Choc.

5 10

G.C.

5 10

Mrcs.

5 10

Mdna.

D G A7 D G A7 f D G A7 D G A7 D G A7

Cuatro

5 10

Vlms. I

5 10

Vlms. II

Vlas.

Vcs.

pizz. f arco pizz. f

5 10

Cbs.

f pizz. arco pizz. f

Picc. (15) (20)
 Fls. (15) (20)
 Obs. *a2*
f
 Cls. (15) (20)
 Fgs. (15) (20)
 1.2 (15) (20)
 Cor. (15) (20)
 3.4 (15) (20)
 Tps. 1.2 (15) (20)
 Tp. 3 (15) (20)
 Tbns. *a2*
f
 Tbn. Bjo. (15) (20)
 Tuba (15) (20)
 Timp. *p* *f* *p* *f* *p* *f* (15) (20)
 Pls. Choc. (15) (20)
 G.C. (15) (20)
 Mrcs. (15) (20)
 Mdna. (15) (20)
 Cuatro (15) (20)
 Vlns. I (15) (20)
 Vlns. II (15) (20)
 Vcs. (15) (20)
 Cbs. (15) (20)

Piú Mosso, Improvizzare (♩ = 110)
Infinita repetizione

Mdna. (25) (30)
 Cuatro (25) (30)
 Vcs. (25) (30)
 Cbs. (25) (30)

Tempo I (♩=c.96)

35 40

Fgs.

1,2

Cor.

3,4

Tps. 1,2

3

Tbn. 3

Tbn. Bjo.

Tuba

8

Timp.

35 40

Pls. Choc.

35 40

G.C.

35 40

Mrcs.

Mdna.

D C B^b A^b D G A7 D G A7 D G A7 D G A7

Cuatro

35 40

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

45 50

Picc.

Fls.

Obs.

Cls.

Fgs.

45 50

Timp.

45 50

Pls. Choc.

45 50

Mrb.

Xil.

45 50

G.C.

45 50

Mrs.

45 50

Mdna.

D G A7 D G A7 D G A7 D G A7 D G A7

45 50

Cuatro

45 50

Vlns. I

45 50

Vlns. II

Vlas.

45 50

Vcs.

pizz. arco

45 50

Cbs.

pizz. arco

Musical score for Concerto a Nueva Esparta, page 51. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Percussion (Pls. Choc., G.C.), Maracas, Cuatro, Violins I & II, Viola, Cello, and Double Bass. The score is in 6/8 time and features dynamic markings such as *p*, *a 2*, and *ff*.

V. PAJARILLO

Presto, ♩. c. 150

The musical score is for the movement "V. PAJARILLO" from the "Concierto a Nueva Esparta" by Oscar E. Peña. It is in 6/8 time and marked "Presto" with a tempo of approximately 150 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Picc.**: Piccolo, starting with a forte (*f*) dynamic.
- Fls.**: Flutes, starting with a forte (*f*) dynamic.
- Obs.**: Oboe, starting with a forte (*f*) dynamic.
- Cls.**: Clarinet, starting with a forte (*f*) dynamic.
- Fgs.**: Bassoon, starting with a forte (*f*) dynamic.
- Tbns.**: Trombones, starting with a piano (*p*) dynamic.
- Tbn. Bjo.**: Trumpets, starting with a piano (*p*) dynamic.
- Tuba**: Tuba, starting with a piano (*p*) dynamic.
- Timp.**: Timpani, starting with a forte (*f*) dynamic.
- Pls. Choc.**: Snare Drum, starting with a forte (*f*) dynamic.
- G.C.**: Cymbals, starting with a forte (*f*) dynamic.
- Mrcs.**: Maracas, starting with a forte (*f*) dynamic.
- Cuatro**: Cuatro, starting with a forte (*f*) dynamic.
- Vlns. I**: Violins I, starting with a forte (*f*) dynamic.
- Vlns. II**: Violins II, starting with a forte (*f*) dynamic.
- Vlas.**: Viola, starting with a forte (*f*) dynamic.
- Vcs.**: Violoncello, starting with a forte (*f*) dynamic.
- Cbs.**: Contrabasso, starting with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics (*f*, *p*), articulation (accents, slurs), and performance instructions like "pizz." (pizzicato) for the strings. There are also circled numbers 5 and 10, likely indicating rehearsal marks. The key signature has one flat (B-flat), and the time signature is 6/8.

Picc. *mf* *f*

Fls. *mf* *f*

Obs. a2 *p* *f*

Cls. a2 *p* *f*

Fgs. a2 *p* *f*

1,2 *p* *fp*

3,4 *p* *fp*

Tbns. 1. 2.

Tbn. Bjo. *f*

Tuba *f*

G.C. 30 35

Mrcs. 30 35
A7 Dm Gm A7 Dm Gm A7 Dm

Cuatro

Vlins. I *mf* *f*

Vlins. II *p* *f*

Vlas.

Vcs.

Cbs.

Picc.

Fls.

Obs.

Cls.

Fgs.

Chb

Tbns.

Tbn. Bjo.

Tuba

G.C.

Mrs.

Cuatro

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

40

45

1.

mp

f

a 2

1.

a 2

p

p

40

45

Gm

A7

Dm

Gm

A7

Dm

Gm

A7

3. a 2

mp *f*

f *f*

50 55

p *p*

50 55

Dm Gm A7 Dm Gm A7 Dm Gm

p *p*

Picc. *f* *a 2*

Fls. *f* *a 2*

Obs. *f* *a 2* *mf* *a 2*

Cls. *mf* *a 2*

Fgs. *mf* *1.*

Timp. *f*

G.C. *f* *mf*

Mrcs. *mf*

Mdna. *f_m* A7 Gm A7 Dm Gm A7 Dm

Cuatro

Vlins. I *f*

Vlins. II

Vlas. *mf* arco

Vcs. *mf* arco

Cbs. *mf* arco

Obs. (70) (75)

Cls.

Fgs. a 2

1,2 Cor. a 2 mf (70) (75)

3,4 Cor. a 2 mf

Tps. 1,2 a 2 mf

Tp. 3 mf

Tbns. a 2 mf

G.C. (70) (75)

Mrcs. (70) (75)

Mdna. (70) (75)
Gm A7 Dm Gm A7 Dm Gm A7

Cuatro

Vlas. pizz.

Vcs. pizz.

Cbs. pizz.

Musical score for Concerto a Nueva Esparta, page 60. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Timpani, Gong/Cymbal, Maracas, Mandolin, Cuatro, Violin I, Violin II, Viola, Violoncello, and Contrabass. It features dynamic markings like *f*, *mf*, and *p*, and articulation like accents and slurs. Measure numbers 105 and 110 are circled. The Mandolin part includes chord markings: Dm, Gm, A7, Dm, Gm, A7, Dm, Gm.

Musical score for measures 115-120. The score includes parts for Oboe (Obs.), Clarinet (Cls.), Bassoon (Fgs.), Percussion (Pls. Choc.), Gong/Cymbal (G.C.), Maracas (Mrcs.), Mandolin (Mdna.), Cuatro, Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). Measure 115 is marked with a circled '115'. Measure 120 is marked with a circled '120'. The Mandolin part includes chord markings: A7, Dm, Gm, A7, Dm, Gm, A7. Dynamic markings include *p*, *f*, and *ff*. A '2' above the Clarinet staff in measure 119 indicates a second ending.

Musical score for measures 125-135. The score includes parts for Oboe (Obs.), Clarinet (Cls.), Bassoon (Fgs.), Gong/Cymbal (G.C.), Maracas (Mrcs.), Cuatro, Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). Measure 125 is marked with a circled '125'. Measure 130 is marked with a circled '130'. Measure 135 is marked with a circled '135'. The Maracas part includes chord markings: Dm, Gm, A7, Dm, Gm, A7, Dm, Gm, A7. Dynamic markings include *f* and *arco*.

Musical score for Concerto a Nueva Esparta, page 62. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Cor Anglais (1,2 and 3,4), Timpani, Gong/Cymbal, Maracas, Cuatro, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features various dynamics and articulations.

Key features of the score include:

- Picc.**: Piccolo part, starting with a forte (*f*) dynamic.
- Obs.**: Oboe part, mirroring the Piccolo's melodic line.
- Cls.**: Clarinet part, providing harmonic support.
- Fgs.**: Bassoon part, providing harmonic support.
- 1,2 Cor.** and **3,4 Cor.**: Cor Anglais parts, with the 1,2 part starting at measure 145 with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Timp.**: Timpani part, featuring a dynamic shift from forte (*f*) to piano (*p*) between measures 140 and 145.
- G.C.**: Gong/Cymbal part, playing a steady rhythmic pattern.
- Mrcs.**: Maracas part, playing a steady rhythmic pattern with accents.
- Cuatro**: Cuatro part, playing a steady rhythmic pattern.
- Vlns. I** and **Vlns. II**: Violin parts, with Violin I starting at measure 140.
- Vlas.**: Viola part, starting with a pizzicato (*pizz.*) dynamic.
- Vcs.**: Violoncello part.
- Cbs.**: Contrabass part.

Measure numbers 140 and 145 are circled in the score, indicating specific points of interest.

150 155

Picc.

Fls.

Obs.

Cls.

Fgs.

1,2

Cor.

3,4

Tbns.

Tbn. Bjo.

Tuba

150 155

Timp.

G.C.

Mrcs.

Dm Gm A7 Dm Gm A7 Dm Gm

Cuatro

150 155

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, Treble clef, starting with a circled measure number 160.
- Fls.**: Flute, Treble clef, starting with a circled measure number 160.
- Obs.**: Oboe, Treble clef, starting with a circled measure number 160.
- Cls.**: Clarinet, Treble clef, starting with a circled measure number 160.
- Fgs.**: Bassoon, Bass clef, starting with a circled measure number 160. Includes markings 'a 2' and 'f'.
- 1,2 Cor.**: Cor Anglais, Treble clef, starting with a circled measure number 160. Includes markings 'p' and 'mf'.
- 3,4**: Second Cor Anglais, Treble clef, starting with a circled measure number 160. Includes markings 'p' and 'f'.
- Tbns.**: Trombone, Bass clef, starting with a circled measure number 160. Includes marking 'a 2'.
- Tbn. Bjo.**: Trombone/Bassoon, Bass clef.
- Tuba**: Tuba, Bass clef.
- G.C.**: Gong/Cymbal, Percussion.
- Mrcs.**: Mridangam, Percussion. Includes chord markings: A7, Dm, Gm, A7, Dm, Gm, A7, Dm.
- Cuatro**: Cuatro, Percussion.
- Vlns. I**: Violin I, Treble clef, starting with a circled measure number 160. Includes markings 'p' and 'f'.
- Vlns. II**: Violin II, Treble clef, starting with a circled measure number 160. Includes markings 'p' and 'f'.
- Vlas.**: Viola, Bass clef, starting with a circled measure number 160. Includes marking 'f'.
- Vcs.**: Violoncello, Bass clef, starting with a circled measure number 160. Includes marking 'f'.
- Cbs.**: Contrabasso, Bass clef, starting with a circled measure number 160. Includes marking 'f'.

1. *p* *f*

a 2

a 2 *f*

f

f

f

f

185 190

185 190

185 190

185 190

Gm *M*₇ Dm C7 F C7

185 190

185 190

Picc.

Fls.

Obs.

Cls.

Fgs.

Tps. 1,2

Tp. 3

Tbn. Bjo.

Tuba

Timp.

Pls. Choc.

Mrb.

Xil.

G.C.

Mrcs.

Cuatro

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

195

200

a2

1.

a2

f

p

f

p

f

F

D

C

B7

Em

Am

B7

Em

Am

B7

free-scores.com

205 210

Cls.

Fgs. *a2*

1,2 Cor. *p* *f*

3,4 *a2* *p*

Tps. 1,2 *a2* *p* *f* *p*

Tp. 3 *p* *f* *p*

Timp. *f*

G.C. *<f*

Mrcs. *Em Am B7 Em Am B7 Em*

Cuatro

Vlins. I 205 210

Vlins. II

Vlas.

Vcs.

Cbs.

Musical score for Concerto a Nueva Esparta, page 69. The score includes parts for Piccolo, Flute, Bassoon, Clarinet, Trumpets, Trombones, Tuba, Timpani, Gong/Cymbal, Maracas, Cuatro, Violins I & II, Viola, Violoncello, and Contrabass. It features various musical notations such as dynamics (mp, f, p), articulation (accents), and performance markings (a2). Measure numbers 215 and 220 are circled.

225 230

Picc. *f*

Fls. *f*

Obs. *mf*

Cls. *mf*

Fgs. *mf*

Tbns. *mf*

Tbn. Bjo. *mf*

Tuba *mf*

Timp. *f* *p* *mf*

G.C. *f* *p* *mf*

Mrcs. *mf*

Mdna. *f* *mf*

Em Am B7 Em Am B7 Em Am B7

Cuatro

Vins. I *p* *mf*

Vins. II *p* *mf*

Vlas. *p* *mf*

Vcs. *p* *mf*

Cbs. *p* *mf*

Musical score for measures 235-245. The score includes parts for Oboe (Obs.), Clarinet (Cls.), Bassoon (Fgs.), Snare Drum (Timp.), Gong/Cymbal (G.C.), Maracas (Mrcs.), Mandolin (Mdna.), Cuatro, Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The key signature is one sharp (F#). Measure numbers 235, 240, and 245 are circled. Dynamics include *f* and *p*. The Mandolin part includes chord markings: Em, Am, B7, Em, Am, B7, Em, Am.

Musical score for measures 250-255. The score includes parts for Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Fgs.), Snare Drum (Timp.), Gong/Cymbal (G.C.), Maracas (Mrcs.), Mandolin (Mdna.), Cuatro, Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The key signature is one sharp (F#). Measure numbers 250 and 255 are circled. Dynamics include *mf*, *f*, *p*, and *mf*. The Mandolin part includes chord markings: B7, Em, Am, B7, Em, Am, B7, Em.

This musical score page contains measures 260 through 265 of the piece. The instruments and parts are arranged as follows:

- Obs.**: Oboe, measures 260-265.
- Cls.**: Clarinet, measures 260-265.
- Fgs.**: Bassoon, measures 260-265.
- 1,2 Cor.**: Cor Anglais, measures 260-265, with dynamics *mf* and *a 2*.
- 3,4 Cor.**: Cor Anglais, measures 260-265, with dynamics *mf* and *a 2*.
- Tps. 1,2**: Trumpets, measures 260-265, with dynamics *mf* and *a 2*.
- Timp.**: Timpani, measures 260-265, with dynamics *f* and *mf*.
- G.C.**: Gong/Cymbal, measures 260-265.
- Mrcs.**: Maracas, measures 260-265.
- Mdna.**: Mandolin, measures 260-265, with chords *Am*, *B7*, *Em*, *Am*, *B7*, *Em*, *Am*, and *B7*.
- Cuatro**: Cuatro, measures 260-265.
- Vlins. I**: Violins I, measures 260-265.
- Vlins. II**: Violins II, measures 260-265.
- Vlas.**: Violas, measures 260-265.
- Vcs.**: Cellos, measures 260-265.
- Cbs.**: Contrabasses, measures 260-265.

Measures 260 and 265 are circled in the original score. The key signature is one sharp (F#).

Obs. *a2* (270) (275)

Cls. *a2*

Trp. 3 *mf*

Timp. *p* (270) (275)

G.C. (270) (275)

Mrcs. (270) (275)

Mdna. *ff* Em Am B7 *f* Em Am B7 Em (270) (275)

Cuatro

Vlns. I (270) (275)

Vlns. II

Vlas.

Vcs.

Cbs.

290 295

Picc. *f*

Fls. *f* a2

Obs. *f* a2

Cls. *mf* *f* a2

Tps. 1,2 *f* 1.

Tp. 3 *f*

Tbns.

Tbn. Bjo.

Tuba

G.C. 290 295

Mrcs. 290 295

Mdna. 290 295

Em Am B7 Em D7 G D7

Cuatro

Vlins. I 290 295

Vlins. II

Vlas. *f* pizz.

Vcs. *f* pizz.

Cbs. *f* pizz.

Picc. *f* *p* *f*

Fls. *p* *f*

Obs.

Cls. *a2* *mf*

Fgs. *f* *a2* *mf*

Tps. 1,2

Tp. 3

Tbns.

Tbn. Bjo.

Tuba

Timp. *f* *p*

Pls. Choc.

Mrb. *f* *p* *f*

Xil. *f* *mf*

G.C. *mf*

Mrcs.

Mdna.

G F#dim C B7 Em Am B7 *f* *m* Am

Cuatro

Vlns. I *f* *p* *f*

Vlns. II *f* *mf*

Vlas. arco *mf* pizz. *mf*

Vcs. arco *mf* pizz. *mf*

Cbs. arco *mf* pizz. *mf*

310 315

Picc. *f* *mf* *p*

Fls. *f* *mf* *p*

Obs. *a 2* *mf* *p* *f* *mf* *p*

Cls. *p* 1.

Fgs. *p* *f* *p* *f* *p* 1.

1,2 *a 2* *p* *mf* 310 315

Cor. *a 2* *p* *mf*

Tbns. *p* 1.

Tbn. Bjo. *mf*

Tuba *mf*

Timp. *mf* *p* *f* *p* 310 315

Xil. *f*

G.C. 310 315 *f* *p*

Mrcs. 310 315

Mdna. 310 315

B7 Em Am B7 Em Am B7

Cuatro

Vlns. I 310 315 *f* *mf* *p*

Vlns. II *p* *f* *p*

Vlas. *arco* *p* *f* *p* *pizz.*

Vcs. *arco* *p* *f* *p*

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

320 325

Picc. *mf*

Fls. *mf*

Obs. 1. *mf* a 2.

Cls. *mf* a 2.

Fgs. *mf* a 2.

Tbns. *mf* a 2.

Tbn. Bjo. *mf*

Tuba *mf*

320 325

Timp. *mf* *p* *mf* *p* *mf* *p* *mf*

Xil. *mf*

320 325

G.C. *mf*

320 325

Mrcs.

320 325

Mdna. Em Am B7 Em Am B7 Em

Cuatro

320 325

Vlns. I *mf* 8va

Vlns. II *mf*

Vlas. *mf*

Vcs. *pizz.* *mf*

Cbs. *pizz.* *mf*

Picc. *f* *fff*

Fls. *f* *fff*

Obs. *f* *fff*

Cls. *f* *fff*

Fgs. *f* *fff*

Tps. 1,2 *fff*

Tp. 3 *fff*

Tbns. *f* *p* *fff*

Tbn. Bjo. *f* *p* *fff*

Tuba *f* *p* *fff*

Timp. *fff*

Pls. Choc. *mf* *fff*

Xil. *p* *fff*

G.C. *f* *p* *mf* *fff*

Mrcs. *fff*

Mdna. *fff*

Cuatro *fff*

Vlins. I *f* *fff*

Vlins. II *f* *p* *fff* arco

Vlas. *f* *p* *fff* arco

Vcs. *f* *p* *fff* arco

Cbs. *f* *p* *fff*

Am B7 Em D C B7