



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: Romanos
Composer: Oscar Eduardo Pena
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Style: Contemporary

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ROMANOS

Compositor: Oscar Eduardo Peña Velásquez
Venezuela - 2011

Obra Sinfónica basada en textos del libro
de Romanos, en el Nuevo Testamento de la
Biblia

Nota del Compositor:

He compuesto esta obra, para abrir una segunda etapa
en mi vida como compositor.

Cada una de las obras que pretendo componer es para ser
interpretada por orquestas sinfónicas que le rindan honor
a Nuestro Señor Jesucristo, quien murió en la cruz para
lavar los pecados de sus hijos, quienes lo reconocemos como
Señor, creyendo que Dios le levantó de los Muertos.

Por otra parte, no hay manuscritos de mis obras, ya que ocupaban mucho espacio
en mi armario, y haciendo uso de la tecnología, las he digitalizado para luego
imprimirlas de forma profesional.

Saludos y Bendiciones. Declaro la paz, armonía y prosperidad para cada director
de orquesta que se sirva interpretar esta obra, sabiendo que lo más importante no
es que tú te lleves la gloria, sino que esta obra fue escrita para exaltar el nombre de
aquel que entregó su vida por nosotros en la Cruz del Calvario. Te bendigo con toda
bendición de lo alto.

Orquesta:

Piccolo

2 Flautas

2 Oboes

Corno Inglés

2 Clarinetes Bb

Clarinete Bajo

Saxofón Alto

2 Fagotes

Contrafagot

4 Cornos en F

2 Trompetas Bb

2 Trombones

Trombón Bajo

Tuba

Timpani

Triángulo

TamTam

Campanelli

Campanas Tubulares

Batería

Arpa

Piano

Sopranos

Altos

Tenores

Bajos

Violines I

Violines II

Violas

Violoncellos

Contrabajos

Romanos

Compositor: Oscar Eduardo Peña

Textos de la Biblia

1.

Largo, ♩ = 50

The musical score is written for a full orchestra and includes the following parts:

- Piccolo
- 2 Flautas (Flutes)
- 2 Oboes
- Corno Inglés (English Horn)
- 2 Clarinetes en B♭ (Clarinets in B-flat)
- Clarinete Bajo (Bass Clarinet)
- Saxofón alto (Alto Saxophone)
- 2 Fagotes (Bassoons)
- Contrafagot (Contrabassoon)
- 1,2 Cornos en Fa (Horns in F)
- 3,4 Cornos en Fa (Horns in F)
- 2 Trompetas B♭ (Trumpets in B-flat)
- 2 Trombones (Trombones)
- Trombón Bajo (Trombone)
- Tuba
- Timpani
- Triángulo (Triangle)
- Tam-tam
- Campanelli (Bells)
- Campanas Tubulares (Cymbals)
- Batería (Drums)
- Violines I (Violins I)
- Violines II (Violins II)
- Violas
- Violoncellos (Violoncellos)
- Contrabajos (Contrabass)

The score is in 3/4 time and features various dynamics and articulations. The tempo is Largo, with a quarter note equal to 50 beats per minute. The score includes a variety of dynamic markings such as *sfz*, *p*, *fp*, *f*, *pp*, *mf*, and *fz*. Articulations include accents, slurs, and breath marks. The score is divided into measures, with some measures containing multiple notes and rests.

Full orchestral score for the Roman numeral '4' from the piece 'Romanos'. The score includes parts for Piccolo, Flute I, Oboe, Clarinet in C, Clarinet in Bb, Saxophone Alto, Bassoon, Contrabassoon, Trumpet, Trombone, Trombone/Bassoon, Timpani, Tuba, Conga, Arpa (Guitar), and strings (Violins I & II, Viola, Cello, Double Bass). The vocal parts for Soprano, Alto, Tenor, and Bass are also present. The vocal lyrics are: 'A-ho-ra, nin-gu-na con-de-na-ción hay pa-ra los que es-tán en Cris-to Je-sús'. The score features dynamic markings such as *f*, *mp*, and *pp*, and includes performance instructions like 'Sordina' and 'Alla punta'. A guitar chord chart for the Arpa part shows the chords: D C Bb E F G Ab. The score is arranged in a system of 20 staves, with the vocal parts starting in the 18th staff.

This musical score is for the fifth page of the work 'Romanos'. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left include Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in C (C.I.), Clarinet in Bb (Cls.), Clarinet in Bb (Cl. Bjo), Bassoon (Fgs.), Contrabassoon (Cfgo.), Cor Anglais (1, 2), Cor Anglais (3, 4), Trumpet (Tps.), Trombone (Tbns.), Trombone (Tbn. Bjo.), Tuba, Timpani (Timp.), Triangle (Trgl.), Cymbal (Camp.), Battery (Batería), Arpa, Piano (Pf.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Double Bass (Cbs.).

The score includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). It also features performance instructions like 'Bouché' for woodwinds and 'arco'/'pizz.' for strings. The vocal soloists (S, A, T, B) have lyrics in Spanish: 'por-que la ley del Es-pí-ri-tu de Vi-da me ha li-bra-do en Cris-to Je-sús de la ley del pe-ca-do y de la muer-te'. The score is marked with a rehearsal sign '15' at the beginning of the fifth measure of each system.

C.I. *mf*

Sax. A. *mf* *p*

Timp. *mf*

Trgl. *mf*

T.T. *mf*

C.Tub. *mf*

Pf.

S. *p*
pa - ra que el jus - to re - qui - si - to

A. *p*
pa - ra que el jus - to re - qui - si - to

T.
que lo que la ley no pu - do ha - cer, pues yo e - ra dé - bil por la car - ne, Dios, al en - viar a su Hi - jo a mo - rir por mí, ha con - de - na - do al pe - ca - do en la car - ne,

B.
que lo que la ley no pu - do ha - cer, pues yo e - ra dé - bil por la car - ne, Dios, al en - viar a su Hi - jo a mo - rir por mí, ha con - de - na - do al pe - ca - do en la car - ne,

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

Picc. *mf* *ff* *f*
 Fls. *mf* *ff* *f*
 Obs. *mf* *ff* *f*
 C.I. *f* *p* *f* *mf* *ff* *f*
 Cls. *mf* *ff* *f*
 Cl. Bjo. *p* *f* *f*
 Sax. A. *f* *p* *f* *f*
 Fgs. *p* *f* *f*
 Cfg. *p* *f* *f*
 1,2 Cor. *p* *f* *f* *Non Bouché*
 3,4 Cor. *p* *f* *f* *Non Bouché*
 Tps. *f*
 Tbns. *p* *f* *f*
 Tbn. Bjo. *Senza Sord.* *p* *f* *f*
 Tuba *p* *f* *f*
 Timp. *f*
 T.T. *f*
 Camp. *mf* *ff* *f*
 C.Tub. *ff*
 Batería *mf*
 Arpa *mf* *ff*
 Pf. *f*
 S. *p* *f* *mf* *ff*
 A. *p* *f* *mf* *ff*
 T. *p* *f* *mf* *ff*
 B. *p* *f* *mf* *ff*
 Vlns. I. *mf* *ff* *mf* *p* *f*
 Vlns. II. *mf* *ff* *mf* *p* *f*
 Vlas. *p* *mf* *ff* *mf* *p* *f*
 Vcs. *p* *mf* *ff* *mf* *p* *f*
 Cbs. *p* *mf* *ff* *mf* *p* *f*

de la ley se cum-ple-se en no - so-tros, si - no con-for-me'al Es - pi - ri - tu.
 de la ley se cum-ple-se en no - so-tros, si - no con-for-me'al Es - pi - ri - tu.
 que no an-da-mos se - gún la car-ne, si - no con-for-me'al Es - pi - ri - tu.
 que no an-da-mos se - gún la car-ne, si - no con-for-me'al Es - pi - ri - tu.

Moderato, ♩ = 80

2.

Picc. *mf* *f*
 Fls. *mf* *f*
 Obs. *mf* *f*
 C.I. *p* *mf*
 Cls. *p* *mf*
 Cl. Bjo. *p* *mf*
 Fgs. 1. *p* a2 *f*
 Cfg. *p* *f*
 Tps. *mf* *f*
 Tbn. Bjo. *mf* *f*
 Tuba *mf* *f*
 Timp. *p* *mf* *p* *f*
 Trgl. *p* *mf* *p* *f*
 T.T. *f*
 C.Tub. *f*
 Batería *mf*
 S. *p* *f* *p* *f*
 A. *p* *f* *p* *f*
 T. *p* *f* *p* *f*
 B. *p* *f* *p* *f*
 Vlns. I Sordina *mf* *f* *p* *f*
 Vlns. II Sordina *mf* *f* *p* *f*
 Vlas. Sordina *p* *f* *p* *f*
 Vcs. (sord.) ARCO ALLA PUNTA *p* *f* *p* *f*
 Cbs. (sord.) ARCO ALLA PUNTA *p* *f* *p* *f*

Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co-ra-zón Cer-ca de tí
 Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co-ra-zón Cer-ca de tí
 Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co-ra-zón Cer-ca de tí
 Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co-ra-zón Cer-ca de tí
 Cer-ca de tí en tu co-ra-zón Cer-ca de tí Cer-ca de tí

Picc. *ff* *mf*

Fls. *ff* *mf*

Obs. *ff* *mf*

C.I. *ff* *mf*

Cls. *ff* *mf*

Sax. A. *mf*

Fgs. *mf*

1, 2 *ff* *mf*

3, 4 *ff* *mf*

Tbns. *mf*

Tbn. Bjo. *mf*

Tuba *ff* *mf*

Timp. *ff* *mf*

Camp. *ff* *mf*

Bateria

S. *mf* Solo

Es - ta es la pa-la-bra de fe Si con-fie - sas con tu bo-ca'a Je-sus co-mo Se - ñor,

The musical score is arranged for a full orchestra and vocal soloists. The instruments include Piccolo, Flute, Oboe, Clarinet in B-flat, Clarinet in C, Bassoon, Contrabassoon, Horns (1, 2, 3, 4), Trombone, Tuba, Timpani, and a full drum set. The vocal parts are for Soprano (S), Tenor (T), and Bass (B). The score is in 4/4 time and features a variety of dynamics and articulations. The lyrics are in Spanish and describe the resurrection of Jesus Christ.

Lyrics:
T: *mf* Solo y con-fie-sás en tu co-ra - zón que Dios, de los muer-fos lo le - van - tó *f* sal-vo se-rás. **TUTTI** *ff* Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co-ra-zón
B: *ff* Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co-ra-zón

♩ = 80

30 35 40

Picc. *f* *pp* *ff*

Fls. *f* *pp* *ff*

Obs. *f* *pp* *ff*

Fgs. *f* *pp* *ff*

Cfg. *f* *pp* *ff*

Tps. *f* *pp* *ff*

Tbns. *f* *pp* *ff*

Tbn. Bjo. *f* *pp* *ff*

Tuba *f* *pp* *ff*

Trgl. *pp*

Camp. *p* *f* *pp* *ff* *pp*

C.Tub. *f* *pp*

Batería

Arpa
DCBEFGA *pp*

TUTTI

S
Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co-ra - zón Cer-ca de tí

A
Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co-ra - zón Cer-ca de tí Por-que con el co-ra-zón se cre-e pa-ra jus - ti - cia, y con la bo-ca se con-fie-sa

T
Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co-ra - zón Cer-ca de tí

B
Cer - ca de tí en tu co - ra-zón Cer-ca de tí Cer-ca de tí Por-que con el co-ra-zón se cre-e pa-ra jus - ti - cia, y con la bo-ca se con-fie-sa

Vlns. I *p* *f* *pp* *ff*

Vlns. II *p* *f* *pp* *ff*

Vlas. *p* *f* *pp* *ff*

Vcs. *p* *f* *pp* *ff*

Cbs. *p* *f* *pp* *ff*

Obs. *f* *pp*

C.I. *f* *pp*

Cls. *mp* *f*

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

Sax. A. *p* *mf*

Fgs. *mf* *pp*

Ch2 *f* *p* *mf*

Trgl. *f* *pp*

T.T. *p*

Camp. *f* *p* *pp*

C.Tub. *p*

Batería

Arpa *f* *pp*

S. *pp*
Por - que con el co - ra - zón se

A. *f*
pa - ra sal - va - ción.

T. *p* *pp*
Por - que con el co - ra - zón se cre - e pa - ra jus - ti - cia, y con la bo - ca se con - fie - sa pa - ra sal - va - ción.

B. *f*
pa - ra sal - va - ción.

Vlns. I *pp*

Vlns. II *pp*

Vlas. *f* *pp*

Vcs. *f* *pp*

Cbs. *pp*

♩ = 80

Picc.

Fis.

C.I.

Cls.

Cl. Bjo

Sax. A.

Fgs.

Cfg.

1,2

Cor.

3,4

Tps.

Tbn. Bjo.

Tuba

Timp.

Trgl.

T.T.

Camp.

Bateria

Arpa

S

A

T

B

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

55

60

mf

ff

p

f

ff

Bouché

cre-e pa-ra jus - ti - cia, y con la bo - ca se con - fie - sa pa - ra sal - va - ción.

Cer - ca de tí es -

Cer - ca de tí es -

Cer - ca de tí es - tá la pa - la - bra, en tu bo - ca y'en tu co - ra - zón Cer - ca de tí es -

Cer - ca de tí es - tá la pa - la - bra, en tu bo - ca y'en tu co - ra - zón Cer - ca

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

- Picc.** Piccolo
- Fls.** Flutes
- Obs.** Oboe
- C.I.** Clarinet in B-flat
- Cls.** Clarinet in C
- Cl. Bjo.** Clarinet in Bass
- Sax. A.** Saxophone Alto
- Fgs.** Bassoon
- Cfg.** Contrabassoon
- 1,2 Cor.** Horns in C (1st and 2nd)
- 3,4 Cor.** Horns in C (3rd and 4th)
- Camp.** Trumpet in C
- C.Tub.** Trombone in C
- Bateria** Percussion
- Pf.** Piano
- S.** Soprano
- A.** Alto
- T.** Tenor
- B.** Bass
- Vlns. I** Violins (1st)
- Vlns. II** Violins (2nd)
- Vlas.** Violas
- Vcs.** Cellos
- Cbs.** Contrabasses

The score includes dynamic markings such as *p*, *f*, *mf*, and *mf^{Solo}*. It also features performance instructions like *Non Bouché* for the horns and *pizz.* for the strings. The vocal parts (S, A, T, B) include Spanish lyrics: "tá la pa-la-bra, en tu bo-ca y'en tu co-ra-zón Cer-ca de tí" and "Es-ta es la pa-la-bra de". The score is divided into two systems, with measures 65 and 70 marked at the beginning of each system.

Musical score for Romanos, page 15. The score includes parts for Piccolo (Picc.), Flute (Fls.), Clarinet/Bassoon (Cl. Bjo.), Bassoon (Fgs.), Trumpet (Camp.), Drum (Batería), Harp (Arpa), Piano (Pf.), Soprano (S), Tenor (T), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Ves.), and Contrabass (Cbs.).

Key features of the score include:

- Measures 75 and 80 are marked with *mf*.
- The vocal parts (Soprano and Tenor) have lyrics: "fé Si con-fie-sas con tu bo-ca'a Je-sús co-mo Se-ñor, y con-fie-sas en tu co-ra-zón que Dios, de los muer-ños lo le-van-tó (senza sord) arco (senza sord)".
- Violin and Viola parts include markings for *arco* and *senza sord*.
- Measures 75 and 80 are marked with *mf*.

Picc. *p* *fp* *f* *f* *ff*
 Fls. *p* *fp* *f* *f* *ff*
 Obs. *pp* *ff*
 C.I. *pp* *ff*
 Cls. *pp* *ff*
 Cl. Bjo. *pp* *ff*
 Sax. A. *f*
 Fgs. *pp* *ff*
 Cfg. *pp* *ff*
 1,2 Cor. *pp* *ff*
 3,4 Cor. *pp* *ff*
 Tps. *pp* *ff*
 Tbns. *pp* *ff*
 Tbn. Bjo. *pp* *ff*
 Tuba *pp* *ff*
 Timp. *p* *f* *p* *mp*
 Trgl. *pp* *ff*
 T.T. *ff*
 Camp. *p* *fp* *f* *pp*
 C.Tub. *ff*
 Batería *p* *f* *mf*
 Pf. *ff*
 S. *p* *fp* *f* *TUTTI pp* *ff*
 A. *TUTTI pp* *ff*
 T. *p* *fp* *f* *TUTTI pp* *ff*
 B. *f* *TUTTI pp* *ff*
 Vlns. I. *p* *fp* *f* *pp* *ff*
 Vlns. II. *p* *fp* *f* *pp* *ff*
 Vlas. *p* *fp* *f* *pp* *ff*
 Vcs. *p* *fp* *f* *pp* *ff*
 Cbs. *p* *fp* *f* *pp* *ff*

sal-vo se-rás. Cer-ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co - ra - zón
 Cer - ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co - ra - zón
 sal-vo se-rás. Cer - ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co - ra - zón
 Cer - ca de tí es - tá la pa-la-bra, en tu bo-ca y'en tu co - ra - zón
 Cer - ca de tí en tu co - ra-zón

3.

Allegro ♩ = 84

Picc. *f*

Fls. *f* a2

Obs. *f*

C.I. *f*

Cls. *f*

Cl. Bjo. *f*

Sax. A. *f* *p*

Egs. *f* 1

Cfg. *f*

1,2 Cor. *f*

3,4 *f*

Tps. *f*

Tbns. *f*

Tbn. Bjo. *f*

Tuba *f*

Timp. *f*

Trgl. *f*

C. Tub. *f*

Bateria *f*

Pf. *f*

T. *p*

Vins. I *f* *p*

Vins. II *f*

Vlas. *f* *p*

Vcs. *f*

Cbs. *f*

Si tú con-fie-sas a Je-sús

This musical score is for the piece "Romanos". It features a vocal ensemble and a full orchestra. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Piccolo (Picc.), Flute (Fls.), Clarinet in C (C.I.), Clarinet in B-flat (Cl. Bjo), Saxophone in A (Sax. A.), Timpani (Timp.), Cymbals (Camp.), Violins I and II (Vlns. I, Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The score is divided into measures, with measure numbers 10 and 15 indicated. Dynamics such as *mf* and *f* are used throughout. The lyrics are in Spanish and are written under the vocal staves.

Lyrics:
S: Si tú con-fie-sas a Je-
A: Si tú con-fie-sas a Je - sús. co-mo Se-ñor y Sal-va-dor, sal - vo se - rás
T: co-mo Se-ñor y Sal-va-dor, sal - vo tú se - rás
B: Si tú con-fie-sas a Je - sús. co-mo Se-ñor y Sal-va-dor, sal - vo tú

This musical score is for the piece "Romanos" on page 19. It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have lyrics in Spanish. The orchestral parts include Piccolo, Flute, Oboe, Clarinet, Clarinet in B-flat, Bassoon, Bassoon in C, Trumpet in B-flat, Tuba, Timpani, Tom-tom, Conga, Snare Drum, Cymbal, Tubular Bell, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes dynamic markings such as *p*, *f*, and *ff*, and performance instructions like *a2*. The vocal lyrics are:
S: *sús co-mo Se-ñor y Sal-va-dor, sal - vo se-rás sal - vo sal-vo tú se - rás si sal-vo tú se - rás* *Cris - - to te a - mo*
A: *sal - vo se-rás sal - vo sal-vo tú se - rás* *to-dos jun-tos a - la-be-mos*
T: *sal - vo se-rás* *to-dos jun-tos a - la-be-mos*
B: *se - rás sal - vo se-rás* *to-dos jun-tos a - la-be-mos*

Obs.
C.I.
Cls.
Cl. Bjo
Sax. A.
Fgs.
Cfg.
Tbns.
Tbn. Bjo.
Tuba
Timp.
C. Tub.
Batería
S.
A.
T.
B.
Vlns. I
Vlns. II
Vlas.
Vcs.
Obs.

25 30

f *f* *f*

25 30

más Cris - - - to te a - mo más Cris - - - to te a - mo más Cris - - - to te a - mo

to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos

to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos

to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos to - dos jun - tos a - la - be - mos

This page of the musical score for "Romanos" includes the following parts and markings:

- Woodwinds:** Picc., Fls., Obs., C.I., Cls., Cl. Bjo., Sax. A., Fgs., Cfg.
- Brass:** 1,2 Cor., 3,4 Cor., Tps., Tbns., Tbn. Bjo., Tuba, Timp., Trgl., T.T., Camp., C.Tub., Batería
- Percussion:** Pf., Vlas., Vcs., Cbs.
- Vocalists:** S, A, T, B

Key musical markings include dynamics such as *p*, *sfz*, *f*, and *sf*. Performance instructions include *a2*, *a2 SORDINA*, and *1.* / *2.* for first and second endings. A rehearsal mark *35* is present at the beginning of the second system.

Vocal Lyrics:

S: más
A: jun-tos a-do-rad
T: jun-tos a-do-rad
B: jun-tos a-do-rad

S: Si tú con-fie-sas a Je - sús
A: Si tú con-fie-sas a Je - sús
T: Si tú con-fie-sas a Je - sús
B: Si tú con-fie-sas a Je - sús

Fgs. *p*
 Cfg. *p*
 1.2 Cor. *p*
 3.4 *p*
 Tbn. Bjo. *f* *p*
 Tuba *f* *p*
 Timp. *p* *f*
 T.T.
 Camp. *mf*
 C.Tub. *mf*
 Bateria *mf* *p* *f*
 S. *mf*
 A. *p*
 T. *mf*
 Vlns. I *mf*
 Vlns. II *mf*
 Vlas. *mf*
 Vcs. *mf*
 Cbs. *mf*
 Obs. *mf* *p* *mf*
 C.I. *p* *mf*
 Cls. *p* *mf*
 Cl. Bjo. *p* *mf*
 Fgs. *a 2* *mf*
 Cfg. *p* *mf*
 Tbn. Bjo. *p* *mf*
 A. *mf* *p* *mf*
 T. *mf*
 B. *mf*

Cris - - - to Cris - to te a - mo Cris - - - to te a - mo
 vi - da'e-ter - na Cris-to te da - rá vi - da'e-ter - na
 Cris - - - to te a - - - mo
 Si tú con-fie-sas a Je - sús co-mo Se-nor y Sal-va-dor, sal - vo se - - rás
 Si tú con-fie-sas a Je - sús co-mo Se-nor y Sal-va-dor, sal - vo tú se - rás
 Si tú con-fie-sas a Je - sús

1. *p* *mf* *f* *mf* *f* *f*

1. *p* *mf* *p* *mf* *p* *f*

2. *p* *mf* *a2* *p* *f*

1. *p* *mf* *a2* *p* *mf* *f*

2. *a2* *p* *mf* *f*

1. *a2* *mf* *f* *a2* *mf* *f*

1. *p* *mf* *p* *mf* *f*

1. (sord.) *mf* *mf* *f*

mf *p* *mf* *f*

mf *p* *mf* *f*

mf *p* *mf* *f*

Si tú con-fie-sas a Je - sús co-mo Se-ñor y Sal-va-dor, sal - vo se-rás

co-mo Se-ñor y Sal-va-dor, sal - vo tú se - rás

This page of the musical score for "Romanos" features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in C (Cl.), Clarinet in Bb (Cl. Bjo), Saxophone in A (Sax. A.), Bassoon (Fgs.), and Contrabassoon (Cf.). The brass section consists of Cornets (1, 2 and 3, 4), Trumpets (Tps.), Trombones (Tbns.), Trombone in Bb (Tbn. Bjo.), Tuba, and Timpani (Timp.). The percussion section includes a Triangle (Trgl.) and a Drum Set (Bateria). The string section includes Violins I and II (Vlns. I, Vlns. II), Viola (Vlas.), Violoncello (Ves.), and Contrabass (Cbs.). The score is marked with a forte (*ff*) dynamic throughout. A rehearsal mark *65* is placed at the beginning of the second measure of each staff. The Trombone part includes the instruction "SENZA SORD." (without mutes). The Flute part includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The Bassoon part includes a second ending bracket labeled "a2". The Piccolo part includes a first ending bracket labeled "1.". The score is written in a common time signature and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.