



Oscar Eduardo Pena

Arrangeur, Compositeur, Editeur, Professeur

Venezuela, San Antonio de los Altos

A propos de l'artiste

Musique actuelle néoclassique avec Poliestilístico pensé, en quête d'identité entre les deux mouvements musicaux.

Compositeur vénézuélien né le 25 Mars 1983 à Caracas. Enfance vivant à Edo. Vargas, ont reçu leurs premières leçons de guitare à quatre avec le professeur Jesus Manzanilla (1990). Harmony reçu des classes du clavier (sur la base des accords de Jazz) avec Blaider Castillo (tuteur) en 1998. Il a commencé ses études musicales formelles à l'Institut Universitaire d'Etudes Musicales (IUDEM) en 2000, sous la direction d'enseignants reconnus comme: Ines Feo, Violet Lares, Parmana Armoogan, Belén Ojeda, Juan Andres Sanz, Juan de Dios Lopez entre autres. En 2003, il rejoint le président latino-américain de Composition, obtenir les instructions du maître et compositeur de trajectoire internationale Atehortúa Blas Emilio (qui était lui-même un disciple de compositeurs comme Alberto Ginastera, Ianni Xenakis, Aaron Copland, Dallapiccola, Oliver Messiaen, Bruno Maderna, entre autres), jusqu'en 2007. Suivant les traces de son Maître Atehortúa, est une ... (la suite en ligne)

Qualification: Baccalauréat en musique,
Composition mention

A propos de la pièce



Titre: Nueva Esparta Concert
Compositeur: Oscar Eduardo Pena
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Style: Populaire / 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 for a concert band and includes the following parts:

- Trompetas Bb 1,2
- Trompeta Bb 3
- 2 Trombones
- Trombón Bajo
- Tuba
- Timpani
- Platillos Chocados
- Marimba
- Xilófono
- Gran Cassa
- Cor. 1,2
- Cor. 3,4
- Tps. 1,2
- Tp. 3
- Tbns.
- Tbn. Bjo.
- Tuba
- Timp.
- Pls. Choc.
- Mrb.
- Xil.
- G.C.

The score is in 4/4 time and features dynamic markings such as *p*, *ff*, *mf*, and *f*. It includes a key signature change to one sharp (F#) and a time signature change to 2+3+2+2/8. The piece is marked with *Allegro M.M.* and a tempo of $\text{♩} = \text{c.}130$. The score is divided into two systems, with a double bar line and repeat sign at the end of the first system.

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* *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.

Score for Timp., Pls. Choc., Mrb., Xil., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. with dynamic markings (f, p, ff, mf) and rehearsal marks (50).

LI STESSO TEMPO

Score for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. with dynamic markings (mf) and rehearsal marks (55, 60).

Score for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. with dynamic markings (mf) and rehearsal marks (65, 70).

75 80

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

A7 Dm A7 Dm C7 F C7 A7

Detailed description: This system covers measures 75 to 80. The G.C. part consists of quarter notes with accents. The Mrcs. part features a steady eighth-note pattern. The Mdna. part has a melodic line with various chords indicated below: A7, Dm, A7, Dm, C7, F, C7, and A7. The Cuatro, Vcs., and Cbs. parts provide a rhythmic and harmonic accompaniment.

85 90

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

Dm Gm A7 Dm Gm A7 Dm Gm

Detailed description: This system covers measures 85 to 90. The G.C. part continues with quarter notes and accents. The Mrcs. part maintains the eighth-note pattern. The Mdna. part features a melodic line with chords: Dm, Gm, A7, Dm, Gm, A7, Dm, and Gm. The Cuatro, Vcs., and Cbs. parts continue their accompaniment.

95 100

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

A7 Dm C7 F C7 A7 Dm Gm

Detailed description: This system covers measures 95 to 100. The G.C. part continues with quarter notes and accents. The Mrcs. part maintains the eighth-note pattern. The Mdna. part features a melodic line with chords: A7, Dm, C7, F, C7, A7, Dm, and Gm. The Cuatro, Vcs., and Cbs. parts continue their accompaniment.

105 110

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

A7 Dm C7 F C7 A7 Dm Gm

Detailed description: This system covers measures 105 to 110. The G.C. part continues with quarter notes and accents. The Mrcs. part maintains the eighth-note pattern. The Mdna. part features a melodic line with chords: A7, Dm, C7, F, C7, A7, Dm, and Gm. The Cuatro, Vcs., and Cbs. parts continue their accompaniment.

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

Musical score for measures 115-120. The score includes parts for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. Measure numbers 115 and 120 are circled. Chords A7, Dm, and Gm are indicated below the Mdna. staff.

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

Musical score for measures 125-130. The score includes parts for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. Measure numbers 125 and 130 are circled. Chords Dm, Gm, and A7 are indicated below the Mdna. staff.

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

Musical score for measures 135-140. The score includes parts for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. Measure numbers 135 and 140 are circled. Chords Gm, A7, and Dm are indicated below the Mdna. staff.

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

Musical score for measures 145-145. The score includes parts for G.C., Mrcs., Mdna., Cuatro, Vcs., and Cbs. Measure number 145 is circled. Chords A7 and Dm are indicated below the Mdna. staff.

TEMPO I (♩ = 130)

The musical score is arranged in systems. The first system includes Fgts., Timp., Vlns. II, and Vlas. The second system includes Fgts., Tbn. Bjo., Tuba, Timp., Vlns. I, Vlas., Vcs., and Cbs. The third system includes Fgts., Tbn. Bjo., Tuba, Vlns. I, Vlas., Vcs., and Cbs. The score contains various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, and *f*. There are also articulation marks like *arco* and *a 2*. Measure numbers 150, 155, 160, and 165 are circled. The score is divided into three systems by double bar lines with repeat signs.

This page of the musical score covers measures 170 to 175. The instruments listed on the left are Piccolo (Picc.), 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.).

Measures 170-175 are marked with a circled '170' at the beginning of the first system. The score includes various dynamics such as *f* (forte), *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance markings like *tr* (trill) and *tr* (trill) with wavy lines. The bottom of the page features a double bar line with a repeat sign.

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*

Obs. *f* ^{a2} (190)

Cls. *f* ^{a2} (190)

Fgs. *f* (190)

Cor. 1,2 *f* (190) *p*

Cor. 3,4 *f* (190) *p*

Timp. *f* (190)

Mrb. *f* (190)

Xil. *f* (190)

Vlns. I *f* (190) *p*

Vlns. II *f* (190) *p*

Vlas. *f* (190) *p*

Vcs. *f* (190) *p*

Cbs. *f* (190) *p*

Picc. *ff* 3 3 3 3 3

Fls. *ff* 3 3 3 3 3

Obs. *ff* a2 3 3 3 3 3

Cls. *ff* a2 3

Fgs. *ff* a2

1.2 *ff*

Cor. 3,4 *ff*

Tps. 1,2 *ff* a2 3 3 3 3 3

Tp. 3 *ff* 3 3 3 3 3

Tbns. *ff* a2 3 3 3

Tbn. Bjo. *ff*

Tuba *ff*

Timp. *p* *ff*

Pls. Choc. *p* *ff*

Mrb. *ff*

Xil. *ff*

G.C. *p* *ff*

Vlns. I *ff* 3 3 3 3 3

Vlns. II *ff* 3 3 3 3 3

Vlas. *ff* 3 3 3

Vcs. *ff*

Cbs. *ff*

II. CARITE

Moderato ♩ = c. 110

5 10

Picc. *ff* *a 2*

Fls. *p* *ff* *p*

Obs. *a 2* *p* *ff*

Cls. *1.* *pp* *a 2* *f* *a 2* *p* *f* *p*

Fgs. *1.* *a 2* *p* *ff*

1.2 *5* *1.* *pp* *mf* *10* *2.* *p* *ff*

3.4 *3.* *p* *f*

Tps. 1.2 *1.* *2.* *p* *ff*

Timp. *5* *10* *pp*

Pls. Choc. *5* *10* *mp*

Vlins. I *5* *10* *p* *ff* *p*

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

Vlas. *pp* *ff*

Vcs. *pp* *ff*

Cbs. *ppp* *ff*

Allegro, M.M. ♩ = 100

15 20 25

Picc. *f* *p*

Fls. *a 2* *f* *p*

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

Cls. *a 2* *f* *p*

Fgs. *f*

Tbns. *a 2* *f* *p*

Tbn. Bjo. *f* *p*

Tuba *f* *p*

Pls. Choc. *15* *20* *25* *mf*

G.C. *15* *20* *25* *mf*

Cuatro *mf*

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). Dynamics: *p*, *mf*.
- Cor. (Coronet):** 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, 35), Part 2 (30, 35). Dynamics: *p*, *mf*.
- Mrb. (Maracas):** Part 1 (30, 35), Part 2 (30, 35). Dynamics: *f*.
- Xil. (Xylophone):** Part 1 (30, 35), Part 2 (30, 35). Dynamics: *f*.
- Vcs. (Violoncello):** Part 1 (30, 35), Part 2 (30, 35). Dynamics: *p*, *mf*. Includes *pizz.* and *arco* markings.
- Cbs. (Contrabajo):** Part 1 (30, 35), Part 2 (30, 35). Dynamics: *p*, *mf*. Includes *pizz.* and *arco* markings.
- 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. (Gonguero):** Part 1 (40, 45), Part 2 (40, 45). Dynamics: *f*.
- Vcs. (Violoncello):** Part 1 (40, 45), Part 2 (40, 45). Dynamics: *p*, *f*.
- Cbs. (Contrabajo):** Part 1 (40, 45), Part 2 (40, 45). Dynamics: *p*, *f*.
- Mrcs. (Maraques):** Part 1 (50, 55), Part 2 (50, 55). Dynamics: *f*.
- Mdna. (Mandolina):** Part 1 (50, 55), Part 2 (50, 55). Dynamics: *f*. Includes chord markings: *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

Cls. (70) (73)2
 Fgs. a 2 mf
 Tbns. a 2 p mf p mf
 Tbn. Bjo. p mf
 Tuba p mf (70)
 Timp. p mf (70) (75) mf
 G.C. p mf (70) (75) mf
 Mrcs. (70) (75) mf
 Mdna. F#7 Bm (70) (75)
 Cuatro
 Vlns. I (70) (75)
 Vlns. II

Fls. *mf* 8^{va} a 2 (80) (85)

Obs. *p* *mf* a 2

Cls. *mf*

Fgs. *mf*

Tbns. *mf* a 2 (85)

Timp. *p* *mf* (80) (85)

Pls. Choc. *mf* (85)

G.C. *p* *mf* (80) (85)

Mrcs. (80) (85)

Mdna. *f*^{#7} B_m A7 D (80) (85)

Cuatro (80) (85)

Vlins. I (80) (85)

Vlins. II (80) (85)

Vlas. *mf* (80) (85)

Vcs. *mf* (80) (85)

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, Violins I & 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.

Picc. *mf*

Fls. *mf*

Obs. *mf*

Cls. *mf*

Fgs. *mf*

1.2 Cor. *ff* *mf* a 2

3.4 *ff* *mf* a 2

Tps. 1.2 *ff* a 2

Tp. 3 *ff* a 2

Tbns. *ff* *mf* a 2

Tbn. Bjo. *ff*

Tuba *ff*

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

Pls. Choc. *ff*

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

Mrcs.

Mdna. *F#7* *Bm* *Bm* *F#7*

Cuatro *8va*

Vlns. I *ff*

Vlns. II *ff*

Vlas. *ff*

Vcs. *ff* *pizz.* *mf*

Cbs. *ff* *mf* *pizz.*

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 is in G major and 2/4 time. It features various dynamics such as *mf*, *p*, and *a2*, and includes rehearsal marks at measures 115 and 120. The Mandolin part includes chord markings for Bm and F#7.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass (Trumpets 1, 2, and 3; Trombone/Bassoon; Tuba). The middle section includes percussion (Timpani, Percussion, Gong/Cymbal, Maracas, Mandolin) and the Cuatro. The bottom section includes strings (Violins I & II, Viola, Violoncello, Contrabass). The score is in a key signature of two sharps (D major or F# minor) and features a variety of dynamic markings and articulations. Rehearsal marks are placed at measures 125 and 130.

Musical score for Concerto a Nueva Esparta, measures 135-140. The score is written for a full orchestra and includes the following parts: Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Fgs.), Trombone (Tbns.), Timpani (Timp.), Gong/Cymbal (G.C.), Maracas (Mrcs.), Mandolin (Mdna.), Cuatro, Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The key signature is D major (two sharps). The score features various dynamics such as *mf* (mezzo-forte), *p* (piano), and *a2* (second octave). Measure numbers 135 and 140 are circled. The Mandolin part includes chord markings for F#7 and Bm. The Cuatro part has a complex rhythmic pattern with many sixteenth notes. The Viola, Violoncello, and Contrabass parts play a steady eighth-note accompaniment.

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, starting with a *p* dynamic and alternating with *f* dynamics. The Mridangam part has a similar rhythmic pattern. The Cuatro part has a steady eighth-note accompaniment. Measures 156 and 157 are mostly rests for most instruments, with some activity in the Mridangam and Cuatro parts. Measure 158 marks the beginning of a new section, with a *f* dynamic. The Oboe, Clarinet, Trumpets, and Violins I & II all play a melodic line starting with a *f* dynamic. The Viola and Violoncello parts play a rhythmic accompaniment. Measure 159 continues the melodic development in the upper strings and woodwinds. Measure 160 concludes the section with a *f* dynamic. The score includes various performance markings such as *f*, *p*, and *arco*.

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, Snare Drum, Maracas, Mandolin, Cuatro, Violins I and II, Viola, Cello, and Double Bass. 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.

Musical score for Concerto a Nueva Esparta, page 30. The score is for a full orchestra and includes parts for Piccolo, Flutes, Oboe, Clarinet, Bassoon, Cor Anglais (1, 2), Trombones (3, 4), Trombone Bass, Tuba, Timpani, Percussion (Cymbals, Triangle, Snare, Maracas, Congas), Cuatro, Violins I & II, Viola, Cello, and Double Bass. The score shows measures 175-178 with various dynamics and articulations.

Instrument parts include: Picc., Fls., Obs., Cls., Fgs., 1.2 Cor., 3,4 Cor., Tbns., Tbn. Bjo., Tuba, Timp., Pls. Choc., G.C., Mrs., Mdna., Cuatro, Vlns. I, Vlns. II, Vlas., Ves., and Cbs.

Measure numbers 175, 176, 177, and 178 are indicated at the start of several staves. Dynamics such as *p*, *f*, and *f* are present throughout the score.

Chord symbols for the Mdna. part are: B7, Em, A7, D.

III. GIROS

Allegro, ♩ c. 130

The musical score is for the third movement, "III. GIROS", in Allegro tempo with a tempo marking of approximately 130 beats per minute. The score is written for a large orchestra and includes the following parts:

- Picc.** (Piccolo): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Fis.** (Flute): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Obs.** (Oboe): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Cls.** (Clarinet): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Fgs.** (Bassoon): Bass clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- 1,2 Cor.** (Cor Anglais): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- 3,4 Cor.** (Cor Anglais): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Tps. 1,2** (Trumpets): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Tp. 3** (Trumpet): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Tbns.** (Trombones): Bass clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Tbn. Bjo.** (Trombone/Bassoon): Bass clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Tuba**: Bass clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Timp.** (Timpani): Bass clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Mrb.** (Mridangam): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- Xil.** (Xylophone): Treble clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.
- G.C.** (Gong/Cymbal): Percussion clef, 2/8, 3/8, 2/2 time signatures. Starts with a rest, then plays a series of eighth notes in the final measure.

The score features dynamic markings such as *p* (piano) and *f* (forte), and includes first and second endings marked with circled numbers 1 and 2. The time signature changes from 2/8 to 3/8 and then to 2/2 throughout the piece.

This page of the musical score contains the following parts and measures:

- Picc.**: Measures 8^{ma} to 10. Includes a circled measure number 10.
- Fls.**: Measures 8^{ma} to 10. Includes a circled measure number 10.
- Cls.**: Measures 8^{ma} to 10. Includes a circled measure number 10.
- Fgs.**: Measures 8^{ma} to 10. Includes a circled measure number 10.
- 1.2 Cor.**: Measures 10 to 15. Includes a circled measure number 10.
- 3.4 Cor.**: Measures 10 to 15. Includes a circled measure number 10.
- Tps. 1.2**: Measures 10 to 15. Includes a circled measure number 10 and a first ending bracket labeled 'a 2'.
- Tp. 3**: Measures 10 to 15. Includes a circled measure number 10.
- Timp.**: Measures 10 to 15. Includes a circled measure number 10.
- Pls. Choc.**: Measures 10 to 15. Includes a circled measure number 10.
- Mrb.**: Measures 10 to 15. Includes a circled measure number 10.
- G.C.**: Measures 10 to 15. Includes a circled measure number 10.
- Vlns. I**: Measures 10 to 15. Includes a circled measure number 10 and a dynamic marking *f*.
- Vlns. II**: Measures 10 to 15. Includes a circled measure number 10 and a dynamic marking *f*.
- Vlas.**: Measures 10 to 15. Includes a circled measure number 10 and a dynamic marking *f*.
- Vcs.**: Measures 10 to 15. Includes a circled measure number 10 and a dynamic marking *f*.
- Cbs.**: Measures 10 to 15. Includes a circled measure number 10 and a dynamic marking *f*.
- Obs.**: Measures 15 to 20. Includes a circled measure number 15 and a first ending bracket labeled 'a 2'.
- Tps. 1.2**: Measures 15 to 20.
- Tp. 3**: Measures 15 to 20.
- Vlns. I**: Measures 15 to 20. Includes a circled measure number 15.
- Vlns. II**: Measures 15 to 20.
- Vlas.**: Measures 15 to 20.
- Vcs.**: Measures 15 to 20.
- Cbs.**: Measures 15 to 20.

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), Trombone/Bassoon (Tbn. Bjo.), Tuba, Timpani (Timp.), Gong/Cymbal (G.C.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (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*, *1.*, and *3.*

Musical score for measures 25-30. The score includes parts for Oboe (Obs.), Clarinet (Cls.), Maracas (Mrs.), Mandolin (Mdna.), Cuatro, Violoncello (Vcs.), and Contrabass (Cbs.). 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 the Mandolin part are: Am7, D, Am7, D, Am, D, Am, D7(9), 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 | F9 | D | Am | B ^b maj7(#5) | Am | B ^b maj7(#5) | Am | B ^b maj7(#5) | Am | B ^b maj7(#5) |
|----|----|---|----|-------------------------|----|-------------------------|----|-------------------------|----|-------------------------|

Picc. *ff* ^{8va-} 75
 Fls. *ff* ^{a2} ^{8va-}
 Obs. *ff* ^{a2}
 Cls. *ff* ^{a2}
 1.2 75
 Cor. 3.4 *p*
 Tps. 1.2 *ff*
 Tp. 3 *ff*
 Tbns. *ff* ^{a2}
 Tbn. Bjo. *ff*
 Tuba *ff* ^{ff} *p* *f*
 Timp. *ff* 75
 Pls. Choc. *ff* 75
 Mrb. *ff* *p* *f* 75
 Xil. *ff* *p* *f* 75
 G.C. *ff* 75
 Vlns. I *f* 75
 Vlns. II *f*
 Vlas. *f* arco
 Vcs. *f* arco
 Cbs. *f*

The musical score is arranged in systems. The first system (measures 78-80) includes Piccolo, Flute, Clarinet, Maracas, Xilofono, Violins I & II, Viola, Cello, and Double Bass. The second system (measures 81-85) includes Piccolo, Flute, Oboe, Cor Anglais (1.2 and 3.4), Trumpets (1.2 and 3), 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 have first and second endings marked 'a' and 'a2'. The Cor Anglais parts have first and third endings marked '1.' and '3.'. The strings play a rhythmic accompaniment of eighth notes.

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. *f* *mf*

Cuatro *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

95

G7 *F* *G7* *Dm* *G7*

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 Mrcs. part includes chord markings: C, G7, F, G7, Am. The Mrb. part has dynamics *p* and *f*. The Xil. part has a dynamic of *f*. The Vlns. I part has a circled '105' and a circled '110'. The Vlns. II part has a triplet in measure 109. The Vcs. and Cbs. parts have a melodic line with a fermata in measure 110.

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

Cuatro

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

115

Timp.

Xil.

G.C.

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

Cuatro

Vlns. I

Vlns. 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. The music features various dynamics including *pp*, *f*, and *p*. A circled measure number '130' is present in several staves. The Mdna. part includes chord markings: G, Dm7, Am7, and G7.

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. The music features various dynamics including *f*. A circled measure number '135' is present in several staves. The Mdna. part includes chord markings: F, G7, Dm, G7, C, Em, G7, and C.

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.

Mrs.  155

Mdna.  155
 G7 C G7 Dm Am F Em G7 C B^b C

Cuatro 

Vlns. I  155


Vlns. II 

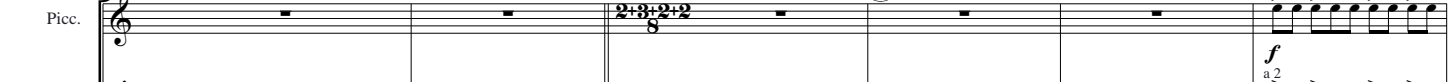
Vlas. 


Vcs. 


Cbs. 


==


Picc.  160


Fls.  160

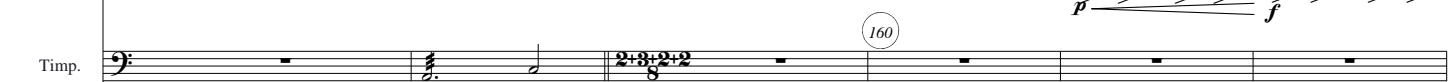
Obs.  160

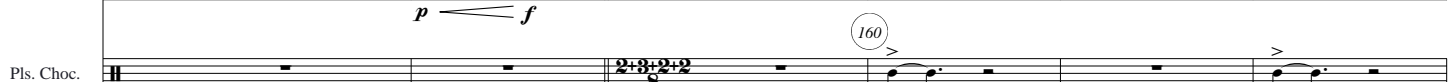
Cls.  160

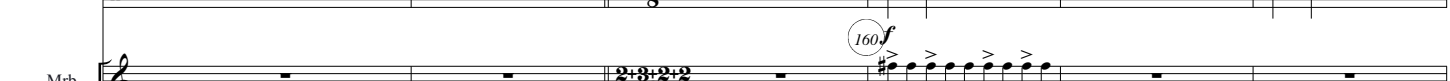
Fgs.  160

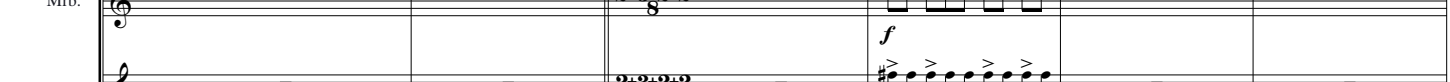
Tuba  160


Timp.  160

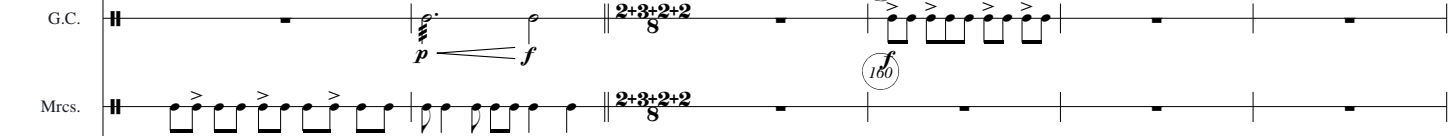
Pls. Choc.  160


Mrb.  160


Xil.  160


G.C.  160

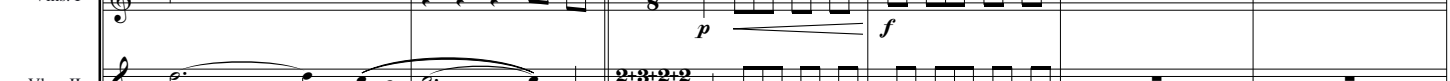
Mrs.  160

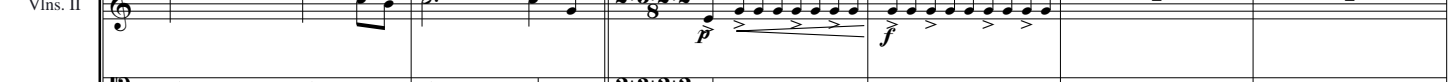
Mdna.  160
 G7 F G7 C


Cuatro 

Vlns. I  160

Vlns. II 

Vlas. 

Vcs. 

Cbs. 

Musical score for Concerto a Nueva Esparta, page 44. 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, Snare Drum, Maracas, Xylophone, Gong/Cymbal, Violins I & II, Viola, Cello, and Double Bass. The score features various musical notations such as dynamics (*f*, *a2*), articulation (>), and rehearsal marks (165).

Musical score for measures 170-174. Instruments include Piccolo, Flute, Oboe, Clarinet, Trumpets 1 & 2, Trumpet 3, Violins I & II, Viola, Cello, and Double Bass. The score features melodic lines for woodwinds and trumpets, and a rhythmic accompaniment of eighth notes for the strings.

Musical score for measures 175-179. Instruments include Oboe, Clarinet, Violins I & II, Viola, Cello, and Double Bass. The Oboe and Clarinet have melodic lines, while the strings continue with a rhythmic accompaniment.

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#).

IV. GALERÓN MODERNO

Moderato, (♩=c96)

The musical score is for the piece "IV. GALERÓN MODERNO" by Oscar E. Peña. It is in 6/8 time and marked "Moderato" with a tempo of ♩=c96. The score is arranged for a large ensemble including woodwinds, brass, percussion, and strings. The key signature has two sharps (F# and C#). The score is divided into two systems, with measures 5 and 10 marked in circles. The first system includes Piccolo, Flute, Clarinet, Bassoon, Horns (1, 2 and 3, 4), Trumpets (1, 2 and 3), Trombone, Tuba, Timpani, Percussion (Pls. Choc. and G.C.), Maracas, Mandolin, Cuatro, Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes the same instruments. The score features various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte), as well as articulation marks like *pizz.* (pizzicato) and *arco* (arco). The Mandolin part includes chord diagrams for D, G, and A7. The Cuatro part is marked *f* and consists of a rhythmic pattern. The string parts include various rhythmic patterns and articulation marks.

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 Cor.

Tps. 1,2

3 Tps.

Tbn.

Tbn. Bjo.

Tuba

8

35 40

Timp.

p *f* *p* *f* *p* *f* *p* *f*

35 40

Pls. Choc.

35 40

G.C.

35 40

Mrcs.

35 40

Mdna.

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

35 40

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*, *ff*, and accents.

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.**: Flute, 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.**: Trombone, starting with a piano (*p*) dynamic.
- Tbn. Bjo.**: Trumpet, starting with a piano (*p*) dynamic.
- Tuba**: Tuba, starting with a piano (*p*) dynamic.
- Timp.**: Timpani, starting with a forte (*f*) dynamic.
- Pls. Choc.**: Percussion, starting with a forte (*f*) dynamic.
- G.C.**: Guitar, starting with a forte (*f*) dynamic.
- Mrcs.**: Maracas, starting with a forte (*f*) dynamic.
- Cuatro**: Four-part strings, starting with a forte (*f*) dynamic.
- Vlns. I**: Violin I, starting with a forte (*f*) dynamic.
- Vlns. II**: Violin II, starting with a forte (*f*) dynamic.
- Vlas.**: Viola, starting with a forte (*f*) dynamic.
- Vcs.**: Violoncello, starting with a forte (*f*) dynamic.
- Cbs.**: Contrabass, starting with a forte (*f*) dynamic.

Key features of the score include:

- Rehearsal marks at measures 5 and 10.
- Dynamic markings ranging from *p* (piano) to *f* (forte).
- Articulation marks such as accents and slurs.
- Performance instructions like "pizz." (pizzicato) for the strings.
- Chordal indications for the guitar: A7(9), Dm, Gm, and A7.

15 20 25

Picc. *mf* *f* *mf* *f*

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

Obs. *p* *f*

Cls. *p* *f*

Fgs. *p* *f*

Tps. 1,2 *p* *mf*

Tp. 3 *p* *mf*

Tbns. *f*

15 20 25

Timp. *p* *f*

G.C. *p* *f*

Mrcs. *p* *f*

Dm Gm A7 Dm Gm A7 Dm Gm

Cuatro

15 20 25

Vlins. I *p* *f* *mf* *f*

Vlins. II

Vlas. *p* *f*

Vcs. *p* *f*

Cbs. *p* *f*

Picc. *mf* *f*

Fls. *mf* *f*

Obs. *a2* *p* *f*

Cls. *a2* *p* *f*

Fgs. *a2*

1,2 *p* *fp*

3,4 *p* *fp*

Tbns. *f*

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. *f*

Vcs. *f*

Cbs. *f*

Musical score for Concerto a Nueva Esparta, page 55. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Chorus, Trombone, Trumpet, Tuba, Glockenspiel, Maracas, Cuatro, Violin I, Violin II, Viola, Cello, and Double Bass. It features various musical notations such as dynamics (*mp*, *f*, *p*), articulation (accents), and performance instructions like "1." and "a 2.". The Maracas part includes chord markings: Gm, A7, Dm, Gm, A7, Dm, Gm, A7. The score is written in a key signature of one flat and a 4/4 time signature.

Picc. *p*

Fls. *p*

Obs.

Cls. *a 2*

Fgs.

Cmff. *3.* *mp* *a 2* *f*

Tbns. *a 2*

Tbn. Bjo. *f*

Tuba *f*

Timp. *50* *55* *p*

G.C. *50* *55* *p*

Mrcs. *50* *55*
Dm Gm A7 Dm Gm A7 Dm Gm

Cuatro

Vlms. I *p*

Vlms. II

Vlas.

Vcs.

Cbs.

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

Vlns. I *f*

Vlns. II

Vlas. *mf* arco

Vcs. *mf* arco

Cbs. *mf* arco

Obs. (70) (75)

Cls.

Fgs. a 2

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

Cor. 3,4 (75) a 2 mf

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

Tp. 3 (75) 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.

80 85 90

Cls.

Fgs.

1,2

Cor.

3,4

Tps. 1,2

Tbns.

80 85 90

Timp.

80 85 90

G.C.

80 85 90

Mrcs.

80 85 90

Mdna.

Dm Gm A7 Dm Gm A7 Dm Gm A7

Cuatro

Vlas.

Vcs.

Cbs.

80 85 90

Obs.

95 100

Cls.

95 100

Ch2

1,2

Tps. 3

95 100

G.C.

95 100

Mrcs.

95 100

Mdna.

Dm Gm A7 Dm Gm A7 Dm Gm A7

Cuatro

Vlas.

Vcs.

Cbs.

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, ff, Dm, Gm, A7. Dynamics include p, f, and ff. An 'a2' marking is present above the Clarinet staff in measure 119.

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. Dynamics include f and arco. The score is flanked by double bar lines with repeat dots.

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, mirroring the Oboe's line.
- 1,2 Cor.** and **3,4 Cor.**: Cor Anglais parts, with the 1,2 part playing a melodic line starting at measure 145.
- Timp.**: Timpani part, featuring a roll starting at measure 140.
- 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, playing a melodic line.
- Vlas.**: Viola part, playing a melodic line with pizzicato (*pizz.*) markings.
- Vcs.**: Violoncello part, playing a melodic line.
- Cbs.**: Contrabass part, playing a melodic line.

Measure numbers 140 and 145 are circled in the score.

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, playing a melodic line with accents and dynamic markings.
- Fls.**: Flute, mirroring the Piccolo's line.
- Obs.**: Oboe, playing a similar melodic line.
- Cls.**: Clarinet, playing a melodic line.
- Fgs.**: Bassoon, playing a melodic line with dynamic markings.
- 1, 2**: Cor Anglais (1st and 2nd), playing a melodic line with dynamic markings.
- 3, 4**: Cor Anglais (3rd and 4th), playing a melodic line with dynamic markings.
- Tbns.**: Trombone, playing a melodic line with dynamic markings.
- Tbn. Bjo.**: Trombone/Bassoon, playing a melodic line.
- Tuba**: Tuba, playing a melodic line.
- G.C.**: Glockenspiel, playing a rhythmic pattern.
- Mrcs.**: Maracas, playing a rhythmic pattern with chordal accompaniment (A7, Dm, Gm).
- Cuatro**: Cuatro, playing a rhythmic pattern.
- Vlns. I**: Violin I, playing a melodic line with dynamic markings.
- Vlns. II**: Violin II, playing a melodic line with dynamic markings.
- Vlas.**: Viola, playing a melodic line with dynamic markings.
- Vcs.**: Violoncello, playing a melodic line with dynamic markings.
- Cbs.**: Contrabass, playing a melodic line with dynamic markings.

Key performance markings include dynamics such as *p*, *mf*, and *f*, and rehearsal marks at measures 160 and 165. The score is written in a key signature of one flat (B-flat major) and a common time signature.

Musical score for Concerto a Nueva Esparta, page 65. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Trombone, Trombone/Bassoon, Tuba, Percussion (Choc.), Gong/Cymbal, Maracas, Mandolin, Cuatro, Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 3/4 time and features various dynamics and articulations.

Rehearsal marks are indicated by circled numbers: 170, 175, and 180.

Chord symbols for Mandolin: Gm, A7, f_m, Gm, A7, Dm, Gm, A7, p_m.

Dynamics: *f*, *p*.

The musical score is arranged in a standard orchestral format. The top staff is for Fgs. (Bassoon), followed by Cb4 (Clarinet in Bb), Tps. 1.2 (Trumpet 1 & 2), Tp. 3 (Trumpet 3), Tbn. Bjo. (Trombone/Bassoon), and Tuba. The percussion section includes Pls. Choc. (Percussion/Chacón), G.C. (Gong/Cymbal), Mrcs. (Maracas), Mdna. (Mandolin), Cuatro (Cuatro), Vlins. I (Violin I), Vlins. II (Violin II), Vlas. (Viola), Vcs. (Violoncello), and Cbs. (Contrabajo). The score includes dynamic markings such as *p* and *f*, and performance markings like *1* and *a2*. Measure numbers 185 and 190 are circled in several staves, indicating specific points of interest in the music.

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

p

f

F

D

C

B7

Em

Am

B7

Em

Am

B7

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.

Picc. *mp*

Fls. *mp*

Fgs.

Clad *f*

Tps. 1,2 *f*

Tp. 3 *f*

Tbns. *f*

Tbn. Bjo. *f*

Tuba *f*

Timp.

G.C. *p* 220

Mrcs. *p* 220

A m B7 E m A m B7 E m A m B7

Cuatro

Vlms. I *p* 220

Vlms. II *p* 220

Vlas.

Vcs.

Cbs.

225 230

Picc. *f*

Fls. *f*

Obs. *mf*

Cls. *mf*

Fgs. *mf*

Tbns.

Tbn. Bjo.

Tuba

225 230

Timp. *f* *p* *mf*

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

Mrcs.

Mdna. *f* Em Am B7 Em Am B7 Em Am B7

Cuatro

225 230

Vlns. I *p* *mf*

Vlns. 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.), Timpani (Timp.), Gong/Cymbal (G.C.), Maracas (Mrcs.), Mandolin (Mdna.), Cuatro, Viola (Vlas.), Violoncello (Vcs.), and Contrabasso (Cbs.). The key signature is one sharp (F#). Measure numbers 235, 240, and 245 are circled. The Mandolin part includes chord markings: Em, Am, B7, Em, Am, B7, Em, Am. Dynamics include *f* and *p*. An *a 2* marking is present above the Oboe, Clarinet, and Bassoon staves.

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

Obs.

Cls.

Fgs.

1,2
Cor.

3,4

Tps. 1,2

Timp.

G.C.

Mrcs.

Mdna.

A m B 7 E m A m B 7 E m A m B 7

Cuatro

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

260 265

mf

a 2

f

mf

P

Obs. *a2* (270) (275)

Cls. *a2*

Trp. 3 *mf*

Timp. *p* (270) (275)

G.C. (270) (275)

Mrcs. (270) (275)

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

Cuatro

Vlns. I (270) (275)

Vlns. II

Vlas.

Vcs.

Cbs.

Obs.

Cls.

Fgs.

1,2
Cor.

3,4

Tbns.

Tbn. Bjo.

Tuba

G.C.

Mrcs.

Mdna.

Cuatro

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

280

285

1. a 2

p *mf*

3. a 2

p *mf*

mf

mf

mf

Am B7 Em Am B7 Em Am B7

arco

arco

arco

290 295

Picc. *f*

Fls. *f* a2

Obs. *f* a2

Cls. *mf* *f* 1. 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*

Xil. *f* *mf*

G.C.

Mrcs.

Mdna.

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

Cuatro

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

Vlins. II *f* *mf*

Vlas. arco *mf* pizz.

Vcs. arco *mf* pizz.

Cbs. arco *mf* pizz.

310 315

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

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

3.4

Tbns. *p* 1.

Tbn. Bjo. *mf*

Tuba *mf*

310 315

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

Xil. *f*

310 315

G.C. *f* *p*

310 315

Mrs. *p* *f* *p*

310 315

Mdna. *p* *f* *p*

B7 Em Am B7 Em Am B7

Cuatro

310 315

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

310 315

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* a2

Cls. *mf* a2

Fgs. *mf* a2

Tbns. *mf* a2

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*
 Vlns. I *f* *fff*
 Vlns. II *f* *fff*
 Vlas. *f* *p* *fff*
 Vcs. *f* *p* *fff*
 Cbs. *f* *p* *fff*