

Enrique de Tena

TREPIDANT

Concierto para Saxofón Alto y Banda



Partitura Banda



Enrique de Tena

Nace en Corbera (Valencia).

Cursa todos los estudios correspondientes a los títulos de Grado Elemental, Medio y Superior de Saxofón en el Conservatorio Superior de Música de Valencia.

En su calidad de saxofonista obtiene el Premio Nacional de Interpretación “Unión Musical Española”.

Asimismo, ha sido profesor de saxofón en el Conservatorio de Getafe (Madrid), en la Escuela de Música de Las Rozas (Madrid), en la Escuela de Música de Magán (Toledo), en la Escuela de Música de Dosbarrios (Toledo), en el Conservatorio Superior de Valencia, en la Banda Municipal de Sevilla, en la Banda Municipal de Bilbao.

También destacan sus participaciones como profesor de los cursos de verano de Astorga (León) y El Escorial (Madrid), y en la Banda Sinfónica de las Escuelas de Música de la Comunidad de Madrid.

Es nombrado vicepresidente de la primera asociación de saxofonistas españoles ASE.

Finalmente, ha formado parte de algunos de los más prestigiosos cuartetos de la Comunidad Valenciana y es colaborador habitual de algunas de las más importantes orquestas sinfónicas de nuestro país.

En su faceta de compositor cabe reseñar su amplia obra camerística, en la que destacan especialmente sus cuartetos y sus obras para saxofón y piano incluidas en las programaciones de estudios de los principales conservatorios superiores de nuestro país.

En su vertiente sinfónica, ha sido y es objeto de numerosos encargos para los principales certámenes de bandas nacionales así como para eventos de especial relevancia.

Está en posesión del prestigioso “Premio de Composición para Banda Sinfónica Maestro Villa” que concede el Excmo. Ayuntamiento de Madrid.

En su dilatada trayectoria profesional destacan otros méritos: tales como haber sido Jefe de Estudios del Conservatorio de Getafe y asesor del Ministerio de Cultura para la Redacción de los nuevos planes de estudios de la LOGSE en 1992, y ha formado parte de jurados y tribunales en oposiciones, concursos y certámenes de prestigio.

Actualmente es profesor solista de la Banda Sinfónica Municipal de Madrid, componente del Cuarteto de Saxofonistas de Madrid y Director del Certamen Internacional de Bandas de Música Villa de Dosbarrios (Toledo).

TREPIDANT

Concierto para Saxofón Alto y Banda

Sinopsis de la obra

Concierto de estudio en tres movimientos según la forma clásica Allegro, Lento y Scherzo, que es presentado, además, en la versión para Saxofón Alto y Banda.

El primer tiempo, después de unos compases iniciales del acompañamiento, irrumpe con fuerza y brillantez el Saxofón Solista mediante la exposición del tema A, que, sin solución de continuidad nos conduce hasta el tema B de carácter más expresivo y *rubateado*.

Tras esta exposición inicial de la obra, y recurriendo de manera reiterada a la cabeza del tema A, la música se adentra en una atmósfera mucho más relajada y *cantabile* sustentada en una combinación rítmica de compases de amalgama. Tras un breve paréntesis de libre interpretación del Saxofón y antes de una Coda Final conclusiva, se reexpone el tema A .

En el segundo movimiento, como parte intermedia contrastante, la música ofrece ahora un lenguaje de máxima expresividad y flexibilidad, destacando el *crescendo* y *accelerando* que arranca en el compás 161 y desemboca en un explosivo Mi agudo del compás 183, a partir de lo cual, y en breves compases que nos llevan hasta el final, se diluye toda la intensidad alcanzada en el momento culminante del fragmento anterior.

La obra finaliza con un tiempo rítmico y excitado en *scherzando*, en el que predominan la velocidad y la fuerza técnica del instrumento. Aquí se emplean todos los recursos técnicos más exigentes en el estudio del instrumento. Es destacable su permanente desarrollo en compases de amalgama, tales como el 7x16, 8x16 y 10x16 que combinan con los compases más habituales. Antes de volver a reexponer el tema inicial de este movimiento, el autor plantea una extensa y exigente Cadencia en la que destacan la utilización de los más modernos y contemporáneos recursos técnicos de este instrumento. Cabe mencionar la interpretación con llaves de *cadencia* del fragmento inicial .

Trepidant

I TIEMPO

Allegro $\text{♩} = 120$ *sempre*



Score for Saxophone Alto and Symphonic Band, I TIEMPO. The score is written for 24 parts: Saxofón Alto, Flautín, Flautas 1/2, Oboes 1/2, Corno Inglés, Requintos 1/2, C. Prales., Clars. 1s., Clars. 2s., Clars. 3s., Clars. Bajos 1/2, Fagotes 1/2, Sax. Sopranos 1/2, Sax. Altos 1/2, Sax. Tenores 1/2, Sax. Barítonos 1/2, Sax. Bajo, Fliscornos 1/2, Trompetas Do 1/2, Trompetas Do 3/4, Trompas Fa 1/2, Trompas Fa 3/4, Trombones 1/2/3, Bombardinos 1/2, Barítonos Do 1/2, Tubas Do, Cellos 1/2, Crtabajos 1/2, Timbales, Láminas, Caja, Bombo, Platos, and Percusión varios.

The score is in 3/4 time and features a variety of dynamics including *mp*, *cresc.*, *f*, *fp*, and *fz*. It includes articulation marks such as *div.*, *pizz.*, and *unís. arc.*. The saxophone parts feature complex rhythmic patterns, including triplets and sixteenth notes. The woodwind and brass parts provide harmonic support and rhythmic accompaniment. The percussion parts include timbales, xylophone, and various drums.

The musical score is arranged in a standard orchestral format with the following parts:

- Flute:** Flin, Ftas, Obs
- Clarinet:** C. Ing., Rqs., C. Prls., C. 1s., C. 2s., C. 3s.
- Bassoon:** C. B.
- Bass:** Fgts.
- Saxophone:** S. Soprs., S. Altos, S. Tens., S. Bars., S. Bajo
- Trumpet:** Fliscs., Trtas. 1/2, Trtas. 3/4, Trpas. 1/2, Trpas. 3/4
- Trombone:** Tbnbs., Bombs., Bars., Tubas.
- Cello:** Cellos
- Double Bass:** Cbjs.
- Timpani:** Timb.
- Lyra:** Lnas.
- Percussion:** Perc. I (including xilo and Bombo), Perc. II

The score contains various musical notations including triplets, slurs, and dynamic markings such as *stacc.*, *mf*, *ff*, *fz*, *sim.*, *div. pizz.*, and *arc.*. The key signature has one flat and the time signature is 3/4.

This musical score is for the piece 'Trepidant' by E. de Tena, a concerto for Alto and Symphonic Band. The score is written for a large ensemble and includes the following parts:

- Flutes:** Flin, Ftas.
- Oboes:** Obs.
- Clarinets:** C. Ing., C. Prls., C. 1s., C. 2s., C. 3s.
- Bassoons:** C. Bj. 1/2
- Double Basses:** Fgts.
- String Section:** S. Soprs., S. Altos, S. Tens., S. Bars., S. Bajo.
- Flutes:** Fliscs.
- Trumpets:** Trtas. 1/2, Trtas. 3/4, Ttpas. 1/2, Ttpas. 3/4.
- Brass:** Tbnbs., Bombos., Bars., Tubas.
- Other Instruments:** Cellos., Cbjs., Timb., Lnas., Perc. I (Caja), Perc. II.

The score is in 3/4 time and features a variety of dynamics and articulations. Key markings include *p* (piano), *cresc.* (crescendo), *fz* (forzando), *ff* (fortissimo), *mp* (mezzo-piano), *expres.* (expressive), and *stacc.* (staccato). The percussion part includes a *Caja* (snare drum) with a *mf* dynamic.

The musical score for page 5 of 'Trepidant' by E. de Tena is arranged for a symphonic band and includes vocal parts. The score is written in 3/4 time and features a dynamic range from piano (p) to fortissimo (ff). The instruments and parts included are:

- Flute (Flin):** Part 17, dynamic *ff*.
- Flute (Ftas):** Part 17, dynamic *ff*.
- Oboe (Obs):** Part 17, dynamic *ff*.
- Clarinet in G (C. Ing):** Part 17, dynamic *ff*.
- Clarinet in Bb (Rqs):** Part 17, dynamic *ff*.
- Clarinet in Bb (C. Pris):** Part 17, dynamics *p*, *poco cresc.*, *fp*, *ff*.
- Clarinet in Bb (C. 1s):** Part 17, dynamics *p*, *poco cresc.*, *fp*, *ff*.
- Clarinet in Bb (C. 2s):** Part 17, dynamics *p*, *poco cresc.*, *fp*, *ff*.
- Clarinet in Bb (C. 3s):** Part 17, dynamics *p*, *poco cresc.*, *fp*, *ff*.
- Bassoon (C. Bj. 1/2):** Part 17, dynamics *mp*, *stacc.*, *fp*, *ff*.
- Bassoon (Egts):** Part 17, dynamics *mp*, *stacc.*, *fp*, *ff*.
- Soprano (S. Soprs):** Part 17, dynamic *ff*.
- Alto (S. Altos):** Part 17, dynamic *ff*.
- Tenore (S. Tens):** Part 17, dynamic *ff*.
- Bass (S. Bajs):** Part 17, dynamics *p*, *poco cresc.*, *stacc.*, *fp*, *ff*.
- Flute (Fliscs):** Part 17, dynamic *ff*.
- Trumpet (Tritas. 1/2):** Part 17, dynamic *ff*.
- Trumpet (Tritas. 3/4):** Part 17, dynamic *ff*.
- Trumpet (Tropas. 1/2):** Part 17, dynamic *ff*.
- Trumpet (Tropas. 3/4):** Part 17, dynamic *ff*.
- Trombone (Tbns):** Part 17, dynamic *ff*.
- Bombardone (Bombs):** Part 17, dynamic *ff*.
- Baritone (Bars):** Part 17, dynamic *ff*.
- Tuba (Tubas):** Part 17, dynamic *ff*.
- Cello (Cellos):** Part 17, dynamics *arc.*, *p*, *poco cresc.*, *pizz.*, *fp*, *mf*, *ff*.
- Double Bass (Cbjs):** Part 17, dynamics *arc.*, *p*, *poco cresc.*, *pizz.*, *fp*, *mf*, *ff*, *unis*.
- Timpani (Timb):** Part 17, dynamic *mf*, *ff*.
- Snare Drum (Lnas):** Part 17, dynamic *ff*.
- Tom-tom (Perc. I):** Part 17, dynamic *mf*, *ff*.
- Tom-tom (Perc. II):** Part 17, dynamic *ff*.

The score includes various performance instructions such as *cresc.*, *sempre cresc.*, *stacc.*, *arc.*, *pizz.*, *div. arc.*, and *unis*. The dynamic markings range from *p* (piano) to *ff* (fortissimo).

The musical score for page 6 of 'Trepidant' by E. de Tena is a complex orchestral arrangement. It begins at measure 24 with a melodic line for Flute I marked *mp* and *expres.*. The score includes parts for a wide variety of instruments, including woodwinds, brass, strings, and percussion. Key performance instructions include *stacc.*, *p*, *cresc.*, *sim.*, *Dfio.*, *tocar*, *arc.*, *pizz.*, and *arc. div.*. The score is written in 3/4 time and features a key signature of one flat (Bb).

Tempo poco rubato

This page of a musical score for 'Trepidant' by E. de Tena, for Concerto for Alto and Symphonic Band, page 7. The score is written for a large ensemble of instruments and includes various performance markings.

Instrumentation: Flin, Ftas., Obs., C. Ing., Rqs., C. Prls., C. 1s., C. 2s., C. 3s., C. B./1/2, Fgts., S. Soprs., S. Altos, S. Tens., S. Bars., S. Bajo, Fliscs., Trtas. 1/2, Trtas. 3/4, Ttrpas. 1/2, Ttrpas. 3/4, Trbns., Bombs., Bars., Tubas, Cellos, Cbjs., Timb., Lnas., Perc. I, Perc. II.

Key Performance Markings:

- Flin:** *sempre cresc.*, *f*, *mp*, *expres.*, *ten*
- Rqs.:** *fp*, *cresc.*, *fz*, *ten*
- C. Prls.:** *fp*, *cresc.*, *fz*, *ten*
- C. 1s.:** *fp*, *cresc.*, *fz*, *ten*
- C. 2s.:** *fp*, *cresc.*, *fz*, *ten*
- C. 3s.:** *fp*, *cresc.*, *fz*, *ten*
- C. B./1/2:** *fp*, *cresc.*, *fz*, *ten*
- S. Tens.:** *fp*, *cresc.*, *fz*, *ten*
- S. Bajo:** *fp*, *cresc.*, *fz*, *ten*
- S. Bars.:** *fp*, *cresc.*, *fz*, *ten*, *pp*
- Cellos:** *fp*, *mf*, *arc.*, *fz*, *unis*, *f*, *ten*, *div.*, *pp*
- Cbjs.:** *fp*, *mf*, *arc.*, *fz*, *unis*, *f*, *ten*
- Lnas.:** *ten*, *xilo*, *pp*
- Perc. I:** *mf*, *fz*, *ten*

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings ranging from *pp* to *fz*. The tempo is marked *Tempo poco rubato*.

37

Fl. I

Fl. II

Obs.

C. Ing.

Rqs.

C. Prls.

C. 1s.

C. 2s.

C. 3s.

C. B. 1/2

Fgts.

S. Soprs.

S. Altos

S. Tens.

S. Bars.

S. Bajo

Fliscs.

Trtas. 1/2

Trtas. 3/4

Trpas. 1/2

Trpas. 3/4

Tbns.

Bombs.

Bars.

Tubas.

Cellos.

Cbjs.

Timb.

Lnas.

Perc. I

Perc. II

cresc.

ten

a tpo

simile

pp

sim.

non cresc.

ten

pp

sim.

non cresc.

ten

pp

sim.

non cresc.

ten

pp

sim.

non cresc.

ten

pp

sim.

non cresc.

ten

pp

stacc.

pp

ten

ten

ten

stacc.

D/ffo.

tocar

ten

pp

stacc.

D/ffo.

tocar

ten

ten

pp

uniz

pizz.

div.

pizz.

uniz

arc. div.

uniz

ten

pp

pp

pizz.

uniz

arc. div.

uniz

ten

ten

Xilo

pp

Flin
 Ftas.
 Obs.
 C. Ing.
 Rqs.
 C. Prls.
 C. 1s.
 C. 2s.
 C. 3s.
 C. Bj. 1/2
 Fgts.
 S. Soprs.
 S. Altos
 S. Tens.
 S. Bars.
 S. Bajo
 Fliscs.
 Ttras. 1/2
 Ttras. 3/4
 Ttpas. 1/2
 Ttpas. 3/4
 Trbns.
 Bombs.
 Bars.
 Tubas.
 Cellos.
 Cbajs.
 Timb.
 Lnas.
 Perc. I
 Perc. II

Musical score for 'Trepidant' by E. de Tena, page 9. The score is for a symphonic band and includes parts for Flute I, Flute II, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Bassoon 1/2, Bassoon 3/4, Saxophone Soprano, Saxophone Alto, Saxophone Tenor, Saxophone Baritone, Saxophone Bass, Flute III, Trumpet 1/2, Trumpet 3/4, Trombone, Trombone 1/2, Trombone 3/4, Tuba, Euphonium, Cello, Double Bass, Timpani, Snare Drum, and Tom-tom. The score features various musical notations including triplets, slurs, dynamics (pp, f, cresc., stacc., sempre cresc.), and articulation (pizz., div., unis, arc.).

The image shows page 10 of a musical score for a symphonic band. The score is written for a variety of instruments and includes dynamic markings such as *ff*, *mf*, *cresc.*, and *f*. The piece is titled "Trepidant" by E. de Tena and is a concerto for Soprano Alto and Symphonic Band.

The instruments and their parts are as follows:

- Flutes (Flts.):** Part 1 (Flt. 1) and Part 2 (Flt. 2).
- Oboes (Obs.):** Part 1 (Obs. 1) and Part 2 (Obs. 2).
- Clarinets (Cl.):** Contrabass (C. Ing.), Bass (C. Prls.), Alto (C. 1s.), Tenor (C. 2s.), and Bass (C. 3s.).
- Trumpets (Tpts.):** First Section (Tptas. 1/2) and Second Section (Tptas. 3/4).
- Trumpet III (Tptas. 1/2):** A dedicated part for the third section of trumpets.
- Trombones (Trbns.):** First Section (Trbns. 1/2) and Second Section (Trbns. 3/4).
- Tuba (Tuba):** A dedicated part for the tuba.
- Euphonium (Euf.):** A dedicated part for the euphonium.
- Drum Set (Perc. I):** Part 1 (Perc. I).
- Snare Drum (Perc. II):** Part 2 (Perc. II).
- Other Percussion (Perc.):** A dedicated part for other percussion instruments.
- String Instruments:** Flutes (Flts.), Clarinets (Cl.), Trumpets (Tpts.), Trombones (Trbns.), Euphonium (Euf.), and Tuba (Tuba).

The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings are placed throughout the score to indicate the intended volume and intensity of the music. The piece is written in a 4/4 time signature and features a key signature of one flat.

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

- Flute (Fln):** Part 53, includes a *cresc.* marking.
- Flute (Ftas):** Part 53, includes a *cresc.* marking.
- Oboe (Obs):** Part 53, includes a *cresc.* marking.
- Clarinet in G (C. Ing):** Part 53, includes a *cresc.* marking.
- Clarinet in Bb (Rqs):** Part 53, includes a *cresc.* marking.
- Clarinet in Bb (C. Prls):** Part 53, includes a *cresc.* marking.
- Clarinet in Bb (C. 1s):** Part 53, includes a *cresc.* marking.
- Clarinet in Bb (C. 2s):** Part 53, includes a *cresc.* marking.
- Clarinet in Bb (C. 3s):** Part 53, includes a *cresc.* marking.
- Trumpet in Bb (C. B.) 1/2:** Part 53, includes a *cresc.* marking.
- Euphonium (Fgts):** Part 53, includes a *cresc.* marking.
- Soprano Saxophone (S. Soprs):** Part 53, includes a *cresc.* marking.
- Alto Saxophone (S. Altos):** Part 53, includes a *cresc.* marking.
- Tenor Saxophone (S. Tens):** Part 53, includes a *cresc.* marking.
- Soprano Baritone (S. Bars):** Part 53, includes a *cresc.* marking.
- Soprano Bass (S. Bajo):** Part 53, includes a *cresc.* marking.
- Flute (Fliscs):** Part 53, includes a *cresc.* marking.
- Trumpet in Bb (Trits) 1/2:** Part 53, includes a *cresc.* marking.
- Trumpet in Bb (Trits) 3/4:** Part 53, includes a *cresc.* marking.
- Trumpet in Bb (Ttpas) 1/2:** Part 53, includes a *cresc.* marking.
- Trumpet in Bb (Ttpas) 3/4:** Part 53, includes a *cresc.* marking.
- Trombone (Tbns):** Part 53, includes a *cresc.* marking.
- Bombardone (Bombs):** Part 53, includes a *cresc.* marking.
- Baritone (Bars):** Part 53, includes a *cresc.* marking.
- Tuba (Tubas):** Part 53, includes a *cresc.* marking.
- Cello (Cellos):** Part 53, includes markings for *div.* and *unis*, and a *cresc.* marking.
- Double Bass (Cbjs):** Part 53, includes a *cresc.* marking.
- Timpani (Timb):** Part 53, includes a *cresc.* marking.
- Lyra (Lnas):** Part 53, includes a *f* marking.
- Percussion I (Perc. I):** Part 53, includes a *cresc.* marking.
- Percussion II (Perc. II):** Part 53, includes a *cresc.* marking.

Adagio
libre

$\downarrow = 54-56$

Andno. religioso $\text{♩} = 160-168$ $\text{♩} = \text{♩}$

2+2+3 *ten* *a lpo.* 2+2+3+3

f *f* *mp* *muy expresivo* 2 4 *simile*

Fin

Ftas.

Obs.

C. Ing.

Rqs.

C. Prls.

C. 1s.

C. 2s.

C. 3s.

C. B. 1/2

Fgts.

S. Soprs.

S. Altos

S. Tens.

S. Bars.

S. Bajo

Fliscs.

Tritas. 1/2

Tritas. 3/4

Trpas. 1/2

Trpas. 3/4

Trbns.

Bombs.

Bars.

Tubas

Cellos

Cbjs.

Timb.

Lnas.

Perc. I

Perc. II

The image shows a page of a musical score for a concerto. The page is numbered 13 in the top left corner. The title at the top center is "- TREPIDANT - E. de Tena" and below it "Concierto para S. Alto y Banda Sinfónica". The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left side of the score are: Flin (Flute), Ftas. (Flute Alto), Obs. (Oboe), C. Ing. (Clarinet in G), Rqs. (Clarinet in Bb), C. Prls. (Clarinet in C), C. 1s. (Clarinet in C), C. 2s. (Clarinet in C), C. 3s. (Clarinet in C), C. B. 1/2 (Clarinet in Bb), Fgts. (Fagot), S. Soprs. (Soprano Saxophone), S. Altos (Alto Saxophone), S. Tens. (Tenor Saxophone), S. Bars. (Soprano Saxophone), S. Bajo (Soprano Saxophone), Fliscs. (Fliscel), Trtas. 1/2 (Trumpet in C), Trtas. 3/4 (Trumpet in C), Trpas. 1/2 (Trumpet in Bb), Trpas. 3/4 (Trumpet in Bb), Trbns. (Trombone), Bombs. (Trombone), Bars. (Trombone), Tubas (Tuba), Cellos (Cello), Cbajs. (Cello), Timb. (Timpani), Lnas. (Linares), Perc. I (Percussion I), and Perc. II (Percussion II). The score features a variety of musical notations, including rests, notes, and dynamic markings such as *p* (piano) and *poco cresc.* (poco crescendo). There are also some specific markings like "Dfto. cellos" and "simile". The music is written in a key signature of one flat (Bb) and a common time signature (C). The page contains six systems of staves, with multiple staves per system.

71 Flin

71 Ftas.

71 Obs.

71 C. Ing.

71 Rqs. *con solista* *p* *poco rub.* *mf* *simile* *mp*

71 C. Prls.

71 C. 1s.

71 C. 2s.

71 C. 3s.

71 C. Bj. 1/2

71 Fgts.

71 S. Soprs.

71 S. Altos

71 S. Tens.

71 S. Bars.

71 S. Bajo

71 Fliscs.

71 Ttras. 1/2 *poco rub.* *mp*

71 Ttras. 3/4 *poco rub.* *mp*

71 Ttpas. 1/2 *poco rub.* *mp*

71 Ttpas. 3/4 *poco rub.* *mp*

71 Trbns.

71 Bombs.

71 Bars.

71 Tubas.

71 Cellos.

71 Ctbjs.

71 Timb.

71 Lnas.

71 Perc. I *poco rub.* *mp*

71 Perc. II

The musical score is arranged in a standard orchestral layout. The top staff is for the Alto (Flin). Below it are the woodwinds: Flute (Ftas.), Oboe (Obs.), Clarinet in G (C. Ing.), Clarinet in Bb (Rqs.), Clarinet in Bb (C. Prls.), Clarinet in Bb (C. 1s.), Clarinet in Bb (C. 2s.), Clarinet in Bb (C. 3s.), Bassoon (C. Bj. 1/2), Bassoon (Fgts.), Soprano Saxophone (S. Soprs.), Alto Saxophone (S. Altos), Tenor Saxophone (S. Tens.), Baritone Saxophone (S. Bars.), Bass Saxophone (S. Bajo), Flutes (Fliscs.), Trumpets 1/2 (Tritas. 1/2), Trumpets 3/4 (Tritas. 3/4), Trumpets 1/2 (Ttpas. 1/2), Trumpets 3/4 (Ttpas. 3/4), Trombones (Trbns.), Bombardone (Bombs.), Baritone (Bars.), Tubas (Tubas.), Cellos (Cellos), Contrabass (Cbjs.), Timpani (Timb.), Snare (Lnas.), Percussion I (Perc. I), and Percussion II (Perc. II). The score includes dynamic markings such as *f* and *mf*, and various musical notations like slurs, accents, and articulation marks.

The page shows the 16th page of a musical score. The instruments and their parts are as follows:

- Flin: Flute in C, staff 1.
- Ftas: Flute in G, staff 2.
- Obs.: Oboe, staff 3.
- C. Ing.: Clarinet in G, staff 4.
- Rqs.: Clarinet in Bb, staff 5.
- C. Prls.: Clarinet in C, staff 6.
- C. 1s.: Clarinet in C, staff 7.
- C. 2s.: Clarinet in C, staff 8.
- C. 3s.: Clarinet in C, staff 9.
- C. B. 1/2.: Bass Clarinet, staff 10.
- Fgts.: Bassoon, staff 11.
- S. Soprs.: Soprano, staff 12.
- S. Altos: Soprano Alto, staff 13.
- S. Tens.: Alto Tenor, staff 14.
- S. Bars.: Bass Tenor, staff 15.
- S. Bajo: Bass, staff 16.
- Fliscs.: Flute in C, staff 17.
- Trtas. 1/2.: Trumpet in Bb, staff 18.
- Trtas. 3/4.: Trumpet in C, staff 19.
- Tbps. 1/2.: Trombone in Bb, staff 20.
- Tbps. 3/4.: Trombone in C, staff 21.
- Trbns.: Trombone, staff 22.
- Bombs.: Bombardone, staff 23.
- Bars.: Baritone, staff 24.
- Tubas.: Tubas, staff 25.
- Cellos.: Cellos, staff 26.
- Ctbjs.: Contrabass, staff 27.
- Timb.: Tympani, staff 28.
- Lnas.: Lyra, staff 29.
- Perc. I.: Percussion I, staff 30.
- Perc. II.: Percussion II, staff 31.

sempre cresc.

ff *fff*

Fin.

Ftas.

Obs.

C. Ing.

Rqs.

C. Pris. *f* *sempre cresc.* *simile*

C. 1s. *f* *sempre cresc.* *simile*

C. 2s. *f* *sempre cresc.* *simile*

C. 3s. *f* *sempre cresc.* *simile*

C. Bj. 1/2 *f* *sempre cresc.* *simile*

Fgts.

S. Soprs.

S. Altos *f* *sempre cresc.*

S. Tens. *f* *sempre cresc.*

S. Bars. *f* *sempre cresc.*

S. Bajo *f* *sempre cresc.*

Fliscs.

Trtas. 1/2

Trtas. 3/4

Trpas. 1/2

Trpas. 3/4

Trbns.

Bombs. *f* *sempre cresc.*

Bars. *f* *sempre cresc.*

Tubas

Cellos *f* *sempre cresc.*

Cbjs. *f* *sempre cresc.*

Timb.

Lnas.

Perc. I

Perc. II

3+2+2 2+2+3 3+2+2 2+2+3 3+2+2 2+2+3 Adagio $\text{♩} = 54-56$
libre *f*

Flin
Ftas.
Obs.
C. Ing.
Rqs.
C. Prls.
C. 1s.
C. 2s.
C. 3s.
C. Bj. 1/2
Fgts.
S. Soprs.
S. Altos
S. Tens.
S. Bars.
S. Bajo
Fliscs.
Ttras. 1/2
Ttras. 3/4
Ttpas. 1/2
Ttpas. 3/4
Tbnbs.
Bombs.
Bars.
Tubas
Cellos
Ctbjs.
Timb.
Lnas.
Perc. I
Perc. II

Allegro 1º tempo

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flin, Ftas., Obs., C. Ing., Rqs., C. Prls., C. 1s., C. 2s., C. 3s., C. B. 1/2, Fgts., S. Soprs., S. Altos, S. Tens., S. Bars., S. Bajo, Fliscs., Trtas. 1/2, Trtas. 3/4, Ttpas. 1/2, Ttpas. 3/4, Trbns., Bombs., Bars., Tubas., Cellos, Ctbjs., Timb., Lnas., Perc. I, and Perc. II. The score is divided into measures, with dynamic markings and performance instructions clearly indicated. The tempo is marked as 'Allegro 1º tempo'. The key signature and time signature are consistent throughout the page.

105 *mp simile* *expres.* *cresc.*

Fin

105 *stacc.* *p*

Obs.

105 *stacc.* *p*

C. Ing.

105 *stacc.* *p*

Rqs.

105 *stacc.* *p*

C. Prls.

105 *stacc.* *p* *poco cresc.*

C. 1s.

105 *stacc.* *p* *poco cresc.*

C. 2s.

105 *stacc.* *p* *poco cresc.*

C. 3s.

105 *stacc.* *p* *poco cresc.*

C. B. 1/2

105 *stacc.* *p* *mp*

Fgts.

105 *mp*

S. Soprs.

105 *p*

S. Altos

105 *p*

S. Tens.

105 *p*

S. Bars.

105 *stacc.* *Dfno.* *locar* *Dfno.* *locar* *p* *poco cresc.* *stacc.*

S. Bajo

105 *Dfno. contrabajos* *locar* *Dfno.* *locar* *p* *poco cresc.* *stacc.*

Fliscs.

105

Trtas. 1/2

105

Trtas. 3/4

105

Trpas. 1/2

105

Trpas. 3/4

105

Tbns.

105

Bombs.

105

Bars.

105

Tubas

105

Cellos

105 *pizz.* *arc.* *pizz.* *arc.* *p* *poco cresc.* *pizz.*

Cbjs.

105 *pizz.* *arc.* *pizz.* *arc.* *p* *poco cresc.* *pizz.*

Timb.

105

Lnas.

105

Perc. I

105

Perc. II

105

sempre cresc. *ff* *mp* *expres.*

Fin

Ftas. *fz* *p* *stacc.*

Obs. *fz* *p* *stacc.*

C. Ing. *fz* *p* *stacc.*

Rqs. *fz* *p* *sim.*

C. Prls. *fp* *fz* *p* *stacc.*

C. 1s. *fp* *fz* *p* *stacc.*

C. 2s. *fp* *fz* *p* *stacc.*

C. 3s. *fp* *fz* *p* *stacc.*

C. Bj. 1/2 *fp* *fz* *p* *stacc.*

Egts. *fp* *fz* *p*

S. Soprs. *fz* *p*

S. Altos *fz* *p*

S. Tens. *fp* *fz* *p*

S. Bars. *fp* *fz* *stacc.* *Dfto.* *p* *tocar* *Dfto.* *tocar*

S. Bajo *fp* *fz* *Dfto.* *p* *tocar* *Dfto.* *tocar*

Fliscs.

Tritas. 1/2 *fz*

Tritas. 3/4 *fz*

Trpas. 1/2 *fz*

Trpas. 3/4 *fz*

Tbns. *fz*

Bombs. *fz*

Bars. *fz*

Tubas *fz*

Cellos *arc.* *fp* *fz* *pizz.* *p*

Cbjs. *arc.* *fp* *fz* *pizz.* *p*

Timb. *mf* *fz*

Lnas.

Perc. I *mf* *fz*

Perc. II *fz*

120 *cresc.* *3* *sempre cresc.* *5*

Fin

Ftas.

Obs.

C. Ing.

Rqs.

C. Pris.

C. 1s.

C. 2s.

C. 3s.

C. Bj. 1/2

Fgts.

S. Soprs.

S. Altos

S. Tens.

S. Bars.

S. Bajo

Fliscs.

Tritas. 1/2

Tritas. 3/4

Tropas. 1/2

Tropas. 3/4

Tbns.

Bombs.

Bars.

Tubas

Cellos

Cbjs.

Timb.

Lnas.

Perc. I

Perc. II

p *cresc.* *fp* *cresc.* *mf*

stacc. *p* *cresc.* *fp* *cresc.*

stacc. *p* *cresc.* *fp* *cresc.*

arc. *p* *pizz.* *cresc.* *fp* *arc.* *mf*

arc. *p* *pizz.* *cresc.* *fp* *arc.* *mf*

Caja *mf*

a tpo muy expresivo

mp con vibr.

poco cede

p

simile

poco cede

solo espr.

p

poco cede

p

solo espr.

p

poco cede

tocar

p

Dfto.

tocar

Dfto. poco cede

tocar

p

Dfto.

tocar

Dfto. poco cede

pizz.

p

poco cede

pizz.

p

poco cede

simile

p

poco cede

Marimba

mp

poco cede

156 *poco cede* *mf* *a tpo.*

Fin

156 *simile*

Ftas.

156

Obs.

156 *mp*

C. Ing.

156

Rqs.

156 *poco cede* *a tpo* *mp* *a tpo* *simile*

C. Prls.

156 *poco cede* *a tpo* *mp* *a tpo* *simile*

C. 1s.

156 *poco cede* *a tpo* *mp* *a tpo* *simile*

C. 2s.

156 *poco cede* *a tpo* *mp* *a tpo* *simile*

C. 3s.

156 *poco cede* *a tpo* *mp* *a tpo* *simile*

C. Bj. 1/2

156 *poco cede* *a tpo* *mp* *a tpo* *simile*

Egts.

156 *simile*

S. Soprs.

156 *poco cede* *a tpo* *simile*

S. Altos

156 *poco cede* *a tpo* *simile*

S. Tens.

156 *simile*

S. Bars.

156 *a tpo*

S. Bajo

156 *poco cede*

Fliscs.

156

Tritas. 1/2

156

Tritas. 3/4

156

Trpas. 1/2

156

Trpas. 3/4

156

Tbns.

156

Bombs.

156

Bars.

156

Tubas

156 *pizz.* *a tpo* *arc.* *simile* *a tpo* *arc.*

Cellos

156 *poco cede*

156 *poco cede* *pizz.* *a tpo* *arc.* *simile* *a tpo* *arc.*

Cbjs.

156

Arpa

156

156

156 *Vibr.* *a tpo* *Xilo*

Lnas.

156 *poco cede*

156

Perc. 1

Musical score for 'Trepidant' by E. de Tena, page 29. The score includes parts for Flute I, Flute II, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Saxophone, Trumpet 1/2, Trumpet 3/4, Trombone, Bombardone, Baritone, Tuba, Cello, Double Bass, Harp, and Percussion 1. The score features various musical notations such as dynamics (*mp*, *p*, *f*, *ppp*), articulation (*accell.*, *rit.*, *poco rub.*, *poco cede*), and performance instructions (*a tpo.*, *sord.*, *loco*, *vibra. loco*).

166 *a tpo.* *poco rub.* *poco cede* *poco rub.* *mp* *a tpo.* *pp* *cresc. e accell.*

Fin

166 *a tpo.* *pp* *poco rub.* *poco cede*

Obs.

166

C. Ing.

166 *a tpo.* *pp* *poco rub.* *poco cede*

Rqs.

166 *a tpo.* *pp* *poco rub.* *poco cede*

C. Pris.

166 *a tpo.* *pp* *poco rub.* *poco cede*

C. 1s.

166 *a tpo.* *pp* *poco rub.* *poco cede*

C. 2s.

166 *a tpo.* *pp* *poco rub.* *poco cede*

C. 3s.

166 *a tpo.* *pp* *poco rub.* *poco cede*

C. B. 1/2

166 *a tpo.* *p* *poco rub.* *poco cede* *poco rub.* *p* *a tpo.* *pp* *cresc. e accell.* *3*

Egts.

166 *a tpo.* *p* *poco rub.* *poco cede* *poco rub.* *p* *a tpo.* *pp* *cresc. e accell.* *3*

S. Soprs.

166

S. Altos

166 *a tpo.* *pp* *cresc. e accell.*

S. Tens.

166 *poco rub.* *p*

S. Bars.

166 *poco rub.* *p* *a tpo.* *pp* *cresc. e accell.* *3*

S. Bajo

166 *poco rub.* *p* *a tpo.* *pp* *cresc. e accell.* *3*

Fliscs.

166

Tritas. 1/2

166

Tritas. 3/4

166

Tpas. 1/2

166

Tpas. 3/4

166

Trbns.

166

Bombs.

166

Bars.

166

Tubas.

166

166 *pizz.* *poco cede* *p* *poco rub.* *arc.* *a tpo.* *pizz.* *pp* *a tpo.* *pp* *arc.* *3*

Cellos

166 *poco cede* *p* *poco rub.* *arc.* *a tpo.* *pizz.* *pp* *a tpo.* *pp* *arc.* *3*

Cibjs.

166 *poco cede* *p* *poco rub.* *arc.* *a tpo.* *pizz.* *pp* *a tpo.* *pp* *arc.* *3*

Arpa

166 *a tpo.* *p*

166

166

Lnas.

166 *a tpo.* *p* *poco cede* *a tpo.* *p* *3*

Perc. 1

166

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

- Flute (Fln):** Melodic line with *sempre* and *cresc. e accell.* markings.
- Clarinet in G (C. Ing.):** *p* dynamic marking.
- Saxophone (Rqs.):** *pp* dynamic marking and *cresc. e accell.* marking.
- Clarinet in Bb (C. Prls.):** Triplet markings (3).
- Clarinet in Bb (C. 1s.):** Triplet markings (3).
- Clarinet in Bb (C. 2s.):** Triplet markings (3).
- Clarinet in Bb (C. 3s.):** Triplet markings (3).
- Clarinet/Bassoon (C. Bj. 1/2):** *simile* marking.
- Bassoon (Fgts.):** *simile* marking.
- Soprano (S. Soprs.):** Rested.
- Alto (S. Altos):** *p* dynamic marking.
- Tenore (S. Tens.):** *p* dynamic marking.
- Baritone (S. Bars.):** *simile* and *p* markings.
- Bass (S. Bajo):** *p* dynamic marking.
- Flute (Fliscs.):** *p* dynamic marking.
- Trumpet (Tritas. 1/2):** *p* dynamic marking.
- Trumpet (Tritas. 3/4):** Rested.
- Trombone (Tropas. 1/2):** Rested.
- Trombone (Tropas. 3/4):** Rested.
- Tuba (Tubns.):** Rested.
- Bombardone (Bombs.):** Rested.
- Baritone (Bars.):** Rested.
- Tuba (Tubas.):** Rested.
- Cello (Cellos):** *simile* and *p* markings.
- Double Bass (Cbjs.):** *sim.* and *p* markings.
- Arpa:** Triplet markings (3).
- Low Strings (Lnas.):** Rhythmic accompaniment.
- Percussion 1 (Perc. 1):** Rested.

Majestuoso $\downarrow = 52-54$

ff rit. a tpo. ff

Fin

Ftas. marcato f marcato

Obs. marcato f marcato

C. Ing. marcato f marcato

Rqs. marcato f marcato

C. Prls. f rit. 3 5 marcato 3 5

C. 1s. f rit. 3 5 marcato 3 5

C. 2s. f rit. 3 5 marcato 3 5

C. 3s. f rit. 3 5 marcato 3 5

C. B. 1/2 f rit. 3 5 marcato 3 5

Egts. f rit. 3 5 marcato 3 5

S. Soprs.

S. Altos. simile 5

S. Tens. simile 5

S. Bars. f rit. 3 5 simile 5

S. Bajo. f rit. 3 5 sim. 5

Fliscs.

Trtas. 1/2 sord. f sord.

Trtas. 3/4 f sord.

Tropas. 1/2 f sord.

Tropas. 3/4 f sord.

Tbns.

Bombs.

Bars.

Tubas.

Cellos. f arc. unis rit. 3 5 div. 5

Cbjs. f arc. unis rit. 3 5 5

Arpa. f 3 rit.

Lnas. f rit. 3 5 Xilo

Perc. 1.

179 *sim.* *accel.* *a tpo.*

Flu.

179 *sim.* *accel.* *a tpo.*

Ftas.

179 *sim.* *accel.* *a tpo.*

Obs.

179 *sim.* *accel.* *a tpo.*

C. Ing.

179 *sim.* *accel.* *a tpo.*

Rqs.

179 *sim.* *accel.* *a tpo.*

C. Pris.

179 *sim.* *accel.* *a tpo.*

C. 1s.

179 *sim.* *accel.* *a tpo.*

C. 2s.

179 *sim.* *accel.* *a tpo.*

C. 3s.

179 *sim.* *accel.* *a tpo.*

C. B. 1/2

179 *sim.* *accel.* *a tpo.*

Fgts.

179 *sim.* *accel.* *a tpo.*

S. Soprs.

179 *sim.* *accel.* *a tpo.*

S. Altos

179 *sim.* *accel.* *a tpo.*

S. Tens.

179 *sim.* *accel.* *a tpo.*

S. Bars.

179 *sim.* *accel.* *a tpo.*

S. Bajo

179 *sim.* *accel.* *a tpo.*

Fliscs.

179 *sim.* *accel.* *a tpo.*

Trtas. 1/2

179 *sim.* *accel.* *a tpo.*

Trtas. 3/4

179 *sim.* *accel.* *a tpo.*

Trpas. 1/2

179 *sim.* *accel.* *a tpo.*

Trpas. 3/4

179 *sim.* *accel.* *a tpo.*

Tbns.

179 *sim.* *accel.* *a tpo.*

Bombs.

179 *sim.* *accel.* *a tpo.*

Bars.

179 *sim.* *accel.* *a tpo.*

Tubas

179 *sim.* *accel.* *a tpo.*

Cellos

179 *sim.* *accel.* *a tpo.*

Cbjs.

179 *sim.* *accel.* *a tpo.*

Arpa

179 *sim.* *accel.* *a tpo.*

Lnas.

179 *sim.* *accel.* *a tpo.*

Perc. 1

179 *sim.* *accel.* *a tpo.*

Plat. susp. *mf*

The musical score for page 34 of the Concerto for Alto and Symphonic Band by E. de Tena. The score is written for a large ensemble, including a solo Alto and a full symphonic band. The music is marked *ff* (fortissimo) and features complex rhythmic patterns, often with triplets and quintuplets. The score includes staves for the following instruments:

- Flute (Flin)
- Flute (Ftas)
- Oboe (Obs.)
- Clarinet in G (C. Ing.)
- Saxophone (Rqs.)
- Clarinet in Bb (C. Pris.)
- Clarinet in Bb (C. 1s.)
- Clarinet in Bb (C. 2s.)
- Clarinet in Bb (C. 3s.)
- Clarinet in Bb (C. Bj. 1/2)
- Bassoon (Fgts.)
- Soprano (S. Soprs.)
- Alto (S. Altos)
- Tenore (S. Tens.)
- Bassoon (S. Bars.)
- Bass (S. Bajo)
- Flute (Fliscs.)
- Trumpet 1/2 (Tritas. 1/2)
- Trumpet 3/4 (Tritas. 3/4)
- Trumpet 1/2 (Trpas. 1/2)
- Trumpet 3/4 (Trpas. 3/4)
- Trombone (Tbns.)
- Bombardone (Bombs.)
- Bassoon (Bars.)
- Tuba (Tubas.)
- Cello (Cellos)
- Double Bass (Cbjs.)
- Arpa
- Timpani (Timb.)
- Lyra (Lnas.)
- Percussion 1 (Perc. 1)

The score is marked *ff* (fortissimo) and includes various articulations such as slurs, accents, and dynamic markings. The music is written in a 2/4 time signature. The page number 34 is indicated in the top left corner, and the title and composer information are in the top right corner.

The musical score for page 35 includes the following instruments and parts:

- Viola:** Multiple staves with the word "Viola" written above each. Some staves have performance markings like "tranquilo", "dim. e rit.", "pp", and "morendo".
- Flts.:** Flute staves.
- Obs.:** Oboe staves.
- C. Ing.:** Clarinet in G staves.
- Rqs.:** Clarinet in Bb staves.
- C. Prts.:** Clarinet in E staves.
- C. 1s.:** Clarinet in C (1st) staves.
- C. 2s.:** Clarinet in C (2nd) staves.
- C. 3s.:** Clarinet in C (3rd) staves.
- C. Bj. 1/2:** Bassoon (1st/2nd) staves.
- Fgts.:** Bassoon (3rd) staves.
- S. Soprs.:** Soprano staves.
- S. Altos:** Soprano Alto staves.
- S. Tens.:** Tenor staves.
- S. Bars.:** Baritone staves.
- S. Bajo:** Bass staves.
- Fliscs.:** Flute staves (likely Piccolo).
- Trtas. 1/2:** Trumpet (1st/2nd) staves.
- Trtas. 3/4:** Trumpet (3rd/4th) staves.
- Tpas. 1/2:** Trompa (1st/2nd) staves.
- Tpas. 3/4:** Trompa (3rd/4th) staves.
- Trbus.:** Trombone staves.
- Bombs.:** Bombardino staves.
- Bars.:** Baritone staves.
- Tubas:** Tuba staves.
- Cellos:** Cello staves.
- Cbjs.:** Double Bass staves.
- Arpa:** Harp staves.
- Timb.:** Timpani staves.
- Lnas.:** Lyra staves.
- Perc. 1:** Percussion 1 staves.

Key performance markings include "tranquilo" at the beginning, "pp" (pianissimo) and "dim. e rit." (diminuendo e ritardando) throughout, and "spos." (sostenuto) in the string parts. The score concludes with a "solo lira" instruction and a dynamic marking of "p" (piano).

Allegro
3+2+2+2

3+3+3

Piú Vivo

This page contains the musical score for the 'Allegro' section, measures 193 through 202. The instrumentation includes:
 Flin (Flute)
 Ftas. (Flute)
 Obs. (Oboe)
 C. Ing. (Clarinet in G)
 Rqs. (Clarinet in Bb)
 C. Pri. (Clarinet in C)
 C. 1s. (Clarinet in C)
 C. 2s. (Clarinet in C)
 C. 3s. (Clarinet in C)
 C. Bj. 1/2 (Clarinet in Bb)
 Fgt. (Fagot)
 S. Soprs. (Soprano Saxophone)
 S. Altos (Alto Saxophone)
 S. Tens. (Tenor Saxophone)
 S. Bars. (Saxophone)
 S. Bajo (Saxophone)
 Fliscs. (Fliscorn)
 Trtas. 1/2 (Trumpet)
 Trtas. 3/4 (Trumpet)
 Trpas. 1/2 (Trumpet)
 Trpas. 3/4 (Trumpet)
 Trbns. (Trombone)
 Bomb. (Bombardone)
 Bars. (Baritone)
 Tubas (Tuba)
 Cellos (Cello)
 Cbajs. (Cello)
 Arpa (Arpeggio)
 Timb. (Timpani)
 Lnas. (Lyra)
 Perc. 1 (Percussion)
 The score features various dynamic markings such as **ff** (fortissimo) and performance instructions like 'sin sord.' (without mutes) and 'Plato susp.' (suspended cymbal). The music is characterized by complex rhythmic patterns, including frequent triplets and slurs across measures.

Poco meno

The score is for the 38th page of a concerto, marked **Poco meno**. It features a complex arrangement of instruments:

- Flutes:** Fltn (Flute I), Fltas. (Flute II), Obs. (Oboe), C. Ing. (Cor Anglais), Rqs. (Clarinets), C. Prls. (Bassoons), C. 1s., C. 2s., C. 3s., C. Bj. 1/2 (Clarinets in B-flat), Fgts. (Bassoons).
- Saxophones:** S. Soprs. (Soprano Saxophone), S. Altos (Alto Saxophone), S. Tens. (Tenor Saxophone), S. Bars. (Baritone Saxophone), S. Bajo (Bass Saxophone).
- Woodwinds:** Fliscs. (Flutes in C), Trtas. 1/2, 3/4 (Trumpets in F), Trpas. 1/2, 3/4 (Trumpets in C), Trbns. (Trombones), Bombs. (Baritone/Euphonium), Bars. (Baritone/Euphonium), Tubas. (Tuba), Cellos. (Celli), Cbjs. (Contrabass).
- Percussion:** Arpa (Arpeggiated Guitar), Timb. (Timpani), Lnas. (Lyra), Perc. I (Percussion I), Perc. II (Percussion II).

Key performance instructions include *riten.* (ritardando), *simile*, *ff* (fortissimo), and *rit. e dim.* (ritardando and decrescendo). The score is written in treble and bass clefs, with various time signatures and rests throughout.

Allegro $\text{♩} = 132$

3+2+3

3+2+2

The musical score for page 39 includes the following parts and markings:

- Flute (Fln):** Starts with a *p* dynamic and a *poco cresc.* marking.
- Flute II (Ftas):** Silent part.
- Oboe (Obs):** Silent part.
- Clarinet in G (C. Ing):** Silent part.
- Saxophone (Rqs):** Silent part.
- Clarinet in Bb (C. Prls):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Clarinet in Bb (C. 1s):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Clarinet in Bb (C. 2s):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Clarinet in Bb (C. 3s):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Bassoon (C. Bj. 1/2):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Bassoon (Fgts):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Soprano Saxophone (S. Soprs):** Silent part.
- Alto Saxophone (S. Altos):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Tenor Saxophone (S. Tens):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Baritone Saxophone (S. Bars):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Bass Saxophone (S. Bajo):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Fliscos:** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Trumpets (Tritas 1/2, Tritas 3/4):** Silent parts.
- Trombones (Trpas 1/2, Trpas 3/4):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Tuba (Tbn):** Silent part.
- Bombos (Bombs):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Baritone (Bars):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Tubas (Tubas):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Cellos (Cellos):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Double Basses (Cbjs):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Timbales (Timb):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Marimba (Lnas):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Percussion I (Perc. I):** Starts with *ff*, *dim.*, and *pp* markings, followed by *sim.* and *poco cresc.*
- Percussion II (Perc. II):** Silent part.

Musical score for Concerto for Alto and Symphony Band, page 40. The score is in 8/16 time and includes parts for various instruments. The top staff is for Flute (Flu.), with dynamics *p* and *mp*. The woodwind section includes Flute II (Ftas.), Oboe (Obs.), Clarinet in G (C. Ing.), Clarinet in Bb (C. Prls.), Clarinet 1s (C. 1s.), Clarinet 2s (C. 2s.), Clarinet 3s (C. 3s.), Bassoon (C. B.), and Bassoon I/2 (Fgts.). The brass section includes Saxophone (S. Soprs.), Saxophone Alto (S. Altos.), Saxophone Tenor (S. Tens.), Saxophone Baritone (S. Bars.), Saxophone Bass (S. Bajo), Trumpet 1/2 (Tritas. 1/2), Trumpet 3/4 (Tritas. 3/4), Trombone 1/2 (Tropas. 1/2), Trombone 3/4 (Tropas. 3/4), Trombone (Trbns.), Euphonium (Bombs.), Baritone (Bars.), and Tuba (Tubas.). The string section includes Cello (Cellos), Double Bass (Cbjs.), Triangle (Timb.), and Percussion I (Perc. I) and Percussion II (Perc. II). The score features dynamic markings such as *p*, *pp*, *mp*, *sord.*, *pizz.*, *arc.*, and *simile*. Performance instructions include *(a 1) expres.*, *pizz.*, *arc.*, and *simile*. The score is divided into measures, with a 3+2+3 measure group indicated at the top right.

simile expres.
mp

poco cresc.
p

poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.

pp poco cresc.
pp poco cresc.
p
p
p

simile sord.
p
sim. sord.
p

simile sord.
p
sord.
p

pp poco cresc.
pp poco cresc.
pp
pizz.
p

sim.
p

Trglo.
p

223 3+2+2

231 *mf* *cresc. poco a poco* *f*

Fin

Ftas.

Obs.

C. Ing.

Rqs.

C. Prls.

C. 1s.

C. 2s.

C. 3s.

C. B./ 1/2

Fgts.

S. Soprs.

S. Altos

S. Tens.

S. Bars.

S. Bajo

Fliscs.

Tritas. 1/2

Tritas. 3/4

Trpas. 1/2

Trpas. 3/4

Trbns.

Bombs.

Bars.

Tubas.

Cellos

Cbjs.

Timb.

Lnas.

Perc. I

Perc. II

simile *p* *mf* *marcato*

sim. *p* *mf* *marcato*

arc. simile *p* *mf* *marcato*

arc. simile *p* *mf* *marcato*

quitar sord. marcato *mf*

quitar sord. marcato *mf*

pp *poco cresc.* *mf*

3+2+2+3

3+2+3

3+2+2

239

ff

f poco cresc.

Fin

239

Flas.

239

Obs.

239

C. Ing.

239

Rqs.

mf *sim.*

239

C. Prts.

mf *simile*

239

C. 1s.

mf *simile*

239

C. 2s.

mf *simile*

239

C. 3s.

mf *simile*

239

C. Bj. 1/2

mf *sim.*

239

Fgts.

mf *sim.*

239

S. Soprs.

mf *sim.* poco cresc.

239

S. Altos

mf *sim.* poco cresc.

239

S. Tens.

mf *sim.* poco cresc.

239

S. Bars.

mf *sim.* poco cresc.

239

S. Bajo

mf *sim.* poco cresc.

239

Fliscs.

mf poco cresc.

239

Trtas. 1/2

239

Trtas. 3/4

239

Trpas. 1/2

mf

239

Trpas. 3/4

mf

239

Tbns.

mf

239

Bombs.

mf poco cresc.

239

Bars.

mf poco cresc.

239

Tubas.

239

Cellos.

mf poco cresc.

239

Cibjs.

mf poco cresc.

239

Arpa

239

Timb.

239

Lnas.

239

Perc. I

mf

239

Perc. II

239

246 *simile* *expres.*

Flut. *f* *ff*

Ftas. *f* *ff*

Obs. *f* *ff*

C. Ing. *ff*

Rqs. *f* *ff*

C. Prts. *f* *ff*

C. 1s. *f* *ff*

C. 2s. *f* *ff*

C. 3s. *f* *ff*

C. Bj. 1/2 *ff*

Fgts. *f* *ff*

S. Soprs. *f* *ff*

S. Altos *f* *ff*

S. Tens. *f* *ff*

S. Bars. *ff*

S. Bajo *ff*

Fliscs. *ff*

Trtas. 1/2 *f* *ff* *sord.* *quitar sord.* *optimal* *oblig.*

Trtas. 3/4 *f* *ff* *sord.* *quitar sord.*

Trpas. 1/2 *f* *ff* *sord.* *quitar sord.*

Trpas. 3/4 *f* *ff* *sord.* *quitar sord.*

Trbns. *f* *ff* *sord.* *quitar sord.*

Bombs. *ff*

Bars. *ff*

Tubas *ff*

Cellos *ff*

Cibjs. *ff*

Arpa

Timb. *ff*

Lnas. *f* *vibr.* *xilo* *ff*

Perc. I *mf* *Plato susp.* *Caja* *ff*

Perc. II *f* *Trgllo.* *Bombo* *ff*

254

f *cresc.* *cresc.* *ff*

Flin

Ftas.

Obs.

C. Ing.

Rqs.

C. Prls.

C. 1s.

C. 2s.

C. 3s.

C. Bj. 1/2

Fgts.

S. Soprs.

S. Altos

S. Tens.

S. Bars.

S. Bajo

Fliscs.

Tritas. 1/2

Tritas. 3/4

Ttrpas. 1/2

Ttrpas. 3/4

Trbns.

Bombs.

Bars.

Tubas.

Cellos

Cbajs.

Arpa

ff *6* *6* *6 dim.* *6*

254

254

Plato susp. *6 dim.* *6* *6*

254

molto dim. *Bombo*

This page of the musical score, page 46, features the following instruments and parts:

- Flute (Flin):** Starts with a melodic line at measure 260, marked *legato* and *mf*, with *cresc. e accel.* dynamics.
- Clarinet (C. Ing., C. Prts., C. 1s., C. 2s., C. 3s.):** Enter at measure 260 with a rhythmic pattern, marked *ff*, transitioning to *mp* with *cresc. e accel.* dynamics.
- Bassoon (C. Bj. 1/2):** Features a melodic line with a *5* fingering, marked *ff* and *mp* with *cresc. e accel.* dynamics.
- Percussion (Fgts.):** Provides a rhythmic accompaniment, marked *ff* and *mp* with *cresc. e accel.* dynamics.
- String Ensemble (S. Soprs., S. Altos, S. Tens., S. Bars., S. Bajo):** Enter at measure 260 with a melodic line, marked *ff*, transitioning to *mf* with *cresc. e accel.* dynamics.
- Percussion (Fliscs., Trtas. 1/2, Trtas. 3/4, Tpas. 1/2, Tpas. 3/4):** Marked *marcato*, providing rhythmic support.
- Other Instruments (Tbn., Bombs., Bars., Tubas., Cellos, Cibjs., Arpa, Lnas.):** Various parts including tuba, euphonium, trombone, cello, double bass, harp, and xylophone, with dynamic markings like *ff*, *mp*, and *mf*.

The score includes detailed musical notation such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4. The page number 46 is located at the top left, and the title and composer information are at the top center.

267 $\text{♩} = 152$

Flu. *Vuota*

Fts. *Vuota*

Obs. *Vuota*

C. Ing. *marcato* *ff* *Vuota*

Rqs. *ff* *Vuota*

C. Prls. *marcato* *ff* *Vuota*

C. 1s. *marcato* *ff* *Vuota*

C. 2s. *marcato* *ff* *Vuota*

C. 3s. *marcato* *ff* *Vuota*

C. Bj. 1/2 *marcato* *ff* *Vuota*

Egts. *marcato* *ff* *Vuota*

S. Soprs. *f* *marcato* *ff* *Vuota*

S. Altos *f* *marcato* *ff* *Vuota*

S. Tens. *marcato* *ff* *Vuota*

S. Bars. *marcato* *ff* *Vuota*

S. Bajo *marcato* *ff* *Vuota*

Fliscs. *marcato* *ff* *Vuota*

Trtas. 1/2 *marcato* *ff* *Vuota*

Trtas. 3/4 *marcato* *ff* *Vuota*

Trpas. 1/2 *marcato* *ff* *Vuota*

Trpas. 3/4 *marcato* *ff* *Vuota*

Tbns. *marcato* *ff* *Vuota*

Bombs. *marcato* *ff* *Vuota*

Bars. *marcato* *ff* *Vuota*

Tubas *marcato* *ff* *Vuota*

Cellos *marcato* *ff* *Vuota*

Cibjs. *marcato* *ff* *Vuota*

Arpa *ff* *Vuota*

Lnas. *xilo* *ff* *Vuota*

Cadencia

molto tranquillo (todo el fragmento llaves de cadencia)

272 *pp*

cresc. e accell.

f

290 *molto stacc. a modo de pizz.*
p *a tpo* *afret. e cresc.* *sfz p* *precip.*

295 *Lento* *a tpo* *expres.*
p *3* *cresc. e accell.*

300 *poco cede* *cresc. e accell.* *ff* *molto marcato*

304 *molto stacc. a modo de pizz.*
p *a tpo* *cresc. e accell.* *3* *3*

308 *frull.* *slap* *Lento* *expres.*
sfz p *sfz* *a tpo* *p* *3* *cresc. e accell.*

266 *poco cede* *cresc. e accell.*

270 *molto marcato* *ff* *mf* *rit.*

Allegro

3+2+2+2

Piú Vivo

Score for Percussion and other instruments, measures 273-280. The score includes parts for C. Ing., C. Prls., C. 1s., C. 2s., C. 3s., C. Bj. 1/2, Fgts., S. Soprs., S. Altos, S. Tens., S. Bbars., S. Bajo, Fliscs., Ttras. 1/2, Ttras. 3/4, Tpas. 1/2, Tpas. 3/4, Trbns., Bombs., Bars., Cellos, Cbjys., Timb., and Perc. I.

The Percussion I part (Perc. I) includes the following markings and notes:

- Measure 273: ff (fortissimo), *Plat. susp.* (suspended cymbal), *Caja* (snare drum).
- Measure 274: ff (fortissimo), *Caja* (snare drum).
- Measure 275: ff (fortissimo), *Caja* (snare drum).
- Measure 276: ff (fortissimo), *Caja* (snare drum).
- Measure 277: ff (fortissimo), *Caja* (snare drum).
- Measure 278: ff (fortissimo), *Caja* (snare drum).
- Measure 279: ff (fortissimo), *Caja* (snare drum).
- Measure 280: ff (fortissimo), *Caja* (snare drum).

Other instruments in the score are marked with ff (fortissimo) and play various rhythmic patterns, including triplets and sixteenth notes.

Poco meno **A tempo**

Instrumentation and Parts:

- Flin (Flute)
- Ftas. (Flute II)
- Obs. (Oboe)
- C. Ing. (Clarinet in G)
- Rqs. (Clarinet in Bb)
- C. Prls. (Clarinet in Bb)
- C. 1s. (Clarinet in Bb)
- C. 2s. (Clarinet in Bb)
- C. 3s. (Clarinet in Bb)
- C. Bj. 1/2 (Clarinet in Bb)
- Fgts. (Bassoon)
- S. Soprs. (Soprano Saxophone)
- S. Altos (Alto Saxophone)
- S. Tens. (Tenor Saxophone)
- S. Bars. (Baritone Saxophone)
- S. Bajo (Bass Saxophone)
- Fliscs. (Flute)
- Trtas. 1/2 (Trumpet)
- Trtas. 3/4 (Trumpet)
- Tpas. 1/2 (Trumpet)
- Tpas. 3/4 (Trumpet)
- Trbns. (Trombone)
- Bombs. (Trombone)
- Bars. (Trombone)
- Cellos. (Cello)
- Cbajs. (Cello)
- Arpa (Arpeggiator)
- Timb. (Timpani)
- L.nas. (Lyra)
- Perc. 1 (Caja - Snare Drum)

Tempo and Performance Instructions:

- Poco meno:** Measures 279-288. Includes markings: *riten.*, *ff*, *simile*, *sim.*
- A tempo:** Measures 289-300. Includes markings: *a tpo*, *3*, *6*

291 *p* *3+2+2* *poco cresc.* *spr.* *(a 1)*

Fin.

Ftas.

Obs.

C. Ing.

Rqs.

C. Prls. *simile* *pp* *poco cresc.*

C. 1s. *simile* *pp* *poco cresc.*

C. 2s. *simile* *pp* *poco cresc.*

C. 3s. *simile* *pp* *poco cresc.*

C. Bj. 1/2 *simile* *pp* *poco cresc.*

Fgts. *sim.* *pp* *poco cresc.*

S. Soprs.

S. Altos *pp* *poco cresc.*

S. Tens. *pp* *poco cresc.*

S. Bars. *pp* *poco cresc.*

S. Bajo *pp*

Fliscs.

Trtas. 1/2 *sord.* *pp*

Trtas. 3/4 *sord.* *pp*

Trpas. 1/2 *sord.* *pp*

Trpas. 3/4 *sord.* *pp*

Trbns.

Bombs.

Bars.

Tubas.

Cellos *pp* *poco cresc.* *pizz.* *pp*

Ctbs. *pp* *poco cresc.*

Arpa

Timb. *Mi - Sol - Si - Re #*

Lnas. *Vibr.* *pp*

Perc. I

Perc. II *Trglo.* *pp*

3+2+3

mp

3+2+2

poco cresc.

Fln

Flas.

Obs.

C. Ing.

Rqs.

C. Prts.

p *simile*

poco cresc.

C. 1s.

p *simile*

poco cresc.

C. 2s.

p *simile*

poco cresc.

C. 3s.

p *simile*

poco cresc.

C. Bj. 1/2

p *simile*

poco cresc.

Fgts.

p *sim.*

poco cresc.

S. Soprs.

S. Altos

p *poco cresc.*

S. Tens.

p *poco cresc.*

S. Bars.

p *simile*

p *poco cresc.*

S. Bajo

p *simile*

Fliscs.

Trtas. 1/2

Trtas. 3/4

Tpas. 1/2

Tpas. 3/4

Trbns.

Bombs.

Bars.

Tubas.

Cellos

arc. *p*

poco cresc.

Cbjs.

arc. *p*

poco cresc.

Arpa

Timb.

Lnas.

Perc. I

Perc. II

308 *simile*

Fl. I *p*

Fl. II *p*

Obs. *p*

C. Ing. *p*

Rqs.

C. Prts. *mf* *simile* *cresc. poco a poco*

C. 1s. *mf* *simile* *cresc. poco a poco*

C. 2s. *mf* *simile* *cresc. poco a poco*

C. 3s. *mf* *simile* *cresc. poco a poco*

C. Bj. 1/2 *mf* *simile* *cresc. poco a poco*

Fgts. *mf* *sim.* *cresc. poco a poco*

S. Soprs. *p*

S. Altos

S. Tens. *p*

S. Bars. *p* *mf* *cresc. poco a poco*

S. Bajo *mf* *cresc. poco a poco*

Fliscs.

Trtas. 1/2 *p* *sord.*

Trtas. 3/4 *p* *sord.*

Trpas. 1/2 *p* *sord.*

Trpas. 3/4 *p* *sord.*

Trbns.

Bombs.

Bars.

Tubas

Cellos *p* *pizz.* *arc. simile* *mf* *cresc. poco a poco*

Ctbs. *mf* *arc.* *cresc. poco a poco*

Timb.

Lnas. *p* *Vibr.*

Perc. I

Perc. II *p* *Trglo.*

Musical score for 'Trepidant' by E. de Tena, page 55. The score is for a symphonic band and includes parts for various instruments: Flute (Flin), Flute (Ftas.), Oboe (Obs.), Clarinet in G (C. Ing.), Clarinet in Bb (Rqs.), Clarinet in Bb (C. Prls.), Clarinet in Bb (C. 1s.), Clarinet in Bb (C. 2s.), Clarinet in Bb (C. 3s.), Bassoon (C. Bj. 1/2), Bassoon (Fgts.), Soprano (S. Soprs.), Alto (S. Altos), Tenor (S. Tens.), Baritone (S. Bars.), Bass (S. Bajo), Flute (Fliscs.), Trumpet (Tritas. 1/2), Trumpet (Tritas. 3/4), Trumpet (Tropas. 1/2), Trumpet (Tropas. 3/4), Trombone (Trbns.), Bombardone (Bomb.), Baritone (Bars.), Tuba (Tubas.), Cello (Cellos), Double Bass (Cbjs.), Snare Drum (Perc. I), and Tom-Tom (Perc. II). The score features complex rhythmic patterns, including triplets (3+2+3) and a 3+2+2 pattern. Dynamics range from mp to f. Performance markings include 'marcato' and 'simile'. The key signature has one sharp (F#) and the time signature is 2/4.

(a 1)
simile

The musical score for page 56 includes the following parts and markings:

- Fltin:** Flute I, starting at measure 324.
- Ftas:** Flute II, starting at measure 324 with *mf*.
- Obs:** Oboe, starting at measure 324 with *mf*.
- C. Ing:** Clarinet in G, starting at measure 324.
- Rqs:** Clarinet in Bb, starting at measure 324 with *f*.
- C. Prts:** Clarinet in C, starting at measure 324 with *f*.
- C. 1s:** Clarinet in C, starting at measure 324 with *f*.
- C. 2s:** Clarinet in C, starting at measure 324 with *f*.
- C. 3s:** Clarinet in C, starting at measure 324 with *f*.
- C. Bj. 1/2:** Clarinet in Bb, starting at measure 324 with *f*.
- Fgts:** Bassoon, starting at measure 324 with *f*.
- S. Soprs:** Soprano Saxophone, starting at measure 324 with *mf* and *poco cresc.*
- S. Altos:** Alto Saxophone, starting at measure 324 with *mf* and *poco cresc.*
- S. Tens:** Tenor Saxophone, starting at measure 324 with *mf* and *poco cresc.*
- S. Bars:** Baritone Saxophone, starting at measure 324 with *mf* and *poco cresc.*
- S. Bajo:** Bass Saxophone, starting at measure 324 with *mf* and *poco cresc.*
- Fliscs:** Flute in C, starting at measure 324 with *mf*.
- Trtas. 1/2:** Trumpet in Bb, starting at measure 324 with *f* and *sord.*
- Trtas. 3/4:** Trumpet in Bb, starting at measure 324 with *f* and *sord.*
- Trpas. 1/2:** Trumpet in C, starting at measure 324.
- Trpas. 3/4:** Trumpet in C, starting at measure 324.
- Trbns:** Trombone, starting at measure 324 with *f* and *sord.*
- Bombs:** Bombardone, starting at measure 324 with *mf*.
- Bars:** Baritone, starting at measure 324 with *mf*.
- Tubas:** Tuba, starting at measure 324.
- Cellos:** Cello, starting at measure 324 with *mf* and *poco cresc.*
- Ctbjs:** Contrabass, starting at measure 324 with *mf* and *poco cresc.*
- Timb:** Timpani, starting at measure 324.
- Lnas:** Lyra, starting at measure 324 with *sfz* and *xilo*.
- Perc. I:** Percussion I, starting at measure 324 with *Plato susp.* and *Caja*.
- Perc. II:** Percussion II, starting at measure 324 with *Bombo*.

The musical score on page 57 is for the piece 'Trepidant' by E. de Tena, from a concert for Soprano Alto and Symphonic Band. The score is written for a large ensemble and includes the following parts:

- Flutes:** Fltn (Flute), Flas. (Flute).
- Clarinets:** C. Ing. (Clarinete), C. Prts. (Clarinete), C. 1s. (Clarinete), C. 2s. (Clarinete), C. 3s. (Clarinete).
- Saxophones:** C. Bj. 1/2 (Saxofón Barítono).
- Trumpets:** Fgts. (Fagote), S. Soprs. (Soprano Trompeta), S. Altos (Alto Trompeta), S. Tens. (Tenor Trompeta), S. Bars. (Bajo Trompeta), S. Bajo (Soprano Trombon).
- Trombones:** Fliscs. (Fliscón), Trtas. 1/2 (Trombon 1/2), Trtas. 3/4 (Trombon 3/4).
- Other Brass:** Tpas. 1/2 (Trompa 1/2), Tpas. 3/4 (Trompa 3/4), Trbn. (Trombon), Bomb. (Bombardón), Bars. (Barítono), Tubas (Tuba).
- Percussion:** Cellos (Célesta), Cbjs. (Cámbano), Arpa (Arpa), Timb. (Timbal), Lnas. (Llamador), Perc. I (Percusión I - Caja), Perc. II (Percusión II - Bombo).

The score features complex rhythmic patterns, often in 6/8 time, with dynamic markings such as *ff* (fortissimo) and *dim.* (diminuendo). Articulation includes *sim.* (simile) and *sin sord.* (without mutes). The percussion parts include specific instructions like *Plato susp.* (suspended cymbal) and *Bombo* (bass drum).

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page include:

- Flu (Flute)
- Flas. (Flute)
- Obs. (Oboe)
- C. Ing. (Clarinet in G)
- Rqs. (Clarinet in Bb)
- C. Prts. (Clarinet in Bb)
- C. 1s. (Clarinet in Bb)
- C. 2s. (Clarinet in Bb)
- C. 3s. (Clarinet in Bb)
- C. Bj. 1/2 (Clarinet in Bb)
- Fgts. (Bassoon)
- S. Soprs. (Soprano Saxophone)
- S. Altos (Alto Saxophone)
- S. Tens. (Tenor Saxophone)
- S. Bars. (Baritone Saxophone)
- S. Bajo (Bass Saxophone)
- Fliscs. (Flugelhorn)
- Tritas. 1/2 (Trumpet in Bb)
- Tritas. 3/4 (Trumpet in Bb)
- Trpas. 1/2 (Trumpet in Bb)
- Trpas. 3/4 (Trumpet in Bb)
- Trbus. (Trombone)
- Bombs. (Trombone)
- Bars. (Trombone)
- Tubas (Tuba)
- Cellos (Cello)
- Cbjs. (Cello)
- Arpa (Arpeggiator)
- Timb. (Timpani)
- Lnas. (Lydian)
- Perc. 1 (Percussion)

Key features of the score include:

- Dynamic markings: *f*, *sf*, and *sfz* are used throughout.
- Performance instructions: The word "Vuota" (empty) is written above many staves, indicating that the instrument is not to play during certain passages.
- Articulation: Accents and slurs are used to shape the notes.
- Complex rhythms: The score features intricate rhythmic patterns, including sixteenth and thirty-second notes.

A tempo \downarrow 132

3+2+2

The musical score for page 59 of the Concerto for Alto and Symphonic Band by E. de Tena. The score is written for a variety of instruments, including woodwinds, brass, and strings. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'A tempo' with a metronome marking of 132. The score includes dynamic markings such as *sfz*, *mp*, *f*, *mf*, *p*, and *simile*, as well as performance instructions like 'a tpo.' and 'cresc.'. The score is divided into measures with bar lines and includes performance instructions like 'a tpo.' and 'simile'. The score is divided into measures with bar lines and includes performance instructions like 'a tpo.' and 'simile'.

The musical score on page 60 is for the piece "Trepidant" by E. de Tena, from the Concerto for Alto Saxophone and Symphonic Band. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 353 and features several complex rhythmic patterns, including triplets (3+2+3 and 3+2+2). Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *cresc. poco a poco* (crescendo poco a poco). Performance instructions such as *simile* and *sempre cresc.* are also present. The score is divided into systems, with measures 353-366 on this page and 367-380 on the following page. The instruments listed on the left side of the page are: Flin, Fltas., Obs., C. Ing., Rqs., C. Prls., C. 1s., C. 2s., C. 3s., C. Bj. 1/2, Fgts., S. Soprs., S. Altos, S. Tens., S. Bars., S. Bajo, Fliscs., Trtas. 1/2, Trtas. 3/4, Ttpas. 1/2, Ttpas. 3/4, Trbns., Bombs., Bars., Tubas., Cellos, Ctbjs., Arpa, and Lnas.

361 *f* *mf* *cresc. poco a poco* *ff*

Flt.

Flas.

Obs.

C. Ing.

Rqs.

C. Prts.

C. 1s.

C. 2s.

C. 3s.

C. Bj. 1/2

Fgts.

S. Soprs.

S. Altos

S. Tens.

S. Bars.

S. Bajos

Fliscs.

Trias. 1/2

Trias. 3/4

Tpas. 1/2

Tpas. 3/4

Trbns.

Bombs.

Bars.

Tubas.

Cellos.

Ctbs.

Arpa

Lnas. *xilo* *8^{va}* *f*

This page of the musical score for "Trepidant" by E. de Tena, page 62, features a variety of instruments and dynamic markings. The score includes parts for Flute (Flin), Flute (Flas), Oboe (Obs.), Clarinet in G (C. Ing.), Clarinet in Bb (C. Rqs.), Clarinet in Bb (C. Prts.), Clarinet in Bb (C. 1s.), Clarinet in Bb (C. 2s.), Clarinet in Bb (C. 3s.), Bassoon (C. Bj. 1/2), Bassoon (Fgts.), Soprano Saxophone (S. Soprs.), Alto Saxophone (S. Altos), Tenor Saxophone (S. Tens.), Baritone Saxophone (S. Bars.), Bass Saxophone (S. Bajo), Flute (Fliscs.), Trumpet (Tritas. 1/2), Trumpet (Tritas. 3/4), Trumpet (Ttpas. 1/2), Trumpet (Ttpas. 3/4), Trombone (Tribns.), Trombone (Bombs.), Trombone (Bars.), Trombone (Tubas.), Cello (Cellos), Double Bass (Cbjs.), Timpani (Timb.), and Snare Drum (Lnas.).

Key dynamic markings include *sfz*, *f*, *cresc. e accell.*, and *mf*. The score also features triplets and accents. The tempo and meter change from 16/8 to 2/4 at the beginning of the section. The string parts (Cellos, Double Basses, and Snare Drum) are marked with *arc.* (arco) and *mf* dynamics.

The musical score is organized into systems for various instruments. The instruments listed on the left are: Flin, Ftas., Obs., C. Ing., Rqs., C. Prls., C. 1s., C. 2s., C. 3s., C. Bj. 1/2, Fgts., S. Soprs., S. Altos, S. Tens., S. Bars., S. Bajo, Fliscs., Trtas. 1/2, Trtas. 3/4, Trpas. 1/2, Tpas. 3/4, Trbns., Bombs., Bars., Tubas, Cellos, Cbjs., Timb., Lnas., and Perc. 1. The score includes musical notation such as notes, rests, slurs, and dynamics. Key dynamics include *f*, *fp*, and *cresc.*. There are also performance instructions like *simile* and *8va*. The score is divided into three measures, with the first measure starting at measure 375. The notation includes various articulations and slurs, and some parts have a '6' written above them, possibly indicating a sixteenth note or a specific articulation.

Presto

ff $\text{♩} = 152$ *ffz* ♩ *ffz*

Fin

Ftas.

Obs.

C. Ing.

Rqs.

C. Prts.

C. 1s.

C. 2s.

C. 3s.

C. Bj. 1/2

Fgts.

S. Soprs.

S. Altos

S. Tens.

S. Bars.

S. Bajo

Flises.

Trtas. 1/2

Trtas. 3/4

Trpas. 1/2

Trpas. 3/4

Trbus.

Bombs.

Bars.

Tubas

Cellos

Cbjs.

Timb.

L.nas.

Perc. 1

pizz. ♩ *arc.* ♩ *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

Plato susp. ♩ *Bombo* ♩ *ffz*