



Oscar Eduardo Pena

Arranger, Composer, Publisher, Teacher

Venezuela, San Antonio de los Altos

About the artist

Neoclassical current music with Poliestilístico thought, in search of identity between the two musical movements.

Venezuelan composer born March 25, 1983 in Caracas. Childhood living in Edo. Vargas, received their first lessons in four guitar with Professor Jesus Manzanilla (1990). Harmony received keyboard classes (based on the chords of Jazz) with Blaider Castillo (tutor) in 1998. He began his formal music studies at the University Institute of Musical Studies (IUDEM) in 2000, under the guidance of teachers recognized as: Ines Feo, Violet Lares, Parmana Armoogan, Belén Ojeda, Juan Andres Sanz, Juan de Dios Lopez among others. In 2003 he joined the Latin American Chair of Composition, getting the instruction of the Master and Composer of International trajectory Atehortúa Blas Emilio (who was himself a disciple of composers like Alberto Ginastera, Ianni Xenakis, Aaron Copland, Dallapiccola, Oliver Messiaen, Bruno Maderna, among others), until 2007. Following in the footsteps of his Master Atehortúa, is a school of thought ecléptico, looking for the combination of contemporary elements, Latin American rhythms, while maintaining the presence of the melody, contrapuntal textures and above all, the use of classical forms, trying so,... (more online)

Qualification: Bachelor of Music, Composition mention

About the piece



Title: Symphony No. 1
Composer: Oscar Eduardo Pena
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Instrumentation: Orchestra
Style: Contemporary

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Sinfonía Nº 1 “De la Lluvia”

para Orquesta Sinfónica Grande

Compositor: Oscar Eduardo Peña, Opus 6

Año 2004 - 2010

(Versión final de la Sinfonía de la Lluvia)

DURACIÓN APROXIMADA 25 MINUTOS

San Antonio de los Altos - Edo. Miranda / Venezuela
Editado por el Compositor

Prólogo

<< He elaborado esta obra en conmemoración a la tragedia que vivimos en Vargas el 15 de diciembre de 1999. Espero que no la entiendan como música puramente programática. Mis melodías solamente describen como me siento al recordar las imágenes de los episodios que mi familia y yo vivimos durante nuestros cuatro días de aislamiento en la zona de Arrecifes Tocoa, en la Guaira.

Dedico mi sinfonía N° 1, a la que he titulado “Sinfonía de la Lluvia” tanto a los guaireños, como a todas las personas que alguna vez han sido víctimas de lluvias torrenciales o de los causales de algún río >>.

Oscar Eduardo Peña

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INSTRUMENTACIÓN

MADERAS

Piccolo
2 Flautas
2 Oboes
Corno Inglés
2 Clarinetes
2 Fagotes
Contrafagot

METALES

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

PERCUSIÓN

1. Tam-tam , platillos chocados, platillo suspendido
2. Gran Cassa, Panderetas, Maracas
3. Marimba, Vibráfono, Gong
4. Timpani (3), Triángulo

CUERDAS

Violines 1ros.
Violines 2dos.
Violas
Violoncellos
Contrabajos

ADICIONALES

Arpa
Piano Forte
Celesta

Sinfonía N° 1

Compositor: Oscar Eduardo Peña, Opus 6

Venezuela, 2004-2010

Moderato $\text{♩} = 76$

1. Tormenta

2 Trompetas Bb

Platillos

Gran Cassa

Vibráfono

Timpani

Arpa

Piano

Celesta

Violines I

Violines II

Violas

Violoncellos

Contrabajos

Pis. Chocados

PLACHÉ

arco

pizz.

f, *mf*, *ff*, *mp*, *f > p*

Musical score for Sinfonía N° 1, Opus 6, page 7. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Bassoon, Contrabassoon, Trombone, Trombone Bass, Tuba, Snare Drum, Cymbal, Gong, Triangle, Arpa (Harp), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *mp*, *mf*, and *p*, and includes performance markings like accents and breath marks.

Meno mosso $\text{♩} = 84$

30 35

Picc. *p* *mf* *p*

Fls. *a2* *p* *mf*

Obs. *a2* *p*

Fgs. *p*

Cfg. *p*

1,2 *a2* *p* *mf* *p*

Cor. 3,4 *a2* *p*

Tbn. Bajo *p*

Tuba *p*

T.T. 30 35

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

Pand. *p* *mf* *p* *mf*

Gong. 30 35

Trgl. 30 35

Arpa *f* *PLACHÉ* *p* *f* *p* *mf* *f* *mf* *ff* 35

Vlins. I *fp* *mf* *fp* *mf* *pp* *f* *mp* *p* *mf*

Vlins. II *fp* *mf* *fp* *mf* *pp* *f* *mp* *p*

Vlas. *fp* *mf* *fp* *mf* *pp* *f* *mp*

Ves. *fp* *mf* *fp* *mf* *pp* *f* *mp* *p*

Cbs. *fp* *mf* *fp* *mf* *pp* *f* *mp* *p*

40

Picc. *f* *mf*

Fls. *f* *mf*

Obs. *f* *mf* *f* *p* *f*

Cing. *mf* *f* *p* *f*

Clas. *mf* *f* *p* *f*

Fgs. *mf* *f* *p* *f*

1.2 Cor. *f* *fz* *p* *fp* *mf*

3.4 *f* *fz* *p* *fp* *mf*

Tbns. *mf* *f* *mf* *p* *f*

Tbn.Bajo *f* *mf* *f* *mf* *p* *f*

Tuba *f* *mf* *f* *mf* *p* *f*

T.T. *mf* *f*

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

Mrb. *f*

Gong

Trgl. *f* *p* *ff*

Pno. *f* *p* *f* *mf*

Cel. *f*

Vlins. I *f* *pizz.* *arco* *p* *f*

Vlins. II *f* *pizz.* *arco* *p* *f*

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

Vcs. *f* *pizz.* *arco* *f*

Cbs. *f* *pizz.* *arco* *f*

Musical score for measures 45-50. The instruments listed are Picc., Fls., Obs., C.ing., Cls., Fgs., Cfg., Vib., Trgl., Pno., Vlas., Vcs., and Cbs. The score includes dynamic markings such as *p*, *mf*, and *f*, and articulation marks like *a 2* and *(a 2)*. The woodwinds and strings are active, while the brass instruments (Vlas., Vcs., Cbs.) are mostly silent in this section.

Musical score for measures 55-60. The instruments listed are Picc., Fls., Obs., C.ing., Cls., Fgs., Cfg., Tuba, Vib., Trgl., Pno., Cel., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score includes dynamic markings such as *mf*, *ff*, *f*, *pp*, and *ppp*, and articulation marks like *a 2*, *(a 2)*, and *pizz.*. The woodwinds and strings are active, while the brass instruments (Tuba, Vlas., Vcs., Cbs.) are mostly silent in this section.

60 65

Picc. *ff*

Fls. *ff*

Obs. *a2 ff*

C.ing. *ff*

Cls. *(a2) ff*

Fgs. *ff*

Cfg. *ff*

Tps. *a2 f*

Tbn.Bajo *mf*

Tuba *mf*

Platillos *f*

Pand. *f*

Vib. *f*

Timp. *60 f*

Trgl. *60 65*

Arpa *f*

Cel. *60 ff*

Vlns. I *60 ff*

Vlns. II *60 ff*

Vlas. *arco ff*

Vcs. *arco ff*

Cbs. *arco ff*

70 75

Picc. *mf*

Fls. *mf*

Obs. *f* *p* *mf* *f* *mf*

C.ing. *mf*

Cls. *mf* *f* *mf*

Fgs. *f* *mf*

Cfg. *p* *mf*

1,2 Cor. *mf* *p*

3,4 *mf* *p*

Platillos

Pand. *mf*

Mrb. *f* *mf*

Trgl. *p* *mf*

Arpa *mf*

Pno. *mf*

Cel. *f* *mf*

Vlms. I *mf*

Vlms. II *p*

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

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

C.ing. Cls. Fgs. Cfg. Tps. Tbn. Tbn.Bajo Tuba Vcs. Cbs.

Picc. Fls. Obs. C.ing. Cls. Fgs. Cfg. 1.2 Cor. 3.4 Tbn. Tbn.Bajo Tuba Mrcs. Trgl. Arpa Vlas. Vcs. Cbs.

The musical score for page 15 of Sinfonía N° 1, Opus 6, by Oscar E. Peña, features a variety of instruments and dynamic markings. The woodwind section includes Piccolo, Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Fgs.), and Contrabass (Cf.). The brass section consists of Coro (1, 2 and 3, 4), Trompa (Tps.), Trombones (Tbns.), Tbn. Bajo (Tbn. Bajo), and Tuba. Percussion includes Platillos, Mrcs., Mrb., and Trgl. The keyboard section has Pno. and Cel. The string section includes Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score is marked with dynamics such as *p*, *mf*, and *f*, and includes performance instructions like *arco* for the strings. Rehearsal marks 130 and 135 are present throughout the score.

Allegro ♩ = 80

135 140 145

Picc. *mp*

Fls. *mp*

Obs. *mp*

Cing. *mp*

Clis. *mp*

Fgs. *mp*

Cfg. *mp*

Tbns. *p*

Tbn.Bajo *p*

Tuba *p*

Platillos *mf*

Pand. *mf*

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

♩ = 100

Picc. *ff*

Fls. *ff*

Obs. *ff*

Cing. *ff*

Clis. *ff*

Fgs. *ff*

Cfg. *ff*

1.2 Cor. *ff*

3.4 Cor. *ff*

Tbns. *ff*

Tbn.Bajo *ff*

Tuba *ff*

Platillos *mf*

Pand. *p* *f* *mf*

Trgl. *p* *f* *mf*

Arpa *p* *f* *mf*

150

Musical score for Sinfonía N° 1, Opus 6, page 17. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Bassoon, Contrabassoon, Cor Anglais (1, 2 and 3, 4), Trumpet, Trombone, Tuba, Percussion (Cymbals, Gong, Snare Drum), Harp, Cello, Double Bass, Violin I, Violin II, Viola, and Cello/Double Bass. The score is in 4/4 time and features dynamic markings such as *mf*, *f*, *p*, and *ff*. A rehearsal mark '155' is present at the beginning of several staves.

2. NEBLINA

Lento $\text{♩} = 50$

Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
Picc.
Fls.
Obs.
C.ing.
Cls.
Fgs.
Cfb.
1.2
Cor.
3.4
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.

Picc.

Clas.

Fgs.

Cfg.

Mrb.

Arpa

Pno.

Cel.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mf

15

mp *f* *mf*

f *mf*

f *mf*

mp *f* *mf*

loco

8^{va}

15

mf

mf

mf

20

Picc. *f* *mf*

Fls. *f* *mf*

C.ing. *f* *mf*

Cls. *mf*

Fgs. *f* *mf*

Cfg. *f* *mf*

1,2 Cor. *f*

3,4 *f*

Tps. *f*

Tbns. *f* *mf*

Tbn.Bajo *f* *mf*

Tuba *f* *mf*

Pand.

Trgl.

Arpa *f*

Pno. *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Picc. *f* ²⁵ ³⁰

Fls. *f*

Obs. *f*

Cls. *f* *mp* *f*

Fgs. *mp* *f*

Cfg. *mp* *f*

1,2 *f* *mp* ³⁰

Cor. 3,4 *mp*

Trgl. ³⁰ *f*

Cel. *f* ³⁰

Vlns. I *f* *δ^{mo}* *loco* ³⁰

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Fls. *mf* *f*

Obs. *mf* *f*

Cls. *mf* *f*

Fgs. *mf* *f*

Cfg. *mf* *f*

1,2 *f* ³⁵

Cor. 3,4 *f*

Tps. *mf* *f* ³⁵

Tbns. *f* ³⁵

Tbn. Bajo *f* ³⁵

Tuba *f* ³⁵

Trgl. ³⁵

Vlns. I *f* *mf* *f* ³⁵

Vlns. II *fp* *mf* *f* ³⁵

Vlas. *fp* *mf* *f* ³⁵

Vcs. *fp* *mf* *f* ³⁵

Cbs. *fp* *mf* *f* ³⁵

Lento $\text{♩} = 56$

3. PÁJAROS NEGROS

Musical score for the first system of '3. PÁJAROS NEGROS' in Lento tempo. The score includes parts for Piccolo (Picc.), Flute (Fls.), Percussion (Platillos, G.C., Gong, Timp., Trgl.), Piano (Pno.), Cello (Cel.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabasso (Cbs.). The tempo is marked 'Lento' with a metronome marking of 56. The key signature has one flat. The score features various dynamics such as *f*, *mf*, *pp*, and *ff*, and includes performance instructions like 'FRULL.' and 'arco'.

Moderato $\text{♩} = 70$

Musical score for the second system of '3. PÁJAROS NEGROS' in Moderato tempo. The score includes parts for Piccolo (Picc.), Flute (Fls.), Clarinet (Cls.), Bassoon (Fgs.), Tuba, Trombone (T.T.), Percussion (G.C., Gong, Timp., Trgl.), Piano (Pno.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabasso (Cbs.). The tempo is marked 'Moderato' with a metronome marking of 70. The key signature has one flat. The score features various dynamics such as *mf*, *f*, *sfz*, *fp*, and *ff*, and includes performance instructions like 'FRULL.' and 'arco'. The system is marked with double bar lines and repeat signs.

Picc. Fls. Obs. C.ing. Cls. Fgs. Cfg. 1.2 Cor. 3.4 Tps. Tbn. Tbn.Bajo Tuba Vlns. I Vlns. II Vlas. Vcs. Cbs.

Picc. Fls. Obs. C.ing. Cls. Fgs. Cfg. Tps. Tbn. Tbn.Bajo Tuba Vlns. I Vlns. II Vlas. Vcs. Cbs.

FRULL.

Obs.
C.ing.
Cls.
1,2
Cor.
3,4
Tps.
Platillos
Mrcs.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
Picc.
Fls.
Obs.
C.ing.
Cls.
Egs.
Cfç.
Tps.
Tbns.
Tbn.Bajo
Tuba
Platillos
Mrcs.
Cel.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.

Musical score for Sinfonía Nº 1, Opus 6, page 28. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Bassoon, Contrabass, Horns (1, 2 and 3, 4), Trumpets (3, 4), Trombones (Bass, Tuba), Percussion (Cymbals, Snare, Tom-tom), Celesta, Violins I and II, Viola, Cello, and Double Bass. The score features various musical notations such as dynamics (*mf*, *f*), articulation (accents, slurs), and performance instructions (8va, 8va-).

Picc. Fls. Obs. C.ing. Cls. Fgs. Cfg. 1.2 Cor. 3.4 Tps. Tbns. Tbn.Bajo Tuba Platillos Mrcs.

Picc. Fls. C.ing. Cls. Fgs. Cfg. Tps. Tbns. Tbn.Bajo Tuba Platillos Pand. Vns. I Vns. II Vlas. Vcs. Cbs.

Picc. *105* *110*

Fls.

Fgs.

Cfg.

Platillos

Pand.

Vlns. I *105* *110* *mf* *p* *f*

Vlns. II *pizz.* *arco* *mf* *p* *f*

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

Vcs. *mf* *p* *f*

Cbs. *mf* *p* *f*



Pand.

Vlns. I *115*

Vlns. II

Vlas.

Vcs.

Cbs.

4. PANTANO

Allegro ♩ = 116

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Obs. (Oboe): Starts with a rest, then enters with a melodic line marked *f* and *a2*.
- Cls. (Clarinet): Similar to the oboe, with *f* and *a2* markings.
- Fgs. (Bassoon): Enters with a rhythmic pattern marked *f* and *a2*.
- Cfg. (Contrabass): Similar to the bassoon, with *f* and *a2* markings.
- 1.2 Cor. (Cor Anglais): Enters with a melodic line marked *mf* and *a2*.
- 3.4 Cor. (Cor Anglais): Similar to the first cor Anglais, with *mf* and *a2* markings.
- Tps. (Trumpet): Enters with a melodic line marked *f* and *a2*.
- Tbns. (Trombone): Enters with a melodic line marked *f* and *a2*.
- Tbn.Bajo (Tuba): Enters with a melodic line marked *f*.
- Tuba: Similar to the tuba, with *f* marking.
- G.C. (Glockenspiel): Plays a rhythmic pattern marked *f*.
- Timp. (Timpani): Plays a rhythmic pattern marked *f*.
- Ves. (Violoncello): Enters with a melodic line marked *f*.
- Cbs. (Contrabass): Enters with a melodic line marked *f*.

The score includes various musical notations such as dynamics (*f*, *mf*), articulation (*a2*), and performance instructions (5, 10).

Picc. *f* *a2*

Fls. *f* *a2*

Obs. *a2*

Cls. *a2*

Fgs. *a2*

Cfg. *a2*

1.2 *a2* *f* *a2* *f*

Cor. *a2* *f*

3.4 *a2* *f*

Tps. *a2*

Tbns. *a2*

Tbn. Bajo *a2*

Tuba *a2*

Vib. *f*

Timp. *f*

Cel. *f*

Vlns. I *f*

Vlns. II *f*

Vcs. *f*

Cbs. *f*

25 30

Picc.

Fls. *a2*

Obs. *mf*

C.ing. *f* *mf*

Cls. *a2* *mf*

Fgs. *a2*

Clg.

Corf. *a2*

Tps. *a2*

Tbns.

Tbn.Bajo

Tuba

Vib.

Timp. *mf* *f*

Cel.

Vlns. I

Vlns. II

Vlas. *f* *mf*

Vcs.

Cbs.

Picc. *ff* *mf*

Fls. *ff* *mf*

Obs. *ff* *mf*

C.ing. *ff* *mf*

Cls. *ff* *mf*

Fgs. *ff* *mf*

Cfg. *ff* *mf*

1,2 *a2*

Cor. 3,4

Tps. *ff* *mf*

Tbns. *a2* *ff*

Tbn. B.ajo *ff*

Tuba *ff*

T.T. *ff*

Gong *f*

Timp. *ff*

Vlms. I *ff* *mf*

Vlms. II *ff* *mf*

Vlas. *ff* *mf*

Vcs. *ff* *mf*

Cbs. *ff* *mf*

60 65

Picc. *mf*

Fls. *mf*

Obs. *mf*

C.ing. *mf*

Cls. *mf*

Fgs. *mf*

Cfg. *mf*

1.2 *mf*

Cor. *mf*

3.4 *mf*

Platillos *mf*

Gong *mf*

Timp. *mf*

Trgl. *mf*

Arpa *p*

Pno. *p*

Vlins. I *mf*

Vlins. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

a 2

a 2

a 2

a 2

Pl. Suspendido

D C# Bb E F G A

The musical score for page 37 of Sinfonía N° 1, Opus 6, features the following instruments and parts:

- Strings:** Violins I & II, Violas, Cellos, and Double Basses. The Violins I and II parts include *pizz.* (pizzicato) and *arco* (arco) markings. The Cello part includes *p* (piano) and *mf* (mezzo-forte) markings.
- Woodwinds:** Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Tbns.), and Contrabassoons (Cbns.).
- Brass:** Trumpets (Tps.), Trombones (Tbn. Bajas), and Tubas.
- Percussion:** Timpani (Timp.), Snare Drum (Pand.), and Triangle (Togl.).
- Other:** A section for Coros (1, 2 and 3, 4) is present at the top of the page.

The score is divided into two systems. The first system covers measures 70 to 80, and the second system covers measures 85 to 90. Dynamic markings such as *pp*, *mp*, *mf*, *f*, and *ppizz.* are used throughout. Performance instructions like *pizz.* and *arco* are also present. The score includes repeat signs and first/second endings (a 2).

95 100

Picc.

Fls.

Obs.

C.ing.

Cls.

Fgs.

Cfg.

1,2

Cor.

3,4

Tps.

Tbns.

Tbn.Bajo

Tuba

Timp.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

pizz.

arco

f

p

f

mp

mf

a2

1.

3

3

105 110 115

Picc. *f*

Fls. *f* *a2*

C.ing. *mf*

Cls. *f* *a2*

Fgs. *f* *p* *mf*

Cfg. *f* *p* *mf*

1.2 *f* *a2* *mf* *a2* *mf*

Cor. 3.4 *f*

Tps. *f* *a2*

Tbns. *f*

Tba.Bajo *f*

Tuba *f*

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

Vlns. II *mf*

Vlas. *f* *p* *mf*

Vcs. *f* *pizz.* *p* *mf* *arco*

Cbs. *f* *pizz.* *p* *mf* *arco*

Fls. *mf* *p* *a2*

Cls. *mf* *a2*

Fgs. *p* *mf* *a2* *p*

Cfg. *p* *mf* *p*

1.2 *f* *mf* *a2* *mf*

Cor. 3.4 *f*

Tps. *f* *a2*

Tuba *f*

Platillos (pl. suspendido) *mf*

Gong *mf*

Vlns. I *pizz.* *arco* *f* *mf* *mf*

Vlns. II *pizz.* *arco* *f* *mf* *mf*

Vlas. *f* *mf*

Vcs. *f* *mf*

Cbs. *f* *mf*

120 125

Musical score for measures 130-135. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Cor Anglais (1, 2 and 3, 4), Trumpet, Trombone, Tuba, Violin II, Viola, Violoncello, and Contrabasso. The music features various dynamics such as *mf* and *f*, and includes articulation marks like accents and slurs. Measure numbers 130, 135, and 140 are indicated above the staves.

Musical score for measures 140-145. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais (1, 2 and 3, 4), Trumpet, Trombone, Tuba, and Timpani. The music features dynamics such as *mf* and *f*, and includes articulation marks like accents and slurs. Measure numbers 140, 145, and 145 are indicated above the staves.

Musical score for measures 150-155. The score includes parts for Cor. (1, 2), Tps. (3, 4), Tbn. (1, 2), Tbn. Bajo, Tuba, Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *ff* (fortissimo). Measure numbers 150 and 155 are indicated at the top of the staves.

Musical score for measures 160-165. The score includes parts for Picc., Fls., Obs., Cing., Cls., Fgs., Cfg., Cor. (1, 2), Tps. (3, 4), Tbn. (1, 2), Tbn. Bajo, Tuba, Platillos, Pand., Gong, Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The woodwinds and strings play a rhythmic accompaniment of sixteenth notes. The brass instruments play a more complex rhythmic pattern. Dynamics include *ff* (fortissimo). Measure numbers 160 and 165 are indicated at the top of the staves. A note for 'Pls. Chocados' is present in the Tuba part.