

Universidad de Costa Rica
Facultad de Bellas Artes
Escuela de Artes Musicales

Concierto para Saxofón y Orquesta

Natanael Mojica Jiménez

A93901

**Proyecto final de graduación para optar por el grado
académico de Licenciatura en Música con énfasis en
Composición Musical**

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Tribunal Calificador

**M.A. Carlos Castro Mora
MMus. Carlos Escalante Macaya
M.M. Manrique Méndez Vega
Dr. Manuel Matarrita Venegas
Dr. Fernando Zúñiga Chanto**

Concierto para saxofón y orquesta

El concierto para saxofón y orquesta es una obra compuesta entre enero y setiembre del año 2015.

La cátedra de saxofón de la Escuela de Artes Musicales de la Universidad de Costa Rica, es una de las cátedras más activas, con recitales constantes y en los cuales se interpretan autores del repertorio estándar como aquel no muy conocido, por esta razón me sentí motivado a escribir esta obra, considerando la gran capacidad y destreza técnica que muestran sus estudiantes.

El concierto para saxofón sigue el modelo del *Concierto clásico*, el cual tradicionalmente se ha compuesto de tres movimientos contrastantes entre sí, usándose la forma sonata, con modificaciones que permitan al ejecutante mostrar sus habilidades. El primer movimiento en la tonalidad de Re menor, está compuesto por dos motivos principales, y que se desarrollan a lo largo de este, de un modo, en el que el solista y la orquesta juntos conformen un diálogo, cargado de drama y momentos inesperados. El primer movimiento es expuesto por el saxofón alto con el tema y motivos principales acompañado por la orquesta. Esta gradualmente va intensificando sus apariciones llevando a una primera explosión sonora, luego el saxofón con un pasaje de escales descendentes reduce la sonoridad hacia un breve momento de calma, que da la atmósfera adecuada para la aparición del segundo tema a cargo del corno. Luego el saxofón solista retoma este tema bajo un delicado acompañamiento rítmico a cargo de los oboes. Gradualmente se va incrementando el movimiento hacia el primer gran *tutti* de este movimiento, este es el momento en el cual la orquesta luce sus cualidades sonoras y virtuosísticas. El primer movimiento cierra con una gran cadencia a cargo del solista, para terminar con una recapitulación del tema principal.

El segundo movimiento titulado *Romanza*, abre con una exposición orquestal del tema principal, que se caracteriza por su sencillez y dulzura, muy diferentes al carácter enérgico del primer movimiento. La sección central de la romanza evoca los primeros escenarios en los cuales el saxofón fue y es ampliamente utilizado, el

jazz y que finaliza con un gran *tutti* orquestal. Este movimiento contrasta con el primero no solo en carácter si no también en su orquestación, en este se utiliza por primera y única vez el llamado “*ride cymbal*” y el saxofón tenor, este último elegido por su timbre oscuro, que lo hacen perfecto para el canto e improvisación de los temas expuestos. Cabe señalar que internamente se tejen y combinan los temas musicales propios de este movimiento con el tema central de toda la obra y que fue expuesto en el primer movimiento, esto se da al inicio de la sección central que inicia con un carácter improvisatorio donde poco a poco se tejen nuevas sonoridades que culminan con un gran *tutti* orquestal en la tonalidad de Bb menor. La característica principal de este movimiento es la calma y el color, elementos que se combinan y recalcan al final de este movimiento y que cierran esta sección de la obra.

La Toccata, tercer y último movimiento de esta obra, como su nombre lo indica, tiene la finalidad de exhibir las capacidades técnicas y expresivas tanto del solista como de la orquesta. En esta sección el papel de solista lo realiza el saxofón soprano, ideal para pasajes de gran virtuosismo, en un *perpetuum mobile* sin descanso donde se combina y reutilizan los temas centrales de toda la obra expuestos en el primer movimiento. Otra característica de esta sección es el uso de nuevos instrumentos en la percusión, el xilófono, pandereta y glockenspiel asegurando así una identidad muy propia a pesar del uso de motivos ya citados en la romanza y que dan unidad a toda la obra en sus tres movimientos, como a su vez una identidad única a cada sección.

Programa del concierto



ORQUESTA SINFÓNICA
UNIVERSIDAD DE COSTA RICA
JUAN MANUEL ARANA - DIRECTOR TITULAR



SOLISTAS:
ANDRÉS SABORÍO, GUITARRA
PEDRO GUTIÉRREZ, SAXOFÓN

OBRAS DE A. DVORAK, D. GARRIGUES, N. MOJICA Y A. TORRES

TEATRO NACIONAL
Martes 29 de septiembre



PROGRAMA

ANTONIN DVORAK

Sinfonía N° 8 en sol mayor, Op. 88

Allegro con brio

Adagio

Allegretto grazioso – Molto vivace

Allegro ma non troppo

INTERMEDIO

DANIEL GARRIGUES HERRERA

Perspectivas Transfiguradas

NATANAEL MOJICA JIMÉNEZ

Concierto para saxofón y orquesta, Op. 35

Allegro

Romanza

Solista: Pedro Gutiérrez

ALONSO TORRES MATARRITA

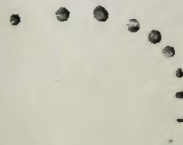
"Concierto de los Litorales", para guitarra

Mirando al caribe

Recordando un bolero

Corrida y llanuras

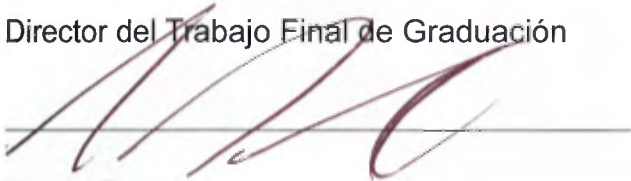
Solista: Andrés Saborío



Proyecto final de graduación presentado por la Orquesta Sinfónica de la Universidad de Costa Rica el día 29 de setiembre del 2015 en el Teatro Nacional, para optar por el grado académico de Licenciado en Música con énfasis en Composición Musical de la Universidad de Costa Rica, ante el siguiente tribunal examinador.

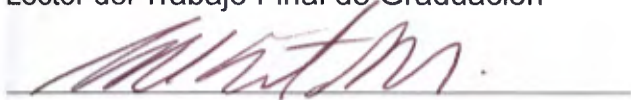
Carlos Castro Mora

Director del Trabajo Final de Graduación



Carlos Escalante Macaya

Lector del Trabajo Final de Graduación



Manrique Méndez Vega

Lector del Trabajo Final de Graduación



Manuel Matarrita Venegas

Director de la Escuela de Artes Musicales de la Universidad de Costa Rica



Fernando Zúñiga Chanto

Director del Departamento de cursos Teóricos de la Escuela de Artes Musicales de la Universidad de Costa Rica



NATANAEL MOJICA JIMÉNEZ

**CONCIERTO PARA SAXOFÓN Y
ORQUESTA**

Instrumentación

2 Oboes

2 clarinetes en Bb

1 Clarinete bajo

2 Cornos en F

2 Trompetas en C

2 Trombones tenor

1 Trombón bajo

1 Tuba

Timpani

Xilófono

Glockenspiel

Percusión: Redoblante, Bombo, Platillos, Triangulo

Cuerdas

Saxofón solista: Saxofón alto, Saxofón tenor, Saxofón soprano

Concierto para Saxofon y Orquesta

Orchestral Score

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

I- Allegro

Allegro $\text{♩} = 130$

The musical score is written for a concert band and orchestra. It begins with a tempo marking of 'Allegro' and a metronome marking of 130 beats per minute. The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system includes the Oboe, Clarinet in B, Bass Clarinet, Horn in F, Trumpet in C 1-2, Trombone 1-2, Tuba, Timpani, Triangle, Snare Drum, Crash Cymbal, Ride Cymbal, and Bass Drum. The second system includes the Solista, Violin, Viola, Violoncello, and Double Bass. The score features various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The Solista part is in a higher register than the other instruments. The string parts (Violin, Viola, Violoncello, Double Bass) are in the lower register. The woodwind parts (Oboe, Clarinet in B, Bass Clarinet, Horn in F, Trumpet in C 1-2, Trombone 1-2, Tuba) are in the middle register. The percussion parts (Timpani, Triangle, Snare Drum, Crash Cymbal, Ride Cymbal, Bass Drum) are in the lower register.

Concierto para saxofon y orquesta

Ob. *mf* *f* *mf*

B. Cl. *mf* *f* *mf*

B. Cl. *mf* *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Timp. *mf*

Trgl.

S. Dr. *mf*

B. Dr.

A. Sax. 2 *f* *mf*

Vin. *mf* *mf*

Vin. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

This page of the musical score covers measures 14 through 17. The instrumentation includes Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet in B♭ (B. Cl.), Horn (Hn.), Contralto Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Trigon (Trgl.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Alto Saxophone 2 (A. Sax. 2), Violin (Vin.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 14 begins with a dynamic marking of *f*. The saxophone section (B♭ Cl., B. Cl., Hn., C Tpt., Tbn., Tuba, Timp., S. Dr., B. Dr., A. Sax. 2) has a melodic line with a triplet of eighth notes in measure 15 and a sextuplet of eighth notes in measure 16. The woodwinds (Ob., Vln., Vla., Vc., D.B.) provide harmonic support with sustained notes and moving lines. The strings (Vln., Vla., Vc., D.B.) play a rhythmic pattern of eighth notes.

Measure 15 continues the melodic development. Measure 16 features a prominent sextuplet of eighth notes in the saxophone part. Measure 17 concludes the section with a final *f* dynamic marking.

Sax Concerto

This page of the musical score, page 4, covers measures 18 through 21. The score is for a Sax Concerto and features a variety of instruments. The woodwind section includes Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet in B♭ (B. Cl.), Horn (Hn.), and Alto Saxophone 2 (A. Sax. 2). The brass section consists of Trumpet (Tbn.), Tuba, and Trombone (B. Dr.). The percussion section includes Timpani (Timp.), Triangle (Trgl.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The string section includes Violin (Vln.), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 18 begins with the Oboe playing a melodic line, while the Bass Clarinet and Clarinet in B♭ play a complex, fast-moving accompaniment. The Horns play a sustained chord. The Trombone and Tuba provide a harmonic foundation with sustained notes. The Snare Drum and Bass Drum play a rhythmic pattern. The Alto Saxophone 2 enters with a melodic line. The Violins and Violas play a rhythmic accompaniment, while the Violoncello and Double Bass play a bass line.

Measures 19 and 20 continue the melodic and harmonic development. The Oboe and Alto Saxophone 2 play melodic lines, while the other instruments provide accompaniment. Measure 21 concludes the section with a final melodic flourish from the Oboe and Alto Saxophone 2.

Sax Concerto

This page of the musical score for the Sax Concerto, page 5, features a variety of instruments. The woodwind section includes Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bass Clarinet (B. Cl.). The brass section consists of Horns (Hn.), Trumpets in C (C Tpt.), Trombones (Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Triangle (Trgl.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), and a second Alto Saxophone (A. Sax. 2). The string section includes Violins (Vin.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is marked with a forte (*ff*) dynamic and includes complex rhythmic patterns such as triplets, sextuplets, and quintuplets. The key signature is one sharp (F#) and the time signature is 4/4. The page number 5 is located in the top right corner.

Ob. 26 *p* *cresc.*

B♭ Cl. 26 *p* *cresc.*

B. Cl. 26 *p* *cresc.*

Hn. 26 *p* *cresc.*

C Tpt. 26 *p* *cresc.*

Tbn. 26 *p* *cresc.*

Tuba 26 *p* *cresc.*

Timp. 26 *p* *cresc.*

Trgl. 26

S. Dr. 26 *p* *cresc.*

B. Dr. 26

A. Sax. 2 26 *p* *cresc.*

Vln. 26 *Col Legno* *p* *cresc.*

Vln. 26 *p* *cresc.*

Vla. 26 *cresc.*

Vc. 26 *p* *cresc.*

D.B. 26 *p* *cresc.*

Sax Concerto

Musical score for Sax Concerto, page 7, featuring various instruments including woodwinds, strings, and percussion. The score is marked with a dynamic of *ff* (fortissimo) and includes a measure number of 31.

Woodwinds:

- Ob. (Oboe):** Treble clef, starts with a half note in measure 31, followed by a melodic line with several triplet eighth notes.
- B♭ Cl. (B-flat Clarinet):** Treble clef, plays a rhythmic triplet eighth-note pattern.
- B. Cl. (Bass Clarinet):** Treble clef, plays a rhythmic eighth-note pattern.
- Hn. (Horn):** Treble clef, plays sustained chords.
- C Tpt. (C Trumpet):** Treble clef, plays sustained chords.
- Tbn. (Tenor Trombone):** Bass clef, plays sustained chords.
- Tuba:** Bass clef, plays sustained chords.

Percussion and Striking Ensemble:

- Timp. (Timpani):** Bass clef, plays sustained notes.
- Trgl. (Triangle):** Mute.
- S. Dr. (Snare Drum):** Mute.
- B. Dr. (Bass Drum):** Mute.

String Section:

- A. Sax. 2 (Alto Saxophone 2):** Treble clef, melodic line with a quintuplet in measure 33.
- Vln. (Violins):** Treble clef, play triplet eighth-note patterns. The first violin part includes the instruction "arco".
- Vla. (Viola):** Bass clef, plays triplet eighth-note patterns.
- Vc. (Violoncello):** Bass clef, plays eighth-note patterns.
- D. B. (Double Bass):** Bass clef, plays eighth-note patterns.

The score is marked with a dynamic of *ff* (fortissimo) throughout. The time signature is 2/2. The key signature has two flats (B-flat and E-flat).

rit.

Ob.

B♭ Cl.

B. Cl.

En.

C Tpt.

Tbn.

Tuba

Timp.

Trgl.

S. Dr.

B. Dr.

A. Sax. 2

Vln.

Vln.

Vla.

Vc.

D.B.

Sax Concerto

Meno $\text{♩} = 120$

Ob. *pp*

B \flat Cl. *pp*

B. Cl. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Tuba *pp*

Timp. *pp*

Trgl. *pp*

S. Dr. *pp*

B. Dr. *pp*

A. Sax. 2 *pp*

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

This page of the musical score for the Sax Concerto, page 10, features the following instruments and parts:

- Ob.** (Oboe): Starts with a melodic line at measure 52, marked *p*.
- B \flat Cl.** (B-flat Clarinet): Remains silent until measure 54, then plays a few notes, marked *p*.
- B. Cl.** (Bass Clarinet): Remains silent until measure 54, then plays a few notes, marked *p*.
- Hn.** (Horn): Remains silent throughout the page.
- C Tpt.** (C Trumpet): Remains silent throughout the page.
- Tbn.** (Tenor Trombone): Remains silent throughout the page.
- Tuba**: Remains silent throughout the page.
- Timp.** (Timpani): Remains silent throughout the page.
- Trgl.** (Triangle): Remains silent throughout the page.
- S. Dr.** (Snare Drum): Remains silent throughout the page.
- B. Dr.** (Bass Drum): Remains silent throughout the page.
- A. Sax. 2** (Alto Saxophone 2): Starts with a melodic line at measure 52, marked *p*, and ends with a crescendo to *mp*.
- Vln.** (Violins): Both staves start with a sustained note at measure 52, marked *p*, and end with a crescendo to *mp*.
- Vla.** (Viola): Starts with a melodic line at measure 52, marked *p*, and ends with a crescendo to *mp*.
- Vc.** (Violoncello): Remains silent until measure 54, then plays a few notes, marked *p*, and ends with a crescendo to *mp*.
- D.B.** (Double Bass): Remains silent throughout the page.

The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *cresc.* (crescendo). The time signature changes from 3/4 to 4/4 at measure 54.

Sax Concerto

Ob. ⁶⁰

B♭ Cl. ⁶⁰ *mp*

B. Cl.

En.

C Tpt.

Tbn.

Tuba

Timp.

Trgl.

S. Dr.

B. Dr.

A. Sax. 2 ⁶⁰ *mf*

Vln. ⁶⁰ *mf*

Vln. ⁶⁰ *mf*

Vla. ⁶⁰ *mf*

Vc. ⁶⁰ *mf*

D.B. ⁶⁰ *mf*

Allegro ♩ = 130

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Timp. *mf*

Trgl. *mf*

S. Dr. *mf*

B. Dr. *mf*

A. Sax. 2 *mp espress.* *mf*

Vln. *sul ponticello mp espress.* *arco normal mf*

Vln. *sul ponticello mp espress.* *arco normal mf*

Vla. *sul ponticello mp espress.* *pizz. mf arco*

Vc. *sul ponticello mp espress.* *pizz. mf arco*

D.B. *sul ponticello mp espress.* *mf arco normal*

76

Ob.

cresc.

B♭ Cl.

cresc.

B. Cl.

cresc.

Hn.

cresc.

C Tpt.

cresc.

Tbn.

cresc.

Tuba

cresc.

Timp.

cresc.

Trgl.

76

S. Dr.

cresc.

B. Dr.

76

A. Sax. 2

cresc.

Vln.

cresc.

Vln.

cresc. *alco*

Vla.

cresc.

Vc.

cresc.

D.B.

cresc.

cresc.

This page of the musical score for the Sax Concerto, page 14, features a variety of instruments. The woodwind section includes Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Cornet Trumpet (C Tpt.), Trombone (Tbn.), Tuba, and Alto Saxophone 2 (A. Sax. 2). The percussion section includes Timpani (Timp.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), and Tom-tom (Trgl.). The string section consists of Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time with a key signature of two flats (B♭ and E♭). It begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as slurs, accents, and articulation marks. The page number 14 is located at the top left, and the title 'Sax Concerto' is centered at the top.

Sax Concerto

This page of the musical score for the Sax Concerto, page 15, features a variety of instruments. The woodwind section includes Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet in C (C Cl.), Horn (Hn.), Contrabass Trombone (C Tpt.), Trombone (Tbn.), and Tuba. The brass section includes Trumpet in G (Trgl.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), and Alto Saxophone 2 (A. Sax. 2). The string section includes Violin I (Vln.), Violin II (Vln.), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The percussion section includes Timpani (Timp.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The page number 87 is indicated at the beginning of each staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *f*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

Sax Concerto

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Trgl.

S. Dr.

B. Dr.

A. Sax. 2

Vln. *mp* *mf*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc.

D.B.

This page of the musical score for the Sax Concerto, page 17, features the following instruments and parts:

- Ob.** (Oboe): Rests in 4/4 and 2/4, then plays a melodic line in 5/4 with *f cresc.*
- B \flat Cl.** (B-flat Clarinet): Rests in 4/4 and 2/4, then plays a melodic line in 5/4 with *f cresc.*
- B. Cl.** (Bass Clarinet): Rests in 4/4 and 2/4, then plays a melodic line in 5/4 with *f cresc.*
- Hn.** (Horn): Rests in 4/4 and 2/4, then plays a sustained note in 5/4 with *f cresc.*
- C Tpt.** (C Trumpet): Rests in 4/4 and 2/4, then plays a melodic line in 5/4 with *f cresc.*
- Tbn.** (Tenor Trombone): Rests in 4/4 and 2/4, then plays a melodic line in 5/4 with *f cresc.*
- Tuba**: Rests in 4/4 and 2/4, then plays a melodic line in 5/4 with *cresc.*
- Timp.** (Timpani): Rhythmic pattern in 4/4, 2/4, and 5/4 with *f cresc.*
- Trgl.** (Triangle): Rests in 4/4, 2/4, and 5/4.
- S. Dr.** (Snare Drum): Rests in 4/4, 2/4, and 5/4 with *f cresc.*
- B. Dr.** (Bass Drum): Rests in 4/4, 2/4, and 5/4.
- A. Sax. 2** (Alto Saxophone 2): Rests in 4/4 and 2/4, then plays a melodic line in 5/4 with *f cresc.*
- Vln.** (Violins): Violin I and II parts with complex rhythmic patterns, including triplets and sextuplets, with *cresc.* and *f cresc.* markings.
- Vla.** (Viola): Similar rhythmic patterns to the violins with *cresc.* and *f cresc.* markings.
- Vc.** (Violoncello): *pizz.* (pizzicato) in 4/4 and 2/4, then *arco* (arco) in 5/4 with *f cresc.*
- D.B.** (Double Bass): *pizz.* in 4/4 and 2/4, then *arco* in 5/4 with *f cresc.*

103

Ob. *ff* *p*

B♭ Cl. *ff* *p*

B. Cl. *ff* *p*

Hn. *ff* *p*

C Tpt. *ff* *p*

Tbn. *ff* *p*

Tuba *ff* *p*

Timp. *ff* *p*

Trgl. *ff*

S. Dr. *ff* *p*

B. Dr. *ff*

A. Sax. 2 *ff* *mp* *p*

Vln. *ff* *p*

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

D.B. *ff* *p*

This page of the musical score covers measures 110 through 113. The instrumentation includes Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet in B♭ (B. Cl.), Horn in E♭ (Hn.), Trumpet in C (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Trigon (Trgl.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Alto Saxophone 2 (A. Sax. 2), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score is written in a key signature of two flats (B♭ major or D minor) and a common time signature (C). The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The saxophone part (A. Sax. 2) features a melodic line with eighth-note patterns and triplet figures. The string section provides a rhythmic accompaniment with eighth-note patterns in the lower registers.

Measure 110: The saxophone part begins with a melodic phrase. The strings play a steady eighth-note accompaniment. Dynamics are *mp*.

Measure 111: The saxophone part continues with a similar melodic line. Dynamics are *mp*.

Measure 112: The saxophone part continues with a similar melodic line. Dynamics are *mf*.

Measure 113: The saxophone part concludes with a melodic phrase. Dynamics are *mf*.

115

Ob.

115

B \flat Cl.

115

B. Cl.

115

Hn.

C Tpt.

Tbn.

Tuba

115

Timp.

115

Trgl.

115

S. Dr.

115

115

115

115

B. Dr.

115

A. Sax. 2

115

Vln.

Vln.

Vla.

Vc.

115

D. B.

This page of the musical score, page 21, covers measures 120 through 124. The score is for a Saxophone Concerto and includes parts for various instruments. The key signature is B-flat major (two flats) and the time signature is 4/4. The instruments and their parts are as follows:

- Ob.** (Oboe): Rests in all measures.
- B♭ Cl.** (B-flat Clarinet): Rests in measures 120-122, then plays a melodic line in measures 123-124.
- B. Cl.** (Bass Clarinet): Rests in measures 120-122, then plays a melodic line in measures 123-124.
- En.** (English Horn): Rests in all measures.
- C Tpt.** (C Trumpet): Rests in all measures.
- Tbn.** (Trombone): Rests in measures 120-122, then plays a melodic line in measures 123-124.
- Tuba**: Rests in all measures.
- Timp.** (Timpani): Rests in all measures.
- Trgl.** (Trigon): Rests in all measures.
- S. Dr.** (Snare Drum): Rests in all measures.
- B. Dr.** (Bass Drum): Rests in all measures.
- A. Sax. 2** (Alto Saxophone 2): Plays a complex melodic line with many slurs and ties throughout measures 120-124.
- Vln.** (Violin): Rests in measures 120-122, then plays a melodic line in measures 123-124.
- Vla.** (Viola): Rests in measures 120-122, then plays a melodic line in measures 123-124.
- Vc.** (Violoncello): Rests in measures 120-122, then plays a melodic line in measures 123-124.
- D.B.** (Double Bass): Rests in all measures.

This page of the musical score for the Sax Concerto, page 22, covers measures 125 through 132. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats), and the time signature is 3/4. The music begins at measure 125 with a 3/4 time signature and changes to 2/4 at measure 128. The woodwind section (Ob., B♭ Cl., C Cl., Hn., C Tpt., Tbn., Tuba) and brass section (Timp., Trgl., S. Dr., B. Dr.) all play a similar melodic line starting in measure 128, marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The string section (A. Sx. 2, Vln., Vla., Vc., D.B.) plays a more complex rhythmic pattern, with the A. Sx. 2 part featuring triplets and sextuplets. The string parts are also marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The woodwinds and brass parts are marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The string parts are marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The string parts are marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The string parts are marked with a forte (*f*) dynamic and a crescendo (*cresc.*).

This page of the musical score, page 23, covers measures 131 to 134. The key signature is B-flat major (two flats). The score is arranged for a full orchestra and a saxophone. The instruments and their parts are as follows:

- Ob.** (Oboe): Melodic line starting with a half note G4, moving to A4, B4, and then a sixteenth-note run.
- B♭ Cl.** (B-flat Clarinet): Triplet sixteenth-note runs starting on G4.
- B. Cl.** (B Clarinet): Similar to B♭ Cl., but with a different starting pitch.
- En.** (English Horn): Sustained chords and moving lines.
- C Tpt.** (C Trumpet): Sustained chords.
- Tbn.** (Tenor Trombone): Sustained chords.
- Tuba**: Sustained chords.
- Timp.** (Timpani): Sustained chords.
- Trgl.** (Trigon): Rests.
- S. Dr.** (Snare Drum): Three eighth-note patterns starting at measure 134.
- B. Dr.** (Bass Drum): Sustained chords.
- A. Sax. 2** (Alto Saxophone 2): Rapid sixteenth-note runs with slurs and accents, marked *ff*.
- Vln.** (Violins): Sustained chords.
- Vla.** (Viola): Sustained chords and triplet sixteenth-note runs.
- Vc.** (Violoncello): Sustained chords and triplet sixteenth-note runs.
- D.B.** (Double Bass): Sustained chords and triplet sixteenth-note runs.

Dynamic markings include *ff* (fortissimo) for the saxophone and various woodwinds. Measure numbers 131, 132, 133, and 134 are clearly indicated at the start of their respective staves.

rit.

a tempo

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Timp. *mf*

Trgl.

S.Dr. *mf*

B. Dr.

A. Sax. 2 *mf* *p*

Vin. *mf*

Vin. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

149

Trgl.

149

B. Dr.

149

A. Sax. 2

mf

157

Trgl.

157

B. Dr.

157

A. Sax. 2

161

Trgl.

161

B. Dr.

161

A. Sax. 2

165

Trgl.

165

B. Dr.

A. Sax. 2

170

Trgl.

170

B. Dr.

A. Sax. 2

173

Trgl.

173

B. Dr.

A. Sax. 2

mf

181

Trgl.

181

B. Dr.

181

A. Sax. 2

The image shows a page of a musical score for a Sax Concerto, page 27, measures 181-185. The score is arranged in four staves. The top two staves are for Trgl. (Trigonometric) and B. Dr. (Bass Drum), both of which are empty. The third staff is for A. Sax. 2 (Alto Saxophone 2). The music for A. Sax. 2 begins at measure 181 with a treble clef and a key signature of two sharps (F# and C#). The melody consists of a series of sixteenth-note runs, starting with a quarter rest followed by a sixteenth note. The runs are slurred and include various articulations such as accents and slurs. The piece concludes at measure 185 with a final sixteenth-note run.

This page of the musical score for the Sax Concerto, page 28, covers measures 186 through 190. The score is arranged for a full orchestra and a solo saxophone. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.
- B♭ Cl. (B-flat Clarinet):** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.
- B. Cl. (Bass Clarinet):** Measures 186-189 are silent. In measure 190, it plays a rhythmic pattern of eighth notes (G4, Bb4, G4, Bb4) marked *ff*.
- Hr. (Horn):** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.
- C Tpt. (C Trumpet):** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.
- Tbn. (Trombone):** Measures 186-189 are silent. In measure 190, it plays a rhythmic pattern of eighth notes (G4, Bb4, G4, Bb4) marked *ff*.
- Tuba:** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.
- Timp. (Timpani):** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.
- Trgl. (Trigon):** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.
- S. Dr. (Snare Drum):** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.
- B. Dr. (Bass Drum):** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.
- A. Sax. 2 (Alto Saxophone 2):** Measures 186-189 contain a melodic line with a slur and a fermata. Measure 190 is silent.
- Vln. (Violins):** Measures 186-189 are silent. In measure 190, they play a half note chord (G4, Bb4) marked *ff*.
- Vla. (Viola):** Measures 186-189 are silent. In measure 190, it plays a rhythmic pattern of eighth notes (G4, Bb4, G4, Bb4) marked *ff*.
- Vc. (Violoncello):** Measures 186-189 are silent. In measure 190, it plays a rhythmic pattern of eighth notes (G4, Bb4, G4, Bb4) marked *ff*.
- D.B. (Double Bass):** Measures 186-189 are silent. In measure 190, it plays a half note chord (G4, Bb4) marked *ff*.

This page of the musical score, page 29, covers measures 191 through 194. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet in C (C Cl.), Horn (Hn.), Cor Anglais (C Tpt.), Trombone (Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Triangle (Trgl.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The string section consists of Violin I (Vln.), Violin II (Vln.), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The Saxophone section includes Alto Saxophone 2 (A. Sax. 2). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score features complex harmonic textures with many chords and moving lines. The woodwinds and strings play sustained chords and moving lines, while the saxophone has a melodic line starting in measure 194. A dynamic marking of *ff* (fortissimo) is present in measure 194. The page number 191 is written above the first measure of each staff.

197

Ob. *p* *mp*

B♭ Cl. *p* *mp*

B. Cl. *p* *mp*

Hn. *p* *mp*

C Tpt. *p* *mp*

Tbn. *p* *mp*

Tuba *p* *mp*

Timp. *p* *mp*

Trgl.

S. Dr. *p* *mp*

B. Dr.

A. Sax. 2 *p* *mp*

Vln. *p* *mp*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

Musical score for Sax Concerto, page 31, measures 203-207. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet (Cl.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Trigon (Trgl.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Alto Saxophone 2 (A. Sax. 2), Violin (Vin.), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 203-207 are marked with a *mf* dynamic. The score includes various articulations and dynamics such as *f* and *mf*.

This page of the musical score, page 32 of the Sax Concerto, covers measures 209 through 212. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings. The key signature is one sharp (F#) and the time signature is 3/4. The music begins at measure 209 with a forte (*f*) dynamic. The Oboe (Ob.) part features a melodic line with a triplet of eighth notes in measure 210. The Bass Clarinet (B♭ Cl.) and Clarinet in B♭ (B. Cl.) parts provide harmonic support with chords and moving lines. The Horns (Hn.), Trumpets (C Tpt.), and Trombones (Tbn.) play sustained chords. The Tuba and Timpani (Timp.) parts have rhythmic patterns. The Trgl. (Triangle) and S.Dr. (Snare Drum) parts are mostly silent. The Bass Drum (B. Dr.) has a steady pulse. The Alto Saxophone 2 (A. Sax. 2) part has a melodic line with a triplet in measure 210. The Violins (Vln.) and Viola (Vla.) parts have rhythmic patterns. The Violoncello (Vc.) and Double Bass (D.B.) parts have moving lines. The score ends at measure 212 with a forte (*f*) dynamic.

This page of the musical score, page 33, covers measures 213 through 216. The score is for a Sax Concerto and features a variety of instruments. The woodwind section includes Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B Clarinet (B. Cl.), English Horn (En.), C Trumpet (C Tpt.), Trombone (Tbn.), Tuba, and Alto Saxophone 2 (A. Sax. 2). The percussion section includes Timpani (Timp.), Triangle (Trgl.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The string section includes Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music begins at measure 213 with a *mf* dynamic. The Oboe part features a triplet of eighth notes followed by a quarter note, and a quintuplet of eighth notes. The B♭ Clarinet and B Clarinet parts play a melodic line with eighth-note patterns. The English Horn, C Trumpet, and Trombone parts provide harmonic support with sustained notes and chords. The Tuba and Timpani parts play rhythmic patterns. The Triangle part has a simple rhythmic pattern. The Snare Drum part plays a complex rhythmic pattern. The Bass Drum part plays a simple rhythmic pattern. The Alto Saxophone 2 part features a melodic line with quintuplets and a sextuplet. The Violin I and Violin II parts play a melodic line with eighth-note patterns. The Viola part plays a rhythmic pattern. The Violoncello and Double Bass parts play a melodic line with eighth-note patterns. The score concludes at measure 216.

This page of the musical score for the Sax Concerto, page 34, covers measures 217 through 220. The score is arranged for a full orchestra and a saxophone quartet. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 217-220. Starts with a forte (*f*) dynamic and a triplet of eighth notes. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- B♭ Cl. (B-flat Clarinet):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- B. Cl. (Bass Clarinet):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- Hr. (Horn):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- C Tpt. (C Trumpet):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- Tbn. (Trombone):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- Tuba:** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- Timp. (Timpani):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- Trgl. (Trigon):** Measures 217-220. No notation.
- S.Dr. (Snare Drum):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- B. Dr. (Bass Drum):** Measures 217-220. No notation.
- A. Sax. 2 (Alto Saxophone 2):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- Vln. (Violin):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*). Includes the instruction *Col Legno*.
- Vln. (Viola):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*). Includes the instruction *Col Legno*.
- Vla. (Violoncello):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- Vc. (Violone):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).
- D.B. (Double Bass):** Measures 217-220. Starts with a forte (*f*) dynamic. Ends with a piano (*p*) dynamic and a crescendo (*cresc.*).

This musical score page covers measures 222 through 225. The instruments and parts are as follows:

- Ob. (Oboe):** Measures 222-223 are mostly rests. In measure 224, it plays a melodic line starting on G4. Measure 225 features a complex, rapid sixteenth-note passage with fingerings 5, 6, and 7 indicated.
- B♭ Cl. (B-flat Clarinet):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G3. Measure 225 continues this line.
- B. Cl. (Bass Clarinet):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G3. Measure 225 continues this line.
- Hr. (Horn):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G3. Measure 225 continues this line.
- C. Tpt. (C Trumpet):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G3. Measure 225 continues this line.
- Tbn. (Tenor Trombone):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G2. Measure 225 continues this line.
- Tuba:** Measures 222-223 are rests. Measure 224 has a melodic line starting on G2. Measure 225 continues this line.
- Timp. (Timpani):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G2. Measure 225 continues this line.
- Trgl. (Trigon):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G2. Measure 225 continues this line.
- S. Dr. (Snare Drum):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G2. Measure 225 continues this line.
- B. Dr. (Bass Drum):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G2. Measure 225 continues this line.
- A. Sax. 2 (Alto Saxophone 2):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G3. Measure 225 continues this line.
- Vln. (Violins):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G3. Measure 225 continues this line.
- Vla. (Viola):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G3. Measure 225 continues this line.
- Vc. (Violoncello):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G2. Measure 225 continues this line.
- D.B. (Double Bass):** Measures 222-223 are rests. Measure 224 has a melodic line starting on G2. Measure 225 continues this line.

The score includes dynamic markings such as *mf* and *arco*. The key signature is one sharp (F#) and the time signature is 4/4. The page number 222 is indicated at the top of each staff.

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

Oboe *p*

Clarinet in B \flat *p*

Bass Clarinet *p*

Horn in F *p*

Trumpet in C *p*

Trombone *p*

Tuba *p*

Timpani *p*

Triangle *p*

Ride Cymbal *p*

Crash Cymbal *p*

Snare Drum *p*

Bass Drum *p*

Tenor Sax *p*

Violin I *p* *f*

Violin II *p* *f*

Viola *p* *f*

Cello *p* *f*

Double Bass *p* *f*

Concierto para saxofón y orquesta

2

10

Ob.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Trgl.

S. Dr.

B. Dr.

T. Sax.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

18

Ob. *ff*

B♭ Cl. *ff*

B. Cl. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Trgl. *ff*

S. Dr. *ff*

B. Dr. *ff*

T. Sx. *ff*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

D.B. *cresc.* *ff*

3/4 4/4 3/4

Concierto para saxofón y orquesta

4

26

This page of the musical score covers measures 26 through 33. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes parts for Oboe (Ob.), Bass Clarinet (B. Cl.), Clarinet (Cl.), Horn (Hn.), Cornet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), and three Trigon (Trgl.) parts. The second system includes parts for Saxophone (T. Sx.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes dynamic markings such as *mf*, *p*, and *pp*. The woodwinds and strings have melodic lines, while the brass and percussion parts are primarily rests. The strings play a rhythmic accompaniment of eighth notes. The saxophone part begins in measure 26 with a melodic line that changes dynamics from *mf* to *p* to *pp*. The score concludes in measure 33 with a *8va* marking above the Violin I staff.

This page of the musical score, numbered 5, contains the following parts and markings:

- Ob.:** Part of the Oboe, marked *pp*.
- B \flat Cl.:** Part of the Bass Clarinet, marked *pp*.
- B. Cl.:** Part of the Bass Clarinet, marked *pp*.
- Hn.:** Part of the Horn, marked *pp*.
- C Tpt.:** Part of the Trumpet in C, marked *pp*.
- Tbn.:** Part of the Trombone, marked *pp*.
- Tuba:** Part of the Tuba, marked *pp*.
- Timp.:** Part of the Timpani, marked *pp*.
- Trgl.:** Three parts of the Trigonon, each marked *pp*.
- S. Dr.:** Part of the Snare Drum, marked *pp*.
- B. Dr.:** Part of the Bass Drum, marked *pp*.
- T. Sx.:** Part of the Tenor Saxophone, featuring melodic lines with dynamics *p*, *mp*, and a triplet marked with a '3'.
- Vln. I:** Part of the Violin I, marked *pp*.
- Vln. II:** Part of the Violin II, marked *pp*.
- Vla.:** Part of the Viola, marked *pp*.
- Vc.:** Part of the Violoncello, marked *pp*.
- D.B.:** Part of the Double Bass, marked *pp*.

The score is set in a key signature of three sharps (F#, C#, G#) and begins at measure 34. The saxophone part includes a triplet of eighth notes in measure 35 and a dynamic shift to *mp* in measure 36.

Concierto para saxofón y orquesta

6

44

Ob.
B♭ Cl.
B. Cl.

Hn.
C Tpt.
Tbn.
Tuba

Timp.

Trgl.

S. Dr.
B. Dr.

T. Sx.

Vln. I
Vln. II
Vla.
Vc.
D.B.

p

54

Ob.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Trgl.

S. Dr.

B. Dr.

T. Sax.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

f

p

p

p

p

p

Ob.

B. Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Trgl.

S. Dr.

B. Dr.

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

p

mf

mp

The score for page 9 features the following parts and their activities in measures 70 and 71:

- Ob.:** Measure 70 is silent. Measure 71 has a melodic line starting on G4, marked *mf*.
- B♭ Cl.:** Silent in both measures.
- B. Cl.:** Silent in measure 70; measure 71 has a melodic line starting on G3, marked *mf*.
- Hn.:** Silent in measure 70; measure 71 has a melodic line starting on G3, marked *mf*.
- C Tpt.:** Silent in both measures.
- Tbn.:** Silent in both measures.
- Tuba:** Silent in both measures.
- Timp.:** Silent in both measures.
- Trgl.:** Silent in both measures.
- S. Dr.:** Silent in both measures.
- B. Dr.:** Silent in both measures.
- T. Sx.:** Measure 70 has a melodic line starting on G3, marked *mf*. Measure 71 has a melodic line starting on G3, marked *mf*.
- Vln. I:** Measure 70 has a melodic line starting on G3, marked *mf*. Measure 71 has a melodic line starting on G3, marked *mf*.
- Vln. II:** Measure 70 has a melodic line starting on G3, marked *mf*. Measure 71 has a melodic line starting on G3, marked *mf*.
- Vla.:** Measure 70 has a melodic line starting on G3, marked *mf*. Measure 71 has a melodic line starting on G3, marked *mf*.
- Vc.:** Measure 70 has a melodic line starting on G3, marked *mf*. Measure 71 has a melodic line starting on G3, marked *mf*.
- D.B.:** Silent in measure 70; measure 71 has a melodic line starting on G3, marked *mf*.

Ob. 77

B♭ Cl. 77

B. Cl. 77

Hn. 77

C Tpt. 77

Tbn. 77

Tuba 77

Timp. 77

Trgl. 77

S. Dr. 77

B. Dr. 77

T. Sx. 77

Vln. I 77

Vln. II 77

Vla. 77 arco

Vc. 77

D.B. 77

p

p

p

p

p

85

Ob.

B \flat Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Trgl.

S.Dr.

B. Dr.

T. Sax.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

pp

pp

pp

pp

pp

pp

un poco mas mosso ♩ = 100

Ob. 93 *pp* *mp* *p* *mf*

B♭ Cl. 93 *p* *mf*

B. Cl. 93 *p* *mf*

Hn. 93 *mf*

C Tpt. 93 *mf*

Tbn. 93 *mf*

Tuba 93 *mf*

Timp. 93 *mf*

Trgl. 93

S. Dr. 93

B. Dr. 93

T. Sx. 93 *p*

Vln. I 93 *p*

Vln. II 93 *p*

Vla. 93 *p*

Vc. 93 *p*

D.B. 93 *p* arco

100

Ob. *mp* *mf*

B♭ Cl. *mp*

B. Cl. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Tuba *mp*

Timp. *mp*

Trgl. *mp* *mp* *mp*

S. Dr. *mp*

B. Dr.

T. Sax. *mf* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* pizz.

D.B. *mf* *mp* pizz.

Ob. *mf* *mp* *cresc.*

B \flat Cl. *mf*

B. Cl. *mf* *mp* *cresc.*

Hn. *mf* *mp* *cresc.*

C Tpt. *mf* *mp* *cresc.*

Tbn. *mf* *mp* *cresc.*

Tuba *mf* *mp* *cresc.*

Timp. *mf* *mp* *cresc.*

Trgl. *mf* *mp* *cresc.*

S. Dr. *mf* *mp* *cresc.*

B. Dr. *mf* *mp* *cresc.*

T. Sx. *mf* *mp* *cresc.*

Vln. I *mf* *mp* *cresc.*

Vln. II *mf* *mp* *cresc.*

Vla. *mf* *mp* *cresc.*

Vc. *mf* *mp* *cresc.*

D.B. *mf* *mp* *cresc.*

This musical score page, numbered 15, covers measures 110 through 114 of a concerto for saxophone and orchestra. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 110-111 are rests. Measures 112-113 contain notes with dynamics *f* and *mf*.
- B♭ Cl. (B-flat Clarinet):** Measures 110-111 have a melodic line. Measures 112-113 have rests. Measures 114 contains notes with dynamics *f* and *mf*.
- B. Cl. (Bass Clarinet):** Measures 110-111 are rests. Measures 112-113 have notes with dynamics *f* and *mf*.
- Hn. (Horn):** Measures 110-111 are rests. Measures 112-113 have notes with dynamics *f* and *mf*.
- C Tpt. (C Trumpet):** Measures 110-111 are rests. Measures 112-113 have notes with dynamics *f* and *mf*.
- Tbn. (Trombone):** Measures 110-111 are rests. Measure 112 has a whole note with a dynamic *f*. Measure 113 has a whole note with a dynamic *mf*.
- Tuba:** Measures 110-111 are rests. Measure 112 has a whole note with a dynamic *f*. Measure 113 has a whole note with a dynamic *mf*.
- Timp. (Timpani):** Measures 110-111 have rhythmic patterns. Measure 112 has a whole note with a dynamic *f*. Measure 113 has a whole note with a dynamic *mf*.
- Trgl. (Triangle):** Measures 110-111 are rests. Measure 112 has a whole note with a dynamic *f*. Measure 113 has a whole note with a dynamic *mf* and a triangle symbol (Δ).
- S. Dr. (Snare Drum):** Measures 110-111 are rests. Measure 112 has a whole note with a dynamic *f*. Measure 113 has a whole note with a dynamic *mf*.
- B. Dr. (Bass Drum):** Measures 110-111 are rests. Measure 112 has a whole note with a dynamic *f*. Measure 113 has a whole note with a dynamic *mf*.
- T. Sx. (Tenor Saxophone):** Measures 110-111 have a melodic line. Measures 112-113 have notes with dynamics *f* and *mf*.
- Vln. I (Violin I):** Measures 110-111 are rests. Measures 112-113 have notes with dynamics *f* and *mf*.
- Vln. II (Violin II):** Measures 110-111 are rests. Measures 112-113 have notes with dynamics *f* and *mf*.
- Vla. (Viola):** Measures 110-111 are rests. Measures 112-113 have notes with dynamics *f* and *mf*.
- Vc. (Violoncello):** Measures 110-111 have a melodic line. Measures 112-113 have notes with dynamics *f* and *mf*. The word "arco" is written above the staff.
- D.B. (Double Bass):** Measures 110-111 have a melodic line. Measures 112-113 have notes with dynamics *f* and *mf*. The word "arco" is written above the staff.

The score is in 5/4 time and features dynamic markings of *f* (forte) and *mf* (mezzo-forte) throughout. The key signature has three flats.

115

Ob. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

B♭ Cl. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

B. Cl. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

Hn. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

C Tpt. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

Tbn. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

Tuba $\frac{5}{4}$ $\frac{4}{4}$ *mp*

Timp. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

Trgl. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

S.Dr. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

B. Dr. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

T. Sx. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

Vln. I $\frac{5}{4}$ $\frac{4}{4}$ *mp*

Vln. II $\frac{5}{4}$ $\frac{4}{4}$ *mp*

Vla. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

Vc. *pizz.* $\frac{5}{4}$ $\frac{4}{4}$ *mp* arco

D.B. $\frac{5}{4}$ $\frac{4}{4}$ *mp* arco

120

Ob. *mp cresc.* *f*

B♭ Cl. *mp cresc.* *f*

B. Cl. *mp cresc.* *f*

Hn. *mp cresc.* *f*

C Tpt. *mp cresc.* *f*

Tbn. *mp cresc.* *f*

Tuba *mp cresc.* *f*

Timp. *mp cresc.* *f*

Trgl. *mp cresc.* *f*

S. Dr. *mp cresc.* *f*

B. Dr. *mp cresc.* *f*

T. Sx. *mp cresc.* *f*

Vln. I *mp cresc.* *f*

Vln. II *mp cresc.* *f*

Vla. *mp cresc.* *f* pizz.

Vc. *mp cresc.* *f* pizz.

D.B. *mp cresc.* *f* pizz.

This page of the musical score, numbered 18, is titled "Concierto para saxofón y orquesta". It features a variety of instruments and dynamic markings. The woodwind section includes Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet in B♭ (B. Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Triangle (Trgl.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The string section includes Tenor Saxophone (T. Sx.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is divided into four measures. The first measure is in 4/4 time, the second in 6/4, and the third and fourth in 4/4. The key signature is three flats (B♭, E♭, A♭). The saxophone part begins at measure 125. The woodwinds and strings are mostly silent in the first measure but become active in the second and third measures. The timpani part has a rhythmic pattern in the second and third measures. The triangle part has a specific rhythmic pattern in the first and second measures. The string parts have a consistent rhythmic pattern throughout the page, with dynamic markings of *p* and *cresc.* indicating a gradual increase in volume. The saxophone part features a melodic line with various articulations and dynamics, including *p* and *cresc.*

129

Ob. *f* *ff*

B♭ Cl. *f*

B. Cl. *f*

Hn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff* 6

Trgl. *f* *ff*

S. Dr. *f* *ff*

B. Dr. *f* *ff*

T. Sx. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

Ob. *135* *fff*

B♭ Cl. *135*

B. Cl. *135* *fff*

Hn. *135*

C Tpt. *135*

Tbn. *135*

Tuba *135*

Timp. *135* *fff*

Trgl. *135* *fff*

S. Dr. *135* *fff*

B. Dr. *135* *fff*

T. Sx. *135*

Vln. I *135* *fff*

Vln. II *135* *fff*

Vla. *135* *fff*

Vc. *135* *fff*

D.B. *135* *fff*

141

Ob.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Trgl.

S. Dr.

B. Dr.

T. Sax.

Vln. I

Vln. II

Vla.

Vc.

D.B.

lento y tierno ♩ = 80

Ob. *pp*

B♭ Cl. *pp*

B. Cl. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Tuba *pp*

Timp. *pp*

Trgl. *pp*

S. Dr. *pp*

B. Dr. *pp*

T. Sx. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

154

Ob. *pp*

B \flat Cl. *pp*

B. Cl. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Tuba *pp*

Timp. *pp*

Trgl. *pp* \triangle

S. Dr. *pp*

B. Dr. *pp*

T. Sx. *pp* *cresc.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

This page of the musical score, numbered 173, features the following instruments and parts:

- Ob.** (Oboe): Rests in all measures.
- B♭ Cl.** (B-flat Clarinet): Rests in all measures.
- B. Cl.** (Bass Clarinet): Rests in all measures.
- Hn.** (Horn): Rests in all measures.
- C Tpt.** (C Trumpet): Rests in all measures.
- Tbn.** (Trombone): Rests in all measures.
- Tuba**: Rests in all measures.
- Timp.** (Timpani): Rests in all measures.
- Trgl.** (Triangle): Rests in all measures.
- S. Dr.** (Snare Drum): Rests in all measures.
- B. Dr.** (Bass Drum): Rests in all measures.
- T. Sx.** (Tenor Saxophone): Active part with melodic lines and slurs.
- Vln. I** (Violin I): Rests in all measures.
- Vln. II** (Violin II): Rests in all measures.
- Vla.** (Viola): Rests in all measures.
- Vc.** (Violoncello): Rests in all measures.
- D.B.** (Double Bass): Rests in all measures.

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The saxophone part begins with a melodic line in measure 173, featuring slurs and ties across measures.

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Tuba *mp*

Timp. *mp*

Trgl. *mp*

S. Dr. *mp*

B. Dr. *mp*

T. Sx. *mf* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

188

Ob.

mp

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

188

Timp.

188

Trgl.

Δ

p

188

S. Dr.

B. Dr.

188

T. Sx.

p

188

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

Concierto para Saxofón y Orquesta

III. Toccata

Natanael Mojica

Op.35

vivo $\text{♩} = 140$

Oboe

Clarinet in B \flat

Bass Clarinet

Horn in F

Trumpet in C

Trombone

Tuba

Timpani

Glockenspiel

Xylophone

Tambourine

Soprano Sax

Alto Sax

Violin I

Violin II

Viola

Cello

Double Bass

Concierto para Saxofón y Orquesta

Ob. *sf* *mp*

B^b Cl. *sf* *mp*

B. Cl. *sf* *mp*

Hn. *sf* *mp*

C Tpt. *sf* *mp*

Tbn. *sf* *mp*

Tuba *sf* *mp*

Timp. *sf* *mp*

Glk. *sf* *mp*

Xyl. *sf* *mp*

Tamb. *sf* *mp*

S. Sx. *sf* *mp*

A. Sx. *sf* *mp*

Vln. I *sf* *mp*

Vln. II *sf* *mp*

Vla. *sf* *mp*

Vc. *sf* *mp*

D.B. *sf* *mp*

Concierto para Saxofón y Orquesta

25

Ob.

B♭ Cl.

B. Cl.

mf

Hn.

C Tpt.

Tbn.

Tuba

mf

25

Timp.

mf

25

Glk.

Xyl.

mf

25

Tamb.

mf

25

S. Sx.

mf

p

A. Sx.

mf

Vln. I

mf pizz.

p arco

Vln. II

mf pizz.

p

Vla.

mf pizz.

p

Vc.

mf pizz.

p

D.B.

mf

p

Concierto para Saxofón y Orquesta

Ob. *mf*

B \flat Cl. *mf*

B. Cl. *mf*

Hn. *mf* *f*

C Tpt. *f*

Tbn. *mf*

Tuba *mf*

Timp. *mf*

Glk. *mf*

Xyl.

Tamb.

S. Sx. *mf* 6

A. Sx. *mf*

Vln. I *mf* 3

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf* 3

D.B. *mf*

Concierto para Saxofón y Orquesta

Ob. *mf* *cresc.*

B \flat Cl. *mf* *cresc.*

B. Cl. *mf* *cresc.*

Hn. *mf* *cresc.*

C Tpt. *mf* *cresc.*

Tbn. *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *mf* *cresc.*

Glk. *mf* *cresc.*

Xyl. *mf* *cresc.*

Tamb. *mf* *cresc.*

S. Sx. *mf* *cresc.*

A. Sx. *mf* *cresc.*

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *fizz.* *cresc.*

Vc. *mf* *fizz.* *cresc.*

D.B. *mf* *cresc.*

Ob. ³³

B \flat Cl. *p* *mf*

B. Cl. *p* *mf*

Hn. ³³ *p*

C Tpt. *p* *mf*

Tbn. *p* *mf*

Tuba *p* *mf* ³

Timp. ³³ *p* *mf* *mf*

Glk. ³³ *p* *mf*

Xyl. *p* *mf*

Tamb. ³³ *p* *mf*

S. Sax. ³³ *p* *mf* ³ ⁶

A. Sax. *p* *mf*

Vln. I ³³ *p* *mf* pizz.

Vln. II *p* *mf* pizz.

Vla. *p* *mf* arco

Vc. *p* *mf* pizz.

D.B. *p* *mf* pizz.

Concierto para Saxofón y Orquesta

38

Ob.

B \flat Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

38

Timp.

Glk.

Xyl.

38

Tamb.

38

S. Sx.

A. Sx.

38

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

arco

f

f

f

f

f

43

Ob.

B \flat Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

43

Timp.

43

Glk.

Xyl.

43

Tamb.

43

S. Sx.

A. Sx.

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

pizz.

arco

pizz.

Ob. *ff*

B \flat Cl. *ff*

B. Cl. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Glk. *ff*

Xyl. *ff*

Tamb. *ff*

S. Sax. *ff*

A. Sax. *ff*

Vin. I *ff* arco

Vin. II *ff* arco

Vla. *ff*

Vc. *ff*

D.B. *ff* arco

Ob. *mf* *cresc.*

B \flat Cl. *mf* *cresc.*

B. Cl. *mf* *cresc.*

Hn. *mf* *cresc.*

C Tpt. *mf* *cresc.*

Tbn. *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *mf* *cresc.*

Glk. *cresc.*

Xyl. *mf* *cresc.*

Tamb. *mf* *cresc.*

S. Sax. *mf* *cresc.*

A. Sax. *mf* *cresc.*

Vin. I *mf* *cresc.*

Vin. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

This page of the musical score, page 11, contains staves for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system includes the Oboe (Ob.), Bass Clarinet (B. Cl.), Clarinet in B-flat (B. Cl.), Horn (Hn.), Contralto Trombone (C Tpt.), Tenor Trombone (Tbn.), Tuba, and Timpani (Timp.). The second system includes Glockenspiel (Glk.), Xylophone (Xyl.), Tambourine (Tamb.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Oboe and Clarinet in B-flat parts feature complex rhythmic patterns with triplets and slurs, and dynamic markings such as *mf* and *ff*. The string section (Violins, Viola, Cello, and Double Bass) provides a rhythmic accompaniment with slurs and dynamic markings. The woodwinds and percussion parts are mostly silent on this page, with only the Xylophone and Tambourine showing some activity.

Ob. *mf* *p*

B \flat Cl. *mf* *p*

B. Cl. *mf* *p*

Hn. *mf* *p*

C Tpt. *mf* *p*

Tbn. *mf* *p*

Tuba *mf* *p*

Timp. *mf* *p*

Glk. *p*

Xyl. *p*

Tamb. *mf*

S. Sax. *mf* *p*

A. Sax. *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

Ob.

B \flat Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Glk.

Xyl.

Tamb.

S. Sx.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

D.B.

86

Ob.

B \flat Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

86

Timp.

86

Glk.

Xyl.

86

Tamb.

86

S. Sx.

A. Sx.

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

Ob. ⁹³ *mf*

B^b Cl. *mf*

B. Cl. *mf*

Hn. ⁹³ *mf*

C Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Timp. ⁹³ *mf*

Glk. ⁹³ *mf*

Xyl. *mf*

Tamb. ⁹³ *mf*

S. Sax. ⁹³ *mf*

A. Sax. *mf*

Vln. I ⁹³ *mf*

Vln. II *mf*

Vla. *mf*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

100

Ob.

B \flat Cl.

B. Cl.

100

Hn.

C Tpt.

Tbn.

Tuba

100

Timp.

100

Glk.

Xyl.

100

Tamb.

100

S. Sx.

A. Sx.

100

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

pizz.

3

6

vivo $\text{♩} = 140$

105

Ob. *f* *cresc.* *a2* *sf*

B \flat Cl. *f* *cresc.* *a2* *sf*

B. Cl. *f* *cresc.* *a2* *sf*

Hn. *f* *cresc.* *a2* *sf*

C Tpt. *f* *cresc.* *a2* *sf*

Tbn. *f* *cresc.* *a2* *sf*

Tuba *f* *cresc.* *a2* *sf*

Timp. *f* *cresc.* *a2* *sf*

Glk. *f* *cresc.* *a2* *sf*

Xyl. *f* *cresc.* *a2* *sf*

Tamb. *f* *cresc.* *a2* *sf*

S. Sx. *f* *cresc.* *a2* *sf*

A. Sx. *f* *cresc.* *a2* *sf*

Vin. I *f* *arco* *cresc.* *a2* *sf*

Vin. II *f* *arco* *cresc.* *a2* *sf*

Vla. *f* *arco* *cresc.* *a2* *sf*

Vc. *f* *arco* *cresc.* *a2* *sf*

D.B. *f* *cresc.* *a2* *sf*

112

Ob.

B \flat Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

112

Timp.

112

Glk.

Xyl.

112

Tamb.

ff

112

S. Sx.

f

A. Sx.

112

Vln. I

Vln. II

Vla.

Vc.

D.B.

122

Ob. *p* *mf*

B \flat Cl. *p* *mf*

B. Cl. *p* *mf*

122

Hn. *p* *mf*

C Tpt. *p* *mf*

Tbn. *p* *mf*

Tuba *p* *mf*

122

Timp. *p* *mf*

122

Glk. *p* *mf*

Xyl. *p* *mf*

122

Tamb. *p*

122

S. Sax. *p* *mf*

A. Sax. *p* *mf*

122

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *pizz.* *mf*

Vc. *p* *pizz.* *mf*

D.B. *p* *mf* *pizz.*

128

Ob.

B \flat Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

128

Timp.

128

Glk.

Xyl.

128

Tamb.

128

S. Sx.

A. Sx.

128

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

arco

The image shows a page of a musical score for a concerto. The page is numbered 21 at the top right. The title is 'Concierto para Saxofón y Orquesta'. The score is for measures 128-131. It includes parts for Oboe (Ob.), Bass Clarinet (B \flat Cl.), Baritone Clarinet (B. Cl.), Horn (Hn.), C Trumpet (C Tpt.), Tenor Trombone (Tbn.), Tuba, Timpani (Timp.), Glockenspiel (Glk.), Xylophone (Xyl.), Tambourine (Tamb.), Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The saxophone part has a complex melodic line with slurs and fingering numbers (5, 6). The string parts have some arco markings. The percussion parts have rhythmic patterns. The woodwind and brass parts have some chords and rests.

prestissimo ♩ = 160

Ob.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Glk.

Xyl.

Tamb.

S. Sx.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

D.B.

140

Ob.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

140

Glk.

Xyl.

140

Tamb.

140

S. Sx.

A. Sx.

140

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: This page of the score, numbered 23, covers measures 140 to 149. It features a variety of instruments. The woodwinds (Oboe, Clarinets, Horns) and brass (Trumpets, Trombones, Tuba) are mostly silent, with some activity in the final measures. The percussion section includes Timpani, Glockenspiel, Xylophone, and Tambourine. The Saxophone section (Soprano and Alto) is the most active, with the Soprano Saxophone playing a complex, melodic line with many slurs and accents. The string section (Violins I and II, Viola, Violoncello, Double Bass) provides harmonic support, with some instruments playing sustained chords or moving lines in the later measures. The score is written in a key with one sharp (F#) and a common time signature.

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica

Op. 35

p *mp* *mf* *f* *ff* *cresc.*

2 3 3 6 3 5 5 5 5 5 5 5

7 11 16 19 22 26 29 33 36

39 *fff* **11**

54 *pp*

60 *p* *mp cresc.*

65 *mf*

70 *mp espress.* *mf*

75 *mf*

79 *cresc.*

82 **16** **2** **2** **2** **2** *ff* *f cresc.* *fff*

105 *mp* *tr* *fff* **6**

109 *p* *mp* *mf*

114 *3* *3* *3* *mf*

Sax Concerto

118



121



124



128



133



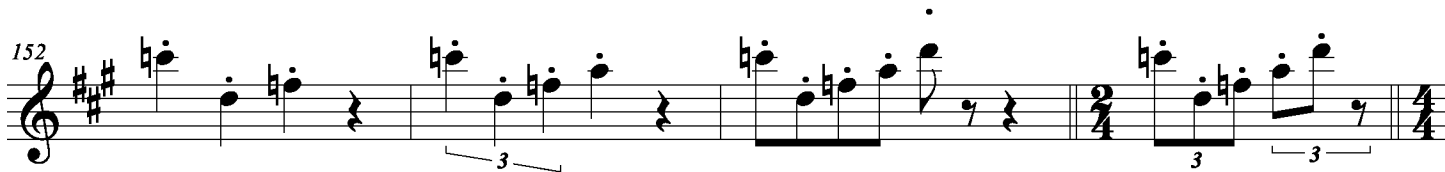
138



146



152



156



158



160



Sax Concerto

162

164

166

169

171

173

175

mf

177

180

182

184

Sax Concerto

185

6 6

ff *p*

6 7

187

ff *p* *ff*

5 7

195

ff *p*

3 7

200

mp *mf*

3 7

205

p *mf*

6 7

210

f *mf*

3 5

214

f

5 6

218

p *cresc.*

5 6

222

Musical staff for measures 222-224. The key signature is one sharp (F#). Measure 222 contains a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 223 contains a half note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 224 contains a half note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The staff ends with a double bar line.

225

Musical staff for measures 225-228. The key signature is one sharp (F#). Measure 225 starts with a dynamic marking of *mf* and contains a half note G4 with a trill (*tr*) above it. Measure 226 contains a quarter rest, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 227 starts with a dynamic marking of *ff* and contains a half note B4 with a trill (*tr*) above it, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 228 contains a whole note G4. The staff ends with a double bar line.

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

6 16

p

26 7

p 3

38

mp

43

p

50

p *cresc.*

56

f *p*

60

65

mf *mp*

70

mf

75

mf

80

p

85

p

91

pp un poco mas mosso $\text{♩} = 100$

97

mf

102

mp

106

mf

109

mp cresc. *f*

114 *mf* *mp*

117

120 *mp* *cresc.*

123 *f*

126 *cresc.*

128 *p* *f* *ff*

132 *fff*

139 *lento y tierno* ♩ = 80 *pp*

151

155

pp

161

cresc.

165

p

171

p

177

p

181

mf

186

mp

193

p

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

f *ff*

16 *mf*

19 *p*

22 *mf*

24

27 *mf*

30 *cresc.*

33 *p*

35 *mf*

37 *f*

43

47

51 *ff*

55 *mf*

59 *cresc.* *fff* *mf* *p*

76 *mp*

83

88

93

99

102

105

113

118

123

127

129

5

5

5

Detailed description: This staff contains measures 129 and 130. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth-note runs. A slur covers measures 129 and 130. Fingering numbers '5' are placed below the notes in measures 129 and 130. The staff ends with a double bar line.

131

6

6

5

6

3

5

Detailed description: This staff contains measure 131. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth-note runs. A slur covers the entire measure. Fingering numbers '6', '6', '5', '6', '3', and '5' are placed below the notes. The staff ends with a double bar line.

134

prestisimo ♩ = 160

f

3

Detailed description: This staff contains measure 134. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth-note runs. A slur covers the entire measure. The tempo marking 'prestisimo' and a quarter note equal to 160 are written above the staff. The dynamic marking 'f' is written below the staff. A fingering number '3' is placed below the notes. The staff ends with a double bar line.

136

Detailed description: This staff contains measure 136. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth-note runs. A slur covers the entire measure. The staff ends with a double bar line.

140

3

Detailed description: This staff contains measure 140. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth-note runs. A slur covers the entire measure. A fingering number '3' is placed below the notes. The staff ends with a double bar line.

147

Detailed description: This staff contains measure 147. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a single eighth note followed by a quarter rest. A slur covers the entire measure. The staff ends with a double bar line.

Bass drum

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

16

39

70

79

84

92

100

The musical score is written for Bass drum and consists of eight staves. The first staff begins with a double bar line and a 4/4 time signature. It contains measures 1 through 15, with measure numbers 2, 4, and 6 indicated above the staff. The second staff starts at measure 16 and ends at measure 17, with a 2/4 time signature. The third staff starts at measure 39 and contains measures 39 through 45, with measure numbers 3, 12, and 13 indicated above the staff. The fourth staff starts at measure 70 and contains measures 70 through 78. The fifth staff starts at measure 79 and contains measures 79 through 83, featuring a complex rhythmic pattern with many sixteenth notes. The sixth staff starts at measure 84 and contains measures 84 through 91. The seventh staff starts at measure 92 and contains measures 92 through 99, with a 2/4 time signature. The eighth staff starts at measure 100 and contains measures 100 through 107, with 2/4, 5/4, and 4/4 time signatures indicated above the staff.

108

17 $\frac{3}{4}$ 2 $\frac{2}{4}$ 7

136

rit.

139

a tempo

$\frac{4}{4}$

146

9 $\frac{2}{4}$ $\frac{4}{4}$ 11 $\frac{3}{4}$ 3 $\frac{4}{4}$ 4 $\frac{2}{4}$ $\frac{4}{4}$

175

$\frac{4}{4}$ 13 $\frac{3}{4}$ $\frac{4}{4}$ 2

195

15 5

220

$\frac{3}{4}$ $\frac{4}{4}$

229

$\frac{4}{4}$

Sax Concerto

Clarinete Bajo

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica

Op.35

2 3 2

p

10

mf

16

f

21

p

27

cresc.

ff

34

2 3 12

fff *pp*

54

13 5

p *mf*

75

cresc.

80

ff

84

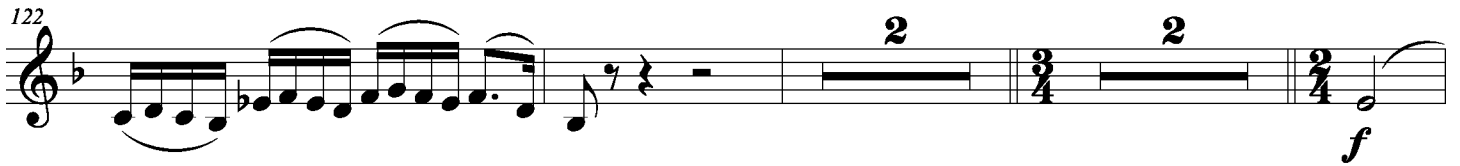
ff

89 

95  *mp*

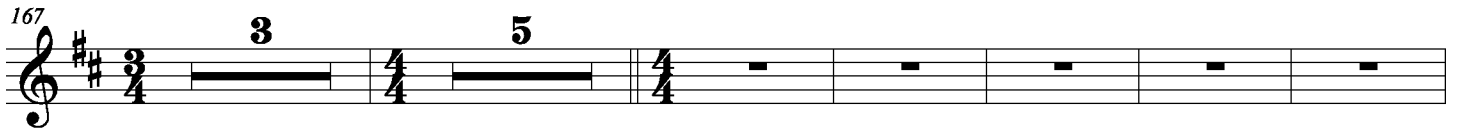
101  *f cresc.* *fff*

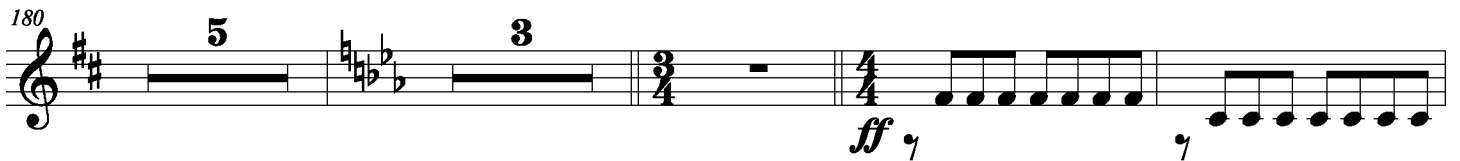
109  *p*

122  *f*

129  *rit. cresc.* *a tempo*

139  *fff*

167  *3*

180  *5* *3* *ff*

191 

196  *p* *mp*

204

mf

211

f *mf*

216

f *p* *cresc.* 4

225

mf *ff* 3/4 4/4 2

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica

Op.35

2 4

11 *p* *p*

20 *mf* *f*

25 *ff* 2

32 *p* *cresc.*

38 *ff* 12

55 *fff* *pp* pizz.

73 *p* *mp* *espress.* arco 3

81 *mf*

88 *ff*

95 **3** pizz. *cresc.*

102 arco **4** *f cresc.* *fff* *p*

110 *mp* *mf*

116 **9** *mf* *f* *rit. cresc.* Divisi

131 **3** *ff* *fff*

141 *a tempo* **13** **11** **3**

170 **5** **5**

185 **3** *ff*

192 *ff*

196 **4** *p* *mf*

205 **4** *f* *mf*

Sax Concerto

214

Musical staff for measures 214-218. The staff is in bass clef with a key signature of two flats. Measure 214 starts with a half note G2, followed by a quarter note G3, and a quarter note G4. Measure 215 has a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest. Measure 216 has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 217 has a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. Measure 218 has a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. A dynamic marking of *f* is placed below the staff at the end of measure 217.

219

Musical staff for measures 219-224. The staff is in bass clef with a key signature of two flats. Measure 219 has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 220 has a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. Measure 221 has a quarter note A3, a quarter rest, a quarter note G3, and a quarter rest. Measure 222 has a quarter note G3, a quarter rest, a quarter note F3, and a quarter rest. Measure 223 has a quarter note F3, a quarter rest, a quarter note E3, and a quarter rest. Measure 224 has a quarter note E3, a quarter rest, and a half note D3. A dynamic marking of *p cresc.* is placed below the staff at the end of measure 222.

225

Musical staff for measures 225-228. The staff is in bass clef with a key signature of two flats. Measure 225 has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 226 has a quarter note D4, a quarter rest, a quarter note C4, and a quarter rest. Measure 227 has a 3/4 time signature, a quarter note G4, and a quarter rest. Measure 228 has a 4/4 time signature, a half note G4, a quarter note F4, and a quarter rest. Dynamic markings of *ff* and *fff* are placed below the staff at the end of measures 226 and 228 respectively.

Corno I

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica

Op.35

2 7 - 6

p *mf*

19 2

ff *p*

27 5

cresc.

39

fff *pp*

46 8 13 5

p *mf*

75 3 2

ff

84

91 3

99 2 4

f cresc. *fff*

109 17 2

p *f cresc.*

135 *ff* *fff* *a tempo* **13**

Musical staff 135-144: Treble clef, key signature of two flats (Bb, Eb). Measures 135-144. Measure 135 starts with a forte (*ff*) dynamic. Measure 144 ends with a fortissimo (*fff*) dynamic. A rehearsal mark **13** is placed above measure 144. The tempo marking *a tempo* is above the staff. The time signature changes from 4/4 to 2/4 at the end of the staff.

155 **11** **3** **5**

Musical staff 155-164: Treble clef, key signature of one sharp (F#). Measures 155-164. Measures 156, 158, and 160 contain rests with fingerings **11**, **3**, and **5** respectively. The time signature changes from 2/4 to 4/4, then to 3/4, and back to 4/4.

177 **5** **3** *ff*

Musical staff 177-186: Treble clef, key signature of one sharp (F#). Measures 177-186. Measures 180 and 182 contain rests with fingerings **5** and **3** respectively. The staff ends with a fortissimo (*ff*) dynamic. The time signature changes from 4/4 to 3/4 and back to 4/4.

190

Musical staff 190-196: Treble clef, key signature of two flats (Bb, Eb). Measures 190-196. A melodic line with eighth and sixteenth notes. The staff ends with a fortissimo (*ff*) dynamic.

197 **8** **6** *p* *mf*

Musical staff 197-206: Treble clef, key signature of two flats (Bb, Eb). Measures 197-206. Measures 197 and 199 contain rests with fingerings **8** and **6** respectively. The staff starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

215 **2** **4** *f* *p cresc.* *mf*

Musical staff 215-225: Treble clef, key signature of two flats (Bb, Eb). Measures 215-225. Measures 215 and 221 contain rests with fingerings **2** and **4** respectively. The staff starts with a forte (*f*) dynamic, has a piano (*p*) dynamic with a crescendo (*cresc.*) marking, and ends with a mezzo-forte (*mf*) dynamic.

226 *ff* *fff*

Musical staff 226-235: Treble clef, key signature of two flats (Bb, Eb). Measures 226-235. The staff starts with a fortissimo (*ff*) dynamic and ends with a fortissimo (*fff*) dynamic. The time signature changes from 4/4 to 3/4 and back to 4/4.

Sax Concerto

Corno 2

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

2 7 6

p *mf*

20 2 5

ff *p* *cresc.*

33

40 8 *fff*

pp

55 13 5

p *mf*

77 3 2

ff

86

93 3 2

102 4 17

f *cresc.* *fff* *p*

126 2

f *cresc.* *ff*

a tempo

137

156

178

191

197

217

228

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

1 2 11

18 5

30 8 3 12 6

61 7 5 6 2

83

92

100

108 17 2 14 13 *a tempo*

156

11 3 4 5

181

7 2

195

15

216

12

Concierto para Saxofon y Orquesta

Oboe1

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica

Op.35

I- Allegro

Allegro ♩ = 130

2

7

19

23

30

36

52

59

64

74

p

f

mf

f

ff

ff

pp

p

p

mf

cresc.

cresc.

Meno ♩ = 120

2

6

3

9

3

5

Concierto para Saxofon y Orquesta

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica

Oboe 2

I- Allegro

Op.35

Allegro ♩ = 130

2

8

21

28

34

Meno ♩ = 120

42

61

66

76

82

p

f

mf

f

ff

fff

pp

p

p

mf

ff

2

6

5

3

3

3

3

2

3

12

3

5

6

88 Musical staff 88-94: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, ending with a fermata and a double bar line with a '2' above it.

95 Musical staff 95-100: Treble clef, key signature of three flats, 2/4 time signature. Starts with a rest, followed by a sixteenth-note run, then a quarter note, a fermata, and a double bar line with a '2' above it. Dynamic: *mp*.

101 Musical staff 101-108: Treble clef, key signature of three flats, 2/4 time signature. Starts with a rest, followed by a half note, a quarter note, a fermata, and a double bar line with a '4' above it. Dynamics: *f* *cresc.* *fff*.

109 Musical staff 109-135: Treble clef, key signature of three flats, 2/4 time signature. Features rests with numbers 17, 2, and 5 above them, followed by a melodic line with a fermata and a double bar line with *cresc.* below it. Dynamic: *p*.

136 Musical staff 136-141: Treble clef, key signature of three flats, 4/4 time signature. Features a melodic line with a fermata and a double bar line with *fff* below it. Dynamic: *ff* *tempo*.

142 Musical staff 142-174: Treble clef, key signature of three flats, 4/4 time signature. Features rests with numbers 13, 11, 3, and 4 above them, followed by a double bar line with *ff* below it.

175 Musical staff 175-190: Treble clef, key signature of three flats, 4/4 time signature. Features rests with numbers 2, 8, and 3 above them, followed by a double bar line with *ff* below it.

191 Musical staff 191-196: Treble clef, key signature of three flats, 4/4 time signature. Features a melodic line with a fermata and a double bar line.

197 Musical staff 197-206: Treble clef, key signature of three flats, 4/4 time signature. Features rests with a '3' above them, followed by a melodic line with a fermata and a double bar line. Dynamics: *mp* *mf*.

207 Musical staff 207-212: Treble clef, key signature of three flats, 4/4 time signature. Features a melodic line with a fermata and a double bar line with *f* below it. Includes a triplet of eighth notes.

213 Musical staff 213-218: Treble clef, key signature of three flats, 4/4 time signature. Features a melodic line with a fermata and a double bar line with *f* below it. Includes a quintuplet of eighth notes.

Redoblante

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

20

38

69

81

99

128

139

167

180

p

fff

pp

p

mf

cresc.

ff

f cresc.

fff

p

rit.

fff

a tempo

fff

ff

213

Musical notation for measures 213-216. The staff begins with a double bar line and a dynamic marking of *mf*. Measure 213 contains a quarter rest followed by a sixteenth-note triplet. Measure 214 contains a quarter rest followed by another sixteenth-note triplet. Measure 215 contains a quarter note, a quarter rest, and a quarter note. Measure 216 contains a quarter note, a quarter rest, and a sixteenth-note triplet.

217

Musical notation for measures 217-219. The staff begins with a double bar line and a dynamic marking of *f*. Measure 217 contains a quarter rest, a quarter rest, and a quarter rest. Measure 218 contains a whole rest with the number **10** above it. Measure 219 contains a double bar line, a 3/4 time signature, a quarter rest, a double bar line, a 4/4 time signature, and a whole rest with the number **2** above it.

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

clarinete Bb 1

Allegro ♩ = 130

I- Animado

7

14

18

22

29

35

55

68

78

p

f

mf

f

p *cresc.*

ff

Meno ♩ = 120

fff

pp

p

Allegro ♩ = 130

mf

ff

cresc.

84

Musical staff 84-89: Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and quarter notes, some with slurs and accents.

90

Musical staff 90-95: Treble clef, key signature of two flats. The staff contains a melodic line with a double bar line and a fermata over a whole note, followed by a slur over a half note.

96

Musical staff 96-101: Treble clef, key signature of two flats. The staff contains a melodic line with sixteenth-note runs, followed by a double bar line and a fermata over a whole note, then a slur over a half note.

102

Musical staff 102-107: Treble clef, key signature of two flats. The staff contains a melodic line with a double bar line and a fermata over a whole note, followed by a slur over a half note.

111

Musical staff 111-116: Treble clef, key signature of two flats. The staff contains a melodic line with a double bar line and a fermata over a whole note, followed by a slur over a half note.

116

Musical staff 116-123: Treble clef, key signature of two flats. The staff contains a melodic line with sixteenth-note runs, followed by a double bar line and a fermata over a whole note, then a slur over a half note.

124

Musical staff 124-133: Treble clef, key signature of two flats. The staff contains a melodic line with a double bar line and a fermata over a whole note, followed by a slur over a half note.

134

Musical staff 134-140: Treble clef, key signature of two flats. The staff contains a melodic line with sixteenth-note runs, followed by a double bar line and a fermata over a whole note, then a slur over a half note.

141

Musical staff 141-146: Treble clef, key signature of two flats. The staff contains a melodic line with a double bar line and a fermata over a whole note, followed by a slur over a half note.

170

Musical staff 170-188: Treble clef, key signature of two flats. The staff contains a melodic line with a double bar line and a fermata over a whole note, followed by a slur over a half note.

189

Musical staff 189-194: Treble clef, key signature of two flats. The staff contains a melodic line with a double bar line and a fermata over a whole note, followed by a slur over a half note.

f *cresc.* *fff* *p*
mp *mf*
f *cresc.* *ff* *rit.* *fff*
a tempo

196 *p* **3** *mp* **3** **3**

Musical staff 196-202: Treble clef, key signature of one flat (B-flat major/D minor). Measure 196 has a whole rest. Measure 197 has a triplet of eighth notes. Measure 198 has a whole rest. Measure 199 has a quarter note. Measure 200 has a quarter note. Measure 201 has a quarter note. Measure 202 has a quarter note. Dynamics: *p* (measures 197-198), *mp* (measures 199-202). Articulation: accents on measures 197, 199, 201, and 202.

203 *f* *mf*

Musical staff 203-208: Treble clef, key signature of one flat. Measure 203 has a quarter note. Measure 204 has a quarter note. Measure 205 has a quarter note. Measure 206 has a quarter note. Measure 207 has a quarter note. Measure 208 has a quarter note. Dynamics: *f* (measures 203-204), *mf* (measures 205-208). Articulation: accents on measures 203, 205, 207, and 208.

209 *f*

Musical staff 209-212: Treble clef, key signature of one flat. Measure 209 has a quarter note. Measure 210 has a quarter note. Measure 211 has a quarter note. Measure 212 has a quarter note. Dynamics: *f* (measures 209-212). Articulation: accents on measures 209, 211, and 212.

213 *mf* **2**

Musical staff 213-217: Treble clef, key signature of one flat. Measure 213 has a quarter note. Measure 214 has a quarter note. Measure 215 has a quarter note. Measure 216 has a quarter note. Measure 217 has a quarter note. Dynamics: *mf* (measures 213-217). Articulation: accents on measures 213, 215, and 217.

218 **3** **3** **6** *cresc.* *p*

Musical staff 218-222: Treble clef, key signature of one flat. Measure 218 has a quarter note. Measure 219 has a quarter note. Measure 220 has a quarter note. Measure 221 has a quarter note. Measure 222 has a quarter note. Dynamics: *cresc.* (measures 218-221), *p* (measure 222). Articulation: accents on measures 218, 220, and 222.

223 *mf* *ff*

Musical staff 223-227: Treble clef, key signature of one flat. Measure 223 has a quarter note. Measure 224 has a quarter note. Measure 225 has a quarter note. Measure 226 has a quarter note. Measure 227 has a quarter note. Dynamics: *mf* (measures 223-226), *ff* (measure 227). Articulation: accents on measures 223, 225, and 227.

228 *fff*

Musical staff 228-232: Treble clef, key signature of one flat. Measure 228 has a quarter note. Measure 229 has a quarter note. Measure 230 has a quarter note. Measure 231 has a quarter note. Measure 232 has a quarter note. Dynamics: *fff* (measures 228-232). Articulation: accents on measures 228, 230, and 232.

Sax Concerto

Obra dedicada a la cátedra de saxofón

Natanael Mojica

Clarinete Bb 2

Universidad de Costa Rica

Op.35

I- Animado

Allegro ♩ = 130

7 *p*

15 *f* *mf*

19 *f* 3

25 *p* *cresc.* 6

31 *ff* 3 3 3 3 2

38 *fff* *pp* **Meno** ♩ = 120 3 12 4

60 *p* 8 5 **Allegro** ♩ = 130

77 *mf*

82 *cresc.*

ff

88 Musical staff 88-95: Treble clef, key signature of two flats. Measures 88-95. Measure 88 has a whole note G4. Measure 89 has a whole note F4. Measure 90 has a whole note E4. Measure 91 has a whole note D4. Measure 92 has a whole note C4. Measure 93 has a whole rest. Measure 94 has a whole note G4 with a '2' above it. Measure 95 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4.

96 Musical staff 96-102: Treble clef, key signature of two flats. Measures 96-102. Measure 96 has a whole rest. Measure 97 has a whole rest. Measure 98 has a whole note G4 with a '2' above it. Measure 99 has a whole rest. Measure 100 has a whole note G4 with a '2' above it. Measure 101 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, marked *mp*. Measure 102 has a quarter note D5, quarter note C5, quarter note B4, quarter note A4, marked *f* *cresc.*

103 Musical staff 103-111: Treble clef, key signature of two flats. Measures 103-111. Measure 103 has a whole note G4, marked *fff*. Measure 104 has a whole note G4. Measure 105 has a whole rest. Measure 106 has a whole rest. Measure 107 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, marked *p*. Measure 108 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3, marked *mp*. Measure 109 has a whole rest. Measure 110 has a whole rest. Measure 111 has a whole rest.

112 Musical staff 112-116: Treble clef, key signature of two flats. Measures 112-116. Measure 112 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, marked *mf*. Measure 113 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 114 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 115 has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 116 has a quarter note E2, quarter note D2, quarter note C2, quarter note B1.

117 Musical staff 117-129: Treble clef, key signature of two flats. Measures 117-129. Measure 117 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, marked *mf*. Measure 118 has a whole rest. Measure 119 has a whole rest. Measure 120 has a whole note G4 with a '5' above it. Measure 121 has a whole rest. Measure 122 has a whole rest. Measure 123 has a whole note G4 with a '2' above it. Measure 124 has a whole rest. Measure 125 has a whole rest. Measure 126 has a whole note G4 with a '2' above it. Measure 127 has a whole rest. Measure 128 has a whole note G4 with a '2' above it. Measure 129 has a whole note G4, marked *cresc.*

130 Musical staff 130-137: Treble clef, key signature of two flats. Measures 130-137. Measure 130 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 131 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 132 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 133 has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 134 has a quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 135 has a quarter note A2, quarter note G2, quarter note F2, quarter note E2. Measure 136 has a quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 137 has a quarter note G1, quarter note F1, quarter note E1, quarter note D1, marked *f*.

138 Musical staff 138-155: Treble clef, key signature of two flats. Measures 138-155. Measure 138 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, marked *rit.*. Measure 139 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 140 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 141 has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 142 has a quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 143 has a quarter note A2, quarter note G2, quarter note F2, quarter note E2. Measure 144 has a quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 145 has a quarter note G1, quarter note F1, quarter note E1, quarter note D1. Measure 146 has a whole rest. Measure 147 has a whole rest. Measure 148 has a whole note G4 with a '13' above it, marked *a tempo* *ff*. Measure 149 has a whole rest. Measure 150 has a whole rest. Measure 151 has a whole rest. Measure 152 has a whole rest. Measure 153 has a whole rest. Measure 154 has a whole rest. Measure 155 has a whole rest.

156 Musical staff 156-176: Treble clef, key signature of two sharps. Measures 156-176. Measure 156 has a whole note G4 with a '11' above it, marked *fff*. Measure 157 has a whole note G4 with a '3' above it. Measure 158 has a whole note G4 with a '4' above it. Measure 159 has a whole rest. Measure 160 has a whole rest. Measure 161 has a whole rest. Measure 162 has a whole rest. Measure 163 has a whole rest. Measure 164 has a whole rest. Measure 165 has a whole rest. Measure 166 has a whole rest. Measure 167 has a whole rest. Measure 168 has a whole rest. Measure 169 has a whole rest. Measure 170 has a whole rest. Measure 171 has a whole rest. Measure 172 has a whole rest. Measure 173 has a whole rest. Measure 174 has a whole rest. Measure 175 has a whole rest. Measure 176 has a whole rest.

177 Musical staff 177-191: Treble clef, key signature of two sharps. Measures 177-191. Measure 177 has a whole note G4 with a '8' above it. Measure 178 has a whole note G4 with a '3' above it. Measure 179 has a whole rest. Measure 180 has a whole rest. Measure 181 has a whole note G4, marked *ff*. Measure 182 has a whole note G4. Measure 183 has a whole note G4. Measure 184 has a whole note G4. Measure 185 has a whole note G4. Measure 186 has a whole note G4. Measure 187 has a whole note G4. Measure 188 has a whole note G4. Measure 189 has a whole note G4. Measure 190 has a whole note G4. Measure 191 has a whole note G4.

192 Musical staff 192-199: Treble clef, key signature of two flats. Measures 192-199. Measure 192 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 193 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 194 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 195 has a quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 196 has a quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 197 has a quarter note A2, quarter note G2, quarter note F2, quarter note E2. Measure 198 has a quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 199 has a quarter note G1, quarter note F1, quarter note E1, quarter note D1, marked *p*.

200 Musical staff 200-207: Treble clef, key signature of two sharps. Measures 200-207. Measure 200 has a whole note G4 with a '5' above it, marked *mp*. Measure 201 has a whole rest. Measure 202 has a whole note G4, marked *mf*. Measure 203 has a whole note G4. Measure 204 has a whole note G4. Measure 205 has a whole note G4. Measure 206 has a whole note G4. Measure 207 has a whole note G4.

Timpani

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

22

54

76

81

93

102

109

142

175

2

14

3

14

3

12

13

5

6

9

5

3

3

6

4

17

2

10

11

3

5

10

3

7

p

f

ff

fff

pp

mf

f

cresc.

ff

f

cresc.

fff

p

a tempo

f

fff

ff

197

18

8

p

f

ff

3/4

228

4

fff

Sax Concerto

Trombon Bajo

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica

Op.35

2 4

p

11 4

mf *f*

21 6

ff *p* *cresc.*

33 2/4 4/4

39 12 13

pp *p*

68 5 3

80 3/4 4/4

ff

86

92 3 2

101 4

cresc.

109

p *f* *rit.* *cresc.* *a tempo*

135

ff *fff* *fff* *fff* *fff*

155

11 *3* *4* *10* *10* *10*

185

3 *3* *3* *3* *3* *3*

193

12 *12* *12* *12* *12* *12*

210

f *mf* *mf* *mf* *mf* *mf*

216

2 *2* *2* *2* *2* *2*

227

fff *fff* *fff* *fff* *fff* *fff*

Trombone 1

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

2 4 5

15 *p*

22 *f*

35 *ff* *p* *cresc.*

42 *fff*

74 *pp*

82 *mf*

86 *ff*

90

95 *f* *cresc.* *fff*

104

4 9 3

p

Detailed description: This staff contains measures 104 to 122. It begins with a whole rest in measure 104. Measures 105-106 are marked with a '4' above a bar line. Measures 107-111 are marked with a '9' above a bar line. Measures 112-114 contain a melodic phrase. Measures 115-117 are marked with a '3' above a bar line. The dynamic marking *p* is placed below the staff.

123

3

f

Detailed description: This staff contains measures 123 to 128. It starts with a whole rest in measure 123. Measures 124-125 have a melodic line. Measures 126-128 feature a triplet of eighth notes. The dynamic marking *f* is placed below the staff.

129

Detailed description: This staff contains measures 129 to 139. It features a continuous melodic line with various intervals and accidentals.

140

cresc.

a tempo

ff

rit.

13 11 3

fff

Detailed description: This staff contains measures 140 to 169. It begins with a whole rest in measure 140. Measures 141-142 are marked with a '13' above a bar line. Measures 143-144 are marked with a '11' above a bar line. Measures 145-146 are marked with a '3' above a bar line. The dynamic marking *fff* is placed below the staff. Performance markings include *cresc.*, *a tempo*, *ff*, and *rit.*

170

4 10 3

Detailed description: This staff contains measures 170 to 188. It features several measures with rests, interspersed with melodic phrases. Measures 171-172 are marked with a '4' above a bar line. Measures 173-178 are marked with a '10' above a bar line. Measures 179-181 are marked with a '3' above a bar line.

189

Detailed description: This staff contains measures 189 to 193. It features a rapid sixteenth-note run in measure 189, followed by a melodic line.

194

ff

12

p

Detailed description: This staff contains measures 194 to 210. It begins with a melodic phrase marked *ff*. Measures 195-196 have a whole rest. Measures 197-200 are marked with a '12' above a bar line. The dynamic marking *p* is placed below the staff.

211

f *mf* *f*

Detailed description: This staff contains measures 211 to 217. It features a melodic line with dynamic markings *f*, *mf*, and *f* placed below the staff.

218

4

p *cresc.* *mf* *ff*

Detailed description: This staff contains measures 218 to 227. It begins with a whole rest in measure 218. Measures 219-220 are marked with a '4' above a bar line. The dynamic markings *p*, *cresc.*, *mf*, and *ff* are placed below the staff.

228

fff

Detailed description: This staff contains measures 228 to 233. It begins with a whole rest in measure 228. Measures 229-230 are marked with a '4' above a bar line. The dynamic marking *fff* is placed below the staff.

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

2 4 5

p

15

f

22

ff *p* *cresc.*

34

fff

41

12 13 5

pp

74

mf 3

82

86

ff

92

3 2

101

4 9

f *cresc.* *fff* *p*

Trompeta 1

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

2 4 7 7 7

10 5 5 5 5

24 5 5 5 5

35 2 12

54 13 5

76 2 2 2

83

89

95 3 2 2 2 2

103 4 11

p *f* *ff* *pp* *cresc.* *mf* *ff* *fff* *p*

121 *f* *rit. cresc.*

Musical staff 121-132. It begins with a whole rest, followed by a 4-measure rest, a 2-measure rest, and then a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The dynamics are marked *f* and *rit. cresc.*

133 *ff* *fff*

Musical staff 133-141. It features a melodic line with various intervals and rests. The dynamics are marked *ff* and *fff*.

142 *a tempo* 13 11 3 5

Musical staff 142-174. It consists of several rests of varying lengths: 13 measures, 11 measures, 3 measures, and 5 measures. The tempo is marked *a tempo*.

175 10 3 *ff*

Musical staff 175-190. It starts with a 10-measure rest, followed by a 3-measure rest, and then a melodic line starting with a quarter note G4. The dynamics are marked *ff*.

191

Musical staff 191-196. It features a melodic line with eighth and quarter notes. The dynamics are marked *f*.

197 12 5 *p* *f* *f*

Musical staff 197-217. It begins with a 12-measure rest, followed by a melodic line with eighth notes. The dynamics are marked *p*, *f*, and *f*.

218 4 *p* *cresc.* *mf* *ff*

Musical staff 218-226. It starts with a 4-measure rest, followed by a melodic line with quarter notes. The dynamics are marked *p*, *cresc.*, *mf*, and *ff*.

227 *fff*

Musical staff 227-232. It features a melodic line with quarter notes and rests. The dynamics are marked *fff*.

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

2 4 *p*

10 5 *f* *ff*

24 *p* *cresc.* 5 *ff*

34 2 *fff*

42 12 13 5 *pp* *p*

75 2 2 *mf* *cresc.*

82 *ff*

88

94 3 2 2 4 5

102 4 11 *f* *cresc.* *fff* *p*

120

4 2

rit.

Detailed description: This staff contains measures 120 to 130. It begins with a treble clef and a key signature of two flats. Measure 120 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. Measure 121 has a quarter rest. Measure 122 features a whole rest with a '4' above it. Measure 123 has a whole rest with a '2' above it. Measures 124-126 each contain a whole rest. The tempo marking 'rit.' is placed below the staff.

131

ff fff

Detailed description: This staff contains measures 131 to 140. It starts with a treble clef and a key signature of two flats. Measure 131 has a whole rest. Measures 132-133 contain eighth notes. Measure 134 has a quarter note. Measure 135 has a quarter note. Measure 136 has a quarter note. Measure 137 has a quarter note. Measure 138 has a quarter note. Measure 139 has a quarter note. Measure 140 has a quarter note. Dynamic markings 'ff' and 'fff' are placed below the staff.

141

a tempo

13 11 3

Detailed description: This staff contains measures 141 to 150. It starts with a treble clef and a key signature of two flats. Measure 141 has a whole rest. Measure 142 has a whole rest with a '13' above it. Measure 143 has a whole rest with a '2' above it. Measure 144 has a whole rest with a '4' above it. Measure 145 has a whole rest with an '11' above it. Measure 146 has a whole rest with a '3' above it. Measure 147 has a whole rest with a '4' above it. The tempo marking 'a tempo' is placed above the staff.

170

5 10 3

Detailed description: This staff contains measures 170 to 180. It starts with a treble clef and a key signature of two flats. Measure 170 has a whole rest with a '5' above it. Measure 171 has a whole rest with a '4' above it. Measure 172 has a whole rest with a '10' above it. Measure 173 has a whole rest with a '3' above it. Measure 174 has a whole rest with a '3' above it. Measure 175 has a whole rest with a '4' above it. Measure 176 has a whole rest with a '4' above it. Measure 177 has a whole rest with a '4' above it. Measure 178 has a whole rest with a '4' above it. Measure 179 has a whole rest with a '4' above it. Measure 180 has a whole rest with a '4' above it.

191

Detailed description: This staff contains measures 191 to 200. It starts with a treble clef and a key signature of three flats. Measure 191 has a quarter note. Measure 192 has a quarter note. Measure 193 has a quarter note. Measure 194 has a quarter note. Measure 195 has a quarter note. Measure 196 has a quarter note. Measure 197 has a quarter note. Measure 198 has a quarter note. Measure 199 has a quarter note. Measure 200 has a quarter note.

197

p f f

12 5

Detailed description: This staff contains measures 197 to 206. It starts with a treble clef and a key signature of two flats. Measure 197 has a whole rest with a '12' above it. Measure 198 has a quarter note. Measure 199 has a quarter note. Measure 200 has a quarter note. Measure 201 has a quarter note. Measure 202 has a quarter note. Measure 203 has a quarter note. Measure 204 has a quarter note. Measure 205 has a quarter note. Measure 206 has a quarter note. Dynamic markings 'p', 'f', and 'f' are placed below the staff. A '5' is placed above measure 205.

218

p cresc. mf ff

4

Detailed description: This staff contains measures 218 to 227. It starts with a treble clef and a key signature of two flats. Measure 218 has a whole note. Measure 219 has a quarter note. Measure 220 has a quarter note. Measure 221 has a quarter note. Measure 222 has a quarter note. Measure 223 has a whole rest with a '4' above it. Measure 224 has a whole note with a sharp sign. Measure 225 has a whole note. Measure 226 has a quarter note. Measure 227 has a quarter note. Dynamic markings 'p', 'cresc.', 'mf', and 'ff' are placed below the staff.

227

fff

Detailed description: This staff contains measures 227 to 236. It starts with a treble clef and a key signature of two flats. Measure 227 has a quarter note. Measure 228 has a quarter note. Measure 229 has a quarter note. Measure 230 has a quarter note. Measure 231 has a quarter note. Measure 232 has a quarter note. Measure 233 has a quarter note. Measure 234 has a quarter note. Measure 235 has a quarter note. Measure 236 has a quarter note. A dynamic marking 'fff' is placed below the staff.

Sax Concerto

Tuba

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica

Op.35

2 4
p

11 4
mf

20

26 6
p cresc. ff

37 12
pp

54 13 5
p

76 3

84

92 3 2

101 4
cresc. fff

109

p *f rit.*

134

ff *fff* *a tempo*

155

185

193

p

210

216

p cresc.

227

fff

Concierto para Saxofon y Orquesta

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica

Viola

Op.35

I- Allegro

6 *p* *p*

13 *mf*

19 *f*

26 *ff*

36 *fff* *pp*

46

52 *p* *p*

59 *mp* *cresc.*

65 *mf* *sul ponticello* *mp* *espress.* *pizz.*

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

5 *p*

11 *mf*

17 *f* 2

23 *ff* *Col Legno* *p* *cresc.*

28

32 *arco* *ff* 3 3 3 3 3 3 3 3 2

38 *fff* *pp* 3

47 3 4 4 *p*

59 *mp* *cresc.* 4 2 *p* *mf* *sul ponticello*

70 *arco normal*
mp espress. *mf*

77 *cresc.* *ff*

83

90

94 *mp* *mf*

98 *cresc.* 6 3 5 6

102 *f* *cresc.* 3 *fff* 8 8 4

109 *p* 3 *mp* 3 *mf*

114 2

120 2

127 *Divisi* *f* *cresc.*

Sax Concerto

136

Musical staff 136-155. The staff begins with a treble clef and a key signature of three flats. It contains several measures of music with dynamic markings *ff* and *fff*. A section of the staff is bracketed and labeled with the number 13. The tempo marking *a tempo* is placed above the staff.

156

Musical staff 156-179. This staff consists of measures with rests, each measure containing a number: 11, 3, 4, 4, 4. These numbers likely indicate fingerings or specific rhythmic values.

180

Musical staff 180-190. The staff begins with a treble clef and a key signature of three flats. It contains measures with rests and notes. A section is bracketed and labeled with the number 5. The word *Divisi* is written above the staff. The dynamic marking *ff* is present below the staff.

191

Musical staff 191-193. The staff contains a sequence of eighth notes with slurs and fingerings (6) indicated above the notes.

194

Musical staff 194-200. The staff contains a sequence of eighth notes with slurs and fingerings (6) indicated above the notes. The dynamic marking *p* is present below the staff.

200

Musical staff 200-206. The staff contains a sequence of notes with slurs and dynamic markings *mf* and *f*.

207

Musical staff 207-212. The staff contains a sequence of notes with slurs and dynamic markings *f*.

213

Musical staff 213-217. The staff contains a sequence of notes with slurs and dynamic markings *mf* and *f*.

218

Musical staff 218-222. The staff contains a sequence of notes with slurs and dynamic markings *p* and *cresc.*. The instruction *Col Legno* is written above the staff.

223

Musical staff 223-228. The staff contains a sequence of notes with slurs and dynamic markings *mf* and *ff*. The instruction *arco* is written above the staff.

227

The musical score consists of four measures on a single staff. Measure 227 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a quarter rest, followed by a quarter note G4, and a quarter note A4. Measure 228 starts with a double bar line, a key signature change to two flats (B-flat and E-flat), and a 2/4 time signature. It features a quarter note G4, a quarter rest, and another quarter note G4. Measure 229 begins with a double bar line, a key signature change to one flat (B-flat), and a 4/4 time signature. It contains a half note G4, a quarter rest, and a quarter note A4. Measure 230 starts with a double bar line, a key signature change to two flats (B-flat and E-flat), and a 4/4 time signature. It features a half note G4, a quarter rest, and a quarter note A4. A dynamic marking of *fff* (fortississimo) is placed below the staff, with a wedge-shaped hairpin indicating a crescendo leading to the final note.

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

6 *p* *>* *p*

12

17 *f* 2

23 *ff* *Col Legno* *p* *cresc.*

28

32 arco *ff* 3 3 3 3 3 3 3 3 2

38 *fff* *pp* 3 3

47 3/4

54 *p* *mp* *cresc.*

60 **mf**

68 *arco normal*
sul ponticello mp espress. **mf**

75 **cresc.**

81 *Divisi* **ff**

86

92 **mp**

96 **mf**

99 **cresc.**

101 **f cresc.** **fff**

105 **4** *p* **3** *mp* **3**

Musical staff 105-112. Starts with a 4-measure rest. Then a melodic line with a slur over a quarter note, followed by an eighth-note triplet. Dynamics: *p* and *mp*. Includes a triplet of eighth notes.

113 *mf* **2**

Musical staff 113-118. Features a sixteenth-note triplet, followed by a 2-measure rest, and then a melodic line with a slur. Dynamics: *mf*.

119 **4**

Musical staff 119-125. Features a sixteenth-note triplet, followed by a 4-measure rest, and then a melodic line with a slur. Dynamics: *mf*.

126 *Divisi* *f* *rit.* *cresc.*

Musical staff 126-132. Starts with a 3/4 time signature, then changes to 2/4. Features a melodic line with a slur. Dynamics: *f*, *rit.*, *cresc.*. Includes the instruction *Divisi*.

133 *ff* *fff*

Musical staff 133-141. Features a series of chords and a melodic line. Dynamics: *ff*, *fff*. Ends with a 4/4 time signature.

142 *a tempo* **13** **11** **3** **5**

Musical staff 142-174. Consists of rests of 13, 11, 3, and 5 measures. Time signatures: 4/4, 2/4, 4/4, 3/4, 4/4, 4/4.

175 **5** **3**

Musical staff 175-187. Consists of rests of 5 and 3 measures. Time signatures: 4/4, 3/4, 3/4.

188 *Divisi* *ff* **6** **6**

Musical staff 188-191. Starts with a 3/4 time signature, then changes to 4/4. Features a melodic line with a slur. Dynamics: *ff*. Includes the instruction *Divisi*. Includes two six-measure rests.

192 **6** **6** **6** **6**

Musical staff 192-198. Features a melodic line with a slur. Includes four six-measure rests.

196

p *mp*

202

mf

208

f 3 3

213

mf *f*

219

Col Legno

p *cresc.*

224

arco

mf *ff*

228

fff

Sax Concerto

Obra dedicada a la cátedra de saxofón
Universidad de Costa Rica

Natanael Mojica
Op.35

7 *p* *p*

14 *mf*

20 *f*

25 *ff*

29 *p* *cresc.*

33 *ff* 2 3 3 3 3

42 *pp*

50 *p* *p*

57 *mp* *cresc.*

63

mf

69

pizz.
mf
espress.
sul ponticello arco

74

mf
cresc.

79

ff

83

ff

88

ff

92

ff

96

2
pizz.
cresc.

102

arco
f
cresc.
6
fff
4

109

p
mp

113 *mf*

119 *Divisi* *Unis.*

124 *Divisi* *Unis.* *Divisi* *f*

129 *Divisi* *ritesc.* *ff*

139 *a tempo* **13** **11**

167 **3** *fff* **4** **10** **3**

188 *Divisi* *Unis.* *ff*

192

196 *p* *Divisi* *mp*

Unis.

202

Musical staff 202: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are mostly quarter notes with some eighth notes. A dynamic marking of *mf* is placed below the staff.

209

Musical staff 209: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are mostly quarter notes with some eighth notes. Dynamic markings of *f* and *mf* are placed below the staff.

215

Musical staff 215: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are mostly quarter notes with some eighth notes. A dynamic marking of *f* is placed below the staff.

220

Musical staff 220: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are mostly quarter notes with some eighth notes. A dynamic marking of *p cresc.* is placed below the staff.

225

Musical staff 225: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are mostly quarter notes with some eighth notes. A dynamic marking of *mf* is placed below the staff. Above the staff, the word "arco" is written. A dynamic marking of *ff* is placed below the staff. The staff ends with a double bar line and a fermata.

230

Musical staff 230: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are mostly quarter notes with some eighth notes. The staff ends with a double bar line and a fermata.

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

p *p*

8 *f* *mf*

14 *mp* *cresc.*

21 *ff*

27 *mf* *p* *pp*

35 *pp* *p*

51 *p*

62 *p* *mf*

68

mp *mf*

75

mp *mf*

82

p

90

pp un poco mas mosso ♩ = 90

96

p *mf*

101

mp pizz.

106

mf *mp cresc.*

111

f *mf* pizz.

116

mp *mp cresc.*

121 *pizz.*
f

126 *arco*
p cresc.

129
f ff

133
fff

138

143 *lento y tierno* ♩ = 80
pp

151
pp

162
p

178
mf

185

Musical staff for measures 185-194. The staff is in bass clef with a key signature of two sharps (F# and C#). Measure 185 contains a half note G2 with a fermata. Measure 186 contains a half note G2 with a fermata. Measure 187 contains a whole rest. Measure 188 contains a whole rest. Measure 189 contains a whole rest. Measure 190 contains a whole rest. Measure 191 contains a whole rest. Measure 192 contains a whole rest. Measure 193 contains a whole rest. Measure 194 contains a whole rest. The dynamic marking *mp* is placed below measures 187-188, and *p* is placed below measures 191-192. A '4' is written above measure 190.

195

Musical staff for measures 195-196. The staff is in bass clef with a key signature of two sharps (F# and C#). Measure 195 contains a half note G2 with a fermata. Measure 196 contains a half note G2 with a fermata. The staff ends with a double bar line.

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

p

8

13

ff

26

mf *p* *pp*

32

19

pp

57

Solista

p

60

64

5

73

comos

79

87

trompetas

94

un poco mas mosso ♩ = 90

p *mf*

101

mp *mf*

109

oboes

mp *cresc.* *f*

113

mf *mp* *mp cresc.*

121

f

128

f

135

f

lento y tierno ♩ = 80

142

Musical staff 142-149. Key signature: one flat (B-flat). Time signature: 4/4. Measure 142 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 143 contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 144 contains a quarter note G5, a quarter note A5, and a quarter note B5. Measure 145 contains a quarter note C6, a quarter note D6, and a quarter note E6. Measure 146 contains a quarter note F6, a quarter note G6, and a quarter note A6. Measure 147 contains a quarter note B6, a quarter note C7, and a quarter note D7. Measure 148 contains a quarter note E7, a quarter note F7, and a quarter note G7. Measure 149 contains a quarter note A7, a quarter note B7, and a quarter note C8. A fermata is placed over the final note. A '3' is written above the staff, indicating a triplet of the final three notes.

150

Musical staff 150-162. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measure 150 contains a quarter rest, followed by a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 151 contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Measure 152 contains a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. Measure 153 contains a quarter note A6, a quarter note B6, a quarter note C7, and a quarter note D7. Measure 154 contains a quarter note E7, a quarter note F7, a quarter note G7, and a quarter note A7. Measure 155 contains a quarter note B7, a quarter note C8, a quarter note D8, and a quarter note E8. Measure 156 contains a quarter note F8, a quarter note G8, a quarter note A8, and a quarter note B8. Measure 157 contains a quarter note C9, a quarter note D9, a quarter note E9, and a quarter note F9. Measure 158 contains a quarter note G9, a quarter note A9, a quarter note B9, and a quarter note C10. Measure 159 contains a quarter note D10, a quarter note E10, a quarter note F10, and a quarter note G10. Measure 160 contains a quarter note A10, a quarter note B10, a quarter note C11, and a quarter note D11. Measure 161 contains a quarter note E11, a quarter note F11, a quarter note G11, and a quarter note A11. Measure 162 contains a quarter note B11, a quarter note C12, a quarter note D12, and a quarter note E12. A fermata is placed over the final note. A '4' is written above the staff, indicating a quadruplet of the final four notes. The dynamic marking *pp* is written below the staff.

163

Musical staff 163-168. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measure 163 contains a quarter rest, followed by a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 164 contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Measure 165 contains a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. Measure 166 contains a quarter note A6, a quarter note B6, a quarter note C7, and a quarter note D7. Measure 167 contains a quarter note E7, a quarter note F7, a quarter note G7, and a quarter note A7. Measure 168 contains a quarter note B7, a quarter note C8, a quarter note D8, and a quarter note E8. A fermata is placed over the final note. The dynamic marking *p* is written below the staff. The word 'solista' is written above the staff.

169

Musical staff 169-180. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measure 169 contains a quarter rest, followed by a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 170 contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Measure 171 contains a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. Measure 172 contains a quarter note A6, a quarter note B6, a quarter note C7, and a quarter note D7. Measure 173 contains a quarter note E7, a quarter note F7, a quarter note G7, and a quarter note A7. Measure 174 contains a quarter note B7, a quarter note C8, a quarter note D8, and a quarter note E8. Measure 175 contains a quarter note F8, a quarter note G8, a quarter note A8, and a quarter note B8. Measure 176 contains a quarter note C9, a quarter note D9, a quarter note E9, and a quarter note F9. Measure 177 contains a quarter note G9, a quarter note A9, a quarter note B9, and a quarter note C10. Measure 178 contains a quarter note D10, a quarter note E10, a quarter note F10, and a quarter note G10. Measure 179 contains a quarter note A10, a quarter note B10, a quarter note C11, and a quarter note D11. Measure 180 contains a quarter note E11, a quarter note F11, a quarter note G11, and a quarter note A11. A fermata is placed over the final note. A '4' is written above the staff, indicating a quadruplet of the final four notes. The dynamic marking *pp* is written below the staff.

181

Musical staff 181-190. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measure 181 contains a quarter rest, followed by a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 182 contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Measure 183 contains a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. Measure 184 contains a quarter note A6, a quarter note B6, a quarter note C7, and a quarter note D7. Measure 185 contains a quarter note E7, a quarter note F7, a quarter note G7, and a quarter note A7. Measure 186 contains a quarter note B7, a quarter note C8, a quarter note D8, and a quarter note E8. Measure 187 contains a quarter note F8, a quarter note G8, a quarter note A8, and a quarter note B8. Measure 188 contains a quarter note C9, a quarter note D9, a quarter note E9, and a quarter note F9. Measure 189 contains a quarter note G9, a quarter note A9, a quarter note B9, and a quarter note C10. Measure 190 contains a quarter note D10, a quarter note E10, a quarter note F10, and a quarter note G10. A fermata is placed over the final note. A '5' is written above the staff, indicating a quintuplet of the final five notes. The dynamic marking *mp* is written below the staff.

191

Musical staff 191-196. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measure 191 contains a quarter rest, followed by a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 192 contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Measure 193 contains a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. Measure 194 contains a quarter note A6, a quarter note B6, a quarter note C7, and a quarter note D7. Measure 195 contains a quarter note E7, a quarter note F7, a quarter note G7, and a quarter note A7. Measure 196 contains a quarter note B7, a quarter note C8, a quarter note D8, and a quarter note E8. A fermata is placed over the final note. A '5' is written above the staff, indicating a quintuplet of the final five notes. The dynamic marking *mp* is written below the staff.

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

p

9 *15*

30 *27* *solista* *cantando* *p*

61

67 *5* *cornos*

77

83 *trompetas*

91 *un poco mas mosso* ♩ = 90 *p*

180

Musical staff 180-185. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The time signature changes from 6/4 to 4/4, then 2/4, then 4/4, then 2/4, and finally 4/4. The first measure (180) is a whole rest. The second measure (181) contains a whole note with a fingering '5' above it. The third measure (182) is a whole rest. The fourth measure (183) is a whole rest. The fifth measure (184) is a whole rest. The sixth measure (185) contains a quarter note followed by a half note. The dynamic marking *mp* is placed below the staff.

190

Musical staff 190-195. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The first measure (190) is a quarter note. The second measure (191) is a quarter note. The third measure (192) is a half note. The fourth measure (193) is a half note, tied to the previous one. The fifth measure (194) is a whole rest with a fingering '5' above it. The sixth measure (195) is a whole rest. A hairpin crescendo symbol is located below the staff, starting under the tied notes and ending under the final whole rest.

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

5

p

11

ff

25

mf p pp

31

pp p

60

mf

74

mf

un poco mas mosso ♩ = 90

81

mf

97

p mf

102 **3**
mp *mf* *mp cresc.*

112 **3**
f *mf* *mp* *mp cresc.*

121 *f*

127 *f*

133 *fff*

138

142

147 *lento y tierno* ♩ = 80 **3**
pp

155 **6** **3** **7**
pp *p*

175

4 2 3

187

mp

3 3 3 8

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

5

p *f*

12

mf *mp* *cresc.*

23

ff *mf* *p* *pp*

31

pp

40

p

49

p

64

p *mf* *mp*

72

pizz. *mf*

78

p

86

pp

un poco mas mosso ♩ = 90

94

p *mf*

101

mp *mf*

107

mp cresc.

112

f *mf* *mp*

118

mp cresc.

124

p cresc.

128

f *ff*

134

Musical notation for measures 134-139. The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 2/4 to 4/4, then back to 2/4, and finally to 4/4. The music features a series of eighth and quarter notes, with a *fff* dynamic marking.

140

Musical notation for measures 140-148. The key signature is three flats. The time signature changes from 4/4 to 2/4, then back to 4/4. The music includes a long note with a fermata and a final chord with a sharp sign.

149 *lento y tierno* ♩ = 80

Musical notation for measures 149-162. The key signature is two sharps (F#, C#). The time signature changes from 4/4 to 2/4, then back to 4/4. The music features a series of half notes with a *pp* dynamic marking and a fermata over a group of notes.

163

Musical notation for measures 163-180. The key signature is two sharps. The time signature changes from 4/4 to 2/4, then back to 4/4, then to 6/4, and finally back to 4/4. The music consists of whole notes with a fermata over the first measure.

181

Musical notation for measures 181-185. The key signature is two sharps. The time signature changes from 4/4 to 2/4. The music features a series of half notes with a *mf* dynamic marking.

186

Musical notation for measures 186-190. The key signature is two sharps. The time signature changes from 2/4 to 4/4, then back to 2/4, then to 4/4, and finally to 2/4. The music includes a series of whole notes with a *mp* dynamic marking, a *p* dynamic marking, and a fermata over a group of notes.

116

mp *mp cresc.* *f*

125

f *f*

132

138

144

lento y tierno ♩ = 80

pp

154

pp

166

p

180

mp

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

5 15

p *ff*

25 4

mf *p* *pp*

35 20 5

pp

64 8 oboes

mf *mf*

76

83 un poco mas mosso ♩ = 90

8 3 4

101 *mp* *mf*

109 *mp cresc.* *f* *mf*

116

mp *mp cresc.* *f*

125

f *f*

132

138

145

lento y tierno ♩ = 80

pp

155

pp

167

p

180

mp

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

p

8 **15**
ff

28 violin
pp

34 **18**
pp

59
p

67 violin
mf

74 **3**
p

82 violin
p

89

pp mp

96

p mf mp

104

mf mf mp cresc.

110

f mf mp

118

mp cresc. f

125

f

131

ff

135

fff

139

fff

lento y tierno ♩ = 80

144

pp

155

pp

164 Solista

p

169

p

181

mp

clarinete *mp*

191

mp

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

1 *p*

8 **16** violin *p*

29 *pp*

36 **18** *p*

61 **5** violin *p*

72 *mf* **3**

79 violin *p*

86 *pp*

151

pp

164 *solista*

p

170

mp

186

mp

clarinete

mp

193

mp

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

6

16

p

27

25

5

6

4

5

3

4

8

2

72

6

8

2

4

2

91

un poco mas mosso ♩ = 90

100

Ride Cymbals

mp

Jazzeando

105

mf

108

mp

cresc.

110

f

mf

The score consists of eight staves of music. The first staff (measures 1-26) is marked 'lento y tierno' with a tempo of ♩ = 80. It features a series of rests with durations of 6, 16, 6, 6, 6, 6, and 6 measures. The second staff (measures 27-71) continues with rests of 25, 5, 6, 4, 5, 3, 4, 8, and 2 measures. The third staff (measures 72-90) has rests of 6 and 8 measures. The fourth staff (measures 91-99) is marked 'un poco mas mosso' with a tempo of ♩ = 90 and contains a series of rests. The fifth staff (measures 100-104) begins with a rest and then enters with a rhythmic pattern of eighth notes on the ride cymbal, marked 'mp' and 'Jazzeando'. The sixth staff (measures 105-107) continues this pattern, marked 'mf'. The seventh staff (measures 108-109) continues the pattern, marked 'mp' and 'cresc.'. The eighth staff (measures 110-114) continues the pattern, marked 'f' and 'mf', ending with a rest.

115

115 $\frac{5}{4}$ $\frac{4}{4}$ *mp* *mp cresc.*

121

121 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mf*

125 Ride Cymbals

125 $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ *snare drum*

129 snare drum

129 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f* *ff*

136

136 $\frac{2}{4}$ $\frac{4}{4}$ *fff* *snare drum*

143

143 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *pp* *lento y tierno* $\text{♩} = 80$

152

152 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

181

181 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *mp*

Triangle
crash cymbals
bass drum

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

6 16

p

27 16

51 6 5 8

73 6 11 2

95 *un poco mas mosso* ♩ = 90

mp

104 4 6 5 6

mp cresc. mp

123 *f*

f

129

136

Musical staff 136: A single staff with a double bar line at the beginning. It contains several measures of music. The first measure has a *fff* dynamic marking. The staff changes to 2/4 time, then 4/4 time, and ends with a series of eighth notes.

143

Musical staff 143: A single staff with a double bar line at the beginning. It contains several measures of music. The first measure has a *pp* dynamic marking. The staff changes to 2/4 time, then 4/4 time. Above the staff, the tempo marking "lento y tierno" and a quarter note followed by "= 80" are present. The staff ends with a series of eighth notes.

153

Musical staff 153: A single staff with a double bar line at the beginning. It contains several measures of music. The first measure has a *pp* dynamic marking. The staff changes to 2/4 time, then 4/4 time, and ends with a series of eighth notes.

162

Musical staff 162: A single staff with a double bar line at the beginning. It contains several measures of music. The first measure has a *pp* dynamic marking. The staff changes to 2/4 time, then 4/4 time, then 2/4 time, then 4/4 time, then 6/4 time, then 4/4 time, and ends with a series of eighth notes. Above the staff, the numbers 12, 4, and 5 are placed above some measures.

186

Musical staff 186: A single staff with a double bar line at the beginning. It contains several measures of music. The first measure has a *mp* dynamic marking. The staff changes to 2/4 time, then 4/4 time, then 2/4 time, then 4/4 time, and ends with a series of eighth notes. Above the staff, the number 5 is placed above some measures.

111 Timpani

f *mf* *mp* *mpesc.*

122

f

127

f *ff*

133

fff

140

148

lento y tierno ♩ = 80

pp

162

12 **4**

181

5 **9**

mp

140

Musical notation for measures 140-145. Measure 140: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 141: Bass clef, key signature of three flats, 4/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 142: Bass clef, key signature of three flats, 4/4 time signature. Notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Measure 143: Bass clef, key signature of three flats, 4/4 time signature. Notes: G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11. Measure 144: Bass clef, key signature of three flats, 4/4 time signature. Notes: G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13. Measure 145: Bass clef, key signature of three flats, 4/4 time signature. Notes: G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15.

146

lento y tierno ♩ = 80

Musical notation for measures 146-152. Measure 146: Bass clef, key signature of three flats, 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 147: Bass clef, key signature of three flats, 4/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 148: Bass clef, key signature of three flats, 4/4 time signature. Notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Measure 149: Bass clef, key signature of three flats, 4/4 time signature. Notes: G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11. Measure 150: Bass clef, key signature of three flats, 4/4 time signature. Notes: G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13. Measure 151: Bass clef, key signature of three flats, 4/4 time signature. Notes: G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15. Measure 152: Bass clef, key signature of three flats, 4/4 time signature. Notes: G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17.

pp

163

Musical notation for measures 163-168. Measure 163: Bass clef, key signature of one sharp (F#), 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 164: Bass clef, key signature of one sharp, 4/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 165: Bass clef, key signature of one sharp, 4/4 time signature. Notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Measure 166: Bass clef, key signature of one sharp, 4/4 time signature. Notes: G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11. Measure 167: Bass clef, key signature of one sharp, 4/4 time signature. Notes: G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13. Measure 168: Bass clef, key signature of one sharp, 4/4 time signature. Notes: G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15.

186

Musical notation for measures 186-190. Measure 186: Bass clef, key signature of one sharp, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 187: Bass clef, key signature of one sharp, 4/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 188: Bass clef, key signature of one sharp, 2/4 time signature. Notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. Measure 189: Bass clef, key signature of one sharp, 4/4 time signature. Notes: G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11. Measure 190: Bass clef, key signature of one sharp, 4/4 time signature. Notes: G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13.

mp

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

6 16

p

26 30 5 8

72 6 11 3

un poco mas mosso ♩ = 90

95 7 3

mp *mf* *mp cresc.*

110

f *mf* *mp*

117 2

mp cresc. *f*

125 4

f

134

140

Musical staff for measures 140-148. The key signature has two flats (B-flat and E-flat). The staff contains a melodic line with eighth and quarter notes, followed by a whole note, and then a half note. The time signature changes from 4/4 to 2/4 at measure 145.

149 **lento y tierno** ♩ = 80

Musical staff for measures 149-155. The key signature has two sharps (F# and C#). The staff contains rests and bar lines. Above the staff, the numbers 11 and 12 are placed over measures 150 and 151 respectively. The time signature changes from 4/4 to 2/4 at measure 150, and back to 4/4 at measure 152. The dynamic marking *pp* is centered below the staff.

176

Musical staff for measures 176-188. The key signature has two sharps (F# and C#). The staff contains rests and bar lines. Above the staff, the numbers 4 and 5 are placed over measures 176 and 177 respectively. The time signature changes from 4/4 to 6/4 at measure 177, to 4/4 at measure 178, to 2/4 at measure 179, back to 4/4 at measure 180, to 2/4 at measure 181, and back to 4/4 at measure 182. The dynamic marking *mp* is centered below the staff.

189

Musical staff for measures 189-197. The key signature has two sharps (F# and C#). The staff contains a single long horizontal line representing a whole rest for the entire duration of the staff. The number 9 is placed above the staff, centered over the first measure.

Concierto para saxofón y orquesta

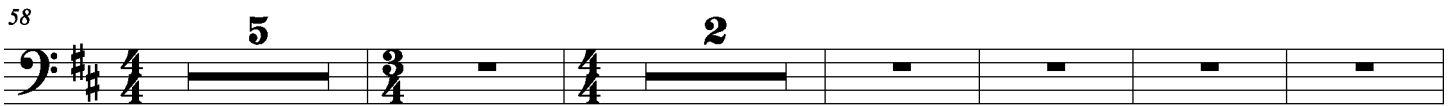
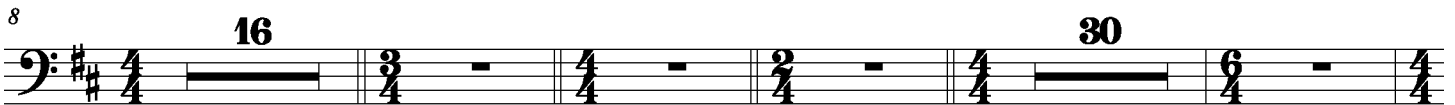
II. Romanza

Natanael Mojica

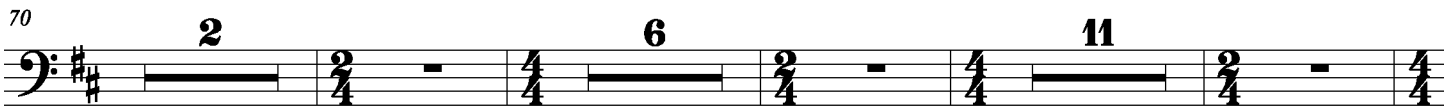
lento y tierno ♩ = 80



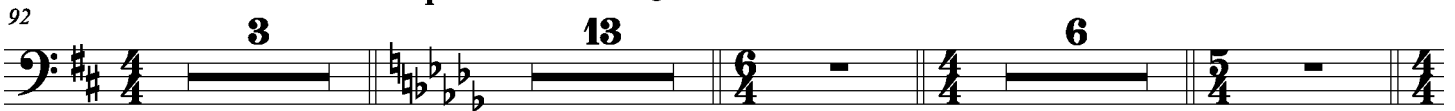
p



mf



un poco mas mosso ♩ = 90



mp cresc.



mp

f



140

Musical staff 140-147. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a sequence of notes and rests. The first measure has a half note G2, followed by a quarter note F2, a quarter note E2, and a quarter rest. The second measure has a quarter note D2, a quarter rest, a quarter note C2, and a quarter rest. The third and fourth measures contain whole rests. The fifth measure has a 2/4 time signature and a whole rest. The sixth measure has a half note B1, followed by a half note A1. The seventh measure has a half note G1, and the eighth measure has a half note F1.

148

lento y tierno ♩ = 80

Musical staff 148-175. The staff is in bass clef with a key signature of three flats. It begins with a half note G2, followed by a double bar line and a complex chordal passage. The passage consists of measures with whole rests, each with a number above it indicating the duration: 4, 12, 2/4, 4, 12, 2/4, 4, 4. The dynamic marking *pp* is centered below the staff.

176

Musical staff 176-188. The staff is in bass clef with a key signature of two sharps (F#, C#). It consists of measures with whole rests, each with a number above it: 4, 6, 4, 5, 2/4, 4, 2/4, 4. The dynamic marking *mp* is centered below the staff.

189

Musical staff 189-196. The staff is in bass clef with a key signature of two sharps. It begins with a half note G2, followed by a double bar line and a long horizontal line with the number 9 above it, indicating a 9-measure rest. The staff ends with a double bar line.

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

5 15

p *ff*

25 4

mf *p* *pp*

35 20 5

pp

64 8 6

mf *p* *pp*

82 *solista*

89 *Con sord.* 2

un poco mas mosso ♩ = 90

95 13

mp cresc. *f*

114 2

mf *mp* *mp cresc.*

122

f

128

Senza sord.

f *f*

135

140

148

lento y tierno ♩ = 80

pp *pp*

162

p

177

mp

189

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

5 15

p *ff*

25

mf *p* *pp*

35

pp

64

82

solista

89

Con sord. *un poco mas mosso* ♩ = 90

108

mp cresc. *f* *mf*

115

mp *mp cresc.*

123

f *f*

Senza sord.

130

f

136

f

142

f

lento y tierno ♩ = 80

150

pp *pp* *p*

168

pp

181

mp

Tuba

Concierto para saxofón y orquesta

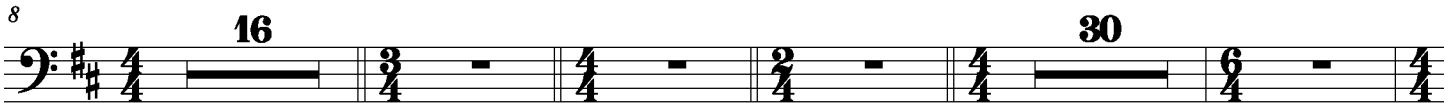
II. Romanza

Natanael Mojica

lento y tierno ♩ = 80



p

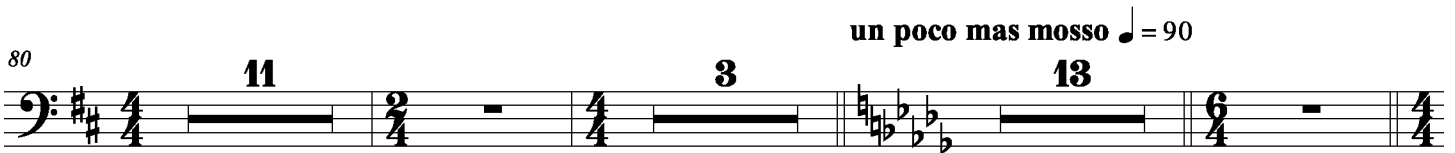


clarinetes

mf



mp



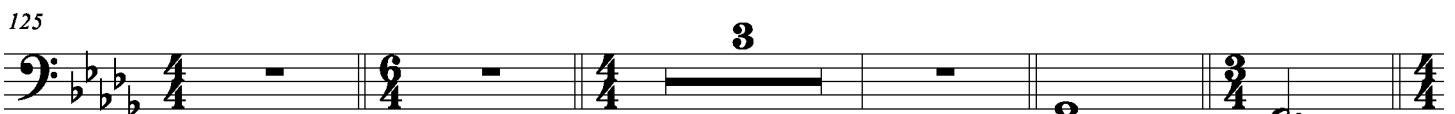
un poco mas mosso ♩ = 90



mp cresc.

mp

f



f



139

Musical staff 139: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a quarter note G2, followed by a quarter rest, and then a series of whole rests for the next four measures. At measure 7, the time signature changes to 2/4, followed by a quarter note G2, a quarter note A2, and a quarter note B2.

147

lento y tierno ♩ = 80

Musical staff 147: Bass clef, key signature of three flats. The staff begins with a half note G2. At measure 2, there is a complex chordal passage with multiple accidentals. This is followed by a whole rest in 4/4 time, a 12-measure whole rest in 2/4 time, another whole rest in 4/4 time, a second 12-measure whole rest in 2/4 time, and finally a whole rest in 2/4 time. The dynamic marking *pp* is centered below the staff.

175

Musical staff 175: Bass clef, key signature of one sharp (F#). The staff consists of a sequence of whole rests in various time signatures: 2/4, 4/4 (with a 4-measure rest), 6/4, 4/4 (with a 5-measure rest), 2/4, 4/4, and 2/4. The dynamic marking *mp* is centered below the staff.

188

Musical staff 188: Bass clef, key signature of one sharp. The staff begins with a whole rest in 2/4 time, followed by a 9-measure whole rest in 4/4 time.

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

1 *p* *p*

8 *f* *mf* *mp*

16 *cresc.*

23 *ff* *mf*

29 *p* *pp* *pp*

37 *p*

53 *p*

65 *mf* *mp*

73 *pizz.*

mf

78 *arco*

p

85

90

pp

un poco mas mosso ♩ = 90

95

p *mf*

101

mp *mf*

107

mp cresc. *f*

113

mf *mp*

120

mp cresc. *f*

126

Musical staff 126: Treble clef, key signature of two flats, 6/4 time signature. The staff contains a sequence of notes starting with a quarter rest, followed by a quarter note, and then a half note. The dynamics are marked *p*, *cresc.*, and *f*.

131

Musical staff 131: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes and quarter notes. The dynamics are marked *ff*.

136

Musical staff 136: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes and quarter notes. The dynamics are marked *fff*.

141

Musical staff 141: Treble clef, key signature of two flats. The staff contains a sequence of notes, including a half note and a quarter note. The dynamics are marked *pp*.

149 *lento y tierno* ♩ = 80

Musical staff 149: Treble clef, key signature of two sharps. The staff contains a sequence of notes, including a half note and a quarter note. The dynamics are marked *pp*.

160

Musical staff 160: Treble clef, key signature of two sharps. The staff contains a sequence of notes, including a half note and a quarter note. The dynamics are marked *p*.

174

Musical staff 174: Treble clef, key signature of two sharps. The staff contains a sequence of notes, including a half note and a quarter note. The dynamics are marked *pp*.

181

Musical staff 181: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes and quarter notes. The dynamics are marked *mf*.

186

Musical staff 186: Treble clef, key signature of two sharps. The staff contains a sequence of notes, including a half note and a quarter note. The dynamics are marked *mp* and *p*.

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

p

7

f

12

mf *mp*

17

cresc.

22

ff

27

mf *p* *pp*

33

Unis. *pp* *p*

48

pp *p*

57

mf

67

mp

73

mf

80

p

86

pp

un poco mas mosso ♩ = 90

95

p *mf*

102

mp *mf*

108

mp *cresc.* *f*

113

mf *mp*

118 *mp* *cresc.* *f*

124 *p* *cresc.*

128 *f* *ff*

132

136 *fff*

141

145 *lento y tierno* ♩ = 80 *pp*

153 *pp*

160 8 Div. *p*

175 Unis.

mf

187

mp *p*

196

Concierto para saxofón y orquesta

II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

p *p* *f* *mf* *mp* *cresc.* *ff* *mf* *p* *pp* *pp* *pp* *Unis.* *p* *p*

123

f *p cresc.*

127

f *ff*

132

fff

137

fff

142

fff

148

lento y tierno ♩ = 80

pp *pp*

158

pp

167

p

177

mf

183

mp

Musical staff 183-188: Treble clef, key signature of one sharp (F#). Measures 183-184: eighth notes. Measure 185: quarter notes. Measure 186: half note. Measure 187: whole note. Measure 188: whole note. Time signatures: 2/4, 4/4, 2/4, 4/4. Dynamic: *mp*.

189

4 Div.

p

Musical staff 189-194: Treble clef, key signature of one sharp (F#). Measure 189: 4/4 time signature, whole note. Measure 190: 4/4 time signature, whole note. Measure 191: 4/4 time signature, whole note. Measure 192: 4/4 time signature, whole note. Measure 193: 4/4 time signature, whole note. Measure 194: 4/4 time signature, whole note. Dynamic: *p*. Performance instruction: *Div.* (divisi).

Concierto para Saxofón y Orquesta

III. Toccata

Natanael Mojica

Op.35

vivo ♩ = 140

4 *f*

8 *mf*

16 *mf* *f* *f*

27 *mf* *cresc.*

32 *p* *f*

44 *p*

49 *f*

53 *ff* *mf*

59 *cresc.* *fff* *mf*

75 *p*

79 *mp*

83

86

90

vivo ♩ = 140

97 *mf* *f*

107 *cresc.* *a 2*

111

ff

120

prestisimo ♩ = 160
f

137

9

Cello

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

f

4

ff

8

13

pizz.

mp *mf*

20

arco

p *mf*

26

pizz.

mf *cresc.*

31

p *mf*

36

3

43

arco

49

53

ff

57

mf *cresc.*

60

66

69

76

81

87

93 pizz.

99

103

107

112

119

124

129

135

Musical staff for measures 135-141. The staff is in bass clef with a key signature of one flat (B-flat). Measure 135 contains a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1, G1. Measure 136 contains a descending eighth-note scale: F2, E2, D2, C2, B1, A1, G1. Measure 137 contains a half note G1. Measure 138 contains a half note F1. Measure 139 contains a half note E1. Measure 140 contains a half note D1. Measure 141 contains a half note C1. A double bar line is present at the end of measure 141.

142

Musical staff for measures 142-143. The staff is in bass clef with a key signature of one flat (B-flat). Measures 142 through 145 contain whole rests. Measure 146 contains a half note G1. Measure 147 contains a half note F1. Measure 148 contains a half note E1. Measure 149 contains a half note D1. Measure 150 contains a half note C1. The staff ends with a double bar line.

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

f

ff

mf

mp

mf

p

mf

f

ff

54 *ff* *mf a 2*

59 *cresc.* *fff*

68 *mf*

74 *p* *mp*

80 *3*

86 *mp* *6*

90 *2* *2* *3* *3*

vivo ♩ = 140

97 *mf* *f* *cresc.* *a 2*

111 *fff* *3*

118

4/4 2/4 3/4 4/4

123

p 4 2/4 4/4

131

5 5 *f* prestisimo ♩ = 160

135

2 9 *tr* *tr*

Concierto para Saxofón y Orquesta

III. Toccata

Natanael Mojica

Op.35

vivo $\text{♩} = 140$

7 *f*

10 *ff*

17 *mf*

24 *mf*

34 *p* *mf*

49 *ff*

55 *ff* *mf*

59 *cresc.* 3 3 4 *fff*

67 3 5

78 *mp* 3

85 *mp*

90 *mf* *f* *vivo* ♩ = 140

107 *cresc.* *ff*

112 3

120 *p* 4

128 *prestissimo* ♩ = 160 2 3

137

9

The image shows a single musical staff for a saxophone part. The staff is in treble clef, key of D major (one sharp), and 2/4 time. The notation for measure 137 consists of a whole rest for the first half of the measure, followed by a quarter note G4, a quarter note F#4, and a quarter rest for the second half of the measure. The number '9' is written above the staff, and the number '137' is written above the first measure.

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

f

5

ff

11

mf *p*

22

mf

28

mf *cresc.* *p* *mf*

36

mf

42

mf

48

ff

55

pizz.
mf
cresc.

60

fff

69

mf

89

pizz.
mf

97

mf

101

vivo ♩ = 140
f arco

106

cresc.

111

ff

119

pizz.
p

124

Musical staff 124: Bass clef, key signature of one flat (Bb), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, followed by a whole note. A dynamic marking of *mf* is placed below the first whole note. The staff concludes with a double bar line, a 2/4 time signature change, and another double bar line.

131

Musical staff 131: Bass clef, key signature of one flat (Bb), 4/4 time signature. The staff begins with a whole rest, followed by a slur over two eighth notes with a dynamic marking of *f*. A triplet of eighth notes is marked with a '3' and a slur. The staff concludes with a double bar line, a 2/4 time signature change, and another double bar line. Above the staff, the text 'arco' is written with a slur over the first two notes. To the right, the text 'prestisimo' is written with a quarter note followed by '= 160'.

138

Musical staff 138: Bass clef, key signature of one flat (Bb), 4/4 time signature. The staff begins with a whole note, followed by a thick horizontal bar representing a fermata. The number '7' is written above the bar. The staff concludes with a double bar line.

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

6

12

26

43

54

62

69

f

ff

mf

f

mf

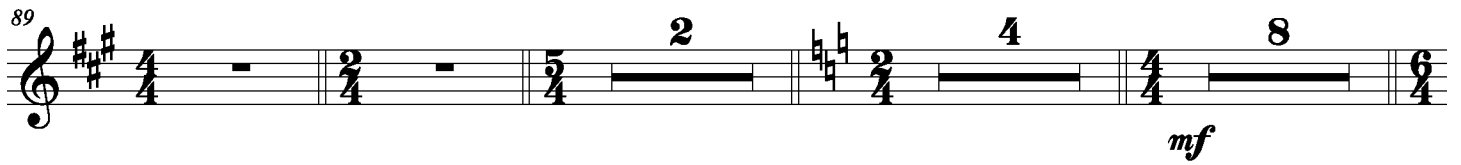
p

mf

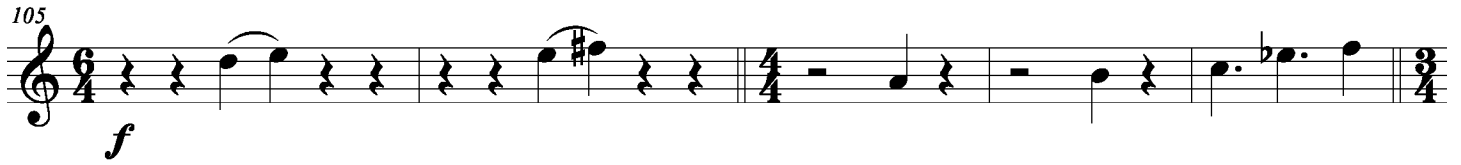
cresc.

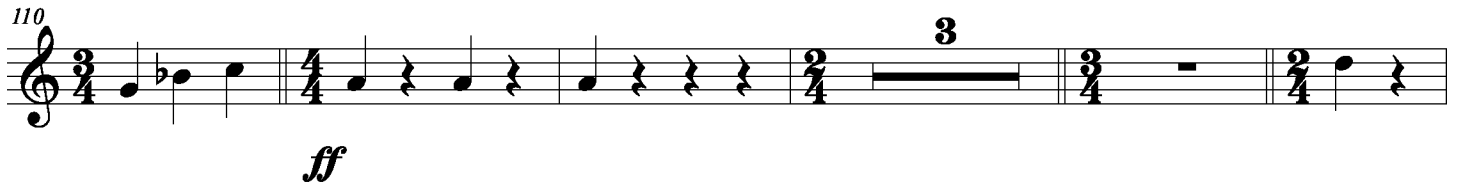
fff

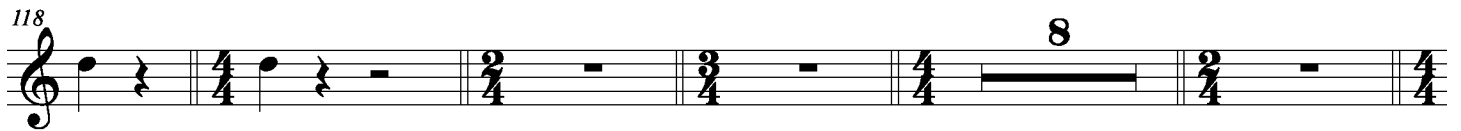
mf

89 

vivo ♩ = 140

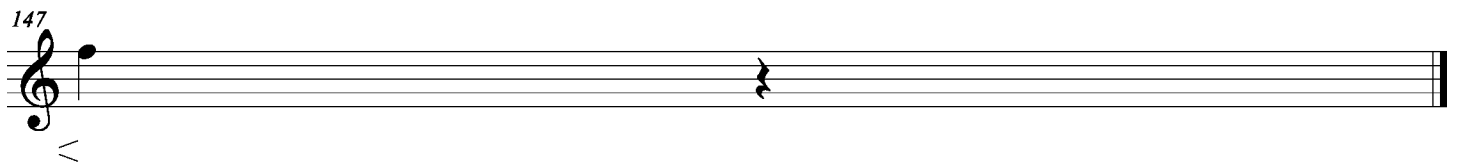
105 

110 

118 

prestisimo ♩ = 160

131 

147 

Horn in F

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

6

12

26

44

55

64

70

f

ff

mf

f

f

mf

p

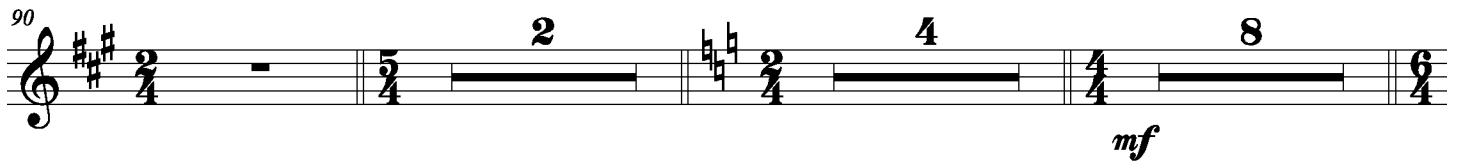
ff

mf

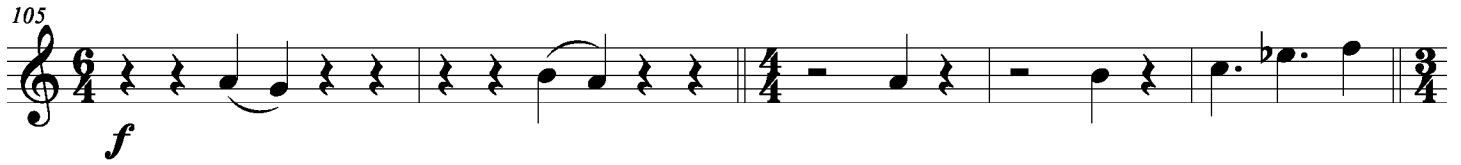
cresc.

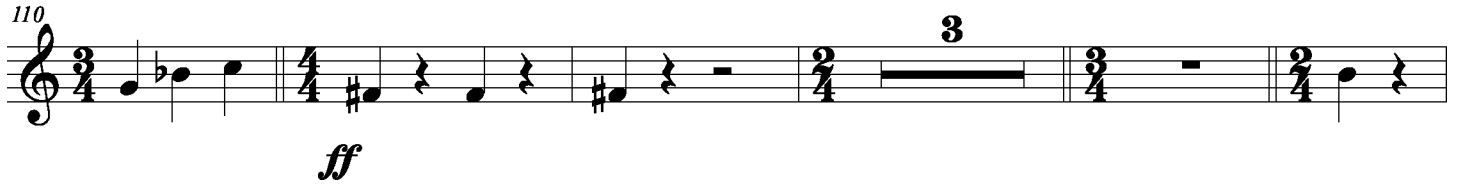
fff

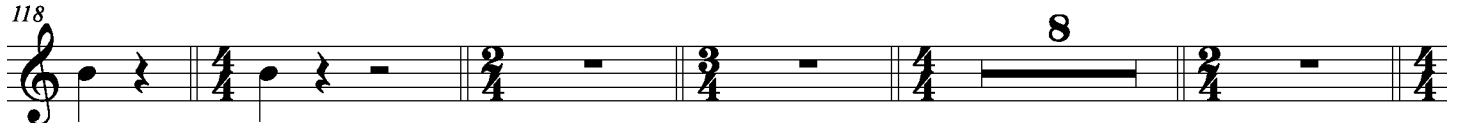
mf

90 

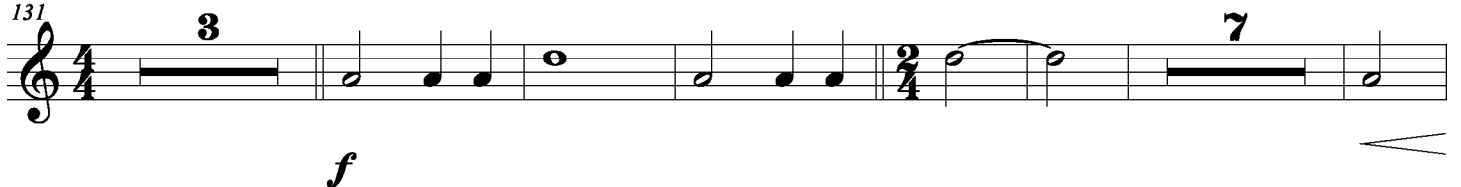
vivo ♩ = 140

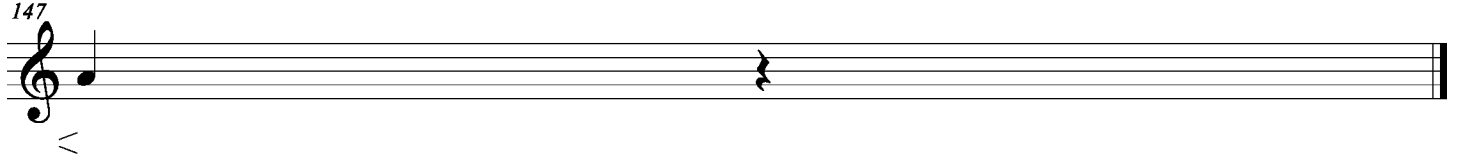
105 

110 

118 

prestisimo ♩ = 160

131 

147 

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

7

10

18

26

34

40

48

f

ff

mf

p

mf

f

cresc.

2

2

3

4

3

3

2

3

3

3

3

53 *ff*³ *ff*³

57 *mf*³ *cresc.*

60 *mf*³

66 *fff* *mf*

73 *p*

79 *mp*

86 *mf*

93 *mf*

103 *vivo* ♩ = 140 *f* *cresc.* *a 2*

110

3

ff

117

3

125

mf

2

131

prestisimo ♩ = 160

2 3 9 tr

tr

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

f

7

10 *mf*

18

26 *mf* *cresc.*

34 *p* *mf*

45

53 *ff*

57 *mf*³ *cresc.*

61 *fff*

68 *mf*

83

91 *mf*

102 *f* *cresc.* *vivo* ♩ = 140

109

113

121

Concierto para Saxofón y Oquesta

prestisimo ♩ = 160

132

2 3 2 9

Concierto para Saxofón y Orquesta

Natanael Mojica

III. Toccata

Op.35

vivo ♩ = 140

7

12

21

28

32

39

46

50

50 *ff* *mf*

58

58 *cresc.* *fff*

67

67 *mf*

76

76 *mp*

85

85

92

92 *mf*

99

99

vivo ♩ = 140

104

104

109

109 *ff*

115

Musical staff 115: A series of time signature changes: 3/4, 2/4, 4/4, 2/4, 3/4, 4/4. The notation includes a *ff* dynamic marking, a quarter rest, and two triplet eighth notes.

122

Musical staff 122: A 4/4 time signature. The notation includes a *p* dynamic marking, a quarter rest, and a sequence of eighth notes with grace notes.

prestisimo ♩ = 160

129

Musical staff 129: A series of time signature changes: 2/4, 4/4. The notation includes a quarter rest, eighth notes with grace notes, and two triplet eighth notes.

136

Musical staff 136: A 2/4 time signature. The notation includes a quarter rest, eighth notes, and two triplet eighth notes.

144

Musical staff 144: A single measure containing a quarter rest, a half note, and a quarter rest.

Timpani

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

5

11

26

37

44

49

55

f

ff

mf

p

mf

f

ff

mf

cresc.

cresc.

3

3

3

4

7

5

2

2

3

5

Concierto para Saxofón y Oquesta

66

fff *mf*

87

93

vivo ♩ = 140

mf *f*

107

cresc. *ff*

112

120

134

prestisimo ♩ = 160

f

147

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

4 *f*

10 *ff*

10 *mf*
mf

24 *mf*

30 *cresc.* *p* *mf*

36 3 6

46 2 3 *ff*

55 2 *mf* *cresc.*

66

fff *mf*

87

2

93

vivo ♩ = 140

mf *f*

107

cresc. *ff*

112

3

120

7 *3*

134

prestisimo ♩ = 160

f

142

3

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

1 *f*

4 *a 2* *ff*

9 *mf*

22 *mf*

28 *mf* 3 *cresc.*

33 *p* *mf* 8

46 2 3 4 *ff*

57 2 *mf* *cresc.* *fff*

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

f

5
a 2 *ff*

10
mfmf

24
mf

30
cresc. *p* *mf*

36
ff *mf* *cresc.*

49
fff *mf*

61
fff *mf*

73

13

4/4 6/4 4/4 2/4 4/4 2/4 5/4

91

2 4 8

mf f

106

cresc.

110

ff

117

7

129

prestisimo ♩ = 160

f

137

4

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

f

5

ff

11

mf

26

mf

34

p *f*

40

f

45

53

ff *mf* *cresc.*

66 *fff* *mf*

86

Trumpet in C

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

f

5

ff

11

mp *mf*

19

26

mf *cresc.*

33

p *mf*

42

f

47

ff

Detailed description: This is a musical score for a trumpet in C, titled 'Concierto para Saxofón y Oquesta' by Natanae Mojica, specifically the 'III. Toccata' movement. The tempo is marked 'vivo' with a quarter note equal to 140 beats per minute. The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a dynamic of *f* (forte) and a 6/4 time signature. The first measure contains a half note G4 with an accent (>). The second measure contains a quarter note G4 with an accent (>). The third measure contains a quarter note G4 with an accent (>). The fourth measure contains a quarter note G4 with an accent (>). The fifth measure contains a quarter note G4 with an accent (>). The sixth measure contains a quarter note G4 with an accent (>). The seventh measure contains a quarter note G4 with an accent (>). The eighth measure contains a quarter note G4 with an accent (>). The ninth measure contains a quarter note G4 with an accent (>). The tenth measure contains a quarter note G4 with an accent (>). The eleventh measure contains a quarter note G4 with an accent (>). The twelfth measure contains a quarter note G4 with an accent (>). The thirteenth measure contains a quarter note G4 with an accent (>). The fourteenth measure contains a quarter note G4 with an accent (>). The fifteenth measure contains a quarter note G4 with an accent (>). The sixteenth measure contains a quarter note G4 with an accent (>). The seventeenth measure contains a quarter note G4 with an accent (>). The eighteenth measure contains a quarter note G4 with an accent (>). The nineteenth measure contains a quarter note G4 with an accent (>). The twentieth measure contains a quarter note G4 with an accent (>). The twenty-first measure contains a quarter note G4 with an accent (>). The twenty-second measure contains a quarter note G4 with an accent (>). The twenty-third measure contains a quarter note G4 with an accent (>). The twenty-fourth measure contains a quarter note G4 with an accent (>). The twenty-fifth measure contains a quarter note G4 with an accent (>). The twenty-sixth measure contains a quarter note G4 with an accent (>). The twenty-seventh measure contains a quarter note G4 with an accent (>). The twenty-eighth measure contains a quarter note G4 with an accent (>). The twenty-ninth measure contains a quarter note G4 with an accent (>). The thirtieth measure contains a quarter note G4 with an accent (>). The thirty-first measure contains a quarter note G4 with an accent (>). The thirty-second measure contains a quarter note G4 with an accent (>). The thirty-third measure contains a quarter note G4 with an accent (>). The thirty-fourth measure contains a quarter note G4 with an accent (>). The thirty-fifth measure contains a quarter note G4 with an accent (>). The thirty-sixth measure contains a quarter note G4 with an accent (>). The thirty-seventh measure contains a quarter note G4 with an accent (>). The thirty-eighth measure contains a quarter note G4 with an accent (>). The thirty-ninth measure contains a quarter note G4 with an accent (>). The fortieth measure contains a quarter note G4 with an accent (>). The forty-first measure contains a quarter note G4 with an accent (>). The forty-second measure contains a quarter note G4 with an accent (>). The forty-third measure contains a quarter note G4 with an accent (>). The forty-fourth measure contains a quarter note G4 with an accent (>). The forty-fifth measure contains a quarter note G4 with an accent (>). The forty-sixth measure contains a quarter note G4 with an accent (>). The forty-seventh measure contains a quarter note G4 with an accent (>). The forty-eighth measure contains a quarter note G4 with an accent (>). The forty-ninth measure contains a quarter note G4 with an accent (>). The fiftieth measure contains a quarter note G4 with an accent (>).

55

mf *cresc.*

63

fff *mf*

71

p *mp*

80

88

95

mf

vivo ♩ = 140

104

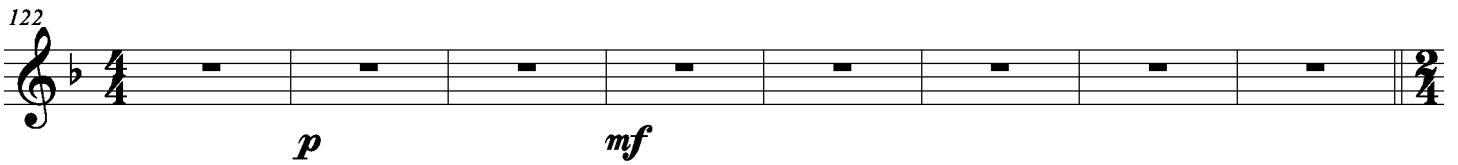
f *cresc.*

109

ff *ff*

115

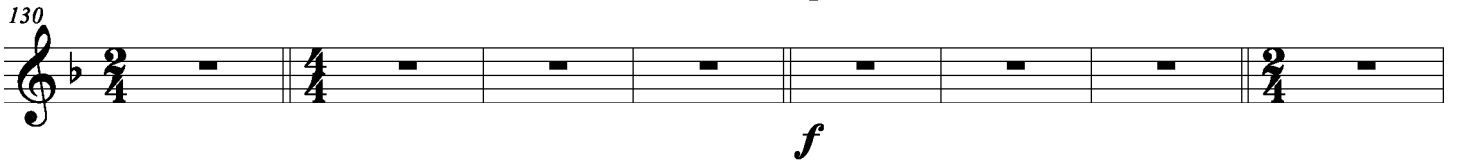
122



p *mf* **prestisimo** ♩ = 160

Musical staff 122-129: Treble clef, key signature of one flat (Bb). Measures 122-129 contain whole rests. The time signature is 4/4. Dynamic markings are *p* (measures 122-124), *mf* (measures 125-127), and **prestisimo** (measures 128-129). A tempo marking of ♩ = 160 is present.

130



f

Musical staff 130-137: Treble clef, key signature of one flat (Bb). Measures 130-131 are in 2/4 time, measures 132-134 are in 4/4 time, and measures 135-137 are in 2/4 time. All measures contain whole rests. A dynamic marking of *f* is present in measure 135.

138



Musical staff 138-146: Treble clef, key signature of one flat (Bb). Measures 138-139 contain whole rests. Measures 140-142 contain eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measures 143-146 contain whole rests.

147



Musical staff 147-148: Treble clef, key signature of one flat (Bb). Measure 147 contains a quarter note G3. Measure 148 contains a whole rest.

Tuba

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

5

f

11

ff

19

mp *mf*

26

mf

32

mf *cresc.*

38

mf

46

f

52

53

Musical staff 53-60: Bass clef, key signature of one flat. Measures 53-54: 4/4 time, *ff* dynamics, notes Bb2, G2. Measure 55: 5/4 time, *mf* dynamics, notes Bb2, G2. Measure 56: 2/4 time, *cresc.* dynamics, notes Bb2, G2.

61

Musical staff 61-69: Bass clef, key signature of one flat. Measure 61: 4/4 time, notes Bb2, G2. Measure 62: 4/4 time, *fff* dynamics, notes Bb2, G2. Measures 63-69: 2/4 time, notes Bb2, G2.

70

Musical staff 70-77: Bass clef, key signature of one flat. Measures 70-71: 2/4 time, *mf* dynamics. Measures 72-77: 4/4 time, *p* dynamics.

78

Musical staff 78-85: Bass clef, key signature of one flat. Measures 78-85: 4/4 time, *mp* dynamics. Measure 86: 6/4 time, key signature changes to two sharps (F# and C#).

86

Musical staff 86-92: Bass clef, key signature of two sharps. Measures 86-92: 4/4 time, rests.

93

Musical staff 93-100: Bass clef, key signature of one flat. Measures 93-94: 2/4 time, rests. Measures 95-100: 4/4 time, *mf* dynamics, *vivo* tempo marking with a quarter note equal to 140 (vivo ♩ = 140).

101

Musical staff 101-106: Bass clef, key signature of one flat. Measures 101-103: 4/4 time, rests. Measures 104-106: 4/4 time, *f* dynamics, notes Bb2, G2.

107

Musical staff 107-111: Bass clef, key signature of one flat. Measure 107: 4/4 time, *cresc.* dynamics, notes Bb2, G2. Measures 108-111: 3/4 time, *ff* dynamics, notes Bb2, G2.

112

Musical staff 112-118: Bass clef, key signature of one flat. Measures 112-113: 2/4 time, notes Bb2, G2. Measures 114-115: 3/4 time, rests. Measures 116-118: 4/4 time, notes Bb2, G2.

Viola

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

f

4

ff

8

mp

15

pizz.

mf

20

p

mf

arco

26

mf

cresc.

pizz.

32

p

mf

37

arco

Concierto para Saxofón y Oquesta

40

f

43

pizz.

48

arco
ff

54

mf

58

cresc.

62

fff

67

mf

72

mp

84

2

91

2 **4**

mf

101 *pizz.* **vivo** ♩ = 140 *arco*

f

106

cresc.

110

ff

116

3/4 **2/4** **4/4** **2/4** **3/4** **4/4**

123 *pizz.* *p* *mf*

p *mf*

128

4/4 **4/4**

134 **prestissimo** ♩ = 160 *arco* *f*

f

140 **6**

6

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

7 *f*

16 *mf* *pizz.* *arco* *p*

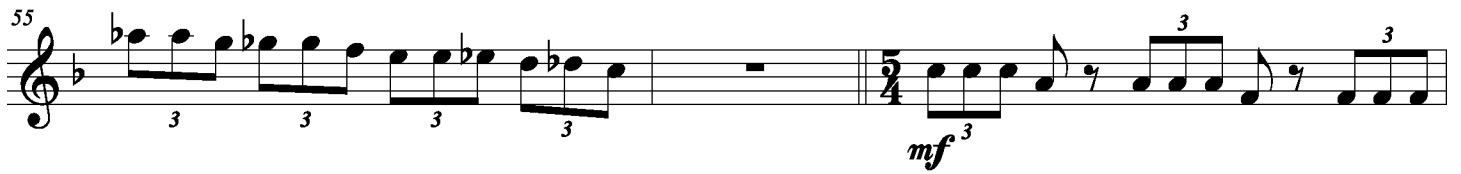
22 *mf* *mf*

29 *cresc.* *p* *mf*

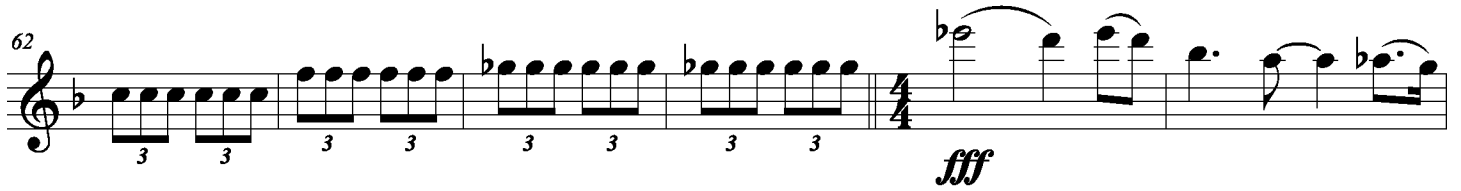
35 *f* *pizz.* *arco* *6*

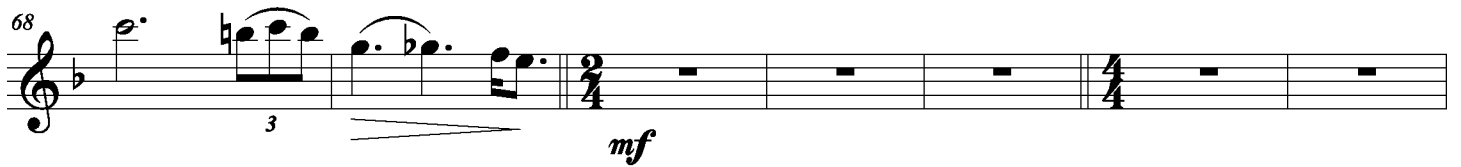
45 *pizz.*

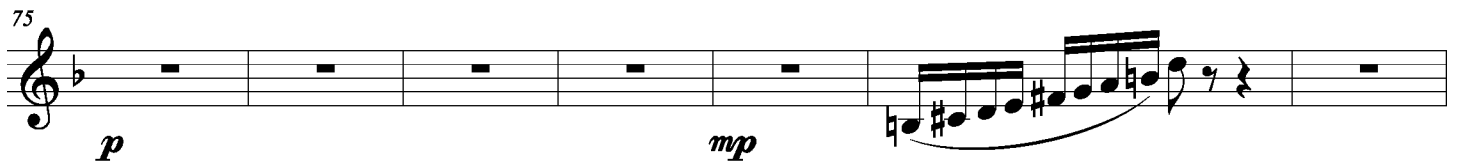
50 *arco* *ff* 3 3 3 3

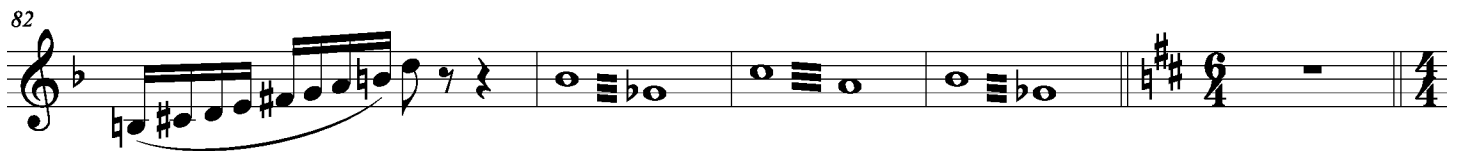
55 

58 


62 

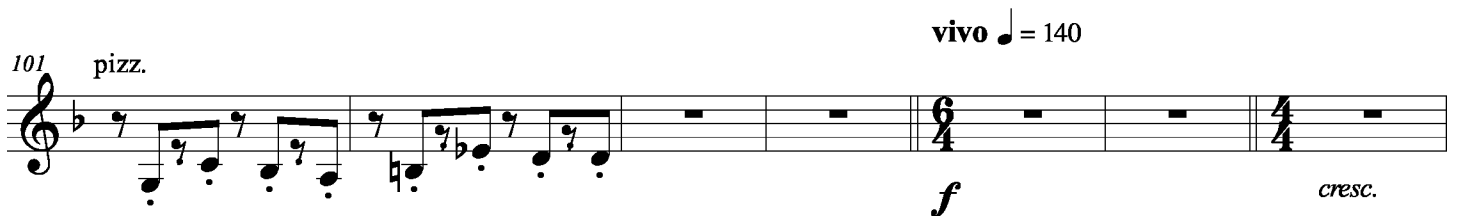
68 

75 

82 

87 

93 

101 *pizz.* 

vivo ♩ = 140

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

The musical score is written for Violin I in a single system with seven staves. The key signature is one flat (B-flat). The tempo is marked 'vivo' with a quarter note equal to 140 beats per minute. The score begins with a dynamic of *f* (forte) and a 6/4 time signature. It features various time signatures including 3/4, 4/4, and 2/4. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance techniques include *pizz.* (pizzicato), *arco* (arco), and *cresc.* (crescendo). A triplet of eighth notes is marked with a '3' above it. The score concludes with a final measure in 3/4 time.

Xylophone
Glockenspiel

Concierto para Saxofón y Oquesta

III. Toccata

Natanae Mojica

Op.35

vivo ♩ = 140

The musical score is written for Xylophone and Glockenspiel. It begins with a tempo marking of 'vivo' and a quarter note equal to 140 beats per minute. The key signature is one flat (G minor). The score is divided into eight staves, each starting with a measure number. The first staff (measures 1-7) includes a double bar line with a '2' above it, followed by a '3' above another double bar line, and then a '3/4' time signature. The second staff (measures 8-11) continues the melodic line. The third staff (measures 12-15) features a '3' above a double bar line, a '5' above another, and the instrument name 'Glockenspiel' above the staff. The fourth staff (measures 16-23) shows various time signatures: 4/4, 3/4, 4/4, 2/4, 4/4, 2/4, and 4/4. The fifth staff (measures 24-33) includes a '5' above a double bar line and the instrument name 'Glockenspiel' above the staff. The sixth staff (measures 34-42) features a '6' above a double bar line and the instrument name 'Glockenspiel' above the staff. The seventh staff (measures 43-51) includes a '4' above a double bar line. The eighth staff (measures 52-56) features a '5/4' time signature. The final staff (measures 57-60) includes a '3' above a double bar line and a '3' above another. Dynamic markings include *ff*, *mf*, *f*, and *p*.

62 *3 3 3 3 3 3* *fff*

67 *3 3 10* *Glockenspiel*

86

91 *4 7* *mf*

vivo ♩ = 140

104 *f*

111 *ff*

118 *8*

prestisimo ♩ = 160

Glockenspiel

131 *3 3 2*

144 *4*