

Cello

# Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

**lento y tierno**  = 80

lento y tierno ♩ = 80

8

14

21

27

35

51

62

68

68-74: Bass clef, key of D major. Measures 68-74. Dynamics: *mp* (68-74), *mf* (75-78). Time signatures: 2/4, 4/4.

75

75-81: Bass clef, key of D major. Measures 75-81. Dynamics: *mf* (75-78), *mp* (79-81). Time signatures: 2/4, 4/4.

82

82-89: Bass clef, key of D major. Measures 82-89. Dynamics: *p* (82-89). Time signatures: 2/4, 4/4.

90

90-95: Bass clef, key of D major. Measures 90-95. Dynamics: *pp* (90-95). Time signatures: 2/4, 4/4. Tempo: *un poco mas mosso* ♩ = 90.

96

96-100: Bass clef, key of D major. Measures 96-100. Dynamics: *p* (96-100), *mf* (101-104). Time signatures: 2/4, 4/4.

101

101-105: Bass clef, key of D major. Measures 101-105. Dynamics: *mp* (101-105). Time signatures: 2/4, 4/4. Marking: *pizz.*

106

106-110: Bass clef, key of D major. Measures 106-110. Dynamics: *mf* (106-110), *mp cresc.* (111-114). Time signatures: 2/4, 4/4.

111

111-115: Bass clef, key of D major. Measures 111-115. Dynamics: *f* (111-114), *mf* (115). Time signatures: 2/4, 4/4. Markings: *arco*, *pizz.*

116

116-120: Bass clef, key of D major. Measures 116-120. Dynamics: *mp* (116-120), *mp cresc.* (121-124). Time signatures: 2/4, 4/4. Marking: *arco*.

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

Measures 185-194 of the musical score. The key signature is two sharps (F# and C#). The score is written in bass clef. Measure 185 starts with a half note G2, followed by a half note G#2. Measure 186 is a whole note G#2. Measure 187 is a whole rest in 4/4 time. Measure 188 is a whole rest in 2/4 time. Measure 189 is a whole rest in 4/4 time. Measure 190 is a whole note G#2 in 4/4 time. Measure 191 is a whole rest in 4/4 time. Measure 192 is a whole rest in 4/4 time. Measure 193 is a whole rest in 4/4 time. Measure 194 is a whole rest in 4/4 time. The dynamic *mp* (mezzo-piano) is marked below measures 187-189, and *p* (piano) is marked below measures 190-194. A fermata is placed over the whole note G#2 in measure 190.

195

Measures 195-197 of the musical score. The key signature is two sharps (F# and C#). The score is written in bass clef. Measure 195 starts with a half note G2, followed by a half note G#2. Measure 196 is a whole note G#2. Measure 197 is a whole rest. The piece ends with a double bar line at the end of measure 197.

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*p*

8

13

*ff*

26

*mf* *p* *pp*

32

19

*pp*

57

Solista

*p*

60

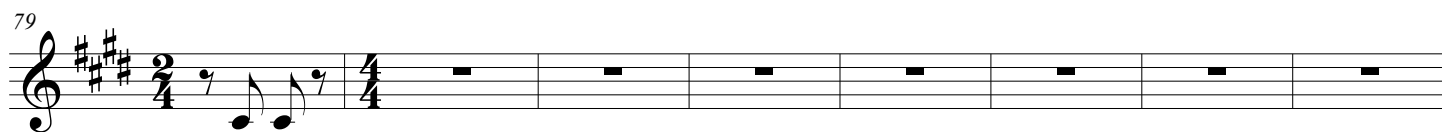
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5

73

cornos

79



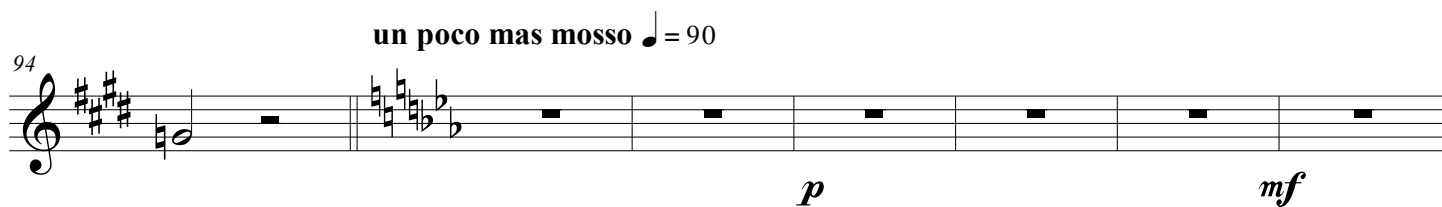
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trompetas

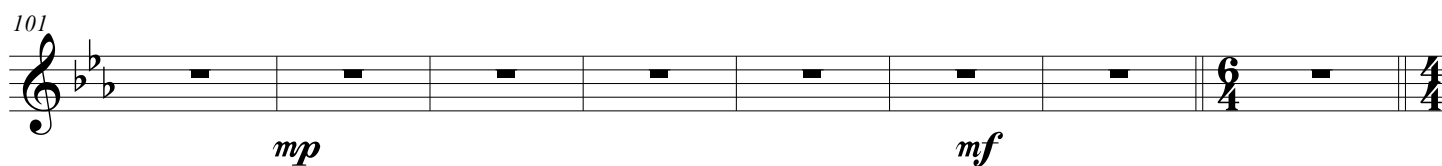


94

un poco mas mosso ♩ = 90

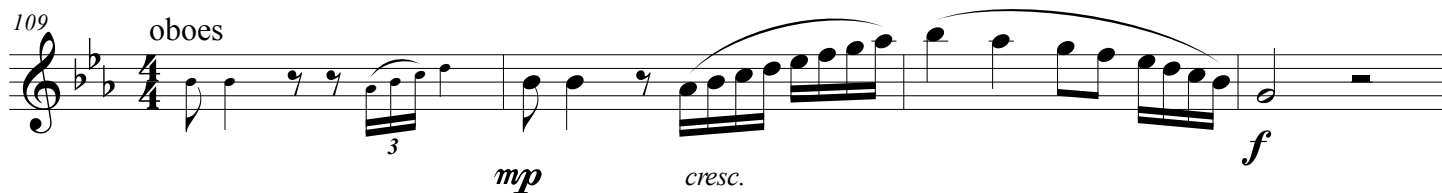


101

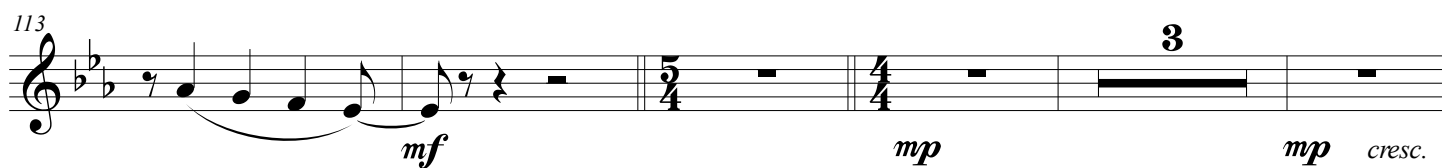


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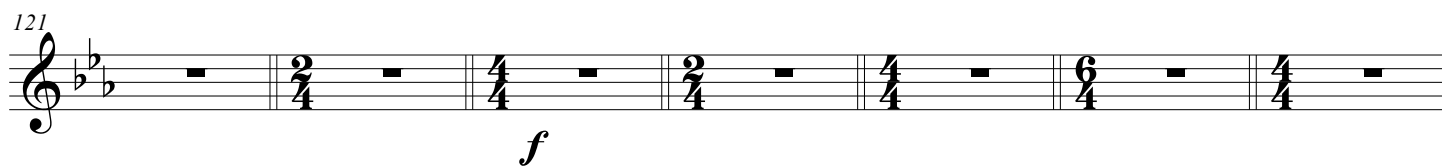
oboes



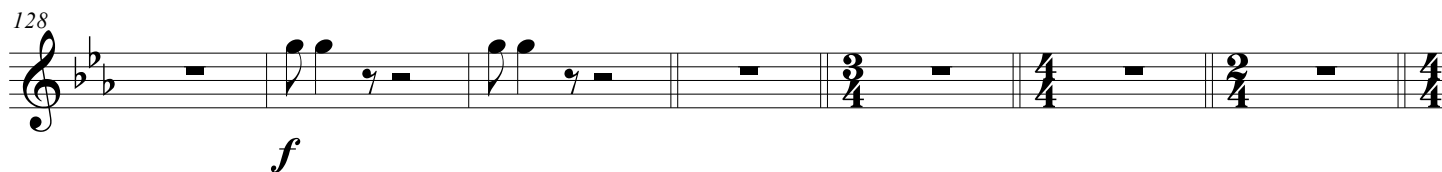
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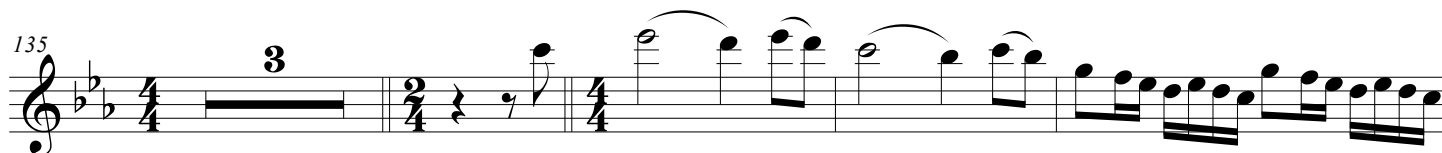
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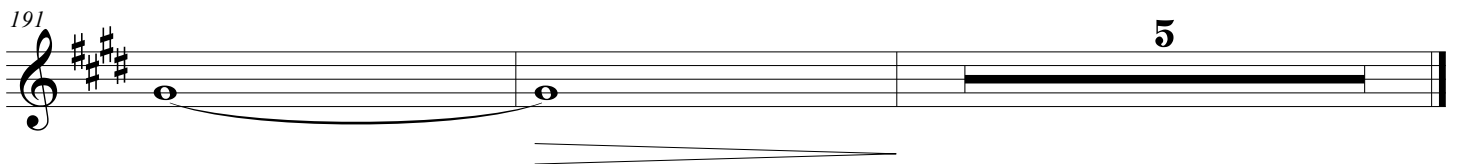
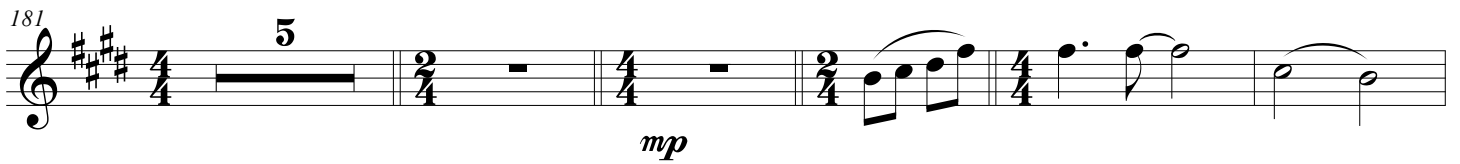
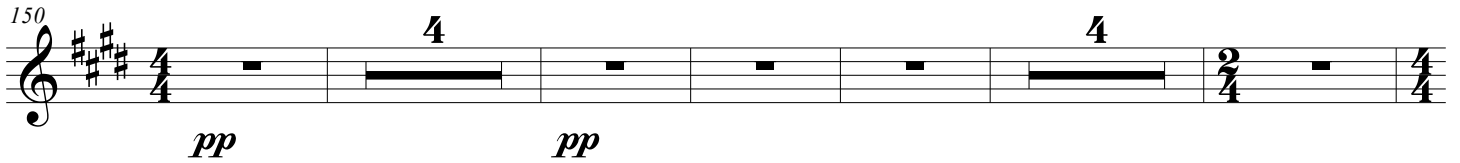
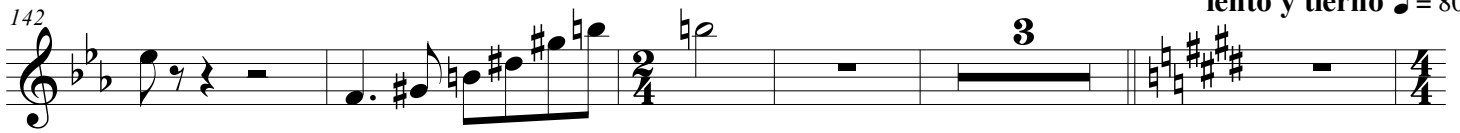
128



135



lento y tierno ♩ = 80



## Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

lento y tierno  $\text{♩} = 80$ 

*p*

9 15

30 27 *cantando*

*p*

61

67 5

*cornos*

77

83 *trompetas*

91 *un poco mas mosso*  $\text{♩} = 90$

*p*



98

*mf* *mp* *mf*

107

oboes

*f*

113

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

121

*f*

128

*f*

135

*f*

143

lento y tierno ♩ = 80

*pp*

151

solista

*pp*

167

*p*

180

*mp*

190

## Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

11

25

31

60

74

81

97

*p*

*ff*

*mf*

*p*

*pp*

*pp*

*p*

*mf*

*un poco mas mosso* ♩ = 90

*p*

*mf*

102

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

3

6/4 4/4

112

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

3

The musical score for Example 112 consists of a single staff with a treble clef and a key signature of two flats (Bb and Eb). The piece begins with a measure of whole rest, followed by two measures of half rest. This is followed by a double bar line. The next measure is a half rest in 5/4 time, followed by a measure of whole rest in 4/4 time. This is followed by another double bar line. The next measure is a whole rest in 4/4 time, followed by a measure of whole rest in 3/4 time. This is followed by a double bar line. The final measure is a triplet of eighth notes, starting on G4, moving up to A4, then Bb4, and finally A4. The notes are beamed together, and the measure is marked with a '3' above the staff. The dynamics are marked as *f*, *mf*, *mp*, and *mp* *cresc.* below the staff.

121

The musical score for Example 121 is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The piece begins with a series of eighth and sixteenth notes, some beamed together. This is followed by a double bar line. The time signature changes to 2/4, then 4/4, then 2/4, then 4/4, then 6/4, and finally 4/4. The first four measures after the double bar line contain whole rests. The dynamic marking *f* (forte) is placed below the staff, centered under the first 4/4 measure.

127

133

Example 133

138

138

142

Musical notation for measures 142-145. Measure 142 is in 3/4 time, key of B-flat major, and contains a half note G4, a quarter note A4, and a half note G4. Measure 143 is in 3/4 time, key of B-flat major, and contains a half note F4, a quarter note E4, and a half note D4. Measure 144 is in 3/4 time, key of B-flat major, and contains a half note C4, a quarter note B3, and a half note A3. Measure 145 is in 3/4 time, key of B-flat major, and contains a half note G3, a quarter note F3, and a half note E3.

147 **lento y tierno** ♩ = 80

*pp*

155

*pp*

6

*p*

3

7

2/4

175

187

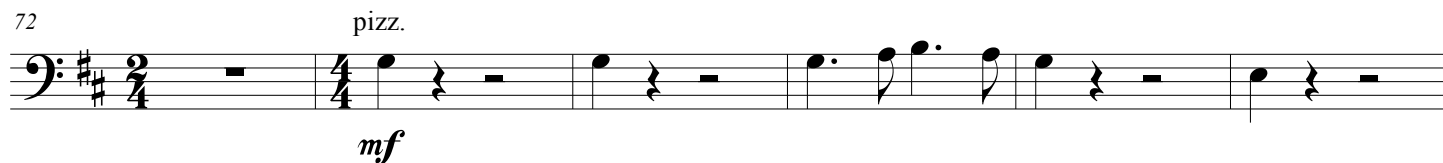
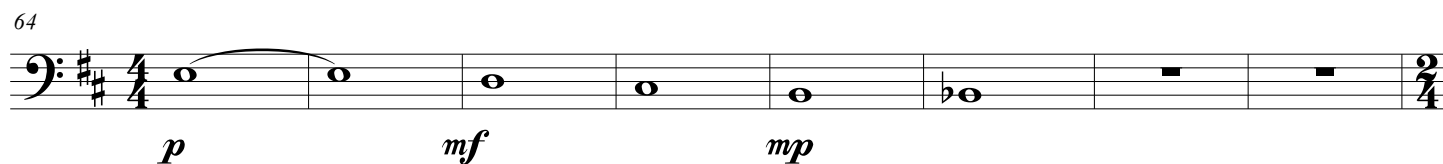
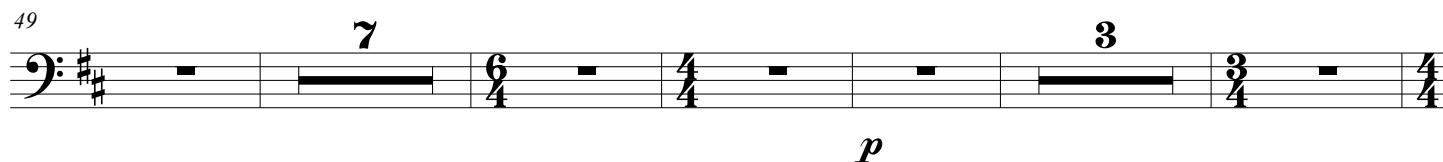
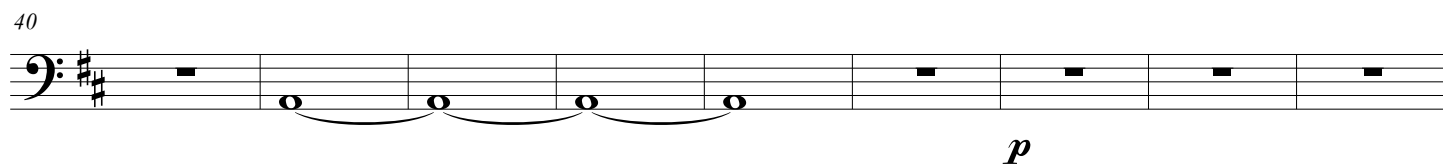
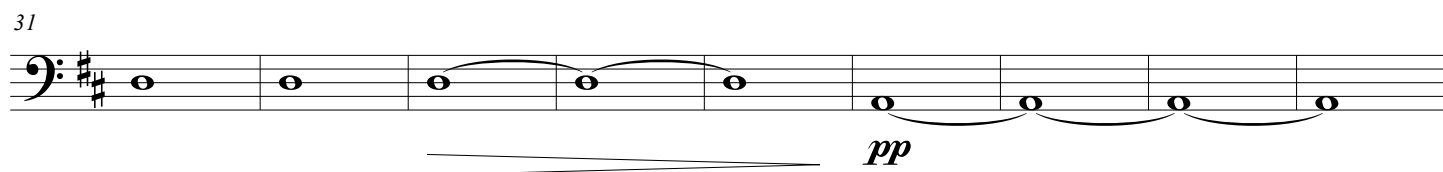
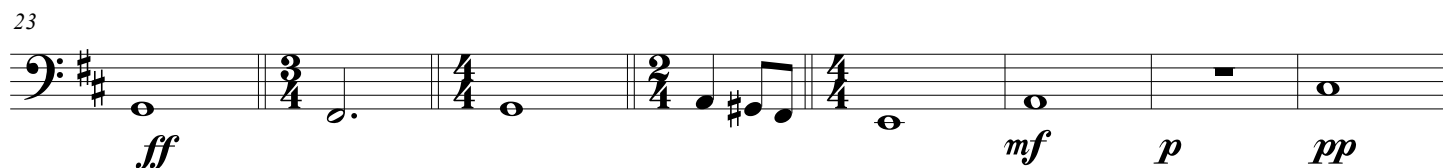
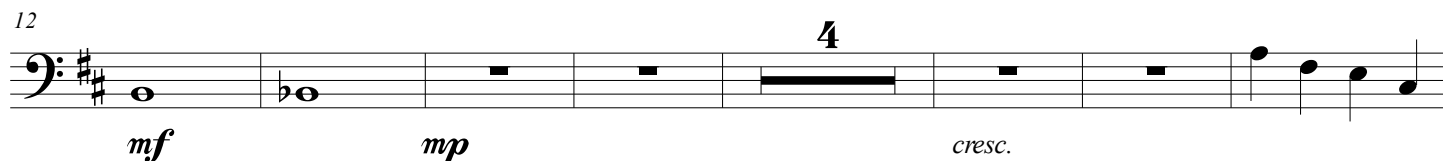
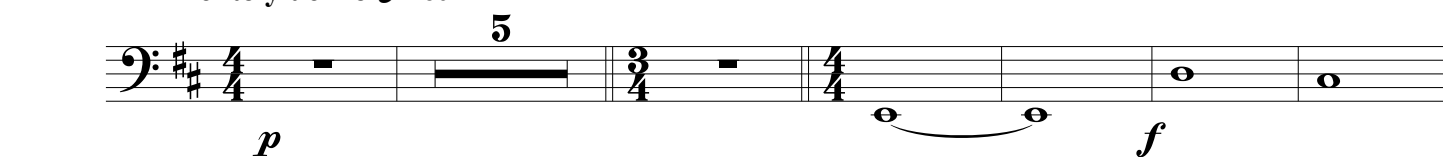
*mp*

## Concierto para saxofón y orquesta

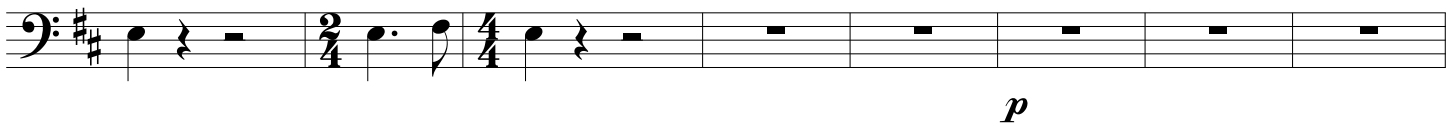
## II. Romanza

Natanael Mojica

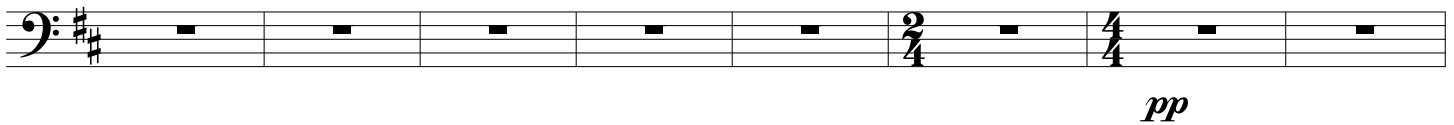
lento y tierno ♩ = 80



78

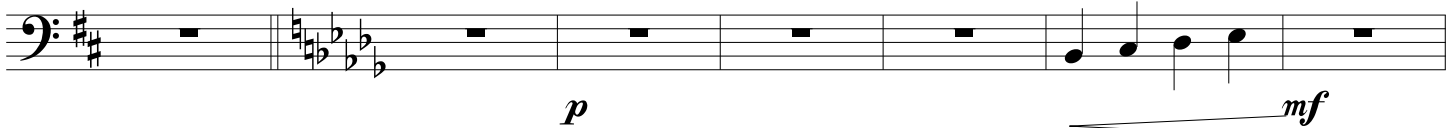


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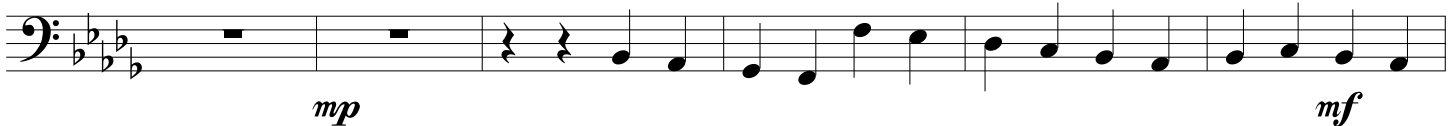


un poco mas mosso ♩ = 90

94



101



107



112



118



124



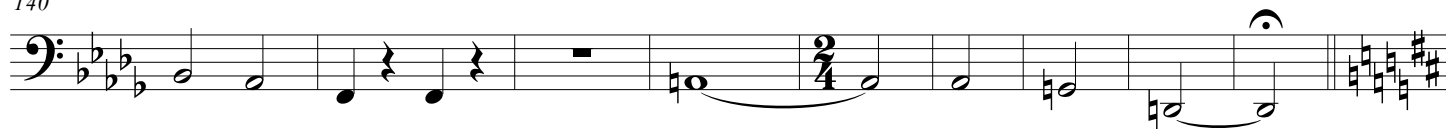
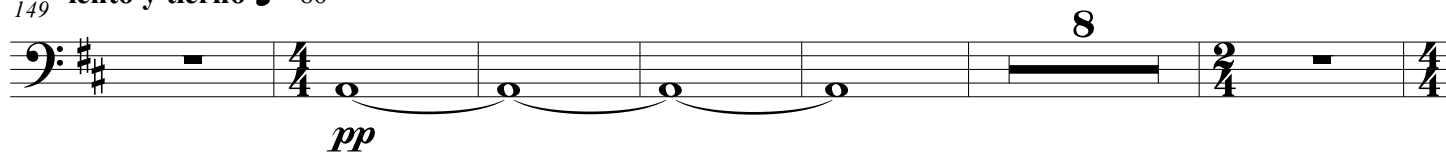
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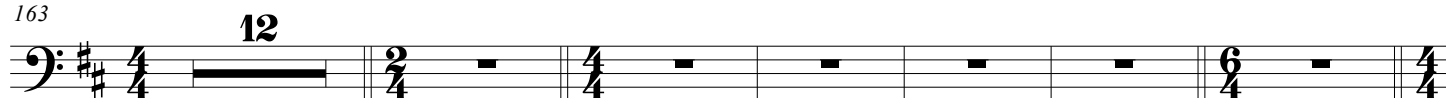
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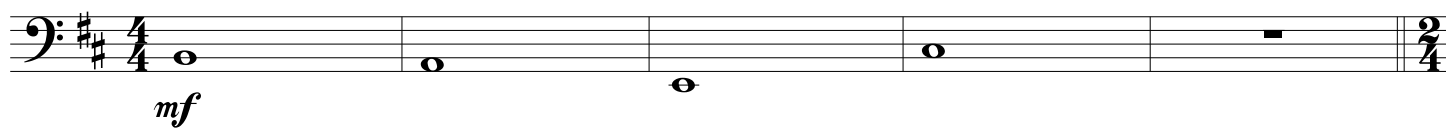
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149 *lento y tierno* ♩ = 80

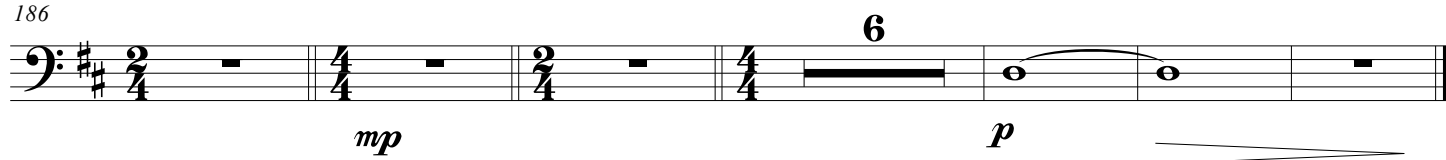
163



181



186





## 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

8

3

4

*un poco mas mosso* ♩ = 90

101

*mp* *mf*

109

*mp cresc.* *f* *mf*

116

*mp* *mp cresc.* *f*

125

*f* *f*

132

*f* *f*

138

*f* *f*

144

*lento y tierno* ♩ = 80

*pp* *pp*

154

*pp* *pp*

166

*p* *p*

180

*mp* *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 8 3 4

un poco mas mosso ♩ = 90

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

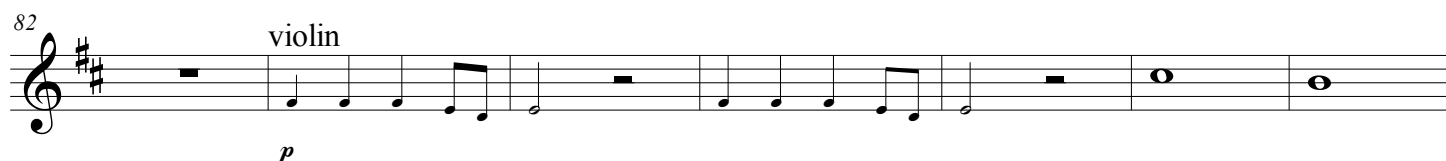
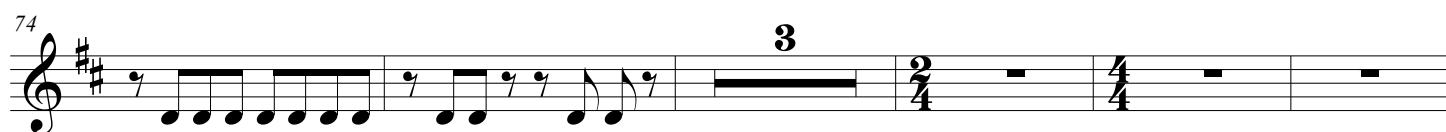
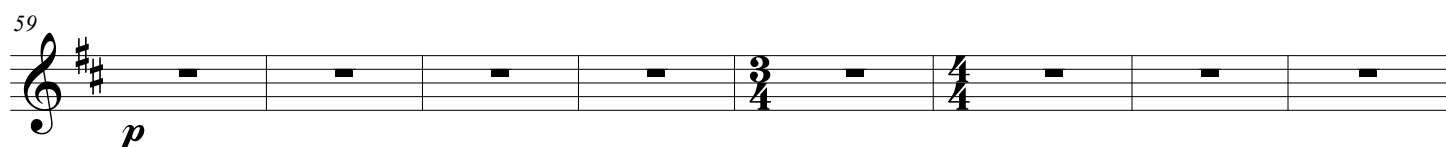
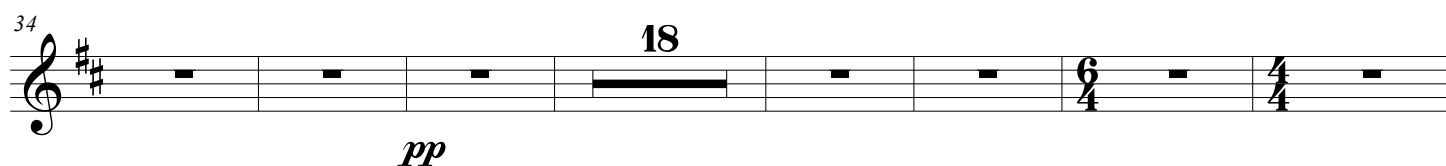
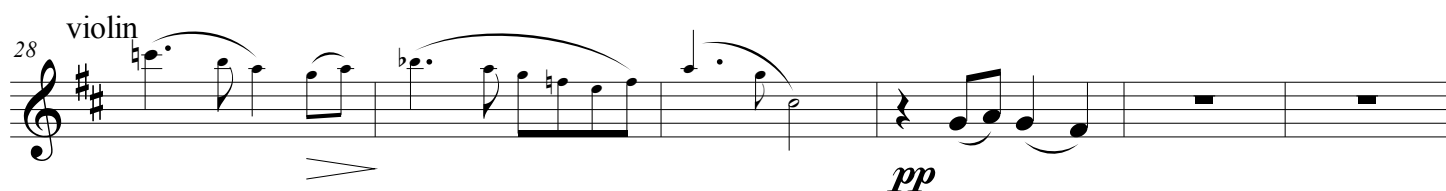
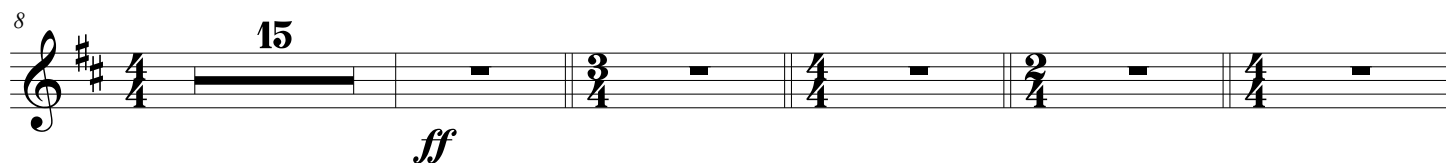
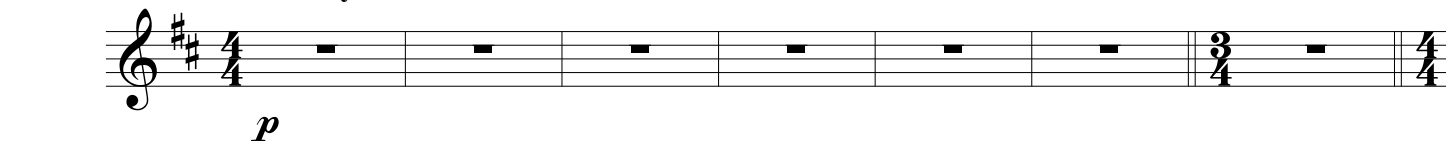
*mp*

## Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

lento y tierno ♩ = 80





lento y tierno ♩ = 80

144

pp

4

Detailed description: This musical staff covers measures 144 to 154. It begins in 2/4 time with a treble clef and a key signature of two flats. Measure 144 starts with a half note G4, followed by a quarter rest, a quarter note A4, and a quarter note G4. Measure 145 has a half note F4, a quarter rest, and a quarter note E4. Measure 146 has a half note D4, a quarter rest, and a quarter note C4. Measure 147 has a half note B3, a quarter rest, and a quarter note A3. Measure 148 has a half note G3, a quarter rest, and a quarter note F3. Measure 149 has a half note E3, a quarter rest, and a quarter note D3. Measure 150 has a half note C3, a quarter rest, and a quarter note B2. Measure 151 has a half note A2, a quarter rest, and a quarter note G2. Measure 152 has a half note F2, a quarter rest, and a quarter note E2. Measure 153 has a half note D2, a quarter rest, and a quarter note C2. Measure 154 has a half note B1, a quarter rest, and a quarter note A1. The staff ends with a double bar line. The dynamic *pp* is written below the staff. A '4' is written above the staff in measure 154.

155

pp

4

Detailed description: This musical staff covers measures 155 to 163. It begins in 2/4 time with a treble clef and a key signature of two flats. Measure 155 has a half note G4, a quarter rest, and a quarter note A4. Measure 156 has a half note F4, a quarter rest, and a quarter note E4. Measure 157 has a half note D4, a quarter rest, and a quarter note C4. Measure 158 has a half note B3, a quarter rest, and a quarter note A3. Measure 159 has a half note G3, a quarter rest, and a quarter note F3. Measure 160 has a half note E3, a quarter rest, and a quarter note D3. Measure 161 has a half note C3, a quarter rest, and a quarter note B2. Measure 162 has a half note A2, a quarter rest, and a quarter note G2. Measure 163 has a half note F2, a quarter rest, and a quarter note E2. The staff ends with a double bar line. The dynamic *pp* is written below the staff. A '4' is written above the staff in measure 155.

164

Solista

p

Detailed description: This musical staff covers measures 164 to 168. It begins in 2/4 time with a treble clef and a key signature of two flats. Measure 164 has a half note G4, a quarter rest, and a quarter note A4. Measure 165 has a half note F4, a quarter rest, and a quarter note E4. Measure 166 has a half note D4, a quarter rest, and a quarter note C4. Measure 167 has a half note B3, a quarter rest, and a quarter note A3. Measure 168 has a half note G3, a quarter rest, and a quarter note F3. The staff ends with a double bar line. The dynamic *p* is written below the staff. The word 'Solista' is written above the staff in measure 164.

169

4

Detailed description: This musical staff covers measures 169 to 180. It begins in 2/4 time with a treble clef and a key signature of two flats. Measure 169 has a half note G4, a quarter rest, and a quarter note A4. Measure 170 has a half note F4, a quarter rest, and a quarter note E4. Measure 171 has a half note D4, a quarter rest, and a quarter note C4. Measure 172 has a half note B3, a quarter rest, and a quarter note A3. Measure 173 has a half note G3, a quarter rest, and a quarter note F3. Measure 174 has a half note E3, a quarter rest, and a quarter note D3. Measure 175 has a half note C3, a quarter rest, and a quarter note B2. Measure 176 has a half note A2, a quarter rest, and a quarter note G2. Measure 177 has a half note F2, a quarter rest, and a quarter note E2. Measure 178 has a half note D2, a quarter rest, and a quarter note C2. Measure 179 has a half note B1, a quarter rest, and a quarter note A1. Measure 180 has a half note G1, a quarter rest, and a quarter note F1. The staff ends with a double bar line. A '4' is written above the staff in measure 169.

181

clarinete

mp

5

Detailed description: This musical staff covers measures 181 to 190. It begins in 2/4 time with a treble clef and a key signature of two flats. Measure 181 has a half note G4, a quarter rest, and a quarter note A4. Measure 182 has a half note F4, a quarter rest, and a quarter note E4. Measure 183 has a half note D4, a quarter rest, and a quarter note C4. Measure 184 has a half note B3, a quarter rest, and a quarter note A3. Measure 185 has a half note G3, a quarter rest, and a quarter note F3. Measure 186 has a half note E3, a quarter rest, and a quarter note D3. Measure 187 has a half note C3, a quarter rest, and a quarter note B2. Measure 188 has a half note A2, a quarter rest, and a quarter note G2. Measure 189 has a half note F2, a quarter rest, and a quarter note E2. Measure 190 has a half note D2, a quarter rest, and a quarter note C2. The staff ends with a double bar line. The dynamic *mp* is written below the staff. The word 'clarinete' is written below the staff in measure 181. A '5' is written above the staff in measure 181.

191

5

Detailed description: This musical staff covers measures 191 to 195. It begins in 2/4 time with a treble clef and a key signature of two flats. Measure 191 has a half note G4, a quarter rest, and a quarter note A4. Measure 192 has a half note F4, a quarter rest, and a quarter note E4. Measure 193 has a half note D4, a quarter rest, and a quarter note C4. Measure 194 has a half note B3, a quarter rest, and a quarter note A3. Measure 195 has a half note G3, a quarter rest, and a quarter note F3. The staff ends with a double bar line. A '5' is written above the staff in measure 191.

## Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

*p*

8 16 violin

29 *pp*

36 18 *p*

61 5 violin

72 3 *mf*

79 violin *p*

86 *pp*



un poco mas mosso ♩ = 90

94

*mp* *p* *mf*

101

*mp* *mf* *mf*

108

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

115

*mp* *mp cresc.*

122

*f*

128

*f* *ff*

133

*fff*

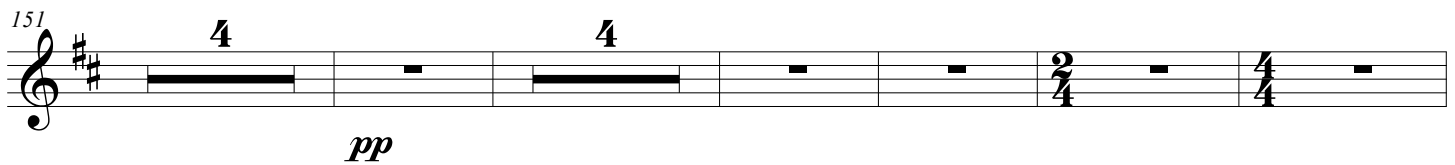
138

3 3 3 3 3 3 3 3

lento y tierno ♩ = 80

*pp*

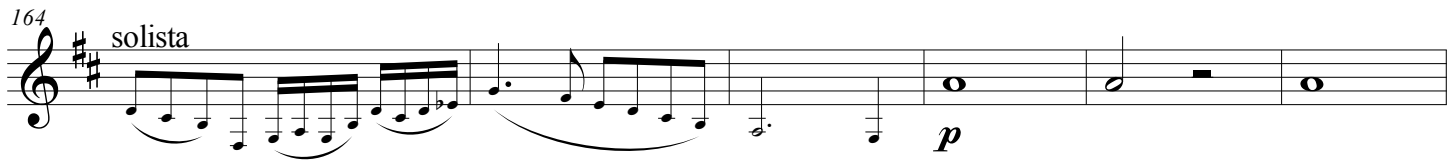
151



*pp*

164

solista



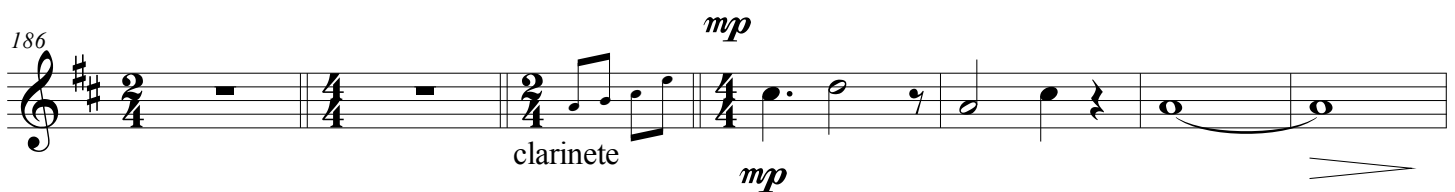
*p*

170



186

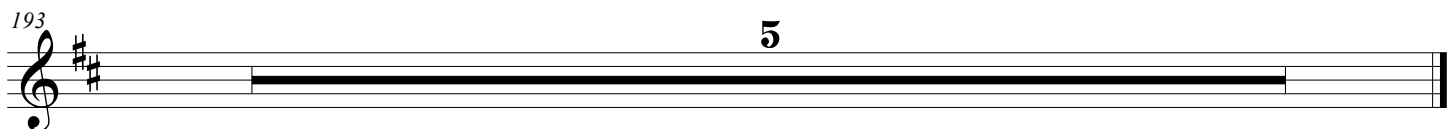
*mp*



clarinete

*mp*

193



# 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 **2** **4** **6** **2** **4** **8** **2**

91 *un poco mas mosso* ♩ = 90

100 *Ride Cymbals* *mp* *Jazzeando*

105 *mf*

108 *mp* *cresc.*

110 *f* *mf*

115

*mp* *mp* *resc.*

121

*mf*

125 *Ride Cymbals*

*snare drum*

129 *snare drum*

*f* *ff*

136

*fff*

143

*lento y tierno* ♩ = 80  
*pp*

152

10 12 4

181

*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**

**6**

*mp cresc.*

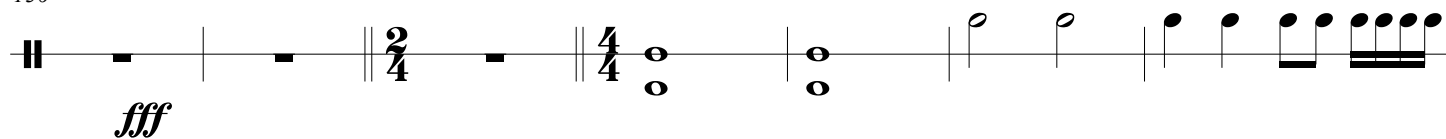
*mp*

123

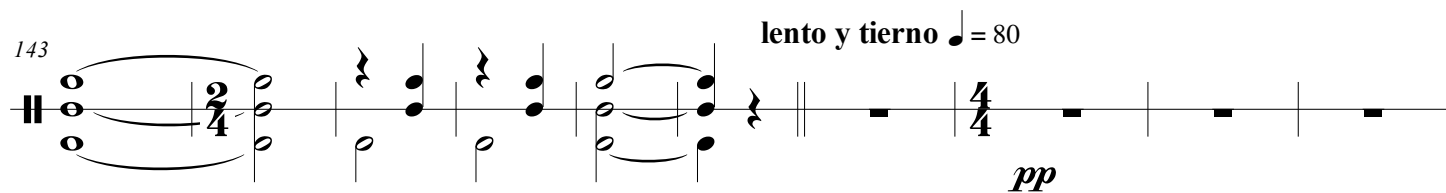
*f*

129

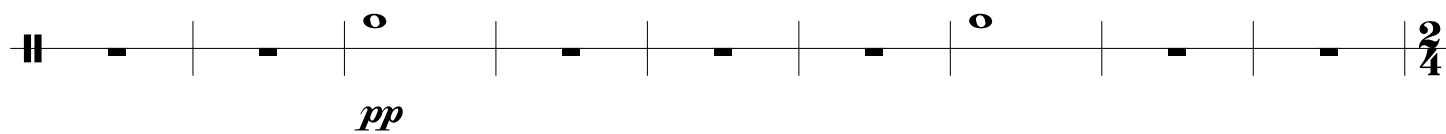
136



143



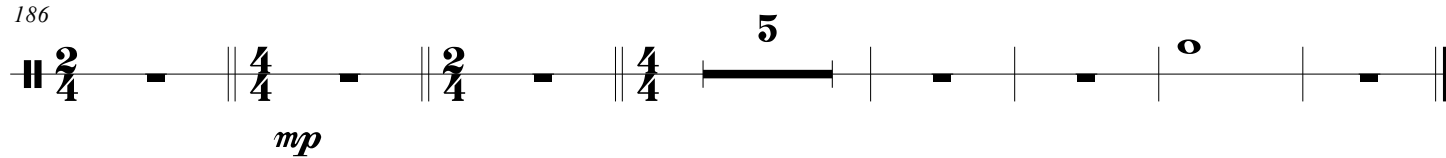
153



162



186

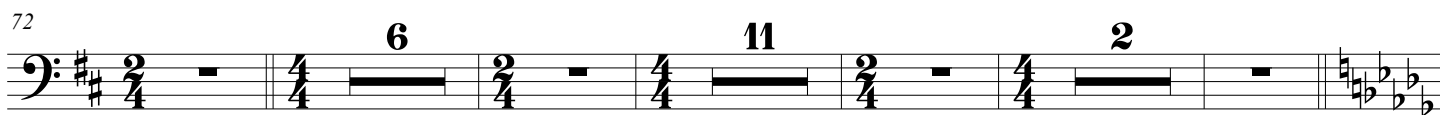
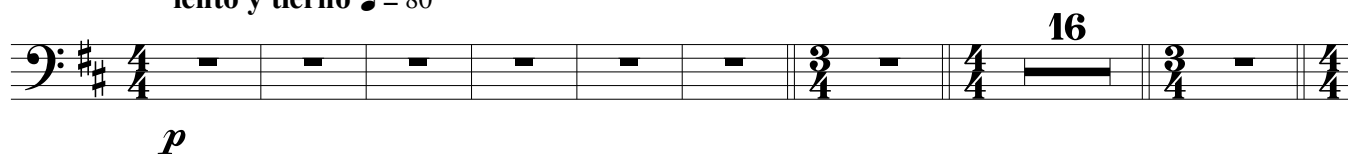


## Concierto para saxofón y orquesta

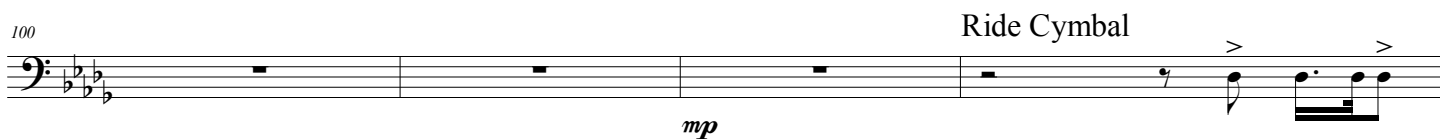
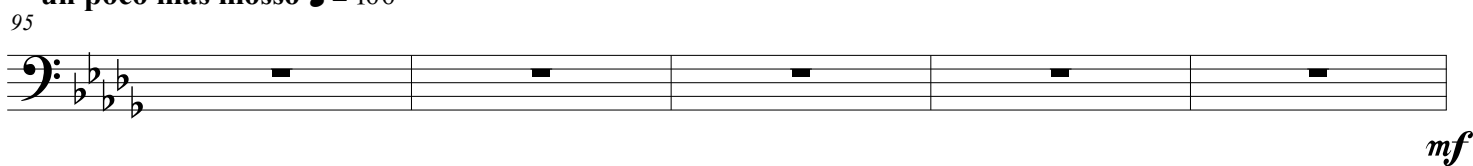
## II. Romanza

Natanael Mojica

lento y tierno ♩ = 80



un poco mas mosso ♩ = 100



The first system of the musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a 3/8 time signature, followed by a 4/4 time signature, and then a 5/4 time signature. The music consists of a series of notes and rests, with dynamic markings *f*, *mf*, *mp*, and *mp<sup>esc.</sup>* indicating the volume. The system ends with a double bar line.

The bass line is written on a single staff in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The time signature changes throughout the piece: 2/4, 4/4, 2/4, 4/4, 6/4, and 4/4. The notation includes rests, eighth notes, and quarter notes. A dynamic marking of *f* (forte) is placed below the first 4/4 measure.

The bass line is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The melody consists of the following notes and rests: a half note B-flat, a quarter note E-flat, a half note A-flat, a quarter note G (marked *f*), a quarter note F (marked *ff*), a quarter rest, a quarter note E-flat, a quarter note D, a quarter rest, a double bar line, a half note C, a 3/4 time signature change, a quarter rest, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D, a quarter note C, a 4/4 time signature change, and a final half note C. A sixteenth-note triplet (B-flat, A-flat, G) is marked with a '6' below it.

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six measures. The first measure is in 4/4 time and contains a whole note G2. The second measure is in 2/4 time and contains a half note G2. The third measure is in 4/4 time and contains a whole note G2. The fourth measure is in 4/4 time and contains a whole note G2. The fifth measure is in 2/4 time and contains a half note G2. The sixth measure is in 4/4 time and contains a whole note G2. The score includes dynamic markings: *ff* (fortissimo) under the first measure, *ff* (fortissimo) under the fourth measure, and *ff* (fortissimo) under the sixth measure.

[illegible]

148 *lento y tierno* ♩ = 80

The musical score for measures 148-154 is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 148 begins with a fermata over a half note A-flat. The piece then continues with a series of chords in measures 149, 150, 151, 152, 153, and 154. Measures 149, 150, and 151 are marked with a 4/4 time signature. Measures 152 and 153 are marked with a 5/4 time signature. Measure 154 is marked with a 2/4 time signature. The dynamics are marked *pp* (pianissimo) in measures 149, 150, and 151, and *f* (forte) in measures 152, 153, and 154. The tempo is marked *lento y tierno* with a quarter note equal to 80 beats per minute.

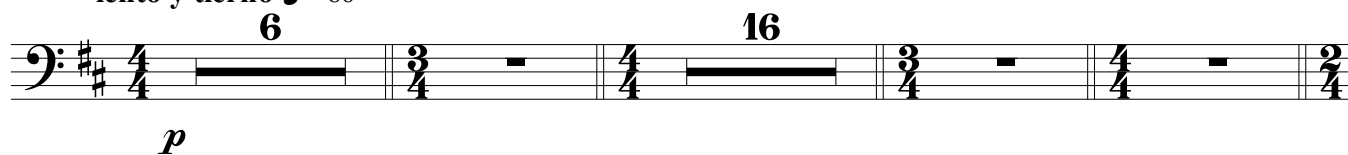
The bass line is written on a single staff in bass clef with a key signature of two sharps (F# and C#). It consists of five measures separated by repeat signs. The first measure is in 4/4 time and contains a whole note chord of F# and C#. The second measure is in 2/4 time and contains a whole rest. The third measure is in 4/4 time and contains a whole rest. The fourth measure is in 2/4 time and contains a whole rest. The fifth measure is in 4/4 time and contains a whole note chord of F# and C#. The dynamic marking *mp* is placed below the staff between the third and fourth measures.



## Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

lento y tierno  $\text{♩} = 80$ 

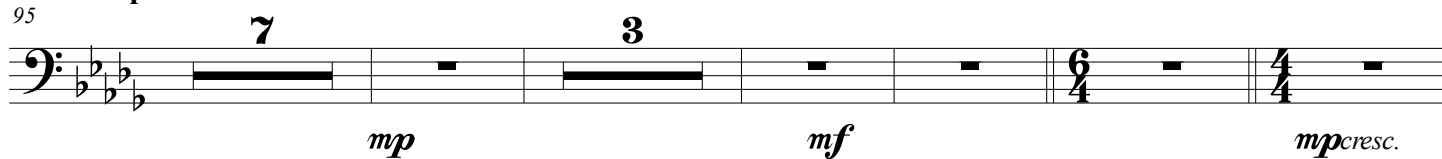
26



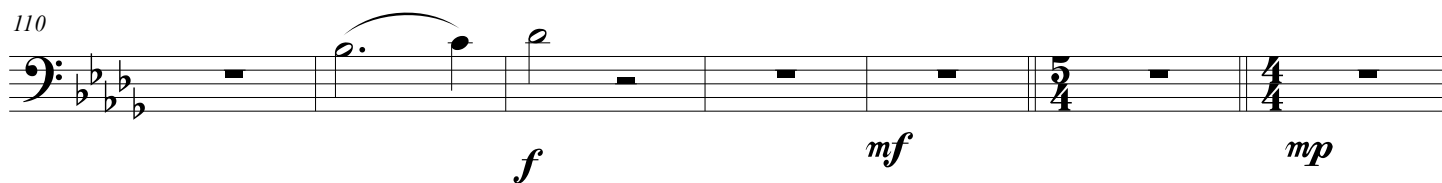
72

un poco mas mosso  $\text{♩} = 90$ 

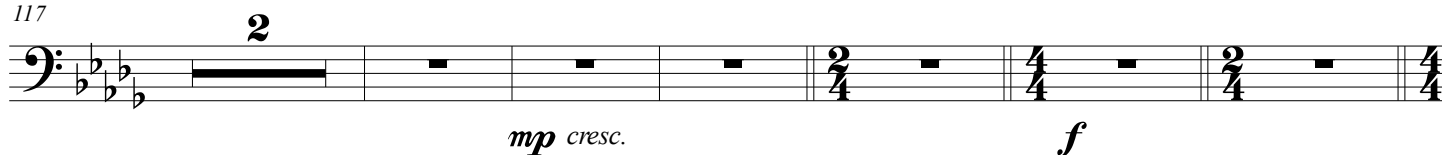
95



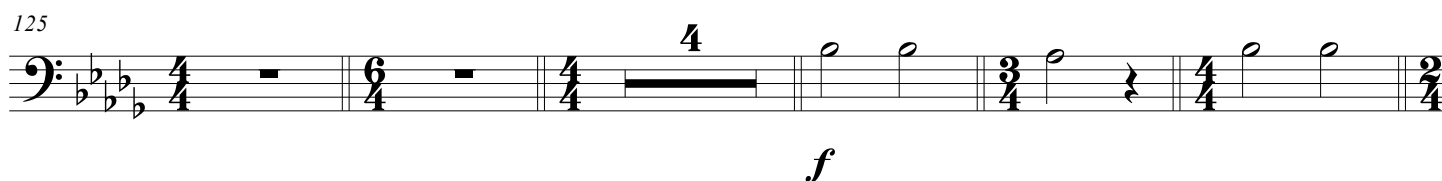
110



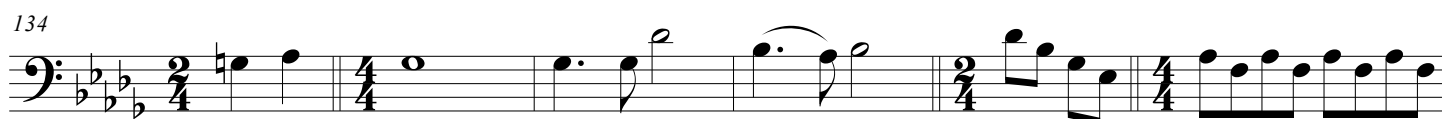
117



125



134

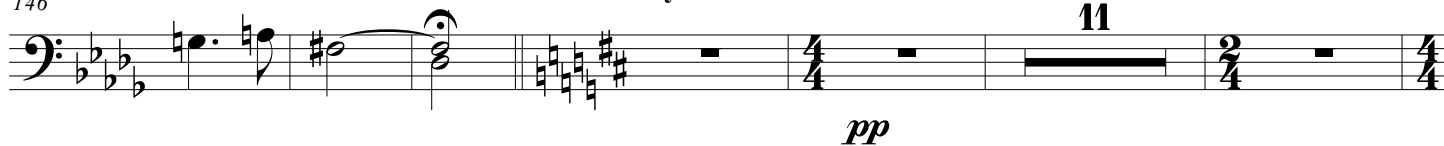


140



146

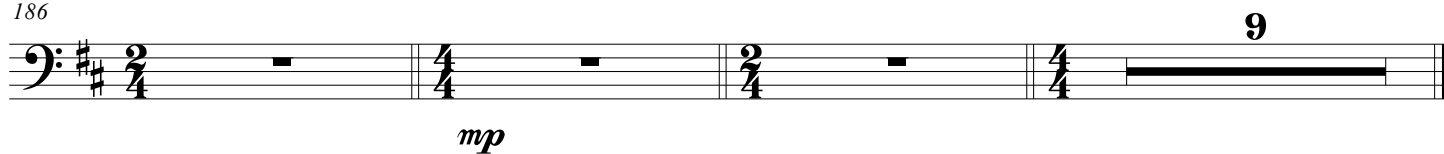
lento y tierno ♩ = 80



163



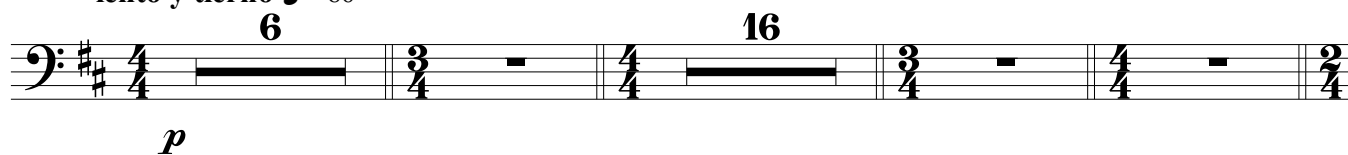
186



## Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

lento y tierno  $\text{♩} = 80$ 

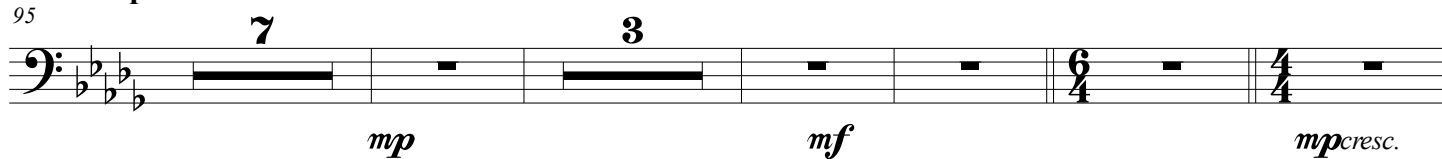
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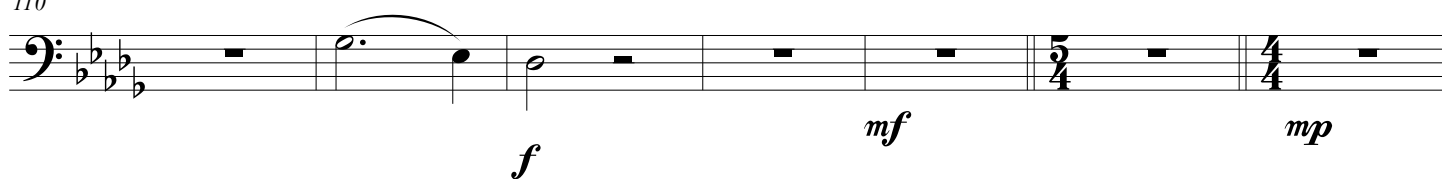
72

un poco mas mosso  $\text{♩} = 90$ 

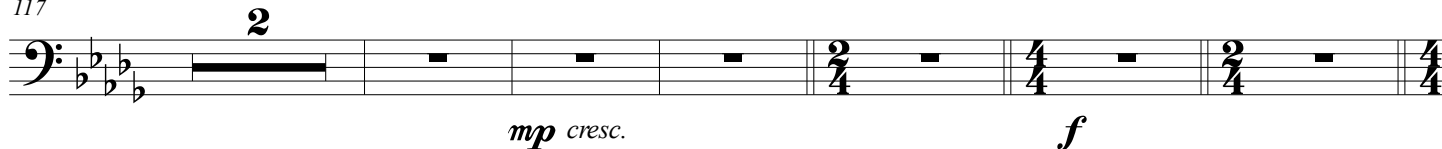
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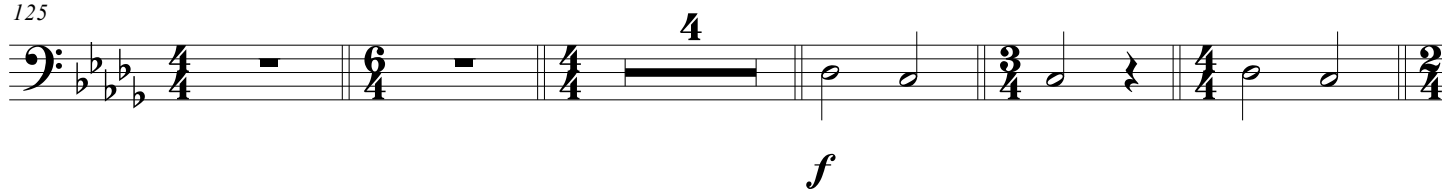
110



117



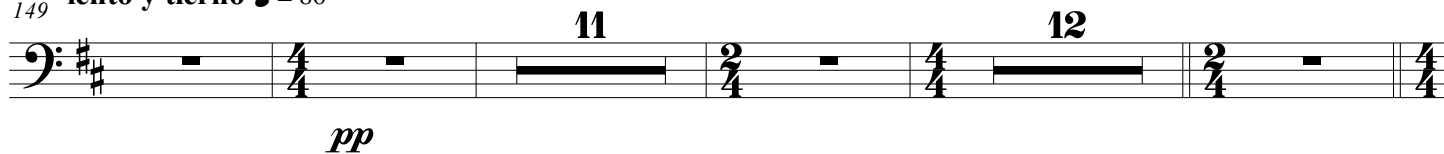
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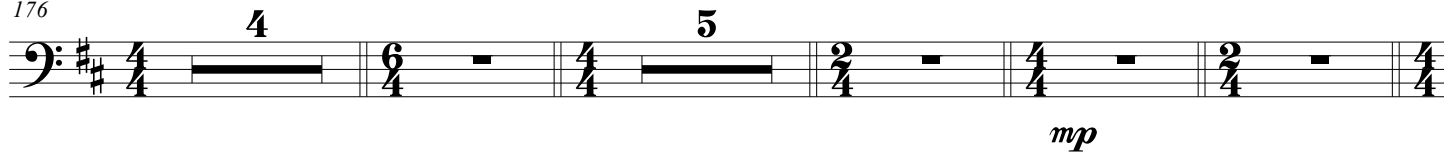
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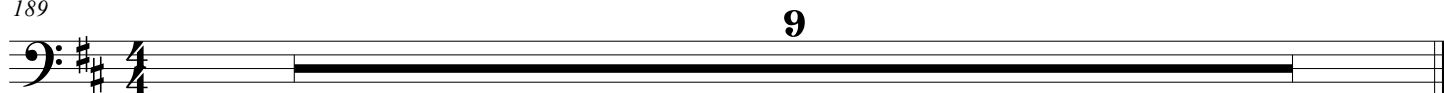
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149 **lento y tierno** ♩ = 80

176



189

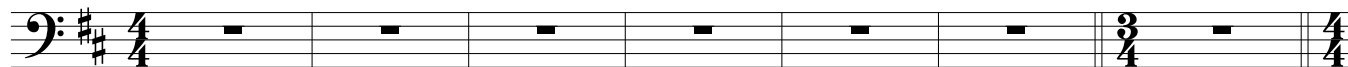
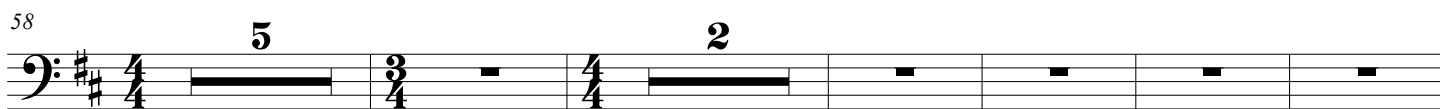
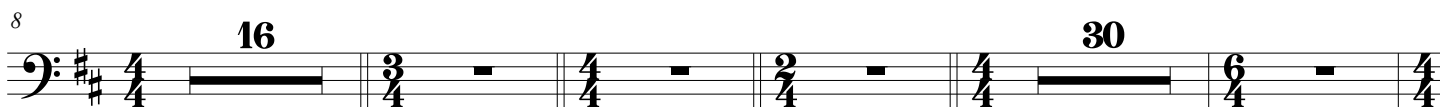
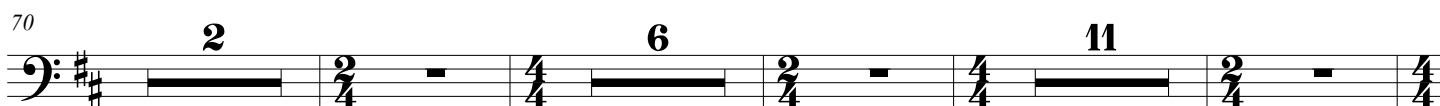


## Concierto para saxofón y orquesta

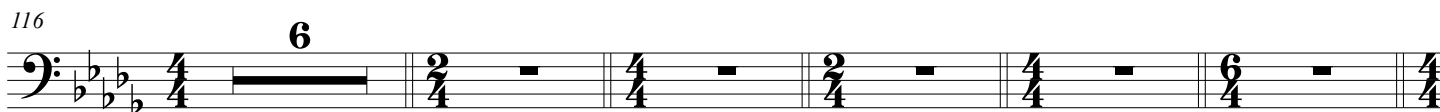
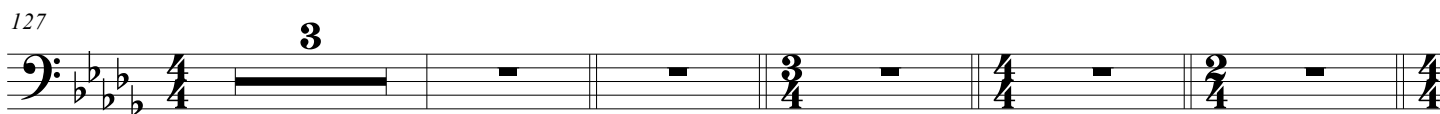
## II. Romanza

Natanael Mojica

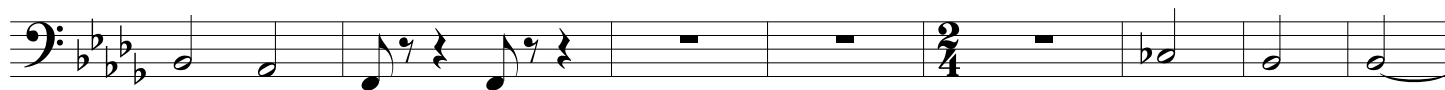
lento y tierno ♩ = 80

*p**mf*

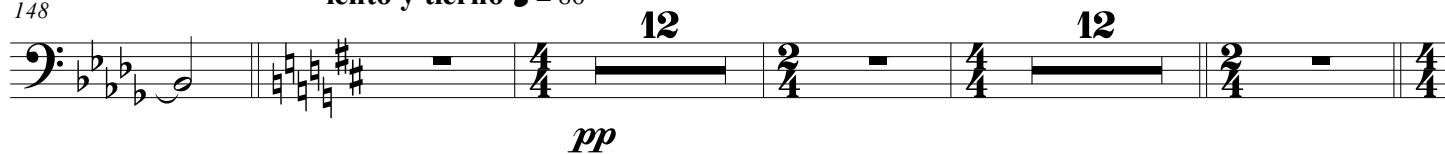
un poco mas mosso ♩ = 90

*mp cresc.**mp**f*

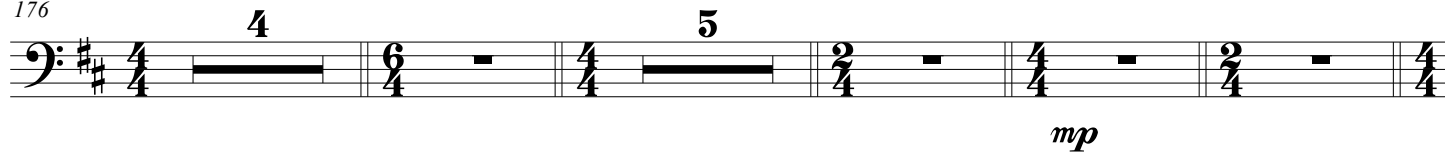
140



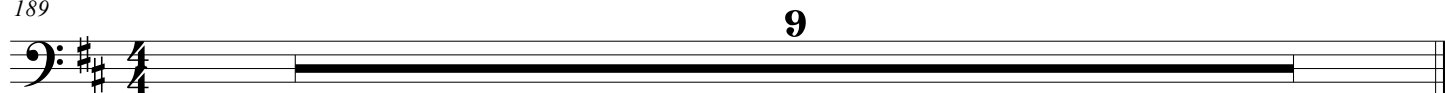
148

lento y tierno  $\text{♩} = 80$ 

176



189



Trumpet in C1

# Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

**lento y tierno**  = 80

25


4

*mf* *p* *pp*

35

*pp*

64



8

6

[illegible]

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

89 *Con sord.*

**un poco mas mosso**  = 90

95

13

*mp* *cresc.* *f*

114

The musical score for Example 114 is written on a single staff. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first measure is a whole rest, followed by a double bar line. The second measure is a whole rest in 5/4 time. This is followed by another double bar line. The third measure is a whole rest in 4/4 time. The fourth measure contains a half note G4, marked with a '2' above it, indicating a second ending. This is followed by a double bar line. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The final measure is a whole rest in 2/4 time. The dynamics are marked as *mf* for the first measure, *mp* for the third measure, and *mp cresc.* for the final measure.

*mf* *mp* *mp cresc.*

122

122-127: Six measures of whole rests in 2/4, 4/4, 2/4, 4/4, 6/4, and 4/4 time signatures. A forte (*f*) dynamic marking is centered below the staff.

*f*

128

Senza sord.

128-134: Measures 128-130 are whole rests. Measure 129 has a forte (*f*) dynamic. Measures 131-134 contain eighth and quarter notes. A second forte (*f*) dynamic marking is centered below measures 131-134.

*f*

*f*

135

135-139: Measures 135-139 contain eighth and quarter notes with slurs.

140

140-147: Measures 140-141 contain eighth and quarter notes with slurs. Measures 142-143 are whole rests. Measures 144-147 contain quarter and eighth notes.

148

lento y tierno ♩ = 80

148-161: Measures 148-149 are whole rests. Measure 150 contains a complex chord. Measures 151-152 are whole rests. Measures 153-154 contain a 4-measure rest. Measures 155-156 are whole rests. Measures 157-158 contain a 6-measure rest. Measure 159 is a whole rest. Measure 160 is a 2-measure rest. A piano (*pp*) dynamic marking is centered below measures 153-154 and 157-158.

*pp*

*pp*

162

162-176: Measures 162-163 are whole rests. Measures 164-165 contain a 4-measure rest. Measures 166-167 are whole rests. Measures 168-169 contain a 6-measure rest. Measures 170-171 are whole rests. Measures 172-173 are whole rests. Measures 174-175 are whole rests. Measure 176 is a whole rest. A piano (*p*) dynamic marking is centered below measures 164-165 and 168-169.

*p*

177

177-188: Measures 177-178 contain a 3-measure rest. Measures 179-180 are whole rests. Measures 181-182 contain a 5-measure rest. Measures 183-184 are whole rests. Measures 185-186 are whole rests. Measures 187-188 are whole rests. A mezzo-piano (*mp*) dynamic marking is centered below measures 183-188.

*mp*

189

189-198: Measures 189-198 contain a single 9-measure rest. The staff ends with a double bar line.

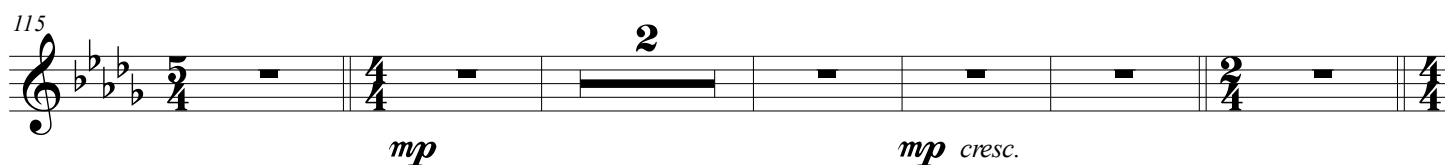
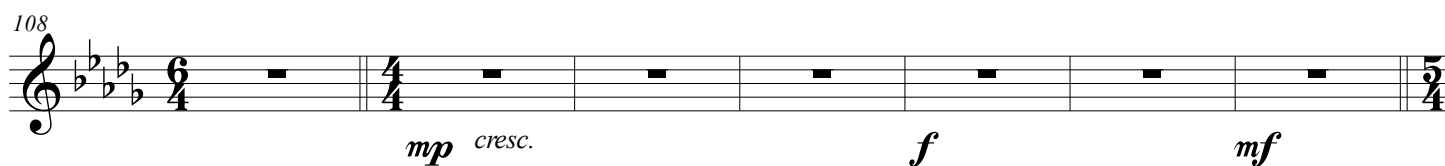
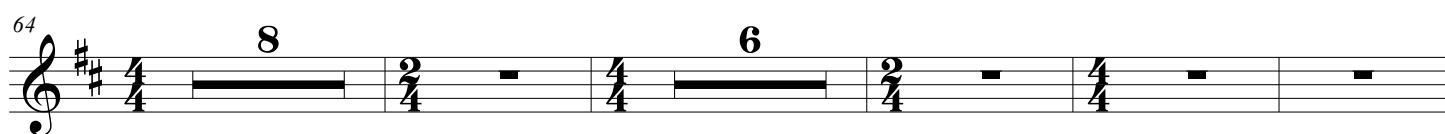
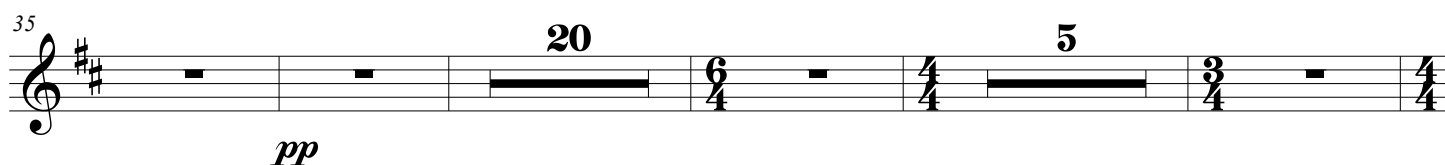
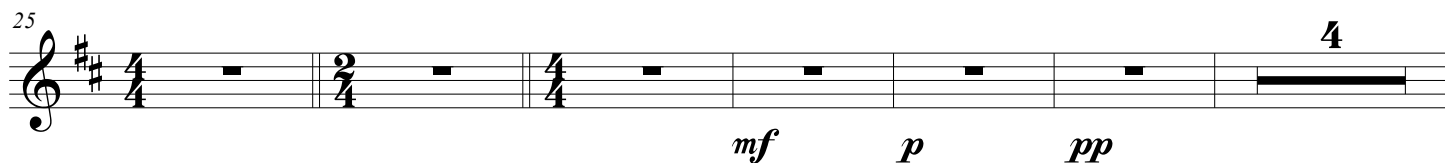
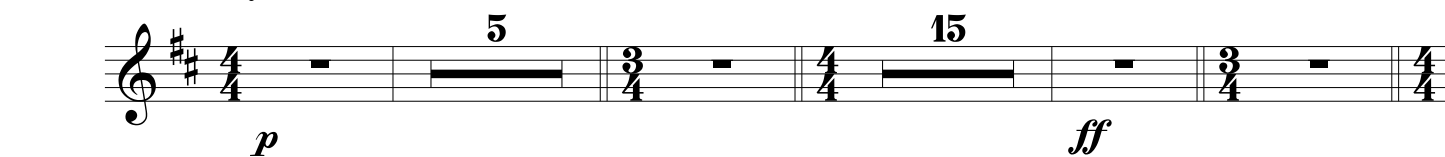


## Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

lento y tierno ♩ = 80





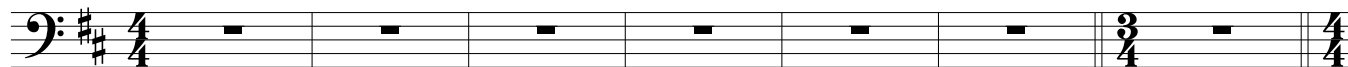
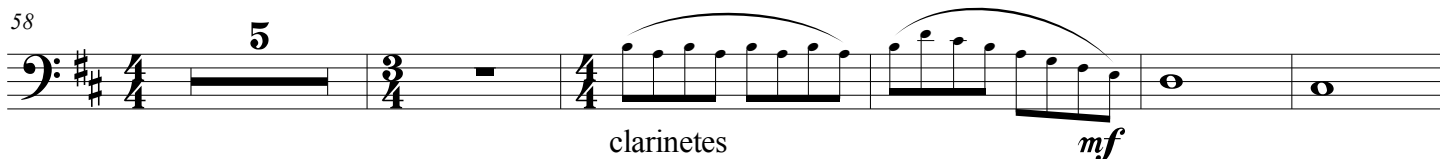
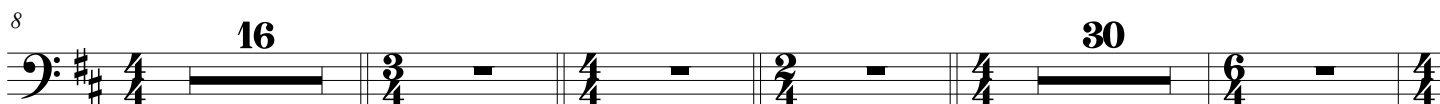
## Tuba

## Concierto para saxofón y orquesta

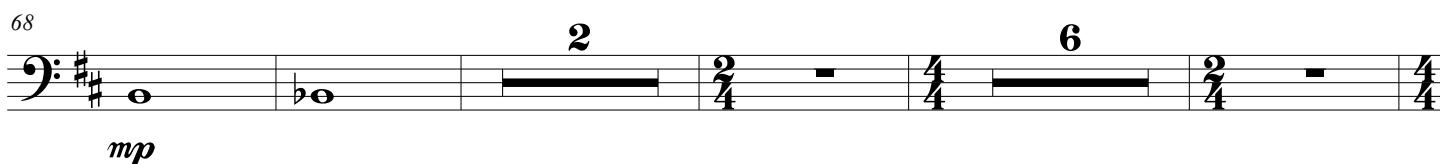
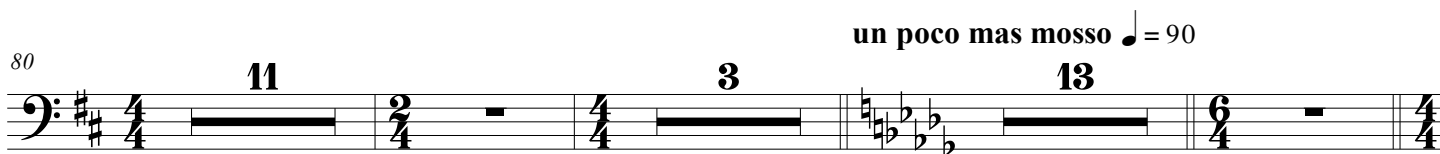
## II. Romanza

Natanael Mojica

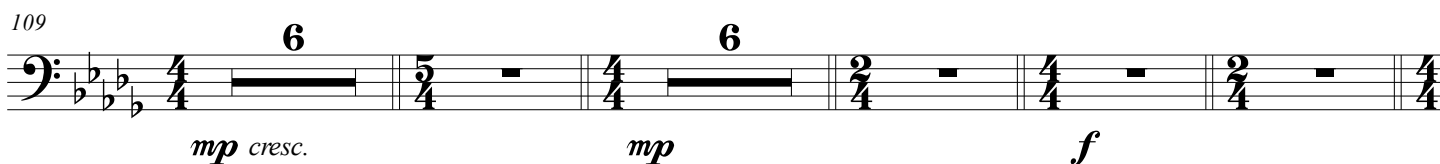
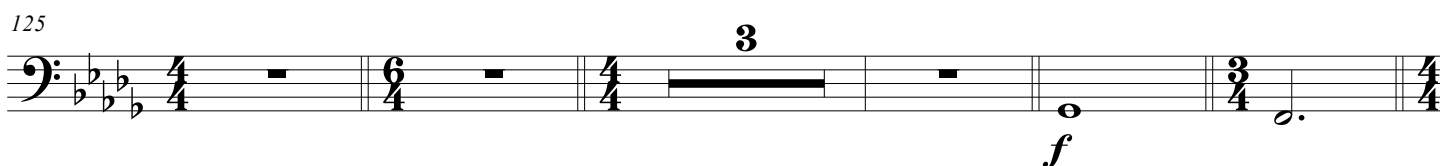
lento y tierno ♩ = 80

*p*

clarinetes

*mf**mp*

un poco mas mosso ♩ = 90

*mp cresc.**mp**f**f*

139

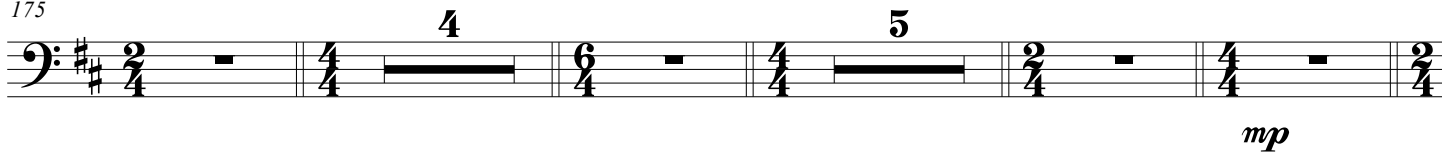


147

lento y tierno ♩ = 80



175



188



## Concierto para saxofón y orquesta

## II. Romanza

Natanael Mojica

lento y tierno ♩ = 80

*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*

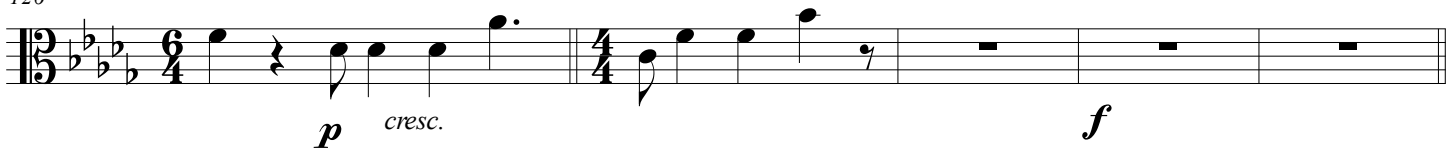
101 *mp* *mf*

107 *mp cresc.* *f*

113 *mf* *mp*

120 *mp cresc.* *f*

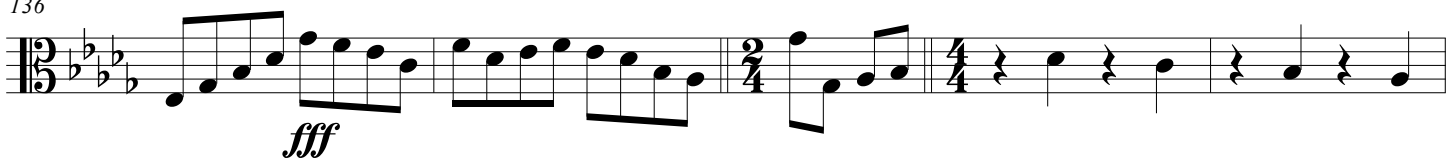
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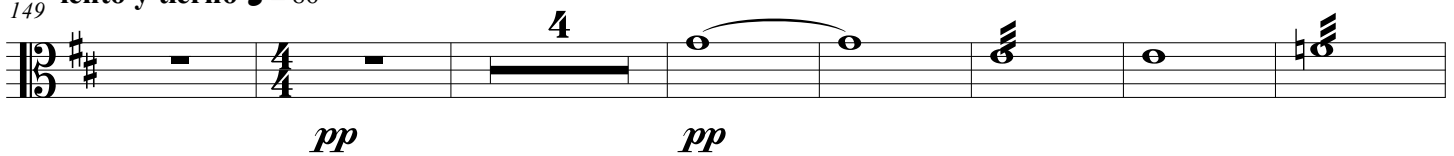
131



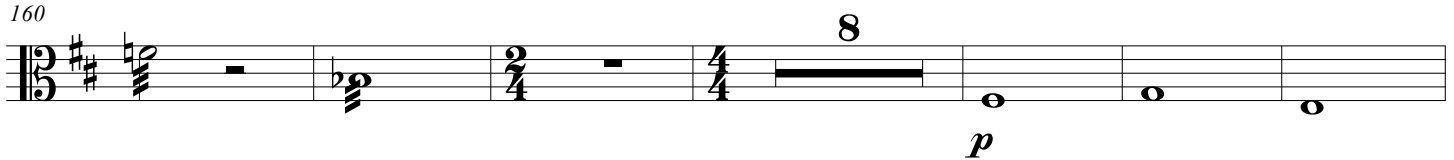
136



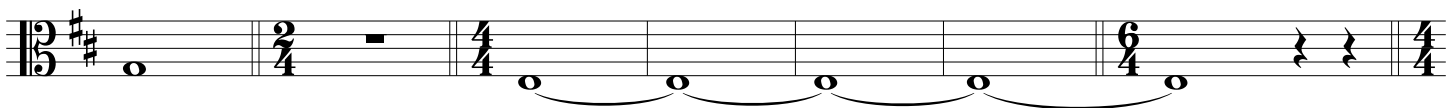
141

149 *lento y tierno* ♩ = 80

160



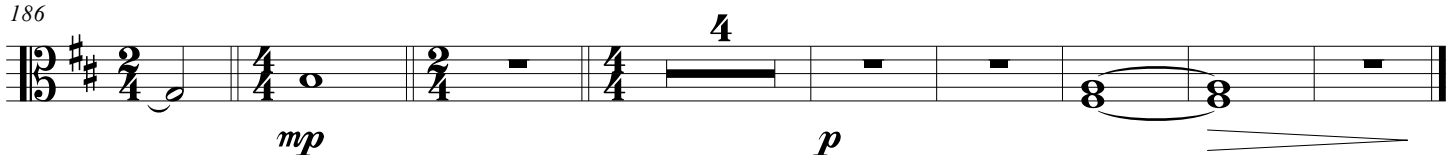
174



181



186



## 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

8<sup>va</sup> Unis. 9

*pp* *p*

48

3 6/4



57

*mf*

67

*mp*

73

*mf*

80

*p*

86

*pp*

un poco mas mosso ♩ = 90

95

*p*

Div.

*mf*

102

*mp*

*mf*

108

*mp cresc.*

*f*

113

*mf*

*mp*

118

mp *cresc.* *f*

Musical staff 118-123. Key signature: three flats (B-flat, E-flat, A-flat). Time signatures: 2/4, 4/4, 2/4, 4/4, 2/4, 4/4. Dynamics: *mp* (mezzo-piano) with *cresc.* (crescendo) leading to *f* (forte).

124

*p* *cresc.*

Musical staff 124-127. Key signature: three flats. Time signatures: 2/4, 4/4, 6/4, 4/4. Dynamics: *p* (piano) with *cresc.* (crescendo).

128

*f* *ff*

Musical staff 128-131. Key signature: three flats. Time signatures: 2/4, 4/4, 3/4, 4/4. Dynamics: *f* (forte) and *ff* (fortissimo).

132

Musical staff 132-135. Key signature: three flats. Time signatures: 3/4, 4/4, 2/4, 4/4.

136

*fff*

Musical staff 136-140. Key signature: three flats. Time signatures: 4/4, 2/4, 4/4. Dynamics: *fff* (fortississimo).

141

Musical staff 141-144. Key signature: three flats. Time signatures: 4/4, 2/4. Includes a key signature change to two sharps (F-sharp, C-sharp) at the end.

145

*lento y tierno* ♩ = 80

*pp*

Musical staff 145-152. Key signature: two sharps. Time signatures: 4/4, 4/4. Dynamics: *pp* (pianissimo). Tempo: *lento y tierno* (slow and tender) with a tempo marking of ♩ = 80.

153

*pp*

Musical staff 153-159. Key signature: two sharps. Time signatures: 4/4, 4/4. Dynamics: *pp* (pianissimo).

160

8 Div.

*p*

Musical staff 160-165. Key signature: two sharps. Time signatures: 2/4, 4/4, 8/4, 8/4, 2/4. Dynamics: *p* (piano). Includes a tempo change to *Div.* (Ad libitum) at measure 162.

175

Unis.

*mf*

187

*mp*

*p*

196

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# Concierto para saxofón y orquesta

Natanael Mojica

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65

mf mp

Musical staff 65-72. Key signature: two sharps (F# and C#). The staff contains a series of eighth notes, followed by a whole rest, and then a half note. The dynamics are marked *mf* and *mp*.

73

mf

Musical staff 73-80. Key signature: two sharps (F# and C#). The staff contains a series of eighth notes, followed by a whole rest, and then a half note. The dynamics are marked *mf*.

81

p

Musical staff 81-88. Key signature: two sharps (F# and C#). The staff contains a series of eighth notes, followed by a whole rest, and then a half note. The dynamics are marked *p*.

89

pp

un poco mas mosso ♩ = 90

Musical staff 89-95. Key signature: two sharps (F# and C#). The staff contains a series of eighth notes, followed by a whole rest, and then a half note. The dynamics are marked *pp*. The tempo marking "un poco mas mosso" and the tempo indication "♩ = 90" are present.

96

p mf mp

Musical staff 96-102. Key signature: two sharps (F# and C#). The staff contains a series of eighth notes, followed by a whole rest, and then a half note. The dynamics are marked *p*, *mf*, and *mp*.

103

mf

Musical staff 103-107. Key signature: two sharps (F# and C#). The staff contains a series of eighth notes, followed by a whole rest, and then a half note. The dynamics are marked *mf*.

108

mp cresc. f

Musical staff 108-112. Key signature: two sharps (F# and C#). The staff contains a series of eighth notes, followed by a whole rest, and then a half note. The dynamics are marked *mp*, *cresc.*, and *f*.

113

mf mp

Musical staff 113-116. Key signature: two sharps (F# and C#). The staff contains a series of eighth notes, followed by a whole rest, and then a half note. The dynamics are marked *mf* and *mp*.

117

mp cresc.

Musical staff 117-120. Key signature: two sharps (F# and C#). The staff contains a series of eighth notes, followed by a whole rest, and then a half note. The dynamics are marked *mp* and *cresc.*.

123

123 124 125 126

*f* *p* *cresc.*

Staff 123-126: Treble clef, key of B-flat major. Measures 123-126. Time signatures: 4/4, 2/4, 4/4, 6/4, 4/4. Dynamics: *f* (measures 123-124), *p* (measure 125), *cresc.* (measure 126).

127

127 128 129 130 131

*f* *ff*

Staff 127-131: Treble clef, key of B-flat major. Measures 127-131. Time signatures: 4/4, 2/4, 4/4, 4/4, 3/4. Dynamics: *f* (measures 127-129), *ff* (measures 130-131).

132

132 133 134 135 136

*fff*

Staff 132-136: Treble clef, key of B-flat major. Measures 132-136. Time signatures: 3/4, 4/4, 2/4, 4/4, 4/4. Dynamics: *fff* (measures 132-136).

137

137 138 139 140 141

Staff 137-141: Treble clef, key of B-flat major. Measures 137-141. Time signatures: 4/4, 2/4, 4/4, 4/4, 4/4.

142

142 143 144 145 146 147

Staff 142-147: Treble clef, key of B-flat major. Measures 142-147. Time signatures: 4/4, 4/4, 4/4, 2/4, 2/4, 2/4.

148

*lento y tierno* ♩ = 80

148 149 150 151 152 153 154 155 156 157

*pp* *pp*

Staff 148-157: Treble clef, key of B-flat major. Measures 148-157. Time signatures: 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4. Dynamics: *pp* (measures 148-149), *pp* (measures 150-151).

158

158 159 160 161 162 163 164 165 166

Staff 158-166: Treble clef, key of B-flat major. Measures 158-166. Time signatures: 4/4, 4/4, 4/4, 2/4, 4/4, 4/4, 4/4, 4/4, 4/4.

167

167 168 169 170 171 172 173 174 175 176

*p*

Staff 167-176: Treble clef, key of B-flat major. Measures 167-176. Time signatures: 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 2/4, 4/4, 4/4, 4/4. Dynamics: *p* (measures 167-176).

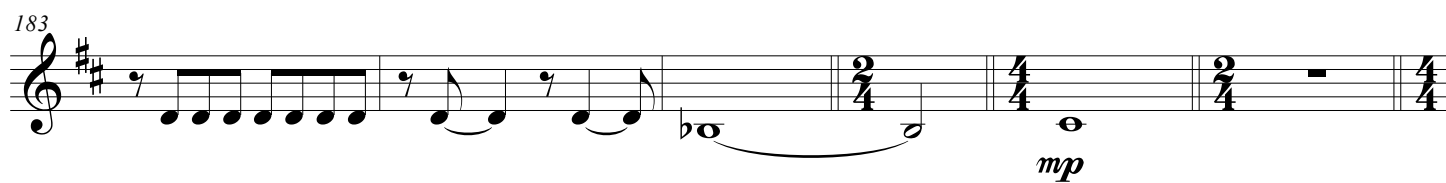
177

177 178 179 180 181

*mf*

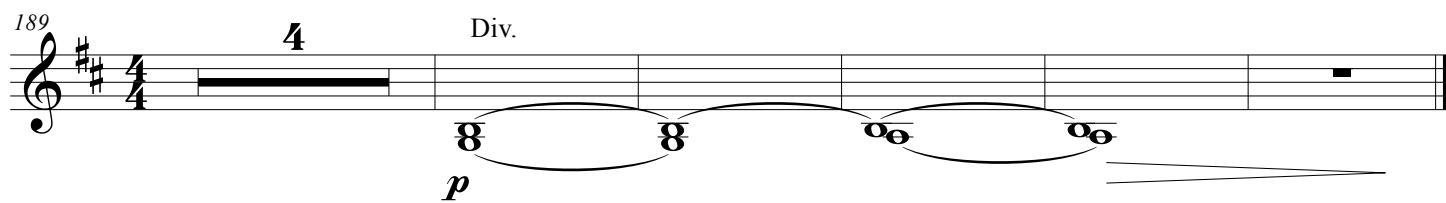
Staff 177-181: Treble clef, key of B-flat major. Measures 177-181. Time signatures: 4/4, 4/4, 6/4, 4/4, 4/4. Dynamics: *mf* (measures 177-181).

183



*mp*

189



*p*

Div.