

# Concierto para Piano, Marimba y Orquesta

Compositor: Oscar E. Peña

Opus 8

VIOLAS

## 1.

Allegro (M.M.  $\text{♩} = \text{c. } 104$ )

4 2 Div. 2 10 3 Disord. p f pp

15 mf pp 20 4 25 3

2 30 5 35 4 40 2 (senza sord.) ff 3 p

45 f fp ff p f 50 7 3

60 8 Lento,  $\text{♩} = \text{c. } 50$  70 4 75 sord. pp V

80 Tempo I,  $\text{♩} = \text{c. } 104$  85 3 (senza sord.) mf f

90 mp f mf f p f

95 3 100 Div. f

105 unis.

110 3 7 120 4

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125 *p* *mf* *f* *ff* *p* *ff*

135 9 145 4

150 155

160 10 170 5 175 180 3

Div. *fff*

Detailed description: This section of the score spans measures 125 to 180. It begins with a piano (*p*) dynamic, moving through mezzo-forte (*mf*) and forte (*f*) to fortissimo (*ff*). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at measure 175. The section concludes with a *fff* dynamic and a 'Div.' (diviso) marking, indicating a change in tempo or articulation.

Moderato,  $\text{♩}$ . c.90

5 2. 2 10 3

*p* *f* *mp* *f*

L'istesso tempo,  $\text{♩}$ . c.90

7 20 2 3 25 10 35 3 *mf*

40 *pizz.* *arco* 3 45 *sord.* 50 *mf*

*sfz* *p* *fp* *fp* *fp* *fp*

Piú Mosso,  $\text{♩}$ . c.112

55 *sfz* *senza sord.* 3 3 3 3 3 3 3 3 *pp* *f*

60 4 65 4 70 4 75 5

*p* *f*

Detailed description: This section starts with a 'Moderato' tempo of approximately 90 beats per minute. It features a dynamic range from piano (*p*) to fortissimo (*ff*). The music includes various articulations such as *pizz.* (pizzicato), *arco* (arco), and *sord.* (sordina). A double bar line is present at measure 35. The tempo then changes to 'Piú Mosso' at approximately 112 beats per minute. The section concludes with a dynamic range from piano (*p*) to forte (*f*).

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80 4 85 90

Tempo I, ♩ = 90

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

95 100 Pizz. *p* *mf*

Arco 105 5 110 3 115

*p* *f*

120

rit.

3.

Moderato, ♩ c. 84

Sord.

5 5 10 2 4

L' Istesso Tempo, ♩ = 100

3 20 5 25 2 2 30 4

35 5 40 pizz. (senza sord.) 3 45 2 ARCO *f*

50 55 4 60

Tempo I, ♩ c. 84

3 65 rit. Sord. 70 2 accel.

*mf*

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Molto Più Mosso,  $\text{♩}$  c. 130

75 2 Senza sord. *ff* 80

85

90 2 *rit.*  $\text{♩}$  4

Tempo I,  $\text{♩}$  c. 84

95 5 100 5 Sord. 110 *p*  $\text{mf}$  *fff*