

Symphony No 3

“Wolfgang”

Violas

Composer: Oscar E. Peña Velásquez

Allegro con Brío, $\text{♩} = 76$

1.

5

f

10

p

f

p

2

15

5

20

5

25

ff

30

f

35

f

p

40

2

45

f

p

f

ff

50

55

4

60

2

65

p

ff

70

2

75

5

80

f

85

90

95
ff

100
p *f* *p* **2** 105 **5** 110

pizz. 115 arco *f*

ff

120 *f* *p*

125 **2** 130 *ff*

135 *mf*

Detailed description: This page of a musical score for bassoon, measures 95 to 135. The music is in a key with one flat (B-flat major or D minor) and 6/8 time. It begins with a fortissimo (*ff*) dynamic, featuring a series of chords and eighth-note patterns. At measure 100, the dynamic shifts to piano (*p*), with a fermata over a half note. A double bar line with a '2' above it indicates a two-measure rest. The music resumes at measure 105 with a five-measure rest, marked with a '5' above it. From measure 110, the piece is marked 'pizz.' (pizzicato), with a piano (*p*) dynamic. At measure 115, it changes to 'arco' (arco) with a fortissimo (*f*) dynamic, featuring a series of sixteenth-note runs. The dynamic returns to fortissimo (*ff*) at measure 120. At measure 125, there is a two-measure rest marked with a '2' above it. The music resumes at measure 130 with a fortissimo (*ff*) dynamic, consisting of a continuous sixteenth-note pattern. At measure 135, the dynamic changes to mezzo-forte (*mf*), with accents over several notes. The score ends with a double bar line and a 6/8 time signature.

Adagio, $\text{♩} = c.42$

4 5 10 15

f

20 25 30

Moderato, $\text{♩} = c.96$

mf

35

ff

40 45 pizz.

p

arco pizz. 50 arco pizz.

ff *p* *ff* *p*

55 arco 60

ff

Adagio, $\text{♩} = c.42$

4 65 70

f

75

80 85 5

Allegro, $\text{♩} = c.160$

90 95 100 105 5

p

110 115 120 2

p *mf* *mf*

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125 *ff* 130

135 *p* 140 *f*

145

150 *rit.*

Adagio, $\text{♩} = c.42$
155 5 160 4 *f* 165 *tr* *tr* *tr* *tr*

170 175 5 180 5

Moderato, $\text{♩} = c.96$
185 3 *ff* 190

195 *pizz.* *p* 200 *arco* *ff*

205 *pizz.* *p* *arco* *ff*

Adagio, $\text{♩} = c.42$
210 215 5

220 **4** **f** 225 230

235 **3** **5** 240 **2** 245 **mf**

250 **ff** *rit.* 255

pp

Allegro (M.M. ♩ = c. 120)

3.

f **5**

2 **10**

15 **20**

25

2 **30** **2** **35** **p** **mf** **f** **p** **f**

40

p **f** **p** **f**

45 **3** **50** **5**

p **f** **p** **f**

55 2 60 *f*

2 65 *p* *ff*

70 *p* *f*

75 5 80 5 85 2 *mf*

90 95 4

100 5 105 4 110 *f*

115

120

3 3 3 3 125 2 *p* *f*

130 *p* *mf*

Detailed description: This is a page of a musical score for the bassoon part of a symphony. The music is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The score consists of ten staves of music, with measure numbers 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, and 130 marked at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), *ff* (fortissimo), and *mf* (mezzo-forte) are used throughout. There are also numerical markings (2, 3, 4, 5) above some notes, likely indicating fingerings or articulation. The score ends with a double bar line at measure 130.

135 5 140 5 145

p *f* *p*

150 155

mf *p* *f*

160 5 165 5 170 5

175 2 180

p *f*

185

190

p

195

ff *p* *ff*

200 *rit.*

p *f* *p* *f* *ff* *p*

3

3/4

Detailed description: This page of a musical score for Symphony No. 3 by Oscar E. Peña and Vlas, page 7, contains eight staves of music in bass clef. The score is written in a key with one flat (B-flat major or D minor). It features various musical notations including rests, notes, stems, beams, and slurs. Dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo) are used throughout. Articulations like accents and slurs are present. Fingerings are indicated by numbers 1-5. A 'rit.' (ritardando) marking is used at measure 200. The piece concludes with a 3/4 time signature and a key signature change to two sharps (F# and C#).

Andante, $\text{♩} \text{c.96}$

4.

5 10

p

f

15

f

20 25 30

f

35 40 50

f rit. Piú mosso ma non troppo, $\text{♩} \text{c.110}$

45 50

f

55

60

65

70

75 80 85

f

90

95

100

105

110

115

120

Andante, $\text{c. } 96$
125

p

pizz.

f

arco

130

135

140

145

150

155

p

ff