



Oscar Eduardo Pena

Arranger, Composer, Publisher, Teacher

Venezuela, San Antonio de los Altos

About the artist

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

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

Qualification: Bachelor of Music, Composition mention

About the piece



Title: Concert for Orchestra
Composer: Oscar Eduardo Pena
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Instrumentation: Orchestra
Style: Contemporary

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Concierto

para Orquesta

Propuesta para
Primer concurso iberoamericano de composición sinfónica
IBERMÚSICAS 2013

Seudónimo: Benyah2013

Compositor: Oscar Eduardo Peña Velásquez

DURACIÓN APROXIMADA: 19 minutos

San Antonio de los Altos, Edo. Miranda - VENEZUELA

INSTRUMENTACIÓN:

Piccolo
2 Flautas
2 Oboes
Corno Inglés
2 Clarinetes Bb
Clarinete Bajo
2 Fagotes
Contrafagot

4 Cornos F
3 Trompetas Bb
2 Trombones
Tuba

Percusiones:

1. Timpani
2. Plátillos Chocados, Pandereta
3. Redoblante, Xilófono
4. Campanas Tubulares, Marimba
5. Campanelli, Tamtam

2 Arpas
Piano
Celesta

Violines I
Violines II
Violas
Violoncellos
Contrabajos

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Fls. *mp* *a 2* 20

C. Ing. *f*

Cls. *mp*

Timp. *p* 20 *mf*

Pand. *mf*

Xil. 20 *f*

T.T. 20 *mf*

Arpa I DCB EFGA 20 *mf* PLACHÉ

Pno. *mp* 20

Vlns. I *mp* 20 *f*

Vlns. II *mp* 20 *f* pizz.

Vlas. *mf* pizz.

Ves. *mp* *mf* pizz.

Cbs. *mp* *mf* pizz.

C. Ing. 25 30

Timp. 25 30 *mf*

Pand.

C.T. *f*

Mrb. *f*

Camp.

Arpa I 25 30

Vlns. I 30

Vlns. II 30

Vlas. *f* arco

Vcs. *f* arco

Cbs. *f* arco

C.T. 35

T.T. *f* 35

Vln. Solo *p* 35

Vlns. I 35

Vlns. II 35

Vlas. *pizz.* *pp*

Vcs. *pizz.* *pp*

Cbs. *pp*

Fgs. *f*
 Cfg. *f*
 Tbns. *f*
 Tuba *f*
 Pls. Choc. *f*
 Xil. *ff*
 C.T. *ff*
 Camp. *ff*
 Vln. *f* — *p*
 Vlns. I *ff* **TUTTI**
 Vlns. II *ff*
 Vlas. *ff*
 Vcs.
 Cbs.

This page of the musical score covers measures 45 to 60. It includes staves for the following instruments: Fgts., Cfg., Tbns., Tuba, Timp., Pls. Choc., Xil., C.T., Camp., Arpa I, Arpa 2, Vlns. I, Vlns. II, Vlas., Timp., Arpa I, Arpa 2, and Cbs. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 45 is marked with a *mf* dynamic. Measure 50 features a *f* dynamic marking. Measure 55 is marked with a *p* dynamic. Measure 60 is also marked with a *p* dynamic. The Cbs. part includes an *arco* instruction. The score is divided into two systems by a double bar line with repeat slashes. The first system contains measures 45-50, and the second system contains measures 55-60.

65 70

Timp. *mf* *ppp* *f*

Vlns. I *pp* *f*

Vlns. II *pp* *f*

Vcs. arco *p*

Cbs.

75

Obs. *mf*

C. Ing. *mf*

Cls. *mf*

Cl. Bjo. *mf*

Fgs. a 2 *mf*

Cfg. *mf*

80

Obs.

C. Ing.

Cls.

Cl. Bjo.

Fgs.

Cfg.

80

Xil. *mf*

Vlns. I *p* *f*

Vlns. II *p* *f*

Vlas. pizz. *pp* *mf*

Vcs. pizz. *pp* *mf*

Picc. 85 *f* 90

Fls. *f*

C.Ing. *f*

Timp. *mf* 85 90

Pand. *mf*

Xil. 85 90

Mrb. *f*

Camp. *f*

Vlns. I 85 90

Vlns. II

Vlas. *f*

Vcs. *f* DIV. pizz.

Cbs. *f*

Obs. 95 *p* *f*

Cls. *p* *f*

Cor. F 1,2 *f* 1. 95 2. 1.

Cor. F 3,4 *f* 3. 4. 3.

Tbns. *f*

Tuba *f*

Pls. Choc. *f* 95

Xil. 95 *f*

C.T. *f*

Camp. *f*

Vlns. I *ff* 95

Vlns. II *p* *ff*

Vlas. *ff* arco

This page of the musical score covers measures 100 to 105. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 100-105, starting with a forte (*f*) dynamic.
- Fls.**: Flutes, measures 100-105, starting with a forte (*f*) dynamic.
- Obs.**: Oboe, measures 100-105, starting with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- C.Ing.**: Clarinet in G, measures 100-105, starting with a forte (*f*) dynamic.
- Cl.**: Clarinet in Bb, measures 100-105, starting with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Cor. F 1,2**: Cor. F 1, 2, measures 100-105.
- Cor. F 3,4**: Cor. F 3, 4, measures 100-105.
- Tbns.**: Trombones, measures 100-105.
- Tuba**: Tuba, measures 100-105.
- Timp.**: Timpani, measures 100-105, starting with a forte (*f*) dynamic.
- Pls. Choc.**: Snare drum, measures 100-105.
- C.T.**: Cymbal, measures 100-105.
- Camp.**: Campana (bell), measures 100-105.
- Pno.**: Piano, measures 100-105, starting with a forte (*f*) dynamic and an 8va marking.
- Cel.**: Cello, measures 100-105, starting with a forte (*f*) dynamic.
- Vlns. I**: Violin I, measures 100-105.
- Vlns. II**: Violin II, measures 100-105.
- Vlas.**: Viola, measures 100-105, starting with a forte (*f*) dynamic and an arco marking.
- Vcs.**: Violoncello, measures 100-105, starting with a forte (*f*) dynamic and an arco marking.
- Cbs.**: Contrabasso, measures 100-105, starting with a forte (*f*) dynamic and an arco marking.

The musical score on page 12 features the following instruments and parts:

- Picc.**: Piccolo
- Fls.**: Flutes
- Obs.**: Oboe
- C.Ing.**: Clarinet in G
- Cls.**: Clarinet in Bb
- Cl. Bjo.**: Bassoon
- Fgs.**: Bassoon
- Cfg.**: Contrabassoon
- Cor. F 1,2**: Horns in F (1st and 2nd)
- Cor. F 3,4**: Horns in F (3rd and 4th)
- Tps. 1,2**: Trumpets (1st and 2nd)
- Tp. 3**: Trumpet (3rd)
- Tbns.**: Trombones
- Tuba**: Tuba
- Pls. Choc.**: Percussion (Cymbal)
- C.T.**: Percussion (Triangle)
- T.T.**: Percussion (Tom-tom)
- Pno.**: Piano
- Cel.**: Cello
- Vlas.**: Viola
- Ves.**: Violin (Vcl. I)
- Cbs.**: Cello/Double Bass (Vcl. II)

Rehearsal marks are present at measures 110 and 115. The score includes dynamic markings such as *fff* and *mf*. The piano part includes a *8va* marking for the upper register.

Musical score for orchestra, page 13, measures 117-120. The score is written for the following instruments: Fgs. (French Horns), Cfg. (Corns), Tbns. (Trumpets), Tuba, Timp. (Timpani), Pand. (Percussion), Red. (Snare Drum), Mrb. (Maracas), Camp. (Cymbals), Vlns. I (Violins I), Vlns. II (Violins II), Vlas. (Violas), Vcs. (Violoncellos), and Cbs. (Contrabasses). The score is in 3/4 time and features a key signature of one flat. The tempo is marked 120. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score shows a transition from 3/4 to 4/4 time at the end of measure 120.

Picc. *mf* *fff* 125

Fls. *mf* *fff*

Obs. *mf* *fff* a 2

C. Ing. *mf* *fff*

Cls. *mf* *fff* a 2

Cl. Bjo. *mf* *fff*

Fgs. *mf* *fff* a 2

Cfg. *mf* *fff*

Tuba *mf* *fff*

Timp. *p* *f* *mf* *fff* 125

Pls. Choc. *fff* 125

Red. *pp* *fff* 125

T.T. *fff* 125

Vlns. I *f* *f* *mf* *fff* 125 8va

Vlns. II *f* *p* *f* *mf* *fff* 125

Vlas. *f* *p* *f* *mf* *fff* 125

Vcs. *f* *mf* *fff*

Cbs. *f* *mf* *fff*

Adagio $\text{♩} = 50$
G Bb C Eb

2.

Score for Timp., Pls. Choc., Xil., T.T., and Pno. (Piano). The piano part includes a bass line with a 6-measure phrase and a 3-measure phrase.

Score for Timp., Pls. Choc., Xil., Mrb., Camp., and Pno. (Piano). The piano part includes a 6-measure phrase and a 10-measure phrase. A *rit.* marking is present above the Timp. staff.

Score for Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The strings play a complex rhythmic pattern with dynamic markings such as *sfz*, *p*, *f*, and *arco*. The Cbs. part includes a *pizz.* marking.

15 20

Picc. *f* *ff* *rit.*

Fls. *a 2* *f* *ff*

Obs. *f* *pp* *ff*

C. Ing. *f* *pp* *ff*

Cl. S. *p* *sfz* *pp* *ff*

Cl. Bjo. *ff*

Fgs. *ff*

Cfg. *ff*

Tbns. *f*

Tuba *f*

Timp. 15 20

Pls. Choc. 15 20

Xil. 15 20

Mrb. 15 20

Camp. 15 20

Arpa 2 15 20 *pp* *sfz*

Pno. 15 20 *ff*

Vlins. I 15 20 *sfz* *pp* *ff* *p* *mf*

Vlins. II 15 20 *sfz* *pp* *ff* *p* *mf*

Vlas. 15 20 *sfz* *pp* *ff* *p* *mf*

Vcs. *pizz.* *p* *f* *p* *f* *p* *ff* *arco*

Cbs. *pizz.* *p* *f* *p* *f* *p* *ff* *arco*

Molto Più Mosso, $\text{♩} \approx 120$

Score for Timp., Pand., C.T., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. from measure 25 to 30. Includes dynamics like *mf*, *f*, and *SENZA SORD.*

Score for Picc., Fls., C. Ing., Cls., Cl. Bjo., Fgs., Cfg., Tps. 1,2, Tp. 3, Timp., Pand., C.T., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. from measure 30 to 35. Includes dynamics like *mp*, *p*, *mf*, *ff*, and *sfz*.

Musical score for measures 55-60. The score includes parts for Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in G (C. Ing.), Clarinet in Bb (Cls.), Bassoon (Cl. Bjo.), Bassoon in C (Fgs.), Contrabassoon (Cfg.), Cor Anglais 1 & 2 (Cor. F 1,2), Cor Anglais 3 & 4 (Cor. F 3,4), Arpa 2, Piano (Pno.), Violins I (Vlins. I), Violins II (Vlins. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The score features various dynamics such as *f*, *pp*, *ff*, *p*, *mf*, and *rit.*. It includes articulation marks like accents and slurs, and performance instructions like *pizz.* and *arco*. Measure numbers 55, 60, and 65 are indicated.

Piú Mosso, c. 100

Musical score for the **Piú Mosso** section, measures 65-70. The score includes parts for Trombones (T.T.), Arpa 1, Arpa 2, and Cello (Cel.). The tempo is marked **Piú Mosso, c. 100**. The score features dynamics such as *f*, *p*, and *fff*, along with articulation marks like accents and slurs. Measure numbers 65 and 70 are indicated.

Arpa 1

Arpa 2

Cel.

Musical score for measures 70-75. Arpa 1 (bass clef) features a melodic line with dynamics *p*, *f*, and *p*. Arpa 2 (treble clef) has a melodic line with dynamics *f* and *p*. Cello (treble clef) has a melodic line with dynamics *f*. Measure numbers 70, 75, and 75 are indicated.

Arpa 1

Arpa 2

Cel.

Musical score for measures 80-85. Arpa 1 (bass clef) features a melodic line with dynamics *p*, *pp*, *f*, and *ff*. Arpa 2 (treble clef) has a melodic line with dynamics *f* and *pp*. Cello (treble clef) has a melodic line with dynamics *p*. Measure numbers 80 and 80 are indicated.

Arpa 1

Arpa 2

Musical score for measures 85-90. Arpa 1 (bass clef) features a melodic line with dynamics *p* and *f*. Arpa 2 (treble clef) has a melodic line with dynamics *ff*, *pp*, *f*, and *f*. Measure numbers 85, 85, 90, and 90 are indicated.

Arpa 1

Arpa 2

Musical score for measures 95-100. Arpa 1 (bass clef) features a melodic line with dynamics *p* and *f*. Arpa 2 (treble clef) has a melodic line with dynamics *p* and *mf*. Measure numbers 95 and 95 are indicated.

Pls. Choc. 100 105

T.T. 100 105

Arpa 1 *p* *f* *p* *ff*

Arpa 2 *p* *f* *p* *ff*

Arpa 1 *p* *f* *p* *f*

Arpa 2 *f* *p*

rit. **Tempo I, ♩c.50**

Timp. *pp* *f* *pp* *f*

Xil. 115 *f*

Mrb. *p* *f*

Camp. *f*

Arpa 2 *f* *p*

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

rit.

120 125

Timp. *p* *f*

Pls. Choc.

Xil. *pp* *f*

Mrb.

Camp. *f*

Pno. *pp* *f* 6

Vlns. I SORD. *sfz* *sfz* *sfz* *p* *sfz* *p* 3

Vlns. II SORD. *sfz* *sfz* *sfz* *p* *sfz* *p* 3

Vlas. SORD. *sfz* *sfz* *sfz* *p* *sfz* *p* 3

Vcs. SORD. PIZZ. *p* *f*

Cbs. *p* *f*



130

Picc.

Fls. *f* 3 a 2

Obs. *f* 3 1. *pp*

C. Ing. *f* *pp* *ff*

Cls. *p* *ffz* *pp* a 2

Pand. *f*

Arpa 2 *pp* *ffz* 130

Vlns. I *f* *p* *f* *ffz* *pp* *ff* *p* *mf* 130

Vlns. II *f* *p* *f* *ffz* *pp* *ff* *p* *mf* 130

Vlas. *f* *p* *f* *ffz* *pp* *ff* *p* *mf* 130

Vcs. arco *pizz.* *p* *f* *p* *f* *p* *ff* *p* *ff* 130

Cbs. arco *pizz.* *p* *f* *p* *f* *p* *ff* *p* *ff* 130

rit.

135

This page of the musical score contains measures 135, 136, and 137. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 135-137.
- Fls.**: Flute, measures 135-137.
- Obs.**: Oboe, measures 135-137.
- C.Ing.**: Clarinet in G, measures 135-137.
- Cl.**: Clarinet in Bb, measures 135-137.
- Cl. Bjo.**: Clarinet in Bb (Bass), measures 135-137.
- Fgs.**: Bassoon, measures 135-137.
- Cfg.**: Contrabassoon, measures 135-137.
- Cor. F 1,2**: Cor Anglais 1 & 2, measures 135-137.
- Cor. F 3,4**: Cor Anglais 3 & 4, measures 135-137.
- Tps. 1,2**: Trumpets 1 & 2, measures 135-137.
- Tp. 3**: Trumpet 3, measures 135-137.
- Tbns.**: Trombones, measures 135-137.
- Tuba**: Tuba, measures 135-137.
- Pls. Choc.**: Percussion (Chacabuco), measures 135-137.
- Xil.**: Xylophone, measures 135-137.
- C.T.**: Cymbal, measures 135-137.
- T.T.**: Tom-tom, measures 135-137.
- Pno.**: Piano, measures 135-137.
- Cel.**: Cello, measures 135-137.
- Vlns. I**: Violins I, measures 135-137.
- Vlns. II**: Violins II, measures 135-137.
- Vlas.**: Viola, measures 135-137.
- Vcs.**: Violoncello (Cello), measures 135-137.
- Cbs.**: Contrabasso (Double Bass), measures 135-137.

The score includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *fff* (fortississimo). It also features articulation marks like accents and slurs, and performance instructions such as *rit.* (ritardando) and *a 2* (second ending).

3.

Andante, $\text{♩} = 70$

F# B C# E

Score for the first system of the third movement, starting at measure 10. The instruments and their parts are:

- Timp.**: Bass line with dynamics *mf*, *p*, and *ff*.
- Pand.**: Snare drum with a rhythmic pattern of eighth notes, dynamic *f*.
- Red.**: Snare drum with a rhythmic pattern of eighth notes, dynamics *ppp* and *ff*.
- Mrb.**: Maracas with a rhythmic pattern of eighth notes, dynamic *mf*.
- Camp.**: Congas with a rhythmic pattern of eighth notes, dynamic *mf*.
- Cel.**: Cymbals with a rhythmic pattern of eighth notes, dynamic *mf*.

Score for the second system of the third movement, starting at measure 10. The instruments and their parts are:

- Tps. 1,2**: Trumpets 1 and 2 with melodic lines, dynamics *f* and *mf*, and a trill (*tr*) marking.
- Tp. 3**: Trumpet 3 with a melodic line, dynamic *mf*, and a trill (*tr*) marking.
- Timp.**: Bass line with dynamics *p* and *mf*.
- Pand.**: Snare drum with a rhythmic pattern of eighth notes.
- Red.**: Snare drum with a rhythmic pattern of eighth notes, dynamics *ppp* and *f*.
- C.T.**: Cymbals with a rhythmic pattern of eighth notes, dynamic *mf*.
- Camp.**: Congas with a rhythmic pattern of eighth notes.
- Cel.**: Cymbals with a rhythmic pattern of eighth notes, dynamic *mf*.

Piú Mosso, $\text{♩} = 130$

Score for the third system of the third movement, starting at measure 15. The instruments and their parts are:

- Tp. 3**: Trumpet 3 with a melodic line, dynamic *f*.
- Timp.**: Bass line with dynamics *mf* and *mp*.
- Red.**: Snare drum with a rhythmic pattern of eighth notes, dynamics *ppp* and *f*.
- C.T.**: Cymbals with a rhythmic pattern of eighth notes.
- Camp.**: Congas with a rhythmic pattern of eighth notes.
- Vcs.**: Violoncello with a melodic line, dynamic *p*.
- Cbs.**: Contrabasso with a melodic line, dynamic *p*.

Musical score for Concerto for Orchestra, page 25. The score is arranged for a full orchestra and includes the following parts:

- Pand.** (Percussion): Snare drum, playing a rhythmic pattern of eighth notes.
- Xil.** (Xylophone): Playing a rhythmic pattern of eighth notes.
- Mrb.** (Maracas): Playing a rhythmic pattern of eighth notes.
- Camp.** (Cymbals): Playing a rhythmic pattern of eighth notes.
- Cel.** (Celeste): Playing a rhythmic pattern of eighth notes.
- Vlns. I** (Violins I): Playing a melodic line with a dynamic marking of *mf*.
- Vlns. II** (Violins II): Playing a melodic line with a dynamic marking of *mf*.
- Vlas.** (Violas): Playing a rhythmic pattern of eighth notes with a dynamic marking of *mf*.
- Vcs.** (Violas): Playing a rhythmic pattern of eighth notes with a dynamic marking of *mf*.
- Cbs.** (Cellos): Playing a rhythmic pattern of eighth notes with a dynamic marking of *mf*.

The score features a consistent rhythmic pattern of eighth notes across the percussion and string sections, while the violin parts play a more melodic line. The dynamic marking *mf* (mezzo-forte) is used throughout. A rehearsal mark '25' is present at the beginning of the fifth measure in each part.

Picc. *f*

Fls. *f*

Obs. *f*

C.Ing. *f*

Cls. *f*

Cl. Bjo. *f*

Fgs. *f*

Cfg. *f*

Cor. F 1,2 *f*

Cor. F 3,4 *f*

Tps. 1,2 *f* *Senza Sord.*

Tp. 3 *f* *Senza Sord.*

Timp. *f*

Pand. *f*

Red. *f*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Picc.

Fls.

Cls.

Cl. Bjo.

Fgs.

Cfg.

Cor. F 1,2

Cor. F 3,4

Tbns.

Tuba

Timp.

Pand.

Red.

C.T.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

Musical score for measures 35-40. The score includes parts for Cor. F 1,2; Cor. F 3,4; Tbns.; Tuba; Timp.; C.T.; Vlns. I; Vlns. II; Vlas.; Vcs.; and Cbs. The key signature is one sharp (F#) and the time signature is 3/4. Measure 35 starts with a treble clef and a key signature of one sharp. Measures 36-37 change to a 4/4 time signature. Measure 38 changes to a 3/4 time signature. Measure 39 changes to a 4/4 time signature. Measure 40 ends with a 4/4 time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the brass instruments play melodic lines with triplets and slurs.

Musical score for measures 40-45. The score includes parts for Cor. F 1,2; Cor. F 3,4; Tbns.; Tuba; Vlns. I; Vlns. II; Vlas.; Vcs.; and Cbs. The key signature is one sharp (F#) and the time signature is 4/4. Measure 40 starts with a treble clef and a key signature of one sharp. Measure 41 changes to a 3/4 time signature. Measure 42 changes to a 4/4 time signature. Measure 43 changes to a 3/4 time signature. Measure 44 changes to a 4/4 time signature. Measure 45 ends with a 4/4 time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the brass instruments play melodic lines with triplets and slurs.

Cor. F 1,2
Cor. F 3,4
Tbns.
Tuba
T.T.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.

rit.

45



C. Ing.
Cl. Bjo.
Fgs.
Cfg.
Vlas.
Vcs.
Cbs.

50

f

f

f

f



C. Ing.
Cls.
Cl. Bjo.
Fgs.
Cfg.
Vcs.
Cbs.

55

f

f

Obs.

Cls.

Fgs.

Cfg.

Tbns.

Tuba

Timp.

C.T.

Arpa 1

Arpa 2

Vlns. II

Vlas.

Vcs.

Cbs.

60

a 2

f

Sord.

mf

f

60

a 2 SORD.

mf

f

60

p

f

f

f

Picc. *f*

Fls. *f* ^{a2}

Obs.

C.Ing.

Cl.s.

Cl. Bjo.

Fgs.

Cor. F 1,2 *mf* *f*

Cor. F 3,4 *mf*

Tps. 1,2 *f* senza sord.

Tp. 3 *f*

Tbns. *f* senza sord.

Tuba *f* senza sord.

C.T.

Vlns. I *f*

Vlns. II

Vlas.

Vcs.

Cbs.

Fls. *mf* ^{a 2} *mf* ^{75>}

C. Ing. *p* *ff* *mf* ^{a 2} *mf* ^{75>}

Cls. *p* *ff* *mf* ^{a 2} *mf* ^{75>}

Cl. Bjo. *mf* ^{a 2} *mf* ^{75>}

Fgs. *p* *ff* *mf* ^{a 2} *mf* ^{75>}

Cfg. *mf* ^{75>}

Pand. *mf* ^{75>}

Red. *mf* ^{75>}

Xil. *p* *ff* *mf* ^{75>}

Pno. *fff* ^{75>}

Vlns. I *p* *ff* ^{75>}

Vlns. II *p* *ff* ^{75>}

Vlas. *p* *ff* ^{75>}

Vcs. *p* *ff* ^{75>}

Cbs. *p* *ff* ^{75>}

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in G, Bassoon, and Contrabass. The brass section includes Cor Anglais, Trumpets 1 & 2, Trumpets 3 & 4, Trombones, and Tuba. The percussion section includes Percussion and Snare Drum. The score features dynamic markings such as *mf* and *f*, and includes a rehearsal mark at measure 80. The notation includes various articulations and fingerings.

90

Picc.

Fls.

Obs.

C.Ing.

Cl. G.

Cl. Bb.

Cfb.

Cor. F 1,2

Cor. F 3,4

Tps. 1,2

Tp. 3

Tbns.

Tuba

Xil.

Mrb.

Camp.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

f

f

f

90

Picc. 95 100

Fls.

Obs.

C.Ing.

Cls.

Fgs. a?

Cfg.

Tps. 1,2

Tp. 3

Tbns.

Tuba

Xil. 95 100

Mrb.

Camp.

Pno. 95 100

Cel. 95 100

Vlns. I 95 100

Vlns. II

Vlas.

Vcs.

Cbs.

First system of musical notation for the orchestra, including parts for Vln., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The Vln. part begins with a *ff* dynamic marking and a measure number of 105. The Vlns. I and II parts also have measure numbers of 105. The Vlas., Vcs., and Cbs. parts are marked with accents and slurs.

Second system of musical notation, starting with a double bar line. The Vln. part has a measure number of 110. The Vlns. I and II parts also have measure numbers of 110. The Vlas., Vcs., and Cbs. parts continue with their respective rhythmic patterns.

Third system of musical notation, starting with a double bar line. The Vln. part has a measure number of 115. The Vlns. I and II parts also have measure numbers of 115. The Vlas., Vcs., and Cbs. parts continue with their respective rhythmic patterns.

Picc. *f* *f* 120

Fls. *f*

Obs. *f*

Cls. *f*

Cor. F 1,2 *p* *ff* 120

Cor. F 3,4 *p* *ff*

Tps. 1,2 *p* *ff*

Tp. 3 *p* *ff*

Tbns. *p* *ff*

Tuba *p* *ff*

Timp. *p* *f* 120 *p* *f*

Pls. Choc. *f* 120

Red. *p* *ff* 120

C.T. *f*

Mrb. *p* *ff*

T.T. *f* 120

Vlns. I *ff* 120

Vlns. II *ff* 120

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

Musical score for measures 125-128. The score includes parts for Fgts., Cfg., Cor. F 1,2, Cor. F 3,4, Tbn., Tuba, Pls. Choc., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 125 is marked with a forte (f) dynamic. Measure 126 has a first ending bracket (a¹) and a second ending bracket (a²). Measure 127 has a first ending bracket (a¹) and a second ending bracket (a²). Measure 128 is marked with a forte (f) dynamic. The score features various musical notations including triplets, slurs, and dynamic markings.

Musical score for measures 129-132. The score includes parts for Cor. F 1,2, Cor. F 3,4, Tbn., Tuba, Pls. Choc., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 129 is marked with a forte (f) dynamic. Measure 130 has a first ending bracket (a¹) and a second ending bracket (a²). Measure 131 has a first ending bracket (a¹) and a second ending bracket (a²). Measure 132 is marked with a forte (f) dynamic. The score features various musical notations including triplets, slurs, and dynamic markings.

rit.

Cor. F 1,2

Cor. F 3,4

Tbns.

Tuba

Pls. Choc.

C.T.

T.T.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

130

ff

Allegro Vivace, ♩ c. 130

4.

Musical score for orchestra, measures 130-134. The score is in 4/4 time and features a variety of instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Percussion (Choc., Mrb., T.T.), Arpa I, Cello, Violins I & II, Viola, Violoncello, and Contrabass. The tempo is Allegro Vivace, marked with a quarter note equal to approximately 130 beats per minute. The score includes dynamic markings such as *p*, *f*, *mp*, and *mf*, and articulation marks like accents and slurs. A key signature change to one flat occurs at measure 132. The section is numbered 4.

Xil. *mp*

Arpa 2 *pp* *mf*

Pno. *mp*

Cel. *mp*

Timp. *f*

Pand. *f*

Xil. *f*

Camp. *f*

Vlins. I *f*

Vlins. II *f*

Vlas. *f* pizz.

Vcs. *f* pizz.

Cbs. *f* pizz.

Timp. *mf*

Vlins. II *mf*

Vlas. *mf* arco

Vcs. *mf* arco

Obs. ²⁵ *mf* ^{a 2} ³⁰

C. Ing. *mf*

Cls. ^{a 2} *mf*

Cl. Bjo. *mf*

Fgs. ^{a 2} *mf*

Timp. ²⁵ ³⁰

Vlns. II

Vlas. *mf*

Vcs. *mf*

Cbs. *mf* arco



Picc. ³⁵ *f*

Fls. ^{a 2} *f*

Obs. *p*

C. Ing. *p*

Cl. Bjo. *p*

Fgs. *p*

Tbns. *mf* A 2 SORD.

Timp. *p* *mf* *p* *f* ³⁵

Xil. ³³ *mf*

Mrb. *mf*

Vlns. I *mf* *f* ³⁹

Vlns. II *mf*

Vlas. *mf*

Vcs. *f*

Cbs. *f*

45

1. *p* *f*

a 2 *f*

50

Obs.

Cl. S.

Cl. Bjo.

Fgs.

Cfg.

Tuba

45

p *f*

50

Timp.

45

mf

50

Pls. Choc.

45

p *f*

50

Xil.

45

f

50

Camp.

45

f

50

Arpa 1

45

f

50

Arpa 2

45

50

Pno.

45

mf

50

Cel.

45

pizz. *p* arco *f*

50

Vlns. I

45

pizz. *p* arco *f*

50

Vlns. II

45

pizz. *p* arco *f*

50

Vlas.

45

p *f*

50

Vcs.

45

p *f*

50

Cbs.

45

p *f*

50

Picc. *f*

Fls. *f*

Obs. *p* *mf*

C. Ing. *f* *p*

Cl. Bjo. *p*

Fgs. *p*

Cfg. *p*

Tuba

55

Timp.

Xil. *f*

Mrb. *f*

Camp. *f*

Arpa I

55

Pno.

55

Vlns. I *p* *f*

Vlns. II *f*

Vlas. *p* *f*

Vcs. *pizz.* *mf*

Cbs. *pizz.* *mf*

Musical score for orchestra, measures 75-80. The score includes parts for Cfg., Cor. F 1,2, Cor. F 3,4, Tps. 1,2, Tp. 3, Timp., Pand., Red., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score shows dynamics such as *p*, *mf*, and *f*, and includes performance instructions like "a 2 sord." (two mutes).

75 80

Cfg. *p* *f*

Cor. F 1,2 *p* *mf* a 2 sord.

Cor. F 3,4 *mf* a 2 sord.

Tps. 1,2 *mf*

Tp. 3 *mf*

Timp. *p* *f*

Pand. *p* *f*

Red. *p* *f*

Vlns. I *p* *f*

Vlns. II *p* *f*

Vlas. *p* *f*

Vcs. *p* *f*

Cbs. *p* *f*

This page of the musical score covers measures 85 through 88. The instruments and their parts are as follows:

- Obs. (Oboe):** Measures 85-88, starting with a *f* dynamic.
- Cl. (Clarinet):** Measures 85-88, starting with a *f* dynamic.
- Cl. Bjo. (Clarinet Basso):** Measures 85-88, starting with a *f* dynamic.
- Egs. (Euphonium):** Measures 85-88, starting with a *f* dynamic.
- Cor. F 3,4 (Cor Anglais):** Measures 85-88, starting with a *f* dynamic.
- Tps. 1,2 (Trumpets):** Measures 85-88, starting with a *f* dynamic.
- Timp. (Timpani):** Measures 85-88, with dynamics *p* and *f* indicated.
- Pand. (Percussion):** Measures 85-88, with dynamics *p* and *f* indicated.
- Red. (Snare Drum):** Measures 85-88, with dynamics *p* and *f* indicated.
- Mrb. (Maracas):** Measures 85-88, with dynamics *p* and *f* indicated.
- Camp. (Cymbals):** Measures 85-88, starting with a *f* dynamic.
- Vlins. I (Violins I):** Measures 85-88, starting with a *f* dynamic.
- Vlins. II (Violins II):** Measures 85-88, starting with a *p* dynamic and moving to *f*.
- Vlas. (Violas):** Measures 85-88, starting with a *p* dynamic and moving to *f*.
- Vcs. (Violoncellos):** Measures 85-88, starting with a *f* dynamic.
- Cbs. (Contrabassos):** Measures 85-88, starting with a *f* dynamic.

Picc. *f*
 Fls. *f*
 Obs. *f*
 C.Ing. *f*
 Cl. Bjo. *f*
 Fgs. *f*
 Cfg. *f*
 Tbns. *mf*
 Tuba *mf*
 Pand. *f*
 Red. *f*
 Camp. *f*
 Vlns. I
 Vlns. II
 Vcs.
 Cbs.

Musical score for orchestra, page 52, measures 88-92. The score includes parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Clarinet in B-flat (Cl. Bjo.), Bassoon (Fgs.), Percussion (Pand.), Trombone (Red.), Trumpet (Camp.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.).

Measures 88-92 are shown. Measure 90 is marked with a rehearsal symbol. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Instrument parts and dynamics:

- Fls.: Rest in measures 88-92.
- Obs.: Rest in measures 88-92.
- Cls.: Melodic line starting in measure 88, ending with a whole note in measure 90.
- Cl. Bjo.: Melodic line starting in measure 88, ending with a whole note in measure 90.
- Fgs.: Rest in measures 88-92.
- Pand.: Percussion line with notes in measures 88-90.
- Red.: Rest in measures 88-92.
- Camp.: Rest in measures 88-92.
- Vlns. I: Rest in measures 88-90, then melodic line starting in measure 91 with *mf* dynamic.
- Vlns. II: Rest in measures 88-90, then melodic line starting in measure 91 with *mf* dynamic.
- Vlas.: Rest in measures 88-90, then melodic line starting in measure 91 with *mf* dynamic.
- Vcs.: Melodic line starting in measure 88, ending with a whole note in measure 90, then melodic line in measures 91-92 with *p* dynamic.
- Cbs.: Melodic line starting in measure 88, ending with a whole note in measure 90, then melodic line in measures 91-92 with *p* dynamic.

Picc. *ff*

Fls. *ff*

Obs. *ff*

C.Ing. *ff*

Cls. *ff*

Cl. Bjo. *ff*

Fgs. *ff*

Cfg. *ff*

Cor. F 1,2 *ff* senza sord.

Cor. F 3,4 *ff* senza sord.

Tps. 1,2 *ff* senza sord.

Tp. 3 *ff* senza sord.

Tbns. *ff* senza sord.

Tuba *ff* senza sord.

Timp. *p* *f*

Pls. Choc. *ff*

Xil. *p* *mf*

C.T. *ff*

Camp. *ff*

Vins. I *p* *mf*

Vins. II *p* *mf*

Vlas. *p* *mf*

Vcs. *p* *mf*

Cbs. *p* *mf*

This page contains the musical score for measures 105 through 108 of a concerto. The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo (Picc.), Flute (Fls.), Clarinet in B-flat (Cl. Bjo.), Bassoon (Fgs.), Contrabassoon (Cfg.), Trombone (Tbns.), Timpani (Timp.), Maracas (Mrb.), Cymbals (Camp.), Piano (Pno.), Cello (Cel.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Double Bass (Cbs.). The score features a variety of dynamics including piano (*p*), mezzo-forte (*mf*), and forte (*f*). The Piccolo and Flute parts play a rapid sixteenth-note pattern, while the strings and woodwinds provide a harmonic and rhythmic foundation. The Piano part has a steady eighth-note accompaniment. The Cello and Double Bass parts play a similar eighth-note pattern. The Viola and Violin II parts play a melodic line with some grace notes. The Violin I part has a melodic line with some grace notes. The Timpani part has a simple rhythmic pattern. The Maracas and Cymbals provide a steady rhythmic accompaniment. The score is in a key with one flat and a 3/4 time signature. The measure numbers 105, 106, 107, and 108 are clearly marked at the beginning of each measure.

Picc. *f*

Fls. *f*

C.Ing.

Cl. Bjo. *f*

Fgs. *f*

Cfg. *f*

Tbns. *f*

Timp. *p* *f*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

C.Ing. *mf*

Cls. *mf*

Cl. Bjo. *mf*

Tuba *mf*

Timp. *mf*

Vlins. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

This page of the musical score covers measures 120 to 125. The instruments listed on the left are C. Ing., Fgs., Cfg., Tbns., Tuba, Timp., Pand., Cel., Vlns. II, Vlas., Vcs., Cbs., Picc., Fls., Cfg., Tbns., Tuba, Timp., Cel., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *p*. Measure 120 features a *mf* dynamic for the C. Ing., Fgs., Cfg., Tbns., and Cel. parts. Measure 125 shows a *f* dynamic for the Picc., Fls., Vlns. I, Vlns. II, Vcs., and Cbs. parts, and a *p* dynamic for the Tuba and Timp. parts. The score is divided into two systems by a double bar line with repeat slashes.

Fgts. *f*
 Cfg. *f*
 Cor. F 1,2 *f* a 2
 Cor. F 3,4 *f* a 2
 Tbns. *f*
 Tuba *f*
 Pls. Choc. *f*
 Xil. *ff*
 Mrb. *ff*
 Camp. *ff*
 Pno. *ff*
 Vlns. I *ff*
 Vlns. II *ff*
 Vlas. *ff*
 Vcs. *ff*
 Cbs. *ff*

Musical score for measures 133-135. The score includes parts for Fgs., Cfg., Cor. F 1,2, Cor. F 3,4, Tbns., Tuba, Pls. Choc., Red., Pno., Cel., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature has two flats. Measure 133 starts with a *pp* dynamic. Measure 134 features a *pp* dynamic for the Red. and Vlns. II parts, and a *ff* dynamic for the Cel. part. Measure 135 features a *f* dynamic for the Red. part. The Pno. part has a melodic line with accidentals.

Musical score for measures 140-142. The score includes parts for Pls. Choc., Red., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. Measure 140 starts with a *f* dynamic. Measure 141 features a *f* dynamic for the Vlns. I part. Measure 142 features a *f* dynamic for the Vlns. I part. The Pls. Choc. part has a rhythmic pattern of eighth notes. The Vlns. I part has a melodic line with accents. The Vlns. II part has a melodic line with accents. The Vlas. part has a melodic line with accents. The Vcs. part has a melodic line with accents. The Cbs. part has a melodic line with accents.

This page of the musical score covers measures 145 to 147. The instruments and their parts are as follows:

- Picc., Fls., Obs., C.Ing., Cls., Cl. Bjo., Fgs., Cfg.:** These woodwinds and strings play a melodic line starting in measure 145 with a *p* dynamic, which then crescendos to *fff* by measure 147.
- Cor. F 1,2, Cor. F 3,4, Tps. 1,2, Tp. 3, Tbn., Tuba:** These brass instruments play a sustained chord that enters in measure 147 with a *fff* dynamic.
- Timp.:** The timpani part features a rhythmic pattern starting in measure 145 with a *p* dynamic, which increases to *f* by measure 147.
- Pls. Choc.:** The snare drum plays a single note in measure 145 with an accent (>) and a *ff* dynamic.
- Red.:** The cymbals play a rhythmic pattern starting in measure 145 with a *p* dynamic, which crescendos to *ff* by measure 147.
- C.T., T.T.:** The triangle and tambourine play sustained chords that enter in measure 147 with a *fff* dynamic.
- Cel.:** The celesta plays a rhythmic pattern starting in measure 145 with a *p* dynamic, which crescendos to *ff* by measure 147.
- Vins. I, Vins. II, Vlas., Vcs., Cbs.:** The string section plays a rhythmic pattern starting in measure 145 with a *p* dynamic, which crescendos to *ff* by measure 147. In measure 146, there is a *mf* dynamic marking, and in measure 147, there is a *p* dynamic marking.