



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: Concierto para 4 Saxofones y Orquesta
Composer: Oscar Eduardo Pena
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Style: Contemporary

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CONCIERTO PARA
CUARTETO DE SAXOFONES Y ORQUESTA SINFÓNICA

Opus 15

Compositor Venezolano: Oscar Eduardo Peña Velásquez
(nacido el 25 de Marzo de 1983)

partitura editada por el compositor

Última Revisión: Año 2010

ORQUESTA:

Piccolo

2 Flautas

2 Oboes

2 Clarinetes Bb

2 Fagotes

4 Cornos en Fa

2 Trompetas Bb

2 Trombones

Trombón Bajo

Tuba

Timpani

Platillo Suspendido, Bombo

Platillos Chocados, Maracas

Tumbadoras, Marimba, Campanas Tubulares

Arpa

Saxofón Alto 1

Saxofón Alto 2

Saxofón Tenor 1

Saxofón Tenor 2

Violines 1ros

Violines 2dos

Violas

Violoncellos

Contrabajos

Concierto para Cuarteto de saxofones y orquesta

Compositor: Oscar Eduardo Peña, Op. 15

ANDANTE CANTABILE, $\text{♩} = 60$

Piccolo

2 Flautas

2 Oboes

2 Clarinetes B \flat

2 Fagotes

Cornos en Fa 1,2

Cornos en Fa 3,4

2 Trompetas B \flat

2 Trombones

Timpani

Platillo Suspendido

Platillos Chocados

Campanas Tubulares

Arpa

Violines I

Violines II

Violas

Violoncellos

Contrabajos

p *mf* *f* *sf* *fpp* *fppp*

pizz. *Arco sord.*

Bouché *Sord. a 2* *Sord.*

senza sord.

LOCO

5

10 15

Picc. *f* *p* *ff*

Fls. *mf* *fp*

Obs. *mf* *fp* *f* *p* *ff*

Cls. *p* *f* *p* *ff*

Fgs. *p* *fp* *f* *p* *ff*

Cor 1,2 *mf* *fp* *f* *ff* Non bouché bouché

Cor 3,4 *mf* *fp* *f* *ff* non bouché bouché

Tps. *mf* *fp* *f* *ff* Senza Sord.

Tbns. *p* *fp*

Tbn. Bjo. *f* *p* *fp*

Tuba *f* *p* *fp*

Timp. *p* *fp* *f* *ff*

Pl. Susp. *f*

Pls. Choc. *f*

C.Tub. *f* *ff*

Vlns. I *f* *p* *ff* *V¹⁵ sord.* *p* *mf*

Vlns. II *f* *p* *ff* *V sord.* *p* *mf*

Vlas. *p* *f* *p* *ff* *sord. V* *p* *mf*

Vcs. *p* *f* *p* *ff* *sord.* *V* *p* *mf*

Cbs. *p* *f* *p* *ff* *sord.* *V* *p* *mf*

20 25

Picc. *mf* *ff*

Fls. *mf* *ff*

Obs. *mf* *ff*

Cls. *mf* *ff*

Fgs. *ff* *p* *mf*

Cor 1,2 20 25 (bouché) *ff*

Cor 3,4 (bouché) *ff*

Tps. 1. *mf* *ff*

Tbns. (sord.) *ff*

Tbn. Bjo. (sord.) *ff*

Tuba (sord.) *ff*

20 25 *ff*

B.B. *ff*

Pls. Choc. 20 25 *ff*

Tumb. 20 25 *ff*

Sax A1 20 25 *p*

Vlins. I 20 25 *ff* *senza sord.*

Vlins. II *ff* *senza sord.*

Vlas. *ff* *senza sord.*

Vcs. *ff* *p* *mf* *senza sord.*

Cbs. *ff* *p* *mf* *senza sord.*

30

Sax A1 *f* *p* *mf* *f* *p* *mf*

Sax A2 *p* *f* *mf* *mf*

Sax T1 *p* *f* *p* *f* *p* *mf*

Sax T2 *mf* *f* *p*

Fls. *f* *mf* *a2*

Obs. *f* *mf* *a2*

Cls. *f* *mf* *a2*

Fgs. *f* *mf* *a2*

Tps. *mf* *senza sord. a2*

Tbns. *f* *mf* *a2*

Tbn. Bjo. *f* *mf* *a2*

Timp. *f* *mf* 35 40

Mrcs. *f* *mf*

Tumb. 35 *f* *mf* 40

Sax A1 *mf* *p* *f* *mf* 35 40

Sax A2 *f* *mf*

Sax T1 *f* *mf*

Sax T2 *mf* *f* *mf*

Picc. *mf* 45

Fls. 45

Obs. *a2* *a2*

Cls.

Fgs.

Cor 1,2 *non bouché a2* *mf* *a2* 45

Cor 3,4 *non bouché a2* *mf* *a2*

Tps. *a2*

Tbns.

Tbn. Bjo.

Tuba *senza sord.* *mf*

Mrcs.

Tumb. 45

Tempo: $\text{♩} = 80$

Measures 50-65 are shown. The score includes parts for:

- Timp.
- Pl. Susp.
- B.B.
- Pls. Choc.
- Mrcs.
- Tumb.
- Vlas.
- Vcs.
- Cbs.
- Cls.
- Vlns. I
- Vlns. II
- Vlas.
- Vcs.
- Cbs.
- Sax A1
- Sax A2
- Sax T1
- Sax T2

Dynamic markings: *pp*, *ff*, *p*, *f*, *sord.*

Measures 55, 60, and 65 are marked.

EXPRESSIVO, PIÙ MOSSO MA NON TROPPO, ♩ = 100

Sax A1

Sax A2

Sax T1

Sax T2

ALLEGRO CON FUOCO, ♩ = 112

Obs.

Cls.

Mrb.

Sax A1

Sax A2

Sax T1

Sax T2

Vlins. II

90

Picc. *mf*

Fls. *a 2 mf*

Obs. *a 2*

Cls. *a 2*

Fgs. *a 2 mf*

Tps. *sord. a 2 mf*

Tbns. *sord. a 2 mf*

Tbn. Bjo. *sord. mf*

Tuba *sord. mf*

Timp. *mf*

Mrb. *mf*

Vlns. I *(senza sord.) mf*

Vlns. II *(senza sord.) mf*

Vlas. *(senza sord.) mf pizz.*

Vcs. *(senza sord.) mf pizz.*

Cbs. *(senza sord.) mf pizz.*

95 100

Picc. Fls. Obs. Cls. Fgs. Tps. Tbn. Tbn. Bjo. Tuba Timp. Vlns. I Vlns. II Vlas. Vcs. Cbs.

senza sord. (a 2)
arco

Picc. *p* *f* *p* *f*

Fls. *p* *f* *p* *f*

Obs. *f* *a 2* *p* *f*

Cls. *f* *a 2* *p* *f*

Fgs. *f* *a 2* *p* *f*

Cor 1,2 *f* *a 2* *p* *f*

Cor 3,4 *f* *a 2* *p* *f*

Tps. *p* *f* *a 2* *p* *f*

Tbns. *f* *a 2* *p* *f*

Tbn. Bjo. *senza sord.* *p* *f* *a 2* *p* *f*

Tuba *senza sord.* *f* *a 2* *p* *f*

Timp. *105*

B.B. *105*

Pls. Choc. *105*

Tumb. *105*

Arp. *105* *8va* *p* *f*

Vlins. I *p* *f* *a 2* *p* *f*

Vlins. II *p* *f* *a 2* *p* *f*

Vlas. *p* *f* *a 2* *p* *f*

Vcs. *p* *f* *a 2* *p* *f*

Cbs. *p* *f* *a 2* *p* *f*

Db Eb F Ab

110

115

Picc. *f*

Fls. *f*

Obs. *f*

Cls. *f*

Fgs. *f* a2

Cor 1,2

Cor 3,4

Tps. *f* a2

Tbns. *f* a2

Tbn. Bjo. *f*

Tuba *f*

Timp. *f*

Pl. Susp. *f*

Pls. Choc. *f*

Tumb. *f*

Arp. *ff* (8^{va})

Vlns. I *f* *Sisovanda* *f* *Sisovanda* *f* DIV. *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Sax A1 *p* *mf* *f* *p* *f* *pp* *f* *p*

Sax T1 *p* *mf* *f* *p* *f* *pp* *f* *p*

Sax T2 *mp* *f* *p*

Sax A1
Sax A2
Sax T1
Sax T2

Picc.
Fls.
Obs.
Cls.
Fgs.

Cor 1.2
Cor 3.4
Tps.
Tbns.
Tbn. Bjo.
Tuba

Timp.
B.B.
Pls. Choc.
Mrb.

Sax A1
Sax A2
Sax T1
Sax T2

Vlins. I
Vlins. II
Vlas.
Vcs.
Cbs.

Musical score for the first system, measures 141-145. The instruments listed are Obs., Cls., Fgs., Cor 1,2, Cor 3,4, Tps., Pts. Choc., C.Tub., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score includes first and second endings for the Oboe and Clarinet parts. A dynamic marking of *f* is present under the Trombone part at measure 145.

Musical score for the second system, measures 146-150. The instruments listed are Obs., Cls., Fgs., Tps., Tbn., Tbn. Bjo., Tuba, Vlns. II, Vlas., Vcs., and Cbs. This system includes various performance markings such as *a 2*, *sord.*, and *sord. a 2*. It also features first and second endings for the Trombone and Clarinet parts.

Piú mosso con forza e brío, $\text{♩} = 120$

The musical score for page 15 includes the following parts and markings:

- Picc.**: Piccolo part with complex rhythmic patterns.
- Fls.**: Flute part with a *a2* marking.
- Obs.**: Oboe part with a *a2* marking.
- Cls.**: Clarinet part with a *p* marking.
- Fgs.**: Bassoon part.
- Tps.**: Trombone part with a *a2* marking.
- Tbns.**: Trumpet part with a *1.* marking.
- Tbn. Bjo.**: Trombone part.
- Tuba**: Tuba part.
- Timp.**: Timpani part with a *f* marking.
- B.B.**: Bass Drum part with a *155* marking.
- Mrcs.**: Snare Drum part with a *155* marking.
- Tumb.**: Tom-tom part with a *155* marking.
- Vlms. I**: Violin I part.
- Vlms. II**: Violin II part.
- Vlas.**: Viola part.
- Vcs.**: Cello part.
- Cbs.**: Double Bass part.

160 *9^{tes}*

Picc. *a 2*

Fls. *a 2*

Obs. *a 2*

Cls. *a 2*

Fgs. *a 2*

Cor 1,2 *160* Campana arriba *165*

Cor 3,4 *160* Campana arriba *165*

Tps. *a 2* *senza sord.*

Tbns. *senza sord.*

Tbn. Bjo. *senza sord.*

Tuba *senza sord.*

Timp. *160* *165*

B.B. *160* *165*

Mrcs. *160* *165*

Tumb. *160* *165*

Vlins. I *160* *165*

Vlins. II *160* *165*

Vlas. *160* *165*

Vcs. *160* *165*

Cbs. *160* *165*

170 175

Picc. *f*

Fls. *a2* *f*

Obs. *a2* *p* *f*

Cls. *a2* *p* *f*

Fgs. *a2* *p* *f*

Cor 1,2 *Bouché a 2* *f* *Non Bouché*

Cor 3,4 *Bouché a 2* *f* *Non Bouché*

Tps. *a2* *1. sord.* *f* *a 2 (tp. 2 non sord.)* *senza sord.*

Tbns. *a2* *1. sord.* *f* *a 2 (Tbn. 2 non sord.)* *senza sord.*

Tbn. Bjo. *f* *sord.* *senza sord.*

Tuba *f* *sord.* *senza sord.*

Timp. *f*

Pl. Susp. *f*

B.B. *p* *f*

Pls. Choc. *f*

Mrcs. *p* *f*

Tumb. *p* *f*

Arp. *D# C Bb E F# G A*

Vlins. I *f*

Vlins. II

Vlas.

Vcs.

Cbs.

MENO MOSSO, ♩ = 100

The musical score is arranged in systems for various instruments:

- Fls.**: Flute
- Obs.**: Oboe (marked *a 2*)
- Cls.**: Clarinet (marked *a 2*)
- Fgs.**: Bassoon
- Cor 1.2**: Horns 1 and 2
- Cor 3.4**: Horns 3 and 4
- Tps.**: Trumpets
- Tbns.**: Trombones
- Tbn. Bjo.**: Trombone/Bassoon
- Tuba**: Tuba
- Timp.**: Timpani
- Pl. Susp.**: Percussion (Suspended Cymbal)
- Pls. Choc.**: Percussion (Woodblock)
- C.Tub.**: Contrabass Trombone
- Sax A1**: Saxophone A1
- Sax A2**: Saxophone A2
- Sax T 1**: Saxophone T1
- Sax T 2**: Saxophone T2
- Vlns. II**: Violins II (marked *sord.*)
- Vlas.**: Violas (marked *sord.*, *senza sord.*)
- Vcs.**: Cellos (marked *sord.*, *senza sord.*)
- Cbs.**: Contrabasses (marked *sord.*, *senza sord.*)

The score includes dynamic markings such as *p*, *mf*, *f*, *pp*, and *ppp*. It also features articulations like *sord.* (sordina) and *senza sord.* (without sordina). Measure numbers 180 and 185 are indicated above the staff lines.

Fls. *fp*

Cls. *p* 1. *fp*

Fgs. *p* a 2. *f*

Cor 1,2 *fp* Bouché

Cor 3,4 *fp* Bouché

Sax A1 *f* 195

Sax A2 *f*

Sax T1 *f*

Sax T2 *f*

Vlns. I *pizz.* *p* *f* 5

Vlns. II (senza sord.) *pizz.* *p* *f* 5

Vlas. *pizz.* *pp* *f* arco *p* *f*

Vcs. *pizz.* *pp* *f* arco *p* *f*

Cbs. *pizz.* *pp* *f* arco *p* *f*

200 205

Picc.

Fls.

Obs.

Cls.

Fgs.

Cor 1,2

Cor 3,4

Tps.

Tbns.

Tbn. Bjo.

Tuba

Timp.

B.B.

Mrcs.

C.Tub.

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

Arp.

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

210 215

8^{va}

Db C Bb Eb F G Ab

Pizz.

Arco (sord.)

sord.

Al ponticello

Al ponticello

220 225

Sax A1 *mf* *f* 3 3

Sax A2 *mf* *f*

Sax T1 *mf* *f* 6 3

Sax T2 *mf* *f*

Vlins. I *ff* *pp* *ff* senza sord. *pp* *ff*

Vlins. II *ff* *pp* *ff* senza sord. *pp* *ff*

Vlas. *f* *pp* *ff* senza sord. *pp* *ff*

Vcs. *ff* *p* *mf* *pp* *ff* senza sord. *pp* *ff*

Cbs. *ff* *p* *mf* *pp* *ff* senza sord. *pp* *ff*

Obs. *p* *f* *p* *f*

Cls. *p* *f*

Timp. *mf* 3 230 3 3 *p*

Pl. Susp. *ff* 230 *mf* *mf*

Pls. Choc. *ff* 230 *mf*

Tumb. *mf* 3 230 3

Sax A1 *f* *ff*

Sax A2 *ff*

Sax T1 *ff*

Sax T2 *ff*

Vlins. I *ff* 230

Vlins. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

The musical score for page 22 includes the following parts and dynamics:

- Timp.:** *f*, *p*, *f*
- Pl. Susp.:** (Mute)
- Sax A1:** *p*, *f*, *f*
- Sax A2:** *f*, *p*
- Sax T1:** *f*
- Sax T2:** *f*, *p*, *mf*
- Fls.:** *mf*
- Obs.:** *mf*, *a 2*
- Mrb.:** *mf*
- Sax A1 (2nd system):** *f*, *p*, *mf*
- Sax A2 (2nd system):** (Mute)
- Sax T1 (2nd system):** *f*, *p*, *mf*
- Sax T2 (2nd system):** (Mute)
- Vlins. II:** *mf*
- Picc.:** *mf*, *ppp*
- Fls.:** *ppp*
- Obs.:** *a 2*
- Cls.:** *mf*, *a 2*, *tr*
- Fgs.:** *mf*, *a 2*
- Pl. Susp.:** *mf*
- Pls. Choc.:** *mf*
- Mrb.:** *mf*
- Vlins. I:** *mf*
- Vlins. II:** *tr*
- Vlas.:** *mf*
- Vcs.:** *mf*
- Cbs.:** *mf*

245 250

Picc. *mf* *f*

Fls. *mf* *f*

Obs. *a 2* *f*

Fgs. *f*

Cor 1.2 *Bouché* *Campana arriba* *f* *p* *f*

Cor 3.4 *Bouché* *a 2* *Campana arriba* *f* *p* *f*

Tps. *a 2 Sord.* *Senza Sord.* *f* *p* *f*

Tbns. *Sord.* *1.* *f* *f* *Senza Sord.* *f*

Tbn. Bjo. *Sord.* *f*

Tuba *Sord.* *f*

Timp. *f* *p* *f*

Vlms. I *f*

Vlms. II *f*

Vlas. *p* *f* *p* *f*

Vcs. *f* *p* *f*

Cbs. *f* *p* *f*

The image shows a page of a musical score for a concerto. The score is arranged in a system with 14 staves. The instruments are listed on the left: Picc., Fls., Obs., Fgs., Cor 1.2, Cor 3.4, Tps., Tbns., Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Obs. (likely Contrabass). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamics are marked as *p* (piano) and *ff* (fortissimo). A rehearsal mark is present at measure 255, indicated by a double bar line and the number 255 above the staff. The score includes various musical notations such as notes, rests, and dynamic markings.