



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 Piano, Marimba y Orquesta
Composer: Oscar Eduardo Pena
Licence: Oscar E. Peña
Instrumentation: Orchestra
Style: Contemporary

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CONCIERTO PARA PIANO MARIMBA Y ORQUESTA

Opus 8

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

C A R A C A S - V E N E Z U E L A

Revisión de 2013

PARTITURA EDITADA POR EL COMPOSITOR

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INSTRUMENTOS:

Piccolo

2 Flautas

2 Oboes

Corno Inglés

2 Clarinetes Bb

Clarinete Bajo

2 Fagotes

Contrafagot

4 Cornos F

3 Trompetas Bb

2 Trombones Tenores

Trombón Bajo

Tuba

Percusión 1: Timpani, Campanas Tubulares

Percusión 2: Xilófono, Temple Blocks

Percusión 3: Campanelli

Percusión 4: Platillos Chocados, Congas, Tam-tam

Percusión 5: Batería

Piano Solista

Marimba Solista

Arpa

Celesta

Violines I

Violines II

Violas

Violoncellos

Contrabajos

Concierto para Piano, Marimba y Orquesta

Compositor: Oscar E. Peña
Opus 8

1.

Allegro (M.M. ♩ = c. 104)

1. 2
3. 4
1. 2
3
5
5
5
5

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

The musical score is arranged in systems for various instruments. The woodwinds (Picc., Fls., Obs., C.Ing., Cl.Bjo., Fgts., Cfg.) and strings (Vlns. I, Vlns. II, Vlas., Vcs., Cbs.) are in 7/4 time. The brass section (Tps. Bb, Tbn., Tbn.Bjo., Tuba) is in 8/4 time. The percussion section (Timp., T. Bl., Pl.Ch., T.T., Bat.) is in 7/4 time. The piano part (Pno.) is in 7/4 time. The score includes dynamic markings such as *f*, *p*, *mf*, and *ff*, and rehearsal marks at measure 10.

15

1, 2
Cor. *ff* BOUCHÉ

3, 4
Cor. *ff* BOUCHÉ

Tbns. *ff* SORD.

Tbn.Bjo. *ff* SORD.

Tuba *ff* SORD.

15

Timp. *p* *ff* *p*

15

T. Bl. *p* *mf* *p*

15

Pl.Ch. *ff* *mf*

15

Bat. *mf*

15

Mrb. *mf* *ff*

15

Cel. *f*

15

Vlas. Div. sord. *pp*

Vcs. Div. sord. *pp*

Cbs. Div. sord. *pp*

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

Score for Timp., T. Bl., Congas, Pno., Mrb., Vlas., Vcs., and Cbs. with dynamic markings such as *f*, *p*, *ff*, *mf*, and *pp*.

Score for Picc., Fls., Obs., C.Ing., Cls., Cl.Bjo., Fgts., Cfg., Congas, Mrb., and Arpa. Includes measures 20 and 25, and a chord list: Db C Bb E F# G Ab.

30

Pno.

Mrb.

Pno.

Mrb.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

Picc. *f* *a 2* *p* *f*
 Fls. *f* *a 2* *p* *f*
 Obs. *f* *p* *f*
 C.Ing. *f* *p* *f*
 Cls. *f*
 Cl.Bjo. *f* *p* *f*
 Fgts. *f* *a 2*
 Cfg. *f*
 1, 2 *f* *NON BOUCHÉ*
 Cor. 3, 4 *f* *NON BOUCHÉ*
 Tps. Bb 1, 2 *f* *a 2 SORD.*
 3 *f* *SORD.*
 Tbns. *f* *(SORD.)*
 Tbn.Bjo. *f* *(SORD.)*
 Tuba *f* *(SORD.)*
 Timp. *f* *40*
 Xil. *f*
 Congas *f* *40*
 Bat. *f* *40*
 Pno. *f* *40*

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

Picc. *f*

Fls. *f*

C.Ing. *f*

Cls. *f*

1,2 *ff* a 2 Senza sord.

Tps. Bb *ff* Senza sord.

3 *ff*

C.Tub. *ff*

T. Bl. *f*

Camp. *ff*

Congas *f*

Bat. *p* *ff*

Pno. *ff*

Cel. *ff*

Vlins. I *ff* *p*

Vlins. II *ff* *p*

Vlas. *ff* (senza sord.) *p*

Vcs. *ff* (senza sord.) *p*

Cbs. *ff* *p*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, and Contrabassoon. The middle section includes brass: Trumpets 1 & 2, Trombone 3, Trombone 4, Trumpet in Bb, Trombone 1, and Trombone 2. The bottom section includes percussion: Congas, Snare Drum, Piano, Marimba, Cello, Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 4/4 time and features dynamic markings such as p, mf, f, fp, and ff. The piano part is marked 'a 2' and includes a melodic line with dynamic markings mf and f. The marimba part includes a melodic line with dynamic markings mf and ff. The strings play a sustained harmonic with dynamic markings f, fp, and ff.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

The image displays a musical score for Piano (Pno.) and Marimba (Mrb.) from measures 50 to 55. The score is written in a grand staff format with two systems. The first system covers measures 50 to 54, and the second system covers measures 55 to 59. The Piano part features a melodic line with dynamic markings of *f* (forte), *p* (piano), and *mf* (mezzo-forte), along with triplet markings. The Marimba part provides a rhythmic accompaniment with similar dynamic markings and triplet markings. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Woodwinds:** Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in G (C.Ing.), Clarinet in Bb (Cls.), Clarinet in Bb (Cl.Bjo.), Bassoon (Fgts.), and Contrabassoon (Cfg.).
- Brass:** Trumpets 1 & 2 (1, 2 Cor.), Trumpets 3 & 4 (3, 4 Cor.), Trombones 1 & 2 (1, 2 Tps. Bb), Trombone 3 (3 Tps.), Tuba, and Tuba/Euphonium (Tbn.Bjo.).
- Percussion:** Timpani (Timp.), Congas, and Bateria (Bat.).
- Piano and Marimba:** Piano (Pno.) and Marimba (Mrb.).

Key musical details on this page include:

- Measures 57-60:** The score covers these four measures.
- Tempo:** The tempo is marked as *60* (60 beats per minute).
- Dynamics:** Various dynamics are used, including *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). Specific markings include *f* a 2, *f* (senza sord.), and *ff* *p*.
- Articulation:** There are several accents and slurs throughout the score.
- Performance Instructions:** The piano part includes a *scordatura* instruction (marked with a double dagger symbol †) and a *senza sord.* instruction for the tubas.

Picc. *pp* *f*

Fls. *pp* *f*

Obs. *pp* *f*

C.Ing. *pp* *f*

Cls. *pp* *f*

Cl.Bjo. *pp* *f*

Fgts. *pp* *f*

Cfg. *pp* *f*

Congas 65

Bat. 65

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

Lento, c.50

C.Tub. 70 *mf*

Mrb. 70 *mf*

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

75

C.Tub. *mf*

75

Bat. *p* *f* *p* *f*

75

Pno. *p* *f*

75

Mrb. *p* *f* *p*

75

Vlns. I *pp* *f* sord. V *pp*

Vlns. II *pp* sord. V

Vlas. *pp* sord. V

Vcs. *pp* sord. V

Cbs. *pp* sord. V

Concierto para Piano, Marimba y Orquesta Op. 8 - Compositor: Oscar Peña

Tempo I, C. 104

80

Picc.

Fls.

Obs.

C. Ing.

Cls.

Cl. Bjo.

Fgts.

Cfg.

1, 2

Cor.

3, 4

80

Timp.

C. Tub.

Bat.

80

Pno.

80

Mrb.

80

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

85 90

Picc.

Fls.

Obs.

C.Ing.

Cl.Bjo.

Fgts.

1.2

Tps. Bb

3

Tbns.

Tbn.Bjo.

Tuba

85 90

Timp.

Xil.

85 90

Congas

85 90

Bat.

85 90

Vlms. I

(senza sord.)

mp f 6 mf

Vlms. II

(senza sord.)

mp f 6 mf

Vlas.

(senza sord.)

mf mp f mf f

Vcs.

(senza sord.)

mf mp f mf f

Cbs.

(senza sord.)

mf mp f mf f

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Piccolo)
- Fls. (Flute)
- Obs. (Oboe)
- C.Ing. (Clarinet in G)
- Cls. (Clarinet in Bb)
- Cl.Bjo. (Bassoon)
- Fgts. (Bassoon)
- Cfg. (Contrabassoon)
- 1, 2 Cor. (Cor Anglais)
- 3, 4 Cor. (Cor Anglais)
- Congas
- Bat. (Bateria)
- Vlns. I (Violins I)
- Vlns. II (Violins II)
- Vlas. (Viola)
- Vcs. (Cello)
- Cbs. (Double Bass)

The score features a variety of musical notations including triplets, sixteenth-note runs, and dynamic markings such as *p*, *f*, *pp*, and *ff*. The key signature is Bb major, and the time signature is 4/4. The page number 18 is centered at the bottom of the score.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

95 100

Picc.

Fls.

Obs.

C.Ing.

Cls.

Cl.Bjo.

Fgts.

Cfg.

1, 2

Cor.

3, 4

1, 2

Tps. Bb

3

Tbns.

Tbn.Bjo.

Tuba

95 100

Timp.

Pl.Ch.

95 100

Bat.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

Picc.
 Fls.
 Obs.
 C. Ing.
 Cls.
 Cl. Bjo.
 Fgts.
 Cfg.
 1, 2
 Cor.
 3, 4
 1, 2
 Tps. Bb
 3
 Tbn. Bjo.
 Tuba
 Pl. Ch.
 Bat.
 Vlns. I
 Vlns. II
 Vlas.
 Vcs.
 Cbs.

Musical score for measures 103-105. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Trumpets 1 & 2, Trumpets 3 & 4, Trombones 1 & 2, Tuba, Percussion (Pl. Ch., Bat.), Violins I & II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p* and *f*, articulations like *a 2*, *8va*, and *loco*, and performance directions like *Div.* and *unis.*. The tempo marking *105* is present in several staves.

The image displays a page of a musical score for a concerto. The score is organized into systems for different instruments. The first system includes the Piano (Pno.) and Marimba (Mrb.). The Piano part starts with a forte (*f*) dynamic and features a triplet of eighth notes. The Marimba part also begins with *f* and includes a section marked *mf* and *ff*. The second system continues the Piano part, marked with *mf*. The third system introduces the Timpani (Timp.), Piano (Pno.), and Marimba (Mrb.). The Piano part in this system is marked *mf* and includes a triplet. The Marimba part is also marked *mf*. The fourth system includes the Violins (Vlas.), Violas (Vcs.), and Cellos (Cbs.), all of which are marked *p* (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

Musical score for measures 125-128 of the Concerto for Piano, Marimba and Orchestra, Op. 8 by Oscar Peña. The score is written for a full orchestra and includes a piano and marimba. The tempo is marked 125. The key signature has one flat (B-flat major or E-flat minor). The time signature is 4/4. The instruments and their parts are:

- Timp.** (Timpani): Measures 125-128.
- T. Bl.** (Trumpet): Measures 125-128.
- Congas** (Congas): Measures 125-128.
- Pno.** (Piano): Measures 125-128.
- Mrb.** (Marimba): Measures 125-128.
- Vlns. I** (Violin I): Measures 125-128.
- Vlns. II** (Violin II): Measures 125-128.
- Vlas.** (Viola): Measures 125-128.
- Vcs.** (Violoncello): Measures 125-128.
- Cbs.** (Contrabasso): Measures 125-128.

The score includes various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piano part features complex rhythmic patterns and articulation. The marimba part includes a sixteenth-note figure in measure 128. The string parts provide harmonic support and melodic lines.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

130

Cl. *f* *p* *f* *p* *f*

Fgts. *f*

Cfg. *f*

1, 2 Cor. *p* *mf*

3, 4 Cor. *p* *mf*

Tbn. Bjo. *p* *f*

Tuba *p* *f*

Timp. *p* *f*

Xil. *p* *f*

Congas *p* *f*

Pno. *p* *f*

Mrb. *p* *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *p* *f*

Cbs. *p* *f*

140

Picc.

Fls.

Obs.

C.Ing.

Cls.

Cl.Bjo.

Fgts.

Cfg.

140

Timp.

Xil.

140

Camp.

140

T.T.

140

Cel.

145

Cls.

Cl.Bjo.

Fgts.

Cfg.

Xil.

145

Camp.

145

Cel.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

1,2 Tps. Bb *f* a 2 SORD. 150

3 T.T. *f* 150

Bat. *f* 150

Mrb. *f* 150

Vlns. I *ff* 8va 150 loco

Vlns. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

Obs. 155

1,2 Cor. *f* a 2 SORD. 155

3,4 *f* a 2 SORD. 155

Pno. *f* 155

Mrb. *f* 155

Vlns. I 155

Vlns. II 155

Vlas. 155

Vcs. 155

Cbs. 155

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

The image displays a musical score for three instruments: Piano (Pno.), Marimba (Mrb.), and Campana (Camp.). The score is divided into three systems, each starting with a double bar line and a repeat sign.

- System 1 (Measures 160-164):**
 - Piano:** Measures 160-164. Measure 160 starts with a second ending bracket (2.) and a tempo marking of 160. The piece concludes with a fermata over a whole note chord.
 - Marimba:** Measures 160-164. Measure 160 is a whole rest. Measures 161-164 feature a melodic line starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic.
- System 2 (Measures 165-169):**
 - Piano:** Measures 165-169. Measure 165 starts with a tempo marking of 165. The piece concludes with a fermata over a whole note chord.
 - Marimba:** Measures 165-169. Measure 165 is a whole rest. Measures 166-169 feature a melodic line starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic.
- System 3 (Measures 170-174):**
 - Campana:** Measures 170-174. Measure 170 is a whole rest. Measures 171-174 feature a melodic line starting with a forte (*f*) dynamic.
 - Piano:** Measures 170-174. Measure 170 is a whole rest. Measures 171-174 feature a complex rhythmic pattern with triplets and a forte (*f*) dynamic.
 - Marimba:** Measures 170-174. Measure 170 is a whole rest. Measures 171-174 feature a melodic line starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

175 180

Picc. *p* *ff* *f* *a 2*

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

Obs. *p* *f* *f*

C.Ing. *p* *ff* *f*

Cls. *p* *mf* *ff* *f* *a 2*

Cl.Bjo. *mf* *ff* *f* *a 2*

Fgts. *p* *ff* *f* *a 2*

Cfg. *p* *ff* *f*

1, 2 *f* *senza sord.* *f* *a 2 senza sord.*

Cor. *f* *senza sord.* *f* *senza sord.*

3, 4 *f* *senza sord.* *f* *senza sord.*

1, 2 *f* *a 2 senza sord.*

Tps. Bb *f* *senza sord.*

3 *f* *senza sord.*

Tbns. *f* *f*

Tbn.Bjo. *f*

Tuba *f*

Pl.Ch. *x*

Bat. *p* *ff* *180*

Pno. *175* *180*

Mrb. *175* *180*

Vlns. I *p* *ff* *180*

Vlns. II *p* *ff*

Vlas. *p* *ff*

Vcs. *p* *ff*

Cbs. *p* *ff*

10 15

Picc.

Fls.

Obs.

C.Ing.

Cls.

Cl.Bjo.

Fgts.

10 15

Timp.

Bat.

Pno.

10 15

Mrb.

Vcs.

Cbs.

20

L'istesso tempo, ♩c.90

Timp.

Pno.

Mrb.

25 30

Pno.

Mrb.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

Obs. *mf* *a 2* *f* 35 *p* *mf*

Cls. *mf* *a 2* *p* 1.

Cl.Bjo. *mf* *p*

Fgts. *mf* 1. *p*

Cfg. *mf* *p*

1, 2 BOUCHÉ 35 *p* *f*

Cor. BOUCHÉ *p* *f*

3, 4 BOUCHÉ *p* *f*

1, 2 SORD. *a 2* *p* *f*

Tps. Bb SORD. *p* *f*

3 SORD. *p* *f*

Tbns. SORD. *p* *f*

Tbn.Bjo. SORD. *p* *f*

Tuba SORD. *p* *f*

Timp. *p* *f* 35

T.T. *f* 35

Pno. *f* 35

Mrb. *f* 35

40

Picc. *mf* *3* *sfz*

Fls. *a 2* *mf* *3* *sfz*

Obs. *8* *sfz*

C.Ing. *sfz*

Cls. *mf* *a 2* *sfz*

Cl.Bjo. *mf* *sfz*

Fgts. *mf* *sfz*

Cfg. *mf* *sfz*

Timp. *mf* *40*

Pno. *40* *f* *p* *f*

Mrb. *40*

Arpa *mf* *40*
D C Bb Eb F G A

Cel. *mf* *40*

Vlns. I *mf* *40* *sfz*

Vlns. II *mf* *40* *sfz*

Vlas. *mf* *pizz.* *arco* *sfz*

Vcs. *(arco)* *mf* *pizz.* *arco* *sfz*

Cbs. *(arco)* *mf* *pizz.* *arco* *sfz*

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

45 50

Timp.

45 50

T.T.

45 50

Pno.

45 50

Mrb.

45 50

Vlns. I

sord.

45 50

Vlns. II

sord.

45 50

Vlas.

sord.

45 50

Vcs.

sord.

45 50

Cbs.

sord.

45 50

55

T.T.

55

Bat.

55

Pno.

8^{va}

55

Mrb.

55

Vlns. I

55

Vlns. II

55

Vlas.

55

Vcs.

55

Cbs.

55

Piú Mosso, $\text{♩} = 112$

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with triplets, dynamics *pp* to *f*.
- Fls.**: Flute, playing a melodic line with triplets, dynamics *pp* to *f*.
- Obs.**: Oboe, playing a melodic line with triplets, dynamics *pp* to *f*.
- C.Ing.**: Clarinet in G, playing a melodic line with triplets, dynamics *pp* to *f*.
- Cls.**: Clarinet in Bb, playing a melodic line with triplets, dynamics *pp* to *f*, includes *a 2* marking.
- Cl.Bjo.**: Bassoon, playing a melodic line with triplets, dynamics *pp* to *f*.
- Fgts.**: Bassoon, playing a melodic line with triplets, dynamics *pp* to *f*, includes *a 2* marking.
- 1, 2 Cor.**: Horns 1 & 2, playing chords, dynamics *pp* to *f*, includes *Bouché* and *Non Bouché* markings.
- 3, 4 Cor.**: Horns 3 & 4, playing chords, dynamics *pp* to *f*, includes *Bouché* and *Non Bouché* markings.
- 1, 2 Tps. Bb**: Trumpets 1 & 2, playing chords, dynamics *pp* to *f*, includes *a 2* and *Sord.* markings.
- 3 Tps. Bb**: Trumpet 3, playing chords, dynamics *pp* to *f*, includes *Sord.* marking.
- Tbns.**: Trombones, playing chords, dynamics *pp* to *f*, includes *a 2 (sord.)* and *FRULL.* markings.
- Tbn.Bjo.**: Trombone in Bb, playing chords, dynamics *pp* to *f*, includes *(sord.)* and *FRULL.* markings.
- Tuba**: Tuba, playing chords, dynamics *pp* to *f*, includes *(sord.)* and *FRULL.* markings.
- Timp.**: Timpani, playing chords, dynamics *pp* to *f*.
- T. Bl.**: Snare Drum, playing a rhythmic pattern with triplets, dynamics *pp* to *f*.
- Arpa**: Arpa, playing chords, dynamics *f*.
- Vlns. I**: Violins I, playing a melodic line with triplets, dynamics *pp* to *f*.
- Vlns. II**: Violins II, playing a melodic line with triplets, dynamics *pp* to *f*, includes *senza sord.* marking.
- Vlas.**: Viola, playing a melodic line with triplets, dynamics *pp* to *f*, includes *senza sord.* marking.
- Vcs.**: Violoncello, playing a melodic line with triplets, dynamics *pp* to *f*, includes *senza sord.* marking.
- Cbs.**: Contrabass, playing a melodic line with triplets, dynamics *pp* to *f*, includes *senza sord.* marking.

The image shows a page of a musical score for measures 60 to 65. The instruments listed on the left are: Cls. (Clarinet), Cl.Bjo. (Clarinet Basso), Camp. (Cymbal), Pno. (Piano), Mrb. (Marimba), Arpa (Arpa), Vlns. I (Violins I), Vlns. II (Violins II), Vlas. (Viola), Vcs. (Cello), and Cbs. (Contrabass). The score includes various musical notations such as dynamics (p, f), articulation (accents, slurs), and performance instructions like 'a 2' and 'loco'. The tempo markings '60' and '65' are present at the beginning and end of the section. The piano part features complex rhythmic patterns and dynamic shifts. The marimba and arpa parts have specific melodic lines with dynamic markings. The string parts (Vlns. I, Vlns. II, Vlas., Vcs., Cbs.) have sustained notes and dynamic markings.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

1, 2
Cor.
3, 4
Tbns.
Tbn. Bjo.
Tuba
C. Tub.
Pno.
Mrb.
Cel.
Pno.
Mrb.

70
p f
p f
senza sord.
senza sord.
p f
p mf
70
f
70
p f
75
p f
75
p f

a 2 (senza sord)

3

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

Musical score for measures 80-85. The score includes parts for Timp., Camp., Pl.Ch., Bat., Pno., Mrb., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature is one flat (B-flat) and the time signature is 6/8. Measure numbers 80 and 85 are indicated. Dynamics include *p*, *f*, and *mf*. The piano part features a complex rhythmic pattern with slurs and accents.

Musical score for measures 86-95. The score includes parts for Cor. (1, 2 and 3, 4), Pl.Ch., Bat., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature is one flat (B-flat) and the time signature is 6/8. Measure numbers 90 and 95 are indicated. Dynamics include *p*, *f*, and *mf*. A tempo change to **Tempo I** is marked at measure 86 with a quarter note equal to 90. The woodwinds and strings play rhythmic patterns, with the bassoon and cello parts marked *Pizz.* (Pizzicato).

Piú Mosso, c. 110

Musical score for 'Piú Mosso' (c. 110). The score is in 4/4 time and features a variety of instruments. Key dynamics include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Performance techniques such as *arco* (arco) and *pizz.* (pizzicato) are indicated for the string sections. The score includes complex figures with triplets and accents.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

105 110

Picc.

Fls.

Obs.

Cls.

Cl.Bjo.

Fgts.

Cfg.

1, 2

Cor.

3, 4

Tbns.

Tbn.Bjo.

Tuba

105 110

Timp.

105 110

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

a 2

f

a 2

f

a 2

f

sord.

f

sord.

f

sord.

f

p

f

p

f

p

f

110

115 120

Picc.

Fls.

Cl.Bjo.

Fgts.

Cfg.

1, 2 120

Cor. Bouché non bouché

3, 4 Bouché non bouché

1, 2 a 2 senza sord. f

3 senza sord. f

Tbns. Senza Sord.

Tbn.Bjo. Senza sord.

Tuba Senza sord.

115 120

Timp. p f p f

Pl.Ch.

115 f 120

Bat. p f p f p f

Vlins. I 115 120

Vlins. II

Vlas.

Vcs.

Cbs.

3.

Moderato, $\text{♩} = 84$

C. Tub. *p* *mf* 5
T. Bl. *p* *mf* 5
Camp. *p* *mf* 5
T.T. *mf* 5
Bat. *mf* 5
Pno. *mf* 5
Mrb. *mf* 5
Cel. *p* *mf* 5
Vlns. I Sord. *mf* 5
Vlns. II Sord. *mf* 5
Vlas. Sord. *mf* 5
Vcs. Sord. *mf* 5
Cbs. Sord. *mf* 5

L' Istesso Tempo, $\text{♩} = 100$

Cl. Bjo. *mf* 10
Fgts. *mf* 10
Cfg. *mf* 10
C. Tub. 10
Pno. 10
Mrb. 10

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15 20

1, 2
Cor. *mf*

3, 4
mf

C.Tub.

Pno.

Mrb.

25

C.Tub. *p*

Pno. *f*

Mrb.

30 35

C.Tub.

Pno. *f* *Loco* *8va*

Mrb. *f* *8va*

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

40 45

C.Tub. *p* *f*

Camp. 40 45 *f*

Pno. *p* *f*

Mrb. 40 45 *mp* *f*

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

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

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

Fgts. *mp* *f* 50

Cfg. *mp* *f* 50

C.Tub. 50

Camp. 50

T.T. *f* 50

Bat. *f* 50

Pno. 50

Mrb. 50

Vlins. I 50 *Senza sord.* *f*

Vlins. II *senza sord.* *f*

Vlas. *ARCO* *f*

Vcs. *ARCO* *f*

Cbs. *ARCO* *f*

This page of the musical score contains the following parts and markings:

- Obs.:** Oboe part, measures 55-60, starting with a dynamic of *f*.
- C.Ing.:** Clarinet in G part, measures 55-60, starting with a dynamic of *f*.
- Cl.s.:** Clarinet in Bb part, measures 55-60, starting with a dynamic of *f*.
- Cl.Bjo.:** Bassoon part, measures 55-60, starting with a dynamic of *f*.
- 1, 2 Cor.:** Horns 1 & 2 part, measures 55-60, starting with a dynamic of *f*.
- 3, 4 Cor.:** Horns 3 & 4 part, measures 55-60, starting with a dynamic of *f*.
- 1, 2 Tps. Bb:** Trumpets in Bb part, measures 55-60, starting with a dynamic of *f*, then *p*, and *ff*.
- 3 Tps. Bb:** Trumpet in Bb part, measures 55-60, starting with a dynamic of *f*, then *p*, and *ff*.
- Tbns.:** Trombone part, measures 55-60, starting with a dynamic of *f*, then *p*, and *ff*.
- Tbn.Bjo.:** Bass Trombone part, measures 55-60, starting with a dynamic of *f*, then *p*, and *ff*.
- Tuba:** Tuba part, measures 55-60, starting with a dynamic of *f*, then *p*, and *ff*.
- C.Tub.:** Euphonium part, measures 55-60, starting with a dynamic of *f*, then *p*, and *ff*.
- T. Bl.:** Tuba part, measures 55-60, starting with a dynamic of *p*.
- Bat.:** Snare Drum part, measures 55-60, starting with a dynamic of *p*, then *ff*.
- Vlns. I:** Violin I part, measures 55-60, starting with a dynamic of *f*.
- Vlns. II:** Violin II part, measures 55-60, starting with a dynamic of *f*.
- Vlas.:** Viola part, measures 55-60, starting with a dynamic of *f*.
- Vcs.:** Violoncello part, measures 55-60, starting with a dynamic of *f*, then *pizz.*, and *arco*.
- Cbs.:** Contrabass part, measures 55-60, starting with a dynamic of *f*, then *pizz.*, and *arco*.

Tempo I, c. 84

65 *rit.* 70

Picc. *mf*

Fls. *mf*

Obs. *mf*

C.Ing. *mf*

Cls. *mf*

Cl.Bjo. *mf*

Fgts. *mf*

Cfg. *mf*

1, 2 *mf* bouché

Cor. 3, 4 *mf* bouché

Tbns. *mf*

Tbn.Bjo. *mf*

Tuba *mf*

C.Tub. *f*

T. Bl. *f* *p*

Camp. *mf*

Pno. *mf*

Mrb. *mf*

Cel. *mf*

Vlns. I *mf* Sord.

Vlns. II *mf* Sord.

Vlas. *mf* Sord.

Vcs. *mf* Sord.

Cbs. *mf* Sord.

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Pno.

Mrb.

6

5

3

accel.

Molto Più Mosso, ♩ c. 130

Picc.

Fls.

C.Ing.

Cls.

1,2

Tps. Bb

3

Congas

Bat.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

75

80

a²

f

sord.

Senza sord.

ff

85

Picc.

Obs.

Cls.

1, 2

Cor.

3, 4

Tps. BB

Tbns.

Tbn. Bjo.

Tuba

Timp.

Congas

Bat.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

non bouché

f

a2

85

The musical score for page 90 includes the following parts and their key signatures:

- Picc.: 2/8, key signature: one flat
- Fls.: 2/8, key signature: one flat
- Obs.: 2/8, key signature: one flat
- C.Ing.: 2/8, key signature: one flat
- Cls.: 2/8, key signature: one flat
- Cl.Bjo.: 2/8, key signature: one flat
- Fgts.: 2/8, key signature: one flat
- Cfg.: 2/8, key signature: one flat
- 1, 2 Cor.: 2/8, key signature: one flat
- 3, 4 Cor.: 2/8, key signature: one flat
- Tbns.: 2/8, key signature: one flat
- Tbn.Bjo.: 2/8, key signature: one flat
- Tuba: 2/8, key signature: one flat
- Congas: 2/8, key signature: one flat
- Bat.: 2/8, key signature: one flat
- Vlins. I: 2/8, key signature: one flat
- Vlins. II: 2/8, key signature: one flat
- Vlas.: 2/8, key signature: one flat
- Vcs.: 2/8, key signature: one flat
- Cbs.: 2/8, key signature: one flat

The score features various musical notations including dynamics (e.g., *a2*), accents, and articulation marks. The tempo is marked with a '90' above the staff.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

Tempo I, c. 84

The image shows a page of a musical score for a concerto. The title is "Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña". The specific section is "Tempo I, c. 84". The score is for a large ensemble, including strings, piano, marimba, and percussion. The instruments listed on the left are: Fgts. (French Horns), Cfg. (Corns), Tbns. (Trumpets), Tuba, Xil. (Xylophone), Camp. (Cymbals), Congas, Bat. (Bass Drum), Pno. (Piano), Mrb. (Marimba), Vlns. I (Violins I), Vlns. II (Violins II), Vlas. (Violas), Vcs. (Violoncellos), and Cbs. (Contrabasses). The music is in 4/4 time. The score is divided into measures, with a rehearsal mark "95" appearing at the beginning of the main section. The music features dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *rit.* (ritardando). The score is written for multiple staves, with some instruments having multiple parts. The piano part is written in both treble and bass clefs. The marimba part is written in treble clef. The percussion parts are written in a simplified notation. The string parts are written in their respective clefs. The overall style is classical and orchestral.

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

100

Fgts.

Cfg.

Tbns.

Tuba

Xil.

Camp.

Pno.

Mrb.

Vcs.

Cbs.

100

mf

mf

sord.

mf

mf

mf

Concierto para Piano, Marimba y Orquesta - Op. 8 - Compositor: Oscar Peña

105 110

1, 2
Cor.

3, 4

1, 2
Tps. Bb

3

C.Tub.

Camp.

105 110

T.T.

105 110

Bat.

mf

105 110

Pno.

105 110

Mrb.

105 110

Vlns. I

Sord.

mf

110

Vlns. II

Sord.

mf

110

Vlas.

Sord.

mf

110

Vcs.

110

Cbs.

110