



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: Symphony No. 3 WOLFANG
Composer: Oscar Eduardo Pena
Licence: Peña Oscar Eduardo © All rights reserved
Instrumentation: Orchestra
Style: Classical

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Symphony No. 3

“Wolfgang”

Composer: Oscar Eduardo Peña

“Learning to orchestrate as did Wolfgang Amadeus Mozart”

Score written and edited by the composer (Oscar Peña)

May, 2013

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Instruments:

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

Bass Clarinet

2 Bassons

Contrabasson

4 Horns in Fa

4 Trumpets in C

2 Tenors Trombones

Bass Trombone

Timpani

Cymbals Crash

Xylophone

Vibraphone

Tubular Bells

Violins I

Violins II

Violas

Cellos

Contrabasses

Symphony No 3

Score

“Wolfgang”

Composer: Oscar E. Peña Velásquez

Allegro con Brío, $\text{♩} = 76$

1. SONATA



2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

Timpani

Cymbals

Violins I

Violins II

Violas

Cellos

Contrabasses

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

A 2

5

The score is for the first movement of Symphony No. 3. It begins with a tempo of **Allegro con Brío** and a quarter note equal to 76 beats. The music is in 3/2 time. The woodwinds (Flutes, Oboes, Clarinets in B♭, Bassoons) enter at measure 5 with a melody marked *f* (forte) and *A 2*. The strings (Violins I, Violins II, Violas, Cellos, Contrabasses) also enter at measure 5 with a melody marked *f*. The Timpani and Cymbals play a rhythmic pattern marked *f*. The score includes dynamic markings such as *f* (forte), *p* (piano), and *A 2* (second ending). The measure numbers 5 and 10 are indicated above the staves.

10 15

Picc. *f*

Fls. *f*

Obs. *f* 1. *p*

B. Cls. *f*

B. Cl. *f*

Bsns. *f* *p*

C. Bn. *f*

Hn. 1,2 1. *p* *f* 15

Hn. 3,4 3. *p* *f*

B. Tbn. *p* *f*

Vlins. I *p* 10 *f* *p* 15

Vlins. II *p* *f* *p*

Vlas. *p* *f* *p*

Vcs. *p* *f* *p*

Cbs. *p* *f* *p*

Musical score for Symphony No 3, page 5, measures 20-25. The score includes parts for Picc., Fls., Obs., B♭ Cls., B. Cl., Bsns., C. Bn., C Tpt. 1,2, C Tpt. 3,4, T. Tbns., B. Tbn., Tuba, Vlns. I, Vlns. II, Timp., Cym., Xyl., Vib., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score features various dynamics such as *f*, *p*, *ff*, and *ff*, and includes performance markings like *Div.*, *unis.*, and *A 2*. A double bar line with repeat dots is present at the end of measure 25.

Picc. *f*

Fls. *f*

Obs. *f* A²

B♭ Cls. *f* A²

Timp. 30

Cym. 30

Vlins. I 30

Vlins. II 30

Vlas. 30

Vcs. 30

Cbs. 30

====

Timp. 35 *mf*

Cym. 35 *mf*

Vlins. I *f* 35

Vlins. II *f* 35

Vlas. *f*

Vcs. *f*

Cbs. *f*

This page of the musical score for Symphony No 3 by Oscar E. Peña features the following instruments and parts:

- Picc.**: Piccolo, starting at measure 40 with a *mf* dynamic.
- Fls.**: Flutes, playing a melodic line with *f* dynamics and *mf* dynamics.
- Obs.**: Oboes, playing a melodic line with *f* dynamics and *mf* dynamics.
- B♭ Cls.**: Bass Clarinets, playing a melodic line with *p* and *f* dynamics.
- Bsns.**: Bassoons, playing a melodic line with *p* and *f* dynamics.
- C Tpt. 1,2** and **C Tpt. 3,4**: Trumpets, playing a melodic line with *f* dynamics.
- B. Tbn.**: Baritone Trombone, playing a melodic line with *p* dynamics.
- Tuba**: Tuba, playing a melodic line with *p* dynamics.
- Timp.**: Timpani, playing a melodic line with *f* dynamics.
- Vlins. I** and **Vlins. II**: Violins, playing a melodic line with *f* and *p* dynamics.
- Vlas.**: Viola, playing a melodic line with *f* and *p* dynamics.
- Vcs.**: Violoncello, playing a melodic line with *f* and *p* dynamics.
- Cbs.**: Contrabasso, playing a melodic line with *f* and *p* dynamics.

The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). It also features articulation marks like accents and slurs, and performance instructions such as *1.* and *A 2*.

This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons, and Trombones) and brass (Trumpets) are primarily playing sustained notes, with dynamic markings of *f* (forte) and *ff* (fortissimo). The strings (Violins I and II, Viola, Cello, and Double Bass) are playing a rhythmic accompaniment, with dynamic markings ranging from *p* (piano) to *ff*. A Timpani part is also present, playing a rhythmic pattern with a *f* dynamic. The score includes a rehearsal mark '45' and various musical notations such as slurs, accents, and dynamic hairpins.

50

Picc.

Fls.

Obs.

B \flat Cls.

B. Cl.

Bsns.

C. Bn.

C Tpt. 1,2

C Tpt. 3,4

Tuba

Timp.

T.B.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f

f

f

50

50

55

Obs.

B♭ Cls.

Bsns.

C. Bn.

C Tpt. 1,2

C Tpt. 3,4

Tuba

Timp.

Cym.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

60

Picc.

Fls.

Obs.

B♭ Cls.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

65

Picc.

Fls.

Obs.

B♭ Cls.

Timp.

Cym.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

70

Picc.

Fls.

Obs.

B♭ Cls.

Timp.

Vlins. I

Vlins. II

Vlas. Unis.

Vcs. Unis.

Cbs.

This page of the musical score for Symphony No 3 by Oscar E. Peña features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe (with A2 marking), Bass Clarinet, Clarinet in Bb, Bassoon, and Contrabassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpets 3 & 4, Trombones, Baritone, Tuba, and Timpani. The percussion section includes Cymbals. The string section includes Violins I and II, Viola, Cello, and Double Bass. The score is marked with a forte (*f*) dynamic throughout. A rehearsal mark '90' is placed above the first measure of several staves. The woodwinds and strings play sustained chords and textures, while the brass and timpani provide rhythmic support. The strings have a more active role, with the cello and double bass playing a melodic line that moves from a piano (*p*) dynamic to a fortissimo (*ff*) dynamic.

95 100

Picc.

Fls.

Obs.

B \flat Cls.

95 100

Timp.

95 100

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f

p

f

p

p

p

p

p

p

105

Picc. *f*

Fls. *f* 1. *p*

Obs. *f* 1. *p*

B♭ Cls. *f* *p*

B. Cl. *f* *p*

Bsns. *f* *p*

C. Bn. *f* *p*

105

Hn. 1,2 *f*

Hn. 3,4 *f*

C Tpt. 1,2 *f* A 2

C Tpt. 3,4 *f* A 2

T. Tbns. *f*

B. Tbn. *f*

Tuba *f*

105

Timp. *f* *p*

105

Cym. *f*

105

Vlns. I *f* *p*

Vlns. II *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

110 115

Picc. *f*

Fls. *f* A 2

Obs. *f* A 2

B♭ Cls. *f* A 2

B. Cl. *f*

Bsns. *f*

C. Bn. *f*

Timp. *f*

Cym. *f*

Vlins. I *f* pizz. *p* arco *f*

Vlins. II *p* *f* arco

Vlas. *p* *f* arco

Vcs. *p* *f* arco

Cbs. *p* *f* arco

The musical score for page 17 of Symphony No 3 by Oscar E. Peña features the following instruments and dynamics:

- Picc.**: Piccolo, starting with a rest and then playing a melodic line in the third measure with a forte (*f*) dynamic.
- Fls.**: Flute, starting with a rest and then playing a chordal accompaniment in the third measure with a forte (*f*) dynamic.
- B♭ Cls.**: Bass Clarinet, starting with a rest and then playing a chordal accompaniment in the third measure with a forte (*f*) dynamic.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes, with a piano (*p*) dynamic in the second measure and a forte (*f*) dynamic in the third.
- Cym.**: Cymbal, playing a single sustained note in the third measure.
- Vlins. I**: Violins I, playing a melodic line with a forte (*ff*) dynamic in the third measure.
- Vlins. II**: Violins II, playing a melodic line with a forte (*ff*) dynamic in the third measure.
- Vlas.**: Viola, playing a melodic line with a forte (*ff*) dynamic in the third measure.
- Vcs.**: Violoncello, playing a melodic line with a forte (*ff*) dynamic in the third measure.
- Cbs.**: Contrabass, playing a melodic line with a forte (*ff*) dynamic in the third measure.

The musical score for page 18 of Symphony No. 3 by Oscar E. Peña features the following instruments and parts:

- Picc.**: Piccolo, starting at measure 120 with a melodic line.
- Fls.**: Flutes, playing chords in the first two measures.
- Obs.**: Oboes, playing chords from measure 120, with dynamics *mf* and *p*.
- B♭ Cls.**: Bass Clarinets, playing chords from measure 120, with dynamics *mf* and *p*.
- C Tpt. 1,2** and **C Tpt. 3,4**: Trumpets, playing chords from measure 120, with dynamics *mf*.
- Timp.**: Timpani, playing a rhythmic pattern from measure 120, with dynamics *mf* and *p*.
- Cym.**: Cymbals, playing a rhythmic pattern from measure 120, with dynamics *mf*.
- Xyl.**: Xylophone, playing a rhythmic pattern from measure 120, with dynamics *f* and *mf*.
- Vib.**: Vibraphone, playing a rhythmic pattern from measure 120, with dynamics *f* and *mf*.
- Vlns. I**: Violins I, playing a rhythmic pattern from measure 120, with dynamics *f* and *p*.
- Vlns. II**: Violins II, playing a rhythmic pattern from measure 120, with dynamics *f* and *p*.
- Vlas.**: Viola, playing a rhythmic pattern from measure 120, with dynamics *f* and *p*.
- Vcs.**: Violoncello, playing a rhythmic pattern from measure 120, with dynamics *f* and *p*.
- Cbs.**: Contrabass, playing a rhythmic pattern from measure 120, with dynamics *f* and *p*.

The image displays a page of a musical score for Symphony No. 3 by Oscar E. Peña, page 19. The score is arranged in a standard orchestral format with the following instruments and parts:

- Fls. (Flute):** Starts at measure 125 with a *p* dynamic. A second flute part (A2) enters later with a *f* dynamic.
- Obs. (Oboe):** A second oboe part (A2) enters with a *f* dynamic.
- B♭ Cls. (B-flat Clarinet):** A second clarinet part (A2) enters with a *f* dynamic.
- Bsns. (Bassoon):** Features two first endings (1. and 2.) starting at measure 125 with a *p* dynamic.
- Tuba:** Starts at measure 125 with a *p* dynamic.
- Timp. (Timpani):** Starts at measure 125 with a *f* dynamic.
- Vlins. I & II (Violins I & II):** Start at measure 125 with a *ff* dynamic.
- Vlas. (Viola):** Starts at measure 125 with a *ff* dynamic.
- Vcs. (Cello):** Starts at measure 125 with a *ff* dynamic.
- Cbs. (Double Bass):** Starts at measure 125 with a *ff* dynamic.

The score includes various musical notations such as dynamics (*p*, *f*, *ff*), articulation marks, and first/second endings. The key signature has one sharp (F#) and the time signature is 2/4.

This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons, and Contrabass) and brass (Horns, Trumpets, and Trombones) sections are marked with a forte (*f*) dynamic from measure 130 onwards. The strings (Violins I and II, Viola, Violoncello, and Contrabass) and percussion (Timpani and Cymbals) are marked with a mezzo-forte (*mf*) dynamic. The score includes dynamic markings such as *f* and *mf*, and performance instructions like *8va* for the Violins I. Measure numbers 130 and 135 are indicated above the staves. The key signature is B-flat major, and the time signature is 6/8.

2. RONDO

Adagio, $\text{♩} \text{c.} 42$

The musical score is arranged in a standard orchestral format. The top two staves are for B. Cl. and Cbs., both marked with a piano (*p*) dynamic. The woodwind section includes Picc., Fls., Obs., and B♭ Cls. The percussion section consists of Timp., Cym., and T.B. The string section includes Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score features various dynamics such as *p*, *f*, and *tr* (trills). There are also performance markings like *A 2* and *15* indicating specific measures or techniques. The score is divided into two systems by double bar lines with repeat signs.

Musical score for measures 20-25. The score includes parts for Piccolo, Flutes (Fls.), Oboes (Obs.), Bass Clarinet (B♭ Cls.), Clarinet in B (B. Cl.), Bassoon (Bsns.), Contrabassoon (C. Bn.), Timpani (Timp.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vcs.), and Cello (Cbs.). Measure 20 features a Piccolo and Flute entry with a first ending bracket. Measures 21-25 show various woodwind and string entries and dynamics such as *f*, *p*, and *A 2*.

Musical score for measures 30-34. The score includes parts for Piccolo, Flutes (Fls.), Oboe (Obs.), Viola (Vlas.), Viola (Vcs.), and Cello (Cbs.). Measure 30 features a Piccolo and Flute entry with a first ending bracket. Measures 31-34 show various woodwind and string entries and dynamics such as *mf*, *p*, and *tr*. The score concludes with a double bar line and repeat sign.

Moderato, ♩=c.96

Picc. *f* 35 40

Fls. *f* A 2

Obs. *f* A 2

B♭ Cls. *f* A 2

Timp. *f* 35 40

Vlins. I *ff* 35 40

Vlins. II *ff* 35 40

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

Picc. 45 50 *f*

Fls. *f* A 2

Obs. *f* A 2

B♭ Cls. *f* A 2

B. Cl. *p*

Bsns. *p* 1.

C. Bn. *p*

Timp. *p* 45 50

Vlins. I *ff* 45 50

Vlins. II *ff* 45 50

Vlas. *p* pizz. *ff* arco *p* pizz. *ff* arco

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

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

Musical score for woodwinds and strings, measures 55-60. The score includes parts for Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Bassoon (B. Cl.), Clarinet in Bb (B. Cl.), Bassoon (Bsns.), Contrabassoon (C. Bn.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The key signature is Bb major. The score features dynamic markings such as *f*, *ff*, and *p*, and performance instructions like *pizz.* and *arco*. Measure numbers 55 and 60 are indicated at the top of the staves.

Adagio, $\text{♩} = c.42$

Musical score for Bassoon (B. Cl.), Bassoon I (Bsns.), and Trombone I (T. Tbns.), measures 65-70. The key signature is Bb major. The score features dynamic markings such as *p* and *1.*. Measure numbers 65 and 70 are indicated at the top of the staves.

This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The woodwinds section includes Piccolo, Flute (1st), Oboe (A2), and Clarinet in B-flat (A2). The brass section consists of Horns (1, 2 and 3, 4), Trumpets (1, 2 and 3, 4), Trombones (T. and B.), and Tuba. The percussion section includes Timpani and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in a key with two flats and a 4/4 time signature. It begins with a dynamic of *f* (forte) and includes markings for *mf* (mezzo-forte) and *f*. There are also dynamic markings for *f* and *mf* in the woodwinds and brass sections. The score includes various musical notations such as slurs, trills, and accents. The page number 25 is indicated at the top right.

80 85

Picc.

Fls. A 2 p

Obs.

B♭ Cls.

B. Cl.

Bsns. 1. p

C. Bn. f

Tuba

Timp. 80 85 p

Vlns. I 80 85

Vlns. II

Vlas.

Vcs.

Cbs.

90 rit.

Picc. mf

Fls. A 2 mf p

Obs. 1. tr p mf A 2 tr mf

B♭ Cls. A 2 p mf

B. Cl.

Bsns. A 2 mf p

C. Bn. p mf

Timp. 90 p mf

Allegro, c.160

This page of the musical score covers measures 95 to 105. The tempo is marked **Allegro, c.160**. The score is for a full orchestra and includes the following parts:

- Fls.:** Flute, starting at measure 95 with a dynamic of *f* and a breath mark *A 95*. It plays a melodic line that becomes more rhythmic and accented from measure 100 onwards.
- B♭ Cls.:** Clarinet in B-flat, starting at measure 95 with a dynamic of *f* and a breath mark *A 2*. It plays a supporting melodic line.
- Hn. 1,2:** Horns 1 and 2, starting at measure 95 with a dynamic of *f* and a breath mark *A 2 95*. They play a rhythmic accompaniment.
- Hn. 3,4:** Horns 3 and 4, starting at measure 95 with a dynamic of *f* and a breath mark *A 2*. They play a rhythmic accompaniment.
- C Tpt. 1,2:** Trumpets 1 and 2, starting at measure 95 with a dynamic of *f* and a breath mark *A 2*. They play a rhythmic accompaniment.
- C Tpt. 3,4:** Trumpets 3 and 4, starting at measure 95 with a dynamic of *f* and a breath mark *A 2*. They play a rhythmic accompaniment.
- T. Tbns.:** Tenor Trombones, starting at measure 95 with a dynamic of *f* and a breath mark *A 2*. They play a rhythmic accompaniment.
- B. Tbn.:** Bass Trombone, starting at measure 95 with a dynamic of *f*. It plays a rhythmic accompaniment.
- Tuba:** Tuba, starting at measure 95 with a dynamic of *f*. It plays a rhythmic accompaniment.
- Timp.:** Timpani, starting at measure 95 with a dynamic of *f*. It plays a rhythmic accompaniment.
- Cym.:** Cymbals, starting at measure 95 with a dynamic of *f*. It plays a rhythmic accompaniment.
- Vlins. I:** Violins I, starting at measure 95 with a dynamic of *p*. They play a rhythmic accompaniment.
- Vlins. II:** Violins II, starting at measure 95 with a dynamic of *p*. They play a rhythmic accompaniment.
- Vlas.:** Viola, starting at measure 95 with a dynamic of *p*. It plays a rhythmic accompaniment.
- Vcs.:** Violoncello, starting at measure 95 with a dynamic of *p*. It plays a rhythmic accompaniment.
- Cbs.:** Cello, starting at measure 95 with a dynamic of *p*. It plays a rhythmic accompaniment.

Measure numbers 95, 100, and 105 are clearly marked above the staves. Dynamics *f* (forte) and *p* (piano) are indicated throughout the score. Breath marks *A 2* and *A 95* are present for the woodwinds.

Musical score for measures 110-115 of Symphony No 3. The score includes parts for Piccolo, Flute (A2), Oboe (A2), Bass Clarinet (A2), Horns (1,2 and 3,4), Trumpets (1,2 and 3,4), Trombones (T. Tbn., B. Tbn., Tuba), Timpani, Cymbals, Violas, Cellos, and Double Basses. The key signature is B-flat major. Measure 110 features a forte (f) dynamic for the woodwinds and brass. Measure 111 has a piano (p) dynamic for the Flute and Oboe. Measure 112 has a mezzo-forte (mf) dynamic for the Flute and Oboe. Measure 113 has a piano (p) dynamic for the Flute and Oboe. Measure 114 has a mezzo-forte (mf) dynamic for the Flute and Oboe. Measure 115 has a piano (p) dynamic for the Flute and Oboe. The strings play a rhythmic pattern of quarter notes in the right hand and eighth notes in the left hand.

This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The woodwinds section includes Piccolo, Flutes, Oboes, Clarinets (B♭ and B), Bassoons, Trombones (B♭ and Tuba), and Timpani. The strings section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B♭ major or D minor) and a 3/4 time signature. The page number 30 is indicated at the top left. The score includes dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like *tr* (trill) and *130* (ritardando). The Piccolo part has a *130* marking above it. The Timpani part has a *p* marking at the start of the measure and an *f* marking at the end of the measure, with a *130* marking below it. The Cymbals part has a *f* marking above it. The Violins I and II parts have *tr* markings above them. The Viola part has a *130* marking above it. The Violoncello and Contrabass parts have *tr* markings above them.

This page of the musical score covers measures 135 to 145. The instruments listed are Piccolo, Flute, Oboe, Bass Clarinet, Clarinet in B-flat, Contrabass, Tuba, Timpani, Cymbals, Violins I, Violins II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as trills, dynamics (p, f), and performance instructions like 'UNIS.'. Measure numbers 135, 140, and 145 are clearly marked. The key signature is B-flat major, and the time signature is 4/4. The score is divided into two systems, with a double bar line and repeat sign at the end of the second system.

Vlns. I *150* *rit.*

Vlns. II

Vlas.

Vcs.

Cbs.

Adagio, *c.42*

B. Cl. *155* *p*

Bsns. *1.* *p*

T. Tbns. *1.* *p* *160*

165 170

Picc. *f*

Fls. *f* A 2

Obs. *f* A 2

B♭ Cls. *f* A 2

Hn. 1,2 *mf*

Hn. 3,4 *mf*

C Tpt. 1,2 *mf*

C Tpt. 3,4 *mf*

T. Tbns.

B. Tbn. *mf*

Tuba *mf*

Timp. *f*

Cym. *mf*

T.B. *mf*

Vlins. I *f* *tr* 165 170

Vlins. II *f* *tr*

Vlas. *f* *tr*

Vcs. *f*

Cbs. *f*

Moderato, ♩=c.96

190 195

Picc. *f*

Fls. *f* A 2

Obs. *f* A 2

B♭ Cls. *f* A 2

Timp. *f* 190 195

Vlins. I *ff* 190 195

Vlins. II *ff* 190 195

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

200 205

Picc. *f*

Fls. *f* A 2

Obs. *f* A 2

B♭ Cls. *f* A 2

B. Cl. *p*

Bsns. *p* 1.

C. Bn. *p*

Timp. *p* 200 205

Vlins. I *ff* 200 205

Vlins. II *ff* 200 205

Vlas. *p* pizz. *ff* arco *p* pizz. *ff* arco

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

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

210

Picc. *f*

Fls. *f*

Obs. *f*

B \flat Cls. *f*

B. Cl. *p*

Bsns. *f*

C. Bn. *p*

Vlins. I *ff*

Vlins. II *ff*

Vlas. *pizz.* *p* *ff* arco

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

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

Adagio, $\text{♩} \cdot c.42$

215

B. Cl. *p*

220

Cbs. *p*

Musical score for Symphony No 3, page 37, measures 225-235. The score is written for a full orchestra and includes the following parts: Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Bass Clarinet (B♭ Cls.), Timpani (Timp.), Cymbal (Cym.), Trombone (T.B.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The score is in 3/4 time and features a key signature of two flats (B♭ and E♭). The dynamic markings are *f* (forte) and *p* (piano). The score is divided into two systems. The first system covers measures 225 to 230, and the second system covers measures 235 to 240. The Piccolo part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Flute part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Oboe part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Bass Clarinet part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Timpani part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Cymbal part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Trombone part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Violin I part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Violin II part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Viola part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Violoncello part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The Contrabass part has a dynamic marking of *f* and a breath mark (A 2) at measure 230. The second system starts at measure 235 and ends at measure 240. The Piccolo part has a dynamic marking of *f* and a breath mark (A 2) at measure 235. The Flute part has a dynamic marking of *p* and a breath mark (A 2) at measure 235. The Oboe part has a dynamic marking of *f* and a breath mark (A 2) at measure 235. The Bass Clarinet part has a dynamic marking of *f* and a breath mark (A 2) at measure 235. The Bass Clarinet part has a dynamic marking of *f* and a breath mark (A 2) at measure 235. The Bassoon part has a dynamic marking of *f* and a breath mark (A 2) at measure 235. The Contrabass part has a dynamic marking of *f* and a breath mark (A 2) at measure 235. The Timpani part has a dynamic marking of *p* and a breath mark (A 2) at measure 235. The Violin I part has a dynamic marking of *p* and a breath mark (A 2) at measure 235. The Violin II part has a dynamic marking of *p* and a breath mark (A 2) at measure 235. The Violoncello part has a dynamic marking of *p* and a breath mark (A 2) at measure 235. The Contrabass part has a dynamic marking of *p* and a breath mark (A 2) at measure 235.

This page of the musical score for Symphony No. 3 by Oscar E. Peña, page 39, features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, and Bassoons) and strings (Violins I & II, Viola, Cello, and Contrabass) are prominent, with dynamic markings ranging from *ff* to *pp*. The brass section (Horns, Trumpets, Trombones, and Tuba) provides a strong harmonic foundation. The percussion section (Timpani, Cymbals, Xylophone, and Vibraphone) adds rhythmic texture. The score includes performance instructions such as *rit.* (ritardando) and *ARM.* (armatura). Measure numbers 250 and 255 are clearly marked, along with dynamic changes and articulation marks like accents and slurs.

Allegro (M.M. ♩ = c. 120)

3. FUGUE

The musical score for the third fugue of Symphony No. 3 by Oscar E. Peña is presented on page 40. The piece is in 4/4 time and marked Allegro with a tempo of approximately 120 beats per minute. The score is divided into two systems. The first system includes parts for B. Cl., Bsns., Hn. 1,2, Hn. 3,4, Timp., Vlns. II, and Vlas. The second system includes parts for Picc., Fls., Obs., B♭ Cls., B. Cl., Bsns., Hn. 1,2, Hn. 3,4, Vlns. I, Vlns. II, Vlas., and Vcs. The music features complex rhythmic patterns and dynamic markings such as *f* (forte) and *p* (piano). Performance instructions include slurs, accents, and breath marks (A 2). The score is marked with double bar lines at the beginning and end of the system.

The image displays a page of a musical score for Symphony No. 3 by Oscar E. Peña, page 41. The score is arranged in a standard orchestral format with 14 staves. The instruments listed on the left are Picc., Fls., Obs., B♭ Cls., B. Cl., Bsns., C. Bn., Tuba, Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four measures. The Piccolo and Flute parts play a melodic line with slurs and accents. The Oboe part has a section marked 'A2' starting in the third measure. The Clarinet and Bassoon parts have a section marked 'A2' starting in the fourth measure. The C. Bn., Tuba, and Cello parts have a section marked 'f' starting in the third measure. The Timpani part has a section marked 'p' starting in the third measure and 'f' starting in the fourth measure. The Violin I part has a section marked 'f' starting in the fourth measure. The Viola, Cello, and Double Bass parts have a section marked 'f' starting in the third measure. The score is written in a clean, professional style with clear notation and dynamics.

This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, and Contrabassoon. The brass section consists of Trumpets, Trombones, and Tubas. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Cello, and Double Bass. The score is written in a key signature of two flats and includes dynamic markings such as *f* and *mf*. Measure numbers 15 and 20 are clearly marked at the beginning and end of the page, respectively. The notation includes various rhythmic values, accidentals, and articulation marks.

25

Picc.

Fls.

Obs.

B^b Cls.

B. Cl.

Bsns.

C. Bn.

T. Tbns.

B. Tbn.

Tuba

Timp.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

A²

A²

25

p *f*

25

The musical score for page 44 of Symphony No. 3 by Oscar E. Peña is arranged in a standard orchestral format. It includes parts for the following instruments:

- Picc. (Piccolo)
- Fls. (Flutes)
- Obs. (Oboes)
- B♭ Cls. (Bassoons)
- B. Cl. (Clarinet)
- Bsns. (Bassoons)
- C. Bn. (Contrabassoon)
- Hn. 1,2 (Horns)
- Hn. 3,4 (Horns)
- C Tpt. 1,2 (Trumpets)
- C Tpt. 3,4 (Trumpets)
- B. Tbn. (Trombones)
- Tuba
- Timp. (Timpani)
- T.B. (Bass Drum)
- Vlins. I (Violins I)
- Vlins. II (Violins II)
- Vlas. (Viola)
- Vcs. (Violoncello)
- Cbs. (Contrabass)

Key features of the score include:

- Rehearsal mark 30 at the beginning of the page.
- Dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte).
- Articulation markings like accents and slurs.
- Rehearsal marks 1, 2, 3, 4, and 30 within the woodwind and brass sections.
- Rehearsal mark 30 in the timpani part, with dynamics *p* and *f*.
- Rehearsal mark 30 in the bass drum part, with dynamic *mf*.

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Picc.**: Piccolo, rests throughout.
- Fls.**: Flutes, rests throughout.
- Obs.**: Oboe, plays a melodic line starting in the second measure with dynamics *mf* and *f*, marked *A 2*.
- B♭ Cls.**: Bass Clarinet, plays a melodic line starting in the second measure with dynamics *f*, marked *A 2*.
- B. Cl.**: Bass Clarinet, plays a rhythmic line starting in the first measure with dynamics *p* and *mf*, and a melodic line in the fourth measure with dynamics *p* and *f*.
- Bsns.**: Bassoon, plays a rhythmic line starting in the first measure with dynamics *f*, and a melodic line in the fourth measure with dynamics *p* and *f*, marked *1.*
- Hn. 1,2** and **Hn. 3,4**: Horns, rests throughout.
- C Tpt. 1,2** and **C Tpt. 3,4**: Trumpets, rests throughout.
- B. Tbn.** and **Tuba**: Trombones and Tuba, play a rhythmic line starting in the first measure.
- Timp.**: Timpani, rests throughout, with a rhythmic pattern in the fourth measure starting with dynamics *p*.
- Xyl.**: Xylophone, plays a melodic line starting in the second measure with dynamics *f*.
- T.B.**: Tom-tom, rests throughout.
- Vlns. I** and **Vlns. II**: Violins, play melodic lines starting in the second measure with dynamics *p* and *f*.
- Vlas.**: Viola, plays a rhythmic line starting in the first measure with dynamics *p* and *mf*, and a melodic line in the third measure with dynamics *f*.
- Vcs.**: Violoncello, plays a rhythmic line starting in the first measure with dynamics *p* and *f*, marked *DIV.*

35

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

Bsns. *p* *f* *p* *f*

Hn. 1,2 *f*

Hn. 3,4 *p* *f*

C Tpt. 1,2 *p*

T. Tbn. *f* *f*

Timp. *f*

Xyl. *f*

Vib. *f*

Vlins. I *f*

Vlins. II *f* *p* *f* *p*

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

Vcs. *f* *p* *f* *p*

Cbs. *f* *f*

This musical score page, numbered 47, is for Symphony No. 3 by Oscar E. Peña. It features a full orchestral ensemble. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with a forte (*f*) dynamic.
- Fls.**: Flute, playing a melodic line with a forte (*f*) dynamic.
- Obs.**: Oboe, playing a melodic line with a forte (*f*) dynamic, marked *A 2*.
- B♭ Cls.**: Clarinet in B-flat, playing a melodic line with a forte (*f*) dynamic, marked *A 2*.
- Hn. 1,2**: Horns 1 and 2, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- Hn. 3,4**: Horns 3 and 4, playing a harmonic accompaniment with a mezzo-forte (*mf*) dynamic.
- C Tpt. 1,2**: Trumpets in C, playing a melodic line with a forte (*f*) dynamic.
- T. Tbns.**: Trombones, playing a melodic line with a forte (*f*) dynamic, marked *A 2*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics ranging from *p* to *f*.
- Vlins. I**: Violins I, playing a melodic line with a forte (*f*) dynamic.
- Vlins. II**: Violins II, playing a melodic line with a forte (*f*) dynamic.
- Vlas.**: Viola, playing a melodic line with a forte (*f*) dynamic.
- Vcs.**: Cello, playing a melodic line with a forte (*f*) dynamic.
- Cbs.**: Double Bass, playing a melodic line with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics (*f*, *mf*, *p*), articulation marks, and performance instructions like *A 2*. The page number 40 is also visible at the beginning of the first staff.

Musical score for Symphony No 3, page 48, measures 45-50. The score is in B-flat major and 3/4 time. The instruments and their parts are:

- Obs.**: Measures 45-46 are rests. Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- B♭ Cls.**: Measures 45-46 are rests. Measure 47 has a whole note G3 (f). Measure 48 has a whole note G3 (f). Measure 49 has a whole note G3 (f). Measure 50 has a whole note G3 (f).
- C Tpt. 1,2**: Measures 45-46 are rests. Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- C Tpt. 3,4**: Measures 45-46 are rests. Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- Timp.**: Measures 45-46 are rests. Measure 47 has a quarter note G2 (mf). Measure 48 has a quarter note G2 (mf). Measure 49 has a quarter note G2 (mf). Measure 50 has a quarter note G2 (mf).
- T.B.**: Measures 45-46 are rests. Measure 47 has a whole note G2 (f). Measure 48 has a whole note G2 (f). Measure 49 has a whole note G2 (f). Measure 50 has a whole note G2 (f).
- Vlns. I**: Measure 45 has a whole note G4 (f). Measure 46 has a whole note G4 (p). Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- Vlns. II**: Measure 45 has a whole note G4 (f). Measure 46 has a whole note G4 (p). Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- Vlas.**: Measure 45 has a whole note G4 (f). Measure 46 has a whole note G4 (p). Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- Vcs.**: Measure 45 has a whole note G4 (f). Measure 46 has a whole note G4 (p). Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- Cbs.**: Measure 45 has a whole note G4 (f). Measure 46 has a whole note G4 (p). Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- Picc.**: Measures 45-46 are rests. Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- Fls.**: Measures 45-46 are rests. Measure 47 has a whole note G4 (f). Measure 48 has a whole note G4 (f). Measure 49 has a whole note G4 (f). Measure 50 has a whole note G4 (f).
- C Tpt. 1,2**: Measure 45 has a whole note G4 (1). Measure 46 has a whole note G4 (1). Measure 47 has a whole note G4 (1). Measure 48 has a whole note G4 (1). Measure 49 has a whole note G4 (1). Measure 50 has a whole note G4 (1).
- C Tpt. 3,4**: Measure 45 has a whole note G4 (3). Measure 46 has a whole note G4 (3). Measure 47 has a whole note G4 (3). Measure 48 has a whole note G4 (3). Measure 49 has a whole note G4 (3). Measure 50 has a whole note G4 (3).
- Timp.**: Measures 45-46 are rests. Measure 47 has a quarter note G2 (f). Measure 48 has a quarter note G2 (f). Measure 49 has a quarter note G2 (f). Measure 50 has a quarter note G2 (f).
- Vlns. I**: Measure 45 has a whole note G4 (50). Measure 46 has a whole note G4 (50). Measure 47 has a whole note G4 (50). Measure 48 has a whole note G4 (50). Measure 49 has a whole note G4 (50). Measure 50 has a whole note G4 (50).
- Vlns. II**: Measure 45 has a whole note G4 (50). Measure 46 has a whole note G4 (50). Measure 47 has a whole note G4 (50). Measure 48 has a whole note G4 (50). Measure 49 has a whole note G4 (50). Measure 50 has a whole note G4 (50).
- Vcs.**: Measure 45 has a whole note G4 (50). Measure 46 has a whole note G4 (50). Measure 47 has a whole note G4 (50). Measure 48 has a whole note G4 (50). Measure 49 has a whole note G4 (50). Measure 50 has a whole note G4 (50).
- Cbs.**: Measure 45 has a whole note G4 (50). Measure 46 has a whole note G4 (50). Measure 47 has a whole note G4 (50). Measure 48 has a whole note G4 (50). Measure 49 has a whole note G4 (50). Measure 50 has a whole note G4 (50).

Picc. Fls. Timp. Vlns. I Vlns. II Vcs. Cbs.

55 B. Cl. Bsns. C. Bn. T. Tbn. B. Tbn. Tuba T.B. Vlns. I Vlns. II Vlas. Vcs. Cbs.

This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The score is divided into four measures. The Flute (Fls.) part begins with a trill (tr) in the first measure, followed by a dynamic shift to *f* in the third measure, marked with a first ending (A 2). The Bass Clarinet (B. Cl.) part starts with a trill (tr) and a dynamic of *p*, then moves to *mf* and *f*. The Horns (Hn. 1,2) part has a first ending (1.) in the first measure, a second ending (2.) in the second measure, and a dynamic of *f* in the third measure, marked with a first ending (A 2). The Trombones (T. Tbns.) part has two first endings (1. and 2.) in the first two measures, with dynamics of *p* and *mf*. The Bass Trombone (B. Tbn.) and Tuba parts have a dynamic of *p* in the second measure and *mf* in the third. The Xylophone (Xyl.) and Vibraphone (Vib.) parts enter in the third measure with a dynamic of *f*. The Timpani (T.B.) part has a dynamic of *f* in the third measure. The Violins (Vlns. I and II) part has a dynamic of *f* in the third measure, marked with a first ending (A 2). The Viola (Vlas.) part has a dynamic of *f* in the third measure. The Cello (Vcs.) and Double Bass (Cbs.) parts have a dynamic of *p* in the first measure, *mf* in the second, and *f* in the third. The score includes various musical notations such as trills, first and second endings, and dynamic markings.

This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The score is written in a key signature of two flats (B-flat major or D-flat minor) and includes a tempo marking of 65. The instruments and their parts are as follows:

- Fls. (Flute):** Features a melodic line with trills and accents, starting with a *f* dynamic.
- B. Cl. (Bass Clarinet):** Provides harmonic support with a *f* dynamic.
- Bsns. (Bassoon):** Similar to the clarinet, playing a *f* dynamic part.
- Hn. 3,4 (Horn 3 & 4):** Plays a short melodic phrase marked *f* and *A2*.
- Timp. (Timpani):** Features a rhythmic pattern with a *f* dynamic.
- Cym. (Cymbal):** Provides a rhythmic accompaniment with a *f* dynamic.
- Xyl. (Xylophone):** Plays a melodic line with a *f* dynamic.
- Vib. (Vibraphone):** Plays a melodic line with a *f* dynamic.
- T.B. (Trombone):** Provides harmonic support with a *f* dynamic.
- Vlins. I (Violin I):** Features a melodic line with trills and accents, starting with a *ff* dynamic.
- Vlins. II (Violin II):** Provides harmonic support with a *ff* dynamic.
- Vlas. (Viola):** Provides harmonic support, starting with a *p* dynamic and moving to *ff*.
- Vcs. (Cello):** Provides harmonic support, starting with a *p* dynamic and moving to *ff*.
- Cbs. (Double Bass):** Provides harmonic support, starting with a *p* dynamic and moving to *ff*.

85

Picc. *p*

Fls. *mf* *p*

Obs. *p*

B^b Cls. *p*

B. Cl. *mf*

Bsns.

C. Bn.

Tuba

85

Vlins. I *mf*

Vlins. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

This musical score page, numbered 55, is for Symphony No. 3 by Oscar E. Peña. It features a full orchestral ensemble. The woodwind section includes Piccolo, Flutes, Oboes, and Bass Clarinet. The brass section consists of Trumpets 1 and 2, and Trumpets 3 and 4. The string section includes Violins I and II, Viola, Cello, and Double Bass. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. A dynamic marking of *mf* (mezzo-forte) is present. A rehearsal mark '90' is placed above the first measure of the woodwind and string parts. A first ending bracket labeled 'A 2' spans the final two measures of the woodwind and trumpet parts. The woodwind parts have rests for the remainder of the page. The string parts feature rhythmic patterns, with the Violins I and II playing sixteenth-note figures and the Viola, Cello, and Double Bass playing eighth-note patterns.

95

Picc. *f*

Fls. *f*

B. Cl. *mf*

Bsns. *mf* *p* *f*

Hn. 1,2 *p* *f*

Hn. 3,4 *f*

C Tpt. 1,2 *f*

C Tpt. 3,4 *f*

T. Tbns. *p* *f*

B. Tbn. *p* *f*

Tuba *p* *f*

Vlins. I *mf*

Vlins. II

Vlas.

Vcs.

Cbs.

115

115

Score for measures 115-119. The instruments are Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The music is in a minor key. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line. The timpani has a few notes.

120

120

Score for measures 120-124. The instruments are Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The music is in a minor key. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line. The timpani has a few notes. The dynamic marking *f* is present.

125

125

Score for measures 125-129. The instruments are B. Cl., Bsns., and C. Bn. The music is in a minor key. The woodwinds play a melodic line. The dynamic marking *f* is present.

125

125

Score for measures 125-129. The instruments are Timp., Vlns. I, Vlns. II, Vcs., and Cbs. The music is in a minor key. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line. The timpani has a few notes. The dynamic markings *pp* and *f* are present.

This page of the musical score covers measures 128, 129, and 130. The instruments and their parts are as follows:

- Picc.**: Rests in measures 128 and 129; plays a quarter note in measure 130.
- Fls.**: Rests in measures 128 and 129; plays a quarter note in measure 130.
- Bsns.**: Plays a melodic line with a dynamic change from *p* to *f* at measure 129.
- C. Bn.**: Plays a melodic line with a dynamic change from *p* to *f* at measure 129.
- C Tpt. 1,2**: Rests in measures 128 and 129; plays a quarter note in measure 130.
- C Tpt. 3,4**: Rests in measures 128 and 129; plays a quarter note in measure 130.
- T. Tbn.**: Rests in measures 128 and 129; plays a quarter note in measure 130.
- B. Tbn.**: Rests in measures 128 and 129; plays a quarter note in measure 130.
- Tuba**: Rests in measures 128 and 129; plays a quarter note in measure 130.
- Vlns. I**: Starts with a *p* dynamic, changes to *f* at measure 129, and rests in measure 130.
- Vlns. II**: Starts with a *p* dynamic, changes to *f* at measure 129, and rests in measure 130.
- Vlas.**: Starts with a *p* dynamic, changes to *f* at measure 129, and rests in measure 130.
- Vcs.**: Plays a melodic line with a dynamic change from *p* to *f* at measure 129.
- Cbs.**: Plays a melodic line with a dynamic change from *p* to *f* at measure 129.

Measure 130 is marked with a dynamic of *f* and includes a rehearsal mark *A 2* above the Piccolo and Flute staves.

This page of the musical score for Symphony No. 3 by Oscar E. Peña features the following instruments and parts:

- Fls.:** Flute part, starting with a *mf* dynamic at measure 135.
- Obs.:** Oboe part, starting with a *mf* dynamic at measure 135.
- B♭ Cls.:** Clarinet in B-flat part, starting with a *mf* dynamic at measure 135.
- B. Cl.:** Clarinet in B part, starting with a *mf* dynamic at measure 135.
- Bsns.:** Bassoon part, starting with a *mf* dynamic at measure 135.
- C. Bn.:** Contrabassoon part, starting with a *mf* dynamic at measure 135.
- C Tpt. 1,2:** Trumpets in C, parts 1 and 2, starting with a *mf* dynamic at measure 135.
- C Tpt. 3,4:** Trumpets in C, parts 3 and 4, starting with a *mf* dynamic at measure 135.
- T. Tbn.:** Trombone in the tenor position, starting with a *p* dynamic and transitioning to *mf*.
- B. Tbn.:** Trombone in the bass position, starting with a *mf* dynamic.
- Tuba:** Tuba part, starting with a *mf* dynamic.
- Timp.:** Timpani part, starting with a *p* dynamic and transitioning to *mf*.
- Vlins. I:** Violin I part, starting with a *mf* dynamic at measure 135.
- Vlins. II:** Violin II part, starting with a *mf* dynamic at measure 135.
- Vlas.:** Viola part, starting with a *p* dynamic and transitioning to *mf*.
- Vcs.:** Cello part, starting with a *mf* dynamic at measure 135.
- Cbs.:** Double Bass part, starting with a *mf* dynamic at measure 135.

The score includes various musical notations such as dynamics (*mf*, *p*), articulation marks (accents), and performance instructions like *A 2* (Alto 2). Measure numbers 135 and 136 are clearly marked.

The musical score for page 62 of Symphony No 3 by Oscar E. Peña is divided into two systems. The first system includes parts for B. Cl., Bsns., Tuba, Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The second system includes parts for B♭ Cls., Bsns., B. Tbn., Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score features various dynamic markings such as *p*, *mf*, and *f*, and rehearsal marks 150 and A 2. The key signature is B-flat major, and the time signature is 4/4.

155

B♭ Cls.

Hn. 1,2

Timp.

Xyl.

Vib.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

f

A 2

160

C Tpt. 1,2

C Tpt. 3,4

Xyl.

Vib.

Vlns. I

Vlns. II

Vcs.

Cbs.

f

A 2

165

Vlns. I

Vlns. II

Vcs.

Cbs.

170

Vlins. I

Vlins. II

Vcs.

Cbs.

175

Timp.

Vlins. I

Vlins. II

Vcs.

Cbs.

p *f* *p* *f*

Timp.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

p *f* *p* *f*

180

Vlins. II

Vlas.

Vcs.

Cbs.

f

185

Vlns. I *f*

Vlns. II

Vlas.

Vcs.

Cbs.

190

B♭ Cls.

Bsns.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

p

p

p

p

200 *rit.*

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

Fls. *p* *f* *p* *f* *p* *f* *ff* *p*³

Obs. *ff* A²

B♭ Cls. *ff* A²

B. Cl. *p* *f* *p* *f* *ff*

Bsns. *p* *f* *f* *ff*

C. Bn. *p* *f* *p* *f* *ff*

Hn. 1,2

Hn. 3,4 *f*

C Tpt. 1,2 *p* *f* *p* *f* *f*

C Tpt. 3,4 *p* *f* *p* *f* *f*

B. Tbn. *p* *f* *p* *f*

Tuba *p* *f* *p* *f*

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

Vlins. I *p* *f* *p* *f* *ff* *p*³

Vlins. II *p* *f* *p* *f* *ff* *p*

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

Vcs. *p* *f* *p* *f* *ff* *p*³

Cbs. *p* *f* *p* *f* *ff* *p*³

4. SONATA

Andante, $\text{♩} = 96$

5

Vlins. I *p*

Vlins. II *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

10

Picc. *f*

Fls. *f*

Timp. *f*

Cym. *f*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

15

Picc. *f*

Fls. *f*

Timp. *f*

Cym. *f*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

20

25

Picc. *fp* *f*

Fls. *p* *fp* *f*

Obs. *fp* *mf*

B^b Cls. *fp* *mf*

B. Cl. *fp*

Bsns. *fp*

C. Bn. *p* *fp*

Timp. *f*

Cym. *f*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *fp* *f*

Cbs. *p* *fp* *f*

Detailed description: This is a page of a musical score for a symphony, page 69. The score is for various instruments including Piccolo, Flute, Oboe, Clarinets (B-flat and B), Bassoon, Trombones, Percussion (Tympani and Cymbals), Violins (I and II), Viola, Violoncello, and Contrabass. The music is in a key with one sharp (F#) and a 4/4 time signature. The score shows measures 24 through 27. Measure 25 is marked with a '25' above the staff. Dynamics include *p* (piano), *fp* (fortissimo piano), *f* (forte), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs, and a triplet of eighth notes in measure 25. The Piccolo, Flute, and Oboe parts have a melodic line starting in measure 25. The Clarinets and Bassoon have a sustained chord. The Trombones and Bassoon have a melodic line. The Percussion has a rhythmic pattern. The Violins and Viola have a melodic line. The Violoncello and Contrabass have a melodic line.

Musical score for measures 30-35. The score includes parts for Piccolo, Flute, Oboe, Bass Clarinet, Timpani, Cymbal, Violins I & II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 30 is marked with a '30' and measure 35 with a '35'. A 'rit.' (ritardando) marking is present above measure 35. The Piccolo and Flute parts play a rhythmic pattern of eighth notes. The Oboe and Bass Clarinet parts play sustained chords. The Timpani and Cymbal parts play a rhythmic pattern of eighth notes. The Violins I & II, Viola, Cello, and Double Bass parts play a rhythmic pattern of eighth notes.

Piú mosso ma non troppo, ♩ c.110

Musical score for measures 40-45. The score includes parts for Piccolo, Flute, Bass Clarinet, Bassoon, Contrabassoon, Trombones I & II, Tuba, Timpani, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 40 is marked with a '40'. The Piccolo and Flute parts play sustained chords. The Bass Clarinet, Bassoon, Contrabassoon, Trombones I & II, Tuba, and Timpani parts play a rhythmic pattern of eighth notes. The Double Bass part plays a rhythmic pattern of eighth notes. Dynamics include *p* (piano) and *f* (forte).

Musical score for Symphony No 3, page 71, measures 45-50. The score is written for a full orchestra and includes the following parts:

- Picc. (Piccolo): Measures 45-50, starting with a *mf* dynamic.
- Fls. (Flutes): Measures 45-50, starting with a *mf* dynamic.
- C Tpt. 1,2 (Cornet Trumpets 1, 2): Measures 45-50, starting with a *f* dynamic and a *A 2* marking.
- C Tpt. 3,4 (Cornet Trumpets 3, 4): Measures 45-50, starting with a *f* dynamic and a *A 2* marking.
- Timp. (Timpani): Measures 45-50, starting with a *f* dynamic.
- Vlns. I (Violins I): Measures 45-50, starting with a *f* dynamic.
- Vlns. II (Violins II): Measures 45-50, starting with a *f* dynamic.
- Vlas. (Viola): Measures 45-50, starting with a *f* dynamic.
- Vcs. (Violoncello): Measures 45-50, starting with a *f* dynamic.
- Cbs. (Contrabasso): Measures 45-50, starting with a *f* dynamic.

Measures 50-55:

- Picc. (Piccolo): Measures 50-55, starting with a *f* dynamic.
- Fls. (Flutes): Measures 50-55, starting with a *f* dynamic.
- Obs. (Oboe): Measures 50-55, starting with a *mf* dynamic and a *A 2* marking.
- B♭ Cls. (Bass Clarinet): Measures 50-55, starting with a *f* dynamic and a *A 2* marking.
- Bsns. (Bassoon): Measures 50-55, starting with a *f* dynamic and a *A 2* marking.
- Timp. (Timpani): Measures 50-55, starting with a *f* dynamic.
- Cym. (Cymbal): Measures 50-55, starting with a *f* dynamic.
- Vlns. I (Violins I): Measures 50-55, starting with a *f* dynamic.
- Vlns. II (Violins II): Measures 50-55, starting with a *f* dynamic.
- Vlas. (Viola): Measures 50-55, starting with a *f* dynamic.
- Vcs. (Violoncello): Measures 50-55, starting with a *f* dynamic.
- Cbs. (Contrabasso): Measures 50-55, starting with a *f* dynamic.

55 60

Picc.

Fls. A²

Obs.

B♭ Cls.

Bsns.

55 60

Timp.

55 60

Cym.

55 60

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f

p *f*

Detailed description: This is a page of a musical score for a symphony, page 72, measures 55 to 60. The score is written for a full orchestra. The instruments listed on the left are Piccolo, Flute (A2), Oboe, Bass Clarinet, Bassoon, Timpani, Cymbal, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#). The score shows various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The measures are numbered 55 and 60. The Piccolo, Flute, and Bassoon parts have a melodic line starting at measure 55. The Oboe and Bass Clarinet parts play chords. The Timpani part has a rhythmic pattern starting at measure 55. The Cymbal part has a rhythmic pattern starting at measure 55. The Violin I and II parts have a melodic line starting at measure 55. The Viola, Violoncello, and Contrabass parts have a rhythmic pattern starting at measure 55.

65

Picc.

Fls.

B. Cl.

Bsns.

C. Bn.

Tuba

Xyl.

Vib.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

70

B. Cl.

Bsns.

C. Bn.

Tuba

Xyl.

Vib.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Musical score for Symphony No 3, page 75. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a Piccolo part in the first measure, followed by Flutes, Oboes, and Bassoons. The Clarinet and Bassoon parts have a rhythmic pattern of eighth notes. The Horns, Trumpets, and Trombones enter in measure 75 with a forte (f) dynamic. The Violins and Violas have a melodic line with a trill (tr) in measure 75. The Cellos and Double Basses have a rhythmic pattern of eighth notes. The score ends with a forte (f) dynamic in measure 75.

80 85

Picc. *p* *p*

Fls. *p* *p*

Obs. *p*

B♭ Cls. *p*

Hn. 1,2 *f* *f*

Hn. 3,4 *f* *f*

Tuba *f* *f*

Timp. *f* *f* 85

T.B. *f*

Vcs. *f* *f* *p*

Cbs. *f* *f* *p*

This page of the musical score for Symphony No. 3 by Oscar E. Peña, page 76, features a variety of instruments. The woodwinds include Piccolo, Flute (Fls.), Oboe (Obs.), Clarinet (B. Cl.), Bassoon (Bsns.), and Contrabassoon (C. Bn.). The brass section consists of Horns (Hn. 1,2 and Hn. 3,4), Trumpets (C Tpt. 1,2 and C Tpt. 3,4), and Trombones (T. Tbns.). The percussion includes Timpani (Timp.), Cymbals (Cym.), and strings (Violins I and II, Viola, Violoncello/Vcns., and Contrabass/Cbs.). The score is in G major and 4/4 time. The Piccolo part starts with a *mf* dynamic and has a rest for the first five measures. The Flute and Oboe parts begin in measure 6 with a *f* dynamic and a trill (tr) marked above the first note. The Bassoon and Contrabassoon parts enter in measure 3 with a *f* dynamic and a trill. The Horns play sustained chords, with the first two horns marked *mf* and the next two marked *f*. The Trumpets and Trombones have trills in measures 3, 4, and 5. The Timpani part features a rhythmic pattern of eighth notes in measures 1-2, followed by a rest and a single note in measure 3. The Cymbals play a sustained chord marked *f*. The Violins I and II parts have trills in measures 3, 4, and 5, with a *f* dynamic. The Viola part has a trill in measure 5. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes throughout the page, marked *f*. A rehearsal mark '90' is placed above the Flute and Oboe staves at the beginning of measure 6.

95

Picc.

Fls.

Obs.

B \flat Cls.

T. Tbns.

B. Tbn.

Tuba

Timp.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

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

A 2

8^{va}

Musical score for Symphony No 3, page 79, measures 105-110. The score is written for a full orchestra and includes the following parts: Obs., B♭ Cls., Bsns., C. Bn., B. Tbn., Tuba, Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 105-110, and the second system covers measures 110-115. The first system includes a double bar line at the end of measure 110. The second system includes a double bar line at the end of measure 115. The score is marked with '105' at the beginning of the first system and '110' at the beginning of the second system. The Vlns. I and II parts are marked with '(8va)' and 'loco' in measure 105. The Vlns. I and II parts play a melodic line with a dotted rhythm. The Vlas. part plays a rhythmic pattern of eighth notes. The Vcs. and Cbs. parts play a rhythmic pattern of eighth notes. The Timp. part plays a rhythmic pattern of eighth notes. The B. Tbn. and Tuba parts play a rhythmic pattern of eighth notes. The Bsns. part plays a rhythmic pattern of eighth notes. The C. Bn. part plays a rhythmic pattern of eighth notes. The Obs. part plays a melodic line with a dotted rhythm. The B♭ Cls. part plays a melodic line with a dotted rhythm.

115

Hn. 1,2
 Hn. 3,4
 C Tpt. 1,2
 C Tpt. 3,4
 T. Tbns.
 B. Tbn.
 Tuba
 Timp.
 T.B.
 Vlins. I
 Vlins. II
 Vlas.
 Vcs.
 Cbs.

Musical score for Symphony No 3, page 80, measures 115-118. The score includes parts for Horns, Trumpets, Trombones, Timpani, Snare Drum, Violins, Viola, Violoncello, and Contrabass. Measures 115-118 show a transition from rest to a strong (*f*) chordal entry for the brass and woodwinds, with a tremolo effect (*tr*) on the strings in measure 115.

Andante, $\text{♩} \text{c. } 96$
125

Picc. *f* *p*

Fls. *f* *p*

Obs. *f*

B♭ Cls. *f*

B. Cl. *f*

Bsns. *f* *p* 3

C. Bn. *f*

Hn. 1,2 120 125

Hn. 3,4

C Tpt. 1,2

C Tpt. 3,4

T. Tbns.

B. Tbn.

Tuba

Timp. 120 125

T.B.

Vlins. I 120 *p* 125 *p*

Vlins. II *p* *p*

Vlas. *p* pizz. *p*

Vcs. *p* pizz. *p*

Cbs. *p* *p* 3

130

Picc. *mf*

Fls. *mf* A 2

Obs. *mf*

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

Cym. *p* *f* *p* *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f* arco

Vcs. *f* arco

Cbs. *f* arco

135

Picc.

Fls.

Obs.

B. Cls. *mf*

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

Cym. *p* *f* *p* *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Musical score for Symphony No 3, page 83, measures 140-145. The score includes parts for Horns (Hn. 1,2 and Hn. 3,4), Trumpets (C Tpt. 1,2 and C Tpt. 3,4), Timpani (Timp.), Cymbals (Cym.), Violins (Vlns. I and Vlns. II), Violas (Vlas.), Cellos (Vcs.), and Contrabasses (Cbs.).

Measures 140-145 are marked with a tempo of 140. The score features dynamic markings such as *mf*, *p*, and *f*. The key signature is one sharp (F#).

Measures 145-146 are marked with a tempo of 145. The score includes first and second endings (1. and 2.) for the Oboe (Obs.) and Bass Clarinet (B♭ Cls.), both marked with a dynamic of *f*. The key signature remains one sharp (F#).

The score is divided into two systems by double bar lines with repeat signs. The first system covers measures 140-145, and the second system covers measures 145-146.

150 155

Picc.

Fls.

Obs.

B \flat Cls.

B. Cl.

Bsns.

C. Bn.

Hn. 1,2

Hn. 3,4

C Tpt. 1,2

C Tpt. 3,4

T. Tbns.

B. Tbn.

Tuba

Timp.

Cym.

Xyl.

Vib.

T.B.

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

p

ff

A2

Div.

Unis.

Div.