



Oscar Eduardo Pena

Arrangeur, Compositeur, Editeur, Professeur

Venezuela, San Antonio de los Altos

A propos de l'artiste

Musique actuelle néoclassique avec Poliestilístico pensé, en quête d'identité entre les deux mouvements musicaux.

Compositeur vénézuélien né le 25 Mars 1983 à Caracas. Enfance vivant à Edo. Vargas, ont reçu leurs premières leçons de guitare à quatre avec le professeur Jesus Manzanilla (1990). Harmony reçu des classes du clavier (sur la base des accords de Jazz) avec Blaider Castillo (tuteur) en 1998. Il a commencé ses études musicales formelles à l'Institut Universitaire d'Etudes Musicales (IUDEM) en 2000, sous la direction d'enseignants reconnus comme: Ines Feo, Violet Lares, Parmana Armoogan, Belén Ojeda, Juan Andres Sanz, Juan de Dios Lopez entre autres. En 2003, il rejoint le président latino-américain de Composition, obtenir les instructions du maître et compositeur de trajectoire internationale Atehortúa Blas Emilio (qui était lui-même un disciple de compositeurs comme Alberto Ginastera, Ianni Xenakis, Aaron Copland, Dallapiccola, Oliver Messiaen, Bruno Maderna, entre autres), jusqu'en 2007. Suivant les traces de son Maître Atehortúa, est une ... (la suite en ligne)

Qualification: Baccalauréat en musique,
Composition mention

A propos de la pièce



Titre: Symphonie n ° 1
Compositeur: Oscar Eduardo Pena
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Instrumentation: Orchestre
Style: Contemporain

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Sinfonía Nº 1 “De la Lluvia”

para Orquesta Sinfónica Grande

Compositor: Oscar Eduardo Peña, Opus 6

Año 2004 - 2010

(Versión final de la Sinfonía de la Lluvia)

DURACIÓN APROXIMADA 25 MINUTOS

San Antonio de los Altos - Edo. Miranda / Venezuela
Editado por el Compositor

Prólogo

<< He elaborado esta obra en conmemoración a la tragedia que vivimos en Vargas el 15 de diciembre de 1999. Espero que no la entiendan como música puramente programática. Mis melodías solamente describen como me siento al recordar las imágenes de los episodios que mi familia y yo vivimos durante nuestros cuatro días de aislamiento en la zona de Arrecifes Tocoa, en la Guaira.

Dedico mi sinfonía N° 1, a la que he titulado “Sinfonía de la Lluvia” tanto a los guaireños, como a todas las personas que alguna vez han sido víctimas de lluvias torrenciales o de los causales de algún río >>.

Oscar Eduardo Peña

INDICE

MOVIMIENTOS.....	PÁGINA
I. TORMENTA.....	5
II. NEBLINA.....	18
III. PÁJAROS NEGROS.....	23
IV. PANTANO.....	31

INSTRUMENTACIÓN

MADERAS

Piccolo
2 Flautas
2 Oboes
Corno Inglés
2 Clarinetes
2 Fagotes
Contrafagot

METALES

4 Cornos en Fa
2 Trompetas Bb
2 Trombones Tenores
Trombón Bajo
Tuba

PERCUSIÓN

1. Tam-tam , platillos chocados, platillo suspendido
2. Gran Cassa, Panderetas, Maracas
3. Marimba, Vibráfono, Gong
4. Timpani (3), Triángulo

CUERDAS

Violines 1ros.
Violines 2dos.
Violas
Violoncellos
Contrabajos

ADICIONALES

Arpa
Piano Forte
Celesta

Sinfonía N° 1

Compositor: Oscar Eduardo Peña, Opus 6

Venezuela, 2004-2010

Moderato ♩ = 76

1. Tormenta

The musical score is for the first movement, 'Tormenta', of the first symphony. It is in 4/4 time with a tempo of Moderato (♩ = 76). The score is arranged for a full orchestra and includes the following parts: 2 Trompetas Bb, Platillos, Gran Cassa, Vibráfono, Timpani, Arpa, Piano, Celesta, Violines I, Violines II, Violas, Violoncellos, and Contrabajos. The score features various dynamics such as *f*, *mf*, *ff*, *p*, *mp*, and *f > p*. Performance instructions include 'Pis. Chocados' for the cymbals, 'PLACHÉ' for the harp, and 'arco' for the strings. The score is marked with a '5' in several places, likely indicating a rehearsal mark. The key signature has one sharp (F#), and the time signature is 4/4.

Allegro ♩ = 78

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Cls., 1.2 Cor., 3.4 Cor., Tps., Tbn. Bajo, Tuba, Platillos, Pand., Timp., Togl., Arpa, Pno., Cel., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score includes various musical notations such as dynamics (p, f, ff, mf, pp), articulations (pizz., arco), and performance instructions (a2, a2¹⁵). The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines. The page number 6 is visible in the top left corner, and the title 'Sinfonía N° 1 - Oscar E. Peña - Opus 6' is at the top center. The tempo 'Allegro' and metronome marking '♩ = 78' are also present.

Musical score for Sinfonía N° 1, Opus 6, page 7. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Bassoon, Contrabass, Trombone, Tuba, Percussion (Platillos, Pandero, Gong, Triángulo), Arpa, Violins I & II, Viola, Violoncello, and Contrabajo. The score features various dynamics such as *f*, *mp*, *mf*, and *p*, and includes performance markings like accents and breath marks.

Meno mosso $\text{♩} = 84$

30 35

Picc. *p* *mf* *p*

Fls. *a 2* *p* *mf* *a 2* *p*

Obs. *a 2* *p*

Fgs. *p*

Cfg. *p*

1,2 *a 2* *p* *mf* *p*

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

Tbn. Bajo *p*

Tuba *p*

T.T. 30 35

G.C. *p* *mf* *p* *mf*

Pand. *p* *mf* *p* *mf*

Gong 30 35

Trgl. 30 35

Arpa *f* *PLACHÉ* *p* *f* *p* *mf* *f* *mf* *ff* 35

Vlins. I *fp* *mf* *fp* *mf* *pp* *f* *mp* *p* *mf*

Vlins. II *fp* *mf* *fp* *mf* *pp* *f* *mp* *p*

Vlas. *fp* *mf* *fp* *mf* *pp* *f* *mp* *p*

Ves. *fp* *mf* *fp* *mf* *pp* *f* *mp* *p*

Cbs. *fp* *mf* *fp* *mf* *pp* *f* *mp* *p*

Picc. *f* *mf*

Fls. *f* *mf*

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

Cing. *mf* *f* *p* *f*

Clis. *mf* *f* *p* *f*

Fgs. *mf* *f* *p* *f*

1.2 Cor. *f* *fz* *p* *fp* *mf*

3.4 *f* *fz* *p* *fp* *mf*

Tbns. *mf* *f* *mf* *p* *f*

Tbn.Bajo *f* *mf* *f* *mf* *p* *f*

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

T.T. *mf* *f*

G.C. *f* *mf* *p* *f*

Mrb. *f*

Gong

Trgl. *f* *p* *ff*

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

Cel. *f*

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

Vlins. II *f* *pizz.* *arco* *p* *f*

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

Vcs. *f* *pizz.* *arco* *f*

Cbs. *f* *pizz.* *arco* *f*

Musical score for measures 45-50. The score includes parts for Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in G (C.ing.), Clarinet in Bb (Cls.), Bassoon (Fgs.), Contrabassoon (Cfg.), Vibraphone (Vib.), Gong (Trgl.), Piano (Pno.), Bassoon (Vlas.), Violin (Vcs.), and Cello (Cbs.). The score features various dynamics such as *p*, *mf*, *f*, and *ff*, along with articulation marks like accents and slurs. Measure numbers 45 and 50 are indicated at the top of the staves.

Musical score for measures 55-60. The score includes parts for Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in G (C.ing.), Clarinet in Bb (Cls.), Bassoon (Fgs.), Contrabassoon (Cfg.), Tuba, Vibraphone (Vib.), Gong (Trgl.), Piano (Pno.), Cello (Cel.), Violin I (Vlns. I), Violin II (Vlns. II), Bassoon (Vlas.), Violin (Vcs.), and Cello (Cbs.). The score features various dynamics such as *mf*, *ff*, *f*, *pp*, and *ppp*, along with articulation marks like accents, slurs, and *pizz.* (pizzicato). Measure number 55 is indicated at the top of the staves.

60 65

Picc. *ff*

Fls. *ff*

Obs. *a2 ff*

C.ing. *ff*

Cls. *(a2) ff*

Fgs. *ff*

Cfg. *ff*

Tps. *a2 f*

Tbn.Bajo *mf*

Tuba *mf*

Platillos *f*

Pand. *f*

Vib. *f*

Timp. *60 f*

Trgl. *60 f*

Arpa *60 f*

Cel. *60 ff*

Vlns. I *60 ff*

Vlns. II *60 ff*

Vlas. *arco ff*

Vcs. *arco ff*

Cbs. *arco ff*

70 75

Picc. *mf*

Fls. *mf*

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

C.ing. *mf*

Cls. *mf* *f* *mf*

Fgs. *f* *mf*

Cfg. *p* *mf*

1,2 Cor. *mf* *p*

3,4 *mf* *p*

Platillos

Pand. *mf*

Mrb. *f* *mf*

Trgl. *p* *mf*

Arpa *mf*

Pno. *mf*

Cel. *f* *mf*

Vlns. I *mf*

Vlns. II *p*

Vcs. *p* *mf* *pizz.*

Cbs. *p* *mf* *pizz.*

FRULL.

Picc. 

Fls. 

Obs. 

C.ing. 

Cls. 

Fgs. 

Cfg. 

1.2. 

Cor. 3.4. 

T.T. 

Mrcs. 

Mrb. 

Tgl. 

Allegro $\bullet = 82$

T.T. 

Pand. 

Gong. 

Timp. 

Tgl. 

Vns. I. 

Vns. II. 

Vlas. 

Vcs. 

Cbs. 

Poco meno mosso $\bullet = 100$

C.ing. 

Platillos 

Pand. 

Gong. 

Timp. 

Vns. I. 

Vns. II. 

Vlas. 

Vcs. 

Cbs. 

C.ing. Cls. Fgs. Cfg. Tps. Tbn. Tbn.Bajo Tuba Vcs. Cbs.

Picc. Fls. Obs. C.ing. Cls. Fgs. Cfg. 1.2 Cor. 3.4 Tbn. Tbn.Bajo Tuba Mrcs. Trgl. Arpa Vlas. Vcs. Cbs.

The musical score for page 15 of Sinfonía N° 1, Opus 6, by Oscar E. Peña, is arranged for a full orchestra. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Fls.**: Flute, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Obs.**: Oboe, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- C.ing.**: Clarinet in G, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Clis.**: Clarinet in Bb, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Fgs.**: Bassoon, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Cfg.**: Contrabass, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- 1,2**: Cor Anglais (1st and 2nd), starting at measure 130 with dynamics *f*, *mf*, and *p*.
- 3,4**: Trumpets (3rd and 4th), starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Tps.**: Trombones, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Tbn. Bajo**: Tuba, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Tuba**: Tuba, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Platillos**: Snare Drum, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Mrcs.**: Cymbals, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Mrb.**: Triangles, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Pno.**: Piano, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Cel.**: Celesta, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Vlns. I**: Violins I, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Vlns. II**: Violins II, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Vlas.**: Viola, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Vcs.**: Cello, starting at measure 130 with dynamics *f*, *mf*, and *p*.
- Cbs.**: Double Bass, starting at measure 130 with dynamics *f*, *mf*, and *p*.

The score includes various performance markings such as accents, slurs, and dynamic changes. The key signature is one flat (Bb), and the time signature is 4/4. The page number 15 is indicated in the top right corner.

Allegro ♩ = 80

135 140 145

Picc. *mp*

Fls. *mp*

Obs. *mp*

Cing. *mp*

Clts. *mp*

Fgs. *mp*

Cfg. *mp*

Tbns. *p*

Tbn.Bajo *p*

Tuba *p*

Platillos *mf*

Pand. *mf*

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

♩ = 100

Picc. *ff*

Fls. *ff*

Obs. *ff*

Cing. *ff*

Clts. *ff*

Fgs. *ff*

Cfg. *ff*

1.2 *ff*

Cor. 3.4 *ff*

Tbns. *ff*

Tbn.Bajo *ff*

Tuba *ff*

Platillos *mf*

Pand. *p* *f* *mf*

Trgl. *p* *f* *mf*

Arpa *p* *f* *mf*

150

This page of the musical score for Sinfonía N° 1, Opus 6, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in G (C.ing.), Clarinet in Bb (Cls.), Bassoon (Fgs.), and Contrabassoon (Cf.g.). The brass section consists of Cor Anglais (1, 2), Cor Anglais (3, 4), Trumpets (Tps.), Trombones (Tbns.), Trombone Bass (Tbn. Bajos), and Tubas. Percussion includes Platillos, Gong, and Timpani (Timp.). The keyboard section includes Arpa (Harp) and Cellos (Cel.). The string section includes Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), Violas (Vcs.), and Cellos (Cbs.). The score is marked with dynamics such as *mf*, *f*, *p*, and *ff*. A rehearsal mark '155' is present at the beginning of several staves. The key signature has two flats and the time signature is 4/4.

2. NEBLINA

Lento $\text{♩} = 50$

Violins I, Violins II, Viola, Violoncello, Contrabajo, Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabajo, Cor Anglais, Horns (1, 2, 3, 4), Violins I, Violins II, Viola, Violoncello, Contrabajo.

Picc.

Clas.

Fgs.

Cfg.

Mrb.

Arpa

Pno.

Cel.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mf

mp *f* *mf*

f *mf*

mp *f* *mf*

mf

loco

8^{va}

15

20

Picc. *f* *mf*

Fls. *f* *mf*

C.ing. *f* *mf*

Cls. *mf* *f*

Egs. *f* *mf* *f*

Cfg. *f* *mf* *f*

1,2 Cor. *f* *f*

3,4 *f* *f*

Tps. *f* *f*

Tbns. *f* *mf*

Tbn.Bajo *f* *mf*

Tuba *f* *mf*

Pand. *f*

Trgl. *f*

Arpa *f*

Pno. *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Picc. *f* 25 30

Fls. *f*

Obs. *f*

Cls. *f* *mp* *f*

Fgs. *mp* *f*

Cfg. *mp* *f*

1,2 Cor. *f* *mp* 30

3,4 *mp*

Trgl. 30 *f*

Cel. *f* 30

Vlns. I *f* *loco* 30

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Fls. *mf* *f*

Obs. *mf* *f*

Cls. *mf* *f*

Fgs. *mf* *f*

Cfg. *mf* *f*

1,2 Cor. *f* 35

3,4 *f*

Tps. *mf* *f* a2

Tbns. *f* a2

Tbn. Bajo *f*

Tuba *f*

Trgl. 35

Vlns. I *f* *mf* *f* 35

Vlns. II *fp* *mf* *f*

Vlas. *fp* *mf* *f*

Vcs. *fp* *mf* *f*

Cbs. *fp* *mf* *f*

Musical score for Sinfonía N° 1, Opus 6, page 22. The score includes parts for Cor., Tps., Tbn., Tbn. Bajo, Tuba, T.T., Platillos, Gong, Timp., Trgl., Vlns. I, Vlns. II, Vlas., Vcs., and Obs. The music is in 3/4 time and features dynamics such as *p*, *f*, and *mf*. The score includes markings for *FRULL.* (trills) and a rehearsal mark *40*. The Cor. and Tps. parts are in treble clef, while Tbn., Tbn. Bajo, Tuba, Vlns. II, Vlas., Vcs., and Obs. are in bass clef. T.T., Platillos, and Gong are in middle C clef. The Vlns. I part is in treble clef. The score is written in a key signature of one sharp (F#).

Lento $\text{♩} = 56$

3. PÁJAROS NEGROS

Musical score for the first system of '3. PÁJAROS NEGROS' in Lento tempo ($\text{♩} = 56$). The score includes parts for Piccolo (Picc.), Flute (Fls.), Percussion (Platillos, G.C., Gong, Timp., Trgl.), Piano (Pno.), Cello (Cel.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The music features complex textures with rapid sixteenth-note passages in the woodwinds and strings, and a prominent piano accompaniment with chords and arpeggios. Dynamics range from *pp* to *ff*. A 'FRULL.' (trill) is marked in the Piccolo part.

Moderato $\text{♩} = 70$

Musical score for the second system of '3. PÁJAROS NEGROS' in Moderato tempo ($\text{♩} = 70$). The score includes parts for Piccolo (Picc.), Flute (Fls.), Clarinet (Cls.), Bassoon (Fgs.), Tuba, Trombone (T.T.), Percussion (G.C., Gong, Timp., Trgl.), Piano (Pno.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The music continues with complex textures, featuring more woodwind entries and a driving piano accompaniment. Dynamics range from *mf* to *ff*. A 'FRULL.' (trill) is marked in the Piccolo part.

Picc. Fls. Obs. C.ing. Cls. Fgs. Cfg. 1.2 Cor. 3.4 Tps. Tbn. Tbn.Bajo Tuba Vlns. I Vlns. II Vlas. Vcs. Cbs.

Picc. Fls. Obs. C.ing. Cls. Fgs. Cfg. Tps. Tbn. B. Bajo Tuba Vlns. I Vlns. II Vlas. Vcs. Cbs.

FRULL.

Picc. ³⁵ ⁴⁰
 Fls. ³⁵
 Obs. ^{a2}
 C.ing. ³⁵
 Cls. ^{a2}
 Fgs. ³⁵ ^{a2}
 Cfg. ³⁵
 1,2 Cor. ³⁵ ⁴⁰ ^{a2}
 3,4 ³⁵ ⁴⁰ ^{a2}
 Tps. ³⁵ ⁴⁰ ^{a2}
 Tbn. ³⁵ ⁴⁰ ^{a2}
 Tbn. B.ajo ³⁵ ⁴⁰
 Tuba ³⁵ ⁴⁰
 Platillos ³⁵ ⁴⁰
 Mrcs. ³⁵ ⁴⁰
 Mrb. ³⁵ ⁴⁰
 Vib. ³⁵ ⁴⁰ ^{mf}
 Timp. ³⁵ ⁴⁰
 Arpa ³⁵ ⁴⁰ ^{PLACHÉ} ^{mf}
 Pno. ³⁵ ⁴⁰
 Cel. ³⁵ ⁴⁰ ^{mf}
 Vcs. ³⁵ ⁴⁰ ^{pizz.} ^{arco}
 Cbs. ³⁵ ⁴⁰ ^f ^{pizz.} ^{arco}

1.2 Cor. *ff* *mf* *f*

3.4 Tps. *p* *f* *mf* *ff* *mf* *p* *mf*

Tbn. *p* *f* *mf* *ff* *mf* *p* *mf*

Tbn. Bajo *p* *f* *mf* *ff* *mf* *p* *mf*

Tuba *p* *f* *mf* *ff* *mf* *p* *mf*

Platillos *mf* *ff*

Mrcs. *ff*

Vib. *ff*

Timp. *p* *mf* *f*

Arpa *ff* *p* *mf* *ff* *mf* *p* *mf* *ff*

Cel. *ff* *p* *mf* *ff* *mf* *p* *mf* *ff*

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

Vlns. I *ff* *p* *mf* *ff* *mf* *ff*

Vlns. II *ff* *p* *mf* *ff* *mf* *ff*

Vlas. *ff* *p* *mf* *ff* *mf* *ff*

Vcs. *ff* *p* *mf* *ff* *mf* *ff*

Cbs. *ff* *p* *mf* *ff* *mf* *ff*

Vib. *f*

Arpa *mp* *mp*

Pno. *mp* *f* *mp* *p* *mf*

Vlns. I *mp*

Vlns. II *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

Obs.
C.ing.
Cls.
1,2
Cor.
3,4
Tps.
Platillos
Mrcs.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
Picc.
Fls.
Obs.
C.ing.
Cls.
Egs.
Cfç.
Tps.
Tbns.
Tbn.Bajo
Tuba
Platillos
Mrcs.
Cel.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.

Musical score for Sinfonía Nº 1, Opus 6, page 28. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Bassoon, Contrabass, Horns (1, 2 and 3, 4), Trumpets (3, 4), Trombones (Bass, Tuba), Cymbals, Snare Drum, Timpani, Cello, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations such as dynamics (*mf*, *f*), articulation (accents, slurs), and performance instructions (8va).

Picc. Fls. Obs. C.ing. Cls. Fgs. Cfg. 1.2 Cor. 3.4 Tps. Tbns. Tbn.Bajo Tuba Platillos Mrcs.

Picc. Fls. C.ing. Cls. Fgs. Cfg. Tps. Tbns. Tbn.Bajo Tuba Platillos Pand. Vns. I Vns. II Vlas. Vcs. Cbs.

Picc. *105* *110*

Fls.

Fgs.

Cfg.

Platillos

Pand.

Vlns. I *105* *110* *mf* *p* *f*

Vlns. II *pizz.* *arco* *mf* *p* *f*

Vlas. *pizz.* *arco* *mf* *p* *f*

Vcs. *mf* *p* *f*

Cbs. *mf* *p* *f*



Pand.

Vlns. I *115*

Vlns. II

Vlas.

Vcs.

Cbs.

4. PANTANO

Allegro ♩ = 116

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

- Obs. (Oboe)
- Cls. (Clarinet)
- Fgs. (Bassoon)
- Cfg. (Contrabass)
- 1.2 Cor. (Cor Anglais)
- 3.4 Cor. (Cor Anglais)
- Tps. (Trumpet)
- Tbns. (Trombone)
- Tbn.Bajo (Tuba)
- Tuba
- G.C. (Glockenspiel)
- Timp. (Timpani)
- Ves. (Viola)
- Cbs. (Cello)

Key features of the score include:

- Tempo:** Allegro, with a metronome marking of 116 beats per minute.
- Dynamic Markings:** *f* (forte) and *mf* (mezzo-forte) are used throughout.
- Rehearsal Marks:** Marked with 'a2' and '10'.
- Section Markers:** '5' and '10' are placed above the staff lines.
- Instrumentation:** The score includes woodwinds, brass, and percussion.

Picc. *f* *a2*

Fls. *f* *a2*

Obs. *a2*

Cls. *a2*

Fgs. *a2*

Cfg. *a2*

1.2 *a2* *f* *a2* *f*

Cor. *a2* *f*

3.4 *a2* *f*

Tps. *a2*

Tbns. *a2*

Tbn. Bajo *a2*

Tuba *a2*

Vib. *f*

Timp. *f*

Cel. *f*

Vlns. I *f*

Vlns. II *f*

Vcs. *f*

Cbs. *f*

This page of the musical score for Sinfonía N° 1, Opus 6, contains measures 25 through 30. The instrumentation includes Piccolo, Flute (Fls.), Oboe (Obs.), Clarinet in G (C.ing.), Clarinet in Bb (Cls.), Bassoon (Fgs.), Contrabassoon (Clg.), Cor Anglais (Carf.), Trumpet (Tps.), Trombone (Tbns.), Trombone Bass (Tbn. Bajo), Tuba, Vibraphone (Vib.), Timpani (Timp.), Cello (Cel.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), and Cello/Double Bass (Cbs.).

Key musical details include:

- Measures 25-30:** The Piccolo and Flute parts are mostly silent, with a *a2* marking above the Flute staff at measure 25.
- Oboe (Obs.):** Features a melodic line starting at measure 25, marked *mf*.
- Clarinet in G (C.ing.):** Features a melodic line starting at measure 25, marked *f* and *mf*.
- Clarinet in Bb (Cls.):** Features a melodic line starting at measure 25, marked *a2* and *mf*.
- Bassoon (Fgs.) and Contrabassoon (Clg.):** Play a rhythmic pattern of eighth notes starting at measure 25.
- Cor Anglais (Carf.):** Features a melodic line starting at measure 25, marked *a2*.
- Trumpet (Tps.):** Features a melodic line starting at measure 25, marked *a2*.
- Trombone (Tbns.):** Features a melodic line starting at measure 25.
- Trombone Bass (Tbn. Bajo):** Features a melodic line starting at measure 25.
- Tuba:** Features a melodic line starting at measure 25.
- Vibraphone (Vib.):** Features a melodic line starting at measure 25.
- Timpani (Timp.):** Features a melodic line starting at measure 25, marked *mf* and *f*.
- Cello (Cel.):** Features a melodic line starting at measure 25, marked *f* and *mf*.
- Violin I (Vlns. I) and Violin II (Vlns. II):** Features melodic lines starting at measure 25.
- Viola (Vlas.):** Features a melodic line starting at measure 25, marked *f* and *mf*.
- Cello/Double Bass (Cbs.):** Features a melodic line starting at measure 25, marked *f* and *mf*.

This page of the musical score for Sinfonía N° 1, Opus 6, features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabass. The brass section consists of Horns (1, 2 and 3, 4), Trumpets (1, 2 and 3, 4), Trombones (1, 2 and 3, 4), Tuba, and Tuba Euphonium. Percussion includes Gong and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte), and includes performance instructions like *a2* (second ending). Measure numbers 35 and 40 are indicated at the top of the page.

Musical score for Sinfonía N° 1, page 35. The score includes staves for Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Horns (1.2 and 3.4), Trumpets (1 and 2), Trombones (Tbn. Alto, Tbn. Bajo, Tuba), Violins I and II, Viola, Violoncello, and Contrabass. The music features various dynamics such as *mp*, *p*, and *mf*, and includes measure markers at 45, 50, and 55.

60 65

Picc. *mf*

Fls. *mf*

Obs. *mf*

C.ing. *mf*

Cls. *mf*

Fgs. *mf*

Cfg. *mf*

1.2 *mf*

Cor. *mf*

3.4 *mf*

Platillos *mf*

Gong *mf*

Timp. *mf*

Trgl. *mf*

Arpa *p*

Pno. *p*

Vlins. I *mf*

Vlins. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

Pl. Suspendido

D C# Bb E F G A

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

- Strings:** Vlns. I, Vlns. II, Vlas., Vcs., Cbs. (Violins, Violas, Cellos, and Double Basses). Markings include *pp*, *mp*, *pizz.*, and *arco*.
- Woodwinds:** Fls., Obs., C.ing., Cls., Fgs., Cfg. (Flutes, Oboes, Clarinet in G, Clarinet in Bb, Bassoons, and Contrabassoons). Markings include *f* and *a 2*.
- Brass:** Cor. 1,2, 3,4 (Coronets), Tps., Tbn., Tbn.Bajo, Tuba, Timp. (Trumpets, Trombones, Trombone Bass, Tuba, and Timpani). Markings include *mf* and *f*.
- Percussion:** Pand., Trgl., Arpa, Pno., Cel. (Pandeiro, Triangle, Arpa, Piano, and Celesta). Markings include *mp*, *mf*, and *p*.

The score features various dynamic markings such as *pp*, *mp*, *mf*, *f*, and *p*, along with performance instructions like *pizz.* and *arco*. Measure numbers 70, 75, 80, 85, and 90 are indicated throughout the score.

95 100

Picc.

Fls.

Obs.

C.ing.

Cls.

Fgs.

Cfg.

1,2

Cor.

3,4

Tps.

Tbns.

Tbn.Bajo

Tuba

Timp.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

pizz.

arco

f

p

f

mp

mf

a2

1.

3

3

The image displays a page of a musical score for a symphony, specifically page 39 of the first symphony by Oscar E. Peña, Opus 6. The score is arranged in systems, with measures 105-115, 120-125, and 130-135. The instruments listed include Piccolo, Flutes (Fls.), Clarinet (Cls.), Bassoon (Fgs.), Contrabass (Cf.), Horns (1, 2 and 3, 4), Trumpets (Tps.), Trombones (Tbns.), Tuba (Tuba), Violins I & II (Vlns. I, Vlns. II), Viola (Vlas.), Cello (Vcs.), and Double Bass (Cbs.). There are also Percussion parts for Platillos and Gong. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), along with performance instructions like *pizz.* (pizzicato) and *arco* (arco). The notation includes standard musical symbols for notes, rests, and articulation marks. The page is marked with double bar lines at the beginning and end of the system.

130 135

Picc. *mf*

Fls. *a2* *mf*

Obs. *a2* *mf*

C.ing. *mf*

Cls. *a2* *mf*

1,2

Cor. *a2* *mf*

3,4 *mf*

Tps. *a2* *mf*

Tbns. *a2* *mf*

Tbn.Bajo *mf*

Tuba *mf*

Vlns. II

Vlas.

Vcs. *mf*

Cbs. *mf*

140 145

Picc. *mf*

Fls. *mf*

Obs. *mf*

C.ing. *mf*

Cls. *mf*

Fgs. *a2* *mf*

Cfg. *mf*

1,2

Cor. *f*

3,4 *f*

Tps. *a2* *f*

Tbns. *a2* *f*

Tbn.Bajo *f*

Tuba *f*

Timp. *mf* *f*

Musical score for measures 150 to 155. The score includes parts for Cor. (1, 2 and 3, 4), Tps., Tbn., Tbn. Bajo, Tuba, Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The brass instruments play a rhythmic pattern of eighth notes, while the strings play a similar pattern. Dynamics include *f* and *ff*. Rehearsal marks 150 and 155 are present.

Musical score for measures 160 to 165. The score includes parts for Picc., Fls., Obs., C.ing., Cls., Fgs., Cfg., Cor. (1, 2 and 3, 4), Tps., Tbn., Tbn. Bajo, Tuba, Plaitillos, Pand., and Gong. The woodwinds and strings play a complex rhythmic pattern. Dynamics include *ff*. Rehearsal mark 160 is present. A note for Plaitillos says "Pls. Chocados".