



# 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 No 1 para Piano  
**Composer:** Oscar Eduardo Pena  
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**Instrumentation:** Piano and Orchestra  
**Style:** Contemporary

## Oscar Eduardo Pena on [free-scores.com](https://www.free-scores.com)

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# Concierto para Piano No. 1

## Opus 28

COMPOSITOR VENEZOLANO: OSCAR EDUARDO PEÑA  
AÑO 2010

## INDICE

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## INSTRUMENTOS

Piccolo

2 Flautas

2 Oboes

Corno Inglés

2 Clarinetes Bb

Clarinete Bajo

2 Fagotes

Contrafagot

4 Cornos en F

4 Trompetas en C

2 Trombones Tenores

Trombón Bajo

Tuba

Percusión 1: Timpani, Platillos Chocados

Percusión 2: Campanelli

Percusión 3: Campanas Tubulares, Tam-tam

Percusión 4: Batería

Piano Solista

Violines I

Violines II

Violas

Violoncellos

Contrabajos



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

- Picc.**: Piccolo part, starting at measure 10 with *mf* and *f* dynamics.
- Fls.**: Flute part, starting at measure 10 with *mf* and *f* dynamics.
- Obs.**: Oboe part, starting at measure 10 with *f* dynamics.
- C.I.**: Clarinet in Bb part, starting at measure 10 with *f* dynamics.
- Cls.**: Bassoon part, starting at measure 10 with *f* dynamics.
- Cl. Bjo.**: Contrabassoon part, starting at measure 10 with *f* dynamics.
- Fgs.**: Cor Anglais part, starting at measure 10 with *f* dynamics.
- Cfg.**: Contrabass part, starting at measure 10 with *f* dynamics.
- 1,2**: First and second Cornets, starting at measure 10 with *mf* and *f* dynamics.
- 3,4**: Third and fourth Cornets, starting at measure 10 with *f* dynamics.
- 1,2**: First and second Trumpets, starting at measure 10 with *mf* and *f* dynamics.
- 3,4**: Third and fourth Trumpets, starting at measure 10 with *f* dynamics.
- Tbns.**: Trombones, starting at measure 10 with *mf* and *f* dynamics.
- Tbn. Bjo.**: Contrabass Trombone, starting at measure 10 with *mf* and *f* dynamics.
- Tuba**: Tuba part, starting at measure 10 with *mf* and *f* dynamics.
- Timp.**: Timpani part, starting at measure 10 with *mf* and *f* dynamics.
- Pls. Choc.**: Percussion part, starting at measure 10 with *f* dynamics.
- Campanelli**: Campanelli part, starting at measure 10 with *f* dynamics.
- Bateria**: Bateria part, starting at measure 10 with *f* dynamics.
- Pno.**: Piano part, starting at measure 10 with *f* dynamics.
- Vlins. I**: Violins I part, starting at measure 10 with *mf* and *f* dynamics.
- Vlins. II**: Violins II part, starting at measure 10 with *mf* and *f* dynamics.
- Vlas.**: Viola part, starting at measure 10 with *mf* and *f* dynamics.
- Vcs.**: Violoncello part, starting at measure 10 with *mf* and *f* dynamics.
- Cbs.**: Contrabasso part, starting at measure 10 with *mf* and *f* dynamics.

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

- Obs.**: Measures 152-155, dynamics *mp* and *ff*.
- C.I.**: Measures 152-155, dynamics *mp* and *ff*.
- Cls.**: Measures 152-155, dynamics *mp* and *ff*, includes marking "a 2-".
- Cl. Bjo.**: Measures 152-155, dynamics *mp* and *ff*.
- Fgs.**: Measures 152-155, dynamics *mp* and *ff*.
- Cfg.**: Measures 152-155, dynamics *mp* and *ff*.
- Corn.**: Measures 152-155, dynamics *mp* and *ff*, includes marking "NON BOUCHÉ".
- Tps. C**: Measures 152-155, dynamics *mp* and *ff*.
- Tbns.**: Measures 152-155, dynamics *mp* and *ff*.
- Tbn. Bjo.**: Measures 152-155, dynamics *mp* and *ff*.
- Tuba**: Measures 152-155, dynamics *mp* and *ff*.
- Pls. Choc.**: Measures 152-155, dynamics *mp* and *ff*.
- Campanelli**: Measures 152-155, dynamics *mp* and *ff*.
- C.Tubs.**: Measures 152-155, dynamics *mp* and *ff*.
- Batería**: Measures 152-155, dynamics *mp* and *ff*, includes marking "(8<sup>m</sup>)".
- Pno.**: Measures 152-155, dynamics *ff*, *p*, and *f*.
- Vlns. I**: Measures 152-155, dynamics *mp* and *ff*.
- Vlns. II**: Measures 152-155, dynamics *mp* and *ff*.
- Vlas.**: Measures 152-155, dynamics *mp* and *ff*.
- Vcs.**: Measures 152-155, dynamics *mp* and *ff*.
- Cbs.**: Measures 152-155, dynamics *mp* and *ff*.

20

Picc.

Fls.

Obs.

C.I.

Cls.

Cl. Bjo.

Fgs.

Cfg.

1,2

Tps. C

3,4

Tbns.

Tbn. Bjo.

Tuba

20

Timp.

Pls. Choc.

20

Campanelli

20

T.T.

20

Batería

Pno.

20

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.



25 30

Picc. *mf*

Fls. *mf*

Obs. *mf*

C.I. *mf*

Pls. Choc.

Campanelli *mf*

T.T.

Bateria

Pno. *f*

Vlns. I *fp* *f*

Vlns. II *fp* *f*

Vlas. *fp* *f*

Vcs. *fp* *f*

Cbs. *fp* *f*

Obs. *mf* *pp* *mf* *pp*

C.I. *pp* *mf* *pp*

Cls. *mf* *pp*

Campanelli

Bateria *f*

Pno. *ff*

35 40

The musical score for page 9 of the Concerto for Piano No. 1, Op. 29, by Oscar Eduardo Peña, features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in B-flat, and Bassoon. The brass section consists of Trumpets. The percussion section includes Timpani, Percussion, Cymbals, Campanelli, and Snare Drum. The piano part is for the soloist. The string section includes Violins I and II, Viola, Cello, and Double Bass. The score is marked with dynamic levels such as *f* (forte), *p* (piano), and *ff* (fortissimo). The page number 45 is indicated at the top right of the score.

Picc.  
Fls.  
C.I.  
Fgs.  
Cf.g.  
Tuba  
Campanelli  
Pno.  
Vlns. I  
Vlns. II  
Vlas.  
Vcs.  
Cbs.

1,2  
3,4  
Tps. C  
3,4  
Pls. Choc.  
C.Tubs.  
Pno.  
Vlns. I  
Vlns. II  
Vlas.  
Vcs.  
Cbs.

The musical score is divided into several systems. The first system (measures 65-70) features the Piano and Violins I and II. The Piano part has a *ff* dynamic, while the Violins I part has a *pp* dynamic. The second system (measures 70-75) continues the Piano and Violins I and II parts. The third system (measures 80-85) includes the Flute, Oboe, Clarinet in Bb, Bassoon, Horns, Trumpets, Timpani, Cymbals, Drums, and Piano. The Flute, Oboe, and Clarinet in Bb parts have a *mf* dynamic, while the Bassoon part has a *mf* dynamic. The Horns and Trumpets parts have a *f* dynamic. The Timpani, Cymbals, and Drums parts have a *f* dynamic. The Piano part has a *p* dynamic.



The musical score for page 13 of the Concerto for Piano No. 1, Op. 29, by Oscar Eduardo Peña, features the following instruments and parts:

- Picc.** (Piccolo): Treble clef, starting with a *p* dynamic and moving to *f* at measure 95.
- Fls.** (Flute): Treble clef, starting with a *p* dynamic and moving to *f* at measure 95.
- C.I.** (Clarinet in C): Treble clef, starting with a *p* dynamic and moving to *f* at measure 95.
- Cl. Bjo.** (Clarinet in B-flat): Treble clef, starting with a *p* dynamic and moving to *f* at measure 95.
- Fgs.** (Bassoon): Bass clef, starting with a *p* dynamic and moving to *f* at measure 95.
- Cfg.** (Contrabass): Bass clef, starting with a *p* dynamic and moving to *f* at measure 95.
- 1,2 Corn.** (Cornet 1,2): Treble clef, starting at measure 95 with a *f* dynamic and a *a 2* marking.
- 3,4 Corn.** (Cornet 3,4): Treble clef, starting at measure 95 with a *f* dynamic and a *a 2* marking.
- 1,2 Tps. C** (Trumpet 1,2): Treble clef, starting at measure 95 with a *f* dynamic.
- 3,4 Tps. C** (Trumpet 3,4): Treble clef, starting at measure 95 with a *f* dynamic.
- Tbns.** (Trombone): Bass clef, starting at measure 95 with a *f* dynamic.
- Tbn. Bjo.** (Trombone in B-flat): Bass clef, starting at measure 95 with a *f* dynamic.
- Tuba**: Bass clef, starting at measure 95 with a *f* dynamic.
- Timp.** (Timpani): Bass clef, starting at measure 95 with a *f* dynamic.
- Pls. Choc.** (Percussion - Cymbals): Starting at measure 95 with a *f* dynamic.
- Campanelli** (Campanelli): Treble clef, starting at measure 95 with a *p* dynamic that increases to *f*.
- Batería** (Bateria): Starting at measure 95 with a *f* dynamic.
- Pno.** (Piano): Treble and Bass clefs, starting at measure 95 with a *p* dynamic that increases to *f*.

Musical score for Concerto for Piano No. 1, Op. 29 by Oscar Eduardo Peña, page 14. The score includes parts for Piccolo, Flute, Oboe, Clarinet in B-flat, Horns (1, 2 and 3, 4), Trumpets (1, 2 and 3, 4), Trombones (1, 2 and 3, 4), Trombone/Bassoon, Tuba, Percussion (Cymbals, Choc., Campanelli, T.T., Batería), Piano, Violins I and II, Viola, Cello, and Double Bass. The score features dynamic markings such as *mp* and *ff*, and a tempo marking of 100. The page number 14 is visible in the top left corner.

2.

Andante,  $\text{♩} = 64$

Cl. Bjo. *p* *f* 5

Fgs. *p* *f* 1. 5

Cfg. *p* *f* 5

Timp. *p* *f* 5

T.T. *f* 5

Batería *p* *f* 5

Vlins. I *p* *f* 5

Vlins. II *p* *f*

Vlas. *p* *f*

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

Cbs. *PIZZ.* *p* *f*

Cl. Bjo. 10 15 *p* *f* *p* *f*

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

Cfg. *p* *f* *p* *f*

Timp. 10 15 *p* *f*

T.T. 10 15

Batería 10 15 *p* *f* *p* *f*

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

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

Vlas. *Pizz.* *Arco* *p* *f* *p*

Vcs. *p* *f* *p*

Cbs. *p* *f* *p*



The image shows a page of a musical score for a concert. The page number is 16. The title is "Concierto para piano N° 1 - Op. 29 - Compositor: Oscar Eduardo Peña - Año 2010". The score is for a full orchestra and piano. The instruments listed are Fgs. (French Horns), Cfg. (Corns), Timp. (Timpani), C.Tubs. (Cyclone Tubas), Batería (Drum), Pno. (Piano), Vlns. I (Violins I), Vlns. II (Violins II), Vlas. (Violas), Vcs. (Violoncellos), and Cbs. (Contrabass). The piano part is the most detailed, showing complex rhythmic patterns and dynamic markings such as *mf* and *f*. There are also some markings like *a2* and *20* above the piano staff. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4. The page ends with a double bar line and a repeat sign.

Musical score for Concerto for Piano No. 1, Op. 29, page 17. The score includes parts for Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Clarinet in B-flat, Bassoon, Contrabass, Trumpets (1, 2 and 3, 4), Trombones, Bass Trombone, Tuba, Percussion (Cymbals, Snare), and Drum Set. The score shows measures 35 to 40 with various dynamics and articulations.

Measures 35 and 40 are marked with *f* (forte). The score includes various articulations such as accents and slurs. The percussion parts include cymbals and snare drum patterns.

Piú Mosso,  $\text{♩} = 100$

45

Picc.

Fls.

Cls.

Fgs.

Tps1,2

Tbns.

Pls. Choc.

Campanelli

C.Tubs.

Batería

Pno.

50

55

60

65

70

*p*

*f*

*mf*

*pp*

*mp*

*ff*

Tempo I, ♩ = 70

75 80

Picc. *f*

Fls. *f*

Obs. *f*

Cl. I. *f*

Cl. Bjo. *f*

Fgs. *f*

Cfg. *f*

1.2 *f*

Corn. 3.4 *f*

1.2 *f*

Tps. C 3.4 *f*

Tbns. *f*

Tbn. Bjo. *f*

Tuba *f*

75 80

Timp. *f*

Campanelli *f*

Bateria *f*

Vlms. I *f*

Vlms. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*



100

Picc.  $\frac{4}{4}$

Fls.  $\frac{4}{4}$

Obs.  $\frac{4}{4}$

C.I.  $\frac{4}{4}$

Cls.  $\frac{4}{4}$

1,2 *a 2 BOUCHÉ* *mp* *f* *NON BOUCHÉ*  $\frac{4}{4}$

Corn. *a 2 BOUCHÉ* *mp* *f* *NON BOUCHÉ*  $\frac{4}{4}$

1,2 *mp* *f* *a 2*  $\frac{4}{4}$

Tps. C *mp* *f* *a 2*  $\frac{4}{4}$

3,4 *mp* *f*  $\frac{4}{4}$

Tbns. *mp* *f*  $\frac{4}{4}$

Tbn. Bjo. *mp* *f*  $\frac{4}{4}$

Tuba *mp* *f*  $\frac{4}{4}$

100  $\frac{4}{4}$

Pls. Choc.  $\frac{4}{4}$

100  $\frac{4}{4}$

Campanelli *f*  $\frac{4}{4}$

C.Tubs.  $\frac{4}{4}$

Bateria *f*  $\frac{4}{4}$

Vlins. I *f*  $\frac{4}{4}$

Vlins. II *f*  $\frac{4}{4}$

Vlas. *f*  $\frac{4}{4}$

Vcs. *f*  $\frac{4}{4}$

Cbs. *f*  $\frac{4}{4}$

3.

Lento, ♩ = 50

5

*f*

*f*

*f*

*f*

*f*

*f*

*f*

5

SORDINA

*p*

*ff*

SORDINA

*p*

*ff*

SORDINA

*p*

*ff*

SORDINA

*p*

*ff*

SORDINA

*p*

*ff*

SORDINA

*p*

*ff*

5

*f*

5

*p*

*ff*

5

*f*

*p*

*ff*

5

*pp*

*f*

*p*

*ff*

5

*pp*

*f*

*p*

*ff*

10

*p*

*f*

*p*

*f*

*p*

15

*f*

*p*

*ff*

20 25

Fls. *mf*

Obs. *mf*

Cl. Bjo. *mf*

Fgs. *mf*

Cfg. *mf*

1,2 (senza sord.) *f* 20 25

Corn. 3,4 (senza sord.) *f*

Pls. Choc. *f* 20 25

Campanelli *p* *f* 20 25

C.Tubs. *f* 20 25

Batería *f* 20 25

Pno. *ff* 20 25

Vlins. I Pizz. *p* 20 Arco *f* 25

Vlins. II Pizz. *p* 20 Arco *f* 25

Vlas. Pizz. *p* 20 Arco *f* 25

Vcs. Pizz. *p* 20 Arco *f* 25

Cbs. Pizz. *p* 20 Arco *f* 25



30

1,2  
Corn.

3,4

Timp.

T.T.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

35

40

Pno.

Vlas.

Vcs.

Cbs.

45

Pls. Choc.

Campanelli

C. Tubs.

Bateria

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

50 55

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

T.T. *mf*

Batería *mf*

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

Vlins. I *pp* *f* *p* *f* *pp*

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

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

Vcs. *pp* *f* *p* *f* *pp* *mf*

Cbs. *pp* *f* *p* *f* *pp* *mf*

60 SORD. *mf* *fp*

Corn. 1,2 SORD. *mf* *fp*

3,4 SORD. *mf* *fp*

1,2 (SORD.) *mf* *fp*

Tps. C (SORD.) *mf* *fp*

3,4 (SORD.) *mf* *fp*

Campanelli *f*

Pno. *f*

65

1,2  
Corn. *fp* *fp* *fp* *f*

3,4  
*fp* *fp* *fp* *f*

1,2  
Tps. C *fp* *fp* *fp* *f*

3,4  
*fp* *fp* *fp* *f*

Tbns.

Tbn. Bjo. *p* *f*  
(SENZA SORD.)

Tuba *p* *f*  
(SENZA SORD.)

Pls. Choc. *f*

Campanelli *f*

T.T. *f* *f*

Batería *f*

Pno.

A 2 (SENZA SORD.)

70

Picc. Fls. Obs. C.I. Cls. Cl. Bjo. Fgs. Cfg. 1,2 Corn. 3,4 Tps. C 3,4 Tbn. Bjo. Tuba Pls. Choc. T.T. Batería

75 80

Pno.

85 90

Timp.

Campanelli

T.T.

Batería

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Detailed description: This section of the score covers measures 85 to 90. It includes parts for Timpani (Timp.), Campanelli, Toms (T.T.), and Drums (Batería), along with the Piano (Pno.), Violins I (Vlins. I), Violins II (Vlins. II), Violas (Vlas.), Cellos (Vcs.), and Contrabasses (Cbs.). The piano part features a complex rhythmic pattern with dynamic markings of *ff*, *p*, *mf*, and *f*. The woodwinds and strings have melodic lines with dynamics ranging from *p* to *f*.

95

Picc.

Fls.

Obs.

C.I.

Cls.

Cl. Bjo.

Fgs.

Cfg.

C.Tubs.

Detailed description: This section covers measures 95 to 100. It includes parts for Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Clarinet in C (C.I.), Clarinet in B-flat (Cls.), Clarinet Bassoon (Cl. Bjo.), Bassoons (Fgs.), Contrabassoon (Cfg.), and Contrabass Trombone (C.Tubs.). The woodwinds and brass parts feature melodic lines with dynamic markings of *f* and *mf*. The Piccolo part has a melodic line with a dynamic of *f*.

95

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Pno.

Detailed description: This section covers measures 95 to 100. It includes parts for Violins I (Vlins. I), Violins II (Vlins. II), Violas (Vlas.), Cellos (Vcs.), Contrabasses (Cbs.), and Piano (Pno.). The string parts feature melodic lines with dynamic markings of *f*. The piano part features a complex rhythmic pattern with dynamic markings of *p*, *f*, and *mf*.



Allegro Ritmico, ♩ = 120

4.

Obs. *f* <sup>a2</sup>

Cls. *f* <sup>a2</sup>

1,2 *f* <sup>a2</sup>

Tps. C *f* <sup>a2 (sord.)</sup>

3,4 *f*

Timp. *f* <sup>5</sup>

Campanelli *f* <sup>5</sup>

C.Tubs. *f*

Batería *f* <sup>5</sup>

Vlins. I *f* <sup>5</sup>

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Obs. <sup>10</sup>

Tps. C <sup>10</sup>

Timp. <sup>10</sup>

T.T. <sup>10</sup>

Batería <sup>10</sup> *f*

Pno. <sup>10</sup> *f* <sup>8<sup>ma</sup></sup>

Vlins. I <sup>10</sup>

Vlins. II <sup>10</sup>

Vlas. <sup>10</sup>

Vcs. <sup>10</sup>

Cbs. <sup>10</sup>

Poco meno mosso, ♩ = 100

15 20

Picc.

Fls.

Campanelli

Pno.

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

25

Picc.

Fls.

Obs.

C.I.

Cls.

Campanelli

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.



30

C.Tubs.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

35

40

Picc.

Fls.

Obs.

C.I.

Cls.

Cl. Bjo.

Fgs.

Cfg.

Tbns.

Tbn. Bjo.

Tuba

Timp.

Campanelli

C.Tubs.



50

Picc. *f*

Fls. *f*

Obs. *f*

Cl. Bjo. *f*

Fgs. *f*

Cfg. *f*

Coh2 *f* Sord.

Tbns. *f* Sord.

Tbn. Bjo. *f* Sord.

Tuba *f* Sord.

Timp. *f*

Batería *f*

Pno. *f*

Vlns. I *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

55

Picc.

Fls.

Obs.

Cl. *a 2<sup>a</sup>*  
*f*

Cl. Bjo.

Fgs.

Cfg.

1,2  
3,4  
Sord.

Tbns. *f*

Tbn. Bjo.

Tuba

55

Timp.

55

Campanelli *f*

Bateria

55

Vlns. I

Vlns. II *f*

Vlas.

Vcs.

Cbs.

60

Corn. 1,2

Corn. 3,4

Tps. C 1,2

Tps. C 3,4

Pls. Choc.

T.T.

Bateria

Pno.

Vlas.

Vcs.

Cbs.

*f*

Sord.

Sord.

60

60

60

60