



# 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:** Symphony No. 3 WOLFANG  
**Compositeur:** Oscar Eduardo Pena  
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**Instrumentation:** Orchestre  
**Style:** Classique

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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 $\flat$

2 Bassoons

Timpani

Cymbals

Violins I

Violins II

Violas

Cellos

Contrabasses

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*



The musical score for page 6 of Symphony No 3 by Oscar E. Peña is divided into two systems. The first system covers measures 30 to 34, and the second system covers measures 35 to 39. The instrumentation includes Piccolo, Flutes, Oboes, Bass Clarinet, Timpani, Cymbals, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *A2* (second octave). The Piccolo, Flutes, Oboes, and Bass Clarinet parts play a melodic line with a *f* dynamic. The Timpani and Cymbals parts provide a rhythmic accompaniment, with the Cymbals playing a steady pattern. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a complex rhythmic pattern, with the Violins I and II parts featuring a *f* dynamic. The Viola, Violoncello, and Contrabass parts play a steady pattern with a *f* dynamic. The score is marked with a double bar line at the end of each system.

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, including first and second endings.
- Bsns.**: Bassoons, playing a melodic line with *p* and *f* dynamics, including first and second endings.
- C Tpt. 1,2** and **C Tpt. 3,4**: Trumpets, playing a melodic line with *f* dynamics and *A 2* markings.
- 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.



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*. The percussion section includes Timpani and Tuba. The score is marked with a rehearsal point at measure 45. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4.

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

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 $\flat$  Cls.

Timp.

Cym.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

70

Picc.

Fls.

Obs.

B $\flat$  Cls.

Timp.

Vlins. I

Vlins. II

Vlas. Unis.

Vcs. Unis.

Cbs.

75 80

Picc.

Fls.

Obs.

B $\flat$  Cls.

Bsns.

Hn. 1,2

Hn. 3,4

C Tpt. 1,2

C Tpt. 3,4

B. Tbn.

Tuba

Timp.

Cym.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

85

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This page of the musical score for Symphony No. 3 by Oscar E. Peña, page 13, 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, and Tuba. The percussion section includes Timpani and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. 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 percussion provide rhythmic support. The strings feature a prominent melodic line in the lower register, starting at measure 90.

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*

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*

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*

Timp. *f* *p*

Cym. *f*

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* arco

Vlins. II *f* arco

Vlas. *f* arco

Vcs. *f* arco

Cbs. *f* arco

*pizz.* *p*

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

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

Musical score for Symphony No 3, page 18. The score is for a full orchestra and includes the following instruments and parts:

- Picc. (Piccolo)
- Fls. (Flutes)
- Obs. (Oboes)
- B♭ Cls. (B-flat Clarinets)
- C Tpt. 1,2 (Trumpets 1 and 2)
- C Tpt. 3,4 (Trumpets 3 and 4)
- Timp. (Timpani)
- Cym. (Cymbals)
- Xyl. (Xylophone)
- Vib. (Vibraphone)
- Vlins. I (Violins I)
- Vlins. II (Violins II)
- Vlas. (Viola)
- Vcs. (Violoncello)
- Cbs. (Contrabass)

The score is marked with a tempo of 120. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score shows a complex texture with multiple layers of sound, including woodwinds, brass, and strings.

The musical score for page 19 of Symphony No 3 by Oscar E. Peña features the following instruments and parts:

- Fls. (Flute):** Starts at measure 125 with a *p* dynamic. Re-enters at measure 128 with a *f* dynamic and a *A2* marking.
- Obs. (Oboe):** Re-enters at measure 128 with a *f* dynamic and a *A2* marking.
- B♭ Cls. (Bass Clarinet):** Re-enters at measure 128 with a *f* dynamic and a *A2* marking.
- Bsns. (Bassoon):** Starts at measure 125 with a *p* dynamic. Re-enters at measure 128 with a *f* dynamic.
- Tuba:** Starts at measure 125 with a *p* dynamic.
- Timp. (Timpani):** Starts at measure 125 with a *f* dynamic.
- Vlns. I (Violin I):** Starts at measure 125 with a *ff* dynamic.
- Vlns. II (Violin II):** Starts 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.

Measure numbers 125, 126, 127, and 128 are indicated at the beginning of their respective staves. Dynamics range from *p* (piano) to *ff* (fortissimo). The score includes first and second endings for the woodwinds and bassoon.

This page of the musical score covers measures 130 to 135. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 135 with a *f* dynamic.
- Fls.**: Flutes, playing a sustained note with a *f* dynamic.
- Obs.**: Oboes, playing a sustained note with a *f* dynamic.
- B♭ Cls.**: Bass Clarinets, playing a sustained note with a *f* dynamic.
- B. Cl.**: Bass Clarinet, playing a melodic line with a *f* dynamic.
- Bsns.**: Bassoons, playing a melodic line with a *f* dynamic, marked *A2*.
- C. Bn.**: Contrabassoon, playing a melodic line with a *f* dynamic.
- Hn. 1,2** and **Hn. 3,4**: Horns, playing chords with a *mf* dynamic starting at measure 135.
- C Tpt. 1,2** and **C Tpt. 3,4**: Trumpets, playing chords with a *f* dynamic.
- Timp.**: Timpani, playing a rhythmic pattern with a *f* dynamic, changing to *mf* at measure 135.
- Cym.**: Cymbals, playing a rhythmic pattern with a *f* dynamic.
- T.B.**: Trombones, playing a melodic line with a *f* dynamic.
- Vlins. I** and **Vlins. II**: Violins, playing a melodic line with a *f* dynamic, marked *(8va)* for the first violin.
- Vlas.**: Viola, playing a melodic line with a *mf* dynamic.
- Vcs.**: Cello, playing a rhythmic pattern with a *mf* dynamic.
- Cbs.**: Double Bass, playing a rhythmic pattern with a *mf* dynamic.

2. RONDO

Adagio,  $\text{♩} \text{c.} 42$

Musical score for measures 20-25. The score includes parts for Piccolo, Flute, Oboe, Bass Clarinet, Clarinet, Bassoon, Contrabassoon, Timpani, Violin I, Violin II, Viola, and Cello. The key signature is B-flat major. Measure 20 features a Piccolo entry with a trill. Measures 21-25 show various woodwind and string entries and dynamics such as *f*, *p*, and *mf*.

Musical score for measures 30-34. The score includes parts for Piccolo, Flute, Oboe, Viola, Viola, and Cello. The key signature is B-flat major. Measure 30 features a Piccolo entry with a trill. Measures 31-34 show various woodwind and string entries and dynamics such as *mf*, *p*, and *tr*.

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 (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 B-flat 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 above 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 B-flat major. The score features dynamic markings such as *p* and *1.*. Measure numbers 65 and 70 are indicated above the staves.

This page of the musical score for Symphony No. 3 by Oscar E. Peña, page 25, 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 (Bass and Tuba), and Timpani. The percussion section includes Cymbals. The string section includes Violins I and II, Viola, Cello, and Double Bass. The score is in a key signature of two flats and a 4/4 time signature. The music begins at measure 75 with a dynamic of *f* (forte). The Piccolo and Flute parts have a first ending bracketed from measure 75 to 78. The Oboe and Clarinet parts have a second ending bracketed from measure 79 to 82. The Horns and Trumpets play a *mf* (mezzo-forte) accompaniment. The Trombones and Tuba play a *mf* accompaniment. The Timpani play a *f* accompaniment. The Cymbals play a *mf* accompaniment. The Violins I and II, Viola, Cello, and Double Bass play a *f* accompaniment. The score includes various musical notations such as dynamics, articulation marks, and first/second endings.

80 85

Picc.

Fls. A 2 *p*

Obs.

B♭ Cls.

B. Cl.

Bsns. 1. *p*

C. Bn. *f*

Tuba *f*

Timp. 80 85 *p*

Vlins. I 80 85

Vlins. II

Vlas.

Vcs.

Cbs.

90

Picc. *mf* *tr* *rit.*

Fls. A 2 *mf* *p*

Obs. 1. *p* *tr* *mf* *tr* *mf* *tr*

B♭ Cls. A 2 *p* *mf* *tr* *tr*

B. Cl. *mf*

Bsns. A 2 *mf* *p*

C. Bn. *p* *mf*

Timp. 90 *p* *mf*

**Allegro,  $\text{♩} \approx 160$**

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

- Fls.:** Flute part with dynamics *f* and *p*, and accents *A 95* and *A 2*.
- B♭ Cls.:** Bass Clarinet part with dynamics *f* and *p*, and accent *A 2*.
- Hn. 1,2:** Horns 1 and 2 part with dynamics *f* and *f*, and accents *A 2 95* and *A 2*.
- Hn. 3,4:** Horns 3 and 4 part with dynamics *f* and *f*, and accent *A 2*.
- C Tpt. 1,2:** Trumpets 1 and 2 part with dynamics *f* and *f*, and accents *A 2* and *A 2*.
- C Tpt. 3,4:** Trumpets 3 and 4 part with dynamics *f* and *f*, and accents *A 2* and *A 2*.
- T. Tbns.:** Tenor Trombone part with dynamics *f* and *f*, and accent *A 2*.
- B. Tbn.:** Bass Trombone part with dynamics *f* and *f*.
- Tuba:** Tuba part with dynamics *f* and *f*.
- Timp.:** Timpani part with dynamics *f* and *f*, and accents *95*, *100*, and *105*.
- Cym.:** Cymbal part with dynamics *f* and accents *95*, *100*, and *105*.
- Vlins. I:** Violins I part with dynamics *p* and *f*, and accents *95*, *100*, and *105*.
- Vlins. II:** Violins II part with dynamics *p* and *f*, and accents *95*, *100*, and *105*.
- Vlas.:** Viola part with dynamics *p* and *f*, and accents *95*, *100*, and *105*.
- Vcs.:** Violoncello part with dynamics *p* and *f*, and accents *95*, *100*, and *105*.
- Cbs.:** Contrabass part with dynamics *p* and *f*, and accents *95*, *100*, and *105*.





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, and Trombones (B♭ and Tuba). The percussion section consists of Timpani and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats and includes dynamic markings such as *p*, *f*, and *tr*. A rehearsal mark '130' is present above the Timpani staff. The music is characterized by melodic lines in the woodwinds and strings, with rhythmic patterns in the lower strings and percussion.

This page of the musical score covers measures 135 to 145. The instrumentation includes Piccolo, Flutes, Oboes, Bass Clarinet, Clarinet in B-flat, Contrabass, Tuba, Timpani, Cymbals, Violins I and II, Viola, Violoncello, and Contrabass. The score is in a key signature of two flats and a 3/4 time signature. Measures 135-140 feature a complex texture with woodwinds and strings playing sustained notes and tremolos. At measure 140, the strings play a unison passage marked *p*. At measure 145, there is a dynamic shift to *f* for the strings, which play a rhythmic pattern of eighth notes. The woodwinds continue with sustained notes and tremolos. The score is marked with rehearsal symbols at the beginning and end of the section.



Vlns. I *150* *rit.*

Vlns. II

Vlas.

Vcs.

Cbs.

**Adagio**, *c.42*  
*155*

B. Cl.

Bsns.

T. Tbn.

*p*

*1.*

*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. Tbn. *mf*

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*

175

Picc.

Fls.

Obs.

B $\flat$  Cls.

B. Cl.

Bsns.

C. Bn.

Tuba

Timp.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

180

185

Picc.

Fls.

Obs.

B $\flat$  Cls.

B. Cl.

Bsns.

C. Bn.

Timp.

Moderato, ♩=c.96

Picc. *f* 190 195

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*

Picc. *f* 200 205

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

Musical score for measures 210-215. The score includes parts for Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Bass Clarinet (B. Cls.), Bassoon (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 B-flat major. The tempo is marked *ff* (fortissimo). Measure numbers 210, 215, and 220 are indicated. Dynamics include *p* (piano) and *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco).

Musical score for measures 215-220. The score includes parts for Bass Clarinet (B. Cl.) and Contrabass (Cbs.). The key signature is B-flat major. The tempo is marked *Adagio*, *c.42*. Measure numbers 215 and 220 are indicated. Dynamics include *p* (piano).



Musical score for Piccolo, Flute, Oboe, Clarinet, Bassoon, and Violoncello/Double Bass. The score is in 3/4 time and features a key signature of two flats. The Piccolo part begins at measure 240 and the Flute part at measure 245. The Oboe part starts at measure 240 with a first ending (1.) and a trill (tr). The Clarinet and Bassoon parts start at measure 240 with a piano (p) dynamic. The Violoncello/Double Bass part starts at measure 240 with a mezzo-forte (mf) dynamic. The Flute part starts at measure 245 with a mezzo-forte (mf) dynamic. The Oboe part has a first ending (1.) and a trill (tr) at measure 240, and a second ending (A 2) and trill (tr) at measure 245. The Clarinet and Bassoon parts have a mezzo-forte (mf) dynamic at measure 240 and a piano (p) dynamic at measure 245. The Violoncello/Double Bass part has a mezzo-forte (mf) dynamic at measure 240 and a piano (p) dynamic at measure 245.

250 *f* *rit.* 255 *pp*

Picc.

Fls. *f* *pp*

Obs. *f* *p*

B♭ Cls. *f* *p*

Hn. 1,2 *f* 250 255

Hn. 3,4 *f*

C Tpt. 1,2 *f*

C Tpt. 3,4 *f*

T. Tbns. *f* A 2

B. Tbn. *f*

Tuba *f*

Timp. *f* 250 255 *pp*

Cym. 250 255

Xyl. *f* 250 255 *p*

Vib. *f* 250 255 *p*

T.B.

Vlms. I *ff* 250 255 *pp* ARM.

Vlms. II *ff* *pp*

Vlas. *ff* *pp*

Vcs. *ff* *pp*

Cbs. *ff* *pp*



Allegro (M.M. ♩ = c. 120)

3. FUGUE

B. Cl. *f*

Bsns. *f* A 2

Hn. 1,2 *f* 5 1.

Hn. 3,4 *f* 3.

Timp. *p* *f* *p* 5

Vlns. II *f*

Vlas. *f*

Picc. *f* 10

Fls. *f* A 2

Obs. *f* A 2

B♭ Cls. *f* A 2

B. Cl. *f*

Bsns. *f*

Hn. 1,2 *f* 10

Hn. 3,4 *f*

Vlns. I *f* 10

Vlns. II *f*

Vlas. *f*

Vcs. *f*

This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The woodwinds include Piccolo, Flute, Oboe (with a second octave marked A2), Clarinet in Bb, Bassoon (with a second octave marked A2), and Contrabassoon. The brass section consists of Tuba and Timpani. The strings include Violin I and II, Viola, Cello, and Double Bass. The score is written in a key signature of two flats and a common time signature. The music is divided into four measures. The Piccolo and Flute parts play a melodic line with slurs and accents. The Oboe and Bassoon parts have rests in the first two measures and then enter in the third measure. The Clarinet in Bb and Contrabassoon parts play a rhythmic pattern. The Tuba and Timpani parts have rests in the first two measures and then enter in the third measure. The Violin I and II parts play a melodic line with slurs and accents. The Viola part plays a rhythmic pattern. The Cello and Double Bass parts play a rhythmic pattern. Dynamics include *f* (forte) and *p* (piano). There are also accents and slurs throughout the score.

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 (B-flat and E-flat) and includes measures 15 through 20. Performance markings such as *f* (forte) and *A 2* (second octave) are present. The Piccolo and Flute parts have a fermata over measure 15. The Oboe, Bass Clarinet, Bassoon, and Contrabassoon parts have a fermata over measure 19. The Trombone and Tuba parts have a fermata over measure 19. The Violin I part has a fermata over measure 19. The Viola, Cello, and Double Bass parts have a fermata over measure 19. The Timpani part has a fermata over measure 19. The score ends with a double bar line at the end of measure 20.



The image displays a page of a musical score for Symphony No. 3 by Oscar E. Peña, page 44. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Bass Clarinets (B♭ Cls.), Clarinet in B-flat (B. Cl.), Bassoons (Bsns.), Contrabassoon (C. Bn.), Horns 1 and 2 (Hn. 1,2), Horns 3 and 4 (Hn. 3,4), Trumpets 1 and 2 (C Tpt. 1,2), Trumpets 3 and 4 (C Tpt. 3,4), Trombones (B. Tbn.), Tuba, Timpani (Timp.), Trombone (T.B.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violas (Vcs.), and Cellos (Cbs.). The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). Rehearsal marks are present, with a prominent '30' appearing above the Piccolo staff and below the Trombone staff. The key signature is B-flat major, and the time signature is 4/4. The score is presented in a clean, black-and-white format.



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.**: Bass Clarinet, 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 1 and 2, 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 several staves.



This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The woodwind section includes Oboe (Obs.), Bass Clarinet (B♭ Cls.), and Cor Anglais (C Tpt. 1,2 and C Tpt. 3,4). The brass section consists of Trombone (T.B.) and Trumpets (C Tpt. 1,2 and C Tpt. 3,4). The string section includes Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), Cellos (Cbs.), and Double Basses (Vcs.). Percussion includes Timpani (Timp.).

The score is in a key signature of two flats (B♭ and E♭) and a common time signature. It begins at measure 45. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The dynamics range from *f* (forte) to *mf* (mezzo-forte). There are several first and second endings marked with '1.' and '2.'. The score concludes at measure 50 with a double bar line and repeat signs.

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, page 50, 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 common time signature. The instruments and their parts are as follows:

- Fls. (Flute):** Part 1 is mostly silent, with a trill (tr) and a melodic line starting at measure 60, marked *f*. Part 2 has a trill (tr) and a melodic line starting at measure 60, marked *f*.
- B. Cl. (Bass Clarinet):** Part 1 has a trill (tr) and a melodic line starting at measure 60, marked *p* and *mf*. Part 2 has a trill (tr) and a melodic line starting at measure 60, marked *p* and *mf*.
- Hn. 1,2 (Horn 1 & 2):** Part 1 is mostly silent, with a melodic line starting at measure 60, marked *f*. Part 2 is mostly silent.
- T. Tbns. (Trumpet 1 & 2):** Part 1 has two melodic lines, marked *p* and *mf*. Part 2 has two melodic lines, marked *p* and *mf*.
- B. Tbn. (Baritone Trombone):** Part 1 is mostly silent, with a rhythmic pattern starting at measure 60, marked *p* and *mf*. Part 2 is mostly silent.
- Tuba:** Part 1 is mostly silent, with a rhythmic pattern starting at measure 60, marked *p* and *mf*. Part 2 is mostly silent.
- Xyl. (Xylophone):** Part 1 is mostly silent, with a rhythmic pattern starting at measure 60, marked *f*. Part 2 is mostly silent.
- Vib. (Vibraphone):** Part 1 is mostly silent, with a rhythmic pattern starting at measure 60, marked *f*. Part 2 is mostly silent.
- T.B. (Timpani):** Part 1 is mostly silent, with a rhythmic pattern starting at measure 60, marked *f*. Part 2 is mostly silent.
- Vlns. I (Violin I):** Part 1 is mostly silent, with a melodic line starting at measure 60, marked *f*. Part 2 is mostly silent.
- Vlns. II (Violin II):** Part 1 is mostly silent, with a melodic line starting at measure 60, marked *f*. Part 2 is mostly silent.
- Vlas. (Viola):** Part 1 is mostly silent, with a rhythmic pattern starting at measure 60, marked *f*. Part 2 is mostly silent.
- Vcs. (Cello):** Part 1 has a rhythmic pattern, marked *p* and *mf*. Part 2 has a rhythmic pattern, marked *f*.
- Cbs. (Double Bass):** Part 1 has a rhythmic pattern, marked *p* and *mf*. Part 2 has a rhythmic pattern, marked *f*.

The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). It also features performance instructions like *tr* (trill) and *A 2* (second ending). The number 60 is placed above the first staff of each system to indicate the measure number.

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 and E-flat) 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):** Provides harmonic support with a *f* dynamic.
- Hn. 3,4 (Horn 3 and 4):** Features a melodic line with an *A2* marking and a *f* dynamic.
- Timp. (Timpani):** Features a rhythmic pattern with a *f* dynamic.
- Cym. (Cymbal):** Features a rhythmic pattern with a *f* dynamic.
- Xyl. (Xylophone):** Features a rhythmic pattern with a *f* dynamic.
- Vib. (Vibraphone):** Features a rhythmic pattern with a *f* dynamic.
- T.B. (Trombone):** Provides harmonic support with a *f* dynamic.
- Vlins. I (Violin I):** Features a melodic line with a *ff* dynamic.
- Vlins. II (Violin II):** Features a melodic line with a *ff* dynamic.
- Vlas. (Viola):** Features a rhythmic pattern with a *p* dynamic.
- Vcs. (Cello):** Features a rhythmic pattern with a *p* dynamic.
- Cbs. (Double Bass):** Features a rhythmic pattern with a *p* dynamic.





85

Picc. *p*

Fls. *mf* *p*

Obs. *p*

B<sup>b</sup> 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 staves. A first ending bracket labeled 'A 2' spans the final two measures of the trumpet parts. The woodwind parts have rests for the remainder of the page. The string parts feature a complex rhythmic pattern, with the Violins playing sixteenth-note runs and the lower strings playing a steady eighth-note accompaniment.



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

115

Timp.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Detailed description: This system contains measures 115 through 119. The timpani part has a single note at the beginning. The strings play a rhythmic pattern of eighth notes. The woodwinds have a melodic line. The system ends with double bar lines.

120

120

*f*

120

120

Timp.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Detailed description: This system contains measures 120 through 124. The timpani has a single note at the start of measure 120. The strings continue with eighth notes. The woodwinds have a melodic line with triplets in measures 123 and 124. The system ends with double bar lines.

125

125

*f*

*f*

125

B. Cl.

Bsns.

C. Bn.

Detailed description: This system contains measures 125 through 129. The woodwinds (Bassoon, Clarinet, and Saxophone) have melodic lines. The system ends with double bar lines.

125

125

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

125

*pp* *f* *pp* *f*

125

Timp.

Vlins. I

Vlins. II

Vcs.

Cbs.

Detailed description: This system contains measures 125 through 129. The timpani has a dynamic change from p to f. The strings have a dynamic change from pp to f. The system ends with double bar lines.

This musical score page covers measures 128, 129, and 130 of Symphony No. 3. The score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in measures 128 and 129, enters in measure 130 with a forte (*f*) dynamic.
- Fls.**: Flutes, rests in measures 128 and 129, enter in measure 130 with a forte (*f*) dynamic.
- Bsns.**: Bassoons, play a melodic line starting in measure 128, marked *A 2* and *f*.
- C. Bn.**: Contrabassoons, play a melodic line starting in measure 128, marked *A 2* and *f*.
- C Tpt. 1,2**: Cornet Trumpets 1 and 2, rests in measures 128 and 129, enter in measure 130 with a forte (*f*) dynamic.
- C Tpt. 3,4**: Cornet Trumpets 3 and 4, rests in measures 128 and 129, enter in measure 130 with a forte (*f*) dynamic.
- T. Tbn.**: Tenor Trombones, rests in measures 128 and 129, enter in measure 130 with a forte (*f*) dynamic.
- B. Tbn.**: Baritone Trombones, rests in measures 128 and 129, enter in measure 130 with a forte (*f*) dynamic.
- Tuba**: Tuba, rests in measures 128 and 129, enters in measure 130 with a forte (*f*) dynamic.
- Vlns. I**: Violins I, play a melodic line starting in measure 128, marked *p* in measure 128 and *f* in measure 129.
- Vlns. II**: Violins II, play a melodic line starting in measure 128, marked *p* in measure 128 and *f* in measure 129.
- Vlas.**: Violas, play a melodic line starting in measure 128, marked *p* in measure 128 and *f* in measure 129.
- Vcs.**: Cellos, play a melodic line starting in measure 128, marked *p* in measure 128 and *f* in measure 129.
- Cbs.**: Double Basses, play a melodic line starting in measure 128, marked *p* in measure 128 and *f* in measure 129.

The score includes dynamic markings (*p* for piano, *f* for forte) and performance instructions such as *A 2* (second octave) and *130* (measure number). The key signature is one flat (B-flat major or F minor).

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 C part, starting with a *p* dynamic and transitioning to *mf*.
- B. Tbn.:** Trombone in B part, starting with a *mf* dynamic at measure 135.
- Tuba:** Tuba part, starting with a *mf* dynamic at measure 135.
- 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.

Measure numbers 135 and 136 are indicated at the top of the score.

140

Picc. *p*

Fls. *p*

Obs. 1. *mf*

B♭ Cls. 1. *p* A 2 *mf*

B. Cl. *mf*

Bsns. A 2 *mf*

Hn. 1,2 *mf*

Hn. 3,4 *mf*

C Tpt. 1,2

C Tpt. 3,4

B. Tbn.

Tuba

Vcs.

Cbs.

145

Picc. *mf* A 2

Fls. *mf*

Obs. A 2 *p* *f*

B♭ Cls. *f*

B. Cl. *p* *f*

Bsns. 1. A 2 *f*

T. Tbns. A 2 *mf*

Vcs. *p* *f*

Cbs. *f*

This page of the musical score for Symphony No. 3 by Oscar E. Peña features a variety of instruments. The top section includes B. Cl., Bsns., Tuba, Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The bottom section includes B. Cls., Bsns., B. Tbn., Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score is marked with dynamic levels such as *mf*, *p*, and *f*. A rehearsal mark '150' is present at the beginning of the bottom section, and a first ending 'A 2' is indicated in the B. Cls. and Bsns. parts. The music is written in a key with two flats and a 4/4 time signature.

155

B♭ Cls.

Hn. 1,2

Timp.

Xyl.

Vib.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

*f*

A 2

Detailed description: This system covers measures 155 to 159. The B♭ Clarinet part has a whole rest. The Horns 1 and 2 play a half note G4, followed by a quarter note G4, then a quarter note F#4, and a quarter note E4. The Timpani plays a steady eighth-note pattern. The Xylophone and Vibraphone play a sixteenth-note pattern. The Violins I play a sixteenth-note pattern. The Violins II play a quarter-note pattern. The Viola plays a quarter-note pattern. The Violoncello and Contrabass play a steady eighth-note pattern. Dynamics include *f* and A 2.

160

C Tpt. 1,2

C Tpt. 3,4

Xyl.

Vib.

Vlns. I

Vlns. II

Vcs.

Cbs.

*f*

A 2

Detailed description: This system covers measures 160 to 164. The Horns 1 and 2 play a half note G4, followed by a quarter note G4, then a quarter note F#4, and a quarter note E4. The Horns 3 and 4 play a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The Xylophone and Vibraphone play a sixteenth-note pattern. The Violins I play a sixteenth-note pattern. The Violins II play a quarter-note pattern. The Violoncello and Contrabass play a steady eighth-note pattern. Dynamics include *f* and A 2.

165

Vlns. I

Vlns. II

Vcs.

Cbs.

Detailed description: This system covers measures 165 to 169. The Violins I play a sixteenth-note pattern. The Violins II play a quarter-note pattern. The Violoncello and Contrabass play a steady eighth-note pattern. Dynamics include *f*.



170

Vlins. I

Vlins. II

Vcs.

Cbs.

175

Timp.

Vlins. I

Vlins. II

Vcs.

Cbs.

Timp.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

180

Vlins. II

Vlas.

Vcs.

Cbs.

185

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

190

B♭ Cls.

Bsns.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.



200 *rit.*

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

Fls. *p* *f* *p* *f* *p* *f* *ff* *p*<sup>3</sup>

Obs. *ff* A<sup>2</sup>

B<sup>b</sup> Cls. *ff* A<sup>2</sup>

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* 200

Vlins. I *p* *f* *p* *f* *ff* *p*<sup>3</sup> 200

Vlins. II *p* *f* *p* *f* *ff* *p* 3

Vlas. *p* *f* *p* *f* *ff* *p* 3

Vcs. *p* *f* *p* *f* *ff* *p*<sup>3</sup>

Cbs. *p* *f* *p* *f* *ff* *p*<sup>3</sup>

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

Musical score for Symphony No 3, page 69. The score is for a full orchestra and includes the following parts:

- Picc. (Piccolo)
- Fls. (Flutes)
- Obs. (Oboes)
- B♭ Cls. (B-flat Clarinets)
- B. Cl. (Bass Clarinet)
- Bsns. (Bassoons)
- C. Bn. (Contrabassoon)
- Timp. (Timpani)
- Cym. (Cymbals)
- Vlins. I (Violins I)
- Vlins. II (Violins II)
- Vlas. (Violas)
- Vcs. (Violas)
- Cbs. (Cellos)

The score is in G major (one sharp) and 4/4 time. The page number 69 is indicated at the top right. The music begins at measure 25. Dynamics include *p* (piano), *fp* (fortissimo piano), *f* (forte), and *mf* (mezzo-forte). There are triplets and accents throughout the score.

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, Cor Anglais, 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 with dynamics markings of *p* (piano). The Bass Clarinet, Bassoon, Cor Anglais, Trombones I & II, Tuba, and Timpani parts play a rhythmic pattern of eighth notes with dynamics markings of *f* (forte). The Double Bass part plays a rhythmic pattern of eighth notes with dynamics markings of *f*. A '40' marking is present above measure 40.

45

Picc. *mf*

Fls. *mf*

C Tpt. 1,2 *f* A 2

C Tpt. 3,4 *f* A 2

Timp. 45 *p*

Vlins. I *f* 45

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

50

Picc. *f*

Fls. *f*

Obs. *mf* A 2

B♭ Cls. *mf* A 2

Bsns. *f* A 2

Timp. 50 *f* *p* *f*

Cym.

Vlins. I *f* 50

Vlins. II

Vlas.

Vcs.

Cbs.



55 60

Picc.

Fls. A<sup>2</sup>

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 page of a musical score for Symphony No. 3 by Oscar E. Peña covers measures 55 to 60. The score is arranged for a full orchestra. The woodwind section includes Piccolo, Flute (A2), Oboe, Bass Clarinet, and Bassoon. The percussion section includes Timpani and Cymbal. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte) and *p* (piano). The key signature is one sharp (F#), and the time signature is 4/4. The Piccolo, Flute, and Violin I parts have a melodic line starting at measure 55. The Oboe and Bass Clarinet parts play chords. The Bassoon and Bass parts have a rhythmic pattern. The Timpani part has a roll starting at measure 55. The Cymbal part has a pattern of notes. The Viola, Violoncello, and Contrabass parts have a rhythmic pattern. The score ends at measure 60.



The musical score for page 75 of Symphony No 3 by Oscar E. Peña is arranged in a standard orchestral format. The score includes parts for the following instruments:

- Picc. (Piccolo)
- Fls. (Flutes)
- Obs. (Oboes)
- B♭ Cls. (B-flat Clarinets)
- B. Cl. (Bass Clarinet)
- Bsns. (Bassoons)
- C. Bn. (Contrabassoon)
- Hn. 1,2 (Horn 1 and 2)
- Hn. 3,4 (Horn 3 and 4)
- Tuba
- Timp. (Timpani)
- Xyl. (Xylophone)
- Vib. (Vibraphone)
- T.B. (Trombone)
- Vlins. I (Violin I)
- Vlins. II (Violin II)
- Vlas. (Viola)
- Vcs. (Cello)
- Cbs. (Double Bass)

The score is written in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is not explicitly marked on this page. The score features a variety of dynamics, including *p* (piano) and *f* (forte). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The percussion instruments, including the timpani, xylophone, and vibraphone, provide a rhythmic accompaniment. The score is divided into measures, with the page number 75 appearing at the top right of the page.

80 85

Picc. *p* *p*

Fls. *p* *p*

Obs. *p*

B $\flat$  Cls. *p*

Hn. 1,2 *f* *f*

Hn. 3,4 *f* *f*

Tuba *f* *f*

Timp. *f* *f* 80 85

T.B. *f*

Vcs. *f* *f* *p*

Cbs. *f* *f* *p*



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*

*f*

8<sup>va</sup>

95



Musical score for Symphony No 3, page 79, measures 105-110. The score is in G major and 4/4 time. It features a woodwind section (Obs., B♭ Cls., Bsns., C. Bn., B. Tbn., Tuba), a percussion section (Timp.), and a string section (Vlins. I, Vlins. II, Vlas., Vcs., Cbs.).

Measures 105-110 are marked with a *loco* instruction. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments (B. Tbn., Tuba, Timp.) play a steady eighth-note accompaniment. The strings play a complex rhythmic pattern of eighth notes.

Measures 110-114 are marked with a *110* instruction. The woodwinds (B♭ Cls., Vlins. I, Vlins. II) play a melodic line. The strings (Vlas., Vcs., Cbs.) play a steady eighth-note accompaniment. The brass instruments (B. Tbn., Tuba, Timp.) play a steady eighth-note accompaniment.







This page of the musical score covers measures 130 to 135. The score is arranged in two systems of staves. The first system (measures 130-135) includes Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Tympani (Timp.), Cymbals (Cym.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The second system (measures 135-140) includes Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Bass Clarinet (B. Cls.), Tympani (Timp.), Cymbals (Cym.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The score features various dynamics such as *mf*, *p*, and *f*, and includes performance instructions like *arco* and *A 2*. The tempo is marked as 130 and 135. The key signature is one sharp (F#).

1. 140

Hn. 1,2 *mf*

Hn. 3,4 *mf*

C Tpt. 1,2 *mf*

C Tpt. 3,4 *mf*

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

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

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

145

Obs. *f* A 2

B♭ Cls. *f* A 2

Timp. *p* *f*

Cym. *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

150 155

Picc.

Fls. *A2* *ff*

Obs. *A2* *ff*

B $\flat$  Cls. *ff*

B. Cl. *ff*

Bsns. *A2* *ff*

C. Bn. *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

C Tpt. 1,2 *ff*

C Tpt. 3,4 *ff*

T. Tbns. *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Cym. *ff*

Xyl. *ff*

Vib. *ff*

T.B. *ff*

Vlms. I *p* *ff* *Div.* *Unis.* *Div.*

Vlms. II *p* *ff* *Div.*

Vlas. *p* *ff*

Vcs. *ff*

Cbs. *ff*