

# Cantata N° 1

violoncellos

Oscar Eduardo Peña, Op. 1  
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1.

Allegro, ♩ = 100  
sord.

5

10

senza sord.

15

20

25

3

30

5

35

40

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

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

*f* *mf* *f* *mf* *f*

*ff*

*fp* *ff*

2.

**Lento**,  $\text{♩} = 54$

mf

senza sord.

ff

25

30

5

35 SORD.

pp

V

40

5

45

4

senza sord.

50

f

p

f

mf

55

V

60

65

p

f

p

f

6

p

## 3.

4 5 2 2 10

*fff*

*mf*

Meno mosso,  $\text{♩} = 90$

20 sord. 25 senza sord.

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

2 30 4 35

*mf*

40 5 45 2

*f*

50 3 2 55 2 4 3 60

*f*

65 5 70

*f*

2 75 4 80

*mf* *f*

85

*mp* *f*

90 5 95 5 100

*fff* sord. *mp*

105  $\nabla$  110 senza sord.

*f*

Tempo I,  $\text{♩} = 120$

115

*p*

Cantata N° 1 - Compositor Oscar E. Peña - Venezuela, Opus 1

4

Musical notation for measures 120-125. Measure 120 starts with a bass clef and a key signature of one flat. The melody consists of a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. Measure 121 continues with a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. Measure 122 is a whole note F1. Measure 123 is a whole rest. Measure 124 is a whole note G1. Measure 125 is a whole note G1. Dynamics include *mf* and *f*. A fermata is placed over the final G1.

Musical notation for measures 126-127. Measure 126 contains two triplet eighth notes: G2, F2, and E2. Measure 127 contains two triplet eighth notes: D2, C2, and B1. Dynamics include *f*.

Andante,  $\text{♩} = 60$

4.  $\text{♩} = 60$

4 <sup>5</sup>sord. senza sord. 10 4

pp mf p

15 3 2 20 4  $\text{♩} = 60$  Pizz. 25 mp

30  $\text{♩} = 60$

35 5 40 5 45 5 50 5 55 4 Arco mp

60 spiccato p

65

70

75 2 3 80 4

85 spicc. ff

90

95 3 mf ff

5.

Allegro, ♩ = 100

5

10 2

15

20 3

25

30

35 2

40

45 3

50

55 2

60

65 Pizz. Arco

70

3

3