



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: Cuarteto de Clarinetes No. 1
Composer: Oscar Eduardo Pena
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Style: Classical

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Cuarteto N° 1 para Clarinetes, Op. 3

Compositor: Oscar Eduardo Peña

Edición del año 2010

Cuarteto N° 1 para Clarinetes

año 2003 - 2010
Oscar Eduardo Peña
opus 3

Score

Moderato, $\text{♩} = 70$

1.

The score is written for four parts: Piccolo Eb, Cl. S. (Soprano Clarinet), Alto Eb (Alto Clarinet), and Cl. Bjo. (Bass Clarinet). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is Moderato with a quarter note equal to 70 beats per minute. The score is divided into systems, with double bar lines indicating the end of each system. Measure numbers 5, 10, 15, 20, and 25 are marked at the beginning of their respective systems. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The Piccolo Eb part features a melodic line with slurs and accents. The Cl. S. part has a rhythmic accompaniment with slurs. The Alto Eb part has a melodic line with slurs and accents. The Cl. Bjo. part has a rhythmic accompaniment with slurs. The score is presented in a clean, professional layout with clear notation and dynamic markings.

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

Cl. S.
Alto Eb
Cl. Bjo.

50

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

55

60

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

65

70

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

75

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

80

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

fp *fff*

2.

Andante, ♩ = 60

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

mf

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

5

f *p* *ff*

f *p* *ff* *mp*

f *p* *ff*

3 3

Cl. S.

Alto Eb

10

mp

The musical score is organized into four systems, each containing four staves for different instruments: Piccolo Eb, Clarinet in C (Cl. S.), Alto Eb, and Clarinet in Bb (Cl. Bjo.).

- System 1:** Measures 1-15. Dynamics include *mp*. Features triplets and slurs.
- System 2:** Measures 16-20. Dynamics include *mp*, *p*, and *f*. Features triplets and slurs.
- System 3:** Measures 21-25. Dynamics include *f*, *mp*, and *p*. Features triplets and slurs.
- System 4:** Measures 26-30. Dynamics include *mp*, *p*, *ff*, and *fff*. Features triplets and slurs.

Cl. S. *mf* 35

Alto Eb *mf* 35

Cl. Bjo. *mf*

Cl. S. 40

Alto Eb 40

Cl. Bjo. 3

Picc. Eb *mf* 3

Cl. S.

Alto Eb 3

Cl. Bjo.

Picc. Eb 45

Cl. S. *p* *fp* *ff*

Alto Eb 45 *p* *fp* *ff*

Cl. Bjo. 3 *p* *fp* *ff*

Andante ♩ = 60

3.

Picc. Eb

Cl. S.

Alto Eb

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

Moderato, ♩ = 80

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

30 35

p

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

40 41

f mp f p mf

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

45 50

p

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

55 55

ff p ff mp

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

60 65

f mf f p mf f

Andante ♩ = 60

Picc. Eb
Cl. S.
Alto Eb

70

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

75

Picc. Eb
Cl. S.
Alto Eb
Cl. Bjo.

80