



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: Fantasía para Orquesta No. 1
Composer: Oscar Eduardo Pena
Licence: Peña Oscar Eduardo © Todos los derechos reservados
Style: Latin

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FANTASÍA PARA ORQUESTA N° 1

COMPOSITOR: OSCAR EDUARDO PEÑA, Op. 14

DURACIÓN APROXIMADA 12 MINUTOS

AÑO 2005

Última Revisión 2010

Editada por el compositor en Abril de 2010

ORQUESTA:

Piccolo
2 Flautas
2 Oboes
Corno Inglés
2 Clarinetes Bb
Clarinete Bajo
Saxofón Alto
2 Fagotes
Contrafagot

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

Timpani
Xilófono
Vibráfono
Marimba
Campanas Tubulares

Arpa
Piano
Celesta

Violines I
Violines II
Violas
Violoncellos
Contrabajos

Fantasia para Orquesta N° 1

Compositor: Oscar Peña, op. 14

Adagio ♩ = 60

The musical score is arranged in four systems. The first system includes the Saxo Alto part, which begins with a melodic line in 4/4 time, marked *p* and *f*. The second system contains the Arpa part, with a keyboard signature of D C Bb Eb F G Ab and a similar melodic line. The third system is for the Piano, which is mostly silent with some accompaniment in the right hand. The fourth system is for the Celesta, which plays a rhythmic accompaniment. Dynamics include *p*, *f*, *mf*, and *mf* *f*. A fermata is present at the end of the piece.

Allegro con Fuoco, ♩ = 112

8^{va} 10 15

Picc. *f*

Fls. *f*

Obs. 2. *f* *pp* 1. *f*

C.Ing. *f* *pp*

Cl. B. *f* *pp* 1. *f*

Cl. Bjo. *f* *pp*

Sax. A. *f* *pp* *f*

Fgs. 1. *f* *pp*

Cfg. *f* *pp*

1-2 *f* 10 15

Cor. 3-4 *f*

Tps. C *f* *mf* *f* a 2

Tbns. *f* *mp* Sord. *p*

Tbn. Bjo. *f* *p* Sord. *p*

Tuba *f* *p* Sord. *p*

10 15

Timp. *pp* *f* *p* *ff* *f* *fp* *fp* *p*

Xil. *pp* *f* *f* *pp*

Vib. *pp* *f* *f* *pp*

Mrb. *pp* *f* *f* *pp*

C.T. *pp* *f* *f*

10 15

Pno. 8^{va} *f*

10 15

Cel. *f*

10 15

Vlns. I SORDINA *pp* *f* *f* *fp* *fp*

Vlns. II SORDINA *pp* *f* *f* *fp* *fp*

Vlas. SORDINA *pp* *f* *f* *fp* *fp*

Vcs. SORDINA *pp* *f* *f* *fp* *fp*

Cbs. SORDINA *pp* *f* *f* *fp* *fp*

55

Picc. *mf*

Fls. *mf*

Obs. *mf*

C.Ing. *mf*

Cl. B. *mf*

Sax.A. *mf*

Fgs. *ff* *mf*

Cfg. *ff* *mf*

1-2 *mf*

Cor. 3-4 *mf*

Tbns. *mf*

Tbn.Bjo. *mf*

Tuba *mf*

55

Timp. *f*

Xil. *mf*

Vib. *mf*

Mrb. *mf*

8va

Pno. *ff*

55

Cel. *ff* *mf*

55

Vlns. I *ff* *mf*

Vlns. II *ff* *mf*

Vlas. *ff* *mf*

Vcs. *ff* *mf*

Cbs. *mf*

Musical score for Fantasy for Orchestra No. 1, Op. 14 by Oscar Peña, page 9. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Timpani, Xylophone, Vibraphone, Maracas, Cymbals, Piano, Celesta, Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and features dynamic markings such as *f*, *p*, *mf*, and *fp*. Measure numbers 60 and 65 are indicated.

Picc. *sfz* *ff* *p* *mf*

Fls. *ff* *p*

Cls. Bb *sfz* *mf*

1-2 Cor. *Bouché* *mf* *p*

3-4 Cor. *Bouché* *p*

Tps. C *f* *mf* 1. Sord.

Tbns. *f*

Tbn.Bjo. *f*

Tuba *f*

Pno. *sfz* *ff* *pp* *mf*

Vlins. I *sfz* *f* *pizz.*

Vlins. II *sfz* *f* *pizz.*

Vlas. *sfz* *f* *pizz.*

Vcs. *sfz* *f* *pizz.*

Cbs. *sfz* *f* *pizz.*

Picc. *mf*

Fls. *a 2* *mf*

Obs. *a 2* *mf*

C.Ing. *mf*

Cls. Bb *a 2* *mf*

Pno. *pp* *mf* *pp* *ff*

Vlins. I *80 arco* *p* *ff* *pp*

Vlins. II *Sord. arco* *pp* *mf* *sfz* *pp*

Vlas. *Sord. arco* *pp* *mf* *sfz* *pp*

Vcs. *Sord.* *pp* *mf* *sfz* *pp*

Cbs. *Sord. arco* *pp* *mf* *sfz* *pp*

95

Cl. Bjo. *p* *f* *pp*

Sax. A. *p* *f*

Fgs. *p* *mf* *f* a2

Cfg. *f*

Tbn. Bjo. Senza Sord. *p* *f*

Tuba Senza Sord. *p* *f*

Timp. *p* *f*

Xil. *p* *f*

Vib. *p* *f*

Mrb. *p* *f*

Arpa *p* *f*

Pno. *p* *f*

Cel. *p* *f*

Vcs. *p* *f*

Cbs. *p* *f*

800 FRULL. 105

Fls. *pp* *f* *p*

Cl.Bjo. *p* *mf* *f*

Sax.A. *pp* *mf* *f*

Fgs. *pp* *mf* *f* *a 2* *p*

Cfg. *pp* *mf* *f* *p*

Tbns. *f* *a 2 Senza Sord.* *p*

Tbn.Bjo. *p* *f* *p*

Tuba *p* *f* *p*

Vlns. I *100 Sord.* *pp* *f* *105* *p*

Vlns. II *Sord.* *pp* *f* *p*

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

Vcs. *pp* *f* *p*

Cbs. *pp* *f* *p*

Cantabile, ♩ = 60

Arpa *f* *8va*

Pno. *f* *110* *115* *p*

Cel. *f* *110* *115*

Vlns. I *pp* *f* *110* *115*

Vlns. II *pp* *f*

Vlas. *pp* *f*

Vcs. *Sord.* *pp* *f*

Cbs. *Sord.* *pp* *f*

E# F# G# A#

Allegro, ♩ = 112

120

Picc. *f*

Fls. *f*

Obs. *f*

1-2 *f*

Cor. *f*

3-4 *f*

Tps. C *f*

Tbns. *f*

Tbn.Bjo. *f*

Tuba *f*

Arpa *f*

Pno. *f*

125

Picc.

Fls.

Obs.

1-2

Cor. *f*

3-4

Timp. *f*

Vib. *f*

Mrb. *f*

C.T. *f*

Cel. *f*

Vlns. I *f* *Senza Sord.* *8^{va}* *loco*

Vlns. II *f* *(sord.)* *V*

Vlas. *f* *(sord.)* *V*

Vcs. *f* *(sord.)* *V*

Cbs. *f* *(sord.)* *V*

p *f*

130

Timp.

Xil.

Vib.

Mrb.

C.T.

Pno.

Cel.

135

140

Picc.

Fls.

C.Ing.

Cls. B.

Sax. A.

1-2 Cor.

3-4 Cor.

Tps. C.

Tbns.

Tbn. Bjo.

Tuba

135

140

Vib.

Mrb.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

145 150

Vib.
Mrb.
Pno. *mf*
Vlins. I *f*
Vlins. II *f*
Vlas. *f*
Vcs. *f* arco
Cbs. *f*

155

Timp. *f*
Xil. *f*
Vib. *f*
Mrb. *f*
C.T. *p*
Pno. *p*
Cel. *p*
Vlins. I *f*
Vlins. II *f*
Vlas. *pizz.* *arco*
Vcs. *f*
Cbs. *f*

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

160 165

Picc.

Fls.

Obs.

C.Ing.

Cl. B.

Cl. Bjo.

Sax. A.

Fgs.

Cfg.

1-2

Cor.

3-4

(Non Bouché) Campana arriba

ff

(Non Bouché) Campana arriba

ff

Senza Sord. Campana Arriba

ff

Senza Sord.

ff

Senza Sord.

ff

Senza Sord.

ff

Senza Sord.

ff

160 165

Timp.

Xil.

Vib.

Mrb.

C.T.

160 165

Arpa

ff

Bb

160 165

Pno.

ff

160 165

Cel.

ff

160 165

Vlns. I

ff

Vlns. II

ff

Vlas.

ff

Vcs.

ff

Cbs.

ff

8^{va}

170

C. Ing.

Sax. A.

1-2

Cor. *mf* Non Bouché *p* 175 *f* a2

3-4

Cor. *mf* Non Bouché *p* *f* a2

Tbns.

Tbn. Bjo.

Tuba

Vcs.

Cbs.

180

Picc.

Fls.

Obs.

Cls. B.

Sax. A.

Fgs.

Cfg.

180

Cb2

Tps. C *f* Sord. a2

Tbn.

Tbn. Bjo.

Tuba

Xil.

Vib.

Mrb.

Vlas.

Vcs.

Cbs.

185

C.Ing.

Cl.Bjo.

Sax.A.

Fgs.

Cfg.

1-2

Cor.

3-4

Tps. C

185

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f

f

f

a 2

Senza Sord. a 2

Cl. Bjo. *f*

1-2 Cor. *a2* *f* *sfz*

3-4 Cor. *a2* *f* *sfz*

Tps. C *a2* *f* *sfz*

Tbn. *a2* *f* *sfz*

Tbn. Bjo. *f* *sfz*

Tuba *f* *sfz*

Timp. *200* *p*

Xil. *p* *f*

Vib. *p* *f*

Mrb. *p* *f*

Pno. *200* *p* *f*

Cel. *200* *p* *f*

Vlns. I *200* *8va* *ff*

Vlns. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

Tbn. *205* *a2* *210*

Tbn. Bjo. *205* *210*

Tuba *205* *210*

Timp. *205* *ff* *p* *f* *210*

Vlns. I *ff* *710*

Vlns. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

Musical score for measures 215-220. Instruments: Tbn., Tbn.Bjo., Tuba, Timp., Vlns. I, Vlns. II, Vlas., Vcs., Cbs. Includes dynamics *p*, *f*, and *pp*. Measure numbers 215 and 220 are indicated.

Musical score for measures 220-225. Instruments: Tbn., Tbn.Bjo., Tuba, Timp., Vlns. I, Vlns. II, Vlas., Vcs., Cbs. Includes dynamics *f*. Measure numbers 220 and 225 are indicated.