



# 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:** Orange Overture  
**Composer:** Oscar Eduardo Pena  
**Licence:** Peña Oscar Eduardo © All rights reserved  
**Style:** Classical

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# ***Obertura Naranja***

COMPOSITOR VENEZOLANO

Oscar Eduardo Peña Velásquez

SAN ANTONIO DE LOS ALTOS  
AÑO 2012

PARTITURA EDITADA POR EL COMPOSITOR

INSTRUMENTOS:

2 FLAUTAS  
2 OBOES  
2 CLARINETES Bb  
2 FAGOTES

2 CORNOS EN FA  
2 TROMPETAS Bb  
2 TROMBONES  
TROMBÓN BAJO

TIMPANI

VIOLINES 1ROS  
VIOLINES 2DOS  
VIOLAS  
VIOLONCELLOS  
CONTRABAJOS

Score

# Obertura Naranja

para orquesta infantil

Compositor: Oscar E. Peña

Moderato (♩ = c. 108)

The musical score is for an orchestra and piano. It is in 4/4 time and marked Moderato with a tempo of approximately 108 beats per minute. The score consists of six staves: Violines I, Violines II, Violas, Violoncellos, Contrabajos, and Piano. The key signature has one flat (B-flat). The music begins with a forte (f) dynamic. The Violines I and II parts feature a melodic line with eighth-note patterns. The Violas and Violoncellos provide harmonic support with similar rhythmic patterns. The Contrabajos part is mostly silent, with a few notes in the final measure. The Piano part provides a harmonic accompaniment with chords and arpeggiated figures. A fermata is placed over the first measure of the Piano part. A finger number '5' is indicated above the final measure of the Violines I and Piano parts. The score is written in a clean, professional style with clear notation and dynamics.

Obertura Naranja

The musical score is arranged in a standard orchestral format. The top four staves are for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), and Bassoon (Fgs.), all marked *pp* and starting with a first ending bracket. The fifth staff is for Timpani (Timp.), which is silent until measure 10, then plays a rhythmic pattern marked *f*. The string section consists of Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.), all playing a rhythmic accompaniment marked *f* from measure 10. The piano part (Mad. Cdas.) is at the bottom, with the right hand playing chords and the left hand playing a bass line, marked *pp* and *f* respectively. The score includes first and second endings for several instruments, indicated by '1.' and '10'.

Obertura Naranja

15

Fls. *pp* *pp*

Obs. *pp* *pp*

Cls. *pp* *pp*

Fgs. *pp*

Timp. *f*

Vlns. I *ff* *pp*

Vlns. II *ff* *pp*

Vlas. *ff*

Vcs. *ff*

Obs. *ff* *pp* *ob.*

Piano *pp* *ff* *pp*

Fls. *f* a 2 20 25

Obs. *f* a 2 20 25

Cls. *f* a 2 20 25

Fgs. *f* a 2 20 25

Cors. *f* a 2 20 25

Tps. *f* a 2 20 25

Tbns. *f* a 2 20 25

Tbn. Bjo. *f* 20 25

Timp. 20 25

Vlns. I *f* 20 25

Vlns. II *f* 20 25

Vlas. *f* 20 25

Vcs. *f* 20 25

Cbs. *f* 20 25

*f* tutti 20 25

30

Fls.

Obs.

Cls.

Fgs.

1.

*pp*

30

Cors.

*pp*

Tbns.

Tbn. Bjo.

30

Timp.

*p*

30

Vlms. I

Vlms. II

Vlas.

Vcs.

*p*

Cbs.

*p*

30

*p*

*pp*



Obertura Naranja

Musical score for "Obertura Naranja", page 8, measures 35-40. The score includes parts for:

- Fgs.** (Bass clef)
- Cors.** (Treble clef, #)
- Tps.** (Treble clef, ##)
- Tbns.** (Bass clef)
- Tbn. Bjo.** (Bass clef)
- Timp.** (Bass clef)
- Vlms. I** (Treble clef)
- Vlms. II** (Treble clef)
- Vlas.** (Bass clef, ##)
- Vcs.** (Bass clef)
- Cbs.** (Bass clef)
- Piano** (Grand staff)

Measure 35 is marked with a dynamic of **f**. The piano part features a triplet of eighth notes in the right hand and a sequence of notes in the left hand. The woodwind and brass parts have rests until measure 35, where they enter with various notes and dynamics.

40 45 1. *pp* <

40 45

40 45 *pp*

40 45

40 45

40 45

40 45

40 45

40 45 *pp* timpani *pp* cl.

1. 50

Obs. *pp* *f*

Cls. *f*

Fgs. *pp*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

ob. *f* *pp* *f* *pp*

50

Fls. *a 2*

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

Timp. *pp* *f*

55

55

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

Detailed description: This page of a musical score for 'Obertura Naranja' contains measures 45 through 60. The score is arranged in a system with multiple staves. The woodwind section includes Oboe (Obs.), Clarinet (Cls.), Bassoon (Fgs.), and Cor Anglais (ob.). The string section includes Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The keyboard section includes Flute (Fls.), Bassoon (Fgs.), and Timpani (Timp.). The piano part is shown in grand staff notation. Measure numbers 1., 50, 50, 55, and 55 are indicated above the staves. Dynamic markings such as *pp*, *f*, *mf*, and *p* are used throughout. A first ending bracket is present in measure 59, and a second ending bracket is present in measure 60. The key signature has one sharp (F#).

60

Fls. *ff*

Obs. *ff*

Cls. *ff*

Fgs. *ff*

Cors. *ff*

Tps. *ff* *p*

Tbn. *ff*

Tbn. Bjo. *ff*

Timp. *p* *f* *pp*

Vlns. I *ff*

Vlns. II *ff*

Vlas. *ff*

Vcs. *ff* *p*

Cbs. *ff* *p*

Piano *ff* *p* *pp*

65

Fls. *f* a 2

Obs. *f* a 2

Cors. 1. *f*

Tps. *f* a 2

Timp. *f* *p* *f*

Vlns. I *p* *f* Pizz ARCO

Vlns. II *p* *f* Pizz ARCO

Vlas. *p* *f* Pizz ARCO

Vcs. *f* *p* *f* Pizz ARCO

Cbs. *f* *p* *f* Pizz ARCO

Piano *f* *p* *f* *p* *f* 65 *f* *p* *f* *p* *f* cdas

Musical score for Obertura Naranja, page 13, measures 70-74. The score is arranged for a full orchestra and piano. The key signature is one sharp (F#) and the time signature is 3/4. The music features prominent triplet patterns in the woodwinds and strings, and a strong rhythmic accompaniment from the percussion and piano.

Instrument parts include:

- Fls. (Flutes):** Measures 70-74 with triplet eighth notes.
- Obs. (Oboes):** Measures 70-74 with triplet eighth notes and some rests.
- Cls. (Clarinets):** Measure 71 with *f* dynamic, *a2* marking, and triplet eighth notes.
- Fgs. (Fagotts):** Measure 74 with *f* dynamic and *a2* marking.
- Cors. (Corns):** Measure 71 with *f* dynamic, *a2* marking, and triplet eighth notes.
- Tps. (Trumpets):** Measures 70-74 with triplet eighth notes.
- Tbns. (Trombones):** Measures 70-74 with triplet eighth notes and *f* dynamic.
- Tbn. Bjo. (Tuba/Euphonium):** Measures 70-74 with triplet eighth notes and *f* dynamic.
- Timp. (Timpani):** Measures 70-74 with triplet eighth notes.
- Vlns. I (Violins I):** Measures 70-74 with triplet eighth notes.
- Vlns. II (Violins II):** Measures 70-74 with eighth notes.
- Vlas. (Violas):** Measures 70-74 with triplet eighth notes.
- Vcs. (Violoncelli):** Measures 70-74 with triplet eighth notes.
- Cbs. (Double Basses):** Measures 70-74 with triplet eighth notes.
- Piano (Grand Staff):** Measures 70-74 with rhythmic accompaniment, including octaves and chords.

75 80

Fls.

Obs.

Cls.

Fgs.

Cors.

Tps.

Tbn. Bjo.

Timp.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

75 80

$p < f$

85

Fls. *pp* *f* *p* *f*

Obs. *f* *f*

Cls. *pp* *p* *f*

Fgs. *f*

Tbns. *f* *f*

Tbn. Bjo. *f* *f*

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

Vlns. I *pp* *f* *p* *f*

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

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

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

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

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



90

Fls. *pp* *ff*

Obs. *ff*

Cls. *pp* *ff*

Fgs. *pp* *ff*

Cors. *ff*

Tps. *ff*

Tbns. *ff*

Tbn. Bjo. *ff*

Timp. *pp* *ff*

Vlns. I *pp* *ff*

Vlns. II *pp* *ff*

Vlas. *pp* *ff*

Vcs. *pp* *ff*

Cbs. *pp* *ff*

Piano *pp* *ff*