



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: Sinfonía No. 2
Composer: Oscar Eduardo Pena
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Instrumentation: Orchestra
Style: Contemporary

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SINFONÍA Nº 2 “TITÁNICA”

Compositor: Oscar Eduardo Peña, Opus 20

Año 2006

Versión corregida en 2008

PARTITURA TRANSCRITA Y EDITADA POR EL COMPOSITOR

INSTRUMENTACIÓN:

MADERAS:

PICCOLO
2 FLAUTAS
2 OBOES
2 CLARINETES B \flat
CLARINETE BAJO
SAXOFÓN ALTO E \flat
SAXOFÓN TENOR B \flat
2 FAGOTES
CONTRAFAGOT

METALES:

4 CORNOS EN FA
2 TROMPETAS B \flat
2 TROMBONES TENORES
TROMBÓN BAJO
TUBA

PERCUSIONES:

- 1.- TIMPANI (3) , FUSTA
- 2.- CAMPANELLI, TRIÁNGULO, PANDERETA
- 3.- CAMPANAS TUBULARES, MARACAS, PLATILLOS CHOCADOS
- 4.- GONG, REDOBLANTE

EXTRAS:

MANDOLINA
GUITARRA
ARPA

CUERDAS:

VIOLINES I
VIOLINES II
VIOLAS
VIOLONCELLOS
CONTRABAJOS

Sinfonía N° 2 para Orquesta Sinfónica “TITÁNICA”

Oscar Eduardo Peña, Opus 20
Compositor nacido el 25 de marzo de 1983

ALLEGRO ♩ = 120 1.

2 Trompetas B \flat

2 Trombones

Trombón Bajo

Tuba

Campanas Tubulares

Gong

Mandolina

Guitarra

Violines I

Violines II

Violas

Violoncellos

Contrabajos

Cor. 1,2
Cor. 3,4
Camp.
C.Tub.
Gong
Mdna.
Gtr.
Vlins. I
Vlins. II
Vlas.
Vcs.
Cbs.

MODERATO ♩ = 74

Cls. Bb
Sax. A.
Sax. T.
Camp.
Mdna.
Gtr.
Vlas.

Musical score for Sinfonía N° 2 para Orquesta Sinfónica "TITÁNICA" - Compositor Oscar Eduardo Peña. This page shows measures 25 through 32. The score includes parts for Piccolo, Flute, Oboe, Clarinet in B-flat, Clarinet in G, Saxophone Alto, Saxophone Tenor, Contrabassoon, Bassoon, Cymbal, Trumpet, Trombone, Tuba, and Cello.

The score is written in 3/4 time, with a key signature of one flat (B-flat major/F minor). Measure 25 is marked with a dynamic of *f*. The piece concludes on measure 32 with a dynamic of *ff*. The score includes various musical notations such as triplets, slurs, and dynamic markings including *f*, *ff*, *p*, *mp*, *mf*, and *fp*.

30 35

Picc. *pp*

Fls. *pp*

Obs. *ff*

Cls. Bb *ff*

Cl. Bjo.

Tbns.

Tbn. Bjo.

Tuba

Timp. *fff*

Camp. *fff*

C.Tub. *fff*

Gong *fff*

Vlins. I *pp* *fff* *p*

Vlins. II *pp* *fff* *p*

Vlas. *pp* *fff* *p* *arco* *mf*

Vcs. *pp* *fff* *p* *arco* *mf*

Cbs. *pp* *fff* *p* *mf*

40

Musical score for Sinfonía N° 2, page 7. The score includes parts for Saxophones (Sax. A., Sax. T.), Flutes (Fgts., Cfgt.), Violins (Vlins. I, Vlins. II), Violas (Vlas.), Cellos (Vcs.), and Double Basses (Cbs.). The music features various dynamics such as *mf*, *p*, *f*, and *ff*, and includes articulation like *arco* and *3* (triplets).

FRULL.

45

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

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

Obs. *p* *ff*

Cls. B \flat *f* *f*

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

Fgts. *f* *mf*

Cfgt. *f* *mf*

Cor. 1,2 *f* *mf*

Cor. 3,4 *f* *mf*

Tps. *ff* *p* *mf*

Tbns. *ff* *p* *mf*

Tbn. Bjo. *ff* *p* *mf* *p* *ff*

Tuba *ff* *p* *mf* *p* *ff*

Timp. *ff* *p* *mf*

Pand. *p* *ff*

Mrcs. *p* *ff*

Red. *ff* *p* *mf*

Mdna. *ff* *ff*

Gtr. *ff*

Vlins. I *ff* *p* *mf*

Vlins. II *ff* *p* *mf*

Vlas. *ff* *p* *mf* *p* *ff*

Vcs. *ff* *p* *mf* *p* *ff*

Cbs. *ff* *p* *mf* *p* *ff*

50 55

Cl. Bjo.

Sax. A.

Sax. T.

Fgts.

Cfgt.

Cor. 1,2

Cor. 3,4

Timp.

Triáng.

Mdna.

Gtr.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mf *3*

mf *3* *p*

p *f*

p *f*

p *f*

f *3* *p* *f* *3* *p* *f* *3* *p* *f* *3* *p* *f* *3* *p* *f*

p

p

p *f*

p *f*

p *f*

p *f*

p *f*

Allegro ♩ = 120

Orchestral score for Sinfonía N° 2. The score includes staves for:

- Cls. B♭
- Cl. Bjo.
- Sax. A.
- Sax. T.
- Fgts.
- Cfgt.
- Cor. 1,2
- Cor. 3,4
- Tps.
- Tbns.
- Tbn. Bjo.
- Tuba
- Red.
- Arpa
- Vlins. I
- Vlins. II
- Vlas.

The score features a 4/4 time signature and a dynamic marking of *ff* (fortissimo) for the woodwinds and brass in the first system. The rehearsal mark '60' appears above the strings and the woodwinds. The string parts start with *pp* (pianissimo) and transition to *mf* (mezzo-forte) later in the piece. The harp part includes a trill marked *f* (forte) with a fingering of 3 and an 8va (octave) indication. The guitar part has a melodic line with a fingering of 3 and an 8va indication.

65

C.Tub. *f*

Gong *f*

Arpa *f* loco

Vlins. I

Vlins. II

Vlas.

Vcs. *mf*

Cbs. *mf*

70

Cor. 1,2 *ff* *p* *f* *p*

Cor. 3,4 *ff* *p* *f* *p*

Vlins. I *f* *p* *f* *p* *f*

Vlins. II *mf* *p* *f* *p* *f*

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

Vcs. *f* *p* *f*

Cbs. *f* *p* *f*

Musical score for measures 75-79. The score includes parts for Cor. 1,2; Cor. 3,4; Camp.; C.Tub.; Gong; Mdna.; Gtr.; Vlns. I; Vlns. II; Vlas.; Ves.; and Cbs. Measure 75 is marked with *mf* and a triplet of eighth notes. Measure 76 has *ff* for Camp. and *ff* for Gong. Measure 77 has *mf* for Cor. 1,2 and *mf* for C.Tub. Measure 78 has *mf* for Cor. 3,4 and *mf* for Mdna. Measure 79 has *mf* for Cor. 1,2 and *mf* for Mdna. The strings (Vlns. I, Vlns. II, Vlas., Ves., Cbs.) play a rhythmic pattern of eighth notes, with dynamics *mf*, *pp*, and *f* indicated.

Musical score for measures 80-84. The score includes parts for Cor. 1,2; Cor. 3,4; C.Tub.; Gong; Mdna.; and Gtr. Measure 80 is marked with *mf* for Gtr. Measure 81 has *mf* for C.Tub. and *mf* for Gong. Measure 82 has *mf* for Cor. 1,2 and *mf* for Cor. 3,4. Measure 83 has *mf* for Mdna. Measure 84 has *mf* for Gtr. The strings play a rhythmic pattern of eighth notes.

Adagio, $\text{♩} = 60$

2.

Picc. f

Fls. f

Obs. f

Cls. Bb $p \leftarrow f$

Cl. Bjo. $p \leftarrow f$

Fgts. $p \leftarrow f$

Cfgt. $p \leftarrow f$

Cor. 1,2 f p f mf ff

Cor. 3,4 f p f mf ff

Tps. f mf ff

Tbns. f mf ff

Tbn. Bjo. f p f mf

Tuba f p f mf

Timp. f p f

Camp. f p f mf ff

Mrcs. mf

Red. f p f mf ff

8^{va} *ff* *p* *mf* *loco* 5

Picc.

Fls.

Obs.

Cls. Bb

Cl. Bjo.

Sax. A. *f*

Sax. T. *f*

Fgts.

Cfgt.

Tps.

Mrcs. *p* *mf*

Vlins. I *mf*

Vlins. II *p* *mf*

Vlas. *p* *mf*

Vcs. *pizz.* *mf*

Cbs. *pizz.* *mf*

10

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

Fls. *p*

Obs. *mf* *p* *ff*

Cls. Bb *mf* *p* *ff*

Cl. Bjo. *mf* *p* *ff*

Sax. A. *p* *ff*

Sax. T. *p* *ff*

Fgts. *mf* *p* *ff*

Cfgt. *mf* *p* *ff*

Tps. *p*

Vlms. I *p* *mf*

Vlms. II *p* *mf*

Vlas. *p* *mf*

Vcs. *p* *mf* *arco* *p* *ff*

Cbs. *p* *mf* *arco* *p* *ff*

Musical score for the first section of the symphony, featuring various orchestral instruments. The score includes parts for Flute (Fls.), Flute/Guitar (Fgts.), Cello/Guitar (Cfgt.), Cor. 1,2, Cor. 3,4, Trombones (Tbns.), Trombone/Bassoon (Tbn. Bjo.), Tuba, Timpani (Timp.), Cymbals (Camp.), Contrabass (C.Tub.), Percussion (Pls. Choc.), Gong, Snare Drum (Red.), Violins I (Vlns. I), and Violins II (Vlns. II). The music is marked with dynamics such as *ff*, *p*, *f*, and *fp*. The time signature is 3/8.

Fugatto, ♩ = 90

Musical score for the Fugatto section, featuring Violins II (Vlns. II) and Violas (Vlas.). The section begins at measure 15 and ends at measure 20. The music is marked with dynamics such as *mf*. The time signature is 3/8.

Fls. 25 *f*

Obs. *f*

Cl. Bjo. *f*

Sax. A. *f*

Sax. T. *f*

Timp. 25 *f*

Pand. *f*

Mdna. 25 *f*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

30

Picc.

Fls.

Obs.

Cl. Bjo.

Fgts.

Cfgt.

Tps.

Tbns.

Tbn. Bjo.

Tuba

Timp.

Pand.

Mrcs.

Mdna.

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

$\text{♩} = 92$

Picc.
Fls.
Obs.
Cls. Bb
Cl. Bjo.
Fgts.
Cfgt.
Timp.
Triáng.
C.Tub.
Gong
Vlins. I
Vlins. II
Vlas.
Vcs.
Cbs.

$\text{♩} = 92$

Cl. Bjo.
Mdna.
Vln. Solo
Vc. Solo

TEMPO I, ♩ = 60

45

Picc. *pp* *f*

Fls. *pp* *f*

Obs. *f*

Cls. B♭ *pp* *mf*

Fgts. *pp* *f*

Tps. *pp* *f*

Gtr. *mf* *ff* *mf* *fff*

Picc. *p* *f* *p* *ff*
 Fls. *p* *f* *p* *ff*
 Obs. *mf* *ff*
 Cls. B \flat *mf* *p* *ff*
 Cl. Bjo. *mf* *p* *ff*
 Sax. A. *ff*
 Sax. T. *ff*
 Fgts. *ff*
 Cfgt. *mf* *p* *ff*
 Cor. 1,2 *ff*
 Cor. 3,4 *ff*
 Tps. *p* *f* *p* *ff*
 Tbns. *ff*
 Tbn. Bjo. *ff*
 Tuba *ff*
 Fusta *ff*
 Camp. *ff*
 Mrcs. *ff*
 Gong *ff*
 Vlins. I *ff* *8va*
 Vlins. II *ff*
 Vlas. *ff*
 Vcs. *ff*
 Cbs. *ff*

3.

MODERATO, ♩ = 100

Mdna. *f*

Gtr. *f*

Picc. *mf* *f*

Fls. *mf* *f*

Obs. *p* *mf* *p* *mf*

Cls. Bb *p* *f*

Sax. A. *p* *f*

Sax. T. *p* *f*

Fgts. *p* *f*

Cor. 1,2 *p* *f*

Cor. 3,4 *p* *f*

Tps. *p* *f*

Fusta *p* *f*

Pand. *p* *f*

C.Tub. *f*

Gong *f*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

25

Obs. *mf*

Cls. B \flat *mf*

Cl. Bjo. *mf*

Fgts. *mf*

Cor. 1,2 *mf*

Cor. 3,4 *mf*

Tbn. Bjo. *mf*

Tuba *mf*

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

ANDANTE, ♩ = 60

30 35

Picc. *p* *f*

Fls. *p* *f*

Obs. *p* *f*

Cls. Bb *p* *f*

Cl. Bjo. *p* *f*

Fgts. *p* *f*

Cfgt. *p* *f*

Cor. 1,2 *p* *f*

Cor. 3,4 *p* *f*

Tps. *p* *f*

Tbns. *p* *f*

Timp. *p* *f*

Camp. *mf*

Arpa *mf* PLACHÉ

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

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

Vlas. *pp*

Vcs. *pp*

Cbs. *pp*

Score for the first system, measures 33-36. The instruments listed are Camp., Arpa, Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The music features triplets and dynamic markings such as *mp* and *ff*. A *(PLACHÉ)* marking is present in the Arpa part.

Score for the second system, measures 37-40. The instruments listed are Mdna., Gtr., Vlns. II, Vlas., and Vcs. The music includes dynamic markings like *mf* and *p*. A measure rest is indicated for measures 37-39.

Score for the third system, measures 41-44. The instruments listed are Mdna., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The music features dynamic markings such as *pp*, *p*, *mf*, and *f*. A *50!* marking is present in the Mdna. part.

Mdna. Gtr. Vlns. II Vlas. Vcs. Cbs.

Cor. 1,2 Cor. 3,4 Tps. Tbns. Tbn. Bjo. Tuba Camp. C.Tub.

Mdna. Gtr. Vlns. I Vlns. II Vlas. Vcs. Cbs.

MODERATO ♩ = 92

65 70

Picc. *mf*

Fls. *mf*

Obs. *p* *mf*

Cls. B♭ *mf*

Sax. T. *mf*

Fgts. *mf*

Cfgt. *mf*

Camp. *mf*

75 80

Picc.

Fls.

Obs.

Sax. A. *mf*

Sax. T.

Fgts.

Cfgt.

Tps. *mf*

Camp. *mf*

Vlins. I *mf*

Vlins. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

Obs. *p* *f* 85

Cls. B♭ *f* 85

Fgts. *p* *f*

Tps. *f* 3 3 3

Tbns. *p* *f*

Camp. 85 *f* 3 3 3

C.Tub. 85 *f*

Vlins. I *f* 3 3 3

Vlins. II *f*

Vlas.

Detailed description: This page of a musical score for Sinfonía N° 2, page 28, features ten staves for various instruments. The woodwind section includes Oboe (Obs.), Clarinet in B-flat (Cls. B♭), Bassoon (Fgts.), and Trumpet (Tps.). The brass section includes Trombone (Tbns.), Cornet (Camp.), and C. Trumpet (C.Tub.). The string section includes Violin I (Vlins. I), Violin II (Vlins. II), and Viola (Vlas.). The score shows dynamic markings of *p* (piano) and *f* (forte) across the staves. Measure numbers 85 and 86 are indicated. The woodwinds and brass play complex rhythmic patterns, while the strings provide a steady accompaniment. The Viola part has a long note in the first measure. The Trumpet and Trombone parts have triplet markings in the later measures.

90

Picc. *f*

Fls. *f*

Obs. *f*

Sax. A. *f*

Sax. T. *f*

Fgts. *f* *p*

Cfgt. *f* *p*

Cor. 1,2 *f* *p*

Cor. 3,4 *f* *p*

Tps. *p*

Tbns. *f* *p*

Tbn. Bjo. *f* *p*

Tuba *f* *p*

Camp. *p*

C.Tub. *p* *f*

Gong *f*

Vlms. I *p* *f* 8^{va}

Vlms. II *p* *f*

Vlas. *f* *p* *fp* *f*

Vcs. *f* *p* *fp* *f*

Cbs. *f* *p* *fp* *f*

Musical score for measures 95-100. The score includes parts for Fusta, Pand., Mrcs., Red., Vln. Solo, Vla. Sola, and Vc. Solo. The key signature is one sharp (F#) and the time signature is 4/4. Measure 95 starts with a *p* dynamic. Measure 96 has a *f* dynamic. Measure 97 has a *p* dynamic. Measure 98 has a *f* dynamic. Measure 99 has a *p* dynamic. Measure 100 has a *f* dynamic. There are double bar lines at the beginning and end of the system.

Musical score for measures 105-110. The score includes parts for Fusta, Pand., Mrcs., Red., Vln. Solo, Vla. Sola, and Vc. Solo. The key signature is one sharp (F#) and the time signature is 4/4. Measure 105 starts with a *p* dynamic. Measure 106 has a *f* dynamic. Measure 107 has a *p* dynamic. Measure 108 has a *f* dynamic. Measure 109 has a *p* dynamic. Measure 110 has a *f* dynamic. There are double bar lines at the beginning and end of the system.

Musical score for measures 110-115. The score includes parts for Fusta, Pand., Mrcs., Red., Vln. Solo, Vla. Sola, and Vc. Solo. The key signature is one sharp (F#) and the time signature is 3/4. Measure 110 starts with a *pp* dynamic. Measure 111 has a *pp* dynamic. Measure 112 has a *pp* dynamic. Measure 113 has a *pp* dynamic. Measure 114 has a *pp* dynamic. Measure 115 has a *pp* dynamic. There are double bar lines at the beginning and end of the system.

115 120

Picc. *p* *f*

Fls.

Obs. *p* *f*

Cls. Bb *p* *f*

Cl. Bjo. *p* *f*

Sax. A. *p* *mf* *f*

Sax. T. *p* *f*

Fgts. *p* *f*

Cfgt. *p* *f*

Cor. 1,2 *p* *f*

Cor. 3,4 *p* *f*

Tps. *p* *f*

Tbns. *p* *f*

Tbn. Bjo. *p* *f*

Tuba *p* *f*

Timp. *p* *f*

Camp. *p* *f*

Vlms. I *p* *f*

Vlms. II *p* *f*

pizz.

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

- Woodwinds:** Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in B-flat (Cls. B \flat), Clarinet in G-flat (Cl. Bjo.), Saxophone Alto (Sax. A.), Saxophone Tenor (Sax. T.), Bassoon (Fgts.), and Contrabassoon (Cfgt.).
- Brass:** Cor Anglais 1 & 2 (Cor. 1,2), Cor Anglais 3 & 4 (Cor. 3,4), Trumpet (Tps.), Trombone (Tbns.), Trombone in B-flat (Tbn. Bjo.), and Tuba.
- Percussion:** Timpani (Timp.), Cymbal (Camp.), Plaque (Pls. Choc.), and Gong.
- Other:** Arpa (Harp).
- Strings:** Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), Cellos (Vcs.), and Contrabasses (Cbs.).

The score features dynamic markings such as *p* (piano) and *f* (forte), and includes performance instructions like *arco* for the strings. Measure numbers 125 and 130 are clearly marked throughout the score.

This page of the musical score, page 33, contains the following instruments and parts:

- Picc.** Piccolo
- Fls.** Flutes
- Obs.** Oboes
- Cls. B♭** Clarinets in B-flat
- Cl. Bjo.** Clarinet in B-flat (Bass)
- Sax. A.** Saxophone in A
- Sax. T.** Saxophone in Tenor
- Fgts.** First Trombones
- Cfgt.** Second Trombones
- Cor. 1, 2** Horns 1 and 2
- Cor. 3, 4** Horns 3 and 4
- Tps.** Trumpets
- Tbns.** Trombones
- Tbn. Bjo.** Trombone in Bass
- Tuba**
- Timp.** Timpani
- Camp.** Cymbals
- Pls. Choc.** Snare Drum
- Gong**
- Arpa** Harp
- Vlins. I** Violins I
- Vlins. II** Violins II
- Vlas.** Violas
- Vcs.** Cellos
- Cbs.** Double Basses

The score features several dynamic markings: *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Measure numbers 135 and 140 are indicated at the top of the page. The key signature is B-flat major, and the time signature is 4/4.

Picc. *p* *ff*

Fls. *p* *ff*

Obs. *p* *ff*

Cls. Bb *p* *ff*

Cl. Bjo. *p* *ff*

Sax. A. *p* *ff*

Sax. T. *p* *ff*

Fgts. *p* *ff*

Cfgt. *p* *ff*

Tps. *p* *ff*

Tbns. *p* *ff*

Tbn. Bjo. *p* *ff*

Tuba *p* *ff*

Timp. *p* *ff*

Triáng. *p* *ff*

Pls. Choc. *ff*

Gong *ff*

Arpa *p* *ff*

Vlins. I *ff*

Vlins. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*