



Oscar Eduardo Pena

Arrangeur, Compositeur, Editeur, Professeur

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A propos de l'artiste

Musique actuelle néoclassique avec Poliestilístico pensé, en quête d'identité entre les deux mouvements musicaux.

Compositeur vénézuélien né le 25 Mars 1983 à Caracas. Enfance vivant à Edo. Vargas, ont reçu leurs premières leçons de guitare à quatre avec le professeur Jesus Manzanilla (1990). Harmony reçu des classes du clavier (sur la base des accords de Jazz) avec Blaider Castillo (tuteur) en 1998. Il a commencé ses études musicales formelles à l'Institut Universitaire d'Etudes Musicales (IUDEM) en 2000, sous la direction d'enseignants reconnus comme: Ines Feo, Violet Lares, Parmana Armoogan, Belén Ojeda, Juan Andres Sanz, Juan de Dios Lopez entre autres. En 2003, il rejoint le président latino-américain de Composition, obtenir les instructions du maître et compositeur de trajectoire internationale Atehortúa Blas Emilio (qui était lui-même un disciple de compositeurs comme Alberto Ginastera, Ianni Xenakis, Aaron Copland, Dallapiccola, Oliver Messiaen, Bruno Maderna, entre autres), jusqu'en 2007. Suivant les traces de son Maître Atehortúa, est une ... (la suite en ligne)

Qualification: Baccalauréat en musique,
Composition mention

A propos de la pièce



Titre: bleu Overture
Compositeur: Oscar Eduardo Pena
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Instrumentation: Orchestre
Style: Classique moderne

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Obertura Azul

COMPOSITOR: Oscar Eduardo Peña

PARTITURA EDITADA POR EL COMPOSITOR

AÑO 2012

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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

Obertura Azul

This musical score is for the 'Obertura Azul' and is arranged for a full orchestra. The score is written in a key signature of two sharps (D major) and a 2/4 time signature. It consists of 24 measures, with the first three measures being rests for most instruments. The score is divided into two systems of 12 measures each. The first system includes measures 1-12, and the second system includes measures 13-24. The instruments are arranged as follows:

- Fls. (Flute):** Starts at measure 15 with a dynamic of *ff* and a marking 'a 2' above the staff.
- Obs. (Oboe):** Starts at measure 15 with a dynamic of *ff*.
- Cls. (Clarinet):** Starts at measure 15 with a dynamic of *ff*.
- Fgs. (Bassoon):** Starts at measure 15 with a dynamic of *ff*.
- Cors. (Cor Anglais):** Starts at measure 15 with a dynamic of *ff*.
- Tps. (Trumpet):** Starts at measure 15 with a dynamic of *ff* and a marking 'a 2' above the staff.
- Tbns. (Trombone):** Starts at measure 15 with a dynamic of *ff* and a marking 'a 2' above the staff.
- Tbn. Bajo (Tuba):** Starts at measure 15 with a dynamic of *ff*.
- Timp. (Timpani):** Starts at measure 15 with a dynamic of *ff*.
- Vlns. I (Violin I):** Starts at measure 15 with a dynamic of *ff*.
- Vlns. II (Violin II):** Starts at measure 15 with a dynamic of *ff*.
- Vlas. (Viola):** Starts at measure 15 with a dynamic of *ff*.
- Vcs. (Cello):** Starts at measure 15 with a dynamic of *ff*.
- Cbs. (Double Bass):** Starts at measure 15 with a dynamic of *ff*.
- Reducción (Piano Reduction):** Starts at measure 15 with a dynamic of *ff* and a marking 'tutti' above the staff.

Measure numbers 15 and 20 are indicated above the staves for several instruments. The score concludes with a final measure at measure 24.

This page of the musical score for 'Obertura Azul' includes the following parts and markings:

- Fls. (Flutes):** Rests until measure 25, then plays a chord in measure 30 marked *ff*.
- Obs. (Oboes):** Rests until measure 25, then plays a chord in measure 30 marked *ff*.
- Cors. (Corns):** Active from measure 25, playing a melodic line with a *p* dynamic. In measure 30, it has a trill and is marked *ff*.
- Tps. (Trumpets):** Rests until measure 25, then plays a chord in measure 30 marked *ff*.
- Timp. (Timpani):** Rests until measure 25, then plays a rhythmic pattern in measure 30 marked *ff*.
- Vlns. I (Violins I):** Rests until measure 25, then plays a chord in measure 30 marked *ff*.
- Vlns. II (Violins II):** Rests until measure 25, then plays a chord in measure 30 marked *ff*.
- Vlas. (Violas):** Rests until measure 25, then plays a chord in measure 30 marked *ff*.
- Vcs. (Violoncellos):** Rests until measure 25, then plays a chord in measure 30 marked *ff*.
- Cbs. (Contrabassos):** Rests until measure 25, then plays a chord in measure 30 marked *ff*.
- Reducción (Reduction):** Features a *corno* part starting at measure 25 with a *p* dynamic. In measure 30, it includes a trill and is marked *ff* with the instruction *30 TUTTI*.

Obertura Azul

Fls. 35 *ff*

Obs. 35 *ff*

Cl. cl. 1. *p* 35 *ff*

Cors. 35 a 2 *ff*

Tbns. *ff*

Tbn. Bajo *ff*

Timp. 35 *ff*

Reducción cl. *p* 35 *ff* Mad.-Met

Obs. 40 45 3 50

Cl. cl. 1. *p* 40s 45 3 50

Reducción *p* 40s 45 3 50

Fls. 55 60

Obs. *f*

Cls. *f*

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

Tps. *f*

Tbns. *f*

Tbn. Bajo *f*

Vlas. *f*

Vcs. *f* *pp* *f*

Cbs. *f* *pp* *f*

Reducción *f* *pp* *f* *p* *mf*
tutti 55 60
Fg, Vc, Cb.

Obertura Azul

8

65 70 a 2

Fls. *ff*

Obs. *ff* a 2

Cls. *ff* a 2

Tbn. Bajo *ff*

Timp. *ff*

Vlns. I *pizz.* *pp* *f* *p* *f* *pp* *ff* Arco

Vlns. II *pizz.* *pp* *cresc.* *ff*

Vlas. *pizz.* *pp* *cresc.* *ff* Arco

Vcs. *pizz.* *pp* *cresc.* *ff* Arco

Cbs. *pizz.* *pp* *cresc.* *ff* Arco

Reducción *Cdas. Pizz.* *pp* *f* *p* *f* *pp* *ff* 70 Tutti

Obertura Azul

This musical score is for the 'Obertura Azul' and spans measures 75 to 80. The key signature is three sharps (F#, C#, G#). The score is arranged for a full orchestra and includes a piano reduction. The instruments and their parts are as follows:

- Fls. (Flute):** Measures 75-80, starting with a whole note G4 and moving to a half note G4.
- Obs. (Oboe):** Measures 75-80, playing a melodic line with eighth notes.
- Cls. (Clarinet):** Measures 75-80, playing a melodic line with eighth notes.
- Fgs. (Bassoon):** Measures 75-80, mostly silent, with a few notes in measure 80.
- Cors. (Cor Anglais):** Measures 75-80, playing a melodic line with a *ff* dynamic.
- Tps. (Trumpet):** Measures 75-80, playing a melodic line with a *ff* dynamic.
- Tbns. (Trombone):** Measures 75-80, playing a rhythmic accompaniment with chords.
- Tbn. Bajo (Tuba):** Measures 75-80, playing a rhythmic accompaniment with chords.
- Timp. (Timpani):** Measures 75-80, playing a rhythmic accompaniment with chords.
- Vlns. I (Violin I):** Measures 75-80, playing a melodic line with eighth notes.
- Vlns. II (Violin II):** Measures 75-80, playing a melodic line with eighth notes, marked *Arco*.
- Vlas. (Viola):** Measures 75-80, playing a melodic line with eighth notes.
- Vcs. (Cello):** Measures 75-80, playing a rhythmic accompaniment with chords.
- Cbs. (Double Bass):** Measures 75-80, playing a rhythmic accompaniment with chords.
- Reducción (Piano Reduction):** Measures 75-80, providing a piano accompaniment for the entire piece.

Obertura Azul

This musical score page, numbered 10, is for the piece 'Obertura Azul'. It features a full orchestral arrangement with the following parts: Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Trombones (Tbns.), Bass Trombone (Tbn. Bajo), Timpani (Timp.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Cello (Vcs.), and a Reduction (Reducción). The score is written in a key signature of one sharp (F#) and a common time signature. The music is divided into measures, with measure numbers 85 and 90 clearly marked. The Flutes, Oboes, and Clarinets play a melodic line of quarter notes. The Trombones and Bass Trombone play a rhythmic accompaniment of quarter notes. The Timpani plays a steady quarter-note pulse. The Violins I and II, Viola, and Cello play a melodic line of quarter notes. The Reduction part provides a condensed view of the orchestral texture. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The text 'a 2 Tbn. Frull.' is present above the Trombone part, and 'Tbn. Frull.' is present above the Reduction part.

95 100 1.

Obs. *p* *f* *p* *f*

Cls. *f* *p*

Tbn. Bajo *p* *f* *p*

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

Reducción *f* *p* *p* *f* *p* *f*

cl. Tbn

105 110 a 2

Obs. *p* *f* *f*

Cls. *f*

Fgs. 1. *p* *f*

Cors. 1. sord. *p* *f*

Tbn. Bajo sord. *p* *f*

Vlas. *p* *f*

Reducción *p* *f* *p* *f*

cor. y Tbn. con sord. 10 Obs. y Cls.

This musical score page contains measures 145 through 152 of the 'Obertura Azul'. The score is arranged in a standard orchestral format with the following parts:

- Fls. (Flutes):** Measures 145-152, starting with a rest and then playing a melodic line marked *ff*. Measure 152 features a triplet of eighth notes.
- Obs. (Oboes):** Measures 145-152, playing a steady eighth-note accompaniment marked *ff*.
- Cls. (Clarinets):** Measures 145-152, playing a steady eighth-note accompaniment marked *ff*.
- Fgs. (Fagots):** Measures 145-152, playing a steady eighth-note accompaniment marked *ff*.
- Vlins. I (Violins I):** Measures 145-152, playing a melodic line marked *ff*. Measure 152 features a triplet of eighth notes. An *8va* (8va) marking is present above measure 151, indicating an octave shift.
- Vlins. II (Violins II):** Measures 145-152, playing a melodic line marked *ff*. Measure 152 features a triplet of eighth notes.
- Vlas. (Violas):** Measures 145-152, playing a steady eighth-note accompaniment marked *ff*.
- Vcs. (Violonchelos):** Measures 145-152, playing a steady eighth-note accompaniment marked *ff*.
- Cbs. (Cellos):** Measures 145-152, playing a steady eighth-note accompaniment marked *ff*.
- Reducción (Reduction):** Measures 145-152, providing a piano reduction of the orchestral parts. It includes a *Tutti* marking and a *ff* dynamic. Measure 145 is marked with *ff* and *145*. Measure 152 features a triplet of eighth notes.

This musical score page, numbered 14, is for the 'Obertura Azul'. It features a full orchestral arrangement with a piano reduction. The instruments listed on the left are Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Trumpet (Tps.), Trombone (Tbns.), Trombone Bass (Tbn. Bajo), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Cello (Vcs.), and Double Bass (Cbs.). The piano reduction is labeled 'Reducción'.

The score is in the key of D major (two sharps) and 4/4 time. It begins at measure 150 and continues to measure 155. The flute part has a melodic line with a fermata at measure 150. The oboe and clarinet parts play triplet eighth notes starting at measure 155. The trumpet part has a dynamic marking of *ff* and a fingering of *a 2*. The trombone and trombone bass parts also have a dynamic marking of *ff*. The violin and viola parts have a dynamic marking of *ff* and a fingering of *1 5 0 1*. The cello and double bass parts have a dynamic marking of *ff*. The piano reduction part has a dynamic marking of *ff* and a fingering of *1 5 0 1*.

This musical score is for the 15th page of the 'Obertura Azul' score. It features a variety of instruments and includes dynamic markings and performance instructions. The score is divided into several systems:

- Fls. (Flute):** Starts with a triplet of eighth notes. At measure 160, it has a *ff* dynamic. At measure 165, it has a *ff* dynamic.
- Obs. (Oboe):** Starts with a triplet of eighth notes. At measure 160, it has a *ff* dynamic. At measure 165, it has a *ff* dynamic.
- Cls. (Clarinet):** Starts with a triplet of eighth notes. At measure 160, it has a *ff* dynamic. At measure 165, it has a *ff* dynamic.
- Cors. (Cor Anglais):** Starts with a triplet of eighth notes. At measure 160, it has a *ff* dynamic. At measure 165, it has a *ff* dynamic and the instruction "senza sord." (without mutes).
- Tps. (Trumpet):** Starts with a triplet of eighth notes. At measure 160, it has a *ff* dynamic. At measure 165, it has a *ff* dynamic.
- Tbns. (Trombone):** Starts with a triplet of eighth notes. At measure 160, it has a *ff* dynamic. At measure 165, it has a *ff* dynamic.
- Tbn. Bajo (Tuba):** Starts with a triplet of eighth notes. At measure 160, it has a *ff* dynamic. At measure 165, it has a *ff* dynamic.
- Timp. (Timpani):** Starts with a triplet of eighth notes. At measure 160, it has a *p* dynamic. At measure 165, it has a *ff* dynamic.
- Vlins. I (Violin I):** Starts with a triplet of eighth notes. At measure 160, it has a *p* dynamic. At measure 165, it has a *ff* dynamic.
- Vlins. II (Violin II):** Starts with a triplet of eighth notes. At measure 160, it has a *p* dynamic. At measure 165, it has a *ff* dynamic.
- Vlas. (Viola):** Starts with a triplet of eighth notes. At measure 160, it has a *p* dynamic. At measure 165, it has a *ff* dynamic.
- Ves. (Cello):** Starts with a triplet of eighth notes. At measure 160, it has a *p* dynamic. At measure 165, it has a *ff* dynamic.
- Cbs. (Double Bass):** Starts with a triplet of eighth notes. At measure 160, it has a *p* dynamic. At measure 165, it has a *ff* dynamic.
- Reduccion:** This section at the bottom of the page provides a simplified version of the score for the strings and woodwinds, including the same triplet and dynamic markings as the full score.

Obertura Azul

This musical score is for the 'Obertura Azul' and covers measures 170 to 175. The score is arranged for a full orchestra and includes a reduction. The instruments and their parts are as follows:

- Fls. (Flutes):** Play a melodic line starting at measure 170 with a forte (*f*) dynamic, continuing through measure 175.
- Obs. (Oboes):** Play a melodic line starting at measure 170 with a forte (*f*) dynamic, continuing through measure 175.
- Cls. (Clarinets):** Play a melodic line starting at measure 170 with a piano-piano (*pp*) dynamic, increasing to forte (*f*) by measure 171, continuing through measure 175.
- Fgs. (Bassoons):** Play a rhythmic accompaniment starting at measure 170 with a forte (*f*) dynamic, continuing through measure 175.
- Tps. (Trumpets):** Play a melodic line starting at measure 170 with a forte (*f*) dynamic, continuing through measure 175.
- Tbns. (Trombones):** Play a melodic line starting at measure 170 with a forte (*f*) dynamic, continuing through measure 175.
- Tbn. Bajo (Tuba):** Play a melodic line starting at measure 170 with a forte (*f*) dynamic, continuing through measure 175.
- Timp. (Timpani):** Play a rhythmic accompaniment starting at measure 170 with a piano-piano (*pp*) dynamic, increasing to forte (*f*) by measure 171, continuing through measure 175.
- Vlins. I (Violins I):** Play a melodic line starting at measure 170 with a piano (*p*) dynamic, increasing to forte (*f*) by measure 175.
- Vlins. II (Violins II):** Play a melodic line starting at measure 170 with a piano (*p*) dynamic, increasing to forte (*f*) by measure 175.
- Vlas. (Violas):** Play a melodic line starting at measure 170 with a piano-piano (*pp*) dynamic, increasing to forte (*f*) by measure 171, continuing through measure 175.
- Vcs. (Cellos):** Play a melodic line starting at measure 170 with a piano-piano (*pp*) dynamic, increasing to forte (*f*) by measure 171, continuing through measure 175.
- Cbs. (Double Basses):** Play a melodic line starting at measure 170 with a piano-piano (*pp*) dynamic, increasing to forte (*f*) by measure 171, continuing through measure 175.
- Reducción:** A piano reduction of the orchestral parts, showing the interaction between the upper and lower staves.

180 185

Fls. *p*

Obs. *p*

Cls.

Fgs.

Tps.

Tbns. *f*

Tbn. Bajo

Vlins. I *p cresc.* *p ff*

Vlins. II *p cresc.* *p ff*

Vlas. *p ff*

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

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

Reducción *p cresc.* *p ff*

Obertura Azul

This musical score is for the 18th page of the 'Obertura Azul' score. It features a variety of instruments and includes dynamic markings and performance instructions. The score is divided into several systems:

- Fls. (Flute):** Starts at measure 190 with a forte (*f*) dynamic. A *rit.* (ritardando) instruction is placed above the staff at measure 195.
- Obs. (Oboe):** Starts at measure 190 with a forte (*f*) dynamic.
- Cls. (Clarinet):** Starts at measure 190 with a forte (*f*) dynamic.
- Fgs. (Bassoon):** Starts at measure 190 with a forte (*f*) dynamic.
- Cors. (Cor Anglais):** Starts at measure 190 with a forte (*f*) dynamic.
- Tps. (Trumpet):** Starts at measure 190 with a piano (*p*) dynamic, which then increases to forte (*f*) by measure 195.
- Tbns. (Trombone):** Starts at measure 190 with a piano (*p*) dynamic, which then increases to forte (*f*) by measure 195.
- Tbn. Bajo (Tuba):** Starts at measure 190 with a piano (*p*) dynamic, which then increases to forte (*f*) by measure 195.
- Vlns. I (Violin I):** Starts at measure 190 with a forte (*f*) dynamic.
- Vlns. II (Violin II):** Starts at measure 190 with a forte (*f*) dynamic.
- Vlas. (Viola):** Starts at measure 190 with a forte (*f*) dynamic.
- Vcs. (Cello):** Starts at measure 190 with a forte (*f*) dynamic.
- Cbs. (Double Bass):** Starts at measure 190 with a forte (*f*) dynamic.
- Reduccion:** This section includes piano (*p*) and forte (*f*) dynamics, with a crescendo leading to *f* by measure 195.

Measure numbers 190 and 195 are clearly marked at the beginning of their respective systems. The score concludes with a double bar line and repeat dots at the end of each system.