



Oscar Eduardo Pena

Arrangeur, Compositeur, Editeur, Professeur

Venezuela, San Antonio de los Altos

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: Concerto néoclassique pour violon et orchestre
[Concierto Neoclásico para Violín y Orquesta]
Compositeur: Oscar Eduardo Pena
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Instrumentation: Violon, Orchestre
Style: Hassidique

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CONCIERTO NEO-CLÁSICO

CONCIERTO N° 1 PARA VIOLÍN Y ORQUESTA

COMPOSITOR: OSCAR EDUARDO PEÑA, Op. 22

EDICIÓN 2010

DURACIÓN APROXIMADA 15 MINUTOS

Compuesta en 2007 - Última Revisión 2010

San Antonio de los Altos - Venezuela

Instruments:

Piccolo
2 Flutes
2 Oboes
2 Clarinets
2 Bassons

4 Horns in F
2 Trumpets Bb
2 Tenors trombones
Tuba

Timpani
Drum Set
Conga Drums
Vibraphone
Maracas

Harp

Violin Concertino

Violins I
Violins II
Violas
Cellos
Basses

Concierto N° 1 para Violín y Orquesta Sinfónica - Op. 22 / Oscar E. Peña

Score

“EL CONCIERTO NEOCLÁSICO”

Compositor: Oscar E. Peña, Op. 22

1.

2007-2010

Adagio, ♩ = 56

Timpani

Drum Set

Conga Drums

Vibraphone

Harp

Violins I

Violins II

Violas

Cellos

mf

p

mf

f

p

mf

p

mf

p

mf

D C B E# G A

Picc. *mp* *mf* *f*

Fls. *mp* *mf* *f*

Obs. *a 2* *p* *mf* *f*

B. Cls. *a 2* *p* *mf* *f*

Timp. *p* *f* *mp* *f*

D. S. *p* *mf* *f* *mp* *f*

C. Dr. *p* *mf* *f* *mp* *f*

Vib. *mf* *p* *mf* *f* *mp* *f*

Hp.

Vlins. I

Vlins. II

Vlas. *mp* *f*

Vcs. *p* *mf* *f* *mp* *f*

Cbs. *mf* *p* *mf* *f* *mp* *f*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass instruments, followed by percussion, and then the string section at the bottom. The score is divided into two systems, with the first system ending at measure 15 and the second system starting at measure 20. Dynamics are indicated by *mf*, *ff*, *p*, and *mp*. Performance instructions such as *pizz.* (pizzicato) are present for the string section. The Violin I part features a melodic line starting at measure 20 with a dynamic of *f*, which then softens to *p* and *mf*. The string section provides a rhythmic accompaniment throughout.

25 30

Vln. (pizz.) *pp* *mf* (pizz.) *ff* *mf*

Vlas. (pizz.)

Vcs. (pizz.)

Cbs. (pizz.)

35

Vln. *p* *f* *mf*

Vlas.

Vcs.

Cbs.

40 45

Vln. *ff* *p* *mf* *f* *p* *ff*

Vlns. I pizz. *mf*

Vlns. II pizz. *mf*

Vlas. pizz. *mf*

Vcs. pizz. *mf*

Cbs. pizz. *mf*

50

Vln. *p* *f* *mf* arco *ff* *mf*

Vlns. I arco *ff* *mf*

Vlns. II arco *ff* *mf*

Vlas. arco *ff* *mf*

Vcs. pizz. *ff*

Cbs. pizz. *ff*

55

Picc. *mf* *p*

Fls. *mf* *p*

Obs. *mf* *p*

B♭ Cls. *mf* *p*

Bsns. *mf* *p* *mf* *p* *f*

C. Bn. *mf* *p* *mf*

1,2 *mf* *p* *f*

3,4 *mf* *p* *f*

B♭ Tpts. *mf* *f*

T. Tbns. *mf* *p* *f*

Tuba *mf*

Vib. *mf* *p* *f*

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

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

Vlas. *mf* *arco* *p* *f*

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

Cbs. *mf* *arco* *p* *mf* *p* *f*

This page of the musical score includes the following parts and their dynamics:

- Picc.**: *mp* (with *a2* and *3* markings), *ff*, *mp*, *mf*
- Fls.**: *mp* (with *a2* and *3* markings), *ff*, *mp*, *mf*
- Obs.**: *mp* (with *a2* and *3* markings), *ff*, *mp*, *mf*
- B♭ Cls.**: *ff* (with *a2* marking), *mp*, *mf*
- Bsns.**: *ff* (with *a2* marking), *mp*, *mf*
- C. Bn.**: *ff*, *mp*, *mf*
- Horns in F (1,2)**: *p*, *f*, *p*
- Horns in F (3,4)**: *p*, *f*, *p*
- B♭ Tpts.**: *f* (with *a2* marking), *mp*, *mf*, *p* (with *a2* and *3* markings)
- T. Tbn.**: *f*, *mf*
- Tuba**: *f*, *mp*, *mf*
- Timp.**: *f*, *mp*, *mf*
- D. S.**: *f*, *mp*, *mf*
- Vib.**: *p*, *f*, *mp*, *mf*
- Mrcs.**: *f*, *mp*, *mf*
- Vlins. I**: *p*
- Vlins. II**: *p*
- Vlas.**: *p*
- Vcs.**: *p*
- Cbs.**: *p*

65 1. 70

Horns in F
1,2 *fp* *mf*
3,4 *fp* *mf*

B♭ Tpts. *fp* *mf*

T. Tbn. 1. *mf*

Tuba *mf*

D. S. 65 70

Hp. *p* *ff*
Db Bb Ab

Vln. 65 *pizz.* *mf* *arco* *ppp* *ff* *p* *f* *p*

Vlins. I *p* *mf* *arco*

Vlins. II *pizz.* *mf* *arco*

Vlas. *mf* *pizz.*

Vcs. *mf* *pizz.*

Cbs. *mf* *pizz.*

75

Vln. *mf* *p* *f* *p* *ff* *p* *ff* *p*

Vlins. I *p* *f*

Vlins. II *p* *f*

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

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

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

80 a 2 85

Bsns. *p* *mf*

Tuba *mf* *p*

Hp. *p < f > p*

Vln. *f* *p* *mf* *f* *p* *ff*

Vcs. *f*

Cbs. *f*

Vln. *p* *f* *pp* *f* *p* *mf* *ff*

Vcs. *p* *f*

Cbs. *p* *f*

a 2

Bsns. *pp* *mf*

Vln. *p* *ff* *p* *mf*

Vlas. *pp* *mf*

Vcs. *pp* *mf*

Cbs. *pp* *mf*

95 100

Bsns.

Vln. *95* *100*

Vlas.

Vcs.

Cbs.

Score for T. Tbn., Tuba, Vln., Vlas., Vcs., and Cbs. from measures 105 to 110. The Vln. part includes dynamics *pp*, *ff*, *mf*, and *f*. The T. Tbn., Tuba, Vlas., Vcs., and Cbs. parts include dynamics *mp* and *f*. A section marked 'a 2' begins at measure 105.

Score for T. Tbn., Tuba, D. S., C. Dr., Vib., Vln., Vlas., Vcs., and Cbs. from measures 110 to 114. The D. S., C. Dr., Vib., Vln., Vlas., Vcs., and Cbs. parts include dynamics *mf* and *pp*. The Vln. part includes dynamics *mf* and *pp*. A section marked '110' begins at measure 110.

a 2

This section of the score covers measures 110 to 112. It features a complex percussion arrangement with Bsn., C. Bn., Timp., D. S., and C. Dr. The strings (Vlns. I & II, Vlas., Vcs., Cbs.) provide a rhythmic and harmonic foundation. The woodwinds (Bsn., C. Bn.) play a melodic line that starts in measure 111. Dynamics range from *pp* to *f*. The woodwinds are marked *a 2*.

1.
p

115
a 2
f

This section covers measures 113 to 115. It includes parts for T. Tbn., Tuba, D. S., C. Dr., Vlas., Vcs., and Cbs. The T. Tbn. and Tuba play a rhythmic pattern of eighth notes. The D. S. and C. Dr. provide a steady pulse. The strings (Vlas., Vcs., Cbs.) play a melodic line that begins in measure 114. Dynamics range from *p* to *f*. The woodwinds are marked *a 2*.

Picc.

Fls. *a 2* *ff*

Obs. *ff*

Bs. Cls. *a 2* *ff*

Bsns. *a 2* *ff*

C. Bn. *ff*

Horns in F
1,2
3,4

T. Tbns. *ff* *p* *mf* *ff*

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

Timp. *120* *p* *mf* *ff*

D. S. *124* *p* *mf* *ff*

C. Dr. *p* *mf* *ff*

Mrcs. *120* *p* *mf* *ff*

Vln. *120* *mf* *ff*

Vlns. I *ff* *p* *mf* *ff*

Vlns. II *ff* *p* *mf* *ff*

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

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

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

130

Obs. *ff*

B \flat Cls. *mf* *ff*

Bsns. *ff*

C. Bn. *ff*

T. Tbns.

D. S. *ff*

C. Dr. *ff*

Mrcs. *ff*

Vlins. I *pizz.* *arco* *ff*

Vlins. II *pizz.* *arco* *ff*

Vlas. *pizz.* *arco* *ff*

Vcs. *pizz.* *arco* *ff*

Cbs. *pizz.* *arco* *ff*

2.

Allegro, ♩ = 110

Picc.
Fls.
Obs. *a 2*
B. Cls.
Bsns.
C. Bn.
Timp.
D. S.
Vib.
Hp. *f* Db C B Eb F G A
Vlins. I *pizz.* *f* *arco*
Vlins. II *pizz.* *f* *arco*
Vlas. *f*
Vcs. *f*
Cbs. *f*

The musical score for page 17 of the Concerto No. 1 for Violin and Symphony Orchestra, Op. 22 by Oscar E. Peña, features the following instruments and parts:

- Picc.**: Piccolo, starting at measure 10 with a melodic line.
- Fls.**: Flute, starting at measure 10 with a melodic line.
- Obs.**: Oboe, playing a rhythmic pattern throughout.
- B. Cls.**: Clarinet, starting at measure 10 with a melodic line.
- Bsns.**: Bassoon, starting at measure 10 with a melodic line.
- C. Bn.**: Contrabass, starting at measure 10 with a melodic line.
- B♭ Tpts.**: Trumpets, playing a rhythmic pattern with a forte (*f*) dynamic.
- T. Tbns.**: Trombones, playing a rhythmic pattern with a forte (*f*) dynamic.
- Tuba**: Tuba, playing a rhythmic pattern with a forte (*f*) dynamic.
- Timp.**: Timpani, playing a rhythmic pattern with a forte (*f*) dynamic.
- D. S.**: Snare Drum, playing a rhythmic pattern with a forte (*f*) dynamic.
- Vib.**: Vibraphone, playing a rhythmic pattern with a forte (*f*) dynamic.
- Vlins. I**: Violins I, playing a melodic line.
- Vlins. II**: Violins II, playing a melodic line.
- Vlas.**: Viola, playing a melodic line.
- Vcs.**: Violoncello, playing a melodic line.
- Cbs.**: Double Bass, playing a melodic line.

Measure numbers 10, 20, 30, 40, and 50 are indicated at the top of the score.

15

Picc.

Fls.

Obs.

B.Cls.

Bsns.

C. Bn.

Vln.

Vcs.

Cbs.

Vln.

Vln.

1,2

Horns in F

3,4

B \flat Tpts.

T. Tbns.

Tuba

Timp.

C. Dr.

Vln.

30

30

30

30

p *mf* *p* *ff* *p* *f* *p* *f* *mp* *ff*

ff *mf* *mf* *mf* *ff* *mf* *ff* *mf*

IV III

Obs. *f* 35 2

Horns in F 1,2 *mf* 3,4 *mf*

B♭ Tpts. *ff* *mf*

T. Tbn. *p* *ff* *mf*

Tuba *p* *ff* *mf*

Timp. *p* *ff* *mf* 35

D. S. *mf* 35

C. Dr. 35

Mrcs. *p* *ff* *mf* 35

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

B♭ Cls. *f* a 2 40 45

Vln. 40 45 *mf*

Vlins. I *pp* *f* *fp* *mf* *fp* *f*

Vlins. II *pp* *f* *fp* *mf* *fp* *f*

Vlas. *pp* *f* *fp* *mf* *fp* *f*

Vcs. *pp* *f* *fp* *mf* *fp* *f*

Cbs. *pp* *f* *fp* *mf* *fp* *f*

50

p *f* *p* *mf*

60

Picc.

Fls.

Obs.

B♭ Cls.

Bsns.

C. Bn.

B♭ Tpts.

T. Tbns.

60

Timp.

60

D. S.

60

Vib.

60

Hp.

60

Vln.

pizz. *arco*

p *ff*

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

ff

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabass. The brass section consists of Horns in F (1, 2 and 3, 4), Trumpets (B♭), Trombones (T. Tbn.), and Tuba. The percussion section includes Vibraphone and Timpani. The string section includes Violins I and II, Viola, Cello, and Double Bass. The solo violin part is written in 4/4 time and includes dynamic markings such as *mf*, *f*, *p*, *pp*, and *f*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). Measure numbers 65, 70, 75, and 80 are indicated. The score features various musical notations including slurs, accents, and dynamic hairpins.

85 a 2 90

Obs.

B. Cls.

Timp.

D. S.

C. Dr.

Mrcs.

Vln.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

f

f

f

f

f

f

f

f

f

f

f

95

mf

95

mf

95

mf

95

mf

mf

mf

mf

mf

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.**: Piccolo, starting with a *mf* dynamic.
- Fls.**: Flute, starting with a *mf* dynamic and a second octave (*a 2*) marking.
- Obs.**: Oboe, starting with a *mf* dynamic and a second octave (*a 2*) marking.
- B. Cls.**: Bass Clarinet, starting with a *mf* dynamic and a first octave (*1*) marking.
- T. Tbns.**: Trombone, starting with a *mf* dynamic and a first octave (*1*) marking.
- Tuba**: Tuba, starting with a *mf* dynamic.
- Timp.**: Timpani, starting with a *mf* dynamic.
- D. S.**: Snare Drum, starting with a *ff* dynamic.
- C. Dr.**: Cymbals, starting with a *mf* dynamic.
- Mrcs.**: Maracas, starting with a *mf* dynamic.
- Vlins. I**: Violins I, starting with a *ff* dynamic.
- Vlins. II**: Violins II, starting with a *ff* dynamic.
- Vlas.**: Viola, starting with a *ff* dynamic.
- Vcs.**: Cello, starting with a *ff* dynamic.
- Cbs.**: Double Bass, starting with a *ff* dynamic.

The score features various dynamics including *mf*, *p*, *f*, *ff*, and *100* (likely indicating a forte or fortissimo dynamic). It also includes articulation marks such as accents and slurs. The key signature is one sharp (F#) and the time signature is 4/4.

B♭ Tpts. *f*

C. Dr. *ff* *ff*

Mrcs. *ff* *ff*

Hp. *p* *f*
Db C Bb E F# G A

Vlins. I *ff* *ff*

Vlins. II *ff* *ff*

Vlas. *ff* *ff*

Vcs. *ff* *ff*

Cbs. *ff* *ff*