



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: Fantasía para Orquesta No. 1
Compositeur: Oscar Eduardo Pena
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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 written for four instruments: Saxo Alto, Arpa, Piano, and Celesta. It is in 4/4 time and features a tempo of Adagio with a metronome marking of ♩ = 60. The key signature has one flat (Bb). The score consists of four systems of staves. The Saxo Alto part has dynamics of *p*, *f*, *p*, *f*, *mf*, and *f*. The Arpa part has dynamics of *p*, *f*, *p*, *f*, *p*, and *f*. The Piano part has dynamics of *p* and *f*. The Celesta part has dynamics of *p* and *f*. A finger number '5' is indicated above the Saxo Alto staff in the fifth measure of each system. The Arpa part includes a chord diagram: D C Bb Eb F G Ab.

Allegro con Fuoco, ♩ = 112

Picc. *f* *f*
 Fls. *f*
 Obs. *f* *pp* *f*
 C.Ing. *f* *pp*
 Cls. B \flat *f* *pp* *f*
 Cl.Bjo. *f* *pp*
 Sax.A. *f* *pp* *f*
 Fgs. *f* *pp*
 Cfg. *f* *pp*
 1-2 *f*
 Cor. 3-4 *f*
 Tps. C *f* *mf* *f*
 Tbns. *f* *mp*
 Tbn.Bjo. *f* *p*
 Tuba *f* *p*
 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*
 Pno. *f*
 Cel. *f*
 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*

Cls. B \flat *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*

55

Pno. *ff*

55

Cel. *ff* *mf*

55

Vlns. I *ff* *mf*

Vlns. II *ff* *mf*

Vlas. *ff* *mf*

Vcs. *ff* *mf*

Cbs. *mf*

60 65

Picc. *f* *p*

Fls. *f* *p*

Obs. 1. *p* *mf* *fp* a 2.

C.Ing. *p* *mf* *fp* a 2.

Cl.S. B. *mf* a 2.

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

Fgs.

Cfg.

60 65

Timp.

Xil. *f* *p* *mf*

Vib. *f* *p* *mf*

Mrb. *f* *p* *mf*

C.T. *mf* *fp*

60 65

Pno. *f* *p*

60 65

Cel. *f* *p*

60 65

Vlins. I *mf* Pizz. Arco *sfz*

Vlins. II *mf* Pizz. Arco *sfz*

Vlas. *mf* Pizz. Arco *sfz*

Vcs. *mf* Pizz. Arco *sfz*

Cbs. *mf* Pizz. Arco *sfz*

75

Picc. *sfz*

Fls. *ff* *a 2* *p*

Cls. Bb *sfz* *a 2* *mf*

1-2 Cor. *Bouché* *mf* *p*

3-4 Cor. *Bouché* *p*

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

Tbns. *f*

Tbn.Bjo. *f*

Tuba *f*

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

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

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

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

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

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

75

80

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. *p* *f* Senza Sord.

Tuba *p* *f* Senza Sord.

Timp. *p* *f* 95

Xil. *p* *f*

Vib. *p* *f*

Mrb. *p* *f*

Arpa *p* *f*

Pno. *p* *f* 95

Cel. *p* *f* 95

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*

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

Vlins. 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*

Vlins. I *pp* *f* *110* *115*

Vlins. 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

Tps. C.

Tbns.

Tbn.Bjo.

Tuba

135

140

Vib.

Mrb.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

Musical score for Fantasia para Orquesta N° 1, Op. 14, page 17. The score includes parts for Vibraphone, Maracas, Piano, Violins I and II, Viola, Cello, Double Bass, Timpani, Xylophone, Vibraphone, Maracas, Cymbals, and Percussion. It features various musical notations such as dynamics (*mf*, *f*, *p*, *ff*), articulation (*arco*, *pizz*), and performance markings (145, 150, 155).

170

C. Ing.

Sax. A.

1-2 *mf* Non Bouché

3-4 *mf* a 2 Non Bouché

Tbns.

Tbn. Bjo.

Tuba

Vcs.

Cbs.

175

180

Picc.

Fls.

Obs.

Cls. B.

Sax. A.

Fgs.

Cfg.

180

Cb2

Tps. C *f* Sord. a 2

Tbns.

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

Vlns. I

Vlns. 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 *710*

Vlns. II *710*

Vlas. *710*

Vcs. *710*

Cbs. *710*

215

Musical score for measures 215-219. The score is for a full orchestra. The instruments listed are Tbn., Tbn.Bjo., Tuba, Timp., Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The music features a variety of dynamics, including *p*, *f*, and *pp*. There are slurs and accents throughout the passage.

220

Musical score for measures 220-225. The score continues with the same instrumentation. Dynamics include *p* and *f*. The music shows a transition in texture and dynamics between measures 220 and 225.