



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: Sinfonía No. 2
Compositeur: Oscar Eduardo Pena
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Instrumentation: Orchestre
Style: Contemporain

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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
CONTRABAJO

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

25

Picc. *ff*
 Fls. *ff*
 Obs. *f* *p*
 Cls. Bb *f* *p*
 Cl. Bjo. *ff*
 Sax. A. *f*
 Sax. T. *f* *p*
 Fgts. *f* *p* *mp* *ff*
 Cfgt. *f* *p* *mp* *ff*
 Tps. *ff*
 Tbns. *ff*
 Tuba *ff*
 Camp. *ff*
 Vlns. I *ff*
 Vlns. II *ff*
 Vlas. *f* *p* *mf* *ff*
 Vcs. *fp* *ff*
 Cbs. *fp* *ff*

30 35

Picc. *pp*

Fls. *pp*

Obs. *ff*

Cls. Bb *ff*

Cl. Bjo.

Tbns.

Tbn. Bjo.

Tuba

Timp. 30 35 *fff*

Camp. 30 35 *fff*

C.Tub. 30 35 *fff*

Gong *fff*

Vlins. I *pp* *ff* *p* *pizz.*

Vlins. II *pp* *ff* *p* *pizz.*

Vlas. *pp* *ff* *p* *arco* *mf*

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

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

40

Musical score for Sinfonía N° 2, page 40. The score includes parts for Saxophones (Sax. A., Sax. T.), Flutes (Fgts., Cfgt.), Violins (Vlns. I, Vlns. 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).

Allegro ♩ = 120

Clarinets (Cl. B♭, Cl. Bjo.), Saxophones (Sax. A., Sax. T.), Flutes (Fgts.), Bassoons (Cfgt.), Cori (Cor. 1,2, Cor. 3,4), Trompas (Tps.), Trombones (Tbns.), Tuba (Tuba), Redobles (Red.), Arpa, Violines (Vlins. I, Vlins. II), Violas (Vlas.).

Tempo: **Allegro** ♩ = 120

Dynamics: *ff*, *pp*, *mf*, *f*

Arpa fingering: 3, 8va

Arpa notes: D C B E# G A

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*

Adagio, ♩ = 60

2.

Picc. Fls. Obs. Cls. B♭ Cl. Bjo. Fgts. Cfgt. Cor. 1,2 Cor. 3,4 Tps. Tbns. Tbn. Bjo. Tuba Timp. Camp. Mrcs. Red.

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

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

Picc.

Fls.

Obs.

Cls. Bb

Cl. Bjo.

Sax. A.

Sax. T.

Fgts.

Cfgt.

Tps.

Mrcs.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f

f

p *mf*

p *mf*

p *mf*

pizz. *mf*

pizz. *mf*

mf

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*

Fls. *ff*

Fgts. *ff*

Cfgt. *ff*

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

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

Tbns. *ff*

Tbn. Bjo. *ff*

Tuba *ff*

Timp. *ff*

Camp. *ff* *f*

C.Tub. *f*

Pls. Choc. *ff*

Gong *f*

Red. *ff*

Vlins. I *ff*

Vlins. II *ff*

Fugatto, ♩ = 90

Vlins. II *mf*

Vlas. *mf*

30

Picc.

Fls.

Obs.

Cl. Bjo.

Fgts.

Cfgt.

Tps.

Tbns.

Tbn. Bjo.

Tuba

Timp.

Pand.

Mrcs.

Mdna.

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

♩ = 92

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

♩ = 92

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

TEMPO I, ♩ = 60

45

The musical score consists of seven staves: Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in B-flat (Cls. Bb), Bassoon (Fgts.), Trumpet (Tps.), and Guitar (Gtr.).

- Picc. and Fls.:** Both parts are in 6/4 time. They play a melodic line starting at measure 45 with a *pp* dynamic, which then increases to *f* by measure 48.
- Obs.:** Remains silent until measure 48, where it plays a rhythmic pattern of eighth notes with a *f* dynamic.
- Cls. Bb:** Remains silent until measure 48, where it plays a melodic line with a *pp* dynamic that increases to *mf*.
- Fgts.:** Remains silent until measure 48, where it plays a rhythmic pattern of eighth notes with a *pp* dynamic that increases to *f*.
- Tps.:** Remains silent until measure 45, where it plays a melodic line with a *pp* dynamic that increases to *f*.
- Gtr.:** Plays a rhythmic pattern of eighth notes throughout the section, with dynamics ranging from *mf* to *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* *8^{va}*
 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*

Musical score for Sinfonía N° 2, page 23, measures 25-32. The score is for a symphony orchestra and includes parts for Oboe (Obs.), Clarinet in Bb (Cls. Bb), Clarinet in Bb (Cl. Bjo.), Bassoon (Fgts.), Cor. 1,2, Cor. 3,4, Tbn. Bjo., Tuba, Vlns. I, Vlns. II, and Vlas. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 25 with a *mf* dynamic. The woodwinds and strings play active parts, while the brass instruments (Cor. 1,2, Cor. 3,4, Tbn. Bjo., Tuba) are mostly silent, with some sustained notes in measures 28-30. The strings play a rhythmic pattern of eighth notes. The score ends at measure 32.

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 of *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 of *mf* and *p*. A measure rest is shown for Vlns. II, Vlas., and Vcs. from measure 37 to 39.

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

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

Musical score for strings and guitar. The score includes parts for Mdna. (Mandolin), Gtr. (Guitar), Vlns. II (Violins II), Vlas. (Violas), Vcs. (Violas), and Cbs. (Cellos). The music features various dynamic markings such as *f*, *pp*, *p*, and *ff*. There are also performance instructions like *V* (Vibrato) and *5^{te}* (5th position). The score is divided into two systems by a double bar line.

Cor. 1,2 Cor. 3,4 Tps. Tbn. Tbn. Bjo. Tuba Camp. C.Tub. Mdna. Gtr. Vlns. I Vlns. II Vlas. Vcs. Cbs.

Musical score for woodwinds, brass, and strings. The score includes parts for Cor. 1,2 (Cor Anglais), Cor. 3,4 (Cor Anglais), Tps. (Trumpets), Tbn. (Tenors), Tbn. Bjo. (Tuba/Bass Drum), Tuba, Camp. (Cymbals), C.Tub. (Cymbals), Mdna. (Mandolin), Gtr. (Guitar), Vlns. I (Violins I), Vlns. II (Violins II), Vlas. (Violas), Vcs. (Violas), and Cbs. (Cellos). The music features various dynamic markings such as *ff*, *p*, *mf*, and *pp*. The score is divided into two systems by a double bar line.

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*

Cls. B \flat

Fgts. *p* *f*

Tps. *f* 3

Tbns. *p* *f*

Camp. 85 *f* 3

C.Tub. 85 *f*

Vlins. I *f* 3

Vlins. II *f*

Vlas. *p* *f*

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*

95 100

Fusta

Pand.

Mrcs.

Red.

Vln. Solo

Vla. Sola

Vc. Solo

105

Fusta

Pand.

Mrcs.

Red.

Vln. Solo

Vla. Sola

Vc. Solo

110

Fusta

Pand.

Mrcs.

Red.

Vln. Solo

Vla. Sola

Vc. Solo

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* *pizz.* *f*

Vlms. I *p* *f*

Vlms. II *p* *pizz.* *f*

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

- Picc.** (Piccolo): *ff* to *p*
- Fls.** (Flutes): *ff* to *p*
- Obs.** (Oboes): *ff*
- Cls. B♭** (Clarinet B-flat): *ff* to *p*
- Cl. Bjo.** (Clarinet Bassoon): *ff* to *p*
- Sax. A.** (Saxophone Alto): *ff* to *p*
- Sax. T.** (Saxophone Tenor): *ff* to *p*
- Fgts.** (First Trombones): *ff*
- Cfgt.** (Second Trombones): *ff*
- Cor. 1,2** (Coronet 1,2): *ff* to *mf*
- Cor. 3,4** (Coronet 3,4): *ff* to *mf*
- Tps.** (Trumpets): *ff*
- Tbns.** (Trombones): *ff*
- Tbn. Bjo.** (Trombone Bassoon): *ff*
- Tuba**: *ff*
- Timp.** (Timpani): *ff*
- Camp.** (Cymbals): *ff*
- Pls. Choc.** (Snare Drum): *ff*
- Gong**: *ff*
- Arpa** (Harp): *p*, *f*, *mf*
- Vlins. I** (Violin I): *ff* to *p*
- Vlins. II** (Violin II): *ff* to *p*
- Vlas.** (Viola): *ff* to *p*
- Vcs.** (Violoncello): *ff* to *p*
- Cbs.** (Contrabasso): *ff* to *p*

Measure numbers 135 and 140 are indicated at the top of the score.

This page of the musical score for Sinfonía N° 2 features 21 staves for various instruments. The Piccolo, Flutes, Oboes, Clarinet in Bb, Clarinet in Bb, Saxophone Alto, Saxophone Tenor, Bassoon, Contrabassoon, Trumpet, Trombone, Tuba, and Timpani parts all play a rhythmic pattern of eighth notes, starting with a dynamic of *p* and reaching *ff* by the end of the phrase. The Triangle part plays a similar eighth-note pattern, also starting *p* and reaching *ff*. The Percussion (Pls. Choc.), Gong, and Arpa parts are silent. The Violin I and II parts play a melodic line starting with a dynamic of *ff*. The Viola, Violoncello, and Contrabass parts play a rhythmic pattern of eighth notes, starting with a dynamic of *ff*.