



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: Fuga para Orquesta de Cuerdas
Composer: Oscar Eduardo Pena
Licence: Peña Oscar Eduardo © Todos los los derechos reservados
Style: Baroque

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Fuga N° 1 para Orquesta de Cuerdas

Compositor: Oscar Eduardo Peña Velásquez
Nacido en Venezuela el 25 de Marzo de 1983

Partitura editada por el compositor en el año 2010

Fuga N° 1 para orquesta de cuerdas

Score

Oscar E. Peña

The score is for a string orchestra in 4/4 time, key of B-flat major. It consists of six staves: Violines II, Violas, Vlns. I, Vlns. II, Vlas., and Vcs./Cbs. The piece begins with a dynamic of *p* (piano) in the Violines II part, which then moves to *mf* (mezzo-forte) and *f* (forte). The Violas and Vlns. I parts also feature *mf* and *f* dynamics. The Vlns. II part starts with *mf* and reaches *f*. The Vlas. part has a *mf* dynamic. The Vcs. and Cbs. parts enter with a *f* dynamic. The score is divided into three systems, with measure numbers 6, 10, and 14 indicated at the beginning of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

18

Vlins. I
Vlins. II
Vlas.
Vcs.
Cbs.

This system contains measures 18 through 22. It features five staves: Violins I, Violins II, Violas, Cellos, and Double Basses. The music is in a minor key with a key signature of three flats. The Violin I part has a melodic line with slurs and accents. The Violin II part provides harmonic support with eighth-note patterns. The Viola, Cello, and Double Bass parts have more rhythmic and harmonic roles, with some rests in the Cello and Double Bass parts.

23

Vlins. I
Vlins. II
Vlas.
Vcs.
Cbs.

This system contains measures 23 through 27. The Violin I part continues its melodic line. The Violin II part has a more active role with sixteenth-note patterns. The Viola part has a steady eighth-note accompaniment. The Cello and Double Bass parts have a consistent rhythmic pattern.

28

Vlins. I
Vlins. II
Vlas.
Vcs.
Cbs.

This system contains measures 28 through 31. The Violin I part has a melodic line with slurs. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a steady eighth-note accompaniment. The Cello and Double Bass parts have a consistent rhythmic pattern.

32

Vlins. I
Vlins. II
Vlas.
Vcs.
Cbs.

This system contains measures 32 through 35. The Violin I part has a melodic line with slurs. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a steady eighth-note accompaniment. The Cello and Double Bass parts have a consistent rhythmic pattern.