



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: Serenata No 1 para Cuerdas
Composer: Oscar Eduardo Pena
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Style: Classical

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Serenata No. 1 para Orquesta de Cuerdas

Compositor: Oscar Eduardo Peña V.

AÑO 2010

Serenata N° 1 para orquesta de cuerdas

Score

1.

Compositor: Oscar E. Peña
Año 2010

Moderato, ♩ = 80

Violin I *f*

Violin II *f*

Viola *f*

Cello *f* Pizz. Arco

Contrabass *f* Pizz. Arco

L'istesso tempo, ♩ = 80

Vln. I *mf*

Vln. II *p* *mf*

Vla. *p* *mf* *p* Arco

Vc. *p* *mf* *p* Arco

Cb. *p* *mf* *p*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* Arco

Vln. I

Vln. II

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Serenata N° 1

♩ = 80

3

First system of musical notation (measures 35-44). Includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. with dynamic markings *p* and *f*, and performance instructions *Pizz.* and *Arco*.

Second system of musical notation (measures 45-54). Includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. with dynamic markings *p* and *f*, and performance instructions *Arco*.

♩ = 80

Third system of musical notation (measures 55-64). Includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. with dynamic markings *p*, *mp*, and *f*.

Fourth system of musical notation (measures 65-74). Includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. with dynamic markings *f* and *p*, and performance instructions *Pizz.*.

♩ = 80

Fifth system of musical notation (measures 75-84). Includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. with dynamic markings *p*, *f*, and *mf*, and performance instructions *Arco*.

Musical score for measures 80-85 of Serenata N° 1. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 80 is marked with a first ending bracket. Measure 85 is marked with a second ending bracket. Dynamics include *mf*, *p*, *f*, and *subito p*. Articulation includes accents and slurs. The Vln. I part is marked *Arco*. The Vln. II part is marked *Arco*. The Vla. part features a triplet in measure 83. The Vc. and Cb. parts feature a triplet in measure 83. The Vln. I part features a triplet in measure 85.

Musical score for measures 86-90 of Serenata N° 1. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 86 is marked with a first ending bracket. Measure 90 is marked with a second ending bracket. Dynamics include *mf* and *ff*. Articulation includes accents and slurs. The Vln. I part features a triplet in measure 86. The Vln. II part features a triplet in measure 86. The Vla. part features a triplet in measure 86. The Vc. and Cb. parts feature a triplet in measure 86. The Vln. I part features a triplet in measure 90.

2.

Andante, ♩ = 60

5^{8^{va}}

Piú Mosso, ♩ = 100

10 15

20 25

Tempo I, ♩ = 60

30 35

40

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *mp* *ff* *pp* *f*

p *f* *mp* *ff* *pp* *f*

p *f* *mp* *ff* *pp* *f*

f *mp* *ff* *pp* *f*

mp *ff* *pp* *f*

8va

Pizz.

Pizz.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *pp* *f* *f* *p*

p *f* *pp* *f* *f* *p*

p *f* *pp* *f* *f* *p*

p *f* *pp* *f* *f* *p*

p *f* *pp* *f* *f* *p*

p *f* *pp* *f* *f* *p*

Arco

Vln. I

Vln. II

Vla.

f

f

f

Arco

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *mp* *f* *f*

p *f* *mp* *f* *f*

p *f* *mp* *f* *f*

f *p* *f* *mp* *f*

f *p* *f* *mp* *f*

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *f* *mf* *f* *mf* *f*

f *mp* *f* *mf* *f* *mf* *f*

f *mp* *f* *mf* *f* *mf* *f*

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

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

60

Piú Mosso, $\text{♩} = 100$

65

Vln. I *mf* *f* *p* *f* *p* *f* *mf*

Vln. II *mf* *f* *p* *f* *p* *f* *mf*

Vla. *f* *mf* *p* *f* *p* *f* *mf*

Vc. *p* *mf* *p* *f* *p* *f* *mf*

Cb. *p* *mf* *p* *f* *p* *f* *mf*

75

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

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

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

Tempo I, $\text{♩} = 60$

85

Vln. I *f* *mf* *p* *fp* *f* *mf*

Vln. II *f* *mf* *p* *fp* *f* *mf*

Vla. *Pizz.* *Arco* *Pizz.* *Arco* *p* *fp* *f* *mf*

Vc. *Pizz.* *Arco* *Pizz.* *Arco* *p* *fp* *f* *mf*

Cb. *Pizz.* *Arco* *Pizz.* *Arco* *p* *fp* *f* *mf*

95

Vln. I

Vln. II *3*

Vla.

Vc.

Cb.

Musical score for Serenata N° 1, page 8. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. It shows measures 100 to 105 and a final measure. Dynamics include *p* (piano) and *ff* (fortissimo). The time signature is 3/8. The key signature has one sharp (F#).

Measures 100-105: Violin I and II play melodic lines with slurs. Viola plays a rhythmic accompaniment. Violoncello and Contrabasso play a bass line. Dynamics are *p* and *ff*.

Final measure: All instruments play a final chord. Dynamics are *p* and *ff*.

3.

Moderato, ♩ = 90

First system of musical notation for measures 1-10. It includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 3/8 time and marked *f* (forte). A first ending bracket labeled *8^{va}* spans measures 5-10.

Second system of musical notation for measures 11-15. It includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. The music continues with dynamic markings *p* (piano) and *f* (forte). A second ending bracket labeled *15* spans measures 14-15.

Meno Mosso, ♩ = 60

Third system of musical notation for measures 16-24. It includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 3/4 time and marked *mf* (mezzo-forte). It features triplets and dynamic markings *p* (piano) and *mf*. A first ending bracket labeled *20* spans measures 20-24.

Fourth system of musical notation for measures 25-30. It includes staves for Vln. I, Vla., Vc., and Cb. The music continues with dynamic markings *f* (forte) and *p* (piano). It features triplets and *Arco* (arco) markings. A first ending bracket labeled *30* spans measures 28-30.

Rítmico, ♩ = 90

3rd 4th

Vln. I *mf*

Vln. II *mf* Pizz.

Vla. *mf* Pizz.

Vc. *p* *f* *mf* Pizz.

Cb. *p* *f* *mf* Pizz.

45

♩ = 60

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

Vln. II *p* *mf* *p* *ff* Arco

Vla. *p* *mf* *p* *ff* Arco

Vc. *p* *mf* *p* *ff* Arco

Cb. *p* *mf* *p* *ff* Arco

50 55

Vln. I *p* *f*

Vln. II *fp* *p* *f* Pizz.

Vla. *fp* *p* *f* Pizz.

Vc. *p* *f*

Cb. *p* *f*

Tempo I, ♩ = 90

60 65

Vln. I

Vln. II *p* *f* Arco

Vla. *p* *f* Arco

Vc. *p* *f*

Cb. *p* *f*

70

Score for measures 70-74. Vln. I starts with a forte (f) dynamic. Vln. II, Vla., Vc., and Cb. enter with various rhythmic patterns and dynamics.

75 80

Score for measures 75-84. Vln. I and Vla. have dynamic markings of p, f, p, mf, and p. Vln. II and Cb. have Pizz. markings. Vc. has Pizz. markings. Dynamics include p, f, mf, and p.

Score for measures 85-94. Vln. I, Vln. II, and Vla. have dynamic markings of f, mp, and ff. Vln. II and Vla. have Arco markings. Vc. and Cb. have dynamic markings of f, mp, and ff.

12

Adagio, ♩ = 60

4.

5 10

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vln. I

Vln. II

Piú Mosso, ♩ = 100

20 25

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

35 40

Vln. I

Vln. II

Vla.

Vc.

Cb.

45 50

Vln. I *f* *p* *f* *pp*

Vln. II

Vla. *p* *f* *mp* *f* *mf*

Vc. *p* *f* *mp* *f* *mf*

Cb. *p* *f* *mp* *f* *mf*

Arco

55

Vln. II *pp*

Vla. *pp*

Vc. *p* *fp*

Cb. *p* *fp*

60

Vln. I *f* *p* *f* *p* *f*

Vln. II *mf* *p* *f* *p* *f*

Vla. *fp* *f* *p* *f*

Vc. *f* *p* *mf* *f*

Cb. *f* *p* *mf* *f*

65 70

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p*

Vc. *ff*

Cb. *ff*

Tempo I, ♩ = 60

75

Vln. I *pp* *f* *p* *f* *p* *f*

Vln. II *pp* *f* *Pizz.* *f*

Vla. *pp* *f* *Pizz.* *f*

Vc. *pp* *f* *Pizz.* *p* *f* *p* *f*

Cb. *pp* *f* *Pizz.* *p* *f* *p* *f*

Arco

Musical score for measures 80-88 of Serenata N° 1. The score is arranged for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. I:** Treble clef. Measure 80 starts with a trill on G4. Measures 81-82 feature a melodic line with accents. Measure 83 has a trill on B4. Measures 84-88 continue the melodic line with various articulations.
- Vln. II:** Treble clef. Measures 81-82 have a melodic line. Measure 83 is marked "Arco" and features a triplet of eighth notes. Measures 84-88 continue the melodic line.
- Vla.:** Bass clef. Measures 81-82 have a melodic line. Measure 83 is marked "Arco" and features a triplet of eighth notes. Measures 84-88 continue the melodic line.
- Vc.:** Bass clef. Measures 80-88 feature a steady bass line with half notes and quarter notes.
- Cb.:** Bass clef. Measures 80-88 feature a steady bass line with half notes and quarter notes.

Dynamic markings include *fp* (fortissimo piano) at the end of measures 82 and 84. Measure numbers 80, 83, and 88 are indicated at the top of their respective staves.

Musical score for measures 89-94 of Serenata N° 1. The score is arranged for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. I:** Treble clef. Measures 89-91 feature a triplet of eighth notes. Measure 92 has a trill on G4. Measures 93-94 continue the melodic line.
- Vln. II:** Treble clef. Measures 89-91 feature a triplet of eighth notes. Measure 92 has a trill on G4. Measures 93-94 continue the melodic line.
- Vla.:** Bass clef. Measures 89-91 feature a triplet of eighth notes. Measure 92 has a trill on G4. Measures 93-94 continue the melodic line.
- Vc.:** Bass clef. Measures 89-91 feature a triplet of eighth notes. Measure 92 has a trill on G4. Measures 93-94 continue the melodic line.
- Cb.:** Bass clef. Measures 89-91 feature a triplet of eighth notes. Measure 92 has a trill on G4. Measures 93-94 continue the melodic line.

Dynamic markings include *f* (forte) at the beginning of measures 90, 91, and 92. Measure numbers 89, 92, and 94 are indicated at the top of their respective staves.