



# 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:** Cuarteto de Clarinetes No. 1  
**Compositeur:** Oscar Eduardo Pena  
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**Style:** Classique

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# ***Cuarteto N° 1 para Clarinetes, Op. 3***

Compositor: Oscar Eduardo Peña

Edición del año 2010

# Cuarteto N° 1 para Clarinetes

año 2003 - 2010  
Oscar Eduardo Peña  
opus 3

Score

Moderato, ♩ = 70

1.

The musical score is written for four instruments: Piccolo Eb, Cl. S. (Soprano Clarinet), Alto Eb (Alto Clarinet), and Cl. Bjo. (Bass Clarinet). The score is in 4/4 time and begins with a tempo marking of Moderato at 70 beats per minute. The key signature has one sharp (F#). The score is divided into systems, with double bar lines indicating the end of each system. Measure numbers 5, 10, 15, 20, and 25 are clearly marked. Dynamic markings include piano (p), mezzo-forte (mf), and fortissimo (ff). The Piccolo Eb part features intricate melodic lines with slurs and accents. The Cl. S. part has a more rhythmic and melodic role. The Alto Eb and Cl. Bjo. parts provide harmonic support and rhythmic patterns. The score concludes with a final double bar line.

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

25 26 27 28 29

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

30 31 32 33 34

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

35 36 37 38 39

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

40 41 42 43 44

Cl. S.  
Alto Eb  
Cl. Bjo.

45 46 47 48 49

50

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

55

60

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

65

70

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

75

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

80

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

*fp* *fff*

2.

Andante, ♩ = 60

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

*mf*

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

*f* *p* *ff*

Cl. S.  
Alto Eb

*mp*

The musical score is organized into four systems, each containing four staves for different instruments: Piccolo Eb, Clarinet in C (Cl. S.), Alto Eb, and Clarinet in Bb (Cl. Bjo.).

- System 1:** Measures 1-15. Dynamics include *mp*. Features a triplet in the Alto Eb staff at measure 12.
- System 2:** Measures 16-20. Dynamics include *mp*, *p*, and *f*. Features a triplet in the Piccolo Eb staff at measure 17.
- System 3:** Measures 21-25. Dynamics include *f*, *mp*, and *p*. Features a triplet in the Piccolo Eb staff at measure 22.
- System 4:** Measures 26-30. Dynamics include *mp*, *ff*, *p*, and *fff*. Features a triplet in the Piccolo Eb staff at measure 27.

Cl. S. 35 *mf*

Alto Eb 35 *mf*

Cl. Bjo. *mf*

Cl. S. 40

Alto Eb 40

Cl. Bjo.

Picc. Eb *mf*

Cl. S.

Alto Eb 3

Cl. Bjo.

Picc. Eb 45

Cl. S. *p* *fp* *ff*

Alto Eb 45 *p* *fp* *ff*

Cl. Bjo. 3 *p* *fp* *ff*



Andante ♩ = 60

3.

Picc. Eb

Cl. S.

Alto Eb

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

Moderato, ♩ = 80

Picc. Eb

Cl. S.

Alto Eb

Cl. Bjo.

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

30 35

*p*

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

40 45

*f mp < f p f p mf*

*p < f p*

*f mp < f p f p mf*

*mf*

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

45 50

*p*

*mf*

*50*

*p*

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

55 60

*ff*

*mp*

*mp*

*p*

*ff*

*ff*

*mp*

*ff*

*mp*

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

65 70

*f*

*mf*

*f*

*p*

*f*

*f*

Andante ♩ = 60

Picc. Eb  
Cl. S.  
Alto Eb

Measures 65-70. Picc. Eb: *p* to *mf*. Cl. S.: *p* to *mf*. Alto Eb: *p* to *mf*. Measure 70 is marked with a double bar line.

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

Measures 71-75. Picc. Eb: *p* to *f*. Cl. S.: *f* to *p*. Alto Eb: *p* to *f*. Cl. Bjo.: *p* to *f*. Measure 75 is marked with a double bar line.

Picc. Eb  
Cl. S.  
Alto Eb  
Cl. Bjo.

Measures 76-80. Picc. Eb: *mf* to *fp*. Cl. S.: *mf* to *fp*. Alto Eb: *mf* to *fp*. Cl. Bjo.: *mf* to *fp*. Measure 80 is marked with a double bar line.