



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 Infinita
Compositeur: Oscar Eduardo Pena
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Style: Valse

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Sinfonia "INFINITA" para orquesta de cuerdas

Compositor venezolano: Oscar E. Peña V.
Opus 17

Edición de 2010

PARTITURA EDITADA POR EL COMPOSITOR

Sinfonía Infinita para Cuerdas

Score

Año 2006-2010

Compositor: Oscar Eduardo Peña, Op. 17

Andante, $\text{♩} = 60$

Violoncellos

Contrabajos

Pizz. Arco

p

5

pizz.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

arco

f

p

f

f

p

f

10

Vlins. I

Vlins. II

Vlas.

mf

mf

15

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f

mf

f

mf

f

20

25 30

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

35

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

40

Vcs.
Cbs.

45 50

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

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f

f

pp

f

mp

f

pizz.

arco

pizz.

arco

55

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

mf

mf

pizz.

arco

pizz.

arco

60

Vlins. I

Vlins. II

Vlas.

mf

65

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

mf

mf

70

75 80

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

85

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

90

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Vlns. I *p* *f* *p* *f* *mf*

Vlns. II *f* *p*

Vlas. *mf* *p* *f* *p* *mf*

Vcs. *p* *f* *p* *mf*

Cbs. *p* *f* *p* *mf*

Vlns. I *f* *p*

Vlns. II *f* *p*

Vlas. *f* *p*

Vcs. *f* *pizz.*

Cbs. *f* *pizz.*

Vlns. I *mf* *p* *mf*

Vlns. II *mf*

Vlas. *mf* *p*

Vcs. *arco* *p* *mf* *p* *mf*

Cbs. *arco* *p* *mf* *p* *mf*

110 115

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mf *f* *p*

p *f* *p* *f*

Pizz. *mf* *Arco* *mf* *f* *p* *f*

f *p* *f*

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

f *p* *f*

p *f*

pizz. *p* *f*

pizz. *p* *f*

pizz. *p* *f*

125

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

p

p

arco *p*

p *mf*

p *mf*

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

145

Violins I: *p*, *f*, *p*, *f*
Violins II: *f*, *p*, *f*
Violas: *p*, *f*, *p*, *f*
Cellos: *p*, *f*, *p*, *f*
Double Basses: *p*, *f*, *p*, *f*

Measures 145-149. The score features dynamic markings of *p* and *f*. The Violins I part includes a *tr* (trill) in measure 148. The strings play a rhythmic pattern of eighth notes.

150

Violins I: *f*, *p*, *mf*, *p*
Violins II: *p*, *mf*
Violas: *p*, *f*, *p*, *mf*
Cellos: *p*, *f*, *p*, *mf*
Double Basses: *p*, *f*, *p*, *mf*

Measures 150-154. The score features dynamic markings of *f*, *p*, *mf*, and *f*. The Violins I part has a *f* dynamic in measure 150. The strings continue with eighth-note patterns.

155

Violins I: *p*, *mf*
Violins II: *p*
Violas: *p*, *mf*
Cellos: *p*, *mf*
Double Basses: *p*, *mf*

Measures 155-159. The score features dynamic markings of *p*, *mf*, and *p*. The Violins I part has a *Pizz.* (pizzicato) marking in measure 158. The strings play eighth-note patterns with accents.

Allegro, ♩ = 120

180

Score for measures 180-184. The system includes staves for Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The music features a 4/4 time signature and dynamic markings such as *ff*, *p*, *pp*, *mf*, and *f*. The Vlns. I and II parts have accents over several notes. The Vlas. part has a *p* marking at the start of the system. The Vcs. and Cbs. parts have *pp* markings at the start of the system.

185

Score for measures 185-189. The system includes staves for Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The Vlns. I part has triplet markings (3) over measures 185, 186, and 187. The Vlns. II part has a *V* marking above measure 185. The Vlas. part has a *V* marking above measure 185. The Vcs. and Cbs. parts have a series of accents (A) over the notes in measures 185-189.

190

Score for measures 190-194. The system includes staves for Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The Vlns. I part has triplet markings (3) over measures 190 and 191, and dynamic markings *pp* and *f*. The Vlns. II part has a *V* marking above measure 190 and dynamic markings *pp* and *f*. The Vlas. part has a *V* marking above measure 190 and dynamic markings *pp* and *f*. The Vcs. and Cbs. parts have a *V* marking above measure 190 and dynamic markings *pp* and *f*. The Vcs. part has a *p* marking at the end of measure 194. The Cbs. part has a *p* marking at the end of measure 194.

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

195

pizz. *f*

arco *ff*

8^{va}

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

200

pp

Vlins. II
Vlas.

Tempo I, ♩ = 60

210

mf

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

215

mf

220

Vlins. I *pp* *pizz.* *p* *f* *arco* *p*

Vlins. II *pp* *pizz.* *p* *f* *arco* *p*

Vlas. *pp* *pizz.* *p* *f* *arco* *p*

Vcs. *pp*

Cbs. *pp*

225 230

Vlins. I *ff*

Vlins. II *ff*

Vlas. *ff*

Vcs. *ff* *pp* *ff*

Cbs. *ff* *pp* *ff*

235

Vlins. I *pp* *ff*

Vlins. II *pp* *ff*

Vlas. *pp* *ff*

Vcs. *pp* *ff*

Cbs. *pp* *ff*