



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: Anhelante
Composer: Oscar Eduardo Pena
Arranger: Oscar Eduardo Pena
Licence: Licencia de dominio público
Style: Traditional

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Anhelante

Score

José Ma EL POLLO Sifontes

Arreglo: Oscar E. Peña

Moderato (♩ = c. 108)

The score is for the piece 'Anhelante' by José Ma EL POLLO Sifontes, arranged by Oscar E. Peña. It is in 3/4 time with a tempo of Moderato (♩ = c. 108). The score is divided into four systems, each starting with a double bar line and a measure number. The first system covers measures 1 to 7, the second system covers measures 8 to 14, the third system covers measures 15 to 21, and the fourth system covers measures 22 to 28. The instruments are Violin I, Violin II, Viola, and Cello. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mp* (mezzo-piano). The key signature has one sharp (F#) and the time signature is 3/4.

30 1. 35 8^{va}

Vln. I
Vln. II
Vla.
Vc.

p *mp*

First system of musical notation for measures 30-35. It includes staves for Violin I, Violin II, Viola, and Violoncello. Measure numbers 30 and 35 are indicated. A first ending bracket is shown above measures 30-34. Dynamics *p* and *mp* are present. An octave sign (8^{va}) is placed above measure 35.

38 (8^{va}) 40

Vln. I
Vln. II
Vla.
Vc.

Second system of musical notation for measures 38-44. Measure numbers 38 and 40 are indicated. An octave sign (8^{va}) is placed above measure 38. A triplet of eighth notes is marked with a '3' above it in measure 40.

45 (8^{va}) 50

Vln. I
Vln. II
Vla.
Vc.

Third system of musical notation for measures 45-52. Measure numbers 45 and 50 are indicated. An octave sign (8^{va}) is placed above measure 45. A triplet of eighth notes is marked with a '3' above it in measure 50.

53 (8^{va}) 55 60 loco rit.

Vln. I
Vln. II
Vla.
Vc.

Fourth system of musical notation for measures 53-60. Measure numbers 53, 55, and 60 are indicated. An octave sign (8^{va}) is placed above measure 53. Performance directions *loco* and *rit.* are present. The system concludes with a double bar line.