



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: Isacar
Composer: Oscar Eduardo Pena
Licence: Copyright © Peña Oscar Eduardo
Style: Christian

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ISACAR

Score

Compositor: Oscar E. Peña

Andante, $\text{♩} = 64$

Flute
Oboe
Clarinet in B \flat
Bassoon
Horn in F

f

10

Fl.
Ob.
B \flat Cl.
Bsn.

15

p \rightarrow *f*

f

pp

Bsn.

p \rightarrow *f*

Hn.

Fl. 20 25

Ob. *f* *f*

B♭ Cl. *f* *pp* *f*

Bsn. *f* *pp* *mf* *p*

Hn. 20 25 *f* *p* *mf*

Fl. *f* 30

Ob. *f*

Bsn. *f*

Hn. *p* *f* 30

Fl. 35

Ob. *p* *f*

B♭ Cl. *p* *f*

Bsn. *f*

Hn. 35 *f*

Fl. *40*

Ob.

B♭ Cl.

Bsn.

Hn. *40*

Fl. *45*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *45*

Fl. *50*

Ob.

B♭ Cl.

Bsn.

Hn. *50*

60

B♭ Cl.

Bsn.

Hn.

pp

f

pp

f

65

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

f

f

f

pp

f

70

75

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

ff

ff

ff

ff

Musical score for measures 75-80, featuring four staves: Ob., B♭ Cl., Bsn., and Hn. The key signature is two flats (Bb, Eb). The Ob. part starts with a *pp* dynamic and a tremolo effect, then moves to *f* at measure 80. The B♭ Cl. part has a *p* dynamic at measure 75 and *ff* at measure 80. The Bsn. part has a *p* dynamic at measure 75 and *f* at measure 80. The Hn. part has a *p* dynamic at measure 75 and *f* at measure 80. Measure numbers 80 and 80 are indicated above the staves.

Musical score for measures 81-85, featuring five staves: Fl., Ob., B♭ Cl., Bsn., and Hn. The key signature is two flats (Bb, Eb). The Fl. part starts with a *f* dynamic, then *p* at measure 85, and *ff* and *pp* in the final two measures. The Ob. part has a *p* dynamic at measure 85, then *ff* and *pp* in the final two measures. The B♭ Cl. part has *ff* and *pp* in the final two measures. The Bsn. part has *ff* and *pp* in the final two measures. The Hn. part has a *p* dynamic at measure 85, then *ff* and *pp* in the final two measures. Measure numbers 85 and 85 are indicated above the staves.