



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: Sonata No. 1 for guitar
Composer: Oscar Eduardo Pena
Licence: Peña Oscar Eduardo © All rights reserved
Instrumentation: Guitar (melody, chords and tab), piano
Style: Sonata

Oscar Eduardo Pena on [free-scores.com](https://www.free-scores.com)

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Sonata para Guitarra N° 1, opus 16

Compositor: Oscar Eduardo Peña

Partitura revisada y editada en 2010

Musical score for the first section of the Sonata for Guitar No. 1, Op. 16. It consists of five staves of music in 4/4 time. The dynamics range from *ff* (fortissimo) to *p* (piano). Measure markers are present at 80, 85, and 90. The music features complex rhythmic patterns and dynamic contrasts.

II.

Moderato, $\text{♩} = 100$

Musical score for the second section of the Sonata for Guitar No. 1, Op. 16. It consists of eight staves of music in 3/4 time. The tempo is marked Moderato with a quarter note equal to 100 beats per minute. The dynamics range from *p* (piano) to *f* (forte). Measure markers are present at 5, 10, 15, 20, 25, 30, and 35. The music features complex rhythmic patterns and dynamic contrasts.

6 *ff* *p* *ff* *p* *ff*

40

45 *f*

50 *p* *f*

55 *p* *f* *p*

60 *f* *p* *ff*

65 *mf* *p* *f*

70

75 *p* *ff* *p*

80 *f*

85 *p*

90 *ff* *p* *ff*

95 *p* *f*

100

This page of the musical score contains measures 105 through 150. It features a single melodic line on a treble clef staff. The music is characterized by complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings such as *p*, *ff*, and *f* are used throughout to indicate volume changes. Measure numbers 105, 110, 115, 120, 125, 130, 135, 140, and 150 are clearly marked at the beginning of their respective lines. The score concludes with a final chord in measure 150.

III.

Andante, ♩ = 60

Musical score for the third movement of Oscar E. Peña's Sonata for Guitar No. 1, Op. 16. The score is in 3/4 time, marked "Andante, ♩ = 60". It consists of 75 measures across 13 staves. The key signature is one sharp (F#), and the mode is minor (three flats). The score includes various dynamics such as *p* (piano), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and $p < f p$. There are also articulation marks like accents and slurs, and fingerings indicated by numbers 1-5. The piece features a mix of eighth and sixteenth notes, often beamed together, and some rests.

Musical score for guitar, page 7, measures 75-135. The score is written in treble clef with a key signature of one flat (B-flat major/D minor). It features various dynamics including *f*, *p*, *ff*, *mf*, and *f*. The notation includes slurs, accents, and a triplet of eighth notes at measure 100. The piece concludes with a double bar line and a final chord.