



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: Juramento
Composer: López, José Antonio
Arranger: Oscar Eduardo Pena
Licence: Dominio público
Instrumentation: String trio
Style: Traditional

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Juramento

Score

Compositor: José Antonio López

Arreglo: Oscar Eduardo Peña

Moderato, ♩ = 90

The musical score is for three violas, labeled Violas 1, Violas 2, and Violas 3. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is Moderato, with a quarter note equal to 90 beats per minute. The score is divided into three systems, each separated by a double bar line. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The third system contains measures 11 through 22. The notation includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as crescendos and decrescendos. There are also accents, slurs, and ties. The score is written for three violas, with each part having its own staff. The first system shows measures 1-5, the second system shows measures 6-10, and the third system shows measures 11-22. The notation includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as crescendos and decrescendos. There are also accents, slurs, and ties.

25

Vlas. 1

Vlas. 2

Vlas. 3

30

Vlas. 1

Vlas. 2

Vlas. 3

35

Vlas. 1

Vlas. 2

Vlas. 3

40

Vlas. 1

Vlas. 2

Vlas. 3

45

50

Vlas. 1

Vlas. 2

Vlas. 3

55

Vlas. 1

Vlas. 2

Vlas. 3

p *mp* *mf* *p* *sfz* *p* *sfz* *f* *p* *mp* *sfz* *p* *f* *p*

60

Vlas. 1

Vlas. 2

Vlas. 3

65

Vlas. 1

Vlas. 2

Vlas. 3

70

Vlas. 1

Vlas. 2

Vlas. 3

8va

80

Vlas. 1

Vlas. 2

Vlas. 3

p *f*

3 3

85

Vlas. 1

Vlas. 2

Vlas. 3

89

rit.

94