



# 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:** Auf meinen lieben Gott  
**Composer:** Bach, Johann Sebastian  
**Arranger:** Oscar Eduardo Peña  
**Licence:** Peña Oscar Eduardo © Todos los derechos reservados  
**Instrumentation:** String Quartet  
**Style:** Baroque

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

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# Auf meinen lieben Gott

Score

En Mi Señor

BACH

Arreglo: Oscar Peña

Adagio ♩ = 54

Violin I

Violin II

Viola

Cello

Measures 1-5 of the score. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Adagio with a metronome marking of ♩ = 54. The score shows the first five measures for Violin I, Violin II, Viola, and Cello. The Violin I part starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The Violin II part starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Viola part starts with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The Cello part starts with a whole rest, followed by a half note G3, a half note A3, and a half note B3.

Vln. I

Vln. II

Vla.

Vc.

Measures 6-10 of the score. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Adagio with a metronome marking of ♩ = 54. The score shows measures 6-10 for Violin I, Violin II, Viola, and Cello. The Violin I part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Violin II part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Viola part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Cello part starts with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4.

Vln. I

Vln. II

Vla.

Vc.

Measures 11-15 of the score. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Adagio with a metronome marking of ♩ = 54. The score shows measures 11-15 for Violin I, Violin II, Viola, and Cello. The Violin I part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Violin II part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Viola part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Cello part starts with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4.