



Oscar Eduardo Pena

Arrangeur, Compositeur, Editeur, Professeur

Venezuela, San Antonio de los Altos

A propos de l'artiste

Musique actuelle néoclassique avec Poliestilístico pensé, en quête d'identité entre les deux mouvements musicaux.

Compositeur vénézuélien né le 25 Mars 1983 à Caracas. Enfance vivant à Edo. Vargas, ont reçu leurs premières leçons de guitare à quatre avec le professeur Jesus Manzanilla (1990). Harmony reçu des classes du clavier (sur la base des accords de Jazz) avec Blaider Castillo (tuteur) en 1998. Il a commencé ses études musicales formelles à l'Institut Universitaire d'Etudes Musicales (IUDEM) en 2000, sous la direction d'enseignants reconnus comme: Ines Feo, Violet Lares, Parmana Armoogan, Belén Ojeda, Juan Andres Sanz, Juan de Dios Lopez entre autres. En 2003, il rejoint le président latino-américain de Composition, obtenir les instructions du maître et compositeur de trajectoire internationale Atehortúa Blas Emilio (qui était lui-même un disciple de compositeurs comme Alberto Ginastera, Ianni Xenakis, Aaron Copland, Dallapiccola, Oliver Messiaen, Bruno Maderna, entre autres), jusqu'en 2007. Suivant les traces de son Maître Atehortúa, est une ... (la suite en ligne)

Qualification: Baccalauréat en musique,
Composition mention

A propos de la pièce



Titre: Al que está sentado en el Trono
Compositeur: Alvarado, Juan Carlos
Arrangeur: Oscar Eduardo Pena
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Style: Christian

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

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Al que está sentado en el Trono

arreglo para Campanas de Mano

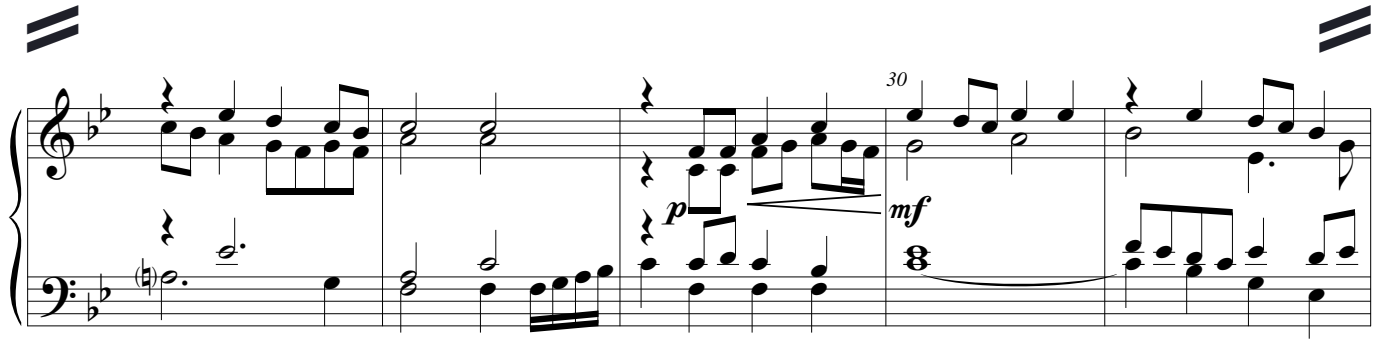
Compositor: Juan Carlos Alvarado; Arreglo: Oscar Eduardo Peña

Campanas a usar

The score is written for hand bells and piano accompaniment. It begins with a bass line for the hand bells, followed by a piano accompaniment in 4/4 time. The tempo is marked "Lento, ♩ = 60". The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each starting with a double bar line. The first system includes a dynamic marking of *p* (piano) and *mf* (mezzo-forte). The second system includes a dynamic marking of *p* and *mf*, and a triplet of eighth notes. The third system includes a dynamic marking of *mf* and *p*. The fourth system includes a dynamic marking of *p* and *f* (forte). The score ends with a double bar line.



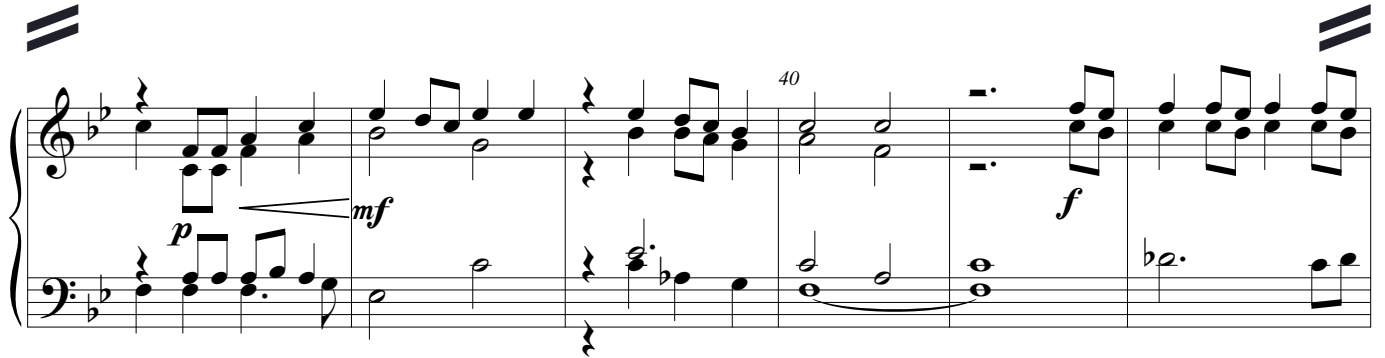
First system of the musical score, measures 1-25. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the start, and *mf* (mezzo-forte) is indicated at measure 25. A double bar line with repeat dots is at the end of the system.



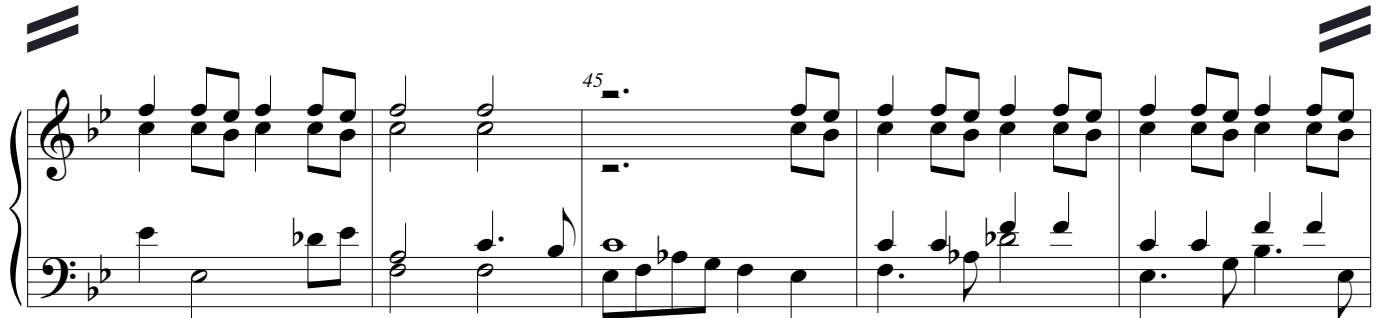
Second system of the musical score, measures 26-30. The right hand continues with a melodic line, and the left hand has a more active bass line. Dynamic markings include *p* and *mf*. A double bar line with repeat dots is at the end of the system.



Third system of the musical score, measures 31-35. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Dynamic markings include *p* and *mf*. A double bar line with repeat dots is at the end of the system.



Fourth system of the musical score, measures 36-40. The right hand features a melodic line with some rests, and the left hand has a steady accompaniment. Dynamic markings include *p*, *mf*, and *f* (forte). A double bar line with repeat dots is at the end of the system.



Fifth system of the musical score, measures 41-45. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *f* is present. A double bar line with repeat dots is at the end of the system.

The image shows a musical score for piano, consisting of two staves (treble and bass clefs) and a grand staff brace on the left. The key signature is G minor (one flat). The time signature is not explicitly shown but appears to be 4/4. The score consists of three measures. The first measure has a treble clef staff with a half note chord (G3, B2) and a bass clef staff with a half note chord (G2, B1). The second measure has a treble clef staff with a half note chord (A3, C4) and a bass clef staff with a half note chord (A2, C3). The third measure has a treble clef staff with a half note chord (B3, D4) and a bass clef staff with a half note chord (B2, D3). A 'rit.' marking is placed above the first measure. The piece ends with a double bar line.