



# 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:** Holy, Holy, Holy  
**Compositeur:** Traditional  
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**Style:** Hymne

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# Santo, Santo, Santo

Compositor: John B. Dykes; Reginald Heber; Tr. J.B. Cabrera  
Arreglo: Oscar Eduardo Peña

Campanas a usar

Moderato (♩ = c. 90)

5

10

15

8

The musical score is written in G major (one sharp) and 4/4 time. It consists of a bell line at the top and a piano accompaniment below. The piano part is marked 'Moderato' with a tempo of approximately 90 beats per minute. The score is divided into four systems, each separated by a double bar line. The first system shows the beginning of the piece. The second system starts at measure 5. The third system starts at measure 10. The fourth system starts at measure 15 and ends with a final chord marked with a fermata and the number 8.

## Santo, Santo, Santo

Musical score for measures 20-24. The piece is in G major (one sharp) and 4/4 time. The score consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 20 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff moves from G4 to B4, then D5, and continues with eighth and quarter notes. The bass staff provides a steady accompaniment with quarter and eighth notes.

Musical score for measures 25-29. The melody in the treble staff continues with eighth and quarter notes, often moving in parallel motion with the bass staff. The bass staff accompaniment remains consistent with quarter and eighth notes.

Musical score for measures 30-34. The treble staff features a more active melody with eighth and quarter notes. The bass staff continues with a steady accompaniment of quarter and eighth notes.

Musical score for measures 35-39. The treble staff melody includes some rests and longer note values. The bass staff accompaniment continues with quarter and eighth notes.

Musical score for measures 40-44. The treble staff melody continues with quarter and eighth notes. The bass staff accompaniment remains steady.

Musical score for measures 45-49. Measure 45 is marked with a *rit.* (ritardando) instruction. The treble staff melody includes a half note and quarter notes. The bass staff accompaniment continues with quarter and eighth notes.

