



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: Al que está sentado en el Trono
Composer: Alvarado, Juan Carlos
Arranger: Oscar Eduardo Pena
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Style: Christian

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

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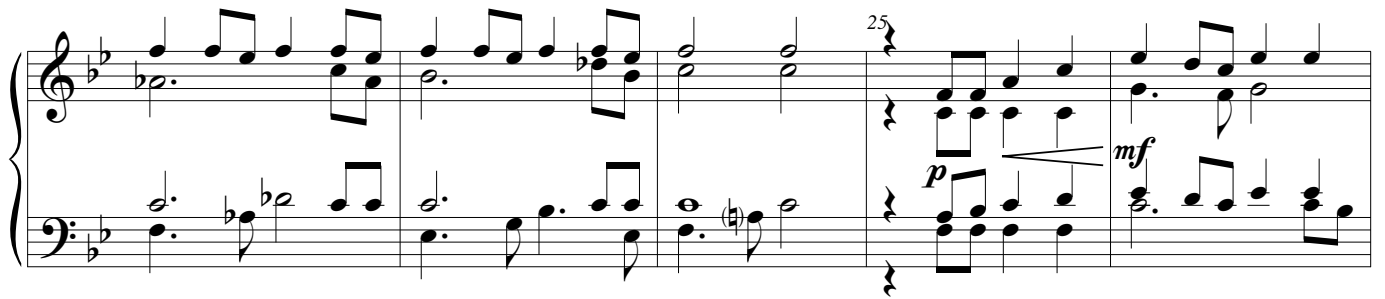
Al que está sentado en el Trono

arreglo para Campanas de Mano

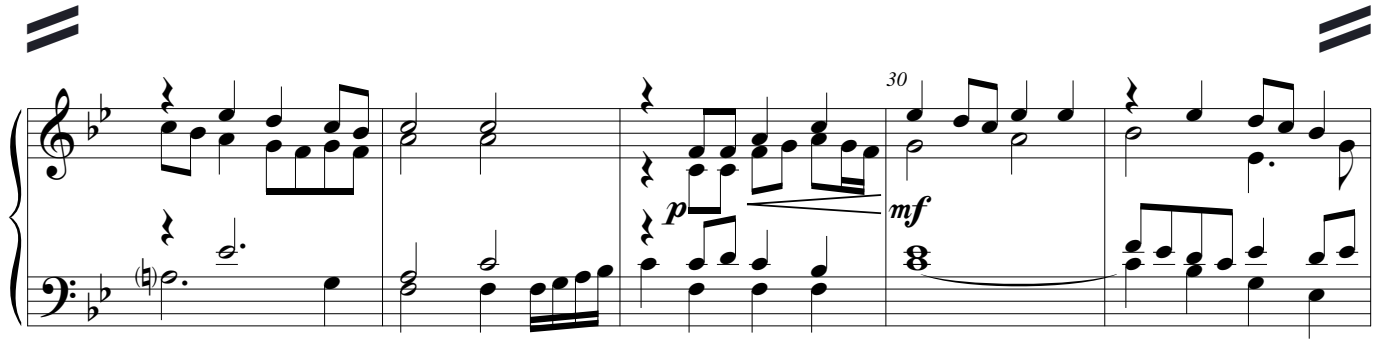
Compositor: Juan Carlos Alvarado; Arreglo: Oscar Eduardo Peña

Campanas a usar

The score is written for handbells and piano accompaniment. It begins with a bass line for the handbells and a piano accompaniment in 4/4 time. The tempo is marked "Lento" with a quarter note equal to 60 beats per minute. 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 concludes with a double bar line.



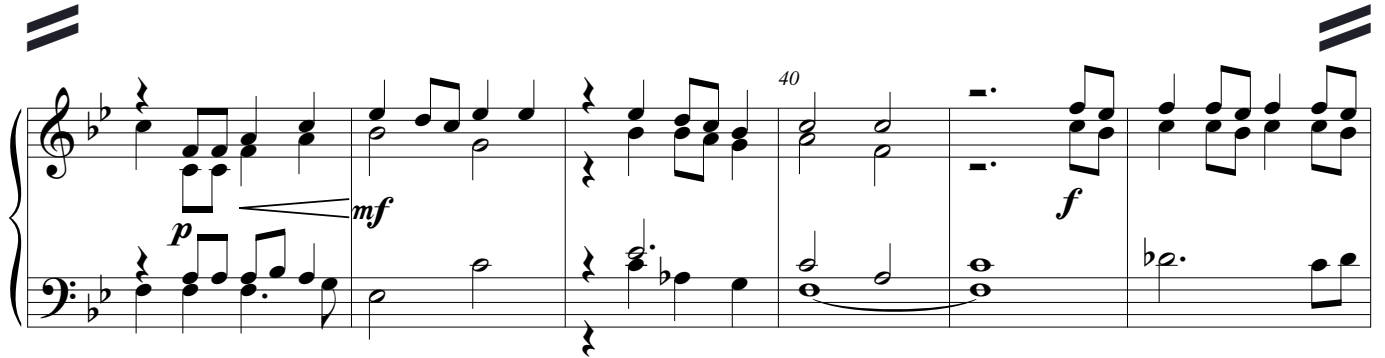
First system of the musical score, measures 1-25. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present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



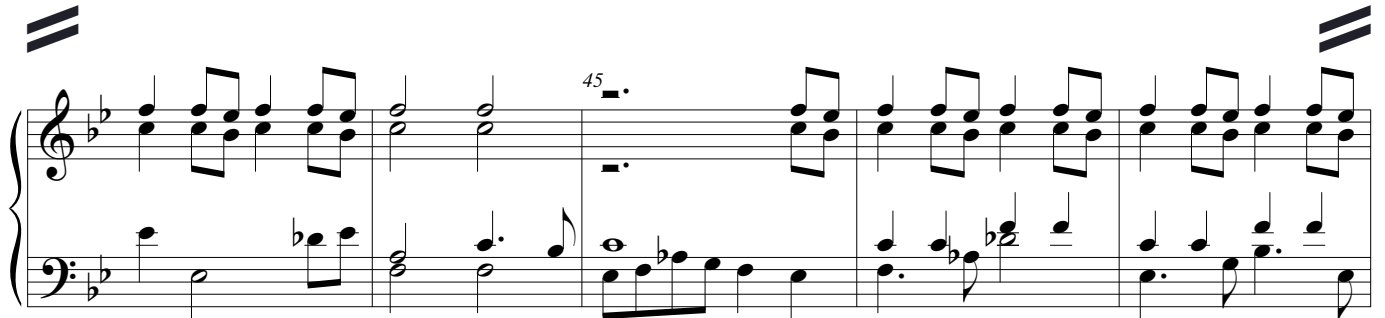
Second system of the musical score, measures 26-30. The right hand continues with a melodic line, and the left hand has a more active bass line. A dynamic marking of *p* is at the start, and *mf* is at measure 30. A double bar line with repeat dots is at the end of the system.



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. A dynamic marking of *p* is at the start, and *mf* is at measure 35. 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 has a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *p* is at the start, *mf* is at measure 36, and *f* (forte) is at measure 40. 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, and the left hand has a steady accompaniment. A dynamic marking of *f* is at the start, and *mf* is at measure 45. 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 bracket. The key signature is G minor (one flat). The piece is marked *rit.* (ritardando). The first measure contains a half note chord of G3 and Bb3 in the treble, and a half note chord of G2 and Bb2 in the bass. The second measure contains a half note chord of A3 and C4 in the treble, and a half note chord of A2 and C3 in the bass. The third measure contains a whole note chord of G3 and Bb3 in the treble, and a whole note chord of G2 and Bb2 in the bass. The piece ends with a double bar line.