



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: A Nuestro Padre Dios
Composer: Traditional
Arranger: Oscar Eduardo Peña
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Instrumentation: Orchestra
Style: Religious - Sacred

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

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SAN ANTONIO DE LOS ALTOS, VENEZUELA

A NUESTRO PADRE DIOS

HIMNO

orquestración:
OSCAR E. PEÑA V.

AÑO 2011

PARTITURA EDITADA POR OSCAR E. PEÑA V.

INSTRUMENTACIÓN:

2 FLAUTAS
2 OBOES
2 CLARINETES Bb
2 FAGOTES

2 CORNOS EN FA
2 TROMPETAS Bb
2 TROMBONES
TUBA

TIMPANI
TRIÁNGULO
PLATILLOS CHOCADOS

TENOR

VIOLINES 1ROS
VIOLINES 2DOS
VIOLAS
VIOLONCELLOS
CONTRABAJO

Score

Compositor: Thesaurus Musicus
Arreglo Orquestal: Oscar E. Peña

2011

free-scores.com

This musical score is for the 'Gloria' section of a larger work. It is written for a large orchestra and vocal soloists. The score is divided into systems, with measures 25, 30, and 35 marked at the beginning of each system. The instruments and vocal parts included are:

- Obs.** (Oboe)
- Cls.** (Clarinet)
- Fgs.** (Fagot)
- Cor.** (Cornet)
- Tuba**
- Timp.** (Timpani)
- Trgl.** (Triangle)
- Pls. Choc.** (Percussion - Chacalera)
- T** (Trombone)
- Vlns. I** (Violins I)
- Vlns. II** (Violins II)
- Vlas.** (Violas)
- Vcs.** (Violoncellos)
- Cbs.** (Contrabasses)

The score includes lyrics for the vocal soloists, which are: "A Nues-tro Sal - va-dor de-mos con fé lo-or y glo-ria*a". The lyrics are written below the vocal staves, with the asterisk indicating a specific performance instruction.

Fls.

Obs.

Cls.

Fgs.

40

45

Cor.

Tps.

Tbns.

Tuba

40

45

Timp.

Trgl.

Pls. Choc.

40

45

T

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

40

45

Él; Su san-gre de - rra-mó, con e - lla me la - vó, y*el cie - lo me a-brió; ¡Oh glo-ria*a Él!

50 55

Fls.

Obs.

Cls.

Fgs.

50 55

Timp.

50 55

Trgl.

Pls. Choc.

50 55

T

Es - pí - ri - tu de Dios e - le - vo * a Ti mi voz, doy glo - ria * a

50 55

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

A Nuestro Padre Dios

Fls.

Obs.

Fgs.

60

65

70

Cor.

Tps.

Tbns.

Tuba

Timp.

60

65

70

Pls. Choc.

T

60

65

70

60

65

70

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

60

65

70

Ti; con ce - les - tial ful-gor me mues-tras el a - mor de Cris - to, mi Se-ñor ¡Oh — glo-ria*a Ti!

75 80

Fls.

Obs.

Cls.

Fgs.

Cor.

75 80

Timp.

75 80

T

75 80

Con go - zo y a - mor, can - te - mos

Vlms. I

Vlms. II

Vlas.

Vcs.

Cbs.

free-scores.com

95

Timp.

95

Tigl.

Pls. Choc.

95

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

This musical score block contains measures 95 through 98 of the piece 'A Nuestro Padre Dios'. The measures are numbered '95' at the beginning of each system. The instruments included are Timpani (Timp.), Triangle (Tigl.), Plaque and Chacabambas (Pls. Choc.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The key signature has one flat (B-flat). The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The measures end with a double bar line.