

# NIDYA

Batería

## Concierto No 2 para Piano y Orquesta

### 1. RONDÓ

Compositor: Oscar E. Peña

Moderato,  $\text{♩}$  c. 110

The musical score for the drum part is written on a single staff with a double bar line. It consists of several systems of music, each with a specific time signature and dynamic marking. The score is divided into measures, with some measures grouped together by a bracket and a number. The dynamics range from *mf* to *ff*. The tempo is marked as Moderato, with a quarter note equal to approximately 110 beats per minute. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The time signatures change throughout the piece, including 4/4, 3/4, and 2/4. The score is marked with 'x' symbols, likely indicating specific drum techniques or effects. The piece concludes with a final measure marked with a double bar line and a fermata.

1-8 *f* 10 14-20 7

21 *ff* 37 4 65 *ff*

67 10 80 7 83-89

90 *mf* 19 110 *mf* 20 *a tempo* 10 8 132-141 142-149

150 *f* *a tempo* 7 155-161 *ff*

164-186 23 188-214 27 215-226 12 *ff*

230 7 240 *f*

244-251 *ff*

## 2. MI BOSSA

Compositor: Oscar Peña

Bossa Nova,  $\text{♩}$  c. 106

1-8 *mf*

13 *f*

18

23 *p* *f*

28

33

38

43 *p* *f*

48 *mf*

10 15 20 25 30 35 40 45 50

53

58

62

67

72

77

82

87

92

97

55

60

65

70

75

80

85

90

95

100

*ff*

*mf*

*p*

*f*

102

107

112

115

*p* *f*

117

120

122

125

*p*

127

130

*f*

132

135

*rit.*

137

140

*p* *fff*

142

*p* *fff*

The musical score is written for a drum set, using a standard notation system with a double bar line and a vertical line for the snare drum, and a vertical line with an 'x' for the cymbal. The score is divided into ten systems, each with a starting measure number. The first system (measures 102-105) features a steady eighth-note pattern on the snare drum. The second system (measures 107-110) continues this pattern. The third system (measures 112-115) introduces a complex rhythmic pattern with a series of eighth notes on the snare drum, followed by a dynamic shift from *p* to *f*. The fourth system (measures 117-120) returns to a steady eighth-note pattern. The fifth system (measures 122-125) features a steady eighth-note pattern with a dynamic shift to *p*. The sixth system (measures 127-130) features a steady eighth-note pattern with a dynamic shift to *f*. The seventh system (measures 132-135) features a steady eighth-note pattern. The eighth system (measures 137-140) features a steady eighth-note pattern with a dynamic shift to *fff* and a *rit.* marking. The ninth system (measures 142) features a steady eighth-note pattern with a dynamic shift from *p* to *fff*.

### 3. UN TANGO Y NADA MÁS

Compositor: Oscar Peña

Adagio,  $\text{♩}$  c. 54      **18**      **Tango**,  $\text{♩}$  c. 106

1-18      *p*      *mf*      *f*      *mf*      *f*      *p*

20      23      25      28      30      33      35      38      40      43      45      48      50      53      55      58      60

NIDYA - batería

62

*ff*

66

70

75

80

*mf*

85

90

95

100

101

*p* *ff*

Detailed description: This is a musical score for a drum set, titled 'NIDYA - batería'. The score is written on ten staves, each representing a different drum. The first staff is the snare drum, and the others are for various tom-toms and cymbals. The music is in 4/4 time and consists of a series of rhythmic patterns. The score is divided into measures, with measure numbers 62, 66, 70, 75, 80, 85, 90, 95, 100, and 101 marked. Dynamic markings include *ff* (fortissimo) at the beginning, *mf* (mezzo-forte) around measure 85, and *p* (piano) and *ff* at the end. There are also crescendo and decrescendo hairpins. The notation uses various rhythmic values, including eighth and sixteenth notes, and rests, with some notes marked with 'x' to indicate specific drum sounds.

105

110

*mf*

115

120

125

*f*

126

130

135

140

*mf*

143

145

148

150

*f*

153

155

NIDYA - batería

158 160 163 165 170

*fff*

Allegro,  $\text{♩}$  c. 142

### 4. TRADICIÓN LATINOAMERICANA

Compositor: Oscar Peña

*rit.*

$\frac{2+3+2+2}{8}$  **242**  $\frac{5}{4}$  **5**

1-242 243-247