



# 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:** Concierto no 2 para piano NIDYA  
**Composer:** Oscar Eduardo Pena  
**Licence:** Peña Oscar Eduardo © All rights reserved  
**Style:** Contemporary

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

<http://www.free-scores.com/Download-PDF-Sheet-Music-oscarp25.htm>

- Contact the artist
- Write feedback comments
- Share your MP3 recording
- Web page and online audio access with QR Code :



# NIDYA

CONCIERTO NO. 2 PARA PIANO Y ORQUESTA

COMPOSITOR VENEZOLANO:  
OSCAR EDUARDO PEÑA VELÁSQUEZ

*<<Obra escrita con amor  
para mi esposa Nidya Lymaury Reina Avendaño>>*

## MOVIMIENTOS:

	pág.
1. Rondó.....	3
2. Mi Bossa.....	28
3. Un Tango y nada más.....	41
4. Tradición Latinoamericana.....	61

CARACAS, 24 DE DICIEMBRE DE 2013

## ORQUESTACIÓN:

PICCOLO

2 FLAUTAS

2 OBOES

CORNO INGLÉS

2 CLARINETES Bb

2 FAGOTES

4 CORNOS F

2 TROMPETAS Bb

2 TROMBONES

TROMBÓN BAJO

TUBA

TIMPANI

CAMPANELLI

XILÓFONO

BATERÍA

PIANO CONCERTINO

VIOLINES I

VIOLINES II

VIOLAS

VIOLONCELLOS

CONTRABAJOS

# NIDYA

Score

## Concierto No 2 para Piano y Orquesta

Compositor: Oscar E. Peña

### 1. RONDÓ

Moderato,  $\text{♩}$  c. 110

Piano score for the beginning of the piece. The music is in 4/4 time and G major. It starts with a piano (*p*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics shift to forte (*f*) at measure 5. The score includes a double bar line with repeat dots at the end.

Orchestral score for measures 7-10. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trombone, Timpani, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The dynamics are marked as forte (*f*) for most instruments. The Piano part features a triplet in the right hand and a melodic line in the left hand. The Percussion part includes a snare drum pattern. The Timpani part has a specific roll pattern labeled 'G C D E b'. The score includes a double bar line with repeat dots at the end.

This page of the musical score for 'NIDYA' includes the following parts and measures:

- Woodwinds:** Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), and Clarinet (Cls.). Measures 12-15 show the Piccolo and Flute playing a melodic line with triplets, while the Oboe and Clarinet play a harmonic accompaniment.
- Brass:** Cornets 1 and 2 in F (C. 1,2 en F), Cornets 3 and 4 in F (C. 3,4 en F), Trombone (Tbns), and Trombones in B-flat (Tps. Bb). Measures 12-15 show the brass playing a rhythmic accompaniment, with the Trombone and Trombones in B-flat playing a melodic line.
- Percussion:** Timpani (Timp.) and Drum Set (Batería). Measures 12-15 show the Timpani playing a rhythmic pattern and the Drum Set playing a simple accompaniment.
- Strings:** Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), Violas (Vcs.), and Cellos (Obs.). Measures 12-15 show the strings playing a rhythmic accompaniment, with the Violins I and Violins II playing a melodic line.

16 Picc. Fls. Fgs. Tps. Bb. Tbns. Tbn. Bjo. Tuba Timp. Pno. Vlns. I Vlns. II Vlas. Vcs. Cbs.

*f* *p* *mf* *f* *fff* *p* *f* *p* *f* *p* *mf* *p* *f* *p* *mf*

6<sup>th</sup> 8<sup>va</sup> 3 3

Detailed description: This page of a musical score, titled 'NIDYA', is page 5. It features a full orchestral arrangement. The score begins at measure 16. The Piccolo and Flute parts play a melodic line in the treble clef. The Bassoon part has a similar line in the bass clef. The Trumpets (Tps. Bb.) and Trombones (Tbns.) play a rhythmic accompaniment. The Tuba and Trombone/Bassoon (Tbn. Bjo.) parts play a bass line starting with a forte (*f*) dynamic. The Timpani (Timp.) part has a simple rhythmic pattern. The Piano (Pno.) part features a complex texture with sixteenth-note runs, including a section marked *fff* (fortississimo) with triplets and a dynamic shift to *f*. The Violins (Vlns. I and II) play a melodic line. The Viola (Vlas.) part has a melodic line starting in measure 18. The Violoncello (Vcs.) and Contrabass (Cbs.) parts play a melodic line with dynamics ranging from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

20 *rit.* *mf* *mf* *ff* *ff* 25

Picc.

Fls.

Obs. *a 2* *mf* *ff*

Cor. Ing.

Cls.

Fgs.

C. 1,2 en F *ff* 25

C. 3,4 en F *ff*

Tbn. Bjo. *ff*

Tuba *ff*

Timp. 20 25 *p* *ff*

Xil. *p* *ff*

Bateria 20 25 *ff*

Pno. 20 25 *mf* *dolce*

Vlins. I 20 25 *mp* *ff*

Vlins. II *p* *ff*

27 30 35

Pno.

37 (Ab) C (Db) Eb 40

Timp. *f* *p* *f* *p* *f*

Camp. *f*

Pno.

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

45 50

Camp.

Pno.

Vlins. I

Vlins. II DIV.

Vlas.

Vcs.

Cbs.



This musical score page, titled "NIDYA" and numbered "8", contains the following instruments and parts:

- C. 1,2 en F**: Clarinet in F, measures 53-55 (half notes), measure 60 (quarter notes).
- C. 3,4 en F**: Clarinet in F, measures 53-55 (half notes), measure 60 (quarter notes).
- Tps. Bb**: Trumpet in B-flat, measures 53-55 (half notes), measure 60 (quarter notes).
- Tbn. Bjo.**: Trombone in B-flat, measures 53-55 (half notes), measure 60 (quarter notes).
- Tuba**: Tuba, measures 53-55 (half notes), measure 60 (quarter notes).
- Timp.**: Timpani, measures 53-55 (rest), measure 60 (quarter notes).
- Camp.**: Cymbal, measures 53-55 (rest), measure 60 (quarter notes).
- Xil.**: Xylophone, measures 53-55 (rest), measure 60 (quarter notes).
- Phno.**: Piano, measures 53-55 (chords), measure 60 (chords).

Measure numbers 53, 55, and 60 are clearly marked. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). Articulation includes accents and slurs. Performance instructions include "a2" for the Trombone and "60G C D E" for the Timpani. The score is written in a key signature of two flats and a 4/4 time signature.

62 65

Picc. *ff*

Fls. *ff*

Obs. *ff*

Cor. Ing. *ff*

Cls. *ff*

Fgs. *ff*

Tbn. Bjo. *ff*

Tuba *ff*

62 65

Timp. *ff* *p* *f* *ff*

62 65

Bateria

62 65

Pno. *mf*

Vlins. I *ff*

Vlins. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

68 70 8<sup>va</sup>

Pno. *p* *mf* *ppp* *ff*

73 75

Pno. *p* *f* *p*

loco

This musical score page, titled "NIDYA" and numbered "10", contains the following parts and markings:

- Picc.** and **Fls.**: Both parts play a melodic line starting at measure 78 with a dynamic marking of *f*. The flute part includes a second octave marking "a 2".
- Tps. Bb.**: Plays a chordal accompaniment starting at measure 78 with a dynamic marking of *f*.
- Tbns.**: Plays a melodic line starting at measure 78 with a dynamic marking of *f* and a second octave marking "a 2".
- Tbn. Bjo.**: Plays a melodic line starting at measure 78 with a dynamic marking of *f*.
- Tuba**: Plays a melodic line starting at measure 78 with a dynamic marking of *f*.
- Timp.**: Features a rhythmic pattern starting at measure 78 with a dynamic marking of *f*, and a change in the pattern at measure 80.
- Bateria**: Shows a rhythmic pattern starting at measure 78 with a dynamic marking of *f*, and a change in the pattern at measure 80.
- Pno.**: Shows a sustained chord starting at measure 78 with a dynamic marking of *f*, and a change in the chord at measure 80.
- Vlns. I** and **Vlns. II**: Both parts play a melodic line starting at measure 78 with a dynamic marking of *f*.
- Vlas.**: Plays a melodic line starting at measure 80 with a dynamic marking of *f*.
- Vcs.** and **Cbs.**: Both parts play a rhythmic line starting at measure 78 with a dynamic marking of *f*.

82 Picc. *f*

82 Fls. *f*

82 Obs. *a 2 f*

82 Cls. *a 2 f*

82 Fgs. *a 2 f*

82 Timp.

82 Camp. *f*

82 Batería

82 Vlns. I *f*

82 Vlns. II *f*

82 Vlas.

82 Vcs. *f*

82 Cbs. *f*

88 Cor. Ing. *p*

88 Batería *mf*

88 Pno. *p* *fff* *mf*

88 Vcs. *pizz. p*

88 Cbs. *pizz. p*

95 1. 100

Obs. *p*

Cor. Ing. *pp*

Cls. *p*

Pno. *p* *ff* *p*

Vcs.

Cbs.

103 105

Cor. Ing. *mf*

Pno. *mf* *p* *f*

Vcs.

Cbs.

110 115

Bateria

Pno. *mf* *p* *mf*

Vlins. I *fp*

Vlins. II *fp*

Vlas. *fp* *p*

Vcs. pizz.

Cbs. pizz.

118 120 a 2 125

Fgs. *mf*

C. 1,2 en F *mf* 1.

C. 3,4 en F *mf* 3.

Camp. *mf*

Pno. *f* *p* 125

Vcs. arco *mf* arco

Cbs. *mf*

126 *rit.* 130

Fgs.

Tps. Bb *mf* a 2

Tbn. Bjo. *mf*

Tuba *mf*

Pno. *mf* 3 *p* 130 *ff* 6 6 6 6 *p*

Vcs.

Cbs.

*a tempo*

132 135

Fgs. *f*

Tbns *f*

Tbn. Bjo. *f*

Tuba *f*

Xil. *f*

Pno. *ff*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

138 140

Fgs.

Tbns

Tbn. Bjo.

Tuba

Xil.

Pno. *p*

Vlins. I

Vlins. II

Vlas.

Vcs.

This page of the musical score for 'NIDYA' (page 15) features a variety of instruments. The piano part (Pno.) begins at measure 143, with dynamics ranging from *f* to *p*. The woodwind section includes Piccolo (Picc.), Flute (Fls.), and Bassoon (Fgs.), all starting at measure 150 with a forte (*f*) dynamic. The brass section consists of Cor Anglais (C. 1,2 en F), Cor Anglais (C. 3,4 en F), Trombones (Tps. Bb), Trumpets (Tbn. Bjo.), and Tuba, with the Tuba and Tbn. Bjo. parts starting at measure 150 with a forte (*f*) dynamic. The percussion section includes Timpani (Timp.) and Bateria, both starting at measure 150 with a forte (*f*) dynamic. The string section includes Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), Cellos (Vcs.), and Contrabasses (Cbs.), with the Cbs. part starting at measure 150 with a forte (*f*) dynamic. The score is written in a key signature of one sharp (F#) and includes various musical notations such as slurs, accents, and dynamic markings.



Musical score for NIDYA, page 16, measures 153-155. The score includes parts for Picc., Fls., Obs., Cor. Ing., Cls., Fgs., C. 1,2 en F, C. 3,4 en F, Tps. Bb, Tbn. Bjo., Tuba, Timp., Camp., Xil., Batería, Vlns. I, Vlns. II, Vlas., Vcs., and Cbs. The score is in G major and 4/4 time. Measures 153 and 155 are marked. Dynamics include *f* and *a2*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The strings play a rhythmic pattern of eighth notes.

157 160

Obs.

Cor. Ing.

Cls.

Fgs.

Tbn. Bjo.

Tuba

Camp.

Xil.

157 160

Pno.

8<sup>va</sup>

6

fff

3

3

157 160

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

p

f

p

f

p

mf

p

mf

*rit.* *a tempo*

161 165

Picc.

Fls.

Obs.

Cor. Ing.

Cls.

Fgs.

Tbns

Tbn. Bjo.

Tuba

Timp.

Batería

Pno.

Vlms. I

Vlms. II

167 174 178

*mf* *ff* *p* *ff* *8va* *loco*

Musical score for Flute (Fls.), Cor Anglais (Cor. Ing.), Clarinet (Cls.), Bassoon (Fgs.), Piano (Pno.), and Viola (Vcs.). The score is in a key signature of three flats (B-flat major or D-flat minor) and includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The Flute part begins at measure 176 and features a trill starting at measure 180. The Bassoon part includes first and second endings at measures 176-177. The Piano part features a complex rhythmic pattern starting at measure 180. The Viola part includes a sixteenth-note figure starting at measure 180.

184 185 190

Picc. *f*

Fls. *f*

Obs. *mf* *fp*

Cor. Ing. *f*

Cls. *mf* *fp*

Fgs. *mf* *f*

C. 1,2 en F *f*

C. 3,4 en F *f*

Tbn. Bjo. *p* *fp*

Tuba *p* *fp*

Timp. *p* *fp* (Ab) C (Db) (Eb) *f* *p* *f* *p* *f*

Camp. *f*

Xil. *f*

Batería

Pno. *f* *mf* *f*



204 205 210

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

DIV.

*ff* *p* *ff*

213 215

Fgs.

Tps. Bb

Tbns

Timp.

Xil.

*ff* *fp* *ff* *p* *f* *ff*

G C D E

219 220

Pno.

*p* *f* *p* *f*





231 235

Picc.

Fls.

Obs.

Cor. Ing.

Cls.

Tps. Bb

Tbn

Tbn. Bjo.

Tuba

Batería

Pno.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

231 235

231 235

*f* *p* *ff* *p* *fff*

3 3

3

238

Picc. *f*

Fls. *f*

Obs. *f*

Cls. *f*

238 240

Timp. *f*

Xil. *f*

238 240

Batería

238 240

Pho. *mf* 3

238

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

242 245

Picc.

Fls.

Obs.

Cls.

242 245

Timp.

Xil.

Bateria

242 245

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*p* *f*

3 3

3 3

247 250 a 2

Obs. *ff*

Cor. Ing. *ff*

Tps. Bb *ff*

Tbn. Non sordina *ff*

Tbn. Bjo. *ff*

Tuba *ff*

Timp. *ff*

Bateria *ff*

Pno. *p* *ff* *loco* *p* *ff*

Vlins. I *ff*

Vlins. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

Concierto No. 2 para Piano y Orquesta

2. Mi Bossa

Compositor: Oscar E. Peña

Bossa Nova, c. 106

The musical score is arranged in systems. The first system (measures 1-6) includes parts for Oboe (Obs.), Clarinet (Cls.), Cymbal (Camp.), Violoncello (Vcs.), and Contrabass (Cbs.). The Oboe part features a melodic line with dynamics *p* and *f*, and a first ending bracketed with a '1.' and a second ending starting at measure 5. The Clarinet and Cymbal parts provide harmonic support with sustained chords and rhythmic patterns. The Violoncello and Contrabass parts play a steady bass line with *pizz.* (da capo a fine) markings. The second system (measures 7-12) introduces the Bateria (Drums) and Pno. (Piano). The Bateria part shows a rhythmic pattern starting at measure 7. The Piano part features a melodic line in the right hand and a complex chordal accompaniment in the left hand, with dynamics *mf* and *p*. The third system (measures 13-18) adds the Tps. Bb (Trombone) and continues the Bateria and Pno. parts. The Trombone part has a *Sord.* (Sordina) marking. The Bateria part includes a *mf* and *fz* dynamic marking. The Piano part continues with its complex accompaniment. The Violoncello and Contrabass parts continue their bass line. The score is divided into three systems by double bar lines with repeat signs.



28

Cor. Ing.

Cls.

Batería

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

30

mf

mf

f

f

mf

mf

ff

mf

34

Cls.

Tps. Bb

Batería

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

35

f

1.

2.

3

mf

ff

mf

39 1. 40 2. 1. 2. a 2

Tps. Bb

Camp.

Bateria

Pno.

Vcs.

Cbs.

45 50

Picc.

Fls.

Obs.

Cls.

Tps. Bb

Camp.

Xil.

Bateria

Pno.

Vlins. I

Vlins. II

Vcs.

Cbs.





62 *mf* 65

Batería

Pno.

Vcs.

Cbs.

68 70

Batería

Pno.

Vcs.

Cbs.

74 75

Picc.

Fls.

Fgs.

74 75 *f*

Batería

Pno.

74 75 *f*

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Musical score for NIDYA, measures 79-85. The score is arranged in systems. The first system (measures 79-83) includes Picc., Fls., Bateria, Vlins. I, Vlins. II, Vcs., and Cbs. The second system (measures 84-85) includes Obs., Cls., C. 1,2 en F, C. 3,4 en F, Bateria, Pno., Vlins. I, Vlins. II, Vlas., Vcs., and Cbs. The score features various dynamics such as *p*, *f*, *mf*, and *ff*, and includes articulation marks like accents and slurs. Measure numbers 79, 80, 84, and 85 are clearly marked at the beginning of their respective staves.

89 90

Picc.

Fls. a 2

Cor. Ing. *f*

Cls.

Fgs. a 2 *f*

Batería

Pno. *mf* *ff*

Vlins. I

Vlins. II

Vlas. *f*

Vcs.

Cbs.

93 95

Cor. Ing.

Fgs.

Tps. Bb

Tbns

Tbn. Bjo.

Tuba

Batería

Pno.

Vlins. I

Vlins. II

Vcs.

Cbs.

a 2 (SENZA SORD.)

*p* *f*

*p* *f*

*p* *f*

*mf*

98 100

3 3

*f*

103 105

Tps. Bb

Bateria

Pno.

Vcs.

Cbs.

108 110

Picc.

Obs.

Cls.

Tps. Bb

Bateria

Pno.

Vlins. I

Vlins. II

Vcs.

Cbs.



130

Batería

Pno.

Vcs.

Cbs.

135

136

Picc.

Fls.

Cor. Ing.

Fgs.

Batería

Pno.

Vcs.

Cbs.

*f*

*mf*

*f*

*p*

*mf*



140 *rit.*

Picc. *fff*

Fls. *fff* a 2

Obs. *fff* a 2

Cor. Ing.

Cls. *fff* a 2

Fgs. *fff* a 2

C. 1,2 en F

C. 3,4 en F

Tps. Bb

Tbns *fff* a 2

Tbn. Bjo. *fff*

Tuba *fff* 8<sup>va</sup>

Camp. *fff*

Xil. *fff* p *fff*

Bateria *fff* p *fff* 8<sup>va</sup>

Vlns. I *fff*

Vlns. II *fff*

Vlas. *fff* pizz. arco

Vcs. *fff* arco

Cbs. *fff* arco

CONCIERTO No. 2 PARA PIANO

3. Un Tango y nada más

Compositor:  
Oscar E. Peña

Adagio,  $\text{♩}$  c. 54

Picc. *p*

Fls. *p*

Timp. G C D Eb *fp* *p*

Camp. *fp* *p*

Vcs. *p*

Cbs. *p*

Picc. *f*

Obs. 1. *f* a 2.

Cls. 1. *f* a 2.

C. 1,2 en F *f* *p* *f*

C. 3,4 en F *f* *p* *f*

Tbns. *f*

Tbn. Bjo. *f* *p* *f*

Tuba *f* *p* *f*

Timp. *f* *p* *f*

Tango,  $\text{♩}$  c. 106

16 *accel.* 20

Picc. *p*  $\text{tr}$  *f*

Obs.

Cor. Ing. *p*  $\text{tr}$  *f* *p*

Cls. *p*  $\text{tr}$  *f* *p*

Fgs. *p* *f* *p*

C. 1,2 en F *p*  $\text{tr}$  *f*

C. 3,4 en F *p*  $\text{tr}$  *f*

Tbn. Bjo.

Tuba

16 20

Timp.

Xil. *f* *f* *p*

16 20

Batería *p* *mf*

16 20

Pno. *f* *mf*

16 20

Vlms. I *p*  $\text{tr}$  *f* *R* *p*

Vlms. II *p*  $\text{tr}$  *f* *p*

Vlas. *pizz.* *mf*

Vcs. *pizz.* *mf*

Cbs. *pizz.* *mf*

22

Bateria

Pno.

Vlas.

Vcs.

Cbs.

25

27

30

Obs.

Tbns

Tbn. Bjo.

Tuba

Camp.

Xil.

Bateria

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

36

arco

f

arco

f

arco

f

32 35

Obs.

Cls. a 2

Bateria f

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

37 40

Fgs. a 2 f

Tps. Bb a 2 p f

Tbns

Tbn. Bjo.

Tuba

37 40

Timp. f

Xil. f

Bateria

Vlins. I

Vlins. II

Vlas.

Cbs. f

42

Fgs. *f* *p*

Tuba

Batería *mf* *mf* *f* *p* *mf*

Pno. *mf* *mf* *ff* *p* *mf*

Vcs. *mf* *f* *p* *mf*

Cbs. *mf* *f* *p* *mf*

47

Fgs. *mf* *50*

Tbns *1.* *mf*

Tbn. Bjo. *mf*

Tuba

Batería *50*

Pno. *3* *3* *3* *3* *50*

Vcs.

Cbs.

52 55

Fgs. *f* *p* a 2

Tbns *f*

Timp. 55 *f* *p*

Bateria 52 55

Pno. 52 55 *f* *p*

Vcs.

Cbs.

58 60 8<sup>va</sup>

Picc. *ff*

Fls. *ff*

Cls. a 2 *ff*

Camp. *ff*

Bateria 58 60 *ff*

Pno. 58 60 *ff* *p* *fff*

Vlins. I 58 60 8<sup>va</sup> *ff*

Vlins. II 58 60 8<sup>va</sup> *ff*

Vcs. *ff*

Cbs. *ff*

This musical score page, titled "NIDYA" and numbered "47", contains the following parts and markings:

- Picc.**: Piccolo part, starting at measure 63.
- Fls.**: Flute part, starting at measure 63.
- Obs.**: Oboe part, starting at measure 65 with a dynamic marking of *ff* and a breath mark *a 2*.
- Cor. Ing.**: Cor Anglais part, starting at measure 65 with a dynamic marking of *ff*.
- Cls.**: Clarinet part, starting at measure 63.
- Fgs.**: Bassoon part, starting at measure 63 with a dynamic marking of *ff*.
- Tbns**: Trombone part, starting at measure 63 with a dynamic marking of *ff* and a breath mark *a 2*.
- Tbn. Bjo.**: Trumpet part, starting at measure 63 with a dynamic marking of *ff*.
- Tuba**: Tuba part, starting at measure 63 with a dynamic marking of *ff*.
- Camp.**: Cymbal part, starting at measure 63.
- Bateria**: Drum part, starting at measure 63.
- Vlins. I**: Violin I part, starting at measure 63 with a dynamic marking of *ff*.
- Vlins. II**: Violin II part, starting at measure 63 with a dynamic marking of *ff*.

Measure numbers 63 and 65 are indicated at the beginning of their respective parts. The score includes various musical notations such as slurs, accents, and dynamic markings.



This musical score page, numbered 48, is for the piece 'NIDYA'. It features a full orchestral arrangement with the following instruments and parts:

- Picc.** (Piccolo): Melodic line with trills and triplets.
- Fls.** (Flute): Melodic line mirroring the Piccolo.
- Fgs.** (Bassoon): Bass line with chords and triplets.
- Tps. Bb** (Trumpet Bb): Melodic line with dynamics *mf* and *ff*, and a second ending marked 'a 2'.
- Tbns** (Trombone): Bass line with chords.
- Tbn. Bjo.** (Trombone Bb): Bass line with chords.
- Tuba**: Bass line with chords.
- Batería** (Percussion): Rhythmic accompaniment with snare and tom patterns.
- Vlins. I** (Violin I): Melodic line with trills and triplets.
- Vlins. II** (Violin II): Melodic line mirroring Violin I.
- Vlas.** (Viola): Bass line with chords, dynamics *ff*.
- Vcs.** (Violoncello): Bass line with chords, dynamics *ff*.
- Cbs.** (Contrabasso): Bass line with chords, dynamics *ff*.

The score includes measure numbers 68 and 70, and dynamic markings such as *mf* and *ff*. It also features performance instructions like 'a 2' and '8va'.

Musical score for NIDYA, page 49. The score is written for a full orchestra and includes the following instruments and parts:

- Picc.** (Piccolo): Treble clef, starting at measure 73 with a trill (tr).
- Fls.** (Flute): Treble clef, starting at measure 73 with a trill (tr).
- Obs.** (Oboe): Treble clef, starting at measure 73 with a forte (*ff*) dynamic.
- Cor. Ing.** (Cor Anglais): Treble clef, starting at measure 73 with a forte (*ff*) dynamic.
- Cls.** (Clarinet): Treble clef, starting at measure 73 with a forte (*ff*) dynamic.
- C. 1,2 en F** (Trumpets 1 & 2 in F): Treble clef, starting at measure 73 with a forte (*f*) dynamic.
- C. 3,4 en F** (Trumpets 3 & 4 in F): Treble clef, starting at measure 73 with a forte (*f*) dynamic.
- Tps. Bb** (Trombones): Bass clef, starting at measure 73.
- Camp.** (Cymbals): Treble clef, starting at measure 73.
- Batería** (Percussion): Percussion clef, starting at measure 73.
- Vlins. I** (Violins I): Treble clef, starting at measure 73 with a forte (*f*) dynamic.
- Vlins. II** (Violins II): Treble clef, starting at measure 73 with a forte (*f*) dynamic.
- Vlas.** (Violas): Bass clef, starting at measure 73.
- Vcs.** (Violoncellos): Bass clef, starting at measure 73.
- Cbs.** (Contrabassos): Bass clef, starting at measure 73.

The score includes various musical notations such as trills, dynamics (*ff*, *f*), and measure numbers (73, 75). A section marked "(8va)" is indicated for the Violins I and II parts.



83 85

Picc. *pp*

Fls. *pp*

Fgs. 1. *pp* *mf* a2

C. 1,2 en F *mf* 1.

Tbn. Bjo. *mf*

Tuba *mf*

Camp. *p*

Xil. *p*

Batería *mf*

Pno. *p* *f* 3

Vlins. I (8va) *pp* 83 85

Vlins. II *pp*

88 90

Fgs. *mf*

C. 3,4 en F *mf* 3.

Tbn. Bjo. *mf*

Tuba *mf*

Batería 88 90

Pno. 3 3 3 3 *p* *f* 3

Vcs. *mf* 3

Cbs. *mf* 3

Batería

Pno.

Vcs.

Cbs.

Tps. Bb

Batería

Pno.

98 100 a 2 SORD. *ff*

Vlns. I

Vlas.

Vcs.

Cbs.

98 100 *mf* *ff*

Tps. Bb

Timp.

Batería

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

103 105 *tr* *ff* *ff* *ff*

This musical score page, titled "NIDYA" and numbered "53", contains the following instruments and parts:

- Woodwinds:** Oboe (Obs.), Cor Anglais (Cor. Ing.), Clarinet (Cls.), Bassoon (Fgs.).
- Brass:** Trumpets in F (C. 1,2 en F), Trumpets in F (C. 3,4 en F), Trombone in Bb (Tps. Bb), Trombones (Tbns), Trombone in Bb (Tbn. Bjo.), Tuba.
- Percussion:** Timpani (Timp.), Cymbals (Camp.), Xylophone (Xil.), Battery (Batería).
- Strings:** Violins I (Vlins. I), Violins II (Vlins. II), Violas (Vlas.), Cellos (Vcs.), Contrabasses (Cbs.).

The score is written in a key signature of two flats (Bb) and a common time signature (C). It features dynamic markings such as *ff* (fortissimo) and *a 2* (second ending). The piece includes complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. The percussion part features a complex, syncopated rhythm with many rests.

Batería

Pno. *mf*

Vcs. *mp*

Cbs. *mp*

Picc.

Fls.

Cor. Ing.

Fgs. *f*

Tps. Bb. *f*

Timp.

Camp.

Xil.

Batería

Pno. *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Musical score for NIDYA, page 55. The score is written for a full orchestra and includes the following instruments and parts:

- Picc. (Piccolo)
- Fls. (Flutes)
- Obs. (Oboe)
- Cor. Ing. (Cor Anglais)
- Fgs. (Bassoon)
- Tps. Bb (Trumpets in B-flat)
- Tbns (Trombones)
- Timp. (Timpani)
- Camp. (Cymbals)
- Xil. (Xylophone)
- Bateria (Drums)
- Pno. (Piano)
- Vlins. I (Violins I)
- Vlins. II (Violins II)
- Vlas. (Viola)
- Vcs. (Violoncello)
- Cbs. (Contrabass)

Key features of the score include:

- Rehearsal marks at measures 125 and 130.
- Dynamic markings such as *f* (forte) and *pizz.* (pizzicato).
- Articulation markings like *a2* and *f*.
- Triplet markings (*3*) in the Fgs., Tps. Bb, Timp., and Pno. parts.
- Accents and slurs in the string parts.



135

Cor. Ing.

Fgs.

Tps. Bb

Tbn. Bjo.

Tuba

Timp.

Batería

Pno.

*p* *f* *p* *f*

*f*

*f*

1.

140

135

140

*p* *ff* *p* *ff* *f*

142

Fgs.

Tbns

Tbn. Bjo.

Tuba

Batería

Pno.

Vlas.

Vcs.

Cbs.

*mf*

*mf*

*mf*

*mf*

arco

arco

arco

145





166 170

Obs.

Cor. Ing.

Clas.

Fgs.

C. 1,2 en F

C. 3,4 en F

Tbns

Tuba

Batería

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*p* *f* *p* *f* *p*

*f* *f* *p*

2. 4.

1. *p* *f*

*f* *f* *f*

(8va)

Musical score for orchestra and strings, measures 171-172. The score is in B-flat major and 4/4 time. It features a variety of instruments including woodwinds, brass, percussion, and strings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into systems. The first system includes Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Cor Anglais (Cor. Ing.), and Clarinet (Cls.). The second system includes Cor Anglais (C. 1,2 en F), Cor Anglais (C. 3,4 en F), Trumpet (Tps. Bb), Trombone (Tbns), Trombone/Bassoon (Tbn. Bjo.), and Tuba. The third system includes Timpani (Timp.), Cymbal (Camp.), and Xylophone (Xil.). The fourth system includes Drum Set (Batería) and Piano (Pno.). The fifth system includes Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Double Bass (Obs.). The score begins at measure 171 with a dynamic marking of *f*. At measure 172, the dynamic changes to *fff*. The woodwinds and brass play chords with accents. The strings play a rhythmic pattern of eighth notes. The percussion includes a snare drum pattern and a cymbal. The piano plays chords with accents. The strings play a melodic line with triplets and accents.

Concierto No. 2 para Piano  
4. TRADICIÓN LATINOAMERICANA

Compositor: Oscar Peña

Allegro,  $\text{♩}$  c. 142

Camp. *fff*

Xil. *fff*

Pno. *fff*

5 Timp. GCDE *mf* 10

Camp.

Xil.

Pno. 5 10

Vlas. *mf*

11 Timp. 15

Vlins. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

17 20

Camp. *mf*

Xil. *mf*

Pno. *mf* *fff*

Vlns. I *mf*

Vlns. II

Vlas.

Vcs.

Cbs.

23 25

Picc. *mf*

Fls. *mf*

Obs. 1. *p* *mf*

Cor. Ing. *p* *mf*

Fgs. *p* *mf*

Tbns. *mf*

Tbn. Bjo. *mf*

Tuba *mf*

Timp. *p* *mf*

Pno. *p*

29

Tbns

Tbn. Bjo.

Tuba

Camp.

Xil.

Pno.

30

*f*

*f*

33

Fls.

Obs.

Cls.

Fgs.

Tps. Bb

Tbns

Timp.

Pno.

Vlins. I

Vlins. II

35

*f*

*f*

*f*

*f*

*f*



39 40

Picc. *f*

Obs. *f*

Fgs. *p*

Tps. Bb *f* a2 *fp* *ff*

Tbn. Bjo. *p* *f*

Tuba *p* *f*

Vlins. I 39 40 *p* *f*

Vlins. II *p*

Vlas. *p* *f* *p*

Vcs. *p* *f* *p*

Cbs. *p*

45 50

Picc. *ff* *f*

Fls. *ff* *f*

Cor. Ing. *ff*

Cls. *p* *f*

Fgs. *ff*

Tbns *f* *fp* *f*

Timp. *p* *ff*

Vlins. I *ff* *f*

Vlins. II *ff* *p* *f*

Vlas. *ff*

Vcs. *ff* *f*

Cbs. *ff* *f*

51 55

Fgs. *f*

C. 1,2 en F *f*

C. 3,4 en F *f*

Tbns *f*

Timp. *p* *f*

Vlins. I *f*

Vlins. II *f*

Vcs. *f*

Cbs. *f*



This musical score page, titled "NIDYA" and numbered "67", contains the following instruments and parts:

- Picc.**: Piccolo flute, starting at measure 67 with a forte (*f*) dynamic.
- Fls.**: Flute, starting at measure 67 with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Obs.**: Oboe, starting at measure 69 with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Cor. Ing.**: Cornet in G, starting at measure 67 with a forte (*f*) dynamic.
- Cls.**: Clarinet in B, starting at measure 67 with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Fgs.**: Bassoon, starting at measure 67 with a forte (*f*) dynamic.
- Tps. Bb**: Trombone in B-flat, starting at measure 69 with a forte (*f*) dynamic.
- Tbns**: Tenor trombone, starting at measure 67 with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Tbn. Bjo.**: Baritone trombone, starting at measure 67 with a forte (*f*) dynamic.
- Tuba**: Tuba, starting at measure 67 with a forte (*f*) dynamic.
- Pno.**: Piano, starting at measure 67 with a *sf* (sforzando) dynamic.
- Vlns. I**: Violin I, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.
- Vlns. II**: Violin II, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.
- Vlas.**: Viola, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.
- Vcs.**: Violoncello, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.
- Cbs.**: Contrabasso, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.

Rehearsal marks are present at measures 67 and 70. Dynamic markings include *f* (forte), *p* (piano), and *sf* (sforzando). Octave markings include *a 2* (second octave).

72 75

Timp.

Camp.

Xil.

Pno.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

77 80

C. 1,2 en F

C. 3,4 en F

Tps. Bb

Tbns

Tbn. Bjo.

Tuba

Camp.

Xil.

Pno.

77 80



96 100

Tuba

Camp.

Vlins. I

Vlins. II

Cbs.

101

Tuba

Camp.

Xil.

Pno.

Vlins. I

Vlins. II

Cbs.

105 110

Picc. *f* *f* *fp*

Fls. *p* *f* *fp*

Cor. Ing. *f* *fp*

Fgs. *f*

Tbns. *f*

105 110

Vlins. I *p* *mf*

Vlins. II *p* *mf*

Vlas. *p* *mf* *f*

Vcs. *p* *mf* *f*

Cbs. *p* *mf* *f*

111 115

Picc. *f*

Fls. *f*

Cls. *p* *f*

Fgs. *f*

111 115

C. 1,2 en F *f*

Tps. Bb *p* *f*

Tbns. *f*

111 115

Timp. *f* *p* *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*





121 125

Tbns

Tbn. Bjo.

Tuba

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

126 130 1.

Fgs.

Tuba

Pno.

139

133 135

Fgs.

Tuba



150 155

Picc.

Obs.

Cor. Ing.

Cls.

Tbn. Bjo.

150 155

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

156 160

Picc.

Fls.

Fgs.

Tuba

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

162 165

Obs. *mf*

Cor. Ing. *p*

Fgs. *p* *mf*

Tbns *f*

Timp. *f* *p*

Vlins. I *p*

Vlins. II *p*

169 170

Picc. *f*

Fls. *f*

Cor. Ing. *mf*

Tps. Bb *p* *f*

Tbn. Bjo. *p* *f*

Tuba *p* *f*

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

174 175

Picc.

Fls.

Fgs.

C. 1,2 en F

C. 3,4 en F

Tps. Bb

Tbn. Bjo.

Tuba

180 185

Cls.

Fgs.

180 185

C. 1,2 en F

C. 3,4 en F

Tps. Bb

Tbns

Tbn. Bjo.

Tuba

180 185

Pno.

186 190

Pno.

loco

f\_loco

p

191 Picc. Fls. Cor. Ing. Cls. Tbn. Bjo. Tuba Pno.

195

*f* *p* *f* *mf* *mf*

Detailed description: This block contains the musical notation for measures 191 to 195 for the Piccolo, Flute, Cor Anglais, Clarinet, Trombone/Euphonium, Tuba, and Piano. The Piccolo and Flute parts begin at measure 195 with a forte (*f*) dynamic. The Cor Anglais part starts at measure 191 with a piano (*p*) dynamic and becomes forte (*f*) at measure 195. The Clarinet part starts at measure 195 with a forte (*f*) dynamic. The Trombone/Euphonium and Tuba parts start at measure 195 with a mezzo-forte (*mf*) dynamic. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

191 Vlns. I Vlns. II Vlas. Vcs. Cbs.

195

*f* *p* *mf* *f*

Detailed description: This block contains the musical notation for measures 191 to 195 for the Violins I, Violins II, Viola, Violoncello, and Contrabasso. The Violins I, Violins II, and Viola parts begin at measure 195 with a forte (*f*) dynamic. The Violoncello and Contrabasso parts start at measure 191 with a piano (*p*) dynamic and become mezzo-forte (*mf*) at measure 195. The Violoncello part becomes forte (*f*) at measure 195. The Contrabasso part becomes forte (*f*) at measure 195.

197 Pno.

200

*mf* *ff* *mf*

Detailed description: This block contains the musical notation for measures 197 to 200 for the Piano. The piano part features a complex rhythmic accompaniment with many beamed notes. The dynamic starts at mezzo-forte (*mf*) at measure 197, reaches fortissimo (*ff*) at measure 200, and returns to mezzo-forte (*mf*) at measure 201.

197 Vlns. I Vlns. II Vlas. Vcs. Cbs.

200

*mf* *ff* *mf* *ff* *mf* *ff*

*pizz.*

Detailed description: This block contains the musical notation for measures 197 to 200 for the Violins I, Violins II, Viola, Violoncello, and Contrabasso. The Violins I, Violins II, and Viola parts begin at measure 197 with a mezzo-forte (*mf*) dynamic and become fortissimo (*ff*) at measure 200. The Violoncello and Contrabasso parts start at measure 197 with a mezzo-forte (*mf*) dynamic and become fortissimo (*ff*) at measure 200. The Violins I, Violins II, and Viola parts have a pizzicato (*pizz.*) marking at measure 200.

203 Picc. *f*

203 Fls. *f*

203 Tuba *f*

203 Timp. *f*

203 Pno. *fff*

209 C. 1,2 en F *mf*

209 Timp. *mf*

209 Pno.

217 Fgs. *f*

217 C. 3,4 en F *mf*

217 Tps. Bb *mf*

217 Tbn. Bjo. *f*

217 Tuba *f*

217 Vlins. I *f* arco

217 Vlins. II *mf* arco *f*

217 Vlas. *mf* *fp* *fp*

217 Vcs. *f* arco

217 Cbs. *f* arco



223 225

Picc. *f*

Fls. *f* <sup>a2</sup>

Obs. *f* <sup>a2</sup>

Cor. Ing. *f*

Camp. *f*

Pno. *mf* *fff*

Vlins. I 223 225

Vlins. II

Vlas. *fp* *fp* *fp*

Vcs.

Cbs.

229 230

Tbns <sup>a2</sup> *f*

Pno. *p*

Vlins. I 229 230 *f*

Vlins. II *f*

Vlas. *f*

Vcs. *p* *f*

Cbs. *p* *f*

235 a 2 240

C. 1,2 en F

C. 3,4 en F

Tbns

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

241 245

C. 1,2 en F

C. 3,4 en F

Tps. Bb

Tbns

Tbn. Bjo.

Tuba

Timp.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

