



# Oscar Eduardo Pena

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## 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:** Concierto no 2 para piano NIDYA  
**Compositeur:** Oscar Eduardo Pena  
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**Style:** Contemporain

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# 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 part of the score, measures 1-6. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato, approximately 110 beats per minute. The dynamics range from piano (*p*) to forte (*f*).

Orchestral part of the score, measures 7-10. The instruments and their parts are:

- Picc.**: Piccolo, rests in measures 7-10.
- Fls.**: Flutes, rests in measures 7-10.
- Obs.**: Oboes, play chords in measures 7-10.
- Cls.**: Clarinets, play chords in measures 7-10.
- Fgs.**: Bassoons, play a melodic line in measure 7, then rests.
- Tps. Bb**: Trombones, play chords in measures 7-10.
- Timp.**: Timpani, play a rhythmic pattern in measures 7-10.
- Batería**: Percussion, play a rhythmic pattern in measures 7-10.
- Pno.**: Piano, continues from the previous page.
- Vlins. I**: Violins I, play a melodic line in measures 7-10.
- Vlins. II**: Violins II, play a melodic line in measures 7-10.
- Vlas.**: Violas, play a melodic line in measures 7-10.
- Vcs.**: Cellos, play a rhythmic pattern in measures 7-10.
- Cbs.**: Double Basses, play a rhythmic pattern in measures 7-10.

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 Trombone in B-flat (Tps. Bb.). Measures 12-15 show the brass instruments playing a harmonic accompaniment, with the Trombone in B-flat playing a rhythmic pattern.
- 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 (Cbs.). Measures 12-15 show the strings playing a rhythmic accompaniment.

16 Picc. Fls. Fgs. Tps. Bb. 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 for 'NIDYA' (page 5) features a variety of instruments. The woodwinds (Piccolo, Flute, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play melodic lines, often with dynamic markings like *f* and *mf*. The brass section (Trumpets, Trombones, Tuba) provides harmonic support with *f* dynamics. The Piano part is complex, featuring sixteenth-note patterns, triplets, and octaves, with dynamics ranging from *f* to *fff*. The Timpani part has a simple rhythmic pattern. The score is marked with a '16' at the beginning of each system, indicating the measure number.

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

Picc.

Fls.

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

Cor. Ing.

Cls.

Fgs.

C. 1,2 en F

C. 3,4 en F

Tbn. Bjo.

Tuba

Timp.

Xil. *p* *ff* *p* *ff* 25

Batería

Pno. *mf* *dolce* 25

Vlins. I

Vlins. II *mp* *ff* *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, numbered 8, is for the piece 'NIDYA'. It features a variety of instruments: C. 1,2 en F (Trumpets 1 & 2), C. 3,4 en F (Trumpets 3 & 4), Tps. Bb (Trumpets in B-flat), Tbn. a2 (Trombone in 2nd position), Tbn. Bjo. (Trombone in B-flat), Tuba, Timp. (Timpani), Camp. (Cymbal), Xil. (Xylophone), and Phn. (Piano). The score is divided into measures 53, 55, and 60. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are several triplet markings (3) and first ending markings (1.). The piano part (Phn.) features complex chordal textures and triplet patterns. The percussion parts (Timp., Camp., Xil.) provide rhythmic accompaniment, with the Xylophone playing a triplet pattern in measure 55.

62 65

Picc. *ff*

Fls. *ff*

Obs. *ff*

Cor. Ing. *ff*

Cls. *ff*

Fgs. *ff*

Tbn. Bjo. *ff*

Tuba *ff*

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

Bateria

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 instruments and parts:

- Picc.** (Piccolo): Treble clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line with a dynamic marking of *f*.
- Fls.** (Flute): Treble clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line with a dynamic marking of *f* and a first octave marking *a 2*.
- Tps. Bb** (Trumpet in B-flat): Treble clef, key signature of two sharps (F#, C#). Measures 78-80 feature a harmonic accompaniment with a dynamic marking of *f*.
- Tbns** (Trombone): Bass clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line with a dynamic marking of *f* and a first octave marking *a 2*.
- Tbn. Bjo.** (Trombone in B-flat): Bass clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line with a dynamic marking of *f*.
- Tuba**: Bass clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line with a dynamic marking of *f*.
- Timp.** (Timpani): Bass clef, key signature of one sharp (F#). Measures 78-80 feature a rhythmic accompaniment with a dynamic marking of *f*.
- Bateria** (Percussion): Percussion clef. Measures 78-80 feature a rhythmic accompaniment with a dynamic marking of *f*.
- Pno.** (Piano): Grand staff (treble and bass clefs), key signature of one sharp (F#). Measures 78-80 feature a harmonic accompaniment with a dynamic marking of *f*.
- Vlns. I** (Violin I): Treble clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line with a dynamic marking of *f*.
- Vlns. II** (Violin II): Treble clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line with a dynamic marking of *f*.
- Vlas.** (Viola): Alto clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line with a dynamic marking of *f*.
- Vcs.** (Violoncello): Bass clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line with a dynamic marking of *f*.
- Cbs.** (Contrabass): Bass clef, key signature of one sharp (F#). Measures 78-80 feature a melodic line 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 Bateria

82 Vlns. I *f*

82 Vlns. II *f*

82 Vlas.

82 Vcs. *f*

82 Cbs. *f*

88 Cor. Ing. *p*

88 Bateria *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. *p*

Vcs. pizz.

Cbs. pizz.

118 120 a 2 125

Fgs. *mf*

C. 1,2 en F *mf*

C. 3,4 en F *mf*

Camp. *mf*

Pno. *f* *p*

Vcs. *mf* arco

Cbs. *mf* arco

126 rit. 130

Tps. Bb *mf* a 2

Tbn. Bjo. *mf*

Tuba *mf*

Pno. *mf* *p* *ff*

Vcs.

Cbs.

*a tempo*

132 *f* 135

Fgs.

Tbn. Bjo.

Tuba

Xil.

Pno. *ff* 135

Vlns. I *f* 132 135

Vlns. II *f* 132 135

Vlas. *f*

Vcs. *f*

138 140

Fgs.

Tbn. Bjo.

Tuba

Xil.

Pno. 138 140 *p*

Vlns. I 138 140

Vlns. II 138 140

Vlas.

Vcs.

143

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

150

Picc. *f*

Fls. *f* a2

Fgs. *f* a2

C. 1,2 en F *f*

C. 3,4 en F *f*

Tps. Bb *f*

Tbn. Bjo. *f*

Tuba *f*

150

Timp. *f*

150

Batería *f*

150

Vlins. I *f*

Vlins. II *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Detailed description: This page of a musical score, titled 'NIDYA', is page 15. It features a variety of instruments. The piano part (Pno.) starts at measure 143 and includes dynamics of forte (f) and piano (p). The woodwind section includes Piccolo (Picc.), Flute (Fls.), and Bassoon (Fgs.), with the flute and bassoon parts marked 'a2' and 'f'. The brass section includes Cor Anglais (C. 1,2 en F), Cor Anglais (C. 3,4 en F), Trumpet in B-flat (Tps. Bb), Trombone (Tbn. Bjo.), and Tuba, all marked 'f'. The percussion section includes Timpani (Timp.), Bateria, and Cymbals (Cbs.), with the timpani and bateria parts marked 'f'. The string section includes Violins I (Vlins. I), Violins II (Vlins. II), Violas (Vlas.), Cellos (Vcs.), and Double Basses (Cbs.), with the cello and double bass parts marked 'f'. The score is written in a key signature of one sharp (F#) and includes various musical notations such as slurs, accents, and dynamic markings.



153 155

Picc. *f*

Fls. *f*

Obs. *f* a 2

Cor. Ing. *f* 3 3

Cls. *f* a 2 3 3

Fgs.

C. 1,2 en F 153 155

C. 3,4 en F

Tps. Bb

Tbn. Bjo.

Tuba

Timp. 153 155

Camp. *f* 3 3

Xil. *f* 3 3

Batería 153 155

Vlins. I 153 155 *f* 3 3

Vlins. II 3 3

Vlas.

Vcs.

Cbs.

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* *fff* *loco*

Musical score for Flute (Fls.), Cor Anglais (Cor. Ing.), Clarinet (Cls.), Bassoon (Fgs.), Piano (Pno.), and Violoncello (Vcs.). The score is in a key with three flats and a 4/4 time signature. It begins at measure 176. The Flute part has a first ending at measure 180. The Bassoon part has two first endings, with the second ending starting at measure 180. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Violoncello part has a melodic line with a sixteenth-note figure. Dynamics include *p* (piano) and *mf* (mezzo-forte).

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*

Musical score for NIDYA, page 21, measures 191-200. The score is arranged in systems for various instruments. The first system includes Piccolo (Picc.), Flute (Fls.), Cor Anglais (Cor. Ing.), and Bassoon (Fgs.). The second system includes C. 1,2 en F, C. 3,4 en F, and Tuba. The third system includes Timpani (Timp.), Cymbal (Camp.), and Xylophone (Xil.). The fourth system is for Piano (Pno.), showing intricate triplets and dynamics like *p*. The fifth system includes Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.), with dynamics like *f*. The sixth system continues the string parts from measure 198 to 200, with a dynamic marking of *f*. The score concludes with double bar lines on both sides.

204 205 210

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

213 215

Fgs.

Tps. Bb

Tbns

Timp.

Xil.

*ff*

*fp*

*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.

*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



Concierto No. 2 para Piano y Orquesta

2. Mi Bossa

Compositor: Oscar E. Peña

Bossa Nova, c. 106

The score is for a piece titled "Mi Bossa" in a Bossa Nova style, marked "c. 106". It is in 4/4 time and the key of D major. The score is divided into three systems, each separated by a double bar line with repeat dots. The first system (measures 1-6) features woodwinds (Obs., Cls., Camp.), strings (Vcs., Cbs.), and piano (Pno.). The woodwinds and piano play a rhythmic melody with dynamics ranging from *p* to *f*. The strings provide a steady accompaniment. The second system (measures 7-12) continues the woodwind and piano parts, with the piano part featuring a triplet. The third system (measures 13-18) introduces the Tuba (Tps. Bb) and Bateria (drums). The woodwinds and piano continue their parts, while the strings and percussion provide a rhythmic foundation. Dynamics include *p*, *f*, *mf*, and *ff*. The score concludes with a final chord in the piano part.

18 20

Tps. Bb

Bateria

Pno.

Vcs.

Cbs.

23 25

Picc.

Fls.

Cor. Ing.

Bateria

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Cor. Ing.

Cls.

Batería

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

Cls.

Tps. Bb

Batería

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

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.



Batería

Pno.

Vcs.

Cbs.



Picc.

Fls.

C. 1,2 en F

C. 3,4 en F

Tbns

Tbn. Bjo.

Tuba

Camp.

Xil.

Batería

Pno.

Vcs.

Cbs.

62 *mf*

Batería

Pno.

Vcs.

Cbs.

68

Batería

Pno.

Vcs.

Cbs.

74

Picc.

Fls.

Fgs.

Batería

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

The musical score is divided into two systems. The first system covers measures 79 to 83, and the second system covers measures 84 to 85. The key signature is one sharp (F#). The score includes parts for Piccolo (Picc.), Flute (Fls.), Percussion (Batería), Violins I (Vlins. I), Violins II (Vlins. II), Viola (Vlas.), Cello (Vcs.), Double Bass (Cbs.), Oboe (Obs.), Clarinet (Cls.), Cor Anglais (C. 1,2 en F), Bassoon (C. 3,4 en F), and Piano (Pno.).

**Measures 79-83:** Piccolo and Flute play a melodic line starting with a quarter rest, followed by eighth notes. Violins I and II play a similar melodic line. The Percussion part features a rhythmic pattern of eighth notes. The Viola, Cello, and Double Bass provide harmonic support with eighth-note patterns. A triplets (3) is marked in measures 80 and 81.

**Measures 84-85:** The Oboe and Clarinet enter with a melodic phrase marked *f* (forte) and *a 2* (second octave). The Cor Anglais also plays a melodic line marked *f*. The Bassoon part is marked *f*. The Trumpets and Trombones play a melodic line marked *f*. The Piano part features a melodic line marked *mf* (mezzo-forte) and *ff* (fortissimo). The Percussion part continues with its rhythmic pattern. The Viola, Cello, and Double Bass provide harmonic support with eighth-note patterns.

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

Tbn. Bjo.

Tuba

Batería

Pno.

Vlins. I

Vlins. II

Vcs.

Cbs.

a 2 (SENZA SORD.)

*p* *f*

*p* *f*

*p* *f*

*mf*

98 100

Tps. Bb

Batería

Pno.

Vcs.

Cbs.

*f*

3 3

103 105

Tps. Bb

Bateria

Pno.

Vcs.

Cbs.

108 110

Picc.

Obs.

Cls.

Tps. Bb

Bateria

Pno.

Vlins. I

Vlins. II

Vcs.

Cbs.

113

Batería

Pno.

Vcs.

Cbs.

*f*

*ff*

8va

119

Batería

Pno.

Vcs.

Cbs.

120

8va

125

Obs.

Fgs.

Tps. Bb

Tbns

Batería

Pno.

Vcs.

Cbs.

*ff*

*mp*

*ff*

*mp*

*ff*

*mp*

*p*

*f*

3

3

3

3

3

3

3

3

3

3

3

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,  c. 54

Picc. *p*

Fls. *p*

Timp. *fp* G C D Eb

Camp. *fp* *p*

Vcs. *p*

Cbs. *p*

Picc. *f*

Obs. *f* 1. a 2.

Cls. *f* 1. 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*

Batería *p* 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

Musical score for measures 42-46. The score includes parts for Fgs., Tuba, Batería, Pno., Vcs., and Cbs. Measure numbers 42, 45, and 46 are indicated. Dynamics include *f*, *p*, *mf*, and *ff*. The music features complex rhythmic patterns and melodic lines across the instruments.

Musical score for measures 47-50. The score includes parts for Fgs., Tbn., Tbn. Bjo., Tuba, Batería, Pno., Vcs., and Cbs. Measure numbers 47, 50, and 51 are indicated. Dynamics include *mf*. The music features complex rhythmic patterns and melodic lines across the instruments.

52 55

Fgs. *f* *p*

Tbns *f*

Timp. *f*

Bateria

Pno. *f* *p*

Vcs.

Cbs.

58 60

Picc. *ff*

Fls. *ff*

Cls. *ff* a 2

Camp. *ff*

Bateria

Pno. *ff* *p* *fff*

Vlns. I *ff* 8<sup>va</sup>

Vlns. II *ff*

Vcs. *ff*

Cbs. *ff*

Musical score for NIDYA, page 47. The score is written for a full orchestra and includes the following instruments:

- Picc. (Piccolo)
- Fls. (Flute)
- Obs. (Oboe)
- Cor. Ing. (Cor Anglais)
- Cls. (Clarinet)
- Fgs. (Bassoon)
- Tbns (Trombone)
- Tbn. Bjo. (Trumpet)
- Tuba
- Camp. (Cymbal)
- Bateria (Drum)
- Vlins. I (Violin I)
- Vlins. II (Violin II)

The score is in 2/4 time and features a key signature of one flat (B-flat). The music is marked with a forte (*ff*) dynamic. The score includes measures 63 and 65, with a first ending bracketed from measure 63 to 65. The Oboe part has a second ending marked "a 2" starting at measure 65. The Drum part features a rhythmic pattern of eighth notes with accents, also marked with a first ending bracket from measure 63 to 65. The Violin parts have a melodic line with a first ending bracket from measure 63 to 65. The Bassoon part has a melodic line with a first ending bracket from measure 63 to 65. The Trombone part has a melodic line with a first ending bracket from measure 63 to 65. The Trumpet part has a melodic line with a first ending bracket from measure 63 to 65. The Tuba part has a melodic line with a first ending bracket from measure 63 to 65. The Cymbal part has a melodic line with a first ending bracket from measure 63 to 65.



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 staff labeled *a 2*.
- Tbns** (Trombone): Bass line with chords.
- Tbn. Bjo.** (Tuba): Bass line with chords.
- Tuba**: Bass line with chords.
- Bateria** (Percussion): Rhythmic accompaniment with snare and tom patterns.
- Vlins. I** (Violins I): Melodic line with dynamics *ff*.
- Vlins. II** (Violins II): Melodic line with dynamics *ff*.
- Vlas.** (Viola): Bass line with chords and dynamics *ff*.
- Vcs.** (Violoncello): Bass line with chords and dynamics *ff*.
- Cbs.** (Contrabass): Bass line with chords and dynamics *ff*.

The score includes measure numbers 68 and 70, and dynamic markings such as *mf* and *ff*. A first ending bracket is present at the end of the section.

Musical score for NIDYA, page 49. 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)
- Cls. (Clarinet)
- C. 1,2 en F (Trumpets 1 & 2 in F)
- C. 3,4 en F (Trumpets 3 & 4 in F)
- Tps. Bb (Trombones)
- Camp. (Cymbals)
- Batería (Percussion)
- Vlins. I (Violins I)
- Vlins. II (Violins II)
- Vlas. (Violas)
- Vcs. (Violoncellos)
- Cbs. (Contrabassos)

The score features various musical notations, including dynamics such as *ff* (fortissimo) and *f* (forte), and performance markings like *tr* (trill) and *3.* (triple). Measure numbers 73 and 75 are indicated throughout the score.

78 80

Picc.

Fls.

C. 1,2 en F

C. 3,4 en F

Tbns

Camp.

Xil.

Batería

8va

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

*ff*

*f*

*p* *ff*

*p* *ff*

*p* *ff*

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 *pp* (8<sup>va</sup>)

Vlins. II *pp*

88 90

Fgs. *mf*

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

Tbn. Bjo.

Tuba

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* *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.), and Bassoon in F (C. 1,2 en F).
- Brass:** Trumpets in F (C. 3,4 en F), Trombones (Tbns), Trombone in B-flat (Tbn. Bjo.), and Tuba.
- Percussion:** Timpani (Timp.), Cymbals (Camp.), Xylophone (Xil.), and Drum Set (Batería).
- Strings:** Violins I (Vlins. I), Violins II (Vlins. II), Viola (Vlas.), Violoncello (Vcs.), and Double Bass (Obs.).

The score is written in a key signature of two flats (B-flat and E-flat) and includes dynamic markings such as *ff* (fortissimo) and *a 2* (second ending). Measure numbers 108 and 110 are clearly marked at the beginning of several staves.

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*

125 130

Picc.

Fls.

Obs. a2 f

Cor. Ing.

Fgs.

Tps. Bb

Tbns. f 3

125 130

Timp.

Camp.

Xil.

Batería

125 130

Pno.

125 130

Vlins. I. f

Vlins. II. f

Vlas. pizz. f

Vcs. f pizz.

Cbs. f pizz.



135

Cor. Ing.

Fgs.

Tps. Bb

Tbn. Bjo.

Tuba

Timp.

Batería

Pno.

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

1.

*f*

*f*

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

Musical score for NIDYA, page 57, measures 147-155. The score includes parts for Piccolo, Flute, Cor Anglais, Timpani, Drum, Piano, Violas, Cellos, Double Basses, Clarinet, Bassoon, Trombones, and Percussion. The score is in 3/4 time and features various dynamics and articulations.

Measures 147-150: Piccolo, Flute, and Cor Anglais enter with a melodic line marked *f*. The Drum part features a rhythmic pattern of eighth notes. The Piano part has a melodic line with triplets and a bass line with chords. The Violas, Cellos, and Double Basses play a steady accompaniment.

Measures 152-155: Piccolo, Flute, and Cor Anglais play a melodic line with trills and slurs. The Clarinet and Bassoon parts feature a rhythmic pattern of eighth notes with triplets, marked *f*. The Trombones play a rhythmic pattern of eighth notes. The Timpani and Drum parts continue their rhythmic accompaniment. The Piano part has a melodic line with triplets and a bass line with chords.

156 160

Picc.

Fls.

Cor. Ing.

Fgs.

Tbn. Bjo.

Tuba

Batería

Vlas.

Vcs.

Cbs.

*f*

161 165

Picc.

Fls.

Obs.

Cor. Ing.

Cls.

Tbns

Batería

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

*f*

*8va*

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 of five staves each. 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), Trombone (Tps. Bb), Trombone (Tbns), Trombone (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 Contrabass (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, while the strings play a rhythmic pattern of eighth notes. The percussion includes a snare drum pattern and a cymbal. The piano provides harmonic support with chords. The strings play a rhythmic pattern of eighth notes.

Concierto No. 2 para Piano  
4. TRADICIÓN LATINOAMERICANA

Compositor: Oscar Peña

Allegro,  $\text{♩}$  c. 142

Score for the first system, measures 1-4. The instruments are Camp (Cymbal), Xil. (Xylophone), and Pno. (Piano). The tempo is Allegro,  $\text{♩}$  c. 142. The key signature is one sharp (F#) and the time signature is 2+3+2+2 over 8. The dynamics are marked *fff* (fortissimo).

Score for the second system, measures 5-10. The instruments are Timp. (Tympani), Camp (Cymbal), Xil. (Xylophone), Pno. (Piano), and Vlas. (Violoncello). The tempo is Allegro,  $\text{♩}$  c. 142. The key signature is one sharp (F#). The dynamics are marked *mf* (mezzo-forte). A rehearsal mark is present at measure 5. The text "GCDE" is written above the Timp. staff at measure 7. Measure numbers 5 and 10 are indicated at the start and end of the system respectively.

Score for the third system, measures 11-15. The instruments are Timp. (Tympani), Vlns. II (Violins II), Vlas. (Violoncello), Vcs. (Violonchelo), and Cbs. (Contrabajo). The tempo is Allegro,  $\text{♩}$  c. 142. The key signature is one sharp (F#). The dynamics are marked *mf* (mezzo-forte). Rehearsal marks are present at measures 11 and 15.

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* *fp* *ff* a 2

Tbn. Bjo. *p* *f*

Tuba *p* *f*

Vlins. I *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*

56  
Obs. *p* *ff* 60

Cor. Ing. *p* *ff* 60

C. 1,2 en F *mf* 60

Timp. *p* *ff* 60

Pno. *p* 60

Vlins. I *mf* *p* *ff* 60

Vlins. II *mf* *p* *ff* 60

Vlas. *mf* *fp* *ff* 60

Vcs. *mf* *fp* *ff* 60

Cbs. *mf* *fp* *ff* 60

62 *ff* 65

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

- Picc.** (Piccolo): Treble clef, starting at measure 67 with a forte (*f*) dynamic.
- Fls.** (Flute): Treble clef, starting at measure 67 with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Obs.** (Oboe): Treble clef, starting at measure 69 with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Cor. Ing.** (Cor Anglais): Treble clef, starting at measure 67 with a forte (*f*) dynamic.
- Cls.** (Clarinet): Treble clef, starting at measure 67 with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Fgs.** (Bassoon): Bass clef, starting at measure 67 with a forte (*f*) dynamic.
- Tps. Bb** (Trumpet B-flat): Bass clef, starting at measure 69 with a forte (*f*) dynamic.
- Tbns** (Trombone): Bass clef, starting at measure 67 with a forte (*f*) dynamic and a second octave (*a 2*) marking.
- Tbn. Bjo.** (Trumpet B-flat): Bass clef, starting at measure 67 with a forte (*f*) dynamic.
- Tuba**: Bass clef, starting at measure 67 with a forte (*f*) dynamic.
- Pno.** (Piano): Grand staff (treble and bass clefs), starting at measure 67 with a forte (*f*) dynamic.
- Vlins. I** (Violin I): Treble clef, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.
- Vlins. II** (Violin II): Treble clef, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.
- Vlas.** (Viola): Bass clef, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.
- Vcs.** (Violoncello): Bass clef, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.
- Cbs.** (Cello): Bass clef, starting at measure 70 with a piano (*p*) dynamic, transitioning to forte (*f*) at measure 71.

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

81 85

Picc. *ff*

Fls. *ff*

Obs. *ff*

Cor. Ing. *ff*

Cls. *ff* a 2

Fgs. *ff*

81 83 85

Vlins. I *ff* DIV.

Vlins. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

87 90

Pno. *p* *f*

8<sup>th</sup>

92 95

Tuba *f* SORD.

Pno. *f*

8<sup>th</sup>

92 95

Vlins. I *p*

Vlins. II *p*

Cbs. *f*

96 100

Tuba

Camp.

Vlins. I

Vlins. II

Cbs.

101

Tuba

Camp.

Xil.

Pno.

Vlins. I

Vlins. II

Cbs.

105 110

Picc. *f*<sub>a2</sub>

Fls. *p* *f* *fp*

Cor. Ing. *f* *fp*

Fgs. *f*

Tbns. *f*<sub>a2</sub>

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*<sub>a2</sub>

111 115

C. 1,2 en F *f*<sub>a2</sub>

Tps. Bb *p* *f*

Tbns. *f*

111 115

Timp. *f* *p* *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*



This musical score page, numbered 72, is for the piece "NIDYA". It features a full orchestral arrangement with the following instruments and parts:

- Fls. (Flutes):** Part 1 (Fls. 1 & 2) starting at measure 117 with a dynamic of *f* and a *a2* marking. Part 2 (Fls. 3 & 4) starting at measure 120 with a dynamic of *ff* and a *a2* marking.
- Obs. (Oboes):** Part 1 (Obs. 1 & 2) starting at measure 117 with a dynamic of *f* and a *a2* marking. Part 2 (Obs. 3 & 4) starting at measure 120 with a dynamic of *ff* and a *a2* marking.
- Fgs. (Fagots):** Part 1 (Fgs. 1 & 2) starting at measure 117 with a dynamic of *f*. Part 2 (Fgs. 3 & 4) starting at measure 120 with a dynamic of *ff*.
- C. 1,2 en F (Clarinets in F):** Part 1 (C. 1 & 2) starting at measure 117 with a dynamic of *f*. Part 2 (C. 3 & 4) starting at measure 120 with a dynamic of *ff*.
- Tps. Bb (Trumpets in Bb):** Part 1 (Tps. 1 & 2) starting at measure 117 with a dynamic of *f*. Part 2 (Tps. 3 & 4) starting at measure 120 with a dynamic of *ff*.
- Tbns (Trombones):** Part 1 (Tbns 1 & 2) starting at measure 117 with a dynamic of *f*. Part 2 (Tbns 3 & 4) starting at measure 120 with a dynamic of *ff*.
- Tbn. Bjo. (Trombone in Bb):** Part 1 (Tbn. 1) starting at measure 117 with a dynamic of *f*. Part 2 (Tbn. 2) starting at measure 120 with a dynamic of *ff*.
- Tuba:** Part 1 (Tuba) starting at measure 117 with a dynamic of *ff*. Part 2 (Tuba) starting at measure 120 with a dynamic of *ff*. The instruction "senza sord." is present above the staff.
- Vlins. I (Violins I):** Part 1 (Vlins. I) starting at measure 117 with a dynamic of *ff*. Part 2 (Vlins. I) starting at measure 120 with a dynamic of *ff*.
- Vlins. II (Violins II):** Part 1 (Vlins. II) starting at measure 117 with a dynamic of *ff*. Part 2 (Vlins. II) starting at measure 120 with a dynamic of *ff*.
- Vlas. (Violas):** Part 1 (Vlas.) starting at measure 117 with a dynamic of *ff*. Part 2 (Vlas.) starting at measure 120 with a dynamic of *ff*.
- Vcs. (Violoncellos):** Part 1 (Vcs.) starting at measure 117 with a dynamic of *ff*. Part 2 (Vcs.) starting at measure 120 with a dynamic of *ff*.
- Cbs. (Contrabassos):** Part 1 (Cbs.) starting at measure 117 with a dynamic of *ff*. Part 2 (Cbs.) starting at measure 120 with a dynamic of *ff*.

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

139 140

Picc. *ff*

Fls. *ff*

Cor. Ing. *ff*

Cls. *ff* a 2

Fgs. *ff*

Tbns. *ff*

Vlins. I *ff*

Vlins. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

Tbn. Bjo. *p*

Pho. *p* *f*

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 Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I, Violin 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 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 right hand features a complex rhythmic pattern with many beamed notes, while the left hand plays a steady accompaniment. The dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*).

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 Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I, Violin 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 Violoncello and Contrabasso parts include pizzicato (*pizz.*) markings 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.

*rit.*

246

Picc.

Fls. *a 2* *fff*

Obs. *fff* *a 2* *fff*

Cor. Ing.

Cls. *fff*

Fgs. *a 2* *fff*

C. 1,2 en F

C. 3,4 en F

Tps. Bb

Tbens

Tbn. Bjo.

Tuba

246

Timp.

246

Pno. *p* *fff*

246

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.