



CONCERTO GAUCHO



for

Trumpet & Orchestra

by

Kevin M. Walczyk

composed for

Tim Morrison



KEVELI MUSIC

INSTRUMENTATION

solo trumpet in B-flat
2 flutes (2nd doubling piccolo)
2 oboes
2 B-flat Clarinets (2nd doubling B-flat bass clarinet)
2 bassoons
4 horns in F
2 trumpets in B-flat
2 trombones
tuba
timpani
3 percussion
harp
strings

PERCUSSION BATTERY

PERCUSSION 1

bell tree - 2 wire brushes extended half way; 1 triangle beater
congas - 2 wire brushes extended half way; 1 snare stick back & hand
shaker
xylophone - 3 medium mallets
bongos - 2 snare sticks

PERCUSSION 2

triangle (suspended) - triangle beater, hand dampening
suspended cymbal - 2 felt timpani sticks
medium wood dumbeg - snare stick (back) & hand

PERCUSSION 3

marimba - 4 soft mallets; 4 medium mallets
cabasa
suspended cymbal - 2 snare sticks (backs)
shaker
large wood dumbeg - snare stick & hand
tambourine - 2 snare sticks; thumb roll & hand

PROGRAM NOTES

Concerto Gaucho was composed for Oregon native and trumpet virtuoso Tim Morrison. The work's central building blocks stem from African-influenced music of Uruguay, which is the birthplace of Oregon Symphony Music Director Carlos Kalmar to whom the work is dedicated.

The gaucho was characterized as a horseman who freely traversed and lived off the unclaimed lands of Uruguay's Río de la Plata region. The gaucho symbolized freedom and mobility during the first half of the nineteenth Century and came to represent a national, heroic archetype in Uruguay and throughout the southern cone of South America.

Typically equipped with a guitar, the gaucho was a wandering minstrel of sorts performing music that described the vagabond's life. The trumpet soloist is the protagonist of **Concerto Gaucho**, which features two distinctive musical identities indigenous to the Río de la Plata region - the *candombe* and the *milonga*. The slow, lyrical middle section of the concerto is based on the song form *milonga*, which was a hallmark of the *Payadores* (folk singers of improvised verse) who, by the end of the nineteenth Century, played a vital part in preserving the image of the now vanishing world of the gaucho. Subject matter of the *milonga*'s lyrics favored political, historical, and patriotic subjects that helped chronicle real historical events and pay tribute to local heroes, especially the gaucho of the first half of the nineteenth Century. **Concerto Gaucho's** *milonga* is newly composed but features musical traits characteristic of the *payadores* song, including its distinctive rhythm. The rigid formal scheme is structured on the *payada* - a singing duel between two *payadores* (or in the case of the concerto, interplay between the trumpet soloist and the orchestra). The *payada* form of the *milonga* utilizes *décimas*, ten-line stanzas with specific rhyme patterns. The wordless *milonga* of **Concerto Gaucho** utilizes the same *décima* structure but replaces the rhyme scheme with corresponding phrase structures.

The two sections surrounding the concerto's *milonga* are created from the energetic *candombe* - an African-derived rhythm that has been an important influence on Uruguay's music culture for more than two centuries, including the dances associated with the *candombe* that are performed by costumed dancers during Carnival. *Candombe's* unique rhythmic structure is gained by the layering of three, separate drum patterns named for the specific drum that performs each pattern - the *piano* drum, *chico* drum, and the *repique* drum. The three short, repetitive drum patterns that comprise the *candombe* along with the *madera*, the rhythmic 'key' to *candombe*, provide nearly all of the rhythmic elements for the outset sections of the concerto. As with the formal construct found in the concerto's *milonga* section, the *décima* plays a vital role in structuring the two, combined *candombe* sections. Similar to the fast-slow-fast structure of traditional concerto form, **Concerto Gaucho's** three sections are performed without interruption that, in combination with a reprise of the *candombe* for the third section, gives it a sense of one large, continuous musical expression.

Concerto Gaucho pays tribute to the wealth of historically-enriched music indigenous to Uruguay that is rarely heard outside of its region.



CONCERTO GAUCHO

Kevin M. Walczyk

distant, solemn $\text{♩} = 60$

Solo Trumpet in B^b bold, freely marcato

Flutes mp

2 (doubling Piccolo) mp

Oboes mp

2 mp

Clarinets in B^b mp

2 (doubling B♭ Cl.)

Bassoons mp

2

4 Horns in F

Trumpet in B^b harmon mute stem 1/2 out mf

2 harmon mute stem 1/2 out mf

2 Trombones & Tuba

Timpani bell tree, 2 wire brushes extended half way

Percussion 1 mp triangle tri. beater

2 p mutes, 4 soft mallets

3

Harp p (do not dampen)

distant, solemn $\text{♩} = 60$

Violin pp div. mute

II pp fpp

Viola pp mute

Violoncello pp fpp

Contrabass

8

legato

mf

mp *to fl.*

mp

mp

cl.

bsn.

hn.

trp.

trb. tuba

tmp.

*p
er
cu
ss
ion*

hp.

*I
vn.
II
va.
vc.
cb.*

Candombe

(17) kinetic $\text{♩} = 84$

solo

fl.

ob.

cl.

bsn.

hn.

trp.

trb.
tuba

tmp.

percussion

hp.

vn.

va.

vc.

cb.

congas 2 wire brushes extended half way

mp

mf >

mp

tri. hand dampen (+)

cabasa

mp

no mute

unis. jets

simile

col legno battuto non div.

pizz.

percussive

pizz.

mf

mf percussive

(17) kinetic $\text{♩} = 84$

(25)

*smooth, agile**mp*

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

1 trp.

2 trp.

trb.
tuba

tmp.

p
e
r
c
u
s
s
i
o
n
1
2
3

hp.

vln. I

vln. II

va.

vc.

cb.

(25)

*unis.**mp*

(31)

solo

mf expr.

1 fl. 2 fl. ob. cl. bsn. 2 bsn. hn. 2, 4 mute st. mute 1 trp. 2 trp. trb. tuba tmp. percus sion 1 2 3 hp.

I

vn. II va. vc. cb.

div. nat. f umis. arco nat. pizz. mp pizz. pizz. mp

sfz arco nat. pizz. col legno battuto f pizz. pizz. p

sfz

(31)

solo *fluid*
mp 6 6

1 fl.
 2
 1 ob.
 2
 1 cl.
 2
 1 bsn.
 2

hn.
 1 trp.
 2

trb.
 tuba

tmp.
 percus.
 sion 1
 2
 3 *marimba 4 med. mallets*
mp

hp.

vn. I
 II *p* *mf exp.*
p *mf exp.*
arc
 va. *p* *mf exp.*
 vc. *p*
 cb. *mp*

(39) bold

38

solo *fp* *f*

1 fl. *f* *to pic.*

1 ob. *f*

2 ob. *f*

1 cl. *f*

2 cl. *f*

1 bsn.

2 bsn.

hn. *1, 3. open* *mf* *fp* *mf* *fp* *mf* *fp*

2, 4 open *mf* *st. mute* *fp* *mf* *fp* *mf* *fp*

1 trp. *f* *st. mute* *fp* *mf* *fp* *mf* *fp*

2 trp. *open* *f* *fp* *mf* *fp* *mf* *fp* *mf* *fp*

trb. tuba *mf* *open* *fp* *mf* *fp* *mf* *fp* *mf* *fp*

tmp.

percussion 1

percussion 2

percussion 3 *mf*

hp. *mf*

I vn. *f* *mf*

II vn. *f* *mf*

va. *f* *mf*

vc. *mf*

cb. *mf*

(39) bold

42
 solo
smooth, agile
mf sub.
 6

43
 fl.
 ob.
 cl.
 bsn.
 hn.
 trp.
 trb.
 tuba
 percus.
 sion
 hp.
43
 vn.
 va.
 vc.
 cb.

46

solo

5 4

1 fl. 2
mf pic.

1 ob. 2
mf f

1 cl. 2
f to bass cl.

bsn. 2
f

hn. *o2*
mp *a2*

1 trp. 2
open *mf* 3
mf 3
mp

trb. tuba
mp

tmp.

percussion 1
f
2
3
sus. cym. 2 felt timp. sticks
II

hp.

I vln. II
f unis.

va. vc.
f arco
mf

cb.

52

49

solo

1 fl.

2 fl.

1 ob.

2 ob.

cl.

bass cl.

1 bsn.

2 bsn.

hn.

trp.

trb. tuba

tmp.

percussion

hp.

vln. I

vln. II

va.

vc.

cb.

p legato

(pic)

p

p sub

mf

p sub

mf

p sub

mf

p sub

mf

p

f

fp

f

fp

f

fp

f

fp

f

fp

f

p

p

p

p

mute

xylo. 2 med. mallets

+ choke

f poco

not.

not.

f not.

f

f

div.

p v

p

10

53 solo 

 56 
ghost note

 fl. 1 to II.
 fl. 2
 ob. 1
 ob. 2
 cl. 1
 cl. 2
 bsn. 1
 bsn. 2
 hn. a2
 trp. 1
 trp. 2
 trb. tuba
 timp.
 perc. 1 no mutes
 perc. 2
 perc. 3
 hp.
 vn. I unis.
 vn. II p
 va. p
 vc. pizz.
 cb. p

60 playful, light

rit. a tempo

58

solo p < *mf* f = p

1 fl. 1 pp < pp < pp < pp < mf

2 ob. 2

1 cl. 1 pp > pp > pp > pp > mf

2 cl. 2 mf f > mp

bsn. 1 2 mf f >

hn. f molto f molto

1 trp. 1

2 trb. tuba f molto

tmp. C⁴ x B₁
G₃ x F₁

mp — *mf*

p 1 percus sion 2 shaker 3 p sub. p sub. p sub. f

hp. p pizz. p sub. mp +

I vn. II va. III vc. cb.

pizz. p sub. p sub. p sub. f mf < mf p sub. < mf p sub. < mf

60 playful, light

rit. a tempo

solo *mf*
 fl. 1 *mp delicate*
 fl. 2 *bring out*
 ob. 1 *mf*
 ob. 2 *mf*
 cl. 1 *mp*
 cl. 2 *mp*
 bsn. 1
 bsn. 2 *mp*
 hn.
 trp. 1
 trp. 2
 trb. tuba
 timp.
 perc. 1 triangle
 perc. 2 *mp*
 perc. 3
 hp. *mp*
 vn. I *arc*
 vn. II *mp legato*
 vn. II *mp delicate*
 va. *mp*
 vc. *mp*
 cb. *pizz.*
mp

68

solo

fluid

p *mp* *mf* *f*

1 *fl.* *mp* *mp* *mp* *mp* *mp* *mp* *f*

2 *ob.* *f* *mp* *p* *mp* *mp* *mp* *f*

1 *cl.* *mf* *to d.* *mp* *p* *mp* *mp* *f*

2 *bsn.* *mf* *mp* *p* *mp* *mp* *f*

1 *hn.* *mf* *a2* *mf* *mf* *mf* *mf* *mf*

1 *trp.* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2 *trb. tuba* *l. mf* *l. 2* *mf* *mf* *mf* *mf* *mf*

tmp. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *f* *fp* *f* *xylo. 2 med. mallets* *mp* *sus. cym.* *p* *choke* *3 med. mallets* *p* *dompen*

percussion *mf* *morimba 4 med. mallets* *mp* *mf* *mf* *mf* *mf* *mf*

hp. *f*

68

vn. I *mf* *pizz.* *div. mp* *pizz.* *unis.* *p* *unis.* *p* *unis.* *p* *unis.* *p* *unis.*

vn. II *mf* *mf*

va. *mf* *mf*

vc. *mf* *mf*

cb. *mf* *mf*

73

solo

1 fl. 2 fl.

1 ob. 2 ob.

1 cl. 2 cl.

1 bsn. 2 bsn.

hn. trp. trb. tuba

tmp. percussio n

hp.

I vn. II vn. va. vc. cb.

(no crescendo) dampen

(no crescendo)

arco

ff arco

ff arco

ff arco

ff arco

pizz.

pizz.

f

p

*E³ G³
B₂ A₂
F₂ E₁*

75

78

solo

1 fl. *p*

2 fl. *p*

1 ob. *p*

2 ob. *p*

1 cl. *p*

2 cl. *p*

1 bsn. *p*

2 bsn. *p* 3

hn.

1 trp. *p*

2 trp. *p*

trb. tuba

tmp.

percussion 1 *bongos (2) snare sticks* *pp* *p sub*

percussion 2

percussion 3

hp. *bring out* *mp (do not dampen)*

vn. I

vn. II

va.

vc.

cb.

solo
 fl.
 2
 ob.
 2
 cl.
 2
 bsn.
 2
 hn.
 trp.
 2
 trb.
 tuba
 tmp.
 percus-
 sion
 3
 hp.
 vn.
 II
 va.
 vc.
 cb.

82

 17

(88)

88

solo

1 fl. $\frac{3}{4}$ mp

2 fl. $\frac{3}{4}$ mp

1 ob. $\frac{3}{4}$ p

2 ob. $\frac{3}{4}$ p

1 cl. $\frac{3}{4}$ p

2 cl. $\frac{3}{4}$ p

1 bsn. $\frac{3}{4}$

2 bsn. $\frac{3}{4}$

hn. $\frac{3}{4}$ mf

trp. $\frac{3}{4}$ st. mute

2 trp. $\frac{3}{4}$ st. mute

trb. tuba $\frac{3}{4}$ p

tmp.

percussion 1 triangle

2 percussion $\frac{3}{4}$ mp

3 percussion

hp. $\frac{3}{4}$ p

vln. I $\frac{3}{4}$

vln. II $\frac{3}{4}$ n

va. $\frac{3}{4}$

vc. $\frac{3}{4}$ arco

cb. $\frac{3}{4}$

(88)

vn. $\frac{3}{4}$ pp $\frac{3}{4}$ mp $\frac{3}{4}$ nat.

va. $\frac{3}{4}$ pp $\frac{3}{4}$ mp $\frac{3}{4}$

vc. $\frac{3}{4}$ pp $\frac{3}{4}$ mp $\frac{3}{4}$ arco

cb. $\frac{3}{4}$ pp $\frac{3}{4}$ mp $\frac{3}{4}$

92 energetic

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn. *l. 2. mute*

trp. *f 3. 4. (mute)*

trb. tuba

tmp. *f poco*
higher pitched conga
x = bare hand [L.H.]
- = snare stick back [R.H.]

percussion 1 *f poco*
med. dumbeg (wood)
x = bare hand [L.H.]
- = snare stick back [R.H.]

percussion 2 *f poco*
+ = muted (hand); o = open sound
large dumbeg (wood)

percussion 3 *f poco*
x = bare hand [L.H.]
- = snare stick back [R.H.]

hp.

I vn.

II vn.

va.

vc.

cb.

100 lyrical

95

solo cup mute with precision *mp*

1 fl. 2 fl.

1 ob. 2 ob.

1 cl. 2 cl.

1 bsn. 2 bsn.

hn.

1 trp. 2 trp.

trb. tuba

tmp. pp

percussion 1 pp

percussion 2 + o + + o + + o + + o + +

percussion 3 z z z z z z z z z z z z z z z z z z

(do not dampen)

hp. mp

100 lyrical

vln. I mute *p* mute

vln. II p mute

va. p mute *div.*

vc. p mute

cb. p

11

solo

open

mf expr.

3

mf

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

open l. solo

mf expr.

3

mf

1 trp.

2 trp.

trb.
tuba

tmp.

p
er
cu
ss
ion

1

2

3

tri. hand dampen (-)

mp

tamb. snare sticks

mp

mf

mp

hp.

I vn.

II vn.

va.

vc.

cb.

no mute

pizz.

p

108 kinetic

17

bold

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

trp.

trb.
tuba

tmp.

percussion

1

2

3

shaker

mf

mp

hp.

108 kinetic

vn.

II

va.

vc.

cb.

no mute

f

fp

f

v

f

112

smooth, agile

solo

1 fl. 2 fl.

1 ob. 2 ob.

1 cl. 2 cl.

bsn.

hn. 1 trp. 2 trp.

trb. tuba

tmp.

perc. 1 2 3

hp.

smooth, agile

f fp

mf

f

f

3

to ptc.

f

f

1, 3 open

fp 2, 4 open

fp a2

fp

open

fp f

fp f

fp f

fp f

f

cobsa

f

f

112

I vn. II va. vc. cb.

f

f

f

f

3

3

16

sol.

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

This section of the musical score contains five systems of four measures each. The instrumentation includes solo (top), first flute (fl. 1), second flute (fl. 2), first oboe (ob. 1), second oboe (ob. 2), first clarinet (cl. 1), second clarinet (cl. 2), first bassoon (bsn. 1), and second bassoon (bsn. 2). Measure 1: Solo has eighth-note patterns. Flutes play eighth-note patterns. Oboes play eighth-note patterns. Clarinets play eighth-note patterns. Bassoons play eighth-note patterns. Measure 2: Solo has eighth-note patterns. Flutes play eighth-note patterns. Oboes play eighth-note patterns. Clarinets play eighth-note patterns. Bassoons play eighth-note patterns. Measure 3: Solo has eighth-note patterns. Flutes play eighth-note patterns. Oboes play eighth-note patterns. Clarinets play eighth-note patterns. Bassoons play eighth-note patterns. Measure 4: Solo has eighth-note patterns. Flutes play eighth-note patterns. Oboes play eighth-note patterns. Clarinets play eighth-note patterns. Bassoons play eighth-note patterns.

a2

hn.

1 trp.

2 trp.

trb. tuba

tmp.

p
er
cu
ss
ion

hp.

This section of the musical score contains five systems of four measures each. The instrumentation includes horn (hn.), first trumpet (trp. 1), second trumpet (trp. 2), tuba (trb. tuba), timpani (tmp.), and percussion (p. percussion). Measures 1-4: Horn, trumpet, and tuba play eighth-note patterns. Timpani and percussion play eighth-note patterns. Measures 5-8: Horn, trumpet, and tuba play eighth-note patterns. Timpani and percussion play eighth-note patterns. Measures 9-12: Horn, trumpet, and tuba play eighth-note patterns. Timpani and percussion play eighth-note patterns.

I vn.

II va.

va.

vc.

cb.

This section of the musical score contains five systems of four measures each. The instrumentation includes violin I (vn. I), violin II (vn. II), viola (va.), cello (vc.), and double bass (cb.). Measures 1-4: All strings play eighth-note patterns. Measures 5-8: All strings play eighth-note patterns. Measures 9-12: All strings play eighth-note patterns.

rit. (122) distant, solemn $\text{♩} = 60$

rit. a tempo ($\text{♩} = 60$)

solo

1 fl.

2 fl.

ob.

2 cl.

1 bsn.

2 bsn.

hn.

open

1 trp.

2 trb.
tuba

tmp.

p
percussion

1 sus. cym.

2

3

hp.

rit. (122) distant, solemn $\text{♩} = 60$

rit. a tempo ($\text{♩} = 60$)

I

vln.

II

va.

vc.

cb.

(Svna.)

132 *MILONGA*
lyrical, expressive $\text{♩} = 63$

1
f1.
2
ob.
2
1
cl.
2
sfz
f
1
bsn.
2
mp
3
3
hn.
harmon mute
1
trp.
2
trb.
tuba
tmp.
percussion
3
hp.

132 *(do not dampen)*
lyrical, expressive $\text{♩} = 63$

I
vn.
II
va.
vc.
cb.

(139) slightly pushing $\text{♪} = 80$

136

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

1 trp.

2 trp.

trb.
tuba

tmp.

p
er
cu
ss
ion
n 1

2

3

hp.

I vn.

II

va.

vc.

ob.

(139) slightly pushing $\text{♪} = 80$

poco rit. ----- 147 a tempo ($\text{♩} = 80$)

14

solo

1 fl. 2 fl. 1 ob. 2 ob. 1 cl. 2 cl. bsn. 2 bsn.

hn. trp. 1 trp. 2 trp. trb. tuba

tmp. percus sion

hp.

vn. II

va.

vc.

cb.

poco rit. ----- 147 a tempo ($\text{♩} = 80$)

vn. I

va.

vc.

cb.

poco rit. 152 **lyrical, expressive** $\text{♩} = 63$

solo
 fl.
 ob.
 cl.
 bsn.
 hn.
 trp.
 trb.
 tuba
 timp.
 percus.
 sion
 hp.

rit.
 1. 3.
 2. 4.

poco rit. 152 **lyrical, expressive** $\text{♩} = 63$

I
 vn.
 II
 va.
 vc.
 cb.

unis.
p
no mute
p
no mute
arc
p
no mute
p
no mute
p

159 *passionate* ♩ = 76

solo *mf*

1 fl. *mp* 3 6 *mf*

2 ob. 3 6 *mf*

1 cl. 2

1 bsn. *mf* *f*

hn.

1 trp. 2

trb. tuba

tmp.

p
e
r
c
u
s
s
i
o
n 3 *tambourine & thumb roll* *mf*

hp.

159 *passionate* ♩ = 76

I vn. strum pizz. non div. st. pizz. st. pizz. st. pizz. st. pizz. st. pizz. st. pizz. arco (nat.) div. unis. 3 6 *mp sub*

II vn. strum pizz. non div. st. pizz. st. pizz. st. pizz. st. pizz. arco (nat.) *fp* *mp sub* *fp*

va. *mf* > alla chitarra > bring out

vc. pizz. *mf* *fp* *mp*

cb. pizz. *mf* *fp* *mp*

169 with fervor

169

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

trp.

trb.
tuba

tmp.

p
er
cu
ss
ion
n 1

p
er
cu
ss
ion
n 2

p
er
cu
ss
ion
n 3

hp.

169 with fervor

I

vln.

II

va.

vc.

cb.

rit. 178 tender $\text{♩} = 63$

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

trp.

trb.
tuba

tmp.

p
e
r
c
u
s
s
i
o
n

hp.

I vn.

II vn.

va.

vc.

cb.

no breath
solo 180 *p* *rit. 187 lyrical, expressive* $\text{♩} = 63$

1 fl.
 2
 1 ob.
 2
 1 cl.
 2
 bsn.
 2

hn. *mf* *mp* *p*

1 trp.
 2 *harmon mute* *p* *3* *mp* *3* *p* *3* *mp* *3* *p* *3* *mp* *3* *p*

trb.
 tuba

timp.
 percus.
 sion 1
 2
 3

hp.

rit. 187 lyrical, expressive $\text{♩} = 63$

I
 II
 III
 IV
 vln. *mp* *< mf* *p* *p* *p* *p* *p* *p*
 vla. *mf* *p* *p* *p* *p* *p* *p* *p*
 vcl. *mf* *p* *p* *p* *p* *p* *p* *p*
 vcb. *mf* *p* *p* *p* *p* *p* *p* *p*

194 slightly pushing $\text{♪} = 80$

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

1 trp.

2 trp.

trb.
tuba

tmp.

p
e
r
c
u
s
s
i
o
n

3

hp.

I vn.

II vn.

va.

vc.

cb.

194 slightly pushing $\text{♪} = 80$

poco rit. 202 lyrical, expressive $\text{J}=63$

198

solo

1 fl.

2 fl.

ob.

2 cl.

1 bsn.

2 bsn.

hn.

1 trp.

2 trb.

tuba

tmp.

percussion

1

2

3

hp.

I vn.

II vn.

va.

vc.

cb.

poco rit. 202 lyrical, expressive $\text{J}=63$

202 lyrical, expressive $\text{J}=63$

poco rit. 202 lyrical, expressive $\text{J}=63$

Candombe Reprise
211 kinetic ♩ = 84

206

solo fl. 1
fl. 2
ob. 1
ob. 2
cl. 1
cl. 2
bsn. 1
bsn. 2

hn.
trp. 1
trp. 2
trb. tuba

tmp.
percussion 1
percussion 2
percussion 3

hp.

vln. I
vln. II
vla.
vc.
cb.

l. 3.

2. 4.

hor. mute

hor. mute

pp higher pitched conga
x = bare hand [L.H.]
> = snare stick back [R.H.]

pp med. dumbeg (wood)
x = bare hand [L.H.]
> = snare stick back [R.H.]

pp + muted [hand]; o = open sound

large dumbeg (wood)

pp x = bare hand [L.H.]
- = snare stick back [R.H.]

mp (do not dampen)

div. V

p

pp

ten.

div. 3

p

ten.

pp

div. 3

p

ten.

pp

sul IV

p

p

23

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

trp.

trb.
tuba

tmp.

p
er
c
e
ss
i
o
n

1
2
3

hp.

I
vn.

II
vn.

va.

vc.

cb.

unis.
no mute
pizz.

mp

f

mp

f

mp

f

mp

f

mf

f

mf

f

mf

f

no mute
pizz.

mp

f

mp

f

no mute
pizz.

mp

mf

mp

mf

219

28

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

trp.

trb. tuba

tmp.

percussion

hp.

219

vn.

II

va.

vc.

cb.

223 playful, light

rit. ----- a tempo

223 playful, light
rit. ----- a tempo

solo

1 fl. 2 fl.

1 ob. 2 ob.

1 cl. 2 cl.

bsn. 2 bsn.

hn. 1 trp. 2 trp.

trb. tuba

tmp. perc. 1 perc. 2 perc. 3 perc.

hp.

I vn. II vn. va. vc. cb.

27

solo *fluid*

1 fl. *mf*

2 fl. *mf*

1 ob. *mf*

2 ob. *mf*

1 cl. *mf*

2 cl. *mf*

bsn. *mf*

2 bsn. *mf*

hn. *l. open* *mf* *fp*

trp. 1

trp. 2

trb. tuba *l. open* *mf* *2 open* *mf*

tmp.

p
e
r
c
u
s
s
i
o
n 1

tomb. *thumb roll* *mf*

p
e
r
c
u
s
s
i
o
n 2

p
e
r
c
u
s
s
i
o
n 3

hp.

vln. I

vln. II

va. *arco* *mf*

vc. *fp*

cb. *mf*

231 bold

solo

1 fl. 2 fl. 1 ob. 2 ob. 1 cl. 2 cl. bsn. 2 bsn. hn. 1 trp. 2 trp. trb. tuba tmp. percus sion 1 2 3 hp.

231 bold

I vn. II va. vc. cb.

236

solo 5 *mf*

1 fl. 4 5 *mp fp*

ob. 2

cl. 2

bsn. 2

hn. 1, 2 open *p*
3, 4 open *p*

trp. 1

trb. tuba

tmp.

percussion 1 *tri. hand dampen {+}*

2 *mp* cobsa

3 *mp*

sus. cym. *ff*

hp. *ff*

vln. I 5 *mp*

vln. II 4 *mp*

va. 5 *mp*

vc. 4 *mp*

cb. 5 *mp*

div. *mf fp*

(240) smooth, precise

239

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

bsn.

2

hn.

1 trp.

2 trp.

trb.
tuba

tmp.

percussion

1

2

3

hp.

I

II

va.

vc.

ob.

(240) smooth, precise

248

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

bsn.

2 bsn.

hn. *a2*

1 trp.

2 trp.

trb. tuba

tmp.

percussion

1 percusion

2 percusion

3 percusion

hp.

I vn.

II vn.

va.

vc.

cb.

This page of the musical score contains ten staves of music. The top staff is for the 'solo' part, followed by two staves for 'fl.', two for 'ob.', two for 'cl.', one for 'bsn.', and two for '2 bsn.'. The next section starts with a 'hn.' staff (marked 'a2'), followed by two 'trp.' staves, a 'trb. tuba' staff, and a 'tmp.' staff. Below these are three 'percussion' staves, each with a different dynamic pattern of '>'. The final section consists of five staves for 'hp.', 'I vn.', 'II vn.', 'va.', 'vc.', and 'cb.'. The music is divided into measures by vertical bar lines, and various dynamics and performance instructions are placed above the notes.

250

247

solo

mf expr.

1 fl. 1 fl. to fl. f pp

1 ob. 1 ob. f pp

1 cl. 1 cl. f pp

bsn. 1 bsn. f mf

2 bsn. 2 bsn. f mf

hn. *a2* sfz l.3 ff pp

1 trp. 1 trp. fp f pp

2 trp. 2 trp. fp f pp

trb. tuba 1 trb. tuba fp f pp

tmp. 1 percus. 1 percus. > f pp shaker

2 percus. 2 percus. > ff triangle hand dampen (+)

3 percus. 3 percus. > mfp

hp. 1 hp. > ff

I vn. I vn. f v mf v

II vn. II vn. f v mf v

va. va. f v mf v

vc. vc. f v mf v

cb. cb. f v mf v

250

232

solo

1 fl.
2
1 ob.
2
1 cl.
2
1 bsn.
2

hn.
trp.
1
2

trb.
tuba

tmp.

percussion 1
percussion 2
percussion 3

hp.

I vn.
II vn.
va.
vc.
cb.

258 bold

258

solo

1 fl.

1 ob.

1 cl.

1 bsn.

2 hn.

1 trp.

2 trb.
tuba

tmp.

p
percussion

1 sus. cym.

2

3

hp.

I vn.

II vn.

va.

vc.

cb.

262 smooth, precise

200

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

1 bsn.

2 bsn.

hn.

trp.

2 trp.

trb. tuba

tmp.

p
er
cu
ss
ion

percussion 3

hp.

262 smooth, precise

I vn.

II vn.

va.

vc.

cb.

264

solo

1 fl.

2 fl.

1 ob.

2 ob.

1 cl.

2 cl.

bsn.

2 bsn.

hn.

p trp.

2 trp.

trb.
tuba

tmp.

percussion

hp.

I vn.

II vn.

va.

vc.

ob.

pic.

ff

ff bell up!

ff bell up!

ff bell up!

ff bell up!

ff

p mf

f

sfz

sfz sfz sfz sfz sfz sfz sfz

p mf

fp

f

mf

mf

mf

p

off the string non div.

f

(off the string) non div.

f

off the string non div.

f

arc

f arc

f

271 building

28

solo

p sub

fl. 1
fl. 2

ob. 1
ob. 2

cl. 1
cl. 2

bsn. 1
bsn. 2

bell down

bell down

bell down

bell down

hn.

trp. 1
trp. 2

trb. tuba

sfz sfz sfz sfz fp f

sfz sfz sfz sfz fp f

sfz sfz sfz f

tmp.

percussion 1
percussion 2
percussion 3

p
congas 2 wire brushes extended half way
p

ff

ff

ff

no mutes

hp.

mp

271 building

I
vn.
II
va.
vc.
cb.

jete
col legno battuto non div
pizz.
simile
percussive
pizz.
fff percussive

f

non div. (off the string)

274

solo

fl. 1 *mf*

fl. 2 *mp*

ob. 1 *p*

ob. 2 *mp*

cl. 1 *p*

cl. 2 *p*

bsn. 1 *p*

bsn. 2 *p*

hn. *3* *l.2* *mp* *f* *fp*

trp. 1

trp. 2

trb. *mp*

tuba

tmp.

percussion 1 *tri. hand dampen (+)* *mf*

percussion 2 *p* *cabasa*

percussion 3 *p*

hp. *p* *mp* *mf* *f*

vln. I *dot.* *p*

vln. II *p*

vla. *f*

vc. *f*

cb.

fluid

nat.

nat. arco

unis.

f

f

fine

279

solo f bold f > f

1 fl. ff to fl. fl. f to pic. pic. ff

2 fl. ff

1 ob. ff f

2 ob. ff

1 cl. ff f

2 cl. ff f

1 bsn. f

2 bsn. f

hn. 3. 4. m^f fp f > f

1 trp. m^f fp f

2 trp. m^f fp f

trb. tuba m^f fp f

tmp. xylo. 3 med. mallets f x = bare hand [L.H.] higher pitched conga > = snare stick back [R.H.]

percussion 1 mf f x = bare hand [L.H.] higher pitched conga > = snare stick back [R.H.]

percussion 2 mf p f med. dumbeg (wood) x = bare hand [L.H.] > = snare stick back [R.H.]

percussion 3 mf ff + = muted (hand); o = open sound large dumbeg (wood) > = snare stick back [R.H.]

hp. > ff ff > ff > ff

vln. I ff f > ff

vln. II ff f > ff

vla. ff arco > ff

vc. ff arco > ff

cb. f arco > ff