



# CONCERTO GAUCHO

*for Trumpet & Wind Ensemble*

*by Kevin M. Walczyk*

*composed for Tim Morrison*



## I N S T R U M E N T A T I O N S A N D S U P P L I E D P A R T S

Full Score	Eb Alto Saxophone 2 (2)	Timpani (1)
Solo Bb Trumpet (1)	Bb Tenor Saxophone (2)	Percussion 1 (2) bell tree - 2 wire brushes & 1 triangle beater 2 congas - 2 wire brushes & 1 snare stick & hand xylophone - 4 med. mallets & 4 soft mallets 2 bongos - 2 snare sticks 1 (medium) shaker
Flute 1 (2)	Eb Baritone Saxophone (2)	Percussion 2 (2) suspended triangle - triangle beater & hand dampening suspended cymbal - 2 felt timpani sticks medium wood dumbeg - snare stick (back) & hand glockenspiel - 1 metal glock. mallet tambourine - hand & thumb roll
Flute 2 (2)	F Horn 1 (2)	
Flute 3/Piccolo (1)	F Horn 2 (2)	
Oboe 1 (2)	F Horn 3 (2)	
Oboe 2 (2)	F Horn 4 (2)	
Eb Sop. Clarinet (1)	Bb Trumpet 1 (2)	Percussion 3 (2) marimba - 4 med. mallets & 4 soft mallets suspended cymbal - 2 snare sticks (backs) large wood dumbeg - snare stick & hand tambourine - 2 snare sticks, hand & thumb roll 3 shakers - 1 medium & 2 large
Bb Clarinet 1 (3)	Bb Trumpet 2 (2)	
Bb Clarinet 2 (3)	Bb Trumpet 3 (2)	
Bb Clarinet 3 (3)	Trombone 1 (2)	
Bb Bass Clarinet (2)	Trombone 2 (2)	Percussion 4 (2) vibraphone - 4 med. mallets & 4 soft mallets cabasa
Bassoon 1 (2)	Trombone 3 (2)	
Bassoon 2 (2)	Euphonium T.C. (2)	Harp (1) piano substitute for harp
Eb Alto Saxophone 1 (2)	Euphonium B.C. (2)	String Bass (1)
	Tuba (2)	



*Dr. William Tuttle  
in memoriam*

## 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.

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 second movement 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 vanishing world of the gaucho. 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. **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 first and third movements of **Concerto Gaucho** 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. The *candombe*'s unique rhythmic structure is achieved by layering three separate drum patterns, each named for the specific drum that performs that 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 movements 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 *candombe* movements. Similar to the "fast-slow-fast" structure of the traditional concerto form, **Concerto Gaucho's** three movements are performed without breaks. This uninterrupted flow, in combination with a reprise of the *candombe* for the third movement, gives the work a sense of one large, continuous musical expression.

**Concerto Gaucho** pays tribute to the wealth of historically-enriched music indigenous to Uruguay, which is rarely heard outside of its region. Although the orchestral version was composed first, **Concerto Gaucho** was conceived with the wind ensemble version in mind from the beginning of the compositional process. The sketch of the middle *milonga* section was completed during spring break (March 20) of 2006; a rough sketch of the *candombe*'s compositional elements outlined on May 6, 2006; and the complete score composed and orchestrated between June 20 and July 27, 2006. The premiere performance (May 17, 2007) and recording (October 26, 2006) of the orchestral version was made by the Kiev Philharmonic, featuring trumpet soloist Yuri Kornilov (ERM Media - Masterworks of the New Era, volume 13).

## ANALYSIS & REHEARSAL NOTES

### **formal structure**

The first and second movements (*candombe* & *milonga* respectively) are each presented in a ternary structure. The third movement (*candombe* reprise) is in a binary structure, and is based on the latter two sections of the first movement. **Concerto Gaucho's** thematic structures are based on the (textual) phrase structures of gaucho lyrics. The first movement contains four motives in the principle-theme group (referred to as motives a, b, c, and d), two motives in the secondary-theme group (referred to as motives e and f) in addition to the motive presented in the introduction (referred to as the "open-interval" motive). The concerto's first-movement form, based on motive structure, is illustrated below:

#### **1. Candombe**

II Introduction: Open-interval motive II 'A' Section: a - b - b - c - d - d - a II 'B' section: e - f - f - c - d - d - e II 'A-prime' Section: a - b - b - c - d - d - a II Coda II  
(mm. 1-16) (mm. 17-55) (mm. 56-91) (mm. 92-121) (mm. 122-131)

The second movement contains two motives in the principal theme group (referred to as motives a and b) and two motives in the secondary theme group (referred to as motives c and d). The concerto's second-movement form, based on motive structure, is illustrated below:

#### **2. Milonga**

II 'A' Section: a - b - a II 'B' section: c - d - c II 'A-prime' Section: a - b - a II  
(mm. 132-158) (mm. 159-186) (mm. 187-210)

The third movement contains the same principal-theme group motives and secondary-theme group motives as the first movement. The concerto's third movement form, based on motive structure of the first movement, is illustrated below:

#### **3. Candombe reprise**

II Introduction: a II reprise of Candombe 'B' section: e - f - f - c - d - d II reprise of Candombe 'A-prime' Section: a - b - b - c - d - d - a II Coda II  
(mm. 211-218) (mm. 219-239) (mm. 240-269) (mm. 270-283)

**mm. 1-16 [MOVEMENT I: CANDOMBE]**

The opening of the concerto requires the ensemble to be rhythmically precise and in tempo, while the solo trumpet is allowed to be more rubato and free. The wind and vibraphone tremolos in measures 3 and 13 represent distant echoes that must be executed with extreme clarity and subtlety. Although the work's opening tonality is in Bb ionian, the soloist's rubato expression and presentation of all 12 pitch classes musically signifies the gaucho's freedom and mobility, which is also made manifest in the melody's prevalent use of large, open intervals - hence the designation "open-interval" motive.

**mm. 17-24**

The composite rhythm in mm. 17-20 forms a complex variant of the *candombe*'s piano-drum rhythm. Ironically, the 4-bar drum pattern is introduced not by the indeterminate-pitched percussion, but rather by the winds, trumpets, and vibraphone, which present the pattern in G mixolydian. A pair of congas layers the *candombe*'s madera-clave pattern to help establish the pulse. In measure 21 the triangle (percussion 2) introduces the chico-drum pattern while the cabasa (percussion 4) introduces the repique-drum pattern and completes the *candombe*'s rhythmic structure.

**mm. 25-38**

As the *candombe* rhythmic pattern continues the solo trumpet enters with the principal-theme group 'a' motive, which is rhythmically comprised of segmented patterns of the piano drum, repique drum, and chico drum. The brass section's use of the madera rhythm in measure 30 provides a transition to D mixolydian and to the principal-theme group 'b' motive, which features a triplet rhythm to discern it from the *candombe* rhythm. This motive is passed from the solo trumpet to the saxophones in measure 35 while the upper woodwinds, harp, and vibraphone provide a chico-drum accompaniment. Beginning in measure 35 the marimba adds the madera-clave pattern while the harp and vibraphone contribute the repique-drum pattern.

**mm. 39-55**

The brass section provides the principal-theme group 'c' motive - a modified piano-drum pattern, in F lydian over the percussion section's madera-clave rhythm. The solo trumpet recalls the open-interval motive of the introduction and serves as a response to the call of the brass. At measure 43 the soloist introduces the principal-theme group 'd' motive that is accompanied by the madera-clave pattern in the winds. The repieno answer to the soloist (beginning in ms. 47) is stated in A-flat mixolydian, and all rhythmic patterns associated with the repique drum, piano drum, and chico drum momentarily give way to the ensemble tutti. Only the madera-clave pattern is found in measures 49-50. Measure 51 serves as a brief transition, utilizing the open-interval motive. The principal-theme group 'a' motive returns in the original G-mixolydian mode in measure 52. The trumpet solo is accompanied by rhythmic elements of the repique drum (clarinets and vibraphone), madera-clave pattern (bassoons and timpani), and the open-interval motive (piccolo, flute, and oboe). This section also serves as the closing of the 'A' section to the first movement.

**mm. 56-59**

This brief, four-measure secondary-theme group 'e' motive serves as the opening (and closing - mm. 88-91) of the first movement's 'B' section. The trumpet solo is rhythmically based on the chico-drum pattern while repeating open-interval motives (bass clarinet and bassoons) provide a pedal tone on pitch-class G. The harmonic tension created by the brass arrives on an altered G-dominant chord that resolves to the key area of the secondary-theme group 'f' motive - C ionian. The ritardando that occurs one beat prior to measure 60 should not be stretched too much. Broaden only enough to properly set up the second theme in measure 60. There should be no sense of a musical break between measure 59 and 60.

**mm. 60-74**

The trumpet soloist introduces the 'B' section's more prominent secondary-theme group 'f' motive, which immediately returns to the tempo prior to the ritardando in measure 59. The first statement (mm. 60-63 in C ionian) must remain as marked - "playful, light" - so that the tempo does not drag down. The repieno statement (mm. 64-67 in D ionian) must favor the melody in the oboes and clarinets 1 & 2. Secondary importance must be given to the countermelody (ms. 64) in the piccolo, E-flat clarinet, and alto saxophone 1. The accompaniment pattern, comprised of the chico-drum and repique-drum patterns, must remain subservient to the melody and countermelody. The flute and xylophone flurries are merely ornaments and should be treated as such in the overall balance of measures 64-67. The brass statement of the madera-influenced 'f' motive and the open-interval motive in the timpani (ms. 68 in B-flat ionian) gives way to a variant of the 'f' motive in the low brass that must be allowed to dominate through measure 70. The xylophone and marimba parts must also be prominent, since their rhythms, in combination with the low brass, form a composite rhythm based on the piano-drum pattern. The woodwinds' chico and repique patterns are subordinate accompaniment only. The tutti madera-clave rhythm (ms. 71) and subsequent repique-drum pattern (ms. 72) serves as a metronome for the trumpet flourish. A stable tempo in the ensemble is absolutely critical for the soloist. Another two-measure combination of the madera-influenced 'f' motive (ms. 73, brass) and the repique-drum rhythm (ms. 74, woodwinds) brings the secondary-theme group's ionian modality to a close for this section of the work.

**mm. 75-91**

In a similar fashion to measures 39-42, the brass section provides a modified piano-drum pattern based on the principal-theme group 'c' motive, while the winds and percussion respond with the open-interval motive. The tonality returns to mixolydian but is centered on C-flat - a tritone away from the opening pitch centrality of G (ms. 17). As the rhythmic aspect of the work becomes more amorphous in the winds and brass beginning at measure 79, the bongos establish a one-measure pattern whose accent pattern is mapped to the madera-clave pattern. The bongo pattern should remain (dynamically) subdued throughout this section. At measure 80, the low winds re-establish A-flat mixolydian as the tonal center. The primary-theme group 'd' motive (mm. 43-51) is abstractly presented and temporally displaced in this section. The vibraphone and harp parts (in measures 81-86) serve as the sustained melody, while the flutes, oboes, and trumpets (in harmon mutes) help to accentuate specific melodic tones. The longer durations in the trumpets and stopped horns serve to add coloristic crescendos to specific long durations in the vibraphone and harp parts. In order for the horns to match the timbre of the trumpet's harmon mutes, stop mutes are preferred over hand stopping. In order to maintain subtle articulations in the flute parts, breath articulations, as opposed to double tonguing, may prove a better option. Although harmonically transitory, measures 88-91 are similar to the transitory secondary-theme group 'e' motive that opens (measures 56-59) and now closes the 'B' section. The A-flat mixolydian mode gives way to D-flat mixolydian at measure 92. This section brings to a close the 'B' section of the first movement (mm. 56-91).

**mm. 92-107**

Measure 92 begins the 'A-prime' section, the final section of the ternary-based first movement. In this section, the complete piano-drum rhythm that is performed using percussion instruments similar to their Uruguayan counterparts. The timpanist establishes the madera-clave rhythm with a D-flat tonal center. The solo trumpet restates an ornamented version of the principal-theme group 'a' motive using a cup mute, which is answered in the brass section who also employ cup mutes. The upper winds perform the principal-theme group 'b' motive beginning in measure 100 in A-flat mixolydian. These four measures (mm. 100-103) are temporally rubato and musically expressive and lyrical. The strict tempo, however, must return when the solo trumpet performs this 'b' motive beginning in measure 104 (in C-flat mixolydian). The countermelody in the horn and euphonium must take precedence over the woodwind's accompaniment pattern, but the countermelody must not over power the trumpet melody.

**mm. 108-131**

Measures 108-111 mirror their counterpart from measures 39-43 as the brass section provides the principal-theme group 'c' motive, while the solo trumpet states the open-interval motive that serves as a response to the call of the brass. As the trumpet solo continues with the principal-theme group 'd' motive at measure 116, the flutes, oboes, trumpet 3, and mallet instruments add the principal-theme group 'a' motive, beginning in measure 117. The chico-drum rhythm, in combination with the open-interval motive, provide a rhythmic build up that terminates with the

solo trumpet's truncated introduction material (ms. 122). As with the opening of the movement, this section is somewhat rubato on the soloist's part but the ensemble must remain temporally precise. The 3-against-2 rhythms in measures 126-128 foreshadow the rhythmic elements of the second movement's primary theme (as illustrated in measures 134-138). The fermata in measure 131 brings the first movement to a close.

#### **mm. 132-158 [MOVEMENT II: MILONGA]**

Tim Morrison made only two general requests concerning the conception of this concerto: That it be stylistically less traditional (hence the African-influenced folk music of South America) and that it contain lyrical, expressive melodies. The second movement, based on the Uruguayan folksong styling of the *Milonga de contrapunto*, was conceived for the lyrical, expressive melodies that Tim Morrison is known for and performs with such sincerity. The movement was the first of the three to be completed and is presented in a global ternary (A-B-A) form, with each of the three sections comprised of three subsections. Principal-theme group 'a' motive begins immediately in measure 132, featuring the trumpet solo. The sustained B-flats in the vibraphone, harp, and flutes 2 and 3 provide a tonal reference for the planing accompaniment and, perhaps more importantly, provide a constant metronome for both the soloist (whose theme is primarily duple) and the accompaniment (which is primarily triple). The principal-theme group 'b' motive begins at measure 139. Tempo, dynamics, and rhythms are intensified, leading to a repieno statement of this material before the return of the principal-theme group 'a' motive in the solo trumpet at measure 151. The cisura at the end of measure 158 is brief.

#### **mm. 159-186**

Measure 159 marks the beginning of the *milonga's* 'B' section with the secondary-theme group 'c' motive stated in the solo trumpet. The accompaniment suggests a strummed guitar on beats one and three. The countermelody in bassoon 1, euphonium, and split between the three upper saxophone parts, needs to project but remain subservient to the solo trumpet. The repieno takes over the principal-theme group 'c' motive at measure 165, giving the trumpet a brief rest before launching into the secondary-theme group 'd' motive at measure 169. This section is the dynamic climax of the movement but should never sound forced. The saxophones, horn 1, and euphonium take over the secondary-theme group 'd' motive at 171 while the solo trumpet adds flourished variation of the motive. The entire ensemble brings repose to this section by measure 177. A return of the secondary-theme group 'c' motive begins in measure 178 with a single statement in the solo trumpet. The closing of this section begins in measure 182 and must be peaceful enough that the thematic fragment in the two trumpets with harmon mutes can be distinguished.

#### **mm. 187-210**

This section is the return of the original 'A' section (mm. 132-158) in a truncated form. The final statement of the principal-theme group 'a' motive by the solo trumpet arrives in measure 201, and the winds gently resolve to the final E-flat major-seven chord, bringing the movement to a close. The fermata in measure 210 should not be held too long.

#### **mm. 211-239 [MOVEMENT III. CANDOMBE REPRISE]**

The third movement does not introduce new motivic material. Instead, it reprises variants of the thematic materials from the first movement, giving the entire concerto its large ternary formal structure. After a brief stretto presentation of the work's principal-theme group 'a' motive in the woodwinds (mm. 213-218), which is accompanied by the complete *candombe* pattern in the percussion and timpani, the first movement's 'B' section becomes the focal point of reprise. The brief, transitory secondary-theme group 'e' motive (from mm. 56-59 and mm. 88-91) solidifies the tonality of D mixolydian, while the final altered D-dominant chord of measure 222 resolves to G ionian in measure 223. As with this section's counterpart at measure 59, the ritardando at the end of measure 222 is subtle and without any sense of a break. The tempo is immediately re-established at measure 223, which begins the restatement of the secondary-theme group 'f' motive by the solo trumpet. The B-flat ionian repieno section with solo trumpet flourishes (mm. 227-230) places the secondary-theme group 'f' motive in the trombones and the countermelody in horn 1 and trumpet 3. Once again, these two elements, along with the solo trumpet's scale flourishes, must be allowed to dominate over the woodwinds' accompaniment pattern. The transition sequence (mm. 231-234), which features melodic fragments of the previous eight measures and the open-interval motive, moves to a reprise of the work's principal-theme group 'd' motive (originally stated in measure 43). The reprise of this 'd' motive is presented in a call-and-response format between the repieno and the solo trumpet. Although harmonically transient, this passage tends to favor the F#/Gb-mixolydian mode. There is an ensemble break on beat four of measure 239 that allows for a very brief harmonic 'clearing' before launching into the G-mixolydian mode beginning at the upbeat to measure 240. Conductors are encouraged to experiment with lengthening this eighth-rest (beat 4, ms. 239), keeping in mind that too much space may hinder the continuity of dynamic and harmonic momentum that has been building to this point. If one is inclined to lengthen this eighth-rest, then a suitable suggestion would be to lengthen the rest another eighth-rest duration.

#### **mm. 240-270**

The repieno presents the work's principal-theme group 'a' motive in augmentation in the upper register and in its original G-mixolydian mode. The brass section's composite rhythm for these eight measures (mm. 240-247) is based on the piano-drum rhythm introduced in measures 17-24. The brass must be absolutely assertive with their individual rhythms and dynamics in order to keep any semblance of the piano-drum groove, especially since the large triplet-rhythms of the melody will make it even more difficult for the brass to lock in their sixteenth-note subdivisions. The bongos provide the madera-clave rhythm while two large shakers (percussion 3) provide the only sense of a metronome by performing strict eighth notes. This is undoubtedly the most rhythmically-precarious section of the entire concerto. The rhythmic complexity simmers to the repique-drum pattern by measure 248 and serves as the accompaniment to the first half of the trumpet soloist's reprise of the principal-theme group 'b' motive in D mixolydian. The second half of the phrase (mm. 254-257) features the chico-drum pattern in the winds and a modified madera-clave pattern in the marimba. The transition section at measure 258 provides the brass section with a modified piano-drum pattern, while the trumpet section and timpani recall the open-interval motive. At measure 262, the solo trumpet performs the first part of the principal-theme group 'd' motive (refer to mm. 43-50; 112-119; and 235-239), which is completed by the repieno. Measures 262-265 are stylistically the most overtly 'jazz' portion in the work, featuring 5-part voicings and tritone substitutions. My sketches are marked "Samba-esque" above this section - have fun with it! In measures 266-269 make sure that 1] the sforzandos (followed by decrescendos) in the harmony parts are not interpreted as forte-pianos, and 2] the open-interval motive in the E-flat clarinet, clarinet 3, bass clarinet, bassoons, alto sax 2, tenor sax, and trumpet 3 do not dominate.

#### **mm. 271-283**

The coda of the work begins by restating the piano-drum pattern and, in the congas, the madera-clave pattern that was originally stated in measure 17. Beginning in measure 275, various melodic fragments are presented, including a portion of the principal-theme group 'd' motive (ms. 275, oboe 1 & horn 3), the secondary-theme group 'f' motive (ms. 276, saxophones), the open-interval motive (mm. 276-277, upper woodwinds), the principal-theme group 'b' motive (ms. 278, saxophones), and the repique-drum pattern (ms. 278, upper woodwinds). One final fragment of the principal-theme group 'a' motive, stated in the brass section in measure 279, leads to the solo trumpet's final exaltation of the open-interval motive that started the work. This is accompanied in the repieno by one last statement (ms. 282) of the *candombe* pattern in the percussion, madera-clave pattern in the low woodwinds, brass, and percussion, and the open-interval motive in the upper woodwinds and saxophones. The C-ionian tonality that ends the work is the logical resolution of the G-mixolydian mode that begins the coda and dominates the work's 'A' section in general.





# CONCERTO GAUCHO

Kevin M. Walczyk

distant, solemn  $\text{♩} = 60$

The musical score consists of two systems of music, each with multiple staves for various instruments. The top system, labeled 'distant, solemn  $\text{♩} = 60$ ', includes parts for Solo Trumpet in B $\flat$ , 3 Flutes (3rd doubling Piccolo), Oboes (1, 2), E♭ Sop., C L A R I N E T S (B♭ 1, B♭ 2, B♭ 3), B♭ Bass, Bassoons (1, 2), SAXOPHONES (Alto 1, Alto 2, Tenor, Bari), and PERCUSSION (4 Horns in F, 3 Trumpets in B $\flat$ , 3 Trombones, Euphonium, Tuba, Timpani, and Harp optional). The bottom system continues with 3 Trumpets in B $\flat$ , 3 Trombones, Euphonium, Tuba, Timpani, PERCUSSION (4 soft mallets, Vibes (motor off), Pedal), and Contrabass. The score features dynamic markings like *bold, freely*, *mp*, *pp*, *3.pic.*, *2,3.pic.*, *3.pic.*, *mf*, *marcato*, and *p*. The title 'CONCERTO GAUCHO' is prominently displayed at the top center, with 'COMPOSED FOR TIM MORRISON' and 'Funded in part by grants from the American Music Center & Western Oregon University' above it.



(25) *smooth, agile*

solo

3 fl.

1 ob.

2 ob.

sop.

1

2

3

bs. cl.

1 bsn.

2 bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

1 percussion

2

3

4

hp.

cb.

19

20

21

22

23

24

25

31

solo

3 fl.

1 ob.

2 ob.

sop.

1 sopr.

2 sopr.

3 sopr.

bs. cl.

1 bsn.

2 bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

percussion

hp.

cb.

26

27

28

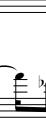
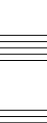
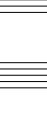
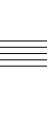
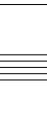
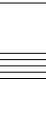
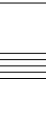
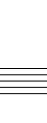
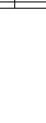
29

30

31

solo *Rapid*  
 3 fl.  
 ob.  
 2  
 sop.  
 1  
 2  
 3  
 bs. cl.  
 1  
 bsn.  
 2  
 alto 1  
 alto 2  
 ten.  
 bari  
 hn.  
 trp.  
 trb.  
 eup.  
 tuba  
 tmp.  
 1  
 percus.  
 2  
 3  
 4  
 Ped.  
 marimba 4 med. mallets  
 mp  
 Ped. ad lib.  
 hp.  
 cb.



solo     
  
 3 fl.  
  
 1 ob.  
  
 2 ob.  
  
 sop.  
  
 1 sop.  
  
 2 sop.  
  
 3 sop.  
  
 bs. cl.  
  
 1 bsn.  
  
 2 bsn.  
  
 alto 1  
  
 alto 2  
  
 ten.  
  
 bari.  
  
  
 hn.     
  
 trp.  
  
 trb.  
  
 euph.  
  
 tuba  
  
 tmp.  
  
 1 percus.     
  
 2 percus.  
  
 3 percus.  
  
 4 percus.  
  
 hp.  
  
 cb.  

44

45

46

47

solo  
 3 fl.  
 1 ob.  
 2 ob.  
 sop.  
 1 sop.  
 2 sop.  
 3 sop.  
 bs. cl.  
 1 bsn.  
 2 bsn.  
 alto 1  
 alto 2  
 ten.  
 bari  
 hn.  
 trp.  
 trb.  
 euph.  
 tuba  
 timp.  
 percus.  
 xylo. 2 med. mallets  
 sus. cym. 2 felt temp. sticks  
 II  
 f  
 s.poco  
 +choke  
 1  
 2  
 3  
 4  
 hp.  
 cb.

**52**

solo *p legato*

3 fl. *l, 3. pic.* *p*

1 ob. *p*

2 ob.

sop.

1 2 3 *pp*

bs. cl. *p*

1 2 bsn. *p*

alto 1

alto 2

ten.

bari

hn. *p* *a2*

trp.

trb. *p* *z, 3*

euph.

tuba

tmp. *mute* *p*

percussion *pp* *4 soft mallets*

hp.

cb.

**56**

*x - ghost note*

*p < mp*

*p < mp*

*pizz.* *p*

**60** playful, light

*rit. ----- a tempo*

solo

3 fl.

1 ob.

2

sop.

1

2

3

bs. cl.

1

bsn.

2

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

percussion

1

2

3

4

hp.

cb.



*solo*

3 fl. *p*

1 ob. *p*

2 ob.

sop.

1

2

3

bs. cl.

1 bsn. *p*

2 bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

percussion

1

2

3

4

bongos (2) snare sticks

*pp*

*p sub*

*p*

Ped.

bring out

*mp*

Ped.

hp.

*mp* (do not dampen)

cb.

solo  
 3 fl.  
 1 ob.  
 2 ob.  
 sop.  
 1  
 2  
 3  
 bs. cl.  
 1 bsn.  
 2 bsn.  
 alto 1  
 alto 2  
 ten.  
 bari  
 hn.  
 trp.  
 trb.  
 euph.  
 tuba  
 timp.  
 percus.  
 1  
 2  
 3  
 4  
 hp.  
 cb.

88

**solo** *p*

**3 fl.** *l.2. pp 3 3 mp 3 3*

**1 ob.** *pp 3 3 mp 3 3*

**2 ob.** *pp 3 3 mp 3 3*

**sop.** *p < pp 3 3 mp 3 3*

**1** *pp 3 3 mp 3 3*

**2** *pp 3 3 mp 3 3*

**3** *pp 3 3 mp 3 3*

**bs. cl.** *3 pp 3 3 mp 3 3*

**1 bsn.** *3 p*

**2 bsn.** *3 p*

**alto 1** *pp 3 3 mp 3 3*

**alto 2** *pp 3 3 mp 3 3*

**ten.** *pp 3 3 mp 3 3*

**bari** *f pp*

92 energetic

**hn.** *mf*

**trp.** *l. st. mute p < p mp > p < p mp > p < p mp > p < p mp >*

**trb.** *p 3. st. mute p*

**euph.**

**tuba**

**percussion**

**tmp.**

**1 perc.** *p triangle*

**2 perc.** *mp*

**3 perc.**

**4 perc.** *p Ped. pp 3 3 mp 3 3 Ped. f Ped. f Ped.*

**hp.** *p 8 8*

**cb.** *pizz. p*

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

*f poco med. dumbe (wood) x = bare hand [L.H.] & snare stick back [R.H.]*

*f poco + muted (hand); o = open sound large dumbe (wood)*

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

87

88

89

90

91

92

93

solo *cup mute with precision*  
*mp* *f poco*  
 3 fl.  
 1 ob.  
 2 ob.  
 sop.  
 1 sop.  
 2 sop.  
 3 sop.  
 bs. cl.  
 1 bsn.  
 2 bsn.  
 alto 1  
 alto 2  
 ten.  
 bari  
  
 hn.  
 trp.  
 trb.  
 euph.  
 tuba  
 timp.  
 1 perc.  
 2 perc.  
 3 perc.  
 4 perc.  
 percussion  
 hp.  
 cb. *arco mute*  
*p*

**100** *lyrical*  
*poco rubato*

**solo** *> p* *open* *mf exp.* *mf*

**3 fl.** *expr.* *mp sub.* *mp sub.* *mp*

**ob.** *expr.* *mp sub.* *mp sub.* *mp*

**sop.** *> p* *mp* *mp sub.* *mp sub.*

**1** *expr.* *mp sub.* *mp sub.* *mp sub.*

**2** *expr.* *mp sub.* *mp sub.* *mp sub.*

**3** *f expr.* *mp sub.* *mp sub.* *mp sub.*

**bs. cl.** *mp sub.* *mp sub.* *mp sub.* *mp sub.*

**1 bsn.** *mp sub.* *mp sub.* *mp sub.* *mp sub.*

**2 bsn.** *mp sub.* *mp sub.* *mp sub.* *mp sub.*

**alto 1** *f expr.* *mp* *mf* *mf*

**alto 2** *mf* *mf* *mf* *mf*

**ten.** *mf* *mf* *mf* *mf*

**bari** *mf* *mf* *mf* *mf*

**hn.** *open* *1. solo (with euph.)* *mf exp.* *mf*

**trp.** *> p* *mf* *mf*

**trb.** *> p* *mf* *mf*

**euph.** *> p* *mf exp.* *mf*

**tuba** *mf* *mf* *mf* *mf*

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

**1 percus-** *tri. hand dampen (-)* *mp sub.* *mp sub.* *mp*

**sion** *tamb. snare sticks* *mf* *mf* *mf*

**2** *mp sub.* *mf* *mf* *mf*

**3** *mp sub.* *mf* *mf* *mf*

**4** *Ped.* *mf* *mf* *mf*

**hp.** *pizz.* *no mute* *pizz.* *p* *p*

**cb.** *mp* *p* *p* *p*

100

101

102

103

104

105

106



*smooth, agile*

**5**

**3 fl.** *mf*

**1 ob.** *mf*

**2** *mf*

**sop.** *mf*

**1** *mf*

**2** *mf*

**3** *mf*

**bs. cl.**

**1**

**bsn.** *f*

**2**

**alto 1** *f*

**alto 2** *f*

**ten.** *f*

**bari** *f*

*l. 3. pic.*

**hn.** *fp*

*2, 4. open*

**trp.**

*l. open*

**trb.** *fp*

*2, 3. open*

**euph.**

**tuba**

**tmp.** *fp*

**percussion**

**1**

**2**

**3**

**4**

*2 med. mallets*

**marimba** *2 med. mallets*

**hp.**

**cb.**

rit. 122 distant, solemn ♩ = 60

rit.

solo

3 fl.

1 ob.

2 ob.

sop.

1

2

3

bs. cl.

1 bsn.

2 bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

percussion

hp.

cb.

118

119

120

121

122

123

124

125

*a tempo* ( $\downarrow = 60$ )

**132** *MILONGA*  
lyrical, expressive ♩ = 63

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

poco rit.-----

solo

3 fl.

1 ob.

2 ob.

sop.

1

2

3

bs. cl.

1 bsn.

2 bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

1 percussion

2

3

4

hp.

cb.

137

138

139

140

141

142

143

144

145

146

**147** *a tempo* ( $\text{♩} = 80$ )

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

solo

3 fl.

ob.

sopr.

alto 1

alto 2

ten.

bassoon

bass. cl.

bsn.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

percussion

hp.

cb.

**147****148****149****150****151****152****153****154****155**

## 159 passionate ♩ = 76

*rit.*

solo

3 fl.

1 ob.

2 ob.

sop.

1 sop.

2 sop.

3 sop.

bs. cl.

1 bsn.

2 bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

percussion

1

2

3

4

hp.

cb.

3. R. bring out  
p bring out  
p bring out

bring out  
mp bring out  
mp bring out

bring out  
mf bring out  
mf bring out

mf

1, 3.  
2, 4. *mp* *mp*

*bring out*  
*mf*

*pizz.*  
*mf*

156

157

158

159

160

161

162

163

169 with fervor

solo

3 fl.

ob.

sopr.

bs. cl.

1 bsn.

2 bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

percussion

hp.

cb.

169 with fervor

164

165

166

167

168

169

170

Concerto Gaúcho [W.E.]



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

Measure 181: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 182: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 183: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 184: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 185: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 186: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 187: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 188: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 189: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 190: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 191: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

Measure 192: Solo, 3 flutes, 1 oboe, 2 oboes, soprano, 1 alto, 2 altos, tenor, bassoon, 2 bassoons, alto 1, alto 2, tenor, basso, horn, trumpet, 2 trumpets, tuba, timpani, 4 percussionists, harp, cello.

(194) slightly pushing  $\text{♩} = 80$

solo

3 fl.

1 ob.

2 ob.

sop.

1

2

3

bs. cl.

1 bsn.

2 bsn.

alto 1

alto 2

ten.

bari

poco rit. -----

hn.

trp.

trb.

euph.

tuba

tmp.

1 percussion

2

3

4

hp.

cb.

3. open

mf

4.

mf

open

mf

open

l.

2

mf

p

mute

p



**solo**

**3 fl.**

**1 ob.**

**sop.**

**1**

**2**

**3**

**bs. cl.**

**1 bsn.**

**2**

**alto 1**

**alto 2**

**ten.**

**bari**

**hn.**

**trp.**

**trb.**

**euph.**

**tuba**

**tmp.**

**1 percus sion**

**2**

**3**

**4**

**hp.**

**cb.**

223 playful, light

rit. .... a tempo

solo

3 fl.

ob.

sop.

bs. cl.

bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

percussion

hp.

cb.

219

220

221

222

223

224

solo *fluid*  
 3 fl. *p* *pp* *mf* *mf*  
 1 ob. *p* *mf*  
 2 ob. *pp* *mf* *(mf)*  
 sop.  
 1 sop. *p* *mf*  
 2 sop. *p* *mf* *(mf)*  
 3 sop. *p* *mf* *(mf)*  
 bs. cl. *pp*  
 1 bsn. *pp* *mf*  
 2 bsn. *mf*  
 alto 1 *p* *mf*  
 alto 2 *mf*  
 ten.  
 bari  
 hn. *l. open* *mf soaring* *fp*  
 trp. *l. 2. st. mute* *mf*  
 trb. *3. open*  
 euph.  
 tuba *mf* *open*  
 timp. *mp*  
 percus. *sus. cym.* *p* *mf* *tomb. & thumb roll* *mf* *mf* *mf* *mf*  
 hp. *p sub.* *mp* *ped.* *mf* *mf*  
 cb. *mf*

225

226

227

228

229

230

231 bold

231

232

233

234

235

236

240 smooth, precise

**solo**

**3 fl.**

**1 ob.**

**2 ob.**

**sop.**

**1**

**2**

**3**

**bs. cl.**

**1 bsn.**

**2 bsn.**

**alto 1**

**alto 2**

**ten.**

**bari**

**hn.**

**trp.**

**trb.**

**euph.**

**tuba**

**tmp.**

**percussion**

**hp.**

**cb.**

**237**

**238**

**239**

**240**

**241**

solo  
 3 fl.  
 1 ob.  
 2 ob.  
 sop.  
 1  
 2  
 3  
 bs. cl.  
 1  
 bsn.  
 2  
 alto 1  
 alto 2  
 ten.  
 bari  
 hn.  
 trp.  
 trb.  
 euph.  
 tuba  
 tmp.  
 1 percus.  
 2  
 3  
 4  
 hp.  
 cb.

242

243

244

245

246



258 bold

A detailed musical score page showing a complex arrangement of instruments. The top half of the page features woodwind and brass sections, while the bottom half features brass, percussion, and a harp. A large, abstract gray graphic of a figure's head and shoulders is overlaid on the music, appearing behind the woodwind section and in front of the brass section. The score includes parts for solo, 3 fl., ob., sop., alto, bsn., ten., bari., hn., trp., trb., eup., tuba., tmp., percuss., and hp. Various dynamics and performance instructions are included throughout the score.

254

255

256

257

258

262 smooth, precise

**solo**

**3 fl.**

**1 ob.**

**2 ob.**

**sop.**

**1 alto**

**2 alto**

**3 alto**

**bs. cl.**

**1 bsn.**

**2 bsn.**

**ten.**

**bari**

**hn.**

**trp.**

**trb.**

**euph.**

**tuba**

**tmp.**

**percussion**

**hp.**

**cb.**

**262** smooth, precise

**(not lead)**

**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.]**

**pizz.**

259

260

261

262

263



**271 building**

**solo**

**3 fl.**

**ob.**

**sop.**

**bs. cl.**

**bsn.**

**alto 1**

**alto 2**

**ten.**

**bari**

**hn.**

**trp.**

**trb.**

**euph.**

**tuba**

**tmp.**

**percussion**

**hp.**

**cb.**

**270**

**271**

**272**

**273**

**274**

**275**

**276**



