

Stomping Ground

Transposed Score

composed by Elaine Paul

$\text{♩} = 88$

Tumbao I
7 3/2 Rhumba Clave

Piccolo

English Horn in F

Bass Clarinet in Bb

Bassoon

Clave

Violin I

Violin II

Viola

'Cello

Bass

f

mf

Violin Solo

Pizz.

13. 15. 23.

This musical score page features a top section for an orchestra (Piccolo, English Horn, Bassoon, Bassoon, Cello) and a bottom section for a string quartet (Violin I, Violin II, Viola, Cello). The top section begins with a 'Violin Solo' section from measure 13 to 23, indicated by a box above the staves. Measures 13-15 show the orchestra playing eighth-note patterns. Measures 16-23 show the orchestra playing sixteenth-note patterns. Measures 24-26 show the orchestra playing eighth-note patterns again. The bottom section starts at measure 13 with eighth-note patterns for the strings. At measure 15, the strings play sixteenth-note patterns. From measure 16 to 23, the strings play eighth-note patterns. Measure 24 shows sixteenth-note patterns for the strings. The score includes dynamic markings: *p* for piano at the beginning, *mp* for mezzo-piano under the first group of sixteenth-note patterns, *pizz.* for pizzicato under the second group, *mp* for mezzo-piano under the third group, and *pizz.* for pizzicato under the fourth group. Measure numbers 13, 15, 23, and 24 are printed above the staves. Measure 26 is implied at the end of the page.

WW Response

25

Pic. E.h. BCl. Fg.

31

mp

mp

mp

C. V.I. V.II. Va. Vc. B.

D-△7 EØ A7 EØ A7 D-△7 EØ A7 EØ A7 ^{mp} D-△7

arco

mp

mf

mp

mf

mp

mp

mf

mp

mp

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35

Pic.

E.h.

Bcl.

Fg.

C.

V.I

V.II

mf

Va.

mf

Vc.

mp

B.

mf

mp

Tutti Call Short I

Musical score for orchestra, page 43, titled "Tutti Call Short I". The score includes parts for Pic., E.h., B.Cl., Fg., C., V.I., V.II., Va., Vc., and B. The score features a rhythmic pattern of eighth and sixteenth notes, with dynamics like *mf*, *mf arco*, and *mf* indicated. Chord symbols are placed above the staff: **EØ A7 EØ A7 D-Δ7**, **mf EØ A7 EØ A7 D-Δ7**, and **EØ A7 EØ A7**. The bassoon part (B.) at the bottom has a dynamic of *mf* and a fermata. The score is set against a background of eighth-note patterns.

Tutti Call

53. 55

Pic. E.h. BCl. Fg.

C. V.I. V.II. Va. Vc. B.

mp

D-△7 **EØ** **A7** **EØ** **A7** **D-△7** **EØ** **A7** **EØ** **A7**

This musical score page shows a 'Tutti Call' section for an orchestra and band. The score is transposed, with measure numbers 53 and 55 indicated at the top. The instrumentation includes Piccolo, English Horn, Bassoon, Bass Clarinet, Bassoon, Cello, Violin I, Violin II, Double Bass, and Bassoon. The music features various rhythmic patterns and dynamic markings like 'mp'. Chord symbols are placed above the bassoon and cello staves. Measures 53 and 55 show different patterns for each instrument, separated by a repeat sign.

Call & Response

61

63

Pic.

E.h.

BCl.

Fg.

C. **D-△7** **EØ A7** **EØ A7** **mf** **D-△7** **EØ A7 EØ A7**

V.I

V.II

Va.

Vc.

B.

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This musical score page shows a section titled "Call & Response" starting at measure 61. The instrumentation includes Piccolo (Pic.), English Horn (E.h.), Bassoon (B.Cl.), Bassoon (Fg.), Clarinet (C.), Violin I (V.I), Violin II (V.II), Viola (Va.), Cello (Vc.), and Double Bass (B.). The score is in 2/4 time. Measure 61 has rests for most instruments. Measure 63 begins with a "Call" from the woodwinds (Pic., E.h., B.Cl.) followed by a "Response" from the strings (V.I, V.II, Va., Vc., B.). The strings play eighth-note patterns with dynamics like *mf* and *f*. The woodwinds play sixteenth-note patterns. Measures 64-65 show a continuation of this pattern.

Musical score for orchestra and band, page 8, Stomping - 8 - Ground. The score consists of two systems of music. The top system (measures 69-71) includes parts for Pic., E.h., B.Cl., Fg., C. (with harmonic labels D-△7, EØ, A7, EØ, A7, D-△7, EØ, A7, EØ, A7, D-△7), V.I., V.II., Va., Vc., and B. The bottom system (measures 71-72) includes parts for V.I., V.II., Va., Vc., and B. Measure 71 features a dynamic marking *mp*.

79 Low Response

Pic.

E.h.

B.CI.

Fg.

C.

V.I

V.II

Va.

Vc.

B.

EØ A⁷ EØ A⁷ *mp* D-Δ⁷

EØ A⁷ EØ A⁷ D-Δ⁷

mp pizz.

f pizz.

mf pizz.

mf

mf

mp

Tutti Call Short II

87

Pic. E.h. BCl. Fg. C. V.I. V.II. Va. Vc. B.

E∅ A⁷ E∅ A⁷ D-△⁷ E∅ A⁷ E∅ A⁷ D-△⁷ mf E∅ A⁷ E∅ A⁷

95

mf

97

Pic.

E.h.

B.CI.

F.g.

C.

V.I

V.II

Va.

Vc.

B.

D- \triangle 7 EØ A⁷ EØ A⁷ D- \triangle 7 EØ A⁷ EØ A⁷ D- \triangle 7 EØ A⁷ EØ A⁷

Tutti Montuno I

109 111

Pic.
E.h.
B.Cl.
Fg.
C.
V.I
V.II
Va.
Vc.
B.

D-△7 E∅ A7 E∅ A7 D-△7 mf E∅ A7 E∅ A7 D-△7

f

f

f

f

f

f

f

f

Hits

A musical score page for orchestra and band. The score consists of ten staves. The top four staves represent the orchestra: Piccolo (Pic.), English Horn (E.h.), Bassoon (B.CI.), and Bassoon (F.g.). The bottom six staves represent the band: Clarinet (C.), Trombone (V.I.), Trombone (V.II.), Bassoon (Va.), Cello (Vc.), and Bass (B.). The music begins at measure 119 with a dynamic of *mf*. The first section ends at measure 127 with a dynamic of *f*. The second section begins at measure 127 with a dynamic of *mp*. The score features woodwind stomp patterns throughout. Measures 119-127 include harmonic labels: **EØ A⁷ EØ A⁷ D⁻Δ⁷**, **mf EØ A⁷ EØ A⁷ D⁻Δ⁷**, **f EØ A⁷ EØ A⁷**.

129

Pic.

E.h.

B.CI.

F.g.

C. **D-△7 EØ A7 EØ A7 D-△7 EØ A7 EØ A7 D-△7 EØ A7 EØ A7**

V.I

V.II

Va.

Vc.

B.

Montuno Out

141

143

Pic.

E.h.

B.CI.

Fg.

C.

V.I

V.II

Va.

Vc.

B.

D-△7 *f* **EØ** **A7** **EØ** **A7** **D-△7** **EØ** **A7** **EØ** **A7**

mf

f

mf

f

f

f

f

mp

f

mp

Break

Musical score for orchestra and band, page 16, titled "Break". The score includes parts for Piccolo (Pic.), English Horn (E.h.), Bassoon (Bcl.), Clarinet (F.g.), Viola (V.I), Cello (C.), Double Bass (V.II), Trombone (Va.), Bassoon (Vc.), and Bassoon (B.).

The score consists of two systems of music. The first system starts at measure 149 and ends at measure 151. The second system begins at measure 151.

Measure 149:

- Pic.: Rest
- E.h.: Rest
- Bcl.: Rest
- F.g.: Rest
- C.: $D-\Delta^7$
- V.I: Rest
- V.II: Rest
- Va.: Rest
- Vc.: Rest
- B.: Rest

Measure 150 (continuation of System 1):

- Pic.: ff
- E.h.: ff
- Bcl.: mf
- F.g.: mp
- C.: $E^\infty A^7$
- V.I: $E^\infty A^7$
- V.II: $E^\infty A^7$
- Va.: f
- Vc.: f
- B.: f

Measure 151 (beginning of System 2):

- Pic.: Rest
- E.h.: Rest
- Bcl.: Rest
- F.g.: Rest
- C.: $D-\Delta^7$
- V.I: ff
- V.II: ff
- Va.: mp
- Vc.: p
- B.: f

Measure 152 (continuation of System 2):

- Pic.: Rest
- E.h.: Rest
- Bcl.: Rest
- F.g.: Rest
- C.: $E^\infty A^7$
- V.I: $E^\infty A^7$
- V.II: $E^\infty A^7$
- Va.: f
- Vc.: f
- B.: f

Transition

Musical score for orchestra and band, page 17, titled "Transition". The score consists of ten staves, each with a unique instrument name and clef. The instruments are: Pic. (Piccolo), E.h. (English Horn), BCl. (Bass Clarinet), Fg. (French Horn), C. (Cello), V.I. (Violin I), V.II. (Violin II), Va. (Viola), Vc. (Double Bass), and B. (Bassoon). The score is divided into measures 157 and 159. Measure 157 starts with dynamic *ff* for Pic., E.h., BCl., and Fg. It also includes markings **D-△7** and **B-△7**. Measure 159 begins with dynamic *ff* for all instruments. The score features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, with dynamics such as *f*, *ff*, and *ff* appearing throughout.

A1
dolce 167 3/2 Rhumba Clave

165

Pic.
E.h.
Bcl.
Fg.

B-△7 EØ A7 EØ A7 D-△7 C-7 F7 B♭-7 E♭7 EØ A7

C.
V.I
V.II
Va. dolce ff
Vc.
B.

174

Pic.

E.h.

Bcl.

Fg.

D Δ 7 E∅ A7 E∅ A7 B D-7 G7 C-7 F7 b 9 C \sharp ∅ F \sharp +
C. mp cresc.

V.I

V.II

Va.

Vc.

B.

mf cresc.

A2

181 dolce 183

Pic. E.h. BCl. Fg. C. V.I V.II Va. Vc. B.

B-△7 **EØ A7** **EØ A7 D-△7** **C-7 F7** **Bb-7 Eb7**

ff *mp* *f* *ff* *mp* *f* *ff* *mf* *mp* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

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189

Pic. E.h. Bcl. Fg.

C. V.I. V.II. Va. Vc. B.

E∅ A⁷ D^{△7} **E∅ A⁷ E∅ A⁷** **B** **D-7 G⁷ C-7** **F⁷b⁹**

f *mf* *f* *ff* *mf* *mf* *cresc.* *mf* *mf* *mf* *mf*

f *mf* *f* *f* *f* *f* *f* *f* *f* *f*

cresc.

196

B3 199 Swing **B_b** Solo Fills **B_b**-

Pic. E.h. BCl. Fg.

C. V.I. V.II. Va. Vc. B.

C#^ø **F#**⁺ **B-△7** **f ff** **C-** **F7** **B_b**^p **B_b-** **E_b7**

f **ff** **mp** **dolce** **f** **p** **f** **ff** **mf** **mf** **dolce** **f** **ff** **mp** **f** **ff** **mp** **C-** **F7** **B_b** **B_b-** **E_b7**

f **mp**

G \sharp **G \sharp -** **C7 #11** **F \sharp ø**

205 Solo Fills

A \flat **D-** **G7** **C7 #11** **F \sharp ø** **F7**

V.I **V.II** **Va.** **Vc.** **B.**

mf **mf** **mp** **cresc.** **cresc.** **cresc.**

mf **mf** **mf** **cresc.** **cresc.** **cresc.**

mf **mf** **mf** **F \sharp ø** **F \sharp ø** **F7**

Solo Fills

f

mf

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A4

213 dolce 215 3/2 Rhumba Clave

Pic.

E.h.

BCL.

Fg.

C.

V.I

V.II

Va.

Vc.

B.

220

Pic.

E.h.

Bcl.

Fg.

C.

V.I

V.II

Va.

Vc.

B.

B_b-7 E_b7 E_ø A⁷ D^{△7} E_ø A⁷ E_ø A⁷ B

f *mp* *f* *mp* *f* *mp* *f* *mf* *cresc.* - - - - -

f *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

226

A5 Solos I: Strings & Percussion

ff

231

3/2 Rhumba Clave

238

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Pic.
E.h.
Bcl.
Fg.

D Δ 7 E \emptyset A7 E \emptyset A7 B D-7 G7 C-7 F7 \flat 9 C \sharp \emptyset F \sharp + B- Δ 7

C.

V.I
V.II
Va.
Vc.
B.

pizz. arco pizz. arco pizz. arco pizz. arco
pizz. arco < mf pizz. arco > mp
pizz. arco < mf mp arco > mp
arco < mf mp arco > mp
mf >

247 A6 Bass & Percussion 255

Pic.

E.h.

BCL.

Fg.

C. **E \emptyset A 7 E \emptyset A 7 D- $^{\Delta 7}$** C- 7 F 7 B \flat - 7 E \flat - 7 E \emptyset A 7 D $^{\Delta 7}$

V.I

V.II

Va.

Vc. *mp* *mp* espr. *mf* espr. *mp* *cresc.* *mf* *mf*

B.

This musical score page shows a transposed score for orchestra and bass/percussion section. The top section, labeled 'A6 Bass & Percussion', contains parts for Piccolo, English Horn, Bassoon, and Bassoon. The bassoon part consists of a continuous series of eighth-note strokes. The middle section, labeled 'C.', contains chords for the orchestra: E∅, A⁷, E∅, A⁷, D-Δ⁷, C-⁷, F⁷, B♭-⁷, E♭-⁷, E∅, A⁷, and DΔ⁷. The bottom section contains parts for Violin I, Violin II, Viola, and Cello/Bass. The Cello/Bass part includes dynamic markings such as *mp*, *mf*, *cresc.*, and *mf*. The score also includes performance instructions like 'espr.' (espressivo) and 'cresc.'. The page number 247 is at the top left, and 255 is at the top right. The title 'Stomping - 28 - Ground' is centered at the top.

B7

263 Swing 264

Pic.
E.h.
BCl.
Fg.

E \emptyset A 7 E \emptyset A 7 B D-7 G 7 C-7 F $^7\flat^9$ C $\sharp\emptyset$ F \sharp^+ B-△7 C-

V.I
V.II
Va.
Vc.
B.

mf
mp
mf
p
mf
p
p
mp
mf
p
mp espr.
mf espr.
mf
mf

Pic.
E.h.
Bcl.
Fg.

F⁷ B_b B_b- E_b7 A_b D- G7 C7 #11

V.I
V.II
Va.
Vc.
B.

A8

3/2 Rhumba Clave

279

285

Pic.
E.h.
Bcl.
Fg.

C.
V.I
V.II
Va.
Vc.
B.

F \sharp \emptyset **F 7** **E \emptyset** **A 7** **E \emptyset A 7 E \emptyset A 7 D- Δ 7** **N.C.** **C- 7 F 7 B \flat - 7 E \flat - 7**

A9 Solos II

295

297

Pic. E.h. BCl. Fg.

C. V.I. V.II. Va. Vc. B.

Chords and Solos:

- Measures 295-296:** Cello (C) plays eighth-note patterns with dynamic markings: *mp*, *f*, *pizz.*, *arco*, *f*, *pizz.*, *arco*, *mf*, *pizz.*, *arco*.
- Measures 296-297:** Violin I (V.I.) plays eighth-note patterns with dynamic markings: *mp*, *f*, *pizz.*, *arco*, *f*, *pizz.*, *arco*.
- Measures 297:** Violin II (V.II.) plays eighth-note patterns with dynamic markings: *mp*, *f*, *pizz.*, *arco*, *f*, *pizz.*, *arco*.
- Measures 297:** Viola (Va.) plays eighth-note patterns with dynamic markings: *mp*, *f*, *pizz.*, *arco*, *f*, *pizz.*, *arco*.
- Measures 297:** Cello (Vc.) plays eighth-note patterns with dynamic markings: *mf*, *f*, *pizz.*, *arco*, *f*, *pizz.*, *farco*.
- Measures 297:** Bass (B.) rests throughout.

Final Chords:

- Measures 297:** Cello (C) and Violin I (V.I.) play **EØ A7**.
- Measures 297:** Violin II (V.II.) and Viola (Va.) play **EØ A7**.
- Measures 297:** Cello (Vc.) and Bass (B.) play **EØ A7**.

309

Pic.
E.h.
Bcl.
Fg.

D-△7 C-7 F7 Bb-7 Eb7 EØ A7 D△7 EØ A7 EØ A7 B D-7 G7 C-7 F7b9 C#Ø F#
C.

V.I
V.II
Va.
Vc.
B.

D-△7 C-7 F7 Bb-7 Eb7 EØ A7 D△7 EØ A7 EØ A7 B D-7 G7 C-7 F7b9 C#Ø F#

<f mf <f mf cresc. - - - - -

A10

311

Pic.

E.h.

B.Cl.

Fg.

C.

V.I

V.II

Va.

Vc.

B.

321

Chord Progressions:

Top System (Measures 311-321):

- Measure 311: B-△7, EØ, A7, EØ, A7, D-△7
- Measure 312: C-7, F7, Bb-7, Eb7, EØ, A7
- Measure 313: D△7, EØ, A7, EØ, A7

Bottom System (Measures 321-331):

- Measure 321: B-△7, EØ, A7, EØ, A7, D-△7
- Measure 322: C-7, F7, Bb-7, Eb7, EØ, A7
- Measure 323: D△7, EØ, A7, EØ, A7

B11

Swing

327

335

Pic.

E.h.

BCl.

Fg.

B D-7 G7 C-7 F7^{b9} C♯∅ F♯+ B-△7 C- F7 B♭ p B♭- E♭7 A♭

V.I

V.II

Va.

Vc.

B.

B D-7 G7 C-7 F7^{b9} C♯∅ F♯+ B-△7 C- F7 B♭ B♭- E♭7 A♭

A12

3/2 Rhumba Clave

343

347

Pic. E.h. BCl. Fg.

D- G⁷ C^{7 #11} *mp* **F^{#ø} F⁷ E^ø A⁷** *mf* **E^ø A⁷ E^ø A⁷ D-△⁷** **N.C.**

V.I V.II Va. Vc. B.

mf *ff* *mf* *f*

358

Pic.

E.h.

Bcl.

Fg.

C.

V.I

V.II

Va.

Vc.

B.

Chords:

Top System: C-7 F7 B_b-7 E_b7 EØ A7 D^Δ7 EØ A7 EØ A7 B D-7 G7 C-7 F7^{b9} C[#]Ø F[#]+ B-Δ7

Bottom System: C-7 F7 B_b-7 E_b7 EØ A7 D^Δ7 EØ A7 EØ A7 B D-7 G7 C-7 F7^{b9} C[#]Ø F[#]+ B-Δ7

Dynamics:

mp, mf, f, ff, cresc., mf

A13 Solos III

359 371

This musical score page features two staves of music. The top staff consists of four woodwind parts: Piccolo, English Horn, Bassoon, and Bassoon. The bottom staff consists of six brass and woodwind parts: Clarinet, Trombones I & II, Trombone III, Trombone IV, Trombone V, and Trombone VI. The music is divided into measures by vertical bar lines. Measure 359 begins with a rest followed by eighth-note patterns on the woodwinds. Measures 360-361 show a rhythmic pattern of eighth-note pairs on the woodwinds. Measures 362-363 continue the eighth-note patterns. Measures 364-365 show a rhythmic pattern of eighth-note pairs on the woodwinds. Measures 366-367 continue the eighth-note patterns. Measures 368-369 show a rhythmic pattern of eighth-note pairs on the woodwinds. Measures 370-371 continue the eighth-note patterns. Measure 372 begins with a rest followed by eighth-note patterns on the woodwinds.

Woodwind Solos:

- Measures 359-371: Woodwind Solos III
- Measures 360-361: E \emptyset A 7 E \emptyset A 7 D- Δ 7
- Measures 362-363: C- 7 F 7 B \flat - 7 E \flat 7 E \emptyset A 7
- Measures 364-365: D Δ 7 E \emptyset A 7 E \emptyset A 7 B
- Measures 366-367: D- 7 G 7
- Measures 368-369: B- Δ 7 E \emptyset A 7 E \emptyset A 7 D- Δ 7
- Measures 370-371: C- 7 F 7 B \flat - 7 E \flat 7 E \emptyset A 7
- Measures 372: D Δ 7 E \emptyset A 7 E \emptyset A 7 B
- Measures 373: D- 7 G 7

Dynamic markings include *mf*, *f*, *mf*, *f*, *mf*, *cresc.*

A14

375

384

Pic.
E.h.
Bcl.
Fg.

C. V.I
V.II
Va.
Vc.
B.

C-7 F7^{b9} C^{#ø} F^{#+} B-△7 Eø A7 Eø A7 D-△7 C-7 F7 B_b-7 E_b-7 Eø A7 D△7 Eø A7

C-7 F7^{b9} C^{#ø} F^{#+} B-△7 Eø A7 Eø A7 D-△7 C-7 F7 B_b-7 E_b-7 Eø A7 D△7 Eø A7

ff mf <f mf <f mf

B15

Swing

391

399

Pic.
E.h.
BCl.
Fg.

E \emptyset A 7 B D- 7 G 7 C- 7 F 7b^9 C $\sharp\emptyset$ F $\sharp\text{+}$ B- $\triangle 7$ C- F 7 B \flat B $\flat\text{-}$ E $\flat 7$ A \flat

C.

V.I.
V.II.
Va.
Vc.

B.

E \emptyset A 7 B D- 7 G 7 C- 7 F 7b^9 C $\sharp\emptyset$ F $\sharp\text{+}$ B- $\triangle 7$ C- F 7 B \flat B $\flat\text{-}$ E $\flat 7$ A \flat

cresc. - - - - - ff mp

A16

3/2 Rhumba Clave

407

411

Pic.

E.h.

B.Cl.

Fg.

C.

D- G⁷ C^{7 #11} F♯∅ F⁷ E∅ A⁷ E∅ A⁷ E∅ A⁷ D-△⁷ N.C.

V.I

V.II

Va.

Vc.

B.

mf

ff

mf

f

D- G⁷ C^{7 #11} F♯∅ F⁷ E∅ A⁷ E∅ A⁷ E∅ A⁷ D-△⁷

Musical score for orchestra and band, page 42, Stomping - Ground. The score consists of two systems of music. The top system is for orchestra (Pic., E.h., B.Cl., Fg.) and the bottom system is for band (V.I., V.II., Va., Vc.). Both systems feature a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Chord symbols are placed above the notes. The first system has a key signature of one flat, while the second system has a key signature of one sharp. Measure numbers 1 through 12 are present above the notes in both systems. Dynamics include *mf*, *f*, *mfp*, *cresc.*, and *ff*.

Pic. E.h. B.Cl. Fg.

C-7 F7 B_b-7 E_b7 E_ø A⁷ D^{△7} E_ø A⁷ E_ø A⁷ B D-7 G7 C-7 F7^{b9} C_#_ø F_#+ B-△7

V.I. V.II. Va. Vc.

C-7 F7 B_b-7 E_b7 E_ø A⁷ D^{△7} E_ø A⁷ E_ø A⁷ B D-7 G7 C-7 F7^{b9} C_#_ø F_#+ B-△7

mf *f* *mf* *cresc.* *ff*

423 Conga Only

431 Add Clave

A musical score for orchestra and conga only. The score consists of two systems of music. The top system, labeled 'Conga Only' at measure 423, features four staves: Pic., E.h., BCl., and Fg. The bottom system, labeled 'Add Clave' at measure 431, features six staves: C., V.I., V.II., Va., Vc., and B.. Measures 423-430 show eighth-note patterns on all staves. Measure 431 begins with a forte dynamic (fff) and includes harmonic notation below the staff: D-7 G7 C-7 F7 \flat^9 C \sharp ø F \sharp + B- $\triangle7$. The dynamic changes to piano (ppp) in measure 432, where the harmonic notation is C \sharp ø F \sharp +7 B- $\triangle7$. The C. staff in the bottom system contains a unique rhythmic pattern of sixteenth-note pairs.

423 Conga Only

431 Add Clave

Pic. E.h. BCl. Fg.

C. V.I. V.II. Va. Vc. B.

D-7 G7 C-7 F7 \flat^9 C \sharp ø F \sharp + B- $\triangle7$

C \sharp ø F \sharp +7 B- $\triangle7$

fff ppp

437 Add Drums 439 Tumbao II 451
Pic. E.h. BCl. Fg.
C. pizz.
V.I p
V.II pizz.
Va. pizz.
Vc. p
B.

mp >

Flute Solo

453 455

Montuno II Call Short

463

Montuno II Call

465 471

This musical score page features ten staves of music for orchestra and band. The top section, labeled 'Montuno II Call', consists of four staves: Piccolo, English Horn, Bass Clarinet, and Bassoon. The Piccolo and Bassoon staves begin at measure 465 with eighth-note patterns. The English Horn and Bass Clarinet staves enter at measure 471 with eighth-note patterns. Measures 465-471 include dynamic markings: **mf** for the woodwind entries and **D-△7**, **EØ**, **A7**, **EØ**, **A7**, **D-△7**, **EØ**, **A7**, **EØ**, **A7**, **D-△7**, **EØ**, **A7**, **EØ**, **A7** above the woodwind parts. Measures 472-475 show the woodwinds continuing their eighth-note patterns. The bottom section, starting at measure 476, features five staves: Violin I, Violin II, Viola, Cello, and Bassoon. The Violin I and II staves play eighth-note patterns. The Viola, Cello, and Bassoon staves play eighth-note patterns. The Bassoon staff includes dynamic markings: **f**, **mf**, **f**, **mf**, **f**, **mf**, **f**, **mp**, **f**. The entire section concludes with a final dynamic of **f**.

WW Call & Pizz

Musical score for orchestra featuring woodwind call and pizzicato sections. The score includes parts for Piccolo, English Horn, Bassoon, Bassoon II, Cello, Viola, Double Bass, and Bassoon III.

The score consists of two systems of music, numbered 477 and 479. The instrumentation includes:

- Pic. (Piccolo)
- E.h. (English Horn)
- BCL. (Bassoon)
- Fg. (Bassoon II)
- C. (Cello)
- V.I (Viola)
- V.II (Double Bass)
- Va. (Bassoon III)
- Vc. (Double Bass)
- B. (Bassoon)

Key signatures and time signatures change throughout the score. Measure 477 starts with a woodwind call (Pic., E.h., BCL., Fg.) followed by a section for C. (D-△7, mf), V.I (E∅, pizz.), V.II (A7, mp), V.a. (E∅, pizz.), Vc. (A7, mf), and B. (E∅, A7). Measure 479 continues with woodwind calls and sections for V.I (E∅, pizz.), V.II (A7, mp), V.a. (pizz., mp), Vc. (mf), and B. (mf).

485

Pic.

E.h.

BCL.

Fg.

C. **D-△7** **E∅** **A7** **E∅** **A7** **D-△7** **E∅** **A7** **E∅** **A7**

V.I

V.II *pizz.*

p mp mp mf p mp mf

Va.

Vc. *p* *mp* *mf* *p* *mp* *mf*

B.

WW Call Short

493 495 503

This musical score page features a grid of eight staves for Piccolo, English Horn, Bassoon, Bassoon, Clarinet, Viola, Cello, and Double Bass. The music is divided into three sections: 'WW Call Short' (measures 493-495), 'Tutti Call' (measures 503-504), and a section between them. The woodwind section (Pic., E.h., BCl., Fg.) plays a rhythmic pattern of eighth-note pairs and sixteenth-note pairs. The bassoon section (Bcl., Fg.) provides harmonic support with sustained notes and eighth-note pairs. The strings (C., V.I., V.II., Va., Vc., B.) play sustained notes or simple eighth-note patterns. Measure 493 starts with a dynamic of **f**. Measure 495 begins with a dynamic of **f** and includes a melodic line for the bassoon. Measure 503 begins with a dynamic of **mf**. Measure 504 begins with a dynamic of **mf**. Measures 496-502 show the woodwinds continuing their rhythmic patterns, while the bassoon section and strings provide harmonic support. The woodwind section concludes with a melodic line in measure 504.

Tutti Call

D-△7 f EØ A7 EØ A7 D-△7 EØ A7 EØ A7 EØ A7

p mp p mp p mp f

mf arco mf arco mf mf

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Pizz & Response

505 511

Pic.
E.h.
Bcl.
Fg.

C.
V.I
V.II
Va.
Vc.
B.

D- Δ 7 E \emptyset A7 E \emptyset A7 D- Δ 7 E \emptyset A7 E \emptyset A7 D- Δ 7

pizz.
mp pizz. mf
mp pizz. mf
mp mf pizz.
mp
mf f
mp

515

Pic.

E.h.

B.Cl.

F.g.

C.

V.I

V.II

Va.

Vc.

B.

EØ A7 EØ A7 D-Δ7

EØ A7 EØ A7 D-Δ7

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp

f

mf

f

mp

Call & Response

523

Pic.

E.h.

BCI.

Fg.

C. **E**∅ **A**⁷ **E**∅ **A**⁷ **D-**△⁷ **mf** **E**∅ **A**⁷ **E**∅ **A**⁷ **D-**△⁷

V.I *mp* *mf*

V.II *mp* *mf*

Va. *mp* *mf*

Vc. *mp*

B. *f*

527

mf

mf

mf

arco

p *mp*

arco *mf*

p *mp*

arco *mf*

p *mp*

arco *p* *mp*

mp

f

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531

Pic.

E.h.

BCL.

Fg.

E∅ A⁷ E∅ A⁷ D-△⁷

f E∅ A⁷ E∅ A⁷ D-△⁷

C.

V.I

V.II

mf

p

mp

mf

f

mf

p

mp

mf

p

mp

Va.

Vc.

B.

mf

p

mp

mf

p

mp

mp

mp

Montuno III Call

539

Pic. E.h. BCl. Fg.

EØ A⁷ EØ A⁷ D-△⁷

543

f EØ A⁷ EØ A⁷ D-△⁷ EØ A⁷

C.

V.I V.II Va. Vc. B.

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548

Pic. E.h. B.Cl. Fg.

This section shows four staves: Piccolo (Pic.), English Horn (E.h.), Bassoon (B.Cl.), and Bassoon (Fg.). The Piccolo and English Horn play eighth-note patterns. The Bassoons play sixteenth-note patterns. Measures 1-4 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 5-8 show a similar pattern with some variations in the sixteenth-note figures.

E \varnothing A 7 D- Δ 7

E \varnothing A 7

E \varnothing A 7 D- Δ 7

E \varnothing A 7

E \varnothing A 7

C.

V.I. V.II. Va. Vc. B.

This section shows five staves: Violin I (V.I.), Violin II (V.II.), Bassoon (Va.), Cello (Vc.), and Double Bass (B.). The Violins play eighth-note patterns. The Bassoon and Cello play sixteenth-note patterns. The Double Bass provides harmonic support with sustained notes and bass lines. Measure 1 starts with a forte dynamic (f). Measures 2-4 show a transition with dynamics changing from forte to piano (mp) and back to forte (f). Measures 5-8 return to the original forte dynamic.

Montuno III Out

557

Pic. E.h. BCl. Fg. C.

559

ff *mp* *f*

mf *f*

D-△7 EØ A7 EØ A7 D-△7 EØ A7 EØ A7

V.I V.II Va. Vc. B.

f *mp* *f*

mf *p* *f*

Montuno III Out

557

Pic. E.h. BCl. Fg. C.

559

ff *mp* *f*

mf *f*

D-△7 EØ A7 EØ A7 D-△7 EØ A7 EØ A7

V.I V.II Va. Vc. B.

f *mp* *f*

mf *p* *f*

B17

565 567 **Swing**

dolce

f

p

mf

D-△7 G7 C-7 F7^{b9} C♯∅ F♯+ B-△7

C♯∅ F♯+7 B-△7

f

ff

575

A18 *dolce*

Pic. E.h. BCl. Fg. C. V.I. V.II. Va. Vc. B.

mf

mp

mf

mf

B-△7

mp

cresc. *f* *mf espr.*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

mf

trill

dolce

583 **3/2 Rhumba Clave**

Pic.
E.h.
Bcl.
Fg.
C.
V.I
V.II
Va.
Vc.
B.

590

pic.

E.h.

B.Cl.

Fg.

C.

V.I.

V.II.

Va.

Vc.

B.

mf

f

ff

mf

f

mf

cresc.

596

Pic.

E.h.

Bcl.

Fg.

C.

V.I

V.II

Va.

Vc.

B.