

Tríqueta

Double concerto for horn, guitar and chamber orchestra

By

James Scott Balentine



San Antonio, Texas

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Instrumentation

Solo Horn in F

Solo Guitar

Piano

Percussion I – Vibraphone, xylophone, *Hand-clapping (body percussion), Mark tree, tambourine.

Percussion II – 3 Suspended cymbals (12", 14", 16" or similar), triangle, bongo drums, *Hand-clapping (body percussion).

Percussion III – Medium Tam-tam, conga drum, bongo drums, *Hand-clapping (body percussion), triangle.

Violin 1

Violin 2

Viola

Cello

Bass – predominantly pizzicato; part intended for a single jazz acoustic bass, slightly amplified

*Body percussion includes Hand-clapping; x notation indicates thumb on opposing hand palm to maintain rhythmic momentum, but almost silent. At players discretion, handclaps may include sliding hands for longer note values. Players are expected to be visually active, and dynamic contrasts between players are expected to be variable (improvisational). Hands on legs may also include accents with feet on floor.

Composer's Notes

Triqueta was inspired and supported in part by an award from the Artist Foundation of San Antonio in 2006, which funded the composition of the original *Esferas da Vida* for guitar, horn, jazz rhythm section, violin, viola and cello. At the suggestion of guitarist Matthew Dunne, the piece was enlarged by adding two additional movements, including considerable revision of *Esferas da Vida*, which became the last movement of **Triqueta**. The piece is heavily influenced by Brazilian rhythms and character and jazz harmonies. The piece is not programmatic, but the movement titles all refer to shapes in both two and three-dimensional space which suggest motion and generally contributed to the formal structure of each part and to the whole. **Triqueta** was written for guitarist Matthew Dunne and hornist Michael Gast for the premiere concert of the Southwest Guitar Festival, San Antonio, Texas.



Triqueta

Double Concerto for Guitar, Horn, and Chamber Orchestra

I. Circulo Vazio

James Scott Balentine

Variations on an Expanding Universe

Crisp, clean & sterile (♩ = 144)

Horn in F

Guitar

Piano

Percussion

Violin I

Violin II

Viola

Cello

Bass

mp *p* *mf* *p*

mp *mf* *p* *mf* *p*

pp *p*

pp *pizz.* *p*

mp *p* *mf* *p*

8

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

p

f *mp*

p *mf*

f *mp*

p *mf*

divisi

unis.

mp

mp

p *mf* *mp*

A

16

Hn.

mf

Gtr.

mf

Pno.

I.

Perc. II.

III.

A

Vln. 1

p

arco

pp

pizz.

p

Vln. 2

p

arco

pp

pizz.

p

Vla.

p

Vc.

p

Bass

poco ritard... a tempo

31

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mp

pizz

mp

B

39

Hn. *p*

Gtr. *mf*

Pno.

I.

Perc. II.

III.

B

39

Vln. 1 *pp*

Vln. 2

Vla. *pp*

Vc. *p*

Bass *mp*

Detailed description of the musical score: The score is for measures 39 to 46. Measure 39 is marked with a box 'B'. The Horn (Hn.) part starts with a half note G4, followed by a half note F#4, and then a half note E4. The Guitar (Gtr.) part has a complex rhythm with chords and single notes. The Piano (Pno.) part has a bass line with eighth and quarter notes. The Violin I (Vln. 1) part has a half note G4, followed by a half note F#4, and then a half note E4. The Violin II (Vln. 2) part is mostly rests. The Viola (Vla.) part has a half note G4, followed by a half note F#4, and then a half note E4. The Violoncello (Vc.) part has a half note G4, followed by a half note F#4, and then a half note E4. The Bass part has a half note G4, followed by a half note F#4, and then a half note E4. Dynamics include p, mf, pp, and mp.

47

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

bell-like

mp

vibraphone (fan off)

triangle

mp

med. tam-tam

p

mf

mp *mf*

mf

mf

Detailed description of the musical score for page 7, measures 47-52:

- Measure 47:** Horn (Hn.) has a half note G4. Guitar (Gtr.) has a half note G4. Piano (Pno.) has a half note G4. Violin I (Vln. 1) and Violin II (Vln. 2) are silent. Viola (Vla.) has a half note G4. Violoncello (Vc.) has a half note G4. Bass (Bass) has a half note G4.
- Measure 48:** Horn (Hn.) has a half note A4. Guitar (Gtr.) has a half note A4. Piano (Pno.) has a half note A4. Violin I (Vln. 1) and Violin II (Vln. 2) are silent. Viola (Vla.) has a half note A4. Violoncello (Vc.) has a half note A4. Bass (Bass) has a half note A4.
- Measure 49:** Horn (Hn.) has a half note B4. Guitar (Gtr.) has a half note B4. Piano (Pno.) has a half note B4. Violin I (Vln. 1) and Violin II (Vln. 2) are silent. Viola (Vla.) has a half note B4. Violoncello (Vc.) has a half note B4. Bass (Bass) has a half note B4.
- Measure 50:** Horn (Hn.) has a half note C5. Guitar (Gtr.) has a half note C5. Piano (Pno.) has a half note C5. Violin I (Vln. 1) and Violin II (Vln. 2) are silent. Viola (Vla.) has a half note C5. Violoncello (Vc.) has a half note C5. Bass (Bass) has a half note C5.
- Measure 51:** Horn (Hn.) has a half note D5. Guitar (Gtr.) has a half note D5. Piano (Pno.) has a half note D5. Violin I (Vln. 1) and Violin II (Vln. 2) are silent. Viola (Vla.) has a half note D5. Violoncello (Vc.) has a half note D5. Bass (Bass) has a half note D5.
- Measure 52:** Horn (Hn.) has a half note E5. Guitar (Gtr.) has a half note E5. Piano (Pno.) has a half note E5. Violin I (Vln. 1) and Violin II (Vln. 2) are silent. Viola (Vla.) has a half note E5. Violoncello (Vc.) has a half note E5. Bass (Bass) has a half note E5.

55 C

Hn. *mp*

Gtr. *mf*

Pno. *8vb-1*

I.

Perc. II.

III.

55 C

Vln. 1 *p*

Vln. 2 *p*

Vla. *pizz.* *mp* *pizz.* *p* *arco*

Vc. *mp*

Bass

63

Hn.

63

Gtr.

63

Pno.

bell-like

63

I. (vibraphone)

Perc. II.

III.

63

Vln. 1

63

Vln. 2

Vla.

arco

Vc.

Bass

mf

mp

mf

mp

mf

mf

p

mp

mf

mf

D

71

Hn. *mp*

Gtr. *mf*

Pno. *mp*

I. *p*

Perc. II. *p*

III.

D

71

Vln. 1 *pp*

Vln. 2 *pp* *p*

Vla. *pp*

Vc. *mp*

Bass *mp*

two sus. cymbals
sticks on cym edge

79

70

79

79

79

79



Bass

Bass

86

Hn.

86

Gtr.

86

Pno.

86

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

with mute

p

med. sus cymbal
soft mallets

p *mf*

mf *p*

mf *p*

mf *mp* *p*

mp

E *Freely - ad libitum*

96

Hn.

Gtr.

mf

102 *lontano* *pp* *(echo)* *ppp*

108 *pp* *ppp* *(echo)*

114 *pp* *mute out*

F Veiled, hauntingly somber (♩ = 96)

ritardando, quasi-pesante

122

Hn.

Gtr.

p

Pno.

I.

Perc. II.

III.

F Veiled, hauntingly somber (♩ = 96)
with mute

pp

Vln. 1

Vln. 2

pp

with mute

mp

Vla.

Vc.

pp

mp

Bass

[illegible]

138

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mf

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

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

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

f *mf* *f* *mp* *mf* *arco* *mf* *arco*

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

mf

145 H

Hn. *mp*

Gtr. *mf*

Pno.

I. *f*

Perc. II. bongos w/fingers *mp*

III.

Vln. 1 *f mp p mf p*

Vln. 2 *f mp p mf p*

Vla. *f mp mf p mp*

Vc. *f mp mf p mp*

Bass

152

Hn. *p* *f* *mp*

Gtr. *f* *mp*

Pno.

I.

Perc. II. *f* *mp*
conga w/ hands

III. *mp* *f* *mp*

Vln. 1 *mf* *p* *mf* *p* *f* *mp*

Vln. 2 *mf* *p* *mf* *p* *f* *mp*

Vla. *mf* *mp* *mf* *f* *mp*

Vc. *mf* *mp* *mf* *f* *mp*

Bass

stopped (echo) (open)

159

Hn. *p* *p* *mp*

Gtr. *p* *mp*

Pno.

I.

Perc. II.

III.

Vln. 1 *p* *mf* *p* *mf*

Vln. 2 *p* *mf* *p* *mf*

Vla. *mf* *p* *mp* > *mp* >

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

Bass

20

173

Hn.

Gtr.

p

mf

Pno.

I.

Perc. II.

III.

Vln. I

pp

mp

Vln. II

mp

Vla.

pp

mp

Vc.

p

Bass

I

22

poco ritard... J *a tempo*

186

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

p

mf

small sus. cym. (12")
med. soft mallets

p

f

mp

p

f

mp

p

f

mp

p

mp

24

poco ritard...

200

Hn. *mp*

Gtr. *mp*

Pno.

I.

Perc. II.

III.

poco ritard...

Vln. 1 *p* *mf* *p* *mp*

Vln. 2 *p* *mf* *p* *mp*

Vla. *mf* *p* *p* *mp*

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

Bass

a tempo K

207

Hn.

Gtr.

mf

Pno.

mp

I.

Perc. II.

III.

bongos

mp

conga

mp

a tempo K

Vln. 1

pp

pizz.

p

Vln. 2

pp

pizz.

p

Vla.

pp

mp

arco

Vc.

pizz.

mp

mp

Bass

mp

214

Hn.

mp < *mf* >

Gtr.

mp < *mf*

Pno.

I.

Perc. II.

p

III.

p

Vln. 1

mf *p* *mf* *p* *mf* *p*

Vln. 2

mf *p* *mf* *p* *mf* *p*

Vla.

mf *p* *mp* < *mf* > *mp* *mf*

Vc.

mf *p* *mp* < *mf* > *mp* *mf*

Bass

L

221

Hn.

p

Gtr.

mp *mf*

3

Pno.

I.

small sus. cym. (12")
med. soft mallets

Perc. II.

p *mf*

III.

p

L

221

Vln. 1

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

221

Vln. 2

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

Vla.

f *mp* *p < mf* *mp* *mf*

Vc.

f *mp* *p < mf* *mp* *mf*

Bass

227

Hn. *p*

Gtr. *mp* *p*

Pno.

I.

Perc. II.

III.

Vln. 1 *p* *mf* *p* *mp*

Vln. 2 *p* *mf* *p* *mp*

Vla. *mp* *mf* *mp* *p* pizz.

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

Bass

234

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mf

p

arco

ppp

II. Espirales Infinitas

Warm but empty, freely (♩ = ca. 64)

The musical score is arranged in two systems. The first system includes Hn., Gtr., Pno., I., Perc. II., and III. The second system includes Vln. 1, Vln. 2, Vla., Vc., and Bass. The Hn. and Gtr. parts are marked with a piano (*p*) dynamic. The Hn. part features a melodic line with slurs and ties, while the Gtr. part provides a rhythmic accompaniment. The Pno., I., Perc. II., and III. parts are currently silent. The second system, starting with the tempo instruction 'Warm but empty, freely (♩ = ca. 64)', shows all instruments (Vln. 1, Vln. 2, Vla., Vc., and Bass) as silent staves.

A Slightly more motion, still freely

5

Hn.

5

Gtr.

poco mp

mf

laissez vibrato - - - - -

5

Pno.

5

I.

Perc. II.

III.

A Slightly more motion, still freely

5

Vln. 1

5

Vln. 2

Vla.

Vc.

Bass

mp

mp

10

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mf

p

mp

(sul G)

V

Detailed description of the musical score: The score is for measures 10 through 14. The Horn (Hn.) part in measure 10 has a melodic line starting on G4, moving to A4, B4, and then a half note on C5. The Guitar (Gtr.) part has a complex rhythmic pattern of eighth and sixteenth notes. The Piano (Pno.) part has whole rests. Violin I (Vln. 1) and Violin II (Vln. 2) also have whole rests. Percussion II (Perc. II.) and III. have whole rests. The Viola (Vla.) part has a melodic line starting on G3, moving to A3, B3, and then a half note on C4. The Violoncello (Vc.) part has a melodic line starting on G2, moving to A2, B2, and then a half note on C3. The Bass part has a whole rest in measure 10, followed by a half note on G2 in measure 14. Dynamics include *mf* (mezzo-forte) in measure 12, *p* (piano) in measure 13, and *mp* (mezzo-piano) in measure 14. Performance markings include (sul G) (sul ponticello) in measure 12 and V (breath mark) in measure 12.

15

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

B

mp

p

p

mp

pp

mp

pp

pp

35

25

Hn. *to mute* *with mute*

Gtr. *mp* *pp*

Pno.

I.

Perc. II.

III.

Vln. 1 *p* *mp*

Vln. 2 *p*

Vla. *p* *mf* *mp*

Vc. *mf* *f* *mp*

Bass

Rubato ad libitum C *a tempo* mute out open, but far away

30

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mf *pp* *mp*

mp

pizz. *p* *p* *arco* *mp*

pp *p* *pizz.* *arco* *mp*

p *mp*

38

46

Hn.

p

Gtr.

p

Pno.

I.

Perc. II.

III.

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

Bass

molto ritard...

E Slower than Tempo I⁰, as a memory (♩ = ca. 58)

51

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

51

molto ritard...

E Slower than Tempo I⁰, as a memory (♩ = ca. 58)

Vln. 1

Vln. 2

Vla.

Vc.

Bass

l.v.

laissez vibrato

mp

mp

8va

56

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mf

p

mp

pp

(sul G)

mp

pp

43

III. Esferas da Vida

Aggressive, intensely rhythmic (♩ = ca. 88)

[illegible]

[illegible]

10

Hn. *mf*

Gtr. *mp* *f*

Pno. *mp* *f* *8va*

I. *f* *p* *f*

Perc. II. *f* *p* *f*

III. *f* *p* *f*

Vln. 1 *f* *mp* *f*

Vln. 2 *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Bass *mp* *f* *mf*

47

A

A

25

Hn.

25

Gtr.

mf

25

Pno.

p

I.

Perc. II.

III.

25

Vln. 1

25

Vln. 2

Vla.

Vc.

Bass

30

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

B

35

Hn.

Gtr.

mf

Pno.

p

I.

Perc. II.

III.

B

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vc.

mp

Bass

40

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mf

mf

mf

mf

C

45

Hn. *mp* *mp*

45

Gtr.

45

Pno. *mp*

45

I. (slide) slapping

Perc. II. (slide) slapping

III. (slide) slapping

C

45

Vln. 1 *p* non-vib. - sul tasto

45

Vln. 2 *p*

Vla. *p*

Vc. *p*

Bass

51

Hn.

Gtr.

Pno.

I. both hands on legs clapping

Perc. II. *mf* both hands on legs clapping

III. *mf* both hands on legs clapping

Vln. 1

Vln. 2

Vla.

Vc.

Bass

57

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

The musical score for page 55, measures 57-62, is as follows:

- Measure 57:** Horn (Hn.) plays a half note G4. Guitar (Gtr.) is silent. Piano (Pno.) has a half note chord of F4 and A4 in the right hand, and a half note chord of F4 and A4 in the left hand. Violin I (Vln. 1) plays a half note G4. Violin II (Vln. 2) plays a half note G4. Viola (Vla.) plays a half note G4. Violoncello (Vc.) plays a half note G4. Bass (Bass) plays a half note G4.
- Measure 58:** Horn (Hn.) plays a half note A4. Guitar (Gtr.) is silent. Piano (Pno.) has a half note chord of G4 and B4 in the right hand, and a half note chord of G4 and B4 in the left hand. Violin I (Vln. 1) plays a half note A4. Violin II (Vln. 2) plays a half note A4. Viola (Vla.) plays a half note A4. Violoncello (Vc.) plays a half note A4. Bass (Bass) plays a half note A4.
- Measure 59:** Horn (Hn.) plays a half note B4. Guitar (Gtr.) is silent. Piano (Pno.) has a half note chord of A4 and C5 in the right hand, and a half note chord of A4 and C5 in the left hand. Violin I (Vln. 1) plays a half note B4. Violin II (Vln. 2) plays a half note B4. Viola (Vla.) plays a half note B4. Violoncello (Vc.) plays a half note B4. Bass (Bass) plays a half note B4.
- Measure 60:** Horn (Hn.) plays a half note C5. Guitar (Gtr.) is silent. Piano (Pno.) has a half note chord of B4 and D5 in the right hand, and a half note chord of B4 and D5 in the left hand. Violin I (Vln. 1) plays a half note C5. Violin II (Vln. 2) plays a half note C5. Viola (Vla.) plays a half note C5. Violoncello (Vc.) plays a half note C5. Bass (Bass) plays a half note C5.
- Measure 61:** Horn (Hn.) plays a half note D5. Guitar (Gtr.) is silent. Piano (Pno.) has a half note chord of C5 and E5 in the right hand, and a half note chord of C5 and E5 in the left hand. Violin I (Vln. 1) plays a half note D5. Violin II (Vln. 2) plays a half note D5. Viola (Vla.) plays a half note D5. Violoncello (Vc.) plays a half note D5. Bass (Bass) plays a half note D5.
- Measure 62:** Horn (Hn.) plays a half note E5. Guitar (Gtr.) is silent. Piano (Pno.) has a half note chord of D5 and F5 in the right hand, and a half note chord of D5 and F5 in the left hand. Violin I (Vln. 1) plays a half note E5. Violin II (Vln. 2) plays a half note E5. Viola (Vla.) plays a half note E5. Violoncello (Vc.) plays a half note E5. Bass (Bass) plays a half note E5.

63 *poco ritard...*

Hn.

Gtr.

mf

Pno.

I.

mp *f*

Perc. II.

mp *f*

III.

mp *f*

poco ritard...

Vln. 1

Vln. 2

Vla.

Vc.

Bass

D Slower, gently and rhythmically loose (♩ = ca. 116)

to mute

68

Hn.

mp

Gtr.

mp

Pno.

p

p

I.

Perc. II.

III.

D Slower, gently and rhythmically loose (♩ = ca. 116)

68

Vln. 1

pp

p

68

Vln. 2

pp

p

Vla.

pp

p

Vc.

pp

p

Bass

p

76

Hn. *with mute* *pp*

Gtr. *p*

Pno. *p*

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

91

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mp

mf

mf

Detailed description of the musical score: The score is for measures 91 through 96. The instruments are Hn. (Horn), Gtr. (Guitar), Pno. (Piano), I. (Trumpet I), Perc. II. (Percussion II), III. (Percussion III), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), Vc. (Violoncello), and Bass. Measures 91-96 show various musical notations including rests, notes, and dynamic markings like *mp* and *mf*. The Vln. 1 staff has a *mp* marking in measure 92 and a *mf* marking in measure 93. The Vln. 2 staff has a *mf* marking in measure 95. The Vla. staff has a *mf* marking in measure 95. The Vc. staff has a *mf* marking in measure 95. The Bass staff has a *mf* marking in measure 95.

98

F

Hn.

open

mp

Gtr.

mf

Pno.

I.

Perc. II.

III.

F

Vln. 1

Vln. 2

Vla.

Vc.

Bass

Detailed description of the musical score: The score is for page 61, starting at measure 98. The Horn (Hn.) part has a melodic line starting in measure 100, marked 'open' and 'mp'. The Guitar (Gtr.) part has a melodic line starting in measure 100, marked 'mf'. The Piano (Pno.) part is silent. The Violin I (Vln. 1) and Violin II (Vln. 2) parts have melodic lines starting in measure 98, marked with a fermata in measure 101. The Viola (Vla.) part has a melodic line starting in measure 98. The Violoncello (Vc.) part has a melodic line starting in measure 98. The Bass part has a melodic line starting in measure 98. Measures 102-104 are marked with a fermata and a box containing 'F'.

105

Hn.

pp

Gtr.

Pno.

p

Red. _____

Mark Tree or wind chimes

I.

Perc. II.

III.

Vln. 1

pp

Vln. 2

Vla.

Vc.

Bass

114

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

p

p

pp

p

3 sus cymbals
on crown w/ sticks

triangle

poco ritard... G *a tempo*

122

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

p

p

p

p

p

p

p

mp

mp

mp

mp

p

mp

H

136

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mp

mp

p

143

I

Hn.

Gtr.

mf

Pno.

I.

Perc. II.

III.

I

Vln. 1

Vln. 2

Vla.

Vc.

Bass

J Tempo I ⁰ (♩ = ca. 88)

150

Hn. *stopped* *p*

Gtr. 150

Pno. 150

I. *hand-clapping* *mp* *hand-clapping* *mf* *(simile)*

Perc. II. *mp* *hand-clapping* *mf*

III. *mp* *mf*

J Tempo I ⁰ (♩ = ca. 88)

Vln. 1 150

Vln. 2 150

Vla. 150

Vc. 150

Bass *mp*

157

Hn. *mp*

Gtr.

Pno. *p* *mp*

I.

Perc. II.

III.

Vln. 1 *mp* *sfz* *(#)*

Vln. 2 *mp* *sfz* *(b)*

Vla. *mp* *sfz*

Vc. *mp* *sfz*

Bass

Detailed description of the musical score: The score is for measures 157 through 162. Measure 157 begins with a piano introduction. The horn plays a melody starting on a whole note, followed by a half note, and then a quarter note. The guitar and piano provide harmonic support. The piano part features a complex rhythmic pattern in the right hand. Measures 158-160 continue the piano introduction. Measure 161 marks the beginning of a new section, with the strings and woodwinds entering. The violin I and II parts play a melody with accents and slurs. The viola, violoncello, and bass parts provide a rhythmic foundation. Measure 162 concludes the section with a final chord and a fermata on the horn.

163

Hn. *mf*

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1 *mf* *sfz* *mf* *fp*

Vln. 2 *mf* *sfz* *mf* *fp*

Vla. *mf* *sfz* *mf* *fp*

Vc. *mf* *sfz* *mf* *fp*

Bass *mp*

K

169

Hn. *mp*

Gtr. *mf*

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mf

mf

mf

mf

K

[illegible]

179

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

mf

p

mf

p

mf

p

mf

p

Detailed description of the musical score: The score is for measures 179 through 183.
 - Measure 179: Horn and Guitar have whole rests. Piano plays a descending eighth-note scale. Violins I and II have whole rests. Percussion II and III have rhythmic patterns. Viola and Violoncello have whole rests. Bass has a whole note.
 - Measure 180: Guitar continues with a descending eighth-note scale. Piano continues with a descending eighth-note scale. Violins I and II have eighth-note patterns. Percussion II and III have rhythmic patterns. Viola and Violoncello have eighth-note patterns. Bass has a whole note.
 - Measure 181: Horn has a whole rest. Guitar has a whole rest. Piano has a descending eighth-note scale. Violins I and II have eighth-note patterns. Percussion II and III have rhythmic patterns. Viola and Violoncello have eighth-note patterns. Bass has a whole note.
 - Measure 182: Horn has a whole rest. Guitar has a whole rest. Piano has a descending eighth-note scale. Violins I and II have eighth-note patterns. Percussion II and III have rhythmic patterns. Viola and Violoncello have eighth-note patterns. Bass has a whole note.
 - Measure 183: Horn has a whole rest. Guitar has a whole rest. Piano has a descending eighth-note scale. Violins I and II have eighth-note patterns. Percussion II and III have rhythmic patterns. Viola and Violoncello have eighth-note patterns. Bass has a whole note.

184

Hn.

Gtr.

mf

Pno.

p

I.

Perc. II.

III.

184

Vln. 1

mf *mp* *mf*

Vln. 2

mf *mp* *mf*

Vla.

mf *mp* *mf*

Vc.

mf *mp* *mf*

Bass

189

Hn.

mp

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

mf

Vla.

Vc.

Bass

194 M

Hn. *mp*

Gtr.

Pno. *mp*

I. (slapping) > tambourine *mf*

Perc. II. bongos *mf*

III. conga drum *mf*

Vln. 1 M non-vib.- sul tasto *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Bass

200

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

206

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

f

f

f

N

211

Hn.

Gtr.

mf

Pno.

mf

I.

solì - (hand clapping)
maintain time aggressively

f

Perc. II.

f

III.

f

N

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

mf

Bass

mf

217

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

f

f

f

f

f

mf

O

223

Hn.

Gtr.

mp

Pno.

I.

mp

Perc. II.

mp

III.

O

223

Vln. 1

Vln. 2

Vla.

Vc.

Bass

P

229

Hn. *mp*

Gtr. *mf*

Pno. *mp*

I. *mp*

Perc. II. *mp*

III. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Bass *mp*

234

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

The musical score for measures 234-238 is arranged in a system with ten staves. The measures are grouped by a vertical bar line at the end of each measure. The time signature changes from 3/4 to 4/4 and back to 3/4. The instruments and their parts are as follows:

- Hn. (Horn):** Measures 234-238, featuring a melodic line with a long note in measure 235.
- Gtr. (Guitar):** Measures 234-238, featuring a rhythmic pattern of eighth and sixteenth notes.
- Pno. (Piano):** Measures 234-238, featuring a complex rhythmic pattern with many sixteenth notes.
- I. (Trumpet):** Measures 234-238, featuring a rhythmic pattern of eighth and sixteenth notes.
- Perc. II. (Percussion II):** Measures 234-238, featuring a rhythmic pattern of eighth and sixteenth notes.
- III. (Trumpet III):** Measures 234-238, featuring a rhythmic pattern of eighth and sixteenth notes.
- Vln. 1 (Violin 1):** Measures 234-238, featuring a rest.
- Vln. 2 (Violin 2):** Measures 234-238, featuring a rest.
- Vla. (Viola):** Measures 234-238, featuring a rest.
- Vc. (Violoncello):** Measures 234-238, featuring a rest.
- Bass:** Measures 234-238, featuring a melodic line with a long note in measure 235.

Musical score for measures 239-244. The score is written for the following instruments: Hn. (Horn), Gtr. (Guitar), Pno. (Piano), I. (Trumpet I), Perc. II. (Percussion II), III. (Percussion III), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Bass. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and accidentals.

S

244

Hn.

Gtr.

ff

Pno.

f

I.

Perc. II.

III.

S

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Bass

249

Hn.

Gtr.

Pno.

I.

Perc. II.

III.

Vln. 1

Vln. 2

Vla.

Vc.

Bass

87