Triqueta

Double concerto for horn, guitar and chamber orchestra

By

James Scott Balentine

Guildhian Music

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.

Guildhian Music
San Antonio, Texas

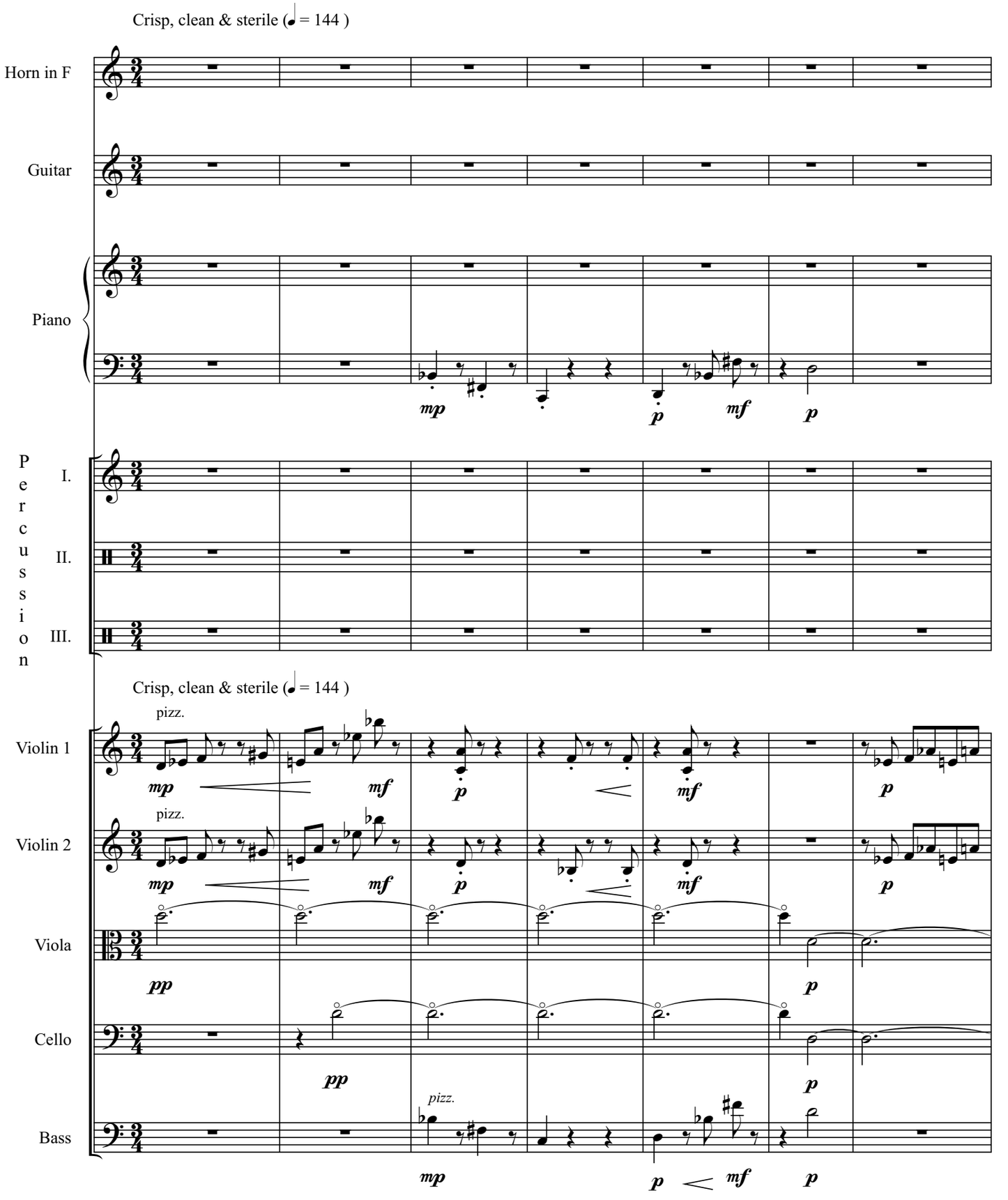
Triqueta

Double Concerto for Guitar, Horn, and Chamber Orchestra

I. Circulo Vazio

James Scott Balentine

Variations on an Expanding Universe



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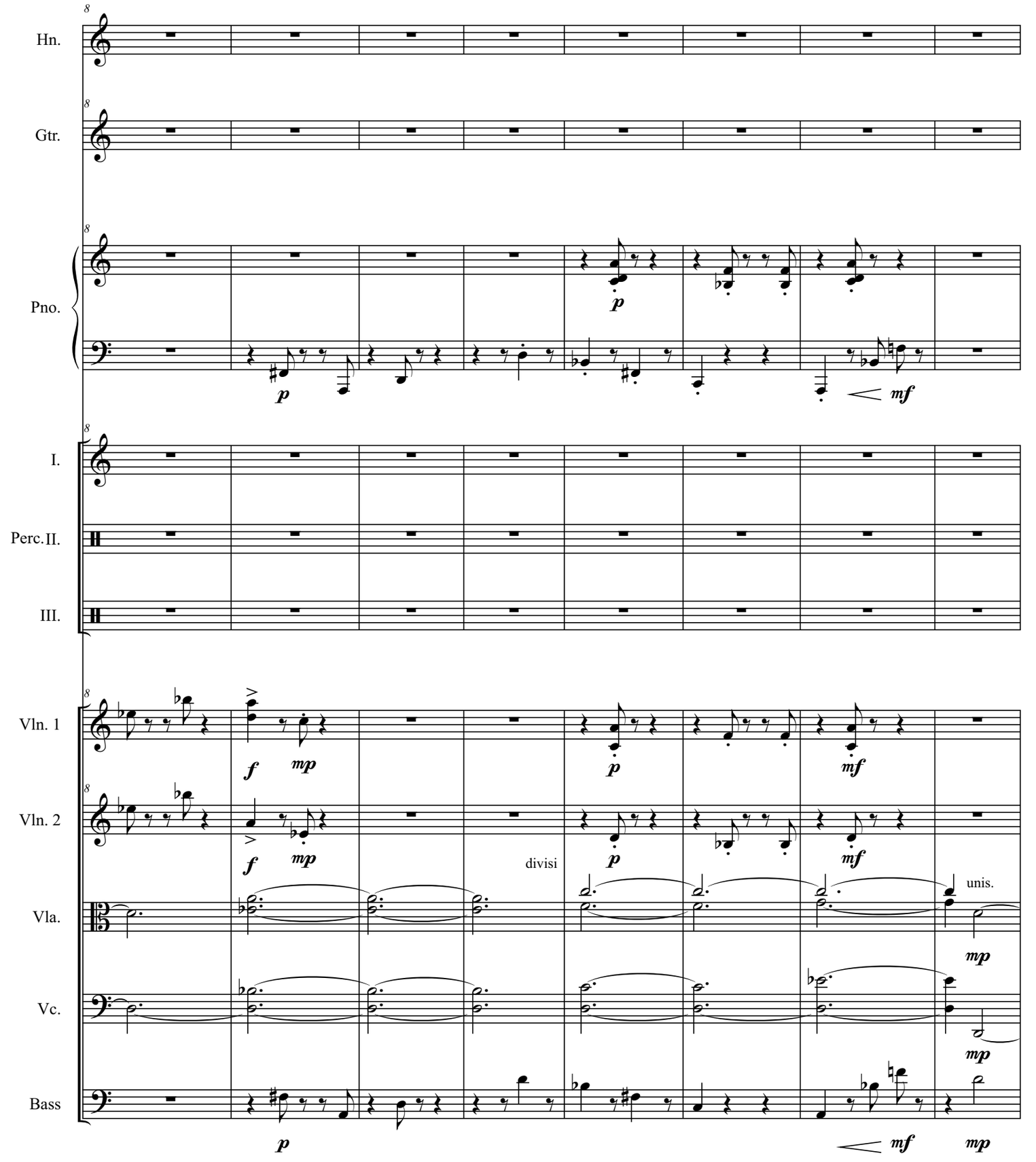
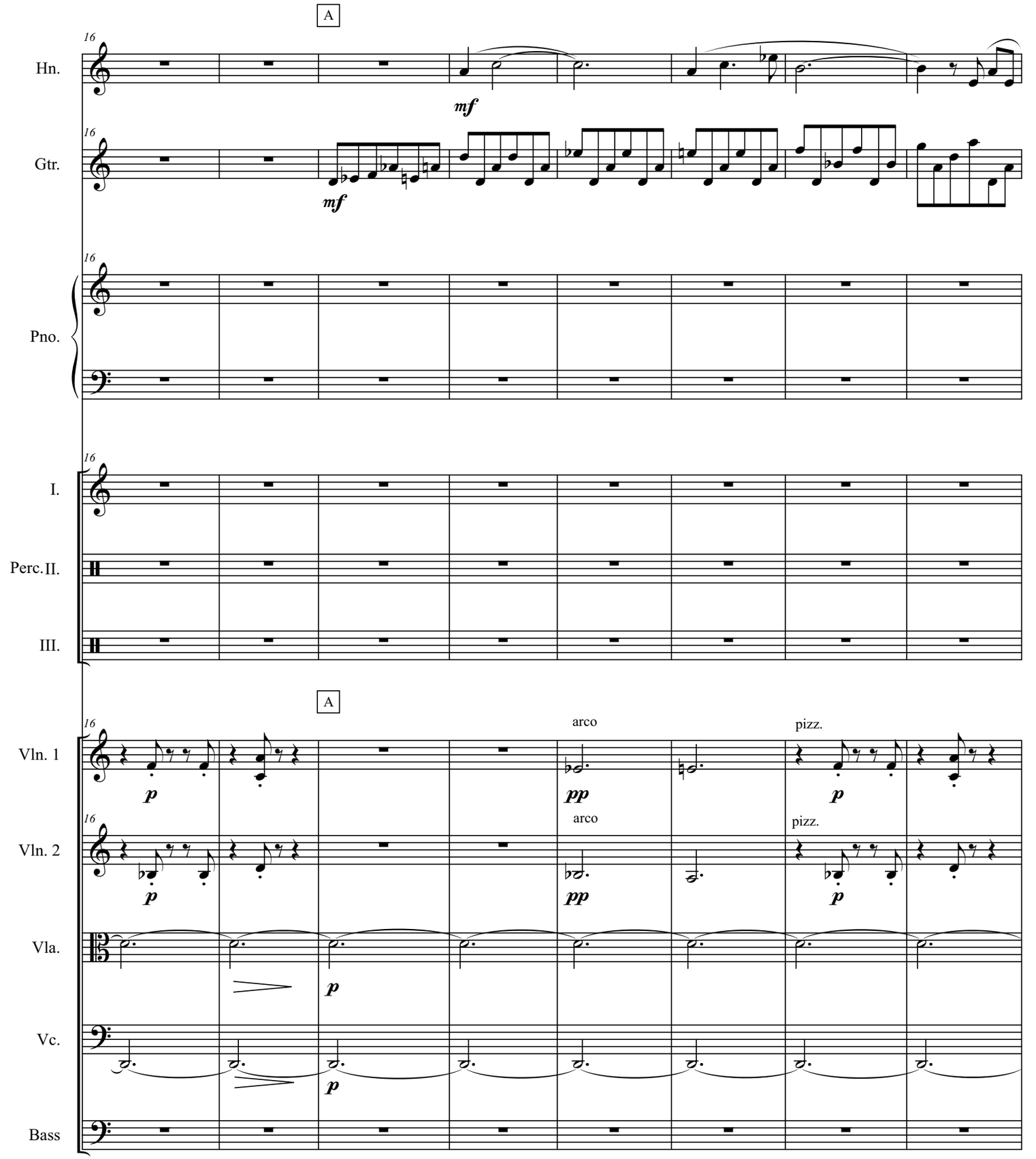
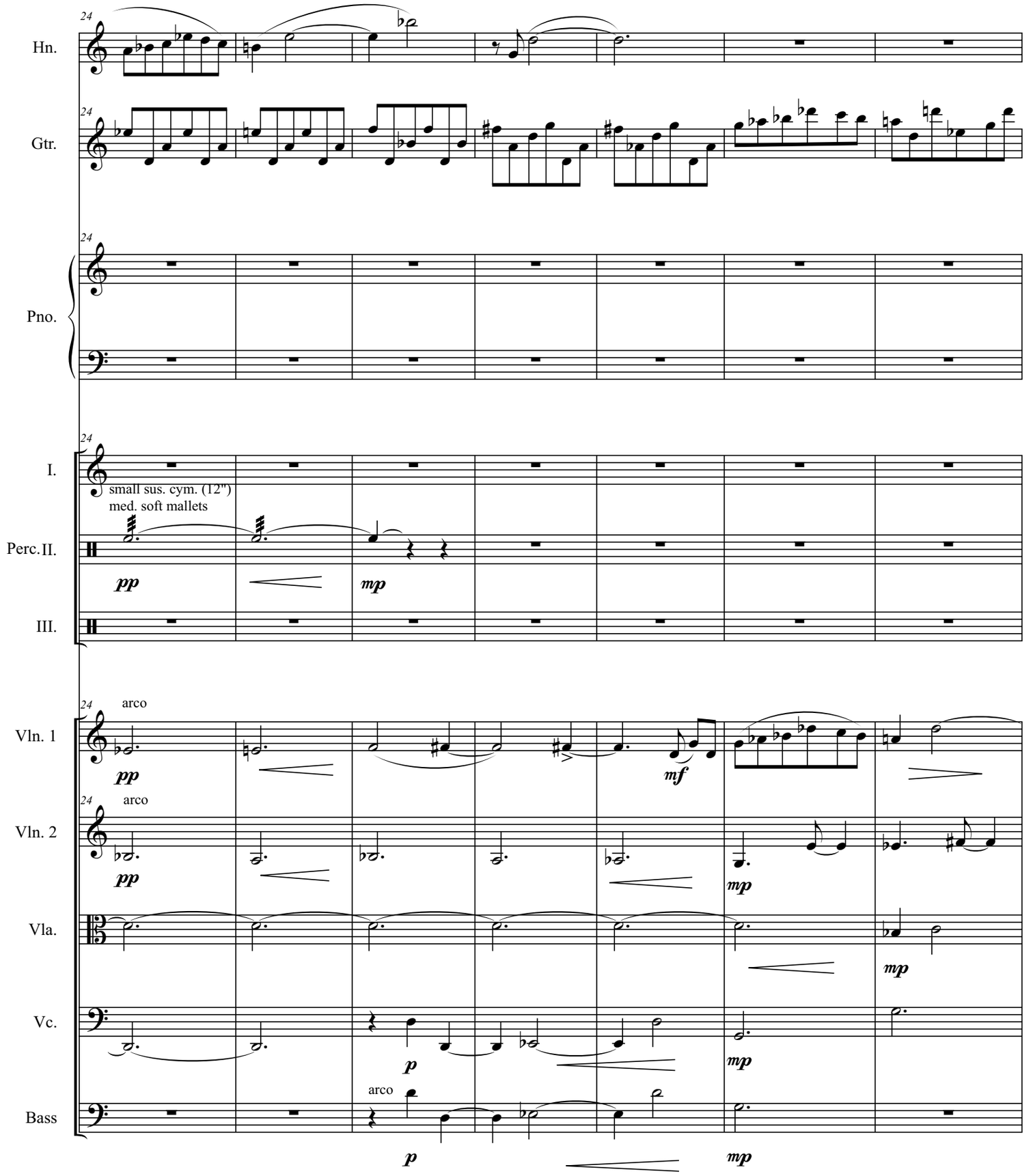
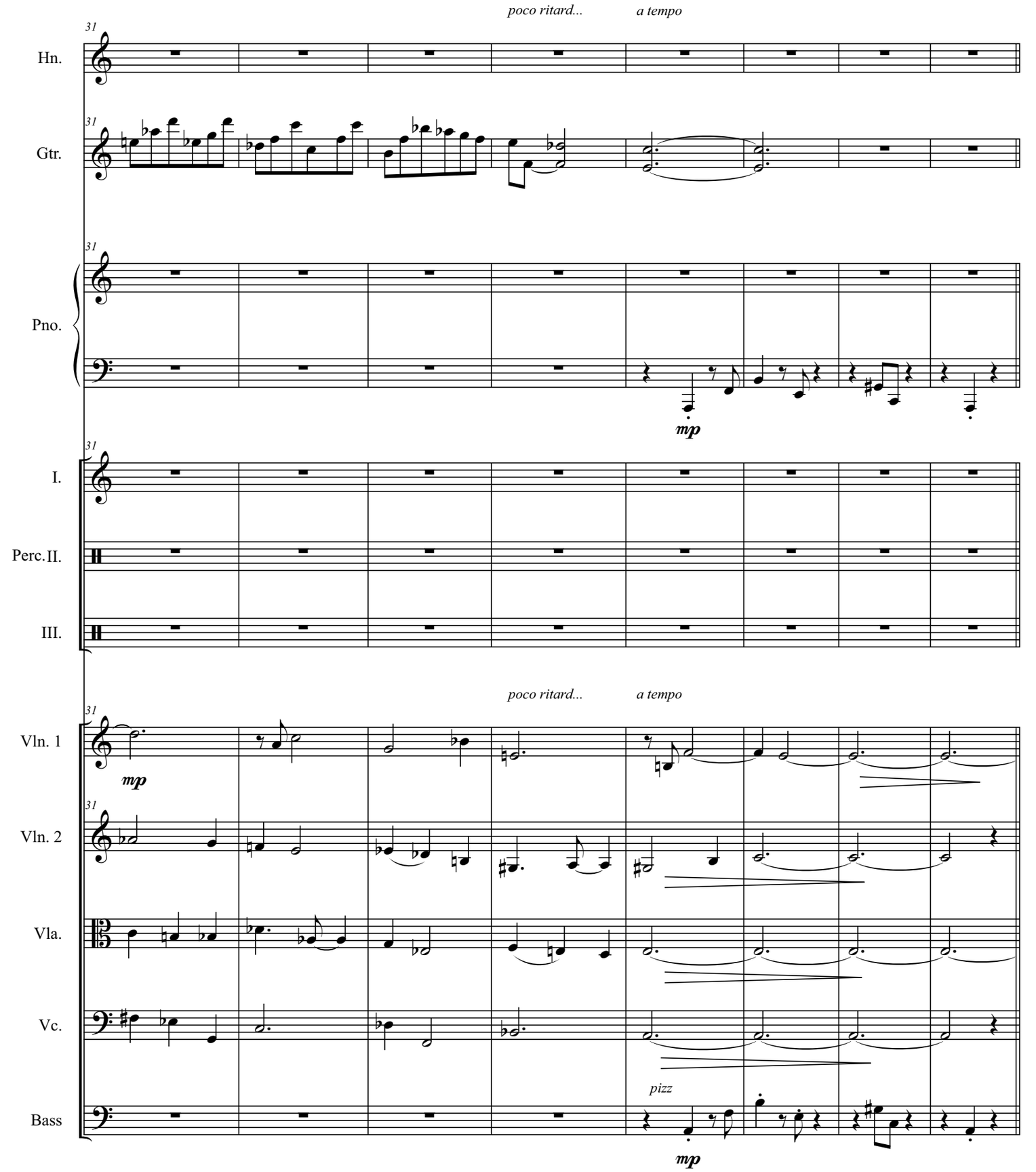
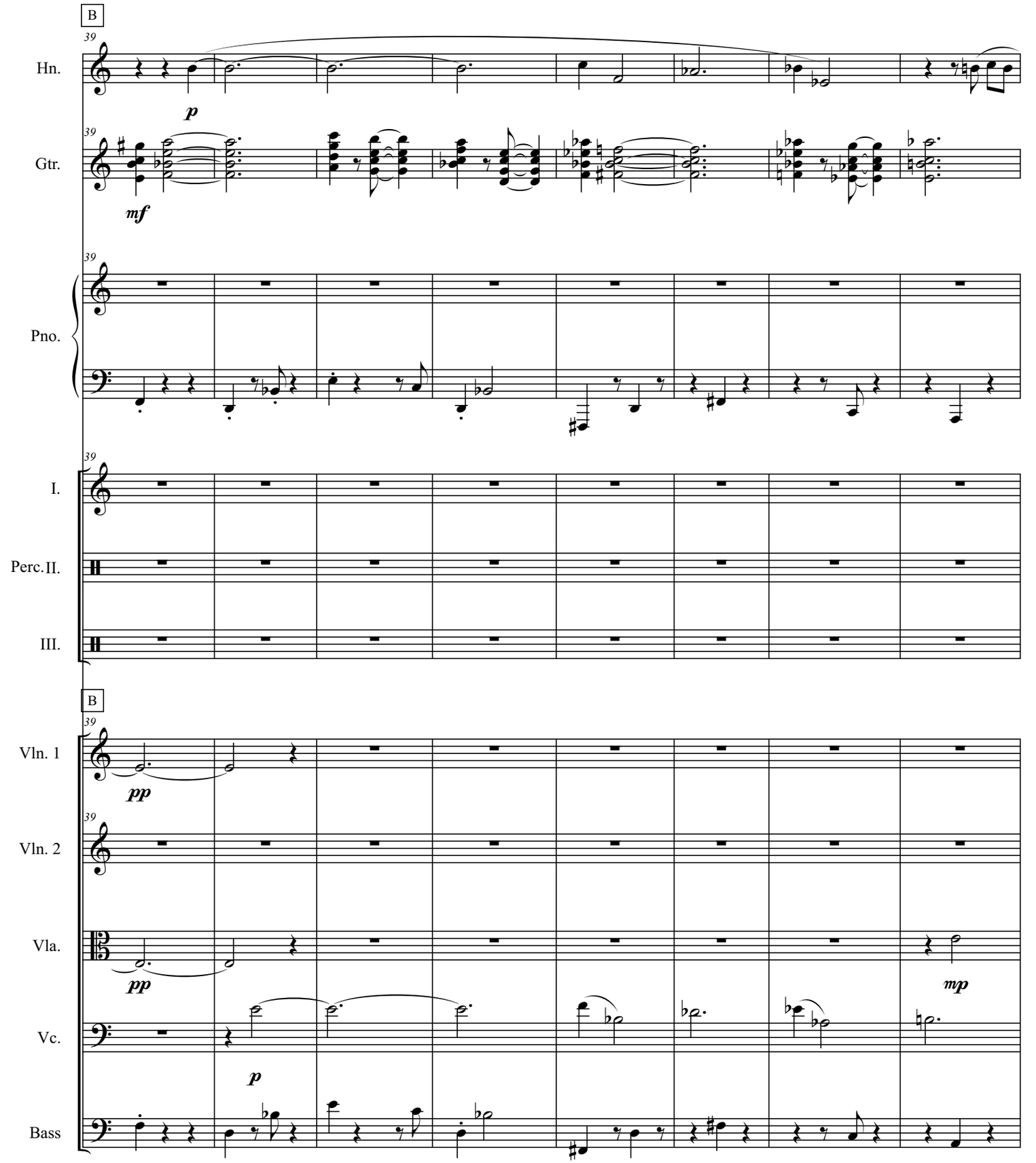
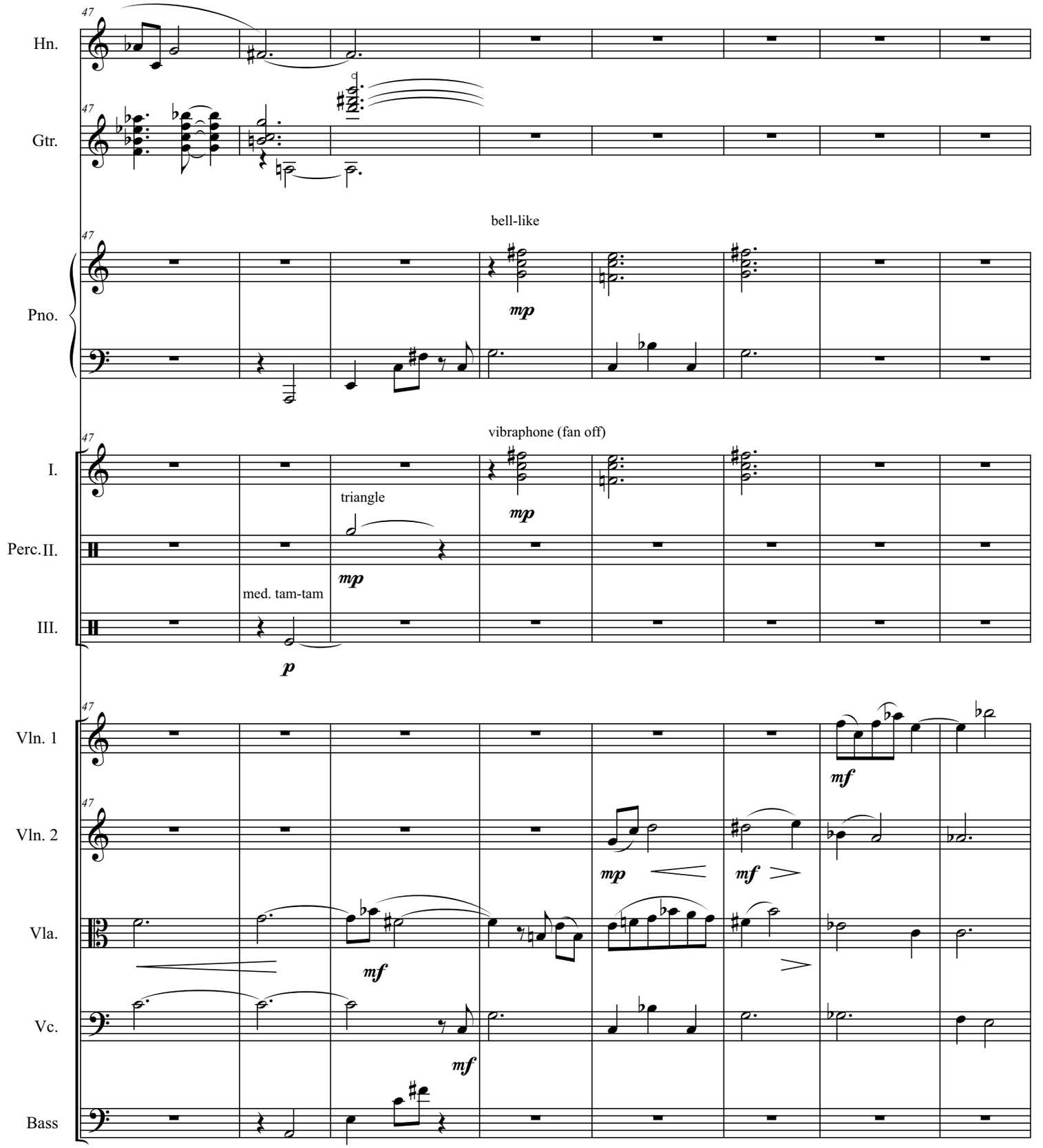

Hn.
Gtr.
Pno.
I.
II.
Perc.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
divisi
unis.

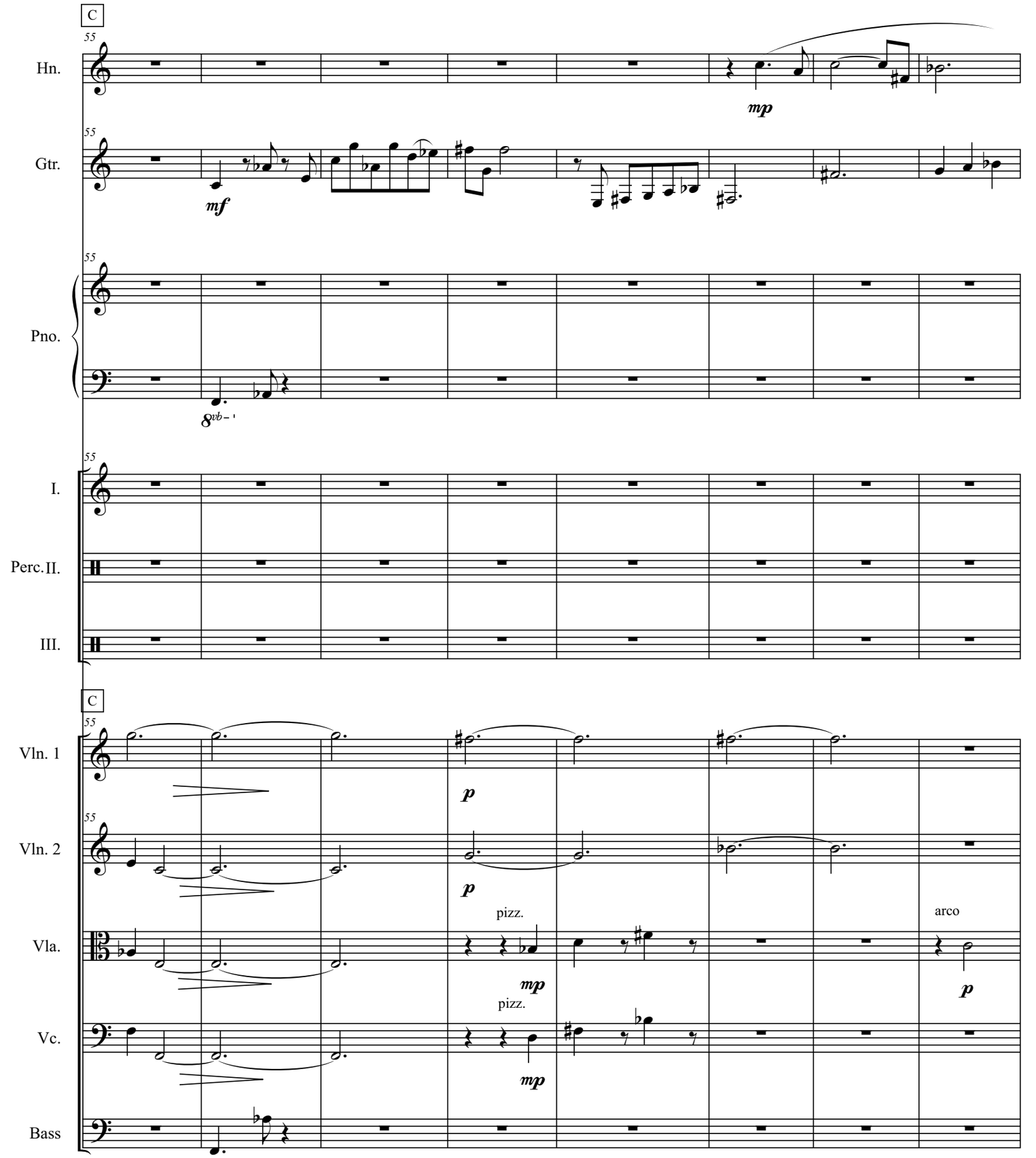

A
16
Hn.
mf
Gtr.
mf
Pno.
I.
Perc. II.
III.
A
Vln. 1
p
arco
pp
pizz.
p
Vln. 2
p
arco
pp
pizz.
p
Vla.
p
Vc.
p
Bass

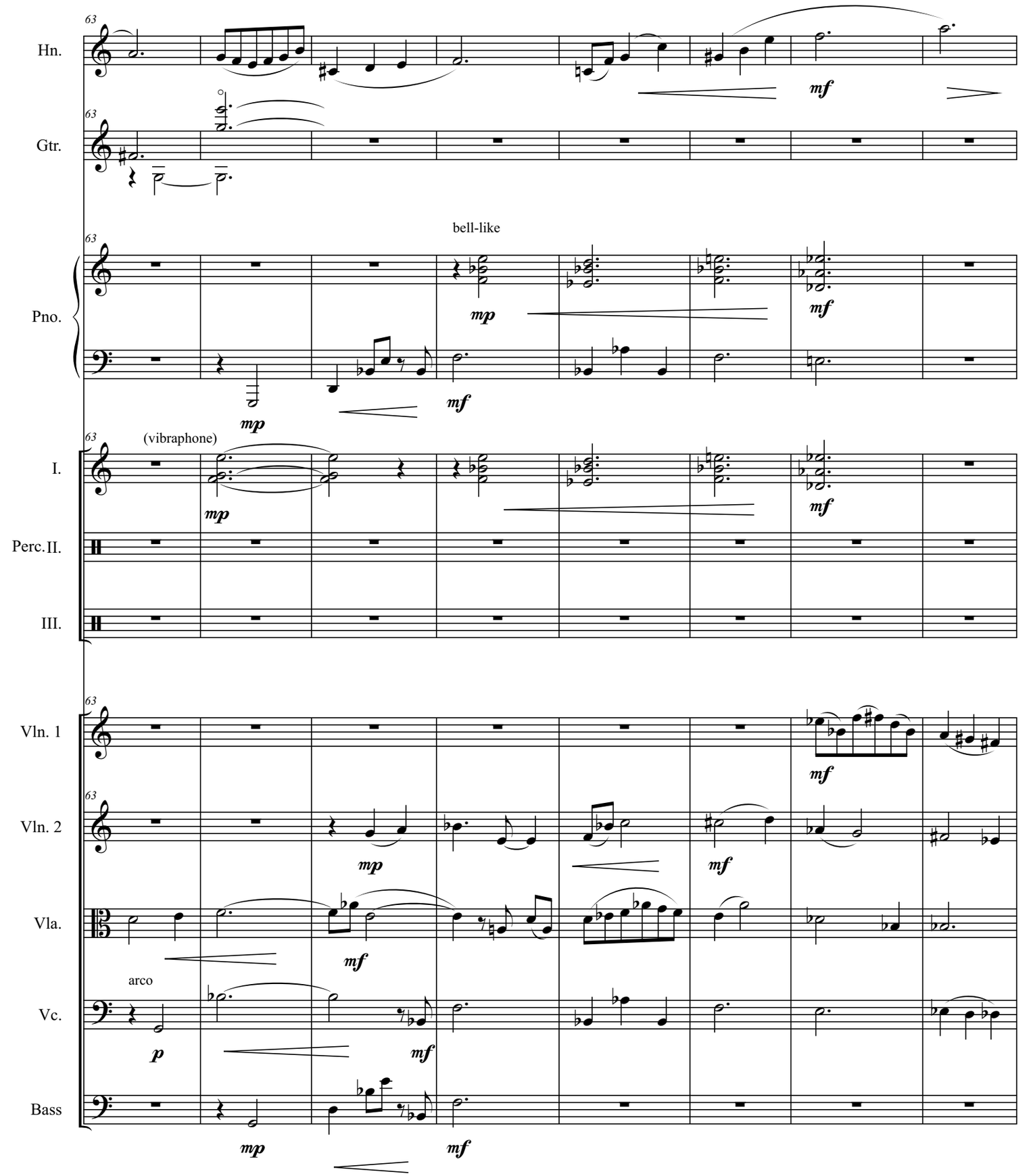

24
Hn.
Gtr.
Pno.
I.
small sus. cym. (12")
med. soft mallets
Perc.
II.
III.
pp
mp
arco
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mf
p

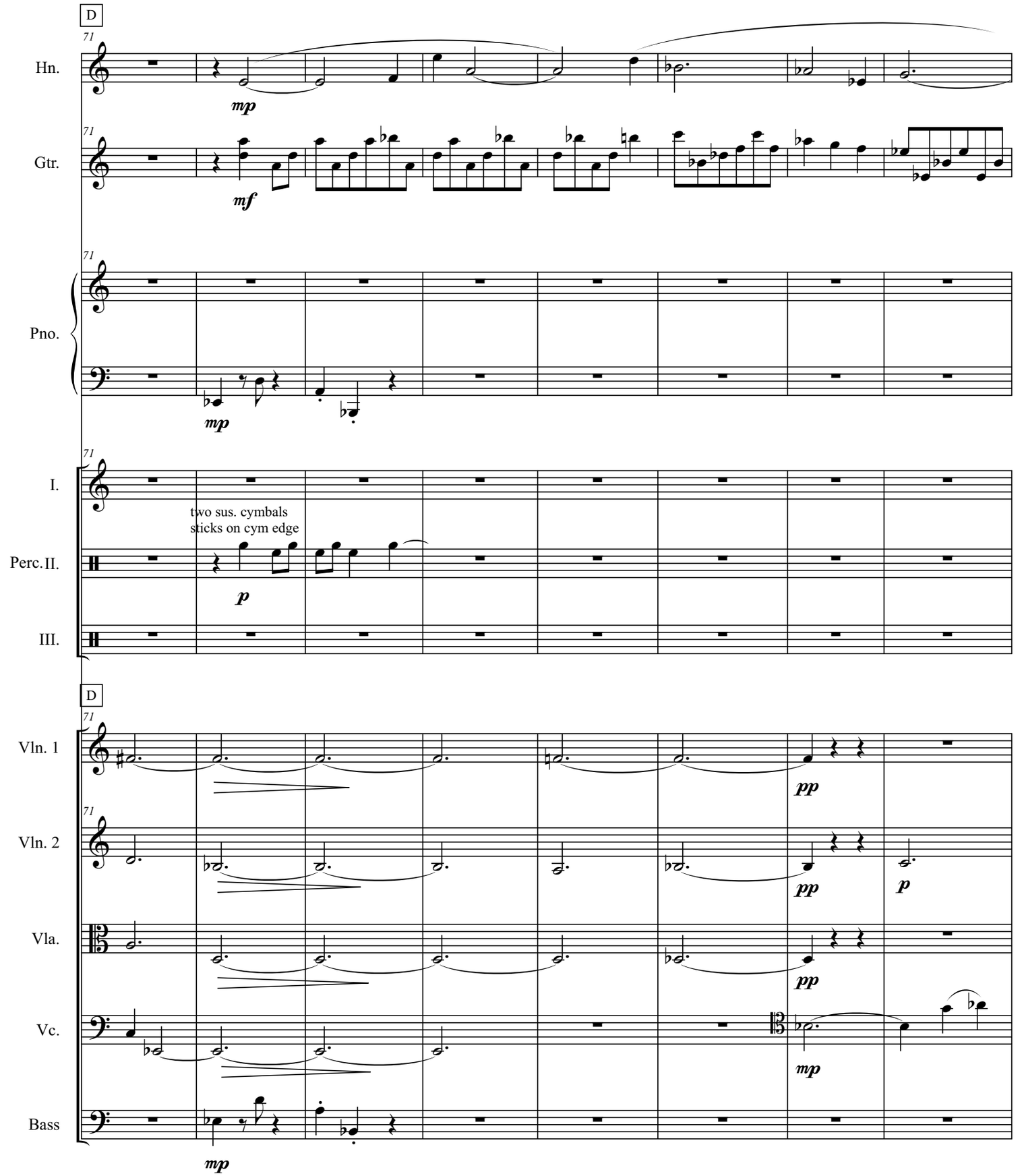

poco ritard...
a tempo
31
Hn.
Gtr.
Pno.
mp
I.
II.
Perc.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
pizz

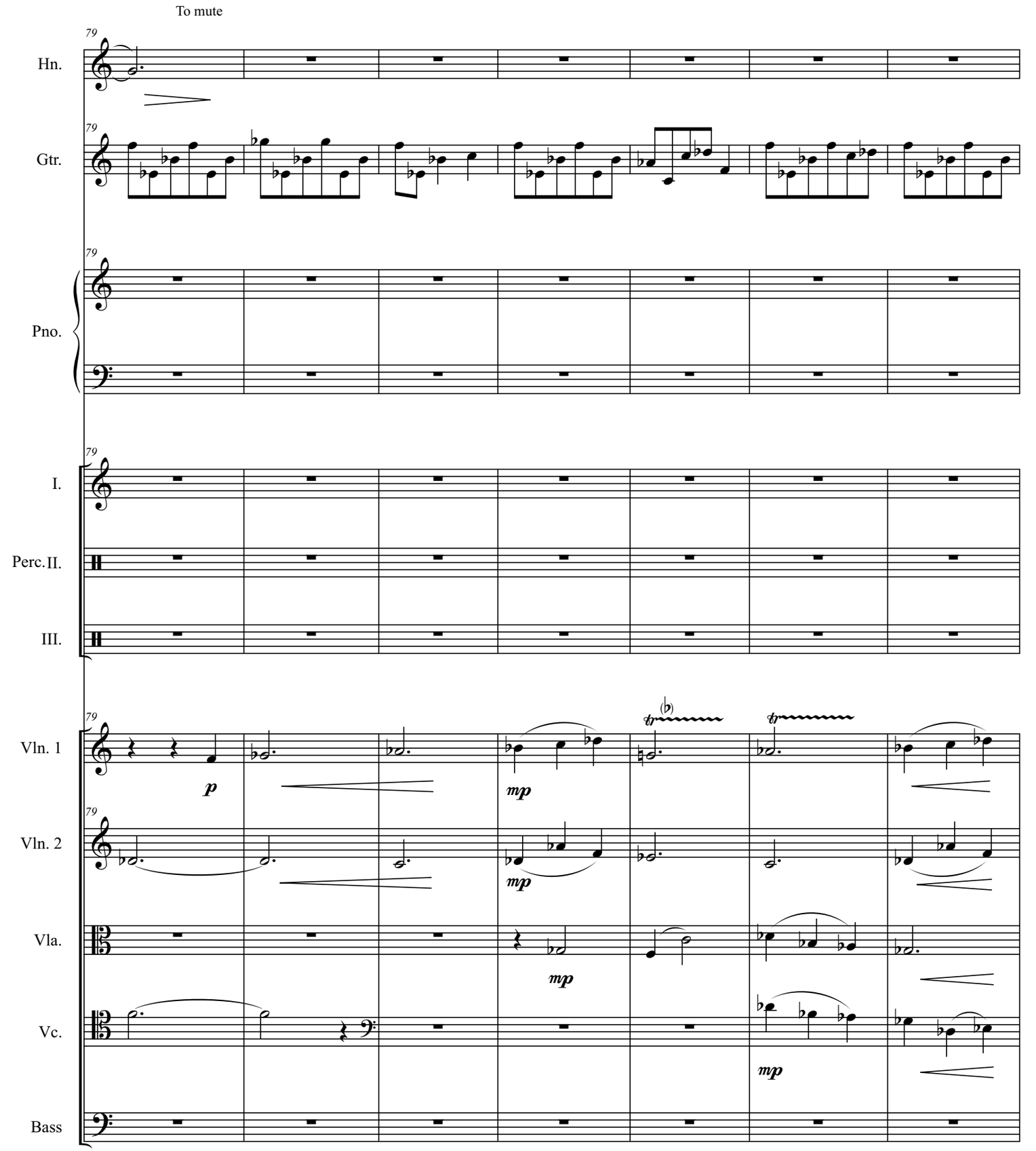

B
39
Hn.
p
Gtr.
mf
Pno.
I.
Perc.II.
III.
B
Vln. 1
pp
Vln. 2
Vla.
pp
mp
Vc.
p
Bass

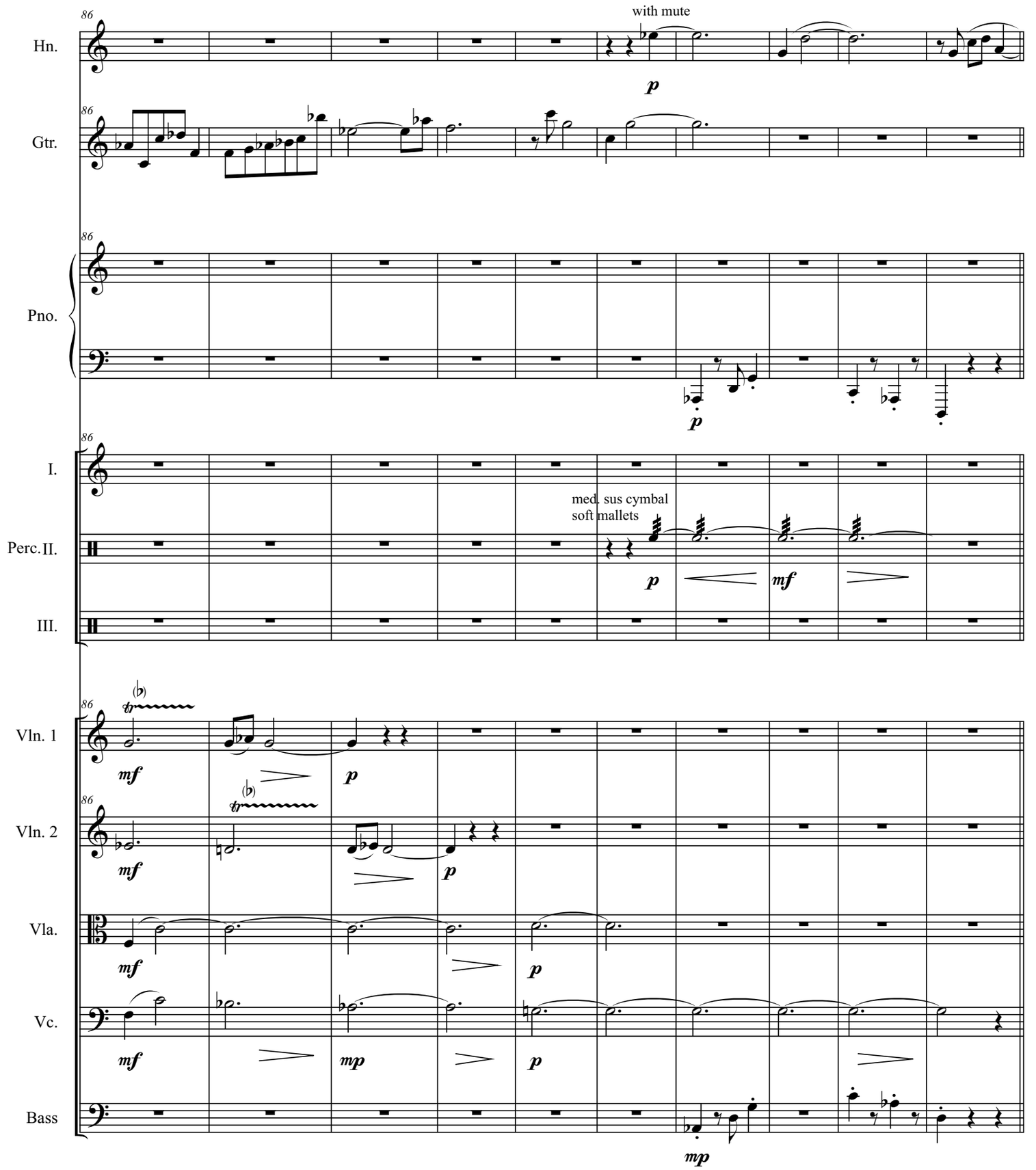

47
Hn.
Gtr.
bell-like
Pno.
mp
vibraphone (fan off)
I.
triangle
Perc. II.
mp
med. tam-tam
III.
p
Vln. 1
mf
Vln. 2
mp
mf
Vla.
mf
Vc.
mf
Bass

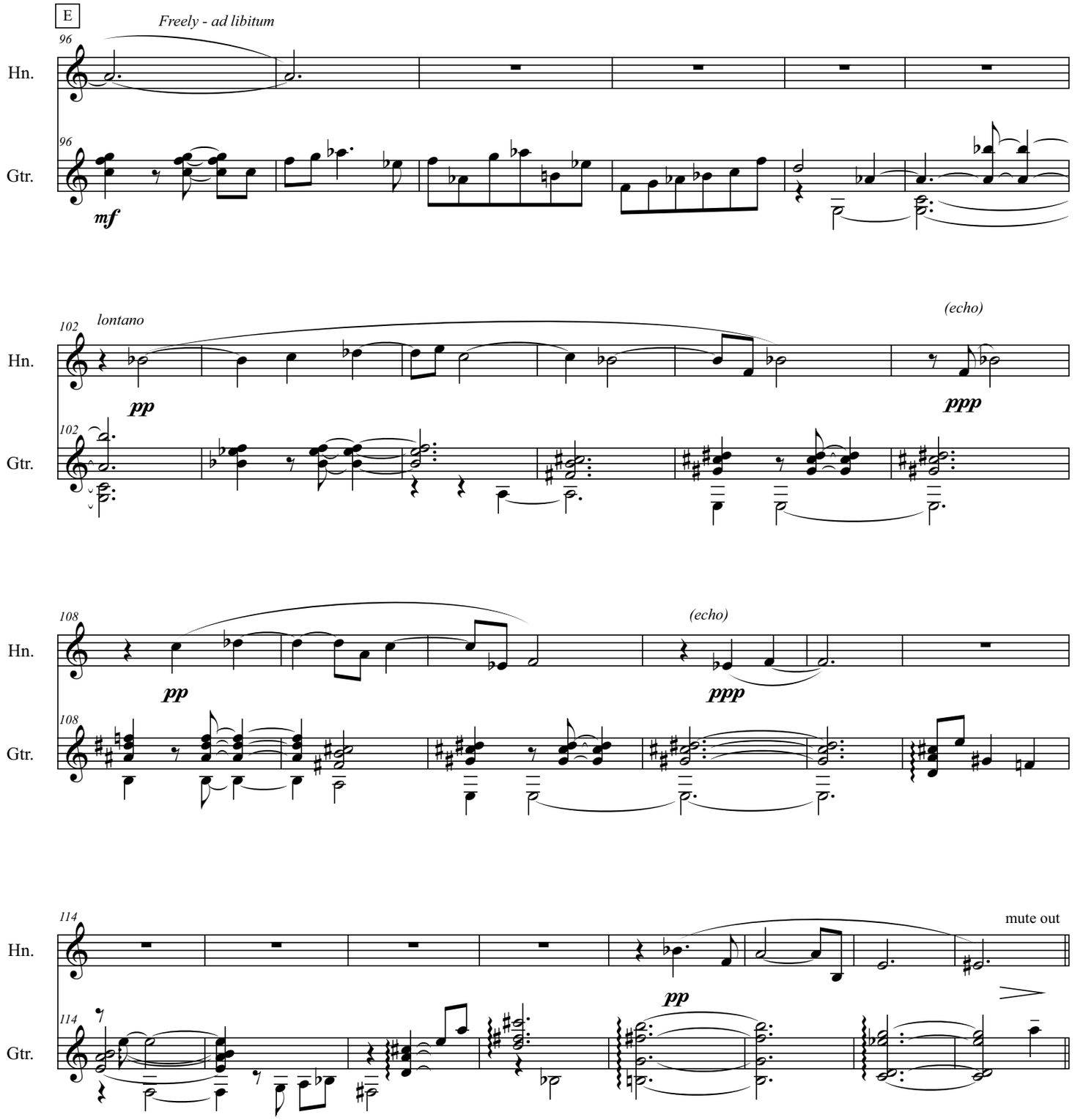

C
55
Hn.
mp
Gtr.
mf
Pno.
8vb
I.
II.
Perc.
III.
C
Vln. 1
p
Vln. 2
p
pizz.
Vla.
mp
arco
p
pizz.
Vc.
mp
Bass

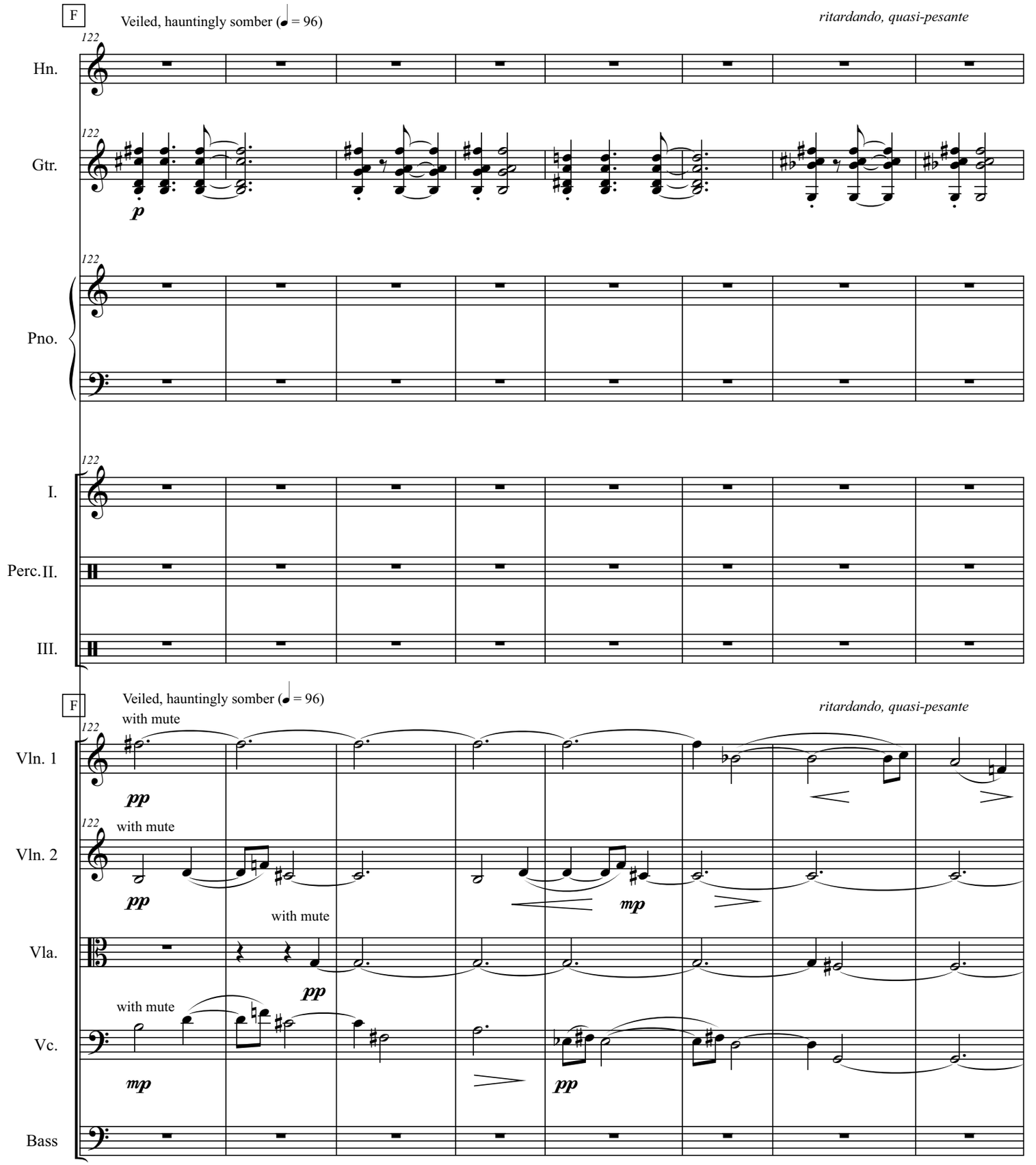

63
Hn.
mf
Gtr.
Pno.
bell-like
mp
mf
(vibraphone)
I.
II.
Perc.
III.
Vln. 1
Vln. 2
Vla.
arco
Vc.
p
Bass

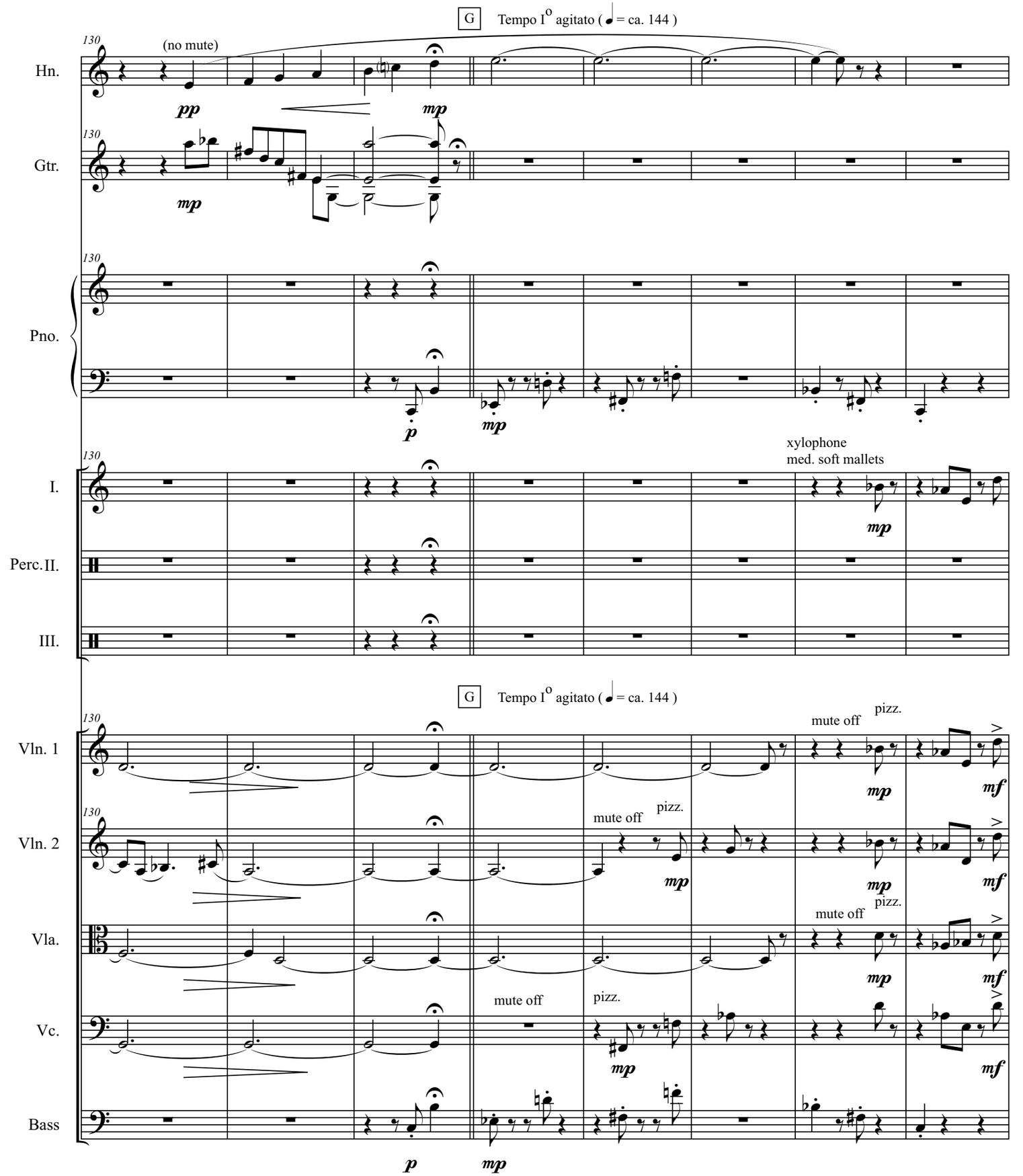

D
71
Hn.
mp
Gtr.
mf
Pno.
mp
I.
two sus. cymbals
sticks on cym edge
Perc. II.
p
III.
D
Vln. 1
pp
Vln. 2
pp
p
Vla.
pp
Vc.
mp
Bass
mp

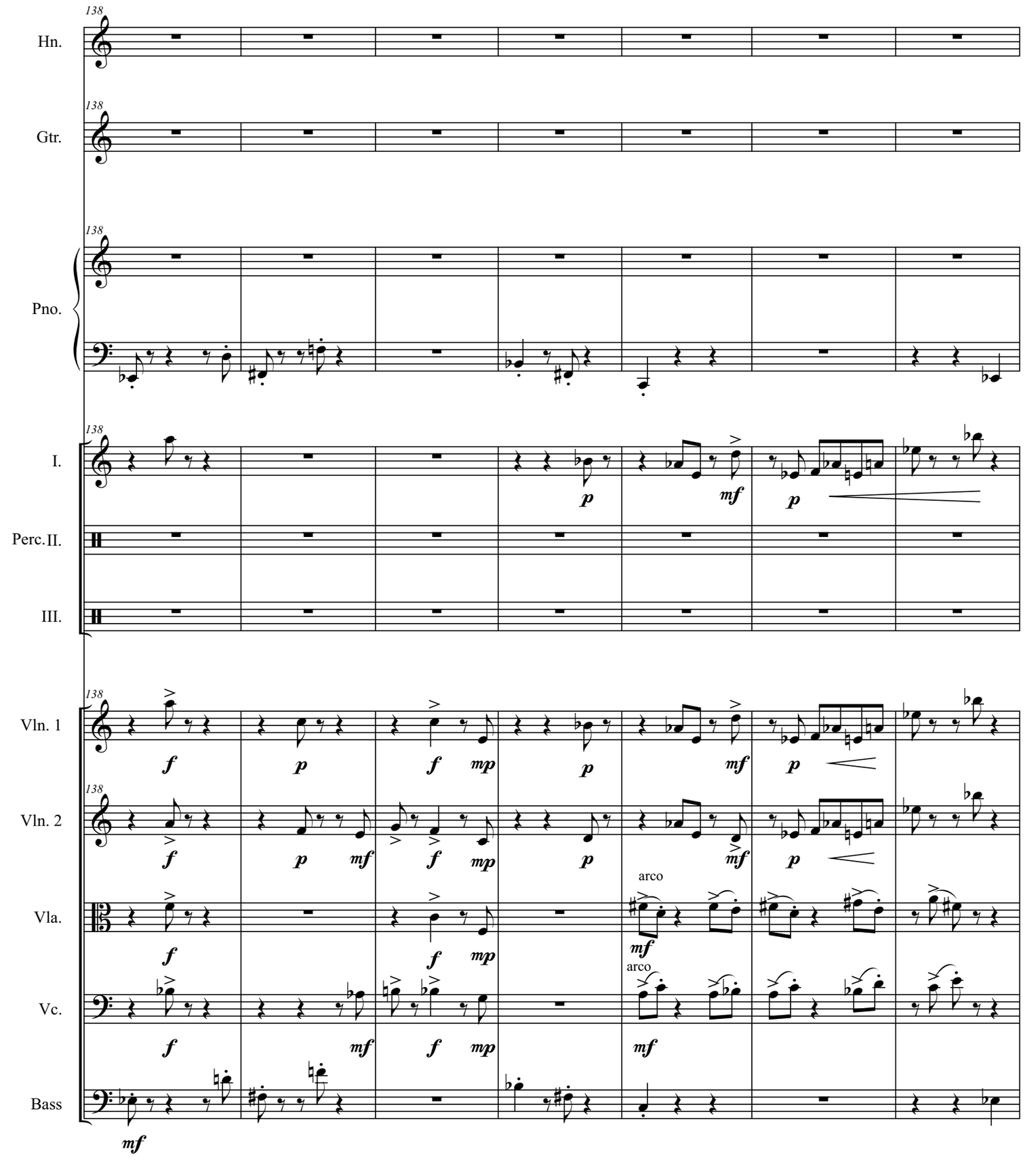

To mute
79
Hn.
Gtr.
Pno.
I.
II.
Perc.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
p
mp
mp
mp
mp

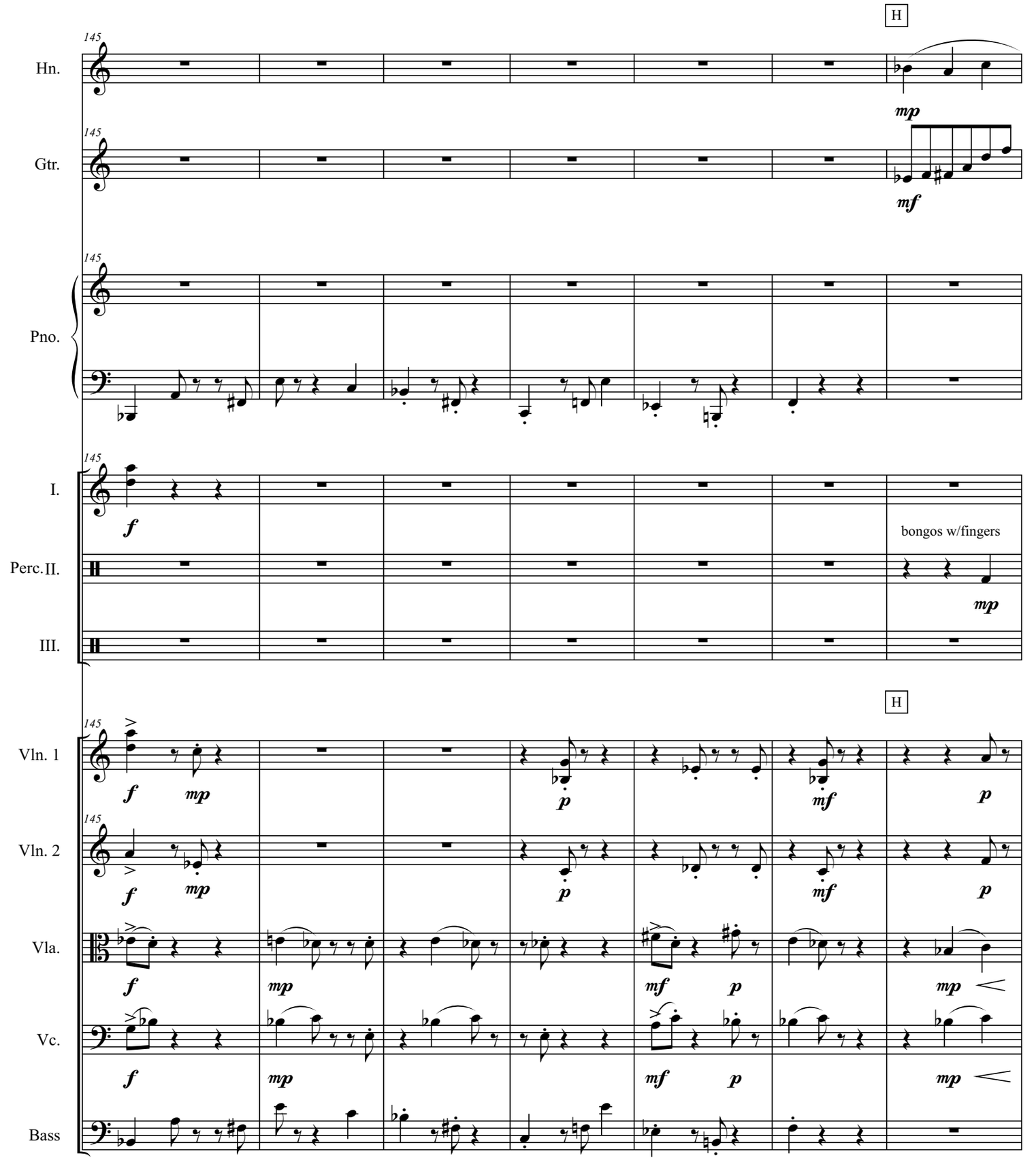

86
Hn.
with mute
p
Gtr.
Pno.
I.
Perc.
II.
III.
med. sus cymbal
soft mallets
mf
Vln. 1
Vln. 2
Vla.
Vc.
mp
Bass

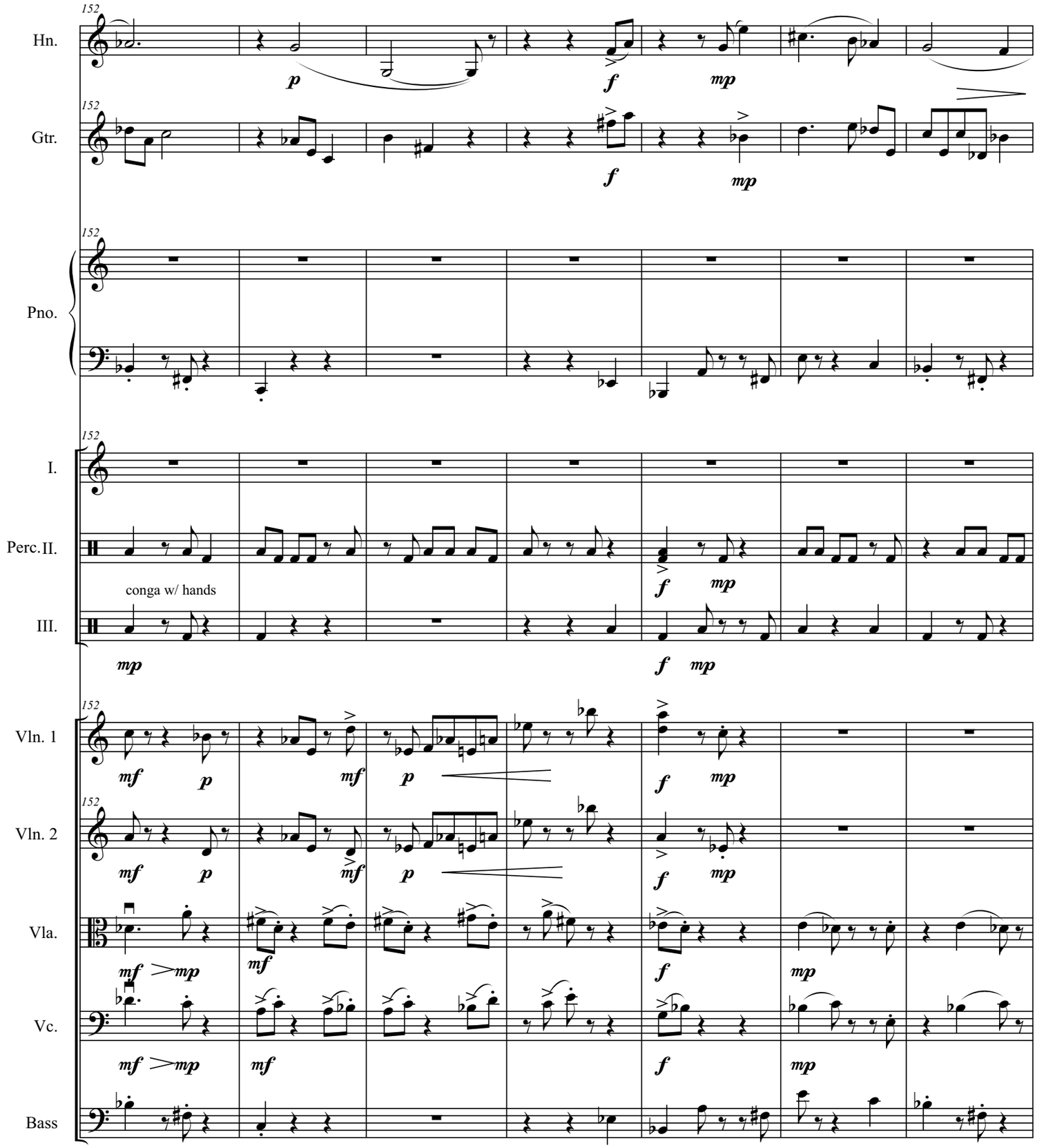

E
Freely - ad libitum
96
Hn.
Gtr.
mf
102
lontano
pp
(echo)
ppp
108
pp
(echo)
ppp
114
mute out
pp

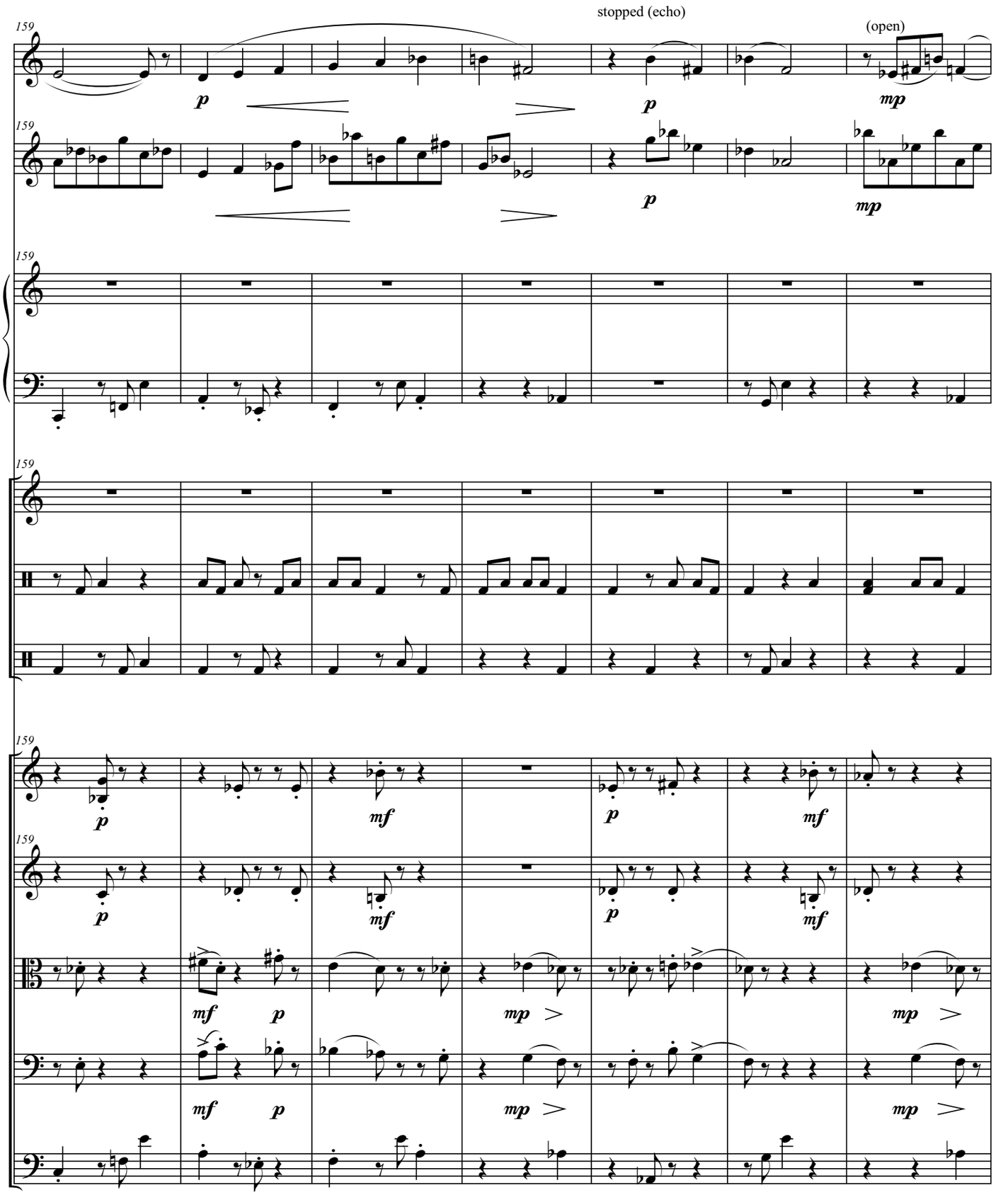

F
Veiled, hauntingly somber (♩ = 96)
ritardando, quasi-pesante
122
Hn.
Gtr.
p
Pno.
I.
Perc. II.
III.
F
Veiled, hauntingly somber (♩ = 96)
with mute
ritardando, quasi-pesante
Vln. 1
pp
Vln. 2
with mute
pp
mp
with mute
Vla.
pp
with mute
Vc.
mp
pp
Bass

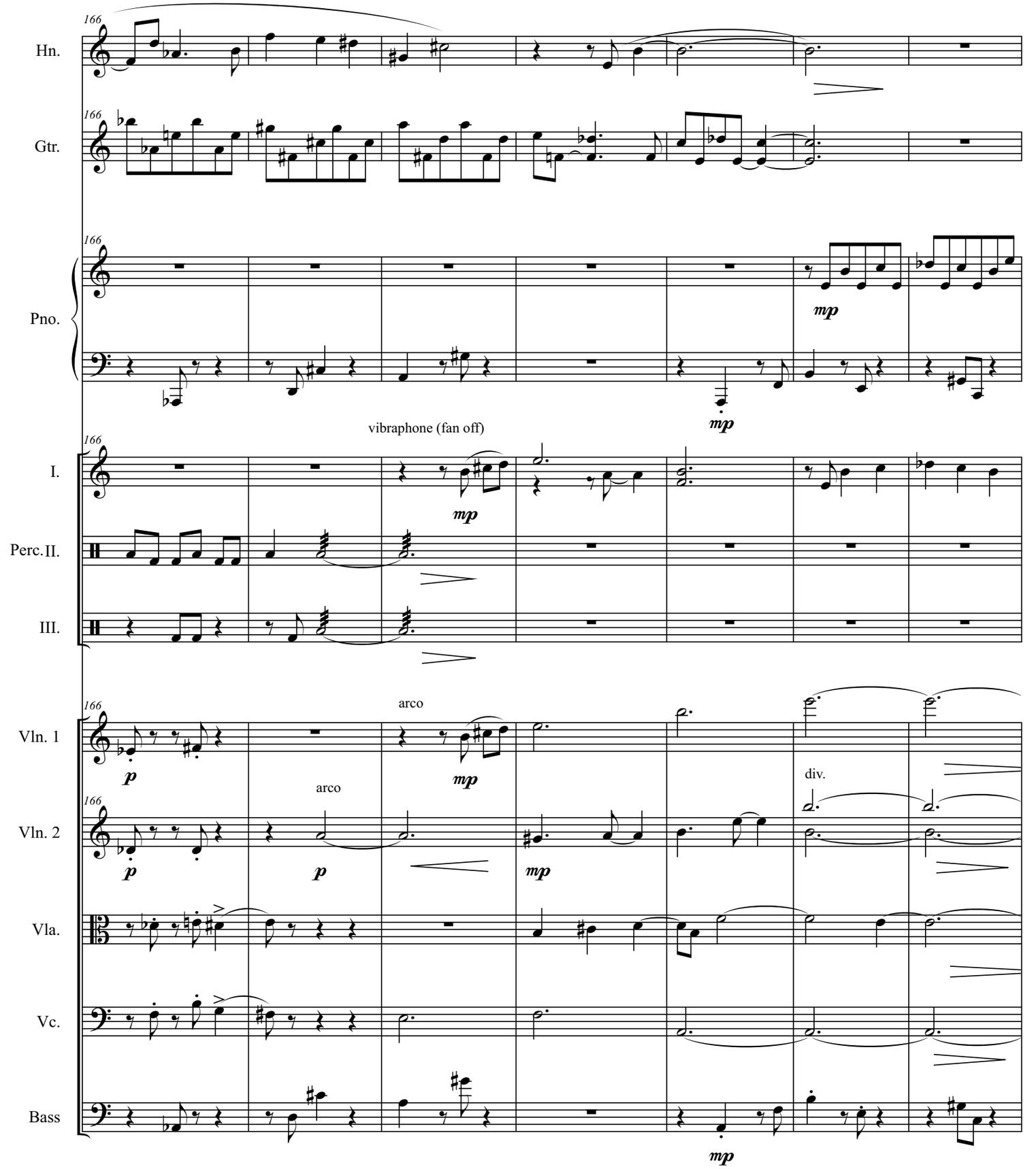

G
Tempo I° agitato (= ca. 144)
130
(no mute)
Hn.
pp
mp
Gtr.
mp
Pno.
p
mp
xylophone
med. soft mallets
I.
II.
III.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mute off
pizz.
mf

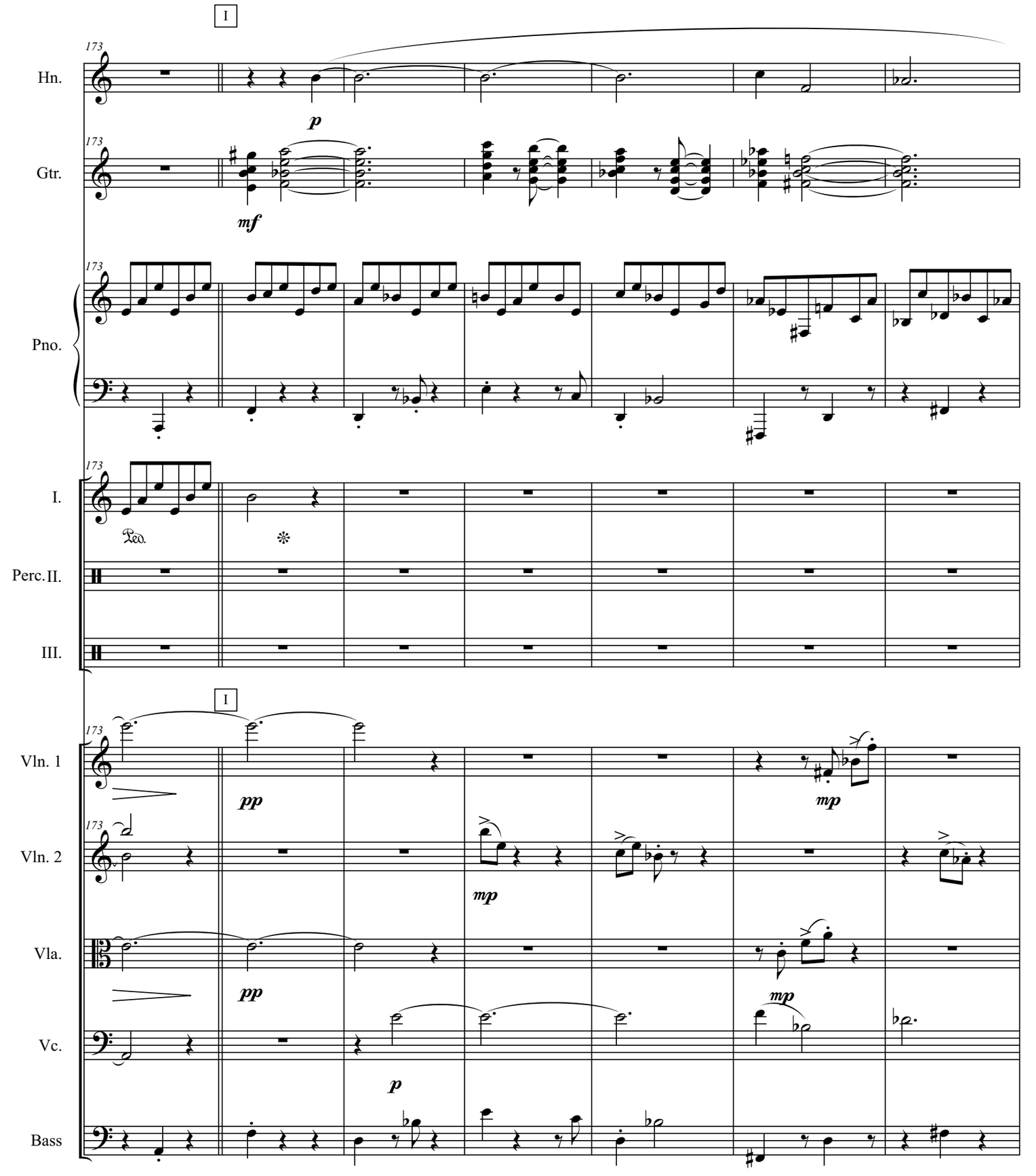

138
Hn.
138
Gtr.
138
Pno.
138
I.
Perc.
II.
III.
138
Vln. 1
138
Vln. 2
Vla.
arco
Vc.
arco
Bass
f
p
mf
mp

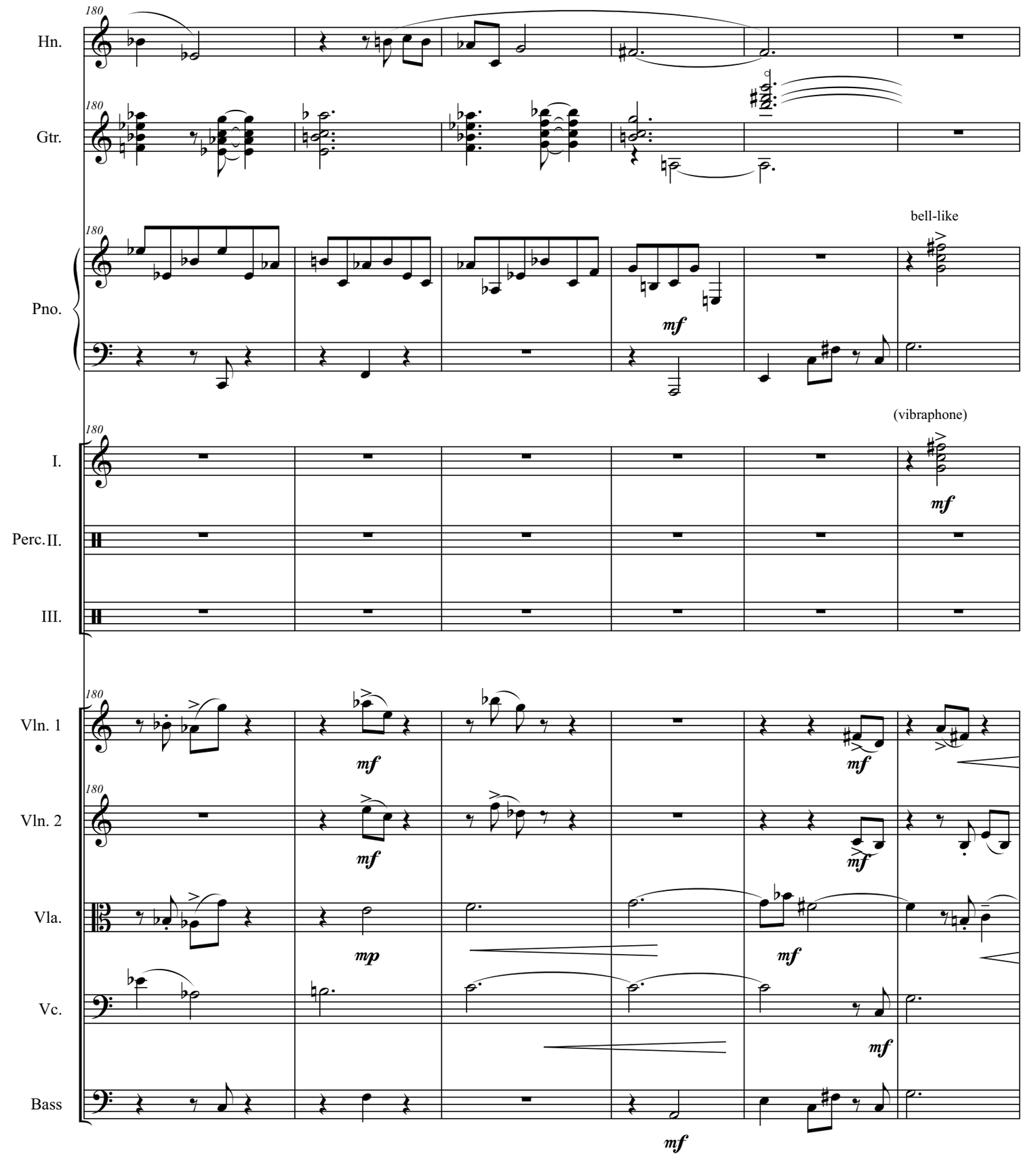

H
145
Hn.
mp
Gtr.
mf
Pno.
I.
f
bongos w/fingers
Perc. II.
mp
III.
H
Vln. 1
f
mp
p
mf
p
Vln. 2
Vla.
mf
Vc.
Bass

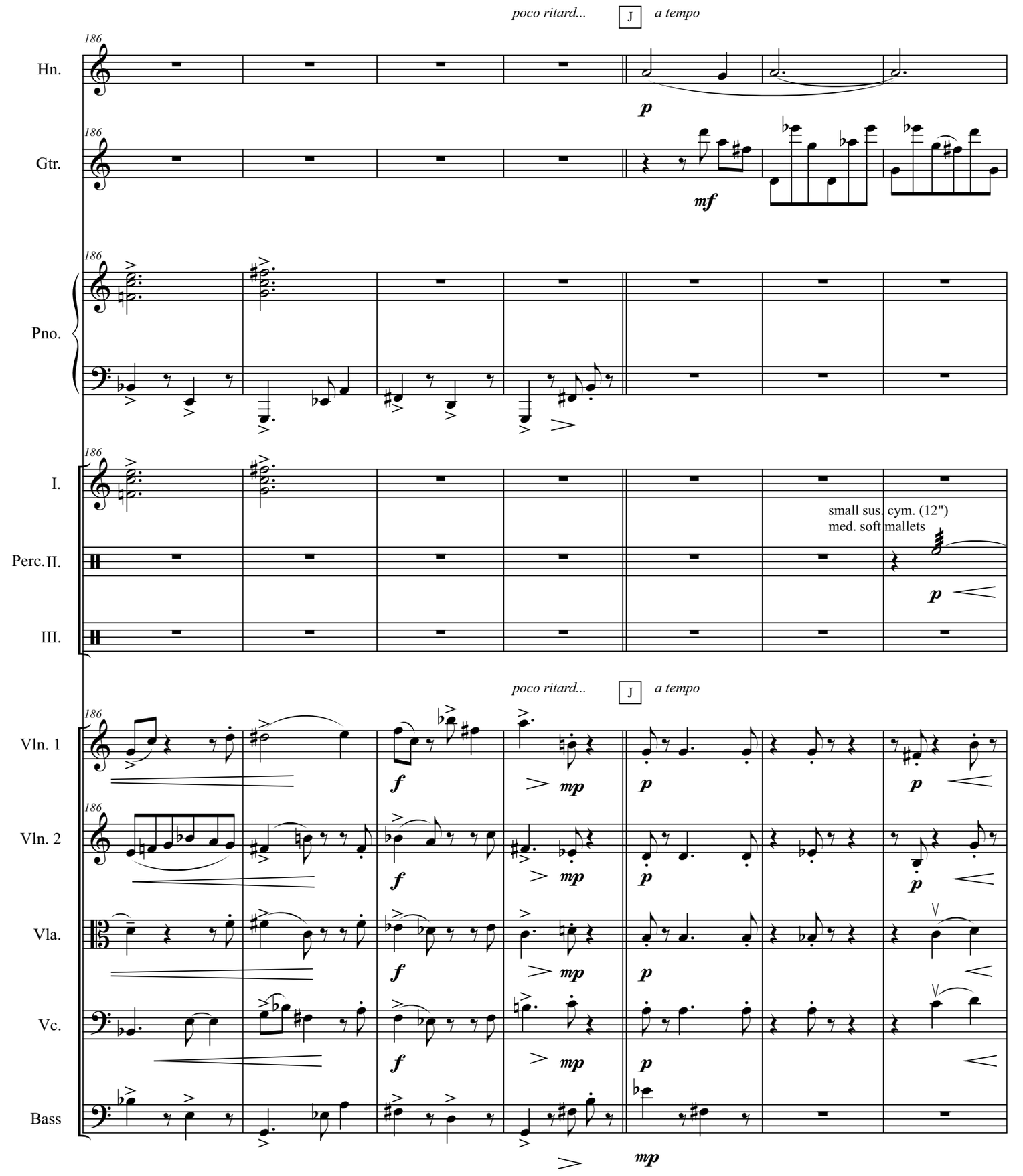

152
Hn.
Gtr.
Pno.
I.
Perc.
II.
conga w/ hands
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
p
f
mp
mf

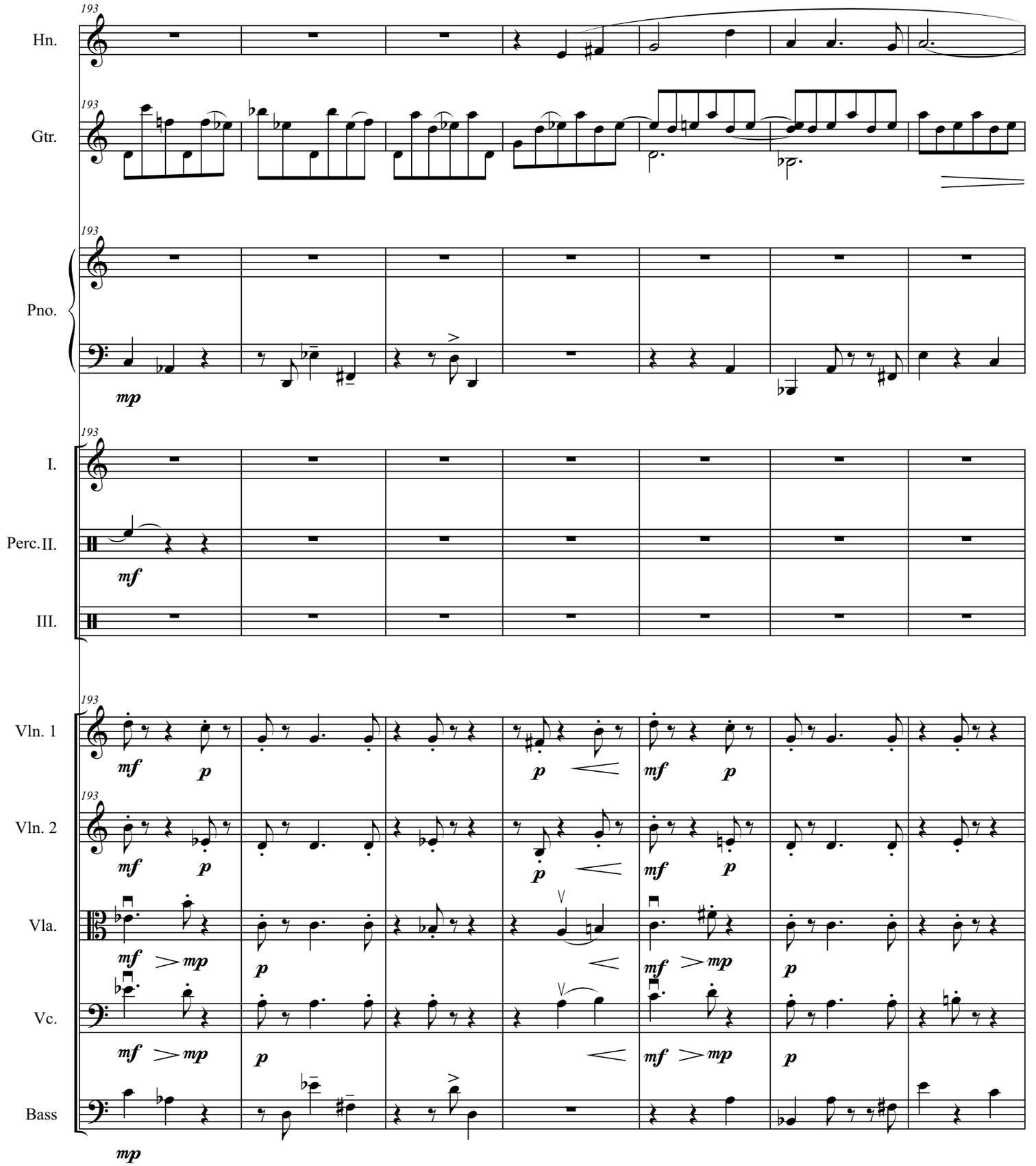

159
Hn.
stopped (echo)
(open)
p
p
mp
Gtr.
p
mp
Pno.
I.
Perc. II.
III.
Vln. 1
mf
p
mf
Vln. 2
Vla.
mf
p
mp
mp
Vc.
mf
p
mp
mp
Bass

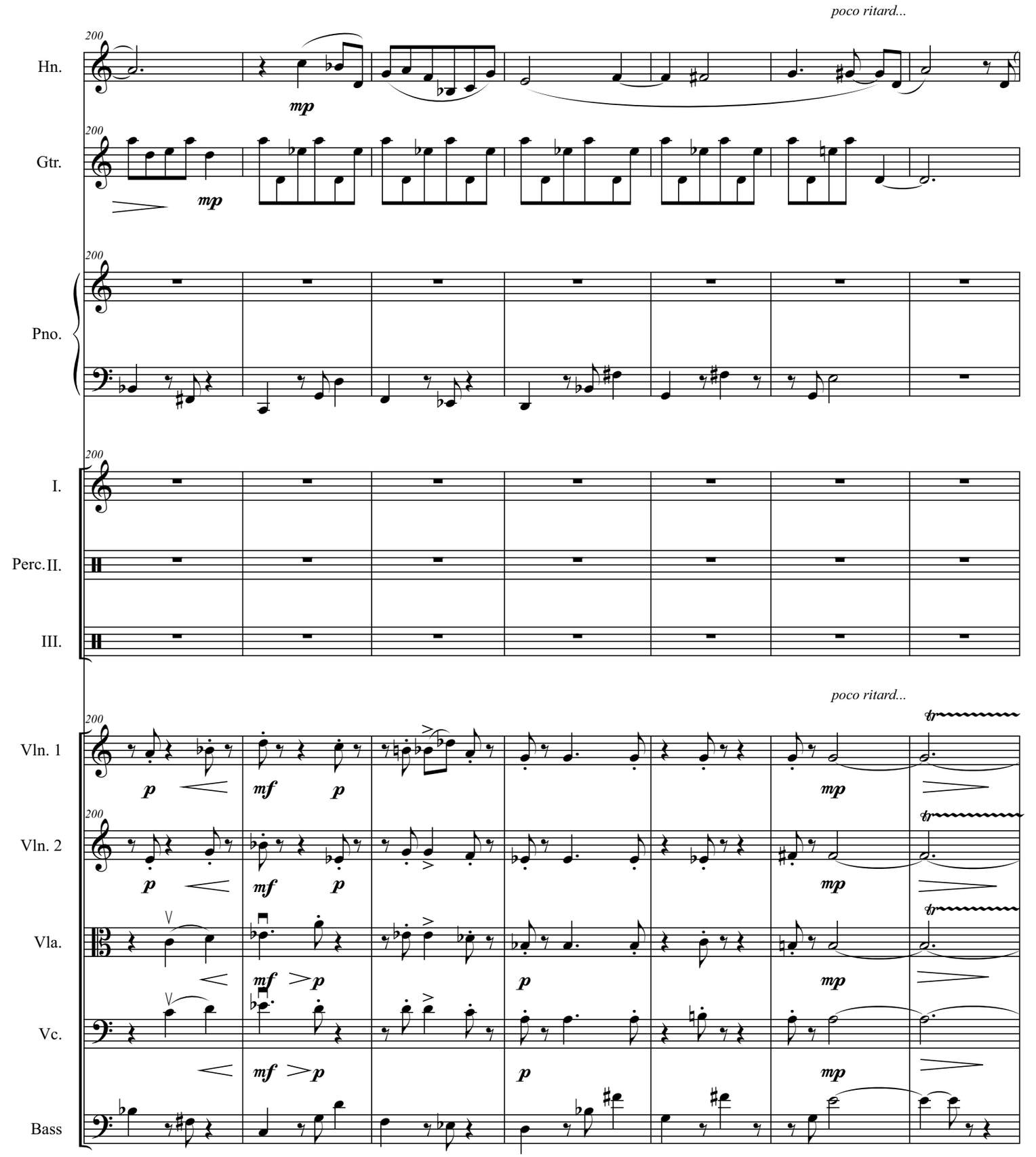

166
Hn.
Gtr.
Pno.
mp
vibraphone (fan off)
I.
Perc. II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
p
arco
div.

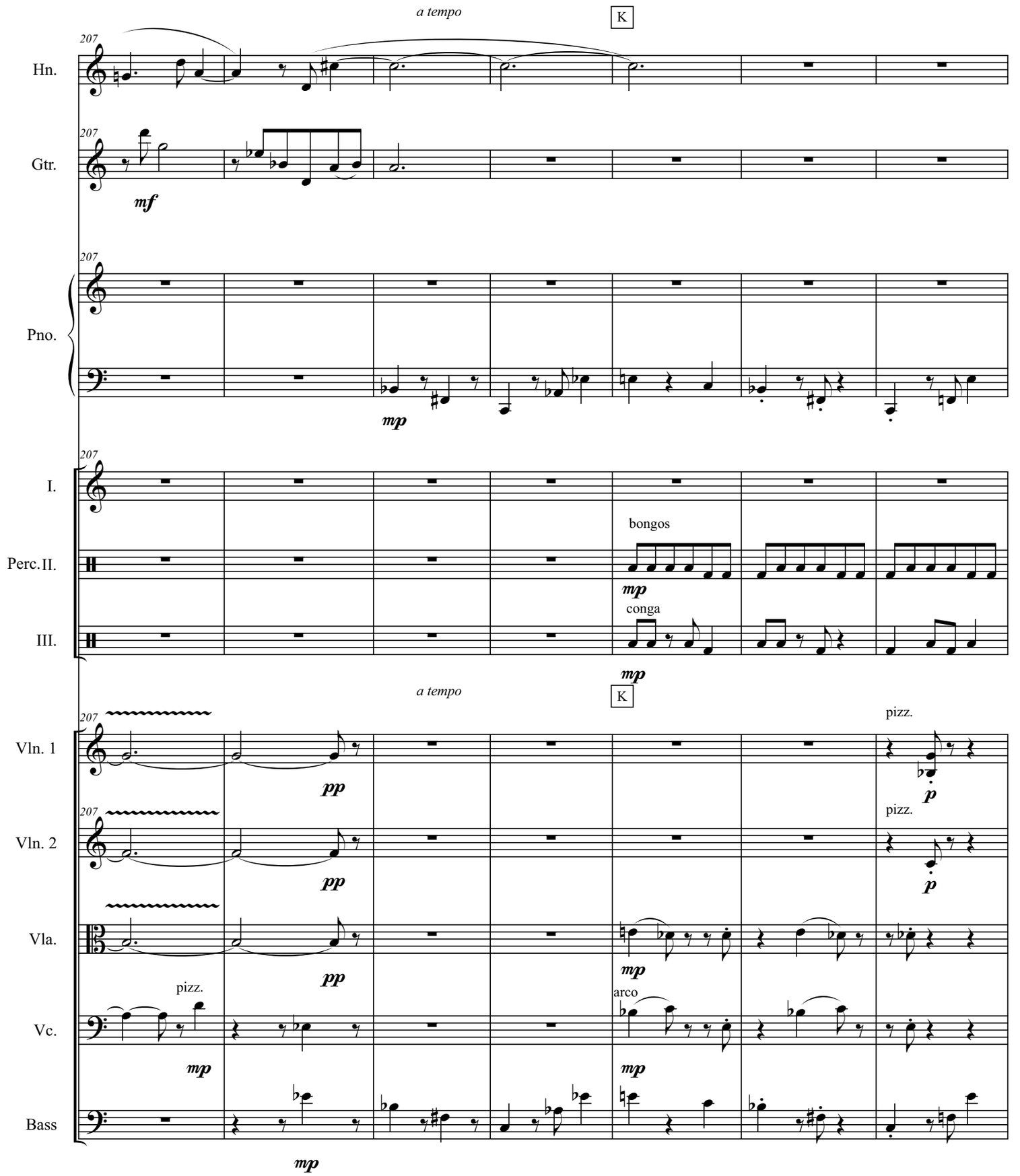

I
173
Hn.
p
Gtr.
mf
Pno.
I.
Perc.
II.
III.
Ped.
I
Vln. 1
pp
mp
Vln. 2
mp
Vla.
pp
mp
Vc.
p
Bass

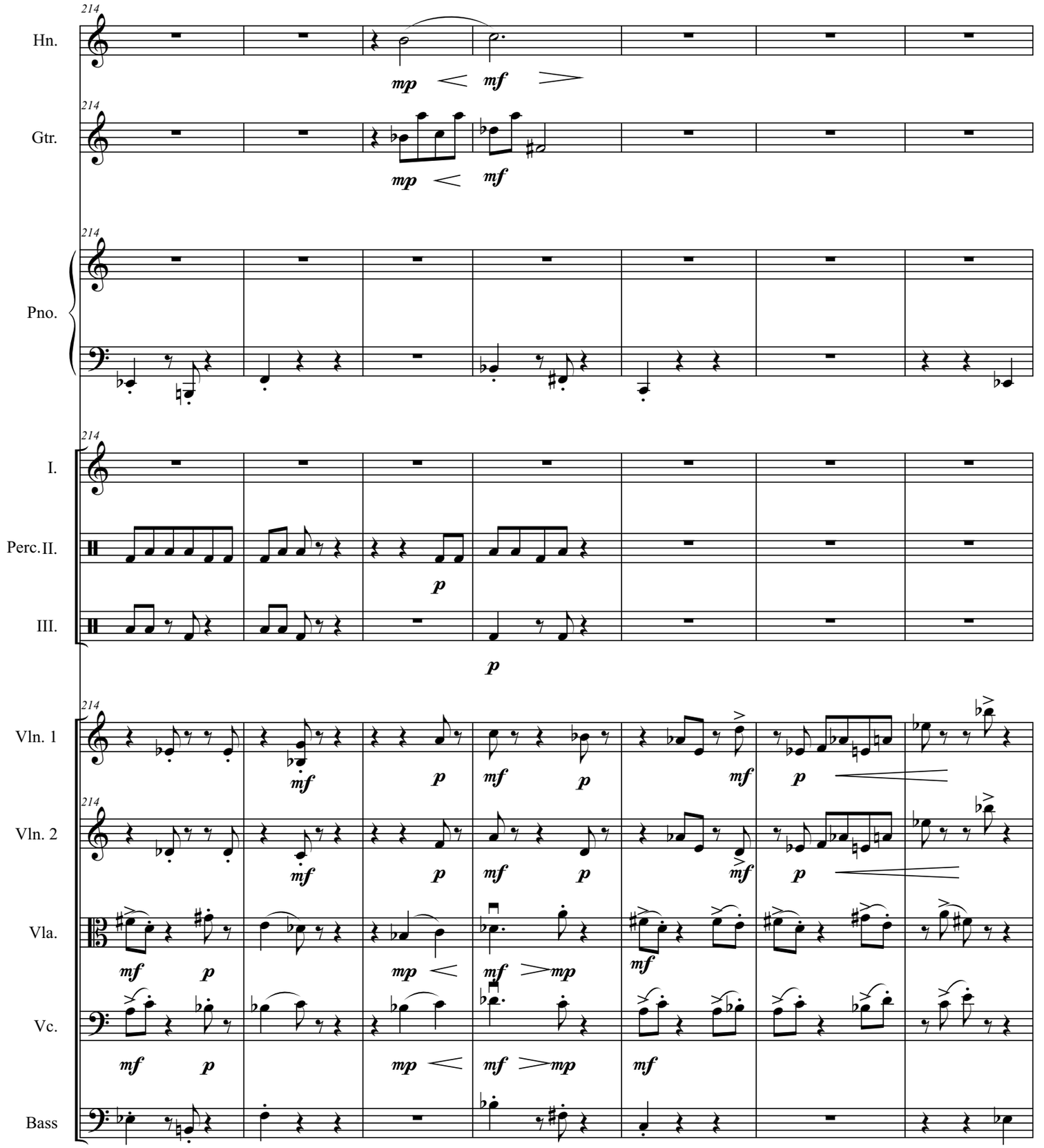

180
Hn.
Gtr.
Pno.
bell-like
mf
(vibraphone)
I.
II.
Perc.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mp

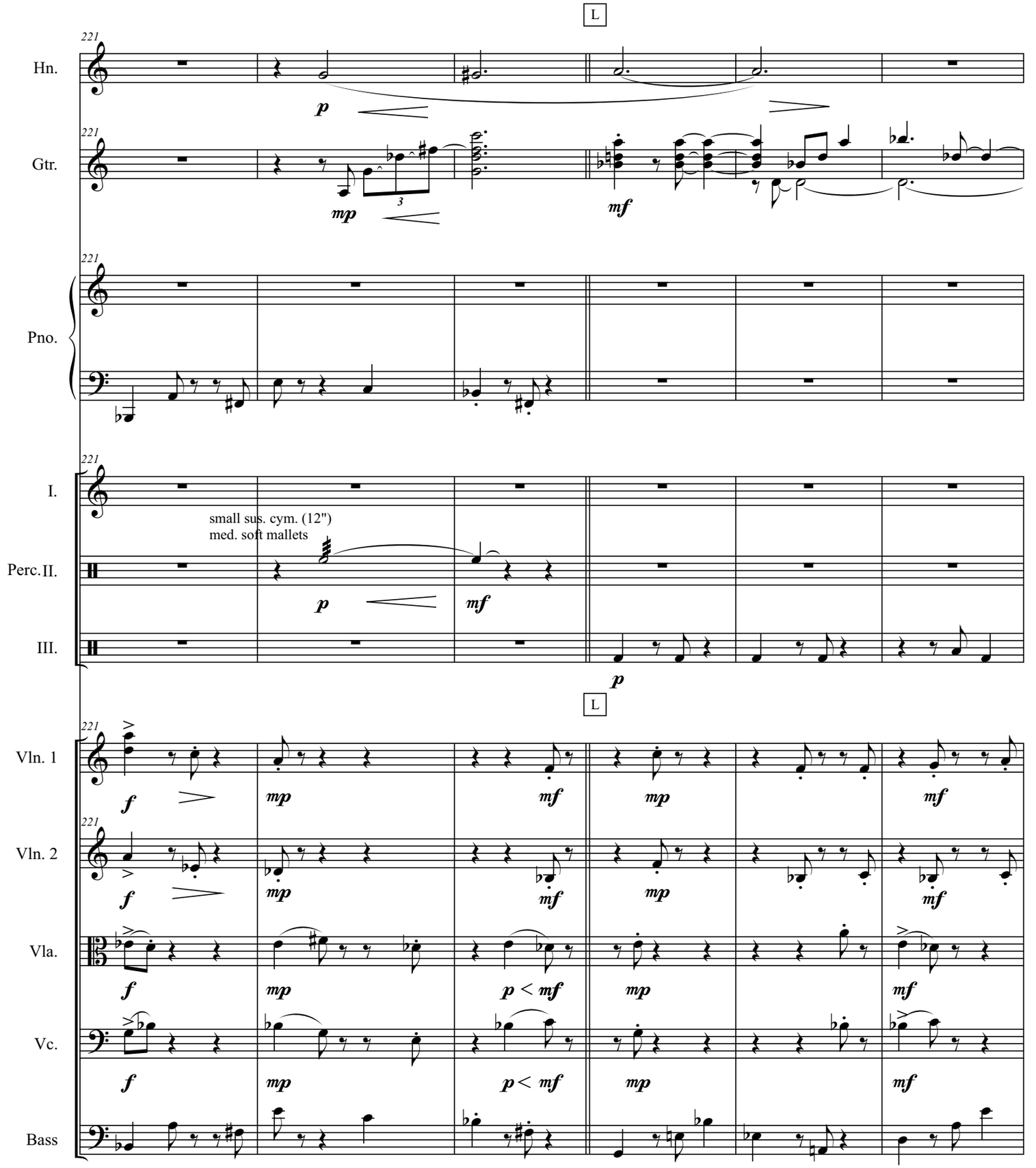

poco ritard...
J
a tempo
186
Hn.
Gtr.
Pno.
I.
Perc. II.
III.
small sus. cym. (12")
med. soft mallets
Vln. 1
Vln. 2
Vla.
Vc.
Bass
p
mf
f
mp

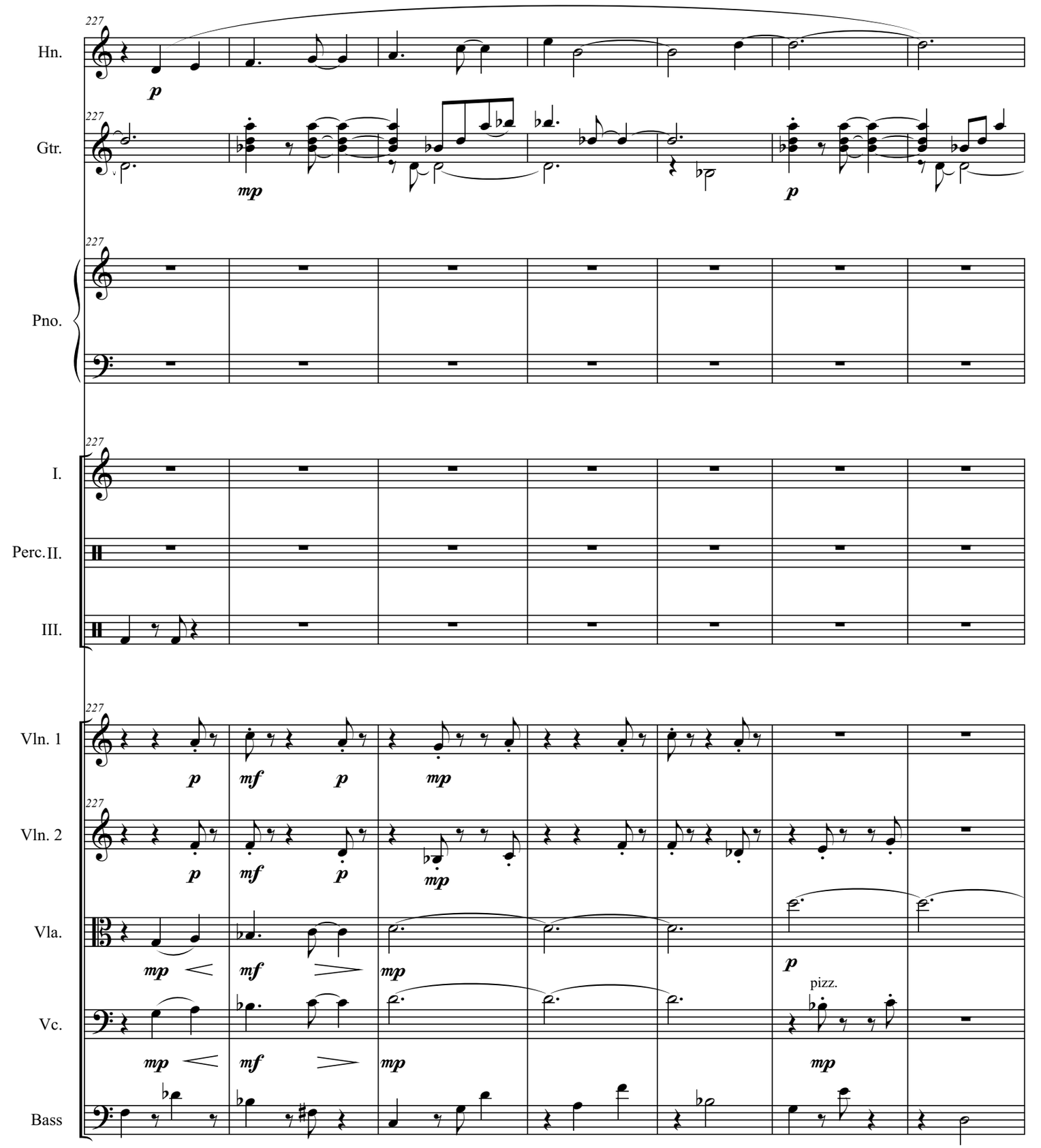

193
Hn.
Gtr.
Pno.
I.
Perc.II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mp
mf
p

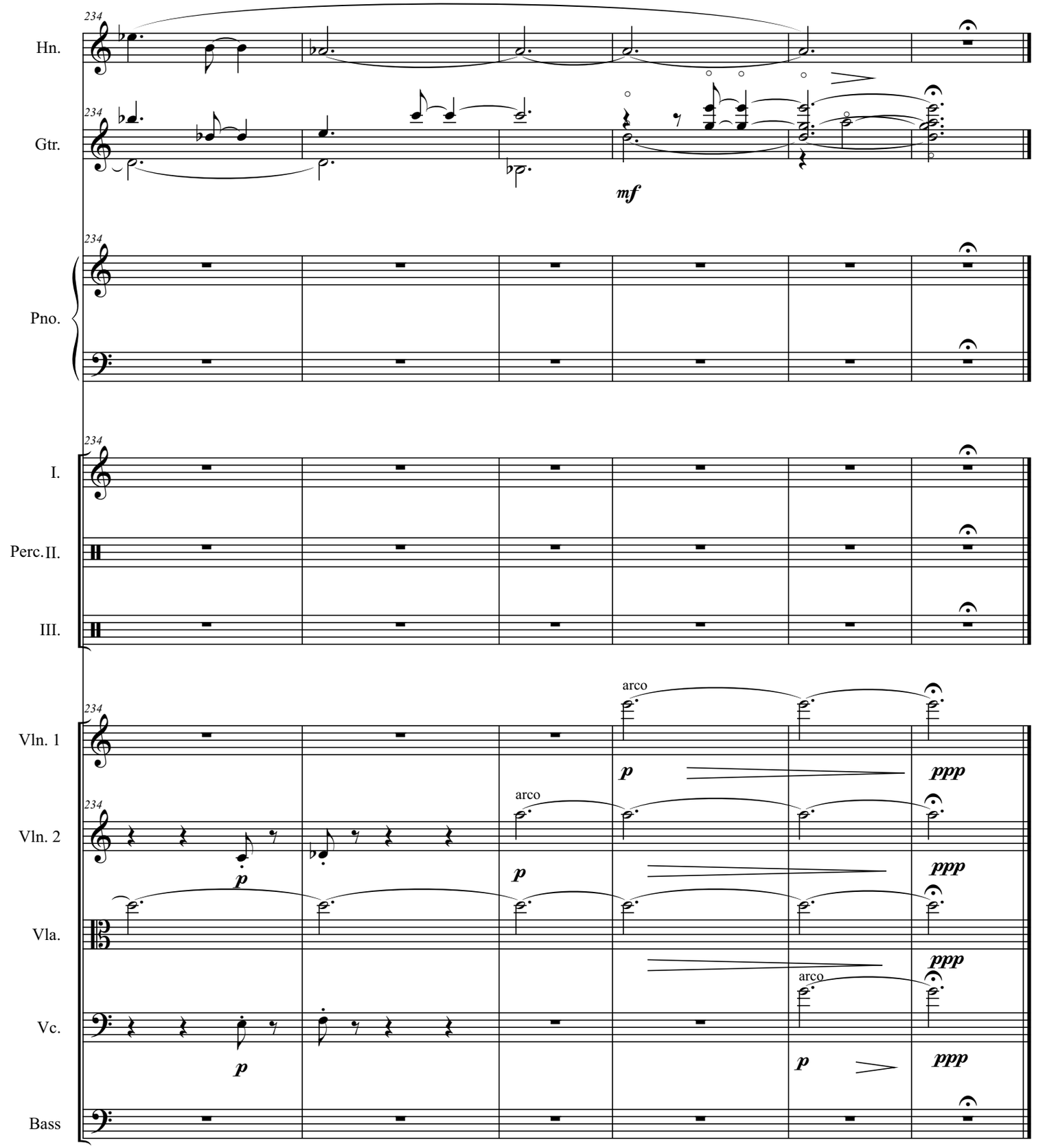

poco ritard...
200
Hn.
mp
Gtr.
mp
Pno.
I.
II.
Perc.
III.
poco ritard...
Vln. 1
p
mf
p
mp
Vln. 2
Vla.
Vc.
Bass


a tempo
K
207
Hn.
Gtr.
mf
Pno.
mp
I.
Perc. II.
III.
bongos
conga
mp
a tempo
K
Vln. 1
Vln. 2
Vla.
Vc.
Bass
pp
pizz.
p
arco
mp

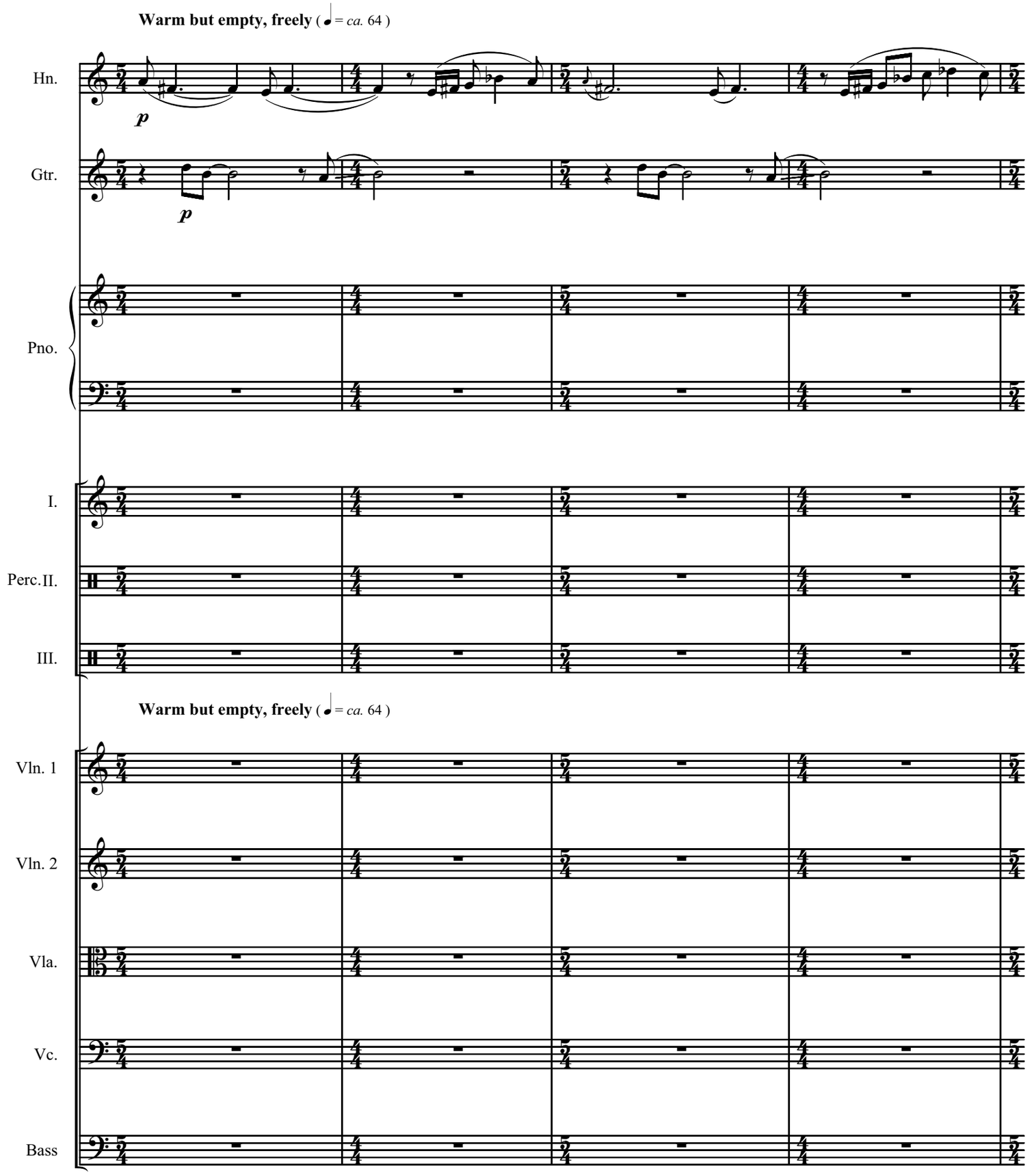

214
Hn.
mp
mf
214
Gtr.
mp
mf
214
Pno.
214
I.
Perc.
II.
p
III.
p
214
Vln. 1
mf
p
mf
p
mf
p
214
Vln. 2
mf
p
mf
p
mf
p
Vla.
mf
p
mp
mf
mp
mf
Vc.
mf
p
mp
mf
mp
mf
Bass

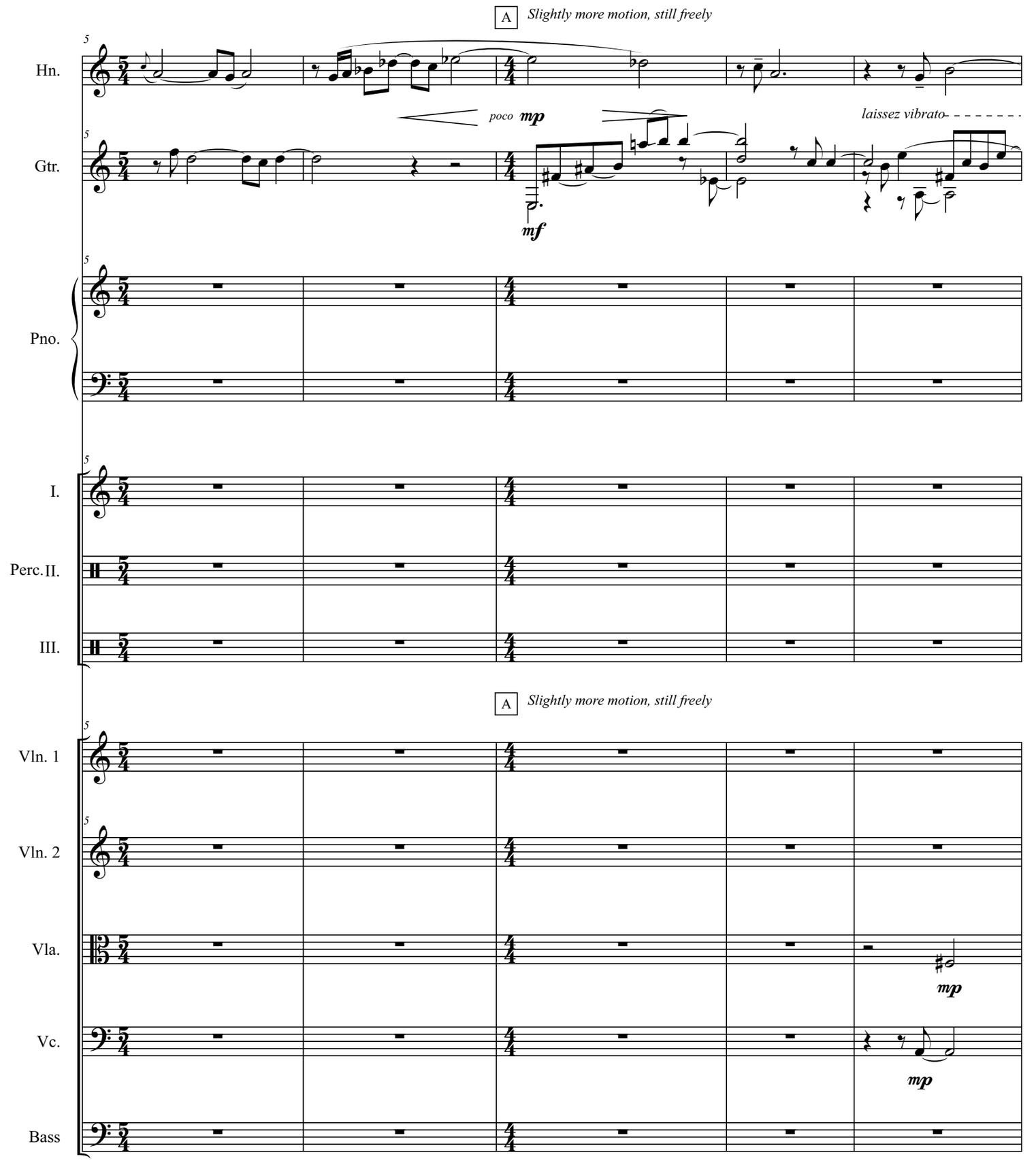

L
221
Hn.
Gtr.
Pno.
I.
Perc.
II.
III.
small sus. cym. (12")
med. soft mallets
L
Vln. 1
Vln. 2
Vla.
Vc.
Bass

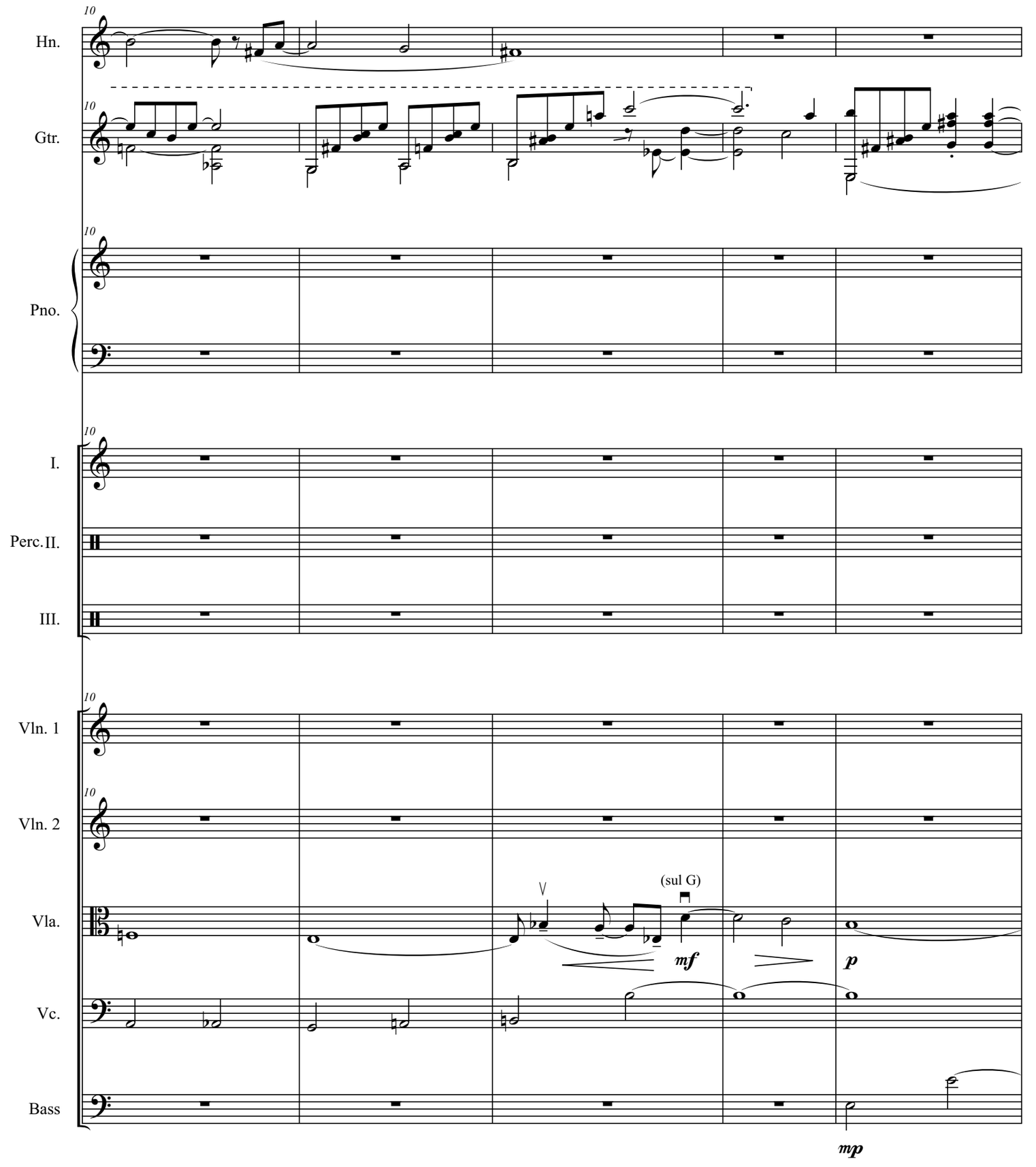

227
Hn.
p
Gtr.
mp
p
Pno.
I.
II.
Perc.
III.
Vln. 1
mf
Vln. 2
Vla.
Vc.
pizz.
Bass

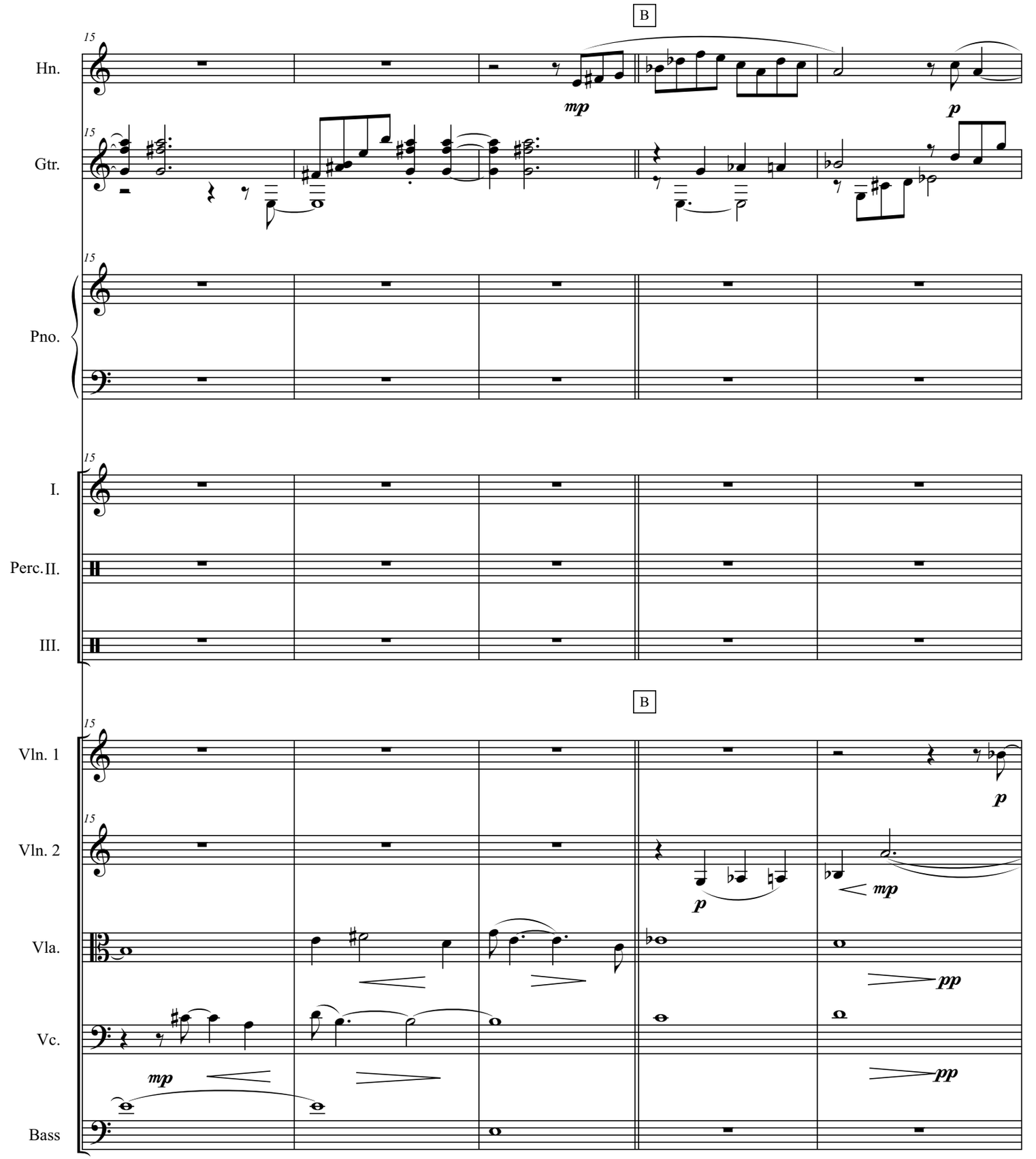

234
Hn.
Gtr.
mf
Pno.
I.
Perc. II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
arco
p
ppp

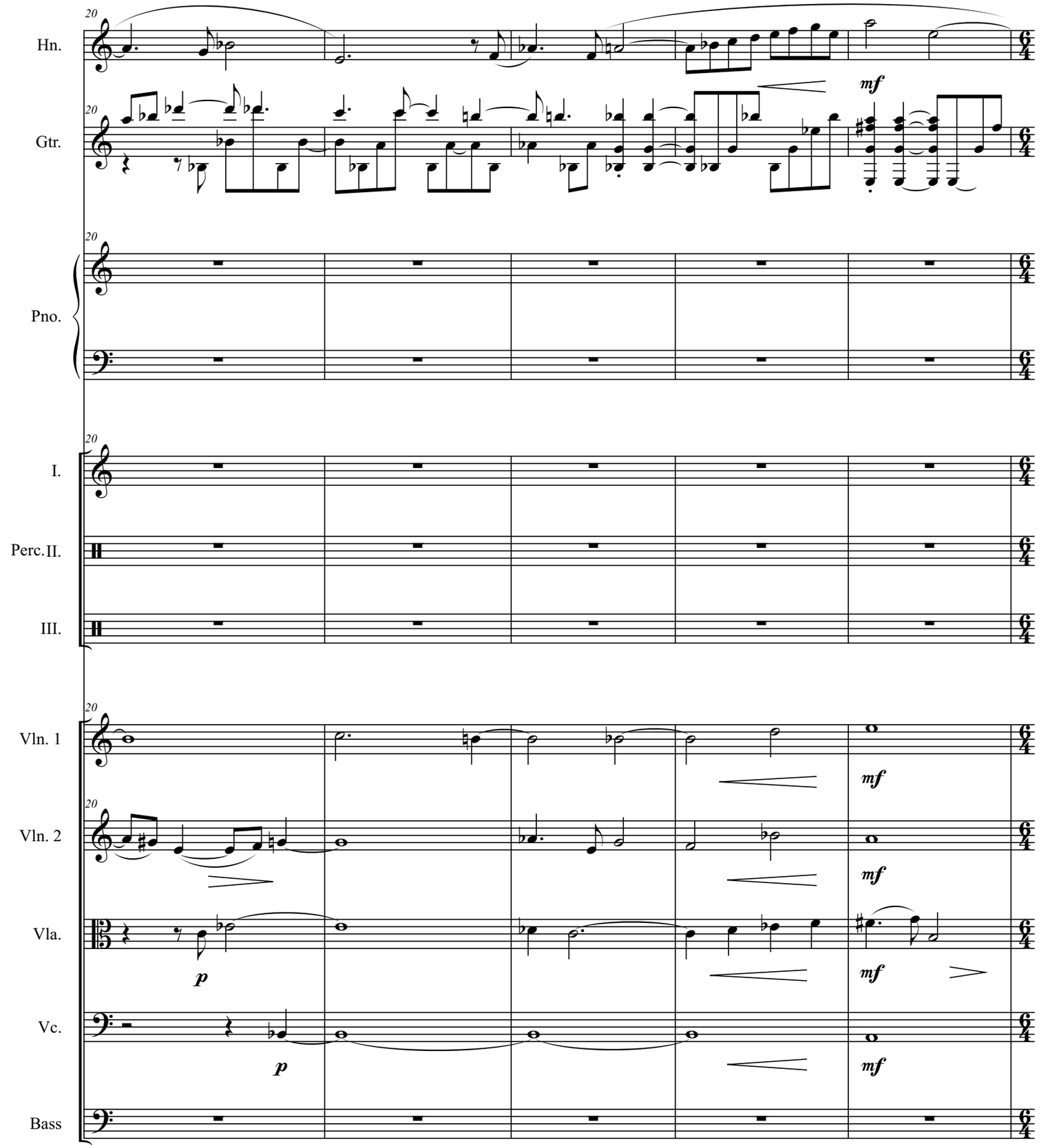
II. Espirales Infinitas

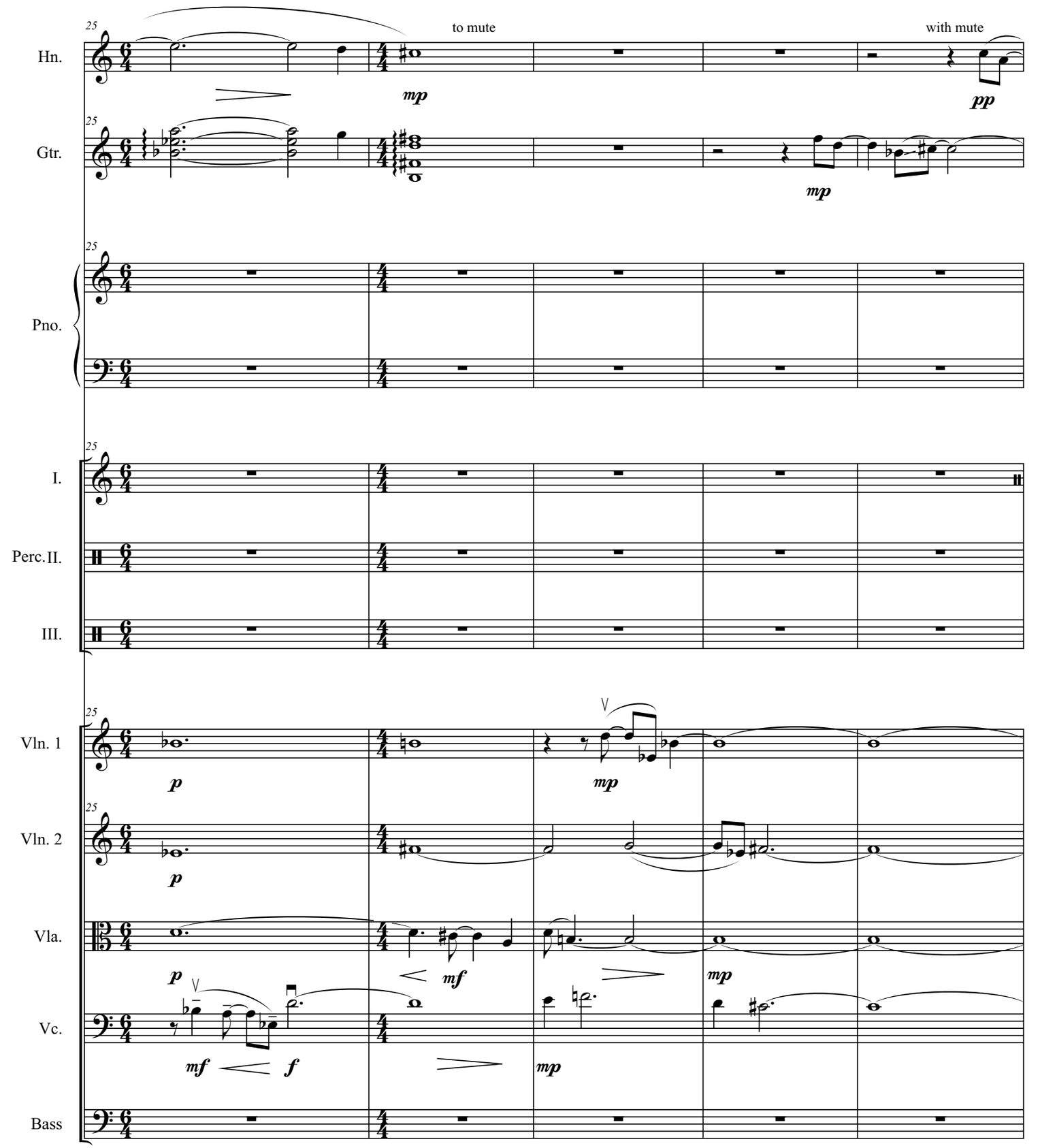


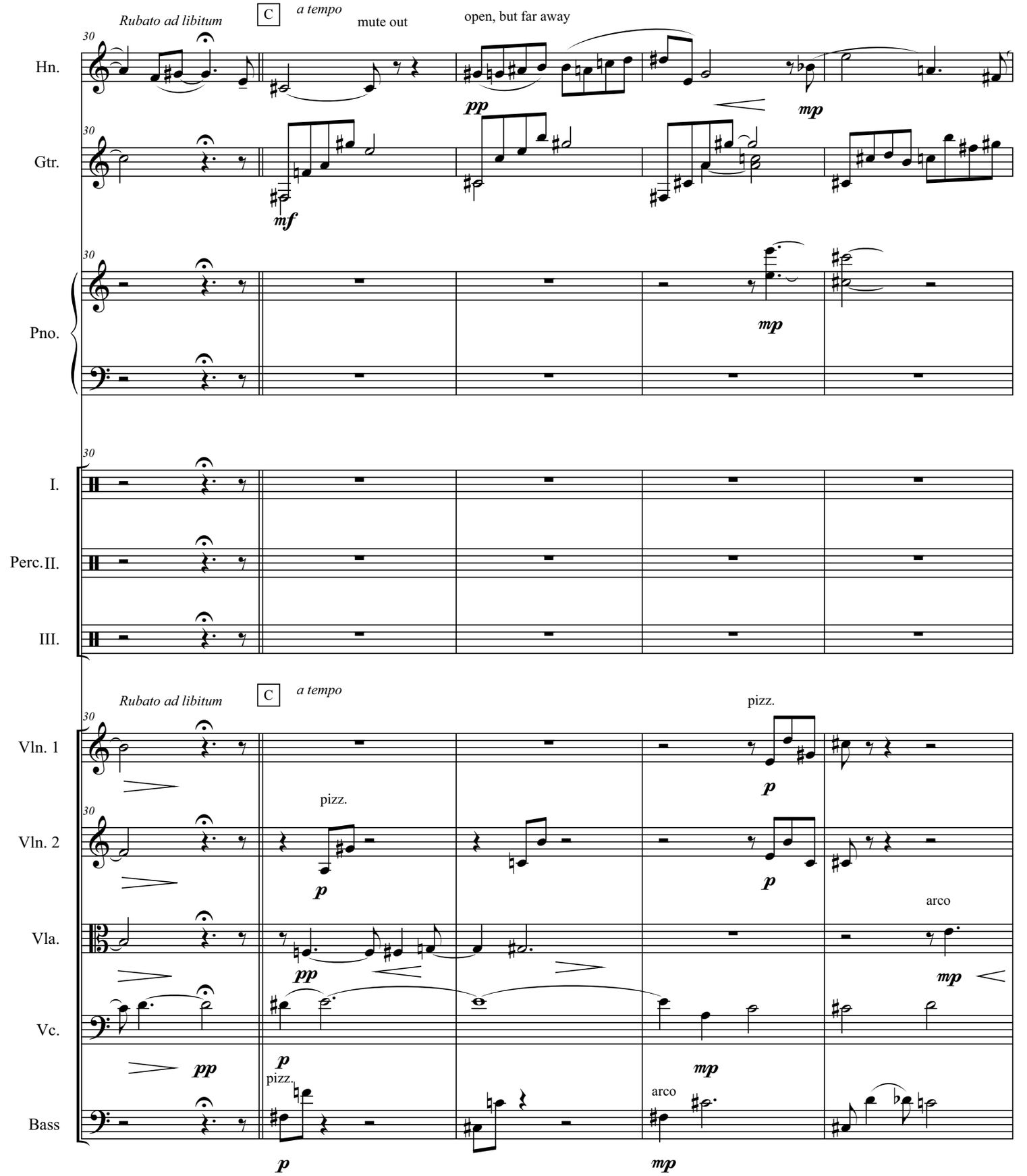

A
Slightly more motion, still freely
Hn.
Gtr.
poco
mp
mf
laissez vibrato
Pno.
I.
Perc.
II.
III.
A
Slightly more motion, still freely
Vln. 1
Vln. 2
Vla.
mp
Vc.
mp
Bass

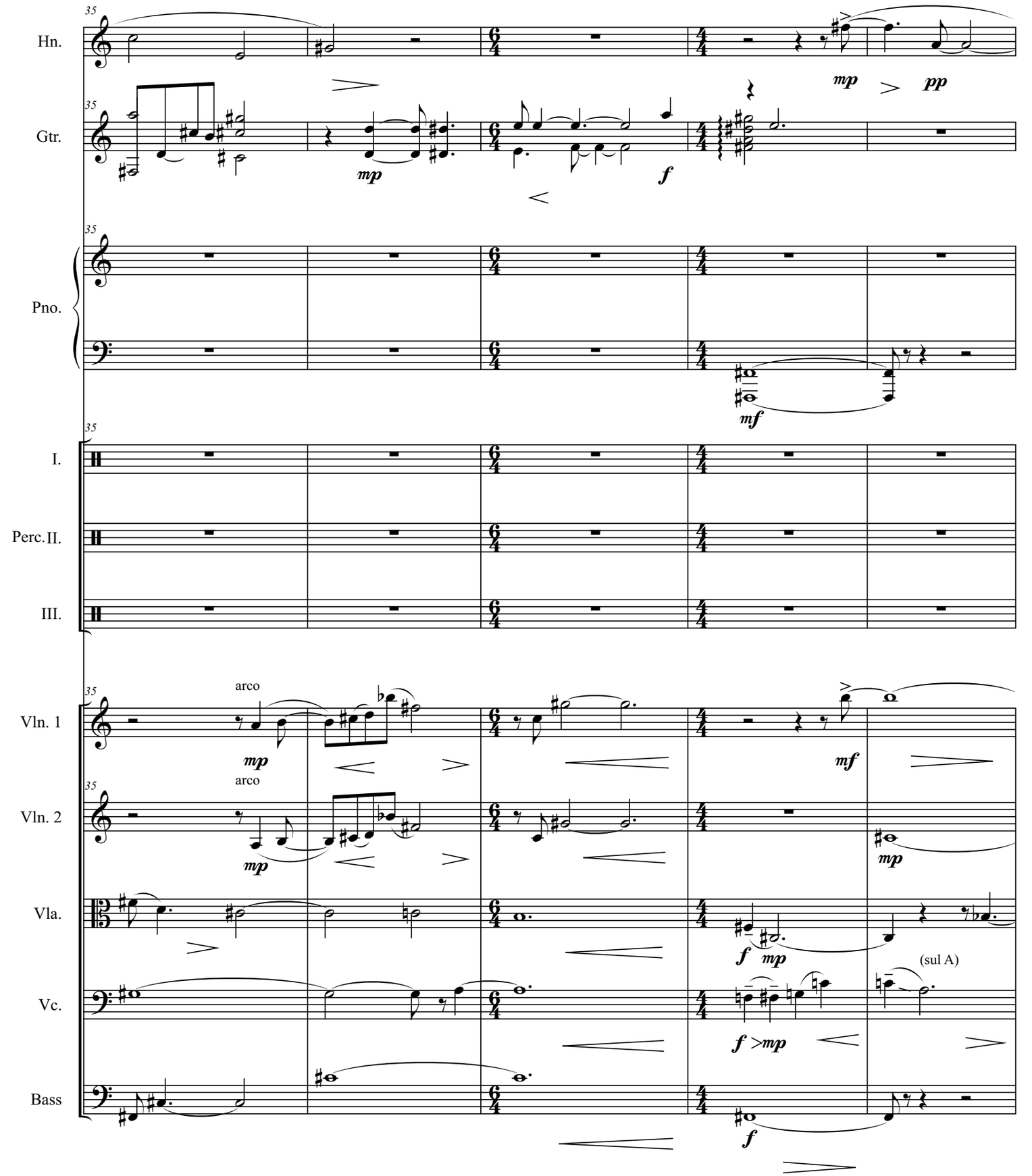

10
Hn.
Gtr.
Pno.
I.
II.
Perc.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
(sul G)
mf
p
mp

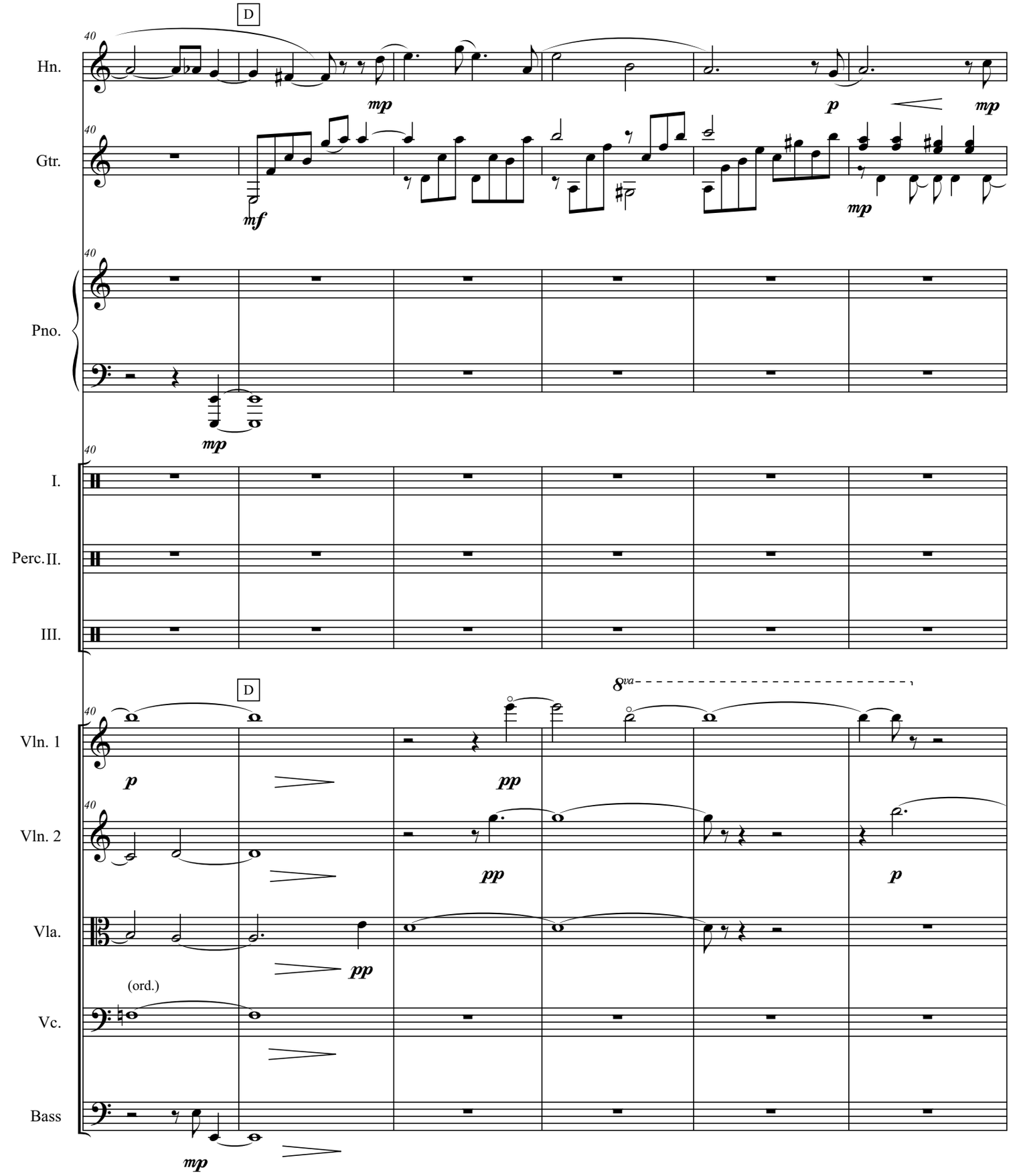

B
15
Hn.
mp
p
Gtr.
Pno.
I.
Perc.II.
III.
B
Vln. 1
p
Vln. 2
p
mp
Vla.
pp
Vc.
mp
pp
Bass

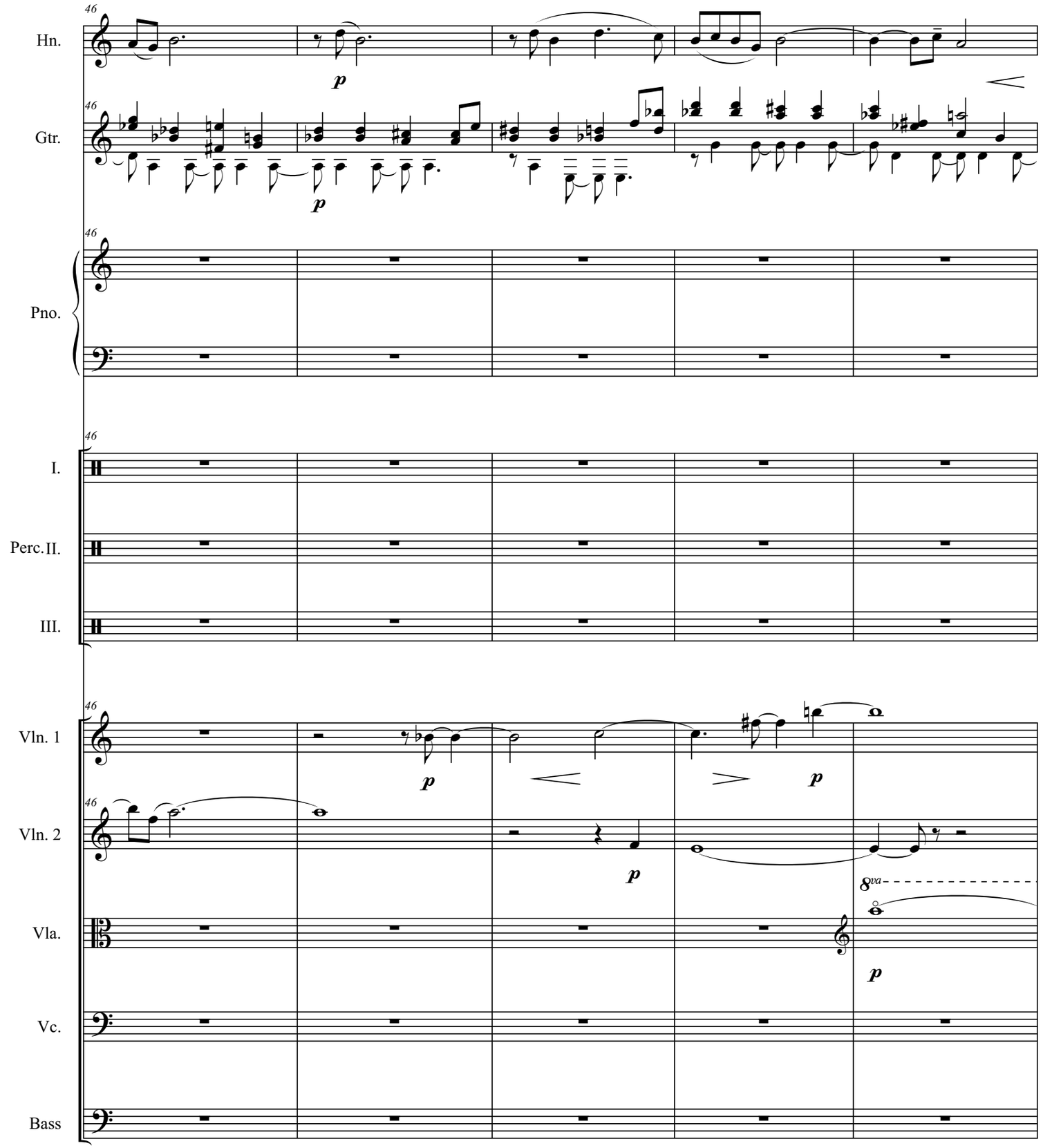

Hn.
Gtr.
Pno.
I.
Perc. II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
20
mf
p

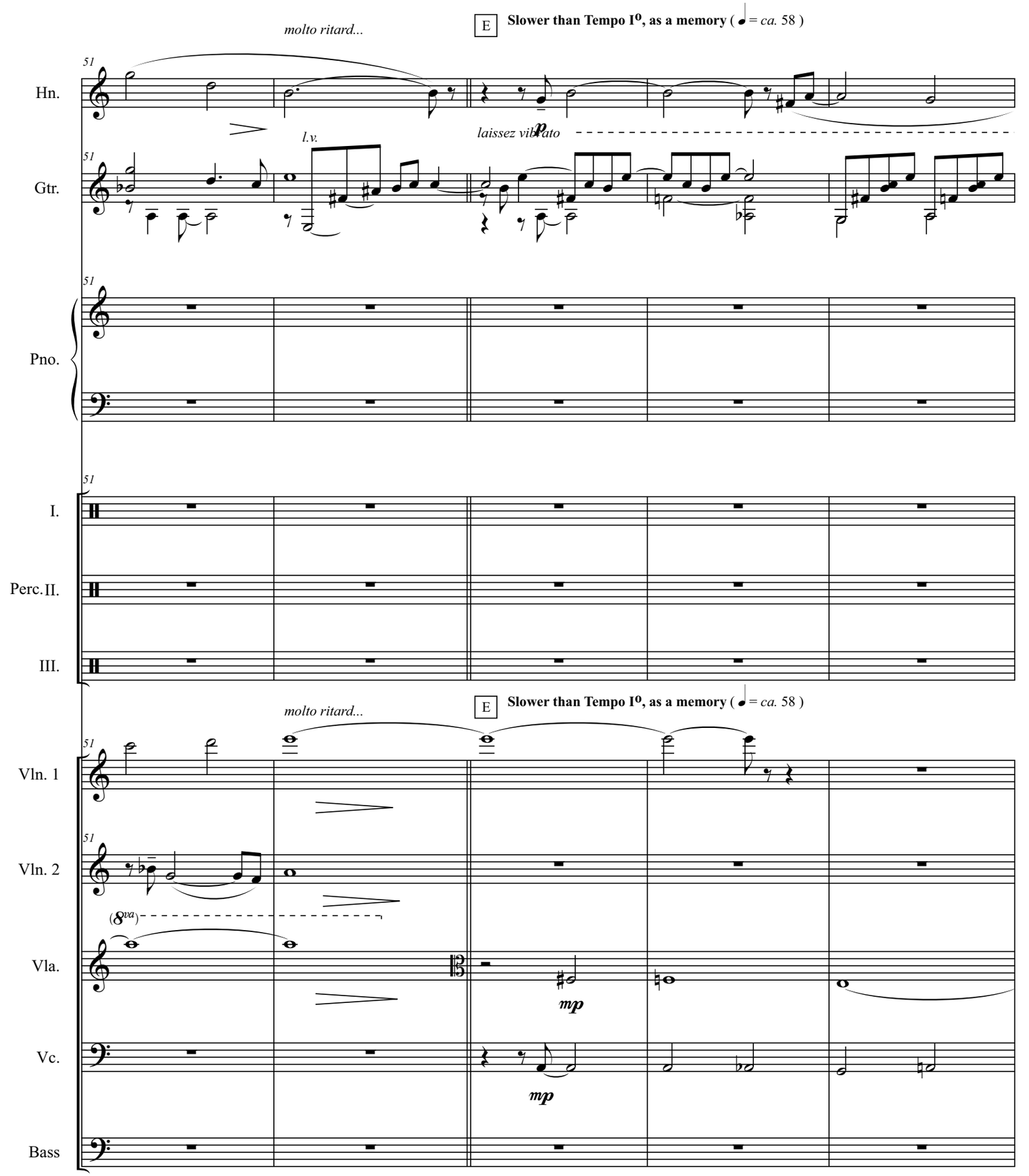

25
Hn.
to mute
with mute
mp
pp
Gtr.
mp
Pno.
I.
Perc. II.
III.
Vln. 1
p
mp
Vln. 2
p
Vla.
p
mf
mp
Vc.
mf
f
mp
Bass

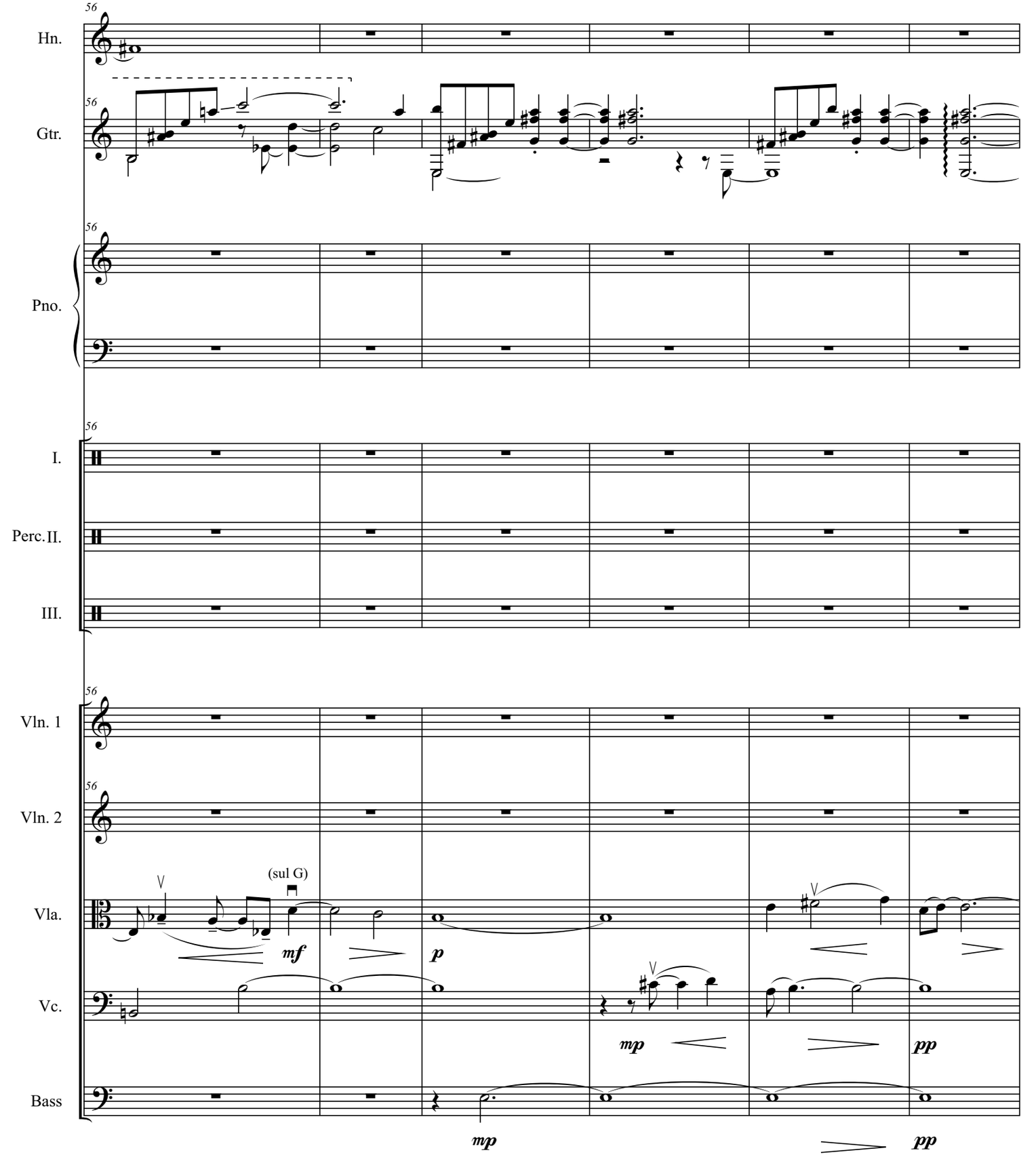

Rubato ad libitum
C
a tempo
mute out
open, but far away
Hn.
Gtr.
Pno.
I.
II.
III.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
pizz.
arco

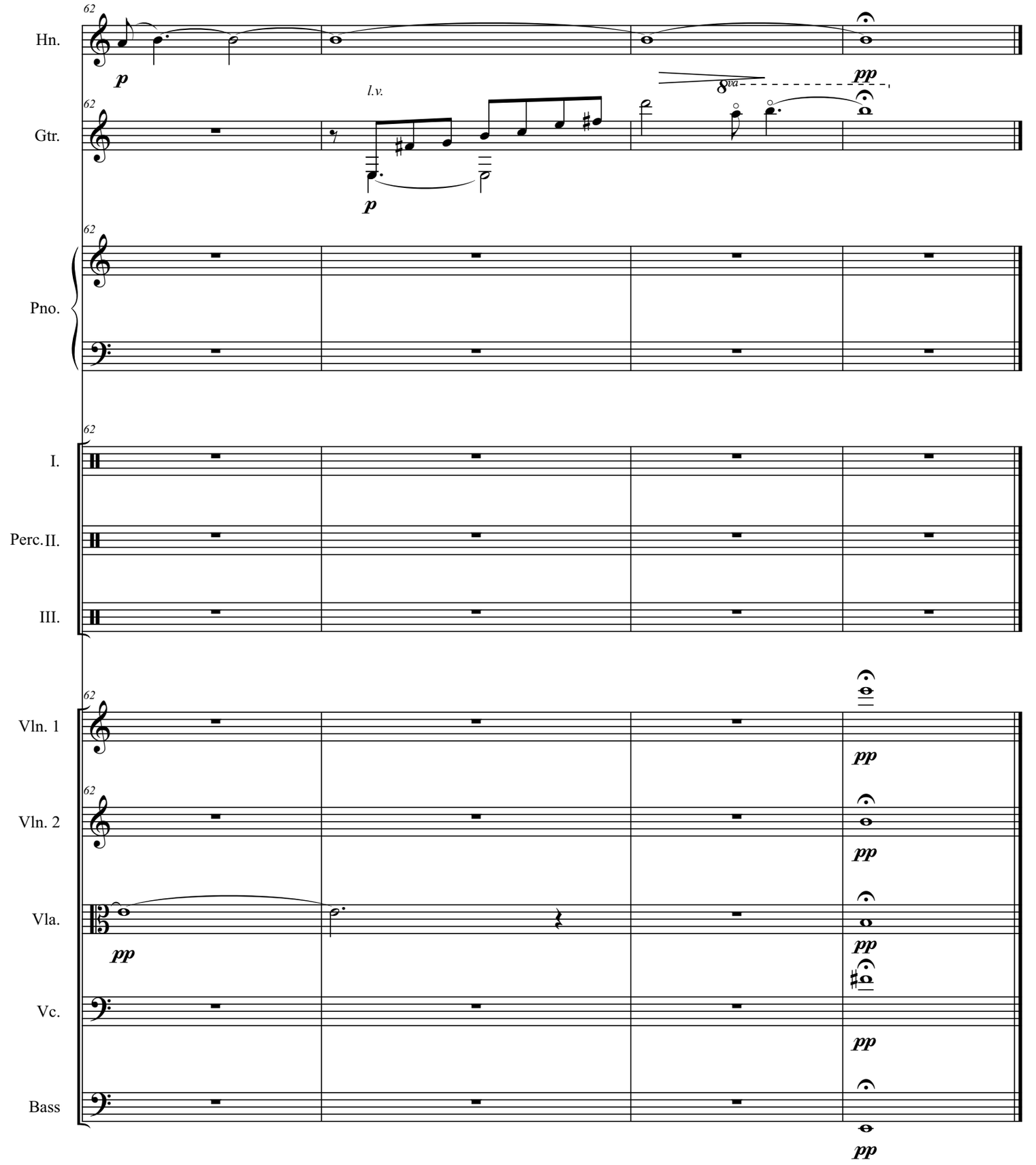

35
Hn.
Gtr.
Pno.
I.
Perc. II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
arco
arco
(sul A)
mp
pp
f
mf


D
40
Hn.
mp
p
mp
Gtr.
mf
mp
Pno.
mp
I.
Perc.
II.
III.
D
8va
Vln. 1
p
pp
Vln. 2
pp
p
Vla.
pp
(ord.)
Vc.
Bass
mp


46
Hn.
p
Gtr.
p
Pno.
I.
Perc.
II.
III.
Vln. 1
p
Vln. 2
p
8va
Vla.
p
Vc.
Bass


molto ritard...
E
Slower than Tempo I°, as a memory (♩ = ca. 58)
51
Hn.
l.v.
laissez vibrato
p
Gtr.
Pno.
I.
Perc.
II.
III.
molto ritard...
E
Slower than Tempo I°, as a memory (♩ = ca. 58)
Vln. 1
Vln. 2
(8va)
Vla.
mp
Vc.
mp
Bass


56
Hn.
Gtr.
Pno.
I.
II.
Perc.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
(sul G)
mf
p
mp
pp
mp
pp


62
Hn.
p
pp
Gtr.
l.v.
8va
p
Pno.
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
pp
Vc.
Bass

III. Esferas da Vida

Aggressive, intensely rhythmic (𝅗𝅥= ca. 88)

Hn.

Gtr.

Pno.

Ped.

I.

Perc. II.

high bongo w/fingers

III.

Aggressive, intensely rhythmic (𝅗𝅥= ca. 88)

Vln. 1

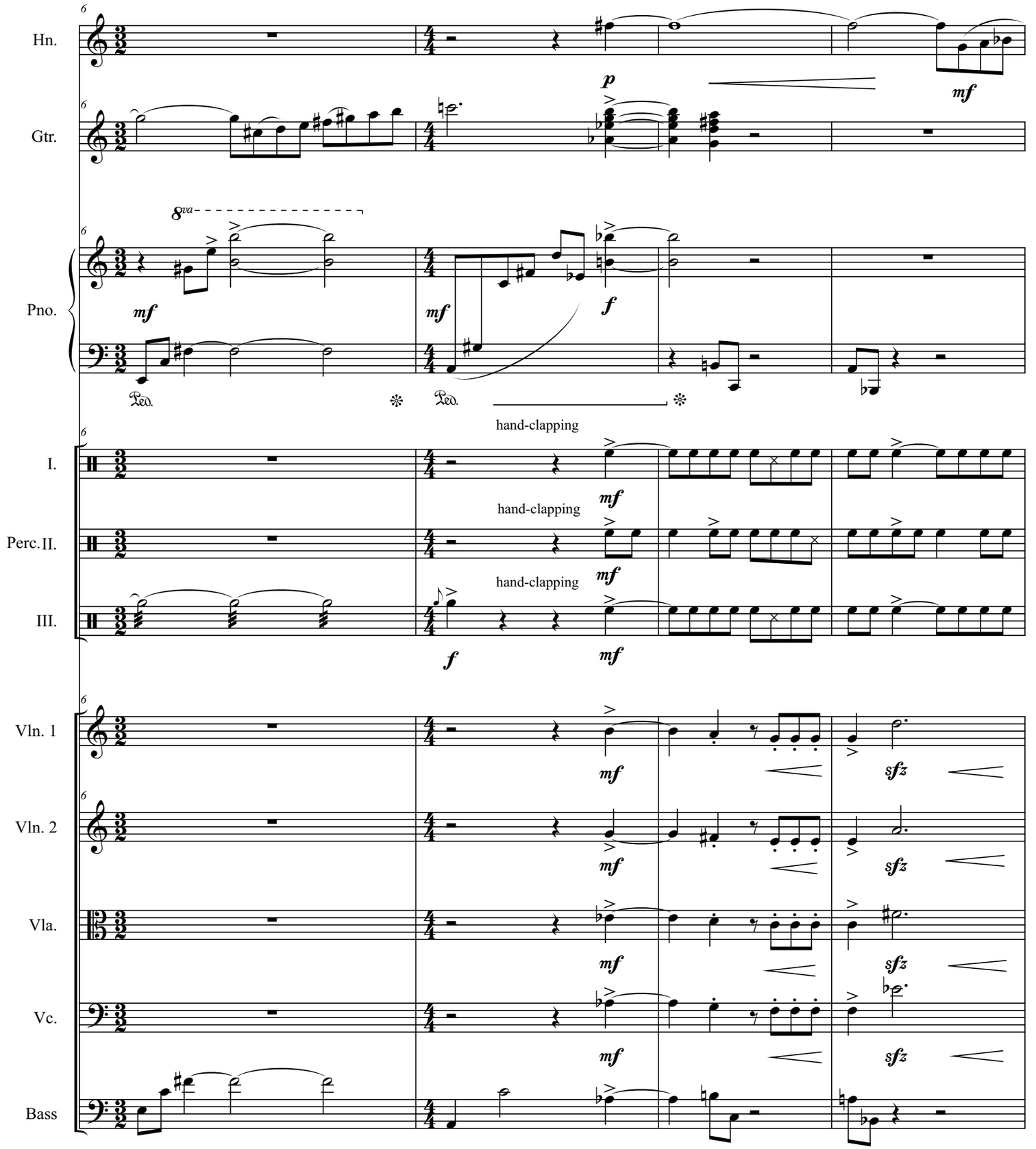
Vln. 2

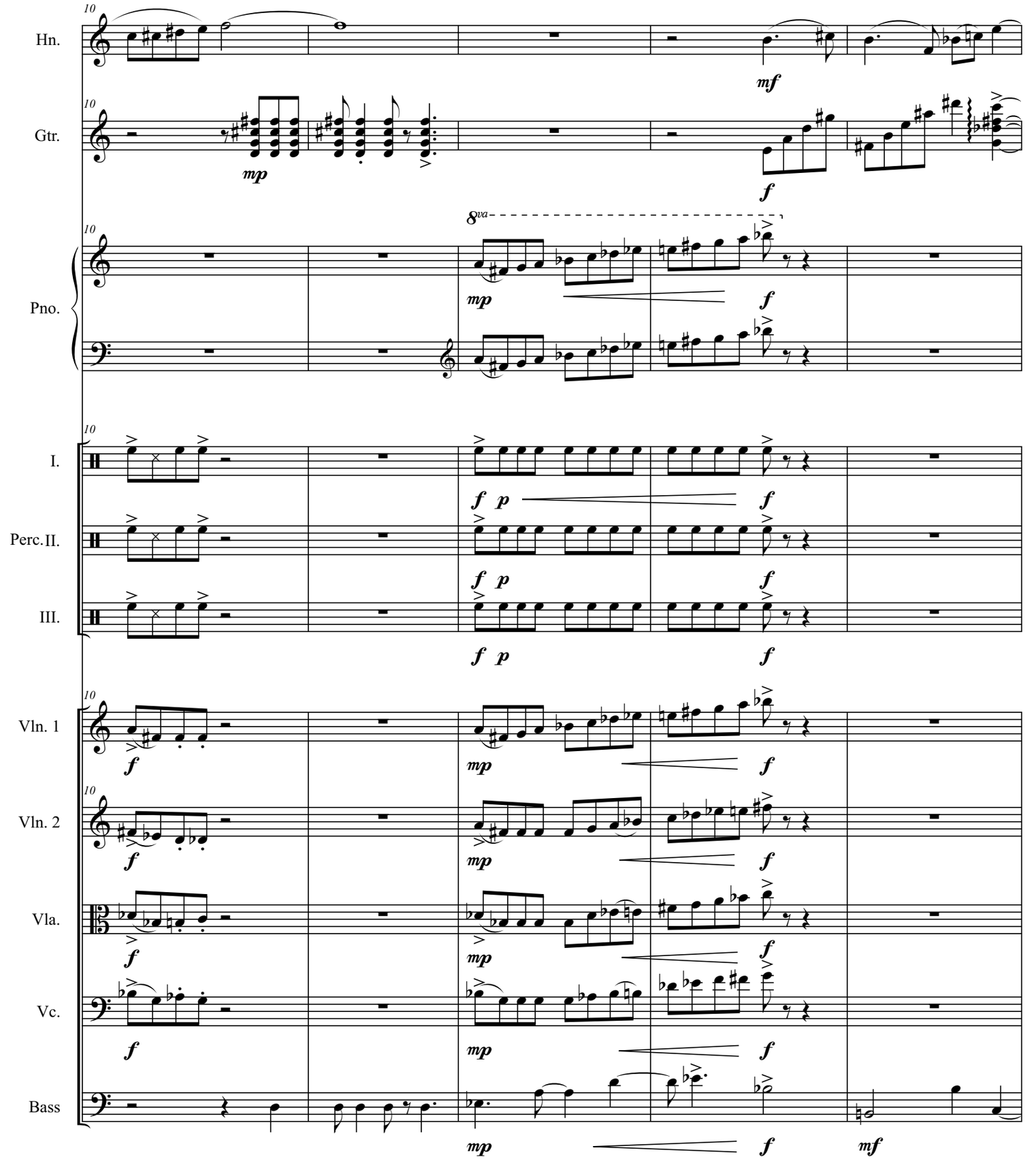
Vla.

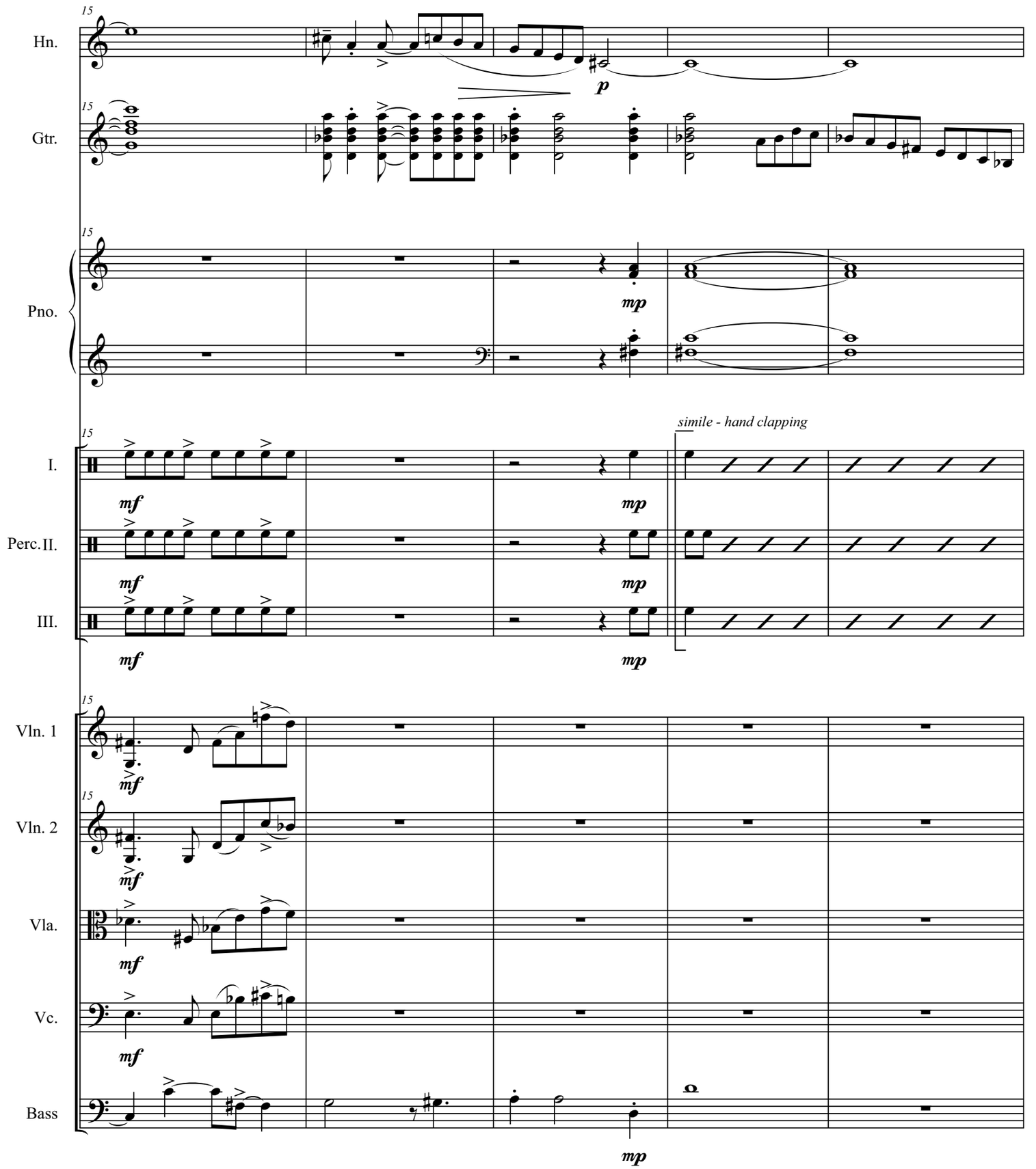
Vc.

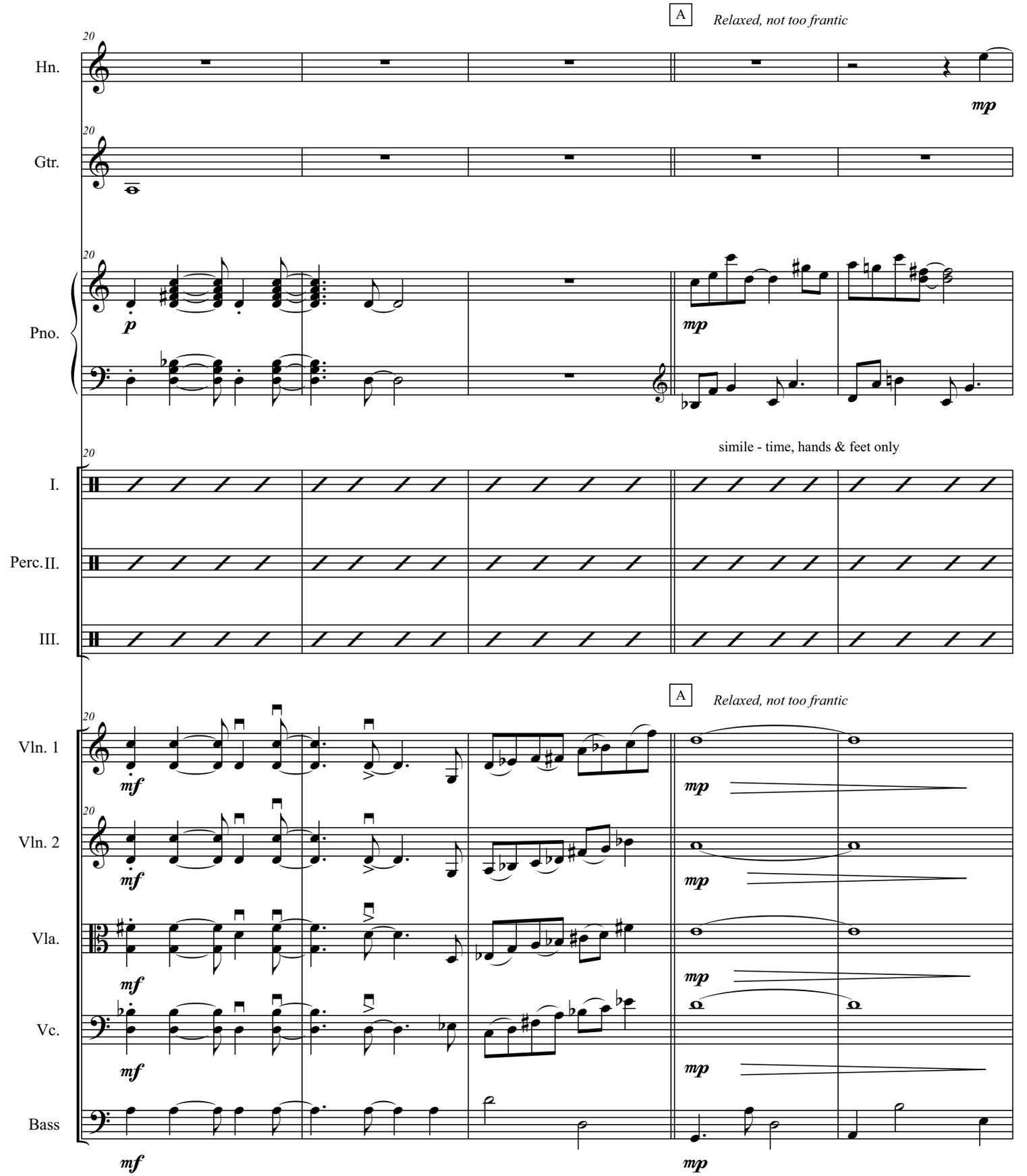
pizz.

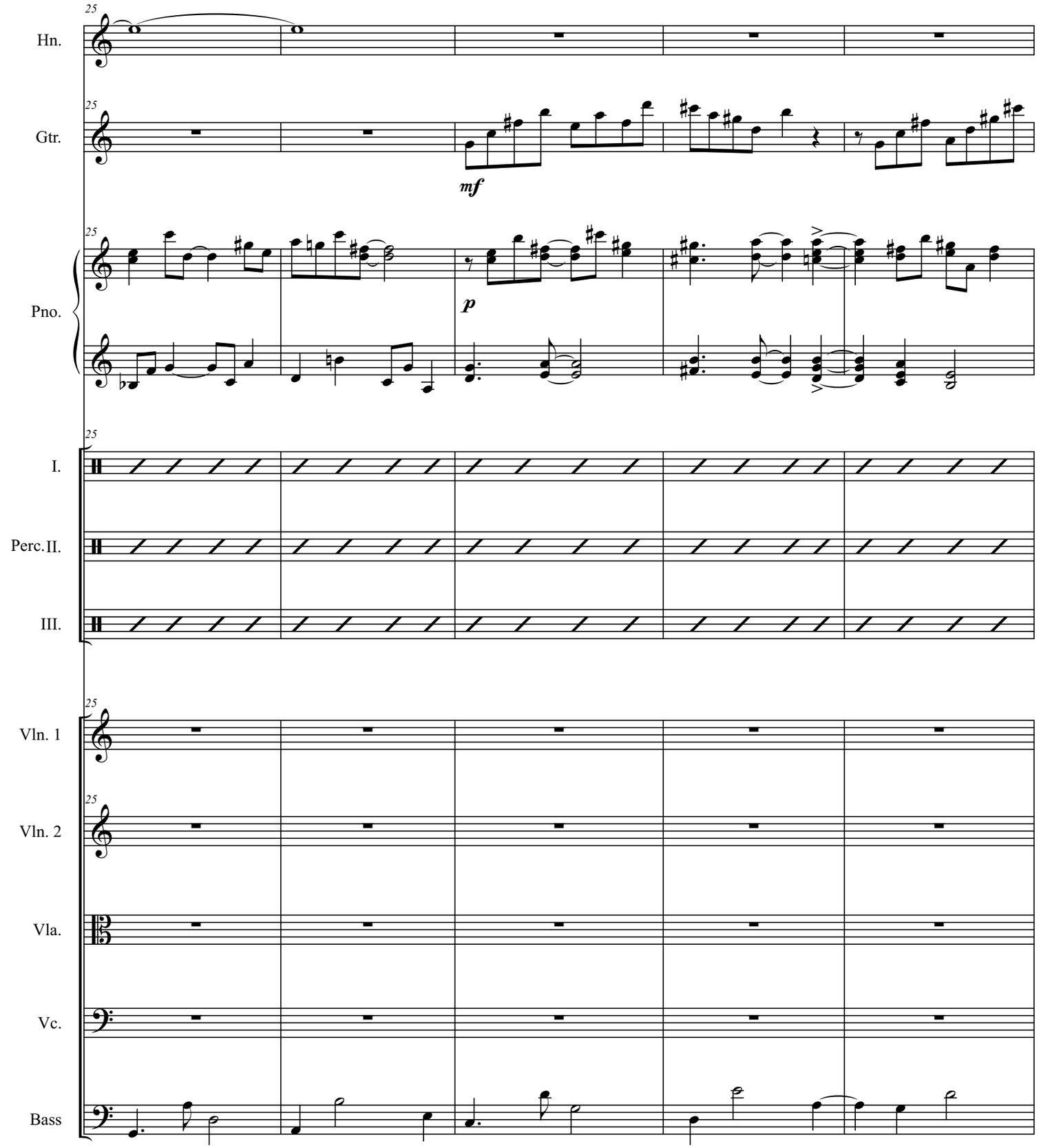
Bass

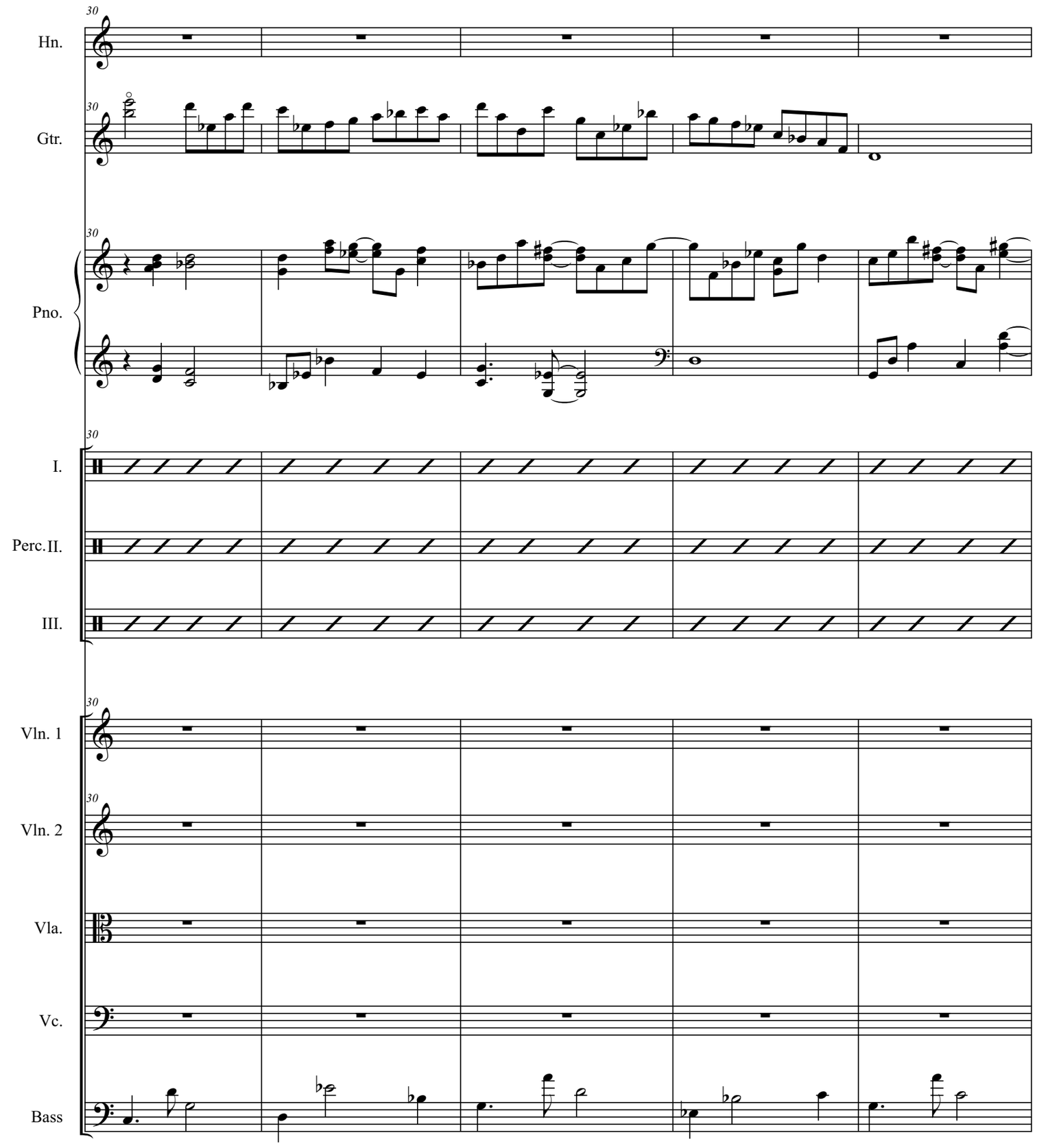

Hn.
Gtr.
Pno.
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
8va
hand-clapping
hand-clapping
hand-clapping

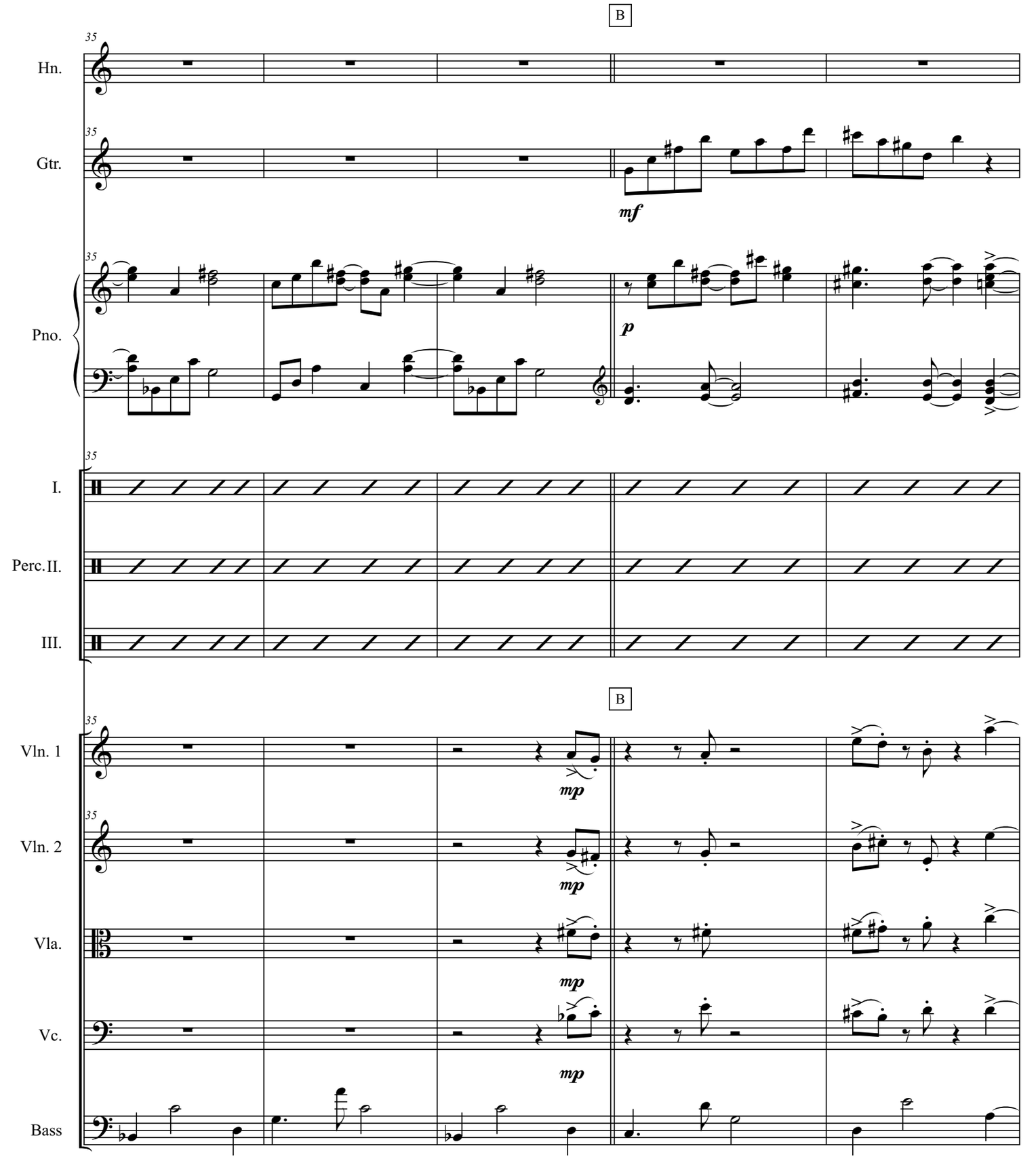

10
Hn.
mf
Gtr.
mp
f
8va
Pno.
mp
f
I.
Perc.
II.
III.
f p
f
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mf

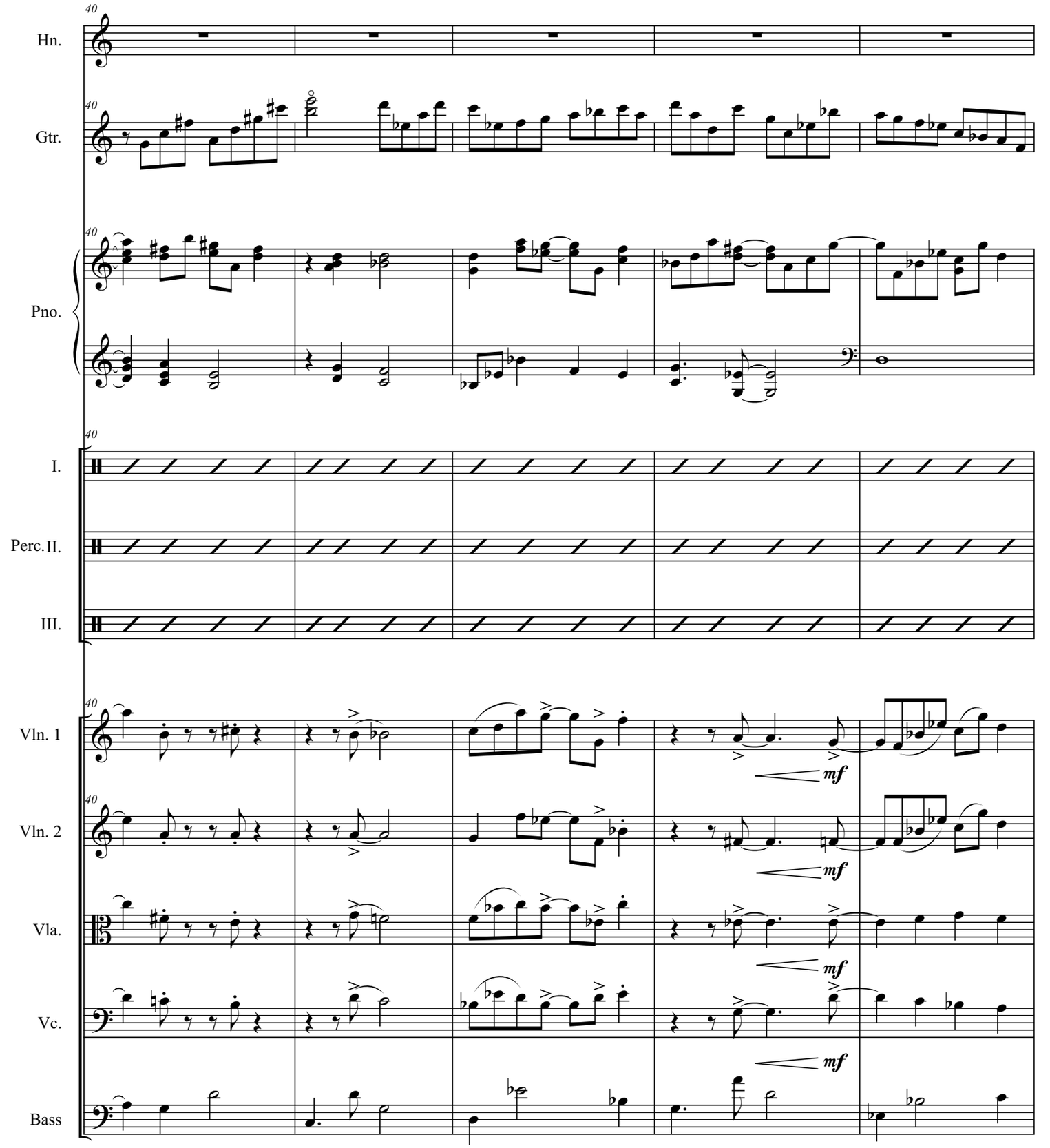

15
Hn.
Gtr.
Pno.
I.
Perc.II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
p
mp
mf
simile - hand clapping

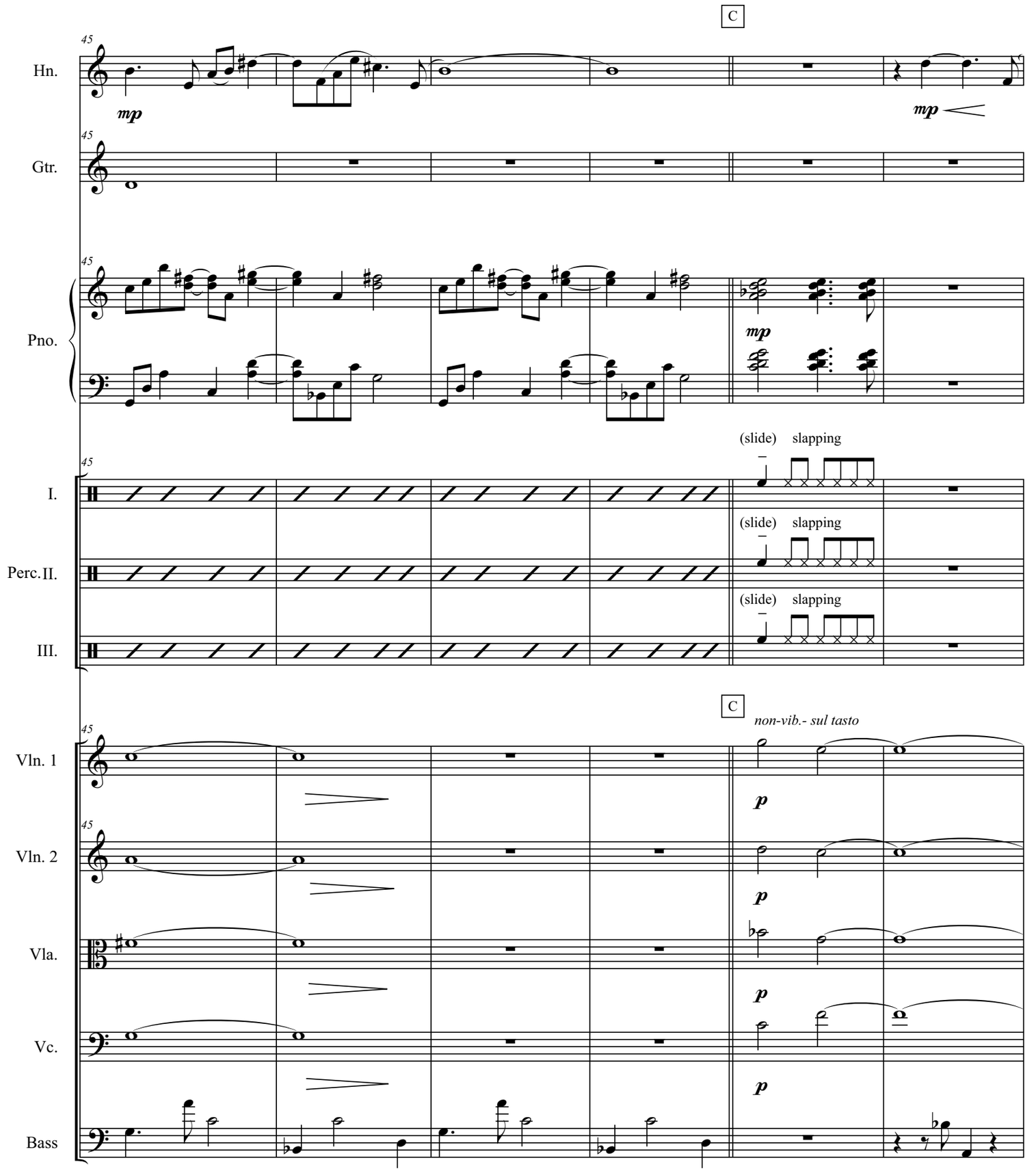

A
Relaxed, not too frantic
20
Hn.
Gtr.
Pno.
mp
p
mf
simile - time, hands & feet only
I.
II.
III.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Bass

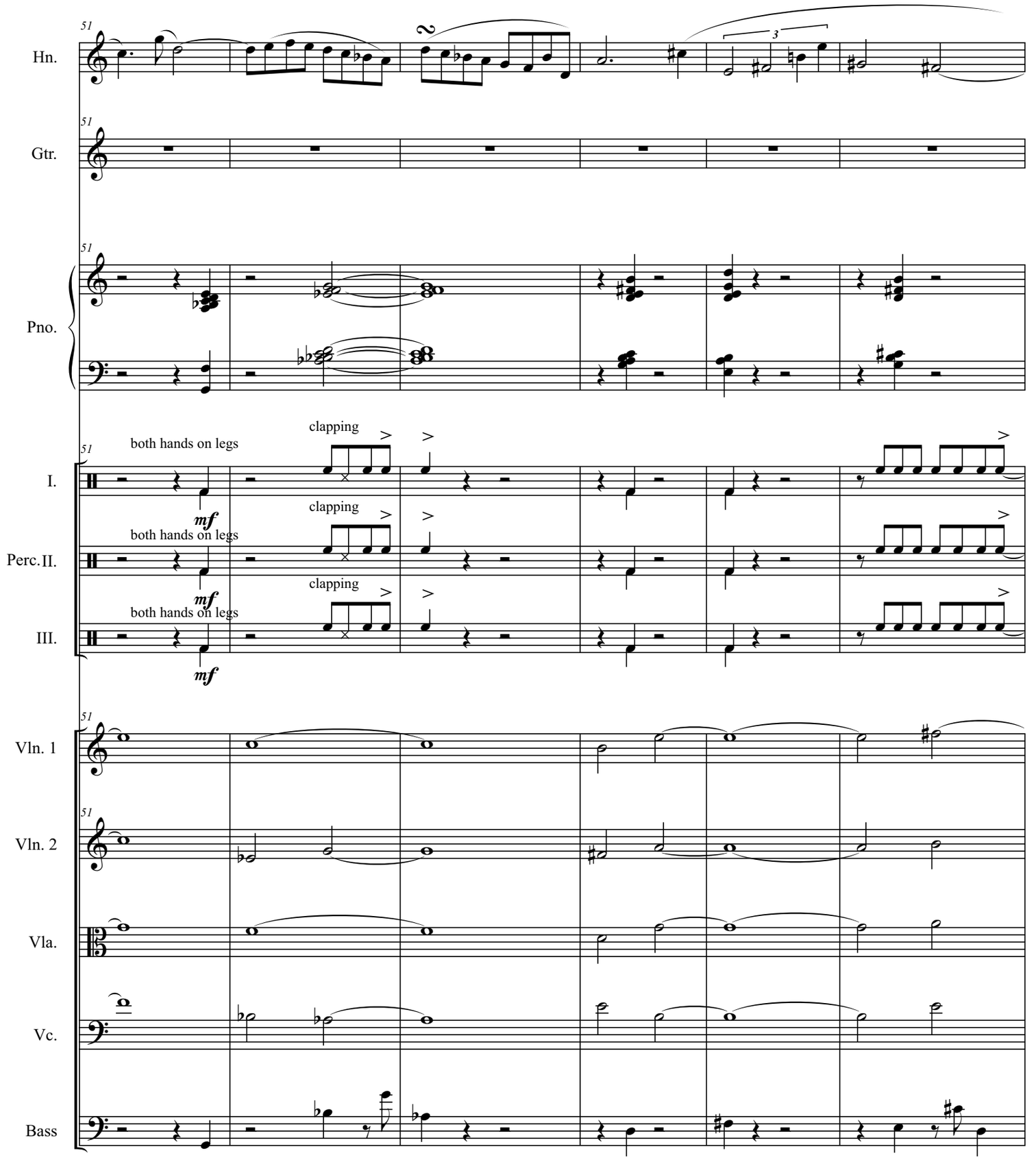

25
Hn.
Gtr.
mf
Pno.
p
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass

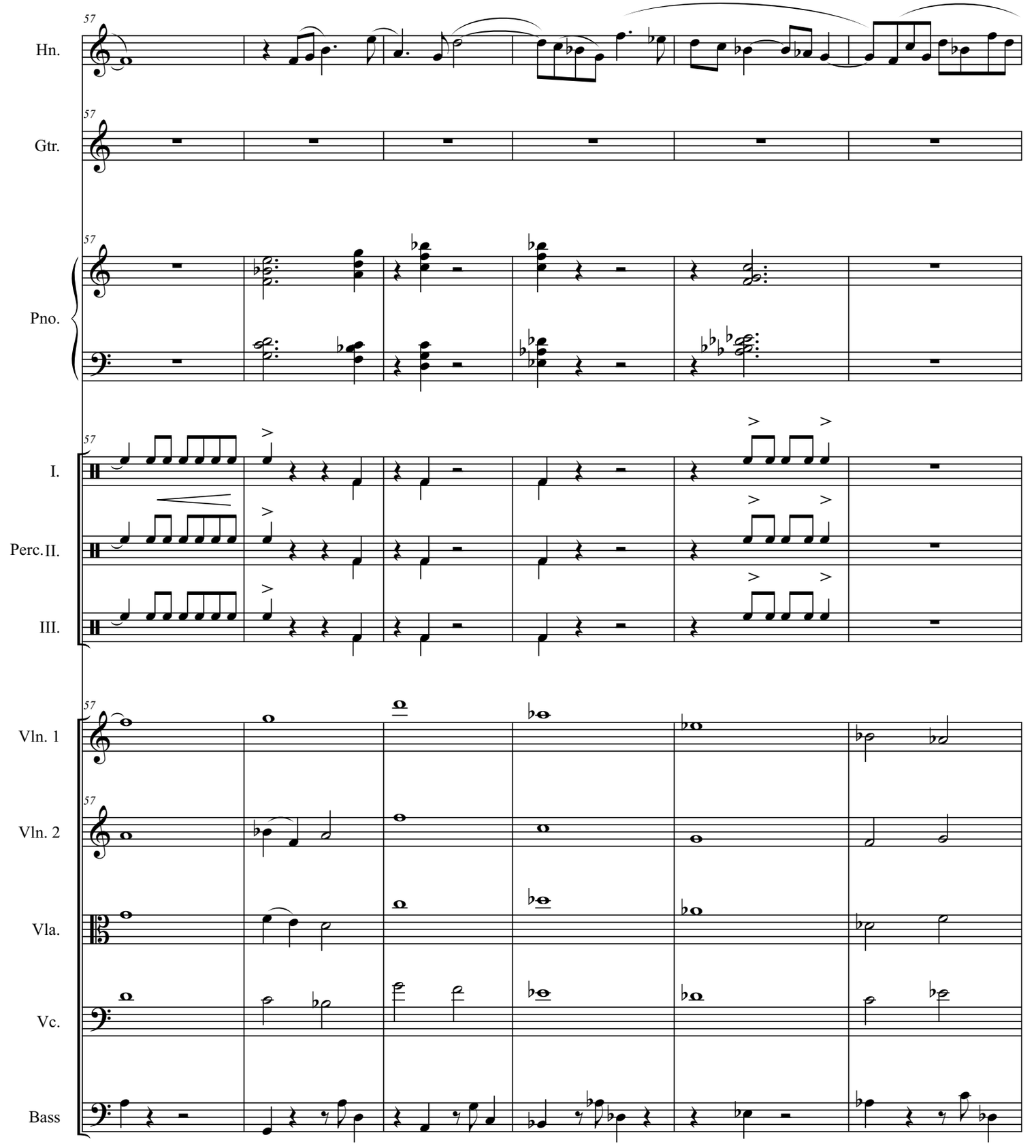

30
Hn.
30
Gtr.
30
Pno.
30
I.
Perc.
II.
III.
30
Vln. 1
30
Vln. 2
Vla.
Vc.
Bass

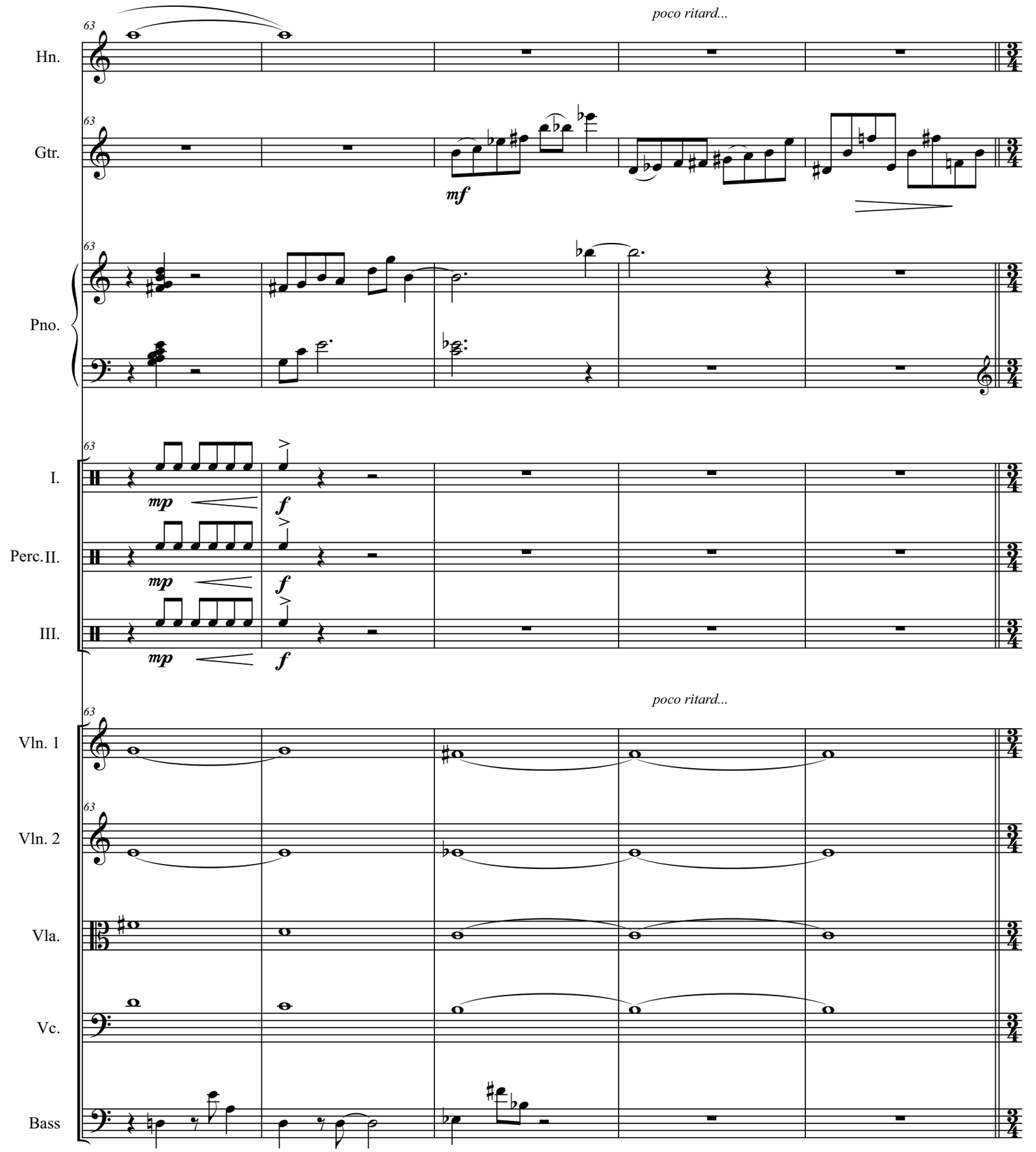

B
35
Hn.
Gtr.
mf
Pno.
p
I.
Perc.
II.
III.
B
Vln. 1
mp
Vln. 2
Vla.
Vc.
Bass

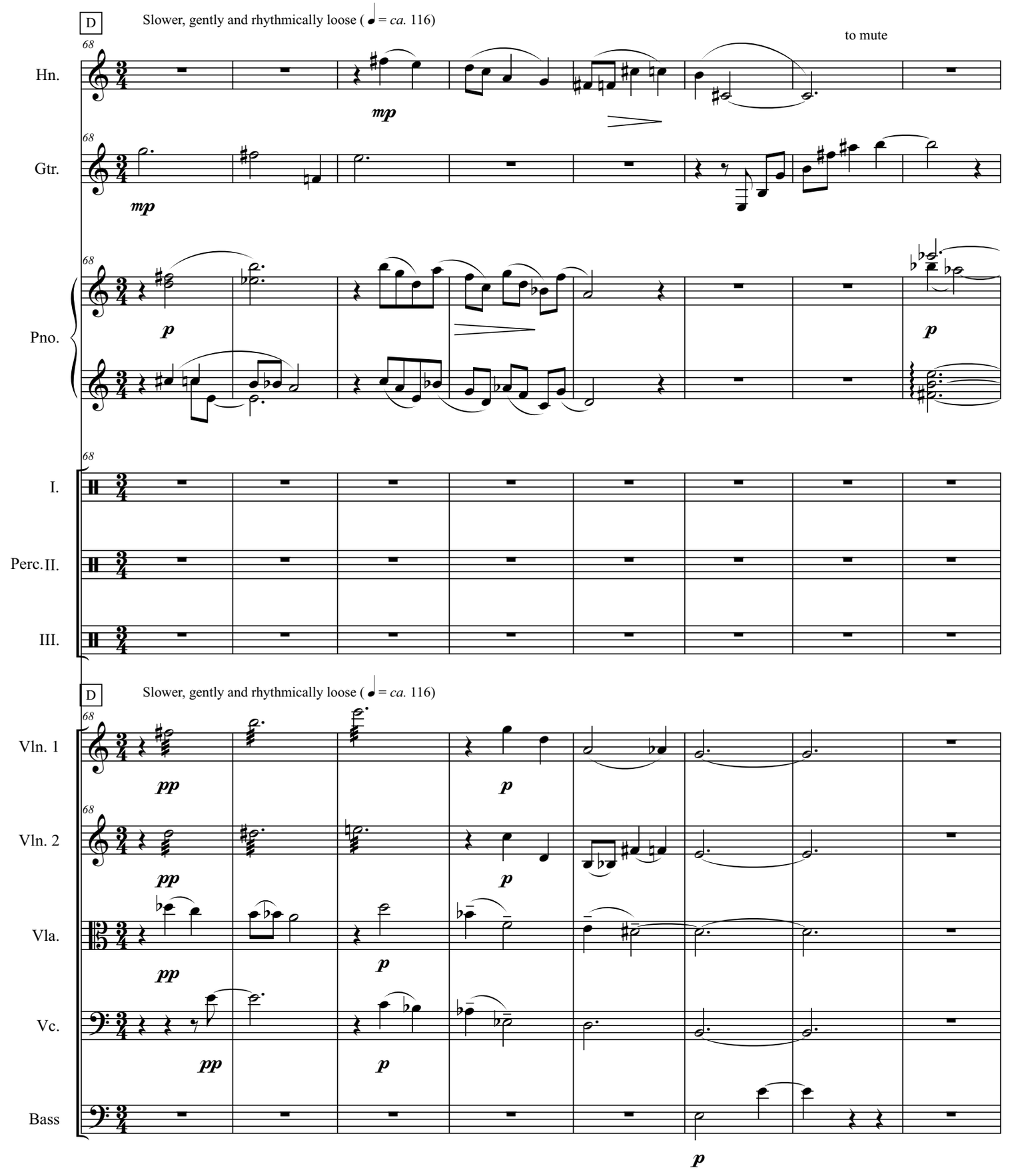

40
Hn.
Gtr.
Pno.
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mf

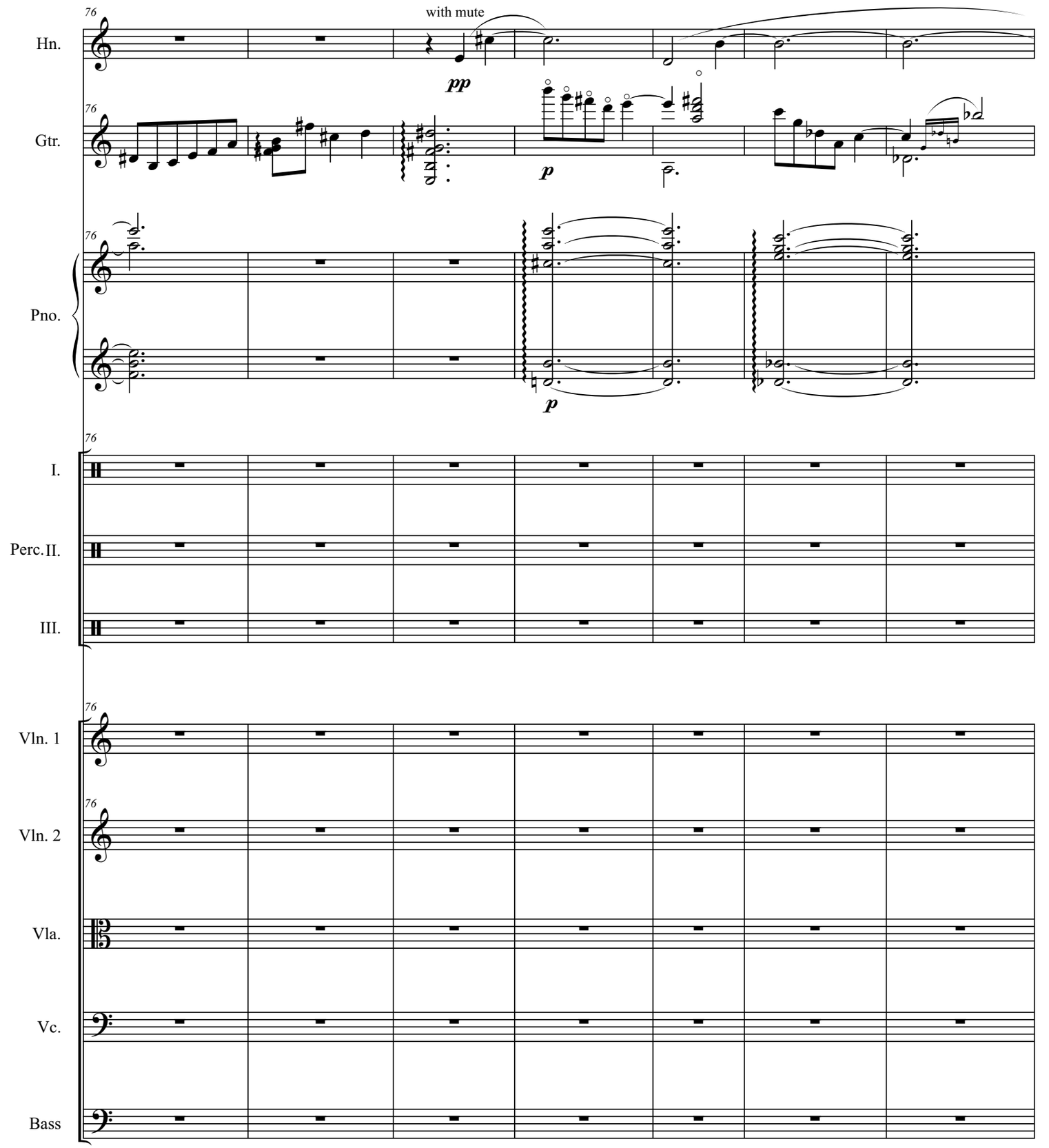

C
45
Hn.
mp
mp
Gtr.
Pno.
mp
(slide) slapping
I.
(slide) slapping
Perc. II.
(slide) slapping
III.
C
non-vib.- sul tasto
Vln. 1
p
Vln. 2
p
Vla.
p
Vc.
p
Bass

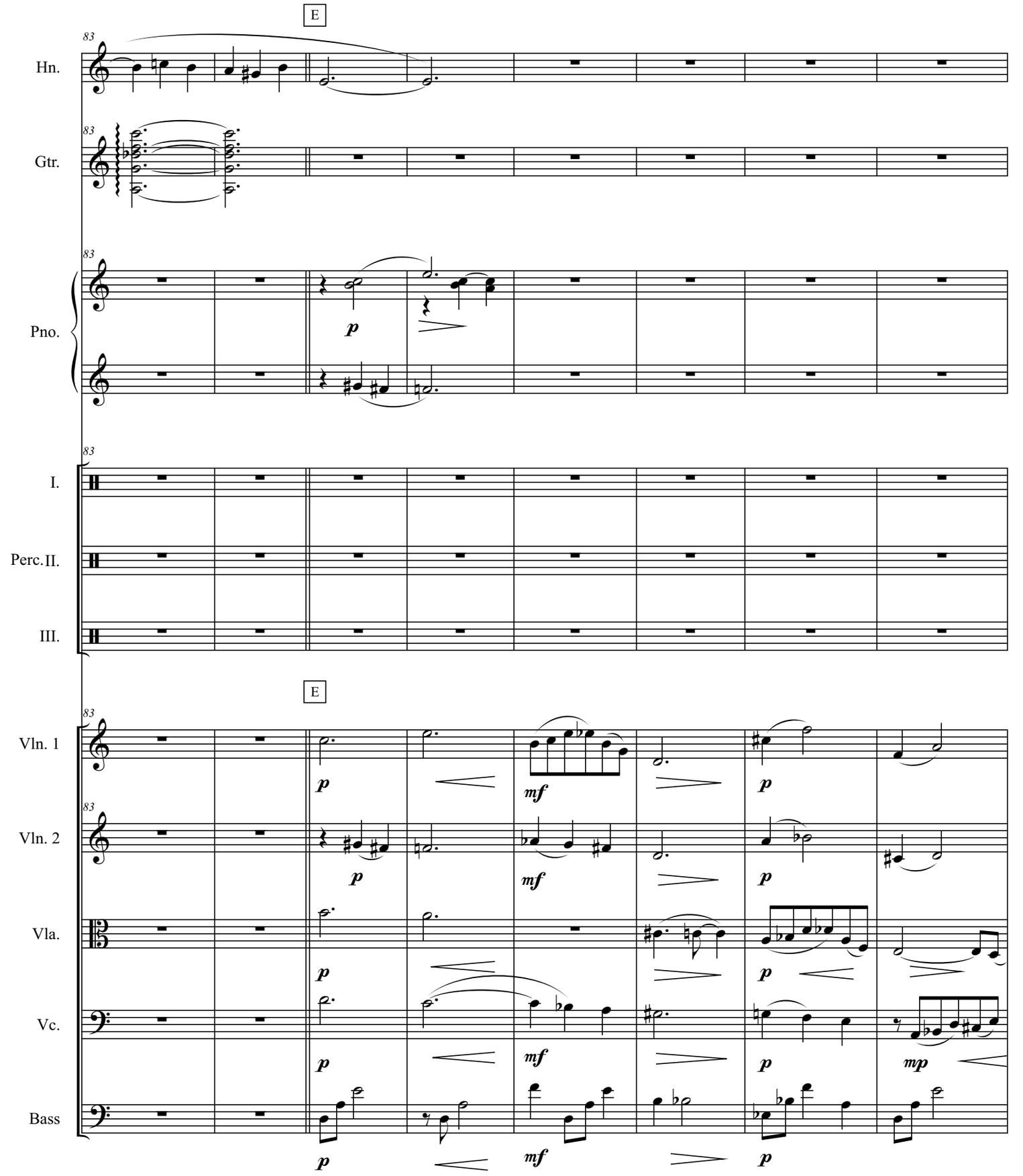

51
Hn.
Gtr.
Pno.
both hands on legs
clapping
mf
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass

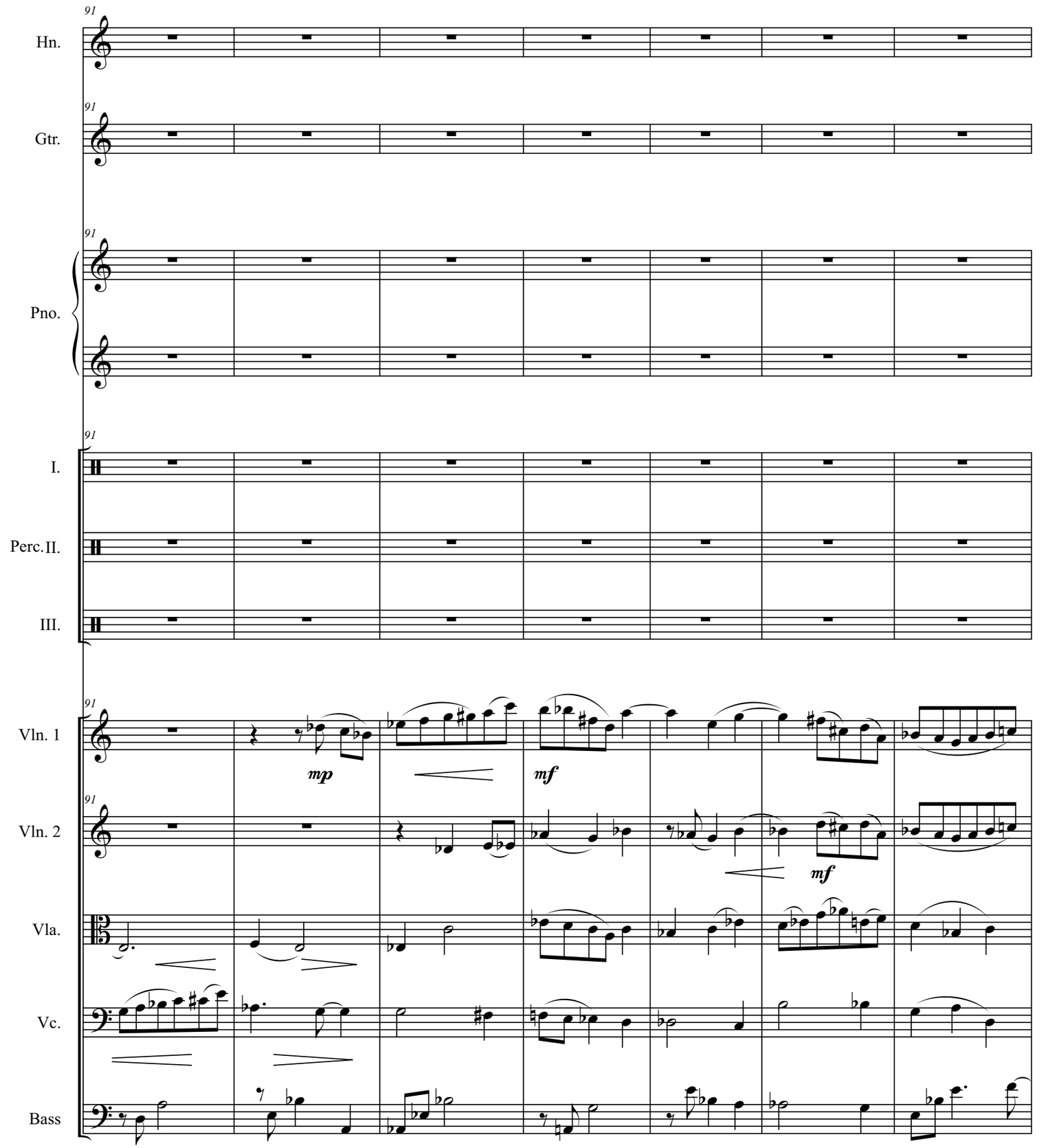

57
Hn.
57
Gtr.
57
Pno.
57
I.
II.
Perc.
III.
57
Vln. 1
57
Vln. 2
Vla.
Vc.
Bass

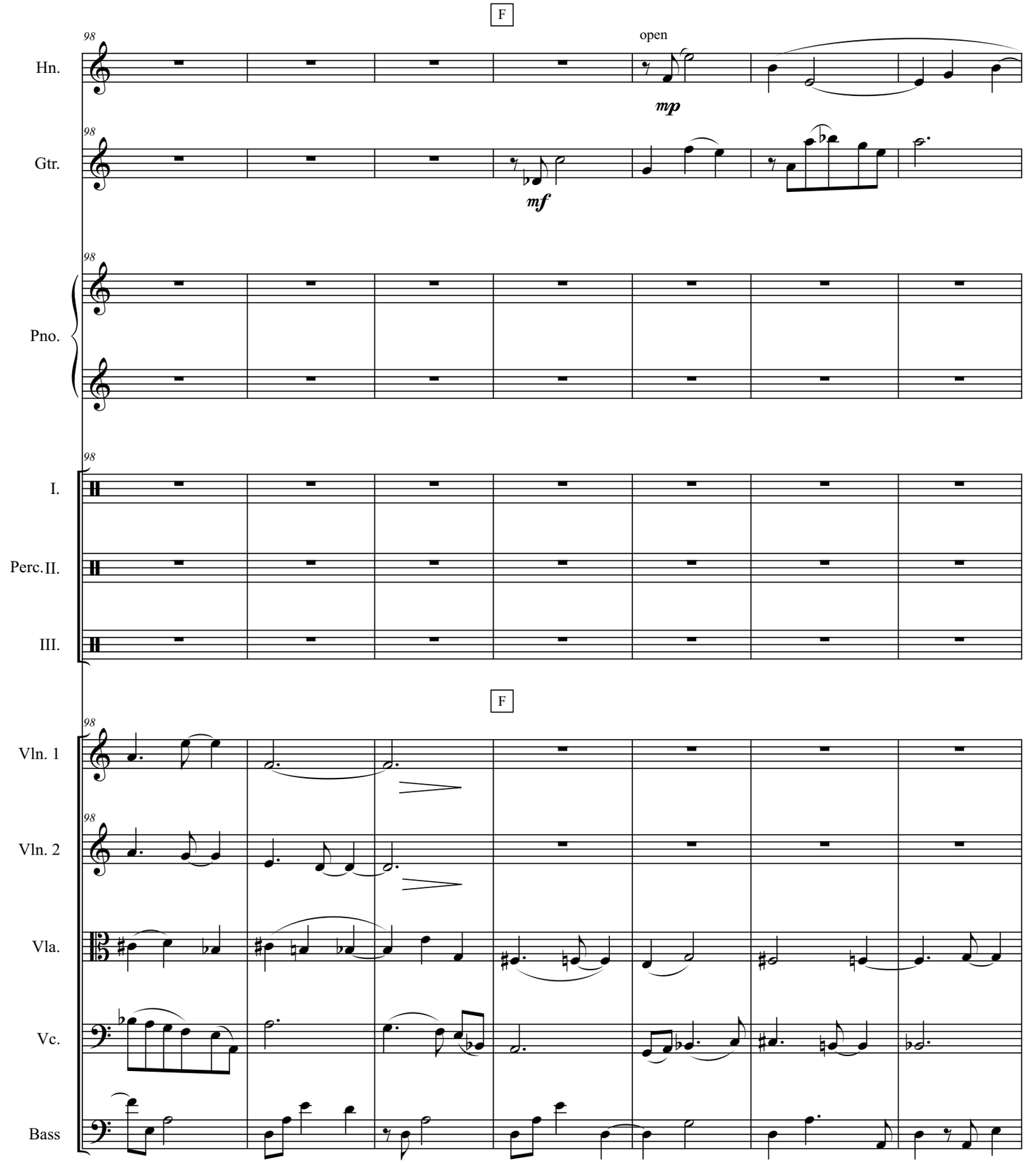

poco ritard...
63
Hn.
Gtr.
mf
Pno.
I.
Perc.
II.
III.
mp
f
poco ritard...
Vln. 1
Vln. 2
Vla.
Vc.
Bass

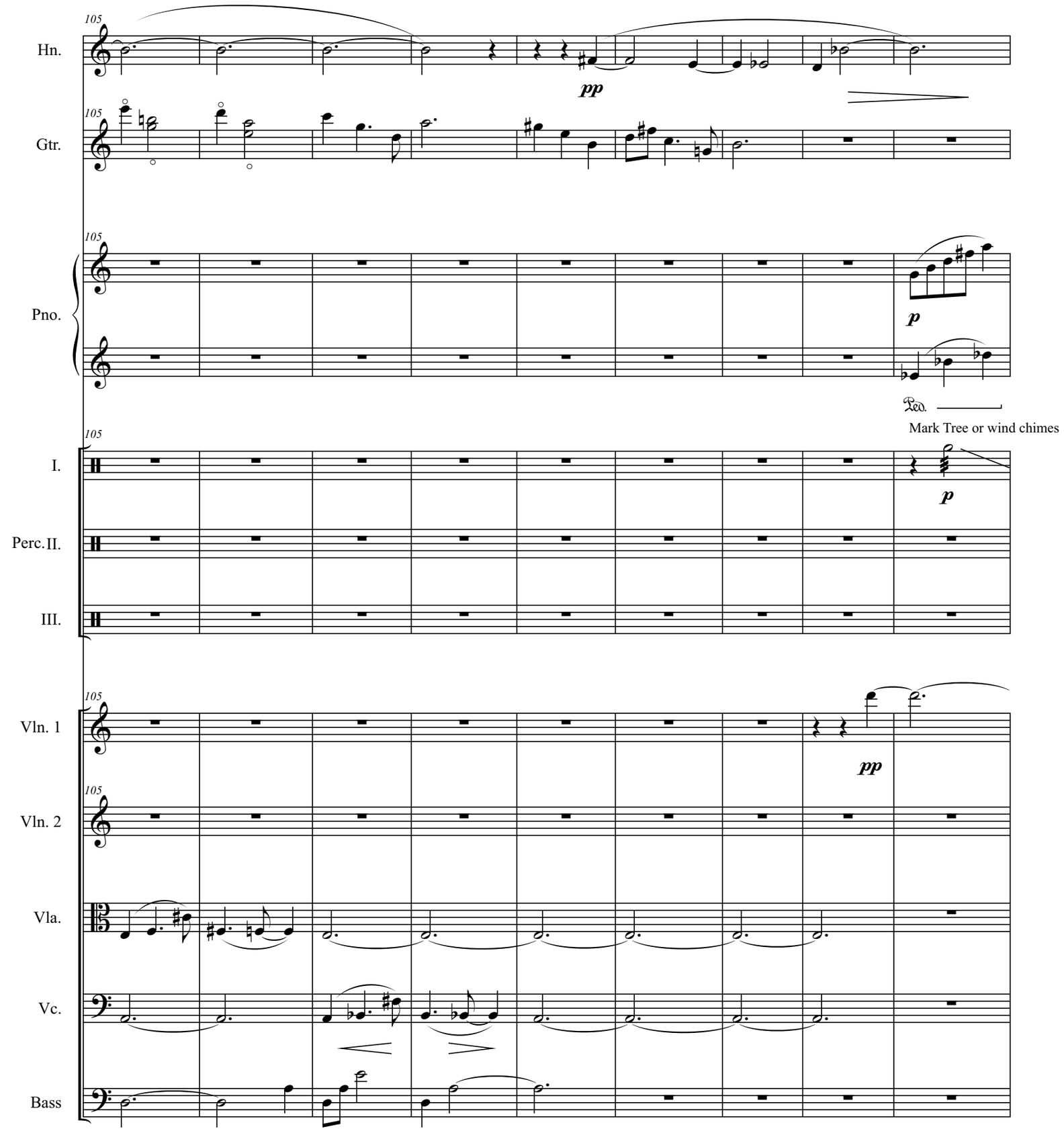

D
Slower, gently and rhythmically loose (= ca. 116)
to mute
68
Hn.
Gtr.
Pno.
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mp
p
pp

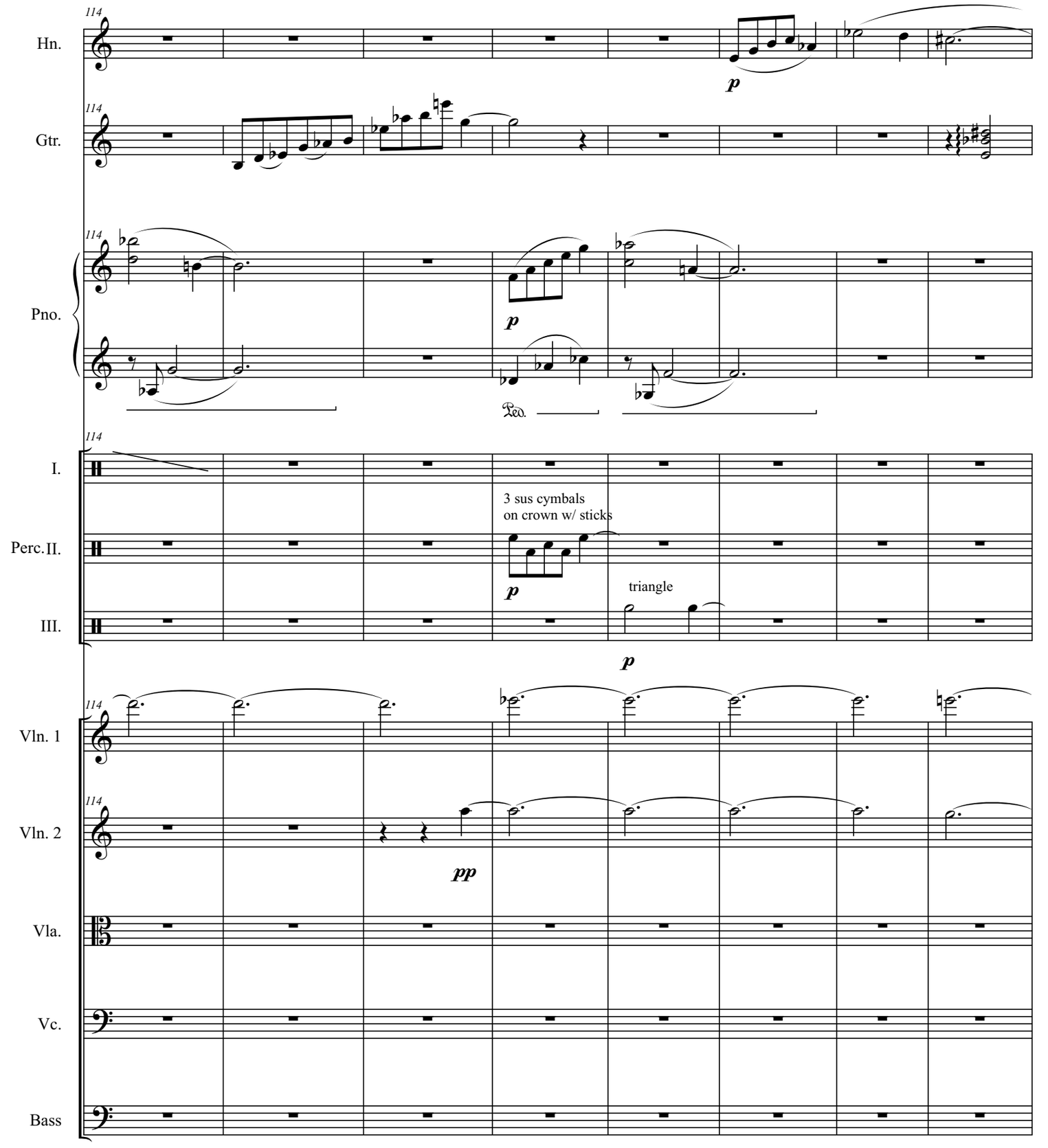

76
Hn.
with mute
pp
Gtr.
p
Pno.
p
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass

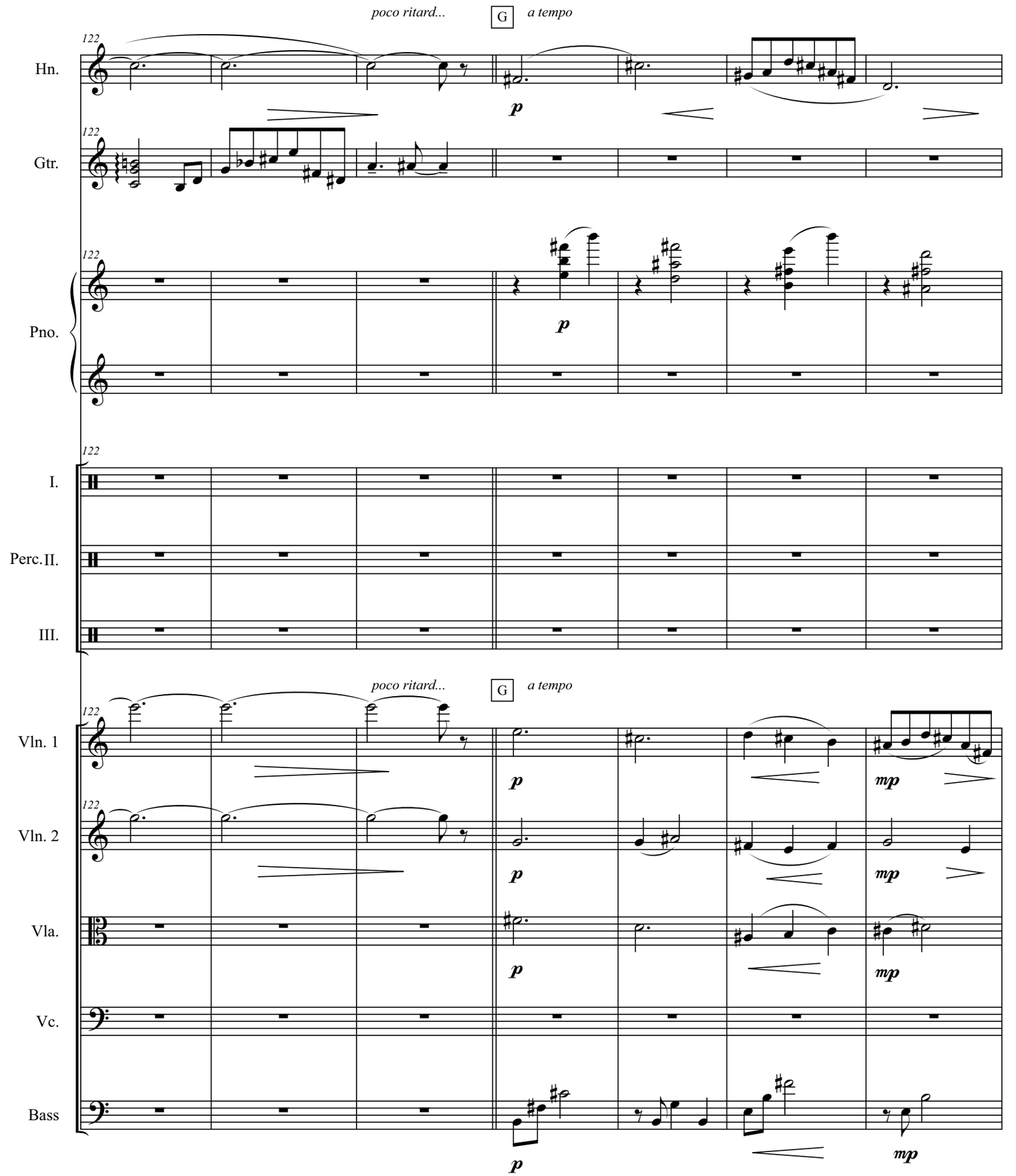

E
83
Hn.
Gtr.
Pno.
I.
II.
Perc.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
p
mf
mp

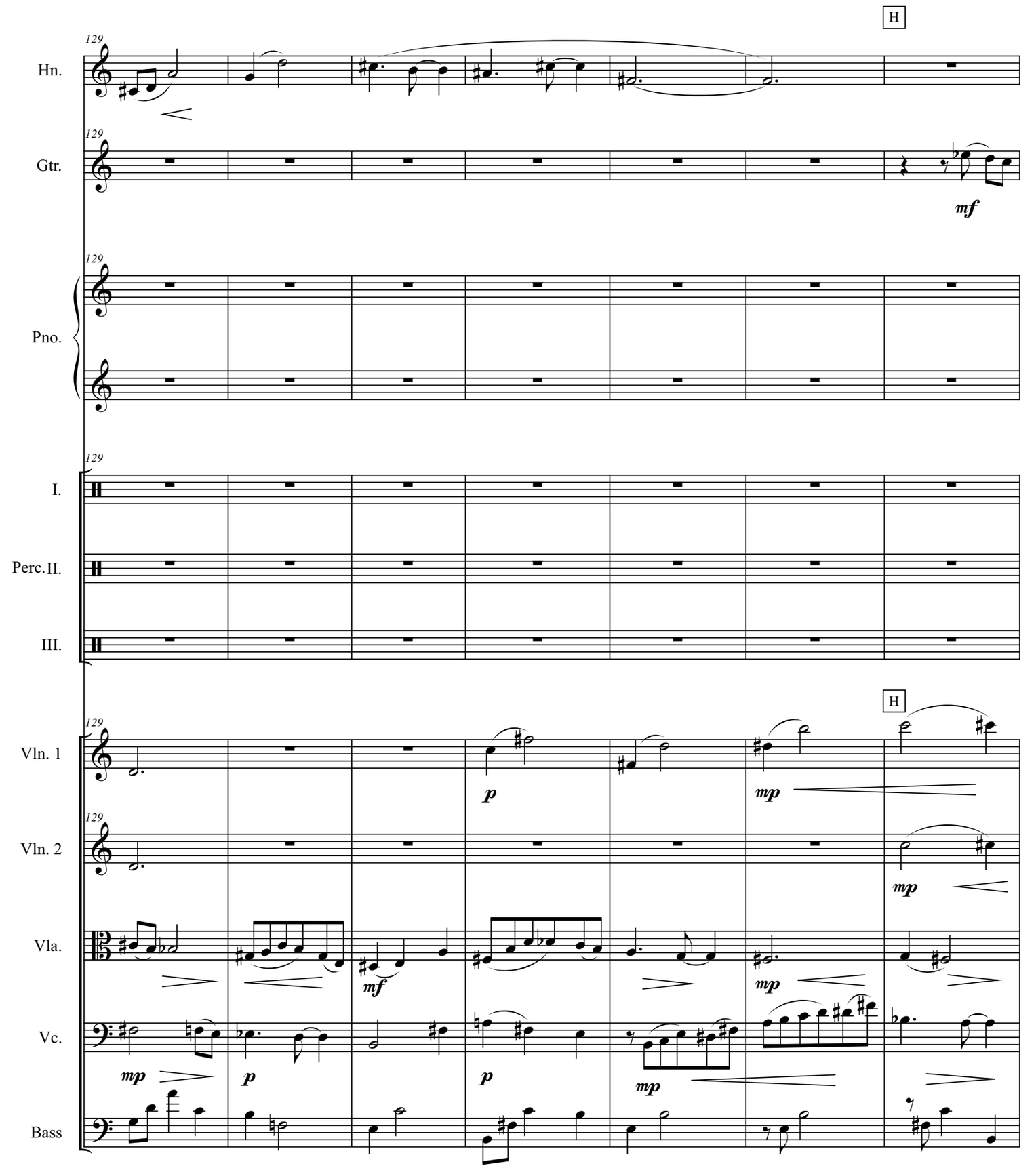

91
Hn.
91
Gtr.
91
Pno.
91
I.
Perc.
II.
III.
91
Vln. 1
mp
mf
91
Vln. 2
mf
Vla.
Vc.
Bass

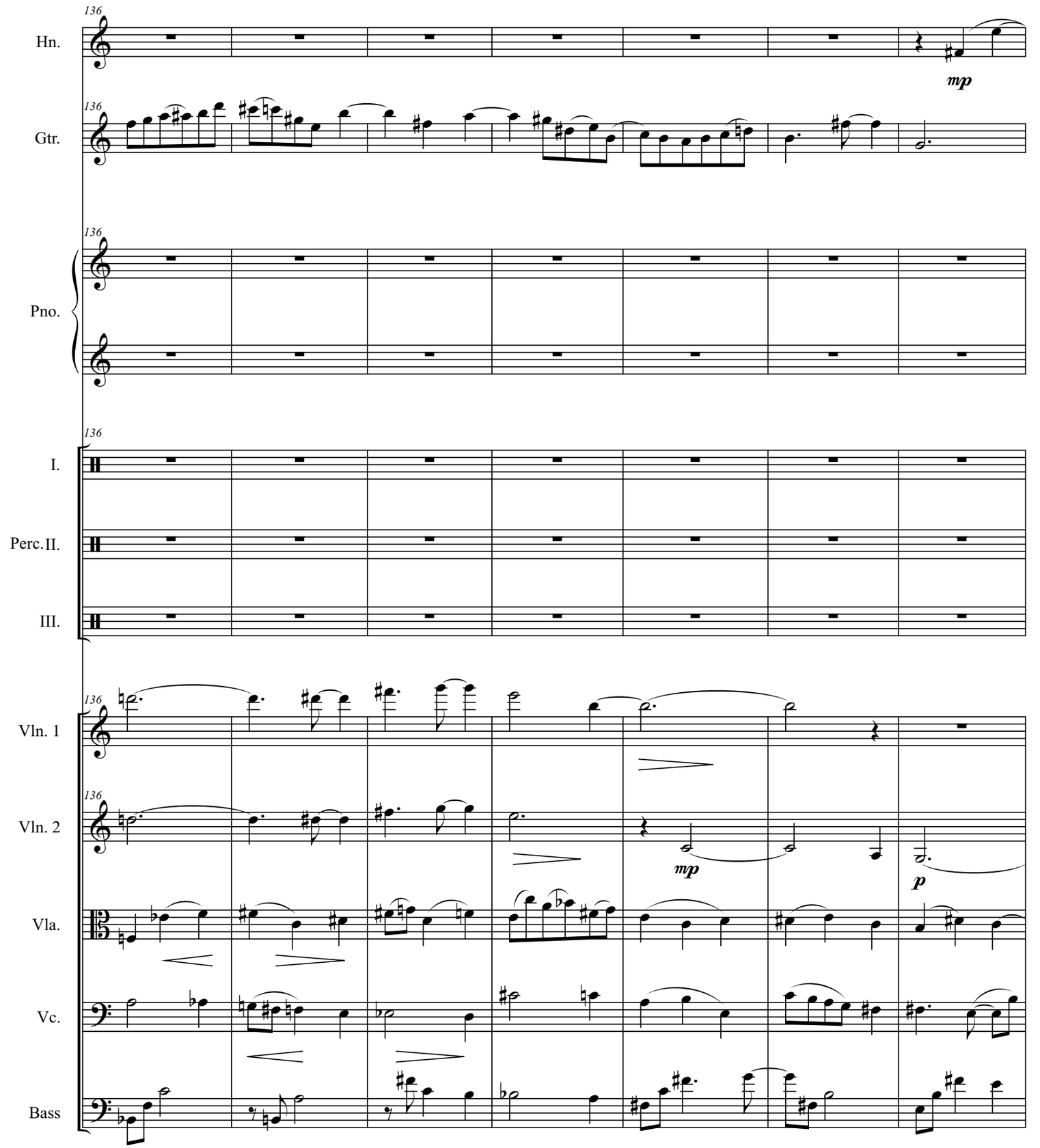

F
98
Hn.
open
mp
Gtr.
mf
Pno.
I.
Perc.
II.
III.
F
Vln. 1
Vln. 2
Vla.
Vc.
Bass

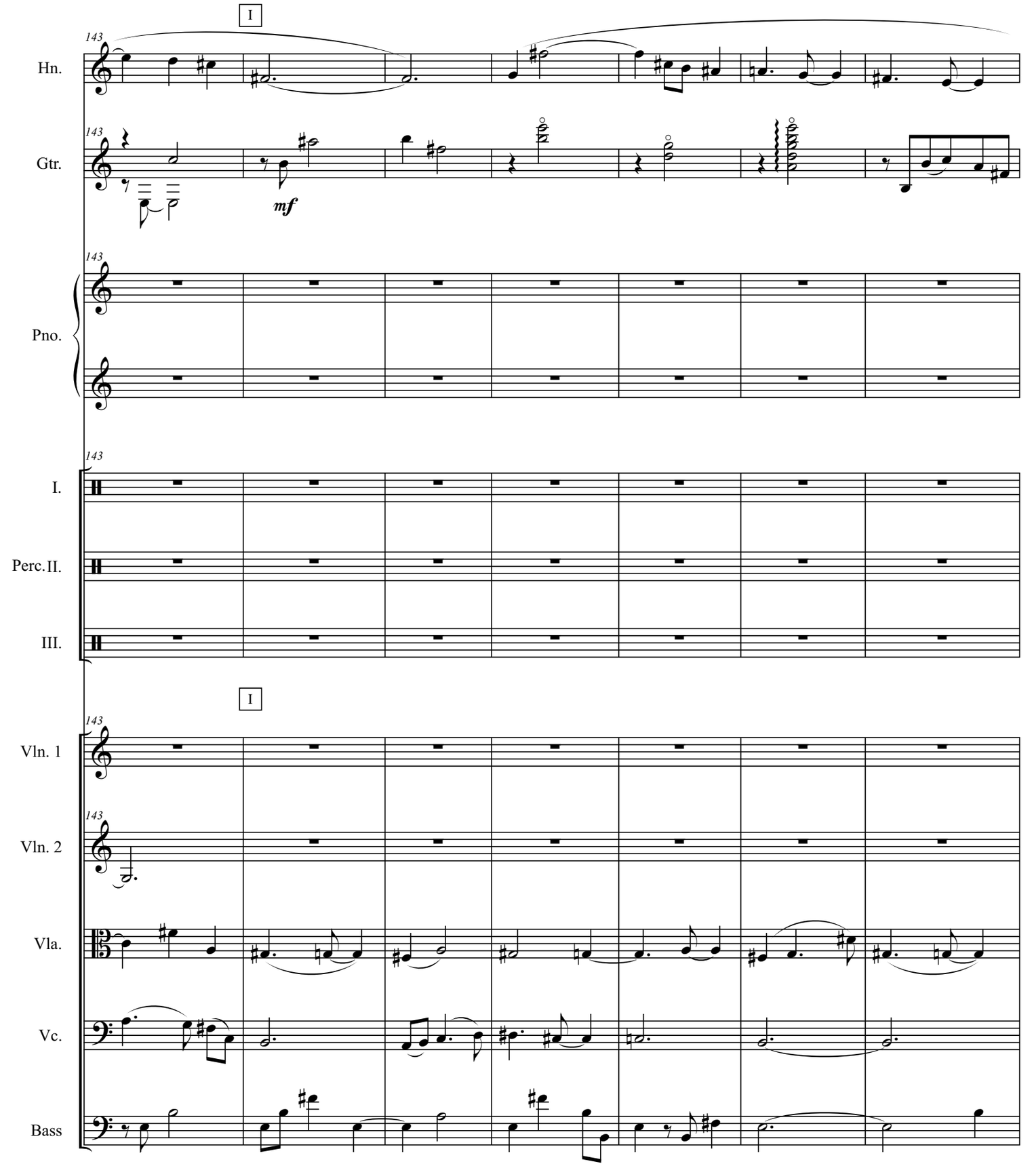

105
Hn.
pp
105
Gtr.
105
Pno.
p
Ped.
Mark Tree or wind chimes
105
I.
II.
Perc.
III.
p
105
Vln. 1
pp
105
Vln. 2
Vla.
Vc.
Bass

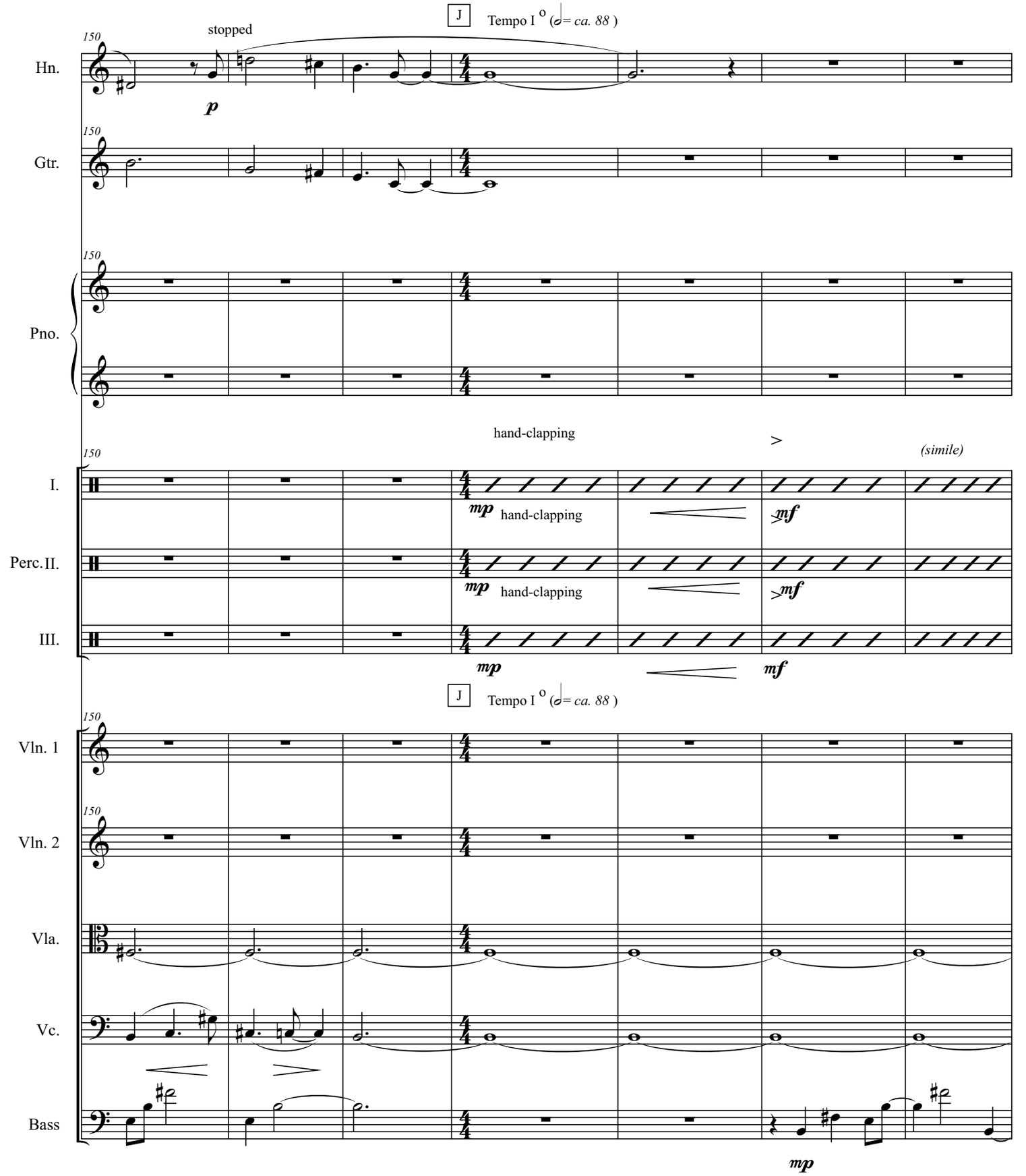

114
Hn.
p
Gtr.
Pno.
Ped.
I.
3 sus cymbals
on crown w/ sticks
Perc. II.
triangle
III.
Vln. 1
Vln. 2
pp
Vla.
Vc.
Bass

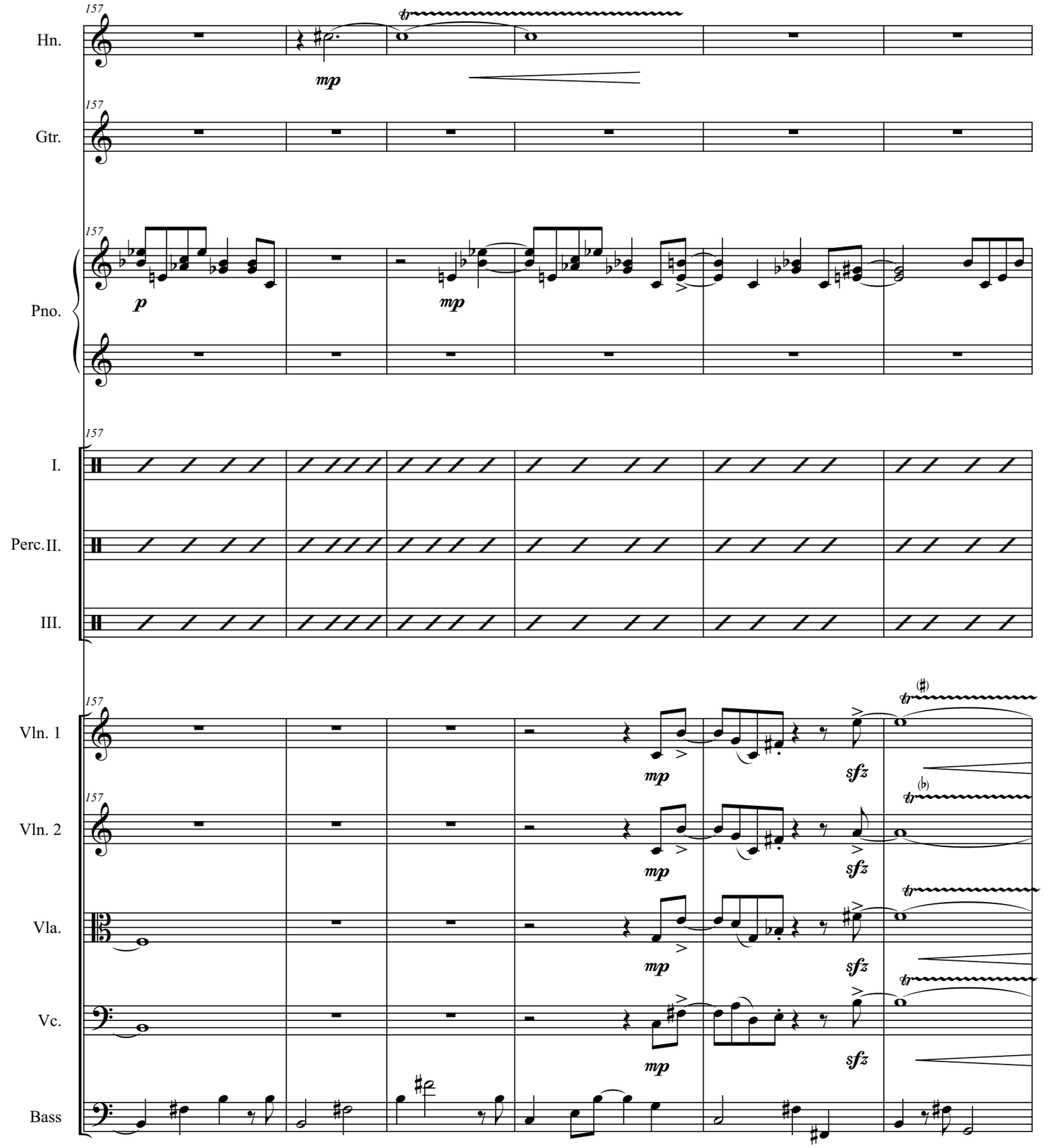

poco ritard...
G
a tempo
122
Hn.
Gtr.
Pno.
I.
II.
Perc.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
p
mp

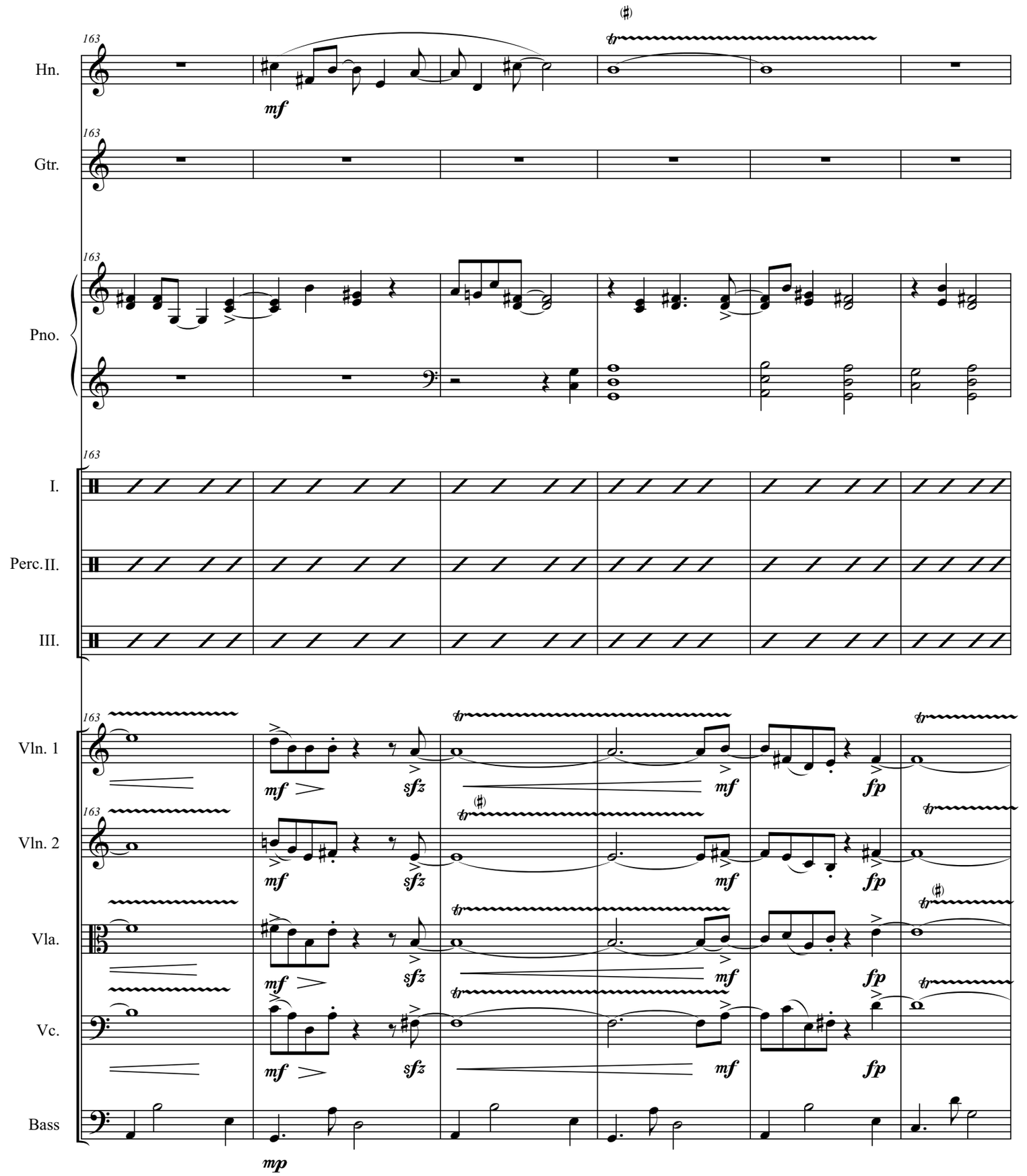

H
129
Hn.
Gtr.
mf
Pno.
I.
Perc.
II.
III.
H
Vln. 1
p
mp
Vln. 2
mp
Vla.
mf
mp
Vc.
mp
p
p
mp
Bass

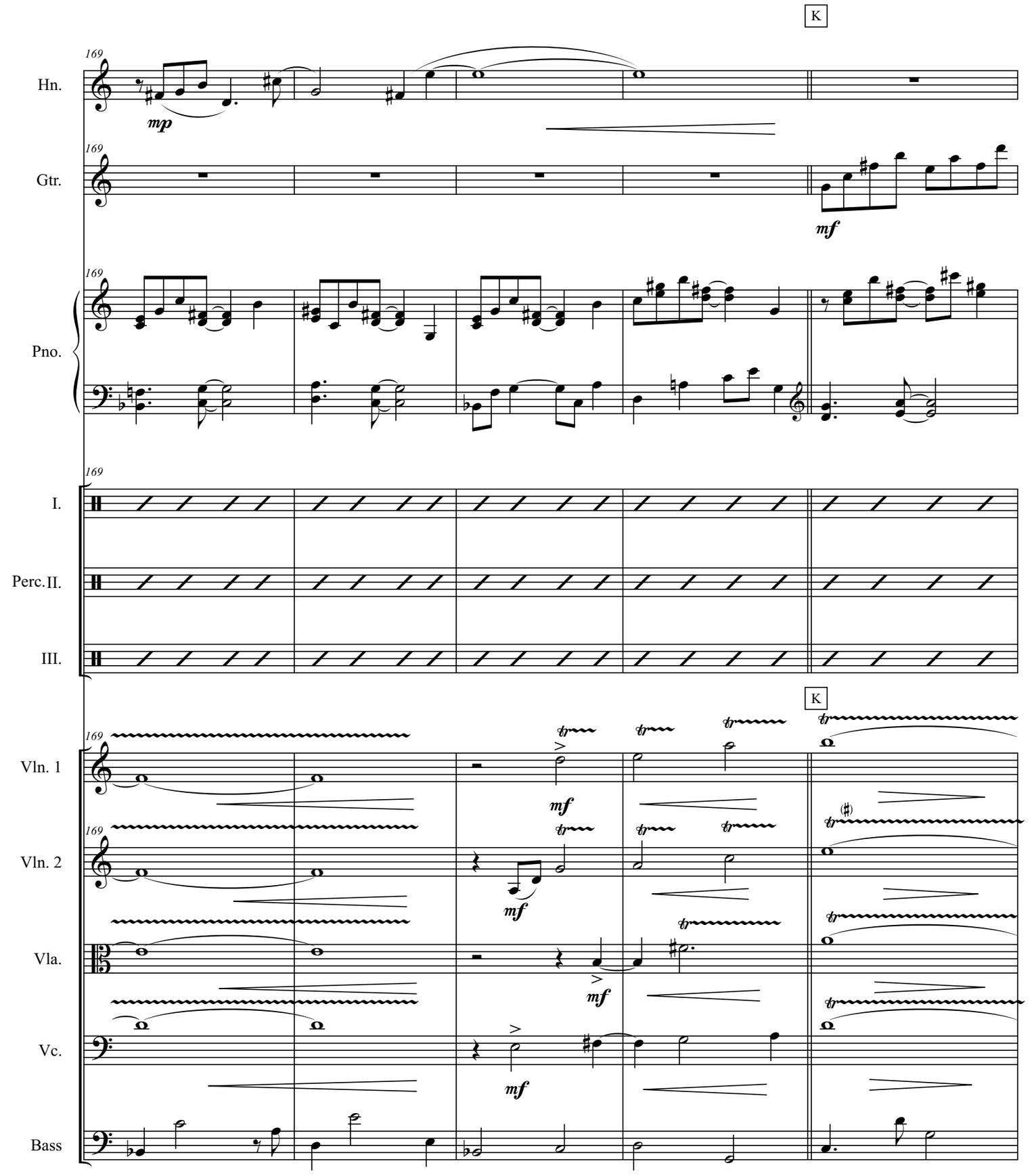

136
Hn.
mp
136
Gtr.
136
Pno.
136
I.
Perc.II.
III.
136
Vln. 1
136
Vln. 2
mp
p
Vla.
Vc.
Bass

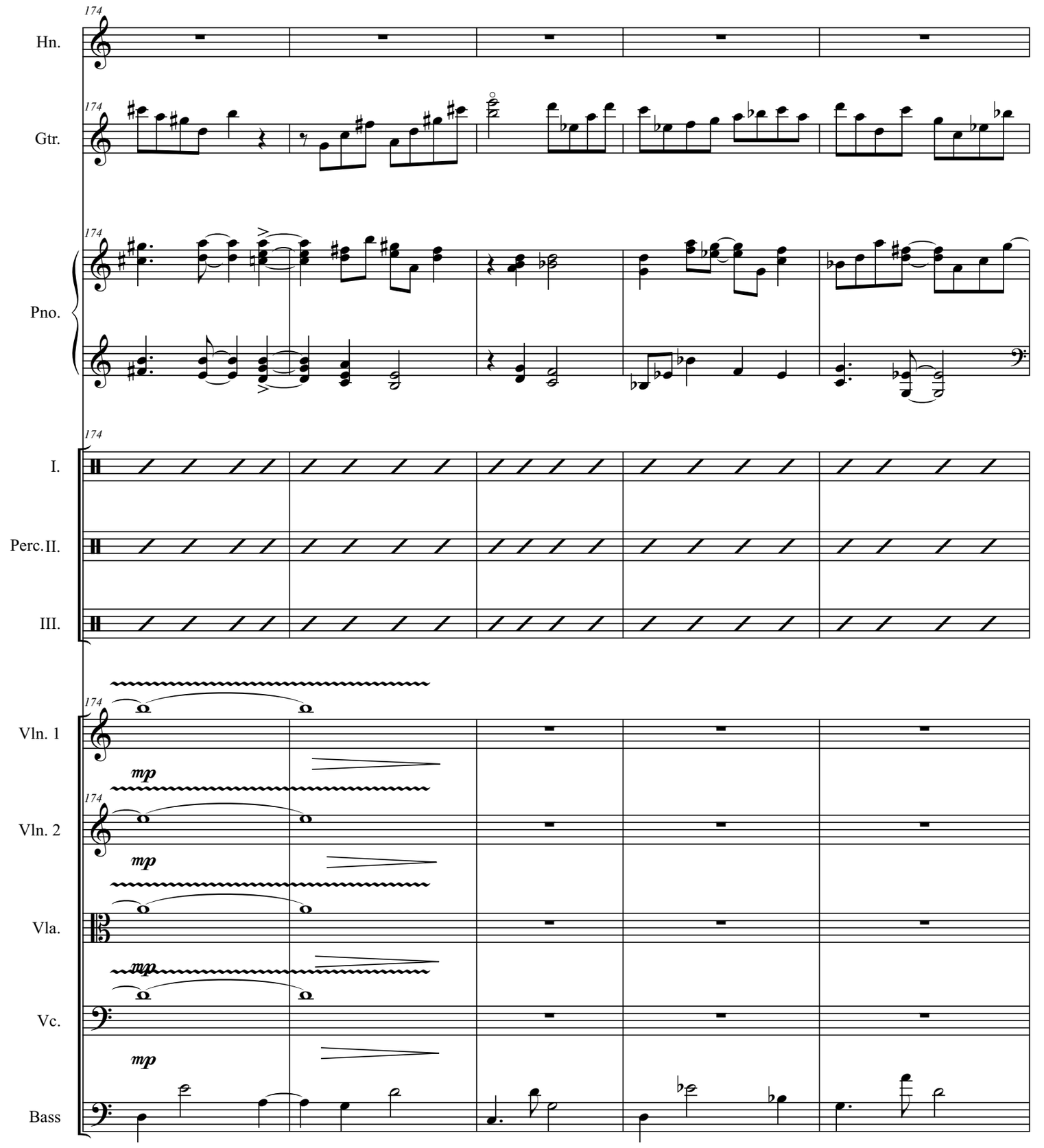

I
143
Hn.
Gtr.
mf
Pno.
I.
II.
III.
Perc.
I
Vln. 1
Vln. 2
Vla.
Vc.
Bass

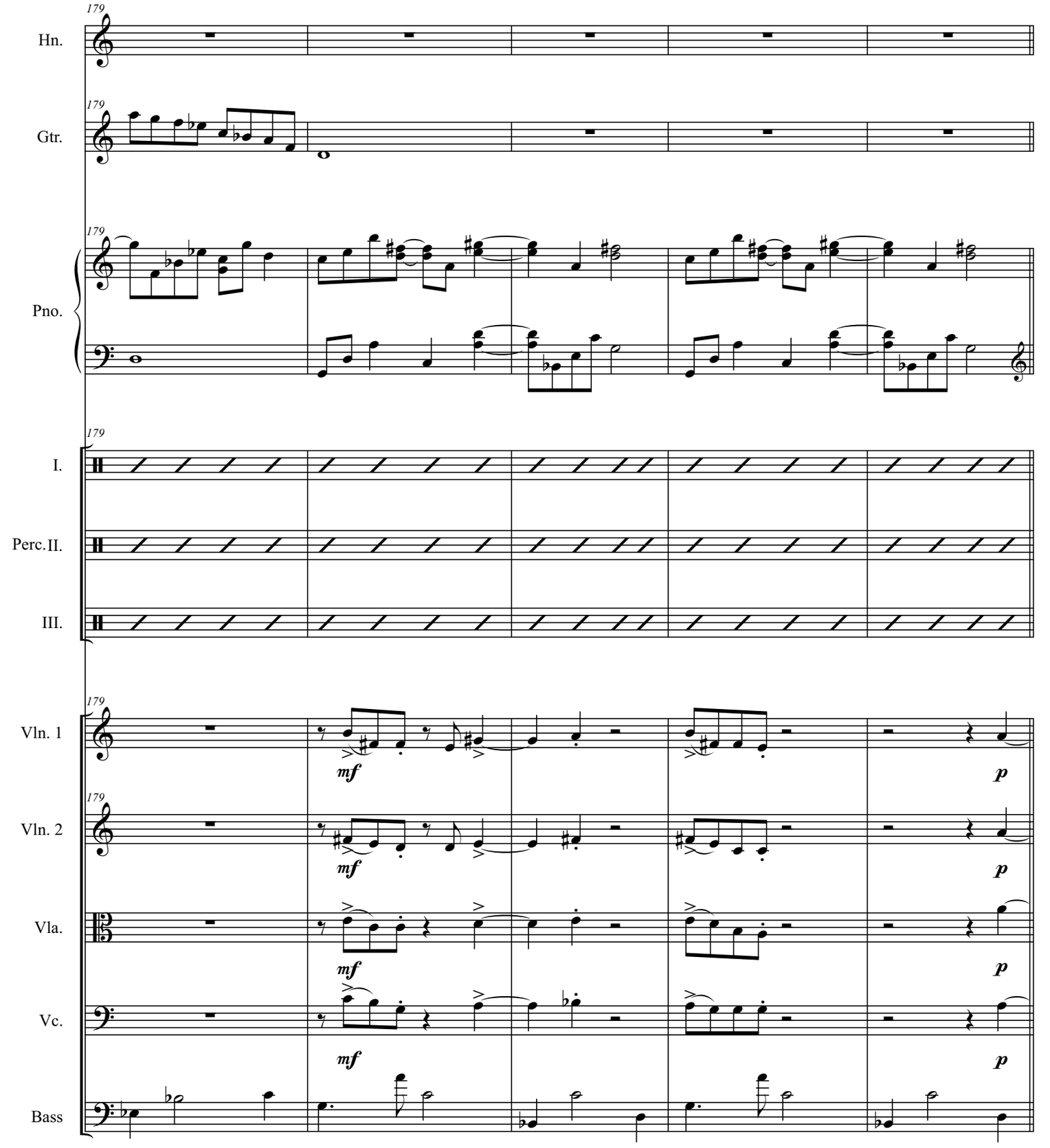

J
Tempo I
(= ca. 88)
150
stopped
Hn.
p
Gtr.
Pno.
hand-clapping
(simile)
I.
mp
hand-clapping
mf
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass

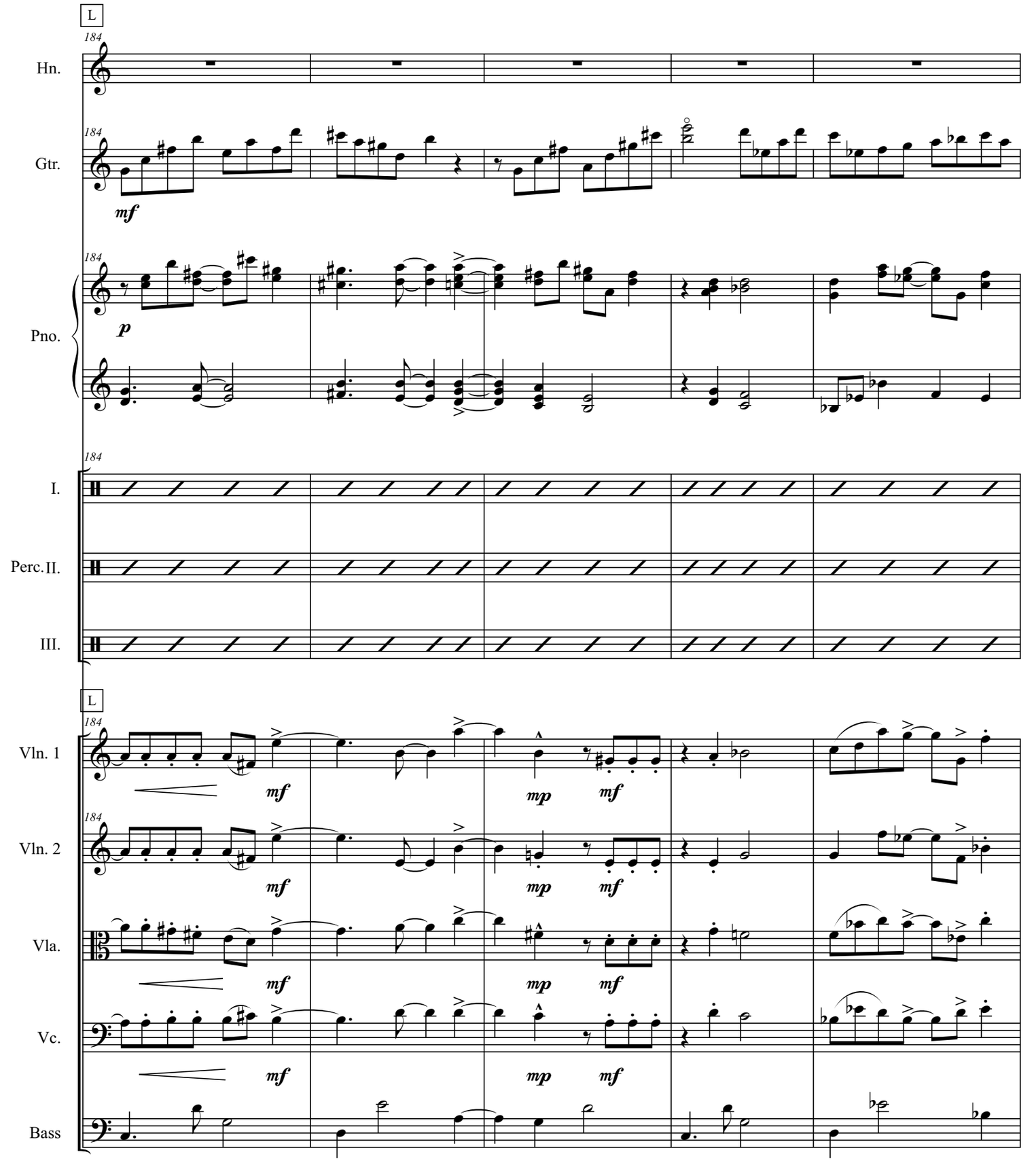

157
Hn.
mp
Gtr.
Pno.
p
mp
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
sfz

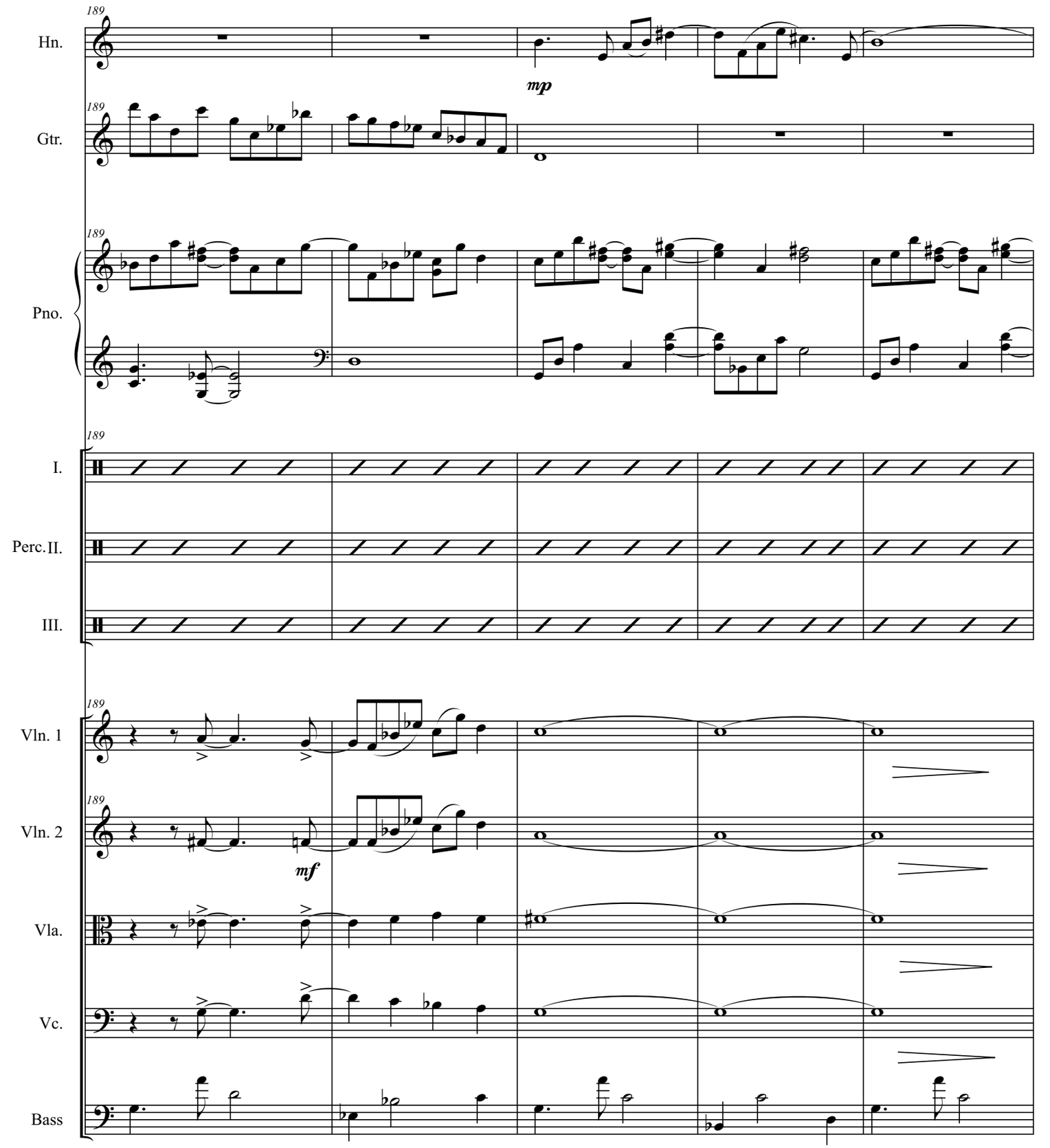

163
Hn.
mf
163
Gtr.
163
Pno.
163
I.
Perc.
II.
III.
163
Vln. 1
mf
sfz
mf
fp
163
Vln. 2
mf
sfz
mf
fp
Vla.
mf
sfz
mf
fp
Vc.
mf
sfz
mf
fp
Bass
mp

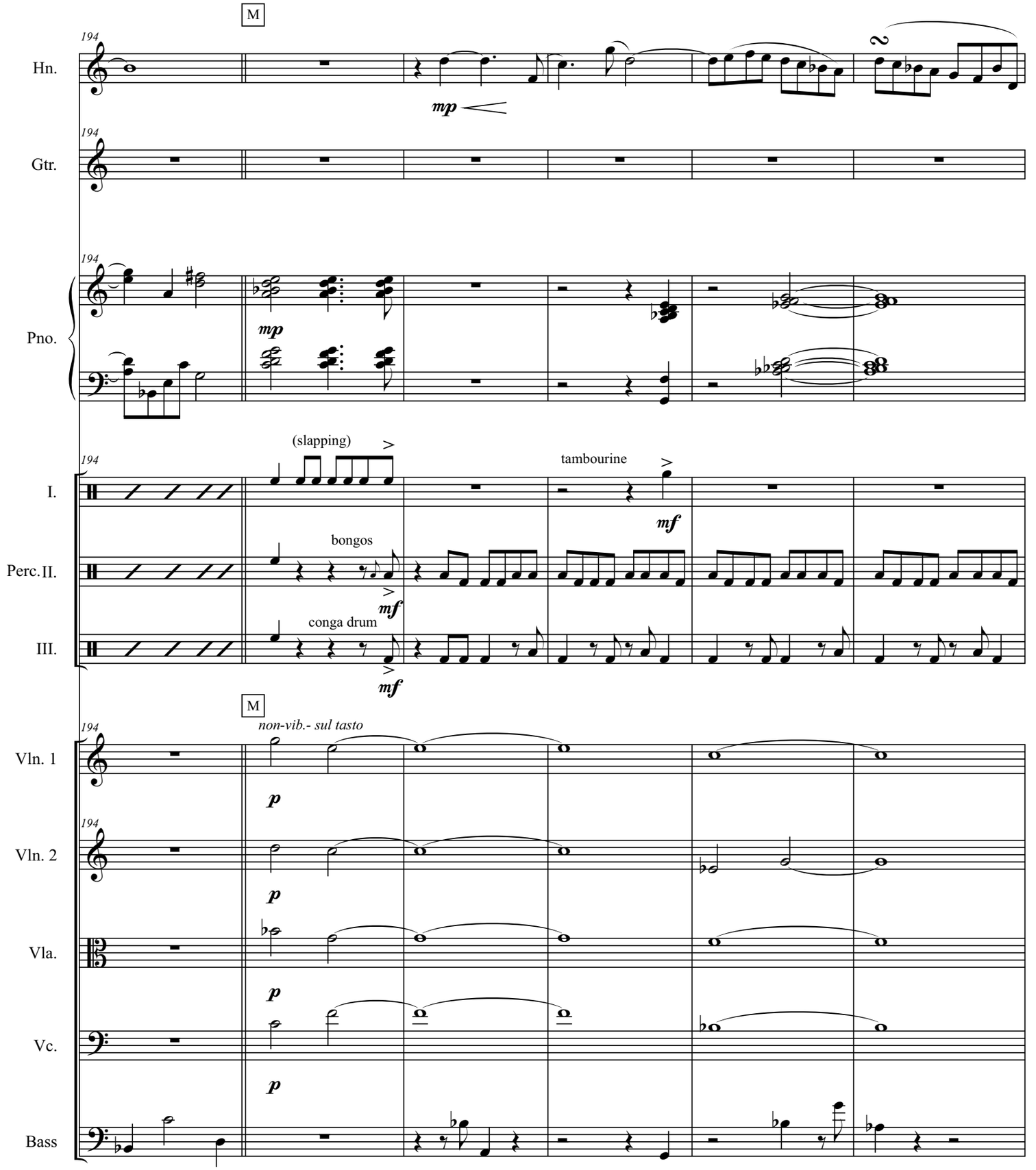

K
169
Hn.
mp
Gtr.
mf
Pno.
I.
Perc.
II.
III.
K
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mf

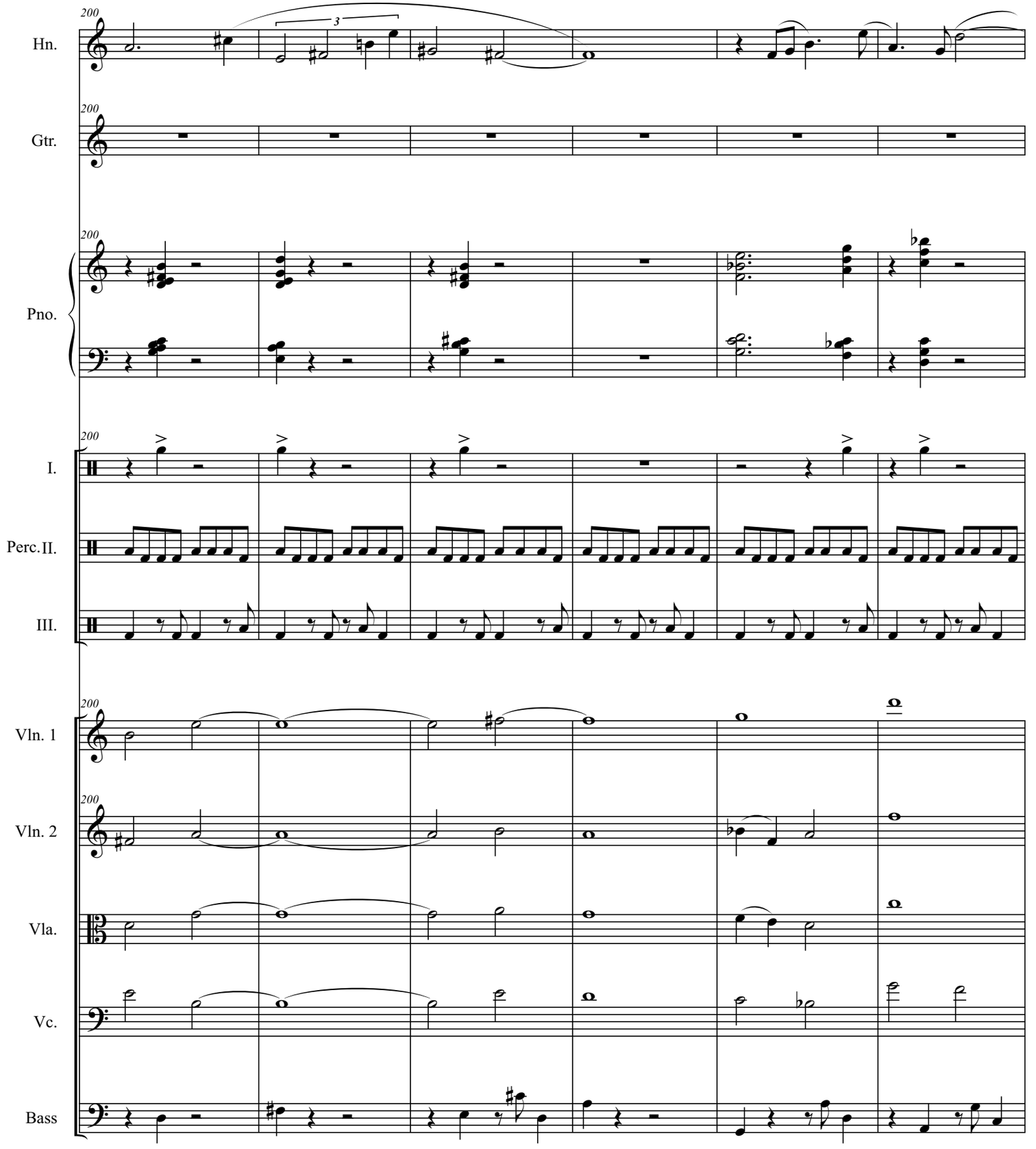

174
Hn.
Gtr.
Pno.
I.
II.
III.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mp

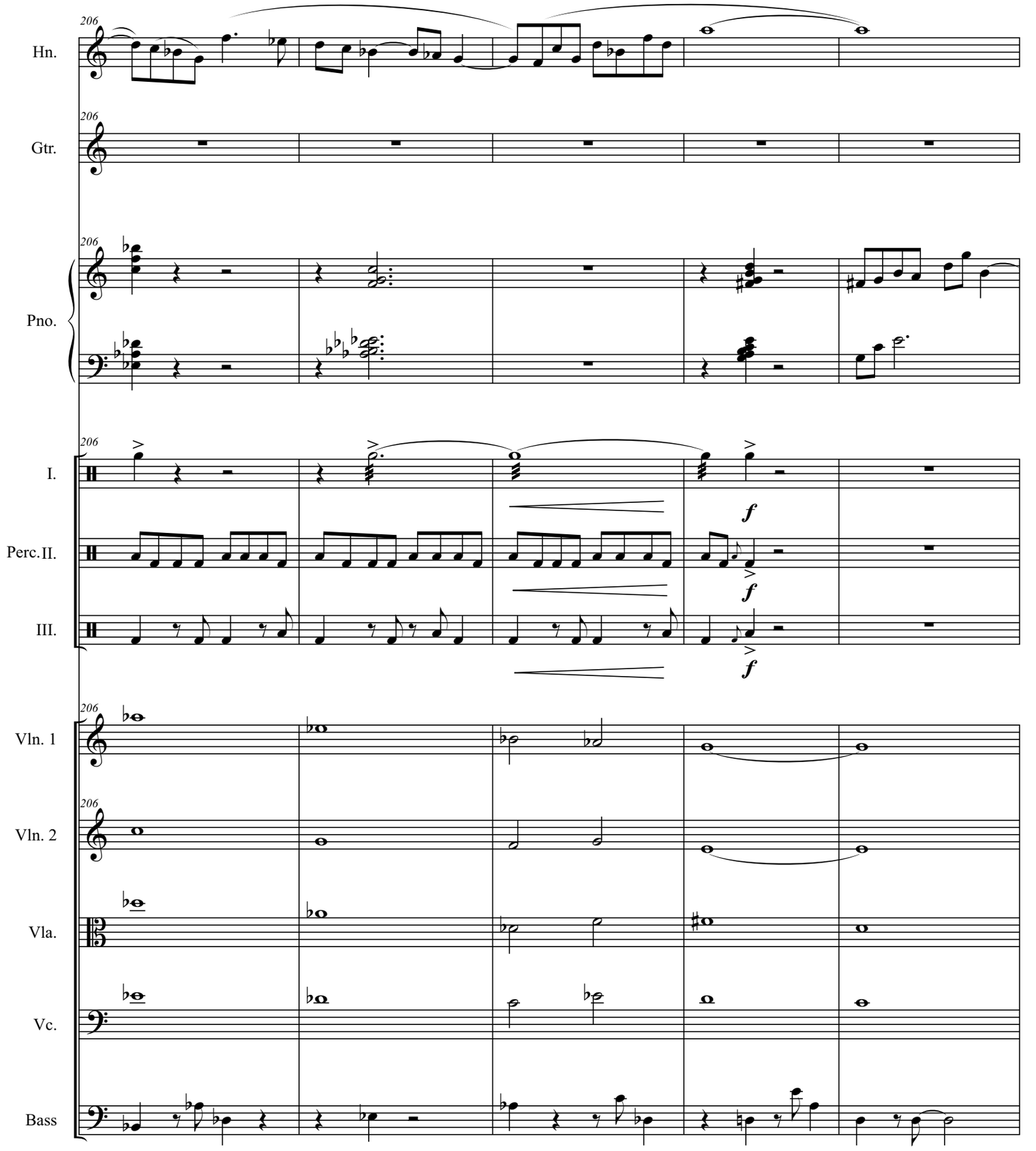

179
Hn.
179
Gtr.
179
Pno.
179
I.
II.
Perc.
III.
179
Vln. 1
mf
p
179
Vln. 2
mf
p
Vla.
mf
p
Vc.
mf
p
Bass

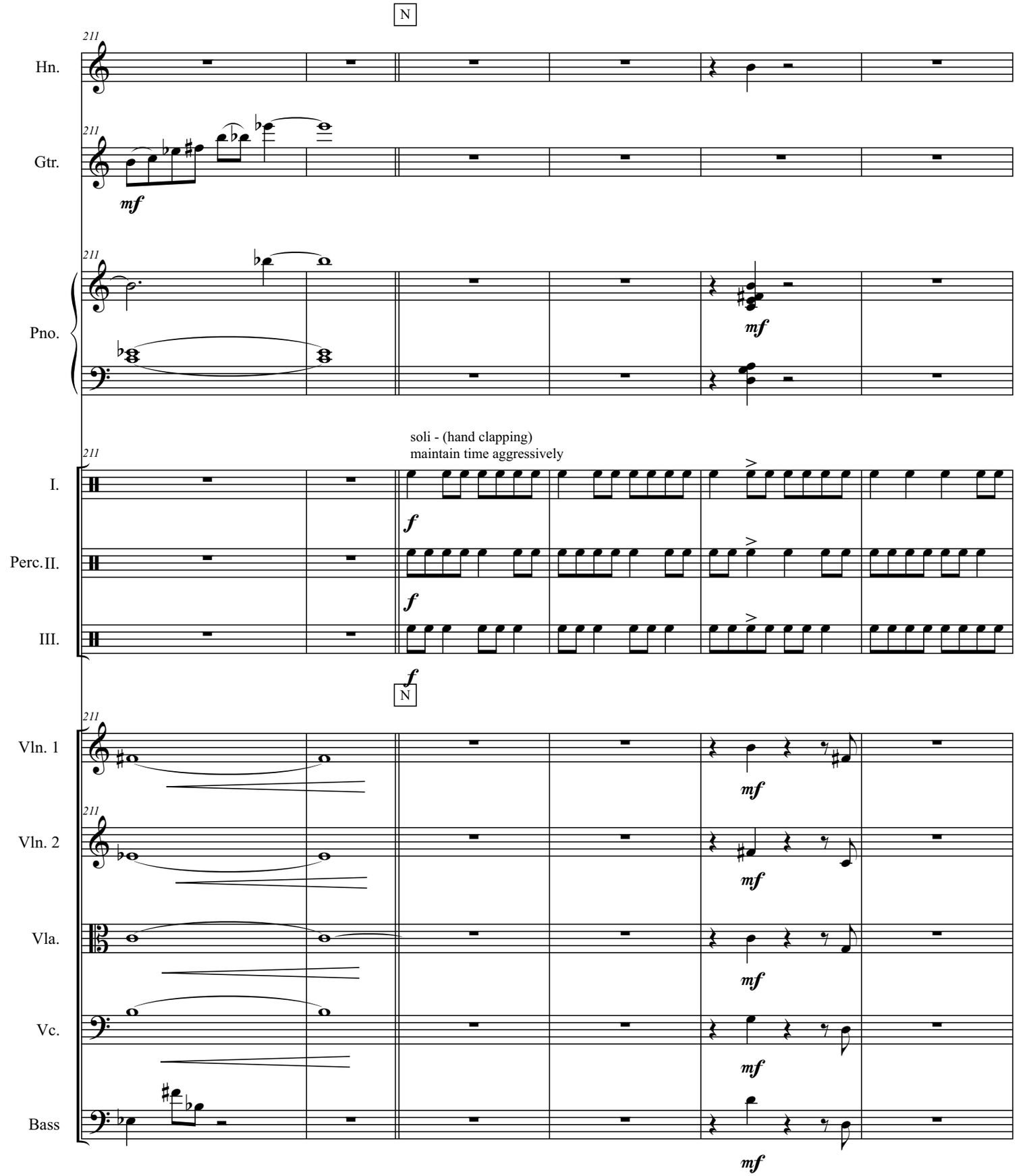

L
184
Hn.
Gtr.
mf
Pno.
p
I.
Perc.
II.
III.
L
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mf
mp
mf

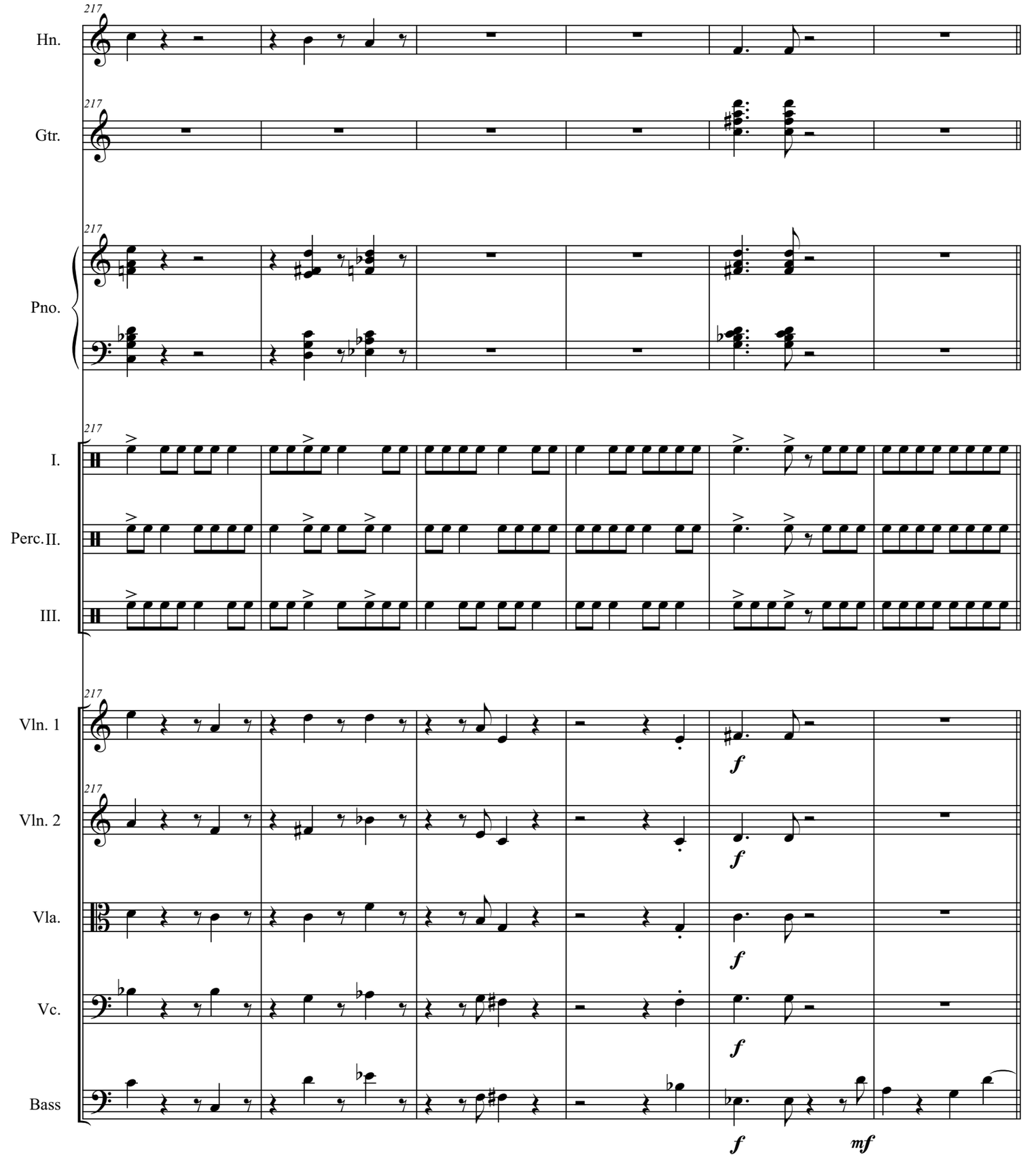

189
Hn.
mp
189
Gtr.
189
Pno.
189
I.
Perc.
II.
III.
189
Vln. 1
189
Vln. 2
mf
Vla.
Vc.
Bass

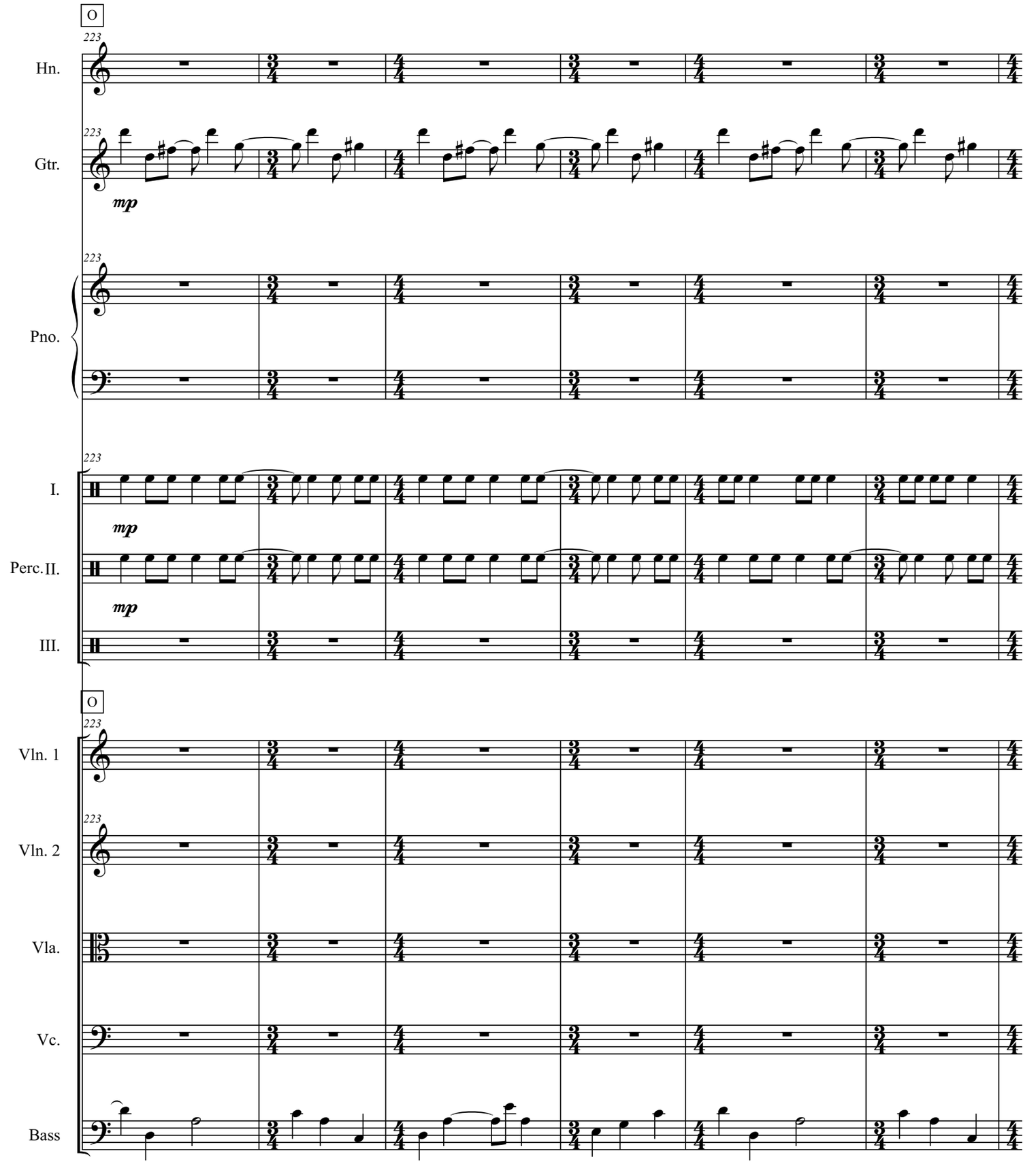

M
194
Hn.
mp
Gtr.
Pno.
mp
(slapping)
tambourine
I.
mf
bongos
Perc.II.
mf
conga drum
III.
mf
M
non-vib.- sul tasto
Vln. 1
p
Vln. 2
p
Vla.
p
Vc.
p
Bass

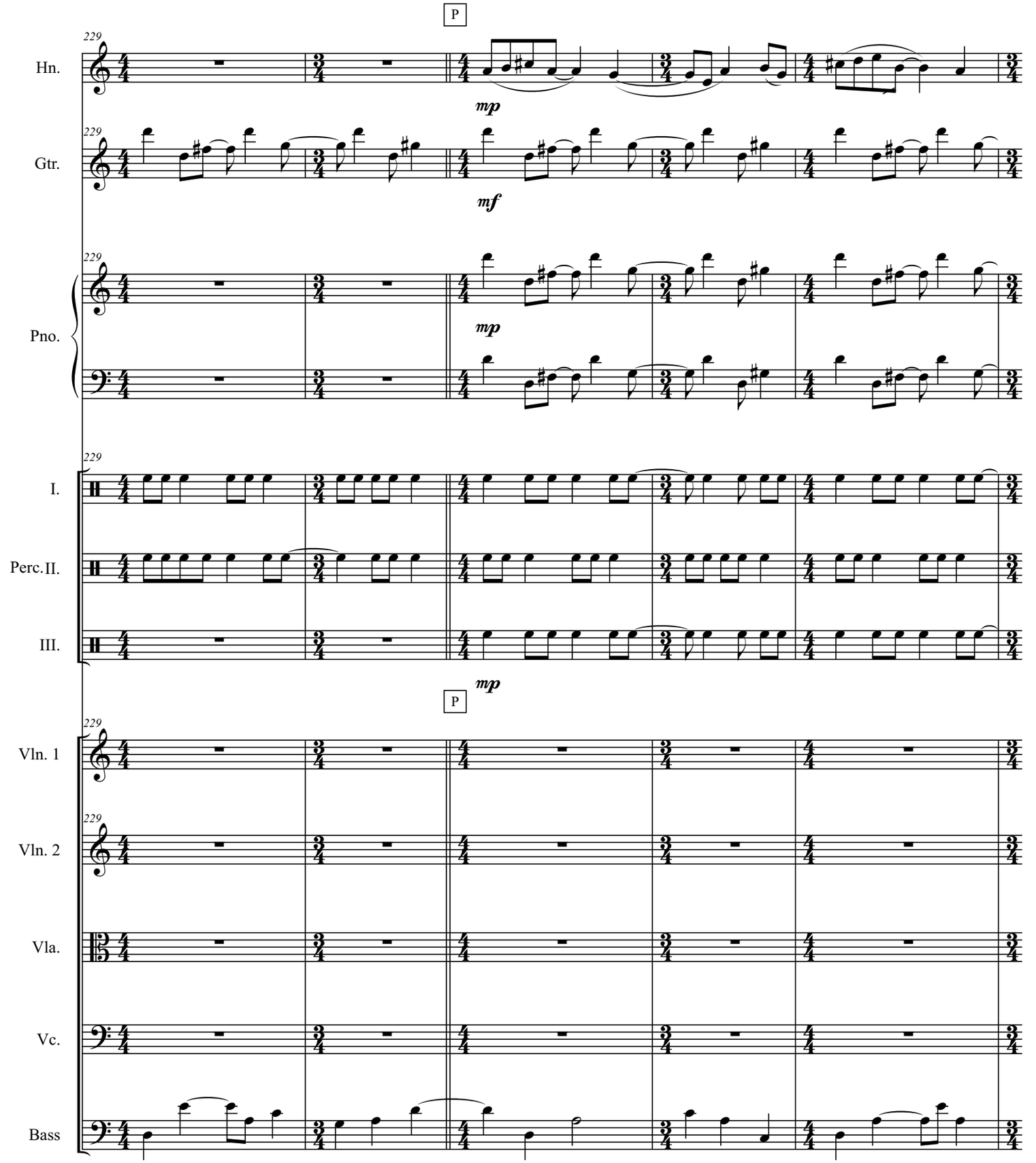

200
Hn.
3
200
Gtr.
200
Pno.
200
I.
II.
Perc.
III.
200
Vln. 1
200
Vln. 2
Vla.
Vc.
Bass

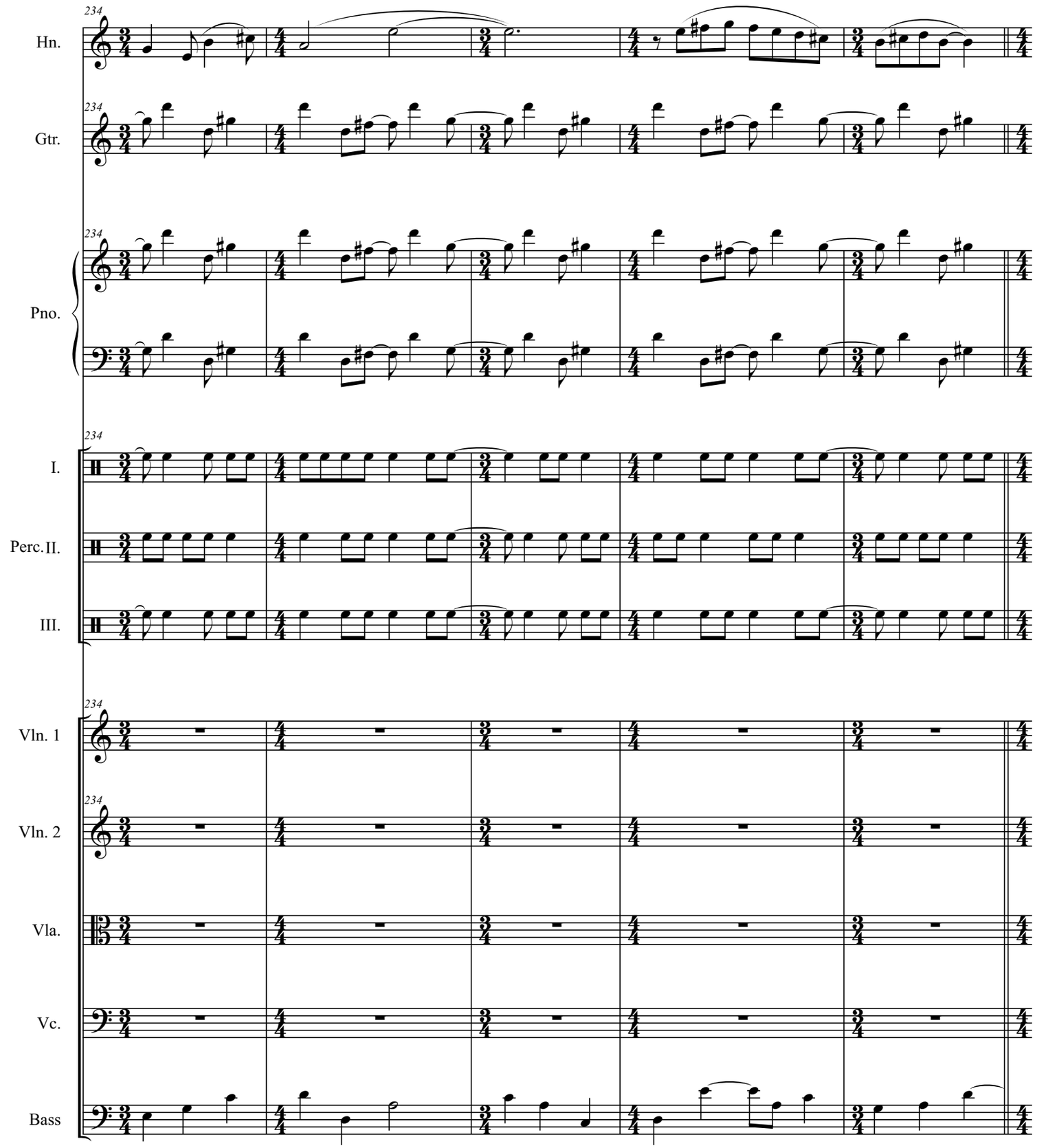

206
Hn.
206
Gtr.
206
Pno.
206
I.
Perc.
II.
III.
f
f
f
206
Vln. 1
206
Vln. 2
Vla.
Vc.
Bass

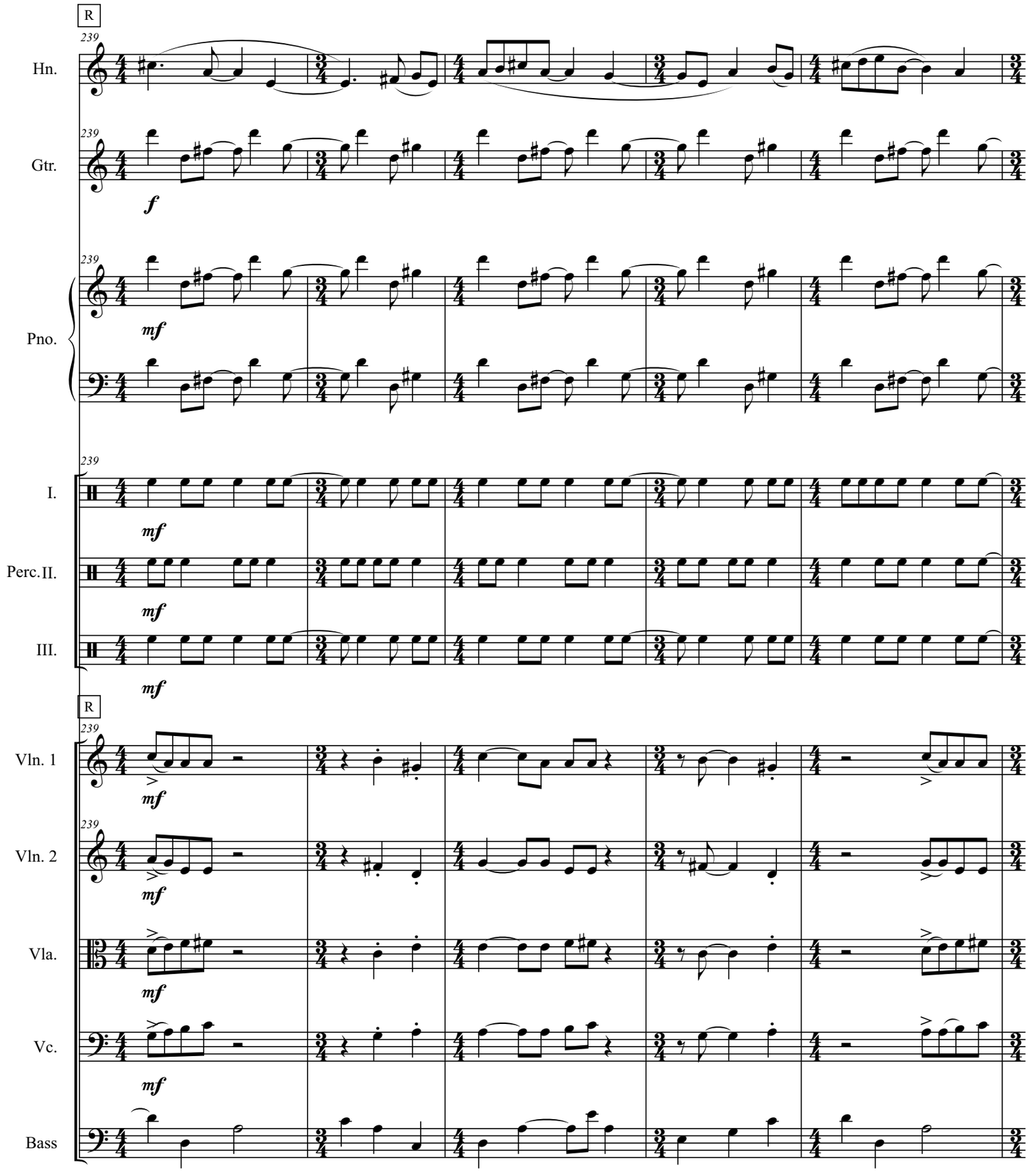

N
211
Hn.
Gtr.
mf
Pno.
mf
soli - (hand clapping)
maintain time aggressively
I.
Perc. II.
III.
f
N
Vln. 1
Vln. 2
Vla.
Vc.
Bass
mf

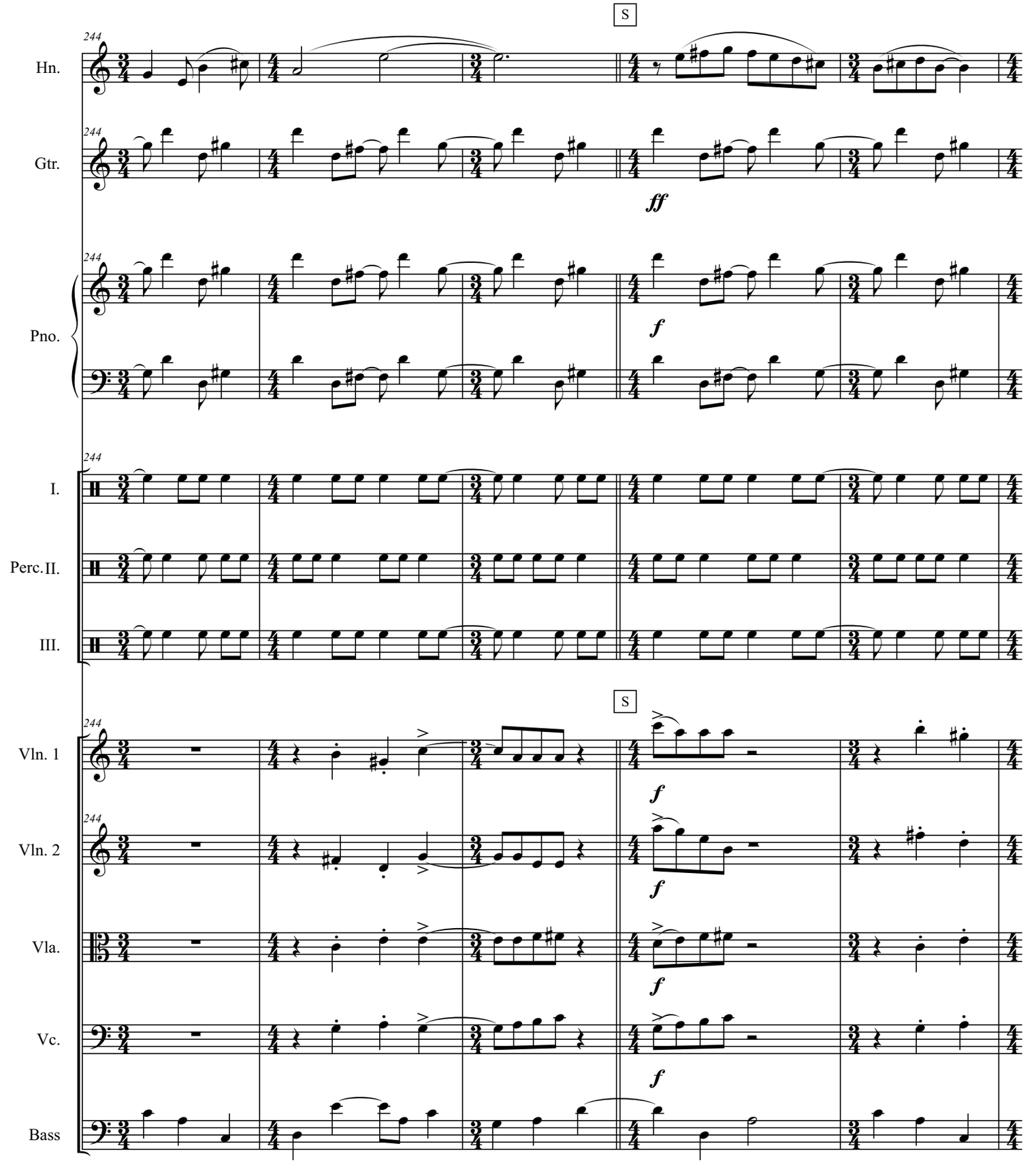

217
Hn.
Gtr.
Pno.
I.
II.
III.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
f
mf

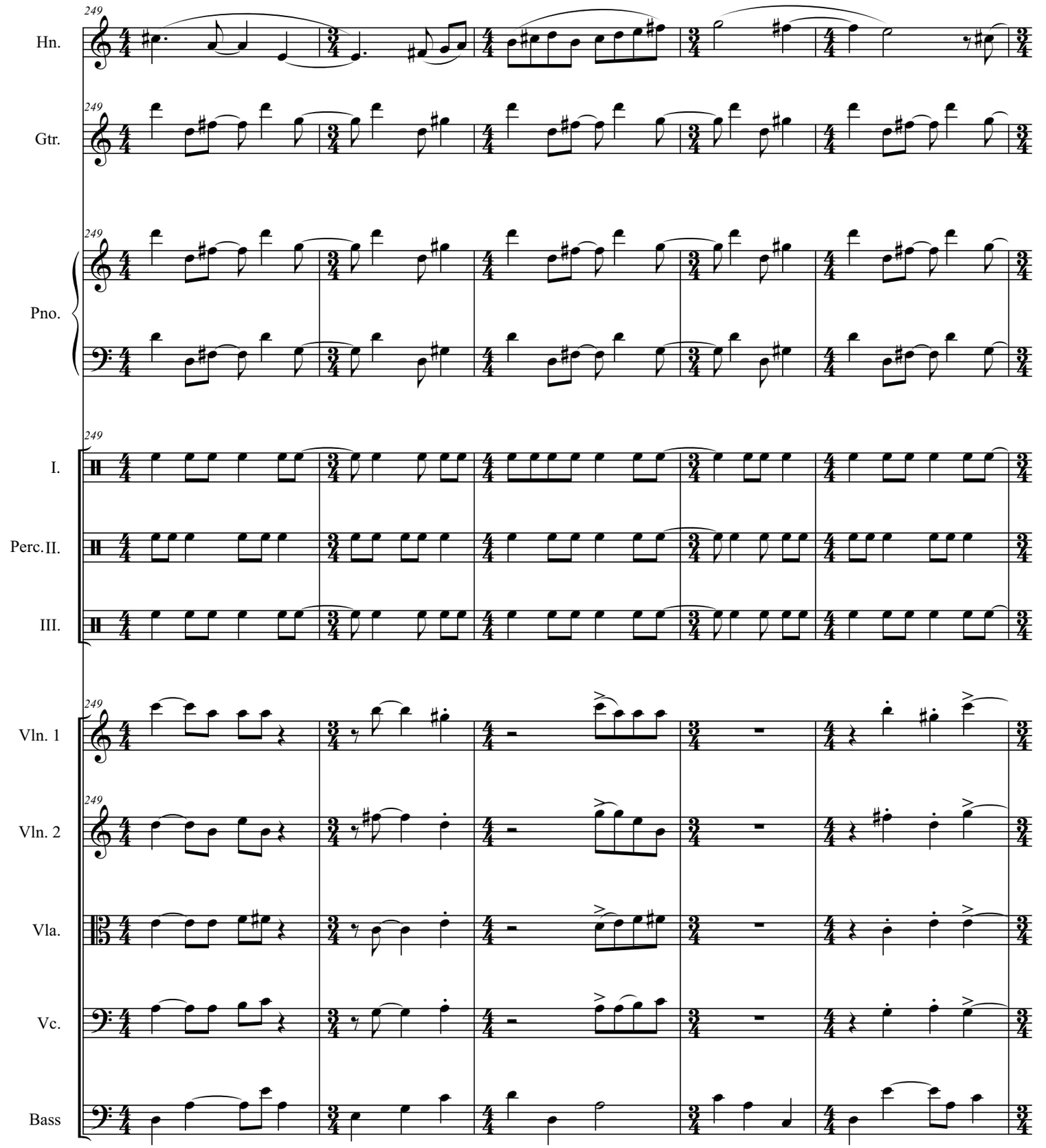

O
223
Hn.
Gtr.
mp
Pno.
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass

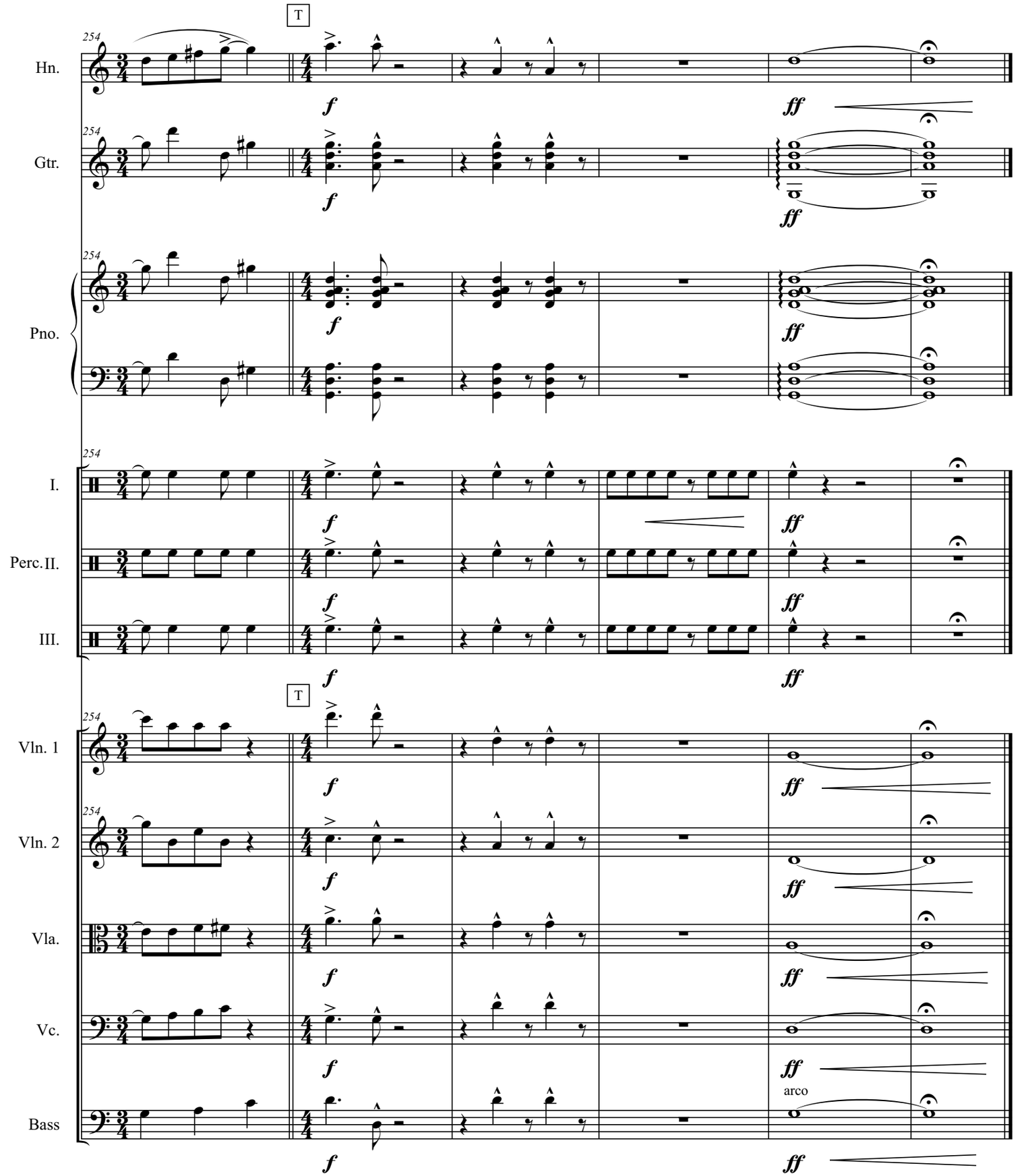

P
229
Hn.
mp
Gtr.
mf
Pno.
mp
I.
Perc.
II.
III.
mp
P
Vln. 1
Vln. 2
Vla.
Vc.
Bass


234
Hn.
Gtr.
Pno.
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass


R
239
Hn.
Gtr.
f
Pno.
mf
I.
Perc.
II.
III.
R
Vln. 1
Vln. 2
Vla.
Vc.
Bass


S
244
Hn.
Gtr.
ff
Pno.
f
I.
Perc.
II.
III.
S
Vln. 1
Vln. 2
Vla.
Vc.
Bass


249
Hn.
Gtr.
Pno.
I.
Perc.
II.
III.
Vln. 1
Vln. 2
Vla.
Vc.
Bass


254
Hn.
Gtr.
Pno.
I.
II.
III.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Bass
T
f
ff
arco