



William Pagan

États-Unis

Concertante Boricua No. 2 (Suite of Dance for Bassoon or Trombone and Concert Band)

A propos de l'artiste

My name is William Pagán. I am a trombonist, music teacher and composer from Puerto Rico (an USA territory). I love music and trombone, that is why I like to compose music.

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A propos de la pièce



Titre : Concertante Boricua No. 2
[Suite of Dance for Bassoon or Trombone and Concert Band]

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Concertante Boricua No. 2

Suite of Dances
for
Bassoon (or Tenor Trombone) and Wind Ensemble

I. Bomba Sicá

By
William Pagán-Pérez

Instrumentation

1 Piccolo	1 Horn in F 3
4 Flute 1	1 Horn in F 4
4 Flute 2	1 Trumpet in B \flat 1
2 Oboe 1	1 Trumpet in B \flat 2
2 Oboe 2	1 Trumpet in B \flat 3
4 Clarinet in B \flat 1	1 Tenor Trombone 1
4 Clarinet in B \flat 2	1 Tenor Trombone 2
4 Clarinet in B \flat 3	1 Bass Trombone
1 Alto Clarinet	1 Euphonium
1 Bass Clarinet	1 Tuba
2 Alto Sax. 1	1 Timpani
2 Alto Sax. 2	1 Glockenspiel
1 Tenor Sax.	1 Vibraphone
1 Baritone Sax.	1 Timbales (with Cow Bell-Mambo Bell & Jam Block)
Bassoon (Tenor Trombone) Solo	1 Conga Drums
1 Horn in F 1	2 Percussion (Puerto Rican Guiro and Maracas)
1 Horn in F 2	1 Electric Bass

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Concertante Boricua No. 2 is a suite of three dances for bassoon (or tenor trombone) and wind ensemble that has some elements, rhythms, forms, and characteristics of the Puerto Rican traditional, popular and danceable music .

I. Bomba Sicá

The first movement of this suite, entitled Bomba Sicá, is a musical expression that resembles scenes of the Afro Puerto Ricans' danceable parties. The first movement does not have a program inside, it is not programmatic music, and it does not have a form; but because of the manners that this movement was written, it features one of the traditional genres of Puerto Rico, known as *Bomba* that Puerto Ricans like to dance.

The Bomba Genre is considered as a dance with a song. Couples dance the music with some sensual, theatrical but elegant movements, but never erotic. The lyrics during the Nineteenth Century were in African languages. Later, the lyrics were modified with some Afro Caribbean dialects, but it can be sung in Spanish too.

Sicá is a percussive rhythmic variation of the Bomba Genre that is originally from the District of Santurce. This rhythmic variation can be heard in the congas, timbales, Puerto Rican guiro, and maracas instruments through all the first movement. There is not a singer in this piece, but the bassoonist (or the trombonist) must need to sing and make the people dance! Without lyrics, the first movement has two main motives and a four-measure phrase serving as a singing melody. Motive A spans from measure one (1) to measure five (5), and Motive A¹ spans from measure six (6) to measure ten (10). Both motives were inspired by the melody of a children's song, entitled "Pajarito" by Marta Hernández (a Puerto Rican composer, music educator and violist). New phrases start with both motives, but they end with other kind of texture or rhythms that also were inspired in "Pajarito," the children's song by Marta Hernández. Both motives and the four-measure phrase return in the third movement to bring some kind of cyclicism to the suite.

Timbales' Set Up:

The traditional "Salsa" or Latin Timbales includes more than two simple timbales drums. For this piece the timbales instrument is a set of Latin percussion instruments that includes: a basic 14" high timbales' drum, a basic 15" low timbales' drum, a jam block, and a cow bell (or mambo bell). Some times, the timbales includes more instruments. The intervallic relationship between both timbales basic drums is a Perfect 4th.

The percussionist must need to use a 3/8" timbales' sticks, maybe the 7/16" sticks.

Legend:

2nd space of the staff- 15" low drum.

3rd space of the staff- 14" high drum.

5th line of the staff- Drum Shell or Cáscara, the percussionist must play the rhythms in the drum shell (not on the drum's head).

1st additional line above the staff- cow bell (or mambo bell) or Campana de Mambo.

2nd line of the staff- jam block.

Percussion Set Up (two players):

Maracas- the percussionist should use a pair of regular Latin wood maracas.

Puerto Rican Guiro- the guiro must need to be a Traditional Puerto Rican Guiro (made with wood) with a scraper (please, do not use the Cuban Style nor Peruvian Guiro nor Fish Guiro with a stick).

Conga Drums Legend:

High conga drum- space above the center line.

Low conga drum- space below the center line.

L- Left Hand... (mano izquierda)

R- Right Hand... (mano derecha)

Hp- Hand Palm... (palma de la mano)

Ft- Fingers' Tips... (yema de los dedos)

S- Slap... (seco)

O- Open... (abierto)

Os- Open Slap... (seco abierto)

B- Bass... (bajo)

M- Muffled... (ahogado)

Hp, Ft, S, O, Os, B, M are the seven (7) basic sounds of the conga drums in Latin music. The Conga player produces all *tumbaos* or Latin music rhythms and patterns with the combination of those seven basic sounds and his (her) hands. The intervallic relationship between both conga drums is a Perfect 4th.

Concertante Boricua No. 2

Suite of Dances
for
Bassoon or Tenor Trombone and Wind Ensemble

William Pagán-Pérez
(B. 1976)

I. Bomba Sicá

$\bullet = 112$ $\circ = 104$ $\bullet = 112$ $\circ = 104$

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Alto Clarinet
Bass Clarinet
Alto Sax. 1
Alto Sax. 2
Tenor Sax.
Baritone Sax.
Bassoon
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B \flat 1
Trumpet in B \flat 2
Trumpet in B \flat 3
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Euphonium
Tuba
Timpani
Glockenspiel
Vibraphone
Mambo Bell - Campana de Mambo
Conga Drums
Percussion
Electric Bass

$\bullet = 112$ $\circ = 104$

A

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

Perc.

E.B.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- A. Cl.
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Bsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- T. Tbn. 1
- T. Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Glk.
- Vib.
- Timb.
- C. Dr.
- Perc.
- E.B.

The score includes various musical notations such as dynamics (p, mp, mf), articulation (accents, slurs), and performance instructions. The percussion section includes a snare drum pattern with specific rhythmic markings and a bass drum line.

25 Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

25 Timp.

Glk.

Vib.

25 Timb.

C. Dr.

Perc.

25 E.B.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb (1, 2, 3), Alto Clarinet, Bass Clarinet, Saxophones (Alto 1 and 2, Tenor, Bass), and Bassoon. The middle section includes brass: Horns (1-4), Trumpets (1-3), Tenor Trombones (1-2), Bass Trombone, Euphonium, and Tuba. The bottom section includes percussion: Timpani, Glockenspiel, Vibraphone, Snare Drum (with a detailed drum notation system), Percussion, and Electric Bass. The score features various musical notations such as dynamics (mp, f), articulation (accents), and phrasing slurs. The key signature is one sharp (F#) and the time signature is 4/4.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Saxophones (Alto and Tenor), and Bassoon. The brass section includes Horns 1-4, Trumpets 1-3, Tenor Trombones 1-2, Euphonium, and Tuba. The percussion section includes Timpani, Glockenspiel, Vibraphone, Snare Drum, Percussion, and Electric Bass. The score features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes performance markings like accents and slurs. The key signature has one sharp (F#), and the time signature is 4/4. The section labeled 'B' begins at measure 41.

49

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

49

Timp.

Glk.

Vib.

49

Timb.

C. Dr.

Perc.

49

E.B.

Hp O Hp O O Hp O Hp O O Hp O Hp O O Hp O Hp O O Hp O Hp O O Hp O Hp O O Hp O Hp O O

R R L L R R R R L L R R R R L L R R R R L L R R R R L L R R R R L L R R R R L L R R R R L L R R R R L L R R R R L L R R R R L L R R

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score begins at measure 57. The key signature is one sharp (F#), and the time signature is 4/4. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The percussion section includes a snare drum and electric bass, providing a steady rhythmic accompaniment. The score is written for a wind ensemble, with parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb (1, 2, 3), Alto Clarinet, Bass Clarinet, Saxophones (Alto 1 and 2, Tenor, Bass), Bassoon, Horns 1-4, Trumpets 1-3, Trombones (Tenor 1 and 2, Bass), Euphonium, Tuba, Timpani, Glockenspiel, Vibraphone, Snare Drum, Percussion, and Electric Bass.

The musical score is arranged in a system of staves. The instruments included are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- A. Cl.
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- Bsn. (Bassoon)
- Hn. 1, 2, 3, 4 (Horns)
- B. Tpt. 1, 2, 3 (Baritone Trumpets)
- T. Tbn. 1, 2 (Tenor Trombones)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Glk. (Glockenspiel)
- Vib. (Vibraphone)
- Timb. (Tambourine)
- C. Dr. (Congas) with rhythmic notation: Hp, Ft, O, Hp, O, O, R, L
- Perc. (Percussion)
- E.B. (Electric Bass)

The score features dynamic markings such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The percussion part (C. Dr.) includes rhythmic patterns with accents on specific notes.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, A. Cl., B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Bsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, T. Tbn. 1, T. Tbn. 2, B. Tbn., Euph., Tuba, Timp., Glk., Vib., Timb., C. Dr., Perc., and E.B. The score features various dynamics such as *f*, *ppp*, and *mp*. The percussion section includes a snare drum part with specific rhythmic patterns and a bass drum part. The woodwind and brass sections have parts with rests and some melodic lines. The electric bass part is at the bottom of the page.

87 Picc.

87 Fl. 1

87 Fl. 2

87 Ob. 1

87 Ob. 2

87 B♭ Cl. 1

87 B♭ Cl. 2

87 B♭ Cl. 3

87 A. Cl.

87 B. Cl.

87 A. Sax. 1

87 A. Sax. 2

87 T. Sax.

87 B. Sax.

87 Bsn.

87 Hn. 1

87 Hn. 2

87 Hn. 3

87 Hn. 4

87 B♭ Tpt. 1

87 B♭ Tpt. 2

87 B♭ Tpt. 3

87 T. Tbn. 1

87 T. Tbn. 2

87 B. Tbn.

87 Euph.

87 Tuba

87 Timp.

87 Glk.

87 Vib.

87 Timb.

87 C. Dr.

87 Perc.

87 E.B.

mp

f

ff

Hp O Hp O O Hp Fi O Hp O O Hp Fi O Hp O O Hp Fi O Hp O O Hp Fi O Hp O O Hp Fi O Hp O O

R L R L R R R L R L R L R R L R L R L R R L R L R L R R L R L R L R R L R L R L R R L R L R L R R L R L R L R

C

89

Picc. *mf*

Fl. 1 *pp* *mf*

Fl. 2 *pp* *mf*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. *pp* *mf* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1 *p*

T. Tbn. 2 *p*

B. Tbn. *p*

Euph.

Tuba *p*

Timp.

Glk.

Vib.

89

Timb.

C. Dr.

89

Perc.

89

E.B.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
A. Cl.
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Timp.
Glk.
Vib.
Timb.
C. Dr.
Perc.
E.B.

105

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

Perc.

E.B.

High Drum - Tambor Agudo

Mambo Bell - Campana de Mumbo

Drum Shell - Cáscara

Maracas & Puerto Rican Guiro

mf *f* *mp*

The score is for a concertante piece titled "Bomba Sicá" from the "Suite of Dances for Bassoon or Tenor Trombone and Wind Ensemble". It is page 17 of the score. The instrumentation includes a variety of woodwinds, brass, and percussion. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is written for a Bassoon or Tenor Trombone soloist, with other instruments providing accompaniment. The music features dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *f* (forte). The percussion section includes Timpani, Glockenspiel, Vibraphone, Timbales, Conga/Drum (C. Dr.), Percussion (Perc.), and Bass Drum (E.B.). The C. Dr. part includes a complex rhythmic pattern with markings for Hand (Hp), Foot (F), Drum (D), and other instruments (O). The Perc. part includes a complex rhythmic pattern with markings for various percussion instruments.

121

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A Cl.

B Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

Perc.

E.B.

E

129 Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

129 Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

129 Timp.

Glk.

Vib.

129 Timb.

C. Dr.

Perc.

129 E.B.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, B. Cl. 3, A. Cl., B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Bsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, T. Tbn. 1, T. Tbn. 2, B. Tbn., Euph., Tuba, Timp., Glk., Vib., Timb., C. Dr., Perc., and E. B. The score begins at measure 137. The key signature is one sharp (F#). The bassoon part (Bsn.) and the Euphonium part (Euph.) have dynamic markings of *p* and *mp*. The Snare Drum part (C. Dr.) includes a drum pattern with 'H' and 'O' markings above the notes, and 'R' and 'L' markings below. The Percussion part (Perc.) has a similar drum pattern with 'H' and 'O' markings above the notes. The Bass Drum part (E. B.) has a simple rhythmic pattern. The score is written in a clear, professional font with standard musical notation.

Musical score for Concertante Boricua No. 2, Suite of Dances for Bassoon or Tenor Trombone and Wind Ensemble, I. Bomba Sicá. The score is arranged for a wind ensemble with the following parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- A. Cl.
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Bsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- T. Tbn. 1
- T. Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Glk.
- Vib.
- Timb.
- C. Dr. (with drum notation: Hp, Ft, O, Hp, O, O)
- Perc.
- E.B.

The score includes various dynamics such as *mp*, *mf*, *f*, and *very fat glissando*. The music is written in 4/4 time and features complex rhythmic patterns, including triplets and syncopation. The piece concludes with a final flourish on the bassoon or tenor trombone.

153

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

153

Bsn. *mf*

153

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

T. Tbn. 1 *mf* very fat glissando

T. Tbn. 2 *mf* very fat glissando

B. Tbn. *mf* very fat glissando

Euph. *mf*

Tuba

153

Timp.

Glk. *mf*

Vib. *mf*

153

Timb. *mf*

C. Dr. Hp Ft O Hp O O Hp Ft O Hp O O Hp Ft O Hp O O Hp Ft O Hp O O Hp Ft O Hp O O Hp Ft O Hp O O

Perc. *mf*

153

E.B. *mf*

161

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

Perc.

E.B.

p

mp

f

Hp O Hp O O

R L R L R

169

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *p* *mp* *p*

B♭ Cl. 2 *p* *mp* *p*

B♭ Cl. 3 *p* *mp* *p*

A. Cl. *p* *mp* *p*

B. Cl. *p* *mp* *p*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Bsn. 169

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1 *mf*

T. Tbn. 2 *mf*

B. Tbn. *mf*

Euph.

Tuba *mf*

169

Timp. *p*

Glk.

Vib.

169

Timb.

C. Dr. Hp O Hp O O Hp O Hp O O Hp O Hp O O Hp O Hp O O Hp O Hp O O Hp O Hp O O

169

Perc.

169

E.B. *mf*

F

177

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

Perc.

E.B.

f

ff

mp

mf

p

mp

High Drum
Tambor Alegre

Low Drum
Tambor Guiro

Maracas & Puerto Rican Guiro

The musical score is arranged in a standard orchestral format. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, A. Cl., B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Bsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, T. Tbn. 1, T. Tbn. 2, B. Tbn., Euph., Tuba, Timp., Glk., Vib., Timb., C. Dr., Perc., and E. B. The score includes various musical notations such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *p*, *f*, *pp*, and *mp*. There are also performance instructions such as *JAS* and *mp* placed above certain staves. The percussion section includes a snare drum part with a rhythmic pattern and a bass drum part with a simple accompaniment. The woodwind and brass sections have complex melodic and harmonic lines, with some instruments playing sustained notes or chords.

193

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

193

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

193

Timp.

Glk.

Vib.

193

Timb.

C. Dr.

Perc.

193

E.B.

Concertante Boricua No. 2

Suite of Dances
for
Bassoon (or Tenor Trombone) and Wind Ensemble

II. Danza Puertorriqueña

By
William Pagán-Pérez

Instrumentation

1 Piccolo	1 Horn in F 2
4 Flute 1	1 Horn in F 3
4 Flute 2	1 Horn in F 4
2 Oboe 1	1 Trumpet in B \flat 1
2 Oboe 2	1 Trumpet in B \flat 2
4 Clarinet in B \flat 1	1 Trumpet in B \flat 3
4 Clarinet in B \flat 2	1 Tenor Trombone 1
4 Clarinet in B \flat 3	1 Tenor Trombone 2
1 Alto Clarinet	1 Bass Trombone
1 Bass Clarinet	1 Euphonium
2 Alto Sax. 1	1 Tuba
2 Alto Sax. 2	1 Timpani
1 Tenor Sax.	1 Glockenspiel
1 Baritone Sax.	1 Vibraphone
Bassoon (Tenor Trombone) Solo	1 Puerto Rican Guiro
1 Horn in F 1	1 Electric Bass

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Concertante Boricua No. 2 is a suite of three dances for bassoon (or tenor trombone) and wind ensemble that has some elements, rhythms, forms, and characteristics of the Puerto Rican traditional, popular and danceable music .

II. Danza Puertorriqueña

Danza Puertorriqueña is more than a dance, it has a form, and it can be considered as a genre, as a concert piece or an art song. Well, it can be all of them. The form of the *Danza* is Introduction- AA-BB-CC-A¹. The introduction has a 10 measures phrase in the bassoon part that repeats. In the tradition and during the introduction, gentlemen walk from their spot in the dance place to invite a lady to dance. The couples of dancers remain walking with elegant gestures during the repetition of the introduction. A salute is given during the fermata of measure 22. And then, the danza starts and the couples dance. *Danza* is from the mid's Nineteenth Century, it is elegant and simple. It has a melody, a counter melody and a bass line, almost is like a chamber music trio. In this movement, clarinets (and muted trumpets) play the melody on section AA, and the bassoon plays the counter melody. To bring a more traditional orchestration to the movement, the euphonium plays the counter melody in section BB, also it has a unison with the bass clarinet to change the color of the texture; and the bassoon solo has the melody. Section CC is known as *el canto del bombardino* (the euphonium chant) where the euphonium has the melody, but the horns have the melody in this orchestration and the woodwinds play just ornaments. This movement has a very simple orchestration, it is not too much elaborate. The only latin percussion instruments is the *Puerto Rican Guiro* with the scraper, trying to keep the creole tradition. The movement is in D minor to emphasize the legacy from the Spanish Gypsies.

Guiro: the guiro should be the Traditional- Artisan Puerto Rican Guiro with the LP Scraper (Model LP 334).

Dedicated to my friends Heather Fiona Ainsworth-Dobbins, Chistopher Lee Dobbins
and the Sul Ross State University Wind Ensemble

Score

Concertante Boricua No. 2

Suite of Dances

for

Bassoon or Tenor Trombone and Wind Ensemble

II. Danza Puertorriqueña

William Pagán-Pérez
(B. 1976)

$\bullet = 72$

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Alto Clarinet
Bass Clarinet
Alto Sax. 1
Alto Sax. 2
Tenor Sax.
Baritone Sax.
Bassoon
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B \flat 1
Trumpet in B \flat 2
Trumpet in B \flat 3
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Euphonium
Tuba
Timpani
Guiro
Glockenspiel
Vibraphone
Electric Bass

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Concertante Boricua No. 2
Suite of Dances for Bassoon or Tenor Trombone and Wind Ensemble
II. Danza Puertorriqueña

Picc. *a tempo* *accel.*

Fl. 1 *mf* *a tempo* *accel.*

Fl. 2 *a tempo* *accel.*

Ob. 1 *a tempo* *accel.* *mf*

Ob. 2 *a tempo* *accel.*

B♭ Cl. 1 *a tempo* *accel.* *f*

B♭ Cl. 2 *a tempo* *accel.*

B♭ Cl. 3 *a tempo* *accel.*

A. Cl. *a tempo* *accel.*

B. Cl. *a tempo* *accel.*

A. Sx. 1 *a tempo* *accel.* *p*

A. Sx. 2 *a tempo* *accel.* *p*

T. Sx. *a tempo* *accel.* *p*

B. Sx. *a tempo* *accel.*

Bsn. *a tempo* *accel.*

Hn. 1 *a tempo* *accel.*

Hn. 2 *a tempo* *accel.*

Hn. 3 *a tempo* *accel.*

Hn. 4 *a tempo* *accel.*

B♭ Tpt. 1 *a tempo* *accel.*

B♭ Tpt. 2 *a tempo* *accel.*

B♭ Tpt. 3 *a tempo* *accel.*

T. Tbn. 1 *a tempo* *accel.* *p*

T. Tbn. 2 *a tempo* *accel.* *p*

B. Tbn. *a tempo* *accel.* *p*

Euph. *a tempo* *accel.*

Tuba *a tempo* *accel.*

Timp. *a tempo* *accel.*

Gro. *a tempo* *accel.* *mp*

Glk. *a tempo* *accel.*

Vib. *a tempo* *accel.* *mf* *mp*

E.B. *a tempo* *accel.*

17 *rit.* *p* *a tempo* A

Picc.

Fl. 1 *rit.* *p* *a tempo*

Fl. 2 *rit.* *p* *a tempo*

Ob. 1 *mf* *rit.* *p* *a tempo*

Ob. 2 *rit.* *p* *a tempo*

B♭ Cl. 1 *rit.* *p* *a tempo* *mf*

B♭ Cl. 2 *rit.* *p* *a tempo* *mf*

B♭ Cl. 3 *rit.* *p* *a tempo* *mf*

A. Cl. *rit.* *p* *a tempo*

B. Cl. *rit.* *p* *a tempo*

A. Sx. 1 *rit.* *p* *a tempo*

A. Sx. 2 *rit.* *p* *a tempo*

T. Sx. *rit.* *p* *a tempo*

B. Sx. *rit.* *p* *a tempo*

Bsn. *rit.* *p* *a tempo* *mf*

Hn. 1 *rit.* *a tempo*

Hn. 2 *rit.* *a tempo*

Hn. 3 *rit.* *a tempo*

Hn. 4 *rit.* *a tempo*

B♭ Tpt. 1 *rit.* *a tempo*

B♭ Tpt. 2 *rit.* *a tempo*

B♭ Tpt. 3 *rit.* *a tempo*

T. Tbn. 1 *rit.* *a tempo*

T. Tbn. 2 *rit.* *a tempo*

B. Tbn. *rit.* *p* *a tempo*

Euph. *rit.* *a tempo*

Tuba *rit.* *p* *a tempo* *mp*

17 *rit.* *a tempo* *mp*

Timp.

Gro. *rit.* *a tempo* *mf*

Glk. *rit.* *a tempo*

Vib. *rit.* *a tempo*

17 *rit.* *a tempo* *mp*

E.B.

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb (1, 2, 3), Clarinet in A, Saxophones in A (1, 2), Tenor Saxophone, Bass Saxophone, and Bassoon. The middle section includes Horns 1-4, Trumpets in Bb (1, 2, 3), Tenor Trombones 1 and 2, Bass Trombone, Euphonium, and Tuba. The bottom section includes Snare Drum, Cymbals, and Double Bass. The score begins at measure 25. The bassoon and tenor trombone parts have a melodic line starting at measure 25. The snare drum and cymbals have a rhythmic pattern. The double bass has a bass line. Dynamics include *mp* (mezzo-piano) for the brass and woodwind parts.

This page of the musical score, numbered 33 at the beginning of each staff, contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- A. Cl.
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- Bsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- B^b Tpt. 1
- B^b Tpt. 2
- B^b Tpt. 3
- T. Tbn. 1
- T. Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Gro.
- Glk.
- Vib.
- E.B.

The score includes various musical notations such as rests, notes, slurs, and dynamic markings including *mf*, *f*, *p*, *pp*, *mp*, and *mute*. The key signature for the woodwinds and strings is one sharp (F#), and the bassoon and trombone parts are in the bass clef. The percussion parts (Gro., Timp., E.B.) are in the bass clef, while the other instruments are in the treble clef.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Gro.

Glk.

Vib.

E.B.

49

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

49

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

49

Timp.

49

Gro.

49

Glk.

Vib.

49

E.B.

mf

p

mp

pp

ppp

B

The musical score is arranged in two systems. The first system (measures 56-65) includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb (1, 2, 3), Clarinet in A, Bass Clarinet, Saxophones (Alto 1 and 2, Tenor, Baritone), Bassoon, Horns (1-4), Bb Trumpets (1-3), Tenor Trombones (1-2), Baritone Trombone, Euphonium, Tuba, Timpani, Snare Drum, Glockenspiel, Vibraphone, and Electric Bass. The second system (measures 66-75) includes parts for Horns (1-4), Bb Trumpets (1-3), Tenor Trombones (1-2), Baritone Trombone, Euphonium, Tuba, Timpani, Snare Drum, Glockenspiel, Vibraphone, and Electric Bass. The score features various dynamics such as *mp*, *p*, *mf*, and *very soft*, and includes performance markings like *mf* and *very soft*. The key signature is one sharp (F#) and the time signature is 4/4.

65

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

1.

2.

65

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

65

Timp.

65

Gro.

65

Glk.

Vib.

65

E.B.

mf

ppp

ppp

mp

mf

mf

mf

mf

C

72

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B. Cl. 1 *mf*

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn. *f*

Hn. 1

Hn. 2

Hn. 3 *soli* *mf*

Hn. 4 *soli* *mf*

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

72

Tmp.

72

Gro.

72

Glk.

Vib.

72

E.B.

81

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

81

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

81

Tmp.

81

Gro.

81

Glk.

Vib.

81

E.B.

D

89

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1 *mp* *mute*

B. Tpt. 2 *mp* *mute*

B. Tpt. 3 *mp* *mute*

T. Tbn. 1 *mp*

T. Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

89

Timp.

Gro. *mp*

89

Glk. *mf*

Vib. *mp*

89

E.B. *mp*

This page contains the musical score for the second movement, "Danza Puertorriqueña," of the Suite of Dances for Bassoon or Tenor Trombone and Wind Ensemble, Concertante Boricua No. 2. The score is for page 15 and begins at rehearsal mark 97. The instrumentation includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet 3 (B♭ Cl. 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Bass Trombone 1 (B♭ Tpt. 1), Bass Trombone 2 (B♭ Tpt. 2), Bass Trombone 3 (B♭ Tpt. 3), Tenor Trombone 1 (T. Tbn. 1), Tenor Trombone 2 (T. Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Gong (Gro.), Glockenspiel (Glk.), Vibraphone (Vib.), and Eb Bass (E.B.). The score features various dynamics such as *mp* and *pp*, and includes performance instructions like "Open" for the trombones. The music is written in a key signature of one sharp (F#) and a common time signature (C).

Concertante Boricua No. 2

Suite of Dances
for
Bassoon (or Tenor Trombone) and Wind Ensemble

III. Newyorican Heritage

By
William Pagán-Pérez

Instrumentation

1 Piccolo	1 Horn in F 3
4 Flute 1	1 Horn in F 4
4 Flute 2	1 Trumpet in B \flat 1
2 Oboe 1	1 Trumpet in B \flat 2
2 Oboe 2	1 Trumpet in B \flat 3
4 Clarinet in B \flat 1	1 Tenor Trombone 1
4 Clarinet in B \flat 2	1 Tenor Trombone 2
4 Clarinet in B \flat 3	1 Bass Trombone
1 Alto Clarinet	1 Euphonium
1 Bass Clarinet	1 Tuba
2 Alto Sax. 1	1 Timpani
2 Alto Sax. 2	1 Glockenspiel
1 Tenor Sax.	1 Vibraphone
1 Baritone Sax.	1 Timbales (with Cow Bell-Mambo Bell & Jam Block)
Bassoon (Tenor Trombone) Solo	1 Conga Drums
1 Horn in F 1	1 Drum Set
1 Horn in F 2	1 Electric Bass

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Concertante Boricua No. 2 is a suite of three dances for bassoon (or tenor trombone) and wind ensemble that has some elements, rhythms, forms, and characteristics of the Puerto Rican traditional, popular and danceable music .

III. Newyorican Heritage

Newyorican is a term to name the Puerto Ricans living or were born in New York City. *Newyorican* musicians combine with Cubans and Americans musicians created the *Latin Jazz* and the *Salsa Genre*, just using a lot of Cuban rhythms, styles, and genres in a fusion or a mixture. The third movement of this suite features some elements from Cuba that Newyoricans and friends used to make the *Salsa Genre*.

The Newyorican Heritage is a movement with characteristics of a celebration dance party, it also has some kind of classical ABACABA rondo features. Section A is a great fanfare for the wind ensemble, and sections B and C are the solo part for the bassoon (or tenor trombone). The fanfare was inspired in the 2010 Centro American Olympic Games, where Puerto Rican sportsmen and sportswomen won the first places in their competitions. Sections B and C resemble parties and celebrations after every game. The basic percussion rhythm for the third movement is a variation of *Songo* (a Cuban rhythm by Juan Formell and Yuyo Cárdenas). The *Songo* rhythm starts in the end of section A and remains in B and C. Motive A (from the first movement) returns in section B, where the bassoon's phrases also have a latin jazz texture. Section C is a *Son Montuno* combined with the *Songo* rhythm's variation, where the four measure phrase of the first movement returns with some latin jazz texture too. The wind ensemble works as a full latin jazz band; playing back ground phrases, having a latin rhythm section and accompanying the soloist. The muted trumpet of section B¹, the son clave 2-3 on the jam block, the unison in saxophones' parts, and the use of the conga drums, timbales and drum set are part of the Cuban and Newyorican Heritage. The movement ends with a variation of Motive A¹ working as a postcadential framing function.

Timbales Set Up:

The traditional "Salsa" or Latin Timbales includes more than two simple timbales drums. For this piece the timbales instrument is a set of latin percussion instruments that includes: a basic 14" high timbales' drum, a basic 15" low timbales' drum, a jam block, and a cow bell (or mambo bell). Some time, the timbales includes more instruments. The intervalic relationship between both timbales basic drums is a Perfect 4th.

The percussionist must need to use a 3/8" timbales' sticks, maybe the 7/16" sticks.

Legend:

2nd space of the staff- 15" low drum.
3rd space of the staff- 14" high drum.
5th line of the staff- Drum Shell or Cáscara, the percussionist must play the rhythms in the drum shell (not on the drum's head).
1st additional line above the staff- cow bell (or mambo bell) or Campana de Mambo.
2nd line of the staff- jam block.

Drum Set Legend:

Hi-Hat Foot- 1st additional space below the staff.
Kick (Bass)- 1st space of the staff.
Floor Tom- 2nd space of the staff.
Snare Drum- 3rd space of the staff.
Small Tom- 4th space of the staff.
Ride- 5th line of the staff.
Closed Hi-Hat- 1st additional space above the staff.
Sus. Cymbal- 2nd additional space above the staff.

Conga Drums Legend:

High conga drum- space above the center line.
Low conga drum- space below the center line.

L- Left Hand... (mano izquierda)
R- Right Hand... (mano derecha)
Hp- Hand Palm... (palma de la mano)
Ft- Fingers' Tips... (yema de los dedos)
S- Slap... (seco)
O- Open... (abierto)
Os- Open Slap... (seco abierto)
B- Bass... (bajo)
M- Muffled... (ahogado)

Hp, Ft, S, O, Os, B, M are the seven (7) basic sounds of the conga drums in latin music. The Conga player produce all *tumbaos* or latin music rhythms and patterns with the combination of those seven basic sounds and his (her) hands. The intervalic relationship between both conga drums is a Perfect 4th.

Dedicated to my friends Heather Fiona Ainsworth-Dobbins, Christopher Lee Dobbins
and the Sul Ross State University Wind Ensemble

Score

Concertante Boricua No. 2

Suite of Dances
for
Bassoon or Tenor Trombone and Wind Ensemble

William Pagán-Pérez
(B. 1976)

III. Newyorican Heritage

The musical score is arranged in 25 staves. The top section includes woodwinds and strings (Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1, 2, & 3, Alto Clarinet, Bass Clarinet, Alto Sax. 1 & 2, Tenor Sax., Baritone Sax., Bassoon). The middle section includes brass instruments (Horn in F 1, 2, 3, & 4, Trumpet in Bb 1, 2, & 3, Trombone 1 & 2, Bass Trombone, Euphonium, Tuba). The bottom section includes percussion (Timpani, Glockenspiel, Vibraphone, Timbales, Conga Drums, Drum Set, Electric Bass). The score is in 4/4 time and includes dynamic markings such as *ppp*, *f*, and *sf*.

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Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

D. S.

E. B.

Concertante Boricua No. 2
Suite of Dances for Bassoon or Tenor Trombone and Wind Ensemble
III. Newyorican Heritage

17 A

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 A. Cl.
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Bsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Glk.
 Vib.
 Timb.
 C. Dr.
 D. S.
 E. B.

High Drum (L = Left Hand, R = Right Hand)
Low Drum (Hp = Hand Palm, Ft = Finger Tips & Slip (Soco), O = Open (Altorico), Os = Open Slip (Soco Altorico))

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

D. S.

E. B.

33

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

35

Timp.

Glk.

Vib.

37

Timb.

C. Dr.

D. S.

E. B.

B

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 A. Cl.
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Bsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Glk.
 Vib.
 Timb.
 C. Dr.
 D. S.
 E. B.

The musical score for page 9 of "Concertante Boricua No. 2, III. Newyorican Heritage" features the following instruments and parts:

- Picc.**: Piccolo, starting with a melodic line at measure 49.
- Fl. 1, Fl. 2, Ob. 1, Ob. 2**: Flutes and Oboes, mostly resting.
- B. Cl. 1, B. Cl. 2, B. Cl. 3, A. Cl., B. Cl.**: Clarinets, mostly resting.
- A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.**: Saxophones, playing rhythmic patterns with accents and dynamics like *mf*.
- Bsn.**: Bassoon, playing a melodic line with dynamics *mf*, *f*, and *ff*.
- Hn. 1-4**: Horns, mostly resting.
- B. Tpt. 1-3, Tbn. 1-2, B. Tbn., Euph., Tuba**: Trumpets, Trombones, and Euphonium/Tuba, mostly resting.
- Timb.**: Timpani, playing a rhythmic pattern.
- Glk.**: Glockenspiel, playing a melodic line with dynamics *mf*.
- Vib.**: Vibraphone, playing a melodic line with dynamics *mf*, *f*, *mp*, and *p*.
- C. Dr., D. S., E. B.**: Percussion, including Congas, Snare Drum, and Bass Drum, playing rhythmic patterns with dynamics *mf*.

The score includes various musical notations such as dynamics (*mf*, *f*, *ff*, *mp*, *p*), accents, and slurs. The percussion parts include detailed rhythmic notation with letter indicators for hand strokes.

The musical score is arranged in a standard orchestral format. The top system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Saxophones (Alto, Alto, Tenor, Bass), and Bassoon. The middle system includes Horns 1, 2, 3, and 4, Baritone Trombones 1, 2, and 3, Trombones 1 and 2, Bass Trombone, Euphonium, and Tuba. The bottom system includes Timpani, Glockenspiel, Vibraphone, Snare Drum, and Bass Drum. The score features various dynamics such as *mf* and *p*, and includes performance markings like accents and slurs. The key signature is one sharp (F#) and the time signature is 4/4.

This page contains the musical score for the third movement, "Newyorican Heritage," of the Suite of Dances for Bassoon or Tenor Trombone and Wind Ensemble. The score is written for a large ensemble and includes the following parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- A. Cl.
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- Bsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Glk.
- Vib.
- Timb. (High Drum/Tambor Agudo and Low Drum/Tambor Grua)
- C. Dr.
- D. S.
- E.B.

The score is divided into two systems. The first system covers measures 65 to 78, and the second system covers measures 79 to 92. A key signature change to one sharp (F#) occurs at measure 79. The score includes various dynamics such as *mf*, *f*, *mp*, and *f*, as well as performance instructions like "claps-aplausos" for the percussion section. The percussion parts include specific rhythmic patterns for the High Drum (Tambor Agudo) and Low Drum (Tambor Grua).

73

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A Cl.

B Cl.

A Sax. 1

A Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

73

Timb.

C. Dr.

D.S.

E.B.

mf

f

ff

BRL

BLL

High Drum

Low Drum (Hp = Head Palm, Ft = Finger Tap, S = Slip (Scen), O = Open (Alieno), Os = Open Slip (Scen Alieno))

L = Left Hand, R = Right Hand

SC L R SC L R SC L R SC L R

F1 F1 F1 F1 O O O O

D

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
A. Cl.
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
Timp.
Glk.
Vib.
Timb.
C. Dr.
D. S.
E. B.

89

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

89

Timp.

Glk.

Vib.

89

Timb.

C. Dr.

D. S.

E. B.

High Drum (L = Left Hand, R = Right Hand)

Low Drum (Hp = Head Palm, Ft = Fingers-Tips, S = Slip (Scoco), O = Open (Aberto), Os = Open Slip (Scoco Aberto))

97

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

mf

f

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

97

Timb.

Glk.

Vib.

97

High Drum
Timbale Agogo

Low Drum
Tambor Gracia

High Drum
(L = Left Hand, R = Right Hand)

Low Drum
Hp = Hand Palm, P = Finger Tips, S = Slip (Scat), O = Open (Alto)

97

C. Dr.

D. S.

E. B.

105

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A Cl.

B Cl.

A Sax. 1

A Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

D. S.

E.B.

p

f

mf

ff

claps- aplausos

113

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

113

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

113

Timp.

Glk.

Vib.

113

Timb.

C. Dr.

D. S.

E. B.

claps-aplausos

mf

p

129

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

p *ff*

129

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

129

Timp.

Glk.

Vib.

129

Timb.

claps-splausos

High Drum/Tambor Aguado

Low Drum/Tambor Conga

mf

129

C. Dr.

D. S.

129

E. B.

p

E

145

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

145

Timp.

Glk.

Vib.

145

Timb.

C. Dr.

D. S.

E. B.

p

mf

f

ff

mp

153

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A Cl.

B Cl.

A Sax. 1

A Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

153

Timb.

C. Dr.

D. S.

153

E.B.

161

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

D. S.

E. B.

161

High Drum
(L = Left Hand, R = Right Hand)

Low Drum
Hp = Hand Palm, Fl = Finger Tips, S = Snare (Stick), Or = Open (Stick), Oc = Open Sharp (Stick), Ab = Abused

mf *ff* *ff* *ff* *ff*

169 **F**

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Bsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

169 Timp.

Glk.

Vib.

169 Timb. *mf*

C. Dr. *mf*

D. S. *mf*

E. B. *mf*

177

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

177

Timp.

Glk.

Vib.

177

Timb.

C. Dr.

D. S.

177

E. B.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, B. Cl. 3, A. Cl., B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Bsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Timp., Glk., Vib., Timb., C. Dr., D. S., and E. B. The score includes various musical notations such as dynamics (mf, f, mp), articulation (accents), and performance instructions like 'JRS' and '8va'. A large 'G' is positioned at the top right of the page.

207

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

D. S.

E. B.

29

H

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Glk.

Vib.

Timb.

C. Dr.

D. S.

E. B.

mf

f

mp

claps-aplausos

High Drum - Tambor Aguado

Low Drum - Tambor Guaguancú

The musical score for page 30 of 'Concertante Boricua No. 2, III. Newyorican Heritage' features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb (1, 2, 3), Alto Clarinet, Bass Clarinet, Saxophones (Alto 1 and 2, Tenor, Bass), and Bassoon. The brass section consists of Basses (1, 2, 3), Trombones (1, 2, 3), Euphonium, and Tuba. The percussion section includes Timpani, Glockenspiel, Vibraphone, Snare Drum, and Bass Drum. The score is written in a key signature of one sharp (F#) and a common time signature. The music is characterized by melodic lines in the woodwinds and saxophones, and rhythmic patterns in the brass and percussion. Dynamics such as *mf* and *f* are indicated throughout the score.

225

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

225

Timp.

Glk.

Vib.

225

Timb.

C. Dr.

D. S.

E. B.

High Drum
(L = Left Hand, R = Right Hand)
Hp = Head Palm, Ft = Finger Tips, S = Slap (Saco), O = Open Slap (Coca-Alcance)

233

I

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sk. 1 *mf*

A. Sk. 2 *mf*

T. Sk. *mf*

B. Sk. *mf*

Bsn. *mf*

p

234

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

235

Timp. *mf*

Glk. *mf*

Vib. *mf*

236

Timb.

C. Dr. *mf*

D. S. *mf*

E. B. *mf*

241

Picc. *ff*

Fl. 1 *p* Flute 1

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B. Cl. 1 *p*

B. Cl. 2 *p*

B. Cl. 3 *p*

A. Cl. *p*

B. Cl. *p*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Bsn. *ff*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

B. Tpt. 1 *mp*

B. Tpt. 2 *mp*

B. Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

241

Timp. *mf*

Glk. *mp*

Vib. *mp*

241

Timb. *mp*

C. Dr. *mp*

D. S. *mp*

E. B. *mp*