

Commissioned by The Fairfax Symphony Orchestra

Concierto de los Andes

Score in C

I

Javier FARIAS

$\text{♩} = 110$

The score is for Part I of 'Concierto de los Andes' by Javier Farias. It is in 3/4 time with a tempo of 110 beats per minute. The score is divided into three measures. The instruments and their parts are as follows:

- Flute 1:** Starts with a forte (*f*) note in the first measure, then rests.
- Piccolo (Fl. 2):** Rests throughout.
- 2 Oboes:** Play a melodic line starting in the first measure with a forte (*f*) dynamic, moving to mezzo-forte (*mf*) in the second measure. The second oboe has a first ending bracket in the third measure.
- Clarinet in B♭1 (concert pitch):** Rests throughout.
- Bass Cl. (Cl. II: Bass Clarinet) (concert pitch):** Rests throughout.
- 2 Bassoons:** Rests throughout.
- 2 Horns in F (concert pitch):** Play a sustained chord in the first measure, then rest.
- 2 Trumpets in B♭ (concert pitch):** Rests throughout.
- Trombone:** Rests throughout.
- Timpani:** Rests throughout.
- Percussion I:** Xyl. *secco* (Xylophone*, Triangle, Marimba, Güiro). Plays a single note in the first measure with a forte (*f*) dynamic.
- Percussion II:** Slapstk. (Slapstick, Susp. Cymbal, Bongos, Triangle, Snare drum, Temple Block, Xylophone*, Tom-toms (5)). Plays a single note in the first measure with a forte (*f*) dynamic.
- Charango:** Plays a rhythmic accompaniment of eighth notes with a mezzo-forte (*mf*) dynamic.
- Guitar:** Plays a rhythmic accompaniment of eighth notes with a mezzo-forte (*mf*) dynamic.
- Violin I:** Rests throughout.
- Violin II:** Rests throughout.
- Viola:** Rests throughout.
- Cello:** Rests throughout.
- Contrabass:** Rests throughout.

* Both percussionists should share one xylophone.

1

Fl. 1

Ob. 1,2

Cl. 1
mp *mf*

Bsn.

Hn. 1
p *mf*

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Char.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Ob. 1
p

Cl. 1
p

Bsn. 1
p

Hn. 1.2

Tpt.
mf

Tbn.

Timp.
mf *mp*

Perc. I

Perc. II

Char.
① ② ③ ④

Gtr.

Vln. I

Vln. II

Vla.

Vc.
mp *mp*

Cb.
mp *mp*

3

Fl. 1 *mp*

Ob. 1 *mp*

Cl. 1 *mp*

Bass Cl. *mp*
muta in Clarinet in B \flat

Bsn. 1,2 *mp*
a 2

Hn. 1,2 *mp*

Tpt. *mp*

Tbn. *mp*

Timp.

Perc. I

Perc. II

Char. *mp*

Gtr. *mp*

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*
pizz.

Cb. *mp*
pizz.

This musical score page, labeled "I mov. p.9", contains the following parts and details:

- Woodwinds:** Fl. 1, Ob. 1.2, Cl. 1, Bsn., Hn1.2, Tpt., Tbn.
- Percussion:** Timp., Perc. I, Perc. II.
- Char.** (Character)
- Gtr.** (Guitar)
- Strings:** Vln. I, Vln. II, Vla., Vc., Cb.

The score is written in 3/4 time. The woodwind parts (Fl. 1, Ob. 1.2, Cl. 1) feature a melodic line with sixteenth-note patterns and slurs, marked with a "6" (sixteenth notes). The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are mostly silent in the first measure, then enter in the second measure with a rhythmic accompaniment of eighth notes, marked with a dynamic of *mf*. The guitar part (Gtr.) plays a continuous sixteenth-note pattern throughout. The percussion parts (Timp., Perc. I, Perc. II) are marked with a "6" and contain rests. The Char. part plays a continuous sixteenth-note pattern. The Vln. I, Vln. II, and Vla. parts have dynamics of *mf* and *sim.* (sforzando) indicated.

Fl. 1 *(sempre)* 5

Picc.

Ob. 1,2

Cl. 1

Cl. 2

Bsn. 1,2 *f* *a 2* *mf*

Hn. 1,2 *cuivre* *f* *fp* *mf*

Tpt. *f* *fp* *mf*

Tbn. *f* *fp* *mf*

Timp. *f*

Perc. I Mba. (soft mallets) *mp*

Perc. II Bongos (sticks) *f* *D=* *mp*

Char. *rasg.* *D=* *mp*

Gtr. *mp*

Vln. I *div.* *fp* *mf*

Vln. II *div.* *fp* *mf*

Vla. *div.* *fp* *mf*

Vec. *fp* *mf*

Cb. *fp* *mf*

Fl. 1

Ob. 1

Cl.

Bsn. 1,2

Hn. 1

Hn. 2

Tpt.

Tbn.

Timp.

Perc. I (Mba.)

Perc. II

Char.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

The musical score is arranged in a standard orchestral format. The woodwinds (Flute 1, Oboe 1, Clarinet, Bassoon 1 & 2, Horns 1 & 2, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are in the upper staves. The percussion section (Timpani, Percussion I, Percussion II) is in the lower staves. The guitar and charismatic parts are also in the lower staves. The score is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are marked *mp* (mezzo-piano) in several places. The key signature is one sharp (F#).

Fl. 1

Ob. 1,2 *mp* *a 2*

Cl. 1,2 *mp* *a 2*

Bsn.

Hn. 1 *p*

Hn. 2

Tpt.

Tbn.

Timp.

Perc. I (Mba.)

Perc. II

Char. ④ ③ ② ①

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score, labeled "I mov. p.15", contains the following parts and markings:

- Fl. 1:** Flute 1 part with a melodic line and a dynamic marking of *f*.
- Picc.:** Piccolo part with a melodic line and a dynamic marking of *f*.
- Ob. 1,2:** Oboe 1 and 2 parts with a melodic line and a dynamic marking of *f*.
- Cl. 1, 2:** Clarinet 1 and 2 parts with a melodic line.
- Bsn. 1,2:** Bassoon 1 and 2 parts with a melodic line and first/second endings marked I and II.
- Hn. 1,2:** Horn 1 and 2 parts with a melodic line and first/second endings marked I and II.
- Tpt.:** Trumpet part with a melodic line and a dynamic marking of *mf*.
- Tbn.:** Trombone part with a melodic line.
- Timp.:** Timpani part with a melodic line.
- Perc. I:** Percussion I part with a melodic line and a dynamic marking of *mp*.
- Perc. II:** Percussion II part with a melodic line.
- Char.:** Charismatic part with a melodic line and a dynamic marking of *f*.
- Gr.:** Guitar part with a melodic line and a dynamic marking of *f*.
- Vln. I (div. in 4):** Violin I part with a melodic line and a dynamic marking of *f*.
- Vln. II (div. in 4):** Violin II part with a melodic line and a dynamic marking of *f*.
- Vla.:** Viola part with a melodic line and a dynamic marking of *f*.
- Vc.:** Violoncello part with a melodic line and a dynamic marking of *f*.
- Cb.:** Contrabasso part with a melodic line and a dynamic marking of *f*.

Additional markings include "arco" for the Cb. part and "div." for the Vln. II and Vla. parts.

Fl. 1

Picc.

Ob. 1,2

Cl. 1

Cl. 2

Bsn. 1,2

Hn. 1

Hn. 2

Tpt.

Tbn.

Timp.

Perc. I (Mba.)

Perc. II Trgl.*

Char.

Gtr.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

sempre cresc.

mf

pizz.

S. dr. > >

IV

*It is recommended that the percussionist have the drum stick in hand while playing the triangle so that he/she is ready to play the s. dr. immediately afterward.