

ADIOS SUDAMERICANOS

I. TE DIGO ADIOS

Argentina

Traditional
arr. Walter Lang

Con moto (♩=108)

A

The musical score is arranged for a full orchestra and percussion. The instruments listed on the left are: Piccolo, Flute, Oboe, Clarinet in E♭, 1st Clarinet in B♭, 2nd Clarinet in B♭, 3rd Clarinet in B♭, Alto Clarinet in E♭, Bass Clarinet in B♭, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon, 1st & 2nd Horns in F, 3rd & 4th Horns in F, 1st Trumpet in B♭, 2nd Trumpet in B♭, 3rd Trumpet in B♭, 1st Trombone, 2nd Trombone, 3rd Trombone, Baritone, Euphonium, Tuba, Tambourine, and Tenor Drum. The score begins with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Con moto' with a quarter note equal to 108 beats per minute. The score is divided into three measures. The first measure shows the instruments at rest. The second measure begins with a dynamic marking of *mp* for the woodwinds and *mf* for the saxophones and bassoon. The third measure continues with the same dynamics. The Tenor Drum part starts with a dynamic marking of *f* and features a rhythmic pattern of eighth notes. The score concludes with a dynamic marking of *mf*.

B

6

Picc.

Fl.

Ob.

Ex. Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st & 2nd Hn.

3rd & 4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Euph.

Tba.

Tamb.

Perc.

p

3 3 3 3

Detailed description: This is a page of a musical score for a large ensemble, specifically section B. The score is written for 20 parts: Piccolo, Flute, Oboe, E♭ Clarinet, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Alto Clarinet, Bass Clarinet, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon, 1st and 2nd Horns, 3rd and 4th Horns, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 1st Trombone, 2nd Trombone, 3rd Trombone, Baritone, Euphonium, Tuba, and Percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a measure of rests for all instruments. At measure 6, the section 'B' begins. The woodwinds and strings play a rhythmic pattern of quarter notes and eighth notes. The brass instruments play a similar pattern, with some playing eighth-note figures. The percussion part features a steady eighth-note pattern, with triplets of eighth notes appearing in measures 10, 11, 12, and 13. A dynamic marking of *p* (piano) is placed at the beginning of the percussion part. The score is divided into measures by vertical bar lines, with repeat signs at the end of each measure.

11 **Vivo** (♩=70) C $\text{\textcircled{S}}$

Picc. *mf*

Fl. *mf*

Ob. *mf*

E♭ Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

B. Cl. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Bsn. *mf*

1st & 2nd Hn. *mf*

3rd & 4th Hn. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Bar. *mf*

Euph. *mf*

Tba. *mf*

Tamb. *f* *mf*

Perc. *f* *mf*

17 **D** **E**

Picc.
Fl.
Ob.
Ex. Cl.
1st Cl.
2nd Cl.
3rd Cl.
Alto Cl.
B. Cl.
1st A. Sax.
2nd A. Sax.
T. Sax.
Bar. Sax.
Bsn.
1st & 2nd Hn.
3rd & 4th Hn.
1st Tpt.
2nd Tpt.
3rd Tpt.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Euph.
Tba.
Tamb.
Perc.

To Coda

F

23

Picc. -

Fl. -

Ob. *mf*

Ex Cl. -

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

B. Cl. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Bsn. *mf*

1st & 2nd Hn. *mf*

3rd & 4th Hn. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Bar. *mf*

Euph. *mf*

Tba. *mf*

Tamb. *mf*

Perc. *mf*

29  Coda

ritardando

Picc.

Fl.

Ob.

Ex Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn

1st & 2nd Hn

3rd & 4th Hn

1st Tpt

2nd Tpt

3rd Tpt

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Euph.

Tba

Tamb.

Perc.

II. CHOLITA COROCORENA

Allegretto (♩ = 100)

Bolivia

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

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- E♭ Cl. (E-flat Clarinet)
- 1st Cl. (First Clarinet)
- 2nd Cl. (Second Clarinet)
- 3rd Cl. (Third Clarinet)
- Alto Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- 1st A. Sax. (First Alto Saxophone)
- 2nd A. Sax. (Second Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Bsn. (Bassoon)
- 1st & 2nd Hn. (First and Second Horns)
- 3rd & 4th Hn. (Third and Fourth Horns)
- 1st Tpt. (First Trumpet)
- 2nd Tpt. (Second Trumpet)
- 3rd Tpt. (Third Trumpet)
- 1st Tbn. (First Trombone)
- 2nd Tbn. (Second Trombone)
- 3rd Tbn. (Third Trombone)
- Bar. (Baritone)
- Euph. (Euphonium)
- Tba. (Tuba)
- Tamb. (Tambourine)
- Maracas (Maracas)
- Perc. (Percussion)
- Bass dr. (Bass Drum)

The score is written in 2/4 time with a key signature of one sharp (F#). The dynamic marking *f* (forte) is indicated at the beginning of each staff. The piece concludes with a double bar line and repeat signs.

8

G **H**

Picc. *mf*

Fl. *mf*

Ob. *mf*

E♭ Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

B. Cl. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Bsn. *mf*

1st & 2nd Hn. *mf*

3rd & 4th Hn. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Bar. *mf*

Euph. *mf*

Tba. *mf*

Tamb. *mf* Claves

Perc. *mf*

15

I

Picc.

Fl.

Ob.

Ev. Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn

1st & 2nd Hn

3rd & 4th Hn

1st Tpt

2nd Tpt

3rd Tpt

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Euph.

Tba

Tamb.

Perc.

Snare dr.

22

Picc.
Fl.
Ob.
E♭ Cl.
1st Cl.
2nd Cl.
3rd Cl.
Alto Cl.
B. Cl.
1st A. Sax.
2nd A. Sax.
T. Sax.
Bar. Sax.
Bsn.
1st & 2nd Hn.
3rd & 4th Hn.
1st Tpt.
2nd Tpt.
3rd Tpt.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Euph.
Tba.
Tamb.
Perc.