Dos Danzas Latinas

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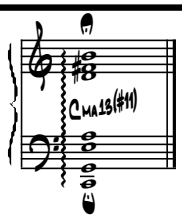
Music for
Solo Soprano Saxophone
and Concert Band.

TIME: ca. 9 minutes



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MUSICAL SERVICES

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DOS DANZAS LATINAS was composed for my friend and colleague, Nan Raphael for her solo performance with The United States Army Field Band at the 2002 National Flute Association Convention in Washington, DC. Our musical friendship harkens back to 1985 when Nan premiered another of my works, **DANCE OF THE SOUTHERN LIGHTS**.

As a "Third Stream" composer, I enjoy combining elements of the contemporary tonal vocabulary of "Art" music with the language of American Jazz and then, "stirring in" sounds and traditions of other cultures. I have a particular fondness for the music of Latin America, especially that of Brazil and Cuba. These musical predilections are quite evident in this work.

DOS DANZAS LATINAS is set in two contrasting sections, which I think of as a "Dance of Introspection" leading into a "Dance of Optimism". The opening section is a Bossa Nova and is framed by two solo cadenzas. The second cadenza serves to provide some closure to the first section and also creates a transition into the second. This "Dance of Optimism" is quite rhythmic and alternates between a Salsa and Samba feel.

I hope you enjoy this piece!

Eric Richards

Huntingtown MD
July 2002

INSTRUMENTATION

- Solo Soprano Saxophone
- Flutes 1 & 2
- Oboes 1 & 2
- E♭ Clarinet
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- Bassoons 1 & 2
- Alto & Soprano Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone

- Trumpet 1 in B♭
- Trumpet 2 in B♭
- Trumpet 3 in B♭
- Trumpet 4 in B♭
- Horns 1 & 2 in F
- Horns 3 & 4 in F
- Trombone 1
- Trombone 2
- Trombone 3
- Bass Trombone 4
- Euphonium
- Tuba

- String Bass (amplified)
- Keyboard
  (Synthesizer or Piano)
- Vibraphone
- Auxiliary Percussion
  (2 players)
- Drum Set

COMPOSER'S NOTES

- The first section of the piece was written under the assumption that high quality sound reinforcement will be available for the soloist. This is the only way the correct balance will be achieved between the soloist and the density and complexity of the accompaniment in the band and rhythm section.

- The solo cadenzas that serve to frame the first section of the piece should be played very freely…relax and take your time!

- All trills and tremolos in the first section of the piece should be rather gentle and should corroborate any dynamic changes over time (i.e., speed up during crescendos and vice versa.)

- The general approach to the first section of the piece should be light and "floating". Be sure to keep the rhythm section "sensitive" to this!

- At 48 , all attacks in the woodwind ostinato should be slightly "pointed", in contrast to the more relaxed nature of the previous material.

- At 52 , the soloist begins to play over the developing ostinato. This entire passage should build toward mm. 60 – 64, which should sound almost "frenetic" or "angry" in the solo part. Good, musical sound reinforcement will be critical here.

- The climax of the first section is 66. ROAR!

- At 84 , all instruments must enter decisively to set up the correct feel. The conductor may want to conduct one measure of the new tempo to achieve this rhythmic clarity.

- At 92 , Oboes, Clarinets 2 & 3, and Alto Clarinet must bring out their figure. Think of the dynamic as "*f*+"

- The soloist should take care to smoothly articulate the 16th notes in the second section of the piece. Perhaps a semi-legato "Jazz" attack ("Doo") is the best approach.

- The piano figures at 100 (beats 2 & 3) and m. 101 must synchronize with the soloist and should be very aggressive. Simile @ 172 .

- There can be a tendency to rush the 16th based figures in the second section of the piece. Everyone should "lock in" to the percussion section and bass part. At this point (with apologies to the Conductor), LISTENING trumps WATCHING!

Solo Soprano Saxophone

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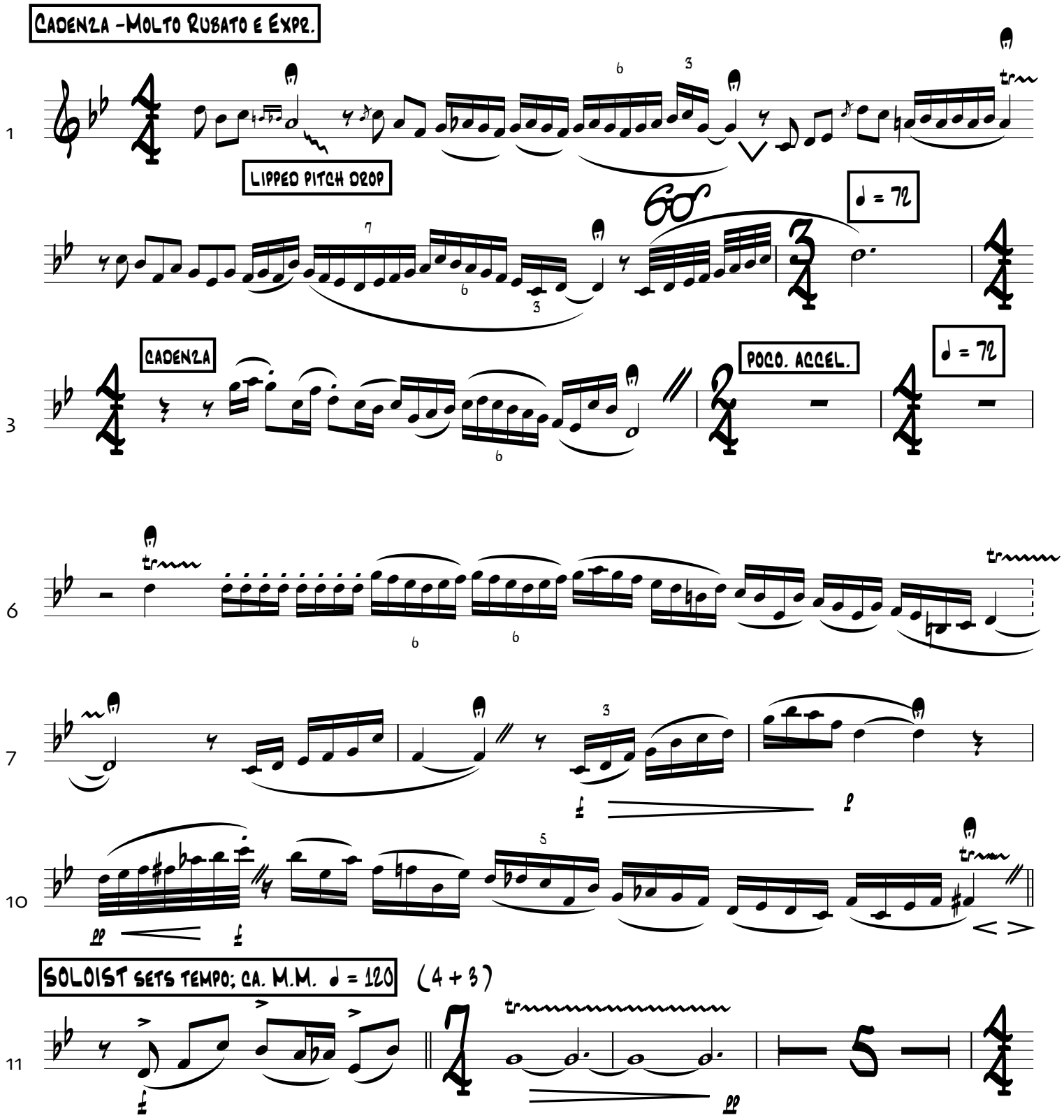
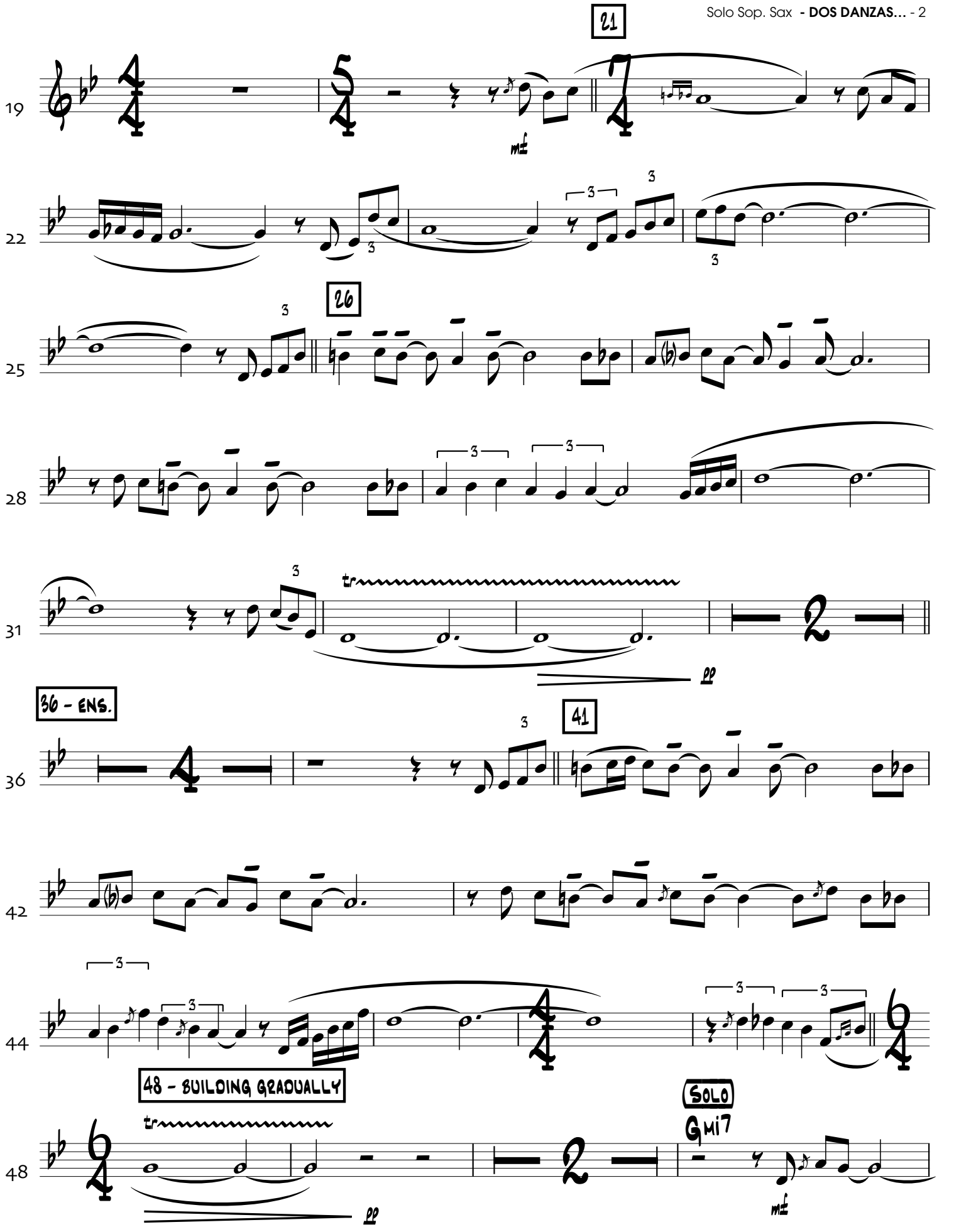
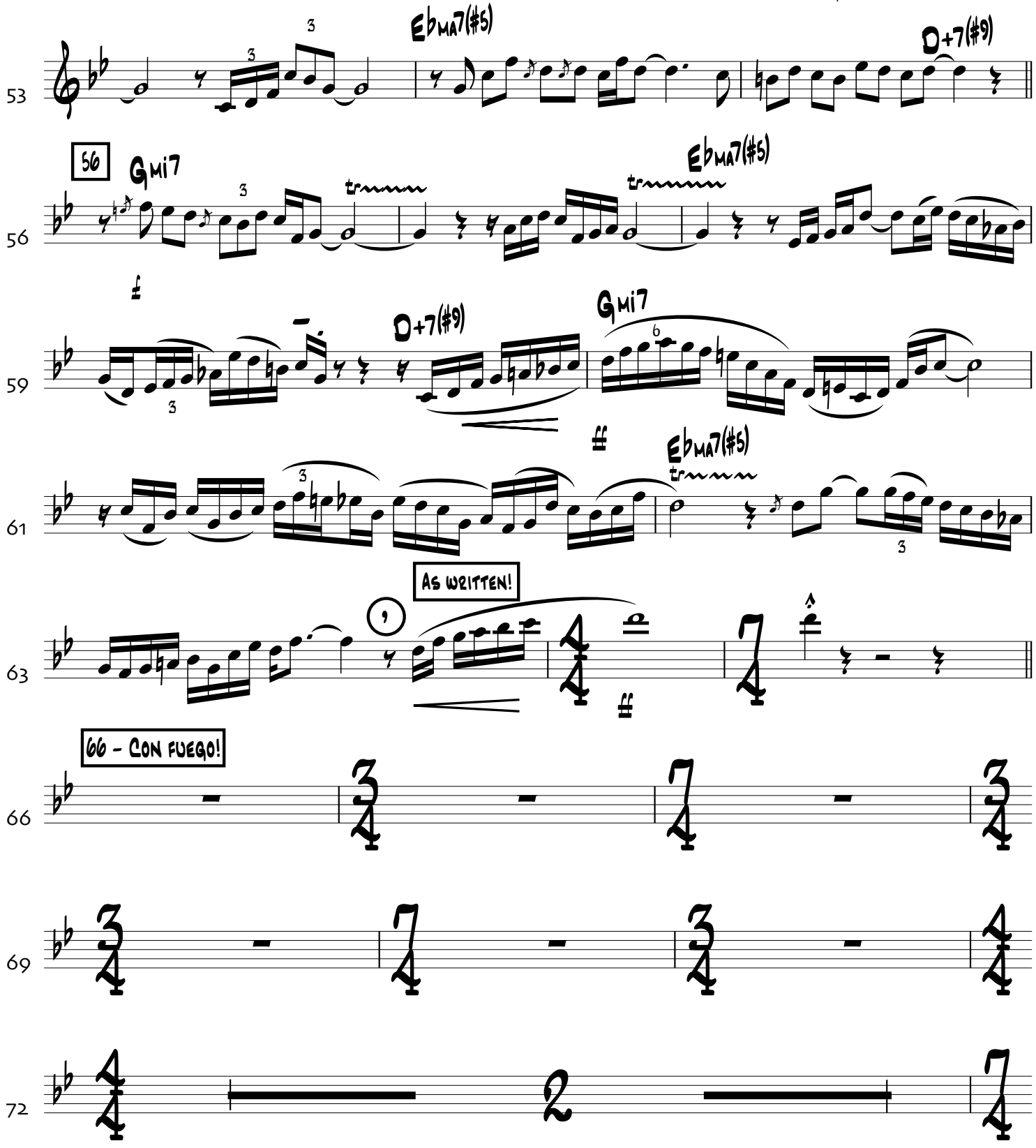
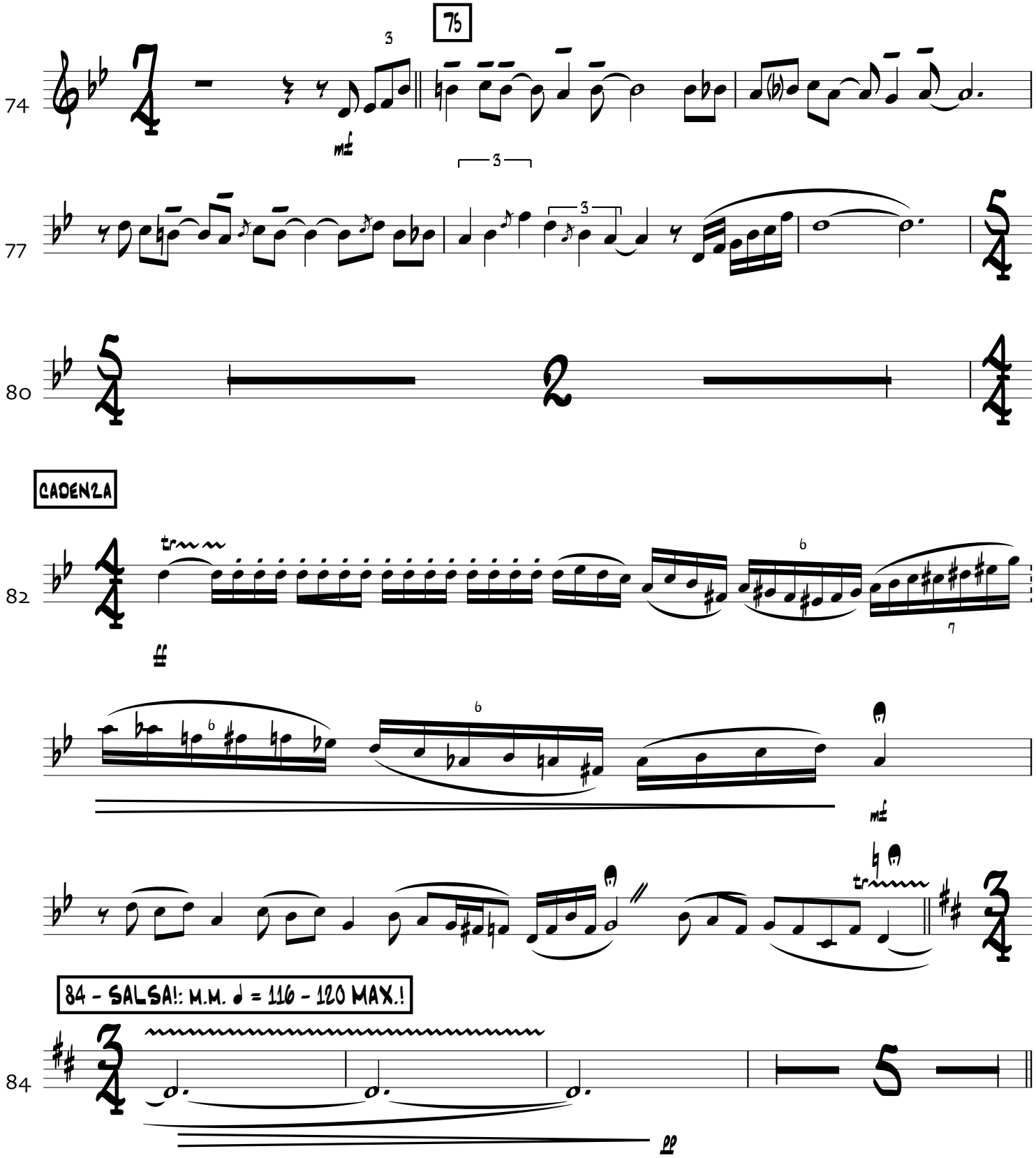
Dos Danzas Latinas

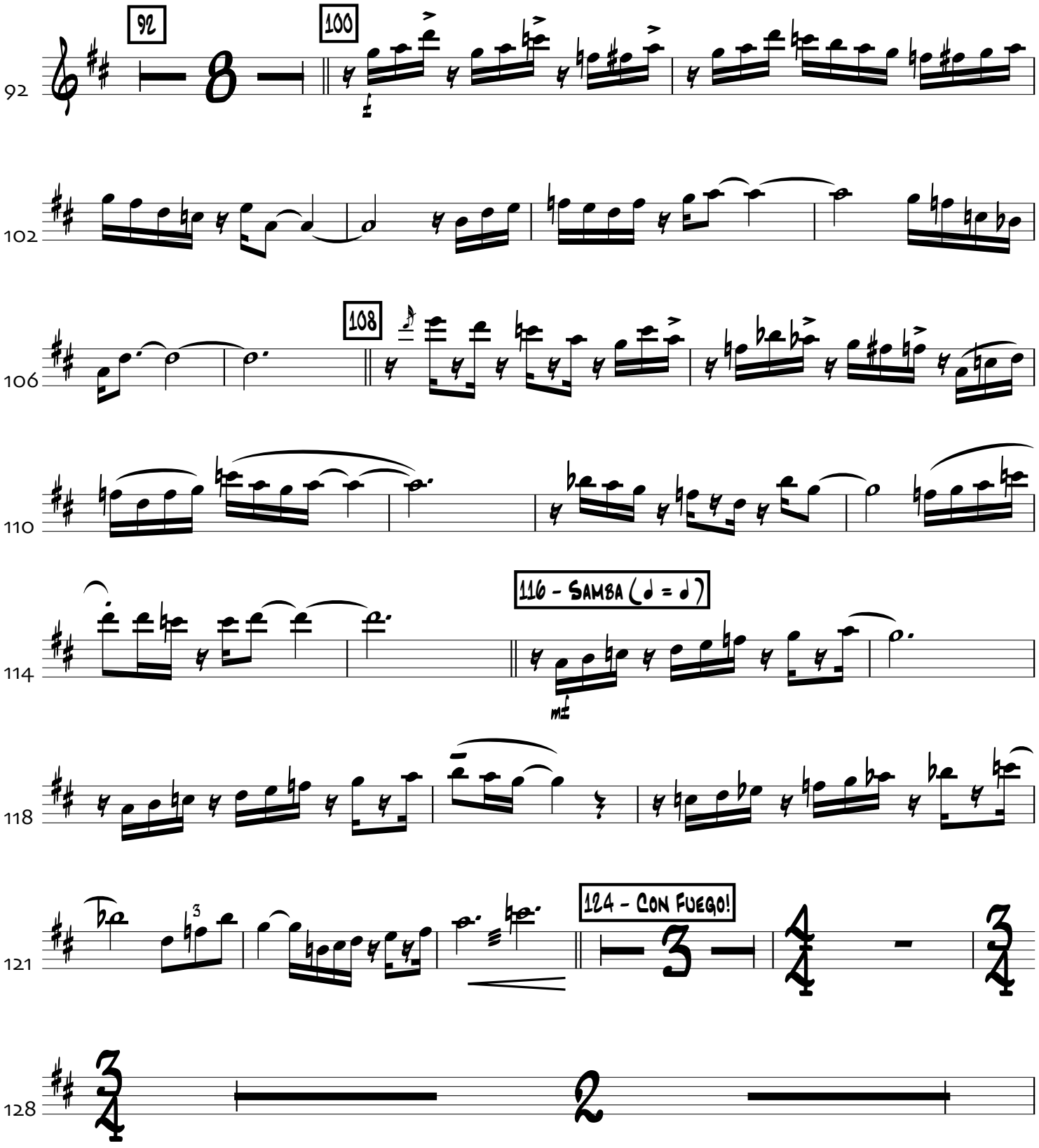
For my friend and colleague, Nan Raphael.

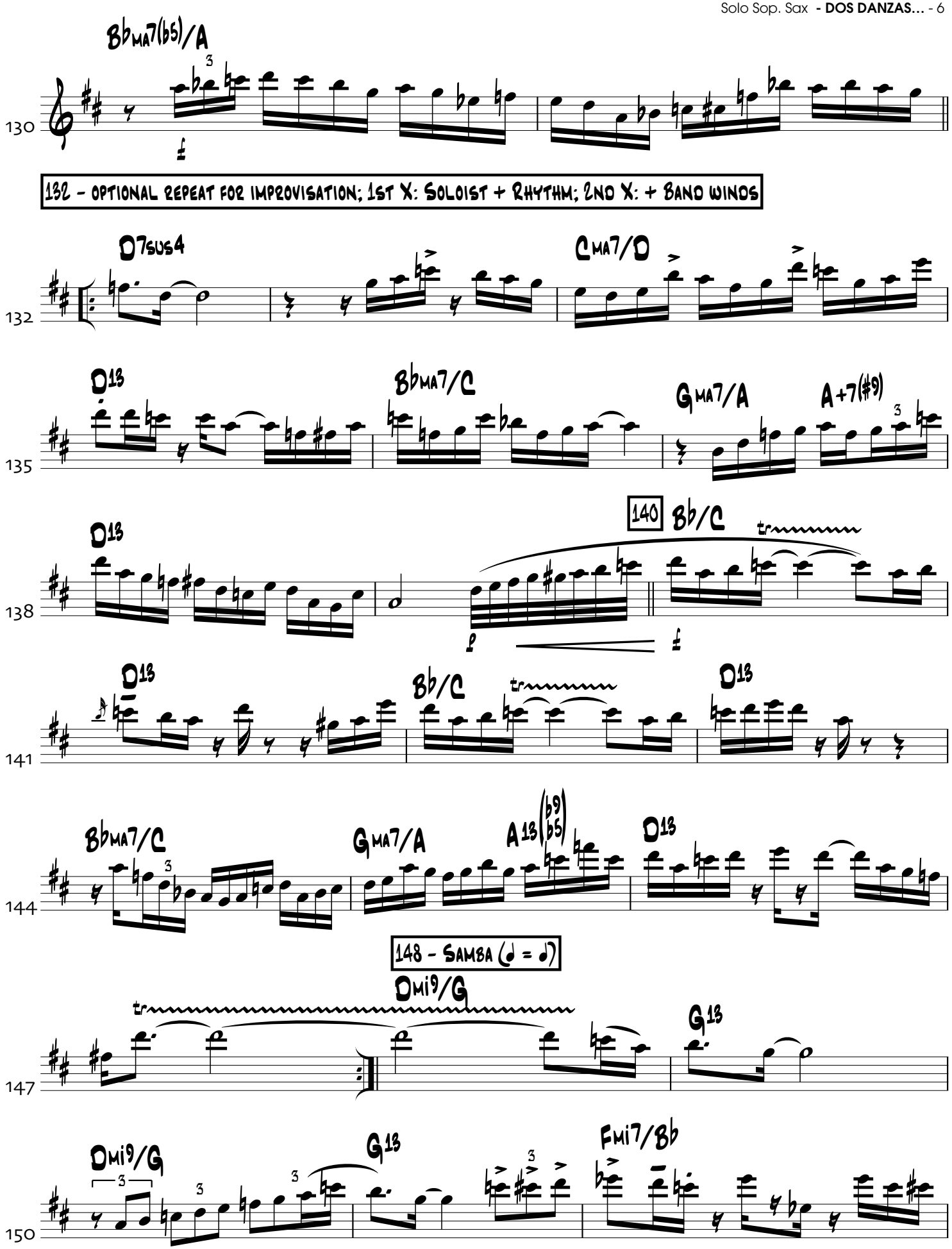


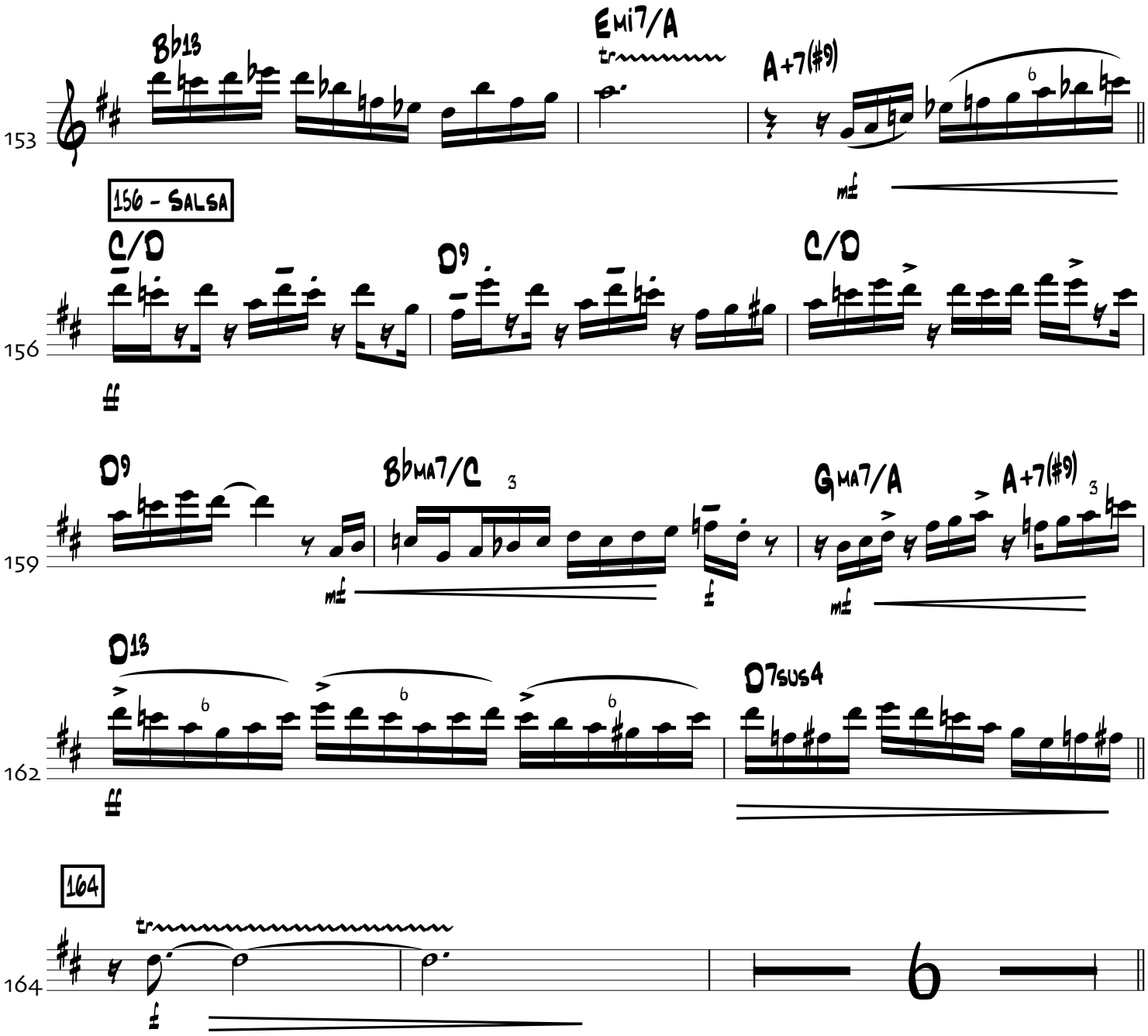

21
mf
26
pp
36 - ENS.
41
48 - BUILDING GRADUALLY
pp
SOLO
Gmi7
mf

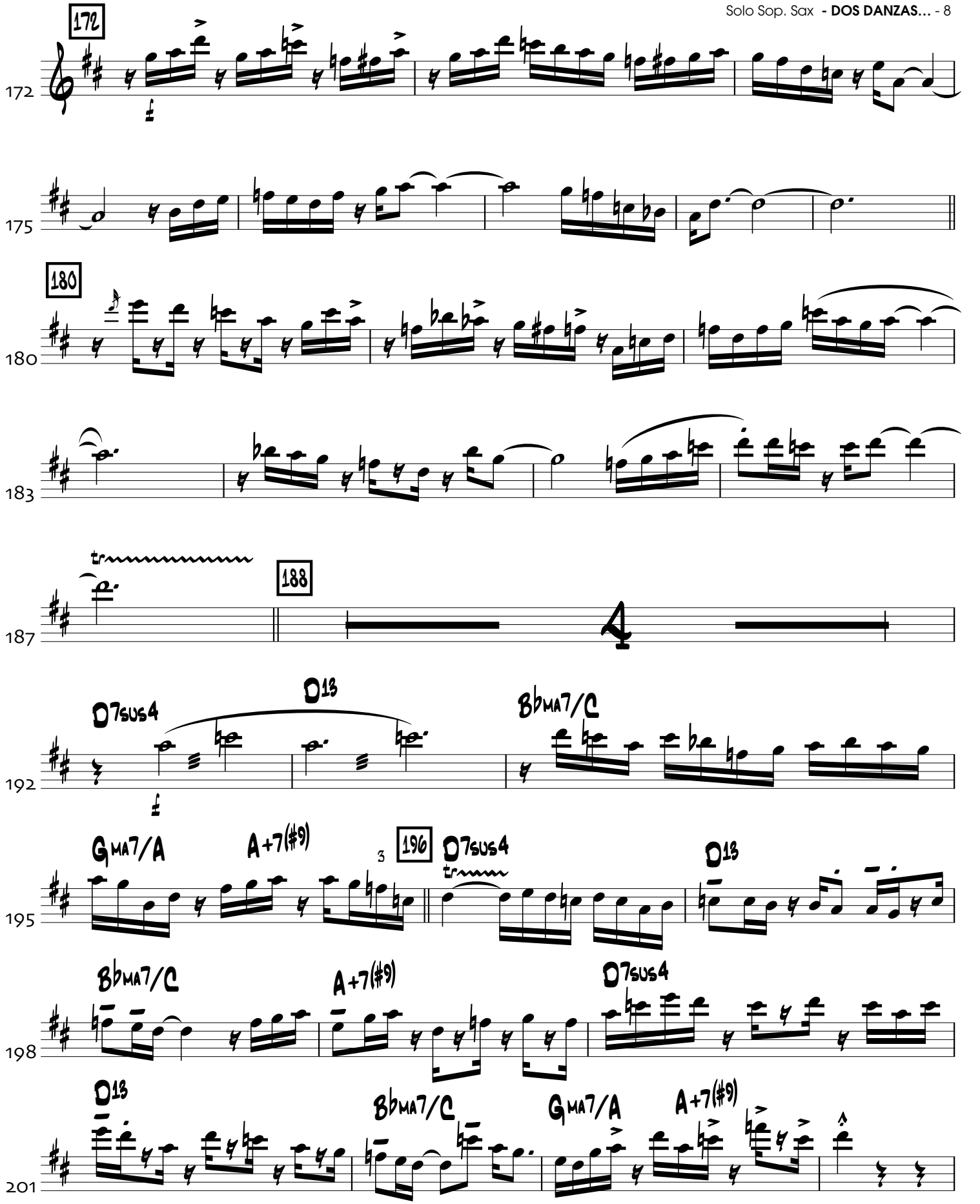

53
Ebma7(#5)
D+7(#9)
56
Gmi7
Ebma7(#5)
59
D+7(#9)
Gmi7
61
Ebma7(#5)
63
As written!
66 - Con fuego!
66
69
72

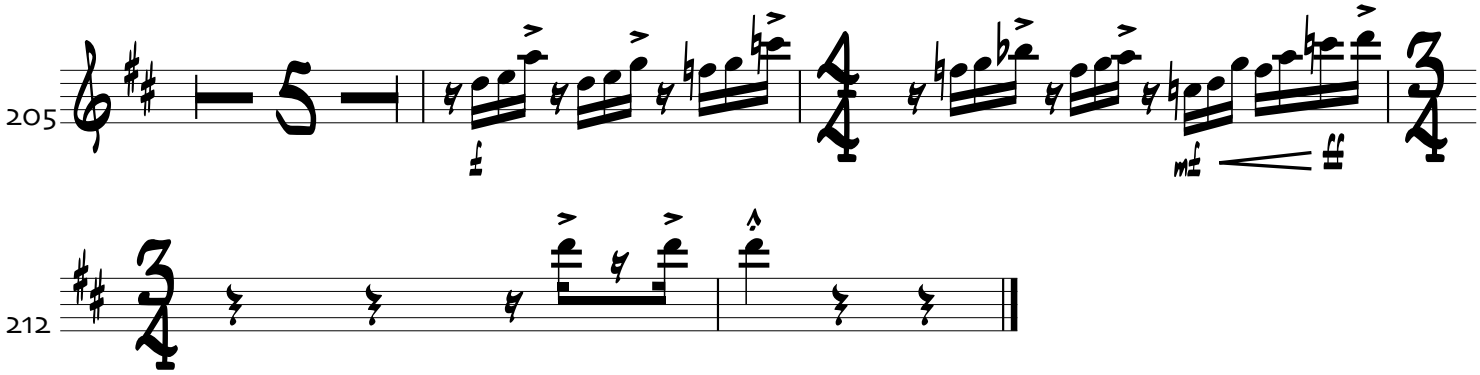

75
74
77
80
CADENZA
82
84 - SALSA!: M.M. ♩ = 116 - 120 MAX.!
84


92
100
108
116 - Samba (♩ = ♩)
124 - Con Fuego!
92
102
106
110
114
118
121
128


Bbma7(b5)/A
130
132 - optional repeat for improvisation; 1st X: Soloist + Rhythm; 2nd X: + Band winds
D7sus4
Cma7/D
132
D13
Bbma7/C
Gma7/A
A+7(#9)
135
140
Bb/C
D13
138
D13
Bb/C
D13
141
Bbma7/C
Gma7/A
A13(b9 b5)
D13
144
148 - Samba (♩ = ♪)
Dmi9/G
G13
147
Dmi9/G
G13
Fmi7/Bb
150


153
Bb13
Emi7/A
A+7(#9)
156 - SALSA
156
C/D
D9
C/D
159
D9
BbMA7/C
GMA7/A
A+7(#9)
162
D13
D7sus4
164
164


172
175
180
183
187
188
192
D7sus4
D13
BbMA7/C
195
GMA7/A
A+7(#9)
3
196
D7sus4
D13
198
BbMA7/C
A+7(#9)
D7sus4
201
D13
BbMA7/C
GMA7/A
A+7(#9)


205
mf
212