



DOS DANZAS LATINAS

© Eric Richards 2002 (BMI)

Music for
Solo Soprano Saxophone
and Concert Band.

TIME: ca. 9 minutes



ERIC RICHARDS
MUSICAL SERVICES

3755 ELBERTA LANE
HUNTINGTOWN MD 20639-4201

ericrich@olg.com
(410) 414-3659



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 \flat Clarinet
- B \flat Clarinet 1
- B \flat Clarinet 2
- B \flat Clarinet 3
- E \flat Alto Clarinet
- B \flat Bass Clarinet
- Bassoons 1 & 2
- Alto & Soprano Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet 1 in B \flat
- Trumpet 2 in B \flat
- Trumpet 3 in B \flat
- Trumpet 4 in B \flat
- 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!

DOS DANZAS LATINAS

For my friend and colleague, Nan Raphael.

CADENZA - MOLTO RUBATO E EXPR.

1 **LIPPED PITCH DROP** $\text{♩} = 72$

3 **CADENZA** **POCO. ACCEL.** $\text{♩} = 72$

6

7

10 **pp**

11 **SOLOIST SETS TEMPO; CA. M.M. ♩ = 120 (4 + 3)** **pp**

53 **EbM7(#5)** **D+7(#9)**

56 **56** **Gmi7** **EbM7(#5)**

59 **D+7(#9)** **Gmi7**

61 **EbM7(#5)**

63 **AS WRITTEN!**

66 **66 - CON FUEGO!**

69 **69**

72 **72**

74 **75**

mf

3

3

3

5/4

CADENZA

82

trem

ff

6

7

6

mf

trem

3/4

84 - SALSA! M.M. ♩ = 116 - 120 MAX.!

84

pp

5

92 92 100

Musical staff 92-100: Treble clef, key signature of two sharps (F# and C#). Measure 92 contains a whole rest. Measure 93 contains a whole rest with a large '8' written below it. Measure 94 begins with a double bar line and a key signature change to one sharp (F#). The staff contains eighth-note patterns with accents.

102

Musical staff 102-107: Continuation of the eighth-note patterns from the previous staff, featuring various rhythmic values and accents.

106 108

Musical staff 106-107: Continuation of the eighth-note patterns, with a key signature change to one flat (Bb) in measure 107.

110

Musical staff 110-115: Continuation of the eighth-note patterns, featuring slurs and accents.

114 116 - SAMBA (♩ = ♩)

Musical staff 114-117: Continuation of the eighth-note patterns. A box above measure 116 contains the text '116 - SAMBA (♩ = ♩)'. A 'mf' dynamic marking is present below measure 116.

118

Musical staff 118-123: Continuation of the eighth-note patterns, featuring slurs and accents.

121 124 - CON FUEGO!

Musical staff 121-123: Continuation of the eighth-note patterns. A box above measure 124 contains the text '124 - CON FUEGO!'. The staff ends with a 3/4 time signature.

128

Musical staff 128-133: Continuation of the eighth-note patterns. The staff ends with a 3/4 time signature, followed by a 2/4 time signature, and then another 3/4 time signature.

BbMA7(b5)/A

130

132 - OPTIONAL REPEAT FOR IMPROVISATION; 1ST X: SOLOIST + RHYTHM; 2ND X: + BAND WINDS

D7sus4

CM7/D

132

D13

BbMA7/C

GMA7/A

A+7(#9)

135

D13

140 Bb/C

tr

138

D13

Bb/C

D13

141

BbMA7/C

GMA7/A

A13(b9)

D13

144

148 - SAMBA (♩ = ♩)

Dmi9/G

G13

147

Dmi9/G

G13

Fmi7/Bb

150

153

$Bb13$ $EMI7/A$ $A+7(\#9)$

tr

mf

156 - SALSA

156

C/D $D9$ C/D

ff

159

$D9$ $BbMA7/C$ $GMA7/A$ $A+7(\#9)$

mf

162

$D13$ $D7sus4$

ff

164

164

tr

f

172 172

Musical staff 172-175. Key signature: two sharps (F# and C#). Time signature: 4/4. The staff contains a complex melodic line with many sixteenth and thirty-second notes, including accents and slurs.

175

Musical staff 175-180. Continuation of the melodic line from the previous staff, featuring slurs and various note values.

180 180

Musical staff 180-183. Continuation of the melodic line, showing a change in phrasing and dynamics.

183

Musical staff 183-187. Continuation of the melodic line, ending with a fermata over a half note.

187 188

Musical staff 187-192. Staff 187 begins with a tremolo over a half note. Staff 188 is a whole rest. Staff 189 is a whole rest. Staff 190 is a whole rest. Staff 191 is a whole rest. Staff 192 begins with a quarter rest.

192

Musical staff 192-195. Staff 192 has a quarter rest. Staff 193 has a half note with a slur and a fermata. Staff 194 has a half note with a slur and a fermata. Staff 195 has a quarter note with a slur and a fermata. Chord markings: D7sus4, D13, BbMA7/C.

195 196

Musical staff 195-198. Staff 195 has a quarter note with a slur and a fermata. Staff 196 has a quarter note with a slur and a fermata. Staff 197 has a quarter note with a slur and a fermata. Staff 198 has a quarter note with a slur and a fermata. Chord markings: GMA7/A, A+7(#9), D7sus4, D13.

198

Musical staff 198-201. Staff 198 has a quarter note with a slur and a fermata. Staff 199 has a quarter note with a slur and a fermata. Staff 200 has a quarter note with a slur and a fermata. Staff 201 has a quarter note with a slur and a fermata. Chord markings: BbMA7/C, A+7(#9), D7sus4.

201

Musical staff 201-204. Staff 201 has a quarter note with a slur and a fermata. Staff 202 has a quarter note with a slur and a fermata. Staff 203 has a quarter note with a slur and a fermata. Staff 204 has a quarter note with a slur and a fermata. Chord markings: D13, BbMA7/C, GMA7/A, A+7(#9).

205

Musical notation for measures 205-211. The key signature is two sharps (F# and C#). Measure 205 is a whole rest. Measure 206 contains a half note chord (F#4, C#5). Measures 207-211 feature a complex melodic line with eighth and sixteenth notes, including trills and accents. Measure 211 ends with a 3/4 time signature change.

212

Musical notation for measures 212-215. The key signature is two sharps (F# and C#). The time signature is 3/4. Measure 212 is a quarter rest. Measure 213 contains a quarter note chord (F#4, C#5). Measure 214 contains a quarter note chord (F#4, C#5). Measure 215 is a quarter rest. The piece ends with a double bar line.