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Gonalo Gato

The Life is Ours

for Symphonic Wind Band

Preface

This work is based on Portuguese folk music. The folk material is used in various ways: either almost literally or supplying building blocks for musical invention and elaboration. This invention and elaboration can be rhythmic (the initial wood blocks intervention, for instance), melodic (the initial low-brass melody, for instance), textural (between rehearsal marks A and C but also between F and I) or timbral (between rehearsal marks C and E). The folk material and its creative possibilities - symbolising human essence and freedom - is subsequently overshadowed and supplanted by a very strict march, which connotes oppressive and doctrinaire tendencies in the world. The aftermath is a kind of soulless mechanical atmosphere, a metaphor for a world where human expression and potential can't flourish.

July, 2013

Percussion instruments:

Timpani

Triangle

Suspended Cymbal

Crash Cymbals

Tam-tam

Whip

Wood Blocks

Tambourine

Snare Drum

Tenor Drum

Bass Drum

Crotales

Tubular Bells

Glockenspiel

Vibraphone

Xylophone

Marimba

Performance notes / Notes pour l'exécution:

- The score is written in C.
- Full instrumentation is featured on the first page of the score. Each staff represents *one* player.
- The dynamic marking '*n*' stands for *niente*, meaning silence.
- Accidentals last one bar and affect only the octave on which they appear.
- At rehearsal mark C, a heterophony (rather like a textural sonority) is created which later undergoes a perceptual change in its audition. At D the pre-existing sonority on the woodwinds starts to be heard as part of a new timbre. It becomes the partials of an approximate harmonic series, the brass supplying some lower partials; trombones making use of their easy access to quarter-tones. One can say that the folk material goes through a change in its character and is now heard as part of a sound amalgam. This amalgamation continues on the woodwind section, but this time it becomes also rhythmic. The movement of voices, together with careful choices of harmonies according to integer-ratios (harmonic series-like proportions) creates a great amount of blending and a very chromatic harmonic context for the folk material.

The Life is Ours

Gonçalo Gato

Adagio, ♩ = 60

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in Eb

Clarinet 1 in Bb

Clarinet 2 in Bb

Clarinet 3 in Bb

Bass Clarinet in Bb

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Bassoon 1

Bassoon 2

Horns 1,2 in F

Horns 3,4 in F

Trumpet 1 in Bb

Trumpet 2 in Bb

Trumpet 3 in Bb

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

Tuba

Timpani

Vibraphone

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Adagio, ♩ = 60

Marimba

Wood Blocks

Suspended Cymbal

Tam-tam

Tubular Bells

To Glock.

A

[illegible]

==

[illegible]

52

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *mf*

Ob. 1

Ob. 2

Eng. Hn. *f* *ff* *mp*

E♭ Cl. *mf* *f* *ff* *mp*

Cl. 1

Cl. 2

Cl. 3 *mp* *mp*

B. Cl. *mp*

Alto Sax. 1

Alto Sax. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1,2 *f* *n* *fp*

Hn. 3,4 *f* *n* *fp*

Glock. To Vib.

Detailed description of the musical score: The score is for a full orchestra. Measures 52-58 are shown. Flute 1 and 2 have melodic lines with triplets and a trill in measure 55. Oboe 1 and 2 have more active, rhythmic parts. English Horn, E-flat Clarinet, and Clarinet 1 have melodic lines with slurs and dynamic markings. Bass Clarinet, Alto Saxophone 1 and 2, Bassoon 1 and 2, and Horns 1,2 and 3,4 have more sustained or rhythmic parts. The Glockenspiel part has a 'To Vib.' instruction in measure 53.

59

Picc. *mf* *f* *f* *ff*

Fl. 1

Fl. 2 *f* *f* *ff*

Ob. 1

Ob. 2

Eng. Hn. *f* *fff*

E♭ Cl. *ff*

Cl. 1

Cl. 2

Cl. 3 *mf* *ff* *fff* *tr*

B. Cl. *f* *fff*

Alto Sax. 1

Alto Sax. 2

Bsn. 1 *f* *fff*

Bsn. 2 *f* *fff*

Hn. 1,2 1. *fp* *f* *mp* *f* *fff*

Hn. 3,4 *fp* *f* *mp* *f* *fff* 3.

Tbn. 1 *mf-pp* *f* *pp* *f*

Tbn. 2 *mf-pp* *f* *pp* *f*

B. Tbn. *pp* *f*

Mar. *f* *To Xyl.*

Susp. Cym. *pp* *ff*

E Animato (♩ = 160)

66

Picc. *fff*

Fl. 1 *fff* *vivo* solo

Fl. 2 *fff* *mp* *ff* *p* *f*

Ob. 1 *f* *mp* *mp* *mp*

Ob. 2 *f* *fp* *ff* *ff*

E♭ Cl. *fff* *mp* *ff*

Cl. 1 *f* *mp* *f*

Cl. 2 *f* *fp* *ff* *mp* *f*

Cl. 3 *mp* *f* *mp*

B. Cl. *mp* *f*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Bsn. 1 *mp* *f* *p* *f*

Bsn. 2 *fp* *ff* *p* *f*

Hn. 1,2 1. *mf*

Hn. 3,4 3. *mf*

Tpt. 1 *ff* *fp* *f* solo *f* *vivo* *mp*

Tpt. 2 *ff* *mp*

Tpt. 3 *mp* senza sord.

Tbn. 1 *f*

Glock. Vibraphone *mp* *ff*

Mar. *f* Xylophone

Whip *ff* Whip To W.B. Wood Blocks To T. D. *ff*

Susp. Cym. *φ* To Mar.

85

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Xyl.

T. D.

B. D.

To Glock.

ppp

pp

p

mp

f

mf

p

pp

ppp

mf

[illegible]

[illegible]

I Marciale

112

Fl. 2

E♭ Cl.

B. Cl.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

... "Senhora do Almurtão" (trad. Portugal)

f *sonoro*

ff

f *austero*

mf *senza sord.*

f

To Glock.

120

Picc. *f* *fff* *ff*

Fl. 1 *f* *fff*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *p* *mf* *mf* *f* *p* *f*

Eng. Hn. *mf* *f* *p* *f*

E♭ Cl. *f*

Cl. 1 *fff*

Cl. 2 *mp* *f*

Cl. 3 *mf* *f*

Alto Sax. 1 *f* *fff* *mf*

Ten. Sax. *f* *fff* *mf*

Bari. Sax. *fff*

Bsn. 1 *fff* *ff* *f*

Bsn. 2 *fff* *f*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Mar. *mp*

Glockenspiel
l.v. sempre

This page of a musical score, numbered 125, is for a symphony orchestra. It features a variety of instruments, including Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, E-flat Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Vibraphone, Glockenspiel, Tom Drums (T.D.), and Bass Drums (B.D.). The score includes dynamic markings such as *ff* (fortissimo), *fff* (fortississimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). It also features articulation marks like *tr* (trill) and *gliss.* (glissando). The music is written in 4/4 time, with some sections changing to 3/4 time. The score includes a title "Chamarrita Preta" (trad. Portugal) and a tempo marking "Allegretto".

141

Fl. 1

Cl. 1

Cl. 2

B. Cl.

Bari. Sax.

Bsn. 1

Bsn. 2

Tbn. 1

B. Tbn.

Tba.

B. D.

ppp

mf poco lamentoso

pp

p

p

p

To T.-t.

149

Picc. *p*

Fl. 1 *f*

Fl. 2 *mf* *f*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

E♭ Cl. *p*

Cl. 1 *p*

Cl. 2 *pp* *p*

Cl. 3 *n* *pp* *p*

B. Cl. *p*

Bsn. 1

Bsn. 2

Hn. 1,2 *pp lontano*

Hn. 3,4 *pp lontano*

B. Tbn. *p*

Tba. *p*

161

Picc.

Fl. 1

Fl. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

B. Tbn.

Vib.

To Crot.

mp

p

pp

mp

p

p

175

Ob. 1

Ob. 2

Eng. Hn.

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

legato with bass clarinet

legato with clarinet 3

p

f

p

p

185

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Crot.

Glock.

Tri.

Wood Blocks

pp

ppp

p

6

5

3

