

PECOS PUEBLO

Kah Chun Wong

Grade / Moelijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **5**

Duration / Tijdsduur / Durée / Dauer / Durata **8:22**

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INSTRUMENTATION

Concert Band

Full score	1
Piccolo	1
Flute 1	3
Flute 2	2
Oboe	2
Bassoon	2
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
E♭ Alto Clarinet	1
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone Bass	2
C Baritone	2
B♭ Baritone treble clef	3
C Bass 1-2	4
String Bass	1
Percussion 1	1
Percussion 2	2
Percussion 3	2
Percussion 4	1
Percussion 5	1
Timpani	1

SUPPLEMENTARY PARTS

E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
E♭ Horn 4	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Trombone Bass bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Trombone Bass treble clef	1
B♭ Baritone bass clef	2
E♭ Bass treble clef	2
E♭ Bass bass clef	2
B♭ Bass treble clef	2
B♭ Bass bass clef	2

PECOS PUEBLO

Nederlands:

Pecos Pueblo was in de 16de Eeuw, samen met de Comanches en Apaches, een omvangrijke en belangrijke Indiase gemeenschap. Zij stonden bekend als Cicuye voordat de Spanjaarden hen betitelden als "Pe-Kush", naar een woord uit de Jemeztaal. De Europese missionarissen wilden de Indianen de kennis van het Christendom bijbrengen en daartoe werd een grote kerk genaamd de 'Nuestra Señora de Los Angeles de Porciuncula' (Onze Lieve Vrouw van de Engelen van Porciuncula) gebouwd en in 1625 voltooid. Jammer genoeg is dit schitterende bouwwerk tijdens de grote Pueblo Revolutie van 1680, die ontstond uit onvrede en woede van de Indianen tegenover het schrikbewind van de Spaanse overheersers, verloren gegaan. De Europeanen werden verdreven en elk symbool van het Christendom werd vernietigd. Echter, midden 18^{de} Eeuw werd de bevolking van Pecos getroffen door natuurrampen, hongersnood en epidemieën en sinds 1838 is er geen sprake meer van een actieve gemeenschap.

De muziek vertelt deze geschiedenis in een toegankelijke manier in drie delen. Na een korte inleiding, begint een intrigerende puls die de luisteraar inleidt in de spannende wereld van Pecos Pueblo. Het kalme middenstuk geeft dan wat rust aan het stuk, voordat er een prachtige climax wordt aangezet, die de schoonheid en pracht van de grote kerk betekenen. Dan start het derde en laatste deel met oorlogsgetrommel om de woede en overwinning van de Indianen in de Pueblo Revolutie van 1680 uit te beelden. Het stuk eindigt echter niet tragisch; sterker nog, de muziek roept op tot het voortleven van de Pecos Pueblo-traditie als een groot monument in de Amerikaanse geschiedenis.

English:

Pecos Pueblo was a large and powerful Indian community in the 1500s, existing at the same time with the Comanches and Apaches. It was known as Cicuye before the Spaniards started referring to the tribe as "Pe-kush", a word derived from the Jemez language. The European missionaries wanted to bring to the Indians an understanding of Christianity, and a grand church called the Nuestra Señora de Los Angeles de Porciuncula (Our Lady of the Angels of Porciuncula) was constructed and completed in 1625. Unfortunately, this stunning structure was destroyed in the great Pueblo Revolt of 1680, brought about by resentment and anger of the Indians at the oppressive rule of the Spanish authorities. The Europeans were driven out of the land and every object of Christianity was destroyed. However, by the mid-1700s, natural disasters, famine and epidemics started to take their toll on the population of Pecos, and by 1838, they ceased to exist as a functioning pueblo.

The music retells this history in an accessible manner in three sections. After a brief introduction, an exciting pulse begins that engulfs the listener into the exciting world of Pecos Pueblo. The slow section provides a calmer interlude to the piece, before a beautiful climax is reached, signifying the beauty and magnificence of the great Church. Soon, war drums start the third and last section, showing the anger and triumph of the Indians in the Pueblo Revolt of 1680. The piece does not end in tragedy; in fact, the music wishes for the legacy of Pecos Pueblo to live on as a great monument in American history.

Deutsch:

Pecos Pueblo (der Pecos Volksstamm) war im 16. Jahrhundert, ebenso wie die Comanchen und Apachen, ein großer Indianerstamm. Diese Indianer hießen ursprünglich Cicuye, aber die Spanier nannten sie "Pe-Kush" nach einem Wort aus der Jemez Sprache. Die europäischen Christen wollten die Indianer missionieren und bauten die große Kirche 'Nuestra Señora de Los Angeles de Porciuncula' (Marienkirche der Engel von Porciuncula). Diese Kirche wurde 1625 vollendet. Leider wurde dieses prächtige Bauwerk 1680 während der großen Pueblo Revolution, die das Resultat des Unfriedens und der Wut der Indianer gegen die Schreckensherrschaft der spanischen Gewaltherrscher war, wieder zerstört. Die Europäer wurden vertrieben und jedes Symbol des Christentums wurde vernichtet. In der Mitte des 18. Jahrhunderts wurde die Pecos Bevölkerung von Naturkatastrophen, Hungersnot und Epidemien heimgesucht. Seit 1838 gibt es keine Pecos Gemeinde mehr.

Die Musik erzählt diese Geschichte sehr eingängig in drei Teilen. Nach einer kurzen Introduction beginnt ein rhythmischer Teil, der die Zuhörer in die spannende Welt der Pecos Indianer entführt. Der Mittelteil bringt ein bisschen Ruhe und beschreibt die Schönheit der großen Kirche. Der dritte und letzte Teil beginnt mit Kriegstrommeln, welche die Wut und den Sieg der Indianer während der Pueblo Revolution darstellen. Das Stück endet aber nicht tragisch; im Gegenteil, die Musik suggeriert, dass die Tradition der Pecos Bevölkerung weiter leben soll, denn sie ist ein wichtiges Wahrzeichen der amerikanischen Geschichte.

Français:

Tout comme les Comanches et les Apaches, les tribus Pecos Pueblo étaient une importante communauté améro-indienne au 16^{ème} siècle. Ces Indiens s'appellent à l'origine Cicuye, mais les Espagnols leur donnent le nom de "Pe-Kush" d'après un mot de la langue Jemez. Les missionnaires européens veulent faire connaître le christianisme aux Indiens et construisent une grande église appelée 'Nuestra Señora de Los Angeles de Porciuncula' (Notre Dame des Anges de Porciuncula) terminée en 1625. Malheureusement cette magnifique bâtisse a été détruite en 1680, lors de la grande Révolution Pueblo née du mécontentement et de la colère des Indiens envers la terreur des envahisseurs espagnols. Les Européens sont chassés et tout symbole chrétien est détruit. Au milieu du 18^{ème} siècle, la population Pecos est décimée par des catastrophes naturelles, la famine et des épidémies et depuis 1838 il n'y a plus de communauté active.

La musique raconte cette histoire d'une manière accessible en trois parties. Une courte introduction est suivie d'un mouvement rythmé qui nous emmène dans le monde captivant du peuple Pecos. La partie centrale est plus tranquille et décrit la splendeur de la grande église. La troisième partie débute par les bruits des tambours de guerre qui expriment la colère, puis la victoire des Indiens lors de la Révolution Pueblo en 1680. Toutefois, la composition ne se termine pas de façon tragique car la musique suggère la continuation de la tradition du peuple Pecos qui a marqué l'histoire de l'Amérique.

KAH CHUN WONG

Nederlands:

Kah Chun Wong (als dirigent ook bekend als Jun Wong) is een jonge componist, geboren in 1986 en opgegroeid in Singapore. Aan het Peabody Instituut voor Muziek studeerde hij directie bij Gustav Meier en compositie bij Oscar Bettison, en hij beschouwt Jorma Panula en Ya-Hui Wang als zijn mentors. Momenteel dirigeert hij op het Yong Siew Toh Muziekconservatorium het studentensymfonieorkest en assisteert regelmatig bij producties van studenten. Als componist heeft hij in opdracht gewerkt voor het Philharmonic Winds-orkest, het symfonieorkest van het Millenia Instituut, Het Nationale Book Bestuur in Singapore, het NOMAD Kunst Festival, en recente hoogtepunten zijn onder andere wereldpremières tijdens het Internationale Saxophone Congress in Thailand, de Esplanade Concert Hall in Singapore en op het Yong Siew Toh Muziekconservatorium.

Als dirigent heeft hij met verschillende harmonieorkesten gewerkt en werd hij onderscheiden met een studiebeurs van het WASBE om een directiestudie te starten bij Dr. Allan McMurray van de University of Northern Colorado. Zijn enthousiasme om de plaatselijke kunstsector te promoten, heeft in 2004 geleid tot het ontvangen van de Creative Arts onderscheiding van Raffles Junior College. Tussen 2007 en 2010 leidde zijn deelname aan de internationale festivals en masterclasses met Gunther Herbig, Esa-Pekka Salonen en Leif Segerstam tot gastdirecties bij het Carlos Chavez Jeugd Orkest (Mexico), de Filharmonie van het Cincinnati Muziekconservatorium, het Philharmonisch Orkest van Jena, het Liszt-Wagner Orchestra uit Budapest, het Singapore Sun Festival's Academies Festival Orchestra en het Philharmonisch kamerorkest uit St. Petersburg.



English:

Kah Chun Wong (also known as Jun Wong) is a young composer, born in 1986 and based in Singapore. He has studied conducting with Gustav Meier and composition with Oscar Bettison at the Peabody Institute of Music, and considers Jorma Panula and Ya-Hui Wang as his mentors. At the Yong Siew Toh Conservatory of Music, where he will graduate with a degree in composition, he is currently conductor of the Conservatory Sinfonia, and regularly assists in student productions. He has been commissioned as a composer by the Philharmonic Winds, the Millenia Institute Symphonic Band, the Singapore National Book Council, the NOMAD Arts Festival, and recent highlights include world premiere performances at the International Saxophone Congress in Thailand, the Esplanade Concert Hall in Singapore and at the Yong Siew Toh Conservatory of Music.

As a conductor, he has worked with various wind bands and most notably, was awarded a scholarship by WASBE to attend a conducting course with Dr. Allan McMurray of the University of Northern Colorado. For his enthusiasm in promoting the arts in the local scene, he received the Creative Arts Award from Raffles Junior College in 2004. Between 2007 and 2010, his participation in international festivals and masterclasses with Gunther Herbig, Esa-Pekka Salonen and Leif Segerstam has led to opportunities in conducting with the Carlos Chavez Youth Orchestra (Mexico), the Cincinnati College-Conservatory of Music Philharmonia, the Jena Philharmonic Orchestra, the Liszt-Wagner Orchestra of Budapest, the Singapore Sun Festival's Academies Festival Orchestra and the St. Petersburg Chamber Philharmonic.

Deutsch:

Kah Chun Wong (als Dirigent auch als Jun Wong gekannt) ist ein junger Komponist der 1986 in Singapore geboren wurde. Am Peabody Musikinstitut studierte er Orchesterdirektion mit Gustav Meier und Komposition mit Oscar Bettison. Jorma Panula und Ya-Hui Wang betrachtet er als seine Mentoren. Heutzutage dirigiert er das Studentensinfonieorchester am Yong Siew

Toh Konservatorium und er assistiert den Studenten bei ihren Produktionen. Als Komponist wurde er vom Philharmonic Winds Blasorchester, vom Blasorchester des Millenia Instituts, vom National Book Rat in Singapore und von den NOMAD Festspielen beauftragt. Neulich gab es Welturaufführungen seiner Werke während des Internationalen Saxophonkongresses in Thailand, im Esplanade Konzertsaal in Singapore und am Yong Siew Toh Musikkonservatorium. Als Dirigent arbeitete er mit verschiedenen Blasorchestern und er erhielt ein Stipendium von WASBE um mit Allan Mc Murray der „University of Northern Colorado“ Orchesterdirektion zu studieren. Wegen seiner Begeisterung auf dem lokalen Kunstsektor Werbung zu machen erhielt er 2004 die „Creative Arts“ Auszeichnung vom Raffles Junior College. Zwischen 2007 und 2010 nahm er an internationalen Festivals und Meisterkursen mit Gunther Herbig, Esa-Pekka Salonen und Leif Segerstam teil. Er war Gastdirigent beim Carlos Chavez Jugendorchester in Mexiko, bei der Philharmonie des Musikkonservatoriums von Cincinnati, beim Philharmonischen Orchester von Jena, beim Liszt-Wagner Orchester in Budapest, beim Singapore Sun Festival's Academies Festival Orchester und beim Philharmonischen Kammerorchester in Sankt Petersburg.

Français:

Kah Chun Wong (également connu comme chef d'orchestre sous le nom de Jun Wong) est un jeune compositeur, né en 1986 et qui a passé sa jeunesse à Singapour. Il a étudié la direction d'orchestre avec Gustav Meier et la composition avec Oscar Bettison à l'Institut de Musique Peabody ; il considère Jorma Panula et Ya-Hui Wang comme ses mentors. Actuellement, il dirige l'orchestre symphonique d'étudiants du Conservatoire de Musique Yong Siew Toh et il collabore régulièrement aux productions des élèves. En tant que compositeur, il a écrit sur commande de l'orchestre à vent « Philharmonic Winds », de l'orchestre d'harmonie de l'Institut Millenia, du Conseil National Book à Singapour et du Festival d'Art NOMAD. Parmi ses succès récents, citons des créations mondiales lors du Congrès International de Saxophones en Thaïlande, ainsi qu'à la salle de concert Esplanade à Singapour et au Conservatoire de Musique Yong Siew Toh. Comme chef d'orchestre, il a travaillé avec plusieurs orchestres d'harmonie et il a obtenu une bourse d'étude de la WASBE pour étudier avec Allan Mc Murray de l'Université du Colorado du Nord. Son enthousiasme pour promouvoir le secteur artistique local lui a valu la distinction 'Creative Arts' du Raffles Junior College. Entre 2007 et 2010, Kah Chun Wong a participé à plusieurs festivals internationaux et à des master class avec Gunther Herbig, Esa-Pekka Salonen et Leif Segerstam. Il a été chef invité de l'Orchestre de Jeunes Carlos Chavez au Mexique, la Philharmonie du Conservatoire de Musique de Cincinnati, l'Orchestre Philharmonique de Jena, l'Orchestre Liszt-Wagner de Budapest, le 'Singapore Sun Festival's Academies Festival Orchestra' et l'Orchestre de Chambre Philharmonique de Saint-Pétersbourg.

PECOS PUEBLO

Wong Kah Chun (2006)

A Long Time Ago (♩ = 84) *Molto accel.* (♩ = 180) *Rit.* *Vivace ma non troppo* (♩ = 160)

Instrument list and performance markings:

- Piccolo: Solo, *f quasi cadenza*, *mp* (Tutti)
- Flute 1: Solo, *f quasi cadenza*, *mp* (Tutti)
- Flute 2: *mp* (Tutti)
- Oboe: *mp* (Tutti)
- Bassoon: (One only), *fp*, *fp*, *fp*, *mp*
- Eb Clarinet: *mp* (Tutti)
- Bb Clarinet 1: *mp* (Tutti)
- Bb Clarinet 2: *mp* (Tutti)
- Bb Clarinet 3: *mp* (Tutti)
- Eb Alto Clarinet: *mp* (Tutti)
- Bb Bass Clarinet: (One only), *fp*, *fp*, *fp*, *mp*
- Eb Alto Saxophone 1: *mp* (Tutti)
- Eb Alto Saxophone 2: *mp* (Tutti)
- Bb Tenor Saxophone: *mp* (Tutti)
- Eb Baritone Saxophone: *mp* (Tutti)
- Bb Trumpet 1: *mp* (Tutti)
- Bb Trumpet 2: *mp* (Tutti)
- Bb Trumpet 3: *mp* (Tutti)
- F Horn 1-3: 3. (One only), *fp*, *fp*, *fp*, 3. (Tutti), *mp*
- F Horn 2-4: (One only), *fp*, *fp*, *fp*, (Tutti), *mp*
- C Trombone 1: (One only), *fp*, *fp*, *fp*, (Tutti), *mp*
- C Trombone 2: (One only), *fp*, *fp*, *fp*, (Tutti), *mp*
- C Bass Trombone: (One only), *fp*, *fp*, *fp*, (Tutti), *mp*
- C Baritone: (One only), *fp*, *fp*, *fp*, *mp*
- C Bass: (One only), *fp*, *fp*, *fp*, *mp*
- String Bass: (One only), *fp*, *fp*, *fp*, *mp*
- Timpani: *f*, *f*
- Percussion 1: Bass Drum, L.R., *f*, *mp*
- Percussion 2: L.R., *f*, *mp*
- Percussion 3: L.R., *f*, *mp*
- Percussion 4: Vibraphone (Medium Soft Mallets), *fp*, *fp*, *fp*, *mp*
- Percussion 5: Tubular Bells, *f*, *mp*

Ⓐ A Doomed Tale

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Picc.**: Piccolo, *mf* to *f*
- Fl. 1, 2**: Flutes, *mf* to *f*
- Ob.**: Oboe, *poco cresc.* to *f*
- Bsn.**: Bassoon, *poco cresc.* to *f*
- Eb Clar.**: E-flat Clarinet, *mf* to *f*
- Clar. 1, 2, 3**: Clarinets, *mp* to *poco cresc.* to *f*
- A. Clar.**: Alto Clarinet, *f*
- Bs. Clar.**: Bass Clarinet, *poco cresc.* to *f*
- A. Sax. 1, 2**: Alto Saxophones, *f*
- T. Sax.**: Tenor Saxophone, *mp* to *poco cresc.* to *f*
- B. Sax.**: Baritone Saxophone, *mp* to *poco cresc.* to *f*
- Tpt. 1, 2, 3**: Trumpets, *(Harmon Mute)* *mp* to *poco cresc.* to *f*, *(Remove Mute)*
- F Hn. 1-3, 2-4**: French Horns, *a2* *f*
- Tbn. 1, 2**: Trombones, *poco cresc.* to *f*
- Bs. Tbn.**: Bass Trombone, *poco cresc.* to *f*
- C Brtn.**: Contrabass Trombone, *mp* to *poco cresc.* to *f*
- C Bs.**: Contrabass, *poco cresc.* to *f*
- Str. Bs.**: String Basses, *poco cresc.* to *f*
- Timp.**: Timpani, *f*
- Perc. 1**: Percussion 1, *poco cresc.* to *f*, L.R.
- Perc. 2**: Percussion 2, *p* Tam-Tam, L.R.
- Perc. 3**: Percussion 3, L.R., Crash Cymb., L.R.
- Perc. 4**: Percussion 4, *(Hard Mallets)* *mf* to *f*
- Perc. 5**: Percussion 5, *f*

This musical score is for the piece "PECOS PUEBLO" and spans measures 28 to 39. It is written for a large orchestra and a percussion ensemble. The orchestral parts include Piccolo, Flutes 1 and 2, Oboe, Bassoon, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Saxophones (Alto 1 and 2, Tenor, Bass), Trumpets 1, 2, and 3, French Horns 1-3 and 2-4, Trombones 1, 2, and Bass Trombone, Contrabassoon, Bassoon, String Bass, and Timpani. The percussion ensemble consists of five parts: Percussion 1, Percussion 2 (with L.R. marking), Percussion 3, Percussion 4, and Percussion 5. The score features a variety of dynamics, including *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The key signature is B-flat major, and the time signature is 4/4. The music is characterized by rhythmic patterns, often with accents and slurs, and includes dynamic markings such as *ff* and *mf* throughout the score.

Ⓑ **Legendary Cicuye - "500-strong warriors"**

Picc. Solo *mf*

Fl. 1 Solo *mp* brave and heroic *mf*

Fl. 2 Solo *mp* brave and heroic *mf*

Ob. Solo *mp* brave and heroic *mf*

Bsn. *mf*

Eb Clar. Solo *mf*

Clar. 1 Cue Eb Clar. Solo *mf*

Clar. 2

Clar. 3

A. Clar. *mp*

Bs. Clar. *mp* *p* in the background *mp*

A. Sax. 1 Solo *mf*

A. Sax. 2 *mp*

T. Sax. *mp*

B. Sax. *mp* *p* in the background

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

F Hn. 1-3 *mp*

F Hn. 2-4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Bs. Tbn. *mp*

C Brtn. *mp*

C Bs. *mp*

Str. Bs. *mp* Cue String Bass (quasi pizz.) *p* in the background pizz. (molto vibrato) *mp* *p* in the background

Timp. *mp* (pronounced, with resonance) *p* in the background *mp*

Perc. 1 *p* in the background with a dry sound *mp*

Perc. 2

Perc. 3

Perc. 4 *mp*

Perc. 5 *mp* *acc.*

40 41 42 43 44 45 46 47 48 49 50 51 52

Picc. ©

Fl. 1 *Tutti*
mf

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

Eb Clar.

Clar. 1 *Play*
mf

Clar. 2 *mf*

Clar. 3 *mf*

A. Clar. *mf*

Bs. Clar. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1-3 *mf*

F Hn. 2-4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Bs. Tbn. *mf*

C Brtn. *mf*

C Bs. *Play (quasi pizz.)*
mp in the background
mf
Arco

Str. Bs. *mf*

Timp.

Perc. 1 (Strike metallic edge of Bass Drum with Wooden End of Stick) *mf*

Perc. 2 *mf*

Perc. 3

Perc. 4 *mf*

Perc. 5 (Glockenspiel (Blend with Vibraphone)) *mf*

53 54 55 56 57 58 59 60 61 62 63 64

① Arrival of the Spaniards

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes, playing a melodic line starting at measure 76 with *mp* dynamics, transitioning to *mf* at measure 85.
- Ob.**: Oboe, playing a melodic line starting at measure 85 with *mf* dynamics.
- Bsn.**: Bassoon, playing a rhythmic accompaniment with *mp* dynamics, transitioning to *mf* at measure 85.
- E♭ Clar.**: Eb Clarinet, rests throughout.
- Clar. 1, 2, 3**: Clarinets, playing a rhythmic accompaniment with *p* dynamics.
- A. Clar.**: Alto Clarinet, playing a rhythmic accompaniment with *p* dynamics.
- Bs. Clar.**: Bass Clarinet, playing a rhythmic accompaniment with *mf* dynamics.
- A. Sax. 1, 2**: Alto Saxophones, playing a rhythmic accompaniment with *p* dynamics.
- T. Sax.**: Tenor Saxophone, playing a rhythmic accompaniment with *mf* dynamics.
- B. Sax.**: Baritone Saxophone, playing a rhythmic accompaniment with *mf* dynamics.
- Tpt. 1**: Trumpet 1, playing a melodic line with a *mp* dynamic, using a Harmon Mute until measure 85, then removing it.
- Tpt. 2, 3**: Trumpets 2 and 3, rests throughout.
- F Hn. 1-3, 2-4**: French Horns, playing a melodic line with a *mf* dynamic, using a Cup Mute until measure 85, then removing it.
- Tbn. 1**: Trombone 1, playing a melodic line with a *mp* dynamic, using a Cup Mute until measure 85, then removing it.
- Tbn. 2, Bs. Tbn.**: Trombones 2 and Bass Trombone, rests throughout.
- C. Brtn.**: Contrabass Trombone, playing a rhythmic accompaniment with *p* dynamics, transitioning to *mf* at measure 85.
- C. Bs.**: Contrabass, playing a rhythmic accompaniment with *mp* dynamics, transitioning to *mf* at measure 85.
- Str. Bs.**: String Basses, playing a rhythmic accompaniment with *mp* dynamics, transitioning to *mf* at measure 85.
- Timp.**: Timpani, playing a rhythmic accompaniment with *mp* dynamics, transitioning to *mf* at measure 85.
- Perc. 1, 2, 3, 4, 5**: Percussion instruments, playing various rhythmic patterns with *p* and *mf* dynamics.

The score is marked with measure numbers 76 through 87 at the bottom.

Pic. *fp*

Fl. 1 *f* *fp*

Fl. 2 *f* *fp*

Ob. *f* *fp*

Bsn. *f* *fp*

E♭ Clar. *fp*

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

A. Clar. *f*

Bs. Clar. *f* *fp*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f* *fp*

Tpt. 1 (Open) *f* *fp*

Tpt. 2 *f* *fp*

Tpt. 3 *f* *fp*

F Hn. 1-3 *f*

F Hn. 2-4 *f*

Tbn. 1 (Open) *f* *fp*

Tbn. 2 *f* *fp*

Bs. Tbn. *f* *fp*

C Brn. *f*

C Bs. *f* *fp*

Str. Bs. *f* *fp*

Timp. *f* *Solo* *fp*

Perc. 1 *p* *mp*

Perc. 2 *f* *Crash Cymb.*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *f* *Glockenspiel* *mp*

88 89 90 91 92 93 94 95 96 97

ⓔ Cienye Became Pecos

The musical score is arranged in a standard orchestral layout with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a forte (*f*) dynamic.
- Fl. 1, 2**: Flutes, starting with a forte (*f*) dynamic.
- Ob.**: Oboe, starting with a forte (*f*) dynamic.
- Bsn.**: Bassoon, starting with a forte (*f*) dynamic and marked "with weight".
- Eb Clar.**: E-flat Clarinet, starting with a forte (*f*) dynamic.
- Clar. 1, 2, 3**: Clarinets, starting with a forte (*f*) dynamic.
- A. Clar.**: Alto Clarinet, starting with a forte (*f*) dynamic and marked "heroic and massive sound".
- Bs. Clar.**: Bass Clarinet, starting with a forte (*f*) dynamic and marked "with weight".
- A. Sax. 1, 2**: Alto Saxophones, starting with a forte (*f*) dynamic and marked "heroic and massive sound".
- T. Sax.**: Tenor Saxophone, starting with a forte (*f*) dynamic.
- B. Sax.**: Baritone Saxophone, starting with a forte (*f*) dynamic and marked "with weight".
- Tpt. 1, 2, 3**: Trumpets, starting with a forte (*f*) dynamic.
- F Hn. 1-3, 2-4**: French Horns, starting with a forte (*f*) dynamic and marked "heroic and massive sound".
- Tbn. 1, 2**: Trombones, starting with a forte (*f*) dynamic.
- Bs. Tbn.**: Bass Trombone, starting with a forte (*f*) dynamic and marked "with weight".
- C Brtn.**: Contrabass Trombone, starting with a forte (*f*) dynamic.
- C Bs.**: Contrabass, starting with a forte (*f*) dynamic and marked "with weight".
- Str. Bs.**: String Basses, starting with a forte (*f*) dynamic and marked "with weight".
- Timp.**: Timpani, starting with a forte (*f*) dynamic and marked "with weight".
- Perc. 1, 2, 3, 4, 5**: Percussion instruments including Conga (marked "with weight" and "Motor On"), Suspended Cymbal (marked "p" and "f"), and other drums.

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). It also features performance instructions like "with weight" and "heroic and massive sound". The piece concludes at measure 110.

Adagio $\text{♩} = 80$ Soliloquy of the Indian H

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 Eb Clar.
 Clar. 1
 Clar. 2
 Clar. 3
 A. Clar.
 Bs. Clar.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 F Hn. 1-3
 F Hn. 2-4
 Tbn. 1
 Tbn. 2
 Bs. Tbn.
 C Btrn.
 C Bs.
 Str. Bs.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Solo
 mp dolcissimo
 Cue 1st A. Sax.
 Cue 2nd A. Sax.
 Cue T. Sax.
 Pizz.
 Soft Sticks (Motor On)
 Conga (from slow to fast to slow on smaller drum)
 P ad lib. with indefinite rhythm

p *pp* *fp* *mp* *ff* *mf*

160 161 162 163 164 165 166 167 168 169

Picc. *mp* *sweetly at the octave with the Flute solo* Solo

Fl. 1

Fl. 2

Ob. *mp* *dolcissimo*

Bsn.

Eb Clar.

Clar. 1 Play

Clar. 2 Play

Clar. 3 Play

A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1 Solo cue Ob. *mp* *dolcissimo*

Tpt. 2

Tpt. 3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2

Bs. Tbn.

C Brtn.

C Bs.

Str. Bs.

Timp.

Perc. 1 *pp* *mp*

Perc. 2 *pp* *mp*

Perc. 3 simile

Perc. 4

Perc. 5 *p* *ad lib. with indefinite rhythm* Sandpaper Blocks (from slow to fast) *mp* simile

170 171 172 173 174 175 176 177

Picc. *mf* *dim.*

Fl. 1 *mf* *dim.*

Fl. 2

Ob. *mf* *dim.*

Bsn.

E♭ Clar.

Clar. 1 *mf* *dim.*

Clar. 2 *mf* *dim.*

Clar. 3 *mf* *dim.*

A. Clar. *mf* *dim.*

Bs. Clar. *(legato)* *mf* *dim.*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *(legato)* *mp* *mf* *dim.*

Tpt. 1 *(Straight Mute)* *p in the distance* *(Remove Mute)*

Tpt. 2 *(Straight Mute)* *p in the distance* *(Remove Mute)*

Tpt. 3

F Hn. 1-3 *mp* *mf*

F Hn. 2-4

Tbn. 1 *mp* *mf* *dim.*

Tbn. 2 *mp* *mf* *dim.*

Bs. Tbn. *mp* *mf* *dim.*

C Brtn. *(legato)*

C Bs. *mf* *dim.*

Str. Bs. *Arco* *mf* *dim.*

Timp.

Perc. 1 *pp* *mf* *pp*

Perc. 2 *pp* *mf* *pp*

Perc. 3 *mf*

Perc. 4 *mf* *dim.*

Perc. 5 *mf* *dim.*

178

179

180

181

182

183

184

① The Cross and the Crown

Picc.
 Fl. 1 Solo *p* *mf* *p*
 Fl. 2 Solo *p* *mf* *p*
 Ob.
 Bsn. *mp* hymn-like
 Eb Clar.
 Clar. 1 Solo *p* *mf* *p*
 Clar. 2 Solo *p* *mf* *p*
 Clar. 3 *p*
 A. Clar.
 Bs. Clar. *mf* hymn-like quasi pizz. *mf* *p*
 A. Sax. 1 *p*
 A. Sax. 2 *p*
 T. Sax.
 B. Sax. *mf* hymn-like quasi pizz. *mf* *p*
 Tpt. 1
 Tpt. 2
 Tpt. 3
 F Hn. 1-3 ^{a 2} *mp* hymn-like
 F Hn. 2-4 ^{a 2} *mp* hymn-like
 Tbn. 1 *mp* hymn-like *mp* *p*
 Tbn. 2 *mp* hymn-like *mp* *p*
 Bs. Tbn. *mp* hymn-like *mp* *p*
 C Brn. *mp* hymn-like *mp* *p*
 C Bs. *mp* hymn-like quasi pizz. *mf* *p*
 Str. Bs. *mf* Pizz. *p* Arco
 Timp.
 Perc. 1 *mp*
 Perc. 2 *mp*
 Perc. 3
 Perc. 4
 Perc. 5 (from slow to fast to slow)
 Ad lib. with indefinite rhythm

185 186 187 188 189 190 191 192 193 194

The Great Pueblo Revolt of 1680

①

②

Picc. *f*

Fl. 1 *f* *ff* *ff*

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

Ob. *f* *ff* *ff*

Bsn. *f* *ff* *ff*

Eb Clar. *f* *ff* *ff*

Clar. 1 *f* *ff* *ff*

Clar. 2 *f* *ff* *ff*

Clar. 3 *f* *ff* *ff*

A. Clar. *f* *ff* *ff*

Bs. Clar. *f* *ff* *ff*

A. Sax. 1 *f* *ff* *ff*

A. Sax. 2 *f* *ff* *ff*

T. Sax. *f* *ff* *ff*

B. Sax. *f* *ff* *ff*

Tpt. 1 *f* *ff* *ff*

Tpt. 2 *f* *ff* *ff*

Tpt. 3 *f* *ff* *ff*

F Hn. 1-3 *f* *ff* *ff* *Brassy and Powerful*

F Hn. 2-4 *f* *ff* *ff* *Brassy and Powerful*

Tbn. 1 *f* *ff* *ff* *Brassy and Powerful*

Tbn. 2 *f* *ff* *ff* *Brassy and Powerful*

Bs. Tbn. *f* *ff* *ff* *Brassy and Powerful*

C Brtn. *f* *ff* *ff* *Brassy and Powerful*

C Bs. *f* *ff* *ff*

Str. Bs. *f* *ff* *ff*

Timp. *f* *ff* *ff* *Solo*

Perc. 1 *f* *ff* *ff*

Perc. 2 *f* *ff* *ff* *Tam-Tam*

Perc. 3 *f* *ff* *ff* *Hi-Hat*

Perc. 4 *f* *ff* *ff*

Perc. 5 *f* *ff* *ff* *Glockenspiel*

247 248 249 250 251 252 253 254

This page contains the musical score for measures 255 through 260 of the piece "Pecos Pueblo". The score is written for a large symphony orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Horns 1-3 and 2-4, Trombones 1, 2, and Bass Trombone, Contrabassoon, Bassoon, Str. Bass, and various Percussion instruments (1-5). The music is in 3/4 time and features a complex rhythmic pattern with many triplets. The key signature has three flats. The score includes dynamic markings such as *trb* (trill), *ff* (fortissimo), and *(sustained and no dynamic change here)*. The measures are numbered 255, 256, 257, 258, 259, and 260 at the bottom of the page.

This page contains the musical score for measures 261 through 266 of the piece "Pecos Pueblo". The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), E-flat Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Alto Clarinet (A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), French Horn 1-3 (F. Hn. 1-3), French Horn 2-4 (F. Hn. 2-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (Bs. Tbn.), Contrabassoon (C. Bsn.), Bassoon (C. Bs.), Strachey Bassoon (Str. Bs.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), and Percussion 5 (Perc. 5). The score features various musical notations including notes, rests, dynamics (such as *ff*), and articulation marks (such as *tr*). The key signature is B-flat major and the time signature is 3/4. The measures are numbered 261, 262, 263, 264, 265, and 266 at the bottom of the page.

261

262

263

264

265

266

Ⓝ

Musical score for Percussion section, measures 267-273. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Alto Clarinet (A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horns 1-3 (F. Hn. 1-3), Horns 2-4 (F. Hn. 2-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (Bs. Tbn.), Contrabassoon (C. Btrn.), Contrabass (C. Bs.), String Bass (Str. Bs.), and various Percussion instruments (Perc. 1-5). The score features dynamic markings such as *ff*, *mf*, and *p sub.*, and includes a section for Suspended Cymbals (Susp. Cymbals) starting at measure 270. The key signature is B-flat major and the time signature is 4/4.

267

268

269

270

271

272

273

This page contains a musical score for the piece "PECOS PUEBLO". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, A. Clar., Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1-3, F Hn. 2-4, Tbn. 1, Tbn. 2, Bs. Tbn., C Brtn., C Bs., Str. Bs., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5. The score is divided into measures, with measure numbers 274 through 282 indicated at the bottom. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *p* (piano). The key signature is one sharp (F#), and the time signature is 3/4. The score is written in a clear, professional font with standard musical notation.

①

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2

Bs. Tbn.

C Brn.

C Bs.

Str. Bs.

Timpani

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(Strike Wooden tip on the Metallic Leg of the Timpani)

Crash Cymb.

283 284 285 286 287 288 289 290 291 292 293

Pecos Pueblo - A Historic Monument

This page contains the musical score for measures 294 through 304 of the piece "Pecos Pueblo - A Historic Monument". The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 294 with a circled 'P' above the Piccolo staff. The dynamics are marked as *ff* (fortissimo) throughout. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, Bassoon, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, French Horns 1-3 and 2-4, Trombones 1 and 2, Bass Trombone, Contrabassoon, Bassoon, and Stripped Bass. The percussion section includes Timpani, Percussion 1, Percussion 2 (with a Tam-Tam), Percussion 3, Percussion 4, and Percussion 5. The strings are represented by Stripped Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The measures are numbered 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, and 304 at the bottom of the page.

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2
Bs. Tbn.
C Brtn.
C Bs.
Str. Bs.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

305 306 307 308 309 310 311 312 313

Tam-Tam
mp

fff