

FRANK STEMPER

Sinfonía colibrí

A SETTING OF THREE POEMS BY
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FOR TENOR, TWO GUITARS,
ALTO SAXOPHONE, ACCORDION
and
ORCHESTRA

Commissioned By
Universidad Autónoma de Chihuahua
MEXICO

DURATION: ca. 20 MINUTES

SINFONÍA COLIBRÍ

Percussion Set Up

The score is written in 3/4 time and consists of five staves:

- Percussion I:** bell tree (jingle bells), small bell (preferable pitch - G), triangle, ride cymbal, tambourine (hit with hand), tambourine (hit with fist), shake.
- Percussion II (drum set):** high snare drum, high & low timbales, medium cymbal, wood block, pedal bass drum (à la rock n roll), high tom, med. tom, crash cymbal, castanets, churchbell (Pitch: C, if possible).
- Percussion III:** norm. snare drum, double maracas, gong, bass drum.
- Percussion IV (mallets):** marimba, xylophone, 5 temple blocks, clavé.
- 4 Timpani:** Four timpani parts.

Notes

1. Accidentals do hold through the bar, but there are many, often redundant, reminders.
2. Grace notes are always before the beat.
3. Staccatos are always the same, no matter the written duration - short and sharp.
4. *nfe* = niente: when followed by a crescendo, the initial attack should not be heard. this is more possible in some instruments than others.
5. During the piece, there are often conflicting metric patterns that need to be brought out by the performers. Often a 6/8 "feel" is desired in the music, even though it is written in 3/4, and vice-versa. Therefore--- Notes beamed in three groups of two should be performed as if in 3/4 - that is with slight accents on the 1st, 3rd and 5th eighth notes; notes beamed in two groups of three should be performed as if in 6/8 - that is with slight accents on the 1st and 4th eighth notes.

e.g.

The example shows a sequence of notes in 3/4 time: a quarter note, followed by two eighth notes beamed together, then another quarter note. This sequence is repeated, with the second measure being a half note. This illustrates how a 3/4 time signature can be felt as 6/8.

6. If certain passages are too fast and difficult to perform as written, such as the electric guitar, flute, oboe, clarinet, etc., the performer should study the character of the passage and then feel free to improvise. It is important that the character of the passage remains in tact, but it should also be able to be performed smoothly and naturally, and therefore improvisation may be desired.

1. LA MADRUQUADA

SINFONÍA COLIBRÍ

FRANK STEMPER

Molto Espressivo - Rubato. ♩ = 60 (Slower in the beginning)

Flute/Picc.

Oboe

Clarinet

Bass Clar.

Bassoon

Horn

Trumpet

Trombone

Alto Sax.

Accordion or Synth.

Percussion I

Percussion II

Percussion III

Percussion IV

4 Timpani

Tenor

Guitar

Electric Guitar

Piano

Violin I

Violin II

Viola

Cello

C. Bass

Qui - e - to Qui - e - to No en la ra - ma en el ai - re No en el ai - re en el in - stan - te el in - stan - te

9 *mp* (set the bird free, and follow it with your eyes)

Ten. *mp* el co-li - brí

G. *mp* *f* *mf* *p* *f* *p*

ad lib (el colibri) *espress. - rubato*

tr (Bb) --ad lib-- *faster trill*

G. *f* *p* *f* *mf*

Espress. - rubato

G. *f* *mf*

31 **A**

G. *A Tempo - Espressivo*

V. I *nte*

V. II *nte*

Vla *nte*

41 *SOLO* *espress.* *mp*

Ob. *SOLO* *p*

Hn. *p*

G. *f* *p*

Pno. *f* *p*

V. I *p*

V. II *p*

Vla *p*

B

Ob. 51

P. I 51 Loud, sharp, frightening triangle \geq

P. II *ff* tambourine high snare drum

P. III *ff* pedal bass drum norm. snare drum

G. 51 *ff* Rasgueado *mf* 10 11

E. G. *ff* Loud, sharp, frightening

Pno. *ff* Loud, sharp, frightening

V. I 51 *nte* *ff* subito *p*

V. II *nte* *ff* *nte* *mp*

Vla. *nte* *ff*

59 SOLO *mf* SOLO *mf* SOLO *mf* SOLO *mf*

Fl. *mf*

Cl. *mf*

B.Cl. SOLO *mf*

Bsn. SOLO *mf*

Tpt. SOLO *mp* *f* *p* *f*

G. *mp* *f* *p* *f*

V. I *p* sempre

V. II subito *nte* *p*

65

B.Cl.

Bsn.

Tpt.

G.

V. I

V. II

Vla

p < *f*

mf

nte ————— *mp*

71

C

Fl.

Ob.

P. I

P. II

P. III

G.

E. G.

Pno.

V. I

V. II

Vla

mp ————— *f*

mp ————— *f*

ff

ff

ff

ff 15ma

ff 8^{va}

nte ————— *p* ————— *cresc.* ————— *f*

nte ————— *p* ————— *cresc.* ————— *f*

p ————— *cresc.* ————— *f*

Musical score for page 5, measures 77-84. The score is arranged for the following instruments: Ob., Hn., P. I, P. II, P. III, G., Pno., V. I, V. II, Vla., C., and C. B. The score includes various dynamics such as *pp*, *mp*, *mf*, *ff*, *p*, *nte*, and *subito nte*. It also features articulations like *legato* and performance instructions such as *(Silence)* and *D*. The score is written in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 77 through 84. The Pno. part includes a 15^{ma} and an 8^{va} marking. The V. I and V. II parts have *nte* markings and dynamic changes. The C. and C. B. parts also have *nte* markings and dynamic changes.