

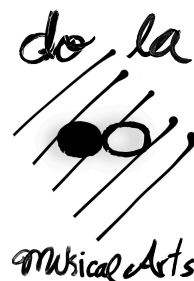
CARLOS ÁGREDA

Ay Juemadre!

(*VERSIÓN PARA ORQUESTA*)

for Orchestra

SCORE



DO-LA MUSIC PUBLISHING

Instrumentation:

1 Flute (can be doubled)

1 Oboe (can be doubled)

1 Clarinet in B ♭ (can be doubled)

1 Bassoon (can be doubled)

1 Horn in F (can be doubled)

1 Trumpet in B ♭ (can be doubled)

2 Tenor Trombones (second trombone can be played by a Bass-trombone)

2 Percussion Players :

Cymbals: Hi-Hat and Suspended Cymbal

Tambourine

Snare Drum

Bass Drum

** Percussion parts can be performed by Drum Set (one player)*

First Violins (min. 1)

Second Violins (min. 1)

Violas (min. 1)

Cellos (min. 1)

Double-basses (min. 1)

Duration: 4'30''
Transposed Score

About the piece:

Winner of the 2016 Stockport Youth Orchestra Composition Competition, "Ay Juemadre! For Orchestra" is a composition for orchestra by Carlos Ágreda, originally written for acapella choir. This orchestral version was conceived to give an approach to contemporary techniques for young musicians, using an easy and attractive musical language. This piece is written to develop orchestral skills in new musicians in terms of orchestral balance, mixed meters, polymeter, polyrhythm, and extended instrumental techniques; challenging young musicians to learn while having fun.

The title makes reference to the everyday Spanish idiom expression "Ay Juemadre!" that is usually a result from small preoccupations of daily Colombian life. The composition is based on two traditional Colombian rhythms: Bambuco and Paseo Vallenato. These two rhythms are very different but this piece attempts to explore them and develop them as a single unit. Bambuco is a rather calm rhythm from the colder mountain region of Colombia, where the culture reflects this introversion and calmness. Vallenato, on the other hand, is popular in the hot Caribbean coast of Colombia where cultural aspects are more extroverted. The idea is to demonstrate the great cultural diversity of Colombia but at the same time the homogeneity of what being Colombian means, especially when we say "Ay Juemadre!".

Acerca de la pieza:

Ganadora del Concurso de Composición Stockport Youth Orchestra 2016, Ay Juemadre! es una composición para orquesta, originalmente escrita para Coro Mixto. Su título hace referencia a la expresión castiza: "Ay Juemadre!" o "Ay Juemadre", que formula algún tipo de preocupación frente a los pequeños problemas cotidianos de la vida colombiana, pero con una actitud pintoresca de más bien sacar humor de esos pequeños dramas cotidianos.

La composición está basada en los ritmos típicos colombianos del Bambuco y del Paseo Vallenato, variándolos y desarrollándolos conjuntamente. Esta obra en su versión original busca celebrar la gran diversidad cultural de Colombia y a la vez la gran homogeneidad de lo que significa ser colombiano, sea de la costa atlántica (vallenato) o del interior andino (bambuco). Esta versión orquestal fue concebida como una aproximación a técnicas contemporáneas para músicos jóvenes, escrita para desarrollar habilidades orquestales en jóvenes músicos retándolos a aprender divirtiéndose.

Glossary:

<i>n</i>	"Niente". Italian word for "Nothing".. It means to start a crescendo from nothing, or end a diminuendo in nothing (silence).
Sul Tasto	Strings: Place the bow near the fingerboard.
Ord.	Strings: Ordinary position. Normal Position of the bow.
Col Legno	Strings: Play with the wood of the bow, percussively.
Flz.	Winds: "Frullato" or "Flutter-tonguing" or "Tongue trill". The player should flutter their tongue to make a characteristic "FRRR" sound.
Sord.	Brass: Mute. Trombones and trumpets should use "Harmon Mute" or "Plunger Mute"
Wah-wah	Brass: Open and close the mute.
+	Percussion: Closed Hi-hat. Brass: Close the bell with the mute.
o	Percussion: Open Hi-hat. Brass: Open the mute to open the sound.
Chicharra	Violin: Play behind the bridge on the D string with lots of bow pressure. Frequently used in Tango.

Score

Carlos Ágreda

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A

Fl. *Tutti* *p*

Ob. *mf* *Solo* *p*

B♭ Cl. *p*

Bsn. *mf* *Solo* *p*

Hn. *p*

B♭ Tpt.

Tbn. 1 *Solo* *pp*

Tbn. 2

Cym. *Suspended Cymbal* *pp*

Vln. I *Sul Tasto* *p* *Ord.* *mf* *Ord.* *p*

Vln. II *Sul Tasto* *p* *Ord.* *mf* *Ord.* *p*

Vla. *Sul Tasto* *p* *Ord.* *mf* *Ord.* *p*

Vc. *Sul Tasto* *p* *Ord.* *mf* *Ord.* *p*

D.B.

3/4

Allegro ♩ = 162

15

Fl. *f* *p* **B**

Ob. *f* *mf*

B♭ Cl. *f* *p*

Bsn. *f*

Hn. *f*

B♭ Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tamb. *p*

Cym. *p*

Vln. I *mf* *At the Frog* *simile* *p* *cresc.*

Vln. II *mf* *At the Frog* *simile* *p* *cresc.*

Vla. *mf* *At the Frog* *simile* *mf*

Vc. *mf* *At the Frog* *simile* *p*

D.B. *mf* *At the Frog* *arco* *p*

D

Fl. 36 *p* *cresc.* *mf*

Ob. 36 *p* *cresc.* *mf* *cresc.*

B♭ Cl. 36 *p* *cresc.* *mf*

Bsn. 36 *mf* *cresc.*

Hn. 36 *p*

B♭ Tpt. 36 *mf*

Tbn. 1 36 *mf*

Tbn. 2 36 *p* *cresc.*

Tamb. 36 *ppp*

Cym. 36 *p* Hi-Hat (open and close)

S.Dr. 36 *p* *cresc.*

Vln. I 36 *mp* *arco* *cresc.*

Vln. II 36 *mp* *arco* *cresc.*

Vla. 36 *pp* *Glissando Sul G*

Vc. 36 *p* *cresc.* *arco*

D.B. 36 *p* *cresc.*

59

Fl. *f* *ff* **F**

Ob. *f* *ff*

B♭ Cl. *cresc.* *f* *ff*

Bsn. *mf* *ff*

Hn. *f*

B♭ Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tamb. *mp* *mf*

S.Dr. *f* *mp* *mf* (x = snare cross stick)

B. Dr. *f* *mf* *f*

Vln. I *mf* *cresc.* *f* *ff*

Vln. II *mf* *cresc.* *f* *ff*

Vla. *cresc.* *f* *mf* *ff*

Vc. *cresc.* *f* *mf* *ff*

D.B. *cresc.* *f* *ff* *mf* *pizz.* *ff*

3/4 + 2/4

69 G

Fl. $\frac{3}{4} + \frac{2}{4}$ *f*

Ob. $\frac{3}{4} + \frac{2}{4}$

B♭ Cl. $\frac{3}{4} + \frac{2}{4}$ *p*

Bsn. $\frac{3}{4} + \frac{2}{4}$ *p*

Hn. $\frac{3}{4} + \frac{2}{4}$

B♭ Tpt. $\frac{3}{4} + \frac{2}{4}$ *mf*

Tbn. 1 $\frac{3}{4} + \frac{2}{4}$ *p*

Tbn. 2 $\frac{3}{4} + \frac{2}{4}$ *p*

S. Dr. $\frac{3}{4} + \frac{2}{4}$

B. Dr. $\frac{3}{4} + \frac{2}{4}$

Vln. I $\frac{3}{4} + \frac{2}{4}$ Solo *f*

Vln. II $\frac{3}{4} + \frac{2}{4}$ *pp*

Vla. $\frac{3}{4} + \frac{2}{4}$ *pp*

Vc. $\frac{3}{4} + \frac{2}{4}$ *f*

D.B. $\frac{3}{4} + \frac{2}{4}$ *p*

[illegible]

ED2607

J **K**

Fl. $\frac{3}{4}$ f sf sf $\frac{2}{4}$ sf ff f

Ob. $\frac{3}{4}$ f sf sf $\frac{2}{4}$ sf ff f

B♭ Cl. $\frac{3}{4}$ f sf sf $\frac{2}{4}$ sf ff f

Bsn. $\frac{3}{4}$ f sf sf $\frac{2}{4}$ sf ff f

Hn. $\frac{3}{4}$ $\frac{95}{4}$ $\frac{2}{4}$ f f

B♭ Tpt. $\frac{3}{4}$ $\frac{95}{4}$ $\frac{2}{4}$ f ff f p

Tbn. 1 $\frac{3}{4}$ f sf sf $\frac{2}{4}$ sf ff f mf

Tbn. 2 $\frac{3}{4}$ f sf sf $\frac{2}{4}$ f ff f

Tamb. $\frac{3}{4}$ $\frac{95}{4}$ $\frac{2}{4}$ f

Cym. $\frac{3}{4}$ $\frac{95}{4}$ $\frac{2}{4}$ Hi-hat OPEN f

S.Dr. $\frac{3}{4}$ $\frac{95}{4}$ $\frac{2}{4}$ mf f

B. Dr. $\frac{3}{4}$ $\frac{95}{4}$ $\frac{2}{4}$ mp f

Vln. I $\frac{3}{4}$ f $\frac{95}{4}$ $\frac{2}{4}$ $pizz.$

Vln. II $\frac{3}{4}$ f $\frac{95}{4}$ $\frac{2}{4}$ $pizz.$

Vla. $\frac{3}{4}$ f $\frac{95}{4}$ $\frac{2}{4}$ $pizz.$

Vc. $\frac{3}{4}$ f $\frac{95}{4}$ $\frac{2}{4}$ $pizz.$

D.B. $\frac{3}{4}$ f $\frac{95}{4}$ $\frac{2}{4}$ ff

115 N

Fl. *p* *f* flz. $\frac{3}{4}$

Ob. *p* *f* flz. $\frac{3}{4}$

B♭ Cl. *p* *f* flz. $\frac{3}{4}$

Bsn. *p* *f* $\frac{3}{4}$

Hn. *p* *f* flz. $\frac{3}{4}$

B♭ Tpt. *p* *f* $\frac{3}{4}$

Tbn. 1 *p* *f* flz. $\frac{3}{4}$

Tbn. 2 *p* *f* flz. $\frac{3}{4}$

Tamb. 115 *p* *cresc.* $\frac{3}{4}$ (Optional)

Cym. 115 $\frac{3}{4}$

S.Dr. 115 *mf* *f* $\frac{3}{4}$

B. Dr. *mf* *cresc.* $\frac{3}{4}$

Vln. I 115 *Gliss. sul G* *p* *ff* $\frac{3}{4}$

Vln. II *p* *ff* $\frac{3}{4}$

Vla. *p* *ff* $\frac{3}{4}$

Vc. *p* *ff* $\frac{3}{4}$

D.B. *ff* $\frac{3}{4}$

O

Fl. *ff* *mf*

Ob. *ff* *mf* *f*

B♭ Cl. *ff* *p*

Bsn. *ff* *p*

Hn. *ff*

B♭ Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

S.Dr. *p* *mf*

B. Dr. *f* *mf*

Vln. I *ff* *ff* *p* *cresc.*

Vln. II *ff* *p* *cresc.*

Vla. *ff* *mf*

Vc. *ff* *p*

D.B. *ff* *p*

on the shell,
on the side of the drum

132

P

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn. 1

Tbn. 2

Tamb.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

f

mf

p

f

Con sord.

mf

f

secco

f

p

secco

f

secco

f

*Solo chicharra**

f

pizz.

p

cresc.

f

mf

f

cresc.

f

pizz.

f

cresc.

f

ff

p

f

* behind the bridge on D string
with lots of pression

142

Fl. *flz.* **Q** *f* *mf*

Ob. *f* *mf*

B♭ Cl. *flz.* *f* *mf*

Bsn. *f*

Hn. *p*

B♭ Tpt. *mf*

Tbn. 1 *flz.*

Tbn. 2 *(wah-wah effect)* *mp*

Tamb. *pp*

Cym. *Hi-Hat (open and close)* *p*

Vln. I *Solo arco* *ff* *Tutti* *f arco* *mf*

Vln. II *mf*

Vla. *arco* *f* *mf*

Vc. *f*

D.B. *f*

ED2607

S **T**

Fl. *p* *fff*
 Ob. *p* *fff*
 B♭ Cl. *p* *fff*
 Bsn. *p* *fff*
 Hn. *pp* *fff*
 B♭ Tpt. *pp* *fff*
 Tbn. 1 *pp* *fff*
 Tbn. 2 *pp* *fff*
 Tamb. *p* *ff*
 Cym. *p* *ff* *secco*
 S.Dr. *p* (normal) (cross) *f* Rim Shot *ff*
 B. Dr. *ff*
 Vln. I *p* *fff*
 Vln. II *p* *fff*
 Vla. *p* *fff*
 Vc. *p* *fff*
 D.B. *p* *fff*

161

Optional