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Gonçalo 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'execution*:

- 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 E♭
Clarinet 1 in B♭
Clarinet 2 in B♭
Clarinet 3 in B♭
Bass Clarinet in B♭
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 B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4

f

p *mf*

con sord.
mp *austero*

p *fff*

Vibraphone
Adagio, ♩ = 60
ppp *mf* *mp* *f*
Ped.

Marimba
p *ppp*

Wood Blocks
p

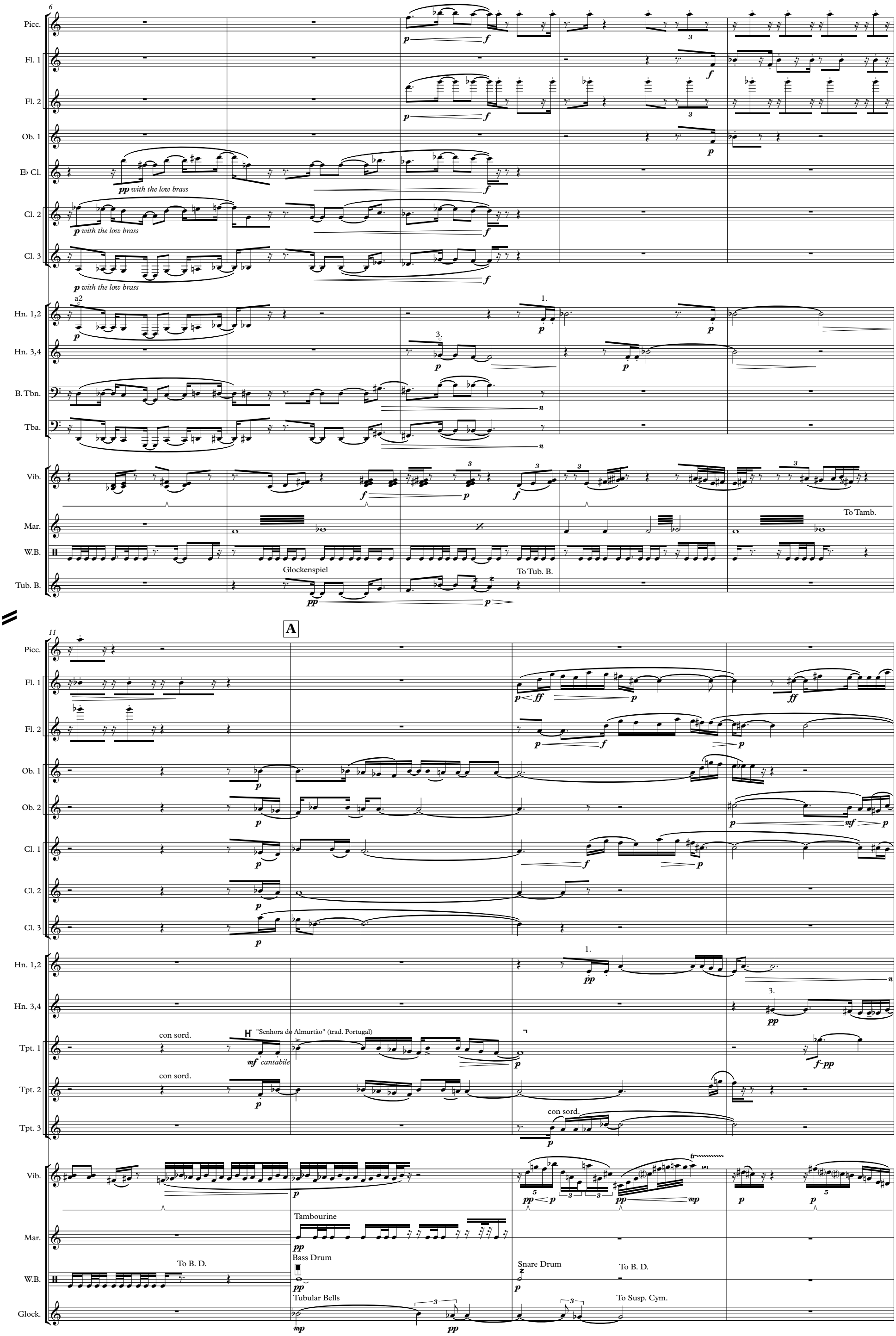
Suspended Cymbal
arco
mp

To T.-t.

Tam-tam
p

Tubular Bells
f

To Glock.


Picc.
Fl. 1
Fl. 2
Ob. 1
E♭ Cl.
pp with the low brass
Cl. 2
p with the low brass
Cl. 3
p with the low brass
Hn. 1,2
a2
Hn. 3,4
B. Tbn.
Tba.
Vib.
Mar.
To Tamb.
W.B.
Glockenspiel
Tub. B.
To Tub. B.
A
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Hn. 1,2
Hn. 3,4
Tpt. 1
con sord.
"Senhora do Almurtão" (trad. Portugal)
mf cantabile
Tpt. 2
con sord.
Tpt. 3
con sord.
Vib.
Mar.
Tambourine
W.B.
To B. D.
Bass Drum
Snare Drum
To B. D.
Glock.
Tubular Bells
To Susp. Cym.

15

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1,2
Hn. 3,4
Vib.
Tamb.
S. D.
Tub. B.

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

ff cantabile

mf

mp

1.

To W.B.

To Tri.

Bass Drum

Susp. Cymbal

B

20

solo, *luminoso*

Alto Sax. 1
Alto Sax. 2
B. D.
Susp. Cym.

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

f cantabile

Wood Blocks

To Glock.

26

C

Sostenuto, ♩ = 160

Fl. 1

solo, *luminoso*

Fl. 2

Ob. 1

"Chamarrita Preta" (trad. Portugal)

Ob. 2

"Chamarrita Preta" (trad. Portugal)

E♭ Cl.

Cl. 1

"Chamarrita Preta" (trad. Portugal)

Cl. 2

"Chamarrita Preta" (trad. Portugal)

Cl. 3

Alto Sax. 1

"Chamarrita Preta" (trad. Portugal)

Alto Sax. 2

"Chamarrita Preta" (trad. Portugal)

W.B.

Glockenspiel

l.v. sempre

Tamb.

Triangle

To Mar.

B. D.

To Whip

Susp. Cym.

l.v.

36

D

Ob. 1

fuse with the brass

Ob. 2

fuse with the brass

Cl. 1

fuse with the brass

Cl. 2

fuse with the brass

Alto Sax. 1

fuse with the brass

Alto Sax. 2

fuse with the brass

Hn. 3,4

con sord.

Tpt. 1

senza sord.

Tpt. 2

Tbn. 1

senza sord.

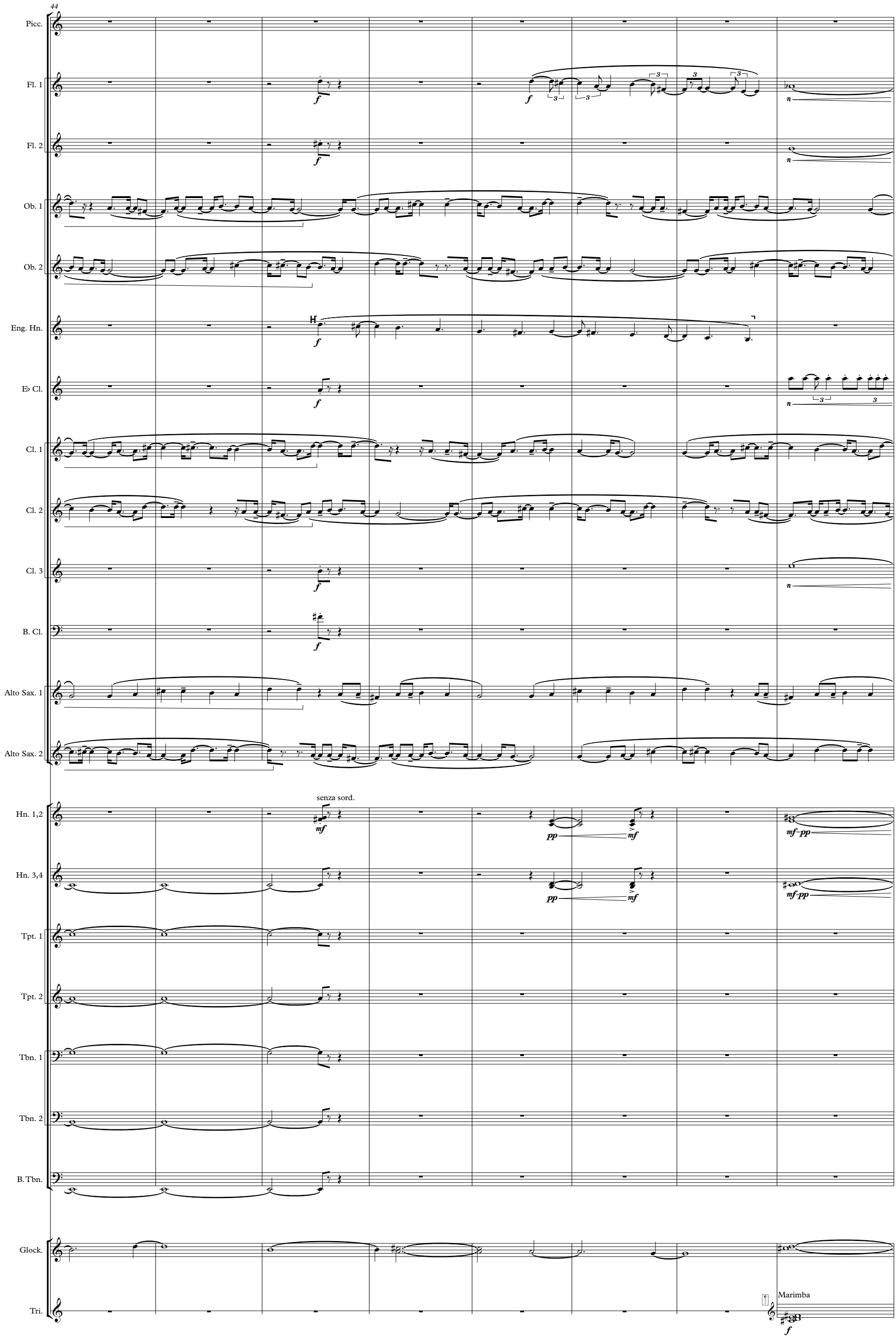
Tbn. 2

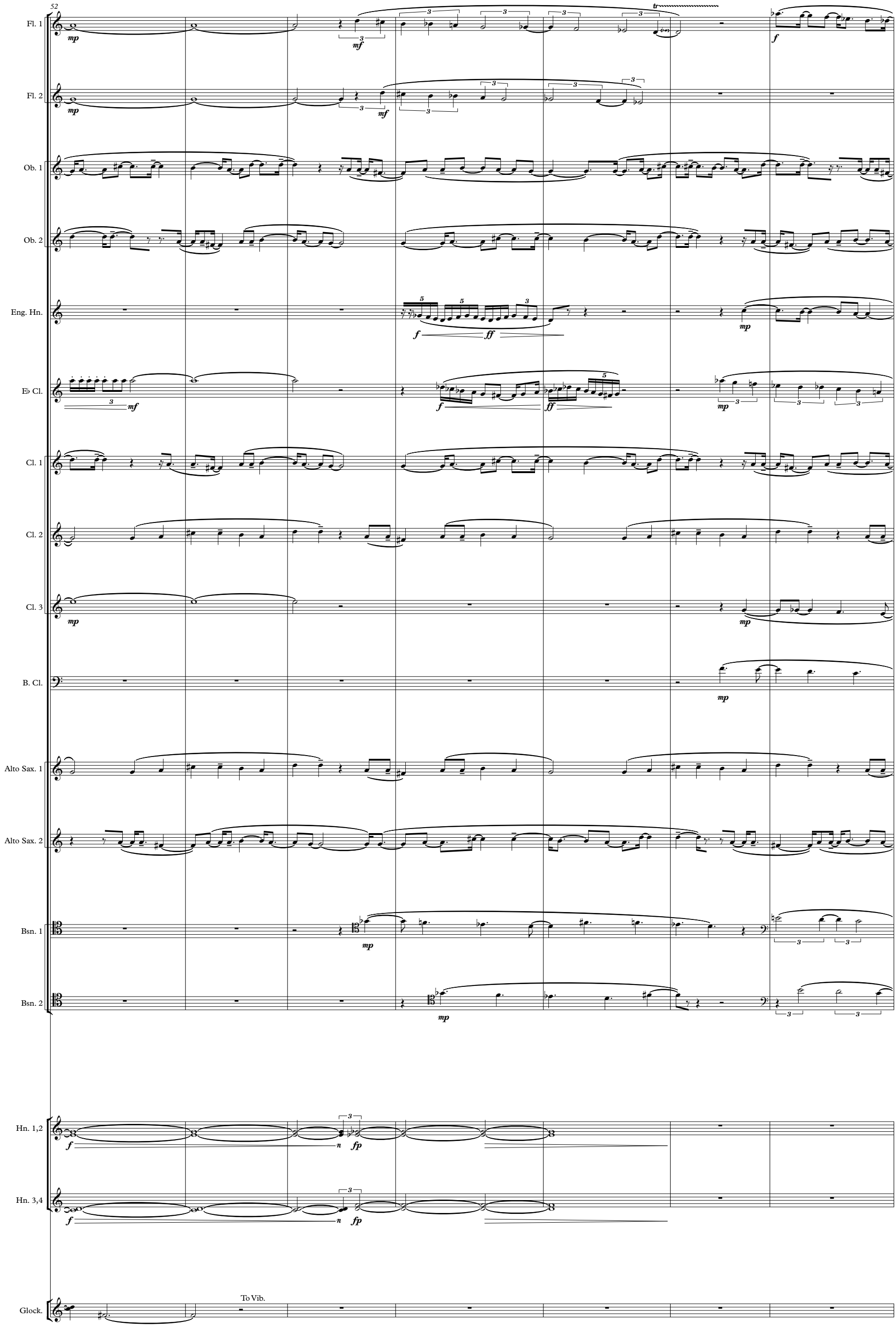
senza sord.

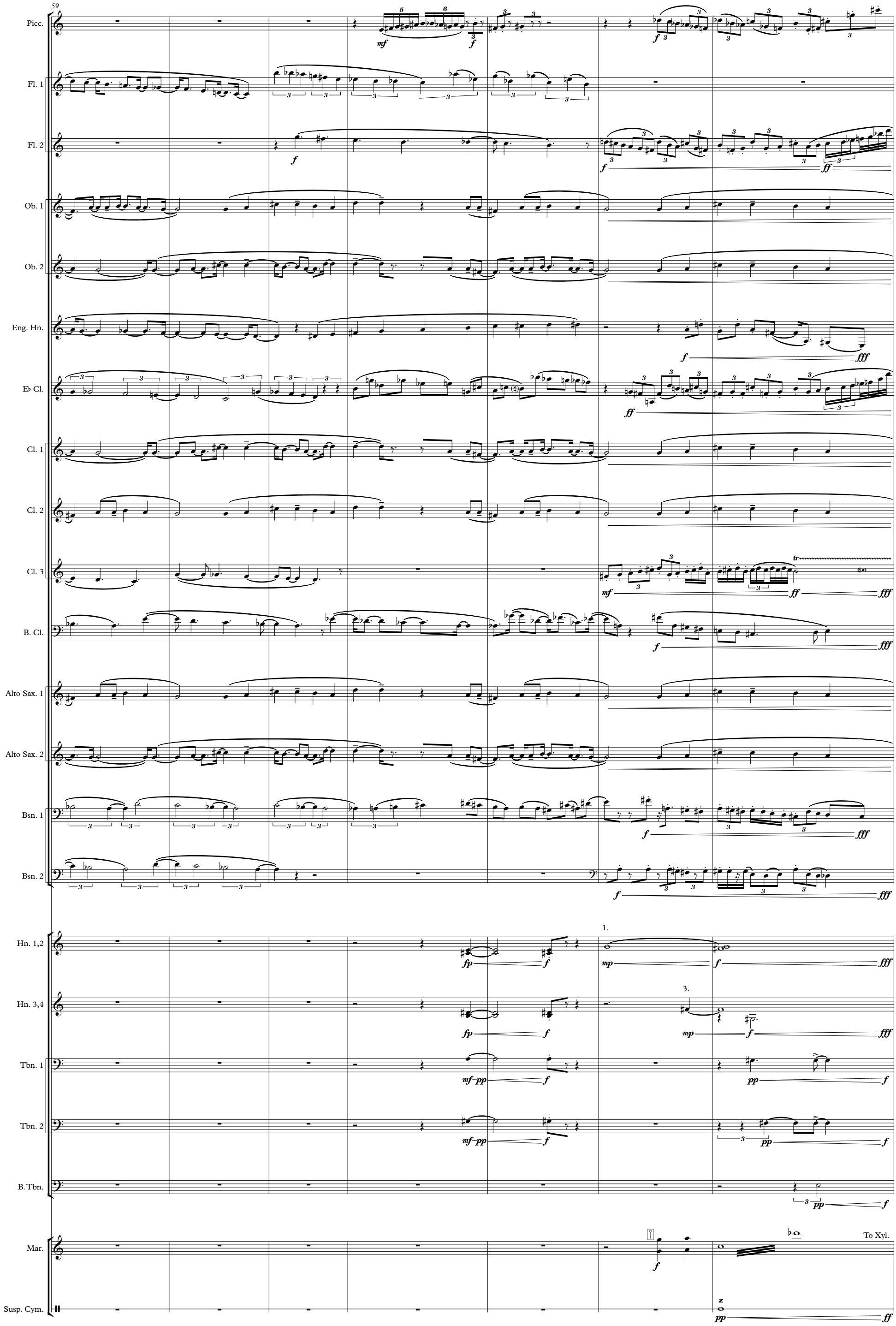
B. Tbn.

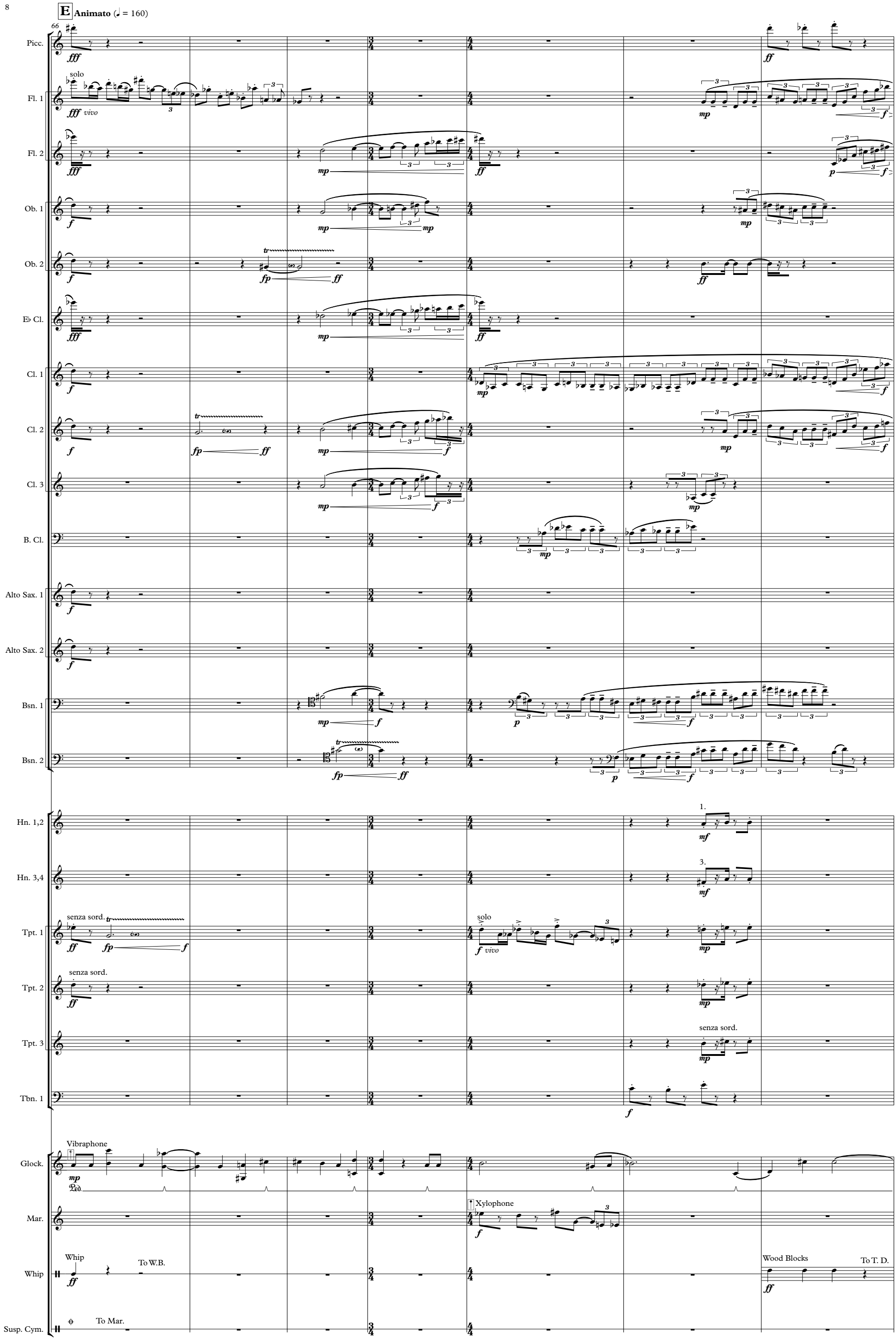
senza sord.

Glock.


44
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
senza sord.
Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Glock.
Tri.
Marimba


52
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
Bsn. 1
Bsn. 2
Hn. 1,2
Hn. 3,4
Glock.
To Vib.


59
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
Bsn. 1
Bsn. 2
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
B. Tbn.
Mar.
Susp. Cym.
1.
3.
To Xyl.


E Animato (♩ = 160)
66
Picc.
Fl. 1
solo
vivo
Fl. 2
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
Bsn. 1
Bsn. 2
Hn. 1,2
Hn. 3,4
Tpt. 1
senza sord.
Tpt. 2
Tpt. 3
Tbn. 1
Glock.
Vibraphone
Mar.
Xylophone
Whip
To W.B.
Wood Blocks
To T. D.
Susp. Cym.
To Mar.

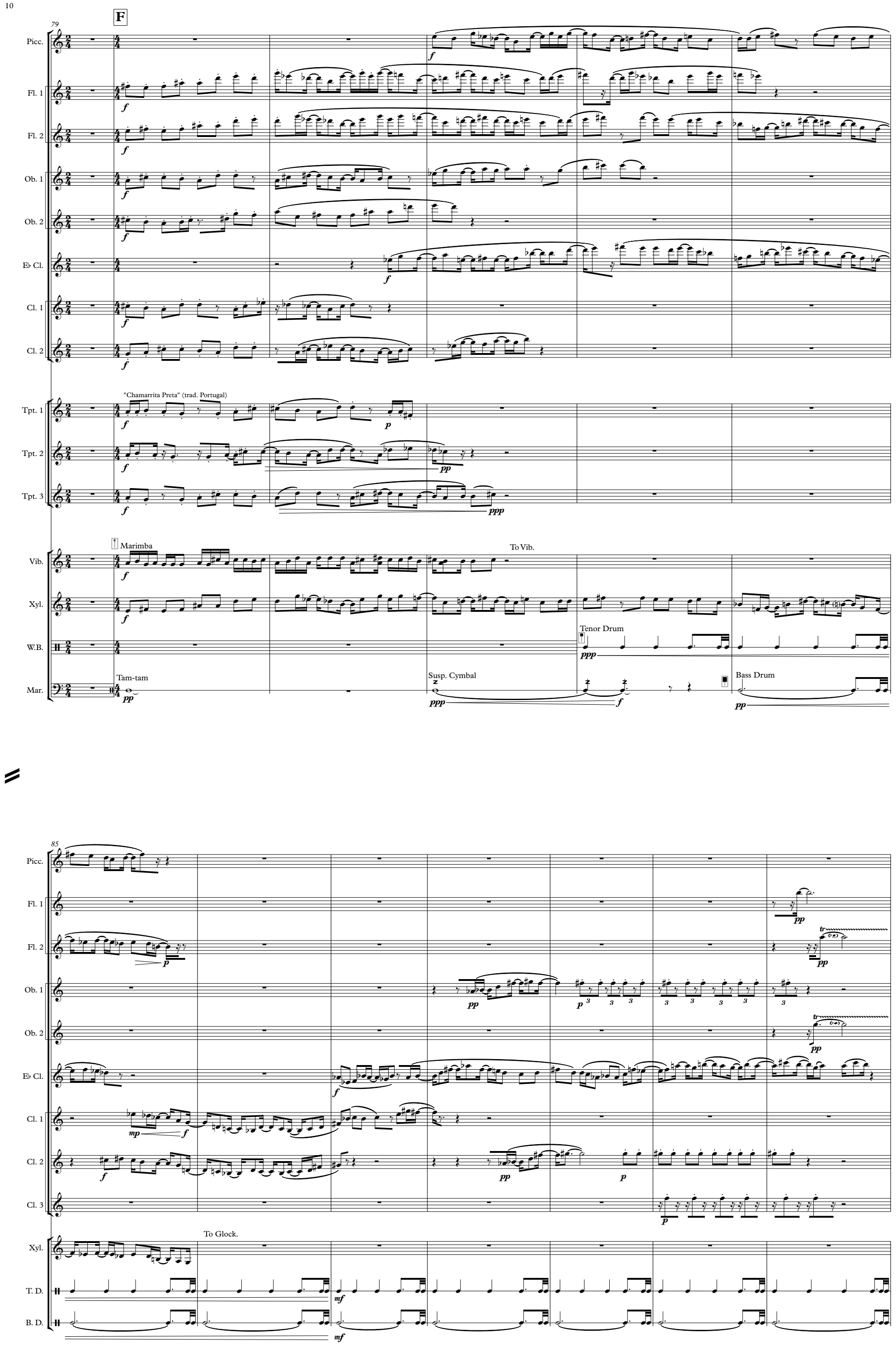
73

Meno animato

← ♪. = ♪ →
(♩ ≈ 107)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Ten. Sax.
Bsn. 1
Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2
Tpt. 3
Vib.
Xyl.
Susp. Cym.

1.
3.
a2
To Mar.
Marimba
To T.-t.


F
79
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
"Chamarrita Preta" (trad. Portugal)
Tpt. 1
Tpt. 2
Tpt. 3
Marimba
To Vib.
Vib.
Xyl.
Tenor Drum
W.B.
Tam-tam
Susp. Cymbal
Bass Drum
Mar.
85
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
To Glock.
Xyl.
T. D.
B. D.

92

G

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bsn. 1

Bsn. 2

Hn. 1,2

a2

Tpt. 1

"Chamarrita Preta" (trad. Portugal)

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

T. D.

B. D.

99

H

Fl. 1

Fl. 2

Ob. 1

Ob. 2

"Chamarrita Preta" (trad. Portugal)

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1,2

a2

Tpt. 1

con sord.

Tpt. 2

con sord.

Tpt. 3

con sord.

Tbn. 1

Tbn. 2

Tba.

Timp.

l.v.

Mar.

Vibraphone

Xyl.

Glockenspiel

T. D.

Suspended Cymbal

l.v.

Tenor Drum

B. D.

To T.-t.

Tam-tam

Bass Drum

105

Fl. 1

Fl. 2

solo

f *cantabile*

E♭ Cl.

p *pp*

Cl. 1

p *pp*

Cl. 2

pp

Cl. 3

pp

B. Cl.

pp

Bsn. 1

Hn. 1,2

a2

f

Tbn. 1

f

Tbn. 2

f

do not overshadow the flute

Vib.

p

To Cr. Cym.

To Mar.

Glock.

Marimba

p *f*

T. D.

p

pp *mp*

To S. D.

B. D.

p

I

Marciante

112

Fl. 2

ff

E♭ Cl.

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

f sonoro

B. Cl.

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

f sonoro

Hn. 1,2

a2

f austero

Hn. 3,4

a2

f austero

Tpt. 1

senza sord.

mf

Tpt. 2

senza sord.

mf

Tpt. 3

senza sord.

mf

Tbn. 1

f

Tbn. 2

f

B. Tbn.

f

Tba.

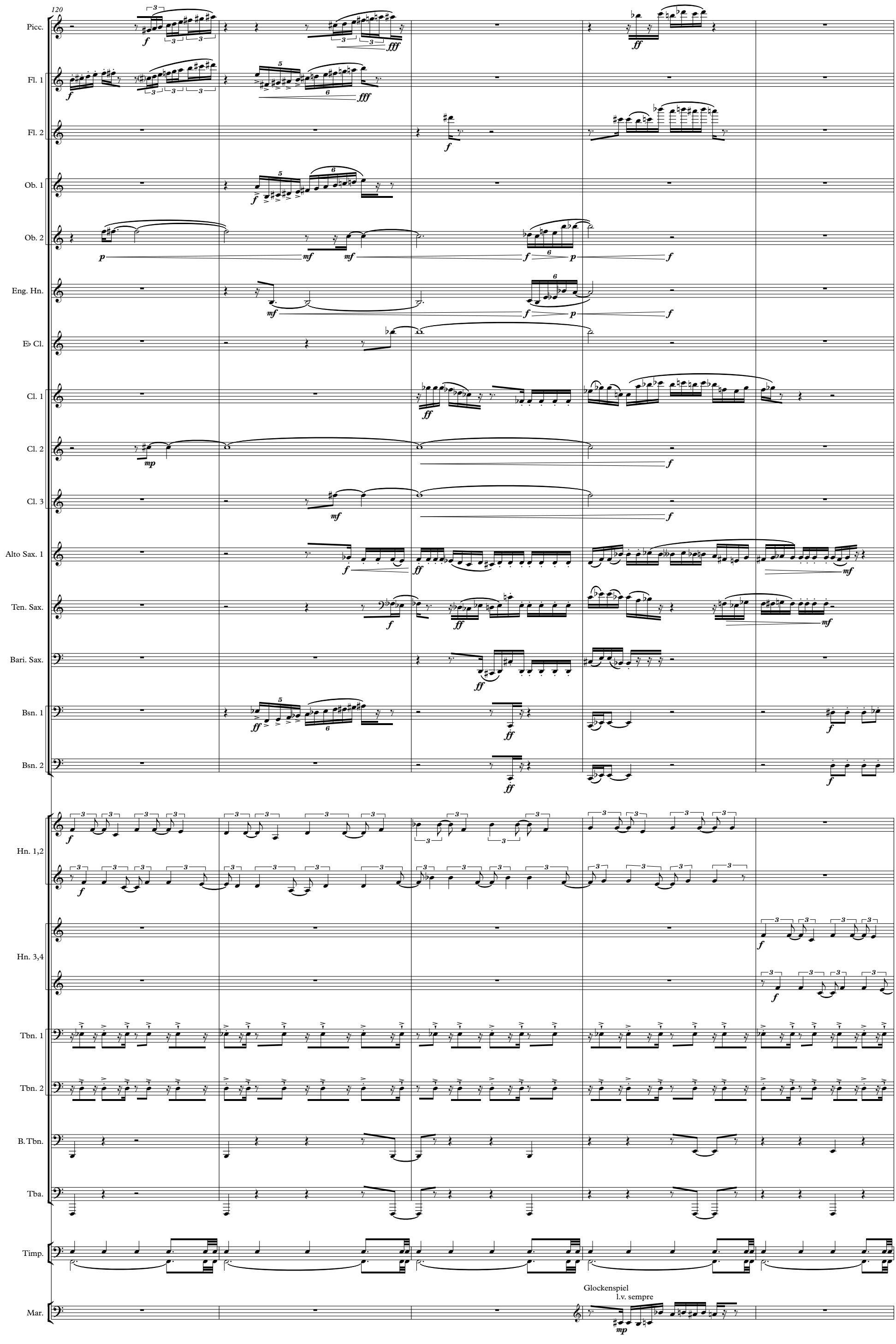
f

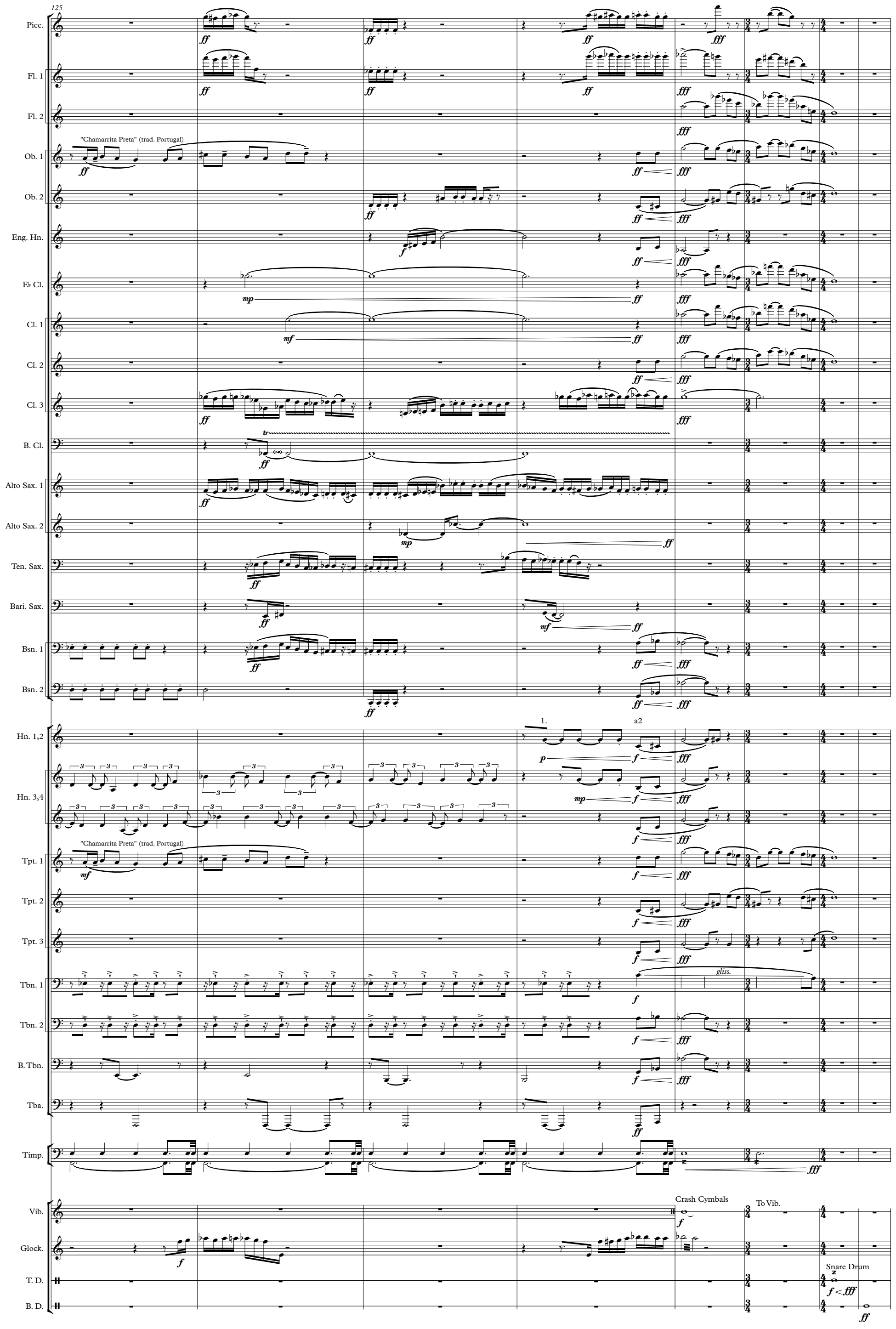
Timp.

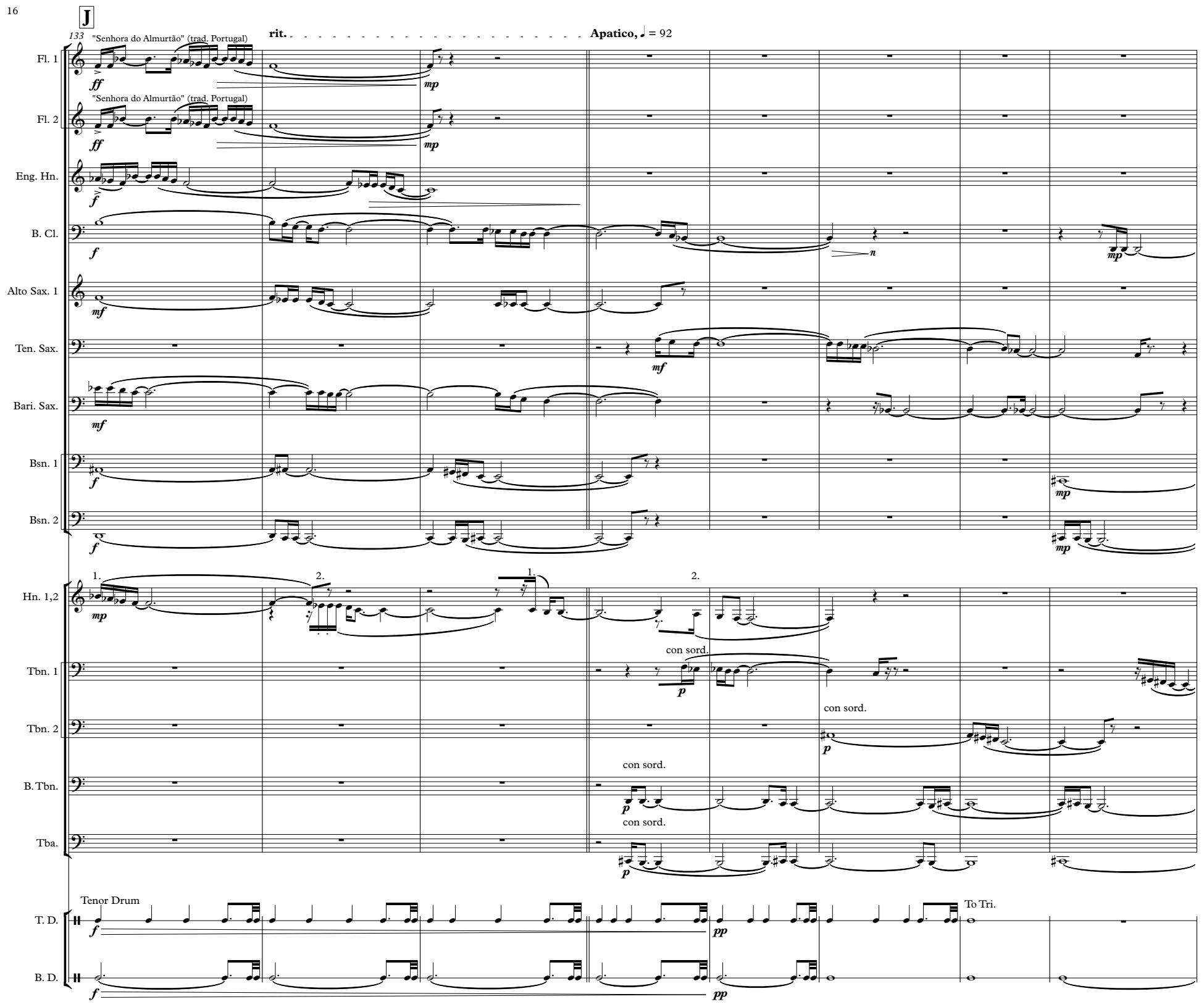
f

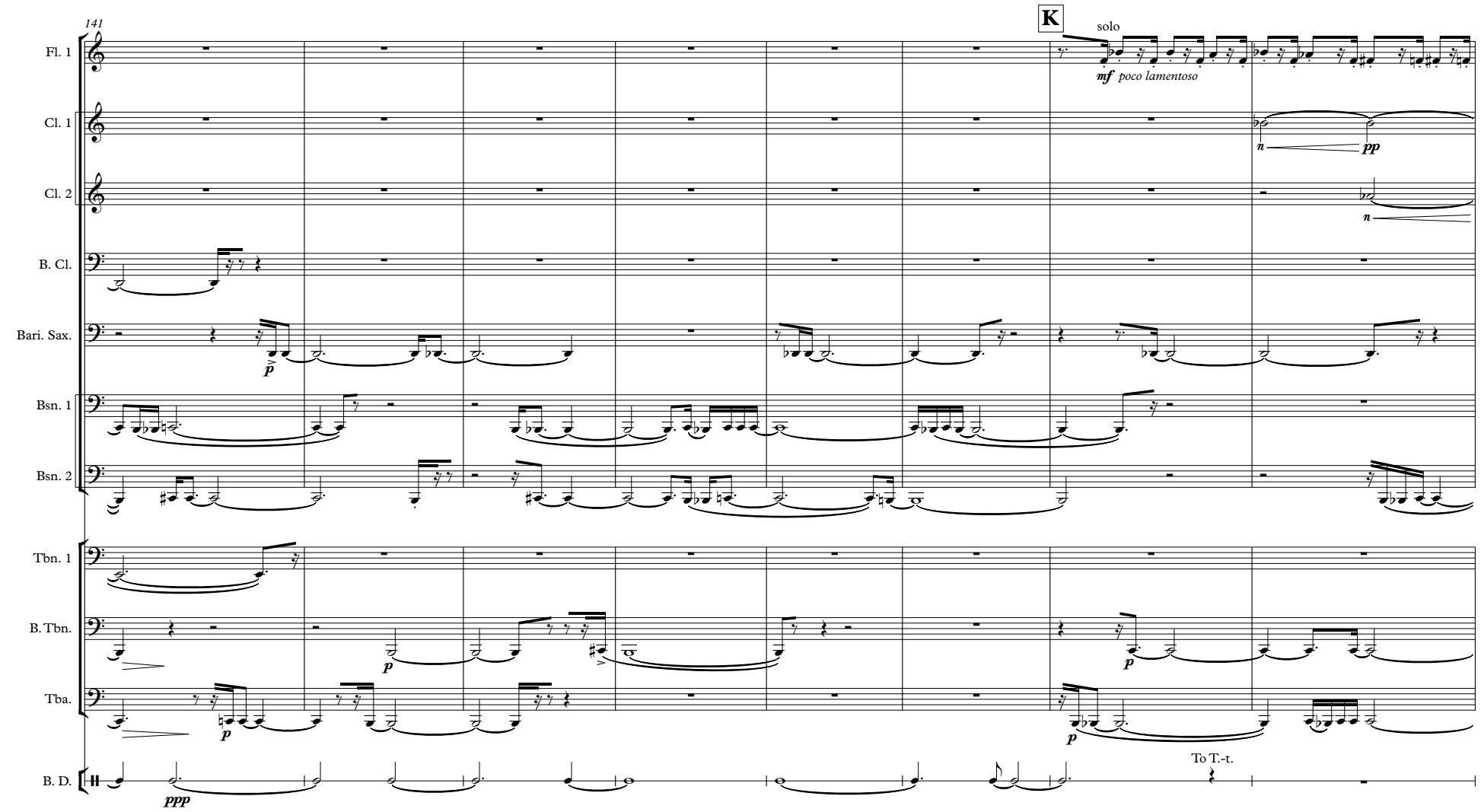
Mar.

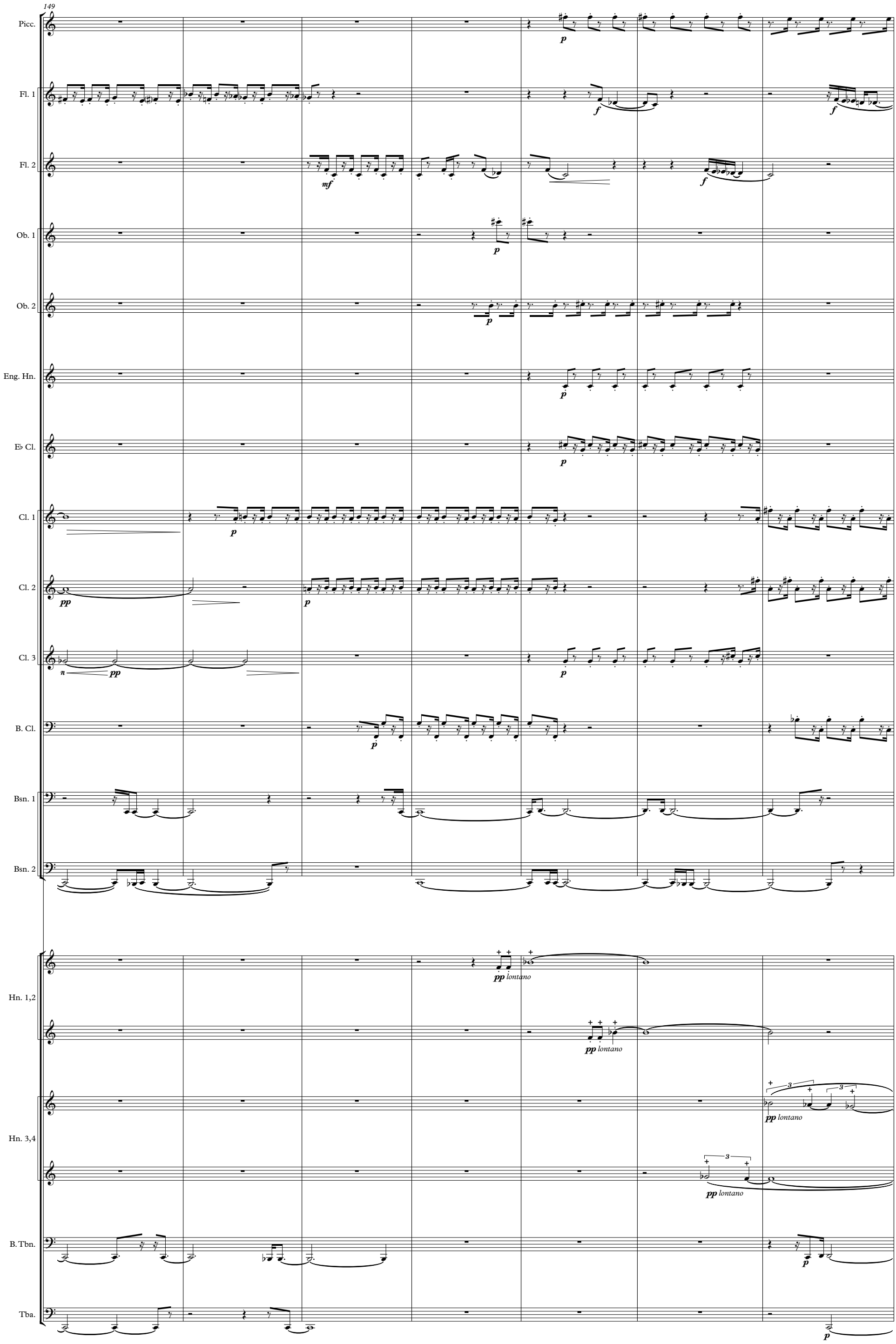
To Glock.


120
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Sax. 1
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Glockenspiel
l.v. sempre


125
Picc.
Fl. 1
Fl. 2
"Chamarrita Preta" (trad. Portugal)
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
1.
a2
Hn. 1,2
Hn. 3,4
"Chamarrita Preta" (trad. Portugal)
Tpt. 1
Tpt. 2
Tpt. 3
gliss.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Crash Cymbals
To Vib.
Vib.
Glock.
Snare Drum
T. D.
B. D.


J
133
"Senhora do Almurtão" (trad. Portugal)
rit.
Apatico, ♩ = 92
Fl. 1
Fl. 2
Eng. Hn.
B. Cl.
Alto Sax. 1
Ten. Sax.
Bari. Sax.
Bsn. 1
Bsn. 2
Hn. 1,2
con sord.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Tenor Drum
To Tri.
T. D.
B. D.


141
K
solo
mf poco lamentoso
Fl. 1
Cl. 1
Cl. 2
B. Cl.
Bari. Sax.
Bsn. 1
Bsn. 2
Tbn. 1
B. Tbn.
Tba.
To T.-t.
B. D.


149
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1,2
Hn. 3,4
B. Tbn.
Tba.
p
f
mf
pp
n
pp lontano

156

L

Picc.

Fl. 1

the two flutes like a vortex

Fl. 2

f

the two flutes like a vortex

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

mp

Bsn. 2

p

mp

Hn. 1,2

pp *lontano*

Hn. 3,4

B. Tbn.

Tba.

Cr. Cym.

Vibraphone
motor on
l.v. sempre

p *with the flutes*

mp

161

Picc.

Fl. 1

mp

p

pp

Fl. 2

mp

p

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

mp

Bsn. 2

p

B. Tbn.

Vib.

To Crot.

p

165

M

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

T. D.

B. D.

the two clarinets like a vortex

the two clarinets like a vortex

legato with flute 2

legato with flute 1

Tam-tam

Triangle

170

N

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Timp.

Tri.

T.-t.

legato with oboe 2

legato with oboe 1

legato with bass clarinet

legato with clarinet 3

To Susp. Cym.

175

Ob. 1

Ob. 2

Eng. Hn.

Cl. 3

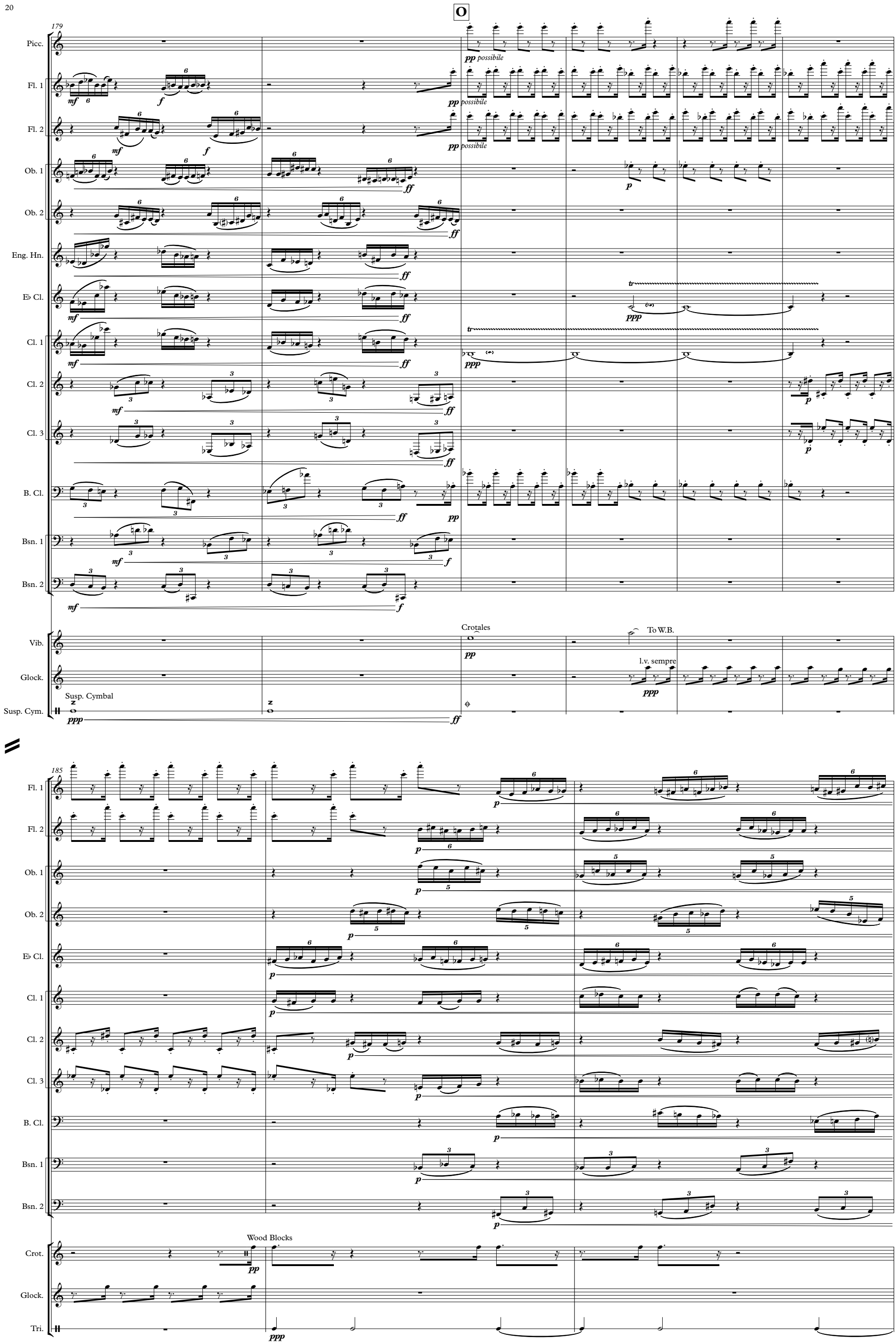
B. Cl.

Bsn. 1

Bsn. 2

legato with bass clarinet

legato with clarinet 3


O
179
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
Vib.
Glock.
Susp. Cymbal
Susp. Cym.
pp possibile
Crotales
To W.B.
l.v. sempre
185
Crot.
Glock.
Tri.
Wood Blocks

188

P

♩ = 56

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Glock.

Tri.

ff

♩ = 56

"Chamarrita Preta" (trad. Portugal)

pp