

Mexican folklore suite for trumpet, cello and percussion

I. The Coyote and the Fox

duration: 5'30"

The music in this movement of the '*Mexican folklore suite*' is inspired by my own adaptation of this common Mexican folk tale. In it, we are presented with the ever-conniving fox, who aims to trick the rather simple-minded coyote at every turn. (I reversed some anecdotes in the tale, so as to aid the form of the movement).

The opening music represents a general chase scene, where one might expect to see a fox forever being pursued by a coyote, therefore needing to use his wits rather than speed to escape.

The first event of "trickery" occurs at rehearsal C: "the cheese and the lagoon". To summarize:

When walking by the lagoon, the fox notices some cheeses in the lagoon. They discuss how to get the cheese out of the water:

C: "How can we get it out?"

F: "By drinking all of the water."

C: "We'll never finish. It would be better if I dived in to get it out."

(he throws himself into the water, but cannot dive down to get the cheese)

C: "Brother fox, I cannot dive. You would have to tie a stone on me for me to be able to get the cheese."

F: "Yes, it would be better to tie a stone to you so you could go straight to the bottom."

(the coyote then went straight to the bottom and died and never came out.)

The music is rather regal (sounding), and is taken from a Mexican folk-dance called "The Deer and the Coyote". The percussion part calls for a cheese-grater to be used (like a guiro); most notably a special effect is employed at the end, where as the coyote (cello) sinks down, down, down, the cheese grater is used to create a bubbling, gurgling sound.

The second "trick" is preceded by brief chase music, and the story goes as follows (here's where I have reversed the tale): The coyote's brother (remember, the first coyote died in the lagoon) now goes to find the fox, and discovers him leaning against a wall. "Now without fail, I shall eat you," the coyote says to him.

C: "No, brother, don't eat me. Look, I'm holding up the sky, so it won't fall on us and kill us. Stay here in my place so that I can go and bring you the hens to eat."

(and so the coyote replaces the fox, who, of course, leaves him there.)

The music (rehearsal G) is rather jazzy, and suggests a very cool and suave fox, who is able to convince a coyote to merely lean against a wall. The percussionist - if practical - is asked to use a wood board, to signify the wall.

The third "trick" follows immediately (rehearsal J), where the fox promises the coyote many hens to eat.

The fox says:

F: "Brother, you stay here because we are going to have a fiesta. I'm going to bring you many hens to eat.

When you hear fireworks, you begin to dance. There will be much smoke, so you will not see the hens."

(the fox goes behind the reeds and sets them on fire; whereupon once burning they crackle like firecrackers.)

C: (thinking to himself): "Now let brother fox come and bring the hens. I'm going to eat a lot!"

(but the fox does not come, and there is nothing more than the noise of the fireworks. The noise and the fire get closer and closer, and the coyote is forced to jump and dance to avoid the flames.)

The fireworks are represented - again - by the percussion, as the player uses the rim of the Tambora and Snare Drum to recreate the sound of fireworks getting closer, faster and louder. The cello part gets more active and more acrobatic, as the coyote begins to dance and hop to avoid the fireworks. The chase music returns, signifying that the chase will always be on, as the coyote will never catch the cunning fox.

Performance notes:

The trumpet is requested to use a solo-tune mute. This is preferred, but if not available, a harmon with stem-in should be substituted. The tambora drum is a Dominican drum, but is used quite often in Mexico. The lower notes are with the stick, and the upper notes are hand-strikes. Rim strokes are notated with an x as a notehead. Cheese-grater and 2'x2' wood plank suggestions for performance are notated within the percussion part.

A

22

C tpt. *f* *f*

Vc. *f* *f*

Tambora *f* *p* *f*

30

C tpt. *ff* *fp* *ff* *fp*

Vc. *ff* *fp* *ff* *fp*

Tambora *ff* *fp* *ff* *fp*

38

C tpt. *f* *p* *p*

Vc. *fp* *mp* *mp*

Tambora *fp* *f* *p* (rim)

B

44

C tpt. *f* *p*

Vc. *f* *p*

Tambora *f* *fp* *f* *p*

The musical score is written for three instruments: C tpt. (C Trumpet), Vc. (Violoncello), and Tambora (Tambourine). The key signature is one sharp (F#) and the time signature is 3/4. Section A begins at measure 22 and ends at measure 38. Section B begins at measure 44 and ends at measure 50. The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), *mp* (mezzo piano), and *p* (piano). The Tambora part includes specific drum patterns and rim shots, indicated by 'x' marks on the staff. A large watermark 'www.StephensonMusic.com' is overlaid diagonally across the page.

51

C tpt.

Vc.

Tambora

mf *p* *mf*

58

C tpt.

Vc.

Tambora

p *f* *fz intensivo f* *p*

Suddenly much slower

fz to Cheese grater (played like guiro)

66

C tpt.

Vc.

Ch. Grtr.

C Moderato, carefree ♩ = 88

soloto-tone mute

"Cheese and the lagoon"

pizz. *p* *martiale*

p Cheese grater (scraped)

p *use 4-sided metal grater, striking/scraping handle-edge of a regular metal teaspoon on the side with the "finest grit"

71

C tpt.

Vc.

Ch. Grtr.

77 **D**

C tpt.

Vc. arco

Ch. Grtr.

pp *f* *martiale*

p *f* *indicates a long scrape

82

C tpt.

Vc.

Ch. Grtr.

p *mf* *fp* *f*

86 **E**

C tpt. Open

Vc.

Ch. Grtr.

p *f* *mp* *mf*

p *mp*

(Tambora)

91

C tpt.

Vc.

Tambora

mf *p* *mf* *p* *p*

mp *p*

to Cheese grater

mf

95 *rit.*

C tpt. *pp*

Vc. *pp* *ppp*

Ch. Grtr. *p*

p *Using spoon-side of teaspoon, strike the 3-slat side of grater, and then drag across the three slats, creating a bubbling/gurgling sound (experimentation is welcomed) (Gripping the grater looser or tighter w/ holding hand might change effectiveness)

F **Tempo primo** ♩ = 138-144

102 St. mute

C tpt. *f*

Vc. *f*

Tambora (Tambora) *f* *ff*

110

C tpt. *f* *fp*

Vc. *f* *fp*

Tambora

G Allegretto, saucy $\text{♩} = 92$ (2+2+3)

"Holding up the barn"

116

C tpt.

Vc.

W.B.
[or 2'x2'
wood plank,
if possible]

fz

fz

pizz.

p

H *p*
cup mute

122

C tpt.

Vc.

W.B.

p

130

C tpt.

Vc.

W.B.

I

136

C tpt.

Vc.

W.B.

arco

mf

(Tambora)
(rim)

mf

142

C tpt.

Vc.

Tambora

mf

f

148

C tpt.

Vc.

Tambora

mf

mp

accel.

J Allegro ♩ = 116 (2+3)
"reeds and firecrackers"

154

C tpt.

Vc.

Tamb. + S.D.

S.D.

Open

f

(rim)

162

C tpt.

Vc.

Tamb. + S.D.

p

168 *accel.*

C tpt.

Vc.

Tamb. + S.D.

mp

174 **K** **Vivace** ♩ = 144

C tpt.

Vc.

Tamb. + S.D.

ff

180

C tpt.

Vc.

Tamb. + S.D.

187

C tpt.

Vc.

Tamb. + S.D.

193 M

C tpt.

Vc.

Tamb. + S.D.

199 N

C tpt.

Vc.

Tamb. + S.D.

205

C tpt.

Vc.

Tamb. + S.D.

211

C tpt.

Vc.

Tamb. + S.D.

215

C tpt.

Vc.

Tamb. + S.D.

Musical score for measures 215-220. The C tpt. part features triplets of eighth notes. The Vc. part has a rhythmic accompaniment. The Tamb. + S.D. part has a pattern of eighth notes with 'x' marks.

219

C tpt.

Vc.

Tamb. + S.D.

ff

Musical score for measures 219-222. The C tpt. part has a whole rest. The Vc. part has a rhythmic accompaniment starting with a forte (*ff*) dynamic. The Tamb. + S.D. part has a rhythmic accompaniment.

223

C tpt.

Vc.

Tamb. + S.D.

f

ff

Musical score for measures 223-228. The C tpt. part has a rhythmic accompaniment starting with a forte (*f*) dynamic. The Vc. part has a rhythmic accompaniment. The Tamb. + S.D. part has a rhythmic accompaniment starting with a forte (*ff*) dynamic.

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