

commissioned by a consortium of ensembles led by Erick Von Sas

# LATIN DANCE MOVEMENTS

## I. Prelude

Anthony O'Toole

(2014/2019)

rit.

Misterioso (♩ = 64)

This is a full orchestral score for the piece "Latin Dance Movements, I. Prelude". The score is in 4/4 time and is in the key of B-flat major. It features 28 parts:

- Woodwinds:** Piccolo, Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1 in B-flat, Clarinet 2 in B-flat, Clarinet 3 in B-flat, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone.
- Brass:** Trumpet 1 in B-flat, Trumpet 2 in B-flat (Flugelhorn), Trumpet 3 in B-flat, Horn 1 and 3 in F, Horn 2 and 4 in F, Trombone 1 and 2, Bass Trombone, Euphonium, and Tuba.
- Strings:** String Bass, Timpani, and Mallet Percussion (Vibraphone).
- Percussion:** Percussion 1 (Vibraphone), Percussion 2 (Suspended Cymbal), Percussion 3 (Small Triangle), and Percussion 4 (Tam-tam/Bass Drum).

Key musical markings include: **Misterioso** (♩ = 64), **rit.** (ritardando), **TACET**, **mp cantabile** (mezzo-piano cantabile), **mp** (mezzo-piano), **pp** (pianissimo), **p** (piano), **div.** (divisi), **a2** (second octave), and **mp cantabile** (mezzo-piano cantabile). The score uses various articulation marks such as accents, slurs, and phrasing slurs.

**10** poco più mosso (♩ = 72)

rit.

Picc.

Fl. 1-2  
*mf* *sonoro*

Ob. 1-2  
*mf* *sonoro*  
a2

Bsn. 1-2  
*mf* *sonoro*

Cl. 1  
*mf* *sonoro*

Cl. 2  
unis.  
*mf* *sonoro*

Cl. 3  
*mf* *sonoro*

B. Cl.  
*mf* *sonoro*

A. Sx. 1  
*mf* *sonoro*

A. Sx. 2  
*mf* *sonoro*

T. Sx.  
*mf* *sonoro*

B. Sx.  
*mf* *sonoro*

Tpt. 1  
*mf* *sonoro*

Tpt. 2 (Flg.)  
*mf* *sonoro*

Tpt. 3

Hn. 1-3  
*mf* *sonoro*

Hn. 2-4  
*mf* *sonoro*  
div.

Tbn. 1-2  
div.  
*mf* *sonoro*

B. Tbn.  
*mf* *sonoro*

Euph.  
div.  
*mf* *sonoro*  
unis.

Tuba  
div.  
*mf* *sonoro*  
(arco)  
unis.

S. Bass  
*mf* *sonoro*

Timp.

M. Perc. (Vib.)

Perc. 1

Perc. 2 (S.Cym.)  
*mf*

Perc. 3 (Sm. Tri.)

Perc. 4 (B.D.)  
Bass Drum  
soft beaters

*p* *mp* *p*

17 **Meno mosso** (♩ = 68)

**poco rit.**      **a tempo**

Picc.

Fl. 1-2  
pp  
1. div.  
pp  
a2, unis.  
p  
div.  
mp  
pp

Ob. 1-2  
pp  
div.  
pp  
1. one player only

Bsn. 1-2  
pp  
p

Cl. 1  
div.  
f  
p

Cl. 2  
f  
p

Cl. 3  
f  
p

B. Cl.  
pp

A. Sax. 1  
pp  
p one player only  
mp  
pp

A. Sax. 2  
pp  
p one player only  
mp  
pp

T. Sax.  
pp  
p one player only

B. Sax.  
pp

Tpt. 1  
pp  
(to cup mute)

Tpt. 2 (Flg.)  
mf cantabile  
(solo)  
(soloist to Tpt. w/ cup mute)

Tpt. 3

Hn. 1-3  
pp

Hn. 2-4  
pp

Tbn. 1-2  
pp

B. Tbn.  
pp

Euph.  
pp

Tuba  
pp

S. Bass  
pp

Timp.

M. Perc. (Vib.)  
f  
Ped.  
mf  
mp

Perc. 1

Perc. 2 (S.Cym.)  
pp  
p

Perc. 3 (Sm.Tri.)  
mp

Perc. 4 (B.D.)



# II. Samba Despreocupada

Laid-back samba groove (♩ = 126)

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

- Piccolo:** Enters in the second measure with a melodic line, marked *p* *leggerio* and *mf*.
- Flute 1 and 2:** Enters in the second measure with a melodic line, marked *p* *leggerio* and *mf*. Includes the instruction "1. one or two players only".
- Oboe 1 and 2:** Remains silent throughout the page.
- Bassoon 1 and 2:** Enters in the first measure with a melodic line, marked *mp* and *a2*.
- Clarinets (1, 2, 3 in B♭ and Bass Clarinet):** Enter in the second measure with a rhythmic accompaniment, marked *p* and *a2*.
- Saxophones (Alto 1 & 2, Tenor, Baritone):** Remain silent throughout the page.
- Trumpets (1, 2, 3 in B♭):** Remain silent throughout the page.
- Horns (1 & 3 in F, 2 & 4 in F):** Enter in the second measure with a rhythmic accompaniment, marked *p* and *a2*.
- Trombone 1 and 2:** Remains silent throughout the page.
- Bass Trombone:** Remains silent throughout the page.
- Euphonium:** Remains silent throughout the page.
- Tuba:** Enters in the first measure with a melodic line, marked *mp* and *one player only*. Marked *tutti* in the second measure.
- String Bass:** Enters in the first measure with a rhythmic accompaniment, marked *mf* and *pizz.*
- Timpani:** Remains silent throughout the page.
- Mallet Percussion (Glockenspiel, Vibraphone):** Enters in the second measure with a melodic line, marked *p* *leggerio* and *mp*.
- Percussion 1 (Suspended Cymbal, Congas):** Remains silent throughout the page.
- Percussion 2 (Claves, Vibraslap, Suspended Cymbal):** Enters in the first measure with a rhythmic accompaniment, marked *mp*. Includes a double bar line with a '2' in the second measure.
- Percussion 3 (Large Cowbell, High Agogo Bell):** Remains silent throughout the page.
- Percussion 4 (Shaker):** Enters in the second measure with a rhythmic accompaniment, marked *mp*.

5

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

S. Bass

Timp.

M. Perc. (Glk.)

Perc. 1 (S.Cym.)

Perc. 2 (Clav.)

Perc. 3 (CwBl.)

Perc. 4 (Shaker)

mp

p

mf

pp

solo

Trumpet tutti, cup mute

mp

mf

cup mute

mp

mf

2

(4)

(4)

11

Picc. *mp*

Fl. 1-2 *tutti* *+2. mp* *mp*

Ob. 1-2 *div.* *mp* *p*

Bsn. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1 *one player only (duet with 1st)* *mp*

A. Sx. 2 *mf* *mp*

T. Sx.

B. Sx.

Tpt. 1 *cup mute* *div.* *mp*

Tpt. 2 *mp* *mp* *mp*

Tpt. 3 *mp* *mp* *mp*

Hn. 1-3 *mf* *a2*

Hn. 2-4 *mf* *a2*

Tbn. 1-2

B. Tbn.

Euph.

Tuba

S. Bass

Timp.

M. Perc. (Glk.) *mp* *leggiero*

Perc. 1 (S.Cym.)

Perc. 2 (Clav.) 2

Perc. 3 (CwBl.)

Perc. 4 (Shaker) 8

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mp* *mf* *pp*

Bsn. 1-2

Cl. 1 *mf* *mf*

Cl. 2 *mf* *mf*

Cl. 3 *mf* *mf* unis.

B. Cl. *mf*

A. Sx. 1 *f* *p* *mp* *mf* *pp* tutti (with Ob.)

A. Sx. 2 *f* *p*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mf* *f* *pp* unis. (to open)

Tpt. 2 *mf* *f* *pp* (to open)

Tpt. 3 *mf* *f* *pp* (to open)

Hn. 1-3 *f* *mp* div.

Hn. 2-4 *f* *mp* div.

Tbn. 1-2 *mp* *f* *mp* div.

B. Tbn. *mp*

Euph.

Tuba *mp*

S. Bass

Timp.

M. Perc. (Glk.) *mf*

Perc. 1 (S.Cym.)

Perc. 2 (Clav.) 2

Perc. 3 (CwBl.)

Perc. 4 (Shaker) (4)



19

Picc. *mp* *mf*

Fl. 1-2 *mp* *mf* a2

Ob. 1-2 *mp* *mf* a2

Bsn. 1-2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mp* *mf*

A. Sx. 2 *tutti* *mp* *mf*

T. Sx. *mp* *mf*

B. Sx. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-3 *mf* *pp* a2

Hn. 2-4 *mf* *pp* a2

Tbn. 1-2 *mf*

B. Tbn. *mf*

Euph. *unis.* *mp* *mf*

Tuba *mf*

S. Bass *mf*

Timp.

M. Perc. (Glk.) *mp* Xylophone *mf*

Perc. 1 (S.Cym.)

Perc. 2 (Clav.) 2 2

Perc. 3 (CwBl.) *mp* *mf* Large Cowbell stick on lip

Perc. 4 (Shaker)

(8)

Picc. *ff*

Fl. 1-2 *div. ff*

Ob. 1-2 *div. ff*

Bsn. 1-2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *div. unis. ff*

B. Cl. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 *open ff*

Tpt. 2 *open ff*

Tpt. 3 *open div. ff*

Hn. 1-3 *div. ff*

Hn. 2-4 *div. ff*

Tbn. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

S. Bass *arco ff*

Timp. *ff*

M. Perc. (Xyl.) *ff*

Perc. 1 (S.Cym.) *ff*

Perc. 2 (Clav.)

Perc. 3 (CwBl.) *ff*

Perc. 4 (Shaker)

*Suspended Cymbal with stick*

29

Picc. *fz fz*

Fl. 1-2 *fz fz* *mp*

Ob. 1-2 *fz fz* *mp*

Bsn. 1-2 *fz fz* *fp ff* *mp*

Cl. 1 *fz fz*

Cl. 2 *fz fz*

Cl. 3 *fz fz*

B. Cl. *fz fz* *fp ff* *mp*

A. Sax. 1 *fz fz* *mp*

A. Sax. 2 *fz fz* *mp*

T. Sax. *fz fz* *mp*

B. Sax. *fz fz* *fp ff* *mp*

Tpt. 1 *fz fz*

Tpt. 2 *fz fz*

Tpt. 3 *fz fz*

Hn. 1-3 *fz fz*

Hn. 2-4 *fz fz*

Tbn. 1-2 *fz fz* *fp ff*

B. Tbn. *fz fz* *fp ff*

Euph. *fz fz* *fp ff*

Tuba *fz fz* *fp ff* *div.* *mp*

S. Bass *fz fz* *mf*

Timp. *fz fz* *mp fff*

M. Perc. (Xyl.) *fz fz* *Glockenspiel mp*

Perc. 1 (S.Cym.) *fz fz*

Perc. 2 (Clav.) *Vibraslap*

Perc. 3 (CwBl.)

Perc. 4 (Shaker) *mf*

34

Picc.

Fl. 1-2  
1. one or two players only  
*p*

Ob. 1-2  
1. one player only  
*p*

Bsn. 1-2  
*p*

Cl. 1  
*mp*

Cl. 2  
*mp*

Cl. 3  
unis.  
*mp*

B. Cl.  
*p*

A. Sx. 1  
*p*

A. Sx. 2  
*p*

T. Sx.  
*p*

B. Sx.  
*p*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

B. Tbn.

Euph.

Tuba  
cue: Sg. Bs.  
*p* play

S. Bass  
*mp*

Timp.

M. Perc.  
(Glock.)

Perc. 1  
(S.Cym.)

Perc. 2  
(VbSlp.)

Perc. 3  
(CwBl.)

Perc. 4  
(Shaker)  
(4) (8)

39

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

S. Bass

Timp.

M. Perc. (Glock.)

Perc. 1 (S.Cym.)

Perc. 2 (VbSlp.)

Perc. 3 (CwBl.)

Perc. 4 (Shaker)

*mp*

*tutti (+2.)*

*div.*

*mp*

*p*

*mf*

*mp*

*mp*

*mp unis.*

*p*

*mf*

*mp*

(12)

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

Bsn. 1-2 *mf*

Cl. 1 *mf mp*

Cl. 2 *mf mp*

Cl. 3 *mf mp*

B. Cl. *mf*

A. Sx. 1 *mf* div. *mf*

A. Sx. 2 *mf* *mf*

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1 *fp* *mf*

Tpt. 2 *fp* *mf*

Tpt. 3 *fp* *mf*

Hn. 1-3 *mf* a2

Hn. 2-4 *mf* a2

Tbn. 1-2 *mf* div. *mf*

B. Tbn. *mf*

Euph. *mp* div. *mf*

Tuba *mf mp*

S. Bass *f* *mf*

Timp.

M. Perc. (Glock.) *mf*

Perc. 1 (S.Cym.)

Perc. 2 (Claves) *mf* 2

Perc. 3 (CwBl.)

Perc. 4 (Shaker) (4)

47

Picc. *mp*

Fl. 1-2 *mp*

Ob. 1-2 *mp*

Bsn. 1-2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1-3 *mp*

Hn. 2-4 *mp*

Tbn. 1-2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

S. Bass *mp*

Timp.

M. Perc. (Glock.)

Perc. 1 (S.Cym.)

Perc. 2 (Claves) 2

Perc. 3 (CwBl.)

Perc. 4 (Shaker) (8)

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f* *a2* *div.*

Bsn. 1-2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1-3 *f*

Hn. 2-4 *f*

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f* *unis.*

Tuba *f*

S. Bass *f* *pizz.*

Timp.

M. Perc. (Glock.) *f*

Perc. 1 (Congas) *f* Congas 2

Perc. 2 (Claves) 2

Perc. 4 (Agogo) *mf* High Agogo Bell (4)

Perc. 4 (Shaker) (4)