

CRISTIAN AXT

CONCERTO No. 1

REVIEW 2024

"GIRANDO ARGENTINA"

FOR

PIANO

AND

SYMPHONY ORCHESTRA

WITH

BOMBO LEGÜERO

DEDICATED TO

NATALIA GONZÁLEZ FIGUEROA

FULL SCORE

INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

2 Trumpets in B \flat

1 Timpani player

1 Bombo Lëguero player

Strings

Piano soloist

The Full Score is in C

Duration c: 20 minutes

Replacing the Bombo Legüero with a comparable drum is not advisable.

Consequently, this composition was devised to be performed without this hallmark instrument of Argentine folk music.

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"GIRANDO ARGENTINA"

FOR PIANO AND SYMPHONY ORCHESTRA WITH BOMBO LEGÜERO

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12/8

Andante con anima e forza $\text{♩} = 66$

The musical score is arranged in a standard orchestral format. It includes staves for Flute I and II, Oboe I and II, Clarinet in B♭ I and II, Bassoon I and II, Horn in F I and II, Trumpet in B♭ I and II, Timpani, Violin I and II, Viola, Violoncello, Double Bass, Bombo Legüero, and Piano. The score is written in G major (one sharp) and 12/8 time. The tempo is 'Andante con anima e forza' with a metronome marking of 66. The score is marked with various dynamics such as *fp*, *p*, *mf*, and *f*. The Bombo Legüero part includes a legend: 'X = aro' and 'X = membrana'. The Piano part includes a 'cresc.' marking. The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

8

Fl. I *p*

Fl. II

Ob. I *mf* *p*

Ob. II *fp* *mf* *p*

Cl. I *mf*

Cl. II

Bsn. I *p* *f*

Bsn. II *f*

Hn. I

Hn. II *fp* *fp* *p*

Tpt. I *fp* *fp* *p*

Tpt. II *fp* *fp* *p*

Timp. *mf* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *col legno* *f* *p* *f* *arco*

Db. *p* *pizz.* *f* *p* *mf*

B.L.

Pno *f*

13

Fl. I *f* *mf* *f* *molto rall.*

Fl. II *f* *f*

Ob. I *f* *mf*

Ob. II *f* *mf*

Cl. I *f* *fp* *mf*

Cl. II *f* *fp* *mf*

Bsn. I *p* *f* *fp* *mf*

Bsn. II *f* *fp* *mf*

Hn. I *f* *fp* *mf* *fp*

Hn. II *f* *fp* *mf* *fp*

Tpt. I *f* *fp* *mf* *fp*

Tpt. II *f* *fp* *fp* *fp*

Timp. *ff* *p* *f*

Vln. I *f* *fp* *mf* *Al tallone*

Vln. II *f* *fp* *mf*

Vla. *f* *fp* *mf*

Vc. *p* *f* *fp* *mf* *col legno* *arco* *col legno* *arco*

Db. *p* *f* *fp* *mf* *pizz.* *arco*

B.L. *mf*

Pno. *f* *mf* *molto rall.*

Larghissimo ♩ = 100

accel.

rall.

6/8

rall.

19

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

B. L.

Larghissimo ♩ = 100

accel.

rall.

6/8

rall.

Pno.

Tonal

ad libitum

p

pp

mf

f

A

12/8 Lentamente ♩ = 40

Like Zamba

25

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

mf

pizz.

arco

A

12/8 Lentamente ♩ = 40

Pno.

30

Bsn. I

Hn. I

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

Andante più animato che prima ♩ = 75

35

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

B. L.

Pno.

rit. . .

B
 Meno mosso ♩ = 60 rit.
 Maestoso molto cantabile ♩ = 37

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II
 Hn. I
 Hn. II
 Tpt. I
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.
 B. L.

B
 Meno mosso ♩ = 60 rit.
 Maestoso molto cantabile ♩ = 37

Pno.

B
 Molto rall.
 Larghetto ♩ = 50

Ob. I
 Ob. II
 Bsn. I
 Bsn. II
 Vla.
 Vc.
 Db.
 B. L.

B
 Molto rall.
 Larghetto ♩ = 50

Pno.

52

Cl. I

Bsn. I

Pno

I solo

f

Detailed description: This section covers measures 52 to 55. It features three staves: Clarinet I, Bassoon I, and Piano. The Clarinet I part begins with a 'I solo' instruction and plays a melodic line starting in measure 53. The Bassoon I part plays a rhythmic accompaniment. The Piano part provides a complex harmonic and rhythmic foundation with intricate patterns in both hands.

56

Cl. I

Bsn. I

Hn. I

Hn. II

Tpt. I

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

B.L.

C Allegro ♩ = 100
Like Malambo

f, *mf*, *f*, *mf*, *f*, *mf*, *f*

non div.

(*) Between bars 56 - 84 the Bombo Legüero must improvise with the Malambo's rhythmic pattern.

Detailed description: This section covers measures 56 to 84. It features ten staves: Clarinet I, Bassoon I, Horn I, Horn II, Trumpet I, Timpani, Violin I, Violin II, Viola, and Cello/Double Bass. A Bass Drum part is also present at the bottom. The music is marked 'C' for Credo and 'Allegro' with a tempo of ♩ = 100, with the instruction 'Like Malambo'. The key signature changes to two flats (B-flat major/D minor) at measure 56. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *non div.* (non-diviso). A note at the bottom states: '(*) Between bars 56 - 84 the Bombo Legüero must improvise with the Malambo's rhythmic pattern.'

66

Cl. I

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Vln. I

Vln. II

Vla.

Vc.

Db.

B.L.

mf, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *f*, *ff*, *fff*, *fff*, *fff*

con sord.

Detailed description: This section covers measures 66 to 84. It features ten staves: Clarinet I, Bassoon I, Bassoon II, Horn I, Horn II, Trumpet I, Trumpet II, Violin I, Violin II, Viola, and Cello/Double Bass. A Bass Drum part is also present at the bottom. The music continues in the same key signature. Dynamic markings range from *mf* (mezzo-forte) to *fff* (fortissimo). The Trumpet parts are marked 'con sord.' (con sordina). The section concludes with a series of fortissimo (*fff*) markings across the string and woodwind parts.

79

Fl. I *mf* *jet whistle*

Fl. II *mf* *jet whistle*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *f*

Hn. II *f*

Tpt. I *f*

Tpt. II *mf*

Timp. *mf* *f* *mf* *fp*

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *mf*

Db. *mf*

B.L. *f*

Pno. *f*

molto rit. 12/8

D

12/8 Maestoso molto cantabile ♩ = 40

Poco meno mosso ♩ = 112

molto rall.

92

Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Bsn. I, Bsn. II, Hn. I, Hn. II, Tpt. I, Tpt. II, Timp., Vln. I, Vln. II, Vla., Vc., Db., B. L.

D

12/8 Maestoso molto cantabile ♩ = 40

Poco meno mosso ♩ = 112

molto rall.

Pno

Cadenza ♩ = 70

97

102

Più pesante ♩ = 60

Molto rubato ♩ = 85

108

115 **molto rall.** **E Adagio** ♩ = 90

Vln. I *p* *div.* *mf* *p*

Vln. II *pp*

Vla. *pp* *mf* *p*

Vc. *pp* *mf* *f*

Db. *pizz.* *p*

Pno. *pp*

127 **molto espress.** **E Adagio** ♩ = 90

Vln. I *f* *mf* *f* *pp* *p*

Vln. II *mf* *p*

Vla. *mf* *pp* *p*

Vc. *mf* *mf* *f*

Db. *arco* *mf*

Pno. *pp*

140 **molto rall.** **Poco più mosso** ♩ = 100

Vln. I *f* *p* *col legno*

Vln. II *p* *col legno*

Vla. *div.* *unis.* *f*

Vc. *pizz.* *mf*

Db. *pizz.* *mf*

Pno. *ad libitum* *f*

148 **molto rall.** **Andante** ♩ = 74

Fl. I *mf* *fp*

Fl. II *mf*

Ob. II *mf*

Cl. I *f* *fp*

Bsn. I *f* *mf*

Bsn. II *f* *mf*

Vln. I *arco* *p* *arco* *mf* *fp*

Vln. II *arco* *mf* *fp*

Vla. *p* *mf*

Vc. *arco* *f* *arco* *mf* *div.*

Db. *arco* *f* *arco* *mf* *arco*

Pno. *mf*

Meno mosso Grandiloquente ♩ = 50
rit. accel. rit.

Ancora più pesante ♩ = 50
accel. molto rit.

F

12
8

Andante con anima e forza ♩ = 66

161

Fl. I *f* *ff > mf* *f* *fp* *p*

Fl. II *f* *ff > mf* *f*

Ob. I *f* *ff > mf* *f* *fp* *p*

Ob. II *f* *ff > mf* *f*

Cl. I *f* *ff* *mf* *f* *mf* *f*

Cl. II *f* *ff > mf* *f* *fp* *p*

Bsn. I *f* *ff* *mf* *f* *mf* *f* *p*

Bsn. II *f* *ff* *mf* *f* *mf* *f* *p*

Hn. I *ff* *f* *fp*

Hn. II *ff* *mf* *f*

Tpt. I *mf* *f* *mf*

Tpt. II *mf* *f* *mf* *senza sord.*

Timp. *p* *f* *p* *mf* *f* *ff* *mf* *mf* *f*

Vln. I *f* *f* *ff* *f* *mf* *mf* *f* *p* *Sul A*

Vln. II *f* *ff* *f* *div.* *f* *unis.* *p*

Vla. *f* *ff* *f* *div.* *f* *unis.* *p*

Vc. *f* *ff* *mf* *f* *mf* *f* *p*

Db. *f* *ff* *mf* *f* *p* *p*

B. L. *p* *mf*

Meno mosso Grandiloquente ♩ = 50
rit. accel. rit.

Ancora più pesante ♩ = 50
accel. molto rit.

F

12
8

Andante con anima e forza ♩ = 66

Pno. *f* *mf* *cresc.* *f*

172

Fl. I. *mf* *f* *mf*

Fl. II. *fp* *p* *f* *mf*

Ob. I. *mf*

Ob. II. *fp* *p* *mf*

Cl. I. *fp* *fp* *p*

Cl. II. *p*

Bsn. I. *f* *mf* *p* *mf*

Bsn. II. *f* *mf* *mf*

Hn. I. *mf* *f* *p*

Hn. II. *fp* *fp* *mf* *fp* *mf*

Tpt. I. *mf* senza sord.

Timp. *mf* *p*

Vln. I. *mf* *mf*

Vln. II. *p*

Vla. *p* *p* *mf*

Vc. *f* *mf* *p*

Db. *f* *p* *p*

B. L. *p* *mf*

Pno. *p* *f* *(p)* *p*

G
Tranquillo ♩ = 95

molto rall.

179

Bsn. I

Bsn. II

Hn. I

Hn. II

Vln. I

Vln. II

Vla.

Vc.

Db.

B. L.

Pno.



G
Tranquillo ♩ = 95

molto rall.

184

Bsn. I

Hn. I

Hn. II

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

189

Fl. I

Ob. I

Cl. I

Hn. I

Hn. II

Tpt. I

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

molto cantabile

mf

p

f

con sord.

rall. Andante ♩ = 70

194

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

B.L.

Pno.

f

mf

mf

mf

mf

mf

mf

mf

f

mf

f

unis.

rall. Andante ♩ = 70

H

Meno mosso ♩ = 60

Maestoso molto cantabile ♩ = 35

rit.

rit.

200

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *mf*

Cl. II *mf*

Bsn. I *f*

Bsn. II *mf*

Hn. I *f*

Hn. II *f*

Tpt. I *f* senza sord.

Tpt. II *f* senza sord.

Timp. *f* *ff*

Vln. I *f* *fp* *fp* *f* unis.

Vln. II *f* *fp* *fp* *f*

Vla. *f* *fp* *fp* *f* pizz.

Vc. *f* *fp* *fp* *f* unis.

Db. *f* *fp* *fp* *f* pizz.

B.L. *p*

Pno. *f* *p* *mf* *f* *rit.* *rit.* *mf*

H

Meno mosso ♩ = 60

Maestoso molto cantabile ♩ = 35

rit.

rit.

206

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Vln. I
Vln. II
Vla.
Vc.
Db.
B. L.
Pno.

I Allegro $\text{♩} = 100$

Musical score for measures 210-245. The score includes parts for Oboe I and II, Clarinet I, Bassoon I and II, Trumpet I and II, Timpani, Violin I and II, Viola, Violoncello, Double Bass, and Piano. The music is in 6/8 time, marked Allegro with a tempo of 100. The key signature has three sharps (F#, C#, G#). The score features various dynamics such as *mf*, *f*, and *pp*, and includes performance instructions like *con sord.* and *arco*. A section marked with a circled 'I' and a circled '6' indicates a specific rhythmic pattern. A note at the bottom states: "(*) Between bars 212 - 245 the Bombo Legüero must improvise with the Malambo's rhythmic pattern."

(*) Between bars 212 - 245 the Bombo Legüero must improvise with the Malambo's rhythmic pattern.

Musical score for measures 220-245. The score includes parts for Flute I and II, Clarinet I and II, Bassoon I and II, Violin I and II, Viola, Violoncello, Double Bass, and Piano. The music is in 6/8 time, marked Allegro with a tempo of 100. The key signature has two flats (Bb, Eb). The score features various dynamics such as *f*, *mf*, *p*, and *mp*, and includes performance instructions like *pizz.*, *arco*, and *Bartók pizz.*. A section marked with a circled 'I' and a circled '6' indicates a specific rhythmic pattern.

233

Fl. I *mf*

Fl. II *mf*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bsn. I *f*

Bsn. II *f*

Hn. I *f*

Hn. II *f*

Tpt. I *f*

Tpt. II *mf*

Timp. *mf* *f* *mf* *ff*

Vln. I *ff* *fff* *mf* *f*

Vln. II *arco* *fff* *mf* *f*

Vla. *ff* *fff* *f*

Vc. *fff* *f*

Db. *arco* *fff* *f*

B. L. *f*

Pno. *f* *ff*