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The Legend of Boto

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The Legend of Boto

on a theme of Waldemar Henrique

*Dedicated to Greg Hosharian
and the Armenian Pops Orchestra*

*For all the armenian people from California,
with love.*

1 Flute
1 Oboe
1 Clarinet
1 Bassoon

2 Trumpets in Bb
2 French Horns in F
1 Trombone
1 Bass Trombone

Timpani
Percussion:
(Drum Set, Bass Drum, Suspended Cymbal, Triangle, Tambourine)

Strings
Violins I
Violins II
Violas
Cellos
Contrabasses

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Alexey Kurkdjian

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12

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

mf

simili

mp

mf

The musical score for measures 12 to 15 is presented. The Flute (Fl.) and Bassoon (Bsn.) staves contain rests. The Oboe (Ob.) staff begins with a measure rest, followed by eighth-note patterns starting in measure 13, marked with *mf* and *simili*. The Clarinet (Cl.) staff has rests until measure 15, where it begins with eighth notes marked *mp*. The Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Timpani (Timp.), Drums (Dr.), Bass Drum (B. D.), Cymbals (Cym.), and Percussion (Perc.) staves all contain rests throughout measures 12-15. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) enters in measure 12 with sustained chords, marked with *mf*. A section marker 'B' is placed at the end of measure 15.

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

simili

mp

sf

mf

Triangle

ff

p

C

The musical score is for a symphony orchestra, page 4. It is in B-flat major (two flats) and 4/4 time. The score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Timpani (Timp.), Drum (Dr.), Bells (B. D.), Cymbals (Cym.), Percussion (Perc.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwind section (Fl., Ob., Cl., Bsn.) and the string section (Vln. I, Vln. II, Vla., Vc., Cb.) have melodic lines. The brass section (Hn., Tpt., Tbn., B. Tbn.) and the percussion section (Timp., Dr., B. D., Cym., Perc.) provide harmonic support. The score includes dynamic markings such as *mp*, *sf*, *mf*, *ff*, and *p*, and a rehearsal mark 'C'.

42 D

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

sf $\rightarrow$ *p*

mf

mf

ff

D Solo

f

Solo

mf

Solo

mf

Solo

mf

Solo

mf

72 **E** A tempo

Fl. *f* *ff* 6 *tr*

Ob. *f*

Cl. *f*

Bsn. *f* *ff* 3

Hn.

Tpt.

Tbn. *mf* 3

B. Tbn. *mf* 3

Timp. *ff sfz* *mf*

Dr.

B. D.

Cym.

Tri. *f p ff p f f p f p* *ff*

Vln. I **E** A tempo *sfz*

Vln. II *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz*

Vc. *sfz* *arco* *arco*

Cb. *sfz*

87

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f* *p* *f*

94 **G** $\text{♩} = 90$

Fl. *mf* *f*

Ob. *mf*

Cl. *mf*

Bsn. *mf* *f* *mf*

Hn. *mf* *p* *sfz*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf* *f* *p* *3*

Timp.

Dr.

B. D. *f* *p* *f* *p* *f*

Cym.

Tri. *f* *p* *f* *p* *f* *f* *p* *f* *p* *f*

G $\text{♩} = 90$

Vln. I

Vln. II

Vla. *3*

Vc. *3*

Cb.

106

H

Fl. *f*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *pp*

Tpt.

Tbn.

B. Tbn.

Timp.

Dr. *f*

B. D.

Cym.

Tri. *f p f p f p* *f p f p f f p f p f f p f p f f p f p f f p f p f*

H

Vln. I

Vln. II

Vla.

Vc. *pizz.* *f*

Cb. *pizz.* *f*

121 **J**

Fl. *f*

Ob.

Cl. *mf*

Bsn. *f*

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr. *mp*

B. D.

Cym.

Tri.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *arco* *mf*

Cb. *arco* *mf*

[illegible]

[illegible]

143 **L** ♩ = 60 *rall.* ♩ = 90

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn. *mute sf* *mf* *p*

Tpt. *mute*

Tbn. *mute*

B. Tbn.

Timp. *p* *< f* *p* *< f* *ff*

Dr. *p* *ff*

B. D.

Cym. *crash* *f*

Tamb. *f p ff p f*

Vln. I **L** ♩ = 60 *ff* *mf* *ff* *rall.* ♩ = 90

Vln. II *ff* *mf* *ff*

Vla.

Vc. *gliss.*

Cb. *gliss.*

156

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

M

$\text{♩} = 100$

f

sf p

f

sf p

f

sf p

mp

sul pont.

17

166

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

sf p *f* *p* *mf*

f p ff p f *simili* *f p ff p f* *f p ff p f* *f p ff p f*

N *nat. solo* *f*

181

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f p f f p f f p f f p f f p f f p f f p f

f

mf

arco

f

arco

f

P

188 $\text{Q} \text{♩} = 120$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f p f f p f f p f f p f f p f f p f f p f

f p f p f p f p f p f p f p

To Tri.

Q

204

Fl. *f* **R**

Ob. *f* *ff*

Cl. *f*

Bsn. *f*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Timp. *f*

Dr. *Fill* *f* *f p f p f p* *f p fp* *f p f p f p* *f f*

B. D.

Cym. *ff*

Tamb.

Vln. I *ff* **R**

Vln. II *ff*

Vla. *f*

Vc. *f* *f*

Cb. *f* *f*

213

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S

S

ff

f

ff

ff

ff

f

f

mf

mf

245

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

f p f f p f f p f f p f f p f f p f f p f f p f f p f f p f

This page contains musical staves for measures 257 through 270 of "The Marriage of Figaro". The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone/Tuba (B. Tbn.), Timpani (Timp.), Drums (Dr.), Bass Drum (B. D.), Cymbals (Cym.), Triangle (Tri.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 257-260 show woodwinds playing sixteenth-note patterns with trills and forte dynamics, while strings play sustained notes. Measures 261-270 feature a full orchestral texture with woodwinds continuing their melodic lines, strings providing harmonic support, and percussion including drums and triangle. A rehearsal mark 'U' appears above measure 261. Measure numbers 257 and 27 are indicated at the top right of the first staff.

267

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f p f f p f f p f f p f f p f f p f f p f f p f f p f f p f

279

Lento
Ad Libitum

$\text{♩} = 120$
V A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tri.

To Tamb.

Tambourine

ff

f

senza vibrato

f

f p f

f p f f p f f p f f p f f p f

Lento
Ad Libitum

V A tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Like a Zurna

f

ff

f

f p f

f p f f p f f p f f p f

287

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p f p f p f p f p f p f

f p f f p f f p f f p f f p f f p f f p f f p f f p f f p f

294 $\text{♩} = 100$ **W**

Fl. *ff*

Ob. *ff*

Cl. *f nat.*

Bsn. *ff*

Hn. *f*

Tpt. *ff*

Tbn. *f*

B. Tbn. *f*

Timp. *f*

Dr.

B. D. *p f*

Cym. *f mf mf f mf*

Tamb. *f p ff p f*

$\text{♩} = 100$ **W**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

304

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

mf

f

f

ff

ff

ff

ff

ff

[illegible]

326

molto rit. ♩ = 70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Dr.

B. D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

350

[illegible]