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Coplas - Trio for Accordion, alto sax and vibraphone

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# Coplas

trio for alto sax, vibraphone and accordion

Jesús Echeverría

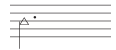
2014

Accordion  
 Alto sax in Eb \*  
 Vibraphone \*\*

\* The saxophone part is written in C.

\*\* The extension of the vibraphone should be, if possible: do<sub>3</sub> - fa<sub>6</sub>

Aproximate duration: 11'00"



Air (accordion)



Vibraphone sticks: hard, medium and soft



Progresive accelerando



Grand glissando



Short pausa



Midian pausa



Long pausa



Narrow vibrato



Midian vibrato



Wide vibrato



Air, air and sound, only soud



Bend (acordion)



Keep the sound until the end of line



Only key sound



Key sound plus normal sound



Gliss. down - up ( $\pm 1/2$  tone)



Gliss. up - down ( $\pm 1/2$  tone)



Harmonic sound

# Coplas

Trio for accordion, alto sax and vibraphone.

Jesús Echeverría

I

♩ = 60

Musical score for the first system of 'Coplas'. It features three staves: Acordeón (top), Saxo alto (middle), and Vibráfono (bottom). The Acordeón part starts with a dynamic of *pppp* and *p*, then *ppp* and *mp*. It includes a section with *ppp* and *f* dynamics, and ends with *pppp*. The Saxo alto part has *ppp* humming and *con arco* markings. The Vibráfono part has *medio motor* and *pp* markings. There are also some circled symbols above the staff.

II

♩ = 70

Musical score for the second system of 'Coplas'. It features three staves: Ac. (top), Sx. a. (middle), and Vbr. (bottom). The Ac. part has dynamics *p*, *pppp*, *p*, *pppp*, *p*, and *pppp*. It includes a section with *pp* and a 7:4 time signature. The Sx. a. part has *ppp* humming, *p*, *ppp*, *fff*, and *pp* markings, and includes a 'slap' marking. The Vbr. part has *con motor* and *p* markings. There are also some circled symbols above the staff.

Ac. *ppp* *pp* *p* *mp*

Sx. a. *ppp* *pp* *p* *mp*

Vbr. *ppp* *pp* *p* *mp*

Ac. *fff* *ppp* *p*

Sx. a. *f* *ppp* *gliss.*

Vbr. *f* *ppp* *con arco* *p* *f* *medio motor*

III

28 ♩ = 86

Ac. *ff* *fff* *ffff*

Sx. a. *mf* *f*

Vbr. *sin motor* *p* *mf* *ff*

Ac. *ff*

Sx. a. *ppp* *fff*

Vbr. *pp* *fff* *pp*

*pp* *fff* *pp*

37 *bb#*

Ac.

Sx. a.

Vbr.

*pp* *fff* *pp*

*gliss.* *Rit.*  $\bullet = 70$  *Rit.*

IV  
Ad libitum

44  $\bullet = 60$  *Rit.*

Ac.

Sx. a.

Vbr.

*pp* *f* *pp*

*slap*

*pp* *S<sup>va</sup>*







Molto libero ma ritmico

Rit.

84

Ac.

Sx. a.

Vbr.

slap

3:2

Bisb.

9:8

7:4

5:4

slap

3:2

ffz

p

f

p

pp

ppp

pppp

pp

Colocar aros metálicos ligeros, sujetándolos con hilos flojos para que reboten, rodeando un extremo de la lámina. Las láminas con aros son: fa 3 - la 3 - re 5 - fa# 5 - la 5 - sib 5

Tocar cuando se extinga el sonido del vibráfono.

90

Ac.

Sx. a.

Vbr.

f con motor

ff

Dejar sonar hasta extinguirse.

97

Ac.

Sx. a.

Vbr.

*pp*

*fff*

Retirar las aros, con sumo cuidado, una vez que dejen de vibrar.

VII

104

Ac.

Sx. a.

Vbr.

*p* *mp* *mf* *f* *p*

*p* *mp* *mf* *f* *pp* *ff*

*p* *mp* *mf* *f* *p*

*con motor*

B. B.

B. S.

*ff*

114

Ac.

Sx. a.

Vbr.

*p* *mf* *f* *p* *mf* *f* *ff*

*fff* *fff*

VIII

124

Ac.

Sx. a.

Vbr.

*pp* *sfz* *fff*

slap

*sin motor*

131

Ac.

Sx. a.

Vbr.

137

Ac.

Sx. a.

Vbr.

*ff*

3:2

5:4 5:4 5:4

4:3 4:3

IX

145

Ac.

Sx. a.

Vbr.

slap - - -

*ppp*

*ppp*

154

Ac.

Sx. a.

Vbr.

*fff* *8va*

161

Ac. (8va)

Sx. a.

Vbr.

167

Ac. (8va)

Sx. a.

Vbr.

*ff*

*ff*

3:2

5:4

5:4

5:4

5:4

5:4

5:4

4:3

4:3

175

Ac.

Sx. a.

Vbr.

The musical score consists of three staves. The top staff is for Acoustic guitar (Ac.), the middle for Saxophone (Sx. a.), and the bottom for Vibraphone (Vbr.). Measure 175 is marked at the beginning. The Acoustic guitar part has three large blacked-out sections in the first, third, and fifth measures. The Saxophone part has a melodic line with a 'slap' instruction in the final measure. The Vibraphone part has a complex rhythmic pattern in the first measure and a more melodic line in the second measure.