

Violoncello

# Three Folk Dances

Commissioned by and dedicated to the Composers Conference Chamber Music Players

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## I. Zamba

$\bullet = 60$

*mp*

6 *rit.* *a tempo* 8 *placidamente*

*mf* *mf*

11 13 15

16 18 20

21 23 25

*p* *mf* *p*

27 29 31 *pizz.* *arco*

*mf* *p* *ff*

33 *legato* 36

*f*

38 41-42 2

43 44 45 *pizz.* *arco* 49

*p* *mf* *f*

50 51 *poco allarg.*

*p*

## II. Milonga\*

1 = 54 (piano) (dove-tail w/bassoon) Bassoon cadenza = 74 (Pitch approx.)

*ppp* < *mp* > *p* (like a cry) *pizz.*

6 7 Sul A highest possible 10

11 13 *simile* 15


17 *arco* no break in sound between pizz and arco *tallone* 21 *simile*

*mf* *slow gliss.* arrival, non sounding

23 25 27 *Ord.*

29 *simile* 31 33 *p*

35 *mf* 37 39 *p*

\*The milonga rhythm (different than tango) is characterized by a non-accented first beat followed by a stressed second beat and a short non-accented third beat:  (normal-long-short)

40 41 42 43 44 45 *legato*

47 49 50

51 52 *pesante* a bit gritty 54 55

56 *pizz. ord.* *arco Sul A* *highest possible* *slow gliss.* 61 *gliss.*

62 63 64 65 66

67 68 69 70 *allargando al fine*

72 73 *pizz.* *arco pont.*

# III. Malambo

$\bullet = 115 \text{ } 120$

1-5 5 *pont.* 7 8 9 10 11  
Short, loud scratch sound. *simile*

12 13 14 15 16 17

18 19 20 21 22 23

24 25 26 27 28 29

30 (Solo) *cantabile* 32 33 34 35  
*f*

36-37 2 38 40 41 42  
*pp*  $\longleftarrow$  *f*

43-62 20 63 65 67  
*f*

68 *detached* 72 73  
*pp*  $\longleftarrow$  *f*

74 *legato* 76 77 78 79  
*f*

80 81 82 83 84-86 3 87

88 89 90 91 92 93

94 95 96 97 98 99

100 101 103 104-108 5

*pont.*  
Close to pont.  
Short, loud scratch sound.

110 111 113 114 115

*simile*

116 117 118 119 120 121

122 123 124 125 126 127

*sfz* always

128 129 130 131 132

*fff* *secco* *p*

134 135 136 137

*fff*