

Canción del Pájaro (Song of the Bird)

Richard Byrd

Canción del Pájaro for 2 trumpets and piano is based on a traditional fandango—a lively Spanish or Portuguese couples dance in triple meter typically based on the recurring descending chord progression i—VII—VI—V. The couples dance is reflected in the spirited interplay between the piano and the trumpet parts that immediately follows the emotive *rubato* introduction.

Canción del Pájaro was originally written in a simpler form as a commission by the Glendover Elementary School to feature the composer's son. The present modified version is more challenging—technical dexterity on the soloist's part is required to manage the quick tempo and florid ornamentation. The exciting build up to the climax is immediately followed by a short notated cadenza, allowing advanced performers the option to improvise an extended ad lib cadenza. This work is fun to perform, enjoyable to hear, and is ideal for competitions and engaging concert programs that feature exciting trumpet performers.

PREVIEW ONLY

Dr. Richard Byrd is Associate Professor of Theory and Composition at Eastern Kentucky University and trumpeter with the ECU Faculty Brass Quintet. After receiving his Bachelor's degree in trumpet performance at DePauw University, Byrd earned his Master and Ph.D. degrees in music theory from the University of Kentucky.

Various organizations have commissioned Byrd to compose or arrange music specifically for their group or special event including the Kentucky Governor's School for the Arts, the Great American Brass Band Festival, Commonwealth Clarinet Quartet, Eastern Kentucky University Faculty Brass Quintet and several school band programs.

As a trumpet performer, Byrd's classical experiences include performing with the Indianapolis Symphony, West Virginia, and Lexington Philharmonic Orchestras. During his tenure with the Lexington Brass Band he was a featured soloist during the band's England tour in 2000. Byrd has performed with several prominent jazz artists including Doc Severinsen, Allen Vizzutti, Maynard Ferguson, Jens Lindemann, Byron Stripling, Louie Bellson, Bob Mintzer, Victor Wooten, Take 6, and the Manhattan Transfer, and in shows with Aretha Franklin, Robert Goulet, Rosemary Clooney, Lou Rawls, Carol Channing, and the Ringling Brothers Circus. His lead trumpet abilities with the DiMartino/Osland Jazz Orchestra are showcased on their CDs entitled *Quotient* and *Off the Charts*, and with The Kentucky Jazz Repertory Orchestra on their CD entitled *Flying Home*. Byrd has also recorded his own solo CD entitled *Portrait of a Trumpet*, which is available at cdbaby.com.

Byrd has been an artist-in-residence with the Kentucky Governor's School for the Arts since 1989, and has served as Chair for the Instrumental Music discipline, and Dean of Faculty. Byrd has written several articles for publication in the International Trumpet Guild Journal, the Kentucky Music Teacher Journal, and Bluegrass Music News. He can be contacted at rich.byrd@eku.edu.

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DIFFICULTY RATING: Medium-Difficult
2 Trumpets and Keyboard

CANCIÓN DEL PÁJARO

(Song of the Bird)

Richard Byrd
ASCAP

Rubato ♩ = 60

mf

B♭ Trumpet 1

B♭ Trumpet 2

Piano

mf

with pedal

5

6

7

8

mf

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9 in time

10

11

12 rit.

f

in time

9 in time

10

11

12 rit.

f

$\text{♩} = 76$
 14 15 16 17 18 19
mp *f*

20 21 22 23 24
mp

20 21 22 23 24
mp

PREVIEW ONLY

25 26 27 28 29
f *mp*

25 26 27 28 29
f *mf*

30 31 32 33 34

mp

3 3 3

1 2 1

35 36 37 38 39 40

ff *p* *mf*

ff *mp* *mf*

35 36 37 38 39 40

ff sub. p *mp* *mf*

41 42 44 45 46

f

to Coda

41 42 44 45 46

f

to Coda

This musical score is for the piece "Canción del Pájaro" on page 4. It covers measures 47 through 64. The score is written for a piano with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo and dynamics are marked as *mf* (mezzo-forte). The score includes various musical notations such as eighth notes, quarter notes, and half notes, often grouped with slurs and ties. There are also triplets indicated by a '3' over the notes. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the middle of the page.

Measures 47-52: The melody in the treble clef begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. The bass clef has a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The melody ends with a quarter note F#5, a quarter note G5, and a quarter note A5. The bass clef has a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3.

Measures 53-58: The melody in the treble clef begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. The bass clef has a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The melody ends with a quarter note F#5, a quarter note G5, and a quarter note A5. The bass clef has a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3.

Measures 59-64: The melody in the treble clef begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. The bass clef has a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The melody ends with a quarter note F#5, a quarter note G5, and a quarter note A5. The bass clef has a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3.

This musical score is for the piece "Canción del Pájaro" on page 5. It covers measures 65 through 82. The score is written for a piano with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo and meter are not explicitly stated. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. A large, semi-transparent watermark "PREVIEW ONLY" is overlaid across the middle of the page.

Measures 65-70: The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Measure 67 features a forte (*f*) dynamic marking. Measure 68 includes a triplet of eighth notes in the right hand.

Measures 71-76: The right hand continues the melodic line, with measure 73 marked *fp* (fortissimo piano). Measure 75 is marked *f* (forte). Measure 76 shows a change in the right hand's melody.

Measures 77-82: The right hand plays a more active melody with many sixteenth notes. Measure 82 features a sharp key signature change to one flat (F major or D minor). The left hand continues with a steady accompaniment.

83 84 85 86 87

mf

83 84 85 86 87

mf

88 89 90 91 92 93

ff *mp*

88 89 90 91 92 93

ff *sub. p* *mp* *mf*

94 95 96 97 98 99 //

mf *f* *ff*

94 95 96 97 98 99 //

f *ff*

PREVIEW ONLY

ad lib for either trumpet or both trumpets
(with opt. extended cadenza improvisation)

100

mp *mf* *f*

D.S. al Coda

100

D.S. al Coda

CODA

accel. con fuoco

101 102 103 104 105 106

ff

CODA

accel. con fuoco

101 103 104 105 106

ff

PREVIEW ONLY

107 108 109 110 111 112

fp *f* *ff*

sfz *f* *ff*