

RBC SYMPHONIC BAND SERIES

La Pequeña Niña Pecosá

Mexican March

BY
LEROY OSMON
ASCAP

RBC Publications
Preview Only

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PUBLICATIONS

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La Pequeña Niña Pecosá

INSTRUMENTATION

- 1 Full Score
- 6 Flute
- 2 Oboe
- 5 Clarinet 1
- 5 Clarinet 2
- 2 Bass Clarinet
- 2 Bassoon
- 4 Alto Saxophone
- 2 Tenor Saxophone
- 1 Baritone Saxophone
- 5 Trumpet 1
- 5 Trumpet 2
- 2 F Horn 1
- 2 F Horn 2
- 3 Trombone 1
- 3 Trombone
- 2 Euphonium B.C.
- 2 Euphonium T.C.
- 4 Tuba
- 1 Timpani
- 2 Percussion 1
Snare Drum, Triangle
- 3 Percussion 2
Crash Cymbals, Bass Drum, Tambourine,
Sus. Cymbals, Marching Machine,
Triangle
- 2 Percussion 3
Bells, Opt. Marimba
- 1 Percussion 4
Xylophone

La Pequeña Niña Pecosá by Leroy Osmon

Program Notes

The march *La Pequeña Niña Pecosá* was composed for the Pecos, Texas High School band (Stan Mauldin, director) for performance at the Texas UIL contest. It is a Mexican march and not a Spanish Paso Doble. Mexican marches are very different in style and character. Marches from Mexico use melodic material that is more scale wise and with few leaps or wide intervals. The melodic material in Mexican marches is generally harmonized in thirds and often uses folk songs or folk-like 'tunes.' Modulation is more abrupt and the use of trumpet 'calls' is common.

Measures 41 through 57 use the Mexican folk song "La Adelita." The composer prefers the alternate orchestration of 2 flutes or 2 piccolos, trumpet and percussion.

"**La Adelita**" is one of the most famous *corridos* (folk songs) to come out of the Mexican Revolution. It is the story of a young woman in love with a sergeant who travels with him and his regiment.

The song is supposed to be based on a real-life character, the identity of whom, however, has not been yet established beyond doubt. Some claim her real name was Altagracia Martínez, also known as Marieta Martínez, while others maintain she was, in fact, Adela Velarde, who actually took part in military action in the capacity of nurse, not out of infatuation with a sergeant, as a popular myth goes.

"La Adelita" came to be an archetype of a woman warrior in Mexico during the Mexican Revolution. An Adelita was a *soldadera*, or woman soldier, who not only cooked and cared for the wounded but also actually fought in battles against Mexican government forces. In time the word adelita was used for all the soldaderas, who became a vital force in the revolutionary war efforts.

The term *La Adelita* has since come to signify a woman of strength and courage.

La Pequeña Niña Pecosá is dedicated to Richard Kole "with the greatest of gratitude and respect for all he has done for Texas bands" and in honor of his 92nd birthday.

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La Pequeña Niña Pecosá

Leroy Osmon

ASCAP

March moderato $\text{♩} = 100 - 104$

The score is for a march in 2/4 time, marked 'March moderato' with a tempo of 100-104. It features a variety of instruments including woodwinds, brass, and percussion. The woodwind section includes Flute, Oboe, Clarinet in Bb 1 and 2, Bass Clarinet, Bassoon, Alto Sax, Tenor Sax, and Baritone Sax. The brass section includes Trumpet in Bb 1 and 2, Horn in F 1 and 2, Euphonium, Trombone 1 and 2, and Tuba. The percussion section includes Snare Drum, Crash Cymbals, Bass Drum, and three additional Percussion parts. The score is written in a key signature of two flats (Bb and Eb) and a 2/4 time signature. Dynamics such as *f* (forte) and *Div.* (divisi) are indicated throughout. A large watermark 'RBC Publications Only' is overlaid diagonally across the page.

Flute *f*

Oboe *f*

Clarinet in Bb 1 *f*

Clarinet in Bb 2 *f*

Bass Clarinet *f*

Bassoon *f*

Alto Sax. *f* *Div.*

Tenor Sax. *f*

Baritone Sax. *f*

Trumpet in Bb 1 *f* *Div.*

Trumpet in Bb 2 *f*

Horn in F 1 *f*

Horn in F 2 *f*

Euphonium *f*

Trombone 1 *f*

Trombone 2 *f*

Tuba *f*

Timpani

Percussion 1 Snare Drum *f*

Percussion 2 Crash Cymbals *f*

Percussion 2 Bass Drum *f*

Percussion 3

Percussion 4

March moderato $\text{♩} = 100 - 104$

10 *Molto rit.* *Tempo* *Tempo* 2x° *f*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

10 *Molto rit.* *Tempo* *Tempo* 2x° *mf-f*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Euph.

1x° *mf*

Tbn. 1

Tbn. 2

Tuba

10 *mf-f*

Temp.

10 *mf-f*

Perc. 1

p *To Tambourine* *mf-f*

Perc. 2

10 *mf-f*

Bells 2x° *f*

Perc. 3

Perc. 4

Molto rit. *Tempo* *Tempo*

20

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

20

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Euph.

Tbn. 1

Tbn. 2

Tuba

20

Timp.

20

Perc. 1

Perc. 2

20

Perc. 3

Perc. 4

Xylophone

Div.

f

f

Opt. 8vb --

f

Opt. 8^{va}

f

2x°

f

This musical score is for the piece "La Pequeña Niña Pecosa" by Osmon. It is a full orchestral score for woodwinds, brass, and percussion. The score is divided into two systems, each starting at measure 30. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The brass section includes two Trumpets (B♭ Tpt. 1 and 2), two Horns (Hn. 1 and 2), Euphonium (Euph.), two Trombones (Tbn. 1 and 2), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score features first and second endings for many parts. Key performance instructions include "Ossia" for woodwinds and Perc. 4, "Div." for Horn 1, and "(Opt. solo 1st Tpt.)" for Trumpet 1. Percussion 2 has a "C. cym." instruction. The score is marked with a large "PBC Publications Only" watermark.

40 + Opt. Piccolos
Div.
mf

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

Cl. 1 Cues

Cl. 2 cues

T. Sx.

B. Sx.

B.C. / Bsn. cues

mf

40

B♭ Tpt. 1

Solo

Opt. mute

B♭ Tpt. 2

mf

Note: ms. 42 through ms. 57 - Optional orchestration of only Flutes (or Piccolos), Trumpet and Percussion.

Hn. 1

Hn. 2

Euph.

Tbn. 1

Tbn. 2

Tuba

40

On bowl with soft mallet

Timp.

mf

40

On rim

Perc. 1

Sus. cym.

On crown

Perc. 2

40

Marching machine

Opt. Marimba

Perc. 3

(1 or 2 players)

Xylo.

Perc. 4

mf

Opt. 8^{vb}

Opt. 8^{vb}

60 *Div.*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

60 *Div.*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Euph.

Tbn. 1

Tbn. 2

Tuba

60

Timp.

60 *ff*

Perc. 1

Perc. 2

60

Perc. 3

Perc. 4

To Triangle

To Sn. Dr.

Rit.

70 **Grandioso**

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

70 **Grandioso**

B^b Tpt. 1

B^b Tpt. 2

Hn. 1

Hn. 2

Euph.

Tbn. 1

Tbn. 2

Tuba

70

Timp.

70 **Sn. Dr.**

Perc. 1

Perc. 2

70

Perc. 3

Perc. 4

Grandioso

80

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

80

B^b Tpt. 1

B^b Tpt. 2

Hn. 1

Hn. 2

Euph.

Tbn. 1

Tbn. 2

Tuba

80

Timp.

80

Perc. 1

Perc. 2

80

Perc. 3

Perc. 4

Tri.

gro.

Div.

Div.