

FULL SCORE

# Two Dreams

*for Trombone and Percussion Ensemble*

by **Antonio J. García**

Commissioned for the  
Virginia Commonwealth University Percussion Ensemble; Dr. Justin Alexander, Director *supported in part by a  
2017 VCUarts Dean's Research Reassignment Award*

**I. Bilita Mpush** (*An Amazing Dream*) 5'00"

**II. Running with the Tigers** 4'30"

(a composition drawn from 3-2 Rumba Clave in 6/8 Afro-Cuban;  
2-3 Rumba Clave in 2/2; Cha Cha in 4/4; and Samba in 9/8, 4/4, and 5/8)

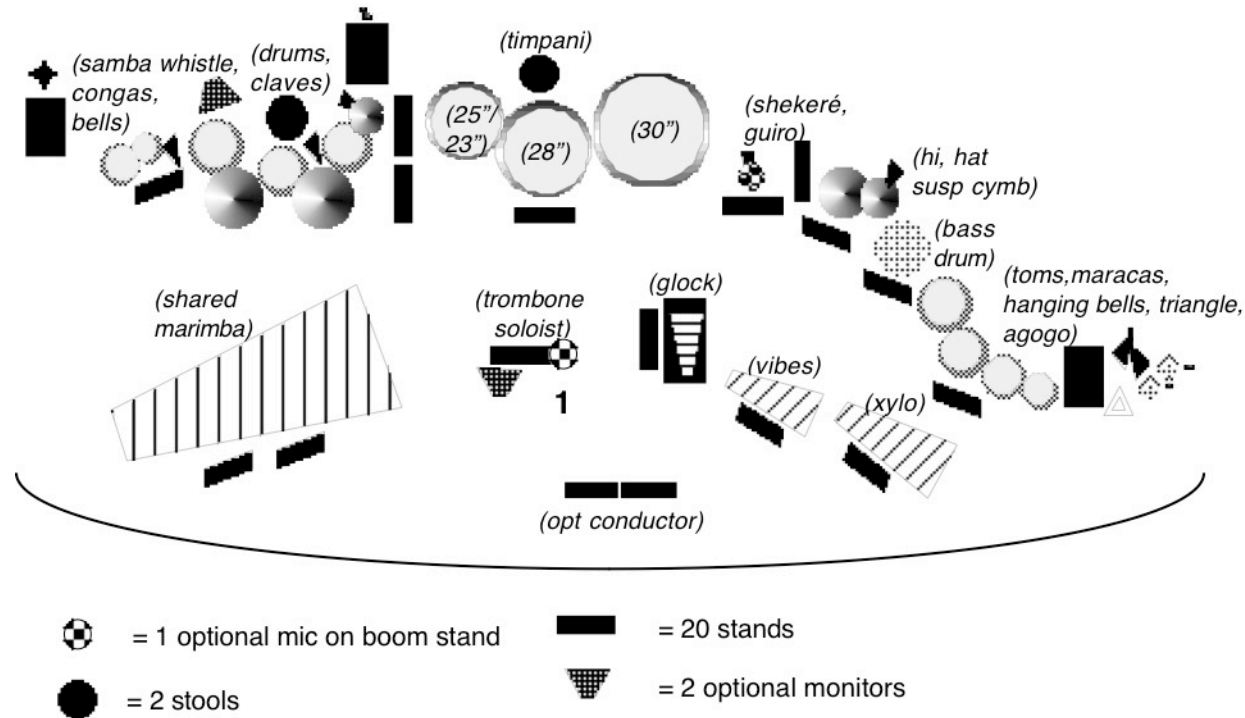
## ***Instrumentation:***

Trombone plus 8 percussionists:

<i>Mvmt I</i>	<i>Mvmt II</i>
shekeré/guiro	xylophone
5-octave marimba (shared with...)	vibraphone/glockenspiel
5-octave marimba (shared w/above)	5-octave marimba
claves/drum set with mounted cowbell	drum set
bell/mounted cowbell/congas	shaker/samba whistle/congas (voice)
hi-hat/suspended cymbal	triangle/bell tree/hanging bells/ agogo bells (voice)
bass drum	bass drum (voice)
four toms/maracas	timpani (voice)

*Pending difficulty levels, the conga and drum set parts can optionally be split among additional percussionists.*

While there are a variety of successful ways to organize the stage, I recommend the following stage plot:



*Optional mics could be added for vocals at stations for congas, triangle, bass drum, and timpani for use at the end of the piece. If so, on/off switches would be preferable.*

### *Two Dreams performance stage plot*

This arrangement took up about three-quarters of the width of our Vlahcevic Concert Hall and about half of its depth; so it was easy to pre-set the stage to allow for performances of other works—including adding a jazz bass, guitar, and piano further audience-left and a line of horns in front for small-group jazz pieces that would precede or follow this piece.

I have available MIDI demonstration recordings. My thanks go to Virginia Commonwealth University, to Prof. Alexander, and to our students for bringing this project to life. I am honored to have been a part of this opportunity to bring artists together towards the realization of a new work.

—Antonio J. García

# I. Bilita Mpush (*An Amazing Dream*) from "Two Dreams..."

Score  
5'00"

Commissioned for the Virginia Commonwealth University Percussion Ensemble,  
Dr. Justin Alexander, Director  
supported in part by a 2017 VCUarts Dean's Research Reassignment Award

Antonio J. García

Afro-Cuban ♩ = 100 (3-2 Rumba Clave)

The score is for a Percussion Ensemble and consists of ten staves, each with a 6/8 time signature. The instruments and their parts are as follows:

- Trombone:** A single staff with a bass clef, containing a series of rests.
- Perc 1 Marimba A:** A staff with a treble clef, labeled "medium-hard/hard mallets", containing a series of rests.
- Perc 2 Marimba B:** A staff with a bass clef, labeled "medium-soft mallets", containing a series of rests.
- Perc 3 Bass Drum:** A staff with a double bar line and a 6/8 time signature, containing a series of rests.
- Perc 4 Claves/Drum Set:** A staff with a double bar line and a 6/8 time signature, containing a series of rests.
- Perc 5 Bell/Cowbell/Congas:** A staff with a double bar line and a 6/8 time signature. It features a melodic line starting in the fifth measure with notes on the staff, marked with accents (>) and a dynamic of *mf*. The line ends with a double bar line and a fermata (//) in the eighth measure.
- Perc 6 Cymbals:** A staff with a double bar line and a 6/8 time signature, containing a series of rests.
- Perc 7 Shekeré/Guiro:** A staff with a double bar line and a 6/8 time signature. It features a rhythmic pattern of notes and rests, marked with accents (>) and a dynamic of *f*. Above the staff, the notes are labeled with letters: L, F, B, F, B, L, F, B. The staff ends with a double bar line and a fermata (//) in the eighth measure.
- Perc 8 Toms/Maracas:** A staff with a double bar line and a 6/8 time signature, containing a series of rests.

2-3 Rumba Clave  $\text{♩} = 100$  ( $\text{♩} = \text{♩}$ ) l'istesso tempo

D

Tbn.

P1 Mrba. A

P2 Mrba. B

P3 B. Dr.

P4/Clvs. D. S.

P5 Bell Congas

P6 Cymb. stick

P7 Shek./Guiro

P8 Toms/Maracas

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

Cm7 F7 B $\flat$ maj7 E $\flat$ maj7 Am7( $\flat$ 5) D7( $\flat$ 9) A $\flat$ 7 Gm7 C9( $\sharp$ 11) D7( $\sharp$ 5) Gm7

Cm7 F7 B $\flat$ maj7 E $\flat$ maj7 Am7( $\flat$ 5) D7( $\flat$ 9) A $\flat$ 7 Gm7 C9( $\sharp$ 11) D7( $\sharp$ 5) Gm7

Afro-Cuban ♩ = 100 (3-2 Rumba Clave)

(♩=♩.)

E

44

Tbn. *mf* (3) (3) (Countermelody)

P1 Mrba. A *ff*

P2 Mrba. B *f* (as is) Bm7(b5) E7(b9) Am7

P3 B. Dr. *f*

P4/Clvs. D. S. *mf*

P5 Bell Cowb/Cong *f* to bell *mf* Bell

P6 Cymb. *f* (begins 7-bar cycle) *mf* *f* *mf* *f*

P7 Shek./Guiro *f* (begins 7-bar cycle)

P8 Toms/Maracas *f* (3) *mf*

I. Bilita Mpash (from "Two Dreams...")

**F** Tbn Solo (over A-section of form)

Bm7(b5) E7(b9) Am7 Dm7

Tbn.

P1 Mrba. A

P2 Mrba. B

P3 B. Dr.

P4/Clvs. D. S.

P5 Bell Cowb/Cong

P6 Cymb.

P7 Shek./Guero

P8 Toms/Maracas

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

*(begins 7-bar cycle)* *(new 7-bar cycle)*

*(begins 7-bar cycle)* *(new 7-bar cycle)*

2-3 Rumba Clave ♩ = 100

I

(♩ = ♩) (...over another Bridge but in 2/2)

break -----

Cm7 F7 B♭maj7 E♭maj7 Am7(♭5) D7(♭9) A♭7 Gm7 C9(#11) D7(#5) Gm7 D7(#5) G13(#11)

Tbn.

Trumpet staff with slash marks indicating rests.

P1 Mrba. A

Mrba. A staff with notes, dynamics (f, ff), and accents.

P2 Mrba. B

Mrba. B staff with notes, dynamics (ff), and accents.

P3 B. Dr.

Bass Drum staff with notes and dynamics (f).

P4/Clvs. D. S.

Claves/Double Snare staff with notes and dynamic markings.

P5 Bell Congas Cowb/Cong

Congas staff with notes, dynamics (mf, f), and accents.

P6 Cymb.

Cymbal staff with slash marks indicating rests.

P7 Shek./ Guiro

Shekere/Guero staff with slash marks indicating rests.

P8 Toms/ Maracas

Toms/Maracas staff with notes and dynamics (f).

211 *molto rit.*

Tbn.

P1 Mrba. A

P2 Mrba. B

P3 B. Dr.

P4/Clvs. D. S.

P5 Bell Cowb/Cong

P6 Cymb.

P7 Shek./Guiro

P8 Toms/Maracas

Dbdim (as is) Fm<sub>3</sub> Dbm13

mf

mp

(approx.)

arhythmic clave fills

p

sparse fill

Solo

Susp Cymbal mallets let vibrate

mp

Fill

mp

4

Bass Drum

Clave Key:

Bell Key:

Conga Key:

Cymbal Key:

Shekeré Key:

Guiro Key:

Toms Key:

ride bell cowbell

snare

B.D.

hi-hat (foot)

high tom

low tom

bell

cowbell

heel or toe

slap

high

low

slur (pull) backward w/o accent

hit ball w/left palm L F B

push forward w/ accent

short downward shake

quasi maracas

hi-hat (foot)

short upstroke

short accented upstroke

4 toms

sticked rim

maracas

I. Bilita Mpash (from "Two Dreams...")



# II. Running with the Tigers from "Two Dreams..."

Commissioned for the Virginia Commonwealth University Percussion Ensemble,

Dr. Justin Alexander, Director

Antonio J. García

Score

4'30"

Adagio Rubato, ♩ = 60

A

supported in part by a 2017 VCUarts Dean's Research Reassignment Award

graduated mallets (see score notes)

Solo (as is)

mf

rit.

accel.

rit.

accel.

Dm7

E7alt

F#m9(b5)

B7 mp

mf

Dm9/F

Cmaj9/E

F#7

Fm7

Em7

Perc 1 Xylophone

Perc 2 Vibraphone/Glockenspiel

Perc 3 Marimba

Perc 4 Bass Drum

Perc 5 Drum Set

Perc 6 Triang/Hng Bells/Bell Tree/Agogo

Perc 7 Shaker/Samba Whistle/Congas

Perc 8 Timpani (F, Bb, D)

**C** (Tbn/Vibes melody) 4

(2+3+4)

Tbn. *mf* *mp*

P1 Xyl.

P2 Vib./ Glock. (2+3+4) vibraphone (medium-hard mallets, motor off) *mf* *mp*

P3 Mrb.

P4 B. Dr.

P5 D. S. (Time) *mf*

P6 Triangle/ var. Bells

P7 Shkr/ Whistle/ Congas

P8 Timp.

Detailed description of the musical score: The score is for a percussion ensemble. The Tbn. part (Tuba) plays a melodic line in the bass clef, starting with a (2+3+4) pattern. The Vibraphone and Glockenspiel parts play a similar melodic line in the treble clef, also starting with a (2+3+4) pattern. The Maracas part consists of a simple rhythmic pattern. The Bongos part plays a rhythmic pattern. The Drums part plays a rhythmic pattern. The Triangle/Bells, Whistle/Congas, and Timpani parts are mostly silent, with some rhythmic patterns in the Timpani part.

II. Running with the Tigers (from "Two Dreams...")

**L** (Melody) (2+3+4)

Tbn. *f* (Melody) (2+3+4) *ff*

P1 Xyl. *f* (Melody) (2+3+4) *ff*

P2 Vib./ Glock. Glock (sounds 15va) (Counter melody) (4+3+2) *f* *ff*

P3 Mrb. (Counter melody) (4+3+2) *ff*

P4 B. Dr. *Play (sing high D "Ah"):* *f* *ff*

P5 D. S. (2+3+4) *f* *ff*

P6 Triangle/ var. Bells *ff* *Play Triangle (sing high D "Ah")* *ff*

P7 Shkr/ Whistle/ Congas *f* *ff*

P8 Timp. *ff* *Play (sing high D "Ah"):* *sfmp* *ff*

**Drum Set Key:**

- crash
- ride
- snare
- B.D.
- hi-hat (foot)
- high tom
- low tom
- × ride bell
- ▲ cowbell

**Conga Key:**

- heel or toe
- slap
- high
- low

**Timpani Ranges:**

- 30 in
- 28 in
- 25 or 23 in

let ring

shaker

samba whistle

jangly bells/ bell tree

triangle

agogo bells

Bass Drum

II. Running with the Tigers (from "Two Dreams...")