

written for and dedicated to Marcela DeFaria

Estampie contemporaine

Score

for flute and percussion

Kyle Rowan

Aggressive (♩ = 120)

Flute

Aggressive (♩ = 120)

CONGA DRUM

Percussion I

GLOCKENSPIEL

Percussion II

TENOR DRUM

Percussion III

VIBRAPHONE

Percussion IV

CONGA DRUM

Percussion V

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

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The musical score is divided into two systems. The first system (measures 7-9) features a Flute (Fl.) and five Percussion (Perc. I-V) parts. The Flute part has dynamic markings *sfz*, *fp*, *sfz*, *fp*, *sfz*, *fp*, *sfz*, and *f*. Percussion I has markings *sfz*, *p*, *sfz*, *sfz*, *p*, *sfz*, *fp*, *fp*, *sfz*, and *p*. Percussion III has markings *f* and *f*. Percussion V has markings *f*, *sfz*, *p*, *sfz*, *sfz*, and *p*. The second system (measures 10-11) continues the Flute and Percussion parts. The Flute part has a dynamic marking *ff*. Percussion I has markings *sfz* and *ffz*. Percussion II has a marking *p*. Percussion III has markings *sfz* and *sfz*. Percussion IV has a marking *mf*. Percussion V has a marking *ffz*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Musical score for measures 12-14. The score includes parts for Flute (Fl.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Percussion IV (Perc. IV), and Percussion V (Perc. V). Measure 12 starts with a flute line and a percussion II line. Measure 13 features a flute line with a slur and a percussion II line with a slur and the instruction *crescendo poco a poco*. Measure 14 continues the flute line and includes percussion IV and V lines with slurs and *leg.* markings. The percussion I and III staves are empty.

Musical score for measures 15-17. The score includes parts for Flute (Fl.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Percussion IV (Perc. IV), and Percussion V (Perc. V). Measure 15 features a flute line with slurs and a percussion II line with a slur and *mf* marking. Measure 16 includes a flute line with a slur and a percussion II line with a slur and *mf* marking. Measure 17 features a flute line with a slur and a percussion II line with a slur and *mf* marking. The percussion I and III staves are empty. A section labeled **TO TRIANGLES** begins at measure 17, with a flute line marked *sfz* and a percussion V line marked *ff*.

This musical score is for a contemporary estampie, featuring a Flute (Fl.) and five Percussion (Perc. I-V) instruments. The score is divided into two systems, each containing five staves. The first system covers measures 17-19, and the second system covers measures 20-22. The Flute part is written in treble clef, while the Percussion parts are in various clefs (soprano, alto, and bass). The music is characterized by complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *f*, *fp*, *sfz*, and *p*. The time signature changes from 5/4 to 3/4 to 4/4. The Percussion I part includes a section labeled 'THREE TRIANGLES' in measure 21. The Percussion V part features a quintuplet in measure 21. The Flute part has a quintuplet in measure 20. The Percussion II part has a dynamic marking of *f* in measure 21. The Percussion III part has a dynamic marking of *f* and a quintuplet in measure 22. The Percussion IV part is mostly silent. The Percussion V part has a dynamic marking of *f* and a quintuplet in measure 22. The Flute part has a dynamic marking of *fp* in measure 22. The Percussion I part has a dynamic marking of *sfz* in measure 22. The Percussion II part has a dynamic marking of *f* in measure 22. The Percussion III part has a dynamic marking of *f* and a quintuplet in measure 22. The Percussion IV part is mostly silent. The Percussion V part has a dynamic marking of *f* and a quintuplet in measure 22. The Flute part has a dynamic marking of *fp* in measure 22.

Musical score for measures 23-25. The Flute part (Fl.) features a melodic line with dynamics *ff*, *fp*, *sfz*, and *f*. Percussion parts include Perc. I with dynamics *p* and *sfz*; Perc. II with dynamics *f* and *fp*; Perc. III with dynamics *f* and *sfz*; and Perc. V with dynamics *f* and *sfz*. The score includes various rhythmic patterns and articulations such as accents and slurs.

Musical score for measures 26-28. The Flute part (Fl.) continues with dynamics *ff*. Percussion parts include Perc. I with dynamics *sfz* and *ffz*; Perc. II with dynamics *p* and *ffz*; Perc. III with dynamics *ffz*; Perc. IV with dynamics *mf* and *f*; and Perc. V with dynamics *f* and *ffz*. The score includes specific performance instructions: "TO GLOCKENSPIEL", "GLOCKENSPIEL", "TO TRIANGLES", and "THREE TRIANGLES". It also features complex rhythmic patterns, slurs, and articulations.

29

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

crescendo poco a poco

mf

ff

Leo

Playful, dancing (♩ = 80)

32

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

f

fp

f

p

ff

TO MARIMBA

TO MARACAS

MARACAS

f

f

sfz

sfz

42

Fl. *fp* *ff* *p* 3

Perc. I *f*³ *fp*

Perc. II

Perc. III *f*

Perc. IV

Perc. V *f*³ *fp*

53

Fl. *ff* *sfz* 3 3

Perc. I *sfz* *f* *sfz* *sfz*

Perc. II MARIMBA *f* *ff*

Perc. III TO TAMBOURINE *sfz*

Perc. IV *f*

Perc. V *sfz* *f* *sfz*

61

Fl. *p* *fp*

Perc. I

Perc. 2 *p*

Perc. III TAMBOURINE *fp* *f*

Perc. IV *fp* *f* *p*

Perc. V

68

Fl. *f* *p* *p* *fp*

Perc. I *f* *sfz*

Perc. 2 *f* *subito p*

Perc. III *fp* *f*

Perc. IV *f* *subito p*

Perc. V *f* *sfz*

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74 *tr* *f* > *p* *3* *D* *mp* *4*

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

80 *f* *f* *fp* > *sfz* *f* *f* *3*

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

85

Fl.

E

85

Perc. I

E

p ³

fp *fp*

TO GLOCKENSPIEL

Perc. 2

ffz

TO MARACAS

MARACAS

f *sfz* *mp*

Perc. III

Perc. IV

ffz

Perc. V

p ³ *fp* *fp*

95

Fl.

F

f *fp* ³ ³

95

Perc. I

F

ff

Perc. II

Perc. III

f

Perc. IV

Perc. V

ff

105 G

Fl. *p* *crescendo poco a poco* *f*

Perc. I

Perc. II *pp*

Perc. III TO TAMBOURINE *sfz*

Perc. IV *pp* *pp* *pp* *sfz*

Perc. V *f*

114

Fl. *fp* *crescendo poco a poco* *f*

Perc. I *f*

Perc. II *sfz* *pp*

Perc. III TAMBOURINE *fp* *f*

Perc. IV *pp* *pp* *pp*

Perc. V *f*

123

Fl. *f* *mf* *crescendo poco a poco*

Perc. I *fp* *p* *p*

Perc. II *sfz*

Perc. III *fp* *f* *fp* *f*

Perc. IV *f*

Perc. V *sfz* *p* *p* *p* *p*

132

Fl. *ff*

Perc. I *f* *p* *crescendo poco a poco*

Perc. II *mp*

Perc. III *fp < f*

Perc. IV *mp*

Perc. V *f* *p* *crescendo poco a poco*

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139

Fl.

Perc. I

Perc. 2

Perc. III

Perc. IV

Perc. V

146

Fl.

Perc. I

Perc. 2

Perc. III

Perc. IV

Perc. V

ff

ff

ff

ffz

ffz

ff

mp

ff

ffz

ffz

ff

f

Fl. 152 *ff* *sfz* *fp* *p* *sfz*

Perc. I 152 *sfz* *p* *sfz*

Perc. 2 *sfz*

Perc. III *f*

Perc. IV *sfz*

Perc. V *f* *sfz*

Fl. 156 *sfz* *fp* *sfz* *fp* *sfz* *f*

Perc. I 156 *sfz* *p* *sfz* *fp* *sfz* *fp* *sfz* *p*

Perc. 2

Perc. III *f*

Perc. IV

Perc. V *p* *sfz* *p* *sfz* *p* *sfz*

158 *molto rall.*
Fl. *ff* *pp*

158 *molto rall.*
Perc. I *sffz*

Perc. II

Perc. III *sffz*

Perc. IV

Perc. V *sffz*

162 *pp* *mp* *pp* *f* *p* *f*
Fl. *pp* *mp* *pp* *f* *p* *f*

Perc. I

Perc. 2

Perc. III

Perc. IV

Perc. V

166

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

pp *pp* *pp* *p* *mp* *p*

171

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

A bit faster (♩ = 54)

mf *pp* *mp* *f*

rubato

mf *pp* *mp* *f*

rubato

A bit faster (♩ = 54)

175 *rubato* Aggressive (♩ = 120) **L** a tempo (♩ = 54)

175 *rubato* Aggressive (♩ = 120) **L** a tempo (♩ = 54)

178 *mp* *pp* *f* *f* *f*

178 *mp* *mf* *f*

Fl.

Perc. I

Perc. 2

Perc. III

Perc. IV

Perc. V

Fl. 180 *mp* *f* *pp* *p* *pp* *rubato* *a tempo*

Perc. I 180 *sfz* *mp* *rubato* *a tempo*

Perc. 2 *b_e* *b_e* *b_e* *b_e*

Perc. III

Perc. IV *p* *mp*

Perc. V *sfz* *f* *mp*

Fl. 183 *p* *mp* *mp*

Perc. I 183 *f*

Perc. 2 *b_e* *b_e* *b_e* *b_e*

Perc. III

Perc. IV *mp* *mp* ***

Perc. V

187 *rubato* *f* *mf* *ff* *3* *Another bit faster* (♩ = 60)

Fl. *rubato* *mf* *ff* *3* *Another bit faster* (♩ = 60)

Perc. I *rubato*

Perc. II *3*

Perc. III

Perc. IV *3* *f*

Perc. V

190 *rubato* *pp* *rubato* *Aggressive* (♩ = 120) *a tempo, but even faster* (♩ = 66)

Fl. *pp* *rubato* *Aggressive* (♩ = 120) *a tempo, but even faster* (♩ = 66)

Perc. I *mp* *ff* *f* *3* *a tempo, but even faster* (♩ = 66)

Perc. II *pp* *rubato*

Perc. III

Perc. IV *3*

Perc. V *f* *ff* *f* *3*

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20

193

Fl. *f* *mp*

Perc. I *mp*

Perc. II

Perc. III

Perc. IV *leo. f* *

Perc. V *f* *mp*

196

Fl. *rubato* *f* Even faster (♩ = 72)

Perc. I *rubato* *f* *f*³ Even faster (♩ = 72)

Perc. II

Perc. III

Perc. IV *leo.* *

Perc. V *f*

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Playful, dancing (♩. = 80)

198

Fl.

ff *fp* *ff* *f* *p*

198

Perc. I

ff *fp* *sfz*

Perc. 2

sfz

Perc. III

MARACAS

f *sfz*

Perc. IV

f *

Perc. V

ff *fp* *sfz*

206

Fl.

fp *f* *p* *ff*

206

Perc. I

*f*³ *sfz*

Perc. 2

Perc. III

f

Perc. IV

Perc. V

*f*³ *sfz*

Fl. 215 *fp* *ff* *p* 3

Perc. I 215 *f*³ *fp* *sfz* *f*

Perc. 2

Perc. III *f*

Perc. IV

Perc. V *f*³ *fp* *sfz* *f*

Fl. 227 *ff* *sfz* *p*

Perc. I 227 *sfz* *p*

Perc. 2 MARIMBA *f*

Perc. III TO TAMBOURINE *sfz*

Perc. IV *f* *fp*

Perc. V *sfz*

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23

235

Fl. *p fp f p mp fp*

Perc. I

Perc. 2 *f p*

Perc. III TAMBOURINE *fp ff mp ff fp*

Perc. IV *p*

Perc. V

242

Fl. *f > p*

Perc. I

Perc. 2

Perc. III *ff mp ff*

Perc. IV

Perc. V

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24

Fl. *mp*

Perc. I

Perc. II *ff mp* *f*

Perc. III *fp* *ff p*

Perc. IV *f mp* *f*

Perc. V

Fl. *ff* R

Perc. I *f*³ *mp*³ R

Perc. II *sffz*

Perc. III *ff* *mp* *crescendo poco a poco*

Perc. IV *sffz* *mp*

Perc. V *f*³ *mp*³

281

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

sfz *p* *crescendo poco a poco*

p *sfz* *p* *p*

fp *f*

p *f* *sfz* *p*

290

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

ff *mp* *crescendo poco a poco*

f *sfz* *p* *p*

fp *f* *fp* *f*

sfz

f *p* *p*

299

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

ff

mp

p

f

mp

fp

f

fp

f

*mp*²

p

f

mp

307

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

f

fp

f

fp

U 313

Fl. *ff*

Perc. I *f*

Perc. II *fp*

Perc. III

Perc. IV *ff* *ff* *sfz* *ff*

Perc. V *f* *f*

Fl. *fp* *ff*

320

Perc. I *f*

Perc. II *fp* *fp* *f*

Perc. III

Perc. IV *f*

Perc. V *f* *f* *f*

Fl. **V** 326

Perc. I **V** 326

Perc. II

Perc. III

Perc. IV

Perc. V

sfz fp sfz fp sfz fp sfz f

sfz p sfz fp³ sfz fp³ sfz p

f⁵ f⁵ f⁵

f³ sfz p < sfz p sfz < sfz p < sfz

Measures 326-331. Flute part features complex rhythmic patterns with accents and dynamic markings. Percussion parts include various rhythmic figures, some with triplets and quintuplets. The score is divided into two systems by a vertical bar line.

Fl. 329

Perc. I 329

Perc. II

Perc. III

Perc. IV

Perc. V

ff

sffz

f

sffz

f

sffz

Measures 329-334. Flute part continues with complex rhythmic patterns. Percussion parts feature more complex rhythmic figures, including triplets and quintuplets. The score is divided into two systems by a vertical bar line.