

*para Abi Pak, Brian Messier, y el Dartmouth College Wind Ensemble*

# ONDA TROPICAL

For Diatonic Accordion and Wind Band

Rodrigo Martínez Torres

Approx. duration: 5:00

Instrumentation:

Piccolo	E♭ Baritone Saxophone
2 Flutes	4 B♭ Trumpets
2 Oboes	4 F Horns
2 Bassoons	2 Trombones
Contrabassoon	Bass Trombone
E♭ Clarinet	Euphonium B.C.
3 B♭ Clarinets	Tuba
B♭ Bass Clarinet	Double Bass
B♭ Soprano Saxophone	Accordion (Diatonic GCF)
E♭ Alto Saxophone	Harp
B♭ Tenor Saxophone	

5+ Percussionists:

1. Perc. 1: Tam-Tam, Bass Drum, Vibraphone
2. Perc. 2: Cymbals, Marimba, Glockenspiel
3. Perc. 3: Shekere, Güiro
4. Congas
5. Wood Block

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## Performance Notes

Pitch bend - bend the note so that you generate a beating effect with the sustained note by the other instrument like yours. The written "destined" note after the bend is a suggestion. The most important thing is to get the beating.

Brassy - metallic, broken sound.

Old car engine effect - Over the whole section where graphic accelerandos and ritardandos are shown, the performers should play speeding and slowing down freely, INDEPENDENTLY. The desire is to achieve a granular texture that breathes randomly.

B.S. - Bellow shake

Accordion: melodies in a box - embody your accordion heroes during the boxed bars. It is strongly suggested that the right hand be IMPROVISED. The written melody is a recycled melody that can work in those moments, but it's suggested that the soloist, well, solos.

Also important to keep in mind: the contrasting changes in dynamics between sections can affect the overall tempo. The performers should listen to each other carefully as to not "drop the beat".

It is suggested the accordion is amplified for the live performance of Onda Tropical, with two microphones, each on each side. This way, the dynamics of the ensemble won't be compromised and the sound of the accordion will be as clear as possible.

In case of no amplification, it is important to remember that the dynamics of the ensemble as a whole should be PROPORTIONAL to the dynamics of the solo instrument: the diatonic accordion. It is very important to keep the accordion at the forefront whenever it has melodic material.

# ONDA TROPICAL

Rodrigo Martínez Torres

Rebajado ♩ = 75

**Woodwind Section:** Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Contrabassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass Clarinet, Bb Soprano Saxophone, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone.

**Brass Section:** Bb Trumpet 1, Bb Trumpet 2, Bb Trumpet 3, Bb Trumpet 4, F Horn 1, F Horn 2, F Horn 3, F Horn 4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Double Bass.

**Percussion:** Percussion 1 (Tam-tam, flumi, Bass Drum, Vibraphone), Percussion 2 (Cymbals, flumi, Marimba, Glockenspiel), Percussion 3 (Shekere, Güiro), Congas, Wood Block.

**Harp:** Harp.

**Performance Instructions:** Random, subtle B.S., pitch bend, stopped, ord., brassy, soft mallets, let ring.

**Dynamic Markings:** *pp*, *f*, *mp*, *mf*, *ff*, *p*.

**Tempo/Key:** Rebajado ♩ = 75, Key signature: one sharp (F#).

15

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Accord.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Congas

WB.

Hp.

Tam-tam  
soft mallet

Cymbals

mimic accordion

*pp* *p* *mf* *f*

B

26

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *pp* old car engine effect

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *f*

Accord. *f*

B

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *ppp* old car engine effect

Euph. *ppp* old car engine effect

Tba. *ppp* old car engine effect

Db. *ppp* old car engine effect

B

To B. D.

Perc. 1 *ppp* Tam-tam *f*

Perc. 2 *pp* Cymbals *mf*

Perc. 3 *pp* *mf*

Congas *pp*

WB. *pp*

Hp. *f*

33

Picc.

FL. 1

FL. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

\* Right hand improvises. This a transcription of Abi Pak's improvisation.

Accord.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Congas

WB.

Hp.



This musical score is for a large ensemble, starting at measure 46. The instruments and their parts are as follows:

- Picc.** (Piccolo): *mf*, playing a melodic line with triplets.
- Fl. 1** (Flute 1): *mf*, playing a melodic line with triplets.
- Fl. 2** (Flute 2): *mf*, playing a melodic line with triplets, labeled "mimic accordion".
- Ob. 1** (Oboe 1): *f*, playing a melodic line.
- Ob. 2** (Oboe 2): *f*, playing a melodic line.
- Bsn. 1** (Bassoon 1): *f*, playing a melodic line.
- Bsn. 2** (Bassoon 2): *f*, playing a melodic line.
- Cbsn.** (Contrabassoon): *f*, playing a melodic line.
- E♭ Cl.** (E-flat Clarinet): *f*, playing a melodic line.
- Cl. 1** (Clarinet 1): *f*, playing a melodic line with triplets, labeled "mimic accordion".
- Cl. 2** (Clarinet 2): *f*, playing a melodic line with triplets, labeled "mimic accordion".
- Cl. 3** (Clarinet 3): *f*, playing a melodic line with triplets, labeled "mimic accordion".
- B. Cl.** (Bass Clarinet): *f*, playing a melodic line.
- Sop. Sax.** (Soprano Saxophone): *mf*, playing a melodic line with triplets.
- Alto Sax.** (Alto Saxophone): *pp* and *f*, playing a melodic line with triplets.
- Ten. Sax.** (Tenor Saxophone): *pp* and *f*, playing a melodic line with triplets.
- Bari. Sax.** (Baritone Saxophone): *pp* and *f*, playing a melodic line with triplets.
- Accord.** (Accordion): *fff* and *f*, playing a melodic line with triplets. A *Bm7b5* chord is indicated.
- Tpt. 1-4** (Trumpets 1-4): *pp* and *f*, playing a melodic line with triplets.
- Hn. 1-4** (Horns 1-4): *pp* and *f*, playing a melodic line with triplets.
- Tbn. 1-2** (Tenor Trombones 1-2): *f*, playing a melodic line with triplets.
- B. Tbn.** (Baritone Trombone): *f*, playing a melodic line with triplets.
- Euph.** (Euphonium): *f*, playing a melodic line with triplets.
- Tba.** (Tuba): *f*, playing a melodic line with triplets.
- Db.** (Double Bass): *f*, playing a melodic line with triplets.
- Perc. 1-3** (Percussion 1-3): *f*, playing a melodic line with triplets.
- Congas** (Congas): *f*, playing a melodic line with triplets.
- W.B.** (Woodblock): *f*, playing a melodic line with triplets.
- Hp.** (Harp): *mf*, playing a melodic line with triplets.



61

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Cbsn. *f*

Eb Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *p* *f*

Sop. Sax. *p* *f*

Alto Sax. *p* *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

Accord. *sfz*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Db. *f*

Perc. 1 Bass Drum

Perc. 2 Marimba *mimic accordion*

Perc. 3 *8* *12*

Congas *f*

WB.

Hp. *f*

69

Picc. *p* *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Bsn. 1 *f*

Bsn. 2 *p*

Cbsn. *mp*

E♭ Cl. *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Cl. 3 *p* *f*

B. Cl. *p* *f*

Sop. Sax. *p* *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

reedy, messy

reedy, messy

Accord. *sfz* *p* *f*

open sound, broken

rit. . . . .

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

Tba. *f*

Db. *f*

Bass Drum To Tt.

Marimba To Glock.

16

Shekere

flumi *p* *f*

Tam-tam *p* *f*

Glockenspiel *f*

6/4

77 **Rebajado** ♩ = 70 D

Picc. *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

E♭ Cl. *p* *f*

Cl. 1 *f*

Cl. 2

Cl. 3

B. Cl. *f*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Accord. *pp* *f* *f* **H**

**Rebajado** ♩ = 70 D

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *ppp* *mp* *6* *5* *3*

Euph. *f*

Tba. *f*

Db. *f*

*mute* *brassy*

**Rebajado** ♩ = 70 D

Perc. 1 *pp* *f* **To Gro.**

Perc. 2 *pp* *f* **Güiro** *mp*

Perc. 3 *mp* *4*

Congas *mp*

WB. *mp*

Hp.

86

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 Cbsn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Accord. Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 4 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Db. Perc. 1 Perc. 2 Perc. 3 Congas WB. Hp.

5 4 5 4

Glockenspiel

Tam-tam To Vib. Vibraphone

Güiro

let ring *p* let ring *f* let ring *f* let ring *f*

94

Picc.

FL 1

FL 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Accord.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Vibraphone

Perc. 1

Glockenspiel

Perc. 2

Perc. 3

Congas

WB.

Hp.

*p*

*f*

*mf*

*ppp*

*fff*  
loud!

sustain as long as possible

bowed, if possible