



Weinmaster Park

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet

- 4 F Horn
- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 3 Mallet Percussion
(Bells, Xylophone/Chimes)
- 1 Timpani
(Tune: G, D)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Low Tom-Tom, Gong/Wind Chimes)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Weinmaster Park is commissioned by and dedicated to the Yorkton and District Band Boosters, the Good Spirit School Division Yorkton and Area Elementary Bands, Kerry Linsley and Scott Yemen, Directors, and the Christ the Teacher Catholic School Division Elementary Bands, Collette Karapita, Director. The park is located on Morrison Drive in Yorkton, a subdivision of Yorkton that was built on farmland sold to the city by the Weinmaster Family. Opened in 1989, the park has hosted numerous city "Parties in the Park," as well as performances by the Yorkton Junior Band Camp Faculty, Yorkton Adult Bands, and Yorkton and Area School Bands.

Some of the main features of the park include a hockey/basketball surface, a play structure, a large open field, and a hill, which is used for sledding in the winter. Many adults who grew up in the area have fond memories of the park, which include sledding on the hill on "crazy carpets" and playing shinny (hockey in boots, rather than skates) on the rink, as well as throwing the football around, and riding their BMX bikes in the summer on the hill.

NOTES TO THE CONDUCTOR

The introduction is to be played furiously, as indicated, thereby creating a thunderous effect. At measure 7, the presence of the whole rest provides an ambience pause between the introduction and the slow section that follows. In this particular case, silence is as much the material of composition and performance as is sound.

Starting with rehearsal number 8 through measure 29, the setting is gloomy and melancholic. The focus throughout this section is on balance and dynamic shades. Instruments playing the sustain harmonies should stay under the melodic line at all time. At measure 30, the low tom-tom should follow the dynamic markings closely while establishing the new tempo. The repetitive rhythmic pattern is intended to build intensity throughout.

At measure 32, the lower brass and woodwinds introduce the initial melody while the countermelody is stated at a mezzo forte and builds until it reaches rehearsal number 40 where everyone is playing at a forte dynamic level. In this section, the trumpets introduce a simple variation of the initial melody and, although this section is to be played in dignified manner, the background rhythms should not be overpowering. Additionally, make certain that, due to their high degree of harmonic consonance, the open fourths and fifths are played balanced in order to obtain the sonority.

At rehearsal number 50 there is a change in tonality as the piece continues to build; however, this section should not build to a fortissimo level. Measures 56 through 59 should be played somewhat thunderous but not as much as the introduction. At rehearsal number 60, the tonality changes again back to the original as in measure 40. This driving section finally comes to an end in measures 69 through 72 as a beautiful melody with luscious harmonies is introduced at measure 73.

During this section the melody is to be played in a singing manner. Make certain that the dynamic levels are followed. Measures 81 through 88 are not to be played heavy. At measure 89, the tom-tom, once again, establishes the tempo as it goes back to the sign at measure 40 and then to the coda.

This piece will be an exciting addition to your music program and will definitely be one of your students' favorites.

Enjoy!



Dedicated to and Commissioned by the Yorkton and District Band Boosters, the Good Spirit School Division Yorkton and Area Elementary Bands,
Kerry Linsley and Scott Yemen, Directors, and the Christ the Teacher Catholic School Division Elementary Bands, Collette Karapita, Director

FULL SCORE

Approx. Duration - 4:15

Weinmaster Park

by Victor López (ASCAP)

Furiously ♩ = 132

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Furiously ♩ = 132

1 B♭ Trumpets

2 F Horn

Trombone

Baritone

Tuba

Mallet Percussion (Bells, Xylophone/Chimes)

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Low Tom-Tom, Gong/Wind Chimes)

Bells

Xyl.

Tune: G. D.

S.D.

B.D.

Low Tom-Tom

1 2 3 4

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8 Slowly ♩ = 88

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Moderately ♩ = 104

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Play

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

10 11 12 13 14 15 16 17

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

40 Stately

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

44 45 46 47

50

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: G to A

ff *mp*

ff *mp*

ff *mp*

ff *mp*

mp

48 49 50 51

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: A to G (not on D. S.)

To Coda $\oplus$

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Bells

Xyl.

Timp.

Perc. 1

Perc. 2

To Coda $\oplus$

60

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

60

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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60 61 62 63

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

64 65 66 67

[illegible]

73 **Passionately** ♩ = 72

Fl. Solo *mp*

Ob. Solo *mp*

Bsn. *p* *mp*

1 Cls. *p* *mp*

2 Cls. *p* *mp*

B. Cl. *p* *mp*

A. Sax. *p* *mp*
(F. Hn.)

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

73 **Passionately** ♩ = 72

1 Tpts. *p* *mp*

2 Tpts. *p* *mp*

Hn. *p* *mp*

Tbn. *p* *mp*

Bar. *p* *mp*

Tuba *p* *mp*

Mlt. Perc. *p* *mp*

Change: G to A

Timp. *p* *mp*

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*
Wind Chimes

72 *p* 73 74 75 76

[illegible]

Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

Bsn. *mf* *mp* *mf* *mp* *mf*

1 Cls. *mf* *mp* *mf*

2 Cls. *mf* *mp* *mf*

B. Cl. *mf* *mp* *mf* *mp* *mf*

A. Sax. *mf* *mp* *mf* *mp* *mf*

T. Sax. *mf* *mp* *mf* *mp* *mf*

Bar. Sax. *mf* *mp* *mf* *mp* *mf*

1 Tpts. *mf* *mp* *mf* *mp* *mf*

2 Tpts. *mf* *mp* *mf* *mp* *mf*

Hn. *mf* *mp* *mf* *mp* *mf*

Tbn. *mf* *mp* *mf* *mp* *mf*

Bar. *mf* *mp* *mf* *mp* *mf*

Tuba *mf* *mp* *mf* *mp* *mf*

Mlt. Perc. *mf* *mp* *mf* *mp* *mf*

Timp. *mf* *mp* *mf* *mp* *mf*

Perc. 1 *mf* *mp* *mf* *mp* *mf*

Perc. 2 *mf* *mp* *mf* *mp* *mf*

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82 83 84 85 86

Faster ♩ = 132

D.S. ♯ al Coda

Fl. *mp* *mp* *mf* *mp*

Ob. *mp* *mp* *mf* *mp*

Bsn. *mp* *mf*

1 Cls. *mp* *mp* *mf* *mp*

2 Cls. *mp* *mp* *mf* *mp*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf* Play

T. Sax. *mp* *mf* Play

Bar. Sax. *mp* *mf*

1 Tpts. *mp* *mf*

2 Tpts. *mp* *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Bar. *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp* Low Tom-Tom

mp

[illegible]

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