

# COFFEE

By Almon C. Bock, II (ASCAP)

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

This humorous little cha-cha recalls all the happy sounds of the family percolator. It replicates in sound the squeaks, blurbles, slurps, and wheezes of these once-essential kitchen appliances. Designed to make you smile and to recall nostalgic moments over the kitchen table, the piece will leave you tapping your feet and swaying a bit at the Latin beat. Sit back, relax, and enjoy a cup of coffee!



## Coffee

CONDUCTOR SCORE

Duration - 2:20

Almon C. Bock, II (ASCAP)

Cha-Cha (♩ = 120)

Violins I

Violins II

Viola

Cello

String Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

3  $\frac{3}{4}$  arco div.  $f$  pizz.

pizz.  $mf$  pizz.  $mf$  pizz.  $mf$  pizz.  $mf$

1 2 3

arco pizz. arco pizz. arco pizz.

4 5 6 7

arco pizz. arco

11

pizz.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

8 9 10 11

This block contains the musical notation for measures 8 through 11. The Violins I part features a triplet of eighth notes in measure 9 and a half note in measure 10. The Violins II part plays a steady eighth-note pattern. The Viola, Cello, and String Bass parts also feature eighth-note patterns. Performance markings include 'arco' (bowed) and 'pizz.' (pizzicato). A box containing the number '11' is placed above the Violins I staff in measure 11.

arco pizz. arco

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

12 13 14

This block contains the musical notation for measures 12 through 14. The Violins I part has a half note in measure 13 and a half note in measure 14. The Violins II part continues with eighth notes. The Viola, Cello, and String Bass parts maintain their eighth-note patterns. Performance markings include 'arco' and 'pizz.'. A flat symbol (b) is placed below the Violins I staff in measure 13.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz. *To Coda*  $\oplus$

*f*

15 16 17 18

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

*div.*

*mp*

*div.*

*mp*

*mp*

19 20 21 22

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

23 24 25 26 *f* *mp*

arco  
pizz.  
*f* arco *mp* pizz.



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

27 28 29 30 *mp* *div.*



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

31 32 33 34

35

*D.S. § al Coda*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

35 36 37 38

Coda

arco

Vlns.

I

*f*

II

*mf*

Vla.

*mf*

Cello

*mf*

Str. Bass

*mf*

39

40

41

Vlns.

I

II

Vla.

Cello

Str. Bass

45

*mp**mp*

42

43

44

45

Score for measures 46-49, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Measures 46-49 show the following dynamics and articulations:

- Vlns. I:** *mp* (measure 49), *pizz.* (measure 49)
- Vlns. II:** *mp* (measure 47)
- Vla.:** *mp* (measure 46), *div.* (measure 46)
- Cello:** *mp* (measure 46), *div.* (measure 46)
- Str. Bass:** *mp* (measure 46), *div.* (measure 46)

Measure numbers 46, 47, 48, and 49 are indicated below the staves.

Score for measures 50-52, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Measures 50-52 show the following dynamics and articulations:

- Vlns. I:** *ff* (measure 52), *arco* (measure 52)
- Vlns. II:** *div.* (measure 50), *ff* (measure 52), *arco* (measure 52)
- Vla.:** *div.* (measure 50), *ff* (measure 52), *arco* (measure 52)
- Cello:** *ff* (measure 52), *arco* (measure 52)
- Str. Bass:** *ff* (measure 52), *arco* (measure 52)

Measure numbers 50, 51, and 52 are indicated below the staves.