



Arikara

(uh-RIH-kuh-rah)

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)
- 4 Tuba
- 3 Mallet Percussion
(Bells and/or Xylophone or
Optional Vibraphone)
- 1 Optional Timpani
(Tune: C, F)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Wind Chimes/Woodblock,
Concert Toms [2])

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Arikara, pronounced "uh-RIH-kuh-rah," is a Native American tribe, which lived along the middle Missouri River. Today, they reside on the Fort Berthold Reservation in North Dakota. Historical records often refer to them as Aikaree or Ree Indians; however, they call themselves Sanish, which means "the people." The Arikaras share a single nation with the Mandan and Hidatsa tribes. In the past, the three tribes lived in separate villages, each with its own chief. But, in the 1800s, many of their people died of smallpox, and as a result, the three tribes merged. Today, they are known as the Three Affiliated Tribes. Arikara artists were recognized for their pottery, baskets, and glasswork. They also were known for supplying other tribes with Native American beads for their beadwork.

NOTES TO THE CONDUCTOR

At the beginning, the bells play a very important role during the ostinato passage from measure 1 until measure 26. The part should be played lightly and with a steady pulse while building intensity; as an option, the vibes may be used. Be sure to balance the crescendos and diminuendos in the horn and clarinet part. A new note (D₃ concert) for this level has been introduced, and depending the level of the ensemble, it will have to be learned.

Notice that a few cue notes, which may be new to some students, have been used in several parts. A quick explanation of these small notes will suffice. Starting with the third beat in measure 8, the timpani solo should sound as if it is being played from a distance. If timpani drums are not available, cue notes, which will work just as well, have been written for the trombone, bass clarinet, baritone saxophone, and tuba. Notice that the trombone player has to play from second space C (6th position) to fourth line F (1st position); the length from one position to the other may be a challenge for younger players. This provides a great opportunity to teach alternate fingerings/positions. As a suggestion, have the student play the fourth line F using the same 6th position that they use for the second space C. The alternate position is indicated on the part to facilitate the rehearsal.

Work on a smooth transition starting from measure 25, in $\frac{3}{4}$, to the new time signature change at measure 27, which is in $\frac{4}{4}$. The ensemble should play this section with energy but not forced. Make certain not to overplay the accents. Additionally, be sure to tune the two concert toms using an interval of a fourth to ensure the intended sonority and an effective performance.

I know that your students will enjoy performing this piece and making the connection with their history studies.

Victor Lopez

Arikara

(uh-RIH-kuh-rah)

FULL SCORE

Approx. Duration - 2:00

By Victor López (ASCAP)

Solemnly ♩ = 88

4

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Bells and/or Xylophone
or Optional Vibraphone)

Optional
Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Wind Chimes/Woodblock,
Concert Toms [2])

The musical score is arranged in a standard orchestral format. It includes staves for Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, Tuba, Mallet Percussion (Bells and/or Xylophone or Optional Vibraphone), Optional Timpani, Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Wind Chimes/Woodblock, Concert Toms [2]). The score is in 3/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Solemnly' with a quarter note equal to 88 beats per minute. The score is divided into two systems, each starting with a rehearsal mark '4'. The first system includes dynamics such as *mp* and *p*. The second system includes dynamics such as *mp* and *mp gently*. The score is overlaid with a large red watermark that reads 'Preview Only Requires Purchase'.

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Fl.

Ob. Solo (w/A. Sax.)
mp

Cl. *f* *mp*

B. Cl.

A. Sax. Solo (w/Ob.)
mp

T. Sax.

Bar. Sax.

Tpt.

Hn. *f* *mp*

Tbn./Bar./Bsn. (*Imp.*) *p* (Tbn. 6th pos.)

Tuba

Mlt. Perc.

Timp. *p*

Perc. 1

Perc. 2

6 7 8 9 10

14

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

mp

14

11

12

13

14

15

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f *mp* *f* *mp*

16

17

18

19

20

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

mp

p

Solo

(Tbn. 6th pos.)

21

22

23

24

25

27 With much energy ♩ = 126

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

f

All

f

f

f

f

f

f

f

27 With much energy ♩ = 126

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

f

mf

Play (Tbn. 1st pos.)

f

f

f

f

f

Concert Toms

f

26

27

28

29

30

35

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

35

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

dampen

on rim

Woodblock

31 32 33 34 35

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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43

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. (Timp.) *mf* Play *mf*

A. Sax. *mf*

T. Sax. (Timp.) *mf* Play *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. (Tbn. 6th pos.) (Timp.) *mf* Play (Tbn. 1st pos.) *mf* Play

Tuba (Timp.) *mf* *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Concert Toms

41

42

43

44

45

51

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

51

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

51 52 53 54 55

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

B. Cl. *cresc.* (Timp.) *f* Play

A. Sax. *cresc.* *f*

T. Sax. *cresc.* (Timp.) *f* Play

Bar. Sax. *cresc.* *f*

Tpt. *cresc.* *f*

Hn. *cresc.* *f*

Tbn./Bar./Bsn. (Tbn. 6th pos.) (Timp.) *cresc.* *f* Play (Tbn. 1st pos.)

Tuba *cresc.* (Timp.) *f* Play

Mlt. Perc. *f* dampen

Timp. *f*

Perc. 1 *f*

Perc. 2 *cresc.* *f*

56 57 58 59 60

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