




Violento

(Violent)

By Victor López (ASCAP)

INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola )
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment (Optional)
- 1 Drumset
- 3 Percussion (Suspended Cymbal/Tambourine/Cowbell [Optional])

PROGRAM NOTES

Violento is an original beginning strings composition by veteran composer Victor López. Utilizing Cuba's unique genre of song and dance, the danzón rhythm is evident throughout, and it is used to intermittently solidify the driving force of the composition.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

‘
bow lift/reset

(b), (#), (q)
high or low fingerings

▣ ▣ or V V
hooked bowings



NOTES TO THE CONDUCTOR

This composition is easy to learn and teach because of its repetitive nature. The 1st and 2nd violin duet at the beginning should be played in a singing manner and, if needed, may be played by additional members of each section.

All articulations and dynamic levels should be observed, especially in the unison passages.

Note that although this piece has been scored for strings, piano, drumset, and percussion, it will sound just as effective with only strings. The piano, drum set, and percussion parts are written to rhythmically complement each other, and therefore enhance the groove of the piece. The three parts should be rehearsed individually and then together until each player has internalized the groove. This will facilitate the rehearsal. Through this process, aim for a tight section sound. Once this has been accomplished, add the strings. Always aim for a tight sound throughout.

At measures 18–25, a 3-2 clave pattern appears in the accented eighth notes in the hi-hat and tambourine part. At measures 26–33, note that the groove is reversed to a 2-3 pattern and this time only appears in the hi-hat. Then at measures 43–50, the 3-2 pattern returns. Practice the two-measure pattern (3-2 and 2-3) repeatedly to get the true feel of these three sections. Keep in mind that it is all about the feel of the piece, and the percussion should not overpower the strings.

Measure 34 starts a lyrical section that features a light melody with a smooth harmony that serves as contrast to the previous sections. Note the half-time feel. Make certain to keep the ensemble at a mezzo-forte throughout until reaching the forte marking at measure 43. The fortissimo at measures 56–58 should not be extremely loud. The ending is forceful but should not be overstated or lack in tone quality. Always aim for intensity rather than volume.

My initial intent for this composition was to write a beginning strings piece that it is fun, a bit different, and certain to excites young musicians as well as the audience. I believe the intent was accomplished.

Enjoy!

Victor Lopez

Violento

Violent

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FULL SCORE

Duration - 1:50

Cantabile ♩ = 80

Violins
I
II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment (Optional)

Drumset

Percussion (Suspended Cymbal/Tambourine/Cowbell [Optional])

mp Solo \downarrow *mp* *p* *p* *p*

1 2 3 4

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

Perc.

p *p* *p* *p* *p*

accel. *accel.*

Sus. Cym. (w/med. soft mallets)

5 6 7 8 9

10 Bright ♩ = 132

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mf*

Drumset S.D. *mf* B.D.

Perc. *mf*

10 11 12 13

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

Perc.

14 15 16 17

18

Vlns. I *f*

Vlns. II *f* 4

Vla. (Vln. III) *f*

Cello *f* V

Str. Bass *f* V

Pno. Accomp.

Drumset
H.H. (closed)
S.D. (on rim)

Perc.
Tambourine

18 19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset
(on head)

Perc.

22 23 24 25

26

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mf*

Drumset (on rim) (on head)

Perc. Small Cowbell (muted, on stand)

26 27 28 29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset (on rim) (on head)

Perc.

30 31 32 33

34

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

Perc.

Sus. Cym.

f

p

mf

x4

34 35 36 37 38

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

Perc.

T.T.

39 40 41 42

43

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *mf*

Drumset *mf*
H.H. (closed) (on rim)

Perc. *mf*

43 44 45 46

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

Perc.

47 48 49 50

51

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

Perc.

51 52 53 54

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Cr. Cyms.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

Perc.

55 56 57 58

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff