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1. BOLERO

(Latin American Rhythm)

The *bolero* is a flamboyant Spanish dance characterized by vigorous fast movements, complicated footwork, leaps, kicks and dramatic pauses. It is usually a couples dance with solo sections for each participant. The elaborately costumed dancers often accompany themselves with castanets while swaying to the rhythm of the music.

Spiritoso ♩ = 108-120

Julio Sanders

The musical score is written for piano and bass. It consists of four systems of music. The first system begins with a **ff** dynamic and includes fingerings such as 4, 5, 1, 5, 4, 5, 5, 4, 1, 3, 2, 1. The second system features a **p** dynamic and includes fingerings like 5, 4, 2, 1, 4, 5, 3, 1, 4, 5, 4, 2, 1, 5, 3, 4, 2, 5, 3, 5, 2, 1, 2, 3, 2, 1. The third system alternates between **f** and **p** dynamics, with fingerings including 5, 3, 5, 4, 5, 3, 1, 3, 4, 2, 3, 2, 1, 5, 2, 1, 2, 1, 5, 2, 1, 2, 1. The fourth system concludes with a **p** dynamic and fingerings like 5, 4, 4, 5, 5, 5, 5, 5, 1, 2. The score includes various musical notations such as slurs, accents, and dynamic markings.

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8. THE ERL KING

The Story of the ERL KING

Schubert, who wrote hundreds of songs, gave the world a blue-ribbon ballad in "The Erl King." It was written as a setting for Goethe's poem. The story tells of a father on horseback, who is riding wildly homeward with his sick boy. It is night, and the moaning wind becomes the voice of the Erl King (death) who tries to persuade the boy to come with him. The boy cries out: "Father, the Erl King calls me!" "Father, he says his daughter will sing for me!" "Father, he comes closer!" "Father, the Erl King touches me!" Desperately, the father clutches his child and gallops ever faster, finally arriving home. When the light from the fireplace reveals his son's face, the father realizes that the Erl King has won the race. The boy is dead.

Notice how effectively and dramatically the dynamics of the music bring out the ever increasing tension and poignant struggle in the race against death, culminating in the climactic chords at the end of the piece.

Franz Schubert
(1797–1828)

Agitato ♩ = 116–132

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The first system begins with a treble clef staff containing a melodic line with triplets and a bass clef staff with a driving eighth-note accompaniment. Dynamics include *f* and *p*. The second system continues the melodic and accompanimental patterns, with dynamics ranging from *f* to *pp*. The third system features a change in dynamics from *p* to *f* and includes a crescendo. The fourth system concludes with a *p dolce* marking and a final cadence. Fingerings and slurs are clearly indicated throughout the score.