

Canción del Pájaro (Song of the Bird)

Richard Byrd

Canción del Pájaro for 2 trumpets and piano is based on a traditional fandango—a lively Spanish or Portuguese couples dance in triple meter typically based on the recurring descending chord progression i—VII—VI—V. The couples dance is reflected in the spirited interplay between the piano and the trumpet parts that immediately follows the emotive *rubato* introduction.

Canción del Pájaro was originally written in a simpler form as a commission by the Glendover Elementary School to feature the composer's son. The present modified version is more challenging—technical dexterity on the soloist's part is required to manage the quick tempo and florid ornamentation. The exciting build up to the climax is immediately followed by a short notated cadenza, allowing advanced performers the option to improvise an extended ad lib cadenza. This work is fun to perform, enjoyable to hear, and is ideal for competitions and engaging concert programs that feature exciting trumpet performers.

PREVIEW ONLY

Dr. Richard Byrd is Associate Professor of Theory and Composition at Eastern Kentucky University and trumpeter with the ECU Faculty Brass Quintet. After receiving his Bachelor's degree in trumpet performance at DePauw University, Byrd earned his Master and Ph.D. degrees in music theory from the University of Kentucky.

Various organizations have commissioned Byrd to compose or arrange music specifically for their group or special event including the Kentucky Governor's School for the Arts, the Great American Brass Band Festival, Commonwealth Clarinet Quartet, Eastern Kentucky University Faculty Brass Quintet and several school band programs.

As a trumpet performer, Byrd's classical experiences include performing with the Indianapolis Symphony, West Virginia, and Lexington Philharmonic Orchestras. During his tenure with the Lexington Brass Band he was a featured soloist during the band's England tour in 2000. Byrd has performed with several prominent jazz artists including Doc Severinsen, Allen Vizzutti, Maynard Ferguson, Jens Lindemann, Byron Stripling, Louie Bellson, Bob Mintzer, Victor Wooten, Take 6, and the Manhattan Transfer, and in shows with Aretha Franklin, Robert Goulet, Rosemary Clooney, Lou Rawls, Carol Channing, and the Ringling Brothers Circus. His lead trumpet abilities with the DiMartino/Osland Jazz Orchestra are showcased on their CDs entitled *Quotient* and *Off the Charts*, and with The Kentucky Jazz Repertory Orchestra on their CD entitled *Flying Home*. Byrd has also recorded his own solo CD entitled *Portrait of a Trumpet*, which is available at cdbaby.com.

Byrd has been an artist-in-residence with the Kentucky Governor's School for the Arts since 1989, and has served as Chair for the Instrumental Music discipline, and Dean of Faculty. Byrd has written several articles for publication in the International Trumpet Guild Journal, the Kentucky Music Teacher Journal, and Bluegrass Music News. He can be contacted at rich.byrd@eku.edu.

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DIFFICULTY RATING: Medium-Difficult
2 Trumpets and Keyboard

CANCIÓN DEL PÁJARO

(Song of the Bird)

Richard Byrd
ASCAP

Rubato $\text{♩} = 60$

mf

B♭ Trumpet 1

B♭ Trumpet 2

Piano

mf

with pedal

5

6

7

8

mf

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9

10

11

12

f

in time

rit.

9

10

11

12

f

in time

rit.

14 15 16 17 18 19

mp *f*

mp *f*

20 21 22 23 24

mp

mp

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25 26 27 28 29

f *mp*

f *mf*

30 31 32 33 34

mp

35 36 37 38 39 40

ff *p* *mf*

ff *mp* *mf*

35 36 37 38 39 40

ff sub. p *mp* *mf*

41 42 44 45 46

f

to Coda

41 42 44 45 46

f

to Coda

Musical score for measures 47-52. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 47 with a rest, followed by notes in measures 48-52. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*. A triplet of eighth notes is marked in measure 52.

Musical score for measures 53-58. The system includes a vocal line and a piano accompaniment. The vocal line has rests in measures 53 and 54, followed by notes in measures 55-58. The piano accompaniment continues with melodic and bass lines. Dynamics include *mf*. A triplet of eighth notes is marked in measure 58.

Musical score for measures 59-64. The system includes a vocal line and a piano accompaniment. The vocal line has rests in measures 59 and 60, followed by notes in measures 61-64. The piano accompaniment continues with melodic and bass lines. Dynamics include *mf*. Triplet markings are present in the bass line of measures 61, 63, and 64.

Musical score for measures 65-70. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). Measure 65 starts with a forte (*f*) dynamic. Measures 68 and 70 contain triplet markings. The music features a mix of eighth and quarter notes with some slurs and accents.

Musical score for measures 71-76. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. Measure 73 starts with a fortissimo (*fp*) dynamic. Measure 75 ends with a forte (*f*) dynamic. The music includes slurs and triplet markings in the lower staff.

Musical score for measures 71-76. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the entire system. The musical notation is identical to the previous block.

Musical score for measures 77-82. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. Measure 80 contains a triplet marking. The music features slurs and accents throughout the system.

Musical score for measures 77-82. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music features slurs and accents throughout the system.

Musical notation for measures 83-87. The system includes a vocal line and a piano accompaniment. The piano part features triplet patterns in the right hand and chordal accompaniment in the left hand. Dynamics include *mf*.

Musical notation for measures 88-93. The system includes a vocal line and a piano accompaniment. The piano part features a prominent triplet in the right hand and chordal accompaniment in the left hand. Dynamics include *ff*, *sub. p*, *mp*, and *mf*. A large watermark "PREVIEW ONLY" is overlaid across the middle of this system.

Musical notation for measures 94-99. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and chordal accompaniment in the left hand. Dynamics include *mf*, *f*, and *ff*. The piece concludes with a double bar line and repeat sign.

100 *ad lib* for either trumpet or both trumpets
(with opt. extended cadenza improvisation)

mp *mf* *f*

D.S. al Coda

CODA

accel. con fuoco

101 102 103 104 105 106

ff

CODA

accel. con fuoco

101 103 104 105 106

ff

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107 108 109 110 111 112

fp *f* *ff*

sfz *f* *ff*