

RWS CONCERT BAND SERIES

CONDUCTOR SCORE
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Riu Riu Chiu

Mateo Flecha
Arranged by
Heather Hoefle

RWS
CONCERT BAND SERIES

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Mateo Flecha

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INSTRUMENTATION

Conductor Score.....	1	2nd B \flat Trumpet.....	3
Piccolo.....	1	3rd B \flat Trumpet.....	3
1st Flute.....	5	1st F Horn.....	2
2nd Flute.....	5	2nd F Horn.....	2
Oboe.....	2	1st Trombone.....	3
1st B \flat Clarinet.....	4	2nd Trombone.....	3
2nd B \flat Clarinet.....	4	Euphonium.....	2
3rd B \flat Clarinet.....	4	Euphonium T.C.....	2
B \flat Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Mallet Percussion 1: Bells.....	2
1st E \flat Alto Saxophone.....	3	Mallet Percussion 2: Xylophone, Marimba.....	2
2nd E \flat Alto Saxophone.....	3	Timpani.....	1
B \flat Tenor Saxophone.....	2	Percussion 1: Snare Drum, Bass Drum.....	3
E \flat Baritone Saxophone.....	1	Percussion 2: Crash Cymbal, Suspended Cymbal.....	2
1st B \flat Trumpet.....	3	Percussion 3: Castanets, Whip, Tambourine.....	3

PROGRAM NOTE

Riu Riu Chiu is a Spanish Christmas Carol (villancico) written by Mateo Flecha el Viejo 1481-1553 ("the elder", distinguishing him from his son Mateo Flecha el Joven "the younger".) The lyrics speak of the protection of the Virgin Mary and the birth of Jesus.

NOTES TO CONDUCTOR

In this concert band arrangement, the melody of *Riu Riu Chiu* is first presented in the winds followed by the percussion section. In the development section at 33, an altered version of the "Coventry Carol" is introduced in the saxophones, bass clarinet and bassoon. This is handed over to the low brass at 41. After another percussion break featuring *Riu Riu Chiu*, both melodies return for the final 8 bars.

Please be sure there is a contrast in style from the articulated opening to the more legato development section at 33. During the percussion breaks, the battery percussion should play a supporting role to the mallet percussion. At the end of measure 61, the low brass need to make a forceful entrance, then a strong finish with the "Coventry Carol" melody beneath the more percussive *Riu Riu Chiu* in the upper voices.



ABOUT THE ARRANGER



Heather Archer Hoefle is a native of Indianapolis, Indiana. She is a graduate of Indiana University in Bloomington, Indiana with degrees in Flute Performance and Audio Technology. She earned her educational certification from DePaul University in Chicago, Illinois and earned a Master of Music from VanderCook College of Music in Chicago, Illinois. Growing up in Indianapolis, she studied flute with Philip Sample and Rebecca Price of the Indianapolis Symphony. At Indiana University in Bloomington, she was a student of renown flute soloist Carol Wincenc. In addition to the orchestras at IU, she also performed with the Indianapolis Symphony. In 2000 she founded and became principal flutist in the Tudor Winds Wind Quintet, which performs professionally in the Chicago area.

As a public school teacher, Mrs. Hoefle has successfully taught band at grades 5-12. Finding her love of teaching beginners, she started composing and arranging for her bands. As a current teacher, Ms. Hoefle has a firm grasp of the development of the beginning band student, and her compositions reflect the needs and wants of these students. She currently teaches at Flossmoor School District 161 in Illinois.



RIU RIU CHIU

Allegro ♩ = 120

for Concert Band

5

The score is for a concert band and is divided into two systems. The first system includes the Piccolo, 1st and 2nd Flutes, Oboe, 1st, 2nd, and 3rd B♭ Clarinets, B Bass Clarinet, Bassoon, 1st and 2nd E♭ Alto Saxophones, B Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes the 1st, 2nd, and 3rd B♭ Trumpets, 1st and 2nd F Horns, 1st and 2nd Trombones, Euphonium, Tuba, Mallet Percussion 1 (Bells), Mallet Percussion 2 (Xylophone and Marimba), Timpani (B, C, F), Percussion 1 (Snare and Bass Drums), Percussion 2 (Crash Cymbal and Suspended Cymbal), and Percussion 3 (Castanets, Whip, and Tambourine). The music is in 4/4 time with a key signature of two flats (B♭ and E♭). A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score. A box with the number '5' is placed above the first measure of the second system. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamic marking 'f' (forte) is used throughout the piece.

9

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Oboe

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn. *cue: Bassoon*

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

9

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1 *f*

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3 *Tamb.* *Cast.*

7 8 9 10 11 12

mf *f*

Picc. Fl. 1 Fl. 2 Oboe 1st Cl. 2nd Cl. 3rd Cl. B. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx. 1st Trpt. 2nd Trpt. 3rd Trpt. 1st F. Hn. 2nd F. Hn. 1st Tbn. 2nd Tbn. Euph. Tuba Mlt. 1 Mlt. 2 Timp. Perc. 1 Perc. 2 Perc. 3

Picc. Fl. 1 Fl. 2 Oboe 1st Cl. 2nd Cl. 3rd Cl. B. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx. 1st Trpt. 2nd Trpt. 3rd Trpt. 1st F Hn. 2nd F Hn. 1st Tbn. 2nd Tbn. Euph. Tuba Mlt. 1 Mlt. 2 Timp. Perc. 1 Perc. 2 Perc. 3

Picc.

Fl. 1

Fl. 2

Oboe

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

f

f

f

mp

Sus. Cym.

p

f

Cr. Cym.

25

26

27

28

29

30

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mp*

Oboe *mp*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mp*

B. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc. *mf*

Fl. 1

Fl. 2

Oboe

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx. *f*

1st Trpt. *mf*

2nd Trpt. *mf*

3rd Trpt.

1st F. Hn. *f*

2nd F. Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. 1

Mlt. 2

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Picc.
Fl. 1
Fl. 2
Oboe
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trpt.
2nd Trpt.
3rd Trpt.
1st F. Hn.
2nd F. Hn.
1st Tbn.
2nd Tbn.
Euph.
Tuba
Mlt. 1
Mlt. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

Picc. Fl. 1 Fl. 2 Oboe 1st Cl. 2nd Cl. 3rd Cl. B. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx.

This section of the score covers measures 55 to 59. It includes parts for Piccolo, Flute 1 and 2, Oboe, Clarinets (1st, 2nd, 3rd, Bass), Bassoon, and Saxophones (Alto 1st and 2nd, Tenor, Bass). The music is in a key with three flats and a 2/4 time signature. A dynamic marking of *f* (forte) is present in the Oboe and 3rd Clarinet parts starting in measure 59.

1st Trpt. 2nd Trpt. 3rd Trpt. 1st F Hn. 2nd F Hn. 1st Tbn. 2nd Tbn. Euph. Tuba Mlt. 1 Mlt. 2 Timp. Perc. 1 Perc. 2 Perc. 3

This section of the score covers measures 59 to 60. It includes parts for Trumpets (1st, 2nd, 3rd), Horns (1st F, 2nd F), Tubas (1st, 2nd), Euphonium, Mallets (1, 2), Timpani, and three types of Percussion (Perc. 1, 2, 3). The music continues in the same key and time signature. Dynamic markings of *f* are present in the 1st Trumpet, 1st Trombone, Euphonium, and Timpani parts starting in measure 59.

Picc. Fl. 1 Fl. 2 Oboe 1st Cl. 2nd Cl. 3rd Cl. B. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx. 1st Trpt. 2nd Trpt. 3rd Trpt. 1st F. Hn. 2nd F. Hn. 1st Tbn. 2nd Tbn. Euph. Tuba Mlt. 1 Mlt. 2 Timp. Perc. 1 Perc. 2 Perc. 3

ff *choke* Whip *ff*

66

Picc.

Fl. 1

Fl. 2

Oboe

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

66

1st Trpt.

2nd Trpt.

3rd Trpt.

1st F Hn.

2nd F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

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