

La Mezquita de Cordoba

Commissioned by the Louisiana State University Beta Omega Chapter of Phi Mu Alpha Sinfonia for
Frank B. Wickes

JULIE GIROUX
Composer

$\text{♩} = 80$

In Honor of 25 years of Music Education & Excellence at Louisiana State University

This musical score is for the piece "La Mezquita de Cordoba" by Julie Giroux. It is a full orchestral score in 3/4 time, marked with a tempo of quarter note = 80. The key signature is three flats (B-flat major or D-flat minor). The score is divided into several sections of instruments:

- Woodwinds:** Piccolo, 1st and 2nd Flutes, Oboe 1 and 2, 1st, 2nd, and 3rd Clarinets in B-flat, Bass Clarinet, Contrabass Clarinet in B-flat, Bassoon, and Contrabassoon.
- Saxophones:** Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone.
- Brass:** 1st, 2nd, and 3rd Trumpets in B-flat; Horns in F (1+2 and 3+4); 1st, 2nd, and 3rd Trombones; Bass Trombone; Euphonium; and Tuba.
- Percussion:** Contrabass, Cymbals, and Bass Drum.

The score features a variety of musical techniques, including triplets, slurs, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The percussion part includes a section labeled "Sus. C." (Suspended Cymbal) with dynamic markings *p* (piano) and *ff* (fortissimo).

This page of a musical score is for a large orchestra, starting at measure 6. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Ob., Cl. 1, Cl. 2, Cl. 3, B. Cl., Ch. Cl., Bsn., Cbsn., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1 + 2, Hn. 3 + 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., Tba., Cym., and B. D. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Piccolo part begins with a melodic line. The Flutes and Oboes play a rhythmic pattern of eighth notes. The Clarinets, Bassoons, and Saxophones play a complex rhythmic pattern of eighth and sixteenth notes, often in triplet groupings. The Trumpets and Horns play a rhythmic pattern of eighth notes. The Trombones, Euphonium, and Tuba play a rhythmic pattern of eighth notes. The Cymbals and Bass Drum play a rhythmic pattern of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *ff* (fortissimo). The page ends at measure 9.

La Mezquita de Cordoba

22

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

Timp.

F. Cym.

p Hanging Finger Cymbal tree

p

32 ♩ = 164
IN ONE

La Mezquita de Cordoba

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

Timp.

F. Cym.

Cast.

Tamb.

Skin Dr.

Cym.

Solo *mp*

Solo *pp*

Solo *pp*

Solo *pp*

p

Castanet Machine or 2 pro. Hand Held *p*

Egyptian Tambourine *p*

Ethnic Cym. (Trash) *ppp*

La Mezquita de Cordoba

46

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Ch. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

Timp.

F. Cym.

Cast.

Tamb.

Skin Dr.

Cym.

58

This page of the musical score, numbered 68, features a variety of instruments and dynamic markings. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes, Clarinets 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Horns 1+2 and 3+4, Trombones 1, 2, and 3, Baritone Trombone, Euphonium, Tuba, Cymbals, Castanets, Tambourine, Skin Drum, and Bass Drum. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. Dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *Tutti* are used throughout. Performance instructions include *Solo* for the Alto Saxophone 1 and *arco* for the Cymbals. The page concludes with a *p* marking at the bottom right.

La Mezquita de Cordoba

70

Picc.
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Cbsn.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Cb.
Timp.
F. Cym.
Cast.
Tamb.
Skin Dr.
Cym.
B. D.

mp

mp

La Mezquita de Cordoba

91

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. *mf*
 Ob. *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Cl. 3 *mf*
 B. Cl. *mf*
 Cb. Cl. *mf*
 Bsn. *mf*
 Cbsn. *mf*
 A. Sax. 1 *mf*
 A. Sax. 2 *mf*
 T. Sax. *mf*
 B. Sax. *mf*
 Tpt. 1 *mf*
 Tpt. 2 *mf*
 Tpt. 3 *mf*
 Hn. 1 + 2 *mf*
 Hn. 3 + 4 *mf*
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 Tbn. 3 *mf*
 B. Tbn. *mf*
 Euph. *mf*
 Tba. *mf*
 Cb. *mf*
 Timp.
 F. Cym.
 Cast.
 Tamb.
 Skin Dr.
 B. D.

Tutti

La Mezquita de Cordoba

109

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Ob.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax.

B. Sax.

Tpt. 1 *mp*

Tpt. 2 *open*

Tpt. 3 *f*

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *p*

B. Tbn. *mp*

Euph. *mf*

Tba.

Cb.

Bar Chimes (let ring) Bar Chimes (let ring)

Timp.

F. Cym.

Cast. *3*

Tamb.

Skin Dr.

B. D.

La Mezquita de Cordoba

124

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Ch. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

pp

p

p

p

p

Solo

mf warmly

ten.

p

mf

p

p

p

La Mezquita de Cordoba

ATEMPO Slightly Faster

Molto Legato con Espressione $\text{♩} = 66$ IN TWO

140

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Sus. C.

Cym.

B. D.

La Mezquita de Cordoba

$\text{♩} = 72$

154 SLIGHT ACCEL.

152

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Cb. Cl. *mp*

Bsn. *mf*

Cbsn. *mp*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 + 2 *mp*

Hn. 3 + 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Euph. *mf*

Tba. *mp*

Cb. *mp*

Timp. *mf*

La Mezquita de Cordoba

159

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

La Mezquita de Cordoba

Ritard - - - - - 168 *Minaccevolmente*
A Tempo ♩. = 70 ♩. = ♩.

166

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

Timp.

p *pp*

mp *p* *Tutti*

p *Tutti* *p*

p

p *Tutti* *p*

p

Solo *mp* *3* *3*

ppp

189

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Chim.

Mar.

Cym.

B. D.

p

mf

f

ff

pizz

mp

p

ff

p

ff

p

ff

(Hn. Cue)

(Hn. Cue)

Tutti

Tutti

Tutti

p Soft Mallets

Ethnic (trash) Sus. Cym.

La Mezquita de Cordoba

This musical score is for the piece "La Mezquita de Cordoba" and is page 199 of the score. It is a full orchestral score with the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Ob.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Cb. Cl.
- Bsn.
- Cbsn.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1 + 2
- Hn. 3 + 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Euph.
- Tba.
- Cb.
- Timp.
- Chim.
- Mar.
- Cym.
- B. D.

The score includes various musical notations such as dynamics (e.g., *f*, *pp*, *mf*, *p*), articulation (accents, slurs), and performance instructions (e.g., *3* for triplets). The key signature is B-flat major, and the time signature is 4/4.

Picc.

Fl. 1

Fl. 2

Ob. *Tutti*
mf

Ob. *mf*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1 *Solo*
f

Tpt. 2

Tpt. 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Cb.

Timp. *p*

Chim.

Mar.

Cym.

La Mezquita de Cordoba

216

This musical score is for the piece "La Mezquita de Cordoba" and is page 25 of a larger work. It features a large ensemble of instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Ob., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb. Cl., Bsn., Cbsn., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1 + 2, Hn. 3 + 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., Tba., Cb., Timp., Chim., Mar., and Cym. The score includes various musical notations such as dynamics (p, f, mf, fff), articulation (Tutti, Solo), and performance instructions. The Piccolo part has a trill-like figure. The Flutes and Oboes play a melodic line with triplets. The Clarinets and Bassoons play a rhythmic pattern. The Saxophones play a melodic line with triplets. The Trumpets and Trombones play a rhythmic pattern. The Euphonium and Tuba play a melodic line. The Cymbals play a rhythmic pattern. The Maracas play a rhythmic pattern. The Timpans play a rhythmic pattern. The score is a complex orchestration of these instruments.