

Mi Mexico

For Concert Band, Grade 3

By Jorge Vargas

Instrumentation

- | | |
|---------------------------|---------------------|
| 1 - Full Score | 3 - Bb Trumpet 1 |
| 4 - Flute 1 | 3 - Bb Trumpet 2 |
| 4 - Flute 2 | 3 - Bb Trumpet 3 |
| 2 - Oboe | 3 - F Horn 1 |
| 2 - Bassoon | 3 - F Horn 2 |
| 3 - Bb Clarinet 1 | 3 - Trombone 1 |
| 3 - Bb Clarinet 2 | 3 - Trombone 2 |
| 3 - Bb Clarinet 3 | 2 - Euphonium B. C. |
| 2 - Bb Bass Clarinet | 2 - Euphonium T. C. |
| 3 - Eb Alto Saxophone 1 | 4 - Tuba |
| 3 - Eb Alto Saxophone 2 | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- | |
|--|
| 2 - Bells |
| 2 - Marimba |
| 2 - Timpani |
| 2 - Percussion 1: Snare Drum, Bass Drum |
| 2 - Percussion 2: Crash Cymbal/Suspended Cymbal/Vibraphone |
| 2 - Percussion 3: Claves/Cabasa |

Full Set - \$80.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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By Jorge Vargas

Program Notes

Mi Mexico utilizes three song styles that are common in Mexican Folk Music: The Joropo, the Huapango, and the Son Jalisciense.

Although the Joropo is native to south america, This song style has become a favorite with mariachi groups. It is characterized by a fast tempo in 3/4 and carefully placed accents in the rhythm to create a hemiola feel.

The Huapango is also in 3/4. There is a slow version and a fast version of this style, but I chose the slower version. Although in 3/4, the rhythm sometimes sounds like it is in 6/8 time due to the strategically placed accents.

The son Jalisciense is an energetic style in 3/4, although it sounds like it is alternating between 3/4 and 6/8 time, also due to the written accents.

In order to create an authentic performance, it is important to pay close attention to the accents throughout this piece. This will create an authentic style that is vital to this piece.

About the Composer



Jorge L. Vargas (born 1971) is a composer, arranger, and clinician. He holds a Bachelor of Music Education degree from The University of Texas-San Antonio and a Master of Education degree from Lamar University. Currently, he serves as a music educator at Memorial Junior High in Eagle Pass, Texas, where he directs the concert band and mariachi ensemble. Additionally, he instructs beginner flute, clarinet, saxophone, and F Horn classes. He is also a member of Mariachi Relámpago, in which he plays trumpet and guitarrón.

Mr. Vargas has composed and arranged music for various ensembles, including concert band, marching band, string orchestra, and mariachi ensemble. His works have been recognized on numerous state and festival lists. Notably, his music has been selected for the J.W. Pepper Editor's Choice list and Bandworld Magazine's Top 100, and several of his compositions have been performed at the Midwest Clinic in Chicago.

Mr. Vargas was born in Piedras Negras, Coahuila, Mexico, and currently resides in Eagle Pass, Texas, with his wife, Adriana, a fifth-grade mathematics teacher.

FULL SCORE
GRADE 3
DURATION 3:50

Commissioned by the Norwalk High School Band, Norwalk, OH
Will Kish and Melissa d'Aliberti, directors

Mi México

JORGE L. VARGAS
(BMI)

Energetically (♩=152)

The musical score is written for a large band. The key signature has one flat (Bb) and the time signature is 3/4. The tempo is marked 'Energetically' with a quarter note equal to 152 beats per minute. The score is divided into measures 1 through 7. The instruments and their parts are as follows:

- Flute 1/2:** Starts with a rest, then plays a melodic line starting in measure 2.
- Oboe:** Starts with a rest, then plays a melodic line starting in measure 2.
- Bassoon:** Starts with a rest, then plays a melodic line starting in measure 2.
- B♭ Clarinet 1:** Starts with a rest, then plays a melodic line starting in measure 2.
- B♭ Clarinet 2/3:** Starts with a rest, then plays a melodic line starting in measure 2.
- B♭ Bass Clarinet:** Plays a steady eighth-note accompaniment throughout.
- E♭ Alto Saxophone 1/2:** Starts with a rest, then plays a melodic line starting in measure 2.
- B♭ Tenor Saxophone:** Starts with a rest, then plays a melodic line starting in measure 2.
- E♭ Baritone Saxophone:** Starts with a rest, then plays a melodic line starting in measure 2.
- B♭ Trumpet 1:** Starts with a rest, then plays a melodic line starting in measure 2.
- B♭ Trumpet 2/3:** Starts with a rest, then plays a melodic line starting in measure 2.
- F Horn 1/2:** Starts with a rest, then plays a melodic line starting in measure 2.
- Trombone 1/2:** Starts with a rest, then plays a melodic line starting in measure 2.
- Euphonium:** Starts with a rest, then plays a melodic line starting in measure 2.
- Tuba:** Starts with a rest, then plays a melodic line starting in measure 2.
- Bells:** Plays a steady eighth-note accompaniment throughout.
- Marimba:** Plays a steady eighth-note accompaniment throughout.
- Timpani (G, C, F):** Plays a steady eighth-note accompaniment throughout.
- Percussion 1:** S.D. (Snare Drum) and B.D. (Bass Drum) play a steady eighth-note accompaniment throughout.
- Percussion 2:** Crash Cymbal, Suspended Cymbal, and Vibraslap play a steady eighth-note accompaniment throughout.
- Percussion 3:** Claves/Cabasa play a steady eighth-note accompaniment throughout.

RSMPCB077

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Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

8 9 10 11 12 13 14

3

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

3♭ Tpt. 1

Tpt. 2/3

Hn.

Bn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

25

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

sus. cymbal w/yarn mallets

mf

f

sf

21 22 23 24 25 26

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Crash Cymbals

ff

37

Fl. 1/2 *ff* *mp*

Ob. *ff* *mp*

Bsn. *ff*

B♭ Cl. 1 *ff* *mp*

B♭ Cl. 2/3 *ff* *mp*

B. Cl. *ff* *mp*

A. Sx. *ff* *mp*

T. Sx. *ff*

B. Sx. *ff* *mp* B♭ Bass Cl.

B♭ Tpt. 1 *ff*

B♭ Tpt. 2/3 *ff*

Hn. *ff*

Tbn. 1/2 *ff*

Euph. *ff*

Tuba *ff*

Bls. *ff*

Mrb. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

7

45

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Suspended Cymbal w/snare stick

Cabasa

41 42 43 44 45 46

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

47 48 49 50 51 52

53

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

53 54 55 56 57 58

61

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

59

60

61

62

63

64

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

65 66 67 68 69 70 71

[illegible]

[illegible]

84

Fl. 1/2
mf

Ob.
mf

Bsn.
mf

B $\flat$ Cl. 1
mf

B $\flat$ Cl. 2/3
mf

B. Cl.
mf

A. Sx.
mf

T. Sx.
mf

B. Sx.
mf

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2/3

Hn.
mf

Tbn. 1/2
mf

Euph.
mf

Tuba
mf

Bls.
mf

Mrb.
mf

Timp.

Perc. 1
mf

Perc. 2
mf

Perc. 3

84 85 86 87 88 89

94

Fl. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2/3 *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2/3 *mf* *sf*

Hn. *mf*

Tbn. 1/2 *mf*

Euph. *mf*

Tuba *mf*

Bls. *mf*

Mrb. *mf*

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3

107

Festive (♩=152)

Resilive (♩-152)

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

End Solo

f

mf

f

f

118

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

120 121 122 123 124 125

126

131

134

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

132 133 134 135 136 137

142

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

f

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn.

Tbn. 1/2

Euph.

Tuba

Bls.

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

155

158

Fl. 1/2 *mf* *f* *sfz*

Ob. *mf* *f* *sfz*

Bsn. *mf* *f* *sfz*

B♭ Cl. 1 *mf* *f* *sfz*

B♭ Cl. 2/3 *mf* *f* *sfz*

B. Cl. *mf* *f* *sfz*

A. Sx. *mf* *ff* *sfz*

T. Sx. *mf* *f* *sfz*

B. Sx. *mf* *f* *sfz*

B♭ Tpt. 1 *mf* *f* *sfz*

B♭ Tpt. 2/3 *mf* *f* *sfz*

Hn. *mf* *ff* *sfz*

Tbn. 1/2 *mf* *f* *sfz*

Euph. *mf* *f* *sfz*

Tuba *mf* *f* *sfz*

Bls. *f* *sfz*

Mrb. *mf* *f* *sfz*

Timp. *mf* *f* *sfz*

Perc. 1 *mf* *f* *sfz*

Perc. 2 *mf* *f*

Perc. 3 *mf* *f*

Crash Cymbals

156

157

158

159

160

161