Symphonic Band



Grade 4.5

Bulgarian Rhapsody

Gabriel Musella

SPS60 INSTRUMENTATION

Full Score	1
Piccolo	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in Bb	4
Clarinet 2 in Bb	4
Clarinet 3 in Bþ	4
Bass Clarinet in $B \! \! \! \! \! \! \! \! \! \! \! \! \! \! \! \! \! \! \!$	
Bassoon	
Alto Saxophone 1 in Eb	
Alto Saxophone 2 in Eb	
Tenor Saxophone in Bb	
Baritone Saxophone in Eb	2
Trumpet 1 in B_{\flat}	3
Trumpet 2 in B_1, \ldots, A_n	
Trumpet 3 in B \flat	
Horn 1 in F	
Horn 2 in F	
Irombone 1	
Trombone 2	
Trombone 3	
Euphonium	
Euphonium T.C. in Bb	
Tuba	
Mallet Percussion	2
Timpani	1
Percussion 1	
Snare Drum, Bass Drum	_
Percussion 2	2
Dumbek, 2 Triangles (High and Low)	
Percussion 3	3
China Cymbal, Tambourine, Suspended Cymbal	

Program Notes

2

Bulgarian Rhapsody was commissioned by the TMEA Region 24 Middle School Band division. It is a through-composed work utilizing Bulgarian folk tunes. The opening fanfare/introduction is based on the folk song Suskala Baba/Ime nema. The scoring draws inspiration from female drone singers, a distinctive style of vocalizing. The subsequent section is a folk-dance setting of Katerina Mome, a nationalistic song containing the following lyrics:

Katerina, girl, tender lamb, why are you so

beautiful and pretty?
What kind of water do you drink?
What kind of grass did you walk on?
What kind of mother bore you and raised you?
I am beautiful and pretty, my love, because I was born in the Pirin Mountains,
Because I drank the Pirin water,
I walked on Pirin grass,

And I was born and raised by a Bulgarian Pirin

The ensuing clarinet solo with ethnic drum accompaniment utilizes fragments from *Chuperlika*, a Macedonian song in the "chalgiya" style, an urban Turkish term from the Ottoman Empire used to describe the hallmark virtuosic embellishments often associated with Balkan music. Woodwind soloists add in as the tempo accelerates into *Ergen Deda*. Those lyrics are:

mother!

The old bachelor, red-faced old man, like this and like that,

Wearing his peasant hat sideways, tipped up and down, this and like that.

He went to the village and joined the circle dance, to dance next to the maidens. All the maidens ran away, only the youngest one stayed, Angelina.

This energetic tune in $\frac{7}{8}$ time brings the work to an exciting conclusion. Originally written as a showcase for the talented young musicians in Region 24 in November 2011, it was revised in June 2014. Slavena Dontcheva, a member of the Spring High School Choir from 2011–2015, supplied much of the material for this composition.

Performance Suggestions

- After the opening fanfare, the final three folk songs should have a dance-like quality. Stay light and emphasize inflection as opposed to hammering away at accents.
- The dumbek is important! Considering placing this percussionist in the front row closer for greater communication with the soloists.

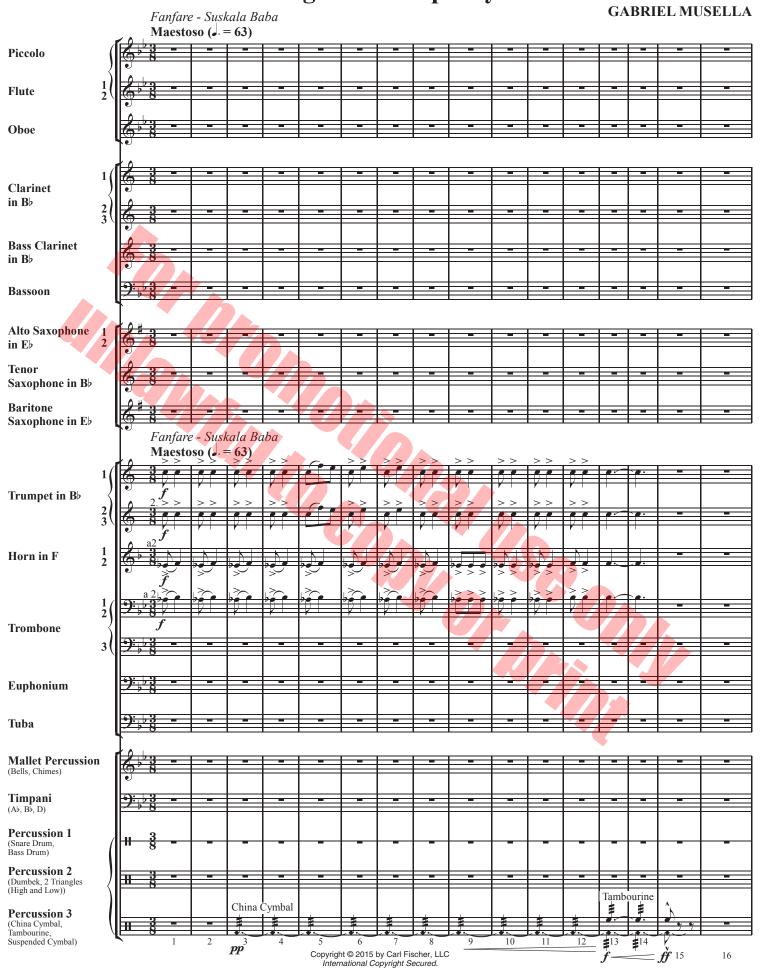
—Gabriel Musella

About the Composer

Gabriel Musella, a native of Corpus Christi, Texas, has taught for over twenty-five years in Texas. He is the Director of Bands at Spring High School in Spring, Texas. He has previously taught in the Lubbock-Cooper, Canyon, and Lubbock independent school districts. A graduate of Texas Tech University, he holds a B.M. in Composition and M.M. in Conducting. His primary teachers at Tech were the late James Sudduth, Mary Jeane van Appledorn, David Payne and Keith Bearden. In recent years, he has benefited greatly from the guidance and mentoring of distinguished music educators Tom Bennett, Joe Dixon, Eddie Green, Philip Geiger, Rodney Klett, Rick Lambrecht and Kenny Capshaw. Mr. Musella's bands have earned UIL Sweepstakes in eight separate varsity and non-varsity categories. They have performed at The Midwest Clinic and the BOA National Concert Band Festival, and been finalists in the TMEA Honor Band competition, UIL State Marching Contest, and BOA Super-Regional in San Antonio. The Spring Band program has had four separate ensembles perform at The Midwest Clinic since 2008, and they were the subjects of a featured article in the November 2010 issue of *The Instrumentalist*. A frequent clinician and adjudicator throughout Texas, he has presented sessions at TBA, TMEA, TCDA, The South Central Region Music Conference, and Midwest. He has served on the UIL Sight-Reading and Music Advisory Committees, and he is currently TMEA Region IX President.

Mr. Musella is also an active composer with published works for band, orchestra, percussion ensemble, and various chamber ensembles. He has received commissions from outstanding bands and honor groups including the Texas All State Jazz Ensemble, the ATSSB All State Band, the UIL Sight-Reading project, and several TMEA region bands. His compositions have been performed at major music conferences in the United States and abroad. Mr. Musella currently has works on the Texas UIL Prescribed Music List for both band and orchestra and on similar lists in other states including Louisiana, Ohio, Tennessee, and Utah. He has been honored as a Spring ISD Distinguished Educator on several occasions. His affiliations include ASCAP, TMEA, TBA, TMAA, Phi Beta Mu, Phi Mu Alpha Sinfonia, and the Texas Tech Band & Orchestra Camp, where he has served as a staff member consecutively since 1985. He is a background vocalist for the "shoo-bop" group JC and The Cruisers. Gabe, Alice, and their cats, Ifrit and Sheva, reside in the Houston suburb of Tomball, Their son, Alex, attends Texas A&M, Corpus Christi.

Bulgarian Rhapsody



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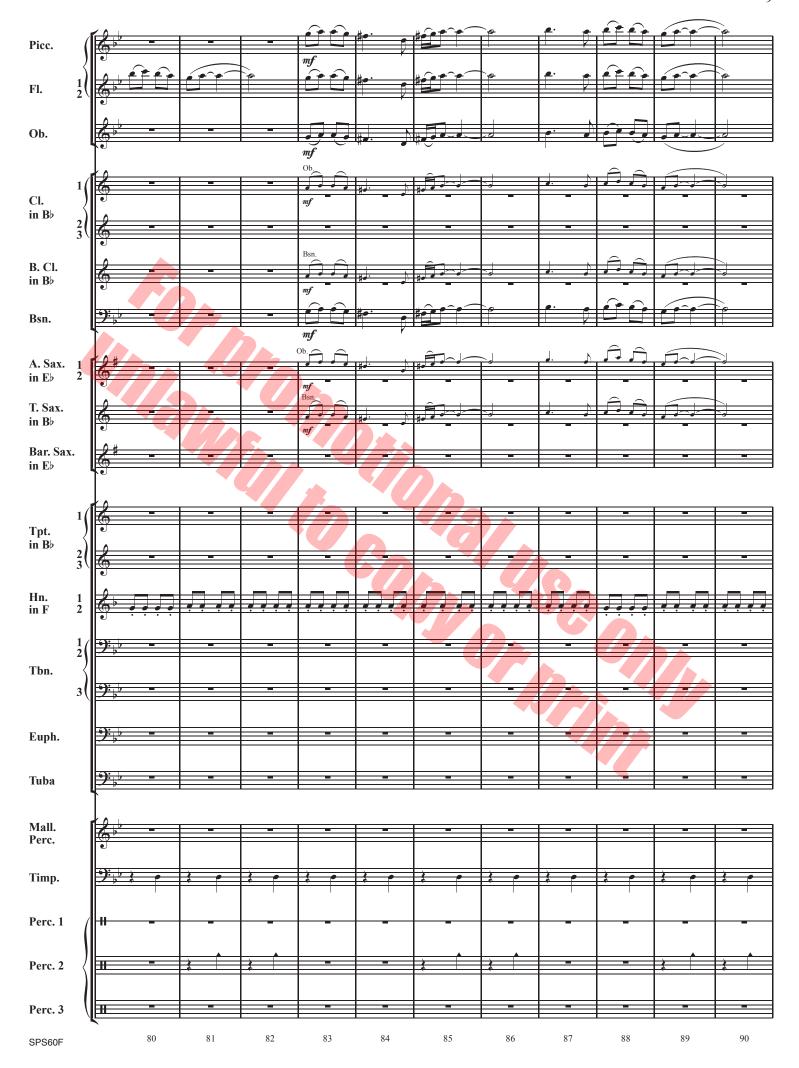






















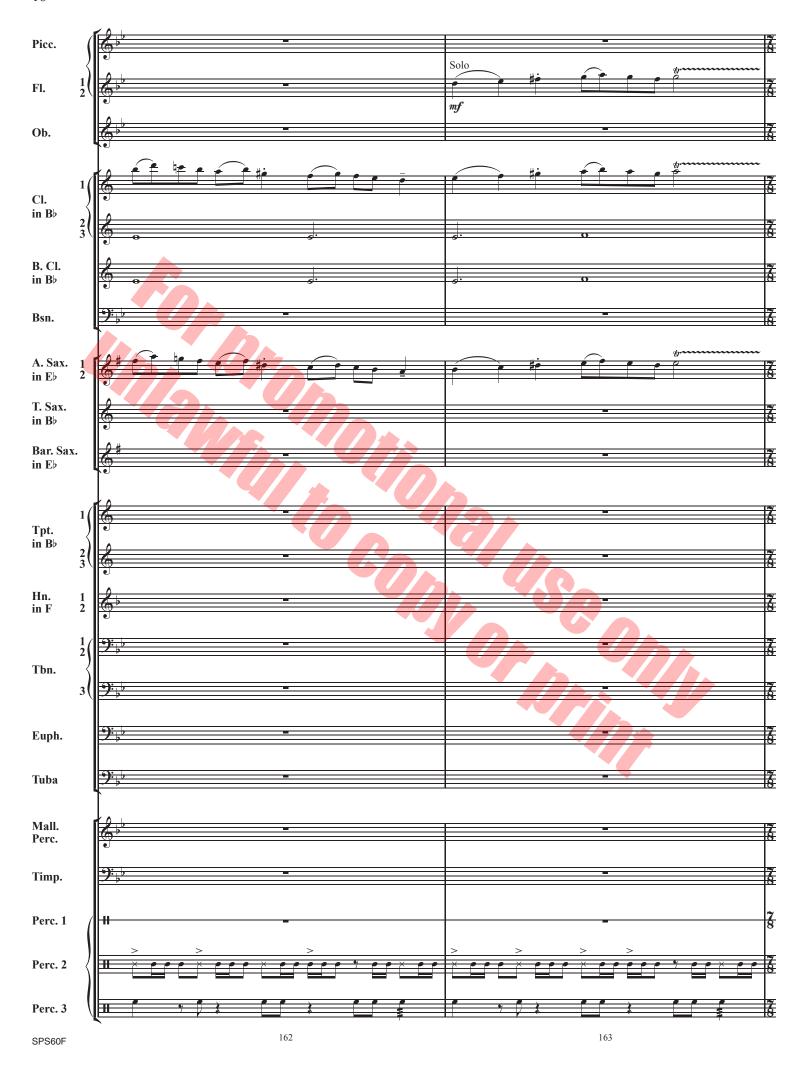




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Perc. 3

SPS60F

China Cym.

199

200

201

202

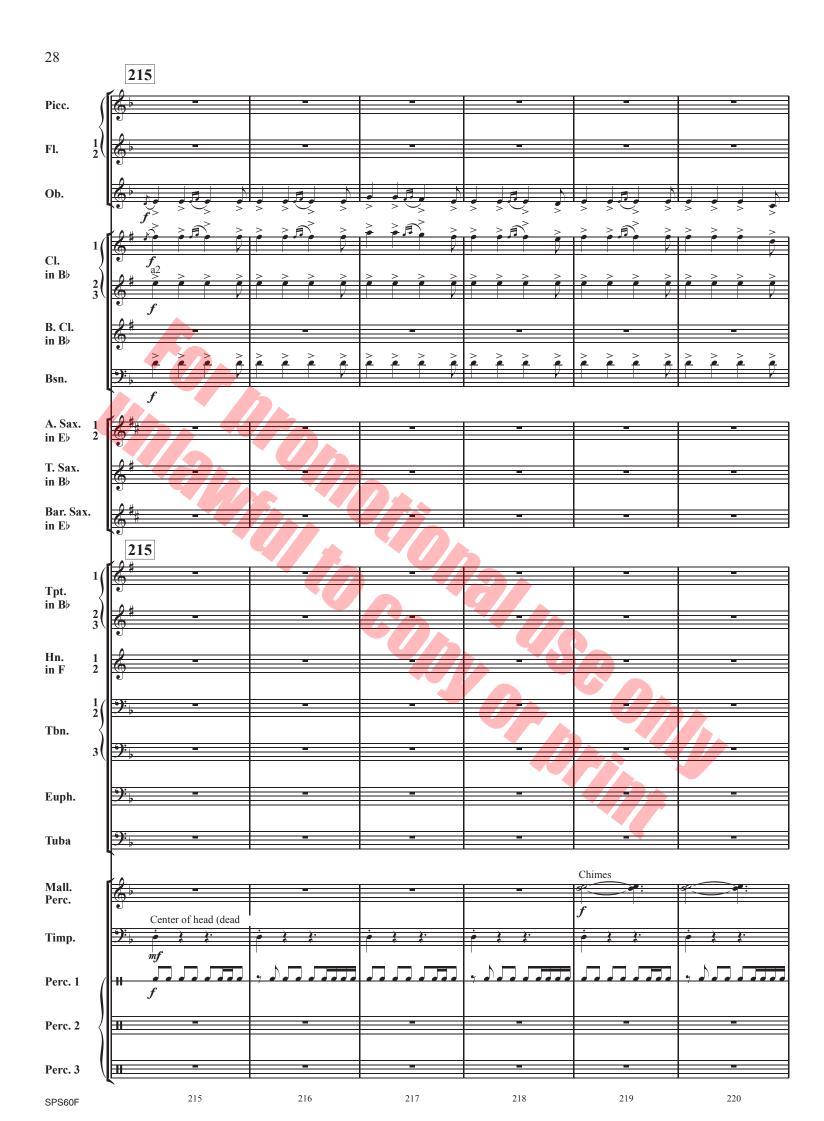
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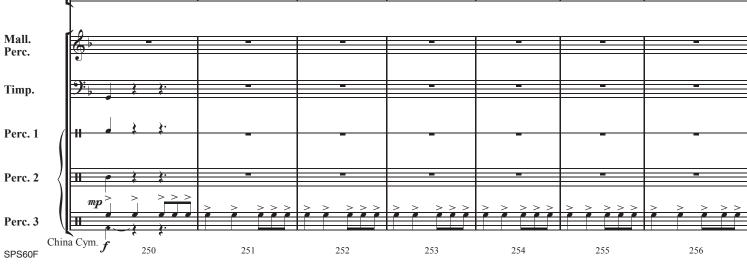


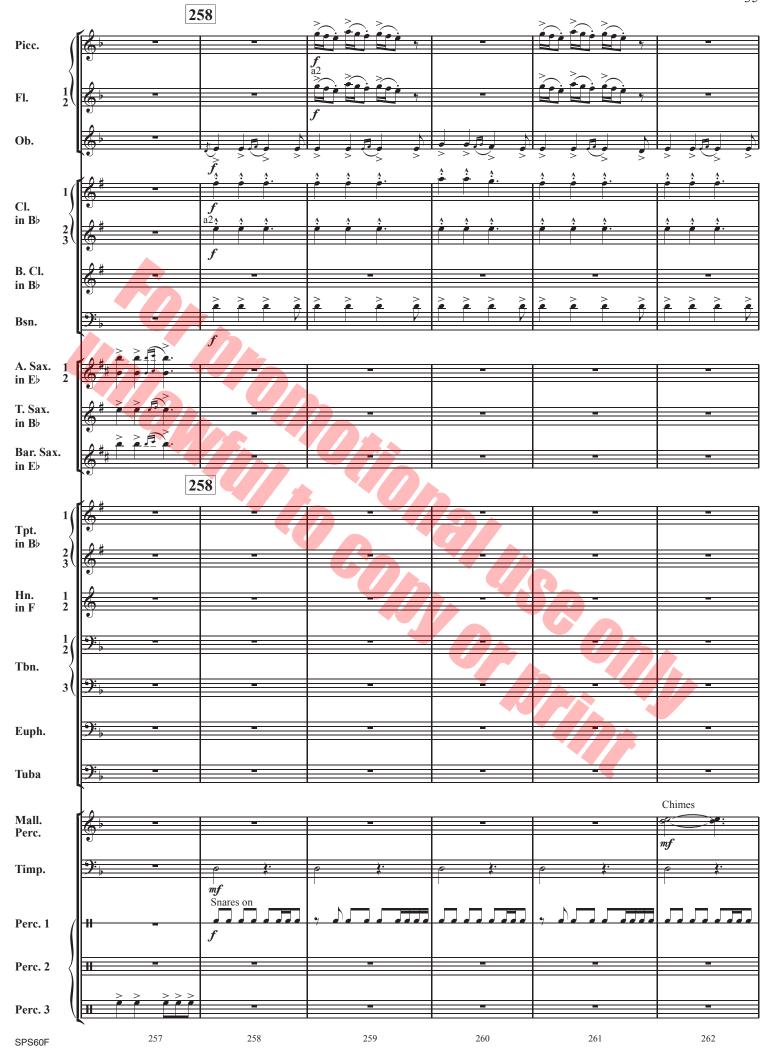
























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