

MARTÍN FRANCISCO MAYO VERA

pregones al Bautista

*for a large ensemble of instruments  
that can best be described as "pretty  
much not drums"*

## About the Piece

The idea for *Pregones* came when I was invited to participate in the Young Composer's Meeting with the orkest de ereprijs. Throughout its history, this ensemble has prided itself in how unusual and unique it is: a wind quintet without oboe, a brass quintet with one trumpet and two horns, not to mention the electric guitar and bass guitar. In this piece, I decided to explore the possibilities of transforming their iconic sound further still, by channeling the energy of the drums of my homeland Venezuela.

The piece plays on motifs and approaches from many countries in the Caribbean, but perhaps most significantly, it draws inspiration from the ceremonies of the region of Barlovento, Venezuela on the day of Saint John the Baptist. Here, the majorly Afro-Venezuelan community goes to the local church and sings verses honoring the saint, then take the statue of the saint through the town and to the beach, all the while singing and performing on culo'e'puya drums. At the end of the day they bring him back.

## Note for Singers

Given his predominating role in the piece, the tenor should work to emulate the sound of a Cuban rumba singer. A great album to listen to is *Guaguancó Callejero* by Rumberos de Cuba. For the other singers, it is not required to emulate this style of singing, a slightly nasal voice with some vibrato is acceptable. It may still help to listen to the above album anyway to get an idea of the intention of the piece and the pronunciation.

The Spanish used for the piece can either be Venezuelan or Cuban Spanish. Both of these involve commonalities with the rest of Caribbean Spanish, which involve a general simplification or ellision of consonants (most "ado" endings in words become "ao") and, perhaps most importantly, pronunciation of all s, c, and z letters as [s] (according to the IPA). Furthermore, all j's are pronounced as [h] and all double-l's (ll) can be pronounced as [j] or [dʒ]. The only significant difference between Venezuelan and Cuban Spanish is that Venezuelan Spanish has the vowels a bit more forward than in Cuban Spanish and the s sounds at the end of words and preceded by or following consonants are pronounced with a light [h], while Cuban Spanish simply does not pronounce them. Venezuelan Spanish is the composer's preference but either are fine.

The soprano, mezzo-soprano, alto, and baritone are required to strike the floor with a 1.5 cm thick wooden dowel. It should be long enough for them to strike without having to compromise their posture.

# Instrumentation

Flute, Piccolo  
Alto Flute in G  
Bass Clarinet in B $\flat$   
Alto Saxophone in E $\flat$   
Baritone Saxophone in E $\flat$

Trumpet in B $\flat$   
Horn in F  
Trombones 1.2 in C  
Tuba

Percussion (Vibraphone, 2 Congas)  
Electric Guitar  
Electric Bass Guitar  
Piano

Soprano  
Mezzo-Soprano  
Alto  
Tenor (Cuban rumba style)  
Baritone

Score in C

Approximate duration 3'30"

*This piece is dedicated to the orkest de ereprijs  
and the people of Barlovento, para que juntos en  
tiempos mejores podamos celebrar.*

# Pregones al Bautista

MARTÍN FRANCISCO MAYO VERA

Flute  $\text{♩} = 104 - 120$

Alto Flute

Bass Clarinet in Bb

Alto Saxophone

Baritone Saxophone

Annotations: jet whistle, tongue-ram, keyclicks, slap tongue, imitate open sound on congas, *f* sempre staccato, *mp*, keyclicks, + = slap tongue, keyclick

Trumpet in Bb  $\text{♩} = 104 - 120$

Horn in F

Trombone 1

Trombone 2

Tuba

Annotations: *p*, *mf*, *pp*

Vibraphone  $\text{♩} = 104 - 120$

Electric Guitar

Bass Guitar

Piano

Annotations: mute strings with finger near damper, *f*, *p*, *mf*, *pp*

Soprano  $\text{♩} = 104 - 120$

Mezzo-soprano

Alto

Tenor

Baritone

Annotations: strike floor with dowel, *f*, *p*

Lyrics: Cuan-do yo al san-to le can-to

9

Fl. *flz.*  $p < ff$  *f* *f* *p*

A. Fl.  $ff$  *mf* *p* *f*

B. Cl. *p* *f* *mp* *p* *f* *pp* *ff* *p*

Alto Sax. *p* *pp* *f* *mp*

Bari. Sax. *p* *f* *p*

Tpt. *aeolian sound (breathe through instrument)*  $ppp$  *f*  $ppp$  (harmonic gliss) *ff* 6

Hn. *aeolian sound (breathe through instrument)*  $ppp$  *f*  $ppp$

Tbn. 1 *aeolian sound (breathe through instrument)* *p* *ff*

Tbn. 2 *aeolian sound (breathe through instrument)* *p* *ff*

Tba. *pp* *ff*

E. Gtr. unmeasured, freely  $pp$  *mp*  $pp$

Bass  $pp$

Pno. *mf*  $pp$  *Q. ed.*

S.

M.S.

A. *p*

T. *me a-com-pa-ña to'a la tie - rra. pa' ver si es-*

Bar.

15

Fl. *ff p f flz. ff mf*

A. Fl. *mf*

B. Cl. *mf p < mf p < mf p < mf p < mf*

Alto Sax. *p f mp f mf*

Bari. Sax. *mf p f*

Tpt. *con sord. pp mf pp*

Hn. *p esp. mf*

Tbn. 1 *con sord. pp mf pp*

Tbn. 2 *con sord. pp mf pp*

Tba. *pp mf pp*

Vib. *dead sticking (ord.) pp mf pp Led\* Led\* Led\**

E. Gtr. *mp*

Bass *mp*

Pno. *p*

S. *p subdued*  
El san - to nos los o - ye -

M.S. *p subdued*  
El san - to nos los o - ye -

A. *p subdued*  
El san - to nos los o - ye -

T. *p subdued*  
tos pre go - nes El san - to nos los ho - ye - ra

Bar. *p subdued*  
El san - to nos los o - ye -

22 **A**

Fl. *mp*

A. Fl.

B. Cl.

Alto Sax. *mf*

Bari. Sax. *mf*

**A**

Tpt. *f* senza sord.

Hn. *p* *ff*

Tbn. 1 *f* senza sord.

Tbn. 2 *p* *ff*

Tba. *p* *ff*

**A**

Vib. *mp*

E. Gtr.

Bass *mf*

Pno. *f*

**A**

S. ra

M.S. ra

A. ra

T. *f* Ó - ye me, ó - ye me, ó - ye - me san Juan Bau - tis - - ta

Bar. ra



play while singing bottom note (any 8ve works)

sing an undefined upwards glissando while playing

aeolian sound

flz.

norm.

drum-like

slap mouthpiece with hand (alternatively use slap tongue)

senza sord.

*p* echo-like

Ó - ye - me san Juan Ó - ye - me Ó - ye - me san Juan Ó - ye me san Juan

Ó - ye - me san Juan Ó - ye - me Ó - ye - me san Juan san - - to

Te voy a pe - dir un fa - vor que me a cla - res la que me a - cla - res la gar -

33 B

Fl. *(sempre staccato)*

A. Fl.

B. Cl.

Alto Sax.

Bari. Sax.

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba.

Vib.

E. Gtr.

Bass

Pno.

To Congas

palm muted

S.

M.S.

A.

T.

Bar.

Spoken

whispered

gliss.

Shh!!

gan - ta pa - ra can - tar - te me - jor

40

Fl. (aeolian sound) *pp* *mf* *pp*

A. Fl. *f* *pp*

B. Cl. (aeolian sound) *pp* *mp* *pp*

Alto Sax. (aeolian sound) *pp* *mp* *pp* *mf*

Bari. Sax. (aeolian sound) *pp* *mp* *pp*

Tpt. *3* *3* *3* *3* *3* *3*

Hn. *ppp*

Tbn. 1

Tbn. 2

Tba. *mp* *pp*

sing small note while playing larger note (any Bve)

Vib. Congas *f* *pp* *mf*

E. Gtr.

Bass

Pno. *f*

S. *mp* like a parent to a child *f* *p*  
 el san to se que-dó dor - mi - - - do

M.S. *mp* like a parent to a child *f* *p*  
 el san to se que-dó dor - mi - - - do

A. *p* *mf*  
 el san to se que-dó dor - mi - - - do  
 Sung *mf*  
 Se que-dó el san-to dor-mi-do

T. *mf*  
 Se que-dó el san-to dor-mi-do

Bar. (Spoken) *p* *mf* (like a yawn) *p* *gliss.*  
 dor - - - mi - - - - do



52 **C**

Fl. *mf* *f*

A. Fl. *f esp.* *p* *mf* *f*

B. Cl. *f esp.* *p*

Alto Sax. *mf*

Bari. Sax. *pp* *mp* *pp*

**C**

Tpt. *f* *p*

Hn. *p*

Tbn. 1 *p* *ppp* *sf*

Tbn. 2 *f* *sf*

Tba. *pp* *mf* *pp*

slap mouthpiece with hand (alternatively use slap tongue)

**C**

Congas *p* *f* *p* *f* *mf*

E. Gtr.

Bass *p*

Pno. *f*

*Ed.* \*

**C**

S. *mp* Sung  
no pue-do cre-er

M.S. *mp* Sung  
no pue-do cre-er

A. *mp* no pue-do cre-er

T. *f with disbelief* no pue-do cre-er no pue-do cre-er

Bar. *mp* no pue-do cre-er

59

Fl. *mf*

A. Fl. *mf*

B. Cl. *mf*

Alto Sax.

Bari. Sax.

Tpt. *mf*

Hn. *ppp* *mp* *ppp* *mf*

Tbn. 1 *f*

Tbn. 2

Tba. *f*

Congas *pp* *f* *mf*

E. Gtr.

Bass *mf*

Pno. *f*

S.

M.S.

A. *mf* lyrically *f* declamatory

que se dur-mió el san - - - to\_

yo - le - - - - le-o-la se\_ que dó el\_ san-to\_ dor-mi-do

Bar. *mf* lyrically

que se dur-mió el san - - - to\_

65

Fl. *flz.* *p* *p < ff* *To Picc.*

A. Fl. *f*

B. Cl. *p* *ff*

Alto Sax. *f*

Bari. Sax. *p* *ff*

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba. *pp*

Congas *b* *p* *f*

E. Gtr.

Bass *f* *p*

Pno.

S.

M.S.

A.

T. *3* *3* *3* *3*

Bar.

se que-dó el san - to dor - mi - do vien - do las a - guas co rrer. a las o - ri - llas de un rí - o ya

70 Piccolo col Tenor

Fl. *mp* *f*

A. Fl. *mf* *ff*

B. Cl. *mp* *pp*

Alto Sax.

Bari. Sax. *f*

Tpt.

Hn.

Tbn. 1 *f*

Tbn. 2 *f*

Tba.

Congas *b*

E. Gtr. *pp* *mf* *pp* unmeasured, freely

Bass *mf* *tr*

Pno. *f*

S.

M.S.

A.

T. *3* *3*  
 la som-bra de un lau - rel Yo-lo-e e-o-le e-o - la re - pi - quen e-sos pi

Bar.



75 **D**

Picc. *col Tenor*

A. Fl. *flz. ord.*

B. Cl.

Alto Sax.

Bari. Sax.

**D**

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba.

**D**

Congas

E. Gtr.

Bass

Pno.

**D**

S.

M.S.

A.

T.

Bar.

va - mo' san - to

va - mo' san - to va - mo' san - to

va - mo' san - to va - moh san - to va - mo' san - to

lon - es Yo - le - o - la no de - jen de re - pi - car

va - mo' san - to va - mo' san - to va - mo' san - to va - mo' san - to



E

87

Picc.

A. Fl.

B. Cl.

Alto Sax.

Bari. Sax.

E

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba.

E

Congas

E. Gtr.

Bass

Pno.

E

S.

M.S.

A.

T.

Bar.

Des - pier - ta san Juan des - pier - ta ay, des pier - ta san Juan des pier -

Des - pier - ta san Juan des - pier - ta ay, des pier - ta san Juan des pier -

Des - pier - ta san Juan des - pier - ta ay, des pier - ta san Juan des pier -

va-moh pa'l can to'e si-re-nah y\_a-ca-bar con el fol-clor sung Des - pier - ta san Juan des - pier - ta ay, des pier - ta san Juan des pier -

Des - pier - ta san Juan des - pier - ta ay, des pier - ta san Juan des pier -

Picc.   
 A. Fl.   
 B. Cl.   
 Alto Sax.   
 Bari. Sax.

Tpt.   
 Hn.   
 Tbn. 1   
 Tbn. 2   
 Tba.

Congas

E. Gtr.   
 Bass

Pno.

S.   
 M.S.   
 A.   
 T.   
 Bar.

- ta \_\_\_\_\_ des-pier-ta si es-tás dor - mi - do \_\_\_\_\_ ¡De es-te sue - ño \_\_\_\_\_ tan pro fun - do! que te vie-ne a vi-si tar \_\_\_\_\_

F

Flute

mp

F

F

improvise a quinto solo over winds

F

F

F

F

F

117

Picc.

A. Fl.

B. Cl.

Alto Sax.

Bari. Sax.

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba.

Congas

E. Gtr.

Bass

Pno.

S.

M.S.

A.

T.

Bar.

La ce-lo - sí - - a del mun - - do

La ce-lo - sí - - a del mun - - do

La ce-lo - sí - - a del mun - - do

La ce-lo - sí - - a del mun - - do

La ce-lo - sí - - a del mun - - do

124

Fl.

A. Fl.

B. Cl.

Alto Sax.

Bari. Sax.

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba.

Congas

E. Gtr.

Bass

Pno.

S.

M.S.

A.

T.

Bar.