

Ongi Etorri!

A Basques Triptych

1. Boga! Boga!
2. Ama Begira Zazu
3. Aita Gurea

Traditional Folk Themes

Arranged by

Walt Lovell

Grade: 3 Duration: 7:56

Instrumentation

1 – Conductor Score

5 – Flute 1

5 – Flute 2

2 – Oboe

2 – Bassoon

3 – B♭ Clarinet 1

3 – B♭ Clarinet 2

4 – B♭ Clarinet 3

2 – B♭ Bass Clarinet

2 – Alto Saxophone 1

2 – Alto Saxophone 2

2 – Tenor Saxophone

2 – Baritone Saxophone

4 – B♭ Trumpet 1

4 – B♭ Trumpet 2

4 – Horn in F

2 – Trombone 1

2 – Trombone 2

2 – Trombone 3

2 – Euphonium (+2 T.C.)

4 – Tuba

1 – Timpani

2 – Mallets I

Vibraphone, Marimba, Bells

2 – Percussion I

(one player)

Bass Drum

2 – Percussion II

(one player)

Suspended Cymbal, Chimes

2 – Percussion III

(one player)

Crash Cymbals

2 – Percussion IV

(one player)

Snare Drum, Tenor Drum

Ongi Ettori!

A triptych is a work of art (usually a panel painting) that is divided into three sections, or three carved panels that are hinged together and can be folded shut or displayed open.

The three main themes represent music used in traditional folk festivals held each year by the Basque communities in Nevada, Idaho, and California. These festivals held during the summer months celebrate the old-world ties of the Basque who migrated to the U.S. to mine during the California gold rush, and later to herd sheep across several western states. They became the founding fathers and mothers of many towns and cities in the American West.

The three movements use a rowing song, a traditional dance, and the Lord's Prayer (Our Father).

Walt Lovell

Born January 7, 1947



Walt Lovell is a long-time Musician, Educator, Consultant, Composer, Arranger and Adjudicator. He retired after 46 years of successful teaching at all levels and currently serves as a consultant and adjunct professor in the Fine Arts Department at Great Basin College in Elko, Nevada. Walt Lovell was Director of Bands at Elko High School, Elko, Nevada for 36 years, and before moving to Elko taught for 10 years in Arizona (Kingman High School, Phoenix Union High School, Carl Hayden High School and Mohave High School). His performance resume includes multiple performances nationwide including the Pasadena Tournament of Roses Parade, Macy's Thanksgiving Day Parade, Hollywood Christmas Parade, the 6ABC/Boscov's Philadelphia Thanksgiving Day Parade, The Washington D.C. National Cherry Blossom Festival Parade, Presidential Inaugural Parade and performances for 5 Presidents. Mr. Lovell was the recipient of a Lifetime Achievement Award from the Nevada Music Educators Association upon his retirement as well as, being inducted into the Elko High School Hall of Fame. He was inducted into the John Philip Sousa Foundation Legion of Honor in December of 2007. Mr. Lovell was named the Nevada Music Educator of the year in 1999.

"Ongi Etorri!" (A Basques Triptych)

1. Boga! Boga! 2. Ama Begira Zazu 3. Aita Gurea

Walt Lovell (ASCAP)

Flute 1 2

Oboe

Bassoon

B♭ Clarinet 1 2 3

B♭ Bass Clarinet

Alto Saxophone 1 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1 2

Horn in F

Trombone 1 2 3

Euphonium

Tuba

Timpani F, B♭, C, F

Vibraphone

Mallets I
Vibraphone, Marimba, Bells

Percussion I
(One Player)
Bass Drum

Percussion II
(One Player)
Suspended Cymbal, Chimes

Percussion III
(One Player)
Crash Cymbals

Percussion IV
(One Player)
Snare Drum, Tenor Drum

Tempo: ♩ = 72

Rehearsal Mark: 5

Section Title: "Boga! Boga!"

Dynamic markings: *f*, *mf*

Performance instructions: *tr*, *a2*, *3*, *mf*, *f*

Page number: 2

10 11 12 13 14 15 16 17 18

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx.
1
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2
3

Euph.

Tuba

Timp.

Mlts. I

Perc. I

Perc. II

Perc.

Perc. III

p

mf

pp

pp

pp

pp

pp

pp

pp

solo

pp *mf*

pp

pp

pp

pp

19 Più mosso $\text{♩} = 80$

20 21 22 a2 23 24 25 26 a2 27 28 29

Fl. 1

Ob. *p* *mf* solo

Bsn. *mf*

Cl. 1 *p* *mf* solo

Cl. 2 *a2* *p* *mf* solo

B. Cl. *mf*

A. Sx. 1 *a2* *mf* *a2*

T. Sx.

B. Sx. *mf*

Tpt. 1 solo 27 *mf*

Tpt. 2 solo *mf*

Hn.

Tbn. 1 *mp* *mf*

Tbn. 2 *Trb.2* *mp* *a2*

Euph.

Tuba *mp* *mf*

Timp. *mf*

Mlt. I

Perc. I

Perc. II

Perc.

Perc. III

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1 & 2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2 & 3
- B. Cl.
- A. Sax. 1 & 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Hn.
- Tbn. 1
- Tbn. 2 & 3
- Euph.
- Tuba
- Timp.
- Mlts. I (Marimba)
- Perc. I
- Perc. II
- Perc.
- Perc. III

Key performance markings include *mf*, *f*, *p*, *mp*, *tutti*, and *rit.*. Measure numbers 30 through 40 are indicated at the top of the score.

41 *accel.* 42 **43** $\text{♩} = 120$ **Allegro Moderato** 44 *a2 soli* **45** *"Ama Begira Zuzu"* 46 47 48 49 50 51 52 **53** 54 55

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Mlts. I
Perc. I
Perc. II
Perc.
Perc. III
Tenor Drum

f *p* *pizz.* *mp* *p* *f* *mf* *mp* *p*

95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115

Fl. 1
Fl. 2
mf *mf* *f*

Ob.
mf *mf* *f*

Bsn.
p *f*

Cl. 1
mf *p* *mf* *f*

Cl. 2
3
mf *p* *mf* *mf* *mf* *mf sub.p*

B. Cl.
p *f*

A. Sx. 1
2
a2
p *mf* *p* *mf* *f*

T. Sx.
p *p* *mf* *f*

B. Sx.
p *p* *f*

Tpt. 1
96 104
p *f*

Tpt. 2
p *f*

Hn.
p *p* *f*

Tbn. 1
p *p* *mf* *f*

Tbn. 2
3
p *p* *mf* *f*

Euph.
p *p* *mf* *f*

Tuba
p *p* *f*

Timp.

Mlts. I

Perc. I
mp *mf*

Perc. II

Perc.

Perc. III
mp *mf*

116 117 118 119 120 121 **Vivace** 122 123 124 125 126 127 128 129 130 131 132 133 **accel.** 134

Fl. 1 *sub.mp* *ff* *sub.p*

Fl. 2 *sub.mp* *ff* *sub.p*

Ob. *sub.mp* *ff* *sub.p*

Bsn. *sub.mp* *ff* *sub.p*

Cl. 1 *sub.mp* *ff* *sub.p*

Cl. 2 *sub.mp* *ff* *sub.p*

Cl. 3 *sub.mp* *ff* *sub.p*

B. Cl. *sub.mp* *ff* *sub.p*

A. Sx. 1 *sub.mp* *ff* *f* *sub.p*

A. Sx. 2 *sub.mp* *ff* *f* *sub.p*

T. Sx. *sub.mp* *ff* *f* *sub.p*

B. Sx. *sub.mp* *ff* *f* *sub.p*

Tpt. 1 *sub.mp* *ff* *f* *sub.p*

Tpt. 2 *sub.mp* *ff* *f* *sub.p*

Hn. *sub.mp* *ff* *f* *sub.p*

Tbn. 1 *sub.mp* *ff* *f* *sub.p*

Tbn. 2 *sub.mp* *ff* *f* *sub.p*

Tbn. 3 *sub.mp* *ff* *f* *sub.p*

Euph. *sub.mp* *ff* *f* *sub.p*

Tuba *sub.mp* *ff* *f* *sub.p*

Timp. *sub.p*

Mlts. I *p*

Perc. I *sub.p* *f* *mf* *sub.p*

Perc. II *p* *f*

Perc. *f* *sub.p*

Perc. III *sub.p* *f* *mf* *sub.p*

Vibraphone *p*

135 136 137 138 139 140 Subito Moderato $\text{♩} = 120$ 141 142 143 144 "Aita Gurea" $\text{♩} = 102$ 145 146 147 148 149 150 rit. 151

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Mlts. I
Perc. I
Perc. II
Perc.
Perc. III

fp *ff* *mf* *mp* *f* *rit.*

Vibraphone
Chimes

152 ♩ = 72 *mp* 153 154 155 *rall.* 156 *A tempo* 157 158 159 160 161 *rall.* 162 *Lento* 163 164

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.

152 ♩ = 72 *mp* *rall.* *A tempo* *rall.* 162 *Lento*

Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.

Mlts. I
Perc. I
Perc. II
Perc.
Perc. III

165 166 167 *rall.* 168 *A tempo* 169 170 **171** *Adagio* 172 173 174 175 176 177 **178** *poco accel.* a2

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Mlts. I
Perc. I
Perc. II
Perc.
Perc. III

179 180 181 182 183 **Più mosso** 184 185 186 187 188 accel. 189

Fl. 1, 2
Ob.
Bsn.
Cl. 1
Cl. 2, 3
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
Tpt. 1, 2
Hn.
Tbn. 1, 2, 3
Euph.
Tuba
Timp.
Mlts. I
Perc. I, II, Perc., Perc. III

pp, *p*, *mf*, *a2*, *3*, *accel.*

192 **Grandioso** *♩=72* **molto rall.**

190 191 193 194 195 196 197 198 199

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *f*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *f*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mlts. I *mf* Marimba

Perc. I *p*

Perc. II *p* Suspended Cymbal

Perc. *p*

Perc. III *p* Snare Drum *f*

200 201 202 203 204 205 206 207

Fl. 1 *f* *Vivo* =160

Ob. *f*

Bsn. *fp*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

B. Cl. *fp*

A. Sx. 1 *f*

A. Sx. 2

T. Sx. *fp*

B. Sx. *fp*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Hn. *f* *mf*

Tbn. 1 *fp*

Tbn. 2 *fp*

Tbn. 3

Euph. *fp*

Tuba *fp*

Timp.

Mlts. I *f*

Perc. I *f* *mf*

Perc. II

Perc. *mf*

Perc. III *mf*

208 209 210 211 212 213 214 215

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Sx. 1 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2 3

Euph.

Tuba

Timp.

Mlts. I

Perc. I

Perc. II

Perc.

Perc. III

fp

tr

ff

Choke!