

Andrew Pease

PITITI'S LAMENT

PERUSAL

for Wind Band
2024

Based on the Afro-Peruvian folk song

TORO MATA

Instrumentation

Piccolo
Flute 1-2
Oboe
Bassoon
Clarinet 1-3
Bass Clarinet
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone

Trumpet 1-3
Horn 1-2
Trombone 1-2
Euphonium
Tuba (divisi)

Timpani
Bass Drum
Tom-toms and Snare Drum
Vibraphone

Duration: c. 4 minutes

Pititi's Lament may be performed on its own, or it can segue into *Toro Mata*. (See performance notes below.)

Composer bio

Andrew Pease (b. 1979) serves as Associate Professor of Music and Director of Instrumental Music at Hartwick College in Oneonta, NY, where he leads the Wind Ensemble and Brass Ensemble. He is also co-conductor of the Catskill Valley Wind Ensemble, a community band also based in Oneonta. His guest conducting work has taken him to several states and the UK, and he has presented nationally and internationally on topics in the wind band field. He has degrees from Dartmouth College, Columbia University Teachers College, and Hofstra University. He completed doctoral studies in wind conducting at Arizona State University, studying with Gary Hill. His work there earned him the 2017 American Prize in Collegiate Wind Band Conducting. He started his career in New York City, where he was music director of the Columbia University Wind Ensemble and the community band Columbia Summer Winds. Throughout his varied career, he has directed players of all ages and ability levels, from elementary beginning band to adult amateurs to professional ensembles. He got his start as a composer writing rock songs in high school, and he has written and arranged for wind bands and chamber groups ever since. His latest compositions appear at his personal website, www.andypease.com. He also runs two websites dedicated to wind bands. Wind Band Literature (windliterature.org) is a repertoire resource for bands around the world. The Wind Band Symphony Archive (windsymphonies.org) is a dynamic archive of symphonies for wind band.

Program Notes

Toro Mata (“Bull Kills” in Spanish) is an Afro-Peruvian folk song that speaks to the experience of enslaved people in Peru. It dates back to at least the days of slavery, which ended in Peru in 1854. It was re-popularized in the 1970s thanks to Caitro Soto, a musician who founded Perú Negro, an ensemble dedicated to preserving Afro-Peruvian music. He performed *Toro Mata* as a landó, a style of music that shifts fluidly between 12/8 and 6/4 rhythmic feels. Caitro Soto had a lot to say about *Toro Mata*, including this excerpt from an interview:

The *Toro mata* comes from what my grandmother and great-grandmother used to tell me. I built and created the song with things that my ancestors recounted. There is also an earlier *Toro mata*, which is a compilation by Mrs. Rosa Mercedes Ayarza de Morales. In that one, the bull kills the bullfighter, and it is not a landó with a Coda, but rather a lament; she would sing 'they are already taking him to bury, the bull kills.'

In my composition, the 'toro rumbamero' is the bull that is quite aggressive. I believe the word is African. 'Hacerle el quite' means to evade the bull's charge, but because the bullfighter is black, they undermined his merit and said 'that his color doesn't allow him to do it.' That's why they said the bull died of 'old age' and not because he killed it. 'Pititi' was a young man who danced in Perú Negro, and one day, seeing him dance the *Toro mata*, I mentioned him in the song, and it stuck.

"Lapondé" was the tavern where they would go after the bullfight. It was like a recreational center, a hut where they sold food, drinks, and had fun. It was in the same estate of El Chilcal, where the bullfighting took place. It was like a large corral; there was no plaza. Black people would enter spontaneously, and sometimes the estate owners would come to watch because it was their cattle. Once there, they found a black man who had come from Acarí, a plantation near Palpa, closer to Nazca. He hadn't heard about freedom. He snuck out among the cane, eating fruit and whatever he found to feed himself, and ended up in the valley of Cañete. Hungry, he went to Lapondé, and by the marks on his body, they realized he wasn't from there: 'This black man is not from here, cara-crá-crá-crá.' The last part is an insult; it's a protest adorned with frivolity. They even wanted to kill him because he wasn't from there.

I came across this quote thanks to Peruvian trumpeter Gabriel Alegria, who brought his Afro-Peruvian Sextet to Hartwick College in October, 2024. (Thanks are due to my Hartwick colleague Evan Jagels, who secured a grant from the Foreman Institute of the Creative and Performing Arts that allowed Gabriel and crew to come). Gabriel and I were looking for ways for his group and my Hartwick Wind Ensemble to collaborate. He introduced me to *Toro Mata*, both through his arrangement for the Sextet and with a deeply informative exchange of emails across continents. Armed with Gabriel's treasure trove of *Toro Mata* resources, I sought to adapt it for the Wind Ensemble in two ways. First, I broke it down into its main components (included here as *Toro Mata*) so that we could learn them all as an ensemble and do some arranging of our own. I leaned on both Gabriel's version and Caitro Soto's foundational recording when deciding what to include. Second, I got to work writing a symphonic prelude that might capture some of what lies behind the otherwise festive-sounding *landó*. There is struggle, suffering, and oppression in Caitro Soto's story. At Gabriel's urging, I focused particularly on Pititi, the real-life dancer and cajon player (real

name Eusebio Sirio Castillo) mentioned in Soto's interview who became the fictionalized main character of Soto's version of the song. Hence the title *Pititi's Lament*. In the narrative of the piece, we imagine him slowly working up the nerve to confront the realities of his situation, including a potentially hostile crowd at the tavern, an actual bullfight, and a system of crushing oppression. His fate is unknown at the end, but it doesn't sound particularly promising. I incorporated as many musical elements of *Toro Mata* as I could, including the melody, riff figure, and landó rhythms. I also composed an original chorale for the middle section which clashed nicely with the melody, setting up the terror of the climax.

The writing and arranging took place throughout the summer of 2024, with the final version landing on the Hartwick Wind Ensemble stands in September. The premiere of both *Pititi's Lament* and this arrangement of *Toro Mata* took place on October 1, 2024, with me conducting the Hartwick Wind Ensemble. The Gabriel Alegria Afro-Peruvian Sextet joined us for *Toro Mata* in a truly magical, unforgettable collaboration.

Andrew Pease
October 10, 2024

Performance notes for *Toro Mata*

Pititi's Lament is a fairly straightforward symphonic work for band. Your experience with it will be greatly enriched if you also dig into *Toro Mata*. The music included here has all of the ingredients for every instrument for an arrangement of *Toro Mata*. That is, everyone can learn every part of the song. The components are:

HAND CLAPS - the basic hand clap pattern that accompanies landó music.

RIFF - the riff pattern that provides the main accompaniment for *Toro Mata*.

BASS LINE - based on the foundational cajon rhythm that frames *Toro Mata*.

MAIN MELODY - includes lyrics so that your ensemble can sing! It is notated such that each instrument can also play it in their own comfortable range.

HARMONIZATION - two suggested ways to harmonize the main melody.

ENDING - one way to end the piece, starting with a rhythmic variation of the 4th bar of the riff.

Percussion is provided with two options: a mallet part that contains exactly what everyone else has, and a drum set part that includes hand claps, a drum set landó groove, and the melody and harmonization for singing along. Any percussion instrument can find its way into this groove.

Two other important notes:

1. You will notice that there are two pages of *Toro Mata* for each instrument: one in 12/8, one in 6/4. These are EXACTLY the same except for the time signature. It is useful to

look at both to give your students a framework for understanding the rhythmic fluidity of the landó.

2. This is not designed to be played exactly from top to bottom. These components are the ingredients you will need to put together your own arrangement. Different sections, or even different players within sections, will be playing different components at the same time, and you will switch them around to create a varied arrangement. This can be fully planned or fluid and flexible. And these ingredients are not the limit of what you can do. As Gabriel Alegria did in his recorded arrangement (partially replicated with the Hartwick Wind Ensemble), you can have soloists improvise, or add sections, or change the chords, or change the feel - only your imagination is the limit.

To give some context, for the premiere at Hartwick College, the sequence of events went something like this:

1. Before the performance, we sang the melody of *Toro Mata* for the audience while demonstrating the hand claps pattern, encouraging them to join in for both.
2. The Hartwick Wind Ensemble played *Pititi's Lament* top to bottom.
3. As the final chord sounded, the trumpets and saxophones started up on the Riff section of *Toro Mata*.
4. On the second time through, some bass instruments joined in on the Bass Line.
5. The Sextet rhythm section and Hartwick percussionists joined in.
6. Band members who were not already playing sang through the melody, inviting the audience to join us (2x).
7. Tutti band and Sextet, distributed between Riff, Bass Line, and Melody (adding Harmonization second time through)
8. Woodwind feature 2x, similar distribution
9. Tutti 2x
10. Brass feature 2x
11. Tutti 2x
12. Feature solo: Laura Andrea Leguía, Sextet tenor sax, accompanied by Riff, Bass Line, and a tiny sprinkle of melody (flutes, then clarinets)
13. Added an easy harmonic sprinkle that Gabriel taught the Wind Ensemble on concert day
14. Sextet took over, going in a different harmonic direction and feel
15. Sextet signaled a return to the Riff, which accompanied a drum/percussion battle (Hugo Alcázar on set vs. Hector 'Jereto' Fereyra on cajon)
16. The trumpets (led by Gabriel) jumped up the octave for the last two repeats, heralding the end of the piece. Per Gabriel's instructions, those last three notes hesitated noticeably!

The remaining Sextet members were Ariacne Trujillo on piano and Arturo Valdez on bass.

Why read about it when you can listen? The premiere performance is at

<https://www.youtube.com/watch?v=gR8gdvgHn7E>

For other indispensable listening, including both the Caitro Soto and Gabriel Alegria recordings of *Toro Mata*, look up *Pititi's Lament* at my repertoire site, windliterature.org/. I also dug up a recording of the real live Pititi demonstrating *Toro Mata* at a lecture!

PERUSAL

PITITI'S LAMENT

based on the Afro-Peruvian folk song "Toro Mata"

Andrew Pease

Rubato, mysterious (♩ = 80)

Piccolo

Flute 1
2

Oboe

Bassoon

Clarinet in B♭ 1
mp

Clarinet in B♭ 2
3
mp

Bass Clarinet in B♭

Alto Saxophone 1
2

Tenor Saxophone

Baritone Saxophone

Rubato, mysterious (♩ = 80)

Trumpet in B♭ 1
2
3

Horn in F 1

Trombone 1
2

Euphonium

Tuba

Timpani

Bass Drum

Tom-toms
Snare

Vibraphone
mp

6

Picc. Fl. 1 2 Ob. Bsn. Cl. 1 Cl. 2 3 B. Cl. A. Sax. 1 2 T. Sax. Bari. Sax.

6

Tpt. 1 Tpt. 2 3 Hn. 1 2 Tbn. 1 Tbn. 2 Euph. Tba. Timp. B. D. Tom-t. Vib.

rit. 15 a tempo

PERUSAL

rit. 15 a tempo

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

rit. 15 a tempo

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

B. D.

Tom-toms

Tom-t.

Vib.

20 Halting (♩ = 60)

accel.

rit.

Picc. *p*
Fl. 1 *p*
Fl. 2 *p*
Ob. *p*
Bsn.
Cl. 1 *p*
Cl. 2 *p*
Cl. 3 *p*
B. Cl. *mp*
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

20 Halting (♩ = 60)

accel.

rit.

Tpt. 1 *p*
Tpt. 2 *p*
Tpt. 3 *p*
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Timp.
B. D.
Tom-t.
Vib.

25

rit. a tempo

Picc. *f*

Fl. 1 *f* *tutti* *p*

Ob.

Bsn. *fp* *mp* *p*

Cl. 1 *fp* *p*

Cl. 2 *fp* *p* *mp* *p*

B. Cl.

A. Sax. 1 *fp* *f* *mf*

2. solo

T. Sax. *fp*

Bari. Sax. *fp*

25

rit. a tempo

Tpt. 1 *fp*

Tpt. 2 *fp*

3.

Hrn. 1

2.

Tbn. 1 *fp* *mp* *p*

Tbn. 2

Euph. *p*

Tba. *p*

Timp. *p*

B. D. *p*

Tom-t. *p*

Vib. *ff* *p*

32 Gently flowing,
with nervous energy (♩ = 100)

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

tutti
p

p

p

2.

p

p

p

32 Gently flowing,
with nervous energy (♩ = 100)

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

B. D.

Tom-t.

Vib.

38

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

38

Tpt. 1

Tpt. 2
3

Hrn. 1
2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

B. D.

Tom-t.

Vib.

44

47

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

pp

pp

pp

pp

pp

pp

44

47

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1

Tbn. 2

Euph.

Tba.

mf

2.

pp

mf

pp

tutti

p

p

p

Timp.

B. D.

Tom-t.

Vib.

p

p

p

mp

2^{ed.}

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
solo
mf

Cl. 2
3

B. Cl.

A. Sax. 1
2
p

T. Sax.

Bari. Sax.
p

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1
solo
mf

Tbn. 2

Euph.

Tba.

Timp.

B. D.

Tom-t.

Vib.

PERUSAL

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hrn. 1
2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

B. D.

Tom-t.

Vib.

64

Picc.

Fl. 1
2

Ob.

Bsn. *p*

Cl. 1 *p*

Cl. 2
3 *p*

B. Cl. *p*

A. Sax. 1
2

T. Sax. *p*

Bari. Sax. *p*

a2

64

Tpt. 1 *mf* solo

Tpt. 2
3

Hn. 1
2

Tbn. 1 *p*

Tbn. 2 *p*

Euph. *p*

Tba. *p*

Timp. *p*

B. D. *p*

Tom-t. *p*

Vib.

tutti *mf*

70 Hesitating (♩ = 92)

Picc. Fl. 1 2 Ob. Bsn. Cl. 1 Cl. 2 3 B. Cl. A. Sax. 1 2 T. Sax. Bari. Sax.

70 Hesitating (♩ = 92)

Tpt. 1 2 3 Hn. 1 2 Tbn. 1 2 Euph. Tba. Timp. B. D. Tom-t. Vib.

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. *mf*

Tba. *mf*

Timp.

B. D.

Tom-t.

Vib. *p*

87 Facing wild, irrational fury (♩ = 84)

Picc.

Fl. 1
2

Ob.

Bsn.
ff

Cl. 1
f *tr*

Cl. 2
3
f *tr*

B. Cl.
ff

A. Sax. 1
2
mf

T. Sax.
mf

Bari. Sax.
mf

87 Facing wild, irrational fury (♩ = 84)

Tpt. 1

Tpt. 2
3

Hrn. 1
2
f *ff* *gliss.* *ord.* *mf*

Tbn. 1
f *ff* *gliss.* *mf*

Tbn. 2
f *ff* *gliss.* *mf*

Euph.
ff

Tba.
ff

Timp.
ff rim click

B. D.
ff rim click

Tom-t.
ff rim clicks

Vib.
mf

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

B. D.

Tom-t.

Vib.

To S. D.

rit. Resolute but terrified (♩ = 72)

103 Intensifying

Musical score for woodwinds and strings, measures 103-107. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 and 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The tempo is marked 'Resolute but terrified' with a quarter note equal to 72 beats per minute. The music features a 'rit.' (ritardando) marking and dynamic markings of *ff* (fortissimo) and *p* (piano). A large watermark 'REHEARSAL' is visible across the score.

rit. Resolute but terrified (♩ = 72)

103 Intensifying

Musical score for brass, percussion, and vibraphone, measures 103-107. The score includes parts for Trumpet 1 and 2 (Tpt. 1, 2), Horn 1 and 2 (Hn. 1, 2), Trombone 1 and 2 (Tbn. 1, 2), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Tom-tom (Tom-t.), and Vibraphone (Vib.). The tempo is marked 'Resolute but terrified' with a quarter note equal to 72 beats per minute. The music features a 'rit.' (ritardando) marking and dynamic markings of *ff* (fortissimo) and *p* (piano). A 'Snare Drum' part is marked with *pp cresc.* (pianissimo crescendo). A large watermark 'REHEARSAL' is visible across the score.

molto rall.

109 Dissipating (♩ = 72)

rit.

opt: segue to TORO MATA 17

Picc. *mf* *fff* *p*

Fl. 1 *mf* *fff* *p*

Fl. 2 *f* *ff* *p*

Ob. *f* *ff* *p*

Bsn. *f* *ffmp* *p*

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

Cl. 2 *f* *ff* *p* *mf* *p*

Cl. 3 *f* *ff* *p* *mf* *p*

B. Cl. *f* *ffmp* *p*

A. Sax. 1 *mf* *fff* *f*

A. Sax. 2 *f* *fff* *f*

T. Sax. *f* *ff* *f*

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

molto rall.

109 Dissipating (♩ = 72)

rit.

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hrn. 1 *mf* *fff* *f* *p*

Hrn. 2 *mf* *fff* *f* *p*

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

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

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

Tba. *f* *ffmp* *p*

Timp. *mf* *ffmp*

B. D. *mp* *mf* *f* *ff*

S. D. *ff*

Vib. *mf* *ffmp* *mf* *p*

Toro Mata

Flute, Oboe, Mallets

Afro-Peruvian Folk Song
arr. Andrew Pease and YOUR BAND
with thanks to Gabriel Alegria
Landó drum groove adapted from Hugo Alcázar

Hand Claps



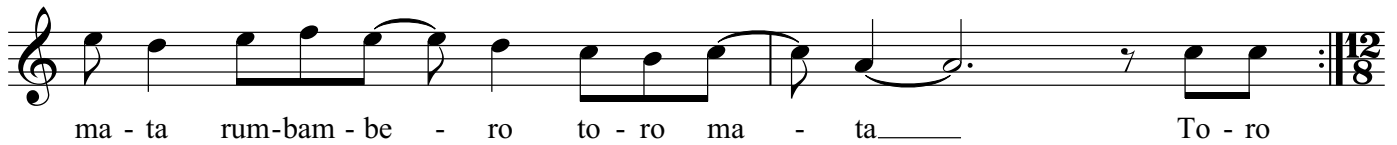
Riff



Bass Line



Main melody



Harmonization



Ending (in place of 4th bar of Riff)

Slow down!



Toro Mata

Afro-Peruvian Folk Song
arr. Andrew Pease and YOUR BAND
with thanks to Gabriel Alegria
Landó drum groove adapted from Hugo Alcázar

Hand Claps



Riff



Bass Line



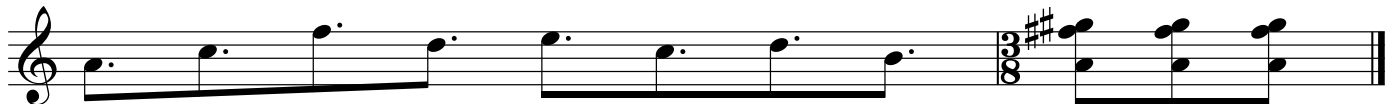
Melody



Harmonization



Ending (in place of 4th bar of Riff)



Slow down!

Toro Mata

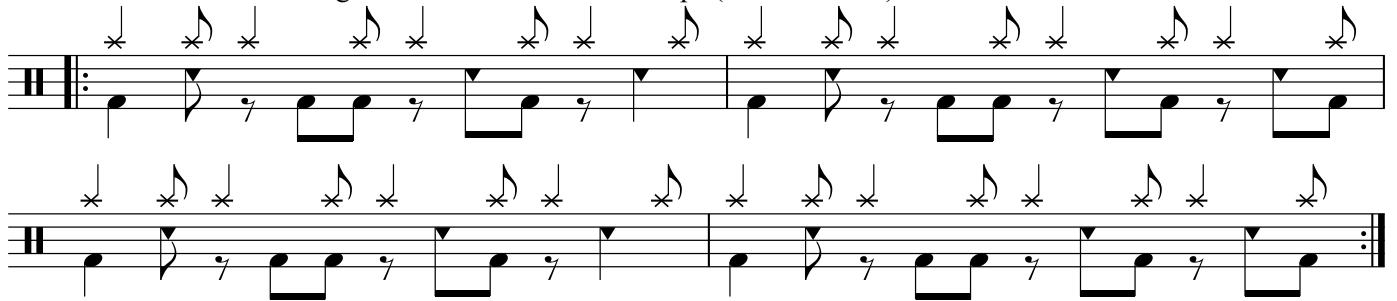
Drum Set

Afro-Peruvian Folk Song
arr. Andrew Pease and YOUR BAND
with thanks to Gabriel Alegria
Landó drum groove adapted from Hugo Alcázar

Hand Claps



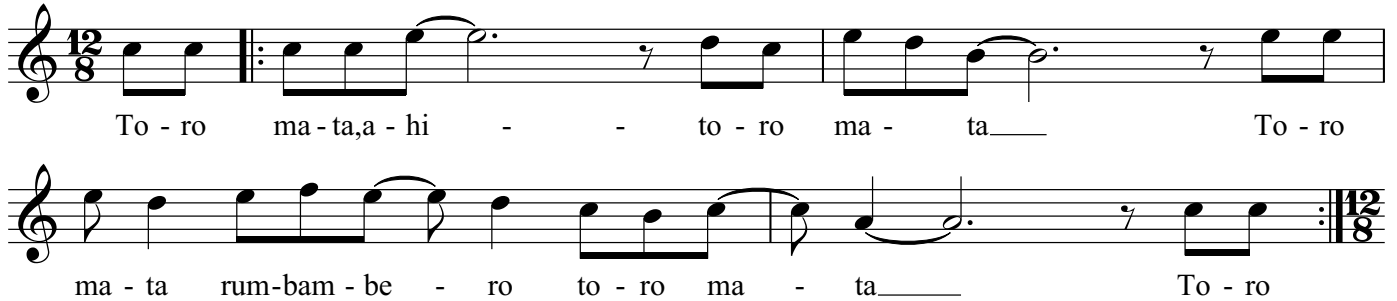
Riff Landó drum set groove = bass line + hand claps (on ride or rim)



Bass Line
rim click



Main melody



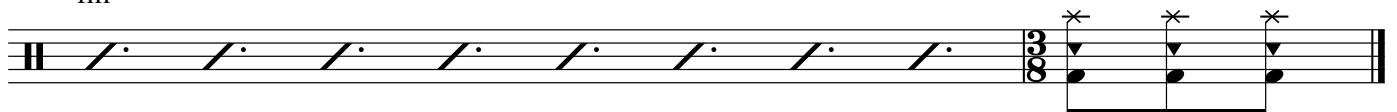
Harmonization



Ending (in place of 4th bar of Riff)

fill

Slow down!



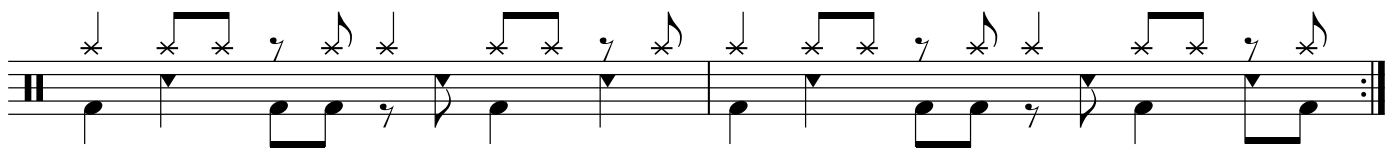
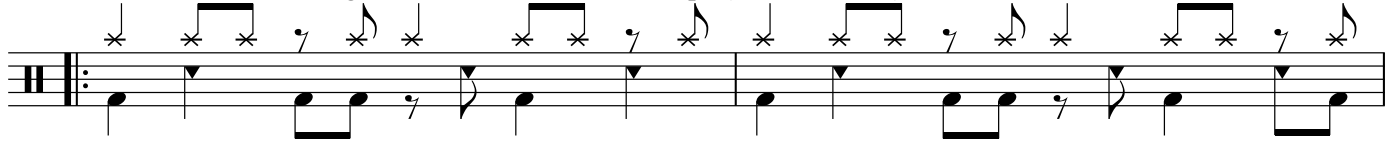
Toro Mata

Afro-Peruvian Folk Song
arr. Andrew Pease and YOUR BAND
with thanks to Gabriel Alegria
Landó drum groove adapted from Hugo Alcázar

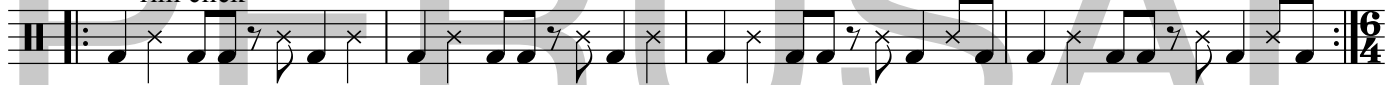
Hand Claps



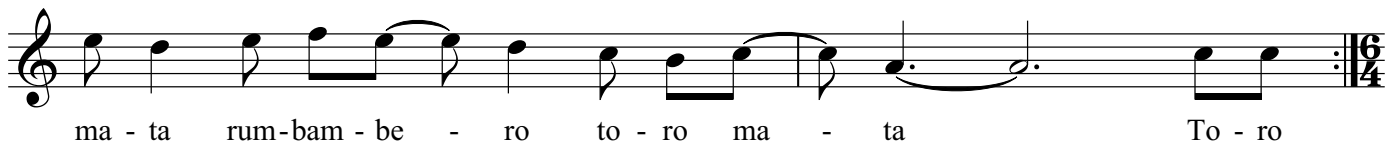
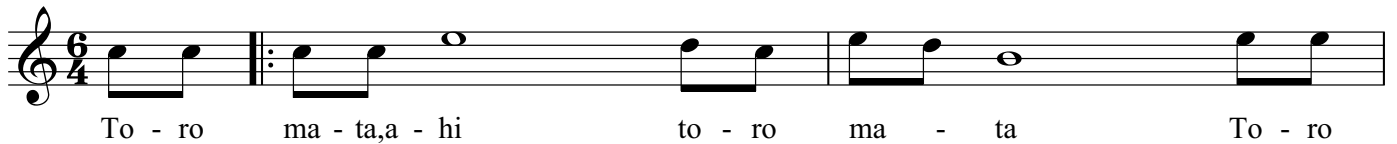
Riff Landó drum set groove = bass line + hand claps (on ride or rim)



Bass Line
rim click



Melody



Harmonization



Ending (in place of 4th bar of Riff)

fill



Slow down!