

# EL TORO

Don Brubaker

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Violin III (Viola  )	3
Viola	5
Cello	5
String Bass	5

## EL TORO

*El Toro* is a Spanish dance reminiscent of an exciting bullfight in Madrid. (*El toro* means “the bull” in Spanish.) After a castanet-style introduction, the theme is passed from high strings to low strings and back again. A transition leads to a stop in the action of the bullfight where the matador (a solo violin) and the bull (a solo cello) “Discuss” the situation. Then the “fight” gradually picks up again and the theme is restated. The exciting castanet-like rhythm brings the “fight” to an end.

The castanet-like rhythm of the first two measures should be clearly articulated throughout the piece, especially in the bass line of measures 31-43. The soloists should be encouraged to be free with the tempo in their solos. Measures 55 and 56 should have an *ad libitum* feel.



# El Toro

CONDUCTOR SCORE

Duration - 2:20

Don Brubaker

**Allegro Vivo** (♩. = 60)

Musical score for measures 1-4. The score is for a string ensemble and includes parts for Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro Vivo' with a quarter note equal to 60 beats per minute. The dynamic is 'f' (forte). The first two measures are marked 'D. C. only' (Da Capo only). Measure numbers 1, 2, 3, and 4 are indicated above the staves.

Musical score for measures 5-8. The score continues from the previous system and includes parts for Violins I and II, Viola, Cello, and String Bass. The dynamic remains 'f'. Measure numbers 5, 6, 7, and 8 are indicated above the staves.

9 10 11 12 V

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

13 14 V 15 16

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*p*

*pizz.*

*p*

17 18 V 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23 24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*p*

*mf*

*arco*

25 26 27 28

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

29 30 31 32

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf* *f*

*mf* *f*

*mf*

*mf*

*f*

Musical score for measures 33-36. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 33 shows the beginning of a phrase with a slur over measures 33 and 34. Measure 34 contains a fermata. Measures 35 and 36 continue the phrase with slurs and accents. A large red watermark 'Preview Only' is overlaid on the score.

Musical score for measures 37-40. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 37 begins with a slur over measures 37 and 38. Measure 38 contains a fermata. Measure 39 is marked with a box around the number 39 and includes dynamic markings *mf* for the Violins and *f* for the Viola and Cello. Measure 40 continues the phrase with a slur and an accent. A large red watermark 'Preview Only' is overlaid on the score.

41 42 43 44 To Coda ⊕

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

45 46 47 48

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

Musical score for measures 49-52. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The dynamics are marked *f* (forte) for measures 49-50 and *sfz* (sforzando) for measures 51-52. There are various bowing and articulation markings, including accents and slurs. Measure numbers 49, 50, 51, and 52 are indicated above the staves.

Musical score for measures 53-55. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The dynamics are marked *p cresc. e rit.* (piano, crescendo, and ritardando) for measures 53-54 and *sfz* (sforzando) for measure 55. A solo section for the Violins I and II is indicated for measure 55, with a dynamic marking of *mf* (mezzo-forte) and the instruction "(opt. 8va)". There are various bowing and articulation markings, including accents and slurs. Measure numbers 53, 54, and 55 are indicated above the staves.

\*Change the bow as many times as necessary to sustain the note throughout the solo.



Vlns. I *v*

Vlns. II

Vla.

Cello

Str. Bass

*cresc. e accel.*

*rit.*

Vlns. I *All* *sfzp* *56*

Vlns. II *sfzp*

Vla. *sfzp*

Cello *Solo* *v* *(3) mf* *v* *cresc. e accel.*

Str. Bass *sfzp*

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

(3 1 -1 4 3 1)  
*rit.*

57 Slowly

58 59 60

I Vlns. *accel.*

II Vlns. *p cresc. e accel.*

Vla. *p cresc. e accel.*

Cello *All p cresc. e accel.*

Str. Bass *p cresc. e accel.*

*D. C. al Coda*

61 62 63 64

Vlns. I *mf* *cresc.*

Vlns. II *mf* (*continue cresc. e accel.*)

Vla. *mf* (*continue cresc. e accel.*)

Cello *mf* (*continue cresc. e accel.*)

Str. Bass *mf* (*continue cresc. e accel.*)

⊕ *Coda*

65 66 67 68

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

69 V □ 70 □ 71 V □ 72 V V

Vlns. I *f*

Vlns. II *f*

Vla.

Cello

Str. Bass

73 V □ 74 V □ 75 V □ 76 □

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass