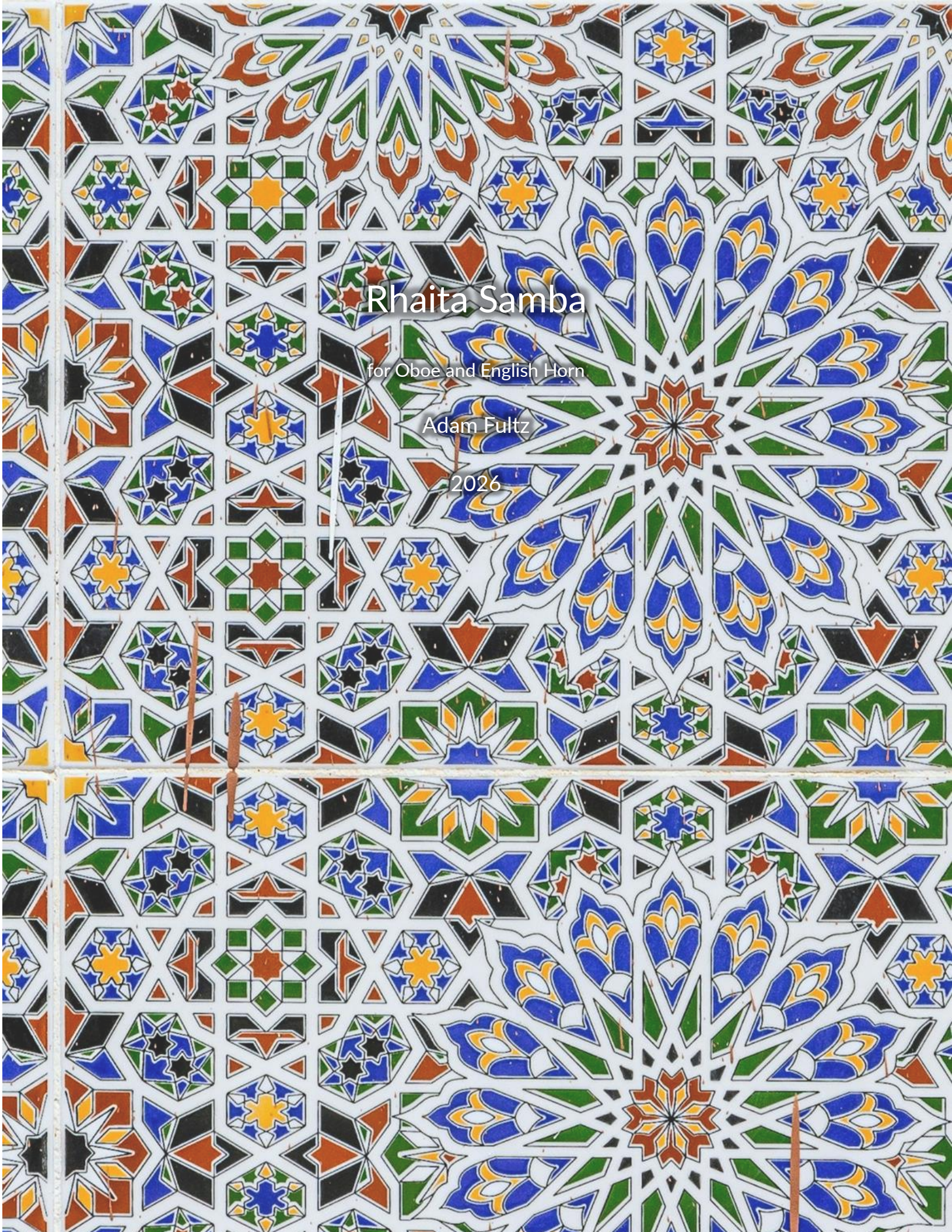




Rhaita Samba

for Oboe and English Horn

Adam Fultz

2026

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Duration: c. 4:00

Music typeset by the composer

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Program Note

I met Susan Carter through a collaboration with her oboe studio during which I had the opportunity to write her a duet for oboe and English horn. I quickly learned that she was a fan of Stan Getz's jazz samba style and she requested that I find a way to combine her love for that music with the North African sounds that I was immersed in while living in Morocco.

The piece begins with sounds evocative of the *rhaita* (the Moroccan cousin of the western oboe, with a distinctive piercing sound) then quickly transitions to a samba rhythm paired with an Arab-inflected melody that is exchanged between the two players and varied over a harmonic backdrop inspired by Getz's most popular hit *The Girl from Ipanema*.

Rhaita Samba

for Susan Carter

Adam W Fultz

Very freely, improvisatory (♩ = 60)

Oboe

sfz strident and bold, like a rhaita

English Horn

sfz

3

5

4

faster every time

6

tr

sfz

8

Samba groove ♩ = 100

sfz *p* *mp*

mp

*

12

* Notes with x noteheads may be omitted as necessary for breathing

14

f *tr* *tr* *tr* *tr* *mf*

17

p *mf* 3 *

20

3 *mf*

24

mf 3 3 3 *mp*

28

3 3 *mf*

32

5

[illegible]

38

mp

f

3

5

3

3

41

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by an eighth note A4, and then a dotted quarter note B4. The second staff begins with a bass clef and a key signature of one sharp (F#). The bass line starts with a quarter note G3, followed by an eighth note A3, and then a dotted quarter note B3. The score includes various musical notations such as beams, slurs, and dynamic markings like *f* and *mf*. The piece concludes with a double bar line.

44

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff contains a melody with a triplet of eighth notes, a trill, and a triplet of eighth notes. The second staff contains a bass line with a trill, a triplet of eighth notes, and a triplet of eighth notes. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score is numbered 44.

47

tr

3

49

pp

p

3

53

f

3

f

56

mp

p

pp

pp

59

p

mp

5

62

Measures 62-64 of the Rhaita Samba. The music is in 2/4 time. Measure 62 features a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#3, G#3, A3). Both staves are marked with a forte (*f*) dynamic. Measures 63 and 64 continue the triplet patterns with various accidentals and slurs.

65

Measures 65-67 of the Rhaita Samba. Measure 65 has a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#3, G#3, A3), both marked *pp*. Measure 66 continues the triplet patterns. Measure 67 features a treble staff with a half note (F#4) and a bass staff with a half note (F#3), both marked *mf*.

68

Measures 68-71 of the Rhaita Samba. Measure 68 has a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#3, G#3, A3), both marked *mp*. Measure 69 continues the triplet patterns. Measure 70 features a treble staff with a half note (F#4) and a bass staff with a half note (F#3), both marked *mf*. Measure 71 features a treble staff with a half note (F#4) and a bass staff with a half note (F#3), both marked *mp*.

72

Measures 72-74 of the Rhaita Samba. Measure 72 has a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#3, G#3, A3), both marked *f*. Measure 73 continues the triplet patterns. Measure 74 features a treble staff with a half note (F#4) and a bass staff with a half note (F#3), both marked *ff*.

75

Measures 75-77 of the Rhaita Samba. Measure 75 has a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#3, G#3, A3), both marked *f*. Measure 76 continues the triplet patterns. Measure 77 features a treble staff with a half note (F#4) and a bass staff with a half note (F#3), both marked *pp*.

78

f

f

f

81

ff

ff

83

no dim.

84

breathe ad lib.

sffz

[84]

p

p

cresc.

cresc.

87

Measures 87 and 88 of the Rhaita Samba score. The music is in 2/4 time. Measure 87 features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with eighth notes. Measure 88 continues the melodic pattern with a trill on the final note. The key signature has one flat (B-flat).

89

Measures 89 and 90 of the Rhaita Samba score. Measure 89 continues the melodic line. Measure 90 features a trill (tr) on the final note. The key signature changes to two flats (B-flat and E-flat). The tempo/mood marking *ff* (fortissimo) is present.

91

Measures 91 and 92 of the Rhaita Samba score. Measure 91 features a melodic line with eighth notes and a trill (tr) on the final note. Measure 92 continues the melodic pattern. The key signature remains two flats (B-flat and E-flat).