

# Probestimme / mini score

# ALFRED REED SECOND SUITE for BAND

(LATINO-MEXICANA)

- I. SON MONTUNO
- II. TANGO ("Sargasso Serenade")
- III. GUARACHA
- IV. PASO DOBLE ("A la Corrida!")

<b>Second Suite</b>			
Verlag / Edition: Hal Leonard			
Alfred Reed			
Schwierigkeitsgrad Difficulty Degré de difficulté	5	Spieldauer Duration Durée	15,00 min.
Bestell - Nr. / Order No. 93034			
Aufnahme / Recording / Enregistrement:			
CD "Alfred Reed Live! Vol. 4 - Acclamation!"			

## INSTRUMENTATION Complete Band

<p>1 Full Score</p> <p>1 Piccolo (3rd Flute)</p> <p>4 1st Flute</p> <p>4 2nd Flute</p> <p>1 1st Oboe</p> <p>1 2nd Oboe</p> <p>1 English Horn</p> <p>1 Eb Clarinet</p> <p>4 1st Bb Clarinet</p> <p>4 2nd Bb Clarinet</p> <p>4 3rd Bb Clarinet</p> <p>2 Eb Alto Clarinet</p> <p>2 Bb Bass Clarinet</p> <p>1 Bb Contrabass Clarinet</p> <p>1 1st Bassoon</p> <p>1 2nd Bassoon</p> <p>2 1st Eb Alto Saxophone</p> <p>2 2nd Eb Alto Saxophone</p> <p>2 Bb Tenor Saxophone</p> <p>1 Eb Baritone Saxophone</p> <p>1 1st Horn in F</p> <p>1 2nd Horn in F</p> <p>1 3rd Horn in F</p> <p>1 4th Horn in F</p>	<p>3 1st Bb Trumpet</p> <p>3 2nd Bb Trumpet</p> <p>3 3rd Bb Trumpet</p> <p>1 1st Bb Cornet</p> <p>1 2nd Bb Cornet</p> <p>2 1st Trombone</p> <p>2 2nd Trombone</p> <p>2 3rd Trombone</p> <p>1 Baritone Treble Clef</p> <p>2 Baritone Bass Clef</p> <p>5 Basses (Tubas)</p> <p>1 String Bass</p> <p>1 Timpani</p> <p>3 Percussion I Snare Drum, Bass Drum, Pair of Cymbals, Suspended Cymbal, Triangle, Tambourine, Castanets, Bell Tree, Sandpaper Blocks</p> <p>2 Percussion II Bells, Vibraphone, Xylophone, Marimba, Chimes</p> <p>3 Percussion III Tom Toms (3), Timbales, Claves, Maracas, Guiro, Cowbell</p>
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**Full Score**  
 Total Duration: ca. 13:30  
 I. 2:40; II. 4:15; III. 1:45; IV. 4:50

**SECOND SUITE for BAND**  
 (Latino-Mexicana)

ALFRED REED (1978)

**I. Son Montuno**

Tempo di Son Montuno(brillante) ♩ = c.112

**Program Note**

The *SECOND SUITE for BAND* consists of four movements, each one based on a characteristic song, march or dance form usually associated with either a single Latin-American country or group of countries.

The first movement, *Son Montuno*, is based on a rhythm closely associated with the calypso, and seems to have had its origin in Cuba or the nearby Caribbean countries. Its basic 2-beat rhythm is performed lightly, and its melodies are also light, vivacious and delicate in character.

The second movement, *Tango*, is based not on the dramatic, highly charged Argentinian version which has become so familiar to us, but on the less frequently heard Brazilian interpretation, which is slower, smoother, and dreamier, rather than forthright and dramatic. Although they are both basically 4-beat rhythms, the beats in the Brazilian version are played almost in a gliding fashion rather than in the emphatic manner of the Argentinian.

The third movement, *Guaracha*, is a rollicking Argentinian drinking song, in effect a little scherzo, that bounces along its insouciant way to contrast with the preceding *Tango* and the succeeding *Paso Doble*.

The fourth movement, *Paso Doble*, is built on rhythms associated either with a dance or march, and is Mexican in origin (although the term is also found in Spain, from where, presumably, it was brought to Mexico). Despite its name, which, literally translated, means "two-step," we find paso dobles written in both duple and triple time, either for dancing or marching. The present version combines these two basic patterns into quintuple meter (5/4) in a brilliant march to the bull ring on a festival day, ending with one of those typical long Spanish melodic lines in triple time that suggest both a dance and march.

It should be pointed out that all of the thematic material in this work is original, and not based on any actual folk melodies or other pre-existent material, although conceived in the various styles suggested to the composer by the native songs, dances and marches in the rhythms employed.

The *SECOND SUITE for BAND* was commissioned by the Sterling, Illinois, High School Wind Ensemble, G. Jack Schuler, Director, in memory of Ina R. Schuler. The first performance took place on March 29, 1979, with the Sterling group, under the direction of the composer.

**Note to Conductor**

Since each of the four movements comprising this Suite is based on either a dance or march form, it is obvious that with the exception of the introductory measures to the second and fourth sections, (the *Tango* and the *Paso Doble*) a strict, solid rhythmic basis must be established and maintained throughout each of the movements. It is a characteristic of this music that while all kinds of liberties or rubato may be taken with individual melodic lines or single notes of melodic lines, the underlying rhythm must be clear-cut and steady at all times.

The above applies especially to the use of the Latin-American percussion instruments, as they are the rhythmic foundation on which the entire music rests. Whether played lightly, as in the *Son Montuno* and *Guaracha*, "glidingly," as in the *Tango*, or both lightly and, subsequently, heavily, as in the mariachi section of the *Paso Doble* (measures 20 through 34, and again from 74 through 84), and then the finale, (beginning at measure 98 and continuing through the end), the players of these instruments must always maintain a steady rhythm and color so that there is never any doubt in the minds of the players and audience as to the basic patterns of beats in each measure. Further, the sounds and colors of these instruments must always be "blended into" the texture of the music, and not merely give the effect of being added on, so to speak. In short, the sound one hears must always be that of melody in rhythm and rhythm in melody...the secret, one would think, of the success of all Latin music.

Careful attention to phrasing, dynamics and balance, in addition to what has been cited above, will, as always, be rewarded with a stirring, exciting and brilliant performance.

As in other scores by this composer, the Trumpets rather than the Cornets are to be regarded as the main upper voices of the Brass choir, and the proportion should be two players on each of the three Trumpet parts to one player on each of the two Cornet parts. In the wind ensemble, of course, there will be just one player on each part; larger groups, however, will balance in the above proportion.

A.R.



24

Fl. 2

Picc.

Obs. 1/2

E. H.

Bsns. 1/2

E♭

B♭

E♭ A.

B♭ B.

B♭ Cb.

E♭ A. 2

B♭ Ten.

E♭ Bar.

Has.

B♭ Tpts. 1/2/3

B♭ Cts. 1/2

Trbs. 1/2/3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. I B.D.

Perc. II Bells

Perc. III Timb.

Clav. Mar.

C. B.

FS-66

*poco dim.* *al.* *p* *Soli* *mf* *a2 Soli* *mf* *sim.*

Fl. 2

Picc.

Obs. 1/2

E. H.

Bsns. 1/2

E♭

B♭

E♭ A.

B♭ B.

B♭ Cb.

E♭ A. 2

B♭ Ten.

E♭ Bar.

Has.

B♭ Tpts. 1/2/3

B♭ Cts. 1/2

Trbs. 1/2/3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. I B.D.

Perc. II Bells

Perc. III Timb.

Clav. Mar.

C. B.

FS-66

*mf* *sim.*

40

Fls. 1 2  
Picc.  
Obs. 1 2  
E. H.  
Bans. 1 2  
Cl.  
Eb A.  
Bb B.  
Bb Cb.  
Eb A.  
Bb Ten.  
Eb Bar.  
Hns. 1 2 3 4  
Bb Tpts. 1 2 3  
Bb Tbs. 1 2 3  
Bar.  
Basses (Tubas)  
Str. Bass  
Timp.  
Perc. I B.D.  
Perc. II Xylo. Bells  
Perc. III Timb.  
Clav. Mar.  
C.B.  
FS-66

Fls. 1 2  
Picc.  
Obs. 1 2  
E. H.  
Bans. 1 2  
Cl.  
Eb A.  
Bb B.  
Bb Cb.  
Eb A.  
Bb Ten.  
Eb Bar.  
Hns. 1 2 3 4  
Bb Tpts. 1 2 3  
Bb Tbs. 1 2 3  
Bar.  
Basses (Tubas)  
Str. Bass  
Timp.  
Perc. I B.D.  
Perc. II Xylo. Bells  
Perc. III Timb.  
Clav. Mar.  
C.B.  
FS-66



Fls. 2  
Fl. 3  
Obs. 1  
E. H.  
Bsns. 1  
2  
Eb  
1  
Bb 2  
3  
Eb A.  
Bb B.  
Bb Cb.  
Eb A. 1  
Bb Ten. 2  
Eb Bar.  
Hns. 1  
2  
3  
4  
Bb Tpts. 1  
2  
3  
Bb Cts. 1  
2  
Trbs. 1  
2  
3  
Bar.  
Basses (Tubas)  
Str. Bass  
Timp.  
Perc. I B.D.  
Perc. II Vibes.  
Marimba  
Perc. III Clav. Mar.  
C. B.

*sim.*

*sim.*

*sim.*

*sim.*

FS-66

Fls. 2  
Fl. 3  
Obs. 1  
E. H.  
Bsns. 1  
2  
Eb  
1  
Bb 2  
3  
Eb A.  
Bb B.  
Bb Cb.  
Eb A. 1  
Bb Ten. 2  
Eb Bar.  
Hns. 1  
2  
3  
4  
Bb Tpts. 1  
2  
3  
Bb Cts. 1  
2  
Trbs. 1  
2  
3  
4  
Bar.  
Basses (Tubas)  
Str. Bass  
Timp.  
Perc. I B.D.  
Perc. II Vibes.  
Marimba  
Perc. III Timb.  
Clav. Mar.  
C. B.

*dim.*

*dim.*

*dim.*

FS-66





Fls. 2  
Picc.  
Obs. 1 2  
E. H.  
Bsns. 1 2

*poco a poco molto dim.*

*pp*

E♭  
1  
B♭  
2  
Cb. 3  
E♭ A.  
B♭ B.  
B♭ Cb.  
E♭ A. 1 2  
B♭ Ten.  
E♭ Bar.

*poco a poco molto dim.*

*pp*

Hns. 1 2 3 4

*a2 Soli*  
*p*

B♭ Tpts. 1 2 3  
B♭ Cts. 1 2

Trbs. 1 2  
Bar. 1 Bar.

Bases (Tubas)  
Str. Bass

*poco a poco molto dim.*

*pp*

Timp.  
Perc. I B.D.  
Perc. II Vibes.  
Marimba  
Perc. III Timb.  
Clav. Mar.  
C. B.

*poco a poco molto dim.*

*pp*

FS-66

Fls. 1 2  
Picc.  
Obs. 1 2  
E. H.  
Bsns. 1 2

*mp*

*poco a poco cresc.*

*mf*

E♭  
1  
B♭  
2  
Cb. 3  
E♭ A.  
B♭ B.  
B♭ Cb.  
E♭ A. 1 2  
B♭ Ten.  
E♭ Bar.

*div.*

*mp*

*poco a poco cresc.*

*mf*

*poco a poco cresc.*

*mf*

*poco a poco cresc.*

*mf*

*poco a poco cresc.*

Hns. 1 2 3 4

*poco a poco cresc.*

*poco a poco cresc.*

*div. open*

*mf cresc.*

*mf cresc.*

B♭ Tpts. 1 2 3  
B♭ Cts. 1 2

*div. open*

*mp Soli*

*mp Soli cresc.*

*(sim.)*

*open a2*

*mp Soli*

*poco a poco cresc.*

*poco a poco cresc.*

*(sim.)*

*(sim.) poco a poco cresc.*

*open*

Trbs. 1 2  
Bar. 2 Bars.

*mf cresc.*

*mf cresc.*

*open*

Bases (Tubas)  
Str. Bass

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

Timp.  
Perc. I B.D.  
Perc. II Xylo.  
Bells  
Perc. III Clav. Mar.  
C. B.

*poco a poco cresc.*

*molto cresc.*

*(to Xylo.)*

*(to Bells)*

*(to Timb.)*

FS-66

1. *8pe* *a2* *D.S. al*

Fls. 2 *ff*

Picc. *ff*

Obs. 2 *ff*

E. H. *ff*

Bsns. 2 *ff*

E♭ 1 *ff* *unis.*

B♭ 2 *ff* *unis.*

Cl. 3 *ff*

E♭ A. *ff*

B♭ B. *ff*

B♭ Ch. *ff*

E♭ A. 2 *ff* *a2*

B♭ Ten. *ff*

E♭ Bar. *ff*

Hns. 2 *ff* *D.S. al*

Hns. 3 *ff*

Hns. 4 *ff*

B♭ Tpts. 2 *ff*

B♭ Tpts. 3 *ff*

B♭ Cts. 2 *ff*

Trbs. 1 *ff*

Trbs. 2 *ff* *open*

Bar. *ff*

Bases (Tubs) *ff*

Str. Bass *ff*

Timp. *ff*

Perc. I *ff*

B.D. *ff*

Perc. II *ff*

Xylo. *ff* *(hard, metal mallets)*

Bells *ff*

Perc. III *ff* *(hard, metal mallets)* *sec.*

Timb. *ff*

Clav. Mar. *ff*

C. B. *ff*

FS-66

Fls. 2 *ff*

Picc. *ff*

Obs. 2 *ff*

E. H. *ff*

Bsns. 2 *ff*

E♭ 1 *ff*

B♭ 2 *ff*

Cl. 3 *ff*

E♭ A. *ff*

B♭ B. *ff*

B♭ Ch. *ff*

E♭ A. 2 *ff*

B♭ Ten. *ff*

E♭ Bar. *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

B♭ Tpts. 2 *ff*

B♭ Tpts. 3 *ff*

B♭ Cts. 2 *ff*

Trbs. 1 *ff*

Trbs. 2 *ff*

Bar. *ff*

Bases (Tubs) *ff*

Str. Bass *ff* *sec.*

Timp. *ff*

B.D. *ff*

Xylo. *ff* *alleg. f*

Bells *ff* *alleg. f*

Timb. *ff*

Clav. Mar. *ff*

C. B. *ff*

II. Tango  
("Sargasso Serenade")

Flutes *Freeley (Quasi cadenza)* *poco accel.* *Broadly (but without dragging)*

Picc. *f*

Oboes *a2* *f* *ten.*

English Horn *mf*

Bassoons *mf* *f (sonore)*

E♭ *mf*

B♭ Solo *Solo* *mf* *molto espr. e sonore*

B♭ 2 *f (sonore)*

B♭ 3 *mf* *f (sonore)*

E♭ Alto *f (sonore)*

B♭ Bass *f (sonore)*

B♭ Contrabass *mf* *f (sonore)*

E♭ Alto 2 *f (sonore)*

B♭ Tenor *mf* *f (sonore)*

E♭ Baritone *mf* *f (sonore)*

Horns in F *Freeley (Quasi cadenza)* *poco accel.* *Broadly (but without dragging)*

B♭ Trumpets *f*

B♭ Cornets *f*

Trombones *f*

Baritone *mf* *f (sonore)*

Bases (Tubs) *mf* *f (sonore)*

String Bass *mf* *f (sonore)*

Timpani *f (sonore)* *dim. p*

Percussion I *(mod. hard timp. stick)*

Suspended Cymbal

Bell Tree

Percussion II *(soft mallet, Pedal down, motor off)*

Vibraphone

Bells

Percussion III

Tom-Toms (3)

FS-66



Fls. 1 2

Picc.

Obs. 1 2

E. H.

Bsns. 1 2

E♭

B♭

Clk. 1 2 3

E♭ A.

B♭ B.

B♭ Cb.

E♭ A. 1 2

Sax. B♭ Ten.

E♭ Bar.

Hsa. 1 2 3 4

B♭ Tpts. 1 2 3

B♭ Cts. 1 2

Trbs. 1 2

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. I Sus. Cym.

B. T.

Perc. II Vibes.

Bells

Perc. III

T. T.

FS-66

Musical score for page 22, featuring woodwinds, brass, strings, and percussion. The score includes parts for Flutes, Piccolo, Oboes, English Horn, Bassoons, Eb and Bb saxophones, Clarinets, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Horns, Bb Trumpets, Bb Cornets, Trombones, Baritone, Basses (Tubas), String Bass, Timpani, Percussion I (Snare/Cymbal), Bells, Percussion II (Vibes), Bells, Percussion III, and Tom-toms. The score contains various musical notations such as dynamics (mp, p, f, mf, pp, pp), articulation (Soli, ten.), and performance instructions.

Fls. 1 2

Picc.

Obs. 1 2

E. H.

Bsns. 1 2

E♭

B♭

Clk. 1 2 3

E♭ A.

B♭ B.

B♭ Cb.

E♭ A. 1 2

Sax. B♭ Ten.

E♭ Bar.

Hsa. 1 2 3 4

B♭ Tpts. 1 2 3

B♭ Cts. 1 2

Trbs. 1 2

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. I Sus. Cym.

B. T.

Perc. II Vibes.

Bells

Perc. III

T. T.

FS-66

Musical score for page 23, continuing from page 22. It features the same instrumentation as page 22. The score includes various musical notations such as dynamics (sim, ten., p, mp, f, mf, pp), articulation (Soli), and performance instructions. A rehearsal mark '23' is present at the top of the page.

Fls. 2  
Picc. 1 2  
Obs. 1 2  
E. H.  
Bsns. 1 2  
E♭ 1  
B♭ 2 3  
E♭ A.  
B♭ B.  
B♭ Cb.  
E♭ A. 2  
B♭ Ten.  
E♭ Bar.  
Hns. 1 2 3 4  
B♭ Tpts. 1 2 3  
B♭ Cts. 1 2  
Trbs. 1 2 3  
Bar.  
Basses (Tubas)  
Str. Bass  
Timp.  
Perc. I  
Sus. Cym.  
B. T.  
Perc. II  
Vibes.  
Bells  
Perc. III  
T. T.

FS-60

Fls. 1 2  
Picc.  
Obs. 1 2  
E. H.  
Bsns. 1  
E♭ 1  
B♭ 2  
E♭ A.  
B♭ B.  
B♭ Cb.  
E♭ A. 2  
B♭ Ten.  
E♭ Bar.  
Hns. 1 2 3 4  
B♭ Tpts. 1 2 3  
B♭ Cts. 1 2  
Trbs. 1 2 3  
Bar.  
Basses (Tubas)  
Str. Bass  
Timp.  
Perc. I  
Sus. Cym.  
B. T.  
Perc. II  
Vibes.  
Bells  
Perc. III  
T. T.

FS-66

39

Fls. 1, 2 *f molto espr.* *poco a poco dim.* . . . al.

Picc. *f molto espr.* *poco a poco dim.* . . . al.

Obs. 1, 2 *f molto espr.* *poco a poco dim.* . . . al.

E. H. *f molto espr.* *poco a poco dim.* . . . al.

Bsns. 1, 2 *f sonore* *poco a poco dim.* . . . al.

E♭ 1, 2 *f molto espr.* *poco a poco dim.* . . . al.

B♭ 1, 2 *f molto espr.* *poco a poco dim.* . . . al.

E♭ A. *f molto espr.* *poco a poco dim.* . . . al.

B♭ B. *f molto espr.* *poco a poco dim.* . . . al.

B♭ Cb. *f sonore* *poco a poco dim.* . . . al.

E♭ A. *f sonore* *poco a poco dim.* . . . al.

B♭ Ten. *f sonore* *poco a poco dim.* . . . al.

E♭ Bar. *f sonore* *poco a poco dim.* . . . al.

Hns. 1, 2, 3, 4 *f sonore* *poco a poco dim.* . . . al.

B♭ Tpts. *f sonore* *poco a poco dim.* . . . al.

B♭ Cts. *f sonore* *poco a poco dim.* . . . al.

Trbs. *f sonore* *poco a poco dim.* . . . al.

Bar. *f sonore* *poco a poco dim.* . . . al.

Basses (Tubas) *f sonore* *poco a poco dim.* . . . al.

Str. Bass *ff* (let ring) *f* *poco a poco dim.* . . . al.

Timp. *mf* *poco a poco dim.* . . . al.

Perc. I Sus. Cym. *p* *mf* *poco a poco dim.* . . . al.

B. T. *p* *mf* *poco a poco dim.* . . . al.

Perc. II Vibes. (motor on fast) *poco a poco dim.* . . . al.

Bells *f* (med. hard mallets) *poco a poco dim.* . . . al.

Perc. III T.T. *f* (med. hard mallets) *poco a poco dim.* . . . al.

FS-66

poco rit. 44 a tempo (♩ = c. 54)

Fls. 1, 2 (Soli) *mp* *f* *mp* *pp*

Picc. *p* *mp* *f* *mp* *pp*

Obs. 1, 2 *p* *mp* *f* *mp* *pp*

E. H. *p* *mp* *f* *mp* *pp*

Bsns. 1, 2 *p* *mp* *f* *mp* *pp*

E♭ 1, 2 *p* *mp* *f* *mp* *pp*

B♭ 1, 2 *p* *mp* *f* *mp* *pp*

E♭ A. *p* *mp* *f* *mp* *pp*

B♭ B. *p* *mp* *f* *mp* *pp*

B♭ Cb. *p* *mp* *f* *mp* *pp*

E♭ A. *p* *mp* *f* *mp* *pp* A.C.I.

B♭ Ten. *p* *mp* *f* *mp* *pp* Bsn. 1

E♭ Bar. *p* *mp* *f* *mp* *pp* Bsn. 2

Hns. 1, 2, 3, 4 *p* *mp* *f* *mp* *pp* B.C.I.

B♭ Tpts. *p* *mp* *f* *mp* *pp*

B♭ Cts. *p* *mp* *f* *mp* *pp*

Trbs. *p* *mp* *f* *mp* *pp*

Bar. *p* *mp* *f* *mp* *pp*

Basses (Tubas) *p* *mp* *f* *mp* *pp* unis.

Str. Bass *p* *mp* *f* *mp* *pp*

Timp. *p* *mp* *f* *mp* *pp*

Perc. I Sus. Cym. *p* *mp* *f* *mp* *pp*

B. T. *p* *mp* *f* *mp* *pp*

Perc. II Vibes. *p* *mp* *f* *mp* *pp*

Bells *p* *mp* *f* *mp* *pp* (non-arp.) (soft mallets)

Perc. III T.T. *p* *mp* *f* *mp* *pp*

FS-66







13

Fls. 1 2

Fl. 3

Obs. 1 2

E. H.

Bsns. 1 2

E♭

B♭

E♭ A.

B♭ B.

B♭ Cb.

E♭ A. 1 2

B♭ Ten.

E♭ Bar.

Hns. 1 2 3 4

B♭ Tpts. 1 2 3

B♭ Cts. 1 2

Trbs. 1 2 3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. II  
Marimba

Bells

Perc. III  
T.T.

Clev. Mar.

Guiro &/or S.B.

FS-66

13

Fls. 1 2

Fl. 3

Obs. 1 2

E. H.

Bsns. 1 2

E♭

B♭

E♭ A.

B♭ B.

B♭ Cb.

E♭ A. 1 2

B♭ Ten.

E♭ Bar.

Hn.

B♭ Tpts. 1 2 3

B♭ Cts. 1 2

Trbs. 1 2 3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. II  
Marimba

Bells

Perc. III  
T.T.

Clev. Mar.

Guiro &/or S.B.

FS-66







61

Flk. 2 *pp* (ma Soli)

Picc.

Obs. 1/2

E. H. *sim.* *pp* *stacc.*

Bsns. 1/2 *mp*

E♭ 1 *sim.* (others) *pp*

B♭ 2 *sim.*

C♯ 3 *sim.*

E♭ A. *sim.* *stacc.* *p*

B♭ B. *mp* *p*

B♭ Cb. *p*

E♭ A. 1/2 *stacc.* *pp* (ma Soli)

B♭ Ten. *sim.*

E♭ Bar.

Hns. 1/2 *pp*

3/4 *pp*

B♭ Tpts. 1/2/3

B♭ Cts. 1/2

Trbs. 1/2/3

Bar.

Bases (Tubas) *pp*

Str. Bass *pp* *p* (dry tone)

Timp.

Perc. II Marimba (3 med. hard mallets) *p* to Xylophone *p* (dry tone)

Bells

Perc. III T.T.

Clav. Mar.

Güdnr. &/or S.B. *p*

FS-66

Flk. 2 *poco*

Picc.

Obs. 1/2

E. H.

Bsns. 1/2

E♭ 1

B♭ 2

C♯ 3

E♭ A. *poco*

B♭ B.

B♭ Cb.

E♭ A. 1/2 *poco*

B♭ Ten.

E♭ Bar.

Hns. 1/2

3/4

B♭ Tpts. 1/2/3

B♭ Cts. 1/2

Trbs. 1/2/3

Bar.

Bases (Tubas)

Str. Bass *p*

Timp.

Perc. II Marimba

Bells

Perc. III T.T.

Clav. Mar.

Güdnr. &/or S.B.

FS-66





11 Slowly and sustained ♩ = c. 48

Fl. 2

Fl. 3

Obs. 2

E. H.

Bans. 1

Bans. 2

E♭

1

2

3

E♭ A.

B♭ B.

B♭ Cb.

E. H.

1

2

Sax.

B♭ Ten.

E♭ Bar.

1

2

3

4

Hns.

1

2

3

B♭ Tpts.

1

2

3

B♭ Cts.

1

2

3

Trbs.

Bar.

Basses (Tubs)

1

2

3

Str. Bass

Timp.

Perc. II

Chimes

Vibes.

Chimes

Marimba (soft mallets)

1

2

3

4

FS-66

Freely

16 Tempo di Paso Doble (brillante) ♩ = c. 116

Fl. 2

Fl. 3

Obs. 2

E. H.

Bans. 1

Bans. 2

E♭

1

2

3

E♭ A.

B♭ B.

B♭ Cb.

E♭ A.

1

2

Sax.

B♭ Ten.

E♭ Bar.

1

2

3

4

Hns.

1

2

3

B♭ Tpts.

1

2

3

B♭ Cts.

1

2

3

Trbs.

Bar.

Basses (Tubs)

1

2

3

Str. Bass

Timp.

Perc. I

Sus. Cym. (soft sticks)

S.D.

B.D.

Sus. Cym.

1

2

3

4

FS-66



Fl. 1  
Fl. 2  
Fl. 3  
Obs.  
E. H.  
Bsn. 1  
Bsn. 2

*p*  
*p*  
*p*  
*p*  
*p*  
*sempre pp*

(Change to C Piccolo)

Cl. 1  
Cl. 2  
Cl. 3  
Eb A.  
Bb B.  
Bb Cb.

*Soli*  
*Soli*  
*Soli*  
*p*  
*mp*  
*mp*  
*div.*  
*div.*  
*stim.*  
*stim.*

Sax. 1  
Sax. 2  
Eb Bar.  
Hns. 1  
Hns. 2  
Hns. 3  
Hns. 4

*sempre p e stacc.*  
*sempre p e stacc.*

Bb Tpts. 1  
Bb Tpts. 2  
Bb Tpts. 3

Bb Cts. 1  
Bb Cts. 2

Trbs. 1  
Trbs. 2  
Trbs. 3

Bar.  
Bases (Tubas)  
Str. Bass

*stim.*  
*stim.*

Timp.  
Perc. I  
S.D.  
B.D.

Sus.Cym.

*mp* (strike and let ring)  
to Castanets

Fl. 1  
Fl. 2  
Fl. 3  
Obs.  
E. H.  
Bsn. 1  
Bsn. 2

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*sempre pp*

Cl. 1  
Cl. 2  
Cl. 3  
Eb A.  
Bb B.  
Bb Cb.

*Soli*  
*Soli*  
*Soli*  
*mp*  
*mp*  
*div.*  
*div.*  
*stim.*  
*stim.*

Sax. 1  
Sax. 2  
Eb Bar.  
Hns. 1  
Hns. 2  
Hns. 3  
Hns. 4

*sempre p*  
*sempre p*

Bb Tpts. 1  
Bb Tpts. 2  
Bb Tpts. 3

Bb Cts. 1  
Bb Cts. 2

Trbs. 1  
Trbs. 2  
Trbs. 3

Bar.  
Bases (Tubas)  
Str. Bass

*stim.*  
*stim.*

Timp.  
Perc. I  
S.D.  
B.D.

Cast.

*mp*





















