

Probestimme / mini score

Second Suite			
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!"			

ALFRED REED SECOND SUITE for BAND

(LATINO-MEXICANA)

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

INSTRUMENTATION
Complete Band

- | | |
|-----------------------|--|
| 1 Full Score | 3 1st B♭ Trumpet |
| | 3 2nd B♭ Trumpet |
| | 3 3rd B♭ Trumpet |
| | 1 1st B♭ Cornet |
| | 1 2nd B♭ Cornet |
| 1 Piccolo (3rd Flute) | 2 1st Trombone |
| 4 1st Flute | 2 2nd Trombone |
| 4 2nd Flute | 2 3rd Trombone |
| 1 1st Oboe | 1 English Horn |
| 1 2nd Oboe | 1 Eb Clarinet |
| 1 English Horn | 4 1st B♭ Clarinet |
| | 4 2nd B♭ Clarinet |
| | 4 3rd B♭ Clarinet |
| | 2 Eb Alto Clarinet |
| | 2 B♭ Bass Clarinet |
| | 1 B♭ Contrabass Clarinet |
| | 1 1st Bassoon |
| | 1 2nd Bassoon |
| | 2 1st Eb Alto Saxophone |
| | 2 2nd Eb Alto Saxophone |
| | 2 B♭ Tenor Saxophone |
| | 1 Eb Baritone Saxophone |
| | 1 1st Horn in F |
| | 1 2nd Horn in F |
| | 1 3rd Horn in F |
| | 1 4th Horn in F |
| | 3 Percussion I
Snare Drum, Bass Drum, Pair of Cymbals,
Suspended Cymbal, Triangle, Tambourine,
Castanets, Bell Tree, Sandpaper Blocks |
| | 2 Percussion II
Bells, Vibraphone, Xylophone, Marimba, Chimes |
| | 3 Percussion III
Tom Toms (3), Timbales, Claves, Maracas,
Guiro, Cowbell |

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 a 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 Inn 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

SECOND SUITE for BAND

(Latino-Mexicana)

I. Son Montuno

ALFRED REED (1978)

Tempo di Son Montuno (brillante) d. 8.113

Tempo di Soli Montano (brillante) 9.0.112

Flutes

Piccolo (dhi. 3rd Flute)

Oboes

English Horn

Bassoons

E♭

B♭

E♭ Alto

B♭ Bass

B♭ Contrabass

E♭ Alto

B♭ Tenor

E♭ Baritone

Horns in F

B♭ Trumpets

B♭ Cornets

Trombones

Baritone

Basses (Tubas)

String Bass

Timpani

percussion I

Square Drum

Bass Drum

percussion II

Bells,Xylophone

Vibraphone,Marimba

percussion III

Timbales

Claves

Maracas

Guiro

Clarinets

Saxophones

Tempo di Son Montuno (brillante) J.c.112

All rights reserved, including rights of reproduction and use in any form or by any means, including the making of copies by any photo process, or by any electronic or mechanical device, printed, written or oral, or recording for sound or visual reproduction or for use in any information storage and retrieval system or device, unless permission in writing is obtained from the copyright proprietors.

Fls.
Picc.
Obs.
E. H.
Bsns.
Eb.
Bb.
Cl.
Eb A.
Bb B.
Bb Ch.
Eb A. 2
Bb Ten.
Eb Bar.
SAW.
Hns.
Bb Tpts.
Bb Ctr.
Trbs.
Bar.
Basses (Tubas)
Str. Bass.
Timp.
Perc. I
Perc. II
Perc. III
Timb.
Clav.
Mar.
C. B.

Fbs. 2
Picc.
Obs. 2
E. H.
Barcs. 1
sim.

Eb. 1
Bp. 2
3
Eb A. 1
sim.
Bp B. 1
sim.
Bb Cb. 1
sim.

Eb A. 1
Bb Ten. 1
Eb Bar.

Hns. 2
3

Bb Tpts. 2
3
Bb Cts. 1
2
Soli
I only Soli

Trbs. 2
3
I only Soli
f

Bar.
Basses (Tubas)
sim.
mf
mf

Str-Bass
sim.

Timpani

Perc. I
B.D.
Perc. II
Xylo.
Bells
Perc. III
Timb.
Clav. Mar.
C. B.
FS-66

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

(Change to C Flute)

poco a

Eb
1
Bb 2
3
poco a
poco a

Ch.
Eb A.
Bb B.
Bb Cb.
Eb A. 2
Bb Ten.
Eb Bar.

Bns.
Bns.

Sax.
Hns. 2
3
4
poco a
poco a

Bb Tpts. 2
3
Bb Cts. 1
11
unis.
Trbs. 2
3
Bar.
Basses (Tubas)
Str. Bass
Timps.
Perc. I
B.D.
Perc. II
Xylo.
Bells, Xylo.
to Vibes, and Marimba
poco a

Perc. III
Timb.
Clav.
Mar.
C. B.

FS-60

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

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

FS-66

Flx. 1 2

Picc.

Obs. 1 2

E. 1'

Bsns. 1 2

Eb

Bb 2

Cl.

Eb A.

Bb B.

Bb Cb.

Eb A.

sim.

Sax:

Bb Ten.

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
BD.

Perc. II
Vibes

Marimba

Perc. III
Timb.

Clav.
Mar.

C. B.

1. 8ve

Fts. 1
Picc.
Obs. 1
E. H.
Bsns. 1
Ep
Bp 1
Cts. 1
Eb A.
Bb B.
Bb Cl.
Ep A. 1
Bb Ten.
Ep Bar.
Hns.
Bb Tpts. 2
Bb Cts. 2
Trbs. 1
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
B.D.
Perc. II
Xylo.
(hard, metal mallets) *ff*
Bells
Perc. III
Timb.
Clav.
Mar.
C. B.

D.S. & al

FS-66

II. Tango ("Sargasso Serenade")

(“Sargasso Serenade”)

- - Broadly (but without dragging)

6 poco accel. ritard. Slowly with expr.

Fls. 1
Picc.
Obs. 1 (Solo) *p* sim. 1. (Solo) *mP*
E. H.
Bsns. 1 2
E♭
B♭ Solo *mp* div. *pP*
B♭ 1 2 3
Cbs.
E♭ A. *pP*
B♭ B. *pP*
B♭ Cb. A. Cl. *p* (poco)
1. *p* (poco) *espri.*
E♭ A. 2 B♭ Ter. Bsn. 1 2 3 2. *p* (poco) 1. *p* (poco) *espri.*
E♭ Bar. 2 3 4 2. *p* (poco) *espri.*
ritard. 1. *Soli* *p* (poco) *espri.*
Hns. 1 2 3 4 2. *p* (poco) *espri.*
B♭ Tpts. 1 2 3 4
B♭ Cts. *cup mute* *pP*
Trbs. 1 2 3 4
Bar.
Basses (Tubas)
Str. Bass
Tim. *pP*
Perc. I Sus. Cym. *pP* *p* *ppp*
B. T. *p* *p* *p*
Perc. II Vibes. (soft mallets, Pedal down, motor on, fast for "Shimmer")
Bells
Perc. III T.T. *p* *p* *p* *p*

poco rit. molto **11** Tempo di Tango romantico $\text{J} = c.54$

Fbs. *p* *pp* *mp* *pp*
 Picc.
 Obs. *p* *p* *pp*
 E. H.
 Bsns. *p* *ten.* *sempre p* *sim.*
 Cts. *p* *p* *ppp* *Soli*
 Bb. 2 *p* *p* *ppp* *Soli p*
 Cts. 3 *p* *p* *ppp* *mp (very smoothly)*
 Eb. A. *p* *p* *ppp* *Soli p*
 Bb. B. *p* *p* *ppp* *mp (very smoothly)*
 Bb. Cb. *p* *p* *ppp* *mp (very smoothly)*
 Eb. A. 2 *p* *p* *ppp* *p*
 Bb. Ten. *p* *p* *ppp* *A.Ci.*
 Eb. Bar. *p* *p* *ppp* *B.Ci.*

poco rit. molto **11** Tempo di Tango romantico $\text{J} = c.54$

Hms.
 Bb. Tpts.
 Bb. Cts.
 Trbs. *p* *puco-ten.* *sim.*
 Bar. *p* *puco-* *sim.*
 Bass. (Tubas) *p* *all Tubas*
 Str. Bass. *p* *(sempre pizz.)* *p* *ma sonore*
 Str. Bass. *p* *con vibr.* (let each note ring)
 Timp.
 Perc. I
 Sus. Cym.
 B. T.
 Perc. II
 Vibes.
 Bells
 Perc. III
 T.T.
 FS-66

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

Fls. 2 sim ten. 223

Picc.

Obs. 2 Soli

E. H.

Bsns. 1 2

Eb. 1 2 3

Bb. 2 3

Cl.

Eb. A.

Bb. B.

Bb. Cb.

Eb. A. E. H.

Sax. Bb. Ten. Bb. Bar.

Hns. 1 2 3

Bb. Tpts. 1 2 3

Bb. Cts. 1 2 3

Trbs. 1 2 3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. I

Sus. Cym.

B. T.

Perc. II

Vibes.

Bells

Perc. III

T.T.

Musical score page 24 featuring multiple staves of musical notation. The instruments listed on the left are: Fls., Picc., Obs., E. H., Bsns., Cks., Eb, Bb, Eb A., Bb B., Bb Cb, Eb A., Bb Ten., Eb Bar., Hns., Bb Tpts., Bb Cts., Trbs., Bar., Basses (Tubas), Str. Bass, Timp., Perc. I, Sus. Cym., B. T., Perc. II, Vibes., Bells, and Perc. III, T.T. The score includes dynamic markings such as *p*, *mf*, *mp*, *pp*, and *sim.*

FS-66

Musical score page 25 featuring multiple staves of musical notation. The instruments listed on the left are: Fls., Picc., Obs., E. H., Bsns., Ch., Eb, Bb, Eb A., Bb B., Bb Cb, Soli, Bb Ten., Eb Bar., Soli, Hns., Bb Tpts., Bb Cts., Hns. 1,3, Trbs., Bar., Basses (Tubas), Str. Bass, Timp., Perc. I, Sus. Cym., B. T., Perc. II, Vibes., Bells, and Perc. III, T.T. The score includes dynamic markings such as *p*, *mf*, *pp*, *cup mutes*, *(hill in mutes)*, *div.*, *non arpegg.*, *sempre p*, *sim.*, and *(motor off-Pedal down)*.

FS-66

sempre *p*

Fls. *f* molto espr. *f* poco a poco dim. *a.*

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

Obs. *p* 1. *p* 2. *mfp* *f* sonore *f* poco a poco dim. *a.*

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

Bsns. *p* *f* molto espr. *f* poco a poco dim. *a.*

Eb. *p* *f* molto espr. *f* poco a poco dim. *a.*

Bb. *p* *f* molto espr. *f* poco a poco dim. *a.*

3. *p* *f* molto espr. *f* poco a poco dim. *a.*

Eb. A. *p* *f* molto espr. *f* poco a poco dim. *a.*

Bb. B. *p* *f* sonore *f* poco a poco dim. *a.*

Bb. Ch. *cresc.* *f* sonore *f* poco a poco dim. *a.*

Eb. A. 1. *p* 2. *p* *cresc.* *f* sonore *f* poco a poco dim. *a.*

Bb. Ten. *mfp* *f* sonore *f* poco a poco dim. *a.*

Eb. Bar. *p* *f* sonore *f* poco a poco dim. *a.*

Hns. 1. *pfp* 2. *pfp* 3. *pfp* 4. *p* *f* sonore *f* poco a poco dim. *a.*

b. Tpts. *p*

Bb. Cts. (still muted) *f* 1. *poco a poco dim.* *a.*

Trbs. 1. *p*

Bar. 1. *p* *Tutti div.* *poco a poco dim.* *a.*

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

Str. Bass *pizz.* *f* sonore *poco a poco dim.* *a.*

Tim. *ff* (let ring) *ff* *f* *poco a poco dim.* *a.*

S. I. *p* *mf* *poco a poco dim.* *a.*

Sus. Cym. *p* *mf* *poco a poco dim.* *a.*

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

Vibes. (motor on fast) *poco a poco dim.* *a.*

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

perc. III. T.T. *poco a poco dim.* *a.*

Fls. 1
Fis.
Picc.
Obs.
E. H.
Bass. 1
Bass. 2

Soli
Soli *mp*
ten.
ten.

E♭
B♭ 2
3
Eb A.
B♭ B.
B♭ Cb.

Eb A. 1
B♭ Ten.
Eb Bar.

Hns.

B♭ Tpts.
B♭ Cts.

Trbs.
Bar.

Basses (Tubas)
Str. Bass

Timp.

Perc. I
Sus. Cym.
B. T.

Perc. II
Vibes
Bells
Perc. III
T.T.

FS-66

Fis. 2
Picc.
Obs.
E. H.
Bass. 2

sim.
ten. 56
ten.

E♭
B♭ 2
3
Eb A.
B♭ B.
B♭ Cb.

Eb A. 1
B♭ Ten.
Eb Bar.

Hns.

B♭ Tpts.
B♭ Cts.

Trbs.
Bar.

Basses (Tubas)
Str. Bass

Timp.

Perc. I
Sus. Cym.
B. T.

Perc. II
Vibes
Bells
Perc. III
T.T.

FS-66

Musical score page 30 featuring multiple staves of musical notation for various instruments. The instruments listed on the left include Fls., Picc., Obs., E. H., Bsns., Eb, Bb, Eb A., Bb B., Bb Cb., Eb A., Bb Ten., Eb Bar., Hns., Bb Tpt., Bb Cts., Trbs., Bar., Basses (Tubas), Str. Bass., Timp., Perc. I, Sus.Cym., B. T., Perc. II, Vibes., Bells., Perc. III, and T.T. The score includes dynamic markings such as *sim.*, *mp*, *Soli*, *(Change to C Flute)*, *div.*, *p*, *pp*, and *mf*. The page number FS-66 is at the bottom right.

III. Guaracha

Tempo di Guaracha; moderato $J = c. 76 - 80$

The musical score for the Guaracha section (III) consists of two systems of musical notation. The first system, starting with a 5, includes Flutes, Flute, Oboes, English Horn, Bassoons, Eb, Bb, Eb Alto, Bb Bass, Bb Contrabass, Eb Alto, Bb Tenor, Eb Baritone, Clarinets (grouped together), and B. Cl., Bvls. The second system, starting with a 5, includes Horns in F, Bb Trumpets, Bb Cornets, Trombones, Baritone, Basses (Tubas), Str. Bass., Cb, Cl., pizz., Timpani, String Bass, Percussion II (Marimba), Bells, Percussion III (Tom-Tom (3), L M H, Claves, Maracas, Guiro and/or Sandpaper Blocks), and *sempre p*. The page number 5 is at the top right of each system.

13

Fl. 1
Fl. 2
Oboe 1
Oboe 2
E. H.
Bassn. 1
Bassn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bb. Cb.
Eb. A.
Bb. B.
Bb. Cb.
Sax.
Bb. Ten.
Eb. Bar.
Hns. 1
Hns. 2
Hns. 3
Hns. 4
Bb. Tpts.
Bb. Cts.
Trbs.
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. II
Marimba
Bells
Perc. III
T.T.
Clav. Mar.
Guiro &/or S.B.

p

Soli

p

Soli

p

13

1 Tuba *stacc.*

FS-66

Fls. 1
Fls. 2
Obs. 1
Obs. 2
E. H.
Bsns. 1
Bsns. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bb. Cb.
Eb. A.
Bb. B.
Bb. Cb.
Sax. 1
Bb. Ten.
Eb. Bar.
Hns. 1
Hns. 2
Hns. 3
Hns. 4
Bb. Tpts.
Bb. Cts. 1
Trbs.
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. II
Marimba
Bells
Perc. III
T. T.
Clav. Mar.
Guiro &/or S.B.

Soli

Soli

sim.

sim.

sim.

sim.

str. mutes

FS-66

Fls. *mp* (lightly and sweetly) *mf* *p*

Fl. *mp* *mf* *p*

Obs. *mp* (lightly and sweetly) *mf* *p*

E. H. *mp* (lightly and sweetly) *mf* *p*

Bsns.

Eb.

Cs. 1 Fls. E. H. 2 Fls. E. H.

Bb.

Eb. A.

Bb. B.

Bb. Cb.

Sax. Eb. A. *mp* (lightly and sweetly) *mf* *p*

Bb. Ten. *mp* (lightly and sweetly) *mf* *p*

Eb. Bar.

Hns. 1 *p* lightly 2 *p* lightly 3 *sim.* 4 *p* lightly *sim.* cup mute

Bb. Tpts. cup mute *p* stacc. *p* stacc.

Bb. Cts. 1 *mp* (lightly and sweetly) *mf* *p*

Trbs. cup mutes *p* stacc. *sim.*

Bar. 1 *p* stacc. 2 *p* stacc. *sim.* 1. Solo

Basses (Tubas) 2 Tubas *mp* *sempre p* *sim.*

Str. Bass *mp*

Tim.

Perc. II Marimba (4 soft mallets) *mp* (lightly)

Bells

Perc. III T.T. *p*

Clav. Mar. *mp* *mf* *p*

Guitar &/or S.B. *mp* *p*

Fls.
 Picc.
 Obs.
 E. H.
 Bsm.
 Eb
 1
 Bb
 2
 3
 Ch.
 Eb A.
 Bb B.
 Bb Cb.
 Eb A.
 Bb Ten.
 Eb Bar.
 Hns.
 1
 2
 3
 4
 Bb Tpt.
 1
 2
 3
 Bb Cts.
 1
 2
 3
 Trbs.
 1
 2
 3
 Bar.
 Basses
 (Tubas)
 Str. Bass
 Timp.
 Perc. II
 Marimba
 mfp
 Bells
 Perc. III
 T.T.
 Clav.
 Mar.
 Guiro &/ or
 S.B.
 FS-66

Fls. 1
Picc.
Oboe 1
E. H.
Bass. 1
Bass. 2

53

Fls. 2 sim. — p

Oboe 2 sim. — *p* Solo
E. H. *p* *mp* — (poco)

Eb
Bb 2 Solo *mf* scherzando
Bb 3 Solo *mf* — (poco)
E♭ A. Solo *mf* — (poco)
B♭ B. *p*
B♭ Cb. *p*

E♭ A. 2 Solo *mf* — (poco)
B♭ Ten. E. H. Solo *mf* — (poco)
E♭ Bar. B Cl. *mf* — (poco)

Hns. 2 — *più p*
Hns. 3 — 4 — 3. *più p*

B♭ Tpts.
B♭ Cts. 2

Trbs.
Bar.
Basses (Tubas)

Str. Bass *più p*

Timpani
Perc. II
Marimba

Bells
Perc. III
T.T.

Clav. Mar.
Guitar &/or S.B.

Fls. 2

Picc.

Obs. 2

E. H.

Bsns. 1

Fl. 1

Fl. 2

Bb. 1

Bb. 2

Bb. 3

Bb. A.

Bb. B.

Bb. Cb.

Eb. A. 2

Sax. 2

Bb. Ten.

Eb. Bar.

Hns. 2

Hns. 3

Hns. 4

Bb. Tpts.

Bb. Cts. 1

Bb. Cts. 2

Trbs. 2

Trbs. 3

Bar.

Basses (Tubas)

Str. Bass

Timp.

Perc. II
Marimba

Bells

Perc. III
T.T.

Clav. Mar.

Guitar &/or
S.B.

(poco)

poco

F3-66

Musical score page 42 featuring 20 staves of musical notation. The instruments include Flutes, Picc., Obs., E. H., Bsns., Eb, Bb, Eb A., Bb B., Bb Cb., Eb A., Bb Ten., Eb Bar., Hns., Bb Tpts., Bb Cts., Trbs., Bar., Basses (Tuba), Str. Bass., Timp., Perc. II, Xylo., Marimba, Perc. III, T.T., Clav. Mar., Guitro &/or S.B., and Guiro &/or S.B. The notation includes dynamic markings like *pp*, *sempre pp*, *ff*, and *sust.*

FS-66¹

IV. Paso Doble ("A la Corrida!")

Musical score page 43 featuring 20 staves of musical notation for the "Paso Doble" section. The instruments are grouped into sections: Flutes, Piccolo (dbl. 3rd Flute), Oboes, English Horn, Bassoons, Clarinets (Eb, Bb, Eb Alto, Bb Bass, Bb Contrabass), Saxophones (Es Alto, Bb Ten., Es Baritone), Horns in F, Bb Trumpets, Bb Cornets, Trombones, Baritone, Basses (Tubas), String Bass, Timpani, Percussion I (Snare Drum, Bass Drum, Paiste Cymbals, Suspended Cymbal, Triangle, Castanets), Percussion II (Chimes, Xylophone, Vibraphone, Marimba, Bells), and Percussion III (Maracas). The score is divided into two sections: *Freely* (measures 54-60) and *Poco più mosso* (measures 60-66). Dynamic markings include *ff*, *sust.*, *marc.*, *sempre*, *div.*, *uni.*, and *sost.*

FS-66

II Slowly and sustained ♩ - c. 48

Fls. 1
Fl. 3
Obs. 1 E. H. f Soli
E. H. mfp molto esp.
Bsns. 1 2 mp pp

Eb. 1 Soli mp unis.
Bb. 2 mp
Clrs. 3 mp
Eb. A. 1 mp
Bb. B. 2 mp Soli
Bb. Cb. 3 mp
Sax. 1 E. H.
Eb. A. 2
Bb. Ten.
Eb. Bar. 1 mp
II Slowly and sustained ♩ - c. 48 muted
Hns. 1 2 p muted
3 4 p
Bb. Tpts. 1
Bb. Cts. 2
Trbs. 1 2
3 A. Cl., B. Cl., Bar. Sax.
Bar. (1 Tuba only)
Basses (Tubas) 1 2 p sempre pizz.
Str. Bass 1 2 p
Tim. 1 2 p
Perc. II Vibes. Chimes Marimba (soft mallets)
Chimes Vibes. Marimba

Fls.
Picc.
Obs.
E. H.
Bsns.

Eb
Bb
Eb A.
Bb B.
Bb Cb.

Sax.
Eb A.
Bb Ten.
Eb Bar.

Hns.

Bb Tpts.
Bb Cts.
Trbs.
Bar.
Basses (Tubas)
Str. Bass
Timps.
Perc. I
S.D.
B.D.
Tamb. Cast.
Perc. II
Xylo.
Mar.
Mars. Bells

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

Fls.
Picc.
Obs.
E. H.
Bsns.

Eb
Ch.
Eb A.
Bb B.
Bb Cb.

Sax.
Eb A.
Bb Ten.
Eb Bar.

Hns.

Bb Tpts.
Bb Cts.
Trbs.
Bar.
Basses (Tubas)
Str. Bass
Timps.
Perc. I
S.D.
B.D.
Tamb.
Perc. II
Bells

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

Fls. 1
Fls. 2 *mp*

Picc.

Obs. 1
Obs. 2 *a2 Soli f*

E. H.

Bsns. 1
Bsns. 2 *mp*

56

Ep

Ch.

Bb 1
Bb 2 *mp*

Bb 3

Eb A. *Soli*

Eb B. *Soli mp*

Bb Cb

Eb A. 2

Bb Ten.

Eb Bar.

Sax.

Hmt. 1
Hmt. 2 *mp*

Hmt. 3
Hmt. 4 *zp*

56 1.

mp

Bb Tpts.

Bb Cts.

Trbs.

Bar. *one Soli mp*

sempre p

sempre g

Basses (Tubas)

Str. Bass

Timp.

Perc. I

S.D.

B.D.

Tamb.

Perc. II

Bells

F3-66

42

Fis.
Picc.
Obs.
E. H.
Bsns.
Eb
Bb
S.
Eb A.
Bb B.
Hb Cb.
Eb A.
Bb Ten.
Eb Bar.
Hns.
Bb Tpts.
Bb Cls.
Trbs.
Bar.
Basses (Tubas)
Str. Bass
Timpani
Perc. I
S.D.
B.D.
Tamb.
Perc. II
Bells

div.
mf
a2
mp
mf
a2
mf
p
mf

ES-66

Fls. 2
Fl.
Obs.
E. H.
Bassn.
Eb.
Bb.
Ch.
Eb A.
Bb B.
Bb Cb.
Eb A.
Bb Ten.
Eb Bar.
Sax.
Hns.
Bb Tpts.
Bb Cts.
Trbs.
Bar.
Basses (Tubas)
Str. Bass
Timp.
Perc. I
S.D.
B.D.
Trgl.
Tamb.
Perc. II
Mar.
Bells

74

p [C Flute] *p*

p (molto tenuto)

soli

p (molto tenuto)

cup mute

p stacc.

p stacc.

one

p

p

p (delicately)

p

FS-66 * Note: May be simplified, if necessary, by playing top line only after playing chord on downbeat of each measure.

a2

Fls. 1
Fis. 2
Fl. 3
Obs.
E. H.
Bsns. 1
Bsns. 2
(poco)

Eb
1
2
3
Bb
Cl.
Eb A.
Bb B.
Bb Cb.
(poco)

Eb A. 1
2
Sax.
Bb Ten.
Eb Bar.

Hns.
1
2
3
4

Bb Tpts.
1
2
Bb Cts.
1
2

Trbs.
1
2
3
(poco)

Bar.
(poco)

Basses (Tubas)
(poco)

Str. Bass
(poco)

Tim.
(poco)

Perc. II
Mar.
Bells

Fls. 1
Picc.
Obs.
E. H.
Bsns.
Cbs.
E♭ A.
B♭ B.
B♭ Cb.
poco a poco cresc.
E♭ A.
B♭ Ten.
E♭ Har.
poco a poco cresc.
Hns.
B♭ Tpt.
B♭ Cts.
Trbs.
Bar.
Basses
(Tubas)
poco a poco cresc.
Str. Bass
cresc.
Timp.
Perc. I
S.D.
B.D.
Perc. II
Xylo.
Bells

98

Fls. 2 ff
Picc.
Obs. 1 ff a2
E. H. ff
Bons. 1 ff
Eb 1 ff
Bb 2 ff
Clc. 1 ff
Eb A. 1 ff
Bb B. ff sim.
Bb Cb. sim.
Saxo. pesante cresc.
Eb A. 1 ff con gran sonore
2 ff con gran sonore
Bb Ten. ff con gran sonore
Eb Bar. ff
Hns. 2 > > > > ff a2
3 > > > > ff a2 con gran sonore
4 > > > > ff
Bb Tpts. 1 ff
2 ff
3 ff
Bb Cts. 1 ff
2 ff
Trbs. 1 pesante ff s
2 pesante ff s
3 pesante ff s
Bar. pesante ff
Basses (Tubas) Tutti (div.) ff molto marc sim.
Str. Bass. > pesante ff (ritmico)
Tim. > > > > ff
Perc. I > > > > ff
S.D. > > > > ff
B.D. > > > > ff
Pr. Cyms. Cast. > > > > ff
Perc. II Xylo. > > > > ff sempre ff
Bell. > > > > ff ff
FS-66 ff ff ff ff

Fls. 1
Picc.
Obs. 1
E. H.
Bass. 1
Eb
Hs.
Eb A.
Bb B.
Bb Cb.
Eb A.
Bb Ten.
Eb Bar.
Hns.
Bb
Bb Cts.
Trbs.
Bar.
Basses (Tubas)
Str. Bass.
Timp.
Perc. I S.D.
B.D.
Pr. Cym. Cast.
Perc. II Xylo.
Ukells

