

Alfred Reed

EL CAMINO REAL

A Latin Fantasy

FULL SCORE

00007249

INSTRUMENTATION

1 Full Score

3 Piccolo (3rd Flute)

3 1st Flute

3 2nd Flute

1 1st Oboe

1 2nd Oboe

1 English Horn

2 Eb Clarinet

4 1st Bb Clarinet

4 2nd Bb Clarinet

4 3rd Bb Clarinet

2 Eb Alto Clarinet

2 Bb Bass Clarinet

1 Bb Contrabass Clarinet

1 1st Bassoon

1 2nd Bassoon

1 Contra-bassoon (opt.)

2 1st Eb Alto Saxophone

2 2nd Eb Alto Saxophone

2 Bb 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 1st Bb Trumpet

3 2nd Bb Trumpet

3 3rd Bb Trumpet

1 1st Bb Cornet

1 2nd Bb Cornet

2 1st Trombone

2 2nd Trombone

2 3rd Trombone

2 Baritone Treble Clef

2 Baritone Bass Clef

6 Bases (Tubas)

1 String Bass

1 Timpani

2 Percussion I

Snare Drum, Bass Drum

1 Percussion II

Pair of Cymbals,

Suspended Cymbal, Triangle

2 Percussion III

Tambourine, Castanets, Wood Block, Maracas

2 Percussion IV

Bells, Xylophone, Vibraphone, Marimba

1 Harp (opt.) Guitar or Piano

Program Note

EL CAMINO REAL (literally "The Royal Road" or "The King's Highway") was commissioned by, and is dedicated to, the 581st Air Force Band (AFRES) and its Commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early '85, it bears the subtitle: "A Latin Fantasy."

The music is based on a series of chord progressions common to countless generations of Spanish flamenco (and other) guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the "melodizing of harmony," they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the **Jota**, while the second, contrasting section is derived from the **Fandango**, but here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast.

The first public performance of EL CAMINO REAL took place on April 15th, 1985, in Sarasota, Florida, with the 581st Air Force Band under the direction of Lt. Col. Ray E. Toler.

A.R.

To the men and women of the United States Air Force Reserve, especially the musicians of the Band of the Air Force Reserve, Lt. Col. Ray E. Toler, Commander and Conductor

EL CAMINO REAL

(A Latin Fantasy)

ALFRED REED
(1985)

Duration : ca. 9:30

Allegro brillante ♩ = c. 132

(lunga)

a tempo - con fuoco ♩ = 144

Flutes 1, 2

Piccolo (dbl. 3rd FL.)

Oboes 1, 2

English Horn

Bassoons 1, 2

Contrabassoon (optional)

Clarinet

E♭

B♭ 1, 2, 3

E♭ Alto

B♭ Bass

B♭ Contrabass

Saxophones

E♭ Alto

B♭ Tenor

E♭ Baritone

Allegro brillante ♩ = c. 132

a tempo - con fuoco ♩ = 144

Horns in F 1, 2, 3, 4

B♭ Trumpets 1, 2, 3

B♭ Cornets 1, 2

Trombones 1, 2, 3

Baritone

Basses (Tubas)

String Bass

Timpani

Snare Drum (hard felt sticks)

Bass Drum (Shot)

Pair of Cymbals

Castanets (let ring)

Bells

Xylophone (metal mallets, hardest mallets)

Fls. 1, 2

Picc.

Obs. 1, 2

E.H.

Bsns. 1, 2

C. Bsn.

E♭

B♭ 1, 2, 3

E♭ A.

B♭ B.

B♭ Cb.

Saxs.

E♭ A.

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) 1 Tuba (alternate)

Str. Bass pizz.

Timp.

S.D.

B.D.

Pr. Cyms. (Choke)

Cast.

Bells sim.

Xylo. sempre *fff*

Fls. 1 2 *mf* *ff* *a2* *ff* *ff* *ff* *f - sonore*

Picc. 1 2 *ff* *ff* *ff* *ff* *ff* *ff* *f - sonore*

Obs. 1 2 *ff* *ff* *ff* *ff* *ff* *ff* *f - sonore*

E.H. *ff* *ff* *ff* *ff* *ff* *ff* *f - sonore*

Bsns. 1 2 *ff* *ff* *ff* *ff* *ff* *ff* *f - sonore*

C. Bsn. *f - sonore*

E♭ *simile* *ff* *ff* *ff* *ff* *ff* *ff* *f - sonore*

B♭ 1 2 3 *ff* *ff* *ff* *ff* *ff* *ff* *f - sonore*

E♭ A. *ff* *ff* *ff* *ff* *ff* *ff* *f - sonore*

B♭ B. *sim.*

B♭ Cb. *sim.*

E♭ A. 1 2 *f* *f* *f* *f* *f* *f* *f - sonore*

B♭ Ten. *f* *f* *f* *f* *f* *f* *f - sonore*

E♭ Bar. *f - sonore*

Hns. 1 2 3 4

B♭ Tpts. 1 2 3 *sim.* *sim.*

B♭ Cts. 1 2

Trbs. 1 2 3 *mf - Soli*

Bar. *div.* *unis.* *div.* *unis.* *mf - Soli*

Basses (Tubas)

Str. Bass

Timp. *Solo* *mp* *p*

S.D. B.D.

Maracas

Bells *mp*

Xylo. *f*

Fls. 1 2 *a2* *f* *f* *mf* *mf*

Picc. 1 2 *f* *f* *mf* *mf*

Obs. 1 2 *f* *f* *mf* *mf*

E.H. *f* *f* *mf* *mf*

Bsns. 1 2 *f* *f* *mf* *mf*

C. Bsn. *f* *f* *mf* *mf*

E♭ *simile* *mf* *f* *mp* *tr*

B♭ 1 2 3 *mf* *f* *mp* *tr*

E♭ A. *mf* *f* *mp* *(h)*

B♭ B. *mf* *f* *mp* *tr*

B♭ Cb. *mf* *f* *mp* *tr*

E♭ A. 1 2 *simile* *f* *mp* *tr*

B♭ Ten. *f* *mp* *tr*

E♭ Bar. *f* *mp* *tr*

Hns. 1 2 3 4

B♭ Tpts. 1 2 3 *sim.* *sim.*

B♭ Cts. 1 2

Trbs. 1 2 3 *sim.* *mp* *cresc.*

Bar. *mf* *mp* *cresc.*

Basses (Tubas)

Str. Bass

Timp. *mp*

S.D. B.D.

Maracas

Bells *mf*

Xylo.

Fls. 1/2

Picc.

Obs. 1/2

E.H.

Bsns. 1/2

C. Bsn.

E♭

B♭ 1/2/3

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.

S.D. B.D.

Maracas

Bells

Xylo.

mf, *f*, *f marc.*, *f sonore*, *ff*, *sim.*

Fls. 1/2

Picc.

Obs. 1/2

E.H.

Bsns. 1/2

C. Bsn.

E♭

B♭ 1/2/3

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.

S.D. B.D.

Bells

Xylo.

mp, *f*, *molto marc.*, *sempre marc.*, *mf*, *ff*, *OPEN*, *Hn.*, *ff sub, mf*

91

Fls. 1 2
Picc.
Obs. 1 2
E.H.
Bsns. 1 2
C. Bsn.
sub. f

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

Saxs.
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)
sub. f pizz. sim.

Str. Bass
sub. f

Timp.
S.D.
B.D.
Pr. Cyms.
Tamb.
Bells
Xylo.
ff sim.

STR. MTS. a2
STR. MT. ff marc. ff marc.

Fls. 1 2
Picc.
Obs. 1 2
E.H.
Bsns. 1 2
C. Bsn.
Eb
1
Bb 2
3
Eb A.
Bb B.
Bb Cb.

Saxs.
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.
S.D.
B.D.
Pr. Cyms.
Tamb.
Bells
Xylo.

Fls. 1/2
 Picc.
 Obs. 1/2
 E.H.
 Bsns. 1/2
 C. Bsn.
 Eb
 Bb 1/2/3
 Eb A.
 Bb B.
 Bb Cb.
 Eb A. 1/2
 Bb Ten.
 Eb Bar.
 Hns. 1/2/3/4
 Bb Tpts. 1/2/3
 Bb Cts. 1/2
 Trbns. 1/2/3
 Bar.
 Basses (Tubas)
 Str. Bass
 Timp.
 S.D. B.D.
 Pr. Cyms.
 Tamb.
 Bells
 Xylo.

Fls. 1/2
 Picc. (To Flute)
 Obs. 1/2
 E.H.
 Bsns. 1/2
 C. Bsn.
 Eb
 Bb 1/2/3
 Eb A.
 Bb B.
 Bb Cb.
 Eb A. 1/2
 Bb Ten.
 Eb Bar.
 Hns. 1/2/3/4
 Bb Tpts. 1/2/3
 Bb Cts. 1/2
 Trbns. 1/2/3
 Bar.
 Basses (Tubas)
 Str. Bass
 Timp.
 S.D. B.D.
 Pr. Cyms.
 Tamb.
 Bells
 Xylo. (to Vibraphone)

135 Slowly and languorously ♩ = c. 92 (3+2+2)

Fls. 1. (Solo) *mf* molto tenuto ed espr. *mp* molto ten. ed espr. *poco a poco cresc.*

Obs. 1. *mf* molto tenuto ed espr. *mp* molto ten. ed espr. *poco a poco cresc.*

E.H. *mp* *(poco)* *p* *poco a poco cresc.*

Bsns. 1. *mp* *(poco)* *p* *poco a poco cresc.*

C. Bsn. *mp* *(poco)* *p* *poco a poco cresc.*

Ob. *mp* *(poco)* *p* *poco a poco cresc.*

Bb *mp* *(poco)* *p* *poco a poco cresc.*

Eb A. *mp* *(poco)* *p* *poco a poco cresc.*

Bb B. *mp* *(poco)* *p* *poco a poco cresc.*

Bb Cb. *mp* *(poco)* *p* *poco a poco cresc.*

Eb A. *mp* *(poco)* *p* *poco a poco cresc.*

Bb Ten. *mp* *(poco)* *p* *poco a poco cresc.*

Eb Bar. *mp* *(poco)* *p* *poco a poco cresc.*

Hns. *mp* *(poco)* *p* *poco a poco cresc.*

Bb Tpts. *mp* *(poco)* *p* *poco a poco cresc.*

Bb Cts. *mp* *(poco)* *p* *poco a poco cresc.*

Trbs. *mp* *(poco)* *p* *poco a poco cresc.*

Bar. *mp* *(poco)* *p* *poco a poco cresc.*

Basses (Tubas) *mp* *(poco)* *p* *poco a poco cresc.*

Str. Bass. *mp* (let ring) *mp* *(poco)* *p* *poco a poco cresc.*

Vibra. *mf* (soft mallets, motor on, fast) *sim.* *sim.* *cresc.*

Harp *mf* *sim.* *sim.* *cresc.*

(fast, upward arpeggios quasi Guitar)

A.C.I.

* In larger bands, 1st stand only until 143. Wind ensembles may try one to a part for these 8 bars.

poco allarg. 143 *a tempo*

Fls. *f* *mf* *p*

Obs. *f* *mf* *p*

E.H. *mf* *mf* *p*

Bsns. *mf* *mp* *mp* *mf* *mp*

C. Bsn. *mf* *mp* *mp* *mf* *mp*

Ob. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Bb *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Eb A. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Bb B. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Bb Cb. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Eb A. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Bb Ten. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Eb Bar. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Hns. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Bb Tpts. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Bb Cts. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Trbs. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Bar. *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Basses (Tubas) *mf* *div.* *mp unis.* *mf espr.* *mf 3* *mp 3*

Str. Bass. *f* *mp* *mf* *f* *dim.* *mp*

Vibra. *f* *dim.* *mf* *f* *dim.* *p*

Harp *f* *dim.* *mf* *f* *dim.* *p*

1 Tuba *p* *mp* *p*

ritenuto molto a tempo, quasi fandango, ma non troppo

Fls. 1 2 3

Obs. 1 2

E.H.

Bsns. 1 2

C. Bsn.

E♭

B♭

E♭ A.

B♭ B.

B♭ Cb.

E♭ A.

B♭ Ten.

E♭ Bar.

Hns.

B♭ Tpts.

B♭ Cts.

Trbs.

Bar.

Basses (Tubas)

Str. Bass

Timp.

Tamb.

Vibra.

Harp

mf, *f*, *sub. f*, *ten.*, *mp*, *p*, *ritenuto molto*, *a tempo*, *quasi fandango, ma non troppo*, *Soli*, *mp*, *pp*, *sempre pp*, *sempre p*, *(with thumb delicately)*, *p*, *(medium hard felt sticks)*, *(non arpeg.)*

(3+2+3) poco sostenuto a tempo

Fls. 1 2 3

Obs. 1 2

E.H.

Bsns. 1 2

C. Bsn.

E♭

B♭

E♭ A.

B♭ B.

B♭ Cb.

E♭ A.

B♭ Ten.

E♭ Bar.

Hns.

B♭ Tpts.

B♭ Cts.

Trbs.

Bar.

Basses (Tubas)

Str. Bass

Timp.

Trgle.

Tamb.

Marimba

Harp

f, *ff*, *molto esp.*, *f*, *molto sonore e sost.*, *mf*, *sub. mf*, *mp*, *p*, *ritenuto molto*, *a tempo*, *quasi fandango, ma non troppo*, *Soli*, *mp*, *pp*, *sempre pp*, *sempre p*, *(with thumb delicately)*, *p*, *(medium hard felt sticks)*, *(non arpeg.)*

poco sost. *a tempo*

161

Fls. 1 2 3
Obs. 1 2
E.H. 1 2
Bsns. 1 2
C. Bsn.
Eb
Cis. 1 2 3
Eb A.
Bb B.
Bb Cb.
Eb A. 1 2
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. Trg' Tamb. Marimba
Harp

molto ritenuto **165** *a tempo, meno mosso, cantando*

Fls. 1 2 3
Obs. 1 2
E.H. 1 2
Bsns. 1 2
C. Bsn.
Eb
Cis. 1 2 3
Eb A.
Bb B.
Bb Cb.
Eb A. 1 2
Bb Ten.
Eb Bar.
C.B. Cl.
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. Sus. Cym. Marimba
Harp

* In large bands. Horns 3 & 4 should double Horns 1 & 2.

Fls. 1 2 3 *mp* *f* *pp* *div.* *a2*

Obs. 1 2 *mf* *pp* 1.

E.H.

Bsns. 1 2 *a2*

C. Bsn.

Cb. Eb 1 2 3

Eb A. Bb B. Bb Cb.

Saxs. Eb A. 1 2 *(poco)* *(poco)* *p*

Bb Ten. Eb Bar.

Hns. 1 2 3 4

Bb Tpts. 1 2 3

Bb Cts. 1 2

Trbs. 1 2 3 *sempre p* *pp* *pp*

Bar. *sempre p* *pp* *pp*

Basses (Tubas) *all Tubas*

Str. Bass *arco*

Marimba

Harp

173

Fls. 1 2 3 *f* *Soli* *mf* *a2*

Obs. 1 2 *f* *Soli* *mf* *a2*

E.H. *Soli* *mp*

Bsns. 1 2 *p* *a2*

C. Bsn. *mp*

Cb. Eb 1 2 3 *mf* *mf* *mf* *mf*

Eb A. Bb B. Bb Cb. *mf*

Saxs. Eb A. 1 2 *mf* *mf*

Bb Ten. Eb Bar. *mp*

Hns. 1 2 3 4 *a2* *mf* *Soli* *a2* *mf* *Soli* *C.B. Cl.*

Bb Tpts. *CUP MTS.* *mf* *sim.*

Bb Cts. *mf* *sim.*

Trbs. 1 2 3 *mf* *mf*

Bar. *1 Bar.* *mp*

Basses (Tubas) *1 Tuba* *pizz.* *(C.B. Cl.)*

Str. Bass *f* *arco*

Timp. *mp* *(let ring)* *sim.*

Marimba *mp*

Harp

198 Tempo I^o Allegro brillante

Fls. 1 2

Picc.

Obs. 1 2

E♭

1

2

3

Soli

p *Soli ma marc.*

p *Soli ma marc.*

p *ma marc.*

Hns. 1 2 3 4

Timp.

Solo (hard felt mallets)

S.D. B.D.

Sus. Cym.

Wood Blk.

Harp

Fls. 1 2

Picc.

Obs. 1 2

E♭

1

2

3

mp - *Soli*

a2

mp

f

Obs.

Obs.

sim.

sim.

sim.

Timp.

S.D. B.D.

Sus. Cym.

Wood Blk.

210

Fls. 1 2

Picc.

Obs. 1 2

E.H.

Bsns. 1 2

C. Bsn.

E♭

1

2

3

mp

mp

mp

mp

poco

poco

poco

E♭ A.

B♭ B.

B♭ Cb.

E♭ A.

1

2

Soli

mp

B♭ Ten.

E♭ Bar.

Hns. 1 2 3 4

a2

a2

mp *ma marc.*

mp *ma marc.*

B♭ Tpts. 1 2 3

B♭ Cts. 1 2

Hns.

Trbs. 2 3

Bar.

Basses (Tubas)

Str. Bass

S.D. B.D.

Sus. Cym.

Wood Blk.

Fls. 1, 2
Picc.
Obs. 1, 2
E.H.
Bsns. 1, 2
C.Bsn.
Clk. Eb, Bb, Eb A., Bb B., Bb Cb.
Saxs. Eb A., 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. S.D., B.D., Sus. Cym., Wood Blk.

Fls. 1, 2
Picc.
Obs. 1, 2
E.H.
Bsns. 1, 2
C.Bsn.
Clk. Eb, Bb, Eb A., Bb B., Bb Cb.
Saxs. Eb A., 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. S.D., B.D., Sus. Cym., Wood Blk.

Fls. 1 2 *div.* *f stacc.* *a2* *div.*

Picc. *f stacc.*

Obs. 1 2 *f stacc.* *a2*

E.H. *f stacc.*

Bsns. 1 2 *a2*

C. Bsn. *f*

Cl. 1 2 3 *f stacc.*

E♭ A. *f stacc.*

B♭ B. *f stacc.*

B♭ Cb. *f* *sim.*

Saxs. 1 2 *f*

E♭ A. *f*

B♭ Ten. *f*

E♭ Bar. *f*

Hns. 1 2 3 4 *a2* *f sim.* *div.* *a2*

B♭ Tpts. 1 2 3 *div.* *sost.* *sost.*

B♭ Cts. 1 *sost.*

Trbs. 1 2 3 *sost.* *sost.* *sost.*

Bar. *mf*

Basses (Tubas) *f* *sim.*

Str. Bass *f* *sim.* *sim.*

Timp. *f*

Perc. S.D. *mf*

B.D. *mf sim.*

Xylo. *f (hard mallets)*

Fls. 1 2 *a2*

Picc. *sim.* *a2*

Obs. 1 2 *sim.* *a2*

E.H. *sim.*

Bsns. 1 2

C. Bsn. *sim.*

Cl. 1 2 3 *sim.*

E♭ A. *sim.*

B♭ B. *sim.*

B♭ Cb. *sim.*

Saxs. 1 2 *sim.*

E♭ A. *sim.*

B♭ Ten. *sim.*

E♭ Bar. *sim.*

Hns. 1 2 3 4 *div.* *a2* *div.*

B♭ Tpts. 1 2 3 *f*

B♭ Cts. 1 2 *f*

Trbs. 1 2 3 *f*

Bar. *mf*

Basses (Tubas) *mf*

Str. Bass *mf*

Timp. *mf*

Perc. S.D. *mf*

B.D. *mf*

Xylo. *mf*