

**Belwin****INTERMEDIATE ORCHESTRA** **STRING OR FULL**

GUANTANAMERA

TRADITIONAL

Arranged by VICTOR LOPEZ (ASCAP)

INSTRUMENTATION

1 Conductor	3 Trombone	8 1st Violin
2 Flute	1 Tuba	8 2nd Violin
2 Oboe	2 Mallet Percussion (Xylophone/Bells)	5 3rd Violin (Viola T.C.)
1 1st B \flat Clarinet	1 Percussion I (Claves/Conga Drums)	5 Viola
1 2nd B \flat Clarinet	1 Percussion II (Maracas/ Guiro)	5 Cello
2 Bassoon	1 Drumset	5 String Bass
1 B \flat Bass Clarinet	1 Piano	
4 F Horn		
1 1st B \flat Trumpet		
1 2nd B \flat Trumpet		

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor



PROGRAM NOTES

Guantanamera (gwahn-tah-nah-MEH-rah), which translates into “The Girl from Guantánamo,” is perhaps the best-known Cuban folk song and that country’s most noted patriotic song. In the 19th century, an anonymous popular song circulated with the words “guarija guantanamera,” which means “peasant-woman from Guantánamo.” It was collected and arranged in 1932 by Joseito Fernandez, who made it the hallmark of his orchestra and popularized it as a dance called “Guajira-son,” which he used in place of “Bolero” in closing every ball. As a result, “La Guajira” is also the name of a dance. The original lyrics of *Guantanamera* are the opening stanzas of Cuban hero José Martí’s “Simple Verses.” Martí was a writer and intellectual who died in 1895 fighting for Cuba’s independence from Spain, and who continues to impact Cubans and others through his positive mark left in both literature and in history.

Numerous individuals and groups have performed the song. Cubans such as Celia Cruz and Dámaso Pérez Prado brought the song to the North American mainland, although many in the United States first heard the song performed by 1960s folk singers, including Pete Seeger, the Weavers and Joan Baez. The song was a hit for The Sandpipers in 1967. The Latin jazz bandleader Tito Puente also recorded a version. It has been performed by jazz musicians such as the Paul Winter Consort, and the easy-listening 101 Strings Orchestra. Other arrangements include those by Los Lobos, Jose Feliciano, Julio Iglesias, a dancehall rendition by Yellowman, an instrumental version by The Ventures, a ‘back to the roots’ rendition by former Soft Machine drummer Robert Wyatt, and French versions by Joe Dassin and Nana Mouskouri. Recently, hip-hop musician Wyclef Jean recorded a song by the same title but with new lyrics that make reference to the old song (of his uncle’s generation). *Guantanamera* continues to be popular in Spanish-speaking countries and in the United States.

NOTES TO THE CONDUCTOR

The percussion parts are rhythmically simple and repetitive, and combine rock and Latin rhythms that are evident in today’s popular music. Each player should rehearse his or her part individually to ensure understanding of the diverse rhythms. Once each part is mastered, they may be played together. On the Percussion II part, the guiro player should play the staccato eighth notes using short upstrokes and the roll markings on the quarter notes as a long upstroke sound (scrape) while keeping the tempo steady. As notated, the clave pattern in this arrangement has been simplified for young players. Besides the clave, the sound, rhythm and texture provided by the guiro make it an indispensable part of the groove in this piece. When playing with the entire ensemble, all percussion instruments should compliment each other; therefore, no one instrument should be louder than the other. As an option, the Percussion I part may be played on a drumset if one is available. At measure 5, the flutes, oboes and trumpets introduce the catchy melody, and the background parts should take care not to overpower them. At measure 17, the melody is written on the low brass and woodwinds and a “question and answer” section is introduced. At measure 29, the clarinets join the flute, oboe and trumpet lines on the melody as it builds to measure 37 to feature the percussion section. Make sure that the crescendo at measure 45 does not get too loud. At measure 54, the dynamic level marking is both a mezzo forte and forte (*mf-f*). This may be new to young players and it should be explained that for contrast, the first time through should be played mezzo forte and the second time through should be played forte. Additionally, since low brass and woodwinds tend to be “weaker” in many organizations, special consideration has been given to ensure that the bass line is doubled throughout. Although this arrangement is written at the very beginning level, your ensemble will sound as if they have been playing for quite a while. For an added musical experience, it is recommended that students listen to different versions of the melody. The version recorded by Celia Cruz for the soundtrack of the 1991 movie *The Mambo Kings* is a recommended example. Please note that this traditional Cuban folk song is frequently used in a variety of educational settings, and a wealth of information can be found on the internet to enhance comprehensive musical and educational goals.

Guantanamera

CONDUCTOR SCORE

Duration - 2:20

(Girl from Guantánamo)

Traditional Cuban Folk Song
Arranged by Victor Lopez (ASCAP)

Latin rock (♩ = 120)

Flute: Picc. *f*, Flute *mf*

Oboe: *mf*

B♭ Clarinets I & II: *mf*

Bassoon (B♭ Bass Clarinet): B. Cl. *mf*, Bsn. *mf*, *a2*

F Horn: *mf*

B♭ Trumpets I & II: *mf*

Trombone: *mf*

Tuba: *mf*

Mallet Percussion (Xylophone/Bells): Xylophone *mf*, Bells *mf*

Percussion I (Claves/Conga Drums): Claves *mf*, Conga Drums *mf*

Percussion II (Maracas/Guiro): Maracas *mf*, Guiro *mf*, H.H. *mf*, *light fill*

Drumset: *mf*

Piano (optional): *mf*

Violins I & II: *mf*, *pizz.*

Viola (Violin III): *mf*, *pizz.*

Cello: *mf*, *pizz.*

String Bass: *mf*, *pizz.*

5

1 2 3 4 5

Fl.

Ob.

I
Cts.

II

Bsn.
(Bb B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Drumset

Pno.
(opt.)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mf

a2

light fill -----

arco

f

arco

arco

V

C B \flat F B \flat C B \flat F B \flat C B \flat F B \flat

6 7 8 9 10 11



Fl.

Ob.

Cl. I

Cl. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Drumset

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

mf

mp

mp

light fill

pizz.

arco

f

a2

a2

(Vln. I)

2 *4* *II* *2*

4 *I* *-1*

C B^b F B^b C A⁷ D^m G⁷ C F B^b

12 13 14 15 16 17



Fl.

Ob.

Cl. I

Cl. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Drumset

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Chord progression: C, Bb, F, Bb, C, Bb, F, Bb, C, Bb, F, Bb

Fl.

Ob.

Cl. I

Cl. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Drumset

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

a2

mf

a2

mf

a2

mf

light fill

pizz.

arco

C B^b F B^b C A^o7 Dm G7 C F B^b

24 25 26 27 28 29



Fl.

Ob.

Cl. I

Cl. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Drumset

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

C B^b F B^b C B^b F B^b C A^o7 Dm G7

37

Fl.

Ob.

Cl. I

Cl. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc. *a2* Xylophone Bells

Perc. I

Perc. II

Drumset *light fill*

Pno. (opt.) C F Bb C Bb F Bb C Bb F Bb C Bb

Vlns. I (Vln. 2) *Play 2*

Vlns. II *V 2*

Vla. (Vln. III) *pizz.* *arco*

Cello

Str. Bass

36

37

38

39

40

41

42

Fl.

Ob.

Cl. I

Cl. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mit. Perc.

Perc. I

Perc. II

Drumset

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Play

light fill

(Vln. 2)

2 2

F Bb C Bb F Bb C Bb F Bb C Bb

49

Fl.

Ob.

I
Cls.

II

Bsn.
(Bb B. Cl.)

Hn.

(Vln. 1)
I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Drumset

Pno.
(opt.)

F Bb C Bb F Bb C Bb F Bb C A7 Dm

49

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

arco

49

50

51

52

53

54

a tempo (♩ = 120)

rit.

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc. Xylophone

Perc. I

Perc. II

Drumset Floor Tom

Pno. (opt.)

F B♭ C F B♭ C C7 F

a tempo (♩ = 120)

rit.

Solo

Vns. I

Vns. II

Vla. (Vln. III)

Cello arco

Str. Bass arco

pizz.

f

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