



# Armada

VICTOR LÓPEZ (ASCAP)

## INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 6 E $\flat$  Alto Saxophone
- 4 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 8 B $\flat$  Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef  
(World Part Trombone in B $\flat$  Treble Clef)
- 4 Tuba
- 2 Mallet Percussion  
(Bells and/or Xylophone)
- 1 Optional Timpani  
(Tune: G, C)
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 1 Percussion 2  
(Tambourine)

**WORLD PARTS**  
Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
- Trombone/Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTES

This piece was inspired by the Spanish Armada, which was the fleet that sailed against England under the command of the Duke of Medina Sidonia in 1588, with the intention of overthrowing Queen Elizabeth I of England to stop English involvement in the Spanish Netherlands and English-sponsored piracy in the Atlantic. The fleet's mission was to sail to the Gravelines in Flanders and transport the famous Tercios de Flandes, a ground force of over 30,000 men led by the Duke of Parma, across the channel to England. The mission eventually failed due to strategic errors of the Spanish commander, bad weather, and early British attacks on the Armada, especially during the Battle of Gravelines. The following year, England mounted a similar large-scale naval campaign against Spain known as the English Armada (or Drake-Norris Expedition), which also failed.

## NOTES TO THE CONDUCTOR

*Armada* was written specifically for the Very Beginning Band Series and utilizes the first six notes of most band methods. At the beginning, the melody is played by the flute, oboe, and clarinet. Note that although the melody (measures 1 through 17) is an eight-bar phrase, it is broken into a 2-2-4 pattern. Make certain that the unison whole notes in the alto saxophone and horn parts are played in tune, without vibrato, and kept under the melody. The staccato quarter notes should be played short and tight. At rehearsal number 9, the mallet percussion and tambourine parts have an ostinato pattern, which is persistently repeated. Please strive to have each note in the pattern played with the same weight or stress.

At measure 17, the staccato quarter notes in the low brass and woodwinds should be played as if they were eighth notes with eighth rests in-between. In this section, the trumpet has the melody and the alto saxophone and horn have a very simple countermelody. At rehearsal number 25, the melody is now in the low brass and woodwinds while the flute, oboe, and clarinet have the staccato quarter notes. Aim for balance and have the lower-sounding instruments heard with a bit more prominence. At measure 33, the percussion section is featured. In the absence of the optional timpani player, the part has been cued in the bass clarinet and tuba parts.

*Armada* is one of those pieces that will make very young musicians sound as if they have been playing a lot longer. Enjoy!

*Victor Lopez*

# Armada

FULL SCORE  
Approx. Duration - 2:00

By Victor López (ASCAP)

Moderato ♩ = 116

**Flute**  
*mf*

**Oboe**  
*mf*

**B♭ Clarinet**  
*mf*

**B♭ Bass Clarinet**  
*mf*

**E♭ Alto Saxophone**  
*mf*

**B♭ Tenor Saxophone**  
*mf*

**E♭ Baritone Saxophone**  
*mf*

Moderato ♩ = 116

**B♭ Trumpet**

**F Horn**  
*mf*

**Trombone/Baritone/Bassoon**  
*mf*

**Tuba**  
*mf*

**Mallet Percussion**  
(Bells and/or Xylophone)  
Tune: G, C

**Optional Timpani**  
*mf*

**Percussion 1**  
(Snare Drum, Bass Drum)  
S.D.  
B.D.  
*mf*

**Percussion 2**  
(Tambourine)  
Tambourine  
*mf*

1 2 3 4 5

9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells and/or Xylophone

*mf*

6 7 8 9 10

Fl.  
Ob.  
Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
Tpt.  
Hn.  
Tbn./Bar./Bsn.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

11 12 13 14 15

17

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*mf*  
(Tpt.)

17

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

16 17 18 19 20

25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

25

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21 22 23 24 25

Play  
*mf*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

26 27 28 29 30

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(Timp.) *mf*

Solo

33

Detailed description: This page of a musical score contains rehearsal mark 33. It features 16 staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 4/4 time with a key signature of two flats. The woodwinds and strings (not shown) play a melodic line of quarter notes. The brass section (B. Cl., Tpt., Hn., Tbn./Bar./Bsn., Tuba) provides harmonic support with a similar melodic line. The percussion section includes a mallet part with eighth-note patterns and a timpani solo starting at measure 33. A dynamic marking of *mf* (mezzo-forte) is indicated for the timpani part. A large red watermark 'Preview Only' is overlaid diagonally across the page.



37

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*mf*  
(Tpt.)  
Play

*mf*

37

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Play

*mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

End Solo

36 37 38 39 40

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

41 42 43 44

45

Fl.

Ob.

Cl.

Play

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

45

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

45

46

47

48

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

49 50 51 52 53