# Andalucía

*VICTOR LÓPEZ (ASCAP)*

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## INSTRUMENTATION

1 Conductor
10 Flute
2 Oboe
10 B♭ Clarinet
2 B♭ Bass Clarinet
6 E♭ Alto Saxophone
4 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
8 B♭ Trumpet
4 F Horn
6 Trombone/Baritone/Bassoon
2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
4 Tuba
2 Mallet Percussion
(Bells and/or Xylophone)
1 Optional Timpani
(Tune: A, D)
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Crash Cymbals/Tambourine, Castanets)

**WORLD PARTS**
*Available for download from*
***www.alfred.com/worldparts***

Horn in E♭
Trombone/Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

## PROGRAM NOTES

Spain's most southerly region is the true home of typically Spanish experiences. Bullfighting, tapas, flamenco, the guitar itself—all began in Andalucía and remain deeply embedded there. For hundreds of years, writers from all corners of the world have told of the gypsies and their colorful lively music and dance, and of the spirit that seems to accompany it. Andalucía is a place that burns with life, color, and romance. It is a place of music and dancing, plucked guitar strings, the snapping of fingers, clicking castanets, and the stamping of feet, all of which mould together to create this wonderful culture we know as flamenco.

**Please note**: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

## NOTES TO THE CONDUCTOR

This composition, although simple in nature, is to be played with much intensity and emotion. Variations in dynamic levels occur frequently and should be carefully adhered to as a critical musical part of this work.

The tonality of this composition displays a modal mixture. It incorporates pitches or chords from both D minor and B♭ major keys. This provides a great opportunity to discuss modal tonality and explain the difference between the major and minor modes.

The short fanfare-like introduction establishes the use of the dominant chord. At rehearsal number 9, the principal melody is in the flute, trumpet, and oboe. The clarinet, alto saxophone, and horn have characteristic after-beats, which are reinforced by the snare drum and tambourine. The bass line has been doubled in the low brass and woodwinds and should be played lightly with a continuous two-beat pulsation.

Work on the crescendos that appear in measures 13 and 14; 21 and 22; 47 and 48; and 55 and 56. Make certain that everyone understands the dynamic levels at the start and end of the hairpin crescendo and decrescendos, striving for good balance.

At rehearsal number 25, an A dominant pedal is established throughout this section while the melody is played by the oboe, alto saxophone, and horn. At measure 33, the melody is now harmonized a third higher, preparing for the repeat of the first strain. Rehearsal number 59 is written like the "trio" of a traditional march form and modulates to the subdominant key of the march, meaning one flat is added at the key signature. The clarinet, alto saxophone, and horn perform the new melody with the continuation of the two-beat pulse in the tuba and bass clarinet part. At measure 75, a short countermelody is introduced by the flute, oboe, and trumpet until the end of that section, where it establishes the dominant chord before the "Del Segno al Coda."

Note that the use of the tambourine and castanets in this composition are critical components since their sound serves as a trademark of this style of music. When playing the bass drum solo at measures 8 and 94, the player should damp the head of the bass drum with one hand while striking the head with the other hand to avoid any ringing. The intended effect is an overall dry sound.

I hope that *Andalucía* will be a favorite amongst your students and audiences and that it will provide the enjoyment and educational purpose intended for a meaningful musical experience for your young musicians.

Víctor López

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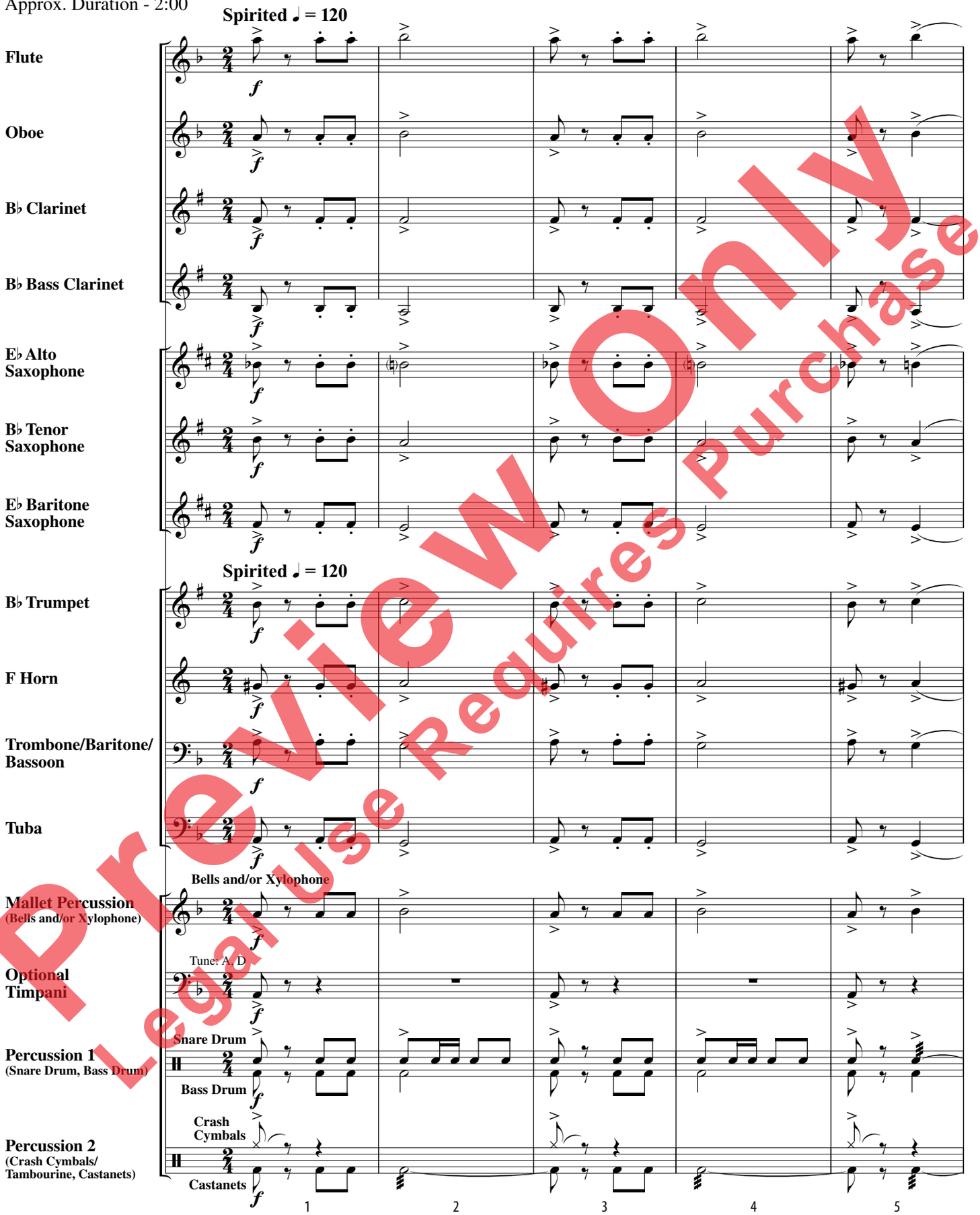
# Andalucía

FULL SCORE
Approx. Duration - 2:00

By Victor López (ASCAP)

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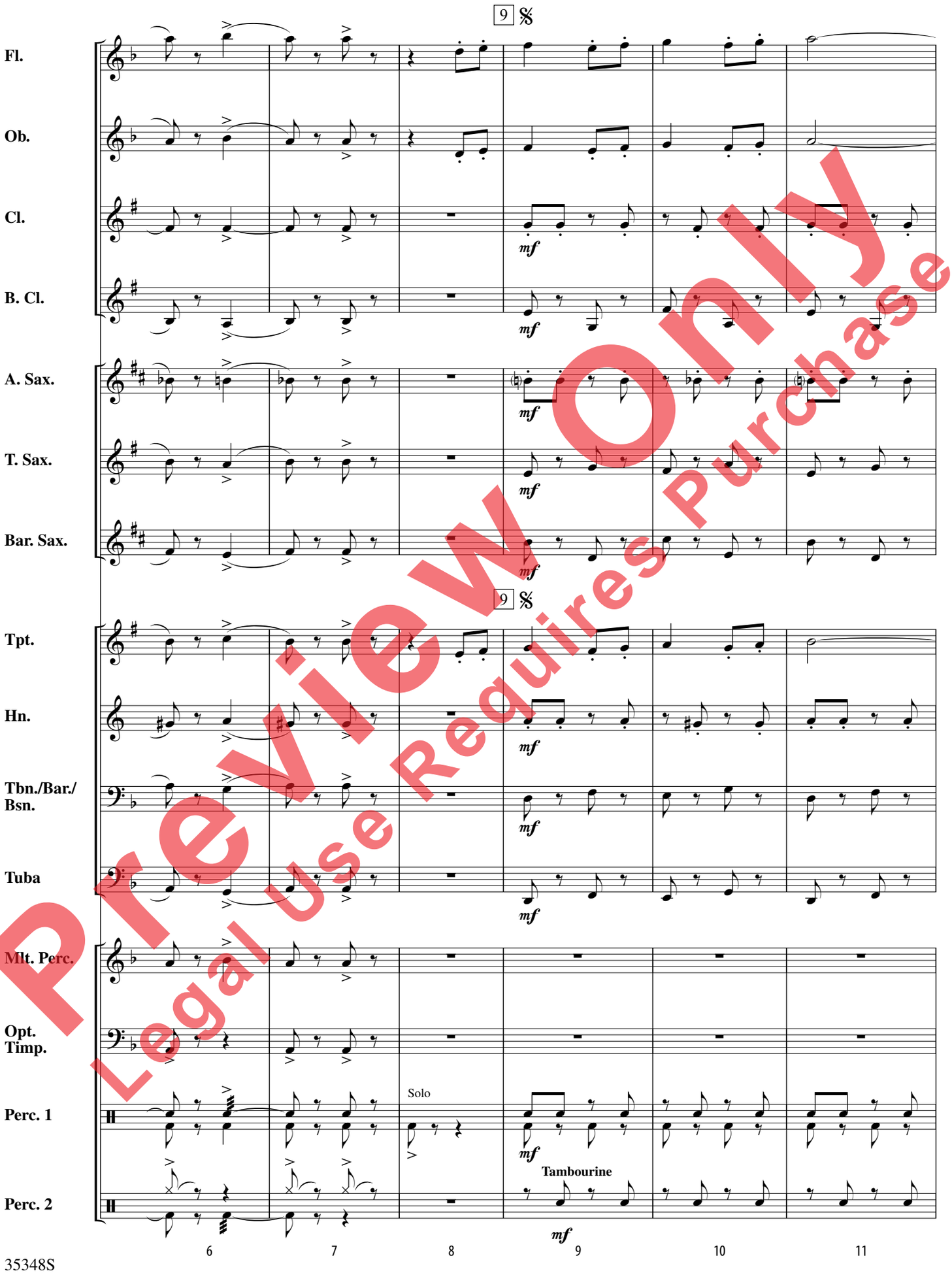


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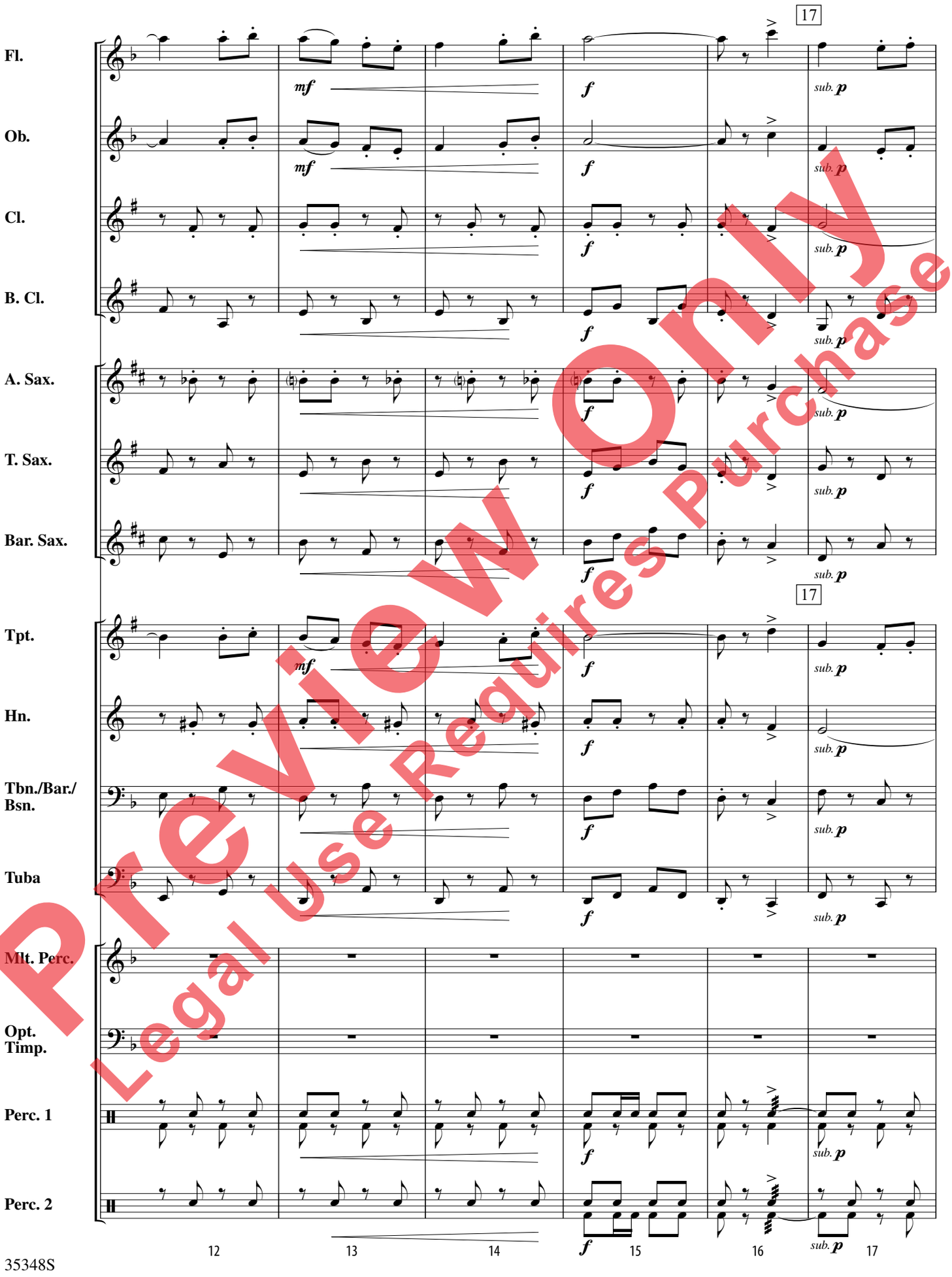


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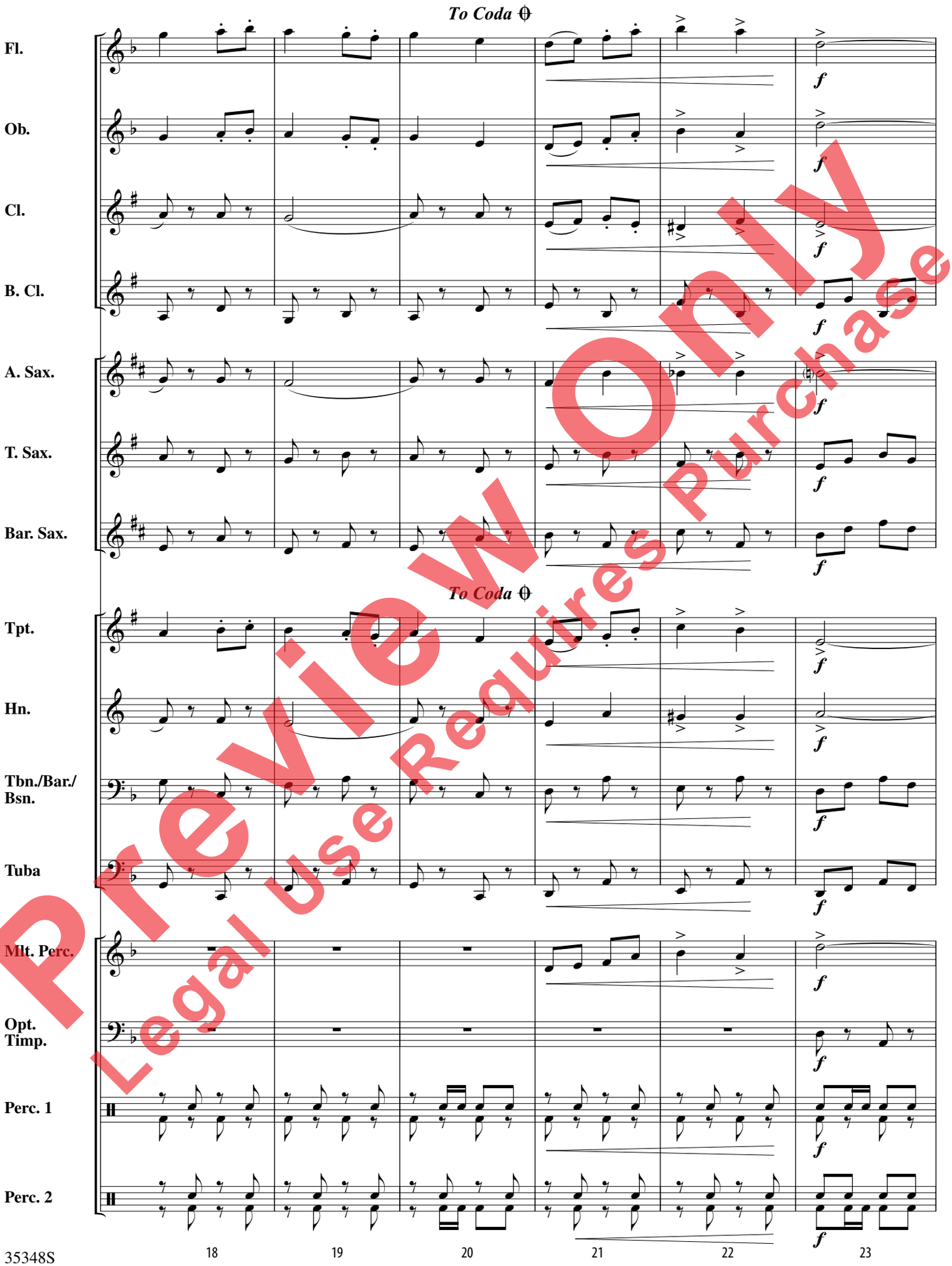


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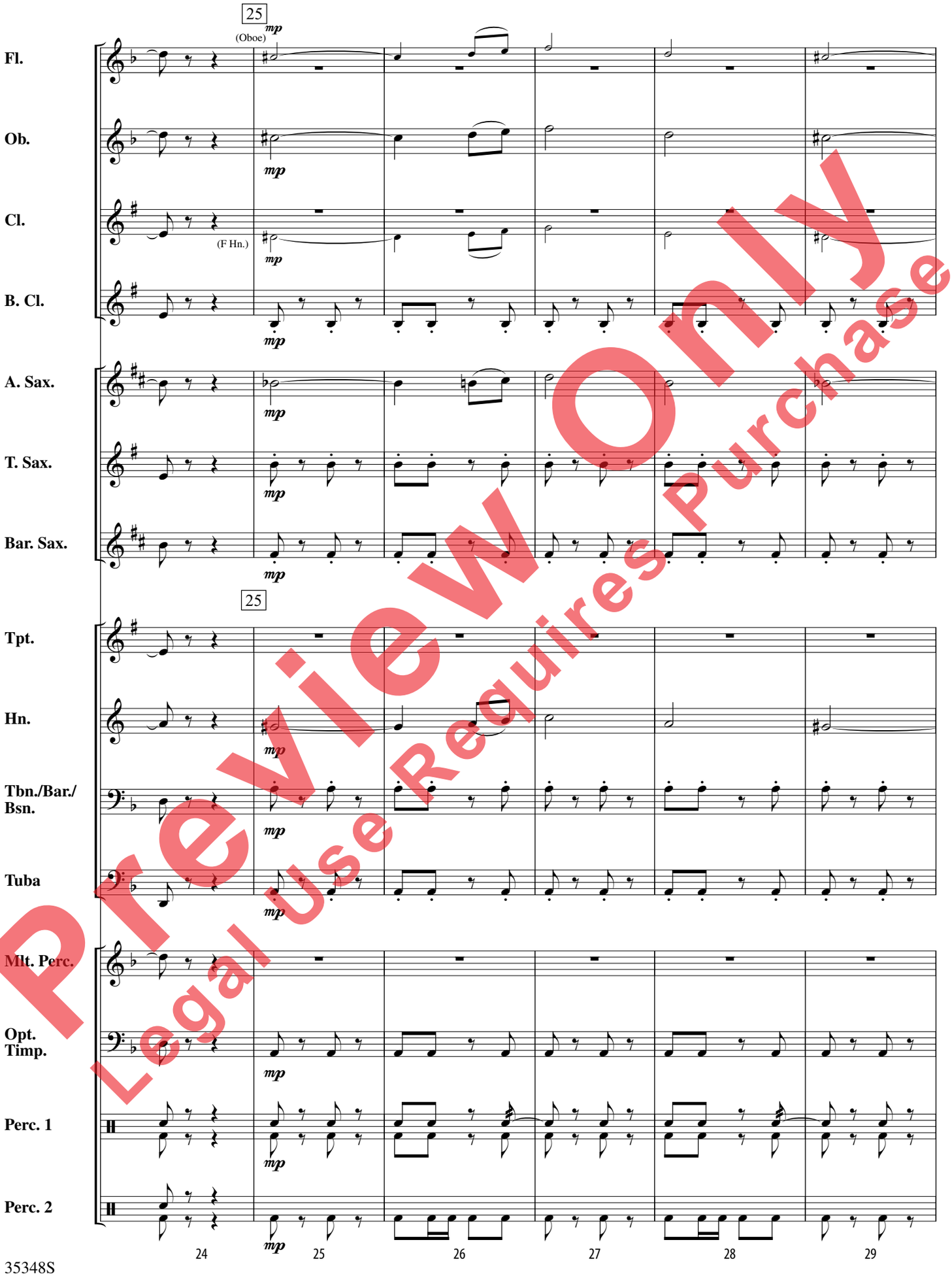


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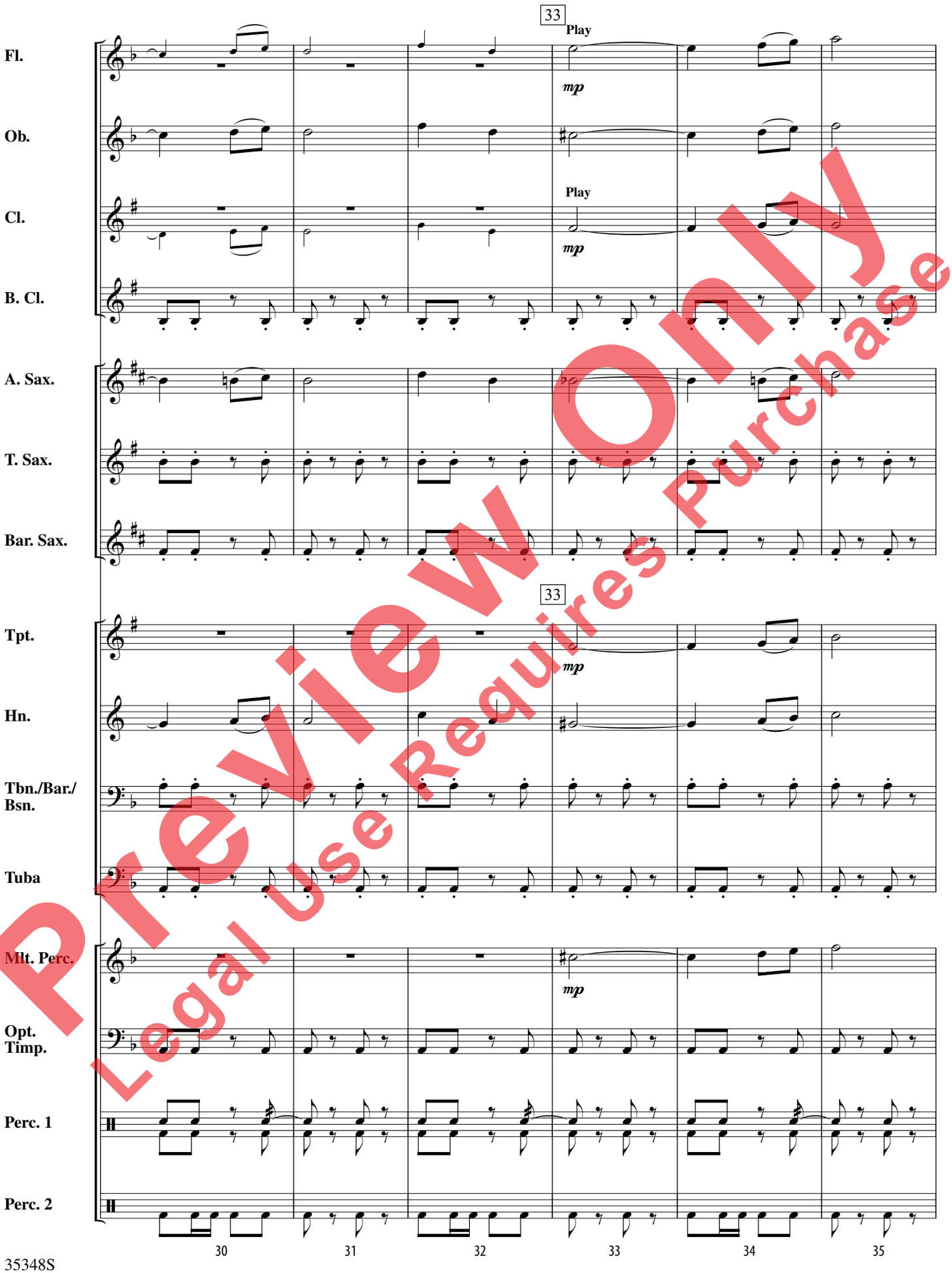


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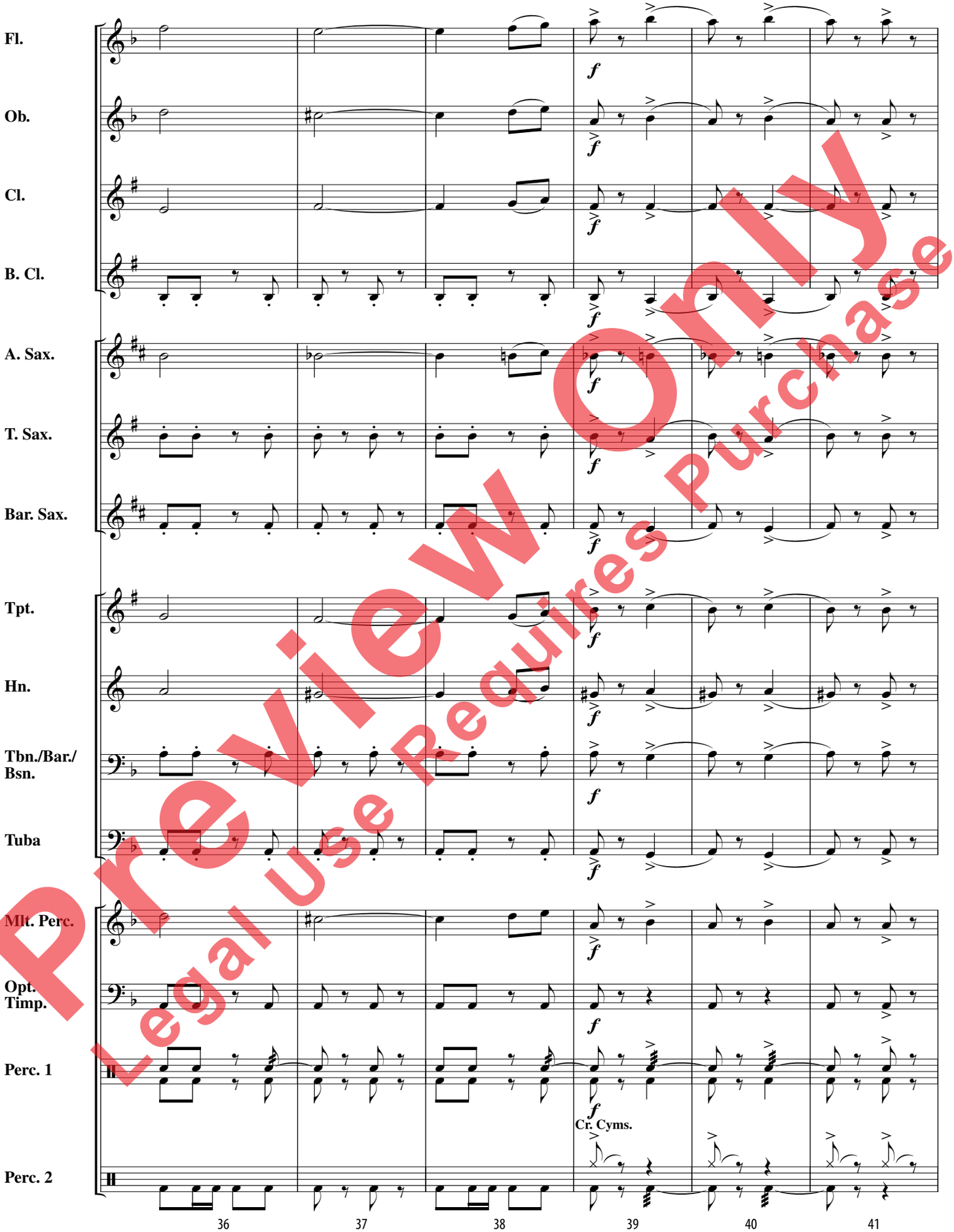


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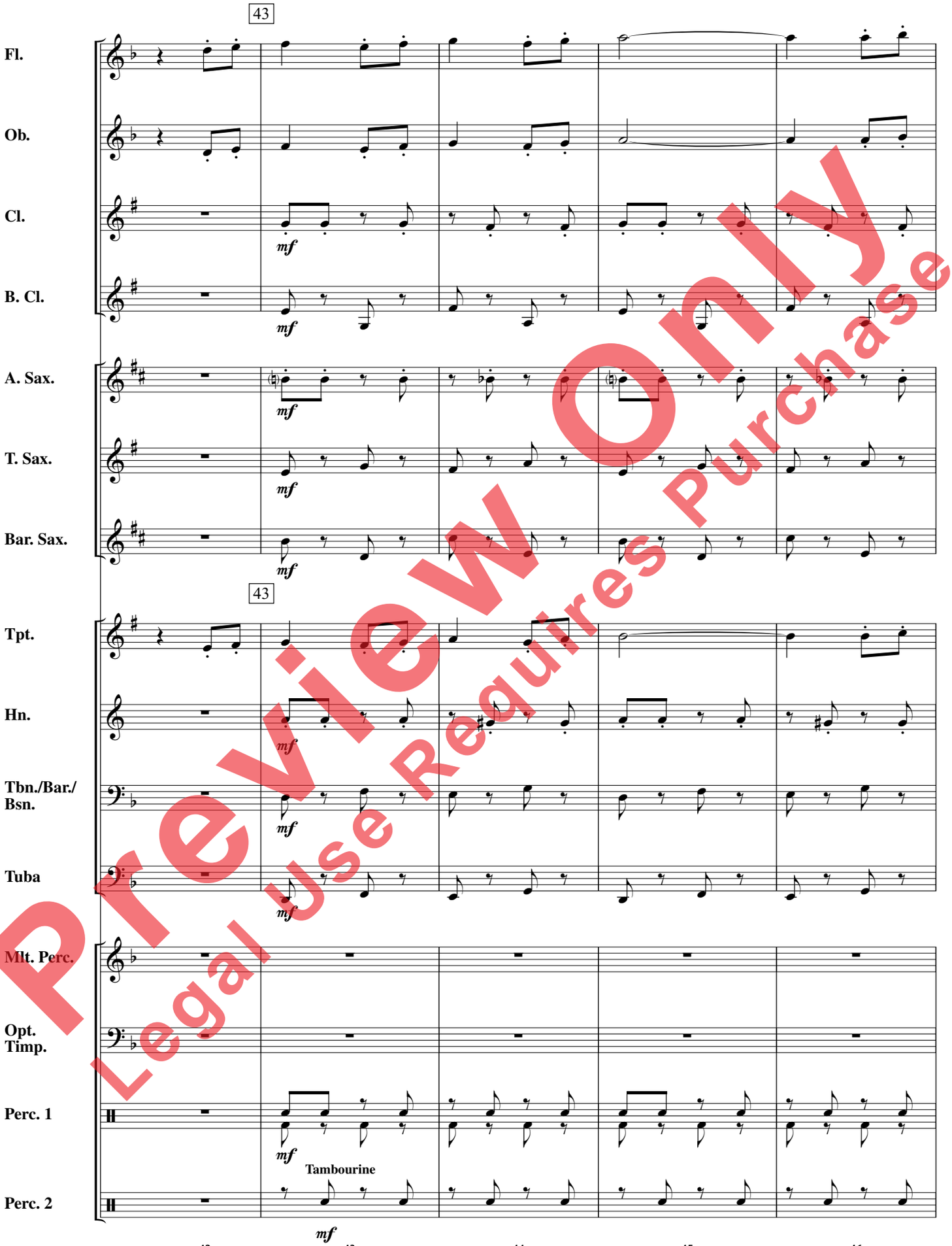


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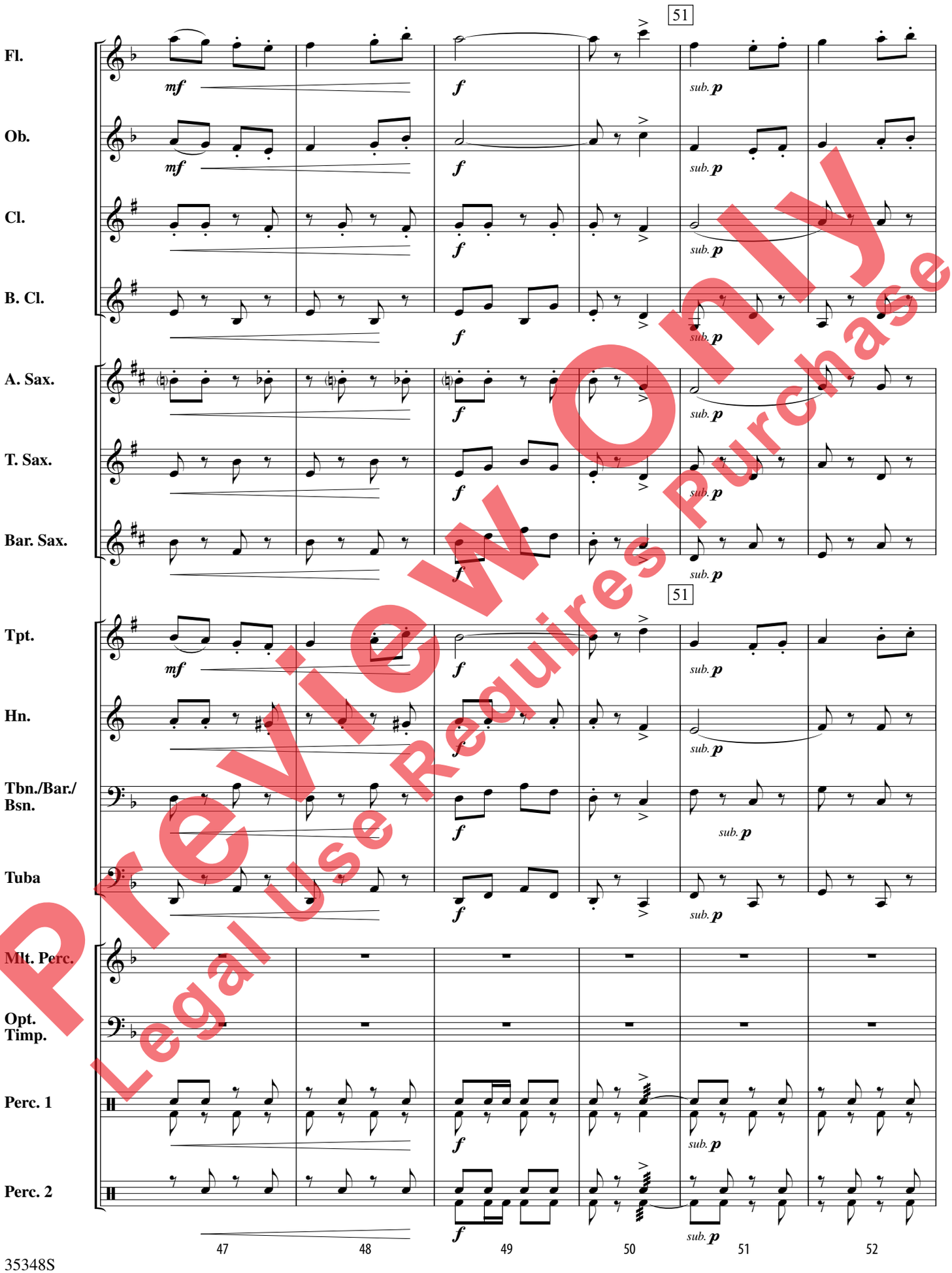


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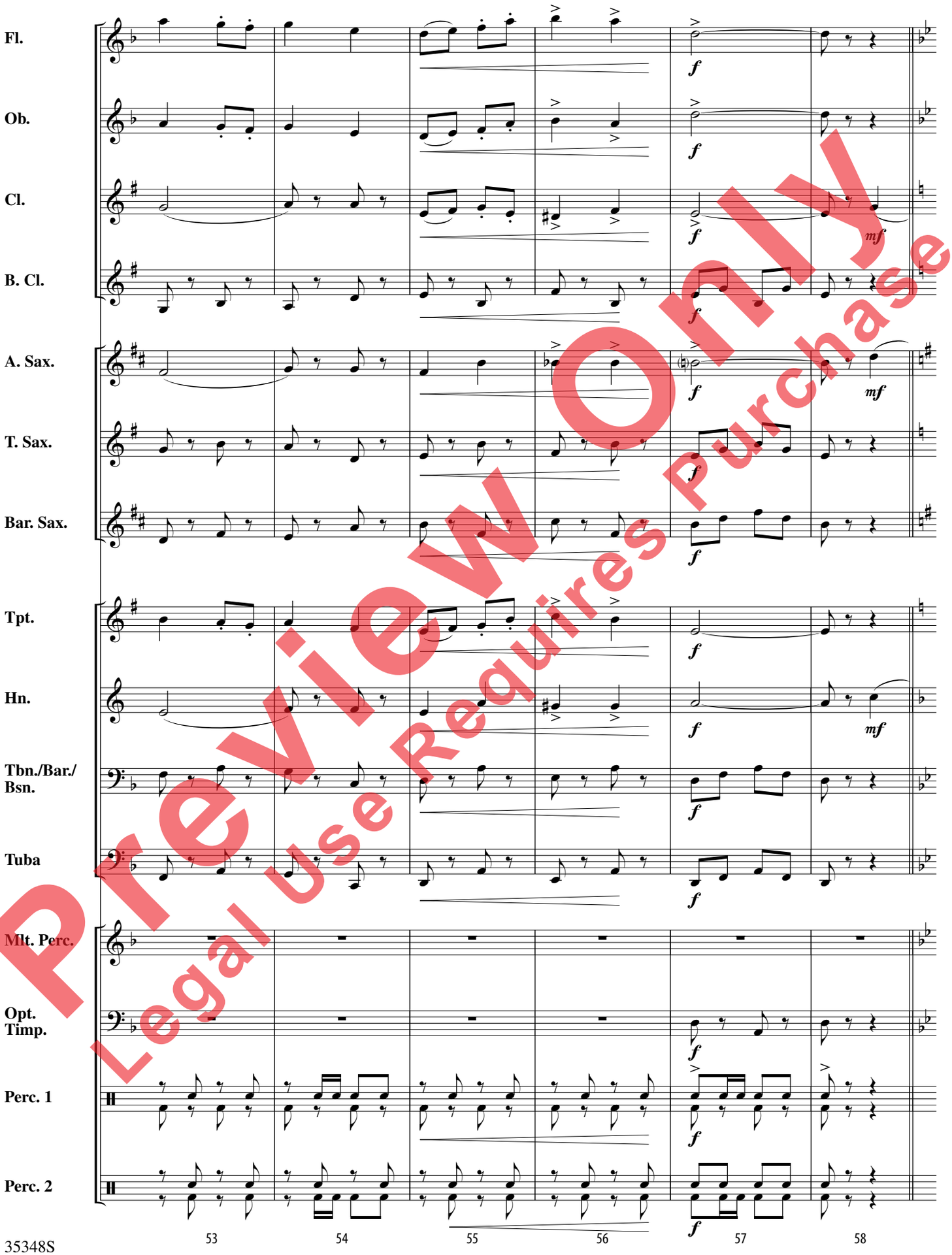


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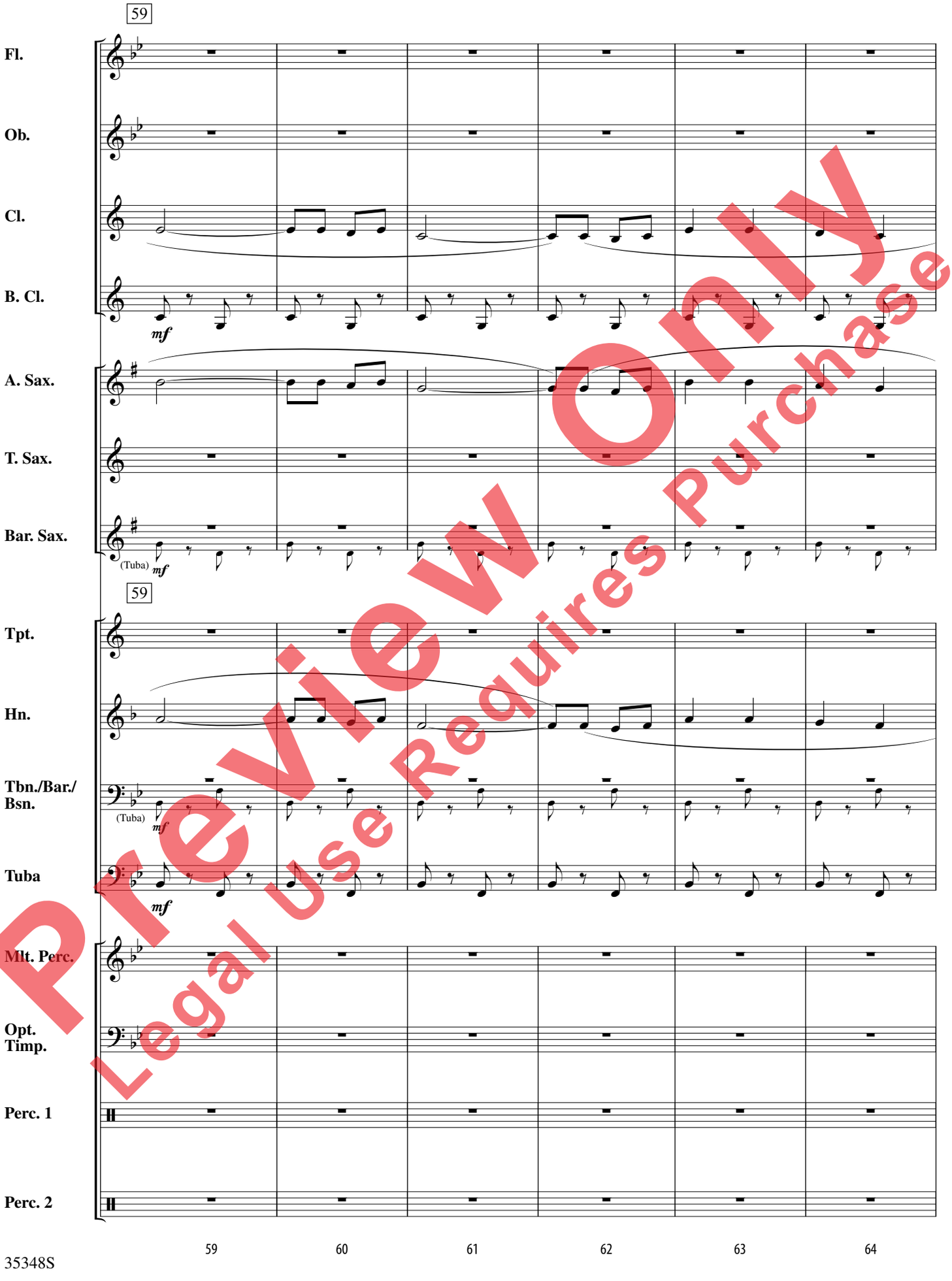


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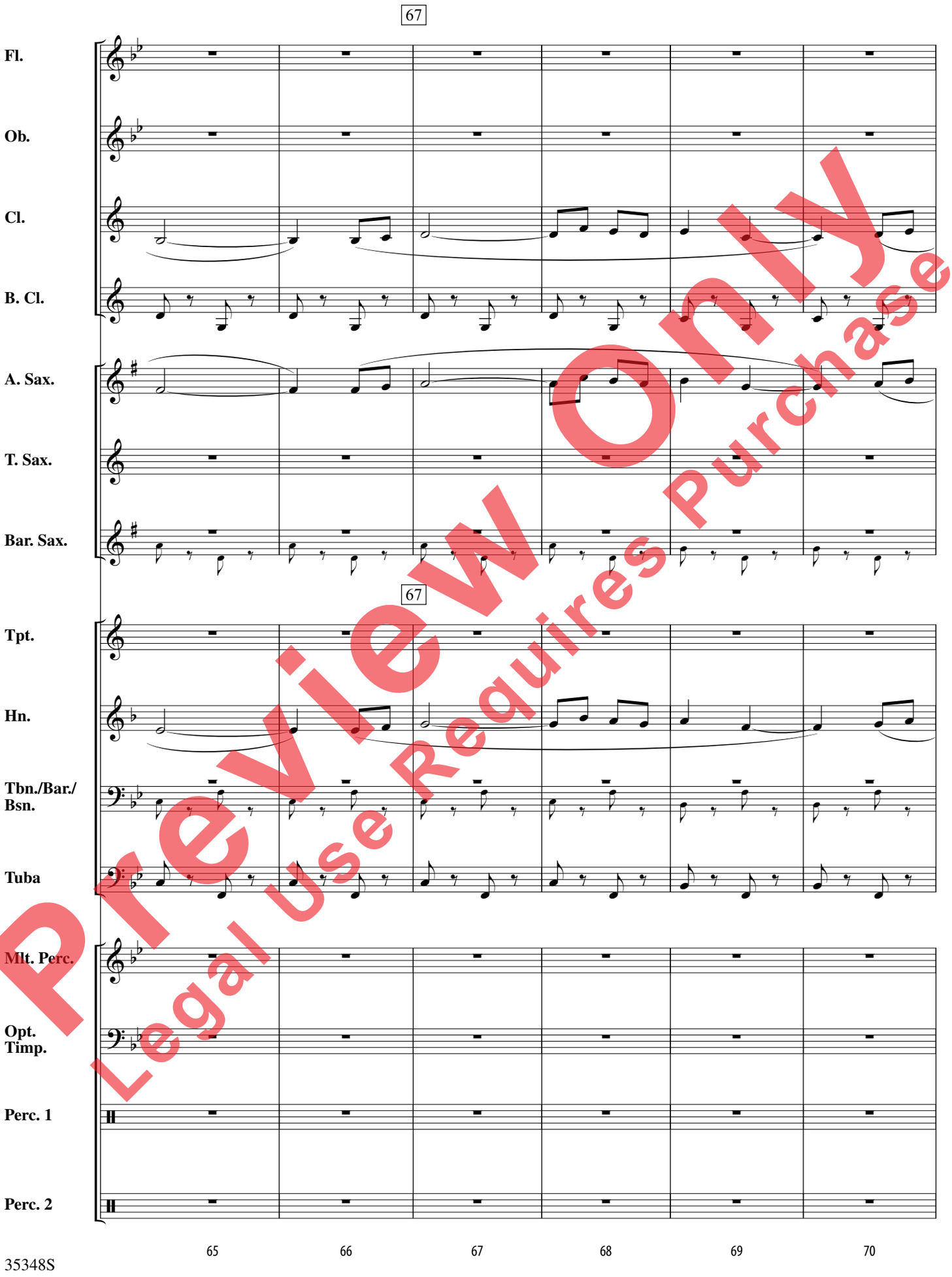


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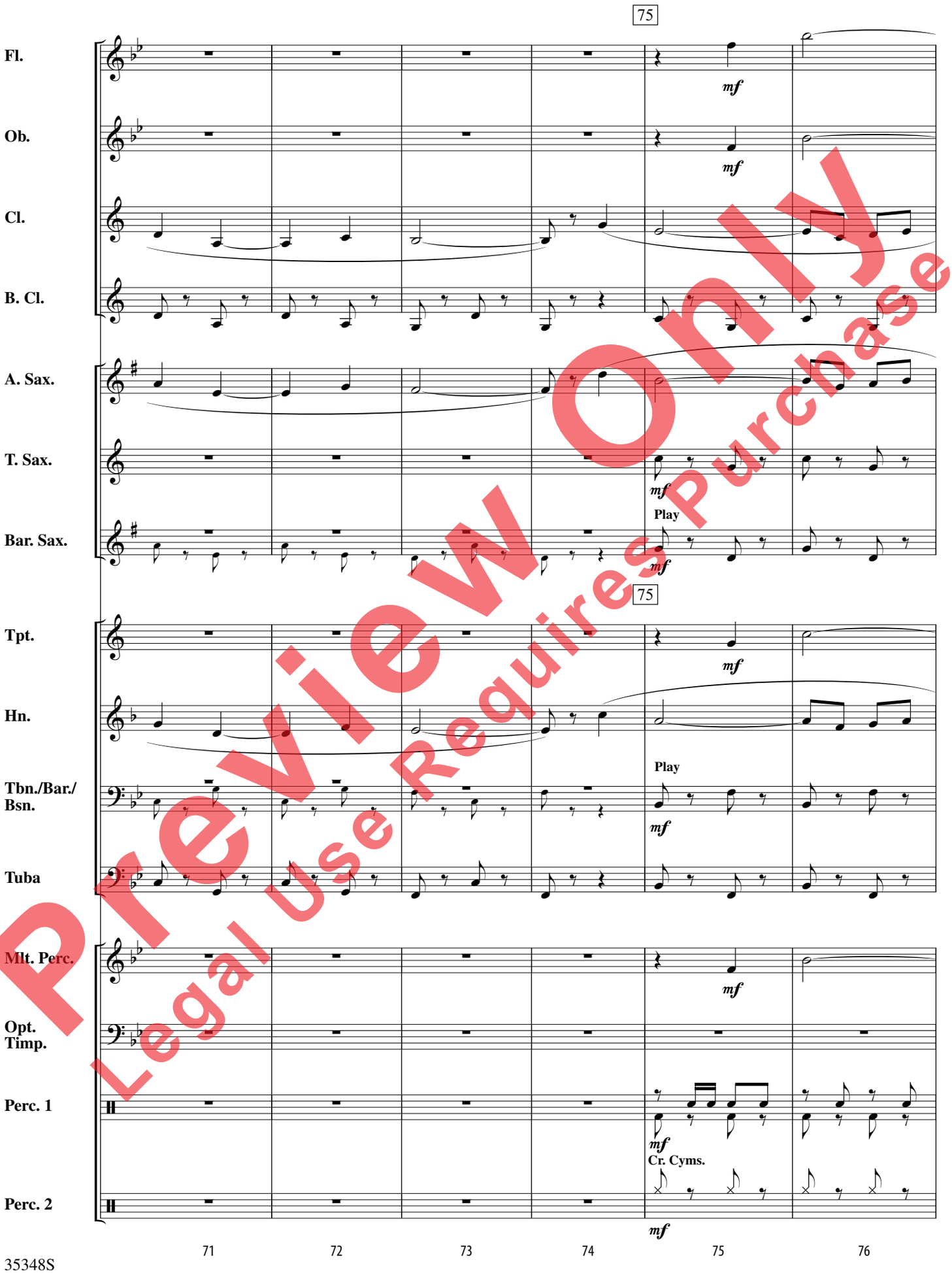


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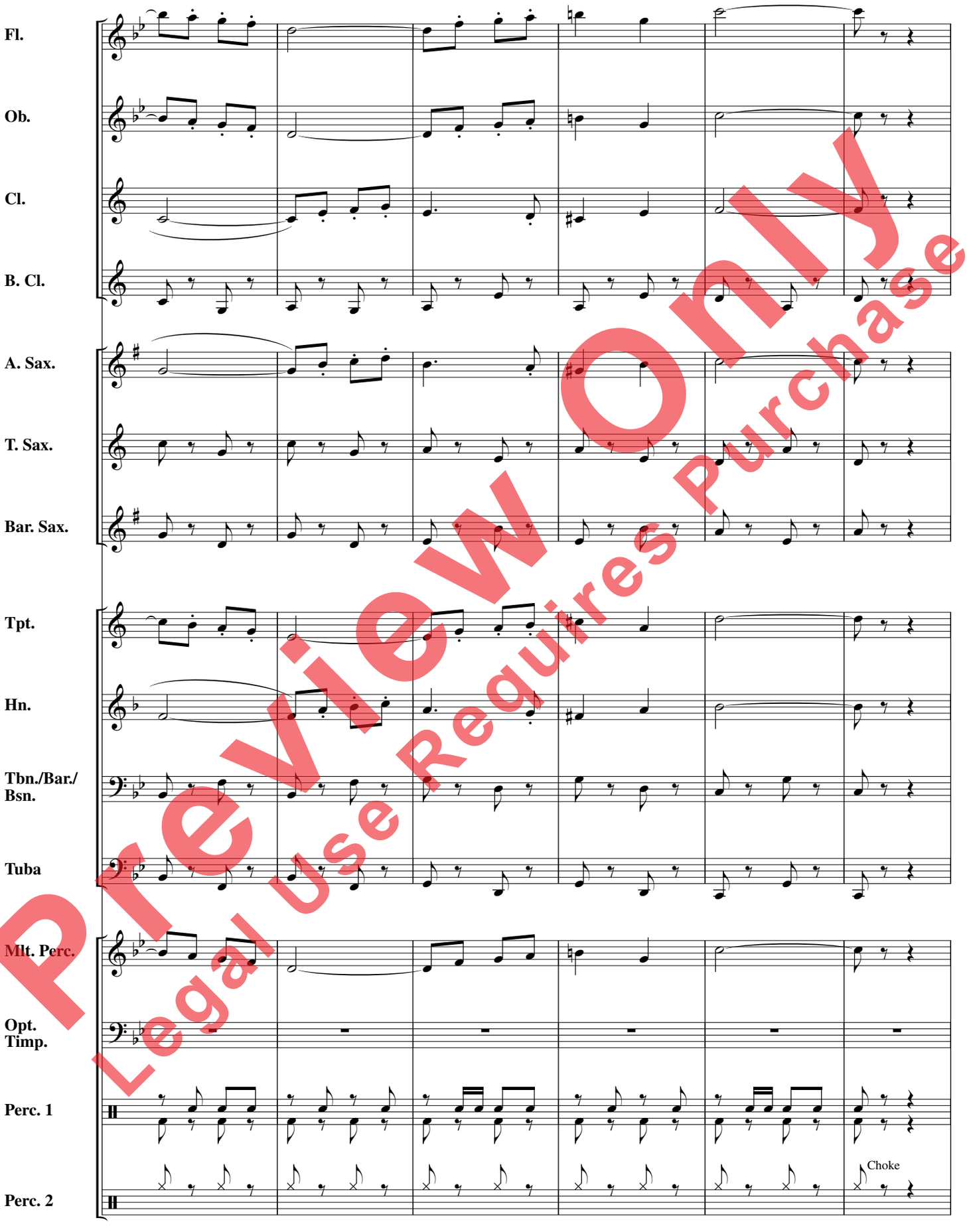


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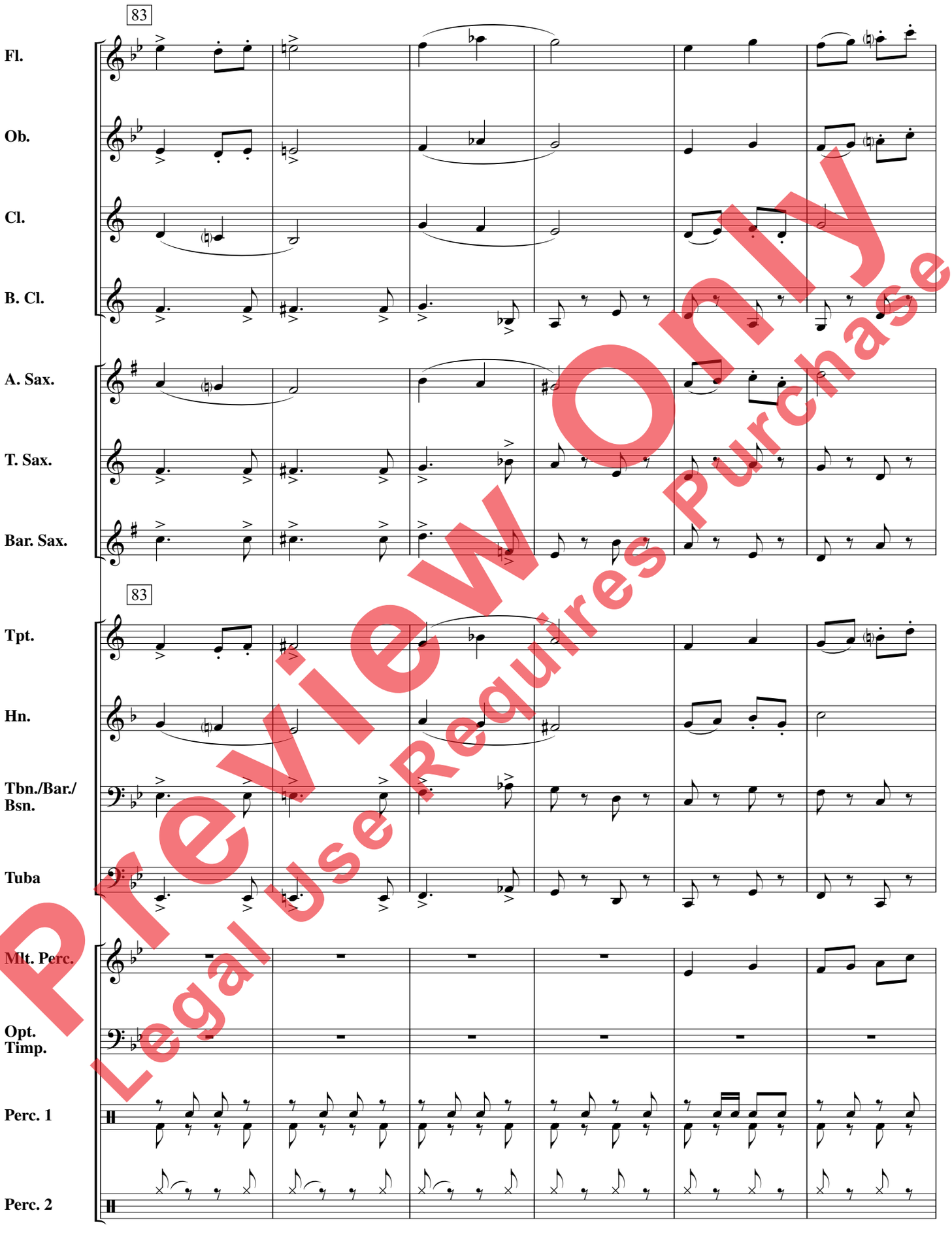


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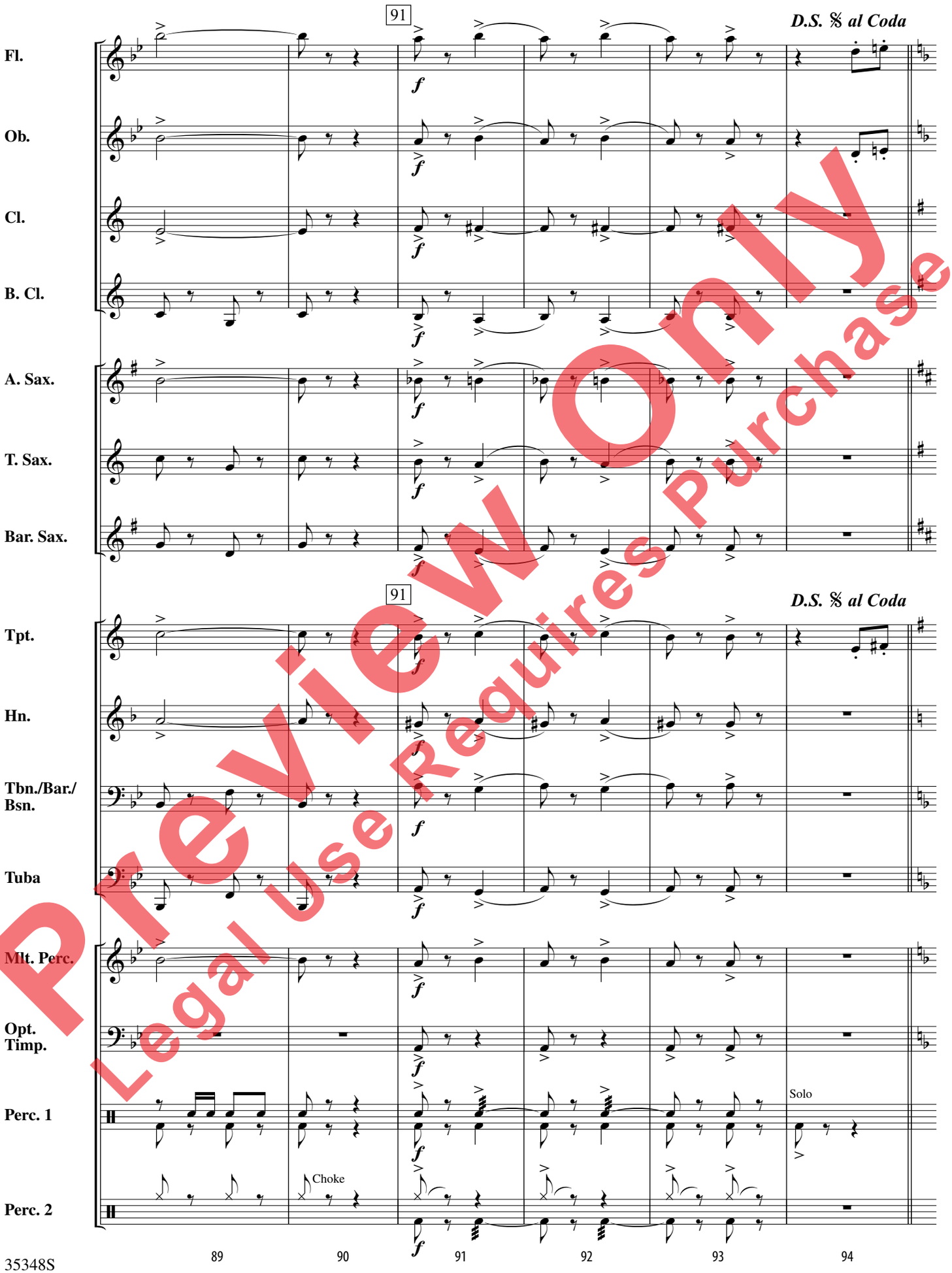


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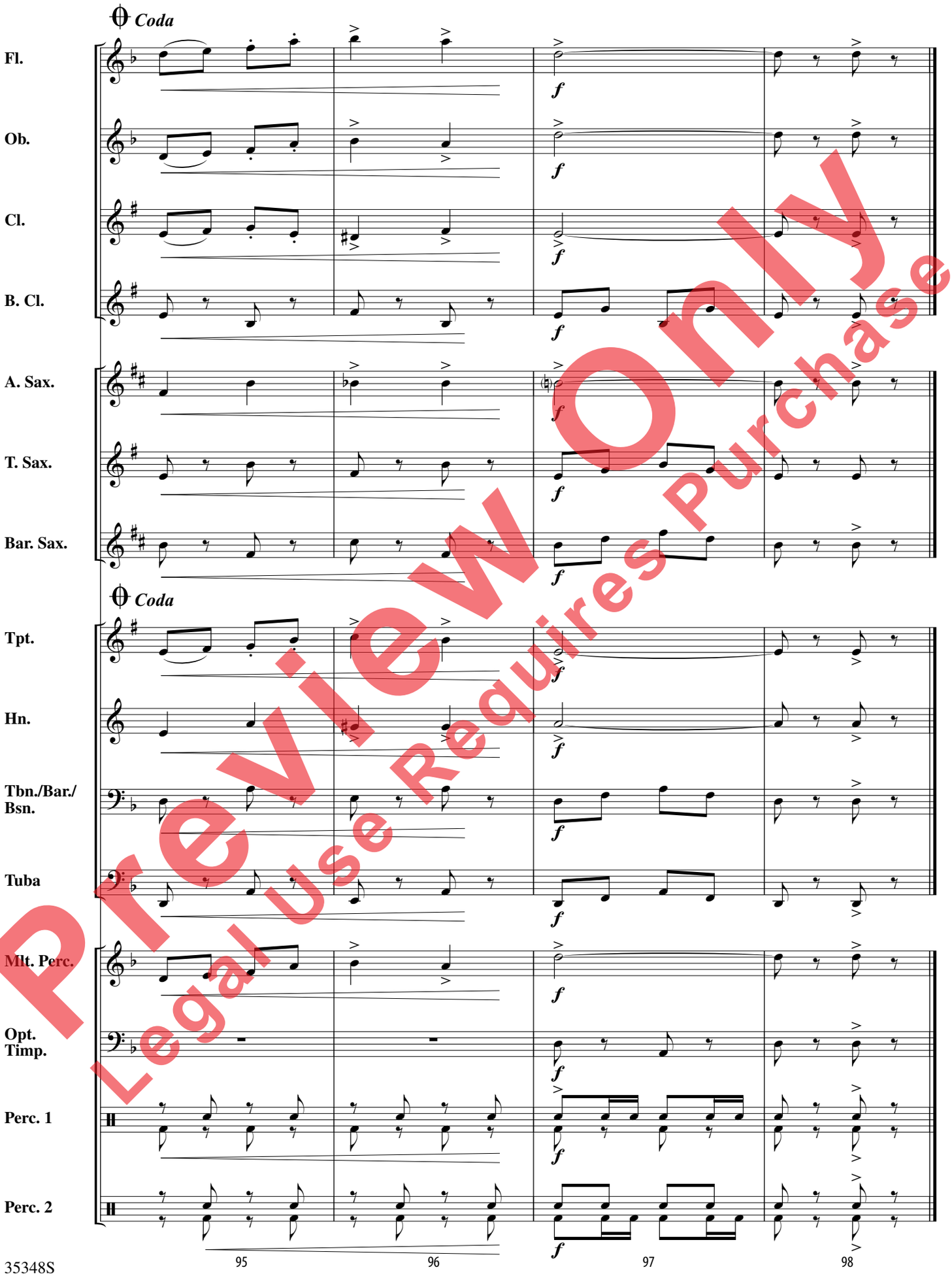


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