



Dedicated to the Coral Way Bilingual Center "Chiefs" Symphony Winds
Michelle Fernandez Denlinger, Director

Española

VICTOR LÓPEZ (ASCAP)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone in B♭ Bass Clef
Trombone in B♭ Treble Clef
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

INSTRUMENTATION

- | | |
|-------------------------|---|
| 1 Conductor | 4 Trombone |
| 8 Flute | 2 Baritone |
| 2 Oboe | 2 Baritone Treble Clef |
| 2 Bassoon | 4 Tuba |
| 4 1st B♭ Clarinet | 1 Optional String Bass |
| 4 2nd B♭ Clarinet | 1 Mallet Percussion
(Xylophone) |
| 2 B♭ Bass Clarinet | 1 Timpani
(Initial Tune: G, D) |
| 5 E♭ Alto Saxophone | 2 Percussion 1
(Snare Drum, Bass Drum) |
| 2 B♭ Tenor Saxophone | 2 Percussion 2
(Crash Cymbals/Castanets) |
| 2 E♭ Baritone Saxophone | |
| 4 1st B♭ Trumpet | |
| 4 2nd B♭ Trumpet | |
| 4 F Horn | |

PROGRAM NOTES

Española is a small town in New Mexico in the United States. Although it is of limited interest as a travel destination, its location midway between Santa Fe and Taos, combined with its proximity to a number of Pueblo Indian communities, makes it a useful staging point for trips into north central New Mexico. Settled by Spanish conquistadors in 1598, the area's rich cultural past is still evident today in its music, art, and way of life. Don Juan de Oñate, who declared the area a capital for Spain, explored the region. He created a Spanish settlement in a region already inhabited by the indigenous descendants of the Anasazi.

Often referred to as the first capital city in America, the town is believed to have been named Española by railroad workers—at the time of railroad construction, a small restaurant in the area was nicknamed "La Espaňola." This was because of the large presence of Spanish women in the area. The name became official by 1900 and Española became a small railroad town.

Dedicated to the Coral Way Bilingual Center "Chiefs" Symphony Winds. A former student of the composer while at Miami Senior High School, and a very talented musician, teacher, and clinician, Michele Fernandez Denlinger is the director of this outstanding ensemble.

NOTES TO CONDUCTOR

Around the world, most countries and cultures have developed characteristic styles of marches. Yet, much borrowing and cross-cultural development has taken place, and consequently, the casual listener may not be able to distinguish the nationality of many marches at first hearing. Nevertheless, the most identifiable sound comes from the Spanish march, which has characteristics of the pasodoble, features fanfares at the beginning or end of strains, uses extensive changes of modality between major and minor keys, and in some cases, tempo variations. This composition is written in the style of a Spanish concert march.

The introduction is a short bold statement and should be played *marcato* and with *courage*. It is written in unison and octave tutti, and due to the strict guidelines of this series, the unison tutti is somewhat limited; however, since many instruments have overlapping registers, the intended tonal character is accomplished. The most important concept is that of balance. All octaves need to be balanced to the lowest pitch for reasons of blend, projection, and intonation.

At measure 4, all winds have a *mf* dynamic level. Let the trumpets play the melody just a bit louder than the ensemble, as this is traditional in the Spanish marches. Throughout this section, the background figures should be played tight and in a driving manner. Much attention should be paid to the articulations. All staccatos are to be played short but *not* "choppy." Make certain that students are using a light tonguing effect.

Measure 24 is a trio-like section and, while traditionally one flat is added to the key signature, it is not a true subdominant modulation. Note that four measures before, the parallel key of G Major is established and modulates to E Major, which is up a minor sixth. This section is to be played soft, but make certain that the pulse remains constant.

Measures 40 through 43 introduce a short fanfare to set up the D.S. al Coda and eventually the Coda, and should be played with increased intensity.

Throughout this piece, all percussive elements reinforce the rhythmic patterns in the melody and accompaniments. The intent is to maintain the intensity and drive of the march from beginning to end, but not allow the ensemble to overplay. All throughout the piece, based on the ability and balance of the ensemble, feel free to make the necessary adjustments to ensure the proper dynamics from each individual part. All crescendos and diminuendos should dynamically start and end together.

I know that *Española* will be well accepted by your students and audience and that, besides being an outstanding addition to your library, it will provide an excellent option as a concert opener at your next contest or festival program.



Dedicated to the Coral Way Bilingual Center "Chiefs" Symphony Winds, Michele Fernandez Denlinger, Director

Española

FULL SCORE

Approx. Duration - 2:00

Con bravura ♩ = 120

By Victor López (ASCAP)

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Xylophone)

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Crash Cymbals/Castanets)

Española

Con bravura ♩ = 120

Xylophone

Tune: G, D

Snare Drum

Bass Drum

Crash Cymbals

1 2 3 4

mp lightly

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

5 6 7 8

Review Only

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Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

§

mf

mf

<*f*> *mf*

mf

mf

(*mf*)

mf

<*f*> *mf*

mf

§

mp

mp

<*f*> *mp*

<*f*> *mf*

<*f*> *mf*

(*mf*)

mf

Change: B♭ to G on D.S.

mf

Castanets
R R L R L R L R L

mf

9 10 11 12

Musical score for orchestra, page 6. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones 1 (Tpts. 1), Trombones 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Bass Trombone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in common time, with measures 13 through 16 shown. Measures 13 and 15 feature woodwind entries. Measures 14 and 16 feature brass entries. Measures 13-15 have a key signature of one flat, while measure 16 has a key signature of no sharps or flats. Measure 16 concludes with a dynamic marking of *f*. The percussion parts include specific patterns like R R L R L R L R L in measure 13 and R R L R L R R L R L in measure 15.

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Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: G to F, D to B \flat on D.S.

Cr. Cyms.

To Coda ♩

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

24

To Coda ♩

24

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dampen Change: G to B♭, D to E♭

Castanets
R R L R L R L

mp

21 22 23 24

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

p

on rim

R R L R L L R L R L R L R R L R L R L R R L R R L R L R L R R L R R L

25 26 27 28

Perc. 2

43106S

Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

32

mf

mf

mf

Play

mf

R R L R L R L R L R R L R L R L R L

29 30 31 32

43106S

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Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

33

f

34

35

mf

36

43106S

The musical score consists of 18 staves of music for a 20-piece orchestra. The instruments listed are Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Horn, Trombone 3, Bass Trombone, Bass Drum, Timpani, Mallet Percussion, and Cymbals. The music is divided into measures 33 through 36. Measures 33 and 34 show various melodic and harmonic patterns across the ensemble. Measure 35 features a dynamic marking of *mf*. Measure 36 concludes with a dynamic marking of *v*.

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

40

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

Change: E♭ to D

40

f

43106S

37

38

39

40

D.S. § al Coda

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

D.S. § al Coda

mf

mf

mf

mf

D.S. § al Coda

dampen

Solo

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Legal

Coda

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

44 *f* 45 46 47 *fff* 48