



# BAND EXPRESSIONS™ SERIES

## Abaco Overture

VICTOR LÓPEZ (ASCAP)

### INSTRUMENTATION

I	Conductor	2	Baritone Treble Clef (World Part Trombone in B♭ Treble Clef)
10	C Flute	4	Tuba
2	Oboe	2	Mallet Percussion (Xylophone, Chimes, Bells, Marimba)
4	1st B♭ Clarinet	I	Optional Piano
4	2nd B♭ Clarinet	I	Optional Timpani (Tune: B♭, E♭)
2	B♭ Bass Clarinet	2	Percussion I (Snare Drum, Bass Drum, Low Temple Block, Concert Tom-Toms)
2	Bassoon	2	Percussion II (Suspended Cymbal, Tam-Tam, Crash Cymbals, Wind Chimes, Finger Cymbals)
6	E♭ Alto Saxophone		
4	B♭ Tenor Saxophone		
2	E♭ Baritone Saxophone		
4	1st B♭ Trumpet		
4	2nd B♭ Trumpet		
4	Horn in F		
2	Trombone		
2	Baritone		

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

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## PROGRAM NOTES

Throughout history, Mankind has harnessed the wild, domesticating many species and adapting them to his needs. Of all the animals that mankind has domesticated, the horse is certainly one of the most important – if not the most important, for the horse was the precursor of the automobile; the only rapid and reliable method of transportation for probably the best part of 2,000 years. In many places, it still is the only reliable and rapid method of transportation.

The wild horses of Abaco have been known for as long as the Bahamas has been colonized. Until recently however, their importance was never known. Today, though, the Wild Horses of Abaco are now recognized as being some of the few Spanish Barb horses remaining in existence.

Although horses have subsequently been introduced to the Bahamas from both North America and Britain, DNA testing on the Abaco horses has shown without doubt their relationship with the Spanish Barbs. The horses are now officially known as “Abaco Barbs.”

The story begins almost thirteen hundred years ago, back in the start of the eighth century when the Moors invaded Spain. At this time, the African Barb, or Berber horse was crossed with the resident horse of Iberia to produce the Spanish Barb. These horses were carried by the Spanish to America, where they quickly became adopted by Native Americans as well as being used by the settlers where they gained fame with the Pony Express, by serving in the cavalry and by hunting buffalo.

How the horses got to Abaco in the first place remains unknown. Columbus was the first European to set foot in the islands in 1492. He was rapidly followed by various Spanish conquistadors who passed through the Bahamas en route to Hispaniola and Central America and who captured many native Indians as slaves to work in the gold mines and to dive for pearls off the coast of Venezuela. It is quite probable that one or more of these early expeditions released horses on the island of Abaco – and quite possibly also the wild boar found on both Abaco in the north and Inagua in the south.

Another possibility is that the horses swam ashore from one of the many Spanish shipwrecks that occurred at this time in the shallow reef-infested waters of the islands. In 1595, a whole Spanish fleet of seventeen ships was wrecked off Abaco. Any one of the horses carried by these ships would have been able to swim ashore.

When Ponce de Leon visited the Bahamas in 1514, he found no sign of the Indians. There were no more natives, and the Bahamas certainly had no gold so consequently, the Spanish were not interested in these islands. For more than one hundred years the Bahamas had no human population. Europeans did not colonize them until 1648, when William Sayle and his “Eleutherian Adventurers” established the first colony at Governor’s Harbour on the island of Eleuthera to avoid religious persecution.

Abaco is one of the only three Bahamian islands that support forests of the Caribbean pine. For possibly hundreds of years, the Abaco horses survived alone in the pine forests with just a few being captured to work in the short-lived sugar cane industry on the island.

By the early 1960’s there were only three Abaco wild horses alive. Today few traces of the settlement or the industry remain and the only inhabitants are herds of wild horses.

## NOTES TO THE CONDUCTOR

In this original *Band Expressions™ Series* composition, Victor López tries to capture the essence of the wild horses of Abaco. The opening is to be played triumphantly while building to the spirited melody at measure 13, which is supported by a rhythmic structure that should be harmonically balanced. Special care should be given to keeping the rhythmic pulse steady throughout the “A” section until measure 53. At measure 56, the flute solo should be lush and expressively played until measure 72 when the context of the piece is intensified with percussive ornaments. The low temple block effects should be interpreted very loosely in order to recreate the sensation of herds of wild horses running through the pine forests. At measure 82, emphasize the differences in color between the three concert toms and bass drum. When the slow theme returns at measure 101, it should be played calmly and broadly leading to the D.S. al coda. The transition from the beginning of the coda to measure 110 should be carefully noted to set the driving pulse. Starting at measure 110, this section should be played forcefully but with great intensity to create a soaring ending.

I hope that you and your students find *Abaco Overture* to be a musically rewarding experience and outstanding program selection.

Victor López

## CONDUCTOR

# ***Abaco Overture***

## Correlated to Band Expressions™ Book Two

By VICTOR LÓPEZ (ASCAP)

**Triumphant ♩ = 104**

**C Flute**

**Oboe**

**B♭ Clarinets**  
1  
2  
*staggered breathing*

**B♭ Bass Clarinet**

**Bassoon**

**E♭ Alto Saxophone**

**B♭ Tenor Saxophone**

**E♭ Baritone Saxophone**

**B♭ Trumpets**  
1  
2  
**Horn in F**

**Trombone**

**Euphonium**

**Tuba**

**Mallet Percussion**  
(*Xylophone, Chimes, Bells, Marimba*)

**Timpani**

**Percussion I**  
(*Snare Drum, Bass Drum, Low Temple Block, Concert Tom-Toms [3]*)

**Percussion II**  
(*Suspended Cymbals, Tam-Tam, Crash Cymbals, Wind Chimes, Finger Cymbals*)

**Xyl.**

**Tune: E♭, B♭**

**Susp. Cym.**

**Tam-Tam**

1      2      3      4

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Conductor - 2

1

Cl.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. II

7

BDM05043C

## Conductor - 3

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

Conductor - 3

9

10

11

12

Chimes  
mp

S.D.

p

rall.

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13 %% Spirited  $\text{J} = 126$ 

Musical score for measures 13-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (1. Cls.), Clarinet 2 (2. Cls.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The instrumentation is primarily woodwind, with dynamic markings such as *f* and *mf*. Measure 13 starts with *f* for Flute and Ob. Measures 14-15 show entries for Bsn., A. Sax., T. Sax., and Bar. Sax. Measure 16 concludes the section.

13 %% Spirited  $\text{J} = 126$ 

Musical score for measures 13-16. The score includes parts for Trombones (Tpts. 1, 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tuba), Mallet Percussion (Mlt. Perc.), Xylophone (Xyl.), Timpani (Timp.), Percussion I (Perc. I), Bass Drum (B.D.), Crash Cymbals (Cr. Cyms.), and Percussion II (Perc. II). The instrumentation shifts to brass and percussion, with dynamic markings like *mf* and *v*. Measures 13-15 feature rhythmic patterns on the brass instruments, while measure 16 includes a prominent entry from the mallets and xylophone.

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

Bells

v

>

^

17

18

19

20

21

Fl.

Ob.

Cls. 1

Cls. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Xyl.

Timp.

Perc. I

Perc. II

Conductor - 6

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21

22

23

24

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

Bells

Xyl.

## Conductor - 8

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Susp. Cym.

Perc. II

Conductor - 8

[30]

mp

mp

mp

mp

div.

mp

mp

mp

Cue: B. Cl.

[30]

mp

mp

mp

Cue: T. Sax

mp

Play

mp

Cue: B. Cl.

Chimes

mp

mp

mp

mp

mp

mp

mf

p

29

30

31

32

33

Conductor - 9

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

3sn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Conductor - 11

Fl.

Ob.

Cls. 1

Cls. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Xyl.

Cr. Cyms.

44

45

46

47

*To Coda ♩*

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

*To Coda ♩*

*To Coda ♩*

*Bells*

48            49            50            51

[56] Calmly  $\text{J} = 88$ 

A musical score page for an orchestra, page 13, containing 6 staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones 1 (Tpts. 1), Trombones 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score includes dynamic markings such as *solo*, *mp*, *p*, and *mf*. Measure 52 shows woodwind entries. Measures 53-54 show brass entries. Measure 55 features a solo part for the Alto Saxophone, marked *mp*, followed by a cue for the Tenor Saxophone marked *p*. Measure 56 shows a sustained note from the Bassoon and a suspended cymbal entry marked *p* and *mf*. Measure 57 concludes the section.

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

W.C.

Susp. Cym.

p

[64] tutti

Fl. *mp*

Ob. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Cue: Tuba

Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Play

Tuba *mp*

Mlt. Perc.

Tim. *mf*

Perc. I

Perc. II *mf*

div.

W.C.

64 65 66 67 68

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**72** With intensity  $J = 148$

72 With intensity  $J = 148$

Fl.

Ob.

Cls. 1

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Play

Tpts. 1

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Tim. Timp.

Perc. I

Perc. II

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A musical score for orchestra and band, showing parts for Flute, Oboe, Clarinet 1 (mf), Clarinet 2 (mf), Bassoon, Bass Clarinet, Bassoon, Alto Saxophone (mf), Tenor Saxophone, Baritone Saxophone, Trombones 1 & 2, Horn, Trombone, Euphonium, Tuba, Mallet Percussion, Timpani, Percussion I, and Percussion II. The score is in 2/4 time, key signature is B-flat major (two flats). Measures 74-76 show rhythmic patterns with eighth and sixteenth notes. Measure 77 shows sustained notes and rests.

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

78

79

80

81

82

Fl.

Ob.

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Euph.

Tuba

Mrb. (and/or Xyl.)  
Solo

Mlt. Perc.

Timp.

Concert Tom-Toms [3]

Perc. I

B.D.

Perc. II

82

83

84

85



Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

93

93

Solo

Tom-Toms

B.D.

90 91 92 93

Preview Use Requires Purchase

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

101 Calmly  $\text{J} = 88$ 

Fl.

Ob.

Cls. 1

Cls. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Chimes

Susp. Cym.

101 Calmly  $\text{J} = 88$

Cue: Tuba

101 Calmly  $\text{J} = 88$

98 99 100 101 102



Conductor - 25

**110** Forcefully  $\downarrow = 148$

Conductor 2

110 Forcefully  $\text{J} = 148$

**Coda**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

**Coda**

Tpts.

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

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1  
Cl.

2  
B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

*Coda*

110 Forcefully  $\text{♩} = 148$

1  
Tpts.

2  
Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timpani



Fl.

Ob.

Cl.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

116

117

118

119

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