

# Baile de Fuego

Randol Alan Bass

for  
SYMPHONIC BAND

## Instrumentation

1 Full Score	3 B, Trumpet 1	1 Percussion 2
3 Flute 1	3 B, Trumpet 2	(Marimba, Xylophone, Vibraphone, Boobams)
3 Flute 2	3 B, Trumpet 3	1 Percussion 3
1 Piccolo	1 F Horn 1	(Suspended Cymbal, Tambourine, Chinese Cymbal, Crash Cymbals, Sizzle Cymbal, Splash Cymbal, Brake Drum, Fire Bell)
1 Oboe 1	1 F Horn 2	1 Percussion 4
1 Oboe 2	2 F Horn 3	(Field Drum, 4 Tomtoms, Piccolo Snare Drum, Temple Blocks, 2 Cow Bells, Maracas)
1 Bassoon 1	2 Trombone 1	1 Percussion 5
1 Bassoon 2	2 Trombone 2	(4 Roto-toms, Cabasa, Wood Block, Small Tam-tam, Castanets, Bongos)
4 B, Clarinet 1	2 Trombone 3	1 Percussion 6
4 B, Clarinet 2	2 Euphonium T.C.	(Guiro, Triangle, Ratchet, Large Tam-tam, Bass Drum, 4 Metal Plates)
4 B, Clarinet 3	3 Euphonium B.C.	
2 B, Bass Clarinet	4 Tuba	
1 E, Contra-Alto Clarinet	1 Timpani	
2 E, Alto Saxophone 1	1 Percussion 1	
2 E, Alto Saxophone 2	(Orchestra Bells, Vibraphone, Claves, Agogo Bells, Chimes, Mark Tree, Cuica)	
2 B, Tenor Saxophone		
1 E, Baritone Saxophone		

**LUDWIG** *Masters*  
PUBLICATIONS

*Commissioned by the McAdams Junior High School Band,  
John Hinojosa, Director*

## About the Composer

**Randol Alan Bass** is an accomplished composer, performer, arranger and conductor. Mr. Bass has achieved an impressive array of performances and commissions by highly-respected and prestigious ensembles. These include the Chicago Symphony Orchestra, the National Symphony of Washington, D. C., the Mormon Tabernacle Choir, and the Boston Pops Orchestra. His *Gloria* setting was premiered at Carnegie Hall in 1990 by the New York Pops under Skitch Henderson. His arrangement *Joy to the World; A Fanfare for Christmas Day* has been recorded by the Boston Pops under the direction of Keith Lockhart, and can be heard on their album release, *Sleigh Ride*.

His arrangement of *Conquest of Paradise* (Vangelis) was commissioned by the Boston Pops and can be heard on their album *Summon the Heroes* under the baton of eminent film composer John Williams. Additionally, his works have been performed by the Tanglewood Chorus, the Grand Rapids Symphony and Chorus, the Dallas Symphony and Chorus, The Colorado Symphony and Chorus and the Los Angeles Master Chorale as well as numerous other orchestras and choruses throughout the U.S. and Europe.

Active since the late 1970s as an arranger, Bass is now focusing his talents on original composition, largely due to the demand for his music. He has also worked actively in his various communities to further the non-professional musicians' understanding and appreciation for the musical arts. He has helmed a number of civic performing groups during his career, and founded the Austin Symphonic Band in 1982, serving as its Music Director and Conductor for three years. That group continues to perform as an official musical ensemble for the City of Austin, TX. For the past 15 years, Mr. Bass has served as Music Director and Conductor of the Metropolitan Winds, a community-based civic wind ensemble which performs several times a year, often at the famed Meyerson Symphony Center in downtown Dallas.

## Program Notes

**Baile de Fuego** makes full use of every instrument of the band. The first section is a lively dance in 6/8. The are brief solo passages in the clarinet, flute and horn woven into the rhythmically intricate groove, with plenty of precision percussion moments. The dance intensifies to a fever pitch when it abruptly pivots to a *deliberadamente* middle section. Here the tempo slows to a "three" feel, and a more restrained mood features soli melodic flourishes set against a decidedly Spanish-inspired backdrop. The music gradually builds in intensity as it launches back into the original tempo. An extended "drum break" leads to a restatement of the opening dance and ultimately to a thunderous conclusion. **Baile de Fuego** is a fun and exciting choice as a concert closer for bands that are ready for a challenge!









37 *mf* *solo (1 player)* *mf* *tutti (a2)* *mf* *f* **44**

Fl. 1 2

Picc.

Ob. 1 2 *mf* *a2* *a2* *f*

Bsn. 1 2 *f*

B<sup>b</sup> Cl. 1 2 *f* *f*

B. Cl. 3 *f*

C. A. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *mp* *f*

37 38 39 40 41 42 43 *mp* *f* **44**

Tpt. 1 2 3 *mp* *f* *a2* *f*

Hn. 1 2 3 *mp* *mf* *f*

Tbn. 1 2 3 *mp* *f*

Euph. *tutti* *mp* *f*

Tba. *tutti* *mp* *f*

Timp. *mf* *ff* *mp* *f*

Perc. 1 *f*

2 Xyl. *mp* *f*

3 shake *mf* fist *f*

4 Toms *mf* *ff* *mp* *f*

5 Cabasa *f*

6 Tri. *mp* *mf* B. D. *mf*

45

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

45 46 47 48 49 50 51 52

Tpt. 1 2 3

Hn. 1 2 3

Tbn. 1 2 3

Euph.

Tba.

Timp.

Perc. 1 2 3 4 5 6

*mp* *ff* *div.* *mf* *f* *Cr. Cym.* *Toms*



53 56

Fl. 1 2 *mp* *mf*

Picc. *mp* *mf*

Ob. 1 2 *mp*

Bsn. 1 2 *mp*

B<sup>♭</sup> Cl. 1 2 *mp* *mf*

B. Cl. *mp* *mf*

C. A. Cl. *mp*

A. Sax. 1 2 *mp* *mf*

T. Sax. *mp*

Bar. Sax. *mp*

53 54 55 56 57 58 59 60

Tpt. 1 2 3

Hn. 1 2 3 *mp*

Tbn. 1 2 3 *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp*

Perc. 1 Vibes *mp* *mf*

2 Mba. *mp* *mf*

3 Sizzle Cym. *mf*

4 Bongos *ff* Roto-toms *mp*

5 Ratchet *ff*

6 *ff* B. D. *p*





77 82

Fl. 1 2 *mp* *mf* *mf* *f*

Picc.

Ob. 1 2 *mf* *f*

Bsn. 1 2 *mp* *mf* *mf* *f*

B♭ Cl. 1 2 3 *mp* *mf* *mf* *f*

B. Cl.

C. A. Cl.

A. Sax. 1 2 *mf* *f*

T. Sax.

Bar. Sax.

77 78 79 80 81 82

Tpt. 1 2 3 *mf*

Hn. 1 2 3 *f*

Tbn. 1 2 3 *mf*

Euph.

Tba.

Timp.

Agogo Bells *mf*

Mba. *mp* *mf*

Sizzle Cym. *mp*

Perc. 4 *mf* *f* hard sticks

5 Wood Block *mf* Roto-toms *mf*

6 *mp* *mf*



91 92 93 94 95 96 97 98

Fl. 1 2 *mp* *f*

Picc. *mp* *f*

Ob. 1 2 *fp* *f*

Bsn. 1 2 *f* *fp* *f* *mf*

B<sup>b</sup> Cl. 1 2 3 *fp* *f*

B. Cl. *f* *fp* *f* *mf*

C. A. Cl. *f* *fp* *f* *mf*

A. Sax. 1 2 *fp* *f*

T. Sax. *fp* *f*

Bar. Sax. *f* *mp* *f* *mf*

Tpt. 1 2 3 *mf* *f*

Hn. 1 2 3 *fp* *f*

Tbn. 1 2 3 *fp* *f* *mf*

Euph. *fp* *f* *mf*

Tba. *f* *fp* *f* *mf*

Timp. *fp* *f* *mf*

Perc. 1 Xyl. *mf* *f*

2 Sus. Cym. *mf* *f*

3 F. D. *mp* *f*

4 Small Tam-tam *f*

5 Cabasa *f*

6 *mp* *f*

*a2* *div.*



108 *solo (1 player)* *mf*

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2 *mp*

B<sup>b</sup> Cl. 1 2 3

B. Cl. *mp*

C. A. Cl. *mp*

A. Sax. 1 2 *mf*

T. Sax.

Bar. Sax. *mp*

108 *solo (2 players)* *mf* 109 110 111 112 113

Tpt. 1 2 3 *mf*

Hn. 1 2 3

Tbn. 1 *1 player* *mp*  
2 *1 player per part* *mp*  
3 *mp*

Euph. *1 player* *mp*

Tba. *mp*

Timp.

Perc. 1 2 3 4 5 6

Sus. Cym. *scrape with coin* *mp*

Maracas *mp*

Cabasa *mp*

B. D. *p*



114 **116**

Fl. 1 2 *solo* (1 player) *mp* *tutti* *mf*

Picc.

Ob. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f* *a2*

B♭ Cl. 1 2 3 *mp* *f* *soli*

B. Cl. *mf*

C. A. Cl. *f* *mp*

A. Sax. 1 2 *mf* *f* *mp*

T. Sax. *mf* *f* *mp*

Bar. Sax. *mf* *f* *mp*

114 115 **116** 117 118 119

Tpt. 1 2 3

Hn. 1 2 3 *tutti* *mf* *f* *mp*

Tbn. 1 2 3 *open* *open*

Euph. *tutti* *mf* *f* *mp*

Tba. *tutti* *mf* *f* *mp*

Timp.

Perc. 1 2 3 4 5 6 *with mallet* *on crown* *Toms* *Bongos* *mp* *f* *mp*





132

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

*mp*

Bells *mf*

B<sup>b</sup> Cl. 1 2 3

B. Cl. *mp*

C. A. Cl. *mp*

A. Sax. 1 2

T. Sax.

Bar. Sax. *mp*

132

133

134

135

136

137

Tpt. 1 2 3

Hn. 1 2 3

Tbn. 1 2 3 *mp*

Euph. 1 player *mp*

Tba. 1 player *mp*

Timp. *mp*

Bells *mf*

Perc. 3 Sus. Cym. scrape with coin *mp*

4

5 Castanets *mp*

6 Guiro *mp*



146

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

146 147 148 149 150 151 152 153

Tpt. 1 2 3

Hn. 1 2 3

Tbn. 1 2 3

Euph.

Tba.

Timp.

Perc. 1 2 3 4 5 6

Claves

Chinese Cym.

on rim

on stand

B. D.

154

Fl. 1 2 *a2* clap hands *f*

Picc. *f* clap hands

Ob. 1 2 *a2* clap hands *f*

Bsn. 1 2 *a2* clap hands *f*

B<sup>b</sup>. Cl. 1 2 3 *f* clap hands

B. Cl. *f* clap hands

C. A. Cl. *f* clap hands

A. Sax. 1 2 *a2* clap hands *f*

T. Sax. *f* clap hands

Bar. Sax. *f* clap hands

154

155 156 157 158 159 160 161

Tpt. 1 2 3 *f* clap hands *a2* clap hands *f*

Hn. 1 2 3 *f* clap hands *a2* clap hands *f*

Tbn. 1 2 3 *f* clap hands *a2* clap hands *f*

Euph. *f* clap hands

Tba. *f* clap hands *f*

Timp. 1 2

Perc. 3 Brake Drum

4 on head *f*

5 on head *f*

6 4 Metal Plates Large Tam-tam *f*

Mark Tree *f*

170 Winds ad lib shouts of "Hai" at various pitch levels. Begin slowly and softly, gradually increase speed and volume.

162

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

162 163 164 165 166 167 168 169 170 171

Tpt. 1 2 3

Hn. 1 2 3

Tbn. 1 2 3

Euph.

Tba.

Timp.

Cuica

Boo-bams

Fire Bell

2 Cow Bells

Small Tam-tam

4 Metal Plates

Large Tam-tam

B. D.

Improvise on these pitches. Start slowly and softly, increase complexity and volumes.

Ad lib shouts of "Hai" at various pitch levels. Begin slowly, gradually increase speed and volume.

Improvise, start slowly and softly. Gradually increase complexity and volume.

Improvise, start slowly and softly. Gradually increase complexity and volume.

Toms on rim

Roto-toms

on head

B. D.















SAMPLE

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