

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

Española

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B \flat Clarinet
4 2nd B \flat Clarinet
2 B \flat Bass Clarinet
5 E \flat Alto Saxophone
2 B \flat Tenor Saxophone
2 E \flat Baritone Saxophone
4 1st B \flat Trumpet
4 2nd B \flat Trumpet
4 F Horn

4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
1 Optional String Bass
1 Mallet Percussion
(Xylophone)
1 Timpani
(Initial Tune: G, D)
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Crash Cymbals/Castanets)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E \flat
Trombone in B \flat Bass Clef
Trombone in B \flat Treble Clef
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

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 Española." 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.

Victor Lopez

Española

FULL SCORE

Approx. Duration - 2:00 **Con bravura** ♩ = 120

By Victor López (ASCAP)

The musical score is arranged in a standard orchestral format. It includes parts for:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombone
- Baritone
- Tuba
- Mallet Percussion (Xylophone)
- Timpani (Tune: G, D)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Crash Cymbals/Castanets)
- Crash Cymbals

The score is in 4/4 time and features a variety of rhythmic patterns and dynamic markings. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

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

Fl. *mf*

Ob. *mf*

Bsn. *< f > mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *(mf)*

A. Sax. *< f > mf*

T. Sax. *< f > mf*

Bar. Sax.

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *< f > mp*

Tbn. *< f > mf*

Bar. *< f > mf*

Tuba *(mf)*

Mlt. Perc.

Timp. *mf*

Perc. 1 *mp*

Perc. 2 *mf*

Castanets
R R L R L R L R L

Change: B♭ to G on D.S.

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

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

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.

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

To Coda \emptyset

24

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

To Coda \emptyset

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

dampen

Change: G to Bb, D to Eb

Castanets
R R L R L R L R L

mp

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
on rim
p

Perc. 2
R R L R L R L R L R R L R L R L R L R L R L R L R L

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32

mf

mf

mf

Play

32

mf

mf

mf

mf

mf

mf

mf

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

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.

f

mf

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

Change: Eb to D

40

f

D.S. § al 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

mf

mf

mf

mf

D.S. § al Coda

dampen

Solo

Coda

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Coda

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f *ff* *ff* *ff* *fff*

dampen

choke