



Paso Flamenco

Victor López (ASCAP)

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, Xylophone)
- 1 Timpani
(Tune: F, C)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Tambourine, Castanets, Crash Cymbals)

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

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PROGRAM NOTES

Paso Flamenco is a blend of the *paso doble* and flamenco dance styles. *Paso doble* is a representation of a “bullfight,” where traditionally the male dancer takes on the role of the matador (bullfighter) and the partner takes on the role of his cape. Synonymous with Spanish culture, the *paso doble* is a traditional folk dance. The name “*paso doble*” in Spanish means “two step.” The “two step” refers to the marching nature of the steps, and the dance is recognizable by its dramatic poses that usually mirror the highlights in the music.

Also arising in Spain, flamenco is believed to be a fusion of traditional folk forms and gypsy traditions. In traditional flamenco dance, the male holds his body straight, bending back slightly, with arms curved. Footwork is strong and the total effect is one, which conveys dignity, manliness and passion. As for the women, the arms are raised to form an elegant curve, and hands are frequently used to make beautiful circular movements. Finger snapping, clapping and stamping of the feet can also be used. Flamenco is flamboyant and dramatic and, for the most part, successful flamenco performance depends upon the expression of inner passions and emotions of the performer.

NOTES TO THE CONDUCTOR

The tonality of this composition displays a modal mixture. It incorporates pitches or chords from the parallel minor or major key. This provides a teaching opportunity to discuss modal tonality and to explain the difference between the major and minor modes. To facilitate the rehearsal, the key signature of Concert F has been used throughout and accidentals have been added for the minor mode section. Additionally, this piece illustrates the use of the Phrygian mode, usually called “Andalusian cadence,” which in fact is the most common in the traditional flamenco music. The cadence is very evident throughout the piece, but it is highlighted at the introduction and ending of this composition.

Paso Flamenco has somewhat of a march-style flavor. The introduction statement is 16 measures in length and should be played courageously. Starting with the pickups (or anacrusis) to measure 12, the trumpet is exposed throughout this section by the use of the “stop and go” compositional technique. The first part, a repeated 16 measure segment, is written in a minor mode. On the repeat, the countermelody in the flute, oboe and bells compliments the melody and should not be played louder than the melody. Note that in the flamenco style, the melody and accompaniment change from one note to another in a smooth transition, rather than using discrete intervals. The most traditional flamenco songs are usually limited to a range of a sixth (four tones and a half). This makes its use particularly appropriate for beginning ensembles.

When performing *Paso Flamenco* it is important to feel the rhythm rather than mechanically count the beats. The rhythm is fundamental to flamenco—it is the basic definition of the music—and without rhythm, there is no flamenco. Rhythm is therefore more than simply the division of beats and accentuations; it is the backbone of this musical form and consequently, the feel of rhythm is extremely important. Although the bass line has been doubled in the low brass and woodwinds, it should be played on the light side and with a continuous two-beat pulsation.

The use of the tambourine and castanets in this composition are critical as their sound serves as the trademark to this style of music. At measure 34, the clarinet, tenor saxophone and horn are playing the melody. Throughout this section, the countermelody is carried by the alto saxophone with some support from the trumpet. The melody then shifts to the flute, oboe and trumpet, starting with the pickups to measure 50. The countermelody continues in the alto saxophone, horn and xylophone parts until the *D.S. al Coda*. Note that, when going to the sign at measure 13, although it is marked to be repeated, the ensemble should play measures 13–23 once (as if it were the second time around) and go directly to the coda until the end.

I hope that *Paso Flamenco* provides the enjoyment and educational purpose intended and that it is ultimately a meaningful musical experience for you and your students.

Victor Lopez

Paso Flamenco

FULL SCORE
Approx. Duration - 2:00

Victor Lopez (ASCAP)

Moderately $\text{♩} = 120$

The musical score is arranged in a grand staff format with the following parts:

- Flute**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- Oboe**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- B♭ Clarinet**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- B♭ Bass Clarinet**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- E♭ Alto Saxophone**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- B♭ Tenor Saxophone**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- E♭ Baritone Saxophone**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- B♭ Trumpet**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- F Horn**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- Trombone/Baritone/Bassoon**: Bass clef, 2/4 time, starting with a forte (*f*) dynamic.
- Tuba**: Bass clef, 2/4 time, starting with a forte (*f*) dynamic.
- Mallet Percussion (Bells, Xylophone)**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- Timpani**: Bass clef, 2/4 time, starting with a forte (*f*) dynamic. Tuning: F, C.
- Percussion 1 (Snare Drum, Bass Drum)**: Two staves, Treble and Bass clefs, 2/4 time, starting with a forte (*f*) dynamic.
- Percussion 2 (Tambourine, Castanets, Crash Cymbals)**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic.

The score consists of 6 measures, numbered 1 through 6 at the bottom. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.

1. 2.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

f

Cr. Cyms.

Castanets

13 $\text{\textcircled{S}}$ *Play 2nd time and on D.S. only*

Fl. *mf*

Ob. *mf* *Play 2nd time and on D.S. only*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

13 $\text{\textcircled{S}}$

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Play 2nd time and on D.S. only

Mlt. Perc. *mf* Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

13 14 15 16 17 18

21 *To Coda* ⊕

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

21 *To Coda* ⊕

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

19 20 21 22 23

1. 2.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1. 2.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

24 25 26 27 28 29

34

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

p

mp

mf

p
(Tuba)

34

mf

(Tuba)
p

p

30

31

32

33

34

35

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

36 37 38 39 40 41

42

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

42

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42 43 44 45 46 47

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Musical score for various instruments including Flute, Oboe, Clarinet, Bass Clarinet, Saxophones, Trumpet, Horn, Trombone/Euphonium, Tuba, and Percussion. The score is divided into systems, with measures 48-53 visible. Dynamics include *f* and *mf*. Performance instructions like 'Play' are present. A large red watermark 'Preview Only' is overlaid on the score.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

This musical score page contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Bar./Bsn.), Tuba, Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. It features various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte). A large red watermark reading "Preview Only" is overlaid diagonally across the page. Measure numbers 54 through 59 are indicated at the bottom of the page.

54

55

56

57

58

59

D.S. % al Coda

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

D.S. % al Coda

60

61

62

63

64

65

Coda 67

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Coda 67 (1st time only)

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. Xyl.

Bells

Timp.

Perc. 1

Tamb.

Perc. 2

66 67 68 69 70 71 72

1. 2.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

fp

f

f

mp

f

f

73 74 75 76 *f* 77 78 79

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