



Guantanamera

Cuban Folk Song

Traditional

Arranged by Victor López (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon
- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)

- 4 Tuba
- 2 Mallet Percussion
(Xylophone/Bells)
- 1 Optional Timpani
(Tune B \flat , F)
- 3 Percussion 1
(Bass Drum/Hi-hat Cymbals, Snare
Drum or Opt. Drumset)
- 4 Percussion 2
(Cowbell/Guiro, Medium Tom/Claves
[or Opt. Woodblock])

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/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

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PROGRAM NOTES

GUANTANAMERA (gwahn-tah-nah-MEH-rah), which translates into “The Girl from Guantánamo,” is perhaps the best-known Cuban folk song and that country’s most noted patriotic song. In the 19th century, an anonymous popular song circulated with the words “guaríja guantanamera,” which means “peasant-woman from Guantánamo.” It was collected and arranged in 1932 by Joseito Fernandez, who made it the hallmark of his orchestra and popularized it as a dance called “Guajira-son,” which he used in place of “Bolero” in closing every ball. As a result, “La Guajira” is also the name of a dance. The original lyrics of “Guantanamera” are the opening stanzas of Cuban hero José Martí’s “Simple Verses.” Martí was a writer and intellectual who died in 1895 fighting for Cuba’s independence from Spain, and who continues to impact Cubans and others through his positive mark left in both literature and in history.

Numerous individuals and groups have performed the song. Cubans such as Celia Cruz and Dámaso Pérez Prado brought the song to the North American mainland, although many in the United States first heard the song performed by 1960s folk singers, including Pete Seeger, the Weavers and Joan Baez. The song was a hit for The Sandpipers in 1967. The Latin jazz bandleader Tito Puente also recorded a version. It has been performed by jazz musicians such as the Paul Winter Consort, and the easy-listening 101 Strings Orchestra. Other arrangements include those by Los Lobos, Jose Feliciano, Julio Iglesias, a dancehall rendition by Yellowman, an instrumental version by the Ventures, a ‘back to the roots’ rendition by former Soft Machine drummer Robert Wyatt, and French versions by Joe Dassin and Nana Mouskouri. Recently, Hip-hop musician Wyclef Jean recorded a song by the same title but with new lyrics that make reference to the old song (of his uncle’s generation). GUANTANAMERA continues to be popular in Spanish-speaking countries and in the United States.

NOTES TO THE CONDUCTOR

The percussion parts are rhythmically simple, repetitive, and combine rock and Latin rhythms that are evident in today’s popular music. Each player should rehearse his or her part individually to ensure understanding of the diverse rhythms. Once each part is mastered, they may be played together. On the Percussion 2 part, the guiro player should play the staccato eighth notes using short upstrokes and the roll markings on the quarter notes as a long upstroke sound (scrape) while keeping the tempo steady. As notated, the clave pattern in this arrangement has been simplified for young players. Besides the clave, the sound, rhythm and texture provided by the guiro makes it an indispensable part of the groove in this piece. When playing with the entire ensemble, all percussion instruments should compliment each other; therefore, no one instrument should be louder than the other. As an option, the Percussion 1 part may be played on a drumset if one is available.

At measure 5, the flutes, oboes, and trumpets introduce the catchy melody, and the background parts should take care not to overpower them. At measure 17 the melody is written on the low brass and woodwinds and a “question and answer” section is introduced. At measure 29, the clarinets join the flute, oboe, and trumpet lines on the melody as it builds to measure 37 to feature the percussion section. Make sure that the crescendo at measure 45 does not get too loud. At measure 54, the dynamic level marking is both a *mezzo forte* and *forte* (*mf-f*). This may be new to young players and it should be explained that for contrast, the first time through should be played *mezzo forte* and the second time through should be played *forte*. Additionally, since low brass and woodwinds tend to be “weaker” in many organizations, special consideration has been given to ensure that the bass line is doubled throughout. Although this arrangement is written at the very beginning level, your ensemble will sound as if they have been playing for quite a while. For an added musical experience, it is recommended that students listen to different versions of the melody. The version recorded by Celia Cruz for the soundtrack of the 1991 movie *The Mambo Kings* is a recommended example.

Please note that this traditional Cuban folk song is frequently used in a variety of educational settings, and a wealth of information can be found on the internet to enhance comprehensive musical and educational goals.

Victor Lopez

Guantanamera

CONDUCTOR SCORE
Approx. Duration - 2:00

Cuban Folk Song

Traditional
Arranged by Victor López (ASCAP)

Moderate latin rock ♩ = 116-128

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Xylophone/Bells)

Optional Timpani

Percussion 1
(Bass Drum/Hi-Hat Cymbals,
Snare Drum or
Optional Drumset)

Percussion 2
(Cowbell/Guero,
Medium Tom/Claves
for Opt. Woodblock)

The musical score is arranged in a system of staves. The top section includes Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The middle section includes B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, and Tuba. The bottom section includes Mallet Percussion (Xylophone/Bells), Optional Timpani, Percussion 1 (Bass Drum/Hi-Hat Cymbals, Snare Drum or Optional Drumset), and Percussion 2 (Cowbell/Guero, Medium Tom/Claves for Opt. Woodblock). The score is marked with a tempo of 'Moderate latin rock' and a metronome marking of ♩ = 116-128. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four measures, numbered 1 through 4. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

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5

Fl.

Ob.

Cl.

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

5

Tpt.

Hn. *mf*

Trb./Bar./Bsn. *mf*

Tuba *mf*

Mlts. *Both*

Timp.

Perc. 1 *mf*

Claves (opt. Woodblock)

Perc. 2 *mf*

5 6 7 8

The musical score consists of 14 staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Trb./Bar./Bsn.), and Tuba. The percussion section includes Mellophone (Mlts.), Snare Drum (Timp.), Percussion 1 (Perc. 1) with Claves (opt. Woodblock), and Percussion 2 (Perc. 2). The score is marked with a '5' in a box at the beginning of the first and fifth staves. A large red watermark 'Preview Only' is overlaid across the entire page.

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Trb./Bar./Bsn.
Tuba
Mlts.
Timp.
Perc. 1
Perc. 2

9

10

11

12

13

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

13

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.
Xyl.
Bells

Timp.

Perc. 1

Perc. 2

2

17

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

17

Tpt. *mf*

Hn. *f*

Trb./Bar./Bsn. *f*

Tuba *f*

Mlts. *mf*

Timp.

Perc. 1

Cowbell

Perc. 2

mf

Med. Tom

(4)

2

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Trb./Bar./Bsn.
Tuba
Mlts.
Timp.
Perc. 1
Perc. 2

21 22 23 24

(4)
2

Detailed description: This is a page of a musical score for a concert band or orchestra. It contains 14 staves of music. The instruments listed on the left are 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/Baritone/Saxophone (Trb./Bar./Bsn.), Tuba, Mellophone (Mlts.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is divided into four measures, numbered 21 through 24 at the bottom. A large red watermark 'Preview Only' is overlaid diagonally across the page. Percussion 1 has a rhythmic pattern of eighth notes in measure 21, followed by rests in measures 22 and 23, and a quarter note in measure 24. Percussion 2 has rests in measures 21 and 22, followed by a quarter note in measure 23, and a quarter note in measure 24. A '2' is written above the Perc. 2 staff in measure 24. A '(4)' is written above the Perc. 1 staff in measure 24.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

25 26 27 28

29

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

29

Tpt. *f*

Hn. *mf*

Trb./Bar./Bsn. *mf*

Tuba *mf*

Mlts. *f* *Both*

Timp.

Perc. 1 *mf*

Claves (opt. Woodblock)

Perc. 2 *mf*

29 30 31 32

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

33

34

35

36

37

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

37

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

f

f

f

f

(4)

f

37 38 39 40

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

41

42

43

44

46

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

46

Tpt. *f*

Hn. *mf*

Trb./Bar./Bsn. *mf*

Tuba *mf*

Mlts. *f* *Both*

Timp.

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf* Claves (opt. Woodblock)

45 46 47 48

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Trb./Bar./Bsn.
Tuba
Mlts.
Timp.
Perc. 1
Perc. 2

49

50

51

52

54

Fl. *mf-f*

Ob. *mf-f*

Cl. *mf-f*

B. Cl. *mf-f*

A. Sax. *mf-f*

T. Sax. *mf-f*

Bar. Sax. *mf-f*

54

Tpt. *mf-f*

Hn. *mf-f*

Trb./Bar./Bsn. *mf-f*

Tuba *mf-f*

Mlts. Xyl. Bells *mf-f*

Timp. *mf-f*

Perc. 1 *mf-f*

Perc. 2 Cowbell Guiro *mf-f*

53 54 55 56

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

57 58 59

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