



Dedicated to Dr. Margaret Jackson

Tonadillas Suite

- I. El tra la la y el punteado
- II. La Maja Dolorosa
- III. El Majo Discreto

ENRIQUE GRANADOS (1867–1916)
 Arranged by RALPH FORD (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute/Piccolo
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 String Bass
- 1 Optional Synthesizer
(Harp Patch)
- 2 Mallet Percussion
(Bells/Marimba)
- 1 Timpani
- 2 Percussion
(Triangle, Suspended Cymbal)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd 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

Selected from a group of twelve songs by the "Chopin of Spain," Enrique Granados, the texts present stories of *majos* and *majas* (men and women of Madrid) and their assorted liaisons. In the first movement, a *maja* states that, in no uncertain terms, she will sing to him...no matter what he says or does to her. "La Maja Dolorosa" is a *maja's* sorrowful song of her love lost. The final movement weaves the tale of one of three *majos* (one discreet, one forgotten, and one timid). Enrique Granados was born July 27, 1867 in Lérida, near Barcelona. He is recognized today as one of Spain's most important composers; one whose multi-faceted, often Nationalistic music, is instantly recognizable and distinctly his own.

NOTES TO THE CONDUCTOR

Originally scored for piano and voice, you can also find several fine recordings to hear the work in its original form. Because these songs are vocal-oriented, there are many liberties taken with expressions of tempi and dynamics. These songs were introduced to me by a university colleague, and soprano, Dr. Margaret Jackson, for whom I originally transcribed four of these songs to be performed with chamber winds. The experience of conducting these in a small ensemble setting with a highly trained professional singer provided great interpretive insight that I tried to capture in this version, hence the abundance of dynamic markings, articulations, and tempi variations.

A reference concert video of Dr. Jackson's performance with my original chamber group instrumentation may be viewed on YouTube by searching "Tonadillas-Troy University Chamber Winds."

It is my hope that you, your musicians, and your audiences will enjoy this wonderful music.



Preview Only
Legal Use Requires Purchase

Dedicated to Dr. Margaret Jackson

Tonadillas Suite

I. El tra la la y el punteado, II. La Maja Dolorosa (#3), III. El Majo Discreto

FULL SCORE

Approx. Duration - 4:30

I. El tra la la y el punteado

By Enrique Granados (1867-1916)

Arranged by Ralph Ford (ASCAP)

Allegretto ♩ = 160 (in 1)

The musical score is arranged in systems for various instruments. The Flutes/Piccolo part includes a dynamic marking of *mp* and a *ten.* instruction. The Bassoon part has a *Solo* marking and a dynamic of *mp*. The B♭ Bass Clarinet part includes a *p* marking and a *Play* instruction. The E♭ Alto Saxophone part has a dynamic of *mp*. The E♭ Baritone Saxophone part has a dynamic of *mp*. The String Bass part has a *p* marking and a *pizz.* instruction. The Percussion part includes a *Trgl.* instruction. The score is marked with a tempo of *Allegretto* and a metronome marking of ♩ = 160 (in 1). A large red watermark reading "Preview Only" is overlaid diagonally across the score.

5 % A tempo

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *mp* *p* *a2*

A. Saxes. 1 2 (Cls. 2, 3) *p* *mp* *a2*

T. Sax. (Bsn.) *p*

Bar. Sax. (Str. Bass) *p*

5 % A tempo Solo - Play second time only

Tpts. 1 2 3 *p*

Hns. 1 2

Tbns. 1 2 3

Euph. (Bsn.) *p*

Tuba

Str. Bass

Synth.

Mlt. Perc. Bells *p*

Timp.

Perc.



rall. 13 *A tempo* *To Coda* ⊕

Fls. 1 2

Ob. *p*

Bsn. *p* Solo *mp*

Cls. 1 2 3

B. Cl. *(Bsn.) mp*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *(Bsn.) mp*

rall. 13 *A tempo* *To Coda* ⊕

Tpts. 1 2 3 *p*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. *Trgl.*

rubato

21

Fls. 1/2 *pp* *espress.* *mf*

Ob. *pp* *espress.* *mf*

Bsn. *All* *pp* *espress.* *mf*

Cls. 1 *espress. p* *mp*
2/3

B. Cl. *p* *Play* *pp* *espress.* *mf*

A. Saxes. 1/2 *pp* *espress.* *mf*

T. Sax. *pp* *espress.* *mf*

Bar. Sax. *pp* *espress.* *mf*

Tpts. 1/2/3 *pp* *espress.* *mf*

Hns. 1/2 *pp* *espress.* *mf*

Tbns. 1/2/3 *pp* *espress.* *mf*

Euph. *pp* *Play* *espress.* *mf*

Tuba *pp* *Play* *espress.* *mf*

Str. Bass *pp* *arco* *espress.* *mf*

Synth. *p*

Mlt. Perc.

Timp. *pp* *mp*

Perc.

rit. **A tempo** *pull back* *push ahead*

1st time 8va *a2*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

rit. **A tempo** *pull back* *push ahead*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

Susp. Cym.

Preview Only
Legal Use Requires Purchase

rall.

A tempo

D.S. \% al Coda

Fls. 1 2 *mf* *pp* *p* *pp* *a2 ten.*

Ob. *mf* *pp* *p* *pp* *ten.*

Bsn. *mf* *pp* *p* *pp*

Cls. 1 2 3 *mf* *pp* *p* *pp*

B. Cl. *mf* *pp* *p* *pp*

A. Saxes. 1 2 *f* *pp* *p* *pp*

T. Sax. *mf* *pp* *p* *pp*

Bar. Sax. *mf* *pp* *p* *pp*

Tpts. 1 2 3 *rall.* *A tempo* *D.S. \% al Coda* *Solo ten.* *p*

Hns. 1 2 *f* *pp* *p* *pp* *pp*

Tbns. 1 2 3 *mf* *pp* *p* *pp* *pp* *a2*

Euph. *f* *pp* *p* *pp*

Tuba *mf* *pp* *p* *pp*

Str. Bass

Synth. *mf* *pp* *p* *pp*

Mlt. Perc. *p* *pp*

Timp. *mf* *pp*

Perc. *Trgl.* *pp*

Θ Coda

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *p* Play

A. Saxes. 1 2 (Bsn.) *p*

T. Sax.

Bar. Sax. (Bsn.) *p*

Θ Coda

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass (Str. Bass) *p*

Synth. *p*

Mlt. Perc. *p*

Timp.

Perc.

II. La Maja Dolorosa (#3)

Andantino con dolore* $\text{♩} = 104$ poco rall.

A large, semi-transparent red watermark is oriented diagonally from the bottom-left to the top-right, reading "PREVIEW ONLY Requires Purchase". The word "PREVIEW" is significantly larger and more prominent than "ONLY".

Fls. 1 2 *-Picc.* p *< mp >* p *ten.* mp 3

Ob. p *< mp >* p *ten.* mp

Bsn. p *< mp >* p *ten.* mp

Cls. 1 p *< mp >* p *ten.* mp p *< mp >* p mp

B. Cl. 2 3 p *< mp >* p *ten.* mp p *< mp >* p mp

A. Saxes. 1 2 p *< mp >* p *ten.* mp *(Cl. 2)* p *< mp >* p mp

T. Sax. p *< mp >* p *ten.* mp *(Cl. 3)* p *< mp >* p mp

Bar. Sax. p *< mp >* p *ten.* mp *(B. Cl.)* p *< mp >* p mp

Andantino con dolore* $\text{♩} = 104$ poco rall. 3 Solo

Tpts. 1 2 3 mp

Hns. 1 p *< mp >* p mp

2 p *< mp >* p mp

Tbns. 1 2 3

Euph. p *< mp >* p mp

Tuba p *< mp >* p mp

Str. Bass *arco* p *ten.* mp p mp

Synth. p *< mp >* p *ten.* mp p

Mlt. Perc. *Mrb.* p *< mp >* p *ten.* mp

Timp. *Tune: G, D* p *(Synth.)*

Perc.

*with pain, sorrow, grief, misery
38360S

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

Fls. *mp* ^{a2}

Ob. *mp*

Bsn. *p*

Cls. *p sim.* *p*

B. Cl. *p sim.* *p*

A. Saxes. *p sim.* *p* Play

T. Sax. *p sim.* *p* Play

Bar. Sax. *p sim.* *p* Play

Tbns. *p*

Euph. *p sim.* *p*

Tuba *p sim.* *p*

Str. Bass *p sim.*

Synth. *p*

Mlt. Perc. *p* Play Bells

Timp. *p*

Perc. Susp. Cym. *p*

The image shows a page of a musical score for page 11, numbered 38360S. It features multiple staves for different instruments: Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euph.), Tuba, String Bass (Str. Bass), Synthesizer (Synth.), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamics. A large, diagonal red watermark with the text 'Preview Only Legal Use Requires Purchase' is overlaid across the entire page.

11 *a2* **poco rall.** **pull back**

Fls. 1 2 *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Cls. 1 2 3 *f* *p*

B. Cl. *f* *p*

A. Saxes. 1 2 *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

11 *All* *a2* **poco rall.** **pull back**
Solo *mp*

Tpts. 1 2 3 *f* *p*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f* *p*

Tuba *f* *p*

Str. Bass *f* *p*

Synth. *f* *p*

Mlt. Perc. *f* *mf* *p*

Timp. *f*

Perc. *f*

38360S *f* 11 12 13 14

rit.

Fls. 1 2 *p* *pp*

Ob. *p* *pp*

Bsn. *p* *pp*

Cls. 1 *p* *pp*

2 3 *p* *pp*

B. Cl. *p* *pp*

A. Saxes. 1 2 *p* *pp*

T. Sax. *p* *pp*

Bar. Sax. *p* *pp*

Tpts. 1 2 3

Hns. 1 2 *pp* *pp*

Tbns. 1 2 3 *pp* *pp* *pp*

Euph. (B. Cl.) *p* Play *pp*

Tuba *pp*

Str. Bass *pp*

Synth. *pp*

Mlt. Perc. *p* Mrb. *p* *pp*

Timp. *pp*

Perc. Trgl. *pp*

Preview Only
Legal Use Requires Purchase

III. El Majo Discreto

Allegretto ♩ = 160 (in 1)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

+Picc.

p *mf*

a2 p *mp* *mf* *p*

opt.-1 player 8va

(Bsn.)

Pla

Bells

Tune: G, B♭, F

pull back slightly a2 [9] A tempo

Fls. 1/2 mp mf ten. p

Ob. mp mf ten. p

Bsn. mp mf p

Cls. 1 mp mf p

2/3 mp mf p

B. Cl. mp mf p

A. Saxes. 1/2 opt.-1 player 8va mp mf p

T. Sax. mp mf p

Bar. Sax. mp mf p

Tpts. 1/2/3 mp mf p

Hns. 1/2 mp mf p

Tbns. 1/2/3 mp mf p

Euph. mp mf p

Tuba mp mf p

Str. Bass mp arco pizz. mp

Synth. mp

Mlt. Perc. mp mf

Timp. mp

Perc. mp

This musical score page features the following instruments and parts:

- Fls.:** Flute 1 and 2. Part 1 includes a triplet and dynamic markings *p* and *mp*.
- Ob.:** Oboe. Part 1 includes a triplet and dynamic markings *p* and *mp*.
- Bsn.:** Bassoon. Part 1 includes a triplet and dynamic markings *p* and *mp*.
- Cls.:** Clarinet 1 and 2/3. Part 1 includes dynamics *p*, *mf*, and *mp*, and a triplet.
- B. Cl.:** Bass Clarinet. Part 1 includes dynamics *p*, *mf*, and *mp*, and a triplet.
- A. Saxes.:** Alto Saxophone 1 and 2. Part 1 includes dynamic marking *mp*.
- T. Sax.:** Tenor Saxophone. Part 1 includes dynamic marking *mp*.
- Bar. Sax.:** Baritone Saxophone. Part 1 includes dynamic marking *mp*.
- Tpts.:** Trumpet 1, 2, and 3. Part 1 includes dynamic marking *mp*.
- Hns.:** Horn 1 and 2. Part 1 includes dynamic marking *mp*.
- Tbns.:** Trombone 1, 2, and 3. Part 1 includes dynamic marking *mp*.
- Euph.:** Euphonium. Part 1 includes dynamics *p*, *mf*, and *mp*.
- Tuba:** Tuba. Part 1 includes dynamic marking *mp*.
- Str. Bass:** String Bass. Part 1 includes dynamic marking *p*.
- Synth.:** Synthesizer. Part 1 includes dynamic marking *p*.
- Mlt. Perc.:** Mallet Percussion. Part 1 includes dynamic marking *p*.
- Timp.:** Timpani. Part 1 includes dynamic marking *p*.
- Perc.:** Percussion. Part 1 includes dynamic marking *p*.

PREVIEW ONLY
Legal Use Requires Purchase

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

mp *p* *mf* *a2*

Fls. 1 2 (Ob.) *mf* 25 *mf* Play *a2* 29

Ob. *p* Solo *mf* *mf*

Bsn. *mp* *p* *mf*

Cls. 1 *mp* *p*
2 3

B. Cl. *p* *mp* *p*

A. Saxes. 1 2 *p* *mp* *p*

T. Sax. *p* (Bsn.) *mp* Play *mp* *mf*

Bar. Sax. *p* *mp* *p* *mf*

Tpts. 1 2 3 *p* 25 *p* 29 *mf*

Hns. 1 *p* *mf*
2 *p* *mf*

Tbns. 1 2 3 *p*

Euph. *p*

Tuba *p*

Str. Bass *p* *mp* *p*

Synth. *mp* *mf*

Mlt. Perc. *p*

Timp. Change: F to D

Perc.



Fls. 1 2

Ob.

Bsn.

Cln. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3



37

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

37

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

div.

a2

a2

a2

36 37 38 39 40

Fls. 1 2 ^{+Picc.} _{a2} ^{-Picc.} 45

Ob.

Bsn.

Cls. 1 _{a2} *legato* *p*

2 3 *legato* *p*

B. Cl.

A. Saxes. 1 2 *p*

T. Sax.

Bar. Sax.

Tpts. 1 45 *p*

2 3 *p*

Hns. 1 *p*

2 *p*

Tbns. 1 2 *p*

3 *p*

Euph. *p*

Tuba *p*

Str. Bass *p*

Synth. *p*

Mlt. Perc.

Timp.

Perc.



Fls. 1 2 Solo-(opt. Fl. only) *mf* **rall.**

Ob. Solo-(opt. Ob. only) *mf* Solo-(w/Fl./Ob.)

Bsn. *mf* Solo-(w/Fl./Ob.)

Cls. 1 2 3 *mf* *mp* Solo-(w/Fl./Ob.) **All**

B. Cl. *mf* *mf* (B. Cl.) *mf* **rall.**

A. Saxes. 1 2

T. Sax.

Bar. Sax. (B. Cl.) *mf* **rall.**

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. (B. Cl.) *mf*

Tuba (B. Cl.) *mf*

Str. Bass *mf*

Synth. *mf*

Mlt. Perc.

Timp.

Perc.

A bit slower

53

Fls. 1 2

Ob. All div. p mf

Bsn. All p mf

Cls. 1 p mp

2 3 p mp

B. Cl. p mp

A. Saxes. 1 2 p mp p

T. Sax. p mp p

Bar. Sax. p mp

53 A bit slower

Tpts. 1 2 3

Hns. 1 p mp p

2 p mp p

Tbns. 1 2 3

Euph. Play p mp p

Tuba p mp p

arco

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. mp



pull back

A tempo

68

Fls. 1 2 *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cls. 1 2 3 *f* *mf* *a2*

B. Cl. *f* *mf*

A. Saxes. 1 2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Tpts. 1 2 3 *f* *mf*

Hns. 1 2 *f* *mf*

Tbns. 1 2 3 *f* *mf* *a2*

Euph. *f* *mf*

Tuba *f* *mf*

Str. Bass *f* *mf* *pizz.*

Synth.

Mlt. Perc.

Timp.

Perc.

PREVIEW ONLY
Legal Use Requires Purchase

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

38360S

69 70 71 72 73 74

Change: G to F

Legal Use Requires Purchase