



Ride of the Knights

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
(Xylophone and/or Bells)
- 1 Optional Timpani
(Tune: A, D)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Suspended Cymbal/Bongos/Temple Blocks
or Optional Woodblocks [2])

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

NOTES TO CONDUCTOR

The first four measures of the introduction are in unison and should be played somewhat mysterious. At measure 5, all of the winds join in, harmonized, building to measure 9, where it should be played spirited and energetic. Make certain all staccato articulations are played short but not "choppy." Note that in the absence of an oboist, the flutes should play the optional divisi line. Should there be an oboist, the flutes may then play the top notes only.

At measure 13, all winds should play the quarter note full but not heavy. Ensure that the bongos are properly tuned. The small drum is tuned to the high pitch and the large drum to the low pitch. Some professional players prefer the interval of a fourth for tuning, with the large drum tuned to 'C' and the small drum tuned to 'F.' Have the bongo player do some research on this subject.

At measure 21, there is a very simple question-and-answer section between the instruments playing the unison melody and the trumpet, supported by the rest of the ensemble. Make certain to keep the melody most prominent at all times.

Work on balance at measure 29 and aim for the lower-sounding instruments to be heard. In this section, the temple blocks add a special effect by creating an authentic sound of horse hooves clipping and clapping along.

The section at measure 41 through beat one of measure 44 is written in unison and octave tutti. All octaves need to be balanced to the lowest pitch for reasons of blend, projection and intonation. Measure 44 should sound thunderous as it is marked fortissimo. However, note that it tones down to a forte at measure 45 and the focus becomes the rhythmic interplay between the timpani and other percussion instruments.

At the coda, make certain that the crescendo in the winds starts gradually at measure 57 and goes no louder than a forte. The percussion, however, should play at a fortissimo.

All throughout the piece, based on the needs of the ensemble, make the necessary adjustments to ensure the proper dynamics from each individual part. All crescendos and diminuendos should dynamically start and end together.

I hope that you find *Ride of the Knights* to be not only serious literature for your ensemble but exciting and fun to play.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



Ride of the Knights

FULL SCORE
Approx. Duration - 1:45

By Victor López (ASCAP)

Moderately ♩ = 132

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderately ♩ = 132

B♭ Trumpet

F Horn

Trombone/Baritone/Bassoon

Tuba

Mallet Percussion
(Xylophone and/or Bells)

Optional
Timpani
Tune: A, D

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal/Bongos/
Temple Blocks or Optional
Woodblocks [2])

1

2

3

4

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. *mp*

Hn. *mp*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc.

Timp. *p*

Perc. 1 Snare Drum *p*

Perc. 2 Suspended Cymbal *p*

9 Spirited
opt. div.

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

9 Spirited

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Xylophone and/or Bells

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Fl.

Ob.

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mp*

Perc. 1 *mf*

Perc. 2 *mf*
Bongos (high) (low)

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

A. Sax.

T. Sax. *f*

Bar. Sax.

21

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

To 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

To Coda ⊕

29 *opt. div.*

Fl. *mp*

Ob. *mp*

Cl.

B. Cl. *f*

A. Sax.

T. Sax.

Bar. Sax. *f*

29

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1

Temple Blocks or Opt. Woodblocks [2]

Perc. 2

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1 *p*

Perc. 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

mf

Fl. *f* 44

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. *f* 44

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *ff*

Perc. 1 *f* *ff*

Perc. 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

49 *opt. div.*

D.S. % al Coda

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

49

D.S. % al Coda

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

⊕ Coda

opt. div.

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

⊕ Coda

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*
Bongos

mf

53

54

55

56

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

f

f

f

f

f

f

f

f

f

f

f

f

f

f

ff

ff

ff

dampen

57 58 59 60