Fandango Festival

By 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/Bells)
1 Optional Timpani
(Tune: G, D)
2 Percussion 1
(Snare Drum, Bass Drum)
3 Percussion 2
(Castanets, Crash Cymbals, Tambourine)

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

This piece is written in the style of the Spanish flamenco but the use of ternary (triple meter) defines it more as a fandango. Originally, the fandango was notated in $\frac{6}{8}$, but later it came to be written in $\frac{3}{8}$ and $\frac{3}{4}$. Some of the flamenco musical elements are included, such as the Phrygian mode and other major and minor modes. The fandango is an archaic Spanish folkloric form, older than the flamenco, and it is generally regarded as one of the oldest Spanish dances. Fandangos are usually sung or danced accompanied by a guitar and either castanets or hand clapping; however, other instruments such as triangle, finger cymbals, and violins may also be used.

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.

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NOTES TO THE CONDUCTOR

This composition is to be played with bravura and much intensity. It is of utmost importance that all articulations as well as fluctuations in dynamics be strictly followed, as this will drive the intended emotional content of the piece and enhance the effectiveness of the performance. A review of the dynamic levels and how to execute them may be helpful before rehearsing this piece. Emphasize the gradual changes and the subito—a sudden strong emphasis. This may be accomplished during the warm-up session.

In addition, a review of the following articulations and descriptive terms will be beneficial for the students: bravura—with spirit; marcato—with emphasis, decisively; staccato—detached, short, separated notes; and subito—suddenly (i.e., *sub. pp* = suddenly very soft).

Before rehearsing the piece, look for parts that are similar within different parts of the composition. For example, the first seven measures of the introduction are similar to measures 64–70, and measures 8–12 are similar to measure 39 through the first beat of measure 43. Also, note that, for support in beginning band ensembles, the bassline in the tuba part is doubled in the low brass, bass clarinet, and baritone saxophone.

The percussion parts are very repetitive and will be easy to learn and teach. Note that the percussion 2 part requires a castanets player. There are several types of castanets that may be used. In the classical playing style, a pair of castanets are attached, one to each thumb, and the rhythmic pattern is played between each hand flicking the castanets with the wrists against the palms. Unless there is a student who is familiar with playing the instrument, it is highly recommended that orchestral castanets be used—castanets that sit on a table or percussion tray for one- or two-handed playing. Just keep in mind that the castanets are an integral part of the fandango style of music.

Make certain that those percussionists who double on other instruments have them set up nearby for quick access. Practice the percussion section separately to make certain each player feels comfortable playing the part. Do not forget to tune the drums accordingly.

Víctor López

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Fandango Festival

FULL SCORE
Approx. Duration - 2:30

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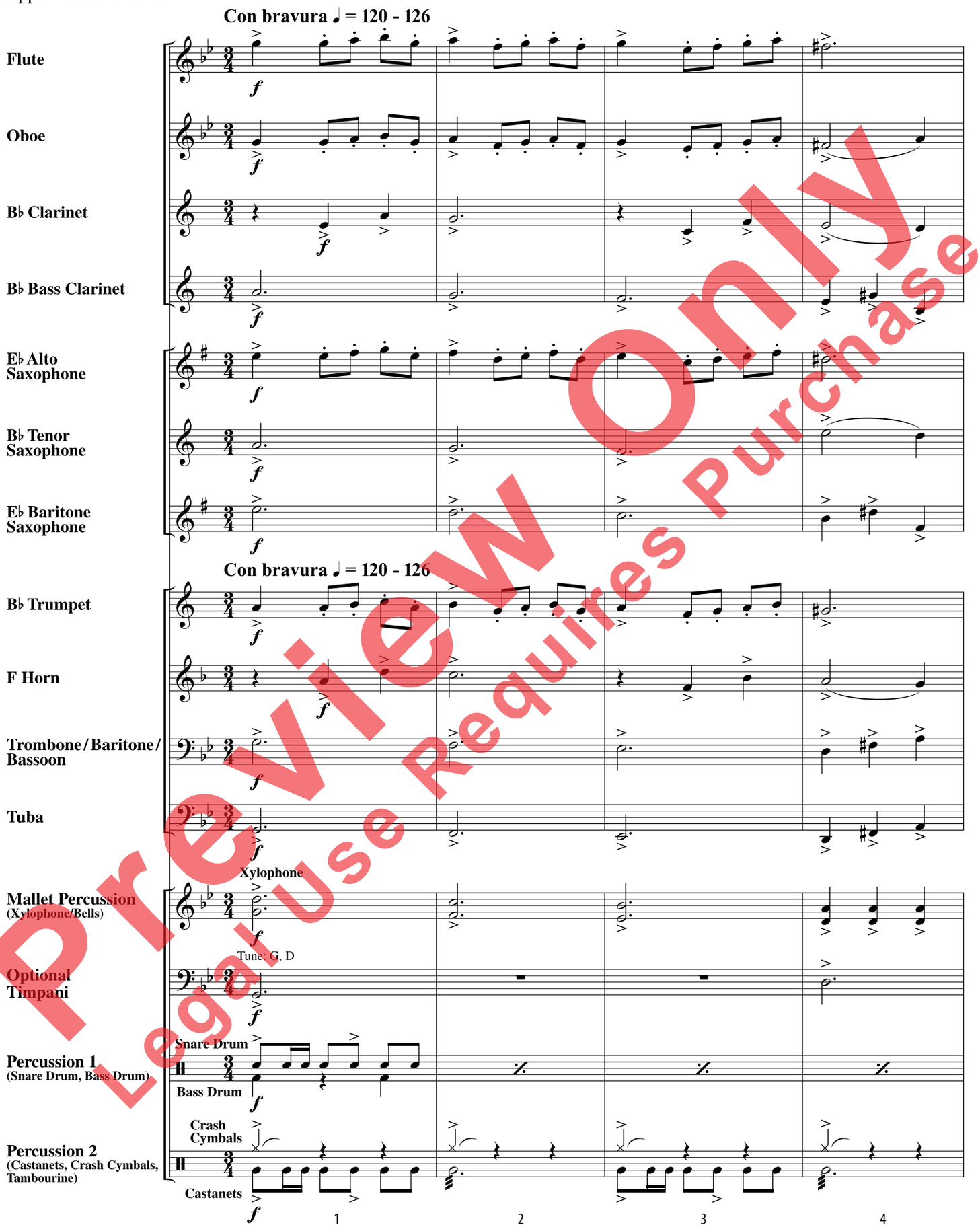

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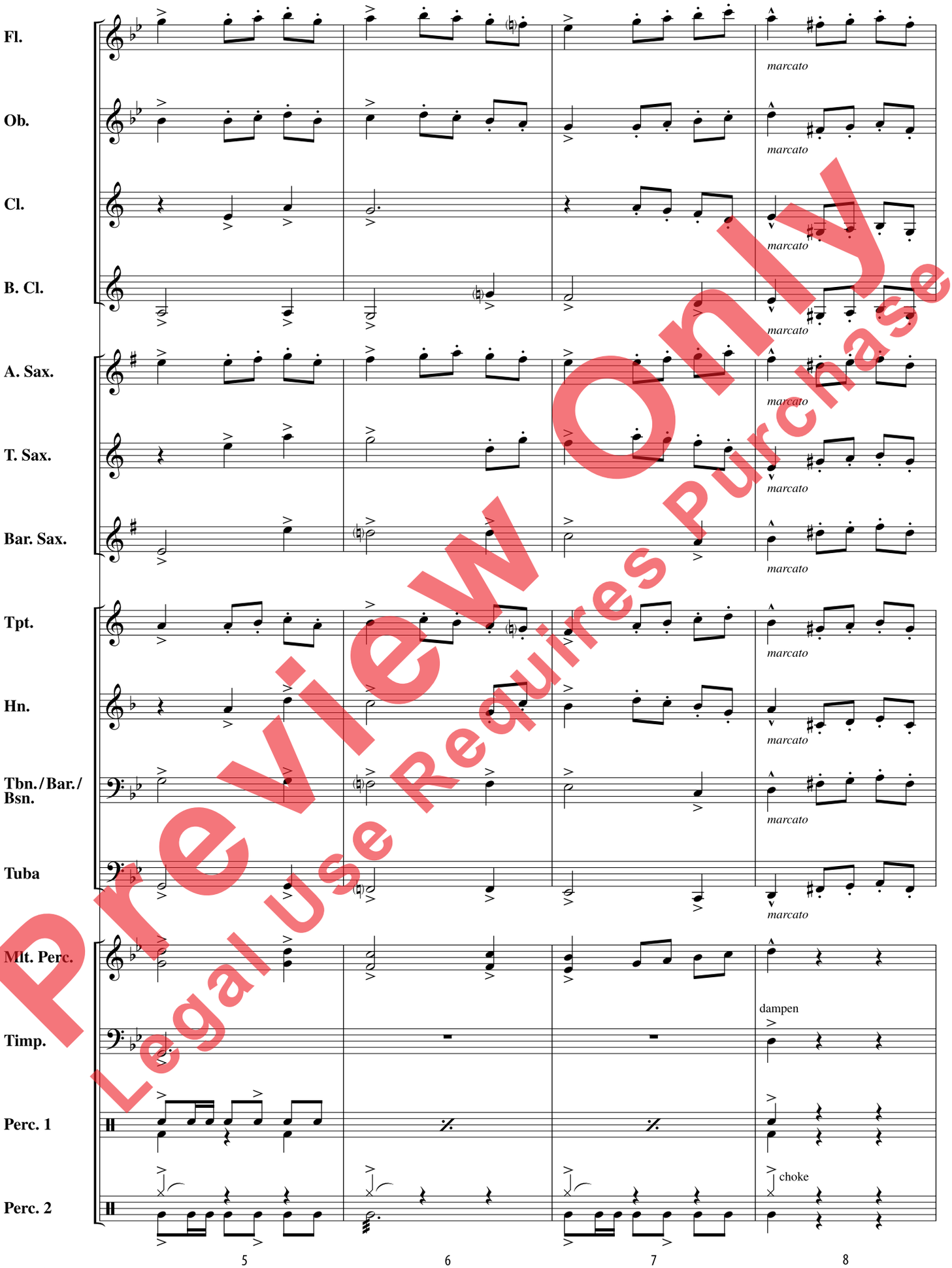

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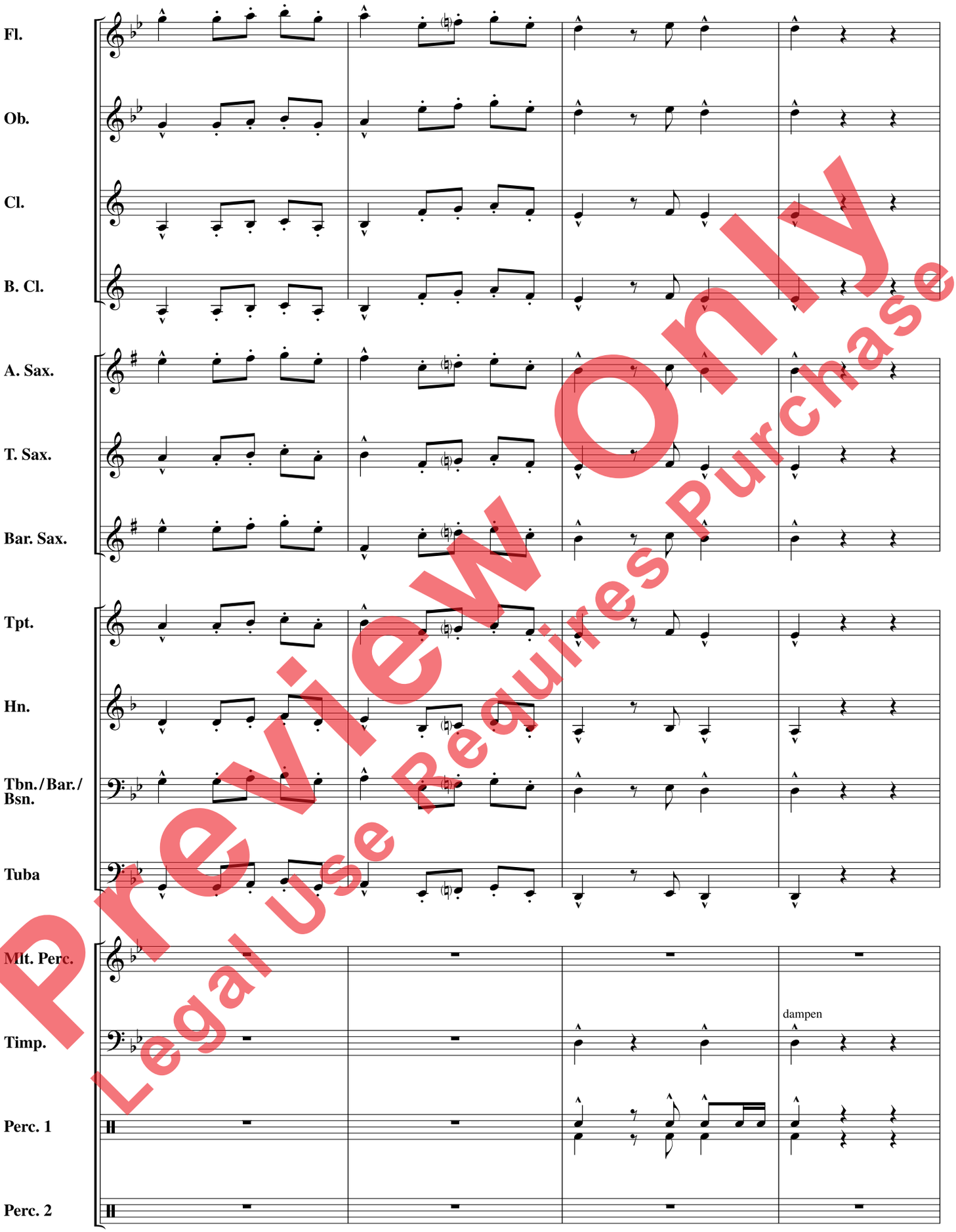

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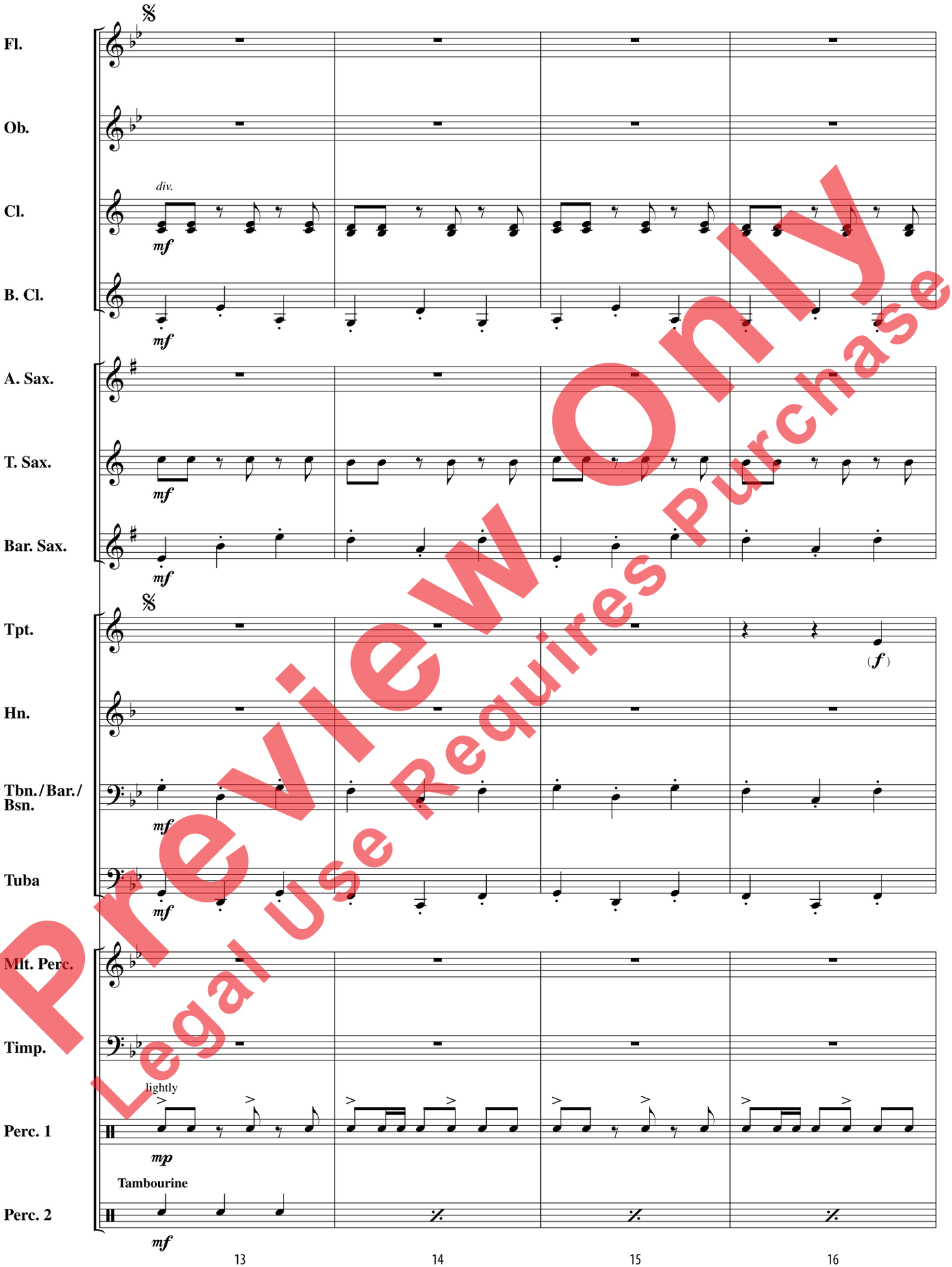

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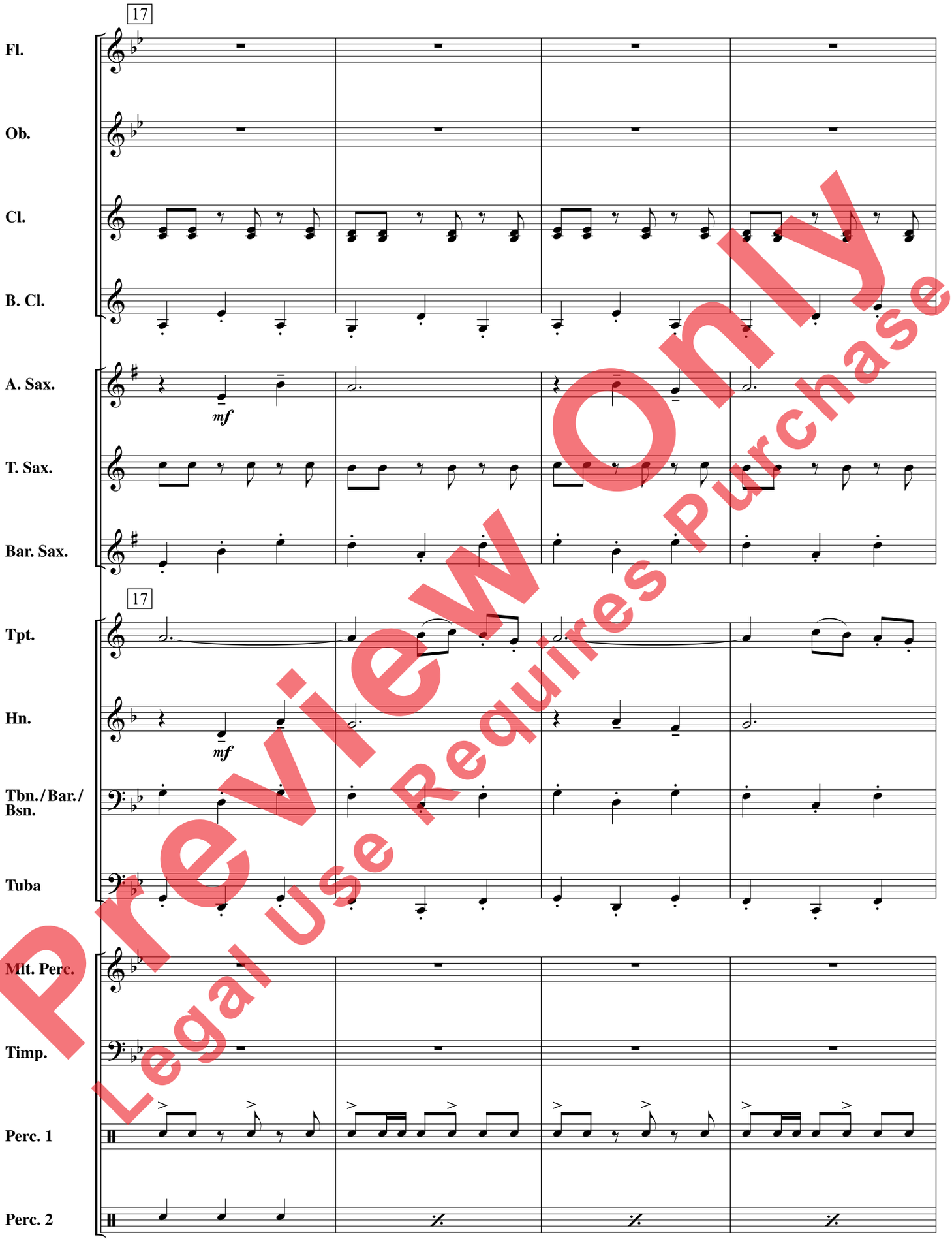

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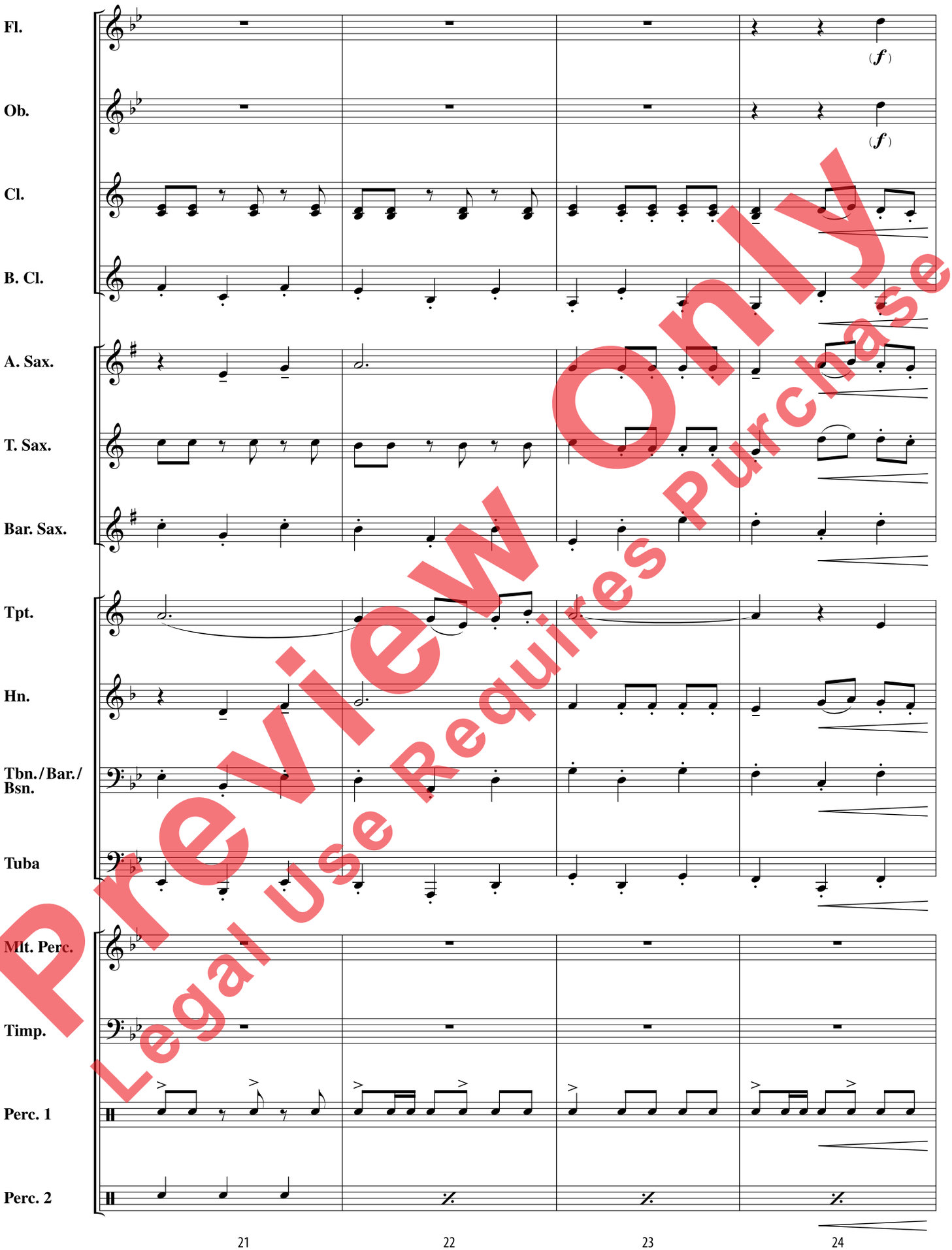

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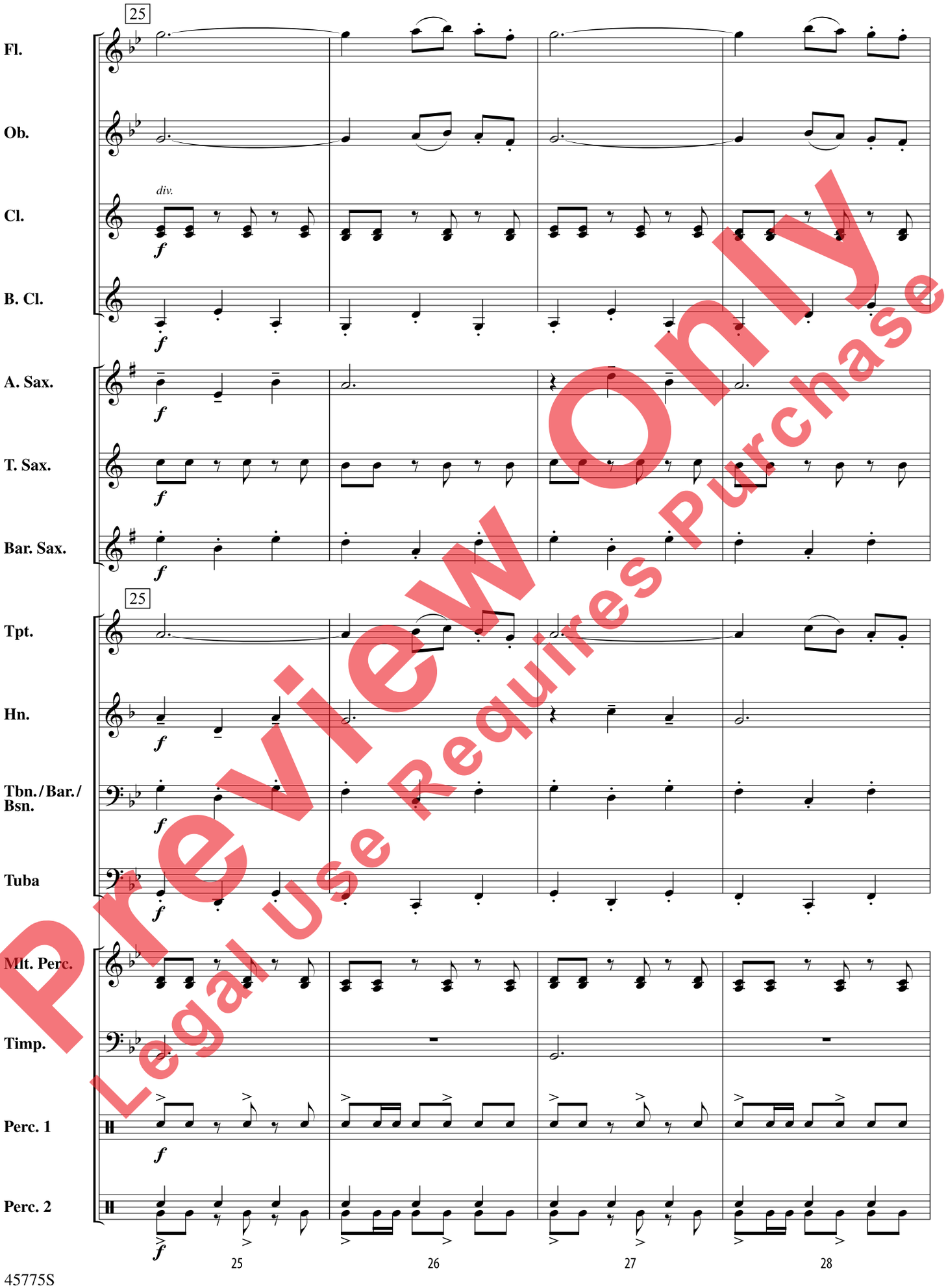

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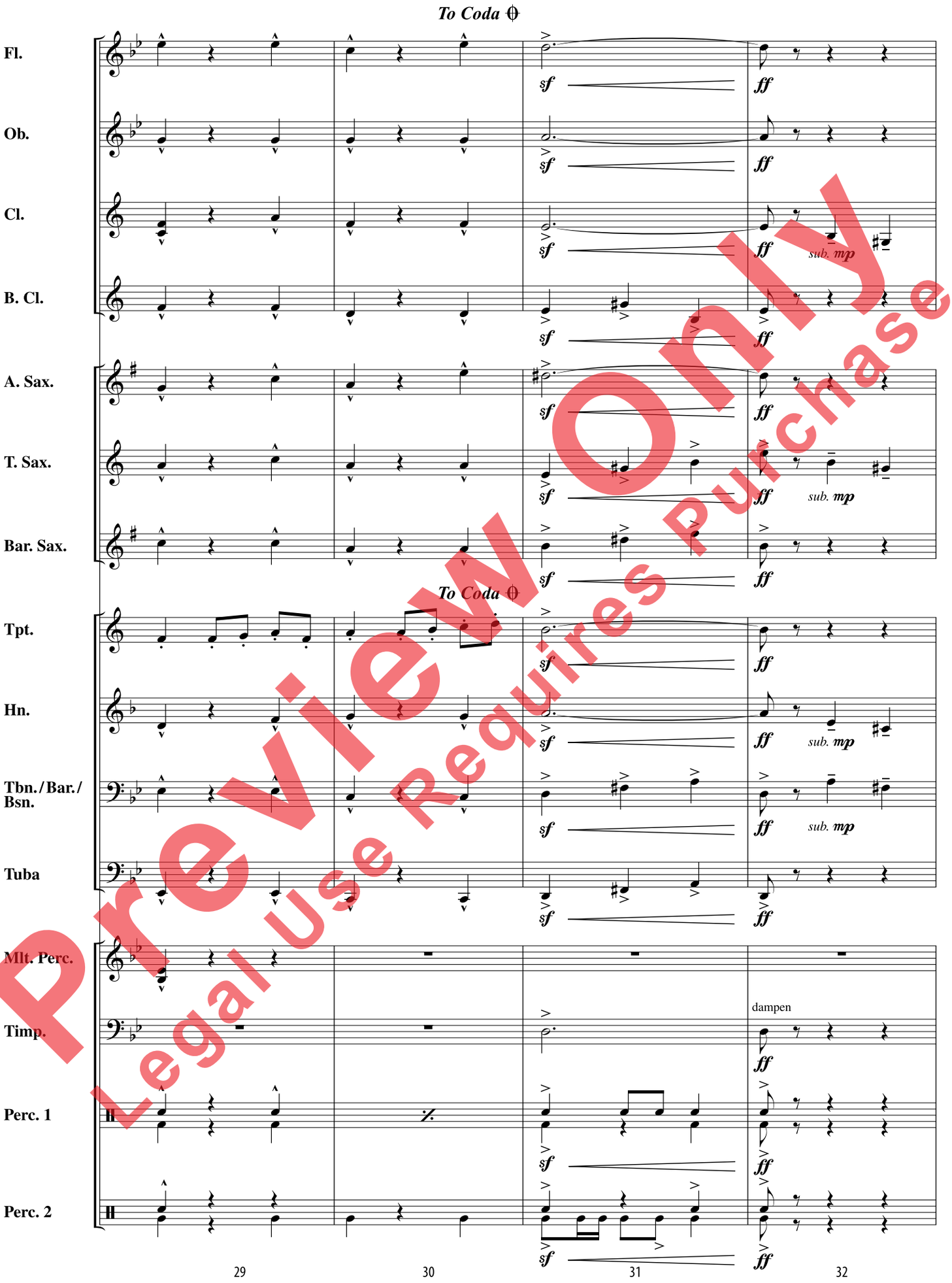

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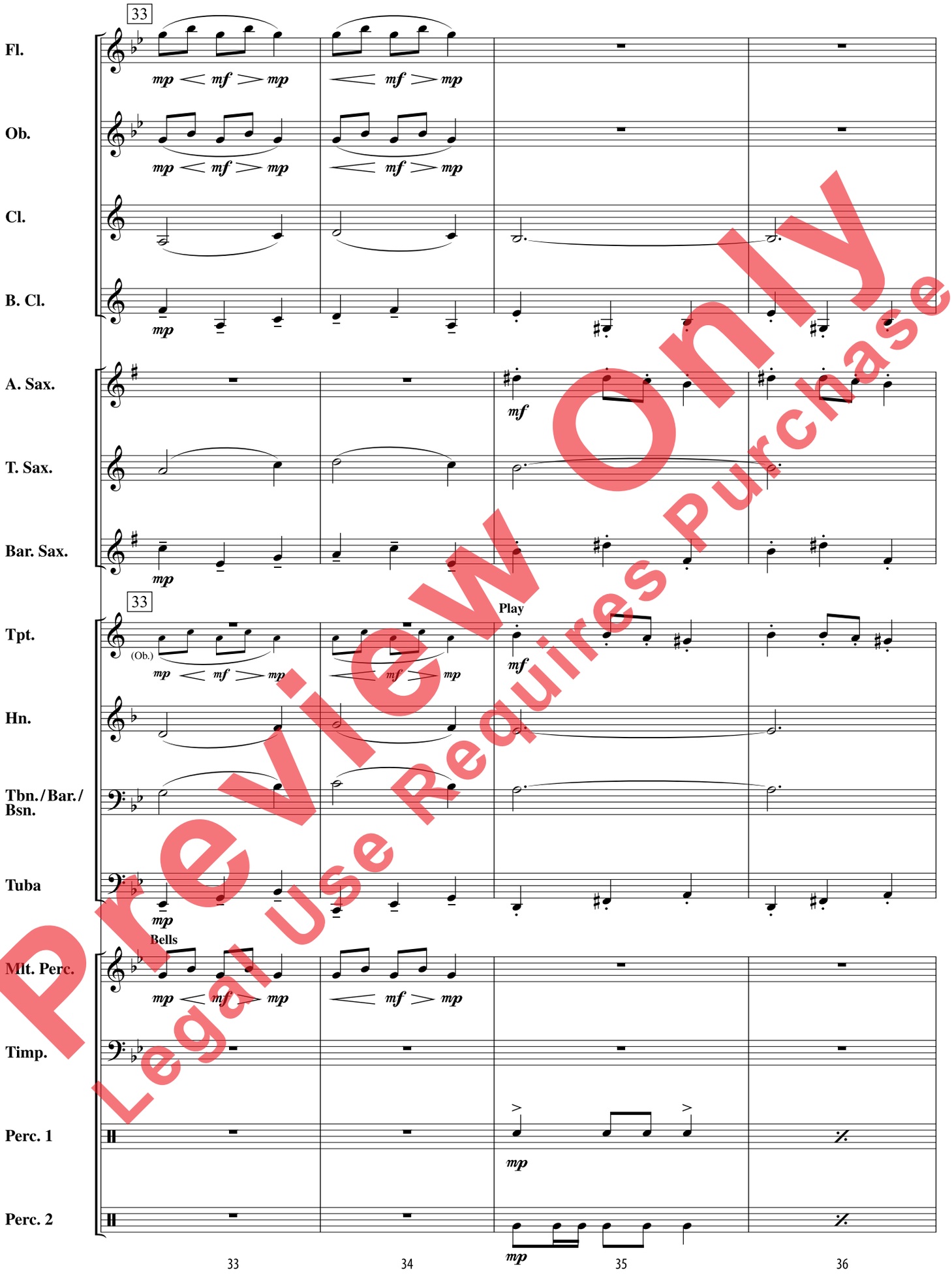

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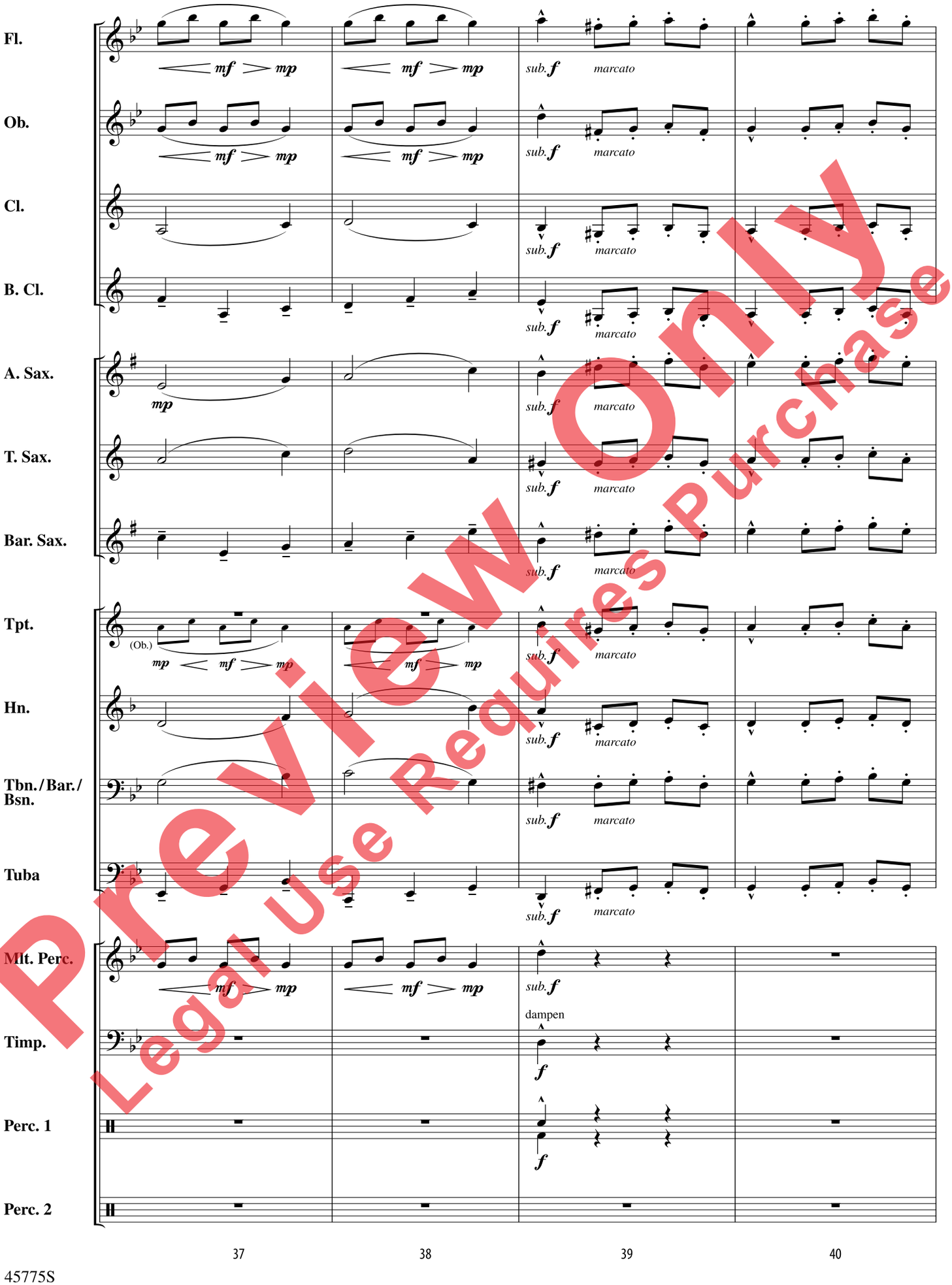

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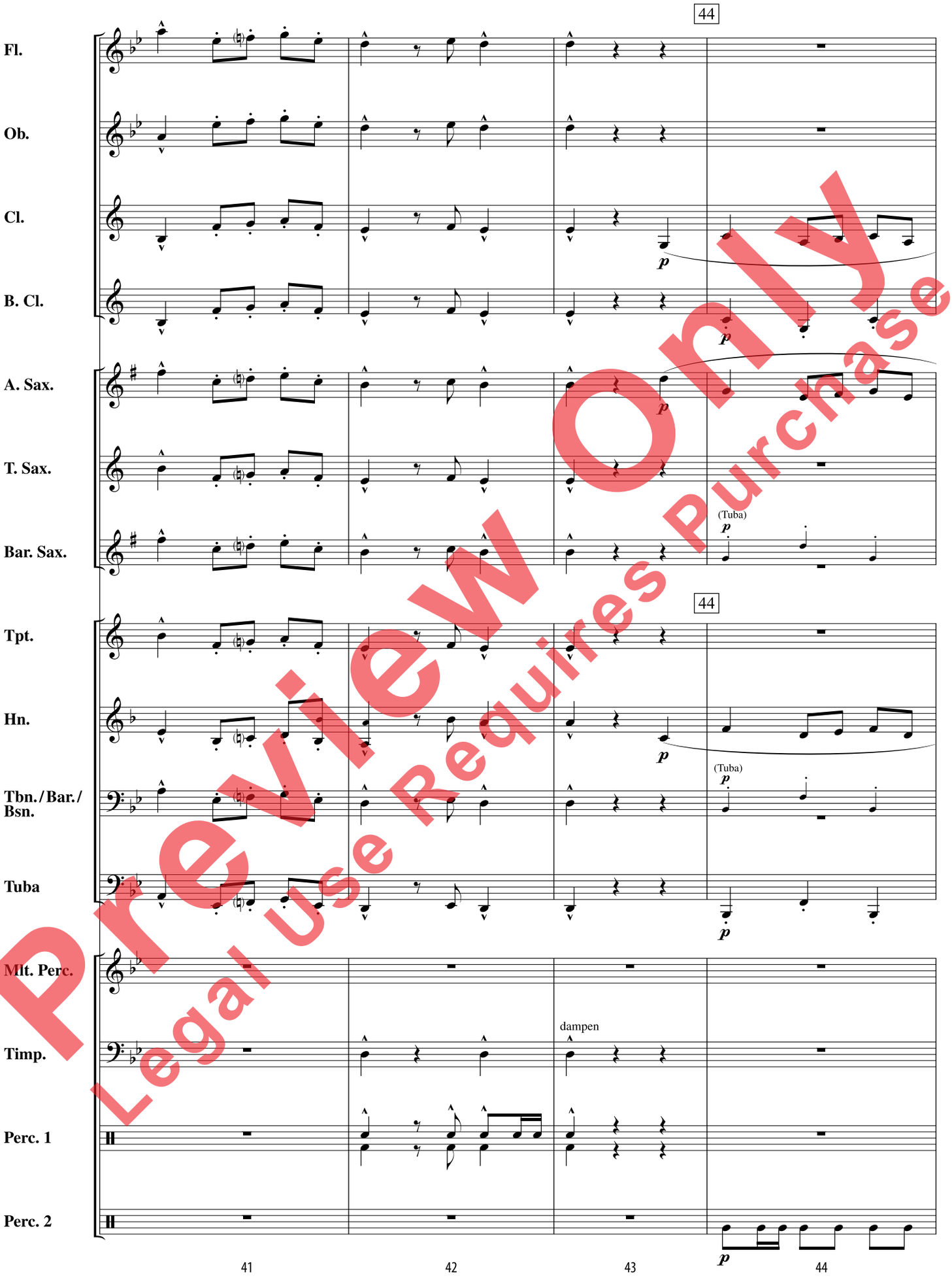

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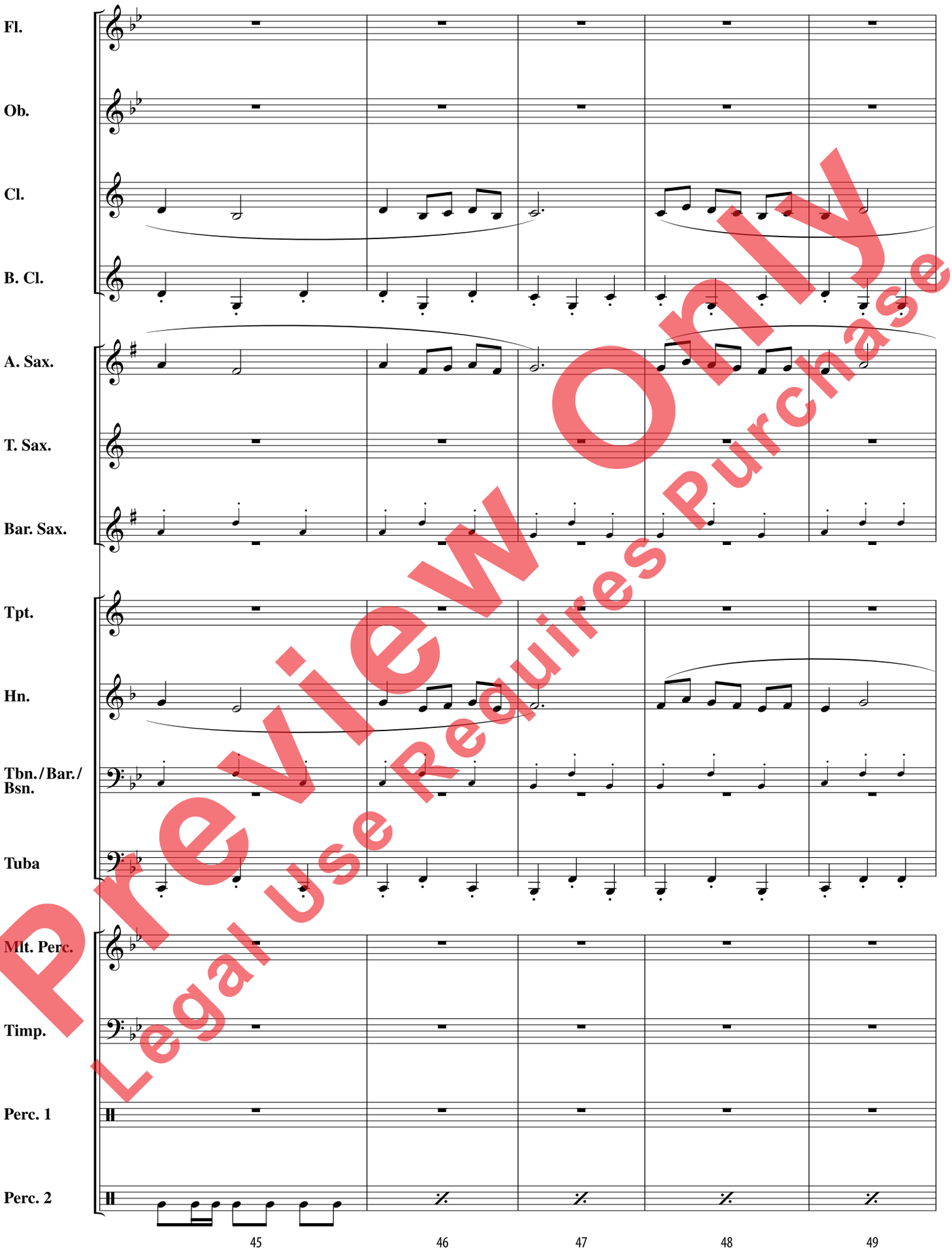

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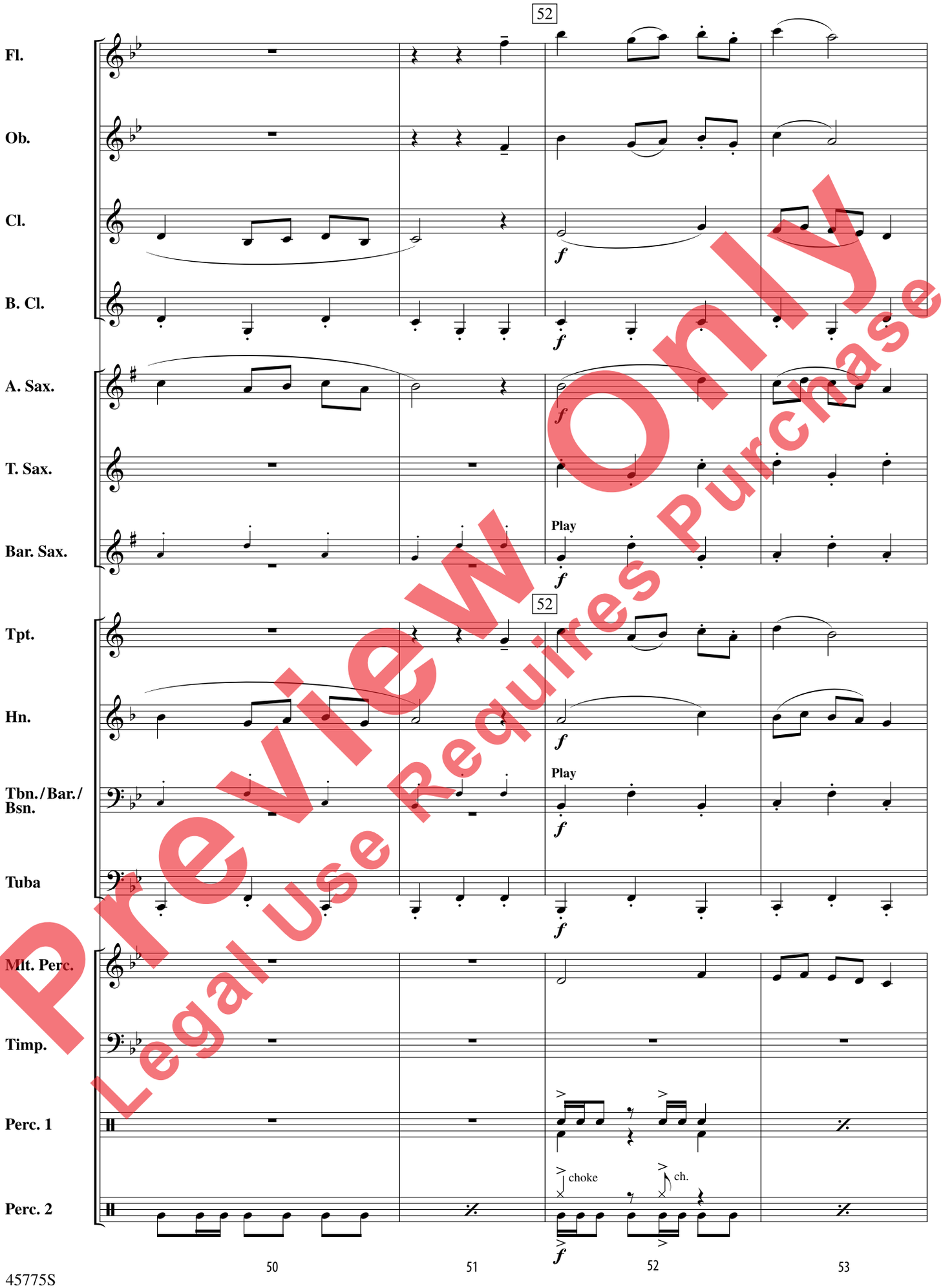

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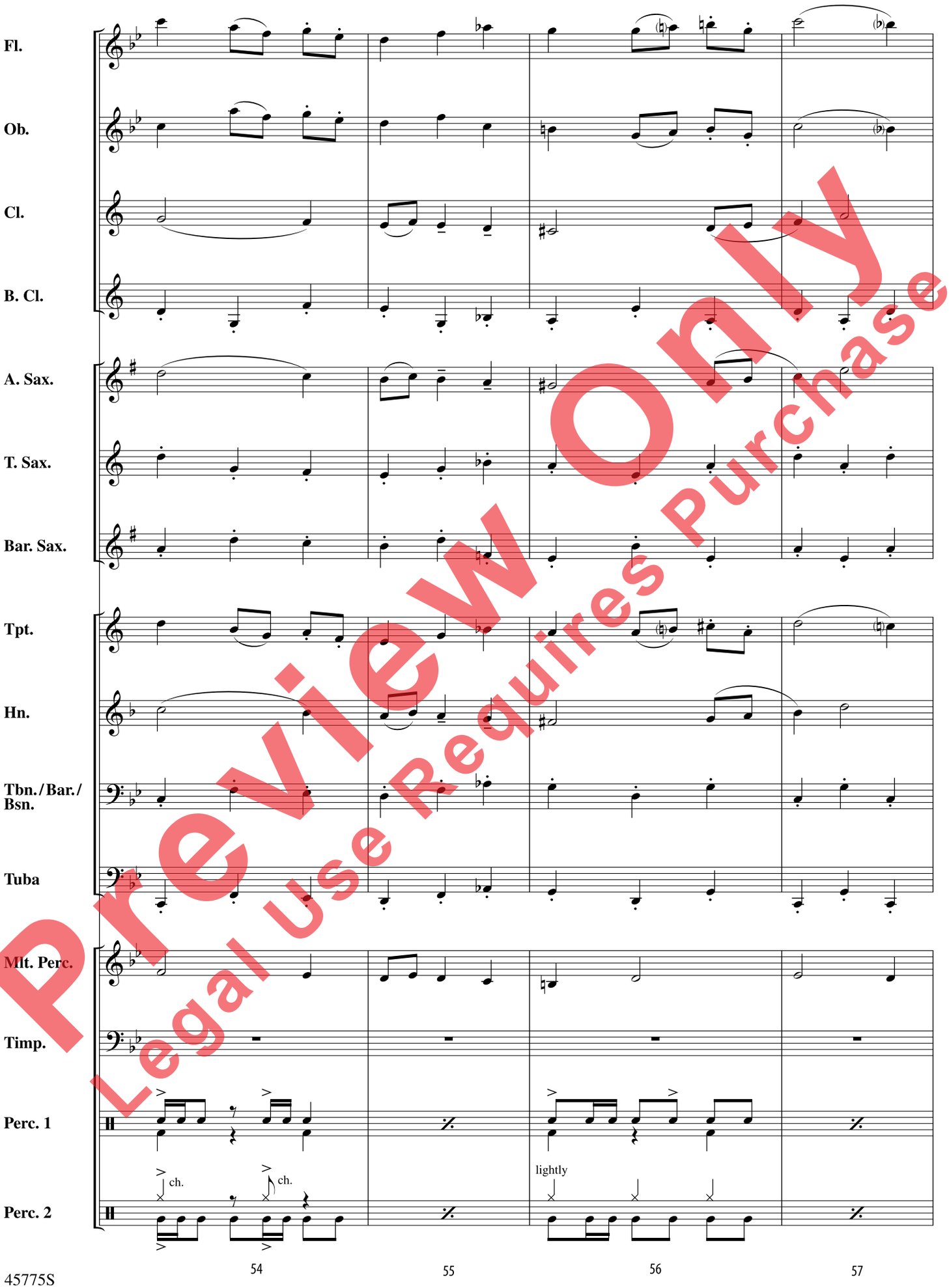

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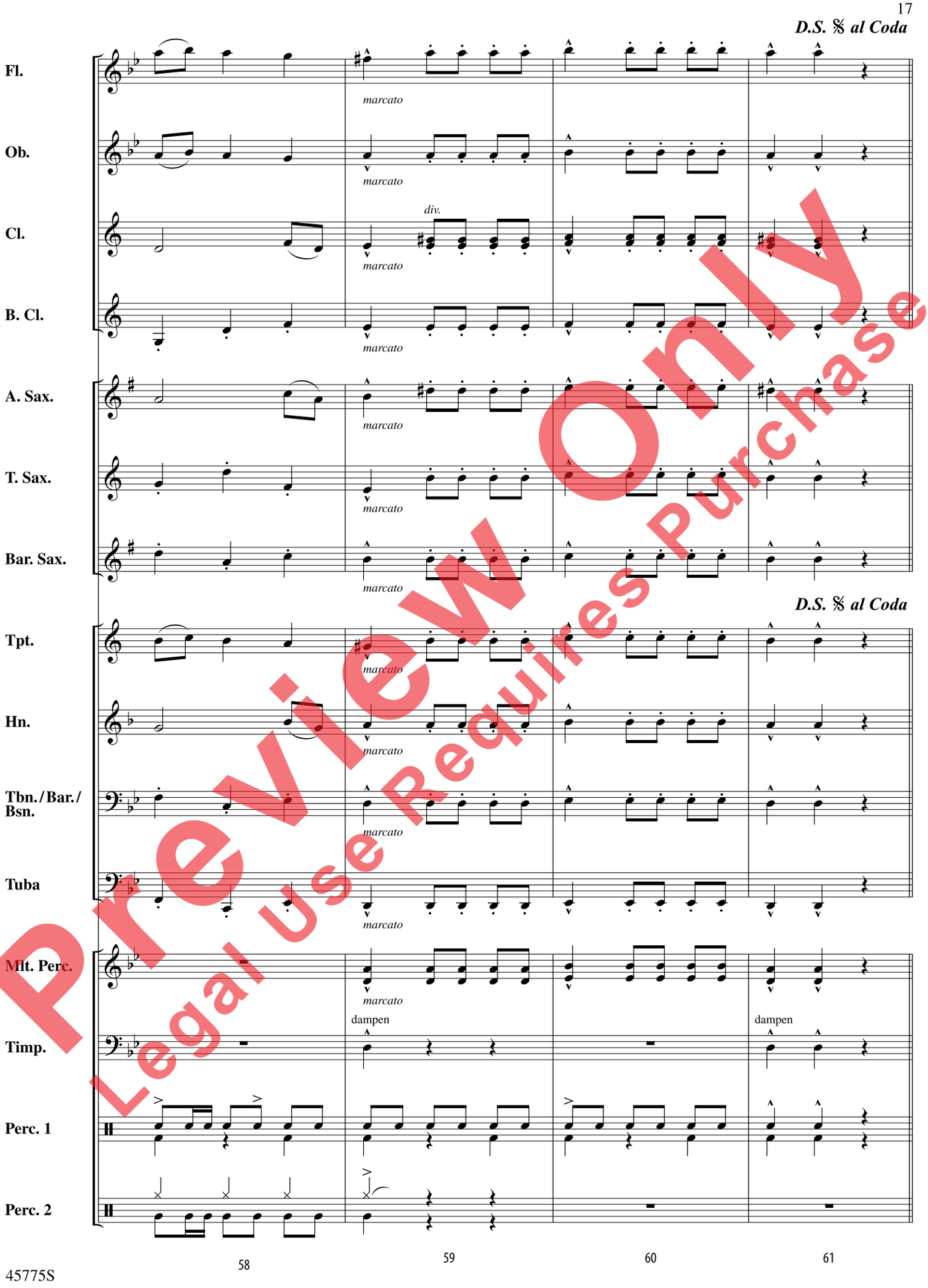

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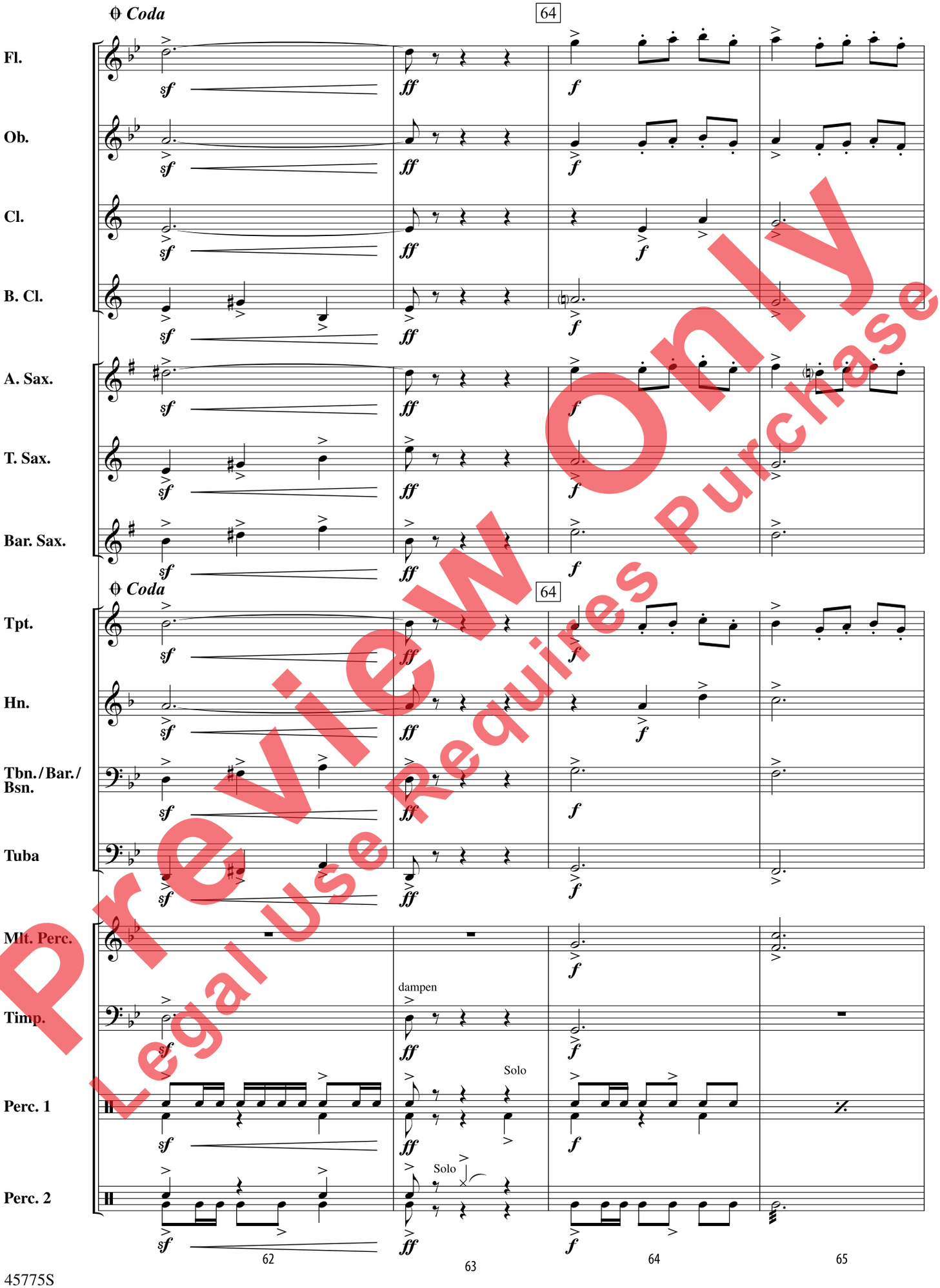

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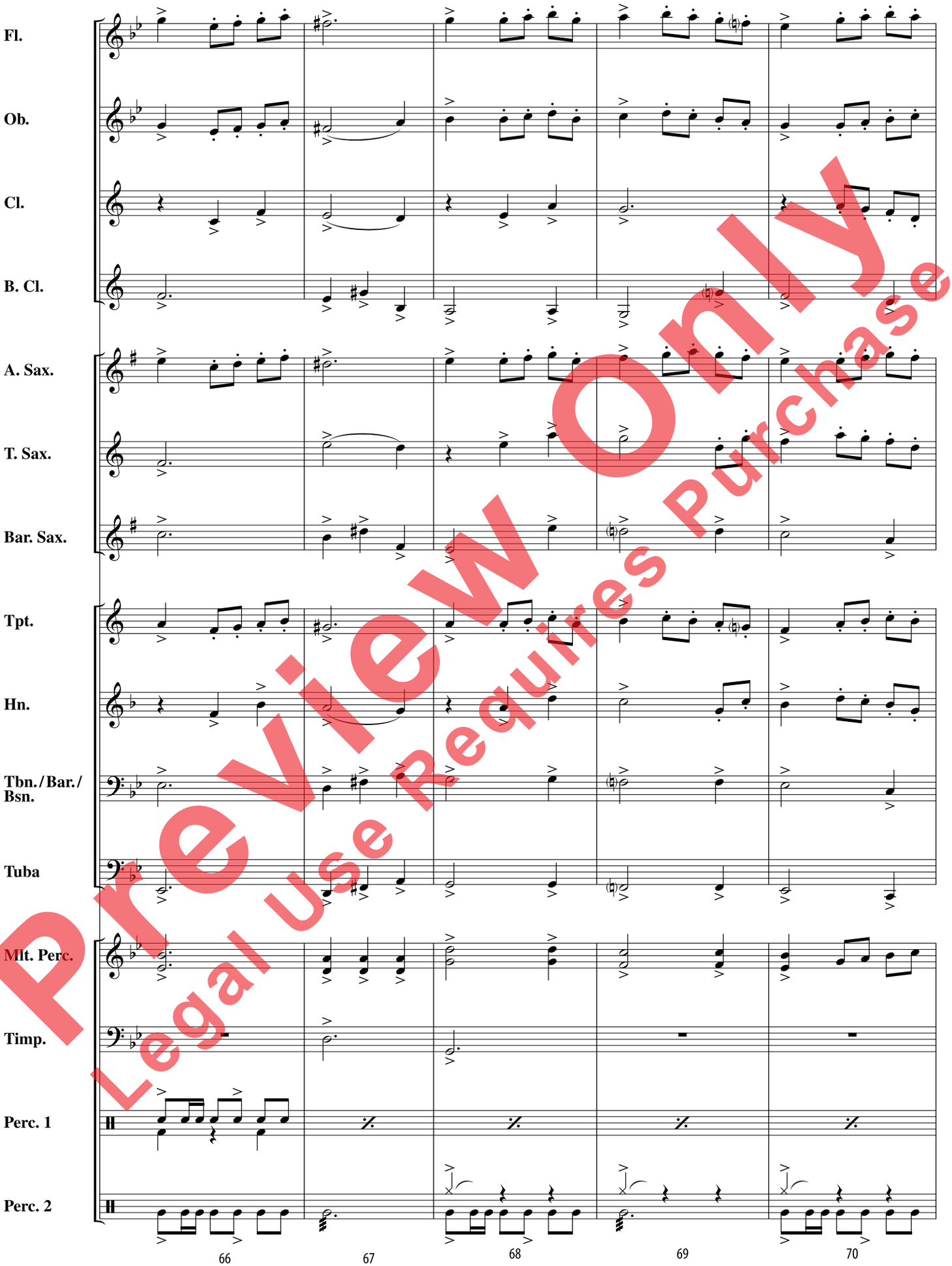

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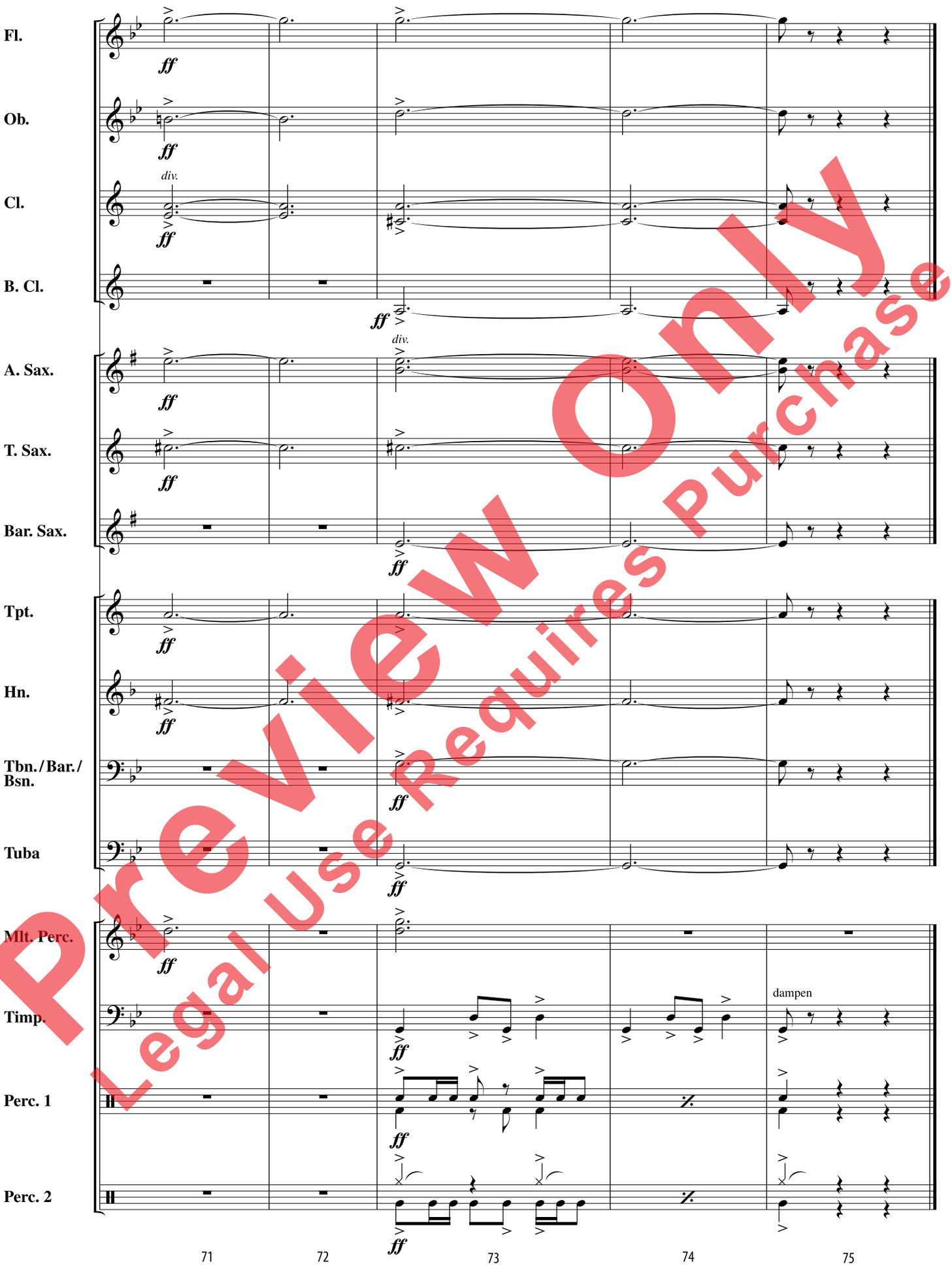

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