

Spanish Suite

“LA VERBENA”

by

Paul Lacome

Arranged for Military Band by Dan Godfrey

No. 1 La Fete

No. 2 Tango

No. 3 Serenade (Night in Spain)

No. 4 Baile Coreado

Complete Set Catalog No. BOV-S2049-00 Price: \$85.00

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INSTRUMENTATION

1	Condensed Conductor Score
10	C Flute and Piccolo
1	Flute or Piccolo in Db
2	Oboes (& Cor Anglais)
1	1 st Bassoon
1	2 nd Bassoon
1	Eb Clarinet
3	Solo Bb Clarinet
3	Repiano Bb Clarinet
3	2 nd Bb Clarinet
3	3 rd Bb Clarinet
8	Eb Alto Saxophone & Alto Clarinet
4	Bb Tenor Saxophone & Bass Clarinet
3	1 st Bb Cornet
3	2 nd Bb Cornet
2	Eb Trumpets
2	1 st & 2 nd Horns in Eb
2	3 rd & 4 th Horns in Eb
2	Baritone TC
2	Euphonium BC
2	1 st Trombone
2	2 nd Trombone
2	3 rd Bass Trombone
4	Basses
4	Drums

CONDUCTOR.

No 365.

Spanish Suite "LA VERBENA."

- 1. LA FÊTE.
- 2. TANGO.

- 3. SERENADE (Night in Spain).
- 4. BAÏLE COREADO.

Music by
P. LACOME.

Arranged for Military Band by
DAN GODFREY, HON. R.A.M.
(Musical Director to the Corporation of Bournemouth)

No 1. LA FÊTE.

Allegro. $\text{♩} = 120.$

The musical score is written in 6/8 time and consists of five systems of staves. The piano accompaniment is in the left hand, while the right hand contains parts for various instruments. The score includes dynamic markings such as *ff*, *cresc.*, and *p*. Performance instructions include *Oboes sust.*, *Clarts in 8ve*, *Horn.*, and *Drums.* There are also numerical markings like '8ve' and '3' above notes.

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First system of musical notation for piano, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some triplets. The key signature has two flats.

Second system of musical notation for piano. It continues the complex rhythmic pattern from the first system. A *cresc.* marking is present in the bass line.

Third system of musical notation for piano. It includes a *cresc.* marking in the bass line and a *ff* marking in the treble line. A note in the treble line is marked *Corts. in 8ve*.

Fourth system of musical notation for piano. It features a *ff* marking in the bass line and a *cresc.* marking in the treble line. The system ends with the initials *S.D.*

Fifth system of musical notation for piano. It includes a *cresc.* marking in the bass line.

Sixth system of musical notation for piano. It includes a *cresc.* marking in the bass line. Below the system, the instruction *Roll between Cymbals.* is written.

Seventh system of musical notation for piano. It includes dynamic markings *fff* in the bass line, *dim.* in the treble line, *p* in the bass line, and *pp* in the treble line. Percussion instructions *Cymbal crash.* and *Euph. Basses. (B.D. roll.)* are written below the system.

CONDUCTOR.

Ob.
p
Bassoon.
ppp

pp
Horns

Andantino. ♩. = 76.

Picc. 8ve
Eb Cl.
pp
p Solo Cl.
pp Cl.
Ob.

Fl 8ve
Bassn.

Tempo di Jota (Valse). ♩. = 88.

Ob. Solo
p
Solo Cl.
pp
rall.

Fl 8ve
Corts.
poco rit.
p

(♩. = 88)

Fl.
Eb Cl.
p a tempo
Euph.
Tamb.

svcs Fl. Ob. Clarts. Fl. Ob. Cl.
Horns & Basses sust. rit. Trombs. Barit. Sve cresc.

Allegro. ♩ = 120. accel. cresc. ff

3

Clarts. in 8ve Fl. Cort. Brass sust. cresc.

Horn. p cresc.

CONDUCTOR.

First system of musical notation, consisting of a treble and bass clef. The music features a series of eighth and sixteenth notes with various slurs and accents.

Second system of musical notation, including a *cresc.* marking. The notation continues with similar rhythmic patterns and slurs.

Third system of musical notation, including *cresc.*, *allargando*, and *sf* markings. The music transitions into a slower tempo section.

Tempo di Jota. (♩ = 88.)
 Eb Cl. & Cort.

Fourth system of musical notation, starting with *ff* and *f* dynamics. The tempo is marked as *Tempo di Jota*.

Fifth system of musical notation, including *Presto.*, *cresc.*, and *ff* markings. The music becomes more rhythmic and intense.

Sixth system of musical notation, ending with a repeat sign and a fermata. The music concludes with a final chord.

INTRO.
Allegro. (♩ = 132.)

NO 2. TANGO.

N. B. Mark with great care the characteristic rhythm of the Tango i.e. the triplet followed by two quavers.

TANGO. Allegretto. (♩ = 112.)

sves.....etc.

CONDUCTOR.

Fl. Eb. Fl. Oboe. Cl. Clts. 8ve

Fl. Eb. Fl. Oboe. Cl. Clts. 8ve

p *pp* *p*

This system shows the beginning of the conductor's part for Flute (Eb), Flute (Oboe), Clarinet, and Bassoon (Clts. 8ve). The music features triplet patterns and dynamic markings of *p* and *pp*.

pp dolce *sf* *dim.* *mf*

pp dolce *sf* *dim.* *mf*

This system continues the conductor's part with dynamic markings of *pp dolce*, *sf*, *dim.*, and *mf*.

p *mf* *cresc.* *f*

p *mf* *cresc.* *f*

This system continues the conductor's part with dynamic markings of *p*, *mf*, *cresc.*, and *f*.

p *f* *mf* *8ves*

p *f* *mf* *8ves*

This system continues the conductor's part with dynamic markings of *p*, *f*, *mf*, and *8ves*.

p *mf* *p*

p *mf* *p*

This system continues the conductor's part with dynamic markings of *p*, *mf*, and *p*.

f *mf* *p* *8ves*

f *mf* *p* *8ves*

This system continues the conductor's part with dynamic markings of *f*, *mf*, *p*, and *8ves*.

f *ff*

f *ff*

This system continues the conductor's part with dynamic markings of *f* and *ff*.

No 3. SERENADE. (Night in Spain.)

Allegretto. ♩ = 72.

f *mf* Trombs. sust.

mf 8ves

dim. *p* Ob. sust. *sf* *p* *sf*

Poco meno. *p* *dim.* Cor Anglais (or Ob.) *ad lib.* *a tempo* Tamb. Solo.

Cadenza. (*ad lib.*) *very delicately* *dim. pp* *ff*

a tempo L'istesso tempo. *poco rit.* *a tempo* *p* Cl. *pp* *poco* Horn. *pp* Tamb. Bassn. Euph. Basses.

CONDUCTOR.

Fl. & Eb svs
Clts in 8ves
mf cresc.
poco rit. a tempo
pp

Cor. Ang (Alto Sax. or muted Cor.)
pp
ppp
mp 2nd Cl. Basses
pp

Cl.
pp Basses.

sf Solo Cor
poco rit.
poco rit.

(♩ = 88) *a tempo*
Horns.
Bass Solo
pp *mf*

Fl. Eb svs
Clts
Euph.
mf dolce
Trombs sust.
a tempo
sf poco rit.
Horn
p
Ob.
mf
Cl.
p
mf Solo Basses

Basses

poco rit.

a tempo
p Bassⁿ
mf

p
Eb Cl. & ve Ob.
Fl.
Bass.. 7 7

p
pp
(♩. = 72.)
Cor. Ang. (or Sax. or muted Cor.)

poco rit.
Horns.
Saxoph.
Cor. Ang. or Clar.

very delicately.
pp

pp
a tempo
Fl.
Eb.
Horns.
Basses
Tamb.
ppp
ppp rit.
Tamb.

CONDUCTOR.

Nº 4. BAILE CORÉADO.

Allegro. (♩ = 88) Tempo di Jota.

ff f

Fl. Eb 8ve Cor. Euph 8ve Cl. dim. mf fz

Tromb 8ve mf sf

Ob. Solo Cl. Fl. 8ve Horns. Alto Sax or Cl. 8ve lower. f mp sf p

Solo Cort Tamb. p

Tutti 8ves Tamb & Cast. cresc. f

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The music consists of a series of chords and moving lines in both hands.

Piano accompaniment for the second system. It begins with the instruction "to Coda" and a double bar line. The music continues with a dynamic marking of *ff* and a tempo marking of 8. The instruction "(no Drums.)" is written below the bass line.

Piano accompaniment for the third system. It includes markings for woodwind instruments: "Ob. Cor." above the treble clef, "*p* Barit." below the bass clef, and "Fl & Eb 8ve Cl." above the treble clef. On the right side, there are markings for "Ob. #", "Horn", and "Euph." with a dynamic marking of *p*.

Piano accompaniment for the fourth system. It includes markings for percussion: "(B.D. roll.)" and "Bass^{ns}". For brass, it says "Corns", "Horns sust.", and "Corns Tromb^s". A dynamic marking of *f* is present, along with a tempo marking of 8 and the instruction "Cresc."

Piano accompaniment for the fifth system. It features a dynamic marking of *ff* and a tempo marking of 8. The instruction "D. C." is written at the end of the system.

Piano accompaniment for the sixth system, which is the Coda. It is marked with a diamond symbol and the word "CODA." on the left. The dynamic marking is *ff* and the instruction "*ff* marcato" is written below the bass line.

Piano accompaniment for the seventh system. It includes markings for "Brass." and "Clts." above the treble clef. A dynamic marking of *p* and the instruction "cresc." are present. On the right, there is a marking for "ff Tutti. Fine." and a dynamic marking of *ff* below the bass line.