

The Barnhouse CLASSICS FOR CONCERT BAND Series

This new series of transcriptions of standard musical classics represents an attempt to make available to wind groups, at all levels of performance, some of the most enduring music of all time in versions that are specifically conceived as being not just good **music**, but also good **wind** music as well.

Especially with arrangements, but also even with note-for-note transcriptions from one medium to another, the responsibility of the re-composer (for that is what the arranger or transcriber really is) to the original composer and his work is the foundation on which a successful such derivative work must rest. The feeling on the part of the listener that what is being heard is actually the original version (or could be the original version) of the work, is the measure of the arranger/transcriber's success, both from the technical and artistic points of view. It is this goal which we seek to attain for each work selected for inclusion in this new series.

Alfred Reed

PROGRAM NOTE

Jose Padilla was born in 1889 in Almeria, Spain. His principal involvement with music was a composer of songs, both as solo pieces and parts of **zarzuelas**, one of the most popular of which is "El Relicario."

Padilla received his musical education at the Madrid Conservatory, and soon became involved in the production of **zarzuelas**, principally as a conductor. The Spanish **zarzuela** is a form roughly comparable to the comic opera or Broadway musical, and is perhaps best identified as a happy marriage of these two popular musical genres. Another of Padilla's most popular songs, "Valencia," was, in fact, adapted from a chorus in one of these **zarzuelas**, "La Bien Amada."

Following his early success in Spain, Padilla traveled to France, where he gained further fame in Paris as a songwriter, composing songs for such internationally renowned artists as Josephine Baker and Maurice Chevalier.

The years immediately preceding the Spanish Civil War were spent by Padilla in Italy, but he returned to Spain shortly after the Civil War broke out, and remained there until the end of World War II, at which time he returned to Paris, where he premiered a major orchestral work, his "Portugese" Symphony.

Padilla wrote several hundred songs and produced some sixty stage works as well. In addition to "El Relicario" and "Valencia," his major "hit" songs were "La Violetera" (The Violet Seller) and "Princesita" (which was frequently sung by the famous Italian tenor, Tito Schipa, who was Padilla's exact contemporary).

Padilla eventually returned to Spain, where he died at age 71 in the Fall of 1960. His many songs remain perennial favorites with Spanish-speaking people everywhere, and not just in his native land.

"El Relicario" is in the *paso doble* form, a Spanish dance very popular in the 1920's (and since), which is a kind of one-step...even though "paso doble" actually means "two-step"...usually set in $\frac{6}{8}$ meter, but also sometimes, as here, in triple measure.

Dr. Raymond A. Barr
Professor of Music Literature
and History
University of Miami
Coral Gables, Florida

Note to Conductor

"El Relicario" should be performed in a detached, **bravura** style, with a great deal of flair. Accents should be well articulated but without harshness of tone, and the first beat of each measure should be emphasized throughout. The tempo should not seem hurried or rushed, however.

The **legato** passages, such as at measures 26, 43, 81, etc. should be performed in a lightly exaggerated **cantabile** style, so as to contrast with the accented, articulated passages.

The percussion should complement the rest of the band without dominating the overall sound.

In the absence of a String Bass, the conductor may wish to have one Tuba play the cued parts at measures 9, 26, 43 and 64.

Other cued passages may be used, at the conductor's discretion, to supplement or replace underbalanced or missing instruments in the band.

Robert Longfield

ROBERT LONGFIELD

Robert Longfield was born and raised in Grand Rapids, Michigan. He graduated with honors from The University of Michigan where he studied with Jerry Bilik and Dr. Paul Boylan and where he was a member of the band under Dr. William D. Revelli and George Cavender. He studied with Dr. Alfred Reed at the University of Miami, Miami, Florida.

From 1969 until 1986 Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. In 1985 he was voted "Teacher of the Year" by the Michigan School Band and Orchestra Association.

A member of ASCAP, Mr. Longfield's arrangements have been played by high school and university bands throughout the United States, including performances at several major bowl games and the 1984 Olympics in Los Angeles.

Mr. Longfield is currently band director at Miami Palmetto Senior High School, Miami, Florida.

Instrumentation

Conductor Score	1
Piccolo	1
1st C Flute	3
2nd C Flute	2
1st Oboe	1
2nd Oboe	1
English Horn	1
E♭ Clarinet	1
1st B♭ Clarinet	4
2nd B♭ Clarinet	4
3rd B♭ Clarinet	4
E♭ Alto Clarinet	2
B♭ Bass Clarinet	2
B♭ Contrabass Clarinet	1
1st & 2nd Bassoons	2
1st E♭ Alto Saxophone	3
2nd E♭ Alto Saxophone	2
B♭ Tenor Saxophone	1

E♭ Baritone Saxophone	1
1st B♭ Trumpet	3
2nd B♭ Trumpet	3
3rd B♭ Trumpet	3
1st & 2nd F Horns	2
3rd & 4th F Horns	2
1st Trombone	2
2nd Trombone	1
3rd Trombone	1
Baritone T.C.	1
Baritone B.C.	2
Tuba	5
String Bass	1
Timpani	1
Mallets	2
Percussion I	2
Percussion II	3

EL RELICARIO

Paso Doble

3

012-2162-00

Allegro moderato (♩ = c.116-132)

Jose Padilla
Arr. by Robert Longfield

Flutes 1 2 *ff*

Piccolo *ff*

Oboes 1 2 *ff*

English Horn *ff*

E♭ Clarinet *ff*

B♭ Clarinets 1 2 3 *ff*

E♭ Alto Clarinet *ff*

B♭ Bass Clarinet *ff*

B♭ Contrabass Clarinet *ff*

Bassoons 1 2 *ff*

E♭ Alto Saxophones 1 2 *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

F Horns 1 2 3 4 *ff*

B♭ Trumpets 1 2 3 *ff*

Trombones 1 2 3 *ff*

Baritone *ff*

Tuba *ff*

String Bass *ff*

Timpani *ff* with hard mallets

Bells *ff*

Xylophone with plastic mallets *ff*

Maracas *ff*

Tambourine *ff*

Castanets *ff*


Claves *ff*

Triangle *ff*

Cymbals *ff*

Snare Drum *ff*

Bass Drum *ff*

Fls. 2  9 *mf* a2

Picc. *mf*

Obs. 1 2 *mf* a2

E.Hn. *mf*

E♭Cl. *mf*

Cls. 1 *mf*

2 3 *p* *a2* *mf*

A.Cl. *p*

B.Cl. *p* *mp*

Cb.Cl. *p* *mp*

Bsns. 1 2

A.Saxs. 1 2

T.Sax. *mp*

B.Sax. *mp*

Hns. 1 2 3 4 *p* *mp*

Tpts. 1 2 3

Trbs. 1 *Hn.1* *p* *mp*

2 *Hn.3* *Hn.2* *p* *mp*

3

Bar. *mp*

Tuba *mp*

St.B. *St.B.* *p* *mp*

Timp. *p*

Xylo. *p*

Maracas *p*

Cast. *p*

S.D. *p*

B.D. *p*

[illegible]

26

Fls. 1 2 *mp*

Picc. 1 2 *mp*

Obs. 1 2 *mp*

E.Hn. *mp*

E♭Cl. *mp*

Cl. 1 *div.* *a2* *div.* *a2* *div.* *a2* *mp*

2 3 *mp*

A.Cl. *p*

B.Cl. *p*

Cb.Cl. *p*

Bsns. 1 2 *p*

A.Saxs. 1 2 *mp*

T.Sax. *p*

B.Sax. *p*

26

Hns. 1 *a2* *mp*

2 *a2* *mp*

3 4 *mp*

Tpts. 1 2 3 *sim.*

Trbs. 1 2 3 *p*

Bar. *p*

Tuba *p*

St.B. *p*

Timp. *p*

Bells *Bells / brass mallets* *mp*

Tamb. *Tamb.* *p*

Cast. *Clav.* *p*

Cym. *p*

S.D. *p*

B.D. *p*

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple instruments, with staves for each instrument listed on the left. The instruments include:

- Fls. (Flutes)
- Picc. (Piccolo)
- Obs. (Oboes)
- E.Hn. (English Horn)
- Eb Cl. (Euphonium)
- Cl. (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Cb. Cl. (Contrabass Clarinet)
- Bsns. (Bassoons)
- A. Saxs. (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Hns. (Horns)
- Tpts. (Trumpets)
- Trbs. (Trombones)
- Bar. (Baritone)
- Tuba
- St. B. (St. Bass)
- Timp. (Timpani)
- Bells
- Tamb. Clav. (Tambourine/Clavichord)
- S.D. B.D. (Soprano/Baritone Drums)

The score is written in a common time signature (C) and features various musical notations, including notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte) and *a2* (second ending). The page number 34 is visible in the top right corner.

43

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

E♭Cl.

Cl. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Xylo.

Maracas

Cast.

Trgl.

S.D.

B.D.

Solo

p

div.

mp

a2

Ob. p

St.B. p

Trgl. p

Handwritten initials "FL" and a circled "51" are present at the top of the page.

Fls. 1/2 *mf* *cresc.*

Picc.

Obs. 1/2 *Tutti* *mf* *cresc.*

E.Hn.

E♭Cl.

Cl. 1/2/3 *mf* *div.* *cresc.*

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1/2 *div.* *mf* *cresc.*

A.Saxs. 1/2 *play* *mf* *cresc.*

T.Sax.

B.Sax.

Hns. 1/2/3/4 *a2* *mf* *cresc.*

Tpts. 1/2/3 *mf* *cresc.*

Trbs. 1/2/3 *mf* *cresc.*

Bar.

Tuba

St.B.

Timp.

Maracas Cast. *p* *mp* *cresc.*

Trgl. *Trgl.* *mp*

S.D. B.D. *mp* *cresc.*

60

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

E♭Cl.

Cl. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

60

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Maracas

Cast.

S.D.

B.D.

f

mf

ff

mp

Solo

3671

64

Soli *mf*

Fls. 1 2

Picc. 1 2

Obs. 1 2

E.Hn. 1 2

E♭Cl. 1 2

Cl. 1 2 3

A.Cl. *p*

B.Cl. *p*

Cb.Cl. *p*

Bsns. 1 2

A.Saxs. 1 2

T.Sax. 1 2

B.Sax. 1 2

64

Hns. 1 2 3 4 *p*

Tpts. 1 2 3

Hn.1 *p*

Hn.3 *p*

Hn.2 *p*

Trbs. 1 2 3

Bar. 1 2

Tuba 1 2

St.B. *p*

St.B. *p*

Timp. 1 2

Bells *p*

Tamb. *p*

Cast. *p*

S.D. *p*

B.D. *p*

73

Fls. 1 2 *div.* *mf*

Picc. *mf*

Obs. 1 2 *div.* *mf*

E.Hn. *mf*

E♭Cl. *mf*

Cl. 1 *f* *mf*

2 3 *f* *mf*

A.Cl. *f* *mf*

B.Cl. *f* *mf*

Cb.Cl. *mf*

Bsns. 1 2 *mf* *a2*

A.Sax. 1 2 *mf*

T.Sax. *mf*

B.Sax. *mf*

73

Hns. 1 2 *a2* *mf*

3 4 *a2* *mf*

Tpts. 1 2 *Tutti* *st. mutes* *a2* *mf*

3 *st. mutes* *mf*

Trbs. 1 *st. mutes* *mf*

2 3 *st. mutes* *mf*

Bar. *mf*

Tuba *mf*

St.B. *mf*

Timp. *mf*

Bells *Xylo.* *mf*

Tamb. *mp* *mf*

Cast. *mp*

S.D. *mp*

B.D. *mf* *mp*

81

Fls. *f*

Picc. *f*

Obs. 1 *div.* *f*

Obs. 2 *f*

E.Hn. *f*

E♭Cl. *f*

Cl. 1 *f*

Cl. 2 *div.* *f*

A.Cl. *mf*

B.Cl. *mf*

Cb.Cl. *mf*

Bsns. 1 *mf*

Bsns. 2 *mf*

A.Saxs. 1 *Hn.1 mf*

A.Saxs. 2 *Hn.3 mf*

T.Sax. *Hn.2 mf*

B.Sax. *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Hns. 3 *mf*

Hns. 4 *mf*

Tpts. 1 *a2* *open*

Tpts. 2 *open*

Tpts. 3 *open*

Trbs. 1 *open* *cantabile* *sim.*

Trbs. 2 *open* *a2* *cantabile* *sim.*

Trbs. 3 *open* *f* *cantabile* *sim.*

Bar. *f* *cantabile* *sim.*

Tuba *mf*

St.B. *mf*

Timp. *mf*

Xylo. *mf*

Tamb. *Maracas mf*

Cast. *Claves mf*

S.D. *mf*

B.D. *mf*

$$mf$$

This page of a musical score, numbered 16, contains staves for various instruments. The woodwind section includes Flutes (Fls.), Piccolo (Picc.), Oboes (Obs.), English Horn (E.Hn.), Eb Clarinet (Eb Cl.), Clarinets (Cls.), Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), and Contrabass Clarinet (Cb.Cl.). The brass section includes Bsnns., A. Saxs., T. Sax., B. Sax., Tpts., Trbns., Baritone (Bar.), Tuba, and St. B. The percussion section includes Timp., Xylo., Maracas, Cast., and S.D. B.D. The score is written in 2/4 time and features dynamic markings such as *f* (forte) and *a2* (second ending). A rehearsal mark '98' is located at the end of the page.

Fls. 1 2 *a2* *f*

Picc. *f*

Obs. 1 2 *a2* *f*

E.Hn. *f*

Eb Cl. *f*

Cls. 1 2 3 *a2* *f*

A.Cl. *f*

B.Cl. *f*

Cb.Cl. *f*

Bsns. 1 2 *f*

A.Saxs. 1 2 *f*

T.Sax. *f*

B.Sax. *f*

Hns. 1 2 3 4 *a2* *f*

Tpts. 1 2 3 *f*

Trbns. 1 2 3 *f* *a2*

Bar. *f*

Tuba *f*

St.B. *f*

Timp. *f*

Xylo. *f*

Maracas Cast. *f*

S.D. B.D. *f*

98

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

E♭Cl.

Cls. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Bells

Maracas

Cast.

S.D.
B.D.

Bells
f

106

Fls. 1 2

Picc. 1 2

Obs. 1 2

E.Hn. 1 2

E♭Cl. 1 2

Cl. 1 2 3

A.Cl. 1 2

B.Cl. 1 2

Cb.Cl. 1 2

Bsns. 1 2

A.Saxs. 1 2

T.Sax. 1 2

B.Sax. 1 2

106

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar. 1 2 3

Tuba 1 2 3

St.B. 1 2 3

Timp. 1 2 3

Bells 1 2 3

Maracas Cast. 1 2 3

Cym. 1 2 3

S.D. B.D. 1 2 3

cresc.

ff

112

112

Xylo.

Cym.

3671

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

Eb Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1 2

A. Saxs. 1 2

T. Sax.

B. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

Bells

Xylo.

Maracas

Cast.

Cym.

S.D.

B.D.

3671