

CASTLES IN SPAIN

R. Beck & J. Mabaar

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **3**

Duration / Tijdsduur / Durée / Dauer / Durata **7:43**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band

ES 47.019CD

I N S T R U M E N T A T I O N

Concert Band

| | |
|--------------------------|---|
| Full score | 1 |
| Flute | 5 |
| Oboe | 2 |
| Bassoon | 2 |
| E♭ Clarinet | 1 |
| B♭ Clarinet 1 | 5 |
| B♭ Clarinet 2 | 5 |
| B♭ Clarinet 3 | 5 |
| B♭ Bass Clarinet | 1 |
| E♭ Alto Saxophone | 2 |
| B♭ Tenor Saxophone | 2 |
| E♭ Baritone Saxophone | 1 |
| B♭ Trumpet 1 | 3 |
| B♭ Trumpet 2 | 3 |
| F Horn 1 | 1 |
| F Horn 2 | 1 |
| F Horn 3 | 1 |
| C Trombone 1 | 2 |
| C Trombone 2 | 2 |
| C Trombone 3 | 2 |
| C Euphonium | 2 |
| B♭ Baritone treble clef | 2 |
| B♭ Euphonium treble clef | 2 |
| C Bass 1-2 | 4 |
| Drumset | 3 |
| Percussion | 2 |

S U P P L E M E N T A R Y P A R T S

| | |
|---------------------------|---|
| B♭ Soprano Saxophone | 1 |
| B♭ Flugelhorn 1 | 1 |
| B♭ Flugelhorn 2 | 1 |
| B♭ Flugelhorn 3 | 1 |
| E♭ Horn 1 | 1 |
| E♭ Horn 2 | 1 |
| E♭ Horn 3 | 1 |
| B♭ Trombone 1 bass clef | 1 |
| B♭ Trombone 2 bass clef | 1 |
| B♭ Trombone 3 bass clef | 1 |
| B♭ Trombone 1 treble clef | 1 |
| B♭ Trombone 2 treble clef | 1 |
| B♭ Trombone 3 treble clef | 1 |
| B♭ Euphonium bass clef | 2 |
| E♭ Bass treble clef | 2 |
| E♭ Bass bass clef | 2 |
| B♭ Bass treble clef | 2 |
| B♭ Bass bass clef | 2 |

CASTLES IN SPAIN

Nederlands:

Een zeer succesvolle compositie met een echt Spaanse sfeer geschreven door Randy Beck & J. Mabaar. Het werk bestaat uit 4 delen: 2 paso dobles (Oviedo & Zamora), een Spaanse wals (La Coruna) en een beguine (Burgos).

English:

A very succesful, Spanish flavoured composition by Randy Beck & J. Mabaar. The piece consists of 4 parts: 2 paso dobles (Oviedo & Zamora), a Spanish wals (La Coruna) and a beguine (Burgos).

Deutsch:

Eine sehr erfolgreiche Komposition, die von Randy Beck & J. Mabaar in einem echt spanischen Stil geschrieben worden ist. Sie besteht aus vier Teilen (4 bekannten Städten); es gibt zwei Pasodoble (Oviedo und Zamora), einen spanischen Walzer (La Coruna) und einen Beguine (Burgos).

Français:

Une composition qui a connu un très grand succès et qui a été écrite dans un véritable style espagnol par Randy Beck & J. Mabaar. Elle comprend quatre parties référant à quatre ville connues: 2 paso doble (Oviedo et Zamora), une valse espagnole (La Coruna) et une béguine (Burgos).

Italiano:

Una composizione di grande successo con atmosfera spagnola scritto da Randy Beck & J. Mabaar. Un'opera in 4 tempi: due paso doble (Oviedo & Zamora) un valzer spagnolo (La Coruna) e una beguine (Burgos).

RANDY BECK

Nederlands:

Randy Beck, pseudoniem voor Frans Verbeeck, is geboren te Tisselt (België) op 12 september 1926 en overleden te Merksplas (België) op 5 oktober 2000. Als jongen van acht jaar speelde hij reeds piston in de plaatselijke fanfare van Tisselt "Willen Is Kunnen". Dit orkest werd toen gedirigeerd door zijn grootvader; later zou zijn vader de dirigeerstok overnemen en daarna heeft ook Frans deze fanfare geleid. Hij volgde lessen vanaf 1936 aan de Muziekacademie te Willebroek en later aan het Conservatorium van Mechelen. Vanaf 1948 is hij beroepsmuzikant als trompet-solist en arrangeur bij de orkesten van Willy Rockin en Leo Martin. Hij treedt op in vele Europese landen met beroemde artiesten als Charles Trenet, Frank Sinatra, Billy Eckstein en vele anderen. In 1960 wordt hij artistiek directeur van een platenmaatschappij en maakt hij grondig kennis met alle aspecten van de amusementsmuziek. Vandaar uit krijgt hij opnieuw belangstelling voor de wereld van de harmonie- en fanfaremuziek. Hij begint met het schrijven van enkele marsen en heeft daar direct veel succes mee. Vanaf eind jaren zestig gaat Tierolff Muziekcentrale zijn werken uitgeven. Uit de jaren zeventig zijn toppers te noemen als de marsen "Over and Out", "Miami" en "Planckendael", terwijl zijn "Mexican Trumpets" in zowat heel Europa een daverend succes is. Ook zijn heften uit de serie "Melody Makers (deel 1 tot en met 5)" zijn overal verkocht. Later komen er successen als "El Dorado" en de mars "Stand By", terwijl in de negentiger jaren speciaal zijn "Castles in Spain" en mars "Check Point" enorme toppers zijn. Ook als arrangeur geniet Randy Beck een grote reputatie, met uitschieters als "In the Mood", "Music" en vele medleys zoals "Dixieland Selecties", "Latin Sounds", "Gershwin for Everyone", "Marching through America", enz. In 1999 componeerde hij samen met Rita Defoort, Wim Laseroms en John Nimbley de "Centennial"-mars t.g.v. het 100-jarig bestaan van Tierolff Muziekcentrale. Zijn laatste twee werken – de paso-doble "Torre de Fuego" en de mars "On Line" – zijn opgenomen op de cd Tierolff for Band, no. 10 – "Tumaco" in 2000. Randy Beck was ook betrokken bij de opnamen voor 10 cd's voor Tierolff, nog tot en met het voorjaar van 2000.

English:

Randy Beck, alias from Frans Verbeeck, was born in Tisselt (Belgium) on September 12th 1926 and died on October 5th 2000 in Merksplas (Belgium). As a boy from eight years old he already played the cornet in his local fanfare band of Tisselt. This band was conducted by his grandfather, after which his father would lead this band and later on Frans himself became conductor of this band. Beck attended music school lessons from 1936 at the Music Academy in Willebroek and later on at the Conservatory of Mechelen. From 1948 he is a professional musician as trumpet soloist and arranger for the well-known orchestras from Willy Rockin and Leo Martin. He performs in many European countries with famous artists such as Charles Trenet, Frank Sinatra and Billy Eckstein. In 1960 he becomes artistic director of a record company which makes him very familiar with entertainment music. This revives his interest in band music too. He starts writing some marches that are an immediate success. From the late sixties Tierolff Muziekcentrale starts publishing his works. Some highlights from the seventies are the marches "Over and Out", "Miami" and "Planckendael" and his "Mexican Trumpets" is a huge success all over Europe. Also his band books "Melody Makers" (vol. 1 – 5) are top sellers. These successes are followed by pieces such as "El Dorado" and the march "Stand By" and in nineties "Castles in Spain" and the march "Check Point" are big hits. Randy Beck is also famous for his arrangements, having arranged pieces such as "In the Mood", "Music" and many medleys such as "Dixieland Selections", "Latin Sounds", "Gershwin for Everyone", "Marching through America" and many more. In 1999 he composed the "Centennial"-march together with Rita Defoort, Wim Laseroms and John Nimbley for the occasion of the 100th Anniversary of Tierolff Muziekcentrale. His last two pieces – the paso-doble "Torre de Fuego" and the march "On Line" – are recorded on the CD Tierolff for Band, no. 10 – "Tumaco" in 2000. Randy Beck was also involved during the recording of 10 CD's for Tierolff, even in early 2000.

Deutsch:

Randy Beck, alias Frans Verbeeck, wurde am 12. September 1926 in Tisselt, Belgien, geboren und verstarb am 5. Oktober 2000 in Merksplas, Belgien. Im Alter von acht Jahren spielte er schon das Kornett im lokalen Fanfarenorchester „Willen is Kunnen“ welches damals von seinem Großvater dirigiert wurde. Anschließend dirigierte auch sein Vater, bevor Frans selber den Taktstock übernahm. Ab 1936 studierte er an der Musikschule von Willebroek und später am Musikkonservatorium von Mechelen. 1948 wurde er Berufsmusiker; er spielte Trompete und war Arrangeur für die Unterhaltungsorchester von Willy Rockin und Leo Martin. Er trat in vielen europäischen Ländern auf und begleitete berühmte Künstler, wie z.B. Charles Trenet, Frank Sinatra und Billy Eckstein. 1960 wurde er Musikdirektor bei einer Schallplattenfirma und machte sich mit allen Aspekten der Unterhaltungsmusik bekannt. So erwachte wieder das Interesse für die Welt der Blasmusik und er schrieb einige schmissige Märsche die unmittelbar sehr erfolgreich waren. Seit den späten sechziger Jahren verlegt Tierolff seine Blasmusikkompositionen. In den siebziger Jahren gab es große Erfolge wie die Märsche „Over and Out“, „Miami“ und „Planckendael“: Auch seine Komposition „Mexican Trumpets“ war überall in Europa sehr erfolgreich. Die Hefte der Serie „Melody Makers“ (in fünf Teilen) wurden in zahlreichen Ländern viel verkauft. Später gab es Erfolge wie „El Dorado“ und den Marsch „Stand By“, in den neunziger Jahren das Stück „Castles in Spain“ und der Marsch „Check Point“ welche wahre Verkaufsschlager waren. Randy Beck war auch ein ganz erfolgreicher Arrangeur; absolute Spitzenleistungen waren die Arrangements von „In the Mood“ und „Music“ ebenso wie die Medleys „Dixieland Selection“, „Latin Sounds“, „Gershwin for everyone“ und „Marching through America“. 1999 komponierte er in Zusammenarbeit mit Rita Defoort, Wim Laseroms und John Nimbly den „Centennial Marsch“ anlässlich der Jahrhundertfeier des Verlags Tierolff Muziekcentrale. Seine letzte Kompositionen, der Pasodoble „Torre de Fuego“ und der Marsch „On Line“ sind auf die CD Tierolff for Band 10 (Tumaco) eingespielt worden. Randy Beck war auch Tonmeister für zehn CD Aufnahmen von Tierolff, und zum letzten Mal noch im Frühjahr 2000.

Français:

Randy Beck, pseudonyme de Frans Verbeeck, est né à Tisselt en Belgique le 12 septembre 1926 et décédé à Merksplas (Belgique) le 5 octobre 2000. Dès l'âge de huit ans, il joue du Cornet dans la fanfare locale "Willen is Kunnen", dirigée à l'époque par son grand-père. Plus tard, son père prendra la baguette et Frans lui succèdera par la suite. En 1936, il débute ses études à l'académie de musique de Willebroek et les continue au conservatoire de Malines. Dès 1948, il entame une carrière de musicien professionnel et devient Trompettiste solo et arrangeur dans les orchestres de variété de Willy Rockin et Leo Martin. Il se produit un peu partout en Europe et accompagne de grands artistes tels que Charles Trenet, Frank Sinatra, Billy Eckstein. En 1960, il devient directeur artistique d'une firme de disques et apprend à connaître tous les aspects de la variété. Il s'intéresse aux orchestres à vents et écrit quelques marches qui connaissent immédiatement un grand succès. Vers la fin des années soixante, Tierolff Muziekcentrale édite ses compositions et bientôt, dans les années soixante dix, les marches "Over and Out", "Miami" et "Planckendael" s'enchaînent, "Mexican Trumpets" connaîtra également un franc succès en Europe. Les recueils de la série "Melody Makers" (volumes 1 à 5) se vendent partout. Suivent "El Dorado", puis dans les années quatre-vingt dix "Castles in Spain" et la marche "Check Point" deviennent incontournables. Randy Beck s'est également taillé une grande réputation comme arrangeur, citons "In the Mood", "Music" et de nombreux pots-pourris tels "Dixieland Selections", "Latin Sounds", "Gershwin for everyone", "Marching through America", etc. En 1999, il se joint à Rita Defoort, Wim Laseroms et John Nimbly pour écrire la marche "Centennial" à l'occasion du centenaire des éditions Tierolff Muziekcentrale. Ses deux dernières compositions "Torre de Fuego" et la marche "On Line" ont été enregistrées sur le CD Tierolff for Band n°10 (Tumaco). Randy Beck a collaboré à l'enregistrement de dix compacts disques pour Tierolff, et ceci jusqu'au printemps 2000.

CASTLES IN SPAIN

R. Beck & J. Mabaar

1. OVIEDO

Paso Doble

Flute/
Oboe

Bassoon

Eb Clarinet

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet

Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1

Bb Trumpet 2

F Horn 1

F Horn 2

F Horn 3

C Trombone 1

C Trombone 2

C Trombone 3

Bb Baritone

C Euphonium

C Basses

Drum Set

Percussion

Cymb.
+ Cymb.

Castanets
Tambourine

f

1 2 3 4 5 6 7 8 9

Fl./ Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

10 11 12 13 14 15 16 17 18 19 20 21

This page of a musical score, numbered 4, contains staves for various instruments. The woodwind section includes Flute/Oboe (Fl./Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Clar.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), French Horn 1 (F Hn. 1), French Horn 2 (F Hn. 2), French Horn 3 (F Hn. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone (Bb Brtn.), Euphonium (C Euph.), and Baritone (C Bs.). The percussion section includes Drum Set (D. S.) and Percussion (Perc.).

The score is divided into measures 32 through 41. A rehearsal mark 'B' is placed above the Fl./Ob. staff at the beginning of measure 38. Dynamic markings are used throughout: *f* (forte) and *ff* (fortissimo) are used in measures 32-37, while *p* (piano) and *ff* are used in measures 38-41. The Fl./Ob. staff in measure 38 has a *p* marking, while the Bsn. staff has a *f* marking. In measure 40, the Perc. staff has a *p* marking and the D. S. staff has a *ff* marking. The Cymb. (Cymb.) instrument is indicated in measure 40.

Fl./Ob. *p* *ff* *mf*

Bsn. *p* *ff* *p* *mf*

E♭ Clar. *p* *ff* *mf*

Clar. 1 *p* *ff* *mf*

Clar. 2 *p* *ff* *p*

Clar. 3 *p* *ff* *p*

Bs. Clar. *p* *ff* *p*

A. Sax. *p* *ff* *mf*

T. Sax. *p* *ff* *p* *mf*

B. Sax. *p* *ff* *p*

Tpt. 1 *p* *ff* *mf*

Tpt. 2 *p* *ff*

F Hn. 1 *p* *ff* *p*

F Hn. 2 *p* *ff* *p*

F Hn. 3 *p* *ff* *p*

Tbn. 1 *p* *ff*

Tbn. 2 *p* *ff*

Tbn. 3 *p* *ff*

B♭ Brtn. *p* *ff* *p* *mf*

C Euph. *p* *ff* *p* *mf*

C Bs. *p* *ff* *p*

D. S. *p* *ff* *p*-Cymb.

Perc. *p* *ff*

42 43 44 45 46 47 48 49 50 51

Fl./ Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

mf

52 53 54 55 56 57 58 59 60 61

D

Fl./Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

62 63 64 65 66 67 68 69 70

Fl./ Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

71 72 73 74 75 76 77 78 79

2. BURGOS

Beguine ♩ = 72 A

FL./Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

Muted
Muted
Bongos
- Cymb.
Maracas
Claves

1 2 3 4 5 6

Fl./ Ob. *mf*

Bsn. *mf*

Eb Clar. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

Bs. Clar. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1

Tpt. 2

F Hn. 1 *mf*

F Hn. 2 *mf*

F Hn. 3 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Bb Brtn. *mf*

C Euph. *mf*

C Bs. *mf*

D. S.

Perc.

7 8 9 10 11 12

Fl./ Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

mf

13 14 15 16 17 18

Fl./ Ob. **B**

Bsn. *f*

Eb Clar.

Clar. 1

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar. *f*

A. Sax.

T. Sax. *f*

B. Sax. *f*

Tpt. 1 (muted) *f*

Tpt. 2 (muted) *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bb Brtn. *f*

C Euph. *f*

C Bs. *f*

D. S. Cowbell *f*

Perc. *f*

19

20

21

22

23

24

3. LA CORUÑA

Valse Vivo

The musical score is for a piece titled "3. LA CORUÑA" in 3/4 time, marked "Valse Vivo". The score is arranged for a large orchestra and includes the following parts and dynamics:

- FL./Ob.:** Flute/Oboe part, starting with a rest and playing a melodic line from measure 9 onwards, marked *f*.
- Bsn.:** Bassoon part, playing a rhythmic accompaniment throughout, marked *p* in measures 1-4, *mf* in measures 5-8, and *f* in measures 9-10.
- Eb Clar.:** Eb Clarinet part, playing a melodic line from measure 9 onwards, marked *f*.
- Clar. 1 & 2:** Clarinets in Bb, playing a melodic line from measure 9 onwards, marked *f*.
- Clar. 3:** Clarinet in A, playing a melodic line from measure 9 onwards, marked *f*.
- Bs. Clar.:** Bass Clarinet part, playing a rhythmic accompaniment throughout, marked *p* in measures 1-4, *mf* in measures 5-8, and *f* in measures 9-10.
- A. Sax.:** Alto Saxophone part, playing a melodic line from measure 5 onwards, marked *mf* in measures 5-8 and *f* in measures 9-10.
- T. Sax.:** Tenor Saxophone part, playing a rhythmic accompaniment throughout, marked *mf* in measures 5-8 and *f* in measures 9-10.
- B. Sax.:** Baritone Saxophone part, playing a melodic line from measure 5 onwards, marked *mf* in measures 5-8 and *f* in measures 9-10.
- Tpt. 1 & 2:** Trumpets, playing a melodic line from measure 9 onwards, marked *f*.
- F Hn. 1, 2, & 3:** Flute Horns, playing a melodic line from measure 5 onwards, marked *mf* in measures 5-8 and *f* in measures 9-10.
- Tbn. 1, 2, & 3:** Trombones, playing a melodic line from measure 9 onwards, marked *f*.
- Bb Brtn.:** Baritone Trombone part, playing a rhythmic accompaniment throughout, marked *mf* in measures 5-8 and *f* in measures 9-10.
- C Euph.:** Contrabassoon part, playing a rhythmic accompaniment throughout, marked *p* in measures 1-4, *mf* in measures 5-8, and *f* in measures 9-10.
- C Bs.:** Contrabass part, playing a rhythmic accompaniment throughout, marked *p* in measures 1-4, *mf* in measures 5-8, and *f* in measures 9-10.
- D. S.:** Double Bass part, playing a rhythmic accompaniment throughout, marked *p* in measures 1-4, *mf* in measures 5-8, and *f* in measures 9-10.
- Perc.:** Percussion part, including Castanets and Tambourine, playing a rhythmic accompaniment throughout, marked *p* in measures 1-4, *mf* in measures 5-8, and *f* in measures 9-10.

A

The musical score is arranged in a standard orchestral layout with 20 measures. The instruments and their parts are as follows:

- Fl./Ob.:** Melodic line with rests in measures 14-18.
- Bsn.:** Melodic line with rests in measures 14-18.
- E♭ Clar.:** Melodic line with rests in measures 14-18.
- Clar. 1 & 2:** Melodic lines with rests in measures 14-18.
- Clar. 3:** Melodic line with rests in measures 14-18.
- Bs. Clar.:** Melodic line with rests in measures 14-18.
- A. Sax.:** Melodic line with rests in measures 14-18.
- T. Sax.:** Melodic line with rests in measures 14-18.
- B. Sax.:** Melodic line with rests in measures 14-18.
- Tpt. 1 & 2:** Melodic lines with rests in measures 14-18.
- F Hn. 1, 2, & 3:** Melodic lines with rests in measures 14-18.
- Tbn. 1, 2, & 3:** Melodic lines with rests in measures 14-18.
- Bb Brtn.:** Melodic line with rests in measures 14-18.
- C Euph.:** Melodic line with rests in measures 14-18.
- C Bs.:** Bass line with rests in measures 14-18.
- D. S.:** Drum set part with cymbals in measures 13-18.
- Perc.:** Percussion part with cymbals in measures 13-18.

Dynamic markings include *mf* (mezzo-forte) and *p* (piano) across various instruments.

Fl./ Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

21 22 23 24 25 26 27 28 29 30

B

Fl./Ob. *f*

Bsn. *mf* *f*

Eb Clar. *f*

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *sf* *f*

Bs. Clar. *sf* *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *sf* *f*

Tpt. 1 *f*

Tpt. 2 *f*

F Hn. 1 *sf* *f*

F Hn. 2 *sf* *f*

F Hn. 3 *sf* *mf*

Tbn. 1 *sf* *mf*

Tbn. 2 *sf* *mf*

Tbn. 3 *mf* *sf*

Bb Brtn. *f*

C Euph. *mf* *f*

C Bs. *sf* *f*

D. S. *sf* *mf* + Cymb.

Perc. *f*

31 32 33 34 35 36 37 38 39 40

This musical score is for the piece "Castles in Spain" and covers measures 41 to 50. The instrumentation includes:

- Fl. / Ob.
- Bsn.
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Bs. Clar.
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- F Hn. 1
- F Hn. 2
- F Hn. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B♭ Brtn.
- C Euph.
- C Bs.
- D. S.
- Perc.

The score features a variety of musical notations, including triplets, slurs, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The percussion part includes a steady rhythmic pattern. The woodwind and brass sections have complex melodic and harmonic lines. The score is arranged in a standard orchestral layout with multiple staves per instrument.

41 42 43 44 45 46 47 48 49 50

This page of a musical score, numbered 28, contains 11 systems of staves for various instruments. The instruments listed on the left are: Fl./Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax., T. Sax., B. Sax., Tpt. 1, Tpt. 2, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., C Euph., C Bs., D. S., and Perc. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a variety of musical notations, including melodic lines, harmonic accompaniment, and rhythmic patterns. The page is divided into measures numbered 51 through 60 at the bottom.

51 52 53 54 55 56 57 58 59 60

C

Fl./Ob. *f*

Bsn. *f*

Eb Clar. *f*

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bb Brtn. *f*

C Euph. *f*

C Bs. *f*

D. S. *f*

Perc. *f*

61 62 63 64 65 66 67 68 69 70 71

4. ZAMORA

Paso Doble

FL./Ob. *f* **A**

Bsn. *f*

Eb Clar. *f*

Clar. 1 *f* *mf*

Clar. 2 *f* *mf*

Clar. 3 *f* *mf*

Bs. Clar. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpt. 1 *f*

Tpt. 2 *f*

F Hn. 1 *f* *mf*

F Hn. 2 *f* *mf*

F Hn. 3 *f* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bb Brtn. *f* *mf*

C Euph. *f*

C Bs. *f*

D. S. *f* + Cymb. *mf* *p* - Cymb. Castanets

Perc. *f* Tambourine *mf*

1 2 3 4 5 6 7 8 9 10

Fl./
Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

B♭ Brtn.

C Euph.

C Bs.

D. S.

Perc.

11 12 13 14 15 16 17 18 19 20

Fl./Ob. *mf*

Bsn. *mf*

Eb Clar. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

Bs. Clar. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

F Hn. 1 *mf*

F Hn. 2 *mf*

F Hn. 3 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *mf*

Bb Brtn. *mf*

C Euph. *mf* *mf*

C Bs. *mf*

D. S. *mf*

+ Cymb. *P* - Cymb.

Perc. *mf*

21 22 23 24 25 26 27 28 29 30

Fl./ Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

31 32 33 34 35 36 37 38 39 40

+ Cymb.

ff
f
f
f

B a Tempo

Fl./Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

41 42 43 44 45 46 47 48

Fl./ Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
C Euph.
C Bs.
D. S.
Perc.

49 50 51 52 53 54 55 56 57