

JOAQUIN TURINA

LA PROCESSION DU ROCIO

Arranged by Alfred Reed

INSTRUMENTATION

	Full Score	-	F Horn I
	Piccolo	1 .	F Hom 2
4	Flute I	J.	F Horn 3
4	Flute 2		F Horn 4
	Oboe I	3	B♭ Comet 1
	Oboe 2	3	Bl Cornet 2
	Bassoon I	3	Bl Comet 3
	Bassoon 2	2	Bl Trumpet I
	El- Clarinet	2	Bl Trumpet 2
4	Bly Clarinet I	2	Trombone I
4	Bl Clarinet 2	2	Trombone 2
4	Bl Clarinet 3	2	Trombone 3

El- Alto Clarinet
Bl- Bass Clarinet
Bl- Contra Bass Clarinet
El- Alto Saxophone
Baritone B.C.
Baritone B.C.
Tuba
String Bass

El Alto Saxophone 2 I String Bass
El Alto Saxophone 2 I Timpani
Bl Tenor Saxophone 3 Percussion

El Baritone Saxophone

Tambourine, Triangle, Cr. Cym.,
Bass Drum, Snare Drum, Chimes

I Harp

Score and Parts (04003147)
Score Only (04003148) U.S. \$10.00
Additional Parts U.S. \$2.50

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PERFORMANCE NOTES

Reprinted from 1962 edition

The balances and dynamics in this score have been calculated in terms of a band of 70 players as follows:

1 stand each of 1st & 2nd Flutes, 2 players to a stand

1 Piccolo

1st & 2nd Oboes, 1 player each

1st & 2nd Bassoons, 1 player each

1 E Clarinet

2 stands each of 1st, 2nd and 3rd Bb Clarinets, 2 players to a stand

2 stands each of Alto and Bass Clarinets, 2 players to a stand

1 stand of Bb Contra Bass, 2 players

1st & 2nd E Alto Saxophones, 1 player each

Bb Tenor Saxophone, 1 player

E Baritone Saxophone, 1 player

4 Horns in F, 1 player each (may be doubled in *ff* and *fff* passages *ad lib.*)

1 stand each of 1st, 2nd and 3rd B Cornets, 2 players to a stand

1 stand of B¹ Trumpets, 2 players

1 stand each of 1st, 2nd and 3rd Trombones, 2 players to a stand

3 Baritone Horns

2 stands of Tubas, 2 players to a stand

1 stand of String Basses, 2 players

Percussion as needed

Harp (doubled if possible)

With bands exceeding this instrumentation, and also depending on the acoustical conditions of the individual concert room, the Conductor may be called on to alter some of the dynamic or instrumental indications as noted in the score. He should not hesitate either to decrease still further the number of instruments in certain passages where the entire section is not called for, or, on the other hand, even to add to them by making use of the cross-cueing that has been provided.

Special attention is respectfully directed towards the following points:

- 1) The Percussion parts must be carefully blended into the total sound so that the peculiar Spanish flavor appears as an integral part of the instrumental texture, and not as mere splashes of color "patched on" to the general effect. The playing of the Tambourine, Triangle and Snare Drum (with Snares off) must be delicately controlled by both the players and the conductor.
- 2) The Chimes, which play only at letter **Z**, must be hammered out so as to produce the effect of many church bells ringing indiscriminately together, and standing out above the entire ensemble. Two sets of chimes, played by two performers would be desirable, if possible.

- 3) The Horns may be doubled by an extra quartet, if available, in the *ff* and *fff* passages, such as letters **L**, **V** and **W**. Also, they may be used in bringing into slightly greater prominence the quiet Horn passages such as are found at letters **P** (first four bars only) and **Q**.
- 4) The B¹ Trumpet part is to be played by only two players, and wherever they double the Horns, such as at the very beginning and at letters **F**, **K**, **L**, **V** and **W**, the Trumpet tone should *not* predominate. This doubling of the Horns by the Trumpets is for the purpose of strengthening the Horn tone so that it may cut through the full ensemble without forcing the Horn tone unduly. Should a double quartet of Horns exist in a Band of not more than 80 performers, it might be possible to dispense with such doubling completely... this will depend on the size of the band and the acoustical consideration dictated by the concert room in each such case.
- 5) The Flute *soli* at letters **M** and **O** may be played either by a single Flute *solo* (as it is in the original Orchestral version) or by all of the Flutes as a section, *soli*. This is left to the Conductor's decision, depending as it does on the presence of electrical amplification, size of the Band, size of the Flute section available, etc. At letter **R**, however, *all* of the Flutes, together with the Piccolo and the 1st stand of 1st Bb Clarinets, will play.
- 6) At letter \mathbf{U} , the unison of the 2nd and 3rd Cornets with the B $^{\flat}$ Trumpets must stand out above the entire ensemble, along with the Chimes, but the main theme, in all of the woodwinds, Saxes and 1st Cornets must not, at the same time, be completely obscured.
- 7) Special attention should be given to solos played by such instruments as Oboes (letter **B**, eight bars after **Q**, etc.), Flutes (letter **E**, seven bars after **J**, eight and six bars before **O**, nine bars before **R**, etc.) and Bassoon (letter **Y**), to make certain that their tone projects clearly above the instrumental accompaniment without forcing. It is specifically at such points that the Conductor may have to adjust the number of accompanying instruments on each of the parts involved, as stated above.
- 8) The Conductor is urged to watch carefully the light and delicate staccato passages to be found at letters **H**, the third and fourth bars of **J**, four bars before **P**, eight bars before **Q**, and letter **S**. These must be very carefully played and the balance between the melodic and harmonic elements scrupulously maintained.

Careful attention to dynamics, *tempi* and phrasing will result in a brilliant and forceful interpretation of this exotic and beautifully colored music.

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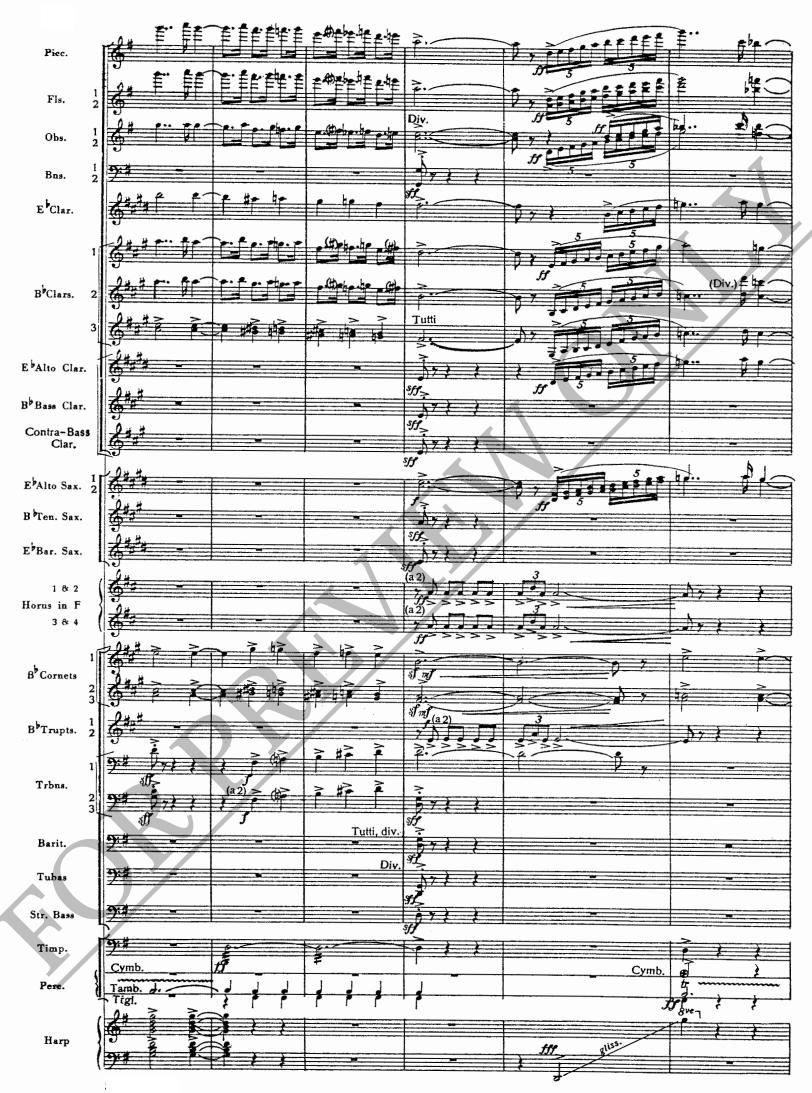








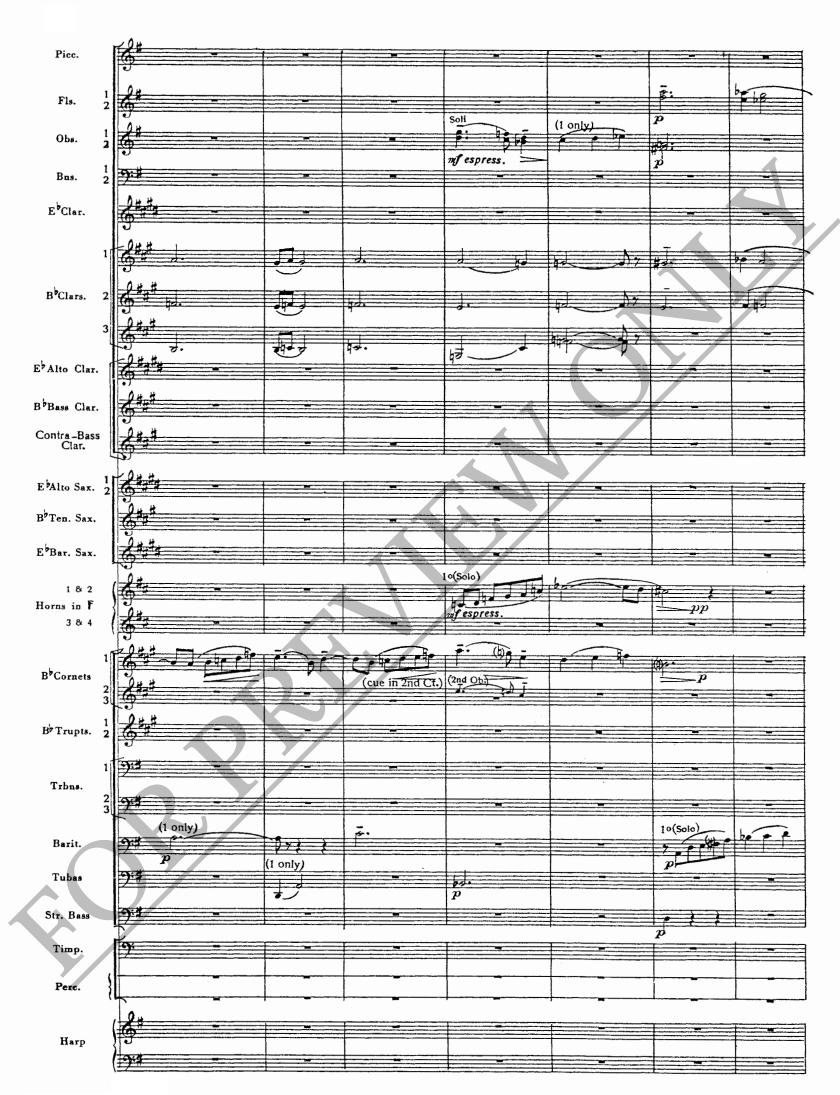






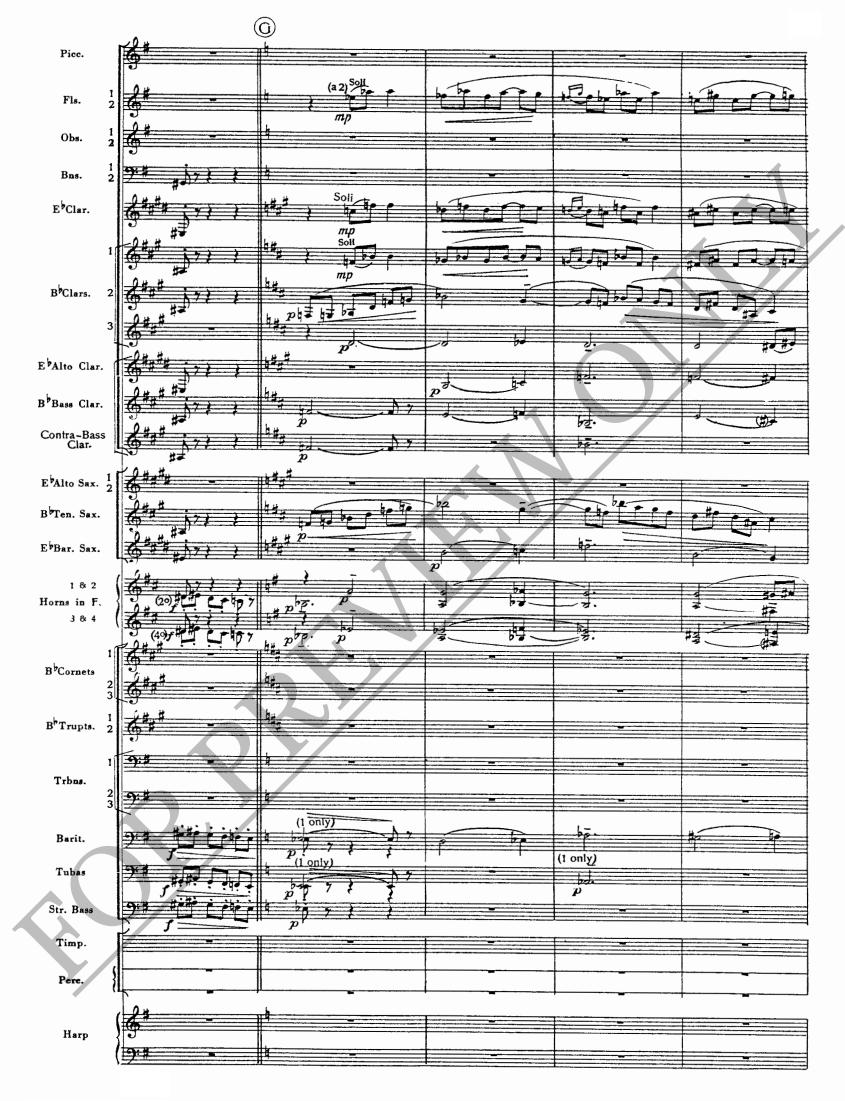


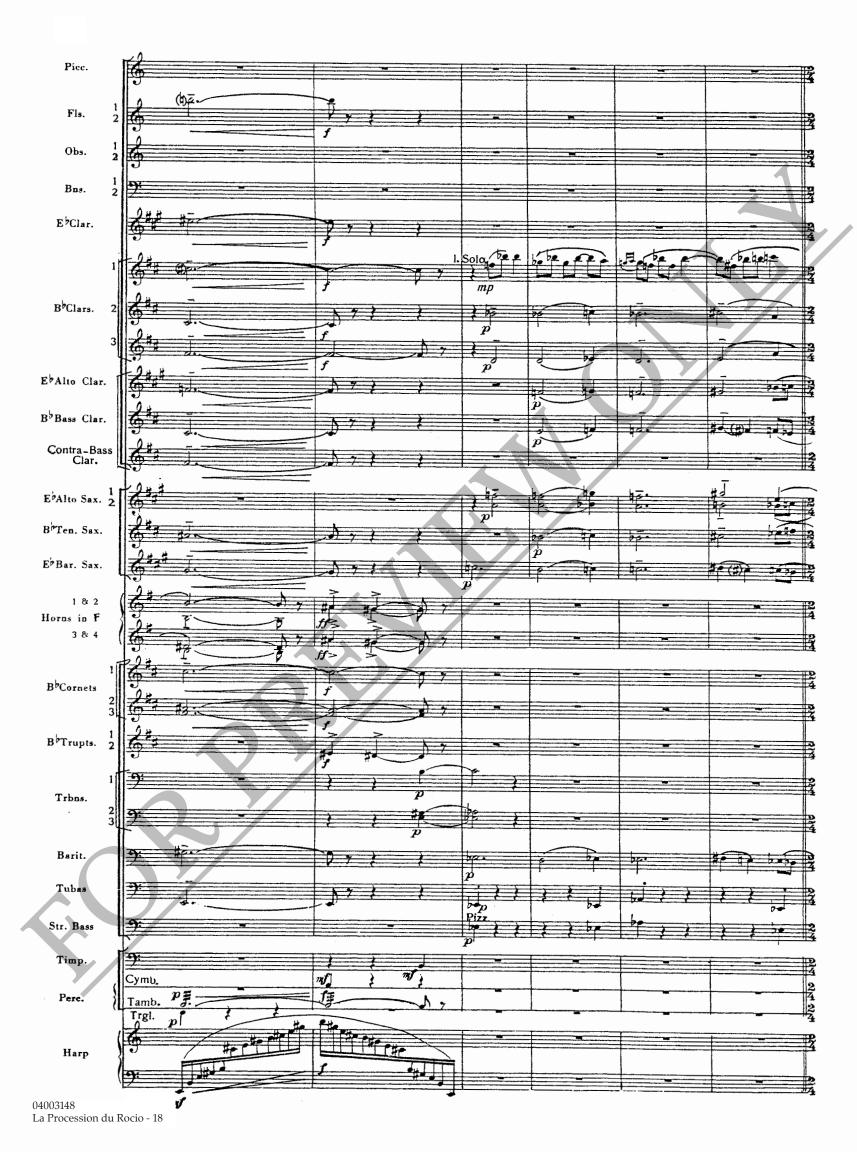








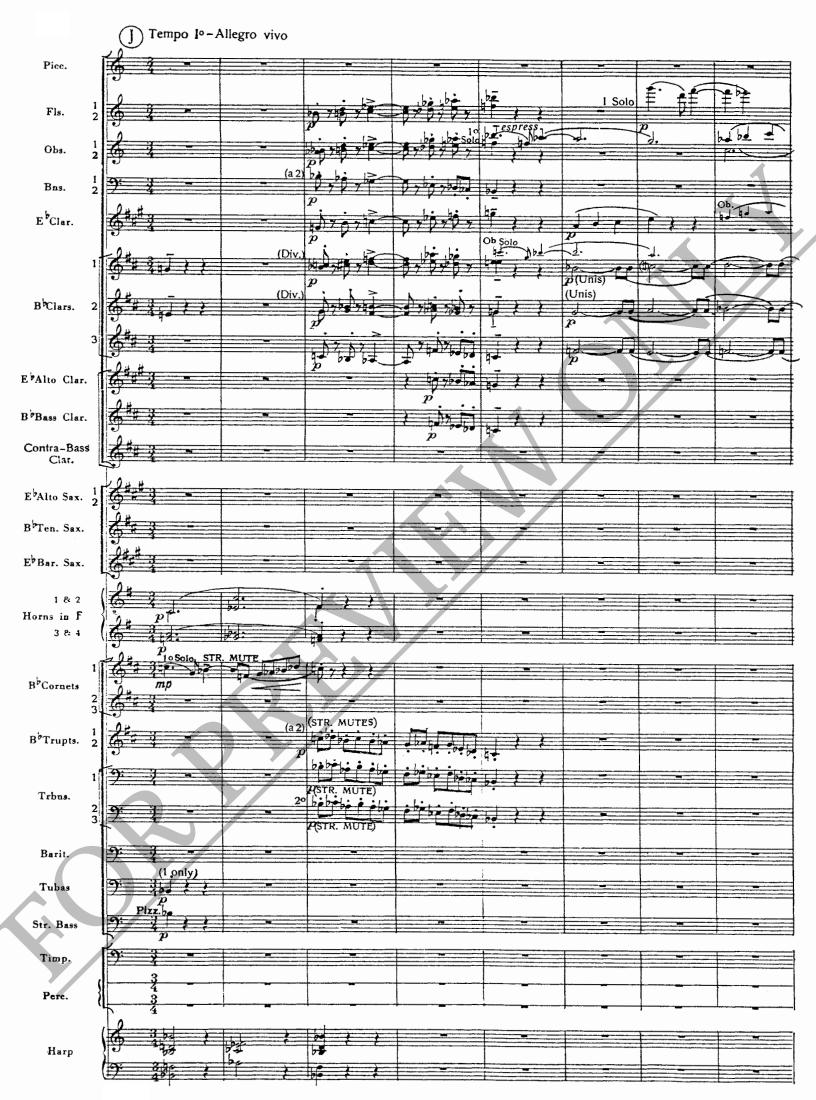
























2. La Procession











































