



MACARENA
(La Virgen De La Macarena)
Bernardino Bautista Monterde
Adapted and Arranged by Alfred Reed

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ALFRED REED



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MACARENA

(La Virgen De La Macarena)

BERNARDO BAUTISTA MONTERDE

Adapted and Arranged by ALFRED REED

Program Notes

Anyone who has ever been to a corrida (bullfight), either in Spain or in Latin America, has probably heard the same music during the course of the ballet-like entrance of the various participants in the bullfight, concluding with the entrance of the hero of the day, the matador himself.

The music usually used for these bullfight ceremonies is taken from an unlikely source. It is an arrangement, usually featuring a trumpet solo, of a piece by an obscure composer, Bernardino Bautista Monterde, which is a homage to one of the many national Holy Virgins, this one in the Spanish town of Macarena, "La Virgen de la Macarena." Usually the statues of the Virgin Mary which are special to a particular town or area are carried, on various Christian Holy Days, through the streets of the town for the townspeople to see and admire, and are then taken into the local church or cathedral for a special Mass. Thus the music is processional in style, befitting this carrying of the statue of the Virgin through the streets.

Its almost universal use in bullfights was probably due to two aspects of the music. First, its processional nature, accompanying the entry of the participants into the bullring. Second, it would seem fitting that a work relating to the Virgin Mary be used to bless the participants in the ensuing contest, and keep them safe from great harm.

It is rare for a composer to gain worldwide recognition through a single work, but just this happened to Bernardino Monterde. Even though his name does not appear in music encyclopedias, textbooks, or biographical dictionaries, his music has become very familiar to those millions of spectators who have become bullfight aficionados. . . as well as countless others.

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

Instrumentation

Full Conductor Score	1
1st & 2nd C Flute	4
C Piccolo - 3rd C Flute	2
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Eb Alto Clarinet	2
Bb Bass Clarinet	2
Bb Contrabass Clarinet	1
1st & 2nd Oboes	2
1st & 2nd Bassoons	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
Solo Bb Trumpet & 1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd Bb Cornet	2
1st & 2nd F Horn	2
3rd & 4th F Horn	2
1st Trombone	2
2nd Trombone	1
3rd Trombone	1
Baritone T.C.	1
Baritone B.C.	2
Tuba	5
String Bass	1
Snare Drum - Bass Drum	3
Tenor Drum & Castanets	2
Cymbals	1
Vibraphone & Xylophone	2
Marimba	1
Timpani	1

Note to the Conductor

This music, which has become an integral part of the ceremony of the bull ring wherever bull fighting is practiced, must be played with the utmost possible brilliancy throughout, the solo Trumpet part being tossed off with a combination of bravado ("macho") and virtuosity similar to the movements and daring actions of the toreador himself. The opening phrase is the traditional trumpet call heralding the entrance of the bull into the ring, and should be performed accordingly, the final note being held for a long time to permit the sound to die away almost completely in both the solo instrument and the accompanying drum rolls.

This is succeeded by the grand entrance of all the participants at the beginning of the afternoon's festivities, which should be played with great power, sostenuto, and a crisp, rhythmic feeling that despite the majestic tempo does not drag. It is, after all, a procession, and at measure 12 we come to the entrance of the toreador himself with the next entrance of the solo Trumpet, both at this point and again at measure 19.

The music now becomes a brilliant Paso Doble at measure 22, the tempo of which should only be taken as fast as every instrument, and particularly the Woodwinds and Saxophones can play the florid melodic lines clearly and cleanly at all times. . . the Trumpet-Trombone "interjections" each time to be played with the most brilliant, "hard" tonguing possible.

The solo Trumpet returns at measure 86 with his cadenzas built on the same melodic material as that of the introduction and the Paso Doble sections, with the full band "comments" each time played with the fullest possible sound.

The tempo at measure 90 should be slow but not too slow, basically in tempo throughout but also with a certain amount of rubato, in order to permit the Woodwinds and Horns to achieve the utmost in expressiveness in the delivery of the long, sinuous melodic lines making up this contrasting, reflective section.

The original majestic tempo returns at measure 107, leading to the last solo Trumpet cadenza, and then the coda brings back the feeling of the Paso Doble one last time.

Careful attention to phrasing, articulations (tonguing above all else in this music!), breath control and powerful playing from all instruments (especially the Percussion!) will result in a tremendously exciting performance of this brilliant Spanish masterpiece.

Alfred Reed

Alfred Reed

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth. His parents loved good music and made it part of their daily lives. Soon after high school Alfred began the serious study of harmony and counterpoint as a prelude to composition, which had come to be his passion. He studied at the Juilliard School of Music and was a staff composer and arranger with NBC and ABC, where he wrote and arranged music for radio, television, record albums and films.



Since 1966 he has been on the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers.

MACARENA

(La Virgen De La Macarena)

BERNARDINO BAUTISTA MONTERDE
Adapted and Arranged by
ALFRED REED

Freely

Maestoso, ma con moto ♩ = c. 76

C Flutes
 C Piccolo (3rd C Flute)
 Oboes
 B♭ Clarinets
 E♭ Alto Clarinet
 B♭ Bass Clarinet
 B♭ Contrabass Clarinet
 Bassoons
 E♭ Alto Saxophones
 B♭ Tenor Saxophone
 E♭ Baritone Saxophone
 F Horns
 B♭ Trumpets
 B♭ Cornets
 Trombones
 Baritone
 Tuba
 String Bass
 Timpani
 Snare Drum
 Bass Drum
 Tenor Drum
 Castanets
 Cymbals
 Vibraphone
 Xylophone
 Marimba

1. Solo
 ff freely (rapidly) rit. (lunga) pp
 Tutti ff marc.
 (hard felt sticks)
 Xylo. ff hardest mallets
 choke
 sim.

Fls. 1 2

Picc.

Obs. 1 2

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

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

S.D.
B.D.

T.D.

Cyms.

Xylo.

Marimba

sim.

sempre marc.

choke

12 Freely, colla parte

a tempo

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

12 Freely, colla parte

a tempo

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbns. 1 2 3

Bar.

Tuba

St.B.

Timp.

S.D.

B.D.

T.D.

Cyms.

Xylo.

Marimba

Solo
f (con bravura) accel.

other *ff*

1. Tpts. *ff*

(Tutti)

St.B., Bsn.2, Cb.Cl.

marc.

choke

(softest sticks)

19 Freely, colla parte

Fls. 1 2

Picc.

Obs. 1 2

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

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

S.D.
B.D.

T.D.

Cyms.

Xylo.

Marimba

Solo
f sim.
ad lib.
sim.

22 Allegro brillante (Paso doble) (♩ = c. 132)

Fla. 2 *ff marc.* *mf* *a2 Soli*

Picc. *ff marc.* *mf* *Soli*

Obs. 2 *ff marc.* *mf*

Cl. 1 *ff marc.* *A. Saxs.*

Cl. 2 *ff marc.* *Soli*

Cl. 3 *ff marc.* *Soli*

A.Cl. *ff marc.* *mf*

B.Cl. *ff marc.* *mf*

Cb.Cl. *ff marc.* *mf sub.* *sim.*

Bsn. 1 *ff marc.* *mf* *a2* *Soli*

Bsn. 2 *ff marc.* *mf* *Soli*

A.Saxs. *ff marc.* *mf*

T.Sax. *ff marc.* *mf*

B.Sax. *ff marc.* *mf* *Bsns.*

22 Allegro brillante (Paso doble) (♩ = c. 132)

Hns. 1 *ff marc.* *mf stacc.* *Tutti*

Hns. 2 *ff marc.* *mf stacc.*

Hns. 3 *ff marc.* *mf stacc.*

Hns. 4 *ff marc.* *mf stacc.*

Tpts. 1 *ff marc.* *mf*

Tpts. 2 *ff marc.* *mf*

Tpts. 3 *ff marc.* *mf*

Cors. 1 *ff marc.* *mf*

Cors. 2 *ff marc.* *mf*

Trbs. 1 *ff marc.* *mf*

Trbs. 2 *ff marc.* *mf*

Trbs. 3 *ff marc.* *mf*

Bar. *ff marc.* *1 Bar.* *p*

Tuba *ff marc.* *mf sub.* *sim.*

St.B. *ff marc.* *mf sub.*

Timp. *ff marc.* *mf sub.* *mf*

S.D. *ff* *mf sub.* *mp sub.*

B.D. *ff* *mf sub.*

T.D. *ff* *ben ritmico*

Cast. *ff* *ben ritmico*

Cyms. *ff* *mf*

Xylo. *ff* *f hard mallets*

Marimba *ff* *f hard mallets*

30

Fls. 1 2 *mf* *ff*

Picc. *mf* *f* *ff*

Obs. 1 2 *f* *con bravura e marc.*

Cls. 1 2 3 *div.* *f* *con bravura e marc.*

A.Cl. *mf* *f*

B.Cl. *mf* *f*

Cb.Cl. *f*

Bans. *f*

A.Sax. 1 2 *mf* *f*

T.Sax. *mf* *f*

B.Sax. *f*

Bar. *f*

Hns. 1 2 3 4 *p* *sim.* *f*

Tpts. 1 2 3 *f stacc.*

Cors. 1 2 *f stacc.*

Clar. 3 *f stacc.*

Trbs. 1 2 3 *f stacc.*

Bar. *1 Bar.* *p* *f* *all Bars.*

Tuba *mp* *f*

St.B. *f*

Timp. *mf* *mp*

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

T.D. Cast. *f*

Cyms. *mp cresc.*

Xylo. *ff*

Marimba *ff*

Fls. 1 2 *a2* **41** *a2 Soli* *f con bravura e marc.*

Picc. *Soli* *f con bravura e marc.*

Obs. 1 2

Cls. 1 2 3

A.Cl.

B.Cl. *Soli* *f con bravura e marc.*

Cb.Cl. *p*

Bsns. 1 2 *Soli a2* *f con bravura e marc.*

A.Sax. *Soli* *f con bravura e marc.*

2 *f con bravura e marc.*

T.Sax. *f con bravura e marc.*

B.Sax. *f con bravura e marc.*

Hns. 1 2 **41** *mp*

3 4 *mp*

Tpts. 1 2 3 *f sim.*

Cors. 1 2 *a2* *mf* *f sim.*

Trbns. 1 2 3 *f sim.*

Bar. *Bsns., T. Sax.* *p* *f sim.*

Tuba *p*

St. B. *pizz.* *p*

Timp. *f* *p* *mf*

S.D. *f* *p*

B.D. *f* *p*

T.D. *f* *p*

Cast. *f* *p*

Cyms. *f* *p*

Xylo.

Marimba

55

Fls. 1 2 *ff* *pp*

Picc. *ff* *pp*

Obs. 1 2 *ff* *pp*

Cls. 1 2 3 *Soli* *mp* *f*

A.Cl. *ff* *pp* *p*

B.Cl. *ff* *p*

Cb.Cl. *p*

Bsns. 1 2 *ff optional* *p* *a2* *p*

A.Saxs. 1 2 *ff* *pp*

T.Sax. *ff* *pp*

B.Sax. *pp* Bsns., B.Cl. Bsns., A.Cl.

55

Hns. 1 2 3 4 *f*

Tpts. 1 2 3

Cors. 1 2

Trbns. 1 2 3 *p* *sim.*

Bar. *sim.* Bsns., A.Cl.

Tuba *f* *p*

St.B. *f* *p*

Timp. *f* *mf* *p*

S.D. B.D. *f* *mp* *p*

T.D. Cast. *ff* *choke* *mp*

Cyms. *f* *choke* *mp*

Xylo. *ff*

Marimba *ff* *dim.*

63

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A.Cl.

B.Cl. *(poco)*

Cb.Cl. *mp* *sim.*

Bsns. 1 2 *(poco)*

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar. 1 Bar.

Tuba *f*

St.B. *f* *arco* *f* *pizz.* *p sub.* *f* *p sub.*

Timp. *mf* *f* *mf sub.*

S.D. B.D. *mf cresc.* *fz* *mf*

T.D. Cast. *mf* *choke* *fz* *mf*

Cyms. *mf cresc.* *fz*

Xylo. *f* *fz*

Marimba *f* *fz*

This page of a musical score contains the following instruments and parts:

- Fls.** (Flutes): 1 and 2 staves, including a second flute part marked *a2*.
- Picc.** (Piccolo): 1 staff.
- Obs.** (Oboes): 1 and 2 staves, including a second oboe part marked *a2*.
- Cl.** (Clarinets): 1, 2, and 3 staves.
- A.Cl.** (Alto Clarinet): 1 staff.
- B.Cl.** (Bass Clarinet): 1 staff.
- Cb.Cl.** (Contrabass Clarinet): 1 staff.
- Bsns.** (Bassoons): 1 and 2 staves, including a second bassoon part marked *a2*.
- A.Saxs.** (Alto Saxophones): 1 and 2 staves.
- T.Sax.** (Tenor Saxophone): 1 staff.
- B.Sax.** (Baritone Saxophone): 1 staff.
- Hns.** (Horns): 1, 2, 3, and 4 staves.
- Tpts.** (Trumpets): 1, 2, and 3 staves.
- Cors.** (Cornets): 1 and 2 staves, including a second cornet part marked *a2*.
- Trbs.** (Trombones): 1, 2, and 3 staves.
- Bar.** (Baritone): 1 staff.
- Tuba**: 1 staff.
- St.B.** (Snare Drum): 1 staff, with *arco* marking.
- Timp.** (Timpani): 1 staff.
- S.D. B.D.** (Small Drum / Bass Drum): 1 staff.
- T.D. Cast.** (Tom Drum / Castanets): 1 staff.
- Cyms.** (Cymbals): 1 staff, with *choke* markings.
- Xylo.** (Xylophone): 1 staff.
- Marimba**: 1 staff.

The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *sec.* (secco). It also features articulation marks like accents (^) and slurs.

Moderato $\text{♩} = 80$

86 (colla parte)

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bans. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

86 (colla parte)

Moderato $\text{♩} = 80$

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

S.D.

T.D.

Cyms.

Xylo.

Marimba

Fls. 1 2

Picc.

Obs. 1 2

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

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

S.D.
B.D.

T.D.
Cast.

Cyms.

Xylo.
(To Vibraphone)

Marimba

sf $\frac{7}{8}$

1. Tpt.

(deliberately) *(rapidly)* *(deliberately)* *(rapidly)*

90 Tempo rubato, espressivo (♩ = c.54)

Fla. 1
2

Picc.

Obs. 1
2

Cls. 1
2
3

A.Cl.
B.Cl.
Cb.Cl.

Bsns. 1
2

A.Saxs. 1
2

T.Sax.
B.Sax.

(Change to Flute)

p *mf espr.*

p *mf espr.*

p *mf espr.*

90 Tempo rubato, espressivo (♩ = c.54)

Hns. 1
2
3
4

Tpts. 1
2
3

Cors. 1
2

Trbs. 1
2
3

Bar.
Tuba

St.B.

Timp.

S.D.
B.D.

T.D.
Cast.

Cyms.

Vibe.

Marimba

(lunga)
(deliberately) *poco a poco rit. e dim.* *pp*

1. *p*

St.B. *pizz.* *mp*

(soft mallets, motor on, pedal down)
no trem. *(trem.)* *p*

sfz *sfz* *p*

Fls. 1 2

Fl. 3

Obs. 1 2

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

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

Str. B.

Timp.

S.D.

B.D.

Cast.

Cyms.

Vibe.

Marimba

3994

98

Fls. 1 *p mp*

Fl. 3 *p mp* (Change to Piccolo)

Obs. 2 *pp* *mp cresc.*

Cls. 1 *div. p molto sost.* *pp mp cresc.* *unis.*

Cls. 2 *p molto sost.* *pp mp cresc.* *unis.*

Cls. 3 *p* *div. molto sost.* *pp mp cresc.* *unis.*

A.Cl. *p* *p* *(poco)* *pp mp cresc.*

B.Cl. *mp cresc.*

Cb.Cl. *mp cresc.*

Bsns. 1 *a2 p* *(poco)* *mp cresc.*

A.Saxs. 1 *pp* *mp cresc.*

A.Saxs. 2 *pp*

T.Sax. *pp* *Bsns., A.Cl.* *mp cresc.*

B.Sax. *mp cresc.*

Hns. 1 *Soli a2 mp espr.* *poco a poco cresc.* *f* *mp*

Hns. 2 *mp* *poco a poco cresc.* *f* *mp*

Hns. 3 *mp* *poco a poco cresc.* *f* *mp*

Hns. 4 *mp* *poco a poco cresc.* *f* *mp*

Tpts. 1

Tpts. 2

Tpts. 3

Cors. 1 *Hns., Bar.*

Cors. 2

Trbs. 1

Trbs. 2

Trbs. 3

Bar. *Soli mp espr.* *poco a poco cresc.* *f* *1 Bar. p cresc.*

Tuba *1 Tuba mp arco cresc.*

St.B. *p* *mp arco cresc.*

Timp.

S.D.

B.D.

T.D.

Cast.

Cyms.

Vibe. *trem.*

Marimba *pp*

107 Tempo I°—maestoso, ma con moto (♩ = c. 76)

poco rit.

Fis. 1, 2 *f molto espr.* *dim.* *p* *ff marc.* *ff*

Picc. *ff marc.* *ff*

Obs. 1, 2 *f molto espr.* *dim.* *p* *ff marc.* *ff*

Cla. 1, 2, 3 *f molto espr.* *dim.* *p* *ff marc.* *ff*

A.Cl. *f molto espr.* *dim.* *p* *ff marc.* *ff*

B.Cl. *f* *dim.* *p* *ff marc.* *ff*

Cb.Cl. *f* *dim.* *p* *ff marc.* *ff*

Bsns. 1, 2 *f* *dim.* *p* *ff marc.* *ff*

A.Saxs. 1, 2 *f molto espr.* *dim.* *p* *ff marc.* *ff*

T.Sax. *f* *dim.* *p* *ff marc.* *ff*

B.Sax. *f* *dim.* *p* *ff marc.* *ff*

Hns. 1, 2, 3, 4 *mf espr.* *dim.* *p* *ff marc.* *ff*

Tpts. 1, 2, 3 *ff marc.* *ff*

Cors. 1, 2 *ff marc.* *ff*

Trbs. 1, 2, 3 *ff* *marc.* *ff*

Bar. *mf* *dim.* *ff* *marc.* *ff*

Tuba *mf* *dim.* *p* *ff* *marc.* *ff*

St.B. *f* *dim.* *p* *ff marc.* *ff*

Timp. *ff marc. (hard felt sticks)* *ff*

S.D. B.D. *ff* *ff*

T.D. *ff* *ff*

Cyms. *ff* *choke* *ff*

Vibe. (To Xylophone) *Xylo. ff (hardest mallets)* *sim.* *ff*

Marimba *ff* *ff*

This page contains a detailed musical score for a large orchestra. The score is organized into several systems of staves, each labeled with an instrument or section:

- Woodwinds:** Flutes (Fls.), Piccolo (Picc.), Oboes (Obs.), Clarinets (Cls.), Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), Contrabass Clarinet (Cb.Cl.), Bassoons (Bsns.), Alto Saxophones (A.Saxs.), Tenor Saxophone (T.Sax.), and Bass Saxophone (B.Sax.).
- Brass:** Horns (Hns.), Trumpets (Tpts.), Cornets (Corns.), Trombones (Trbs.), Baritone (Bar.), Tuba, and Stripped Bass (St.B.).
- Percussion:** Timpani (Timp.), Snare Drum (S.D.), Bass Drum (B.D.), Tom-toms (T.D.), Cymbals (Cyms.), Xylophone (Xylo.), and Marimba.

The score includes various musical notations such as notes, rests, and dynamic markings. A prominent feature is the repeated use of the dynamic marking *sfz* (sforzando), indicating a strong accent. There are also markings for *sfz* with an accent (^) and *sfz* with a wedge (^) symbol. A specific instruction for the Trumpets section reads "Solo Tpt. other 1.Tpts.", suggesting a solo performance by one trumpeter while the others play a supporting part. The score is presented in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). A large, semi-transparent watermark "© 2014 by Universal Edition" is overlaid diagonally across the page.

116 Allegro molto (♩ = c.138)

Fls. 1 2

Picc.

Obs. 1 2

Cl. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bens. 1 2

A.Sax. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

S.D.
B.D.

T.D.
Cast.

Cyms.

Xylo.

Marimba

hardest mallets

ff

sfz

(short)

sim.

a2

ff sost.

choke

3994