

ANTONITO

CONCERT PASODOBLE

by

Charles A. Wiley

edited by Robert McElroy

Complete Band Instrumentation

1 - Full Score	4 - 2nd Bb Clarinet	1 - 1st F Horn
1 - Condensed Score	4 - 3rd Bb Clarinet	1 - 2nd F Horn
1 - Piccolo	2 - Alto Clarinet	2 - 3rd & 4th F Horn
4 - 1st Flute	3 - Bass Clarinet	2 - 1st Trombone
4 - 2nd Flute	1 - Eb Contra Bass Cl.	2 - 2nd Trombone
1 - 1st Oboe	2 - 1st Alto Saxophone	2 - 3rd Trombone
1 - 2nd Oboe	2 - 2nd Alto Saxophone	2 - Baritone T.C.
1 - English Horn	2 - Tenor Saxophone	2 - Baritone B.C.
1 - 1st Bassoon	1 - Baritone Saxophone	4 - Tuba
1 - 2nd Bassoon	3 - 1st Cornet	5 - Percussion
1 - E-Flat Clarinet	3 - 2nd Cornet	Snare Drum, Bass Drum,
4 - 1st Bb Clarinet	3 - 3rd Cornet	Cymbals

Large Score Available

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About the Music - - -

This Spanish march was written in the summer of 1972 in Antonito, Colorado, on the banks of the Conejos River where the composer was camping with his wife and father, D.O. Wiley, former director of Bands at Texas Tech University. The introduction and first two strains follow the usual pasodoble pattern, both melodically and harmonically, including the usual countermelodies in the high baritones and a liberal use of tasteful, subtle temporary modulations through secondary dominant seventh chords. In the trio, however, a Neopolitan flavor is added through the use of wide upward skips in the melody, enhanced by the rich sonority of the low flutes, English horn and French horns. A short chorale near the end of the trio leads to a brilliant fanfare coupled with the low brass figures of Spanish flavor used in the introduction and at the conclusion of the second strain.

rehearsal suggestions--

The tempo of the pasodoble should be between 108 - 120. The articulation used in the sixteenth note figures in the low brass and woodwinds are merely suggestions, and may be changed, slurs added or deleted, to fit the ability of the players. Although care should be taken to observe the dynamics, care should also be taken not to overdo crescendos. Use of the English horn and French horn on the trio is for color and is optional. If the 1st cornet drops his part an octave, as is optional on the part, then the 2nd and 3rd cornets should do likewise. Care should be taken that the percussion parts stay a little beneath the general dynamic level of the band. Horn cues in the saxophones should be kept beneath the dynamic level of the horns.

ANTONITO, Concert Paso Doble

9

Picc.

Fl. 1&2

Ob. 1/2

E. Hn.

Bsn. 1&2

Es.

Cl 1

Cl 2&3

Alto

Bass

E♭ CB

A Sax 1&2

Tenor Sax.

Bar. Sax.

Hn 1
Hn 2

Hn 3
Hn 4

Tpt 1

Tpt 2&3

TB 1

TB 2&3

Euph.

Tuba

S.D./B.D.

B.D.

+ Cym.

mp *mf* *f* *ff* *a2*

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ANTONITO, Concert Paso Doble

3

17

Picc.

Fl. 1&2

mp

Ob. 1/2

mp

E. Hn.

mp

Bsn. 1&2

2nd time only

mp

E♭

Cl 1

mp

Cl 2&3

17

mp

Alto

mp

Bass

17

mp

E♭ CB

mp

A Sax 1&2

mp

Tenor Sax.

mp

Bar. Sax.

mp

Hn 1

Hn 2

mp

Hn 3

Hn 4

mp

Tpt 1

mp

Tpt 2&3

mp

TB 1

17

mp

TB 2&3

mp

Euph.

2nd time only

mp

Tuba

mp

S.D./B.D.

mp

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25

Picc

Fl. 1&2

Ob. 1

E. Hn.

Bsn. 1&2

E♭

Cl 1

Cl 2&3

Alto

Bass

E♭ CB

A Sax 1&2

Tenor Sax.

Bar. Sax.

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2&3

TB 1

TB 2&3

Euph

Tuba

S.D./B.D.

25

1

2

1st part only

ff

dim.

mp

(Play both times)

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B

5

This image shows a page of a musical score, likely for a large orchestra and band. The score is written for multiple instruments, including Piccolo, Flutes 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Euphonium, Clarinet 1, Clarinet 2 & 3, Alto, Bass, Eb Cornet, Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns 1-4, Trumpets 1-3, Trombones 1-3, Euphonium, Tuba, and Snare Drum/Bass Drum. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *mp*. A large, stylized watermark is visible across the center of the page, reading "MUSIC PUBLISHER, INC." and "http://www.music1.com".

[illegible]

7

54

Picc

Fl. 1&2

Ob. 1
2

E. Hn.

Bsn. 1&2

E♭

Cl 1

Cl 2&3

54

Alto

Bass

54

E♭ CB

A Sax 1&2

Tenor Sax.

Bar. Sax.

54

Hn 1
Hn 2

Hn 3
Hn 4

Tpt 1

Tpt 2&3

TB 1

54

TB 2&3

Euph

Tuba

S.D./B.D.

The image shows a musical score for the song 'The Rose Tree'. It features three staves. The top staff is for the vocal melody, written in treble clef with a key signature of one sharp (F#). The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in 4/4 time. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A large, semi-transparent watermark 'JazzMusicPublisher, Inc.' and the URL 'http://jazzmusic.com' are overlaid on the score.

ANTONITO, Concert Paso Doble

66 [C]

Picc

Fl. 1&2 *1st part only* *mf* *a2*

Ob. 1
2

E. Hn.

Bsn. 1&2 *1st part only* *mf* *(both staves)* *2nd time only* *2nd part only*

E♭

Cl 1 *mf*

Cl 2&3 *mf*

Alto *66* *mf* *2nd time only*

Bass *66* *mf*

E♭ CB *66* *mf*

A Sax 1&2 *mf*

Tenor Sax. *mf*

Bar. Sax. *mf*

Hn 1
Hn 2 *66* *Hn 1 only* *mf*

Hn 3
Hn 4 *mf*

Tpt 1

Tpt 2&3

TB 1 *66* *mf*

TB 2&3 *mf*

Euph *2nd time only* *mf*

Tuba *mf*

S.D./B.D. *Solo* *mf*

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ANTONITO, Concert Paso Doble

11

71

Picc.

Fl. 1&2

Ob. 1
2

E. Hn.

Bsn. 1&2

E♭

Cl 1

Cl 2&3

Alto

Bass

E♭ CB

A Sax 1&2

Tenor Sax.

Bar. Sax.

Hn 1
Hn 2

Hn 3
Hn 4

Tpt 1

Tpt 2&3

TB 1

TB 2&3

Euph.

Tuba

S.D./B.D.

This musical score page, numbered 71, features a large ensemble of instruments. The staves are arranged vertically from top to bottom: Picc., Fl. 1&2, Ob. 1/2, E. Hn., Bsn. 1&2, E♭, Cl 1, Cl 2&3, Alto, Bass, E♭ CB, A Sax 1&2, Tenor Sax., Bar. Sax., Hn 1/Hn 2, Hn 3/Hn 4, Tpt 1, Tpt 2&3, TB 1, TB 2&3, Euph., Tuba, and S.D./B.D. The music includes complex passages with triplets and slurs across multiple measures. A prominent red watermark reading 'TERMUSIC PUBLISHER, INC' and the URL 'http://termusic.com' is overlaid diagonally across the center of the page.

76

Picc

Fl. 1&2

Ob. 1/2

E. Hn.

Bsn. 1&2

E♭

Cl 1

Cl 2&3

76

Alto

Bass

76

E♭ CB

A Sax 1&2

Tenor Sax.

Bar. Sax.

76

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2&3

TB 1

76

TB 2&3

Euph

Tuba

S.D./B.D.

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ANTONITO, Concert Paso Doble

13

81

Picc.

Fl. 1&2

Ob. 1
2

E. Hn.

Bsn. 1&2

E♭

Cl 1

Cl 2&3

Alto

Bass

E♭ CB

A Sax 1&2

Tenor Sax.

Bar. Sax.

Hn 1
Hn 2

Hn 3
Hn 4

Tpt 1

Tpt 2&3

TB 1

TB 2&3

Euph.

Tuba

S.D./B.D.

Chorale

mp

f

(Play both times)

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ANTONITO, Concert Paso Doble

15

[illegible]

[illegible]

ANTONITO, Concert Paso Doble

17

105

Picc

Fl. 1&2

Ob. 1
2

E. Hn.

Bsn. 1&2

E♭

Cl 1

Cl 2&3

Alto

Bass

E♭ CB

A Sax 1&2

Tenor Sax.

Bar. Sax.

Hn 1
Hn 2

Hn 3
Hn 4

Tpt 1

Tpt 2&3

TB 1

TB 2&3

Euph

Tuba

S.D./B.D.

(both parts)

rit.

8va

f

ff

Fine

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111

Picc.

Fl. 1&2

Ob. 1
2

E. Hn.

Bsn. 1&2

E♭

Cl 1

Cl 2&3

Alto

Bass

E♭ CB

A Sax 1&2

Tenor Sax.

Bar. Sax.

Hn 1
Hn 2

Hn 3
Hn 4

Tpt 1

Tpt 2&3

TB 1

TB 2&3

Euph.

Tuba

S.D./B.D.

171

111

2nd part only

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117

Picc

Fl. 1&2

Ob. 1
2

E. Hn.

Bsn. 1&2

E♭

Cl 1

Cl 2&3

Alto

Bass

E♭ CB

A Sax 1&2

Tenor Sax.

Bar. Sax.

Hn 1
Hn 2

Hn 3
Hn 4

Tpt 1

Tpt 2&3

TB 1

TB 2&3

Euph

Tuba

S.D./B.D.

Gong

Cym.

Gong

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ANTONITO, Concert Paso Doble

21

Antonito received its premiere performance by the Lamar University Symphonic Band at the Texas Music Educators Association state convention in San Antonio, Texas, on February 10, 1973. Dr. Charles A. Wiley, Director of Bands at Lamar University, invited his rather to guest conduct on the occasion.

About the Composer - - -



Founder of TRN in 1973,
Charles A. "Pete" Wiley
strived "to make some contribution, hopefully
significant, to the literature of the band/wind
ensemble and orchestra."