

RWS CONCERT BAND SERIES

Grade: 3

Conductor Score: RWS-2542-01

Andalucia

Ernesto Lecuona

Arranged by
Ed Huckleby

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY

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INSTRUMENTATION

Conductor Score	1	F Horn 1-2.....	4
Flute 1-2/Piccolo	10	Trombone 1.....	3
Oboe	2	Trombone 2.....	3
B $\flat$ Clarinet 1	6	Euphonium B.C.	2
B $\flat$ Clarinet 2	6	Euphonium T.C.....	2
B $\flat$ Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Double Bass (Optional)	1
E $\flat$ Alto Saxophone 1.....	3	Mallet Percussion: Marimba, Xylophone.....	2
E $\flat$ Alto Saxophone 2.....	3	Timpani.....	1
B $\flat$ Tenor Saxophone.....	2	Percussion 1: Snare Drum, Bass Drum.....	3
E $\flat$ Baritone Saxophone.....	2	Percussion 2: Castanets, Claves, Tambourine.....	3
B $\flat$ Trumpet 1	5		
B $\flat$ Trumpet 2	5		

PROGRAM NOTE

This delightful work was originally part of Cuban composer Ernesto Lecuona's brilliant six-movement *Suite Andalucia*, which also included his famous *Malaguena*. Lecuona is recognized as one of the greatest representative composers of Cuban music, having created some of the best-known and most beloved melodies ever written. Although *Andalucia* was originally written for Piano, this arrangement for concert band captures the true essence of Lecuona's beautiful melodic lines and incredibly captivating Latin rhythms.

NOTES TO CONDUCTOR

If String Bass is not available on the opening four measures, one Tuba may play *mezzo piano* (same as m. 5-8) to reinforce the Bass Clarinet.

The initial Alto Saxophone theme at m. 9 may be approached as a section or subtly as a duet, depending on your ensemble.

At. m. 43, be sure the addition of instruments (Trumpets, upper woodwinds, etc.) is dynamically controlled, avoiding harsh contrast and maintaining a beautiful, flowing melodic line.

The tempo change at m. 81 is most appropriately conducted in one, with a special focus on light and clean articulation, transitioning to stronger, heavier accents at m. 97.

The rit. at m. 112 should be gradual but dramatic, transitioning back to the original tempo in m. 116.

The *molto rit.* and *crescendo* in m. 148 should lead dramatically to the key change and final thematic statement in the low brass at m. 150.

In m. 180, an effective *dim.* to *piano* should occur with the subsequent *cresc.* leading to a dramatic conclusion.

Overall, the melodic lines should flow continuously above the unique Latin rhythms. If additional percussionists are available, feel free to tastefully incorporate other Latin percussion instruments to enhance the performance.. ENJOY!



ABOUT THE ARRANGER



Dr. Ed Huckeby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has also included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Huckeby also served as an arts administrator for Tulsa Ballet Theatre, Inc., and holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. He spent eight years teaching instrumental music in the public schools of Oklahoma, where his marching, concert and jazz bands won state and regional acclaim. Ed holds a bachelor's degree in music education from East Central University in Ada, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of

the national board of directors and state chapter president. Huckeby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996, was selected as an East Central University Outstanding Alumnus in 2020 and presented the 2024 Oklahoma Music Educators Association "President's Award" for his outstanding career contributions to Oklahoma music education. Huckeby and his wife, Latricia, live in Broken Arrow, Oklahoma, near their two daughters and grandchildren.



ANDALUCIA

Conductor Score

RWS-2542-00

Ernesto Lecuona

Arr. by Ed Huckleby (ASCAP)

Allegro Vivace ♩ = 180

Flute 1-2/Piccolo

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro Vivace ♩ = 180

B♭ Trumpet 1

B♭ Trumpet 2

F Horn 1-2

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Double Bass
(Optional)

Mallet Percussion
Marimba
Xylophone

Timpani
F, B, C, E,

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Castanets
Claves
Tambourine

Conductor Score for **ANDALUCIA** by Ernesto Lecuona, Arr. by Ed Huckleby (ASCAP). The score is in 3/4 time, Allegro Vivace (♩ = 180). The key signature has two flats (B♭ and E♭).

The score includes parts for the following instruments:

- Flute 1-2/Piccolo
- Oboe
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone 1-2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- F Horn 1-2
- Trombone 1
- Trombone 2
- Euphonium B.C.
- Tuba
- Double Bass (Optional)
- Mallet Percussion (Marimba, Xylophone)
- Timpani (F, B, C, E)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Castanets, Claves, Tambourine)

Key markings and dynamics include:

- mp** (mezzo-piano) for Bassoon, B♭ Clarinet 1 & 2, Euphonium B.C., Tuba, and Percussion 2.
- mf** (mezzo-forte) for E♭ Alto Saxophone 1-2.
- pizz.** (pizzicato) for Double Bass.
- S.D.** (Snare Drum) and **B.D.** (Bass Drum) markings for Percussion 1.
- Claves** and **Tambourine** markings for Percussion 2.
- Soli** marking for E♭ Alto Saxophone 1-2.
- Play** and **Cue** markings for various instruments.

The score is marked with a large red diagonal watermark: **Preview Only - Legal Use Requires Purchase**.

9

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

9

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

9 10 11 12 13 14 15 16

17

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

17

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

17 18 19 20 21 22 23 24

25

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

25

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

25

26

27

28

29

30

31

32

33

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

33

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

33

34

35

36

37

38

39

40

43

+Picc.

Fl. 1-2/Pc. *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax 1-2 *mf*

T. Sax *mf*

B. Sax *mf*

Trpt. 1 *mf*

Trpt. 2 *mf*

F Hn. 1-2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. B.C. *mf*

Tuba *mf*

D. B. *mf*

Mlt. *mf* Marimba (med. hard mallets)

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

41 42 43 44 45 46 47 48

51

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

49 50 51 52 53 54 55 56

59

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

57 58 59 60 61 62 63 64

67

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

65 66 67 68 69 70 71 72

8^{va} loco

rit.

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

73 74 75 76 77 78 79 80

81 **Molto Vivace** ♩ = 220

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

81 **Molto Vivace** ♩ = 220

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt. ^(8va)

Timp.

Perc. 1

Perc. 2

81 *p* Tambourine 82 83 84 85 86 87 88

89

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

89

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

89 90 91 92 93 94 95 96

97 *-Picc.* *mp* *rit.*

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

97 *rit.*

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Xylophone (hard rubber mallets)

Mlt.

Timp.

Perc. 1

Perc. 2

97 98 99 100 101 102 103 104

mp

105 *a tempo*

Fl. 1-2/Pc. *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax 1-2 *mf*

T. Sax *mf*

B. Sax *mf*

105 *a tempo*

Trpt. 1 *mf*

Trpt. 2 *mf*

F Hn. 1-2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. B.C. *mf*

Tuba *mf*

D. B. *mf*

Mlt. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

105 106 107 108 109 110 111 112

116 Allegro Vivace ♩ = 180

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

116 Allegro Vivace ♩ = 180

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Marimba (med. hard mallets)

Mlt.

Timp.

Perc. 1

Perc. 2

113 114 115 116 117 118 119 120

124

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

121 122 123 124 125 126 127 128

132

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

129 130 131 132 133 134 135 136

140

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

137 138 139 140 141 142 143 144

8va loco

molto rit.

150 *a tempo*

- 21 -

158

Fl. 1-2/Pc. -Picc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

153 154 155 156 157 158 159 160

166

+Picc.

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

161 162 163 164 165 166 167 168

174

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

169 170 171 172 173 174 175 176

Fl. 1-2/Pc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

184

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

D. B.

Mlt.

Timp.

Perc. 1

Perc. 2

177 178 179 180 181 182 183 184

- 26 -