

Fortaleza

Fortress

By Victor López (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B \flat Clarinet
4 2nd B \flat Clarinet
2 B \flat Bass Clarinet
5 E \flat Alto Saxophone
2 B \flat Tenor Saxophone
2 E \flat Baritone Saxophone
4 1st B \flat Trumpet
4 2nd B \flat Trumpet
4 F Horn
4 Trombone

2 Baritone
2 Baritone Treble Clef
4 Tuba
1 Optional Piano
1 Mallet Percussion
(Marimba or Xylophone)
1 Timpani
(Tune: G, D, E \flat)
2 Percussion 1
(Snare Drum, Bass Drum)
4 Percussion 2
(Suspended Cymbal/Woodblock,
Crash Cymbals/Concert Toms [3])
1 Percussion 3
(Optional Drumset)

WORLD PARTS

Available for download from
www.alfred.com/supplemental

Horn in E \flat
Trombone in B \flat Bass Clef
Trombone in B \flat Treble Clef
Baritone in B \flat Bass Clef
Tuba in E \flat Bass Clef
Tuba in E \flat Treble Clef
Tuba in B \flat Bass Clef
Tuba in B \flat Treble Clef

PROGRAM NOTES

Historically, Spanish colonization of the Americas began in 1492 when Christopher Columbus arrived in the Americas. Early settlements by the Spaniards were on the islands of the Caribbean; however, Spanish expeditions led to established fortifications in North America, as they built many forts during the settlements. Consequently, many of the Spanish forts eventually helped shape American history.

As the Spanish empire in America continued to grow, Spanish culture, laws, religion, and language gradually blended with those of the Indians and African slaves to form new communities and traditions. Spain had most of the New World to itself for about a century before other European nations began serious efforts to establish their own American colonies.

Fortaleza ("fortress" in English) is an original work for young band.

NOTES TO THE CONDUCTOR

The tempo for this composition is Moderately $\text{♩} = 120$, and it stays constant throughout. The introduction is somber and dark sounding while depicting the beginning of an unknown exploratory venture.

At measure 5, note that in order to play the triplet figure on beat 4 correctly, each player, while holding the dotted-half note tied to the first note of the triplet, should mentally subdivide in three rather than four within the beat. Similarly, at measure 13, the trumpets, while holding the dotted-half note, should mentally subdivide the eighth note followed by a sixteenth rest and note. This scenario occurs in other instruments as well and at different spots throughout.

Measure 20 through 31, the articulations are very important. This section has a Tango rhythmic feel and the ensemble should strive for intensity rather than volume. Make certain that the ensemble does not exceed the *forte* dynamic level towards the end.

The segment starting at measure 53 has a half-time pulse and must be played solemnly, cantabile, and with much feeling. Note that it goes back to the regular pulse at measure 66.

I strongly believe that students and audiences will identify with and enjoy *Fortaleza* because it is different, exciting, current, and effective—a perfect combination.

Victor Lopez

Fortaleza

Fortress

FULL SCORE

Approx. Duration - 3:00

By Victor López (ASCAP)

Moderately ♩ = 120

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

Moderately ♩ = 120

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Marimba or Xylophone)

Tune: G, D, E♭

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal/
Woodblock,
Crash Cymbals/
Concert Toms [3])

1

2

3

4

5



Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Fl. *mf* lightly

Ob. *mf* lightly

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf* lightly

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf* lightly

Timp. *p*

Perc. 1

Perc. 2 *p* *mf*

one player opt. 8^{va}

Suspended Cymbal

p *mf*

Fl. 20

Ob. *p* < *mf* > *p* < *mf* *f*

Bsn. *mp*

1 Cls. *p* < *mf* > *p* < *mf* *f*

2 Cls. *vo*

B. Cl. *mp*

A. Sax. *p* < *mf* > *p* < *mf* *f* *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mf* 20

2 Tpts. *mf*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *p* < *mf* > *p* < *mf*

Timp. dampen *fp* *f*

Perc. 1 Snare Drum *mp*

Bass Drum *mp*

Perc. 2 Woodblock *mp*

Crash Cymbals *f*

Fl. *mf*

Ob. *mf*

Bsn.

1 *mf*

2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

28

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

mp

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36

Fl. *mp*

Ob. *mp*

Bsn. *sub. p* *mp* *p*

1 Cls. *sub. p* *mp*

2 Cls. *sub. p* *mp* *p*

B. Cl. *sub. p* *mp* *p*

A. Sax. *p* *div.* *mp* *p* *mp*

T. Sax. *p* *mp* *p*

Bar. Sax. *sub. p* *mp* *p*

36

1 Tpts. *sub. p* *mp* *p*

2 Tpts. *sub. p* *mp* *p*

Hn. *sub. p* *mp* *p*

Tbn. *sub. p* *mp* *p*

Bar. *sub. p* *mp* *p*

Tuba *sub. p* *mp* *p*

Mlt. Perc. *p* *mp*

Timp. *p* Change: D to C Change: G to A

Perc. 1 *p*

Perc. 2 *mp* Concert Toms

This page contains a musical score for rehearsal mark 44, spanning measures 41 to 46. The score is for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 41-43 have melodic lines; measures 44-46 are rests.
- Ob.** (Oboe): Measures 41-43 have melodic lines; measures 44-46 are rests.
- Bsn.** (Bassoon): Measures 41-43 have melodic lines; measures 44-46 are rests.
- Cls. 1 & 2** (Clarinets): Measure 41 has a melodic line; measures 42-43 have rests; measures 44-46 have melodic lines.
- B. Cl.** (Bass Clarinet): Measures 41-43 have melodic lines; measures 44-46 are rests.
- A. Sax.** (Alto Saxophone): Measures 41-43 have melodic lines; measures 44-46 are rests.
- T. Sax.** (Tenor Saxophone): Measures 41-43 have melodic lines; measures 44-46 are rests.
- Bar. Sax.** (Baritone Saxophone): Measures 41-43 have melodic lines; measures 44-46 are rests.
- Tpts. 1 & 2** (Trumpets): Measures 41-43 are rests; measures 44-46 have melodic lines.
- Hn.** (Horn): Measures 41-43 have melodic lines; measures 44-46 have melodic lines.
- Tbn. (Bar.)** (Baritone Trombone): Measures 41-43 have melodic lines; measures 44-46 have melodic lines.
- Bar.** (Baritone): Measures 41-43 have melodic lines; measures 44-46 have melodic lines.
- Tuba**: Measures 41-43 have melodic lines; measures 44-46 are rests.
- Mlt. Perc.** (Multiple Percussion): Measures 41-43 have melodic lines; measures 44-46 are rests.
- Timp.** (Timpani): Measures 41-43 are rests; measures 44-46 have melodic lines.
- Perc. 1 & 2** (Percussion 1 & 2): Measures 41-43 have melodic lines; measures 44-46 are rests.

Rehearsal mark 44 is indicated by a box above measure 44. The score includes dynamic markings such as *mp*, *p*, and *p < mp*. There are also performance instructions: "Change: A to Ab" above measure 42 and "Change: Ab to G" above measure 45. A large red watermark "Preview Only" is overlaid diagonally across the page.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play
mp

Solo
mf

53 Solemnly (half time pulse)

Fl.

Ob.

Bsn.

1
Cls. *p* *mp* *p* *mp* *p*
2

B. Cl. *p* (Hn.) *mp*

A. Sax.

T. Sax.

Bar. Sax.

53 Solemnly (half time pulse)

1
Tpts. *mp* Solo

2

Hn. Solo *mp*

Tbn.

Bar. *p*

Tuba *p* stagger breathe

Mlt. Perc.

Timp. *p* Change: C to D, Eb to High G

Perc. 1

Perc. 2

Fl. (Ob.) Solo *mp*

Ob. Solo *mp*

Bsn. Solo *mp*

Cls. 1 *mp* *p* *mp* *p* *pp*

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar. Solo *mp*

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *mf* **Regular pulse** *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp* All

1 Cls. *mf* *mp* All

2 Cls. *mf* *mp* Play

B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

1 Tpts. *mf* **Regular pulse** All *mf*

2 Tpts. *mf* *mp*

Hn. *mf* All *mp*

Tbn. *mf* *mp*

Bar. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. *mf* *mp*

Timp. *mf* *mp*

Perc. 1 *mp* Wb.

Perc. 2 *mp* Wb.



68 **Play**
mp
All
mp

Fl.

Ob.

Bsn.

1
2
Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

68
1
2
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

76

76

Fl. *f*

Ob. *p < mf >*

Bsn. *f*

Cl. 1 *p < mf >*

Cl. 2 *f*

B. Cl. *f*

A. Sax. *f* one player opt. 8^{va}

T. Sax. *p < mf >*

Bar. Sax. *f*

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *p < mf >*

Perc. 1 *mp*, *p*, *mf*

Perc. 2 *Susp. Cym.*, *p < mf >*

p < mf >

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

C. T.

p < mf >

p < mf

f

div.

f

f

f

f

f

f

f

f