

*Barnhouse Concert Band*

# **EL RELICARIO**

**Jose Padilla** Arranged by **Robert Longfield**

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**Barnhouse**  
*Music Publications*



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## The Barnhouse CLASSICS FOR CONCERT BAND Series

This new series of transcriptions of standard musical classics represents an attempt to make available to wind groups, at all levels of performance, some of the most enduring music of all time in versions that are specifically conceived as being not just good **music**, but also good **wind** music as well.

Especially with arrangements, but also even with note-for-note transcriptions from one medium to another, the responsibility of the re-composer (for that is what the arranger or transcriber really is) to the original composer and his work is the foundation on which a successful such derivative work must rest. The feeling on the part of the listener that what is being heard is actually the original version (or could be the original version) of the work, is the measure of the arranger/transcriber's success, both from the technical and artistic points of view. It is this goal which we seek to attain for each work selected for inclusion in this new series.

Alfred Reed

### PROGRAM NOTE

Jose Padilla was born in 1889 in Almeria, Spain. His principal involvement with music was a composer of songs, both as solo pieces and parts of **zarzuelas**, one of the most popular of which is "El Relicario."

Padilla received his musical education at the Madrid Conservatory, and soon became involved in the production of **zarzuelas**, principally as a conductor. The Spanish **zarzuela** is a form roughly comparable to the comic opera or Broadway musical, and is perhaps best identified as a happy marriage of these two popular musical genres. Another of Padilla's most popular songs, "Valencia," was, in fact, adapted from a chorus in one of these **zarzuelas**, "La Bien Amada."

Following his early success in Spain, Padilla traveled to France, where he gained further fame in Paris as a songwriter, composing songs for such internationally renowned artists as Josephine Baker and Maurice Chevalier.

The years immediately preceding the Spanish Civil War were spent by Padilla in Italy, but he returned to Spain shortly after the Civil War broke out, and remained there until the end of World War II, at which time he returned to Paris, where he premiered a major orchestral work, his "Portugese" Symphony.

Padilla wrote several hundred songs and produced some sixty stage works as well. In addition to "El Relicario" and "Valencia," his major "hit" songs were "La Violetera" (The Violet Seller) and "Princesita" (which was frequently sung by the famous Italian tenor, Tito Schipa, who was Padilla's exact contemporary).

Padilla eventually returned to Spain, where he died at age 71 in the Fall of 1960. His many songs remain perennial favorites with Spanish-speaking people everywhere, and not just in his native land.

"El Relicario" is in the *paso doble* form, a Spanish dance very popular in the 1920's (and since), which is a kind of one-step...even though "paso doble" actually means "two-step"...usually set in  $\frac{6}{8}$  meter, but also sometimes, as here, in triple measure.

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

### Note to Conductor

"El Relicario" should be performed in a detached, **bravura** style, with a great deal of flair. Accents should be well articulated but without harshness of tone, and the first beat of each measure should be emphasized throughout. The tempo should not seem hurried or rushed, however.

The **legato** passages, such as at measures 26, 43, 81, etc. should be performed in a lightly exaggerated **cantabile** style, so as to contrast with the accented, articulated passages.

The percussion should complement the rest of the band without dominating the overall sound.

In the absence of a String Bass, the conductor may wish to have one Tuba play the cued parts at measures 9, 26, 43 and 64.

Other cued passages may be used, at the conductor's discretion, to supplement or replace underbalanced or missing instruments in the band.

Robert Longfield

### ROBERT LONGFIELD

Robert Longfield was born and raised in Grand Rapids, Michigan. He graduated with honors from The University of Michigan where he studied with Jerry Bilik and Dr. Paul Boylan and where he was a member of the band under Dr. William D. Revelli and George Cavender. He studied with Dr. Alfred Reed at the University of Miami, Miami, Florida.

From 1969 until 1986 Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. In 1985 he was voted "Teacher of the Year" by the Michigan School Band and Orchestra Association.

A member of ASCAP, Mr. Longfield's arrangements have been played by high school and university bands throughout the United States, including performances at several major bowl games and the 1984 Olympics in Los Angeles.

Mr. Longfield is currently band director at Miami Palmetto Senior High School, Miami, Florida.

### Instrumentation

|                        |   |
|------------------------|---|
| Conductor Score        | 1 |
| Piccolo                | 1 |
| 1st C Flute            | 3 |
| 2nd C Flute            | 2 |
| 1st Oboe               | 1 |
| 2nd Oboe               | 1 |
| English Horn           | 1 |
| Eb Clarinet            | 1 |
| 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 Bassoons     | 2 |
| 1st Eb Alto Saxophone  | 3 |
| 2nd Eb Alto Saxophone  | 2 |
| Bb Tenor Saxophone     | 1 |

|                       |   |
|-----------------------|---|
| Eb Baritone Saxophone | 1 |
| 1st Bb Trumpet        | 3 |
| 2nd Bb Trumpet        | 3 |
| 3rd Bb Trumpet        | 3 |
| 1st & 2nd F Horns     | 2 |
| 3rd & 4th F Horns     | 2 |
| 1st Trombone          | 2 |
| 2nd Trombone          | 1 |
| 3rd Trombone          | 1 |
| Baritone T.C.         | 1 |
| Baritone B.C.         | 2 |
| Tuba                  | 5 |
| String Bass           | 1 |
| Timpani               | 1 |
| Mallets               | 2 |
| Percussion I          | 2 |
| Percussion II         | 3 |

# EL RELICARIO

Paso Doble

012-2162-00

Jose Padilla

Arr. by Robert Longfield

Allegro moderato (♩ = c.116-132)

The musical score is arranged in two systems. The first system includes Flutes (1 & 2), Piccolo, Oboes (1 & 2), English Horn, Eb Clarinet, Bb Clarinets (1, 2, 3), Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Bassoons (1 & 2), Eb Alto Saxophones (1 & 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes F Horns (1, 2, 3, 4), Bb Trumpets (1, 2, 3), Trombones (1, 2, 3), Baritone, Tuba, String Bass, Timpani, Bells, Xylophone, Maracas, Tambourine, Castanets, Claves, Triangle, Cymbals, Snare Drum, and Bass Drum. The score is in 3/4 time with a key signature of two flats (Bb). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) are indicated throughout. Performance instructions like "with hard mallets" and "Xylophone with plastic mallets" are provided for the percussion section. A large watermark "E-Z-MUSIC.COM" is visible across the score.

Musical score for a symphony orchestra, page 4. The score includes staves for Flutes, Piccolo, Oboes, English Horn, Clarinets, Bassoons, Saxophones, Horns, Trumpets, Trombones, Baritone, Tuba, Snare Drum, Timpani, Xylophone, Maracas, Castanets, and Side Drum/Big Drum. It features various musical notations such as dynamics (*mf*, *p*, *mp*), articulation (accents), and performance markings like "a2".

This page of an orchestral score features the following instruments and parts:

- Fls.:** Flute 1 and 2
- Picc.:** Piccolo
- Obs.:** Oboe 1 and 2
- E.Hn.:** English Horn
- EbCl.:** E-flat Clarinet
- Cls.:** Clarinet 1 and 2/3
- A.Cl.:** Alto Clarinet
- B.Cl.:** Bass Clarinet
- Cb.Cl.:** Contrabass Clarinet
- Bsns.:** Bassoon 1 and 2
- A.Saxs.:** Alto Saxophone 1 and 2
- T.Sax.:** Tenor Saxophone
- B.Sax.:** Baritone Saxophone
- Hns.:** Horns 1, 2, 3, and 4
- Tpts.:** Trumpets 1, 2, and 3
- Trbs.:** Trombones 1, 2, and 3
- Bar.:** Baritone
- Tuba:** Tuba
- St. B.:** Snare Drum
- Timp.:** Timpani
- Maracas:** Maracas
- Cast.:** Castanets
- S.D. B.D.:** Side Drum and Bass Drum

The score includes various musical notations such as dynamics (*mf*, *f*, *mp*, *sim.*), articulation (*div.*), and performance instructions like *a2*. Rehearsal marks **18** are present at the beginning of the section and in the middle of the page.

Fls.  
Picc.  
Obs.  
E.Hn.  
EbCl.  
Cls.  
A.Cl.  
B.Cl.  
Cb.Cl.  
Bsns.  
A.Saxs.  
T.Sax.  
B.Sax.  
Hns.  
Tpts.  
Trbs.  
Bar.  
Tuba  
St.B.  
Timp.  
Bells  
Tamb. Cast.  
Cym.  
S.D.  
B.D.

26  
26

*mp*  
*mp*  
*mp*  
*mp*  
*p*  
*p*  
*p*  
*mp*  
*mp*  
*p*  
*p*  
*p*  
*mp*  
*mp*  
*mp*  
*p*  
*mp*  
*mp*  
*p*  
*mp*  
*mp*  
*p*  
*p*  
*p*  
*mp*  
*p*  
*p*  
*p*  
*p*

div.  
a2  
div.  
a2  
div.  
a2

sim.  
sim.

Bells/brass mallets  
Tamb. Clav.  
St.B.

This page contains a musical score for various instruments, including woodwinds, brass, and percussion. The instruments listed on the left are:

- Fls. (1, 2)
- Picc.
- Obs. (1, 2)
- E.Hn.
- EbCl.
- 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)
- Trbs. (1, 2, 3)
- Bar.
- Tuba
- St.B.
- Timp.
- Bells
- Tamb. Clav.
- S.D.
- B.D.

The score features several systems of music with dynamic markings such as *mf* and *p*. A large diagonal watermark reading "Not for Reference Only" is overlaid on the page. The rehearsal mark 34 appears at the top right of the first system and in the middle of the lower systems.

This page contains a detailed musical score for a symphony orchestra and woodwind ensemble. The score is arranged in a standard orchestral layout with staves for various instruments. The woodwind section includes Flute (Fls.), Piccolo (Picc.), Oboe (Obs.), English Horn (E.Hn.), Clarinet (Cls.), Bassoon (Bsns.), Alto Saxophone (A.Saxs.), Tenor Saxophone (T.Sax.), and Bass Saxophone (B.Sax.). The brass section includes Trumpet (Tpts.), Trombone (Trbs.), Baritone (Bar.), and Tuba. The percussion section includes Snare Drum (St.B.), Timpani (Timp.), Xylophone (Xylo.), Maracas, and Castanets (Cast.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte) are indicated throughout. Performance instructions like *a2* (second flute) and *Xylo.* are also present. The score is written in a key signature of two flats and a common time signature.



43

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

E♭Cl.

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

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

Xylo.

Maracas Cast.

Trgl.

S.D. B.D.

Solo

*p*

*mp*

*div.*

*a2*

*Ob.*

*St. B.*

*Trgl.*

51

Fls. 1 2 *mf* *cresc.*

Picc. -

Obs. 1 2 *Tutti* *mf* *cresc.*

E.Hn. *mf* *cresc.*

E♭Cl. *mf* *cresc.*

Cls. 1 2 3 *mf* *div.* *a2* *mf* *cresc.*

A.Cl. *mf* *cresc.*

B.Cl. *mf* *cresc.*

Cb.Cl. *mf* *cresc.*

Bsns. 1 2 *div.* *mf* *cresc.*

A.Saxs. 1 2 *play* *mf* *cresc.*

T.Sax. *mf* *cresc.*

B.Sax. *mf* *cresc.*

Hns. 1 2 3 4 *a2* *mf* *cresc.*

Tpts. 1 2 3 *mf* *cresc.*

Trbs. 1 2 3 *mf* *cresc.*

Bar. *mf* *cresc.*

Tuba *mf* *cresc.*

St. B. *mf* *cresc.*

Timp. -

Maracas Cast. *p* *mp* *cresc.*

Trgl. *mp* *Trgl.*

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

60

Fls. 1 2

Picc.

Obs. 1 2

E.Hn.

EbCl.

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

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Maracas Cast.

S.D. B.D.

*f* *mf* *mp* *ff* *Solo*



73

Fls. 1 2 *mf* *div.*

Picc. *mf*

Obs. 1 2 *mf* *div.*

E.Hn. *mf*

E♭Cl. *mf*

Cl. 1 2 3 *f* *mf*

A.Cl. *f* *mf*

B.Cl. *f* *mf*

Cb.Cl. *f* *mf*

Bsns. 1 2 *mf* *a2*

A.Saxs. 1 2 *mf*

T.Sax. *mf*

B.Sax. *mf*

Hns. 1 2 3 4 *mf* *a2*

Tpts. 1 2 3 *mf* *st. mutes* *a2*

Trbs. 1 2 3 *mf* *st. mutes*

Bar. *mf*

Tuba *mf*

St.B. *mf*

Timp. *mf*

Bells *mf* *Xylo.*

Tamb. Cast. *mp* *mf*

S.D. *mp*

B.D. *mf*

3671

81

Fls. *f*

Picc. *f*

Obs. 1 *div.* *f*

Obs. 2 *div.* *f*

E.Hn. *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 *div.* *f*

Cl. 3 *f*

A. Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsns. 1

Bsns. 2

A. Saxs. 1 *mf*

A. Saxs. 2 *mf*

A. Saxs. 3 *mf*

T. Sax. *mf*

B. Sax. *mf*

81

Hns. 1 *mf*

Hns. 2 *mf*

Hns. 3 *mf*

Tpts. 1 *open*

Tpts. 2 *open*

Tpts. 3 *open*

Trbs. 1 *open cantabile*

Trbs. 2 *open cantabile sim.*

Trbs. 3 *open cantabile sim.*

Bar. *f cantabile sim.*

Tuba *f sim.*

St. B. *mf*

Timp. *mf*

Xylo. *mf*

Tamb. Cast. *Maracas*

Claves *mf*

S.D. *mf*

B.D. *mp*



This page of a musical score is for a large orchestra. It contains 28 staves, each labeled with an instrument or section. The instruments listed are: Fls. (Flutes), Picc. (Piccolo), Obs. (Oboes), E.Hn. (English Horn), Eb Cl. (Eb Clarinet), Cls. (Clarinets), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), Cb. Cl. (Bass Clarinet), Bsns. (Bassoons), A. Saxs. (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Trbs. (Trombones), Bar. (Baritone), Tuba, St. B. (Snare Drum), Timp. (Timpani), Xylo. (Xylophone), Maracas Cast. (Maracas and Castanets), and S.D. B.D. (Snare Drum and Bass Drum). The score is written in a key signature of two flats and a 2/4 time signature. It features various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *a2* (second octave). A rehearsal mark '98' is present at the top right of the page. A large, semi-transparent watermark is visible across the center of the page.



This page of a musical score is for a large orchestra. It contains 24 staves, each representing a different instrument or section. The instruments listed on the left are: Fls. (Flutes), Picc. (Piccolo), Obs. (Oboes), E.Hn. (English Horn), EbCl. (E-flat Clarinet), Clk. (Clarinets), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Cb.Cl. (C Bass Clarinet), Bsns. (Bassoons), A.Saxs. (Alto Saxophones), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Trbs. (Trombones), Bar. (Baritone), Tuba, St. B. (Snare Drum), Timp. (Timpani), Bells, Maracas Cast. (Maracas and Castanets), and S.D. B.D. (Snare Drum and Bass Drum). The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, semi-transparent watermark is visible across the center of the page.

This page contains a musical score for measures 106 through 112. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fls. (Flutes), Picc. (Piccolo), Obs. 1 & 2 (Oboes), E.Hn. (English Horn), Eb Cl. (E-flat Clarinet), Cls. 1 & 2 (Clarinets), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), Cb. Cl. (C Bass Clarinet), Bsns. 1 & 2 (Bassoons), A. Saxs. 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Hns. 1, 2, 3 & 4 (Horns), Tpts. 1, 2 & 3 (Trumpets), Trbs. 1, 2 & 3 (Trumpets/Bass Trumpets), Bar. (Baritone), Tuba, St. B. (Soprano Basset), Timp. (Timpani), Bells, Maracas Cast. (Maracas/Castanets), Cym. (Cymbals), and S.D. B.D. (Snare Drum/Bass Drum). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings 'cresc.' (crescendo) and 'ff' (fortissimo) are used throughout. Measure numbers 106 and 112 are indicated in boxes at the top of the first and last staves of the section. A large watermark 'Reference Only' is visible across the center of the page.

This page of a musical score is for a large orchestra, featuring a variety of instruments. The instruments listed on the left side of the page are: Fls (Flutes), Picc. (Piccolo), Obs. (Oboes), E.Hn. (English Horn), EbCl. (E-flat Clarinet), Cls. (Clarinets), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Cb.Cl. (C Bass Clarinet), Bsns. (Bassoons), A.Saxs. (Alto Saxophones), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Trbs. (Trombones), Bar. (Baritone), Tuba, St. B. (Soprano Basset), Timp. (Timpani), Bells (Bells), Xylo. (Xylophone), Maracas (Maracas), Cast. (Castanets), Cym. (Cymbals), S.D. (Snare Drum), and B.D. (Bass Drum). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *sfzp* (sforzando piano) and *ff* (fortissimo) are used throughout. A watermark for 'MusicalScoreCloud.com' is visible across the page. The page number '19' is located in the top right corner.