

Amparito Roca

5-Part Ensemble

Piano, Bass Guitar, Percussion & Drums optional

Arr.: Jirka Kadlec

Jaime Texidor

EMR 102154

**This title contains all the transposed parts
Dieser Titel enthält alle transponierten Stimmen
Ce titre contient toutes les voix transposées**

1. Part / Stimme / Voix

Flute
E $\flat$ Clarinet - Cornet
Oboe - (1st) C Trumpet - Mallets - Violin I
(1st) B $\flat$ Clarinet - Soprano Saxophone - (1st) B $\flat$ Trumpet

2. Part / Stimme / Voix

(2nd) B $\flat$ Clarinet - (2nd) B $\flat$ Trumpet
(1st) E $\flat$ Alto Saxophone
(2nd) C Trumpet - Violin II

3. Part / Stimme / Voix

(3rd) B $\flat$ Clarinet - (3rd) B $\flat$ Trumpet
Viola
(1st) F Horn
(2nd) E $\flat$ Alto Saxophone - (1st) E $\flat$ Horn
(1st) Trombone / Baritone basso
(1st) B $\flat$ Tenor Saxophone - (1st) B $\flat$ Trombone / B $\flat$ Baritone

4. Part / Stimme / Voix

(2nd) F Horn
(2nd) E $\flat$ Horn
(1st) Bassoon - (2nd) Trombone / Baritone - (1st) Cello basso
(2nd) B $\flat$ Tenor Saxophone - (2nd) B $\flat$ Trombone / B $\flat$ Baritone treble

5. Part / Stimme / Voix

(2nd) Bassoon - (3rd) Trombone / Baritone - Tuba - Bass Guitar - String Bass - (2nd) Cello basso
Bass Clarinet - (3rd) B $\flat$ Trombone / B $\flat$ Baritone - B $\flat$ Bass treble
E $\flat$ Baritone Saxophone - E $\flat$ Bass

Score / Partitur / Direction

Piano *(optional)*

Bass Guitar *(optional)*

Clashed Cymbals *(optional)*

Castanets *(optional)*

Drums *(optional)*



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Amparito Roca

Jaime Texidor

English:

“Amparito Roca” is a famous character piece composed in 1925 by Jaime Texidor. The title refers to a young pianist to whom the work is said to be dedicated. Very quickly, this march became one of the most popular works in Spanish festive music. It is known for its bright energy and strong melodic character. The writing alternates between lyrical episodes and more rhythmically driven passages. Its main theme is instantly recognizable and helped the piece gain international popularity. The music evokes a festive and popular atmosphere while maintaining an elegant structure. “Amparito Roca” is frequently performed at concerts and celebratory events worldwide. Today it remains an iconic example of 20th-century light Spanish music.

Français:

« Amparito Roca » est une célèbre pièce de caractère composée en 1925 par Jaime Texidor. Elle doit son nom à une jeune pianiste que le compositeur aurait connue, à qui l'œuvre est dédiée. Très rapidement, cette marche est devenue l'une des pièces les plus populaires du répertoire festif espagnol. Elle se distingue par son énergie lumineuse et son sens marqué de la mélodie. L'écriture alterne des épisodes chantants et des passages plus rythmés, créant un fort contraste expressif. Son thème principal, immédiatement reconnaissable, a contribué à sa large diffusion internationale. L'œuvre évoque une ambiance de fête et de tradition populaire, tout en restant élégante et structurée. Elle est fréquemment interprétée lors de concerts et d'événements festifs à travers le monde. Aujourd'hui encore, « Amparito Roca » demeure un symbole emblématique de la musique légère espagnole du XXe siècle.

Deutsch:

„Amparito Roca“ ist ein berühmtes Charakterstück, das 1925 von Jaime Texidor komponiert wurde. Der Titel bezieht sich auf eine junge Pianistin, der das Werk gewidmet sein soll. Sehr schnell wurde diese Marschkomposition zu einem der beliebtesten Werke der spanischen Festmusik. Sie zeichnet sich durch ihre strahlende Energie und ihren ausgeprägten melodischen Charakter aus. Die Schreibweise wechselt zwischen gesanglichen Episoden und rhythmisch markanten Passagen. Das Hauptthema ist sofort erkennbar und trug zur internationalen Verbreitung des Werkes bei. Die Musik vermittelt eine festliche und volkstümliche Atmosphäre bei gleichzeitig eleganter Struktur. „Amparito Roca“ wird weltweit häufig bei Konzerten und festlichen Anlässen aufgeführt. Bis heute gilt das Werk als ein ikonisches Beispiel leichter spanischer Musik des 20. Jahrhunderts.



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Amparito Roca

Jaime Texidor

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The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a piano ensemble, including piano (Pno.), bass (Bass), cymbals (Cym.), cast (Cast.), and drums (Dr.). The music is in G minor (three flats) and 4/4 time. The score is divided into measures 13 through 25. The piano part features a complex, arpeggiated melody in the right hand and a steady bass line in the left hand. The bass part provides a simple, rhythmic accompaniment. The drums and cymbals provide a steady, rhythmic accompaniment. The cast part features a vocal melody in the right hand and a simple bass line in the left hand. The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *p* (piano). The score is written for a piano ensemble, including piano (Pno.), bass (Bass), cymbals (Cym.), cast (Cast.), and drums (Dr.). The music is in G minor (three flats) and 4/4 time. The score is divided into measures 13 through 25. The piano part features a complex, arpeggiated melody in the right hand and a steady bass line in the left hand. The bass part provides a simple, rhythmic accompaniment. The drums and cymbals provide a steady, rhythmic accompaniment. The cast part features a vocal melody in the right hand and a simple bass line in the left hand. The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *p* (piano). The score is written for a piano ensemble, including piano (Pno.), bass (Bass), cymbals (Cym.), cast (Cast.), and drums (Dr.). The music is in G minor (three flats) and 4/4 time. The score is divided into measures 13 through 25. The piano part features a complex, arpeggiated melody in the right hand and a steady bass line in the left hand. The bass part provides a simple, rhythmic accompaniment. The drums and cymbals provide a steady, rhythmic accompaniment. The cast part features a vocal melody in the right hand and a simple bass line in the left hand. The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *p* (piano).

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1. *f* *ff* *mp*

2. *f* *ff* *p*

3. *f* *ff* *mp*

4. *f* *ff* *p*

5. *f* *ff* *p*

Pno. *f* *ff* *mp*

Bass *f* *ff* *p*

Cym. *p* *f* *ff*

Cast. *f* *p*

Dr. *f* *ff* *p*

1. *ff* *mp* *f* *sfz*

2. *ff* *p* *f* *sfz*

3. *ff* *mp* *f* *sfz*

4. *ff* *p* *f* *sfz*

5. *ff* *p* *sfz*

Pno. *ff* *mp* *f*

Bass *ff* *p* *sfz*

Cym. *ff* *sfz*

Cast. *ff* *p* *sfz*

Dr. *ff* *p* *sfz*

50 51 52 53 54 55 56 57 58 59 60 61 62

1. *f*

2. *sfz*

3. *sfz*

4. *f*

5. *sfz*

Pno. *sfz*

Bass *sfz*

Cym. *sfz*

Cast. *sfz*

Dr. *sfz*

63 64 65 66 67 68 69 70 71 72 73

Trio

1. *mp*

2. *mp*

3. *p*

4. *p*

5. *p*

Pno. *p*

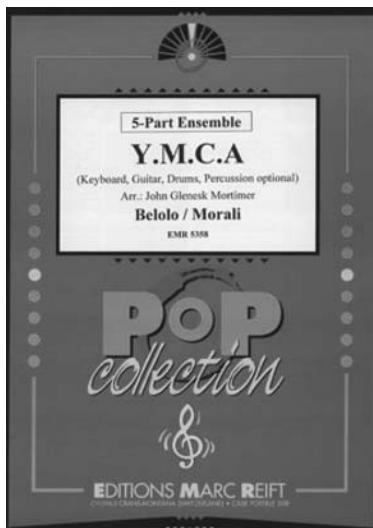
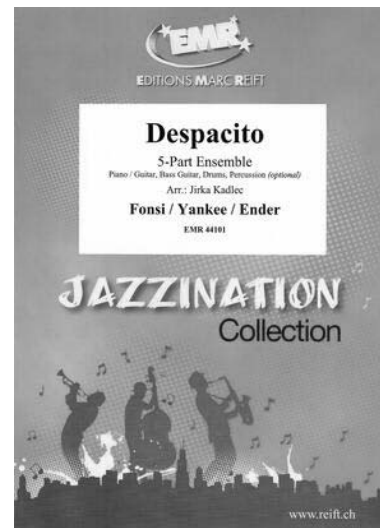
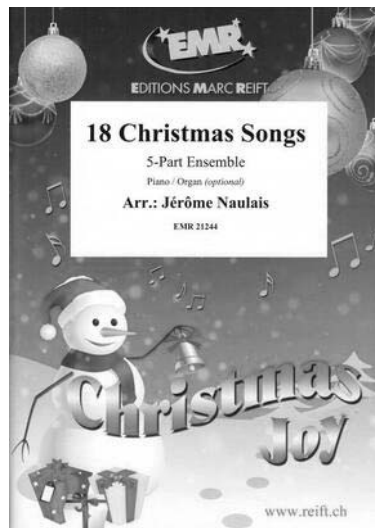
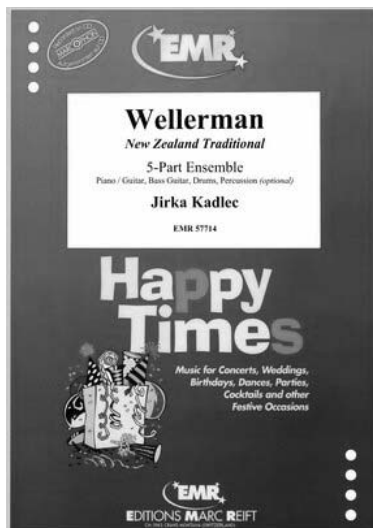
Bass *p*

Cym.

Cast.

Dr.

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