

Europa (Earth's Cry Heaven's Smile)

Words and Music by CARLOS SANTANA and TOM COSTER

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	4th Trombone (Optional)
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone (Optional)	Guitar (Optional)
1st B \flat Trumpet	Piano (Electric)
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet (Optional)	Auxiliary Percussion

Optional Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)

YOUNG
JAZZ
ENSEMBLE

NOTES TO THE CONDUCTOR

Styled from the interpretation of saxophonist Gato Barbieri and the Carlos Santana recordings, this adaptation features a solo tenor saxophone. The arrangement begins with an original introduction that sets the landscape for the tenor solo.

The 1st tenor saxophone soloist plays both the solo and sax section parts. For performance, if the soloist will stand while soloing and be seated while playing the section parts, make certain to properly place the microphone next to the player to facilitate the standing/seated positions.

Observe the dynamics and articulations throughout—they are especially critical in unison sections. At measure 26, make sure the background figures stay under the melody. Also, in 26, the eighth-note articulation should be very clean, especially the “DOO-DIT” tenuto-staccato articulation. At 34, the trumpet section has a unison melody line—strive to play as one and try to keep it relaxed.

At measure 42, the rhythm section begins a double-time feel. The tempo remains the same, only the feel changes to an underlying sixteenth-note pattern. I suggest the rhythm section spend some time on this concept as it will enable the entire ensemble to lock in. The key here is to avoid rushing and relax, but play with some intensity and focus—think of this piece as a dance tune to keep the pulse steady.

The guitar rhythm can be simplified to even eighths if needed. Direct the bass player to work on and hopefully master the bass pattern so it provides a solid groove for the band. It's always best to practice with a metronome! Drums and percussion players should be near each other to listen to each other and lock in the groove. The overall energy should gradually build in the double-time section to a peak in measure 56 and beat 1 of measure 57.

A Latin percussion part has been provided to give the arrangement a more authentic Latin flavor. Make certain the drumset and percussion parts are balanced within the rhythm section. Check out using a mountable small cowbell (Salsa Timbale Bell preferred) which would be ideal for the drumset. Both the small cowbell and the hand-held bongo bell should be muffled or dampened. Although there are many suggestions as to how to do this, using electrical tape or duct tape will provide the desired subtle muffling (damping) effect. For the drummer, at measure 20, the ensemble has a light accent on the “and” of beat 3—this should be lightly reinforced. This figure occurs a few times in the chart, so listen for it. At rehearsal numbers 25 and 57, the drumset fill incorporates the traditional pattern, which incorporates a timbale-like buzz roll on beat 4 ending with a rim shot.

I am sure that *Europa* will be a winner with your students and audience.

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music Publishing Co.

CONDUCTOR
40345S

EUROPA (EARTH'S CRY HEAVEN'S SMILE)

Words and Music by
CARLOS SANTANA and TOM COSTER
Arranged by VICTOR LÓPEZ

LATIN/ROCK BALLAD $\text{♩} = 78$

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO (ELECTRIC)

BASS

DRUMS

AUXILIARY PERCUSSION (CONGAS & MARACAS/ BONGO BELL)

W/TPCs

UNISON

FENDER RHODES-LIKE SOUND

CYMS. W/SHUSHES

CONT. SHUSHES

3 4 5 6 7

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CONDUCTOR

EUROPA (EARTH'S CRY HEAVEN'S SMILE)

rit. 10 A TEMPO

FLUTE

ALTO 1

ALTO 2

TENOR 1 *ESUSATO SOLO*

TENOR 2

SAX. *END TEN. SOLI BEHIND T. SAX.*

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1 *SOLI BEHIND T. SAX.*

TBN. 2 *SOLI BEHIND T. SAX.*

TBN. 3 *END TEN. SOLI BEHIND T. SAX.*

TBN. 4

GTR. *F#m9 G#m7 C#m* *SOLI BEHIND T. SAX. F#m7 b7 Ebm7 Abm7 Dm7(b9)*

PNO. *F#m9/bb G#m7 C#m* *F#m7 b7 Ebm7 Abm7 Dm7(b9)*

BASS

DRUMS *H.H. CLOSED*

PERC. *MARacas CONGAS H T SLAP T H OPEN SIMILE*

8 9 10 11 12 13 14



Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TEN. 1-4, GTR., PNO., BASS, DRUMS, and PERC. The score includes musical notation, dynamics (p, p²), and performance instructions like 'PLAY' and 'FILL TOMS'. A large red watermark 'Preview Only' is overlaid diagonally across the page.

CONDUCTOR

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR. (Gtr.)

PNO.

BASS

DRUMS

PERC.

34

w/TPPs.

SOLI UNISON

SOLI UNISON

SOLI UNISON

SOLI UNISON

APus7

Dm7(b9)

G7(b9)

Cmi

F#m7

Bb7

FILL TOMS

29 30 31 32 33 34 35

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and PERC. The score includes various musical notations such as notes, rests, and dynamics. A large red watermark "Preview Only" is overlaid diagonally across the page. The page number "6" is centered at the top. The title "EUROPA (EARTH'S CRY HEAVEN'S SMILE)" is in the top right. The bottom of the page shows measure numbers 36, 37, 38, 39, 40, and 41.

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CONDUCTOR

EUROPA (EARTH'S CRY HEAVEN'S SMILE)

42 DOUBLE TIME FEEL (LATIN GROOVE)

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TEN. 1-4, GTR., PNO., BASS, DRUMS, and PERC. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

42

43

44

45

46

47

CHORDS: F#m7, Bb7, Ebm7, Am7, Abm7, Dm7(b9), G7(b9)

PERC. MARKINGS: MUFFLED SONORO BELL, SLAP, OPEN, SHIVER

50

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and PERC. The score includes a 'SOLO BREAK' for Tenor 1 and 'UNISON' markings for Tenors 1-4. Chord symbols such as Cmaj7, F#m7, Bb7, Ebmaj7, and Abmaj7 are present. Measure numbers 48, 49, 50, 51, 52, and 53 are indicated at the bottom.

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58 A TEMPO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

SOLI UNISON

SOLI UNISON

SOLI UNISON

SOLI UNISON

SOLI UNISON

PLAY

Dm7(b9)

G7(b9)

Cmaj7

F#m7

Bb7

Dm7(b9)

G7(b9)

Cmaj7

F#m7

Bb7

FILL

S. S.

SURE ROLL

COWBELL

MARACAS

CONGAS

SLAP

OPEN

SHIMILE

54

55

56

57

58

59



Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS, and PERC. The score includes a large red watermark: "Preview Only Requires Purchase".

Chord progression for GTR. and PNO. (measures 60-65):

- 60: Ebmaj7
- 61: Abmaj7
- 62: Dmi7(b9)
- 63: G7(b9)
- 64: Cmi
- 65: Cmi

Measure numbers: 60, 61, 62, 63, 64, 65

74

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-4, Gtr., PNO., DRUMS, and PERC. The score includes various musical notations such as notes, rests, and dynamics (e.g., *mf*, *sf*, *acc.*). A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

75

76

77

78

79

80

81

82

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TEN. 1-4, GTR., PNO., BASS, DRUMS, and PERC. The score spans measures 81 to 88. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

Measures 81-82: Flute and Tenor 1 have a 'SOLO' marking. Tenor 1 has a 'me' marking. Tenor 2 has a 'me' marking. Bass has a 'me' marking. Guitar has chords: F#m9, Bb7(9/13), Eb, Bb7(9/13), Eb, Abm7, Dm7, Eb6(9#11), Eb6(9#11).

Measures 83-84: Flute and Tenor 1 have a 'SOLO' marking. Tenor 1 has a 'me' marking. Tenor 2 has a 'me' marking. Bass has a 'me' marking. Guitar has chords: Bb7(9/13), Eb, Bb7(9/13), Abm7, Dm7, Eb6(9#11), Eb6(9#11).

Measures 85-86: Flute and Tenor 1 have a 'SOLO' marking. Tenor 1 has a 'me' marking. Tenor 2 has a 'me' marking. Bass has a 'me' marking. Guitar has chords: Bb7(9/13), Eb, Bb7(9/13), Abm7, Dm7, Eb6(9#11), Eb6(9#11).

Measures 87-88: Flute and Tenor 1 have a 'SOLO' marking. Tenor 1 has a 'me' marking. Tenor 2 has a 'me' marking. Bass has a 'me' marking. Guitar has chords: Bb7(9/13), Eb, Bb7(9/13), Abm7, Dm7, Eb6(9#11), Eb6(9#11).