

Magna Carta

Overture

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
 8 Flute
 2 Oboe
 2 Bassoon
 4 1st B♭ Clarinet
 4 2nd B♭ Clarinet
 2 B♭ Bass Clarinet
 5 E♭ Alto Saxophone
 2 B♭ Tenor Saxophone
 2 E♭ Baritone Saxophone
 4 1st B♭ Trumpet
 4 2nd B♭ Trumpet

4 F Horn
 4 Trombone
 2 Baritone
 2 Baritone Treble Clef
 4 Tuba
 2 Mallet Percussion
 (Bells/Xylophone)
 1 Timpani
 2 Percussion 1
 (Snare Drum, Bass Drum)
 4 Percussion 2
 (Crash Cymbals, Triangle/Gong/
 Suspended Cymbal)

WORLD PARTS

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www.alfred.com/worldparts

Horn in E♭
 Trombone in B♭ Bass Clef
 Trombone in B♭ Treble Clef
 Baritone in B♭ Bass Clef
 Tuba in E♭ Bass Clef
 Tuba in E♭ Treble Clef
 Tuba in B♭ Bass Clef
 Tuba in B♭ Treble Clef

PROGRAM NOTES

The Middle Ages encompass one of the most exciting periods in English History. One of the most important historical events of the Medieval era is the *Magna Carta*. A Latin term meaning "Great Charter," the *Magna Carta* is a document that King John of England (1166–1216) was forced into signing because it greatly reduced the power he held as the King of England and allowed for the formation of a powerful Parliament. Considered the founding document of English liberties, and hence American liberties, the influence of the *Magna Carta* can be seen in both the United States Constitution and the Bill of Rights. Article 21 from the Declaration of Rights in the Maryland Constitution of 1776 reads:

"That no freeman ought to be taken, or imprisoned, or disseized of his freehold, liberties, or privileges, or outlawed, or exiled, or in any manner destroyed, or deprived of his life, liberty, or property, but by the judgment of his peers, or by the law of the land."

NOTES TO THE CONDUCTOR

The opening statement is to be played stately in a majestic fashion. At measure numbers 18 and 27, make certain that the "ostinato" rhythmic figures are balanced and articulated correctly, but never masking melody. Starting with the "adagio" at rehearsal number 39 through measure 62, play this entire section passionately. In measures 62–65, the triplets should not be played as two sixteenths and one eighth note. The ensemble should be thinking 'trip-uh-let.'

For an effective performance, pay close attention to the dynamic levels and articulations throughout. At measure 97, address the intonation in the unison melody. Work throughout for ensemble cohesiveness. At rehearsal number 118 until the end, a new harmonic treatment is introduced. The fortissimo at the end should not be overpowering.

I am hopeful that *Magna Carta* will be a favorite that both your students and audience will enjoy.



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Magna Carta

Overture

By Victor López (ASCAP)

FULL SCORE

Approx. Duration - 4:45

Maestoso ♩ = 80

rit.

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Bells/Xylophone)

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Crash Cymbals, Triangle/
Gong/Suspended Cymbal)

Maestoso ♩ = 80

rit.

Cr. Cyms.

1

2

3

4

38339S

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A tempo

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

A tempo

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Change: F to F#, Bb to B#

fp

f

ff

mp

Trgl.

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

Change: F# to Bb

mp

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

f

mp

Solo

f Solo

mp

f

mp

f

mp

f

mp

Allegro ♩ = 126

19 (A. Sax.)

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

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

Fl. *pp* *f* *pp* rit.

Ob. *f* *pp*

Bsn. *f* *pp*

1 Cls. *f* *pp*

2 Cls. *pp*

B. Cl. *pp*

A. Sax. *f* *pp*

T. Sax. *f* *pp*

Bar. Sax. *f* *pp*

1 Tpts. *f* *pp* rit.

2 Tpts. *f* *pp*

Hn. *f* *pp*

Tbn. *f* *pp*

Bar. *f* *pp*

Tuba *ff* *pp*

Mlt. Perc. *f*

Timp. *f* *pp*

Perc. 1 *f*

Perc. 2 *f*

Cr. Cyms. *f*



39 Adagio ♩ = 76

Fl.

Ob.

Bsn.

1
Cls.

2
B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

39 Adagio ♩ = 76

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

staggered breathing

Solo

mp

(1st Tpt.) Solo *sub. mp*

(1st Cl.) *mp* Solo

pp



47 Rubato con moto

Fl. Solo *mf*

Ob.

Bsn. *p*

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

2 Cls. *p*

B. Cl. *p*

A. Sax. Play one player only *p*

T. Sax. Play one player only *p*

Bar. Sax. *p*

47 Rubato con moto

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar. *p*

Tuba *p*

Mlt. Perc.

Timp. Change: B to C

Perc. 1

Perc. 2



Fl. *rit. accel.* *All* *mp*

Ob. *mp*

Bsn.

1 *p mp*

2 *p mp*

Cl. *p mp*

B. Cl.

A. Sax. *All*

T. Sax. *p*

Bar. Sax.

1 *rit. accel.*

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp. *Change: C to Eb, Bb to Db* *p*

Perc. 1

Perc. 2



55 Piu Mosso ♩ = 82

Fl. *mf*

Ob. *mf*

Bsn.

1 Cls. *mf*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp*

Bar. Sax. *mp*

55 Piu Mosso ♩ = 82

1 Tpts.

2 Tpts.

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *(mf)*

Timp.

Perc. 1

Perc. 2

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70

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

70

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Trgl.

f

mp

on rim

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

Cr. Cyms.

f

mf

f

mp

S.D.

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

Cr. Cyms.

mf

opt.

div.

Change: E \flat to C, A \flat to F

S.D.

97

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

Bells

Susp. Cym.

f

mf

fp

p

mf

Choke

95

96

97

98

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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

p *mf* *p* *mf*

99 100 101 102

Change: C to B \flat

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103

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

103

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Gong

Perc. 2

Cr. Cyms.

f *mf* *mf* *mf* *f* *mp*

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107

Fl. *f*

Ob. *f*

Bsn.

1 Cls. *f*

2 Cls. *f*

B. Cl.

A. Sax. *f*

T. Sax.

Bar. Sax.

107

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Trgl.

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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

Change: F to A \flat

118

opt. 8vb

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

as written

Fl. *poco a poco cresc.* **ff**

Ob. *poco a poco cresc.* **ff**

Bsn. *poco a poco cresc.* **ff**

1 Cls. *poco a poco cresc.* **ff**

2 Cls. *poco a poco cresc.* **ff**

B. Cl. *poco a poco cresc.* **ff**

A. Sax. *poco a poco cresc.* **ff**

T. Sax. *poco a poco cresc.* **ff**

Bar. Sax. *poco a poco cresc.* **ff**

1 Tpts. *poco a poco cresc.* **ff**

2 Tpts. *poco a poco cresc.* **ff**

Hn. *poco a poco cresc.* **ff**

Tbn. *poco a poco cresc.* **ff**

Bar. *poco a poco cresc.* **ff**

Tuba *poco a poco cresc.* **ff**

Mlt. Perc. *poco a poco cresc.* **ff**

Timp. *f* dampen **ff** dampen

Perc. 1 *poco a poco cresc.* **ff**

Perc. 2 **ff**

Choke **ff**