



The Maya Kingdom

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 6 E♭ Alto Saxophone
- 4 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 8 B♭ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Bells and/or Xylophone)
- 1 Optional Timpani
(Tune: D, A)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Triangle/Crash Cymbals or Suspended Cymbal with Snare Drum Stick, Tom-Toms [2])

WORLD PARTS

Available for download from www.alfred.com/worldparts

- Horn in E♭
- Trombone/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 Maya are one of the Mesoamerican cultures of this New World. They are descendants of the Olmecs, inhabiting Southern Mexico, the Yucatan Peninsula, and Central America. At their peak, around 500–1000 C.E., the Mayan society was one of the most advanced the earth had known, developing a complex culture, with a precise knowledge of astronomy, mathematics, and an intricate written language. The Mayan culture was amazing and their skills manifold, especially in their artistic endeavors. They invented a very colorful style of picture-writing with glyphs, and made codex books the size of screens.

NOTES TO THE CONDUCTOR

The introduction is to be played expressively ($\text{♩} = 92$) until measure 17, where it is marked spirited ($\text{♩} = 126$). At the beginning, the clarinet states the melody before being joined by the flute and oboe with a very simple countermelody. Both parts have been cued for reinforcement.

At measure 17, the melody appears in the trumpet and alto saxophone, supported by a rhythmic unison ostinato in the lower brass and woodwinds. At measure 31, as well as measure 51, the melody is in the flute, oboe, clarinet, alto saxophone, and trumpet. Notice that the sonority in this section will sound a bit different since it is written in fourths. The percussion feature during measures 35 through 38 should be played at the dynamic level indicated, allowing the timpani part to be heard on top.

The timpani part is optional; therefore, it has been cued in the low brass and woodwinds also for reinforcement. At measure 39, the low brass and woodwinds have the melody in unison. Allow the lower sounding instruments, such as the tuba, baritone sax, and bass clarinets, to project more. Notice that in that same section, the clarinets, alto saxophones, and horns have a simple countermelody that should stay under the melody. Also, make certain that the flutes and oboes keep the pulse throughout and do not rush the staccato quarter notes. At measure 39, the mallet part has been written in harmony and calls for the use of two mallets. This should not be a challenge to the players since the part is very easy and repetitious rhythmically. Ultimately, keep in mind that all pitched percussion instruments should be properly tuned to assure an effective performance.

This composition is very easy to teach and learn. It is written in such a way that will make the ensemble sound very experienced.

Best wishes for a musical performance exploring the Mayan's musical traditions.

Victor Lopez

The Maya Kingdom

FULL SCORE
Approx. Duration - 2:15

By Victor López (ASCAP)

Expressively ♩ = 92

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Bells and/or Xylophone)

Optional
Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Triangle/Crash Cymbals
or Suspended Cymbal with
Snare Drum Stick,
Tom-Toms [2])

mp

(Cl.) mp

Expressively ♩ = 92

Tone: D, A

Triangle

p

1 2 3 4

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

9

Fl. *mp*

Ob. *mp*

Cl.

B. Cl.

(Ob.) *mp*

A. Sax.

T. Sax.

Bar. Sax.

9

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21 22 23 24

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The image shows a page of a musical score for rehearsal mark 27. The score is arranged in a standard orchestral format with staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Baritone Saxophone (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The rehearsal mark '27' is indicated in a box above the Clarinet staff and below the Trumpet staff. The dynamic marking 'mf' (mezzo-forte) is present in the Horn part. The page number '9' is in the top right corner, and the rehearsal mark '27' is in the top center. The page number '27' is also in the bottom center, and the page number '9' is in the bottom right corner.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells and/or Xylophone

mf

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(Timp.) *f*

(Timp.) *f*

(Timp.) *f*

(Timp.) *f*

Solo

f

p

mf

Crash Cymbals

Concert Toms (2 pitches)

33 34 35 36

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

41

42

43

44

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

Preview Only
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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

58 59 60 61