



The Maya Kingdom

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor	2 Baritone Treble Clef (World Part Trombone in B $\flat$ Treble Clef)	WORLD PARTS Available for download from www.alfred.com/worldparts
10 Flute	4 Tuba	Horn in E $\flat$
2 Oboe	2 Mallet Percussion (Bells and/or Xylophone)	Trombone/Baritone in B $\flat$ Bass Clef
10 B $\flat$ Clarinet	1 Optional Timpani (Tune: D, A)	Tuba in E $\flat$ Bass Clef
2 B $\flat$ Bass Clarinet	2 Percussion 1 (Snare Drum, Bass Drum)	Tuba in E $\flat$ Treble Clef
6 E $\flat$ Alto Saxophone	3 Percussion 2 (Triangle/Crash Cymbals or Suspended Cymbal with Snare Drum Stick, Tom-Toms [2])	Tuba in B $\flat$ Bass Clef
4 B $\flat$ Tenor Saxophone		Tuba in B $\flat$ Treble Clef
2 E $\flat$ Baritone Saxophone		
8 B $\flat$ Trumpet		
4 F Horn		
6 Trombone/Baritone/Bassoon		

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.



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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])

Expressively ♩ = 92

Tune: D, A

Triangle

p

1

2

3

4

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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

5 6 7 8

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

9 10 11 12

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

13 14 15 16

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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

21 22 23 24

27

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

27

This musical score page contains staves for various instruments. Measures 25 and 26 are partially visible at the bottom. Measure 27 is the first full measure on this page, marked with a rehearsal symbol. Measure 28 is partially visible at the end of the page. The instruments listed on the left are Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba, Mallet Percussion, Timpani, Percussion 1, and Percussion 2. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. A large red watermark is overlaid diagonally across the page.

25

26

27

28

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

39

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

37

38

39

40

39497S

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

47

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

49 50 51 52

55

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

55

53

54

55

56

57

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Choke

58 59 60 61

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