



# Mask of Ravana

VICTOR LÓPEZ (ASCAP)

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**INSTRUMENTATION**

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- |                         |   |
|-------------------------|---|
| 1 Conductor             | 2 Baritone  |
| 8 Flute                 | 2 Baritone Treble Clef  |
| 2 Oboe                  | 4 Tuba  |
| 2 Bassoon               | 1 Optional String Bass  |
| 4 1st B♭ Clarinet       | 1 Optional Piano  |
| 4 2nd B♭ Clarinet       | 4 Mallet Percussion<br>(Xylophone/Optional Marimba/Bells/<br>Optional Vibraphone)                                       |
| 2 B♭ Bass Clarinet      | 1 Timpani<br>(Initial Tune: F, B♭, D)   |
| 5 E♭ Alto Saxophone     | 4 Percussion 1<br>(Snare Drum/Tambourine, Bass Drum/<br>Tom-Tom)  |
| 2 B♭ Tenor Saxophone    | 4 Percussion 2<br>(Suspended Cymbal/Triangle/Wind Chimes,<br>Tam-Tam or Optional Gong/Finger Cymbals/<br>Crash Cymbals) |
| 2 E♭ Baritone Saxophone |   |
| 4 1st B♭ Trumpet        |   |
| 4 2nd B♭ Trumpet        |   |
| 4 F Horn                |   |
| 4 Trombone              |   |
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**WORLD PARTS***Available for download from  
[www.alfred.com/worldparts](http://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

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**PROGRAM NOTES**

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Ravana appears in the *Ramayana* as the demon-king of Lanka and the principal antagonist of Rama. In all versions of the *Ramayana*, he is vanquished and killed by Rama in a ferocious battle where both are compelled to call upon all the resources at their command, including the most awesome weapons. Thus is Sita, who had been abducted by Ravana, then restored to her husband. If Rama stands forth as a shining example of the virtuous ruler, Ravana is, in the common imagination, the very sign of evil. In Hindi, for instance, a man who behaves wickedly is described as behaving like Ravana, and the effigies of Ravana that are burnt at Dusshera mark the triumph of good over evil.

### **NOTES TO THE CONDUCTOR**

The first note of the composition should sound full and solid. At measure 3, the horn and baritone state the initial melody and both players should work on the melodic contour for cohesiveness. The section at measure 13 should be played lightly and joyfully. Watch the staccato articulations. At measure 29, make certain to balance the low brass and allow the lower-sounding instruments to play out a bit more. Measure 37 should be played with determination. At measure 40, keep the pulse steady and let the dance-like rhythm flow underneath the melody. Work on measure 56 to ensure a smooth transition to the new section at measure 57.

Additionally, notice that starting with measure 56, the woodwinds and horn have several trills written. The intention is to alternate between two adjacent notes, usually a semitone or a full tone. The trill should follow the expectation of the key signature and given tonality. Trills that have a flat on the right of the "tr" trill symbol indicate to trill-to the flat diatonic note, which is a semitone. Again, watch the articulations and keep the ensemble at a *forte* level only.

Measure 69 is to be played peacefully and with much feeling. Watch the intonation in this section since the melodic parts are quite exposed. At measure 85, the same concept applies. Make an effort to keep the melody prominent at all times. Starting at measure 103 all the way to the end, this entire section is to be played energetically and with a strong drive. Work on the last three measures to make certain that everyone is playing the *fortepiano* the same and that the last note is not splattered.

I am certain that the students and audience will enjoy *Mask of Ravana* and that it will become your favorite contest/evaluation piece.



## FULL SCORE

Approx. Duration - 4:30    **Moderately**  $\text{♩} = 80$ **Mask Of Ravana**

By Victor López (ASCAP)

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Optional String Bass

Mallet Percussion  
(Xylophone/Optional Marimba/Bells/Optional Vibraphone)

Timpani

Percussion 1  
(Snare Drum/Tambourine, Bass Drum/Tom-Tom)Percussion 2  
(Suspended Cymbal/Triangle/Wind Chimes, Tam-Tam or Optional Gong/Finger Cymbals/Crash Cymbals)

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**Moderately**  $\text{♩} = 80$

*(Bar. & Hn.)*

*Solo (w/Bar.)*

*Solo (w/Hn.)*

*mf*

*fp*

*Tune: F, B♭, D*

*Snare Drum*

*Bass Drum*

*pp*

*Susp. Cym. (scrape w/Trgl. beater)*

1                          2                          3                          4                          5

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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*mp*

*mp*

*mp*

*3*

Susp. Cym. (soft mallets)

*p*

## 13 Lightly ♩ = 120

Solo (w/Ob. &amp; Tpt.)

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp  
Solo (w/Fl. & Tpt.)

mp

p

(Bsn.)  
mp  
(2nd Cl.)  
mp

mp

Xyl. (Opt. Mrb.)

mp

pp

mf

p

mf

p

mf

11 12 13 14 15

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Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

p

Play

16

17

18

19

20

21

Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*Review in progress*

Change: D to C

29 **Stately**

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Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

40 Flowing

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Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

All

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

40 Flowing

pizz.

Finger Cymbals

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40 **Flowing**

1  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.

1  
2  
Tpts.  
Hn.  
Tbn.  
Bar.  
Tuba  
Str. Bass  
Mlt. Perc.

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Low Tom-Tom *p* *f*

39568S      41      42      43      44      45

48

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

46

47

48

49

50

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: F to G

39568S

51

52

53

54

55

57 With energy  $\text{♩} = 120$ 

Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Susp. Cym.

B.D.

Perc. 2

56

57

58

59

39568S

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*p*

*f*

*>*

*>*

*>*

39568S

60

61

62

63

rall.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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*p* ————— ***ff*** ————— *p*

64                    65                    66                    67                    68

69 Peacefully  $\text{♩} = 80$

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Change: B $\flat$  to D $\flat$   $mp$

Timp.

Perc. 1

Perc. 2

Bells (w/soft mallets)

*mf*

39568S

69

70

71

72

73

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

77

Solo (w/Bar.)

mp

77

Solo (w/Ob.)

p ————— mf

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39568S      74      75      76      77      78

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

**[85] Mysteriously ♫ = 84**

*Bsn.*

*mp*

*Cls.* 1 *p* *mp*

*2* *mp*  
*staggered breathing*

*B. Cl.* *mp*

*A. Sax.*

*T. Sax.* *p*

*Bar. Sax.*

85 **Mysteriously** ♩ = 84

*Tpts.* *mf*

*Hn.*

*Tbn.* *Play*  
*staggered breathing*  
*mp*

*Bar.* *p*  
*staggered breathing*

*Tuba* *mp*

*Str. Bass* *mp*

*Mlt. Perc.*

A page of musical notation for a full orchestra. The page is covered with a large, diagonal red watermark reading "Preview Use Requires Purchase".

The musical score includes parts for:

- Fl.
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- B. Cl.
- A. Sax.
- T. Sax.
- Bar. Sax.
- Tpts. 1
- Tpts. 2
- Hn.
- Tbn.
- Bar.
- Tuba
- Str. Bass
- Mlt. Perc.
- Timp.
- Perc. 1
- Perc. 2

Measure numbers 89 through 93 are visible at the bottom of the page. Measure 91 contains the instruction "Bells (Opt. Vibes)" and dynamics "mp". Measure 92 contains the instruction "div." and dynamics "mp".

95

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play  
mf

95

The musical score consists of two systems of staves. The first system (measures 94-95) includes parts for Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombones 1, Trombones 2, Horn, Trombone, Bass Trombone, Tuba, Double Bass, Mallet Percussion, Timpani, Percussion 1, and Percussion 2. The second system (measures 96-97) includes parts for Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombones 1, Trombones 2, Horn, Trombone, Bass Trombone, Tuba, Double Bass, Mallet Percussion, Timpani, Percussion 1, and Percussion 2. Measure 95 features a dynamic instruction 'Play mf' over the tenor saxophone part. Measures 96-97 show sustained notes across most parts. A large red watermark reading 'Preview Use Requires Purchase' is diagonally overlaid across the entire page.

Fl.

Ob.

Bsn.

Clz.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym. (soft mallets)

p

mf



**Review Only Purchase**

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

39568S

107

108

109

110

A page of musical notation for a 26-part orchestra. The page is covered with a large red diagonal watermark reading "Preview Requires Purchase". The notation consists of 11 staves of music, each with a different instrument name on the left. The instruments are: Fl., Ob., Bsn., Cls. 1, Cls. 2, B. Cl., A. Sax., T. Sax., Bar. Sax., Tpts. 1, Tpts. 2, Hn., Tbn., Bar., Tuba, Str. Bass, Mlt. Perc., Timp., Perc. 1, and Perc. 2. The music is in common time, with measures numbered 111 through 114 at the bottom. The dynamic marking "f" is at the beginning of measure 111, and "p" is at the beginning of measure 112. Measure 113 has dynamics "sfz" above Perc. 1 and "p" above Perc. 2. Measure 114 has dynamics "sfz" above Perc. 1 and "p" above Perc. 2.

*Preview Use Requires Purchase*

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

115

116

117

118

*Preview Requires Purchase Only*

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

39568S

119 >

120

121 p

122 ff Choke