



The Maya Kingdom

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
 - 1 Piano Accompaniment
 - 3 Percussion
(Triangle/Snare Drum, Bass
Drum, or optional Drumset)
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NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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 Maya 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 Maya kingdom was a rich and amazing culture with very advanced artistic skills. 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 viola and the cello state the melody before being joined by the violins with a very simple countermelody. Both parts have been cued in the piano part for reinforcement.

At 17, the melody appears in the violins supported by a rhythmic unison ostinato in the cello and bass parts. At measure 27, the viola joins the violins with added harmonies. Notice that the sonority at measure 31 through the first beat of measure 35 (and then again at 51 through 54) will sound a bit different since it is written in fourths.

The percussion part may be used at the discretion of the conductor. The primary purpose is to provide additional weight and color to the composition. At measure 39, the cello and bass have the melody in unison and should be allowed to project more. Notice that in that same section, the second violin and the viola have a simple countermelody that should stay under the melody. Also, make certain that the first violin keeps the pulse throughout and does not rush the pizzicato quarter notes.

This composition is very easy to teach and learn. It is written in such a way that will make the string orchestra sound very experienced. If you are looking for a beginning string orchestra piece that students will enjoy and impress the audience, look no further! *The Maya Kingdom* is that piece.

Victor Lopez

The Maya Kingdom

CONDUCTOR SCORE
Duration - 2:05

Victor López (ASCAP)

Expressively (♩ = 92)

Violins
I
II

Viola (Violin III)
mp Hi 3

Cello
mp

String Bass

Piano Accompaniment
mp (Vla. & Vc.)

Percussion
(Triangle/Snare Drum, Bass drum, or optional Drumset)
mp Triangle

1 2 3 4

Vlns.
I
II

Vla. (Vln. III)
(V)

Cello
(V)

Stg. Bass

Pno. Accomp.

Perc.

5 6 7 8

9

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III)

Cello

Stg. Bass

Pno. Accomp. *mp*

Perc.

9 10 11 12

Vlns. I (V)

Vlns. II (V)

Vla. (Vln. III)

Cello

Stg. Bass

Pno. Accomp.

Perc.

13 14 15 16

17 Spirited (♩ = 126)

Vlns. I & II *mf*

Vla. (Vln. III)

Cello *mf*

Stg. Bass *mf*

Perc. S.D. B.D. *mf*

Pno. Accomp. *mf*

17 18 19 20

Vlns. I & II

Vla. (Vln. III)

Cello

Stg. Bass

Perc.

Pno. Accomp.

21 22 23 24

27

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Stg. Bass

Pno. Accomp.

Perc.

mf

25 26 27 28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Stg. Bass

Pno. Accomp.

Perc.

29 30 31 32

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Stg. Bass
Pno. Accomp.
Perc.

p *mf* *p*

33 34 35 36

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Stg. Bass
Pno. Accomp.
Perc.

f *f* *f* *f*

pizz.

37 38 39 40

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Stg. Bass

Pno. Accomp.

Perc.

41 42 43 44

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Stg. Bass

Pno. Accomp.

Perc.

Lo 2

Hi 2

arco

mf

47

45 46 47 48

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Stg. Bass

Pno. Accomp.

Perc.

49 50 51 52

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Stg. Bass

Pno. Accomp.

Perc.

53 54 55 56

mp *f*

The musical score consists of seven staves. The first five staves are for string instruments: Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Stg. Bass. The sixth staff is for Piano Accompaniment (Pno. Accomp.), and the seventh is for Percussion (Perc.). The key signature is one sharp (F#). The score shows measures 57 through 61. In measures 59 and 60, there are markings 'V' and '4' above the notes, indicating a specific performance technique. The Percussion part features a rhythmic pattern of eighth and sixteenth notes.

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