



Spirit of the Age

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- | | |
|-------------------------|--|
| 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 | 2 Mallet Percussion
(Bells/Xylophone) |
| 2 B♭ Bass Clarinet | 1 Timpani
(Initial Tune: C, F) |
| 5 E♭ Alto Saxophone | 4 Percussion 1
(Tam-Tam/ BassDrum, Concert Toms [3]/
Snare Drum) |
| 2 B♭ Tenor Saxophone | 4 Percussion 2
(Triangle/ Tambourine/Crash Cymbals,
Suspended Cymbal, Castanets/Finger
Cymbals/Slapstick) |
| 2 E♭ Baritone Saxophone | |
| 4 1st B♭ Trumpet | |
| 4 2nd B♭ Trumpet | |
| 4 F Horn | |
| 4 Trombone | |

WORLD PARTS*Available for download from
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

During the first half of the 15th century, the Portuguese were encouraged by Prince Henry the Navigator to explore the coasts of Africa. In 1492, Christopher Columbus sailed further west into the Atlantic Ocean and discovered islands that he thought were close to Asia. A few years later, Vasco de Gama reached India by sailing around Southern Africa. In 1522, one of the ships in Magellan's fleet returned to Europe and brought proof that it was possible to circumnavigate the Earth. In a few decades, the way that Europeans saw the world had been completely transformed.

In early 1527, the Spanish conquistador Alvar Nunez Cabeza de Vaca departed Spain as member of a royal Spanish expedition to colonize the mainland of the Gulf coast of the land the Spanish called *La Florida*, present-day Florida. On November 6, 1528, Cabeza de Vaca was shipwrecked on a low sandy island off the coast of Texas. Starving, dehydrated, and desperate, he was the first European to set foot on the soil of the future Lone Star state.

Cabeza de Vaca's unintentional journey to Texas was a disaster from the start. A series of dire accidents and Native American attacks plagued his expedition's 300 men as they explored north Florida. The survivors then cobbled together five flimsy boats and headed to sea, where they endured vicious storms, severe shortages of food and water, and attacks from Native Americans wherever they put to shore. With his exploration party reduced to only 80 or 90 men, Cabeza de Vaca's motley flotilla finally wrecked on what was probably Galveston Island just off the coast of Texas.

In 1532, de Vaca and his men set out on an arduous journey across the present-day states of Texas, New Mexico, and Arizona. Captured by the Karankawa tribe, they lived in virtual slavery for nearly two years. Only after he had won the respect of the Karankawa by becoming a skilled medicine man and diplomat did the small band win their freedom.

Despite the many hardships experienced by Cabeza de Vaca and his men during their northern travels, their stories inspired others to intensify exploration of the region that would one day become Texas. This was the *Spirit of the Age!*

NOTES TO THE CONDUCTOR

At the beginning, during the ostinato line, the flute, oboe, 1st clarinet, and mallets play a very important role. All four instruments should carry equal weight and complement each other. The ostinato should be "in the background" and support the melody and harmonic structures while building intensity.

Measure 25 through 38 should be played in an authoritative manner. Strive for maximum intensity in this section, allowing the next section to be calmer in comparison.

At measure 39, the tempo is a bit faster and festive and sets the mood at measure 47 for Cabeza de Vaca and his men to begin the exploration. This section is to be played lightly and joyfully. At measure 63, the melody is repeated with a bit more emphasis and the addition of castanets should highlight the Spanish spirit of the expedition. This continues until measure 79, when the expedition comes to a surprising halt as they realize the flotilla has finally wrecked.

Starting at measure 80, this section is to be played with expression. This section is somewhat solemn as it describes the crew sentiments when faced with the shipwreck and uncertainty. At measure 102, the rebuilding process begins; however, the crew is captured by the Karankawa tribe and consequently has to live in slavery for nearly two years. Measure 120 intensifies and should be played absolutely vigorously. This section highlights the confrontation between de Vaca's men and the Karankawa.

At measure 137, Cabeza de Vaca wins the respect of the Karankawa and negotiates the freedom for himself and his men; thus, the return to the festive and lightly section leading to measure 147, where it becomes suddenly impulsive as it builds to the appropriate conclusion.

I hope you and your ensemble find *Spirit of the Age* to be an exciting and enlightening composition with thrilling performance opportunities and historical value.



Spirit of the Age

FULL SCORE
Approx. Duration - 4:45

By Victor López (ASCAP)

With intensity ♩ = 120

Flute Oboe Bassoon B♭ Clarinets B♭ Bass Clarinet E♭ Alto Saxophone B♭ Tenor Saxophone E♭ Baritone Saxophone B♭ Trumpets F Horn Trombone Baritone Tuba Mallet Percussion (Bells/Xylophone) Timpani Percussion 1 (Tam-Tam/Bass Drum, Concert Toms [3]/Snare Drum) Percussion 2 (Triangle/Tambourine/Crash Cymbals, Suspended Cymbal, Castanets/Finger Cymbals/Slapstick)

5

With intensity ♩ = 120

1 2 3 4 5

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Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

poco a poco cresc.

A. Sax.

T. Sax.

p poco a poco cresc.

Bar. Sax.

Tpts.

2

Hn.

mp poco a poco cresc.

Tbn.

p poco a poco cresc.

Bar.

p poco a poco cresc.

Tuba

Mlt. Perc.

Tim.

poco a poco cresc.

Perc. 1

Suspended Cymbal p mp

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.

Tim.

Perc. 1

Perc. 2

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Musical score page 6, measures 16 through 20. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts. 1, Tpts. 2), Horn (Hn.), Tuba (Tbn.), Bassoon (Bar.), Tuba (Tuba), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).

Measure 16:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trombone 1 (Tpts. 1)
- Trombone 2 (Tpts. 2)
- Horn (Hn.)
- Tuba (Tbn.)
- Bassoon (Bar.)
- Tuba (Tuba)
- Mallet Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Measure 17:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trombone 1 (Tpts. 1)
- Trombone 2 (Tpts. 2)
- Horn (Hn.)
- Tuba (Tbn.)
- Bassoon (Bar.)
- Tuba (Tuba)
- Mallet Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Measure 18:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trombone 1 (Tpts. 1)
- Trombone 2 (Tpts. 2)
- Horn (Hn.)
- Tuba (Tbn.)
- Bassoon (Bar.)
- Tuba (Tuba)
- Mallet Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Measure 19:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trombone 1 (Tpts. 1)
- Trombone 2 (Tpts. 2)
- Horn (Hn.)
- Tuba (Tbn.)
- Bassoon (Bar.)
- Tuba (Tuba)
- Mallet Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Measure 20:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trombone 1 (Tpts. 1)
- Trombone 2 (Tpts. 2)
- Horn (Hn.)
- Tuba (Tbn.)
- Bassoon (Bar.)
- Tuba (Tuba)
- Mallet Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

25

25

sf Xylophone

Snare Drum

T.T.

B.D.

p

Susp. Cym.

21 22 23 24 25

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

f

26 27 28 29 30

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

33

cresc.

p

div.

31

32

33

34

35

42176S

39 Festive ♩ = 132

A musical score page for a large orchestra. The page is filled with staves for Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2, Horn, Trombone, Bass Trombone, Bassoon, Tuba, Mallet Percussion, Timpani, and Percussion 1 & 2. The music is in common time, with a tempo of ♩ = 132. Measure 36 starts with dynamic *f* for Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, and Tenor Saxophone. Measures 37-38 show sustained notes with dynamics *mf*. Measure 39 begins with a dynamic *sf* for Bassoon and Bass Clarinet, followed by *mf* for all instruments. The score includes various rhythmic patterns like eighth-note pairs and sixteenth-note figures. Measures 40 conclude with a dynamic *mp* for Percussion 1 and 2. A large red watermark "Review Legal Use Requires Purchase Only" is diagonally across the page.

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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

Mlt. Perc.

Tim.

Perc. 1

Susp. Cym.
(on dome w/sticks)

Perc. 2

41 42 43 44 45

p — *mf* *mf* *p* — *mf*

[47] Lightly

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

Flute
Oboe
Bassoon
1 Clarinet
2
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
1 Trombone
2
Horn
Tuba
Baritone
Tuba
Multi Percussion
Timpani
Percussion 1
Percussion 2

[47] Lightly

sub. p

p

Tambourine

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This page contains musical notation for a band or orchestra. The score includes parts for Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Horn, Tuba, Baritone, Timpani, Multi Percussion, and Percussion 1 & 2. The music is in 3/4 time. Measure 46 starts with a rest for most instruments. Measure 47 begins with a dynamic of *sub. p*. The instrumentation includes Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Horn, Tuba, Baritone, Timpani, Multi Percussion, and Percussion 1 & 2. The dynamic changes to *p* at the beginning of measure 48, and a Tambourine part is introduced. Measures 49 and 50 continue with the same instrumentation and dynamics.

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

51

52

53

54

55

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

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Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

63

p *mf*

p *mf*

f

Susp. Cym.

mf

Castanets

61 62 63 64 65

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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

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

66 67 68 69 70

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Xyl.

[75]

[75]

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With expression

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

poco a poco cresc.

ff

ff

stagger breathing

ff

ff

stagger breathing

ff

ff

With expression

ff

dampen

Change: F to A, C to D

rim shot

Susp. Cym.
(on dome w/sticks)

p

76 77 78 79 80 81

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87

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

82

83

84

85

86

87

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Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

92

> pp

> pp

Play

mp

(Bar.)

92

(Ob.)

pp

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88 89 90 91 92 93

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

102 With motion

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

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100 101 102 103 104

108

Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Susp. Cym. (scrape w/Triangle beater)

Perc. 2

Play

All

Xyl.

mf

mf

mf

mf

mf

105

106

107

108

109

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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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

One player

One player

One player

mp

One player

Straight mute

One player

Straight mute

One player

Finger Cymbals

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Fl. All

Ob. All

Bsn. All

Cl. 1 All

Cl. 2 All

B. Cl. All

A. Sax. All

T. Sax. All

Bar. Sax. All

Tpts. 1 (Ob.) All

Tpts. 2 All

Hn. All

Tbn. All

Bar. All

Tuba All

Mlt. Perc. All

Timp. All

Perc. 1 T.T. All

Perc. 2 All

Crash Cymbals f

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42176S 115 116 117 118 119

120 Forcefully

Fl.

Ob.

Bsn.

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

1

Open

f

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

126

ff

Change: A to G, D to C

S.D.

T.T.

ff

123

124

125

126

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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

127

128

mp

129

Change: G to F

T.T.

S.D.

130

f

Slapstick

131

42176S

Lightly ♩ = 132

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

137

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Castanets *mf*

137 138 139 140 141

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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

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

142 143 144 145 146

147

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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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

S.D.

Solo

Susp. Cym.

Xyl.

Cr. Cyms.

ff

p

f

152

153

154

155

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Opt. 8^{va}

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42176S

156

157

158

159

160

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