

# Spirit of the Age

VICTOR LÓPEZ (ASCAP)

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## INSTRUMENTATION

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1 Conductor	2 Baritone	<b>WORLD PARTS</b> Available for download from <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a>
8 Flute	2 Baritone Treble Clef	
2 Oboe	4 Tuba	
2 Bassoon	1 Optional String Bass	
4 1st B $\flat$ Clarinet	1 Optional Piano	
4 2nd B $\flat$ Clarinet	2 Mallet Percussion (Bells/Xylophone)	
2 B $\flat$ Bass Clarinet	1 Timpani (Initial Tune: C, F)	
5 E $\flat$ Alto Saxophone	4 Percussion 1 (Tam-Tam/ BassDrum, Concert Toms [3]/ Snare Drum)	
2 B $\flat$ Tenor Saxophone	4 Percussion 2 (Triangle/ Tambourine/Crash Cymbals, Suspended Cymbal, Castanets/Finger Cymbals/Slapstick)	
2 E $\flat$ Baritone Saxophone		
4 1st B $\flat$ Trumpet		Horn in E $\flat$
4 2nd B $\flat$ Trumpet		Trombone in B $\flat$ Bass Clef
4 F Horn		Trombone in B $\flat$ Treble Clef
4 Trombone		Baritone in B $\flat$ Bass Clef
		Tuba in E $\flat$ Bass Clef
		Tuba in E $\flat$ Treble Clef
		Tuba in B $\flat$ Bass Clef
		Tuba in B $\flat$ Treble Clef

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## 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 *p*

Oboe *p*

Bassoon

1 *p*

B♭ Clarinets

2 *p*

B♭ Bass Clarinet *p*

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 *p*

B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion (Bells/Xylophone) *p*

Timpani *p*

Percussion 1 (Tam-Tam/Bass Drum, Concert Toms [3]/ Snare Drum) *pp* *p*

Percussion 2 (Triangle/Tambourine/ Crash Cymbals, Suspended Cymbal, Castanets/ Finger Cymbals/Slapstick) *p*

Triangle *p*

5

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

*p*

*poco a poco cresc.*

*mp poco a poco cresc.*

*p*

*poco a poco cresc.*

*p*

*poco a poco cresc.*

*p*

*poco a poco cresc.*

*p*

*poco a poco cresc.*

*mp*

*mp*

Suspended Cymbal

Fl. *mf*

Ob. *mf*

Bsn. *sf*

1  
2  
Cls. *tr*

B. Cl. *sf*

A. Sax. *mf*

T. Sax. *sf*

Bar. Sax. *sf*

1  
2  
Tpts.

Hn. *mf*

Tbn. *mf*

Bar. *sf*

Tuba *sf*

Mlt. Perc. *sf*

Timp. *sf*

Perc. 1  
Bass Drum *sf*  
Tom-Toms *sf*

Perc. 2

17

Fl. *poco a poco cresc.*

Ob. *poco a poco cresc.*

Bsn. *p poco a poco cresc.*

1 Cls. *p poco a poco cresc.*

2 Cls. *ff*

B. Cl. *p poco a poco cresc.*

A. Sax. *mp poco a poco cresc.*

T. Sax.

Bar. Sax. *p poco a poco cresc.*

1 Tpts.

2 Tpts.

Hn. *mp poco a poco cresc.*

Tbn. *p poco a poco cresc.*

Bar. *p poco a poco cresc.*

Tuba *p poco a poco cresc.*

Mlt. Perc. *poco a poco cresc.*

Timp. *poco a poco cresc.*

Perc. 1 Tam-Tam *p*

Perc. 2 *p mp poco a poco cresc.*



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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*p* *f*



33

Fl. *fp* *f* *fp* *div.*

Ob. *fp* *f* *fp*

Bsn. *fp* *f* *fp*

1 Cls. *fp* *f* *fp*

2 Cls. *fp* *f* *fp*

B. Cl. *fp* *f* *fp*

A. Sax. *fp* *f* *fp*

T. Sax. *fp* *f* *fp*

Bar. Sax. *fp* *f* *fp*

1 Tpts. *fp* *f* *fp*

2 Tpts. *fp* *f* *fp*

Hn. *fp* *f* *fp*

Tbn. *fp* *f* *fp*

Bar. *fp* *f* *fp*

Tuba *fp* *f* *fp*

Mlt. Perc. *fp* *f* *fp*

Timp. *fp* *f* *fp*

Perc. 1 *fp* *f* *fp*

Perc. 2 *fp* *f* *fp*

*cresc.*

*p* *f*

39 Festive ♩ = 132

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *sf* *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *sf* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *sf* *mf*

39 Festive ♩ = 132

1 Tpts. *f* *mf*

2 Tpts. *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar. *sf* *mf*

Tuba *sf* *mf*

Mlt. Perc. *sf* *mf*

Timp. *f*

Perc. 1 Tam-Tam Tom-Toms *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.

Timp.

Perc. 1

Perc. 2

Susp. Cym.  
(on dome w/sticks)

*mf*

*p* *mf*

*p* *mf*

47 Lightly

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*sub. p*

*sub. p*

*sub. p*

*sub. p*

47 Lightly

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mp*

*sub. p*

*sub. p*

*sub. p*

*p*

*p*

Tambourine

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

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

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mp*

*cresc.*

*cresc.*

63

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

Susp. Cym.

Perc. 2

*p* *mf*

*p* *mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f* *mf*

*p* *mf*

Bells

Castanets

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

66 67 68 69 70



75

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Xyl.

Timp.

Perc. 1

Perc. 2

75

Fl. *poco a poco cresc.* *ff* *div.* **With expression**

Ob. *poco a poco cresc.* *ff* stagger breathing

Bsn. *poco a poco cresc.* *ff* *mf*

1 Cls. *poco a poco cresc.* *ff*

2 Cls. *poco a poco cresc.* *ff* stagger breathing

B. Cl. *poco a poco cresc.* *ff* *mf*

A. Sax. *poco a poco cresc.* *ff*

T. Sax. *poco a poco cresc.* *ff*

Bar. Sax. *poco a poco cresc.* *ff*

1 Tpts. *poco a poco cresc.* *ff* **With expression**

2 Tpts. *poco a poco cresc.* *ff*

Hn. *poco a poco cresc.* *ff*

Tbn. *poco a poco cresc.* *ff*

Bar. *poco a poco cresc.* *ff* stagger breathing

Tuba *poco a poco cresc.* *ff* *mf*

Mlt. Perc. *poco a poco cresc.* *ff* dampen Change: F to A, C to D

Timp. *poco a poco cresc.* *ff* rim shot

Perc. 1 *poco a poco cresc.* *ff*

Perc. 2 *poco a poco cresc.* *ff* Susp. Cym. (on dome w/sticks) *p*

42176S 76 77 78 79 80 81

87

Fl. *mp*

Ob. *mp*

Bsn.

1 Cls. *mp*

2 *mp*

B. Cl.

A. Sax.

T. Sax. *mf* (Bar.) *mp*

Bar. Sax.

1 Tpts.

2

Hn. Solo (w/Bar.) *mf*

Tbn.

Bar. Solo (w/Hn.) *mf*

Tuba

Mlt. Perc. Bells *mp*

Timp.

Perc. 1

Perc. 2 *mp*

87

Fl. 92

Ob. *pp*

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax. *Play* *mp* (Bar.)

Bar. Sax.

1  
Tpts. 92

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *mp*

Ob.

Bsn. *p*

1 Cls.

2 Cls.

B. Cl. *p*

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba *p*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

102 With motion

Fl. *> pp*

Ob.

Bsn. *mf*

1 Cls.

2 Cls.

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mf* Play

Bar. Sax.

102 With motion

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar. *mf* All

Tuba *mp*

Mlt. Perc.

Timp. *mp*

Perc. 1 *mp*

Perc. 2

108

Fl. *mp*

Ob. *mp*

Bsn.

1 Cls. *mp*

2 Cls. *mp*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts. *mp* **Play**

2 Tpts.

Hn. *mf* **All**

Tbn.

Bar.

Tuba

Mlt. Perc. *mf* **Xyl.**

Timp.

Perc. 1

Susp. Cym. (scrape w/Triangle beater)

Perc. 2

*mf*

One player

Fl.

Ob.

Bsn.

1  
Cls.

2  
mp

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2  
Straight mute

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Finger Cymbals



Fl. *All*

Ob. *All mp*

Bsn.

1 *All mp*

2 *All mp*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 *(Ob.) mp*

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1 *T.T.*

Perc. 2

Crash Cymbals

120 Forcefully

Fl. *f*

Ob. *f*

Bsn.

1 Cls. *f*

2 Cls. *f*

B. Cl.

A. Sax. *f*

T. Sax.

Bar. Sax.

120 Forcefully

1 Tpts. *f* Open

2 Tpts. *f* Open

Hn. *f*

Tbn.

Bar.

Tuba

Mlt. Perc. *f*

Timp.

Perc. 1

Perc. 2

Susp. Cym.

*mp*



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

mp

f

Slapstick

Change: G to F

T.T.

S.D.

Lightly ♩ = 132

Fl.

Ob.

Bsn.

1  
Cls.

2  
(1st Tpt.)<sup>3</sup>

(2nd Tpt.)<sup>3</sup>

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.  
(on dome w/sticks)

*p* *mf*

137

Fl. *mf*

Ob. *mf*

Bsn. *mf*  
Play

1 Cls. *mf*  
Play

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*  
Bells

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Castanets *mf*

137 138 139 140 141



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

147

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

147

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Change: C to D

Change: D to C, F to G

T.T.

Perc. 1 *f*

Perc. 2 *f*



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

Cr. Cyms.

S.D.

Solo

Susp. Cym.

Xyl.

*p* *f*

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

Opt. 8va

*ff*

*ff*

T.T.

S.D.

*p* *f*

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