



Maya: The Lost Empire

By Victor López (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 6 E♭ Alto Saxophone
- 4 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 8 B♭ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Bells/Xylophone)
- 1 Optional Timpani
(Tune: G, D)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Crash Cymbals/Suspended Cymbal,
Concert Toms [2])

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E♭
- Trombone/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

This original composition is reminiscent of ancient traditions and highlights the Maya Empire (ca. 2000 BCE–1450 CE), which holds the record for the longest-running empire at almost 3500 years. It is considered to have existed longer than the Roman Empire and 1500 years longer than the various Chinese dynasties combined. Today, all that is left of the Mayans is their impressive pyramid-like structures scattered across the Yucatan peninsula.

NOTES TO CONDUCTOR

The introduction may seem fast at ♩ = 152. But, considering that the brass and woodwinds have quarter and dotted-half notes only, young players should have no problem playing at the tempo indicated. This is the case for the Coda section also.

At the end of measure 7, there is a caesura, which may be new to the young musicians. A quick explanation of this sign, denoting a brief and silent pause, may be necessary. Similarly, a discussion of the form of the piece would be helpful—explaining the *D.S.* (the *sign*, the *to coda*, and the *coda* itself) and noting those measure numbers.

At measure 8, the bass clarinet solo is cued in the tuba part for support. However, if needed, it may be added for a darker sonority.

For contrast throughout, make certain that all dynamics are followed as marked. All long notes should be kept below the moving notes.

Watch the sudden tempo change at measure 20 and later at the coda. Please note that the metronomic marks are included on the score but not the parts. The text indication is included on the parts, but many first year students will not have been exposed to a metronome or that indication. Explain the concept of musical tempo: how musicians must have an ear for tempo, and how the speed of the music affects emotions. Keep the intensity going throughout until measure 36, where the piece settles until the percussion soli.

Although the timpani part is optional and the piece will sound as effective without it; when added, it will enhance the effectiveness of the piece.

I know that your very beginning musicians will find *Maya: The Lost Empire* intriguing and fun to play.

Victor López

Maya: The Lost Empire

FULL SCORE
Approx. Duration - 2:00

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Con bravura ♩ = 152

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute**: Treble clef, 3/4 time, *f*. Part 1.
- Oboe**: Treble clef, 3/4 time, *f*. Part 1.
- B♭ Clarinet**: Treble clef, 3/4 time, *f*. Part 1.
- B♭ Bass Clarinet**: Treble clef, 3/4 time, *f*. Part 1.
- E♭ Alto Saxophone**: Treble clef, 3/4 time, *f*. Part 1.
- B♭ Tenor Saxophone**: Treble clef, 3/4 time, *f*. Part 1.
- E♭ Baritone Saxophone**: Treble clef, 3/4 time, *f*. Part 1.
- B♭ Trumpet**: Treble clef, 3/4 time, *f*. Part 1.
- F Horn**: Treble clef, 3/4 time, *f*. Part 1.
- Trombone/Baritone/Bassoon**: Bass clef, 3/4 time, *f*. Part 1.
- Tuba**: Bass clef, 3/4 time, *f*. Part 1.
- Mallet Percussion (Bells/Xylophone)**: Treble clef, 3/4 time, *f*. Part 1.
- Optional Timpani**: Bass clef, 3/4 time, *f*. Part 1. Tune: G, D.
- Percussion 1 (Snare Drum, Bass Drum)**: Two staves, 3/4 time, *f*. Part 1.
- Percussion 2 (Crash Cymbals/Suspended Cymbal/Concert Toms (2))**: Two staves, 3/4 time, *f*. Part 1.

The score is marked with a large red watermark: "Preview Only - Requires Purchase".

8 Moderately ♩ = 92

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Solo

mp *mf*

Solo

mp *mf*

8 Moderately ♩ = 92

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

dampen

choke ch.

(B. Cl.)

mp *mf*

12

Fl. *mp*

Ob. *mp*

Cl. *mp* All

B. Cl. *mp* All

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. *mp*

Hn. *mp*

Tbn./Bar./Bsn. *mp*

Tuba *mp* Play

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *p* Suspended Cymbal

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *f*

20 With intensity ♩ = 132

Fl.

Ob.

Cl. (Hn.)

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

20 With intensity ♩ = 132

p *mf* *f*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The image shows a page of a musical score for rehearsal mark 36. The score is arranged in a standard orchestral layout with staves for 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 key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (mf), and articulation marks. A large red watermark 'Preview Only' is overlaid diagonally across the page. The rehearsal mark '36' is indicated in a box above the Flute staff and below the Trumpet staff.

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *Bells* *mf*

Timp.

Perc. 1

Perc. 2

To Coda ☺

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

To Coda ☺

D.S. % al Coda

Fl.

Ob.

Cl.

B. Cl. (Timp.)

A. Sax.

T. Sax.

Bar. Sax. (Timp.)

D.S. % al Coda

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba (Timp.)

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

⊕ Coda
Faster ♩ = 152

Fl. *(mf)*

Ob. *(mf)*

Cl. *(mf)*

B. Cl. *(mf)*

A. Sax. *(mf)*

T. Sax. *(mf)*

Bar. Sax. *(mf)*

⊕ Coda
Faster ♩ = 152

Tpt. *(mf)*

Hn. *(mf)*

Tbn./Bar./Bsn. *(mf)*

Tuba *(mf)*

Mlt. Perc. *(mf)*

Bells

Timp. *mf*

Perc. 1 *(mf)*

Perc. 2 *(mf)*

55

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

55

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Susp. Cym. (w/stick)

f

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt. *ff*

Hn. *ff*

Tbn./Bar./Bsn. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff* dampen

Perc. 1 *ff*

Perc. 2 dampen *ff* dampen