



**PERFORMANCE
SERIES**

GRADE 1/2

CORRELATES WITH BOOK 1 | OPUS 2

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MACHU PICCHU

(THE LOST CITY)

Timothy Loest

Instrumentation

| | |
|----------------------------------|--|
| 1 - Conductor's Full Score | 2 - Baritone / Euphonium |
| 8 - Flute | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 1 - Electric Bass |
| 10 - B \flat Clarinet | 2 - Bells |
| 2 - E \flat Alto Clarinet | 4 - Percussion 1 Tom-tom Bass Drum |
| 2 - B \flat Bass Clarinet | 4 - Percussion 2 Wood Block Tambourine Triangle Vibraslap Crash Cymbals |
| 4 - E \flat Alto Saxophone | |
| 2 - B \flat Tenor Saxophone | |
| 2 - E \flat Baritone Saxophone | |
| 8 - B \flat Trumpet | |
| 4 - F Horn | |
| 4 - Trombone | |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
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M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Composer



Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band possess an imaginative, well-crafted style that resonates with performers and audiences worldwide.

Mr. Loest had his first work published in 1995, and today he is an exclusive composer and arranger for The FJH Music Company Inc. The bestselling supplemental methods he has written for FJH include *Warm-ups and Beyond* and *Rhythms and Beyond*, and he is a co-writer of *Measures of Success®: A Comprehensive Musicianship Band Method*.

As a clinician, Mr. Loest delivers engaging and thought provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the United States and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in NAfME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to advance music education through his writing and teaching.

About the Music

Machu Picchu is a stunning archeological site perched high on the eastern slopes of the Peruvian Andes Mountains. It was built by the Incas in the fifteenth century and abandoned a century later. It consists of approximately 200 well-preserved stone structures spanning two levels — one for agriculture and the other for residential life. Its network of trails, earthquake-resistant buildings, and irrigation channels attest to the extraordinary engineering of its builders.¹

Machu Picchu (The Lost City) correlates with *Measures of Success®* Book 1, Opus 2, and introduces beginning band students to programmatic music. While this work is not based on authentic Incan music, it strives to capture the ceremonial, ritualistic, and astronomical mysteries surrounding Machu Picchu. When rehearsing this work, have all musicians focus on tone production, balance, and maintaining a steady tempo. Remind performers that proper posture and instrument position, combined with correct embouchure formation and consistent wind support, result in a desirable ensemble sound. Each musician should balance to, and not overplay his or her neighbor. Furthermore, remind musicians that correct fingerings (stickings) and counting result in a polished, coherent performance. The Percussion 1 part may be doubled on different sized tom-toms if enough players are present. Be sure that any doubling maintains proper balance. The dynamic scheme of this piece provides musical interest and growth. As musicians become more familiar with the work, reinforce the connection between its different dynamic markings and thematic material. As an extension to the curriculum, show students images of Machu Picchu, and then have them research and write about this most amazing Incan sanctuary.

¹ UNESCO World Heritage Centre. *Historic Sanctuary of Machu Picchu*. Retrieved November 2, 2013 from <http://whc.unesco.org/en/list/274>.

MACHU PICCHU

(The Lost City)

TIMOTHY LOEST
(ASCAP)

Mysteriously (♩ = 80)

3

The musical score is arranged in a standard orchestral layout with staves for each instrument. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Mysteriously' with a quarter note equal to 80 beats per minute. The score is divided into two systems, each starting with a '3' in a box. A large red watermark 'Preview Only' is overlaid diagonally across the entire page.

Instrument List:

- Flute
- Oboe
- B♭ Clarinet
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet
- F Horn
- Trombone / Baritone / Euphonium / Bassoon
- Tuba / Electric Bass
- Bells (acrylic mallets)
- Percussion 1 (Tom-tom, Bass Drum)
- Percussion 2 (Wood Block, Tambourine, Triangle, Vibraslap, Crash Cymbals)

Performance Notes:

- Flute, Oboe, B♭ Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone: *mp*
- E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Baritone Saxophone: *mp*
- B♭ Trumpet, F Horn, Trombone / Baritone / Euphonium / Bassoon: *mp*
- Tuba / Electric Bass: *mp*
- Bells: *mp*
- Percussion 1: *mp*
- Percussion 2: *mp*


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Fl.
Ob.
Cl.
A. Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt.
Hn.
Tbn.
Bar. /
Euph.
Bsn.
Tuba
E.B.
Bells
Perc. 1
Perc. 2

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11

Fl. *p*

Ob. *p*

Cl. *p*

A. Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

11

Tpt. *p*

Hn. *p*

Tbn. Bar. / Euph. Bsn. *p*

Tuba E.B. *p*

Bells

Perc. 1 *p*
on rim

Perc. 2 *p*
Triangle (let ring) Vibraslap

p

12

13

14

15

Fl.

Ob.

mp

mp

Cl.

A. Cl.

B. Cl.

mp

mp

mp

A. Sax.

T. Sax.

B. Sax.

mp

mp

mp

Tpt.

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba
E.B.

mp

mp

mp

mp

Bells

Perc. 1

Perc. 2

mp
on head

mp

mp



23

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

A. Cl. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. Bar. / Euph. Bsn. *mf* *f*

Tuba E.B. *mf* *f*

Bells *mf*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Cr. Cym. (let ring) *f*

21 22 23 24 25



Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

Cl. *p* *mp* *mf*

A. Cl. *p* *mp* *mf*

B. Cl. *p* *mp* *mf*

A. Sax. *p* *mp* *mf*

T. Sax. *p* *mp* *mf*

B. Sax. *p* *mp* *mf*

Tpt. *p* *mp* *mf*

Hn. *p* *mp* *mf*

Tbn. Bar. / Euph. Bsn. *p* *mp* *mf*

Tuba E.B. *p* *mp* *mf*

Bells *mp* *mf*

Perc. 1 *p* *mp* *mf*

Perc. 2 Tri. (let ring)

p

31

Fl. *f*

Ob. *f*

Cl. *f*

A. Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

31

Tpt. *f*

Hn. *f*

Tbn. Bar. / Euph. Bsn. *f*

Tuba E.B. *f*

Bells *f*

Perc. 1 *f*

Perc. 2 *f*

f 32 33 34 35 36

This musical score page includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar. / Euph. Bsn.), Tuba/Euphonium (Tuba E.B.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time with a key signature of one flat. It features dynamic markings of *mf* and *mp* across various measures. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the entire page.