



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 PART

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Horn in E♭
Trombone/Baritone in B♭ Bass Clef
Tuba in Bass Clef
Tuba in B♭ Treble 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 over 1500 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 $\text{♩} = 152$. 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 *resura*, 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 lines.

Watch the sudden tempo change at measure 20 and later at the coda. Please note that the metronomic marks are placed 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 a 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

By Victor López (ASCAP)

Con bravura ♩ = 152

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Color Guard
(Bells/Xylophone)

Optional
Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Crash Cymbals/Suspended
Cymbal/Concert Toms [2])

Con bravura ♩ = 152

Con bravura ♩ = 152

Bells

Tune: G, D

Snare Drum

Bass Drum

Crash Cymbals

1 2 3 4

46606S

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8 Moderately ♩ = 92

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

lt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

mp

mf

mp

mf

mp

mf

dampen

choke

ch.

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12

Suspended Cymbal

p

12

13

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*

It. Perc.

Timp.

Perc. 1

Perc. 2 *f*

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14 15 16 17

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

It. Perc.

Temp.

Perc. 1

Perc. 2

With intensity = 132

p

mf

f

18

19

20

21

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

lt. Perc.

Timp.

Perc. 1

Perc. 2

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22

23

24

25

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

lt. Perc.

Timp.

Perc. 1

Perc. 2

36

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

It. Perc.

Timp.

Perc. 1

Perc. 2

36

*f**mf**mf**mf**mf**mf**mf**mf**mf*

34

35

36

37

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Alt. Perc.

Timp.

Perc. 1

Perc. 2

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To Coda ☺

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

lt. Perc.

Timp.

Perc. 1

Perc. 2

To Coda ☺

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and the brass section (Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba) are in the upper half, while the percussion section (Light Percussion, Timpani, Percussion 1, Percussion 2) is in the lower half. The score spans five measures, numbered 42 to 46 at the bottom. A large, bold, diagonal watermark is superimposed over the score, reading 'Preview Only' and 'Legal use Requires Purchase'.

D.S. § al Coda

Fl.

Ob.

Cl.

B. Cl. (Timp.)

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba (Tm)

It. Perc.

Timp.

Perc. 1

Perc. 2

D.S. % al Coda

D.S. § al Coda

⊕ 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)*

lt. Perc. *(mf)*

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*

It. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Susp. Cym. (w/stick)

f

55 56 57 58

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*

lt. Perc. *ff*

Timp. *ff* dampen

Perc. 1 *ff*

Perc. 2 dampen *ff* dampen

ff