

Magna Carta

Overture

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet

4 F Horn
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
2 Mallet Percussion
(Bells/Xylophone)
1 Timpani
2 Percussion 1
(Snare Drum, Bass Drum)
4 Percussion 2
(Crash Cymbals, Triangle/Gong/
Suspended Cymbal)

WORLD PARTS

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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

The Middle Ages encompass one of the most exciting periods in English History. One of the most important historical events of the Medieval era is the *Magna Carta*. A Latin term meaning "Great Charter," the *Magna Carta* is a document that King John of England (1166–1216) was forced into signing because it greatly reduced the power he held as the King of England and allowed for the formation of a powerful Parliament. Considered the founding document of English liberties, and hence American liberties, the influence of the *Magna Carta* can be seen in both the United States Constitution and the Bill of Rights. Article 21 from the Declaration of Rights in the Maryland Constitution of 1776 reads:

"That no freeman ought to be taken, or imprisoned, or disseized of his freehold, liberties, or privileges, or outlawed, or exiled, or in any manner destroyed, or deprived of his life, liberty, or property, but by the judgment of his peers, or by the law of the land."

NOTES TO THE CONDUCTOR

The opening statement is to be played stately in a majestic fashion. At measure numbers 18 and 27, make certain that the "ostinato" rhythmic figures are balanced and articulated correctly, but never masking melody. Starting with the "adagio" at rehearsal number 39 through measure 62, play this entire section passionately. In measures 62–65, the triplets should not be played as two sixteenths and one eighth note. The ensemble should be thinking 'trip-uh-let.'

For an effective performance, pay close attention to the dynamic levels and articulations throughout. At measure 97, address the intonation in the unison melody. Work throughout for ensemble cohesiveness. At rehearsal number 118 until the end, a new harmonic treatment is introduced. The fortissimo at the end should not be overpowering.

I am hopeful that *Magna Carta* will be a favorite that both your students and audience will enjoy.



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Magna Carta

Overture

By Victor López (ASCAP)

FULL SCORE

Approx. Duration - 4:45

Maestoso ♩ = 80

rit.

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
(Snare Drum, Bass Drum)

Percussion 2
(Crash Cymbals, Triangle/
Gong/Suspended Cymbal)

1

2

3

4

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A tempo

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

A tempo

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Change: F to F#, Bb to B

Timp.

Perc. 1

Perc. 2

Bells

fp

f

mp

ff

Trgl.

9

9

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5

6

7

8

9

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: F# to Bb

mp

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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

The musical score is written for a concert band. It consists of 15 staves. The first three staves (Fl., Ob., Bsn.) are woodwinds. The next five staves (Cls. 1 & 2, B. Cl., A. Sax., T. Sax., Bar. Sax.) are woodwinds and saxophones. The next four staves (Tpts. 1 & 2, Hn., Tbn., Bar.) are brass instruments. The last four staves (Tuba, Mlt. Perc., Timp., Perc. 1 & 2) are percussion instruments. The key signature is one flat (Bb). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

27 **Play**

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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29

30

31

32

33

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Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

34

35

36

37

38

39 Adagio ♩ = 76

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

39 Adagio ♩ = 76

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Bells

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

47 **Rubato con moto**

Fl. Solo *mf*

Ob.

Bsn. *p*

Cls. 1 *p* *mp* *p* *mp* *p* *mp*
2 *p*

B. Cl. *p*

A. Sax. Play one player only *p*

T. Sax. Play one player only *p*

Bar. Sax.

47 Rubato con moto

Tpts. 1
2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp. Change: B to C

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rit. accel.

All

p mp

p mp

p mp

p mp

p

p

p

p

Change: C to Eb, Bb to Db

p

55 Piu Mosso ♩ = 82

Fl. *mf*

Ob. *mf*

Bsn.

1 *mf*

2 *mp*

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp*

Bar. Sax. *mp*

55 Piu Mosso ♩ = 82

1

2

Tpts.

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *(mf)*

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

62 Allegro subito ♩ = 126

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

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60

61

62

63

64

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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65

66

67

68

69

70

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

70

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Trgl.

Perc. 2

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70

71

72

73

74

f

mp

on rim

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.

mf

f

mp

S.D.

38339S

75

76

77

78

79

82

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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80

81

Choke

82

83

84

mp

mp

mp

mp

mp

Change: D $\flat$ to A $\flat$

on rim

[illegible]

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

Cr. Cyms.

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90

91

92

93

94

Fl.

Ob.

Bsn.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Susp. Cym.

Choke

p

mf

f

97

98

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 *mf* *p* *mf*

99 100 101 102

Change: C to B $\flat$

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones) and brass section (Trumpets, Horns, Trombone, Baritone, Tuba) are in the upper half. The percussion section (Mallet Percussion, Timpani, and other Percussion) is in the lower half. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page. At the bottom, there are measure numbers 99, 100, 101, and 102, with dynamic markings *p*, *mf*, *p*, and *mf* respectively. A key signature change from C to B-flat is indicated at measure 102.

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103

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

103

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

103

104

105

106

107

Fl. *f*

Ob. *f*

Bsn.

1 *f*

Clas. *f*

2 *f*

B. Cl.

A. Sax. *f*

T. Sax.

Bar. Sax.

107

1

Tpts. *f*

2 *f*

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Trgl.

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

Change: F to A $\flat$

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115 116 117 118 119

[illegible]