
BEGINNING BAND SERIES

Mayan Dawn

By John Edmondson

INSTRUMENTATION

- 1 - Conductor
- 8 - Flute
- 1 - Oboe (Opt.)
- 6 - 1st B \flat Clarinet
- 6 - 2nd B \flat Clarinet
- 2 - B \flat Bass Clarinet*
- 5 - E \flat Alto Saxophone
- 3 - B \flat Tenor Saxophone (Opt.)
- 1 - E \flat Baritone Saxophone*
- 5 - 1st B \flat Cornet/Trumpet
- 4 - 2nd B \flat Cornet/Trumpet
- 4 - F Horn (Opt.)
- 7 - Trombone/Baritone B.C./Bassoon*
- 3 - Baritone T.C.*
- 4 - Tuba*
- 1 - Bells
- 4 - Percussion
(Tamb., Wd. Blk, S.D., B.D., Susp. Cym.)

* These instruments play the same optional part—either the upper or lower octave of a bass line written in octaves. One or more will enhance the sound, but are not required.

Additional scores and parts are available.

QUEENWOOD/KJOS

About The Music:

MAYAN DAWN is a musical depiction of morning in a Mayan village many centuries ago. The Mayan civilization spanned a period from several thousand years B.C. until recent history, and there are remnants of the Mayan people still living in the Yucatan Peninsula of Mexico today. The flute and various percussion instruments are used to simulate the ethnic wind and percussion instruments of the culture of the time. A simple minor diatonic melody is contrasted at times with more modern harmonies to generate musical interest for the listener. The piece starts quietly and ends quietly, much like the typical day in a Mayan village must have been.

More than one player, or the entire section may play the solo flute at the beginning, unless it becomes overpowering with too much sound. The same can be said for the solo alto saxophone, although the solo flute and saxophone sound is more desirable. The percussion should be heard but never become too loud or too prominent. Take care that the unison clarinet parts at measure 5 are not too heavy. Eliminate the number of players, if necessary, to achieve good ensemble balance. The wood block should be struck with a hard mallet for a crisp sound, and the tambourine shake/tap must not be too heavy or too loud. It should be held in the left hand and shaken with a rapid wrist twist, and then struck with the right hand knuckles for the "tap." Remind lower clarinets and alto saxophones about accidentals carrying through the entire measure at measure 19 and similar places. Strive for balanced crescendos between 17 and 25. Strive for a musical experience that will sound convincing to your audience, and above all, have fun performing this piece.

JOHN EDMONDSON is an internationally known composer-arranger with approximately 1,000 published works for concert band, marching band and jazz band, including over 40 commissioned works for concert band. His work as guest conductor and clinician has taken him to 28 states, four Canadian provinces and Europe. His years of experience as a teacher, editor, performer, clinician and conductor make him uniquely qualified and recognized as an authority in the field of educational music for concert band.

MAYAN DAWN

Conductor

Duration – 2:47

Mysterioso (♩ = 72)

By JOHN EDMONDSON

Solo (or unis.)

Flute
Oboe

B♭ Clarinets 1 2

Alto
Saxophone

Cornets/
Trumpets 1 2

(Opt.)
F Horns
(Tenor Sax.)

Low Brass
& Woodwinds

Bells

Percussion –
Tambourine,
Wood Block,
Snare Drum,
Bass Dr., Susp. Cym.

Tamb. (shake) (tap)

Wd. Blk.

mf

1 2 3 4 5

9 All play

Fl.
Ob.

Cls. 1 2

A. Sax.

Cors./
Tpts. 1 2

(Opt.)
F Horn
(T. Sax.)

Low Brs.
& Wws.

Bells

Perc.

mp

S.D. - snares off

B.D.

mp

Stk! on Cym.

6 7 8 9 10

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc.

11 12 13 14 15

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc.

17 a2 p a2 mf

p mf

p mf

p mf

p mf

p mf

16 17 18 19 mf 20

Fl. Ob. *a2* 25

Cls. 1/2 *p* *mf* *mp*

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

Cors./Tpts. 1/2 *a2* *p* *mf* *mp* *a2*

(Opt.) F Horn (T. Sax.) *p* *mf* *mp*

Low Brs. & Wws. *p* *mf* *mp*

Bells *p* *mf* *mp*

Perc. *p* *mf* *mp*

21 22 23 *mf* 24 *mp* Wd. Blk. 25

Fl. Ob. *a2*

Cls. 1/2

A. Sax.

Cors./Tpts. 1/2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc.

26 27 28 29 30

33

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc.

mf

mf

mf

mf

mf

31 32 33 34 35

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc.

mf

S.D. - snares off

Wd. Blk. *p* *mf* *p*

36 37 38 39 40

41

Fl. Ob. *a2* *mp* *mf* Solo (or unis.)
One player (each part)

Cls. 1 2 *mp* *mp* Solo

A. Sax. *mp* *mp*

Cors./Tpts. 1 2 *a2* *mp*

(Opt.) F Horn (T. Sax.) *mp*

Low Brs. & Wws. *mp*

Bells *mp*

Perc. *mp* Tamb.

B.D. Wd. Blk. Stk. on Cym. 41 42 43 44 45

47

Fl. Ob. Solo *p*

Cls. 1 2 *p*

A. Sax. *p*

Cors./Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc. Tamb. (shake) (tap) *p* Wd. Blk. 46 47 48 49 50

SAMPLE

QUEENWOOD/KJOS