



Lost Tomb of the Incas

By Michael Story (ASCAP)

INSTRUMENTATION

- 1 Full Score
- 2 Flute
- 1 Oboe
- 1 1st B♭ Clarinet
- 1 2nd B♭ Clarinet
- 1 B♭ Bass Clarinet (Optional)
- 1 Bassoon
- 1 E♭ Alto Saxophone (Optional)
- 2 F Horn
- 1 1st B♭ Trumpet
- 1 2nd B♭ Trumpet
- 2 Trombone
- 1 Tuba

- 1 Timpani
- 2 Percussion 1
(Snare Drum or Tom-Tom,
Bass Drum)
- 2 Percussion 2
(Suspended Cymbal/Triangle,
Tambourine)
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola ♩)
- 5 Viola
- 5 Cello
- 5 String Bass

SUPPLEMENTAL PARTS

Available for download from www.alfred.com/supplemental

- B♭ Tenor Saxophone
- E♭ Baritone Saxophone

This exciting piece will transport your orchestra to the ancient civilization of the Incas. Featuring full sounding melodies, interesting rhythmic accompaniments, and exciting percussion parts, this piece can be performed by string orchestra alone or with as many added winds and percussion as possible, up to full orchestra. A perfect piece to open or close any concert or festival!

PROGRAM NOTES

The Incas were the largest pre-Columbian empire in the Americas. Machu Picchu, a well-preserved Inca ruin in the Peru highlands near the city of Cuzco, was rediscovered in 1911 by archaeologist Hiram Bingham. Recently, archaeologists uncovered a burial site that was unusually intact and contained numerous Incan artifacts. Until this discovery, the only things scientists had unearthed in the numerous tombs of Machu Picchu were bones, making it a particularly valuable scientific find.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

‘
bow lift/reset

(b), (#), (♯)
high or low fingerings

▣ ▣ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

Chris M. Bernotas
Director of String Publications



Lost Tomb of the Incas

FULL SCORE
Duration - 2:00

By Michael Story (ASCAP)

Bright (♩ = 132)

The score is for a full orchestra and includes the following parts:

- Flute**: Rests throughout.
- Oboe**: *mp*, *poco a poco cresc.*
- B♭ Clarinets** (1 & 2): *mp*, *poco a poco cresc.*
- B♭ Bass Clarinet (Optional)**: *mp*, *poco a poco cresc.*
- Bassoon**: *mp*, *poco a poco cresc.*
- E♭ Alto Saxophone (Optional)**: *mp*, *poco a poco cresc.*
- F Horn**: *mp*, *poco a poco cresc.*
- B♭ Trumpets** (1 & 2): *mp*, *poco a poco cresc.*
- Trombone**: *mp*, *poco a poco cresc.*
- Tuba**: *mp*, *poco a poco cresc.*
- Timpani**: Tune: B, E; *mp*
- Percussion 1** (Snare Drum or Tom-Tom, Bass Drum): *mp*, *poco a poco cresc.*
- Percussion 2** (Suspended Cymbal, Triangle, Tambourine): *p*, *poco a poco cresc.*
- Violins** (I & II): *mp*, *poco a poco cresc.*
- Viola (Violin III)**: *mp*, *poco a poco cresc.*
- Cello**: *mp*, *poco a poco cresc.*
- String Bass**: *mp*, *poco a poco cresc.*

Fl. *mp poco a poco cresc.*

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1 *mf cresc.*

Perc. 2

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Fl. *f* *ff*

Ob. *f* *ff*

1 Cls. *f* *ff*

2 Cls. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sax. *f* *ff*

Hn. *f* *ff*

1 Tpts. *f* *ff*

2 Tpts. *f* *ff*

Tbn. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Tambourine *f* *ff*

I Vlns. *f* *ff* *mf*

II Vlns. *f* *ff*

Vla. (Vln. III) *f* *ff*

Cello *f* *ff*

Str. Bass *f* *ff*



Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Triangle

Tamb. *mf*

mf

mf

4

Fl.
Ob.
1
Cls.
2
B. Cl.
Bsn.
A. Sax.
Hn.
1
Tpts.
2
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass

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27

Fl.
Ob.
Cls. 1
Cls. 2
B. Cl.
Bsn.
A. Sax.
Hn.
Tpts. 1
Tpts. 2
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl. *p* *mf* stagger breathe

Ob. *p* *mf* stagger breathe

1 Cls. *p* *mf* stagger breathe

2 Cls. *p* *mf* stagger breathe

B. Cl.

Bsn.

A. Sax. *mp* *mf*

Hn.

1 Tpts.

2 Tpts.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 *p* *mf* Susp. Cym.

I Vlns. *p* *mf*

II Vlns. *p* *mf*

Vla. (Vln. III) *mp* *mf*

Cello

Str. Bass



Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

p cresc.

43

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

47

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

Cls.
1

2

B. Cl.

Bsn.

A. Sax.

Hn.

Tpts.
1

2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vlns.
I

II

Vla. (Vln. III)

Cello

Str. Bass

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

p

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

53

54

55

56

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Fl.
 Ob.
 Cls. 1
 Cls. 2
 B. Cl.
 Bsn.
 A. Sax.
 Hn.
 Tpts. 1
 Tpts. 2
 Tbn.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass

mf
f
ff
f
ff
f
ff
f
ff
f
ff
f
ff
f
ff
f
ff
f
ff
f
ff
f
ff
f
ff
f
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ff
f
ff

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