

Aspire

Mark Lortz

- | | |
|-------------------------|---|
| 1 Full Score | 4 Bb Trumpet 1 |
| 8 Flute | 4 Bb Trumpet 2 |
| 2 Oboe | 3 F Horn |
| 1 Bassoon | 6 Trombone |
| 4 Bb Clarinet 1 | 2 Baritone B.C. |
| 4 Bb Clarinet 2 | 2 Baritone T.C. |
| 1 Bb Bass Clarinet | 4 Tuba |
| 4 Eb Alto Saxophone | 1 Timpani |
| 2 Bb Tenor Saxophone | 3 Percussion 1: Snare Drum, Bass Drum |
| 1 Eb Baritone Saxophone | 2 Percussion 2: Suspended Cymbal, Wind Chimes |
| | 2 Percussion 3: Triangle, Tambourine |
| | 1 Mallets 1: Bells |
| | 1 Mallets 2: Chimes (optional) |
| | 1 Mallets 3: Xylophone (optional) |

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Program Notes

Aspire was commissioned by the Northfield Elementary School PTA for the Fifth Grade Advanced Band, Tim Beall, director, to commemorate the school's 50th anniversary. This piece uses driving percussion and rhythmic ostinatos to create an overall sense of energy and passion for excellence. It opens with an energetic fanfare that begins a constant forward momentum, sustained even through a softer section of longer note values. A new syncopated motive is introduced before a return of the initial fanfare, supported by an intense rhythmic pulse to the end. It is my hope that performers will use this piece as a theme of striving for excellence.

About the Composer

Mark Lortz is interim director of music and director of bands at Stevenson University (Maryland). In addition, he has served as adjunct music education professor at McDaniel and Carroll Community Colleges. He is a Vic Firth Marching Percussion Specialist and Scholastic Educator and brass arranger for the Reading Buccaneers Drum and Bugle Corps. Previously he was the Fine Arts Department chair and band and orchestra director at Westminster High School (Maryland), winning several Bands of America regional marching band championship titles. The music department was also honored by the National Association for Music Education, the Maryland Music Educators Association, and was a Grammy Signature School semifinalist. *School Band & Orchestra* magazine recognized Lortz as one of the "50 Directors Who Make a Difference."



Mr. Lortz's music has premiered at The Midwest Clinic, the Bands of America National Percussion Festival, and the College Band Directors National Association conference. *The Caw of the Wild* was commissioned for the Baltimore Ravens NFL football team and is performed at every Ravens home game. Lortz's compositions have received awards from the American Society of Composers, Authors and Publishers (ASCAP) and laudatory reviews in *Gramophone* and *The Instrumentalist*.

He arranges for high school marching bands throughout the United States and has assisted in the United States Army Field Band and Jazz Ambassadors Norwegian Military Tattoo performance and the United States Naval Academy Drum and Bugle Corps at the Interservice Academy Competition. In addition to composing, Mr. Lortz adjudicates, lectures and guest-conducts honor bands, orchestras, and community ensembles throughout the mid-Atlantic region.

Mr. Lortz is currently pursuing a doctorate of music education from Temple University and has degrees in percussion performance, music education and music composition from The Peabody Conservatory of Music. He has performed and recorded with premier orchestras, including the Baltimore Symphony Orchestra under the direction of David Zinman and Marin Alsop.

Achievement Series Lesson Guide

Every selection in the Wingert-Jones *Achievement Series* features concise learning objectives that support the **National Standards for Arts Education**.

ASPIRE

Mark Lortz

National Standards addressed through this publication:

- #2 Performing on instruments, alone and with others, a varied repertoire of music.
- #5 Reading and notating music.
- #6 Listening to and analyzing and describing music.
- #9 Understanding the music in relation to history and culture.

LEARNING OBJECTIVES

This selection provides an excellent opportunity to work on playing softly with good tone quality and good breath support. To play softly with good tone, try: “take a deep breath and play softly.” Also strive for good dynamic contrast, and style. Make a clear distinction between the different dynamic markings. *Piano* must be softer than *mezzo piano*. *Mezzo piano* must be softer than *mezzo forte*, and *mezzo forte* must be less loud than *forte*, etc.

A musical rule: accented notes are separated notes. For good style, notes which are not accented should be lighter than those which are accented. Eighth notes should be lighter than quarter notes. Quarter notes should be lighter than half notes, etc.

MUSIC THEORY

KEY: Concert Eb. Review the scale and arpeggio, which is printed at the top of each player’s part.

Concert Eb Major Scale and Arpeggio

Key of Eb

The image shows a musical staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is 4/4. The notation includes a scale starting on Eb (G4) and an arpeggio starting on Eb (G4) with notes Eb, G, Bb, and Eb. The scale and arpeggio are marked with accents (>) on the notes Eb, G, Bb, and Eb.

TIME SIGNATURE

$\frac{4}{4}$

$\frac{4}{4}$ - The upper number indicates that there are 4 beats to a measure. The lower number indicates that a quarter note receives one beat.

DYNAMIC MARKINGS

p (*piano*) - soft

mp (*mezzo piano*) – moderately soft

mf (*mezzo forte*) – moderately loud

f (*forte*) – loud

fp (*forte-piano*) – start loud, and instantly get soft

Crescendo (>) – gradually get louder

Decrescendo or diminuendo (<) – gradually get softer

STYLE INDICATORS

Accent (>) – emphasis on a note or chord. Accented notes are separated

Staccato (·) – detached, separated and light. Staccato notes are light separated notes

Marcato (^) – strongly accented, stressed

OTHER TERMS

Slur – an arched line drawn over a group of notes indicating that they are connected

(Student worksheet is on the inside of the score’s back cover.)

Aspire

Mark Lortz

ASCAP

With Energy ♩ = 144

The musical score is arranged in a standard orchestral format with multiple staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'With Energy' at 144 beats per minute. The score is divided into five measures, numbered 1 through 5 at the bottom. The instruments and their parts are as follows:

- Flute/Oboe:** Plays a melodic line with accents and slurs, starting with a forte (*f*) dynamic.
- Bassoon:** Remains silent for the first four measures, then plays a sustained note in the fifth measure.
- B♭ Clarinet 1/2:** Enters in measure 3 with a forte (*f*) dynamic, playing a melodic line with an *a2* (second octave) marking.
- B♭ Bass Clarinet:** Remains silent until measure 5, where it plays a sustained note with a forte (*f*) dynamic.
- E♭ Alto Saxophone:** Enters in measure 3 with a forte (*f*) dynamic, playing a melodic line.
- B♭ Tenor Saxophone:** Remains silent until measure 5, where it plays a sustained note with a forte (*f*) dynamic.
- E♭ Baritone Saxophone:** Remains silent until measure 5, where it plays a sustained note with a forte (*f*) dynamic.
- B♭ Trumpet 1/2:** Enters in measure 3 with a forte (*f*) dynamic, playing a melodic line with an *a2* marking.
- F Horn:** Enters in measure 3 with a forte (*f*) dynamic, playing a melodic line.
- Trombone:** Remains silent until measure 5, where it plays a sustained note with a forte (*f*) dynamic and a *div.* (divisi) marking.
- Baritone:** Remains silent until measure 5, where it plays a sustained note with a forte (*f*) dynamic.
- Tuba:** Remains silent until measure 5, where it plays a sustained note with a forte (*f*) dynamic.
- Timpani:** Plays a rhythmic pattern of eighth notes in measures 1-4, then a sustained note in measure 5 with a forte (*f*) dynamic.
- Percussion 1 (Snare Drum, Bass Drum):** Plays a rhythmic pattern of eighth notes in measures 1-4, then a sustained note in measure 5 with a forte (*f*) dynamic.
- Percussion 2 (Suspended Cymbal, Wind Chimes):** Remains silent throughout.
- Percussion 3 (Triangle, Tambourine):** Plays a rhythmic pattern of eighth notes in measures 1-4, then a sustained note in measure 5 with a forte (*f*) dynamic.
- Mallets 1 (Bells):** Plays a rhythmic pattern of eighth notes in measures 1-4, then a sustained note in measure 5 with a forte (*f*) dynamic.
- Mallets 2 (Chimes optional):** Plays a rhythmic pattern of eighth notes in measures 1-4, then a sustained note in measure 5 with a forte (*f*) dynamic.
- Mallets 3 (Xylophone optional):** Plays a rhythmic pattern of eighth notes in measures 1-4, then a sustained note in measure 5 with a forte (*f*) dynamic.

Aspire

Fl. Ob. *fp* *f*

Bsn. *fp* *f*

Cl. 1 2 *mf* *f*

B. Cl. *fp* *f*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *fp* *f*

Tpt. 1 2 *fp* *f*

Hn. *fp* *f*

Tbn. *mf* *f* unison

Bar. *mf* *f*

Tuba *fp* *f*

Timp. *fp* *f*

Perc. 1 *fp* *f*

Perc. 2 *p* *f*

Perc. 3

Mlts. 1

Mlts. 2 (opt.)

Mlts. 3 (opt.)

Aspire

13

17

Musical score for 'Aspire' featuring various instruments including Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombone, Baritone, Tuba, Timpani, Percussion, and Mallets. The score includes dynamic markings such as *f*, *mf*, and *p*, and performance instructions like 'div.' and 'to Tambourine'. The score is divided into measures 12 through 17, with a page number 3 at the bottom.

12

13

14

3

15

16

17

Aspire

The musical score is for the piece "Aspire" and spans measures 18 to 23. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 and 2 (Cl. 1/2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 and 2 (Tpt. 1/2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Mallets 1 (Mlts. 1), Mallets 2 (opt.) (Mlts. 2), and Mallets 3 (opt.) (Mlts. 3). The score features a variety of musical notations, including dynamic markings such as *p* (piano) and *a2* (second attack), articulation marks like accents and slurs, and performance instructions such as "div." (divisi) and "Wind Chimes". The percussion parts include a complex rhythmic pattern in Perc. 1 and a specific texture for Wind Chimes in Perc. 2. The woodwind and brass parts often play sustained notes or chords, with some instruments like the Bassoon and Trombone having a "div." instruction in measure 21. The mallet parts provide a steady, rhythmic accompaniment throughout the piece.

Aspire

25

Fl. Ob.

Bsn.

Cl. 1
Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1
Tpt. 2

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlts. 1

Mlts. 2 (opt.)

Mlts. 3 (opt.)

24 25 26 27 28 29

25

Aspire

33

Fl. Ob. *mp*

Bsn. *mp* a2

Cl. 1 2 *p* *mp* *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 2 a2 *p* *mp* 33

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Timp. *p* *mp*

Perc. 1 *p* *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Mlts. 1

Mlts. 2 (opt.)

Mlts. 3 (opt.)

30

31

32

6 33

34

35

Aspire

41

Fl. Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1
2

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlts. 1

Mlts. 2 (opt.)

Mlts. 3 (opt.)

mf

Suspended Cymbal w / stick

36 37 38 39 40 41

7

41

Aspire

Fl. Ob.

Bsn. *p*

Cl. 1 2 *mf*

B. Cl. *p*

A. Sx. *mf*

T. Sx.

B. Sx. *p*

Tpt. 1 2

Hn.

Tbn. *p*

Bar. *p*

Tuba *p* (play if needed for support)

Timp.

Perc. 1 *mp*

Perc. 2

Perc. 3

Mlts. 1

Mlts. 2 (opt.)

Mlts. 3 (opt.)

42 43 *mf* 44 45 46 47

Aspire

51

Fl. 1
Ob. *p* *mf* a2

Bsn. *mf*

Cl. 1
2 *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx.

B. Sx. *mf*

Tpt. 1
2 *mf* a2 a2

Hn.

Tbn. *mf*

Bar. *mf*

Tuba *mf* Play

Timp. *p* *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf* Tamb.

Perc. 3 *mf*

Mlts. 1 *p* *mf*

Mlts. 2 (opt.)

Mlts. 3 (opt.)

48

49

50

51

52

Aspire

Fl. Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1
2

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlts. 1

Mlts. 2 (opt.)

Mlts. 3 (opt.)

p

a2

mf

53

54

55

56

57

58

59

Aspire

Fl. Ob. *f*

Bsn. *f*

Cl. 1 2 *f* a2

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 2 *f* a2

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* *p* *f*

Perc. 3 *f*

Mlts. 1 *f*

Mlts. 2 (opt.) *f*

Mlts. 3 (opt.) *f*

59 60 61 62 63

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Aspire

Fl. Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1
2

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlts. 1

Mlts. 2 (opt.)

Mlts. 3 (opt.)

64 65 66 67 68

div.

p *f*

a2

a2

div.

p *f*

Aspire

Fl. Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1
2

Hn.

Tbn. ^{div.}

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlts. 1

Mlts. 2 (opt.)

Mlts. 3 (opt.)

69 70 71 72 73

choke

p *f*

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Name _____ Date _____

Instrument _____

Aspire

Hit the right note! (2 points each)

Fill in the #s and b's in the concert scale below. You only have to complete the scale written in the clef for your instrument.

1. E \flat Major Scale



or



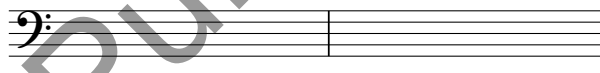
Transpose Scales for YOUR instrument! (2 points each)

Now it's time to write each concert scale as you play it on your instrument. Write the notes, including #s and b's, in the clef for your instrument. *Don't forget to transpose if you need to! Make sure you have the correct starting note!*

2. E \flat Major Scale




or



Musical terms you should know! (1 point each)

Choose a term that best matches the definition.

3. $\frac{4}{4}$ indicates how many beats per measure?
a. 4
b. 8
c. 1
4. Subito is an Italian term meaning ...
a. quietly
b. gradually
c. suddenly
5. This symbol \rightarrow  is called what?
a. an accent
b. a crescendo
c. a staccato
6. The symbol in question no. 5 indicates that you should ...
a. gradually get faster
b. gradually get slower
c. gradually get louder
7. A 4 in the bottom of a time signature indicates that a ____ gets one beat.
a. whole note
b. quarter note
c. half note
8. *Mezzo forte (mf)* is an Italian term meaning ...
a. loud
b. medium loud
c. very loud