



After Pandora

MARK LORTZ

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B \flat Clarinet 1	4
B \flat Clarinet 2	4
B \flat Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B \flat Trumpet 1	4
B \flat Trumpet 2	4
B \flat Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: A \flat : C: E \flat)	2
Mallets 1	2
Bells, Vibraphone	
Mallets 2	3
Chimes, Marimba, Xylophone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Gong, Suspended Cymbal, Triangle	
Percussion 3	4
Wind Chimes, Tambourine, 3 Tom-toms, Crash Cymbals	
Piano (Optional)	2

About the Composer



Mark Lortz is Director of Bands at Stevenson University (Maryland). Prior to his appointment Mr. Lortz was the Fine Arts Department Chair and Band and Orchestra Director at Westminster High School (Maryland). Under his leadership, the school's music department received awards from the Music Educators National Conference and the Maryland Music Educators Association for exemplary music programs. The marching band has also won titles at numerous regional band competitions, and the Westminster High School Music Department was selected as a national semifinalist Grammy Signature School.

Mr. Lortz earned a University Fellowship at Boyer College of Music and Dance, Temple University (Pennsylvania) and is currently pursuing his doctorate in music education. He has earned degrees in percussion performance, music education and music composition from the Peabody Institute, Johns Hopkins University. Versed in all styles of music, he served as Associate Music Director and Principal Percussionist for the North American tour of Phantom of the Opera and was Principal Percussionist with The Dallas Brass. He has performed and recorded both as a member and soloist with many of the country's premier orchestras, including the Baltimore Symphony Orchestra.

Mr. Lortz's original music, arrangements and transcriptions have been premiered at the prestigious Midwest Clinic, Bands of America National Percussion Festival, universities, music schools, conservatories and high schools throughout the nation. In 2013, the world champion Baltimore Ravens commissioned him to compose a new piece for the Baltimore Ravens Marching Band is performed at every Ravens home football game. He is the brass arranger for the world champion Drum Corps Associates (DCA) Drum & Bugle Corps, The Reading Buccaneers, and has arranged marching band music for high schools and colleges throughout the country. He is constantly in demand as an adjudicator, clinician and guest conductor and is a marching percussion specialist and scholastic educator for the Vic Firth Percussion Education Program. Mr. Lortz has been recognized as one of the 50 Directors Who Make a Difference by School Band & Orchestra magazine.

After Pandora

Pandora was the first mortal woman in Greek mythology. Following the instructions of Zeus, the chief figure in Greek mythology, she was molded and endowed with gifts by all the other Olympian gods. One of these gifts was a jar full of all the evil spirits and diseases that exist globally. Pandora lifted the lid of this jar and set all spirits free except for Elpis (Hope), who remained behind to comfort humanity, and is usually depicted as a young woman carrying flowers or a cornucopia in her hands. This composition is a tribute to Elpis and the hope that we all need in our lives.

The piece is somewhat programmatic and begins with a slow and somber setting that depicts the moment After Pandora has opened the jar. A Euphonium plays a solemn and mysterious solo portraying the uncertainty of what will happen while the accompaniment offers support. The driving section at Rehearsal 14 introduces a complex cross-rhythm feel of alternating 3/4 time (simple meter) and 6/8 time (compound meter). I kept the piece in 3/4 time for ease of reading, but the conductor could conduct three quarters notes for the entire piece or alternate between the three quarter notes and then the dotted quarter's notes (in 2) deemed necessary. The Marimba part at Measure 16 suggests using the *tenuto* markings to feel the *agogic* pulse, indicating the effect of accentuation. All parts can interpret this *agogic* feel throughout the composition.

As the piece unfolds, it moves to a quicker, mysterious section while humanity searches for hope. Eventually, it creates a powerful, heroic, and energetic four-bar motive, first introduced at Measures 50-54, representing hope. At Rehearsal 87-101, the eighth note stays consistent while the feeling of alternating 3/4 and 6/8 time signatures weave between each other. Rehearsal 105 represents a stark contrast to the rest of the piece because of the 4/4 time signature. The Clarinet and Alto Saxophones should be mindful to keep the pulse while stagger breathing. There should be a space between the accented Flute and Oboe quarter note motive. Rehearsal 125 should stay in a consistent 3/4 simple meter even though the woodwinds play the hope motive. When the Saxophones and brass enter, they use a hemiola effect to create a sense of tension and then release at Rehearsal 138 with a majestic and triumphant statement of the hope motive. Rehearsal 143 to the end gives a sense of jubilation where hope has once again been instilled in humanity.

I hope you and your band enjoy performing the piece.



marklortz.com



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Full Score

After Pandora

MARK LORTZ
(ASCAP)

Mysterious ♩ = 76

The score is for a virtual band and includes the following parts:

- Flute 1,2:** Features a solo starting at measure 5 with dynamics *mp*, *mf*, and *p*.
- Oboe:** Remains silent throughout the piece.
- B♭ Clarinet 1, 2, 3:** Play a sustained note with *p* dynamics and include "stagger breathe" markings.
- Bass Clarinet:** Similar to the B♭ Clarinets, with *p* dynamics and "stagger breathe" markings.
- Bassoon:** Plays a sustained note with *p* dynamics and "stagger breathe" markings.
- Alto Saxophone 1, 2:** Remains silent.
- Tenor Saxophone:** Includes a "Bar./Euph cue" at measure 5 and a "Play" cue at measure 7.
- Baritone Saxophone:** Plays a sustained note with *p* dynamics and "stagger breathe" markings.
- B♭ Trumpet 1, 2, 3:** Remains silent.
- F Horn 1, 2:** Remains silent.
- Trombone 1, 2:** Plays a sustained note with *p* dynamics and "stagger breathe" markings.
- Euphonium:** Features a solo starting at measure 5 with dynamics *mf* and *p*.
- Tuba:** Plays a sustained note with *p* dynamics and "stagger breathe" markings.
- Timpani:** (F, A, C, E) plays a rhythmic pattern with *mp* dynamics using "medium hard mallets".
- Mallets 1:** (Bells, Vibraphone) plays with *f* dynamics using "Bells: hard mallets".
- Mallets 2:** (Chimes, Marimba, Xylophone) plays with *f* dynamics using "Chimes".
- Percussion 1:** (Snare Drum, Bass Drum) is silent.
- Percussion 2:** (Gong, Suspended Cymbal, Triangle) plays with *mp* dynamics using "Gong".
- Percussion 3:** (Wind Chimes, Tambourine, 3 Tom-toms, Crash Cymbals) plays with *mf* dynamics using "Wind Chimes".
- Piano:** (Optional) plays a sustained note with *p* dynamics.

The score is in 4/4 time and includes a large "4" in the beginning of several staves. A large watermark "Wingert-Jones Publications" is overlaid diagonally across the page.

9

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

9

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Tutti a2 molto rit.

stagger breathe

stagger breathe a2

Div.

Unis.

Bar./Euph. cue

Play

molto rit.

to Marimba

Gong

Suspended Cymbal

Wind Chimes



3
4

3
4

3
4

After Pandora - Full Score

Fl. 1, 2

Ob.

Bb Cl. 1

Bb Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Marimba
Use the tenuto marks to feel the agogic pulse

Tambourine

16 17 18 19 20 21 22 23 24

26

Fl. 1, 2 *f* *mf*

Ob. *f* *mf*

B♭ Cl. 1 *p* *mf* *p*

B♭ Cl. 2, 3 *p* *mf* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

A. Sax. 1, 2 *f* *mf*

T. Sax. *f*

B. Sax. *f* *p*

26

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *f* *mf*

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Timp. *f* *p*

Mal. 1 *f* *mf*

Mal. 2 *f* *mp*

Perc. 1 *f*

Perc. 2 *f* Triangle *p*

Perc. 3 *f* *p*

Pno. *f* *mf*

25 26 27 28 29 30 31 32 33

38

Fl. 1, 2

Ob.

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

38

34 35 36 37 38 39 40 41

Fl. 1, 2 *mf* *f*

Ob. *mf* *f*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2, 3 *p* *f*

B. Cl. *f*

Bsn. *f*

A. Sax. 1, 2 *p* *f*

T. Sax. *p* *f*

B. Sax. *f*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2, 3 *mf* *f*

Hn. 1, 2 *p* *f*

Tbn. 1, 2 *p* *f*

Euph. *p* *f*

Tuba *f*

Timp. *f*

Mal. 1 *mf* *f*

Mal. 2 *f* to Chimes

Perc. 1 *f*

Perc. 2 *p* *f*

Perc. 3 *f*

Pno. *mf* *f*

54

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Chimes

to Xylophone

f

mf

p

f

mf

f

mf

50 51 52 53 54 55 56 57 58

Fl. 1, 2 *p* *mf* *f* *p* *mp* *mf*

Ob. *p* *mf* *f* *p* *mp* *mf*

B♭ Cl. 1 *f* *p* *mp* *mf*

B♭ Cl. 2, 3 *f* *a2* *p* *mp* *mf*

B. Cl. *f* *p* *mp* *mf*

Bsn. *f* *p* *mp* *mf*

A. Sax. 1, 2 *p* *mf* *f* *p* *mp* *mf*

T. Sax. *p* *mf* *f* *p* *mp* *mf*

B. Sax. *f* *p* *mp* *mf*

B♭ Tpt. 1 *mf* *f* *p* *mp* *mf*

B♭ Tpt. 2, 3 *mf* *f* *p* *mp* *mf*
Tpt. 2 only (+ Tpt. 3)

Hn. 1, 2 *mf* *f* *p* *mp* *mf*

Tbn. 1, 2 *mf* *f* *p* *mp* *mf*

Euph. *mf* *f* *p* *mp* *mf*

Tuba *mf* *f* *p* *mp* *mf*

Timp. *f* *p* *mp* *mf*

Mal. 1 *f* *p* *mp* *mf*
to Vibraphone

Mal. 2

Perc. 1 *p* *f* *mf*

Perc. 2 *mf*

Perc. 3

Pno. *f* *p* *mp* *mf*

59 60 61 62 63 64 65 66 67

71

Fl. 1, 2
f *sffz* *mf*

Ob.
f *sffz* *mf*

B♭ Cl. 1
sffz *f* *mf*

B♭ Cl. 2, 3
sffz *f* *mf* a2

B. Cl.
f *sffz* *f* *mf*

Bsn.
f *sffz* *f* *mf*

A. Sax. 1, 2
sffz *mf*

T. Sax.
sffz *f* *mf*

B. Sax.
f *sffz* *f* *mf*

B♭ Tpt. 1
 div. *f* unis. *sffz* *f* *mf* a2

B♭ Tpt. 2, 3
f *sffz* *f* *mf*

Hn. 1, 2
f *sffz* *mf*

Tbn. 1, 2
f *sffz* *f* *mf*

Euph.
f *sffz* *mf*

Tuba
f *sffz* *f* *mf*

Timp.
f *mf* *sffz* *p* *f* *mf*
 Vibraphone: hard mallets

Mlts. 1
mf
 Xylophone: hard mallets

Mal. 2
mf

Perc. 1
f *fp* *f* *mf* *p* *mf*
 Sus. Cym.

Perc. 2
p *f*

Perc. 3
p *f*

Pno.
f *sffz* *mf*

After Pandora - Full Score

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
Timp.
Mlts. 1
Mal. 2
Perc. 1
Perc. 2
Perc. 3
Pno.

p *mp* *mf* *f*

Cl. 2 only (+Cl. 3)

76 77 78 79 80 81 82 83 84

Fl. 1, 2

Ob.

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mlts. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

mf

f

f China Cymbal: yarn mallet

p

f 3 Tom-toms: sticks

mf

95

101

Fl. 1, 2

Ob.

B \flat Cl. 1

B \flat Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mlts. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

94 95 96 97 98 99 100 101 102

to Bells

Bells: hard mallets

to Wind Chimes / Woodblock

mf *f*

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Vibraphone
hard mallets

Mlts. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

f *p* *f* *p* *f*

f *p* *f* *p* *f*

mf *mf* *mf* *mf* *mf*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

mf *mf* *mf* *mf* *mf*

straight mute *mf* straight mute *mf*

115

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mlts. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

3

4

3

4

mp

mf

p

Bells: hard mallets

Tambourine

138 Boldly ♩ = 76

rit.

molto rit.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mlts. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

3

4

4

4

3

4

4

4

138 Boldly ♩ = 76

rit.

molto rit.

Chimes

Crash Cymbals



143 Driving ♩ = 152

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

3

4

4

4

143 Driving ♩ = 152

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mlts. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Div.

Unis.

Do up to C

3

4

4

4

4

4

4

4

4

4

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mlts. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

ffz

sim.

4

After Pandora - Full Score

Fl. 1, 2
Ob.
B \flat Cl. 1
B \flat Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B \flat Tpt. 1
B \flat Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
Timp.
Mlts. 1
Mal. 2
Perc. 1
Perc. 2
Perc. 3
Pno.

153 154 155 156 157 158

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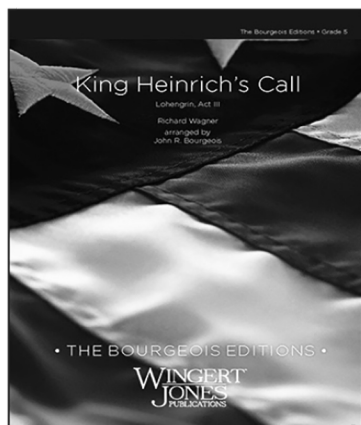
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