



Wild Stallions

MARK LORTZ

Instrumentation

Part A

C Instruments 3
(Suggested use: Flute, Violin, Guitar)

C Instruments 3
(Suggested use: Oboe, Violin, Guitar)

B $\flat$ Instruments 3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)

E $\flat$ Instruments 3
(Suggested use: Alto Saxophone)

Part B

C Instruments 3
(Suggested use: *Oboe, Violin, Guitar)

B $\flat$ Instruments 3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)

E $\flat$ Instruments 3
(Suggested use: Alto Saxophone)

Part C

C Instruments 3
(Suggested use: Violin, Guitar)

C Instruments (Alto Clef) 2
(Suggested use: Viola)

B $\flat$ Instruments 3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet,
*Tenor Saxophone)

E $\flat$ Instruments 3
(Suggested use: Alto Saxophone,
*Baritone Saxophone)

F Instruments 3
(Suggested use: Horn in F)

Part D

C Instruments 3
(Suggested use: Trombone, Euphonium,
Bassoon, Cello, String Bass)

B $\flat$ Instruments 3
(Suggested use: Bass Clarinet,
Tenor Saxophone, Baritone T.C.)

E $\flat$ Instruments 3
(Suggested use: Baritone Saxophone,
E $\flat$ Contra Alto Clarinet)

F Instruments 3
(Suggested use: Horn in F)

Part E

C Instruments 3
(Suggested use: Trombone, Euphonium,
Bassoon, Cello, String Bass)

B $\flat$ Instruments 3
(Suggested use: Bass Clarinet,
Tenor Saxophone, Baritone T.C.)

E $\flat$ Instruments 3
(Suggested use: Baritone Saxophone,
E $\flat$ Contra Alto Clarinet)

C Instruments (Low) 3
(Suggested use: Tuba)

Percussion

Timpani 2

Mallets 1 2
(Bells, Vibraphone)

Mallets 2 2
(Chimes, Xylophone)

Percussion 1 2
(Snare Drum, Bass Drum)

Percussion 2 4
(Suspended Cymbal, Gong,
Crash Cymbals, Tambourine)

Piano 1

*This part can be used with this instrument but is not ideal

About the Composer



Mark Lortz is Director of Music at Stevenson University, brass arranger for the multi-world champion Reading Buccaneers Drum and Bugle Corps, and Vic Firth Percussion Scholastic Educator. His original music has been premiered internationally at The Midwest Clinic International Band and Orchestra Conference, the Bands of America National Percussion Festival, the College Band Directors National Association, and the Baltimore Ravens Marching Band. Lortz's compositions have received awards from the American Society of Composers, Authors, and Publishers (ASCAP), and laudatory reviews in Gramophone and The Instrumentalist magazines. They also made Bandworld's Top 100 list of band compositions and J.W. Pepper's Editor's Choice lists. He has worked with the United States Army Field Band, Jazz Ambassadors, and The United States Naval Academy Drum and Bugle Corps. In addition to composing, Dr. Lortz adjudicates, lectures, and conducts honor bands, orchestras, and community ensembles throughout the mid-Atlantic region.

Dr. Lortz earned a Ph.D. in Music Education from Temple University and a Boyer College of Music and Dance Fellowship. He has earned degrees in percussion performance, music education, and music composition from The Peabody Institute of the Johns Hopkins University. He was Associate Music Director and Principal Percussionist for the North American tour of Phantom of the Opera and Percussionist with the international performing ensemble The Dallas Brass. He has performed and recorded with premier orchestras throughout the United States.

Wild Stallions

Wild Stallions, composed during the 2022-23 academic year, commemorates Stevenson University's (Owings Mills, MD) 75th anniversary and was initially composed for the Concert Band and University Orchestra. The piece symbolizes the university's enduring spirit and growth, drawing from the Mustang mascot for inspiration. It embodies strength, resilience, and progress, capturing the untamed energy the students embrace on their journey to excellence. The composition features the subtonic, tonic, and dominant pitches as its core theme, which can be used for warm-up preparation before performing the piece.

Whether performed by Concert Band or String Orchestra, *Wild Stallions* delivers an exuberant fanfare, reflecting the celebratory nature of the anniversary. Its powerful melodies evoke unity and pride among performers and audiences alike.

Thank you for bringing this composition to life through your performance!



marklortz.com



[mark.lortz.7](https://www.facebook.com/mark.lortz.7)



Wingert-Jones Publications

Recordings are available on all major streaming services.

4
Pt. A

Wild Stallions - Full Score

10

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

10

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Gong

Perc. 2

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Gong

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

24

p *f*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p *f*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Gliss.

p *f*

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Gliss.

24

p *f*

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Crash Cymbals

f

p *f*

Pt. A

28

C Inst. (High) *p* *mf*

C Inst. *p* *mf*

B $\flat$ Inst. *p* *mf*

E $\flat$ Inst. *p* *mf*

Pt. B

C Inst. *p* *mf*

B $\flat$ Inst. *p* *mf*

E $\flat$ Inst. *p* *mf*

Pt. C

C Inst. *f* *p*

C Inst. *f* *p*

B $\flat$ Inst. *f* *p*

E $\flat$ Inst. *f* *p*

F Inst. *f* *p*

Pt. D

28

C Inst./E $\flat$ Inst. *mp*

B $\flat$ Inst. *mp*

F Inst. *mp*

Pt. E

C Inst./E $\flat$ Inst. *mp*

B $\flat$ Inst. *mp*

C Inst. (Low) *mp*

Timp. *p*

Mal. *mf*
Vibraphone: med. hard mallets

Perc. 1 *p*
Tambourine

Perc. 2 *mp*

Pno. *p* *mf*

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

36

p *mf* *mf*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p *mf* *mp*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

p *mf* *mp*

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

36

mp *mp* *mp*

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

p *mf* *mp* *p* *mp* *mf*

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Pt. A

44

C Inst. (High) *mf*

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

Pt. B

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

Pt. C

C Inst. *mf*

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

mp

mp

mp

mp

mp

Pt. D

44

C Inst./E $\flat$ Inst. *p* *mf* *p* *mf* *mp*

B $\flat$ Inst. *p* *mf* *p* *mf* *mp*

F Inst. *p* *mf* *p* *mf* *mp*

Pt. E

C Inst./E $\flat$ Inst. *p* *mf* *p* *mf* *mp*

B $\flat$ Inst. *p* *mf* *p* *mf* *mp*

C Inst. (Low) *p* *mf* *p* *mf* *mp*

Temp.

Mal.

Perc. 1

Perc. 2 *mp*

Pno. *mf* *mp*

Pt. A

50

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p *f*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p *f*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

p *f*

Pt. D

50

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

p *f*

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

p *f*

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Bells

Sus. Cym.

p *f* *p* *f*

Pt. A

C Inst. (High)

C Inst.

B♭ Inst.

E♭ Inst.

Pt. B

C Inst.

B♭ Inst.

E♭ Inst.

Pt. C

C Inst.

C Inst.

B♭ Inst.

E♭ Inst.

F Inst.

Pt. D

C Inst./
E♭ Inst.

B♭ Inst.

F Inst.

Pt. E

C Inst./
E♭ Inst.

B♭ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Gong

Pno.

Pt. A

C Inst. (High)

C Inst.

B♭ Inst.

E♭ Inst.

Pt. B

C Inst.

B♭ Inst.

E♭ Inst.

Pt. C

C Inst.

C Inst.

B♭ Inst.

E♭ Inst.

F Inst.

Pt. D

C Inst./
E♭ Inst.

B♭ Inst.

F Inst.

Pt. E

C Inst./
E♭ Inst.

B♭ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Pt. A

C Inst. (High)

C Inst.

B♭ Inst.

E♭ Inst.

Pt. B

C Inst.

B♭ Inst.

E♭ Inst.

Pt. C

C Inst.

C Inst.

B♭ Inst.

E♭ Inst.

F Inst.

Pt. D

C Inst./
E♭ Inst.

B♭ Inst.

F Inst.

Pt. E

C Inst./
E♭ Inst.

B♭ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Crash Cymbals

f

Pt. A

C Inst. (High)

C Inst.

B♭ Inst.

E♭ Inst.

mf *f*

Pt. B

C Inst.

B♭ Inst.

E♭ Inst.

Pt. C

C Inst.

C Inst.

B♭ Inst.

E♭ Inst.

F Inst.

Pt. D

C Inst./
E♭ Inst.

B♭ Inst.

F Inst.

Pt. E

C Inst./
E♭ Inst.

B♭ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

dampen

dampen

dampen

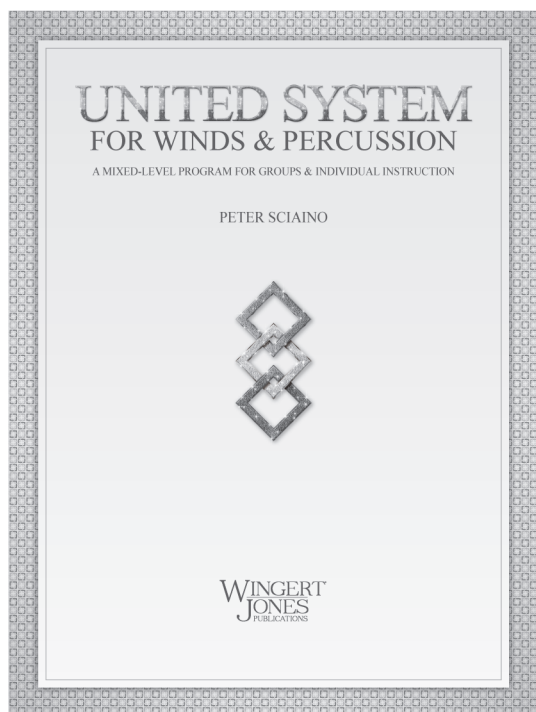
Tambourine

Cr. Cym.: ch

mf *f*

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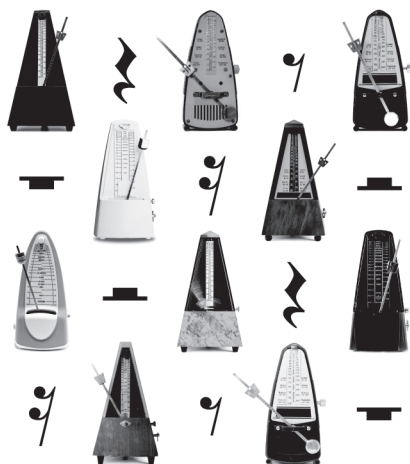


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