

# The Journey to Aeolia

Barry Kopetz

1 Full Score	5 Trumpet/Cornet 1
6 Flute	5 Trumpet/Cornet 2
1 Oboe	4 F Horn
6 Clarinet 1	3 Trombone 1
6 Clarinet 2	3 Trombone 2
2 Bass Clarinet	2 Baritone B.C.
1 Bassoon	2 Baritone T.C.
2 Alto Saxophone 1	4 Tuba
2 Alto Saxophone 2	1 Bells
2 Tenor Saxophone	2 Guiro, Bongos
2 Baritone Saxophone (Alto Clarinet)	2 Tambourine, Triangle

Extra Part - P3012821

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# THE JOURNEY TO AEOLIA

## About This Composition

*The Journey to Aeolia* is a musical representation of an adventure by the two Lochrian boys, Vlaskis and Quark, into the neighboring kingdom of "Aeolia." They have recently witnessed a shooting purple star passing in front of the full *Assidium* moon, the first of the two moons that rise over the Lake of Miramoor. As a result of this experience and their encounters with other mysterious happenings, they have found themselves compelled to follow a dangerous path hoping to discover the meaning of this rare occurrence over the midnight skies in the land of the Lochrians.

Troubled by the concurrent appearance of the mysterious hooded figure on the shores of Lake of Miramoor, the two boys have found it beyond their power to avoid making this journey in search of answers to their many questions. Trying to keep their recent discovery a secret has proven to be most difficult, as their friend Penelope has managed to uncover just enough of the facts to have become aware of their planned voyage. She has become a "self-imposed guest" and has invited both herself and her best friend Illyria along on the journey to the distant Aeolian land. She has guaranteed her future silence as long as the boys include them. Both Vlaskis and Quark have become concerned with Penelope's seeming inability to keep her nose out of their business, but feel they have no choice but to let both of them come along.

The music is written primarily in the Aeolian mode, and the Aeolian scale ("a to a" using only the white keys on the piano) provides the basis for much of the piece, transposed to make it easier for younger musicians. The percussion parts have much to do with setting the proper mood for the music and great care should be taken to achieve clarity from all of the percussion colors. The guiro "scraping" should be fairly crisp, using short strokes with the wooden scraper. The triangle will need to be suspended so that the closed and open sounds in measures 11-16 are possible at the appropriate tempo. Bongos should be played with the fingers lightly throughout, with emphasis upon the accents. In the absence of bongos, two alternating snare drums may be played lightly with the snares turned to the "off" position. In this instance, light wire brushes may be used to play the bongo rhythms.

The musical journey reflected in the piece starts softly, implying that the four Loch children are doing their best to secretly leave town undiscovered, hoping to avoid notice from friends and parents alike. As the journey progresses into the Aeolian countryside, there are moments of breathtaking adventure, and the music should be accordingly precise and rhythmic. The music ends as it began, very quietly, as Vlaskis, Quark, Penelope and Illyria reach their destination, hoping to avoid being discovered in the strange, new land of *Aeolia*!

TEACHER'S MANUAL presenting learning objectives that support the **NATIONAL STANDARDS for ARTS EDUCATION.**

National Standards which may be addressed through this publication include:

#2 - performing on instruments... a varied repertoire; #5 - reading and notating music;

#6 - listening to and analyzing and describing music.

# THE JOURNEY TO AEOLIA

Barry E. Kopetz

As in the earlier Kopetz selection, *The Land of the Lochrians*, the music is meant to spur the imagination of the young musicians who perform the music.

Barry Kopetz is the director of bands at Capitol University in Ohio. He is a very popular composer of music for bands, and is an active clinician, guest conductor and adjudicator.

## MUSIC THEORY

**Modes** are a type of scale with a specific arrangement of intervals between the notes. For example, a major scale is a mode that can be played on the white keys from C to C. The same arrangement of intervals between the notes will always result in a major scale regardless of which note you begin with.

If you start on A and play a scale using only the white keys, the scale which results is in the **Aeolian mode**. This particular scale is also known as a natural minor scale. This work is composed in the Aeolian mode, or it is based on the natural minor scale beginning on concert C (see the tenor sax or baritone part, measure 17 and measure 21).

Key: C natural minor, or Aeolian mode. Review the following scale and arpeggio, which are printed at the top of each player's part.

Concert C minor Scale and Arpeggio

Key of C minor (Aeolian)

## TIME SIGNATURE

4/4 – The upper number indicates there are four beats to a measure; the lower number indicates a quarter note receives one beat.

## DYNAMIC MARKINGS

crescendo ( ) – gradually grow louder.

decrescendo or diminuendo ( ) – gradually grow softer.

forte ( *f* ) – loud.

mezzo forte ( *mf* ) – moderately loud.

mezzo piano ( *mp* ) – moderately soft.

pianissimo ( *pp* ) – very soft.

piano ( *p* ) – soft.

## STYLE INDICATORS

accent ( *>* ) – a sudden emphasis on a note or chord.

legato – smooth and connected.

staccato ( *stacc.* ) – detached, separated and light.

ritmico – rhythmic.

## TEMPO INDICATORS

Allegro Moderato — Allegro – quick and lively + Moderato – moderately = moderately fast.

rit. poco a poco – rit. (ritardando) – gradually getting slower + poco a poco – little by little.

## OTHER MARKINGS

fermata ( ) – sustain the note or chord as long as the conductor indicates.

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Flute  
Oboe

Clas.

A. Saxes

T. Sax

Tpts./  
Cls.

Hn.

Trbs.

Bar.  
Tuba  
L. W. W.

Guiro  
Bongos

Tamb.  
Trgl.

Flute  
Oboe

Clas.

A. Saxes

T. Sax

Tpts./  
Cls.

Hn.

Trbs.

Bar.  
Tuba  
L. W. W.

Bells

Guiro  
Bongos

Tamb.  
Trgl.

Flute  
Oboe

Clas. 1  
2

A. Saxes 1  
2

T. Sax

Tpts./  
Cts. 1  
2

Hn.

Trbs. 1  
2

Bar.  
Tuba  
L. W. W

Bells

Bongos

Tamb.

Flute  
Oboe

Clas. 1  
2

A. Saxes 1  
2

T. Sax

Tpts./  
Cts. 1  
2

Hn.

Trbs. 1  
2

Bar.  
Tuba  
L. W. W

Bells

Guero  
Bongos

Tamb.  
Trgl.

27

27

*f*

*p*









