

The Rising Of The Assidium Moon

Barry Kopetz

1 Full Score	4 Trumpet 1
8 Flute	4 Trumpet 2
2 Oboe	4 F Horn
2 Bassoon	3 Trombone 1
4 Clarinet 1	3 Trombone 2
4 Clarinet 2	2 Baritone
2 Bass Clarinet	2 Baritone T.C.
4 Alto Saxophone	5 Tuba
2 Tenor Saxophone	1 String Bass
1 Baritone Saxophone	4 Mark Tree, Sus. Cymbal, Cr. Cymbal Triange, Tambourine
	1 Tam-Tam
	2 Bells, Chimes
	1 Timpani

Extra Part - P3013281

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About the Composer

Barry E. Kopetz is Director of Bands at Capitol University in Columbus, Ohio, where he conducts the Wind Symphony and Chamber Winds. He previously taught at the University of Utah, the University of Minnesota, and Bowling Green State University (Ohio).

Program Notes

The Rising of the Assidium Moon is the next musical chapter in the series of musical selections that pertains to the mystical kingdom of Lochria. It is only when the second of the two Assidium moons is present simultaneously with the first that there occurs a foreshadowing of strange happenings in the Lochrian Kingdom. Coupled with the appearance of the purple shooting star, a mysterious hooded figure has appeared on the shore of the Lake Miramoor. Along with the appearance of this remarkable personage, unexplainable events have begun to occur to two boy Lochs, Vlaskis and Quark, and their two friends, Penny and Illyria.

While it is generally viewed as a joyous occasion when both of the two full moons of the quartile rise over the mountains on the shore of the lake, the appearance of the purple shooting star seems to have transformed the normal chain of events. Vlaskis and Quark are bent on uncovering how their discovery of the half-coin and the strange page torn from the old book from the House of Silverbow will bear upon the mystery. The rising of the two moons during the festival carries with it a sense of dread and foreboding for the first time in many years.

The music is meant to display images of darkness and melancholy. The melody is mysterious and brooding in character and it should be played with a ponderous quality. The music should grow and recede at a fairly slow pace and the conductor should feel free to experiment with both tempo and percussion color in order to achieve the proper mood. The timpani part may be eliminated in the absence of the instrument, but it is recommended that the part then be performed down an octave using a piano. In this case, rolls should be eliminated and the sustaining pedal used in its place.

The use of the rising minor third is most important in establishing the dark and mysterious mood of the Assidium moon reflecting in the waters of the Lake of Miramoor. Its ever growing nature should not be rushed.

Just as with the earlier musical selection, *Dance at the Lake of Miramoor*, this new musical contribution, *The Rising of the Assidium Moon*, is meant to spur the imagination of those who perform the music. The creative abilities of the young musician are to be encouraged and emphasis upon achieving the dark quality and the flowing melodic lines are essential for an effective performance of the music.

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The Rising of the Assidium Moon

Barry E. Kopetz
ASCAP

Heavy and Ponderous ($\text{♩} = 56$) **intensifying...**

Flute

Oboe

Bassoon *p* *mp*

Clarinet 1 *mp*

Clarinet 2 *mp*

Bass Clarinet *p* *mp*

Alto Saxs 1, 2

Tenor Sax *p*

Baritone Sax

Heavy and Ponderous ($\text{♩} = 56$) **intensifying...**

Trumpet 1

Trumpet 2

F Horn *mp*

Trombones 1, 2 *mp*

Baritone *p* *mp*

Tuba *p* *mp*

String Bass *p* *mp*

Bells Chimes *mp*

Timpani *p* *mp*

Mark Tree
Susp. Cym.
Crash Cyms.
Triangle
Tambourine

Tam-tam *p* *mp*

6 9

Fl. *mp*

Ob. *mp*

Bsn.

Cl. 1 *mp*

Cl. 2

B. Cl. *p*

A. Saxs 1, 2 *mp*

T. Sax *mp* *p*

B. Sax *mp* *p*

9

Tpt. 1 *mp* *mp*

Tpt. 2 *mp* *mp*

Hn. *mp*

Tbns. 1, 2

Bar. *mp*

Tuba *p*

St. Bass *p*

Bells Chimes

Timp.

Perc.

Tam-tam

11

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

A. Saxs 1, 2

T. Sax *mp*

B. Sax *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *mp*

Tbns. 1, 2 *mp*

Bar. *mp*

Tuba *mp*

St. Bass *mp*

Bells Chimes *mp*

Timp. *p* *mp*

Perc. *mp* Mark Tree

Tam-tam *mp*

18 20

Fl. *mf*

Ob.

Bsn. *mp*

Cl. 1 *mf* *mp* *legato*

Cl. 2 *mf* *mp* *legato*

B. Cl. *(mp)*

A. Saxes 1, 2 *mf*

T. Sax *mf* Hn. cue *mp*

B. Sax

20

Tpt. 1

Tpt. 2

Hn. *mp*

Tbns. 1, 2

Bar. *B.Cl. cue*

Tuba *mp*

St. Bass *B.Cl. cue* *mp*

Bells

Chimes

Timp.

Perc. *Trgl.* *mp*

Tam-tam

Più mosso

[illegible]

28 *div.* **rit.** **30** *a tempo*

Fl.
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Saxes 1, 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Hn.
Tbns. 1, 2
Bar.
Tuba
St. Bass
Bells
Chimes
Timp.
Cr. Cyms.
Perc.
Tam-tam

p
mp
p
mp
mp
f
mp

Trgl.

33

Fl. *mp*

Ob. *mp*

Bsn. *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

B. Cl. *mf*

A. Saxes 1, 2 *mf* *p*

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

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

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Hn. *mf*

Tbns. 1, 2

Bar. *mp* *mf*

Tuba *mp* *mf*

St. Bass *mp* *mf*

Bells Chimes

Timp. *p* *mf* *mf*

Perc. *mf*

Tam-tam

38 **38**

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

(p) legato

A. Saxs 1, 2

T. Sax

B. Sax

38

Tpt. 1

Tpt. 2

Hn.

Tbns. 1, 2

Bar.

B. Sax cue

Tuba

St. Bass

Bells

Chimes

Timp.

Tamb.

Perc.

Tam-tam

43 46

Fl. *f*

Ob. *f*

Bsn. *f* *p*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f* *p*

A. Saxs 1, 2 *f*

T. Sax *f*

B. Sax *f*

46

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f*

Tbns. 1, 2 *f*

Bar. *f* *p*

Tuba *f* *p*

St. Bass *f* *p*

Bells Chimes

Timp. *f* *mp* *p*

Cr. Cyms.

Perc. *f*

Tam-tam *p*

49

Fl. *p* *tr* *mp* *p*

Ob. *p* *tr* *mp*

Bsn. *mp* *p*

Cl. 1 *p* *tr* *mp* *p*

Cl. 2 *mp*

B. Cl. *mp* *p*

A. Saxes 1, 2 *mp* *a2* *mp*

T. Sax *p* *mp*

B. Sax *mp*

54

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *mp*

Tbns. 1, 2 *mp*

Bar. *mp*

Tuba *mp*

St. Bass *mp*

Bells Chimes *mp*

Timp. *mp*

Perc.

Tam-tam *mp*

**Trills end on the barline.*

[illegible]

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