

Aspire

Mark Lortz

1 Full Score

8 Flute

2 Oboe

1 Bassoon

4 Bb Clarinet 1

4 Bb Clarinet 2

1 Bb Bass Clarinet

4 Eb Alto Saxophone

2 Bb Tenor Saxophone

1 Eb Baritone Saxophone

4 Bb Trumpet 1

4 Bb Trumpet 2

3 F Horn

6 Trombone

2 Baritone B.C.

2 Baritone T.C.

4 Tuba

1 Timpani

3 Percussion 1: Snare Drum, Bass Drum

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)

Extra Part - P3018451

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PUBLICATIONS

3018452



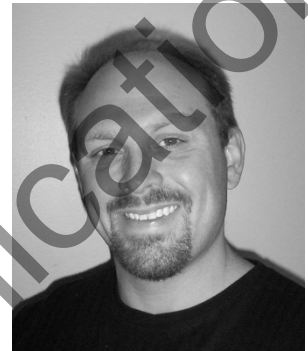
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Program Notes

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 E $\flat$. Review the scale and arpeggio, which is printed at the top of each player’s part.

Concert E $\flat$ Major
Scale and Arpeggio

Key of E $\flat$



TIME SIGNATURE

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 ($\text{—} \text{—} \text{—} \text{—} \text{—}$) – gradually get louder

Decrescendo or diminuendo ($\text{—} \text{—} \text{—} \text{—} \text{—}$) – gradually get softer

STYLE INDICATORS

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

Staccato ($\cdot$) – detached, separated and light. Staccato notes are light separated notes

Marcato ($\wedge$) – 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.)

Mark Lortz
ASCAP

Flute
Oboe

Bassoon

B♭ Clarinet 1
2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

With Energy ♩ = 144

B♭ Trumpet 1
2

F Horn

Trombone

Baritone

Tuba

Timpani

Percussion 1
Snare Drum, Bass Drum

Percussion 2
(1 player)
Suspended Cymbal,
Wind Chimes

Percussion 3
(1 player)
Triangle, Tambourine

Mallets 1
Bells

Mallets 2
Chimes (optional)

Mallets 3
Xylophone (optional)

2

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.)

6 7 8 9 10 11

3

Aspic

13 17

Fl. Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1 2

Hn.

Tbn. div. 8

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlts. 1

Mlts. 2 (opt.)

Mlts. 3 (opt.)

12 13 14 15 16 17

Aspire

Fl. Ob. ^{a2}

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.)

Wind Chimes

18 19 20 21 22 23

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.)

24 25 26 27 28 29

5

33

6

41

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Timpani (Timp.), and Percussion (Perc. 1, 2, 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The page number 41 is visible in the bottom right corner. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). A large diagonal watermark 'Winget-Jones Publications' is visible across the page.

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

mf

p

mf

p

p

p

mp

mf

(play if needed for support)

42 43 44 45 46 47

51

9

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.)

53 54 55 56 57 58

p

a2

mf

59

Aspire

Fl. Ob. *f*

Bsn. *f*

Cl. 1 *f* a2

Cl. 2 *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f* a2

Tpt. 2 *f*

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

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

12

Preview Only Publications

a2

div.

p *f*

13

69

70

71

72

73

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Name _____ Date _____

Instrument _____

Aspire

Hit the right note! (2 points each)

Fill in the #s and bs 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



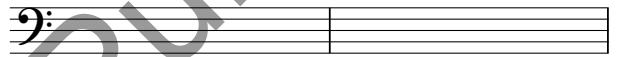
Transpose Scales for YOUR instrument! (2 points each)

Now it's time to write each concert scale as you play it on your instrument. Write the notes, including #s and bs, 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 $\frac{4}{4}$ 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