

RETURN OF THE MONARCHS

VICTOR LOPEZ (ASCAP)

INSTRUMENTATION

1	Conductor	4	Trombone	WORLD PARTS <i>Available for download from</i> www.alfred.com/worldparts
8	Flute	2	Baritone	
2	Oboe	2	Baritone Treble Clef	
2	Bassoon	4	Tuba	
4	1st B \flat Clarinet	4	Mallet Percussion (Bells and/or Vibraphone, Xylophone and/or Marimba)	
4	2nd B \flat Clarinet	1	Timpani (Tune: G, B \flat , E \flat)	
2	B \flat Bass Clarinet	2	Percussion 1 (Snare Drum, Bass Drum)	
5	E \flat Alto Saxophone	4	Percussion 2 (Gong/Crash Cymbals, Suspended Cymbal/Triangle)	
2	B \flat Tenor Saxophone			
2	E \flat Baritone Saxophone			
4	1st B \flat Trumpet			
4	2nd B \flat Trumpet			
4	F Horn			
				Horn in E \flat
				Trombone in B \flat Bass Clef
				Trombone in B \flat Treble Clef
				Baritone in B \flat Bass Clef
				Tuba in E \flat Bass Clef
				Tuba in E \flat Treble Clef
				Tuba in B \flat Bass Clef
				Tuba in B \flat Treble Clef



PROGRAM NOTES

Monarch butterflies have one of the world's most fascinating migration paths. Every fall, thousands of the black-and-orange butterflies fly west to their wintering grounds in California and Mexico, covering the trees there with their bright shimmering wings. The remarkable sight attracts scores of tourists; Pacific Grove, California, has earned the nickname "Butterfly Town, U.S.A." for the host of Monarchs that gather there annually. Come spring, the butterflies fly back to their summer homes, where they will lay eggs and die. A typical Monarch butterfly will make just one round trip during its lifetime.

For centuries, people were puzzled as to exactly where the millions of Monarchs that spend their winters in Mexico and California came from. But in 1937, researcher F. A. Urquhart began putting wing tags on the butterflies, tracking some of the travelers. In the 1950s, he expanded the project, enlisting more than 3,000 volunteers across the country in his Insect Migration Association. For more than 20 years, the volunteers helped track the marked insects, contacting Urquhart whenever they found or saw a marked Monarch.

The results of the tracking project astounded many people. One tagged butterfly was tracked along a 1,870-mile route. Originally tagged on September 18, 1957 in Highland Creek, Ontario, it was spotted again in San Luis Potosi, Mexico, four months later. Of course, the butterfly's actual flight distance was even longer than a map suggests, because the insects don't fly in a straight line. They must dodge mountains, fight against winds and flee predators on their perilous journeys. Today, thousands of people continue to tag Monarchs in an effort to study their migration patterns. In 1997, for instance, the research organization Monarch Watch helped volunteers place small sticky wing tags on more than 75,000 butterflies. And in 1998, it distributed more than 200,000 tags to people interested in helping out with the annual tracking project. While the group isn't sure how many of the 1998 tags actually made it onto butterflies' wings, at least 35 marked Monarchs were spotted at their wintering grounds in Mexico. One had flown at least 1,844 miles southwest from where it was tagged in Campbell, Minnesota, to its roosting spot in El Rosario, Mexico.

Today, scientists are still unable to explain the Monarch's amazing navigational savvy, especially considering that individuals returning to the specific sites where they were tagged are two to three generations removed from those who wintered there a year before.

This concert band work musically depicts the wondrous journey of the Monarch butterflies.

NOTES TO THE CONDUCTOR

This original composition is somewhat flamboyant and impulsive in nature. The intent of the piece is to reflect the unpredictable migration path of the Monarchs. The initial statement reflects the gathering of the butterflies as they prepare for their adventurous flight, which starts at measure 11. This section is to be played aggressively but not heavy. Adherence to the metronome marking is important. Although for rehearsal purposes the tempo may be somewhat slower, ultimately, the intent is to ensure that the pulse ($\text{♩} = 152$) has a "one feel." At measure 16, the clarinets, tenor saxophone and horn introduce the initial melody. Beginning at measure 28, the flutes and mallets add to the excitement of the piece by introducing a chordal repeated line above the melody. At measure 46, there is a sudden tempo change ($\text{♩} = 120$), as well as a key change, and the intensity continues with multiple ostinato-like patterns while the alto and tenor saxophones, horn and baritone present the melody. At measure 55, the piece continues to build as the melody is re-introduced with another change in tonality.

After dodging mountains, fighting against winds and fleeing predators, the Monarchs finally come to lay their eggs on milkweed plants and die. The flute solo beginning at measure 64 is to be played in a melancholy style with much feeling. At rehearsal number 79, the melody is now played by all of the flutes and oboe. A moving line is introduced in the 1st clarinet and mallets to enhance the tone color of this section. Ultimately, while the eggs hatch and mature, a new generation continues the trip, hence the *DS al Coda*, as the Monarchs find their way back to their grandparents' roosting sites.

I hope that this composition serves your students' musical and intellectual interest.

Enjoy!

Victor Lopez

Return of the Monarchs

FULL SCORE
Approx. Duration - 4:15

Victor Lopez (ASCAP)

Moderately ♩ = 112

3

The score is for a full orchestra and includes the following parts:

- Flute:** *f*, *staggered breathing*
- Oboe:** *f*, *staggered breathing*
- Bassoon:** *f*, *staggered breathing*
- B♭ Clarinets (1 & 2):** *f*
- B♭ Bass Clarinet:** *f*, *staggered breathing*
- E♭ Alto Saxophone:** *f*
- B♭ Tenor Saxophone:** *f*
- E♭ Baritone Saxophone:** *f*, *staggered breathing*
- B♭ Trumpets (1 & 2):** *f*
- F Horn:** *f*
- Trombone:** *f*, *staggered breathing*
- Baritone:** *f*, *staggered breathing*
- Tuba:** *f*, *staggered breathing*
- Mallet Percussion (Bells and/or Vibraphone, Xylophone and/or Marimba):** *f*, Tune: G, B♭, E♭
- Timpani:** *f*
- Percussion 1 (Snare Drum, Bass Drum):** *f*
- Percussion 2 (Gong/Crash Cymbals, Suspended Cymbal/Triangle):** *f*, *Susp. Cym.*

Dynamic markings include *f* (forte) and *p* (piano). The score is marked with a '3' in a box above the first three measures of the woodwind and brass sections.

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

f 5 6 7 *p* 8

12 Aggressively ♩ = 152

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

f

p

mf

p

mf

p

mf

mf

p

mf

12 Aggressively ♩ = 152

snare off

16

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

16

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

28 %

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

A. Sax.

T. Sax. *mf*

Bar. Sax. *mf*

1

2

Tpts.

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlts. *mf*

Bells (and/or Vibraphone) *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

p *mf*

28 %

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Play

f

f

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

46 Stately ♩ = 120

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

46 Stately ♩ = 120

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1
snares on
mf

Perc. 2
f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

55

Fl.
Ob.
Bsn.
1 Cls.
2 Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
Hn.
Tbn.
Bar.
Tuba
Mlts.
Timp.
Perc. 1
Perc. 2

p *f*

54 55 56 57

To Coda ⊕

Solo

Fl. *mp* *mf*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

To Coda ⊕

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlts.

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Cr. Cyms.

64 Expressively

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

64 Expressively

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Trgl.

72

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

p

72

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

79 All

Fl. *mf*

Ob. *mf*

Bsn. *mp*

1 *mp*

2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

Bar. Sax.

79 (Ob.) *mf*

1

2

Hn. *mp*

Tbn.

Bar.

Tuba *mp*

Mlts. *mp* Xylophone (and/or Marimba)

Timp. *mp*

Perc. 1

Perc. 2 *mf*

D.S. % al Coda

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

D.S. % al Coda

Coda **Faster** ♩ = 132

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Coda **Faster** ♩ = 132

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1. Cls. *ff*

2. Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1. Tpts. *ff*

2. Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlts. Bells (and/or Vibraphone) *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

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