



Return of the Monarchs

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor	3 Trombone	1 Piano (Optional)
2 Flute	1 Tuba	8 1st Violin
2 Oboe	3 Mallet Percussion (Bells/Xylophone, opt. Vibraphone/Marimba)	8 2nd Violin
1 1st B $\flat$ Clarinet	1 Timpani (G-A-C-D)	5 3rd Violin (Viola T.C.)
1 2nd B $\flat$ Clarinet	3 Percussion (Snare Drum, Gong/ Bass Drum, Suspended Cymbals/Triangle/Crash Cymbals)	5 Viola
1 B $\flat$ Bass Clarinet		5 Cello
2 Bassoon		5 String Bass
4 F Horn		
1 1st B $\flat$ Trumpet		
1 2nd B $\flat$ Trumpet		

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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, attracting tourists and providing the nickname "Butterfly Town, USA" to Pacific Grove, CA. Come spring, the butterflies fly back to their summer homes, where they will lay eggs and die, typically making just one round trip in a lifetime.

In 1937, a researcher named F. A. Urquhart began putting wing tags on the butterflies, allowing him to track some of the travelers to see where they came from, eventually enlisting more than 3,000 volunteers across the country in his Insect Migration Association. 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, placing small sticky wing tags on more than 75,000 butterflies. One tagged monarch had flown at least 1,844 miles southwest from where it was tagged in Campbell, MN, to its roosting spot in El Rosario, Mexico. Today, scientists are still unable to explain the monarchs' 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.

REHEARSAL NOTES

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 12. 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 ($\text{♩} = 148$) has a "one feel." At measure 16, the violins and clarinets introduce the initial melody. At measure 28, the flutes and mallets add to the excitement by introducing an arpeggio line above the melody. At measure 46, there is a sudden tempo change ($\text{♩} = 120$), as well as a key change. The intensity continues with multiple ostinato-like patterns while the violins, French horn and trombone play the melody. At measure 55, the piece continues to build as the melody is now introduced in yet another tonality while the rhythmic background intensifies. This entire section depicts musically that after dodging mountains, fighting against winds and fleeing predators, the monarchs finally come to lay their eggs on milkweed plants and die. The luscious section at measure 64 is to be played in a melancholy style with much feeling. It is a great opportunity to feature the entire string section. At rehearsal number 79, the viola, cello and French horn now play the melody. A moving arpeggio line is introduced in the flute, 1st violin and mallets to add color and movement to 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 both musical and intellectual interest as it makes a great interdisciplinary thematic educational experience for your students.

Enjoy!

Victor Lopez

Return of the Monarchs

3

CONDUCTOR SCORE

Duration - 4:10

Moderately (♩ = 112)

3

Victor López (ASCAP)

Flute

Oboe

B♭ Clarinets

Bassoon
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets

Trombone

Tuba

Mallet Percussion
(Bells/Xylophone
opt. Vibraphone/Marimba)

Timpani
(G-A-C-D)

Percussion
(Snare Drum,
Gong/Bass Drum,
Suspended Cymbals/
Triangle/Crash Cymbals)

Piano
(optional)

Violins

Viola
(Violin III)

Cello

String Bass

staggered breathing

f staggered breathing

mf

B. Cl. staggered breathing

Bsn. *f*

(Cello) staggered breathing

f staggered breathing

f Bells (and/or Vibraphone)

Tune: G-A-C-D

Gong *f*

S.D. *f*

f

Moderately (♩ = 112)

f

f

f

f

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets I & II, Bassoon, Horns, Trumpets, Trombone, and Tuba) primarily plays sustained notes or rests. The percussion section (Mallet Percussion, Timpani, and General Percussion) provides rhythmic accompaniment with triplets and dynamic markings of *f* and *p*. The piano (optional) and string sections (Violins I & II, Viola, Cello, and String Bass) play continuous triplet patterns. The score is divided into four measures, numbered 5 through 8 at the bottom.

12 Aggressively (♩ = 148)

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

14 15 16 17 18 19

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

20 21 22 23 24 25 26

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Sus. Cym.

Pno.
(opt.)

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mf

mf

mf

f

p

mf

f

f

27 28 29 30 31 32

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

33 34 35 36 37 38

Fl.

Ob.

I
Cls.
II

Bsn.
(B $\flat$ B. Cl.)

Hn.

I
Tpts.
II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

39 40 41 42 43 44

46 Stately (♩ = 120)

Fl.

Ob.

I

Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Sus. Cym.

p *f*

Snare on

Pno.
(opt.)

46 Stately (♩ = 120)

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

49

50

51

52

55

div.

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Sus. Cym.

f

55

53

54

55

56

To Coda $\oplus$

64 With passion (♩ = 78)

Fl. (Vln. 1) *mp* *mp*

Ob. (Vln. 2) *mp* *mp*

I Cls. *mp* (Vla.) *mp*

II Cls. *mp*

Bsn. (B♭ B. Cl.) *mp* (Bass) *mp*

Hn. *mp*

I Tpts. *mp*

II Tpts. *mp*

Trb. *mp* (Cello) *mp*

Tuba *mp* (Bass) *mp*

Mlt. Perc. *mp* Change A to B

Timp. *mp*

Perc. *mp* Triangle *p*

Pno. (opt.) *mp* *mp*

64 With passion (♩ = 78)

I Vlns. *mp* *mf*

II Vlns. *mp* *mf*

Vla. (Vln. III) *mp* *mf*

Cello *mp* *mf*

Str. Bass *mp* *mf*

Fl.

Ob.

I
Cls.

II

Bsn.
(B $\flat$ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

68 69 70 71 72 73

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

poco rit.

Play

p

Sus. Cym.

p

poco rit.

V

V

V

V

74

75

76

77

78

Flowing (♩ = 78)

79

Play

Fl. *mp*

Ob.

Cls. I *mp*

Cls. II *mp*

Bsn. (B♭ B. Cl.) *mp*

Hn. *mf*

Tpts. I

Tpts. II

Trb. *mf*

Tuba *mf*

Mlt. Perc. *mp*

Timp. *mp*

Perc. *mf*

Pno. (opt.) *mp*

79 Flowing (♩ = 78)

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

f

79 80 81 82 83

poco rit. D.S. % al Coda

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

poco rit. D.S. % al Coda

Coda

Faster (♩ = 132)

Fl.

Ob.

I
Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.
Cr. Cyms.

Pno.
(opt.)

Coda

Faster (♩ = 132)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

89 90 91 92

FL.

Ob.

I

Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Vibes roll only

Timp.

Perc.

Cr. Cyms.

Tri.

Pno.
(opt.)

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

215206

93

94

95

96

97

98

99

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