

Jason K. Nitsch

THE ETERNAL PURSUIT

Instrumentation

1 - Conductor's Full Score	2 - Baritone/ Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	3 - Tuba
1 - Bassoon	2 - Mallet Percussion Chimes Vibraphone
4 - B \flat Clarinet 1	1 - Timpani
4 - B \flat Clarinet 2	3 - Percussion 1 Snare Drum Bass Drum Tambourine Gong
2 - B \flat Bass Clarinet	3 - Percussion 2 Crash Cymbals Suspended Cymbal Triangle
6 - E \flat Alto Saxophone	
2 - B \flat Tenor Saxophone	
1 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
3 - F Horn	
6 - Trombone	





The Composer

Jason K. Nitsch is in constant demand as an arranger for band and has received numerous commissions throughout the United States. His original works and arrangements have been performed at The Midwest Clinic, the Texas Music Educators Association Convention, the University of Minnesota, The University of Mississippi, Syracuse University, Arizona State University, and by the Chicago Brass Choir, the Baylor University Symphonic Band, and several public school bands and orchestras.

Jason received his B.M.E. degree from Baylor University, where he studied with Michael Haithcock, Jeffrey Grogan, and Dr. Larry Vanlandingham. He currently serves as an assistant band director at Dulles Middle School in the Fort Bend Independent School District in Sugar Land, Texas. His professional affiliations include Texas Music Educators Association, Texas Bandmasters Association, WASBE, ASCAP, and the Center for the Promotion of Contemporary Composers.

About the Music

The Eternal Pursuit was commissioned by Beth Adams and the First Colony Middle School Honors Band in Sugar Land, Texas, in commemoration of their 2002 performance at The Midwest Clinic. The piece is a haunting representation of the human mind, body, and spirit, whose endless evolution demands conformity and assurance. It is a lament to the spirit that is forever left unfulfilled, perpetually seeking its final absolution to gain peace. Life is a series of steps; one goal follows another almost infinitely. The human heart is constantly searching for its final epiphany that will allow it ultimate success. Indeed, every one of us is silently engaged in our own personal eternal pursuit.

The percussion introduction should be felt rather than heard. A deliberate and mindful approach to the opening dynamics will lead to greater clarity. At measure 17, the muted brass section is optional but preferred. When possible, split the horn section. One half should play the opening and the remaining should play the muted section. At measure 25, the vibraphone is essential to the flow and direction of the piece; it may be doubled for clarity. The alto-tenor saxophone and horn part before measure 49 should be played full value, not short. Allow the low brass to completely dominate the sound at measure 55. The *ritardando* from measure 79 to the end is left to the conductor's discretion as long as the momentum continues to the final note. The last note should be short and accented, but with as much tone as possible.

THE ETERNAL PURSUIT

JASON K. NITSCH
(ASCAP)

Allegro (♩ = 132)

The score is arranged for a full band. The woodwinds section includes Flute, Oboe, Bassoon, two B♭ Clarinets, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes two B♭ Trumpets, F Horn, Trombone, Baritone/Euphonium, and Tuba. The percussion section includes Mallet Percussion (Chimes, Vibraphone), Timpani (A, D), Percussion 1 (Snare Drum, Bass Drum, Tambourine, Gong), and Percussion 2 (Crash Cymbals, Suspended Cymbal, Triangle). The score is in 3/4 time with a key signature of two flats. A large red watermark is overlaid diagonally across the page.

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5

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

p

p

mf

A. Sax.

T. Sax.

B. Sax.

mf

mf

5

1

2

Tpts.

Hn.

Tbn.

Bar./ Euph.

Tuba

div.

mf

mf

Mlt. Perc.

Chimes

mf

Timp.

mf

Perc. 1

mf

Perc. 2

5 *mf* 6 7 8

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1
Cls. *mf*

2

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1
Tpts. *mf*

2

Hn. *mf*

Tbn. *mf*

Bar./
Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Fl. *mf*

Ob. *mf*

Bsn. *mp*

1
Cls. *mp*

2

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

1
Tpts.

2

Hn. *mp*

Tbn. *mp*

Bar./
Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mp*

Sus. Cym. *mp*

13 14 15

17

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

17

1
Tpts. *p* mute (opt.)

2
p mute (opt.)

Hn. *p* mute (opt.)

Tbn.

Bar./
Euph.

Tuba

Mlt. Perc.

Timp. (A to G)

Perc. 1

Perc. 2

25

Fl. *mf*

Ob. *mf*

Bsn.

1

Cls.

2

B. Cl.

A. Sax. *mf*

T. Sax.

B. Sax.

25

1

Tpts.

2

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc. *mp* Vibraphone (opt. Piano)

Timp.

Perc. 1

Perc. 2 *p* Sus. Cym. Triangle let ring *p*

22 23 24 25 26

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

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score spans measures 27 to 31. The Flute and Oboe parts feature melodic lines with slurs and ties. The Mallet Percussion part has a rhythmic pattern of eighth notes. The Percussion 2 part has a rhythmic pattern of quarter notes. The rest of the instruments are marked with rests.

33

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *p* *mf*

A. Sax. *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

33

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Mlt. Perc. *mf*

Timp.

Perc. 1 Tambourine *mp*

Perc. 2 *p*

Sus. Cym. *p* *mf* *mp*

32 34 35 36

41

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

open

open

open

mf

div.

mp

p

mp

p

mp

41

37

38

39

40

41

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

div.
Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

B.D.

mf

Cr. Cym.

mf

42 43 44 46

This musical score page covers measures 47 through 51. The instruments and their parts are as follows:

- Fl.:** Flute, mostly rests.
- Ob.:** Oboe, playing a melodic line starting in measure 49 with a forte (*f*) dynamic.
- Bsn.:** Bassoon, playing a rhythmic accompaniment with dynamics ranging from mezzo-forte (*mf*) to forte (*f*).
- Cls. 1 & 2:** Clarinets, playing a melodic line with dynamics from *mf* to *f*.
- B. Cl.:** Bass Clarinet, playing a rhythmic accompaniment with dynamics from *mf* to *f*.
- A. Sax.:** Alto Saxophone, playing a melodic line.
- T. Sax.:** Tenor Saxophone, playing a melodic line.
- B. Sax.:** Baritone Saxophone, playing a rhythmic accompaniment with dynamics from *mf* to *f*.
- Tpts. 1 & 2:** Trumpets, playing a melodic line with dynamics from *f* to *mf*.
- Hn.:** Horns, playing a melodic line.
- Tbn.:** Trombones, playing a rhythmic accompaniment with dynamics from *mf* to *f*.
- Bar./Euph.:** Baritone/Euphonium, playing a rhythmic accompaniment with dynamics from *mf* to *f*.
- Tuba:** Tuba, playing a rhythmic accompaniment with dynamics from *mf* to *f*.
- Mlt. Perc., Timp., Perc. 1, Perc. 2:** Percussion parts, mostly rests.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1 and 2), Horns, Trombones, Baritone/Euphonium, and Tuba. The percussion section includes Mallet Percussion, Timpani, and two Percussion parts (1 and 2). The score spans measures 52 to 57. Measure 55 is the primary focus, with a rehearsal mark. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Performance instructions include trills (*tr*), a divisi trill (*div. tr*), and various articulation marks like accents and slurs. The percussion parts feature complex rhythmic patterns, including a snare drum pattern in Perc. 1 and a tom-tom pattern in Perc. 2.

This musical score page contains the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- 1 Cls. (Clarinet 1)
- 2 Cls. (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- 1 Tpts. (Trumpet 1)
- 2 Tpts. (Trumpet 2)
- Hn. (Horn)
- Tbn. (Tuba)
- Bar./Euph. (Baritone/Euphonium)
- Tuba (with *div.* marking)
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score is written in 7/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *v* (accents) and *div.* (divisi). A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

67

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

67

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

div.
Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

63 64 65 66 67

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

73 74 75 76 77

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79 rit.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

79 rit.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

78 p

79 f

80

81 p

82 f

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *f*

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl. *f*

A. Sax. *mp* *f* div.

T. Sax. *mp* *f*

B. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *mp* *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Mlt. Perc. *mf* *f* dampen dampen

Timp. *f* *mf* *f*

Perc. 1 *f* dampen

Perc. 2 *f* dampen

83 *p* 84 *p* 86 *p* 87 *p* 88 *f* dampen

Gong

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