

A HERO'S JOURNEY

Mark Lortz

Instrumentation

- | | |
|-----------------------------|--------------------------|
| 1 - Conductor's Full Score | |
| 4 - Flute 1 | 2 - Baritone / Euphonium |
| 4 - Flute 2 | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 1 - String Bass |
| 4 - B♭ Clarinet 1 | 1 - Timpani |
| 4 - B♭ Clarinet 2 | 2 - Mallet Percussion 1 |
| 4 - B♭ Clarinet 3 | Vibraphone |
| 2 - B♭ Bass Clarinet | Xylophone |
| 1 - E♭ Contra Alto Clarinet | Bells |
| 1 - B♭ Contrabass Clarinet | 2 - Mallet Percussion 2 |
| 2 - E♭ Alto Saxophone 1 | Chimes |
| 2 - E♭ Alto Saxophone 2 | Marimba |
| 2 - B♭ Tenor Saxophone | Bells |
| 2 - E♭ Baritone Saxophone | 2 - Percussion 1 |
| 3 - B♭ Trumpet 1 | Field Drum |
| 3 - B♭ Trumpet 2 | Snare Drum |
| 3 - B♭ Trumpet 3 | Bass Drum |
| 2 - F Horn 1 | 3 - Percussion 2 |
| 2 - F Horn 2 | Wind Chimes |
| 2 - Trombone 1 | Suspended Cymbal |
| 2 - Trombone 2 | Gong |
| 2 - Trombone 3 | Tambourine |
| | Claves |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



Frank J. Hackinson

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The Composer



Mark Lortz has earned accolades as a composer, arranger, performer and educator. In the fall of 2017, he was appointed the first Stevenson University (Stevenson, MD) Interim Director of Music and still retains his duties as Director of Bands. In addition to his position at Stevenson University, he has served as adjunct Music Education Professor at McDaniel and Carroll Community Colleges, is currently a Vic Firth Marching Percussion Specialist and Scholastic Educator and brass arranger for the Drum Corps Associates Drum & Bugle Corps, The Reading Buccaneers. From 1996 to 2011, he was Fine Arts Department Chair and Band and Orchestra Director at Westminster High School in Westminster, MD. Under his leadership, Westminster's Marching Band won several Bands of America Regional Marching Band Championship titles. Its music department was honored for Lortz's exemplary music programs by the National Association for Music Education and 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."

Original music written by Mr. Lortz has premiered at the Midwest Clinic International Band and Orchestra Conference, the Bands of America National Percussion Festival and the College Band Directors National Association. *The Caw of the Wild*, the commissioned composition he wrote for the Baltimore Ravens NFL football team's marching band, is performed at every Ravens home game. The compositions Mr. Lortz has written have received awards from the American Society of Composers, Authors and Publishers (ASCAP) and laudatory reviews in *Gramophone* and *The Instrumentalist*. They also made *Bandworld's* Top 100 list of band compositions and sheet music company *JW Pepper's Editor's Choice* list. He arranges marching band music for high school marching bands throughout the United States. In addition to composing, Mr. Lortz adjudicates, lectures and guest conducts honor bands, community and scholastic ensembles throughout the mid-Atlantic region.

Mr. Lortz earned a University Fellowship at the Boyer College of Music and Dance of Temple University, where he is pursuing a doctorate of music education. He has earned degrees in percussion performance, music education and music composition from The Peabody Conservatory of Music of the Johns Hopkins University. He was Associate Music Director and Principal Percussionist for the North American tour of *Phantom of the Opera* and Principal Percussionist with the international performing ensemble, The Dallas Brass. He has performed and recorded with premier orchestras, including the Baltimore Symphony under the direction of Marin Alsop.

Mr. Lortz lives in Harford County, Maryland, with his wife, Cate, and their dog, Nolie.

Visit Mark's website: www.marklortz.com

Program Notes

A Hero's Journey is the winner of the 2017 Chester County Concert Band Competition (West Chester, PA), David William Reif, Music Director. This programmatic piece represents the champion in all of us. Heroes must go through challenges and act against adversity to make the world a better place.

Musically, the piece begins with a tenor and bass voice pedal with a militaristic percussion accompaniment. All field drum rolls should be in a rudimental "open roll" style. At measure 30 the player switches to concert snare drum and all rolls are closed. The beginning two-measure solo flute and oboe motive symbolizes heroic struggles throughout the entire composition. Measure 7 features a trumpet duet that is cross-cued in the alto saxophone and could result in a trumpet and saxophone duet if there are strong players within those sections. To help keep the quick tempo throughout the piece the conductor may want to conduct using cut-time starting at Rehearsal 23. At Rehearsal 76 be careful to ensure all woodwind motives and solos can clearly be heard over the sustained notes. The piece quickly moves through a variety of musical episodes and challenges as the hero perseveres and ultimately is victorious; exemplifying good prevailing over evil.

Percussion is written for 7 total players:

Timpani - 1 player
Mallet Percussion 1 - 1 player
Mallet Percussion 2 - 1 player
Percussion 1 - 2 players
Percussion 2 - 2 players

*Winner of the Chester County Concert Band Competition
West Chester, Pennsylvania; David William Reif, Music Director*

MARK LORTZ
(ASCAP)

Solo

4



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B1730

Fl. 1 2 *mf* *rit.* *tr*

Ob. *mf* *tr*

Bsn.

Cl. 1 2 3 *mf*

B. Cl. *mf*

C. B. Cl.

A. Sax. 1 2 Tpt. 2 Solo *mf*

T. Sax.

B. Sax.

Tpt. 1 2 3 *mf* *Solo* *rit.*

Hn. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1 *p*

Mlt. Perc. 2 *to Marimba*

Perc. 1 *Sus. Cym.*

Perc. 2 *p*

10 11 12 13 14

15 Agitato (♩ = c. 168)

Fl. 1 2 *f* *p* *f* *mf*

Ob. *f* *p* *f* *mf*

Bsn. *f* *p* *f*

Cl. 1 2 3 *f*

B. Cl. *f* *p* *f*

C. B. Cl. *f* *p* *f*

A. Sax. 1 2 *f*

T. Sax. *f* *p* *f*

B. Sax. *f* *p* *f*

15 Agitato (♩ = c. 168)

Tpt. 1 2 3 *f* *p* *f* *tutti*

Hn. 1 2 *f* *p* *f* *tutti*

Tbns. 1 2 3 *f* *p* *f*

Bar. / Euph. *f* *p* *f*

Tuba *f* *p* *f*

S.B. *f* *p* *f*

Timp. *f* *p* *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f* Marimba (med. hard mallets)

Perc. 1 *f*

Perc. 2 *f*

23

Fl. 1

2

Ob.

Bsn.

Cl. 1

2

3

B. Cl.

C. B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

23

Tpt. 1

2

3

Hn. 1

2

Tbns. 1

2

3

Bar. / Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Claves

Wind Chimes

div.

f

mf

p

to Xylo.

f

mf

21

22

24

25

26

27

31

FL. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C. B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

31

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

mf

mf 2nd only

mf

mf

mf

mf

mf *pizz.*

p *mf* (A to B $\flat$)

S.D. w/ snares off (closed rolls)

p *mf*

Tamb.

mf

FL. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C. B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf

(F to G)

fp

47

B1730

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cl. (Clarinet), B. Cl. (Bass Clarinet), C. B. Cl. (Contrabass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpt. (Trumpet), Hn. (Horn), Tbn. (Trombone), Bar. / Euph. (Baritone/Euphonium), Tuba, S.B. (Snare Drum), Timp. (Timpani), Mlt. Perc. 1 (Multiple Percussion 1), Mlt. Perc. 2 (Multiple Percussion 2), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is written in a standard musical notation with various dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A large, diagonal red watermark reading "Preview Requires Purchase" is overlaid on the score. The page number "60" is visible at the bottom center.

B1730

71 *ffz* 72 73 74 75 76 77

B1730

87

Fl. 1 2 *mf* *p* *mf*

Ob. *mf* *p* *mf*

Bsn. *mf* *mp*

Cl. 1 *p* *f* *p*

2 *p* *f* *p*

3

B. Cl. *mf* *mp*

C. B. Cl. *mf* *mp*

A. Sax. 1 *tutti* *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf* *mp*

87

Tpt. 1 *tutti* *p* *f*

2 *p* *f*

3

Hn. 1 *p* *f*

2 *p* *f*

Tbns. 1 *p* *f* *p*

2 *p* *f* *p*

3

Bar. / Euph. *p* *f* *p*

Tuba *mf* *mp*

S.B. *mf* *mp*

Timp. *p*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *(very lightly near edge)*

Perc. 1 *mp*

Perc. 2 *p* *mp* *f*

Sus. Cym.

85 86 87 88 89

B1730

96

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C. B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

96

Tpt. 1 2 3

Hn. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

96 97 98 99 100 101

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbns.), Baritone/Euphonium (Bar. / Euph.), Tuba, Snare Drum (S.B.), Timpani (Timp.), and Percussion (Perc. 1, Perc. 2). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The page number 104 is visible at the top right. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire page. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, arco). The percussion parts are written in a simplified notation, with some parts using a drum kit notation (Perc. 1, Perc. 2). The score is divided into measures, with the page number 104 indicating the start of a new section. The overall layout is professional and typical of a printed musical score.

114 HEROIC!

Fl. 1 2 *mf*

Ob. *mf*

Bsn.

Cl. 1 2 3

B. Cl.

C. B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 1 2 3 *mf*

Hn. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1 *to Bells*

Mlt. Perc. 2

Perc. 1

Perc. 2

108 109 110 111 112 113 114

p *f* *f* *f* *f* *f* *f*

div.

Bells

Gong

FL. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C. B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

div.

div.

f

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C. B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

121 122 *f* 123 124 125 126

FL. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C. B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Sus. Cym.

Perc. 2

127 *p* 128 *f* 129 130 131 132 *p* 133 *f*

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