

RWS CONCERT BAND SERIES

CONDUCTOR SCORE
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Escape Velocity

Mark J. Connor

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY

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INSTRUMENTATION

Conductor Score	1	Trombone 1	3
Flute	10	Trombone 2	3
Oboe	2	Euphonium	2
B♭ Clarinet 1	6	Euphonium T.C.	2
B♭ Clarinet 2	6	Tuba	4
B♭ Bass Clarinet	2	Mallet Percussion 1: Bells	1
Bassoon	2	Mallet Percussion 2: Xylophone	1
E♭ Alto Saxophone	6	Timpani	1
B♭ Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E♭ Baritone Saxophone	1	Percussion 2: Tom-toms (2)	1
B♭ Trumpet 1	5	Percussion 3: Hi-Hat, Suspended Cymbal	2
B♭ Trumpet 2	5		
F Horn	4		

PROGRAM NOTE

"We choose to go to the Moon in this decade and do the other things, not because they are easy, but because they are hard; because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one we intend to win, and the others, too."

— John F. Kennedy, September 12, 1962

Escape Velocity is defined as the minimum speed needed for an object to leave the gravitational pull of a large body. For the astronauts of Apollo 11, that speed was achieved sitting atop a massive Saturn V rocket that would power them not only out of the Earth's gravitational pull, but all the way to the moon. On that historic day in July of 1969, they would become the first humans to walk on the lunar surface.

This work for concert band evokes the power and energy of that launch and celebrates the 50th anniversary of "one giant leap for mankind". The piece is dedicated to Ron Sikes and the instrumental music students of the Jefferson R-7 School District in Missouri.

NOTES TO CONDUCTOR

Be sure the staccato quarter notes throughout are not too short. They should not be clipped and should be approximately the length of an eighth note. Let the final note of the work echo to the moon!

Maintain a steady, almost machine-like tempo throughout with a slight *ritard* at measure 74. The only pauses in the piece are measures 77 and 123. The second pitch in measure 77 should be cued.

Encourage your students to carefully observe the dynamics and to maintain the dynamic level as layers are added to the texture.

One potentially exciting performance suggestion is to download copyright free audio of the 1969 Apollo 11 mission from the NASA website (www.nasa.gov) and play it prior to, or during the performance. Feel free to repeat any measures between 1-4 or 78-83 as background to the audio.

Best of luck to you and your ensemble. I hope you enjoy this exciting work!

Mark J. Connor

ABOUT THE COMPOSER



Mark J. Connor (b. 1971) is a composer, educator, and conductor with works for concert band published by RWS Music and Grand Mesa Music. He has been commissioned to write music for numerous organizations including Composers and Schools in Concert and the Commission Project.

Mark has taught classes at all levels ranging from junior high school through postgraduate. He is currently a Visiting Assistant Professor of Music at Webster University in St. Louis. From 1997 to 2001 Mark was the director of bands and teacher at Palma High School in Salinas, California.



ESCAPE VELOCITY

Mark J. Connor (ASCAP)

Fast ♩. = 112-120

7

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Fast ♩. = 112-120

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium

Tuba

Mallet Percussion 1
Bells

Mallet Percussion 2
Xylophone

Timpani
G, C, D

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Tom-toms (2)

Percussion 3
Hi-Hat
Suspended Cymbal

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[illegible]

33

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf* *div.*

T. Sax *mf*

B. Sax *mf*

33

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mlt. 1 *mf*

Mlt. 2 *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

33 34 35 36 37 38 39 40

41

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

41

Trpt. 1 *mf* Mute

Trpt. 2 *mf* Mute

F Hn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tuba *mf*

Mlt. 1 *mf*

Mlt. 2 *mf*

Tim. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

41 42 43 44 45 46 47 48

49

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

49

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

50 51 52 53 54 55 56

65

Fl. *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax *ff* *div.* *a2*

T. Sax *ff*

B. Sax *ff*

65

Trpt. 1 *ff*

Trpt. 2 *ff*

F Hn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

Mlt. 1 *ff*

Mlt. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

63 66 67 68 69 70 71

78 Tempo I

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Hi-hat

mp

f

mf

- 12 -

- 13 -

- 14 -

100

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

100

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

96 97 98 99 100 101 102 103

FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

104 105 106 107 108 109 110 111

f

112 116

Fl. *sub. p* *ff*

Ob. *sub. p* *ff*

Cl. 1 *sub. p* *ff*

Cl. 2 *sub. p* *ff*

B. Cl. *sub. p* *ff*

Bsn. *sub. p* *ff*

A. Sax *sub. p* *ff*

T. Sax *sub. p* *ff*

B. Sax *sub. p* *ff*

112 116

Trpt. 1 *sub. p* *ff*

Trpt. 2 *sub. p* *ff*

F Hn. *sub. p* *ff*

Tbn. 1 *sub. p* *ff*

Tbn. 2 *sub. p* *ff*

Euph. *sub. p* *ff*

Tuba *sub. p* *ff*

Mlt. 1 *sub. p* *mp* *ff*

Mlt. 2 *sub. p* *mp* *ff*

Timp. *sub. p* *ff*

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*

Perc. 3 *mp* *ff*

Sus. Cym. *p* *ff*

112 113 114 115 116 117 118

p *ff*

124

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

124

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

179 120 121 122 123 124 125

p

a2

p

p

f

fp

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