

RWS SYMPHONY BAND SERIES

Pride Within

Mark Lortz

INSTRUMENTATION

Conductor Score	1	Trombone 1	2
Piccolo	1	Trombone 2	2
Flute 1-2	8	Trombone 3	2
Oboe	2	Euphonium B.C.	2
B♭ Clarinet 1	4	Euphonium T.C.	2
B♭ Clarinet 2	4	Tuba	4
B♭ Clarinet 3	4	Mallet Percussion 1: Bells	1
B♭ Bass Clarinet	2	Mallet Percussion 2: Xylophone, Marimba	2
Bassoon 1-2	2	Mallet Percussion 3: Vibraphone, Chimes	2
E♭ Alto Saxophone 1	3	Timpani	1
E♭ Alto Saxophone 2	3	Percussion 1: Crash Cymbal, Hi-Hat, Toms, Snare Drum, Bass Drum (or Drum Set)	2
B♭ Tenor Saxophone	2	Percussion 2: Suspended Cymbal, Tambourine, Brake Drum	2
E♭ Baritone Saxophone	1	Percussion 3: Rock Tambourine, Mark Tree, Crash Cymbals, Classical Tambourine, Temple Blocks, Tam-tam	2
B♭ Trumpet 1	3		
B♭ Trumpet 2	3		
B♭ Trumpet 3	3		
F Horn 1	2		
F Horn 2	2		

PROGRAM NOTE

Commissioned by the South View High School (Al Strickland, Band Director) and the Central Academy of Technology and Arts Band Programs (Craig Retzlaff), **Pride Within** was written to honor the life, legacy, and musical spirit of Mr. Jay Bolder, a beloved and profoundly influential band director whose impact shaped generations of young musicians. Jay was the kind of teacher who instilled confidence, character, and most importantly, pride in everyone he worked with. This piece reflects that journey: beginning softly, moving through struggle and perseverance, and ultimately arriving at the powerful realization of the pride one carries within.

Because Jay's primary instrument was percussion, the work features an expansive and colorful percussion section woven throughout. Jay also had a deep love for wind band literature that explored odd meters, as well as R&B and any music driven by a strong, infectious groove. In tribute to those passions, the piece features a driving 7/8 groove as its rhythmic engine.

The music opens with a gentle, introspective clarinet passage, a personal nod to Jay's daughter, who is a Clarinetist, before gradually building into greater rhythmic intensity and melodic momentum. Bold gestures and a growing sense of determination symbolize the way Jay inspired resilience and confidence in his students.

The piece concludes with a triumphant, uplifting finish, celebrating the joy, strength, and enduring pride that Jay Bolder shared so generously with all who had the privilege of learning from him.

NOTES TO CONDUCTOR

Directors should place particular emphasis on articulations, dynamics, and percussion balance to fully capture the piece's intensity and character. Accents, marcato passages, and strong dynamic contrasts, especially in the brass and low winds, are essential in shaping the overall musical contour.

Careful attention should be given to percussion assignments to ensure all instruments are performed with the appropriate sticks and mallets. Percussion 1 may be handled by a single Drum Set player or divided among multiple players, depending on the ensemble's needs. Rehearsal 24 establishes the first major groove of the piece. Percussion 3 utilizes two different Tambourines: a headless Rock Tambourine at Rehearsal 38, followed by a Classical Tambourine at Rehearsal 139. At Rehearsal 48, begin a slight accelerando to build momentum and prepare the ensemble for the transition into 7/8 at Rehearsal 63.

In the 7/8 section, encourage a light, buoyant, and rhythmically energetic style. Pay close attention to pulse, timing, precision, and ensemble clarity, especially between winds and percussion, which will help maintain forward motion and allow the rhythmic engine and expressive arc of the piece to fully come alive.

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(Bio on page 32)

PRIDE WITHIN

Conductor Score
RWS-2641-00

Mark Lortz
(ASCAP)

Peacefully (♩ = 88)

Piccolo

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

B♭ Bass Clarinet

Bassoon 1, 2

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

F Horn 1

F Horn 2

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Tuba

Mallet Percussion 1
Bells (plastic mallets)

Mallet Percussion 2
Xylophone
Marimba

Mallet Percussion 3
Vibraphone (mod. mallets)
Chimes

Timpani
F, B♭, C, E♭

Percussion 1
Crash Cymbal
Hi-Hat
Toms
Snare Drum
Bass Drum
(or Drum Set)

Percussion 2
Suspended Cymbal
Tambourine
Bottle Drum

Percussion 3
Rock Tambourine
Mark Tree
Crash Cymbals
Classical Tambourine
Tam-tam
Temple Blocks

1 2 3 4 5 6 7

PRIDE WITHIN

9

[illegible]

PRIDE WITHIN

13 *più mosso* *rit.* 18 *a tempo*

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2, 3 *mf*

B. Cl. *mp*

Bsn. 1, 2 *mp*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *mf*

B. Sax. *p*

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. B.C. *mf*

Tuba *mp*

Mit. 1 *mf*

Mit. 2

Mit. 3 *mf*

Timp.

Perc. 1

Perc. 2 *mp*

Perc. 3

13 14 15 16 17 18

rit.

24 With swagger (♩ = 138)

24

- 7 -

PRIDE WITHIN

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

31 32 33 34 35 36

38

41

PRIDE WITHIN

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

S.D.

mf

f

fp

div.

to Chimes

mf

fp

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accel. **48** **Pridefully** (♩ = 148)

Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

Clar. 1 *f*

Clar. 2, 3 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

accel. **48** **Pridefully** (♩ = 148)

B♭ Trpt. 1 *f*

B♭ Trpt. 2, 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. B.C. *f*

Tuba *f*

Mit. 1 *f*

Mit. 2 *f*

Mit. 3 *f*

Timp. *f*

Toms *f*

Perc. 1 *f*

Perc. 2 *p*

Perc. 3 *p*

Chimes *f*

Cr. Cym. *f*

Tam-tam *f*

PRIDE WITHIN

54

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2, 3 *mf*

B. Cl. *p*

Bsn. 1, 2 *p*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *p*

B. Sax. *p*

B♭ Trpt. 1 *mf*

B♭ Trpt. 2, 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. B.C. *p*

Tuba *p*

Mit. 1 *dampen*

Mit. 2 *p* *mf*

Mit. 3 *dampen*

Timp.

Perc. 1 *mf* *p* *mf*

Perc. 2 *f*

Perc. 3 *M.T.* *mf*

52 53 54 55 56

PRIDE WITHIN

[illegible]

63 Energetically (♩ = 160)

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar. (hard mallets)

Tamb.

62 63 64 65 66

- 14 -

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Temple Blocks (hard rubber or cord mallet)

p *mf* *mp* *a2*

67 68 69 70 71 72

PRIDE WITHIN

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

73

p

74

mf

75

76

77

78

PRIDE WITHIN

81

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Mit. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

H.H.

Cross Stick

mf

mp

p

to Xylo.

79

80

81

82

83

PRIDE WITHIN

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

p

mf

84

85

86

87

88

- 18 -

PRIDE WITHIN

91

Picc.

Fl. 1, 2

mp

mf

Ob.

mp

mf

Clar. 1

mp

mf

Clar. 2, 3

mp

mf

B. Cl.

mf

Bsn. 1, 2

mf

A. Sax. 1

mp

mf

A. Sax. 2

mp

mf

T. Sax.

mf

B. Sax.

mf

B♭ Trpt. 1

mf

B♭ Trpt. 2, 3

mf

Hn. 1

Hn. 2

Tbn. 1

mf

Tbn. 2

mf

Tbn. 3

mf

Euph. B.C.

mf

Tuba

mf

Mlt. 1

mp

mf

Mlt. 2

Mlt. 3

Vib. (hard mallets)

mf

Timp.

Perc. 1

Perc. 2

Perc. 3

Med. T.B.

mp

PRIDE WITHIN

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

PRIDE WITHIN

99

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

99

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Mit. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

99 100 101 102 103

- 21 -

107

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Mlt. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Xylo. (hard mallets)

104 105 106 107 108

- 22 -

This image shows a preview of a musical score for a percussion ensemble. The score is written for multiple staves, each representing a different instrument. The instruments include Bells (brass mallets), Brake Drum, and Cymbals. The score is divided into measures, with some measures containing rests and others containing rhythmic patterns. Dynamic markings such as *sfz* (sforzando), *mf* (mezzo-forte), and *f* (forte) are used throughout the score. A large red watermark reading "Preview Only" is overlaid on the score, indicating that this is a preview of the full score.

PRIDE WITHIN

116

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Mit. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

114 115 116 117 118 119

- 24 -

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PRIDE WITHIN

[illegible]

PRIDE WITHIN

Picc. *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. *mf* *f*

Clar. 1 *f*

Clar. 2, 3 *f*

B. Cl. *fp*

Bsn. 1, 2 *f* *fp*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f* *fp*

B. Sax. *fp*

B♭ Trpt. 1 *p* *f*

B♭ Trpt. 2, 3 *p* *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f* *fp*

Tbn. 2 *f* *fp*

Tbn. 3 *f*

Euph. B.C. *f* *fp*

Tuba *fp*

Mit. 1 Bells (plastic mallets) *mf* *f*

Mit. 2 *f*

Mit. 3 Chimes *f*

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *f*

125 126 127 128 129

- 26 -

131 Resoundingly

Picc. *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. *mf* *f*

Clar. 1 *mf* *f*

Clar. 2, 3 *mf* *f*

B. Cl. *f*

Bsn. 1, 2 *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *f*

B. Sax. *f*

B♭ Trpt. 1 *fp* *f*

B♭ Trpt. 2, 3 *fp* *f*

Hn. 1 *fp* *f*

Hn. 2 *fp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. B.C. *f*

Tuba *f*

Mit. 1 *f*

Mit. 2 *mf* *f*

Mit. 3 *f*

Timp. *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *f*

Sus. Cym. *mf* *f*

Cr. Cym. *f*

PRIDE WITHIN

139

Picc. *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. *mf* *f*

Clar. 1 *mf* *f*

Clar. 2, 3 *mf* *f*

B. Cl. *mf* *f*

Bsn. 1, 2 *mf* *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B♭ Trpt. 1 *mf* *f*

B♭ Trpt. 2, 3 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. B.C. *mf* *f*

Tuba *mf* *f*

Mit. 1 *mf* *f*

Mit. 2 *mf* *f*

Mit. 3 *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *f*

Classical Tamb. *f*

135 136 137 138 139

143

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hr. 1

Hr. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Mit. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

PRIDE WITHIN

147

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Mit. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

145 146 147 148 149 150

- 30 -

PRIDE WITHIN

Picc.

Fl. 1, 2

Ob.

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Mit. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

div.

a2

dampen

p

f

151 152 153 154 155 156 157

ABOUT THE COMPOSER



Mark Lortz is the Director of Music at Stevenson University, where he oversees the music department and directs the university's bands. An accomplished composer, arranger, and educator, he serves as a music editor for RWS Music Company and brass arranger for the multi-world champion Reading Buccaneers Drum and Bugle Corps.

His compositions have been performed by the Baltimore Symphony Orchestra, the Baltimore Ravens Marching Band, at The Midwest Clinic, and the Bands of America National Percussion Festival. He has won ASCAP annual composition awards, and his work has been praised in *Gramophone* and *The Instrumentalist*. His pieces appear in *Bandworld's Top 100* and J.W. Pepper's Editor's Choice lists. He has arranged music and conducted the U.S. Army Field Band, the Jazz Ambassadors, and the U.S. Naval Academy Drum and Bugle Corps.

A sought-after adjudicator, lecturer, and conductor, Dr. Lortz has conducted in Europe and American honor bands, orchestras, and community ensembles. He presents at conferences nationwide and has conducted clinics and performances at The Midwest Clinic and at numerous state and regional conferences. In 2024, he was recognized by the Maryland Music Educators Association as an Outstanding Educator for his contributions to music education.

Dr. Lortz holds a Ph.D. in Music Education from Temple University and degrees in percussion performance, music composition, and education from the Peabody Institute of Johns Hopkins University. His performance career includes serving as Associate Music Director and Percussionist for Phantom of the Opera and performing with Dallas Brass and major orchestras nationwide.