

MOONSCAPE AWAKENING

FOR CONCERT BAND

JONI GREENE

INSTRUMENTATION

1 Full Score	4 Bb Trumpet 1
1 Piccolo	4 Bb Trumpet 2
4 Flute 1	2 F Horn 1
4 Flute 2	2 F Horn 2
2 Oboe	3 Trombone 1
4 Bb Clarinet 1	3 Trombone 2
4 Bb Clarinet 2	3 Euphonium B.C.
4 Bb Clarinet 3	2 Euphonium T.C.
2 Bb Bass Clarinet	4 Tuba
2 Bassoon	1 Timpani
2 Eb Alto Saxophone 1	2 Percussion 1 (1 or 2 players) Glockenspiel, Suspended Cymbal, Bass Drum
2 Eb Alto Saxophone 2	2 Percussion 2 Tubular Bells, Vibraphone, Suspended Cymbal
1 Bb Tenor Saxophone	
1 Eb Baritone Saxophone	1 Piano (optional)

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MANHATTAN BEACH MUSIC

MOONSCAPE AWAKENING came to life not long ago during the Oregon Bach Festival. During the festival, I was approached by band director, James Geiger, who was looking to commission a work for his band at West Laurens High School in Dublin, Georgia. Mr. Geiger specifically asked for a work in the spirit of my choral piece, *Autumn Reflections*, which focuses on warm colors and scenic imagery.

Thus the inspiration for *Moonscape Awakening* begins with the presentation of color and texture within the choirs of the wind ensemble. The title is descriptive of a shimmering moon that slowly rises and bursts into an awakening of full presence and intensity. The process of progression to the moon's zenith is presented musically as a slow building of melody, texture, note duration, and range. The culmination of these elements reaches an apex about halfway through the work. An arch form is then revealed as the music slowly dissipates in texture and rhythmic intensity, signifying a weakening of the moon's presence.

Moonscape Awakening comprises several layered melodic strands. The work's motivic fragments are derived from a solo in the bass clarinet. The full presentation of this main theme is embedded at several points in the work and serves as a melodic echo throughout. Along with the theme's motivic fragments, rising flourishes of sixteenth-notes add to the progression of intensity and arrival. After the apex, a journey of releasing tension begins through a spinning out of melodic ideas in the brass and woodwind choirs. The work comes to a close after a final resonating chord with the return of the solo flute.

Moonscape Awakening received its premiere on May 6, 2008 by the West Laurens Wind Ensemble, conducted by James Geiger.

JONI GREENE

SPECIAL INSTRUCTIONS

SPECIFIC AREAS TO FOCUS ON IN REHEARSAL

While there are many areas of importance to focus on in rehearsal of *Moonscape Awakening*, the most crucial to the heart of the piece include: good intonation, expressivity, dynamic balance, clarity of independent lines, and precision of entrances. In order to successfully achieve these goals, careful consideration to tuning and individual player confidence should be addressed.

While *Moonscape Awakening* is not technically difficult, it does contain specific challenges in regards to tonal and instrumental balance. Careful attention to delicate crescendos and decrescendos will help maintain the intended balance of color and texture.

Notes which enter at a soft dynamic yet contain an accented articulation should be played with a “sting,” creating a precise attack to the front of the note followed immediately by a soft sustain.

In order to keep momentum towards the climax, it is essential that the tempo not drag. A slight flexibility of tempo at beginning, end, and *rit.* sections is appropriate.

INSTRUMENTATION

If oboe is not available, a flutist may play oboe part with exception to mm. 32–35 and mm. 110–112 which are cued in clarinet I.

In m. 75 in percussion I, an extra percussionist is needed to play glockenspiel. If an additional player is not available this part may be omitted.

The piano part is optional for the work; however, its presence greatly enhances the harmonies and provides a special musical color to the piece. The addition of the piano essentially allows for a different version of the work, creating an enriched option for bands with the available personnel.

A harp transcription of the piano part is available for bands that do not have a pianist. Please visit Manhattan Beach Music’s website to download the part. (Please note that piano is preferred over harp.)

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Legato cantabile $\text{♩} = 72$

The musical score is written for a concert band. It begins with a tempo and mood marking of "Legato cantabile" and a tempo of 72 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into measures 2 through 9. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 2-9.
- Fls.**: Flutes, measures 2-9.
- Ob.**: Oboe, measures 2-9.
- B♭ Cls.**: B-flat Clarinets, measures 2-9.
- B♭ Bass Cl.**: B-flat Bass Clarinet, measures 2-9.
- Horn.**: Horns, measures 2-9.
- E♭ Alto Sax.**: E-flat Alto Saxophone, measures 2-9.
- B♭ Tenor Sax.**: B-flat Tenor Saxophone, measures 2-9.
- E♭ Bar. Sax.**: E-flat Baritone Saxophone, measures 2-9.
- B♭ Tpts.**: B-flat Trumpets, measures 2-9.
- F Hrs.**: French Horns, measures 2-9.
- Trom.**: Trombones, measures 2-9.
- Euph.**: Euphonium, measures 2-9.
- Tuba**: Tuba, measures 2-9.
- Temp.**: Timpani, measures 2-9.
- Perc.**: Percussion, measures 2-9. Includes parts for Glockenspiel, Tubular Bells, and Vibraphone.
- Piano**: Piano, measures 2-9.

Dynamic markings include *pp* (pianissimo), *p* (piano), and *f* (forte). Performance instructions include "solo", "tutti", and "end solo".

* Ties at the ends of notes indicate a sustain (keep pedal down unless indicated otherwise.)

** Always leave pedal down until sound decays or next pedal is indicated.

10 11 12 13 14 15 16

Picc. *p* *mp* *pp* *p* *pp* *p rub.*

Fl. 1 *pp* *p* *mp* *pp* *p* *pp* *p rub.*

Fl. 2 *pp* *p* *pp* *p* *pp* *p* *pp*

Ob. *pp* *p* *pp* *p* *pp* *p* *pp*

1 *pp* *p* *pp* *p* *pp* *p* *pp*

B♭ Cl. 2 *pp* *p* *pp* *p* *pp* *p* *pp*

3 *pp* *p* *pp* *p* *pp* *p* *pp*

B♭ Bass Cl. *pp* *p* *pp* *p* *pp* *p* *pp*

Hrn. *p*

E♭ Alto Sax. *p* *pp* *p* *pp*

2 *p* *pp*

B♭ Tenor Sax. *p*

E♭ Bar. Sax. *p*

B♭ Tpts. *str. mute solo* *mp* *pp* *tutti* *p* *pp*

2 *p* *pp*

F Hns. *tutti* *pp* *p*

2 *p*

Trsn. 1 *p*

2 *p*

Euph. *p*

Tuba *p*

Timp. *p*

Perc. (Glock.) *pp* *pp* *pp* *pp* *pp* *pp*

(Vib.) *p* *mp* *p* *p* *p* *p*

Piano *pp* *mp* *p* *pp* *p*

17 18 19 20 21 22 23

Picc. *pp mp pp*

Flk. 1 *pp mp pp*

Flk. 2 *pp mp pp*

Ob. *pp mp sub. p p mp*

1 *p < mp p p < mp pp mp < mf pp p <*

B♭ Cls. 2 *p < mp p p < mp pp p*

3 *p < mp pp p*

B♭ Bass Cl. *pp p pp*

Bon. *pp pp*

E♭ Alto Sax. 1 *p mp p p mp pp*

2 *p mp p p mp pp*

B♭ Tenor Sax. *pp p pp p pp*

E♭ Bar. Sax. *pp p pp p pp*

B♭ Tpts. 1 *open mp pp*

2 *open p mp pp*

F Hns. 1 *pp p mp pp mp pp*

2 *pp pp mp pp*

Thrs. 1 *pp*

2 *pp*

Euph. *pp*

Tuba *pp*

Timp. *pp*

Perc. (Glock.) *pp*

(Vib.) *pp*

to Suspended Cymbal

Piano *p p p*

24 25 26 27 28 29 30 31

Picc. *mf* *mp* *mf* *f* *mf* *pp* *p*

Fls. 1 *mf* *mp* *mf* *f* *mf* *pp* *p*

2 *mf* *mp* *mf* *f* *mp* *p*

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

B♭ Cls. 1 *mf* *mp* *mf* *f* *pp* *p*

2 *mf* *p* *mf* *f* *pp* *p*

3 *mf* *p* *mf* *f* *pp* *p*

B♭ Bass Cl. *mf* *p*

Bon. *mf* *p* *mf* *pp*

E♭ Alto Sax. *p* *mp* *p*

B♭ Tenor Sax. *mf* *p*

E♭ Bar. Sax. *mf* *p* *mf* *p* *mf* *p* *mp* *p*

B♭ Tpts. 1 *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

2 *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

F Hns. 1 *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

2 *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

Trns. 1 *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

2 *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

Euph. *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

Tuba *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

Timp. (Susp. Cym.) *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

Perc. 1 (Vib.) *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

2 *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

Piano *f* *str. mute* *mp* *mf* *p* *mp* *p* *pp* *p* *sub.*

Suspended Cymbal to Glock. Glock.