

EKO OVERTURE

Moriah Margaret Jensen

*Commissioned by the Centennial High School Band Program &
the Centennial Community Band of Circle Pines, MN*

Grade 3 | 2025

Program notes:

When I was first asked to write a piece celebrating a renowned music educator's retirement, I was hesitant to say yes. How does one write a piece of music that can fully encapsulate the impact one person can have on this field, especially when that person is Mrs. Becky Weiland? If you are a Minnesotan music educator, Mrs. Weiland's name is synonymous with encouragement, excellence, and enthusiasm for our craft. There are endless stories of how her influence has made both students and colleagues feel safe, heard, and pushed to be the very best they can be. As a female music educator myself, she is someone I look up to as an excellent example of how to exist in and better the field of music education. Her involvement in all areas of music education and performance (including jazz band and wind ensemble) is a testament to how much she loves music and want others to love it too. She is truly one of the greats, and her legacy already echoes through the lives of so many students and educators alike. **EKO OVERTURE** is my attempt to portray these concepts in a celebratory and energetic manner worthy of the legend herself.

While an overture is usually featured at the beginning of a major musical work and not at the end (retirement), I wanted to imagine what an overture of Mrs. Weiland's career may sound like if it were an opera and we were to witness a preview of all that is to come, complete with energy; joy; ups and downs; snippets of jazz music, wind ensemble music, and even a touch of marching band. To incorporate Mrs. Weiland's Swedish heritage, I translated "echo" to "eko," the Swedish word for "echo or reverberation" in the title of this piece. The music features statements of various melodic ideas that are then echoed throughout the piece, paying homage to how Mrs. Weiland's influence shines through those who know her and far beyond. Jazz elements weave in and out of the standard wind ensemble foundation as a nod to Mrs. Weiland's passion for jazz education and performance, and the saxophones -- Mrs. Weiland's primary instrument -- get several features as well!

Even if you don't know Becky Weiland personally, and don't plan on being a music educator yourself, may this music and her incredible career still be motivation to work like she does, to laugh like she does, to be kind like she is, to have fun like she does, to make music like she does, and to have the kind of impact that echoes for generations just like she does.

Thank you, Becky!

Instrumentation:

Flute 1 & 2	Trumpet (Bb) 1 & 2	Drum Set
Oboe	Horn (F) 1 & 2	Percussion 1: Snare drum, Hi-hat
Bassoon	Trombone 1 & 2	Percussion 2: Bass drum, Tambourine
Clarinet (Bb) 1 & 2	Euphonium	Percussion 3: Suspended cymbal
Bass Clarinet	Tuba	Ride cymbal
Alto Saxophone 1 & 2	Timpani	Percussion 4: Concert Toms (3)
Tenor Saxophone	Xylophone	
Bari Saxophone	Marimba	

Notes for teachers and directors:

The drum set part is doubled in Percussion 1-4. As such, you may use what you desire from these parts to ensure all of your percussionists have a part to play while also deciding what will work best for the balance of your band. If you don't have a drum set player, use all of Percussion 1-4. If you have a drum set player, pick and choose from Percussion 1-4 as you see fit.

Unless otherwise notated, low voices (tuba, bari sax, bass clarinet, bassoon) should emulate the style of a string bass in a jazz band setting, with a "plucked," separated, round sound without being staccato.

There is a drum set solo at measure 57. If your drum set player feels confident, you may have them improvise a solo instead of playing the written music until "end solo." If you do not have a drum set player, Percussion 4 should play the written solo.

About the composer:

Moriah Margaret Jensen (b.2000) is a music educator and composer based in Minnesota. As an educator, she is dedicated to providing her students with a holistic and high-quality music education. Through composition, her goal is to motivate others to see goodness in the world and work to bring more goodness about. Her music has been performed around the United States and in programs featured at the Minnesota Music Educator's Association Midwinter Clinic (2025). When not teaching and writing music, she enjoys spending time with family, friends, and her two cats (Ernie and Sylphrena), as well as trying new recipes and taking walks in nature. For more information, please visit <https://mmjensen1118.wixsite.com/mmjensenmusic>.

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With appreciation for and celebration of Mrs. Becky Weiland's incredible impact on music education in Minnesota.
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Measures 1-8 of the score for EKO Overture. The score is in 4/4 time and features a variety of instruments. The woodwinds (Clarinet in Bb, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and strings (Harp, Violin 1, Violin 2, Viola, Cello, Double Bass) are active in measures 1-8. The brass instruments (Trumpet in Bb, Horn in F, Trombone 1 & 2, Euphonium, Tuba) are silent in these measures. The percussion section (Timpani, Xylophone, Marimba, Drum Set, Percussion 1-4) is also active. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like "Play quarters and eighths like a 'plucked string bass'".

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10

Fl. 1,2

Ob.

Bsn

Cl. in Bb 1,2

B. Cl.

A. Sax. 1,2

T. Sax.

Bar. Sax.

Tpt. in Bb 1,2

Hn in F 1,2

Tbn. 1,2

Euph.

Tba

Change Ab to A

Timp.

Xyl.

Mar.

Dc.

Perc. 1

Perc. 1

Perc. 2

Perc. 3

Perc. 4

EKO OVERTURE

27

Fl. 1, 2
Oboe
Horn
Cl. in Bb 1, 2
B. Cl.
A. Sax. 1, 2
T. Sax.
Bar. Sax.
Tpt. in Bb 1, 2
Hn. in F 1, 2
Tbn. 1, 2
Euph.
Tuba
Timp.
Xyl.
Mar.
Dr.
Perc. 1
Perc. 1
Perc. 2
Perc. 3
Perc. 4

mf/mbh

27 28 29 30 31 32

