wax, wane

adapted for band

Moriah Margaret Jensen

2025

Instrumentation

Flute 1	Tenor Saxophone	Tuba
Flute 2	Bari Saxophone	Timpani
Oboe	Trumpet (Bb) 1	Crotales
English horn	Trumpet (Bb) 2	Glockenspiel
Bassoon	Horn (F) 1	Marimba
Clarinet (Bb) 1	Horn (F) 2	Vibraphone
Clarinet (Bb) 2	Trombone 1	Snare Drum
Bass Clarinet	Trombone 2	Bass Drum
Alto Saxophone 1	Euphonium	Sus. Cymbal
Alto Saxophone 2		

Program Notes:

In its original form, this piece was written for woodwind sextet (flute, oboe, English horn, clarinet, bassoon, and French horn). That version won the 2023 Music For Peace Composition Competition sponsored by composer Steve Heitzeg, and was one of the first pieces of music I've ever gotten fully lost in while writing it. In this iteration, it has expanded to include the full concert band instrumentation, and thus expanded to encompass even more of its original feeling and intent. *wax, wane* is a testament to the ever-present existence of the ups, downs, backs, and forths of life, the contstant waxing and waning of light and dark. The moon's constant cycle around the earth and the way we perceive its shape from Earth is ever changing, even when we cannot see the smallest shifts in light. *wax, wane* explores this movement through the contour of the lines, shifting dynamics, and overlapping motives that tie the "phases" together throughout the piece. Even when we cannot see the full beauty -- whether of the moon or of life -- it is always there, if we just have the patience for time to run its course and reveal all there is to see.

The eight "phases," labeled as I, II, II, etc. are meant to illustrate the eight phases of the moon. I is "New." II is "waxing crescent." III is "first quarter." IV is "waxing gibbous." V is "full." VI is "waning gibbous." VII is "third quarter." VIII is "waning crescent." Theoretically, the piece could be played ad infinitum always returning to I.

Notes for Directors & Performers:

The dynamics and articulations of this piece are extremely intentional and specific. Be sure to pay special attention to staggered releases and contrasting articulations.

If any solos cannot be played by the given instrument, play the cues provided in other parts.

If mosre solistic sections need to be bolstered or thinned by adding or subtracting instruments playing cues or double parts, feel free to do what you need to for your band while keeping the overall balance.

At m.25, the pause after the caesura should be only 1-3 seconds, just long enough for most of the sound to disipate before the trombone solo enters.

At m.85, wait 3-5 seconds after the clarinet releases their fermata to begin the last phase. The clarinetist's fermata may be as long as they/the conductor feels is appropriate without being "awkward."

The last fermata should be held until the majority of the players can no longer hold a consistent, good tone. If a player needs to drop out before the cutoff, they should not reenter to preserve the stillness of the moment.

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, reading fantasy and sci-fi novels, and taking walks in nature.
For more information, please visit https://mmjensen1118.wixsite.com/mmjensenmusic

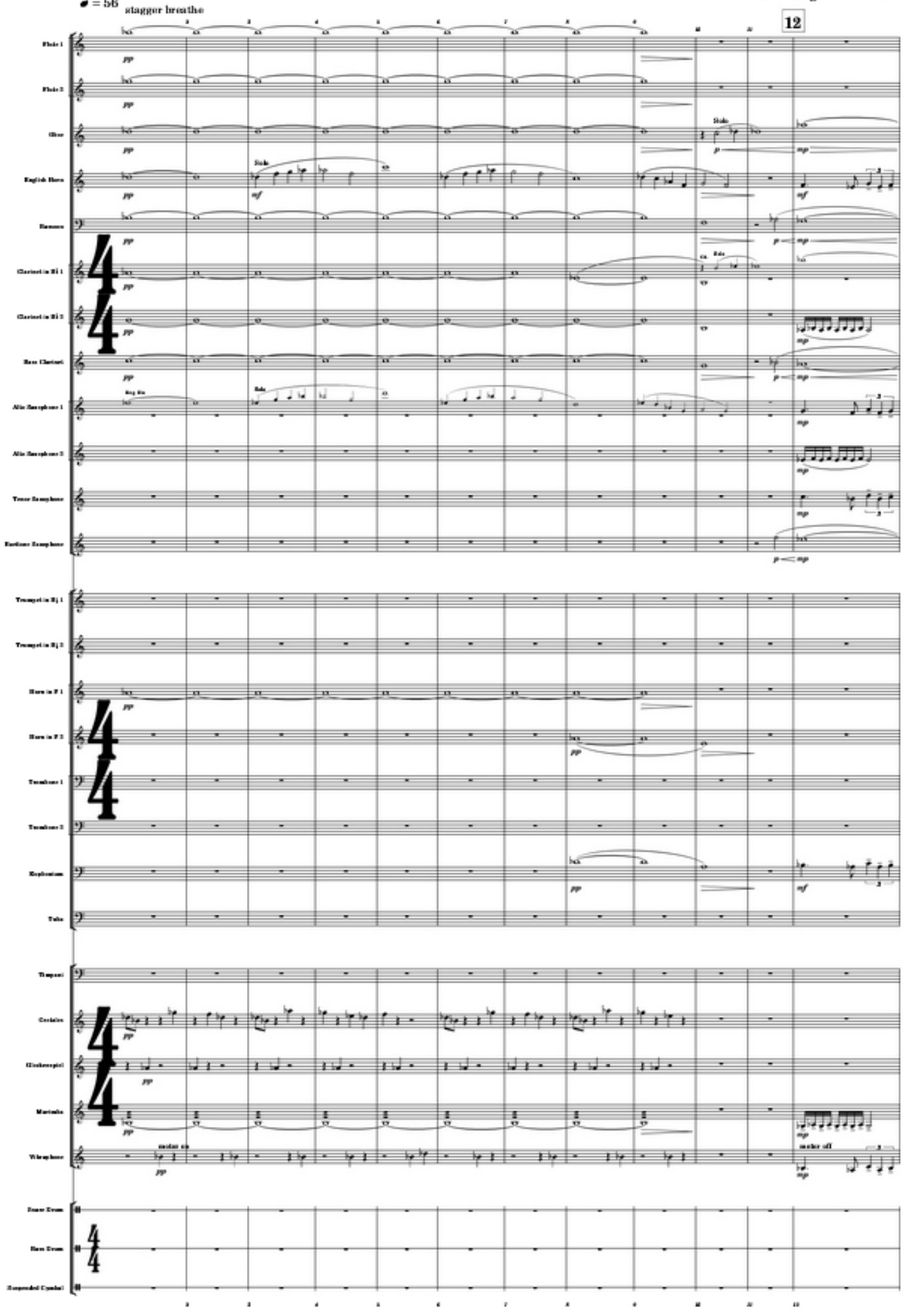
Wax, Wane

arranged for wind band

Moriah Margaret Jensen

"I"

♩ = 56 stagger breathe



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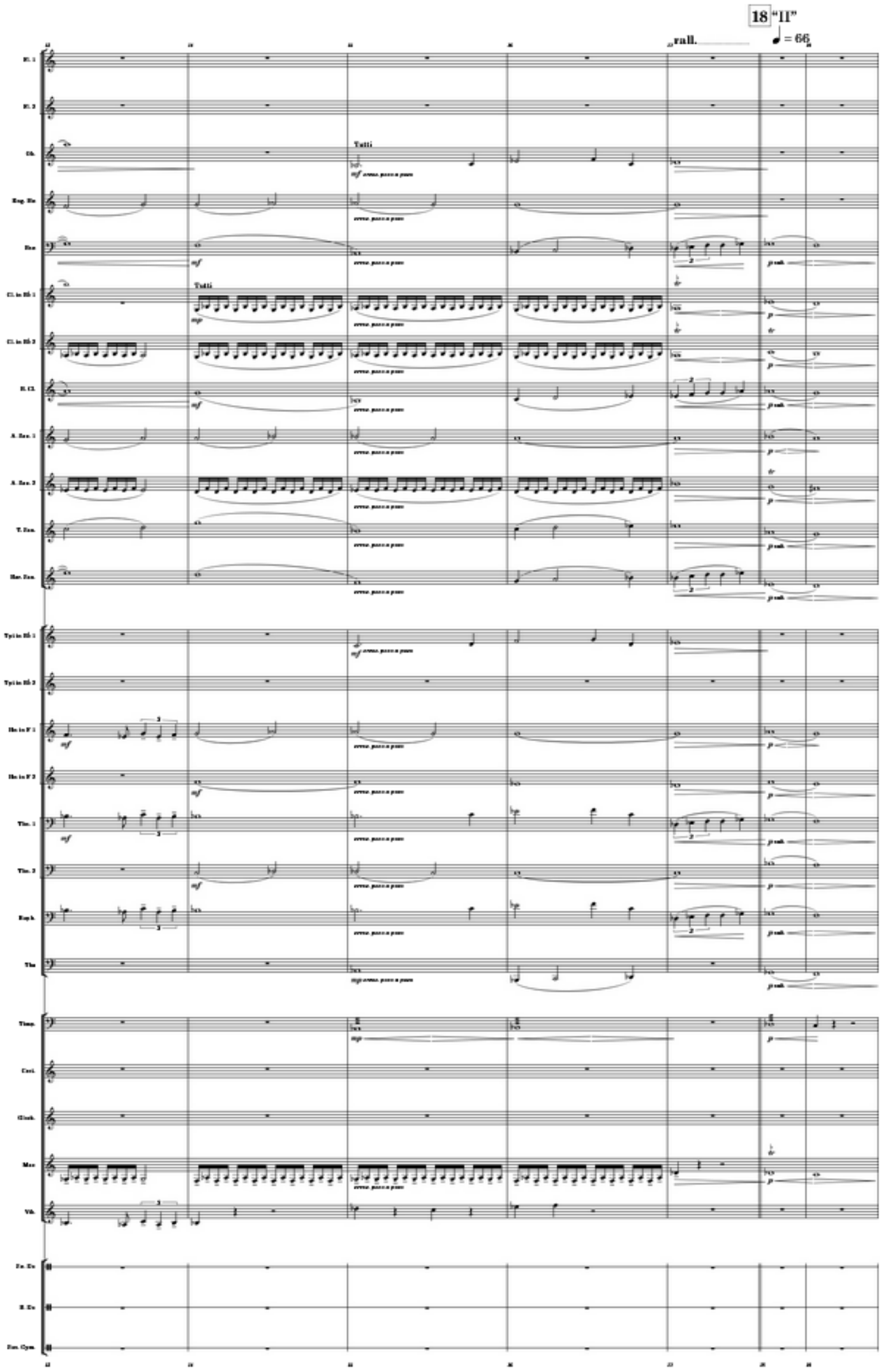
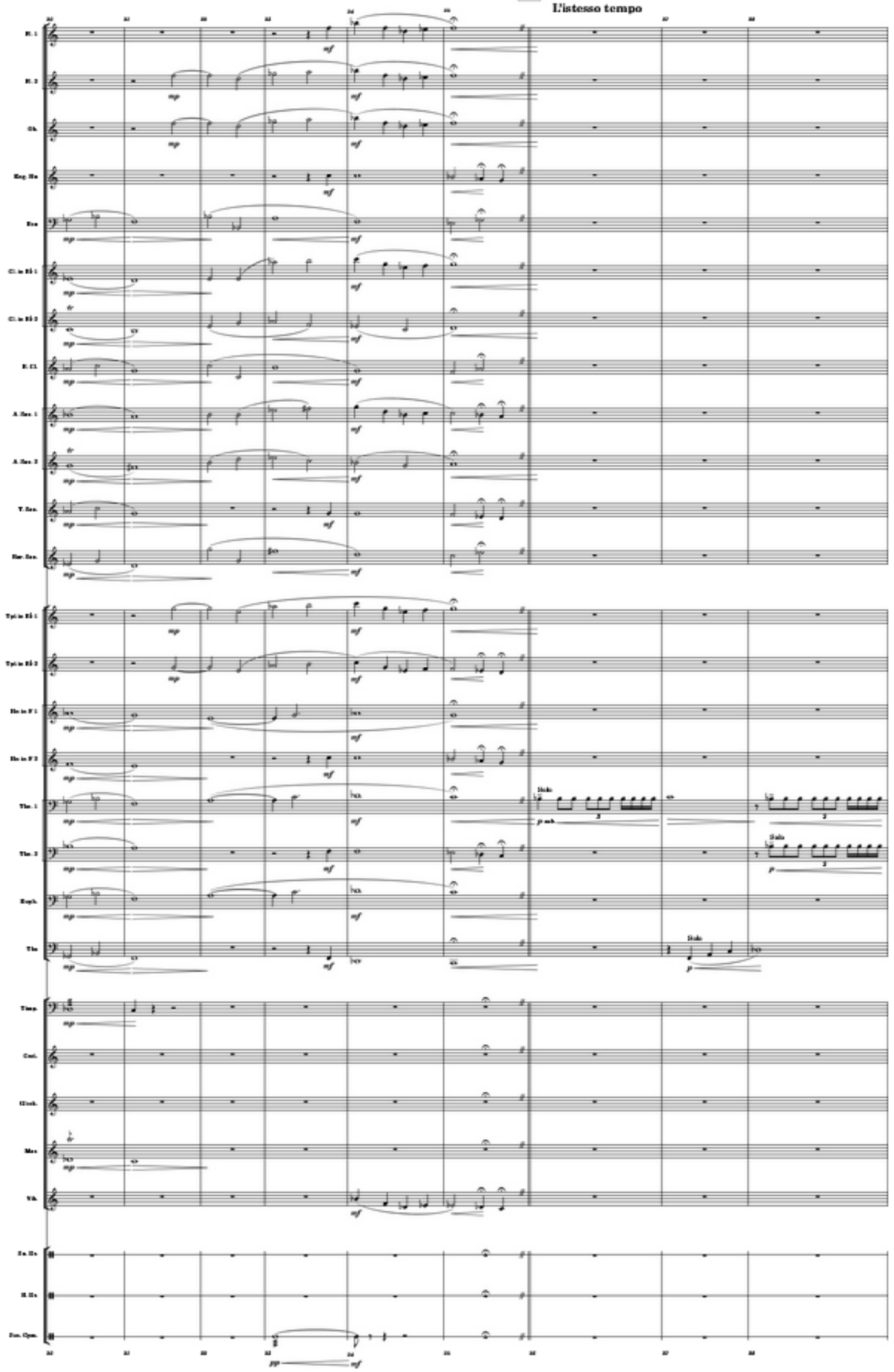
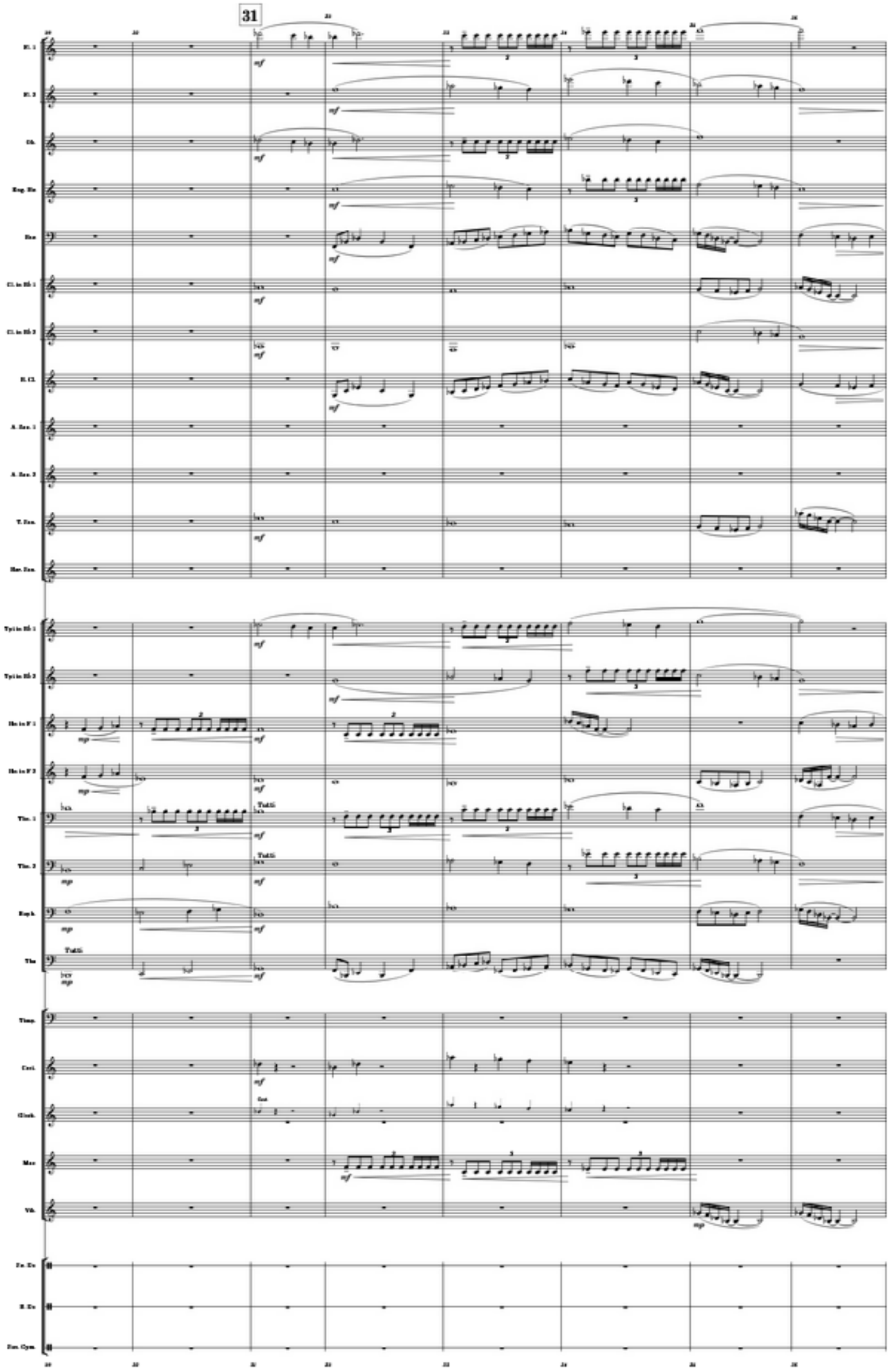
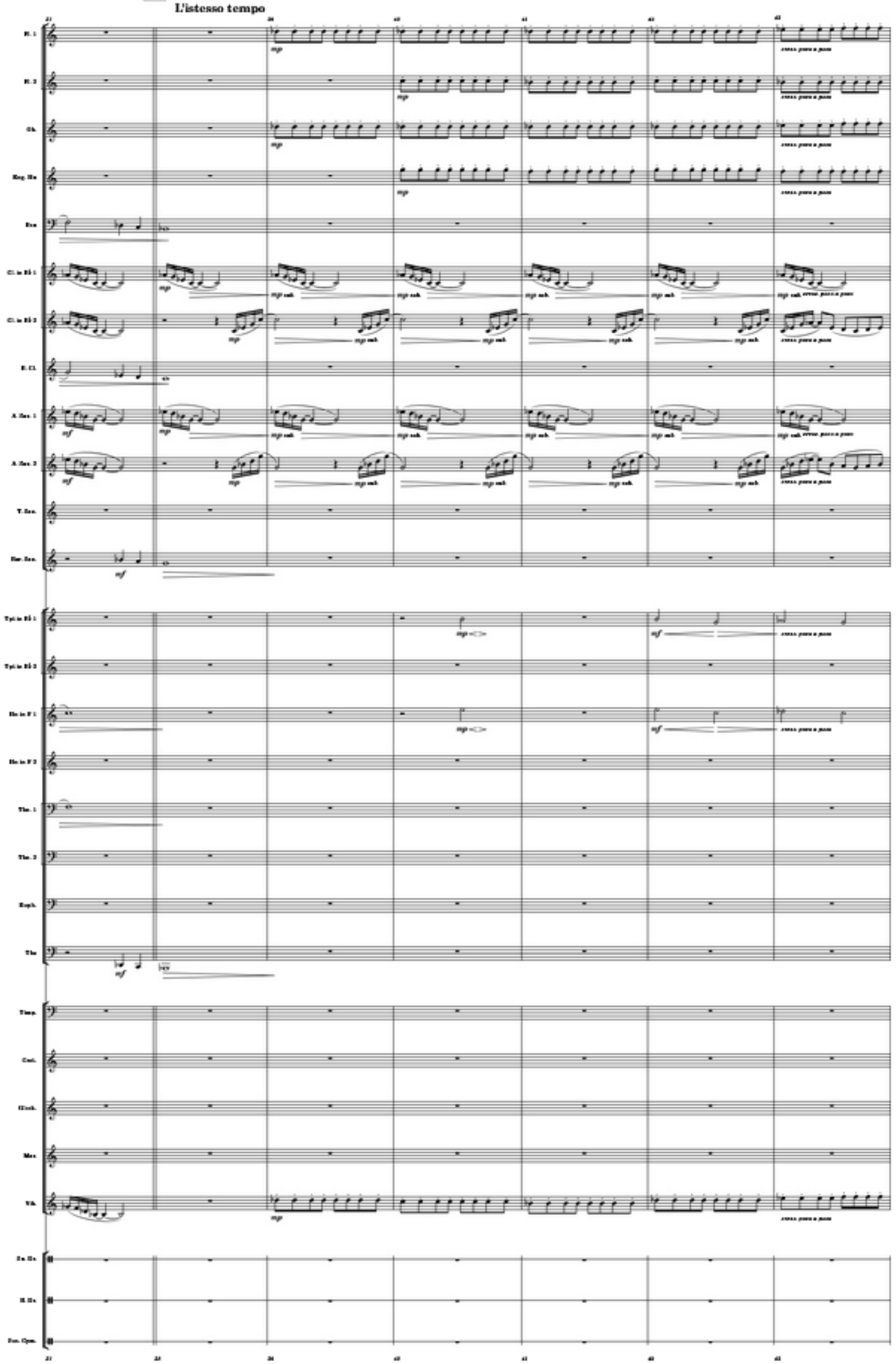

18 "II"
rall.
♩ = 66
Tutti
Tutti

26 "III"

L'istesso tempo




31
Fl. 1
Fl. 2
Ob.
Eng. Hn
Bsn
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Tpt in Bb 1
Tpt in Bb 2
Hn in F 1
Hn in F 2
Tbn. 1
Tbn. 2
Euph.
Tba
Tutti
Timp.
Cast.
Glock.
Mar.
Vib.
Fn. Dr.
B. Dr.
Sus. Cym.


38 "IV"
L'istesso tempo