

Grade 2

# Break Through

Mark Lortz

## INSTRUMENTATION

Flute .....	8
Oboe .....	2
Clarinet 1 in B $\flat$ .....	4
Clarinet 2 in B $\flat$ .....	4
Bass Clarinet in B $\flat$ .....	2
Bassoon .....	2
Alto Saxophone in E $\flat$ .....	5
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet 1 in B $\flat$ .....	4
Trumpet 2 in B $\flat$ .....	4
Horn in F .....	4
Trombone 1 .....	3
Trombone 2 .....	3
Euphonium .....	3
Euphonium T.C. in B $\flat$ .....	2
Tuba .....	3
Mallet Percussion 1 .....	1
Bells	
Mallet Percussion 2 .....	1
Vibraphone	
Timpani .....	1
Percussion 1 .....	4
Bass Drum, Gong, Triangle, Crash Cymbals	
Percussion 2 .....	2
Wind Chimes, Suspended Cymbal	

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# Performance Notes

*Break Through* is my musical representation of one's struggle to pass through a barrier or move beyond an obstacle. This could be a literal breakthrough or a metaphorical achievement. The composition is centered around the key of G minor to achieve a dark, resonant emotion. The percussion is the heartbeat and pulse for the introduction and should follow all dynamics to match the winds. Soft rolling mallets should be used for the bass drum and gong rolls, creating a dark timbre without overpowering the ensemble. At Rehearsal 13, work to have a balanced section where the clarinets can be heard on the melody and the tenor sax and horn on the countermelody. Rehearsal 21 provides a fully scored variation of the theme and should continue to be as dark as possible. Rehearsal 29 is the final musical struggle before the Rehearsal 38 'break through' climax of the composition. The resolution of the relative major of B $\flat$  should be majestic and triumphant. Finally, rehearsal 48 transitions to a recapitulation of the opening theme, moving towards a contemplative ending back to G minor.

I hope you and your ensemble enjoy performing *Break Through*.

## About the Composer

Mark Lortz is Director of Music at Stevenson University, brass arranger for the multi-world champion Reading Buccaneers Drum and Bugle Corps and Vic Firth Percussion Scholastic Educator. His original music has premiered at The Midwest Clinic International Band and Orchestra Conference, the Bands of America National Percussion Festival, the College Band Directors National Association, and the Baltimore Ravens Marching Band. Lortz's compositions have received awards from the American Society of Composers, Authors and Publishers (ASCAP), and laudatory reviews in *Gramophone* and *The Instrumentalist* magazines. They also made *Bandworld's* Top 100 list of band compositions and J.W. Pepper's *Editor's Choice* lists. He has worked with the United States Army Field Band and Jazz Ambassadors and The United States Naval Academy Drum and Bugle Corps. In addition to composing, Mr. Lortz adjudicates, lectures and guest conducts honor bands, orchestras and community ensembles throughout the mid-Atlantic region.

Mr. Lortz earned a University Fellowship at the Boyer College of Music and Dance of Temple University, where he is pursuing a doctorate of music education. He has earned degrees in percussion performance, music education and music composition from The Peabody Institute of the Johns Hopkins University. He was Associate Music Director and Principal Percussionist for the North American tour of *Phantom of the Opera* and Percussionist with the international performing ensemble, The Dallas Brass. He has performed and recorded with premier orchestras throughout the United States.

Andante espressivo (♩ = 72)

Flute

Oboe

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Horn in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion 1 (Bells)

Mallet Percussion 2 (Vibraphone)

Timpani (G, D, E $\flat$ )

Percussion 1 (Bass Drum, Gong, Triangle, Crash Cymbals)

Percussion 2 (Wind Chimes, Suspended Cymbal)

Bass Drum with soft rolling mallets

1 2 3 4 5 6

Fl. *p* *mf* *p* *mp* *mf* *rit.*

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

Cl. 1 in B $\flat$  *p* *mf*

Cl. 2 in B $\flat$  *p* *mf*

B. Cl. in B $\flat$  *p* *mf*

Bsn. *p* *mf*

A. Sax. in E $\flat$  *p* *mf*

T. Sax. in B $\flat$  *p* *mf*

Bar. Sax. in E $\flat$  *p* *mf*

Tpt. 1 in B $\flat$  *p* *mf* *rit.*

Tpt. 2 in B $\flat$  *p* *mf*

Hn. in F *p* *mf*

Tbn. 1, 2 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mall. Perc. 1 *mf* *p* *mp* *mf*

Mall. Perc. 2 *p* *mf* *p* *mp* *mf*

Timp. *p* *mf* *mf*

Perc. 1 *p* *mf* Gong

Perc. 2 *mf* Wind Chimes

21 **Espressivo** (♩ = 76)

**rit.**

Fl. *mf*

Ob. *mf*

Cl. 1 in B♭ *p*

Cl. 2 in B♭ *p*

B. Cl. in B♭ *p*

Bsn. *p*

A. Sax. in E♭ *mf*

T. Sax. in B♭ *p* *mf* *p* *p* *mf*

Bar. Sax. in E♭ *p*

**rit.** 21 **Espressivo** (♩ = 76)

Tpt. 1 in B♭ *mf*

Tpt. 2 in B♭ *mf*

Hn. in F *p* *mf* *p* *p* *mf*

Tbn. 1, 2 *p*

Euph. *p*

Tuba *p*

Mall. Perc. 1 *mf*

Mall. Perc. 2

Timp. *p* *mf* Triangle

Perc. 1 *mf*

Perc. 2 *p* *mf* Sus. Cym.

change G to F,  
D to B♭

div.

[illegible]

**Un poco mosso**

**Fl.** *mf* *cresc. poco a poco* *fp* **molto rit.**

**Ob.** *mf* *cresc. poco a poco* *fp*

**Cl. 1 in B♭** *mf* *cresc. poco a poco* *fp*

**Cl. 2 in B♭** *mf* *cresc. poco a poco* *fp*

**B. Cl. in B♭** *mf* *cresc. poco a poco* *fp*

**Bsn.** *mf* *cresc. poco a poco* *fp*

**A. Sax. in E♭** *mf* *cresc. poco a poco* *fp* **unis.** **div.**

**T. Sax. in B♭** *mf* *cresc. poco a poco* *fp*

**Bar. Sax. in E♭** *mf* *cresc. poco a poco* *fp*

**Tpt. 1 in B♭** *mf* *cresc. poco a poco* *fp* **molto rit.**

**Tpt. 2 in B♭** *mf* *cresc. poco a poco* *mf*

**Hn. in F** *mf* *cresc. poco a poco* *fp*

**Tbn. 1, 2** *mf* *cresc. poco a poco* *fp*

**Euph.** *mf* *cresc. poco a poco* *fp*

**Tuba** *mf* *cresc. poco a poco* *fp*

**Mall. Perc. 1** *mf* *cresc. poco a poco* *f*

**Mall. Perc. 2** *mf* *cresc. poco a poco* *mf*

**Timp.** *mf* *cresc. poco a poco* *fp*

**Perc. 1** *mf*

**Perc. 2** *mf* *p*

**38 Majestic** (♩ = 80)

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. 1 in B♭ *f* *mf* *f*

Cl. 2 in B♭ *f* *mf* *f*

B. Cl. in B♭ *f* *p sub.* *f*

Bsn. *f* *p sub.* *f*

A. Sax. in E♭ *f* *p* *f*

T. Sax. in B♭ *f* *p sub.* *f*

Bar. Sax. in E♭ *f* *p sub.* *f*

**38 Majestic** (♩ = 80)

Tpt. 1 in B♭ *f* *p* *f*

Tpt. 2 in B♭ *f* *p* *f*

Hn. in F *f* *p* *f*

Tbn. 1, 2 *f* *p sub.* *f*

Euph. *f* *p sub.* *f*

Tuba *f* *p sub.* *f*

Mall. Perc. 1 *f* *mf* *f*

Mall. Perc. 2 *f* *mf* *f*

Timp. *f* *fp* *f*

Cr. Cyms. *f* *fp* *f*

Perc. 1 *f* *f*

Perc. 2 *f* *p* *f*



Fl.

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.  
Perc. 1

Mall.  
Perc. 2

Timp.

Perc. 1

Perc. 2

rit.

unis.  
*mf*

rit.

*p*

*mf*

*p*

change F to G,  
B $\flat$  to D

Wind Chimes

*mf*

48 Andante espressivo (♩ = 72)

Fl.

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

48 Andante espressivo (♩ = 72)

Tpt. 1 in B♭

Tpt. 2 in B♭

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Bass Drum with soft rolling mallets

Fl. *rit.* *p* *mf* *mp* *solo*

Ob. *p* *mf*

Cl. 1 in B $\flat$  *mf* *p*

Cl. 2 in B $\flat$  *mf* *p*

B. Cl. in B $\flat$  *mf* *p*

Bsn. *mf* *p* *p*

A. Sax. in E $\flat$  *mf* *p* *mp* *p*

T. Sax. in B $\flat$  *mf* *p* *mp* *p*

Bar. Sax. in E $\flat$  *mf* *p* *rit.* *p*

Tpt. 1 in B $\flat$  *p*

Tpt. 2 in B $\flat$  *p*

Hn. in F *mf* *p*

Tbn. 1, 2 *mf* *p* *p*

Euph. *mf* *p* *mp* *p*

Tuba *mf* *p* *p*

Mall. Perc. 1 *mf* *p* *mf* *solo* *mf*

Mall. Perc. 2 *p* *mf* *p*

Timp. *mf* *p*

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

Perc. 2 *mf*