

FULL CONDUCTOR SCORE
Catalog No: 023-4639-01

Grade
 $\frac{1}{2}$

Real music using only the first 6 notes!

Atlas Rising

Jonathan McBride

Sound Foundations Series

FOR BEGINNING BANDS!



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Sound Foundations Series (Grade levels ½ - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

ATLAS RISING

Jonathan McBride

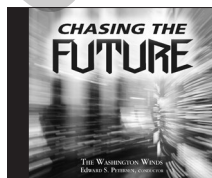
Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
B ^b Clarinet	12
B ^b Bass Clarinet	2
Bassoon	2
E ^b Alto Saxophone	8
B ^b Tenor Saxophone	2
E ^b Baritone Saxophone	2
B ^b Trumpet	10
F Horn	4
Trombone, Baritone B.C.	8
Baritone T.C.	2
Tuba	4
Bells	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Crash Cymbals	2
Piano/Keyboard (optional)	1

Program Notes

Atlas Rising celebrates the great history of space travel. The music opens with a short fanfare before erupting into a heroic launch, propelling us upward into the void as we catch occasional glimpses of the unfolding cosmos out the small portal window. Upon reaching the weightlessness of low Earth orbit, a new, more delicate theme is introduced. As retro rockets fire, and we begin our fall back to the earth we again hear our noble Atlas theme. We close our breathless adventure with a dramatic splashdown.

New Young Band CD



WFR396
CHASING THE FUTURE
The Washington Winds,
Edward S. Petersen – Conductor
CONTENTS: *Bullet Train (Webb), Super Sticky (Neeck), Country Renaissance Dances (Susato/arr.*

Fenske), Lavender's Blue (arr. Romeyn), Our American Heroes (Swearingen), Dance Of The Dawn (Conaway), Divergence (R.W. Smith), March Of The Pandas (P. Clark), Castlebrooke Overture (C.T. Smith), Coronation Fanfare (R. W. Smith), Angels Amongst Us (Swearingen), Thunder And Fury (Shaffer), Winner Takes All (Romeyn), Not Tu-bad! (Webb), Pictures At An Exhibition (Mussorgsky/arr. Sebesky), Celtic Air (Neeck), March For Freedom (Swearingen), Huracán (López), Chasing The Future (J. McBride), Rock That! (R.W. Smith), Battle Of The Androids (Romeyn), Impulse Power (Wada), Japanese Morning Song (Sila), Atlas Rising (J. McBride), Soft Kitty (Newlin/arr. A. Clark), Mighty Empire (R.W. Smith)

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

About the Composer



After graduating from high school in Nome, Alaska and from the University of Alaska, Anchorage with a degree in music education, **Jonathan McBride** went on to teach multiple levels of both band and choir in Alaska for 9 years. Jonathan currently teaches K-12 band, choir, and general music in the small town of Pateros, Washington.

In 2010 Jonathan earned his master's degree in instrumental conducting from the American Band College, and became a National Board Certified Teacher in Instrument Music. Jonathan is a consistent presenter at Washington's State Music Education Conference, and his bands have been featured performers at both Alaska and Washington State Conferences. In addition to teaching and composing, Jonathan also directs the Okanogan Valley Chorus, and in his rare free time he enjoys hiking, snowboarding, and playing video games.

Jonathan's compositions have been selected for editor's choice honors by JW Pepper, Stanton's Music, and can be found on Bandworld Magazine's Top 100 list. His works have been performed by honor bands and choirs in multiple states, and are often considered to be favorites by both students and audiences.

Rehearsal Suggestions

My suggestions for emphasizing musicality over technicality are as follows:

- *Play with style:* **Atlas Rising** provides opportunities for the ensemble to play multiple styles and at varying dynamic levels. Playing indicated dynamics and articulations require practicing the technical "how," but also considering the musical "why." Take time explaining how dynamics and articulations are clues to the style; the feel of the piece. Playing in style will become easier as technical skills increase. Playing articulations and dynamics will become easier as understanding the musical style increases.
- *Varying styles:* The contrasting styles within this piece can be demanding for developing musicians. Louder sections require wind players to move air in a controlled way. Legato sections demand a different type of air control. To help develop both, first have the ensemble to play with full, smooth, and controlled air at mezzo volumes. Once quality tone is established, branching out to greater dynamic range and phrase length will be much easier. Allow the ensemble to experiment with dynamic extremes, but continue to use mezzo dynamics and medium phrase length as the benchmark for good tone. Encourage students to listen and always strive for the best possible sound.
- *Maintain a steady tempo:* The contrasting, more peaceful section in m. 26 is no slower than the surrounding sections. Encourage your students to play soft with good tone while also maintaining rhythmic intensity. Subdividing these sections will help illustrate how the beat remains unchanged.
- *Pick-ups:* A new theme enters one beat before m. 13. Although only flutes, horns, and bells enter on beat 4, take the time to practice the concept of "pick-up" with the full ensemble. Taking time to teach the "why" as well as the "how" to all students will lead to quicker understanding of similar examples in future pieces.

I hope you enjoy rehearsing and performing **Atlas Rising**.

Jonathan McBride

ATLAS RISING

Conductor Score
023-4639-00

Jonathan McBride
(ASCAP)

Adventurously ♩=120 5

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Alto Saxophone cue

B♭ Trumpet

F Horn

Trombone/
Baritone B.C.

Tuba

Bells

Timpani
B♭, F

Percussion 1:
Snare Drum
Bass Drum

Percussion 2:
Crash Cymbals

Piano/Keyboard
(optional)

1 2 3 4 5 6 7

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trpt.

Horn

Trom./ Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Piano

13

mf

Play

mp

mp

mp

mf

mf

p

mf

mp

8 9 10 11 12 13 14

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trpt.

Horn

Trom./ Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Piano

15 16 17 18 19 20

21 26

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

21 26

Trpt.

Horn

Trom./ Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Piano

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

Alto Saxophone cue Play

21 22 23 24 25 26 27

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trpt.

Horn

Trom./
Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Piano

28

29

30

31

32

33

34

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trpt.

Horn

Trom./ Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Piano

mp

mf

f

p

Play

34

34

35

36

37

38

39

42

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trpt.

Horn

Trom./ Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Piano

p *f* *mf*

This musical score covers measures 46 through 52. It features a full orchestra and piano. The dynamic markings *mf* and *f* are used throughout, with crescendo and decrescendo hairpins. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The piano part features a simple harmonic accompaniment.

46 47 48 49 50 51 52