

**Grade  
2**

Leading to "Command" of the Concert Band!

FULL CONDUCTOR SCORE

Catalog No: 024-4509-01

# Mission To Mars

**Jay Chattaway**

# Rising Band Series

**FOR DEVELOPING BANDS!**



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# Rising Band Series

## (Grade levels 1 1/2 - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing 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 two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

# Mission To Mars

## Jay Chattaway

### Instrumentation

Conductor Score.....	1
1st Flute.....	5
2nd Flute.....	5
Oboe.....	2
1st B $\flat$ Clarinet.....	6
2nd B $\flat$ Clarinet.....	6
B $\flat$ Bass Clarinet.....	2
Bassoon.....	2
1st E $\flat$ Alto Saxophone.....	4
2nd E $\flat$ Alto Saxophone.....	4
B $\flat$ Tenor Saxophone.....	2
E $\flat$ Baritone Saxophone.....	2
1st B $\flat$ Trumpet.....	5
2nd B $\flat$ Trumpet.....	5
F Horn.....	4
Trombone.....	6
Baritone BC.....	2
Baritone TC.....	2
Tuba.....	4
Bells.....	4
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Tom Toms, Suspended Cymbal, Crash Cymbals.....	3
Piano/Keyboard (optional).....	1

### Program Notes

As a young boy, I was fascinated with all things pertaining to space travel. My parents bought me a book about the "Harmony of the Spheres." At age 6, I was building a rocket ship in the basement. While in high school, I had a big band named *The Astronotes*. Later, when space movies and television shows were being made, I was quite interested. The first recording project I produced for Maynard Ferguson included a jazzy version of the original theme from STAR TREK. Little did I know that franchise would provide me with a long tenure as a "space composer."

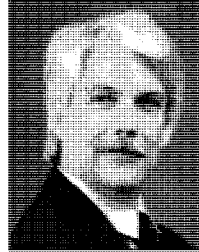
**Mission To Mars** was written with the spirit of adventure in mind. Perhaps in the lifetime of many of the young musicians performing this piece, a manned expedition will be able to explore this mysterious red planet.

### Rehearsal Suggestions

A stately concert march, **Mission To Mars** is intended to challenge young musicians to develop accurate rhythmic concepts and dynamic contrasts. Contemporary harmonic contrasts are all to be performed with exaggerated crescendos. This piece is also a study in careful observation of accents within a triplet motive. At measure 29, the melodic instruments should perform in a legato style, contrasting to the staccato accompaniment. Four measures before 45 the style is bold and marcato with the percussion paying particular attention to the dynamics in their solo section. Two measures after 45, extreme dynamic contrasts need to be observed, as should the percussion five measures before the end.



### About the Composer



Jay A. Chattaway, born in Monongahela, Pa., came to West Virginia University on a music scholarship. He graduated with a bachelor's degree in music in 1968 and while studying for his master's degree, served as assistant director of bands.

In 1969, he joined the U.S. Navy and began work with the arranging staff of the U.S. Navy Band in Washington, D.C. He was later named chief arranger and composer-in-residence, a post he held for seven years. During this time, Chattaway composed music for the navy band, orchestra and chorus. In addition, he composed selections for the White House and created original music for government training films.

Following his military service in 1976, he entered the recording industry through CBS records in New York City. As a staff producer and later as head of Jazz Artists and Repertoire at Columbia Records, he worked with many artists including Carly Simon, The Talking Heads, David Byrne, Bob James, Gato Barbieri and Maynard Ferguson.

His arrangement of The Theme from Rocky for Ferguson resulted in his first Grammy nomination and a Gold Album. For Ferguson's album *Conquistador*, he arranged a jazz version of Alexander George's Star Trek theme, which became a hit single. Chattaway's work garnered him for four Grammy nominations for jazz and instrumental arranging and composing and four Gold Albums.

In 1979, he formed Tappan Zee Records with colleague, Bob James. Three years later, when their contract with Columbia expired, Chattaway left the recording industry to score films, first in New York then in Hollywood. Since then, he has worked on 22 feature films including Stephen King's *Silver Bullet*, *Missing in Action* starring Chuck Norris and *Something Wild* directed by Oscar-winner Jonathan Demme.

Chattaway has composed and arranged original music for advertising clients such as Coca-Cola, DuPont and California Fruits. His interest in world music and love for the sea led him to compose musical scores for several National Geographic Specials and Jacques Cousteau's *Rediscovery of the World: Australia and Rediscovery of the World: Alaska*.

In 1989, he was asked to serve as a guest composer for an episode of the syndicated television series *Star Trek: The Next Generation*. After scoring three additional episodes, he was hired, in 1991, as a regular composer for the series sharing duties with composer Dennis McCarthy. *Star Trek* was the only weekly show to use a full orchestra. In 1993, he also began composing for the new *Star Trek* series *Deep Space 9*.

He has published more than 100 works for the educational market and has traveled around the world as a guest conductor. Chattaway is a leader in his field and is acknowledged as among the finest in his craft. His compositional output is among the most varied and voluminous for the industry.

## New Young Band CD



WFR390

### KICK-START!

**The Washington Winds, Edward Petersen - Conductor**

**CONTENTS:** *Rattle The Cage (Neeck), Thunderbolt Galop (Huffer/arr. Glover), After The Storm (J. McBride), Insurrection (Coles), Christmas Fantasy (P. Clark), Siberian Express (Phillips), Elf Dance (Conaway), Desert Fire (J. McBride), Silver Wings March (R.W. Smith), Mission To Mars (Chattaway), Secret Agent (Romeyn), As Eagles Soar (Swearingen), The Quest for Greatness (Conaway), Sleddin' Hill (Shaffer), Spirits of the Heavens (Shaffer), Argosy (R.W. Smith), The Sounds Of Liberty (Swearingen), Pajaritos (Huckaby), Simple Dreams (Romeyn), Christmas Angels (P. Clark), Promise Of A New Sunrise (Shaffer), Attack of the Zombie Trombones (Neeck), Power And Pride (Conaway), Circus Time (Shaffer), Time For Trumpets (R.W. Smith), A Quiet Song (Swearingen), Jingle Drums (Neeck), Call To Glory (Romeyn), Kick-Start! (Swearingen), On Parade (Glover), Drum & Drummer (Shaffer), Mach One (J. McBride), Just As I Am (Setting by R.W. Smith), Deck The Holidays (Romeyn)*

# MISSION TO MARS

Conductor Score  
024-4509-00

Jay Chattaway (ASCAP)

Medium march tempo

1st, 2nd Flute

Oboe

1st B $\flat$  Clarinet

2nd B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

1st E $\flat$  Alto Saxophone

2nd E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

1st B $\flat$  Trumpet

2nd B $\flat$  Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Percussion 1:  
Snare Drum, Bass Drum

Percussion 2:  
Tom Toms, Suspended  
Cymbal, Crash Cymbals

Piano/Keyboard  
(optional)

1 2 3 4 5 6

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1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Pno. /Kbd. (opt.)

Musical score for a symphony orchestra, measures 13-15. The score includes parts for Flutes, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Trombones, Tuba, Bells, Percussion, and Piano/Keyboard. The key signature is B-flat major (two flats). The score is marked with a large watermark: "For reference only. Not valid for performance." The percussion part includes a suspended cymbal (Sus. Cym.) with dynamics *mp* and *mf*. The piano part is optional (opt.).



27

1st, 2nd Fl. *a2*

Ob.

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

27

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

Bells *f*

Perc. 1 *f*

Perc. 2 *f* Crash Cym.

Pno. /Kbd. (opt.) *f*

25 26 27 28 29 30 31

35

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

35

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Pno. /Kbd.  
(opt.)

32

33

34

35

36

37

38



43

1st, 2nd Fl. *mf*

Ob. *mf*

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx.

43

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells *mf*

Perc. 1

Sus. Cym. *p mp p mp*

Perc. 2

Pno. /Kbd. (opt.) *mf*

39 40 41 42 43 44

1st, 2nd Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

Bs. Cl. *f* *mf*

Bsn. *f* *mf*

1st A. Sx. *f* *mf*

2nd A. Sx. *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

1st Trp. *mf* *f* *mf*

2nd Trp. *mf* *f* *mf*

Hn. *f* *mf*

Trb. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Bells *f* *mf*

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

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

Pno./Kbd. (opt.) *f* *mf*

45 46 47 48 49 50

51 *a2*

1st, 2nd Fl. *f* *mp* *mf* *f* *mp* *mf*

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

1st Cl. *f* *mp* *mf* *f* *mp* *mf*

2nd Cl. *f* *mp* *mf* *f* *mp* *mf*

Bs. Cl. *f* *mp* *mf* *f* *mp* *mf*

Bsn. *f* *mp* *mf* *f* *mp* *mf*

1st A. Sx. *f* *mp* *mf* *f* *mp* *mf*

2nd A. Sx. *f* *mp* *mf* *f* *mp* *mf*

T. Sx. *f* *mp* *mf* *f* *mp* *mf*

B. Sx. *f* *mp* *mf* *f* *mp* *mf*

51

1st Trp. *f* *mp* *mf* *f* *mp* *mf*

2nd Trp. *f* *mp* *mf* *f* *mp* *mf*

Hn. *f* *mp* *mf* *f* *mp* *mf*

Trb. *f* *mp* *mf* *f* *mp* *mf*

Bar. *f* *mp* *mf* *f* *mp* *mf*

Tuba *f* *mp* *mf* *f* *mp* *mf*

Bells *f* *mp* *mf* *f* *mp* *mf*

Perc. 1 *f* *p* *f* *mp* *mf*

Sus. Cym. *mp* *mf* *mp* *mf*

Perc. 2 *f* *p* *f* *mp* *mf*

Pno. /Kbd. (opt.) *f* *mp* *mf* *f* *mp* *mf*

51 52 53 54 55 56

1st, 2nd Fl. *f* *ff*<sup>3</sup>

Ob. *f* *ff*<sup>3</sup>

1st Cl. *f* *ff*<sup>3</sup>

2nd Cl. *f* *ff*<sup>3</sup>

Bs. Cl. *f* *ff*<sup>3</sup>

Bsn. *f* *ff*<sup>3</sup>

1st A. Sx. *f* *ff*<sup>3</sup>

2nd A. Sx. *f* *ff*<sup>3</sup>

T. Sx. *f* *ff*<sup>3</sup>

B. Sx. *f* *ff*<sup>3</sup>

1st Trp. *f* *ff*<sup>3</sup>

2nd Trp. *f* *ff*<sup>3</sup>

Hn. *f* *ff*<sup>3</sup>

Trb. *f* *ff*<sup>3</sup>

Bar. *f* *ff*<sup>3</sup>

Tuba *f* *ff*<sup>3</sup>

Bells *f* *ff*<sup>3</sup>

Perc. 1 *mp* *f* *ff*<sup>3</sup>

Perc. 2 *mp* *f* *ff*<sup>3</sup>

Pno./Kbd. (opt.) *f* *ff*<sup>3</sup>