

The Beginning of All Things

Commissioned by the Charlotte High School Wind Orchestra, Mr. Tommy Bunnens, Director of Bands
(2023)

For Wind Ensemble

Grade 4+

Brooke Pierson (ASCAP)



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Brooke Pierson Music

Pre publication - not for performance

Instrumentation

Piccolo
Flute 1
Flute 2
Oboe
Bassoon (with occasional divisi)
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Trombone 3 (with optional bass trombone pitches)
Euphonium
Tuba

Percussion 7 Players

Timpani
Bells
Chimes
4 Tom-Toms
Snare Drum
Bass Drum
Percussion
 Tam-Tam, Cash Cymbals, Suspended Cymbal, Triangle

Program Notes

TBD determined

Conductor Notes

This work is sort of an "anti-fanfare". Many traditional fanfare lines and rhythms are present, including rising articulated passages, dotted pitches with subsequent quicker articulations, and flourishes in the winds. However, interspersed is a constant sense of turbulence; a juxtaposition of triumph, anguish, and fury.

Triplet passages are not marked marcato but should adhere to a true fanfare style with a clean and marked articulation.

Legato sections should contrast greatly and be as smooth as possible. When fanfare style rhythms become present, often with trumpet, horn, or trombone, (such as mm31 and 38) these should be articulated just as with any fanfare but usually understated and within the texture rather than dominating.

Trills in the woodwinds are optional if players are unable to execute them quickly however it is ideal to use them.

Harmonies at G are meant to be highly dissonant. Embrace them.

Rehearsal H should be as large, broad, and grandiose as possible, with the triplet pattern permeating clearly (and not too short).

In general, work to ensure accents are not too short throughout the work.

The Beginning of All Things

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♩ = 144

The score is divided into three systems, each starting with a tempo marking of ♩ = 144. The first system includes Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax, and Baritone Sax. The second system includes Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba. The third system includes Timpani, Bells, Chimes, Tom Toms, Snare Drum, Bass Drum, and Cymbals. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *sfz*. Time signatures change from 4/4 to 5/4 and back to 4/4. A large watermark 'PUBBLIC' is visible across the score.

5

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

5

Perc.

B Lesss Motion, half-time feel (♩ = ca. 136)

poco rit.

24

Picc. *mf*

Fl. 1

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx.

B. Sx. *mf*

p

p

B Lesss Motion, half-time feel (♩ = ca. 136)

poco rit.

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

p

p

B Lesss Motion, half-time feel (♩ = ca. 136)

poco rit.

24

Timp. *mf*

Bells *mf*

Chm. *mf*

Perc.

S. Dr. *p*

B. Dr. *mp* *mf*

Perc. *mp* *mf*

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

Perc.

mp *mf*

37

Picc.

Fl. 1
mf

Fl. 2
mf

Ob.
mf

Bsn.
mf

B \flat Cl. 1
mf

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2
mf

B \flat Tpt. 3

Hn. 1
mf

Hn. 2
mf

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.
mf

Bells

Chm.

Perc.

S. Dr.

B. Dr.

37

Perc.

52

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. *tutti*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

Perc.

sfzp *ff*

mf *ff* *mf* *f*

D a tempo

rall.

58

Picc. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. *mf*

Bsn. *mf*

B \flat Cl. 1 *mf* *mp*

B \flat Cl. 2 *mf* *mp*

B \flat Cl. 3 *mf* *mp*

B. Cl. *mf* *mp*

A. Sx. 1 *mf* *mp* Horn in F

A. Sx. 2 *mf* *mp* Horn in F

T. Sx. *mf* *mp*

B. Sx. *mf* *mp*

rall.

D a tempo

B \flat Tpt. 1 *mf* *f* solo

B \flat Tpt. 2 *mf* *mp*

B \flat Tpt. 3 *mf* *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

rall.

D a tempo

Timp. *mp*

Bells

Chm.

Perc.

S. Dr. *p*

B. Dr. *p*

Perc. *mp*

58

70

Picc. *f*

Fl. 1

Fl. 2

Ob. *f* *div.* *mp* *mp* *unis.*

Bsn. *mp* *mp*

B \flat Cl. 1 *f*

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp* *mf*

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2 *mp* *Horn in F*

B \flat Tpt. 3 *mp* *Horn in F*

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *mp* *f*

Tuba *mp*

Timp. *mf*

Bells

Chm. *mf*

Perc.

S. Dr. *mp* *mf*

B. Dr. *mp* *mf*

Perc. *mp* *mp* *mf*

70

molto rall.

89

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

5
4

5
4

molto rall.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

5
4

5
4

molto rall.

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

Perc.

5
4

89

mf

F *a tempo*

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

F *a tempo*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

F *a tempo*

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

95

Perc.

F *a tempo*

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

95

Perc.

99

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

99

Perc.

103

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. *unis.*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

103

Perc.

molto rit.

G Broadly ♩ = 76

109

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

molto rit.

G Broadly ♩ = 76

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

molto rit.

G Broadly ♩ = 76

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

109

Perc.

115

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

Perc.

115

f *ff* *p*

H *a tempo*

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. *fff*

Bsn. *fff*

B^b Cl. 1 *fff*

B^b Cl. 2 *fff*

B^b Cl. 3 *fff*

B. Cl. *fff*

A. Sx. 1 *fff*

A. Sx. 2 *fff*

T. Sx. *fff*

B. Sx. *fff*

H *a tempo*

B^b Tpt. 1 *fff*

B^b Tpt. 2 *fff*

B^b Tpt. 3 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3 *fff*

Euph. *fff*

Tuba *fff*

H *a tempo*

Timp. *fff*

Bells *fff*

Chm. *fff*

Perc. *fff*

S. Dr. *fff*

B. Dr. *fff*

Perc. *fff*

120

mf *ff*

mf *ff*

