

# 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)**



**TAURUS MUSIC PUBLISHING**  
Brooke Pierson Music

PERUSAL SCORE ONLY

## 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

Dedicated to my first child, Charlotte Louise, and my incredibly supportive wife, Elisabeth.

In the spring of 2022 I discovered the work, "Heaven's Morning Breaks" which quickly turned into my favorite on our concert program; throughout the rehearsal process my students' eyes lit up each day we spent time with the piece. For years I have been looking for an opportunity to commission a piece and because of the way Brooke's compositional voice resonated with me and my students, I knew I wanted to work with him to bring new music into the world.

Our initial conversations centered around a commission for a flashy fanfare and concert opener. However, shortly after these conversations I found out that my first child was on her way. Having never been a father before (and admittedly never really seeing myself as one) my entire perspective on everything changed almost overnight. I told Brooke the news in hopes that it would help him find some inspiration for the piece. What was born (pun intended) is a fanfare filled with angst and strife, but also hope. This piece perfectly captures my emotions as I embark on life's greatest journey: parenthood.

Tommy Bunnens, Director of Bands, Charlotte High School

## 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, in addition to lush and lyrical lines.

Triplet passages are not marked always marked marcato but should adhere to a true fanfare style with a clean and marked articulation. In moments where the marcato is shown, do not over-emphasize (these are simply reminders to keep the 16th notes clear and marked).

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. In most cases, emphasis is more important than separation.

# The Beginning of All Things

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

♩ = 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 4/4 and 5/4 time signatures, and dynamic markings such as *ff* and *sfz*. A large watermark 'PREPARED BY TAUROS MUSIC PUBLISHING' 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.

9

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

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.

9

Perc.

The image displays a page of a musical score for page 6, featuring a 2/4 time signature. The score includes parts for various instruments: Piccolo, Flute 1 and 2, Oboe, Bassoon, B-flat Clarinet 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, B-flat Trumpet 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, Tuba, Timpani, Bells, Chimes, Percussion, Snare Drum, and Bass Drum. A large, semi-transparent watermark reading "SCORING" is visible across the score. The number "9" appears in a box at the top left and bottom left of the page.

13 **A**

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.

**A**

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

**A**

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

13

Perc.





**B** Less 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*

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

*poco rit.*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

*p*

*p*

**B** Less 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.

30

*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.

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.

52

*sfzp*

*ff*

*mf*

*f*

tutti







70

Picc. *f*

Fl. 1

Fl. 2

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

Bsn. *mp* *mp*

B<sup>b</sup> Cl. 1 *f*

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B. Cl.

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp* *mf*

T. Sx.

B. Sx.

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2 Horn in F *mp*

B<sup>b</sup> Tpt. 3 Horn in F *mp*

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

E

76

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

B $\flat$  Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp* *mf*

T. Sx. *f*

B. Sx. *mf*

B $\flat$  Tpt. 1 *mf* straight mute *f* open *fp* *f*

B $\flat$  Tpt. 2 *mf* *f* *fp* *f*

B $\flat$  Tpt. 3 *f* *fp* *f* unis.

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

E

Timp. *mf*

Bells *mf*

Chm.

Perc.

S. Dr. *mp* *mf*

B. Dr.

Perc. 76



*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.

89

Perc.

*mf*

5/4

**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<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

B<sup>b</sup> 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. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

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

*choke*

*choke*

*choke*

*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

choke

Perc.



115

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.

115

Perc.

*f*

*ff*

*p*

*p*

*p*

H

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. *fff*

Bsn. *fff*

B $\flat$  Cl. 1 *fff*

B $\flat$  Cl. 2 *fff*

B $\flat$  Cl. 3 *fff*

B. Cl. *fff*

A. Sx. 1 *fff*

A. Sx. 2 *fff*

T. Sx. *fff*

B. Sx. *fff*

H

B $\flat$  Tpt. 1 *fff*

B $\flat$  Tpt. 2 *fff*

B $\flat$  Tpt. 3 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3 *fff*

Euph. *fff*

Tuba *fff*

H

Timp. *fff*

Bells *fff*

Chm. *fff*

Perc. *fff*

S. Dr. *fff*

B. Dr. *fff*

Perc. *fff*

120

*mf* *ff*

*mf* *ff*

*molto rit.*

125

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.

1/4 4/4

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*molto rit.*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

1/4 4/4

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*molto rit.*

Timp.

Bells

Chm.

Perc.

S. Dr.

B. Dr.

Perc.

125

1/4 4/4

*fp*

*fp*

*ff*

*fp*

*fp*

*p*