

VOLATILIS

MARK LORTZ
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Volatilis (from the Latin "volatilis" meaning "to fly") is an adjective used to describe something unstable or changeable. The piece opens with a quick fanfare and moves into a march like section. There is a mysterious section that features a solo French horn and then builds to a very new and passionate treatment of the melodic motive. The piece then transitions to rapid ending that features woodwind and string flourishes, brass fanfares and powerful percussion.

Mark Lortz is band and orchestra director at Westminster high school (Westminster, Maryland), where he directs the Orchestra, Concert and Marching Bands, Percussion Ensemble, Colorguard and Electronic & Computer Music Program. He earned degrees from The Peabody Conservatory of Music of the Johns Hopkins University, majoring in percussion performance, music education and composition. As an arranger and composer, he was commissioned by a multiple university consortium in 2004 to transcribe and edit Philip Glass' *Double Fantasy for Two Timpanists and Orchestra* for symphonic band. This work is published through Dunvagen publisher and will have performances throughout the United States. He is the Front Ensemble coordinator and arranger for the Drum Corps Associates (DCA) Drum & Bugle Corps *The Reading Buccaneers*. He has arranged marching band music for high schools and colleges throughout the country. His concert band and orchestra compositions can be heard in various local performing ensembles. He was the Percussion Caption Head for the United States Naval Academy Drum and Bugle Corps, winning the Inter-service Academy Drum & Bugle Corps Championship and high percussion award. An active adjudicator and clinician in the mid-Atlantic region, Mr. Lortz is a member of The American Society of Composers, Authors and Publishers (ASCAP), National Association of Music Education (MENC), Maryland Band Directors Association (MBDA), Maryland Orchestra Director's Association (MODA), American Federation of Musicians (AFM), and is a Marching Percussion Specialist and Scholastic Educator for the *Vic Firth Percussion Education Program*.

Instrumentation

Piccolo	Mallet 1
Flute 1-2	Mallet 2
Oboe 1-2	Mallet 3
Clarinet 1-2	Percussion 1
Bassoon 1-2	Percussion 2
French Horn 1-2	Violin 1
Trumpet 1-2-3	Violin 2
Trombone 1-2-3	Viola
Tuba	Cello
Timpani	Bass

VOLATILIS

MARK LORTZ

Allegro $\text{C} = 152$

Piccolo
Flute 1
Oboe
Clarinet in B \flat
Bassoon

Horn in F
Trumpet in B \flat
Trombone
Tuba

Timpani
Bells
Vibes
Xylophone
Snare & Bass Drums
Percussion
Triangle, Crash Cym.
Suspended Cym., Sleigh
Tambourine, Flexionite,
Sizzle Cym.

Allegro $\text{C} = 152$

Violin I
Violin II
Viola
Cello
Contrabass

Picc. II
 Flute 1 2
 Ob.
 B♭ Cl. 1 2
 Bsn. f >
 Hn. 1 2
 B♭ Tpt. 1 2
 Tbn. 1 2
 Tuba 1 2
 Tim.
 Bls.
 Vbs.
 Xyl.
 Perc.
 Perc. Sus. Cym.
 Fl.
 Vln.
 Fl.
 Fl.
 Vcl.
 Cb.

Measures 9-16: The score consists of four systems of music. The first system features woodwind entries (Picc., Flute 1, Ob., B♭ Cl. 1, Bsn.) with rhythmic patterns involving sixteenth-note groups and slurs. The second system includes brass and woodwind entries (Hn. 1, B♭ Tpt., Tbn., Tuba) with sustained notes and sixteenth-note patterns. The third system contains percussion entries (Timpani, Bls., Vbs., Xyl., Perc., Perc. Sus. Cym.) with various dynamic markings like *f*, *mf*, and *p*. The fourth system concludes with woodwind entries (Fl., Vln., Fl., Fl., Vcl., Cb.) featuring sixteenth-note patterns and slurs. Measure numbers 9 through 16 are indicated at the bottom of each system.

Picc. [19] [23]
 Flute 1
 2
 Ob.
 B. Cl. 1
 2
 Bsn.

 Hn. 1
 2
 B. Tpt.
 1
 2
 3
 Tbn.
 2
 3
 Tuba
 mf

 Timp.
 Bls.
 Vbs.
 Xyl.
 Perc.
 Perc.
 Sus. Cym.
[19] [23]

 I
 Vln.
 II
 Vla.
 Vc.
 Cb.
[19] [23]

This conductor's score page contains four systems of musical notation, each spanning measures 17 through 23. The instruments listed on the left include Picc., Flute 1, Ob., B. Cl. 1, Bsn., Hn. 1, B. Tpt., Tbn., Tuba, Timp., Bls., Vbs., Xyl., Perc., Perc., Sus. Cym., I Vln., II Vln., Vla., Vc., and Cb. Measure 17 begins with a dynamic of *mf*. Measures 18 and 19 show various rhythmic patterns and dynamics (e.g., *f*, *mf*, *mp*). Measure 20 features a prominent *f* dynamic. Measures 21 and 22 continue the rhythmic patterns. Measure 23 concludes with a dynamic of *mf*.

31

Picc.

Flute 1
2

Ob.

B♭ Cl. 1
2

Bsn.

Hn. 1
2

1
2
3

B♭ Tpt.

1
2
3

Tbn.
2
3

Tuba

Tim.

Bls.

Vbs.

Xyl.

Perc.

Perc.

Tambourine & Sleighbells

Vln.
II

Vla.

Vc.

Cb.

Picc. *Flute >*
 Flute 1
 2
 Ob.
 B♭ Cl. 1
 2
 Bsn.

 Hn. 1
 2
 1
 B♭ Tpt.
 2
 3
 1
 Tbn.
 2
 3
 Tuba

 Tim.

 Bls.

 Vbs.

 Xyl.

 Perc.
 3
 2
 2
 2
 2
 Perc.

 I
 Vln.
 II
 Vla.
 Vc.
 Cb.

Measures 32-40 of the conductor's score. The score includes parts for Picc., Flute 1, Flute 2, Ob., B♭ Cl. 1, B♭ Cl. 2, Bsn., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Tim., Bls., Vbs., Xyl., Perc. (two staves), Vln. I, Vln. II, Vla., Vc., and Cb. Dynamics and performance instructions like 'f', 'mf', 'p', and '>>' are present throughout the score.

ritard poco a poco **43** **Misterioso ♩ = 80** **47**

Picc.

Flute 1
2

Ob.

B♭ Cl. 1
2

Bsn.

Hn. 1
2

B♭ Tpt. 1
2

Tbn. 1
2
3

Tuba

Tim.

Bls.

Vbs.

Xyl.

Perc.

Perc.

Sus. Cym.

Vln. I
II

Vla.

Vc.

Cb.

55

Picc.

Flute 1
2

Ob.

B♭ Cl. 1
2

Bsn.

Hn. 1
2

1
B♭ Tpt.
2
3

Tbn. 1
2
3

Tuba

Tim.

Bls.

Vbs.

Xyl.

Perc.

Perc.

I
Vln.
II
Vla.
Vc.
Cb.

55

divisi

55

56

57

58

59

60

61

Picc. 63
 Flute 1
 Flute 2
 Ob.
 Bb Cl. 1
 Bb Cl. 2
 Bsn. *p*
 Hn. 1
 Hn. 2 63
 Bb Tpt. 1
 Bb Tpt. 2
 Tbn. 1 *p*
 Tbn. 2 *p*
 Tuba 1 *p*
 Tuba 2 *mf*
 Tim. 63
 Bls. *f*
 Vibes *f*
 Vbs. 3
 Xyl. 6
 Perc. 5
 Crash Cym. 4
 Perc. Sus. Cym. 3
 Sus. Cym. Appassionato
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 Cb. 62 *f*
63 *f*
64 *f*
65 *f*
66 *f*

Appassionato

Bells

Vibes

Crash Cym.

Sus. Cym.

Appassionato

63

63

64

65

66

Picc. *molto ritard*
 Flute 1
 2 *molto ritard*
 ff //
 Ob. *molto ritard*
 ff //
 Bb Cl. 1
 2 *molto ritard*
 ff //
 Bsn. *molto ritard*
 ff

71 Ominous ($\downarrow = 160$)

Hn. 1
 2 *molto ritard*
 ff //
 Bb Tpt. 1
 2 *molto ritard*
 ff //
 3 *molto ritard*
 ff //
 Tbn. 1
 2 *molto ritard*
 ff //
 3 *molto ritard*
 ff //
 Tuba *molto ritard*
 ff

71 Ominous ($\downarrow = 160$)

Timp. *molto ritard*
 ff //
 Bls. *molto ritard*
 ff //
 Vbs. *molto ritard*
 ff //
 Xyl. *molto ritard*
 ff //
 Perc. Bass Drum
 Crash Cyms.
 Sus. Cym. *mf*
 Gong & Sizzle Cym. *p*

3 71 Ominous ($\downarrow = 160$) 3 3 2

Perc. *molto ritard*
 ff //
 Freely-Solo Violin
 rit. *p*
 6 +Section on G

71 Ominous ($\downarrow = 160$)

Vln. I *molto ritard*
 ff //
 rit. *p*
 II *molto ritard*
 ff //
 rit. *p*
 Vla. *molto ritard*
 ff //
 rit. *p*
 Vc. *molto ritard*
 ff //
 rit. *p*
 Cb. *molto ritard*
 ff

col legno

Start Timp and strings in new tempo while holding the fermata

mf

67 68 69 70 71 72 73 74

78

Picc.

Flute 1
2

Ob.

B♭ Cl. 1
2

Bsn.

Hn. 1
2

1
2
B♭ Tpt.

1
2
Tbn.

Tuba

Tim.

Bls.

Vbs.

Xyl.

Perc.

Perc.

I
Vln.

II
Vln.

Vla.

Vc.

Cb.

84

Picc. 86
 Flute 1 molto ritard
 Flute 2 molto ritard
 Ob. molto ritard
 Bb Cl. 1 molto ritard
 Bb Cl. 2 molto ritard
 Bsn. ff Brilliant ($\text{♩} = 80$)

 Hn. 1 molto ritard
 Hn. 2 molto ritard
 Bb Tpt. 1 molto ritard
 Bb Tpt. 2 molto ritard
 Tbn. 1 molto ritard
 Tbn. 2 molto ritard
 Tuba molto ritard

 Tim. ff Brilliant ($\text{♩} = 80$)
 Bls. molto ritard
 Vbs. molto ritard
 Xyl. molto ritard
 Perc. molto ritard
 Perc. Sus. Cym.
 Vibes ff Crotales
 Crash Cyms. ff

 Vln. I ff Brilliant ($\text{♩} = 80$)
 Vln. II molto ritard
 Vla. molto ritard
 Vc. molto ritard
 Cb. ff

Measures 85-92:
 85: All instruments play eighth-note patterns.
 86: Piccolo, Flute 1, Flute 2, Ob., Bb Cl. 1, Bb Cl. 2, Bsn., Hn. 1, Hn. 2, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Tim., Bls., Vbs., Xyl., Perc., Perc., Vln. I, Vln. II, Vla., Vc., Cb.
 87: Piccolo, Flute 1, Flute 2, Ob., Bb Cl. 1, Bb Cl. 2, Bsn., Hn. 1, Hn. 2, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Tim., Bls., Vbs., Xyl., Perc., Perc., Vln. I, Vln. II, Vla., Vc., Cb.
 88: Piccolo, Flute 1, Flute 2, Ob., Bb Cl. 1, Bb Cl. 2, Bsn., Hn. 1, Hn. 2, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Tim., Bls., Vbs., Xyl., Perc., Perc., Vln. I, Vln. II, Vla., Vc., Cb.
 89: Piccolo, Flute 1, Flute 2, Ob., Bb Cl. 1, Bb Cl. 2, Bsn., Hn. 1, Hn. 2, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Tim., Bls., Vbs., Xyl., Perc., Perc., Vln. I, Vln. II, Vla., Vc., Cb.
 90: Piccolo, Flute 1, Flute 2, Ob., Bb Cl. 1, Bb Cl. 2, Bsn., Hn. 1, Hn. 2, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Tim., Bls., Vbs., Xyl., Perc., Perc., Vln. I, Vln. II, Vla., Vc., Cb.
 91: Piccolo, Flute 1, Flute 2, Ob., Bb Cl. 1, Bb Cl. 2, Bsn., Hn. 1, Hn. 2, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Tim., Bls., Vbs., Xyl., Perc., Perc., Vln. I, Vln. II, Vla., Vc., Cb.
 92: Piccolo, Flute 1, Flute 2, Ob., Bb Cl. 1, Bb Cl. 2, Bsn., Hn. 1, Hn. 2, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Tim., Bls., Vbs., Xyl., Perc., Perc., Vln. I, Vln. II, Vla., Vc., Cb.

Picc. *molto ritard* 95 Driving (♩ = 160)

Flute 1
 2 *molto ritard*

Ob. *molto ritard*

B♭ Cl. 1
 2 *molto ritard*

Bsn. *molto ritard*

Hn. 1
 2 *molto ritard* 95 Driving (♩ = 160)

1 *molto ritard*

B♭ Tpt. 1
 2 *>molto ritard*

Tbn. 1 *molto ritard*

2
 3 *molto ritard*

Tuba *molto ritard*

Tim. *molto ritard* 95 Driving (♩ = 160)

Bls. *molto ritard*

Vbs. *molto ritard*

Xyl. *molto ritard*

Perc. *molto ritard*

Perc. *molto ritard* *mf* Crash Cyms. Crash Cyms.

Sus. Cym. *f* Sus. Cym.

Vln. I *molto ritard* 95 Driving (♩ = 160) 2

Vln. II *molto ritard* 2

Vla. *molto ritard* 2

Vc. *molto ritard* 2

Cb. *molto ritard* 95 96 97 98 99 100

Picc. >
 Flute 1 >
 2
 Ob.
 >
 B♭ Cl. 1 >
 2
 Bsn. f > > >
 >
 Hn. 1 > 8 >
 2
 B♭ Tpt. 1 >
 2 > 8 >
 3
 Tbn. 1 > >
 2 > 8 >
 3
 Tuba
 Timp. > > > >
 Bls. ff Bells
 Vibes > > >
 Vbs. ff Chimes
 Xyl. ff
 Perc. > -
 Perc. Crash Cyms.
 Sus. Cym.
 Crash Cyms. Choke
 Sus. Cym.
 Vln. >
 II >
 Vla. >
 Vc. >
 Cb.
 101 102 103 104