ATARAXIA

For Concert Band

Grade 3

Garrett Hope

Instrumentation

1–Conductor's Full Score
1–Piccolo
4–Flute 1
4–Flute 2
2–Oboe 1
2–Oboe 2
4–B♭ Clarinet 1
4–B♭ Clarinet 2
4–B♭ Clarinet 3
2–B♭Bass Clarinet
2–Bassoon 1
2–Bassoon 2
2–E♭Alto Saxophone 1
2–E♭Alto Saxophone 2
2–B♭Tenor Saxophone
2–E♭Baritone Saxophone
2–F Horn 1
2–F Horn 2
2–F Horn 3
3–B♭Trumpet 1
3–B♭Trumpet 2
2–Trombone 1
2–Trombone 2
2–Bass Trombone
2–Euphonium
2–Tuba
1–Timpani
1–Percussion 1
    Snare Drum
    Wood Block
1–Percussion 2
    Bass Drum
    Glockenspiel
1–Percussion 3
    Cymbals
    Marimba
    Glockenspiel
1–Percussion 4
    Tam-tam
    Vibraphone
1–Percussion 5
    Tom-toms
    Tubular Bells

Frog Princess Publishing
www.garretthope.com

About The Composer

Garrett Hope (b. 1978) was born into a family that valued and practiced music daily. His mother was a primary school music teacher and children's choir director. As a result Garrett has been performing on stages of various sizes and in front many different audiences since he was a toddler. Garrett studied piano, clarinet, guitar, and bass as he was growing up. Though he tinkered with sequencing and song writing it wasn't until he began studying composition at Colorado Christian University and mentoring other students that he found his musical passions—composition and teaching.

Uncovering these passions led to the completion of a master's degree from the University of Northern Colorado and a doctorate from the University of Nebraska–Lincoln. Garrett has held positions at several colleges and universities in Colorado, Nebraska, and Pennsylvania. His music has won awards and been performed by school and professional ensembles from coast to coast. He has taught a wide variety of undergraduate and graduate courses, mostly in music theory.

Primarily, Garrett loves writing music that engages students and provides meaningful and life-changing musical experiences—the kind of experiences he encountered as a student. As a guest conductor and clinician he visits schools and ensembles across the country helping teachers and ensemble directors meet their classroom goals.

When Garrett is not composing (he also scores films), he teaches composers about the business end of writing music through his platform and podcast The Portfolio Composer (www.theportfoliocomposer.com), he tunes pianos, he continues to teach theory and the history of rock and roll at the University of Nebraska–Lincoln, and he is Director of Worship at First Evangelical Covenant Church.

Garrett resides in Lincoln, NE with his wife and daughter.

About Chase The Music

Chase the Music is a non-profit organization that gives hope, strength, and joy to children battling critical conditions. We do this with original music—composed and performed just for the children. The music and premiere performance is closely aligned between the child, composer, performers, audience, and venue. The gift of music in this manner provides a shared experience with incredible power and meaning for all concerned. Players and audiences are deeply touched by a Chase the Music piece. After the premiere, the music lives on, providing inspiration for many. The children for whom the pieces are written are the real heroes though. They battle through situations no child should. Our goal is to deliver with love, a song for their hearts, to help with their journey.

We are honored to have had Garrett Hope create Ataraxia, being premiered by the Standley Lake High School Band, for Jack. It is our hope that this gift will bring Jack and others joy in their lives for a very long time.

We encourage you to join us in Chasing the Music. Please reach out to learn more at our website, chasethemusic.org. We'd love to talk to you, too! Feel free to contact our Executive Director, Clark Hodge, via email at clark@chasethemusic.org or 303-859-3321.

A Note from Angela Knight

When Jack was diagnosed at 2 years old we set out to make the most of every day and ensure that Duchenne didn't keep Jack from living life to the fullest. Jack has wanted to try many things, from snow skiing to performing music. In 5th grade Jack wanted to try band so we took him to an open house at the elementary school. We tried showing him instruments that we thought would be easier as he lost arm strength. Regardless, he had his heart set on the beautiful French Horn.

We always thought this would be a little extra activity for Jack as he focused on STEM and outdoor activities. When Jack was looking at high schools, we chose Standley Lake High School for their STEM program and thought that would be the focus of his high school experience. About the same time, his middle school music teacher invited him to participate in the marching band. He started practicing with the marching band the summer before his freshman year. It was at marching band practice where Jack found his community.

He started high school with friends in every grade and an uncommon comfort at a new school. That community has grown and is now "Jack's Pack" at school. We never expected him to be a "Band Geek," but it has been the happiest and most fulfilling part of high school for him.

About The Music

Ataraxia is a fantasia on a theme written for Jack Knight. Jack is a high school junior with Duchenne Muscular Dystophy. It starts with a large brass chorale, explores several ideas and wraps up with a heroic statement of Jack's Theme. It ends with a crushingly loud sonority played in unison rhythm across the band as a triumphant celebration of Jack's spirit. It features tight syncopation, interesting modulations, exciting percussion, and sectional independence.

The title, *Ataraxia*, symbolizes Jack's equanimity in the face of Duchenne Muscular Dystrophy and the Knight family's search for peace. No child should have to face the endless medical interventions and challenges that Jack has experienced. The ever-shifting tonal and musical landscape in *Ataraxia* is similar to the rapid and devastating changes Jack has faced in his life and body.

Though this music is more like an action movie (Jack does LOVE Star Wars after all), the definition of ataraxia is, "A state of freedom from emotional disturbance and anxiety; tranquility." The music treats the term as a process. By the end the listener, and Jack, have achieved ataraxia.

Chase the Music commissioned *Ataraxia* for Standley Lake High School in Westminster, CO under the direction of Carissa Duran. The piece was premiered in February of 2018.

Garrett is available for Skype rehearsal sessions and to clinic with your ensemble. Contact Garrett through his website (www.garretthope.com/contact) to schedule a call!

CONDUCTOR'S FULL SCORE
(TRANSPOSED)
Duration: 5:15

Commissioned by Chase the Music for Standley Lake High School Band, Carrissa Duran director.
In celebration of Jack Knight.

Ataraxia

GARRETT HOPE

Fast, Dark, & Agressive (♩=138)

Piccolo
Flute 1, 2
Oboe 1, 2
Clarinet in B♭ 1, 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Bassoon 1, 2
Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone
Horn in F 1, 2
Horn in F 3
Trumpet in B♭ 1, 2
Trombone 1, 2
Bass Trombone
Euphonium
Tuba
Timpani
Percussion 1 (Snare Drum, Wood Block)
Percussion 2 (Bass Drum, Glockenspiel)
Percussion 3 (Cymbals, Marimba, Glockenspiel)
Percussion 4 (Tam-tam, Vibraphone)
Percussion 5 (Tom-toms, Tubular Bells)

pp molto ff molto f a2 G, A♭, C, E♭ Bass Drum Tam-tam let ring Tom-toms L, M, H

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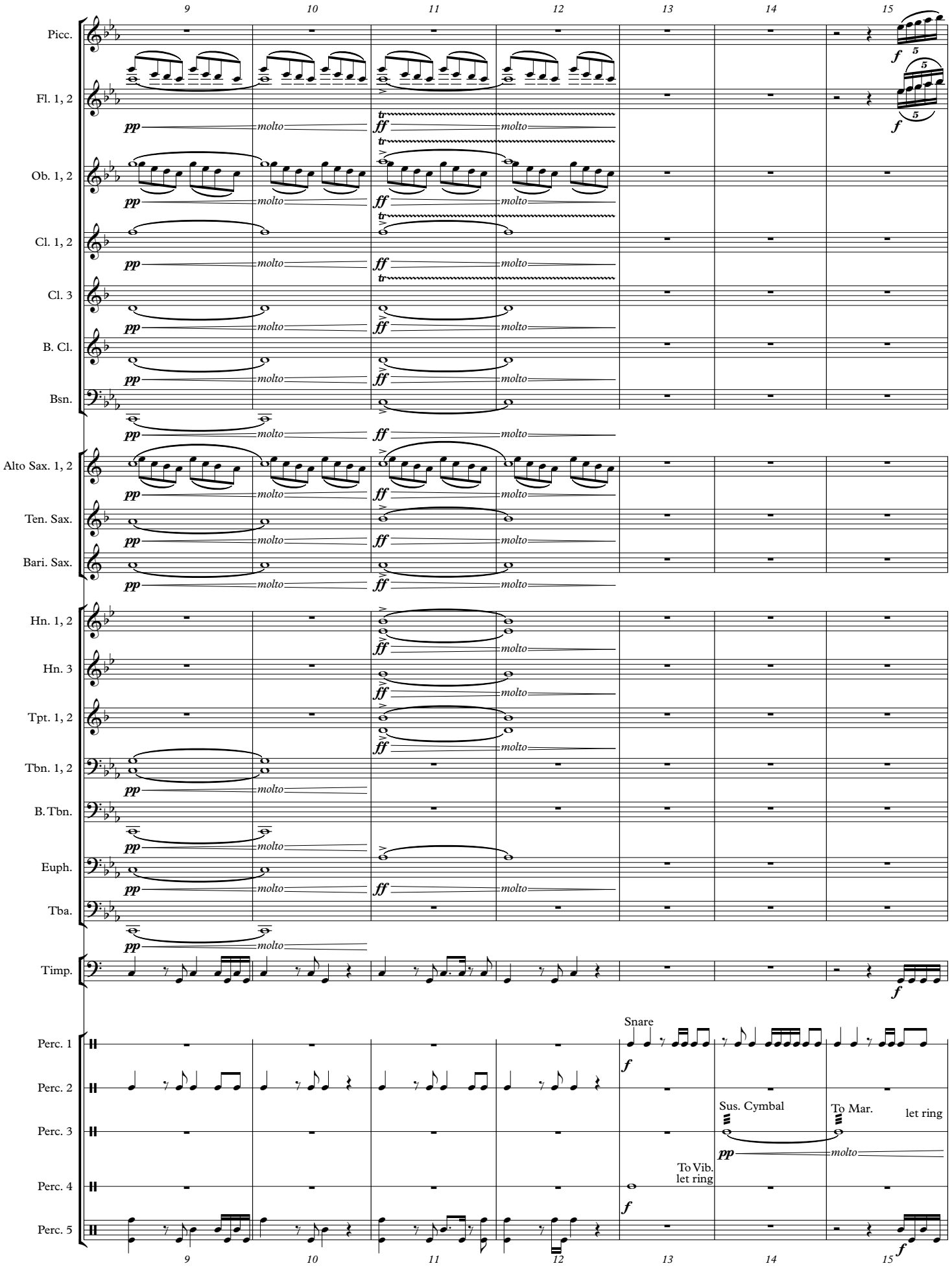
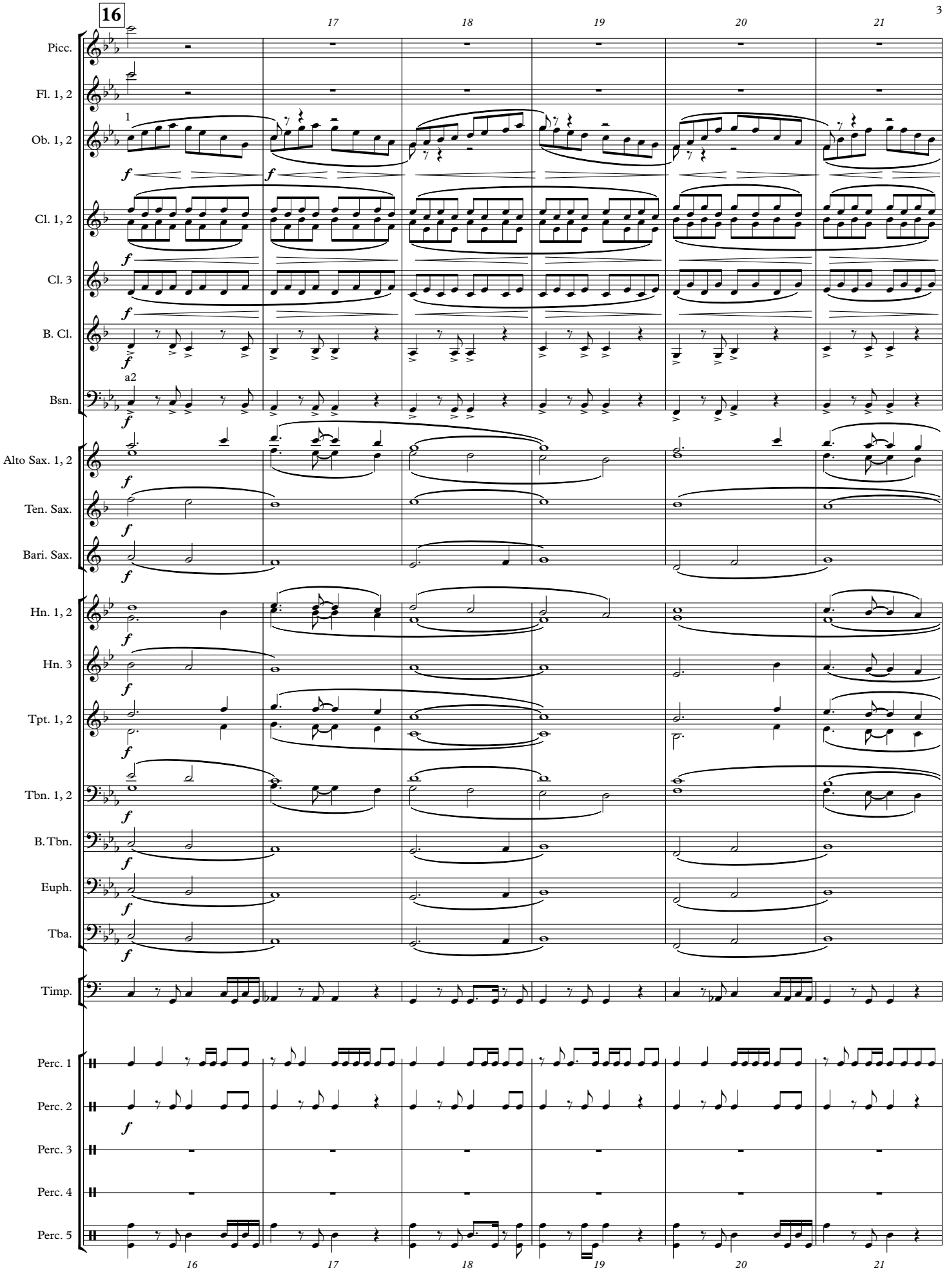

9
10
11
12
13
14
15
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
pp
molto
ff
f
tr
5
Snare
Sus. Cymbal
To Mar.
let ring
To Vib.
let ring


16
17
18
19
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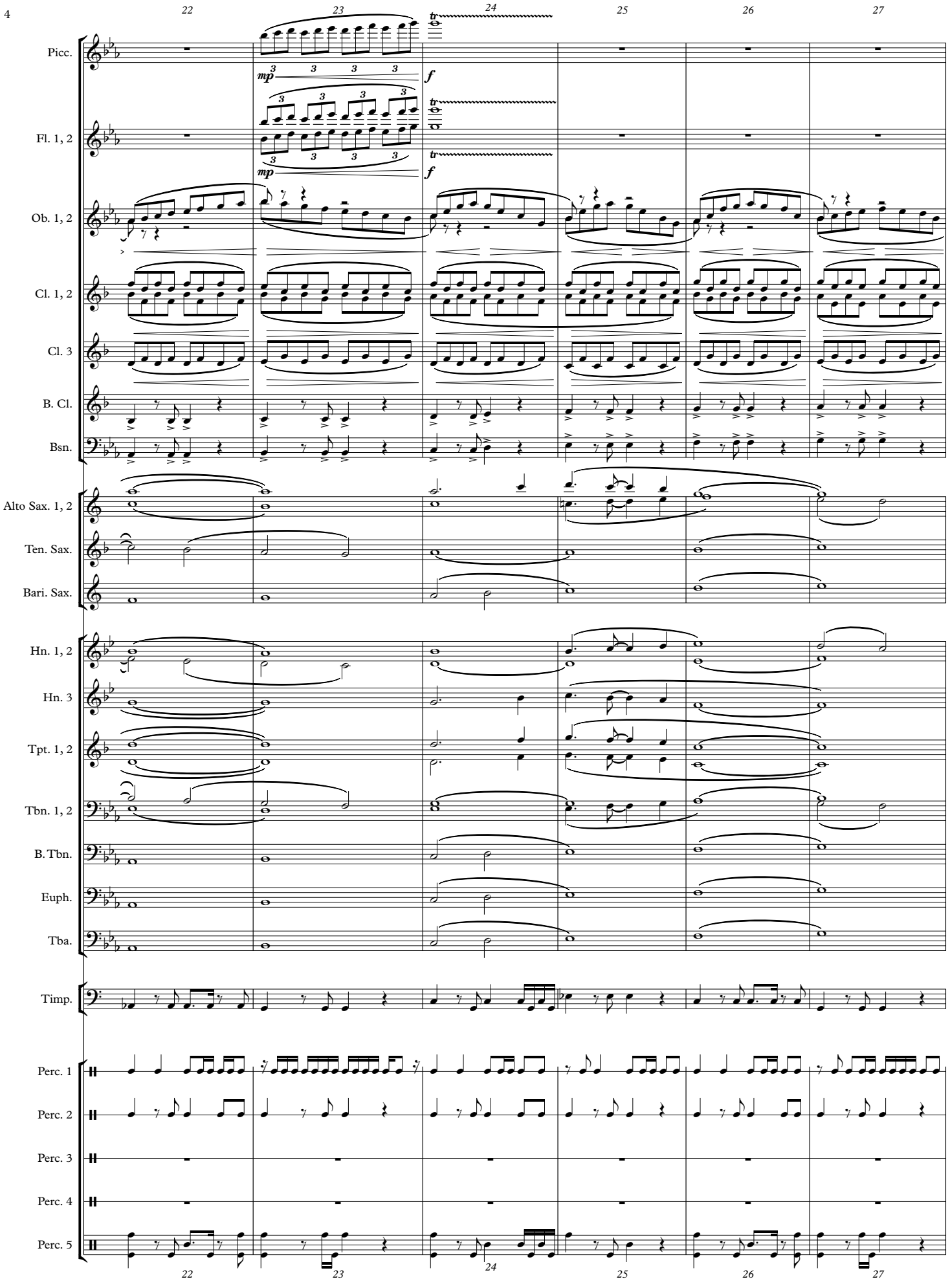
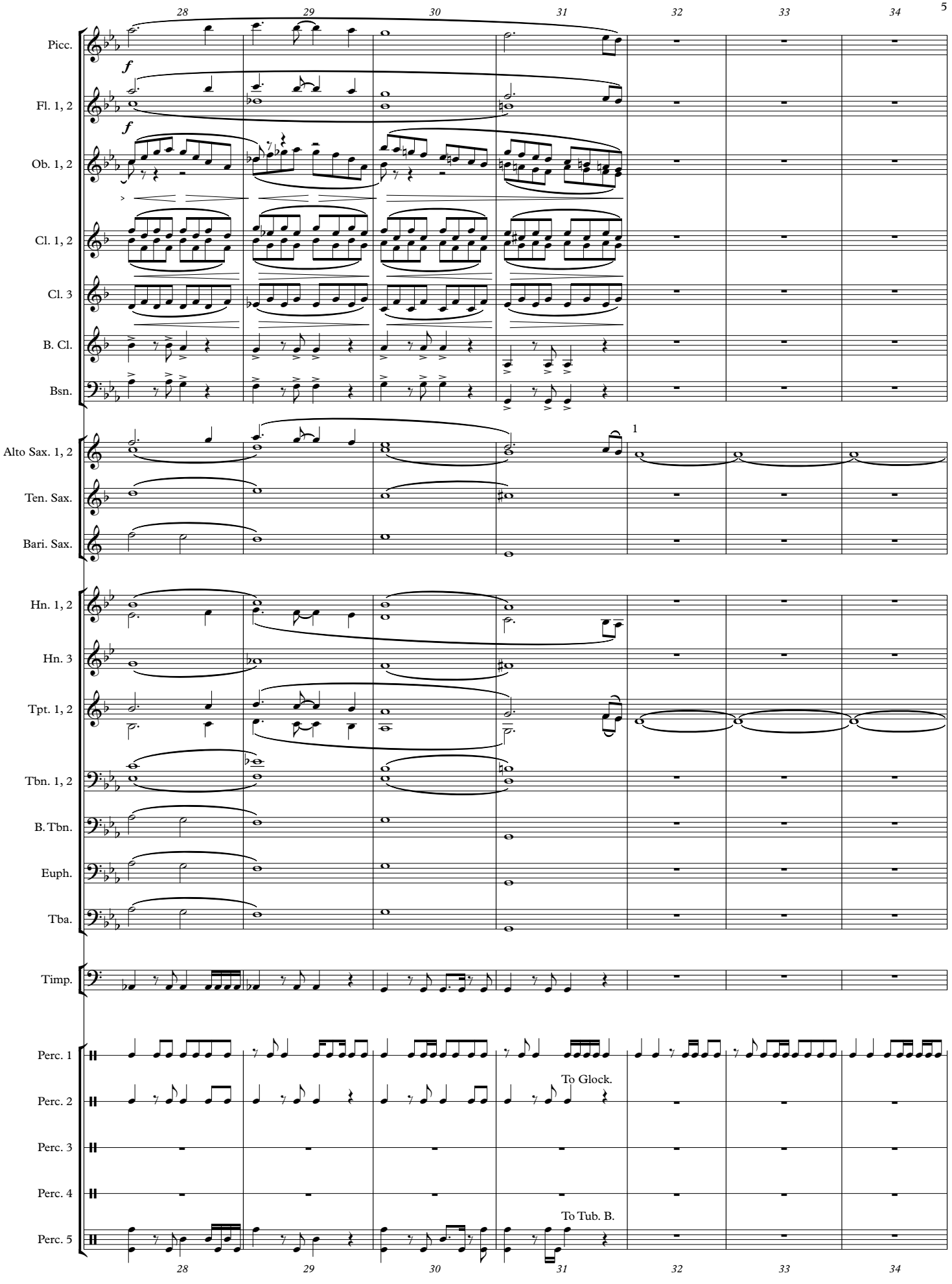
21
Picc.
Fl. 1, 2
Ob. 1, 2
1
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
a2
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
f


22
23
24
25
26
27
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
mp
f
tr


28
29
30
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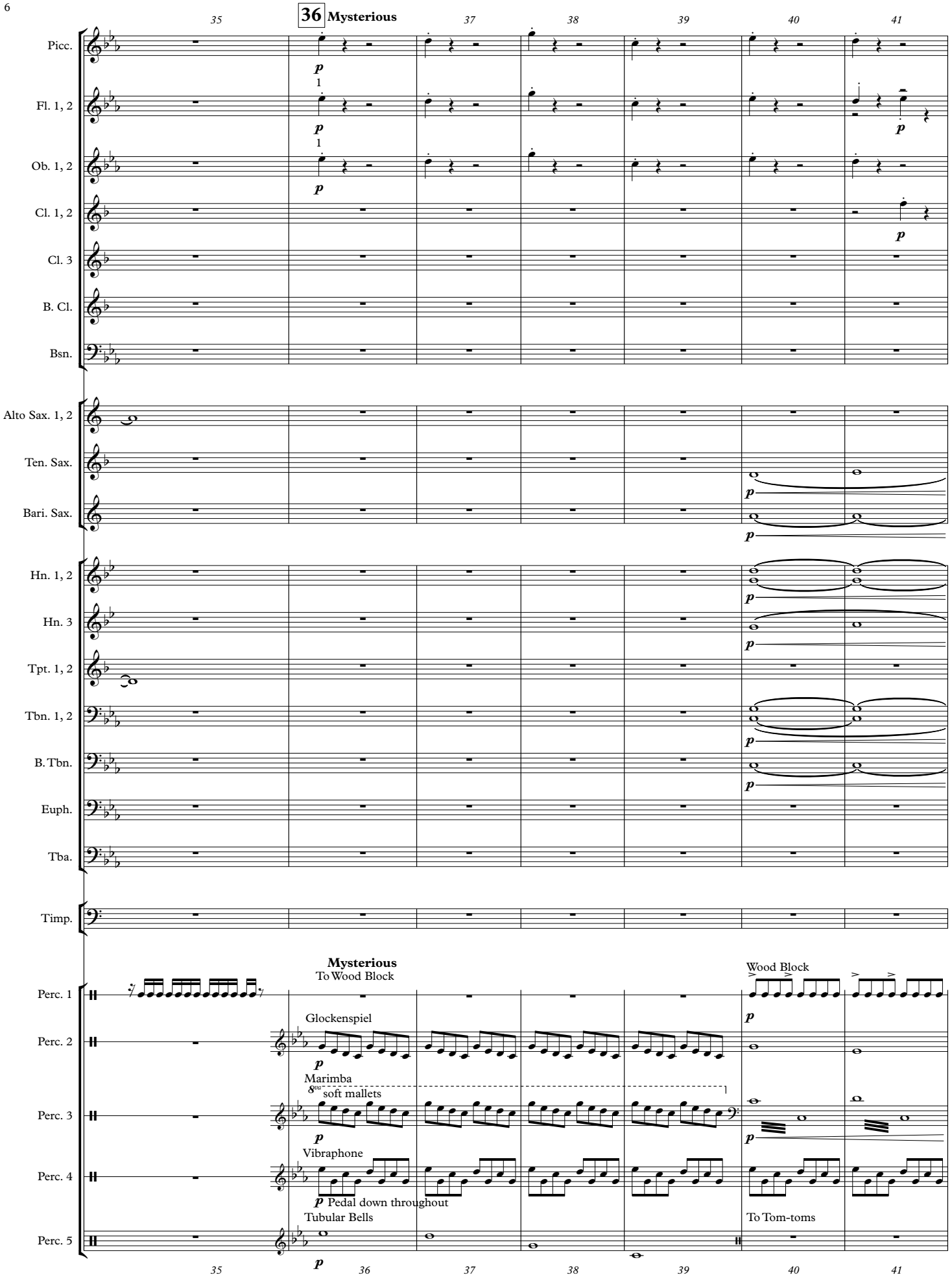
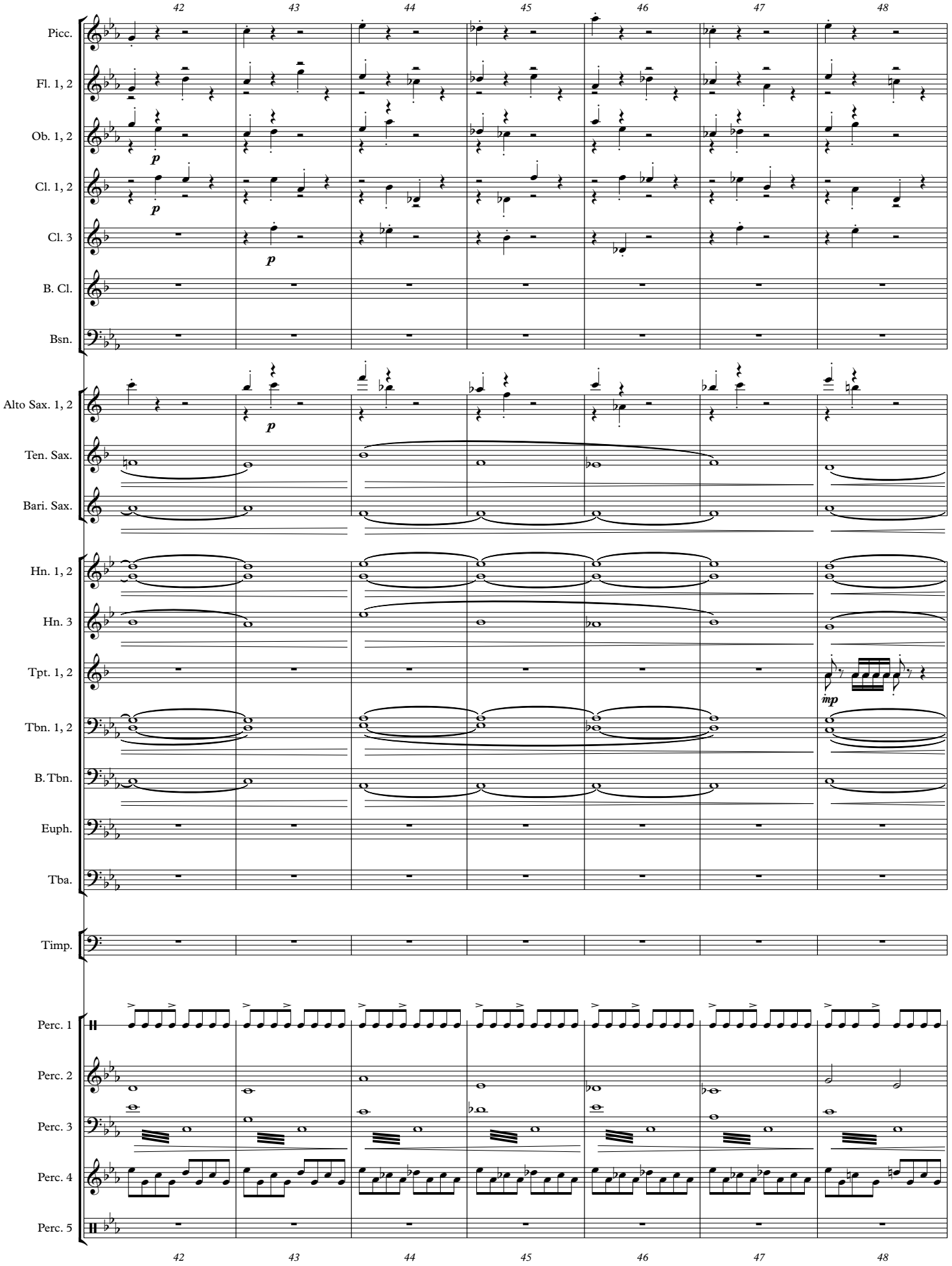
32
33
34
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
f
1
To Glock.
To Tub. B.


35
36 Mysterious
37
38
39
40
41
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Mysterious
To Wood Block
Wood Block
Glockenspiel
Marimba
8va
soft mallets
Vibraphone
Pedal down throughout
Tubular Bells
To Tom-toms
p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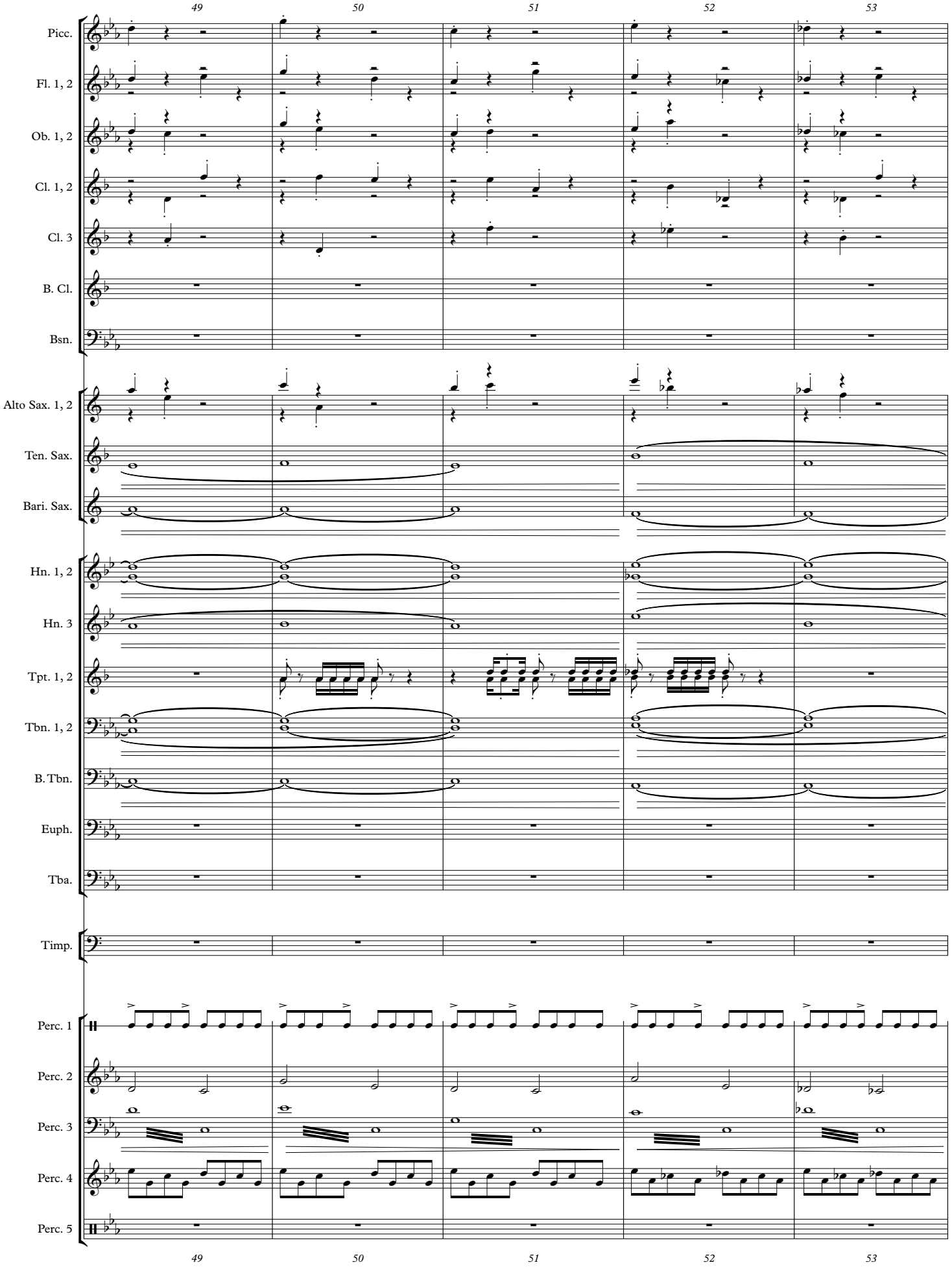
43
44
45
46
47
48
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
p
imp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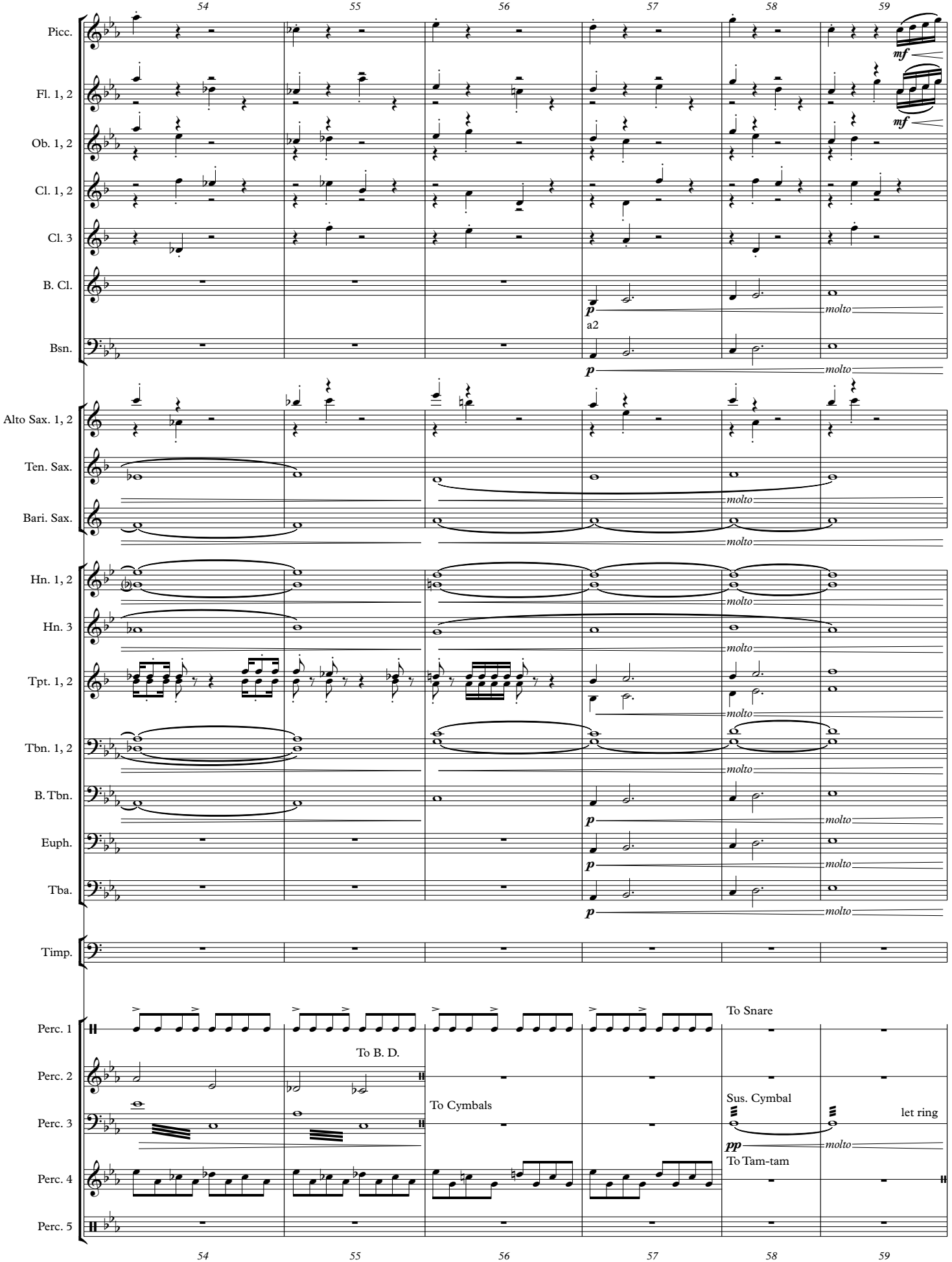
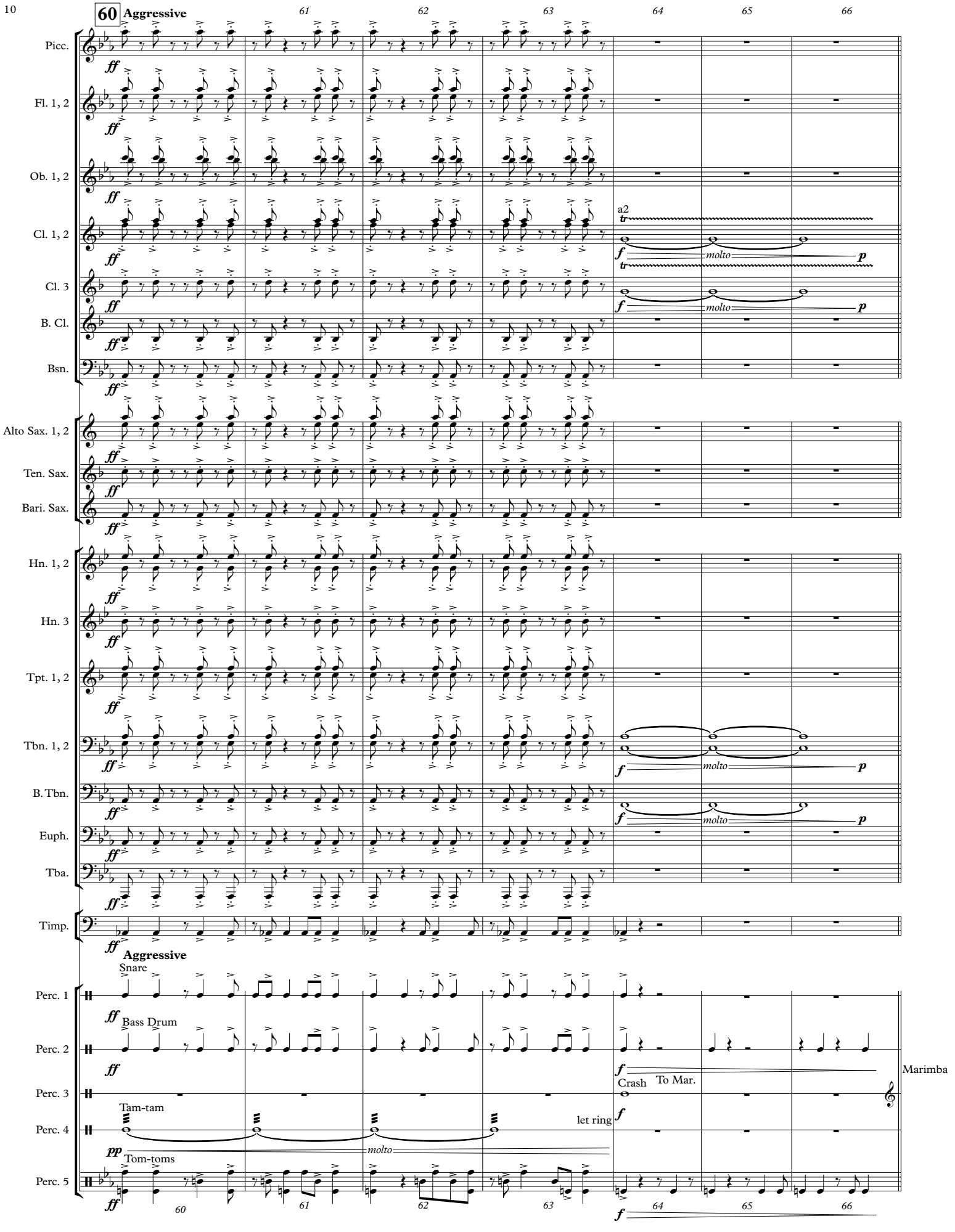
50
51
52
53
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
49
50
51
52
53


54
55
56
57
58
59
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
mf
p
molto
a2
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
To Snare
To B. D.
To Cymbals
Sus. Cymbal
let ring
pp
To Tam-tam


60
Aggressive
61
62
63
64
65
66
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
a2
molto
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Aggressive
Snare
Bass Drum
Crash
To Mar.
Marimba
Perc. 1
Perc. 2
Perc. 3
Tam-tam
let ring
Perc. 4
Tom-toms
Perc. 5

67 **Brooding**

67 68 69 70 71 72 73 74

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Cl. 3

B. Cl. *mp* *mf*

a2

Bsn. *mp* *mf*

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Hn. 1, 2 *p* *f*

Hn. 3 *p* *f*

Tpt. 1, 2 *mp* *f*

Tbn. 1, 2 *p* *f*

B. Tbn. *p* *f*

Euph. *mp* *mf*

Tba. *mp* *mf*

Timp.

Brooding

Perc. 1

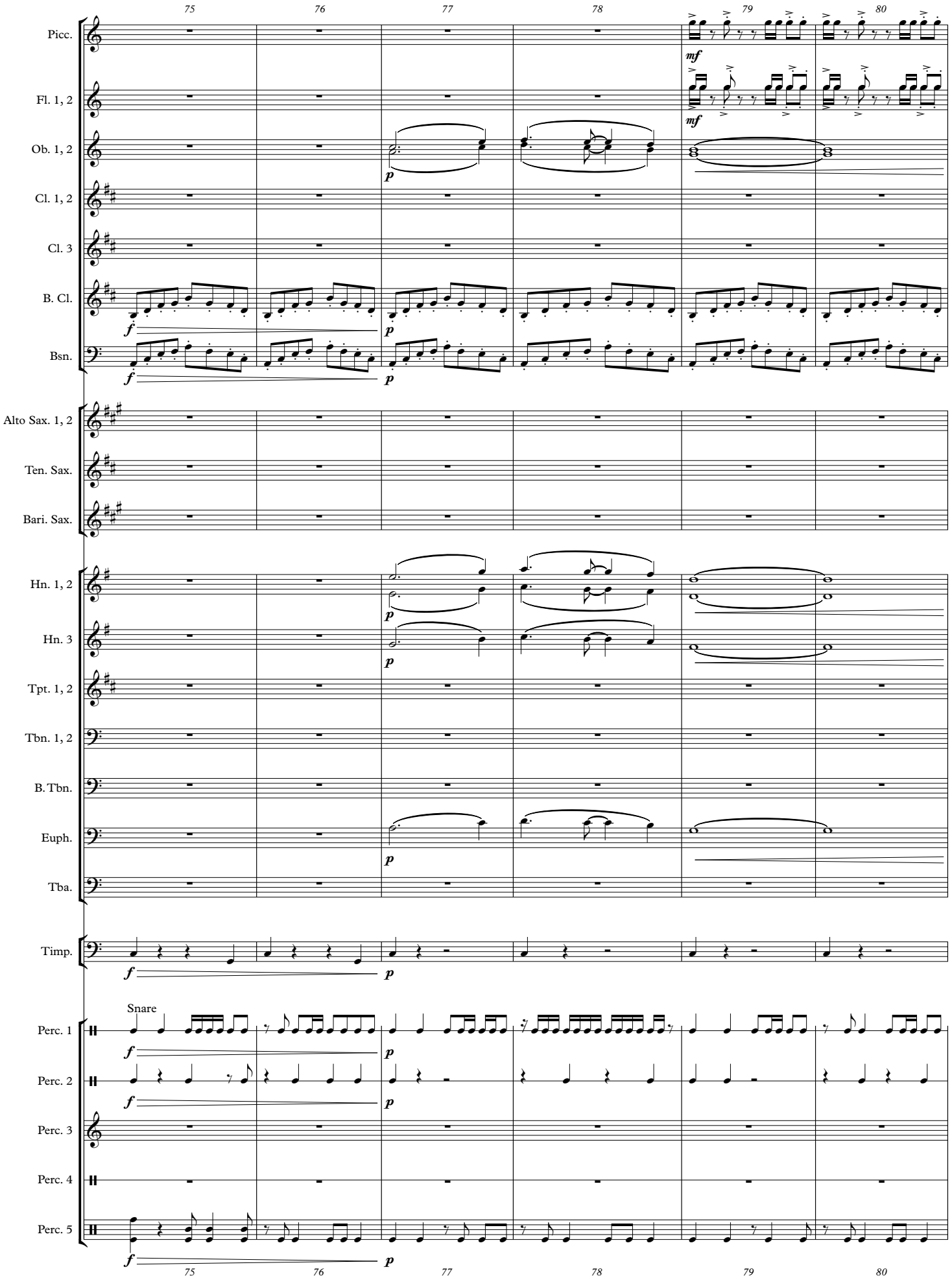
Perc. 2 *p* *cresc. poco a poco*

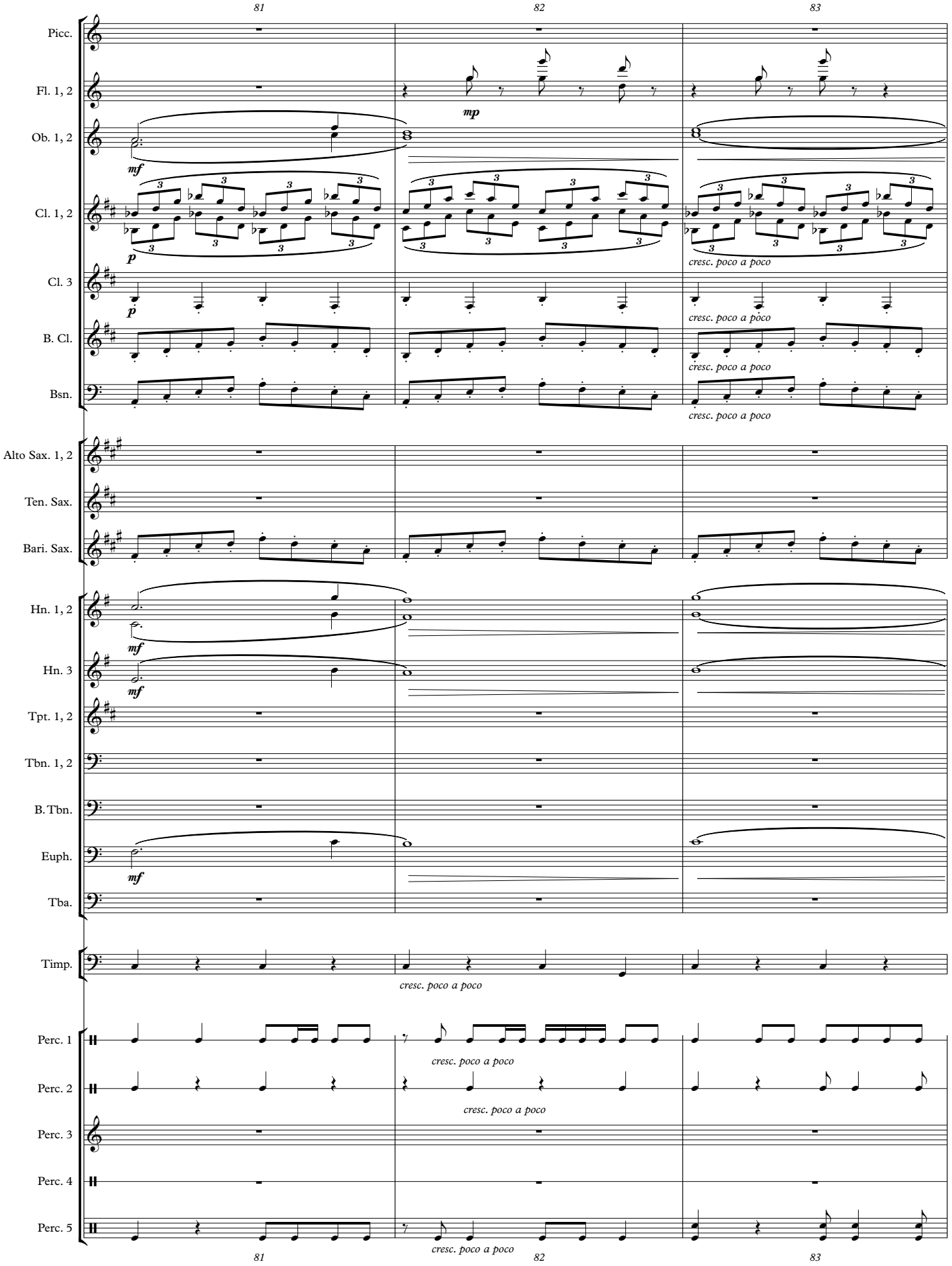
Perc. 3 Sus. Cymbal let ring *pp* *molto*

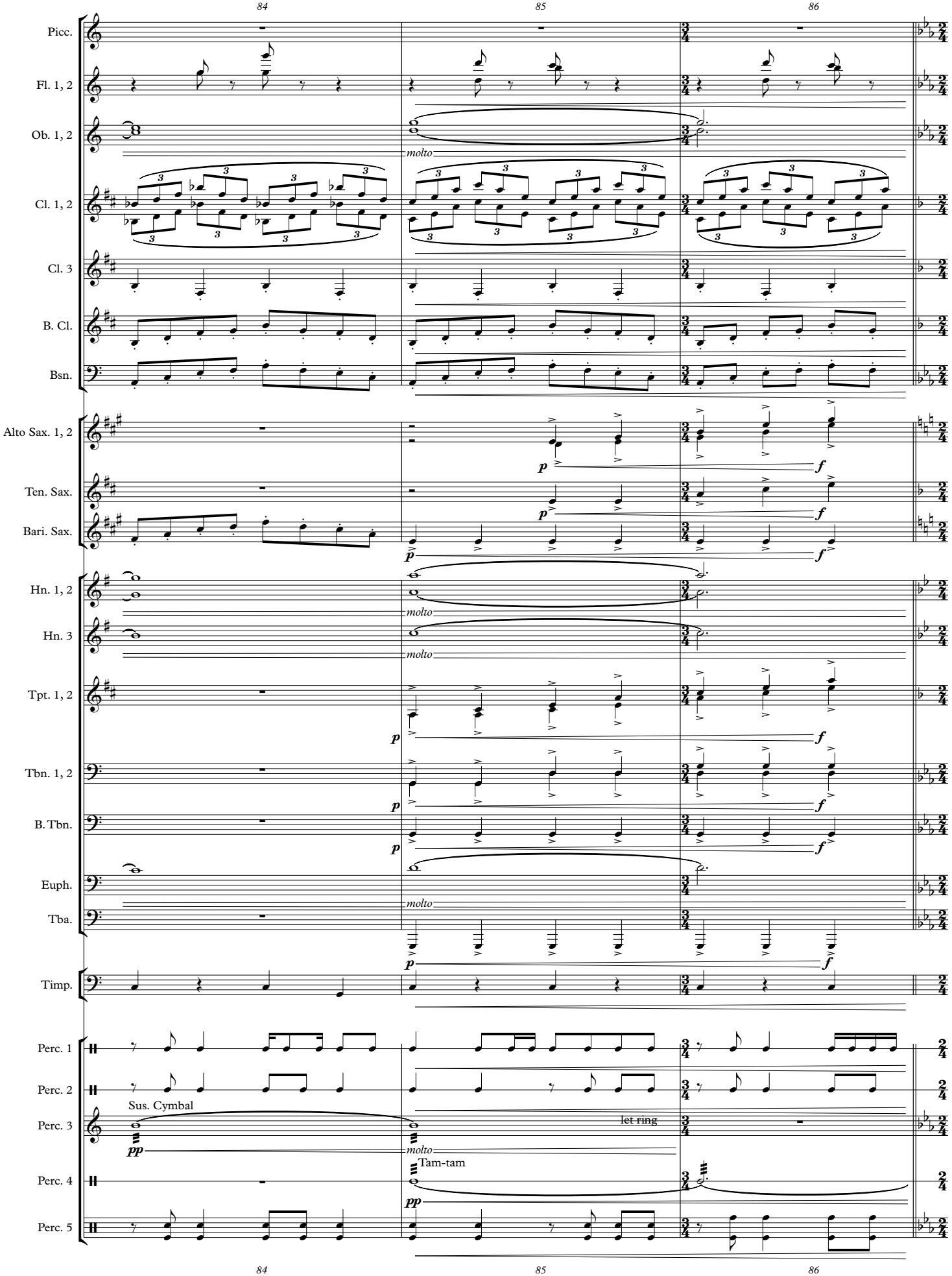
Perc. 4

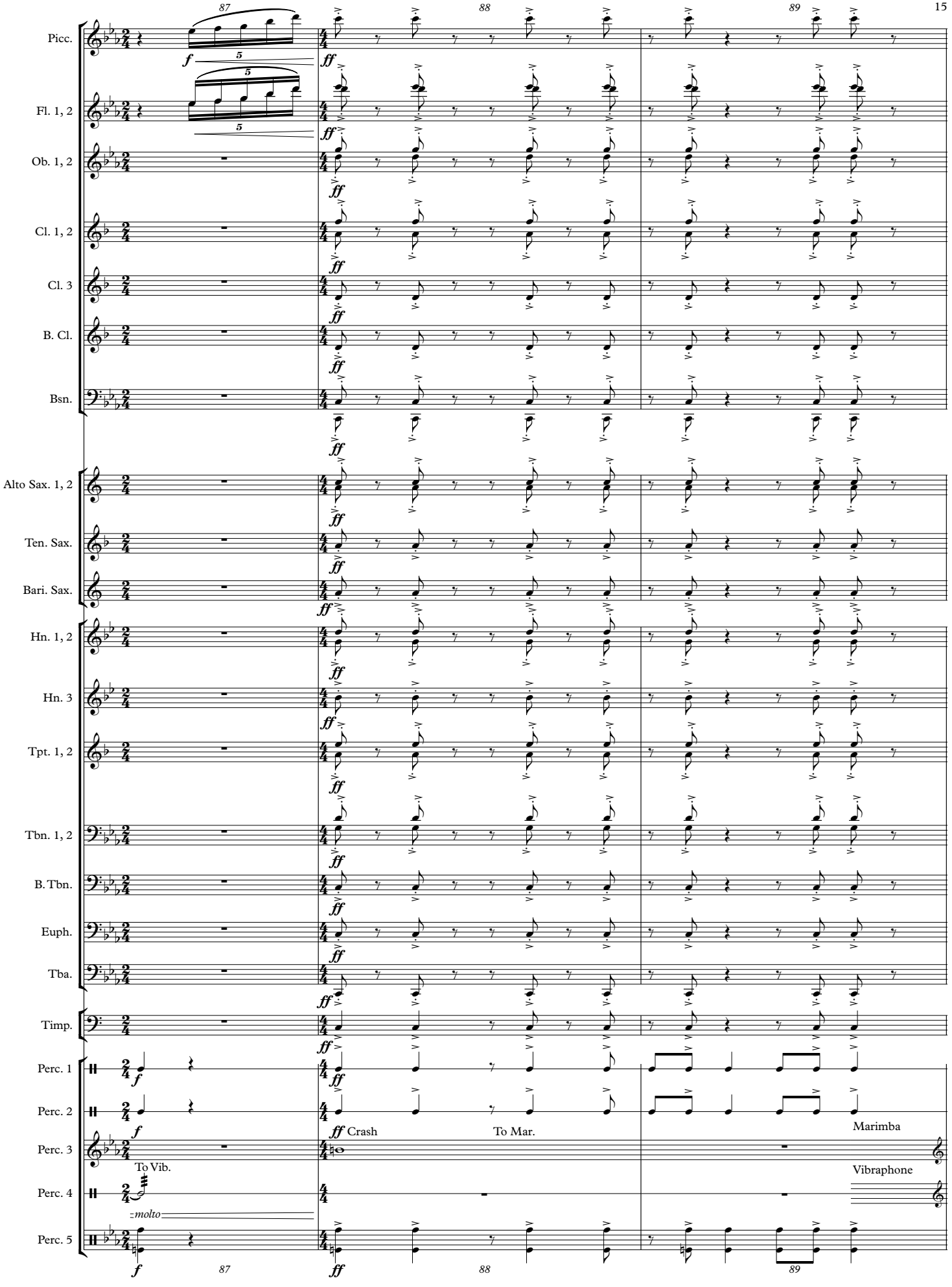
Perc. 5 *p* *cresc. poco a poco*

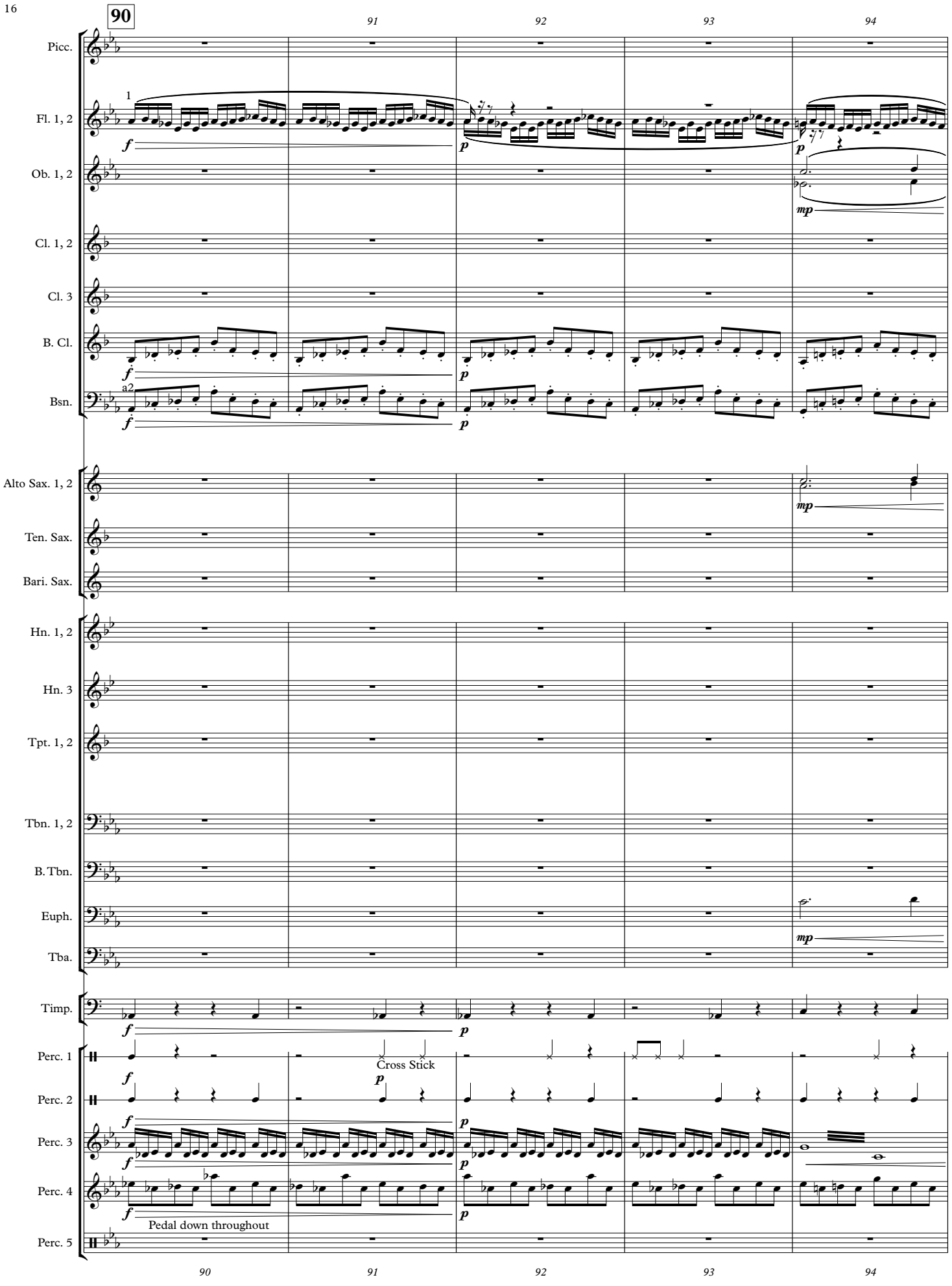
67 68 69 70 71 72 73 74

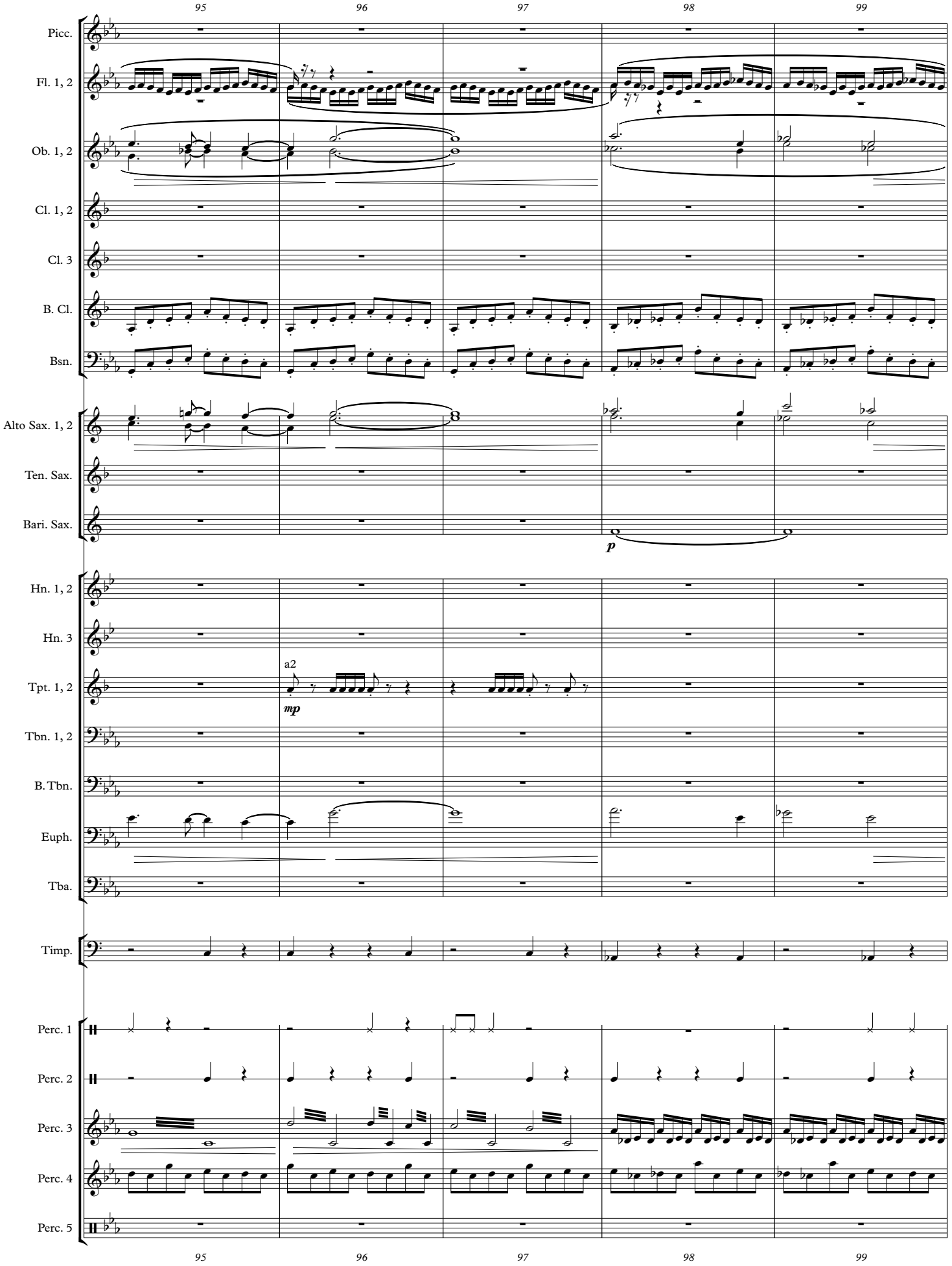

75
76
77
78
79
80
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Snare
mf
f
p

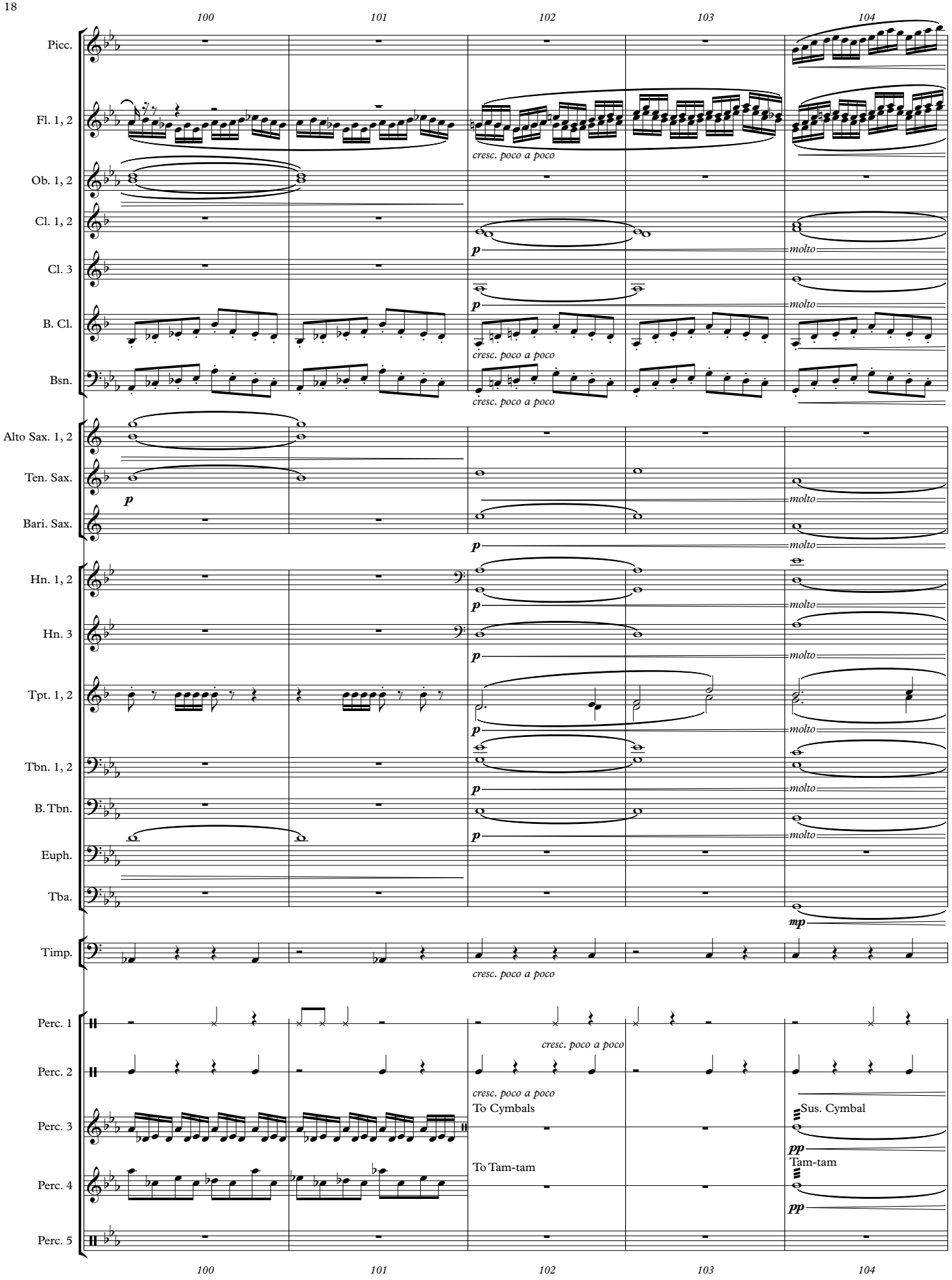

81
82
83
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
mp
mf
p
cresc. poco a poco

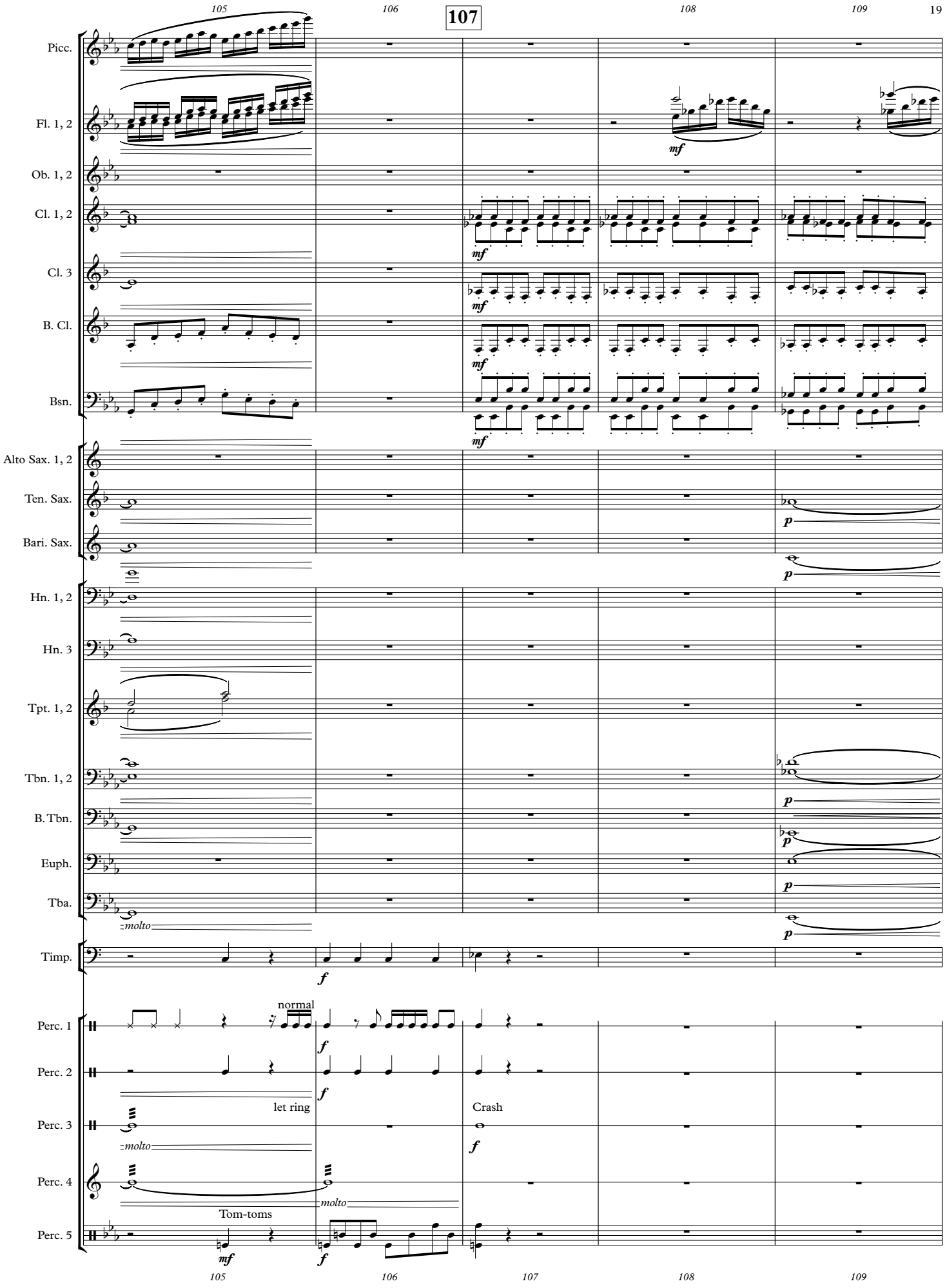

84
85
86
Picc.
Fl. 1, 2
Ob. 1, 2
molto
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
p
f
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Sus. Cymbal
pp
let ring
Tam-tam
Perc. 4
Perc. 5
84
85
86

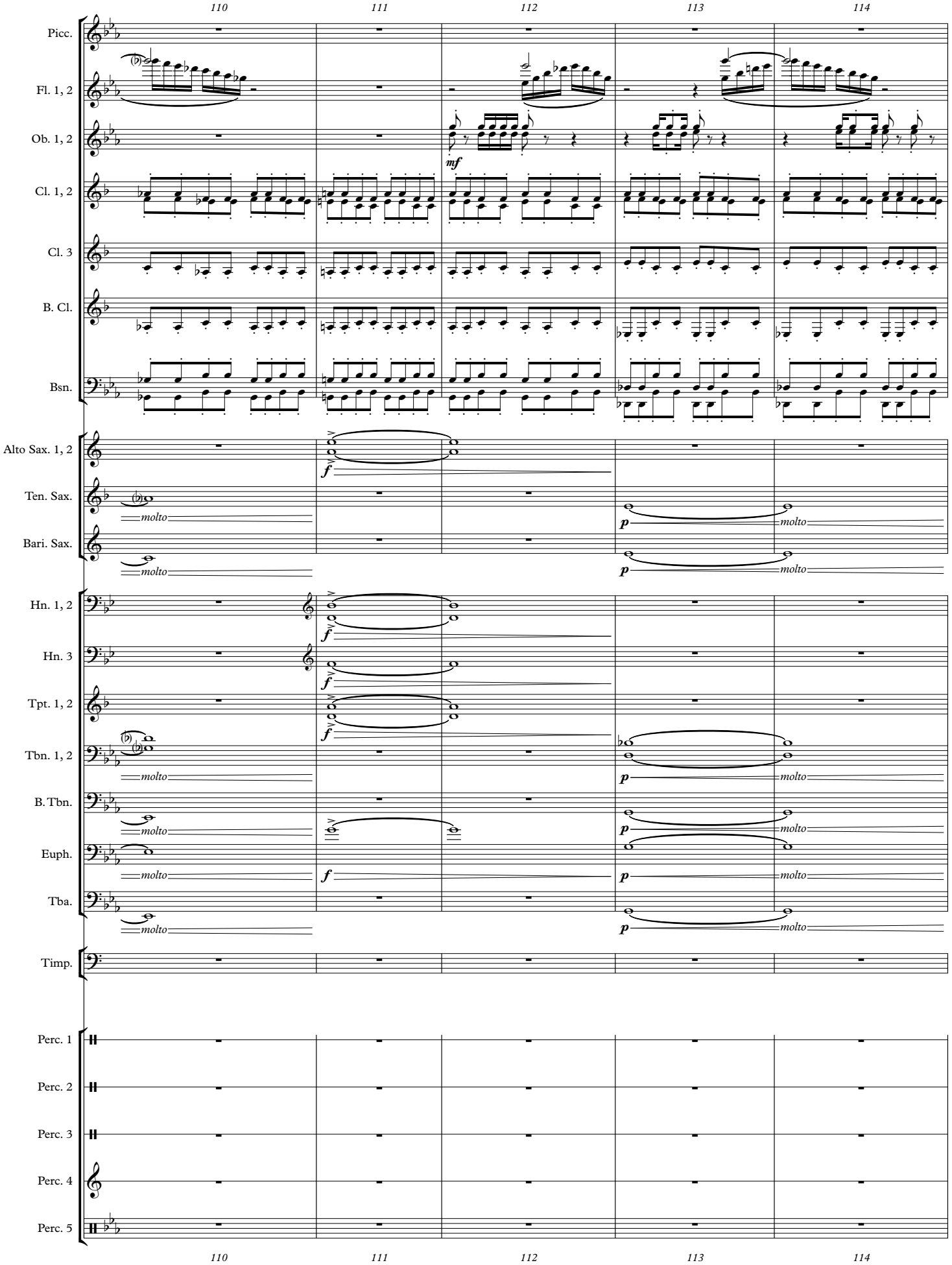

87
88
89
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
f
ff
5
Crash
To Mar.
Marimba
To Vib.
Vibraphone
molto

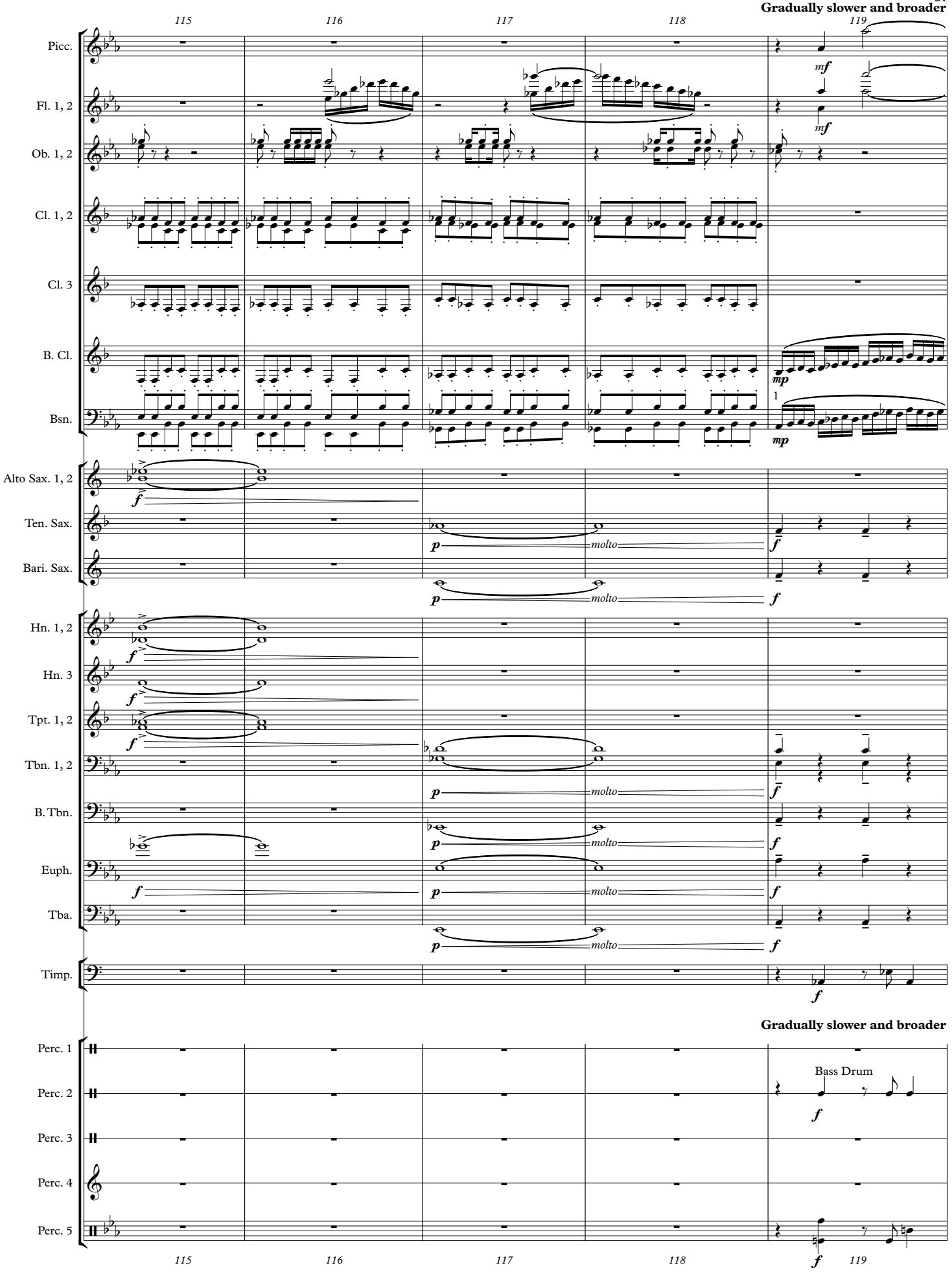

90
91
92
93
94
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
a2
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Cross Stick
Pedal down throughout

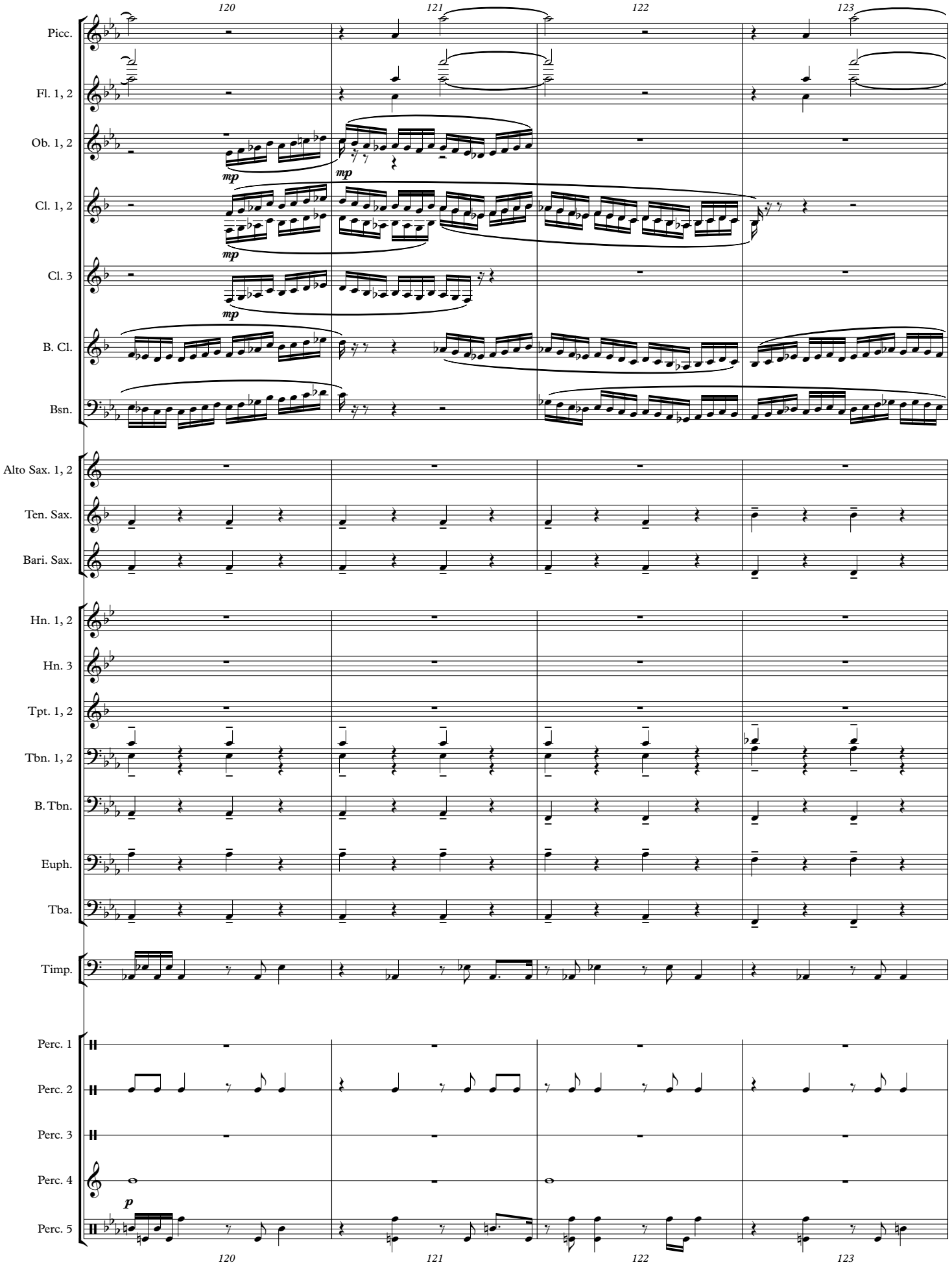

95
96
97
98
99
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
p
Hn. 1, 2
Hn. 3
Tpt. 1, 2
a2
mp
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
95
96
97
98
99

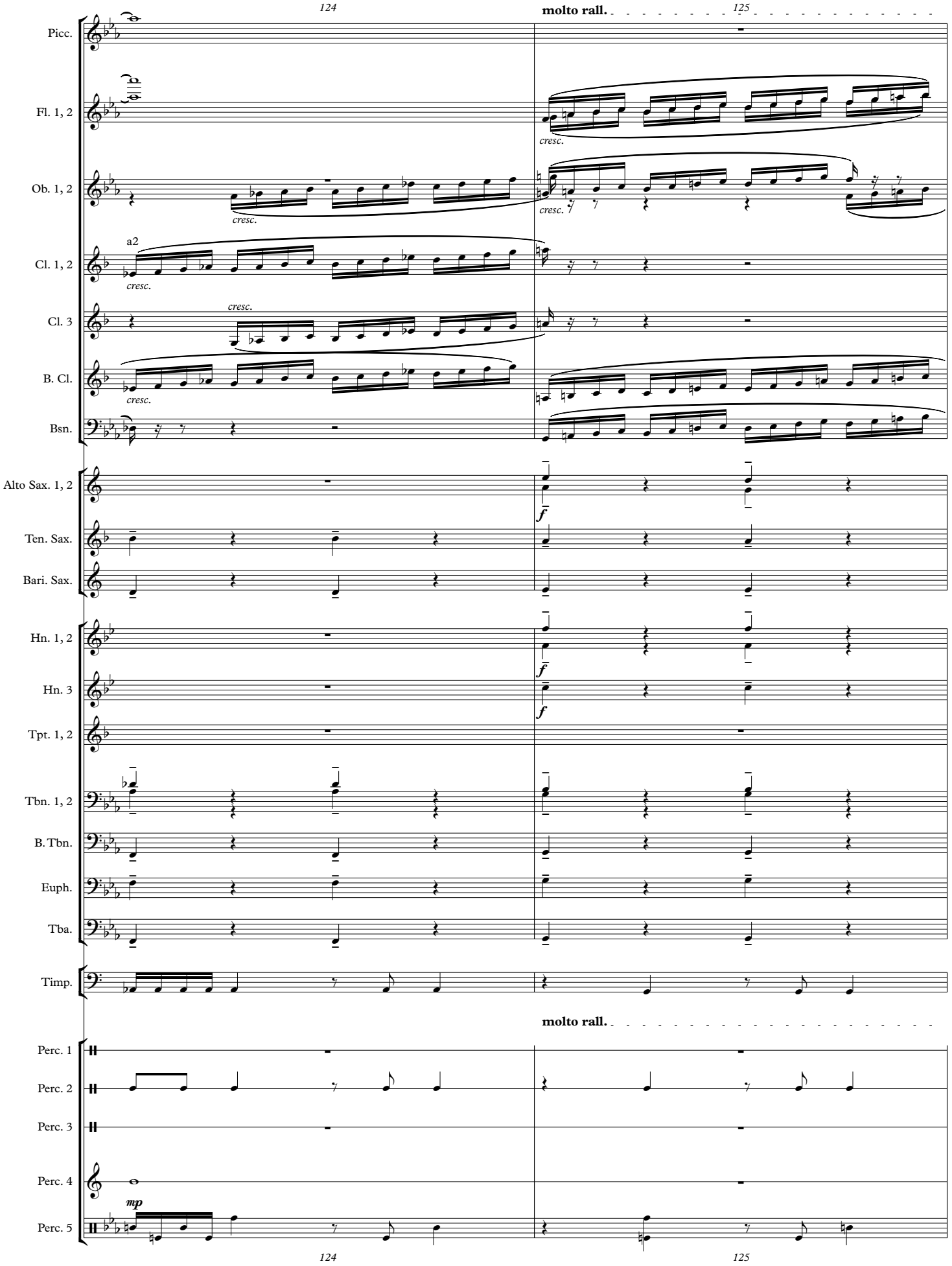

100
101
102
103
104
Picc.
Fl. 1, 2
cresc. poco a poco
Ob. 1, 2
Cl. 1, 2
p
molto
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
mp
Timp.
Perc. 1
Perc. 2
Perc. 3
To Cymbals
Sus. Cymbal
pp
Perc. 4
To Tam-tam
Tam-tam
Perc. 5

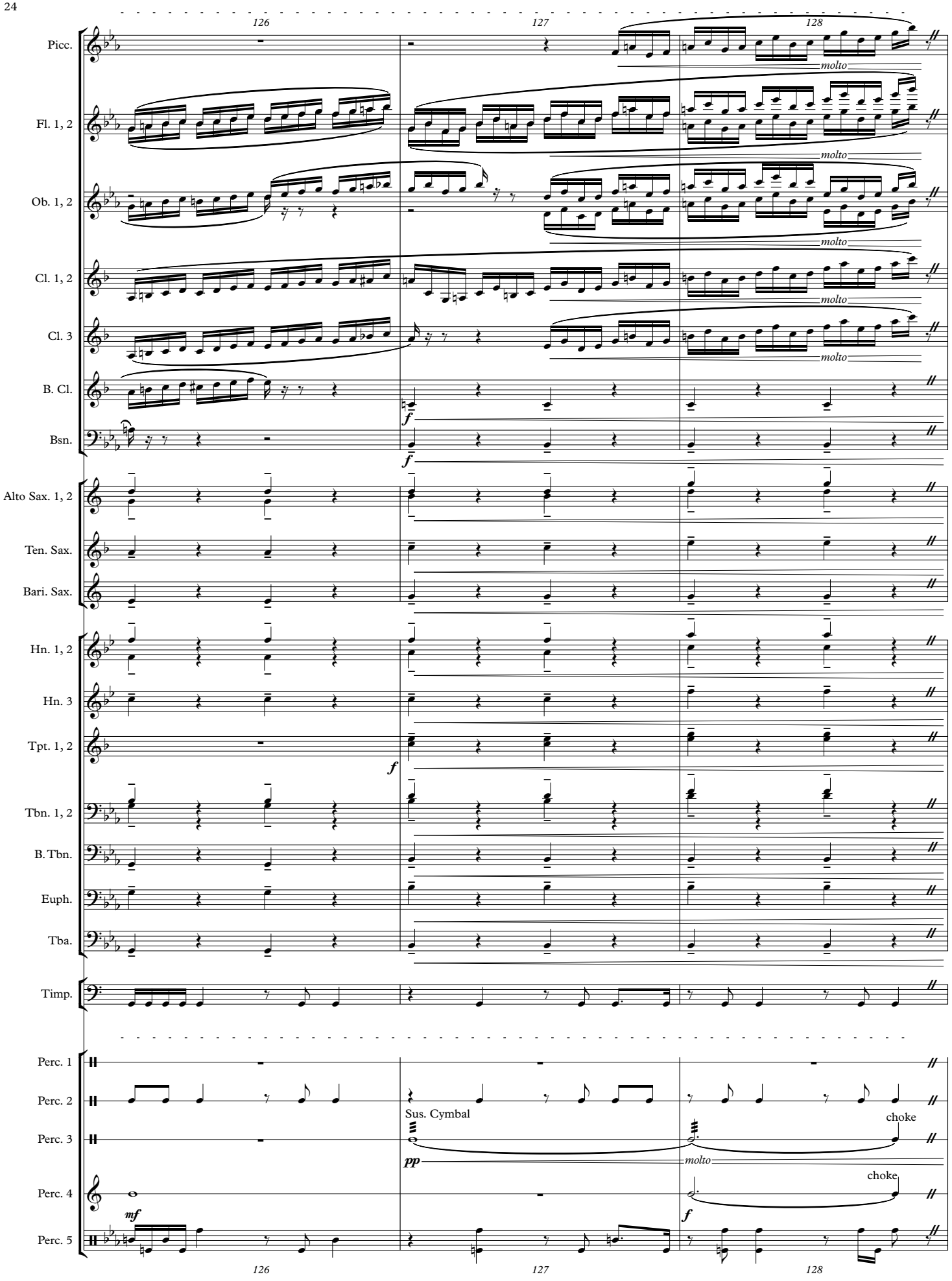

105
106
107
108
109
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
mf
p
f
molto
normal
let ring
Crash
Tom-toms

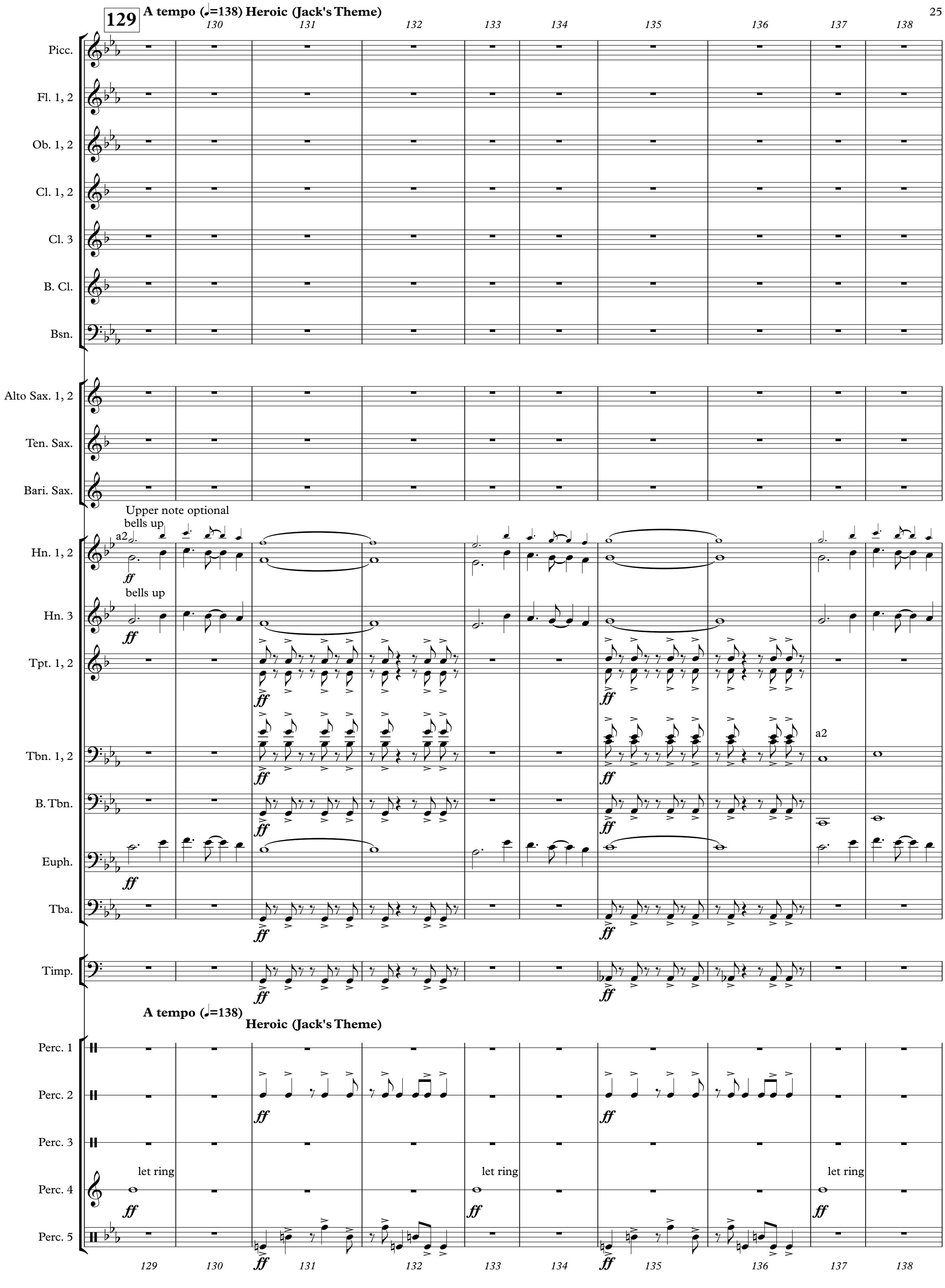

110
111
112
113
114
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
mf
f
p
molto

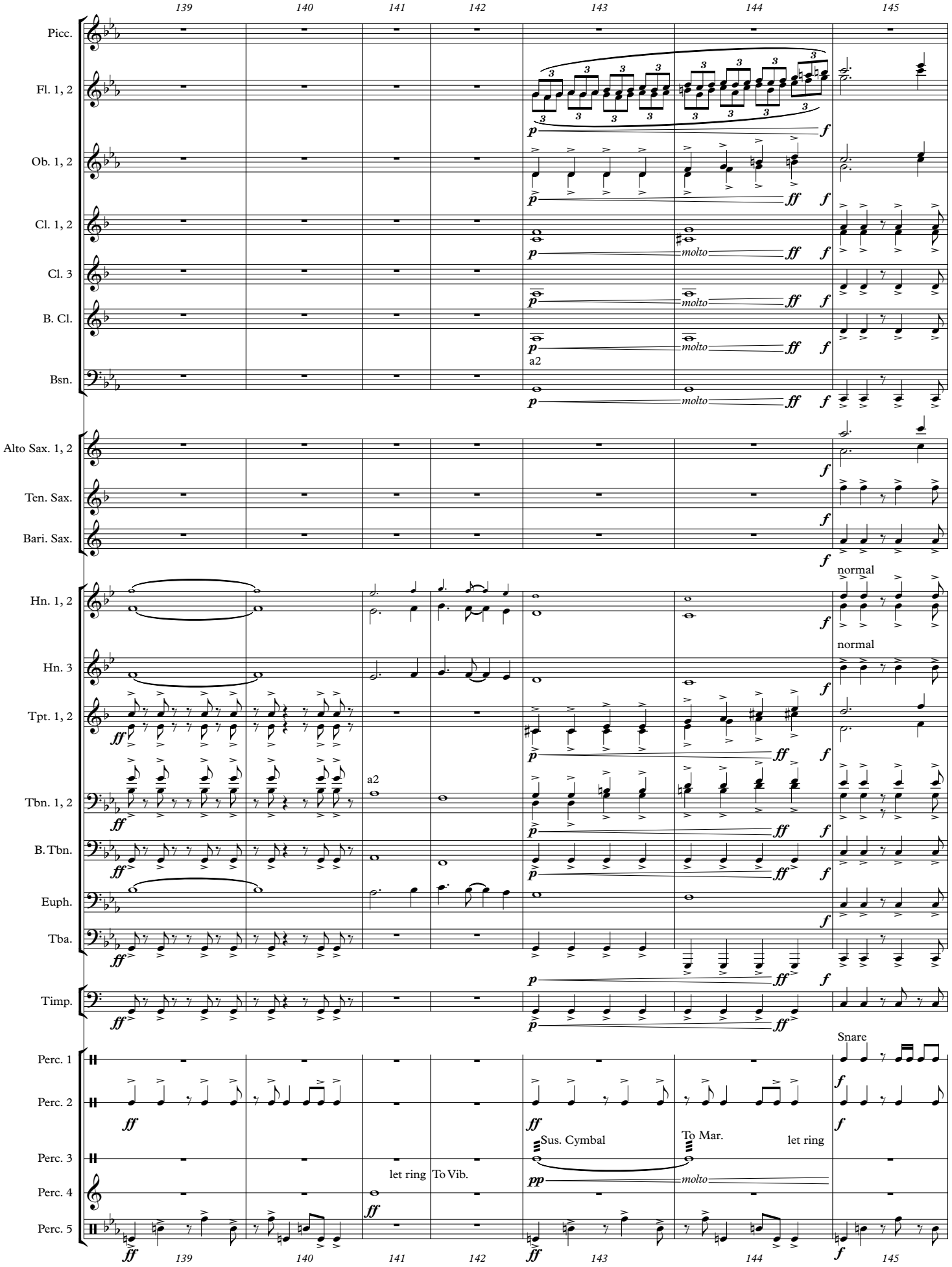

Gradually slower and broader
115
116
117
118
119
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Bass Drum
molto
mf
mp
f
p

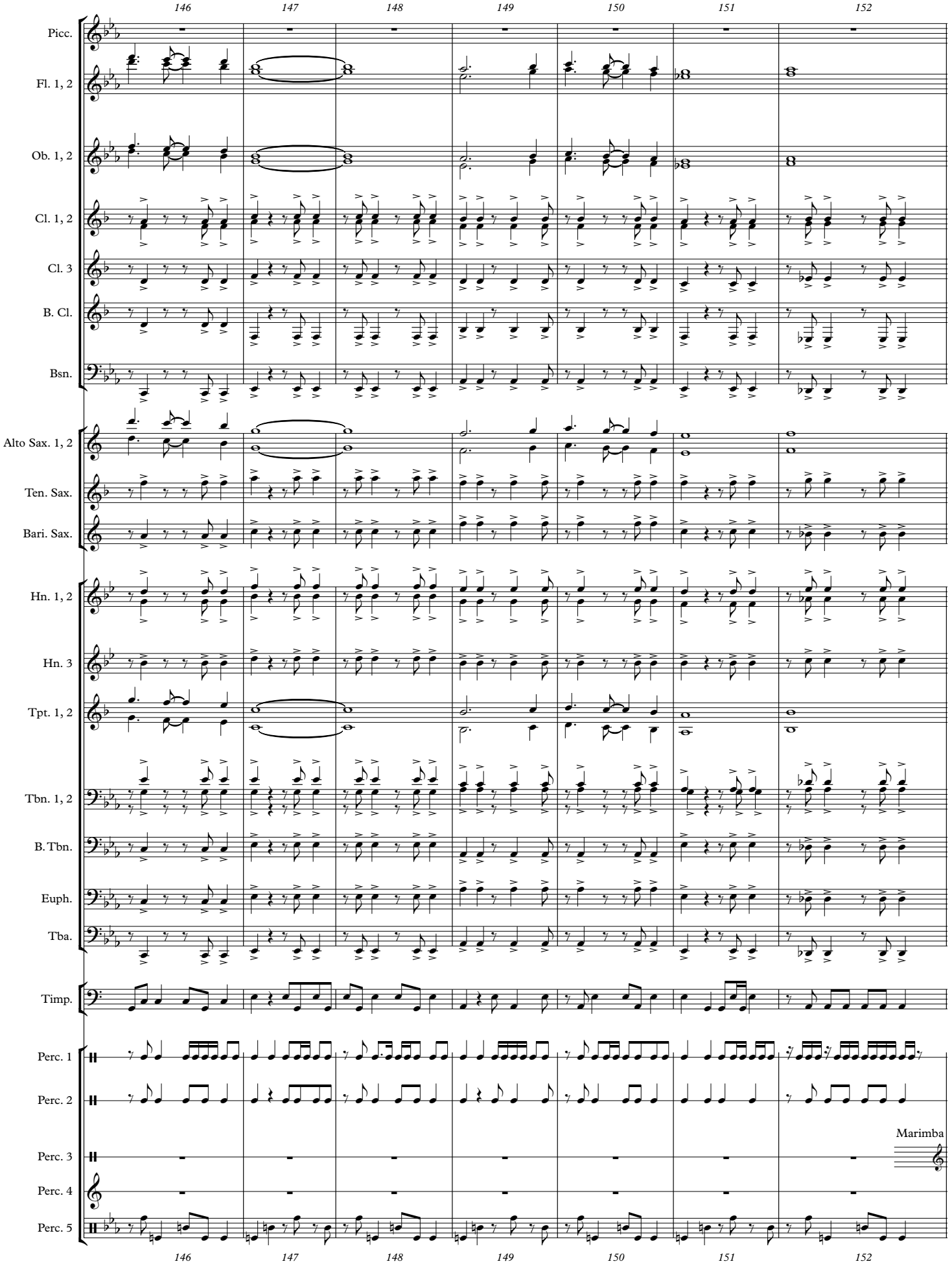

120
121
122
123
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
mp
mp
mp
p
120
121
122
123

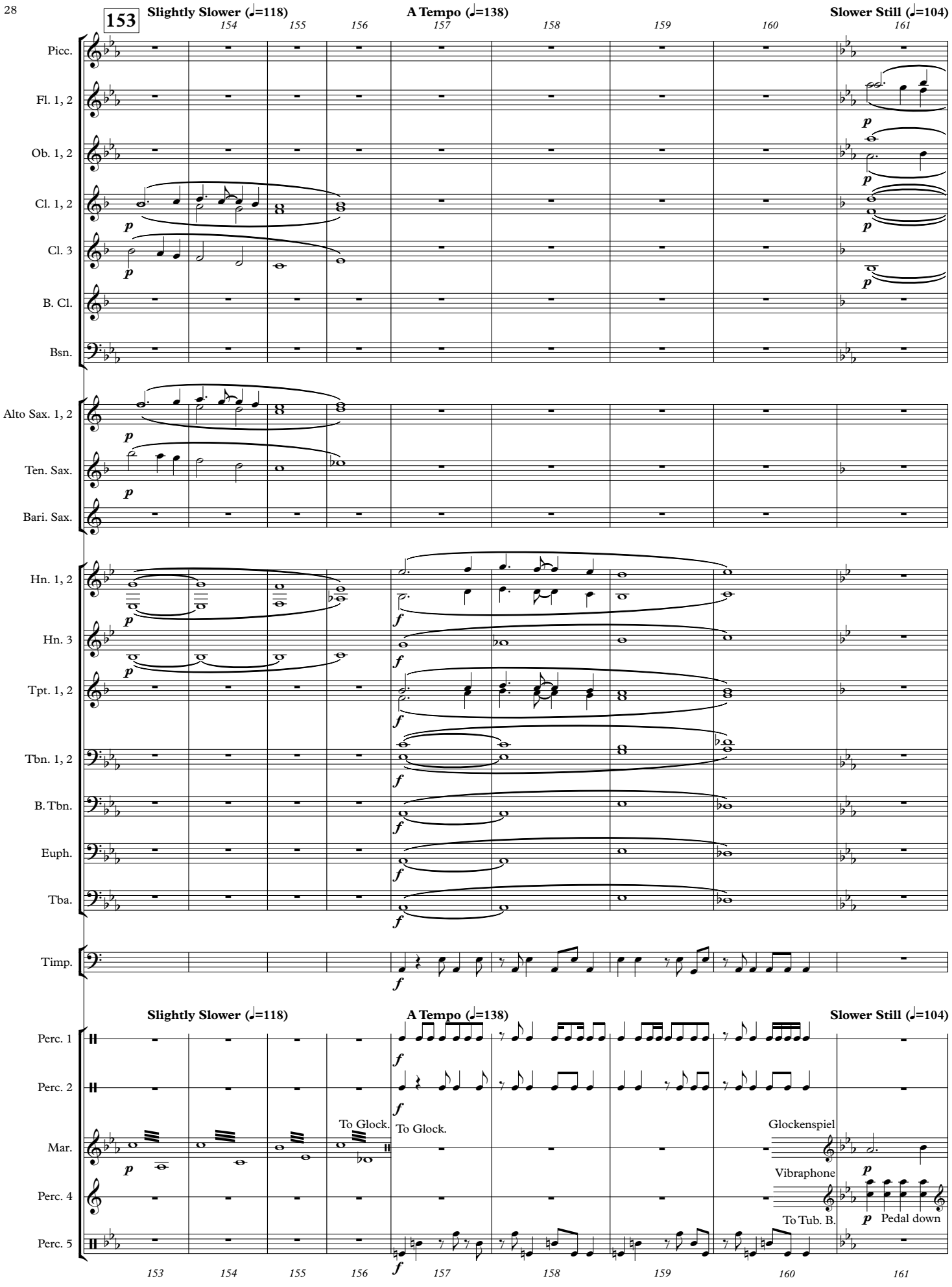

124
125
molto rall.
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
cresc.
a2
f
mp
124
125

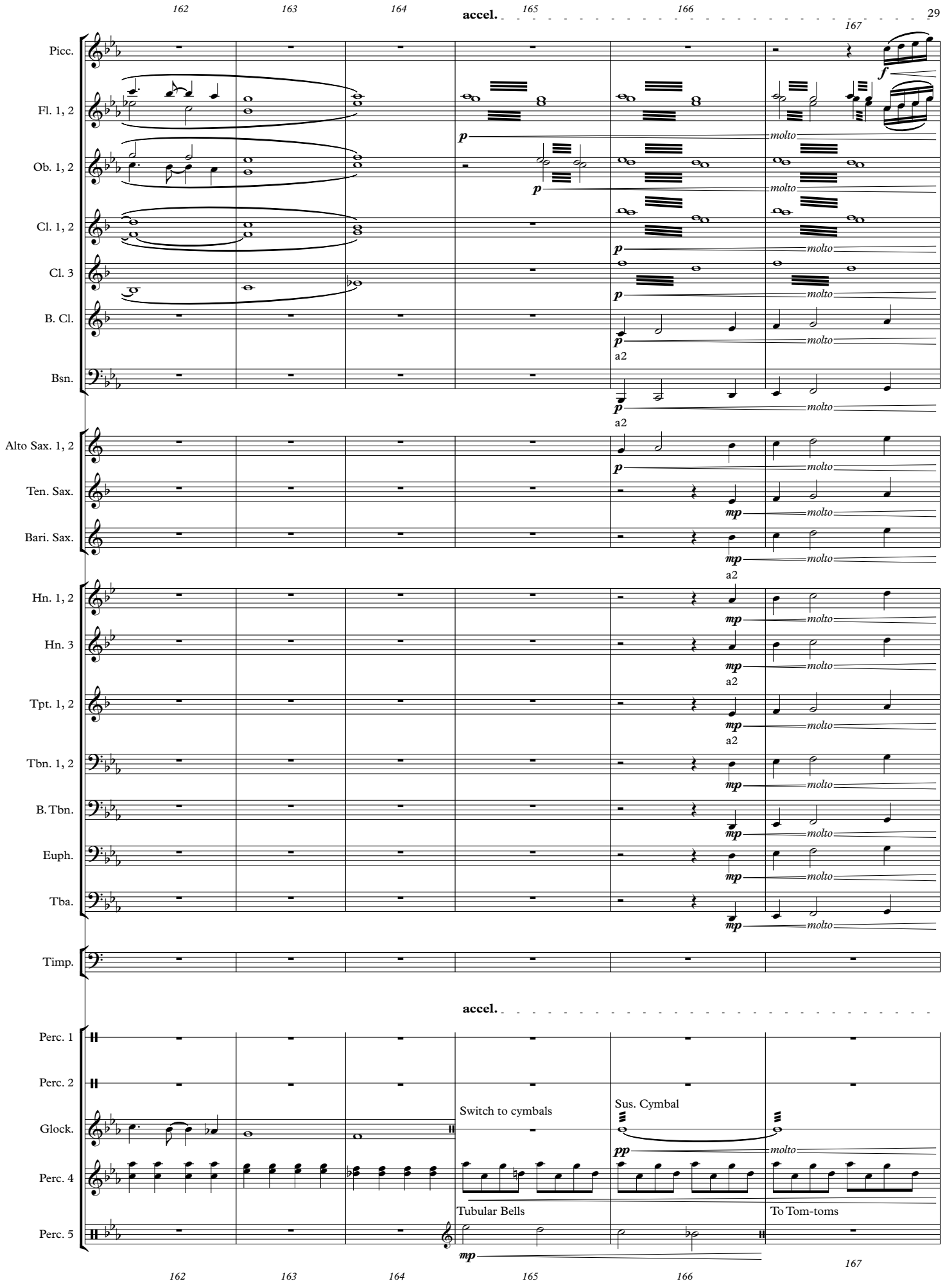

126
127
128
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
molto
f
mf
pp
Sus. Cymbal
choke

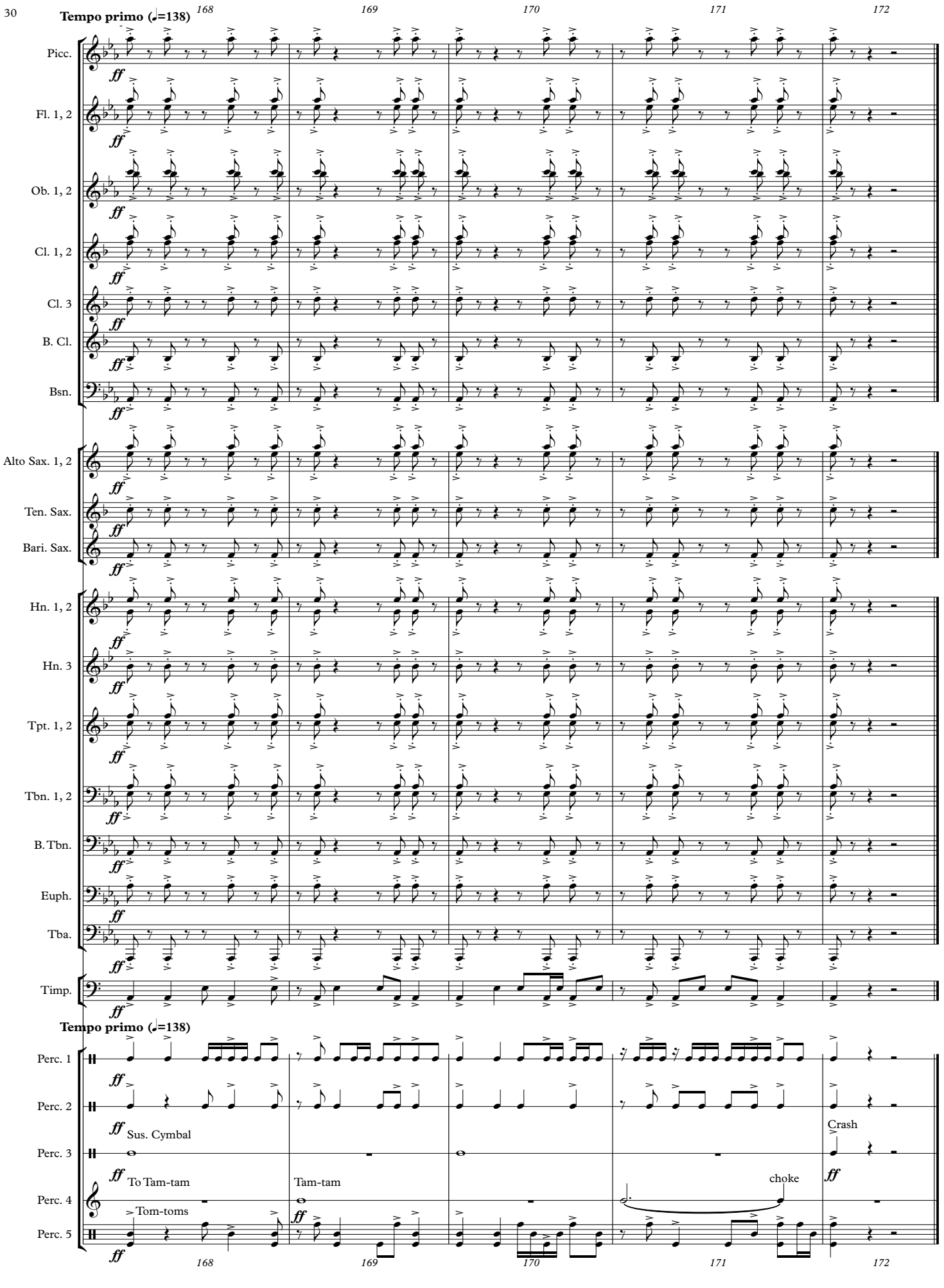

129
A tempo (♩=138) Heroic (Jack's Theme)
130
131
132
133
134
135
136
137
138
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Upper note optional
bells up
a2
Hn. 1, 2
bells up
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
a2
B. Tbn.
Euph.
Tba.
Timp.
A tempo (♩=138)
Heroic (Jack's Theme)
Perc. 1
Perc. 2
Perc. 3
let ring
Perc. 4
Perc. 5
ff


139
140
141
142
143
144
145
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
a2
molto
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
normal
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Snare
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Sus. Cymbal
To Mar.
let ring
let ring
To Vib.


146
147
148
149
150
151
152
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Marimba


153
Slightly Slower (♩=118)
A Tempo (♩=138)
Slower Still (♩=104)
154
155
156
157
158
159
160
161
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Mar.
Perc. 4
Perc. 5
To Glock.
To Glock.
Glockenspiel
Vibraphone
To Tub. B.
Pedal down
153
154
155
156
157
158
159
160
161


162
163
164
accel.
165
166
167
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Glock.
Perc. 4
Perc. 5
a2
molto
Switch to cymbals
Sus. Cymbal
Tubular Bells
To Tom-toms


Tempo primo (♩=138)
168
169
170
171
172
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Hn. 1, 2
Hn. 3
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Timp.
Tempo primo (♩=138)
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Sus. Cymbal
To Tam-tam
Tom-toms
Tam-tam
choke
Crash
168
169
170
171
172