

FULL CONDUCTOR SCORE

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PLANET X

LUCAS M. JOHNSON



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PLANET X

Lucas M. Johnson

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B $\flat$ Clarinet	4
2nd B $\flat$ Clarinet	4
3rd B $\flat$ Clarinet	4
B $\flat$ Bass Clarinet	2
Bassoon	2
1st E $\flat$ Alto Saxophone	3
2nd E $\flat$ Alto Saxophone	3
B $\flat$ Tenor Saxophone	2
E $\flat$ Baritone Saxophone	2
1st B $\flat$ Trumpet	3
2nd B $\flat$ Trumpet	3
3rd B $\flat$ Trumpet	3
1st F Horn	1
2nd F Horn	1
3rd F Horn	1
4th F Horn	1
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.	2
Tuba	4
String Bass	1
Mallet Percussion: Vibraphone, Chimes	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Crash Cymbals, Suspended Cymbal	2
Percussion 3: Wind Chimes, Tam-Tam, Triangle, Hi-Hat, Tambourine	2

Program Note

I have always been fascinated with space and all the wonders and mysteries that come with it. Fortunately, I attend a university with many other students and professors who also share that same interest. So, to fulfill my ever-curious self, as well as my degree requirements, I decided to take a class that focused solely on the planets, their interaction with each other, and everything around them; including us. That is where the story of **Planet X** began.

Planet X is a hypothetical Neptune-sized planet that orbits our sun in a highly oblong or elliptical path. While not directly observed, mathematical models predict its presence due to the abnormal orbits of other smaller neighboring objects. I found this research to be fascinating, and that became my inspiration for this work.

Thus, **Planet X** is an epic depiction of a group of fictional astronauts journeying to the depths of our solar system determined to discover the unknown. Once finally arriving on the new planet after an adrenaline-filled journey, the astronauts are stunned with the beauty of the new world. This satisfaction does not last long, however, as the inhabitants of **Planet X** view the explorers as invaders, and the quest for a new planet quickly becomes a fight for survival and a safe return to Earth.

Rehearsal Suggestions

- The opening section should have a bold and confident feeling to it, while also being a bit apprehensive at times. Specifically, the section at measure 10 should have a bit of a nervous character to it, until building back all confidence and excitement at takeoff at m. 20.
- Through both fast sections, articulation is key. Keep a tight and crisp drive from the ostinato lines in the bassoon, tenor sax, euphonium, and the clarinet eighth-note lines where they occur.
- The slower section is a game of transitions for a good chunk of it. Make sure whole notes are played to their fullest extent to provide connection to the various fragments. Short solo and other melodic lines should pop in and out of the texture, creating interesting timbre shifts as well.
- Let the ensemble really soar at m. 76. This is the climax of the piece and the first view of the new planet.
- The back half of the piece is very similar to the beginning.

I hope you enjoy **Planet X**.

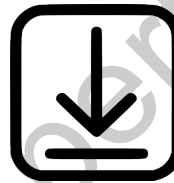
– Lucas M. Johnson

About the Composer



Lucas M. Johnson (b. 2002) is a composer and trombonist from West Lafayette, Indiana. He is currently an undergraduate student at Purdue University studying Music Technology as well as Film and Video Studies. As a trombonist, Johnson is heavily involved in the Purdue Symphonic Band, Boiler Brass, and the “All-American” Marching Band. He has also had the pleasure and privilege of studying trombone performance with Bill Kisinger, the longtime assistant director of the Purdue “All-American” Marching Band, as well as the recently retired musical director of the Lafayette Citizens Band, which he is a member.

Johnson graduated from William Henry Harrison High School in West Lafayette in the class of 2021. Throughout high school, he was highly active in regional and state ensembles, as well as solo and ensemble competitions at the regional and state level. Lucas began composing and arranging for concert and marching/pep band in high school. His first concert work, **Valley of the Fallen Lords**, published by the C. L. Barnhouse Company, was written during his senior year as a parting gift for his high school band director, Steve Cotten. Not formally trained in composition, he has learned many techniques through his musical experiences outside of the classroom. In addition, Lucas has also had the pleasure of working with renown composer, clinician, and educator, Matt Conaway, as well as accomplished film composer, Matthew Janszen.



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PLANET X

Conductor Score

Lucas M. Johnson

012-5084-00

Larghetto (♩ = 80)

Flute

Oboe

1st B♭ Clarinet

2nd & 3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd & 3rd B♭ Trumpet

1st & 2nd F Horn

3rd & 4th F Horn

1st & 2nd Trombone

3rd Trombone

Euphonium (Baritone)

Tuba

String Bass

Mallet Percussion
Vibraphone
Chimes

Timpani
F, A♭, C

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Crash Cymbals
Suspended Cymbal

Percussion 3
Wind Chimes, Tam-Tam
Triangle, Hi-Hat
Tambourine

1 2 3 4 5

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poco rit. **10** Poco meno mosso (♩ = 72) *Solo*

Fl. *f* *mf*

Ob. *f*

1st Cl. *f*

2nd & 3rd Cl. *f* *div.* *mp*

Bass Cl. *f* *mp*

Bsn. *f*

1st & 2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

poco rit. **10** Poco meno mosso (♩ = 72)

1st Trpt. *mf* *f*

2nd & 3rd Trpt. *div.*

1st & 2nd Hn. *div.*

3rd & 4th Hn. *div.*

1st & 2nd Trom. *f*

3rd Trom. *f*

Euph. (Bar.) *f*

Tuba *f* *div.*

Bass *f* *pizz.* *mp*

Mallets *f* Chimes *mp*

Timp. *f* *pp* *mp* C to B♭

Perc. 1 *f*

Perc. 2 *f* *p* *f* *pp* *mp*

Perc. 3 *f*

34

Fl. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mf*

2nd & 3rd Cl. *div.* *a2* *mf*

Bass Cl. *p* *mf*

Bsn. *p* *mf*

1st & 2nd Alto Sax. *mf* *div.* *a2* *f*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

34

1st Trpt. *mf* *a2*

2nd & 3rd Trpt. *mf* *div.* *a2* *f*

1st & 2nd Hn. *div.* *a2* *f*

3rd & 4th Hn. *div.* *a2* *f*

1st & 2nd Trom. *div.* *p* *mf*

3rd Trom. *p* *mf*

Euph. (Bar.) *p* *mf*

Tuba *p* *mf*

Bass *arco* *mf*

Mallets

Timp. *mf* *Bb to C* *mp*

Perc. 1 *pp* *mf* *mp* *p*

Perc. 2 *pp* *f* *f*

Perc. 3

Fl. *f*

Ob. *f* *Solo* *mp*

1st Cl. *f*

2nd & 3rd Cl. *f* *div.* *p*

Bass Cl. *f* *p*

Bsn. *f*

1st & 2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

1st Trpt. *f*

2nd & 3rd Trpt. *f*

1st & 2nd Hn. *div.* *a2*

3rd & 4th Hn. *div.*

1st & 2nd Trom. *f*

3rd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Bass *f* *pizz.* *p*

Mallets *p* *Reo.*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *Triangle* *p*

50

Fl. *f* *mp* *f*

Ob. *f* *mp* *f*

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

2nd & 3rd Cl. *f* *mp* *f*

Bass Cl. *f* *mp* *f*

Bsn. *f* *mp* *f*

1st & 2nd Alto Sax. *div.* *a2* *f* *mp* *f*

Ten. Sax. *f* *mp* *f*

Bari. Sax. *f* *mp* *f*

50

1st Trpt. *mf* *f* *mp* *f*

2nd & 3rd Trpt. *div.* *f* *mp* *f*

1st & 2nd Hn. *a2* *f* *mp* *f*

3rd & 4th Hn. *a2* *f* *mp* *f*

1st & 2nd Trom. *f* *mp* *f*

3rd Trom. *f* *mp* *f*

Euph. (Bar.) *f* *mp* *f*

Tuba *f* *mp* *f*

Bass *f* *mp* *f*

Mallets

Timp. *p* *f* *mp* *f*

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

Perc. 2 *f* *mp* *f*

Perc. 3 *Cr. Choke* *mp* *f*

C to Bb

molto rit.

Fl. *mp* *f* *p*

Ob. *mp* *f* *p*

1st Cl. *mp* *f* *p*

2nd & 3rd Cl. *mp* *ff* *p*

Bass Cl. *mp* *f* *p*

Bsn. *mp* *f* *p*

1st & 2nd Alto Sax. *mp* *f* *p*

Ten. Sax. *mp* *f* *p*

Bari. Sax. *mp* *f* *p*

1st Trpt. *mp* *ff* *p*

2nd & 3rd Trpt. *mp* *ff* *p*

1st & 2nd Hn. *mp* *ff* *p*

3rd & 4th Hn. *mp* *ff* *p*

1st & 2nd Trom. *mp* *ff* *p*

3rd Trom. *mp* *ff* *p*

Euph. (Bar.) *mp* *ff* *p*

Tuba *mp* *ff* *p*

Bass *mp* *ff* *p*

Mallets *mp* *ff* *p*

Timp. *mp* *ff* *p*

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*

Perc. 3 *mp* *ff*

Tam-Tam *ff*

B♭ to C

58 *Leggiero* (♩ = 72)

62

Fl. *pp* *div.*

Ob. *pp*

1st Cl. *Solo* *mp*

2nd & 3rd Cl. *mf* *f* *mf*

Bass Cl. *pp* *mp* *mf* *mp*

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

1st & 2nd Alto Sax. *mp*

Ten. Sax. *pp* *mp* *mf* *mp*

Bari. Sax. *pp* *mp* *mf* *mp*

58 *Leggiero* (♩ = 72)

62

1st Trpt. *mf*

2nd & 3rd Trpt. *mf* *f* *mf*

1st & 2nd Hn. *mp*

3rd & 4th Hn. *mp*

1st & 2nd Trom. *pp* *mp* *mf* *mp*

3rd Trom. *pp* *mp* *mf* *mp*

Euph. (Bar.) *mp* *mp* *mf* *mp*

Tuba *pp* *mp* *mf* *mp*

Bass *pizz.* *mp* *arco* *pp* *mp* *mf* *mp*

Mallets *pp* *Leg.*

Timp. *pp* *mp* *C to B♭*

Perc. 1 *ppp* *mf*

Perc. 2 *ppp* *mf*

Perc. 3 *pp* *mp* *pp* *W. Ch.*

58

59

60

- 14 -

61

62

63

64

poco rall. **66** Poco meno mosso (♩ = 68) **70** Con moto (♩ = 74)

Fl. *f* *p* *p* *p*

Ob. *f* *p* *p* *p*

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

2nd & 3rd Cl. *f* *p* *mp* *mf*

Bass Cl. *mf* *p* *p* *mp*

Bsn. *mf* *p* *p* *mp*

1st & 2nd Alto Sax. *mf* *p* *p* *mp*

Ten. Sax. *mf* *p* *p* *mp*

Bari. Sax. *mf* *p* *p* *mp*

1st Trpt. *f* *p*

2nd & 3rd Trpt. *f* *p*

1st & 2nd Hn. *mf* *p* *mp* *mf*

3rd & 4th Hn. *mf* *p* *mp* *mf*

1st & 2nd Trom. *mf* *p* *p* *mp*

3rd Trom. *mf* *p* *p* *mp*

Euph. (Bar.) *mf* *mp* *Solo* *Tutti* *p* *mp*

Tuba *mf* *p* *p* *mp*

Bass *mf* *p* *p* *mp*

Mallets *p* *ped.*

Timp.

Perc. 1

Perc. 2 *pp* *mp* *pp* *mf*

Perc. 3 *mp* *pp*

76 Grandioso (♩ = 68)

- 16 -

84 Misterioso (L'istesso)

div.

stagger breathe

rit.

90 Energico (♩ = 144)

a2

Fl. *pp*

Ob. *pp*

1st Cl. *mp* *Tutti* *ff*

2nd & 3rd Cl. *mp* *Tutti* *ff*

Bass Cl. *ppp* *ff*

Bsn. *ppp* *ff*

1st & 2nd Alto Sax. *ppp* *a2* *ff*

Ten. Sax. *ppp* *ff*

Bari. Sax. *ppp* *ff*

1st Trpt. *ppp* *div.* *ff*

2nd & 3rd Trpt. *ppp* *ff*

1st & 2nd Hn. *p* *ff*

3rd & 4th Hn. *p* *ff*

1st & 2nd Trom. *ppp* *ff*

3rd Trom. *ppp* *ff*

Euph. (Bar.) *ppp* *ff*

Tuba *ppp* *ff*

Bass *ppp* *arco* *ff*

Mallets *p*

Timp. *ppp* *ff*

Perc. 1 *ppp* *ff*

Perc. 2 *p* *ff*

Perc. 3 *p* *Tri.* *Cr. Choke*

94

Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Bass

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

94

B♭ to C

The musical score is written for a large ensemble. It includes parts for Flute, Oboe, Clarinets (1st, 2nd & 3rd), Bass Clarinet, Bassoon, Saxophones (Alto 1st & 2nd, Tenor, Baritone), Trumpets (1st, 2nd & 3rd), Horns (1st & 2nd, 3rd & 4th), Trombones (1st & 2nd, 3rd), Euphonium/Baritone, Tuba, Bass, Mallets, Timpani, and three types of Percussion. The score is divided into four measures. Dynamics include mp, ff, and f. There are also markings for 'div.' (divisi) and 'a2' (second ending). A key signature change from B♭ to C is indicated at the end of the fourth measure.

100

Fl. *mp* *ff*

Ob. *mp* *ff*

1st Cl. *mp* *ff*

2nd & 3rd Cl. *ff* *div.* *a2* *mp*

Bass Cl. *mp*

Bsn. *mf*

1st & 2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mp*

100

1st Trpt. *mp* *ff*

2nd & 3rd Trpt. *a2* *div.* *mp* *ff*

1st & 2nd Hn. *mp* *ff*

3rd & 4th Hn. *mp* *ff*

1st & 2nd Trom. *div.* *mp* *ff*

3rd Trom. *mp* *ff*

Euph. (Bar.) *mf*

Tuba *mp*

Bass *mp*

Mallets *p* *ff*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *pp* *f*

Perc. 3

Fl. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd & 3rd Cl. *div.* *a2* *mf*

Bass Cl. *p* *mf*

Bsn. *p* *mf*

1st & 2nd Alto Sax. *div.* *a2* *f*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

1st Trpt. *mf* *a2*

2nd & 3rd Trpt. *mf* *div.* *a2* *f*

1st & 2nd Hn. *div.* *a2* *f*

3rd & 4th Hn. *div.* *a2* *f*

1st & 2nd Trom. *p* *mf*

3rd Trom. *p* *mf*

Euph. (Bar.) *p* *mf*

Tuba *mf*

Bass *arco* *mf*

Mallets

Timp. *mf*

Perc. 1 *pp* *mf*

Perc. 2 *pp* *f*

Perc. 3

Tamb.

Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Bass

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

f

ff

div.

a2

Cr. Choke

H.H.

Tam-Tam

107

108

109

110

- 23 -

112

Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

112

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Bass

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3