

YOUNG BAND SERIES

THE LAST FRONTIER

by

STEVEN CAPALDO

DURATION: 3'25"

LEVEL: 1.5

INSTRUMENTATION

SAMPLE SCORE

1 – Score	4 – Trumpet 1
4 – Flute 1	4 – Trumpet 2
4 – Flute 2	4 – French Horn
2 – Oboe	4 – Trombone
2 – Bassoon	2 – Euphonium
4 – Clarinet 1	1 – Euphonium TC
4 – Clarinet 2	4 – Tuba
2 – Bass Clarinet	1 – Timpani
4 – Alto Saxophone	2 – Mallets <i>xylophone / glockenspiel</i>
2 – Tenor Saxophone	2 – Percussion 1 <i>snare drum / bass drum</i>
1 – Baritone Saxophone	2 – Percussion 2 <i>suspended cymbal / triangle</i>
	2 – Percussion 3 <i>wood block / tambourine</i>

Band Music

by Australian Composers

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THE LAST FRONTIER

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Program Notes:

In 2018, Australia launched the Australian Space Agency and became the last OECD country in the world to have a designated public service office dedicated to space industry and engagement. While playing a major role in televising the 1969 Apollo 11 moon landing around the world, Australia has only ever had 3 astronauts - and each needed to become US citizens to be able to go into space with NASA. The passion and excitement of having our own space agency and the dream of young Australians to become an astronaut in our own program can now be a reality as we begin the journey towards space, our last frontier of exploration.

Rehearsal Notes:

The opening should be quiet but with plenty of forward direction at a steady march tempo as directed. The snare and bass drum should not dominate the texture. All long notes need to be held full value and the upper wind and bells are to be light and crisp without accenting the notes.

The texture and sound broadens at [11] as the texture fills out towards [19]. While trumpets should lead the sound be aware of not completely overplaying the flutes, oboe and clarinets. Help the wood block player to blend with the snare and bass drum here to avoid sticking out.

The fermata at [29] can be held as long as needed to achieve a quiet release. Hold the ensemble through the silence by allowing the fermata at [30] to provide a good break between the two sections. Don't feel the need to start the chorale too soon!

The *poco rit* at [38] is more an 'easing back', while the *molto rit* at [45] through [46] can be larger and grander. Make sure the trumpets and horns are full, warm, rich and don't play over the melody in the woodwinds. The *rit* at [54] can be large and very dramatic leading to the fermata at [55].

Without a break, the snare and bass drum should 'sneak' in at [56]. Make sure the flute, oboe and alto saxophones work hard to blend their part at [74] and the same for clarinet and trumpet. Try to ensure there is even weight on the two notes in the bass parts!

About the Composer:

Dr. Steven Capaldo is currently an Associate Professor of Music Education & Conducting and Wind Symphony Conductor at the University of Victoria, Canada and has previously held positions in Music Education at the University of Wollongong (Australia) and the University of Victoria, and was the Conductor of the Sydney University Wind Orchestra and the UNSW Wind Symphony. An Assistant Producer for eight Klavier Records CDs, Dr. Capaldo became a full voting member for the US Grammy Awards in 2010 and was Chair of the Australian Jury Panel for the 2017 Eurovision Song Contest. Composing, arranging & transcribing music for wind orchestras, symphony orchestras, festivals & concerts, his works have been performed by groups in Australia, Canada, Japan & the United States, and recorded on Klavier records. Steven is also in demand as a conductor, clinician and adjudicator, working at local, state/provincial, national and international levels providing professional learning opportunities for music educators and conductors.

N.B. Please include the details of this work in the Performing Rights Return or send details of the performance to the publisher

The Last Frontier

In honour of the new Australian Space Agency and those who choose adventure

Steven J Capaldo

Moderately ♩ = 116

Flute 1 & 2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Moderately ♩ = 116

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Euphonium

Tuba

Timpani (F, C, B♭)

Mallets (Xylophone, Glockenspiel)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Triangle)

Percussion 3 (Wood Block, Tambourine)

Xylophone

Tri.

Tamb.

15 19

Fl. 1
2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

SAMPLE SCORE

19

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

Euph.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

Perc. 3

Tamb.

p *f* W.B.

23 27 Slower
♩ = 82

Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sax.
T. Sax.
B. Sax.

27 Slower
♩ = 82

B♭ Tpt. 1
B♭ Tpt. 2
F Hn.
Tbn.
Euph.
Tba.

(Change C to B♭)

Mall. To Glock.

Perc. 1
Perc. 2
Perc. 3

31 *poco rit. A tempo*

Fl. 1
2

Ob.

Bb Cl. 1

Bb Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2

F Hn.

Tbn.

Euph.

Tba.

Mall.

Perc. 1

Perc. 2

Perc. 3

mp

mp

p

mp

mp

p

p

molto rit. *A tempo*

This musical score page contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with dynamics *mp* and *f*.
- Ob.:** Oboe part with dynamic *f*.
- Bsn.:** Bassoon part with dynamics *mp* and *f*.
- B♭ Cl. 1, 2, & B. Cl.:** Clarinet parts with dynamic *f*.
- A. Sax.:** Alto saxophone part with dynamics *mp* and *f*.
- T. Sax.:** Tenor saxophone part with dynamic *f*.
- B. Sax.:** Bass saxophone part with dynamics *mp* and *f*.
- B♭ Tpt. 1 & 2:** Trumpet parts with dynamic *f*.
- F. Hn.:** French horn part with dynamic *f*.
- Tbn.:** Trombone part with dynamic *f*.
- Euph.:** Euphonium part with dynamics *mp* and *f*.
- Tba.:** Tuba part with dynamics *mp* and *f*.
- Timp.:** Timpani part with dynamics *p* and *f*.
- Mall.:** Mallet part with dynamic *mf* and a Glockenspiel (Glock.) section.
- Perc. 1, 2, & 3:** Percussion parts with dynamics *p* and *f*.

Rehearsal mark 39 is indicated at the beginning of the first system. A large red watermark "SAMPLE SCORE" is overlaid across the center of the page.

This musical score is for a piece titled "The Last Frontier" and is marked as a "SAMPLE SCORE". The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The woodwind section includes Flute 1 and 2, Oboe, Bassoon, B♭ Clarinets 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpets 1 and 2, F Horn, Trombone, Euphonium, and Tuba. The percussion section includes Timpani, Mallets (with a note "To Xyl."), and three other Percussion parts. The score begins at measure 48. A large, diagonal watermark reading "SAMPLE SCORE" is overlaid across the center of the page. The music is in a key signature of one flat and a common time signature. The score features a variety of musical notations, including slurs, accents, and dynamic markings such as *ff* (fortissimo) and *p* (piano). A "rit." (ritardando) marking is present above the Flute 1 staff in the latter part of the score. The score concludes with a double bar line.

56 Moderately fast ♩ = 116

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sax.
T. Sax.
B. Sax.

56 Moderately fast ♩ = 116

B♭ Tpt. 1
B♭ Tpt. 2
F Hn.
Tbn.
Euph.
Tba.
Timp.
Mall.
Perc. 1
Perc. 2
Perc. 3

(Change B♭ to C)

Xylophone

62

66

Fl. 1
2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F. Hn.

Tbn.

Euph.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

Perc. 3

SAMPLE SCORE

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

66

68

Fl. 1
2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2

F Hn.

Tbn.

Euph.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

Perc. 3

p

74

Fl. 1
2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

Euph.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

Perc. 3

f

80 82

Fl. 1 & 2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

SAMPLE SCORE

ff

82

Bb Tpt. 1

Bb Tpt. 2

F Hn.

Tbn.

Euph.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

Perc. 3

ff

ff

ff

ff

ff

ff

p → *ff*

ff

p → *f*

f

p → *ff*

p → *f*

ff