For a Better Tomorrow

by

Luis-Angel González

Grade: 4 Duration: 10:48

Sample

Instrumentation

1 –Conductor Score

5 – Flute 1

5 – Flute 2

1 – Oboe 1

1 – Oboe 2

1 – Bassoon 1

1 – Bassoon 2

3 – Clarinet 1

3 – Clarinet 2

4 – Clarinet 3

2 – Bass Clarinet

2 – Bb Contrabass Clarinet

2 – Alto Saxophone 1

2 – Alto Saxophone 2

2 – Tenor Saxophone

2 – Baritone Saxophone

3 – Trumpet 1

3 – Trumpet 2

3 – Trumpet 3

2 – Horn in F 1

2 – Horn in F 2

2 – Trombone 1

2 – Trombone 2

2 – Trombone 3

2 – Euphonium (+ 2 T.C.)

4 – Tuba

2 – String Bass

1 – Piano

1 – Timpani

1 – Percussion 1 (1 or 2 players)
Crotales, Glockenspiel, Chimes (x2 if possible), Rainstick, Triangle

1 – Percussion 2
Vibraphone, Bass Drum

1 – Percussion 3
Bell Tree, Triangle, Suspended Cymbal, Crash Cymbals

Sample

For a Better Tomorrow

For a Better Tomorrow was composed in memory of my mother, Estela Haydee González, who passed away from a heart attack on the night of February 23rd, 2014. The work received its premier performance at the CSU, Fresno Concert Hall on May 5th, 2016 by the Fresno State University Wind Orchestra, conducted by Dr. Gary P. Gilroy. The piece tells a story of my mother during her life, and after her passing, as I perceived it.

The work, as a whole, above all else, is a symbol of hope. The title, *For a Better Tomorrow*, was inspired by a phrase I repeatedly told myself since the day my mother passed on: "Tomorrow will be a better day." In other words, I was constantly hoping "for a better tomorrow", in the sense that the day would come that I'd eventually be able to adapt to living a life without my mother around.

The opening unfolds with a solo Flute and sparse sounds of bells and chimes (from a bell tree and mark tree), representing the sparkling of stars, as the name Estela in Spanish means 'Star'. These celestial sounds appear twice through the piece, representing her life on Earth and then in the Heavens. The piece was written with two main themes, the first symbolizing my mother and her love and warmth that radiated from her. The second main theme represents her legacy which she left after she passed on. Though the work has an overall major tonality, the interlude is sullen and thoroughly highlights the period of sadness and sorrow which my family, and more specifically, I went through. **I chose the solo English Horn to be the deliverer of this pivotal point in the piece because I feel the instrument has a melancholy tone to it. It is a brief segment of the piece because, with the help of loved ones, we (my family and I) were able to overcome this period of grief in a rather brief amount of time.**

The climax of the work calls briefly for the use of two sets of chimes to be used on opposite sides of the concert hall to emulate the church bells that rang at the close of my mother's funeral mass. The music begins to wind down after the climax's peak, followed by a soft Euphonium, playing a phrase of the first main theme to close the work. The musical quote is a symbol that my mother is still alive – she is still with us – she lives in the hearts of those who stood beside her, and those who she touched…"

Luis-Angel González
Apr. 11, 2016

Luis-Angel González

Born October 11, 1997

Luis-Angel González is from Clovis, California where he graduated from Clovis East High School with the Class of 2015. He began his composition career during Freshman year of high school when he first acquired a music writing software. After numerous transcriptions of piano works, Luis began to experiment and compose his first originals. *For A Better Tomorrow*, his first complete original composition began as a school project during his Junior year, and was performed the following year by the Clovis East High School Wind Ensemble. He submitted the piece to Dr. Gary P. Gilroy – Composer and Director of Bands at CSU, Fresno – for feedback to improve his composing skills for the pieces he would come to write later. Nearly a year later, Dr. Gilroy contacted Luis, commending him for his work on the composition and requested Luis to collaborate and make improvements on *For A Better Tomorrow*, which would eventually be performed by the CSU, Fresno Wind Orchestra in early May of the year 2016. Today, Luis is composing for small ensembles and occasionally composes for concert bands and other large ensembles. He is a full-time student attending Fresno City College, where he is studying under Mr. Lawrence Honda. He is working to acquire his Associate's degree in Instrumental Music, in hopes to soon transfer to CSU, Fresno where he will continue to pursue a Bachelor's degree in Music Education.

For a Better Tomorrow

In dedication to my mother, Estela Haydee González who passed away February 23rd, 2014. Rest in peace.

L. A. González

Full Score

Peaceful ♩ = 58

Solo - Freely

rit.

end solo

Flute 1
Flute 2
Oboe 1
Oboe 2
Oboe 1 2
English Horn
Bassoon 1
Bassoon 2
Bassoon 1 2
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
B♭ Bass Clarinet
B♭ Contrabass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Peaceful ♩ = 58

B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
B♭ Trumpet 2 3
F Horn 1
F Horn 2
F Horn 3
F Horn 4
F Horn 1 2
F Horn 3 4
Trombone 1
Trombone 2
Trombone 3
Trombone 2 3
Euphonium
Baritone
Tuba
String Bass
Piano
Timpani (in A♭, B♭, E♭, G) + Mark Tree
Percussion 1 Crotales, Glockenspiel, Chimes, Rainstick, Triangle
Percussion 2 Vibraphone, Bass Drum
Percussion 3 Bell Tree, Triangle Suspended Cymbal, Crash Cymbals

Mark Tree: ad lib. (strike individual chimes sparsely with triangle beater)

Crotales, Glockenspiel, Chimes, Rainstick, Triangle

Crotales (bowed)

(sim.)

Vibraphone. Bass Drum

Vibraphone (bowed)

Bell Tree, Triangle, Suspended Cymbal, Crash Cymbals

cup mute

pizz.

Timpani

to Timpani

to Glockenspiel

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11 più mosso ♩ = 66 — rit. — 17 A tempo

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

Sample

23 24 25 26 27 Solo 28 29 30 31 molto rit. 32 Tempo Rubato ♩ = 74 33 34 35

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

Ob. 1 only
(ten.)
English Horn cue (one player if no E.H. available)
(end solo)
a2
Tpt. 3 only
Hn. 3 only
div.
pizz.
(vibes)
Sus. Cym.

36 37 38 39 **rit.** **40** **A tempo** tutti 41 42 43 44 45 46 **molto rit.** 47 **(senza rubato)**

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

a2 tutti 2. (2.) one only arco (vibes) Ped

Score

48 (♩ = 56) 49 poco a poco rit. 50 51 52 53 54 55 Flowing ♩ = 78 56 57 58 rit. 59 A tempo

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

Ob. 2 only
Ob. 1 only
a2
(ten.)
Bsn. 1 Solo
Bsn. 1 and 2 tutti
Solo
tutti
Tpt. 3 only
mute out
Hn.1 only
Hn. 1 Solo
tutti, div.
pizz.
arco
Change to G♭, A♭, C♭, F♭
Glock.
(vibes)
to Bass Drum

sample

60 61 62 63 64 65 66 67 68 69

rit.

Fl 1

Fl. 2

mf

Ob. 1 only

+ Ob. 2 (a2)

Ob. 1 2

E. Hn.

Bsn. 1 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

B♭ Contra

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

rit.

Tpt. 1

Tpt. 2 3

Hn. 1 2

Hn. 3 4

Trb. 1

Trb. 2 3

Euph.

Tuba

S.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym. (yarn)

70 71 72 73 74 75 76 77 78

string. ...

poco più mosso ♩ = 84

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

71 poco più mosso ♩ = 84

a2

Chimes

Bass Drum

(sus. cymb.)

Sample

molto rit.

82 molto meno mosso ♩ = 60

rit.

Reverently ♩ = 56

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

Solo

tutti

Mark Tree: ad lib. (strike individual chimes sparsely with triangle beater)

Rainstick

to Vibraphone

Bell Tree: ad lib. (strike individual chimes sparsely with triangle beater)

(2 + 3) **89** 90 91 92 93 94 95 **molto rit.** 96 **97** **più mosso** ♩ = 68 98

Fl 1

Fl. 2

Ob. 1 2

E. Hn. — Solo - freely — (end solo)

Bsn. 1 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

B♭ Contra

English Horn cue (one player if no E.H. available)

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

89 molto rit. 97 più mosso ♩ = 68

Tpt. 1

Tpt. 2 3

Hn. 1 2

Hn. 3 4

Trb. 1

Trb. 2 3

Euph.

Tuba

S.B.

Pno.

Timp. — to Timpani; Tune to A♭, C, D♭, E♭

Perc. 1

Perc. 2 — (vibes) — (yarn)

Perc. 3

99 **poco a poco rit.** 100 101 102 **103** **più mosso** ♩ = 72 104 105 106 107 108 109 110

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

1. *Solo*
tutti
Triangle

Sample

111 112 113 114 115 116 117 118 119 120

rit. molto stringendo

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

tutti
subito p cresc.
a2
Timpani
dampen
Triangle
mute
B. D.
choke

meno mosso ♩ = 60

121 122 123 124 125 126 127

Solo

126 Off-stage Horn Solo (♩ = 56)

(rit.)

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra

Hn.1 cue - Solo - Off Stage

A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

meno mosso ♩ = 60

126 Off-stage Horn Solo (♩ = 56)

Tpt. 1
Tpt. 2 3

Hn.1 Solo - Off Stage

Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.

to Chimes

Perc. 1
Perc. 2
Perc. 3

128 pù mosso ♩= 66 129 130 131 132 tutti 133 molto rit. 134 135 Majestic! ♩= 72 136 137

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

mf cresc. ff p cresc. mp f a2 Hns 1 and 2 tutti Bells Up!!! Chimes Ped. (B.D.) Crash Cymbals

138 139 140 141 142 143 144 **145** (♪ = ♪) 146 147 148

Fl 1
Fl. 2
1 Ob. 2
E. Hn.
1 Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
2 Tpt. 3
1 Hn. 2
3 Hn. 4
Trb. 1
2 Trb. 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

rit.

Solo

Chimes

*use two sets of chimes on both sides of the room if possible thru. m. 147

Sample

149 meno mosso ♩ = 66

150 151 152 153 154 155 156 157 158 159 160

rit.

Fl 1
Fl. 2
Ob. 1 2
E. Hn.
Bsn. 1 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
B♭ Contra
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

149 meno mosso ♩ = 66

rit.

Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Trb. 1
Trb. 2 3
Euph.
Tuba
S.B.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3

p mp pp n.

3

one only

two only

Sample