WE'VE MADE IT THIS FAR

BY

REID MERZBACHER

Submitted to the faculty of the
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of the requirements for the degree,
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Jeremy Podgursky, Director of Thesis

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REID MERZBACHER We've Made It This Far

for symphonic band (2022)

INSTRUMENTATION

Piccolo Flute 1 Flute 2 Oboe 1 Oboe 2 English Horn Clarinet in Eb Clarinet in Bb 1 Clarinet in Bb 2 Clarinet in Bb 3 Clarinet in Bb 4 Bass Clarinet in Bb Alto Saxophone in Eb 1 Alto Saxophone in Eb 2 Tenor Saxophone in Bb Baritone Saxophone in Eb Bassoon 1 Bassoon 2 Horn 1 Horn 2 Horn 3 Horn 4 Trumpet in Bb 1 Trumpet in Bb 2 Trumpet in Bb 3 Trumpet in Bb 4 Trumpet in Bb 5 Trumpet in Bb 6 Tenor Trombone 1 Tenor Trombone 2 Tenor Trombone 3 Bass Trombone Euphonium 1 Euphonium 2 Tuba 1 Tuba 2 Timpani Percussion 1: Bass Drum with Crash Cymbal attachment Vibraphone (shared with Percussion 2) Xylophone (shared with Percussion 2 & 4) Crotales Percussion 2: Xylophone (shared with Percussion 1 & 4) Vibraphone (shared with Percussion 1) 2 Nipple Gongs (C#₄, D#₄) Brake Drum Percussion 3: Marimba Crotales Chimes (shared with Percussion 4) Metal Can (high, shared with Percussion 4) Percussion 4: Metal Cans (high/low, high can shared with Percussion 3) Glockenspiel Chimes (shared with Percussion 3) Xylophone (shared with Percussion 1 & 2) Percussion 5 (Drum Set): Kick Drum Snare Drum 2 Toms (floor/rack) Hi-hat Ride Cymbal Crash Cymbal China Cymbal

Harp Piano

The score is transposed

PROGRAM NOTES

To me, the greatest problem facing the Western classical music world is the emphasis on precision. Performers are expected to play every note perfectly, exactly as the composer specifies. As a result, performers painstakingly slave over each pitch. This exactness makes its way into the concert halls: audiences are expected to sit in reverential silence out of fear of ruining some detail that the performer has poured hours into perfecting. As a result, classical performances are limited to venues with perfect acoustics and with no disturbances—a bar or jazz club would be strictly off-limits. While musicians in other styles of music seem to understand the benefits of inaccuracy, the classical music world has been fairly dogmatic, and has even become more precision-obsessed over the years.

We've Made It This Far is my attempt to create a work of contemporary classical music that does away with some of the exactness typically associated with the genre. The tempos are a little too fast, the instrument ranges are a little too high or low, the dynamics are a little too loud, and many of the rhythms do not fall into even divisions of the beat. All this is an effort to create a piece where purity of sound is not a priority. This will hopefully allow the performers, and therefore the audience, to loosen up.

After twenty non-stop years of school, I am finally venturing out into the world. Many things feel uncertain at the moment—with my life, with the current direction of classical music, and with the world. This piece is a cautiously optimistic look to the future. I am excited (and admittedly somewhat nervous nervous) for whatever comes next.

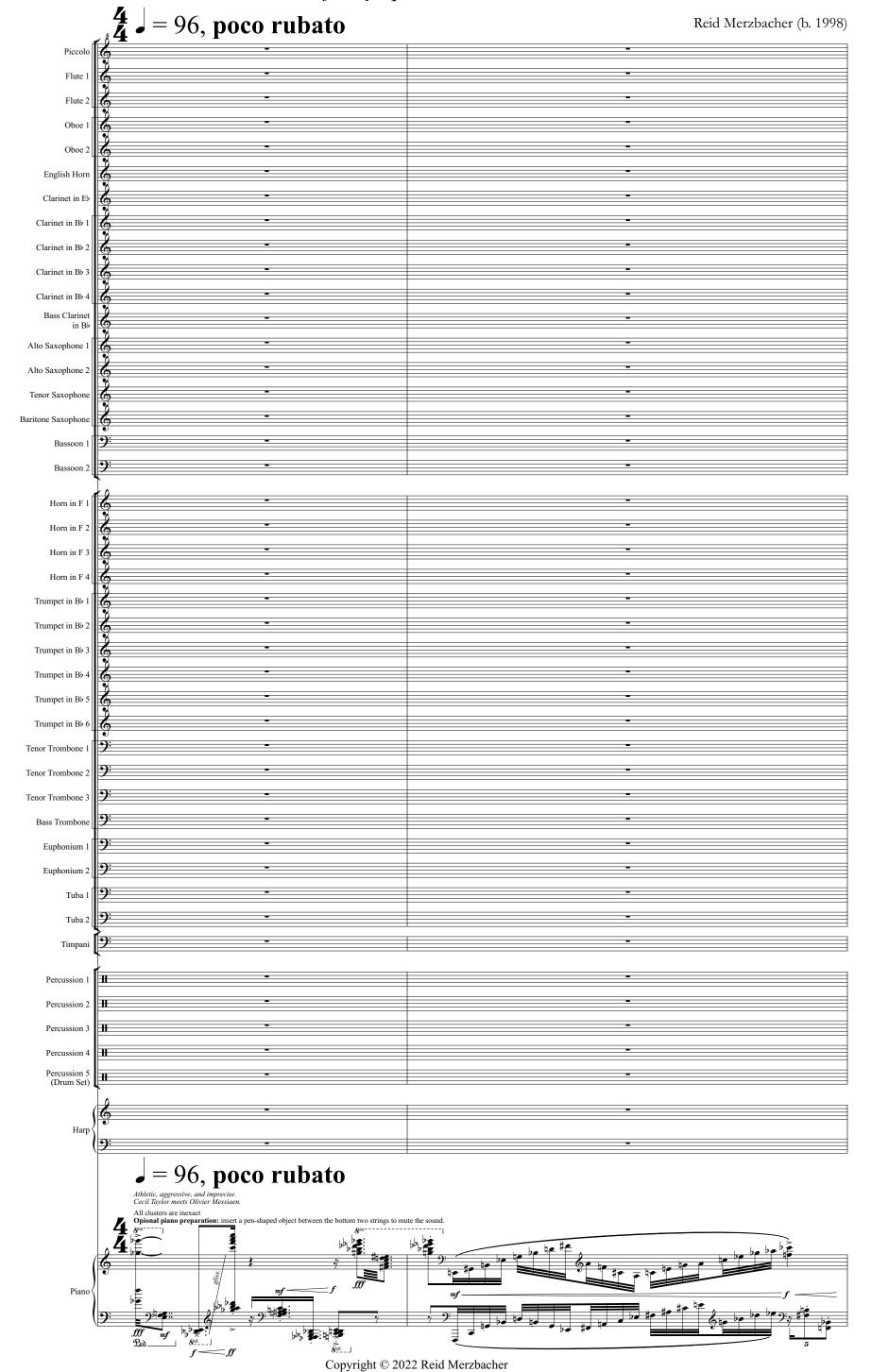
We've Made It This Far was written for the Indiana University Symphonic Band, under the direction of Professor Eric Smedley.

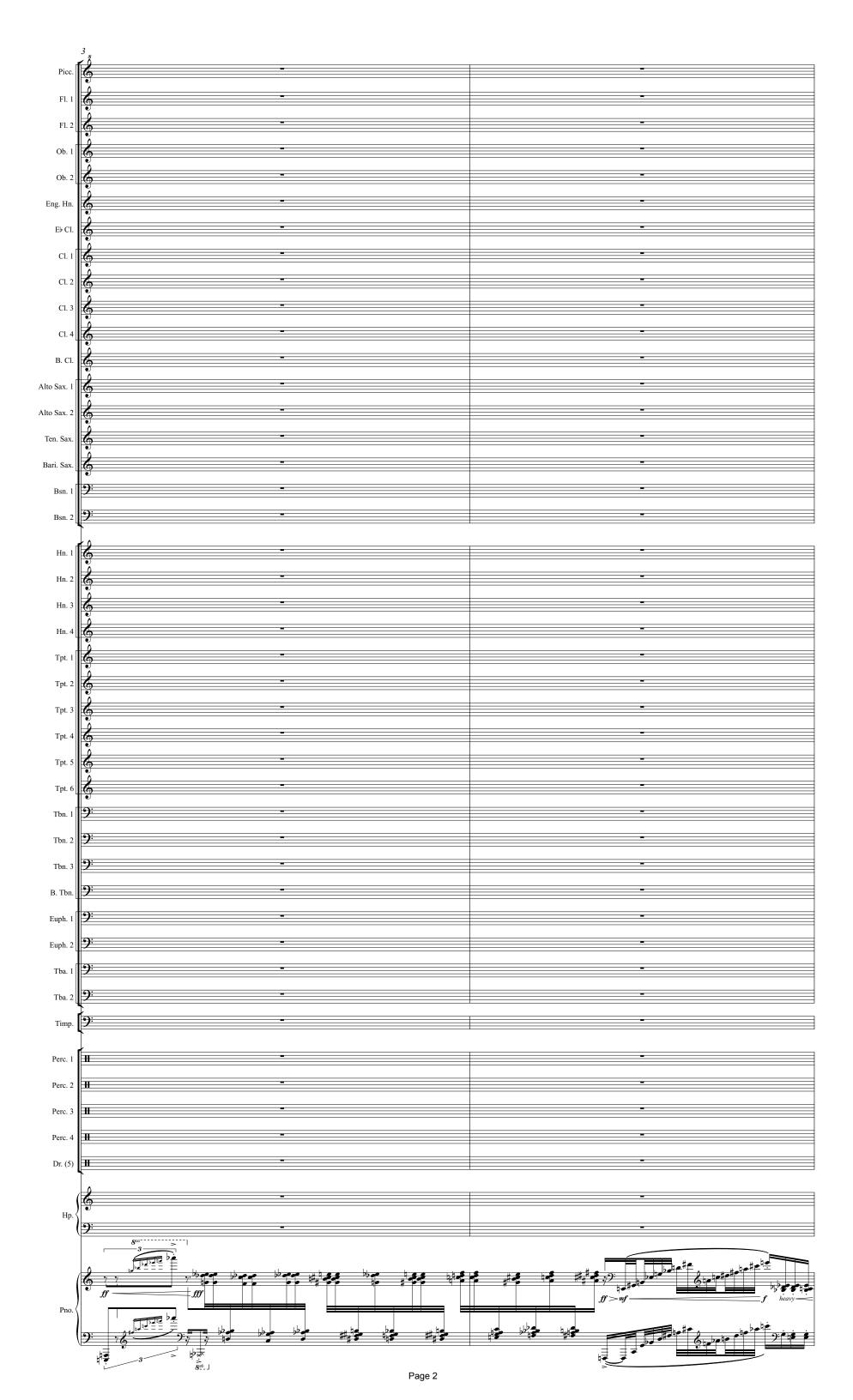
—April 2022, Bloomington, IN

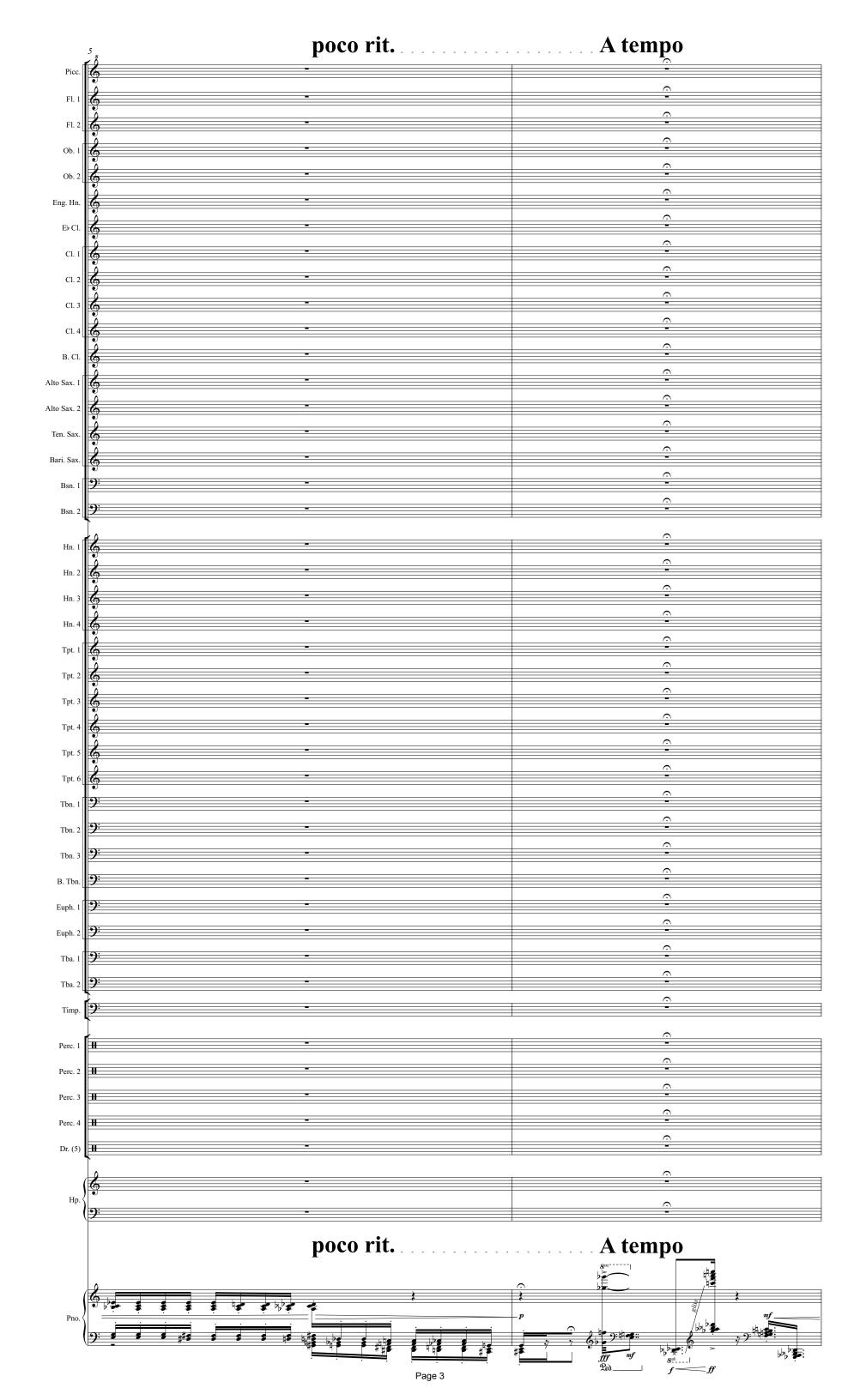
Written for the Indiana University Symphonic Band, to be premiered in the 2022-2023 season.

WE'VE MADE IT THIS FAR (2022)

for symphonic band

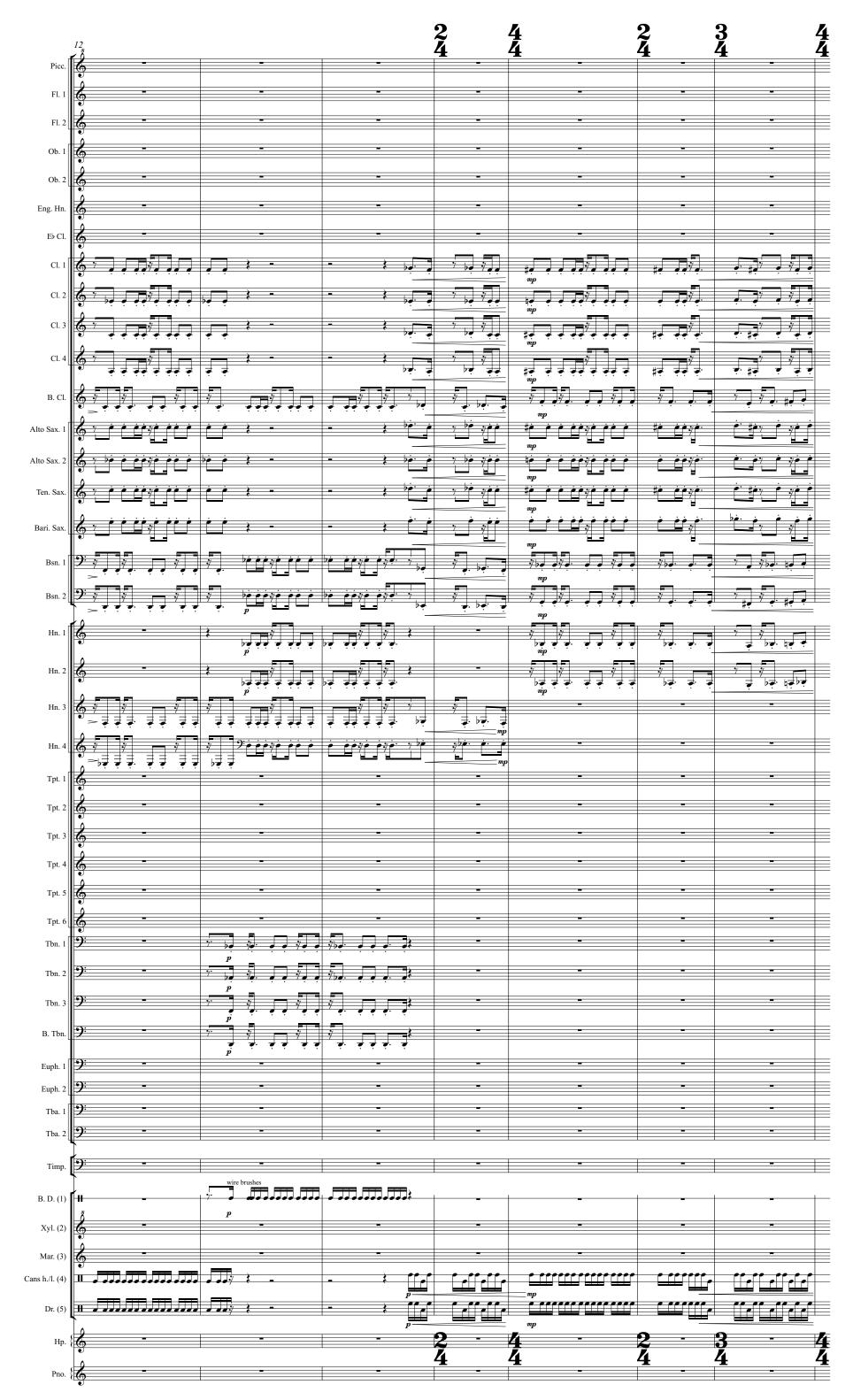


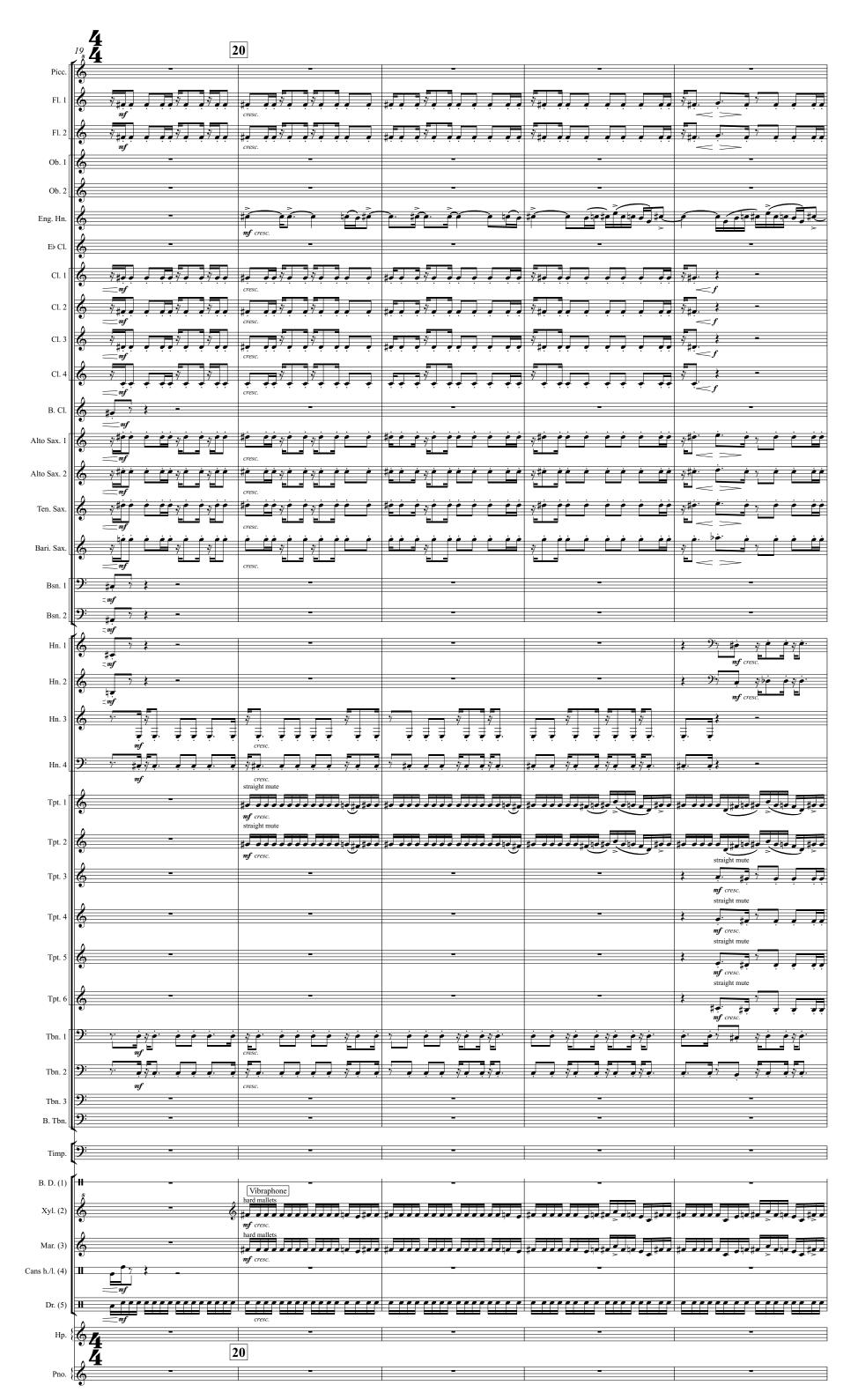


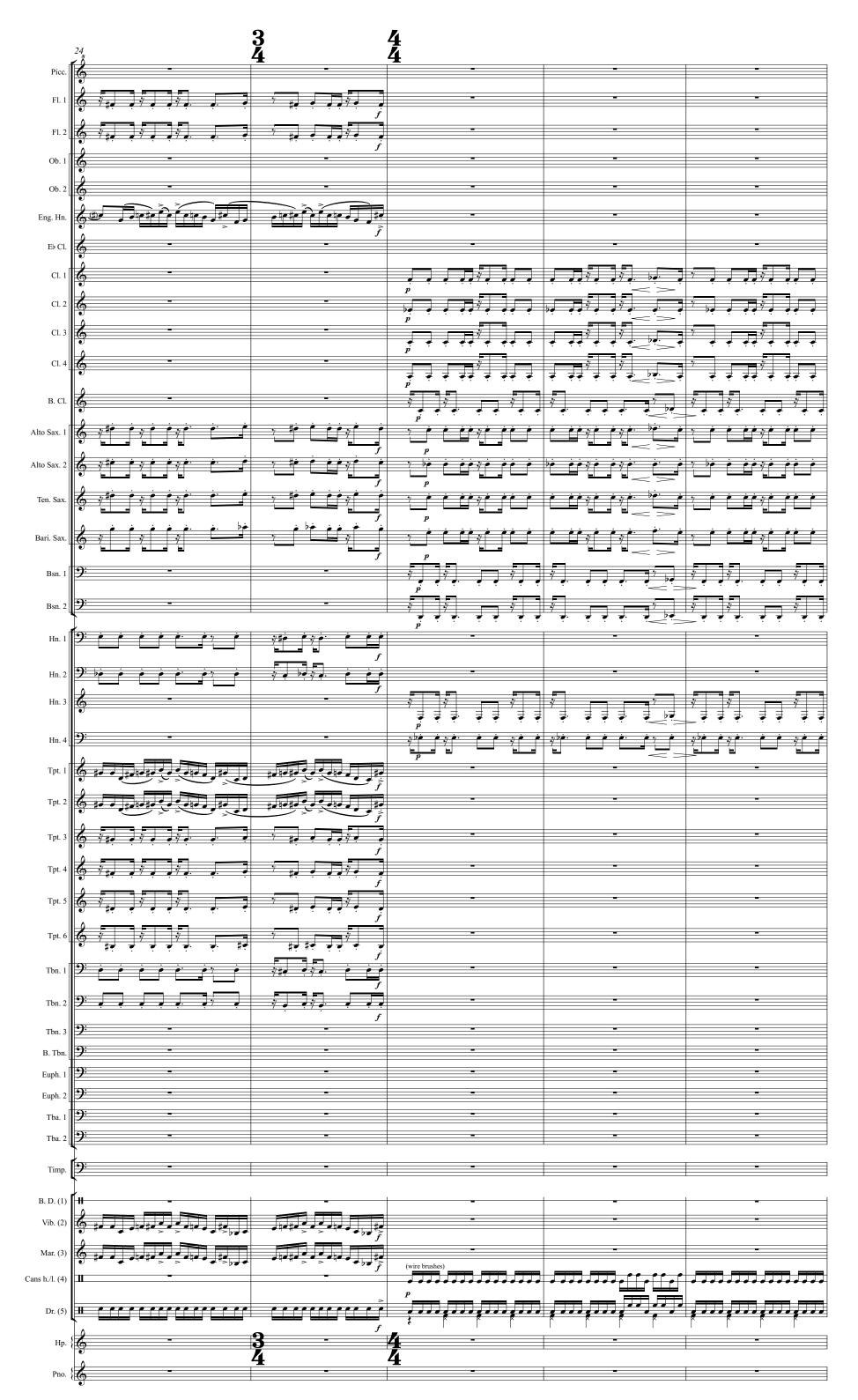








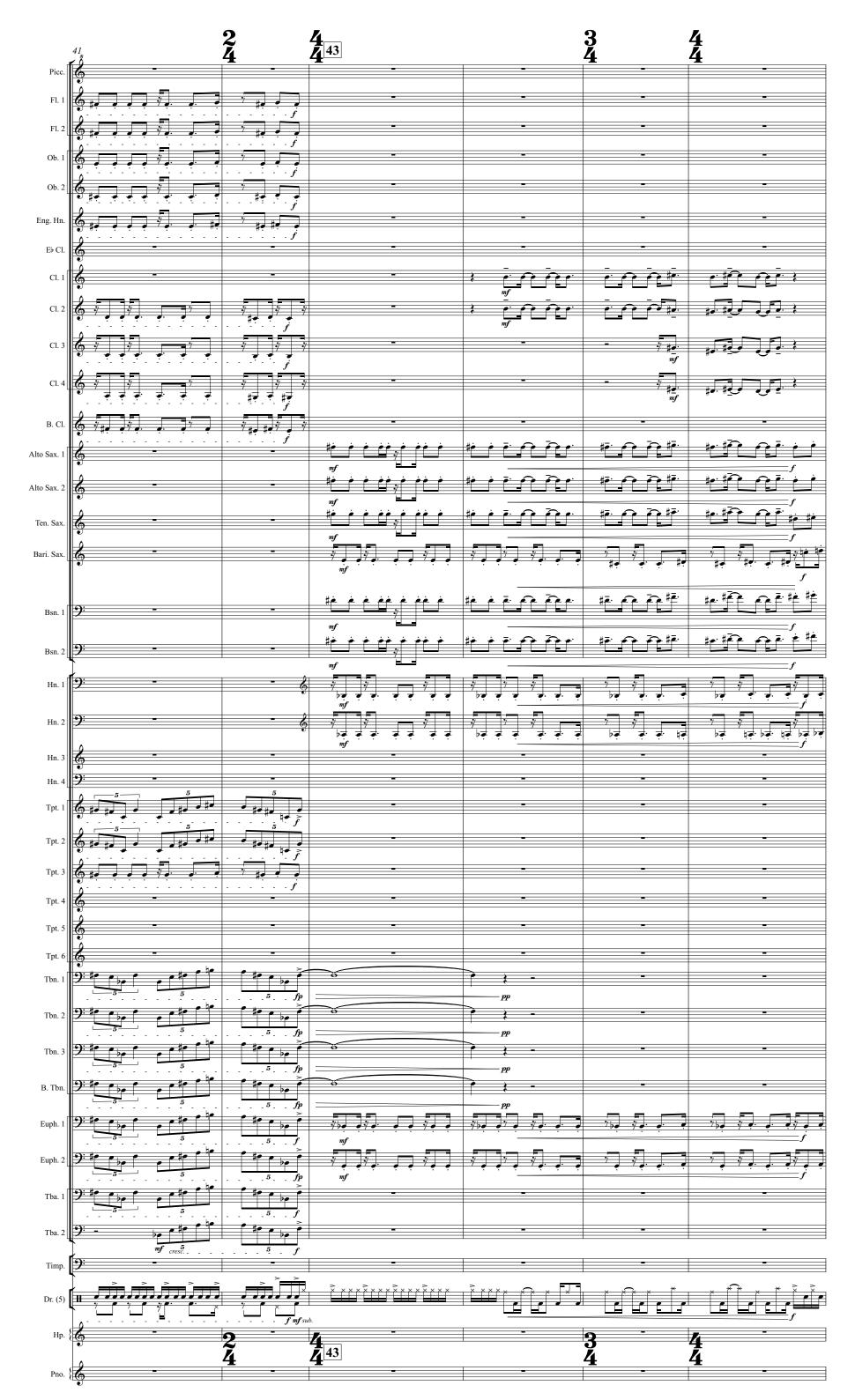






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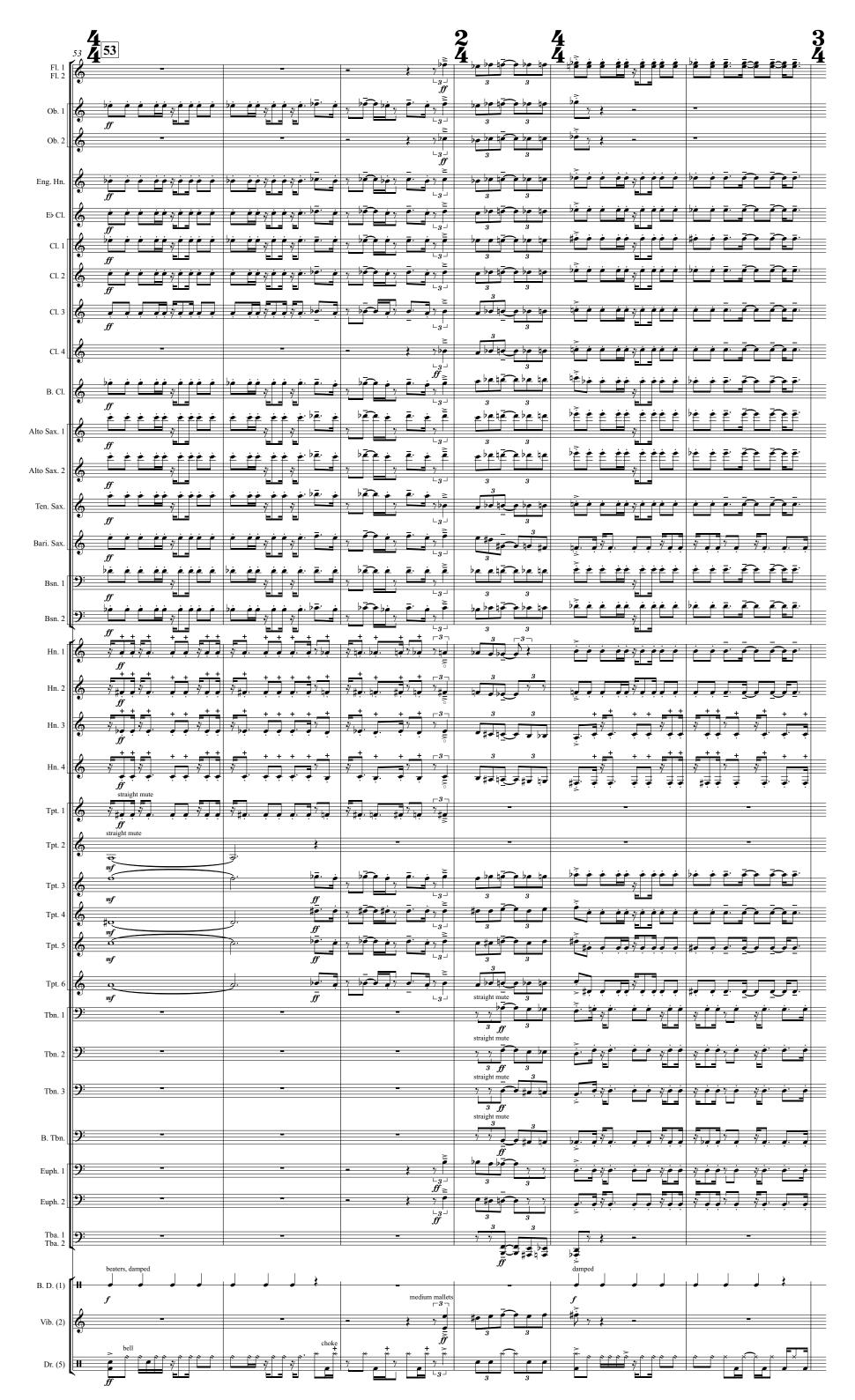


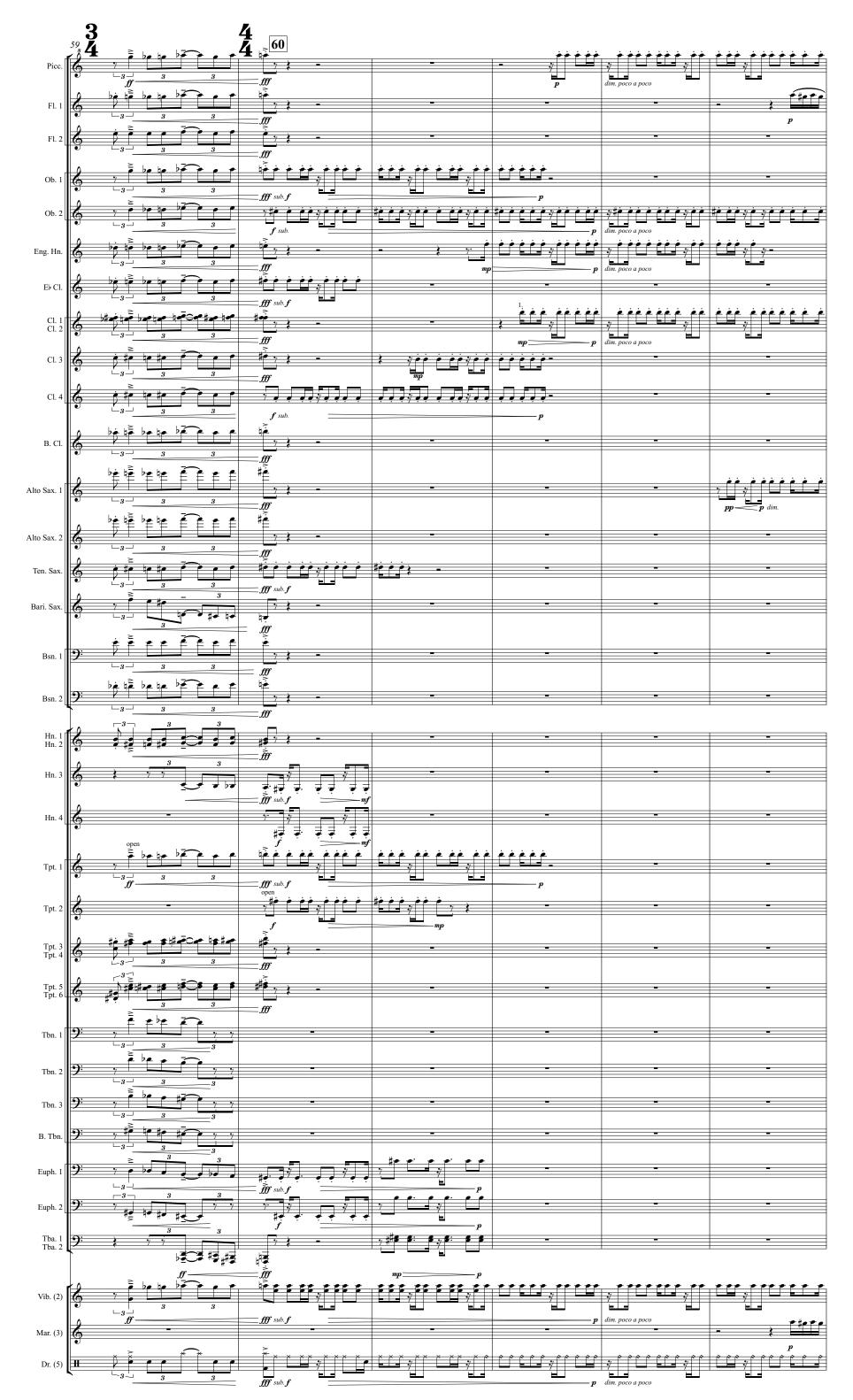


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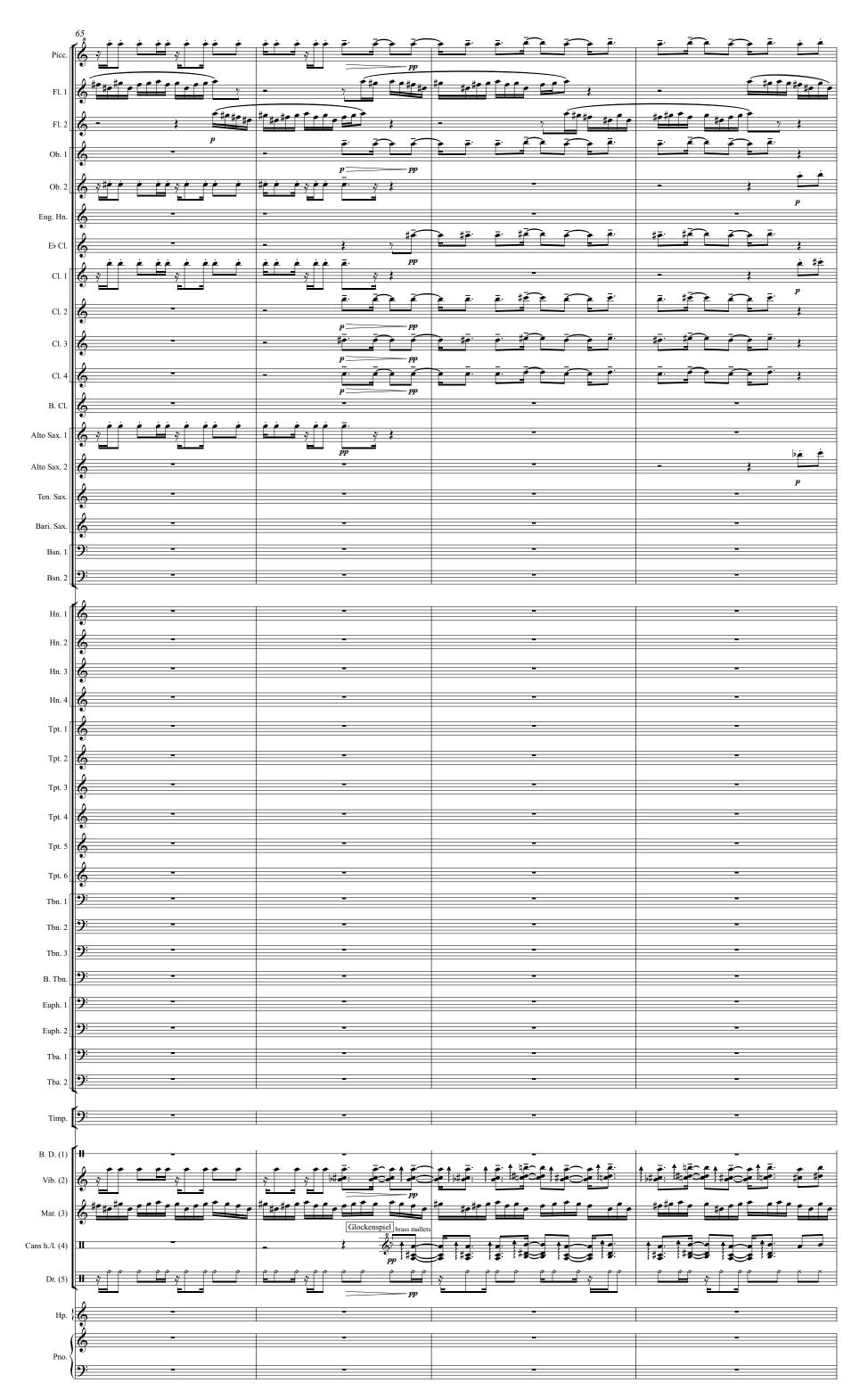


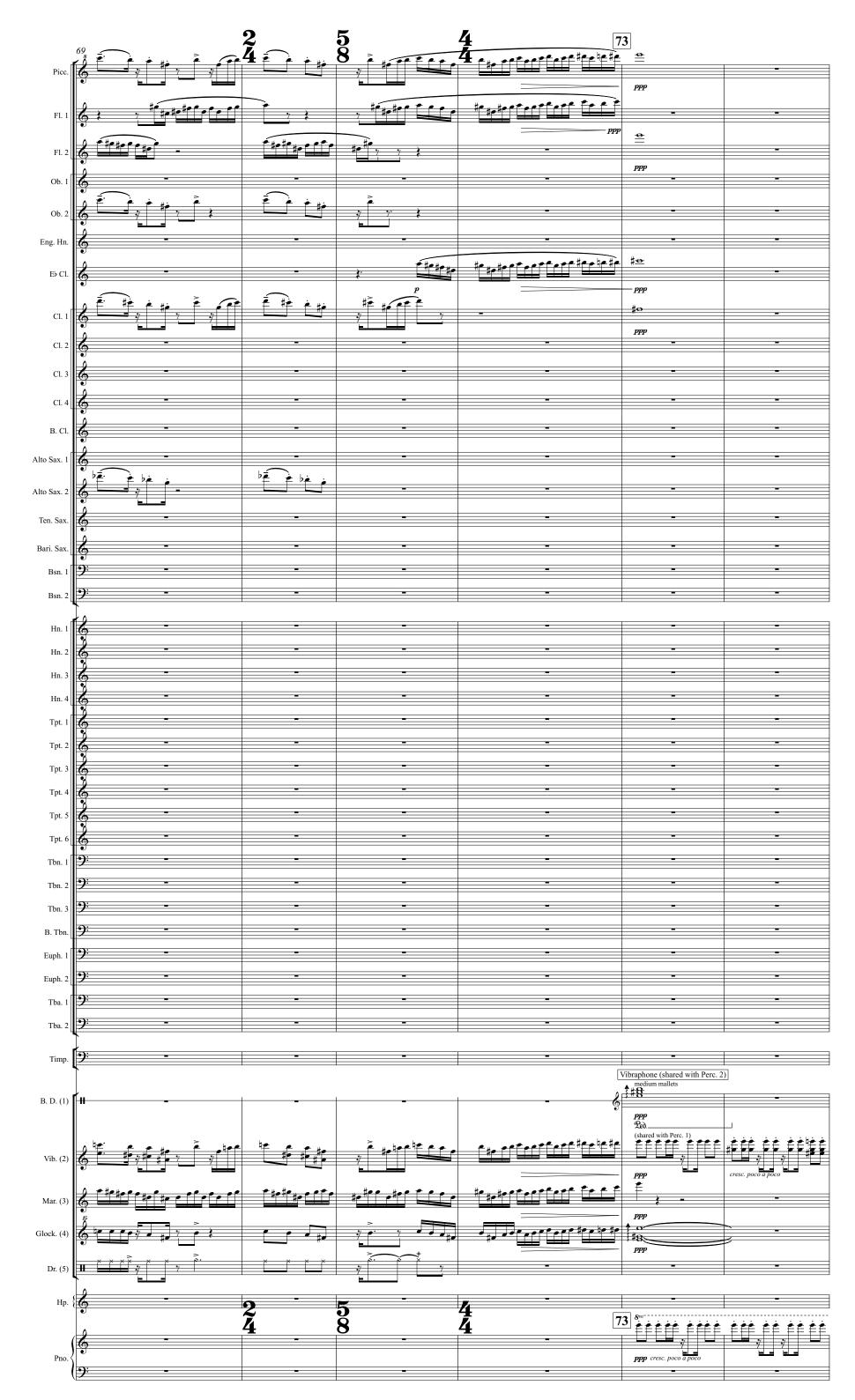
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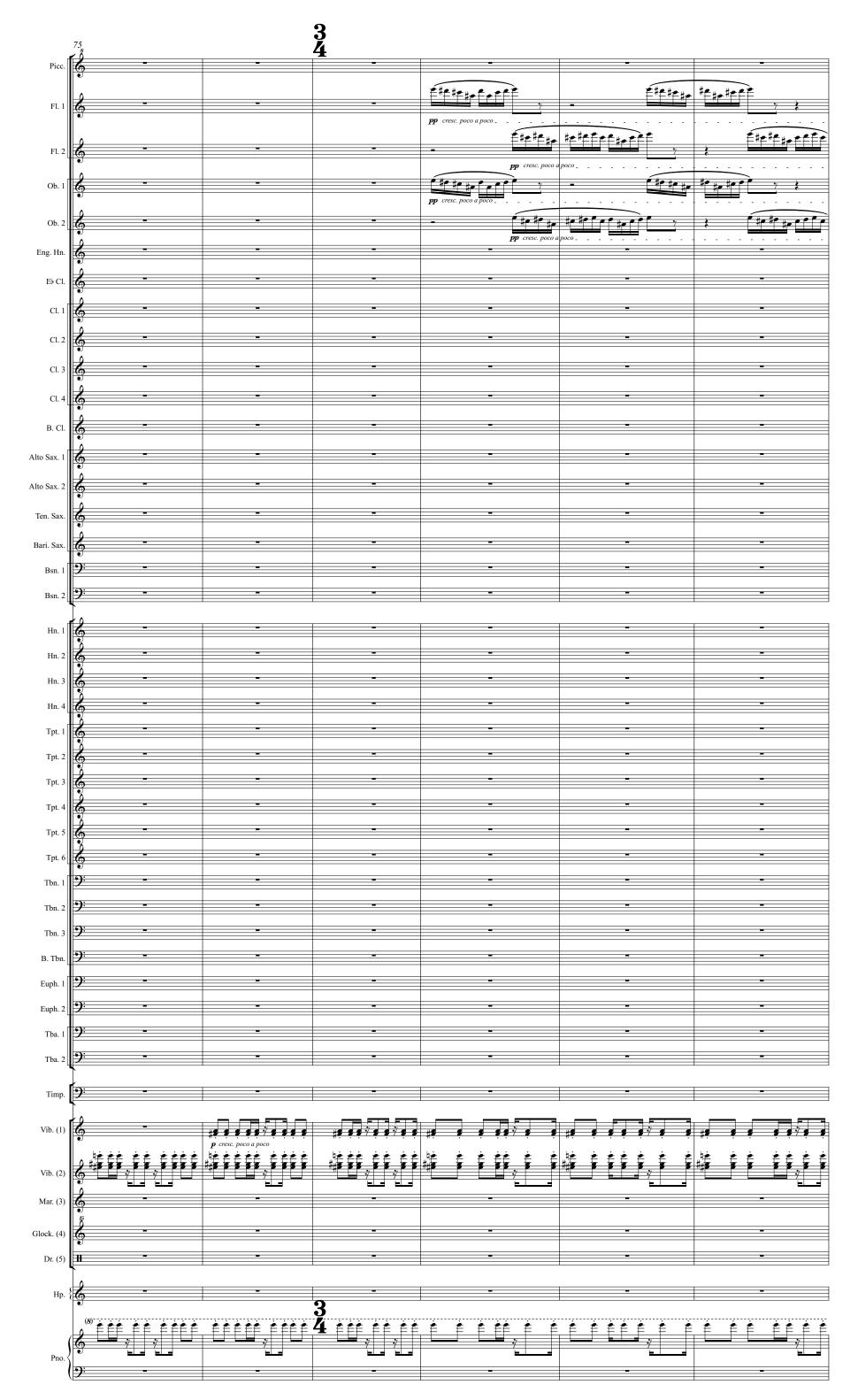




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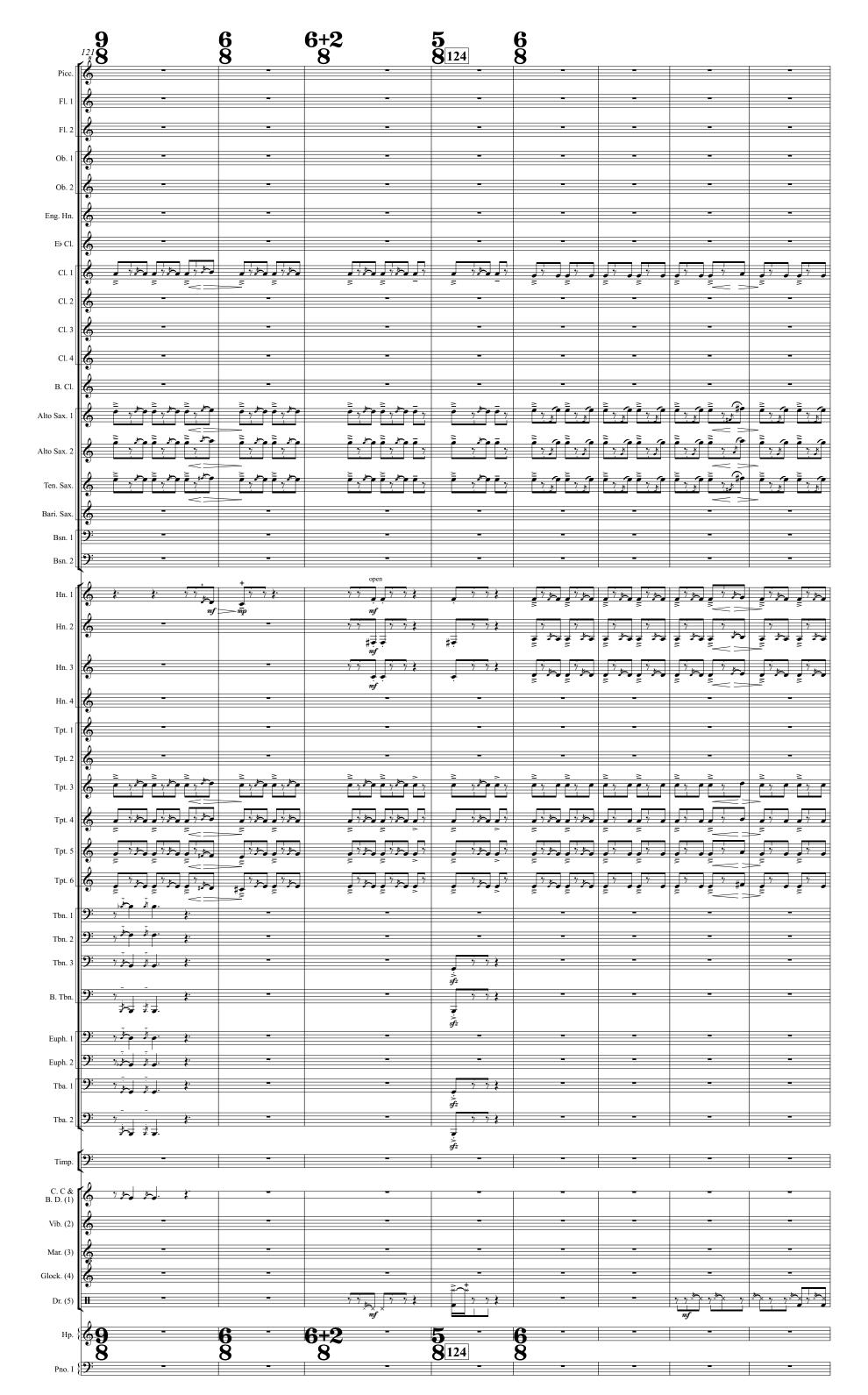




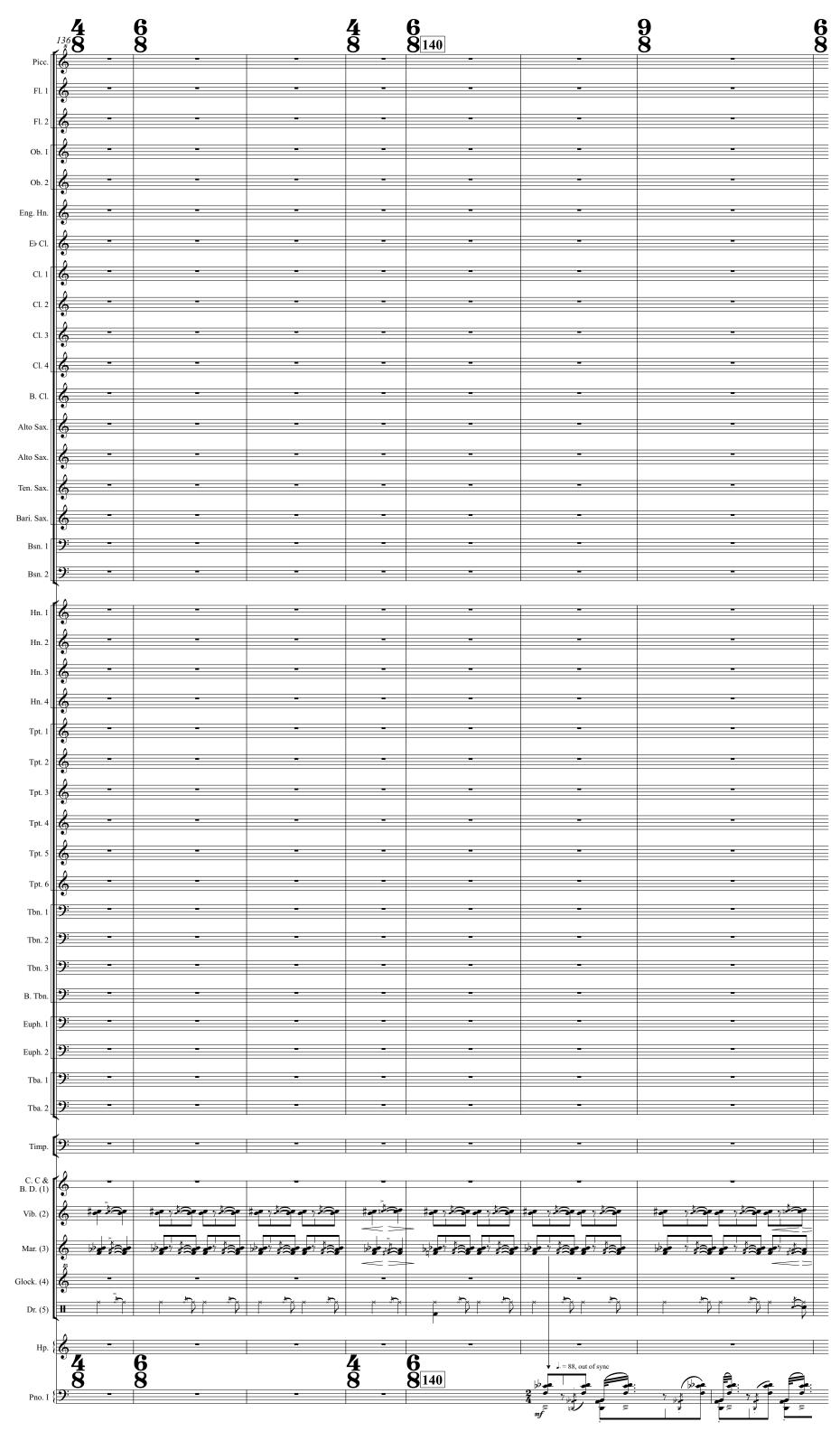


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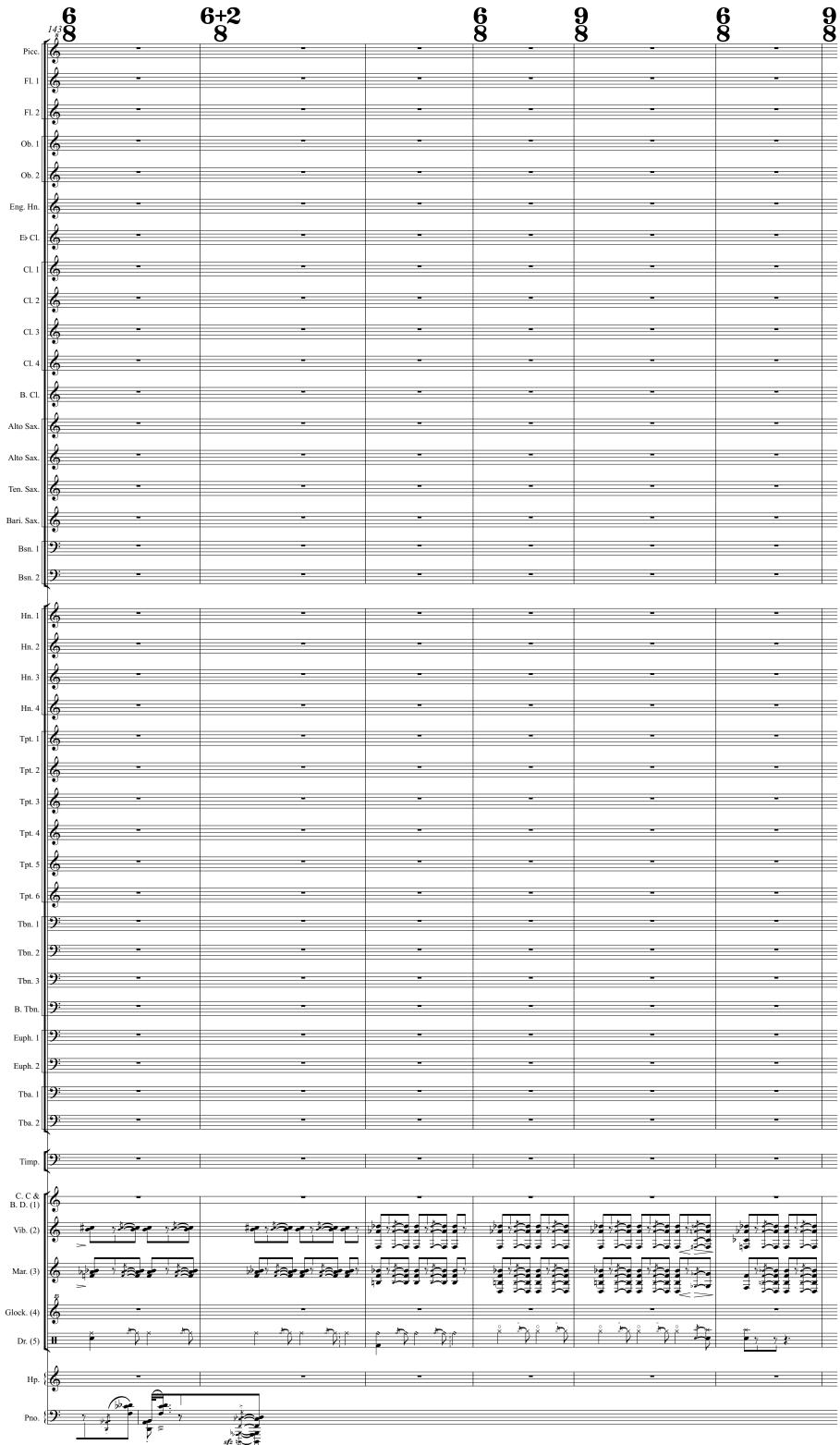


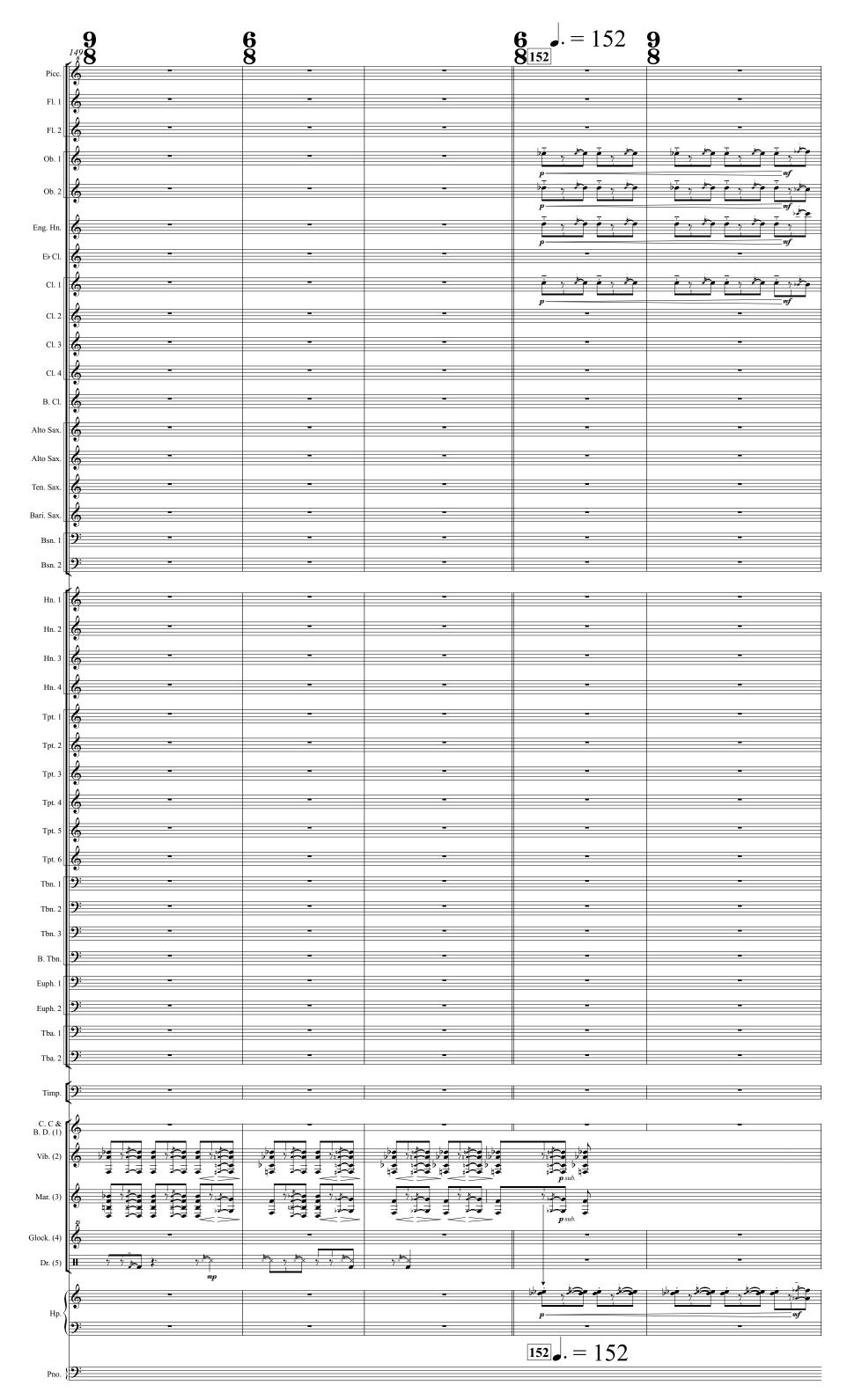


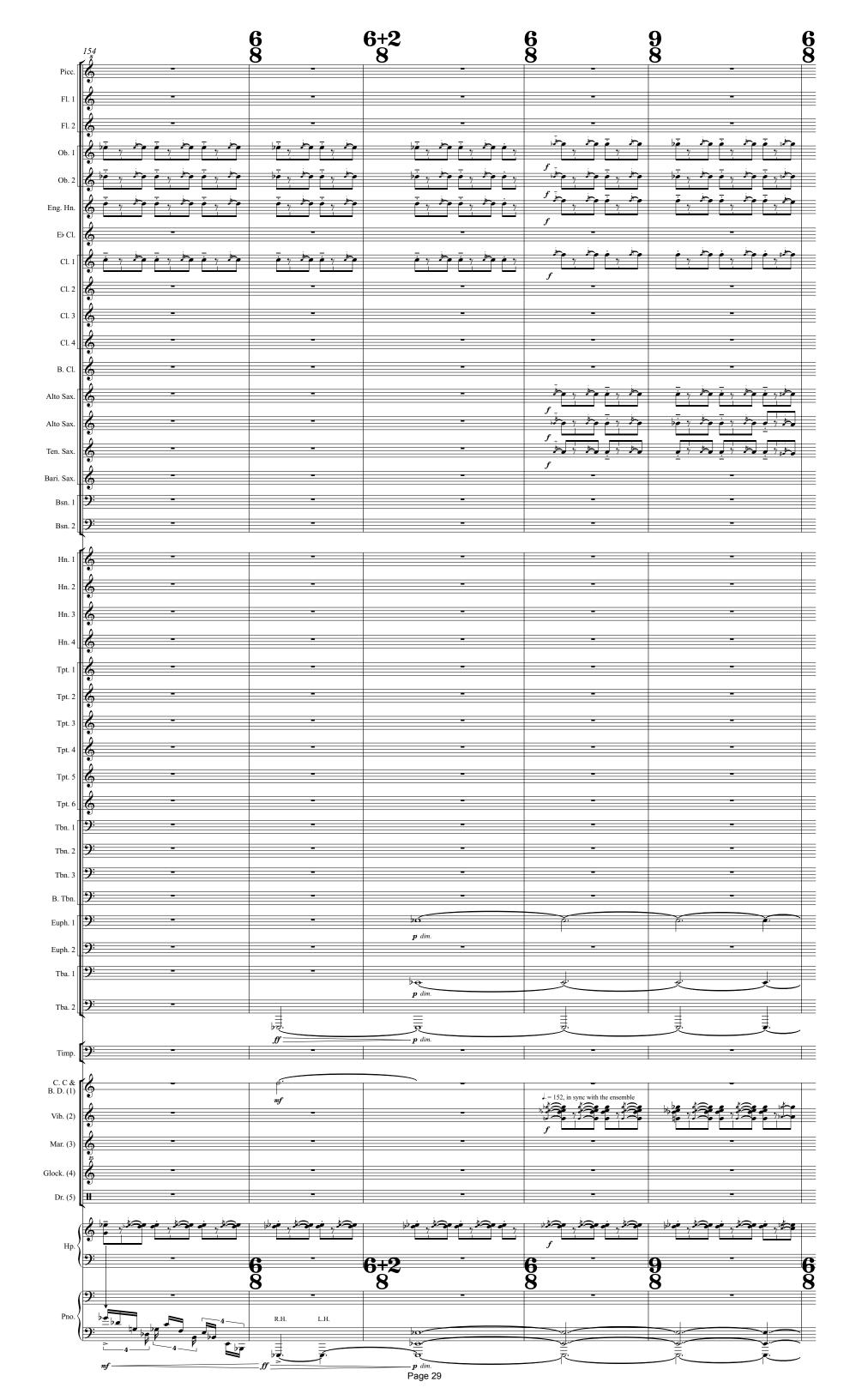


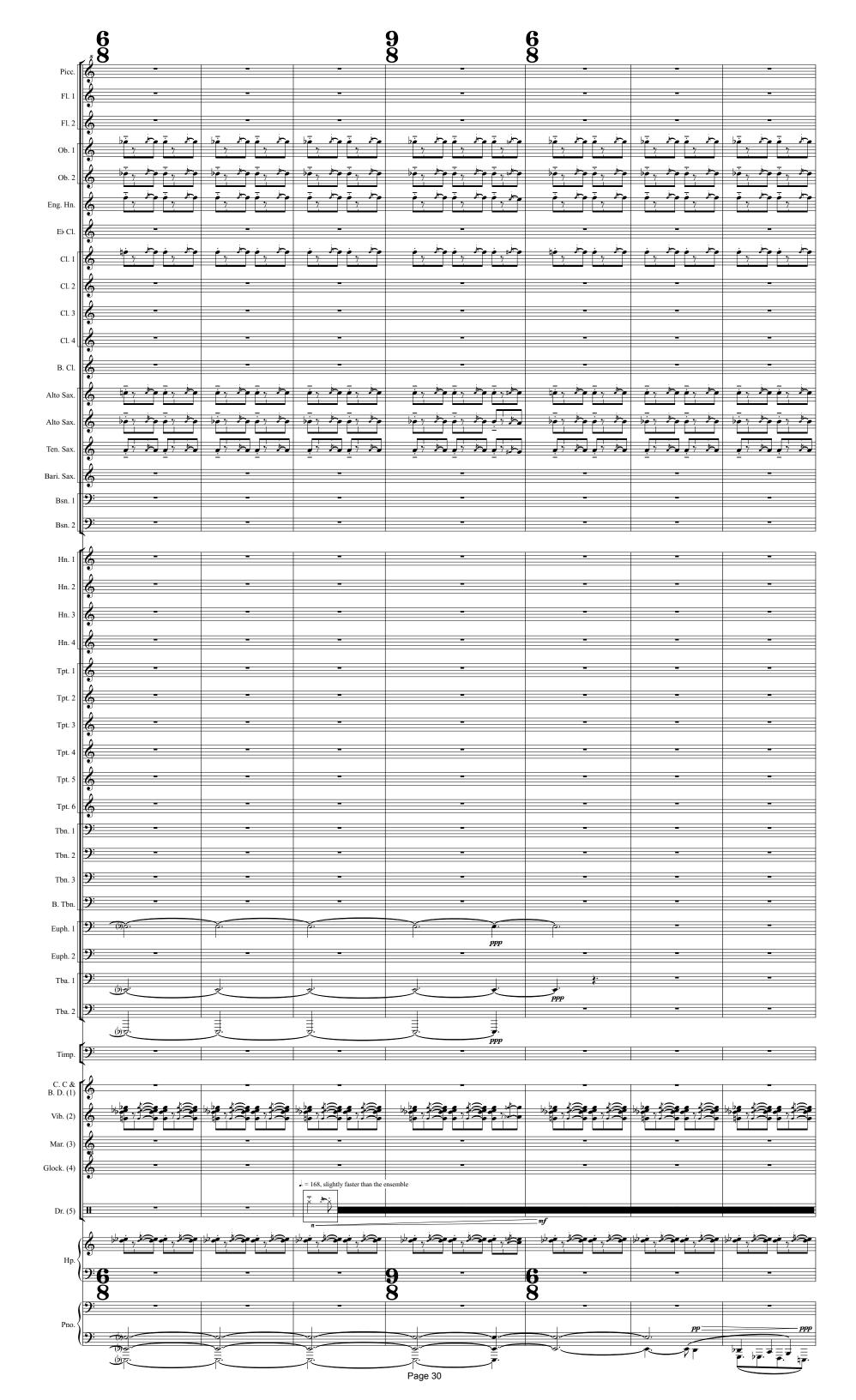


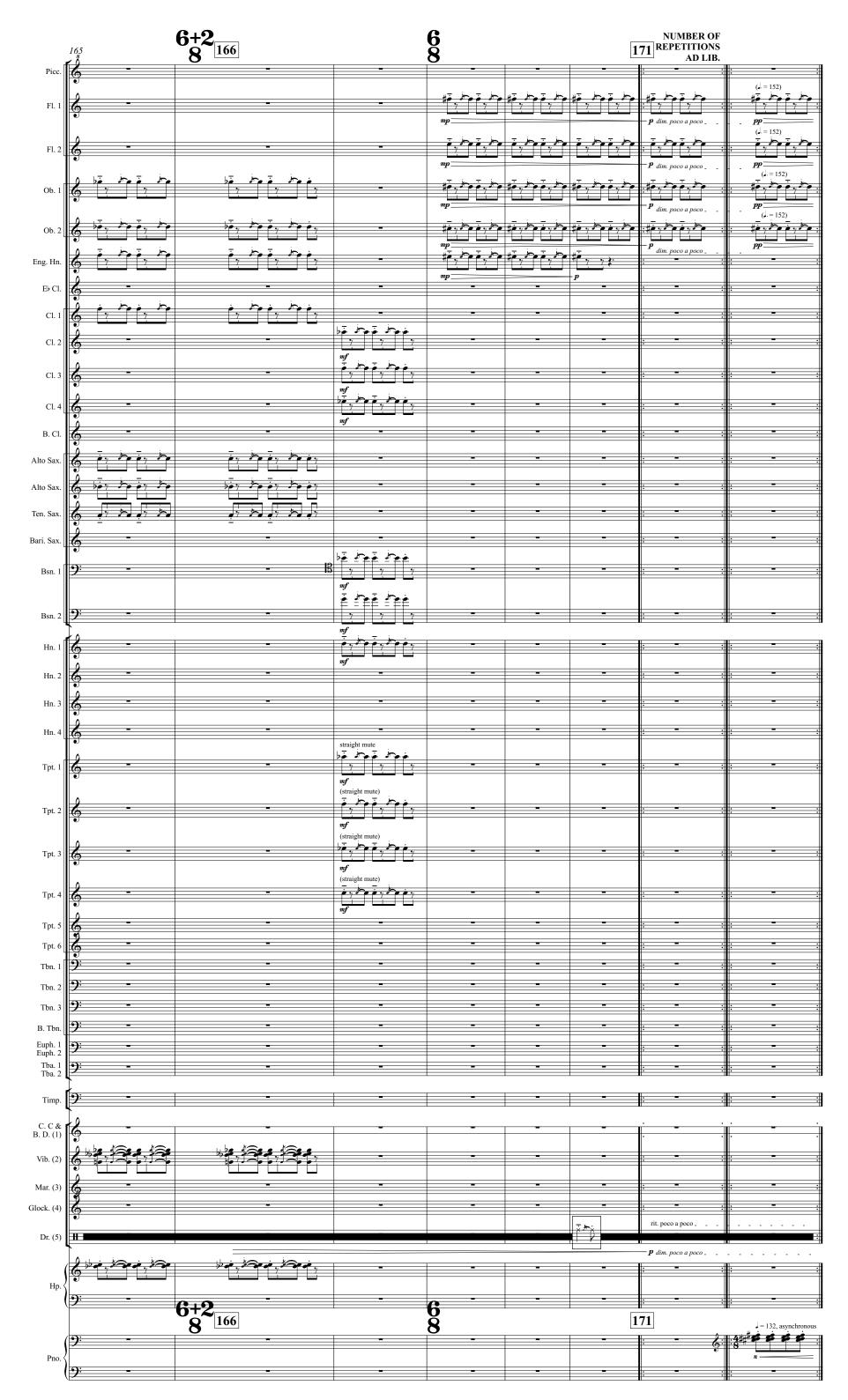
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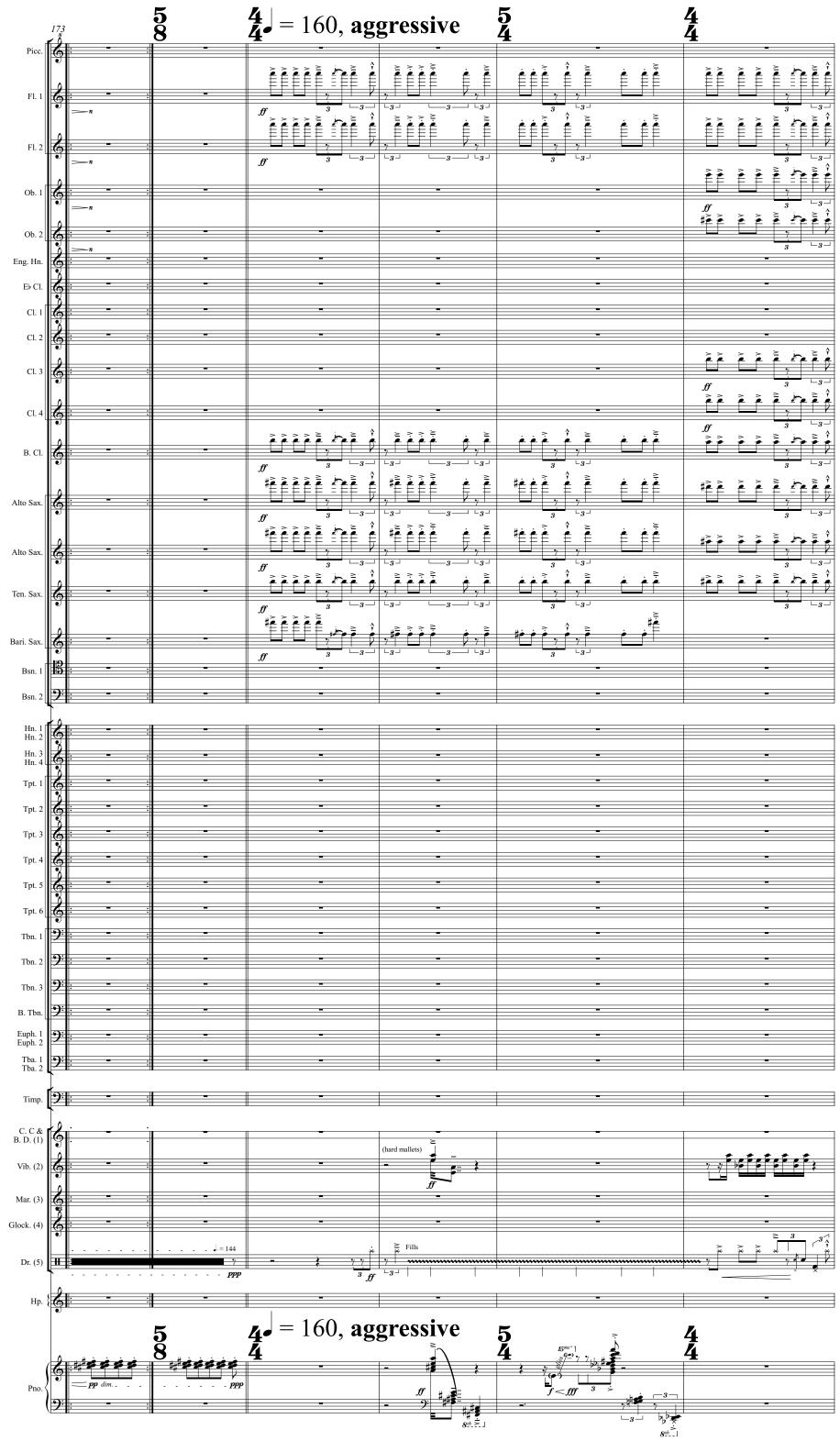












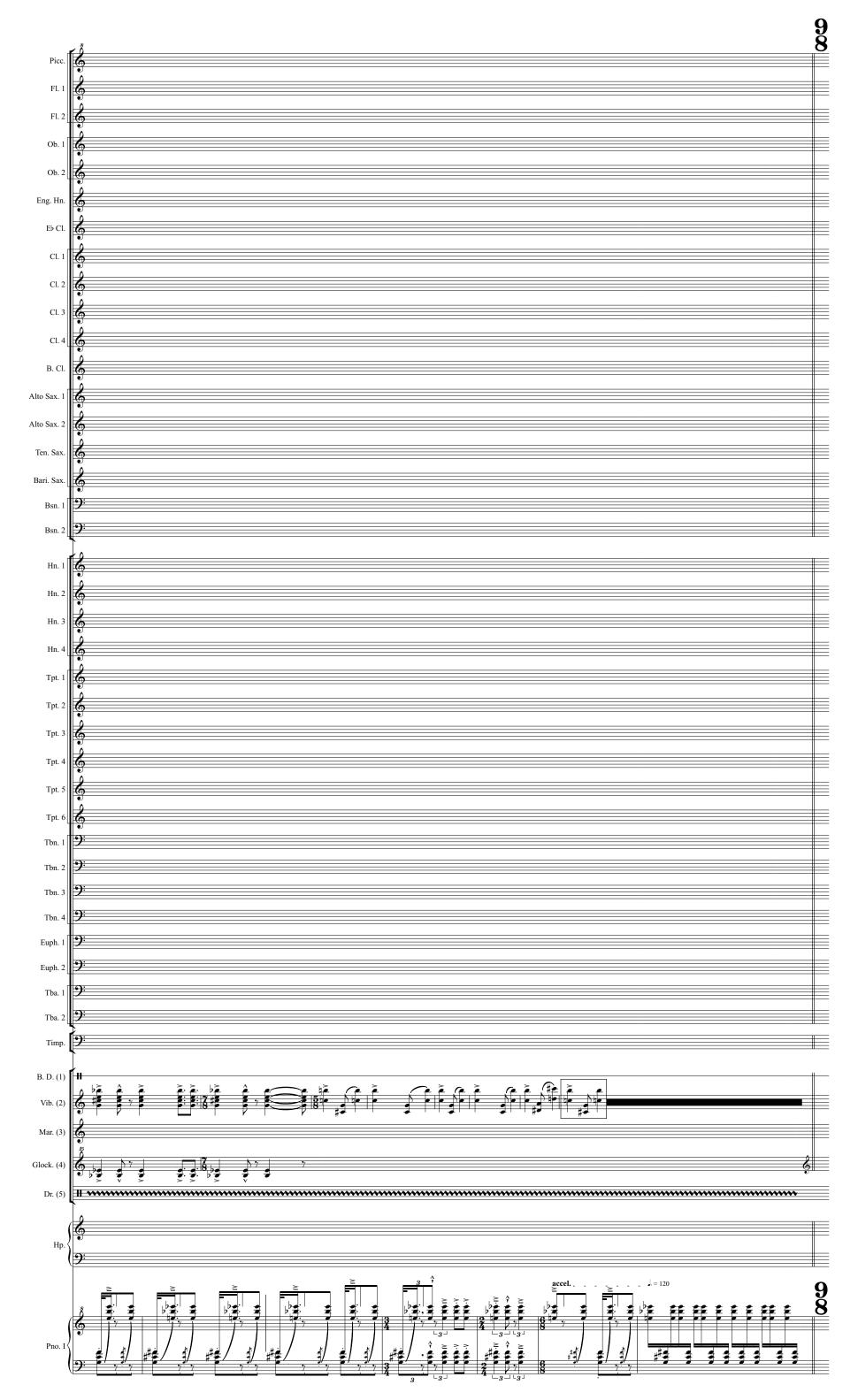
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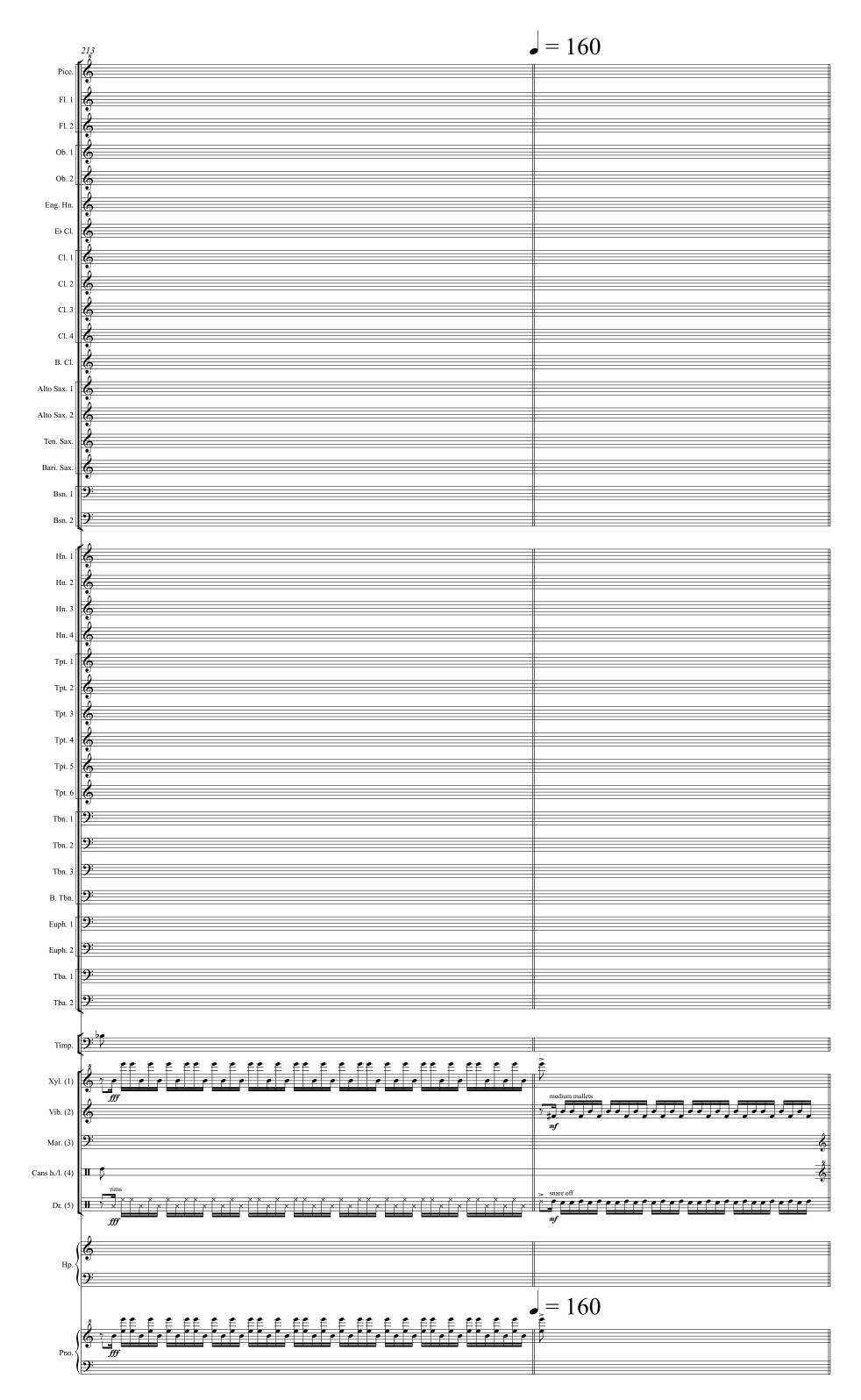


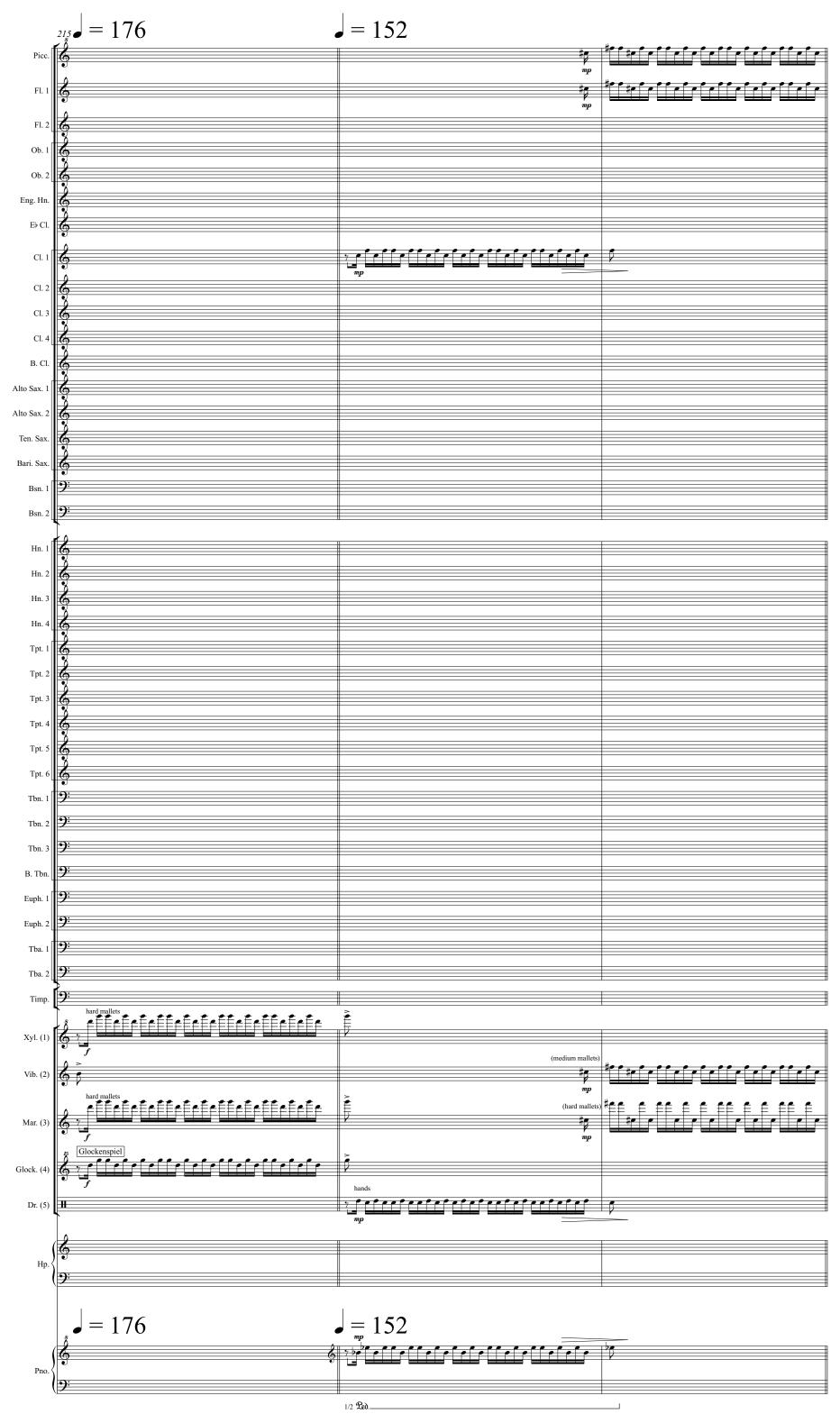


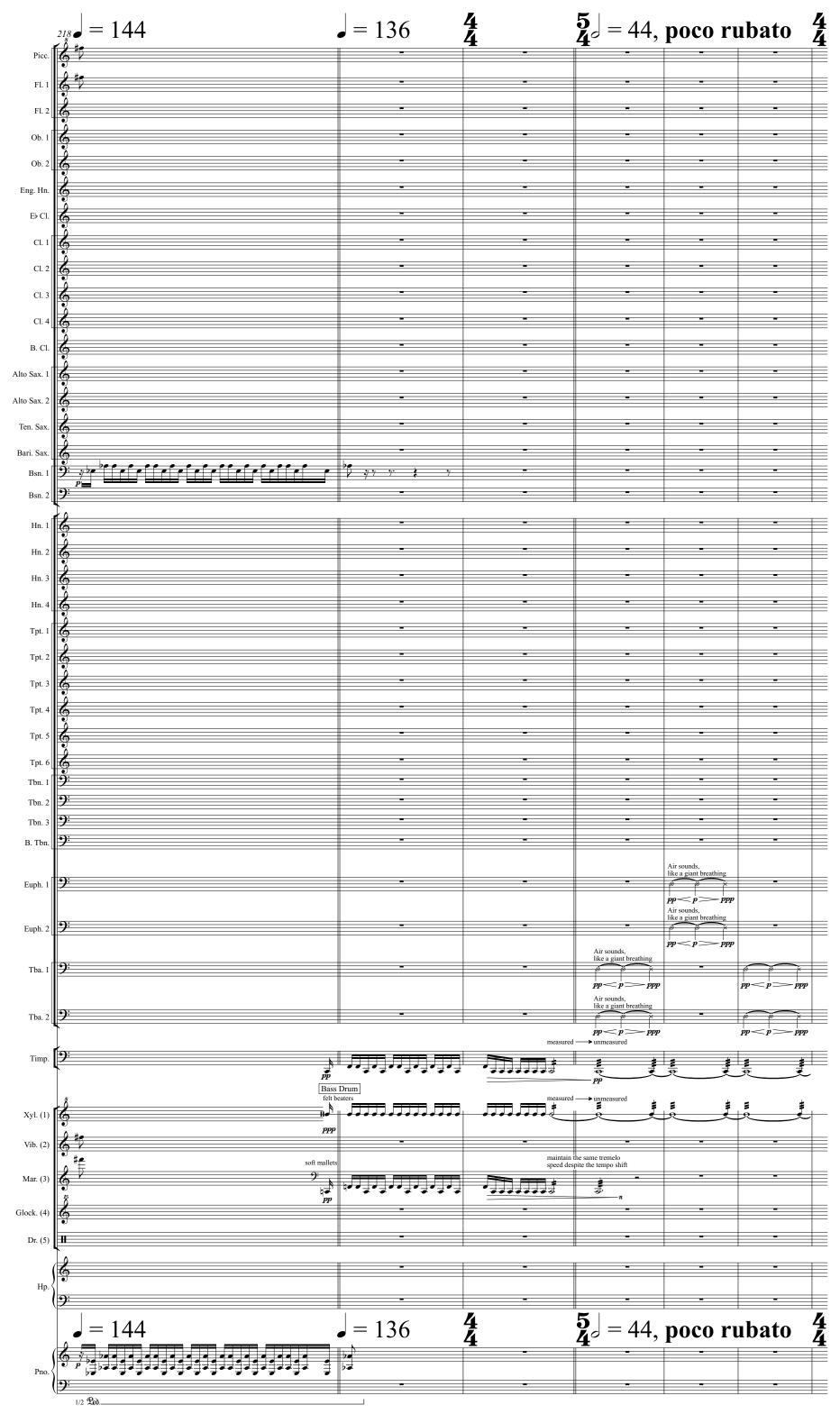
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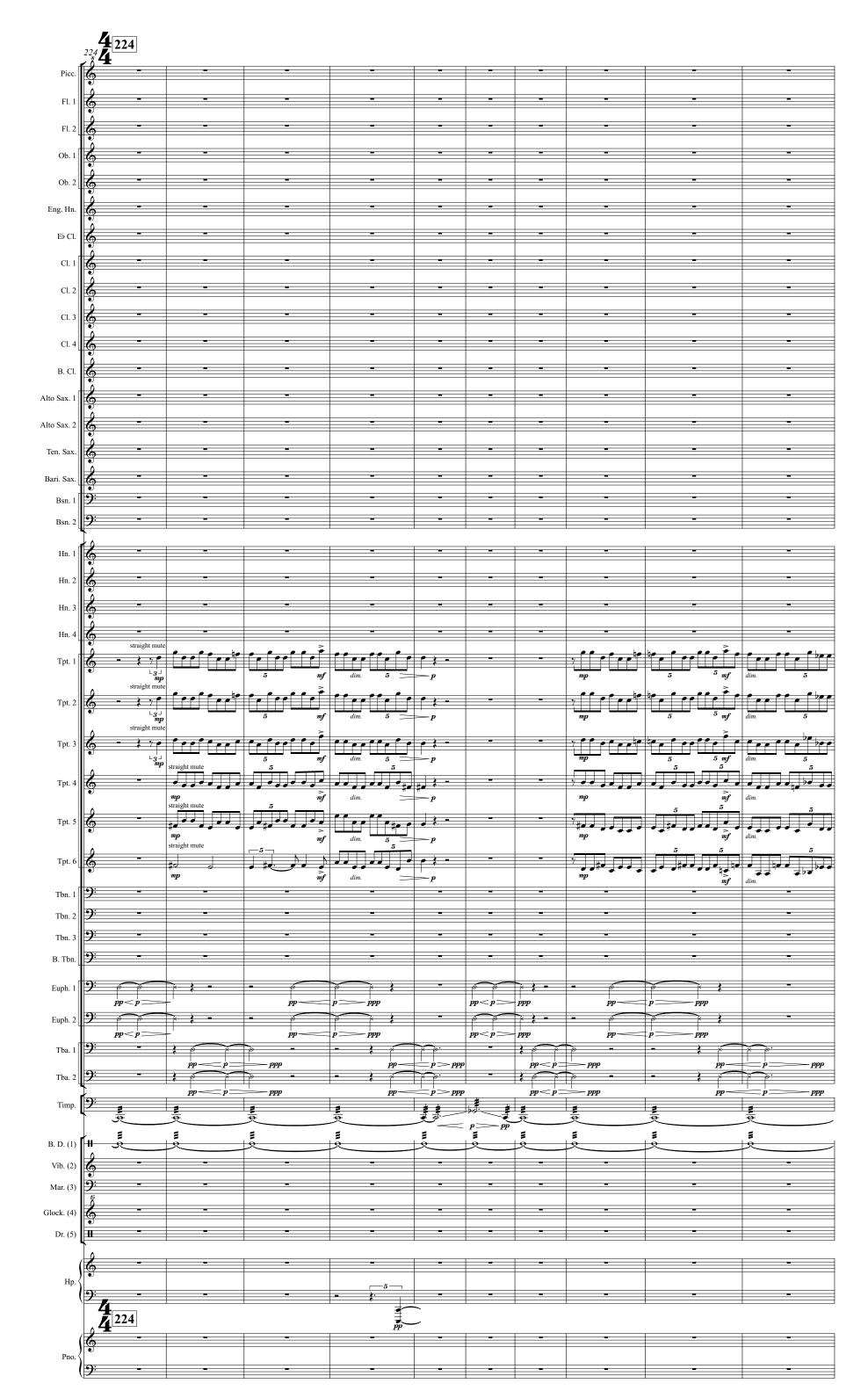






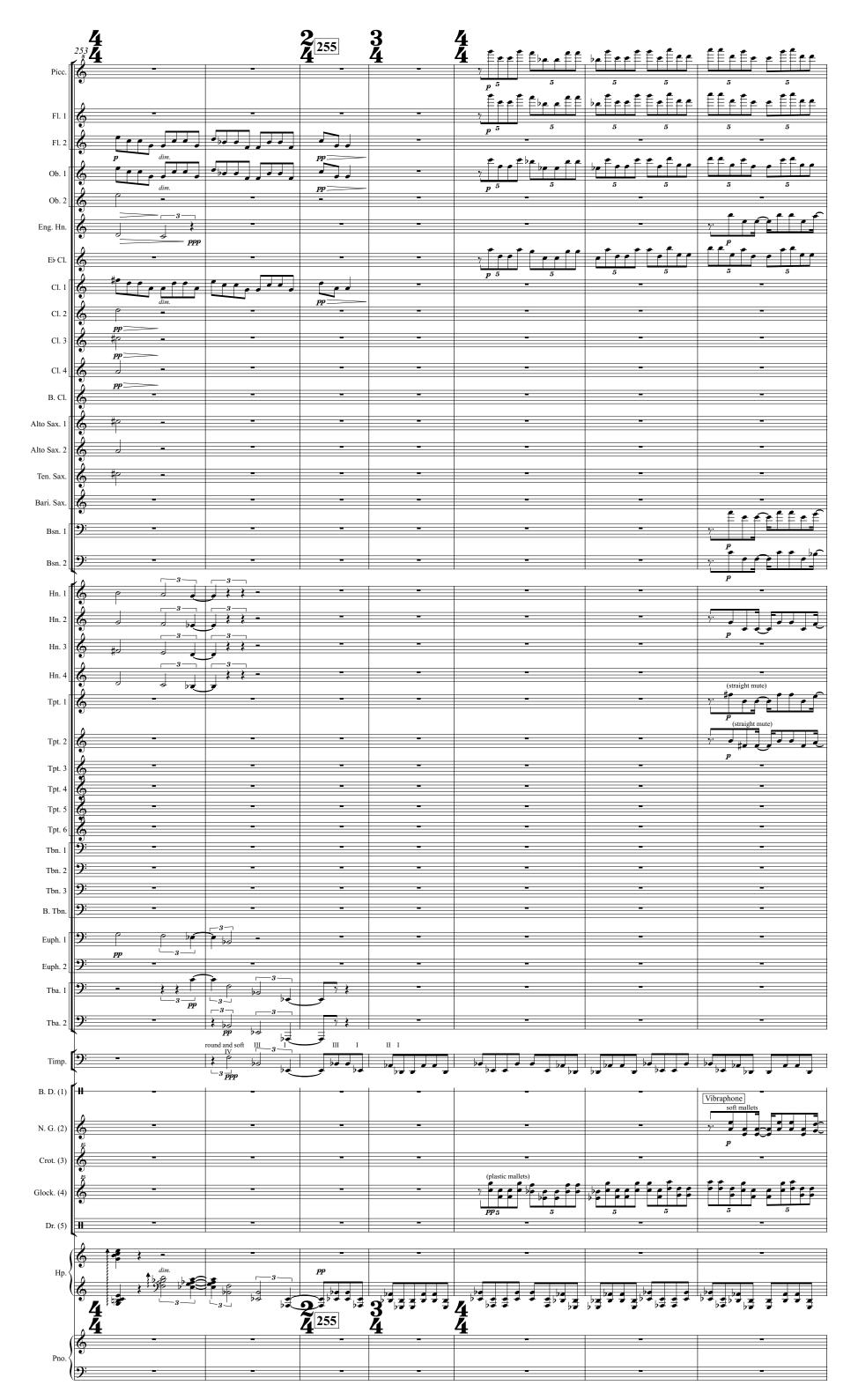


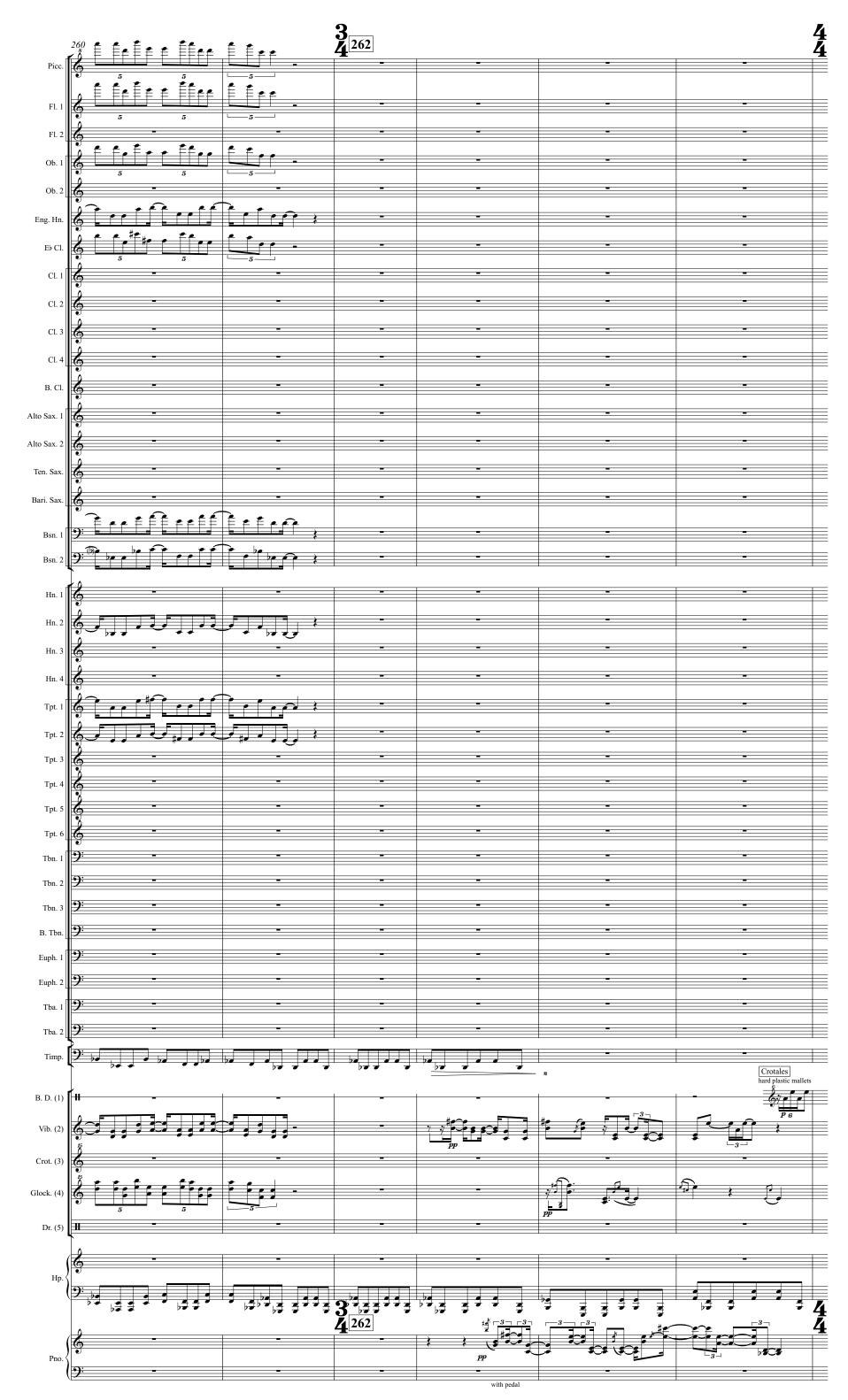




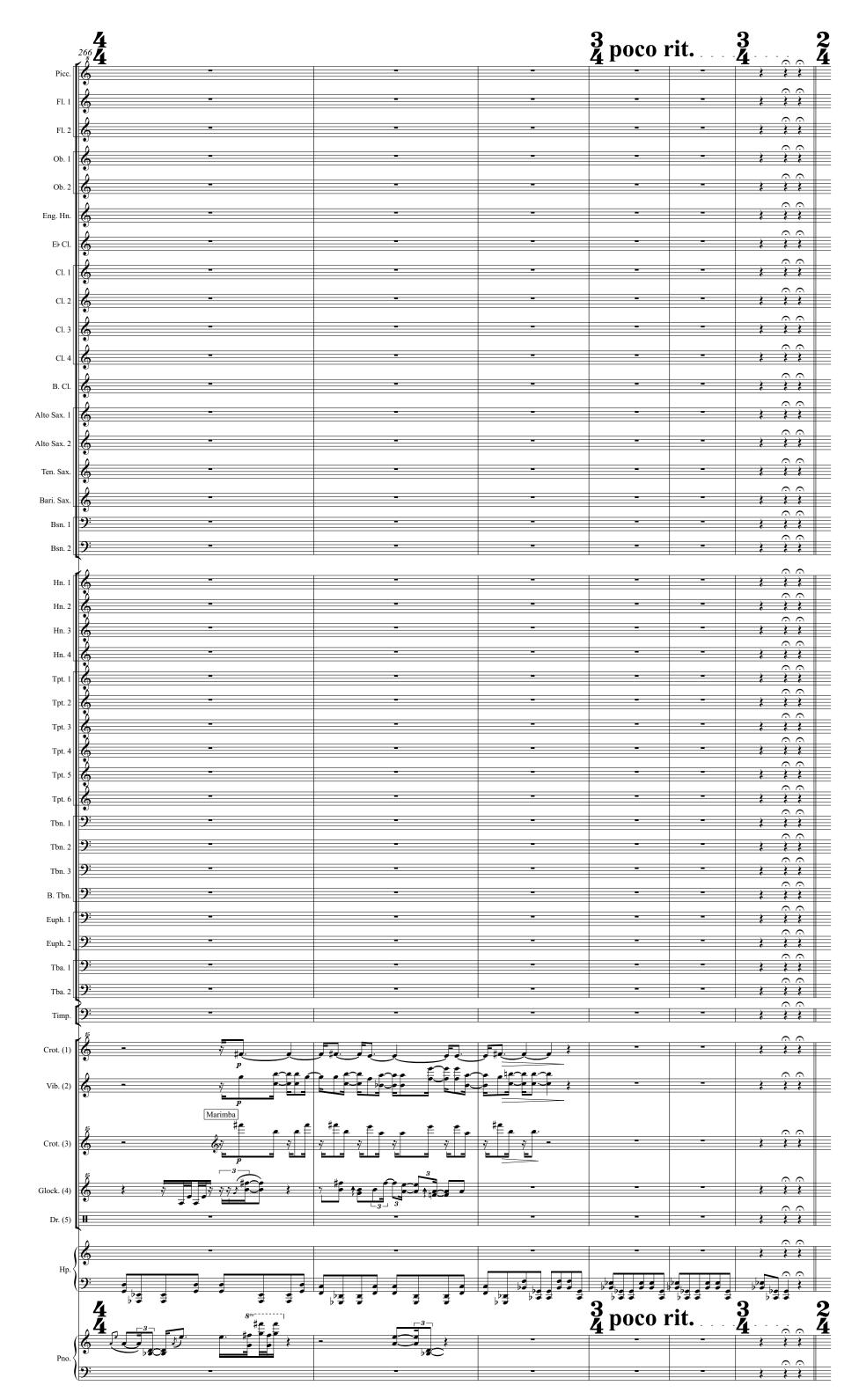


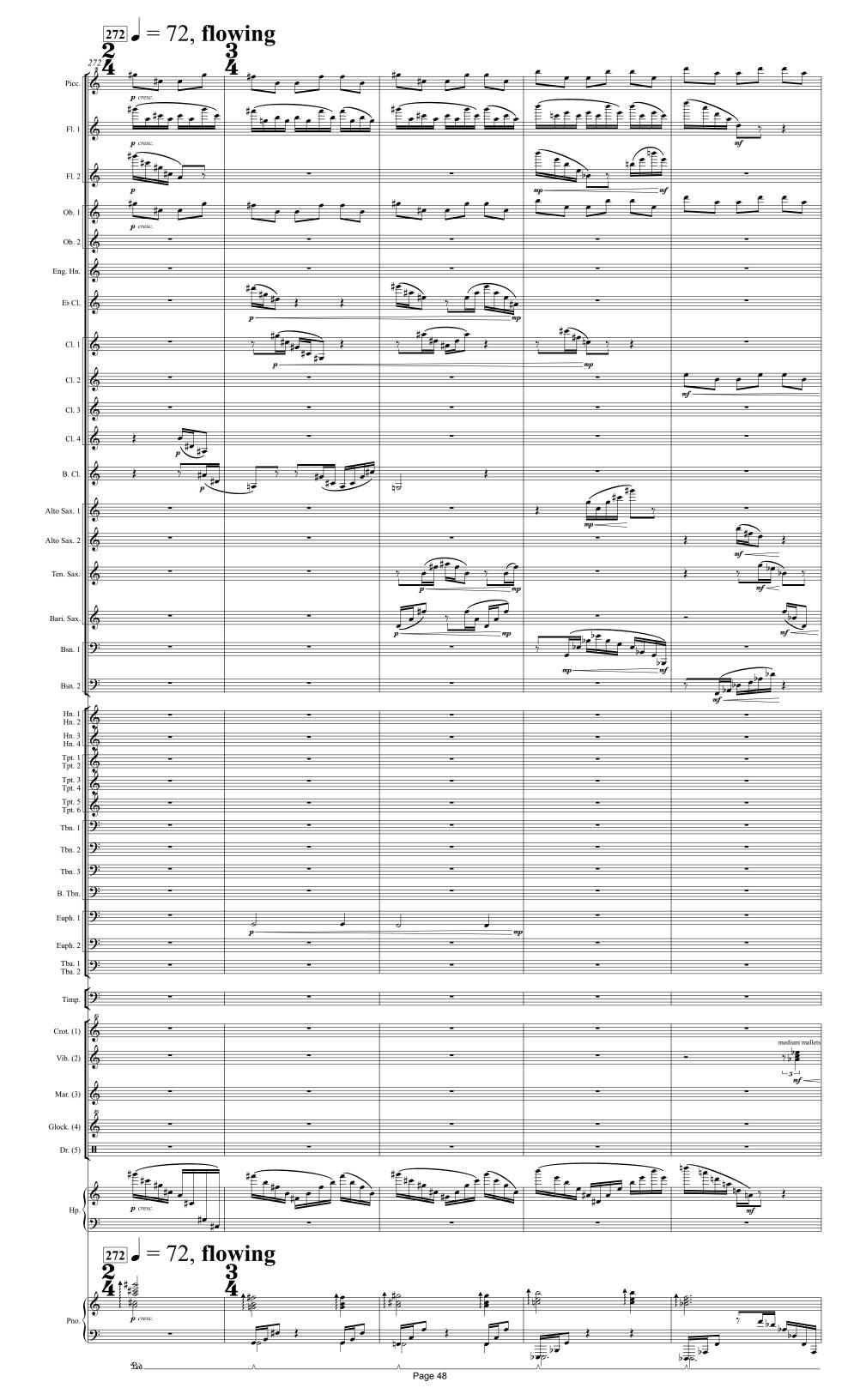






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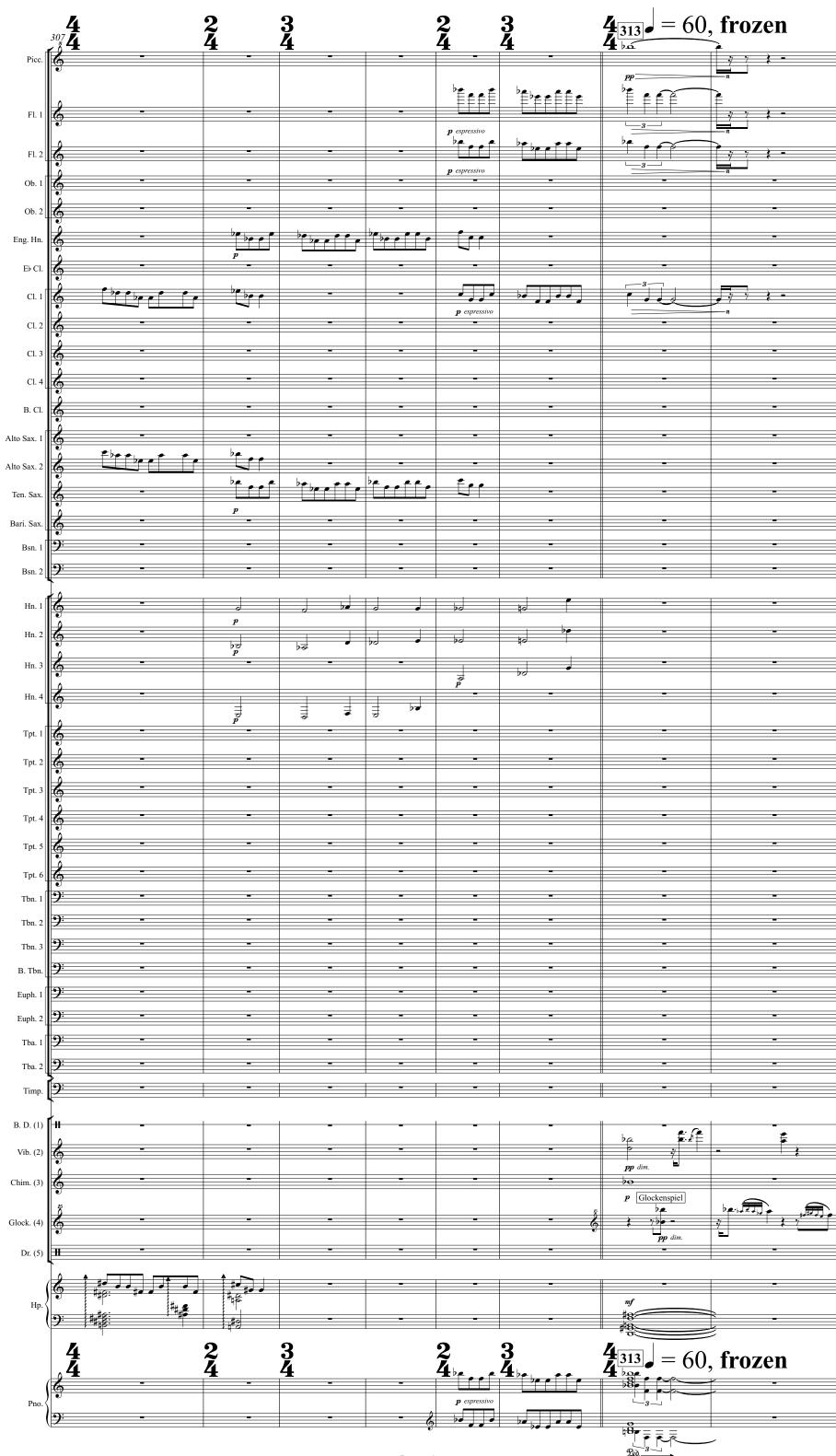


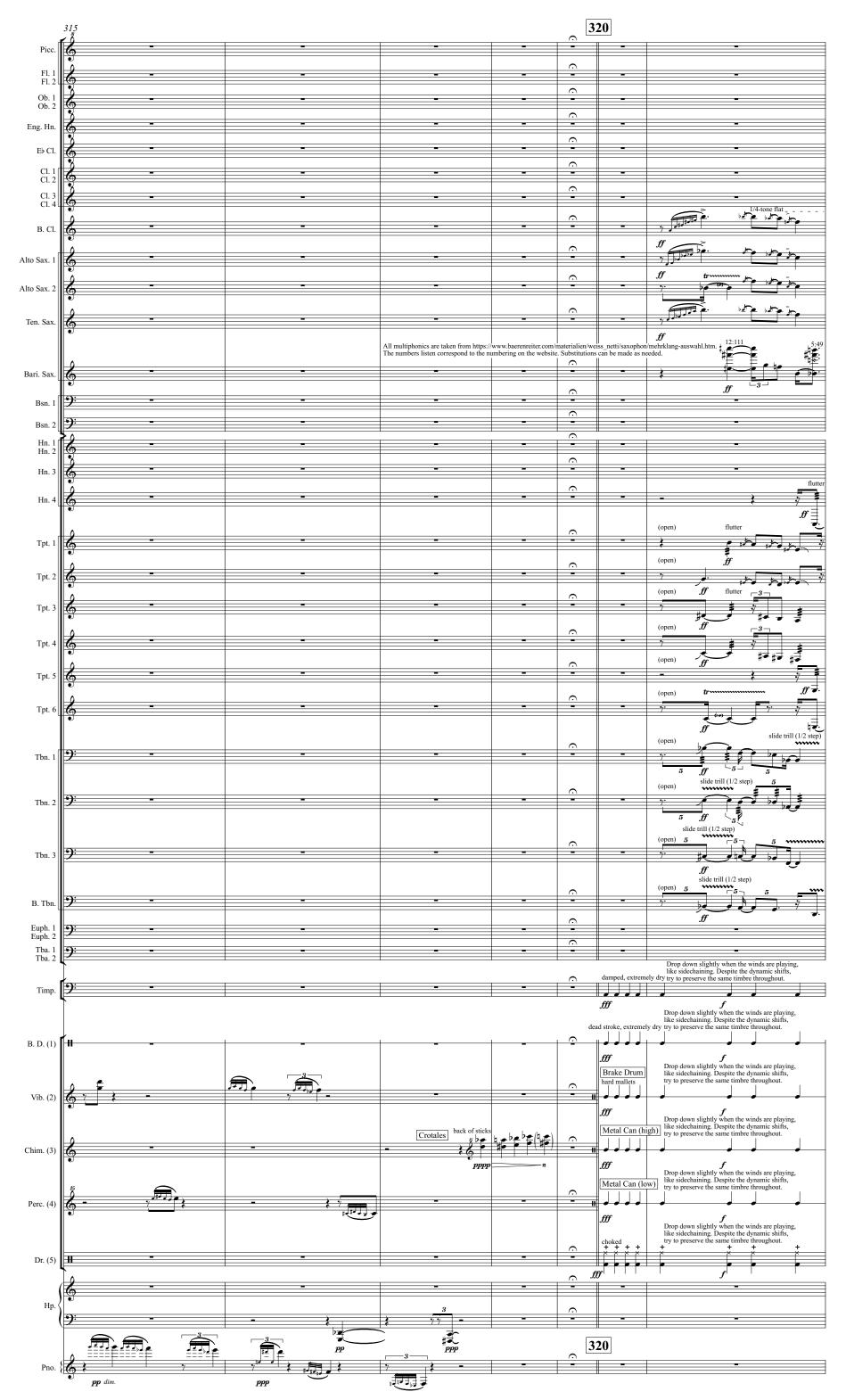


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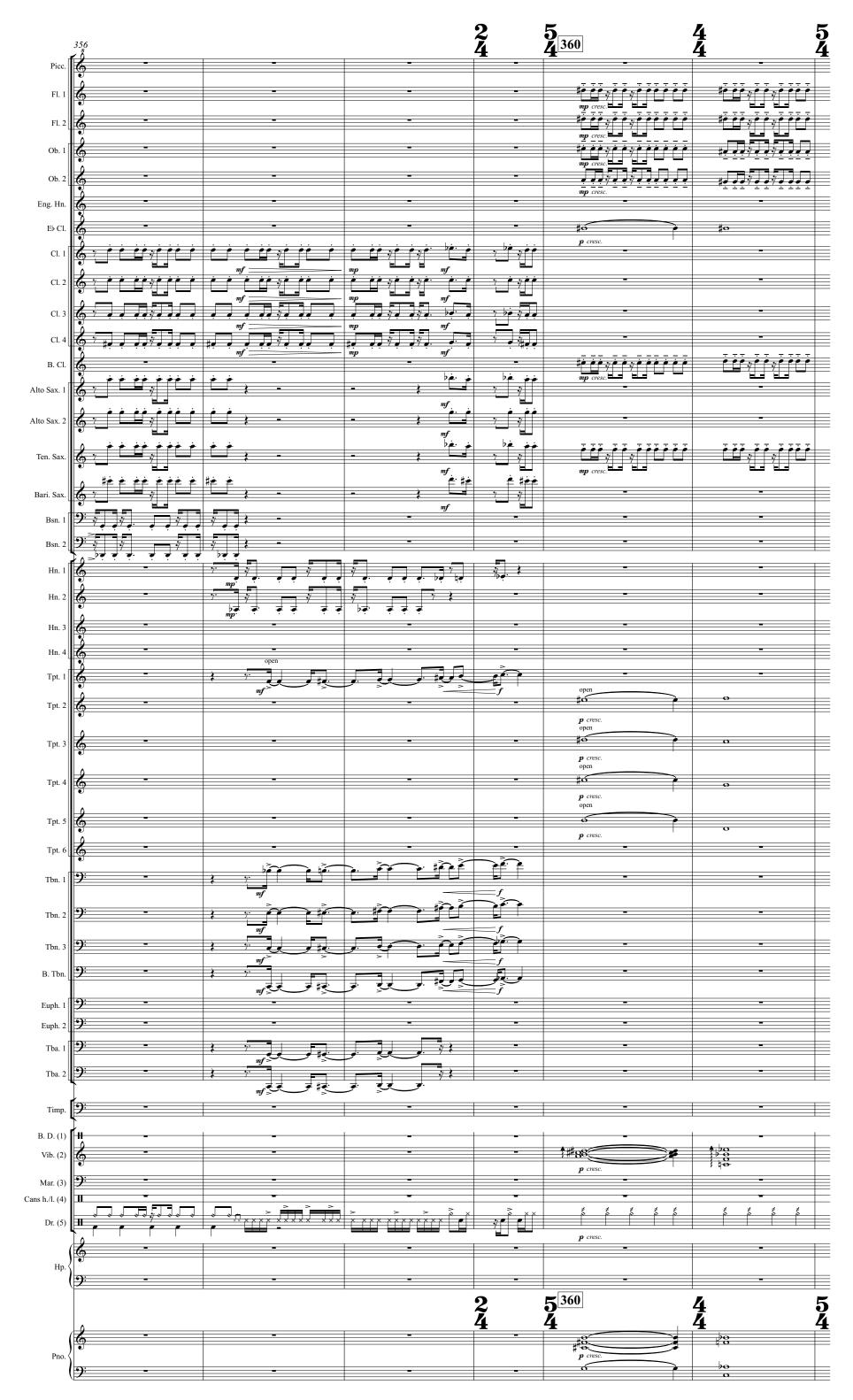


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