

Going for Gold

by

John Bliss

Instrumentation

- | | |
|------------------------|-----------------------|
| 1 – Complete Score | 3 – Trumpet 2 |
| 5 – Flute 1 | 3 – Trumpet 3 |
| 5 – Flute 2 | 4 – Horn in F |
| 2 – Oboe | 3 – Trombone 1 |
| 2 – Bassoon | 3 – Trombone 2 |
| 5 – Clarinet 1 | 2 – Euphonium B.C. |
| 5 – Clarinet 2 | 2 – Euphonium T.C. |
| 2 – Bass Clarinet | 4 – Tuba |
| 2 – Alto Saxophone 1 | 1 – Timpani |
| 2 – Alto Saxophone 2 | 2 – Mallet Percussion |
| 2 – Tenor Saxophone | 2 – Percussion 1 |
| 2 – Baritone Saxophone | 2 – Percussion 2 |
| 3 – Trumpet 1 | 2 – Percussion 3 |

Going for Gold

Going For Gold is a musical celebration of California's natural beauty, cultural heritage and pioneering spirit.

The work's driving rhythms, expansive themes and sparkling orchestration evoke images of the Golden State: a land where gold is both in the air (magical sunsets over the Pacific Ocean) and in the ground (its Gold Rush legacy). California is also famous for gold over the water (the Golden Gate Bridge), over the airwaves (gold records from its music industry) and even Olympic gold (home of many athletic champions and host of more than one Olympiad).

Along the way, *Going For Gold* also recounts events which influenced California's history: the arrival of the transcontinental railroad, the ascent of Hollywood and the advent of the semiconductor.

And, from Wild West showdowns to miners' hoedowns, the work also honors the people who shaped California's destiny. Particularly notable are its unsung heroes: the tribes who first settled its lands, the founders of the missions and the immigrants who laid the tracks.

Each musical passage has a distinctive color and character, yet there are intrinsic similarities among the themes and textures. Their ever-evolving recurrences and combinations are woven throughout the work like a golden thread which ties the eclectic episodes into a cohesive whole.

Going For Gold was commissioned by the California Band Directors Association on the occasion of its golden anniversary. It subsequently received first prize in the National Federation of Music Clubs' Music In The Armed Forces composition competition.

John Bliss

Born January 29, 1967

John Bliss is an award-winning composer and arranger. His work has been internationally performed and recorded.

He received a Bachelor of Music degree from San José State University in 1989. While there he studied composition with Brent Heisinger and Dan Wyman, electronic music with Allen Strange, and arranging with Randy Masters. He received his Master Of Arts degree in 1996 from California State University, Fresno, where he studied conducting with Lawrence Sutherland and composition with Jack Fortner. His teaching experience includes CSU Fresno, Johns Hopkins University, San José Symphony Youth Orchestra and South Bay School of Music Arts.

Mr. Bliss has written for a wide range of artists including popular artists Rita Coolidge, Patti Page and Juice Newton; country stylists Glen Campbell, Bryan White, Wynonna Judd, Restless Heart and Lonestar; jazz icons Keiko Matsui, Kirk Whalum and Spyro Gyra; and R & B legends Chaka Khan and Kool & The Gang. He has also written for the String Trio of New York, Empire Brass, Three Mo Tenors, the Duke Ellington School of the Arts, the Children's Chorus of San Juan, the California Band Directors Association and the Claude Gordon International Brass Workshop.

Honors include the Carmen Dragon Award for composition and the Wozniak Achievement Award for electronic music innovation. He has also received the National Catholic Bandmasters Association Award and the Louis Armstrong Jazz Award. He was the winner of Phi Kappa Phi's Centennial Composition Contest and, most recently, the National Federation of Music Clubs' Music in the Armed Forces composition competition.

A native Californian, Mr. Bliss is presently a staff arranger for the United States Air Force Band in Washington, DC.





*for the fiftieth anniversary of the
California Band Directors Association*

John Bliss

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9 10 11 12 13 14 15 16

Fl 1

Fl 2

Ob

Bsn.

Cl 1

Cl 2

B. Cl

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn

Tbn 1

Tbn 2

Euph

Tba

Timp.

Mal

Perc. 1

Perc. 2

Perc. 3

mf

f

mp

PLAY Bass Drum

[illegible]

26 Tribal 27 28 29 30 31 32 33

Fl 1 *mf* *sol*

Fl 2 *mf* *sol*

Ob *mf* *sol*

Bsn. *mp* *mf* *sol*

Cl 1 *sol*

Cl 2 *mf* *sol*

B. Cl *mf* *mp*

Alto Sax 1 *mf* *sol*

Alto Sax 2 *mf* *sol*

Ten Sax *mf* *sol*

Bari Sax *mp*

Tpt 1

Tpt 2

Tpt 3

Hn

Tbn 1 *mp*

Tbn 2 *mp*

Euph *mp*

Tba *mp*

Timp. *mf* *p*

Mal *p* *S.D. with SNARES OFF* *Rain Stick ad lib.* *p*

Perc. 1 *p* *mf* *Sleigh Bells (tapped)* *Low Tom* *mp*

Perc. 2 *mp*

Perc. 3

34 35 36 37 38 39 40 41

Fl 1

Fl 2

Ob

Bsn.

Cl 1

Cl 2

B. Cl

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn

Tbn 1

Tbn 2

Euph

Tba

Timp.

Mal

Perc. 1

Perc. 2

Perc. 3

42 43 44 45 46 47 48 49 50 51 52

Austere

Fl 1

Fl 2

Ob

Bsn.

Cl 1

Cl 2

B. Cl

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn

Tbn 1

Tbn 2

Euph

Tba

Timp.

Mal

Perc. 1

Perc. 2

Perc. 3

mp

mf

no vib.

sol

(Hn.)

(Euph.)

Triangle

p

mp

mf

p

mp

53 54 55 56 57 58 59 **60** Heroic 61 62

Fl 1 *mf* *f*

Fl 2 *mf* *f*

Ob *mf* *f*

Bsn. *mp* *mf* *mp*

Cl 1 *f*

Cl 2 *mp* *mf* *f*

B. Cl *mp* *mf* *mp*

Alto Sax 1 *mf* *mp*

Alto Sax 2 *mf* *mp*

Ten Sax *mp* *mf* *mp*

Bari Sax *mp* *mf* *mp*

Tpt 1

Tpt 2

Tpt 3

Hn *mp*

Tbn 1 *mp* *mf* *mp*

Tbn 2 *mp* *mf* *mp*

Euph *mp* *mf* *mp*

Tba *mp* *mf* *mp*

Timp. *very hard mallets* *p*

Mal

Perc. 1 *S.D. with SNARES ON* *mp* *B.D.* *p*

Perc. 2 *Sus. Cym (soft mallets)* *p* *mf*

Perc. 3

[illegible]

[illegible]

[illegible]

89

Lyrical

90 91 92 93 94 95 96

Fl 1

mp

Fl 2

mp

Ob

Bsn.

mp

Cl 1

mp

Cl 2

mp

B. Cl

mp

SOLO espr.

Alto Sax 1

mf

Alto Sax 2

Ten Sax

mp

Bari Sax

mp

(A. Sax. solo)

Tpt 1

mf

Tpt 2

Tpt 3

Hn

mp

Tbn 1

mp

Tbn 2

mp

Euph

mp

Tba

(B. Cl.)

mp

opt. part (if 4 drums avail.)
very soft mallets

Timp.

pp

Marimba
very soft mallets

Mal

mp

Perc. 1

Perc. 2

Perc. 3

97 98 99 100 101 102 103 104

Fl 1

Fl 2

Ob

Bsn.

Cl 1

Cl 2

B. Cl

Alto Sax 1

Alto Sax 2

Ten Sax

Bari Sax

Tpt 1

Tpt 2

Tpt 3

Hn

Tbn 1

Tbn 2

Euph

Tba

Timp.

Mal

Perc. 1

Perc. 2

Perc. 3

PLAY

mp

pp
Sus Cym.
(soft mallets)

105 106 107 108 109 110 111 112

Fl 1 *mf*

Fl 2 *mf*

Ob *mf*

Bsn. *mf*

Cl 1 *mf*

Cl 2 *mf*

B. Cl *mf*

Alto Sax 1 *mf* *ALL*

Alto Sax 2 *mf*

Ten Sax *mf*

Bari Sax *mf*

Tpt 1 *PLAY (ALL)* *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn *mf* *div. unis.* *(sim.)*

Tbn 1 *mf*

Tbn 2 *mf*

Euph *mf*

Tba *mf* *(soft mallets)*

Timp. *pp mp pp*

Mal *S.D. on rim (click)* *p*

Perc. 1 *mf* *Castanets*

Perc. 2 *mp* *Maracas* *sim.* *(tapped)*

Perc. 3 *Tamb.* *p*

[illegible]

122 123 124 125 126 127 128 129 130

Fl 1 *f* *mf*

Fl 2 *f* *mf*

Ob *f* *mf*

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

Cl 1 *f* *mf*

Cl 2 *mf* *f* *mf*

B. Cl *PLAY* *mf* *mp* *mf*

Alto Sax 1 *PLAY* *mf* *mp* *mf* *f* *mf*

Alto Sax 2 *PLAY* *mf* *mp* *mf* *f* *mf*

Ten Sax *PLAY* *mf* *mp* *mf* *f* *mf*

Bari Sax *PLAY* *mf* *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn *div.* *unis.* *mf*

Tbn 1 *mf* *mp* *mf*

Tbn 2 *mf* *mp* *mf*

Euph *mf* *mp* *mf*

Tba *mf*

Timp.

Mal *Marimba*
hard mallets
f *(rim click)*

Perc. 1 *f* *(rim click)*

Perc. 2 *sim.*

Perc. 3

G.P. Festive 132 133 134 135 136 137 *PLAY* 138

Fl 1 *mp* *mf* *PLAY*

Fl 2 *mp* *mf* *PLAY*

Ob *mp* *mf*

Bsn. *mp* *mf*

Cl 1 *mp* *mf* *sol*

Cl 2 *mp* *mf* *sol*

B. Cl *mp* *mf*

Alto Sax 1 *mp* *sol* *(opt.)* *PLAY* *mf*

Alto Sax 2 *mp* *sol* *(opt.)* *PLAY* *mf*

Ten Sax *mp* *sol* *(opt.)* *PLAY* *mf*

Bari Sax *mp* *sol* *mf*

Tpt 1

Tpt 2

Tpt 3

Hn *div.*

Tbn 1 *mp*

Tbn 2 *mp*

Euph *mp*

Tba *mp*

Timp.

Mal *p* *mf* *Temple Blocks (or high and low Wood Blocks)*

Perc. 1 *p* *B.D.*

Perc. 2 *mp* *Cowbell*

Perc. 3

139 140 141 142 143 144 Building... 145 146

Fl 1 *f*

Fl 2 *f*

Ob *f*

Bsn. *f* *mp*

Cl 1 *f*

Cl 2 *f*

B. Cl *f* *mp* *mp*

Alto Sax 1 *f*

Alto Sax 2 *f*

Ten Sax *f* *mp*

Bari Sax *f* *mp*

Tpt 1 *f*

Tpt 2 *f*

Tpt 3 *f*

Hn *unis.* *f*

Tbn 1 *f* *mp*

Tbn 2 *f* *mp*

Euph *f* *mp*

Tba *f*

Timp. *med. hard mallets* *mf* *f* *p*

Mal *mf* *Brushes on S.D.*

Perc. 1 *B.D.* *mf* *mf* *Tight HI-HAT; all closed (accents w/ throat of stick)*

Perc. 2 *C.C.* *mf*

Perc. 3 *Tamb.* *f*

147 148 149 150 151 152 153

Fl 1 *mf* *mp*

Fl 2 *mf* *mp*

Ob *mf* *mp*

Bsn. *mf* *mp*

Cl 1 *mf* *mp*

Cl 2 *mf* *mp*

B. Cl *mf* *mp*

Alto Sax 1 *mf* *mp*

Alto Sax 2 *mf* *mp*

Ten Sax *mf* *mp*

Bari Sax *mf* *mp*

Tpt 1

Tpt 2

Tpt 3

Hn *mp*

Tbn 1 *mf* *mp*

Tbn 2 *mf* *mp*

Euph *mf* *mp*

Tba *mf*

Timp.

Mal *mf* *p*

Perc. 1 *mf* large Gong

Perc. 2

Perc. 3 *mf* Xylo hard mallets

Bell Tree

Train bell

154 155 156 157 158 159 160

Fl 1 *mf*

Fl 2 *mf*

Ob *mf*

Bsn. *mf* *mp*

Cl 1 *mf*

Cl 2 *mf* *mp*

B. Cl *mf* *mp*

Alto Sax 1 *mf* *mp*

Alto Sax 2 *mf* *mp*

Ten Sax *mf* *mp*

Bari Sax *mf* *mp*

Tpt 1 *mf* *mp*

Tpt 2 *mf* *mp*

Tpt 3 *mp*

Hn *mf* *mp*

Tbn 1 *mf* *mp*

Tbn 2 *mf* *mp*

Euph *mf* *mp*

Tba *mf*

Timp.

Mal *mp* *mf* *Bell Tree*

Perc. 1 *>*

Perc. 2 *>*

Perc. 3

[illegible]

[illegible]

Brilliant

177 178 179 180 181 182 183

Fl 1 *mp*

Fl 2 *mp*

Ob *mp*

Bsn. *mp*

Cl 1 *mp*

Cl 2 *mp*

B. Cl *mp*

Alto Sax 1 *mp*

Alto Sax 2 *mp*

Ten Sax *mp*

Bari Sax *mp*

Tpt 1

Tpt 2

Tpt 3

Hn *mp*

Tbn 1 *mp*

Tbn 2 *mp*

Euph *mp*

Tba *mp*

Timp. *p*

Mal

Perc. 1 *S.D. with STICKS*
mp
p

Perc. 2 *Sus. Cym. w/sticks*
("RIDE" effect)
mp

Perc. 3 *Bells*
mp

184 185 186 187 188 189 190

Fl 1 *mf*

Fl 2 *mf*

Ob *mf*

Bsn. *mf*

Cl 1 *mf*

Cl 2

B. Cl *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Ten Sax *mf*

Bari Sax *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn *mf*

Tbn 1 *mf*

Tbn 2 *mf*

Euph *mf*

Tba *mf*

Timp.

Vibes
(med. yarn mallets;
motor off)

Mal *mf*
Ped.
mf

Perc. 1 *mp*

Perc. 2

Perc. 3 *mf*

200 201 202 203 204 205 206 207

Fl 1 *ff*

Fl 2 *ff*

Ob *ff*

Bsn. *ff* *mf*

Cl 1 *ff* *mf*

Cl 2 *ff* *mf*

B. Cl *ff* *mf*

Alto Sax 1 *ff* *mf*

Alto Sax 2 *ff* *mf*

Ten Sax *ff* *mf*

Bari Sax *ff* *mf*

Tpt 1 *ff* *mf*

Tpt 2 *ff* *mf*

Tpt 3 *ff* *mf*

Hn *ff* *mf*

Tbn 1 *ff* *mf*

Tbn 2 *ff* *mf*

Euph *ff* *mf*

Tba *ff* *mf*

Timp. *fp*

Mal

Perc. 1

Perc. 2 *C.C.*

Perc. 3 *Chimes (let all ring)* *mf*

(Metal Plate)
f
(S.C.)
"Crash" eff.

217 218 219 220 221 222 223 224 225 226

Fl 1 *ff* *mf* *f* *ff*

Fl 2 *ff* *mf* *f* *ff*

Ob *ff* *mf* *f* *ff*

Bsn. *ff* *mf* *f* *ff*

Cl 1 *ff* *mf* *f* *ff*

Cl 2 *ff* *mf* *f* *ff*

B. Cl *ff* *mf* *f* *ff*

Alto Sax 1 *ff* *mf* *f* *ff*

Alto Sax 2 *ff* *mf* *f* *ff*

Ten Sax *ff* *mf* *f* *ff*

Bari Sax *ff* *mf* *f* *ff*

Tpt 1 *mf* *ff* *mf* *f* *ff*

Tpt 2 *ff* *mf* *f* *ff*

Tpt 3 *ff* *mf* *f* *ff*

Hn *ff* *mf* *f* *ff div.*

Tbn 1 *ff* *mf* *f* *ff*

Tbn 2 *ff* *mf* *f* *ff*

Euph *ff* *mf* *f* *ff*

Tba *ff* *mf* *f* *ff*

Timp. *mf* *f* *ff*

Mal *f* *f* *f* *ff* (Metal Plate)

Perc. 1 *f* *f* *f* *ff* (S.D. opt.)

Perc. 2 *f* *f* *f* *ff* "Crash" S.C.

Perc. 3 *f* *f* *f* *ff* w/butt end of stick

PLAY

(opt.)

Tri.

BD/Gong

(C.C.)

(Chime Tree)

(Chimes)