

Through The Eyes of Masked Vengeance

For Wind Ensemble

Abdo Timejardine-Zomeño

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Instrumentation

Piccolo
 Flute 1, 2
 Alto Flute
 Oboe 1, 2
 Bassoon 1, 2
 English Horn

Bb Clarinet 1, 2, 3
 Bass Clarinet in Bb
 Contrabass Clarinet in Bb
 Soprano Saxophone
 Alto Saxophone 1, 2
 Tenor Saxophone
 Baritone Saxophone

3 Trumpets in Bb
 4 French Horns
 Trombone 1, 2, 3
 Bass Trombone
 Euphonium
 Tuba
 Double Bass
 Tympani

Percussion 1-4

1: snare
 2: chimes, bass drum
 3: glockenspiel
 4: marimba

Program Notes

Vengeance is a word we often seem to have misconstrued. Does it mean justice? Does it mean revenge? In either case, what do you want out of it?

There came a point in time, specifically toward the latter half of 2023, where I was feeling sunken in life. It felt like one bad thing led to another and the cards were just not in my favor at all. One day during my lesson, my applied clarinet professor said to me, "You're sounding good, you just sound like you're playing with... vengeance."

He was right. A lot of what I felt I was able to hide either in my face or in my everyday activities was pretty much screaming through my clarinet. So I felt I needed to find another way. I channeled a lot of what I felt into my own individual connection to the fictional character that I think a lot of people think of when they hear this word.

This piece takes the listener through the tension and dread that someone feels when they are at a particularly low point in life. The dramatic eighth notes motifs in the low brass are meant to generate panic and urgency. Such as to say time feels like it's running out. The piece ends on a triumphant stinger moment as if to say: What next?

There were several moments while composing this piece where I felt several things. What I imagine a lot of people in similar situations to mine in their own lives might feel. My hope for those who get to perform this is to find their way of channeling those feelings through their performance. By the end, I hope they will, in turn, begin to find the answer to their own question: What next?

Performance Note

Solos are to be amplified if possible. If there is not an Alto Flute available, the solo is cued in Flute 1.

About the Composer



Abdo Timejardine-Zomeño (b. 2000) is a Chicago based clarinetist, woodwind doubler, composer, conductor, and educator. Abdo's music has been performed by notable groups such as the Atlanta Freedom Bands, Nois Saxophone Quartet, Third Coast Percussion, and members of New Music Chicago. In addition, he is an active educator throughout the Chicagoland area where he offers private lessons in woodwinds, composition, and music theory to developing music students.

Abdo is an undergraduate at The University of Illinois-Chicago where he is pursuing degrees in Clarinet Performance and Mechanical Engineering. As a clarinetist, he has performed in an array of ensembles including wind ensembles and symphony orchestras, as well as jazz bands, salsa and wedding bands, Banda, and Middle Eastern fusion ensembles.

Abdo studies clarinet with Nicholas J. Carlson, principal clarinet of the Chicago Arts Orchestra, Lake County Symphony Orchestra, and Symphony847, as well as conducting with Dr. Serena Weren, Director of Bands at The University of Illinois-Chicago. He's been grateful for the continued support of his high school band director Kyle Rhoades, Artistic Director of the Lakeside Pride Symphonic Band in which he also continues to perform in. He credits Dr. Marc Mellits, Professor of Composition at The University of Illinois-Chicago, and world-renowned composer Jennifer Jolley for his development as a composer.

To learn more, visit abtizomusic.com

Through The Eyes of Masked Vengeance

Abdo Timejardine-Zomeño
(ASCAP)

Menacing ♩ = 52

The musical score is arranged in a standard orchestral format with staves for each instrument. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The tempo is marked 'Menacing' with a quarter note equal to 52 beats per minute. The score includes dynamic markings such as *mp*, *f*, and *mf*. Solo parts are indicated for the Alto Flute and English Horn. The percussion section includes snare drum, chimes, bass drum, glockenspiel, and marimba. A large, diagonal watermark reading 'PERUSAL SCORE ONLY' is overlaid across the entire page.

Angry ♩ = 160

20

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

A. Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Bsn. 1

Bsn. 2

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

Cb. Cl.

Sop. Sax. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

Bari. Sax. *mf*

Tpt. 1 straight mute *f* open

Tpt. 2 straight mute *f* open

Tpt. 3 straight mute *f* open

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mf* *mp*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Tbn. 4 *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Db.

Timp.

Perc. 1 Snare // To B. D. *f*

Perc. 2 Bass Drum *f*

Perc. 3 Marimba *f*

Perc. 4

PERUSAL SCORE ONLY

36

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSAL SCORE ONLY

46

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Trbn.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *mf* *f*

PERUSAL SCORE ONLY

56

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

E. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSAHAAN SCORE ONLY

66

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

A. Fl. *f* *mp*

Ob. 1 *f*

Ob. 2

Eng. Hn. *f* *mp*

Bsn. 1

Bsn. 2

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f* *mp*

Cb. Cl.

Sop. Sax. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Db.

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

76

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Euph.

Tbn.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSAL SCORE ONLY

87

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

f

solo

PERUSAL SCORE ONLY

98

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSAL SCORE ONLY

