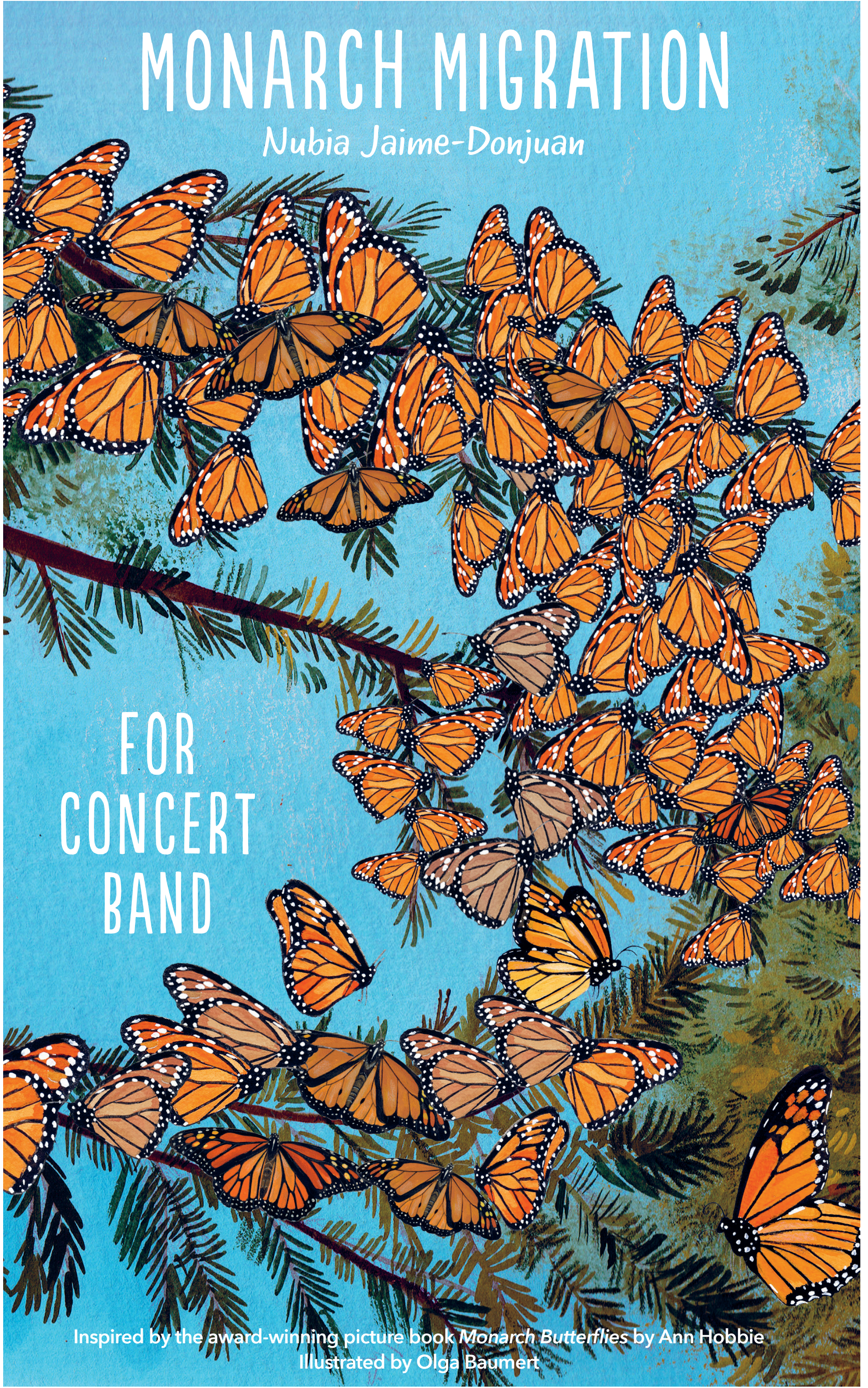


MONARCH MIGRATION

Nubia Jaime-Donjuan

FOR
CONCERT
BAND

Inspired by the award-winning picture book *Monarch Butterflies* by Ann Hobbie
Illustrated by Olga Baumert



Monarch Migration

for Wind Band
Grade 3

Nubia Jaime-Donjuan

Approx. duration: 4:20

Instrumentation:

Piccolo	3 B \flat Trumpets
2 Flutes	2 F Horns
Oboe	3 Trombones
3 B \flat Clarinets	Euphonium
B \flat Bass Clarinet	Tuba
Bassoon	Contrabass (opt.)
2 E \flat Alto Saxophones	Harp (opt.)
B \flat Tenor Saxophone	Piano (opt.)
E \flat Baritone Saxophone	

6+ Percussionists:

1. Timpani
2. Marimba
3. Glockenspiel
4. Vibraphone, Congas, Snare Drum, Bongos
5. Maracas, Crash Cymbals, Suspended Cymbal
6. Rain Stick, Bass Drum

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Valley Winds Publishing

Nubia Jaime-Donjuan

Composer, Arranger and Cellist



Born in Hermosillo, Sonora, Nubia Jaime-Donjuan began studying cello at the age of six and was part of the Sonora Youth Orchestra. She earned a Bachelor of Music at the University of Sonora and has taken orchestration and composition classes with David H. Breton, Alexis Aranda, Brian Banks, and Arturo Marquez.

With a musician father and a historian mother, Nubia Jaime-Donjuan is very proud of her roots and has adopted the artistic expressions of her heritage to create music, with an undeniable tendency to be inspired by elements of nature.

As a composer and performer, Nubia Jaime-Donjuan is part of the “Las Montoneras” project bringing together the work of female composers, performers and researchers in Mexico.

In 2021 Nubia Jaime-Donjuan was the first woman to win the Arturo Márquez Composition Contest for her work “Maso Ye’eme”, merging the popular genre of danzón with the Yaqui Deer Dance.

Composer's Notes:

I have always loved animals. Since I was a child, I have felt a lot of respect and admiration for native species. I feel that we are the “invaders”.

While we were feeding our bunny “Fleur”, my daughter Violetta told me: “animals are amazing beings full of mystery, and human beings will never have the ability to fully understand them”.

When Matthew Oyen commissioned this work from me, reading the project I immediately fell in love with the possibility of creating music that could truly describe the journeys of this majestic species. As I entered the pages of Ann Hobbie's book, I started to cry as I was imagining how the action of flight or the complicity and organization of the species could “sound”, it made me shudder.

Our generations have grown up with the investigations of Monarchs and their migration. We have lived with the campaigns to protect the species, some of us have had the wonderful opportunity to go out into our backyard and see one or two of these queens.

As a Mexican composer and lover of nature, I tried to portray them from their conception, birth and the arrival of physical maturity, and then I put all my effort to capture them from the beginning of their flight, from the southeast of Canada and the northeast of United States until they reached Mexico, also portraying predators and the climate changes that attack them. In short, everything went hand in hand with Ann's book, her texts are so descriptive and poetic, as are the illustrations by Olga Baumert.

The monarch butterfly, as well as its music, will return home. Monarch Migration is in ABCBA form. My great friend Brian Messier, who helped connect me to this project, suggested this approach to form. This composition presents us with an “A” theme - beginning of life and development - “B” - flying over the United States - “C” - Michoacán, México - “B” - return - “A” - end and the beginning of a new cycle.

From the bottom of my heart, I thank the Monarch Butterflies Consortium for having commissioned this work that I will love forever.

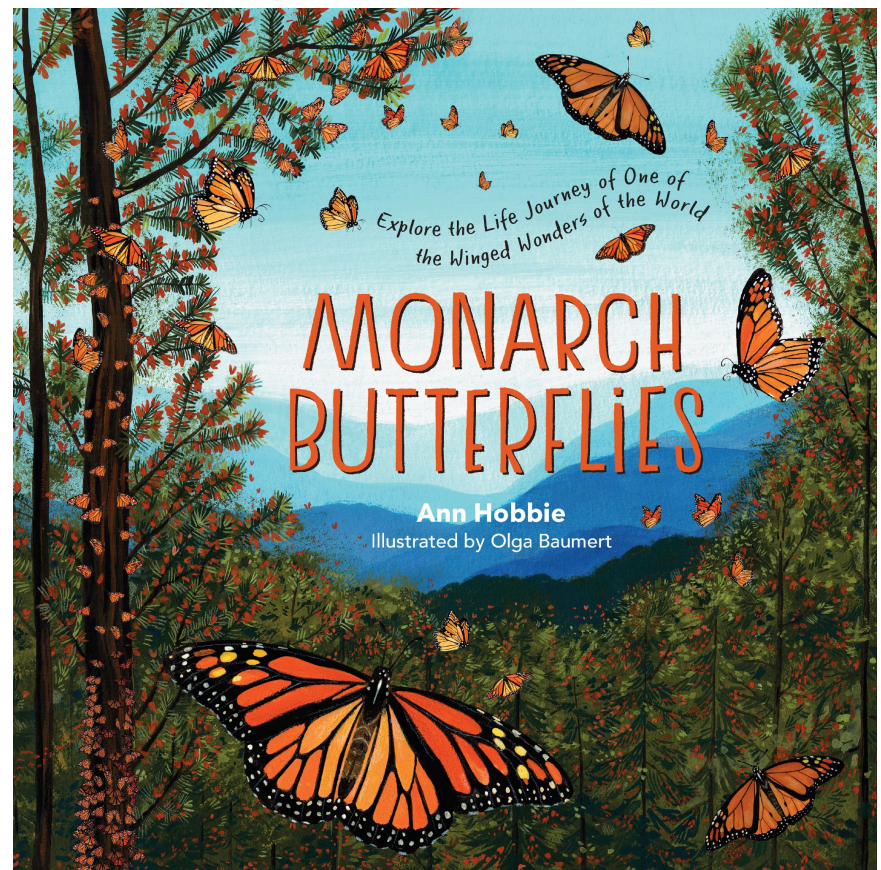
Nubia Jaime-Donjuan

MONARCH MIGRATION by Nubia Jaime-Donjuan

Monarch Migration by Nubia Jaime Donjuan was inspired by the award-winning picture book *Monarch Butterflies: Explore the Life Journey of One of the Winged Wonders of the World* (Storey Publishing) by author Ann Hobbie and illustrator Olga Baumert.

This book shares the remarkable biology, cultural significance, and importance of supporting this iconic species and its spectacular yearly migration to the coasts of California and the mountains of central Mexico.

The journey and peril of the monarch butterflies tells an important story of the interconnectedness of our actions.



We are living in a time of heightened public concern for the monarchs. It is hoped this music will remind listeners of our shared cultures and shared responsibility for learning about and taking care of the world around us.



Ann Hobbie, Author

Ann Hobbie has been teaching children, training teachers, and writing curricula related to monarch butterflies, schoolyard ecology, and schoolyard gardening for more than 20 years. She is the past-chair of the board of directors at the Monarch Joint Venture, a national level monarch conservation non-profit. She lives in St. Paul, Minnesota

Monarch Butterflies Consortium

Monarch Migration by Nubia Jaime-Donjuan was commissioned by a consortium of 40 schools from throughout the United States. The Monarch Butterflies Consortium was led by Matthew Oyen from St. Paul Central High School (St. Paul, MN) and supported by Dr. Brian Messier from Dartmouth College and the Mexican Repertoire Initiative. In addition to the wind-band setting of Monarch Migration, Nubia Jaime-Donjuan will also arrange this music for string and full orchestras.

Mexican Repertoire Initiative

The Mexican Repertoire Initiative is an ongoing commitment to bringing Mexican repertoire to the international stage, providing opportunities for Mexican composers, and combating institutionalized racism in educational and professional performing ensembles. The Initiative is sponsored and supported by the Hopkins Center for the Arts at Dartmouth College and was founded by Dartmouth College director Bands, Dr. Brian Messier.

The Mexican Repertoire Initiative will increase exposure and representation of Mexican composers by commissioning and facilitating the creation of new works, advocating for the inclusion of Mexican works on prescribed Music Lists and sponsoring the annual MusicMexico™ Symposium.

Monarch Migration was commissioned by the following organizations:

Allatoona High School Symphony Orchestra

Cecilia Clark, James Palmer, Mark Gurnow
Acworth, GA

Augsburg University

Erika Svanoe, Rafael Rodriguez
Minneapolis, MN

Bellevue West High School

Jason Pentico, Marques Eckhoff
Bellevue, NE

Bradley University

Darrell Brown
Peoria, IL

Concord-Carlisle High School

Christopher Noce
Concord, MA

Dartmouth College

Brian Messier
Hanover, NH

Diablo Valley College

Kaitlin Bove
Pleasant Hills, CA

Edina High School

Geneva Fitzsimonds, Paul Kile, Andy Richter
Edina, MN

**Foxborough High School,
Foxborough Music Association**

Cami Tedoldi, Aaron Bush
Foxborough, MA

Greater Twin Cities Youth Symphonies

Mark Russell Smith, Artistic Director
St. Paul, MN

Grosse Pointe North High School

Thomas A. Torrento, Noah Zogas
Grosse Pointe Woods, MI

**Gustavus Adolphus College,
The Douglas Nimmo Band Endowment**

Heidi Johanna Miller, James Patrick Miller,
Brady Krusemark, Karrin Meffert-Nelson
St. Peter, MN

Hanover High School

Matthew J. Harden
Hanover, MA

**Harrisonburg City Public Schools,
Visual and Performing Arts Department**

J.R. Snow, VPA Coordinator; Daniel Upton, Claire
Leeper, Gerald Philp, Megan Austin, Band Directors;
Brian Incheck, Ellen Kasiske, Orchestra Directors
Harrisonburg, VA

Hopkins High School Bands

Nora R. Tycast
Minnetonka, MN

Kaukauna High School

Jacob Martin
Kaukauna, WI

Keene State College Concert Band

John T. Hart Jr.
Keene, NH

Lebanon High School Concert Band

Dominick DeFrancisco
Lebanon, NH

McMurry University

Dr. John Franklin
Abilene, TX

Minneapolis Southwest High School

Reid Wixson
Minneapolis, MN

Minnesota Symphonic Winds

Timothy Mahr, Paul Kile
Edina, MN

Minnetonka High School

Sarah Finn-Sommerfeld, Kevin Kleindl
Minnetonka, MN

North Penn High School

Joseph J. Santanello
Lansdale, PA

Oklahoma Baptist University

Timothy Kaiser
Shawnee, OK

Prior Lake High School Bands

Justin Schramm, Keith Koehlmoos
Savage, MN

Roseville Area High School Music Department

Matt Dehnel, Chris Jannings,
Ian McKnight, Colleen Bertsch
Roseville, MN

Saint Martin's University

Joseph P. Scott
Lacey, WA

Saint Paul Central High School

Matthew Oyen
St. Paul, MN

Saint Paul Harding High School

Jennifer Greupner
St. Paul, MN

Saint Paul Highland Park High School

Joel Matuzak
St. Paul, MN

Spring Lake Park High School

Ross Wolf, Kyle Pagel
Spring Lake Park, MN

The Blake School

Brian Lukkasson
Minneapolis, MN

The Valley Winds

Brian Messier
Amherst, MA

Two Rivers High School

Dr. Michael Scott
Mendota Heights, MN

University of Saint Thomas

Matthew George
St. Paul, MN

University of Charleston

John Christian
Charleston, WV

University of Dubuque

Nolan Hauta
Dubuque, IA

**University of Texas at San Antonio Symphonic
Band**

John Zarco, conductor
San Antonio, TX

Weston Public Schools

Christopher Memoli, Claire Nalven
Weston, MA

White Bear Lake Area High School

Shannon Anderson, Karen Biedrzycki,
Katie Manley, Jeremy Rockford
White Bear Lake, MN

Monarch Migration

Nubia Jaime-Donjuan

Andante con moto ♩ = 88

The score is divided into three systems, each beginning with the tempo marking "Andante con moto ♩ = 88".

System 1 (Woodwinds): Includes Piccolo, Flute 1, Flute 2, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Bass Clarinet, E♭ Alto Saxophone 1, E♭ Alto Saxophone 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. Dynamics range from *pp* to *mf*.

System 2 (Brass): Includes B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, F Horn 1, F Horn 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba. Dynamics range from *pp* to *p*.

System 3 (Percussion and Strings): Includes Timpani (Tune to A♭, B♭, D, E♭), Marimba, Glockenspiel, Percussion 1 (Vibraphone), Percussion 2 (Maracas), Percussion 3 (Rain Stick), Harp (Optional), and Piano (Optional). Dynamics range from *pp* to *mp*.

A

Picc. *mf* *mp* *mf*

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

Bsn. *mf*

Cl. 1 *mf* *mf* *p* *mp*

Cl. 2 *mf* *mf* *div* *mp*

Cl. 3 *mf* *mf* *mp*

B. Cl. *mf*

Alto Sax. 1 *mp* *mf* *mp* *mf*

Alto Sax. 2 *mp* *mf* *mp* *mf*

Ten. Sax. *mp* *mf* *mp* *mf*

Bari. Sax. *mp* *mf*

A

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *p* *mp*

Tbn. 2 *mp* *p*

Tbn. 3 *mp*

Euph. *p* *mp*

Tba. *p*

Cb. *p* *pizz.* *arco*

A

Timp.

Mar. *Piano* *mf* *p* *mp*

Glock. *mp*

Perc. 1 *mp* *p* *mp*

Perc. 2 *p* *mp*

Perc. 3

Hp. *mp* *mf*

Pno. *p* *mp* *mf*

19 **B** **C**

Picc. *f* *mf* *mf* *f*

Fl. 1 *f* *mf* *mf* *f*

Fl. 2 *f* *mf* *mf* *f*

Ob. *f* *mf* *mf* *f*

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

Cl. 1 *f* *mf* *mf* *f*

Cl. 2 *f* *mf* *mf* *f*

Cl. 3 *f* *mf* *mf* *f*

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

Alto Sax. 1 *mf* *f* *f* *f*

Alto Sax. 2 *mf* *f* *f* *f*

Ten. Sax. *mf* *f* *f* *f*

Bari. Sax. *f* *mf* *mf* *f*

B **C**

Tpt. 1 *mp* *mp* *mf* *mf*

Tpt. 2 *mp* *mp* *mf* *mf*

Tpt. 3 *mp* *mp* *mf* *mf*

Hn. 1 *p* *mf* *f*

Hn. 2 *p* *mf* *f*

Tbn. 1 *p* *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tba. *mp* *mf* *f*

Cb. *p* *mf* *mf* *f* arco *f*

B **C**

Timp. *f*

Mar. *Piano* *mf* *mf*

Glock. *Piano* *mp*

Perc. 1 Congas

Perc. 2 Rain Stick

Perc. 3 To B.D. Bass Drum *f*

Hp. *mf*

Pno. *mf*

29

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Cl. 3 *mp* *mf*

B. Cl. *mf*

Alto Sax. 1 *p* *mf* *mp* *mf*

Alto Sax. 2 *p* *mf* *mp* *mf*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *mp* *mf* *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mp* *mf* *mp* *mf*

Hn. 2 *mp* *mf* *mp* *mf*

Tbn. 1 *mp* *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mp*

Euph. *mf*

Tba. *mp* *mp* *mp*

Cb. *mp* *f* *arco* *mp*

Timp. *mp* *mf*

Mar. *mp* *mf*

Glock. *mp* *mf*

Perc. 1 Congas *mp* *mf* *2/4*

Perc. 2 Maracas *mp* *mf* *2/4*

Perc. 3 Bass Drum *p* *mp* *mf* *mf*

Hp. *mf*

Pno. *mf*

D

38

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

E

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Cb. *f* *mf* *f*

pizz. *arco*

E

Timp. *f*

Mar. *f*

Glock. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Congas

Maracas

Bass Drum

Hp. *f*

Pno. *f*

E **Retune A♭ to G**

46 *accel. Presto*

Picc. Fl. 1 Fl. 2 Ob. Bsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax.

accel. Presto

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tba. Cb.

accel. Presto

Retune Bb to C

Timp. Mar. Glock. Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

To S.D. Snare Drum To Cr. Cym. Crash Cymbals mp subito

Harp

59

F **G**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *mf*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *mf*

Alto Sax. 1 *mf* *f*

Alto Sax. 2 *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

F **G**

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *mf* *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Tbn. 1 *mf* *mp* *mf*

Tbn. 2 *mf* *mp* *mf*

Tbn. 3 *mf* *mp* *mf*

Euph. *mf* *mp* *mf*

Tba. *mf* *f*

Cb. *mf* *mp* *f*

F **G**

Timp. *mf* *mp* *f*

Mar. *f*

Glock. *f*

Perc. 1 *mf* *mp* *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Hp. *mf* *mp* *mf*

Pno. *mf* *mp* *mf*

69

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

H

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Tbn. 1 *f* *mp subito*

Tbn. 2 *f* *mp subito*

Tbn. 3 *f* *mp subito*

Euph. *f* *mp subito*

Tba. *f* *mp*

Cb. *f* *mp subito*

H

Timp. *mf* *f*

Mar. *f*

Glock. *f*

Perc. 1 Snare Drum *f* *p subito*

Perc. 2 Crash Cymbals *f* *pp* *p* *mp*

Perc. 3 Bass Drum *f* *p*

Hp. *f* *gliss.* *Bb*

Pno. *f* *mp* *Cm* *Cp* *D*

Retune G to Ab, C to Bb (original tuning)

H

82 rit. Tempo primo ♩ = 88

Picc. *ff* *mf* *f*

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

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

Ob. *ff* *mf* *f*

Bsn. *ff* *mf* *f*

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

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

Cl. 3 *ff* *mf* *f*

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

Alto Sax. 1 *f* *ff* *f* *mp* *mf* *f*

Alto Sax. 2 *f* *ff* *f* *mp* *mf* *f*

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

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

rit. Tempo primo ♩ = 88

Tpt. 1 *f* *mf* *p* *mp*

Tpt. 2 *f* *mf* *p* *mp*

Tpt. 3 *f* *mf* *p* *mp*

Hn. 1 *f* *mf* *mp*

Hn. 2 *f* *mf* *mp*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf* *p*

Euph. *f* *mf* *mp*

Tba. *mf* *mp*

Cb. *mf* *f* *mf* *mp* *pizz.* *mf*

rit. Tempo primo ♩ = 88

Timp. *p* *f* *p* *mp*

Mar. *mf* *f* *p* *mp*

Glock. *f* *p* *mp*

Perc. 1 Snare Drum *mf* *f* To Bongos *p* *mp*

Perc. 2 Crash Cymbals *mf* *f* To Mres. *p* *mp*

Perc. 3 Bass Drum *mf* *f* *p* *mp*

Hp. *mf* *mp*

Pno. *mf* *mp*

K

103

Picc. *mp* *f* *ff*

Fl. 1 *mp* *f* *ff*

Fl. 2 *mp* *f* *ff*

Ob. *ff*

Bsn. *f* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

B. Cl. *f* *ff*

Alto Sax. 1 *p* *f* *ff*

Alto Sax. 2 *p* *f* *ff*

Ten. Sax. *mp* *p* *f* *ff*

Bari. Sax. *mp* *p* *f* *ff*

K

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *mp* *f* *ff*

Tbn. 2 *mp* *f* *ff*

Tbn. 3 *f* *ff*

Euph. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Cb. *f* *ff*

K

Timp. *f* *ff*

Mar. *Piano* *mp* *ff*

Glock. *Piano* *ff*

Perc. 1 Bongos *To Vib.* *Vibraphone* *ff*

Perc. 2 Maracas *To Sus. Cym.* *Sus. Cym.* *pp* *ff*

Perc. 3 *mf* *f* *ff*

Hp. *f* *ff* *gliss.*

Pno. *f* *ff*