
FOUNTAINS
FOR CONCERT BAND

Derek M. Jenkins

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*“City of Fountains. Heart of the Nation.
Kansas City, Missouri.”*
The Official Seal of Kansas City, MO

FOUNTAINS FOR CONCERT BAND

Duration

about 3'00"

Instrumentation

Below is a list of the complete number of parts in the score

It is assumed that there will be doublings, and they are permitted wherever needed
Extensive cues are provided in order to cover any missing instruments or provide reinforcement

1 Flute
1 Oboe
1 Bassoon
2 Clarinets (Bb)
1 Bass Clarinet (Bb)
1 Alto Saxophone (Eb)
1 Tenor Saxophone (Bb)
1 Baritone Saxophone (Eb)

2 Trumpets (Bb)
1 Horn (F)
1 Trombone
1 Euphonium
1 Tuba

4 Percussion*

Percussion I:

Mallets

Percussion II:

Mallets

Percussion III:

Mallets
Suspended Cymbal

Percussion IV:

Bass Drum

There is a significant solo part that can be played by Flute, Oboe, Clarinet,
Alto Saxophone, and/or Trumpet.

Separate solo parts are included for each instrument.

* Ideally, the mallet instruments should be Marimbas and Vibraphones. Glockenspiels and Crotales are also permissible. However, Xylophones and Chimes would detract from the desired character. The mallet parts can be played in any octave, thus allowing several players per part and per instrument. The Bass Drum and Suspended Cymbal parts can be doubled (provided it does not become too loud) by similarly sounding instruments.

FOUNTAINS FOR CONCERT BAND

Program Notes

Kansas City and Rome are considered by many to be the cities of fountains. I have lived in Kansas City for many years, and I pass several fountains every day. For me, they stand as reminders that I need to slow down and relax more often. In his iconic *Fontane di Roma* [Fountains of Rome], composer Ottorino Respighi depicts the majestic fountains in Rome. Respighi's music has had a profound effect on me as a composer, and as a small homage, snapshots and fragments reminiscent of his *Fontane di Roma* have been interspersed throughout my piece. This work takes Respighi's Roman fountains and integrates them with the serenity I have experienced while viewing the Kansas City fountains. Essentially, *Fountains* merges two cities half a world apart.

The original version for string orchestra was commissioned by Steven D. Davis and the Youth Symphony of Kansas City for their performance at the 68th Annual Conference of The Midwest Clinic.

Performance Notes

- An “X” time signature indicates “free time.” Throughout these free time sections, triangles containing numbers are used. These indicate the number of cues in each larger section. Dashed barlines separate cues.
- Timing indications in free time are simply guidelines.
- Double whole notes in the “free time” sections indicate the note begins at the cue and lasts for the full duration of that cue or until the horizontal line ends.
- Single line staves denote that the player is not playing.
- The percussion motives in the boxes should be played freely and asynchronously. An approximate tempo range is provided. Each player is free to play these boxes at whatever tempo they like within the provided range. Players do not have to play at the same for every repetition.
- Boxed notation continues for as long as the horizontal line indicates.
- There are two solo moments in this piece. The first at Rehearsal A and the second at Rehearsal D. Separate soloist parts are included for Flute, Oboe, Clarinet, Alto Saxophone, and Trumpet. The conductor decides which performer is best suited for these solo moments. The same soloist or same instrument does not need to be used in both occurrences.
- The soloist does not play until Rehearsal A. They join their respective sections at m. 18 (for Alto Sax.), m. 19 (for Flute and Clarinet), m. 24 (for Trumpet), or m. 27 (for Oboe). These moments are marked with “tutti.”
- In measures 23-26 in the Percussion III and measures 51-55 in Percussion I-III, there is an expression stating that “players should start dropping out slowly.” This is to be done freely and asynchronously, as long as all the indicated players have ceased playing by the end of these sections and the overall dynamic shape seems to diminuendo. There is a diminuendo provided in the score only as a reminder.
- There are ample cues throughout the piece. Ideally, performers should not play the cues, however if balance so dictates, they may be utilized as needed.

Contact

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Transposed Score

FOUNTAINS

for Concert Band

Derek M. Jenkins (b. 1986)
Kansas City, MO - Fall 2014
Jonesboro, AR - Fall 2017

3 softly; like rain falling 4-6 sec. 4-6 sec. 4-6 sec. in time (♩ = 60-66)

FLUTE **X**

OBOE

BASSOON *p*

CLARINET I *p*

CLARINET II *p*

BASS CLARINET *p*

SAXOPHONE ALTO

TENOR

BARITONE *p*

3 softly; like rain falling 4-6 sec. 4-6 sec. 4-6 sec. in time (♩ = 60-66)

TRUMPET I **X**

TRUMPET II

HORN (F) woodwind cue *p*

TROMBONE woodwind cue *p*

EUPHONIUM woodwind cue *p*

TUBA *p*

3 softly; like rain falling 4-6 sec. 4-6 sec. 4-6 sec. in time (♩ = 60-66)

PERCUSSION I Mallets (ca. ♩ = 66-76) *pp* repeat pitches freely in order do not try to line up with other players

PERCUSSION II Mallets (ca. ♩ = 66-76) *pp* repeat pitches freely in order do not try to line up with other players

PERCUSSION III Mallets (ca. ♩ = 66-76) *pp* repeat pitches freely in order do not try to line up with other players

PERCUSSION IV Bass Drum big, fluffy mallets *p*

1 2 3 4 5 6 7

FOUNTAINS

A NOTE TO CONDUCTOR: The solo melody appearing at Rehearsal A is to be played by a single person. The conductor should decide who is best suited to play this solo (there are separate solo parts for the five potential instruments).

FL. / OB.
S
O
L
O
B♭ CL. /
TPT.
A. SAX.

mp *f* *mp* *p* *f* *mp* *p* *f* *mp* *p*

end solo

FL.
OB.
BSN.
I
B♭ CL.
II
B. CL.
A
SAX. T
B

A
I
B♭ TPT.
II
HN.
TBN.
EUPH.
TUBA

A
Mallets
Mallets
Mallets
Bass Drum
PERC.
I
II
III
IV

FOUNTAINS

B

FL. *pp* *pp* tutti*
OB. flute cue *pp*
BSN. *pp*
I B♭ CL. *pp* tutti*
II *pp* *p*
B. CL. *pp*
A. *pp* tutti* *p*
SAX. T. alto sax. cue *pp* *p*
B. *pp*

B

I B♭ TPT. woodwind cue *pp*
II woodwind cue *pp*
HN. *pp* *p*
TBN. play *pp* *p*
EUPH. trombone cue *pp* *p*
TUBA *pp*

B

I *pp* *p*
II
III
IV

17

pp

18

19

20

21

22

* - Soloist should rejoin their sections at this moment.

FL.

OB.

BSN.

I

B♭ CL.

II

B. CL.

A

SAX. T

B

I

B♭ TPT.

II

HN.

TBN.

EUPH.

TUBA

I

II

III

IV

Mallets

Mallets

Bass Drum

23 24 25 26 27 28 29

* - Soloist should rejoin their sections at this moment.

** - Starting in measure 23, players reading the Percussion II part should begin to drop out freely. All players should stop playing by the end of measure 26. The overall effect is represented by the diminuendo, which does not appear in the parts.

C expanding; soaring

FL.

OB.

BSN.

I

B♭ CL.

II

B. CL.

A

SAX. T

B

C expanding; soaring

I

B♭ TPT.

II

HN.

TBN.

EUPH.

TUBA

C expanding; soaring

I

II

PERC.

III

IV

30 31 32 33 34 35 36 37

Sus. Cymbal

Musical score for 'Fountains', page 6. The score is arranged for a full orchestra and includes the following parts:

- FL. (Flute)
- OB. (Oboe)
- BSN. (Bassoon)
- I B♭ CL. (B♭ Clarinet I)
- II B♭ CL. (B♭ Clarinet II)
- B. CL. (Bass Clarinet)
- A. (Alto Saxophone)
- SAX. T. (Tenor Saxophone)
- B. (Baritone Saxophone)
- I B♭ TPT. (B♭ Trumpet I)
- II B♭ TPT. (B♭ Trumpet II)
- HN. (Horn)
- TBN. (Trombone)
- EUPH. (Euphonium)
- TUBA
- PERC. (Percussion):
 - I Mallets
 - II Mallets
 - Sus. Cymbal
 - III Bass Drum
 - IV Bass Drum

The score is marked with dynamics: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A large 'PERUSAL COPY' watermark is overlaid on the score. The page number '6' is in the top left, and the title 'FOUNTAINS' is in the top center. The page number '38' is at the bottom left, and the page number '47' is at the bottom right.

NOTE TO CONDUCTOR: The solo melody appearing at Rehearsal D is to be played by a single person. It can be played by either the same from Rehearsal A or a different one. The conductor should decide who is best suited to play this solo (there are separate solo parts for the five potential instruments).

D $\frac{3}{4}$ softly; like the beginning in time (♩ = 54-58)
4-6 sec. 4-6 sec. 4-6 sec.

FL. / OB. **X**

S
O B♭ CL. /
L TPT.
O

A. SAX.

D $\frac{3}{4}$ softly; like the beginning in time (♩ = 54-58)
4-6 sec. 4-6 sec. 4-6 sec.
stagger breathe

FL. **X** *mf* *p*

OB.

BSN. *mf* stagger breathe

I

B♭ CL. *mf* stagger breathe *p*

II *mf* *p*

B. CL. *mf*

A clarinet cue stagger breathe

SAX. T clarinet cue stagger breathe *mf* *p*

B *mf*

D $\frac{3}{4}$ softly; like the beginning in time (♩ = 54-58)
4-6 sec. 4-6 sec. 4-6 sec.

I **X**

B♭ TPT. II

HN.

TBN. *mf*

EUPH. *mf*

TUBA *mf*

D $\frac{3}{4}$ softly; like the beginning in time (♩ = 54-58)
4-6 sec. 4-6 sec. 4-6 sec.

I **X** *pp* (ca. ♩ = 66-76) repeat pitches freely in order do not try to line up with other players

II *pp* (ca. ♩ = 66-76) repeat pitches freely in order do not try to line up with other players

III Mallets *pp* (ca. ♩ = 66-76) repeat pitches freely in order do not try to line up with other players

IV *mf*

players should start dropping out slowly**

players should start dropping out slowly**

players should start dropping out slowly**

48 49 50 51 52 53 54 55 56

* - Starting in measure 51, all mallet percussion players should begin to drop out freely. All players should stop playing by the end of measure 55. The overall effect is represented by the diminuendo, which does not appear in the parts.