
FOUNTAINS
FOR VARIABLE INSTRUMENTATION BAND

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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 VARIABLE INSTRUMENTATION BAND

Duration

about 3'00"

Instrumentation

at least one player per category chosen from the following

- Soloist (flute, oboe, clarinet, alto sax., trumpet)
- Part 1 (flute, oboe, clarinet, trumpet)
- Part 2 (clarinet, trumpet, alto sax.)
- Part 3 (bass clarinet, tenor sax., horn, bassoon, trombone, euphonium)
- Part 4 (bass clarinet, bari. sax., bassoon, trombone, euphonium, tuba)
- Percussion*

* – 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. There are 4 notated percussion parts. If using less than 4 percussionists use the following parts:

1 percussionist – Percussion I (using the alternate part mm. 28-46)

2 percussionists – Percussion I & IV (using the alternate part mm. 28-46)

3 percussionists – Percussion I, III, & IV (using the alternate part mm. 28-46)

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.

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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.
- If less than three mallet percussionists are used, adjust number of cues accordingly and make the duration between cues slightly longer.
- 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. 19 (for players joining Part I) and m. 28 (for players joining Part I). These moments are marked with “tutti.”
- In 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.

Contact

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Transposed Score

FOUNTAINS

for Variable Instrumentation Band

Derek M. Jenkins (b. 1986)
 Kansas City, MO - Fall 2014
 Jonesboro, AR - Summer 2020

3* softly; like rain falling in time (♩ = 60-66)

4-6 sec. 4-6 sec. 4-6 sec.

PART I
 Flute
 Oboe
 Clarinet (B♭)
 Trumpet (B♭)

PART II
 Clarinet (B♭)
 Trumpet (B♭)
 Alto Sax.

PART III
 Bass Clarinet
 Tenor Sax.
 Horn (F)
 Bassoon
 Trombone
 Euphonium

PART IV
 Bass Clarinet
 Baritone Sax.
 Bassoon
 Trombone
 Euphonium
 Tuba

3* softly; like rain falling in time (♩ = 60-66)

3* softly; like rain falling in time (♩ = 60-66)

3* softly; like rain falling in time (♩ = 60-66)

Percussion
 I Mallets (ca. ♩ = 66-76) repeat pitches freely in order do not try to line up with other players
 II Mallets (ca. ♩ = 66-76) repeat pitches freely in order do not try to line up with other players
 III Mallets (ca. ♩ = 66-76) repeat pitches freely in order do not try to line up with other players
 IV Bass Drum big, fluffy mallets

1 2 3 4 5 6 7

* - If less than three mallet percussionists are used, adjust number of cues accordingly and make the duration between cues slightly longer.

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).

SOLO

FL. Ob. *mp* *f* *mp* *p* end solo

B \flat Cl. B \flat Tpt. *mp* *f* *mp* *p* end solo

A. Sax. *mp* *f* *mp* *p* end solo

PART I

FL. Ob. *mp* *f* *mp* *p* end solo

B \flat Cl. B \flat Tpt. *mp* *f* *mp* *p* end solo

PART II

B \flat Cl. B \flat Tpt. *mp* *f* *mp* *p* end solo

A. Sax. *mp* *f* *mp* *p* end solo

PART III

B. Cl. T. Sax. *mp* *f* *mp* *p* end solo

Hn. *mp* *f* *mp* *p* end solo

Bsn. Tbn. Euph. *mp* *f* *mp* *p* end solo

PART IV

B. Cl. *mp* *f* *mp* *p* end solo

B. Sax. *mp* *f* *mp* *p* end solo

Bsn. Tbn. Euph. *mp* *f* *mp* *p* end solo

Tuba *mp* *f* *mp* *p* end solo

A

Mallets I

Mallets II

Mallets III

Bass Drum IV

FOUNTAINS

B

PART I
Fl. Ob. *pp* *tutti** *pp*
B♭ Cl. B♭ Tpt. *pp* *tutti** *pp*

PART II
B♭ Cl. B♭ Tpt. Part I cue *pp*
A. Sx. Part I cue *pp*

B

PART III
B. Cl. T. Sx. *pp* *p*
Hn. *pp* *p*
Bsn. Tbn. Euph. *pp* *p*

PART IV
B. Cl. *pp*
B. Sx. *pp*
Bsn. Tbn. Euph. *pp*
Tuba *pp*

B

Perc.
I *pp* *p*
II
III
IV *pp*

17 18 19 20 21 22

* - Soloist should rejoin their sections at this moment.

PART I

Fl. Ob.
B \flat Cl.
B \flat Tpt.

PART II

B \flat Cl.
B \flat Tpt.
A. Sx.

PART III

B. Cl.
T. Sx.
Hn.
Bsn.
Tbn.
Euph.

PART IV

B. Cl.
B. Sx.
Bsn.
Tbn.
Euph.
Tuba

Mallets
I
Perc. II
Mallets
III
Bass Drum
IV

* - Soloist should rejoin their sections at this moment.

C expanding; soaring

PART I

Fl. Ob.
B♭ Cl.
B♭ Tpt.

p *mp*

PART II

B♭ Cl.
B♭ Tpt.
A. Sx.

p *p* *mp*

C expanding; soaring

PART III

B. Cl.
T. Sx.
Hn.
Bsn.
Tbn.
Euph.

p *p* *mp*

PART IV

B. Cl.
B. Sx.
Bsn.
Tbn.
Euph.
Tuba

p *p* *mp*

C expanding; soaring

I
I [alternate] (if less than 4 perc.)
Perc. II
III
IV

p *mp* *p* *mp* *p*

Sus. Cymbal

30 31 32 33 34 35 36 37

PART I

Fl. Ob. *f* *mf* *pp*

B♭ Cl. B♭ Tpt. *f* *mf* *pp*

PART II

B♭ Cl. B♭ Tpt. *f* *mf* *pp*

A. Sx. *f* *mf* *pp*

PART III

B. Cl. T. Sx. *f* *mf* *pp*

Hn. *f* *mf* *pp*

Bsn. Tbn. Euph. *f* *mf* *pp*

PART IV

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

B. Sx. *f* *mf* *pp*

Bsn. Tbn. Euph. *f* *mf* *pp*

Tuba *f* *mf* *pp*

Perc.

I Mallets *f* *mf* *pp*

I [alternate] (if less than 4 perc.) *f* *mf* *pp*

II Mallets *f* *mf* *pp*

Sus. Cymbal *f* *mf* *pp*

III Bass Drum *f*

IV *f* *mf* *p*

38 39 40 41 42 43 44 45 46 47

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).

SOLO

D ∇ 3* softly; like the beginning
4-6 sec. 4-6 sec. 4-6 sec. in time (♩ = 54-58)

Fl. Ob. **X**

B♭ Cl. B♭ Tpt. **X**

A. Sx. **X**

PART I

Fl. Ob. **X** *mf* *p* *ppp*

B♭ Cl. B♭ Tpt. **X** *mf* *p* *ppp*

PART IV

B. Cl. **X** *mf* *p*

B. Sx. *mf* *p*

Bsn. Tbn. Euph. *mf* *p*

Tuba *mf* *p*

Perc.

D ∇ 3* softly; like the beginning
4-6 sec. 4-6 sec. 4-6 sec. in time (♩ = 54-58)

I **X** *pp* (ca. ♩ = 66-70) repeat pitches freely in order do not try to line up with other players

II *pp* (ca. ♩ = 66-70) repeat pitches freely in order do not try to line up with other players

III *pp* (ca. ♩ = 66-70) repeat pitches freely in order do not try to line up with other players

IV *mf*

Mallets *pp* (ca. ♩ = 66-70) repeat pitches freely in order do not try to line up with other players

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

* - If less than three mallet percussionists are used, adjust number of cues accordingly and make the duration between cues slightly longer.

** - 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.