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ROCK BOTTOM

FOR WIND ENSEMBLE

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Derek M. Jenkins

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commissioned by
Timothy Oliver
and the
Arkansas State University Wind Ensemble
in honor of the
90th anniversary of the A-State Bands

"How wonderful it is that nobody need
wait a single moment before starting
to improve the world."
Anne Frank

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ROCK BOTTOM
FOR WIND ENSEMBLE

Duration

about 5'30"

Instrumentation

1 Piccolo
2 Flutes
2 Oboes
2 Bassoons
1 Contrabassoon
1 Clarinet (Eb)
3 Clarinets (Bb)
1 Bass Clarinet (Bb)
2 Alto Saxophones (Eb)
1 Tenor Saxophone (Bb)
1 Baritone Saxophone (Eb)

4 Trumpets (Bb)
4 Horns (F)
2 Tenor Trombones
1 Bass Trombone
1 Euphonium
1 Tuba

1 String Bass

4 Percussion

Percussion I:
Bell
Crotales
Vibraphone

Percussion II:
Suspended Cymbal (shared with Perc. III)
Sizzle Cymbal (shared with Perc. III)
Tam Tam
Marimba

Percussion III:
Snare Drum
Sizzle Cymbal (shared with Perc. II)
Suspended Cymbal (shared with Perc. II)

Percussion IV:
Bass Drum

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Program Notes

The phrase "rock bottom" tends to evoke a very negative connotation denoting that we have reached our lowest, possible point. One example of reaching rock bottom was the Stock Market Crash of 1929-1930, the event around which this piece is built. However, there is a positive side to hitting rock bottom, and that is in the fact that if we are already at the very bottom, we can only move upwards going forward. Reaching rock bottom then becomes an optimistic view as one looks to the future. While the stock market was crashing, Arkansas State University embarked on a new endeavor: the creation of a band program. This fledgling band began with sixteen members and a large amount of hope. In the ninety years since, the A-State Bands have grown beyond the scope of that initial ensemble to become a mainstay on the Arkansas State University campus and now includes several concert and athletic bands. In a sense that first band provided the bedrock upon which future bands could flourish as they were at "rock bottom" moment looking forward towards a bright and prosperous future.

Rock Bottom was commissioned by Timothy Oliver and the Arkansas State University Wind Ensemble in honor of the 90th anniversary of the A-State Bands.

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ROCK BOTTOM

FOR WIND ENSEMBLE

Program 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.
- Single line staves denote that the player is not playing.
- Thick horizontal lines indicate that the previous material should continue to be played.
- Boxed notation is to be played freely and, in the case of multiple events contained within the box, in any order. Boxed notation continues for as long as the horizontal lines indicate.
- 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 duration of that cue or until the end of the thick horizontal line following them.
- Half-note noteheads without a stem in the "free time" sections indicate that the given note begins sometime after a cue or ends sometime after a cue. During these instances, the players are free to enter or release the given pitch as they desire. (Example: See Horns, m. 78).

Contact

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commissioned by Timothy Oliver and the Arkansas State University Wind Ensemble
in honor of the 90th anniversary of the A-State Bands

Transposed Score

ROCK BOTTOM
for Wind Ensemble

Derek M. Jenkins (b. 1986)
Jonesboro, AR - Winter 2020

driving; intense (♩ = 172-180)

PICCOLO
FLUTE I II
OBOE I II
BASSOON I II
CONTRABASSOON
CLARINET (E♭)
CLARINET (B♭) I II III
BASS CLARINET
ALTO I II
SAXOPHONE
TENOR
BARITONE

driving; intense (♩ = 172-180)

TRUMPET (B♭) I II III IV
HORN (F) I&II III&IV
TROMBONE I II
BASS
EUPHONIUM
TUBA
STRING BASS

driving; intense (♩ = 172-180)

PERCUSSION I II III IV
Bell
Sus. Cymbal
Bass Drum

1 2 3 4 5 6 7 8 9 10

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL. II
III
B. CL.
A I
A II
SAX.
T
B
A
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
A
Bell
I
Sus. Cymbal
II
PERC.
Snare Drum
III
Bass Drum
IV

11 12 13 14 15 16 17 18

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL. II
III
B. CL.
A I
A II
SAX.
T
B
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
I
II
PERC.
III
IV

B

tr

f *p* *f*

mp

mf *mfp* *mf*

mp

19 20 21 22 23 24 25 26 27 28

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
II
B♭ CL.
III
B. CL.
A I
A II
SAX.
T
B
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
I
II
PERC.
III
IV

29 30 31 32 33 34 35 36 37

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C

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL. II
III
B. CL.
A I
A II
SAX.
T
B
C
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
C
I
II
PERC.
III
IV

38 39 40 41 42 43 44 45 46

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D

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
II
B♭ CL.
III
B. CL.
A I
A II
SAX.
T
B
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
I
II
PERC.
III
IV

Bass Drum

47 48 49 50 51 52 53 54 55

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E beginning to deteriorate

PICC.
FL. I
FL. II
OB. I
OB. II
BSN. I
BSN. II
CBN.
E♭ CL.
B♭ CL. I
B♭ CL. II
B♭ CL. III
B. CL.
A I
A II
SAX.
T
B
B♭ TPT. I
B♭ TPT. II
B♭ TPT. III
B♭ TPT. IV
HN. I&II
HN. III&IV
TBN. I
TBN. II
BASS
EUPH.
TUBA
S.B.
PERC. I
PERC. II
Tam Tam
PERC. III
PERC. IV

56 57 58 59 60 61 62

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL. II
III
B. CL.
A I
A II
SAX.
T
B
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
I
II
PERC.
III
IV

Tam Tam
Bass Drum

arco

div.*

63 64 65 66 67 68 69

* - if only one tuba is available or if there is an odd number of tubists, have them play the bottom octave.

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F barely holding together

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL.
II
III
B. CL.
A I
A II
SAX.
T
B
F barely holding together
I
II
B♭ TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
F barely holding together
I
II
PERC.
III
IV

70 71 72 73 74 75

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ROCK BOTTOM

G 4 **free time; asynchronous; chaotic**

3 - 5 sec. | 3 - 5 sec. | 3 - 5 sec. | 4 - 7 sec.

PICC. — I — FL. — II

ff — *molto accel.* — *tr* — very fast, chromatic-esque continue moving up — *mf*

I — OB. — II

molto accel. — *tr*

I — BSN. — II

molto accel. — *tr*

CBN.

E♭ CL. — I — B♭ CL. — II — III — B. CL.

molto accel. — very fast, chromatic-esque continue moving up

A I — A II — SAX. — T — B

molto accel. — *poco a poco accel.*

G 4 **free time; asynchronous; chaotic**

3 - 5 sec. | 3 - 5 sec. | 3 - 5 sec. | 4 - 7 sec.

I — II — B♭ TPT. — III — IV

ff — continue playing the given gesture gradually move up in pitch — *mp*

I&II — HN. — III&IV

molto accel.

I — TBN. II — BASS — EUPH. — TUBA — S.B.

poco a poco accel. — *molto accel.* — *tr*

G 4 **free time; asynchronous; chaotic**

3 - 5 sec. | 3 - 5 sec. | 3 - 5 sec. | 4 - 7 sec.

I — II — PERC. — III — IV

Tam Tam — Snare Drum — Bass Drum — *pp*

76 | 77 | 78 | 79

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H 5 fraught with exhaustion
2 - 3 sec. 2 - 3 sec. (♩ = 100) 3 - 5 sec. 3 - 5 sec.

PICC. I FL. II I OB. II I BSN. II CBN. E♭ CL. I B♭ CL. II III B. CL. A I A II SAX. T B I B♭ TPT. II III IV I&II HN. III&IV I TBN. II BASS EUPH. TUBA S.B. PERC. I II III IV

stagger breathe
pp sempre
ff
Crotales
choke
ppp

80 81 82 83 84

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I 4 melting; receding
3 - 5 sec. 2 - 3 sec. 6 - 8 sec. 2 - 3 sec.

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL. II
III
B. CL.
A I
A II
SAX.
T
B

fast, chromatic-esque lines following basic contour

I 4 melting; receding
3 - 5 sec. 2 - 3 sec. 6 - 8 sec. 2 - 3 sec.

I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.

mute

I 4 melting; receding
3 - 5 sec. 2 - 3 sec. 6 - 8 sec. 2 - 3 sec.

Crotales
I
Tam Tam
II
PERC.
Sizzle Cymbal
III
Bass Drum
IV

85 86 87 88

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J **in time; subdued** (♩ = 60) **foggy; plaintive**

PICC.
FL. I II
OB. I II
BSN. I II
CBN.
E♭ CL. I
B♭ CL. II III
B. CL.
A I A II
SAX. T B

pp *ppp* *p* *mp* *f* *solo* *mf* > *p*

J **in time; subdued** (♩ = 60) **foggy; plaintive**

B♭TPT. I II III IV
cup mute
HN. I&II III&IV
TBN. II
BASS
EUPH.
TUBA
S.B.

J **in time; subdued** (♩ = 60) **foggy; plaintive**

PERC. I II III IV
Marimba
Vibraphone
sempre

89 90 91 92 93 94 95 96 97 98 99 100 101 102

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K

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL.
II
III
B. CL.
A I
A II
SAX.
T
B
K
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN.
II
BASS
EUPH.
TUBA
S.B.
K
Vibraphone
I
Marimba
II
PERC.
III
IV

103 104 105 106 107 108 109 110 111 112

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L

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL.
II
III
B. CL.
A I
A II
SAX.
T
B
L
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN.
II
BASS
EUPH.
TUBA
S.B.
L
I
II
PERC.
III
IV

113 114 115 116 117 118 119 120 121 122

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M

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL.
II
III
B. CL.
A I
A II
SAX.
T
B
M
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN.
II
BASS
EUPH.
TUBA
S.B.
M
Vibraphone
I
Marimba
II
PERC.
III
IV

123 124 125 126 127 128 129 130 131

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL.
II
III
B. CL.
A I
A II
SAX.
T
B
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN.
II
BASS
EUPH.
TUBA
S.B.
I
II
PERC.
III
IV

132 133 134 135 136 137 138 139 140

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N (♩ = 90) accel.

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL. II
III
B. CL.
A I
A II
SAX.
T
B

N (♩ = 90) accel.

I
II
B♭ TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.

N (♩ = 90) accel.

I
II
PERC.
III
IV

Bass Drum

141 142 143 144 145 146 147 148 149

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driving (♩ = 172-180)

O

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL. II
III
B. CL.
A I
A II
SAX.
T
B
driving (♩ = 172-180)
O
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
driving (♩ = 172-180)
O
Crotales
I
Sizzle Cymbal
II
Sus. Cymbal
PERC.
III
IV

150 151 152 153 154 155 156 157 158

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P

PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL. II
III
B. CL.
A I
A II
SAX.
T
B

P

I
II
B♭ TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.

P

I
II
PERC.
III
IV

Bass Drum

159 160 161 162 163 164 165 166 167

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PICC.
I
FL.
II
I
OB.
II
I
BSN.
II
CBN.
E♭ CL.
I
B♭ CL. II
III
B. CL.
A I
A II
SAX.
T
B
I
II
B♭TPT.
III
IV
I&II
HN.
III&IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
I
II
PERC.
III
IV

Sus. Cymbal

168 169 170 171 172 173 174 175

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Q

molto rit. al fine

PICC.
FL. I
FL. II
OB. I
OB. II
BSN. I
BSN. II
CBN.
E♭ CL.
B♭ CL. I
B♭ CL. II
B♭ CL. III
B. CL.
A I
A II
SAX. T
SAX. B

Q

molto rit. al fine

B♭ TPT. I
B♭ TPT. II
B♭ TPT. III
B♭ TPT. IV
HN. I&II
HN. III&IV
TBN. I
TBN. II
BASS
EUPH.
TUBA
S.B.

Q

Crotales
Sizzle Cymbal
Sus. Cymbal
Bass Drum
Bell

molto rit. al fine

PERC. I
PERC. II
PERC. III
PERC. IV

176 177 178 179 180 181 182 183 184 185 186 187 188

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