
ROCK BOTTOM
FOR WIND ENSEMBLE

PERUSAL COPY

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	4 Trumpets (Bb)
2 Flutes	4 Horns (F)
2 Oboes	2 Tenor Trombones
2 Bassoons	1 Bass Trombone
1 Contrabassoon	1 Euphonium
1 Clarinet (Eb)	1 Tuba
3 Clarinets (Bb)	
1 Bass Clarinet (Bb)	1 String Bass
2 Alto Saxophones (Eb)	
1 Tenor Saxophone (Bb)	
1 Baritone Saxophone (Eb)	

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

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.

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).

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Transposed Score

ROCK BOTTOM

for Wind Ensemble

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

driving; intense (♩ = 172-180)

The score is a transposed score for a wind ensemble, featuring 10 measures of music. The tempo is driving and intense, with a quarter note equal to 172-180 beats per minute. The key signature is one flat (B-flat major/D minor), and the time signature is 3/4. The score is divided into three systems, each starting with the tempo marking. The instruments are listed on the left side of the score: Piccolo, Flute (I, II), Oboe (I, II), Bassoon (I, II), Contrabassoon, Clarinet (E-flat, B-flat), Bass Clarinet, Alto (I, II), Saxophone (Tenor, Baritone), Trumpet (I, II, III, IV), Horn (I, II, III, IV), Trombone (I, II), Bass, Euphonium, Tuba, and Percussion (I, II, III, IV). The Percussion part includes a Bell and a Sus. Cymbal. The score includes various dynamics such as *f*, *p*, *fp*, *mf*, and *pp*. The score is marked with a large 'PERUSAL COPY' watermark.

ROCK BOTTOM

A

This musical score is for the piece "Rock Bottom" and is marked as a "Perusal Copy". It is a full orchestral score for a concert band or symphony orchestra. The score is divided into two systems of staves. The first system includes Piccolo (PICC.), Flute (FL. I & II), Oboe (OB. I & II), Bassoon (BSN. I & II), Contrabassoon (CBN.), E♭ Clarinet (E♭ CL.), Clarinet in B♭ (B♭ CL. I, II, III), Clarinet in C (B. CL.), Alto Saxophone (SAX. A I, A II), Tenor Saxophone (SAX. T), Baritone Saxophone (SAX. B), Trumpet (B♭ TPT. I, II, III, IV), Horn (HN. I, II, III, IV), Trombone (TBN. I, II), Bass, Euphonium (EUPH.), Tuba, and Snare Drum (S.B.). The second system includes Percussion (PERC. I, II, III, IV) with specific parts for Bell, Suspended Cymbal (Sus. Cymbal), Sizzle Cymbal, Snare Drum, and Bass Drum. The score features complex rhythmic patterns with frequent changes in time signature (4/4, 3/4, 4/4, 3/4) and dynamic markings such as *mp*, *mf*, *ff*, *fp*, *p*, *pp*, *choke*, and *pizz.*. A large, diagonal watermark reading "PERUSAL COPY" is overlaid across the entire score.

ROCK BOTTOM

Musical score for **ROCK BOTTOM**, page 3. The score includes parts for Piccolo (PICC.), Flute (FL. I, II), Oboe (OB. I, II), Bassoon (BSN. I, II), Contrabassoon (CBN.), Eb Clarinet (Eb CL.), Bb Clarinet (Bb CL. I, II, III), Bass Clarinet (B. CL.), Alto Saxophone (A. I, II), Tenor Saxophone (SAX. T.), Baritone Saxophone (B.), Bb Trumpet (Bb TPT. I, II, III, IV), Horns (I&II, III&IV), Trombone (TBN. I, II), Bass, Euphonium (EUPH.), Tuba, Snare Drum (S.B.), and Percussion (PERC. I, II, III, IV). The score features dynamic markings such as *f*, *p*, *mp*, *mf*, and *mfz*. Time signatures of 2/4 and 3/4 are indicated. A section labeled **B** begins at measure 25. A large diagonal watermark reading "PERUSAL COPY" is overlaid on the score.

ROCK BOTTOM

Musical score for 'Rock Bottom' featuring various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Trombones, Euphonium, Tuba, and Percussion. The score includes dynamic markings such as *p*, *f*, *mp*, *mf*, and *pp*, and time signature changes from 4/4 to 3/4. A large 'PERUSAL COPY' watermark is overlaid on the score.

ROCK BOTTOM

C

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

38 39 40 41 42 43 44 45 46

ROCK BOTTOM

PERUSAL COPY

D

PICC. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

FL. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

FL. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

OB. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

OB. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

BSN. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

BSN. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

CBN. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

E♭ CL. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B♭ CL. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B. CL. III $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

A. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

A. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

SAX. T $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B♭ TPT. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B♭ TPT. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B♭ TPT. III $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B♭ TPT. IV $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

I&II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

III&IV $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

TBN. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

TBN. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

BASS $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

EUPH. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

TUBA $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

S.B. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

PERC. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

PERC. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

PERC. III $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

PERC. IV $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

[Bass Drum] $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

47 48 49 50 51 52 53 54 55

E beginning to deteriorate

PICC.

FL. I

FL. II

OB. I

OB. II

BSN. I

BSN. II

CL. I

CL. II

CL. III

CL. B.

SAX. A I

SAX. A II

SAX. T

SAX. B

B^b TPT. I

B^b TPT. II

B^b TPT. III

B^b TPT. IV

HN. I&II

HN. III&IV

TBN. I

TBN. II

BASS

EUPH.

TUBA

S.B.

PERC. I

PERC. II

PERC. III

PERC. IV

56 57 58 59 60 61 62

Tam Tam

pp mp mf f

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: PICC., FL. I & II, OB. I & II, BSN. I & II, CBN., E♭ CL. I & II, B♭ CL. I & II, SAX. A I & II, T., B., B♭ TPT. I, II, III, IV, I & II, III & IV, TBN. I & II, BASS, EUPH., TUBA, S.B., and PERC. I-IV. The score includes dynamic markings such as *p*, *f*, *mp*, *mf*, *pp*, and *fp*. It also features time signature changes from 2/4 to 3/4 and includes performance instructions like *tr.* (trills), *arco*, and *div.** (divisi). The percussion part includes specific notation for Tam Tam and Bass Drum. The page number 8 is located at the top left, and the title 'ROCK BOTTOM' is at the top center. A large 'PERUSAL COPY' watermark is overlaid diagonally across the score.

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

F barely holding together

Musical score for woodwinds and strings. Includes parts for Piccolo (PICC.), Flute (FL. I, II), Oboe (OB. I, II), Bassoon (BSN. I, II), Clarinet (CL. Eb, Bb, B), Saxophone (SAX. A I, A II, T, B), and Trombone (TBN. I, II). Dynamics range from *p* to *mf*. Performance instructions include *poco a poco accel.* and *tr*.

F barely holding together

Musical score for brass and percussion. Includes parts for Trombone (TBN. I, II), Bass, Euphonium (EUPH.), Tuba, and Snare Drum (S.B.). Dynamics range from *p* to *fp*. Performance instructions include *poco a poco accel.*

F barely holding together

Musical score for Percussion (PERC. I, II, III, IV). Dynamics range from *p* to *f*. Performance instructions include *poco a poco accel.*

70

71

72

73

74

75

10 **G** ∇ 4 free time; asynchronous; chaotic 3 - 5 sec. 3 - 5 sec. 3 - 5 sec. 4 - 7 sec.

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

I *molto accel.* *tr* very fast, chromatic-esque continue moving up

FL. *molto accel.* *tr* very fast, chromatic-esque continue moving up

II *molto accel.* *tr* very fast, chromatic-esque continue moving up

I *molto accel.* *tr*

OB. II *molto accel.* *tr*

I *molto accel.* *tr*

BSN. II *molto accel.* *tr*

CBN. *tr*

E5 CL. *molto accel.* *tr* very fast, chromatic-esque continue moving up

I *molto accel.* *tr* very fast, chromatic-esque continue moving up

B5 CL. II *molto accel.* *tr* very fast, chromatic-esque continue moving up

III *molto accel.* *tr* very fast, chromatic-esque continue moving up

B. CL. *molto accel.* *tr*

A I *molto accel.* *tr* very fast, chromatic-esque continue moving up

A II *molto accel.* *tr* very fast, chromatic-esque continue moving up

SAX. T *molto accel.* *tr*

B *poco a poco accel.* *molto accel.* *tr*

I **G** ∇ 4 free time; asynchronous; chaotic 3 - 5 sec. 3 - 5 sec. 4 - 7 sec.

I *ff* *tr* continue playing the given gesture gradually move up in pitch

II *ff* *tr* continue playing the given gesture gradually move up in pitch

III *ff* *tr* *mp*

IV *ff* *tr* *mp*

I&II *molto accel.* *tr*

III&IV *molto accel.* *tr*

I *tr*

TBN. II *tr*

BASS *tr*

EUPH. *poco a poco accel.* *molto accel.* *tr*

TUBA *tr*

S.B. *molto accel.* *tr*

I **G** ∇ 4 free time; asynchronous; chaotic 3 - 5 sec. 3 - 5 sec. 4 - 7 sec.

PERC. I *Tam Tam*

II *tr*

III *Snare Drum* *pp*

IV *Bass Drum* *pp*

ROCK BOTTOM

H ∇ 5 **fraught with exhaustion**
2 - 3 sec.

2 - 3 sec.

(♩ = 100)

3 - 5 sec.

3 - 5 sec.

PICC. *pp sempre* stagger breathe

FL. I *pp sempre* stagger breathe

FL. II *pp sempre* stagger breathe

OB. I *ff*

OB. II *ff*

BSN. I *ff*

BSN. II *ff*

CBN. *ff*

E♭ CL. *ff*

B♭ CL. I *ff* stagger breathe

B♭ CL. II *pp sempre* stagger breathe

B♭ CL. III *pp sempre* stagger breathe

B. CL. *ff*

A I *ff*

A II *ff*

SAX. T *ff*

SAX. B *ff*

H ∇ 5 **fraught with exhaustion**
2 - 3 sec.

2 - 3 sec.

(♩ = 100)

3 - 5 sec.

3 - 5 sec.

B♭ TPT. I *ff*

B♭ TPT. II *ff*

B♭ TPT. III *ff*

B♭ TPT. IV *ff*

I&II *ff*

III *ff*

III&IV *ff*

TRN. I *ff*

TRN. II *ff*

BASS *ff*

EUPH. *ff*

TUBA *ff*

S.B. *ff*

H ∇ 5 **fraught with exhaustion**
2 - 3 sec.

2 - 3 sec.

(♩ = 100)

3 - 5 sec.

3 - 5 sec.

PERC. I *f* *choke*

PERC. II *ppp*

PERC. III *ff*

PERC. IV *ff*

12

ROCK BOTTOM

I $\frac{4}{4}$ melting; receding
3 - 5 sec. 2 - 3 sec. 6 - 8 sec. 2 - 3 sec.

fast, chromatic-esque lines following basic contour

PICC. *ff* *f* *mp* *p*

FL. I *ff* *mp* *f* *p*

FL. II *ff* *f* *mp*

OB. I *ff* *mp*

OB. II *ff* *mp*

BSX. I *ff* *mp*

BSX. II *ff* *mp*

CBX. *ff* *pp*

E♭ CL. I *ff* *f* *mp*

E♭ CL. II *ff* *f*

B♭ CL. I *ff* *f*

B♭ CL. II *ff* *f*

B♭ CL. III *ff* *mp* *f*

B. CL. *ff* *p* *mp*

A I *ff* *mp* *f* *p*

A II *ff* *f* *mp*

SAX. T *ff* *mp*

B *ff* *mp*

I $\frac{4}{4}$ melting; receding
3 - 5 sec. 2 - 3 sec. 6 - 8 sec. 2 - 3 sec.

mute

HN. I *pp*

HN. II *pp*

TBN. I *ff* *p*

TBN. II *ff* *p*

BASS *ff*

EUPH. I *ff* *pp*

TUBA *ff* *pp*

S.B. *ff* *pp*

PERC. I *ff* *f* *mp* *p*

PERC. II *ff* *Sizzle Cymbal*

PERC. III *ff* *p* *mf*

PERC. IV *ff* *pp*

85 86 87 88

ROCK BOTTOM

J in time; subdued (♩ = 60)

foggy; plaintive

Musical score for Piccolo (PICC.), Flute (FL. I, II), Oboe (OB. I, II), Bassoon (BSN. I, II), Contrabassoon (CBN.), E♭ Clarinet (E♭ CL.), Bass Clarinet (B♭ CL.), Alto Saxophone (A. I, II), Tenor Saxophone (SAX. T.), and Baritone Saxophone (B.).

Tempo: J in time; subdued (♩ = 60). Mood: foggy; plaintive.

Key signature: one flat (B♭). Time signature: 3/4.

Measure 92: Solo for Baritone Saxophone. Dynamics: pp, f, pp, mp > p, pp, mp, pp, pp, mp.

J in time; subdued (♩ = 60)

foggy; plaintive

Musical score for Baritone Trombone (B♭ TPT. I, II, III, IV), Horns (H. I, II, III, IV), Trumpets (TBN. I, II), Basses (BASS), Euphonium (EUPH.), and Tuba (TUBA).

Tempo: J in time; subdued (♩ = 60). Mood: foggy; plaintive.

Key signature: one flat (B♭). Time signature: 3/4.

Measure 97: Cup mute for Baritone Trombone. Dynamics: pp.

J in time; subdued (♩ = 60)

foggy; plaintive

Musical score for Percussion (PERC. I, II, III, IV).

Tempo: J in time; subdued (♩ = 60). Mood: foggy; plaintive.

Key signature: one flat (B♭). Time signature: 3/4.

Measure 94: Marimba. Dynamics: pp sempre.

Measure 97: Vibraphone. Dynamics: p.

K

The musical score is arranged in systems for various instruments. The first system includes Piccolo (PICC.), Flutes I and II (FL. I, II), Oboes I and II (OB. I, II), Bassoons I and II (BSN. I, II), Contrabassoon (CBN.), E-flat Clarinet (E♭ CL.), Clarinets in B-flat I, II, and III (B♭ CL. I, II, III), Clarinet in B (B. CL.), Saxophones Alto I and II (SAX. A I, A II), Tenor (T.), Baritone (B.), and Bass Trombone (B♭ TPT. I, II, III, IV). The second system includes Horns I and II (I&II, II&IV), Trumpets I and II (TRN. I, II), Basses (BASS), Euphonium (EUPH.), Tuba (TUBA), and Snare Drum (S.B.). The third system includes Vibraphone and Marimba (PERC. I, II, III, IV). Dynamics such as *ppp*, *pp*, *p*, *mp*, and *ppp* are indicated throughout the score. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

L

Musical score for woodwinds and strings. Instruments include Piccolo (PICC.), Flute (FL. I, II), Oboe (OB. I, II), Bassoon (BSN. I, II), Clarinet (CL. Eb, Bb), Saxophone (SAX. A1, A2, T, B), and Trombone (TBN. I, II). The score features various dynamics such as *ppp*, *p*, *mp*, and *pp*, along with performance markings like *solo* and *cup mute*. A large 'PERUSAL COPY' watermark is overlaid on the score.

L

Musical score for brass instruments. Instruments include Trumpet (TPT. I, II, III, IV), Horn (HN. I&II, III&IV), Trombone (TBN. I, II), Bass, Euphonium (EUPH.), and Tuba. The score includes dynamics like *pp* and *ppp*, and performance markings such as *cup mute* and *solo*. A large 'PERUSAL COPY' watermark is overlaid on the score.

L

Musical score for percussion (PERC.). Instruments include Snare Drum (I, II, III, IV). The score shows rhythmic patterns and dynamics like *p*. A large 'PERUSAL COPY' watermark is overlaid on the score.

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

I

II

B♭ TPT.

III

IV

I&II

HN.

III&IV

I

TBN.

II

BASS

EUPH.

TUBA

S.B.

Vibraphone

Marimba

PERC.

III

IV

123

124

125

126

127

128

129

130

131

This musical score is for the piece "Rock Bottom" and is arranged for a large orchestra. The score is written for measures 132 through 140. The time signature is 2/4. The instruments included are Piccolo (PICC.), Flutes I and II (FL.), Oboes I and II (OB.), Bassoons I and II (BSN.), Contrabassoon (CBN.), Clarinets in E-flat (E♭ CL.), Clarinets in B-flat (B♭ CL.), Clarinets in B (B CL.), Saxophones Alto I and II (A I, A II), Saxophone Tenor (SAX. T.), Saxophone Baritone (SAX. B.), Trombones I and II (TBN. I, TBN. II), Euphonium (EUPH.), Tuba (TUBA), and Percussion (PERC.). The Percussion part is divided into four staves (I, II, III, IV). The score includes various musical notations such as dynamics (p, pp, mp, ppp), articulation (accents, slurs), and performance instructions like "solo". A large, diagonal watermark reading "PERUSAL COPY" is overlaid across the entire score.

ROCK BOTTOM

N ♩ = 90 accel.

N ♩ = 90 accel.

N ♩ = 90 accel.

141 142 143 144 145 146 147 148 149

ROCK BOTTOM

driving (♩ = 172-180)

O

Musical score for woodwinds and strings. Instruments include Piccolo (PICC.), Flute I (FL. I), Flute II (FL. II), Oboe I (OB. I), Oboe II (OB. II), Bassoon I (BSN. I), Bassoon II (BSN. II), Contrabassoon (CBN.), English Horn (E♭ CL.), Clarinet I (CL. I), Clarinet II (CL. II), Clarinet III (CL. III), Clarinet Bass (B. CL.), Saxophone Alto I (SAX. A I), Saxophone Alto II (SAX. A II), Saxophone Tenor (SAX. T), and Saxophone Bass (SAX. B). The score features complex rhythmic patterns with frequent changes in time signature (2/4, 3/4, 4/4) and dynamic markings such as *mp*, *ff*, and *mf*. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

driving (♩ = 172-180)

O

Musical score for brass instruments. Instruments include Trumpet I (B♭ TPT. I), Trumpet II (B♭ TPT. II), Trumpet III (B♭ TPT. III), Trumpet IV (B♭ TPT. IV), Horn I & II (H. I&II), Horn III & IV (H. III&IV), Trombone I (TBN. I), Trombone II (TBN. II), Bass, Euphonium (EUPH.), and Tuba. The score includes dynamic markings like *p*, *fp*, and *ff*, and performance instructions such as 'open' and 'pizz.'. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

driving (♩ = 172-180)

O

Musical score for percussion. Instruments include Crotales, Sizzle Cymbal, Suspended Cymbal (Sus. Cymbal), and other percussion parts. The score includes dynamic markings like *pp* and *ff*, and performance instructions such as 'choke' and 'pizz.'. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

ROCK BOTTOM

P

Musical score for Rock Bottom, page 20. The score includes parts for Piccolo (PICC.), Flute (FL. I & II), Oboe (OB. I & II), Bassoon (BSN. I & II), Contrabassoon (CBN.), Eb Clarinet (Eb CL.), Bb Clarinet (Bb CL. I, II, III), Bass Clarinet (B. CL.), Alto Saxophone (A. I, II), Tenor Saxophone (SAX. T.), Baritone Saxophone (B.), Bb Trumpet (Bb TPT. I, II, III, IV), Horns (I&II, III&IV), Trombone (TBN. I, II), Bass, Euphonium (EUPH.), Tuba, and Snare Drum (S.B.).

The score is marked with dynamics such as *tr*, *p*, *f*, *mp*, *mf*, *mfz*, *pp*, and *ppp*. A large "PERUSAL COPY" watermark is overlaid diagonally across the page. A box containing the letter "P" is present above the Piccolo part at measure 165 and above the Snare Drum part at measure 167.

159

160

161

162

163

164

165

166

167

ROCK BOTTOM

This musical score is for the piece "Rock Bottom" and spans measures 168 to 175. The instrumentation includes Piccolo (PICC.), Flute I and II (FL. I, II), Oboe I and II (OB. I, II), Bassoon I and II (BSN. I, II), Clarinet in Bb I, II, and III (B♭ CL. I, II, III), Clarinet in Bb I, II, and III (B. CL. I, II, III), Saxophone I, II, Tenor (SAX. I, II, T.), Bass (SAX. B.), Trumpet I, II, III, and IV (B♭ TPT. I, II, III, IV), Horn I and II (H&II), Horn III and IV (H&IV), Trombone I and II (TBN. I, II), Bass (BASS), Euphonium (EUPH.), Tuba (TUBA), and Snare Drum (S.B.). The Percussion section (PERC.) includes four parts (I, II, III, IV), with a specific instruction for the Sus. Cymbal in measure 173. The score features various dynamics such as *f*, *mp*, *mf*, *mfpp*, and *pp*, along with articulation marks like accents and trills. A large "PERUSAL COPY" watermark is overlaid diagonally across the page.

168

169

170

171

172

173

174

175

ROCK BOTTOM

Q

molto rit. al fine

PICCOLO

FLUTE I

FLUTE II

OBOE I

OBOE II

BASSOON I

BASSOON II

CONTRABASSOON

E♭ CLARINET

B♭ CLARINET I

B♭ CLARINET II

B♭ CLARINET III

B♭ CLARINET IV

ALTO SAX I

ALTO SAX II

TENOR SAX

BASS SAX

PERCUSSION

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

Q

molto rit. al fine

B♭ TRUMPET I

B♭ TRUMPET II

B♭ TRUMPET III

B♭ TRUMPET IV

1st HORN

2nd HORN

3rd HORN

4th HORN

TROMBONE I

TROMBONE II

BASS

EUPHONIUM

TUBA

SOLO

PERCUSSION

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

Q

molto rit. al fine

Crotales

Sizzle Cymbal

Sus. Cymbal

Bass Drum

Bell

PERCUSSION

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