

Roerichiana

for symphonic wind ensemble

Niccolo D. Athens (2013)

Instrumentation:

2 Flutes
2 Oboes
3 Clarinets in Bb
Bass Clarinet in Bb
Contrabass Clarinet in Bb
2 Bassoons
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

3 Trumpets in Bb
4 Horns in F
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Double Bass (ad lib.)
Timpani
Tubular Bells
Tamtam
Harp (ad lib.)

Program note: Roerichiana is my musical homage to the prolific Russian painter Nicholas Roerich, whose artistic innocence and intensity of vision I admire. I am drawn to mountain landscapes, a recurring motif throughout his works, where they serve as meeting places between the world of man and the celestial realm. Roerich's legacy is an inspiration to me because of his portrayal of the spiritual element in landscape and his cultivation of a remarkable individual style. His many paintings of mountain landscapes are more than mere depictions of the Himalayas; they are a testament to the grandeur of mountains and their power as an unending source of awe for human beings. It is this sensibility of unselfconscious awe in the face of nature's power that I have sought to reflect in my music.

I thought it was fitting to compose a musical tribute to Roerich with some of my own material also directly inspired by the Himalayas, specifically a trip to the Kawagarbo range during the summer of 2010. After returning from my sojourn I had a commission to fulfill, and with the impression of those towering peaks still fixed in my mind's eye, the central part of that piece emerged as a kind of broad "mountain music." Although I later began to feel dissatisfied with that piece, I remained fond of the mountain music, and wanted to extract it and compose a piece based solely on that material with a more unified affect. When asked to write a piece for wind ensemble, I felt it was a perfect opportunity to realize this project. The first third of the piece present small fragments of this older material in varying combinations, giving the feeling of a premonition. These fragments coalesce into in a stormy central section, which then gives way seamlessly to the mountain music, extending unbroken and hymn-like to the close of the work.

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Expansive, free (♩ = 56) A Moderato (♩ = 96)

Flute I
Flute II
Oboe I
Oboe II
Clarinet in Bb I
Clarinet in Bb II
Clarinet in Bb III
Bass Clarinet
Contrabass Clarinet
Bassoon I
Bassoon II
Alto Sax. I
Alto Sax. II
Tenor Sax.
Baritone Sax.

Trumpet in Bb I
Trumpet in Bb II
Trumpet in Bb III
Horn in F I
Horn in F II
Horn in F III
Horn in F IV
Tenor Trombone I
Tenor Trombone II
Bass Trombone
Euphonium
Tuba
Double Bass (ad lib.)
Timpani
Tubular Bells
Tamtam
Bass Drum
Harp (ad lib.)

liberamente
p solo
p
p cresc.
p
p cresc.
p
p cresc.
p
p cresc.
p
p cresc.
ppp
ppp
ppp
mp L.V.
mp L.V.

Con sord.
p
cresc.
Con sord.
p
cresc.
Con sord.
p
cresc.

B

Musical score for a symphony orchestra, measures 14-14. The score is divided into two systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I, II, and III, Bass Clarinet, Cor Anglais, Bassoons I and II, Saxophones A, B, and Tenor, and Trumpets I and II. The second system includes Trumpets III, Horns I, II, III, and IV, Trombones I, II, and Bass, Euphonium, Tuba, Double Bass, Timpani, Snare Drum, Tenor Tom, and Bass Drum, and Harp. The score features various dynamics such as *mp*, *mf*, *p*, *f*, *cresc.*, and *non arp.*, along with performance instructions like *mp soli*, *mf*, and *mf non arp.*. The key signature has one flat, and the time signature is 4/4. The harp part includes a *mf non arp.* instruction and a fermata over a chord in the final measure.

C

Rit. 3

Fl. I
Fl. II
Ob. I
Ob. II
B♭ Cl. I
B♭ Cl. II
B♭ Cl. III
B. Cl.
Cb. Cl.
Bsn. I
Bsn. II
A. Sx. I
A. Sx. II
T. Sx.
B. Sx.

C

Rit.

B♭ Tpt. I
B♭ Tpt. II
B♭ Tpt. III
Hn. I
Hn. II
Hn. III
Hn. IV
T. Tbn. I
T. Tbn. II
B. Tbn.
Euph.
Tuba
D.B.
Timp.
T.B.
T.T.
B. Dr.
Hp.

D Poco meno mosso (♩ = 92)

Fl. I
Fl. II
Ob. I
Ob. II
B. Cl. I
B. Cl. II
B. Cl. III
B. Cl.
Cb. Cl.
Bsn. I
Bsn. II
A. Sx. I
A. Sx. II
T. Sx.
B. Sx.

D Poco meno mosso (♩ = 92)

B. Tpt. I
B. Tpt. II
B. Tpt. III
Hn. I
Hn. II
Hn. III
Hn. IV
T. Tbn. I
T. Tbn. II
B. Tbn.
Euph.
Tuba
D. B.
Timp.
T. B.
T. T.
B. Dr.
Hp.