

MICHAEL MARKOWSKI

DESERT SAGE

FOR WIND ENSEMBLE

SAMPLE SCORE / NOT A PURCHASED SCORE / FOR PERUSAL ONLY

MICHAEL MARKOWSKI

DESERT SAGE

- I. A Cowboy's Life
- II. Goodbye, Old Paint
- III. Bury Me Not
- IV. Rye Whiskey

INSTRUMENTATION FOR WIND ENSEMBLE

Piccolo	Trombone 1 & 2	Percussion 3
Flute 1 & 2	Bass Trombone	Marimba, Bass Drum, Triangle, Chimes, Crash Cymbals, Slapstick, Tam-tam
Oboe 1 & 2	Euphonium (T.C.)	
English Horn	Euphonium (B.C)	
Bassoon 1 & 2	Tuba	Percussion 4
B♭ Clarinet 1 - 3	String Bass	Tam-tam, Low Tom, Snare Drum, Triangle, Suspended Cymbal, Splash Cymbal, Hi-Hat
B♭ Bass Clarinet		
E♭ Contra Alto Clarinet	Timpani	Percussion 5
E♭ Alto Saxophone 1 & 2	Percussion 1	Chimes, Sleigh Bells, Wood Block, Crash Cymbals, Finger Cymbals, Bass Drum
B♭ Tenor Saxophone	Crotales, Anvil (or Brake Drum), Glockenspiel, Tam-tam, Chimes	
E♭ Baritone Saxophone		
B♭ Trumpet 1 - 3	Percussion 2	
F Horn 1 - 4	Vibraphone, Suspended Cymbal, Xylophone, Large Triangle	

Duration: ca. 13:00

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*Commissioned by the Tartell Family in 2022 to honor their love of music
and the Westchester Symphonic Winds. Curt Ebersole, conductor and music director.*

FROM THE TARTELL FAMILY

When my father, Dr. Robert Tartell, announced to his mother, a hardworking immigrant who had left her parents in eastern Europe, that he wanted to play the harp, she replied, "Music is for bums, Bobby. Become a dentist." And he did. But Dad's passion for music and art was strong. He loved to sing, and with the help of excellent teachers, developed his fine strong baritone voice and acting skills as a performer. His taste ranged from show tunes, art songs and opera to folk music. Gilbert and Sullivan operettas were among his favorites and he played lead roles in many shows. He had excellent management skills and was a driving force in the Gilbert and Sullivan Workshop of Long Island. Besides co-producing performances, he also co-created Yiddish versions of a number of Gilbert and Sullivan operettas, which he and his troupe performed in North America and abroad.

Music was an integral part of our family life. My two brothers and I all learned to play band instruments and enjoyed performing with our school ensembles. Family musicales, in front of an audience of relatives, friends and neighbors, were an annual event. Our musicales were great fun. My mom, Lottie, played the violin and performed duets of Yiddish songs with my dad. I tried out my Juilliard trombone recital pieces, and our musical cousins joined in, too. We were all encouraged to play, especially our youngest children, who sang and improvised on piano or guitar. And I'll always remember how Dad serenaded Mom as he sang *Make Way for My Lady* and *I Married an Angel*.

My dad was a man of all seasons. Besides being smart and talented, my father taught himself how to invest. He loved Wall Street and with the help of my mother, invested wisely. Together, they created the Tartell Family Foundation and began a tradition of contributing to many worthy causes.

At the start of the COVID pandemic, I approached our conductor, Curt Ebersole, to explore ways the Tartell Family Foundation could support the Westchester Symphonic Winds and help to ensure the ensemble's survival past the disruptions of the pandemic. After teaching music for 26 years in Briarcliff Manor, New York, I had recently retired, and as a longtime euphonium player in the WSW, I was concerned.

Because I attribute much of my success as a high school music director to my experience performing with the Westchester Symphonic Winds and Curt's guidance, I feel deeply committed to our group. As the band director in Briarcliff Manor, I frequently invited Curt to work with our students. Our musicians developed a marvelous rapport with Curt and enthusiastically participated in his engaging and challenging workshops. Many attended our WSW concerts. Curt helped us develop into an award-winning band and I benefited enormously from my mentorship with him. Together, we inspired an enthusiasm for and love of performing concert band music among our students, while having a great time doing it!

Desert Sage is the culmination of Curt's suggestion that our family support a new composition project. As WSW members struggled to stay positive and resilient during the challenges of the COVID pandemic, we hoped that the excitement of premiering a new work by Michael Markowski, one of our band's favorite composers, would inspire hope and anticipation of a brighter future. Inspired by my parents' generosity, we are grateful to Curt Ebersole and Michael Markowski for their creativity and vision that honors both the Westchester Symphonic Winds and the Tartell family's passion for music.

Marc Tartell
August 12, 2022

PROGRAM NOTE

In early 2020, Maestro Curt Ebersole reached out to me about a potential commission project—a project that was to be generously funded by the band’s euphonium player, Marc Tartell, and his family to celebrate the life of his late father, Bob Tartell. Although he was a “dentist who grew up in the back of a candy store,” Bob loved music and spent his life singing and performing as much as he could. Even from our early conversations, it was clear that this commission had to have something to do with *Song*.

There is a longstanding tradition among composers to use the folk songs and dances of a particular place and people to celebrate that culture. For instance, Percy Grainger celebrated folksingers in rural England in his *Lincolnshire Posy*. My own teacher, Michael Shapiro, has written several pieces based on traditional Jewish melodies, such as his *Variations on Eliahu Hanavi* for solo cello. And perhaps most famously, the composer Aaron Copland used the old American fiddle tune “Bonaparte’s Retreat” as the basis for the Hoe-Down from his ballet, *Rodeo*.

For this commission, I really wanted to follow in these footsteps and celebrate where I come from: the American Southwest. As a boy from Arizona, I grew up around “cowboy” culture, but I never really realized how important it was to our American identity until I moved about as far away from it as I could possibly get: Brooklyn.

I began my research by scouring the internet for old “cowboy songs” and eventually came across a treasure trove of recordings from the 1930’s and 40’s thanks in part to the Lomax Family Collection at the American Folklife Center (a division of the Library of Congress). I immediately uncovered dozens of wonderful old songs—many about the hardships, loneliness, and tragedy of early cowboy life—recorded faithfully by folks like Jess Morris and Charley Willis (Movement II: “Goodbye, Old Paint”), Carl T. Sprague (Movement III: “Bury Me Not”), and Elmo Newcomer (Movement IV: “Rye Whiskey”). There were many recordings that I fell in

love with, but these three songs stood out in particular for the singers’ unique performances and for generally having the elements of a strong melody that I felt would translate well to a concert band.

In the past, composers like Grainger actually recorded their subjects first-hand (on wax cylinders, no less!). Similarly, the musicologist John Lomax traveled America recording his own subjects in the ‘30s and ‘40s. This got me wondering: were there any folk singers alive today—in 2022—who were continuing the oral tradition and still singing these historic cowboy songs? After submitting a few inquiries to organizations like the National Cowboy & Western Heritage Museum and the Western Music Association, the name “Skip Gorman” kept coming up.

Skip is an accomplished singer and fiddle player currently living in New Hampshire who, over the last few decades, has recorded nearly every cowboy song imaginable as authentically as possible. They are beautiful acoustic recordings—bare bones and “unplugged”—featuring only his voice and his guitar or fiddle as accompaniment. He is the latest generation of American cowboy singers, and I thought it would be absolutely amazing to include a contemporary folk singer in this suite of songs—somebody who was actually breathing life into these dusty old songs today, getting them off the library shelves and onto the dance floor. After reaching out to Skip, I was fortunate to get his permission to re-imagine his version of “A Cowboy’s Life” from his 2012 album *A Herder’s Call* for the first movement of this piece.

Together, these four movements are called *Desert Sage*. Desert Sage (also known as Purple Sage or *Salvia dorrii*) is a common desert shrub with tall, vibrant purple flowers, a stark contrast to the rusty orange sand and stone that often surrounds it. Musically, this piece is an homage to the cowboys who once roamed this vast country and to the singers and musicians who have kept their stories alive. Each movement is based not only on the traditional song for which the

movement is named after, but also gives credit to the particular folk singers who lent their unique personalities and pizzazz to this transcription. To conclude, I thought it might be interesting to share a few select lyrics (from which there are countless verses) to help set the scene:

I. A Cowboy's Life (after Skip Gorman, 2012)

A cowboy's life's a mighty dreary life
Some say it's free from all care
Roundin' up the dogies from the morning to the night
Over on the prairie so bare.

The wolves and owls with their terrifying howls
Disturb us in our midnight dreams
As we lie on our slickers on a cold, rainy night
Over on the Pecos Stream.

II. Goodbye, Old Paint (after Jess Morris, 1942, and Charley Willis) / Never Grow Old (after Grant Faulkner, 1937)

Farewell, fair ladies, I'm a-leavin' Cheyenne
Farewell, fair ladies, I'm a-leavin' Cheyenne
Goodbye my little doney, my pony won't stand.

Old Paint, Old Paint, I'm a-leavin' Cheyenne
Old Paint, Old Paint, I'm leavin' Cheyenne
Old Paint's a good pony, and she paces when she can.

III. Bury Me Not (after Carl T. Sprague, 1926, and Sloan Matthews, 1942)

Oh, bury me not on the lone prairie
These words came low and mournfully
From the pallid lips of a youth who lay
On his dying bed at the close of day.

Oh, bury me not on the lone prairie,
Where the wild coyotes will howl o'er me
Where the rattlesnakes hiss and the crow flies free
Oh, bury me not on the lone prairie.

IV. Rye Whiskey (after Elmo Newcomer, 1939)

I'll tune up my fiddle, and rosin my bow,
And I'll make myself welcome wherever I go.

Rye whiskey, rye whiskey, rye whiskey, I cry
If I don't get rye whiskey I surely will die!

Oh, whiskey, you villain, you've been my downfall
You've kicked me, and you've cuffed me, but I love you
for all.

Eee! Woo-hoo! Ahh!
Eee! Woo-hoo! Ahh!

Epilogue:

I got to know Marc's father the best I could through a video that Marc shared with me. It was Bob's 65th birthday, and although his friends and family had gathered to celebrate *him*, Bob had actually planned an entire concert to perform for and entertain *them*. Over the next 45 minutes, we were serenaded by sentimental Broadway tunes like "Love is Here to Stay." We were moved and saddened by tragic songs like "Glik" by Alexander Olshanetsky. We smiled and laughed as we listened to songs by Gilbert and Sullivan, which Bob infused with his own heritage by singing them in Yiddish. Even Bob's wife, Lottie, accompanied him on her fiddle (a few minutes later, he would go on to present *her* with a gift: a new bow).

Bob was our emcee, our storyteller, our showman for the evening—*his* evening. Through his talent, his passion for singing, and his inspiring generosity, he stood out from the crowd—a vibrant, showy purple flower among the rusty orange sand. After his performance, near the end of the video, Bob's sons ask us to raise our glasses for a toast—a "toast to my folks." I can only assume those glasses were full of a little rye whiskey. Here's to you, Bob.

Michael Markowski
October 24, 2022

PREMIERE PERFORMANCE

The Westchester Symphonic Winds under the direction of Curt Ebersole premiered *Desert Sage* on Sunday, November 6, 2022 at Tarrytown Music Hall in Tarrytown, New York.

<i>Piccolo</i> Rachel Eckhaus	<i>B♭ Clarinet, cont.</i> Daniel Harrison C. Ronald MacKenzie	<i>Trumpet</i> Ben Acrish Patti DiMeglio Mary Eberling David Marchiony Kelly Oram Jennifer Plummer Donna Rossi ‡ Stan Serafin † <i>The Joseph Greco Chair</i>	<i>Tuba</i> Christian Carbone † Ulysses Torres
<i>Flute</i> Debra Dashnaw † <i>The Wharton Green, Jr. Memorial Chair</i>	Luke Mathers Nancy Mattson Gerould McCoy Chris Peña † <i>The C. Ronald MacKenzie Chair</i>	<i>Bass Clarinet</i> Rebecca Weissman	<i>String Bass</i> Richard Dashnaw
Marjorie Hone <i>The Curtis & Dorothy Vaughan Chair</i>			<i>Percussion</i> Nathan Brewster Chris Larsen Eric Milkie § Jake Staffin
Marianne Lepre-Nolan Janice Vuoso		Jessica Stein-Natale	Diane Suris
<i>Oboe</i> Ruth Garcia Emily Harrison Gina Serafin †	<i>Contrabass Clarinet</i> David Church	<i>Horn</i> Scott Bernitt Susan Davidson Kathryn Davis † <i>The Beth Greany Memorial Chair</i>	<i>Piano</i> Barbara Ciannella
<i>English Horn</i> Emily Harrison <i>The Ruth Hirsch Memorial Chair</i>	<i>Alto Saxophone</i> Casey Howard Thomas Sweezey † <i>The Bebe and Bob Harrison Memorial Chair</i>	Marc Perler Ian Vlahović	<i>Personnel Manager</i> David Church <i>The John & Helen Ebersole Chair</i>
<i>Bassoon</i> Joseph Bergamini Elizabeth Day †	<i>Tenor Saxophone</i> Edward D. Herko <i>The Edward D. Herko Chair</i>	<i>Trombone</i> Devin Cawley Alejandro Espinosa Andrew Hill Michael Lucke ‡ Elliot Semel Richard Williams †	<i>Conductor</i> Curt Ebersole <i>The John P. Paynter Memorial Chair</i>
<i>E♭ Clarinet</i> Gerould McCoy	<i>Baritone Saxophone</i> Daniel Chiplock <i>The Edward J. Herko Memorial Chair</i>	<i>Euphonium</i> Erin Dawson Marc Tartell † <i>The John Gramm Memorial Chair</i>	† <i>Principal</i> ‡ <i>Acting Principal</i> ‡ <i>Assistant Principal</i> § <i>Section Leader</i>
<i>B♭ Clarinet</i> Caroline Cole Katherine Filatov Bryan Filetto Barton Green			

A Cowboy's Life

(after Skip Gorman)

MICHAEL MARKOWSKI

With Mystery, Reverence (♩ = ca. 94)

Music score for orchestra and percussion, page 2.

Instrumentation: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Bass Clarinet, E♭ Contra Alto Clarinet, E♭ Alto Saxophone 1, E♭ Alto Saxophone 2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, F Horn 1, F Horn 2, Trombone 1, Bass Trombone, Euphonium, Tuba, String Bass, Timpani, Percussion 1 (Crotales), Percussion 2 (Vibraphone, Sus. Cymb.), Percussion 3 (Marimba, Bass Drum, Triangle), Percussion 4 (Snare Drum, Tam-tam, Low Tom, Sus. Cymb.), Percussion 5 (Chimes, Sleigh Bells, Wood Block, Crash Cymb., Tam-tam, Finger Cymb.).

Musical Elements:

- Flute 1 & 2:** eighth-note patterns starting at measure 2, dynamic \textit{p} .
- Oboe 1 & 2:** sustained notes from measure 2 to 3.
- English Horn:** eighth-note pattern starting at measure 3, dynamic \textit{mp} .
- Bassoon 1 & 2:** sustained notes from measure 3 to 4.
- B♭ Clarinet 1 & 2:** eighth-note patterns starting at measure 2, dynamic \textit{p} , with dynamic \textit{mf} in measure 3.
- B♭ Bass Clarinet:** eighth-note patterns starting at measure 2, dynamic \textit{pp} .
- E♭ Contra Alto Clarinet:** sustained notes from measure 2 to 3.
- E♭ Alto Saxophone 1 & 2:** eighth-note patterns starting at measure 2, dynamic \textit{mf} with a little bite, dynamic \textit{pp} , dynamic \textit{p} .
- B♭ Tenor Saxophone:** eighth-note patterns starting at measure 2, dynamic \textit{pp} , dynamic \textit{p} .
- E♭ Baritone Saxophone:** eighth-note patterns starting at measure 2, dynamic \textit{mp} , dynamic \textit{mf} .
- B♭ Trumpet 1 & 2:** sustained notes from measure 2 to 3.
- F Horn 1 & 2:** eighth-note patterns starting at measure 2, dynamic \textit{mf} with a little bite, dynamic \textit{pp} , dynamic \textit{mp} .
- Trombone 1 & 2:** eighth-note patterns starting at measure 2, dynamic \textit{p} , dynamic \textit{mf} .
- Bass Trombone:** sustained notes from measure 2 to 3.
- Euphonium:** sustained notes from measure 2 to 3.
- Tuba:** sustained notes from measure 2 to 3.
- String Bass:** eighth-note patterns starting at measure 2, dynamic $\textit{pizz.}$, dynamic \textit{mp} .
- Timpani:** sustained notes from measure 2 to 3.
- Percussion 1 (Crotales):** eighth-note patterns starting at measure 2, dynamic \textit{mp} .
- Percussion 2 (Vibraphone, Sus. Cymb.):** eighth-note patterns starting at measure 2, dynamic \textit{mp} .
- Percussion 3 (Marimba, Bass Drum, Triangle):** eighth-note patterns starting at measure 2, dynamic \textit{mp} .
- Percussion 4 (Snare Drum, Tam-tam, Low Tom, Sus. Cymb.):** eighth-note patterns starting at measure 2, dynamic \textit{f} , dynamic \textit{mp} (background, not too loud).
- Percussion 5 (Chimes, Sleigh Bells, Wood Block, Crash Cymb., Tam-tam, Finger Cymb.):** eighth-note patterns starting at measure 2, dynamic \textit{mf} , dynamic \textit{f} .

Measure Numbers: 1, 2, 3, 4, 5

DESERT SAGE: I. A COWBOY'S LIFE

11

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Eng. Hn.

Bsn. 1
Bsn. 2

Cl. 1
Cl. 2
Cl. 3

B. Cl.

C. A. Cl.

A. Sax. 1
A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2
(Vibraphone)

Perc. 3
(Marimba)

Perc. 4
%

Perc. 5
%

6

7

8

9

10

11

DESERT SAGE: I. A COWBOY'S LIFE

Picc.

Fl. 1
(a2)

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

length

straight mute, *biting*

2. cup mute, *length*

cup mute, *length*

slowly

(mute)

(mute)

arco

(Chimes)

12 13 14 15 16 17

DESERT SAGE: I. A COWBOY'S LIFE

22

Picc.

Fl. 1
2 pp mp pp

Ob. 1
2 pp

Eng. Hn.

Bsn. 1
2 mp mf

Cl. 1
2 pp pp

Cl. 3 pp pp

B. Cl. pp pp

C. A. Cl. mp p mp p

A. Sax. 1
2

Ten. Sax. mp mf

Bari. Sax.

Tpt. 1 (mute) pp mp pp (mute)

Tpt. 2
3 straight mute pp mp pp pp

Hn. 1
3 a2 open, to the fore mp mf

Hn. 2
4 open, to the fore mp mf

Tbn. 1
2 pp mf pp

Bs. Tbn. pp mf pp

Euph.

Tba. mp p mp p

S. Bass mp p mp p

Tim.

Perc. 1 (Vibraphone)

Perc. 2 (Marimba)

(12)

Perc. 3 (Snare Drum) 8

Perc. 4 (Chimes)

Perc. 5 12

18

19

20

21

22

23

DESERT SAGE: I. A COWBOY'S LIFE

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

24

25

26

27

28

DESERT SAGE: I. A COWBOY'S LIFE

33

to the fore

Picc. *mf*

Fl. 1 2 *f*

Ob. 1 2 *f*

Eng. Hn. *mf*

Bsn. 1 2 *mf*

Cl. 1 *mf*

Cl. 2 3 *mf*

B. Cl. *mf*

C. A. Cl. *mf*

A. Sax. 1 2 *p* (play lower octave when possible)

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 open *p* *mf* *f*

Tpt. 2 3 open *p* *mf* *f*

Hn. 1 3 *mf*

Hn. 2 4 *mf*

Tbn. 1 2 *mf* *p* *mf* *mp* *mf*

Bs. Tbn. *mf*

Euph. *mf*

Tba. *mf*

S. Bass *mf*

Timp. (dead strokes) *mf* *pp* *f* *pp* *p* *mf* I: F → G

(Crotalines) Perc. 1 *mp* *mf*

(Vibraphone) (dead strokes) Perc. 2 *mf* *pp*

(Marimba) (dead strokes) Perc. 3 *mf* *pp*

(Low Tom, yarn) Perc. 4 *mf* *pp* *f* *pp*

Sleigh Bells Perc. 5 *mf* *pp* *f* *pp*

Sus. Cymb. Tam-tam (norm. beater) *p* *f* *mf* (l.v.) Wood Block

29

30

31

32

33

34

DESERT SAGE: I. A COWBOY'S LIFE

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

35

36

37

38

39

40

DESERT SAGE: I. A COWBOY'S LIFE

41

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

41

42

43

44

45

DESERT SAGE: I. A COWBOY'S LIFE

48

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Solo, to the fore

Cl. 1

Cl. 2
3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Bs. Tbn.

Euph.

Tba.

S. Bass

pizz.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Vibraphone

Low Tom

Sleigh Bells

46

47

48

49

50

51

DESERT SAGE: I. A COWBOY'S LIFE

52

56

Solo, well to the fore

Cue: Eng. Hn.

II: B_b → A
I: G → F

(Crotales)
Perc. 1
(Vibraphone)
Perc. 2
Triangle
Perc. 3
Sus. Cymb. (on edge with snare sticks)
Perc. 4
Perc. 5

52 **53** **54** **55** **56** **57**

DESERT SAGE: I. A COWBOY'S LIFE

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(play)

open
a2

pizz.

arco

II: A → A♭

Sus. Cymb. (with yarn)

58

59

60

61

62

DESERT SAGE: I. A COWBOY'S LIFE

63

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Eng. Hn.

Bsn. 1
Bsn. 2

Cl. 1
Cl. 2
B. Cl.

C. A. Cl.

A. Sax. 1
A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1
Tpt. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

Tbn. 1
Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1
(Crotal)

Perc. 2
(Vibraphone)

Perc. 3

Perc. 4
mf l.v.
Chimes

Perc. 5
mf

63

64

65

66

67

68

DESERT SAGE: I. A COWBOY'S LIFE

73

73

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(Sus. Cymb.)

pp

mp l.v.

Vibraphone

mf pp

Marimba

mp pp

Tam-tam

pp

mf (l.v.)

Snare Drum (brushes)

"white note" gliss., scrape with butt of mallet

Chimes

f

10

69

70

71

75

76

Desert Sage
P-11/20/20

DESERT SAGE: I. A COWBOY'S LIFE

Picc.

Fl. 1²

Ob. 1²

Eng. Hn.

Bsn. 1²

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1²

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1³

Hn. 2⁴

Tbn. 1²

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1
(Vibraphone)

Perc. 2
(Marimba)

Perc. 3

Perc. 4

Perc. 5
(Chimes)

77

78

79

80

81

82

DESERT SAGE: I. A COWBOY'S LIFE

rall.

83 84 85 86 87 88

Transposed Score

Commissioned by the Tartell Family in 2022 to honor their love of music
and the Westchester Symphonic Winds. Curt Ebersole, conductor and music director.

Goodbye, Old Paint

(after Jess Morris and Charley Willis)

MICHAEL MARKOWSKI

Lively, as a Jig ($\cdot = \text{ca. } 136$)

Piccolo

Flute 1

Oboe 1

English Horn

Bassoon 1

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Contra Alto Clarinet

E♭ Alto Saxophone 1

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn 1

F Horn 2

Trombone 1

Bass Trombone

Euphonium

Tuba

String Bass

Timpani

Percussion 1
*Anvil (or Brake Drum)
Glockenspiel*

Percussion 2
*Vibraphone
Xylophone*

Percussion 3
*Chimes
Crash Cymbal*

Percussion 4
*Crash Cymbal,
Snare Drum, Triangle*

Percussion 5
Bass Drum

Lively, as a Jig ($\cdot = \text{ca. } 136$)

1 2 3 4 5 6 7

DESERT SAGE: II. GOODBYE, OLD PAINT

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Glockenspiel

8

9

10

11

12

13

14

DESERT SAGE: II. GOODBYE, OLD PAINT

15

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn.
1
2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

(Glockenspiel)

Perc. 2

(Vibraphone)

Perc. 3

(Chimes)

Perc. 4

Perc. 5

15

16

17

18

19

20

21

22

DESERT SAGE: II. GOODBYE, OLD PAINT

23 24 25 26 27 28 29

DESERT SAGE: II. GOODBYE, OLD PAINT

32

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

30

31

32

33

34

35

DESERT SAGE: II. GOODBYE, OLD PAINT

36 "Never Grow Old"
(after Grant Faulkner)

The score page is numbered 36 at the top left. The title "Never Grow Old" is in a box, followed by "(after Grant Faulkner)". The page features 21 staves of musical notation for a large orchestra. Instruments include Picc., Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Clarinets 1 & 2, Clarinet 3, Bass Clarinet, Alto Clarinet, Alto Saxophone 1, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Double Bass, Timpani, and Percussion 1 through 5. Various dynamics and performance instructions are included, such as "sing out" for Flute 2 and Bassoon 2, and "straight mute" for Trumpet 3.

36**37****38****39****40****41****42****43**

DESERT SAGE: II. GOODBYE, OLD PAINT

44

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

(Chimes)

Perc. 3

Perc. 4

Perc. 5

44

45

46

47

48

49

50

51

DESERT SAGE: II. GOODBYE, OLD PAINT

52

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

p

mp

f

mf

strong, pushing forward

strong, pushing forward

strong, pushing forward

mf

a2

f

bring out!

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

One Player

mf

f

f

fp

a2

fp

fp

fp

fp

fp

fp

Glockenspiel

ff

52**53****54****55****56****57****58****59**

DESERT SAGE: II. GOODBYE, OLD PAINT

60

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(All)

pizz.

arco

(Glockenspiel)

(Xylophone)

(Snare Drum)

(Bass Drum)

DESERT SAGE: II. GOODBYE, OLD PAINT

70

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

68

69

70

71

72

73

DESERT SAGE: II. GOODBYE, OLD PAINT

Picc.

Fl. 1

Ob. 2

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Tim.

Perc. 1

(Glockenspiel)

Perc. 2

(Xylophone)

(Chimes)

Perc. 3

(Triangle)

Tri.

(Bass Drum)

Perc. 5

(Crash Cymbals)

DESERT SAGE: II. GOODBYE, OLD PAINT

85

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

80

81

82

83

84

85

86

DESERT SAGE: II. GOODBYE, OLD PAINT

91

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1
2

Cl. 3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Bs. Tbn.

Euph.

Tba.

S. Bass

Tim.

Perc. 1

Vibraphone

Perc. 2

(Chimes)

Perc. 3

Snare Drum

Perc. 4

PPP

cresc. poco a poco

pizz.

arco

pp

cresc. poco a poco

open, stagger breathing

pp

cresc. poco a poco

(4)

IV: D → E♭

Desert Sage
Rev. 11/20/2022

87

88

89

90

91

92

93

94

DESERT SAGE: II. GOODBYE, OLD PAINT

95

96

97

98

99

100

101

DESERT SAGE: II. GOODBYE, OLD PAINT

107

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 3

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

DESERT SAGE: II. GOODBYE, OLD PAINT

Score for Desert Sage: II. GOODBYE, OLD PAINT, featuring parts for Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, B. Cl., C. A. Cl., A. Sax. 1, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tba., S. Bass., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5.

The score is divided into six systems of staves, each with a key signature of one flat. Various dynamics like *mf*, *f*, *fp*, and *pizz.* are indicated. The percussion parts include a *Glockenspiel* entry at measure 113.

109

110

111

112

113

114

DESERT SAGE: II. GOODBYE, OLD PAINT

115

Picc.

Fl. 1

Ob. 2

Eng. Hn.

Bsn. 2

Cl. 1

Cl. 3

B. Cl.

C. A. Cl.

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 3

Hn. 3

Hn. 4

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

(Xylophone)

Perc. 2

(Crash Cymbals)

Perc. 3

(Snare Drum)

Perc. 4

(Bass Drum)

Perc. 5

115

116

117

118

119

120

DESERT SAGE: II. GOODBYE, OLD PAINT

123

Picc. *p*

Fl. 1 *p*

Ob. 1

Eng. Hn.

Bsn. 2

One Player *mf* warm, nostalgic

Cl. 1 One Player *mf* warm, nostalgic

(stagger breathing)

Cl. 2 *mp* suddenly hushed

B. Cl. *mp* suddenly hushed

C. A. Cl. *mp* suddenly hushed

A. Sax. 1 *mp* suddenly hushed

Ten. Sax. *mp* suddenly hushed

Bari. Sax. *mp* suddenly hushed

Tpt. 1 *mp* suddenly hushed

Tpt. 2 *mp* suddenly hushed

Hn. 1 *pp* *mp* *pp*

Hn. 2 *pp* *mp* *pp*

Tbn. 1 *pp* *mp* *pp*

Tbn. 2 *mp* suddenly hushed

Bs. Tbn. *mp* suddenly hushed

Euph. One Player *mf* warm, nostalgic

Cue: Bsn. 2

Tba. *mp* suddenly hushed

S. Bass *mp* suddenly hushed

Tim. *pp* gently, a heartbeat (4)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

121

122

123

124

125

126

127

DESERT SAGE: II. GOODBYE, OLD PAINT

poco rit.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(8)

p

cup mute

Cue: S. Bass

pizz.

(Glockenspiel)

Vibraphone

Chimes

Triangle

(8)

128

129

130

131

132

133

134

Bury Me Not

(after Carl T. Sprague and Sloan Matthews)

MICHAEL MARKOWSKI

stretch . . . **2** Mournfully, Molto Rubato (\downarrow = ca. 48) **molto rall.**

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Bassoon 1
Bassoon 2
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Bass Clarinet
E♭ Contra Alto Clarinet
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2
F Horn 1
F Horn 2
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Percussion 5

Tam-tam, Glockenspiel
Vibraphone, Sus. Cymb.
Marimba, Chimes
Sus. Cymb., Snare Drum
Bass Drum

DESERT SAGE: III. BURY ME NOT

10 Pushing Forward ($\text{♩} = \text{ca. } 58$)

10 Pushing Forward ($\text{♩} = \text{ca. } 58$)

Fl. (Picc.)
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bsn. 1
Cl. 1
Cl. 2
B. Cl.
C. A. Cl.
A. Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Bs. Tbn.
Euph.
Tba.
S. Bass.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

9 **10** **11** **12** **13** **14** **15**

DESERT SAGE: III. BURY ME NOT

poco rit.

19 (♩ = ca. 58)

Fl. (Picc.)

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

16

17

18

19

20

21

22

DESERT SAGE: III. BURY ME NOT

27

Fl. (Picc.)

Fl. 1 2

Ob. 1 2

Eng. Hn.

Bsn. 1 2

Cl. 1

Cl. 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 3

Hn. 1 3

Hn. 2 4

Tbn. 1 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1 (Glockenspiel)

Perc. 2

Perc. 3

Perc. 4

Perc. 5

23

24

25

26

27

28

DESERT SAGE: III. BURY ME NOT

Fl. (Picc.)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

29

30

31

32

33

34

DESERT SAGE: III. BURY ME NOT

rit.

37 Anguished (\downarrow = ca. 56)

molto rall.
Piccolo

35

36

37

38

39

40

DESERT SAGE: III. BURY ME NOT

(♩ = ca. 62) poco rit. 44 (♩ = ca. 52) molto rall.

picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
B. Cl.
C. A. Cl.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
S. Bass.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

41 42 43 44 45 46 47

Rye Whiskey

(After Elmo Newcomer)

MICHAEL MARKOWSKI

Transposed Score

Spirited, in "One" ($\text{♩} = \text{ca. } 70$)

Piccolo

Flute 1 & 2

Oboe 1 & 2

English Horn

Bassoon 1 & 2

B♭ Clarinet 1 & 2

B♭ Bass Clarinet

E♭ Contra Alto Clarinet

E♭ Alto Saxophone 1 & 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 & 2

F Horn 1 & 2

Trombone 1 & 2

Bass Trombone

Euphonium

Tuba

String Bass

Timpani

Percussion 1
Chimes
Glockenspiel

Percussion 2
Xylophone, Vibraphone,
Large Triangle

Percussion 3
Crash Cymbals
Sus. Cymb., Triangle,
Slapstick, Tam-tam

Percussion 4
Snare Drum, Wood Block,
Splash Cymb., Hi-Hat

Percussion 5
Bass Drum

1 2 3 4 5 6 7 8

DESERT SAGE: IV. RYE WHISKEY

9

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Soli

Bs. Tbn.

Euph.

Tba.

S. Bass

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

9

10

11

12

13

14

15

16

DESERT SAGE: IV. RYE WHISKEY

17

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Bs. Tbn.

Euph.

Tba.

S. Bass

pizz.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

17

18

19

20

21

22

23

24

DESERT SAGE: IV. RYE WHISKEY

25

Picc.

Fl. 1
2 *mf marcato*

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *mp*

C. A. Cl. *mp*

A. Sax. 1 *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *mf marcato*

Tpt. 2
3 *mf marcato*

Hn. 1
3

Hn. 2
4

Tbn. 1
2 *mp*

Bs. Tbn. *mp*

Euph. *mp*

Tba. *mp*

S. Bass pizz. *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3

(Crash Cymb.)

Perc. 4 *mp*

Perc. 5 *mp*

25

26

27

28

29

30

31

32

DESERT SAGE: IV. RYE WHISKEY

33

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

33

34

35

36

37

38

39

40

DESERT SAGE: IV. RYE WHISKEY

41

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
B. Cl.
C. A. Cl.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
S. Bass.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

41 **42** **43** **44** **45** **46** **47** **48**

DESERT SAGE: IV. RYE WHISKEY

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

pizz.

(snap)

Glockenspiel

(Xylophone)

mp

49

50

51

52

53

54

55

DESERT SAGE: IV. RYE WHISKEY

56

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Eng. Hn.

Bsn. 1
Bsn. 2

Cl. 1
Cl. 2
Cl. 3

B. Cl.

C. A. Cl.

A. Sax. 1
A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

56

57

58

59

60

61

62

DESERT SAGE: IV. RYE WHISKEY

63 Flowing, Never Slowing

63

64

65

66

67

68

69

DESERT SAGE: IV. RYE WHISKEY

70

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1
2

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1
2

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Bs. Tbn.

Euph.

Tba.

S. Bass

Tim.

Perc. 1

Glockenspiel

Vibraphone

Perc. 2

Triangle

Perc. 3

p

Perc. 4

Perc. 5

70

71

72

73

74

75

76

DESERT SAGE: IV. RYE WHISKEY

77

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Eng. Hn.

Bsn. 1
Bsn. 2

Cl. 1
Cl. 2
Cl. 3

B. Cl.

C. A. Cl.

A. Sax. 1
A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
straight mute
mf

Hn. 1
Hn. 2

Hn. 3
f

Hn. 4
f

a2 wild, to the fore!

Tbn. 1
Tbn. 2
ff wild, to the fore!

Bs. Tbn.
ff

Euph.

Tba.

S. Bass
fp
(snap)

Timp.
p

Perc. 1
(Glockenspiel)
f

Perc. 2
(Vibraphone)
f

Perc. 3

Perc. 4
Snare Drum
("birch dowel" or "broomstick" brushes)
mp

Perc. 5

77

78

79

80

81

82

83

DESERT SAGE: IV. RYE WHISKEY

84

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

84

85

86

87

88

89

90

91

DESERT SAGE: IV. RYE WHISKEY

92 Swing It! ($\text{J}=\frac{1}{2}$)

One Player

III: D \flat \rightarrow C

(Glockenspiel)

Slapstick

(Splash Cymb., choked)

92 **93** **94** **95** **96** **97** **98** **99**

DESERT SAGE: IV. RYE WHISKEY

100

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(still with brushes)

mf (hi-hat pedal)

Perc. 5

100**101****102****103****104****105**

DESERT SAGE: IV. RYE WHISKEY

109

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Bsn. 1
2

Cl. 1

Cl. 2
3

B. Cl.

C. A. Cl.

A. Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2
3

Hn. 1
3

Hn. 2
4

Tbn. 1
2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

106

107

108

109

110

111

112

DESERT SAGE: IV. RYE WHISKEY

Conductor's suggestion:
Conduct this 2/4 passage in two bars of 3/2

Conductor's suggestion:
Conduct this 2/4 passage in two bars of 3/2

(3)

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(All)

pizz.

(snap)

Wood Block

normal sticks

113 114 115 116 117 118 119 120

DESERT SAGE: IV. RYE WHISKEY

121 Straight Time

121 Straight Time

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

III: C → D, I: A♭ → G
(Wood Block)

ff
(Xylophone)

ff
(Slapstick)

f

p *3* *3* *f*

pp

121 122 123 124 125 126 127 128

DESERT SAGE: IV. RYE WHISKEY

Musical score for Desert Sage: IV. Rye Whiskey, featuring parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, B. Cl., C. A. Cl., A. Sax. 1, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tba., S. Bass., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5.

The score consists of two systems of music. The first system (measures 129-134) features woodwind entries (Flutes, Oboes, Clarinets, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) with dynamic markings like *mf*, *f*, and *ff*. The second system (measures 135-136) includes brass entries (Trumpets, Horns, Trombones, Bass Trombone, Euphonium, Tuba) and percussion (Timpani, Chimes, Tam-tam).

Measure 129: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, B. Cl., C. A. Cl., A. Sax. 1, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tba., S. Bass., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5.

Measure 130: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, B. Cl., C. A. Cl., A. Sax. 1, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tba., S. Bass., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5.

Measure 131: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, B. Cl., C. A. Cl., A. Sax. 1, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tba., S. Bass., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5.

Measure 132: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, B. Cl., C. A. Cl., A. Sax. 1, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tba., S. Bass., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5.

Measure 133: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, B. Cl., C. A. Cl., A. Sax. 1, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tba., S. Bass., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5.

Measure 134: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, B. Cl., C. A. Cl., A. Sax. 1, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tba., S. Bass., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5.

Measure 135: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, B. Cl., C. A. Cl., A. Sax. 1, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tba., S. Bass., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5.

129

130

131

132

133

134

135

DESERT SAGE: IV. RYE WHISKEY

136

136

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

(Chimes)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

136**137****138****139****140****141****142****143**

DESERT SAGE: IV. RYE WHISKEY

144

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
B. Cl.
C. A. Cl.
A. Sax. 1
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
S. Bass
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

144 **145** **146** **147** **148** **149** **150** **151**

DESERT SAGE: IV. RYE WHISKEY

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

(Tam-tam)

Perc. 4

Perc. 5

I: A → Ab

Glockenspiel

152

153

154

155

156

157

158

DESERT SAGE: IV. RYE WHISKEY

160

159

160

161

162

163

164

165

159

160

161

162

163

164

165

DESERT SAGE: IV. RYE WHISKEY

168 Broader, Heavier ($\text{d} = \text{ca. } 66$)

rit.

166 167 168 169 170 171 172

DESERT SAGE: IV. RYE WHISKEY

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

173

174

175

176

177

178

179

180

DESERT SAGE: IV. RYE WHISKEY

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Eng. Hn.

Bsn. 1
Bsn. 2

Cl. 1
Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1
A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1
Tpt. 2

Hn. 1
Hn. 2

Tbn. 1
Tbn. 2

Bs. Tbn.

Euph.

Tba.

S. Bass.

Timp.

Perc. 1
Large Triangle

Perc. 2
Crash Cymb.

Perc. 3

Perc. 4

Perc. 5

div., one player on top

a2

(snap)

dampen

Red.

choke

dampen

181 182 183 184 185 186 187