

On Vincent's Swirling Skies

for Wind Ensemble

Kirk O'Riordan (2012)

freely, molto adagio e espressivo (♩ = 50)

The score is divided into several systems. The first system includes Piccolo/Flute V, Flute I, Flute II (Solo), Flute III (Solo), Flute IV, Oboe I, Oboe II, English Horn, Clarinet in E \flat (Solo), Clarinet I in B \flat (Solo), Clarinet II in B \flat , Clarinet III in B \flat , Clarinet IV in B \flat , Alto Clarinet in E \flat , Bass Clarinet in B \flat (Solo), Contrabass Clarinet in B \flat , Bassoon I, and Bassoon II. The second system includes Alto Saxophone I in E \flat (Solo), Alto Saxophone II in E \flat , Tenor Saxophone in B \flat , and Baritone Saxophone in E \flat . The third system includes Horn I in F, Horn II in F, Trumpet I in B \flat , Trumpet II in B \flat (Solo), Tuba, Antiphonal Trumpet I in B \flat (Solo), Antiphonal Trumpet II in B \flat (Solo), and Antiphonal Trombone (Solo). The fourth system includes Double Bass, Piano, Crotales (Solo), Glockenspiel (Solo), Vibraphone, Marimba, Triangle, Cymbals, and Crystal Glasses. The score includes various musical notations such as dynamics (p, pp, ppp), articulation (acc), and performance instructions like 'brass mallets' and 'soft yarn mallets'. The piece concludes with a double bar line and a fermata over the final notes.

rall. **A** freely; cadenza

Picc.

Fl. I

Fl. II (Solo)

Fl. III (Solo)

Fl. IV

Ob. I

Ob. II

Eng. Hn.

E♭ Cl. (Solo)

Cl. I in B♭ (Solo) *espressivo, molto rubato*
emerge from within the piano
ppp *p* *ppp* *p* *pp* *ppp* *pp*

Cl. II in B♭

Cl. III in B♭

Cl. IV in B♭

Alto Cl. in E♭

B. Cl. in B♭ (Solo)

Cb. Cl.

Bsn. I

Bsn. II

A. Sax. I in E♭ (Solo) *espressivo, molto rubato*
pp *p* *mp* *p* *pp*

A. Sax. II in E♭

T. Sax. in B♭

B. Sax. in E♭

rall. **A** freely; cadenza

Hn. I in F

Hn. II in F

Tpt. I in B♭

Tpt. II in B♭ (Solo)

Tba.

Ant. Tpt. I in B♭ (Solo)

Ant. Tpt. II in B♭ (Solo)

Ant. Tbn. (Solo)

Db.

rall. **A** freely; cadenza

Pno. *mp* *pp* *roll the chord slowly* *(sim.)*

Crot. (Solo)

Glock. (Solo)

Vib.

Mar.

Tri.

Cym.

Crstl. Gls.

6 7 8 9 10

Picc.

Fl. I

Fl. II (Solo)

Fl. III (Solo)

Fl. IV

Ob. I

Ob. II

Eng. Hn.

E♭ Cl. (Solo)

Cl. I in B♭ (Solo)

Cl. II in B♭

Cl. III in B♭

Cl. IV in B♭

Alto Cl. in E♭

B. Cl. in B♭ (Solo)

Cb. Cl.

Bsn. I

Bsn. II

A. Sax. I in E♭ (Solo)

A. Sax. II in E♭

T. Sax. in B♭

B. Sax. in E♭

Hn. I in F

Hn. II in F

Tpt. I in B♭

Tpt. II in B♭ (Solo)

Tba.

Ant. Tpt. I in B♭ (Solo)

Ant. Tpt. II in B♭ (Solo)

Ant. Tbn. (Solo)

Db.

Pno.

Crot. (Solo)

Glock. (Solo)

Vib.

Mar.

Tri.

Cym.

Crstt. Gl.

11

12

13

14

15

B a tempo, poco piu mosso (♩ = 36)

Picc.

Fl. I *p*

Fl. II (Solo)

Fl. III (Solo)

Fl. IV

Ob. I *p*

Ob. II

Eng. Hn. *p*

E♭ Cl. (Solo)

Cl. I in B♭ (Solo)

Cl. II in B♭ *p*

Cl. III in B♭ *p*

Cl. IV in B♭ *p*

Alto Cl. in E♭

B. Cl. in B♭ (Solo)

Cb. Cl. *breathe as necessary*
pp

Bsn. I

Bsn. II

A. Sax. I in E♭ (Solo)

A. Sax. II in E♭

T. Sax. in B♭ *p*

B. Sax. in E♭

B a tempo, poco piu mosso (♩ = 36)

Hn. I in F *ppp*

Hn. II in F *ppp*

Tpt. I in B♭

Tpt. II in B♭ (Solo)

Tba.

Ant. Tpt. I in B♭ (Solo)

Ant. Tpt. II in B♭ (Solo)

Ant. Tbn. (Solo)

Db. *pp*

B a tempo, poco piu mosso (♩ = 36)

Pno. *blend with percussion*

Crot. (Solo)

Glock. (Solo)

Vib.

Mar. *ppp*
This entire passage should be performed one octave lower if the marimba has a low F.

Tri.

Cym. *p*

Crstl. Gls.

C

Picc.

Fl. I

Fl. II (Solo)

Fl. III (Solo)

Fl. IV

Ob. I

Ob. II

Eng. Hn.

E♭ Cl. (Solo)

Cl. I in B♭ (Solo)

Cl. II in B♭

Cl. III in B♭

Cl. IV in B♭

Alto Cl. in E♭

B. Cl. in B♭ (Solo)

Cb. Cl.

Bsn. I

Bsn. II

A. Sax. I in E♭ (Solo)

A. Sax. II in E♭

T. Sax. in B♭

B. Sax. in E♭

C

Hn. I in F

Hn. II in F

Tpt. I in B♭

Tpt. II in B♭ (Solo)

Tba.

Ant. Tpt. I in B♭ (Solo)

Ant. Tpt. II in B♭ (Solo)

Ant. Tbn. (Solo)

C

Pno.

Crot. (Solo)

Glock. (Solo)

Vib.

Mar.

Tri.

Cym.

Crstt. Gl.

This page contains a musical score for measures 31 through 37. The instruments listed on the left are: Picc., Fl. I, Fl. II (Solo), Fl. III (Solo), Fl. IV, Ob. I, Ob. II, Eng. Hn., Eb Cl. (Solo), Cl. I in Bb (Solo), Cl. II in Bb, Cl. III in Bb, Cl. IV in Bb, Alto Cl. in Eb, B. Cl. in Bb (Solo), Cb. Cl., Bsn. I, Bsn. II, A. Sax. I in Eb (Solo), A. Sax. II in Eb, T. Sax. in Bb, B. Sax. in Eb, Hn. I in F, Hn. II in F, Tpt. I in Bb, Tpt. II in Bb (Solo), Tba., Ant. Tpt. I in Bb (Solo), Ant. Tpt. II in Bb (Solo), Ant. Tbn. (Solo), Db., Pno., Crot. (Solo), Glock. (Solo), Vib., Mar., Tri., Cym., and Crstl. Gls.

The score features various dynamics such as *ppp*, *mp*, *pp*, and *p*. It includes complex musical notation with slurs, ties, and fingerings. The piano part (Pno.) has several trills and slurs. The woodwinds and strings have sustained notes and melodic lines. The percussion parts include mallet patterns for the maracas and cymbals.

Measures 31-37 are indicated at the bottom of the page.

D

meno mosso (♩ = 50)

To Picc.

Picc. *pp*

Fl. I *pp*

Fl. II (Solo) *pp*

Fl. III (Solo) *pp*

Fl. IV *pp*

Ob. I

Ob. II

Eng. Hn. *pp*

E♭ Cl. (Solo) *ppp*

Cl. I in B♭ (Solo) *ppp*

Cl. II in B♭ *ppp*

Cl. III in B♭ *ppp*

Cl. IV in B♭ *ppp*

Alto Cl. in E♭ *ppp*

B. Cl. in B♭ (Solo) *ppp*

Cb. Cl. *ppp*

Bsn. I *pp*

Bsn. II *pp*

A. Sax. I in E♭ (Solo)

A. Sax. II in E♭

T. Sax. in B♭

B. Sax. in E♭ *ppp*

D

meno mosso (♩ = 50)

Hn. I in F

Hn. II in F

Tpt. I in B♭

Tpt. II in B♭ (Solo)

Tba.

Ant. Tpt. I in B♭ (Solo)

Ant. Tpt. II in B♭ (Solo)

Ant. Tbn. (Solo)

D

meno mosso (♩ = 50)

Pno. *pp*

Crot. (Solo)

Glock. (Solo)

Vib. *pp*

Mar. *pp*

Tri.

Cym.

Crstt. Glis.

To Tam-tam