



Alpine Memories

MICHAEL J. MILLER

Instrumentation

Full Score	1
Piccolo	1
Flute	8
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	1
Xylophone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Suspended Cymbal, Crash Cymbals, Triangle, Tambourine	



ABOUT THE COMPOSER



Michael J. Miller is a freelance composer with a master's degree in instrumental conducting from the University of Florida and a bachelor's degree in music education from Syracuse University. From 2013-2018 he was the Director of Bands at Joe E. Newsome High School where he led the program to a Bands of America Regional Championship, Winterguard International World Championship finals, the Macy's Thanksgiving Day Parade, and numerous district and state superior ratings including the Florida Bandmasters Association's Otto J Kraushaar award. His music is in high demand and has received several accolades including J.W. Pepper and Son's Editor's Choice Award, Band World's Best 100 New Works for Band, a "highly recommended" review in the Instrumentalist magazine, and a performance at the Midwest Band and Orchestra Clinic. In addition, Mr. Miller is highly sought after pageantry arts arranger, and is regularly commissioned to design productions for marching bands and indoor winds units around the country. For more about Mr. Miller, please visit his website: www.michaeljmillermusic.com.

ABOUT ALPINE MEMORIES

Alpine Memories is a collection of Germanic folk tunes from the alpine region of Germany, Austria, and Switzerland. These volkslieder, or folk tunes were borrowed from a book of the same name gifted to me by my wife. She found it while on holiday Bavaria, Germany, a region I've grown particularly fond of over the years. The piece was inspired by the great folk adaptations for band by Gustav Holst, Percy Aldridge Grainger, Pierre LaPlante, Clare Grundman, and other such composers. Though only a single movement, it explores three songs, each with their own unique story and style. The piece begins with a brief introduction derived from *Deutschlandlied*, the German national anthem. In E-flat major, the band should be able to present a sonority that is strong, confident, and prideful.

The first folk tune presented thereafter is *Oh du lieber Augustin*.

*O, you dear Augustin, Augustin, Augustin,
O, you dear Augustin, all is lost!
Money's gone, girlfriend's gone, all is lost, Augustin!
O, you dear Augustin, all is lost!
Coat is gone, staff is gone, Augustin lies in the dirt.
O, you dear Augustin, all is lost!
Even that rich town Vienna, Broke it is like Augustin;
Shed tears with thoughts akin, all is lost!
Every Day was a feast, now we just have the plague!
Just a great corpse's feast, that is the rest.
Augustin, Augustin, Lie down in your grave!
O, you dear Augustin, all is lost!*

Though a bit morbid in subject, the treatment of this tune is much more positive. A polka like "oom-pah-pah" persists throughout over which melodic material flows. Respecting the grotesque nature of the legend of Augustine, a Viennese musician who was nearly buried alive, the third iteration of the tune is in the relative minor. This section climaxes after modulating to a recapitulation in F major.

A playful transition settles in the parallel minor where the second section begins, the source for which is *Zu Mantua in Banden* (also known as *Das Andreas Hofer Lied*). The anthem of Tyrol, an Austrian state, this song pays homage to Andreas Hofer, the leader of an early 19th century rebellion who was put to death by Napoleon. The woodwind and brass choirs alternate statements before the full ensemble swells to a passionate climax in A-flat major.

*At Mantua bound the loyal Hofer was.
At Mantua into death his enemies him led.
With bleeding hearts his brothers were,
All of Germany dishonoured and in pain
And with it its land Tyrol, and with it its land Tyrol.*

Augustin's theme briefly returns one final time via clarinet duet before the third and final section of the piece abruptly begins. Suddenly in B-flat major, a piccolo solo introduces the closing tune, *Krambambuli*, an 18th century German fraternity drinking song. True to its origins, the treatment of this song is boisterous, jovial and highly spirited.

*Krambambuli is the name,
Of the drink, which is preserved with us;
It is a very effective remedy,
If we suffer evil.
In the later evening in the early morning,
I drink my glass of krambambuli,
Kram-bim-bam-bambuli, Krambambuli.*

The piece comes to a dramatic close after a rapid accelerando. The Presto (M. 212) should be played as fast as possible without sacrificing accuracy, providing a riveting end for all the enjoy.

14

Picc. *mp*

Fl. *mp*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1, 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Cue: Horn 2x only

14

B♭ Tpt. 1 *mp*

B♭ Tpt. 2, 3 *mp*

Hn. 1, 2 *mp*

2x only

Tbn. 1, 2 *mp*

Euph. *mp*

Tuba *mp*

Timp.

Xylo.

Perc. 1 *p*

Perc. 2

7 8 9 10 11 12 13 14 15

Alpine Memories - Full Score

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

1.

2.

23

mp

mf

Play

mp

mp

mp

mp

Tamb.

mp

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

25 26 27 28 29 30 31

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp

mp

mp

mp

pp

p *Cr. Cym.*

pp

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

cresc. *mf* *dim.* *mp* Cue: Horn

p *mp* *mf* *mp*

32 33 34 35 36 37 38

39

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

39

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

39

40

41

42

43

44

45

46

47

Picc. *mf*

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1, 2 *mf*

T. Sax.

B. Sax. *mp*

47

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Hn. 1, 2

Tbn. 1, 2 *mp*

Euph. *mp*

Tuba *mp*

Timp.

Xylo. *mf*

Perc. 1

Tamb.

Perc. 2 *mp*

47 48 49 50 51 52 53

54 55 56 57 58 59 60 61

63 71

Picc. *mf*

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mp*

B. Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

A. Sax. 1, 2 *mp* *mf* *Play*

T. Sax. *mp* *cresc.*

B. Sax. *mp* *cresc.*

63 71

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *mp*

Tbn. 1, 2 *mp*

Euph. *mp*

Tuba *mp*

Timp.

Xylo. *mf*

Perc. 1

Perc. 2 *Tri.* *p*

62 63 64 65 66 67 68 69 70 71 72

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

mf *dim.* *mp* *cresc.*

mf *dim.* *mp* *cresc.*

mf *dim.* *mp* *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

pp *p* *mp*

Cr. Cym.

73 74 75 76 77 78 79 80 81

This page of a musical score is for a symphony orchestra. It contains the following parts and markings:

- Instruments:** Picc., Fl., Ob., B♭ Cl. 1, B♭ Cl. 2, 3, B. Cl., Bsn., A. Sax. 1, 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, 3, Hn. 1, 2, Tbn. 1, 2, Euph., Tuba, Timp., Xylo., Perc. 1, Perc. 2.
- Rehearsal Mark:** A box containing the number "90" is placed above the B♭ Tpt. 1 and B♭ Tpt. 2, 3 staves.
- Tempo Markings:** "rall." (rallentando) is written above the B♭ Tpt. 1 staff, and "a tempo" is written above the B♭ Tpt. 2, 3 staff.
- Dynamics:** The score includes various dynamic markings such as *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *f* (forte), as well as *cresc.* (crescendo) and *decresc.* (decrescendo).
- Other Markings:** The score includes various musical notations such as notes, rests, and slurs.

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

106

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

Solo

dim.

mp

106 Cue: Oboe

Mute

one on a part

mp

Solo

mp

100

101

102

103

104

105

106

107

108

RCB1912FS

RCB1912FS

127 Expressively ♩ = 72

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

Unis.

pp *p* *cresc.* *mp* *dim.* *p* *cresc.*

pp *p* *cresc.* *mp* *dim.* *p* *cresc.*

p *n.* *p* *cresc.* *mp* *dim.* *p* *cresc.*

p *n.* *p* *cresc.* *mp* *dim.* *p* *cresc.*

p *n.* *p* *cresc.* *mp* *dim.* *p* *cresc.*

p *cresc.* *mp* *dim.* *p* *cresc.*

n. *p* *cresc.* *mp* *dim.* *p* *cresc.*

n. *p* *cresc.* *mp* *dim.* *p* *cresc.*

n. *p* *cresc.* *mp* *dim.* *p* *cresc.*

127 Expressively ♩ = 72

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

mf *p* *n.*

n.

n.

n.

Suspended Cymbal

pp *p*

125

126

127

128

129

130

131

132

139 Expressively ♩ = 72

133 134 135 136 137 138 139 140

Alpine Memories - Full Score

143 Poco Più mosso ♩ = 76

Picc.
 Fl.
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Hn. 1, 2
 Tbn. 1, 2
 Euph.
 Tuba
 Timp.
 Xylo.
 Perc. 1
 Perc. 2

Musical score for measures 141 to 147. The score is for a full orchestra and includes dynamics such as *mp* (mezzo-piano), *dim.* (diminuendo), *cresc.* (crescendo), and *mf* (mezzo-forte). The tempo is marked *Poco Più mosso* with a metronome marking of ♩ = 76. The key signature is one flat (B♭). The score is divided into two systems, with measures 141-143 in the first system and measures 144-147 in the second system.

rall. *molto rit.* **160** **Molto Allegro** ♩ = 156

Picc. *sfz*

Fl. *sfz*

Ob. *sfz*

B♭ Cl. 1 *dim.* *p* *sfz*

B♭ Cl. 2, 3 *dim.* *p* *sfz*

B. Cl. *p* *pp* *sfz*

Bsn. *sfz*

A. Sax. 1, 2 *sfz*

T. Sax. *sfz*

B. Sax. *Cue: Bass Cl.* *p* *pp* *sfz*

B♭ Tpt. 1 *rall.* *molto rit.* **160** **Molto Allegro** ♩ = 156

B♭ Tpt. 2, 3 *sfz* *Cue: Horn*

Hn. 1, 2 *sfz* *mp* *one on a part*

Tbn. 1, 2 *sfz* *mp*

Euph. *sfz*

Tuba *sfz*

Timp. *sfz*

Xylo. *sfz*

Perc. 1 *f*

Perc. 2 *f* *Tamb.* *mf*

156 157 158 159 160 161 162 163

164 Solo

Picc. *f* 1x Solo if no picc., otherwise 2x only tutti

Fl. *f*

Ob.

B♭ Cl. 1 *f* 2x only

B♭ Cl. 2, 3

B. Cl. *p*

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax. *p*

164

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba Solo *p*

Timp.

Xylo.

Perc. 1

Perc. 2 Tri. *mp*

164 165 166 167 168 169 170 171 172

180

Picc. *f*

Fl. *f* Play

Ob. *f* Play

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sax. 1, 2 *f*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

180

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2 *f* *ff* Unis.

Euph. *f* *ff* Unis.

Tuba *f* *ff*

Timp.

Xylo.

Perc. 1 *f* *mf* *f* Cr. Cym.

Perc. 2 *f*

173 174 175 176 177 178 179 180 181 182 183

184

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

184

B♭ Tpt. 1

Cue: Horn

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

184 185 186 187 188 189 190 191

RCB1912FS

molto accel.

Picc.

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Xylo.

Perc. 1

Perc. 2

202 203 204 205 206 207 208 209 210 211

8va

212 213 214 215 216 217 218 219