

Temple in the Clouds

David Marlatt (b. 1973)

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Instrumentation:

Flute 1,2 - 8
Echo Flutes - 3
Oboe 1,2 - 2
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Clarinet 3 - 4
Bb Bass Clarinet - 1
Bassoon 1,2 - 2
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 1
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 2 - 2
Bb Trumpet 3 - 2
F Horn 1,2 - 2
F Horn 3,4 - 2
Trombone 1 - 2
Trombone 2 - 2
Trombone 3 - 2
Baritone Bass Clef - 1
Baritone Treble Clef - 1
Tuba - 4
String Bass - 1
Vibraphone, Chimes - 2
Timpani - 1
Wind Chimes, Suspended Cymbal - 2

Temple in the Clouds

David Marlatt

Temple in the Clouds is an ethereal and effective work for winds, piano and percussion. It opens with 3 solo flutes echoing a call as if it were played on a mountain top. As other woodwinds join them, the vibraphone and piano help to add to the atmospheric quality of the music. After a short alto saxophone solo, the brass chorale is introduced at a slow and grand tempo. The work ends, as it began, with echoes, this time in the alto saxophones.

The tempos in this piece are very slow and it is a difficult balance between not going too slowly and pushing the tempo too much. The players will really have to bond with their lines with tempos in the 50s! This piece, although expressive, can be played quite metronomic and still be effective. The *Piu Mosso* at 44 is only marked at 66 and those sextuplets should not race - they are a steady texture under the brass chorale.

The offstage flutes in the opening could be truly offstage, or they could play from the back of the band in opposite corners. This way, the players could easily see the conductor for cues and cut offs.

Balance is important for all the various atmospheric colors to be heard and combined effectively. The cup muted trumpets at 10 should play louder than the *pp* marked. They could also experiment with vibrato which would add a great shimmer to the sound.

The oboe solo at 12 should rise out of the texture as should the alto saxophone solo at 21.

The horns must take charge at 40. This is to be a big rich Hollywood horn sound supported by the baritone, clarinets and trumpet 3.

David Marlatt has composed pieces for concert band, string orchestra, brass quintet, trumpet ensemble, piano, tuba and trumpet. His writing style is diverse and he has written for a wide range of difficulty levels from very young concert band to professional brass quintet. His jazz based trumpet ensemble pieces *Groovy Vamp* and *A Coconut Named Alex* have been well received by audiences everywhere and his concert band compositions are found on many festival lists. He has also arranged over 800 pieces of repertoire from the Baroque to the Romantic eras such as Monteverdi madrigals, a large suite of music from Handel's *Messiah*, *Largo* from *New World Symphony* and even Mahler's *First Symphony*.

Mr. Marlatt is a trumpet player who obtained a music education degree from the University of Western Ontario, Canada. He was Principal Cornet in the Whitby Brass Band for 6 years and founder of the trumpet ensemble *Trumpets in Style*. As a performer, he has played in jazz bands, brass quintets, orchestras, concert bands, brass bands and period instrument ensembles.

Please contact the composer if you require any further information about this piece or his availability for commissioning new works and appearances.

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TEMPLE IN THE CLOUDS

David Marlatt

Freely (♩ = 48)

2
offstage echoes - 1 player per line

3

4

Flute 1,2
p

Oboe 1,2

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

Bassoon 1,2

E♭ Alto Saxophone 1,2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2,3

F Horns 1-4

Trombone 1-3

Baritone

Tuba

Vibraphone
Chimes

Timpani
G-A♭-C-F

Wind Chimes

PREVIEW ONLY

5

6

7

8

Fl 1,2

Ob 1,2

Cl 1

Cl 2,3

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hns

Trbn 1-3

Bari

Tuba

Vibes

Chimes

Timp

W.C.

PREVIEW ONLY

W.C.
pp

Very Slowly $\text{♩} = 48$

11

12

13

14

15

16

Fl 1,2 *tutti* *pp*

Ob 1,2 *solo - 1 player* *p*

Cl 1 *pp* *div.* *tutti*

Cl 2,3 *pp*

B Cl

Bsn 1,2 *p* *a2* *p*

A Sax 1,2 *1 player* *pp*

T Sax

B Sax

Tpt 1 *cup mute* *pp* *Ob. cues (open)* *p*

Tpt 2,3 *cup mute* *pp*

Hns

Trbn 1-3

Bari

Tuba *p*

Vibes *Vibes* *pp* *pp*

Chimes

Timp *p*

W.C.

17

18

19

20

21

22

23

Piu Mosso $\text{♩} = 52$

● = 52

Pia Mosso

Fl 1,2
Ob 1,2
Cl 1
Cl 2,3
B Cl
Bsn 1,2
A Sax 1,2
T Sax
B Sax
Tpt 1
Tpt 2,3
Hns
Trbn 1-3
Bari
Tuba
Vibes
Chimes
Timp
W.C.

p
pp
solo - 1 player
tutti
mp
opt.
open
if only 1 player,
play bottom splits
S.C.
G to G_b,
C to D_b

24

25

26

27

28

29

30

Ob. solo play hold right to barline

Fl 1,2 *p*

Ob 1,2 solo - 1 player *p* hold right to barline

Cl 1 hold right to barline

Cl 2,3 hold right to barline

B Cl *p* *mp* *a2* *mp*

Bsn 1,2 *p* *mp* *a2* *mp*

A Sax 1,2 hold right to barline

T Sax hold right to barline

B Sax

Tpt 1 *mp*

Tpt 2,3 *mp*

Hns

Trbn 1-3 *mp*

Bari *p* *mp*

Tuba *p* *mp*

Vibes 3

Chimes *mp*

Timp *p* *mp*

W.C.

PREVIEW ONLY

36

PREVIEW ONLY

37

38

39

40

41

Fl 1,2 *mp* *mf*

Ob 1,2 *tutti* *mp* *mf*

Cl 1 *mf*

Cl 2,3 *mf* *f*

B Cl *p* *mf*

Bsn 1,2 *p* *mf*

A Sax 1,2 *mf*

T Sax *mf*

B Sax *p* *mf*

Tpt 1 *mf*

Tpt 2,3 *mf* *f*

Hns *mf* *f*

Trbn 1-3 *mf*

Bari *mf*

Tuba *p* *mf*

Vibes *p* *mf*

Chimes *mf*

Timp *p* *mf*

W.C. *mf*

Meno Mosso ♩ = 60

53

54

55

56

57

Fl 1,2 *p* *pp*

Ob 1,2 *pp* *p* *pp*

Cl 1 *div.* *p* *pp*

Cl 2,3 *p* *pp*

B Cl *pp* *p* *p*

Bsn 1,2 *pp* *p* *p*

A Sax 1,2 *p* *p* *pp* (echo) *pp*

T Sax

B Sax *pp*

Tpt 1

Tpt 2,3 *pp*

Hns *pp*

Trbn 1-3 *pp*

Bari *pp*

Tuba *pp* *p* *p*

Vibes *p*

Chimes

Timp *p*

W.C. *scrape with beater*

rit. a Tempo *rit.*

Fl 1,2

Ob 1,2

Cl 1

Cl 2,3

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hns

Trbn 1-3

Bari

Tuba

Vibes

Chimes

Timp

W.C.

PREVIEW ONLY