

Wilderness

(A Tribute to Lewis & Clark)

by
Tim Shackelton

Complete Full Orchestra Instrumentation

1 - Full Score	1 - Bassoon	1 - Tuba		
1 - Flute 1	1 - Horn in F 1	1 - Timpani		
1 - Flute 2	1 - Horn in F 2	1 - Snare Drum		
1 - Oboe	1 - Trumpet in B ^b 1	1 - Cymbals		
1 - Clarinet in B ^b 1	1 - Trumpet in B ^b 2	1 - Harp		
1 - Clarinet in B ^b 2	1 - Trombone 1	1 - Keyboards		
1 - Bass Clarinet in Bb	1 - Trombone 2			
1 - Alto Saxophone				
10 - Violin I	10 - Violin II	8 - Viola	8 - Violoncello	6 - Contrabass

Large Score Available

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www.trnmusic.com

About the Music - - -

The Journals of Lewis & Clark chronicle one of the greatest feats of exploration in documented history. This exploration paved the way for the successful advancement of civilization throughout the United States.

Wilderness is the composer's musical representation of the highlighted experiences of this magnificent two-year journey.

“Skirmish,” the opening section, is an intense musical description of the many hardships and conflicts presented by man and nature that the Lewis & Clark expedition faced. “Discovery,” the middle section, musically portrays the calm and peaceful serenity that Lewis & Clark felt when writing about the scenic, untouched beauty of the wilderness through which they were traveling. “America’s Majesty,” the final section, is the triumphal sighting of the Pacific Ocean and the exhilaration that comes from knowing that the ‘Corps of Discovery’ had succeeded in their mission — to explore and map out this very important part of our young country.

Tim Shackelton

About the Composer - - -



Tim Shackelton was born in 1952 and raised on the family farm outside the town of Walton, NY. The support and influence of musical parents gave him the opportunity to pursue instrumental training on piano and violin.

Mr. Shackelton graduated from Hartwick College in 1974 with a BA in music education. The same year he became director of the orchestra program at the Cobleskill- Richmondville school district. He remained in that position for 33 years, retiring in 2007. During his teaching career, Mr. Shackelton composed many selections for his High School concert orchestra.

He is now actively pursuing a second career in orchestra composition. He has two grown children, Bryan and Elizabeth, and resides with his wife Susan in Cobleskill, NY.

Wilderness

(A Tribute to Lewis & Clark)

Tim Shackelton

Fast with Intensity

$\text{♩} = 144$ [The Skirmish]

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe, Clarinet in Bb 1 & 2, Bass Clarinet in Bb, Alto Saxophone, Bassoon) and brass (Horn in F 1 & 2, Trumpet in Bb 1 & 2, Trombone 1 & 2, Tuba). The middle section features the percussion ensemble (Timpani, Snare Drum, Cymbals) and Harp. The bottom section includes Keyboard and strings (Violin I & II, Viola, Violoncello, Contrabass). The score is in 4/4 time with a tempo of 144 beats per minute. Dynamics range from *pp* to *f*. A large watermark for TRN Music Publisher, Inc. is overlaid on the score, including the website <http://trnmusic.com>.

10 11

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff* *f* *ff* *fp*

Alto Sax. *ff*

Bsn. *ff* *f* *ff* *fp*

Hn. 1 *ff* *f* *ff* *fp*

Hn. 2 *ff* *f* *ff* *fp*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff* *f* *ff* *fp*

Tbn. 2 *ff* *f* *ff* *fp*

Tba. *mf*

Timp. *mp* *mf*

S. D. *mp* *mf*

Cym. *mp* *mf*

Hp.

Kbd. *f*

11

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *f* *ff* *fp*

Cb. *mf* *mf*

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18 21

Fl. 1 *f* *ff* *fp*

Fl. 2 *f* *ff* *fp*

Ob. *f* *ff* *fp*

Cl. 1 *mf* *f* *ff* *fp*

Cl. 2 *mf* *f* *ff* *fp*

B. Cl. *f* *mp* *f* *ff* *fp*

Alto Sax. *mf* *f* *ff* *fp*

Bsn. *f* *mp* *f* *ff* *fp*

Hn. 1 *f* *mp* *f* *ff* *fp*

Hn. 2 *f* *mf*

Tpt. 1 *mf* *f* *ff* *fp*

Tpt. 2 *mf* *f* *ff* *fp*

Tbn. 1 *f* *mp* *f* *ff* *fp*

Tbn. 2 *f* *mp* *f* *ff* *fp*

Tba. *f* *mp* *f* *ff* *fp*

Timp. *f* *mp* *f* *ff* *fp*

S. D.

Cym.

Hp.

Kbd. *mf* *f* *mf*

Vln. I *mf* *f* *ff* *fp*

Vln. II *mf* *f* *ff* *fp*

Vla. *mf* *f* *ff* *fp*

Vc. *f* *mp* *f* *ff* *fp*

Cb. *f* *mp* *f* *ff* *fp*

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21

25

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Alto Sax. *mf*

Bsn. *mf* *fp* *mf* *fp*

Hn. 1 *mf*

Hn. 2

Tpt. 1 *mf* *fp* *mf* *fp*

Tpt. 2 *mf* *fp* *mf* *fp*

Tbn. 1 *mf* *fp* *mf* *fp*

Tbn. 2 *mf* *fp* *mf* *fp*

Tba. *mf* *fp* *mf* *fp*

Timp.

S. D.

Cym. *mp* *mf*

Hp.

Kbd. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *fp* *mf* *fp*

Cb. *mf* *fp* *mf* *fp*

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32

36

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Alto Sax. *f*

Bsn. *mf* *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tba. *f*

Timp. *f*

S. D. *f*

Cym. *f*

Hp.

Kbd.

36

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *f*

Cb. *f*

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40

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *f*

Alto Sax. *mf* *f* *mf* *f* *fp*

Bsn. *mf* *f* *mf* *f*

Hn. 1 *mf* *f* *mf* *f* *fp*

Hn. 2 *mf* *f* *mf* *f* *fp*

Tpt. 1 *mf* *f* *mf* *f* *fp*

Tpt. 2 *mf* *f* *mf* *f* *fp*

Tbn. 1 *mf* *f* *mf* *f* *fp*

Tbn. 2 *mf* *f* *mf* *f* *fp*

Tba. *mf* *f*

Timp. *mf* *f*

S. D. *mf*

Cym. *mp* *mf*

Hp.

Kbd. *f*

43

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *mf* *f*

Cb. *mf* *f*

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47 50 Andante

Fl. 1 *ff mp*

Fl. 2 *ff mp*

Ob. *ff mp*

Cl. 1 *ff mp*

Cl. 2 *ff mp*

B. Cl. *ff mp*

Alto Sax. *f ff mp*

Bsn. *ff mp*

Hn. 1 *f ff mp*

Hn. 2 *f ff mp*

Tpt. 1 *f ff mp*

Tpt. 2 *f ff mp*

Tbn. 1 *f ff mp*

Tbn. 2 *f ff mp*

Tba. *f ff mp*

Timp. *fp mp*

S. D. *fp*

Cym. *mp f*

Hp.

Kbd. *mf f mp*

Vln. I *mf ff mp Div.*

Vln. II *mf ff mp*

Vla. *mf ff mp*

Vc. *mf ff mp*

Cb. *mf ff mp*

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Meno mosso

61

$\text{♩} = 72$
Slowly

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

B. Cl.

Alto Sax.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

S. D.

Cym.

Hp.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

mp

pp

p

p

mf

p

64

Fl. 1 *mp* *mf* *accel*

Fl. 2 *mp* *mf*

Ob. *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

B. Cl. *mp* *mf*

Alto Sax. *mp* *mf*

Bsn. *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

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

Tbn. 2 *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

S. D. *mp* *mf*

Cym. *mp* *mf*

Hp. *mf* *gliss.*

Kbd. *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

68 ♩ = 80

Fl. 1 *mp* *mf*

Fl. 2 *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

Alto Sax. *mp*

Bsn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp*

Timp. *mp* *p*

S. D. *mp* *p*

Cym. *mp* *p*

Hp. *mp* *gliss.* *pp*

Kbd. *mp* *pp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *f* *mf*

Cb. *mp* *mf*

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This musical score page (77) features the following instruments and parts:

- Fl. 1**: Flute 1 part with a melodic line and slurs.
- Fl. 2**: Flute 2 part, mostly rests, with some notes in the third measure marked *mf*.
- Ob.**: Oboe part with a rhythmic pattern of eighth notes.
- Cl. 1**: Clarinet 1 part with a rhythmic pattern of eighth notes.
- Cl. 2**: Clarinet 2 part, mostly rests.
- B. Cl.**: Bass Clarinet part, mostly rests.
- Alto Sax.**: Alto Saxophone part, mostly rests.
- Bsn.**: Bassoon part, mostly rests.
- Hn. 1**: Horn 1 part, mostly rests.
- Hn. 2**: Horn 2 part, mostly rests.
- Tpt. 1**: Trumpet 1 part, mostly rests.
- Tpt. 2**: Trumpet 2 part, mostly rests.
- Tbn. 1**: Trombone 1 part, mostly rests.
- Tbn. 2**: Trombone 2 part, mostly rests.
- Tba.**: Tuba part, mostly rests.
- Timp.**: Timpani part, mostly rests.
- S. D.**: Snare Drum part, mostly rests.
- Cym.**: Cymbal part, mostly rests.
- Hp.**: Piano part with a complex rhythmic accompaniment.
- Kbd.**: Keyboard part with a complex rhythmic accompaniment.
- Vln. I**: Violin I part with a melodic line and slurs.
- Vln. II**: Violin II part with a melodic line and slurs.
- Vla.**: Viola part with a melodic line and slurs.
- Vc.**: Violoncello part with a melodic line and slurs.
- Cb.**: Contrabass part, mostly rests.

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82 $\text{♩} = 80$ **83**

Fl. 1 *mp* *accel* *f* *mf*

Fl. 2 *f* *mf*

Ob. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B. Cl. *f* *mf*

Alto Sax. *f* *mf*

Bsn. *f* *mf*

Hn. 1 *f* *mf*

Hn. 2 *mf* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tbn. 1 *mp* *f* *mf*

Tbn. 2 *mp* *f* *mf*

Tba. *f* *mf*

Timp. *mf* *mf*

S. D. *mp* *mf* *mp*

Cym. *mp* *mf*

Hp. *gliss.* *mf* *mp*

Kbd. *mp* *mf* *mp*

$\text{♩} = 80$ **83**

Vln. I *mp* *f* *mf*

Vln. II *mp* *f* *mf*

Vla. *mp* *f* *mf*

Vc. *mp* *f* *mf*

Cb. *mp* *f* *mf*

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

B. Cl.

Alto Sax.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

S. D.

Cym.

Hp.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

gliss.

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98

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *f*

Alto Sax. *mf* *f*

Bsn. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tba. *mf* *f*

Timp. *mf*

S. D. *mf* *f*

Cym.

Hp. *mf* *f*

Kbd. *mf* *f*

Vin. I *mf* *f*

Vin. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

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110 *rit.*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B. Cl. *f* *ff*

Alto Sax. *f* *ff*

Bsn. *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

S. D. *f* *ff*

Cym. *mf*

Hp. *f* *gliss.* *ff*

Kbd. *f* *rh* *lh* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

rit.

tr.

Div.

gliss.

rh *lh*

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