



2 Flutes
2 Oboes
3 Clarinets in B^b
Bass Clarinet
2 Bassoons
Alto Sax
Tenor Sax
Baritone Sax
3 Trumpets in B^b
4 Horns in F
3 Trombones
Euphonium
Tuba
Double Bass
Timpani (4)
4 Percussion

Percussion

2 vibes, marimba, glock, xylophone, susp cymbals, triangle, large tam-tam
drumset (or 4 toms, snare and cymbals), chimes, bass drum, bongos, conga/djemba

program note

We all have a love-hate relationship with our nearest interstate and spend thousands of hours sitting in traffic and speeding along at that safe 5 – 20 mph over the ridiculously low speed limit. Regardless of your emotional attachment, our interstate system cuts through some of our country's greatest cities, across the wide expanse of deserts, farmland, along stunning coastlines and through spectacular mountain ranges. It would take a production on the scale of three Wagner's *Ring* cycles to depict all the cool places America's interstate highways go through. I chose just a few of my favorites and crammed it into 12 minutes.

We begin with an "homage" to all beloved congested interchanges throughout the country. It's a musical attempt to replicate you beating your head against the steering wheel.

Following this lyric opening we'll officially start our journey with I-84, the nearest interstate to my home in Hartford, CT. The piece as well as the highway makes its way through three cities: Hartford, Waterbury and Danbury. Everything seems to be smooth sailing until your four lanes are forced into two and everyone at the same time is trying to get out of Connecticut. We sit in traffic a bit waiting for an ambulance to go by (and yes it's a European ambulance; it's too hard to get clarinets to do American sirens). Once we finally break free of Connecticut both in the west and east, the piece rolls down its windows and embraces its freedom.

I-80 closely approximates the Lincoln Highway (America's first road) and the famous Oregon Trail. It's the second longest road in America and spans from San Francisco to the New York Metropolitan area. America's third longest road, I-40 runs from southern California to coastal North Carolina. This movement features long lines, shifting landscapes and spectacular views of the Rockies, the Mohave Desert, lots of corn and the Appalachians.

Our final interstate is one of my favorites. I-77 weaves through the beautiful Appalachian Mountains. In the early mornings the Great Smokies are shrouded in a thick mist, and in the autumn the mountains are bursting with color. It's a stunning drive, loads of fun. A destination road if ever there was one.

-Josh Hummel

The Eisenhower Interstate Highway System

for wind ensemble

OPTIONAL MOVEMENT

TO BE READ ALOUD: Homage to I-95, the I-495 Beltway, L.A.'s I-405 and I-10 interchange, Houston's I-610 and I-10 interchange . . . okay, all of I-10, I-25 into Denver, I-5, Hawaii's I-1, everything near Chicago, and any other dreadful road near to your heart

Agghhhhh! $\text{♩} = n/a$

duration: who knows?

Joshua Hummel (ASCAP)

The Eisenhower Interstate Highway System

for wind ensemble

I-84

duration: ca. 3.00

Joshua Hummel (ASCAP)

Quickly $\text{♩} = 120$

This musical score page contains 27 staves for various instruments and percussion. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Bsn. 1, Bsn. 2, A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. I, Hn. II, Hn. III, Hn. IV, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, D.B., Timp., Perc. 1 (susp. cym.), Perc. 2 (triangle), Perc. 3 (bongos), and Perc. 4 (marimba). The score is divided into measures 6, 7, 8, 9, and 10. Flute 1 and B♭ Clarinet 1 have melodic lines starting in measure 9, both marked *mp*. Percussion parts include a suspended cymbal (Perc. 1) with a *mf* dynamic in measure 10, a triangle (Perc. 2) with a triplet in measure 8, bongos (Perc. 3) with a steady eighth-note pattern, and marimba (Perc. 4) with a melodic line. The bottom of the page is numbered 6, 7, 8, 9, and 10.

Fl. 1

Fl. 2

Picc

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc. 1
susp. cym

Perc. 2
triangle
xylo

Perc. 3
bongos

Perc. 4
marimba

11

12

13

14

15

mp

f
to Xylophone

mf

Fl. 1

Fl. 2

Picc. *mp*

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3 *mp*

B. Cl.

Bsn. 1

Bsn. 2

A. Sx. *mp*

T. Sx. *mp*

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. I *mp*

Hn. II *mp*

Hn. III *mp*

Hn. IV *mp*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc. 1
sus. cym *mp* *f*

Perc. 2
xylo *mp* *f*

Perc. 3
bongos 3 6

Perc. 4
marimba

change to yarn mallets

with yarn mallets

5

A

This musical score page, labeled 'A' in the top left corner, covers measures 21 through 25. It is for a symphony orchestra and a percussion ensemble. The orchestral parts include Flutes 1 and 2, Piccolo, Oboes 1 and 2, Clarinets in Bb 1, 2, and 3, Bass Clarinet, Bassoon 1 and 2, Saxophones in A and Tenor, Bass Saxophone, Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Euphonium, and Tuba. The percussion ensemble includes Double Bass, Timpani, Percussion 1, Percussion 2 (xylophone), Percussion 3 (bongos), and Percussion 4 (marimba). The score is written in a common time signature. Dynamics are indicated by *mf* (mezzo-forte), *ff* (fortissimo), and *mp* (mezzo-piano). There are several trills and triplets throughout the score. The page number 'I-84' is at the top center, and the page number '5' is at the top right. Measure numbers 21, 22, 23, 24, and 25 are printed at the bottom of the page.

Fl. 1

Fl. 2

Picc

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc. 1
sus. cym

Perc. 2
xylo

Perc. 3
bongos
djemba

Perc. 4
marimba

26

27

28

29

30

A to F
to vibes

mf

f

to triangle

Conga or Djemba
with hands

pp

Fl. 1

Fl. 2

Picc

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx.

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc. 1

Perc. 2 triangle

Perc. 3 comp/djemb

Perc. 4 marimba

31 *mp*

32

33

34

35

p

mp

mp

mp

triangle

mp

3

Fl. 1

Fl. 2

Picc

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc. 1
vibes

Perc. 2
triangle

Perc. 3
cong. djemb.

Perc. 4
marimba

Vibes, motor off

p

mf

Glissando

mp

pp

36

37

38

39

40

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc. 1
vibes

Perc. 2
glock

Perc. 3
cong/djembu

Perc. 4
marimba

to Glock.

Glock.

pp

f

pp

p

mp

mp

3

6

41

42

43

44

45

Fl. 1

Fl. 2

Picc

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc. 1
vibes

Perc. 2

Perc. 3
cong/djembu

Perc. 4

pp

f

to Susp. Cymbals

This page of the musical score, page 11, features the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both playing *mf*.
- Piccolo:** Playing *mf*.
- Oboes:** Ob. 1 and Ob. 2, both playing *mf*.
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, and B♭ Cl. 3, all playing *mf*. B. Cl. is also present.
- Bassoons:** Bsn. 1 and Bsn. 2, both playing *mf*.
- Saxophones:** A. Sax. and T. Sax., both playing *mf*.
- Trumpets:** B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt. 3, all playing *mf*.
- Horns:** Hn. I, Hn. II, Hn. III, and Hn. IV, all playing *mf*.
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3, all playing *mf*.
- Euphonium and Tuba:** Euph. and Tuba parts are present but mostly silent.
- Double Bass:** D.B. playing *arco*.
- Timpani:** Timp. playing *mf*, *mp*, and *ff*.
- Percussion:** Perc. 1 (Susp. Cymbals) playing *p*; Perc. 2 (Glockenspiel) playing *mf*; Perc. 3 (Conga/Djemba) playing *f*; Perc. 4 (Marimba) playing *mf*.

The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include 'arco' for the double bass and 'xylophone' for Perc. 2. The page is numbered 51 through 55 at the bottom.

Fl. 1

Fl. 2

Picc

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. I

Hn. II

Hn. III

Hn. IV

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc. 1
xylo

Perc. 2
glock

Perc. 3
conga/drum

Perc. 4
marimba

56

57

58

59

60

pizz.

p

to Vibes

to Chimes