



# Mt. Everest

By Rossano Galante

## INSTRUMENTATION

- 1 Full Score
- 1 Piccolo
- 1 1st Flute
- 1 2nd Flute
- 2 Oboe
- 1 1st B $\flat$  Clarinet
- 1 2nd B $\flat$  Clarinet
- 1 B $\flat$  Bass Clarinet
- 2 Bassoon
- 1 1st F Horn
- 1 2nd F Horn
- 1 1st B $\flat$  Trumpet
- 1 2nd B $\flat$  Trumpet
- 1 3rd B $\flat$  Trumpet

- 1 1st Trombone
- 1 2nd Trombone
- 1 3rd Trombone
- 1 Tuba
- 2 Mallet Percussion  
(Bells/Vibraphone)
- 1 Timpani
- 5 Percussion 1  
(Snare Drum/Triangle/Bass  
Drum, Bass Drum/Sleigh  
Bells/Shakers/Triangle)
- 2 Percussion 2  
(Suspended Cymbal,  
Crash Cymbals)

- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola  $\text{tr}$ )
- 5 Viola
- 5 Cello
- 5 String Bass

## SUPPLEMENTAL PARTS

Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- 1st E $\flat$  Alto Saxophone  
(1st F Horn)
- 2nd E $\flat$  Alto Saxophone  
(2nd F Horn)
- B $\flat$  Tenor Saxophone  
(1st Trombone)
- E $\flat$  Baritone Saxophone  
(B $\flat$  Bass Clarinet)

## PROGRAM NOTES

This programmatic work embarks on a musical journey to the summit of the world's highest peak, Mt. Everest. The piece opens with a bold trumpet statement, supported by rhythmic ostinati in the winds, setting the stage for an ascent both daring and triumphant. The main theme, first introduced in the horns, is later taken up by the trumpets with a soaring horn obligato. A reflective, lyrical passage offers a moment of serenity before the music builds toward a powerful recapitulation. The piece culminates in a grand, majestic fanfare, evoking the awe-inspiring grandeur of Everest. This orchestral arrangement was inspired by composer Chris Bernotas.

## NOTE FROM THE EDITOR

In orchestral music, editorial markings are often open to interpretation. We make every effort to provide consistent bowings, fingerings, and other markings that are specifically tailored to the grade level of the music. In general, these technical markings are provided only at their initial appearance. This pedagogical approach is designed to encourage students to recognize recurring patterns and foster musical independence, rather than relying on redundant markings throughout the music.

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Commissioned by and dedicated to the Edward Town Middle School 7th & 8th Grade Band, Sanborn, NY, Lee Brusino, Director

# Mt. Everest

FULL SCORE

By Rossano Galante (BMI)

Duration - 4:50

Majestically ♩ = 88

The score is arranged in three systems. The first system includes Piccolo, Flutes (1 & 2), Oboe, B♭ Clarinets (1 & 2), B♭ Bass Clarinet, Bassoon, F Horns (1 & 2), B♭ Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Mallet Percussion (Bells/Vibraphone), Timpani, Percussion 1 (Snare Drum/Triangle/Bass Drum, Bass Drum/Sleigh Bells/Shakers/Triangle), and Percussion 2 (Suspended Cymbal, Crash Cymbals). The second system includes Violins (I & II), Viola (Violin III), Cello, and String Bass. The score features a variety of musical notations including triplets, dynamics (f, mf, p), and articulation marks. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the page.

Picc.

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym. (w/mallets)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

4 5 6 7

rit. 9 Boldly ♩ = 144

Picc. *sfp* *ff* *mf*

Fls. 1 2 *sfp* *ff* *mf*

Ob. *sfp* *ff* *mf*

Cls. 1 2 *sfp* *ff* *mf*

B. Cl. *sfp* *ff* *mf*

Bsn. *mf* *ff* *mf*

Hns. 1 2 *ff* *f*

Tpts. 1 2 3 *sfp* *ff*

Tbns. 1 2 3 *sfp* *ff* *mf*

Tuba *mf* *ff* *mf*

Mlt. Perc. *ff* *mf*

Timp. *mf* *ff* *mf*

Perc. 1 *mf* *ff* *mf*

Perc. 2 *mf* *ff* *mf*

*Bells (w/hard rubber mallets)*

*St. Bells*

Change: B♭ to D♯

rit. 9 Boldly ♩ = 144

Vins. I II *sfp* *ff* *mf*

Vla. (Vln. III) *sfp* *ff* *mf*

Cello *mf* *ff* *mf*

Str. Bass *mf* *ff* *mf*

*div.*

*div. (off the string, opt pizz.)*



19

Picc.

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*f*, *mf*, *p*, *sfz*, *div.*, *arco*, *damp.*, *Change: D $\flat$  to C*

*a2*

19





rit.

30 Allegro ♩ = 132

Picc.

Fls. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn. *mf* *mp*

Hns. 1/2 *mf*

Tpts. 1/2/3 *a2*

Tbns. 1/2/3 *mf* *a2*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1 *mf* *mp*

Perc. 2

Change: A<sup>b</sup> to A<sup>3</sup>

rit.

30 Allegro ♩ = 132

Vlns. I/II *mf* *mp*

Vla. (Vln. III) *mf* *mp*

Cello *mf* *mp* *pizz.*

Str. Bass *mf* *mp* *pizz.*

Picc.

Fls. 1/2

Ob.

Cls. 1/2

B. Cl.

Bsn.

Hns. 1/2

Tpts. 1/2/3

Tbns. 1/2/3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I/II

Vla. (Vln. III)

Cello

Str. Bass

*mf*, *mp*, *f*, *mf*, *div*, *arco*, *V*, *S.D.*

Picc. *p* *mf*

Fls. 1 2 *p* *mf*

Ob. *p* *mf*

Cls. 1 2 *p* *mp* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mp* *mf*

Hns. 1 2 *p* *mf*

Tpts. 1 2 3 *p*

Tbns. 1 2 3 *p* *mp* *mf*

Tuba *p* *mf*

Mlt. Perc. *p* *mf*

Timp. *Change: A to G* *mf*

Perc. 1 *Tri.* *mp*

Perc. 2 *mp* *mf*

Vns. I II *mp* *div.* *mf*

Vla. (Vln. III) *mp* *mf*

Cello *p* *pizz.* *mp* *mf* *arco* *div.*

Str. Bass *p* *mp* *mf*



48 rit.

Picc.

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*f* *mf* *mp* *damp.*

48 rit.

Vns. I II

Vla. (Vln. III)

Cello

Str. Bass

*f* *mf* *mp* *div.*



Picc.

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbn. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*mf*

One player

58 59 60 61 62 63

64

Picc.

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn. *mp*

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: B $\flat$  to A $\flat$

Change: A $\flat$  to B $\flat$

*mp*, *mf*, *p*, *Tutti*, *a2*

64

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*mp*, *mf*, *p*, *div. pizz.*, *arco*

64

65

66

67

68

69







molto accel.

Con spirito ♩ = 144

90

Picc. 1 2

Fls. 1 2

Ob. All p

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc. Bells

Timp. S.D.

Perc. 1 Shkrs.

Perc. 2

*f* *mf* *f* *mp*

molto accel.

Con spirito ♩ = 144

90

Vlns. I II

Vla. (Vln. III)

Cello (V)

Str. Bass (V)

*f* *mf* *f* *mp*

Picc.

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn. *mf*

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp. *mf* Change: F to G *mp* *mf*

Perc. 1

Perc. 2 *mf* *mp* *mf* *mp*

Vlns. I II

Vla. (Vln. III) *mf* *div.*

Cello *mf*

Str. Bass *mf*

98

Picc.

Fls. 1/2

Ob.

Cls. 1/2

B. Cl.

Bsn.

Hns. 1/2

Tpts. 1/2/3

Tbns. 1/2/3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I/II

Vla. (Vln. III)

Cello

Str. Bass

*mp* *mf* *mf* *mf*

Change: E $\flat$  to D

(v)

div.

98

99

100

101

102

103

Picc.

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

104 105 106 107 108

*mp* *mf* *mf* *mf*

*div.* *com.* *div.* *div.* *(V)*



Picc.

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*mp* *mf* *mp* *mp*







rit.

A tempo ♩ = 96

Picc. *ff*

Fls. 1 2 *ff*

Ob. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

Bsn. *ff*

Hns. 1 2 *ffp*

Tpts. 1 2 3 *ffp*

Tbns. 1 2 3 *ff*

Tuba *ff*

Mlt. Perc. *f*

Timp. *ff*

Perc. 1 *ffp*

Perc. 2 *ff*

rit.

A tempo ♩ = 96

Vns. I II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*