

# THE MILE-TALL RIVER WALL

for symphony orchestra

JAROD HALL

## INSTRUMENTATION

1 Conductor Score  
 1 Flute 1  
 1 Flute 2  
 1 Oboe 1  
 1 Oboe 2  
 1 B♭ Clarinet 1  
 1 B♭ Clarinet 2  
 1 Bassoon 1  
 1 Bassoon 2  
 2 F Horn 1  
 2 F Horn 2  
 1 B♭ Trumpet 1  
 1 B♭ Trumpet 2  
 1 Trombone 1  
 1 Trombone 2  
 1 Bass Trombone  
 1 Tuba

1 Timpani  
 1 Xylophone  
 1 Percussion 1  
 (Snare Drum)  
 2 Percussion 2  
 (Triangle, Tambourine,  
 Temple Blocks, Crash Cymbals)  
 1 Piano  
 8 Violin 1  
 8 Violin 2  
 5 Viola  
 5 Violoncello  
 5 Double Bass

### SUPPLEMENTAL and WORLD PARTS

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

B♭ Bass Clarinet 1 (Bassoon)  
 E♭ Alto Saxophone 1 (F Horn 1)  
 E♭ Alto Saxophone 2 (F Horn 2)  
 B♭ Tenor Saxophone 1 (F Horn 3)  
 B♭ Tenor Saxophone 2 (F Horn 4)  
 E♭ Baritone Saxophone (Bassoon)





## THE COMPOSER

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JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sight-reading Evaluations and have been recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony, 3 O'Clock Lab Band, Carrollton Wind Symphony, and Metropolitan Winds. He served as drum major for the 2013

Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.

As a composer, JaRod's compositions appear on the Texas Prescribed Music List, the J.W. Pepper Editors' Choice list, and the *Bandworld* Top 100. His piece *Through the Storm* won the 2021 Barbara Buehlman Prize for Composition, presented by the Midwest Clinic. JaRod is a nationwide marching band and WGI arranger and consultant. He resides in San Antonio, Texas with his wife Rachel.

## ABOUT THE MUSIC

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The title makes reference to the landscape and topographical beauty of a canyon as viewed from atop a majestic mountaintop. This setting pays homage to the commissioning school, Canyon Vista, whose name inspired the imagery of the piece. In a pastiche of musical impressions evoking Aaron Copland's signature style, *The Mile-Tall River Wall* employs open harmonies, folk-inspired melodies, and expansive orchestration reminiscent of the American landscapes that Copland so often evoked in his works.

## REHEARSAL NOTES

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Though five percussion parts are written, this piece can be played with just four players if necessary.

The Percussion 2 part is notated for two players; however when the tambourine is indicated simultaneously with the other Percussion 2 voice, it is optional as it simply doubles/colors the snare drum backbeat. Note that the tambourine is vital during the solo section at 91. It is also possible for a single player to mount a crash cymbal and play the part one-handed while playing tambourine with the other hand.

—JaRod Hall

DURATION: 2:40

commissioned by the Canyon Vista Middle School Full Orchestra for their TMEA Honor Orchestra Performance  
under the direction of Ragan Whatley, Jay Hagy, Emily Hornbake, and Becky Click

# THE MILE-TALL RIVER WALL

for symphony orchestra

JAROD HALL  
(ASCAP)

**Allegro moderato** (♩ = 112)

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2

F Horns 1 2

B♭ Trumpets 1 2

Trombones 1 2

Bass Trombone

Tuba

Timpani (F, G, C, D) always dampen unless otherwise notated

Xylophone w/ hard plastic mallets

Percussion 1 (Snare Drum) S.D.

Percussion 2 (Triangle, Tambourine, Temple Blocks, Crash Cymbals) Tri. Tamb. f

Piano

Violin 1 non div. f

Violin 2 non div. f

Viola

Violoncello

Double Bass

2 3 4 5 6



17

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

B. Tbn.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*mf* *f*

*mf* *f*

*mf* *f*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*p* *f*

Tamb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

17

13 14 15 16 17 18

Preview Only  
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Fls. 1 2  
Obs. 1 2  
Cls. 1 2  
Bsns. 1 2  
Hns. 1 2  
Tpts. 1 2  
Tbns. 1 2  
B. Tbn.  
Tuba  
Timp.  
Xyl.  
Perc. 1  
Perc. 2  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

*p* *mf* *ff*

19 20 21 22 23

Preview Only  
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25

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

B. Tbn.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2  
Cr. Cym. | choke

Pno.

Vln. 1

Vln. 2

Vla.

Vcl. div. unis.

D.B.

25 26 27 28 29 30



40

Fls. 1 2 *mf*

Obs. 1 2 *mf*

Cls. 1 2 *mf*

Bsns. 1 2 *mf*

Hns. 1 2 *mf*

Tpts. 1 2 *mf*

Tbns. 1 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Timp.

Xyl.

Perc. 1 *mf*

Perc. 2 *mf*

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

40

40

37

38

39

40

41

42

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

B. Tbn.

Tuba

Timp. *mf*

Xyl. *f*

Perc. 1 *p* *f*

Perc. 2 Tamb.

Pno. *f*

Vln. 1 (V) *f*

Vln. 2 (V) *f*

Vla. (V) *f*

Vcl. (V) *f* div.

D.B. (V) *f*

43 44 45 46 47 48

Fls. 1 2  
Obs. 1 2  
Cls. 1 2  
Bsns. 1 2  
Hns. 1 2  
Tpts. 1 2  
Tbns. 1 2  
B. Tbn.  
Tuba  
Timp.  
Xyl.  
Perc. 1  
Perc. 2  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

49 50 51 52 53 54

55

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

B. Tbn.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

55 56 57 58 59 60

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

B. Tbn.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

(D to Eb)

*sfz*

61

62

63

64

65

66

67

Fls. 1 2 *ff*

Obs. 1 2 *ff*

Cls. 1 2 *ff*

Bsns. 1 2 *ff*

Hns. 1 2 *ff*

Tpts. 1 2 *ff*

Tbns. 1 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Xyl. *ff*

Perc. 1 *ff* *sfz* *sim.*

Perc. 2 *ff* Tamb.

Pno. *ff*

Vln. 1 *ff* *div.*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff* *div.*

D.B. *ff*

67 *ff* 68 69 70 71 72

75

75

75

(Eb to D)



Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

B. Tbn.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.



Fls. 1 2 *mf* *ff*

Obs. 1 2 *mf* *ff*

Cls. 1 2 *mf* *ff*

Bsns. 1 2 *mf* *ff*

Hns. 1 2 *mf* *ff*

Tpts. 1 2 *mf* *ff*

Tbns. 1 2 *mf* *ff*

B. Tbn. *mf* *ff*

Tuba *mf* *ff*

Timp. *mf* *ff*

Xyl. *mf* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *mf* *f* *sfz*

Pno. *ff*

Vln. 1 *ff* Solo *V*

Vln. 2 *ff*

Vla. *ff*

Vcl. *non div.* *ff*

D.B. *ff*

91

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

B. Tbn.

Tuba

Timp. (F, G, B $\flat$ , E $\flat$ )

Xyl.

Perc. 1

Perc. 2 Tamb. *p*

Pno. *p*

Vln. 1 *f* non div. *v*

Vln. 2 *pizz.* *p*

Vla. *pizz.* *p*

Vcl. *pizz.* *p*

D.B. *pizz.* *p*

91 92 93 94 95 96



107

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

B. Tbn.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D. B.

*mf*

*p* *mf*

shake and pop

strum w/ thumb (quasi guitar)

strum w/ thumb (quasi guitar)

103 104 105 106 107 108





115

Fls. 1 2 *f*

Obs. 1 2 *f*

Cls. 1 2 *f*

Bsns. 1 2 *f*

115

Hns. 1 2 *f*

Tpts. 1 2 *f*

Tbns. 1 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Xyl. *f*

Perc. 1 *f*

Perc. 2 *f*  
Cr. Cym.  
Tamb.

Pno. *f*

115

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

115 116 117 118 119 120

123

Fls. 1 2 *ff*

Obs. 1 2 *ff*

Cls. 1 2 *ff*

Bsns. 1 2 *ff*

Hns. 1 2 *ff*

Tpts. 1 2 *ff*

Tbns. 1 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *secco* *f* *ff*

Xyl. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Pno. *ff*

123

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

D.B. *f* *ff*

121 122 123 124 125 126



Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

B. Tbn.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

mf

mf

fp

fp

fp

fp

fp

fp

fp

fp

mf

mf

mf

(V)

(V)

fp

fp

127 128 129 130 131 132

Musical score for orchestra and strings, measures 133-138. The score includes parts for Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, Timpani (Timp.), Xylophone (Xyl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is in 2/4 time with a key signature of one flat (B-flat). Measure numbers 133, 134, 135, 136, 137, and 138 are indicated at the bottom of the page. Dynamics include *ff*, *fp*, *mf*, *f*, and *sfz*. Performance markings include accents ( $\Delta$ ) and breath marks ( $\nabla$ ). A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.

Fls. 1 2 *ff*

Obs. 1 2 *ff*

Cls. 1 2 *ff*

Bsns. 1 2 *ff* *secco* *sfz*

Hns. 1 2 *ff*

Tpts. 1 2 *ff* 1 +2.

Tbns. 1 2 *ff* *secco* *sfz*

B. Tbn. *ff* *secco* *sfz*

Tuba *ff* *secco* *sfz*

Timp. *ff* *sfz*

Xyl. *ff*

Perc. 1 *f* *ff*

Perc. 2 *Tri.* *Cr. Cym.* *ff*

Pno. *ff*

Vln. 1 *ff* *div.*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

139 140 141 142 143 144