



SAMPLE

## About the Composer



**Garrett Hoffman** (b. 1999) is a teacher, composer, and musician based in Pittsburgh, PA. He is a recent graduate of Duquesne University's Mary Pappert School of Music, where he received his B.S. in Music Education. He was chosen as an "Outstanding Senior in Music Education" and was a proud recipient of the prestigious Chancellor's Award, a full-tuition scholarship.

Garrett has a long-held interest in composition, and he continually writes music for both instrumental and vocal ensembles. In all, his compositions have been performed at numerous different venues, with performances by various school, community, honors, and university ensembles. Most notably, his piece *Where Will I Go?* was selected as a winner of the Pennsylvania Music Educators Association's 2018 Composition Contest. Garrett also has written a 3-movement work for solo euphonium for internationally-renowned euphoniumist Dr. Adam Frey, at his request. Also an accomplished performer, he regularly performs around the Pittsburgh area as a vocalist and percussionist, in groups such as the Pittsburgh Creator's Project Symphonic Winds, and the Voces Solis Summer Singers.

Garrett is a proud Eagle Scout and an enthusiastic educator. He is on staff at Bethel Park School District's middle school summer band step-up program and has a private studio, teaching students from elementary through high school. He maintains professional memberships in NAfME, PMEA, and WCMEA. Prior to his current position, Garrett proudly served as the choral director at Beth-Center School District in Washington County, PA.

Garrett is currently a music teacher at Belle Vernon Area School District, where he directs the middle and high school choruses. He also directs the auditioned Chamber Ensemble and is the vocal director of Belle Vernon's renowned spring musicals. He currently resides in Canonsburg, PA.

Find out more about Garrett and his music at [garretthoffmanmusic.com](http://garretthoffmanmusic.com).

## About the Composition

I'm not quite sure why, but I've always held a certain fascination with color symbolism. I like how each one has its own associations and meanings that are immediately understood by society, regardless of the medium. In a strange way, I thought this would make for a great theme-and-variations piece, where a theme is presented and then I show what I think that theme would sound like if it were red, or orange. It starts with an original theme of mine, employing modal mixture in order to achieve some more colors (pun intended) within the music.

The first color is Red, which is a bit odd due to it being equally associated with both anger and love, two very different things. I believe the common ground between these is passion. So, it starts out very percussive and "Mars"-esque before a more passionate, secondary theme sets in. The trumpets and trombones present the four notes of the main theme like war horns, and the brake drum sounds like the clanging of metal weapons. Orange is a bit strange in terms of symbolism, because there really isn't any strong symbolism western society has attached to it. However, it occasionally has been associated with energy, and I ran with that concept. It's written in an alternating 6/8 and 3/4 meter with a lot of sudden dynamic shifts. I hope that this, coupled with this section's playfulness, gives the impression of a young child: curious and full of energy, but prone to sudden changes in mood. Yellow is associated with happiness, so I wrote it from the perspective of nostalgia for a carefree childhood. It's divided into two sections: the first is more lyrical, and the second is more playful-sounding.

Green is associated most with envy, but I also wanted to give it a smooth "nature" treatment in a cool-sounding aeolian mode. Lots of earthy percussion instruments are used, such as shakers and marimba, and it's intended to evoke the feeling of being in a dim jungle. (The percussionists are free to improvise a bit, as long as it's within the chords and the groove!) Blue is obviously associated with sadness, and I tried to showcase it from a more melancholic "grief" standpoint. It begins with a woodwind soli to transition from the percussion- and woodwind-heavy Green to the brass-heavy Blue. The horns and low brass take over, before grief strikes as the whole band joins in. A woodwind feature gives a short break from the grief before it returns shortly after. Violet has long been associated with royalty, and I consider it very lucky that the last color before the finale perfectly fits the "maestoso finale" mold that pieces often have. It begins with a short trumpet fanfare before the theme is presented, and

eventually the full band comes in with woodwind and snare drum flourishes. The piece then ends in a finale that harkens back to the beginning, with a colorful penultimate chord reminiscent of the ending of Gustav Holst's "Chaconne" from the *First Suite in E-flat*. That is, of course, before the bass instruments join in for a triumphant and full final chord.

The piece was premiered in November 2021 by the Duquesne University Wind Symphony, under the direction of Dr. James Gourlay. A special thanks goes out to him, as well as to my teachers Rob Traugh and Jon Derby, who all helped shape the piece into what it is today. I encourage you to have discussions with the members of your ensemble as to what colors they see in this music—regardless if they're the same as mine or not! I hope you and your ensemble enjoy performing *Rainbow Variations* as much as I enjoyed writing it!

—Garrett Hoffman

### Instrumentation List

2 – Piccolo (optional 3rd Flute)	1 – Timpani
3 – 1st Flute	2 – Percussion I:
3 – 2nd Flute	Triangle
3 – Oboe	Snare Drum
4 – 1st B $\flat$ Clarinet	2 – Percussion II:
4 – 2nd B $\flat$ Clarinet	Mark Tree
4 – 3rd B $\flat$ Clarinet	Bass Drum
2 – B $\flat$ Bass Clarinet	Bongos
3 – Bassoon	2 – Percussion III:
2 – 1st E $\flat$ Alto Saxophone	Suspended Cymbal
2 – 2nd E $\flat$ Alto Saxophone	China Cymbal
2 – B $\flat$ Tenor Saxophone	Brake Drum
2 – E $\flat$ Baritone Saxophone	Tam-tam
3 – 1st B $\flat$ Trumpet	Splash Cymbal
3 – 2nd B $\flat$ Trumpet	Shaker
3 – 3rd B $\flat$ Trumpet	2 – Percussion IV:
2 – 1st F Horn	Crash Cymbals
2 – 2nd F Horn	2 Tom-toms
2 – 3rd F Horn	Tambourine
2 – 4th F Horn	Wood Block
3 – 1st Trombone	Claves
3 – 2nd Trombone	2 – Percussion V:
3 – 3rd Trombone	Orchestra Bells
2 – Euphonium	Chimes
2 – Baritone TC	Xylophone
4 – Tuba	Marimba
1 – String Bass	1 – Full Conductor Score

Approximate performance time—8:45

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit [www.kjos.com](http://www.kjos.com).

# Rainbow Variations

Approx. performance time—8:45

Garrett Hoffman

Majestic (♩ = 108) 3

**Piccolo**  
(also optional 3rd Flute)

**Flutes** 1 2

**Oboe**

**B♭ Clarinets** 1 2 3

**B♭ Bass Clarinet**

**Bassoon**

**E♭ Alto Saxophones** 1 2

**B♭ Tenor Saxophone**

**E♭ Baritone Saxophone**

**Majestic (♩ = 108) 3**

**B♭ Trumpets** 1 2 3

**F Horns** 1 2 3 4

**Trombones** 1 2 3

**Euphonium**

**Tuba**

**String Bass**

**Majestic (♩ = 108) 3**  
(F, A, B, D)

**Timpani**

**Percussion I:**  
Triangle, Snare Drum

**Percussion II:**  
Mark Tree, Bass Drum, Bongos

**Percussion III:**  
Suspended Cymbal, China Cymbal, Brake Drum, Tam-tam, Splash Cymbal, Shaker

**Percussion IV:**  
Crash Cymbals, 2 Tom-toms, Tambourine, Wood Block, Claves

**Percussion V:**  
Orchestra Bells, Chimes, Xylophone, Marimba

1 2 3 4 5 6 7

11

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

Timp.

S.D.

B.D.

S. Cym.

C. Cyms.

Bells

8 9 10 11 12

*fp* *p* *f* *a2* *6* *8* *sfz* *S.D.* *B.D.* *S. Cym. - w/yarn mlts.* *C. Cyms.*



22 Militantly (♩ = 132)

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

22 Militantly (♩ = 132)

B♭ Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

22 Militantly (♩ = 132)

Timp. (A♭ to G)

S.D.

B.D.

S. Cym.

2 Toms

Chimes









Picc.

Fls. 1  
2

Ob.

B $\flat$  Cls. 1  
2  
3

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1  
2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

Timp.

S.D.

B.D.

Brake Dr.

2 Toms

Chimes

44 45 46 47 48 49

Picc.

Fls. 1  
2

Ob.

B $\flat$  Cls. 1  
2  
3

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1  
2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

Timp.

S.D.

B.D.

Tam-t.

2 Toms

Chimes

50 51 52 53 54

*p*

*mp*

Tam-Tam

Chimes to Xyl.

to Tri.

div.

to Tri.

to Xyl.

55 Energetic (♩ = 108, ♩ = 144)

59

Picc. *p*

Fls. 1 *p*

2

Ob.

B♭ Cls. 1 *p*

2 *p*

3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1

2

B♭ T. Sax.

E♭ B. Sax.

55 Energetic (♩ = 108, ♩ = 144)

59

B♭ Tpts. 1 *p* Str. Mute

2 *p* a2 Str. Mute

3

F Hns. 1

2

3

4

Trbs. 1

2

3

Euph.

Tuba

Str. Bass

55 Energetic (♩ = 108, ♩ = 144)

59

Timp.

Tri. *p* Tri.

B.D.

S. Cym.

China Cym.

Splash Cym.

Tamb. *p* Tamb.

Xyl.



71

Picc. *p*

Fls. 1 2 *p*

Ob. *p*

B♭ Cls. 1 2 3 *p*

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

71

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

71

Timp.

S.D. *p*

B.D.

S. Cym.  
China Cym.  
Splash Cym.

Tamb. *p*

Xyl. *p*

71 72 73 74 75 76 77 78





Picc. Solo *p*

Fls. 1 2 *p*

Ob. *p*

B♭ Cls. 1 2 3 *p*

B♭ B. Cl. *p*

Bsn. *p*

E♭ A. Saxes 1 2 Picc. cue *p* end cue

B♭ T. Sax. *p*

E♭ B. Sax. *p*

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Timp. *mf* *p*

Tri. S.D. *mf* Tri. *p*

B.D. *mf*

S. Cym. choke

China Cym.

Splash Cym.

Tamb. *p* to Wood Block

Bells *p*

86 87 88 89 90 91 92

93 Warmly (♩ = 108)

97

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

93 Warmly (♩ = 108)

97

B♭ Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

93 Warmly (♩ = 108)

97

Timp.

Tri.

Mark Tree

S. Cym.

W. Blk.

Bells





Picc.

Fls. 1  
2

Ob.

B $\flat$  Cls. 1  
2  
3

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1  
2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

Timp.

Tri.

Mark Tree

Shaker

W. Blk.

Mar.

*mf*

*mp*

*mp*

*mp*

*mp*

Mark Tree

to Claves

121

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

121

B♭ Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

121

Timp.

Tri.

Bongos

Shaker

Claves

Mar.

**rit.** 131 **Smoothly** (♩ = 132)

**Woodwinds:** Picc., Fls. 1/2, Ob., B♭ Cls. 1/2/3, B♭ B. Cl., Bsn., E♭ A. Saxes 1/2, B♭ T. Sax., E♭ B. Sax.

**Brass:** B♭ Tpts. 1/2/3, F Hns. 1/2/3/4, Trbs. 1/2/3, Euph., Tuba, Str. Bass

**Percussion:** Timp., Tri., Bongos, Shaker, Claves, Mar.

**Measure 127:** Flutes and Saxophones play a melodic line with a *pp* dynamic. Horns play a rhythmic pattern.

**Measure 128:** Similar to measure 127, with woodwinds and horns.

**Measure 129:** Similar to measure 127, with woodwinds and horns.

**Measure 130:** Similar to measure 127, with woodwinds and horns.

**Measure 131:** **rit.** marking. Flutes and Saxophones play a melodic line with a *pp* dynamic. Horns play a rhythmic pattern.

**Measure 132:** **rit.** marking. Flutes and Saxophones play a melodic line with a *pp* dynamic. Horns play a rhythmic pattern.



139

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

139

B♭ Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

139

Timp.

Tri.

Bongos

Shaker

Claves

Mar.

Marimba

Cm7

(improv. is okay)







164

Picc. *mf*

Fls. 1 *a2*

2

Ob. *mf*

B♭ Cls. 1 *mf*

2

3

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes 1 *a2*

2

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

164

B♭ Tpts. 1

2

3

F Hns. 1

2

3

4 *a2*

Trbs. 1

2

3

Euph.

Tuba

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

164

Timp.

Tri.

Bongos *mf*

Shaker *mf*

Claves *mf*

Mar. *mf* C m7 G m7 F m7

162

163

164

165

166

167

168

to Flute rit.

Picc. 1. One player only

Fls. 1/2 *p*

Ob.

B♭ Cls. 1/2/3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1/2

B♭ T. Sax.

E♭ B. Sax.

rit.

B♭ Tpts. 1/2/3

F Hns. 1/2/3/4

Trbs. 1/2/3

Euph.

Tuba

Str. Bass

rit.

Timp.

Tri.

Bongos to B.D.

Shaker to S. Cym.

Claves to C. Cym.

Mar. to Chimes

Gm7 Cm7 Gm7 Cm7 Gm7

169 170 171 172 173 174 175 176



Fl. 3  
Fls. 1  
2  
Ob.  
Bb Cls. 1  
2  
3  
Bb B. Cl.  
Bsn.  
Eb A. Saxes 1  
2  
Bb T. Sax.  
Eb B. Sax.  
Bb Tpts. 1  
2  
3  
F Hns. 1  
2  
3  
4  
Trbs. 1  
2  
3  
Euph.  
Tuba  
Str. Bass  
Timp.  
Tri.  
B.D.  
S. Cym.  
C. Cyms.  
Chimes



199

207

Fl. 3

Fls. 1  
2

Ob.

*Tutti*

B $\flat$  Cls. 1  
2  
3

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxs 1  
2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

199

207

B $\flat$  Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

199

207

Timp.

Tri.

B.D.

S. Cym.

C. Cyms.

Chimes

199 200 201 202 203 204 205 206 207 208

215

Flute (optional)

Fl. 3

Fls. 1 2

Ob.

*mf* *p*

1. Tutti

B♭ Cls. 1 2 3

B♭ B. Cl.

*p*

Bsn.

*p*

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

*p*

B♭ Tpts. 1 2 3

*p*

F Hns. 1 2 3 4

*p*

Trbs. 1 2 3

*p*

Euph.

*p*

Tuba

*p*

Str. Bass

*p*

Timp.

*p*

Tri.

*p*

B.D.

S. Cym.

C. Cyms.

Bells

*mf* *p*

209 210 211 212 213 214 215 216 217 218





236 Fanfare (♩ = 108)

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

236 Fanfare (♩ = 108)

B♭ Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

236 Fanfare (♩ = 108)

Timp.

S.D.

B.D.

S. Cym.

C. Cyms.

Chimes

**242** **Triumphant** (♩ = 92)

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

**242** **Triumphant** (♩ = 92)

B♭ Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

**242** **Triumphant** (♩ = 92)

(F to E♭, C to D♭, D to E♭)

Timp.

S.D.

B.D.

S. Cym.

C. Cyms.

Chimes

250

Picc. *mf* *f*

Fls. 1 2 *mf* *f* a2

Ob. *mf* *f*

B♭ Cls. 1 2 3 *mf* *f* a2

B♭ B. Cl. *f*

Bsn. *f*

E♭ A. Saxes 1 2 *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

B♭ Tpts. 1 2 3 *f* a2

F Hns. 1 2 3 4 *f* a2

Trbs. 1 2 3 *f*

Euph. *f*

Tuba *f*

Str. Bass *f*

Timp. *p* *f*

S.D. *mf* *f*

B.D. *f*

S. Cym. *p* *f* S. Cym.

C. Cyms. *f*

Chimes *f*

Picc.  
Fls. 1 2  
Ob.  
Bb Cls. 1 2 3  
Bb B. Cl.  
Bsn.  
Eb A. Saxes 1 2  
Bb T. Sax.  
Eb B. Sax.  
Bb Tpts. 1 2 3  
F Hns. 1 2 3 4  
Trbs. 1 2 3  
Euph.  
Tuba  
Str. Bass  
Timp.  
S.D.  
B.D.  
S. Cym.  
C. Cyms.  
Chimes

to Toms

252 253 254 255



molto rit. 257 Tempo I° (♩ = 108)

Picc.

Fls. 1  
2

Ob.

B♭ Cls. 1  
2  
3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1  
2

B♭ T. Sax.

E♭ B. Sax.

molto rit. 257 Tempo I° (♩ = 108)

B♭ Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Euph.

Tuba

Str. Bass

molto rit. 257 Tempo I° (♩ = 108)

Timp.

S.D.

B.D.

S. Cym.

2 Toms

Chimes





---

## Kjos Music's Guide to © Copyright

---

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

### Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

### Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit [www.copyright.gov](http://www.copyright.gov).

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

### Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

### What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit [www.kjos.com](http://www.kjos.com) and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.

