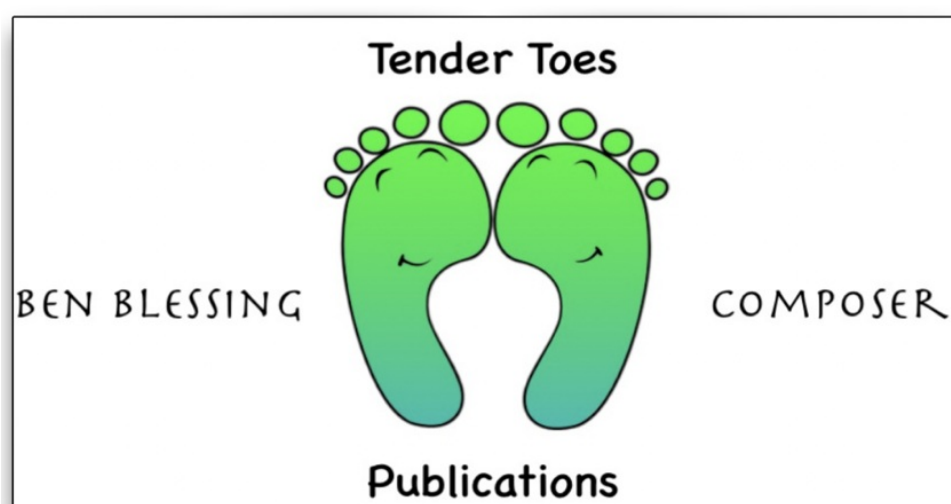


# Ben Blessing

**The Measure of the Land**

for Symphony Orchestra



# BEN BLESSING

## THE MEASURE OF THE LAND

for Symphony Orchestra

### Instrumentation

2 Flutes

2 Oboes

2 B $\flat$  Clarinets

2 Bassoons

4 Horns in F

3 Trumpets in C

3 Trombones

1 Tuba

Timpani

Percussion 1: Bass Drum (shared), Glockenspiel, Hammered Dulcimer (marimba substitution), Snare Drum (shared), Suspended Cymbal (shared), Tambourine, Temple Blocks, Vibraphone (shared)

Percussion 2: Bass Drum (shared), Crash Cymbals, Orchestral Chimes, Snare Drum (shared), Suspended Cymbal (shared), Vibraphone (shared), Wind Chimes (shared)

Percussion 3: Crash Cymbals (shared), Finger Cymbals, Hi-Hat, Triangle, Tam-Tam, Wind Chimes (shared)

Harp

Strings

### **Transposed Score**

Duration: ca. 8' (3', 2', 3')

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[www.benblessing.com](http://www.benblessing.com)

## ***The Measure of the Land***

Suite for Orchestra

Ben Blessing

3

There are places in the world where time slows—not because clocks run differently, but because the horizon insists on its own pace. *The Measure of the Land* is a three-movement meditation on that kind of space: the meeting point of human striving and the vast, unmoving presence of the natural world.

The opening movement, “**Echoes on the Ridge,**” is warm and melodious—a welcoming overture in the language of the forest. Echoes pass between the sections of the orchestra like calls from hillside to hillside, creating a living “symphony of the woods.” A hammered dulcimer lends a shimmering, earthy resonance, while the strings offer an emotional farewell at the movement’s center, before the forest song returns.

“**The Long Road Turns**” is written in driving 12/8 time—energetic, gritty, and unrelenting. The music unfolds in four emotional terrains: challenge, adversity, endurance, and hope. These sections flow into one another the way miles do during a hundred-mile trail race, where each step demands resolve and rewards the runner with deeper character.

The final movement, “**Above the Timberline,**” opens into unbroken sky. Here the music widens, the harmonies slow, and melodies rise as if weightless. The ascent is not a victory march but an act of alignment—the moment when a traveler realizes they do not own the view before them; they belong to it.

In under ten minutes, *The Measure of the Land* charts a quiet odyssey: from solitude, through endurance, toward a radiance that is neither conquest nor ending, but the deep recognition that we are shaped as much by where we walk as by why we walk there.

### About the Composer

Ben Blessing (b. 1984) is a composer, conductor, and educator based in Nampa, Idaho. A former Marine and a long-serving member of the Idaho Army National Guard, he currently serves with the 25th Army Band in Boise. Blessing holds a Bachelor’s Degree in Music Composition from Northwest Nazarene University and a Master’s in Music Education from the American Band College.

His compositions have garnered national recognition, with his *Symphony No. 4* and *Grandma’s Coat* named finalists for The American Prize in 2025. His music is published through GPG Music, Knightwind Music, and Randall Standridge Music, and has been featured on the American Band College Top 100 List. His piece *Standhope Peak* won the 2022 NFMC Armed Forces Composition Competition.

Mr. Blessing is passionate about creating music that resonates with performers and audiences alike, writing extensively for concert band, orchestra, choir and electronic mediums. As an educator and conductor, he is the band director for the Baker School District in Baker City, Oregon.

Outside of music, he’s an avid ultramarathon runner and the founder of the [Standhope Ultra Challenge](#). He cherishes time spent with his wife, children, and their two dogs, balancing a life of artistry, adventure, and service.



# The Measure of the Land

## I. Echoes on the Ridge

Contemplative ♩ = 62

Ben Blessing (ASCAP)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Piccolo:** Rests throughout.
- Flutes 1, 2:** Rests throughout.
- Oboes 1, 2:** Rests throughout.
- Clarinets 1, 2 in B♭:** Rests throughout.
- Bassoons 1, 2:** Rests throughout.
- Horns 1, 2 in F:** Rests throughout.
- Horns 3, 4 in F:** Rests throughout.
- Trumpet 1 in C:** Rests throughout.
- Trumpets 2, 3 in C:** Rests throughout.
- Trombones 1, 2:** Rests throughout.
- Trombone 3:** Rests throughout.
- Tuba:** Rests throughout.
- Timpani:** Rests throughout.
- Percussion 1:** Tambourine (measures 1-6).
- Percussion 2:** Vibraphone (measures 3-6), Sus. Cym. (measures 5-6).
- Percussion 3:** Triangle (measures 3-6).
- Harp:** Accompaniment with chords and melodic lines. Chords include B♭, B♭, F♯, E♭, F♯, and C♯.
- Violin I:** Rests throughout, with a final melodic flourish in measure 6.
- Violin II:** Rests throughout.
- Viola:** Pizzicato accompaniment (pizz.), starting in measure 3.
- Violoncello:** Pizzicato accompaniment (pizz.), starting in measure 3.
- Contrabass:** Pizzicato accompaniment (pizz.), starting in measure 3.

The score includes dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo). A large, semi-transparent watermark for "Tender Toes Publications" is overlaid diagonally across the score, featuring a cartoon footprint logo.













47

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1, 2

Bsn. 1, 2 *mf*

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1 **Dulcimer** *f* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Perc. 2

Perc. 3 **Finger cymbals** *f*

Hp. *mf*

Vln. I *f*

Vln. II *f*

Vla.

Vc. *pizz.* *mf*

Cb. *mf* *pizz.*

47 48 49 50 51



Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*p*

*pizz.*

*p*

59 60 61 62 63 64 65



Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo

*f*

*p*

*f*

*mf*

*p*

*f*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

Dulcimer

To Perc.

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Publications

73

74

75

76

77

78

79

*f*



The image displays a page from a musical score, page 18, titled "Full Score-The Measure of the Land". The page number "18" is in the top left, and the score number "87" is in a box at the top center. The score is for a full orchestra and strings, with parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2 and 3 & 4, Trumpets 1, 2 & 3, Trombones 1, 2 & 3, Tuba, Timpani, Percussion 1, 2, & 3, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time. A large, semi-transparent watermark is overlaid diagonally across the page, featuring a cartoon illustration of two green footprints with smiling faces. The text "Tender Toes Publications" is written across the footprints, and "COMPOSER BEN BLESSING" is written below them. The watermark also includes the word "COMPOSER" in a separate, larger font. The score includes various musical notations such as notes, rests, dynamics (mf, pp), and articulation marks (pizz.). The page number "87" is in a box at the top center, and page numbers "85", "86", "87", "88", "89", and "90" are in boxes at the bottom of the page.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2  
*mp*

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2  
*secco*  
*mp*  
*secco*

Trb. 3  
*mp*  
*pp*  
*mp*  
*pp*

Tba.  
*mp*  
*pp*

Timp.  
*p*  
staccato mallets

Perc. 1  
*pp*  
S.D.

Perc. 2  
Tam Tam  
*pp*

Perc. 3  
*pp*  
Sus. Cym.  
arco  
*f*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *p* *mf* *p*

Fl. 1, 2 *p* *mf* *p*

Ob. 1, 2 *p* *mf* *pp*

Cl. 1, 2 *p* *mf* *p*

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2 *mp* *pp* *mp*

Trb. 3 *mp* *pp* *mp*

Tba. *mp* *pp*

Timp.

Perc. 1 *S.D.*

Perc. 2 *Tam Tam*

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *mf* *f*

Fl. 1, 2 *a2* *mf* *f*

Ob. 1, 2 *mf*

Cl. 1, 2 *pp* *mf*

Bsn. 1, 2 *p* *mf*

Hn. 1, 2 *mf* *a2*

Hn. 3, 4 *mf*

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3 *mp*

Tba. *mp*

Timp.

Perc. 1 *Crash cym.*

Perc. 2 *pp*

Perc. 3

Hp. *pp* *mf*

Vln. I *arco* *pp* *p*

Vln. II *pp* *p* *arco*

Vla. *p*

Vc. *p*

Cb.

99

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*p*

*f*

*p*

*f*

S.D.

Crash cym.

*p*

*p*

This page contains a musical score for the piece "The Measure of the Land". The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Cl. 1, 2, Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, Tpt. 2, 3, Trb. 1, 2, Trb. 3, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *p*, *p<sub>q</sub>*), and articulation marks. A large, semi-transparent watermark is overlaid diagonally across the center of the page. The watermark features a stylized illustration of two green footprints with smiling faces, and the text "Tender Toes COMPOSER BEN BLESSING Publications" arranged around the illustration.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*p*

*a2*

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Picc. *f* *ff*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *f* *ff*

Bsn. 1, 2 *f* *f*

Hn. 1, 2 *p* *f*

Hn. 3, 4 *p* *f*

Tpt. 1 *p* *f*

Tpt. 2, 3 *p* *f*

Trb. 1, 2 *p* *f*

Trb. 3 *p* *f*

Tba. *p* *f*

Timp. *p* *f*

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3 *f* *p*

Hp.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Glockenspiel

Tam-Tam

BEN BLESSING Publications

Tender Toes COMPOSER

112 113 114

Picc. *f*

Fl. 1, 2 *a2 f*

Ob. 1, 2 *a2 f*

Cl. 1, 2 *a2 f*

Bsn. 1, 2 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1 *p*

Tpt. 2, 3 *p*

Trb. 1, 2 *p*

Trb. 3 *p*

Tba. *p*

Timp.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *mf*

Hp. *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

**Tender Toes**

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Cr.Cym.

Percussion

115 116 117 118

119

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Hn. 3, 4  
 Tpt. 1  
 Tpt. 2, 3  
 Trb. 1, 2  
 Trb. 3  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Musical score for measures 119-121. The score includes parts for Picc., Fl., Ob., Cl., Bsn., Hn., Tpt., Trb., Tba., Timp., Perc., Hp., Vln., Vla., Vc., and Cb. Dynamics include *mf*, *p*, and *a2*. Percussion parts include Tam-Tam, Crash cym., and S.D. A large watermark for 'Tender Toes COMPOSER Publications' and 'BEN BLESSING Publications' is overlaid on the score.



Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*f*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

*pp*

*p*

*p*

*p*

*mf*

Tender Toes

BEN BLESSING

Publications

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Tam-Tam

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

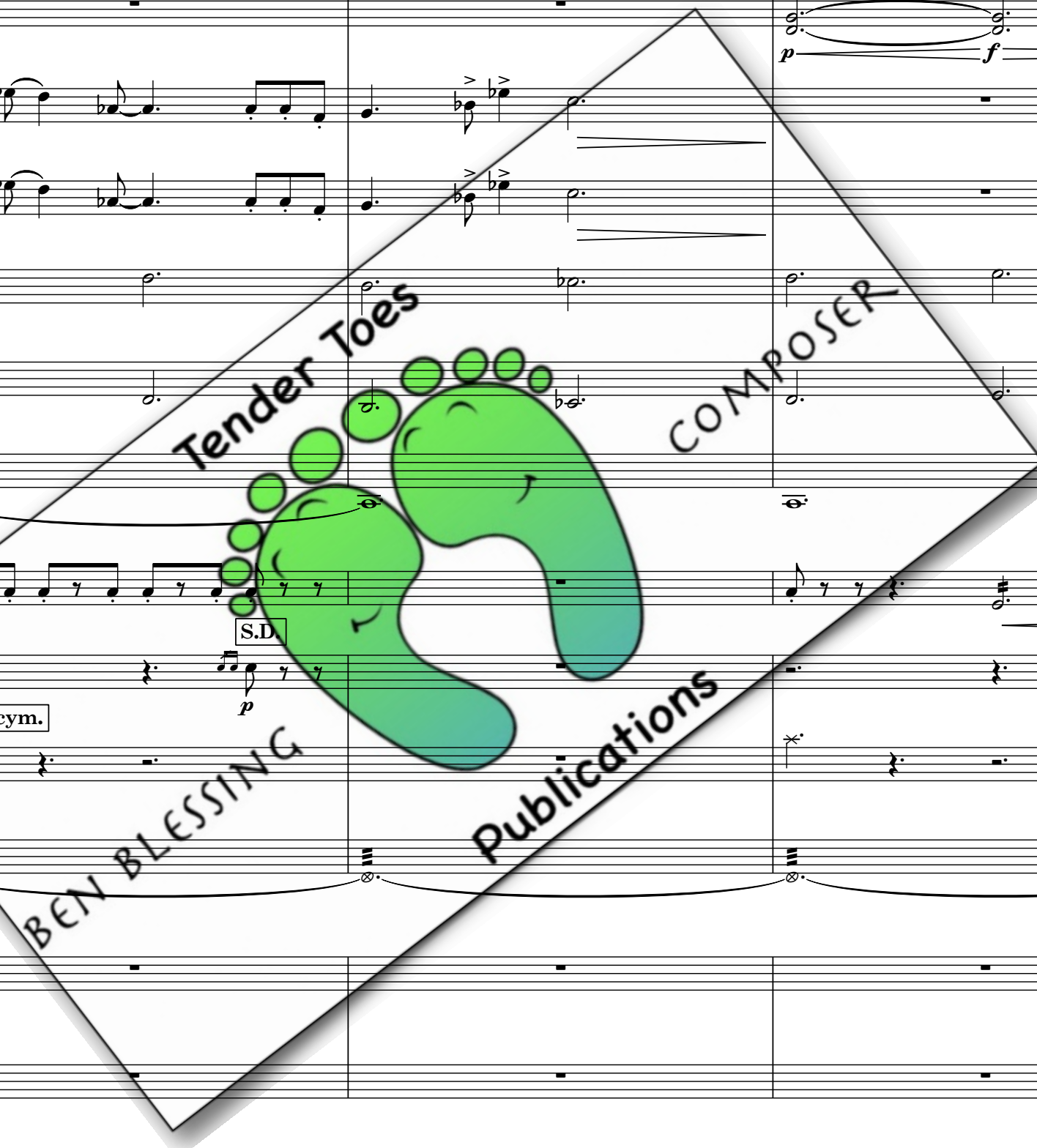
Cb.

*f* *p* *mf* *p* *f* *p* *p* *f* *p* *f* *f*

S.D.

Crash cym.

*p*





Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

*p*

*div.*

*a2*

134

135

136

137



Picc.  
Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1  
Tpt. 2, 3  
Trb. 1, 2  
Trb. 3  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The image displays a page of a full musical score for 'The Measure of the Land'. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (Cl. 1, 2), Bassoons 1 and 2 (Bsn. 1, 2), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), Trombones 1, 2, and 3 (Trb. 1, 2, 3), Tuba (Tba.), Timpani (Timp.), Percussion 1, 2, and 3 (Perc. 1, 2, 3), Harp (Hp.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score spans measures 142, 143, and 144. A large, semi-transparent watermark is overlaid diagonally across the center of the page. The watermark features a stylized green footprint with a smiling face, and the text 'Tender Toes Publications' and 'COMPOSER BEN BLESSING' is integrated into the design. The musical notation includes various notes, rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo).







Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*ppp*

*ppp*

*ppp*

Percussion

Full Score-The Measure of the Land  
III. Above the Timberline

Maestoso ♩=69

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mf* *f* *ff* *f* *fp* *f* *f* *ff*

Vibraphone

B.D.

Tam-Tam

Temple Blocks

Maestoso ♩=69

159 160 161 162 163



Giocoso Con Moto ♩=72 [170]

Picc. *solo w/bsn.* *mf* 3 3 3

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 *solo* *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1 *Vibraphone* *pedal freely*

Perc. 2 *mf* *pp* Ch.

Perc. 3 *ff*

Hp.

Vln. I *pizz.* *mf* *pp*

Vln. II *pizz. div.* *mf* *pp*

Vla. *div.* *pp*

Vc. *div.* *pp*

Cb.

178

Picc. *3*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 *solo mf*

Bsn. 1, 2 *solo mf*

Hn. 1, 2 *pp*

Hn. 3, 4 *pp*

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2 *Percussion*

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

177

178

179

180

181

182

183

184

185



poco accel. . . . . Allegro ♩=124

Picc. *f*

Fl. 1, 2

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1 *ff*

Tpt. 2, 3 *ff*

Trb. 1, 2 *ff*

Trb. 3 *ff*

Tba. *ff*

Timp. *p*

Perc. 1 *f*

Perc. 2 *pp* *ff* Ch. *mp*

Perc. 3 *pp* *ff*

Hp.

Vln. I *f* arco *b*

Vln. II *f* arco *b*

Vla. *f* a2 div. a2

Vc. *f* div. *b* *a2*

Cb. *f* div. *b* *a2*

Picc. *mf* *f*

Fl. 1, 2 *f* *mf* *f*

Ob. 1, 2 *mf* *f*

Cl. 1, 2 *mf* *f*

Bsn. 1, 2 *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Hp. *f* B $\natural$  B $\flat$  A $\flat$  F $\sharp$

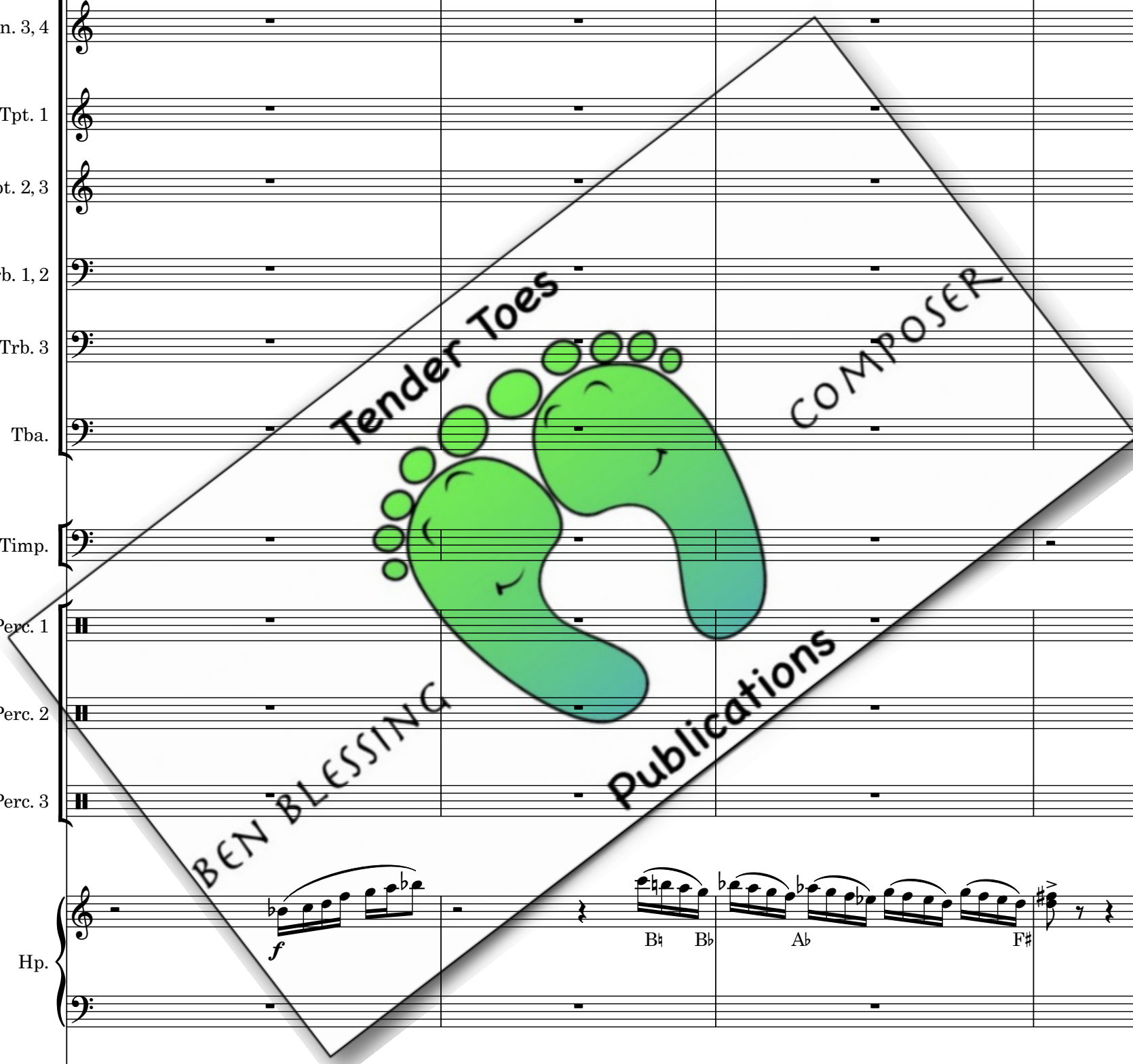
Vln. I

Vln. II

Vla. *div.*

Vc. *div.*

Cb. *pizz.* *arco*











Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

210

211

212



Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

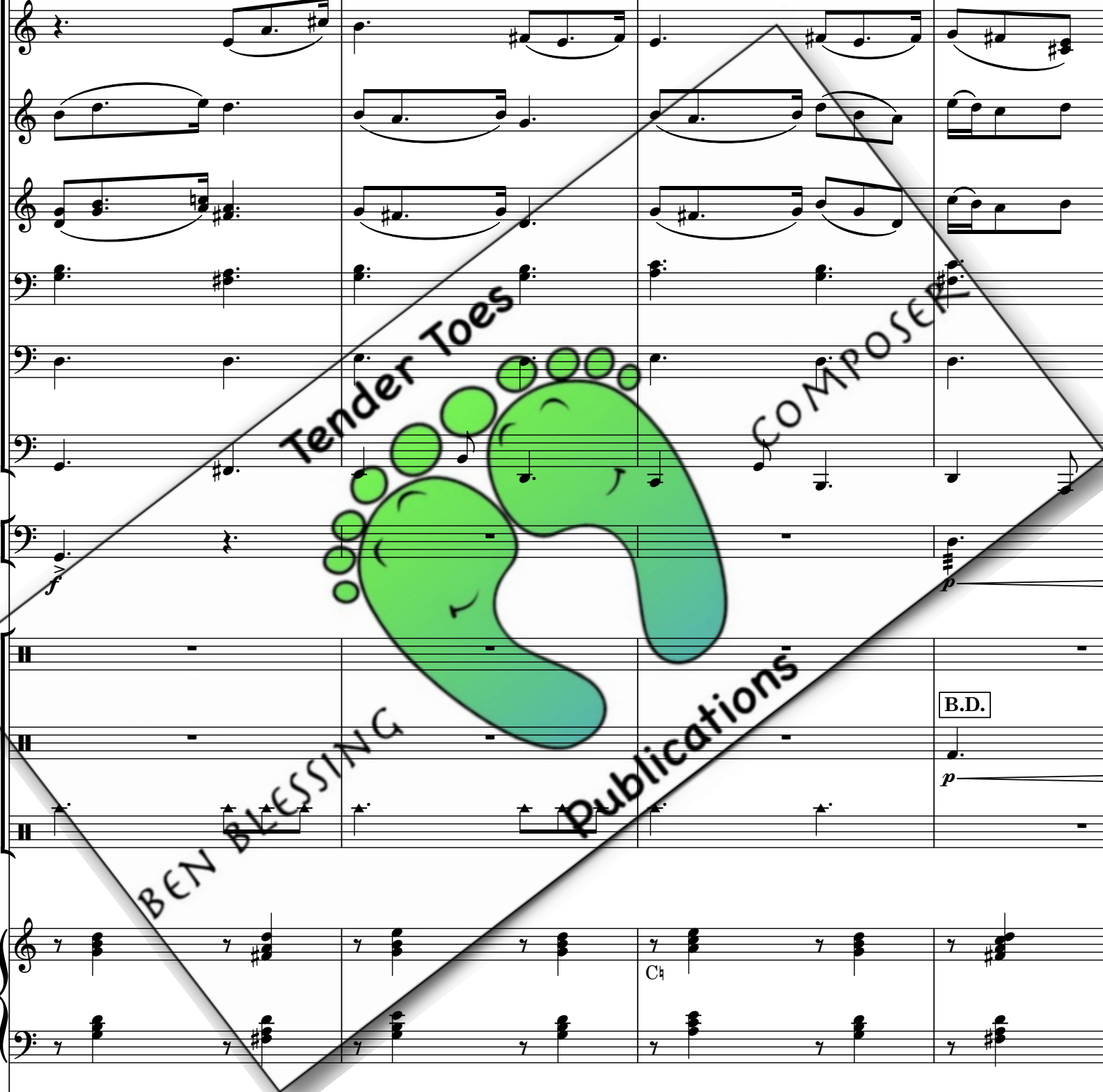
Vln. I

Vln. II

Vla.

Vc.

Cb.



B.D.

*p*

C<sub>4</sub>

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1 *f*

Tpt. 2, 3 *f*

Trb. 1, 2 *ff*

Trb. 3 *ff*

Tba. *f*

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

Vibraphone (motor off)

Perc. 1 *f*

Perc. 2 *ff* *f*

Perc. 3 *f* Tam-Tam

Hp.

Vln. I

Vln. II

Vla.

Vc. *arco* *ff* *arco* *ff*

Cb. *ff*

*a2*

*Ch.*

*B.D.*

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Picc. *poco rall.*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff*

Bsn. 1, 2

Hn. 1, 2 *ff* a2

Hn. 3, 4 *ff*

Tpt. 1 *f*

Tpt. 2, 3 *f*

Trb. 1, 2 *ff* a2

Trb. 3 *ff*

Tba. *ff*

Timp.

Perc. 1 *f* Temple Blocks

Perc. 2

Perc. 3

Hp. *f*

Vln. I *f*

Vln. II *f* div.

Vla. *f*

Vc. *ff* *f*

Cb. *ff* *f*

