

DAVID DZUBAY

RIDGELINE

(2023, rev. 2024)

orchestra

PRO NOVA MUSIC



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(2023, rev. 2024)

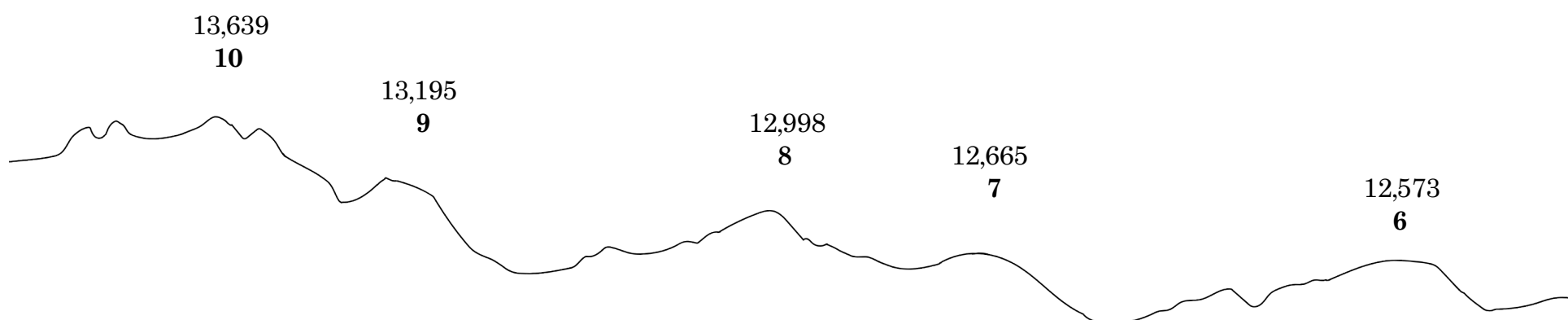
Duration: 8:00

Program note:

Ridgeline was composed in the spring of 2023 for premiere by Michael Stern and the National Repertory Orchestra at the opening concert of their 30th season at the Riverwalk Center in Breckenridge, Colorado. The music is inspired by the ridgeline of mountain peaks visible from Breckenridge, particularly Peaks 6-10, which make up the town's ski area. The quiet sunrise opening of the piece imagines rays of sun sneaking through clouds and distant creaks of ice or perhaps mining machinery starting up. Introductory calls are heard from solo winds and brass. The music gradually picks up steam and is inspired by various activities in the mountains during the history of Breckenridge, including mining during the Gold Rush (listen for the panning/sifting), development of a vibrant town (a bit of fiddlin'), and recently, skiing ("white gold") and climbers scrambling along the ridges. More specifically, some of the musical ingredients of the piece include short motifs from a couple Gold Rush songs (which I may or may not reveal!) and one from *Snake Alley*, a work I composed for the NRO back in 1989, prior to the move to Breckenridge. The ridgeline of Peaks 6-10 is reflected both literally – in rhythms and harmonies derived from the peaks' distances and elevations – and more generally in many melodic contours reflective of the mountain range. The work dances to a close with vivid colors of a brilliant sunset at day's end (and the miner's hopes fading away...).

David Dzubay, April, 2023

Ridgeline and elevations of Peaks 6-10 at Breckenridge, Colorado:



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INSTRUMENTATION

Piccolo

Flutes 1, 2

Oboes 1, 2

English Horn

Bb Clarinets 1, 2

Bb Bass Clarinet

Bassoon 1, 2

Contrabassoon

Horn 1, 2, 3, 4

C Trumpet 1, 2, 3 (Harmons, straights, plungers, cups)

Trombone, 1, 2 (Harmons, straights, plungers, cups)

Bass Trombone (straight)

Tuba

Timpani

4 Percussion

1: Glockenspiel, Bell Tree, small Suspended Cymbal, Tam-tam (large), Bongo

2: Vibraphone, Triangles (sm, lg), medium Suspended Cymbal, Shaker, Snare Drum

3: Marimba (4 1/2, or 4 1/3 if necessary), large Sus. Cymbal, Maracas (high), 4 Tom-toms, Castanets, Mark Tree

4: Crotales (both octaves), Triangle (medium), small Splash Cymbal, Maracas (low), Bass Drum

Piano

Harp

Strings (mutes)

Score is transposed

Performance Notes:

Keychains: most wind & brass players should have a keychain on hand to shake (m. 54-57, 181-182)

Winds

Bar 12: Exhale through the instrument and rattle keys; an airy flutter with key-click noise.

Brass

Bar 12: Exhale through the instrument and rattle valves. an airy flutter with key-click noise.

Strings

Bar 39 (and elsewhere) "chop": A sharp strike of bow against strings, starting above the strings, coming down and stopping on the strings after a short vertical scrape. Very short and together. Strings should still be muffled. Hold the bow angled a bit with wood toward player (opposite of normal) and contact near frog.

Bars 1-3, 11: Strings muffled. Bow completely on the bridge, producing mostly an icy white noise with artifacts.

Bar. 12 col legno battuto: Strings still muffled. Bounce wood of bow on strings in the normal location (not on bridge).

Bar 55, 66-68 "guiro". Similar to the "chop", but a sustained vertical scrape rather than a sudden "hockey stop."

Main Ingredients in *Ridgeline*:

Snake Alley motif: A-G-B \flat -A-C (Dzubay's *Snake Alley* was composed for the NRO in 1989).

Gold Rush era songs, instruments, etc.

Sweet Betsy from Pike fragments (bars 1-2 of the song - mostly bar 2; "Oh don't you remember sweet...")

Joe Bowers fragment (last bar of the song; "far away from home.")

both of which use similar intervals of M2, m3, P4.

Fiddling sections (82-, 191-)

Plagal cadences in brass, like in church (usually with "Betsy" tune in bass).

Violins, Flutes, Bugles, (Guitars)

Rhythms and harmonies derived from the distances between and elevation changes of Peaks 6-10 in the "Tenmile" range.

One of many examples is the ratio of 3-2-3-1 used extensively in bars 54-75 and elsewhere. Also, "Peaks 6-10" at bars 43-53, 84-85 and 170-180. Other similar ratios were derived from photos of the range taken from differing locations.

Number 5 (5 peaks), mostly found in frequent groups of five articulations.

Lydian-dominant (or ascending melodic minor) scales, chords of perfect fourths (usually with tritone at top or bottom);

P4 emphasis echoes the Bartok Concerto for Orchestra on the same program at the premiere.

Ridgeline melodic contours throughout.

Sunrise and Sunset colors.

8 **poco accel.** $\text{♩} = 66$ **poco rit.** $\text{♩} = 63$ $\text{♩} = 84$ **rit.** 14 $\text{♩} = 66$

Pic. n

1 FL. n

2 FL. n

1 Ob. f pp exhale through instrument (rattle keys) tr stop keys mp n

2 Ob. mp n

E. Hn. mp n stop keys

1 Cl. mp n stop keys

2 Cl. mp n

B. Cl. mp n stop keys

1 Bsn. f pp exhale through instrument (rattle keys) tr stop keys mp n

2 Bsn. mp n

C. Bn. mp n

Hn. 2 mp n exhale through instrument (w/ mouthpiece reversed) $a 2$ replace mouthpiece

1 Tpt. p mf pp exhale through instrument $a 2$

2 Tpt. mf n

3 Tpt. mf n

1 Tbn. mp n

2 Tbn. mp n

B. Tbn. mp n

Pc. 1 mf p Glk. Bell Tree

Pc. 2 (Vib.) mp mf

Pc. 3 (Mar.) p n Mark Tree

Pno. mp mf (mute)

Hp. mp mf

8 **poco accel.** $\text{♩} = 66$ **poco rit.** $\text{♩} = 63$ $\text{♩} = 84$ **rit.** 14 $\text{♩} = 66$

1 Vln. I ppp n on bridge; muffle string; white noise $senza sord.$ mp mf n col legno bat. (on strings) $arco$ mf mp

2 Vln. I n mp mf n mp

1 Vln. II n mp mf n mp

2 Vln. II n mp mf n p

1 Vla. n mp mf n mf

2 Vla. n mp mf n mp

1 Vc. ppp n mp mf n mf $warm$

2 Vc. n mp mf n mp $warm$

Cb. n mp mf n mp $warm$

15 poco accel. ♩ = 76 poco rit. 18 ♩ = 66 poco accel. ♩ = 76 poco rit. 22 ♩ = 63 hazy ridgeline

Picc. *n* *mp* *ppp* *p* *mf*

Fl. 1 *n* *mp* *pp*

Fl. 2 *n* *mp* *pp*

Ob. 1 *n* *mp* *pp*

Ob. 2 *n* *mp* *pp*

E. Hn. *f* *pp*

Cl. 1 *n* *mf* *pp* *mp* *pp*

Cl. 2 *n* *mf* *pp* *mp* *pp*

B. Cl. *n* *mf* *pp* *mp* *pp*

Bsn. 1 *n* *pp* *mf*

Bsn. 2 *n* *pp* *mf*

C. Bn. *n* *pp* *mf*

Hn. 1 solo *mp* *mf* *pp* *pp* *mf* *pp*

Hn. 2 solo *mp* *mf* *pp* *pp* *mf* *pp*

Hn. 3 solo *p* *mp* *pp* *pp* *mf* *pp*

Hn. 4 solo *p* *mp* *pp* *pp* *mf* *pp*

Tpt. 1 *mp* *mf* *pp* *pp* *mf* *pp*

Tpt. 2 *mp* *mf* *pp* *pp* *mf* *pp*

Tbn. 1 (open) *mp* *mf* *pp* *pp* *mf* *pp*

Tbn. 2 (open) *n* *pp* *mf*

B. Tbn. Tuba *n* *pp* *mf*

Pc. 1 Glk. *p* *mf* *pp* *pp* *mf* *pp*

Pc. 2 *p* *mf* *pp* *pp* *mf* *pp*

Pc. 3 Marimba *p* *mf* *ppp* *pp* *mf* *pp*

Pno. *p* *mf* *pp* *pp* *mf* *pp*

Hp. *p* *mf* *pp* *pp* *mf* *pp*

S.C. w/tri. beater scrape *mf* *pp*

Glk. *p* *mf*

Triangles *p* *mf*

"Betsy" *mf* *pp*

"Joe Bowers" *mf* *pp*

solo w/picc. open *mp* *mf*

15 poco accel. ♩ = 76 poco rit. 18 ♩ = 66 poco accel. ♩ = 76 poco rit. 22 ♩ = 63 hazy ridgeline

Vln. I *pp* *n* *pp* *pp* *n*

Vln. II *pp* *n* *pp* *pp* *n*

Vla. 1 *pp* *n* *pp* *pp* *ppp*

Vla. 2 *pp* *n* *pp* *pp* *ppp*

Ve. 1 *pp* *n* *pp* *pp* *ppp*

Ve. 2 *pp* *n* *pp* *pp* *ppp*

Cb. *mp* *pp* *mf*

con sord. *n*

II *p* *pp* *n*

III *p* *pp* *n*

div. a3 1, 2. *p* *pp* *n*

3. pizz. *mp* *pp* *ppp*

senza sord. *ppp*

arco *pp* *mf*

sul pont. arco *pp* *mf*

poco accel. ♩ = 88

rit. 29 ♩ = 76

accel. ♩ = 96

24

Picc. *pp* *mf* *f*

Fl. 1 *mf* *mp* *pp* *p* *mf* *pp* *mp* *mf* *f*

Fl. 2 *mf* *mp* *pp* *p* *mf* *pp* *mp* *mf* *f*

Ob. 1 *mf* *mp* *pp* *p* *mf* *pp* *mp* *mf* *f*

Ob. 2 *mf* *mp* *pp* *p* *mf* *pp* *mp* *mf* *f*

E. Hn. *mp* *f* *mf* *f*

Cl. 1 *mf* *mp* *pp* *p* *mf* *pp* *mp* *mf* *f*

Cl. 2 *mf* *mp* *pp* *p* *mf* *pp* *mp* *mf* *f*

B. Cl. *mf* *f* *pp* *mf* *fp* *mf* *f*

Bsn. 1 *mf* *f* *pp* *mf* *fp* *mf* *f*

Bsn. 2 *mf* *f* *pp* *mf* *fp* *mf* *f*

C. Bn. *mf* *fp* *mf* *f*

Hn. 1 *mp* *f* *pp* *mp* *f* *p* *mf*

Hn. 2 *mf* *fp* *pp* *fp* *pp* *p* *mf*

Hn. 3 *p* *mf* *fp* *pp* *p* *mf*

Hn. 4 *p* *mf* *fp* *pp* *p* *mf*

Tpt. 1 *pp* *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *p* *mf*

Tbn. 1 *mf* *fp* *p* *mf*

Tbn. 2 *mf* *fp* *p* *mf*

B. Tbn. *mf* *p* *pp* *p* *mf*

Tuba *mf* *p* *pp* *p* *mf*

Pc. 1 (Glk.) *mf* *p* *mf* *fp* *p* *mf*

Pc. 2 (Triangles) *mf* *pp* *mf* *mf* *mf*

Pc. 3 (S.C.) *p* *mf* *f*

Pc. 4 Triangle *mf* *p* *mf* *f*

Pno. *p* *mf* *mf* *mf* (mute) *f*

Hp. *p* *mf* *mf* *mf*

div. 1. *pp* *mp* *ppp* *p* *f*

Vln. I 1 *pp* *mp* *ppp* *p* *f*

Vln. I 2 *pp* *mp* *ppp* *p* *f*

Vln. II 1 *pp* *mp* *ppp* *p* *f*

Vln. II 2 *pp* *mp* *ppp* *p* *f*

Vla. 1 *pp* *mp* *ppp* *p* *f*

Vla. 2 *pp* *mp* *ppp* *p* *f*

Vc. *mp* *mf* *p* *pp* *p* *mf* *pizz.* *p* *mp* *f*

Cb. *mf* *f* *p* *mp* *mf* *f*

24

poco accel. ♩ = 88

rit. 29 ♩ = 76

accel. ♩ = 96

senza sord.

senza sord.

senza sord.

arco

pizz.

pizz.

mf

f

p

mp

mf

f

34 ♩ = 84

poco rit. ♩ = 72

38 ♩ = 66 wake up!

Picc.

1

Fl. 2

1

Ob. 2

E. Hn.

1

Cl. 2

B. Cl.

Bsn. 1 2

C. Bn.

1

Hn. 2 4

3

Tpt. 1 2 3

Tbn. 1 2

Tuba

Pc. 1 To Glk. Glk. To Tam

Pc. 2 Vibraphone

Pc. 3 Marimba

Pc. 4 Splash Cymbal

Pno.

Hp.

Vln. I unis. div. pizz.

Vln. II unis. div. pizz.

Vla. 1 2 unis. pizz.

Vc.

Cb.

34 ♩ = 84 poco rit. ♩ = 72 38 ♩ = 66 wake up!

Picc. mf

1 p

2 p

1 pp

2 pp

E. Hn. f pp

1 pp

2 pp

B. Cl. f

1 pp

2 pp

B. Cl. f

1 f

2 ff

Bsn. f ff mp

1 f ff

2 f ff

C. Bn. f ff

1 f ff

2 f ff

3 f ff

4 f ff

Tpt. 1 f ff

Tbn. 1 f ff

2 f ff

B. Tbn. f ff

Tuba f ff

Timp. f ff n f n

Pc. 1 n f (Vib.) n

Pc. 2 mf $Red.$

Pc. 3 (Mar.) mf

Pc. 4 Bass Drum f ff n f n

Pno. f ff n f n f $Red.$

Harp f pp $gliss.$ $8va$ 7 pp

39 $\text{♩} = 80$

(muffle strings) chop f ff

(muffle strings) chop f ff

(muffle strings) chop f ff

Vla. f ff $arco$ mp mf

Vc. f ff $univ.$ $pizz.$ mf

Cb. f ff $univ.$ $pizz.$ mf

43 $\text{♩} = 88$ Peaks 6-10

51

Picc. *f* *fff* *ppp* *mf* *pp*

Fl. 1 *fff* *f* *fff* *pp* *mf* *ppp*

Fl. 2 *fff* *f* *fff* *pp*

Ob. 1 *mf* *fff* *f* *fff* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

Ob. 2 *mf* *fff* *f* *fff* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

E. Hn. *mf* *fff* *f* *fff* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

Cl. 1 *mf* *fff* *f* *fff* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp*

Cl. 2 *mf* *fff* *f* *fff* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp*

B. Cl. *mf* *f* *fff* *ppp*

Bsn. 1 *fff* *ppp*

Bsn. 2 *f* *fff* *ppp*

C. Bsn. *mf* *fff* *ppp*

Hn. 1 *f* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

Hn. 2 *f* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

Tpt. 1 *f* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

Tpt. 2 *f* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

Tbn. 1 *f* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

Tbn. 2 *f* shake keychain! *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

B. Tbn. Tuba *p* *f* *fff* *pp*

Timp. *ff* *pp*

Pc. 1 (Tam) *ff* S.C. To Glk. *fff* *ff* *ff* *f* *p*

Pc. 2 (Vib.) *fff* To S.C./Tri. *fff* (Lv.) *ff* *ff* *f* *p*

Pc. 3 (Mar.) *fff* *mp* *ff* *mp* *ff* *mp* *f* *f > mp* *mf > p* *mp > pp*

Pc. 4 (B.D.) *fff* Tri., S.C. *fff* (Lv.) *ff* *ff* *f* *p*

Pno. *ord.* *fff* *ff* *f* *p*

Hp. *fff* *ff* *fff* *fff* *15^{ma} bassa* *fff*

54 ♩ = 112 ("3-2-3-1")

Vln. I *ord.* *mf* *ff* *mp* *f* *fff* *ppp* (4)

Vln. II *ord.* *mf* *ff* *mp* *f* *fff* *ppp* (4)

Vla. 1 *mf* *f* *fff* *mf* *fff* col legno battuto ric. *ff* guiro chop col legno battuto chop *mf*

Vla. 2 *mf* *f* *fff* *mf* *fff* col legno battuto ric. *ff* guiro chop col legno battuto chop *mf*

Vc. *fff* *mp* muffle strings col legno battuto ric. *ff* guiro chop col legno battuto chop *mf*

Cb. *mp* *f* *fff* *ppp*

58 Panning

Picc. - Fl. 1/2 - Ob. 1/2 - E. Hn. - Cl. 1/2 - B. Cl. - Bsn. 1/2 - C. Bn. - 1/3 Hn. - 2/4 Hn. - Tpt. 1/2/3 - Tbn. 1/2 - B. Tbn. - Timp. - Pc. 1 - Vib. - Pc. 2 - Pc. 3 - Pc. 4 - Pno. - Hp.

Dynamic markings: *mf*, *ff*, *fff*, *p*, *pp*, *f*, *mp*, *f*, *pp*, *f*, *mp*, *mf*.

Performance instructions: "harmon mute stem in", "LH: damp for stac.", "8ba.", "a 2", "jet whistle", "Sus. Cym. w/ Tri. beater", "pizz.", "arco", "ff", "pp".

Watermark: PERUSAL

58 Panning

Vln. I - Vln. II - Vla. - Vc. - Cb. 1 - Cb. 2

Dynamic markings: *mp*, *mf*, *pp*, *f*, *pp*, *f*.

Performance instructions: "pizz.", "arco", "ff", "pp".

Picc. *ff* *mf*

Fl. 1 2 (jet) *fff* *mf* *mp* *p*

Ob. 1 2 *f* *mp* *p*

E. Hn. *mp* *p*

Cl. 1 2 *mf* *p* *pp* *f* *p*

B. Cl. *mf* *p* *pp* *f* *p* *mp* *p*

Bsn. 1 2 *ff* *pp*

C. Bn. *ff* *pp*

Hn. 1 3 2 4 "Sweet Betsy" *f* *ff* *ff*

Tpt. 1 2 3 *f* *ff* *p*

Tbn. 1 2 *f* *ff* *p*

B. Tbn. Tuba *ff* *pp*

Timp. *p*

Pc. 1 Tam *f* Glk. *mp* *f* Glk. *mf* *mp*

Pc. 2 (Vib.) *mf* *mp*

Pc. 3 (Mar.) Maracas (swirl) *f*

Pc. 4 (B.D.) Maracas (swirl) *f*

Pno. *ff* *mp* *mf* *mp*

Hp. *mf* *mp*

Vln. I *mp* *arco* *p*

Vln. II *mp* *arco* *p*

Vla. *mf* *p* *pp* *f* *p* *arco* *mf* *bow on body*

Vc. *f* *arco* *mf* *bow on body*

Cb. 1 *ff* *pp* *unis.* *arco* *mf* *bow on body*

Cb. 2 *f* *pp* *unis.* *arco* *mf* *bow on body*

69 Digging

67

Picc. *ff* *fff* *ff* *mf*

Fl. 1 2 *pp* *pppp* *ff* *fff* *ff*

Ob. 1 2 *pp* *pppp* *ff* *fff* *ff*

E. Hn. *pp* *ff* *ff*

Cl. 1 2 *pp* *pppp* *ff* *fff* *ff*

B. Cl. *f* *pp*

Bsn. 1 2 *pp* *pppp* *ff*

C. Bn. *f* *pp*

Hn. 1 3 *ff* *a 2*

Hn. 2 4 *ff* *a 2*

Tpt. 1 2 3 *ff* *a 3* *wa* *wa* *3* *wa* *p*

Tbn. 1 2 *ff* *a 2* *wa* *wa* *3* *wa* *p*

B. Tbn. Tuba *ff* *pp*

Timp. *f* *p* *n*

Pc. 1 *p* normal beater *f* Pc. 1 Tam *p* *ff* Tri. beater scrape *mf* Glk. *mf*

Pc. 2 *p* *ff* S.C./Tri. *p* *ff* Tri. beater scrape

Pc. 3 *tr* *tr* *tr* *tr* *ppp* *ff* Mar.

Pc. 4 *tr* *tr* *tr* *tr* *ppp*

Pno. *p* *f* *ff* *f*

Hp. *ff* *mf*

69 Digging

67

div. 1.2. *pppp* *ff* *mf* *mf* *pp*

Vln. I *pppp* *ff* *mf* *mf* *pp*

Vln. II *pppp* *ff* *mf* *mf* *pp*

Vla. *pp* *ff* *mf* *pp* *pp* sul pont. sul tasto

Vc. *pp* *ff* *mf* *pp* *pp* sul pont. sul tasto

Cb. *pp* *f* *pp*

72 74

Picc. *pp* *f* *ff* *f* *p*

1 *f* *ff* *f* *p*

2 *f* *ff* *f* *p*

1 *f* *ff* *ff* *f* *p*

2 *f* *ff* *ff* *f* *p*

E. Hn. *f* *f* *ff* *f*

1 *f* *ff* *f* *p*

2 *f* *mf* *ff* *f* *p*

B. Cl. *mf* *ff* *ff* *mp* *f* *pp*

Bsn. 1 *mf* *pp* *ff* *f*

2 *f* *ff* *mf* *ff* *mp* *f* *pp*

C. Bn. *f* *ff* *mf* *ff* *mp* *f* *pp*

1 *ff* *mf* *ff* *mp* *f* *pp*

2 *ff* *mf* *ff* *mp* *f* *pp*

Hn. *ff* *mf* *ff* *mp* *f* *pp*

1 Harmon mute *p* *ff*

2 Harmon mute *p* *ff*

B. Tbn. *ff* *mf* *ff* *mp* *f* *pp*

Tuba *ff* *mf* *ff* *mp* *f* *pp*

Timp. *f* *fp* *fp* *fp* *fp* *pp*

Pc. 1 (Glk.) *f* *p* *ff* *f*

Pc. 2 Shaker *mf* *f* *fp* *fp* *fp* *fp* *pp* *p*

Pc. 3 (Mar.) *f* *ff* *f* *fp* *fp* *fp* *fp* *pp* *p*

Pc. 4 (Mrs.) *mf* *f* *fp* *fp* *fp* *fp* *pp* *p*

Pno. *f* *f*

8ba. *ff*

Hp. *f*

72 74

72 div. 1.2. *pp* *ppp* *ppp* *ppp*

Vln. I unis. *ff* *ff* *ord.* *f* *ord.*

2 unis. *ff* *ff* *ord.* *f* *ord.*

Vln. II unis. *ff* *ff* *ord.* *f* *ord.*

Vla. *mf* *pp* *ff* *mf* *ff* *mp* *f* *pp* *f* *pp* *f*

Vc. *ff* *mf* *ff* *mp* *f* *pp* *f*

Cb. *ff* *mf* *ff* *mp* *f* *pp*

78 Fiddlin'

Woodwind and Percussion section score for measures 77-78. The score includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Bass Trombone, Tuba, and Timpani. Percussion includes Snare Drum (S.C.), Maracas (Mar.), and four pairs of Cymbals (Pc. 1-4). The piano part is also included. Dynamics range from *pp* to *fff*. Performance markings include *stomp, clap*, *sim.*, *ff*, *f*, *pp*, *fp*, *mf*, and *ord.* (order).

78 Fiddlin'

String section score for measures 77-78. The score includes parts for Violin I and II, Viola 1 and 2, and Cello. Dynamics range from *ff* to *fff*. Performance markings include *on the string*, *sul pont.* (sul ponticello), and *ord.* (order). The score features complex rhythmic patterns with triplets and sixteenth notes.

Peaks 6-10 reprise #1

82

83

Picc. *ff* *fff* *fff* *fff*

1 *ff* *fff* *fff* *fff*

2 *ff* *fff* *fff* *fff*

Ob. 1 *ff* *fff* *fff* *fff*

2 *ff* *fff* *fff* *fff*

E. Hn. *pp* *f* *f* *ff*

Cl. 1 *pp* *mf* *f* *ff*

2 *pp* *mf* *f* *ff*

B. Cl. *p* *ff* *pp* *ff*

Bsn. 1 *p* *mf* *f* *ff*

2 *ff* *pp* *f* *ff*

C. Bn. *p* *ff* *pp* *ff*

Hn. 1 *mf* *f* *ff* *ff*

2 *ff* *pp* *f* *ff*

3 *pp* *mf* *f* *ff*

4 *pp* *mf* *f* *ff*

Tpt. 1 *pp* *mf* *f* *ff*

2 *pp* *mf* *f* *ff*

3 *pp* *mf* *f* *ff*

Tbn. 1 *pp* *ff* *pp* *ff*

2 *pp* *ff* *pp* *ff*

B. Tbn. *pp* *ff* *pp* *ff*

Tuba *pp* *ff* *pp* *ff*

Timp. *pp* *pp* *pp* *f*

Pc. 1 S.C., triangle beater scrape *p* *ff* S.C./hard yarn *pp* *f* stick *ff*

Pc. 2 S.C., triangle beater scrape *p* *ff* S.C., hard yarn *pp* *mp* *f* stick *ff*

Pc. 3 Perc. S.C., hard yarn *pp* *mp* *f* stick To Toms *ff*

Pc. 4 (B.D.) To Cr. *f* Cr. Crotales *fff* Sp. Cym. *ff*

Pno. *mf* *ff* *ff*

Hp. *mf* *ff*

Peaks 6-10 reprise #1

82

83

Vln. I *ff* *fff* *fff* *fff* wild free bowing!

Vln. II *ff* *fff* *fff* *fff* wild free bowing!

Vla. 1 *ff* *fff* *fff* *fff* unis. *ff*

2 *ord. 6* *p* *ord. 6* *ff* unis. *ff*

Vc. *ord. 6* *p* *ord. 6* *ff*

Cb. *pp* *ff* *pp* *ff*

Picc. *ff* *p*

1 *mf*

2 *mf*

Ob. 2

Cl. 1 *pppp*

Bsn. 2

1 *ff* *mp* *f* *pp* "Joe Bowers"

2 *ff* *mf* *f* *mf* *p*

3 *ff* *mf* *p*

4 *ff* *mf* *f* *mf* *p*

1 *mf* *ff* *p*

Tpt. 2 *f* *ff* *mf* *ff* *p*

3 *mf* *ff* *f* *p*

1 *ff* *mf* *mp*

Tbn. 2 *ff* *p*

B. Tbn. *f* *pp*

Tuba "Joe Bowers" *f* *pp*

Timp. *p* *f* *mf* *n*

Pc. 1 Bongo *pp*

Pc. 2 snares off, muted *pp*

Pc. 3 Toms *pp*

Pc. 4 To Bass Drum

Pno.

Vln. I *n*

1 *n*

2 *n*

Vla. *n*

Vc. *n*

Cb. *n*

1 *n*

2 *pppp* con sord. III V

Pic.

1

2

Ob.

1

2

E. Hn.

1

2

Cl.

1

2

Bsn.

1

2

Hn.

2

4

1

Tpt.

2

3

1

2

Tbn.

1

2

Timp.

Pc. 1

Pc. 2

Pc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc. 1/2

Cb.

Picc. *mp* *fff* *pp*

1 *mp* *fff* *pp*

Fl. 2 *mp* *fff* *pp*

Ob. 1 *mp* *fff* *pp*

2 *mp* *fff* *pp*

E. Hn. *mp* *fff* *pp*

1 *mp* *fff* *pp*

Cl. 1 *mp* *fff* *pp*

2 *mp* *fff* *pp*

B. Cl. *mf* *ppp* *f* *ppp*

Bsn. 1 *mf* *ppp* *f* *ppp*

2 *mf* *ppp* *f* *ppp*

C. Bn. *mf* *ppp* *f* *ppp*

Hn. 1 *a 2* *mf* *pp* *f* *ppp*

2 *mf* *pp* *f* *ppp*

3 *mf* *pp* *f* *ppp*

4 *mf* *pp* *f* *ppp*

Tpt. 1 *f* *pp* *f* *ppp* *open*

2 *f* *pp* *f* *ppp* *open*

3 *f* *pp* *f* *ppp* *open*

Tbn. 1 *pp* *ppp* *f* *ppp* *open*

2 *pp* *ppp* *f* *ppp* *open*

B. Tbn. *mf* *pp* *f* *ppp*

Tuba *mf* *pp* *f* *ppp*

Timp. *mf* *pp* *f* *ppp*

Pc. 1 (Bongo) *p* *pp*

Pc. 2 (S.D.) *p* *pp* *unmute* *pp*

Pc. 3 (Toms) *p* *pp*

Pc. 4 (B.D.) *mp* *mf* *pp*

Pno. *f* *ppp*

Hp. *f* *ppp*

Vln. I 1 *ric.* *slow bounce - approx. rhythm* *ppp* *muffle* *fast bounce* *ppp* *unis.* *f* *ff*

2 *mf* *pp* *ppp* *muffle* *fast bounce* *ppp* *unis.* *f* *ff*

Vln. II 1 *ric.* *slow bounce - approx. rhythm* *ppp* *unis.* *muffle* *fast bounce* *ppp* *unis.* *f* *ff*

2 *mf* *pp* *ppp* *unis.* *muffle* *fast bounce* *ppp* *unis.* *f* *ff*

Vla. *pp* *ppp* *muffle* *fast bounce* *ppp* *f* *ff*

Vc. *pp* *ppp* *muffle* *fast bounce* *ppp* *f* *ff*

Cb. *mf* *ppp* *f* *ppp* *f* *ff*

117 118

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

Cl. 1 2

B. Cl.

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Timp.

Pc. 1 Sus. Cym. Tam Claves

Pc. 2 Sus. Cym.

Pc. 3 Sus. Cym. Mark Tree Castanets

Pc. 4 Splash Cym. Triangle Maracas

Pno.

Hp.

117 118

Vln. I

Vln. II

Vla.

Vc.

Cb.

(E melodic minor...)

pizz. 3 3

arco 6

pp sul tasto

sul tasto arco

(w/Claves) (Pitches are a possible chop alternative to chop)

muffle chop mp

(w/Claves) (Pitches are a possible chop alternative to chop)

muffle chop mp

senza sord. pizz. ff

Picc. *ff* *p*

1 *f* *mf* *ff* *p*

Fl. 2 *f* *mf* *ff* *p*

1 *f* *mf* *ff* *p*

2 *f* *mf* *ff* *p*

E. Hn.

1 *f* *mf* *ff* *p*

Cl. 2 *f* *mf* *ff* *p*

B. Cl. *p* *f*

C. Bn. *f*

1 *p* *f*

Tpt. 2 *p* *f*

3 *p* *f*

1 *p* *f*

Tbn. 2 *mp* *f*

B. Tbn. *p* *f*

Tuba *p* *f*

(Claves)

Pc. 1

(Castanets)

Pc. 3 *mf* *f* *ff*

(Maracas)

Pc. 4 *mf* *f* *ff*

Pno.

Hp. *cresc.* *mf* *p*

Vln. I *cresc.* *f* *pizz.* *mf*

Vln. II *cresc.* *mf* *p* *div. a3* *pizz.* *mf*

Vla. *mf* *f* *pizz.* *mf*

Ve. *mf* *f* *pizz.* *mf*

Cb. *f*

Picc. *pp* < *mp* *pp*

1 *f* *p* *f* *p* *f* *p* *pp* < *mp* *pp*

2 *ff* *f* *p* *f* *mf* *pp* < *mp* *pp*

1 *f* *p* *pp* < *mp* *pp*

2 *mf* > *p* *pp* < *mp* *pp*

E. Hn. *p* *fff*

1 *mf* > *p* *pp* < *mp* *pp* *p* *fff*

2 *mp* > *pp* *p* *fff*

B. Cl. *mf* *mp* *p* *fff*

1 *mf* > *pp* *p* *fff*

2 *mf* > *pp* *p* *fff*

B. Cl. *mf* *mp* *p* *fff*

1 *mf* > *pp* *p* *fff*

2 *mf* > *pp* *p* *fff*

C. Bn. *f* *mf* *mp* *p* *fff*

1 *mf* *p*

2 *mf* *p*

Pc. 1 Tam Claves *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Pc. 2 Triangles To Snare Drum *p* < *mf* *pp*

Pc. 3 Mark Tree Maracas *p* *mf* *p* *mf* > *pp* *p* *mf* > *pp* *p* *mf* > *pp* *p* *mf*

Pc. 4 Triangle Maracas *p* *p* < *mf* *p* > *mf* > *pp* *p* > *mf* > *pp* *p* > *mf* > *pp* *p* > *mf*

Pno. (F# melodic minor...) *p*

Hp. (F# melodic minor...) *p*

Vln. I 128 *mp* *pp* sul tasto arco (F# melodic minor...) *pp* sul tasto arco (F# melodic minor...)

Vln. II unis. *p* *pp* sul tasto arco (F# melodic minor...)

Vla. muffle strings (w/Claves) chop *p* *mp*

Vc. muffle strings (w/Claves) chop *p* *mp*

Cb. *mf* *mp* *p* *fff*

Picc. *f* *ff* *p*

1 *f* *ff* *p*

2 *f* *ff* *p*

1 *f* *ff* *p*

2 *f* *ff* *p*

E. Hn. *ppp*

1 *ppp*

2 *ppp*

B. Cl. *mf* *f*

1 *ppp*

2 *ppp*

B. Bn. *mf* *f*

1 *p* *f* *mf*

2 *p* *f* *mf*

3 *p* *f* *mf*

1 *p* *f* *mf*

2 *mp* *f* *mf*

B. Tbn. Tuba *a 2* *p* *f* *f*

Pc. 1 *p* *f* *p* *mf* *p* *mf* *p* *mf*

Pc. 3 *ppp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp*

Pc. 4 *ppp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp*

Pno. *mf* *p*

Hp. *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p*

Vc. *p*

Cb. *f*

Picc. *f* — *ff* *ffp* *ff* *fff*
 1 *f* — *ff* *ffp* *ff* *fff*
 2 *f* — *ff* *ffp* *ff* *fff*
 1 *f* — *ff* *ffp* *ff* *fff*
 2 *f* — *ff* *ffp* *ff* *fff*
 E. Hn. *f* — *ff* *ffp* *ff* *fff*
 1 *f* — *ff* *ffp* *ff* *fff*
 2 *f* — *ff* *ffp* *ff* *fff*
 B. Cl. *f* — *ff* *ffp* *ff* *fff*
 1 *f* — *ff* *ffp* *ff* *fff*
 2 *f* — *ff* *ffp* *ff* *fff*
 B. Cl. *ff* *f* *ff*
 1 *f* — *ff* *ffp* *ff* *fff*
 2 *f* — *ff* *ffp* *ff* *fff*
 C. Bn. *ff* *f* *ff*
 1 *ff* *f* *ff*
 2 *ff* *f* *ff*
 B. Tbn. *ff* *f* *ff*
 1 *ff* *f* *ff*
 2 *ff* *f* *ff*
 B. Tbn. Tuba *ff* *f* *ff*
 Timp. *f* *ff* *f* *ff*
 Pc. 1 *f* *ff* *mf*
 Snare Drum *p* < *mf* *mf* *p* < *f* *pp* *f* *pp* *ff* *mf*
 Castanets *mf* < *f* *f* *p* < *f* *mf* < *f* *ff* *mf* *f* *ff* *mf*
 Tambourine w/sticks *mf* < *f* *f* *p* < *f* *mf* < *f* *ff* *pp* *f* *fp* *ff* *mf*
 Pno. *ff*

1 senza sord. *mf* — *ff* *ff* *ff*
 2 senza sord. *mf* — *ff* *ff* *ff*
 1 senza sord. *mf* — *ff* *ff* *ff*
 2 senza sord. *mf* — *ff* *ff* *ff*
 Vla. senza sord. arco *mf* — *ff* *ff* *ff*
 Vc. senza sord. arco *mf* — *ff* *ff* *ff*
 Cb. *ff*

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

C. Bn. 1 2

Hn. 1 2 3 4

Tpt. 2 3

Tbn. 1 2

B. Tbn. Tuba

Timp.

Pc. 1 (S.C.)

Pc. 2 (S.C.)

Pc. 3 (S.C.) To Toms Toms

Pc. 4 (Sp.C) Bass Drum secco

Pno.

Vln. I unis. *ff*

Vln. II unis. *ff*

Vla. *ff*

Vc. *ff*

Cb. arco *ff*

147 ♩ = 144 (fives)

pp *molto* *ff*

155

Picc. *fff* *f light & agile*

1 *fff* *f light & agile*

2 *fff* *f light & agile*

1 *fff* *f light & agile*

2 *fff* *f light & agile*

E. Hn. *fff* *f light & agile*

1 *fff* *f light & agile*

2 *fff* *f light & agile*

B. Cl. *fff* *f light & agile*

1 *fff* *f light & agile*

2 *fff* *f light & agile*

B. Cl. *fff* *f light & agile*

1 *fff* *f light & agile*

2 *fff* *f light & agile*

C. Bn. *fff* *f light & agile*

1 *fff* *f light & agile*

2 *fff* *f light & agile*

3 *fff* *f light & agile*

4 *fff* *f light & agile*

1 *fff* *f light & agile*

2 *fff* *f light & agile*

3 *fff* *f light & agile*

4 *fff* *f light & agile*

1 *fff* *f light & agile*

2 *fff* *f light & agile*

B. Tbn. *fff* *f light & agile*

1 *fff* *f light & agile*

2 *fff* *f light & agile*

Tuba *fff* *f light & agile*

Timp.

Pc. 1

Pc. 2

Pc. 3

Pc. 4

Pno.

155

160 ♩ = 152 Contour mapping

Vln. I

Vln. II

Vla.

Vc.

Cb.

Score for measures 163-164, measures 1-16. Instruments include Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1, 2, 3, 4, Trumpet 1, 2, 3, Trombone 1, 2, Bass Trombone, Tuba, Suspended Cymbal w/ sticks, Snare Drum, Maracas/Percussion, Tambourine, Piano, and Double Bass. Dynamics range from *pp* to *fff*. Performance markings include accents, slurs, and articulation marks.

Score for measures 163-164, measures 17-26. Instruments include Violin I & II, Viola, Violoncello, and Contrabass. Performance markings include *non div.*, *col legno battuto*, and guiro (scrape, noise) with various articulation marks. Dynamics range from *ff* to *pp*.

Fiddlin' reprise

Score for woodwinds, brass, and percussion. Includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Tuba, Timpani, Bongos, Snare Drum, Castanets, and Tambourine/sticks. The score is divided into measures 182, 186, and the 'Fiddlin' reprise' section.

Fiddlin' reprise

Score for strings and double bass. Includes parts for Violin I, Violin II, Viola, Violoncello (1 & 2), and Contrabass. The score is divided into measures 182, 186, and the 'Fiddlin' reprise' section. Performance instructions include 'on the string', 'unis.', and 'sul pont.'.

Picc. *fff* *ff* *pp*

Fl. 1 2 *fff* *ff* *pp*

Ob. 1 2 *ff > pp* *ff > pp* *fff* *ff > pp* *ff > pp* *ff > pp* *ff > pp* *ff* *pp*

E. Hn. *pp* *ff > pp* *fff* *ff > pp* *ff > pp* *ff > pp* *ff* *pp*

Cl. 1 2 *fff* *ff* *pp*

B. Cl. *pp* *ffp* *pp* *ff* *ffp* *pp* *ff* *ffp* *pp* *ff* *p* *ff*

Bsn. 1 *pp* *ff > pp* *ff > pp* *ff > pp* *ff > pp* *ff* *p* *ff*

Bsn. 2 *ff > pp* *ff > pp* *ff > pp* *ff > pp* *ff > pp* *ff* *p* *ff*

C. Bn. *pp* *ffp* *pp* *ff* *ffp* *pp* *ff* *ffp* *pp* *ff* *p* *ff*

Hn. 1 3 *pp* *ff > pp* *ff* *f* *ff > pp* *ff > pp* *ff > pp* *ff > pp* *ff*

Hn. 2 4 *ff > pp* *ff > pp* *ff > pp* *ff > pp* *ff > pp* *ff*

Tpt. 1 2 3 *ff* *f* *ff* *pp* *ff*

Tbn. 1 2 *ff* *f* *ff* *pp* *ff*

B. Tbn. *pp* *ffp* *pp* *ff* *ffp* *pp* *ff* *ffp* *pp* *ff* *p* *ff*

Timp. *ff* *ff*

Sus.Cym. *f* *f*

Pc. 1 *f* *f*

Pc. 2 (S.D.) *pp* *fp > pp* *fp > pp* *fp > pp* *fp > pp* *fp > pp* *fp > pp* *fp > pp* *fp > pp* *fp > pp* *fp > pp* *fp > pp* *fp > pp* *f* stick

Pc. 3 (Cast.) *p* *f > p* *f > p* *f > p* *f > p* *f > p* *f > p* *f > p* *f > p* *f > p* *f > p* *f > p* *f > p* *f* S.C., mallet Toms *mf*

Pc. 4 (Tamb.) *ff* *pp* *f* *mf* Bass Drum

Pno. *ff* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff* *ord.* *ff*

Ve. 1 *6 fp* *6 fp* *3 ff* *ord.* *sul pont.* *3 fp* *6 fp* *6 fp* *6 fp* *6 fp* *3 ff* *1 ord.* *ff*

Ve. 2 *6 fp* *6 fp* *3 ff* *ord.* *sul pont.* *3 fp* *6 fp* *6 fp* *6 fp* *6 fp* *3 ff* *2 ord.* *ff*

Cb. *pp* *ffp* *pp* *ff* *ffp* *pp* *ff* *ffp* *pp* *ff* *p* *ff*

ritard

Woodwind and Percussion section score for "Dancing into sunset". The score includes parts for Piccolo, Flute (1 and 2), Oboe (1 and 2), English Horn, Clarinet (1 and 2), Bass Clarinet, Bassoon (1 and 2), Contrabassoon, Horn (1, 2, 3, 4), Trumpet (1, 2, 3), Trombone (1, 2), Bass Trombone, Tuba, Timpani, and various Percussion instruments (Pc. 1-4, Triangle, Vibraphone, Tambores, S.C. sticks). The music features complex rhythmic patterns with many triplets and dynamic markings such as *p*, *fff*, *pp*, *ff*, *mf*, and *f*. A large watermark "SAMPLE" is visible across the page.

Dancing into sunset

ritard

String section score for "Dancing into sunset". The score includes parts for Violin I, Violin II, Viola, Violoncello (1 and 2), and Contrabass. The music features complex rhythmic patterns with many triplets and dynamic markings such as *div.*, *mp*, *mf*, and *f*. A large watermark "SAMPLE" is visible across the page.

199 $\text{♩} = 80$ **molto ritard.** $\text{♩} = 80$ **204** $\text{♩} = 66$ **tenuto**

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mp* *mf* *p* *ppp*

Bsn. 1 *f* *mf* *mf* *p*

Bsn. 2 *f* *mf* *mf* *p*

C. Bn. *p* *ppp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. Tuba *p*

Timp. *pp*

Pc. 1 *mp*

Pc. 2 *p*

Pc. 3 *mp*

Pc. 4 *mp*

Pno. *p* *ppp*

Hp. *pppp* *mp*

Glk. *mp*

To Bell Tree

Mar. solo *n < mf* *To Mrcs.*

Crotale, bowed *mp* *To Mrcs.*

199 $\text{♩} = 80$ **molto ritard.** $\text{♩} = 80$ **204** $\text{♩} = 66$ **tenuto**

Vln. I *mp* *con sord.* 1 *pp*

Vln. I *mp* *con sord.* 2 *pp*

Vln. II *mp* *con sord.* 1 *pp*

Vln. II *mp* *con sord.* 2 *pp*

Vla. 1 *pp* *con sord.* 1 *pp*

Vla. 2 *pp* *con sord.* 2 *pp*

Vc. 1 *pp* *con sord.* 1 *pp*

Vc. 2 *p* *con sord.* 2 *pp*

Cb. *p* *con sord.* *sul A* *pp*

sul tasto

Picc. *p*

Fl. 1 *ppp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

E. Hn. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 (st. mute) *pp*

Tpt. 2 (st. mute) *pp*

Tpt. 3 (st. mute) *pp*

Tbn. 1 (straight mute) *pp*

Tbn. 2 (straight mute) *pp*

B. Tbn. (straight mute) *pp*

Pc. 1 Bell Tree *p* *mp* *p*

Pc. 2 *mp* *mp* *p* *mp*

Pc. 3 Maracas slow swirl *n* *mp* *n* *p* *n* *mp*

Pc. 4 Maracas slow swirl *n* *mp* *n* *p* *n*

Pno. fingernails on strings inside *ppp* *mp* *pppp*

Hp. *ppp* *pppp*

Vin. I 1 smooth continuous glissando *pppp*

Vin. I 2 smooth continuous glissando *pppp*

Vin. II 1 smooth continuous glissando *pppp*

Vin. II 2 smooth continuous glissando *pppp*

Vla. 1 smooth continuous glissando *pppp*

Vla. 2 smooth continuous glissando *pppp*

Vcl. 1 smooth continuous glissando *pppp*

Vcl. 2 smooth continuous glissando *pppp*

Cb. half section free bow *pppp*

1/4 section *pppp*