

Mark O'Connor
MARK O'CONNOR

Americana
Symphony
"Variations on Appalachia Waltz"

MARK O'CONNOR MUSIK INTERNATIONAL

SCORE

Mark O'Connor
M A R K O ' C O N N O R

Americana Symphony

“Variations on Appalachia Waltz”
(score)

2006-2007

For Large Symphony Orchestra

3333/4331/timp/perc/pno/harp+strings

Composed and orchestrated by Mark O'Connor

I. Brass Fanfare: Wide Open Spaces

II. New World Fanciful Dance

III. Different Paths Towards Home

IV. Open Plains Hoedown

V. Soaring Eagle, Setting Sun

VI. Theme: Splendid Horizons

Any movement or combination of the movements can be singled out or re-organized for performance. Suggestions for consideration include I., II. III. and IV., all recommended as stand alone pieces. Most any order of movements is acceptable. The composition was designed for maximum flexibility. Three or four movements combine to make a shorter variation Symphony. Recommended shorter schemes can include these combinations:

(II, III, IV, V, VI)

(II, III, IV, VI)

(I, III, V, VI)

(II, III, IV)

(IV, V, VI)

(III, V, VI)

(II, IV)

(I, IV)

(III, IV)

(V, VI)

Commissioned by: Cabrillo Music Festival and Marin Alsop, Colorado Symphony, Dubuque Symphony, Fargo Moorhead Symphony, Fox Valley Symphony, Garrett Lakes Arts Festival, Greater Anderson Musical Arts Consortium, Imperial Symphony, Reading Symphony, Richmond Symphony, Rockford Symphony, Santa Fe Symphony, Springfield Symphony, Symphony Silicon Valley, Youngstown Youth Symphony.

Percussion Instruments

Agogo Bell; Bass Drum; Bell Plate; Bell Tree; Bongos; Cabasa; Celeste, Chimes;
Claves; Congas; Cow Bell; Cymbals (Chinese, hand-held crash cymbals, finger cymbals,
medium, large, ride, sizzle, splash); Glockenspiel; Gong; Guiro w. wooden scraper;
Hand Bells; Snare (side drum and field/military snare); Piano; Shaker; Tambourine (w. head
and headless); Timbale; Tom Toms; Triangle; Wooden Blocks (high and low)
Vibraphone – w. motor; Xylophone

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Instruments

Piccolo $\frac{3}{4}$

1. Flute $\frac{3}{4}$

2. Flute $\frac{3}{4}$

1. Oboe $\frac{3}{4}$

2. Oboe $\frac{3}{4}$

E. Horn $\frac{3}{4}$

1. Clarinet $\frac{3}{4}$

2. Clarinet $\frac{3}{4}$

B. Clarinet $\frac{3}{4}$

1. Bassoon $\frac{3}{4}$

2. Bassoon $\frac{3}{4}$

C. Bassoon $\frac{3}{4}$

1. Fr. Horn $\frac{3}{4}$

2. Fr. Horn $\frac{3}{4}$

3. Fr. Horn $\frac{3}{4}$

4. Fr. Horn $\frac{3}{4}$

1. Trumpet $\frac{3}{4}$

2. Trumpet $\frac{3}{4}$

3. Trumpet $\frac{3}{4}$

1. Trombone $\frac{3}{4}$

2. Trombone $\frac{3}{4}$

B. Trombone $\frac{3}{4}$

Tuba $\frac{3}{4}$

Timpani $\frac{3}{4}$

1. Percussion $\frac{3}{4}$

2. Percussion $\frac{3}{4}$

3. Percussion $\frac{3}{4}$

4. Percussion $\frac{3}{4}$

Piano $\frac{3}{4}$

Harp $\frac{3}{4}$

1st Violins $\frac{3}{4}$

1st Vlns Div. $\frac{3}{4}$

2nd Violins $\frac{3}{4}$

2nd Vlns Div. $\frac{3}{4}$

Violas $\frac{3}{4}$

Violas Div. $\frac{3}{4}$

Cellos $\frac{3}{4}$

Cello Div. $\frac{3}{4}$

Basses $\frac{3}{4}$

Bass Div. $\frac{3}{4}$

Americana Symphony

I. Brass Fanfare: Wide Open Spaces

Boldly with Valour
♩ = 80

1. Fr. Horn
2. Fr. Horn
3. Fr. Horn
4. Fr. Horn
1. Trumpet
2. Trumpet
3. Trumpet
1. Tromb
2. Tromb
B. Tromb
Tuba
Timpani
1. Percussion
2. Percussion
3. Percussion
4. Percussion

1 2 3 4 5 6 7 8 9

I. Brass Fanfare: Wide Open Spaces

1. Hrn *f* *ff* *f* *mf*

2. Hrn *f* *ff* *f* *mf*

3. Hrn *f* *mf*

4. Hrn *f*

1. Trpt *f* *fmp* *fmp* *f* *mf*

2. Trpt *f* *fmp* *fmp* *f*

3. Trpt *fmp*

1. Tbn *fmp* *mf*

2. Tbn *f* *mf*

B. Tbn *f* *mf*

Tuba *f* *mf*

1. Perc *mp* **Ride Cymbal**

10 11 12 13 14 15 16

A *Stately*

Resounding

1. Hrn *mp* *mf* *mp* *mf*

2. Hrn *mp* *mf* *mf*

3. Hrn *mf*

4. Hrn *mf*

1. Trpt *mf*

2. Trpt *mp* *mf*

3. Trpt *mp* *mf*

1. Tbn *p* *mp* *p* *a2* *mp*

2. Tbn *p* *mp* *p* *mp*

B. Tbn *p* *pp* *mp*

Tuba *p* *pp* *mp*

1. Perc *mp* **Medium Mallets ...**

2. Perc **Tambourine ... muted w. handkerchief** *mp*

3. Perc **Bass Drum ...** *pp* *mp*

17 18 19 20 21 22 23

I. Brass Fanfare: Wide Open Spaces

Musical score for measures 24-30. The score includes parts for 1. Hrn, 2. Hrn, 3. Hrn, 4. Hrn, 1. Trpt, 2. Trpt, 3. Trpt, 1. Tbn, 2. Tbn, B. Tbn, Tuba, Timp, 1. Perc, 2. Perc, and 3. Perc. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/4. Dynamics range from *mf* to *ff*. The percussion parts include a splash cymbal and a cymbal with a trill effect. Measure numbers 24, 25, 26, 27, 28, 29, and 30 are indicated at the bottom.

Musical score for measures 31-38. The score includes parts for 1. Hrn, 1. Trpt, 2. Trpt, 3. Trpt, 1. Tbn, 2. Tbn, B. Tbn, Tuba, Timp, and 1. Perc. The key signature changes to three sharps (F# major/C# minor) starting at measure 35. The time signature changes to 3/4 at measure 35 and back to 2/4 at measure 37. Dynamics range from *ff* to *f*. The percussion part includes crash cymbals (hand held) and a damp cymbal. Measure numbers 31, 32, 33, 34, 35, 36, 37, and 38 are indicated at the bottom.

I. Brass Fanfare: Wide Open Spaces

C Grandly

1. Hrn *mf* *f* *ff* *f* *f* *mf*

2. Hrn *mf* *f* *ff* *f* *f* *mf*

3. Hrn *mf* *f* *ff*

4. Hrn *mf* *f* *ff*

1. Trpt (Not Muted) *mf* *f* *f mp* *mf* *mf* *f*

2. Trpt *mp* *mf* *f* *f mp* *mf* *f*

3. Trpt *mp* *mf* *f* *mf*

1. Tbn (No Mute) *mp* *mf* *f* *f mp* *mf* *mf*

2. Tbn (No Mute) *mp* *mf* *f* *f mp* *mf* *mf*

B. Tbn (Muted) *mp* *f* *f mp* *mf* *mf*

Tuba (Muted) *mp* *f* *f mp* *mf* *mf*

Timp *mp* *p* *mf* *mf* *mf* *mp*

1. Perc (Tom Tom) *mp* *mf* *mf*

2. Perc (Splash Cymbal) *mf*

3. Perc (Bass Drum) *mf* *Damp*

47 48 49 50 51 52 53 54 55

1. Hrn *ff* *mf* *f* *f* *Brassy* *f*

2. Hrn *ff* *mf* *f* *f* *Brassy* *f*

3. Hrn *f* *ff* *f* *Brassy* *f*

4. Hrn *f* *ff* *f* *Brassy* *f*

1. Trpt *mf* *f* *f* *f* *f* *f*

2. Trpt *mf* *f* *f* *f* *f* *f*

3. Trpt *mf* *f* *f* *f* *f* *f*

1. Tbn *mf* *mp* *mf* *f mp*

2. Tbn *f* *mf* *mp* *mf* *f mp*

B. Tbn *f* *mp* *mf* *f mp*

Timp *mf*

1. Perc (Tom Tom) *mf* *mf*

2. Perc (Snare Side Drum) *mf*

3. Perc (Bass Drum) *mf* *Damp*

56 57 58 59 60 61

I. Brass Fanfare: Wide Open Spaces

D *Triumphantly*

Open 1. *Fanciful*

1. Hrn *ff*

2. Hrn *ff*

3. Hrn *ff*

4. Hrn *ff*

1. Trpt *ff* *f*

2. Trpt *ff mf* *ff* *f*

3. Trpt *ff mf*

1. Tbn *mf* *f* *mf* *f*

2. Tbn *mf* *f* *mf* *f*

B. Tbn *f* *mf*

Tuba *f* *mf*

Timp *f* *mf* *Muffled ...* *tr*

1. Perc *f* *tr*

2. Perc *f* *tr*

3. Perc *f* *Damp* *Cymbal medium* *Splash Cymbal*

4. Perc *Cymbal ...* *large* *f* *Damp*

62 63 64 65 66 67

I. Brass Fanfare: Wide Open Spaces

With Trepidation **Muted** *Slight Rit...* **In Tempo** *Majestical*
Open

1. Hrn *f* *a2* *mp* *p* *mf* **Open**

2. Hrn *f* *mp* *p* *mf* **Open**

3. Hrn *f* *mp* *p* *mf* **Open**

4. Hrn *f* *mp* *p* *mf* **Open**

1. Trpt *mf* *p* **Muted** *Slight Rit...* **In Tempo**

2. Trpt *mf* *p* **Muted** *2. player only*

3. Trpt *mf* *p* **Muted**

1. Tbn *mf*

2. Tbn *mf*

B. Tbn *mf*

Tuba *mf*

Timp *mp*

3. Perc **Cymbal medium** *mp* *Slight Rit...* **In Tempo**

4. Perc *p* *tr* *p* *Damp* *tr* *pp* *Damp*

68 69 70 71 72 73 74 75

I. Brass Fanfare: Wide Open Spaces

E

Slight Rit ... In Tempo

1. Hrn *tr* *ff* *fff mf*

2. Hrn *ff* *fff mf*

3. Hrn *tr* *ff* *fff mf*

4. Hrn *ff* *fff mf*

1. Trpt *No Mute* *f* *f mp* *f* *f mp* *fff mf* *a2*

2. Trpt *No Mute* *f* *f mp* *f mp* *fff*

3. Trpt *No Mute* *f* *f mp* *f mp* *fff mf*

1. Tbn *f* *f mp* *mf* *f mp* *fff mf*

2. Tbn *f* *f mp* *mf* *f* *f mp* *fff mf*

B. Tbn *mf* *mf mp* *mf* *f* *f mp* *fff mf*

Tuba *mf* *mf mp* *f* *f mp* *fff mf*

Timp *Not Muffled ...* *mf* *tr* *p* *f* *tr* *p* *f*

1. Perc *Snare* *tr* *p*

3. Perc *Ride Cymbal (bell)* *Cymbal medium* *Splash Cymbal ...* *Cymbal large* *tr*

4. Perc *Bass Drum ...* *pp* *mf* *tr* *p* *f*

76 77 78 79 80 81

I. Brass Fanfare: Wide Open Spaces

1. Hrn *fff* *fff*

2. Hrn *fff* *fff*

3. Hrn *fff* *fff*

4. Hrn *fff* *fff*

1. Trpt *fff mf* *fff*

2. Trpt *fff mf* *fff*

3. Trpt *fff mf* *fff*

1. Tbn *fff* *ff* *fff*

2. Tbn *fff* *ff* *fff*

B. Tbn *fff* *fff*

Tuba *fff* *fff*

Timp *tr* *tr* *tr* *Damp* *ff* *Damp*

1. Perc *tr* *tr* *tr* *tr* *Damp* *Tambourine* *tr* *ff* *Damp*

2. Perc *Crash Cymbals* *Crash Cymbals* *Damp*

3. Perc *large* *ff* *Damp* *Cymbal medium* *Damp* *ff*

4. Perc *tr* *tr* *tr* *Damp* *Bass Drum* *ff* *Damp*

86 87 88 89 90 91

Americana Symphony

II. New World Fanciful Dance

(Rhythmically precise, with a jig dance quality...)
♩ = 52

The score is written for a full orchestra and includes the following parts and markings:

- Piccolo:** Starts with a forte (*f*) dynamic, playing a rhythmic melody.
- 1. Flute:** Starts with a forte (*f*) dynamic, playing a rhythmic melody.
- 2. Flute:** Starts with a forte (*f*) dynamic, playing a rhythmic melody.
- 1. Clarinet:** Enters at measure 4 with a mezzo-forte (*mp*) dynamic.
- 2. Clarinet:** Enters at measure 4 with a mezzo-forte (*mp*) dynamic.
- Timpani:** Enters at measure 8 with a piano (*p*) dynamic, playing a muffled roll.
- 1. Percussion:** Plays **Wooden Blocks** starting at measure 4, with *mf* dynamics for high and low notes.
- 2. Percussion:** Plays **Claves** starting at measure 4, with a *mf* dynamic.
- 3. Percussion:** Plays **Guiro (w. wooden scraper)** starting at measure 4, with a *mf* dynamic and *U D* (up/down) markings.
- Harp:** Enters at measure 8 with a mezzo-forte (*mp*) dynamic.
- 1st Vlns:** Enters at measure 8 with a mezzo-forte (*mp*) dynamic, playing a rhythmic melody.
- Violas:** Enters at measure 8 with a mezzo-forte (*mp*) dynamic, playing a rhythmic melody.
- Cellos:** Enters at measure 4 with a mezzo-forte (*mp*) dynamic, playing a rhythmic melody.
- Basses:** Enters at measure 8 with a mezzo-forte (*mp*) dynamic, playing a rhythmic melody.

1 2 3 4 5 6 7 8 9 10 11

II. New World Fanciful Dance

1. Fl. *a2* *f*

1. Ob. *a2* *f*

E. Hrn

1. Cl. *f*

2. Cl. *a2* *f*

1. Bssn *a2* *f*

1. Hrn *(Muted)* *a2* *mp* *mf*

3. Hrn *(Muted)* *a2* *mp* *mf*

Timp *Muffled ...* *mp* *mf* *mp* *Not Muffled* *mf*

1. Perc *Finger Cymbals* *mp*

3. Perc *Bass Drum* *mp*

4. Perc *Xylophone* *mp*

Pno *mf*

Harp *f*

1. Vln *all* *f*

2. Vln *all* *f*

Vla *all* *f*

Cel *all* *f*

Bass *all* *f*

20 21 22 23 24 25 26 27 28

II. New World Fanciful Dance

Instrumentation: Pic, 1. Fl., 1. Ob., 1. Cl., 2. Cl., 1. Bssn., 1. Hrn., 2. Hrn., 3. Hrn., 1. Tprt., 2. Tprt., 3. Tprt., Timp, 1. Perc., 3. Perc., 4. Perc., Pno, Harp, 1. Vln., 2. Vln., Vla., Cel., Bass.

Key Signatures: D major (first system), B minor (second system).

Tempo: 6/8.

Performance Instructions: *No. Vib.*, *Open*, *mf*, *f*, *ff*, *mp*, *mf*, *f*, *tr*, *Cymbal large - two stick roll*, *Damp*, *mf*, *mf*.

Measure Numbers: 29, 30, 31, 32, 33, 34, 35, 36, 37.

B Melungeon Jig

Pic: *f*, *No. Vib.*, *gliss.*
 1. Fl.: *f*, *a2 No. Vib.*, *gliss.*
 1. Ob.: *ff*, *Pushing Forward 1.*
 E. Hrn.: *ff*, *Pushing Forward 1.*
 1. Cl.: *ff*, *Pushing Forward 1.*
 B. Cl.: *ff*, *(to sound a major 9th lower)*
 1. Bssn.:
 C. Bssn.:
 1. Hrn.: *f*, *Brassy 1.*
 3. Hrn.: *f*, *Brassy 1.*
 3. Tpt.: *Muted*, *f*
 1. Tbn.: *Muted*, *Pushing Forward*, *f*
 2. Tbn.: *Muted*, *Pushing Forward*, *f*
 B. Tbn.: *Muted*, *Pushing Forward*, *f*
 Timp.: *f*
 1. Perc.: *ff*, *Tom Tom*, *f*, *Congas*, *f*
 2. Perc.: *f*, *Cabasa*
 3. Perc.: *f*, *Shaker*
 4. Perc.: *f*, *Xylophone*
 Pno.: *f*, *ped.*
 1. Vln.: *f*, *No. Vib.*
 2. Vln.: *f*
 Vla.: *f*
 Cel.: *f*
 Bass: *pizz.*, *ff*

II. New World Fanciful Dance

The score is arranged in a standard orchestral format with the following parts:

- Pic:** Piccolo, starting at measure 52 with a *ff* dynamic.
- 1. Fl.:** First Flute, starting at measure 52 with a *ff* dynamic.
- 1. Ob.:** First Oboe, playing a melodic line from measure 1 to 52.
- E. Hrn.:** English Horn, playing a melodic line from measure 1 to 52.
- 1. Cl.:** First Clarinet, playing a melodic line from measure 1 to 52 with a *ff* dynamic.
- B. Cl.:** Bass Clarinet, playing a melodic line from measure 1 to 52.
- 1. Bsn.:** First Bassoon, playing a melodic line from measure 52 with a *ff* dynamic.
- 1. Hrn.:** First Horn, playing a melodic line from measure 1 to 52 with a *f* dynamic.
- 3. Hrn.:** Third Horn, playing a melodic line from measure 1 to 52 with a *f* dynamic.
- 1. Tpt.:** First Trumpet, playing a melodic line from measure 33 to 52, marked *f* and *Muted 1.*
- 3. Tpt.:** Third Trumpet, playing a melodic line from measure 33 to 52, marked *f* and *(Muted)*.
- 1. Tbn.:** First Trombone, playing a melodic line from measure 1 to 52 with a *mf* dynamic.
- 2. Tbn.:** Second Trombone, playing a melodic line from measure 1 to 52 with a *mf* dynamic.
- B. Tbn.:** Bass Trombone, playing a melodic line from measure 1 to 52 with a *mf* dynamic.
- Tuba:** Tuba, playing a melodic line from measure 52 with a *mf* dynamic.
- 1. Perc.:** First Percussionist, playing a rhythmic pattern from measure 1 to 52.
- 2. Perc.:** Second Percussionist, playing Cabasa and Cow Bell from measure 49 to 52.
- 3. Perc.:** Third Percussionist, playing a rhythmic pattern from measure 1 to 52.
- 4. Perc.:** Fourth Percussionist, playing a rhythmic pattern from measure 1 to 52 with a *f* dynamic, and Xylophone from measure 53 to 55.
- Pno:** Piano, providing harmonic accompaniment throughout.
- 1. Vln.:** First Violin, playing a melodic line from measure 1 to 52 with a *ff* dynamic.
- 2. Vln.:** Second Violin, playing a melodic line from measure 1 to 52 with a *ff* dynamic.
- Vla.:** Viola, playing a melodic line from measure 1 to 52 with a *ff* dynamic.
- Cel.:** Cello, playing a melodic line from measure 1 to 52 with a *ff* dynamic.
- Bass:** Double Bass, playing a melodic line from measure 1 to 52 with a *ff* dynamic.

II. New World Fanciful Dance

C

The score is for a section labeled 'C' and consists of 8 measures, numbered 64 to 72. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The instruments and their parts are as follows:

- Pic:** Rests in measures 64-67, then plays a melodic line in measures 68-72.
- 1. Fl:** Plays a melodic line with *mf* dynamics throughout.
- 1. Ob:** Rests in measures 64-65, then plays a melodic line with *mf* dynamics.
- E. Hrn:** Plays a melodic line with *mf* dynamics.
- 1. Cl:** Plays a melodic line with *mf* dynamics.
- B. Cl:** Rests throughout.
- 1. Bsn:** Plays a melodic line with *ff* and *mf* dynamics.
- C. Bsn:** Rests in measures 64-67, then plays a melodic line with *mf* dynamics.
- 1. Hrn:** Starts *Muted* with *f* dynamics, then *mp* in measure 65, and *Open* with *mp* in measure 71.
- 2. Hrn:** Starts *Muted* with *f* dynamics, then *mf* in measure 65, and *Open* with *mp* in measure 71.
- 3. Hrn:** Starts *Muted* with *f* dynamics, then *mp* in measure 65.
- 1. Trpt:** Plays a melodic line with *mp* dynamics.
- 2. Trpt:** Rests in measures 64-65, then plays a melodic line with *mf* dynamics.
- 1. Tbn:** Rests throughout.
- B. Tbn:** Rests throughout.
- Tuba:** Rests throughout.
- Timp:** Plays a rhythmic pattern with *f* and *mf* dynamics.
- 1. Perc:** Plays Congas with *f* dynamics, Claves with *p* dynamics.
- 2. Perc:** Plays Agogo Bell with *p* dynamics.
- 3. Perc:** Plays Headless Tambourine and Splash Cymbal with *p* dynamics.
- Pno:** Plays a chordal accompaniment with *f* and *mf* dynamics.
- Harp:** Plays a melodic line with *mf* dynamics.
- 1. Vln:** Rests throughout.
- 2. Vln:** Rests throughout.
- Vla:** Rests in measures 64-67, then plays a melodic line with *pizz.* and *mf* dynamics.
- Cel:** Rests in measures 64-65, then plays a melodic line with *pizz.* and *mf* dynamics.
- Bass:** Rests throughout.

II. New World Fanciful Dance

Jauntily

The score is for a section of the symphony, spanning measures 73 to 81. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo/mood is marked *Jauntily*. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Horns (E, 1, 2, B), Bassoons (1, C), Horns (1, 2), Trumpets (1, 2, 3), Timpani, Percussion (1, 2, 3), Harp, Violins (1, 2), Viola, Cello, and Bass. Dynamics include *mf*, *mp*, and *mp*. Performance instructions include *a2*, *(No Mute)*, *Not Muffled*, and *arco*. The score is written in a standard orchestral format with multiple staves for each instrument.

II. New World Fanciful Dance

1. Fl. *f* *ff*

2. Fl. *f* *ff*

1. Ob. *f* *ff*

E. Hrn. *f* *ff*

1. Cl. *f* *ff*

2. Cl. *f* *ff*

B. Cl. *f* *ff*

1. Bsn. *f* *ff*

C. Bsn. *f* *ff*

1. Trpt. *mf* *f*

2. Trpt. *mf* *f*

3. Trpt. *mf* *f*

Timp. *mf* *f*

1. Perc. Cymbal *medium* *f* *Damp*

3. Perc. Bass Drum *f* *mf* *Damp*

Harp *f* *ff* *f*

1. Vln. *f* *ff*

2. Vln. *f* *ff*

Vla. *f* *ff*

Cel. *f* *ff* *f* *mf*

Bass *f* *ff* *f* *mf*

82 83 84 85 86 87 88 89 90

II. New World Fanciful Dance

1. Fl. *f* *a2*

1. Ob. *f* *a2*

1. Cl. *f* *a2*

1. Bssn. *f* *L.*

C. Bssn. *f* *L.*

1. Trpt. *Muted* *L.* *mf*

Timp. *mp* *mf*

1. Perc. *Claves* *mf* *Claves* *mf* *Tambourine* *tr.* *mp* *Splash Cymbal* *mf* *Bass Drum* *mp* *Cymbal* *medium* *mf*

2. Perc. *Shaker* *tr.* *mf*

3. Perc. *mf*

Harp. *f*

1. Vln. *Solo...* *f* *all Mutes* *mf* *div.* *No. Vib.* *f* *Mutes Off* *f*

2. Vln. *f* *ff*

Vla. *mf*

Cel. *Solo...* *f* *1st Stand* *f* *all* *mf* *f*

Bass. *Solo...* *f* *all* *mf* *f*

91 92 93 94 95 96 97 98 99 100 101 102

II. New World Fanciful Dance

The score is for a section of the 'Americana Symphony' titled 'II. New World Fanciful Dance' by M. O'Connor. It spans measures 103 to 110. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes parts for Piccolo, 1st and 2nd Flutes, Oboe, 1st and 2nd Clarinets, 1st and 2nd Bassoons, 1st and 3rd Horns, 1st and 2nd Trombones, Percussion (Congas, Splash Cymbal, Cymbal, Bass Drum, Tambourine), Harp, 1st and 2nd Violins, Viola, Cello, and Bass. Dynamics range from *mf* to *ff*. Performance instructions include 'Hard Mallets...' for the timpani and 'div. (front)' for the strings. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs.

II. New World Fanciful Dance

D *With Intensity*

The score is written for a full orchestra and percussion ensemble. It begins at measure 111 and ends at measure 117. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The section is marked 'D' and 'With Intensity'. Dynamics include *ff*, *f*, *mp*, and *mf*. Performance instructions include 'No. Vib.', 'gliss.', 'No Mute', and 'pizz.'. The percussion section includes Triangle, Congas, Cabasa, Shaker, Xylophone (Soft Mallets), Bass Drum, and Timbale (L.H.=Shell, R.H.=Rim Shot). The string section includes Violins, Viola, Cello, and Bass.

II. New World Fanciful Dance

The score is a full orchestral arrangement for the piece "New World Fanciful Dance" from the "Americana Symphony". It spans measures 118 to 125. The instrumentation includes Piccolo, Flutes (1st and 2nd), Oboe, English Horn, Clarinets (1st and 2nd), Bassoon, Horns (3rd, 1st, 2nd, and 3rd), Trumpets (1st, 2nd, and 3rd), Trombones (1st, 2nd, and Bass), Tuba, Timpani, Percussion (1st through 4th), Piano, Harp, Violins (1st and 2nd), Viola, Cello, and Bass. The score is written in 3/4 time and features a variety of dynamic markings such as *mf*, *f*, *ff*, and *fff*. It includes detailed performance instructions like "Medium Mallets...", "Cymbal... medium", "Bass Drum", "pizz.", and "arco". The piece concludes with a *ff* dynamic in measure 125.

II. New World Fanciful Dance

The score is a full orchestral score for the second movement, "II. New World Fanciful Dance". It is written in 2/4 time and features a variety of instruments. The woodwinds (Piccolo, Flute, Oboe, Horns, Clarinets, Bass Clarinet, Bassoon) and strings (Violins, Viola, Cello, Bass) play melodic and harmonic lines. The brass section (Trumpets, Trombones, Tuba, Timpani) provides rhythmic support and dynamic contrast. The percussion section includes a variety of instruments, with a prominent role for the Xylophone and a splash cymbal. The piano and harp provide a delicate accompaniment. The score is marked with dynamics such as *ff* (fortissimo) and *ff* (fortissimo), and includes performance instructions like "Damp" and "Hard Mallets". The score is divided into measures 126 through 130.

II. New World Fanciful Dance

E

The score is written for a full orchestra and includes the following parts:

- Pic
- 1. Fl.
- 1. Ob.
- E. Hrn.
- 1. Cl.
- B. Cl.
- 1. Bsn.
- 1. Hrn.
- 3. Hrn.
- 1. Tpt.
- 2. Tpt.
- 3. Tpt.
- 1. Tbn.
- 2. Tbn.
- B. Tbn.
- Tuba
- Timp
- 2. Perc. (Crash Cymbals (hand held), Cymbal large, Triangle)
- 3. Perc. (Bass Drum)
- 4. Perc. (Bass Drum, Xylophone)
- Pno
- Harp
- 1. Vln.
- 2. Vln.
- Vla.
- Cel.
- Bass

Key performance markings include dynamics such as *f*, *ff*, *fff*, *mf*, *pp*, and *arco*. Articulations like *tr*, *acc*, and *div.* are also present. The score is divided into measures 131 through 137.

II. New World Fanciful Dance

The score is for a full orchestra and includes the following parts and markings:

- Pic:** Piccolo, *ff*
- 1. Fl:** Flute 1, *ff*
- 1. Ob:** Oboe 1, *a2*, *ff*
- 1. Cl:** Clarinet 1, *ff*
- 2. Cl:** Clarinet 2, *ff*
- 1. Bssn:** Bassoon 1, *ff*
- 1. Hrn:** Horn 1, *a2*, *f*, *ff*
- 3. Hrn:** Horn 3, *f*, *ff*
- 1. Trpt:** Trumpet 1, *ff*
- 2. Trpt:** Trumpet 2, *ff*
- 3. Trpt:** Trumpet 3, *ff*
- B. Tbn:** Trombone, *mf*, *ff*
- Tuba:** Tuba, *mf*, *ff*
- Timp:** Timpani, *ff*
- 1. Perc:** Snare, *mf*, *f*
- 4. Perc:** Percussion 4, *ff*
- Pno:** Piano, *ff*
- Harp:** Harp, *fff*
- 1. Vln:** Violin 1, *all*, *ff*, *fff*
- 2. Vln:** Violin 2, *all*, *ff*, *fff*
- Vla:** Viola, *all*, *ff*, *fff*
- Cel:** Cello, *all*, *ff*, *fff*
- Bass:** Bass, *all*, *ff*, *fff*

138

139

140

141

142

143

144

145

146

II. New World Fanciful Dance

Stately

This page contains the musical score for measures 147 through 156 of the second movement, 'New World Fanciful Dance'. The score is written for a full symphony orchestra and includes the following parts:

- Woodwinds:** Piccolo (Pic), Flute 1 (1. Fl.), Oboe 1 (1. Ob.), Clarinet in E-flat (1. Cl.), Clarinet in B-flat (B. Cl.), Bassoon 1 (1. Bsn.), Horn 1 (1. Hrn.), Horn 3 (3. Hrn.), Trumpet 1 (1. Trpt), Trumpet 2 (2. Trpt), Trumpet 3 (3. Trpt), Trombone 1 (1. Tbn), Trombone 2 (B. Tbn), and Tuba.
- Brass:** Trombone 1 (1. Tbn), Trombone 2 (B. Tbn), and Tuba.
- Drum and Percussion:** Timpani (Timp), Snare Drums (2 Snare Drums - Muffled), Cymbal (Cymbal large), Bass Drum (Bass Drum), and other Percussion (4. Perc).
- Keyboard and Strings:** Piano (Pno), Harp, Violin 1 (1. Vln), Violin 2 (2. Vln), Viola (Via), Cello (Cel), and Bass.

The score features various dynamics such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *pp* (pianissimo). It also includes performance instructions like 'Muffled', 'Not Muffled', 'Damp', and 'add contra'. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo marking is 'Stately'.

Americana Symphony

III. Different Paths Towards Home

Fugue
♩ = 80

Solo - Plaintive
1. *p*

Solo - Sweetly
1. *mp* *mf*

1. Oboe

1. Clarinet

2. Clarinet

1. Bassoon

2. Bassoon

1. Fr. Horn

2. Fr. Horn

3. Fr. Horn

1 2 3 4 5 6 7 8 9

Solo - Sweetly
1. *mp*

Slight Rit. . .

In Tempo **A**

1. Fl

1. Ob

2. Ob

1. Clari

2. Cl

B. Cl
(to sound a major 9th lower)

1. Bssn

2. Bssn

1. Hrn

2. Hrn

3. Hrn

4. Hrn
2. only

1st Vlns

10 11 12 13 14 15 16 17 18 19 20

III. Different Paths Towards Home

The musical score is arranged in a standard orchestral format. It begins at measure 43 and ends at measure 50. The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following parts and markings:

- Pic:** Rests in measures 43-46, then enters in measure 47 with *ff* dynamics.
- 1. Fl:** *f* dynamics, *a2* marking in measure 47.
- 2. Fl:** *f* dynamics, *ff* dynamics in measure 47.
- 1. Ob:** *mf* dynamics, *a2* marking in measure 43, *f* and *ff* dynamics throughout.
- E. Hrn:** *mf* dynamics in measure 43, *f* and *ff* dynamics in measures 44-46.
- 1. Clari:** *f* dynamics in measure 43, *ff* dynamics in measures 44-46.
- B. Cl:** *f* dynamics in measure 43, *ff* dynamics in measures 44-46.
- 1. Bssn:** *f* dynamics in measure 43, *ff* dynamics in measures 44-46.
- 1. Hrn:** *f* and *ff* dynamics in measure 44, *mf* dynamics in measure 45.
- 2. Hrn:** *f* and *ff* dynamics in measure 44, *mf* dynamics in measure 45.
- 3. Hrn:** *f* and *ff* dynamics in measure 44, *mf* dynamics in measure 45.
- 1. Tbn:** *mf* dynamics in measure 47, *mf p* dynamics in measure 49.
- 2. Tbn:** *mf* dynamics in measure 47, *mf p* dynamics in measure 49.
- Timp:** *mf* dynamics in measure 47, *mf* dynamics in measure 49.
- 1. Perc:** *mf* dynamics, *Ride Cymbal ...* marking in measure 43.
- 4. Perc:** *mf* dynamics, *Soft Mallets Xylophone ...* marking in measure 47.
- Pno:** *f* dynamics in measure 47.
- 1st Vlns:** *f* and *ff* dynamics in measures 44-46, *f* and *ff* dynamics in measures 47-49.
- 2nd Vlns:** *f* and *ff* dynamics in measures 44-46, *f* and *ff* dynamics in measures 47-49.
- Vlas:** *f* and *ff* dynamics in measures 44-46, *f* and *ff* dynamics in measures 47-49.
- Cel:** *f* and *ff* dynamics in measures 44-46, *f* and *ff* dynamics in measures 47-49, *div. (front)* marking in measure 49.
- Cel Div:** *mf* dynamics in measure 43, *f* and *ff* dynamics in measures 44-46, *f* dynamics in measure 47, *pizz.* marking in measure 48.
- Bass:** *mp* dynamics in measure 43, *arco* marking in measure 43, *mf* dynamics in measure 44, *f* and *ff* dynamics in measures 45-46, *f* dynamics in measure 47, *all pizz.* marking in measure 48.
- Bass Div:** *mf* dynamics in measure 43, *f* and *ff* dynamics in measures 44-46, *f* dynamics in measure 47, *pizz.* marking in measure 48.

III. Different Paths Towards Home

C Silk Road to Appalachia

The score is written for a full symphony orchestra and includes the following instruments and parts:

- Pic:** Piccolo
- 1. Fl:** First Flute
- 2. Fl:** Second Flute
- 1. Ob:** Oboe
- E. Hrn:** English Horn
- 1. Clari:** Clarinet
- B. Cl:** Bass Clarinet
- 1. Bssn:** Bassoon
- 1. Hrn:** First Horn
- 2. Hrn:** Second Horn
- 3. Hrn:** Third Horn
- 1. Tbn:** First Trumpet
- 2. Tbn:** Second Trumpet
- Timp:** Timpani
- 1. Perc:** Percussion 1 (Ride Cymbal, Wood Blocks)
- 2. Perc:** Percussion 2 (Tom Toms)
- 3. Perc:** Percussion 3 (Tom Toms)
- Pno:** Piano
- Harp:** Harp
- 1st Vlns:** First Violins
- 2nd Vlns:** Second Violins
- Vlas:** Viola
- Vlas Div:** Viola Division
- Cel:** Cello

The score spans measures 51 to 57. Key performance markings include dynamics such as *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). It also features articulation like *tr* (trill) and *pizz. div. (front)* (pizzicato division front). The percussion section includes specific instructions for *high* and *low* tom tom sounds and *Ride Cymbal* and *Wood Blocks*. The piano part includes *Celeste/Piano* markings and *mf* dynamics. The string parts include *all v* (all bow) and *1st stand* markings.

III. Different Paths Towards Home

Shimmering

The score is divided into several systems:

- Flutes (1. Fl, 2. Fl):** Start with a dynamic of *f*. The first flute has a marking "(S*)-----". Both flutes reach *ff ff mp* by measure 62.
- Oboe (1. Ob):** Starts with *mf* and reaches *f* by measure 62.
- Horns (E. Hrn):** Starts with *ff ff mp* by measure 62.
- Clarinet (1. Clari):** Starts with *mp* and reaches *f* by measure 62.
- Bassoon (1. Bssn):** Starts with *mp* and reaches *f* by measure 62.
- Trumpets (1. Tpt, 2. Tpt, 3. Tpt):** 1. Tpt starts with *mp* and reaches *f* by measure 62. 2. Tpt and 3. Tpt start with *mp* and reach *f* by measure 62. 3. Tpt has a "Solo" marking.
- Trombones (1. Tbn, 2. Tbn, B. Tbn, Tuba):** 1. Tbn and 2. Tbn start with *mf* and reach *f* by measure 62. B. Tbn and Tuba start with *mf* and reach *f* by measure 62. 1. Tbn has a marking "a2".
- Timpani (Timp):** Starts with *mp* and reaches *f* by measure 62. Includes a trill marking "tr" in measure 66.
- Percussion (1. Perc, 2. Perc, 3. Perc):** Includes Cymbal (W. Timpani Mallet), Triangle, Shaker, Ride Cymbal, Cymbal large, and Cymbal medium. Dynamics range from *mp* to *f*.
- Piano (Pno):** Starts with *f* and reaches *ff* by measure 62. Includes markings "Rea", "Red", and "Red".
- Strings (1st Vlns, 2nd Vlns, Vlas, Vlas Div, Cel, Cel Div, Bass, Bass Div):** Dynamics range from *mp* to *ff*. Includes markings "1st stand...", "arco div. (front)", "div.", "pizz.", and "arco".

III. Different Paths Towards Home

D Somberly

Solo - Plaintive

1. Clari
C. Bssn
1. Hrn
1. Tbn
B. Tbn
Timp
1. Perc
2. Perc
3. Perc
1st Vlns
1st Vlns
2nd Vlns
2nd Vlns
Vlas
Vlas Div
Cel
Cel Div
Bass

69 70 71 72 73 74 75 76 77

Lighter, Warmer

1. Clari
C. Bssn
1. Hrn
Tuba
1. Perc
2. Perc
2nd Vlns
Vlas
Cel
Bass

78 79 80 81 82 83 84 85

III. Different Paths Towards Home

E Rejoiceful

1. Fl
1. Ob
1. Clari
B. Cl
1. Bsn
C. Bsn
1. Hrn
2. Hrn
3. Hrn
1. Tpt
Timp
1. Perc
Harp
1st Vlns
2nd Vlns
Vlns
Cel
Cel Div
Bass
Bass Div

86 87 88 89 90 91 92

III. Different Paths Towards Home

Grandly, Momentous

1. Fl *add pic* *ff* *fff* *fff mf* *fff*

2. Fl *2. only* *fff* *fff mf*

1. Ob *ff* *fff* *2. only* *fff mf* *fff*

E. Hrn *ff* *fff*

1. Clari *ff* *fff*

2. Cl *ff* *fff*

B. Cl *ff* *fff*

1. Bssn *ff* *fff*

C. Bssn *ff* *fff*

1. Hrn *ff* *fff* *Open* *fff* *fff mf*

3. Hrn *2. only* *fff* *fff* *fff mf*

1. Tpt *f* *fp* *ff* *ff mp*

2. Tpt *add 3. tpt* *f* *fp* *ff* *fff*

1. Tbn *add 2. tbn* *f* *fp* *ff* *ff mp*

B. Tbn *f* *fp* *ff* *ff mp*

Timp *f* *ff* *mf* *ff* *mf* *ff*

1. Perc *Splash Cymbal* *Cymbal medium* *Cymbals ... medium large splash medium* *splash large medium large*

3. Perc *Bass Drum ...* *mp* *ff* *f*

Harp *ff* *fff*

1st Vlns *ff* *div.* *fff* *fff mf* *fff*

1st Vlns *ff* *fff* *fff* *fff mf* *fff*

2nd Vlns *ff* *fff* *fff* *fff* *fff*

2nd Vlns *ff* *fff* *div.* *fff* *fff*

Vlas *ff* *div.* *fff* *fff* *fff*

Vlas Div *ff* *fff* *fff* *fff* *fff*

Cel *ff* *fff* *fff* *fff* *fff*

Cel Div *ff* *fff* *fff* *fff* *fff*

Bass *ff* *fff* *fff* *fff* *fff*

93 94 95 96 97 98 99

III. Different Paths Towards Home

F Quiet Repose

1. Fl
1. Ob
2. Ob
1. Clari
B. Cl
1. Bssn
C. Bssn
1. Hrn
2. Hrn
1. Tpt
2. Tpt
3. Tpt
1. Tbn
2. Tbn
B. Tbn
Tuba
Timp
1. Perc
2. Perc
1st Vlns
1st Vlns
2nd Vlns
2nd Vlns
Vlas
Vlas Div
Cel
Cel Div
Bass
Bass Div

100 101 102 103 104 105 106 107 108 109 110

Americana Symphony

IV. Open Plains Hoedown

A *With Energy And Rhythmic Precision*

$\text{♩} = 110$

1. Flute *f* *a2*

E. Horn *mf*

1. Clari net *f* *a2*

B. Clarinet *mf* (to sound a major 9th lower)

1. Fr. Horn *mp* *Muted* *Open* *mf* *mf* *p* *Muted* *mp*

2. Fr. Horn *mp* *Muted* *Open* *mf* *mf* *mp* *Muted* *mp*

3. Fr. Horn *mp* *Muted* *Open* *mf* *mf* *mp* *Muted* *mp*

4. Fr. Horn *mp* *Muted* *Open* *mf* *mf* *mp* *Muted* *mp*

Piano *mf*

Harp *mf* *sim. chords not rolled...*

1st Violins *divided (front)* *On The String Throughout Hoedown* *f*

2nd Violins *divided (front)* *On The String Throughout Hoedown* *mf*

Violas *divided (front)* *On The String Throughout Hoedown* *mf*

Cellos *divided (front)* *On The String Throughout Hoedown* *mf*

Basses *div. (half section)* *On The String Throughout Hoedown* *mf*

1 2 3 4 5 6 7 8

IV. Open Plains Hoedown

A1

1. Fl *f* *a2*

1. Ob *f*

2. Ob *f*

E. Hrn

1. Cl *f* *a2*

B. Cl *f*

1. Hrn *mf* *Open* *mp* *Muted* *mf* *Open*

2nd Hrn *mf* *Open* *mp* *Muted* *mf* *Open*

3. Hrn *mf* *Open* *mp* *Muted* *mf* *Open*

4. Hrn *mf* *Open* *mp* *Muted* *mf* *Open*

Pno

Harp

1st Vln *mf* *all*

2nd Vln *mf* *all*

Vla *f* *all*

Cel *all*

Bass *all*

9 10 11 12 13 14 15

IV. Open Plains Hoedown

The score is for the piece "IV. Open Plains Hoedown" by M. O'Connor. It is a full orchestral score spanning measures 16 to 21. The key signature is one sharp (F#) and the time signature is 3/4. The score includes parts for the following instruments:

- Piccolo (Pic)
- Flute 1 (1. Fl)
- Oboe 1 (1. Ob)
- Oboe 2 (2. Ob)
- English Horn (E. Hrn)
- Clarinet 1 (1. Cl)
- Bass Clarinet (B. Cl)
- Bassoon 1 (1. Bsn)
- Horn 1 (1. Hrn)
- 2nd Horn (2nd Hrn)
- Horn 3 (3. Hrn)
- Horn 4 (4. Hrn)
- Timpani (Timp)
- Percussion 4 (4. Perc)
- Piano (Pno)
- Harp (Harp)
- Violin 1 (1st Vlns)
- Violin 2 (2nd Vlns)
- Viola (Vlas)
- Cello (Cel)
- Bass

Key musical features and markings include:

- Dynamic markings: *mf*, *f*, *p*, *a2*, *Muffled*.
- Performance instructions: *divided (back)*, *Xylophone...*.
- Rehearsal marks: circled numbers 1 through 5.
- Accents: *acc*.
- Articulation: *v* (accents), *mf* (marcato).

16

17

18

19

20

21

IV. Open Plains Hoedown

B Indian Dance

This page of the musical score covers measures 22 through 27. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is arranged for a full orchestra and includes the following parts:

- Pic:** Piccolo, rests in measures 22-24, then plays a melodic line in measures 25-27.
- 1. Fl:** Flute 1, rests in measures 22-24, then plays a melodic line in measures 25-27.
- 1. Ob:** Oboe 1, rests in measures 22-24, then plays a melodic line in measures 25-27.
- E. Hrn:** English Horn, rests in measures 22-24, then plays a melodic line in measures 25-27.
- 1. Cl:** Clarinet 1, plays a rhythmic pattern in measures 22-24, then rests in measures 25-27.
- B. Cl:** Bass Clarinet, plays a rhythmic pattern in measures 22-24, then rests in measures 25-27.
- 1. Bsn:** Bassoon 1, plays a rhythmic pattern in measures 22-24, then rests in measures 25-27.
- 1. Hrn:** Horn 1, rests in measures 22-24, then plays a melodic line in measures 25-27.
- 3. Hrn:** Horn 3, rests in measures 22-24, then plays a melodic line in measures 25-27.
- 1. Tbn:** Trombone 1, rests in measures 22-24, then plays a melodic line in measures 25-27.
- Timp:** Timpani, plays a rhythmic pattern in measures 22-24, then rests in measures 25-27.
- 1. Perc:** Percussion 1, plays a rhythmic pattern in measures 22-24, then rests in measures 25-27.
- 4. Perc:** Percussion 4, plays a rhythmic pattern in measures 22-24, then rests in measures 25-27.
- Pno:** Piano, plays a complex accompaniment in measures 22-27.
- Harp:** Harp, plays a complex accompaniment in measures 22-27.
- 1st Vlns:** Violin 1s, play a melodic line in measures 22-27.
- 1st Vlns:** Violin 1s (second staff), play a melodic line in measures 22-27.
- 2nd Vlns:** Violin 2s, play a rhythmic pattern in measures 22-27.
- Vlas:** Viola, play a melodic line in measures 22-27.
- Cel:** Cello, play a melodic line in measures 22-27.
- Bass:** Bass, play a melodic line in measures 22-27.

Measure numbers 22, 23, 24, 25, 26, and 27 are printed at the bottom of the page.

IV. Open Plains Hoedown

The score is for a 3/4 time piece in D major. It features a variety of instruments with specific performance instructions:

- Pic:** Rests throughout.
- 1. Fl:** Starts with a grace note and *mf* dynamic, then *f* dynamic.
- 1. Ob:** *mf* dynamic, then *f* dynamic.
- E. Hrn:** *mf* dynamic.
- 1. Cl:** *mf* dynamic, includes *a2* marking.
- B. Cl:** *mf* dynamic.
- 1. Tpt:** *mf* dynamic, includes *Muted 1.* and *No Mute a2* markings.
- 2. Tpt:** *mf* dynamic, includes *No Mute 2. only* and *No Mute 1.* markings.
- 1. Tbn:** *mp* dynamic, includes *2. only* and *a2* markings.
- B. Tbn:** *mp* dynamic.
- Tuba:** *mf* dynamic.
- Timp:** *mf* dynamic, includes *Not Muffled* marking.
- 1. Perc:** *mf* dynamic, includes *Xylophone...* marking.
- 4. Perc:** *mp* dynamic, then *mf* dynamic.
- Pno:** *f* dynamic, includes *scd* and *** markings.
- 1st Vlns:** *mf* dynamic, then *f* dynamic, includes *all* and *no vib.* markings.
- 2nd Vlns:** *f* dynamic, then *ff* dynamic, includes *all* marking.
- Vlas:** *mf* dynamic, then *f* dynamic, includes *all* marking.
- Cel:** *mf* dynamic.
- Bass:** *mf* dynamic, then *f* dynamic, includes *all* marking.

28

29

30

31

32

33

34

IV. Open Plains Hoedown

C Texas Fiddle

The score is for a 120-measure piece in 3/4 time, marked with a common time signature (C) and the title "Texas Fiddle". The key signature has three sharps (F#, C#, G#). The instrumentation includes:

- Pic:** Piccolo, starting with a *mf* dynamic.
- 1. Fl:** First Flute, playing a melodic line with *mf* dynamics.
- 2. Fl:** Second Flute, playing a melodic line with *mf* dynamics.
- E. Hrn:** E-flat Horn, playing a melodic line with *mf* and *f* dynamics.
- 1. Cl:** First Clarinet, playing a melodic line with *mf* dynamics.
- 2. Cl:** Second Clarinet, playing a melodic line with *mf* dynamics.
- B. Cl:** Bass Clarinet, playing a melodic line with *mf* dynamics.
- 1. Bssn:** First Bassoon, playing a melodic line with *mf* and *f* dynamics.
- C. Bssn:** Contrabassoon, playing a melodic line with *f* dynamics.
- 1. Tpt:** First Trumpet, playing a melodic line with *f mp* dynamics.
- 1. Tbn:** First Trombone, playing a melodic line with *mf p* dynamics.
- B. Tbn:** Bass Trombone, playing a melodic line with *mf p* dynamics.
- Tuba:** Tuba, playing a melodic line with *mf p* dynamics.
- Timp:** Timpani, playing a melodic line with *mp* dynamics.
- 1. Perc:** Triangle, playing a melodic line with *mp* dynamics.
- 2. Perc:** Tambourine, playing a melodic line with *mf* dynamics.
- 3. Perc:** Finger Cymbals, playing a melodic line with *mf* dynamics.
- 4. Perc:** Xylophone, playing a melodic line with *mp* dynamics.
- Pno:** Piano, playing a melodic line with *mf* dynamics.
- 1st Vlns:** First Violins, playing a melodic line with *f mp* dynamics.
- 2nd Vlns:** Second Violins, playing a melodic line with *f* and *mf* dynamics.
- Vlas:** Viola, playing a melodic line with *mf* and *f* dynamics.
- Cel:** Cello, playing a melodic line with *mf* and *f* dynamics.
- Bass:** Bass, playing a melodic line with *f mp* and *mf* dynamics.

The score includes various musical notations such as dynamics (*mf*, *f*, *mp*, *mf p*, *ppp*), articulation (*acc.*, *gliss.*), and performance instructions (*div.*, *all*, *pizz*). The piece is divided into measures 35 through 41.

IV. Open Plains Hoedown

D Indian Dance

The score is for the 'Indian Dance' section, starting at measure 42. It features a variety of instruments including woodwinds, brass, percussion, and strings. The key signature is D major, and the time signature changes from common time to 3/8, 2/4, and 3/4. Dynamics range from *f* to *mp*. The score includes performance instructions such as *arco* for the bass and *divided* for the violas.

Instrumentation and Dynamics:

- 1. Ob:** *f*
- 2. Ob:** *f*
- E. Hrn:** *f*
- 1. Cl:** *f*
- 2. Cl:** *f*
- B. Cl:** *f*
- 1. Tbn:** *mp*, *mf*, *p*
- 2. Tbn:** *mp*, *mf*, *p*
- B. Tbn:** *mp*, *mf*, *p*
- Timp:** *mf*, *f*, *tr*, *mp*
- 1. Perc:** Congas, *mf*
- 2. Perc:** *tr*
- 3. Perc:** Bongos, *mf*
- 1st Vlns:** *f*
- 2nd Vlns:** *f*
- Vlas:** *f*, *divided (front)*
- Vlas Div.:** *f*
- Cel:** *f*, *divided (back)*, *f*, *mp*
- Bass:** *f*, *arco*, *mp*

42

43

44

45

46

47

IV. Open Plains Hoedown

This page of the musical score for "IV. Open Plains Hoedown" by M. O'Connor features a variety of instruments. The woodwinds include Piccolo, Flute I, Oboe I and II, Clarinet I and II, and Bassoon. The brass section consists of Trumpets I and II, Trombones I, II, and III, and Tuba. The percussion includes Snare Drum, Tom-toms, and Sizzle Cymbal. The strings are divided into Violins I and II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and includes dynamic markings such as *ff*, *fff*, *f*, *mf*, and *mp*, as well as performance instructions like *all*, *legato*, and *div.*. Measure numbers 48, 49, 50, 51, 52, and 53 are indicated at the bottom of the page.

IV. Open Plains Hoedown

E Fire On The Mountain Vigorously

The score is for a 3/4 time piece in E major. It features a variety of instruments and dynamic markings. Key elements include:

- Flute (Fl):** Starts with a *ff* dynamic and a *Pushing Forward* instruction.
- Oboe (Ob):** Starts with a *f* dynamic.
- Bassoon (Bsn):** Starts with a *f* dynamic and a *Pushing Forward* instruction.
- Trumpet (Tpt) and Trombone (Tbn):** Enter with *f* dynamics.
- Percussion (Perc):** Includes Crash Cymbals (hand held), Splash Cymbal, and Bass Drum. Dynamics range from *mf* to *mp*.
- Piano (Pno):** Starts with a *f* dynamic.
- String Section:** Includes 1st and 2nd Violins, Viola, Cello, and Bass. Dynamics range from *ff* to *f*.

Rehearsal marks 54 through 59 are indicated at the bottom of the page.

IV. Open Plains Hoedown

E1

The score is for a 105-minute symphony, with this page covering measures 60 to 66. The music is in 3/4 time and features a variety of instruments. The woodwinds and strings play melodic lines, while the brass and percussion provide rhythmic support. The score includes dynamic markings such as *mf*, *f*, *ff*, *mp*, and *all*. There are also performance instructions like *a2* and *Spl*. The percussion section includes a splash cymbal, xylophone, and other cymbals. The piano part features complex textures with many sixteenth notes. The strings play a driving, rhythmic pattern. The brass section has a strong presence, particularly in the later measures.

IV. Open Plains Hoedown

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

E. Hrn *ff* *ff* *ff* *ff* *ff*

1. Cl *ff* *ff* *ff* *ff* *ff*

B. Cl *ff* *ff* *ff* *ff* *ff*

1. Bsn *ff* *ff* *ff* *ff* *ff*

C. Bsn *ff* *ff* *ff* *ff* *ff*

1. Hrn *f* *ff* *ff* *ff* *ff*

3. Hrn *f* *ff* *ff* *ff* *ff*

1. Tpt *f* *f* *f* *f* *f*

2. Tpt *f* *f* *f* *f* *f*

3. Tpt *f* *f* *f* *f* *f*

1. Tbn *f* *f* *f* *f* *fp*

2. Tbn *f* *f* *f* *f* *fp*

B. Tbn *f* *mf* *f* *f* *fp*

Tuba *f* *mf* *f* *f* *fp*

Timp *f* *f* *f* *f* *f*

1. Perc *f* *f* *f* *f* *f*

2. Perc *f* *f* *f* *f* *f*

3. Perc *f* *f* *f* *f* *f*

4. Perc *f* *f* *f* *f* *f*

Pno *f* *f* *f* *f* *f*

1st Vlns *f* *f* *f* *f* *f*

2nd Vlns *f* *f* *f* *f* *f*

Vlas *f* *f* *f* *f* *f*

Vlas Div. *f* *f* *f* *f* *f*

Cel *f* *f* *f* *f* *f*

Bass *f* *f* *f* *f* *f*

IV. Open Plains Hoedown

Mischievous

1. Ob *mp* *mf* *f* *fp*

E. Hrn *mp* *mf* *f* *fp*

1. Cl *mp* *mf* *f* *mp* **W. Precision, Rhythmical**

2. Cl *mp* *mf* *f* *mp*

B. Cl *mp* *mf* *f*

1. Bssn *mp* *mf* *f*

C. Bssn *mp* *mf* *f*

1. Hrn *mp* *mf* *f* *mp*

2nd Hrn *mp* *mf* *f* *mp*

3. Hrn *mp* *mf* *f* *mp*

4. Hrn *mp* *mf* *f* *mp*

2. Tbn *p* *mp* *mf* *p*

B. Tbn *p* *mp* *mf* *p*

Tuba *p* *mp* *mf* *p*

Timp *Damp*

1. Perc *f*

2. Perc **Ride Cymbal (bell)** *mf*

4. Perc

Pho

1st Vlns *mp* *mf* *f* *fp* *no vib.*

2nd Vlns *mp* *mf* *f* *fp*

Vlas *mp* *mf* *f* *mp* **Mutes divided (front)** *pp*

Vlas Div. *mp* *mf* *f* *mp*

Cel *mp* *mf* *f* *pp* **Mutes**

Cel *mp* *mf* *f* *pp* **Mutes**

Bass *mp* *mf* *f* *pp* **Mutes div. (half section)**

IV. Open Plains Hoedown

F *Animated*

a2 Pushing Forward
mf
Pushing Forward
mf

1. Bsn
 C. Bsn

1. Hrn
 2nd Hrn
 3. Hrn
 4. Hrn
 Tuba

Muted
pp
Muted
pp
Muted
mp
Muted
mp
pp
pp

2nd Vlns
 2nd Vlns
 Vlas
 Vlas Div.
 Cel
 Cel
 Bass

Solo ...
f
Mutes divided (back)
p
legato
Pushing Forward
legato
Pushing Forward
Mutes Off Solo ...
f
legato
Pushing Forward
legato
Pushing Forward
pp
pp

80 81 82 83 84 85

IV. Open Plains Hoedown

1. Bsn *mp* *p* *mp*

2. Bsn *p* *mp*

C. Bsn *pp*

1. Hrn *Open mp*

2nd Hrn *Open mp*

3. Hrn *Open mp*

4. Hrn *Open mp*

Tuba

Temp *p* *pp* *Xylophone ... Soft Mallets*

4. Perc *p*

1st Vlns *Solo ... f* *1st Stand f*

2nd Vlns

2nd Vlns

Vlas *mp* *p* *mp*

Vlas Div. *Mutes divided (back) p* *mp*

Cel *all mp*

Cel *mp*

Bass *mp*

86

87

88

89

90

91

IV. Open Plains Hoedown

1. Fl *a2 mp*

1. Ob *a2 mp*

E. Hrn *mp mf mp*

1. Cl *a2 1. mp*

2. Cl *mp*

B. Cl *mp*

1. Bssn *a2 mf*

2. Bssn *mf*

C. Bssn *mf*

1. Hrn *p* **Muted**

2nd Hrn *p* **Muted**

3. Hrn *p* **Muted**

4. Hrn *p* **Muted**

1. Tpt *mp mf* **Muted**

2. Tpt *p*

Timp *mp*

3. Perc **Glockenspiel ...** *mp*

4. Perc

Harp *mf*

1st Vlns **Mutes divided (back)** *mf*

1st Vlns

Vlas *mf* **divided (front)** *mp*

Vlas Div. *mf*

Cel **(aggressively) Solo ...** *f*

Cel **divided (back)** *mp*

Bass

IV. Open Plains Hoedown

The score is written for a full symphony orchestra. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures 98 through 103. Dynamics range from *mf* (mezzo-forte) to *f* (forte). Performance instructions include 'Muted', 'No Mute', 'Hard Mallets', 'Ponticello', 'Col legno', and 'div.'. The woodwinds and strings play melodic lines, while the percussion and piano provide rhythmic accompaniment.

IV. Open Plains Hoedown

Vigorously

104 105 106 107 108 109 110

IV. Open Plains Hoedown

G Swift Gallop

The score is arranged in systems for various instruments. The woodwind section includes Flutes 1 & 2, Oboe 1, Clarinets 1 & 2, Bassoons 1 & 2, and Horns 1-4. The brass section includes Trumpets 1-3 and Trombones 1-3. The string section includes Violins 1 & 2, Violas, Violas Divisi, Cellos, and Basses. The percussion section includes Timpani, Tambourine, Snare (w. stick), Crash Cymbals (hand held), and Cymbal. The piano and harp parts are also included.

The score features dynamic markings such as *f*, *mf*, *p*, *mp*, and *all*. Performance instructions include *sim. chords not rolled...* for the harp and *Medium Mallets* for the timpani. The piece is in 3/4 time and has a key signature of two sharps (D major or F# minor).

IV. Open Plains Hoedown

Gallantly

117 118 119 120 121 122

IV. Open Plains Hoedown

The score is written for a full orchestra and includes the following parts and markings:

- Flutes (1, 2):** Part 1 includes the instruction "add pic 8va".
- Oboe (1):** Part 1 includes the instruction "a2".
- Clarinets (1, 2):** Part 1 includes the instruction "mp".
- Bassoon (1):** Part 1 includes the instruction "add c. bsn" and "mp".
- Horns (1, 2, 3):** Part 1 includes "mp", Part 2 includes "f" and "ff", Part 3 includes "p".
- Trumpets (1, 3):** Part 1 includes "a2 (♯)", "f", and "ff". Part 3 includes "p".
- Trombones (1, 2):** Part 1 includes "f". Part 2 includes "fp", "mp", and "p".
- Tuba:** Part 1 includes the instruction "add tuba" and "f".
- Percussion (1, 2, 4):** Part 1 includes "mp". Part 2 includes "Crash Cymbals (hand held)" and "Xylophone...". Part 4 includes "f".
- Piano (Pho):** Part 1 includes "mp".
- Harpsichord (Harp):** Part 1 includes "mp".
- Violins (1st, 2nd):** Part 1 includes "mp".
- Violas (Vlas):** Part 1 includes "div.", "ff", and "mp".
- Violin Divisi (Vlas Div.):** Part 1 includes "ff" and "mp".
- Cello (Cel):** Part 1 includes "div.", "ff", and "mf".
- Bass:** Part 1 includes "mf" and "mp".

IV. Open Plains Hoedown

This musical score is for the piece "Open Plains Hoedown" from the Americana Symphony, composed by M. O'Connor. The score is written for a large orchestra and includes parts for the following instruments: Piccolo (Pic), Flute 1 (1. Fl), Oboe 1 (1. Ob), English Horn (E. Hrn), Clarinet 1 (1. Cl), Bass Clarinet (B. Cl), Bassoon 1 (1. Bssn), Contrabassoon (C. Bssn), Horn 1 (1. Hrn), Horn 3 (3. Hrn), Trumpet 1 (1. Tpt), Trumpet 3 (3. Tpt), Trombone 1 (1. Tbn), Trombone 3 (B. Tbn), Tuba, Timpani (Timp), Percussion 1 (1. Perc), Percussion 2 (2. Perc), Percussion 3 (3. Perc), Percussion 4 (4. Perc), Piano (Pno), Harp (Harp), Violin 1 (1st Vln), Violin 2 (2nd Vln), Viola (Vla), Cello (Cel), and Bass.

The score is in 3/4 time and features a variety of dynamics and articulations. Key markings include *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *fz* (forzando), *tr* (trill), *Damp*, and *all* (allegro). The score is divided into measures 129, 130, 131, and 132.

Americana Symphony

V. Soaring Eagle, Setting Sun

Composed and Orchestrated
by Mark O'Connor

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Canon - Very Slow, Processional
Grave, Solemn

$\bullet = 50$

Muted (*cup mute*)
3. Only

pp

div. (front) *No Vib. ...*

No Vib. ...
pp

No Vib. ...
pp

1 2 3 4 5 6 7 8 9 10 11 12 13

A

1. Bsn

2. Bsn

3. Hrn

1. Tpt

3. Tpt

B. Tbn

Tuba

Cel

Cel Div

Bass

Bass Div

L.
pp

I. Muted (cup mute)
pp

pp

Muted
pp

Muted

No Vib. ... div. (back)
p

div. (half)
p

2. Only
p

14 15 16 17 18 19 20 21 22 23 24 25 26 27

V. Soaring Eagle, Setting Sun

Reflective, Melancholy

1. Fl *mp* *a2*

E. Hrn *mp*

1. Cl *mp* *a2*

B. Cl *mp* (*sounds a major 9th lower*)

1. Bsn *mp*

2. Bsn *mp*

C. Bsn *mp*

1. Hrn *mp* *1.*

2. Hrn

3. Hrn *mp* *a2*

4. Hrn *mp*

1. Tpt

3. Tpt

1. Tbn *p* *a2 Muted*

2. Tbn *p* *2. Only Muted* *Muted*

B. Tbn *p* *3. Only*

Tuba *p*

Timp *pp* *Muffled*

Cel *mp* *div. (front)*

Cel Div *mp*

Bass *mp*

Bass Div *mp*

28 29 30 31 32 33 34 35 36 37 38

B *Expanding*

1. Cl *mp*

2. Bsn *mp*

1. Hrn *p* *Muted a2* *No Mute a2* *mf*

2. Hrn *p* *Muted* *No Mute* *mf*

3. Hrn *mf*

4. Hrn *mp* *mf*

2. Tpt *No Mute* *mp*

3. Tpt *No Mute* *mp*

1. Tbn *a2 No Mute* *mp*

B. Tbn *3. Only* *p* *No Mute* *mp*

Tuba *No Mute* *mp*

Timp *pp* *Hard Mallets ...* *tr* *mp*

2. Perc *Bass Drum ...* *ppp* *pp* *ppp*

Pno *p*

Cel Div *div. (back)*

Bass *v*

Bass Div *mp*

V. Soaring Eagle, Setting Sun

1. Fl
2. Fl
1. Ob
2. Ob
E. Hrn
1. Cl
2. Cl
B. Cl
1. Bsn
2. Bsn
C. Bsn
1. Hrn
3. Hrn
4. Hrn
1. Tpt
2. Tpt
3. Tpt
1. Tbn
B. Tbn
Tuba
Timp
1. Perc
Pno
Bass

50 51 52 53 54 55 56 57 58 59 60

V. Soaring Eagle, Setting Sun

Pic
 1. Fl
 2. Fl
 1. Ob
 2. Ob
 E. Hrn
 1. Cl
 2. Cl
 B. Cl
 1. Bssn
 2. Bssn
 C. Bssn
 1. Hrn
 3. Hrn
 3. Tpt
 1. Tbn
 3. Only
 B. Tbn
 Tuba
 Timp
 1. Perc
 3. Perc
 4. Perc
 Pno
 Harp

Dynamics: *f*, *mf*, *ff*, *mp*, *a2*
 Performance instructions: *3. Only*, *Bell Plate Glockenspiel*

V. Soaring Eagle, Setting Sun

C *Broadening*

Pic
 1. Fl
 1. Ob
 2. Ob
 E. Hrn
 B. Cl
 1. Bsn
 C. Bsn
 1. Hrn
 3. Hrn
 1. Tpt
 2. Tpt
 3. Tpt
 1. Tbn
 2. Tbn
 B. Tbn
 Tuba
 Timp
 1. Perc
 2. Perc
 4. Perc
 Cel
 Bass

73 74 75 76 77 78 79 80 81 82 83 84 85

V. Soaring Eagle, Setting Sun

86 87 88 89 90 91 92 93 94 95 96 97

V. Soaring Eagle, Setting Sun

D Ascending

1. Ob *mf*

E. Hrn *mf* *f* *mf* *f*

1. Cl *mf*

2. Cl *mf*

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

1. Bssn *mf* *f*

2. Bssn *2. Only* *mf* *f*

C. Bssn *f*

1. Hrn *mf* *a2* *mf* *a2* *mf* *a2*

3. Hrn *a2* *mf* *a2* *mf* *a2* *mf* *a2*

1. Tbn *1.*

2. Tbn *2. Only* *mp* *2. Only* *2. Only*

B. Tbn

Tuba

Timp *tr* *mp* *mp*

1. Perc

Pno *mf* *ff* *ff*

Harp *mf*

2nd Vln *div. (front) W. Vib...* *f*

Vla *div. (back) W. Vib...* *f* *ff*

Vla Div *f* *ff*

Cel *f* *ff*

Cel Div *f* *ff*

Bass *W. Vib...* *all* *f* *ff*

Bass Div *W. Vib...* *f*

98 99 100 101 102 103 104 105 106 107 108

V. Soaring Eagle, Setting Sun

E Mightly

The score is for a large symphony orchestra. It begins with a 2/4 time signature and a key signature of two flats. The music is marked 'E Mightly' and features a variety of instruments and dynamics. The woodwinds (Flute, Oboe, Clarinets, Bassoons, Horns, Trumpets, Trombones) play melodic and rhythmic lines, often with 'sim.' (sustained) markings. The brass section (Trumpets, Trombones) provides harmonic support and rhythmic patterns. The percussion section includes Timpani, Snare Drum, Cymbals, Glockenspiel, and Chimes. The piano and harp provide a rich harmonic texture with sustained chords and arpeggiated figures. The string section (Violins, Violas, Cellos, Basses) plays a steady, rhythmic accompaniment, often with 'sim.' markings. Dynamics range from *mf* (mezzo-forte) to *fff* (fortissimo). The score includes first and second endings for several instruments. The page number 10 is indicated at the bottom.

V. Soaring Eagle, Setting Sun

Pic
 1. Fl
 1. Ob
 E. Hrn
 1. Cl
 B. Cl
 1. Bssn
 C. Bssn
 1. Hrn
 3. Hrn
 1. Tpt
 1. Tbn
 B. Tbn
 Timp
 1. Perc
 2. Perc
 3. Perc
 4. Perc
 Pno
 Harp
 1st Vln
 1st Vln
 2nd Vln
 2nd Vln
 Vla
 Cel
 Bass

Musical score for V. Soaring Eagle, Setting Sun, page 12. The score is for a full orchestra and includes parts for Piccolo, Flute I, Oboe, Horns (E, 1, 3), Clarinets (1, B), Bassoons (1, C), Trumpets (1, 3), Trombones (1, B), Timpani, Percussion (1-4), Piano, Harp, Violins (1st, 2nd), Viola, Cello, and Bass. The score is in 3/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from piano (p) to fortissimo (fff).

Americana Symphony

VI. Theme: Splendid Horizons

Calmly
♩ = 70

A

1. Flute
1. Oboe
2. Oboe
Eng. Horn
1. Clarinet
2. Clarinet
B. Clarinet
1. Bassoon
2. Bassoon
C. Bassoon
1. Fr. Horn
2. Fr. Horn
3. Fr. Horn
4. Fr. Horn
1. Trumpet
3. Trumpet
1. Trombone
2. Trombone
B. Trombone
Tuba
2. Percussion
3. Percussion
1st Violins
Violas
Cellos

mf, *p*, *pp*, *mp*, *mf*, *ppp*, *p*, *mp*

1., *2nd player only*, *(to sound a major 9th lower)*, *div. (front)*, *pizz*, *all*, *all pizz*

Shaker ...
Blocks ...

1 2 3 4 5 6 7 8

VI. Theme: Splendid Horizons

The score is for the sixth movement, "VI. Theme: Splendid Horizons". It is written in G major and common time. The score is divided into measures 9 through 15. The instrumentation includes Piccolo, Flute 1, Oboe 1, Oboe 2, Horns 1-3, Clarinets 1-2, Bassoon 1-2, Trumpets 1-2, Trombones 1-2, Tuba, Timpani, and Percussion (Headless Tambourine, Triangle). The score features various dynamics such as *mf*, *f*, *p*, and *mp*, along with articulation marks like accents and slurs. The percussion parts include specific techniques like *tr* (trill) and *tr* (trill) for the Headless Tambourine, and *mf* for the Triangle. The woodwinds and strings play melodic and harmonic lines, often with slurs and accents. The brass parts provide harmonic support and melodic motifs. The timpani part features a rhythmic pattern with *p* and *mp* dynamics. The percussion parts are marked with *mp* and *mf* dynamics.

VI. Theme: Splendid Horizons

16 17 18 19 20 21 22 23

VI. Theme: Splendid Horizons

B With Elegance, Appalachia Waltz

The musical score is arranged in systems for various instruments. The woodwinds include Flute (1), Oboe (1, 2), Clarinet (1, 2), Bassoon (1, C), Horn (1, 2, 3, 4), Trumpet (1, 2), Trombone (1, 2, B), and Tuba. The percussion section includes Timpani (Timp) and Glockenspiel (4 Perc). The strings consist of Violin (1, 2), Viola (Vla), Cello (Cel), and Bass.

Key performance instructions and dynamics include:

- Flute 1:** *mf*, *1.*, *a2*
- Oboe 1:** *mp*, *1.*
- Oboe 2:** *mf*
- Clarinet 1:** *mp*, *1.*, *a2*
- Clarinet 2:** *mp*
- Bassoon 1:** *mf*, *a2*, *mp*
- Bassoon C:** *mf*, *mp*
- Horn 1:** *mf*, *1.*
- Horn 2:** *mp*, *3*
- Horn 3:** *p*, *mp*
- Horn 4:** *p*, *mp*
- Trumpet 1:** *p*, *1.*, *pp*
- Trumpet 2:** *p*, *pp*
- Trombone 1:** *1.*, *p*, *pp*, *p*
- Trombone 2:** *p*, *pp*, *p*
- Bass Trombone:** *p*
- Tuba:** *p*
- Timpani:** *Not Muffled ...*, *p*, *pp*
- Glockenspiel:** *p*
- Violin 1:** *mp*, *div. (front) arco*, *mf*, *div. (back) arco*
- Violin 2:** *mp*, *div. (front) arco*, *mf*, *div. (back) arco*
- Viola:** *pizz*, *mf*, *mp*, *all arco*
- Cello:** *mp*, *arco*, *mp*, *div.*
- Bass:** *all pizz*, *mf*, *mp*, *all arco*

Measure numbers 24, 25, 26, 27, 28, 29, 30, 31, and 32 are indicated at the bottom of the page.

VI. Theme: Splendid Horizons

1. Fl *mf* *mp* *mf* *mf*

1. Ob *mf* *mp* *mf* *mf*

E. Hrn

1. Clari *mf* *mf*

1. Hrn *mf* *mp* *p*

2. Hrn *mf*

3. Hrn *mf* *mp* *mf*

4. Hrn *mf* *mp*

1. Tbn *mp* *p*

2. Tbn *mp*

B. Tbn *mp*

1. Vln *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1. Vln *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2. Vln *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2. Vln *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vla *mf* *mp* *p* *mf*

Vla *mf* *mp* *p* *mf*

Cel *mf* *mp* *p* *mf*

Bass *mf*

33 34 35 36 37 38 39 40 41 42 43 44

VI. Theme: Splendid Horizons

1. Fl *mf* *f* *ff*

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

1. Ob *mp* *mf* *f*

E. Hrn *mp* *mf*

1. Clari *mf* *f* *ff*

2. Clari *f*

B. Clari *mf* *f*

1. Bssn *f*

1. Hrn *mf* *f*

2. Hrn *mp* *f*

1. Tpt *f*

Timp *mf*

Pno *mp* *mf*

Harp

1. Vln *mf* *f* *ff*

1. Vln *mf* *f* *ff*

2. Vln *mf* *f* *ff*

2. Vln *mp* *mf* *f* *ff*

Vla *mf* *f*

Vla *mf* *f*

Cel *f* *ff*

Cel *mf* *f* *ff*

Bass *f*

56 57 58 59 60 61 62 63 64 65 66

VI. Theme: Splendid Horizons

D Grandly, Momentous

Stately

The musical score for "VI. Theme: Splendid Horizons" (page 8) is a complex orchestral arrangement. It begins with a dynamic marking of *ff* (fortissimo) and a tempo/style instruction of "Grandly, Momentous". The score is divided into measures 67 through 76. Key features include:

- Woodwinds:** Flute I, Oboe I and II, Horns I-III, Clarinet I, and Bassoon. Dynamics range from *ff* to *mf*. Performance instructions include *a2* (second ending) and *add 3. tpt* (add 3rd trumpet).
- Brass:** Trumpet I, Trombone I and II, and Tuba. Dynamics range from *f* to *mp*. Performance instructions include *a2* and *add 3. tpt*.
- Timpani and Percussion:** Timpani features triplet patterns and trills. Percussion includes Cymbal (medium), large two-stick roll, and trill. Dynamics range from *mp* to *p*.
- Piano and Harp:** Piano and Harp parts feature complex textures with triplets and slurs. Dynamics range from *f* to *mf*.
- Strings:** Violin I and II, Viola I and II, Cello I and II, and Bass. Dynamics range from *f* to *mf*. Performance instructions include *all* (allegro) and *div. (front)* (divisi front).

VI. Theme: Splendid Horizons

E Meditative

1. Fl
2. Fl
1. Ob
2. Ob
1. Clari
2. Clari
1. Bsn
2. Bsn
1. Hrn
3. Hrn
1. Tpt
1. Tbn
B. Tbn
Timp
1. Perc
Harp
1. Vln
1. Vln
2. Vln
2. Vln
Vla
Vla
Cel
Cel
Bass

f, *mf*, *mp*, *p*, *no vib.*, *Ride Cymbal...*, *less vibrato thru M. 107...*, *all*, *(V)*

In Tempo

1. Fl
2. Fl
1. Clari
2. Clari
1. Perc
1. Vln
1. Vln
2. Vln
2. Vln
Vla
Vla
Cel
Cel
Bass

88 89 90 91 92 93 94 95 96 97 98

Annotations: *p*, *mp*, *div. (front)*, *div. (back)*, *1st Stand*, *2nd Stand*, *Two Stands*, *div.*, *div. (front)*, *div. (back)*, *div.*, *div.*

VI. Theme: Splendid Horizons

F

"Trio"

Slight Rit . . .

Iridescent Vistas *In Tempo*

The score is arranged in systems for various instruments. The woodwind section includes Flute (1. Fl), Oboe (1. Ob), English Horn (E. Hrn), Clarinet (1. Clari, B. Clari), Bassoon (1. Bssn, C. Bssn), Horn (1. Hrn), Trumpet (1. Tpt), Trombone (1. Tbn, B. Tbn), and Tuba. The string section includes Violin (1. Vln, 2. Vln), Viola (Vla), Cello (Cel), and Bass. Performance markings include dynamics (mf, mp), articulation (accents), and performance techniques (vibrato, trills). Tempo changes from *Slight Rit . . .* to *In Tempo* are indicated.

99 100 101 102 103 104 105 106 107 108 109

VI. Theme: Splendid Horizons

1. Fl *ff* *tr* *a2* *tr*

1. Ob *ff* *a2* *tr*

1. Clarinet *ff* *a2* *tr*

B. Clarinet *ff*

1. Bsn *ff* *a2* *tr*

C. Bsn *ff*

1. Hrn *ff* *a2* *tr*

3. Hrn *ff* *a2*

1. Tpt *f* *a2* *tr* *mf*

3. Tpt *f* *a2* *tr* *mf*

Timp *mp* *f p* *tr*

2. Perc *mp* *mf* *f p* *tr* *Glockenspiel...*

3. Perc *mp* *mf* *f*

Harp *mf* *f* *ff*

1. Vln *f* *legato...* *ff*

2. Vln *f* *legato...* *ff*

Vla *f* *legato...* *ff*

Cel *f* *legato...* *ff*

Bass *f* *ff*

120

121

122

123

124

VI. Theme: Splendid Horizons

1. Fl *ff*

1. Ob *ff*

E. Hrn *ff*

1. Clari *ff*

B. Clari *ff*

1. Bssn *ff*

C. Bssn *ff*

1. Hrn *ff*

3. Hrn *ff*

1. Tpt *ff*

3. Tpt *ff*

1. Tbn *ff*

B. Tbn *ff*

Timp *mp* *mf*

1. Perc *f* Crash Cymbals ... (hand held)

2. Perc *mp* *mf*

3. Perc *f*

4. Perc *f* Xylophone ... Hard Mallets

Pno *ff*

Harp

1. Vln

2. Vln

Vla

Cel

Bass

VI. Theme: Splendid Horizons

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Americana Symphony Notes

I composed my first symphony as a series of variation movements of my own composition *Appalachia Waltz* (1993). I began the work after completing six full-length concertos for violin and orchestra, dating from 1990 to 2005. In recent years, a number of conductors asked when I would channel the new American orchestral language I had developed in my concertos into the *symphony* form.

I began work on *Americana Symphony* in August 2006 and finished in June 2007. I wrote seven variations, and a partial eighth variation, and have decided to include six variation movements in my final draft of the work (although I have allowed the piece to be performed in shorter version). The piece differs slightly from many variation schemes in that the subject theme is saved for the conclusion. During the piece, the listeners hear the phrases of *Appalachia Waltz* revealed through various treatments. Motivic, intervallic, inversion, augmentation, imitative, phrase chain development, re-harmonization and characteristic settings are some of the technical applications utilized to vary and develop the material. Each movement chips away at the theme of the original tune, and for the finale, *Appalachia Waltz* is played in its entirety by the orchestra.

I. Brass Fanfare: Wide Open Spaces

This movement is a characteristic and additive variation inspired by key phrases of *Appalachia Waltz* for the brass and percussion of the orchestra. This opening music sets up a distinct Americana theme. With performance descriptions like “Boldly with Valour” and “Resounding,” it musically describes the spirit of the American journey, the idealism of the frontier, the Westward expansion, and the notion that a better life may lie ahead over the next hill, or over in the next hollow. The journey that so many took was dramatic because of tremendous hardship of travel, but it was the price these people were willing to pay as they sought better and richer lives in a land and time of uncertainty. I approach the more solemn aspects with dramatic shifts down in volume to the muted horns and trumpets, creating a setting for a thematic phrase to interrupt the course, and to find the hope again. This westward movement... the optimism that charged it... the personal loss that was endured... and the great prairies and mountain ranges that were the physical backdrop for the journey inspire the framework of the piece, and the Fanfare introduces this setting.

II. New World Fanciful Dance

This characteristic variation of key phrases taken from *Appalachia Waltz* reflects the beginning of the Appalachian communities when this area was the original melting pot of America. Names like “Melungeon Jig” listed in the score help describe both the original Appalachian people and the music so relevant to this region. The musical setting is a jig dance, an Irish inspiration. Within the movement there are different modes and temperaments this jig takes on as it seeks to reflect the various cultures of the people of Appalachia. The Irish jig reflects the characteristics of a melting pot as European, Mediterranean, African, Asian, South American influences emerge. I incorporate the musical notion of an American ideal where everyone is dancing the jig but in different ways. I envision the hills and hollows alive with folks playing their music and dancing. As a child while visiting the region and attending fiddle contests, I used to see these scenes where individual buck dancers kicked up their heels to fiddlers all across the valley. This movement depicts perhaps a more exotic life in Appalachia before the journey westward.

III. Different Paths Towards Home

This movement is a fugue composed with the original strict rules of fugal writing from hundreds of years ago. It is perhaps interesting that an old European composing technique can result in music that sounds quite American. For many, the Eastern seaboard meant the discovery of the New World. It was the New World, but not yet home. Listen for a section described in the score as “Silk Road to Appalachia.” I hear sounds of Asia in the tradition of American fiddling and folk music and suggest in the music that the Silk Road *may* have extended all the way to Appalachia. I imagine myself at the edge of the Eastern mountain ranges, the Appalachians, the Great Smokey Mountains, the Alleghenies and looking westward, surveying the journey ahead. The bravest set off in search of a better way of life. Some knew the hardships getting there, and many more knew they might never see their loved ones again. Many had already endured much to get to the new world, and some came to America enslaved. But the pursuit of happiness reigned, no matter the awful price. The displacement of peoples can be a key component to understanding how American music was derived. The fugue, which utilizes two phrases of the *Appalachia Waltz*

theme, depicts both the shared journey across the plains and the different *routes* travelers took. The movement recalls an extraordinary time for Americans and concludes in “quiet repose.”

IV. Open Plains Hoedown

This movement is a characteristic variation in the form of a dance called the hoedown. The hoedown is a uniquely American musical *mélange*... a complex combination of reels derived from Ireland and Scotland, two hundred years of musical contributions of African-American slave fiddlers, as well as early 20th century Southeastern Bluegrass fiddlers and Texas contest fiddlers. With this movement, the hoedown creates what my score suggests as a “Swift Gallop” across the prairie. I want the listener to “see” the dust being kicked up by the wagons and horses as the prairie dogs and rabbits do their own hoedown and scurry out of the way! There is a section described in the music as “Indian Dance” that the hoedown develops suggesting the excitement and hostility in store. There is another part called “Texas Fiddle” which is the style of fiddle music I learned as a child from the great Texas fiddler Benny Thomasson. The music of the Southwest is an important cultural development in American music brought on by this Westward expansion. “Fire on the Mountain” and “Vigorously” are performance descriptions in the score to call for more energy and drive from the musicians of the orchestra. Each section of the orchestra becomes a part of the hoedown that helps convey the fleeting moments on the journey West.

V. Soaring Eagle, Setting Sun

The fifth variation is a canon. It takes two phrases from *Appalachia Waltz* and (through canonic imitation and some fugal applications) invokes the emotional journey of ascending the majestic Rocky Mountains. The movement begins in the lowest register of the basses and cellos, a processional recalling the tremendous hazards encountered on the journey so far. Now the Westward travelers face a seemingly insurmountable obstacle, the face of a mountain. As the winds and brass join in with their echo phrases, I imagine travelers at the foothills looking forward, looking up, with their wagons, horses and others walking, trudging, plodding. The strings build section by section with percussion bells and chimes as the music scales the mountain further. The unyielding slopes broaden as the travelers reach the pinnacle and revel in their accomplishment. As many instruments play repeating notes at fortissimo, the combination of 1st violins, piccolo, flute, oboe, glockenspiel and vibraphone play the refrains of the canon subject, exemplifying the mountain’s peak. One can hear the exultation. The last great obstacle to the radiant vastness of the West has been overcome.

VI. Splendid Horizons

The final movement begins with an introduction in transition from the struggle of the mountain face to the iridescent vistas seen from this vantage point. The self-determination of the homesteaders in their efforts to reach the Pacific has been unyielding and momentous. As the horns in the orchestra introduce the *Appalachia Waltz* theme, the feelings and memories of the journey, people and their own cultures that will stay with them are invoked. After the orchestra takes the chorus refrain of the theme to a triumphant peak, the strings take the last strains of the “A” part again. One by one, the string players fall away and discontinue playing, until at the last phrase of the piece, the trio of the violin, cello and bass are left. What the listener hears is the sound of the original piece performed by Yo-Yo Ma, Edgar Meyer and me. The orchestra joins for the final note of the melody before more motivic refrains offered by the winds, strings, brass and percussion bring a final crescendo that joyously celebrates spirit, wonder, renewed optimism and hope for a brighter future

Mark O’Connor
August 23, 2007

