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# FJH STRING ORCHESTRA

Grade 3

## BLUE MOUNTAIN

Alexander Safford

### Instrumentation

1 - Conductor's Full Score  
8 - Violin 1  
8 - Violin 2  
5 - Violin 3 (Viola T.C.)  
5 - Viola  
5 - Violoncello  
5 - Double Bass

**Extra Conductor Score: \$6.00**

**Extra Parts: \$4.00**

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## The Composer

**Alexander Safford** was born and raised in Bozeman, Montana. He received a Bachelor of Music degree in music education from Montana State University and a Master of Music degree in music composition from the University of Arizona. He is currently the orchestra director at Orchard Park High School in New York, where he directs the Symphonic Orchestra, Concert String Orchestra and is a conductor for the high school musicals. He has served as a guest conductor in New York State for regional honor orchestras at the elementary and secondary levels. As a composer, Mr. Safford has been commissioned to write music for string orchestra, children's chorus and chamber ensembles. He is the winner of the 2002 Texas Orchestra Director's Association Composition Competition, and the winner of the 2012 American String Teacher's Association Merle J. Isaac Composition Competition. Mr. Safford lives in Western New York with his wife and two children.

## About the Music

*Blue Mountain* is an energetic and upbeat work in cut time. If you're looking for a short concert selection with driving rhythms and lots of spirit, *Blue Mountain* is an ideal choice. Accents are prevalent and are important for achieving the proper rhythmic vitality. For best results, maintain a proper balance between accents and dynamics. While performing *Blue Mountain*, be careful not to play too heavily during sections that are marked *p* or *mp*. Pay special attention to getting the softer dynamics adequately quiet, while maintaining the accents and rhythmic drive throughout.

Viola cues are offered in the top cello part at measures 5-11 and measures 63-70. Only use these cues when the viola section needs strengthening at the original octave. In such cases, consider having a cello or two play the cues, but be judicious, as having too many cellos could make the line too heavy. *Blue Mountain* features a divided cello section. Whereas the cellos can certainly be divided equally, it is recommended that directors choose how many cellists play each part based on the balance considerations of their ensemble.

I am indebted to Dr. Johannes Dietrich, professor of Instrumental Music and the Orchestra Director at Lebanon Valley College, for the commission to write *Blue Mountain*. The work was premiered on October 31, 2015 by the Lebanon Valley Honors String Orchestra. I hope you enjoy *Blue Mountain*!

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# BLUE MOUNTAIN

ALEXANDER SAFFORD  
(ASCAP)

Spirited (♩ = 90)

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Musical score for measures 1-4. The score is for Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is 'Spirited' with a quarter note equal to 90 beats per minute. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large watermark 'Preview Only' is overlaid on the score.

2 3 4

5

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Musical score for measures 5-8. The score continues for Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. Measure 5 is boxed with the number '5'. Dynamics include *mf* (mezzo-forte) and *p* (piano). A large watermark 'Reproduction Prohibited' is overlaid on the score.

5 6 7 8



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Musical score for measures 9-12. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The key signature has one flat (B-flat). Measure 9 starts with Vln. 1 and Vln. 2. Measure 10 continues the melodic lines. Measure 11 features a triplet in Vln. 1 and Vln. 2. Measure 12 includes dynamic markings of *f* for the strings and *mf* for the cello and double bass. A 'play' instruction is present above the cello part in measure 12.

Musical score for measures 13-16. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. Measure 13 starts with a box containing the number 13. Measure 14 features a triplet in Vln. 1 and Vln. 2, and a quartet in Vln. 3 and Vla. Measure 15 continues the quartet in Vln. 3 and Vla. Measure 16 includes dynamic markings of *f* for the strings and *mf* for the cello and double bass. A 'pizz.' instruction is present below the double bass part in measure 16.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

17 18 19 20

21

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

21 22 23 24

Musical score for measures 25-28. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. Dynamics include *f*, *mp*, and *mf*. Performance markings include *div.* and accents. A large watermark "Preview Only" is overlaid on the score.

Musical score for measures 29-32. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. Dynamics include *mp*, *f*, and *mf*. Performance markings include accents and *v*. A large watermark "Reproduction Prohibited" is overlaid on the score.

37

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*f*

*mf*

*pizz.*

33 36

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

38 39 40 41

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

42 43 46

*f*  
*arco*

This musical score covers measures 42 to 46. It features six staves: Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. Measures 42 and 43 show a steady melodic line in the violins and a rhythmic accompaniment in the lower strings. Measure 44 introduces a dynamic shift to *f* and includes *arco* markings for the lower strings. Measures 45 and 46 feature a prominent sixteenth-note figure in the violins and violas, with the lower strings providing a consistent accompaniment.

47

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

47 48 49 50

*mf*  
*mp*  
*p*

This musical score covers measures 47 to 50. It features the same six staves as the previous section. Measure 47 begins with a dynamic of *mf* in the first violin and *mp* in the second violin. The first violin plays a long, sustained note. The second violin and third violin (viola T.C.) play a rhythmic accompaniment. Measures 48 and 49 continue this accompaniment, with the dynamic in the lower strings shifting to *p*. Measure 50 concludes the section with a final chord in the first violin and a sustained note in the second violin.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

51 52 53 54 *mf*

*pizz.*

55

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

55 56 57 58

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

div.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

59 *f* 61 62

63

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

63 *mf* *mp* *mp* *p* 64 65 66

\* Note to Violin 3: Because of the low register of the 1st Violin here and at mm. 79-80 and mm. 83-84, consider having any Violin 3 players drop out where the cue notes are written. Some Violoncello 1 players can perform the Viola cues if needed.

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

67 68 69 70

play  
*mp*  
*f*  
*mf*

71  
Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

71 72 73 74

*mf*  
*mf*  
*mf*  
*mf*

(1)

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Musical score for measures 83-86. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. Dynamics range from *p* to *mf*. A 'play' instruction is present for Vln. 3 at measure 85. A large watermark 'Preview Only' is overlaid on the score.

83 84 *mf* 86

Musical score for measures 87-90. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. Dynamics range from *p* to *mf*. A large watermark 'Preview Only' is overlaid on the score.

87 88 89 90

Vln. 1  
*f*

Vln. 2  
*f*

Vln. 3 (Vla. T.C.)  
*f*  
div.

Vla.  
*f*

Vcl.  
*f*

D.B.  
*f*

91 92 93 94

*pizz.*

95

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.  
*mf*

D.B.  
*mf*

95 96 97 98

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Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

99 100 101

*ff*

*ff*

*f*

*arco*

*f*

103

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

103 104 105 106

*ff*

*f*

*ff*

*f*

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109

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

107 108 109 110

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

111 112 113 114

115

div.

Vln. 1

*p* *mf* *ff*

Vln. 2

div.

*p* *mf* *ff*

Vln. 3 (Vla. T.C.)

*p* *mf* *ff*

Vla.

*p* *mf* *ff*

Vcl.

*p* *mf* *ff*

D.B.

*p* *mf* *ff*

115 *p* *mf* *ff* 118

The image shows a page of a musical score for measures 115 to 118. The score is for a string ensemble consisting of Violins 1, 2, and 3 (which also play Viola and Third Cello), Viola, Violoncello, and Double Bass. The music is in a minor key, indicated by the one flat in the key signature. The tempo and meter are not explicitly stated but appear to be a common time signature. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The first violin part includes a 'div.' (divisi) marking at the beginning of measure 115. The score is divided into four measures, with measure numbers 115, 118, and 118 indicated at the bottom. A large, diagonal watermark reading 'Preview Only' is overlaid on the score.

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