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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 is one flat (B-flat major/D minor) 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 staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The key signature is one flat (B-flat). Measure 9 starts with a treble clef and a bass clef. Measures 10 and 11 continue the melodic lines. Measure 12 features a dynamic change to *f* for the strings and *mf* for the cello. A 'play' instruction is present above the cello staff in measure 12. A large 'Preview' watermark is overlaid on the score.

Musical score for measures 13-16. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The key signature is one flat (B-flat). Measure 13 starts with a boxed measure number '13'. Measure 14 features a dynamic change to *f* for the strings and *mf* for the cello. A 'pizz.' instruction is present below the cello staff in measure 13. Measures 15 and 16 continue the melodic lines. A large 'Preview' watermark is overlaid on the score.

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 parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The key signature is one flat (B-flat). Measure 25: Vln. 1 and 2 play a melodic line starting on G4, marked *f*. Vln. 3 and Vla. play a rhythmic accompaniment of eighth notes, marked *mp*. Vcl. and D.B. play a bass line starting on G2, marked *mf*. Measure 26: Similar to measure 25. Measure 27: Vln. 1 and 2 continue their melodic line, marked *f*. Vln. 3 and Vla. continue their rhythmic accompaniment, marked *mp*. Vcl. and D.B. continue their bass line, marked *mf*. Measure 28: Vln. 1 and 2 play a melodic line, marked *f*. Vln. 3 and Vla. play a rhythmic accompaniment, marked *mp*. Vcl. and D.B. play a bass line, marked *mf*. The word "div." is written above the Vln. 1 and 2 staves in measures 27 and 28.

Musical score for measures 29-32. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The key signature is one flat (B-flat). Measure 29: Vln. 1 and 2 play a melodic line starting on G4, marked *f*. Vln. 3 and Vla. play a rhythmic accompaniment of eighth notes, marked *mp*. Vcl. and D.B. play a bass line starting on G2, marked *f*. Measure 30: Similar to measure 29. Measure 31: Vln. 1 and 2 continue their melodic line, marked *f*. Vln. 3 and Vla. continue their rhythmic accompaniment, marked *mp*. Vcl. and D.B. continue their bass line, marked *f*. Measure 32: Vln. 1 and 2 play a melodic line, marked *f*. Vln. 3 and Vla. play a rhythmic accompaniment, marked *mp*. Vcl. and D.B. play a bass line, marked *f*. The word "div." is written above the Vln. 1 and 2 staves in measure 32.

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

47

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

47 48 49 50

mf

mp

p

p

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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.

Musical score for measures 59-62. The score is for a string ensemble consisting of Violin 1, Violin 2, Violin 3 (Viola/Trombone C), Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The dynamics are marked as *f* (forte) for measures 59-61 and *mf* (mezzo-forte) for measure 62. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 63-66. The score continues with the same string ensemble. The dynamics are marked as *mf* (mezzo-forte) for Violin 1, *mp* (mezzo-piano) for Violin 3, Viola, and Violoncello, and *p* (piano) for the Double Bass. The score includes various musical notations such as slurs, accents, and dynamic markings.

* 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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Vln. 1
p *mf*

Vln. 2
p *mf*

Vln. 3 (Vla. T.C.)
p *mf*

Vla.
p *mf*

Vcl.
p *mf*

D.B.
p *mf*

83 84 86

87

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

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

div.

ff

arco

f

103

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

103 104 105 106

ff

f

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 musical score for measures 115 to 118. It includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The score is in 3/4 time and features dynamic markings of *p*, *mf*, and *ff*. A large orange watermark reading 'Preview Only' is overlaid on the score.

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