

Score is in C

Emerging Dances

David Horne
(1970-)

Energetic ♩=132-144

The score is for the piece "Emerging Dances" by David Horne, composed in 1970. It is in 4/4 time and marked "Energetic" with a tempo of 132-144 beats per minute. The key signature is one flat (B-flat major or D minor). The score is arranged for a full orchestra and includes the following parts:

- Piccolo:** Starts with a piano (*p*) dynamic, then crescendos to fortissimo (*ff*) with sixteenth-note runs.
- Oboe:** Mirrors the Piccolo's initial dynamics and melodic line.
- Bass Clarinet:** Enters in the third measure with a mezzo-forte (*mf*) dynamic, playing a melodic line with accents.
- Contrabassoon:** Enters in the third measure with a mezzo-forte (*mf*) dynamic, playing a similar melodic line.
- Horn in F:** Plays a sustained note, starting piano (*p*) and moving to fortissimo (*ff*) with a straight mute.
- Trumpet in C:** Plays a sustained note, starting piano (*p*) and moving to fortissimo (*ff*) with a straight mute.
- Trombone:** Plays a sustained note, starting piano (*p*) and moving to fortissimo (*ff*).
- Percussion:** Features a Bass Drum part starting in the third measure with a piano (*pp*) dynamic, moving to mezzo-forte (*mf*) and then piano (*p*) with the instruction "près de la table".
- Harp:** Plays a melodic line starting in the third measure with fortissimo (*ff*) dynamics.
- Violin I:** Starts with a mezzo-piano (*mp*) dynamic, then crescendos to fortissimo (*ff*) with a pizzicato (*pizz.*) instruction in the third measure.
- Violin II:** Starts with a mezzo-piano (*mp*) dynamic, then crescendos to fortissimo (*ff*) with a pizzicato (*pizz.*) instruction in the third measure.
- Viola:** Starts with a mezzo-piano (*mp*) dynamic, then crescendos to fortissimo (*ff*) with a pizzicato (*pizz.*) instruction in the third measure.
- Cello:** Enters in the third measure with a mezzo-forte (*mf*) dynamic, playing a melodic line with triplets.
- Contrabass:** Enters in the third measure with a mezzo-forte (*mf*) dynamic, playing a melodic line with triplets.

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

C.Bn. *mf* *ff* *f*

Hn. (+) *f* *ffz* *f* *fz*

Tr. *f* *ffz* *f* *fz*

Tbn. *f* *ffz* *f* *fz*

Perc. *p* *mf*

Hp. *sim.* *ff* *ff*

Vn.I. *ffz* *ff*

Vn.II. *ffz* *ff*

Va. *ffz* *ff*

Vc. *mf* *ff* *f* *ff* *f* *ff*

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

9

Picc. *ff* *5* *5* *5*

Ob. *ff* *5* *5* *p* *mp dolce*

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

C.Bn. *mf* *ffz* *ffz* *ffz*

Hn. *f* *p* remove mute

Tp. *f* *p* remove mute

Tbn. *f* *p* remove mute

Perc. *mf* *ff*

Hp. *ff*

Vn.I. *f* arco *f* pizz.

Vn.II. *f* arco *f* pizz.

Va. *f* arco *f* pizz.

Vc. *p* sul pont. *ffz* *ffz* *ffz* *ffz* *f* pizz.

Cb. *ffz* *ffz* *ffz* *ffz* *ffz* arco

14

Picc. *mp* *pp* *p*

Ob. *mf* *p > pp* *p* *mf*

B.Cl. *p* *mf*

Trp. *p* *mp*

Hp. *f*

Vn.I *ffz* *pp* *sul tasto*

Vn.II *arco* *II* *III* *mp > pp* *pp* *sul tasto*

Va. *p < mf* *dolce* *arco* *II* *3*

Vc. *p*

Cb. *p*

20

Picc. *mp* *mp < f*

Ob. *p* *mp < f*

B.Cl. *p* *mf* *p* *mf*

C.Bn. *mf*

Hn. *mf* *pp poss. sub.*

Tp. *mf* *pp poss. sub.*

Tbn. *mf* *pp poss. sub.*

Hp. *f* *f* *ff*

Vn.I (s.l.) *mf < f*

Vn.II (s.l.) *mf < f*

Va. *mf < f*

Vc. *fz* *ffz* *mf* *p*

Cb. *fz* *mf* *f*

5 Temple Blocks

Perc. *p*

Hp. *p* *ff*

Vn.I *f* *p*

Vn.II *f* *p*

Va. *f* *p*

Vc. *f* *fz* *f* *ff*

Cb. *f* *fz* *f* *ff*

Picc. *mf* *p*

Ob. *mf* *p*

B.C.I. *f* *fz* *f* *ff*

C.Bn. *f* *fz* *f* *ff*

Hn. *p* *f* *f*

Tp. *p* *fz* *p* *f*

Tbn. *p* *f*

31

flz. -----1

Picc. *f* *mp* *p* *fz*

Ob. *f* *mp* *ffz*

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

C.Bn. *mf* *f*

Hn. *fz* *fz*

Tp. *p* *mf* *f* *fz*

Tbn. *fz*

Perc. *mf* *f* *ffz* *mf* *fz*

Hp. *ffz* *f* *f*

Vn.I *f* *mp* *f*

Vn.II *f* *mp* *f*

Va. *f* *mp* *f*

Vc. *mf* *f* *f*

Cb. *mf* *f* *f*

39 3+2+2 2+2+3

Picc. *f*

Ob. *ff*

B.Cl. *ff*

Hn. *f* *p* *f*

Tp. *f*

Tbn. *f*

Perc. **Vibraphone** *p*

Hp. *ff*

Vn.I *f* *ff* pizz.

Vn.II *f* *ff* pizz.

Va. *f* *ff* pizz.

Vc. *f* *ff* pizz.

Cb. *f*

52

Picc. *ff* 6 *f* 6

Ob. *mf* 3

B.Cl. *mf* 5 *ff*

C.Bn. *mf* 5 *ff*

Hn.

Tp.

Tbn. *p* *fz*

Perc. *f*

Hp. *ff* 7 *ff* 7

Vn.I *ff* arco 6 *f* 6

Vn.II *ff* 6 *f* 6

Va. *ff* 6 *f* 6

Vc. *mf* 5 *ff*

Cb. *mf* 5 *ff*

Detailed description: This page of a musical score covers measures 52 to 55. The score is for a full orchestra and includes parts for Piccolo, Oboe, Bass Clarinet, Contrabass, Horn, Trumpet, Trombone, Percussion, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamics range from *ff* (fortissimo) to *p* (piano). The Piccolo, Violin I, Violin II, and Viola parts play sixteenth-note patterns, while the Oboe and Bass Clarinet play triplet patterns. The Percussion part has a strong, rhythmic accompaniment. The Harp part features a complex, arpeggiated pattern. The Violoncello and Contrabass parts play a similar sixteenth-note pattern. The Trombone part has a melodic line that starts piano and ends fortissimo. The Horn, Trumpet, and Piccolo parts are mostly silent in these measures.

55

Picc. *ffz* *ff* *6* *3* *3*

Ob. *ff*

B.Cl. *ff*

C.Bn. *p* *ffz* *p* *ffz*

Hn. *f*

Tp. *f*

Tbn. *f* *fz* *fz* *fz*

Perc. *f* **Medium Suspended Cymbal** medium yarn sticks *p* use wooden end of sticks *mf*

Hp. *ffz* make pedal buzz on string

Vn.I *ffz* *ff* *6* *3* *3*

Vn.II *ffz* *ff* *6* *3* *3*

Va. *ffz* *ff* *6* *3* *3*

Vc. *ff*

Cb. *p* *ffz* *p*

60

Picc. *ff* *mf dolce*

Ob. *ff* *mf dolce*

B.Cl. *ff* *mp*

C.Bn. *mf* *ffz* *mp* *ffz* *p* *mp*

Hn. *mf dolce*

Tp. *mf dolce*

Tbn. *fz* *mf* *fz*

Perc. *ff* *p* *mf* *p*

Vn.I *ff* *pizz.* *ffz* *ffz* *arco* *p* *mf* *p* *mf*

Vn.II *ff* *pizz.* *ffz* *ffz* *arco* *p* *mf* *p* *mf*

Va. *ff* *pizz.* *ffz* *ffz* *arco* *p* *mf* *p* *mf*

Vc. *ff* *pizz.* *ffz* *ffz* *arco* *p* *mf* *p* *mf*

Cb. *ffz* *p* *ffz* *ffz* *ffz* *ffz* *ffz* *arco* *mf*

sul tasto *arco*

67

Picc. *ff* 6 5

Ob. *ff* 6

B.Cl. *f* 3 3 3 3 3 3 3 3 3 3 3 3

C.Bn. *ff*

Hn. *f* 3 3 3 3 3 3 3 3 3 3 3 3

Tp. *f* 3 3 3 3 3 3 3 3 3 3 3 3

Tbn. *f* 3 3 3 3 3 3 3 3 3 3 3 3

Perc. **5 Temple Blocks** *f*

Hp. *ff*

Vn.I *ff* 6 3

Vn.II *ff* 6

Va. *ff* 6 3

Vc. *ff* 6 3 3 3 3 3 3 3 3 3 3 3

Cb. *ff* pizz.

72

Picc. *ff* *p non cresc.*
Ob. *ff* *p* *f > p*
B.Cl. *ff* *p non cresc.*
C.Bn. *ff*
Hn. *p* *mf* *p*
Tp. *mf*
Tbn. *p* *mf* *p*
Perc. *ffz*
Hp. *ff* *f*
Vn.I *ff* *p* *f > mf*
Vn.II *ff* *pizz.* *ff*
Va. *ff* *p non cresc.*
Vc. *p* *f* *mf*
Cb. *ff*

77

Picc. *f* $\xrightarrow{5}$ *ffz* *mp*

Ob. *mf* \xrightarrow{fz} *f* *mp*

B.Cl. *mp*

C.Bn. *mp*

Hn. *f* *ff*

Tp. *f* *ff*

Tbn. *f* *ff*

Vibraphone

Perc. *mf* \xrightarrow{f} *p*

Hp. *ff* *mf*

Vn.I *mf* \xrightarrow{fz} *f* *p* \xrightarrow{mf}

Vn.II *f* \xrightarrow{ff} *p* \xrightarrow{mf}

Va. *mf* \xrightarrow{fz} *f* *p* \xrightarrow{mf}

Vc. *p* \xrightarrow{mf}

Cb. *p* \xrightarrow{mf}

83

Picc. *p* *f* *mf* *f*

Ob. *mf* *f* *p* *f* *mf* *f*

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

C.Bn. *mf* *f* *p* *f* *ff* *f*

Hn. *mp* *mf* *mf* *fz* *f* *f*

Trp. *mp* *mf* *mf* *fz* *f* *f*

Tbn. *mf* *fz* *f*

Perc. *mp*

Hp. *ff*

Vn.I *p* *f* *mf* *f*

Vn.II *p* *f* *mf* *f*

Va. *p* *f* *mf* *f*

Vc. *p* *f* *ff* *f*

Cb. *pizz.* *p* *ff* *ff*

95 3+2+2 3+2+2

Picc. *f* *ff*

Ob. *ff* *ff* *ff*

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

C.Bn. *ff* *ff*

Hn. *ff* *ff* *f*

Tp. *ff* *ff* *f*

Tbn. *ff* *ff* *f*

Perc.

Hp.

Vn.I *ff* *ff*

Vn.II *ff* *ff*

Va. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

pizz.

108 $\text{♩} = \text{♩}$

Picc. *ff* 6

Ob. *ff* 6

B.Cl. *ff* 6

C.Bn. *ff* 6

Hn. *ff* 3

Tp. *ff* 3

Tbn. *ff* 3

Perc. *ff* 3

Hp. *ff* make pedal buzz on string

Vn.I *ff* 6 pizz. *ff*

Vn.II *ff* 6 pizz. *ff*

Va. *ff* 6 pizz. *ff*

Vc. *ff* 6 pizz. *ff*

Cb. *ff* 3

2+2+3

2+2+3

121

This musical score page features 13 staves for various instruments. The Piccolo, Oboe, Bass Clarinet, and Contrabass parts begin with a 3-measure phrase in 3/4 time, marked with a forte (*f*) dynamic and a crescendo to fortissimo (*ff*). The Horn, Trumpet, and Trombone parts follow with a similar 3-measure phrase, also marked *f* and *ff*. The Percussion part plays a rhythmic pattern marked *f* and *ff*. The Harp part has a 3-measure phrase marked *ff*. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts all play a 3-measure phrase marked *ff*. The score is divided into three measures by bar lines, with the first measure in 3/4 time and the subsequent two in 7/8 time. The dynamic markings *f* and *ff* are used throughout to indicate volume levels.

128

Picc. *ff*

Ob. *ff* $f < ff$

B.Cl. *ff*

C.Bn. *ff*

Hn. *f* *ff* *ff*

Tp. *f* *ff* *f* *ff*

Tbn. *f* *ff* *ff*

Perc. **5 Temple Blocks** *f* *ff* *ff*

Hp. *ff*

Vn.I *ff* f *ff*

Vn.II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

c. 5"

c. 5"

c. 5"

134

Picc.

Ob.

B.Cl.

C.Bn.

Hn.

Tp.

Tbn.

Perc.

Hp.

Vn.I

Vn.II

Va.

Vc.

Cb.

f *ff*

f *ff*

p *f* *p*

mf *f_s*

f *ff*

f *ff*

c. 5"

c. 5"

c. 10"

137

Picc.

Ob.

B.Cl.

C.Bn. cue from conductor

Hn.

Tp. flz.
 $p < mf$ $mp < f$ $f > mp$

Tbn.

Perc. **Bass Drum**
 $p < f$

Hp.

Vn.I

Vn.II $f < fz > f$ ff bow behind bridge

Va.

Vc. f ff

Cb.

141

Picc. *ff* *fff*

Ob. *ff* *ffz* *ff* *fff*

B.Cl. *ff* *ffz* *ff* *fff*

C.Bn. *ffz* *ff* *fff* *ff* *fff*

Hn. *ff* *ffz* *ff* *ffz* *ff* *fff*

Tp. *ff* *ffz* *ff* *ffz* *ff* *fff*

Tbn. *ff* *ffz* *ff* *ffz* *ff* *fff*

Perc. **Bass Drum**
p *f > p* *mf < ff*

Hp. *fff*

Vn.I *ff* *ffz* *ff* *ffz* *ff* *fff*

Vn.II *ff* *ffz* *ff* *ffz* *ff* *fff*

Va. *ff* *ffz* *ff* *ffz* *ff* *fff*

Vc. *ff* *ffz* *ff* *ffz* *ff* *fff*

Cb. *ff* *ffz* *ff* *fff* *ff* *fff*