

# BIG SKY COUNTRY

By Susan H. Day (ASCAP)

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Upon hearing the words “Big Sky Country,” one typically thinks of the western states—Montana in particular. This piece, however, depicts any place where the sky is vast, the view expansive, and the setting natural. The elements of the music, with sweeping melodic phrases and a few key changes (G, C, D), suggest a spirit of adventure, freedom, the outdoors, and the beauty of the land.

This lively piece with melodic parts for all—using slurs, accents, divisi, syncopation, and accidentals—will capture the enthusiasm of players and audience alike!



# Big Sky Country

CONDUCTOR SCORE  
Duration - 4:10

By Susan H. Day (ASCAP)

With energy (♩ = 126)

**Violins**

**Viola**

**Cello**

**String Bass**

*mf*

*mf*

*mf*

*mf*

*mf*

1 2 3

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

4 5 6

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

7 8 9

Detailed description: This block contains the musical notation for measures 7, 8, and 9. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measures 7 and 8 show a melodic line in the violins and viola, with a dynamic marking of *v* (accent) over the eighth note. The cello and string bass provide harmonic support with chords and moving lines. Measure 9 continues the melodic and harmonic development.

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

10 11 12

*div.*

Detailed description: This block contains the musical notation for measures 10, 11, and 12. It features the same five staves as the previous block. Measure 10 begins with a fermata over the first measure. Measure 11 includes a dynamic marking of *v* and a fingering of 4. Measure 12 features a *div.* (divisi) marking for the violins. The notation continues with melodic and harmonic elements across all parts.

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*div.*

13 14 15

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*div.*

16 17 18

19

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

19 20 21 22

This musical score block covers measures 19 through 22. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. Measure 19 includes fingering 'x1' and 'x4' for the Cello. Measure 21 includes a 'V' marking for the Viola. Measure 22 includes a 'div.' marking for the Cello. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

23 24 25 26

This musical score block covers measures 23 through 26. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. Measure 23 includes a '4' marking for the Violins II. Measure 25 includes a 'div.' marking for the Cello. A large red watermark 'Preview Only' is overlaid diagonally across the score.

27

Vlns. I *mf* *pizz.* 4 *pizz.*

Vlns. II *mf* *pizz.* 4 *arco*

Vla. *mf* *pizz.* *arco*

Cello *mf* *div.*

Str. Bass *mf*

27 28 29

Vlns. I *arco*

Vlns. II *pizz.*

Vla. *pizz.*

Cello *div.* *div.*

Str. Bass

30 31 32

35

To Coda ⊕

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*div.*

*arco*

*pizz.*

33 34 35

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*V*

-1 4 4 2 -4 -1 -4 -1

36 37 38 39





**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

47 48 49

This section of the score covers measures 47, 48, and 49. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together. A large red watermark 'Preview Only' is overlaid diagonally across the page.

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

50 51 52

*div.*

This section of the score covers measures 50, 51, and 52. It features the same five staves as the previous section. Measure 51 is marked with a box containing the number '51'. The Cello part in measure 51 includes the instruction 'div.' (divisi). The music continues with rhythmic patterns similar to the previous section. A large red watermark 'Preview Only' is overlaid diagonally across the page.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*mf*

*mf*

*mf*

*mf*

53 54 55

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*rit.*

*div.*

4

56 57 58

59 A tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*f*

*div.*

*div.*

3

-1

59 60 61 62

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

-3

63 64 65 66

67

Vlns. I *mf*

Vlns. II

Vla. *div.*

Cello

Str. Bass

67 68 69 70

Vlns. I

Vlns. II *div.*

Vla. *div.*

Cello

Str. Bass

71 72 73 74 *f*

75

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *f*

Str. Bass *f*

75 76 77 78

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *ff*

Str. Bass *ff*

79 80 81 82

83 *div.*

**Vlns. I** *mf* *mp*

**Vlns. II** *mf* *mp*

**Vla.** *mf* *mp*

**Cello** *mf* *mp*

**Str. Bass** *mf* *mp*

83 84 85 86

*D.C. al Coda*

**Vlns. I** *mf*

**Vlns. II** *mf* *div.*

**Vla.** *mf*

**Cello** *mf*

**Str. Bass**

87 88 89 90

$\Theta$  Coda

**Vlns.**  
I *mf* arco  
II *mf* arco

**Vla.**  
*mf*

**Cello**  
*mf*

**Str. Bass**  
*mf*

91 92 93 94

**Vlns.**  
I  
II *div.*

**Vla.**  
*div.*

**Cello**

**Str. Bass**

95 96 97 98