THE HIGHLAND/ETLING STRING ORCHESTRA SERIES

RUBY MOUNTAIN SERENADE

By John Atteberry

INSTRUMENTATION

Full Score 1
Violin I. 8
Violin II 8
Viola. 5
Cello. 5
String Bass 5
Piano Accompaniment (Optional) 1

PROGRAM NOTES

Ruby Mountain, located in Browns Canyon National Monument near Buena Vista, Colorado, offers a stunning view of the Arkansas River Valley and the Sawatch Mountain Range of the Colorado Rockies.

Rather than painting a musical picture of this rustic and dramatic terrain, the music attempts to convey the inner joy and peace that comes from walking through this stunning landscape. The main melody is an original tune but sounds like something we've all heard before. Music, more than any other art form, has the power to remind us of special people, events, and places from our past. Even if you have not hiked through Browns Canyon on a crisp morning and gazed upon Mt. Princeton at sunrise, I'm hopeful that the poignant tune and lilting harmonies of *Ruby Mountain Serenade* will conjure strong emotions and powerful memories from performers and listeners alike.

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

x	–	’	♭, ♯, ♮	⊓ ⊓ or ∨ ∨
extended position	**shift**	**bow lift/reset**	**high or low fingerings**	**hooked bowings**

HIGHLAND/ETLING
A DIVISION OF Alfred

Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

NOTES TO THE CONDUCTOR

The main theme of *Ruby Mountain Serenade* has an old-time, even romantic feel. Sometimes the music is quiet and intimate, other times it is grand and sweeping. To showcase this contrast, I strongly recommend using soloists in the opening section and allowing them to play as a small ensemble with little conducting. Encourage the soloists to play without feeling rushed and allow the chords and phrases to settle before moving on. When the entire orchestra joins at measure 15, establish a gentle sway and lilt in the accompaniment and let the long melody glide gracefully along and the music naturally swell to its climax in F major.

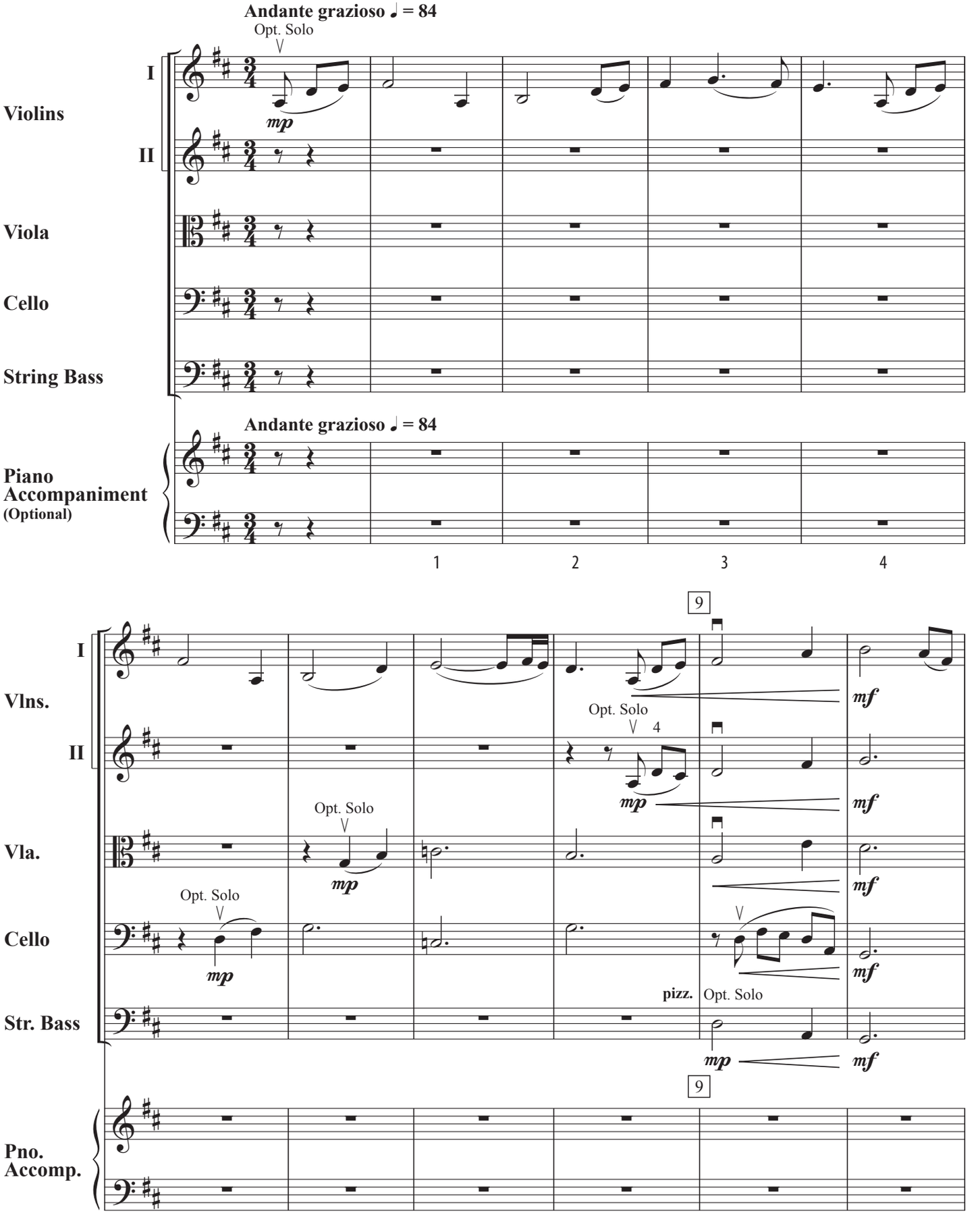
Ask your players if the music reminds them of a poignant time in their lives. Maybe a special grandparent who helped raise them. Maybe a scene from a movie or book. Perhaps it's something specific like a country wedding on a beautiful morning, or something vague like feeling reminiscent or forlorn. Regardless, helping young musicians develop a distinct mental image associated with the music they are creating can be a powerful way to engage students and will likely fuel an expressive and meaningful performance from the entire ensemble. Enjoy.

For Gina

Ruby Mountain Serenade

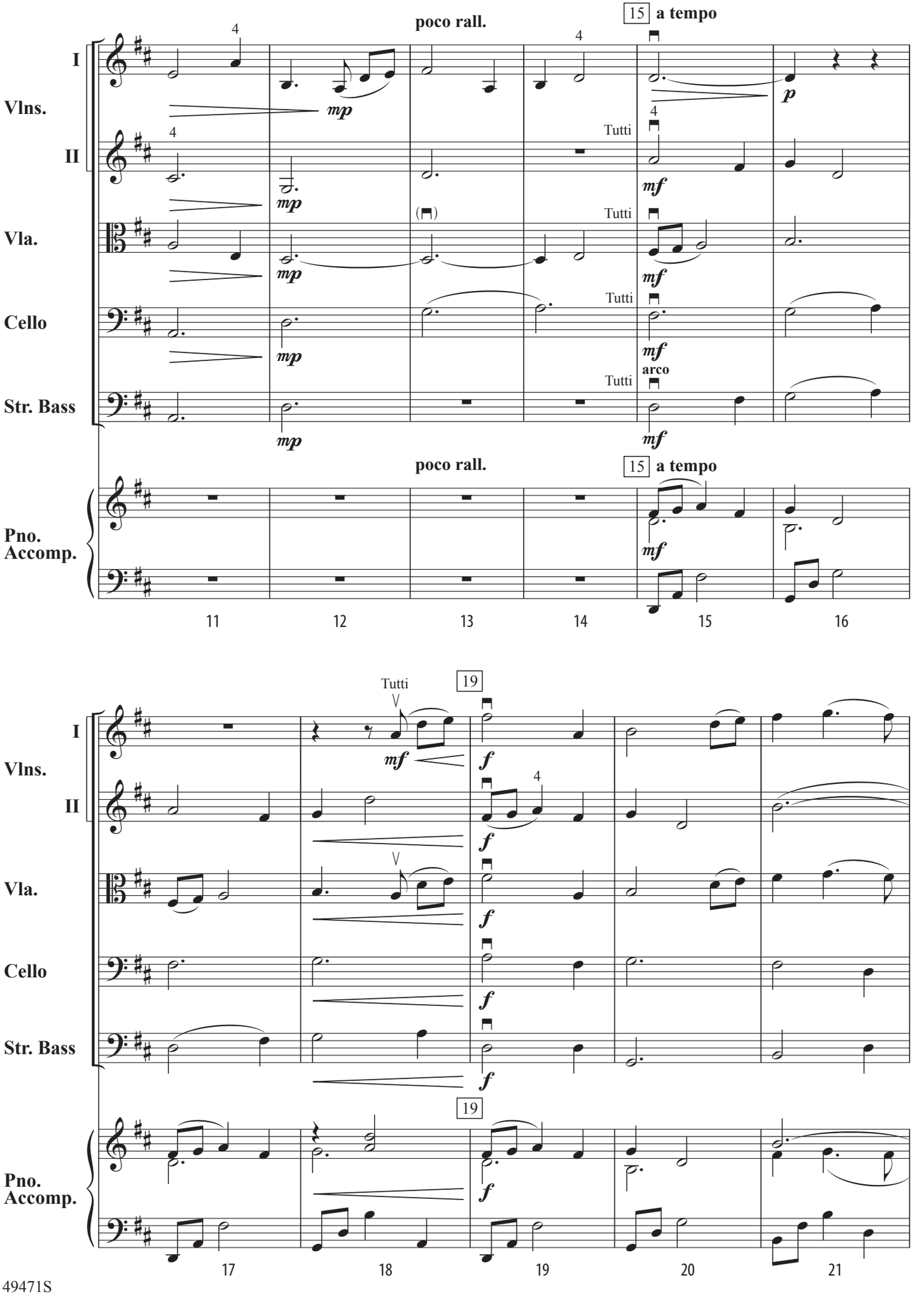
FULL SCORE
Duration - 3:00

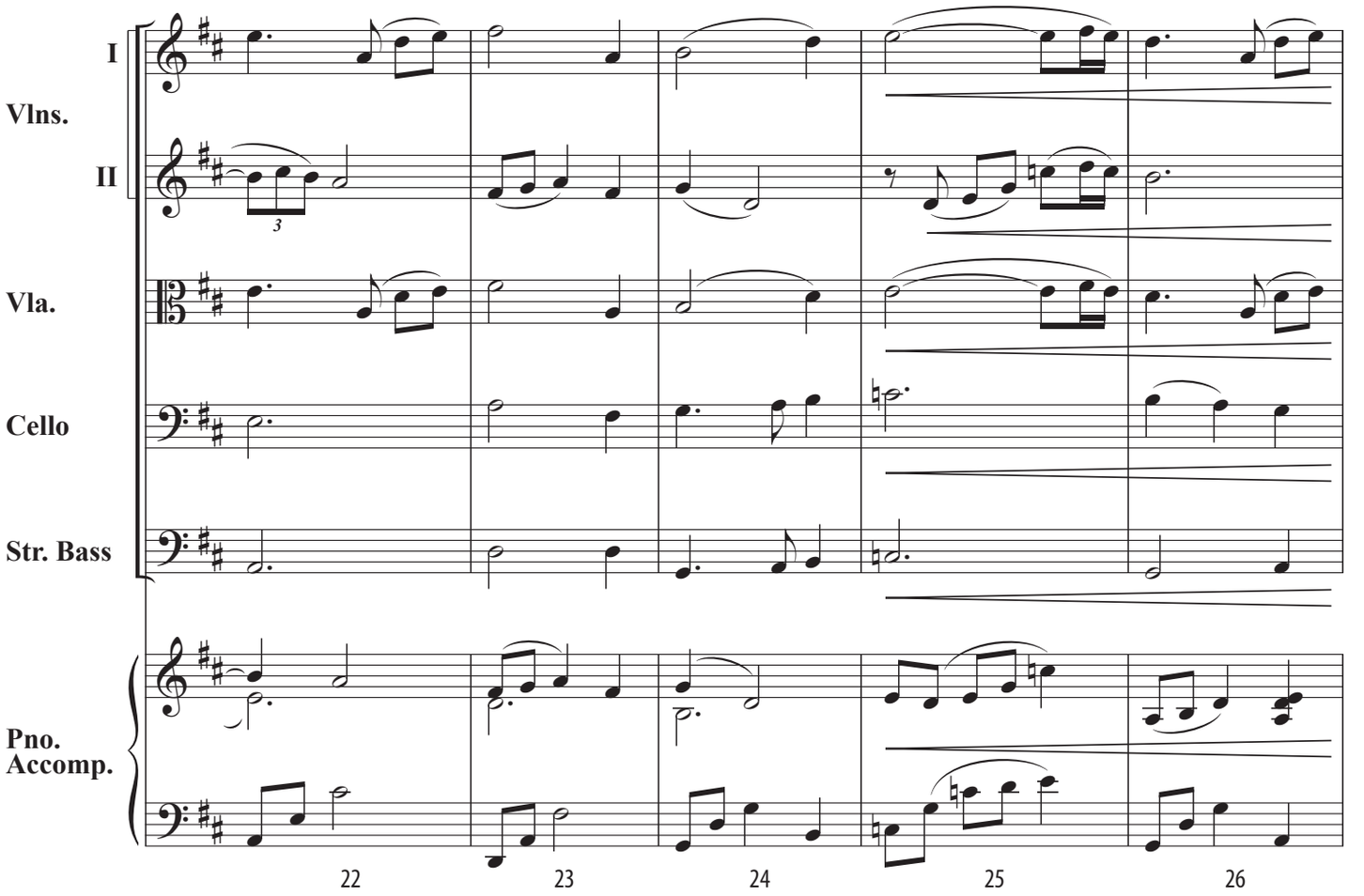
By John Atteberry

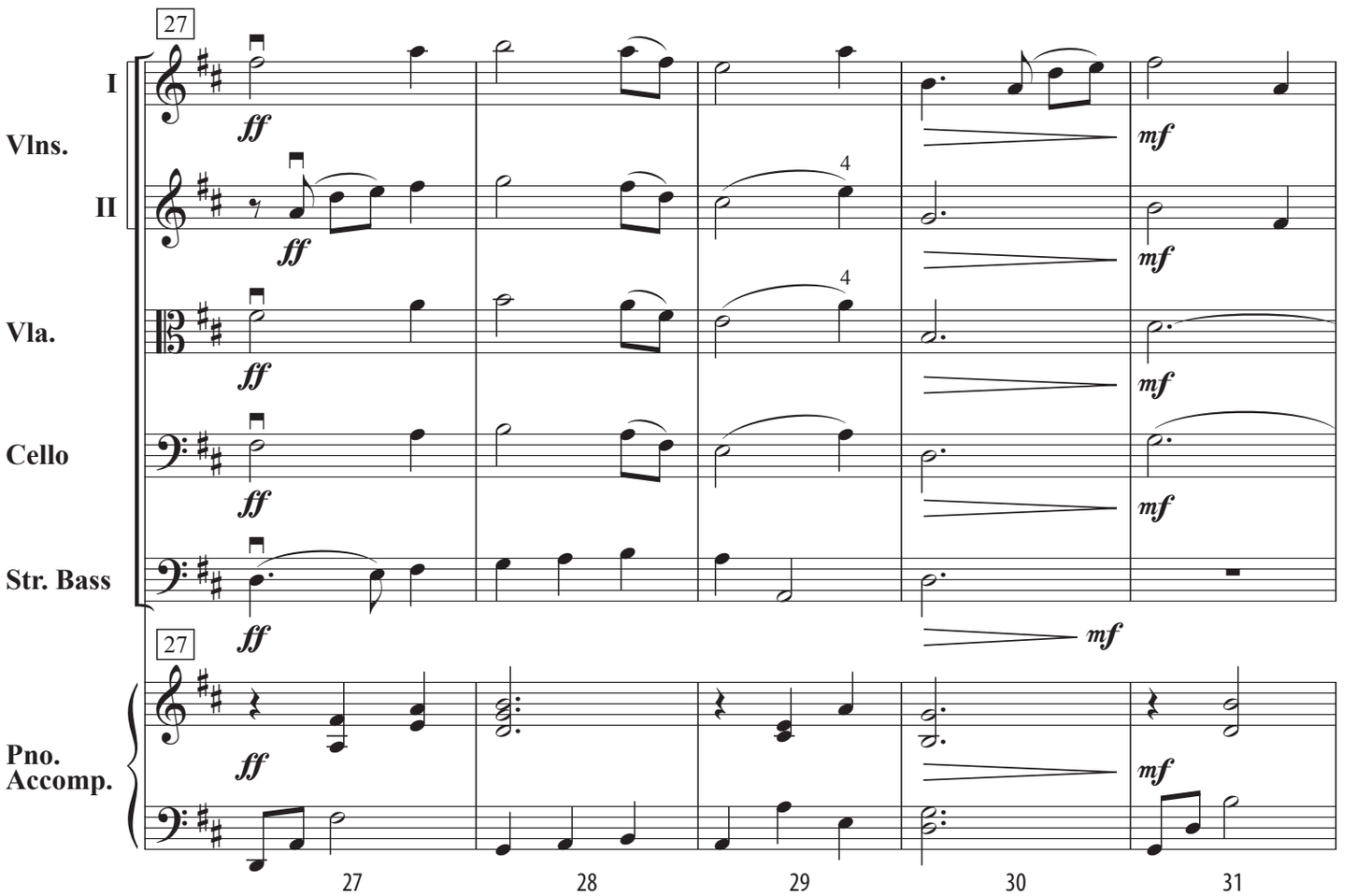


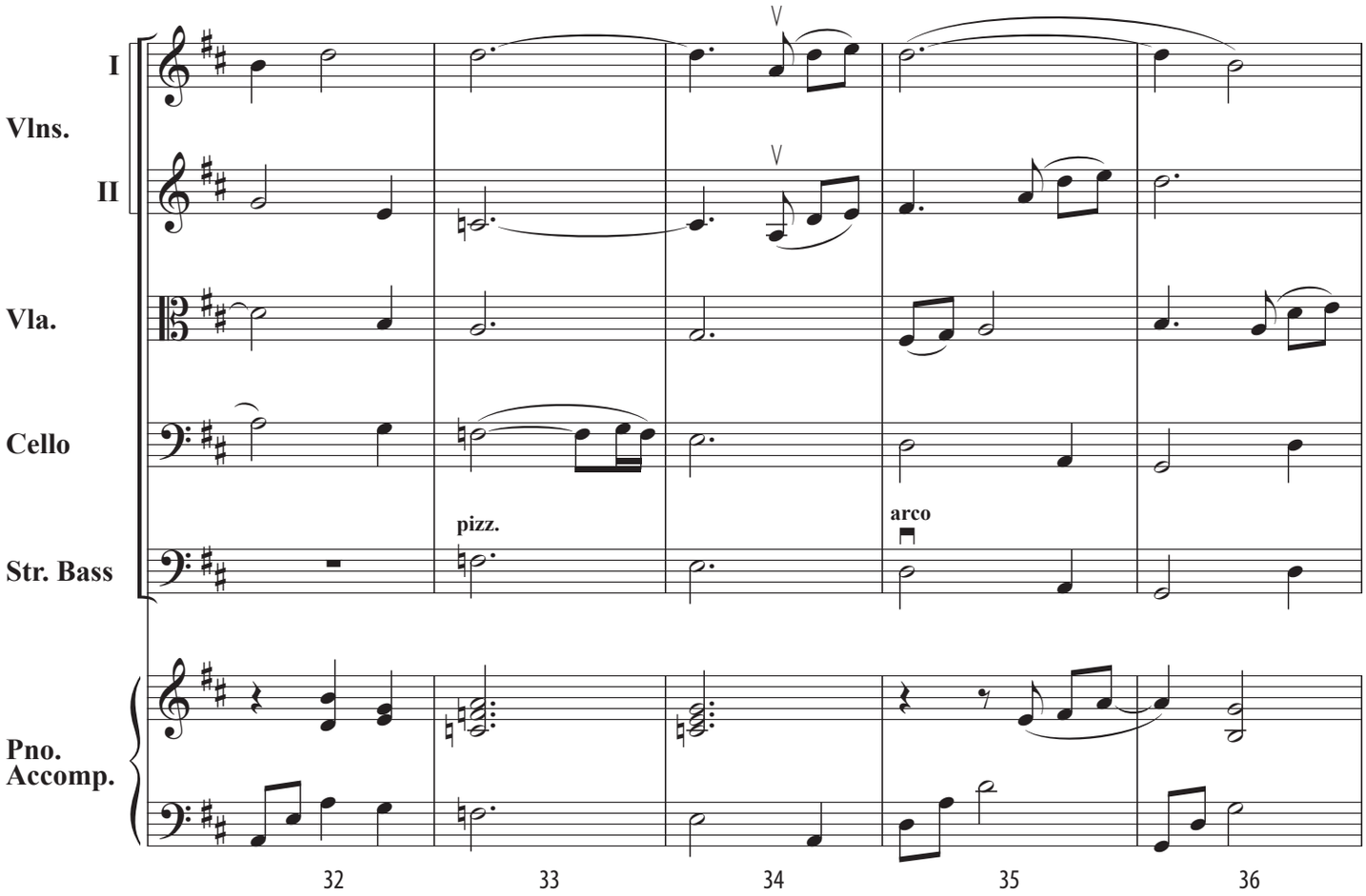
Copyright © 2022 by Highland/Etling Publishing,
a division of ALFRED MUSIC
All Rights Reserved. Printed in USA.

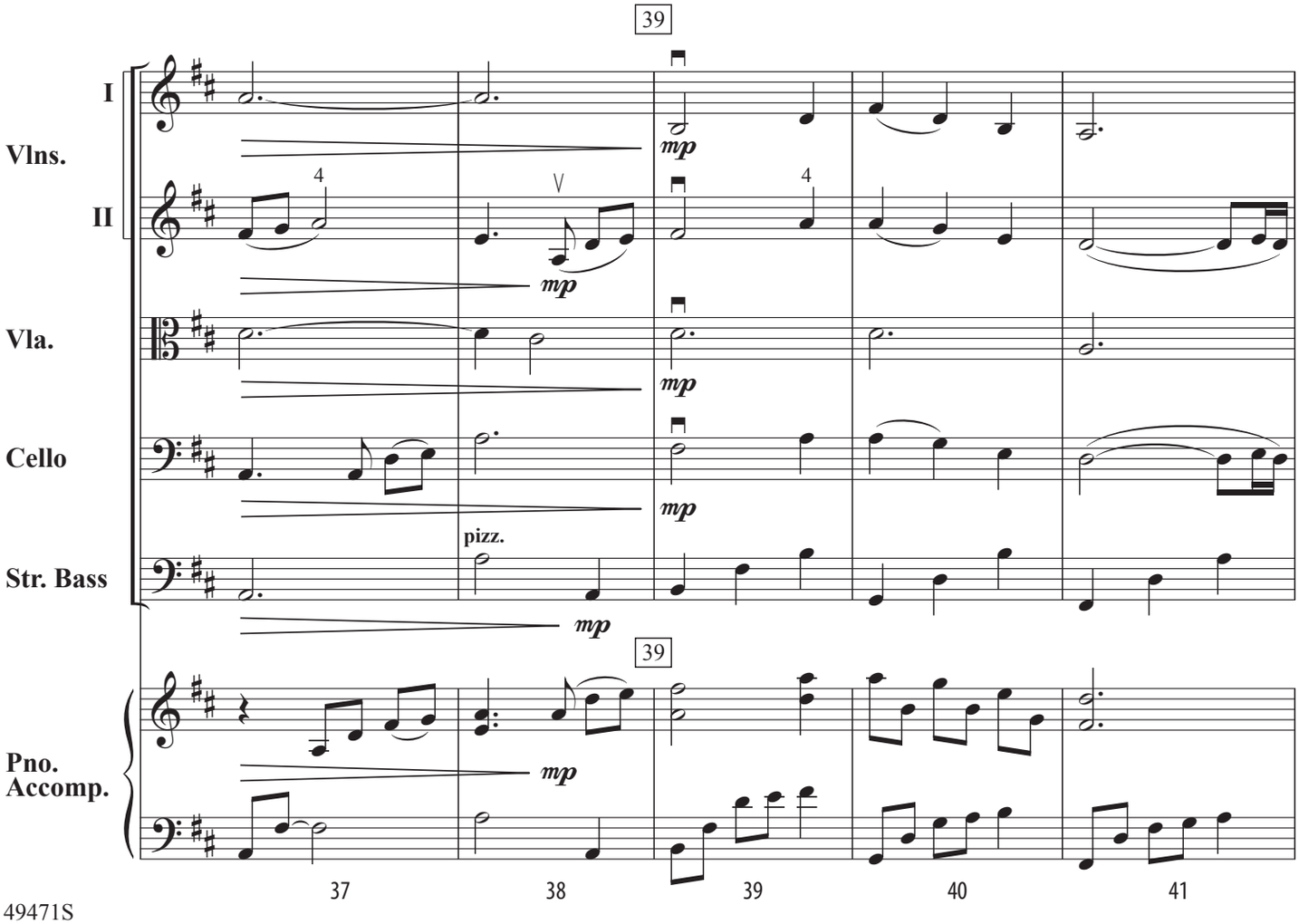
Purchase a full-length performance recording!
alfred.com/downloads

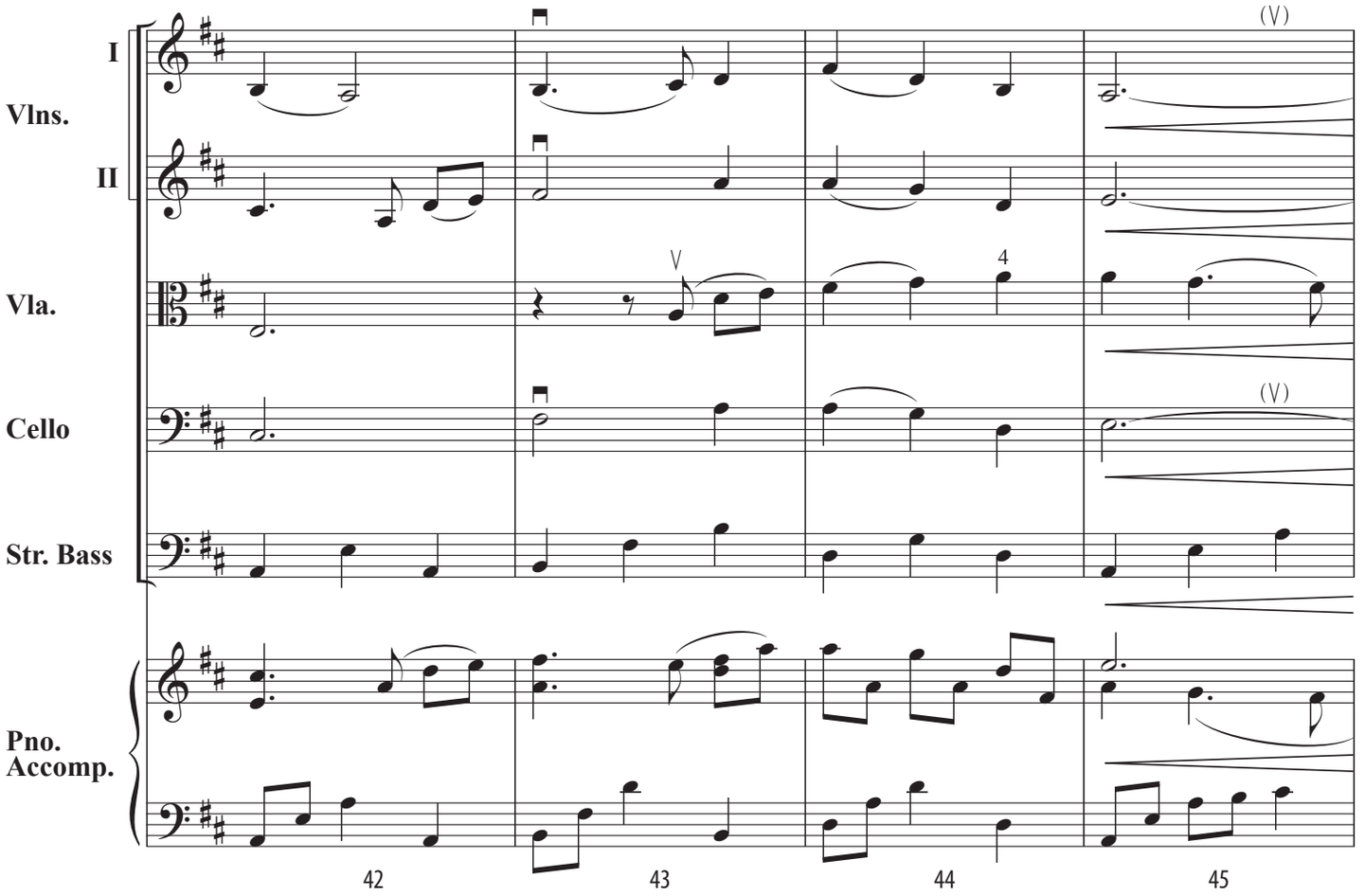

poco rall.
15 a tempo
I
Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.
Tutti
arco
11
12
13
14
15
16
19
17
18
19
20
21

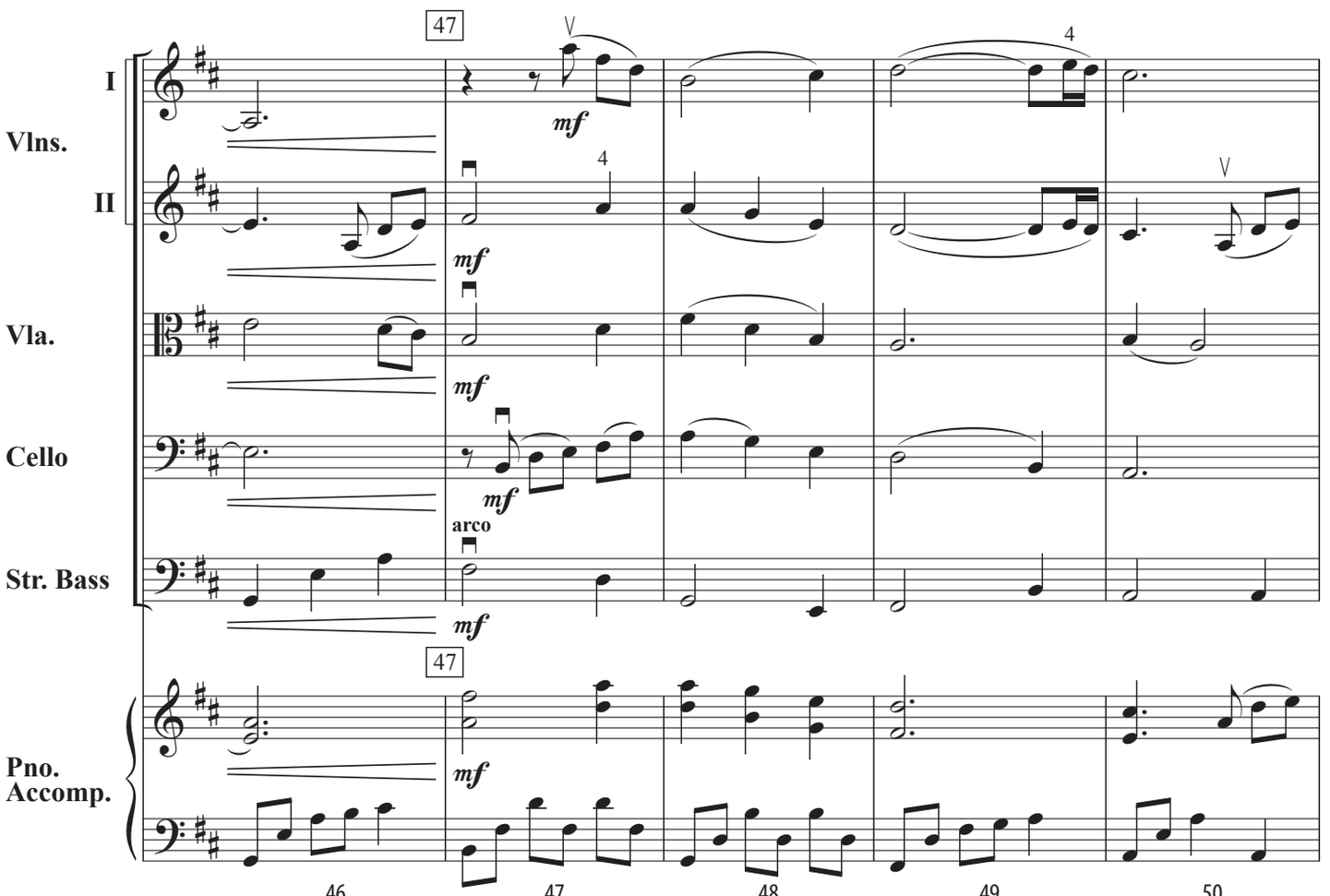

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.
22
23
24
25
26

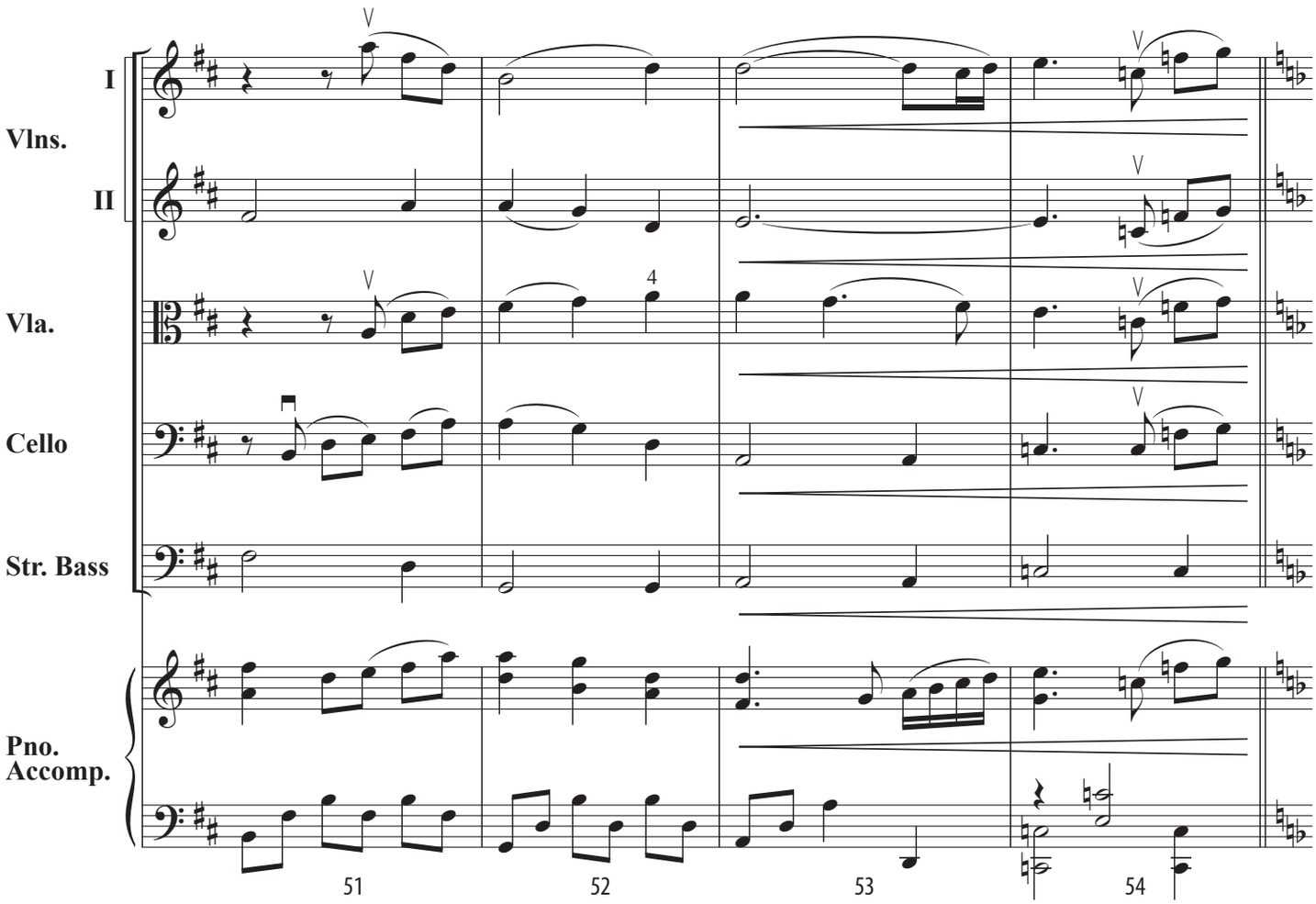

27
I
Vlns.
II
Vla.
Cello
Str. Bass
ff
mf
4
27
Pno.
Accomp.
27
28
29
30
31

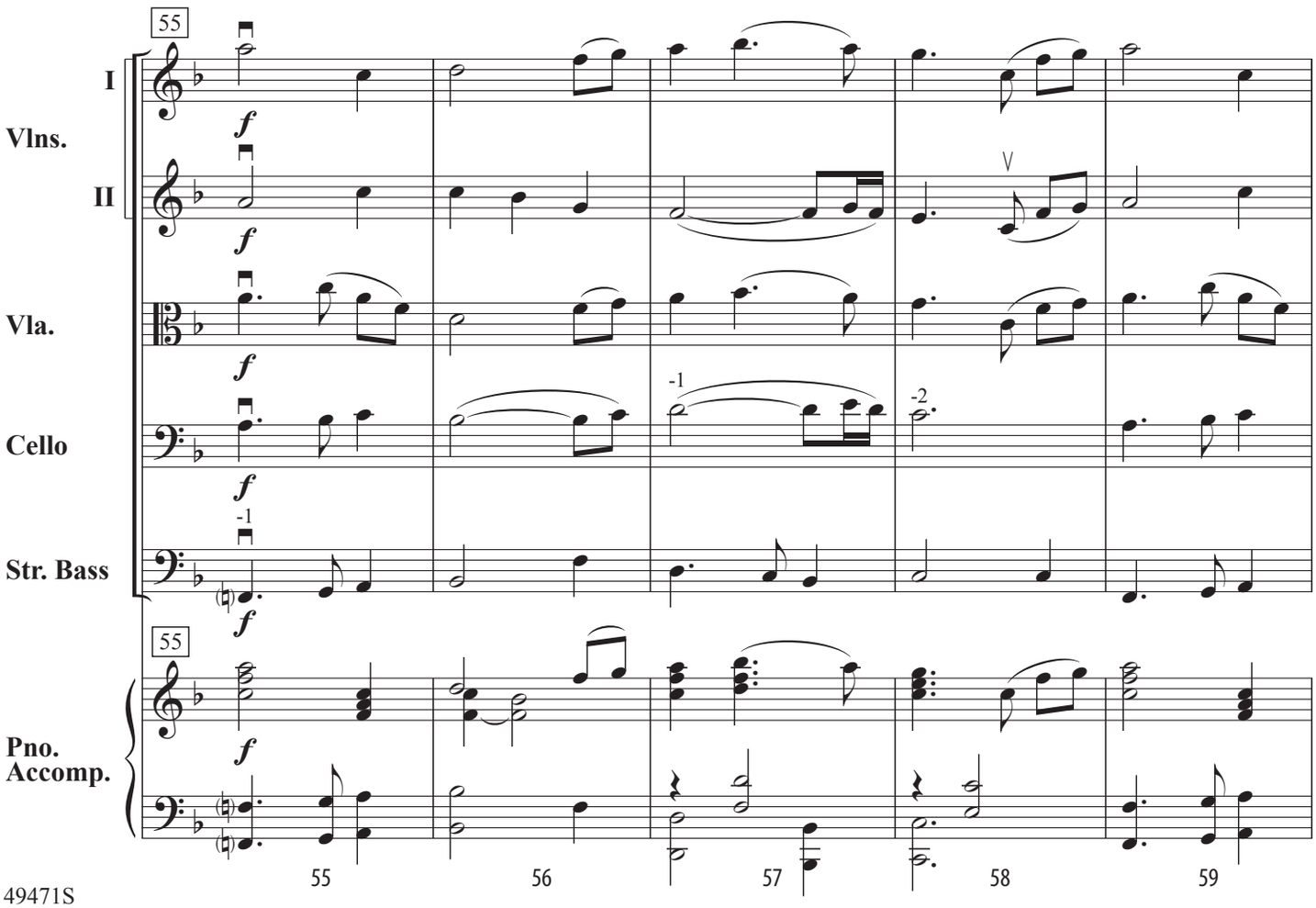

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.
pizz.
arco
32
33
34
35
36

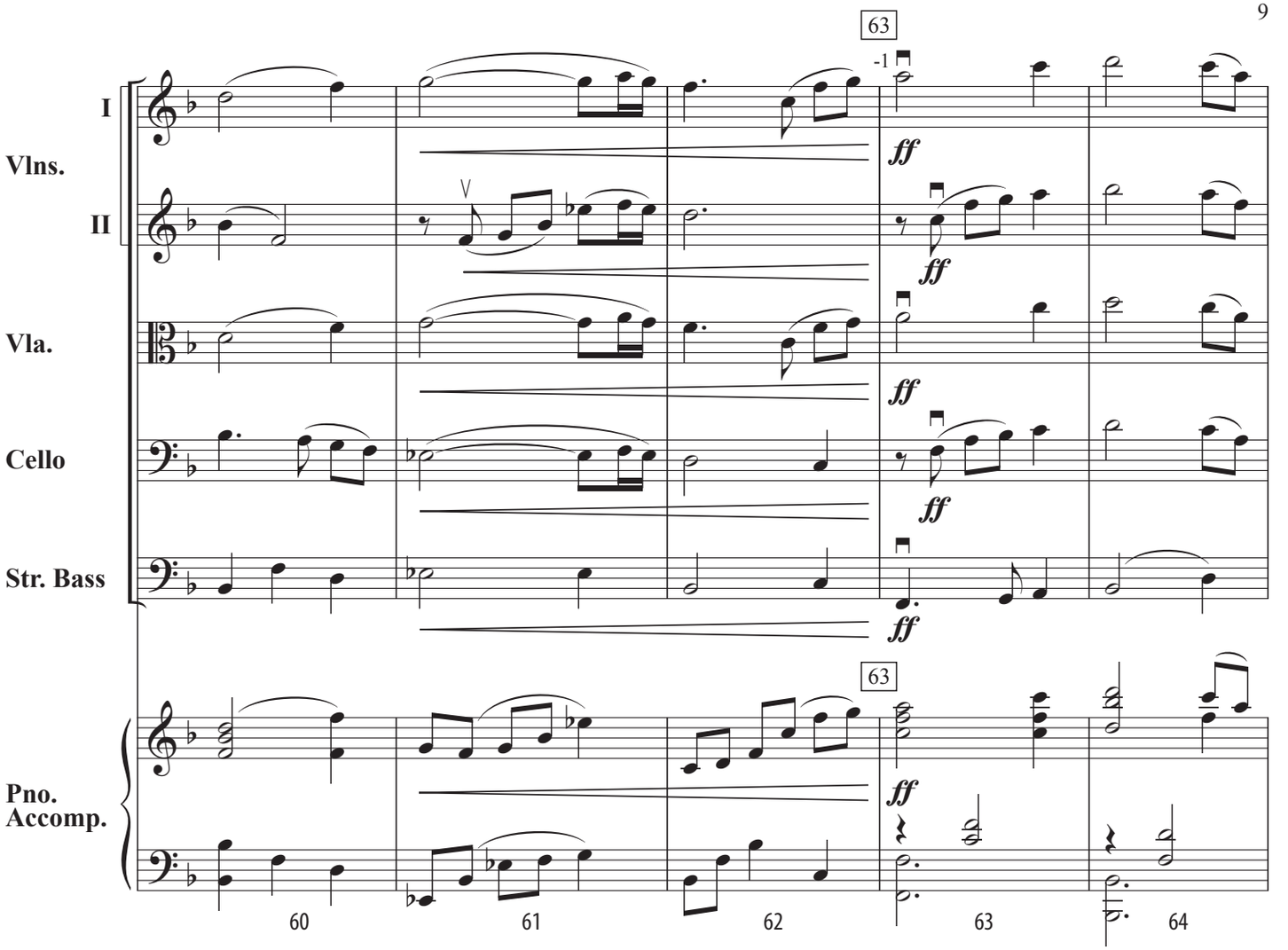

39
I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.
mp
pizz.
37
38
39
40
41

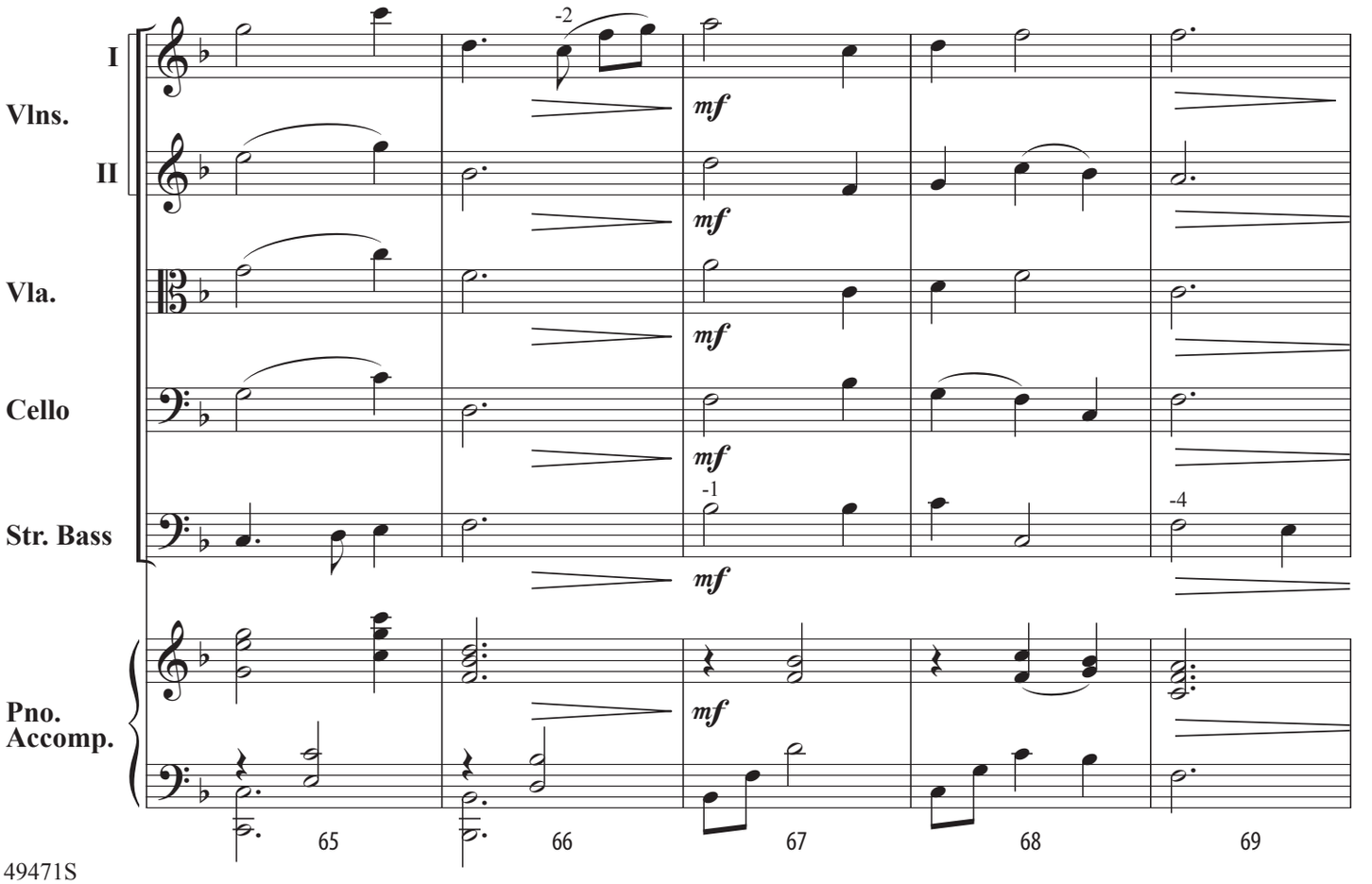

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.
(V)
V
4
(V)
42
43
44
45

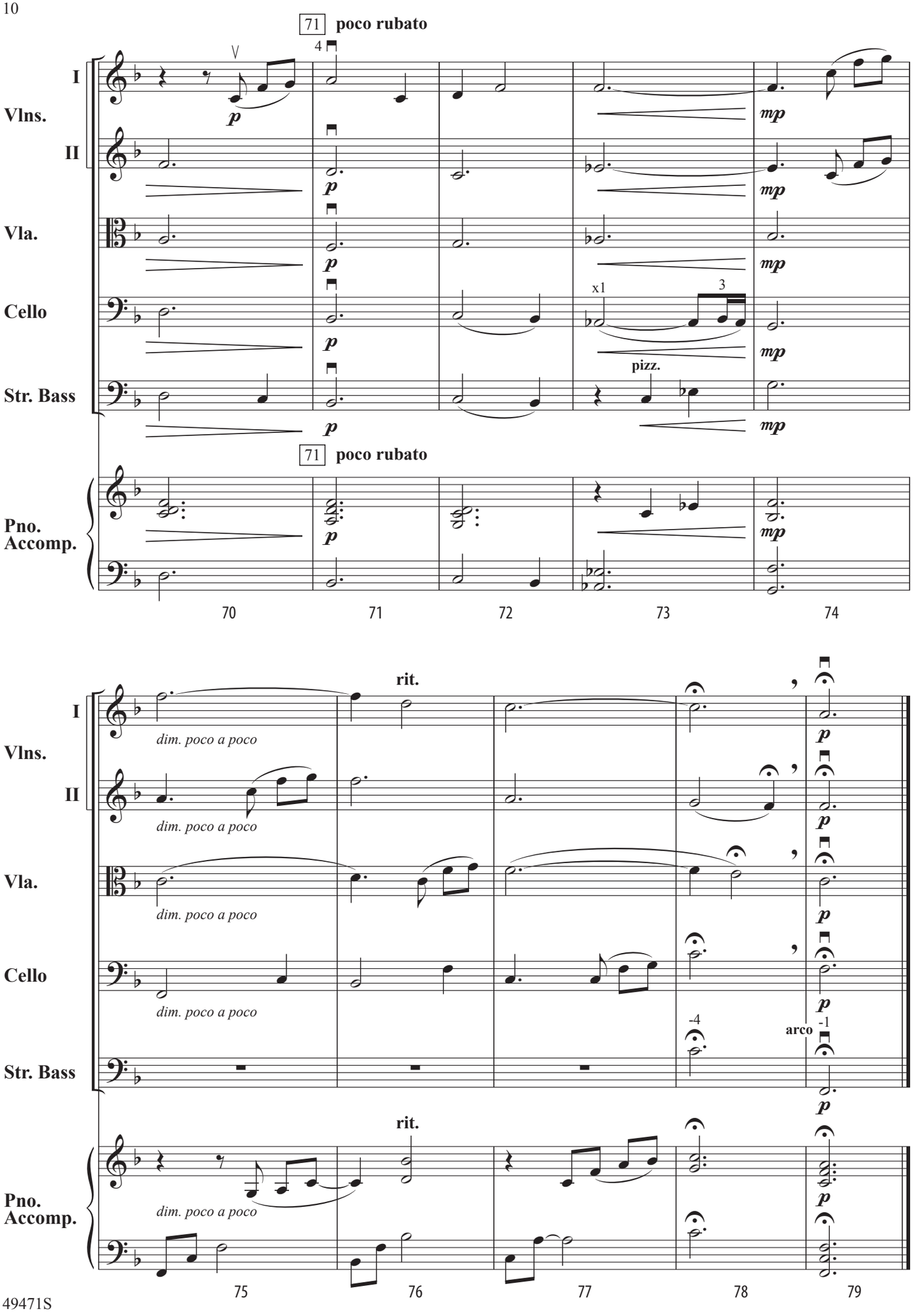

47
V
4
mf
I
Vlns.
II
4
V
mf
Vla.
mf
Cello
mf
arco
Str. Bass
mf
47
Pno.
Accomp.
mf
46
47
48
49
50


I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.
51
52
53
54


55
I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.
55
56
57
58
59


63
-1
I
Vlns.
II
Vla.
Cello
Str. Bass
ff
Pno.
Accomp.
60
61
62
63
64


-2
I
Vlns.
II
Vla.
Cello
Str. Bass
mf
-1
-4
Pno.
Accomp.
65
66
67
68
69


71 poco rubato
I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.
p
mp
x1
3
pizz.
70
71
72
73
74
rit.
dim. poco a poco
-4
-1
arco
75
76
77
78
79