

RUBY MOUNTAIN SERENADE

By John Atteberry

INSTRUMENTATION

Full Score	1
Violin I8
Violin II8
Viola5
Cello5
String Bass5
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
extended position

-
shift

'
bow lift/reset

(b), (#), (d)
high or low fingerings

▣ ▣ or V V
hooked bowings



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

Andante grazioso ♩ = 84

Opt. Solo

Violins I

Violins II

Viola

Cello

String Bass

Piano Accompaniment (Optional)

1 2 3 4

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

Pno. Accomp.

5 6 7 8 9 10



Vlns. I
4 *poco rall.* **15** *a tempo*
mp *p*

Vlns. II
4 *mp* *mf* Tutti

Vla.
mp *mf* Tutti

Cello
mp *mf* Tutti

Str. Bass
mp *mf* Tutti

Pno. Accomp.
poco rall. **15** *a tempo*
mf

11 12 13 14 15 16

Vlns. I
Tutti **19**
mf *f*

Vlns. II
f 4

Vla.
f

Cello
f

Str. Bass
f

Pno. Accomp.
19
f

17 18 19 20 21

Musical score for measures 22-26. The score includes parts for Violins I and II, Viola, Cello, Str. Bass, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 22 features a triplet in the Violin II part. Measures 23-26 show various melodic lines and accompaniment patterns.

Musical score for measures 27-31. The score includes parts for Violins I and II, Viola, Cello, Str. Bass, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measures 27-31 feature a dynamic shift from *ff* to *mf* across all parts, with a crescendo hairpin. Measure 27 includes a box around the measure number. Measures 28-31 show sustained notes and melodic fragments.

Musical score for measures 32-36. The score includes parts for Violins I and II, Viola, Cello, String Bass, and Piano Accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The Cello part includes markings for *pizz.* and *arco*. The Piano Accompaniment part includes a *p* marking. Measure numbers 32, 33, 34, 35, and 36 are indicated at the bottom.

Musical score for measures 37-41. The score includes parts for Violins I and II, Viola, Cello, String Bass, and Piano Accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The Cello part includes a *pizz.* marking. The Piano Accompaniment part includes a *mp* marking. Measure numbers 37, 38, 39, 40, and 41 are indicated at the bottom.

I Vlns. (V)

II Vlns.

Vla. V 4

Cello (V)

Str. Bass

Pno. Accomp.

42 43 44 45

47

I Vlns. mf V 4

II Vlns. mf V

Vla. mf

Cello mf

Str. Bass arco mf

Pno. Accomp. 47

46 47 48 49 50

Musical score for measures 51-54. The score includes staves for Violins I and II, Viola, Cello, Str. Bass, and Piano Accompaniment. The key signature is two sharps (F# and C#). Measure 51 features a dynamic marking *f* and a *V* (accents) above the first violin. Measure 52 has a *4* (fourth finger) marking above the viola. Measure 53 has a *V* marking above the second violin. Measure 54 has a *V* marking above the cello. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for measures 55-59. The score includes staves for Violins I and II, Viola, Cello, Str. Bass, and Piano Accompaniment. The key signature changes to one flat (Bb). Measure 55 has a boxed measure number **55** and a dynamic marking *f*. Measure 56 has a *f* marking. Measure 57 has a *f* marking and a *-1* (fingerings) marking above the cello. Measure 58 has a *f* marking and a *-2* (fingerings) marking above the cello. Measure 59 has a *f* marking. The piano accompaniment continues with chords and moving lines.

63

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

60 61 62 63 64

ff

-1

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

65 66 67 68 69

mf

-2

-1

-4

71 poco rubato

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

70 71 72 73 74

rit.

dim. poco a poco

rit.

dim. poco a poco

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

75 76 77 78 79