


# Climbing Scale Mountain

By Jim Palmer

## INSTRUMENTATION

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

## PROGRAM NOTES

This energetic piece teaches high 2 and low 2 as well as an introduction to the key of E minor. The main theme mimics a musical ascent up a mountain. Including a pizzicato section and a D.S. al Coda, all instruments get an opportunity to play both melody and harmony parts. This is a great teaching piece that is also lots of fun to play!

## NOTES TO THE CONDUCTOR

This piece is based on the first theme that is presented by the violin 1 section in measure 5. The Educational Pack includes this theme for all instruments. This warmup exercise would be the perfect way to get your students ready to climb Scale Mountain! I use this warmup when drilling various keys and scales. The entire piece should be played with a lot of energy, but also pay close attention to all dynamics. Many of the dynamics in this piece are used to balance the melody and harmony parts. Finally, the bow lifts and repeated down bows at the end should be played with a full bow, achieving a beautiful, accented tone for each note.

I really enjoyed writing this piece based on one of my favorite warmups. Have a great time teaching and performing!

## 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](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

'  
bow lift/reset

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

▮▮ or V V  
hooked bowings

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# Climbing Scale Mountain

FULL SCORE  
Duration - 2:45

By Jim Palmer (ASCAP)

Energized ♩ = 112

**Violins**  
I *mf*  
II *mf*

**Viola (Violin III)**  
*mf*

**Cello**  
*mf*

**String Bass**  
*mf*

**Piano Accompaniment (Optional)**  
*mf*

Energized ♩ = 112

1 2 3 4

**Vlns.**  
I *mp*  
II *mp*

**Vla. (Vln. III)**  
*mp*

**Cello**  
*mp*

**Str. Bass**  
*mp*

**Pno. Accomp.**  
*mp*

5 6 7



Score for measures 8, 9, and 10. The instruments are Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 8, 9, and 10 are indicated at the bottom of the score.

Score for measures 11, 12, and 13. The instruments are Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is one sharp (F#). The tempo/mood is marked *f* (forte). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 11, 12, and 13 are indicated at the bottom of the score.

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**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Pno. Accomp.**

*mf*

14 15 16

17 18 19 20

To Coda  $\oplus$  22

Score for measures 21-24, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is one sharp (F#). The score includes dynamic markings (*f*, *mf*, *p*) and articulation (*pizz.*).

Measures 21-24 are marked with measure numbers 21, 22, 23, and 24 respectively. A large red watermark "Preview Only" is overlaid diagonally across the page.

Score for measures 25-28, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is one sharp (F#). The score includes dynamic markings (*mf*, *mp*).

Measures 25-28 are marked with measure numbers 25, 26, 27, and 28 respectively. A large red watermark "Preview Only" is overlaid diagonally across the page.

4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

*mp*

*mp*

*mp*

*mf*

*mf*

*mp*

*mf*

29 30 31 32

4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

33 34 35 36

37

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

arco

*mf*

*f*

arco

*f*

arco

*mf*

37 38 39 40 41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

4

45

*mf*

*mf*

*f*

*f*

45

42 43 44 45



Vlns. I  
 Vlns. II  
 Vla. (Vln. III)  
 Cello  
 Str. Bass  
 Pno. Accomp.

46 47 48 49

Vlns. I  
 Vlns. II  
 Vla. (Vln. III)  
 Cello  
 Str. Bass  
 Pno. Accomp.

*D.S. al Coda*

50 51 52 53

*D.S. al Coda*

**Pno.**  
**Accomp.**

56

**Pno.**  
**Accomp.**

59