

RWS SYMPHONY ORCHESTRA SERIES

CONDUCTOR SCORE
Catalog No: RWS-2284-01

The Highland Games

Jesselyn Joy Dudinsky

Symphony Orchestra Series

RWS MUSIC
COMPANY

The Highland Games

Jesselyn Joy Dudinsky

Edited by Douglas Droste

INSTRUMENTATION

Conductor Score	1	B $\flat$ Trumpet 1	1
Piccolo	1	B $\flat$ Trumpet 2	1
Flute 1	1	B $\flat$ Trumpet 3	1
Flute 2	1	Trombone 1	1
Oboe 1	1	Trombone 2	1
Oboe 2	1	Bass Trombone	1
English Horn	1	Tuba	1
B $\flat$ Clarinet 1	1	Timpani	1
B $\flat$ Clarinet 2	1	Percussion 1: Snare Drum, Low Tom	2
B $\flat$ Bass Clarinet	1	Percussion 2: Gong, Suspended Cymbal, Tambourine	2
Bassoon 1	1	Piano	1
Bassoon 2	1	Violin 1	8
F Horn 1	1	Violin 2	8
F Horn 2	1	Viola	5
F Horn 3	1	Cello	5
F Horn 4	1	Double Bass	5

PROGRAM NOTE

The Highland Games is a heroic and daring piece that draws inspiration from the annual Highland Games in Scotland. These games have been a part of Scotland's history for hundreds of years, taking place every summer in locations all across the country. There is dancing, bagpipe music, athletic competitions, and a multitude of other events in which to partake.

The composer writes, "I have always loved Gaelic music and even played harp in a Gaelic music ensemble in college. It was no surprise when an energetic tune came to me one day while I was gardening. I immediately saw the Scottish Highlands in my head."

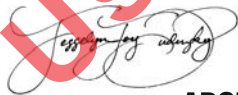
The Highland Games has a film score-like quality throughout. Let your visual imagination soar as the music takes us to the Scottish Highlands to experience these epic games firsthand.

NOTES TO CONDUCTOR

The solo violin should take the introduction's tempo loosely for dramatic effect. I suggest allowing the soloist ultimate expressive freedom with your conducting beginning in measure 5. As an option for ensemble precision, you may wish to adjust the tempo to 125 beats per minute as you begin conducting in measure 5.

The French horns should play like they are announcing a battle, especially in moments surrounding measures 52, 99, 103, 110 and 114.

With the repetitive theme, the dynamics play a huge role in the building of the piece. Please be sure the orchestra follows all dynamic markings accurately to achieve the highest level of intrigue and effect. Please encourage them to play the piece as if they were recording the score to their favorite epic action film!



ABOUT THE COMPOSER



Jesselyn Joy Dudinsky (born August 7, 1998) is an American composer, songwriter, musician, and producer. Born and raised in Panama City, Florida, she has deep roots in the south eastern United States and loves her coastal heritage. She graduated from Troy University, where she played piano, sang, and was a majorette in the Sound of the South Marching Band. While at Troy, she studied composition under Robert W. Smith. In her senior year she recorded her debut studio album, *Take Me Away* (by Jesselyn Joy).

After graduating, Dudinsky moved to Nashville, Tennessee to pursue a career as a composer and artist. She currently works with film composer Kurt Heinecke and producer Dennis Dearing. She is the keyboard player and vocalist in retro rock band Dry Campus. Additionally, she is working on her second studio album project.

Her first orchestral compositions will be released in 2022, titled *Water Dance* for string orchestra, *The Highland Games* for string orchestra, and *The Highland Games* for full orchestra.



THE HIGHLAND GAMES

Conductor Score

RWS-2284-00

Jesselyn Joy Dudinsky

(ASCAP)

Reflective ♯ = 52

7 Purposeful Aggression ♩. = 125

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

B $\flat$ Bass Clarinet

Bassoon 1

Bassoon 2

F Horn 1

F Horn 2

F Horn 3

F Horn 4

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

B $\flat$ Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1
Snare Drum
Low Tom

Percussion 2
Gong
Suspended Cymbal
Tambourine

Piano

Reflective ♩. = 52

7 Purposeful Aggression ♩. = 125

Violin 1

Violin 2

Viola

Cello

Double Bass

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35

Picc. *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

35

26 27 28 29 30 31 32 33 34 35 36 37 38

- 5 -

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), English Horn (E. Hn.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (B♭ Trpt. 1, B♭ Trpt. 2, B♭ Trpt. 3), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Tuba, Timpani (Timp.), Percussion (Perc. 1, Perc. 2), Piano (Pno.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score is written in G major (one sharp) and 4/4 time. It includes various dynamic markings such as *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *f* (forte). A large, diagonal red watermark reading "Preview Use Only" is overlaid across the entire page. The page number "39" is visible in the bottom left corner.

55

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

E. Hn. *f* *mf* *f*

B. Cl. 1 *f* *mf* *mf*

B. Cl. 2 *f* *mf* *mf*

B. Cl. *f* *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

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

Hn. 4 *f* *mf* *f*

B. Trpt. 1 *f* *mf*

B. Trpt. 2 *f* *mf*

B. Trpt. 3 *f* *mf*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

B. Tbn. *f* *mp*

Tuba *f* *mp*

Timp. *f* *mf*

Perc. 1 *f*

Perc. 2 *f*

Pno. *f* *mf*

Vln. 1 *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

53 54 55 56 57 58 59 60 61 62 63 64

70 Freely ♩ = 88

poco rit.

Picc. *mf* *mp* *mf*
 Fl. 1 *mf* *mp* *mf*
 Fl. 2 *mf* *mp* *mf*
 Ob. 1 *mf* *f* *mf* *f*
 Ob. 2 *mf* *f* *mf* *f*
 E. Hn. *mf* *f* *mf* *f*
 B♭ Cl. 1 *mf* *f* *mf* *f*
 B♭ Cl. 2 *mf* *f* *mf* *f*
 B. Cl. *mf* *f* *mf* *f*
 Bsn. 1 *p* *mf* *mp* *mf*
 Bsn. 2 *p* *mf* *mp* *mf*
 Hn. 1 *mf* *f* *mf* *f*
 Hn. 2 *mf* *f* *mf* *f*
 Hn. 3 *mf* *f* *mf* *f*
 Hn. 4 *mf* *f* *mf* *f*
 B♭ Trpt. 1 *f* *p* *mp* *p*
 B♭ Trpt. 2 *f* *p* *mp* *p*
 B♭ Trpt. 3 *f* *p* *mp* *p*
 Tbn. 1 *mf* *p* *mp* *p*
 Tbn. 2 *mf* *p* *mp* *p*
 B. Tbn. *mf* *p* *mp* *p*
 Tuba *mf* *p* *mp* *p*
 Timp. *mp*
 Perc. 1 *mf*
 Perc. 2 *mf* *Sus. Cym.* *let ring* *Gong* *mf*
 Pno. *mp* *mf*
 Vln. 1 *mf* *f* *mf* *f*
 Vln. 2 *mf* *f* *mf* *f*
 Vla. *mp* *mf* *mp* *mf*
 Vc. *mp* *mf* *mp* *mf*
 D.B. *mp* *mf* *mp* *mf*

Picc. *mp* *f* *mf* *f* *rall.* *a tempo*

Fl. 1 *f* *mp* *f* *mf* *f*

Fl. 2 *f* *mp* *f* *mf* *f*

Ob. 1 *f* *mp* *f* *mf* *f*

Ob. 2 *f* *mp* *f* *mf* *f*

E. Hn. *f* *mp* *f* *mf* *f*

B♭ Cl. 1 *f* *mp* *f* *mf* *f*

B♭ Cl. 2 *f* *mp* *f* *mf* *f*

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

Bsn. 1 *f* *mp* *f* *mf* *f*

Bsn. 2 *f* *mp* *f* *mf* *f*

Hn. 1 *f* *mp* *f* *mf* *f*

Hn. 2 *f* *mp* *f* *mf* *f*

Hn. 3 *f* *mp* *f* *mf* *f*

Hn. 4 *f* *mp* *f* *mf* *f*

B♭ Trpt. 1 *f* *mp* *f* *mf* *f*

B♭ Trpt. 2 *f* *mp* *f* *mf* *f*

B♭ Trpt. 3 *f* *mp* *f* *mf* *f*

Tbn. 1 *f* *mp* *f* *mf* *f*

Tbn. 2 *f* *mp* *f* *mf* *f*

B. Tbn. *f* *mp* *f* *mf* *f*

Tuba *f* *mp* *f* *mf* *f* *a2* *div.*

Timp. *f* *mp* *f* *mf* *f*

Perc. 1 *f* *mp* *f* *mf* *f*

Perc. 2 *f* *mp* *f* *mf* *f* *Sus. Cym.*

Pno. *ff* *f* *mf* *f* *a tempo*

Vln. 1 *f* *mp* *f* *mf* *f* *rall.*

Vln. 2 *f* *mp* *f* *mf* *f* *a tempo*

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

Vc. *f* *mp* *f* *mf* *f*

D.B. *f* *mp* *f* *mf* *f*

77 78 79 80 81 82 83 84 85 86 87

Purposeful Aggression ♩ = 125

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

E. Hn. *mf* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

B. Cl. *mf* *mp*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *mp*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Hn. 3 *mf* *p*

Hn. 4 *mf* *p*

B♭ Trpt. 1 *mf* *p*

B♭ Trpt. 2 *mf* *p*

B♭ Trpt. 3 *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *mp*

B. Tbn. *mf* *mp*

Tuba *mf* *a2*

Timp. *mf* *mp*

Perc. 1 *mf*

Perc. 2 *mf*

Pno. *mp* *mf*

Purposeful Aggression ♩ = 125

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *mp*

D.B. *mf* *mp*

100

108

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

E. Hn. *f* *mf*

B. Cl. 1 *f* *mp*

B. Cl. 2 *f* *mp*

B. Cl. *f* *mp*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *f* *mf*

Hn. 4 *f* *mf*

B. Trpt. 1 *f* *mp*

B. Trpt. 2 *f* *mp*

B. Trpt. 3 *f* *mp*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

B. Tbn. *f*

Tuba *f* *mp*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Pno. *f* *mp*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

101 102 103 104 105 106 107 108 109 110 111

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

124 125 126 127 128 129 130 131 132 133 134 135

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