

RIDERS TO STONEHENGE

FOR CONCERT BAND

GREGORY B. RUDGERS

I N S T R U M E N T A T I O N

1 Full Score	4 Bb Trumpet 2
8 Flute	3 F Horn
1 Oboe	4 Trombone
6 Bb Clarinet I	3 Euphonium B.C.
6 Bb Clarinet 2	2 Euphonium T.C.
3 Bb Bass Clarinet	4 Tuba
1 Bassoon	2 Percussion I Tom-Tom, Triangle, Suspended Cymbal
5 Eb Alto Saxophone	2 Percussion 2 Woodblock
2 Bb Tenor Saxophone	2 Percussion 3 Tambourine, Suspended Cymbal, Crash Cymbals
1 Eb Baritone Saxophone	
4 Bb Trumpet I	

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Hearing *RIDERS TO STONEHENGE*, one can easily imagine mysterious horsemen advancing through the mist to the site of the ancient temple. My use of transposed Mixolydian combined with melodies built from perfect intervals helps create an aura of days gone by, while the driving and prevalent percussion rhythms suggest horses' hooves pounding through the early morning grass.

This piece provides opportunities for young musicians to play music derived from their favorite note patterns. From the opening alternating eighth notes in the clarinet, trumpet, flute, and saxophone to the like-position note patterns in the trombone at measure 10 to the five-note pattern in the recurring modal melody, young players will discover a work constructed out of the notes they love to play. And while the piece is suggested for beginning through first and second year players, it also gives the conductor an opportunity to introduce quite sophisticated musical concepts and compositional devices. The form of the piece is easily recognizable by the youngest of players. With some assistance from the conductor, they should be able to discern the repetition of melodies and how the melodies are derived one from the other. For example, the saxophone melody at measure 26 is a simple inversion of the trombone pattern in the opening measures; the melody first heard in flute, oboe, and trumpet at measure 18 appears in a syncopated version played by flute and clarinet at measure 56 (see examples 1 and 2). All of the melodies are closely related.

Example 1

Flute *f*

Example 2 (syncopated version of ex. 1)

Flute *f*

This grade 1 work also affords even the youngest players the opportunity to experience counterpoint. The entire work is contrapuntal, including a simple, four part canon at measure 38, and the fullest expression of counterpoint at measure 56, where there are fully five musical ideas expressed simultaneously (see example 3).

Also included are solo opportunities for trumpet, flute (or piccolo) and alto saxophone. The percussion lines here are not accompanying figures, but voices in counterpoint unto themselves. It has been my experience that even the youngest of players enjoy going beyond the notes and the rhythms. With *RIDERS TO STONEHENGE*, young musicians will be able to rehearse and perform a work (well within their technical abilities) that allows them to gain musical insight into the construction of the work itself.

Example 3

Flute *f*

E♭ Alto Saxophone *f*

B♭ Coronet *f*

Trombone *f*

Tom-Tom/Woodblock *f*

Percussion *f*

RIDERS TO STONEHENGE

FOR CONCERT BAND

GREGORY B. RUDGERS

Allegro

2 3 4 5 6 7

Flute

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Euphonium

Tuba

Percussion 1

Percussion 2

Percussion 3

mp *mf* *f*

mf *f*

mp *mf* *f*

mp *mf* *f*

Woodblock (rubber mallets)

mf

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8 9 10 11 12 13

Fl. *mf*

Ob.

Bsn.

B♭ Cl. 1 *mf*

B♭ Cl. 2

B♭ Bass Cl. *mf*

E♭ Alto Sax. *mf*

B♭ Ten. Sax.

E♭ Bari. Sax. *mf*

Tuba

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn. *mf*

Euph.

Tuba *mf*

Perc. 1 *mf* Tom-Tom

Perc. 2 *mf*

Perc. 3 *mf* Tambourine

14 15 16 17 18 19

Fl. *f*

Ob. *f*

Bsn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Bass Cl. *f*

E♭ Alto Sax. *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

F Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

20 21 22 23 24 25

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Bass Cl.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

26 *Solo* opt. Piccolo *mp*

27 28 29 30 31

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Bass Cl.

E♭ Alto Sax. *Solo* *mp*

B♭ Ten. Sax.

E♭ Bari. Sax.

26 *Solo* mute in *mp*

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

Euph.

Tuba

Triangle *mp*

Perc. 1

Perc. 2

Suspended Cymbal (*yarn*) *mp*

Perc. 3

32 33 34 35 36 37

Fl. *mf* *f*

Ob.

Bsn. *mp* *mf* *f*

B♭ Cl. 1 *mp* *mf* *f*

B♭ Cl. 2 *mp* *mf* *f*

B♭ Bass Cl. *mp* *mf* *f*

E♭ Alto Sax. *f*

B♭ Ten. Sax. *mf* *f*

E♭ Bari. Sax. *mp* *mf* *f*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *f*

F Hn. *mf* *f*

Tbn. *mp* *mf* *f*

Euph. *mf* *f*

Tuba *mp* *mf* *f*

Perc. 1

Perc. 2 (Woodblock)

Perc. 3 Tambourine *f*

Tutti open

38 39 40 41 42 43

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Bass Cl.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bari. Sax.

38

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Triangle (Tri.)

Suspended Cymbal (stick)

44 45 **46** 47 48 49

Fl. *f*

Ob. *f*

Bsn. *mf* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Bass Cl. *mf* *f*

E♭ Alto Sax. *f*

B♭ Ten. Sax. *mf* *f*

E♭ Bari. Sax. *mf* *f*

B♭ Tpt. 1 **46** *f*

B♭ Tpt. 2 *f*

F Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Perc. 1

Perc. 2 (Woodblock)

Perc. 3 Tambourine *f*

50 51 52 53 54 55

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Bass Cl.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

p

mp

mf

Suspended Cymbal

This page of a musical score, labeled '10' at the bottom, contains measures 56 through 61. The score is arranged in two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B♭ Bass Cl.), Alto Saxophone (E♭ Alto Sax.), Tenor Saxophone (B♭ Ten. Sax.), and Baritone Saxophone (E♭ Bari. Sax.). The second system includes Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn (F Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). Perc. 1 is marked 'Tom-Tom' and 'f', Perc. 2 is marked '(Woodblock)' and 'f', and Perc. 3 is marked 'Tambourine' and 'f'. The music is in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. Measures 56, 58, 59, 60, and 61 are marked with their respective measure numbers. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with 'f' (forte) throughout. Performance instructions such as accents (>) and breath marks (v) are present. The percussion parts feature complex rhythmic patterns, including triplets and syncopated rhythms.

62 63 64 65 66 67

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Bass Cl.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Crash Cymbals

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(Permanence of Paper) 

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