

Across the Divide

for wind ensemble

Larry Tuttle

Full score

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INSTRUMENTATION

Piccolo
2 Flutes (two or more players on a part preferred)
2 Oboes
Clarinet in Eb
3 Clarinets in Bb (two or more players on a part preferred)
Bass Clarinet in Bb
2 Bassoons
Soprano Saxophone in Bb
Alto Saxophone in Eb
Tenor Saxophone in Bb
Baritone Saxophone in Eb
3 Trumpets in Bb
4 Horns in F
2 Trombones
Bass Trombone
Euphonium
Tuba
Harp (optional, but preferred)
Timpani
Xylophone
Marimba
Vibraphone
Percussion One
 Snare drum, Suspended cymbal, Triangle
Percussion Two
 Tambourine, Slapstick, Suspended cymbal, Bass drum
Double Bass

PROGRAM NOTE

ACROSS THE DIVIDE was written on commission from H. Robert Reynolds and a consortium of university wind ensembles. It is a wind ensemble arrangement of an orchestral piece called CHORALE AND FIDDLE TUNE. CHORALE AND FIDDLE TUNE was my first orchestral work. It was the winner of the Pittsburgh Symphony's 2014 H.J. Heinz Company Audience of the Future Composition Competition.

The original orchestral version consisted of a slow and mysterious opening section (the chorale) and a fiery second section (the fiddle tune). The idea for the wind ensemble version was to skip the opening slow section completely and make the piece into a bright and lively concert opener.

The piece starts right out of the gate with the main melody, followed by several spunky and aggressive variations. The energy and the size of the orchestration keep growing and building with each variation, leading eventually to the climactic moment, the moment that I was really pointing for when I conceived the piece. The melody and the chorale play simultaneously, with the slow-moving chorale unfolding majestically in the brass while the faster fiddle tune (now more of a pipe tune) moves up in the register to the flutes and soars over the top.

A brief and reflective slow section follows, and then an energetic coda pops up by surprise and leads on to the conclusion.

Special thanks are due to the members of CELA (Composers Ensemble of Los Angeles) for helping with the development and refinement of this piece. Thanks also to H. Robert Reynolds for initiating this new wind ensemble version.

Duration 2:55
Transposed score
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---Larry Tuttle (born 1955)

Commission consortium organized by H. Robert Reynolds

Participating organizations and their conductors are listed in alphabetical order

Arizona State University Wind Orchestra - Gary Hill, Conductor
Baylor University Wind Ensemble - Eric Wilson, Conductor
California State University, Northridge Wind Ensemble - Larry Stoffel, Conductor
Central Michigan University Symphonic Wind Ensemble - John Williamson, Conductor
Columbus State University Wind Ensemble - Jamie Nix, Conductor
Eastman Wind Ensemble - Mark Scatterday, Conductor
Lawrence University Wind Ensemble - Andrew Mast, Conductor
Louisiana State University Wind Ensemble - Damon Talley, Conductor
Miami (OH) University Wind Ensemble - Gary Speck, Conductor
Michigan State University Wind Symphony - Kevin Sedatole, Conductor
The Ohio State University Wind Symphony - Russel Mikkelson, Conductor
University of Colorado Wind Symphony - Donald McKinney, Conductor
University of Georgia Wind Symphony - Cynthia Johnson-Turner, Conductor
University of Illinois Wind Symphony - Steve Peterson, Conductor
University of Michigan Symphony Band - Michael Haithcock, Conductor
University of Minnesota Wind Ensemble - Emily Threinen, Conductor
University of Nebraska – Lincoln Wind Ensemble - Carolyn Barber, Conductor
University of New Mexico Wind Ensemble - Eric Rombach-Kendall, Conductor
University of North Carolina, Greensboro Wind Ensemble - John Locke & Kevin Gerald, Conductors
University of Oregon Wind Ensemble - Rodney Dorsey, Conductor
University of South Carolina Wind Ensemble - Scott Weiss, Conductor
University of Southern California Wind Ensemble - H. Robert Reynolds and Sharon Lavery, Conductors
University of Wisconsin-Madison Wind Ensemble - Scott Teeple, Conductor
Western Michigan University Symphonic Band - Scott Boerma, Conductor

Premiere performance:

**USC Thornton Wind Ensemble, H. Robert Reynolds, Conductor
February 9, 2018**

The commissioning organizations retain exclusive performance rights until February 9, 2019

Across the Divide

Larry Tuttle

♩ = 124

musical score for 'Across the Divide' by Larry Tuttle. The score is for a full orchestra and includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in Eb, Bb1, Bb2, Bb3, Bass Clarinet, Bassoon 1 & 2, Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in Bb 1, 2, 3, Horn in F 1, 2, 3, 4, Trombone 1, 2, Bass Trombone, Euphonium, Tuba, Harp, Timpani, Xylophone, Marimba, Vibraphone, Percussion 1 & 2, and Double Bass. The score is in 4/4 time with a tempo of 124. The key signature has two flats. The score is divided into seven measures, with measure numbers 1 through 7 indicated at the bottom. Dynamics include *mf*, *non-arp*, and *pizz.* A large watermark 'www.larrytuttle.com' is overlaid diagonally across the score.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

B. Tbn.

Euph.

Tuba

Hp.

Timp.

Xyl.

Mrb.

Vib.

Perc. 1

Perc. 2

D.B.

8

9

10

11

12

13

f

sfz

fp < *f*

f

arco

snare rim shot

tambourine

8va

A[♯]

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A

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

B. Tbn.

Euph.

Tuba

Hp.

Timp.

Xyl.

Mrb.

Vib.

Perc. 1

Perc. 2

D.B.

14 *fp* < *f* 15 *f* 16 *f* 17 *marcato* *f* 18 19 20 *subito p* 21

marcato

fp < *f*

f

marcato

subito p

bring out

bring out *a2*

bring out

bring out

bring out

marcato

f

non-arp *sfz*

sfz

snare rim shot

sfz

sfz

slapstick

marcato *f*

This page contains the musical score for measures 22 through 30. The score is written for a large orchestra and includes the following parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- Bsn. 1
- Bsn. 2
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tbn. 1
- B. Tbn.
- Euph.
- Tuba
- Hp.
- Timp.
- Xyl.
- Mrb.
- Vib.
- Perc. 1
- Perc. 2
- D.B.

Key features of the score include:

- Dynamic markings such as *mf*, *f*, *ff*, *mp*, and *p*.
- Articulation marks like accents and slurs.
- Performance instructions such as "sus cym" and "snare".
- Harmonic changes, including a key signature change to A-flat major in the Harp part.
- Complex rhythmic patterns, particularly in the woodwinds and strings.

B

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 3

Tbn. 1

B. Tbn.

Euph.

Tuba

Hp.

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B

Timp.

Xyl.

Mrb.

Vib.

Perc. 1

Perc. 2

D.B.

tambourine

C

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B. Cl. Bsn. 1 Bsn. 2 S. Sax. A. Sax. T. Sax. B. Sax. B♭ Tpt. 1 B♭ Tpt. 2 Hn. 1 Hn. 3 Tbn. 1 B. Tbn. Euph. Tuba Hp.

C

Timp. Xyl. Mrb. Vib. Perc. 1 Perc. 2 D.B.

ritard

E *slower* ♩ = 90

Picc. *f* *solo* *p* *mp*

Fl. 1 *f* *solo* *p* *mp*

Fl. 2 *f* *solo* *p* *mp*

Ob. 1 *f* *solo* *p* *mp*

Ob. 2 *f* *solo* *p* *mp*

E♭ Cl. *f* *solo* *p* *mp*

B♭ Cl. 1 *f* *solo* *p* *mp*

B♭ Cl. 2 *f* *solo* *p* *mp*

B♭ Cl. 3 *f* *solo* *p* *mp*

B. Cl. *f* *solo* *p* *mp*

Bsn. 1 *f* *solo* *p* *mp*

Bsn. 2 *f* *solo* *p* *mp*

S. Sx. *f* *solo* *p* *mp*

A. Sx. *f* *solo* *p* *mp*

T. Sx. *f* *solo* *p* *mp*

B. Sx. *f* *solo* *p* *mp*

B♭ Tpt. 1 *f* *solo* *p* *mp*

B♭ Tpt. 2 *f* *solo* *p* *mp*

Hn. 1 *f* *solo* *p* *mp*

Hn. 2 *f* *solo* *p* *mp*

Hn. 3 *f* *solo* *p* *mp*

Hn. 4 *f* *solo* *p* *mp*

Tbn. 1 *f* *solo* *p* *mp*

Tbn. 2 *f* *solo* *p* *mp*

B. Tbn. *f* *solo* *p* *mp*

Euph. *f* *solo* *p* *mp*

Tuba *f* *solo* *p* *mp*

Hp. *f* *solo* *p* *mp*

ritard

E *slower* ♩ = 90

Timp. *f* *solo* *p* *mp*

Xyl. *f* *solo* *p* *mp*

Mrb. *f* *solo* *p* *mp*

Vib. *f* *solo* *p* *mp*

Perc. 1 *f* *solo* *p* *mp*

Perc. 2 *f* *solo* *p* *mp*

D.B. *f* *solo* *p* *mp*

Picc.

Fl. 1 *Tutti* *mf* *poco a poco cresc.*

Fl. 2 *Tutti* *mf* *poco a poco cresc.*

Ob. 1 *mf* *poco a poco cresc.*

Ob. 2 *mf* *poco a poco cresc.*

E♭ Cl.

B♭ Cl. 1 *Tutti* *mf* *poco a poco cresc.*

B♭ Cl. 2 *Tutti* *mf* *poco a poco cresc.*

B♭ Cl. 3 *f* *Tutti*

B. Cl.

Bsn. 1 *poco a poco cresc.* *ff*

Bsn. 2 *poco a poco cresc.* *ff*

S. Sax. *f* *poco a poco cresc.*

A. Sax. *f* *poco a poco cresc.*

T. Sax. *f* *poco a poco cresc.*

B. Sax. *poco a poco cresc.* *ff*

B♭ Tpt. 1

B♭ Tpt. 2 *f* *a2*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

B. Tbn. *ff*

Euph. *f* *ff*

Tuba *ff*

Hp. *f* *lv.*

Timp.

Xyl. *f*

Mrb.

Vib. *mf* *poco a poco cresc.* *f* *(choke)* ***

Perc. 1 *snare* *f*

Perc. 2

D.B. *arco* *f* *ff*

72 73 74 75 76 77

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Hn. 1 *ff*

Hn. 3 *ff*

Tbn. 1 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Hp. *non-arp* *ff*

Timp. *ff*

Xyl. *ff*

Mrb. *ff*

Vib. *ff*

Perc. 1 *ff* *snare*

Perc. 2 *ff* *B.D.*

D.B. *ff*

78 79 80 81 82