

The Caves In The Mountains

Barry E. Kopetz

1 Full Score	3 Trumpet 1
1 Piccolo (optional)	6 Trumpet 2, 3
6 Flute	4 F Horn 1, 2
2 Oboe	6 Trombone 1, 2
3 Clarinet 1	2 Euphonium B.C.
6 Clarinet 2, 3	1 Euphonium T.C.
1 Alto Clarinet	5 Tuba
2 Bass Clarinet	1 String Bass
2 Bassoon	1 Timpani
4 Alto Saxophone 1, 2	3 Snare Drum, Wind Chimes, Triangle, Bass Drum, Claves, Tam-Tam
2 Tenor Saxophone	1 Cr. Cymbals, Sus. Symbal
1 Baritone Saxophone	1 Tambourine
	2 Tom-Tom (4), Triangle
	2 Bells, Chimes
	1 Marimba

Extra Part - P 3013931

WINGERT
JONES
PUBLICATIONS

3013932



8 22424 00157 5

Program Notes

The Caves in the Mountains is an exciting journey through underground terrain and the sensation that one might feel when traveling through such a mysterious place. The form of the piece has been designed essentially as a set of explorations of the various chambers found within a series of caves. As such, each new section represents a different cave and should provide a slightly varied emotional content.

Entering a cave can be ominous; one can always wonder what lies in store as one walks deeper and deeper into the unknown space underground. Hence, the beginning of the piece should be played slowly and carefully, just as one would be cautious in entering a cave for the first time. Allow time for shaping of the melodic motive during the opening measures of music.

The tempo change at measure 11 should occur suddenly, as if surprised to discover that one is being followed, then chased, within a cave. There should be a nervous energy that is only present when one senses that they are not alone in such a confined environment. The intensity of the music should grow until measure 29, where there is an inherently lighter style. It should be played with intensity, but softly. By contrast, the rhythmic outburst should be sudden and forceful at measure 34. The return to an aggressive style at measure 39 should be performed with even greater intensity than previously. The *ritardando* at measure 47 should feel as if one has been running away from someone or something and you suddenly realize that you have become lost within the subterranean world beneath the mountain.

The *adagio* is the most subtle portion of the piece and should be performed as if one has stumbled into a large, beautiful cavernous portion of the cave. The rhythmic ostinati in the various voices should be plaintive, providing a simple background for the slow, solemn melodic line. Take care to see that the melody grows by small fractions during its upward trajectory. Balance of the percussion colors with the rhythmic ostinati is the key to a successful performance of this dark music. It is musically appropriate to allow the music to flow a little faster at measure 67, but only by a small amount. For a more transparent texture, the conductor may choose to have the section at 76 played only by soloists with a return to tutti at measure 80. This section concludes in a state of question with the appearance of the wind chimes leaving a sense of “where does this cave lead?”

The next cave, played “with evil intensity,” represents a darker, narrower space. The new ostinato should start relatively softly, but the accents must be played accurately. In the absence of either the large or small timpani, the octave ‘G’ may be played on a single timpani or even on a bass drum. The unison melody should be dark and brooding and the tam-tam part may be performed either on a gong, a large suspended cymbal, or some combination of the three...use your imagination in creating a dark sinister sustained tone! As the music builds in intensity, allow the rhythm to take on a chant like quality until it abruptly comes to a halt at the fermata. Here, you have arrived at a cave with a dead-end and have no recourse but to return on the path by which you came.

The *allegro feroce* is the revelation that one is not only being followed, you are just about to be ensnared. Fear takes over and you are now bent on getting out of the cave as quickly as possible. A slightly higher tempo may be taken, but do not allow the tempo to move so quickly that the music spins out of control. The music at measure 124 should be played as if you have seen this cave once before at a leisurely pace, but danger behind you disallows you from tarrying; the underlying rhythmic intensity must remain the important undercurrent.

Measure 132 is the melodic line from the plaintive section rushing by at great speed. The descending scale lines being passed from instrument to instrument should be played in a legato, flowing style. Importantly, the musicians must realize when to back off so as to not over-balance the sonorous melodic line presented in the upper woodwinds. Discourage the tom-tom player from rushing the sixteenth notes on beat four as this will damage the flowing character of this section of the piece.

Measure 140 is the most ferocious part of the piece. Your journey has brought you at great speed back to the mouth of the cave and though you are able to just see the exit, you are not quite out into the fresh air. The drop in volume at measure 148 represents a moment to catch your breath, a moment in which you realize that danger is still lurking immediately behind you. The upwardly moving bell-tones should be played as if you are in a hurry to quit the cave as quickly as possible. Measures 151 and 152 are the loudest chords of the piece and while they should be played with good balance that emphasized their inherent dissonance, they should be very strong and marked. They represent a final obstacle prior to one emerging from this dark, underground world within the confines of the caves in the mountains!

About the Composer

Barry E. Kopetz is Director of Bands at Capital University in Columbus, Ohio, where he conducts the Wind Symphony and Chamber Winds. He previously taught at the University of Utah, the University of Minnesota, and Bowling Green State University (Ohio).

Preview Only
Wingert-Jones Publications

Preview Only
Wingert-Jones Publications

Barry E. Kopetz
(ASCAP)

Piccolo (opt.)
 Flutes 1, 2
 Oboe
 Clarinet 1
 Clarinets 2, 3
 E♭ Alto Clarinet
 Bass Clarinet
 Bassoon
 Alto Saxs 1, 2
 Tenor Sax
 Baritone Sax
 Trumpet 1
 Trumpets 2, 3
 F Horns 1, 2
 Trombones 1, 2
 Euphonium
 Tuba
 String Bass
 Timpani
 Sn. Dr., B. Dr.
 Claves, Trgl.
 Wind Chimes
 Tam-tam
 Cr. Cymbals
 Susp. Cyms.
 Tambourine
 Tom-toms (4)
 Triangle
 Bells
 Chimes
 Marimba

Slowly, heavily (♩ = 56)

mp, p, mf, a2, arco, gliss, Chimes

11 Allegro feroce! (♩ = 132)

Picc.
 Fls.
 Ob.
 Cl. 1
 Cls. 2, 3
 Alto Cl.
 B. Cl.
 Bsn.
 A. Sax 1, 2
 T. Sax
 B. Sax

11 Allegro feroce! (♩ = 132)

Tpt. 1
 Tpts 2, 3
 F Hns. 1, 2
 Tbns. 1, 2
 Euph.
 Tuba
 St. Bass
 Timp.
 Perc.
 Cyms.
 Tamb.
 Tom-t.
 Bells, Chim.
 Mar.

11

12

13

14

15

16

17

18

19

21

Picc.

Fls.

Ob.

Cl. 1

Cls. 2, 3

Alto Cl.

B. Cl.

Bsn.

A. Saxes 1, 2

T. Sax

B. Sax

21

Tpt. 1

Tpts. 2, 3

F Hns. 1, 2

Tbns. 1, 2

Euph.

Tuba

St. Bass

Timp.

Perc.

Cyms.

Tamb.

Tom-t.

Bells, Chim.

Mar.

20 21 22 23 24 25 26 27

31

Picc. *mp* lightly

Fls. *mp* lightly

Ob. *mf*

Cl. 1 *mp* lightly

Cls. 2, 3 *mp* lightly

Alto Cl. *fp* *fp* *f*

B. Cl. *fp* *fp* *mf* *f* *mf*

Bsn. *fp* *fp* *mf* *f* *mf*

A. Saxs 1, 2 *mf* Ob. cue (1 player only) *f* *mf*

T. Sax *f* *mf*

B. Sax *f* *mf*

31

Tpt. 1 *mp* lightly *f* *mp*

Tpts 2, 3 *f*

F Hns. 1, 2 *f*

Tbns. 1, 2 *f*

Euph. *f*

Tuba *mf* *f* *mf*

St. Bass *mf* *f* *mf*

Timp. *f*

Perc. *f* *f*

Cyms. Cr.Cym. *f* Susp. Cym. *mp*

Tamb. *mp* lightly

Tom-t. *mp* lightly

Bells, Chim. *mp* lightly *p*

Mar.

28 29 30 31 32 33 34 35 36 37

39 marcato

Picc. *f*

Fls. *f*

Ob. *f*

Cl. 1 *f*

Cls. 2, 3 *f*

Alto Cl. *f*

B. Cl. *f*

Bsn. *f* *sfz*

A. Saxs 1, 2 *f* *sfz*

T. Sax *f* *sfz*

B. Sax *f* *sfz*

39 marcato

Tpt. 1 *f*

Tpts 2, 3 *f*

F Hns. 1, 2 *div. f* *sfz*

Tbns. 1, 2 *f* *sfz*

Euph. *f* *sfz*

Tuba *f* *sfz*

St. Bass *f*

Timp. *mp* *f*

Perc. *mp* *f*

Cyms. *f*

Tamb. *f*

Tom-t. *f*

Bells, Chim. *f*

Mar. *f*

38

39

40

41

42

43

44

45

47 Molto rall. **Adagio (♩ = 52)** **54 Misterioso**

Picc. *sfz*

Fls. *sfz* *mf* *mp lightly* *p*

Ob. *sfz* *mp* Ob. cue

Cl. 1 *sfz* *mf* *mp* *p*

Cls. 2, 3 *sfz* *mf* *mp* *p*

Alto Cl. *sfz*

B. Cl. *sfz* *mp legato* *p*

Bsn. *sfz* *mf* *mp legato* *p*

A. Saxs 1, 2 *sfz* *mp*

T. Sax *sfz*

B. Sax *sfz*

Tpt. 1 *sfz* *mp legato* *a2*

Tpts 2, 3 *sfz* *mp legato*

F Hns. 1, 2 *sfz* *mp legato* *mp*

Tbns. 1, 2 *sfz*

Euph. *sfz* *p*

Tuba *sfz* *mp* *mp* *p*

St. Bass *sfz* *mp* *mp legato* *p*

Timp. *sfz* *mp* D to C *p* *pp* *mp*

Perc. *sfz* *mf* *p*

Cyms. *pp* *p* *p* *scrape*

Tamb. *mf*

Tom-t. *sfz*

Bells, Chim. *mf* *p*

Mar. *mp lightly* *p*

*If there is not Marimba, the part may be played on the Piano.

This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Piccolo, Flutes, Oboe, Clarinets (Cl. 1, Cls. 2, 3, Alto Cl., B. Cl.), Bassoon (Bsn.), Saxophones (A. Saxes 1, 2, T. Sax, B. Sax), Trumpets (Tpt. 1, Tpts. 2, 3), Horns (F. Hns. 1, 2, Tbn. 1, 2), Euphonium (Euph.), Tuba, St. Bass, Timpani (Timp.), Percussion (Perc.), Cymbals (Cyms.), Tambourine (Tamb.), Tom-tom (Tom-t.), Bells/Chimes (Bells, Chim.), and Maracas (Mar.). The score includes dynamic markings such as *mp*, *mf*, *p*, and *ppp*. A large diagonal watermark reading "Wingert-Jones Publications" is overlaid on the page. The page number "62" is visible in the top left corner, and the page number "67" is visible in the top right corner. The page number "62" is also visible in the bottom left corner, and the page number "67" is visible in the bottom right corner. The page number "63" is visible in the bottom center.

76

Picc.

Fls. 1. *mp* a2 *mp* *mp* *p* tutti *p* div. *p*

Ob. *p*

Cl. 1 *mp* *mp*

Cls. 2, 3 *mp* *mp*

Alto Cl. *p* *p*

B. Cl. *p* *p*

Bsn. *p legato*

A. Saxs 1, 2

T. Sax

B. Sax

76

Tpt. 1 *mp* *mp* *mf*

Tpts 2, 3 *mp* *mf*

F Hns. 1, 2 *mp*

Tbns. 1, 2 *mp*

Euph.

Tuba *p legato*

St. Bass *p* *p* *legato*

Timp. *pp* *pp* *mp*

Perc. *p* *p*

Cyms. *p* *p*

Tamb. *p* *p*

Tom-t.

Bells, Chim. *p* *mp* *p*

Mar. *p*

77 78 79 80 81 82 83

84

With evil intensity (♩ = 84) 92

Picc. *mf*

Fls. *mf* *p*

Ob. *mf*

Cl. 1 *mf* *p*

Cl. 2, 3 *mf* *p*

Alto Cl.

B. Cl. *mf* *p* Bsn. cue *mp*

Bsn. *mf* *p* *pp* *mp*

A. Sax. 1, 2 *mp* *p*

T. Sax

B. Sax *mf*

84

With evil intensity (♩ = 84) 92

Tpt. 1 *mf* *p* *p*

Tpts 2, 3 *mf*

F Hns. 1, 2

Tbns. 1, 2 *mf* *p* *pp* *mf*

Euph.

Tuba *mf* *p* *pp* *mp* play

St. Bass *mf* *p* *pp* *mp* Pounding

Tim. *pp* *mp*

Perc. Wind Chimes *pp*

Cyms. *pp* *p* *pp* *p* *pp* *p*

Tamb. *mf* yarn mlt. *pp*

Tom-4. *pp* Dr. sticks *mp*

Bells, Chim. *p* *pp*

Mar.

84

85

86

87

88

89

90

91

92

99 Building...

12

Allegro feroce (♩ = 132) 108

Picc. *f* tutti

Fls. *f*

Ob. *f*

Cl. 1 *f*

Cls. 2, 3 *f*

Alto Cl. *f*

B. Cl. *f*

Bsn. *f* *mf*

A. Saxes 1, 2 *f*

T. Sax *f*

B. Sax *f*

Tpt. 1 *f*

Tpts 2, 3 *f*

F Hns. 1, 2 *f*

Tbns. 1, 2 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

St. Bass *f* *mf*

Timp. *f* *mf*

Perc. *mp* *mf* *f* *chk.*

Cyms. *mp* *p* *mf* *mp* *f*

Tamb. *mf* *f* *mf*

Tom-t. *f* *f* *mf*

Bells, Chim. *f* *mf*

Mar. *f* *mf*

C to D

101

102

103

104

105

106

107

108

116

Picc.

Fls.

Ob.

Cl. 1

Cl. 2, 3

Alto Cl.

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax

B. Sax

116

Tpt. 1

Tpts. 2, 3

F Hns. 1, 2

Tbns. 1, 2

Euph.

Tuba

St. Bass

Tim.

Perc.

Cyms.

Tamb.

Tom-t.

Bells, Chim.

Mar.

S. Dr.

B. Dr.

Chimes

109 110 111 112 113 114 115 116 117

124

Picc.

Fls.

Ob.

Cl. 1

Cls. 2, 3

Alto Cl.

B. Cl.

Bsn.

A. Saxes 1, 2

T. Sax

B. Sax

124

Tpt. 1

Tpts 2, 3

F Hns. 1, 2

Tbns. 1, 2

Euph.

Tuba

St. Bass

Timpani

Perc.

Cyms.

Tamb.

Tom-t.

Bells, Chim.

Mar.

118 119 120 121 122 123 124 125

Picc.
 Fls.
 Ob.
 Cl. 1
 Cls. 2, 3
 Alto Cl.
 B. Cl.
 Bsn.
 A. Saxs 1, 2
 T. Sax
 B. Sax
 Tpt. 1
 Tpts 2, 3
 F Hns. 1, 2
 Tbns. 1, 2
 Euph.
 Tuba
 St. Bass
 Timp.
 Perc.
 Cyms.
 Tamb.
 Tom-t.
 Chimes
 Bells, Chim.
 Mar.

140 Molto feroce!

Picc. *f* *ff* *f*

Fls. *div.* *ff* *f*

Ob. *ff* *f*

Cl. 1 *ff* *f*

Cl. 2, 3 *ff* *f*

Alto Cl. *ff* *f*

B. Cl. *f* *ff* *f*

Bsn. *f flowing* *ff* *f*

A. Sax. 1, 2 *ff* *f*

T. Sax *ff* *f*

B. Sax *mf* *f*

Tpt. 1 *ff* *f*

Tpts. 2, 3 *ff* *f*

F Hns. 1, 2 *div.* *f*

Tbns. 1, 2 *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

St. Bass *ff* *f*

Timp. *mp* *f*

Perc. *f* *f*

Cyms. *f* *f*

Tamb. *ff* *f*

Tom-t. *ff* *f*

Bells, Chim. *f*

Mar. *f*

140 Molto feroce!

134

135

136

137

138

139

140

141

148

Picc. *mf*

Fls. *mf*

Ob. *mf* *mp*

Cl. 1 *mf* *mp*

Cls. 2, 3 *mf* *mp*

Alto Cl. *mf*

B. Cl. *mf*

Bsn. *sfz*

A. Saxes 1, 2 *sfz* *f* *mp*

T. Sax *sfz* *f* *mp*

B. Sax *mf* *mp*

148

Tpt. 1 *mp*

Tpts 2, 3 *mp*

F Hns. 1, 2 *sfz* *f*

Tbns. 1, 2 *sfz* *f* *mp*

Euph. *sfz* *f* *mp* a2

Tuba *mf* *mp*

St. Bass *mf* *mp*

Timp. *mf* *mp*

Perc. *mf*

Cyms. *mf*

Tamb. *mf*

Tom-t. *mf* *mp*

Bells, Chim. *f* *mf*

Mar. *f* *mf*

142 143 144 145 146 147 148 149 150

153

Picc. *ff*

Fls. *ff*

Ob. *ff*

Cl. 1 *ff* *div.* *mf* *unison* *f* *ff*

Cls. 2, 3 *ff* *mf* *a2* *f* *ff*

Alto Cl. *ff* *f* *ff*

B. Cl. *ff* *f* *ff*

Bsn. *ff* *mp* *f* *ff*

A. Saxs 1, 2 *ff* *mp* *f* *ff*

T. Sax *ff* *mp* *f* *ff*

B. Sax *ff* *f* *ff*

153

Tpt. 1 *ff* *mf* *f* *ff*

Tpts 2, 3 *ff* *mf* *f* *ff*

F Hns. 1, 2 *ff* *mf* *f* *ff*

Tbns. 1, 2 *ff* *mp* *f* *ff*

Euph. *ff* *mp* *f* *ff*

Tuba *ff* *mp* *f* *ff*

St. Bass *ff* *mp* *f* *ff*

Timp. *ff* *mp* *f* *ff*

Perc. *ff* *mp* *f* *ff*

Cr. Cym. *ff* *mp* *f* *ff*

Cyms. *ff* *mp* *f* *ff* *chk.*

Tamb. *ff* *mp* *f* *ff*

Tom-t. *ff* *mp* *f* *ff*

Bells, Chim. *mp* *Chimes* *Bells* *f* *Chimes + Bells* *ff* *choke*

Mar. *ff*

151 152 153 154 155 156 157 158 159

Preview Only
Wingert-Jones Publications