

Belmont County Saga

Barry E. Kopetz

1 Full Score	3 Bb Trumpet 1
1 Piccolo	3 Bb Trumpet 2
3 Flute 1	3 Bb Trumpet 3
3 Flute 2	2 F Horn 1
2 Oboe	2 F Horn 2
2 Bassoon	2 Trombone 1
3 Bb Clarinet 1	2 Trombone 2
3 Bb Clarinet 2	2 Trombone 3
3 Bb Clarinet 3	2 Baritone B.C.
2 Bb Bass Clarinet	2 Baritone T.C.
2 Eb Alto Saxophone 1	5 Tuba
2 Eb Alto Saxophone 2	1 Timpani
2 Bb Tenor Saxophone	3 Percussion 1: Snare Drum, Bass Drum
1 Eb Baritone Saxophone	2 Percussion 2: Suspended Cymbal, Triangle, Crash Cymbals (shared), Wood Block
	2 Percussion 3: Wood Block, Tambourine, Crash Cymbals (shared)
	2 Mallets: Bells, Vibraphone
	1 String Bass

Extra Part - P3018271

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Program Notes

Belmont County Saga opens with a stately introduction that is filled with religious overtones bearing strong resemblance to the sacred melodic content found in the wonderful hymn book, *The Southern Harmony*. This similarity of emotional content is intentional and is suddenly changed by the bass voices and snare drum during a brief two-measure bridge that leads to the primary thematic material. The theme is triadic in nature, and the offbeat quality of each of its appearances allows for both natural energy and accentuation to permeate its nature. The third phrase, a quasi-religious chordal passage, is in marked contrast to the opening and closing phrases of the theme.

A brief transition leads to a slower, reverential section that is decidedly sentimental and mournful. Played in chorale style by the clarinet section, its soft, soothing quality recalls memories of the past in a most elegant fashion. The texture of this music varies from an almost chamber-like setting to contrasting use of brass choir as the theme weaves its way forward. The chorale section ends as it began, with a tentative motive that gently cadences.

The final passage begins with a modulatory section that utilizes the motive of the previous section. Increasing in intensity with every passing bar, the gradual buildup of musical forces explodes into a variant of the original thematic material, now presented in a lighthearted comic style. The quasi-religious phrase reappears, preparing the listener for the final return of the primary theme, now filled with joy and excitement. The piece closes with an extended coda that seems to completely fade away just prior to the dramatic reappearance of a final fragment of the melody that concludes *Belmont County Saga*.

About the Composer

Barry E. Kopetz is Professor of Music and Head of the Music Department at Mississippi State University. Previously, he was Professor of Conducting and Director of Bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Barry E. Kopetz
ASCAP

9 Religioso

Picc.

Fl. 1 2

mf

mp espress.

mf

Ob.

mf

Bsn.

mf

mf

Cl. 1

mf

Cl. 2 3

mf

mp

mf a2

B. Cl.

mf

a2

Ob. Cue

A. Sx. 1 2

mf

mp

mf

T. Sx.

mf

mp

B. Sx.

mp

mf

9 Religioso

Tpt. 1

mf

mp

mf a2

Tpt. 2 3

mf

mp

Hn. 1 2

mf

a2

a2

Tbn. 1 2

mf

mp

mf

Tbn. 3

mf

mp

mf

Bar.

mf

mp

mf

Tba.

mf

mp

mf

Timp.

mf

pp

mp

Perc. 1

P2: Triangle

(Sus. Cym.)

(Tri.)

Perc. 2 3

mf

mp

p

mp

mp

mf

Mlts.

mp

p

mp

Bass

mf

mp

mp

mf

9 10 11 12 13 14 15 16

2

Belmont County Saga

Allegro Energico ♩ = 132 19

17 18 19 20 21 22 23

Belmont County Saga

27

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

Fl. 1 2 *mp* *f* *f* *p* *f* *p* *f*

Ob. *f* *f* *p* *f* *p* *f*

Bsn. *f* *p* *f* *p* *f*

Cl. 1 *mp* *f* *f* *p* *f* *p* *f*

Cl. 2 3 *mp* *f* *f* *p* *f* *p* *f*

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

A. Sx. 1 2 *f* *p* *f* *p* *f*

T. Sx. *f* *p* *f* *p* *f*

B. Sx. *f* *p* *f* *p* *f*

Tpt. 1 *mp* *f*

Tpt. 2 3 *mp* *f*

Hn. 1 2 *mp* *f* *p* *f* *p* *f*

Tbn. 1 2 *mp* *f* *p* *f* *p* *f*

Tbn. 3 *mp* *f* *p* *f* *p* *f*

Bar. *mp* *f* *p* *f* *p* *f*

Tba. *mp* *f* *p* *f* *p* *f*

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

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

Perc. 2 3 *mf* *p* *f* *p* *f*

Mlts. *mf* *mf*

Bass *mp* *f* *p* *f* *p* *f*

Bells (Plastic Mlts.) *mf*

24 25 26 27 28 29 30 31

35 Sonorously

Picc. *mf* *p* *mp*

Fl. 1 *mf* *p* *mp*

Fl. 2 *mf* *p* *mp*

Ob. *mp* *p* *mp*

Bsn. *mp* *mp legato*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

Cl. 3 *mp* *p*

B. Cl. *mp* *mf* *p*

A. Sx. 1 *mp* *mp* *p* *mp legato*

A. Sx. 2 *mp* *mp* *p* *mp legato*

T. Sx. *mp* *p* *mp legato*

B. Sx. *mp* *p* *mp*

Tpt. 1 *mp legato*

Tpt. 2 *mp legato*

Tpt. 3 *mp legato*

Hn. 1 *mp* *p* *Hn. 1 only*

Hn. 2 *mp* *p*

Euph. Cue

Tbn. 1 *mp* *p* *mp legato*

Tbn. 2 *mp* *p*

Tbn. 3 *mp* *p*

Bar. *mp* *p* *mp legato*

Tba. *mp* *p*

Timp. *mf* *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

P3: Tambourine *p* *mf*

Vib. (soft yarn mallets) *p*

Mlts. *mp*

Bass *mp* *p*

32 33 34 35 36 37 38 39

5

43 **Energico**

40 41 42 43 44 45 46

Picc. *tr.* *mp* *f* *f* *p* *f* *p*

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

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

Ob. *mp* *f* *f* *p* *f* *p*

Bsn. *mp* *f* *f* *p* *f* *p*

Cl. 1 *f* *f* *p* *f* *p*

Cl. 2 *f* *f* *p* *f* *p*

Cl. 3 *f* *f* *p* *f* *p*

B. Cl. *f* *f* *p* *f* *p*

A. Sx. 1 *f* *f* *p* *f* *p*

A. Sx. 2 *f* *f* *p* *f* *p*

T. Sx. *f* *f* *p* *f* *p*

B. Sx. *f* *f* *p* *f* *p*

43 **Energico**

Tpt. 1 *f* *f* *p* *f* *p*

Tpt. 2 *f* *f* *p* *f* *p*

Tpt. 3 *f* *f* *p* *f* *p*

Hn. 1 *f* *f* *p* *f* *p*

Hn. 2 *f* *f* *p* *f* *p*

Tbn. 1 *f* *f* *p* *f* *p*

Tbn. 2 *f* *f* *p* *f* *p*

Tbn. 3 *f* *f* *p* *f* *p*

Bar. *f* *f* *p* *f* *p*

Tba. *f* *f* *p* *f* *p*

Timp. *p* *f* *p* *f* *p*

Perc. 1 *f* *f* *p* *f* *p*

Perc. 2 *f* *f* *p* *f* *p*

Perc. 3 *f* *f* *p* *f* *p*

Mlts. *f* *f* *p* *f* *p*

Bass *f* *f* *p* *f* *p*

51 **molto rall.**

51 **molto rall.**

Picc. *mp* *ff* *mf*

Fl. 1 *mp* *ff*

Ob. *mp* *ff*

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

Cl. 1 *mp* *ff* *mf*

Cl. 2 *a2* *mp* *ff* *mf*

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

A. Sx. 1 *mp* *ff*

T. Sx. *mp* *f bring out* *ff* *mp*

B. Sx. *f* *mp* *ff* *mf*

51 **molto rall.**

Tpt. 1 *mp* *ff*

Tpt. 2 *f* *mp* *ff*

Hn. 1 *f* *mp* *f bring out* *ff*

Tbn. 1 *f* *mp* *f bring out* *ff* *mp*

Tbn. 2 *f* *mp* *f bring out* *ff* *mp*

Bar. *f* *mp* *f bring out* *ff* *mp*

Tba. *f* *mp* *ff* *mf*

Timp. *f* *mp* *ff* *Bb to C*

Perc. 1 *f* *p* *mp* *p* *f* *P3: Crash Cymbals* *P2: Tri.*

Perc. 2 *p* *mp* *ff* *f*

Mlts. *f* *mp* *mf* *f*

Bass *f* *mp* *ff* *mf*

47 *f* 48 *mp* 49 50 *ff* 51 52 53 54 *mf*

[illegible]

Picc. Fl. 1 Solo to 74 *mp* (decresc. for Ob.) *mp* *mf* *espress.* Ob. Cue *mp* *mf*

Ob. *mp* *mf*

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

Cl. 1 *mf* a2 a2

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 Bsn. Cue Play *mp* *mf*

T. Sx. *p* *mp* *mf*

B. Sx.

68

Tpt. 1 Tpt. 2 only *mp* *mf*

Hn. 1 only (+ Hn. 2) *p* *espress.* *mp* *mf*

Hn. 2 *mp* *mf*

Tbn. 1 Trb. 1 only *mp*

Tbn. 2

Tbn. 3

Bar. Hn. cue T. Sx. cue *p* *espress.* *mp* *mf*

Tba. *mf*

Timp.

Perc. 1 Sus. Cym. - yarn

Perc. 2 *pp* *p* *p* *pp* *p*

Perc. 3

Mlts.

Bass *mf*

64 65 66 67 68 69 70 71 72

9

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

75

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1
2

Tbn. 3

Bar.

Tba.

Timp.

Perc. 1

Perc. 2
3

Vib. (soft yarn mallets)

Mlts.

Bass

73 74 75 76 77 78 79 80

mp *mf* *mp* *pp* *mp*

Picc. *Fl. 1 tutti* *mf*

Fl. 1 2 *Ob. cue* *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 3 *mf* *a2* *mp*

B. Cl. *mf*

A. Sx. 1 2 *A. Sx. 1 only* *mf* *mf (echo)*

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1 *mf*

Tpt. 2 3 *mf*

Hn. 1 2 *mf*

Tbn. 1 2 *firmly* *mf*

Tbn. 3 *firmly* *mf*

Bar. *firmly* *mf* *B. Cl. Cue* *mf*

Tba. *mf*

Timp. *mf*

Perc. 1

Perc. 2 3 *P3: Tamb.* *Tri.* *mp* *mf* *mp* *mf*

Mlts. *mf*

Bass

81 82 83 84 85 86 87 88 89

rit.

[illegible]

rit.

Tempo I ♩ = 132 97 Intensely

Tpt. 1
 Tpt. 2/3
 Hn. 1/2
 Tbn. 1/2
 Tbn. 3
 Bar.
 Tba.
 Timp.
 Perc. 1
 Perc. 2/3
 Mlts.
 Bass

Hn. 1 only
 (+ Hn. 2)

Play

Sus. Cym.
 Tamb.

90 91 92 93 94 95 96 97 98

13

112 In Comic Style!

Picc. *mp* *a2* *f* Fl. 1 only *f* *mf*

Fl. 1 2 *mp* *mf* *mp* *f* *mf*

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

Bsn. *mp* *f*

Cl. 1 *mp* *f* *mp*

Cl. 2 3 *mp* *f* *mp*

B. Cl. *mp* *f* *mp* (+ A. Sx. 1) *mf*

A. Sx. 1 2 *mf* *f* *mp*

T. Sx. *mf* *f* *mp*

B. Sx. *mf* *f* *mp*

112 In Comic Style!

Tpt. 1 *f*

Tpt. 2 3 *f*

Hn. 1 2 Hn. 1 only (+ Hn. 2) *mp* *f* *mp*

Tbn. 1 2 *mp* *f*

Tbn. 3 *mp* *f*

Bar. *mp* *f* *mp*

Tba. *f* *mp* B. Cl. Cue

Timp. *f*

Perc. 1 *mp* *mp* *f* brushes *p*

Perc. 2 3 *f*

Mlts. plastic mallets *mp* *mf* *f* pizz.

Bass *f* *mp*

107 108 109 110 111 112 113

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *f mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mp*

B. Cl. *f mp*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B. Sx. *f mp*

Tpt. 1 *mf*

Tpt. 2 *mp*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. *f*

Tba. *f mp*

Timp. *f*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Mlts. *mp*

Bass *f mp*

114 115 116 117 118 119 120

15

to sticks

(Tri.)

(W.B.)

arco

16

Picc.
 Fl. 1
 2
 Ob.
 Bsn.
 Cl. 1
 2
 3
 B. Cl.
 A. Sx. 1
 2
 T. Sx.
 B. Sx.
 Tpt. 1
 2
 3
 Hn. 1
 2
 Tbn. 1
 2
 3
 Bar.
 Tba.
 Timp.
 Perc. 1
 2
 3
 Tamb.
 Mlt.
 Bass

A. Sx. 1 only
 Hn. 1 only
 (+ Hn. 2)

mp
 f

121 122 123 124 125 126

128 Warmly

Picc.

Fl. 1 2 *a2*
mp *legato*

Ob. *mp* *legato*

Bsn.

Cl. 1 *Ob. cue*
mp *legato*

Cl. 2 3

B. Cl.

A. Sx. 1 2 *mp* *legato*

T. Sx. *mp* *legato*

B. Sx. *mp*

128 Warmly

Tpt. 1 *mp* *legato*

Tpt. 2 3 *a2*
mp *legato*

Hn. 1 2 *mp* *legato*

Tbn. 1 2 *mf* *mp* *a2* *a2* *a2* *a2*
mf *mp* *mf* *mp*

Tbn. 3 *mf* *mp* *mf* *mp*

Bar. *mf* *mp* *mf* *mp*

Tba. *mp*

Timp.

Perc. 1 *Dr. Sticks*
mp *mp* *p*

Perc. 2 3 *Tamb.*
p *mf* *p* *mp*

Mlts.

Bass

127 *mp* 128 129 130 131 132 133

136 **Energico**

This is a page from a musical score for the piece 'The Rose Tree'. The score is for a large ensemble, including Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Bar., Tba., Timp., Perc. 1 & 2, Mlts., and Bass. The music is in 2/4 time and features a variety of dynamic markings such as *f*, *p*, *mp*, and *mf*. The score shows measures 134 through 140. A large, diagonal watermark reading 'Vinger Jones' is overlaid across the page.

19

148 ... as if fading away

Picc. *mp* *p* *ff* *f* *ff*
 Fl. 1 *pp* *ff* *f* *ff*
 Fl. 2 *p* *pp* *ff* *f* *ff*
 Ob. *mp* *p* *ff* *f* *ff*
 Bsn. *mp* *pp* *ff* *f* *ff*
 Cl. 1 *p* *pp* *ff* *f* *ff*
 Cl. 2 *a2* *mp* *p* *pp* *ff* *f* *ff*
 Cl. 3 *mp* *p* *pp* *ff* *f* *ff*
 B. Cl. *mp* *p* *pp* *ff* *f* *ff*
 A. Sx. 1 *mp* *p* *pp* *ff* *f* *ff*
 A. Sx. 2 *mp* *p* *pp* *ff* *f* *ff*
 T. Sx. *mp* *p* *pp* *ff* *f* *ff*
 B. Sx. *mp* *p* *pp* *ff* *f* *ff*

A. Sx. 1 only
 (+ A. Sx. 2)
 Euph. cue
 Play

148 ... as if fading away

Tpt. 1 *mp* *p* *pp* *ff* *f* *ff*
 Tpt. 2 *pp* *ff* *f* *ff*
 Tpt. 3 *p* *pp* *ff* *f* *ff*
 Hn. 1 *a2* *mp* *p* *pp* *ff* *f* *ff*
 Hn. 2 *mp* *p* *pp* *ff* *f* *ff*
 Trbn. 1 *mp* *p* *pp* *ff* *f* *ff*
 Trbn. 2 *mp* *p* *pp* *ff* *f* *ff*
 Trbn. 3 *mp* *p* *pp* *ff* *f* *ff*
 Bar. *mp* *p* *pp* *ff* *f* *ff*
 Tba. *mp* *p* *pp* *ff* *f* *ff*
 Timp. *mp* *pp* *ff* *f* *ff*
 Perc. 1 *mp* *p* *pp* *ff* *f* *ff*
 Perc. 2 *mp* *p* *pp* *ff* *f* *ff*
 Perc. 3 *mp* *p* *pp* *ff* *f* *ff*
 Mlts. *mp* *pp* *ff* *f* *ff*
 Bass *mp* *pp* *ff* *f* *ff*

Trb. 2 only
 Trb. 1
 Tamb.
 Cr. Cym.
 Sus. Cym. w/stick
 choke

148 *mp* 149 150 151 *pp* 152 *ff* 153 154 155 *f* *ff*