



Dubinushka, Op. 62

The Little Oak Stick

NIKOLAI RIMSKY-KORSAKOV (1844–1908)

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 1 Piccolo
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$ Clarinet
- 3 2nd B $\flat$ Clarinet
- 3 3rd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 1 B $\flat$ Tenor Saxophone
- 1 E $\flat$ Baritone Saxophone
- 3 1st B $\flat$ Trumpet
- 3 2nd B $\flat$ Trumpet
- 3 3rd B $\flat$ Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 Optional String Bass
- 2 Mallet Percussion
(Bells/Xylophone)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 2 Percussion 2
(Triangle, Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS

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- E $\flat$ Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$ Bass Clef
- 2nd Trombone in B $\flat$ Bass Clef
- 3rd Trombone in B $\flat$ Bass Clef
- 1st Trombone in B $\flat$ Treble Clef
- 2nd Trombone in B $\flat$ Treble Clef
- 3rd Trombone in B $\flat$ Treble Clef
- Baritone in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

Dubinushka (The Little Oak Stick), composed 1905–06, is a tone poem originally written for orchestra and chorus by the prolific Russian composer Nikolai Rimsky-Korsakov. It is based on a traditional Russian folk song, which was sung by workers doing hard manual labor, helping them to keep the rhythm of their collective efforts. The original work begins as a lively march, with brass and winds dominating the texture. The composer creates a contrasting section by reworking the melody for other instruments, recasting it more lyrically before gradually bringing back the initial instruments and building to a climactic close for the full ensemble.

NOTES TO THE CONDUCTOR

Dubinushka is a march-like composition written in duple meter ($\frac{2}{4}$) at a slower tempo in a non-traditional march form. The main melody, which is repeated from beginning to end, is simple in nature. The phrases vary throughout but are generally 6-measures long. The beginning section is intended to sound full and brassy.

The woodwinds are highlighted at the middle section, which is a contrasting section utilizing softer dynamics and reworking the melody. Following all dynamics and articulations closely will lead to a more effective performance. Besides the use of woodwinds, various combinations of instruments are used in the middle section to highlight important fragments of the melody. At rehearsal number 47, the woodwinds are highlighted with the full ensemble joining gradually for the finale.

This arrangement has frequent changes of keys; however, all modulations presented add interest and the keys presented are within the Belwin Concert Band Series guidelines. Ultimately, extensive cross-cueing has been utilized for solos and all other exposed parts.

Victor Lopez

Dubinushka, Op. 62

The Little Oak Stick

FULL SCORE

Approx. Duration - 3:45

By Nikolai Rimsky-Korsakov (1844-1908)

Arranged by Victor López (ASCAP)

Stately ♩ = 92

Piccolo

Flutes 1/2

Oboe

Bassoon

B♭ Clarinets 1/2/3

B♭ Bass Clarinet

E♭ Alto Saxophones 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1/2/3

F Horns 1/2

Trombones 1/2/3

Euphonium

Tuba

Optional String Bass

Mallet Percussion (Bells/Xylophone)
Tune: G, D

Timpani

Percussion 1 (Snare Drum, Bass Drum)
S.D.
B.D.

Percussion 2 (Triangle, Crash Cymbals)
Trgl.
Cr. Cyms.

Stately ♩ = 92

div.

a2

f

1 2 3 4 5 6 7

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8

Picc.

Fls. 1/2

Ob.

Bsn. *mp*

Cls. 1/2/3
(Hn. 2) *mp*

B. Cl. *mp*

A. Saxes. 1/2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

8

Tpts. 1/2/3 *mp*

Hns. 1/2 *mp*

Tbns. 1/2/3 *mp*

Euph. *mp*

Tuba *mp*
pizz.

Str. Bass *mp*

Mlt. Perc.

Timp. *p*

Perc. 1 *pp*

Perc. 2

pp 8 9 10 11 12 13 14 15

16

Picc.

Fls. 1 2 *mf* *a2*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*
2 3 *Play a2* *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

16

Tpts. 1 *mf* *a2*
2 3 *mf*

Hns. 1 2

Tbns. 1 2 *mf* *a2*
3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Mlt. Perc. *mf*

Timp. *mp*

Perc. 1 *mp*

Perc. 2

mp 16 17 18 19 20 21 22 23

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

24

25

26

27

28

29

30

cresc.

f

a2

arco

mf

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are: Picc., Fls. (1/2), Ob., Bsn., Cls. (1/2/3), B. Cl., A. Saxes. (1/2), T. Sax., Bar. Sax., Tpts. (1/2/3), Hns. (1/2), Tbns. (1/2/3), Euph., Tuba, Str. Bass, Mlt. Perc., Timp., Perc. 1, and Perc. 2. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is in a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

38 39 40 41 42 43 44

47

Picc.

Fls. 1 2

Ob.

Bsn.

p

Cls. 1 2 3

B. Cl.

p

A. Saxes. 1 2

T. Sax.

Bar. Sax.

47

Tpts. 1 2 3

Hns. 1 2

p

Tbns. 1 2 3

Euph.

Tuba

p

Str. Bass

fz *pizz.* *p*

Mlt. Perc.

Timp.

Change: G to A $\flat$, D to E $\flat$

Perc. 1

Perc. 2

45 46 47 48 49 50 51

53

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

53

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

52 53 54 55 56 57 58

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59

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

59

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

59 60 61 62 63 64 65

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66

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

66

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

66 67 68 69 70 71 72

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75

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

75

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

73 74 75 76 77 78

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83

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms. *mf*

85 86 87 88 89 90 91

94

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxs. 1/2

T. Sax.

Bar. Sax.

94

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

92 93 94 95 96 97

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Picc. *mf*

Fls. 1 2 *mf cresc.*

Ob. *mf cresc.*

Bsn. *cresc. mf cresc.*

Cls. 1 *cresc.* 2 *mf cresc.* 3

B. Cl. *p cresc. mf cresc.*

A. Saxes. 1 2 *cresc. mf cresc.*

T. Sax. *cresc. mf cresc.*

Bar. Sax. *p cresc. mf cresc.*

Tpts. 1 *a2 mf cresc.* 2 3

Hns. 1 *cresc. mf cresc.* 2 *cresc. mf cresc.*

Tbns. 1 2 *mp cresc. mf cresc.* 3 *cresc. mf cresc.*

Euph. *cresc. mf cresc.*

Tuba *p pizz. arco mf cresc.*

Str. Bass *p cresc. mf cresc.*

Mlt. Perc.

Timp.

Perc. 1 *p cresc.*

Perc. 2

104 105 106 107 108 109

110

Picc. *f*

Fls. 1 *f* *a2*

2

Ob. *f*

Bsn. *f*

1 *f*

Cl. *f*

2 *f*

3

B. Cl. *f*

A. Saxes. 1 *f* *a2*

2

T. Sax. *f*

Bar. Sax. *f*

110

1 *f*

Tpts. *f* *a2*

2

3

1 *f*

Hns. *f*

2

1 *f*

2 *f*

3

Tbns. *f*

Euph. *f*

Tuba *f*

Str. Bass *f*

Mlt. Perc. *f* Xyl.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

110 111 112 113 114 115

116

Picc.

Fls. 1 2 *a2*

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax.

116

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *a2*

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf (Tpt. 1) *mf*

mf

mf

f Soli (one player)

f 2. Soli (one player)

mf

mf

mf

mf

116 117 118 119 120 121 *mf*

122

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

122

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

122 123 124 125 126 127

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All

All, a2

a2

a2

128

Picc. *f*

Fls. 1 2 *f* *a2*

Ob. *f*

Bsn. *f*

Cls. 1 *f* Play 2 3 *f* *a2*

B. Cl. *f*

A. Saxes. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

128

Tpts. 1 *f* 2 3 *f*

Hns. 1 2

Tbns. 1 2 *f* *a2* 3 *f*

Euph. *f*

Tuba *f*

Str. Bass *f*

Mlt. Perc.

Timp.

Perc. 1 *f*

Perc. 2 *f*

128 129 130 131 132 133 134

135 140

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

135 140

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

135 136 137 138 139 140 141

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146

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

146

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

142 143 144 145 146 147

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Flute 1 - one player opt. 8va

a2

a2

a2

148 149 150 151 152 153

155

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

155

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Opt. 8va.

a2

a2

a2

a2

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154 155 156 157 158 159

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ff

Flute 1 - one player opt. 8va

a2

div.

ch.

160 161 162 163 164 165 166