

# ROUGH RIDGE

## Harry Richards

Grade / Moeilijkheidsgraad / Degré de difficulté /  
Schwierigkeitsgrad / Difficoltà **4-5**

Duration / Tijdsduur / Durée / Dauer / Durata **6:43**

Recording on / Opname op / Enregistrement sur /  
Aufnahme auf / Registrazione su

**Tierolff for Band No. 31 "CRAZY TONGUES"**

TMPCD130631

### Concert Band

Full score	1
Flute	5
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Basses	4
Percussion 1	2
Percussion 2	1
Timpani	1
Mallet Percussion	1

### S U P P L E M E N T A R Y P A R T S

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

## **ROUGH RIDGE**

English:

The hamlet Oturehua in the “Ida Valley” on the south island of New Zealand was called *Rough Ridge* until 1907. When visiting the south island the composer walked in the area and concluded that the name *Rough Ridge* was perfect for this wild piece of nature. It inspired him to write this composition, which boasts alternating styles. Since the area also looks a bit like the wild western coast of Ireland, you can also hear an Irish tune at the end of the composition.

Nederlands:

Het gehucht Oturehua, in de “Ida Valley” gelegen op het zuid eiland van Nieuw Zeeland heette tot 1907 Rough Ridge. Bij een bezoek aan het zuid eiland wandelde de componist in dit gebied en concludeerde hij dat de naam Rough Ridge goed past bij de werkelijke betekenis van het woord: “ruwe bergkam”. Het inspireerde hem tot het schrijven van deze compositie waarin verschillende stijlen elkaar afwisselen. Doordat het gebied ook wat weg heeft van de ruwe Ierse west kust hoort u tegen het slot van de compositie nog een vleugje kenmerkende Ierse stijl voorbij komen.

Deutsch:

Die Ortschaft Oturehua in „Ida Valley“ auf der Südinsel Neuseelands hieß bis 1907 *Rough Ridge*. Bei einem Besuch auf der Südinsel wanderte der Komponist in diesem Gebiet und erhielt so die Inspiration für die vorliegende Musik. In diesem Stück wechseln verschiedene Stile. Weil das Gebiet auch der rauen Westküste Irlands ähnlich sieht, hört man am Schluss der Komposition noch ein bisschen Musik im irischen Stil.

Français:

Le hameau d’Otorehua dans « Ida Valley » située sur l’île du Sud de la Nouvelle Zélande s’appelait *Rough Ridge* jusqu’en 1907. Lors d’une visite de cette île, le compositeur a constaté en se promenant que le nom de *Rough Ridge* (crête rugueuse) correspondait parfaitement à la nature de l’endroit. Cela l’inspira pour écrire cette composition où différents styles alternent. Comme la région ressemble également un peu à la côte occidentale sauvage de l’Irlande, vous entendez vers la fin du morceau un petit air irlandais.

# Full Score (Concert Band)

# ROUGH RIDGE

# Harry Richards

Fl. 3

Ob. 3

Bsn. f

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar. f

A. Sax. 1 3

A. Sax. 2 3

T. Sax.

B. Sax. f

Tpt. 1

Tpt. 2-3

F Hn. 1

Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph. f 3

C Bs. f

Tim.

Mal.

Perc. 1 f

Perc. 2 f S.C. Tom tom



Fl. *p*

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar. *p*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1 *p* Cup

Tpt. 2-3 *p* Cup

F Hn. 1 *p*

F Hn. 2-3 *p*

Tbn. 1 *p*

Tbn. 2-3 *p*

C Euph. *p*

C Bs. *p*

Timp. *p*

Mal. *p*

H.T. F.T.

Perc. 1 S.C.

Perc. 2 *p*

Ben ritenuto

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

C Bs.

Timp.

Mal.

Perc. 1

Perc. 2

37      38      39      40      41      42      43      44

— ROUGH RIDGE —

*J = 80*

Fl. *mf sostenuto*

Ob. *mf sostenuto*

Bsn.

Eb Clar.

Clar. 1 *mf sostenuto*

Clar. 2 *p*

Clar. 3 *p*

Bs. Clar. *p*

A. Sax. 1 *mf sostenuto*

A. Sax. 2 *p*

T. Sax. *mf sostenuto*

B. Sax. *p*

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph. *mf sostenuto*

C Bs. *p*

Timp.

Vibraphone with rotor (soft mallets)

Mal. *mf*

Perc. 1

Perc. 2 *S.C.* *mp*

45      46      47      48      49      50      51      52



Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

C Bs.

Timp.

Perc.

Perc. 1

Perc. 2

76      77      78      79      80      81      82      83

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

C Bs.

Timp.

Perc.

Perc. 1

Perc. 2

84      85      86      87      88      89      90      91      92

Fl.  
Ob.  
Bsn.  
Eb Clar.  
Clar. 1  
Clar. 2  
Clar. 3  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2-3  
F Hn. 1  
F Hn. 2-3  
Tbn. 1  
Tbn. 2-3  
C Euph.  
C Bs.  
Timp.  
Mal.  
Perc. 1  
Perc. 2

R.C.  
Bongos or Tumbas

93      94      95      96      97      98      99      100      101      102

Musical score page 116. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trombone 1 (Tpt. 1), Trombones 2-3 (Tpt. 2-3), French Horn 1 (F Hn. 1), Horns 2-3 (Hn. 2-3), Tuba 1 (Tbn. 1), Trombones 2-3 (Tbn. 2-3), C Euphonium (C Euph.), C Bass (C Bs.), Timpani (Timp.), Marimba (Mal.), Percussion 1 (Perc. 1, sticks), and Percussion 2 (Perc. 2). The key signature is mostly B-flat major (two sharps) with one section in A major (no sharps or flats). The time signature is mostly common time (4/4) with one section in common time (2/4). Dynamics include *p* (piano), *tr* (trill), and *bz* (buzz).

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

C Bs.

Timp.

Mal.

Perc. 1

Perc. 2

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Eb Clar. *mf*

Clar. 1 *mf*

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *mf*

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

Divisi

C Euph. *mf*

C Bs.

Timp.

Mal.

Perc. 1 *mp*

Perc. 2

A musical score for orchestra and band, page 22, featuring 18 staves of music. The instruments are grouped into two main sections: woodwind/bassoon section (measures 1-10) and brass/percussion section (measures 11-18). The woodwind section includes Flute, Oboe, Bassoon, Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2-3, French Horn 1, French Horn 2-3, Trombone 1, Trombone 2-3, C Euphonium, C Bassoon, Timpani, Marimba, and Percussion 1 & 2. The brass/percussion section begins at measure 11 with a rhythmic pattern on Percussion 1 and 2, followed by measures 12-18 where various brass instruments (Trumpet, French Horn, Trombone, C Euphonium, Timpani, Marimba) play sustained notes or rhythmic patterns.

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

C Bs.

Timp.

Xylophone

Mal.

Perc. 1

Perc. 2

183      184      185      186      187      188      189      190      191

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

C Bs.

Timp.

Mal.

Perc. 1

Perc. 2

p

Tubular bells

mf

p

Temple Blocks

192      193      194      195      196      197      198      199      200

Fl.

Ob.

Bsn.

crescendo

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

crescendo

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

crescendo

Tpt. 2-3

crescendo

F Hn. 1

crescendo

F Hn. 2-3

crescendo

Tbn. 1

crescendo

Tbn. 2-3

crescendo

C Euph.

crescendo

C Bs.

crescendo

S.C.

Timp.

Mal.

crescendo

Perc. 1

crescendo

Perc. 2

crescendo

Fl. ff

Ob. ff

Bsn.

Eb Clar. ff

Clar. 1 ff

Clar. 2 ff

Clar. 3 ff

Bs. Clar. ff

A. Sax. 1 ff

A. Sax. 2 ff

T. Sax. ff

B. Sax. ff

Tpt. 1 ff f mf f

Tpt. 2-3 ff f mf f

F Hn. 1 ff f

F Hn. 2-3 ff f

Tbn. 1 ff f mf f

Tbn. 2-3 ff f mf f

C Euph. ff f

C Bs. ff f

Timpani ff

Mal. ff Cymb. a 2 f

Perc. 1 f Tom tom f

Perc. 2 f f

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

C Bs.

Timp.

Mal.

Perc. 1

Perc. 2