Commissioned

by the

NEW WORLD QUINTET

WIND RIVER COUNTRY

for

Woodwind Quintet

GREG A STEINKE

SCORE

In Memory

of

PAUL HARDER
(1923 - 1986)

TEACHER
FRIEND
MENTOR

****

PROGRAM NOTES

WIND RIVER COUNTRY
for
Woodwind Quintet

Wind River Country: When we asked Greg Steinke to write a piece for us, he was then Director of the School of Music at the University of Idaho. We gave him a free hand as to style and format, and *Wind River Country*, based on scenes in early Wyoming, was the result. American Indian songs and tunes of the early settlers freely mix with newly composed material to provide a mosaic as varied as the region itself. The work's five movements divide into three distinct sections. The first portrays three of Wyoming's famous scenic areas: the Tetons, the Bridger Wilderness Area, and Yellowstone. The second is a moving, elegaic tribute to Sacajawea, the brave Indian woman who led Lewis and Clark on their trek to the Pacific. The final section portrays the uninhibited trappers and Indians, along with the more sedate missionaries, who gathered at the Green River to celebrate the end of the long, hard Wyoming winter. The movement closes quietly with the return of ideas from preceding movements.

The premiere performance of the work was at the University of Wyoming, Laramie, Wyoming by the New World Quintet on July 1, 1986 as part of the Fifteenth Western Arts Festival. The piece was commissioned by the festival. The duration of the work is approximately 25 minutes.

Notes by William Stacy
New World Quintet Hornist

MOVEMENTS

I. Teton Majesties

II. Bridger
(*Intermezzo Variante*)

III. Yellowstone - Land of Many Smokes
(*Fantasy - Meadows, Mudpots and Geysers*)

IV. Sacajawea - In Memoriam
(*Aria*)

V. Rendezvous! Green River
(*Quasi Rondo*)

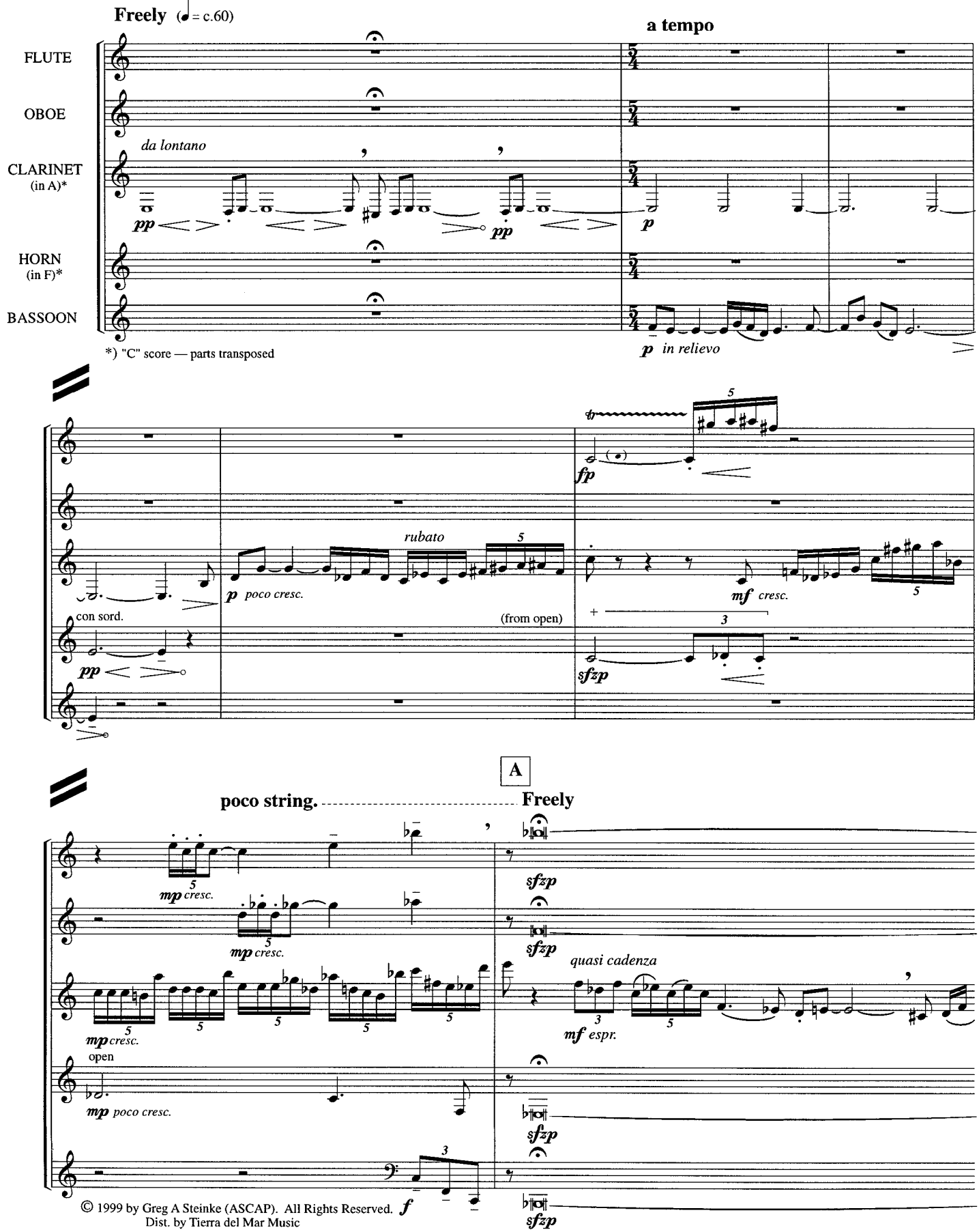
WIND RIVER COUNTRY

for

Woodwind Quintet

I. Teton Majesties

Greg A Steinke



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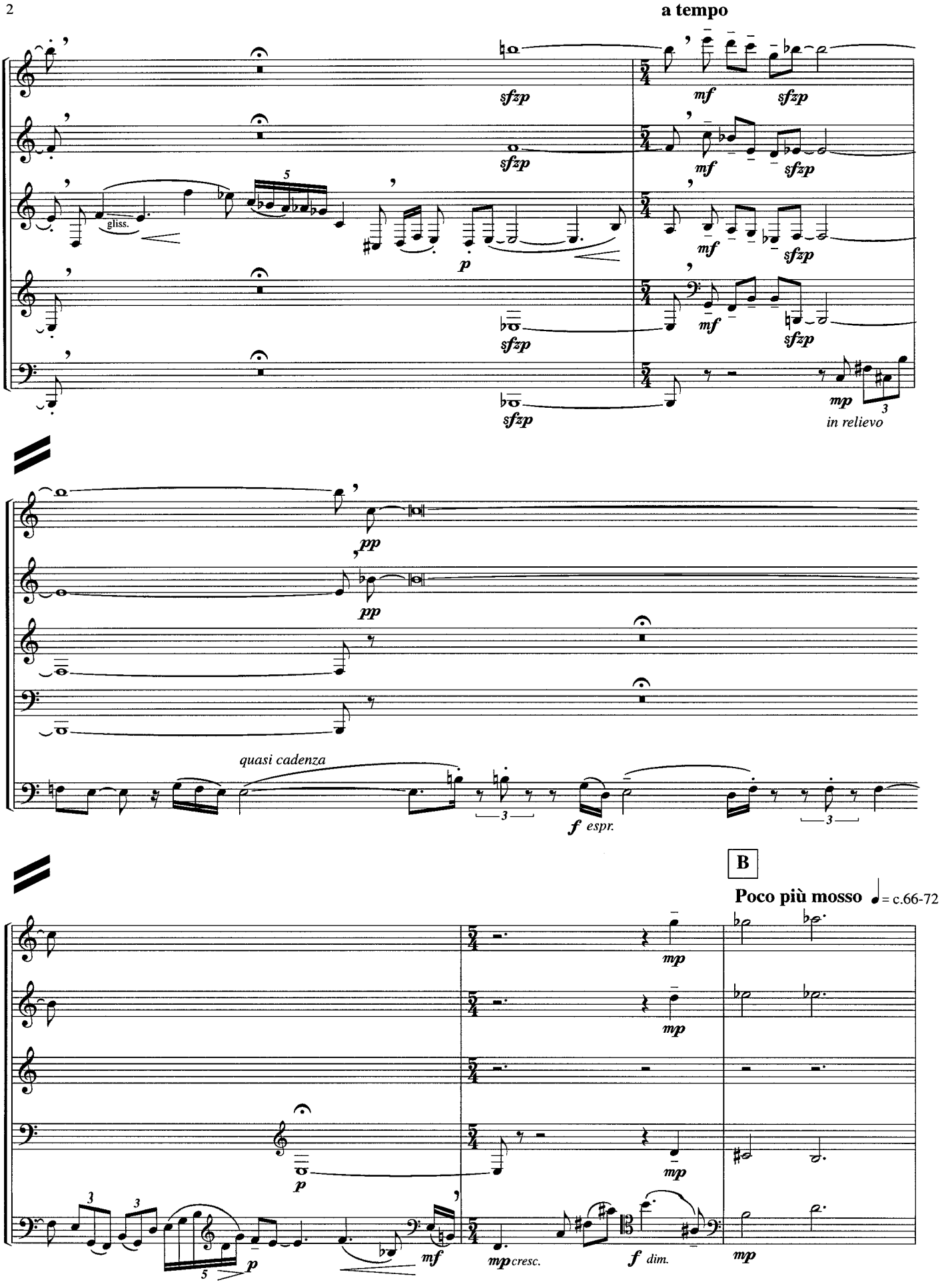
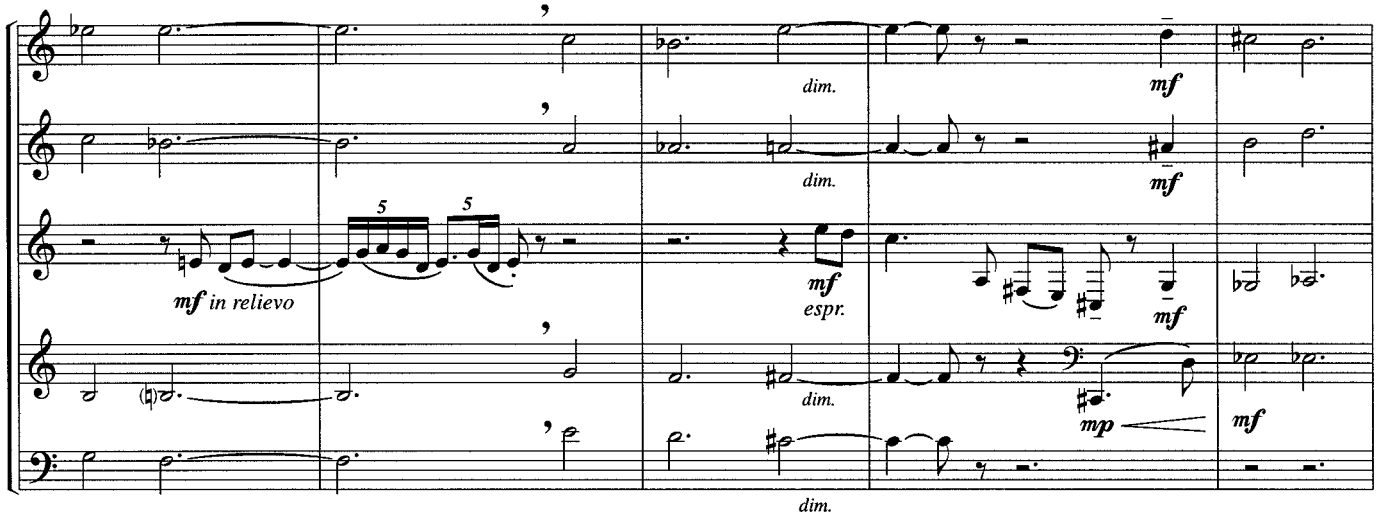
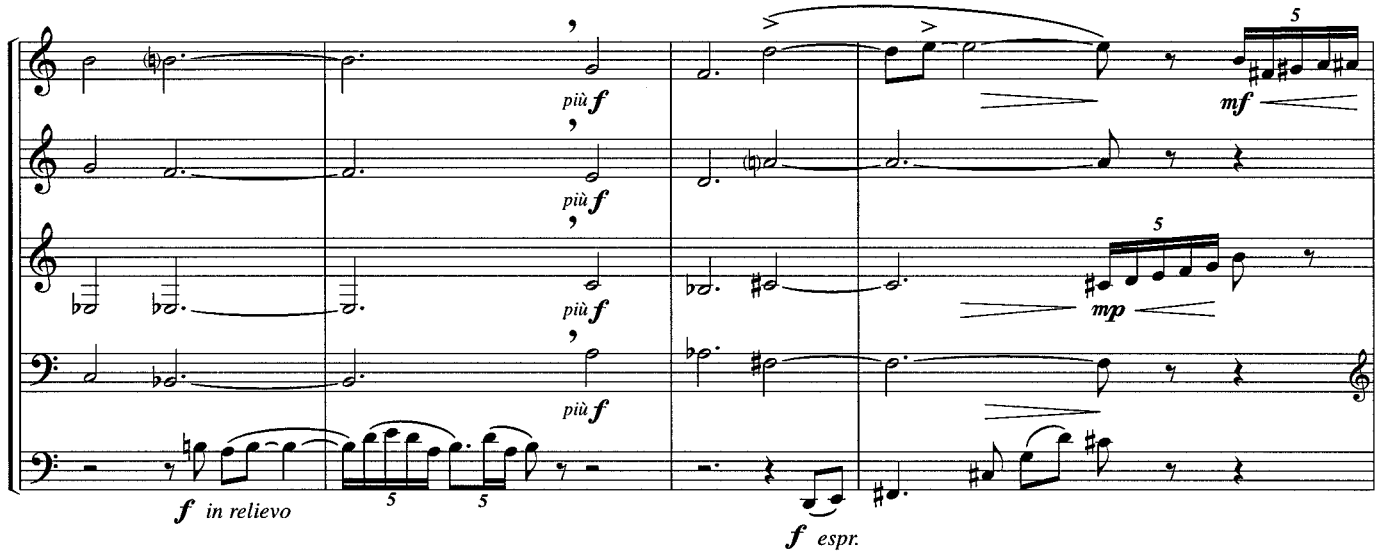
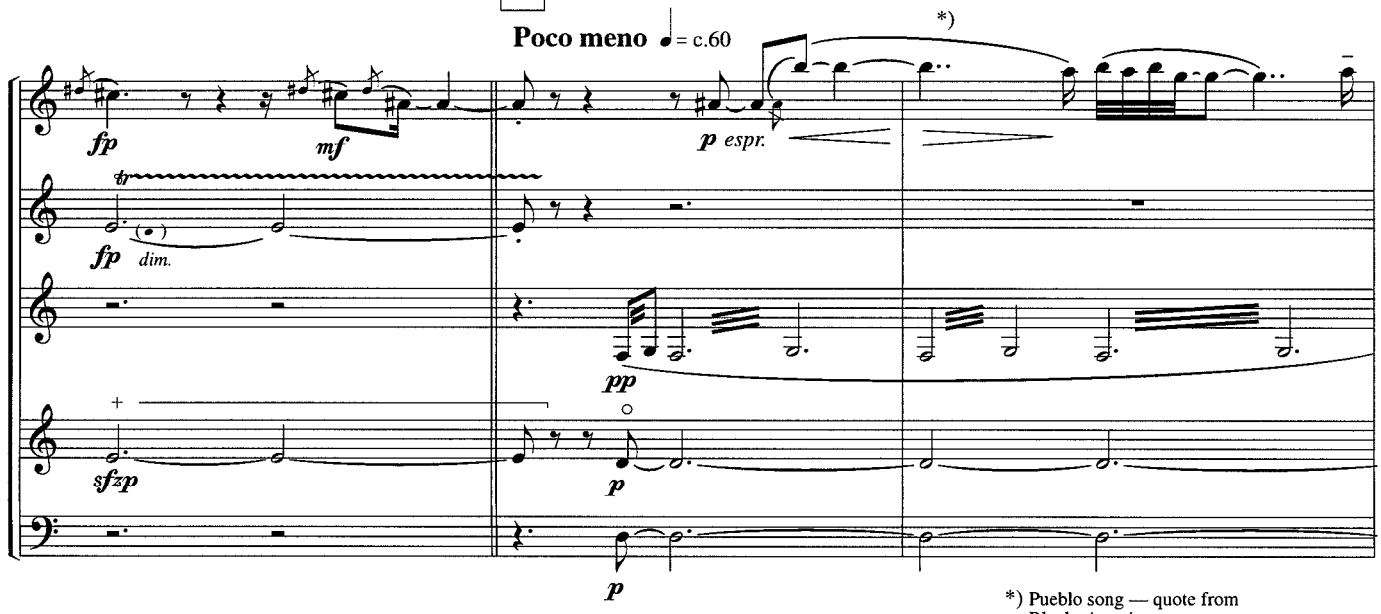

a tempo
sfzp
mf
gliss.
p
mp
in relievo
pp
quasi cadenza
f espr.
B
Poco più mosso
= c.66-72
mp
mf cresc.
f dim.



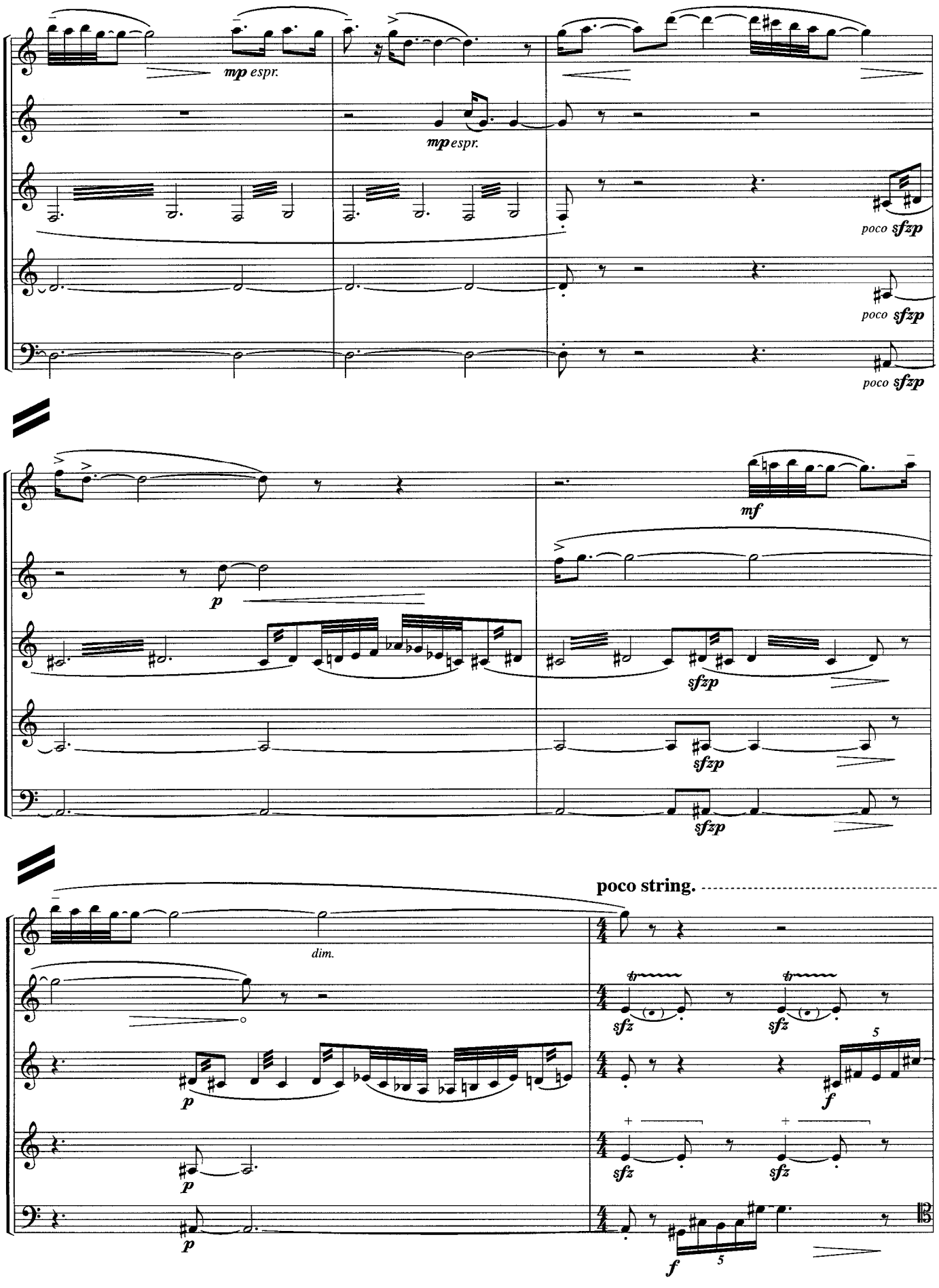


C

Poco meno ♩ = c.60

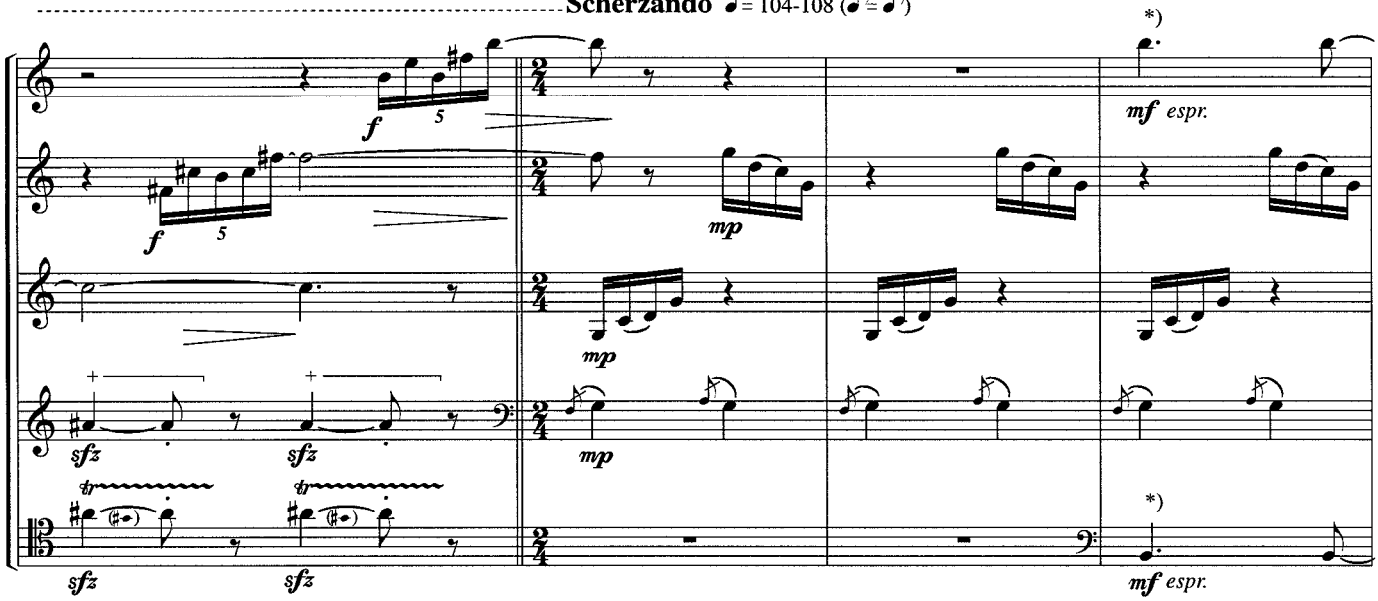


*) Pueblo song — quote from Bloch: *America*

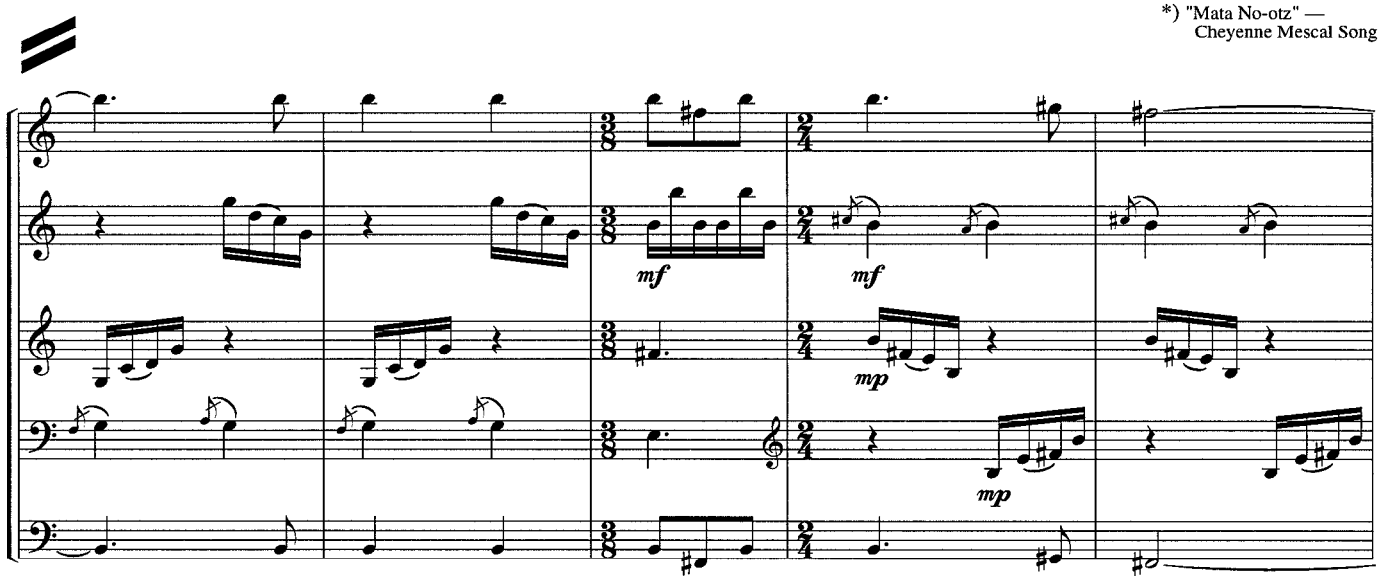

mp espr.
mp espr.
poco sfzp
poco sfzp
poco sfzp
mf
p
sfzp
sfzp
sfzp
poco string.
dim.
p
p
p
sfz
sfz
f
5
sfz
sfz
f
5

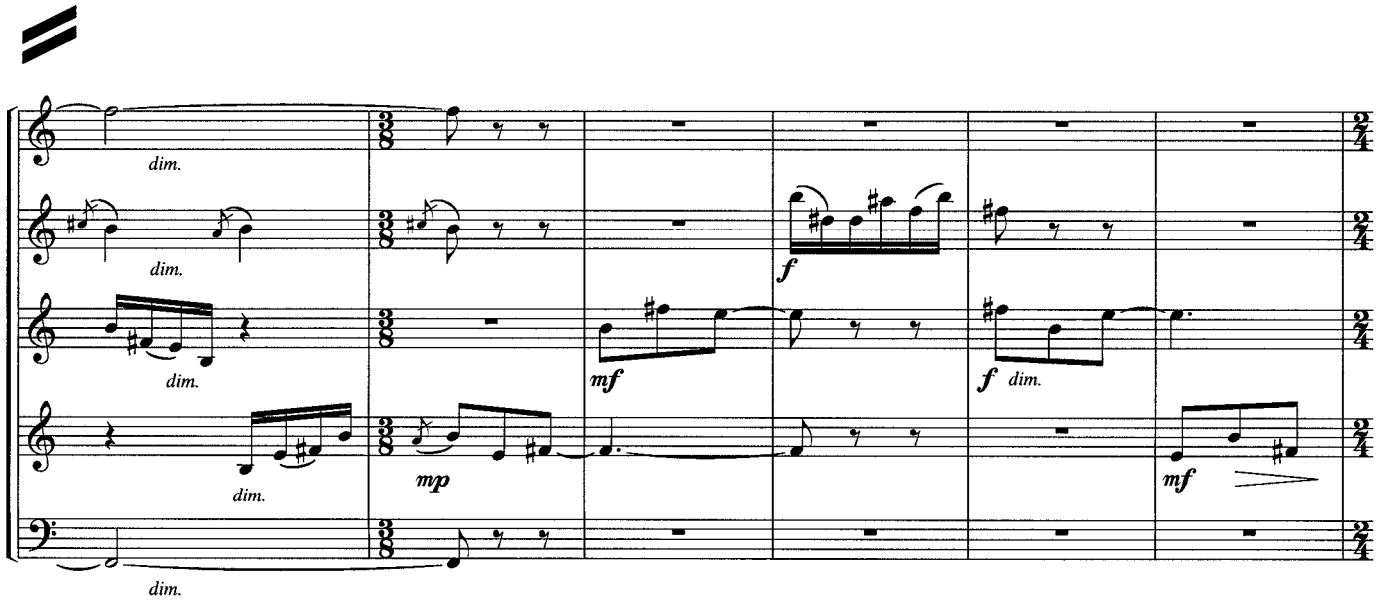
D

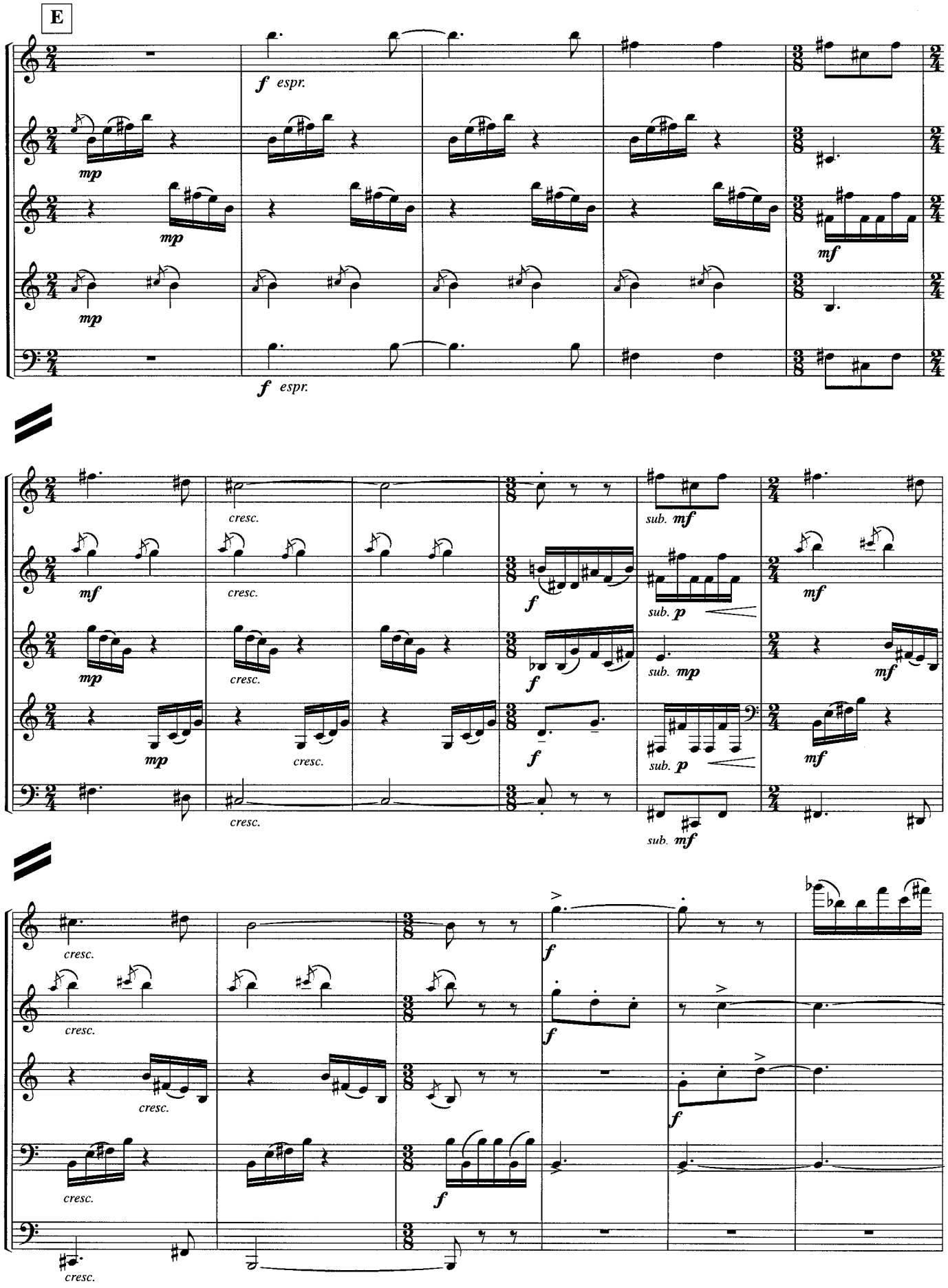
Scherzando ♩= 104-108 (♪= ♪)

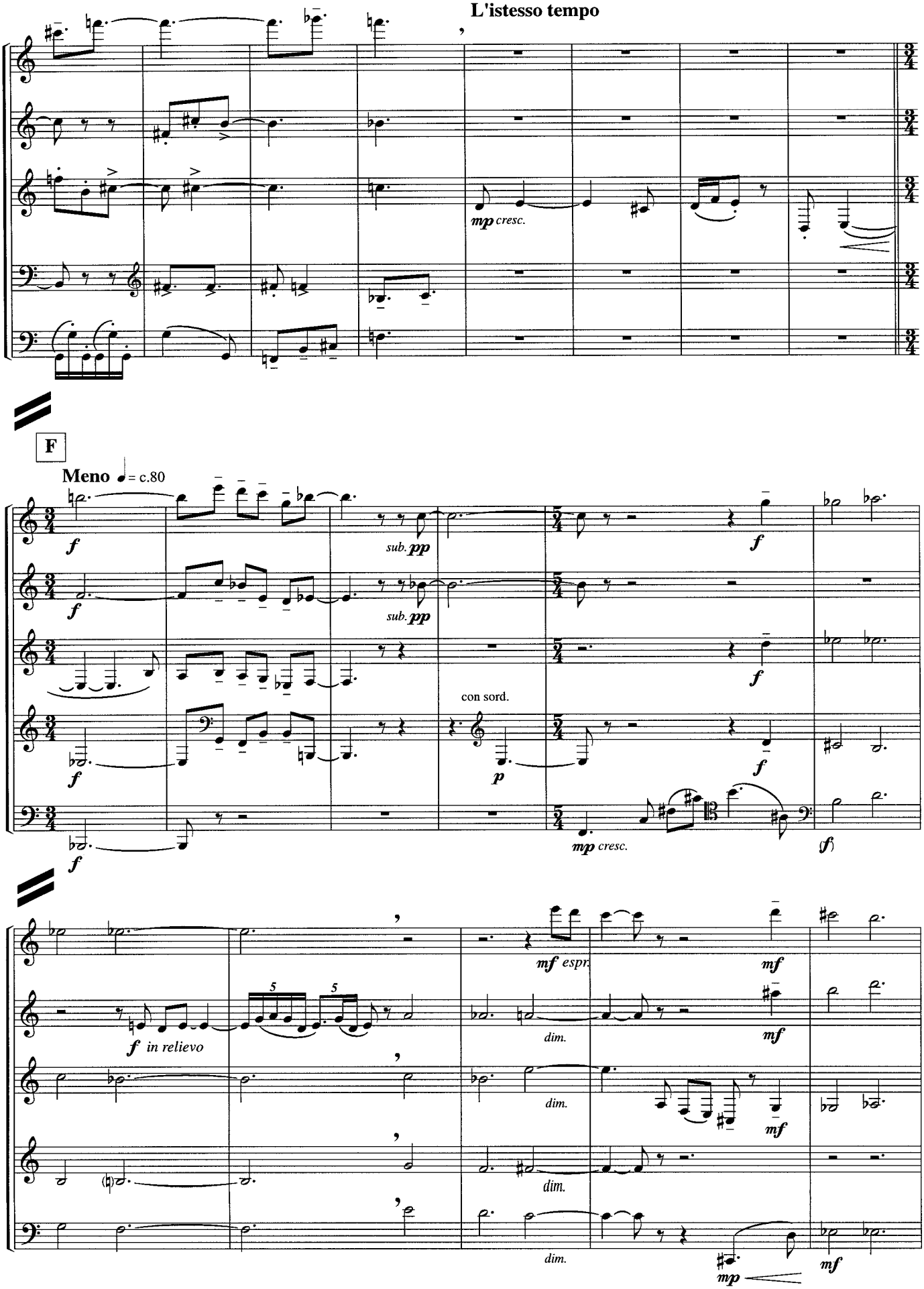


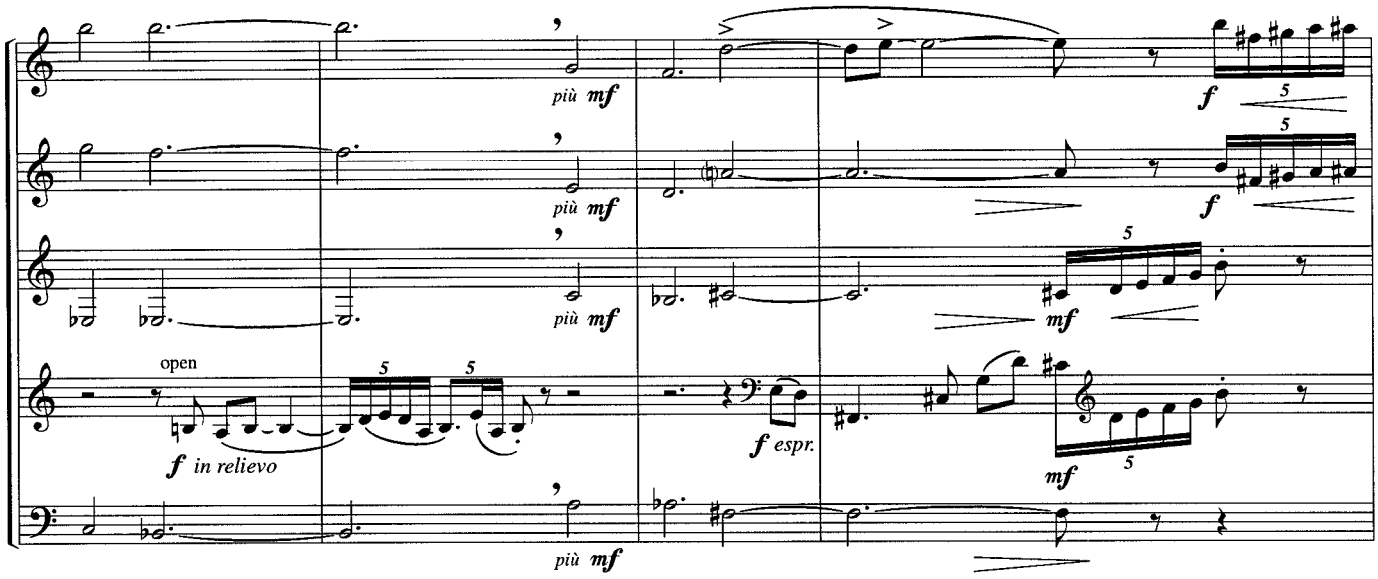
*) "Mata No-otz" —
Cheyenne Mescal Song





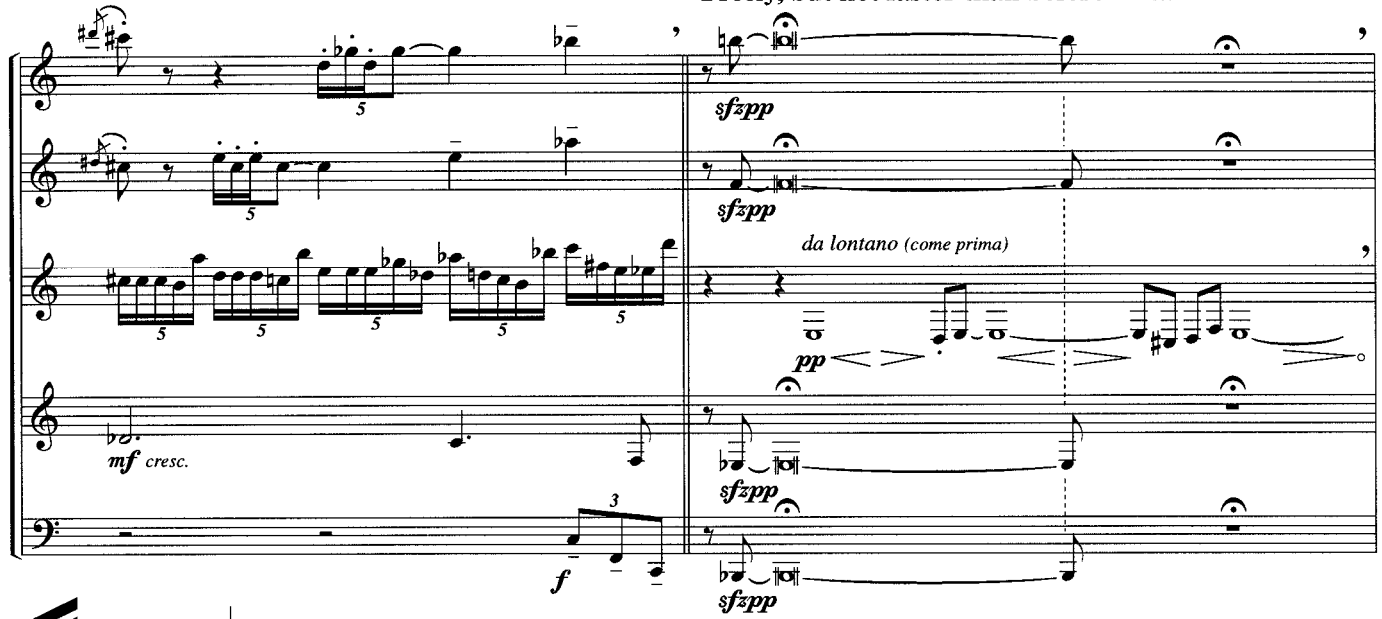

E
f espr.
mp
mf
f espr.
cresc.
sub. mf
sub. p
sub. mp
f


L'istesso tempo
mp cresc.
F
Meno ♩= c.80
f
sub. pp
con sord.
p
mp cresc.
(f)
mf espr.
f in relievo
dim.
mp

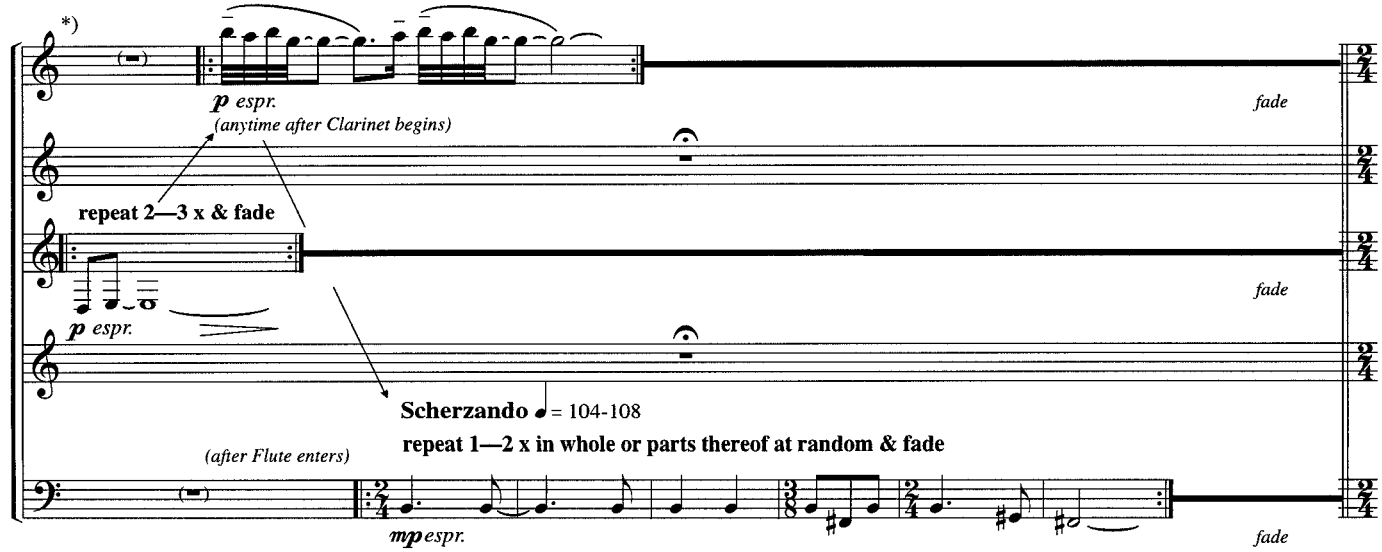


G

Freely, but not faster than before ♩ = c.72



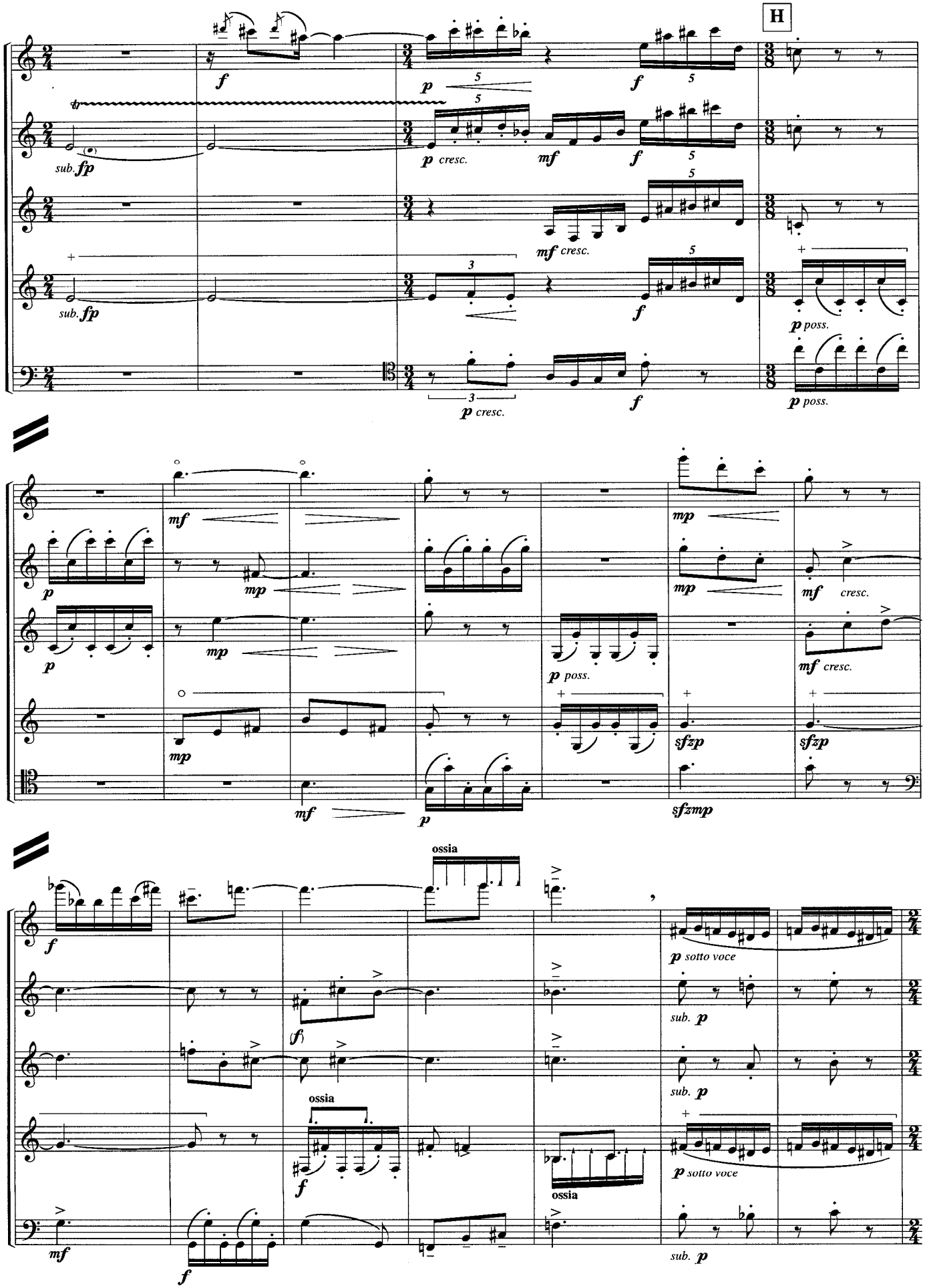
♩ = 60 *da lontano;* **repeat 2—3 x & fade**

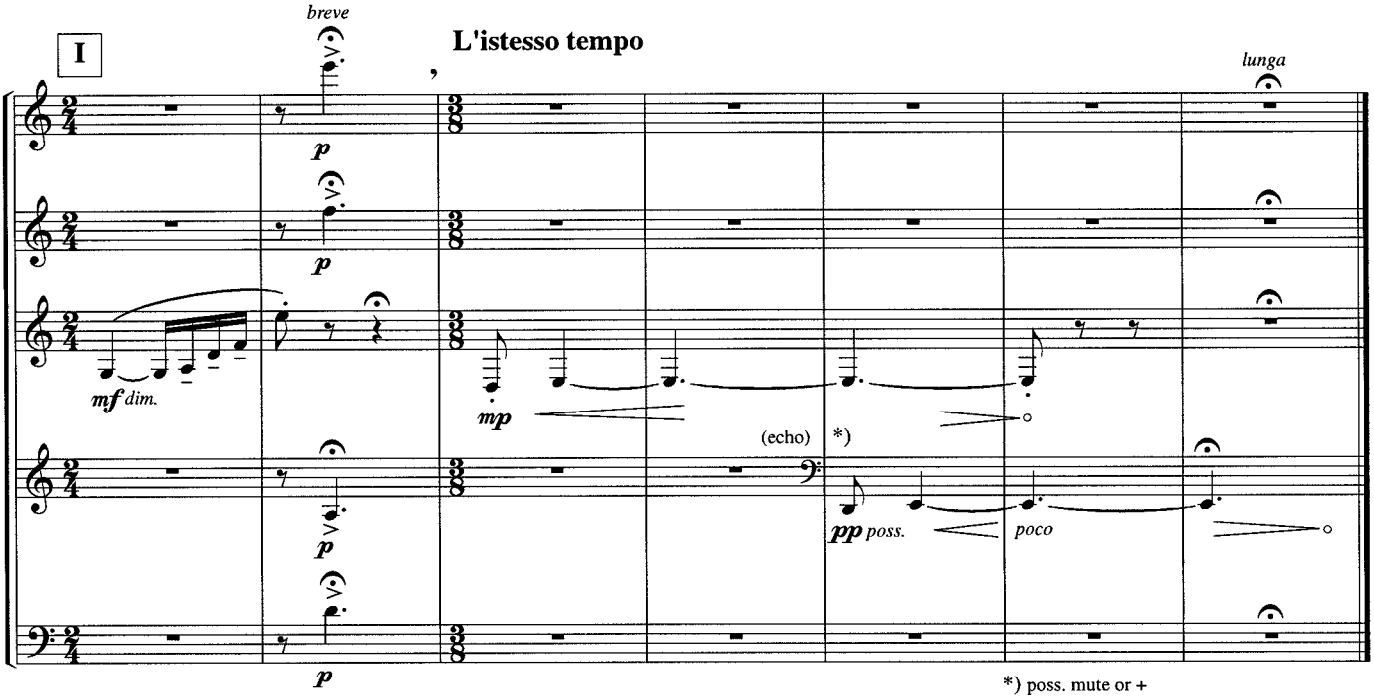


*) should not coincide; like random distant echoes escaping from the movement

Poco subito Scherzando ♩= c.96-100

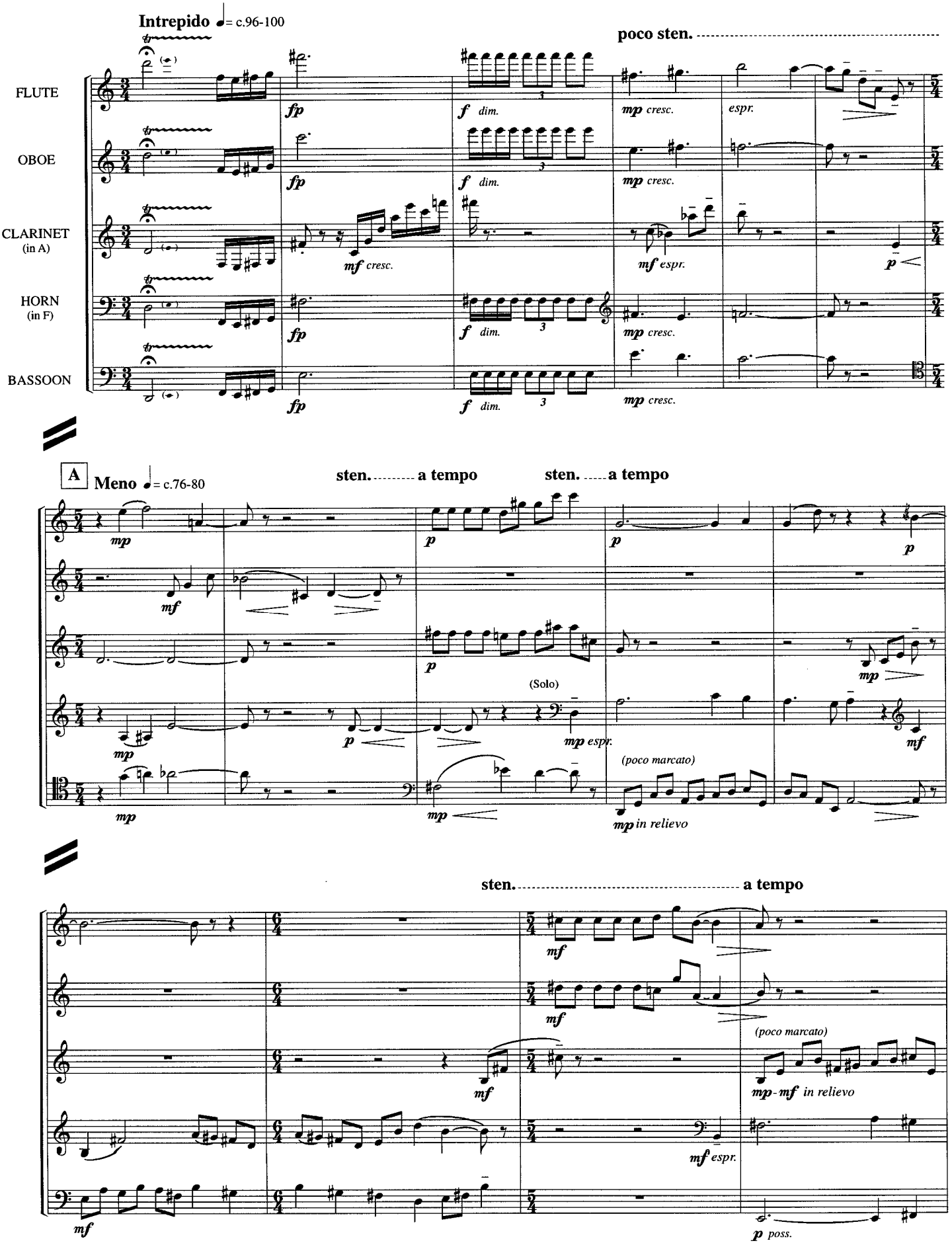
H

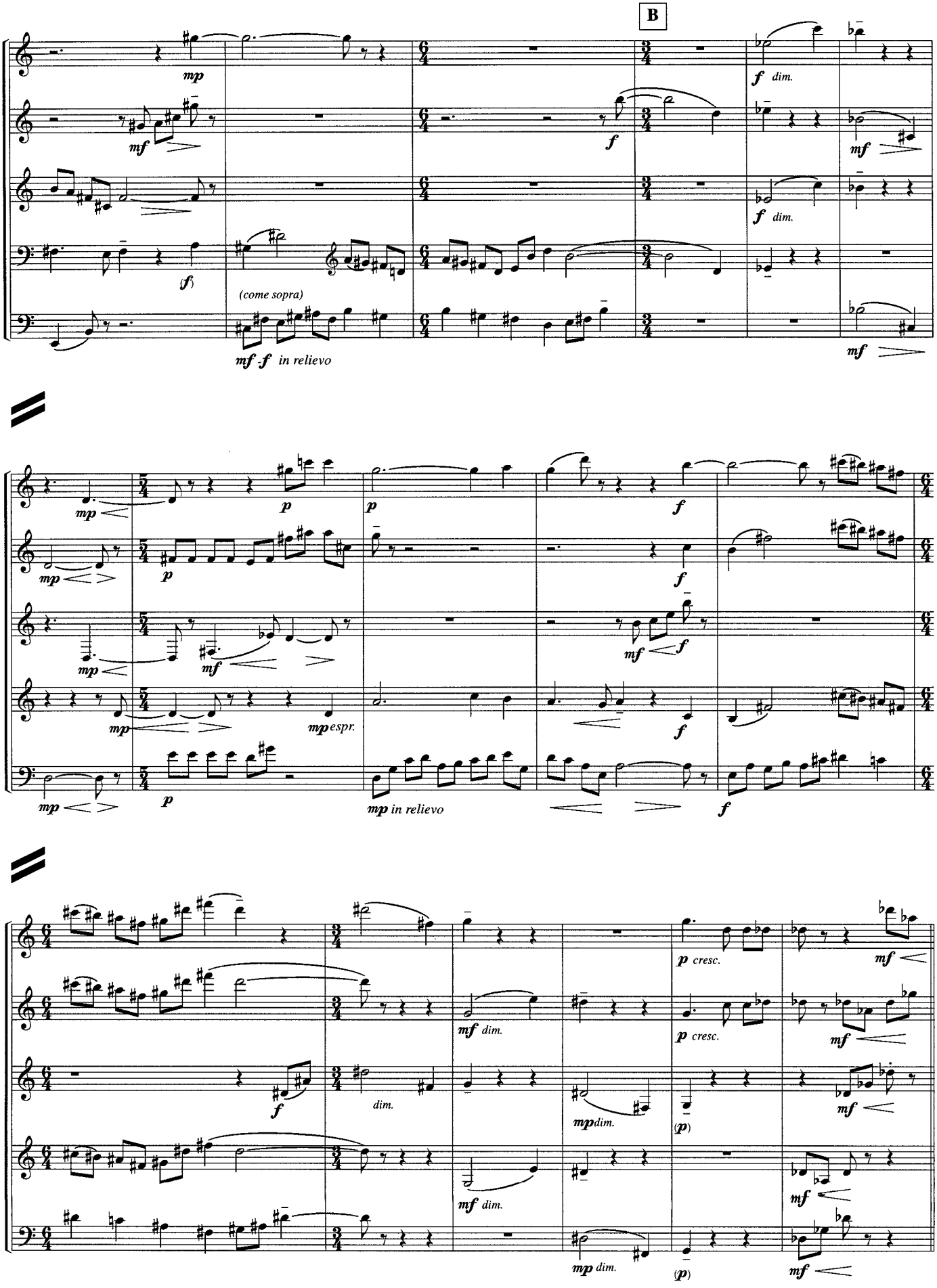




5/29/86 — Moscow & Tierra del Mar

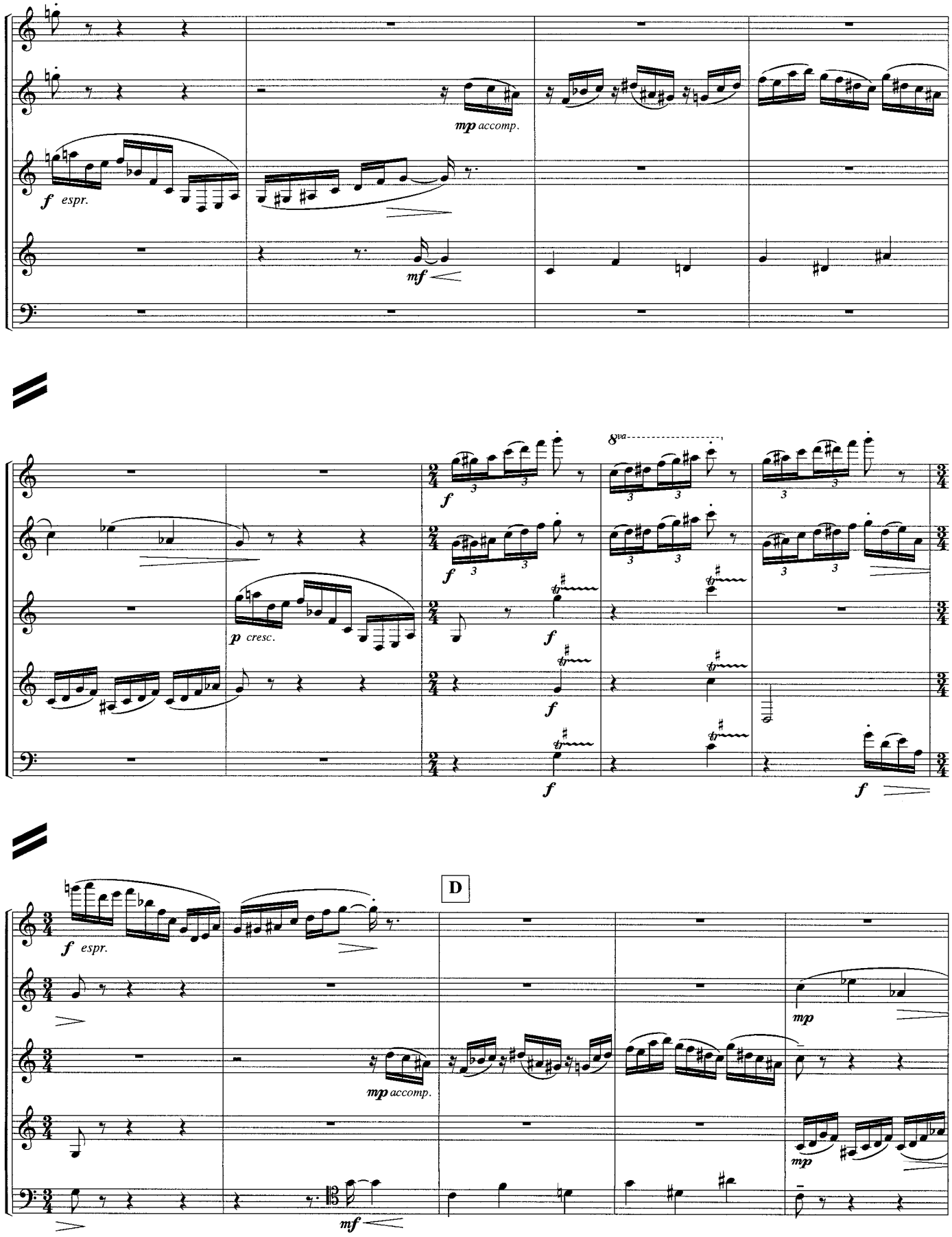
II. Bridger
(Intermezzo Variante)

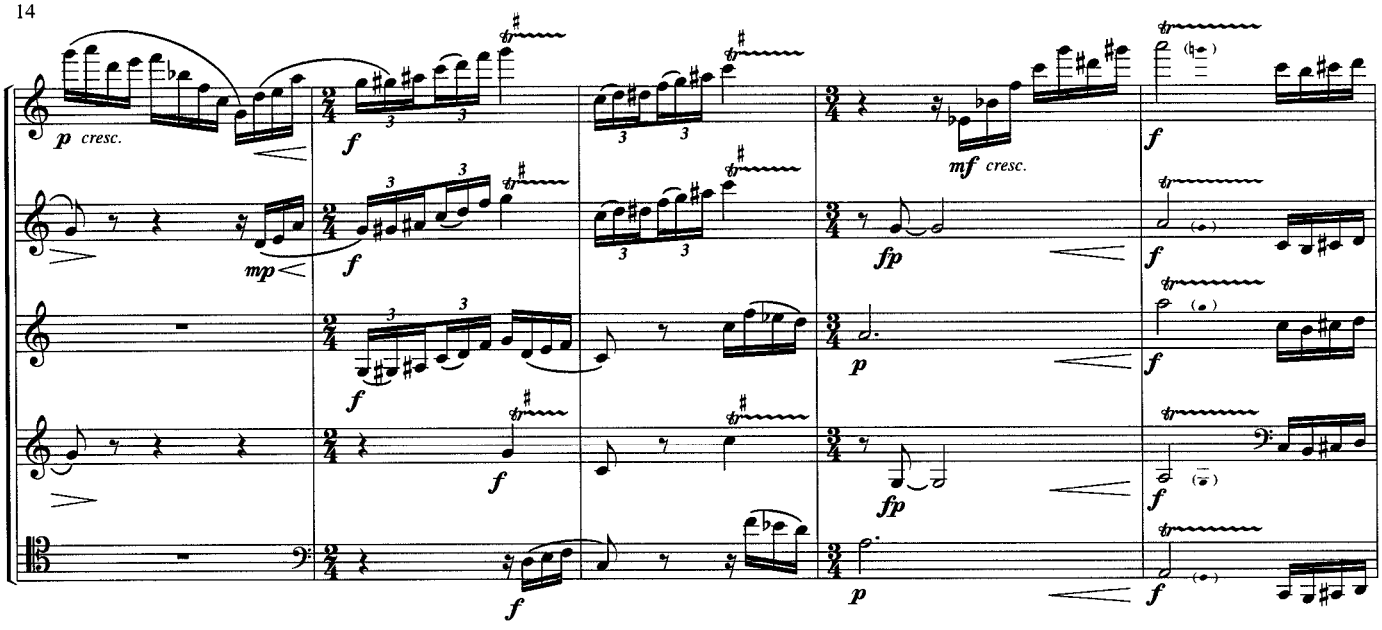



B
mp
mf
f
f dim.
(f)
(come sopra)
mf-f in relievo
p
mp espr.
mp in relievo
dim.
mf dim.
mp dim.
p cresc.
(p)

C

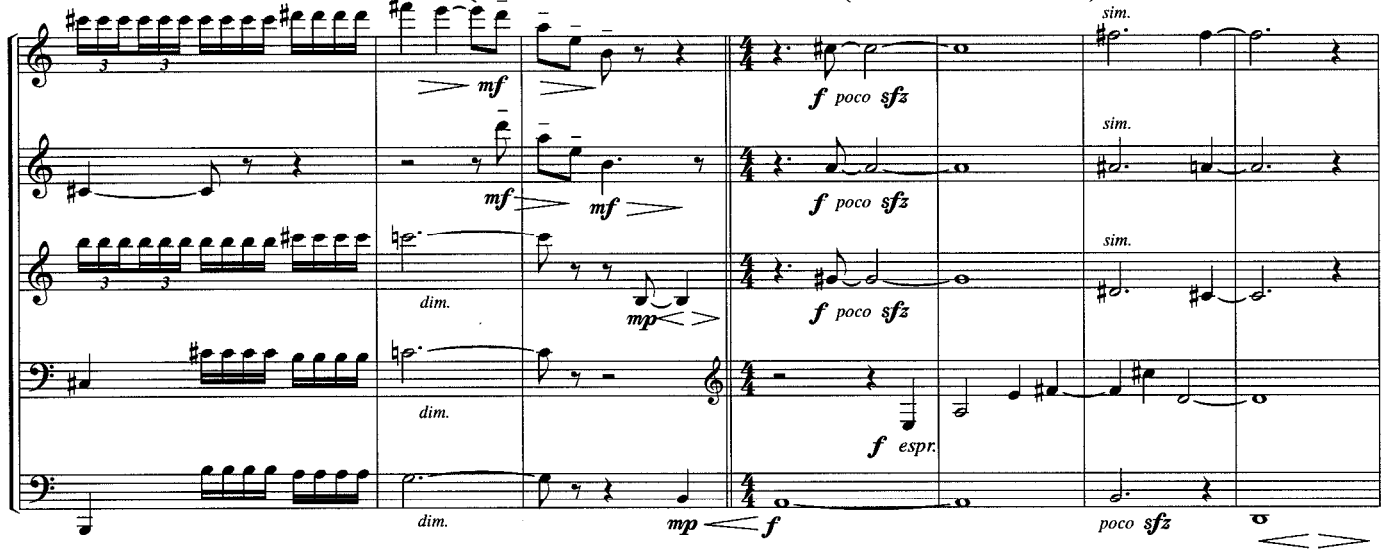
Più mosso ♩= c.80-84





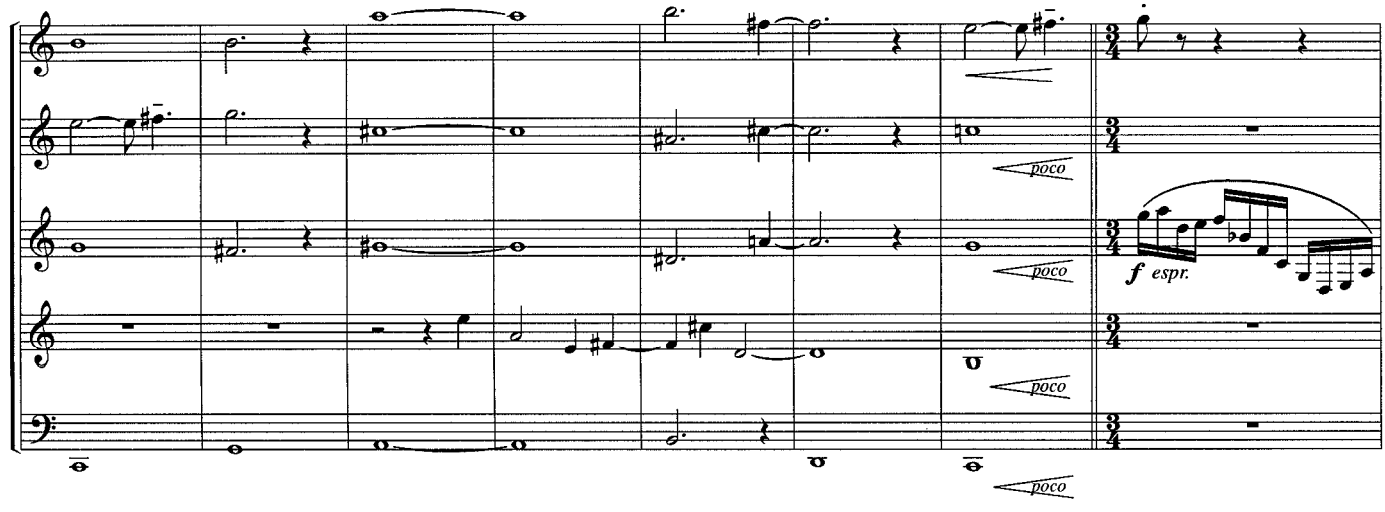
E

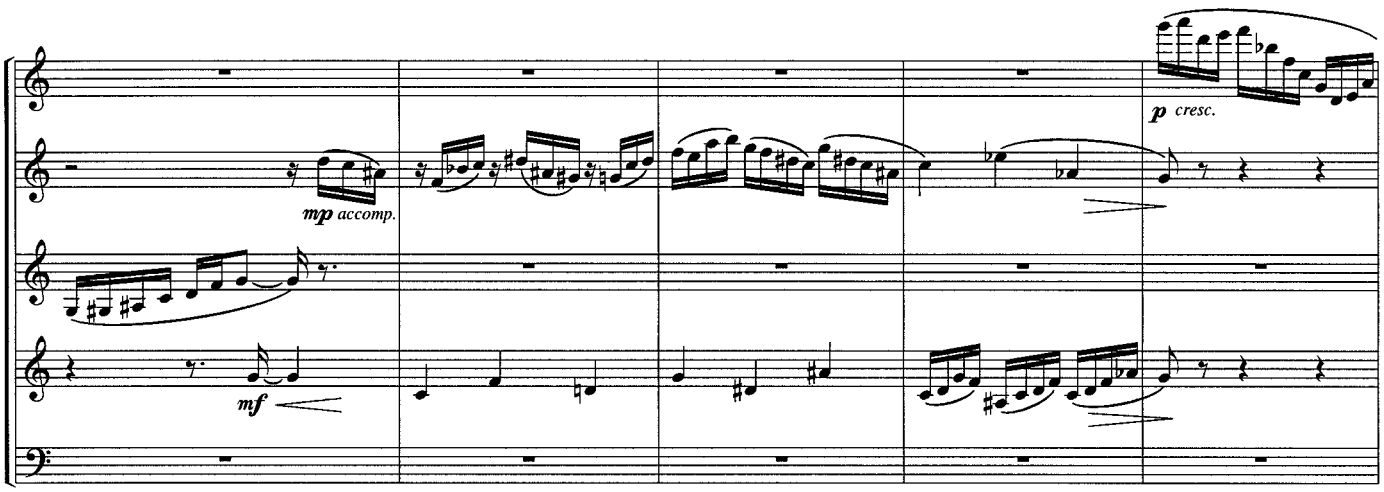
Meno (maestoso e sostenuto) ♩ = c.76

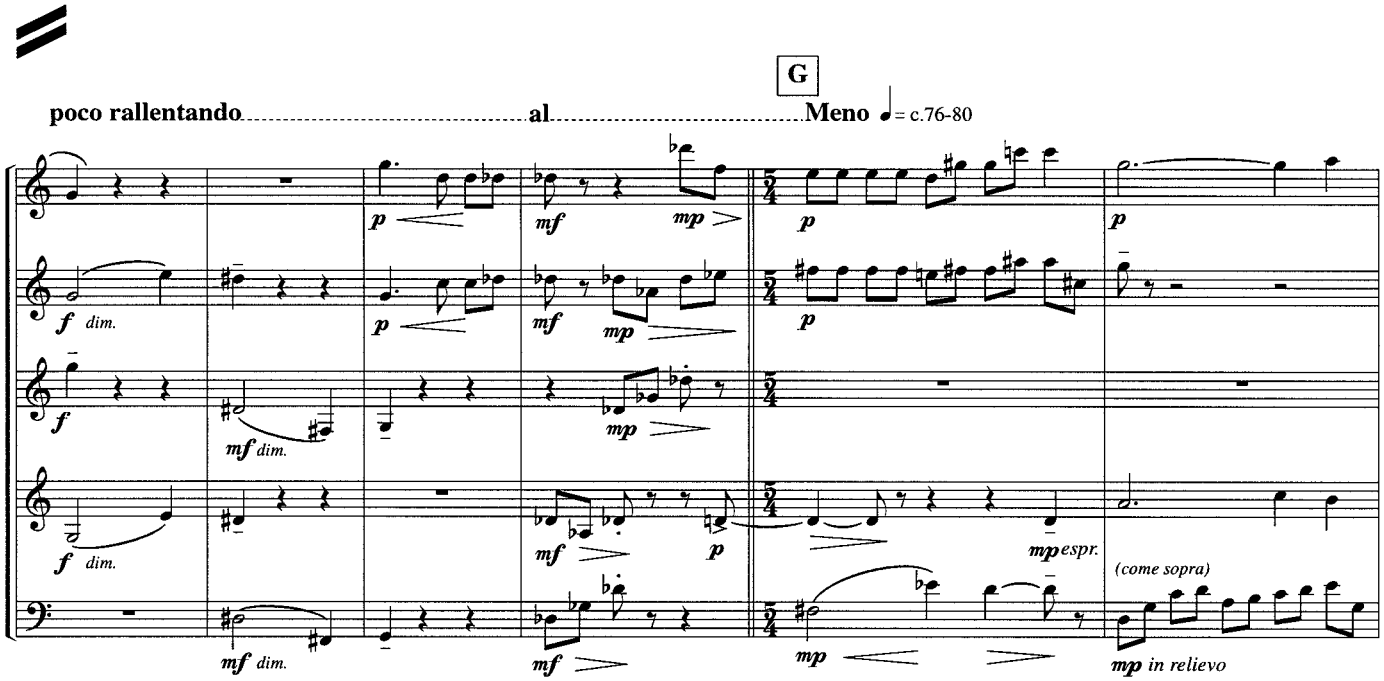


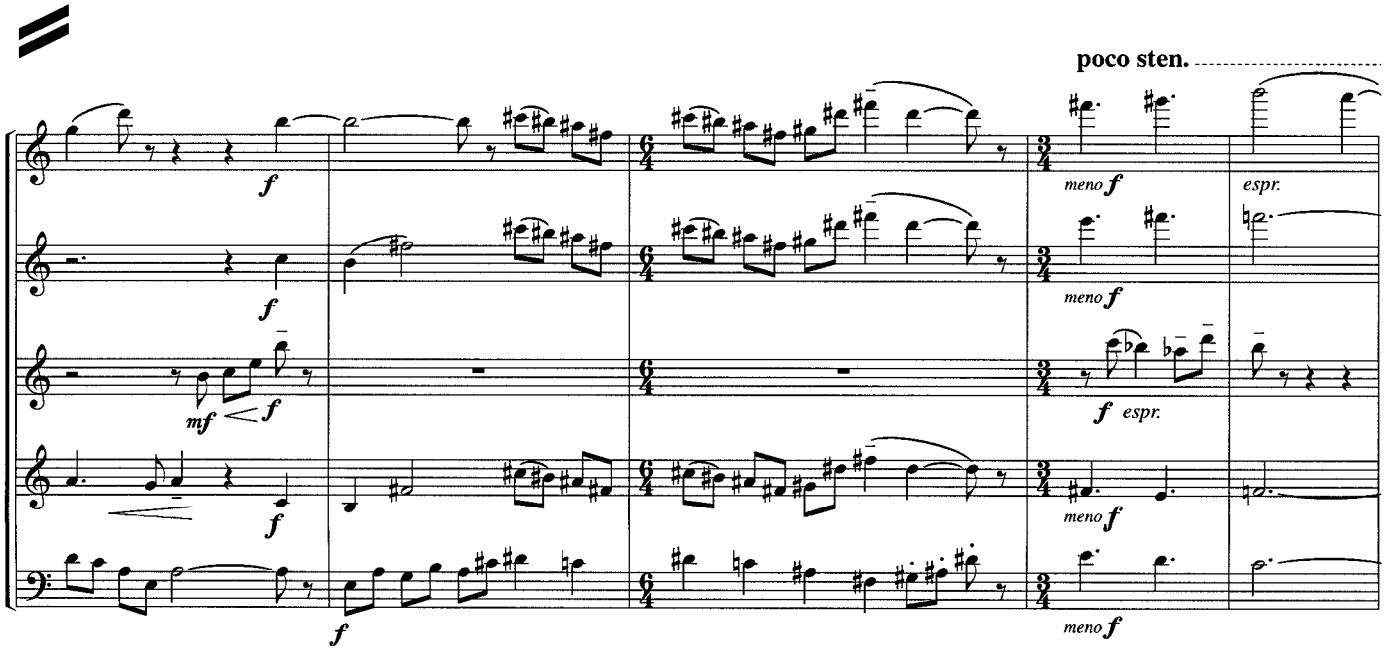
F

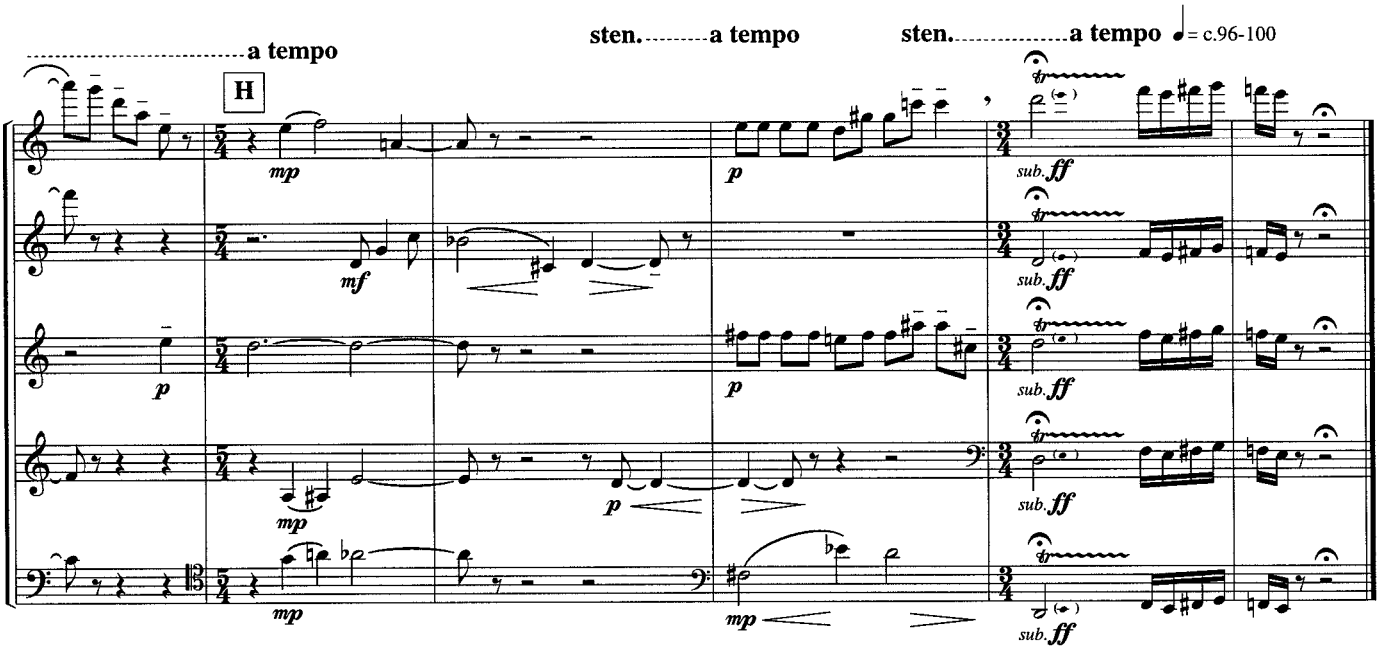
Più mosso ♩ = c.80-84




p cresc.
mp accomp.
mf


poco rallentando
al
G
Meno ♩= c.76-80
p
mf
mp
f dim.
mf dim.
mp espr.
(come sopra)
mp in relievo


poco sten.
f
mf
meno f
espr.
f espr.



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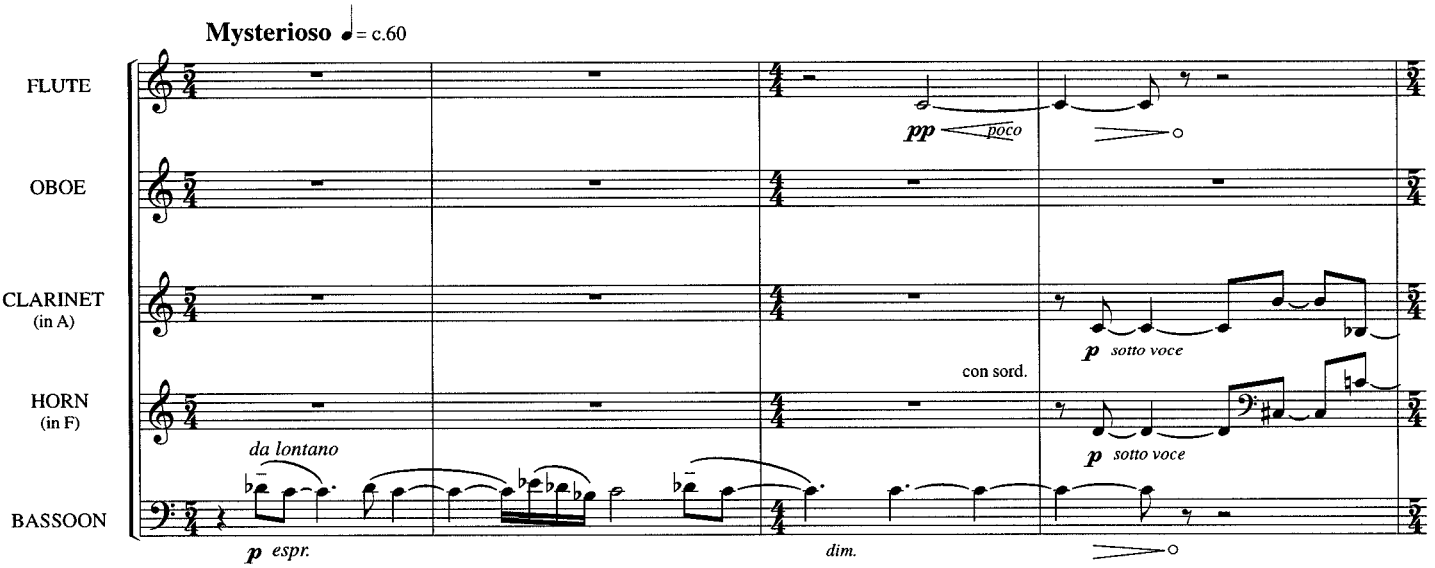
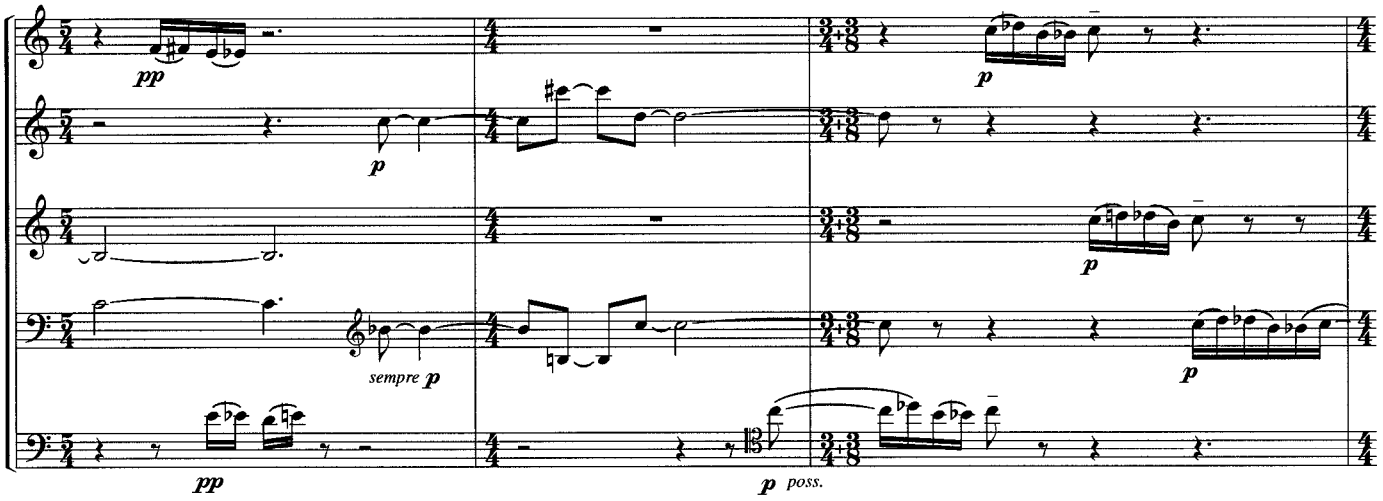
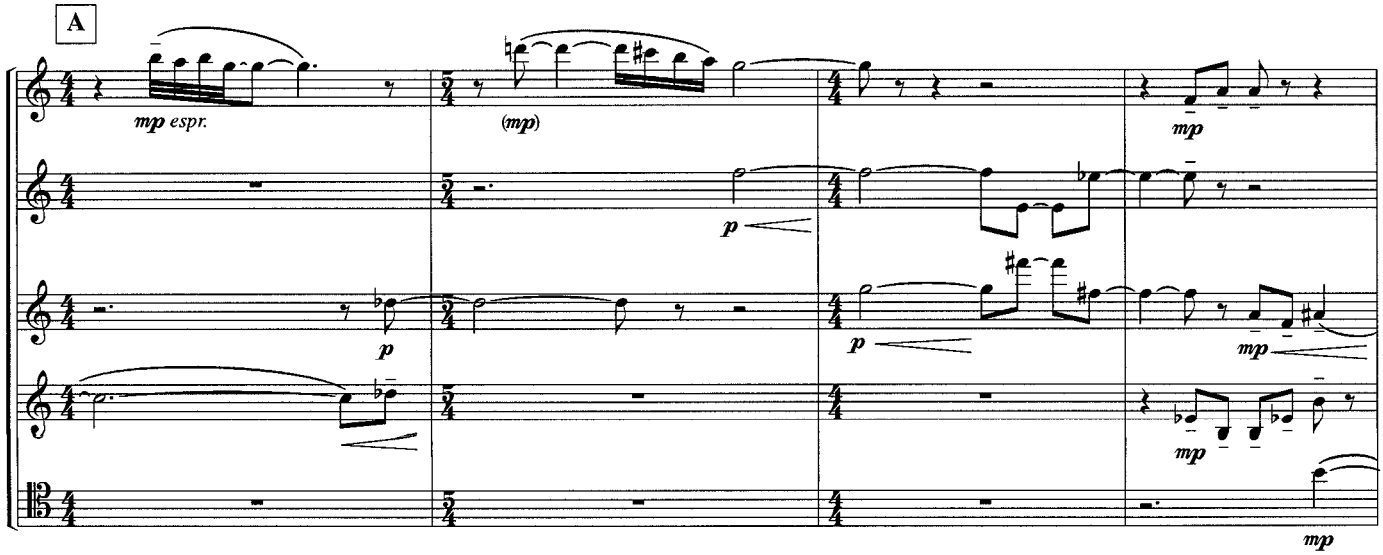
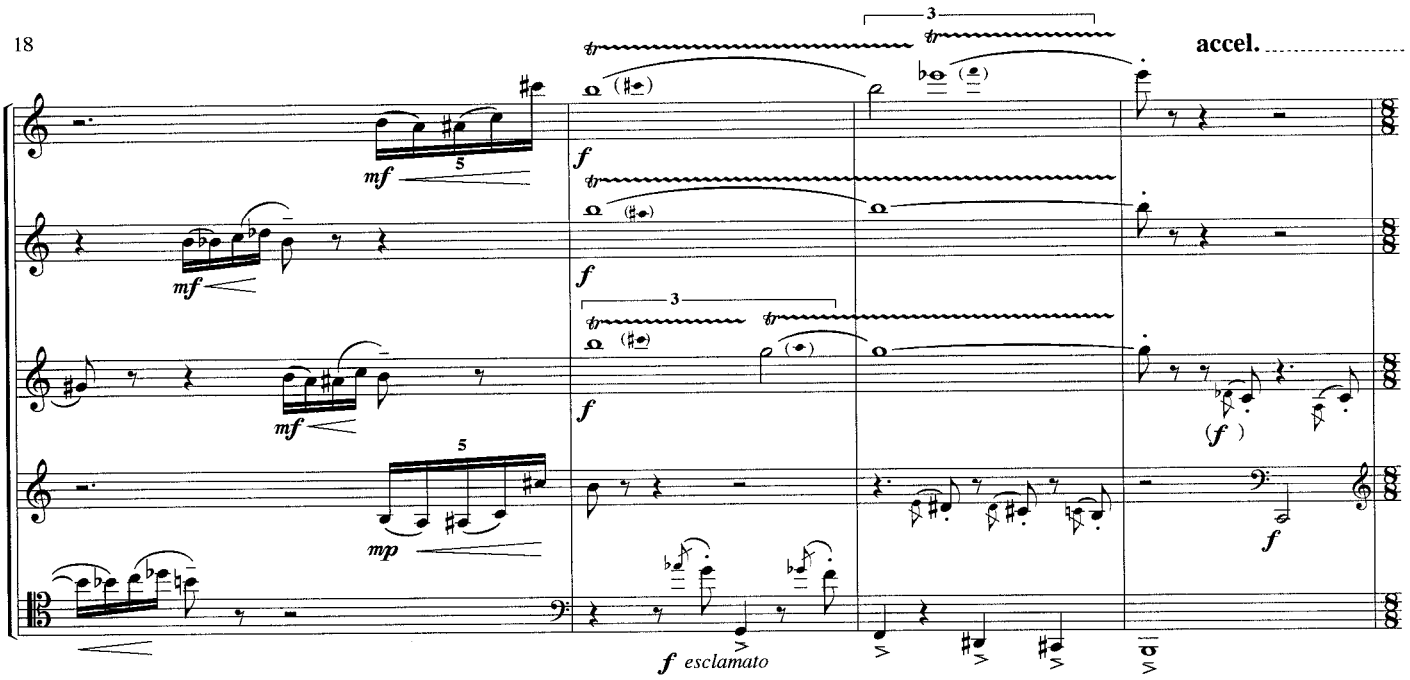
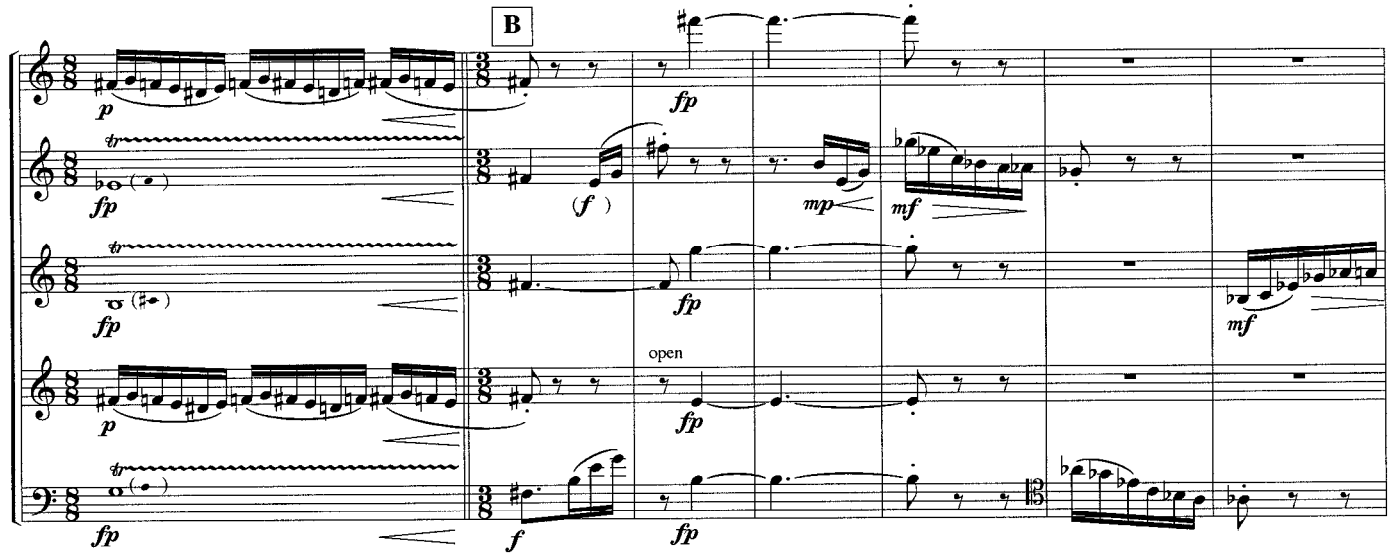

Mysterioso ♩= c.60
FLUTE
OBOE
CLARINET (in A)
HORN (in F)
BASSOON
pp poco
p sotto voce
con sord.
p sotto voce
da lontano
p espr.
dim.

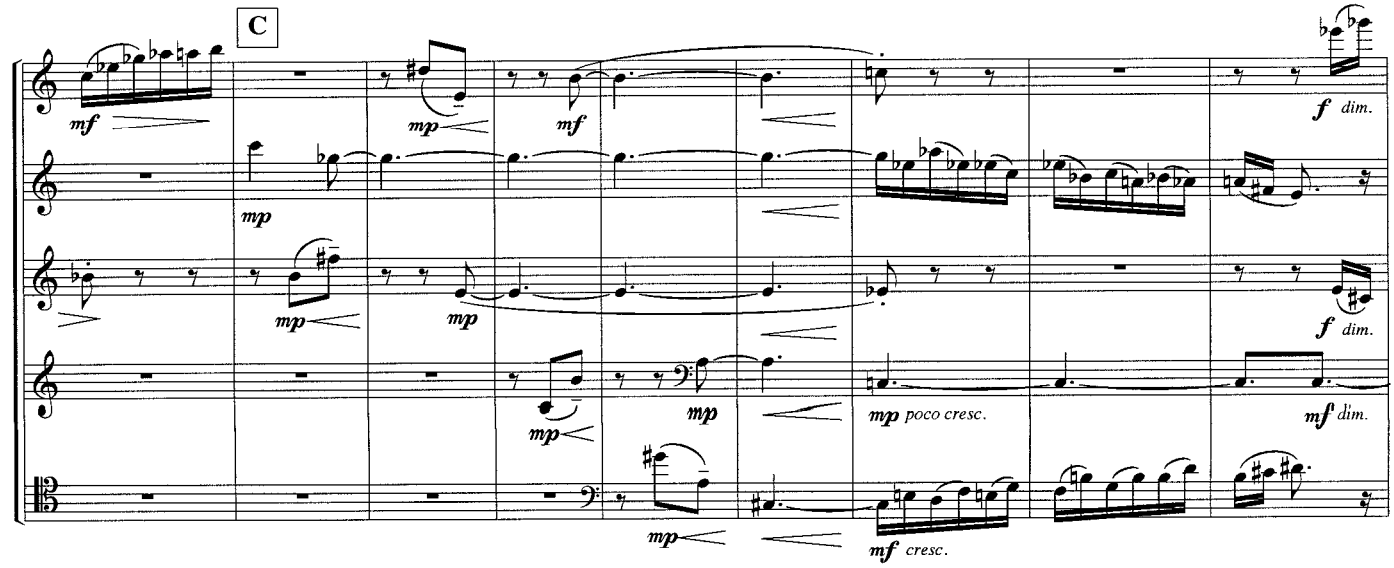

pp
p
p
p
sempre p
p
pp
p poss.

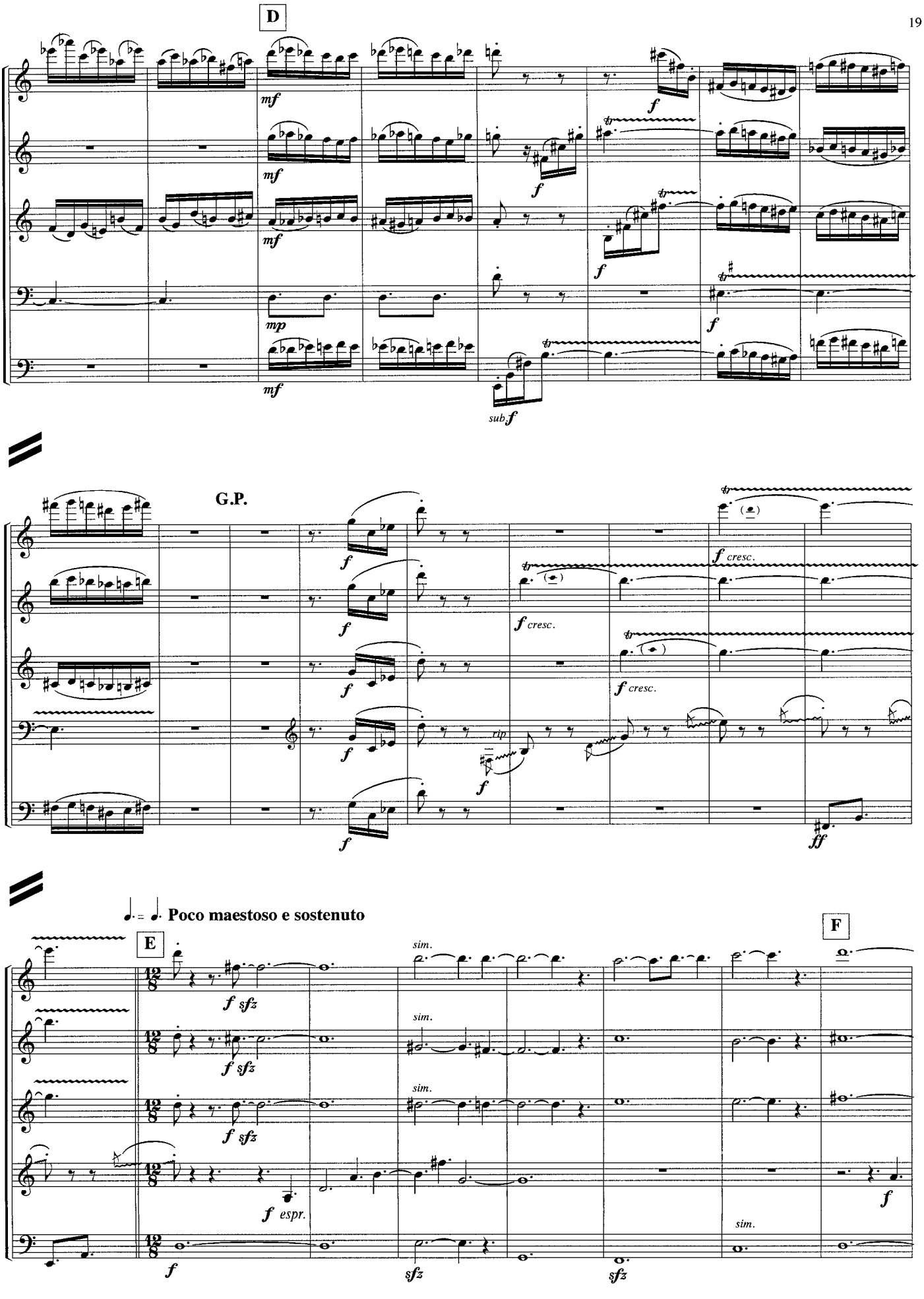

A
mp espr.
(mp)
mp
p
p
p
mp
mp
mp

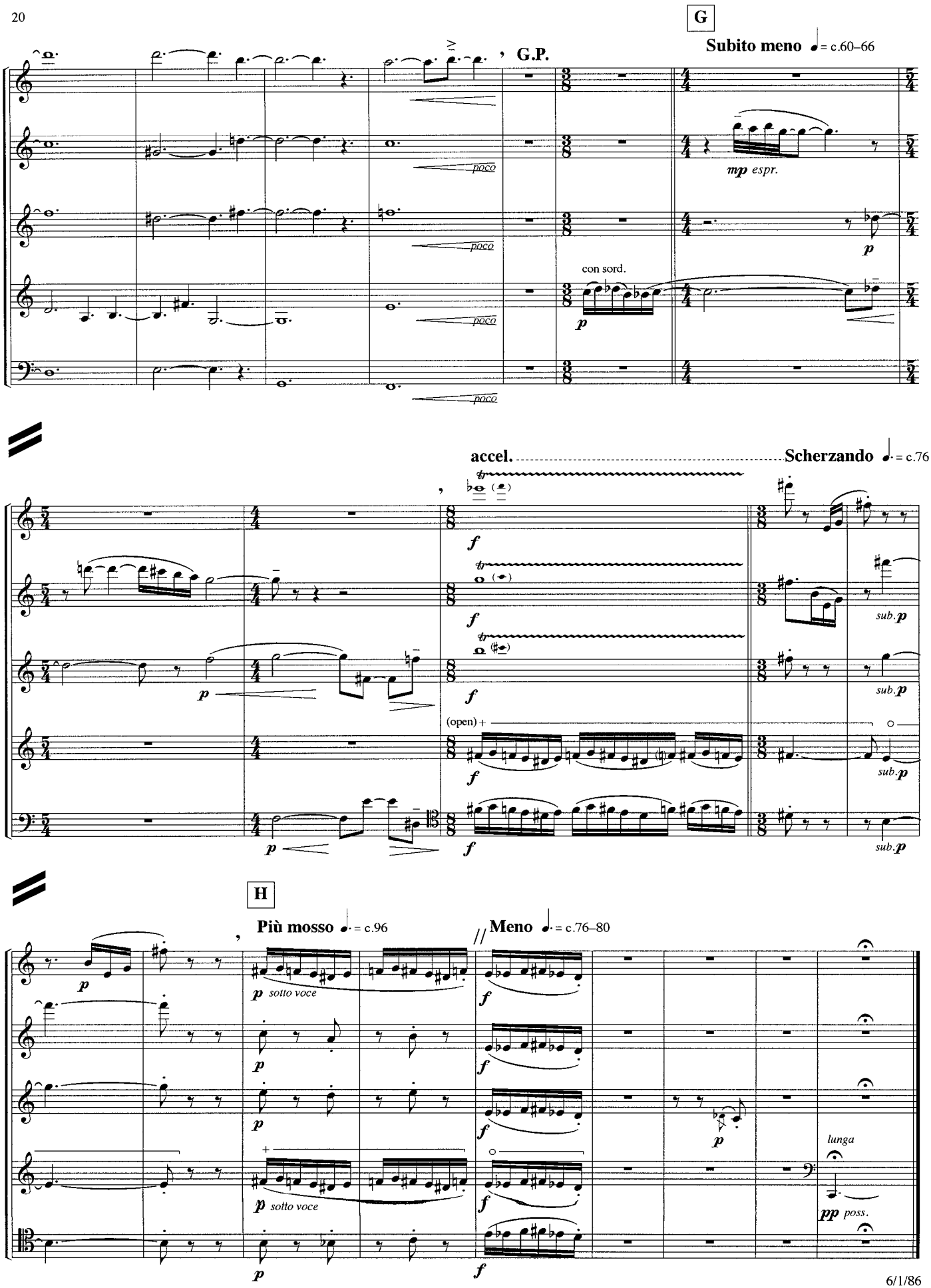


al Scherzando ♩. = c.76

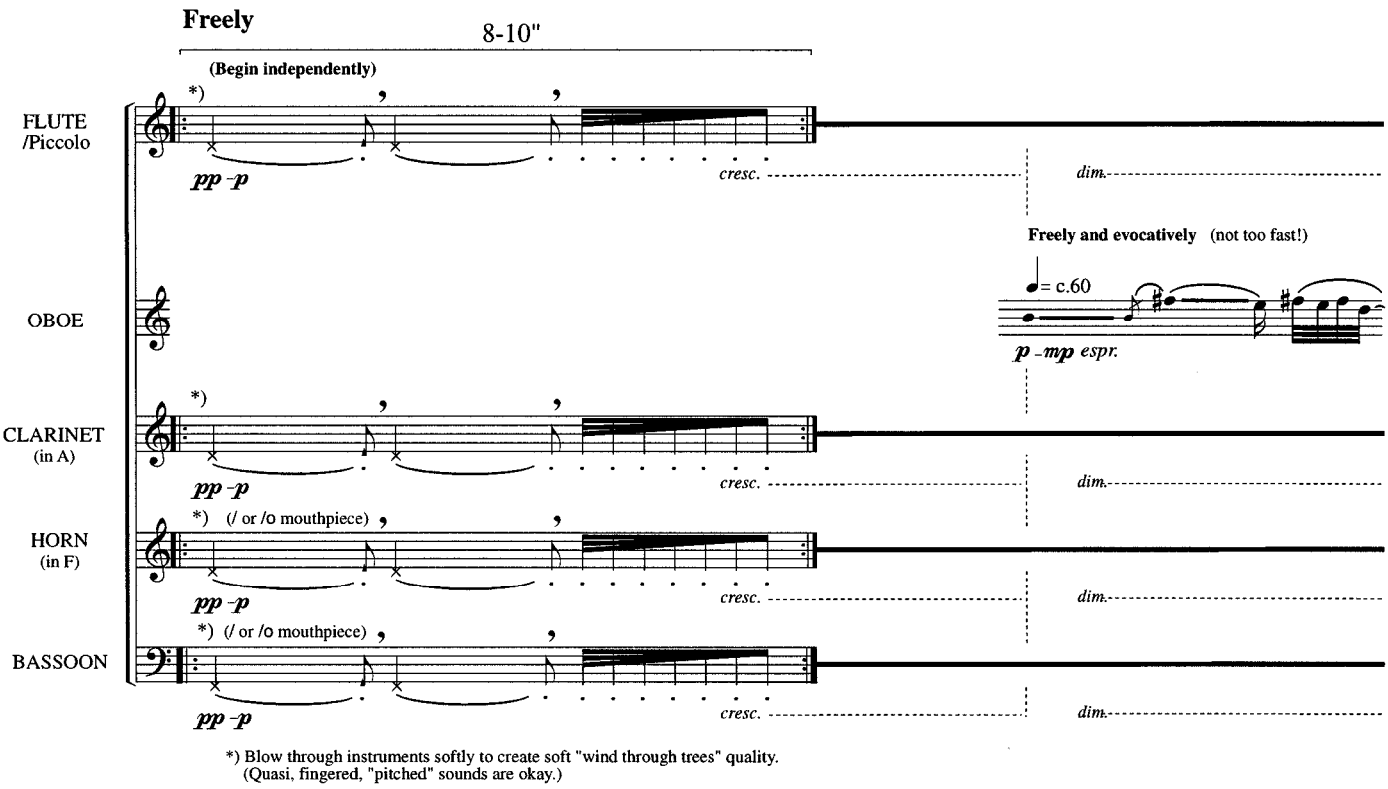


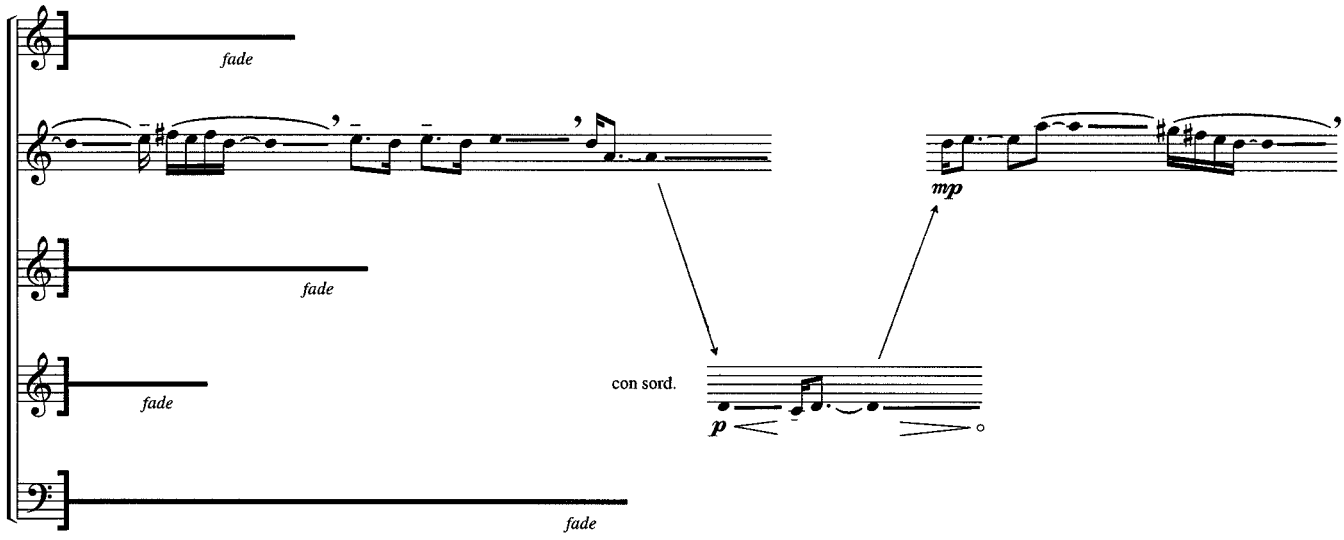


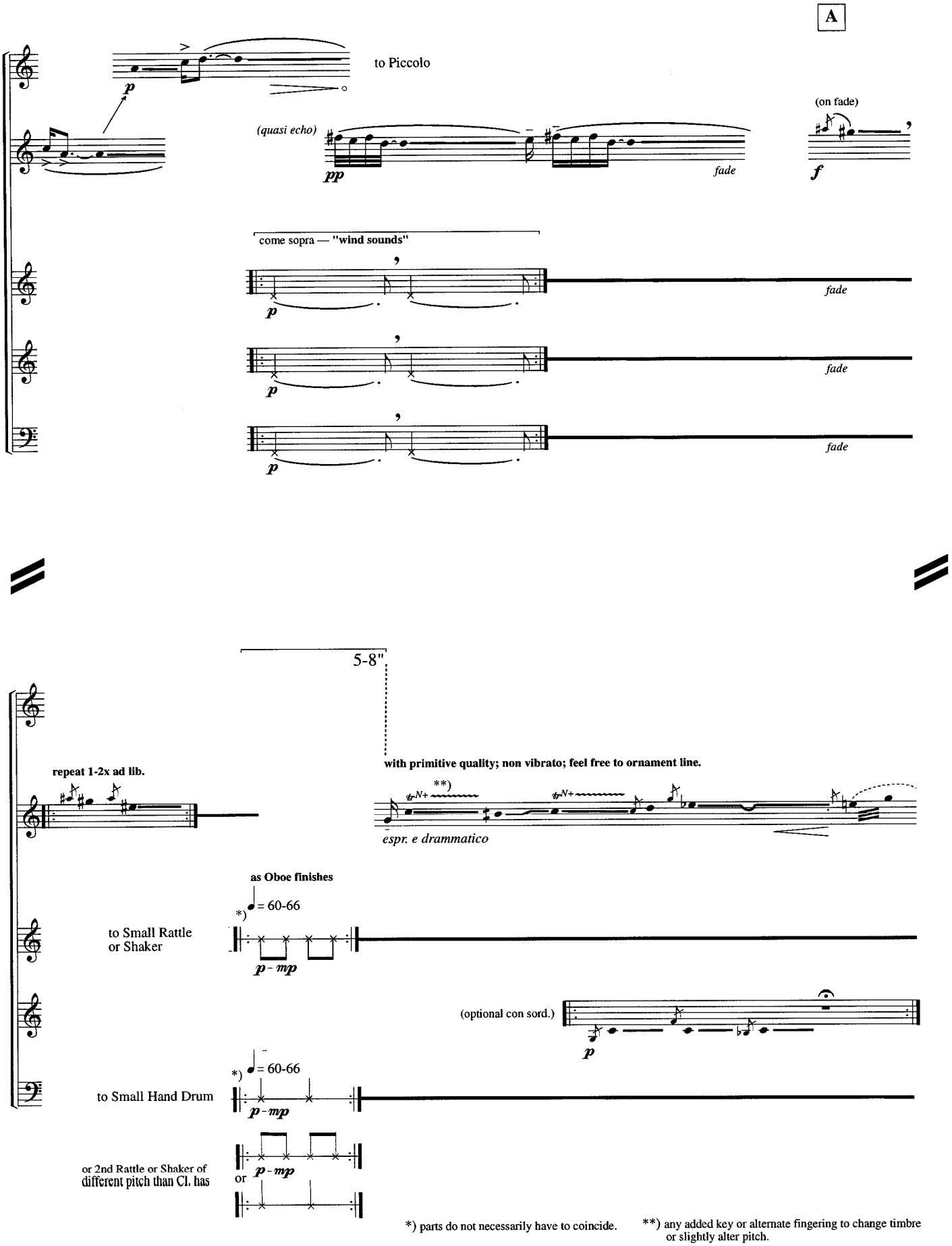

D
mf
mf
mf
mp
mf
f
f
f
sub f
G.P.
f
f cresc.
rip
ff
♩. = ♩. Poco maestoso e sostenuto
E
F
sim.
f sfz
f espr.
sfz
sfz

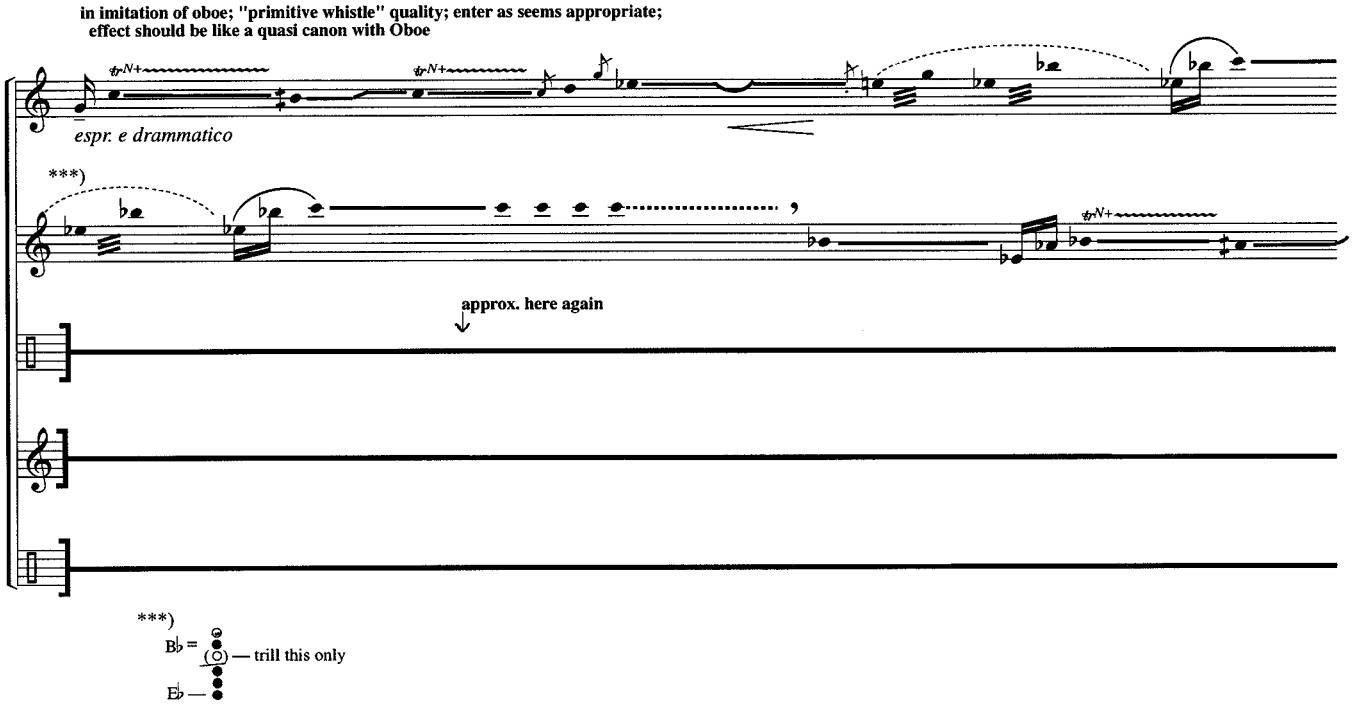

G
Subito meno ♩ = c.60–66
G.P.
poco
mp espr.
p
con sord.
accel.
Scherzando ♩. = c.76
f
sub.p
(open) +
H
Più mosso ♩. = c.96
Meno ♩. = c.76–80
sotto voce
lunga
pp poss.

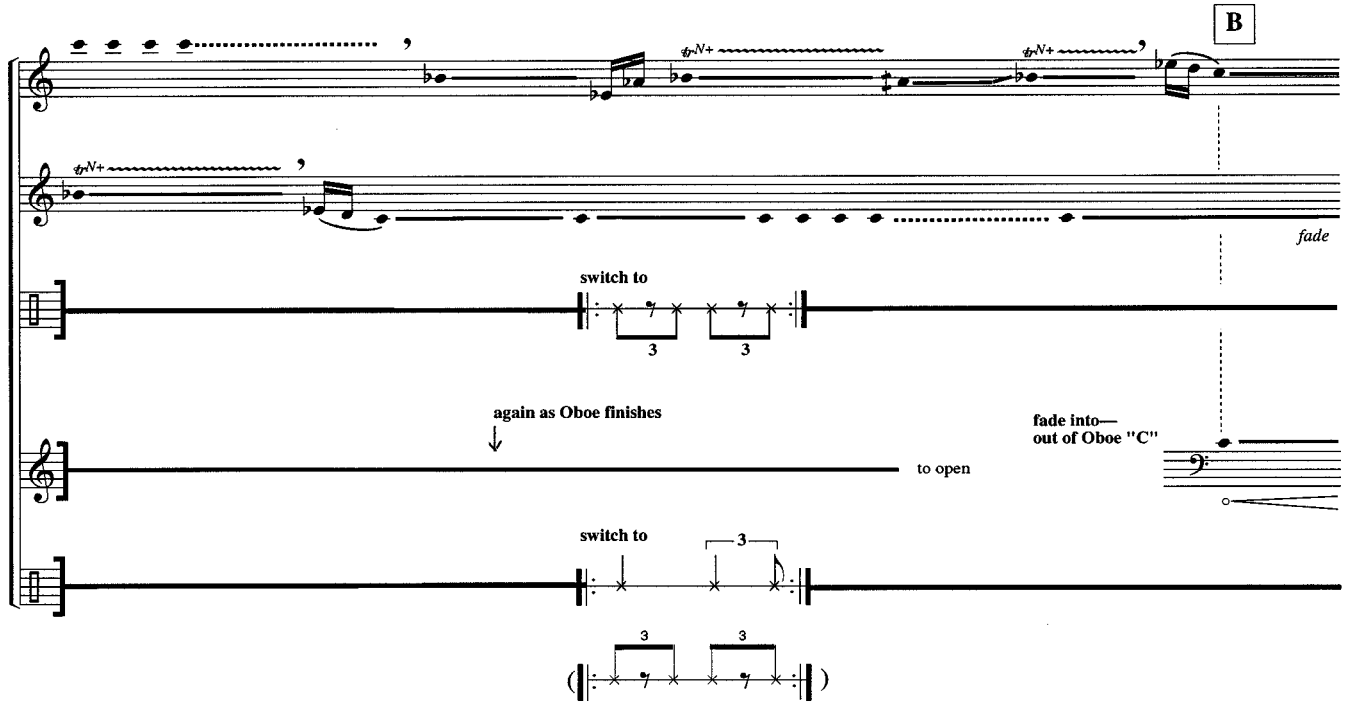
6/1/86

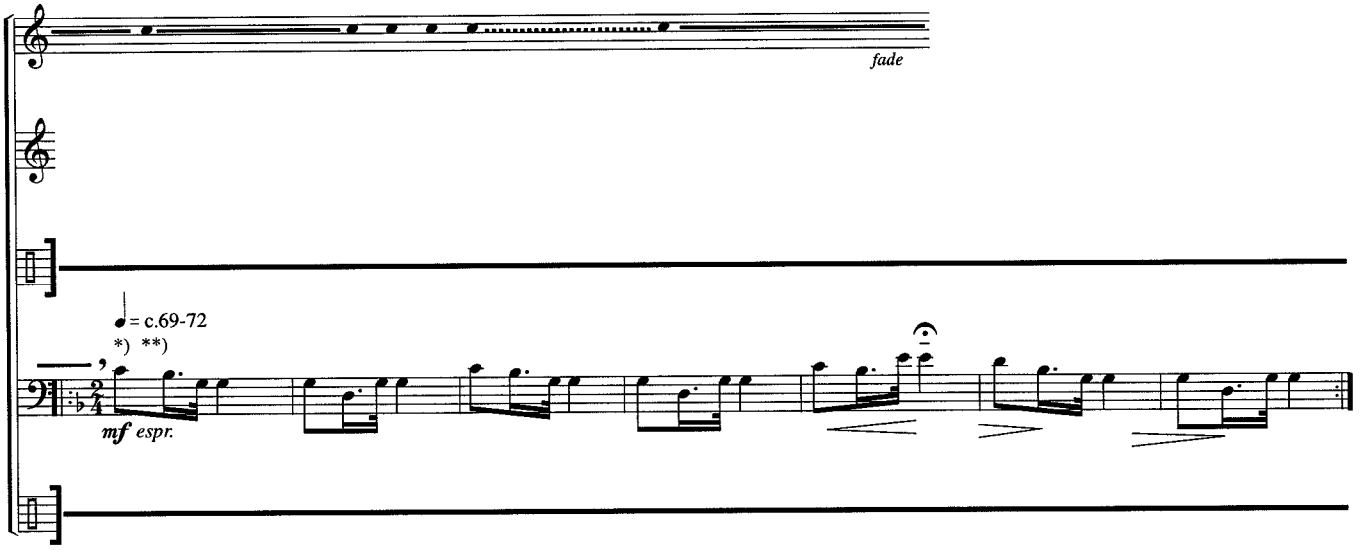

Freely
8-10"
(Begin independently)
FLUTE /Piccolo
OBOE
CLARINET (in A)
HORN (in F)
BASSOON
*)
pp -p
cresc.
dim.
Freely and evocatively (not too fast!)
= c.60
p -mp espr.
*) (/ or /o mouthpiece)
*) Blow through instruments softly to create soft "wind through trees" quality.
(Quasi, fingered, "pitched" sounds are okay.)


fade
mp
con sord.
p

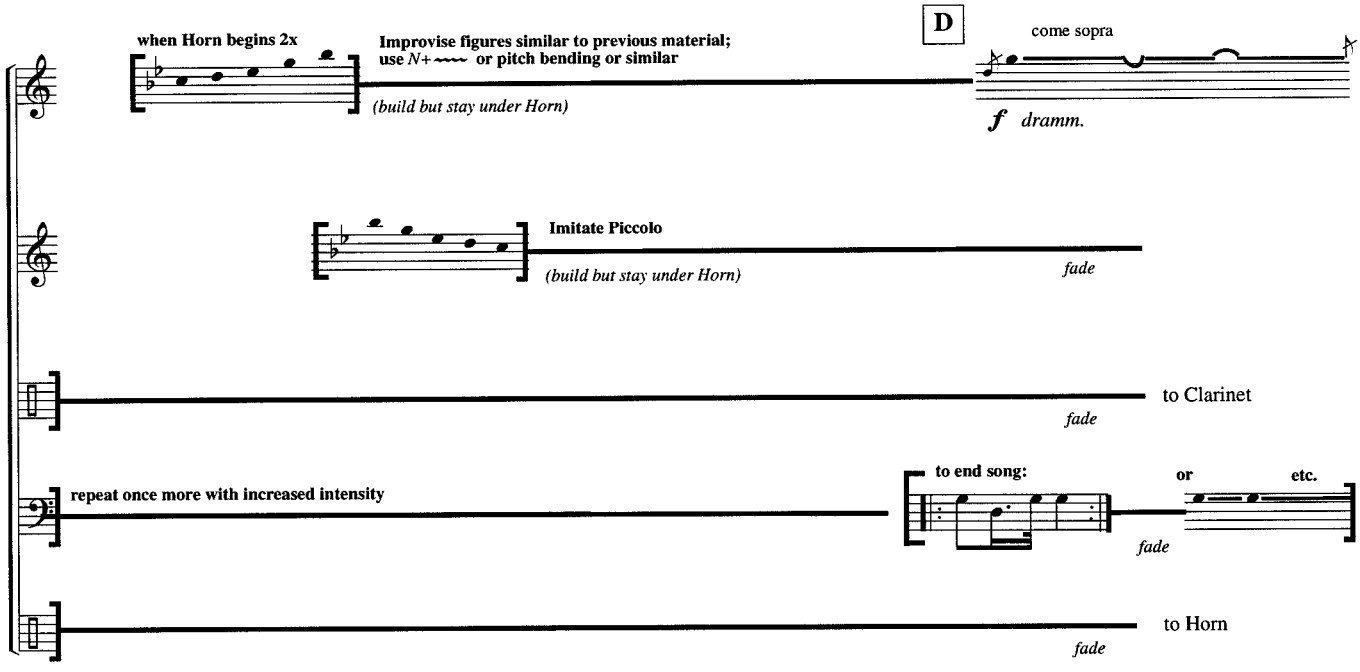

A
to Piccolo
(quasi echo)
fade
(on fade)
come sopra — "wind sounds"
fade
fade
fade
5-8"
repeat 1-2x ad lib.
with primitive quality; non vibrato; feel free to ornament line.
espr. e drammatico
as Oboe finishes
= 60-66
to Small Rattle or Shaker
(optional con sord.)
to Small Hand Drum
or 2nd Rattle or Shaker of different pitch than Cl. has
or
*) parts do not necessarily have to coincide.
**) any added key or alternate fingering to change timbre or slightly alter pitch.

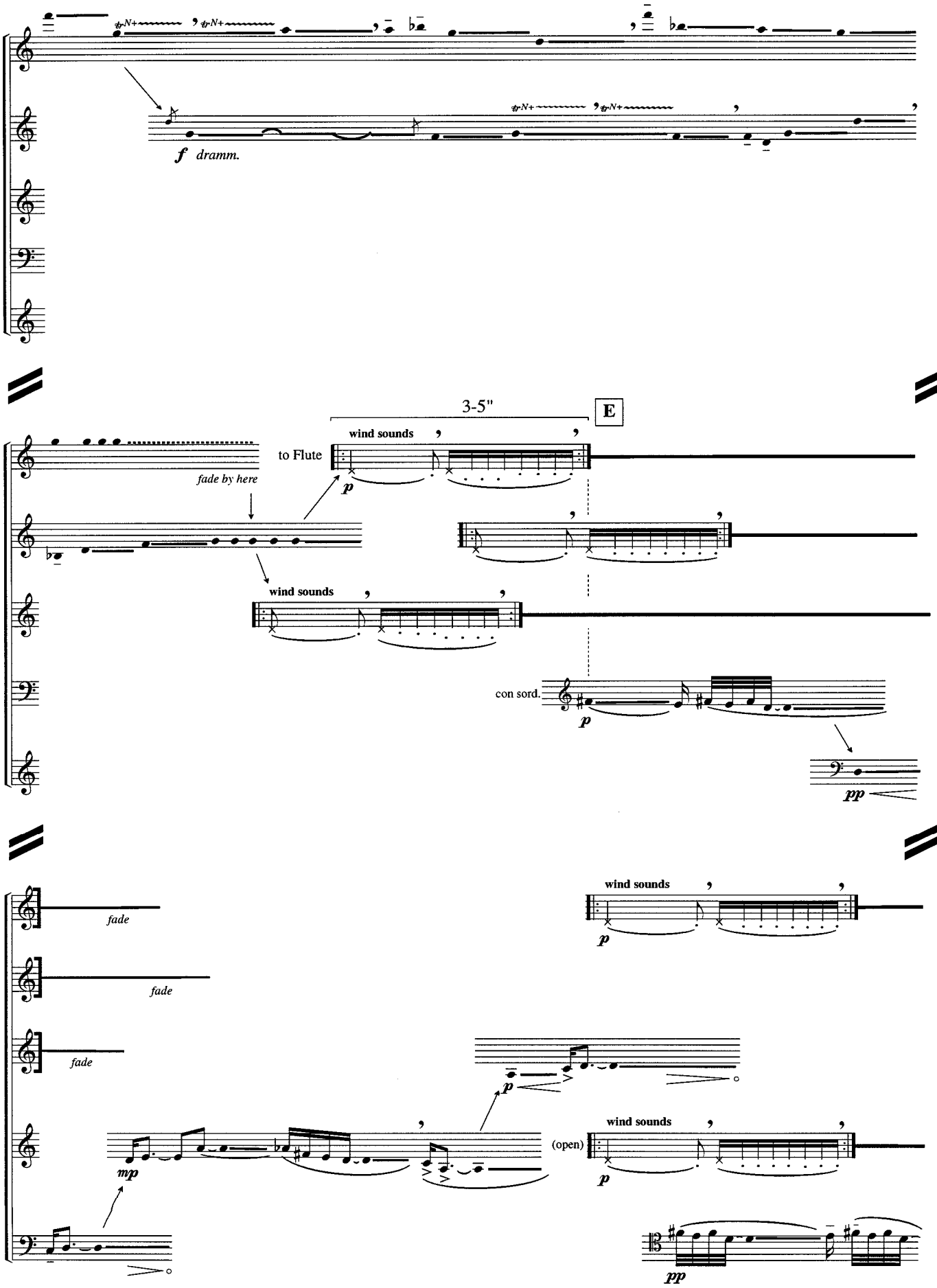

in imitation of oboe; "primitive whistle" quality; enter as seems appropriate;
effect should be like a quasi canon with Oboe
espr. e drammatico
***)
approx. here again
***)
B♭ = — trill this only
E♭ —

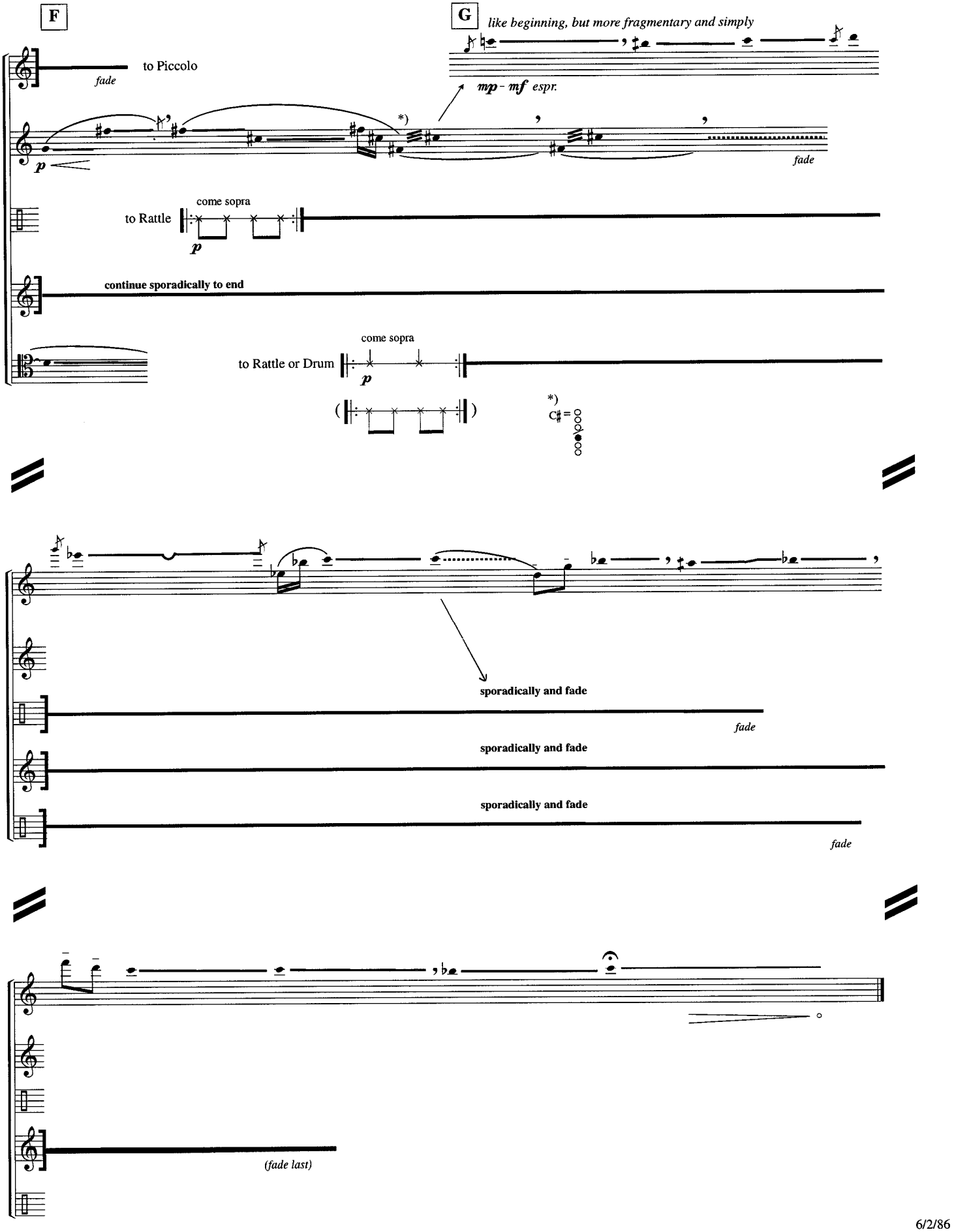

B
fade
switch to
3
3
again as Oboe finishes
to open
fade into—
out of Oboe "C"
switch to
3
3
3



*) Choctaw "Pleasure Dance"
**) Play independently of tempo of rattles!

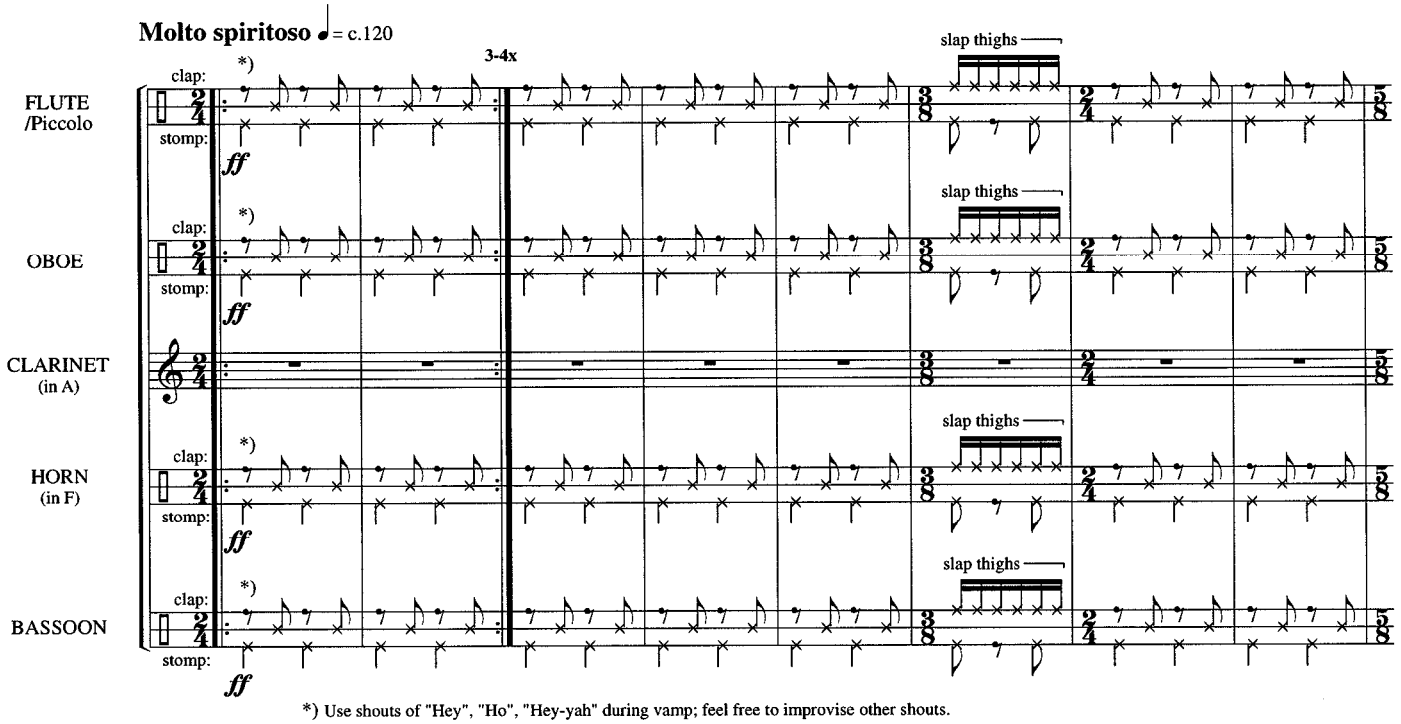



f dramm.
3-5"
E
wind sounds
to Flute
fade by here
p
wind sounds
con sord.
p
pp
fade
fade
fade
wind sounds
p
p
mp
(open)
wind sounds
p
pp

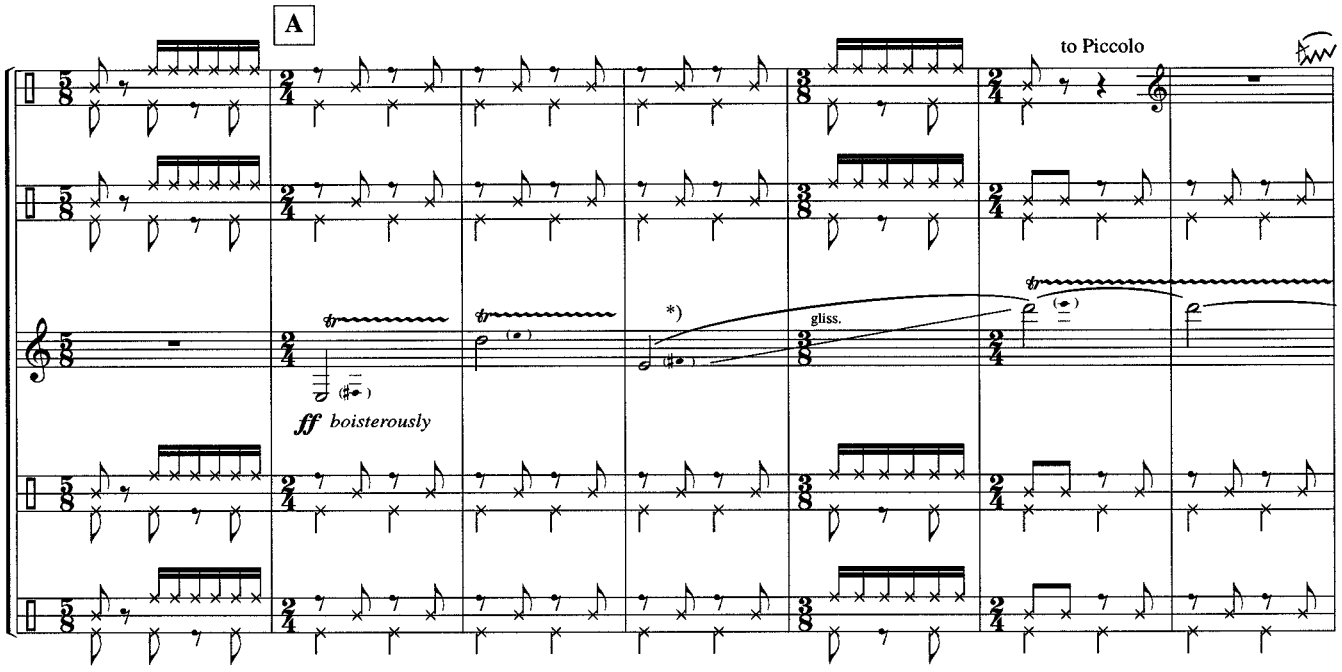

F
G
like beginning, but more fragmentary and simply
to Piccolo
fade
mp - mf espr.
*)
p
fade
to Rattle
come sopra
p
continue sporadically to end
to Rattle or Drum
come sopra
p
*)
C♯ =
sporadically and fade
fade
sporadically and fade
sporadically and fade
fade
(fade last)

V. Rendevous! Green River
(Quasi Rondo)

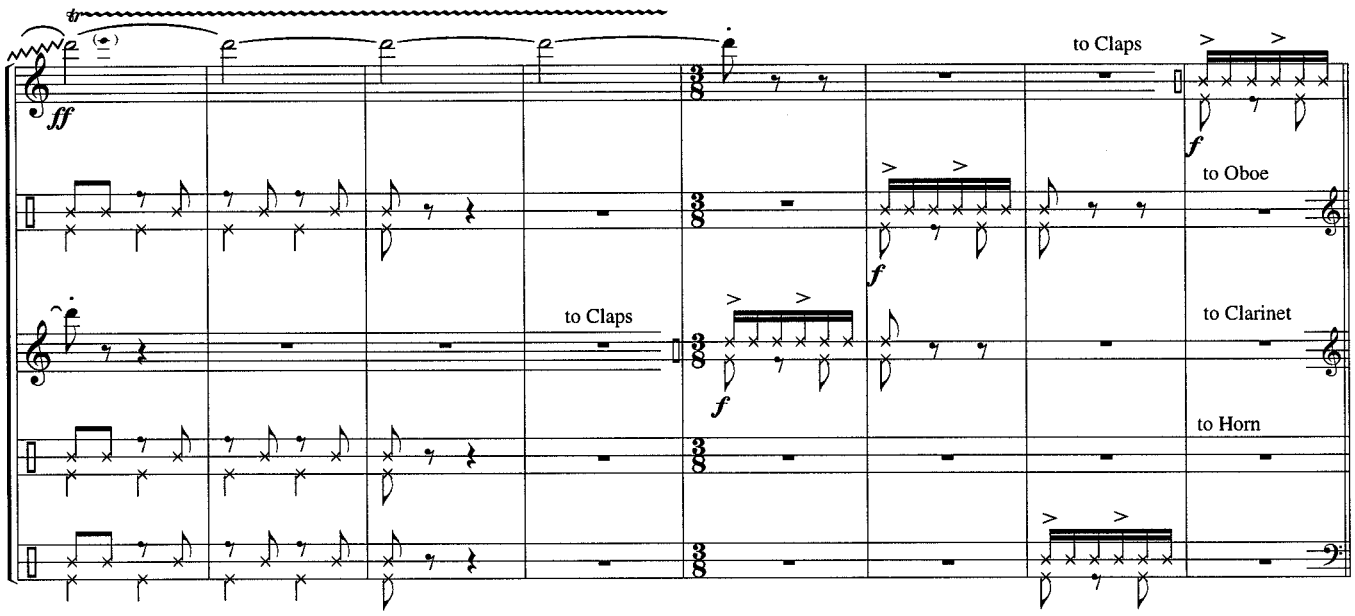
All but Clarinet lay instrument aside for clapping; but clarinet should join in shouts.

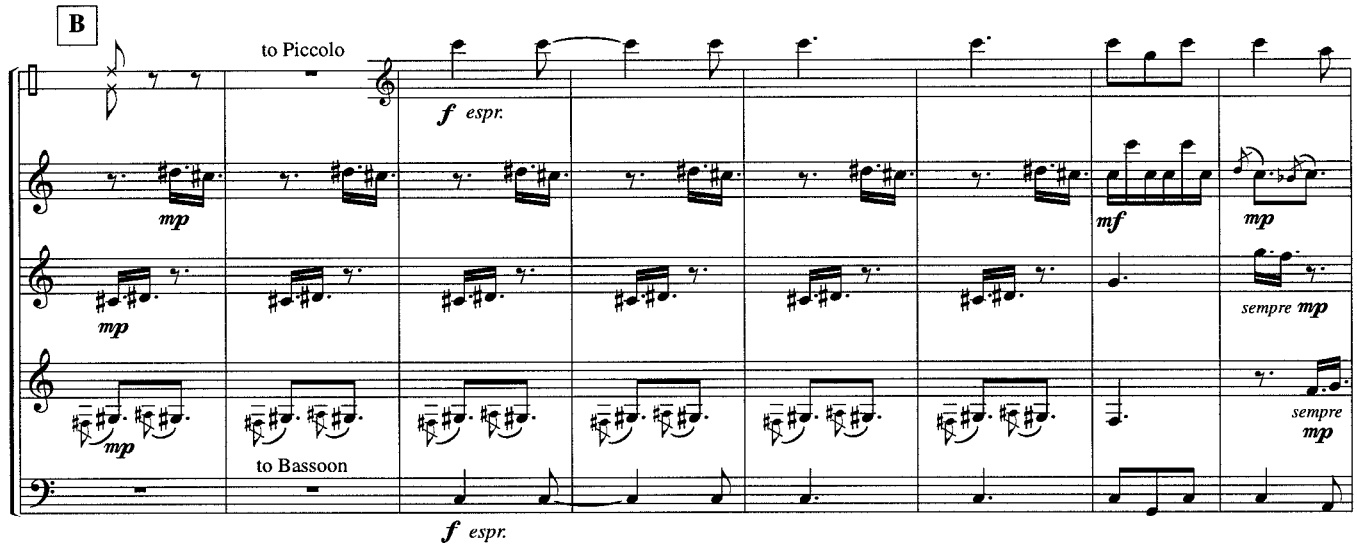


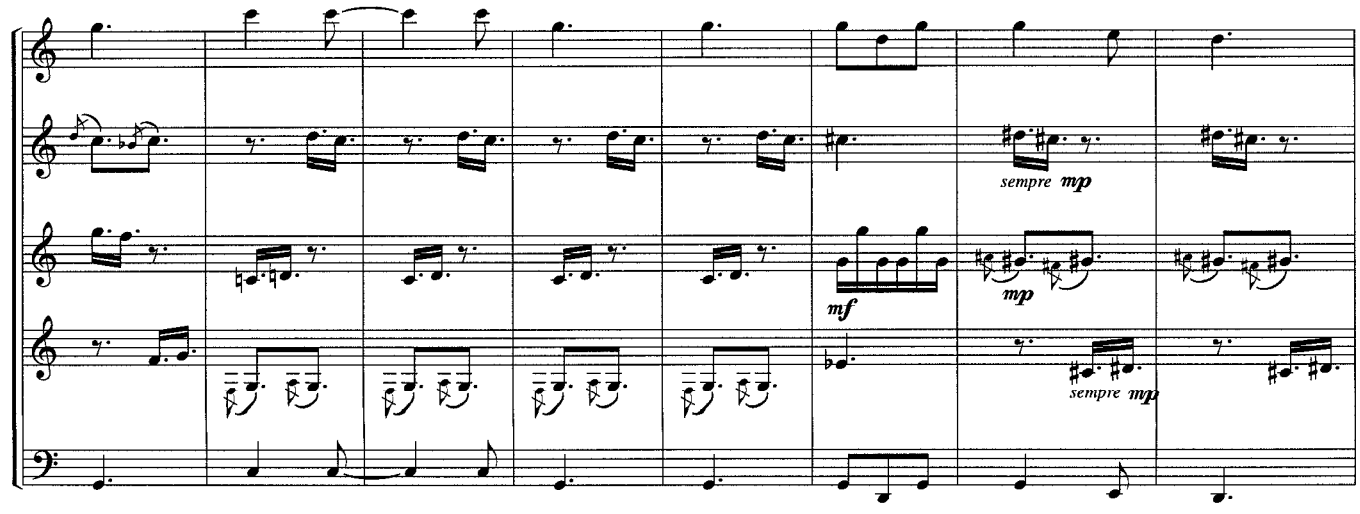
*) Use shouts of "Hey", "Ho", "Hey-yah" during vamp; feel free to improvise other shouts.

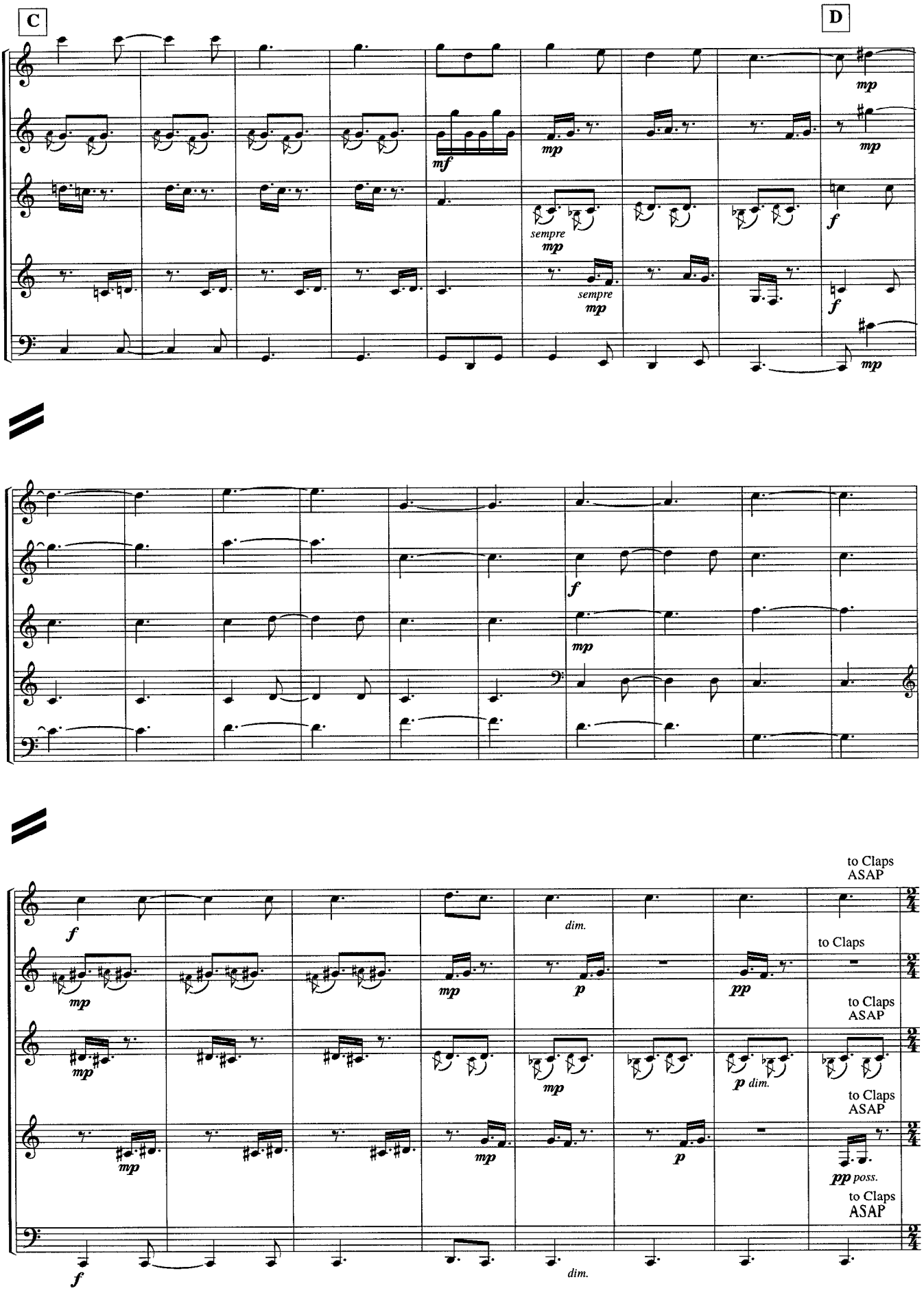


*) gliss. alla "Rhapsody in Blue"


ff
to Claps
to Claps
f
to Oboe
to Clarinet
to Horn


B
to Piccolo
f espr.
mp
mf
sempre mp
to Bassoon
f espr.


sempre mp
mf
mp
sempre mp


C
D
mp
mf
sempre
mp
f
to Claps
ASAP
dim.
p
pp
p dim.
pp poss.

(repeat at least 2-3x minimum)

Solo by one person each time here to end of strain.

E

p (f for solo)

p (f for solo)

p (f for solo)

p (f for solo)

p (f for solo)

*) Clap accompaniment except for strain when solo is done. During solo strain fill and improvise as much as possible. Try to interact and relate solos. Duets or Trios are possible. If used reduce number of repeats accordingly.

(last time only Picc./Bsn. for this measure)

F

to Piccolo

f espr.

to Oboe

f

sub. mp

to Clarinet

f

sub. mp

to Horn

f

sub. mp

to Bassoon

f espr.

mf

(mp)

mf

mp

(mp)

mp

p

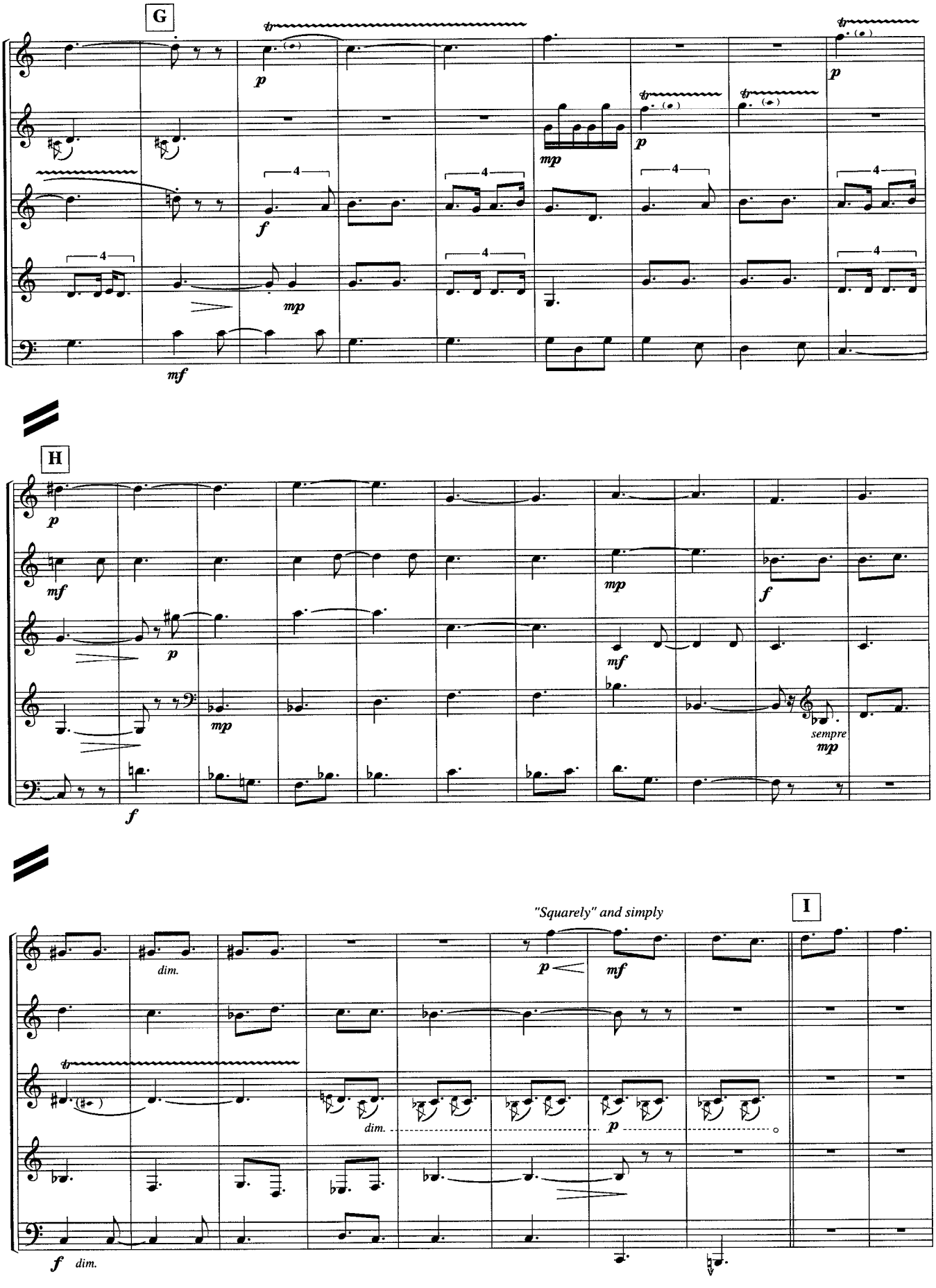
mp

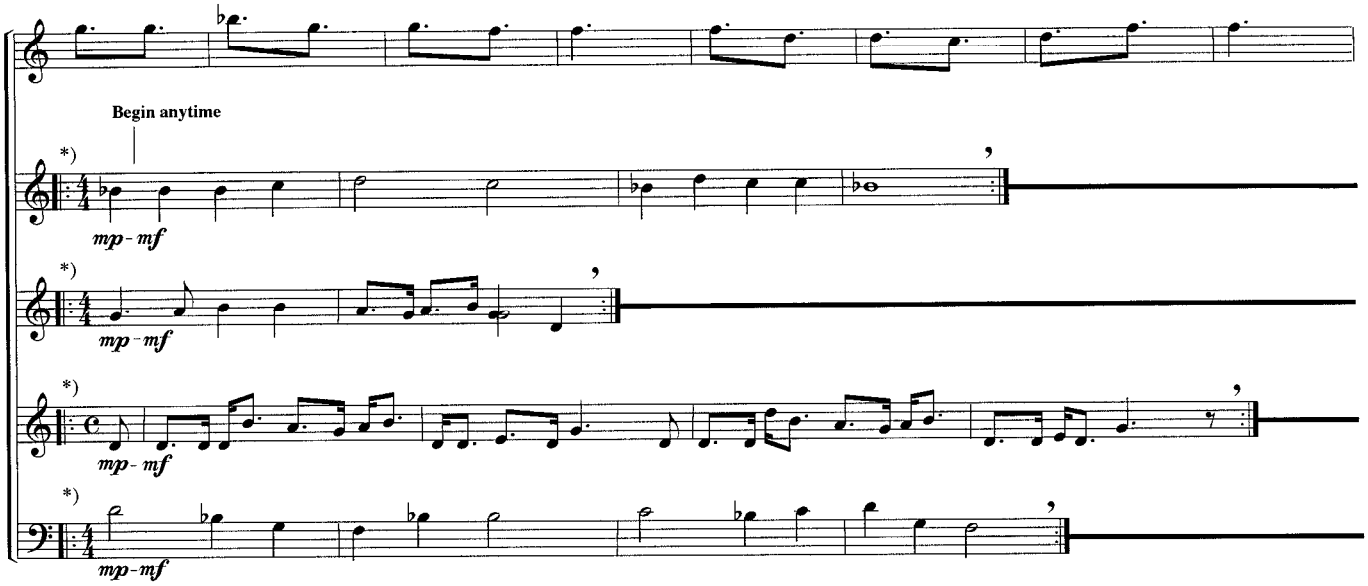
p

(mp)

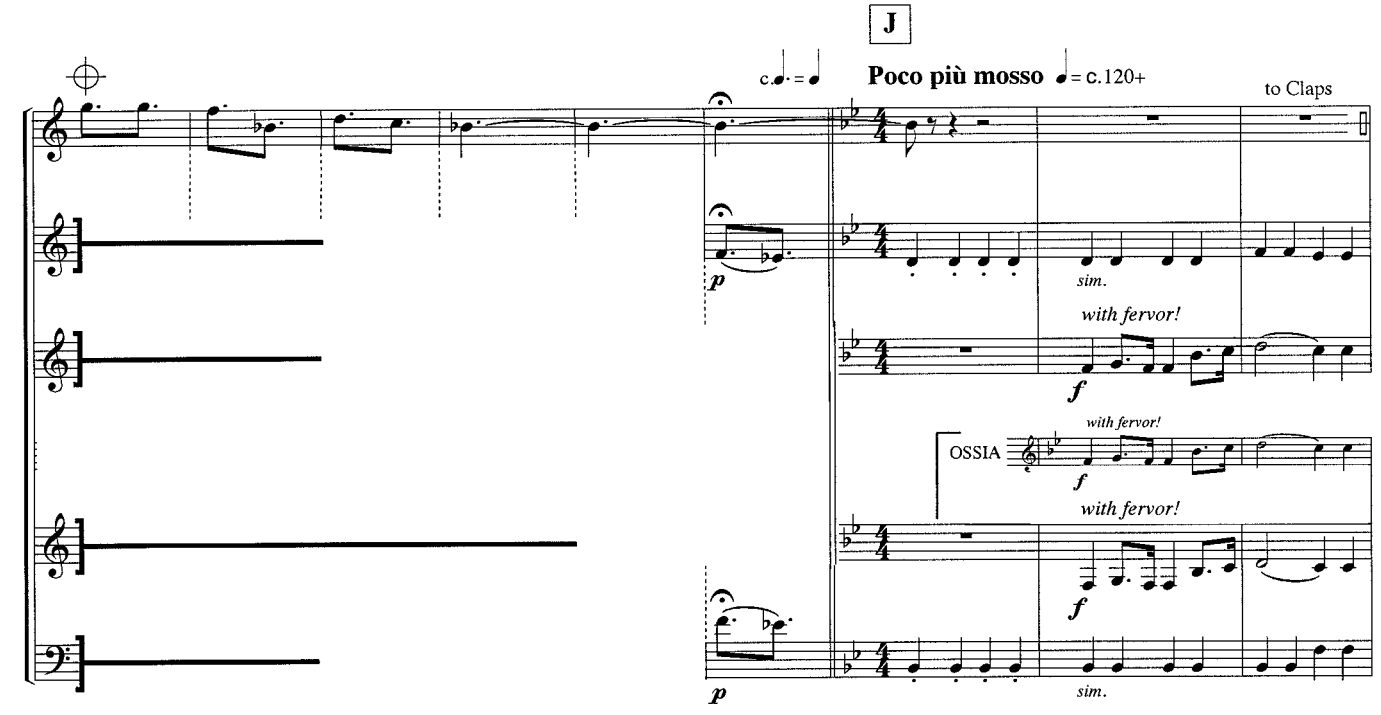
f

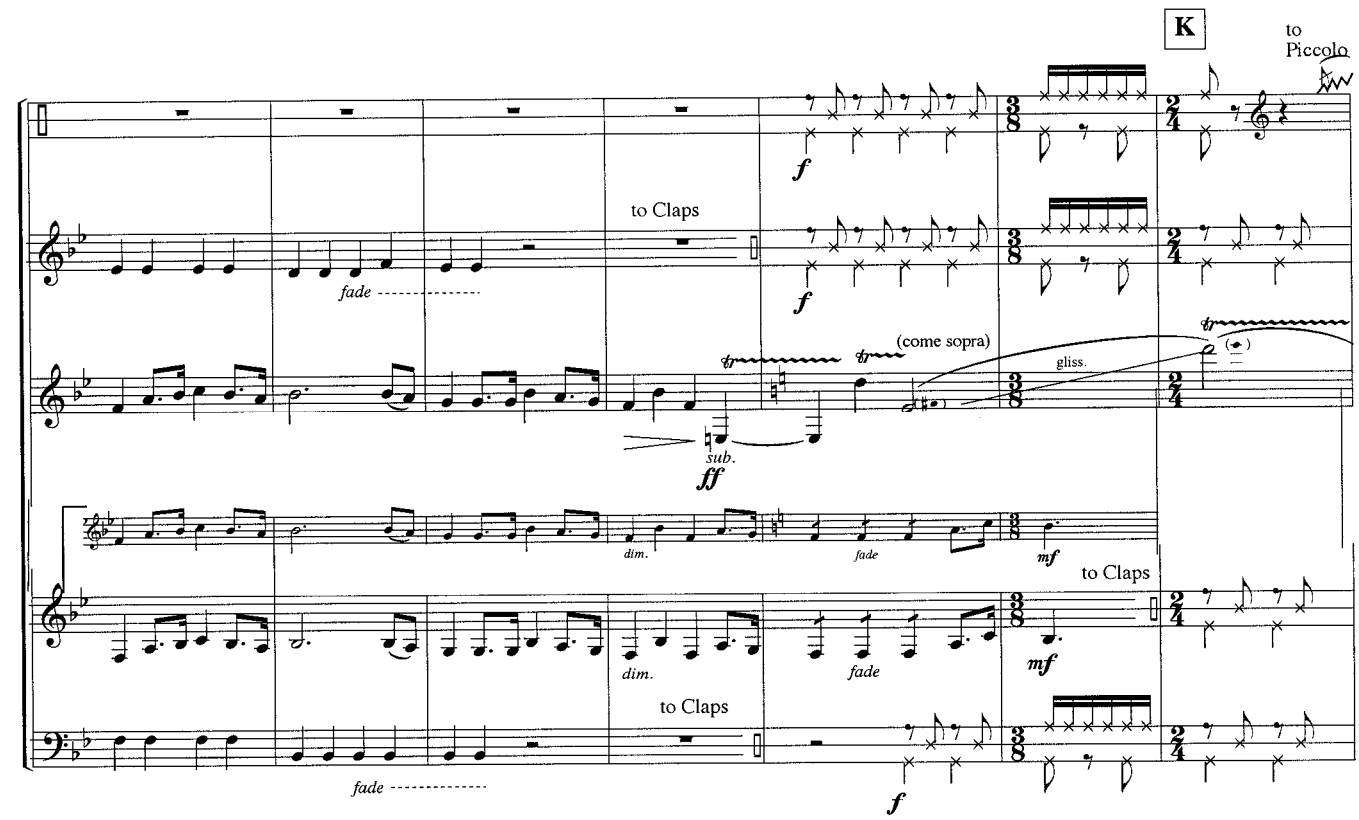
mp

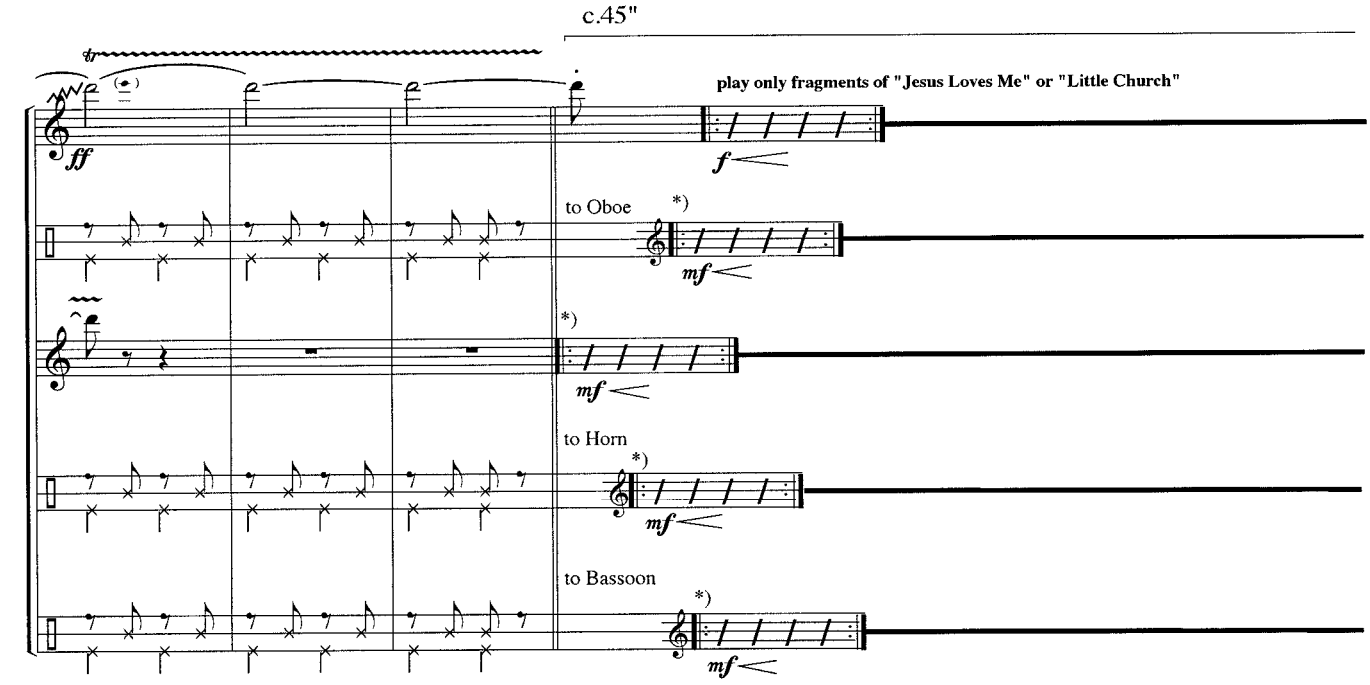

G
H
I
"Squarely" and simply
dim.
sempre
mp
mf
p
f



*) Repeat song fragments or parts thereof at independent tempi until ⊕ ; at which point fade out suddenly or in a scattered fragmented way.







*) Replay fragments of your previous song quote, (for any one except Piccolo) in any order, any manner.

(c.45")

When 'bugle call" sounds immediately fragment musical material you're in as much as possible, creating "scattered" sound which fades away

(Dead Silence!)

G.P.

to Flute

to reg. Oboe

to reg. Cl.

**) (to "trumpet")

**) (to "trumpet")

ff

At height of crescendo interrupt suddenly with improvised "cavalry charge" and repeat 1-2x

OSSIA

begin with into: call

**) At climactic point you may do quasi brass playing—Oboe—remove reed, play by placing lips (slightly apart so they'll vibrate) on reed socket well and rapidly drawing air through the instrument and into body, while allowing the lips to buzz or vibrate as air flows past. It should produce a trumpeting effect. Clarinet—remove mouthpiece, play by blowing into barrel end in quasi trumpet fashion with buzzing lips. Long trumpeting sounds, any pitch, will suffice for what the composer has in mind here.

L

Freely

c.15"

come sopra

♩ = 60 *da lontano*

sfzpp

p espr.

da lontano

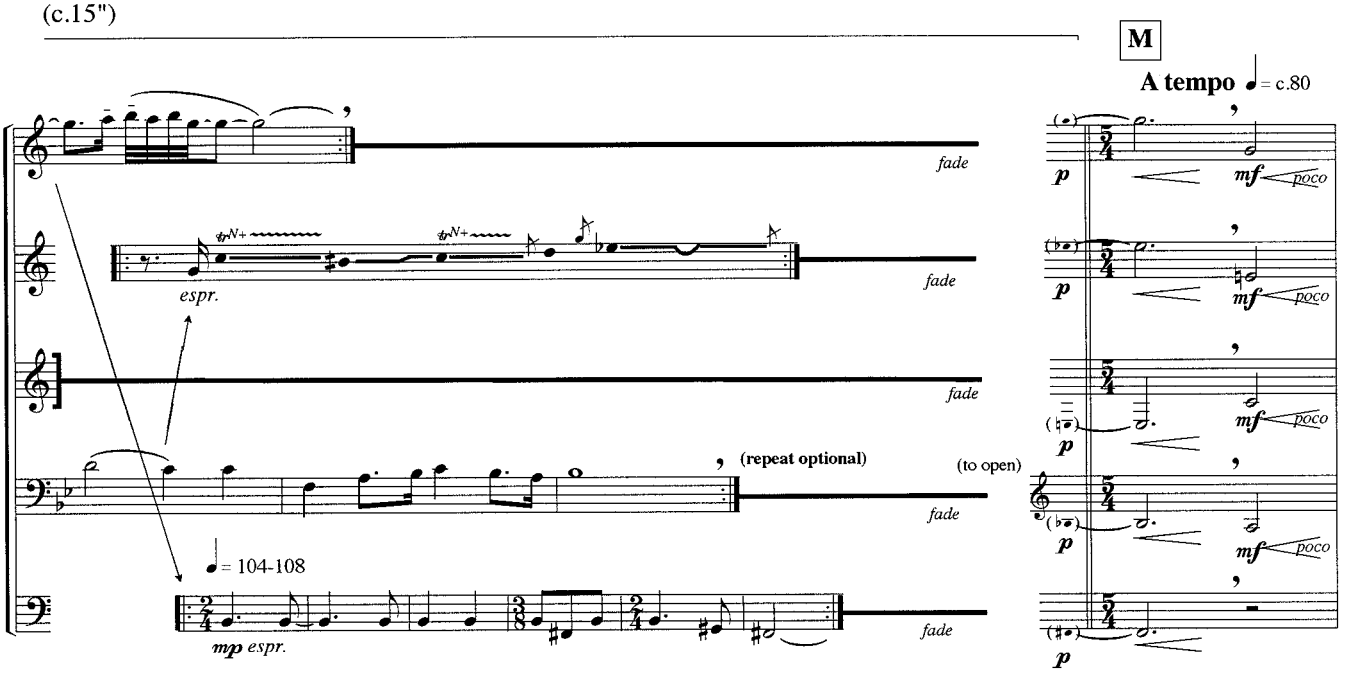
pp

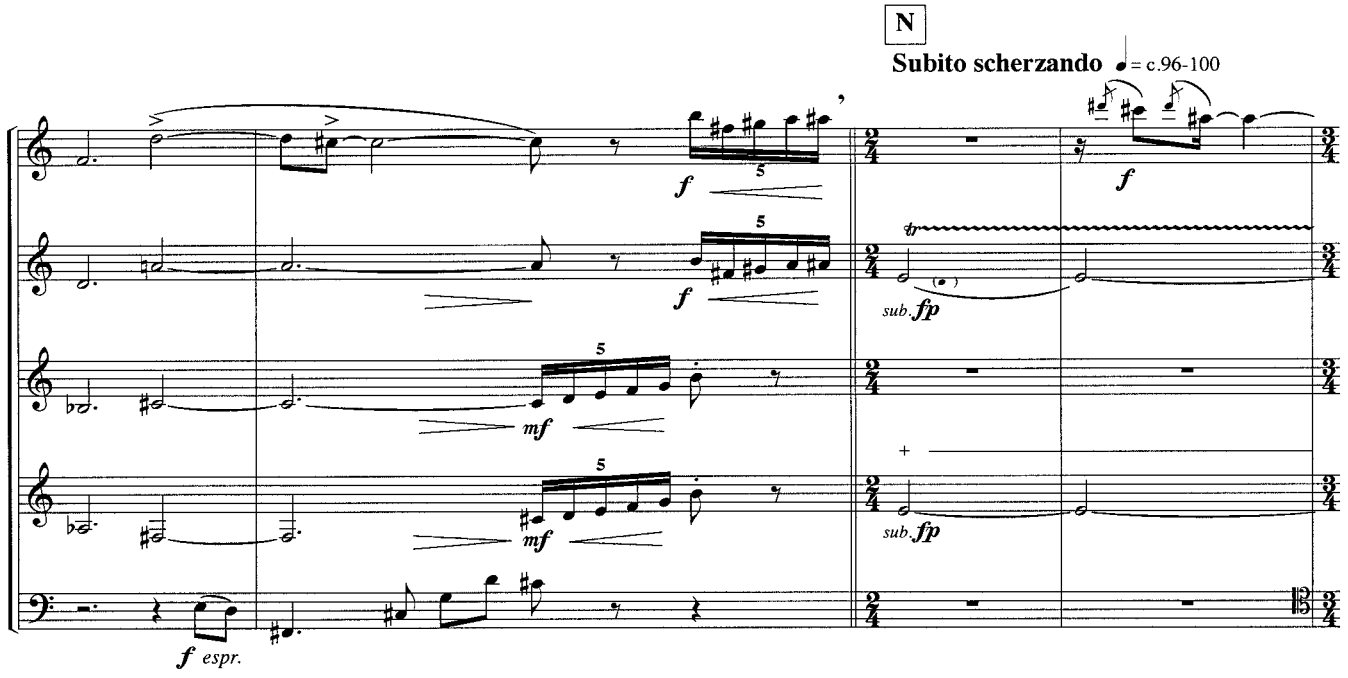
in tempo ♩ = 120

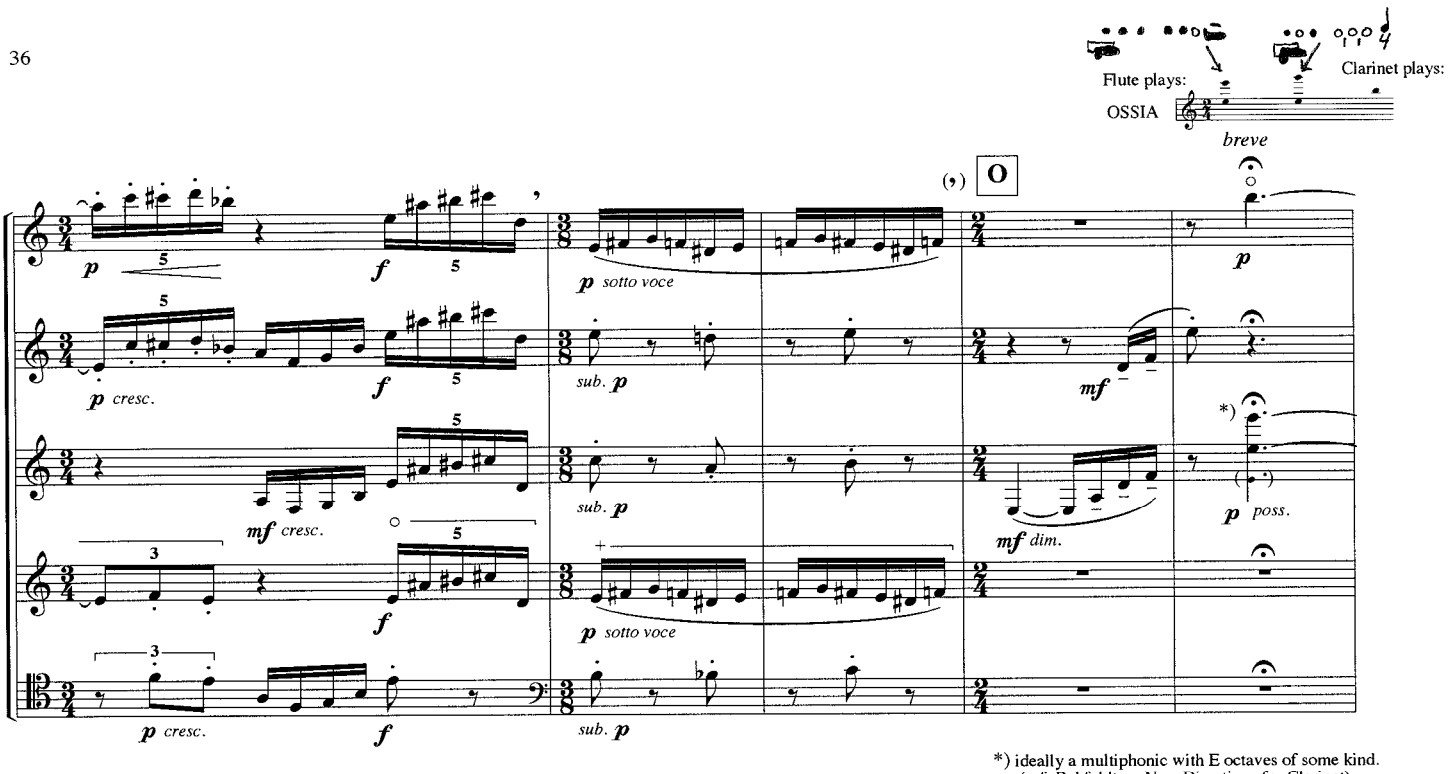
con sord.

mp

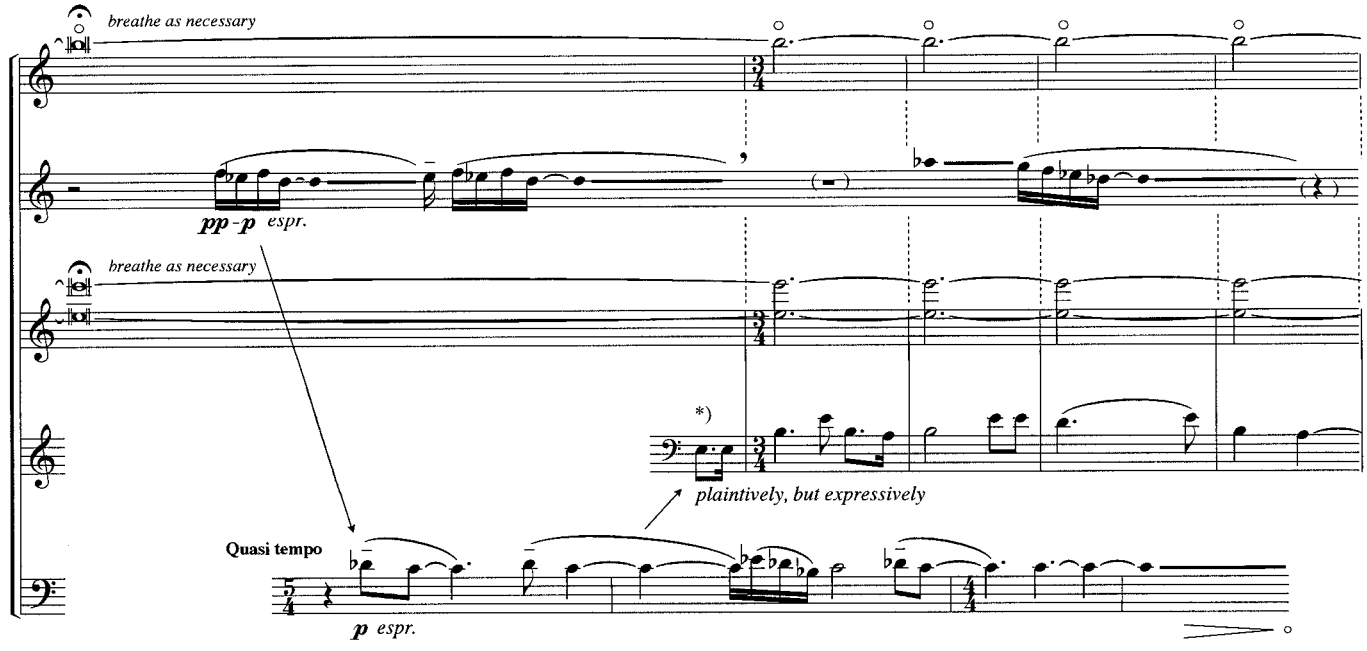
(c.15")


M
A tempo ♩= c.80
fade
espr.
(repeat optional)
(to open)
♩= 104-108
mp espr.
p
mf poco

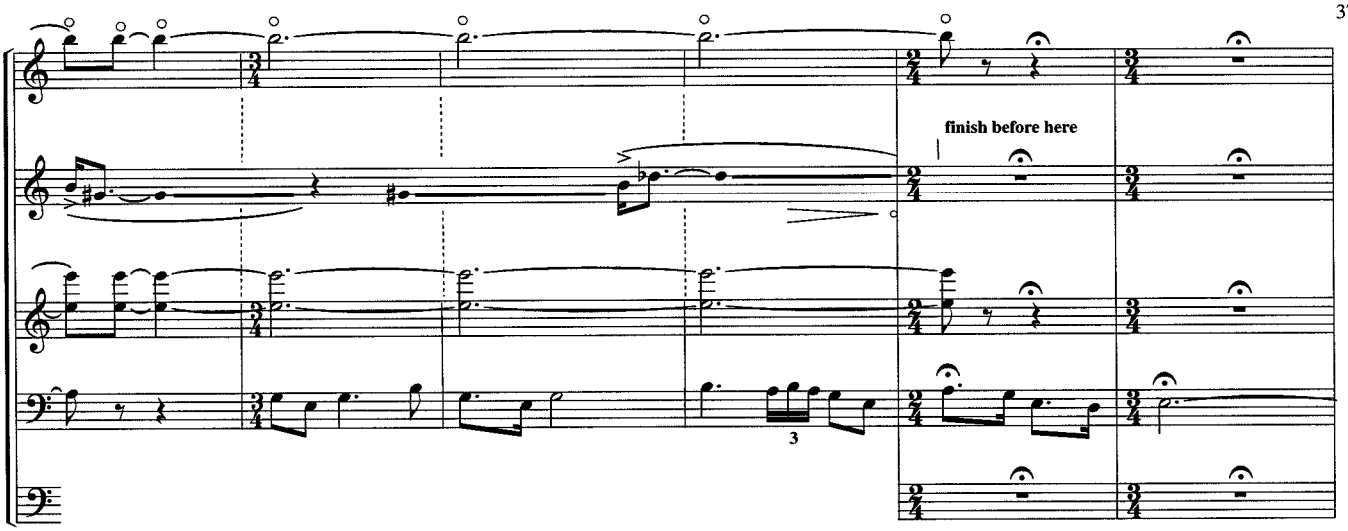

N
Subito scherzando ♩= c.96-100
f
f espr.
mf
sub. fp

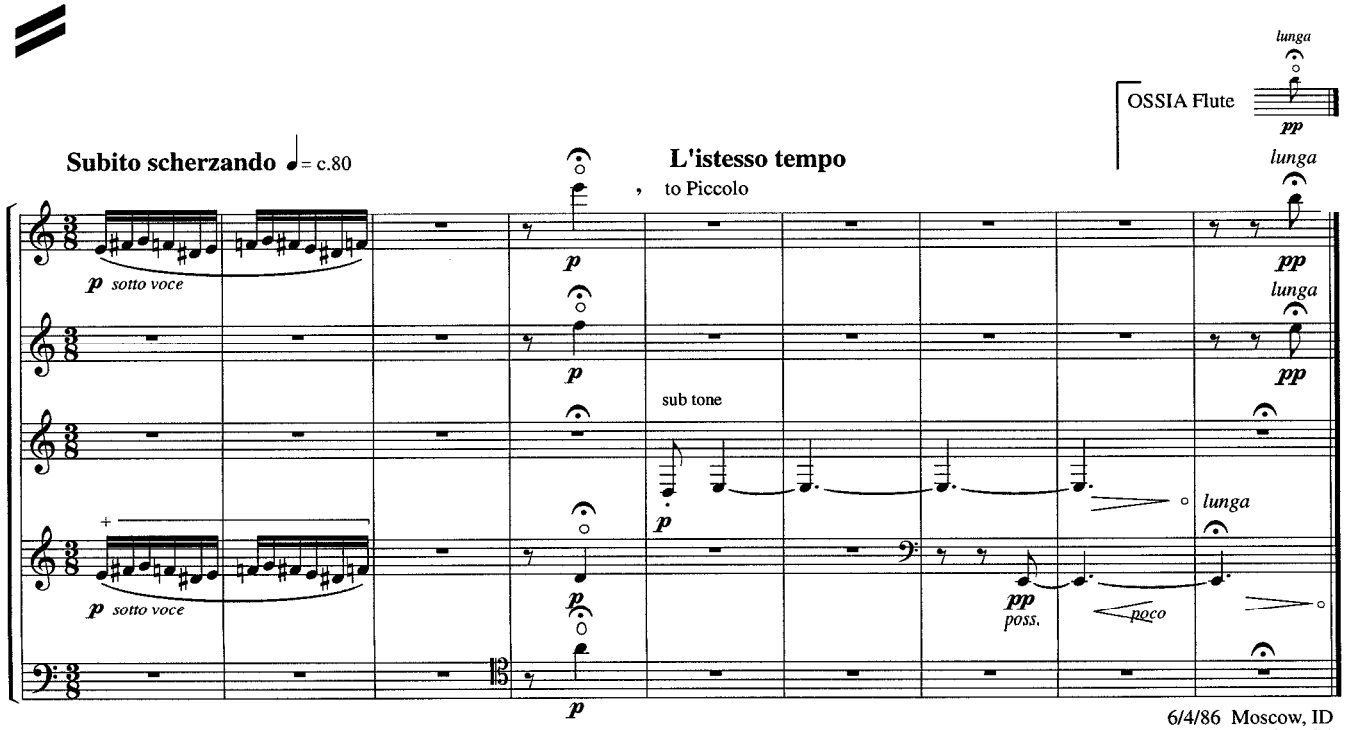


*) ideally a multiphonic with E octaves of some kind.
(ref: Rehfeldt — New Directions for Clarinet)



*) "Farewell to the Warriors" — Chippewa





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MSS by Andy Vores/composer