

# SANTA FE TRAIL ECHOES

*(Image Music VIII-A)*

version for

Violoncello Solo

*based on photographs*

*by*

Joan Myers

GREG A STEINKE

Score

*Movements Based Upon:*

Prologue: Round Mound, New Mexico, 1982\*

On the Trail: Dorsey Mansion, New Mexico, 1983\*

Bent's Old Fort, Colorado, 1983\*

Iron Springs Stage Station, Colorado, 1983\*

*(In Memory of the Amache Japanese-American Internment Camp)*

Ocaté, New Mexico, 1983\*

San Miguel, New Mexico, 1981\*

Epilogue: Cañoncito, New Mexico, 1981\*

\*Photographs and Commentary  
by  
*Joan Myers*

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(Note: A set of slides to project for performance is available from the the composer .)

## Program Notes

### SANTA FE TRAIL ECHOES

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version for  
Violoncello Solo

*SANTA FE TRAIL ECHOES* was originally written for a composition recital at Ball State University. It resulted from a perusal of Ms. Myer's photography book, *ALONG THE Santa Fe Trail* and resultant discussions I have had with her concerning the connection it had with the photography she ultimately did of Japanese/American Internment Camp sites (used in *CONCENTRATED IMAGES*) wherein I found that the Amache, Colorado site was very near Iron Springs Stage Station, one of the photographs in the Santa Fe book. It was also during her travels making the photographs for the Santa Fe book that she accidentally came across one of the internment camp sites in Colorado (Amache) and subsequently decided to make photographs of the remnants of as many camps as she could. So this piece for solo viola is a way of honoring her other photographic work and reflecting upon those images. The piece was premiered by Michelle La Course, violist on February 22nd, 1992. This newly revised version for violoncello was completed in May, 2001.

Duration: 25'

## Prologue:

Round Mound, New Mexico, 1982



**Round Mound, New Mexico, 1982**

Round Mound was a major landmark for wagon trains. Often trail travelers scaled the summit and described the sight and sounds of the caravan passing below: "The wagons marched slowly in four parallel columns, but in broken lines, often at intervals of many rods between. The unceasing 'crack, crack,' of the wagoners' whips, resembling the frequent reports of distant guns . . ." (Josiah Gregg, 1831).

Dedicated  
to  
Joan Myers

# SANTA FE TRAIL ECHOES

(Image Music VII-A)

version for  
Violoncello

Greg A Steinke

Prologue:  
Round Mound, New Mexico

Freely, but fairly fast

\*pizz.  $\circ$   $\circ$   $\circ$   $\circ$  , pizz. *sul pont. Nor. e Arco*

*f* *mf* *mp* *f*

*pizz. stentando* *Arco* *Tempo I° = c. 76; ♩ = ♩*

*sfz* *sub. mp* *mf* *(colla punta dell'arco)*

*Sul G* *p* *6* *6* *f* *Sul D* *p* *6* *6* *gliss.* *gliss.*

*\*\** *f* *Sul C* *6* *6* *off str.* *3/4* *ffp* *sfz* *f* *Arco e sul pont.* *7/8* *3/8* *p*

*Sul G* *p* *6* *6* *3/4* *ffp* *sfz* *p* *Arco* *2/4* *sub. mp, cresc.* *sim.*

*3/4* *f* *stentando*

\* Bartók "snap" pizz.

\*\* left hand pizz.

Violoncello

**D** *sul pont.*

sub. *p*, *cresc.* *mp*

Tempo II° ♩ = c. 60; "Vista Music"

*mf*, *espr.* *pizz.* *Arco* *mf*, *espr.*

a Tempo I°

**E** *Freely*

*pizz.* *mp* *sul pont.* *Sul C* *gliss.* *Sul G* *pizz.*

sub. *p*, *cresc.*

Subito Tempo II°

*mf* *Arco* *f*, *espr.*

Repeat 1-2 times, any order after once in order.

*f* *pizz.* *mf* \* *fade*

\* D♯ or # on repeat.

*sul pont. e Nor. e Arco*  
*pizz.*  $\square - \vee$  *pizz.*

sub. *f* *sfz* *f* *lv*

1/26/92; rev. 5/01

## On the Trail:

Dorsey Mansion, New Mexico, 1983



**Dorsey Mansion, New Mexico, 1983**

This salamander fountain is part of the landscaping for the lavish mansion built by New Mexican politician and swindler Stephen Dorsey in late trail days. Today the blowing wind and passing thunderstorms are the only guests at this abandoned site of yesteryear parties.

Violoncello  
On the Trail:  
Dorsey Mansion, New Mexico

Briskly, in 3

(Arco)

*mf*, quasi spiccato e saltato

**A**

*stentando* - - - *a tempo*

*mp - f*

*poco cresc.*

*stentando* - - - *a tempo*

*mp*

*poco sfz*

*mp*

*poco sfz*

*mp*

*stentando* - - - - - *meno*

*mp*

*poco sfz*

**B**

2nd time *f*

2nd time *meno*

*mp*

*poco sfz*

*mp*

*poco sfz*

*mp*

Violoncello

*stentando* ----- | C Tempo I°

Arco V *mp* *poco sfz* *mf, quasi spiccato e saltato*

*pizz.* Arco

*pizz.* Arco *poco stentando*

*mp* *poco sfz* *poco a poco dim.*

----- Freely D *molto sul pont.* *sub. f* *sfz* *f* Arco *quasi Tempo II° (meno)* *sub. mf* *sub. f*

Place anywhere in measure. Should not be in rhythm.

Make each playing of this excerpt gradually more strained and stilted.

Subito from a "ghostly" past - "After the Ball"

Arco e molto sul pont. *p* *sub. f*

Arco *sub. mf* *molto sul pont.* *più. p*

Perform randomly, but keep a sense of the tempo.

Sul pont. any pitch.

Arp. on 4 strings behind bridge, normal or col legno

Random pizz. any pitch.

Arco e normale *mf* *Improv. come retro*



Violoncello

Arco e normale

come retro

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of two sharps (F# and C#). It contains a sequence of notes: a dotted quarter note G2, an eighth note A2, a quarter note B2, a quarter note C3, a quarter note D3, and a quarter note E3. The dynamic marking *mf* is placed below the first note. The staff ends with a double bar line and repeat dots.

**E**

Move ahead in one beat to measure.

*semp. sul pont.*

*poco normale*

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of two sharps. It contains a sequence of notes: a dotted quarter note G2, an eighth note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The dynamic marking *grad. cresc.* is placed below the first note, and *f* is placed below the eighth note. The staff ends with a double bar line.

*sul pont.*

*nor.*

In three beats to measure.

*sul tasto*

*Sul D*

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of two sharps. It contains a sequence of notes: a dotted quarter note G2, an eighth note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The dynamic marking *dim.* is placed below the first note, *mp* is placed below the eighth note, and *dim. al fine* is placed below the thirteenth note. The staff ends with a double bar line.

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of two sharps. It contains a sequence of notes: a dotted quarter note G2, an eighth note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The dynamic marking *Sul G* is placed below the first note, and *mf-f* is placed below the thirteenth note. The staff ends with a double bar line.

## Bent's Old Fort, Colorado, 1983



### **Bent's Old Fort, Colorado, 1983**

In early trail days this adobe trading post, built in 1834, was the only structure between Missouri and the little Spanish towns near Santa Fe. The fort site sits like a castle with its rounded turrets on a bluff overlooking the Arkansas River; one can easily imagine Indian encampments spread over the plains beyond it. When travelers crossed the Arkansas River just southwest of the fort, they headed into what was then territory of the Mexican Republic.

Violoncello

Bent's Old Fort, Colorado

Brisk and "Upbeat" ♩ = c. 126

*f* *dim.*

**A**

*poco sten. - - - - a tempo*

*mf* *mp* *sub. f*

**B**

*mf* *f*

**C**

*mf*

*f* *dim.*

**D**

*pizz.*

*Arco*

*mp* *sub. f*

**E**

*poco sten. - - - - a tempo*

*dim.* *sub. f*

Violoncello

3/8 3/4 2/4 3/8 3/4 2/4

F

*mf* *f*

G

*dim.*

*pizz.* *mp* *Arco* *sub. f* *mf*

*mf* *mf, espr.*

H

*mf* *mp* *mf, espr.* *Sul D*

*sub. mp* *sub. mf, espr.* *sub. mp*

*sub. mf, espr.* *sub. mp* *sub. mf, espr.*

I

*sub. mp* *sub. mf, espr.*

Violoncello

*poco sten. - a tempo*

Musical staff 1: Bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *poco dim.*

Musical staff 2: Bass clef, starting with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Time signature changes: 2/4, 3/4, 2/4. Dynamics: *mp*

Musical staff 3: Bass clef, starting with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Time signature changes: 2/4, 3/4, 3/8, 3/4, 3/8. Dynamics: *mp*. Includes *Sul D* and *Sul G* markings.

Musical staff 4: Bass clef, starting with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Time signature changes: 3/8, 2/4, 3/4, 3/8, 2/4. Dynamics: *mp*. Includes a boxed letter **J**.

Musical staff 5: Bass clef, starting with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Time signature changes: 3/4, 2/4, 3/4, 2/4. Dynamics: *sub. f*. Includes *pizz.* and *Arco* markings.

Musical staff 6: Bass clef, starting with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Time signature changes: 3/8, 3/4, 2/4. Dynamics: *sub. f*.

Musical staff 7: Bass clef, starting with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Time signature changes: 3/8, 3/4, 2/4. Dynamics: *dim.* and *sub. f*. Includes a boxed letter **K**.

Musical staff 8: Bass clef, starting with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Time signature changes: 3/8, 3/4, 2/4. Dynamics: *mf*. Includes a boxed letter **L**.

Musical staff 9: Bass clef, starting with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Time signature changes: 3/8, 3/4, 2/4, 3/8, 2/4. Dynamics: *f*.

Violoncello

**M**

Musical notation for section M, starting in 2/4 time. The first four measures feature a steady eighth-note pattern. The fifth measure is marked *dim.* and *pizz.*. The sixth measure is marked *mp*. The seventh measure is marked *sub. f* and *Arco*. The section ends with a fermata over a chord.

**N**

Musical notation for section N, starting with a fermata over a chord. The first measure is marked *mf*. The section consists of eighth-note patterns and rests.

Continuation of section N, featuring a change in time signature to 3/8 and then 2/4. The first measure is marked *mf* and the second *mp*.

**O**

Musical notation for section O, starting with a fermata over a chord. The first measure is marked *mp*. The section includes time signature changes to 3/4 and 2/4, with the second measure marked *p*.

Continuation of section O, starting with a fermata over a chord. The first measure is marked *pp*. The section includes time signature changes to 3/4 and 2/4, with the second measure marked *f* and *pizz.*

*non arp.*

Continuation of section O, starting with a fermata over a chord. The first measure is marked *f*. The section includes a *sec.* (second ending) marking.

2/13/92; rev. 5/01

# Iron Springs Stage Station, Colorado, 1983

*(In Memory of the Amache Japanese-American Internment Camp)*



## Iron Springs Station, Colorado, 1983

The stretch of trail between Bent's Fort and Trinidad was long and barren in the nineteenth century and remains so today. These post stubs are all that remain in the rectangular corral that enclosed the station's livestock. (Not too far away from this site also lies the remains of one of the former Japanese American Internment Camps at Amache.)

Violoncello  
Iron Springs Station, Colorado

Freely

*col legno tratto* *battuto*  
*p - pp* *p*

*modo ord. e poco sul pont.* *col legno battuto* *Arco (wood/hair)* *pizz.* *Arco*  
*p* *poco sfz* *mf* *sfz*

*sub. mf* *come prima* *col legno battuto* *modo ord. e poco sul pont.*  
*p* *mp* *mf* *sfz*

*Sul C e sul pont. (quasi trem.)*

*pp, cresc.* *gliss.* *gliss.* *gliss.* *gliss.*

*a Tempo* ♩ = c. 80-86

*pizz.* *f*

*arco e sul pont.* *sfz p* *sfz p* *Freely*

*f* *gliss.* *gliss.* *pp, cresc.*

*poco sten. - - - - a Tempo*

*pizz.* *f* *poco pesante - - - - -*

*Tempo giusto* *Sul A*

*Arco* *f, dim.* *3* *Sul D* *Sul G* *Sul C*



Violoncello

*Sul G e sul pont.* *Sul D* *quasi gliss.* *p*

Lento, legato

\*"Esashi Oiwake" - Japanese

♩ = c. 72

+ "Sleep Song" - Hopi

*mp*

Lento come retro

*col legno battuto* *p*

*modo ord. e poco sul pont.*

*col legno battuto*

♩ = c. 72

*poco presante*

*come retro*

*sub. mf* *mp* *p* *mf*

Lento come retro

*mp* *col legno battuto* *p*

*modo ord. e poco sul pont.*

*mf* *sfz* *mp* *mp*

Freely

*pizz.*

*Arco*

*col legno tratto*

*mf* *sfz* *mp* *p*

*modo ord. e poco sul pont.*

*in modo ord.*

*(roughly)*

*pizz.*

*pp* *pp* *p* *sub. ff, rinforzato* *sfz* *sec.*

*Sul D & G*

\*Quoted from p. 59, Patia R. Isaku, MOUNTAIN STORM, PINE BREEZE - Folk Song in Japan, The University of Arizona Press, ©1981.

+Quoted from p. 33, John Bierhorst, A CRY FROM THE EARTH - Music of the North American Indians, Four Winds Press, ©1979.

Ocaté, New Mexico, 1983



Ocaté, New Mexico, 1983

From the top of Apache Mesa one has a grand view of the eroded ruts of the trail as they swing down from Rayado between two mesas, circle around the tip of Apache Mesa, and then head toward Fort Union.

Violoncello  
Ocaté, New Mexico

Energico ♩ = c. 132+

The score is written for cello in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and a tempo of approximately 132 beats per minute. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. It includes several dynamic markings: *f*, *ff*, *sfz p*, *cresc.*, *colla punta dell'arco*, *pizz.*, and *sub. mp*. There are also performance instructions such as *Arco* and *tr.* (trills). The score is divided into sections, with section A starting at the beginning of the fifth staff and section B starting at the beginning of the eighth staff. The piece concludes with a final staff of music.

Violoncello

*mf, cresc.* (colla punta dell'arco)

*pizz.* Arco **C** *sub. mf* *mf*

*f sfz p*

*f* *ffp* *sfz f* *mf, cresc.*

*pizz.* Arco *poco ritenuto* - - - a Tempo alla Waltz *f, poss.* *p* *lv* *mp*

*ossia on repeat:*

*cresc.*

*dim.*

Violoncello

Musical staff with bass clef. It features several triplet markings (3) and dynamic markings including *mf* and *cresc.*

Musical staff with bass clef, showing first and second endings marked with 1 and 2. It includes dynamic markings like *mf* and *cresc.*

Musical staff with bass clef, starting with a boxed letter **E**. It includes *pizz.* (pizzicato) markings, dynamic markings *mf* and *cresc.*, and a *ritenuto* section indicated by a dashed line.

Musical staff with bass clef, starting with a boxed letter **F**. It includes *Arco* markings, dynamic markings *f* and *sub. p*.

... a Tempo II° ♩ = c. 60; "Vista Music"

Musical staff with bass clef, featuring 4/4 and 3/4 time signatures. It includes dynamic markings *f, espr.*

Musical staff with bass clef, featuring a 3/4 time signature. It includes dynamic markings *mf* and *sub. f*.

**G** Subito Tempo I° ♩ = c. 132+

Musical staff with bass clef, featuring a 3/4 time signature. It includes dynamic markings *mp, espr.* and *sub. f*.

Musical staff with bass clef, featuring a 4/4 time signature. It includes dynamic markings *sub. f*.

Musical staff with bass clef, featuring 4/4 and 3/4 time signatures. It includes dynamic markings *sub. f*.

Violoncello

*(colla punta dell'arco)*

*ff*

*cresc.*

*sub. mp* *f* *pizz.* *sub. mf*

**H**

*mf*

*cresc.*

*f* *sfz* *p* *f*

*pizz.* *Arco e sul pont.* *quasi flautando*

*ffp* *sfz* *f* *sub. p*

*Subito Furioso*

*p* *lv* *mp* *sub. f*

*Meno*

*f* *pizz.*

*a tempo*

*ff, rinforzato* *pizz.* *sec.*

2/15/92; rev. 5/01

\*Play as if recapitulating the "alla Waltz" section.

## San Miguel, New Mexico, 1981



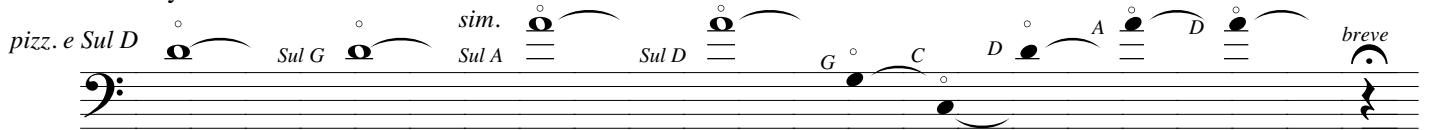
### San Miguel, New Mexico, 1981

This town with its lovely church was the site of customs collections for caravans entering Mexican territory. The trail crossed the Pecos River and entered the plaza opposite the church. Today, when the bell in the church courtyard is rung, its sound reverberates among the buildings of a nearly deserted town.

Violoncello  
San Miguel, New Mexico

Freely and Bell-like

*pizz. e Sul D* *Sul G* *sim. Sul A* *Sul D* *G* *C* *D* *A* *D* *breve*



*f*

*echo*

*mf*

*Quasi tempo*  
*poss.*

*Arco e con sord.*



*mf, espr.*

"Bells"

*D*

*Quasi tempo*

*pizz. C* *G* *f, poss.*



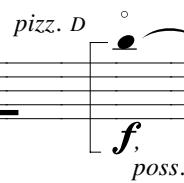
*Arco*



*poco più intensivo*

"Bells"

*pizz. D* *A* *f, poss.*



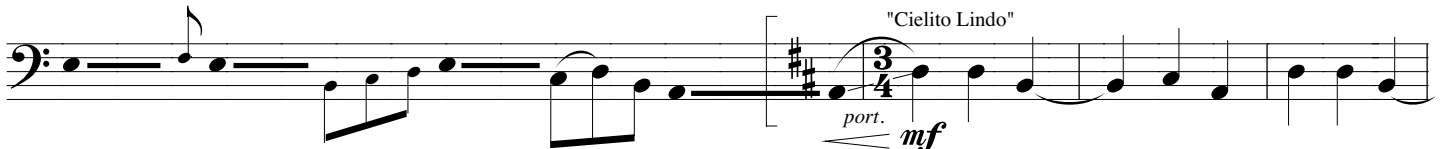
*Arco*  
*mp*



*a tempo alla waltz*

"Cielito Lindo"

*port. mf*



*Freely*

*come retro*  
*(as an echo)*

*fade* *p*



*Freely*

*fade sub. mf*

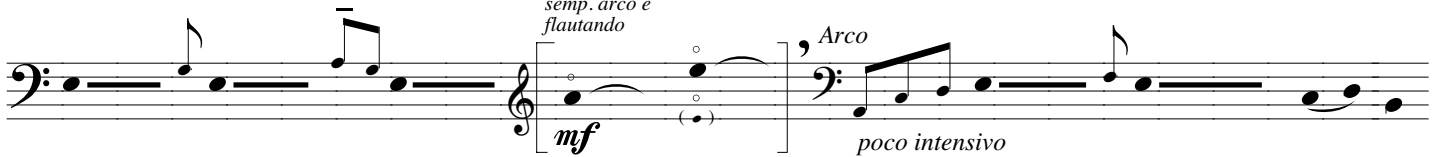


"Bells"

*semp. arco e flautando*

*Arco*

*mf* *poco intensivo*



*Pueblo Song*  
*senza sord.*

*pizz.*

*Arco e sul tasto*  
*(as an echo)*

*breve* *mf, espr.* *pp* *fade*





Violoncello

*subito più intensivo*

*come retro*

*port.*

*fade* **mp** *cresc.* **mf**

Freely

*semp. arco e flautando*

"Bells"

**mf, espr.** *sub. pp* *fade*

*sul tasto*

Subito: Freely and Bell-like

*pizz. e Sul D* *Sul G* *Sul A* *Sul D* *G* *C* *D* *A* *D*

**f, poss.** **mf** *pizz.* **p**

Subito tempo ♩ = c. 72

"Little Brown Church"

Arco (both lines)

*pizz.* *grad. fade*

Quasi tempo

Arco e con sord.

**pp** *poco intensivo* *poco più intensivo*

**f, poss.** *poco dim.* *dim.*

*breve* *senza sord. e pizz.* *molto sul pont.*

*Sul D* *Sul A* *arco* *Sul G* *Sul A* *poco gliss.* *pizz.*

**sub. f** **pp** *l.v.*

## Epilogue:

Cañoncito, New Mexico, 1981



**Cañoncito, New Mexico, 1981**

*Cañoncito figured conspicuously in the Civil War Battle of Glorieta Pass. The Union forces slipped behind the Confederate front line and burned the enemy's supply wagons here. The battle proved the turning point of the war in the West.*

Violoncello  
Epilogue:  
Cañoncito, New Mexico

Freely  
*mf*  
*pp*  
Prayerlike  
*mp*, *espr.*



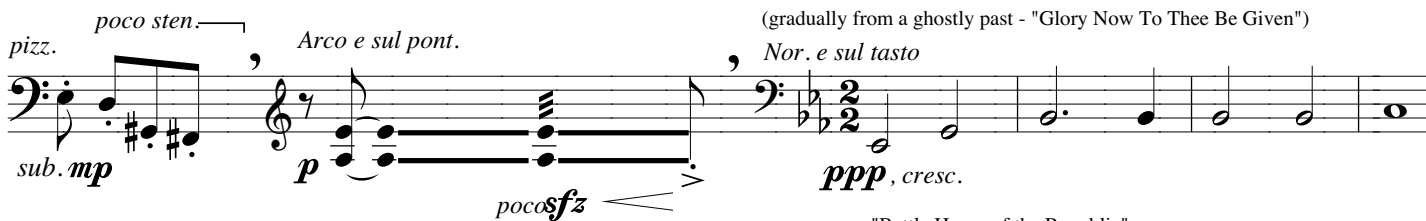
*più intensivo*



*mp*  
*f*  
*ppp*, *cresc.*  
*ppp*, *cresc.*



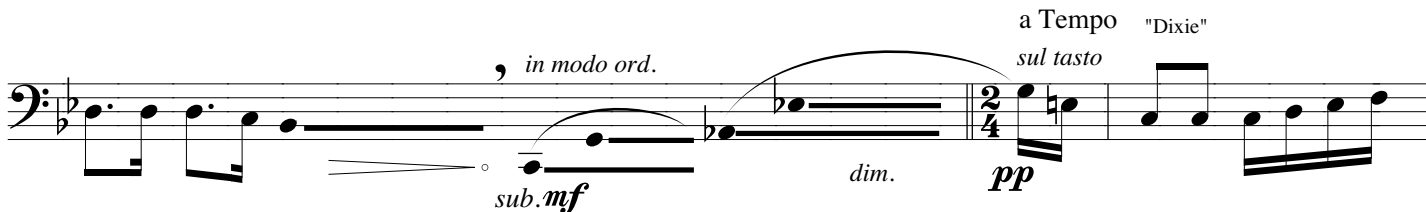
*poco sten.*  
*pizz.*  
*Arco e sul pont.*  
*Nor. e sul tasto*  
*sub. mp*  
*p*  
*poco sfz*  
*ppp*, *cresc.*



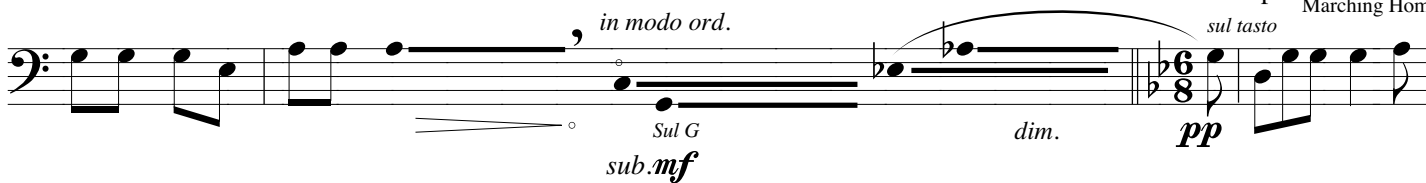
*in modo ord.*  
*sub. mf*  
*dim.*  
*pp*  
*ppp*, *cresc.*  
"Battle Hymn of the Republic"



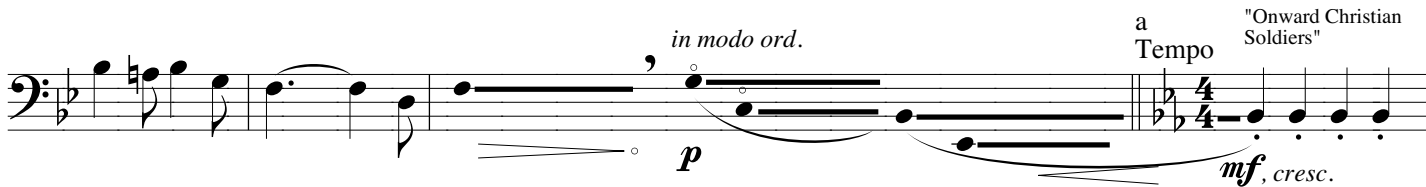
*in modo ord.*  
*sub. mf*  
*dim.*  
*pp*  
*ppp*, *cresc.*  
"Dixie"



*in modo ord.*  
*sub. mf*  
*dim.*  
*pp*  
*ppp*, *cresc.*  
"When Johnny Comes Marching Home"



*in modo ord.*  
*p*  
*mf*, *cresc.*  
"Onward Christian Soldiers"



*f*



Violoncello

Arco e sul pont. *p* *mp* *poco sfz* *pizz.* *f* *poco sten.* *Arco* *come prima* *mp, espr.*

*mf* *pp* *p, espr.*

2-3" *sul pont. e pizz.* *Nor. e Arco* *pizz.* *f* *sfz* *f* *lv*

2/10/92  
Muncie IN;  
rev. 5/01  
Tierra del Mar, OR  
Mt. Park, OR