

NIKOLAI RIMSKY-KORSAKOV

From the SNOW MAIDEN

DANCE OF THE TUMBLERS

Arranged by James Curnow

INSTRUMENTATION

1	Full Score	5	B♭ Trumpet 1
8	Flute	5	B♭ Trumpet 2
2	Oboe (opt.)	4	F Horn (opt.)
2	Bassoon*	8	Trombone/Baritone B.C.*
6	B♭ Clarinet 1	2	Baritone T.C.*
6	B♭ Clarinet 2	4	Tuba*
2	B♭ Bass Clarinet*	4	Percussion 1 Bass Drum, Cr. Cym.
2	E♭ Alto Saxophone 1	2	Percussion 2 Triangle, Tambourine
2	E♭ Alto Saxophone 2	2	Mallet Percussion Bells
2	B♭ Tenor Saxophone	1	Timpani (opt.)
1	E♭ Baritone Saxophone*		

*Any one or more of these instruments will provide an adequate Bass part.

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PROGRAM NOTES

Nikolai Rimsky-Korsakov, one of many great Russian composers and one of the members of the Mighty Five (Rimsky-Korsakov, Balakirev, Mussorgsky, Borodin and Cui), who all developed as composers and were the impetus of the Russian school of composition during the mid to late 1800.

Dance of the Tumblers is one of the main themes from his "Snow Maiden", one of the many operas he composed based on Russian folk and fairy tales. Though brief in duration, this vibrant and energetic dance is considered by many to be one of his most well-known themes and exudes the light-hearted spirit of much of the music from the opera.

PERFORMANCE NOTES

In order to give the music the energy required, it will be necessary to pay close attention to all dynamics (quick changes abound throughout the piece), the style (marcato and staccato), tempo ((constant throughout $\text{♩} = 128$) and a feeling of lightness, even when the style is marcato and the dynamic is at a fortissimo level.

Also, accents are clearly marked to help aid in grasping the heavy waited accent on beat two of many of the measures. Be careful not to let the tempo change because of dynamic changes. The tempo must not get slow or slower despite the dynamic level "piano", and "fortissimo" does not suggest getting faster. The tempo must be even and accurate from the beginning to the end.

ABOUT THE COMPOSER

James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan. He lives in Lexington, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc., publishers of significant music for concert band and brass band. He also serves as Composer-in-residence Emeritus on the faculty of Asbury University in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

His formal training was received at Wayne State University (Detroit, Michigan) and at Michigan State University (East Lansing, Michigan), where he was a euphonium student of Leonard Falcone, and a conducting student of Dr. Harry Began. His studies in composition and arranging were with F. Maxwell Wood, James Gibb, Jere Hutchinson and Irwin Fischer.

James Curnow has taught in all areas of instrumental music, both in the public schools (five years), and on the college and university level (thirty years). He is a member of several professional organizations, including the American Bandmasters Association, College Band Directors National Association and the American Society of Composers, Authors and Publishers (ASCAP).

As a conductor, composer and clinician, Curnow has traveled throughout the United States, Canada, Australia, Japan and Europe where his music has received wide acclaim. Curnow has been commissioned to write over three hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over five hundred.

Curnow was most recently honored with a listing in the Grove Dictionary of American Musicians.

From the SNOW MAIDEN

DANCE OF THE TUMBLERS

Duration – ca. 1:35

NIKOLAI RIMSKY-KORSAKOV
Arranged by JAMES CURNOW

Fast (♩ = 128)

Flute

Oboe

Bassoon

B♭ Clarinet 1, 2

B♭ Bass Clarinet

E♭ Alto Sax. 1, 2

B♭ Tenor Sax.

E♭ Bari. Sax.

Fast (♩ = 128)

B♭ Trumpet 1, 2

F Horn

Trombone/Baritone

Tuba

Play first 8 measures in absence of Timpani only

Percussion 1

Percussion 2

Mallet Perc.

(F, B♭) (Hard Mallets)

Timpani (opt.)

1 2 3 4 5 6 7 8

9 15

Fl. *mp cresc.* *tr* *ff* *mf*

Ob. *p cresc.* *tr* *ff* *mf*

Bsn. *p cresc.* *tr* *ff*

Cl. 1, 2 *p cresc.* *tr* *ff* *mf*

Bs. Cl. *p cresc.* *ff*

A. Sx. 1, 2 *p cresc.* *tr* *ff* *mf*

T. Sx. *p cresc.* *ff* *mf*

B. Sx. *p cresc.* *ff*

9 15

Tpt. 1, 2 *p cresc.* *a2* *ff*

Horn *p cresc.* *ff* *mf*

Tbn./Bar. *p cresc.* *ff*

Tuba *p cresc.* *ff*

Perc. 1 *Play* *p* *mp* *f* *ff* *Shake*

Perc. 2 *Triangle* *p* *mp* *ff* *mf*

Tambourine *p* *mp* *ff* *mf*

Bells (Small Brass Mallets) *mp cresc.* *dampen* *ff* *mf*

Milt. Perc. *mp cresc.* *ff* *dampen* *mf*

Timp. *p cresc.* *ff* *dampen* *mf*

9 10 11 12 13 14 15 16 17

25 Marcato

Small notes opt.

Fl.

Ob.

Bsn.

Cl. 1, 2

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn./Bar.

Tuba

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

18 19 20 21 22 23 24 25 *ff* 26

55

Fl. *ff*

Ob. *ff*

Bsn. *fp*

Cl. 1, 2

Bs. Cl. *fp*

A. Sx. 1, 2

T. Sx.

B. Sx. *fp*

55

Tpt. 1, 2

Horn

Tbn./Bar. *fp*

Tuba *ff* *fp*

Perc. 1 *Choke* *Play if no Timp.*

Perc. 2 *dampen*

Mlt. Perc. *ff*

Timp.

55 56 57 58 59 60 61 62 63

[illegible]

77

Fl.

Ob.

Bsn.

Cl. 1, 2

Bs. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

77

Tpt. 1, 2

Horn

Tbn./Bar.

Tuba

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

73 74 75 76 77 78 79 80 81

f

Play

f

f

f

