

DWARVES

IAN DETERLING

CA. 3:30

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ORCHESTRA

For Preview Only

Instrumentation:

Piccolo (*optional*)

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn (*optional*)

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet (*optional*)

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1 (*one percussionist*)

Bass Drum

Anvil

Percussion 2 (*one percussionist*)

Tambourine

Triangle

Suspended Cymbal

Percussion 3 (*one percussionist*)

Crash Cymbals

Glockenspiel

Electric Bass (*optional*)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

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Notes

I wrote **Dwarves** in 2018 for Brian Langley - a good friend and wonderful band director. One day over a cup of coffee, he suggested that I should look into writing/arranging works for flexible instrumentation - a way of scoring music so that ensembles that frequently have to deal with 'incomplete' instrumentation ('incomplete' as far as traditional concert band ensembles go) can still perform works with the guarantee that all the parts are covered and the ensemble is properly balanced. **Dwarves** is the first piece I wrote specifically for Flex-Band. This orchestral arrangement was made specifically for the Northshore Philharmonic Orchestra - Tracey Gibbens, conductor.

I always find it fascinating yet challenging (in a good way) whenever I revisit a work/adapt and rewrite it for a different instrumentation. **Dwarves**, a piece originally for flexible instrumentation, was no exception. While working on different chord voicings, counter melodies, and having the full pallet of orchestral timbres at my disposal, I decided to transpose the piece up to B minor (original key of G minor). This added an extra degree of brilliance while allowing some melodies and musical ideas to be dropped an octave for a contrasting heavier low end.

Dwarves is based primarily on two different themes - the A theme (minor and serious) and the B (major, a bit more uplifting). There is a 'C' section, but it is loosely based on a variation of the A theme:

[1-24] Intro/ A theme: establishes a dark mood while the initial statement of the melody in the low voices [starting in measure 13] depicts the great, powerful dwarves of Norse mythology.

[25-48] A/ A': Second version of the A theme - twice as fast and in the upper voices.

[49-56] Intro/ A theme: this darker restatement of the A theme gives greater contrast to the brighter, more lively B theme introduced in measure 57.

[57-68] B theme: lively and joyous; reminiscent of the light-hearted nature of the dwarves (or dwarfs) in Disney's *Snow White and the Seven Dwarfs*.

[69-80/81-88] C (or A''): the mysterious and foreboding Mines of Moria (J. R. R. Tolkien's *Lord of the Rings*).

[89-96/97-116] B theme with descending variation of the A theme: mystical but ominous.

[117-140] Intro/ A theme: a repeat of the beginning before the final statement of the A theme.

[141-161] Final boisterous statement of the A theme.

About the Composer

Ian Deterling (b. 1990) is a composer, arranger, vegan, and horror film enthusiast. He strives to find a balance between making a work aesthetically intriguing while accessible for musicians of varying skill levels. His works have been performed by educational ensembles at high schools and colleges as well as amateur community bands, orchestras, and ensembles all around the world. More demanding works in his portfolio have attracted the attention of members from prestigious organizations such as the London Symphony Orchestra, the São Paulo State Symphony, and the San Antonio Symphony. Deterling carries not only a passion for creating, but a devotion to sharing his work, ideas, and unquenchable thirst for knowledge. In pursuit of a deeper understanding of everyday life, he teaches students to approach their education with enthusiasm and to always reach for deeper insight. Deterling lives by the principles he teaches and strives to maintain relevance as an instructor through his creative portfolio, frequent performances of his works, and his professional network. As a lifelong learner, Deterling is continuously experimenting with new techniques, approaches, and ideas.

DWARVES, Op. 10

IAN DETERLING

Andante $\text{♩} = 100$

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Clarinet in B \flat 1, 2

Bass Clarinet in B \flat

Bassoons 1, 2

Horns in F 1, 2

Horns in F 3, 4

Trumpets in C 1, 2

Trumpet in C3

Trombones 1, 2

Bass Trombone

Tuba

Timpani
F \sharp , B, D, E

Percussion 1

Percussion 2
Tamb.
mf

Percussion 3

Electric Bass

Violin 1
mp < mf mp < f > mp < mf mp < f mp-f

Violin 2
mp < mf mp < f > mp < mf mp < f mp-f

Viola
mp < mf mp < f > mp < mf mp < f mp-f

Violoncello
mp < mf mp < f > mp < mf mp < f mp-f

Contrabass

2 3 4 5 6 7 8 9 10 11 12

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13

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Tpt. 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 E. Bass Vln. 1 Vln. 2 Vla. Vc. Cb.

f marcato a2 *fp fp fp fp f*

f marcato *fp fp fp fp f*

f marcato *fp fp fp fp f*

f marcato *fp fp fp fp f*

B.D. *f*

4 8 11

f marcato *fp fp fp fp f*

marcato *fp fp fp fp f*

f marcato *fp fp fp fp f*

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25

33

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Tpt. 3 Tbn. 1, 2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Perc. 3

solo Anvil Cr. Cym. l.v.

E. Bass Vln. 1 Vln. 2 Vla. Vc. Cb.

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Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *f* *ffp* a2

Eng. Hn. *ffp* a2

Cl. 1, 2 *f* *ffp* a2

B. Cl. *f* *ffp*

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *p* *f*

Perc. 1

Perc. 2 12 15 *p*

Perc. 3

E. Bass *fp* *mp*

Vln. 1 *fp* *mp*

Vln. 2 *fp* *mp*

Vla. *fp* *mp*

Vc. *fp* *mp*

Cb. *fp* *mp*

35 36 37 38 39 40 41 42 43 44

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49

Picc. *mf* *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1, 2 *mf* *ff*

B. Cl. *f marcato*
a2

Bsn. 1, 2 *f marcato*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *mf* *f*

Tpt. 3 *mf* *f*

Tbn. 1, 2 *f marcato*
a2

B. Tbn. *f marcato*

Tba. *f marcato*

Timp. *mf* *f*

Perc. 1 B.D. *mp* *f* Anvil *mf*

Perc. 2 *mf* 4

Perc. 3 Cr. Cym. *f* *f*

E. Bass *f marcato*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f marcato*

Cb. *f marcato*

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57

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1, 2), Oboes (1, 2), English Horn, Clarinets (1, 2), Bass Clarinet, and Bassoons (1, 2). The brass section includes Horns (1, 2 and 3, 4), Trumpets (1, 2 and 3), Trombones (1, 2 and Bass), and Tuba. The percussion section consists of Timpani, B.D. (Bass Drum), Tambourine, and Cr. Cym. (Cymbal). The string section includes E. Bass, Violins (1, 2), Viola, Violoncello, and Contrabass. The score features a variety of dynamic markings such as *ff*, *fp*, *f*, *mf*, *p*, and *mp*. A large red watermark reading "For Preview Only" is overlaid across the center of the page.

DWARVES, Op. 10

69

77

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

E. Bass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp

f

a2

str. mute

f

pp

B.D.

Fri.

Cr. Cym

(pizz.)

f

67 68 69 70 71 72 73 74 75 76 77

DWARVES, Op. 10

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *p* *ff*

Perc. 1 B.D. *f* 4 8

Perc. 2 Tamb. *f*

Perc. 3 *f* *f*

E. Bass

Vln. 1

Vln. 2

Vla. *arco*

Vc. *arco*

Cb. *arco*

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