

South County Sketches

Brendan McBrien (ASCAP)

INSTRUMENTATION

Conductor Score.....	1	Trombone I.....	1
Piccolo.....	1	Trombone II.....	1
Flute I.....	1	Tuba.....	1
Flute II.....	1	Mallet Percussion (Bells, Chimes).....	2
Oboe I.....	1	Timpani (G-C-D).....	1
Oboe II.....	1	Percussion (Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal).....	4
B♭ Clarinet I.....	1	Violin I.....	8
B♭ Clarinet II.....	1	Violin II.....	8
B♭ Bass Clarinet.....	1	Viola.....	5
Bassoon.....	1	Cello.....	5
F Horn I.....	1	String Bass.....	5
F Horn II.....	1		
B♭ Trumpet I.....	1		
B♭ Trumpet II.....	1		

Program Notes

Depicting stunning points of interest from southern Orange County, California, this full orchestra piece takes the listener on a musical tour of three of the composer's favorite places. Students and audiences will enjoy the strong, confident themes, and lush, colorful writing in this original work that celebrates the geology and history of this section of lovely Southern California.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Notes to the Conductor

The geographical beauty of Orange County, California is quite extraordinary. Moving to this area many years ago has offered me the opportunity to explore much of its natural beauty. My wife and I particularly enjoy the southern section known as South County, which includes rolling hills with deep canyons, historic mission settlements, and the wild beauty of the Pacific coast. We have spent many happy hours wandering the byways of the historic Los Rios district adjacent to the ruins of Mission San Juan Capistrano, and hiking the wind-swept trails of the Dana Point Marine Refuge to watch the sun descend slowly into the vast Pacific Ocean. Later in the evening we may take a romantic stroll above Dana Cove, a quiet harbor below the marine refuge where gentle sea breezes create a soft clanging of halyards on the boats' masts. A larger feature of this area is Saddleback Mountain, which accompanies me on my daily commute to and from work each day. It is a large twin-peaked focal point of the sinuous Santa Ana Mountain range. Comprised of Santiago Peak to the south, and Modjeska Peak to the north, this natural landmark is on the eastern edge of Orange County. At over 5000 feet, these two peaks and the sunken ridge between them resemble the bare back of a horse waiting to be saddled. In the early days of the county's settlement, ranchers referred to it as "Old Saddleback." I have chosen to use these three points of interest as the inspiration for this work.

This work begins with a sweeping theme representing the ever-watchful eye of "Old Saddleback." It stands like a sentinel—sometimes shrouded in clouds, or flanked by the azure blue of a crystal-clear sky, or backlit by the red-orange of a brilliant summer sunrise. It is a constant presence in Southern Orange County, and a companion on my daily commute. In bar 38, the music reflects the presence of early migrant people, the Juaneño, who inhabited this area thousands of years ago. The Juaneño called the mountain *Kalawpa*, and believed it was the home of their supreme god Chiningchinish.

In bar 62, "Dana Harbor Nocturne," the mood changes with the depiction of Dana Cove from the cliffs above. The mood here is rather romantic, as it has been a favorite date spot for my wife and I. At the close of this section in bars 109–110, we hear the "Old Saddleback" theme played again in the clarinets and horns, representing its constant presence over the region.

In bar 111, the music looks back to the arrival of Father Junípero Serra and the Portolà Expedition, which founded the local mission San Juan Capistrano in 1776. In bar 119, a Spanish folk tune enters, followed by a variation on the Mexican folksong "Jesusita" in 127. In bar 135, we have a musical collage of village life in San Juan Capistrano, with the plain chant "Veni Creator Spiritus," and the chimes calling people to service, with the piccolo depicting the famous swallows who arrive each year on St. Joseph's Day. The Spanish folk tune re-enters, representing busy village life. In bar 163, the music of Imperial Spain charges in representing Gaspar de Portolà, Spanish governor of Alta California. Finally, in bar 195, there is a return of the "Old Saddleback" theme, representing the omnipresence of that great mountain, overlaid with the obbligatoro from the Spanish Imperialism theme to bring the work to an exhilarating conclusion.

Brendan McBrien

CONDUCTOR SCORE

Duration - 6:40

South County Sketches

Brendan McBrien (ASCAP)

"Old Saddleback"
Allegro (♩ = 132)

Piccolo

Flutes

Oboes

B♭ Clarinets

B♭ Bass Clarinet

Bassoon

Horns in F

B♭ Trumpets

Trombones

Tuba

Mallet Percussion
(Bells, Chimes)

Timpani
(G-C-D)

Percussion
(Snare Drum, Bass Drum,
Crash Cymbals,
Suspended Cymbal)

Violins

Viola

Cello

String Bass

Orchestra Bells

Tune: (G-C-D)

S.D.

B.D.

div.

mp

mf

f

p

ff

1 2 3 4 5 6

Picc. *mf* *fp* *f*

I *mf* *fp* *f* *mp*

Fls. II *mf* *fp* *f* *mp*

I *mf* *fp* *f* *mp*

Obs. II *mf* *fp* *f* *mp*

I *mf* *fp* *f* *mp*

Cls. II *mf* *fp* *f* *mp*

B. Cl. *mf* *fp* *f* *mp*

Bsn. *mf* *fp* *f* *mp*

Hns. I *mf* *fp* *f* *mp*

II *mf* *fp* *f* *mp*

I *mf* *fp* *f* *mp*

Tpts. II *mf* *fp* *f* *mp*

I *mf* *fp* *f* *mp*

II *mf* *fp* *f* *mp*

Tbns. I *mf* *fp* *f* *mp*

II *mf* *fp* *f* *mp*

Tuba *mf* *fp* *f* *mp*

Mlt. Perc. *mf* *fp* *f* *mp*

Timp. *mf* *fp* *f* *mp*

Perc. *f* *p* *f* *mp*

Cr. Cym. *f* *mp*

Vlns. I *mf* *fp* *f* *mp*

II *mf* *fp* *f* *mp*

Vla. *mf* *fp* *f* *mp*

Cello *mf* *fp* *f* *mp*

Str. Bass *mf* *fp* *f* *mp*

42061S

7 8 9 10 11 12 13

18

Picc.

I

Fls.

II

I

Obs.

II

I

Cls.

II

B. Cl.

Bsn.

I

Hns.

II

I

Tpts.

II

I

Tbns.

II

Tuba

Mlt. Perc.

Timp.

Perc.

I

Vlns.

II

Vla.

Cello

Str. Bass

20 21 22 23 24 25

42061S

42061S

Picc.

Fls.

Obs.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns.

Vla.

Cello

Str. Bass

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45 46 47 48 49 50

[illegible]

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[82] Più mosso (♩ = 83)

[82] Più mosso (♩ = 83)

92 A tempo (♩ = 78)

94

Picc.

Fls. I

Fls. II

Obs. I

Obs. II

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbns. I

Tbns. II

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

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poco rall.

Picc.

I

Fls.

II

I

Obs.

II

I

Cls.

II

B. Cl.

Bsn.

I

Hns.

II

I

Tpts.

II

I

Tbns.

II

Tuba

Mlt. Perc.

Timp.

Perc.

I

Vlns.

II

Vla.

Cello

Str. Bass

poco rall.

111

"San Juan Capistrano"

Allegro animato (♩ = 132)

Picc.

I

Fls.

II

I

Obs.

II

I

Cls.

II

B. Cl.

Bsn.

Hns.

I

II

I

Tpts.

II

I

Tbns.

II

Tuba

Mlt. Perc.

Timp.

Perc.

(Solo) *f*

(Solo) *f*

(Bsn.) *mp*

(Ob.) (mute if played) *f*

mp

111

"San Juan Capistrano"

Allegro animato (♩ = 132)

I

Vlns.

II

Vla.

Cello

Str. Bass

(V)

(V)

(V)

p

mf

pizz.

mf

p

mf

119 “La rosa de Capistrano”

Violins I and II, Viola, Cello, and String Bass. The score includes a large red 'Lead' watermark.

127 "La Jesusita"

Picc.

I

Fls.

II

I

Obs.

II

I

Cls.

II

B. Cl.

Bsn.

Hns.

I

II

Tpts.

I

II

Tbns.

I

II

Tuba

Mlt. Perc.

Timp.

Perc.

127 "La Jesusita"

I

Vlms.

II

Vla.

Cello

Str. Bass

127

128

129

130

131

132

133

134

135 Plain Chant "Veni Creator Spiritus"

Solo (ala Swallow)

Picc. *mp*

Fls. I *mp legato*
II *mp legato*

Obs. I *mf semplice*
II *mf semplice*

Cls. I *mp semplice*
II *mp semplice*

B. Cl. *mp semplice*
Play

Bsn. *mp semplice*

Hns. I *mf semplice*
II *mf semplice*

Tpts. I *mp legato*
II *mp legato*
(Bsn.) *mp semplice*
I *mp semplice*
II *mp semplice*

Tbns. I *mp semplice*
II *mp semplice*

Tuba

Mlt. Perc. Chimes *mp*

Timp. *snare off*

Perc. *mp*

135 Plain Chant "Veni Creator Spiritus"

Vlins. I *mp legato*
II *mp legato*

Vla. *p*

Cello

Str. Bass

135

136

137

138

139

140

141

142

Picc. I Fls. II Obs. I II Cls. I II B. Cl. Bsn. Hns. I II Tpts. I II Tbns. I II Tuba Mlt. Perc. Timp. Perc. Vlns. I II Vla. Cello Str. Bass

no trill

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143 144 145 146 147 148 149 150

153

Picc.

I

Fls.

II

I

Obs.

II

I

Cls.

II

B. Cl.

Bsn.

I

Hns.

II

I

Tpts.

II

I

Tbns.

II

Tuba

Mlt. Perc.

Timp.

Perc.

153

I

Vlns.

II

Vla.

Cello

Str. Bass

151 152 153 154 155 156 157 158

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This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 171 at the top center. A large, diagonal red watermark reading "Preview Requires Purchase" is overlaid across the entire page. The score is organized into systems, with each instrument or section having its own staff. The instruments listed on the left include Picc., Fls. (I, II), Obs. (I, II), Cls. (I, II), B. Cl., Bsn., Hns. (I, II), Tpts. (I, II), Tbns. (I, II), Tuba, Mlt. Perc., Timp., Perc., Vlns. (I, II), Vla., Cello, and Str. Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., ff, mf, f). The page is numbered 171 at the top center and 171 at the bottom center. The page is numbered 171 at the top center and 171 at the bottom center.

Picc. *mf* *f* *mp* *mf*

I *mf* *p*

Fls. *mf* *p*

II *mf* *p*

I *mf* *p*

Obs. *mf* *p*

II *mf* *p*

I *f* *ff* *mf* *f* *mp* *mf*

Cls. *f* *ff* *mf* *f* *mp* *mf*

II *f* *ff* *mf* *f* *mp* *mf*

B. Cl. *f* *ff* *mf* *f* *mp* *mf*

Bsn. *f* *ff* *mf* *f* *mp* *mf*

Hns. *a2* *mf*

I *mf*

Tpts. *mf*

II *mf*

I *mf*

Tbns. *mf*

II *mf*

Tuba *mf*

Mlt. Perc. *mf* *mp*

Timp. *mp*

Perc. *mp*

I *mf* *p*

Vlins. *mf* *p*

II *mf* *p* *mp*

Vla. *mf* *mp*

Cello *mf*

Str. Bass *mf*

Picc. *mp* *p* *p* *f*

Fls. I *f* II *f*

Obs. I *f* II *f*

Cls. I *mp* *p* *p* *f* II *mp* *p* *p* *f*

B. Cl. *f*

Bsn. *f*

Hns. I *f* II *f*

Tpts. I *f* II *f*

Tbns. I *f* II *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. *f*

Vlns. I *f* II *f*

Vla. (2) (4) (6) *f*

Cello *mf* *f*

Str. Bass *mf* *f*

186

180 181 182 183 184 185 186 187

Picc.

I

Fls.

II

I

Obs.

II

I

Cls.

II

B. Cl.

Bsn.

I

Hns.

II

I

Tpts.

II

I

Tbns.

II

Tuba

Mlt. Perc.

Timp.

Perc.

I

Vlins.

II

Vla.

Cello

Str. Bass

188 189 190 191 192 193

42061S

Picc.

I

Fls.

II

I

Obs.

II

I

Cls.

II

B. Cl.

Bsn.

I

Hns.

II

I

Tpts.

II

I

Tbns.

II

Tuba

Mlt. Perc.

Timp.

Perc.

I

Vlns.

II

Vla.

Cello

Str. Bass

Change B to C

197

194

195

196

197

198

42061S

Picc.

I

Fls.

II

I

Obs.

II

I

Cls.

II

B. Cl.

Bsn.

I

Hns.

II

I

Tpts.

II

I

Tbns.

II

Tuba

Mlt. Perc.

Timp.

Perc.

I

Vlns.

II

Vla.

Cello

Str. Bass

199 200 201 202

Picc. *ff* *fp* *ff*

I Fls. *ff* *fp* *ff*

II *ff* *fp* *ff*

I Obs. *ff* *fp* *ff*

II *ff* *fp* *ff*

I Cls. *ff* *fp* *ff*

II *ff* *fp* *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

I Hns. *p sub.* *ff*

II *ff*

I Tpts. *ff*

II *ff*

I Tbns. *p sub.* *ff*

II *p sub.* *ff*

Tuba *mf* *ff*

Mlt. Perc. *mf* *fp* *ff*

Timp. *ff* Solo Choke

Perc. *ff* Choke

I Vlns. *div. V* *ff* *fp* *ff* (V)

II *ff* *fp* *ff* (V)

Vla. *p sub.* *ff* (V)

Cello *div. V* *mf* *ff* (V)

Str. Bass *mf* *ff* (V)