

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 obbligato from the Spanish Imperialism theme to bring the work to an exhilarating conclusion.

Brendan McBrien

South County Sketches

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CONDUCTOR SCORE

Duration - 6:40

“Old Saddleback”
Allegro (♩ = 132)

Piccolo

I Flutes

II Flutes

I Oboes

II Oboes

I B♭ Clarinets

II B♭ Clarinets

B♭ Bass Clarinet

Bassoon

I Horns in F

II Horns in F

I B♭ Trumpets

II B♭ Trumpets

I Trombones

II Trombones

Tuba

Mallet Percussion (Bells, Chimes)

Orchestra Bells

Timpani (G-C-D)

Tune: (G-C-D)

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

S.D.

B.D.

“Old Saddleback”
Allegro (♩ = 132)

I Violins

II Violins

Viola

Cello

String Bass

1 2 3 4 5 6



Picc. *mf* *fp* *f*

Fls. I *mf* *fp* *f* *mp*

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

Obs. I *mf* *fp* *f* *mp*

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

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

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

B. Cl. *f* *mp*

Bsn. *f* *mp*

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

Hns. II *mf* *fp* *f*

Tpts. I *mf* *ff* *f* *Solo* *f*

Tpts. II *mf* *ff* *f*

Tbn. I *mf* *fp* *f*

Tbn. II *mf* *fp* *f*

Tuba *f*

Mlt. Perc. *mf* *f*

Timp. *f*

Perc. *f* *p* *f* *Cr. Cym.*

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

Vlns. II *mf* *fp* *f* *mp*

Vla. *p* *f* *mp*

Cello *f* *div.* *mp*

Str. Bass *f* *mp*

7 8 9 10 11 12 13

This musical score page contains parts for the following instruments:

- Picc.**: Piccolo
- Fls.**: Flutes I and II
- Obs.**: Oboes I and II
- Cls.**: Clarinets I and II
- B. Cl.**: Bass Clarinet
- Bsn.**: Bassoon
- Hns.**: Horns I and II
- Tpts.**: Trumpets I and II
- Tbn.**: Trombones I and II
- Tuba**: Tuba
- Mlt. Perc.**: Multiple Percussion
- Timp.**: Timpani
- Perc.**: Percussion II
- Vlns.**: Violins I and II
- Vla.**: Viola
- Cello**: Cello
- Str. Bass**: String Bass

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A rehearsal mark **18** is placed above the first staff of the second system. The page also features a large red watermark reading "Preview Only Requires Purchase".

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

28

Picc. *mf*

Fls. I II

Obs. I II

Cls. I II

B. Cl. *mf*

Bsn. *mf*

Hns. I II

Tpts. I *Soli ff* II *Soli ff*

Tbn. I II

Tuba

Mlt. Perc.

Timp. *mf*

Perc. *mf* *mf*

28

Vlns. I *mp* II *mp*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

26 27 28 29 30 31 32

Picc.

I

Fls.

II

Obs.

I

II

Clars.

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

mf

mp

mp

mp

p

mf

mp

f

snare off

(ala Tom-Tom)

mp

f

mf

mf

f

mf

f

mf

mf

f

f

Solo

(Ob.) (mute if played)

39

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.

Solo

mf

doloroso

p

pp

doloroso

p

39

I

Vlns.

II

Vla.

Cello

Str. Bass

p

p

p

p

39 40 41 42 43 44

Picc. I
 Fls. II
 Obs. I, II
 Cls. I, II
 B. Cl.
 Bsn.
 Hns. I, II
 Tpts. I, II
 Tbens. I, II
 Tuba
 Mit. Perc.
 Timp.
 Perc.
 Vlins. I, II
 Vla.
 Cello
 Str. Bass

The image shows a page of a musical score for a symphony orchestra. The page is numbered 10 at the top left and 47 at the top center. A large, diagonal red watermark with the text "Preview Only" is overlaid across the score. The score includes parts for various instruments: Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbens.), Tuba, Milt. Perc., Timpani (Timp.), Percussion (Perc.), Violins (Vlins.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is written in standard musical notation with dynamic markings such as *mf*, *f*, *ff*, and *p*. A rehearsal mark "47" is indicated at the top and bottom of the page. The bottom of the page shows the measure numbers 45, 46, 47, 48, 49, and 50.

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

Vlms.

II

Vla.

Cello

Str. Bass

mf

fp

f

fp

f

fp

f

fp

f

fp

f

fp

f

fp

f

ff

ff

ff

ff

ff

p sub.

f

p sub.

f

p sub.

f

p sub.

f

p sub.

f

p sub.

f

mf

ff

mf

ff

p sub.

f

p sub.

f

p sub.

f

V

f

f

f

"Dana Cove Nocturne"
Andante (♩ = 78)

rit.

62

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.

rit.

62

"Dana Cove Nocturne"
Andante (♩ = 78)

Vlins.

I

II

Vla.

Cello

Str. Bass

Picc.

I

Fls. II

I

Obs. II

I

Cls. *Solo* *mf* *mp* *mp*

II *mp*

B. Cl. *mp*

Bsn. *mp*

I

Hns. II *mp legato a2*

I

Tpts. II

I

Tbns. II

Tuba

Mlt. Perc.

Timp. *mp*

Perc. *mp*

I

Vns. II *mp* *mf*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Sus. Cym. (yarn mallets)



72

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.

72

Vlms.

I

II

Vla.

Cello

Str. Bass

72



82 Più mosso (♩ = 83)

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.

82 Più mosso (♩ = 83)

Vlns.
I
II
Vla.
Cello
Str. Bass

poco rall.

92 A tempo (♩ = 78)

Picc.

I Fls.

II Fls.

I Obs.

II Obs.

I Cls.

II Cls.

B. Cl.

Bsn.

I Hns.

II Hns.

I Tpts.

II Tpts.

I Tbns.

II Tbns.

Tuba

Mlt. Perc.

Timp.

Perc.

poco rall.

92 A tempo (♩ = 78)

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

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

Soli
mp
mf
mp
Soli
mp
Soli
mf
mp
mp
mp
mp
mp
mp
mp
mp
V
V
mp
mp
mp
mp
mp
mp

poco rall.

Picc.

I Fls.

II Fls.

I Obs.

II Obs.

I Cls.

II Cls.

B. Cl.

Bsn.

I Hns.

II Hns.

I Tpts.

II Tpts.

I Tbns.

II Tbns.

Tuba

Mlt. Perc.

Timp.

Perc.

mp

mp

p

p

mp

mf

mf

mf

mf

Soli

Soli

Soli

Soli

poco rall.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

mp

mp

mp

mp

Soli

Soli

Soli

Soli

111 "San Juan Capistrano"
Allegro animato (♩ = 132)

Picc.

I

Fls.

II

Obs.

I Solo *f*

II

Cls.

I Solo *f*

II

B. Cl.

Bsn.

(Bsn.) Solo *mp*

Hns.

I

II

(Ob.) (mute if played)

Tpts.

I *f*

II

Tbns.

I

II

Tuba

Mlt. Perc.

Timp.

Perc.

111 "San Juan Capistrano"
Allegro animato (♩ = 132)

Vlns.

I (V)

II

Vla.

(V)

Cello

(V) *p* *pizz.* *mf*

Str. Bass

(V) *p* *pizz.* *mf*

119 "La rosa de Capistrano"

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.

119 "La rosa de Capistrano"

I

Vlns.

II

Vla.

Cello

Str. Bass

119 120 121 122 123 124 125 126

127 "La Jesusita"

Picc.

Fls. I

Fls. II

Obs. I

Obs. II

Cls. I

Cls. II

B. Cl.

Bsn. (B.Cl.)

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbns. I

Tbns. II

Tuba

Mlt. Perc.

Timp.

Perc.

127 "La Jesusita"

Vlns. I

Vlns. II

Vla. (Soli)

Cello

Str. Bass

135 Plain Chant "Veni Creator Spiritus"

Solo (ala Swallow)

Picc. *mp*

Fls. I *mp legato*

Fls. II *mp legato*

Obs. I *mf semplice*

Obs. II *mf semplice*

Cls. I *mp semplice*

Cls. II *mp semplice*

B. Cl. *mp semplice*

Bsn. *mp semplice*
Play

Hns. I *mf semplice*

Hns. II *mf semplice*

Tpts. I *mp legato*
St. Mute
(Tpt. I)
St. Mute

Tpts. II *mp legato*

Tbns. I (Bsn.) *mp semplice*

Tbns. II (Bsn.) *mp semplice*

Tuba *mp semplice*

Mlt. Perc. Chimes *mp*

Timp. *mp*

Perc. *mp*
snare off

135 Plain Chant "Veni Creator Spiritus"

Vlms. I *mp legato*

Vlms. II *mp legato*

Vla. *p*

Cello

Str. Bass

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

143 144 145 146 147 148 149 150

153

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.

153

Vlins. I II Vla. Cello Str. Bass

151 152 153 154 155 156 157 158

163

Picc. *no trill*

Fls. I, II

Obs. I, II

Cls. I, II

B. Cl. (Bsn.)

Bsn.

Hns. I, II

Tpts. I, II

Tbn. I, II

Tuba

Mlt. Perc.

Timp.

Perc. Cr. Cym.

Vlns. I, II

Vla. *div.*

Cello *arco*

Str. Bass *arco*

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159 160 161 162 **ff** 163 *mf* 164 **ff** 165 *mf* 166

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.

Orchestra Bells

Vlns. I II

Vla.

Cello

Str. Bass

ff *mf* *ff* *mf* *ff* *mf* *ff*

171

172

173



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

I Fls. *mf* *p*

II Fls. *mf* *p*

I Obs. *mf* *p*

II Obs. *mf* *p*

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

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

B. Cl.

Bsn.

I Hns. *a2* *mf*

II Hns. *mf*

I Tpts.

II Tpts.

I Tbns.

II Tbns.

Tuba

Mlt. Perc. *mf* *mp*

Timp. *mp*

Perc.

I Vlms. *mf* *p*

II Vlms. *mf* *p* *mp*

Vla. *mf* *mp*

Cello

Str. Bass

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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* *div.*

Str. Bass *mf* *f*

180 181 182 183 184 185 186 187

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

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188 189 190 191 192 193

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

Vns.

II

Vla.

Cello

Str. Bass

Change B to C

(V)

197

ff

ff

ff

ff

f

mp

194 195 196 197 198



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

Preview Only
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The image shows a page of a musical score for a full orchestra, covering measures 203 through 207. The instruments listed on the left are: 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 score includes various musical notations such as dynamics (ff, fp, mf, p sub.), articulation (div., Solo, Choke), and performance directions like (V). A large red watermark is overlaid diagonally across the page.