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Title

Bridges

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James Romig

Bridges

for orchestra

James Romig

Bridges

(2014)

Duration: approx. 9 minutes

Instrumentation:

2 flutes
2 oboes
2 clarinets in B-flat
2 bassoons
2 horns in F
2 trumpets in C
tenor trombone
bass trombone
tuba
percussion 1 (crotales, timpani)
percussion 2 (crotales, vibraphone)
percussion 3 (crotales, bass drum)

1st violins
2nd violins
violas
cellos
basses

Commissioned by:

The Quad City Symphony Orchestra
Mark Russell Smith, music director and conductor

Program Note:

Bridges, for orchestra, was commissioned by the Quad City Symphony Orchestra in celebration of its 100th season (2014–15). When considering the past century, it is remarkable to realize how many things have changed. At the same time, though, much has stayed the same. *Bridges* is inspired by the experience of passing time and how change is perceived in relation to duration. The work begins with six different pitches articulated by undulating strings, while crotales in the percussion section chime the passing of time and hint at harmonies that will arrive later. Wind and brass instruments form “bridges” between the peaks, fading in and out as the work unfolds. Over the course of the composition new pitches are added one at a time, but as each new note is added an old one is taken away. By the end, the original six pitches have been replaced by a complementary set. This final sextet of notes is a simple transposition of the first, but heard in a register and vertical ordering that is entirely different from that of the start. A final low note in the basses adds a seventh pitch, completing what turns out to be a C-major scale. The new has become familiar, and the familiar sounds new again.

Performance Notes:

- The score is transposed, including standard transpositions for crotales (15va) and basses (8vb).
- Cues in parts are transposed according to the key of the part.
- In addition to large rehearsal numbers, both score and parts include measure numbers at the start of each system.
- The conductor may wish to inform the orchestra that the Percussion 3 part plays its crotale notes at each and every large rehearsal number (and at no other times except the first measure and three bars from the end).
- Dynamics throughout the piece are written in relation to each other, not adjusted for specific instruments. Therefore, the conductor may wish to suggest instances when the winds should play louder than the notation suggests, and/or instances when the brass should play softer.
- It is absolutely essential that all notes be held for their exact durations.
- Strings should employ staggered bowing throughout.
- All *con sordino* passages in the brass are to be performed with straight mutes.
- The three percussion parts should be spread across the back of the orchestra: left, center, and right. It does not matter which part is in which position as long as each is separated from the others.
- Each percussion part requires two crotales. Pitches needed for the entire percussion section: C, D, E, G, A, B (all from the “low octave”).
- All crotale notes should only be as loud as is necessary to ring out over the orchestral texture.
- The vibraphone part requires medium cord-wound mallets, medium or hard rubber mallets, and a bow.
- The Percussion 1 part (Timpani, Crotales E+B), may be split between two players, if desired.

Bridges

James Romig
(2014)

$\text{♩} = 60-66$

Flutes 1. 2.

Oboes 1. 2.

Clarinets (in Bb) 1. 2.

Bassoons 1. 2.

Horns (in F) 1. 2.

Trumpets (in C) 1. 2.

Trombones tenor bass

Tuba

Percussion 1 Timpani Crotales E+B

Percussion 2 Vibraphone Crotales D+A

Percussion 3 Bass Drum Crotales C+G

crotales* (15w) l.v. (sempre)
 mf (sempre delicato)
crotales* (15w) l.v. (sempre)
 mf (sempre delicato)
crotales* (15w) l.v. (sempre)
 mf (sempre delicato)
* plastic mallets

b.tbn. senza vibr. (sempre)
 p mf
senza vibr. (sempre)
 p mf
 p mf
 p mf

(b.tbn.) (b.tbn.)
 mf p p
 p mf

bass drum (l.v.)
 mf (sempre affettuoso)
 mf (b.d.)

Violins 1. 2.

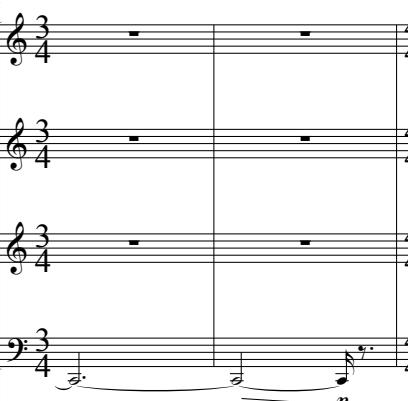
Violas

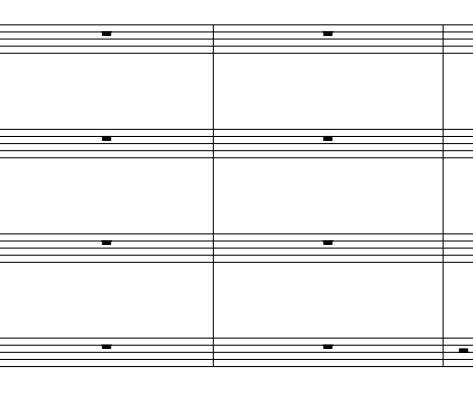
Cellos

Basses

light vibrato (sempre)
staggered bowing ($\blacktriangle \backslash$)
 n (niente)
light vibrato (sempre)
staggered bowing ($\blacktriangle \backslash$)
 f (niente)
light vibrato (sempre)
staggered bowing ($\blacktriangle \backslash$)
 f (niente)
light vibrato (sempre)
staggered bowing ($\blacktriangle \backslash$)
 f (niente)
light vibrato (sempre)
staggered bowing ($\blacktriangle \backslash$)
 f (niente)

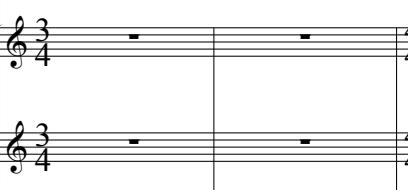
6

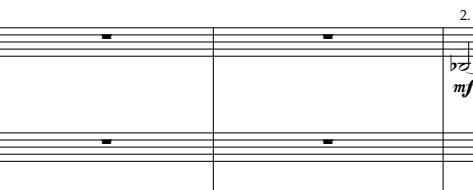
Fls. 

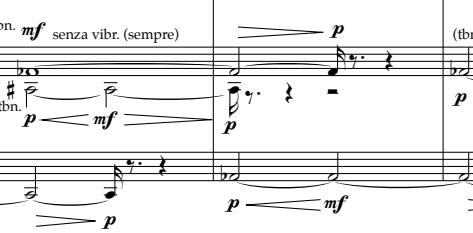
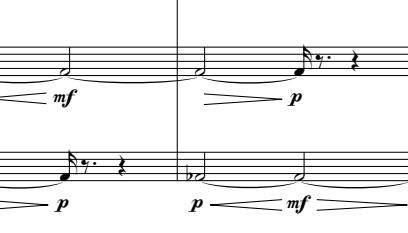
Obs. 

Cl. 

Bns. 
1. 

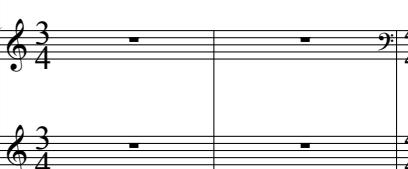
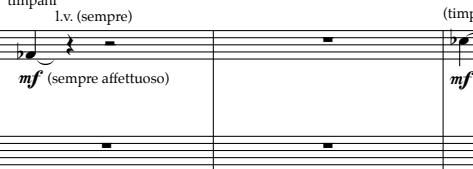
Hns. 

Tpts. 

Tbns. 
1. 
(tbn.) 

Tba. 



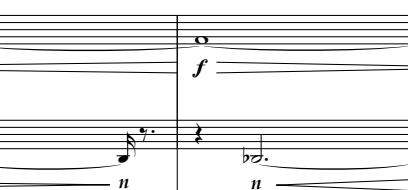
Perc. 1 
timpani l.v. (sempre) 
(timp.) 

Perc. 2 

Perc. 3 

1. 

Vln. 

2. 

Vla. 

Vc. 

Cb. 

16

12

Fls.
Obs.
Clz.
Bns.
Hns.
Tpts.
Tbns.
Tba.

senza vibr. (sempre)
mf ————— p p ————— mf (1.)
1. senza vibr. (sempre)
tbn.
mf ————— p p ————— mf p ————— mf
p

Perc. 1
Perc. 2
Perc. 3

vibraphone* (motor off) (vib.)
mf (cord) *vibr: medium cord-wound mallet for all *mf*; medium or hard rubber mallet for all *f* (to bring out harmonics)
mf (cord) crotales
mf

16

1. Vln.
2.
Vla.
Vc.
Cb.

n n f 3
f n n 3
n f n 3
f n f 3
f n f 3

18

Fls. Obs. Cls. Bns.

Hns. Tpts. Tbn. Tba.

Perc. 1 Perc. 2 Perc. 3

Vln. 1. Vln. 2. Vla. Vc. Cb.

Flutes (Fls.), Oboes (Obs.), Clarinets (Cl.), Bassoons (Bns.), Horns (Hns.), Trombones (Tpts.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), Double Bass (Cb.).

Measure 18:

- Flutes (Fls.):** Rests throughout.
- Oboes (Obs.):** Rests throughout.
- Clarinet 1 (Cls. 1):** Rests throughout. **Clarinet 2 (Cls. 2):** *senza vibr. (sempre)*, dynamic **p**.
- Bassoon 1 (Bns. 1):** *(1.)*, dynamic **p** → **mf** → **p**. **Bassoon 2 (Bns. 2):** Rests throughout.
- Horn 1 (Hns. 1):** Rests throughout. **Horn 2 (Hns. 2):** *(1.)*, dynamic **p** → **mf** → **p**. **Horn 3 (Hns. 3):** *1.*, dynamic **p** → **mf** → **p**.
- Trombone 1 (Tpts. 1):** Rests throughout. **Trombone 2 (Tpts. 2):** *tbn.*, dynamic **p** → **mf** → **p**. **Trombone 3 (Tpts. 3):** Rests throughout.
- Tuba (Tba.):** Rests throughout.
- Percussion 1 (Perc. 1):** Rests throughout. **Percussion 2 (Perc. 2):** *crotales*, dynamic **mf**. **Percussion 3 (Perc. 3):** Rests throughout. **Vibraphone:** *vibraphone*, dynamic **f** (*rubber*).
- Violin 1 (Vln. 1):** *n*, dynamic **f**. **Violin 2 (Vln. 2):** *f*, dynamic **n**. **Viola (Vla.):** *f*, dynamic **n**. **Cello (Vc.):** *n*, dynamic **f**. **Double Bass (Cb.):** *mf*, dynamic **n**.
- Divisi:** **Violin 1 (Vln. 1):** *n*. **Violin 2 (Vln. 2):** *n*. **Viola (Vla.):** *f*, dynamic **n**. **Cello (Vc.):** *n*. **Double Bass (Cb.):** *mp*, dynamic **n**.
- Other markings:** *div.* (divisi) over Violin 2 and Viola parts.

24

Fls.

Obs.

Clsl.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1. senza vibr. (sempre)

p —— mf

senza vibr. (sempre)

2.

(1.)

(2.)

(tbn.) b.tbn.

timpani

(timp.)

vibraphone

bass drum

(cord)

mf

f

n

unis.

f

n

unis.

f

n

n

f

n

n

n

f

n

n

n

f

n

n

n

f

31

Fls.

Obs.

Clz.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Flutes

Oboes

Clarinet

Bassoon

Horn

Trombone

Tuba

Percussion

Flutes

Oboes

Clarinet

Bassoon

Horn

Trombone

Tuba

Percussion

(timp.)

(timp.)

Perc. 1

Perc. 2

Perc. 3

Percussion 1

Percussion 2

Percussion 3

31

1. Vln.

2. Vln.

Vla.

Vc.

Cb.

Violin 1

Violin 2

Cello

Bass

senza vibr. (sempre)
1.

Fls. 36

Obs. *mf* (1.) *p* *p* *mf* *p* *p* *mf* *p*

Cl. 2. *p* *mf* *p* *p* *mf* *p* *p* *mf*

Bns. *p*

Hns. *p* (sord. al fine) *p* *mf* *p* *mf* *p* (1.) *p* *mf*

Tpts. (1.) *p* *mf* *p* *mf* *p* (2. con sord. senza vibr. (sempre)) *p* (sord. al fine) *p* *mf* *p* *mf* *p* *p*

Tbns. con sord. *p* *mf* *p* (tbn.) *p* *mf* *p*

Tba. *p*

Perc. 1

Perc. 2 vibraphone *mf* (cord)

Perc. 3

crotolas

Vln. 1. *f* *n* *n* *f* *n*

Vln. 2. *n* *f* *n* *n*

Vla. *n* *n* *f* *n* *n*

Vc. *f* *n* *div.* *f* *n*

Cb. *n* *n* *mp* *n*

46

42

Fls. (1.)

Obs.

Clz. (2.)

Bns.

Hns. (1.)

Tpts. (1.)

Tbns. (2.)

Tba.

Perc. 1

Perc. 2

Perc. 3

vibraphone

(cord) (rubber)

mf

46

1. Vln.

2. Vln.

Vla.

Vc.

Cb.

div. *f* (harm. sul G) *n* *n* sul E

n *n* *f* *n* unis. *n*

f *n* *n* *f* *n*

n *n* *f* *n* *f* *n*

f *n* *n* *f* *n*

n *f* *n* *f* *n*

48

Fls. 1. $p \longrightarrow mf \longrightarrow$ 3/4 p

Obs. 3/4 $p \longrightarrow mf$ 1. 3/4 p 3/4 p 4/4 mf

Cl. 3/4 p 4/4

Bns. 3/4 4/4

Hns. (1.) 3/4 $p \longrightarrow mf$ 4/4 p 3/4 p 3/4 $p \longrightarrow mf \longrightarrow p$ 4/4 p (1.)

Tpts. 3/4 p 3/4 mf con sord. 3/4 p (sord. al fine) 3/4 p 4/4 p 4/4 p

Tbns. 3/4 p 4/4

Tba. 3/4 4/4

Perc. 1 4/4

Perc. 2 3/4 4/4 crotales mf

Perc. 3 3/4 4/4

1. Vln. f 3/4 n 4/4 f 4/4 n 4/4 n 4/4 n

Vln. 2. f 3/4 n 4/4 n 4/4 f 4/4 n 4/4 f

Vla. n 3/4 f 4/4 n 4/4 n 4/4 n

Vc. n 3/4 f 4/4 n 4/4 n 4/4 n

Cb. n 3/4 f 4/4 f 4/4 n

54

Fls. Obs. Cls. Bns.

Hns. Tpts. Tbns. Tba.

Perc. 1 Perc. 2 Perc. 3

Vln. 1. Vln. 2. Vla. Vc. Cb.

Flutes: (1.) *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p*

Oboes: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p*

Clarinet: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p*

Bassoon: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p*

Horn: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p*

Trombone: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p*

Bass Trombone: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p*

Double Bass: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p*

Percussion 1: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Percussion 2: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Percussion 3: *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Violin 1: *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n*

Violin 2: *n* *n* *f* *n* *n* *f* *n* *n* *n* *n* *n* *n*

Viola: *n* *n* *f* *n* *n* *n* *n* *n* *n* *n* *f* *n*

Cello: *f* *n* *n* *f* *n* *n* *f* *n* *n* *n* *n* *mp*

Double Bass: *b>* *n* *n* *b>* *n* *n* *b>* *n* *n* *n* *n* *n*

61

Fls. (2.) *p* *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *p*

Obs. 1. *mf* *p* *p* *mf* *p* *p*

Cl. (1.) *mf* *p* *p* *mf* *p* *p*

Bns. 1. *mf* *p*

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

Perc. 2

Perc. 3

timpani *mf*

vibraphone

(rubber)

mf

61 *f* (harm. sul D) *n* *n* sul E (non harm.) *f*

1. Vln. *n* *f* *n* *n*

2. Vln. *f* *n* *n* *n* unis.

Vla. *n* *n* *n* *f*

Vc. *f* *n* *n* *f*

Cb. *n*

66

Fls. *mf*

Obs. 2. senza vibr. (sempre) *mf* *p*

Cl. *mf* *p*

Bns. 1. *p* *mf* *p* *p* *mf*

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

Perc. 2 (vib.) crotales vibraphone *mf* (cord)

Perc. 3

1. *n* *f* *n* *n*

Vln. *n* *f* *n* *n*

2. *f* *n* *n* *f*

Vla. *n* *n* *f* *n* *n* *n*

Vc. *n* *n* *f* *n* *f* *n* *f*

Cb.

75

Fls. 1. $\text{F}^{\#}$ $\underline{\text{o}}$ $\underline{\text{f}}$ $\underline{\text{f}}$ $\underline{\text{f}}$

Obs. mf $\underline{\text{p}}$ $\underline{\text{p}}$ $\underline{\text{p}}$ $\underline{\text{p}}$

Cl. 2. p $\underline{\text{mf}}$ $\underline{\text{p}}$ $\underline{\text{p}}$ $\underline{\text{p}}$

Bns. $\underline{\text{p}}$

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

Perc. 2

Perc. 3

crotolas (al fine)

1. f $\underline{\text{n}}$ $\underline{\text{n}}$ $\underline{\text{f}}$ $\underline{\text{n}}$ $\underline{\text{n}}$ $\underline{\text{f}}$

Vln. $\underline{\text{f}}$ $\underline{\text{n}}$ $\underline{\text{n}}$ $\underline{\text{f}}$ $\underline{\text{n}}$ $\underline{\text{f}}$

2. $\underline{\text{n}}$ $\underline{\text{n}}$ $\underline{\text{f}}$ $\underline{\text{n}}$ $\underline{\text{f}}$ $\underline{\text{n}}$

Vla. $\underline{\text{f}}$ $\underline{\text{n}}$ $\underline{\text{f}}$ $\underline{\text{n}}$ $\underline{\text{f}}$

Vc. $\underline{\text{f}}$ $\underline{\text{n}}$ $\underline{\text{f}}$ $\underline{\text{n}}$ $\underline{\text{f}}$

Cb.

75

78

Fls. (1.) $p \text{--} mf$

Obs. p

Clz. $p \text{--} mf$

Bns. $p \text{--} mf$

Hns. mf (sord.)

Tpts. 2. (sord.) $p \text{--} mf$

Tbns. b.tbn. (sord.) $p \text{--} mf$

Tba. $p \text{--} mf$

Perc. 1

Perc. 2 vibraphone mf (cord) f (rubber)

Perc. 3

Vln. 1. f n (div.) n n

Vln. 2. f n (open string) f n

Vla. f n n

Vc. mf n n mp n

Cb.

84

This section of the score covers measures 84 through the end of the page. The instrumentation includes Flutes (Fls.), Oboes (Obs.), Clarinets (Clrs.), Bassoon (Bns.), Horns (Hns.), Trombones (Tbns.), and Bass Trombone (Tba.). The music consists of two systems of four measures each. Measure 84 starts with a rest for Fls., followed by eighth-note patterns for Obs., Clrs., and Bns. Measure 85 begins with a dynamic of *p* for Obs. and Clrs. Measures 86 and 87 feature various dynamics including *mf*, *p*, and *mfp*. Measure 88 concludes with a dynamic of *mf*.

This section covers measures 84 through the end of the page. It features three percussion parts: Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). Measure 84 has rests for all three. Measure 85 includes dynamics for crotales (*mf*) and vibraphone (*mf* (cord)). Measures 86 and 87 show sustained notes for Perc. 2 and Perc. 3.

This section covers measures 84 through the end of the page. It features four string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Cb.). Measure 84 has rests for all. Measure 85 includes dynamics for *f* and *n* (pizzicato). Measures 86 and 87 show sustained notes for Vln. 2 and Vla. Measure 88 concludes with dynamics for *f* and *n*.

90

Fls. (2.) 2.

Obs. (2.)

Cl. 1. (sord.)

Bns. 2.

Hns. 2.

Tpts. 2.

Tbns. 2.

Tba. 2.

Perc. 1

Perc. 2

Perc. 3

90

1. 2. Vln. Vla. Vc. Cb.

96

Fls. (1.) *p*

Obs. *mf*

Clz. *p*

Bns. (1.) *p*

Hns.

Tpts. *mf* (sord.)

Tbns.

Tba.

Perc. 1 *mf*

Perc. 2 *f* (rubber)

Perc. 3

Vln. 1 (div.) *n* *f* *f* o (open string) *n* *n* *n* sul A

Vln. 2 *f* *n* *n* *f*

Vla. *f* *n* *n* *f*

Vc. *n* *n* *mp* *n* *n*

Cb.

Measure 96: Flutes play eighth-note pairs with dynamic *p*. Oboes play eighth-note pairs with dynamic *mf*. Clarinets play eighth-note pairs with dynamic *p*. Bassoons play eighth-note pairs with dynamic *p*. Horns play eighth-note pairs with dynamic *mf*. Trombones play eighth-note pairs with dynamic *p*. Tuba rests. Percussion 1 plays eighth-note pairs with dynamic *mf*. Percussion 2 plays eighth-note pairs with dynamic *f* (rubber). Percussion 3 rests. Violin 1 (divisi) plays eighth-note pairs with dynamic *n*, then *f*, then *f* on the open string, then *n*, then *n*, then *n* (sul A). Violin 2 plays eighth-note pairs with dynamic *f*, then *n*, then *n*, then *f*. Cello plays eighth-note pairs with dynamic *f*. Double Bass rests. Bassoon rests.

105

Fls. *p*

Obs. *mf*

Clz. *p*

Bns. *p*

(1.) *p* *mf*

Measure 105 consists of four measures. The first measure shows Flutes, Oboes, and Clarinets playing eighth-note patterns. The second measure shows Oboes and Clarinets continuing their patterns. The third measure shows Flutes and Clarinets. The fourth measure shows Bassoon and Clarinets.

Hns. *p*

Tpts. *p* *mf* *p*

Tbns. *p*

Tba. *p*

Measure 105 consists of four measures. The first measure shows Horns. The second measure shows Trombones. The third measure shows Trombones. The fourth measure shows Tuba.

Perc. 1

Perc. 2

Perc. 3 *mf*

Measure 105 consists of four measures. The first measure shows Percussion 1. The second measure shows Percussion 2. The third measure shows Percussion 3. The fourth measure shows Percussion 3 again.

105

1. Vln. *f* *n* *f* *n* *f*

2. Vln. *f* *n* *f* *n* *f*

Vla. *n* *n* *f* *n* *n*

Vc. *f* *n* *f* *n* *f*

Cb. *f* *n* *f* *n* *f*

Measure 105 consists of four measures. The first measure shows Violin 1. The second measure shows Violin 2. The third measure shows Viola. The fourth measure shows Cello.

108

Fls. Obs. Cls. Bns.

Hns. Tpts. Tbns. Tba.

Perc. 1 Perc. 2 Perc. 3

Vln. 1 Vln. 2 Vla. Vc. Cb.

vibraphone
(rubber)

con sord. (al fine)
(open string) con sord. (al fine)
div. (art. harm.)

114

Fls.

Obs.

Clz.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

Perc. 2

Perc. 3

1. Vln.

2. Vln.

Vla.

Vc.

Cb.

con sord. (al fine)

f

p

n

n

f

n

n

f

n

n

f

n

(div.)

n

n

mf

n

mf

n

n

f

n

n

f

120

Fls. 1. (1.)

p — *f* *ppp* *p* < *f* *= ppp*

Obs.

Cl.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

vibraphone arco (l.v.) mallet

Perc. 2 *mf* (cord) *n* (niente) *mf* (cord) *n* — *mf*

Perc. 3 *mf*

120

1. *f* — *n* *n* — *f* — *n* — *n* —

Vln. *f* — *n* — *n* — *f* — *n* — *n* —

2. *f* — *n* — *n* — *f* — *n* — *n* —

Vla. unis. con sord. (al fine)

Vc. *n* — *n* — *f* — *n* — *n* —

Cb. *n* — *f* — *mf*

126 (1.)

Fls. *p < f* — *ppp* *p < f* — *ppp* *p < f* — *ppp* *p* —

Obs.

Clz.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1 mallet — arco — mallet — arco — mallet — arco — mallet —

Perc. 2 *mf*
(cord) — *n* — *mf*
(cord) — *n* — *mf* — *mf*
(cord) — *n* — *mf* — *mf*
(cord) —

Perc. 3 — — — — — — — —

1. Vln. *f* — *n* — *n* — *f* — *n* — *n* —

2. Vln. — *n* — *n* — *f* — *n* — *n* — *n* —

Vla. — *n* — *n* — *f* — *n* — *n* — *n* —

Vc. — *f* — *n* — *n* — *f* —

Cb. — *n* — *n* — *n* — *n* — *n* — *n* —

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May 2013 – June 2014

Denali National Park
Anchorage, Alaska
Seward, Alaska
Grand Canyon National Park
Wupatki National Monument
Albuquerque, New Mexico
Rocky Mountain National Park
Denver, Colorado
Reykjavik, Iceland
Bar Harbor, Maine
Iowa City, Iowa
Moline, Illinois
Macomb, Illinois