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Bridges

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**Author**

Romig, James

**Publication Date**

2020

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 100<sup>th</sup> 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 By the end, the original six pitches have been replaced by a complementary set.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.











24

Fls.

Obs. 1. senza vibr. (sempre)  
*p* *mf* *p*

Cls. senza vibr. (sempre)  
2. *mf* *p* *mf* *p* *mf* *p* (1.) *p* *mf* *p* (2.) *p* *mf* *p*

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

Hns. 2. *mf* *p* *mf* *p* (2.) *p* *mf*

Tpts. (1.) *p* *mf* *p*

Tbns. (tbn.) *p* *p* *mf* *p* *mf* b.tbn. *p* *p* *mf* *p* tbn. *mf*

Tba. *mf* *p* *p* *mf* *p*

Perc. 1 timpani *mf* (timp.) *mf*

Perc. 2 vibraphone *mf* (cord)

Perc. 3 bass drum *mf*

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

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

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

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

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

31

30

Fls.

Obs.

Cls.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

Perc. 2

Perc. 3

mf p mf p (1.) p mf p

mf p (1.) p mf p con sord. mf

p p mf p mf (sord. al fine)

(tbn.) p p mf p b.tbn. con sord. (sord. al fine) p (b.tbn.) p mf

(timp.) mf (timp.) mf

(vib.) mf (cord) crotales mf crotales (al fine) mf

31

1.

Vln.

2.

Vla.

Vc.

Cb.

n f n n f n

f n n f n

f n n f

n n f n n

f n n mf

senza vibr. (sempre)

36

Fls. *p* 1.

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

Cls. 2. *p* *mf* *p* *p* *mf* *p* *p* *mf*

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

Hns. *p* *mf* *p* *mf* *p* *mf*

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

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

Tba. *p*

Perc. 1 crotales *mf*

Perc. 2 vibraphone *mf* (cord)

Perc. 3

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

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

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

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

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

Fls. *mf* *p* *p* *mf* *p* *p* *mf* *p*

Obs.

Cls. *p* *p* *mf* *p* *p* *mf* *p* *p* *mf*

Bns.

Hns. *p* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpts. *mf* *p* *mf* (sord.) *p* *mf* *p* *mf* *p* *mf* *p* (sord.) *mf*

Tbns. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tba.

Perc. 1

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

Perc. 3 *mf*

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

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

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

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

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

48 1.

Fls. *p* *mf* *p*

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

Cls. *p*

Bns.

Hns. (1.) *p* *mf* *p* *p* *mf* *p*

Tpts. *mf* con sord. *p* (sord. al fine) *mf* *p* (1.) *p*

Tbns. *p*

Tba.

Perc. 1

Perc. 2 *mf* crotales

Perc. 3

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

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

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

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

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

54

2. senza vibr. (sempre)

Fls.

Obs.

Cls.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

Perc. 2

Perc. 3

1.

Vln.

2.

Vla.

Vc.

Cb.

*p* *mf* *p* *mf* *p* *p*

(1.)

*p* *mf* *p* *mf* *p* *p*

*mf* *p* *p* *mf* *p* *p*

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

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

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

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

*n* *mf* *n* *n* *mp*

60 61

Fls. *p* *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* (2.) (1.)

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

Cls. *mf* *p* *p* *mf* *p* (1.) 2. *p*

Bns. 1. *mf* 2.

Hns. \_\_\_\_\_

Tpts. \_\_\_\_\_

Tbns. \_\_\_\_\_

Tba. \_\_\_\_\_

Perc. 1 \_\_\_\_\_ timpani *mf*

Perc. 2 \_\_\_\_\_ vibraphone *f* (rubber)

Perc. 3 \_\_\_\_\_ *mf*

61

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

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

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

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

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

Cb. \_\_\_\_\_ *n*



66 1.

Fls. *mf*

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

Cls. *mf* *p*

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

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

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

Perc. 3

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

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

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

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

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

Detailed description: This page of a musical score covers measures 66 to 71. The woodwind section includes Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), and Bassoon (Bns.). The strings section includes Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), and Tuba (Tba.). The percussion section includes three parts: Perc. 1, Perc. 2 (Vibraphone), and Perc. 3. The string section is divided into Violins (Vln. 1 and 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte), along with performance instructions like 'senza vibr. (sempre)' and first/second endings. The woodwinds and strings play melodic lines with some rests, while the percussion provides rhythmic accompaniment.

75

72

Fls. *p* *mf* *p*

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

Cls. 2. *p* *mf* *p*

Bns. *p*

Hns.

Tpts.

Tbns.

Tba.

Perc. 1 *mf* crotales (al fine)

Perc. 2

Perc. 3 *mf*

75

1. *f* *f* *f*

2. *f* *f* *f*

Vln. *f* *f* *f*

Vla. *f* *f* *f*

Vc. *f* *f* *f*

Cb.

78

Fls. *p* *mf* *p*

Obs. *p* *mf*

Cls. *p* *mf*

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

Hns. *mf* (sord.) *p* (sord.)

Tpts. *mf* *p* *mf* *p* *mf*

Tbns. *mf* *p* *p* *mf* *p*

Tba.

Perc. 1

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

Perc. 3

1. *f* *n* (div.) *n*

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

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

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

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

Cb.

84

Fls. *mf*

Obs. *p* *mf*

Cls. *p* *mf* *p*

Bns. *p*

Hns. *p* *mf* *p* *mf* *p* *mf* *p*

Tpts. *p* *mf* *p* *mf* *p* *mf* *p*

Tbns. *p* *mf* *p*

Tba.

Perc. 1

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

Perc. 3

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

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

2. *n* sul D *f* *n* *n*

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

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

Cb.

Detailed description: This page of a musical score covers measures 84 to 88. It features a full orchestral ensemble. The woodwind section includes Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), and Tuba (Tba.). The percussion section consists of three parts: Perc. 1 (Crotales), Perc. 2 (Vibraphone), and Perc. 3. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), as well as articulation marks like *n* (accents) and *un.* (unison). The Flute part begins with a *mf* dynamic in measure 85. The Oboe part has a *p* dynamic in measure 84 and a *mf* dynamic in measure 88. The Clarinet part has *p* dynamics in measures 84, 86, and 88, and *mf* dynamics in measures 85 and 87. The Bassoon part has a *p* dynamic in measure 84. The Horns part has *p* dynamics in measures 84, 86, and 88, and *mf* dynamics in measures 85 and 87. The Trumpets part has *p* dynamics in measures 84, 86, and 88, and *mf* dynamics in measures 85 and 87. The Trombones part has *p* dynamics in measures 84, 86, and 88, and *mf* dynamics in measures 85 and 87. The Percussion parts have *mf* dynamics in measures 84 and 86. The Violin 1 part has *f* dynamics in measures 84, 86, and 88, and *n* (accents) in measures 85 and 87. The Violin 2 part has *n* (accents) in measures 84, 86, and 88, and *f* dynamics in measures 85 and 87. The Viola part has *n* (accents) in measures 84, 86, and 88, and *f* dynamics in measures 85 and 87. The Violoncello part has *f* dynamics in measures 84, 86, and 88, and *n* (accents) in measures 85 and 87. The Contrabass part has *n* (accents) in measures 84, 86, and 88, and *f* dynamics in measures 85 and 87.

90

Musical score for the first system, measures 90-94. The score includes parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tubas (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The Flute part features a first ending (1.) and a second ending (2.) starting at measure 92. Dynamics include *p*, *mf*, and *f*. The Horns part includes a first ending (1. (sord.)) starting at measure 92. The Percussion 3 part has a *mf* dynamic at the beginning of measure 90.

90

Musical score for the second system, measures 90-94. The score includes parts for Violin 1 (Vln. 1.), Violin 2 (Vln. 2.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin 1 part features a first ending (1.) starting at measure 92. Dynamics include *f*, *n* (no dynamics), and *mf*. The Violoncello part has a *mf* dynamic at the end of measure 94.



105

102

Fls. *p*

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

Cls. *p* *p* *mf* *p* *mf*

Bns.

(1.) *p* *mf*

Hns.

Tpts. *p* *p* *mf* *p* *mf* *p*

Tbns.

Tba.

Perc. 1

Perc. 2

Perc. 3 *mf*

105

1. *f* *mf* *f* *f*

Vln. 2. *f* *mf* *f* *f*

Vla. *f* *mf* *f* *f*

Vc. *f* *mf* *f* *f*

Cb.

108

Fls. *p* *mf* *p* *mf*

Obs. *mf* *p*

Cls. *p* *mf*

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

Perc. 2 *f* (rubber) vibraphone

Perc. 3

1. *f* *n* *n* *f* *n* *f* con sord. (al fine)

Vln. 1 *f* *n* *n* *f* *n* *n* (open string) con sord. (al fine)

Vln. 2 *n* *n* *f* *n* *n* (div.)

Vla. *f* *n* *n* *f* *n* *f* (art. harm.)

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

Cb.





120

Fls. *p* *f* *ppp* *p* *f* *ppp*

Obs.

Cls.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

Perc. 2 *mf* (cord) *n* (niente) *mf* (l.v.) *mf* (cord) *n* *mf*

Perc. 3 *mf*

vibraphone

arco

(l.v.)

mallet

arco

120

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

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

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

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

Cb. *n* *f* *mf*

unis. con sord. (al fine)

126 (1.)

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

Obs.

Cls.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1

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

Perc. 3

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

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

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

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

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

Cb.

132

Fls. *f* *ppp*

Obs.

Cls.

Bns.

Hns.

Tpts.

Tbns.

Tba.

Perc. 1 *mf*

Perc. 2 *arco* *mf* *crotales* *mf*

Perc. 3 *mf*

1. *n* *f* *n*

Vln. 2. *f* *n*

Vla. *f* *n*

Vc. *n*

Cb. *n*

May 2013 – June 2014

Denali National Park  
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