

FULL SCORE

Dedicated to Anne and Laura

Highridge Overture

GRADE 2 • DURATION 3:20

by Elliot A. Del Borgo

Kendor Cadet
String Orchestra Series

INSTRUMENTATION

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 1 - 3rd Violin (Vla. TC)
- 5 - Viola
- 5 - Cello
- 5 - Bass
- 1 - opt. Piano

EXTRA SCORES & PARTS AVAILABLE



Kendor Music, Inc.
MUSIC PUBLISHER

Main & Grove Streets • PO Box 278
Delevan, New York 14042-0278 • U.S.A.

TO THE DIRECTOR

HIGHRIDGE OVERTURE should be played in a very spirited and aggressive style. Bowings at the forte level should be firm with clear, solid strokes, and players should be encouraged to use the fourth finger to avoid string crossings when possible.

The material that begins at bar 31 should provide a strong contrast of style with the opening theme. Here the playing should be warm and cantabile in nature, and everyone should strive for a smoothness of texture -- the pizzicato lines should be almost like a metronome for a steady background to the melodic writing. Keeping the tempo steady is very important, as is playing with a firm tone during the transition from bar 65 to 70.

This piece closes with a dramatic flourish of themes heard earlier in the overture.



ABOUT THE WRITER

ELLIOT A. DEL BORGO • Born in Port Chester, NY, he holds degrees from the State University of New York (B.S.), Temple University (Ed.M.) and the Philadelphia Conservatory (M.M.) where he studied with Vincent Persichetti. An award-winning member of ASCAP, Professor of Music at the Crane School of Music, and composer of music for the 1980 Olympic Winter Games in Lake Placid, much of Del Borgo's work is available from several leading publishers.

GRADE 2
duration 3:20
CONDUCTOR

HIGHRIDGE OVERTURE



by Elliot A. Del Borgo

With vigor $\text{♩} = 126$

1st VIOLIN

2nd VIOLIN

VIOLA
(Same part provided
for 3rd Violin)

CELLO

BASS

(Optional Piano part included) *f*

REPRODUCTION PROHIBITED

KendorMusic.com

9

HIGHRIDGE OVERTURE - 2

17

FOR PREVIEW ONLY

REPRODUCTION PROHIBITED

25

f

KendorMusic.com

HIGHRIDGE OVERTURE - 3

31

p

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

40

mute

mf cant.

KendorMusic.com

HIGHRIDGE OVERTURE - 4

47

mf

arco - mute

mf cant.

arco - mute

mf

arco - mute

mf

56

mf

mf

System 1 of the musical score. It consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features a melody in the first staff with a forte (*f*) dynamic. The second staff has a melody with a forte (*f*) dynamic and a 'mute off' instruction. The third staff has a melody with a 'mute off' instruction. The fourth and fifth staves have a melody with a 'mute off' instruction.

System 2 of the musical score, starting at measure 65. It consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features a melody in the first staff with a mezzo-piano (*mp*) dynamic. The second staff has a melody with a mezzo-piano (*mp*) dynamic and a 'mute off' instruction. The third staff has a melody with a mezzo-piano (*mp*) dynamic and a 'pizz.' (pizzicato) instruction. The fourth and fifth staves have a melody with a mezzo-piano (*mp*) dynamic and an 'arco' (arco) instruction.

System 3 of the musical score, starting at measure 73. It consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features a melody in the first staff with a mezzo-piano (*mp*) dynamic. The second staff has a melody with a mezzo-piano (*mp*) dynamic and a 'V' (accents) instruction. The third staff has a melody with a mezzo-piano (*mp*) dynamic and a 'V' (accents) instruction. The fourth and fifth staves have a melody with a fortissimo (*ff*) dynamic.

HIGHRIDGE OVERTURE - 6



System 1 of the musical score, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music consists of eighth and sixteenth notes, with some rests. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the system.



System 2 of the musical score, featuring five staves. The first staff begins with a circled measure number "81". The music continues with various note values and rests. A large purple watermark "REPRODUCTION PROHIBITED" is overlaid across the system.



System 3 of the musical score, featuring five staves. The first staff begins with a circled measure number "89". The music continues with various note values and rests. A large purple watermark "KendorMusic.com" is overlaid across the system.

HIGHRIDGE OVERTURE - 7

FOR PREVIEW ONLY

REPRODUCTION PROHIBITED

KendorMusic.com

The image displays a musical score for 'Highridge Overture - 7', specifically measures 96 through 100. The score is written for a five-part ensemble: two staves of Treble Clef (likely Flute and Clarinet), two staves of Bass Clef (likely Violoncello and Double Bass), and a single Bass Clef staff (likely Double Bass). The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. A large, semi-transparent watermark reading 'FOR PREVIEW ONLY' is overlaid across the first system. A second watermark, 'REPRODUCTION PROHIBITED', is overlaid across the second system. A third watermark, 'KendorMusic.com', is overlaid across the third system. The measure number '97' is circled above the first staff of the second system. The dynamic marking 'ff con forza' appears at the end of the first system and at the beginning of the second system.

ff con forza

ff con forza

ff con forza

97

TO THE DIRECTOR

HIGHRIDGE OVERTURE should be played in a very spirited and aggressive style. Bowings at the forte level should be firm with clear, solid strokes, and players should be encouraged to use the fourth finger to avoid string crossings when possible.

The material that begins at bar 31 should provide a strong contrast of style with the opening theme. Here the playing should be warm and cantabile in nature, and everyone should strive for a smoothness of texture -- the pizzicato lines should be almost like a metronome for a steady background to the melodic writing. Keeping the tempo steady is very important, as is playing with a firm tone during the transition from bar 65 to 70.

This piece closes with a dramatic flourish of themes heard earlier in the overture.



ABOUT THE WRITER

ELLIOT A. DEL BORGO • Born in Port Chester, NY, he holds degrees from the State University of New York (B.S.), Temple University (Ed.M.) and the Philadelphia Conservatory (M.M.) where he studied with Vincent Persichetti. An award-winning member of ASCAP, Professor of Music at the Crane School of Music, and composer of music for the 1980 Olympic Winter Games in Lake Placid, much of Del Borgo's work is available from several leading publishers.