

FULL CONDUCTOR SCORE

Catalog No: 011-4873-01

LORVA HOROVEL

from Armenian Dances, Part II

Alfred Reed
Arranged by
Rob Romeyn

GRADE:

3

BARNHOUSE COMMAND SERIES

For Concert Band



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Instrumentation

Full Conductor Score	1	F Horn	4
Flute	10	1st Trombone	3
Oboe	2	2nd Trombone	3
1st B \flat Clarinet	5	Baritone BC	2
2nd B \flat Clarinet	5	Baritone TC	2
B \flat Bass Clarinet	2	Tuba	4
Bassoon	2	Mallet Percussion: Xylophone, Bells	4
E \flat Alto Saxophone	6	Timpani	1
B \flat Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E \flat Baritone Saxophone	2	Percussion 2: Suspended Cymbal, Tambourine, Large Gong, Crash Cymbals	3
1st B \flat Trumpet	5		
2nd B \flat Trumpet	5		

Program Notes

The three movements comprising Part II of Alfred Reed's epic "Armenian Dances" are built upon three Armenian folk songs, which were first notated, purified, researched and later arranged by Gomidas Vartabed for solo voice with piano accompaniment, or unaccompanied chorus. In order of appearance they are "Hov Arek" (Come, Breeze), "Khoomar" (female Armenian name), and "Lorva Horovel" (Plow Song from the District of Lori.) **Lorva Horovel** is connected with the farmer and his physical and spiritual being during his work. It is the immediate result of his labor, with his pleas to the oxen and his exclamation while plowing.

Rehearsal Suggestions

The opening measures of the piece should be very intense. Please direct the ensemble to pay particular attention to the accented notes in the first 8 measures. The marked tempo at m. 11 is only as a suggestion; choose a tempo that will fit the ability levels of the ensemble, but no faster. At m. 63, an important countermelody is presented by the horns and alto saxophones. Perhaps rehearse this separately from the melodic line, so that the ensemble is aware of the counterpoint here.

I hope you and your ensemble enjoy this arrangement of **Lorva Horovel**. Please contact me at my composer page at www.barnhouse.com with any questions. Thanks, and best wishes!

Rob Romeyn

About the Arranger



Rob Romeyn's (b. 1961) music career has been multi-faceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands and string orchestras of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, community bands and string orchestras worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band, string orchestra and jazz ensemble. His concert band and orchestra music is on many state required music lists. Many of his works are featured as "Editor's Choice" selections at all levels by major music distributors. His music has seen extensive airplay worldwide. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the Macy's Thanksgiving Day Parade. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets. He is in demand as a guest conductor for honor bands, and regularly accepts new commissions. His conducting and rehearsal style has been described as inspiring and energetic.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as staff arranger for the University of Louisiana at Monroe "Sound of Today" band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013. He is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.



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LORVA HOROVEL

from Armenian Dances, Part II

Alfred Reed

Conductor Score

011-4873-00

Arr. by Rob Romeyn (ASCAP)

Intensely $\text{♩} = 66$

The score is arranged in systems for various instruments. The woodwind section includes Flute, Oboe, 1st B♭ Clarinet, 2nd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes 1st B♭ Trumpet, 2nd B♭ Trumpet, F Horn, 1st Trombone, 2nd Trombone, Baritone, and Tuba. The percussion section includes Mallet Percussion (Xylophone, Bells), Timpani (F, B♭, C, E♭), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Suspended Cymbal, Tambourine, Large Gong, Crash Cymbals). The score is in 2/4 time with a key signature of two flats (B♭, E♭). It begins with a dynamic of *ff* and includes various musical notations such as slurs, accents, and triplets. A large watermark 'For Sale Only' is visible across the score.

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molto rit.

11 Allegro ♩ = 146

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Large Gong

B.D.

allow Gong to die completely

7 8 9 10 11 12 13 14

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Bar. cue

mf

mp

p

Tambourine

15 16 17 18 19 20 21 22

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Tamb.

23

24

25

26

27

28

29

30

31

Fl. *mf*

Ob. *mf*

1st Cl. *mf* *f* *dim.*

2nd Cl. *mf* *f* *dim.*

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

31 Cl. cue *mf* *f* *dim.*

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc. *p* *f*

Xylophone

Timp.

Perc. 1

Perc. 2

This page contains the musical score for measures 39 through 46. The score is written for a full orchestra and includes percussion parts. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 39-40 have a melodic line starting with a *mf* dynamic, which increases to *f* by measure 41. Measures 41-46 are mostly rests.
- Ob.** (Oboe): Similar to the flute, with a melodic line in measures 39-40 (*mf* to *f*) and rests thereafter.
- 1st Cl.** (First Clarinet): Plays a melodic line with a *mp* dynamic in measures 39-40, then *f* in measures 41-46.
- 2nd Cl.** (Second Clarinet): Similar to the first clarinet, with *mp* in measures 39-40 and *f* in measures 41-46.
- Bs. Cl.** (Bass Clarinet): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- Bsn.** (Bassoon): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- A. Sx.** (Alto Saxophone): Plays a melodic line with a *mp* dynamic in measures 39-40, then *f* in measures 41-46.
- T. Sx.** (Tenor Saxophone): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- B. Sx.** (Baritone Saxophone): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- 1st Trp.** (First Trumpet): Plays a melodic line with a *mp* dynamic in measures 39-40, then *f* in measures 41-46. A "Play" instruction is present in measure 41.
- 2nd Trp.** (Second Trumpet): Rests throughout measures 39-46.
- Hn.** (Horn): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- 1st Trb.** (First Trombone): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- 2nd Trb.** (Second Trombone): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- Bar.** (Baritone): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- Tuba**: Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- Mallet Perc.** (Mallet Percussion): Rests in measures 39-40, then plays a melodic line with *mp* in measure 41 and *f* in measure 42. Rests in measures 43-46.
- Timp.** (Timpani): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- Perc. 1** (Percussion 1): Plays a rhythmic pattern of eighth notes throughout measures 39-46.
- Perc. 2** (Percussion 2): Plays a rhythmic pattern of eighth notes throughout measures 39-46.

This page contains the musical score for measures 47 through 54. The instruments and parts are as follows:

- Fl. (Flute)
- Ob. (Oboe)
- 1st Cl. (1st Clarinet)
- 2nd Cl. (2nd Clarinet)
- Bs. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- 1st Trp. (1st Trumpet)
- 2nd Trp. (2nd Trumpet)
- Hn. (Horn)
- 1st Trb. (1st Trombone)
- 2nd Trb. (2nd Trombone)
- Bar. (Baritone)
- Tuba
- Mallet Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Key features of the score include:

- Measures 47-49: Flute and Oboe are silent. Clarinets and Saxophones play sustained notes. Bassoon and Trombones play rhythmic patterns.
- Measure 50: Clarinets and Saxophones play a melodic line. Bassoon and Trombones continue their rhythmic patterns.
- Measures 51-54: Clarinets and Saxophones play a melodic line. Bassoon and Trombones continue their rhythmic patterns. Mallet Percussion and Timpani play a rhythmic pattern.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Bells

63 64 65 66 67 68 69 70

71 *tr^b*

Fl. *ff*

Ob. *tr^b* *ff*

1st Cl. *tr^b* *ff*

2nd Cl. *tr^b* *ff*

Bs. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sx. *ff*

T. Sx. *f* *ff*

B. Sx. *ff*

71

1st Trp. *ff* *f* *ff*

2nd Trp. *ff* *f* *ff*

Hn. *ff* *ff*

1st Trb. *f* *ff*

2nd Trb. *f* *ff*

Bar. *f* *ff*

Tuba *ff* *div.*

Mallet Perc.

Timp. *ff* *f*

Perc. 1 *f* *mp* *ff* *f*

Perc. 2 *f* *ff*

Crash Cym. (*let ring*)

71 72 73 74 75 76 77 78

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

79 80 81 82 83 84 85 86 87

ff *f* *ff* *ff* *ff*

div. *div.*

Bells

Tamb.

90

Fl. *mp* *ff*

Ob. *mp* *ff*

1st Cl. *mp* *ff* *div.*

2nd Cl. *mp* *ff*

Bs. Cl. *mp* *ff*

Bsn. *mp* *ff*

A. Sx. *mp* *ff* *div.*

T. Sx. *mp* *ff*

B. Sx. *mp* *ff*

90

1st Trp. *mp* *ff* *div.*

2nd Trp. *mp* *ff*

Hn. *mp* *ff* *div.*

1st Trb. *mp* *ff*

2nd Trb. *mp* *ff*

Bar. *mp* *ff*

Tuba *mp* *ff*

Mallet Perc. *mf* *ff*

Timp. *mp* *ff*

Perc. 1 *mp* *ff* Rim shots

Perc. 2 *mp* *ff* Susp. Cym.

88 89 *ff* 90 91 92 93 94 95

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

96 97 98 99 100 101 102 103

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Tamb.

113 114 115 116 117 118 119 120

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

div.

div.

Rim shots

129

130

131

132

133

134

135

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

div.

sfz

tr-b

choke

136 137 138 139 140 141 142 143