



Dwarves

Ian Deterling

Preview

Instrumentation:

Piccolo (*optional*)
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn (*optional*)
Clarinet in B \flat 1
Clarinet in B \flat 2
Bass Clarinet (*optional*)
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombone 1
Trombone 2
Bass Trombone
Tuba

Timpani
Percussion 1 (*one percussionist*)
Bass Drum
Anvil
Percussion 2 (*one percussionist*)
Tambourine
Triangle
Suspended Cymbal
Percussion 3 (*one percussionist*)
Crash Cymbals
Glockenspiel

Electric Bass (*optional*)

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Copyright © 2018 Deterling Music
iandeterling.com

Cover art: *Dwarves* (2018) by Ian Deterling

The music, text, and design in this publication are protected by copyright law. Any duplication or transmission, by any means (electronic, mechanical, photocopying, or otherwise), without permission is an infringement of copyright law. Infringers are liable under the law.

More music at iandeterling.com

This score is not authorized for performance. Authorized copies may be purchased at www.leadingtonesmusic.com

Notes

I wrote **Dwarves** in 2018 for Brian Langley - a good friend and wonderful band director. One day over a cup of coffee, he suggested that I should look into writing/arranging works for flexible instrumentation - a way of scoring music so that ensembles that frequently have to deal with 'incomplete' instrumentation ('incomplete' as far as traditional concert band ensembles go) can still perform works with the guarantee that all the parts are covered and the ensemble is properly balanced. **Dwarves** is the first piece I wrote specifically for Flex-Band. This orchestral arrangement was made specifically for the Northshore Philharmonic Orchestra - Tracey Gibbens, conductor.

I always find it fascinating yet challenging (in a good way) whenever I revisit a work/adapt and rewrite it for a different instrumentation. **Dwarves**, a piece originally for flexible instrumentation, was no exception. While working on different chord voicings, counter melodies, and having the full pallet of orchestral timbres at my disposal, I decided to transpose the piece up to B minor (original key of G minor). This added an extra degree of brilliance while allowing some melodies and musical ideas to be dropped an octave for a contrasting heavier low end.

Dwarves is based primarily on two different themes - the A theme (minor and serious) and the B (major, a bit more uplifting). There is a 'C' section, but it is loosely based on a variation of the A theme:

[1-24] Intro/ A theme: establishes a dark mood while the initial statement of the melody in the low voices [starting in measure 13] depicts the great, powerful dwarves of Norse mythology.

[25-48] A/ A': Second version of the A theme - twice as fast and in the upper voices.

[49-56] Intro/ A theme: this darker restatement of the A theme gives greater contrast to the brighter, more lively B theme introduced in measure 57.

[57-68] B theme: lively and joyous; reminiscent of the light-hearted nature of the dwarves (or dwarfs) in Disney's *Snow White and the Seven Dwarfs*.

[69-80/81-88] C (or A''): the mysterious and foreboding Mines of Moria (J. R. R. Tolkien's *Lord of the Rings*).

[89-96/97-116] B theme with descending variation of the A theme: mystical but ominous.

[117-140] Intro/ A theme: a repeat of the beginning before the final statement of the A theme.

[141-161] Final boisterous statement of the A theme.

About the Composer

Ian Deterling (b. 1990) is a composer, arranger, vegan, and horror film enthusiast. He strives to find a balance between making a work aesthetically intriguing while accessible for musicians of varying skill levels. His works have been performed by educational ensembles at high schools and colleges as well as amateur community bands, orchestras, and ensembles all around the world. More demanding works in his portfolio have attracted the attention of members from prestigious organizations such as the London Symphony Orchestra, the São Paulo State Symphony, and the San Antonio Symphony.

Deterling carries not only a passion for creating, but a devotion to sharing his work, ideas, and unquenchable thirst for knowledge. In pursuit of a deeper understanding of everyday life, he teaches students to approach their education with enthusiasm and to always reach for deeper insight. Deterling lives by the principles he teaches and strives to maintain relevance as an instructor through his creative portfolio, frequent performances of his works, and his professional network. As a lifelong learner, Deterling is continuously experimenting with new techniques, approaches, and ideas.

Dwarves

Ian Deterling

Dwarvish $\text{♩} = 100$

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Clarinet in B \flat 1, 2

Bass Clarinet in B \flat

Bassoons 1, 2

Dwarvish $\text{♩} = 100$

Horns in F 1, 2

Horns in F 3, 4

Trumpets in C 1, 2

Trumpet in C3

Trombones 1, 2

Bass Trombone

Tuba

Dwarvish $\text{♩} = 100$

Timpani
F \sharp , B, D, E

Percussion 1

Percussion 2
Tamb.
mf

Percussion 3

Electric Bass

Dwarvish $\text{♩} = 100$

Violin 1
mp mf *mp* f *mp* mf *mp* f *mp* f

Violin 2
mp mf *mp* f *mp* mf *mp* f *mp* f

Viola
mp mf *mp* f *mp* mf *mp* f *mp* f

Violoncello
mp mf *mp* f *mp* mf *mp* f *mp* f

Contrabass

2 3 4 5 6 7 8 9 10 11 12

Dwarves

13

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows: Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Electric Bass, Violins 1 & 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamic markings (e.g., *f marcato*, *fp*, *f*), articulation (accents), and performance instructions like 'a2' and 'B.D.'. Measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23 are indicated at the start of their respective staves.

Dwarves

25 33

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

E. Bass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *f* *mf* *mf* *f* *ff* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

solo

Anvcl

Cr. Cym. *l.v.*

1. *f*

1. *f*

24 25 26 27 28 29 30 31 32 33 34

Dwarves

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- E. Bass
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Key performance markings include *mf*, *f*, *ffp*, *a2*, *p*, and *mp*. The score includes measure numbers 35 through 44 at the bottom.

Dwarves

49

Picc. *mf* *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1, 2 *mf* *ff*

B. Cl. *f marcato* a2

Bsn. 1, 2 *f marcato*

49

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *mf* *f*

Tpt. 3 *mf* *f*

Tbn. 1, 2 a2 *f marcato*

B. Tbn. *f marcato*

Tba. *f marcato*

49

Temp.

Perc. 1 B.D. *mp* *f* Anvil *mf*

Perc. 2 *mf* 4

Perc. 3 Cr. Cym. *f* *f*

E. Bass *f marcato*

49

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f marcato*

Cb. *f marcato*

Dwarves

57

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 *mf*

B. Cl. *fp* *f* *fp* *mf*

Bsn. 1, 2 *fp* *f* *fp* *mf*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *ff* *ffp* *f* *ff* *fp* *mf*

Tpt. 3 *ff* *ffp* *f* *ff* *fp* *mf*

Tbn. 1, 2 *fp* *f* *fp*

B. Tbn. *fp* *f* *fp*

Tba. *fp* *f* *fp*

Timp. *p* *f* *mp*

Perc. 1 B.D. *p* *f* *p* *f*

Perc. 2 *mp* Tamb.

Perc. 3 *p* *f* *p* *f* Cr. Cym.

E. Bass *fp* *f* *fp*

Vln. 1 *mf* *fp* *f* *fp* *mp*

Vln. 2 *mf* *fp* *f* *fp* *mp*

Vla. *mf* *fp* *f* *fp* *mp* pizz.

Vc. *fp* *f* *fp* *mf* pizz.

Cb. *fp* *f* *fp* *mf*

56 57 58 59 60 61 62 63 64 65 66

Dwarves

69 77

Picc. *p*

Fl. 1, 2 *mp* *f* *mp* *f* *mp*

Ob. 1, 2

Eng. Hrn.

Cl. 1, 2 *mp* *f* *mp* *f* *mp*

B. Cl. *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f*

Tpt. 1, 2 *p*

Tpt. 3 *p*

Tbn. 1, 2 *f* *str. mute*

B. Tbn. *f* *str. mute*

Tba. *f*

Timp. 69 77

Perc. 1 B.D. *p* *f* *p* *f*

Perc. 2 *Tri.* *mp*

Perc. 3 Cr. Cym *p* *f* *p* *f*

E. Bass *f*

Vln. 1 69 77 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vc. (pizz.) *f*

Cb. (pizz.) *f*

67 68 69 70 71 72 73 74 75 76 77

Dwarves

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Perc. 1 (B.D.)
- Perc. 2 (Tamb.)
- Perc. 3
- E. Bass
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Dynamic markings include *f* (forte) and *ff* (fortissimo). Performance instructions include *arco* for the strings. A large watermark "PREVIEW" is overlaid diagonally across the score.

Dwarves

89 97

Picc. *mf*

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl. *mf* *a2* *a2* *fp* *fp*

Bsn. 1, 2 *mf* *fp* *fp*

Hn. 1, 2 *f* *fp* *fp* *mp* *pp*

Hn. 3, 4 *f* *fp* *fp* *mp* *pp*

Tpt. 1, 2 *f* *mp* *pp*

Tpt. 3 *f* *mp* *pp*

Tbn. 1, 2 *open* *a2* *a2* *fp* *fp*

B. Tbn. *open* *mf* *fp* *fp*

Tba. *mf* *fp* *fp*

Timp. *mf* *p < f* *mp* *pp*

Perc. 1

Perc. 2 *Sus. Cym.* *p* *f* *l.v.*

Perc. 3 *mf*

E. Bass *mf* *mf* *fp* *fp* *mp*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f*

Vc. *f* *fp* *fp* *mp*

Cb. *mf* *fp* *fp* *mp*

89 90 91 92 93 94 95 96 97 98 99

Dwarves

The score is for the piece "Dwarves" and is arranged for a full orchestra. The instruments included are Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Tuba, Timpani, Percussion 1, 2, & 3, E. Bass, Violins 1 & 2, Viola, Violoncello, and Contrabass. The score is written in 4/4 time with a key signature of one sharp (F#). It features dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Performance instructions include first endings (1.), accents (acc.), and breath marks (B.D.). The score is divided into measures 100 through 111.

Dwarves

117

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

Fl. 1, 2 *p* *pp* *mp* *mf* *mp* *f* *mp* *mf* *mp*

Ob. 1, 2 *p* *pp* *mp* *mf* *mp* *f* *mp* *mf* *mp*

Eng. Hn. *p* *pp* *mp* *mf* *mp* *f* *mp* *mf* *mp*

Cl. 1, 2 *p* *pp* *mp* *mf* *mp* *f* *mp* *mf* *mp*

B. Cl. *mp* *p* *pp*

Bsn. 1, 2 *mp* *p* *pp*

117

Hn. 1, 2 *mp* *p* *pp*

Hn. 3, 4 *mp* *p* *pp*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba. *mp* *p* *pp*

117

Timp. *mp* *pp*

Perc. 1 *mp*

Perc. 2 *pp* *mp* Tri. (solo) *mp*

Perc. 3

E. Bass *mp* *p* *pp*

117

Vln. 1 *pp* *mp* *mf* *mp* *f* *mp* *mf* *mp*

Vln. 2 *pp* *mp* *mf* *mp* *f* *mp* *mf* *mp*

Vla. *mp* *p* *pp* *mp* *mf* *mp* *f* *mp* *mf* *mp*

Vc. *mp* *p* *pp* *mp* *mf* *mp* *f* *mp* *mf* *mp*

Cb. *mp* *p* *pp*

Dwarves

129

Picc. *f* *mp < f*

Fl. 1, 2 *f* *mp < f*

Ob. 1, 2 *f* *mp < f*

Eng. Hn. *f* *mp < f*

Cl. 1, 2 *f* *mp < f*

B. Cl. *f*

Bsn. 1, 2 *f* *f* *marcato a2*

Hn. 1, 2 *f marcato*

Hn. 3, 4 *f marcato*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *f marcato a2*

B. Tbn. *f marcato*

Tba. *f marcato*

Timp. *f*

Perc. 1

Perc. 2 *mf* Tamb. 4

Perc. 3

E. Bass *f marcato*

Vln. 1 *f* *mp < f* *fp*

Vln. 2 *f* *mp < f* *fp*

Vla. *f* *mp < f* *f marcato*

Vc. *f* *mp < f* *mf* *f marcato*

Cb. *f marcato*

123 124 125 126 127 128 129 130 131 132

Dwarves

141

Picc. *ff* *mf*

Fl. 1, 2 *ff* *mf*

Ob. 1, 2 *ff* *mf*

Eng. Hrn. *ff* *mf*

Cl. 1, 2 *ff* *mf*

B. Cl. *ff* *mf*

Bsn. 1, 2 *fp* *fp* *fp* *fp* *ff* *mf*

Hn. 1, 2 *fp* *fp* *fp* *fp*

Hn. 3, 4 *fp* *fp* *fp* *fp*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *fp* *fp* *fp* *fp* *ff* *mf*

B. Tbn. *fp* *fp* *fp* *fp* *ff* *mf*

Tba. *fp* *fp* *fp* *fp* *ff* *mf*

Timp. *ff* *f*

Perc. 1 B.D. *f*

Perc. 2 8 12

Perc. 3 Cr. Cym. *f*

E. Bass *fp* *fp* *fp* *fp* *ff* *mf*

Vln. 1 *fp* *ff*

Vln. 2 *fp* *ff*

Vla. *fp* *fp* *fp* *fp* *ff*

Vc. *fp* *fp* *fp* *fp* *ff* *mf*

Cb. *fp* *fp* *fp* *fp* *ff* *mf*

141

141

141

Dwarves

146

Picc. *f* *ff* *marcato*

Fl. 1, 2 *f* *ff* *marcato*

Ob. 1, 2 *f* *ff* *marcato*

Eng. Hrn. *f* *ff* *marcato*

Cl. 1, 2 *f* *ff* *marcato*

B. Cl. *f* *ff*

Bsn. 1, 2 *f* *ff*

Hn. 1, 2 *f* *ff* *marcato* a2

Hn. 3, 4 *f* *ff* *marcato* a2

Tpt. 1, 2 *f* *ff* *marcato* a2

Tpt. 3 *f* *ff* *marcato* a2

Tbn. 1, 2 *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Perc. 1 B.D. *f* 4

Perc. 2 Tamb. *f* 4

Perc. 3 *f*

E. Bass *f* *ff*

Vln. 1 *f* *ff* *marcato*

Vln. 2 *f* *ff* *marcato*

Vla. *f* *ff* *marcato*

Vc. *f* *ff*

Cb. *f* *ff*

143 144 145 146 147 148 149 150 151 152

Dwarves

The musical score is arranged in a standard orchestral format. The top section includes Piccolo, Flutes (1 & 2), Oboes (1 & 2), English Horn, Clarinets (1 & 2), Bass Clarinet, Bassoons (1 & 2), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2), Tuba, and Timpani. The bottom section includes Percussion (1, 2, 3), E. Bass, Violins (1 & 2), Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (e.g., *mf*, *f*), articulation (accents, staccato), and performance instructions (e.g., *a2*). A large, semi-transparent watermark reading 'PREVIEW' is oriented diagonally across the center of the page.