

Nantucket Sleighride

For Orchestra with Four Guitars

2005

Chris Gainey

Instrumentation

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in C

2 Trombones

Tuba

Timpani

Percussion I: Vibraphone, Suspended Cymbal, Ratchet, Triangle, Tam-tam, Bass Drum, Anvil

Percussion II: Suspended Cymbal, Xylophone, Tubular Bells, Tom-toms, Tam-tam, Hi-hat

Percussion III: Marimba, Slap-stick, Temple Blocks, Triangle, Sizzle Cymbal, Snare Drum

Harp

4 Guitars

Celesta

Piano

Violins I

Violins II

Violas

Cellos

Basses

This piece is not a concerto for four guitars. The guitars function as another section within the orchestra. They should be seated within the orchestra, but in a place where their sound may carry out to the audience. Placing the four guitarists on risers so that their sound may project over the other instrumentalists' heads may be advisable. The use of amplification is necessary, but the performers should be urged to use it in a way that does not interfere with the natural sound of the instrument. The guitarists must tune their sixth string down a whole step to "D" in order to play this piece.

**To:
Emily Wentzell**

**Special Thanks to:
Ray Chester, Dr. Bruno Amato, Manuel Barrueco, Julian Gray, Max Zuckerman,
Tony Bosco, Finbarr Malafrente, Kevin Shannon and Hajime Teri Murai**

Nantucket Sleighride

Chris Gaine (b. 1981)

Score for Nantucket Sleighride, featuring a variety of instruments including woodwinds, brass, percussion, strings, and guitar.

Tempo: *Restrained* $\text{♩} = 72$

Instrumentation: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, Bass Clarinet in Bb, 2 Bassoons, Contrabassoon, 2 Horns in F, 2 Trumpets in C, 2 Trombones, Tuba, Timpani, Percussion I, Percussion II, Percussion III (marimba), Harp, Guitar I-IV, Celesta, Piano, Violin I, Violin II, Viola, Violoncello, Contrabass.

Key Performance Indicators: *f*, *mf*, *p*, *mp*, *pp*, *ppp*, *pizz*, *sus. cymbal*, *b*.

The score is written for a full orchestra and guitar ensemble. It begins with a tempo marking of *Restrained* at 72 beats per minute. The music is in common time (4/4). The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon) and brass section (Horns, Trumpets, Trombones, Tuba) are mostly silent in this section. The percussion section (Timpani, Percussion I, II, III) and strings (Violins, Viola, Violoncello, Contrabass) provide the rhythmic and harmonic foundation. The guitar section (Guitars I-IV) and Harp are also present. Dynamics range from *ppp* to *f*. The score includes various articulation marks such as accents, slurs, and staccato. The Percussion III part features a marimba part. The Violoncello and Contrabass parts have a *pp* dynamic marking. The Timpani part has a *ppp* dynamic marking. The Percussion I part has a *p* dynamic marking. The Percussion II part has a *p* dynamic marking. The Percussion III part has a *mf* dynamic marking. The Harp part has a *mf* dynamic marking. The Guitar I-IV parts have a *f* dynamic marking. The Violin I and II parts have a *f* dynamic marking. The Viola part has a *f* dynamic marking. The Violoncello part has a *pp* dynamic marking. The Contrabass part has a *pp* dynamic marking. The score is copyrighted by Chris Gaine, 2005.

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Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Gir. I

Gir. II

Gir. III

Gir. IV

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

pp

vibraphone

arco motor on

tubular bells

campanella whenever possible

arco sul I

17

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Gtr. I

Gtr. II

Gtr. III

Gtr. IV

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

fp

mp

p

fp

mp

fp

fp

con sord

1

2

3

4

3