

Original Études for the Developing Conductor

By: [Jonathan Caldwell](#), Derek Shapiro

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Abstract:

Original Études for the Developing Conductor is a collection of supplemental études designed to enhance contemporary conducting pedagogy by amplifying the voices of composers from historically excluded groups. Each étude was commissioned from and composed by a living composer, the majority of whom are woman-identifying composers and/or composers of color. Each étude also addresses multiple specific pedagogical goals common to all conducting classrooms.

Conducting textbooks commonly include musical examples to expose student conductors to various musical challenges and situations. However, due to the relative ease of using only music from the public domain, most examples found in commercially published books are excerpts of larger works composed by deceased cisgender white men of European descent. Often, this music bears little relation to a significant portion of the music contemporary students engage with and perform. These excerpts also tend to be quite short (i.e., less than a minute) and do not create cohesive, self-contained musical arcs.

Keywords: études | conducting pedagogy | conducting

Item:

*****Note: Full text of item below**

**ORIGINAL
ÉTUDES
FOR THE
DEVELOPING
CONDUCTOR**

HILARY TAINN ELENA SPECHT

SALLY LAMB MCCUNE

SUSAN BOTTI

MAX GRAFE

BRENT MICHAEL DAVIDS CHEN YI

ALEXIS LAMB

KNISEY LAMBRECHT
SHUYING LI
ITZINGHS

IVETTE HERRYMAN RODRIGUEZ

SPENCER ARIAS

HILARY PURRINGTON

WILL ROWE

GALA FLAGELLO

JENNIFER JOLLEY

ROGER ZARE

MOLLY JOYCE

MATT BROWNE

RICARDO LORENZ

TREVOR BUMGARDNER

CHRISTOPHER SHERWOOD-GABRIELSON

JUDY BOZONE

DAVID BIEDENBENDER

EDITORS:

JONATHAN CALDWELL

DEREK SHAPIRO

SCORES + PARTS

Conducting textbooks commonly include musical examples to expose student conductors to various musical challenges and situations. However, due to the relative ease of using only music from the public domain, most examples found in commercially published books are excerpts of larger works composed by deceased cisgender white men of European descent. Often, this music bears little relation to a significant portion of the music contemporary students engage with and perform. These excerpts also tend to be quite short (i.e., less than a minute) and do not create cohesive, self-contained musical arcs.

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Original Études for the Developing Conductor

THIS VERSION OF THE BOOK CONTAINS BOTH THE SCORES AND PARTS

Edited by Jonathan Caldwell and Derek Shapiro

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Linked Table of Contents

| | |
|---|-------------|
| Introduction | viii |
| Letter to Students | xi |
| How to Navigate Within This Book | xii |
| Musical Characteristics by Étude | xv |
| About the Editors | xvi |
| Acknowledgments | xvii |
| Instructor Resources | xix |
| | |
| Arias, Spencer: The Jester (0:40) | 1 |
| Étude Introduction | 2 |
| Score | 3 |
| Parts in C | 5 |
| Parts in B-Flat | 9 |
| Parts in F | 13 |
| Parts in E-Flat | 16 |
| Viola Parts | 20 |
| | |
| Biedenbender, David: Swirl (0:50) | 23 |
| Étude Introduction | 24 |
| Score | 25 |
| Parts in C | 28 |
| Parts in B-Flat | 34 |
| Parts in F | 40 |
| Parts in E-Flat | 44 |
| Viola Parts | 50 |
| | |
| Botti, Susan: Vespers (Walking in Beauty) - Movement III. Les Distances (3:48) | 55 |
| Étude Introduction | 56 |
| Score | 57 |
| Parts in C | 66 |
| Parts in B-Flat | 78 |
| Parts in F | 90 |
| Parts in E-Flat | 99 |
| Viola Parts | 111 |
| | |
| Bozone, Judy: Lyrach (1:15) | 117 |
| Étude Introduction | 118 |
| Score | 119 |
| Parts in C | 122 |
| Parts in B-Flat | 126 |
| Parts in F | 130 |
| Parts in E-Flat | 133 |
| Viola Parts | 137 |

| | |
|--|------------|
| Browne, Matt: Saunter (1:00) | 139 |
| Étude Introduction | 140 |
| Score | 141 |
| Parts in C | 143 |
| Parts in B-Flat | 147 |
| Parts in F | 151 |
| Parts in E-Flat | 154 |
| Viola Parts | 158 |
| Browne, Matt: Tarantella (0:57) | 161 |
| Étude Introduction | 162 |
| Score | 163 |
| Parts in C | 167 |
| Parts in B-Flat | 174 |
| Parts in F | 181 |
| Parts in E-Flat | 187 |
| Viola Parts | 194 |
| Bumgarner, Trevor: Choppy Frontier (0:38) | 197 |
| Étude Introduction | 198 |
| Score | 199 |
| Parts in C | 201 |
| Parts in B-Flat | 205 |
| Parts in F | 209 |
| Parts in E-Flat | 212 |
| Viola Parts | 216 |
| Chen, Yi: Ban (Beat) (2:36) | 219 |
| Étude Introduction | 220 |
| Score | 221 |
| Parts in C | 230 |
| Parts in B-Flat | 242 |
| Parts in F | 254 |
| Parts in E-Flat | 263 |
| Viola Parts | 275 |
| Davids, Brent Michael: Native American Étude (1:52) | 281 |
| Étude Introduction | 282 |
| Score | 283 |
| Parts in C | 289 |
| Parts in B-Flat | 301 |
| Parts in F | 313 |
| Parts in E-Flat | 322 |
| Viola Parts | 334 |
| Flagello, Gala: Bulletproof (0:40) | 341 |
| Étude Introduction | 342 |
| Score | 343 |
| Parts in C | 346 |
| Parts in B-Flat | 354 |
| Parts in F | 362 |
| Parts in E-Flat | 368 |
| Viola Parts | 376 |

| | |
|--|------------|
| Grafe, Max: Fanfare With Afterimages (0:35) | 381 |
| Étude Introduction | 382 |
| Score | 383 |
| Parts in C | 385 |
| Parts in B-Flat | 389 |
| Parts in F | 393 |
| Parts in E-Flat | 396 |
| Viola Parts | 400 |
| Herryman Rodríguez, Ivette: Tumbao Pesante (0:41) | 403 |
| Étude Introduction | 404 |
| Score | 405 |
| Parts in C | 409 |
| Parts in B-Flat | 417 |
| Parts in F | 425 |
| Parts in E-Flat | 431 |
| Viola Parts | 439 |
| Jolley, Jennifer: Legend of the Moonlight Above (2:06) | 443 |
| Étude Introduction | 444 |
| Score | 445 |
| Parts in C | 448 |
| Parts in B-Flat | 452 |
| Parts in F | 456 |
| Parts in E-Flat | 459 |
| Viola Parts | 463 |
| Joyce, Molly: Offbeat (0:39) | 465 |
| Étude Introduction | 466 |
| Score | 467 |
| Parts in C | 469 |
| Parts in B-Flat | 473 |
| Parts in F | 477 |
| Parts in E-Flat | 480 |
| Viola Parts | 484 |
| Lamb, Alexis C.: Addolcimento (Sweetly, Softening) (1:07) | 487 |
| Étude Introduction | 488 |
| Score | 489 |
| Parts in C | 490 |
| Parts in B-Flat | 494 |
| Parts in F | 498 |
| Parts in E-Flat | 501 |
| Viola Parts | 505 |
| Lambrecht, Lynnsey: Festive Fugue (0:37) | 507 |
| Étude Introduction | 508 |
| Score | 509 |
| Parts in C | 511 |
| Parts in B-Flat | 515 |
| Parts in F | 519 |
| Parts in E-Flat | 522 |
| Viola Parts | 526 |

| | |
|---|------------|
| Li, Shuying: Étude for Conductors (1:18) | 529 |
| Étude Introduction | 530 |
| Score | 531 |
| Parts in C | 534 |
| Parts in B-Flat | 538 |
| Parts in F | 542 |
| Parts in E-Flat | 545 |
| Viola Parts | 549 |
| Lorenz, Ricardo: Estudio a Cuatro Voces (2:52) | 551 |
| Étude Introduction | 552 |
| Score | 553 |
| Parts in C | 560 |
| Parts in B-Flat | 572 |
| Parts in F | 584 |
| Parts in E-Flat | 593 |
| Viola Parts | 605 |
| McCune, Sally Lamb: Pony Hollow Trail (0:43) | 611 |
| Étude Introduction | 612 |
| Score | 613 |
| Parts in C | 616 |
| Parts in B-Flat | 620 |
| Parts in F | 624 |
| Parts in E-Flat | 627 |
| Viola Parts | 631 |
| Purrington, Hilary: Keepsake (1:19) | 633 |
| Étude Introduction | 634 |
| Score | 635 |
| Parts in C | 638 |
| Parts in B-Flat | 642 |
| Parts in F | 646 |
| Parts in E-Flat | 649 |
| Viola Parts | 653 |
| Rowe, Will: Loose Canon (0:34) | 655 |
| Étude Introduction | 656 |
| Score | 657 |
| Parts in C | 659 |
| Parts in B-Flat | 663 |
| Parts in F | 667 |
| Parts in E-Flat | 670 |
| Viola Parts | 674 |
| Sherwood-Gabrielson, Christopher: Last Waltz in Paris (0:34) | 677 |
| Étude Introduction | 678 |
| Score | 679 |
| Parts in C | 681 |
| Parts in B-Flat | 685 |
| Parts in F | 689 |
| Parts in E-Flat | 692 |
| Viola Parts | 696 |

| | |
|---|------------|
| Specht, Elena: Fortress (0:38) | 699 |
| Étude Introduction | 700 |
| Score | 701 |
| Parts in C | 702 |
| Parts in B-Flat | 706 |
| Parts in F | 710 |
| Parts in E-Flat | 713 |
| Viola Parts | 717 |
| Tann, Hilary: Moonrise (1:53) | 719 |
| Étude Introduction | 720 |
| Score | 721 |
| Parts in C | 724 |
| Parts in B-Flat | 728 |
| Parts in F | 732 |
| Parts in E-Flat | 735 |
| Viola Parts | 739 |
| Zare, Roger: Reverie (0:42) | 741 |
| Étude Introduction | 742 |
| Score | 743 |
| Parts in C | 744 |
| Parts in B-Flat | 748 |
| Parts in F | 752 |
| Parts in E-Flat | 755 |
| Viola Parts | 759 |

Introduction

This textbook is a collection of supplemental études designed to enhance contemporary conducting pedagogy. All conducting textbooks include musical examples to expose student conductors to various musical challenges and situations. However, due to the relative ease of using only music from the public domain, most musical examples found in commercially published books are excerpts of larger works composed by deceased cisgender white men of European descent. Often, this music bears little relation to a significant portion of the music with which contemporary students engage with and perform. Further, these excerpts tend to be quite short (i.e., less than a minute) and often do not create cohesive, self-contained musical arcs.

Each étude in *Original Études for the Developing Conductor* was commissioned from and composed by a living composer,* the majority of whom are women-identifying composers and/or composers of color. Each étude also addresses multiple specific pedagogical goals common to all conducting classrooms. Études range from thirty seconds to four minutes in length and are original compositions designed to create a unified musical narrative. This text is not intended to replace traditional conducting textbooks, or the excerpts found in them; rather, it is meant to provide supplemental material that augments the student experience.

Our hope is that this book will better prepare conducting students for the musical world they are entering while also reinforcing the existing pedagogical goals of conducting teachers across the United States and beyond. Despite the fact that conducting pedagogy is continually evolving, the examples students encounter in conducting classes tend to remain the same. By meeting the needs of modern students while also celebrating the voices of a diverse cross-section of contemporary composers, we hope this book offers a significant contribution to conducting pedagogy that supports the classroom goals of any conducting teacher regardless of pedagogical approach. As a zero-cost, openly licensed supplemental text featuring the music of many composers who have been historically excluded, we hope this book addresses current pedagogical issues of equity, diversity, inclusion, and access in a meaningful way.

About

While *Original Études for the Developing Conductor* is presented as a singular text, it is intended to be used as a collection or linked anthology of resources with a wide range of levels of difficulty for ensembles and conductors. Instructors are encouraged to select individual études to supplement their existing courses while supporting their pedagogy and their students' needs.

The études that follow are presented in alphabetical order by composer last name. Rather than clustering études by pedagogical opportunity, instructional approach, or difficulty level, the editors opted to organize études by composer last name and provide a supplemental table (page xv) of musical characteristics by étude. This table reflects both the commissioned pedagogical parameters fulfilled by the composer as well as any additional objectives that were identified by the editors.

This table is not meant to be prescriptive but rather to help instructors navigate the text and select études for use in their classroom. Instructors will need to make their own evaluation regarding the pedagogical value of each étude and other features of the resource.

Each étude has an introductory page that includes a link to a MIDI realization of the étude, a list of the parameters of the commission, additional pedagogical opportunities identified by the editors, information about the étude and composer, and a link to the composer’s website. MIDI realizations are included to help students explore an unfamiliar composer’s voice but not replace development of their individual aural image. In addition, links and QR codes at the bottom of each cover page enable the reader to “jump to” transposed parts for their instrument, return to the linked table of contents, or visit the main landing page of the resource. The main landing page (<https://doi.org/10.21061/conducting>) includes an overview of the resource and links to other versions of the text, including a print-on-demand version which only includes the scores for each étude.

Target Audience

While the études cover a wide range of difficulty levels, they are likely best suited for advanced undergraduate conducting students, graduate students studying conducting as a secondary field, master’s or doctoral students specializing in conducting, and conducting symposiums. Instructors reviewing or adopting parts of the collection are invited to complete this form: <https://bit.ly/original-etudes-interest>.

Features

Each unique étude is written in a four-voice, SATB format. Some études also include aleatoric techniques, vocalization, or percussion parts. Every étude also contains a number of characteristics and pedagogical opportunities for student conductors. Some outcomes were commissioned from the composers and some were identified by the editors after the étude was submitted. For a detailed list of musical characteristics by étude, see page xv.

Transposed parts for each étude include:

- Soprano, alto, tenor, and bass parts in C,
- Soprano, alto, tenor, and bass parts transposed to B-flat, with tenor and bass parts in treble clef, corresponding to the range of a tenor saxophone,
- Soprano, alto, tenor, and bass parts transposed to E-flat, with tenor and bass parts in treble clef, corresponding to the range of a tenor saxophone,
- Alto, tenor, and bass parts transposed to F, corresponding to the range of a horn, and
- Soprano and alto parts in alto clef, corresponding to range of a viola.

Introductory material for each étude includes:

- A link to a MIDI realization,
- A list of pedagogical goals addressed by the étude,
- Background information on the composer,
- A description of the étude provided by the composer, and
- A link to the composer’s website.

Navigational links for each étude include:

- Links from the score to the table of contents, transposed parts in C, B-Flat, F, E-Flat, and viola parts, and
- Links from the transposed parts to the score and table of contents.

The table of contents for the book also contains links to each composer biography, score, and parts. Instructors and students are encouraged to reference the “How to Navigate Within This Book” section on page xii for additional tips on using the book.

Textbook Development and Commissioning Process

The editors developed the idea for the text, identified étude characteristics and pedagogical goals, and curated a list of sixty-five composers who were contacted to solicit their interest in contributing. Each interested composer was commissioned to compose an étude based on meter, tempo, and style parameters provided by the editors. Each composer also received pedagogical elements that they were asked to include in their étude. The editors edited the front matter for each étude and, when necessary, suggested musical changes to composer submissions.

While the editors’ names appear prominently on the cover, the most important contributors are the twenty-four individuals who composed the études. Each composer made an invaluable contribution to this book through their creativity and talent.

* On February 8, 2023, Hilary Tann unexpectedly passed away after her étude for this text was submitted. The editors are honored that her contribution to this book is available to students and teachers of conducting for years to come.

Letter to Students

Welcome to *Original Études for the Developing Conductor!*

This book is a collection of études designed to enhance your study of conducting while introducing you to many compositional voices from historically-excluded groups. Each étude was commissioned from and composed by a living composer, the majority of whom are woman-identifying composers and/or composers of color. Each étude includes a score, transposed parts, a MIDI realization, short biography of the composer, description of the étude, and links to the composer’s website. As you discover new composers, be sure to explore their websites and music—we’re sure you’ll find incredible people and music that inspire you.

We have also worked to create a resource that is freely available and easy to navigate electronically. QR codes and hyperlinks are provided throughout the text to help you move around quickly and easily.

- In the table of contents, click to jump to composer biographies, scores, and parts.
- Scan the QR codes at the bottom of the introductory page for each étude or the first page of each score to visit the table of contents or the site where the book is hosted.
- Click in the “Jump To” menu to return to the table of contents or view transposed parts in C, B-Flat, F, E-Flat, and alto clef.
- Instead of scrolling, use the links found in the footers of each transposed part.
- You can find more information on the main homepage <https://doi.org/10.21061/conducting>.

If you prefer to print portions of the book, the table of contents has all the page numbers you need, and you can still use the QR codes or the DOI at the bottom of every page to find your way back to the complete book. Please see “How to Navigate Within This Book” on the next page for more navigation tips.

This resource is designed to be a supplement to your existing conducting textbooks and your current conducting courses. It is not our intent to teach you how to conduct but to support what your teacher is already doing. If you are looking for more information or have questions about specific terminology, some suggested reference texts are listed below:

Green, Elizabeth A. H., Mark Gibson, and Nicolai Malko. *The Modern Conductor*. Upper Saddle River, NJ: Pearson Prentice Hall, 2004.

Haitcock, Michael, Brian K. Doyle, Kevin M. Gerald, and Jerald Schwiebert. *The Elements of Expressive Conducting*. Tecumseh, MI: Conway Publications, 2020.

Hunsberger, Donald, Roy Ernst, and Allan Schindler. *The Art of Conducting*. New York: McGraw-Hill, 1992.

Labuta, Joseph A., and Wendy K. Matthews. *Basic Conducting Techniques*. New York: Routledge, 2018.

Maiello, Anthony Joseph, Jack Bullock, and Edward Petersen. *Conducting: A Hands-On Approach*. Van Nuys, CA: Alfred Music Publishing Company, 2009.

More than anything, we hope this book inspires you to broaden your musical horizons—keep listening, exploring, and challenging yourself to find the new and interesting. Best of luck and thanks for reading!

Jonathan Caldwell and Derek Shapiro

How to Navigate Within This Book

Use the list of Musical Characteristics by Étude to identify which études you'd like to explore!

| | Arlas - The Jester | Biedenkopf - Swirl | Betti - Vespers | Bozice - Lyrish | Browne - Saunter | Browne - Tarantella | Bumgarner - Choppy Frontier | Chen - Ban (Beat) | Davidis - Native American Étude | Flagello - Bulletproof | Grafte - Fanfare with Afterimages | Herrymar-Rodriguez - Tumbao Pesante | Jolley - Legend of the Moonlight Above | Joyce - Offbeat | Lamb - Addicimento (sweetly softening) | Lambrecht - Festive Fugue | Li - Étude for Conductors | Lorenz - Estudio a cuatro voces | McCune - Pony Hollow Trail | Purrlington - Keepsake | Rowe - Loose Cannon | Sherwood-Gabrielson - Last Waltz in Paris | Specht - Fortress | Tann - Moonrise | Zare - Reverse |
|------------------------------------|--------------------|--------------------|-----------------|-----------------|------------------|---------------------|-----------------------------|-------------------|---------------------------------|------------------------|-----------------------------------|-------------------------------------|--|-----------------|--|---------------------------|---------------------------|---------------------------------|----------------------------|------------------------|---------------------|---|-------------------|-----------------|----------------|
| TEMPO | | | | | | | | | | | | | | | | | | | | | | | | | |
| Slow | | | | | | | | • | | | • | | • | | | | | • | | | | | • | • | • |
| Moderate | | | • | | • | | | | • | | | | | | | | | • | • | | | | | | |
| Fast | • | • | • | | | | | • | • | | | • | | • | | • | | | | | | | | | |
| Very fast | • | | | | | • | • | | • | • | | | | | | | | | • | | | | | | |
| Changing | | | • | | | | | • | • | | | | | | | | | • | | | | | | | |
| STYLE | | | | | | | | | | | | | | | | | | | | | | | | | |
| Marcato | • | • | | | | • | • | • | | • | • | • | | • | | • | • | • | | | | | • | | |
| Lyrical | • | | • | • | • | | | • | • | | • | | • | | • | | | • | • | • | • | • | | • | • |
| Changing | • | | | | | | | • | | | • | | | | | | | • | | | | | | | |
| METER | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2/2 | | | | | | | | | | | | • | | | | | | | | | | | | | |
| 3/2 | | | | | | | | | | | | • | | | | | | | | | | | | | |
| 1/4 | | | | | | | | | • | | | | | | | | | | | | | | | | |
| 2/4 | • | • | • | • | | | | • | • | | | | • | | • | | | • | • | | | | • | • | • |
| 3/4 | | • | • | • | | | | • | • | | | • | | | | | | • | • | | | • | • | • | • |
| 4/4 | • | | | | | | | • | • | | | | • | | • | | | • | | | | • | • | • | • |
| 5/4 | | | • | | | | • | | | | | | | | | | | | | | | | | | |
| 6/4 | | | • | | | | | | | | | | | | | | | • | | | | | | | |
| 7/4 | | | • | • | | | | | • | | | | | | | | | | | | | | | | |
| 3/8 | | | | | | | | | • | | | | | | | | | | | | | | | | |
| 5/8 | | | | | | | • | | | • | | | | | | | | | | | | | | | |
| 6/8 | | • | • | | | | | | • | | | | | | | | | | | | | | | | |
| 7/8 | | • | | | | • | | | | | | | | | | | | | • | | • | | | | • |
| 12/8 | | | | | | | | | | | | | | | | | | | | • | | | | | |
| Simple & Compound Subdivisions | • | • | | | | • | | • | • | | | | | | | | | | • | • | | • | | | |
| PEDAGOGICAL GOALS | | | | | | | | | | | | | | | | | | | | | | | | | |
| Accelerando | | | | | • | | | • | | | • | | | • | | | | | | | | | • | | |
| Aleatoric | | • | | | | | | | | | | | | | | | | | | | | | | | |
| Chorale | | | • | | | | | | | | | | • | | | | | | | | | | | | |
| Conduct in 1 | | • | | | | | | | • | | | • | | | | | | | | | | | | | |
| Cues/soloists | • | • | • | • | | • | • | • | | | • | | • | • | • | • | • | • | • | • | • | • | • | • | • |
| Dead beats | • | | | | | | | | | | | • | | • | | | • | | | | | | | | |
| Fermatas | • | • | • | • | | | | | | | • | • | | | | | • | • | • | • | • | • | • | • | • |
| Fractional preparation | | | | | | | | | | | | • | | | | | | • | | | | | | | |
| Fugue | | | | | | | | | | | | | | | | | | | | | | | | | |
| Gesture of Syncopation* | • | • | | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • |
| Melding | • | • | • | • | | | • | • | | • | | | • | | | | | • | • | | | | | • | • |
| Non-English/Italian terminology | | | | | | | | | | | | • | | | | | | • | | | | | | | |
| Ritardando | • | • | | • | • | | | • | | | | | | | | • | • | • | | • | | | • | • | • |
| Shifting beat emphasis | • | • | • | | | • | • | | • | • | | • | • | | | • | | | | | | | • | | • |
| Spare markings/indications on page | | | | | | | | | | | | | | | | | | | | | | | • | | |
| Starting on beat other than 1 | • | | | | | | | | • | • | • | • | • | | | • | • | | | | | | | | |
| Subdivided | | | | | | | | | | | • | | | | | | | | | | | | • | • | • |

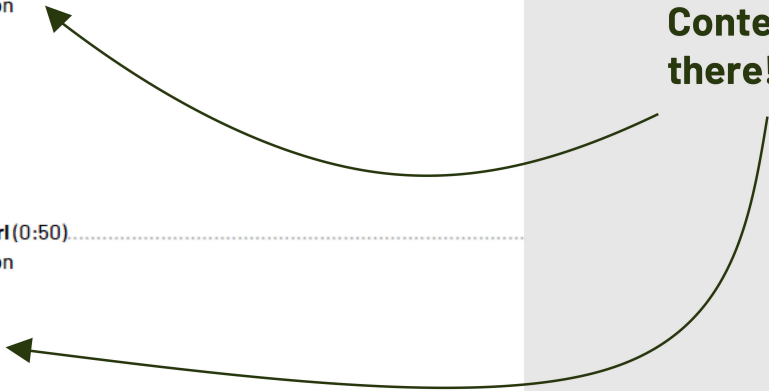
Linked Table of Contents

- Introduction.....
- Letter to Students.....
- How to Navigate Within This Book.....
- Musical Characteristics by Étude.....
- About the Editors.....
- Acknowledgments.....
- Instructor Resources.....

- Arias, Spencer: The Jester (0:40)**.....
 - Étude Introduction
 - Score
 - Parts in C
 - Parts in B-Flat
 - Parts in F
 - Parts in E-Flat
 - Viola Parts

- Biedenbender, David: Swirl (0:50)**.....
 - Étude Introduction
 - Score
 - Parts in C
 - Parts in B-Flat
 - Parts in F
 - Parts in E-Flat
 - Viola Parts

Click anywhere in the Table of Contents to go there!




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Click anywhere in the *Jump to* section to go there.

These appear at the bottom of each étude's cover page and on the first page of the score.


Click here to go to the composer's website



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(<https://doi.org/10.21061/conducting>)



Jump to:

Table of Contents

Parts in C

Parts in B-Flat

Parts in F

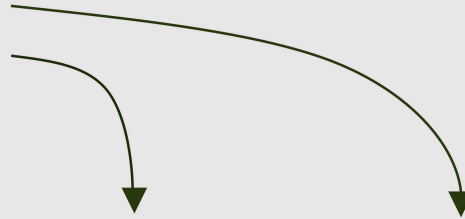
Parts in E-Flat

Viola Parts

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<https://doi.org/10.21061/conducting>

[Click here to go to the score](#)

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(<https://doi.org/10.21061/conducting>)



Jump to:

- Table of Contents
- Parts in C
- Parts in B-Flat
- Parts in F
- Parts in E-Flat
- Viola Parts

For print users

Musical Characteristics by Étude

| | Arias - The Jester | Bledbender - Swirl | Botti - Vespers | Bozome - Lyrah | Browne - Saunter | Browne - Tarentella | Bungamer - Choppy Frontier | Chen - Ban (Beat) | Daivde - Native American Étude | Flagello - Bulletproof | Grafe - Fantare with Afterimages | Heryman-Rodriguez - Tumbao Pesante | Jolley - Legend of the Moonlight Above | Joyce - Offbeat | Lamb - Addolcimento (sweetly, softening) | Lambrecht - Festive Fugue | Li - Étude for Conductors | Lorenz - Estudio a cuatro voces | McCune - Pony Hollow Trail | Purrrington - keepsake | Rowe - Loose Cannon | Sherwood-Gabrielson - Last Waltz in Paris | Specht - Fortress | Tann - Moonrise | Zare - Reverie |
|------------------------------------|--------------------|--------------------|-----------------|----------------|------------------|---------------------|----------------------------|-------------------|--------------------------------|------------------------|----------------------------------|------------------------------------|--|-----------------|--|---------------------------|---------------------------|---------------------------------|----------------------------|------------------------|---------------------|---|-------------------|-----------------|----------------|
| TEMPO | | | | | | | | | | | | | | | | | | | | | | | | | |
| Slow | | | | | | | | • | | | • | | • | | • | | | | | | | | • | • | • |
| Moderate | | | • | | • | | | | • | | | | | | | | • | • | | | | | • | | |
| Fast | | • | • | • | | | | | • | • | | | • | | • | | | | | | | | | | |
| Very fast | • | | | | | • | • | | • | • | | | | | | | | | • | | | | | | |
| Changing | | | • | | | | | | • | • | | | | | | | | | • | | | | | | |
| STYLE | | | | | | | | | | | | | | | | | | | | | | | | | |
| Marcato | • | • | | | | • | • | • | | • | • | • | | • | | • | • | • | | | | | • | | |
| Lyrical | • | | • | • | • | | | • | • | | • | | • | | • | | | • | • | • | • | • | | • | • |
| Changing | • | | | | | | | | • | | • | | | | | | | • | | | | | | | |
| METER | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2/2 | | | | | | | | | | | | • | | | | | | | | | | | | | |
| 3/2 | | | | | | | | | | | • | | | | | | | | | | | | | | |
| 1/4 | | | | | | | | | | • | | | | | | | | | | | | | | | |
| 2/4 | • | • | • | • | | | | • | • | | | | | • | | • | | • | • | | | | • | | |
| 3/4 | | | • | • | | | | • | • | | | • | | | | | | • | • | | | • | • | • | |
| 4/4 | • | | • | • | | | | • | • | | | • | | | • | | | • | | | | • | | | |
| 5/4 | | | | • | | | • | | | | | | | | | | | | | | | | | | |
| 6/4 | | | | • | | | | | | | | | | | | | • | | | | | | | | |
| 7/4 | | | | • | • | | | | | • | | | | | | | | | | | | | | | |
| 3/8 | | | | | | | | | • | | | | | | | | | | | | | | | | |
| 5/8 | | | | | | • | | | | • | | | | | | | | | | | | | | | |
| 6/8 | • | • | | | | | | | • | | | | | | | | | | • | | | | | • | |
| 7/8 | • | | | | | • | | | | | | | | | | | | | • | | • | | | | |
| 12/8 | | | | | | | | | | | | | | | | | | | • | | | | | | |
| Simple & Compound Subdivisions | • | • | | | | • | | | • | • | | | | | | | | | • | | • | | | | |
| PEDAGOGICAL GOALS | | | | | | | | | | | | | | | | | | | | | | | | | |
| Accelerando | | | | | • | | | | • | | | • | | | • | | | | | | | | • | | |
| Aleatoric | | | • | | | | | | | | | | | | | | | | | | | | | | |
| Chorale | | | | • | | | | | | | | | • | | | | | | | | | | | | |
| Conduct in 1 | | | • | | | | | | • | | | • | | | | | | | | | | | | | |
| Cues/soloists | • | • | • | | • | | • | • | | | | • | | • | • | | • | • | • | • | • | • | | • | |
| Dead beats | • | | | | | | | | | | | • | | • | | | • | | | | | | | | |
| Fermatas | • | • | • | • | | | | | | | • | | • | | | • | • | • | | • | • | • | • | • | |
| Fractional preparation | | | | | | | | | | | | • | | | | | • | | | | | | | | |
| Fugue | | | | | | | | | | | | | | | | | • | | | | | | | | |
| Gesture of Syncopation * | | • | • | | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | |
| Melding | • | • | • | • | | | | • | • | | | • | | | | | • | • | • | | | | • | • | |
| Non-English/Italian terminology | | | | | | | | | | | | | • | | | | | • | | | | | | | |
| Ritardando | • | • | | • | • | | | | • | | | | | | • | • | | • | | | | | • | • | |
| Shifting beat emphasis | • | • | • | | | | • | • | | • | | • | • | | • | • | | | | | | | • | • | |
| Spare markings/indications on page | | | | | | | | | | | | | | | | | | | | | | • | | | |
| Starting on beat other than 1 | • | | | | | | | | • | | • | • | • | | • | • | | | | | | | | | |
| Subdivided | | | | | | | | | | • | | | | | • | | | | | | | | • | • | • |

*Gesture of syncopation is borrowed from the pedagogy of Elizabeth Green.
 For further explanation, readers may reference Elizabeth Green's The Modern Conductor.

About the Editors

Jonathan Caldwell, Lead Editor

Jonathan Caldwell is the director of bands and assistant professor of conducting at the University of North Carolina at Greensboro, where he conducts the Wind Ensemble and Symphonic Band and teaches undergraduate and graduate conducting. Prior to his appointment at UNCG, Caldwell held positions at Virginia Tech, the University of Wisconsin–Stevens Point, and Garner Magnet High School (Garner, NC). His writing has been published in the *Journal of Band Research* and the *Teaching Music Through Performance in Band* series. He has given presentations for the Midwest Band and Orchestra Clinic, the College Band Directors National Association, the Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB), and at music educator conferences in North Carolina and Virginia.

Derek Shapiro, Lead Editor

Derek Shapiro is the director of bands and assistant professor of music at Virginia Tech, where he conducts the Virginia Tech Wind Ensemble and teaches conducting. Prior to his appointment at Virginia Tech, he held positions at Eastern Michigan University, Georgia Southern University, and Cypress Creek High School. A strong advocate for music education with nine years of public school experience, Shapiro has taught at the middle school and high school levels. He has been published in the *Teaching Music Through Performance in Band* series and has presented at clinics in Florida, North Carolina, Michigan, and Virginia.

Editorial Team

Kindred Grey, Design and Editorial Assistance

Kindred Grey is a Virginia Tech graduate with majors in statistics and psychology. Her creative abilities are demonstrated in the visual elements of the book – specifically the cover design and interior layout. She designed with student usability in mind. Her contributions have resulted in a text that is accessible to a wider range of readers, that uses visual content to illustrate and more clearly convey conceptual information, and that is more lucid and visually cohesive. She provided project coordination and editorial assistance, including formatting, editing, proofreading, and publishing.

Anita Walz, Managing Editor

Anita Walz is an associate professor, and the Assistant Director of Open Education and Scholarly Communication Librarian in the University Libraries at Virginia Tech. She received her MS in Library and Information Science from the University of Illinois at Urbana-Champaign and has worked in university, government, school, and international libraries for over 20 years. She is the founder of the Open Education Initiative at Virginia Tech and the managing editor of over 20 open textbooks adapted or created at Virginia Tech, many of which can be found here: <https://vtechworks.lib.vt.edu/handle/10919/70959>. She has provided overall planning, project coordination, coaching, problem-solving, and oversight for this book.

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Reviewers

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- Cat Lasky, Virginia Tech
- Xin Ma, UNCG
- Justin Wheeler, UNCG

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- Dr. Kevin M. Gerald, University of Illinois Urbana-Champaign
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- Dr. Patricia Cornett, Temple University

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This page includes:

- Multiple versions of the textbook (PDF) and a link to the print-on-demand version
- Downloadable MIDI files and links to YouTube
- Link to erratum document and error-reporting form

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Spencer Arias

The Jester

Spencer Arias

The Jester



Spencer Arias (b. 1990) is a composer, improviser, and educator based in Michigan who creates people-centered music focused on themes of social, political, and environmental change. They believe that community should be put at the center of music, free from any hierarchies; the composer, performer, conductor, and audience are essential contributors and are important for creating new and old music. At the center of the music are questions of identity, with interests in queerness, gender, and inclusivity. They have performed throughout the US and Europe, working with musicians such as the JACK Quartet, the PRISM Quartet, and Nick Photinos.

Spencer completed their doctorate in composition at Michigan State University, studying primarily with David Biedenbender and Alexis Bacon. They are currently an instructor of music theory and composition at Western Michigan University.

For more information, visit <https://www.spencerarias.com>.

About This Étude

Laughter is by far one of the greatest medicines, especially when times are tough. We all have different moods, and sometimes these different moods require different types of expressions. Through the guise of a court jester, I wanted to explore the ways in which laughter can provide a sense of resolution to an otherwise tense or sad day. Sometimes laughter is infectious, but that laughter can have a profound impact on the individual. With a mix of solo and tutti sections, I explore this concept in a very short amount of time. If we consider the role of laughter in modern media, it takes a high volume of jokes per minute to sustain an audience's attention. This work creates a big, hearty musical laugh through the use of marcato, which leads to a search for additional dopamine through the more soloistic sections, cycling through characters quickly.

Length: 0:40

Commissioned Parameters:

Meter: 4/4

Tempo: Very fast

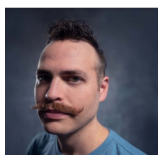
Style: Marcato

Pedagogical Element: Cues/Soloists

Additional Pedagogical Opportunities:

- 2/4 meter
- Changing style
- Dead beats
- Fermatas
- Melding
- Ritardando

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go to the composer's website



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listen



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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

The Jester – Spencer Arias – Full Score

The musical score is divided into three systems. The first system (measures 10-14) features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a melodic line, followed by the Alto, Tenor, and Bass parts. Dynamics include *ff* and *p sub.* with *tutti* markings. The second system (measures 15-19) includes the vocal parts and a piano accompaniment. The Soprano and Alto parts have *solo* markings. The piano part is marked *A Calm Dance poco rit.* with dynamics *f*, *mp*, and *mf*. The third system (measures 20-24) shows the vocal parts with dynamics *p*, *mf*, and *pp*. The piano accompaniment continues with *pp* dynamics.

Soprano in C

The Jester

Spencer Arias

Scherzo ♩ = 152

f *f* *ff* a big laugh

6 solo *p* *f* *mp* *mf* sweetly tutti

10 *ff* tutti

15 solo *f* *mp* A Calm Dance poco rit.. tutti

19 *mf* *p* *mf* *pp*

Alto in C

The Jester

Spencer Arias

Scherzo ♩ = 152

mp *f* *mp* *f* *p* sneaky *ff* a big laugh

5 *f* *mp* *mf* regal solo

10 *p* sub. *ff* tutti

15 solo *f* tutti **A Calm Dance poco rit..** *mp*

19 *mf* *p* *mf* *pp*

Tenor in C

The Jester

Spencer Arias

Scherzo ♩ = 152

Musical notation for measures 1-5. The key signature has one flat (B-flat). The time signature is 4/4. The notes are: measure 1: whole rest; measure 2: quarter note G2 with accent (^) and dynamic *f*; measure 3: quarter note G2 with accent (^) and dynamic *f*; measure 4: whole rest; measure 5: quarter notes G2, A2, B2, G2 with accents (^) and dynamic *ff* a big laugh.

Musical notation for measures 6-9. Measure 6: quarter note G2 with accent (^) and dynamic *ff*; measure 7: quarter note Bb2 with accent (^) and dynamic *f*; measure 8: quarter note G2 with accent (^) and dynamic *f*; measure 9: quarter note A2 with accent (^) and dynamic *f*. A crescendo hairpin leads to measure 10 with dynamic *mp*. Measure 10: quarter note Bb2 with dynamic *mf* and the instruction "solo" above it, followed by a slur over the next two notes.

Musical notation for measures 10-14. Measure 10: quarter note Bb2 with dynamic *mf* and the instruction "solo" above it, followed by a slur over the next two notes. Measure 11: quarter note G2 with dynamic *mf*. Measure 12: quarter note A2 with dynamic *mf*. Measure 13: quarter note B2 with dynamic *ff* and the instruction "tutti" above it, followed by a slur over the next two notes. Measure 14: quarter note G2 with dynamic *ff*.

Musical notation for measures 15-18. Measure 15: quarter note Bb2 with dynamic *mf* and the instruction "solo" above it, followed by a slur over the next four notes. Measure 16: quarter note G2 with dynamic *mf*. Measure 17: quarter note A2 with dynamic *mf*. Measure 18: quarter note B2 with dynamic *f* and the instruction "tutti" above it, followed by a slur over the next two notes. Measure 19: quarter note G2 with dynamic *mp* and the instruction "A Calm Dance poco rit.." above it.

Musical notation for measures 19-22. Measure 19: quarter note G2 with dynamic *mf*; measure 20: quarter note A2 with dynamic *mf*; measure 21: quarter note B2 with dynamic *mf*; measure 22: quarter note G2 with dynamic *pp*. Crescendo and decrescendo hairpins are used between measures 19-20 and 21-22.

Bass in C

The Jester

Spencer Arias

Scherzo ♩ = 152

5 solo tutti solo
p sub. *ff* *f* *mp* *mf* regal

10 tutti
p sub. *ff*

15 solo tutti **A Calm Dance** **poco rit..**
f *mp*

19
mf *p* *mf* *pp*

Soprano in B \flat

The Jester

Spencer Arias

Scherzo ♩ = 152

6 solo tutti solo

p *f* *mp* *mf* sweetly

10 tutti

ff

15 solo tutti **A Calm Dance** poco rit..

f *mp*

19

mf *p* *mf* *pp*

Alto in B \flat

The Jester

Spencer Arias

Scherzo ♩ = 152

5

10

15

19

mp *f* *mp* *f* *p* sneaky *ff* a big laugh

f *mp* *mf* regal

p sub. *ff*

solo *f* *mp* *mf* regal

tutti *f* *mp* *mf* regal

solo *f* *mp* *mf* regal

tutti *f* *mp* *mf* regal

A Calm Dance poco rit.. *f* *mp* *mf* *pp*

Tenor in B \flat

The Jester

Spencer Arias

Scherzo ♩ = 152

f *f* *ff* a big laugh

6 *ff* *f* *mp* solo *mf* regal

10 *ff* tutti

15 solo tutti **A Calm Dance poco rit..** *f* *mp*

19 *mf* *p* *mf* *pp*

Bass in B \flat

The Jester

Spencer Arias

Scherzo ♩ = 152

mp *f* *mp* *f* *p* sneaky *ff* a big laugh

5 solo tutti solo

p sub. *ff* *f* *mp* *mf* regal

10 tutti

p sub. *ff*

15 2 solo tutti A Calm Dance poco rit..

f *mp*

19

mf *p* *mf* *pp*

Alto in F

The Jester

Spencer Arias

Scherzo ♩ = 152

5

10

15

19

mp *f* *mp* *f* *p* sneaky *ff* a big laugh

f *mp* *mf* regal

p sub. *ff* tutti

f *mp* tutti solo A Calm Dance poco rit..

mf *p* *mf* *pp*

Tenor in F

The Jester

Spencer Arias

Scherzo ♩ = 152

6

10

15

19

ff *f* *mp* *mf* regal

ff *tutti*

solo *tutti* **A Calm Dance poco rit..** *f* *mp*

mf *p* *mf* *pp*

Bass in F

The Jester

Spencer Arias

Scherzo ♩ = 152

1 *mp* *f* *mp* *f* *p* sneaky *ff* a big laugh

5 solo tutti solo

p sub. *ff* *f* *mp* *mf* regal

10 tutti

p sub. *ff* *f* *mp* *mf* regal

15 2 solo tutti A Calm Dance poco rit..

f *mp*

19

mf *p* *mf* *pp*

Soprano in E \flat

The Jester

Spencer Arias

Scherzo ♩ = 152

f *f* *ff* *a big laugh*

6 *p* *f* *mp* *mf* *sweetly*

10 *ff*

15 *f* *mp* *A Calm Dance poco rit.*

19 *mf* *p* *mf* *pp*

Alto in E \flat

The Jester

Spencer Arias

Scherzo ♩ = 152

mp *f* *mp* *f* *p* sneaky *ff* a big laugh

5 *f* *mp* *mf* regal solo

10 *p* sub. *ff* tutti

15 solo *f* *mp* tutti A Calm Dance poco rit..

19 *mf* *p* *mf* *pp*

Tenor in E \flat

The Jester

Spencer Arias

Scherzo $\text{♩} = 152$

6 *ff* *f* *mp* *mf* regal solo

10 *ff* *mp* tutti

15 *f* *mp* tutti **A Calm Dance poco rit..** solo

19 *mf* *p* *mf* *pp*

Bass in E \flat

The Jester

Spencer Arias

Scherzo $\text{♩} = 152$

mp *f* *mp* *f* *p* sneaky *ff* a big laugh

5 *p* sub. *ff* *f* *mp* *mf* regal

10 *p* sub. *ff*

15 *2* *solo* *tutti* *f* *mp* **A Calm Dance** *poco rit.*

19 *mf* *p* *mf* *pp*

Soprano Viola

The Jester

Spencer Arias

Scherzo ♩ = 152

6

10

15

19

f *f* *ff* *a big laugh*

p *f* *mp* *mf* *sweetly*

ff

f *mp*

mf *p* *mf* *pp*

solo *tutti* *solo* *tutti* *A Calm Dance poco rit..*

Alto Viola

The Jester

Spencer Arias

Scherzo ♩ = 152

1 *mp* *f* *mp* *f* *p* sneaky *ff* a big laugh

5 *f* *mp* *mf* regal

10 *p* sub. *ff*

15 solo *f* tutti *A Calm Dance* *poco rit..* *mp*

19 *mf* *p* *mf* *pp*

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David Biedenbender

Swirl

David Biedenbender

Swirl



David Biedenbender has written music for the concert stage as well as for dance and multimedia collaborations. His work is often influenced by his diverse musical experiences as a bassist in rock and jazz bands, as a euphonium, trombone, and tuba player in wind, jazz, and New Orleans-style brass bands, and as a student of Indian Carnatic Music. He has had the privilege of collaborating with and being commissioned by many renowned performers and ensembles, including Alarm Will Sound, the PRISM Quartet, the Stenhammar String Quartet, the New Jersey Symphony Orchestra, the U.S. Navy Band, Philharmonie Baden-Baden (Germany), VocalEssence, and the Eastman Wind Ensemble, among many others. He is currently an associate professor of composition in the College of Music at Michigan State University. He holds degrees in composition from the University of Michigan and Central Michigan University.

For more information, visit <http://www.davidbiedenbender.com>.

About This Étude

This short étude begins on a pickup beat and features a fast tempo, asymmetrical and changing meters, and marcato accents and style. The top two voices are often harmonically static to draw attention to the more active lower voices, though they are still an integral part of the rhythm and texture. The harmonic material centers on B-flat and uses the octatonic scale (alternating half and whole steps) and various rhythmic devices (e.g., hemiola and asymmetric rhythms) to capture the fun and frenetic energy implied by its title.

Length: 0:50

Commissioned Parameters:

Meter: Changing (asymmetrical)

Tempo: Fast

Style: Marcato

Pedagogical Element: Starting on a beat other than 1

Additional Pedagogical Opportunity:

- Shifting beat emphasis

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Swirl

David Biedenbender

Vivace ♩ = 144-160

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in 7/8 time and consists of four measures. The tempo is marked 'Vivace' with a metronome marking of ♩ = 144-160. The dynamics are marked 'f' (forte). The Soprano part is in treble clef, Alto in treble clef, Tenor in bass clef, and Bass in bass clef. The key signature has one flat (B-flat). The Soprano part features a melodic line with accents and slurs. The Alto part has a similar melodic line. The Tenor and Bass parts provide harmonic support with chords and moving lines.



Musical score for Soprano, Alto, Tenor, and Bass parts, continuing from the previous page. The score is in 7/8 time and consists of four measures. The tempo is marked 'Vivace' with a metronome marking of ♩ = 144-160. The dynamics are marked 'f' (forte). The Soprano part is in treble clef, Alto in treble clef, Tenor in bass clef, and Bass in bass clef. The key signature has one flat (B-flat). The Soprano part features a melodic line with accents and slurs. The Alto part has a similar melodic line. The Tenor and Bass parts provide harmonic support with chords and moving lines.

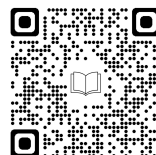
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Swirl – David Biedenbender – Full Score

Musical score for measures 8-11, featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.



Musical score for measures 12-15, featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.



Musical score for measures 16-19, featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Swirl – David Biedenbender – Full Score

20

Musical score for measures 20-23. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has two flats (B-flat and E-flat). The time signature is 7/8. Measure 20: Soprano has a quarter rest, Alto has a quarter rest, Tenor has a quarter note G4, Bass has a quarter note G3. Measure 21: Soprano has a quarter note G4, Alto has a quarter note G3, Tenor has a quarter note G4, Bass has a quarter note G3. Measure 22: Soprano has a quarter note G4, Alto has a quarter note G3, Tenor has a quarter note G4, Bass has a quarter note G3. Measure 23: Soprano has a quarter rest, Alto has a quarter rest, Tenor has a quarter note G4, Bass has a quarter note G3. Dynamics: Soprano (p, f), Alto (p, f, mp), Tenor (fp, f, p, f), Bass (fp, f, p, f).

24

Musical score for measures 24-26. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has two flats (B-flat and E-flat). The time signature is 6/8. Measure 24: Soprano has a quarter note G4, Alto has a quarter note G3, Tenor has a quarter note G4, Bass has a quarter note G3. Measure 25: Soprano has a quarter note G4, Alto has a quarter note G3, Tenor has a quarter note G4, Bass has a quarter note G3. Measure 26: Soprano has a quarter note G4, Alto has a quarter note G3, Tenor has a quarter note G4, Bass has a quarter note G3. Dynamics: Soprano (mp, ff), Alto (f, ff), Tenor (ff), Bass (ff).

27

Musical score for measures 27-30. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has two flats (B-flat and E-flat). The time signature is 7/8. Measure 27: Soprano has a quarter note G4, Alto has a quarter note G3, Tenor has a quarter note G4, Bass has a quarter note G3. Measure 28: Soprano has a quarter note G4, Alto has a quarter note G3, Tenor has a quarter note G4, Bass has a quarter note G3. Measure 29: Soprano has a quarter note G4, Alto has a quarter note G3, Tenor has a quarter note G4, Bass has a quarter note G3. Measure 30: Soprano has a quarter note G4, Alto has a quarter note G3, Tenor has a quarter note G4, Bass has a quarter note G3.

Soprano in C

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

12

16

20

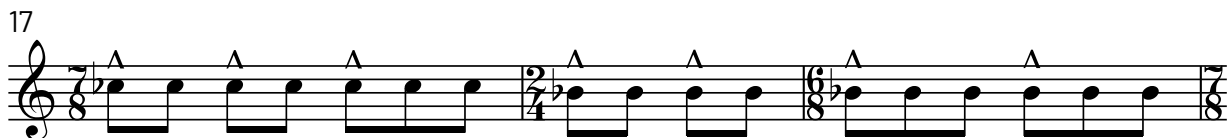
p *f*

Swirl – David Biedenbender – Soprano in C

Musical score for Soprano in C, measures 24-30. The score is written on two staves. The first staff starts at measure 24 and ends at measure 26. The second staff starts at measure 27 and ends at measure 30. The key signature is one flat (B-flat major or D minor). The time signature is 6/8. The first staff begins with a mezzo-piano (*mp*) dynamic and a slur over measures 24-26. At measure 26, the dynamic changes to fortissimo (*ff*) and the music continues with accents and slurs. The second staff continues with accents and slurs, ending with a final cadence at measure 30.

Alto in C

Swirl

David Biedenbender**Vivace** ♩ = 144-160

Swirl – David Biedenbender – Alto in C

20

p *f* *mp*

24

f *ff*

27

Detailed description: This image shows a musical score for an Alto in C instrument, covering measures 20 through 27. The music is written on a single treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. Measure 20 begins with a dynamic marking of *p* (piano) and features a series of eighth notes with accents (^) above them. A crescendo hairpin leads to a dynamic marking of *f* (forte) in measure 21. Measure 22 continues with the *f* dynamic. Measure 23 has a dynamic marking of *mp* (mezzo-piano) and ends with a fermata. Measure 24 starts with a dynamic marking of *f* and continues with eighth notes. A double bar line with repeat dots follows, and measure 25 begins with a dynamic marking of *ff* (fortissimo) and features a change in time signature to 6/8. Measure 26 continues with the *ff* dynamic. Measure 27 starts with a dynamic marking of *f* and ends with a fermata. The score includes various musical notations such as accents, hairpins, and time signature changes.

Tenor in C

Swirl

David Biedenbender

Vivace ♩ = 144-160

Measures 1-3 of the score. The music is in bass clef with a key signature of one flat (B-flat). The first measure is in 7/8 time, the second in 2/4, and the third in 6/8. The piece begins with a forte (*f*) dynamic. Accents are placed over the first notes of measures 1, 2, and 3.

Measures 4-6 of the score. Measure 4 is in 7/8 time, measure 5 in 2/4, and measure 6 in 6/8. The music continues with the same rhythmic patterns and dynamics.

Measures 7-9 of the score. Measure 7 is in 7/8 time, measure 8 in 6/8, and measure 9 in 2/4. The piece maintains its tempo and dynamic level.

Measures 10-13 of the score. Measure 10 is in 7/8 time, measure 11 in 2/4, measure 12 in 6/8, and measure 13 in 7/8. The music features a variety of rhythmic values.

Measures 14-19 of the score. Measure 14 is in 7/8 time, measure 15 in 6/8, measure 16 in 2/4, measure 17 in 6/8, measure 18 in 7/8, and measure 19 in 6/8. Dynamic markings include *f-p* (measures 14-15), *f* (measures 16-17), *p* (measures 18-19), and *f* (measures 20-21).

Measures 20-24 of the score. Measure 20 is in 7/8 time, measure 21 in 6/8, measure 22 in 6/8, measure 23 in 6/8, and measure 24 in 7/8. The piece concludes with a fortissimo (*ff*) dynamic marking.

Bass in C

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

4

8

14

20

25

Soprano in B \flat

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

12

16

20

p *f*

Swirl – David Biedenbender – Soprano in B \flat

Musical score for Soprano in B \flat , measures 24-30. The score is written on two staves. The first staff (measures 24-26) begins with a treble clef and a key signature of one flat (B \flat). It features a melodic line with slurs and accents, starting at a mezzo-piano (*mp*) dynamic and transitioning to fortissimo (*ff*) at measure 26. The second staff (measures 27-30) continues the melodic line with slurs and accents, ending with a fermata and a final note. The key signature remains one flat throughout.

Alto in B \flat

Swirl

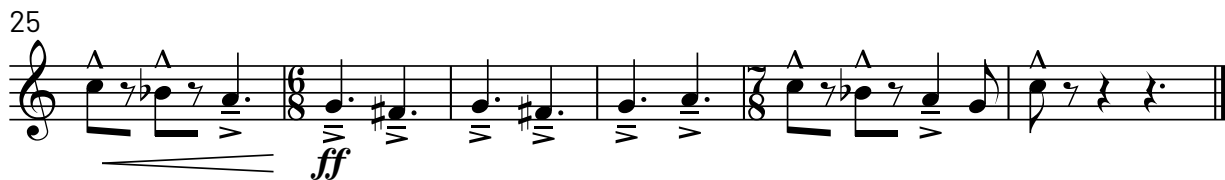
David Biedenbender**Vivace** ♩ = 144-160

Swirl – David Biedenbender – Alto in B \flat

Musical score for Alto in B \flat , measures 20-27. The score is written in treble clef with a key signature of one flat (B \flat) and a time signature of 7/8. Measure 20 starts with a dynamic of *p* (piano) and features a crescendo leading to *f* (forte) by measure 22. Measure 23 has a dynamic of *mp* (mezzo-piano). Measure 24 starts with a dynamic of *f* and continues with a crescendo to *ff* (fortissimo) by measure 25. Measure 26 has a dynamic of *ff*. Measure 27 starts with a dynamic of *f* and ends with a dynamic of *mp*. The score includes various musical notations such as accents, slurs, and dynamic markings.

Tenor in B \flat

Swirl

David Biedenbender**Vivace** ♩ = 144-160

Bass in B \flat

Swirl

David Biedenbender**Vivace** ♩ = 144-160

4

8

14

20

25

f

f-p *f* *p* *f*

ff

Swirl – David Biedenbender – Alto in F

20

p *f* *mp*

24

f *ff*

27

Detailed description: This musical score is for an Alto in F, titled 'Swirl' by David Biedenbender. It consists of three staves of music. The first staff (measures 20-23) begins with a treble clef and a 7/8 time signature. It features a melodic line with dynamic markings *p*, *f*, and *mp*, and includes accents (^) over several notes. The second staff (measures 24-26) continues the melodic line, marked with *f* and *ff*, and includes a key signature change to one flat (F major) at measure 26. The third staff (measures 27-29) concludes the piece with a final melodic phrase, marked with *f* and *ff*, and includes accents (^) over several notes. The piece ends with a double bar line.

Tenor in F

Swirl

David Biedenbender

Vivace ♩ = 144-160

Measures 1-3: Musical notation for Tenor in F, measures 1-3. The piece is in 7/8 time. The first measure starts with a forte (*f*) dynamic. The notation includes eighth notes, quarter notes, and half notes with accents (^).

Measures 4-6: Musical notation for Tenor in F, measures 4-6. The notation continues with eighth notes, quarter notes, and half notes with accents (^).

Measures 7-9: Musical notation for Tenor in F, measures 7-9. The notation continues with eighth notes, quarter notes, and half notes with accents (^).

Measures 10-13: Musical notation for Tenor in F, measures 10-13. The notation continues with eighth notes, quarter notes, and half notes with accents (^).

Measures 14-19: Musical notation for Tenor in F, measures 14-19. The notation includes eighth notes, quarter notes, and half notes with accents (^). Dynamic markings include *fp* (fortissimo piano), *f* (forte), *p* (piano), and *f* (forte).

Measures 20-24: Musical notation for Tenor in F, measures 20-24. The notation includes eighth notes, quarter notes, and half notes with accents (^). Dynamic markings include *ff* (fortissimo).

Soprano in Eb

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

12

16

20

p *f*

Swirl – David Biedenbender – Soprano in E♭

Musical score for Soprano in E♭, measures 24-30. The score is written on two staves. The first staff begins at measure 24 and ends at measure 30. The second staff begins at measure 27 and ends at measure 30. The music features a melodic line with various dynamics and articulations.

Measure 24: *mp* (mezzo-piano), starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, 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F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, 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E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E37

Alto in E \flat

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

13

17

Swirl – David Biedenbender – Alto in E♭

20

p *f* *mp*

24

f *ff*

27

The musical score consists of three staves of music in treble clef, 7/8 time signature, and E-flat major. The first staff (measures 20-23) begins with a dynamic of *p* (piano), followed by a crescendo to *f* (forte) at measure 22, and then a decrescendo to *mp* (mezzo-piano) at measure 23. The second staff (measures 24-26) starts with *f* and reaches *ff* (fortissimo) at measure 26. The third staff (measures 27-29) continues the piece, ending with a final note in measure 29. Accents (^) are placed above several notes throughout the score.

Tenor in E \flat

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

25

f *f-p* *f* *p* *f*

ff

Bass in E \flat

Swirl

David Biedenbender

Vivace ♩ = 144-160

Measures 1-3: The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It starts with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with accents (^) and slurs. Measure 3 ends with a 2/4 time signature change.

Measures 4-7: The second staff continues the melody. Measure 4 starts with a 2/4 time signature. Measure 5 has a 6/8 time signature change. Measure 6 has a 7/8 time signature change. Measure 7 ends with a 2/4 time signature change.

Measures 8-13: The third staff continues the melody. Measure 8 starts with a 2/4 time signature. Measure 9 has a 6/8 time signature change. Measure 10 has a 7/8 time signature change. Measure 11 has a 2/4 time signature change. Measure 12 has a 6/8 time signature change. Measure 13 ends with a 2/4 time signature change.

Measures 14-19: The fourth staff continues the melody. Measure 14 starts with a 7/8 time signature. Measure 15 has a 2/4 time signature change. Measure 16 has a 6/8 time signature change. Measure 17 has a 7/8 time signature change. Measure 18 has a 2/4 time signature change. Measure 19 ends with a 6/8 time signature change.

Measures 20-24: The fifth staff continues the melody. Measure 20 starts with a 7/8 time signature. Measure 21 has a 2/4 time signature change. Measure 22 has a 6/8 time signature change. Measure 23 has a 7/8 time signature change. Measure 24 ends with a 2/4 time signature change. Dynamics include *fp*, *f*, *p*, and *f*.

Measures 25-28: The sixth staff continues the melody. Measure 25 starts with a 7/8 time signature. Measure 26 has a 6/8 time signature change. Measure 27 has a 2/4 time signature change. Measure 28 ends with a 2/4 time signature change. The piece concludes with a double bar line. Dynamics include *ff*.

Soprano Viola

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

12

16

20

p ————— *f*

Swirl – David Biedenbender – Soprano Viola

Musical score for Soprano Viola, measures 24-30. The score is written on two staves. The first staff (measures 24-26) is in 3/8 time and features a melodic line with slurs and accents. The second staff (measures 27-30) is in 3/8 time and features a rhythmic pattern of eighth notes with slurs and accents, followed by a change to 7/8 time in measure 29. Dynamics include *mp* (measures 27-28) and *ff* (measures 29-30). The key signature has two flats (B-flat and E-flat).

Swirl – David Biedenbender – Alto Viola

Musical score for Alto Viola, measures 20-27. The score is written in 7/8 time and features dynamic markings *p*, *f*, *mp*, *f*, and *ff*. It includes accents (^) and a crescendo hairpin.

Measure 20: *p* (piano), crescendo to *f* (forte), then *mp* (mezzo-piano).

Measure 24: *f* (forte), then *ff* (fortissimo).

Measures 27-28: *f* (forte), ending with a double bar line.

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Susan Botti

Vespers (Walking in Beauty)

Movement III. Les Distances

Susan Botti

Vespers (Walking in Beauty) - Movement III. Les Distances



Susan Botti's eclectic background and experiences are reflected in her work in theatre and the visual arts, playing a formative role in her aesthetic. Her musical explorations have encompassed traditional, improvisational, and non-classical composition and singing styles. Distilling perspectives of the human experience into musical content is endlessly fascinating to her – in particular, the aspects of time and memory. Botti's awards include a Guggenheim Fellowship and the Rome Prize; grants from the NEA, the Aaron Copland Fund, the Fromm Foundation, and the Foundation for Contemporary Performance Arts; and commissions from the Cleveland Orchestra, the New York Philharmonic, and the Orpheus Chamber Orchestra. In addition to performing her own vocal works, Botti has collaborated with composers of diverse styles, including Tan Dun and Duo della Luna, Botti's duo with violinist Airi Yoshioka. Their debut recording, *Mangetsu*, was released in 2021. She is a member of the composition faculty at the Manhattan School of Music.

For more information, visit <http://www.susanbotti.com>.

About This Étude

"Vespers (Walking in Beauty)" is an excerpt from "Les Distances," movement 3 of my work for wind ensemble and chorus by the same name.

From aleatoric cuing to changing meters and metric modulations, the overriding quality of the music should be fluid and seamless. The metric changes provide perspectives for phrasing the propulsive motion connected by what should be perceived to be a constant eighth note; metric modulations transform the original eighth-note pulse into different rhythmic values.

The conductor needs to allow the freedom of individual gestures without overly dictating the pulse. In mm. 3–17, for instance, the conductor should consider conducting in 1 and only showing all the beats at cadential points (e.g., mm. 18–19) to underscore the harmony. Consistency of the pulse should be internalized and re-contextualized without altering the tempo. The metric changes and musical content suggest different "weights" to the rhythm.

The music is inspired by the poetry depicting movement in nature: wind currents, flights of birds, stars, the turning earth.

Length: 3:48

Commissioned Parameters:

Meter: Changing (simple and compound)

Tempo: Changing

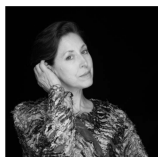
Style: Lyrical

Pedagogical Elements: Cues/soloists, fermatas

Additional Pedagogical Opportunities:

- Aleatoric
- Conduct in 1
- Fermatas
- Melding
- Ritardando
- Shifting beat emphasis

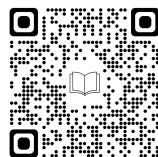
Click here to
go to the composer's website



Scan or click here to
listen



Scan or click here to
access the full digital text
(<https://doi.org/10.21061/conducting>)



Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

♩ = 168

① 12 sec. ② 6 sec. 5x

(adlib gestures in groups - non-phonating sounds - in waves)

[conduct in "1"]

Soprano

Alto

Tenor

Bass

p

p



4 [open repeat - last x in "3"]

5

7

S.

A.

T.

B.

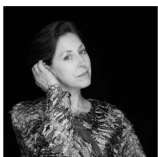
mp

mp

mp

(1st x only)

Click here to go to the composer's website



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Jump to:

- Table of Contents
- Parts in C
- Parts in B-Flat
- Parts in F
- Parts in E-Flat
- Viola Parts

Vespers (Walking in Beauty) – Susan Botti – Full Score

8 **A** [conduct in "1"]

S. *mp*

A. *mp*

T. *mp*

B. *mp* *tr*

12

S.

A.

T.

B. (no tr)

16

S. *mf* *f* *tr*

A. *mf* *f*

T. *f* *mf* *f*

B. *f*

Vespers (Walking in Beauty) – Susan Botti – Full Score

22

S. *f*

A. *mp*

T. *mp*

B. *mp*

f

26

B

S. *f*

A. *mp*

T. *mp*

B. *f*

3

32

S. *mp*

A. *mp*

T. *mp*

B. *mp*

f

Vespers (Walking in Beauty) – Susan Botti – Full Score

37 C

48 D

Vespers (Walking in Beauty) – Susan Botti – Full Score

E ♯. = ♯. (♩. = c. 60)

55 S. *pp*

A. *pp* *mf*

T. *pp*

B. *pp*

62 S.

A. 2

T.

B.

68 **F** (♩. = ♯)

68 S. *pp*

A. *pp*

T. *mf*

B. *mf*

Vespers (Walking in Beauty) – Susan Botti – Full Score

73

S. *mf*

A. *mf*

T.

B.



76

S. *p* *mp*

A. *p* *f*

T. *f*

B. *f*



78

S. *mf* *mp* *mf*

A. *mp* *mf*

T. *mp*

B. *mp*

G

Vespers (Walking in Beauty) – Susan Botti – Full Score

81

S.
A.
T.
B.



85

S.
A.
T.
B.

H (♩ = ♩.)



90

S.
A.
T.
B.

I (♩ = ♩.)

J (♩ = ♩.)

mp

Vespers (Walking in Beauty) – Susan Botti – Full Score

95 **K**

S.
A.
T.
B.

mp

101 **L**

S.
A.
T.
B.

106 **M**

S.
A.
T.
B.

Vespers (Walking in Beauty) – Susan Botti – Full Score

111

S.
A.
T.
B.

119 **N**

poco rit. .

S.
A.
T.
B.

Soprano in C

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

♩ = 168

①
(adlib gestures in groups - non-phonating sounds - in waves)

12 sec. 6 sec. 5x

4 2 5 [open repeat - last x in "3"]

8 **A** *mp*

13 3 *mf*

20 *f* *f* 4

28 **B** 2

Vespers (Walking in Beauty) – Susan Botti – Soprano in C

37 C

2

45 D

2

51 *mp* E *p*

♩ = *♩* (*♩* = c. 60)

mp *p*

55 *pp*

61

68 F (*♩* = *♩*)

2 *pp*

73 *mf* *p*

77 *mp* *mf* *mp*

Vespers (Walking in Beauty) – Susan Botti – Soprano in C

80 **G**

mf

85 **H** (*♩ = ♩*)

mf

90 **I** (*♩ = ♩*) **J** (*♩ = ♩*)

mp

95 **K**

mp

101 **L**

106 **M**

111 **N**

poco rit.

Alto in C

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$
(adlib gestures in groups - non-phonating sounds - in waves)

12 sec. 6 sec. 5x

① ②

Detailed description: This block shows the beginning of the piece. It starts with a treble clef and a 6/4 time signature. There are two circled numbers, 1 and 2, with arrows pointing to specific measures. Above the staff, there are three boxes: '12 sec.', '6 sec.', and '5x'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some non-standard symbols like diamonds and wavy lines.

4 [open repeat - last x in "3"]

mp

Detailed description: This block contains the first line of the main melody, starting at measure 4. It features a treble clef and a 2/4 time signature. The melody consists of several eighth and sixteenth notes. A dynamic marking of *mp* is placed below the staff. The line ends with a repeat sign and a bracket indicating an open repeat.

8 **A**

mp

Detailed description: This block contains the second line of the main melody, starting at measure 8. It features a treble clef and a 2/4 time signature. The melody continues with eighth and sixteenth notes. A dynamic marking of *mp* is placed below the staff. A fermata is placed over a measure in the middle of the line.

14

mf

Detailed description: This block contains the third line of the main melody, starting at measure 14. It features a treble clef and a 2/4 time signature. The melody continues with eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff. The line ends with a 2/4 time signature.

18

f

Detailed description: This block contains the fourth line of the main melody, starting at measure 18. It features a treble clef and a 2/4 time signature. The melody continues with eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff. A fermata is placed over a measure in the middle of the line.

22

mp

Detailed description: This block contains the fifth line of the main melody, starting at measure 22. It features a treble clef and a 2/4 time signature. The melody continues with eighth and sixteenth notes. A dynamic marking of *mp* is placed below the staff.

Vespers (Walking in Beauty) – Susan Botti – Alto in C

27 B

31

37 C

43

49 D

56 E ♩. = ♩. (♩. = c. 60)

64 F (♩. = ♩)

69

73

Vespers (Walking in Beauty) – Susan Botti – Alto in C

77 G

f *mp* *mf*

81 ³

86 H (♩ = ♩)

90 I (♩ = ♩) *mp*

94 J (♩ = ♩) K

101 L

106 M

111 2

119 N *poco rit.*

Detailed description: This musical score is for the Alto in C part of 'Vespers (Walking in Beauty)' by Susan Botti. It consists of nine staves of music, numbered 77 to 119. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *f*, *mp*, and *mf*, and a *poco rit.* marking at the end. There are several boxed letters (G, H, I, J, K, L, M, N) and a circled '2' indicating specific measures or sections. The music features a mix of eighth and quarter notes, with some triplets and slurs. The final measure (119) ends with a double bar line.

Tenor in C

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

♩ = 168
(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

p [open repeat - last x in "3"]
 (1st x only)

4 *mp*

8 **A** *mp*

14 *f* *mf*

18 *f*

22 *mp* *f*

Vespers (Walking in Beauty) – Susan Botti – Tenor in C

28 **B**

35 **C**

42 **f**

49 **D** *mp*

55 **E** $\text{♩} = \text{♩} (\text{♩} = \text{c. } 60)$

60

68 **F** ($\text{♩} = \text{♩}$) *mf*

73

77 **G** *f* *mp*

Vespers (Walking in Beauty) – Susan Botti – Tenor in C

81

87

94

101

106

111

118

122

Bass in C

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

♩ = 168
(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

p

4 [open repeat - last x in "3"]

mp

8 **A** *tr* (no tr)

mp

13

17 **f** **mp**

22 **mp** **f** **mp**

Vespers (Walking in Beauty) – Susan Botti – Bass in C

28 **B**

32

37 **C**

45 **D**

55 **E** ♩ = ♩. (♩. = c. 60)

65 **F** (♩. = ♩)

73

77 **G**

Vespers (Walking in Beauty) – Susan Botti – Bass in C

83

Musical notation for measures 83-86. Measure 83 starts with a triplet of eighth notes. The key signature has one sharp (F#). The time signature is 4/4. The notation includes a double bar line at the end of measure 86.

87

Musical notation for measures 87-93. Measure 87 is marked with a box 'H' and '(♩ = ♩.)'. Measure 90 is marked with a box 'I' and '(♩ = ♩)'. The key signature changes to two sharps (F# and C#). The time signature changes to 3/4. A dynamic marking of *mp* is present. The notation includes a double bar line at the end of measure 93.

94

Musical notation for measures 94-100. Measure 94 is marked with a box 'J' and '(♩ = ♩.)'. Measure 97 is marked with a box 'K'. The key signature has two sharps (F# and C#). The time signature is 6/8. The notation includes a double bar line at the end of measure 100.

101

Musical notation for measures 101-105. The key signature has two sharps (F# and C#). The time signature is 6/8. The notation includes a double bar line at the end of measure 105.

106

Musical notation for measures 106-110. Measure 106 is marked with a box 'M'. The key signature has two sharps (F# and C#). The time signature is 6/8. The notation includes a double bar line at the end of measure 110.

111

Musical notation for measures 111-118. The key signature has two sharps (F# and C#). The time signature is 6/8. The notation includes a double bar line at the end of measure 118.

119

Musical notation for measures 119-125. Measure 119 is marked with a box 'N'. The key signature has two sharps (F# and C#). The time signature is 6/8. A dynamic marking of *poco rit.* is present. The notation includes a double bar line at the end of measure 125.

Soprano in B \flat

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$

①

②

(adlib gestures in groups - non-phonating sounds - in waves)

12 sec.

6 sec.

5x

A musical staff in 6/4 time. It begins with a diamond symbol on the first line. Above the staff, there are wavy lines representing ad lib gestures. A dashed line spans across the staff, with a box labeled '12 sec.' above it, and another box labeled '6 sec.' above it. A box labeled '5x' is positioned at the end of the staff.

4 2 5 [open repeat - last x in "3"]

Musical staff starting at measure 4. It features a fermata over a half note, followed by a melodic phrase of five notes. The dynamic marking is *mp*.

8 A

Musical staff starting at measure 8, marked with a box 'A'. It contains a sequence of eighth notes and quarter notes, ending with a melodic flourish. The dynamic marking is *mp*.

13 3

Musical staff starting at measure 13. It includes a triplet of eighth notes. The dynamic marking is *mf*.

20 tr 4

Musical staff starting at measure 20. It features a trill (tr) and a melodic phrase. The dynamic marking is *f*.

28 B 2

Musical staff starting at measure 28, marked with a box 'B'. It contains a melodic phrase with a fermata. The dynamic marking is *f*.

Vespers (Walking in Beauty) – Susan Botti – Soprano in B \flat

37 **C**

45 **D**

51 **E** $\text{♩} = \text{♩} (\text{♩} = \text{c. } 60)$

55 **F** $\text{♩} = \text{♩}$

61 **F** $\text{♩} = \text{♩}$

68 **F** $\text{♩} = \text{♩}$

73

77

mp *p* *pp* *mf* *mp*

Vespers (Walking in Beauty) – Susan Botti – Soprano in B \flat

80 **G**

mf

85 **H** ($\text{♩} = \text{♩}$)

90 **I** ($\text{♩} = \text{♩}$) **J** ($\text{♩} = \text{♩}$)

mp

95 **K**

mp

101 **L**

106 **M**

111 **N**

poco rit. .

Alto in B \flat

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$
(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

4 [open repeat - last x in "3"]
mp

8 **A** 2
mp

14
mf

18 3
f

22
mp

Vespers (Walking in Beauty) – Susan Botti – Alto in B \flat

27 B

31

37 C

43

49 D

56 E $\text{♩} = \text{♩} (\text{♩} = \text{c. } 60)$

64 F $(\text{♩} = \text{♩})$

69

73

Tenor in B \flat

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$

(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

4 *p* [open repeat - last x in "3"]
(1st x only)

mp

8 **A**

mp

14

f *mf*

18

f

22

mp *f*

Vespers (Walking in Beauty) – Susan Botti – Tenor in B \flat

28 **B**

35 **C**

42 **D**

49 **D**

55 **E** $\text{♩} = \text{♩} (\text{♩} = \text{c. 60})$

60

68 **F** $(\text{♩} = \text{♩})$

73

77 **G**

Vespers (Walking in Beauty) – Susan Botti – Tenor in B \flat

81

87 H (♩ = ♩.) I (♩ = ♩)

mp

94 J (♩ = ♩.) K

mp

101 L

106 M

111

118 N

122 *poco rit.*

Bass in B \flat

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$
(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

p

4 [open repeat - last x in "3"]

mp

8 **A** *tr* (no tr)

mp

13

17 *f* *mp*

22 *mp* *f* *mp*

Vespers (Walking in Beauty) – Susan Botti – Bass in B \flat

28 **B**

32

37 **C**

45 **D**

55 **E** ♩. = ♩. (♩. = c. 60)

65 **F** (♩. = ♩.)

73

77 **G**

Vespers (Walking in Beauty) – Susan Botti – Bass in B \flat

83

87 **H** (♩ = ♩.) **I** (♩ = ♩.)

94 **J** (♩ = ♩.) **K**

101 **L**

106 **M**

111

119 **N** *poco rit.*

Alto in F

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

♩ = 168

(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

4 [open repeat - last x in "3"]

mp

8 **A**

mp

14

mf

18

f

22

mp

Vespers (Walking in Beauty) – Susan Botti – Alto in F

27 **B**

31

37 **C**

43

49 **D**

56 **E** ♩. = ♩. (♩. = c. 60)

64 **F** (♩. = ♩)

69

73

mf *p* *f* *mf* *pp* *mf* *pp* *p*

Detailed description: This is a musical score for an Alto in F, spanning measures 27 to 84. The score is written in treble clef with a key signature of one flat (F major). It consists of eight staves of music. Measure 27 is marked with a box 'B'. Measure 37 is marked with a box 'C'. Measure 49 is marked with a box 'D'. Measure 56 is marked with a box 'E' and includes the tempo marking '♩. = ♩. (♩. = c. 60)'. Measure 64 is marked with a box 'F' and includes the tempo marking '(♩. = ♩)'. The score includes various musical notations such as slurs, ties, accents, and dynamic markings. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *pp* (pianissimo). There are also performance instructions like hairpins and accents. Measure 69 features triplet markings over groups of three notes. Measure 73 features a triplet marking over a group of three notes. The score ends with a double bar line and repeat dots at the end of the eighth staff.

Vespers (Walking in Beauty) – Susan Botti – Alto in F

77 G

81 *f* *mp* *mf*

86 H (♩ = ♩)

90 I (♩ = ♩) *mp*

94 J (♩ = ♩) K

101 L

106 M

111 N 2

119 N *poco rit.*

Tenor in F

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

♩ = 168
(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

p [open repeat - last x in "3"]
 (1st x only)

4

8 **A**

14

18

22

Vespers (Walking in Beauty) – Susan Botti – Tenor in F

28 **B**

35 **C**

42

49 **D**

55 **E** ♩ = ♩. (♩. = c. 60)

60

68 **F** (♩. = ♩)

73

77 **G**

Vespers (Walking in Beauty) – Susan Botti – Tenor in F

81 *3 3 3*

87 **H** (♩ = ♩.) **I** (♩ = ♩.) *mp*

94 **J** (♩ = ♩.) **K** *mp*

101 **L**

106 **M**

111

118 **N**

122 *poco rit.*

Detailed description: This is a page of a musical score for a tenor part. It contains eight staves of music, numbered 81 through 122. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp* and *poco rit.*. There are also lettered markers (H, I, J, K, L, M, N) in boxes above the notes. The music is written on a single treble clef staff.

Bass in F

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$
(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

p
[open repeat - last x in "3"]

4 7

mp

8 **A** *tr* (no tr)

mp

13

17

f

22 *mp*

mp *f*

Vespers (Walking in Beauty) – Susan Botti – Bass in F

28 **B**

f

32

37 **C**

f *mp*

45 **D**

f *mp*

55 **E** ♩. = ♩. (♩. = c. 60)

pp

65 **F** (♩. = ♩)

mf

73

77 **G**

f *mp*

Vespers (Walking in Beauty) – Susan Botti – Bass in F

83



87

87 **H** (♩ = ♩.) **I** (♩ = ♩.)

94

94 **J** (♩ = ♩.) **K**

101

101 **L**

106

106 **M**

111

111

119

119 **N** **poco rit.**

Soprano in E \flat

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$

① (adlib gestures in groups - non-phonating sounds - in waves)

②

12 sec. 6 sec. 5x

A musical staff with a treble clef and a 6/4 time signature. Above the staff, there are two circled numbers, 1 and 2, with arrows pointing down to specific points in the music. Below the staff, there are three boxes containing the text '12 sec.', '6 sec.', and '5x'. The music consists of a series of notes and rests, with some notes marked with a diamond symbol.

4 2 5 [open repeat - last x in "3"]

A musical staff with a treble clef. It starts with a measure number '4' and a fermata. The first measure is marked with a '2' and the second with a '5'. The music continues with a series of notes and rests. A dynamic marking 'mp' is present. The staff ends with a repeat sign and the instruction '[open repeat - last x in "3"]'.

8 [A] mp

A musical staff with a treble clef. It starts with a measure number '8' and a boxed letter 'A'. The music consists of a series of notes and rests. A dynamic marking 'mp' is present.

13 3 mf

A musical staff with a treble clef. It starts with a measure number '13' and a fermata. The first measure is marked with a '3'. The music continues with a series of notes and rests. A dynamic marking 'mf' is present.

20 f tr f 4

A musical staff with a treble clef. It starts with a measure number '20'. The music consists of a series of notes and rests. Dynamic markings 'f' and 'tr' are present. The staff ends with a measure number '4' and a fermata.

28 [B] 2

A musical staff with a treble clef. It starts with a measure number '28' and a boxed letter 'B'. The music consists of a series of notes and rests. A dynamic marking '2' is present.

Vespers (Walking in Beauty) – Susan Botti – Soprano in E♭

37 C

45 D

51

55 E ♩. = ♩. (♩. = c. 60)

61

68 F (♩. = ♩)

73

77

Vespers (Walking in Beauty) – Susan Botti – Soprano in E \flat

80 **G**

mf

85 **H** ($\text{♩} = \text{♩}$)

90 **I** ($\text{♩} = \text{♩}$) **J** ($\text{♩} = \text{♩}$)

mp

95 **K**

mp

101 **L**

106 **M**

111 **N**

mp

119 **N** *poco rit.*

mp

Alto in E \flat

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$

(adlib gestures in groups - non-phonating sounds - in waves)

①
12 sec.
②
6 sec.
5x

4 [open repeat - last x in "3"]

mp

8 **A**

mp

14

mf

18

f

22

mp

Vespers (Walking in Beauty) – Susan Botti – Alto in E \flat

27 **B**

31

37 **C**

43

49 **D**

56 **E** ♩. = ♩. (♩. = c. 60)

64 **F** (♩. = ♩)

69

73

mf *p* *f* *pp* *mf* *pp* *p*

Vespers (Walking in Beauty) – Susan Botti – Alto in E \flat

77 G

81 *f* *mp* *mf*

86 H ($\bullet = \bullet$)

90 I ($\bullet = \bullet$)

94 J ($\bullet = \bullet$) K

101 L

106 M

111 2

119 N *poco rit.*

Tenor in E \flat

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$
(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

p [open repeat - last x in "3"]
(1st x only)

4 *mp*

8 **A** *mp*

14 *f* *mf*

18 *f*

22 *mp* *f*

Vespers (Walking in Beauty) – Susan Botti – Tenor in E♭

28 **B**

35 **C**

42

49 **D**

55 **E** ♩ = ♩. (♩. = c. 60)

60

68 **F** (♩. = ♩)

73

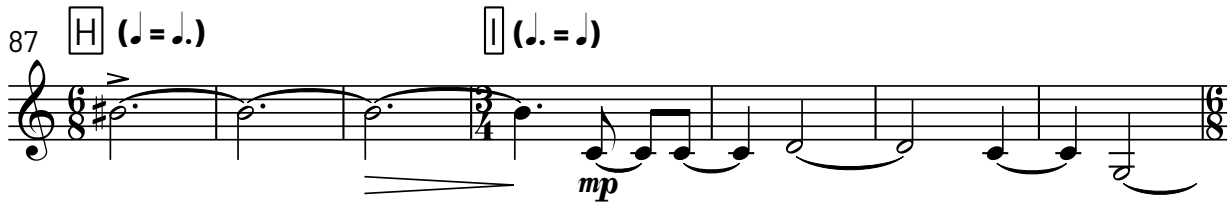
77 **G**

Vespers (Walking in Beauty) – Susan Botti – Tenor in E♭

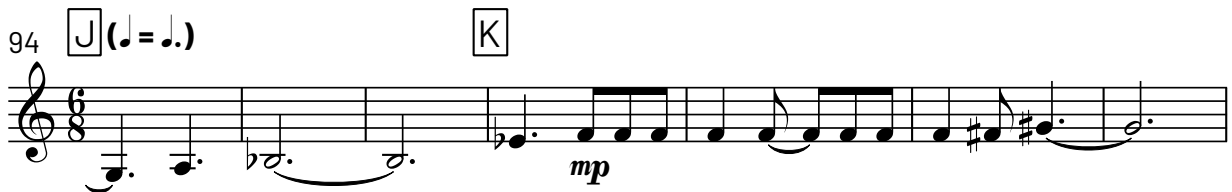
81



87 **H** (♩ = ♩) **I** (♩ = ♩)



94 **J** (♩ = ♩) **K**



101 **L**



106 **M**



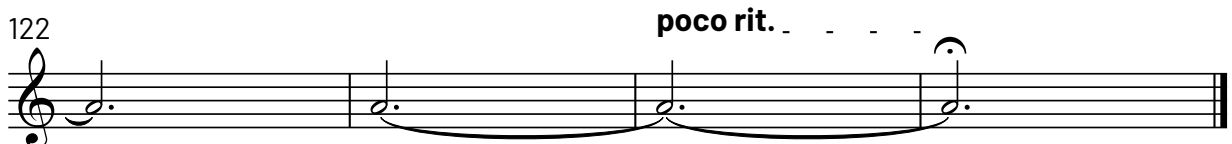
111



118 **N**



122 **poco rit.**



Bass in E \flat

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$
(adlib gestures in groups - non-phonating sounds - in waves)

① 12 sec. ② 6 sec. 5x

p
 [open repeat - last x in "3"]

4 *mp*

8 **A** *mp* *tr* (no tr)

13

17 *f* *mp*

22 *mp* *f*

Vespers (Walking in Beauty) – Susan Botti – Bass in E \flat

28 **B**

32

37 **C**

45 **D**

55 **E** $\text{♩} = \text{♩} (\text{♩} = \text{c. } 60)$

65 **F** $(\text{♩} = \text{♩})$

73

77 **G**

Vespers (Walking in Beauty) – Susan Botti – Bass in E \flat

83

87 **H** (♩ = ♩.) **I** (♩ = ♩.)

94 **J** (♩ = ♩.) **K**

101 **L**

106 **M**

111

119 **N** *poco rit.*

Soprano Viola

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\bullet = 168$

① (adlib gestures in groups - non-phonating sounds - in waves) ②

12 sec. 6 sec. 5x

4 $\overset{2}{\text{—}}$ $\overset{5}{\text{—}}$ [open repeat - last x in "3"]

8 **A** *mp*

13 *mp* $\overset{3}{\text{—}}$

20 *mf* *f* *f* $\overset{4}{\text{—}}$

28 **B** $\overset{2}{\text{—}}$

Vespers (Walking in Beauty) – Susan Botti – Soprano Viola

37 **C**

45 **D**

51 *mp* **E** *p* $\text{♩} = \text{♩} (\text{♩} = \text{c. } 60)$

55 *pp*

61

68 **F** $(\text{♩} = \text{♩})$ *pp*

73 *mf* *p*

77 *mf* *mp*

Vespers (Walking in Beauty) – Susan Botti – Soprano Viola

80 **G**

mf

85 **H** (♩ = ♩.)

90 **I** (♩ = ♩.)

mp

95 **K**

mp

101 **L**

106 **M**

111

119 **N**

poco rit. .

Alto Viola

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

♩ = 168

(adlib gestures in groups - non-phonating sounds - in waves)

①
12 sec.
②
6 sec.
5x

4 [open repeat - last x in "3"]

mp

8 A

mp

14

mf

18

f

22

mp

Vespers (Walking in Beauty) – Susan Botti – Alto Viola

27 B

31

37 C

43

49 D

mf *p*

56 E $\text{♩} = \text{♩} (\text{♩} = \text{c. } 60)$

pp *mf*

64 F ($\text{♩} = \text{♩}$)

69

pp

73

mf *p*

Vespers (Walking in Beauty) – Susan Botti – Alto Viola

77 G

81 *f* *mp* *mf*

86 H (*♩* = *♩*)

90 I (*♩* = *♩*) *mp*

94 J (*♩* = *♩*) K

101 L

106 M

111 2

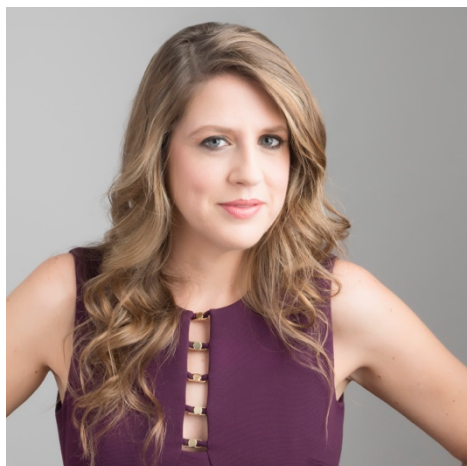
119 N *poco rit.*

Judy Bozone

Lyrah

Judy Bozone

Lyrah



Judy Bozone’s music is eclectic and vivid, like the composer herself. She has enjoyed many opportunities working alongside today’s multi-faceted generation of performers, ensembles, and composers in the United States and beyond.

Judy’s music actively explores texture, tonality, and space while maintaining a strong perspective. Her music often imaginatively incorporates influences from a wide variety of art forms.

Judy has been identified as having “a voice of her own” and “offering a unique beauty.” Her music is “creative and original, sophisticated and interesting.” In 2017, she began teaching at Texas A&M University in Commerce, Texas, after spending four years living and working in Bangkok, Thailand, as a lecturer and department chair of the Music Theory and Composition Department at Mahidol University. She currently lives in

Dallas, Texas and enjoys teaching composition, form and analysis, orchestration, and music theory.

For more information, visit <http://www.judybozonemusic.com>.

About This Étude

“Lyrah” – meaning *lyre* – was inspired by the ancient Greek tale of Orpheus. Orpheus’s father, Apollo, gave him a four-stringed lyre made from a turtle shell. Soon, Orpheus became known for his ability to sway ferocious beasts or to excite and entice the wind. It was said that “nothing could resist Orpheus’s beautiful melodies, neither enemies nor beasts.”

One day, Orpheus’s wife, Eurydice, died. In his determination to be with her, he traveled to the Underworld and, using his lyre, sang his song to Hades to compel his mercy. It worked, and Hades allowed Eurydice to return to the land of the living. However, Orpheus would have to lead her along a treacherous path without ever looking back until they both crossed the border out of the Underworld.

“Lyrah” is an appreciation of Orpheus’s instrument. I imagine an old, familiar sound – almost moving in slow motion.

Length: 1:15

Commissioned Parameters:

Meter: Changing (simple)

Tempo: Fast

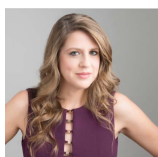
Style: Lyrical

Pedagogical Element: Fermatas

Additional Pedagogical Opportunities:

- Chorale
- Cues/soloists
- Gesture of syncopation
- Melding
- Shifting beat emphasis

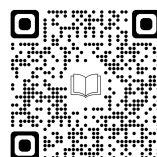
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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Lyrah

Judy Bozone

♩ = 126

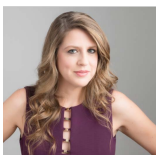
Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in 4/4 time with a tempo of 126. It features various time signature changes: 4/4, 3/4, 2/4, 5/4, and 6/4. The Soprano part begins with a melodic line, while the Alto, Tenor, and Bass parts have rests in the first measure.



7 A

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, starting at measure 7. A box labeled 'A' is placed above the Soprano staff at the beginning of the section. The score continues with the same time signature changes as the previous section.

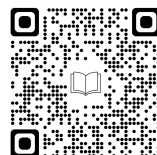
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Lyrah – Judy Bozone – Full Score

14

S.
A.
T.
B.

21 **B** (in two)

S.
A.
T.
B.

27

S.
A.
T.
B.

Lyrach – Judy Bozone – Full Score

31 (2+2+3)

Musical score for measures 31-33. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 31 starts with a 4/4 time signature. At the beginning of measure 32, the time signature changes to 7/4, indicated by a '7' above the staff. The vocal lines consist of quarter and eighth notes with various phrasings and slurs. The bass line provides harmonic support with quarter notes.

34

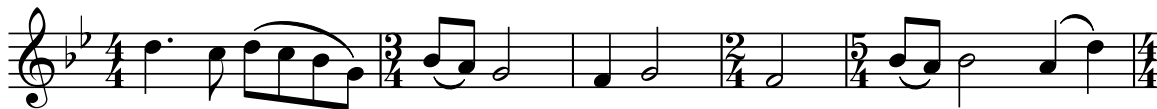
Musical score for measures 34-36. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines continue with quarter and eighth notes, featuring slurs and phrasings. The bass line continues with quarter notes. The score concludes with a double bar line at the end of measure 36.

Soprano in C

Lyrah

Judy Bozone

♩ = 126



6

A



12



18

B (in two)



26



32

(2+2+3)



Alto in C

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

32 (2+2+3)

Tenor in C

Lyrah

Judy Bozone

$\text{♩} = 126$

6

A

12

18

B (in two)

26

32

(2+2+3)

Bass in C

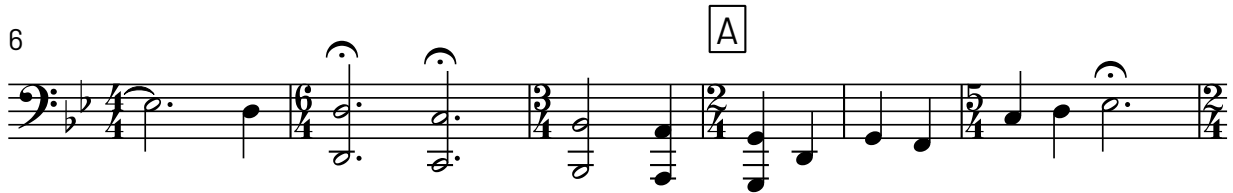
Lyrah

Judy Bozone

♩ = 126



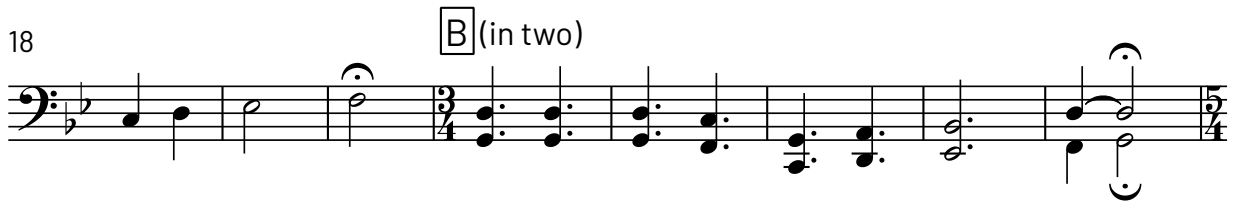
6



12



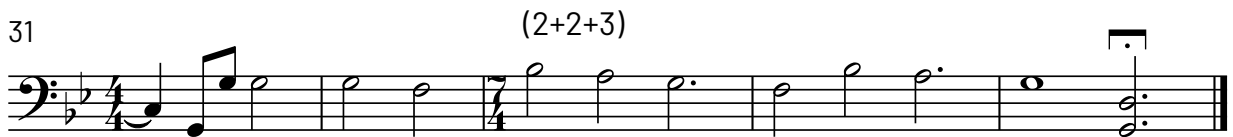
18



26



31



Soprano in B \flat

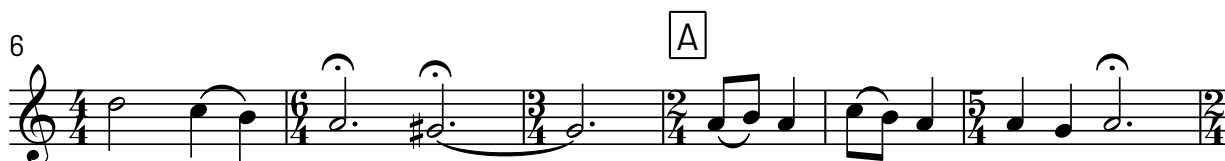
Lyrah

Judy Bozone

♩ = 126



6



12



18



26



32

(2+2+3)



Alto in B \flat

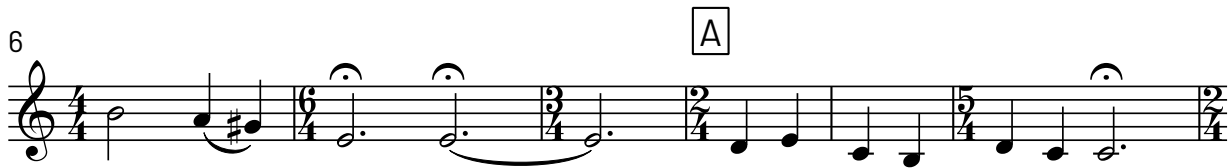
Lyrah

Judy Bozone

♩ = 126



6



12



18



26



32



Tenor in B \flat

Lyrah

Judy Bozone

♩ = 126



6



12



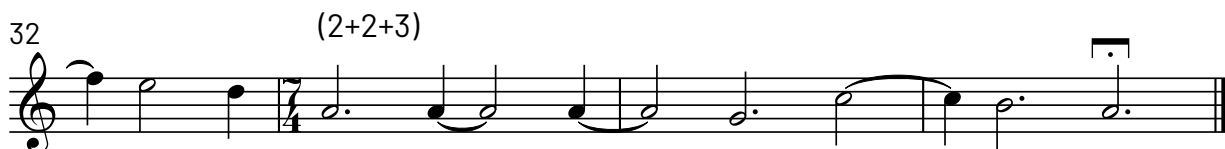
18



26



32



Bass in B \flat

Lyrah

Judy Bozone

$\text{♩} = 126$

Musical staff 1: Treble clef, 4/4 time signature. The staff begins with a whole rest. The melody starts in 3/4 time, then changes to 2/4, then 5/4, and finally returns to 4/4.

6

Musical staff 2: Treble clef, 4/4 time signature. The staff begins with a melodic line in 4/4, then changes to 6/4, 3/4, 2/4, 5/4, and finally 2/4. A boxed 'A' is positioned above the staff.

12

Musical staff 3: Treble clef, 2/4 time signature. The staff begins with a melodic line in 2/4, then changes to 3/4, 6/4, 2/4, and finally 2/4.

18

Musical staff 4: Treble clef, 2/4 time signature. The staff begins with a melodic line in 2/4, then changes to 3/4, 6/4, 2/4, 5/4, and finally 2/4. A boxed 'B (in two)' is positioned above the staff.

26

Musical staff 5: Treble clef, 5/4 time signature. The staff begins with a melodic line in 5/4, then changes to 6/4, 5/4, 6/4, and finally 4/4.

31

Musical staff 6: Treble clef, 4/4 time signature. The staff begins with a melodic line in 4/4, then changes to 7/4, 4/4, and finally 4/4. A '(2+2+3)' is positioned above the staff.

Alto in F

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

32 (2+2+3)

Detailed description of the musical score: The score is for an Alto in F. It begins with a tempo marking of quarter note = 126. The key signature is one flat (F major). The score is divided into six systems, each with a measure number at the beginning. System 1 (measures 1-5) starts with a 4/4 time signature, changes to 3/4, then 2/4, 5/4, and ends with 4/4. System 2 (measures 6-11) starts with 4/4, changes to 6/4, 3/4, 2/4, 5/4, and ends with 2/4. A box labeled 'A' is placed above measure 7. System 3 (measures 12-17) starts with 2/4, changes to 3/4, 6/4, 2/4, 5/4, and ends with 2/4. System 4 (measures 18-25) starts with 2/4, changes to 3/4, 6/4, 2/4, 5/4, and ends with 2/4. A box labeled 'B (in two)' is placed above measure 18. System 5 (measures 26-31) starts with 5/4, changes to 6/4, 5/4, 6/4, 4/4, and ends with 4/4. System 6 (measures 32-37) starts with 4/4, changes to 7/4, 4/4, 4/4, 4/4, 4/4, and ends with 4/4. A marking '(2+2+3)' is placed above measure 32. The score concludes with a double bar line.

Tenor in F

Lyrah

Judy Bozone

♩ = 126



6

A



12



18

B (in two)



26



32

(2+2+3)

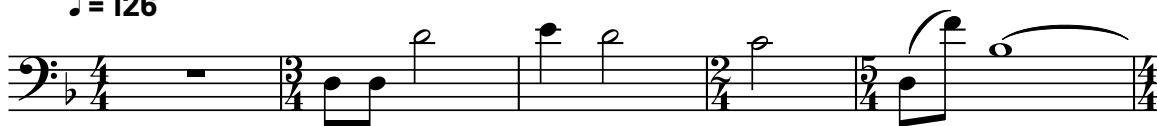


Bass in F

Lyrah

Judy Bozone

♩ = 126



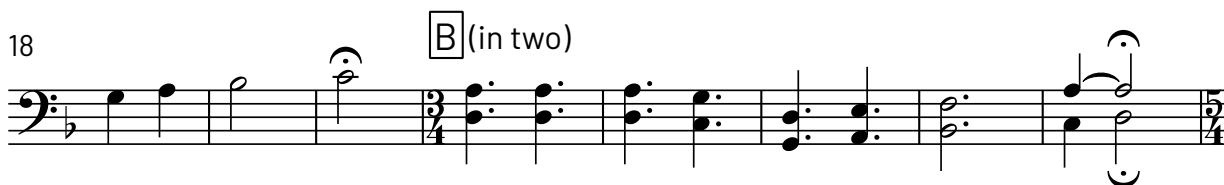
6



12



18



26



31



Soprano in E \flat

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

32 (2+2+3)

Alto in E \flat

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

32 (2+2+3)

Tenor in E \flat

Lyrah

Judy Bozone

$\text{♩} = 126$



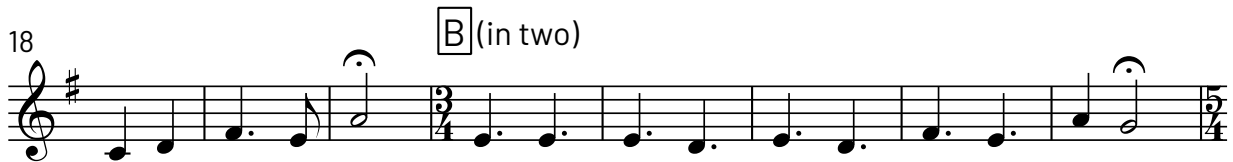
6



12



18



26



32

(2+2+3)



Bass in E \flat

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

31 (2+2+3)

Soprano Viola

Lyrah

Judy Bozone

$\text{♩} = 126$

6

A

12

18

B (in two)

26

32

(2+2+3)

Alto Viola

Lyrah

Judy Bozone

♩ = 126



6



12



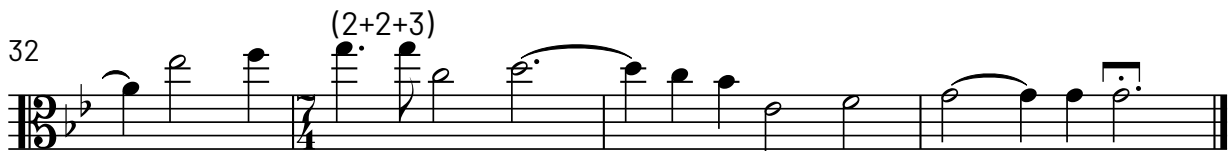
18



26



32



Matt Browne

Saunter

Matt Browne

Saunter



New York-based composer Matt Browne (b. 1988) strives to create music that meets Sergei Diaghilev's famous challenge to Jean Cocteau: "Astonish me!" He seeks to accomplish this through incorporating such eclectic influences as the timbral imagination and playfulness of György Ligeti, the shocking and humorous polystylism of Alfred Schnittke, and the relentless rhythmic energy of Igor Stravinsky. His music has been praised for its "unbridled humor" (*New Music Box*) and described as "witty" (*The Strad*) and "beautifully crafted and considered" (*What's On London*).

Matt has had the honor of collaborating with such ensembles as the Minnesota Orchestra, Alarm Will Sound, the PRISM Quartet, Albany Symphony, Milwaukee Symphony, Eastman Wind Ensemble, and PUBLIQuartet. His music has received various honors, winning the ASCAP Foundation Rudolf Nissim Prize, an ASCAP Morton Gould Young Composers award, and a BMI Student Composer award.

He received his doctorate from the University of Michigan, where he studied with Michael Daugherty and Kristin Kuster.

For more information, visit <https://mattbrownecomposer.com>.

About This Étude

"Saunter" is a delightfully lilting tune in 7/4 time at a leisurely pace. It's filled with intricate counterpoint, highlighting the consistent emphasis on beats 1 and 5 and creating an off-kilter pastoral dance.

Length: 1:00

Commissioned Parameters:

Meter: 7/4

Tempo: Moderate

Style: Lyrical

Pedagogical Element: Accelerando

Additional Pedagogical Opportunities:

- Fermatas
- Melding
- Ritardando

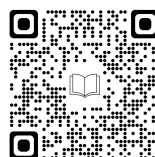
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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Saunter

Matt Browne

Lilting ♩ = 116

Soprano *p*

Alto *p*

Tenor *p*

Bass *p*



poco accel. (♩ = c. 132) rit. //

5

S. *f* *mf* //

A. *f* *mf* //

T. *f* *mf* //

B. *f* *mf* //

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| |
|-----------------------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Saunter – Matt Browne – Full Score

9 **Tempo I** **poco rit.**

S. *p*

A. *p*

T. *p*

B. *p*



12 $\text{♩} = \text{c. } 104$ $\text{♩} = \text{c. } 104$

S. *mp* *p* *pp*

A. *mp* *p* *pp*

T. *mp* *p* *pp*

B. *mp* *p* *pp*

Soprano in C

Saunter

Matt Browne

Lilting ♩ = 116

4 *p* poco accel.

7 (♩ = c. 132) rit. // *f* *mf*

9 Tempo I poco rit. *p*

12 (♩ = c. 104) ♩ = c. 104 *mp* < > *p* > *pp*

Alto in C

Saunter

Matt Browne

Lilting ♩ = 116

4 poco accel.

7 (♩ = c. 132) rit. //

9 Tempo I poco rit. .

12 (♩ = c. 104) ♩ = c. 104

Tenor in C

Saunter

Matt Browne

Lilting ♩ = 116

4 *poco accel.*

7 (♩ = c. 132) *rit.* // *f* *mf*

9 **Tempo I** *poco rit.* *p*

12 (♩ = c. 104) ♩ = c. 104 *mp* *p* *pp*

Bass in C

Saunter

Matt Browne

Lilting ♩ = 116



4

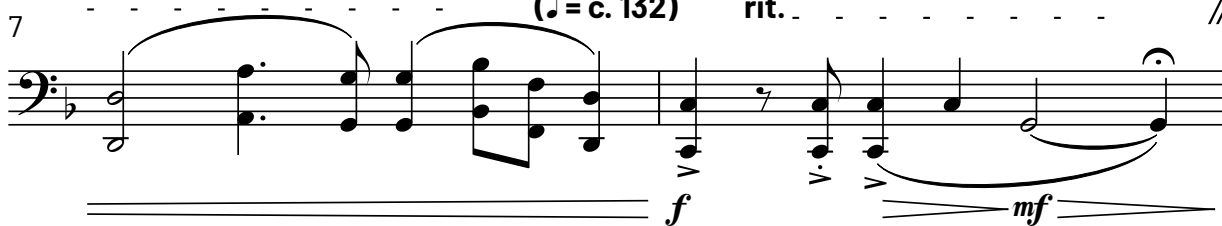
poco accel.



7

(♩ = c. 132)

rit. //



9

Tempo I

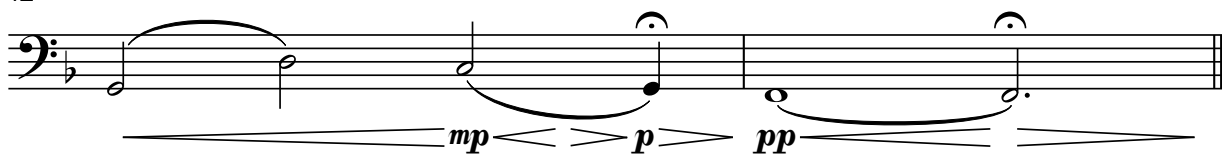
poco rit.



12

. (♩ = c. 104)

♩ = c. 104



Soprano in B \flat

Saunter

Matt Browne

Lilting ♩ = 116

4 **poco accel.**

7 **(♩ = c. 132)** **rit.** **f** **mf** //

9 **Tempo I** **poco rit.**

12 **(♩ = c. 104)** **♩ = c. 104** **mp** **p** **pp**

Alto in B \flat

Saunter

Matt Browne

Lilting $\text{♩} = 116$

4 poco accel.

7 (♩ = c. 132) rit. //

9 Tempo I poco rit.

12 (♩ = c. 104) ♩ = c. 104

Tenor in B \flat

Saunter

Matt Browne

Lilting ♩ = 116

4 **poco accel.**

7 **(♩ = c. 132)** **rit.** **f** **mf** //

9 **Tempo I** **poco rit.** **p**

12 **(♩ = c. 104)** **♩ = c. 104** **mp** **p** **pp**

Bass in B \flat

Saunter

Matt Browne

Lilting ♩ = 116

4 poco accel.

7 (♩ = c. 132) rit. //

9 Tempo I poco rit. .

12 (♩ = c. 104) ♩ = c. 104

Alto in F

Saunter

Matt Browne

Lilting ♩ = 116

4 *poco accel.*

7 (♩ = c. 132) *rit.* *f* *mf* //

9 **Tempo I** *poco rit.* *p*

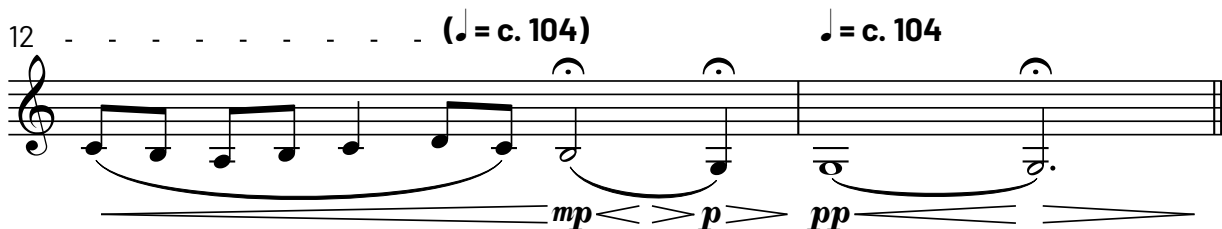
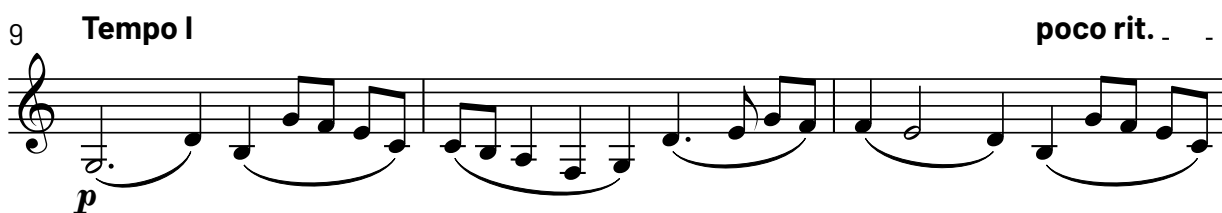
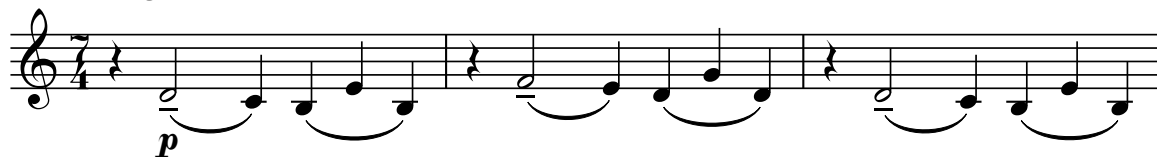
12 (♩ = c. 104) ♩ = c. 104 *mp* *p* *pp*

Tenor in F

Saunter

Matt Browne

Lilting ♩ = 116



Bass in F

Saunter

Matt Browne

Lilting ♩ = 116

p

4 *poco accel.*

7 *(♩ = c. 132) rit.*

9 *Tempo I* *poco rit.*

p

12 *(♩ = c. 104) ♩ = c. 104*

mp *p* *pp*

Soprano in E \flat

Saunter

Matt Browne

Lilting ♩ = 116

p

4 *poco accel.*

7 (♩ = c. 132) *f* *rit.* *mf*

9 **Tempo I** *p* *poco rit.*

12 (♩ = c. 104) *mp* *p* *pp* (♩ = c. 104)

Alto in E \flat

Saunter

Matt Browne

Lilting ♩ = 116

p

4 **poco accel.**

7 **(♩ = c. 132)** **rit.** **f** **mf** //

9 **Tempo I** **poco rit.** *p*

12 **(♩ = c. 104)** **♩ = c. 104** *mp* *p* *pp*

Tenor in E \flat

Saunter

Matt Browne

Lilting ♩ = 116

4 *p* poco accel.

7 (♩ = c. 132) rit. *f* *mf* //

9 Tempo I *p* poco rit.

12 (♩ = c. 104) ♩ = c. 104 *mp* *p* *pp*

Soprano Viola

Saunter

Matt Browne

Lilting ♩ = 116

p

4

poco accel.

7

(♩ = c. 132) rit. //

f *mf*

9

Tempo I

poco rit.

p

12

(♩ = c. 104) ♩ = c. 104

mp *p* *pp*

Alto Viola

Saunter

Matt Browne

Lilting ♩ = 116

1 *p*

4

poco accel.

7

(♩ = c. 132)

rit. //

f *mf*

9

Tempo I

poco rit.

p

12

(♩ = c. 104)

♩ = c. 104

mp *p* *pp*

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Matt Browne

Tarantella

Matt Browne

Tarantella



New York-based composer Matt Browne (b. 1988) strives to create music that meets Sergei Diaghilev's famous challenge to Jean Cocteau: "Astonish me!" He seeks to accomplish this through incorporating such eclectic influences as the timbral imagination and playfulness of György Ligeti, the shocking and humorous polystylism of Alfred Schnittke, and the relentless rhythmic energy of Igor Stravinsky. His music has been praised for its "unbridled humor" (*New Music Box*) and described as "witty" (*The Strad*) and "beautifully crafted and considered" (*What's On London*).

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He received his doctorate from the University of Michigan, where he studied with Michael Daugherty and Kristin Kuster.

For more information, visit <https://mattbrownecomposer.com>.

About This Étude

"Tarantella" is an energetic and relentless dance in alternating 5/8 and 7/8. The constant change of pulse creates an unpredictable and chaotic feeling that is punctuated by raucous percussion. The piece eventually fizzles out to an anticlimactic ending, as if the music has become too exhausted to continue.

Length: 0:57

Commissioned Parameters:

Meter: Changing (asymmetrical)

Tempo: Very fast

Style: Marcato

Pedagogical Element: Ritardando

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Tarantella

Matt Browne

Frantic (♩ = 136)

The first system of the musical score includes parts for Soprano, Alto, Tenor, Bass, Timpani, and Percussion. The tempo is marked 'Frantic' with a quarter note equal to 136 beats per minute. The key signature has two flats. The Soprano part begins with a rest and then has a melodic line starting in measure 5, marked *fp*. The Alto part has a rhythmic accompaniment marked *mp*. The Tenor part has a rhythmic accompaniment marked *mp*. The Bass part has a rhythmic accompaniment marked *mf*. The Timpani part has a rhythmic accompaniment marked *mf* and includes a 'Tambourine' part. The Percussion part has a rhythmic accompaniment marked *mp*. A rehearsal mark 'A' is placed above the Soprano staff in measure 5.



The second system of the musical score continues the parts from the first system. The Soprano part has a melodic line marked *mf* and *n*. The Alto part has a rhythmic accompaniment. The Tenor part has a rhythmic accompaniment. The Bass part has a rhythmic accompaniment. The Timpani part has a rhythmic accompaniment marked *mf*. The Percussion part has a rhythmic accompaniment. The system starts at measure 6.

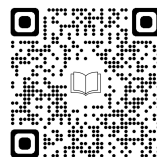
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Tarantella – Matt Browne – Full Score

11

B

S. *f* *fp* *f*

A. *mf*

T. *mf*

B. *f*

Timp. *f*

Perc. (Tamb.) *mf*
Snare Drum *f*
Bass Drum *f*



16

S. *mp*

A. *mp*

T.

B.

Timp.

Perc.

Tarantella – Matt Browne – Full Score

21 C

S. *f* *f* *fp* *f*

A. *f* *mp* *mf*

T. *mp* *mf*

B. *mp* *f*

Timp. *mp* *f* *f* *mf*

Perc. *f*



26 rit. - - - - -

S. *p* *fp* *mf* *p*

A. *dim. poco a poco*

T. *dim. poco a poco*

B. *dim. poco a poco*

Timp. *mf*

Perc. *mf*

Tarantella – Matt Browne – Full Score

31

S. *mp* *p*

A.

T.

B.

Timp. *mf* *mp* *mp*

Perc. *mp* *mp*



35 (♩ = c. 96)

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Timp. *p* *pp* *pp*

Perc. *p* *p* *pp*

Soprano in C

Tarantella

Matt Browne

Frantic (♩ = 136)

7

11

16

21

26

31

fp *mf*

f *fp* *f*

mp

f *f* *fp* *f*

rit.

p *fp* *mf* *p*

(♩ = c. 96)

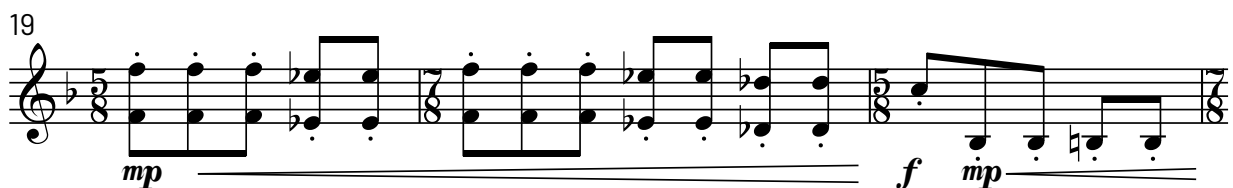
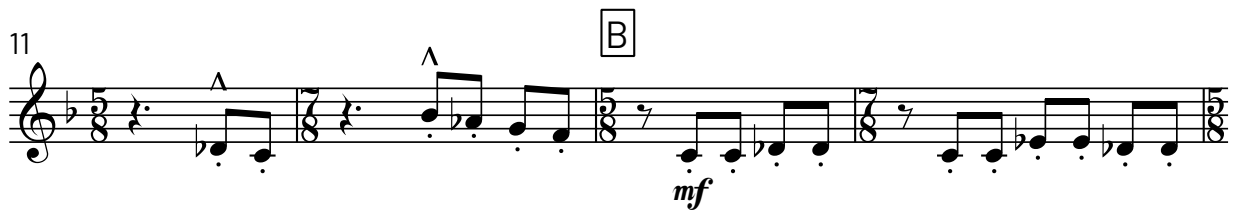
mp *p* *pp*

Alto in C

Tarantella

Matt Browne

Frantic (♩ = 136)



Tarantella – Matt Browne – Alto in C

22 C

mf

25

28 *rit.* - - - - -

dim. poco a poco

31 - - - - -

35 - - - - - (*♩ = c. 96*)

pp

Tenor in C

Tarantella

Matt Browne

Frantic (♩ = 136)

*mp*

5

A



9



13

B

*mf*

17



21

C

*mp**mf*

25



Tarantella – Matt Browne – Tenor in C

29 **rit.**

dim. poco a poco

32

35 **(♩ = c. 96)**

pp

Bass in C

Tarantella

Matt Browne

Frantic (♩ = 136)

5 **A**

mf

9

13 **B**

17 *f*

21 **C**

25

mp *f*

Tarantella – Matt Browne – Bass in C

28 **rit.**

dim. poco a poco

31

35 (**♩ = c. 96**)

pp

Soprano in B \flat

Tarantella

Matt Browne

Frantic ($\text{♩} = 136$)

7

11

16

21

26

31

$(\text{♩} = \text{c. } 96)$

Alto in B \flat

Tarantella

Matt Browne

Frantic (♩ = 136)

mp

5 A

8

11 B

mf

15

19

mp f mp

Tarantella – Matt Browne – Alto in B \flat

22 C

mf

25

28 *rit.* - - - - -

dim. poco a poco

31 - - - - -

35 - - - - - (*♩ = c. 96*)

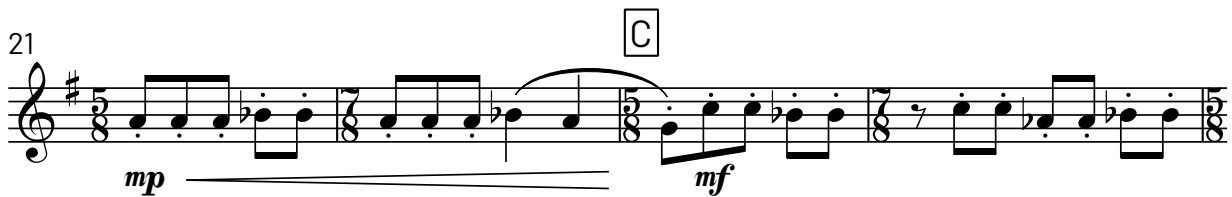
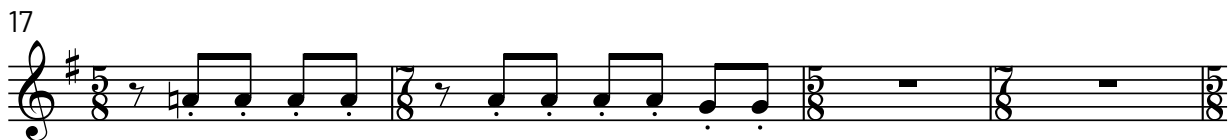
pp

Tenor in B \flat

Tarantella

Matt Browne

Frantic ($\text{♩} = 136$)



Tarantella – Matt Browne – Tenor in B \flat

29 **rit.**

dim. poco a poco

32

35 (**$\text{♩} = \text{c. } 96$**)

pp

Bass in B \flat

Tarantella

Matt Browne

Frantic ($\text{♩} = 136$)

5 **A** *mf*

9

13 **B**

17 *f*

21 **C**

25 *mp* *f*

Tarantella – Matt Browne – Bass in B \flat

28 **rit.**

dim. poco a poco

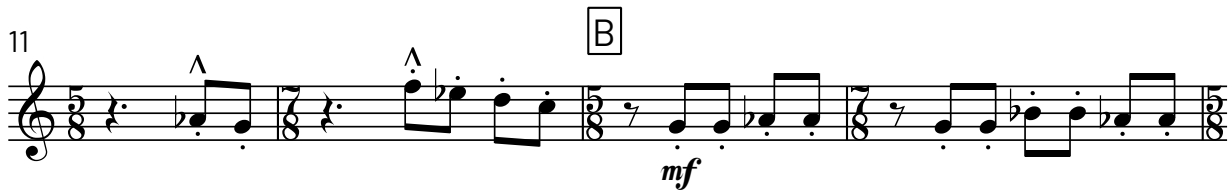
31

35 (**$\text{♩} = \text{c. } 96$**)

pp

Alto in F

Tarantella

Matt Browne**Frantic** (♩ = 136)

Tarantella – Matt Browne – Alto in F

22 C

mf

25

28 *rit.* - - - - -

dim. poco a poco

31 - - - - -

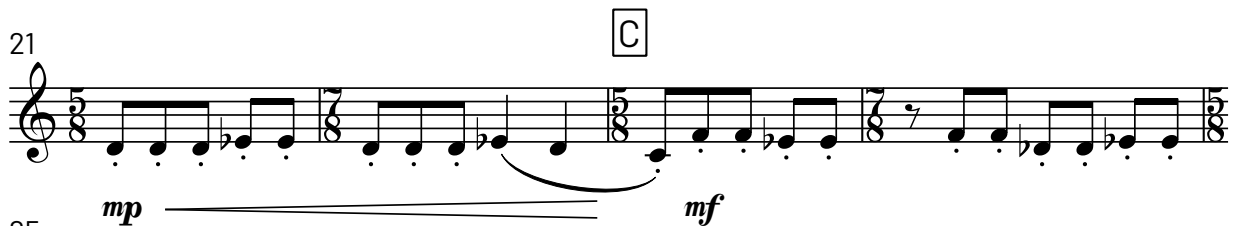
35 - - - - - (*♩ = c. 96*)

pp

Tenor in F

Tarantella

Matt Browne

Frantic (♩ = 136)


Bass in F

Tarantella

Matt Browne

Frantic (♩ = 136)

mf

5 **A**

9

13 **B**

f

17

21 **C**

mp ————— *f*

25

Tarantella – Matt Browne – Bass in F

28 **rit.** *dim. poco a poco*

31

35 **(♩ = c. 96)**
pp

Soprano in E \flat

Tarantella

Matt Browne

Frantic (♩ = 136)

7

11

16

21

26

31

fp *mf*

f *fp* *f*

mp

f *f* *fp* *f*

p *fp* *mf* *p*

mp *p* *pp*

rit.

(♩ = c. 96)

Alto in E \flat

Tarantella

Matt Browne

Frantic ($\text{♩} = 136$)

mp

5 A

8

11 B

mf

15

19

mp *f* *mp*

Tarantella – Matt Browne – Alto in Eb

22 C

mf

25

28 *rit.* - - - - -

dim. poco a poco

31 - - - - -

35 - - - - - *(♩ = c. 96)*

pp

Tenor in E \flat

Tarantella

Matt Browne

Frantic ($\text{♩} = 136$)
*mp*

5

A



9



13

B

*mf*

17



21

C

*mp**mf*

25



Tarantella – Matt Browne – Tenor in E \flat

29 **rit.**

dim. poco a poco

32

35 **(♩ = c. 96)**

pp

Bass in E \flat

Tarantella

Matt Browne

Frantic ($\text{♩} = 136$)

mf

5 **A**

9

13 **B**

17 *f*

21 **C**

mp *f*

25

Tarantella – Matt Browne – Bass in E♭

28 **rit.**
dim. poco a poco

31

35 **(♩ = c. 96)**
pp

Soprano Viola

Tarantella

Matt Browne

Frantic (♩ = 136)

The musical score for Soprano Viola is written in 5/8 time and consists of 31 measures. The tempo is marked 'Frantic' with a quarter note equal to 136 beats per minute. The key signature has one flat (B-flat). The score is divided into sections A, B, and C. Dynamics range from fortissimo (fp) to pianissimo (pp). Performance markings include accents, slurs, and a ritardando (rit.) in measure 26. The piece concludes with a tempo change to approximately 96 beats per minute.

Alto Viola

Tarantella

Matt Browne

Frantic (♩ = 136)

5

mp

8

11

mf

15

19

23

mp *f* *mp*

Tarantella – Matt Browne – Alto Viola

22 C

25

28 **rit.** - - - - -

31 - - - - -

35 - - - - - **(♩ = c. 96)**

mf

dim. poco a poco

pp

Trevor Bumgarner

Choppy Frontier

Trevor Bumgarner

Choppy Frontier



From working with the New York City Ballet's Choreographic Institute and several off-Broadway shows to scoring or contributing to a variety of films screened everywhere from Guam to Tribeca to #2 on Netflix, Trevor Bumgarner is a composer who thrives on collaboration.

Trevor is a co-founder of Concertize, a musician-led agency that has produced over 400 performances and paid out over \$500 million to performers in its first two years. He has contributed to over 2,000 lessons as head of post-production at tonebase, an online music education startup featuring top artists in the classical field, such as Emanuel Ax, Glenn Dicterow, and Mischa Maisky.

Trevor is also a co-host of the Faking Notes Podcast, which lays out the playbook for 21st-century musicians. He received his bachelor's degree from UNC Greensboro and his master's from the Juilliard School, where he was an inaugural recipient of the Juilliard Career Advancement Fellowship.

For more information, visit <https://www.trevorbumgarner.com>.

About This Étude

You're setting out west. The sun is rising. Grand Americana music sets in. But there's a problem: your horse is missing a horseshoe. This étude focuses on 5/4 meter, which has a way of throwing things off-balance – particularly when the division changes throughout. As you'd expect on an adventure gone awry, the chorale-like harmonies are thrown off as well, simultaneously both familiar and not. Remember how some of the best times of your life were unexpected, when an obstacle turned out to be the best path forward? Embrace the missing shoe, the weird triumphant chorales, and the journey ahead – in this étude and beyond!

Length: 0:38

Commissioned Parameters:

Meter: 5/4

Tempo: Very fast

Style: Marcato

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Shifting beat emphasis

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Choppy Frontier

Trevor Bumgarner

Very fast

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-5. The score includes dynamic markings such as *f*, *p*, and *p sub*, and articulation marks like accents and slurs.



Musical score for Soprano, Alto, Tenor, and Bass parts, measures 6-10. The score includes dynamic markings such as *f*, *p*, *mf*, and *mp*, and articulation marks like accents and slurs.

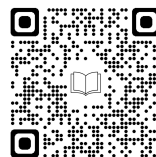
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Choppy Frontier – Trevor Bumgarner – Full Score

11

The musical score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). It begins at measure 11. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. Dynamic markings are as follows: Measure 11: Soprano and Bass start with *ff*; Alto and Tenor start with *ff*. Measure 12: All voices continue with *ff*. Measure 13: Soprano and Bass change to *p*; Alto and Tenor continue with *ff*. Measure 14: Soprano and Bass change to *f*; Alto and Tenor continue with *ff*. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs.

Soprano in C

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

f *p* *f* *p* *sub* *f*

p *f* *mf*

f *ff*

p *f*

Alto in C

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

f *p* *p* *f*

p *f* *p sub* *f*

p *f* *mp*

f *ff*

p *f*

Tenor in C

Choppy Frontier

Trevor Bumgarner

Very fast

Musical notation for measures 1-3. The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. Measure 1 contains a whole rest. Measure 2 starts with a piano (*p*) dynamic and features a quarter note B-flat, a quarter note G, and a quarter note F. Measure 3 starts with a forte (*f*) dynamic and features a quarter note G, a quarter note F, and a quarter note E. Accents are placed above the notes in measures 2 and 3.

Musical notation for measures 4-6. Measure 4 begins with a piano (*p*) dynamic and contains a sixteenth-note triplet: B-flat, G, and F. Measure 5 features a forte (*f*) dynamic with a quarter note G, a quarter note F, and a quarter note E. Measure 6 features a piano (*p*) dynamic with a quarter note G, a quarter note F, and a quarter note E. Accents are placed above the notes in measures 4, 5, and 6.

Musical notation for measures 7-9. Measure 7 starts with a mezzo-forte (*mf*) dynamic and features a quarter note B-flat, a quarter note G, and a quarter note F. Measure 8 features a piano (*p*) dynamic with a quarter note G, a quarter note F, and a quarter note E. Measure 9 features a piano (*p*) dynamic with a sixteenth-note triplet: B-flat, G, and F. Accents are placed above the notes in measures 7, 8, and 9.

Musical notation for measures 10-12. Measure 10 starts with a forte (*f*) dynamic and features a quarter note G, a quarter note F, and a quarter note E. Measure 11 features a forte (*f*) dynamic with a quarter note G, a quarter note F, and a quarter note E. Measure 12 features a fortissimo (*ff*) dynamic with a quarter note G, a quarter note F, and a quarter note E. Accents are placed above the notes in measures 10, 11, and 12.

Musical notation for measures 13-15. Measure 13 starts with a piano (*p*) dynamic and features a quarter note G, a quarter note F, and a quarter note E. Measure 14 features a piano (*p*) dynamic with a sixteenth-note triplet: B-flat, G, and F. Measure 15 features a forte (*f*) dynamic with a quarter note G, a quarter note F, and a quarter note E. Accents are placed above the notes in measures 13, 14, and 15.

Bass in C

Choppy Frontier

Trevor Bumgarner

Very fast

Musical notation for measures 1-3. The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. The notation includes dynamic markings *p* and *f*, and accents (>) over the notes.

4

Musical notation for measures 4-6. The notation includes dynamic markings *p*, *f*, and *p*, and accents (>) over the notes.

7

Musical notation for measures 7-9. The notation includes dynamic markings *mf* and *p*, and accents (>) over the notes.

10

Musical notation for measures 10-12. The notation includes dynamic markings *f* and *ff*, and accents (>) over the notes.

13

Musical notation for measures 13-15. The notation includes dynamic markings *p* and *f*, and accents (>) over the notes.

Soprano in B \flat

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

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

Alto in B \flat

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

f *p* *p* \curvearrowright *f*

p \curvearrowright *f* *p* sub *f*

p \curvearrowright *f* *mp*

f *ff*

p \curvearrowright *f*

Tenor in B \flat

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

p *f* *f* *p*

mf *p*

f *ff*

p *f*

Bass in B \flat

Choppy Frontier

Trevor Bumgarner

Very fast

1
p *f*

4
p *f* *f* *p*

7
mf *p*

10
f *ff*

13
p *f*

Alto in F

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

f *p* *f* *p* *sub* *f*

p *f* *mp*

f *ff*

p *f*

Tenor in F

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

p *f* *f* *p*

mf *p*

f *ff*

p *f*

Bass in F

Choppy Frontier

Trevor Bumgarner

Very fast

Musical notation for measures 1-3. The key signature has two flats (B-flat and E-flat) and the time signature is 5/4. The notation includes a bass clef, a whole rest in measure 1, and eighth notes with accents in measures 2 and 3. Dynamic markings *p* and *f* are present.

Musical notation for measures 4-6. Measure 4 starts with a dynamic marking *p* and features eighth notes with accents. Measures 5 and 6 feature eighth notes with accents and dynamic markings *f* and *p* respectively.

Musical notation for measures 7-9. Measure 7 starts with a dynamic marking *mf* and features eighth notes with accents. Measures 8 and 9 feature eighth notes with accents and dynamic markings *p* and *p* respectively.

Musical notation for measures 10-12. Measure 10 starts with a dynamic marking *f* and features eighth notes with accents. Measures 11 and 12 feature eighth notes with accents and dynamic markings *f* and *ff* respectively.

Musical notation for measures 13-15. Measure 13 starts with a dynamic marking *p* and features eighth notes with accents. Measures 14 and 15 feature eighth notes with accents and dynamic markings *f* and *f* respectively.

Alto in E \flat

Choppy Frontier

Trevor Bumgarner

Very fast

The musical score is written for Alto in E \flat in 5/4 time. It consists of five staves of music. The tempo is marked "Very fast". The key signature has one flat (E \flat). The score includes dynamic markings such as *f*, *p*, *mp*, and *ff*, and articulation marks like accents and slurs.

Staff 1: Measures 1-3. Measure 1: *f* (accent). Measure 2: *p* (accent). Measure 3: *p* to *f* (accents).

Staff 2: Measures 4-6. Measure 4: *p* (accents). Measure 5: *f* (accents). Measure 6: *p sub* (accents). Measure 7: *f* (accents).

Staff 3: Measures 8-9. Measure 8: *p* to *f* (accents). Measure 9: *mp* (accents).

Staff 4: Measures 10-12. Measure 10: *f* (accents). Measure 11: *f* (accents). Measure 12: *ff* (accents).

Staff 5: Measures 13-15. Measure 13: *p* (accents). Measure 14: *f* (accents). Measure 15: *f* (accents).

Tenor in E \flat

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

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

Bass in E \flat

Choppy Frontier

Trevor Bumgarner

Very fast

The musical score is written in 5/4 time and consists of five staves of music. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff features dynamics of *p*, *f*, *f*, and *p*. The third staff includes *mf* and *p* dynamics. The fourth staff shows *f* and *ff* dynamics. The fifth staff concludes with *p* and *f* dynamics. The score includes various musical notations such as accents, slurs, and dynamic hairpins.

Soprano Viola

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

f *p* *p* *f*

p *f* *p sub* *f*

p *f* *mf*

f *ff*

p *f*

Alto Viola

Choppy Frontier

Trevor Bumgarner

Very fast

Musical notation for measures 1-3. The staff is in 2/4 time with a key signature of two flats. Measure 1 starts with a forte (*f*) dynamic and a half note. Measure 2 starts with a piano (*p*) dynamic and a half note. Measure 3 starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. Accents are present over the notes in measures 1, 2, and 3.

4

Musical notation for measures 4-6. Measure 4 starts with a piano (*p*) dynamic and features a sixteenth-note triplet. Measure 5 starts with a forte (*f*) dynamic and a half note. Measure 6 starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. A *p sub* marking is present under measure 5. Accents are present over the notes in measures 4, 5, and 6.

7

Musical notation for measures 7-9. Measure 7 starts with a piano (*p*) dynamic and a half note. Measure 8 is a whole rest. Measure 9 starts with a mezzo-piano (*mp*) dynamic and features a sixteenth-note triplet. A crescendo hairpin is shown from measure 7 to 9.

10

Musical notation for measures 10-12. Measure 10 starts with a forte (*f*) dynamic and a half note. Measure 11 starts with a forte (*f*) dynamic and a half note. Measure 12 starts with a fortissimo (*ff*) dynamic and a half note. Accents are present over the notes in measures 10, 11, and 12.

13

Musical notation for measures 13-15. Measure 13 starts with a piano (*p*) dynamic and a half note. Measure 14 starts with a forte (*f*) dynamic and a half note. Measure 15 starts with a forte (*f*) dynamic and a half note. Accents are present over the notes in measures 13, 14, and 15.

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Chen Yi

Ban (Beat)

Chen Yi*

Ban (Beat)



As a prolific composer who blends Chinese and Western traditions and transcends cultural and musical boundaries, Chen Yi is a recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters. She is the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of the University of Missouri-Kansas City. She has been elected to the American Academy of Arts and Sciences and the American Academy of Arts and Letters.

Born in China, Chen received her bachelor's and master's degrees from the Central Conservatory in Beijing and her doctorate from Columbia University. Her composition teachers included Professors Wu Zu-qiang, Chou Wen-chung, and Mario Davidovsky. She has received fellowships and awards from the Guggenheim Foundation, American Academy of Arts and Letters, Fromm Foundation, Koussevitzky Music Foundation, and National Endowment for the Arts.

For more information, visit <https://www.presser.com/chen-yi> and https://open.spotify.com/playlist/0Bn8So8miWeV7L4v04P6XL?si=0Lcmf_M4RSmLfCn0_-iUxA.

*Chen is a family name/surname. Yi is her first name. She prefers to be referred to as Dr. Chen, Prof. Chen, Ms. Chen, or Chen Yi.

About This Étude

"Ban" in Chinese traditional theater means beat and is used in arias, rhythmic percussion patterns, and incidental music in different meters and speeds. In my work "Ban," the music moves from slow to fast (Andante–Moderato–Presto), with meter changes from 4/4 to 3/4 to 2/4. The music starts lyrically with melodic lines woven in layers before continuing in a staccato fashion and ending energetically in a marcato style. The pitch material is drawn from folk music in northern China, which is introduced in the beginning of the piece and concludes with a strong bold line in unison.

Length: 2:36

Commissioned Parameters:

Meter: Changing (simple)

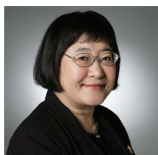
Tempo: Changing (slow to fast)

Style: Changing (lyrical to marcato)

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation
- Melding
- Shifting beat emphasis

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Ban (Beat)

Chen Yi

Andante ♩ = 76

Soprano *mp*

Alto *p* *mp*

Tenor *mp*

Bass *p* *mp*



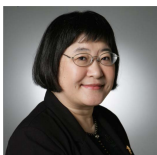
S. *p* *mp*

A. *mf* *p*

T. *p* *mp*

B. *mf* *p*

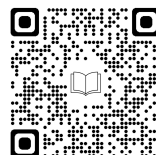
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Ban (Beat) – Chen Yi – Full Score

7 A

S.
A.
T.
B.

mf
p

S.
A.
T.
B.

15 B Moderato ♩ = 108

S.
A.
T.
B.

mf
mf
mf
mf

Ban (Beat) – Chen Yi – Full Score

20

S.
A.
T.
B.

Detailed description: This system of music covers measures 20 to 24. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a melodic line with a fermata at the end of measure 24. The Alto part has a rhythmic accompaniment. The Tenor and Bass parts have a similar rhythmic accompaniment. There are dynamic markings like *mf* and *f* throughout.

25

S.
A.
T.
B.

Detailed description: This system of music covers measures 25 to 30. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a melodic line with a fermata at the end of measure 30. The Alto part has a rhythmic accompaniment. The Tenor and Bass parts have a similar rhythmic accompaniment. There are dynamic markings like *f* and *mf* throughout. A box labeled 'C' is present above the Soprano staff in measure 28.

31

S.
A.
T.
B.

Detailed description: This system of music covers measures 31 to 35. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a melodic line with a fermata at the end of measure 35. The Alto part has a rhythmic accompaniment. The Tenor and Bass parts have a similar rhythmic accompaniment. There are dynamic markings like *mf* and *f* throughout.

Ban (Beat) – Chen Yi – Full Score

37

S.
A.
T.
B.

mf *mp* *f*

mf *mp* *f*

mp *f*

42

S.
A.
T.
B.

mf *p* *mf*

mf *p* *mf*

mf *p*

48

S.
A.
T.
B.

p *mf* *f*

p *mf* *f*

p *mf* *f*

Ban (Beat) – Chen Yi – Full Score

54

Musical score for measures 54-59. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has one flat (B-flat). The tempo is marked *mf* (mezzo-forte) and *p* (piano). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are dynamic markings *mf* and *p* throughout the section.



60

Musical score for measures 60-65. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has one flat (B-flat). The tempo is marked *mp* (mezzo-piano). The music continues with complex rhythmic patterns. There are dynamic markings *mp* throughout the section.



66

F Presto $\text{♩} = 168$

Musical score for measures 66-71. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has one flat (B-flat). The tempo is marked **F** Presto with a metronome marking of $\text{♩} = 168$. The music is more rhythmic and driving. There are dynamic markings *mf* throughout the section.

Ban (Beat) – Chen Yi – Full Score

73

S.
A.
T.
B.

80

S.
A.
T.
B.

p
p
p

87

G

S.
A.
T.
B.

mf
mf
mf
mf

Ban (Beat) – Chen Yi – Full Score

94

Musical score for measures 94-100, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score includes dynamic markings such as *mp* and *mf*.



101

Musical score for measures 101-107, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score includes dynamic markings such as *mp* and *mf*.



108

Musical score for measures 108-114, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score includes dynamic markings such as *mp* and *mf*.

Ban (Beat) – Chen Yi – Full Score

115

Musical score for measures 115-120, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is marked with a forte (*f*) dynamic. The vocal lines consist of eighth and quarter notes with accents, while the piano accompaniment features a steady eighth-note bass line and chords. A double bar line is present at the end of measure 120.

S.
A.
T.
B.

121

Musical score for measures 121-127, featuring four vocal parts and piano accompaniment. The vocal lines are marked with a forte (*f*) dynamic and include a series of eighth-note runs in the Soprano and Alto parts. The piano accompaniment continues with a steady eighth-note bass line and chords. A double bar line is present at the end of measure 127.

S.
A.
T.
B.

128

Musical score for measures 128-133, featuring four vocal parts and piano accompaniment. The vocal lines are marked with a fortissimo (*ff*) dynamic and include a series of half-note runs in the Soprano and Alto parts. The piano accompaniment continues with a steady eighth-note bass line and chords. A double bar line is present at the end of measure 133.

S.
A.
T.
B.

Ban (Beat) – Chen Yi – Full Score

135

S.
A.
T.
B.

Soprano in C

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4 *p* *mp*

7 **A** *mf*

11

14 **B** **Moderato** ♩ = 108 *mf*

20

27 **C** *f*

Ban(Beat) – Chen Yi – Soprano in C

37 *mf* *mp* *f*

42 *mf* *p* *mf*

47 *p* *mf*

52 *f* *mf*

57 *p*

62 *mp* *mf*

68 **F** **Presto** ♩ = 168 *mf*

73 *mf* 3

81 *p*

Ban (Beat) – Chen Yi – Soprano in C

88 G

94

102

109 *mp* *mf*

115 *f*

123 *mf*

128 *ff*

135 *mf*

Alto in C

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

4 *mf* *p*

7 **A** *mf*

11 *mf*

15 **B** **Moderato** ♩ = 108 *mf*

20 *mf*

Ban (Beat) – Chen Yi – Alto in C

24

29 **C**

37

42 **D**

47

52 **E**

57

63

68 **F** Presto ♩ = 168

Ban (Beat) – Chen Yi – Alto in C

73

80

87

94

102

109

117

124

132

Tenor in C

Ban (Beat)

Chen Yi

Andante ♩ = 76

4 *mp*

7 *p* **A** *mp*

11 *p*

15 **B** **Moderato** ♩ = 108 *mf*

20 *f*

27 **C** *f*

Ban (Beat) – Chen Yi – Tenor in C

32

Musical staff for measures 32-35. The staff is in bass clef. It contains a series of eighth notes with accents (>) and some slurs. The notes are mostly in the lower register.

36

Musical staff for measures 36-41. The staff is in bass clef. It contains a series of eighth notes with accents (>) and some slurs. The notes are mostly in the lower register. Dynamics markings include *mp* and *f*.

42

Musical staff for measures 42-46. The staff is in bass clef. It contains a series of eighth notes with accents (>) and some slurs. The notes are mostly in the lower register. Dynamics markings include *mf*. A box labeled 'D' is present at the beginning of the staff.

47

Musical staff for measures 47-51. The staff is in bass clef. It contains a series of eighth notes with accents (>) and some slurs. The notes are mostly in the lower register. Dynamics markings include *p* and *mf*.

52

Musical staff for measures 52-57. The staff is in bass clef. It contains a series of eighth notes with accents (>) and some slurs. The notes are mostly in the lower register. Dynamics markings include *f* and *mf*. A box labeled 'E' is present at the beginning of the staff.

58

Musical staff for measures 58-63. The staff is in bass clef. It contains a series of eighth notes with accents (>) and some slurs. The notes are mostly in the lower register. Dynamics markings include *p* and *mp*.

64

Musical staff for measures 64-67. The staff is in bass clef. It contains a series of eighth notes with accents (>) and some slurs. The notes are mostly in the lower register. Dynamics markings include *mf*. A box labeled 'F' is present at the beginning of the staff.

68

Musical staff for measures 68-72. The staff is in bass clef. It contains a series of eighth notes with accents (>) and some slurs. The notes are mostly in the lower register. Dynamics markings include *mf*. A box labeled 'F' is present at the beginning of the staff.

73

Musical staff for measures 73-77. The staff is in bass clef. It contains a series of eighth notes with accents (>) and some slurs. The notes are mostly in the lower register. Dynamics markings include *mf*.

Ban (Beat) – Chen Yi – Tenor in C

80

p

87

mf

94

102

109

mp *mf*

115

f

122

128

ff

135

Bass in C

Ban (Beat)

Chen Yi

Andante ♩ = 76

5

7

11

15

20

24

A

B Moderato ♩ = 108

p *mp* *mf* *p* *f*

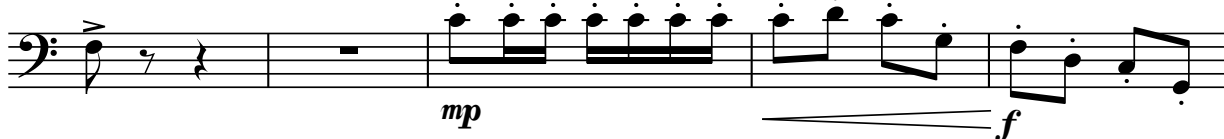
Ban (Beat) – Chen Yi – Bass in C

29 C

33



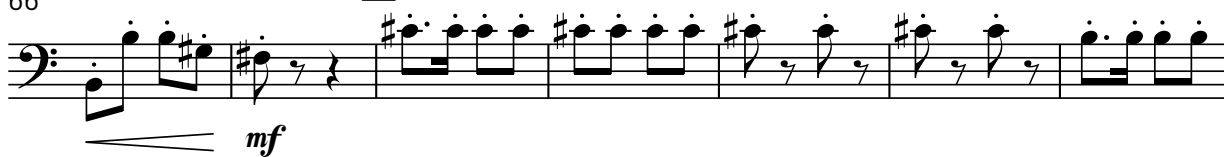
37

42 D47 E

53



60

66 F Presto ♩ = 168

73



Ban (Beat) – Chen Yi – Bass in C

82

p

88

mf

94

102

109

mp *mf*

115

f

122

128

ff

135

Soprano in B \flat

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4

p *mp*

7 **A** *mf*

11

B **Moderato** ♩ = 108

14 *mf*

20

27 **C** *f*

Ban (Beat) – Chen Yi – Soprano in B \flat

37 

42 

47 

52 

57 

62 

68 

73 

81 

Ban (Beat) – Chen Yi – Soprano in B \flat

88 G

94

102

109 *mp* *mf*

115 *f*

123

128 *ff*

135

Alto in B \flat

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

4

mf *p*

7 **A**

11

15 **B** Moderato ♩ = 108 *mf*

20

Ban (Beat) – Chen Yi – Alto in B \flat

24

29 **C**

37

42 **D**

47

52 **E**

57

63

68 **F** **Presto** ♩ = 168

Ban (Beat) – Chen Yi – Alto in B \flat

73

80

p

87

G

mf

94

102

109

mp *mf*

117

f

124

ff

132

Tenor in B \flat

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4

p *mp*

7

A

p

11

B **Moderato** ♩ = 108

15

mf

20

27

C

f

Ban (Beat) – Chen Yi – Tenor in B \flat

32

36

42 **D**

47

52 **E**

58

64

68 **F** Presto ♩ = 168

73

The musical score consists of nine staves of music. The first staff (measures 32-35) features a rhythmic pattern of eighth notes with accents. The second staff (measures 36-41) includes a dynamic marking of *mp* and a crescendo leading to *f*. The third staff (measures 42-46) is marked with a **D** box and *mf*. The fourth staff (measures 47-51) has a *p* marking and a crescendo to *mf*. The fifth staff (measures 52-57) is marked with an **E** box, *f*, and *mf*. The sixth staff (measures 58-63) has *p* and *mp* markings. The seventh staff (measures 64-67) is marked with *mf*. The eighth staff (measures 68-72) is marked with an **F** box, **Presto**, and a tempo of ♩ = 168. The ninth staff (measures 73-76) continues the rhythmic pattern with accents.

Ban (Beat) – Chen Yi – Tenor in B \flat

80

p

87

G

mf

94

102

109

mp

mf

115

f

122

128

ff

135

Detailed description: This image shows a page of a musical score for a tenor part in B-flat. The score consists of nine staves of music, numbered 80 through 135. The key signature has two flats (B-flat and E-flat). The music is written in a treble clef. The first staff (80-86) features a series of eighth notes with accents, starting with a piano (*p*) dynamic. The second staff (87-93) includes a chord symbol 'G' in a box above the staff and a mezzo-forte (*mf*) dynamic. The third staff (94-101) continues with eighth notes and accents. The fourth staff (102-108) shows a more complex rhythmic pattern with accents. The fifth staff (109-114) has a mezzo-piano (*mp*) dynamic followed by a mezzo-forte (*mf*) dynamic. The sixth staff (115-121) features a forte (*f*) dynamic. The seventh staff (122-127) includes a full rest for several measures. The eighth staff (128-134) is marked fortissimo (*ff*) and features a long, sweeping melodic line with a slur. The ninth staff (135) concludes the piece with a final note and a double bar line.

Bass in B \flat

Ban (Beat)

Chen Yi

Andante $\text{♩} = 76$

5

7

11

15

20

24

A

B Moderato $\text{♩} = 108$

p

mp

mf

p

mf

f

Ban (Beat) – Chen Yi – Bass in B \flat

29 **C**

33

37

42 **D**

47 **E**

53

60

66 **F** Presto ♩ = 168

73

Ban (Beat) – Chen Yi – Bass in B \flat

82

p

88

G

mf

94

102

109

mp

mf

115

f

122

128

ff

135

Alto in F

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

4 *mf* *p*

7 **A**

11

15 **B** Moderato ♩ = 108 *mf*

20

Ban (Beat) – Chen Yi – Alto in F

24

29 **C**

37

42 **D**

47

52 **E**

57

63

68 **F** **Presto** ♩ = 168

Tenor in F

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4

p *mp*

7

A

p

11

B **Moderato** ♩ = 108

15

mf

20

27

C

f

Ban (Beat) – Chen Yi – Tenor in F

32

36

42 **D**

47

52 **E**

58

64

68 **F** **Presto** ♩ = 168

73

Ban (Beat) – Chen Yi – Tenor in F

80

87 G

94

102

109 *mp* *mf*

115 *f*

122

128 *ff*

135

Detailed description: This image shows a page of a musical score for a tenor part in F major. The score consists of nine staves of music, numbered 80 through 135. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo). A chord symbol 'G' is placed above the staff at measure 87. The score concludes with a double bar line at measure 135.

Bass in F

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp* *mf* *p*

5

7 **A**

11

15 **B** Moderato ♩ = 108

20 *mf*

24 *f*

Ban (Beat) – Chen Yi – Bass in F

29 **C**

33

37 *mp* *f*

42 **D** *mf*

47 **E** *p* *mf* *f*

53 *p*

60 *mp*

66 **F** Presto ♩ = 168

73 *mf* 3

Ban (Beat) – Chen Yi – Bass in F

82 

p

88 

mf

94 

102 

109 

mp *mf*

115 

f

122 

128 

ff

135 

Soprano in E \flat

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4 *p* *mp*

7 *mf* **A**

11 *mf*

14 **B** **Moderato** ♩ = 108 *mf*

20 *mf*

27 *f* **C**

Ban (Beat) – Chen Yi – Soprano in E \flat

37

42 **D** *mf* *mp* *f*

47 *p* *mf*

52 **E** *f* *mf*

57 *p*

62 *mp* *mf*

68 **F** **Presto** ♩ = 168

73 3

81 *p*

Ban (Beat) – Chen Yi – Soprano in E \flat

88 G

mf

94

102

109 *mp* *mf*

115 *f*

123

128 *ff*

135

Detailed description: This musical score is for a soprano part in E-flat major. It consists of eight staves of music, numbered 88 to 135. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from mezzo-forte (mf) to fortissimo (ff). A 'G' in a box is placed above the first staff. The final measure of the eighth staff ends with a double bar line.

Alto in E \flat

Ban (Beat)

Chen Yi

Andante $\text{♩} = 76$

p *mp*

4 *mf* *p*

7 **A**

11

15 **B** Moderato $\text{♩} = 108$ *mf*

20

Ban (Beat) – Chen Yi – Alto in E \flat

24 

29 

37 

42 

47 

52 

57 

63 

68 

F Presto ♩ = 168

Ban (Beat) – Chen Yi – Alto in E \flat

73

80

87

94

102

109

117

124

132

p

mf

mp

mf

f

ff

G

The image shows a musical score for an Alto in E-flat, consisting of nine staves of music. The staves are numbered 73, 80, 87, 94, 102, 109, 117, 124, and 132. The music is written in a treble clef with a key signature of one flat (E-flat). The score includes various dynamic markings: *p* (piano) at measure 80, *mf* (mezzo-forte) at measures 87, 109, and 117, *mp* (mezzo-piano) at measure 109, *f* (forte) at measure 117, and *ff* (fortissimo) at measure 124. A circled 'G' is placed above the staff at measure 87. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The final measure (132) ends with a double bar line.

Tenor in E \flat

Ban (Beat)

Chen Yi

Andante $\text{♩} = 76$

mp

4 *p* *mp*

7 *p* **A**

11

B Moderato $\text{♩} = 108$

15 *mf*

20

27 *f* **C**

Ban (Beat) – Chen Yi – Tenor in E \flat

32

36

42 D

47

52 E

58

64

68 F **Presto** ♩ = 168

73

Ban (Beat) – Chen Yi – Tenor in Eb

80

87

94

102

109

115

122

128

135

p

mf

mp

f

ff

G

Detailed description: This is a musical score for a tenor in Eb, consisting of nine staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The score begins at measure 80 and ends at measure 135. The first staff (measures 80-86) features a series of eighth notes with a dynamic marking of *p*. The second staff (measures 87-93) starts with a boxed 'G' above the staff, followed by eighth notes and a dynamic marking of *mf*. The third staff (measures 94-101) continues with eighth notes and accents. The fourth staff (measures 102-108) features eighth notes with a dynamic marking of *mp*. The fifth staff (measures 109-114) continues with eighth notes and a dynamic marking of *mf*. The sixth staff (measures 115-121) features eighth notes with a dynamic marking of *f*. The seventh staff (measures 122-127) continues with eighth notes. The eighth staff (measures 128-134) features a long melodic line with a dynamic marking of *ff*. The ninth staff (measures 135) concludes with a final note and a double bar line.

Bass in E \flat

Ban (Beat)

Chen Yi

Andante $\text{♩} = 76$

p *mp*

5 *mf* *p*

7 **A**

11

15 **B** Moderato $\text{♩} = 108$ *mf*

20

24 *f*

Ban (Beat) – Chen Yi – Bass in E♭

29 **C**

33

37 *mp* *f*

42 **D** *mf*

47 **E** *p* *mf* *f*

53 *p*

60 *mp*

66 **F** **Presto** ♩ = 168 *mf*

73 **3**

Detailed description: This is a musical score for a bass instrument in E-flat major. It consists of nine staves of music. The first staff (measures 29-32) is marked with a 'C' time signature. The second staff (measures 33-36) continues the melody. The third staff (measures 37-41) features a dynamic range from mezzo-piano (*mp*) to forte (*f*). The fourth staff (measures 42-46) is marked with a 'D' time signature and mezzo-forte (*mf*). The fifth staff (measures 47-52) is marked with an 'E' time signature and includes dynamics *p*, *mf*, and *f*. The sixth staff (measures 53-59) includes a dynamic marking of *p*. The seventh staff (measures 60-65) is marked mezzo-piano (*mp*). The eighth staff (measures 66-72) is marked with an 'F' time signature, 'Presto' tempo, and a metronome marking of ♩ = 168, with a dynamic marking of mezzo-forte (*mf*). The ninth staff (measures 73-76) includes a triplet marking '3'.

Soprano Viola

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4

p *mp*

7 **A**

mf

11

B Moderato ♩ = 108

14

mf

20

27 **C**

f

Ban (Beat) – Chen Yi – Soprano Viola

37

42 **D** *mf* *mp* *f*

47 *mf* *p* *mf*

52 **E** *f* *mf*

57 *p*

62 *mp* *mf*

68 **F** *Presto* ♩ = 168

73 3

81 *p*

Ban (Beat) – Chen Yi – Soprano Viola

88

mf

94

102

109

mp *mf*

115

123

128

ff

135

Alto Viola

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

4 *mf* *p*

7 **A**

11

15 **B** Moderato ♩ = 108 *mf*

20

Ban (Beat) – Chen Yi – Alto Viola

24 *f*

29 **C**

37 *mf* *mp* *f*

42 **D** *mf* *p* *mf*

47 *p* *mf*

52 **E** *f* *mf*

57 *p*

63 *mp* *mf*

68 **F** **Presto** ♩ = 168

Ban (Beat) – Chen Yi – Alto Viola

73

80

87 *p*

mf

94

102

109 *mp* *mf*

117 *f*

124 *ff*

132

Detailed description of the musical score: The score is for an Alto Viola part in 2/3 time. It consists of nine staves of music. The key signature has one sharp (F#). The piece begins at measure 73 with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). There are various articulations such as accents and slurs. A box labeled 'G' is present above measure 87. The piece concludes at measure 132 with a final cadence.

Brent Michael Davids

Native American Étude

Brent Michael Davids

Native American Étude



Stephen Warbeck.

Brent Michael Davids (Mohican/Munsee-Lenape) is an internationally celebrated composer and a music warrior for Native equity and parity, especially in concert music, where there is little indigenous influence. Davids is Co-Director of the Lenape Center in Manhattan and is enrolled in the Stockbridge–Munsee Community. Davids places Native voices front and center. He co-founded the renowned Native American Composer Apprentice Project (NACAP) with the Grand Canyon Music Festival, championing Indigenous youth in composing their own music. He uses Indigenous instruments, including handmade quartz flutes, and pens performable notations that are themselves visual works of art.

Davids holds bachelor's and master's degrees in music composition from Northern Illinois University and Arizona State University, respectively, going on to receive distinguished alumni awards from both. He trained at Robert Redford's Sundance Institute and apprenticed with film composer

For more information, visit <http://www.filmcomposer.us>.

About This Étude

"Native American Étude" was designed to challenge conductors with various meter and tempo changes while exhibiting some Native American song styles that a conductor might encounter as an increasing repertoire of Indigenous works are composed in the future.

Editors' note: Each line of music in the étude also contains vocalizations. While the étude can be performed by instruments alone, teachers and students are encouraged to experiment with singing as well.

Length: 1:52

Commissioned Parameters:

Meter: Changing (simple and compound)

Tempo: Moderate

Style: Lyrical

Pedagogical Elements: Accelerando, ritardando

Additional Pedagogical Opportunities:

- Changing tempo
- Conduct in 1
- Cues/soloists
- Gesture of syncopation

Click here to
go to the composer's website



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listen



Scan or click here to
access the full digital text
(<https://doi.org/10.21061/conducting>)



Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Native American Étude

Brent Michael Davids

$\text{♩} = 104$

Soprano
p Hey - - oh Yah - ey - oh *f* Yah -

Alto
p Hey - - oh Yah - ey - oh

Tenor
f Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - ah Hey Oh

Bass
p Hey - - - oh Yah - ey - oh



4 **ALL REPEATS ARE OPTIONAL**

S.
 eh Yah - oh Yah - eh Yah - oh Yah - ey - oh Ah

A.
 Hey - yah - ey - oh Hey - yah - ey - oh Hey - oh Ah

T.
p Hey - ah Hey - ah Hey - ah Hey - ah Hey - ah Hey - ah Hey - ah Hey - oh

B.
 Hey - ah Hey - ah Hey - ah Hey - ah Hey - ah Hey - ah Hey - ah Hey - oh

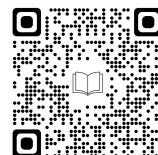
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 (https://doi.org/10.21061/conducting)



Jump to:

- Table of Contents
- Parts in C
- Parts in B-Flat
- Parts in F
- Parts in E-Flat
- Viola Parts

Native American Étude – Brent Michael Davids – Full Score

7 **A** *p*

S. Hey - ah Hey - oh Hey - ah Hey - oh Yah - ey Yah - ey Yah - ey Yah - ey Ah

A. *f* Hey - ah Hey - oh Hey - ah Hey - oh Yah - ey Yah - oh Yah - ey Yah - oh Yah -

T. Hey - ah Hey - oh Hey - ah Hey - oh Yah - ey Yah - ey Yah - ey Yah - ey Ah

B. *f* Hey - ah Hey - oh Hey - ah Hey - oh Yah - ey Yah - ey Yah - ey Yah - ey Ah

11 *f* *p* *p*

S. Hey Oh Ah Hey - ah Hey - oh Hey - ah Hey - oh Hey - - ah

A. ey - oh Ah Hey - ah Hey - oh Hey - ah Hey - oh Hey - - ah

T. Hey Oh Ah Hey - ah Hey - oh Hey - ah Hey - oh Hey - - ah

B. Hey Oh Ah Hey Hey Hey Hey Hey Hey - ah Hey - oh Hey - ah Hey - oh

15 **B** *f* *f* *f* *p*

S. Hey Oh Hey Oh

A. Hey Oh Hey Oh Hey - ah - ey -

T. Hey Oh Hey Oh Yah - eh - oh Hey - ah - oh

B. Hey Oh Hey - ah - oh Hey - ah Hey Oh Hey - ah - oh Hey -

Native American Étude – Brent Michael Davids – Full Score

20

p *f*

S. Ah Hey - ah - oh Hey - ah Hey-oh Hey - ah - oh Hey - ah Hey-oh

A. oh Hey - ah - ey oh Hey - ah - ey - oh Hey - ah - ey oh

T. Hey - ah Hey-oh Hey - oh Hey - ah

B. ah Hey - oh Hey - ah

25

p *f* *p*

S. Hey - ah - oh Hey - oh Hey Oh Ah Hey Oh Ah Ah

A. Hey - oh Hey Oh Ah Hey Oh Ah Ah

T. Hey - oh Hey Oh Ah Hey Oh Ah Hey - ah Hey - oh Hey - ah-oh Hey - ah-oh

B. Hey - oh Hey Oh Ah Hey Oh Ah

29

C *f*

S. Hey oh Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

A. Hey - oh Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

T. Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

B. Hey - ah Hey-oh Hey - ah Hey-oh Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

Native American Étude – Brent Michael Davids – Full Score

32 *p* *f* $\text{♩} = 80$ **accel.**

S. Hey - ah Hey - oh Hey - ah Dey Dah Dey Doh Ah

A. Ah Hey - ah Hey - oh Hey - ah Hey - oh

T. Hey - ah Hey - oh Hey - ah Ah

B. Ah Dey Dah Dey Doh

34 $(\text{♩} = 88)$ *p* *f* $(\text{♩} = 96)$ $(\text{♩} = 104)$

S. Hey - ah Hey - oh Hey - ah Hey - oh Dey Dah Dey Doh Ah Hey - ah Hey - oh Hey - ah Hey - oh

A. Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

T. Hey - ah Hey - oh Hey - ah Hey - oh Ah Hey - ah Hey - oh Hey - ah Hey - oh

B. Dey Dah Dey Doh Dey Dah Dey Doh Dey Dah Dey Doh

37 $(\text{♩} = 112)$ *p* *f* $(\text{♩} = 120)$

S. Dey Dah Dey Doh Ah Hey - ah Hey - oh Hey - ah Hey - oh

A. Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

T. Ah Hey - ah Hey - oh Hey - ah Hey - oh

B. Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

Native American Étude – Brent Michael Davids – Full Score

39 **D** ♩ = 132

S. *f* *p* *f* Hey Oh Hey Oh

A. *p* *f* Hey Oh Hey Oh

T. *f* *p* *f* Hey Oh Hey Oh

B. [*f*] Hey Oh Hey Oh

Hey - ah Hey - oh Hey - ah Hey - ah - oh Hey Oh Hey - ah Hey - oh Hey - ah Hey - ah - oh Hey Oh

41 ♩ = 208 rit. (♩ = 144)

S. *fp* *ff* *f* Dey Dah Dey Doh Hey Oh Hey - ah Hey - ah Oh

A. *fp* *ff* *p* Dey Dah Dey Doh Yah - ey Yah - oh

T. *fp* *ff* *f* Dey Hey Oh Hey - ah Hey - ah Oh Hey Oh Hey - ah Hey - ah Oh

B. *fp* *ff* *p* Dey Dah Dey Doh Yah - ey Yah - oh

46 (♩ = 120) (♩ = 96) **E** ♩ = 132

S. *p* Hey Oh Hey - ah Hey - ah Oh Hey Oh Hey - ah Hey - ah Oh Hey Oh Ah

A. Yah - ey Yah - oh Yah - ey Yah - oh Hey Oh Ah

T. Hey Oh Hey - ah Hey - ah Oh Hey Oh Hey - ah Hey - ah Oh Hey Oh Ah

B. Yah - ey Yah - oh Yah - ey Yah - oh Hey - ah Hey - oh

Native American Étude – Brent Michael Davids – Full Score

51

S. Hey - ah Hey-oh Hey Oh Ah Hey Oh Ah Hey - ah Hey - oh

A. Hey - ah Hey-oh Hey Oh Ah Hey Oh Ah Hey Oh Ah

T. Hey - ah Hey-oh Hey Oh Ah Hey Oh Ah Hey Oh Ah

B. Hey - ah Hey - oh Hey - ah Hey Oh Ah Hey - ah Hey - oh

f

55

F $\text{♩} = 208$

S. Hey - ah Hey - oh Hey - ah Hey-oh Hey - ah Hey-oh Hey - ah Hey - oh

A. Hey Oh Ah Hey Oh Ah Hey - ah Ah Hey Oh Ah

T. Hey Oh Ah Hey - ah Hey-oh Hey - ah Hey-oh Hey Oh Ah

B. Hey - ah Hey - oh Hey Oh Ah Hey - ah Ah Hey - ah Hey - oh

p *f* *p* *f*

59

S. Hey - ah Hey - oh Hey - ah Hey-oh Hey-ah Hey-oh Hey - ah Hey - oh Doh

A. Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah Doh

T. Hey Oh Ah Hey - ah Hey-oh Hey-ah Hey-oh Hey Oh Ah Doh

B. Hey - ah Hey - oh Hey Oh Ah Hey-ah Ah Hey - ah Hey - oh Doh

f *p* *f*

Soprano in C

Native American Étude

Brent Michael Davids

$\text{♩} = 104$

p *f* ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Yah - eh Yah-oh Yah-

eh Yah-oh Yah - ey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah-

A

ey Yah - ey Yah - ey Yah - ey Ah Hey Oh Ah

f *p* *f*

Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey Oh

B

Hey Oh Ah Hey-ah - oh

Hey - ah Hey oh Hey - ah - oh Hey - ah Hey oh Hey - ah - oh

Native American Étude – Brent Michael Davids – Soprano in C

26 *p*
 Hey-oh Hey Oh Ah Hey Oh Ah Ah Hey oh

30 *f*
 Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32

34

36

38

40

[Click here to go to the Table of Contents](#)

Native American Étude – Brent Michael Davids – Soprano in C

44 **(♩ = 144)** ***f***

Hey Oh Hey ah Hey ah Oh Hey Oh Hey ah Hey ah Oh

48 **(♩ = 96)** ***p*** **♩ = 132**

Hey Oh Hey - ah Hey - ah Oh Hey Oh Ah

51 ***f***

Hey-ah Heyoh Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh

55 ***f*** **♩ = 208**

Hey-ah Hey-oh Hey-ah Heyoh Hey-ah Heyoh Hey-ah Hey-oh

59

Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Doh

Alto in C

Native American Étude

Brent Michael Davids

♩ = 104

ALL REPEATS ARE OPTIONAL

1 *p*

Hey - oh Yah - ey - oh Heyyah-ey-oh

5 *f*

Heyyah-ey-oh Hey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah

9 **A**

ey Yah - oh Yah - ey Yah - oh Yah - ey - oh Ah

12 *p* *f*

Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey Oh

17 **B** *f*

Hey Oh Hey ah-ey - oh Hey ah-ey - oh

22 *p*

Hey - ah - ey - oh Hey - ah - ey - oh Hey -

Native American Étude – Brent Michael Davids – Alto in C

26 *f* *p*

oh Hey Oh Ah Hey Oh Ah Ah Hey - oh

30 *f* **C**

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 *p* *f* ♩ = 80 **accel.**

Ah Hey - ah Hey - oh Hey - ah Hey - oh

34 (♩ = 88) (♩ = 96)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

36 (♩ = 104) (♩ = 112)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

38 (♩ = 120) **D** ♩ = 132 *p* *f*

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey -

40 *p* *f* *fp* *ff* *p* ♩ = 208 **rit.**

oh Hey Oh Dey Dah Dey Doh

Native American Étude – Brent Michael Davids – Alto in C

44 **(♩ = 144)** **(♩ = 120)**

Yah - ey Yah - oh Yah - ey Yah - oh

48 **(♩ = 96)** **[F] ♩ = 132** **[p]**

Yah - ey Yah - oh Hey Oh Ah

51

Hey-ah Heyoh Hey Oh Ah Hey Oh Ah Hey Oh Ah

55 **[F] ♩ = 208** **[p]**

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah

59

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah Doh

Tenor in C

Native American Étude

Brent Michael Davids

f ♩ = 104

Hey-ah Heyoh Hey-ah Heyoh Hey - ah Hey-ahHey Oh

4

ALL REPEATS ARE OPTIONAL

p

Hey ah Hey-ah Hey ah Hey ah Hey ah Hey ah Hey-ah Hey ah Hey - oh

7

f *p* **A**

Hey - ah Hey - oh Hey - ah Hey - oh Yah - ey Yah - ey Yah -

10

f

ey Yah-ey Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh

13

p *f*

Hey - ah Hey Oh Hey Oh

18

B *f* *p*

Yah eh-oh Hey - ah - oh Hey - ah Hey oh Hey -

Native American Étude – Brent Michael Davids – Tenor in C

22 *f* *p* *f* *p* *f*

oh Hey - ah Hey - oh

27

Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah oh Hey-ah oh

30 C

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 *f* *f* *f* *f* ♩ = 80 **accel.**

Hey-ah Hey-oh Hey-ah Ah

34 (♩ = 88) (♩ = 96)

Hey - ah Hey - oh Hey - ah Hey - oh Ah

36 (♩ = 104) (♩ = 112)

Hey - ah Hey - oh Hey - ah Hey - oh Ah

38 (♩ = 120) D ♩ = 132 *f*

Hey - ah Hey - oh Hey - ah Hey - oh Hey Oh

Native American Étude – Brent Michael Davids – Tenor in C

40 *p* *f* *fp* *ff* *f* = 208 *rit.*

Hey Oh Dey Hey Oh Hey-ah Hey-ah Oh

44 (♩ = 144) (♩ = 120)

Hey Oh Hey-ah Hey-ah Oh Hey Oh Hey-ah Hey-ah Oh

48 (♩ = 96) *p* [E] ♩ = 132

Hey Oh Hey - ah Hey - ah Oh Hey Oh Ah

51

Hey-ah Hey-oh Hey Oh Ah Hey Oh Ah Hey Oh Ah

55 [F] ♩ = 208 *f* *p*

Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Ah

59

Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Ah Doh

Native American Étude – Brent Michael Davids – Bass in C

26 *f*

oh Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh

30 C

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah Ah

33 ♩ = 80 *accel.* (♩ = 88) (♩ = 96)

Dey Dah Dey Doh Dey Dah Dey Doh Dey Dah Dey Doh

36 (♩ = 104) (♩ = 112)

Dey Dah Dey Doh Hey - ah Hey - oh Hey - ah Hey - oh

38 *f* (♩ = 120) D ♩ = 132 [*f*]

Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh

40 *fp* *ff* *p* ♩ = 208 *rit.*

Hey-ah Hey-oh Hey-ah Hey-ah - oh Hey Oh Dey Dah

43 (♩ = 144) (♩ = 120)

Dey Doh Yah - ey Yah - oh Yah - ey Yah - oh

Native American Étude – Brent Michael Davids – Bass in C

48 (♩ = 96) ----- E ♩ = 132

Yah - ey Yah - oh Hey - ah Hey - oh

51

Hey - ah Hey - oh Hey - ah Hey Oh Ah Hey - ah Hey - oh

55 F ♩ = 208

Hey - ah Hey - oh Hey Oh Ah Hey - ah Ah Hey - ah Hey - oh

59

Hey - ah Hey - oh Hey Oh Ah Hey - ah Ah Hey - ah Hey - oh Doh

Soprano in B \flat **Native American Étude**

Brent Michael Davids

$\text{♩} = 104$ ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Yah - eh Yah-oh Yah-
 eh Yah-oh Yah - ey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah-
 ey Yah - ey Yah - ey Yah - ey Ah Hey Oh Ah
 Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey Oh
 Hey Oh Ah Hey-ah - oh
 Hey - ah Hey oh Hey - ah - oh Hey - ah Hey oh Hey - ah - oh

Native American Étude – Brent Michael Davids – Soprano in B♭

26 Hey-oh Hey Oh Ah Hey Oh Ah Ah Hey oh

30 Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 Hey ah Hey oh Hey ah Dey Dah Dey Doh Ah

34 Hey - ah Hey - oh Hey - ah Hey - oh Dey Dah Dey Doh Ah

36 Hey - ah Hey - oh Hey - ah Hey - oh Dey Dah Dey Doh Ah

38 Hey - ah Hey - oh Hey - ah Hey - oh Hey Oh

40 Hey Oh Dey Dah Dey Doh

Native American Étude – Brent Michael Davids – Soprano in B \flat

44 **(♩ = 144)** ***f***

Hey Oh Hey ah Hey ah Oh Hey Oh Hey ah Hey ah Oh

48 **(♩ = 96)** ***p*** **♩ = 132**

Hey Oh Hey - ah Hey - ah Oh Hey Oh Ah

51 ***f***

Hey-ah Heyoh Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh

55 ***f*** **♩ = 208**

Hey-ah Hey-oh Hey-ah Heyoh Hey-ah Heyoh Hey-ah Hey-oh

59

Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Doh

Alto in B \flat

Native American Étude

Brent Michael Davids

$\text{♩} = 104$

ALL REPEATS ARE OPTIONAL

1 *p*

Hey - oh Yah - ey - oh Heyyah-ey - oh

5 *f*

Heyyah-ey-oh Hey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah

9 **A**

ey Yah - oh Yah - ey Yah - oh Yah - ey - oh Ah

12 *p* *f*

Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey Oh

17 **B** *f*

Hey Oh Hey ah-ey - oh Hey ah-ey - oh

22 *p*

Hey - ah - ey - oh Hey - ah - ey - oh Hey -

Native American Étude – Brent Michael Davids – Alto in B \flat

26 *f* *p*

oh Hey Oh Ah Hey Oh Ah Ah Hey - oh

30 *f* **C**

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 *p* *f* ♩ = 80 **accel.**

Ah Hey - ah Hey - oh Hey - ah Hey - oh

34 (♩ = 88) (♩ = 96)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

36 (♩ = 104) (♩ = 112)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

38 (♩ = 120) **D** ♩ = 132 *p* *f*

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey -

40 *p* *f* *fp* *ff* *p* ♩ = 208 **rit.**

oh Hey Oh Dey Dah Dey Doh

Native American Étude – Brent Michael Davids – Alto in B \flat

44 **(♩ = 144)** **(♩ = 120)**

Yah - ey Yah - oh Yah - ey Yah - oh

48 **(♩ = 96)** **E** ♩ = 132
[p]

Yah - ey Yah - oh Hey Oh Ah

51

Hey-ah Heyoh Hey Oh Ah Hey Oh Ah Hey Oh Ah

55 **F** ♩ = 208
[p]

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah

59

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah Doh

Tenor in B \flat

Native American Étude

Brent Michael Davids

f $\text{♩} = 104$

Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey - ah Hey Oh

4 **ALL REPEATS ARE OPTIONAL**

p

Hey ah Hey-ah Hey ah Hey ah Hey ah Hey ah Hey-ah Hey ah Hey - oh

7 *f* **A** *p*

Hey - ah Hey - oh Hey - ah Hey - oh Yah - ey Yah - ey Yah -

10 *f*

ey Yah-ey Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh

13 *p* *f*

Hey - ah Hey Oh Hey Oh

18 **B** *f* *p*

Yah-eh - oh Hey - ah - oh Hey - ah Hey-oh Hey -

Native American Étude – Brent Michael Davids – Tenor in B \flat

22 *f* *p* *f* *p* *f*

oh Hey - ah Hey - oh

27

Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah-oh Hey-ah-oh

30 C *f*

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 *f* ♩ = 80 **accel.**

Hey-ah Hey-oh Hey-ah Ah

34 (♩ = 88) (♩ = 96)

Hey - ah Hey - oh Hey - ah Hey - oh Ah

36 (♩ = 104) (♩ = 112)

Hey - ah Hey - oh Hey - ah Hey - oh Ah

38 (♩ = 120) D ♩ = 132 *f*

Hey - ah Hey - oh Hey - ah Hey - oh Hey Oh

Native American Étude – Brent Michael Davids – Tenor in B \flat

40 *p* *f* *fp* *ff* *f* $\text{♩} = 208$ *rit.*

Hey Oh Dey Hey Oh Hey-ah Hey-ah Oh

44 $\text{♩} = 144$ $\text{♩} = 120$

Hey Oh Hey-ah Hey-ah Oh Hey Oh Hey-ah Hey-ah Oh

48 $\text{♩} = 96$ $\text{♩} = 132$ *p* **E**

Hey Oh Hey-ah Hey-ah Oh Hey Oh Ah

51

Hey-ah Hey-oh Hey Oh Ah Hey Oh Ah Hey Oh Ah

55 **F** *f* $\text{♩} = 208$ *p*

Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Ah

59 *f*

Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Ah Doh

Bass in B \flat

Native American Étude

Brent Michael Davids

$\text{♩} = 104$ ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Hey-ah Hey-ah Hey-ah Hey-ah

5 Hey-ah Hey-ah Hey-ah Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Yah

9 A ey Yah - ey Yah - ey Yah - ey Ah Hey Oh Ah

12 Hey Hey Hey Hey Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Hey-ah-oh

17 B Hey-ah Hey Oh Hey-ah - oh Hey - ah Hey -

22 oh Hey - ah Hey -

Native American Étude – Brent Michael Davids – Bass in B \flat

48 $(\text{♩} = 96)$ ----- $\boxed{\text{E}} \text{♩} = 132$

Yah - ey Yah - oh Hey - ah Hey - oh

51

Hey-ah Hey-oh Hey-ah Hey Oh Ah Hey-ah Hey-oh

55 $\boxed{\text{F}} \text{♩} = 208$

Hey-ah Hey-oh Hey Oh Ah Hey-ah Ah Hey-ah Hey-oh

59

Hey-ah Hey-oh Hey Oh Ah Hey-ah Ah Hey-ah Hey-oh Doh

Alto in F

Native American Étude

Brent Michael Davids

$\text{♩} = 104$ ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Heyyah-ey - oh

5 Heyyah-ey-oh Hey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah

9 A ey Yah - oh Yah - ey Yah - oh Yah - ey - oh Ah

12 Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey Oh

17 B Hey Oh Hey ah-ey - oh Hey ah-ey - oh

22 Hey - ah - ey - oh Hey - ah - ey - oh Hey -

Native American Étude – Brent Michael Davids – Alto in F

26 *f* *p*

oh Hey Oh Ah Hey Oh Ah Ah Hey - oh

30 *f* **C**

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 *p* *f* ♩ = 80 **accel.**

Ah Hey - ah Hey - oh Hey - ah Hey - oh

34 (♩ = 88) (♩ = 96)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

36 (♩ = 104) (♩ = 112)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

38 (♩ = 120) **D** ♩ = 132 *p* *f*

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey -

40 *p* *f* *fp* *ff* *p* ♩ = 208 **rit.**

oh Hey Oh Dey Dah Dey Doh

Native American Étude – Brent Michael Davids – Alto in F

44 **(♩ = 144)** **(♩ = 120)**

Yah - ey Yah - oh Yah - ey Yah - oh

48 **(♩ = 96)** **(♩ = 132)**

Yah - ey Yah - oh Hey Oh Ah

51

Hey-ah Heyoh Hey Oh Ah Hey Oh Ah Hey Oh Ah

55 **(♩ = 208)**

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah

59

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah Doh

Tenor in F

Native American Étude

Brent Michael Davids

$\text{♩} = 104$

f

Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey - ah Hey Oh

4 ALL REPEATS ARE OPTIONAL

p

Hey ah Hey-ah Hey ah Hey ah Hey ah Hey ah Hey-ah Hey ah Hey - oh

7 A

f *p*

Hey - ah Hey - oh Hey - ah Hey - oh Yah - ey Yah - ey Yah -

10 *f*

ey Yah-ey Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh

13 *p* *f*

Hey - ah Hey Oh Hey Oh

18 B *f* *p*

Yah-eh - oh Hey - ah - oh Hey - ah Hey-oh Hey -

Native American Étude – Brent Michael Davids – Tenor in F

22 *f* *p* *f* *p* *f*

oh Hey - ah Hey - oh

27

Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah-oh Hey-ah-oh

30 C *f*

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 *f* ♩ = 80 accel.

Hey-ah Hey-oh Hey-ah Ah

34 (♩ = 88) (♩ = 96)

Hey - ah Hey - oh Hey - ah Hey - oh Ah

36 (♩ = 104) (♩ = 112)

Hey - ah Hey - oh Hey - ah Hey - oh Ah

38 (♩ = 120) D ♩ = 132 *f*

Hey - ah Hey - oh Hey - ah Hey - oh Hey Oh

Native American Étude – Brent Michael Davids – Tenor in F

40 *p* *f* *fp* *ff* *f* $\text{♩} = 208$ rit. *p*

Hey Oh Dey Hey Oh Hey-ah Hey-ah Oh

44 $\text{♩} = 144$ $\text{♩} = 120$

Hey Oh Hey-ah Hey-ah Oh Hey Oh Hey-ah Hey-ah Oh

48 $\text{♩} = 96$ *p* $\text{♩} = 132$

Hey Oh Hey - ah Hey - ah Oh Hey Oh Ah

51

Hey-ah Hey-oh Hey Oh Ah Hey Oh Ah Hey Oh Ah

55 $\text{♩} = 208$ *f* *p*

Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Ah

59 *f*

Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Ah Doh

Native American Étude – Brent Michael Davids – Bass in F

26 *f*

oh Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh

30 C

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah Ah

p

33 $\text{♩} = 80$ *accel.* $(\text{♩} = 88)$ $(\text{♩} = 96)$

Dey Dah Dey Doh Dey Dah Dey Doh Dey Dah Dey Doh

36 $(\text{♩} = 104)$ $(\text{♩} = 112)$

Dey Dah Dey Doh Hey - ah Hey - oh Hey - ah Hey - oh

38 *f* D $\text{♩} = 132$ [*f*]

Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh

40 *fp* $\text{♩} = 208$ *rit.* *ff* *p*

Hey-ah Hey-oh Hey-ah Hey-ah - oh Hey Oh Dey Dah

43 $(\text{♩} = 144)$ $(\text{♩} = 120)$

Dey Doh Yah - ey Yah - oh Yah - ey Yah - oh

Native American Étude – Brent Michael Davids – Bass in F

48 $(\text{♩} = 96)$ $\text{E} \text{♩} = 132$

Yah - ey Yah - oh Hey - ah Hey - oh

51

Hey-ah Hey-oh Hey-ah Hey Oh Ah Hey-ah Hey-oh

55 $\text{F} \text{♩} = 208$

Hey-ah Hey-oh Hey Oh Ah Hey-ah Ah Hey-ah Hey-oh

59

Hey-ah Hey-oh Hey Oh Ah Hey-ah Ah Hey-ah Hey-oh Doh

Soprano in E \flat **Native American Étude**

Brent Michael Davids

p = 104 ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Yah - eh Yah-oh Yah-

5 eh Yah-oh Yah - ey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah-

9 A ey Yah - ey Yah - ey Yah - ey Ah Hey Oh Ah

12 *f* Hey-ah Hey-oh Hey-ah Hey-oh *p* Hey - ah *f* Hey Oh

17 B Hey Oh Ah Hey-ah - oh

22 Hey - ah Hey oh Hey - ah - oh Hey - ah Hey oh Hey - ah - oh

Native American Étude – Brent Michael Davids – Soprano in E♭

26 *p*
Hey-oh Hey Oh Ah Hey Oh Ah Ah Hey oh

30 *f*
Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 *p* *f* ♩ = 80 *accel.*
Hey ah Hey oh Hey ah Dey Dah Dey Doh Ah

34 *p* *f* ♩ = 88 ♩ = 96
Hey - ah Hey - oh Hey - ah Hey - oh Dey Dah Dey Doh Ah

36 *p* *f* ♩ = 104 ♩ = 112
Hey - ah Hey - oh Hey - ah Hey - oh Dey Dah Dey Doh Ah

38 *f* ♩ = 120 ♩ = 132
Hey - ah Hey - oh Hey - ah Hey - oh Hey Oh

40 *p* *f* *fp* *ff* ♩ = 208 *rit.*
Hey Oh Dey Dah Dey Doh

Native American Étude – Brent Michael Davids – Soprano in E \flat

44 **(♩ = 144)** **f** **(♩ = 120)**

Hey Oh Hey ah Hey ah Oh Hey Oh Hey ah Hey ah Oh

48 **(♩ = 96)** **p** **(♩ = 132)**

Hey Oh Hey - ah Hey - ah Oh Hey Oh Ah

51 **f**

Hey-ah Heyoh Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh

55 **[F]** **f** **(♩ = 208)**

Hey-ah Hey-oh Hey-ah Heyoh Hey-ah Heyoh Hey-ah Hey-oh

59

Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Doh

Alto in E \flat

Native American Étude

Brent Michael Davids

♩ = 104

ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh

Heyyah-ey-oh Hey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah

ey Yah - oh Yah - ey Yah - oh Yah - ey - oh Ah

Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey Oh

Hey Oh Hey ah-ey - oh Hey ah-ey - oh

Hey - ah - ey - oh Hey - ah - ey - oh Hey -

Native American Étude – Brent Michael Davids – Alto in E \flat

26 *f* *p*

oh Hey Oh Ah Hey Oh Ah Ah Hey - oh

30 *f* C

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 *p* *f* ♩ = 80 **accel.**

Ah Hey - ah Hey - oh Hey - ah Hey - oh

34 (♩ = 88) (♩ = 96)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

36 (♩ = 104) (♩ = 112)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

38 (♩ = 120) D ♩ = 132 *p* *f*

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey -

40 *p* *f* *fp* *ff* *p* ♩ = 208 **rit.**

oh Hey Oh Dey Dah Dey Doh

Native American Étude – Brent Michael Davids – Alto in E \flat

44 **(♩ = 144)** **(♩ = 120)**

Yah - ey Yah - oh Yah - ey Yah - oh

48 **(♩ = 96)** **(♩ = 132)**

Yah - ey Yah - oh Hey Oh Ah

51

Hey-ah Heyoh Hey Oh Ah Hey Oh Ah Hey Oh Ah

55 **(♩ = 208)**

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah

59

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah Doh

Tenor in E \flat

Native American Étude

Brent Michael Davids

$\text{♩} = 104$

f

Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey - ah Hey Oh

4 ALL REPEATS ARE OPTIONAL

p

Hey ah Hey-ah Hey ah Hey ah Hey ah Hey ah Hey-ah Hey ah Hey - oh

7 A

f *p*

Hey-ah Hey-oh Hey-ah Hey-oh Yah - ey Yah-ey Yah -

10

f

ey Yah-ey Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh

13

p *f*

Hey - ah Hey Oh Hey Oh

18 B

f *p*

Yah-eh-oh Hey - ah - oh Hey - ah Hey-oh Hey -

Native American Étude – Brent Michael Davids – Tenor in E♭

40 *p* *f* *fp* *ff* *f* **♩ = 208** *rit.*

Hey Oh Dey Hey Oh Hey-ah Hey-ah Oh

44 **(♩ = 144)** **(♩ = 120)**

Hey Oh Hey-ah Hey-ah Oh Hey Oh Hey-ah Hey-ah Oh

48 **(♩ = 96)** **(♩ = 132)** **E** *p*

Hey Oh Hey - ah Hey - ah Oh Hey Oh Ah

51

Hey-ah Hey-oh Hey Oh Ah Hey Oh Ah Hey Oh Ah

55 **F** **♩ = 208** *f* *p*

Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Ah

59 *f*

Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Ah Doh

Bass in E \flat

Native American Étude

Brent Michael Davids

$\text{♩} = 104$ ALL REPEATS ARE OPTIONAL

p Hey - oh Yah - ey - oh Hey-ah Hey-ah Hey-ah Hey-ah

5 Hey-ah Hey-ah Hey-ah Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Yah *f* *p*

9 A ey Yah-ey Yah-ey Yah-ey Ah Hey Oh Ah

12 *f* Hey Hey Hey Hey Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh Hey-ah-oh

17 B *p* Hey-ah Hey Oh Hey-ah - oh *f* Hey - ah *p* Hey -

22 *f* oh *p* Hey - ah *f* *p* Hey -

Native American Étude – Brent Michael Davids – Bass in E \flat

26 *f*

oh Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh Hey-ah Hey-oh

30 C

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah Ah

33 *f* = 80 **accel.** (*f* = 88) (*f* = 96)

Dey Dah Dey Doh Dey Dah Dey Doh Dey Dah Dey Doh

36 (*f* = 104) (*f* = 112)

Dey Dah Dey Doh Hey - ah Hey - oh Hey - ah Hey - oh

38 *f* (*f* = 120) D *f* = 132

Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh

40 *fp* *ff* *p* = 208 **rit.**

Hey-ah Hey-oh Hey-ah Hey-oh - oh Hey Oh Dey Dah

43 (*f* = 144) (*f* = 120)

Dey Doh Yah - ey Yah - oh Yah - ey Yah - oh

Native American Étude – Brent Michael Davids – Bass in E \flat

48 (♩ = 96) ----- E ♩ = 132

Yah - ey Yah - oh Hey - ah Hey - oh

51 Hey - ah Hey - oh Hey - ah Hey Oh Ah Hey - ah Hey - oh

55 Hey - ah Hey - oh Hey Oh Ah Hey - ah Ah Hey - ah Hey - oh

59 Hey - ah Hey - oh Hey Oh Ah Hey - ah Ah Hey - ah Hey - oh Doh

Soprano Viola

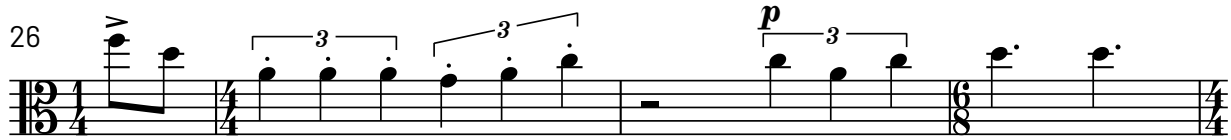
Native American Étude

Brent Michael Davids

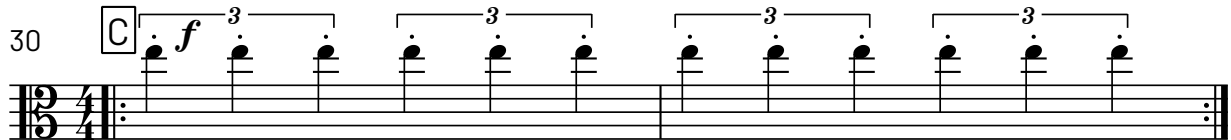
p $\text{♩} = 104$ *f* ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Yah - eh Yah-oh Yah-
 5 eh Yah-oh Yah - ey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah-
 9 A ey Yah - ey Yah - ey Yah - ey Ah Hey Oh Ah
 12 *f* *p* *f* Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey Oh
 17 B *p* *f* Hey Oh Ah Hey-ah - oh
 22 Hey - ah Hey oh Hey - ah - oh Hey - ah Hey oh Hey - ah - oh

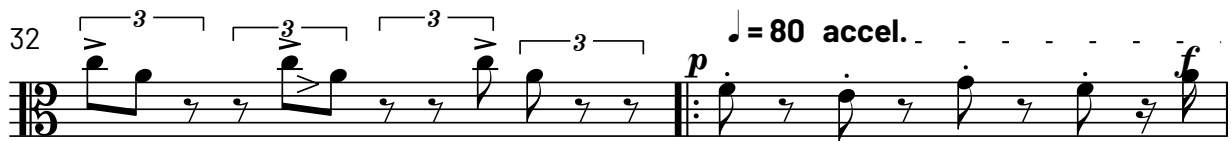
Native American Étude – Brent Michael Davids – Soprano Viola

26 

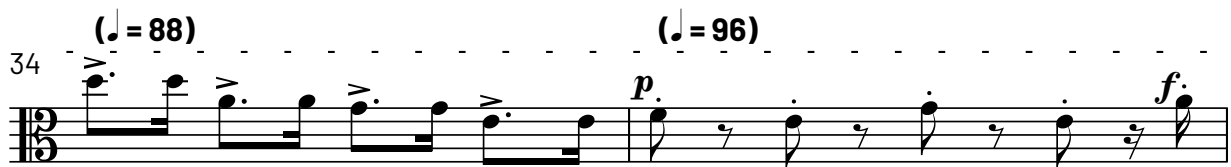
Hey-oh Hey Oh Ah Hey Oh Ah Ah Hey oh

30 

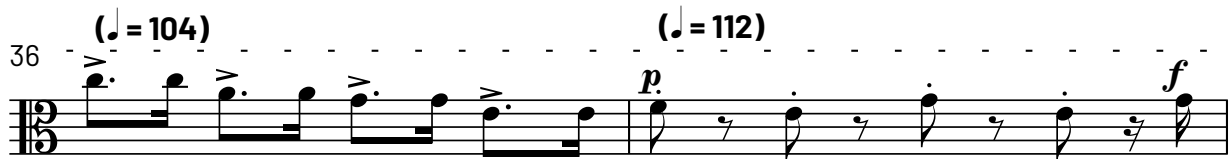
Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 

Hey ah Hey oh Hey ah Dey Dah Dey Doh Ah

34 

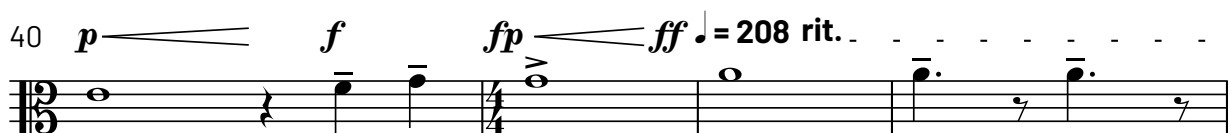
Hey - ah Hey - oh Hey - ah Hey - oh Dey Dah Dey Doh Ah

36 

Hey - ah Hey - oh Hey - ah Hey - oh Dey Dah Dey Doh Ah

38 

Hey - ah Hey - oh Hey - ah Hey - oh Hey Oh

40 

Hey Oh Dey Dah Dey Doh

Native American Étude – Brent Michael Davids – Soprano Viola

44 **(♩ = 144)** **(♩ = 120)**

Hey Oh Hey ah Hey ah Oh Hey Oh Hey ah Hey ah Oh

48 **(♩ = 96)** **(♩ = 132)**

Hey Oh Hey - ah Hey - ah Oh Hey Oh Ah

51

Hey-ah Heyoh Hey Oh Ah Hey Oh Ah Hey-ah Hey-oh

55 **(♩ = 208)**

Hey-ah Hey-oh Hey-ah Heyoh Hey-ah Heyoh Hey-ah Hey-oh

59

Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Doh

Alto Viola

Native American Étude

Brent Michael Davids

$\text{♩} = 104$
p

ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Heyyah-ey - oh

5
f
Heyyah-ey-oh Hey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah

9 **A**
ey Yah - oh Yah - ey Yah - oh Yah - ey - oh Ah

12
p *f*
Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey Oh

17 **B**
f
Hey Oh Hey ah-ey - oh Hey ah-ey - oh

22
p
Hey - ah - ey - oh Hey - ah - ey - oh Hey -

Native American Étude – Brent Michael Davids – Alto Viola

26 *f* *p*

oh Hey Oh Ah Hey Oh Ah Ah Hey - oh

30 *f* **C**

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 *p* *f* ♩ = 80 **accel.**

Ah Hey - ah Hey - oh Hey - ah Hey - oh

34 (♩ = 88) (♩ = 96)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

36 (♩ = 104) (♩ = 112)

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey - oh

38 (♩ = 120) **D** ♩ = 132 *p* *f*

Hey - ah Hey - oh Hey - ah Hey - oh Hey - ah Hey -

40 *p* *f* *fp* *ff* *p* ♩ = 208 **rit.**

oh Hey Oh Dey Dah Dey Doh

Native American Étude – Brent Michael Davids – Alto Viola

44 **(♩ = 144)** **(♩ = 120)**

Yah - ey Yah - oh Yah - ey Yah - oh

48 **(♩ = 96)** **(♩ = 132)**

Yah - ey Yah - oh Hey Oh Ah

51

Hey-ah Heyoh Hey Oh Ah Hey Oh Ah Hey Oh Ah

55 **(♩ = 208)**

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah

59

Hey Oh Ah Hey Oh Ah Hey-ah Ah Hey Oh Ah Doh

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Gala Flagello

Bulletproof

Gala Flagello

Bulletproof



Gala Flagello (b. 1994) is a composer, educator, and festival director of Connecticut Summerfest. She was selected as a 2022 Aspen Music Festival Composition Fellow and a 2022-2023 Gabriela Lena Frank Creative Academy of Music Composer Fellow. Gala was recently commissioned to write a concerto for Hub New Music and symphonic winds to be premiered by Michael Haithcock and the University of Michigan Symphony Band. Other recent commissions include works for the Albany Symphony, Virginia Tech, and the Peabody Essex Museum. Recent accolades include the 2022 Musicians Club of Women Gerts and Hammond Award, first prize in the 2020 Sinta Quartet Composition Competition, and the 2020 Michigan Music Teachers Association Commissioned Composer Prize. Gala holds a Bachelor of Music in Composition degree from the Hart School, a Master of Music in Composition degree from the University of Michigan, and a Doctor of Musical Arts degree from the University of Michigan.

For more information, visit <http://www.galaflagello.com>.

About This Étude

“Bulletproof” explores the idea of someone or something being “bulletproof” through musical texture, phrasing, and scoring. The ensemble showcases their imperviousness to error – and their resilience when being knocked off course – through forceful homophonic punches, angular registral shifts, and sweeping gestures. This miniature piece asks the performers, conductor, and listener if we can really be bulletproof, and, if so, why and how would we achieve that?

Length: 0:40

Commissioned Parameters:

Meter: 5/8

Tempo: Very fast

Style: Marcato

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Melding
- Shifting beat emphasis
- Starting on a beat other than 1

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩ = 144

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-6. Dynamics range from *p* (piano) to *f* (forte). The tempo is marked as Fearlessly, unstoppable ♩ = 144.



Musical score for Soprano, Alto, Tenor, and Bass parts, measures 7-11. Measure 7 is marked with a '7' above the staff.

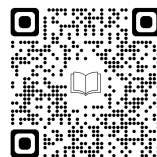
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Bulletproof – Gala Flagello – Full Score

13

S.
A.
T.
B.

p

19

S.
A.
T.
B.

f *p*

28

S.
A.
T.
B.

mf searching

Bulletproof – Gala Flagello – Full Score

37

Musical score for measures 37-43. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The dynamics are marked *f* (forte) throughout. The Soprano part features a melodic line with slurs and accents. The Alto part has a similar melodic line. The Tenor and Bass parts provide harmonic support with chords and moving lines. A double bar line with repeat dots is at the end of measure 43.

44

Musical score for measures 44-47. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a key with two sharps (D major or F# minor) and 4/4 time. The dynamics are marked *p* (piano). The Soprano part has a melodic line with slurs. The Alto part has a melodic line with slurs. The Tenor and Bass parts provide harmonic support with chords and moving lines. A double bar line with repeat dots is at the end of measure 47.

48

Musical score for measures 48-51. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a key with two sharps (D major or F# minor) and 4/4 time. The dynamics are marked *ff* (fortissimo). The Soprano part has a melodic line with slurs. The Alto part has a melodic line with slurs. The Tenor and Bass parts provide harmonic support with chords and moving lines. A double bar line with repeat dots is at the end of measure 51.

Soprano in C

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

p

12

p

19

f

26

p

32

mf searching

Bulletproof – Gala Flagello – Soprano in C

39

44

f

p

ff

The image shows two staves of musical notation for a soprano part in C major. The first staff, starting at measure 39, contains six measures of music. It begins with a dynamic marking of *f* (forte). The melody consists of eighth and sixteenth notes, with a slur over the first three measures and accents over several notes. The second staff, starting at measure 44, contains six measures of music. It begins with a dynamic marking of *p* (piano) and ends with *ff* (fortissimo). The melody continues with eighth and sixteenth notes, featuring a slur over the first three measures and a key signature change to one sharp (F#) in the final measure. Accents are present over several notes throughout the piece.

Alto in C

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

12

19

26

32

p

f

mf searching

Bulletproof – Gala Flagello – Alto in C

39

45

p *ff*

Tenor in C

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

12

p

18

f

25

p

32

mf searching

Bulletproof – Gala Flagello – Tenor in C

39

f

45

p *ff*

Bass in C

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

The musical score consists of six staves of music in bass clef, 5/8 time signature. The tempo is marked as 144 beats per minute. The key signature has one flat (B-flat).

- Staff 1 (Measures 1-5):** Starts with a *p* dynamic and the instruction "foreboding". It features a series of eighth notes with accents, leading to a phrase of eighth notes marked *f* "fiercely".
- Staff 2 (Measures 6-11):** Continues with eighth notes and accents, ending with a phrase marked *p*.
- Staff 3 (Measures 12-18):** Features a phrase of eighth notes marked *p*, followed by a phrase of eighth notes marked *f*.
- Staff 4 (Measures 19-25):** Features a phrase of eighth notes marked *f*, followed by a phrase of eighth notes marked *f*.
- Staff 5 (Measures 26-31):** Features a phrase of eighth notes marked *p*, followed by a phrase of eighth notes marked *p*.
- Staff 6 (Measures 32-37):** Features a phrase of eighth notes marked *mf* "searching", followed by a phrase of eighth notes marked *mf*.

Bulletproof – Gala Flagello – Bass in C

39

f

45

p *ff*

Soprano in B \flat

Bulletproof

Gala Flagello

Fearlessly, unstoppable $\text{♩} = 144$

p foreboding *f* fiercely

6

12

p

19

f

26

p

32

mf searching

Bulletproof – Gala Flagello – Soprano in B \flat

Musical score for Soprano in B \flat , measures 39-44. The score is written in treble clef with a key signature of one flat (B \flat). Measure 39 starts with a dynamic marking of *f* (forte). The melody consists of eighth and quarter notes with accents and slurs. Measure 44 begins with a dynamic marking of *p* (piano) and ends with *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

Alto in B \flat

Bulletproof

Gala Flagello

Fearlessly, unstoppable $\text{♩} = 144$

p foreboding *f* fiercely

6

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Alto in B \flat

39

45

f

p

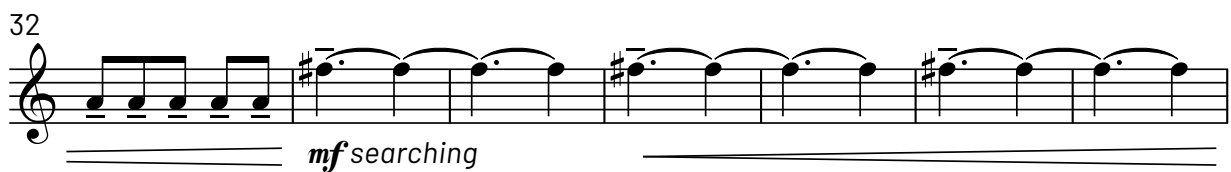
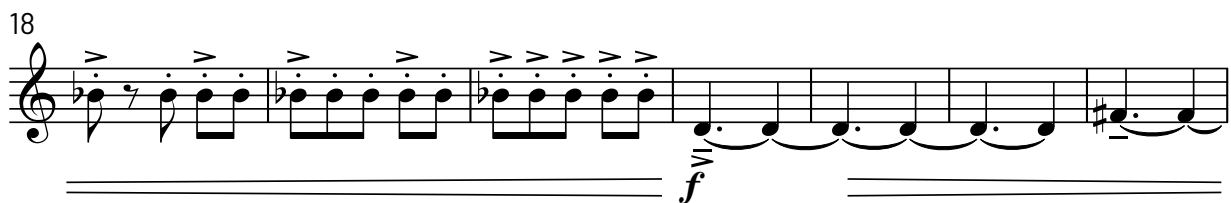
ff

Tenor in B \flat

Bulletproof

Gala Flagello

Fearlessly, unstoppable $\text{♩} = 144$



Bulletproof – Gala Flagello – Tenor in B \flat

39

f

45

p *ff*

Bass in B \flat

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

6 *p* foreboding *f* fiercely

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Bass in B \flat

39

45 *f*

p *ff*

Alto in F

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Alto in F

39

f

45

p *ff*

Tenor in F

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

12 *p*

18 *f*

25 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Tenor in F

39

45

p ————— *ff*

Bass in F

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Bass in F

39

f

45

p *ff*

Soprano in E \flat

Bulletproof

Gala Flagello

Fearlessly, unstoppable $\text{♩} = 144$

p foreboding _____ *f* fiercely

6

12 _____ *p*

19 _____ *f*

26 *p* _____

32 _____ *mf* searching _____

Bulletproof – Gala Flagello – Soprano in E \flat

Musical score for Soprano in E \flat , measures 39-44. The score is written on two staves. The first staff (measures 39-43) begins with a treble clef, a key signature of one flat (E \flat), and a dynamic marking of *f*. It features a melodic line with a long slur over measures 39-43 and several accents. The second staff (measures 44-48) also begins with a treble clef and a key signature of one flat. It features a melodic line with a long slur over measures 44-48 and dynamic markings of *p* and *ff*. The piece concludes with a double bar line.

Alto in E \flat

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Alto in E♭

39

f

45

p *ff*

Tenor in E \flat

Bulletproof

Gala Flagello

Fearlessly, unstoppable $\text{♩} = 144$

p foreboding *f* fiercely

6

12 *p*

18 *f*

25 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Tenor in E \flat

39

45

p *ff*

Bass in E \flat

Bulletproof

Gala Flagello

Fearlessly, unstoppable $\text{♩} = 144$

p foreboding *f* fiercely

6

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Bass in E \flat

Musical score for Bass in E \flat , measures 39-45. The score is written in treble clef with a key signature of one flat (E \flat). Measure 39 starts with a dynamic marking of *f* (forte) and features a melodic line with eighth notes and a slur. Measure 45 begins with a dynamic marking of *p* (piano) and contains a series of eighth notes with accents, ending with a dynamic marking of *ff* (fortissimo) and a double bar line.

Soprano Viola

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Soprano Viola

Musical score for Soprano Viola, measures 39-44. The score is written in 3/8 time and consists of two staves. Measure 39 begins with a dynamic marking of *f* (forte). The melody features a series of eighth notes with accents, followed by a long slur over measures 40-43. Measure 44 starts with a dynamic marking of *p* (piano) and continues with a series of eighth notes, ending with a dynamic marking of *ff* (fortissimo). The score concludes with a double bar line.

Alto Viola

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩ = 144

p foreboding *f* fiercely

6

p

12

p

19

f

26

p

32

mf searching

Bulletproof – Gala Flagello – Alto Viola

39

f

45

p *ff*

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Max Grafe

Fanfare With Afterimages

Max Grafe

Fanfare With Afterimages



Max Grafe writes music characterized by "jagged declamations and muffled filigree" (*Gramophone*) with the aim of striking a distinctive balance between the stylistic immediacy of modernism and the dramatic power of romanticism. Max's music has been commissioned and programmed by a wide range of ensembles – including the New York Philharmonic, the New York New Music Ensemble, the Quince Ensemble, ensembleNEWSRQ, and Duo Entre-Nous – and has been featured at numerous music festivals across the country, including the Tanglewood Music Center, the Resonant Bodies Festival, and the Santa Fe Chamber Music Festival.

Max is a member of the music faculties at Montclair State University and the Kaufman Music Center. He received a Doctor of Musical Arts degree from the Juilliard School in 2018, a Master of Music degree from Juilliard in 2013 and a Bachelor of Music degree from the Jacobs School of Music at Indiana University in 2011.

For more information, visit <http://www.maxgrafe.com>.

About This Étude

"Fanfare With Afterimages" is a brief study showcasing an ensemble's ability to produce a wide range of dynamic and textural contrasts and providing an exercise in subdivision and shifting beat emphasis in a slow tempo for the conductor. After a bright and punctuated fanfare-like opening with heavy syncopation, the piece concludes with a lyrical polyphonic episode that quietly reflects on the boisterous music of a few moments earlier.

Length: 0:35

Commissioned Parameters:

Meter: 2/2, 3/2 (subdivided)

Tempo: Slow

Style: Marcato

Additional Pedagogical Opportunities:

- Changing style
- Fermatas
- Gesture of syncopation

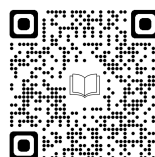
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Jump to:

Table of Contents

Parts in C

Parts in B-Flat

Parts in F

Parts in E-Flat

Viola Parts

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-3. The score includes dynamic markings such as *ff*, *p*, *sfp*, and *ff*, along with articulation marks and slurs. The Soprano part starts with *ff* and features a triplet in measure 3. The Alto part starts with *ff* and features a triplet in measure 3. The Tenor part starts with *sfp* and features a triplet in measure 3. The Bass part starts with *ff* and features a triplet in measure 3.



Musical score for Soprano, Alto, Tenor, and Bass parts, measures 4-6. The score includes dynamic markings such as *p*, *sfp*, *ff*, *pp sub.*, and *pp cantabile*, along with articulation marks and slurs. The Soprano part starts with *p* and features a triplet in measure 4. The Alto part starts with *pp sub.* and features a triplet in measure 4. The Tenor part starts with *pp sub.* and features a triplet in measure 4. The Bass part starts with *pp sub.* and features a triplet in measure 4. The Soprano and Alto parts have *pp cantabile* markings in measure 6.

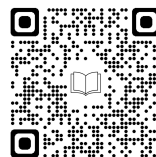
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Fanfare With Afterimages – Max Grafe – Full Score

7

S. *mp* *p* *pp* *mf* > *p* > *ppp*

A. *mp* *p* *pp* *mf* > *p* > *ppp*

T. *mp* *p* *pp* *mf* > *p* > *ppp*

B. *mp* *p* *pp* *mf* > *p* > *ppp*

v *mf* > *p* > *ppp*

Soprano in C

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

ff **ff** $p < sfz$ **sfp**

sfz **sfz** **sfz** $\overset{3}{\text{trill}}$ **ff** p $\overset{3}{\text{trill}}$ **sfz**

$\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ **ff** **pp cantabile** $\overset{3}{\text{trill}}$

mp p **pp** $\text{mf} > p > ppp$

Alto in C

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff **p** **sfz** **ff** **p** **sfz**

sfz **sfz** **sfz** **ff** **pp sub.** **sfz**

ff **pp cantabile**

mp **p** **pp** **mf** **p** **ppp**

Bass in C

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff ff ff p sfp

3 sfp sfp sfp 3 3 ff pp sub. sfp

5 ff pp

7 mp p pp mf p ppp

Soprano in B \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

The musical score is written for Soprano in B \flat and consists of four staves of music. The tempo is marked "Slow but punctuated" with a quarter note equal to 54 beats per minute. The key signature has one flat (B \flat).

Staff 1: Measures 1-2. Dynamics: *ff*, *ff*, *p* < *sfz*, *sfz*. Includes accents and a slur.

Staff 2: Measures 3-4. Dynamics: *sfz*, *sfz*, *sfz*, *ff*, *p*, *sfz*. Includes triplets, accents, and a slur.

Staff 3: Measures 5-6. Dynamics: *ff*, *pp cantabile*. Includes triplets, accents, and a slur.

Staff 4: Measures 7-8. Dynamics: *mp*, *p*, *pp*, *mf* > *p* > *ppp*. Includes a slur and a fermata.

Alto in B \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

ff **p** **sfz** **ff** **p** **sfz**

sfz **sfz** **sfz** **ff** **pp sub.** **sfz**

ff **pp cantabile**

mp **p** **pp** **mf > p > ppp**

Tenor in B \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

sfp *ff* *ff* *p* *sfp*

3 *sfp* *sfp* *sfp* *ff* *pp sub.* *sfp*

5 *sfpp*

7 *mp* *p* *pp* *mf* *p* *ppp*

Bass in B \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

ff ff ff p sfp

3 sfp sfp sfp ff pp sub. sfp

5 ff pp

7 mp p pp mf p ppp

Alto in F

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff **p** **sfz** **ff** **p** **sfz**

sfz **sfz** **sfz** **ff** **pp sub.** **sfz**

sfz **ff** **pp cantabile**

mp **p** **pp** **mf** **p** **ppp**

Tenor in F

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

sfp *ff* *ff* *p* *sfp*

sfp *sfp* *sfp* *ff* *pp sub.* *sfp*

sfpp

mp *p* *pp* *mf > p > ppp*

Bass in F

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff ff ff p sfp

3 sfp sfp sfp 3 3 ff pp sub. 3 3 3 sfp

5 3 3 ff 3 pp

7 mp p pp mf p ppp

Soprano in E \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

ff ff $p < sfp$ sfp

3 sfp sfp sfp 3 3 ff p sfp

5 3 3 ff pp cantabile

7 mp p pp $mf > p > ppp$

Alto in E \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

ff ***p*** ***sfp*** ***<ff*** ***p*** ***sfp***

sfp ***sfp*** ***sfp*** ***ff*** ***pp sub.*** ***sfp***

ff ***pp cantabile***

mp ***p*** ***pp*** ***mf*** ***p*** ***ppp***

Tenor in E \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

fp ff ff p sfp

3
 sfp sfp sfp ff pp sub. sfp

5
 3 3 $sfpp$

7
 mp p pp $mf > p > ppp$

Bass in E \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

ff **ff** **ff** **p** **sfp**

sfp **sfp** **sfp** **ff** **pp sub.** **sfp**

ff **pp**

mp **p** **pp** **mf** **p** **ppp**

Soprano Viola

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff ff p < sfp sfp

3 sfp sfp sfp 3 3 ff p sfp

5 3 3 ff pp cantabile p

7 mp p pp mf > p > ppp

Alto Viola

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff *p* *sfz* *ff* *p* *sfz*

sfz *sfz* *sfz* *ff* *pp sub.* *sfz*

ff *pp cantabile*

mp *p* *pp* *mf* *p* *ppp*

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Ivette Herryman Rodríguez

Tumbao Pesante

Ivette Herryman Rodríguez

Tumbao Pesante



A native of Cuba, Ivette Herryman Rodríguez holds a bachelor's degree in music composition from the Instituto Superior de Artes in Havana, a master's degree in music composition from Baylor University, and a master's degree in music theory and a doctorate in composition from Michigan State University. Ivette's music has been described as "absolutely exquisite" and "breathtakingly beautiful." She is the winner of a Cubadisco Special Award, a Chamber Music America grant, and a Brandon Fradd Fellowship in Music Composition.

Ivette's recent commissions include new works for HAVEN Trio, the All-State Florida Symphony Orchestra, and ConTempus Quartet. Recent performances include her *Danzón a mi manera* by the Youth Orchestra of LA (YOLA) and the LA Philharmonic under conductor Gustavo Dudamel. Currently, she is an assistant professor of theory and composition at the Crane School of Music at SUNY Potsdam.

For more information, visit <http://ivetteherryman.com>.

About This Étude

Many of my compositions are influenced by Cuban popular music, and, for this short piece, I have created a tumbao, which is a gesture of specific rhythmic and harmonic profile characteristic of the Cuban genres son and salsa. The tumbao in this composition is modeled after a characteristic tumbao to be executed by the piano. Harmonically, I have alluded to the octatonic scale and have used dominant seventh chords that move chromatically in a free manner.

Although the composition is written in $3/4$, it should be felt in one because each measure is established as a unit in which its three beats of quarter-note durations are felt as subdivisions of the measure.

Length: 0:41

Commissioned Parameters:

Meter: $3/4$

Tempo: Fast

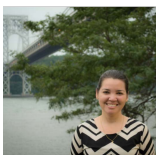
Style: Marcato

Pedagogical Elements: Accelerando, fractional preparation

Additional Pedagogical Opportunities:

- Conduct in 1
- Cues/soloists
- Dead beats
- Gesture of syncopation
- Non-English/Italian terminology
- Shifting beat emphasis
- Starting on a beat other than 1

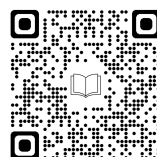
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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

Soprano

Alto

Tenor

Bass

mp



9

S.

A.

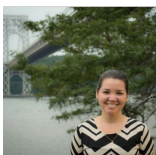
T.

B.

mf

mf

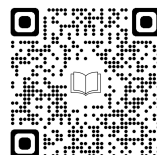
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Tumbao Pesante – Ivette Herryman Rodríguez – Full Score

18

S. *f*

A. *f*

T. *f*

B. *f*

27 *accel.*

36 *ff* $\text{♩} = 138$

Tumbao Pesante – Ivette Herryman Rodriguez – Full Score

45 **accel.**

S. *f*

A. *f*

T. *f*

B. *f*

54 **♩ = 144**

S. *ff*

A. *ff*

T. *ff*

B. *ff*

63

S. *fff*

A. *fff*

T. *sfz* *fff*

B. *sfz* *fff*

Tumbao Pesante – Ivette Herryman Rodriguez – Full Score

70

S.
A.
T.
B.

78

S.
A.
T.
B.

Soprano in C

Tumbao Pesante

Ivette Herryman Rodríguez

19 $\text{♩} = 132$ *f*

26 *accel.*

33 $\text{♩} = 138$ *ff*

39

45 *f*

51 *accel.*

56 $\text{♩} = 144$ *ff*

V.S.

Tumbao Pesante – Ivette Herryman Rodríguez – Soprano in C

62

68

74

fff

sfz

sfz

8

div.

unis.

Detailed description: The image shows a musical score for Soprano in C, consisting of three staves. The first staff (measures 62-67) features a melodic line with various notes, including a sharp sign, and is marked with accents and slurs. The second staff (measures 68-73) begins with a fortissimo (*fff*) dynamic and continues with a melodic line, including a slur and a final note with a downward bow or breath mark. The third staff (measures 74-74) starts with a fermata over a whole note, marked with a circled '8' above it. This is followed by a series of notes, including a dotted note marked 'div.' and another note marked 'unis.'. The piece concludes with a final note marked with a downward bow or breath mark and a fortissimo (*sfz*) dynamic.

Alto in C

Tumbao Pesante

Ivette Herryman Rodríguez

♩. = 132

8

mf

12

18

f

25

31 **accel.**

36 ♩. = 138

ff

41

Tumbao Pesante – Ivette Herryman Rodríguez – Alto in C

45

51 **accel.**

56 **♩ = 144**
ff

63 **fff**

70

74 **8** **div.** **unis.**
sfz **sfz**

Tenor in C

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

mp

7

mf

12

18

f

27 *accel.*

$\text{♩} = 138$

34

ff

40

Tumbao Pesante – Ivette Herryman Rodríguez – Tenor in C

45 **accel.**

53 ♩. = 144

61

70 div. unis.

78 div. unis. div.

Bass in C

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

Musical staff 1: Bass clef, 3/4 time signature. Measure 1 is a whole rest. Measures 2-7 contain eighth notes with accents (v).

8

Musical staff 2: Bass clef. Measures 8-12 contain eighth notes with accents (v). Measure 9 has a mezzo-forte (*mf*) dynamic marking.

13

Musical staff 3: Bass clef. Measures 13-17 contain eighth notes with accents (v).

18

Musical staff 4: Bass clef. Measures 18-24 contain eighth notes with accents (v). Measure 20 has a forte (*f*) dynamic marking.

25

Musical staff 5: Bass clef. Measures 25-30 contain eighth notes with accents (v).

31

accel.

Musical staff 6: Bass clef. Measures 31-35 contain eighth notes with accents (v).

36

$\text{♩} = 138$

Musical staff 7: Bass clef. Measures 36-40 contain eighth notes with accents (v). Measure 36 has a fortissimo (*ff*) dynamic marking.

Soprano in B \flat

Tumbao Pesante

Ivette Herryman Rodríguez

19 $\text{♩} = 132$ *f*

26 *accel.*

33 $\text{♩} = 138$ *ff*

39

45 *f*

51 *accel.*

56 $\text{♩} = 144$ *ff*

Tumbao Pesante – Ivette Herryman Rodríguez – Soprano in B \flat

62

68

74

fff

div.

unis.

sfz

sfz

8

Detailed description: This image shows a musical score for Soprano in B-flat, consisting of three staves. The first staff (measures 62-67) features a melodic line with various notes and rests, including a slur over measures 65-66. The second staff (measures 68-73) begins with a dynamic marking of *fff* and continues with a melodic line. The third staff (measures 74-74) starts with a fermata over a whole note, followed by a dynamic marking of *sfz*, a *div.* marking, and a *unis.* marking. The piece concludes with a final *sfz* dynamic marking.

Alto in B \flat

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

12

18

25

31 **accel.**

36 $\text{♩} = 138$

41

mf

f

ff

Tumbao Pesante – Ivette Herryman Rodríguez – Alto in B \flat

45

51 **accel.**

56 $\text{♩} = 144$

63

70

74

Tenor in B \flat

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

mp

7

mf

12

18

f

accel.

27

$\text{♩} = 138$

34

ff

40

Tumbao Pesante – Ivette Herryman Rodríguez – Tenor in B \flat

45 accel. . .

53 ♩. = 144

61

70 div. unis. **fff**

78 div. unis. div.

Bass in B \flat

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

13 *mf*

18

25

31 **accel.**

36 - $\text{♩} = 138$

ff

Tumbao Pesante – Ivette Herryman Rodríguez – Bass in B \flat

41

47 **accel.**

55 $\text{♩} = 144$

62

70 **div.** **unis.**

78 **div.** **unis.** **div.**

Alto in F

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

mf

12

18

f

25

31 **accel.**

36 $\text{♩} = 138$

ff

41

Tumbao Pesante – Ivette Herryman Rodríguez – Alto in F

45

f

51

accel.

ff

56 - $\text{♩} = 144$

ff

63

fff

70

74

8

div.

unis.

sfz *sfz*

Tenor in F

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

mp

7

mf

12

18

27 *accel.*

34 $\text{♩} = 138$

ff

40

Tumbao Pesante – Ivette Herryman Rodríguez – Tenor in F

45 accel. . .

Musical staff 45-52: Treble clef, key signature of one flat. Measures 45-52. Dynamics: *f*. Includes a slur over measures 49-50 and a fermata over measure 52.

53 ♩. = 144

Musical staff 53-60: Treble clef, key signature of one flat. Measures 53-60. Dynamics: *ff*. Includes a slur over measures 59-60.

61

Musical staff 61-69: Treble clef, key signature of one flat. Measures 61-69. Dynamics: *sfz*, *fff*. Includes a slur over measures 68-69.

70 div. unis.

Musical staff 70-77: Treble clef, key signature of one flat. Measures 70-77. Dynamics: *sfz*. Includes a slur over measures 70-73 and a fermata over measure 77.

78 div. unis. div.

Musical staff 78-85: Treble clef, key signature of one flat. Measures 78-85. Dynamics: *sfz*. Includes a slur over measures 78-79 and a fermata over measure 85.

Tumbao Pesante – Ivette Herryman Rodríguez – Bass in F

41

47

55

62

70

78

Soprano in E \flat

Tumbao Pesante

Ivette Herryman Rodríguez

19 $\text{♩} = 132$

26 *f* accel.

33 $\text{♩} = 138$ *ff*

39

45 *f* accel.

51

56 $\text{♩} = 144$ *ff*

Tumbao Pesante – Ivette Herryman Rodríguez – Soprano in E♭

62

68

74

fff

div.

unis.

sfz

sfz

8

Detailed description: The image shows a musical score for Soprano in E-flat, consisting of three staves. The first staff (measures 62-67) features a melodic line with eighth notes and slurs, marked with accents. The second staff (measures 68-73) continues the melodic line, marked with accents and a dynamic of *fff*. The third staff (measures 74-74) shows a rest for 8 measures, followed by a melodic line starting with a dynamic of *sfz*, marked with *div.* and *unis.* dynamics.

Alto in E \flat

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

mf

12

18

f

25

31 **accel.**

$\text{♩} = 138$

36

ff

41

Tumbao Pesante – Ivette Herryman Rodríguez – Alto in E \flat

45

f

51

accel. ———

ff

56

$\text{♩} = 144$

ff

63

fff

70

74

8

div.

unis.

sfz *sfz*

Tenor in E \flat

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

mp

7

mf

12

18

f *accel.*

27

34 $\text{♩} = 138$

ff

40

Tumbao Pesante – Ivette Herryman Rodríguez – Tenor in E♭

45 **accel.**

53 **♩. = 144**

61

70 div. unis.

78 div. unis. div.

Bass in E \flat

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

13

18

25

31 **accel.**

36 - $\text{♩} = 138$

mf

f

ff

Tumbao Pesante – Ivette Herryman Rodríguez – Bass in E \flat

41

47

55 $\text{♩} = 144$

62

70

78

Soprano Viola

Tumbao Pesante

Ivette Herryman Rodríguez

♩ = 132

19

26 *f* *accel.*

♩ = 138

33

39 *ff*

45 *f*

accel.

51

♩ = 144

56 *ff*

Tumbao Pesante – Ivette Herryman Rodríguez – Soprano Viola

62

68

74

fff

div.

sfz

sfz

unis.

8

Detailed description: This musical score is for Soprano Viola, measures 62-74. It is written in 3/8 time. Measure 62 starts with a whole note chord (G4, B4, D5) with a 'v' above it. Measure 63 has a whole note chord (A4, C5, E5) with a 'v' above it. Measure 64 has a whole note chord (B4, D5, F#5) with a 'v' above it. Measure 65 has a whole note chord (C5, E5, G5) with a 'v' above it. Measure 66 has a whole note chord (D5, F#5, A5) with a 'v' above it. Measure 67 has a whole note chord (E5, G5, B5) with a 'v' above it. Measure 68 has a whole note chord (F#5, A5, C6) with a 'v' above it. Measure 69 has a whole note chord (G5, B5, D6) with a 'v' above it. Measure 70 has a whole note chord (A5, C6, E6) with a 'v' above it. Measure 71 has a whole note chord (B5, D6, F#6) with a 'v' above it. Measure 72 has a whole note chord (C6, E6, G6) with a 'v' above it. Measure 73 has a whole note chord (D6, F#6, A6) with a 'v' above it. Measure 74 has a whole note chord (E6, G6, B6) with a 'v' above it. The score includes dynamic markings: *fff* at measure 68, *div.* at measure 74, and *sfz* at measures 74 and 75. A fermata is placed over measure 74, and a '8' is written below it. The piece ends with a double bar line at the end of measure 74.

Alto Viola

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

mf

12

18

f

25

31 **accel.**

$\text{♩} = 138$

36

ff

41

Jennifer Jolley

Legend of the Moonlight Above

Jennifer Jolley

Legend of the Moonlight Above



Jennifer Jolley (b. 1981) is a composer, conductor, and professor person. She is also a cat lover and part-time blogger.

Jennifer's works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Quince Ensemble, and many others. She has been composer-in-residence at multiple institutions and promotes composer advocacy through her articles for *NewMusicBox* and *I CARE IF YOU LISTEN*.

Jennifer received degrees from the University of Cincinnati College-Conservatory of Music and the University of Southern California's Thornton School of Music. She is now an assistant professor of music theory and composition at CUNY Lehman College. She has been a composition faculty member at Interlochen Arts Camp since 2015. She previously held positions at Texas Tech University and Ohio Wesleyan University.

For more information, visit <https://www.jenniferjolley.com>.

About This Étude

"Legend of the Moonlight Above" was originally written as part of the soundtrack for the video game *Stolen Realm*, a turn-based fantasy role-playing game. Unfortunately, the piece was too cozy and wintery for exploring lost cities and enchanted forests, but I've reworked the material to create this conducting étude.

Length: 2:06

Commissioned Parameters:

Meter: 4/4

Tempo: Slow

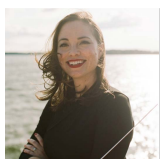
Style: Lyrical

Pedagogical Elements: Chorale, fermatas, starting on a beat other than 1

Additional Pedagogical Opportunities:

- Melding
- Shifting beat emphasis

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Legend of the Moonlight Above

Jennifer Jolley

♩ = 58

Soprano

Alto

Tenor

Bass

Detailed description: This block contains the first four measures of the vocal score. It features four staves: Soprano (treble clef), Alto (treble clef), Tenor (bass clef), and Bass (bass clef). The music is in 4/4 time with a tempo of 58 beats per minute. The key signature has one flat (B-flat). The Soprano, Alto, and Tenor parts have a melodic line with a long slur over measures 2-4. The Bass part has a lower, more rhythmic line with a slur over measures 3-4.



5

A

S.

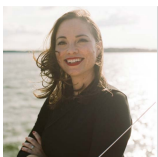
A.

T.

B.

Detailed description: This block contains measures 5 through 8 of the vocal score. It features four staves labeled S., A., T., and B. A box labeled 'A' is placed above the Soprano staff at the beginning of measure 5. The musical notation continues with the same vocal parts as the previous block, maintaining the same tempo and key signature.

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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Legend of the Moonlight Above – Jennifer Jolley – Full Score

9

S.

A.

T.

B.

B

13

S.

A.

T.

B.

17

S.

A.

T.

B.

Legend of the Moonlight Above – Jennifer Jolley – Full Score

21

S.
A.
T.
B.

This musical score block covers measures 21 through 24. It features four vocal staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Each staff begins with a treble clef, except for the Bass staff which uses a bass clef. The Soprano, Alto, and Tenor parts are characterized by long, sweeping melodic lines that span across multiple measures, often indicated by large horizontal slurs. The Bass part provides a more rhythmic and harmonic foundation, with notes often grouped by slurs. The notation includes various note values such as quarter, eighth, and half notes, as well as rests and fermatas.



25

S.
A.
T.
B.

This musical score block covers measures 25 through 28. It continues with the same four vocal staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The notation remains consistent with the previous block, featuring a key signature of one flat and a 4/4 time signature. The vocal lines are more fragmented in this section, with shorter phrases and more frequent rests. The Soprano and Alto parts show a clear melodic contour, while the Tenor and Bass parts provide harmonic support. The score concludes with a double bar line at the end of measure 28.

Soprano in C

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

9

13

17

21

25

Alto in C

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

25

Tenor in C

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

9

13

17

21

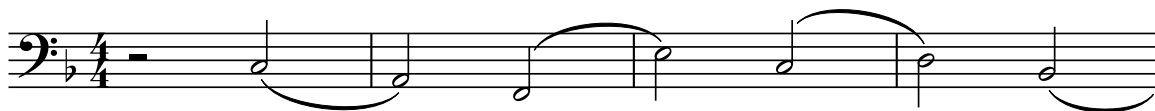
25

Bass in C

Legend of the Moonlight Above

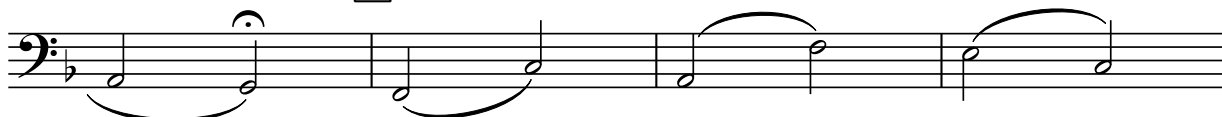
Jennifer Jolley

♩ = 58



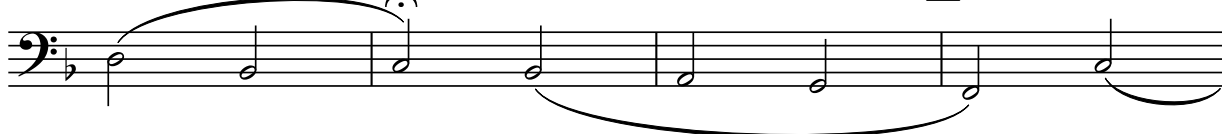
5

A



9

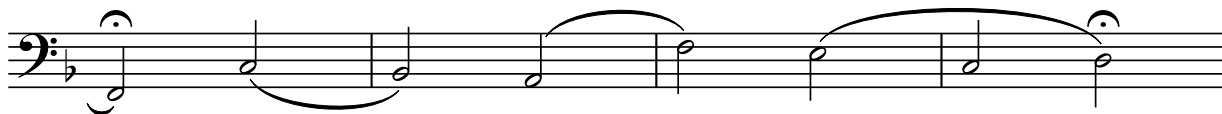
B



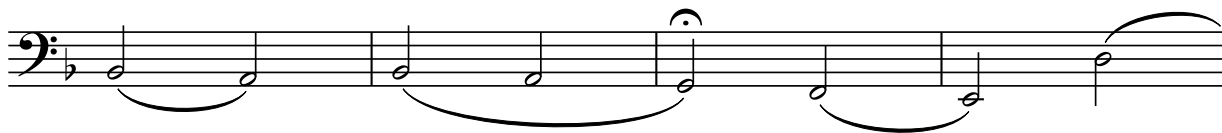
13



17



21



25



Soprano in B \flat

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

9

13

17

21

25

Alto in B \flat

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

25

Tenor in B \flat

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

25

Bass in B \flat

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

9

13

17

21

25

Alto in F

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

25

Tenor in F

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

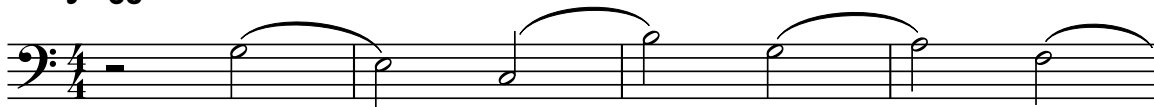
25

Bass in F

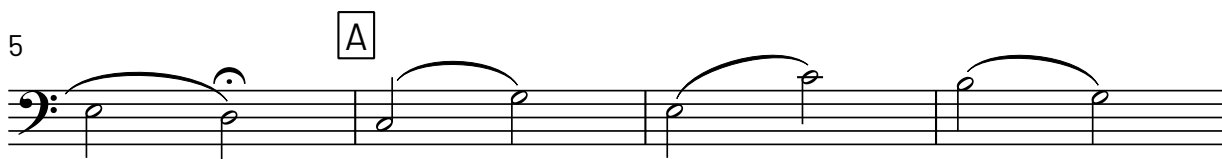
Legend of the Moonlight Above

Jennifer Jolley

♩ = 58



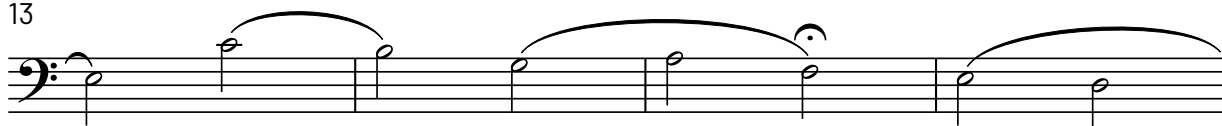
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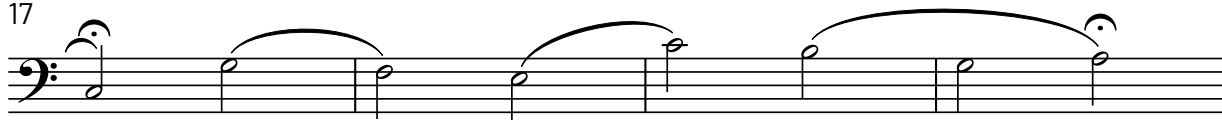
9



13



17



21



25



Soprano in E \flat

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

25

Alto in E \flat

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

25

Tenor in E \flat

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

25

Bass in E \flat

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

25

Soprano Viola

Legend of the Moonlight Above

Jennifer Jolley

♩ = 58

5

9

13

17

21

25

Alto Viola

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

9

13

17

21

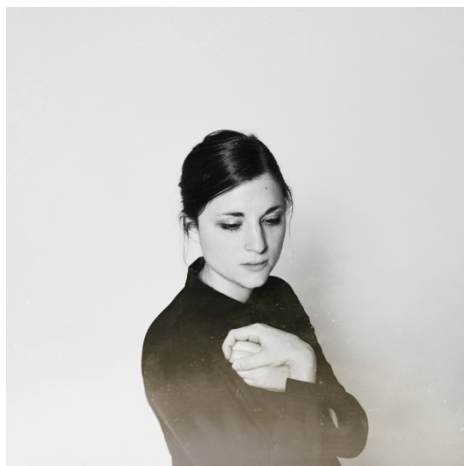
25

Molly Joyce

Offbeat

Molly Joyce

Offbeat



Molly Joyce has been deemed one of the “most versatile, prolific, and intriguing composers working under the vast new-music dome” by *The Washington Post*. Her work is concerned with disability as a creative source. Molly’s creative projects have been presented and commissioned by Carnegie Hall, TEDxMidAtlantic, the Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Danspace Project, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, and Classical:NEXT, as well as being featured on *Pitchfork*, Red Bull Radio, and WNYC’s *New Sounds*. She is a graduate of Juilliard, the Royal Conservatory of The Hague, and Yale and is an alumna of the YoungArts Foundation. She holds an Advanced Certificate in Disability Studies from City University of New York and is a Dean’s Doctoral Fellow at the University of Virginia in Composition and Computer Technologies. She has served on the composition faculties of New York University, Wagner College, and Berklee Online.

For more information, visit <https://www.mollyjoyce.com>.

About This Étude

My étude explores quick and accented musical material over the course of a succession of offbeats in 2/4 meter. I was excited to explore this concept, as I have continually been interested in the intersection of predictability and unpredictability in relation to timing, rhythm, and meter. With this étude, I aimed to explore this intersection with silence inserted between the attack chords. Through this investigation, I wish to highlight the polarities between sound and silence and to ultimately ask if such polarity is as disparate as it may seem.

Length: 0:39

Commissioned Parameters:

Meter: 2/4

Tempo: Fast

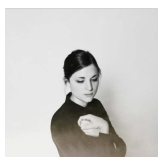
Style: Marcato

Pedagogical Element: Starting on a beat other than 1

Additional Pedagogical Opportunities:

- Dead beats
- Gesture of syncopation

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Jump to:

Table of Contents

Parts in C

Parts in B-Flat

Parts in F

Parts in E-Flat

Viola Parts

Offbeat

Molly Joyce

Forward ♩ = 126

Soprano
f sempre

Alto
f sempre

Tenor
f sempre

Bass
f sempre



10

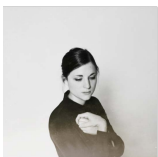
S.

A.

T.

B.

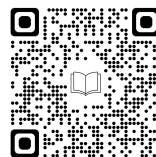
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Offbeat – Molly Joyce – Full Score

20

S.
A.
T.
B.



28

S.
A.
T.
B.

Soprano in C

Offbeat

Molly Joyce

Forward ♩ = 126

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked as Forward ♩ = 126. The dynamic is *f sempre*. The notation consists of eighth notes and quarter notes, with some notes beamed together. There are rests in measures 2, 4, and 6.

Musical notation for measures 9-17. Measure 9 starts with a fermata. Measure 10 has a fermata with a '2' above it. Measures 11-17 continue with eighth and quarter notes, including rests in measures 12, 14, and 16.

Musical notation for measures 18-25. Measure 18 starts with a fermata. Measure 19 has a fermata with a '2' above it. Measures 20-25 continue with eighth and quarter notes, including rests in measures 21, 23, and 24.

Musical notation for measures 26-32. Measure 26 starts with a fermata with a '2' above it. Measures 27-32 continue with eighth and quarter notes, including rests in measures 28, 30, and 31. The piece ends with a double bar line.

Alto in C

Offbeat

Molly Joyce

Forward ♩ = 126

Musical notation for measures 1-8. The piece is in 2/4 time. The first measure contains two eighth notes with accents. The second measure contains two eighth notes with accents. The third measure is a whole rest. The fourth measure contains two eighth notes with accents. The fifth measure contains two eighth notes with accents. The sixth measure is a whole rest. The seventh measure contains two eighth notes with accents. The eighth measure contains two eighth notes with accents. The dynamic marking *f* sempre is written below the first measure.

Musical notation for measures 9-17. Measure 9 contains two eighth notes with accents. Measure 10 contains two eighth notes with accents. Measure 11 is a whole rest with a fermata and a '2' above it. Measure 12 contains two eighth notes with accents. Measure 13 contains two eighth notes with accents. Measure 14 contains two eighth notes with accents. Measure 15 contains two eighth notes with accents. Measure 16 contains two eighth notes with accents. Measure 17 contains two eighth notes with accents.

Musical notation for measures 18-25. Measure 18 contains two eighth notes with accents. Measure 19 contains two eighth notes with accents. Measure 20 contains two eighth notes with accents. Measure 21 contains two eighth notes with accents. Measure 22 is a whole rest with a fermata and a '2' above it. Measure 23 contains two eighth notes with accents. Measure 24 is a whole rest. Measure 25 contains two eighth notes with accents.

Musical notation for measures 26-32. Measure 26 is a whole rest with a fermata and a '2' above it. Measure 27 contains two eighth notes with accents. Measure 28 is a whole rest. Measure 29 contains two eighth notes with accents. Measure 30 contains two eighth notes with accents. Measure 31 contains two eighth notes with accents. Measure 32 contains two eighth notes with accents.

Tenor in C

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

18

26

Bass in C

Offbeat

Molly Joyce

Forward ♩ = 126

First system of musical notation in bass clef, 2/4 time. It consists of six measures. The first two measures contain eighth notes with accents and a *f sempre* dynamic marking. The third and fourth measures are whole rests. The fifth and sixth measures contain eighth notes with accents.

Second system of musical notation in bass clef, 2/4 time. It consists of six measures. The first two measures contain eighth notes with accents. The third measure is a whole rest with a '2' above it. The fourth and fifth measures contain eighth notes with accents. The sixth measure contains eighth notes with accents.

Third system of musical notation in bass clef, 2/4 time. It consists of six measures. The first two measures contain eighth notes with accents. The third measure is a whole rest with a '2' above it. The fourth measure is a whole rest. The fifth and sixth measures contain eighth notes with accents.

Fourth system of musical notation in bass clef, 2/4 time. It consists of six measures. The first measure is a whole rest with a '2' above it. The second measure contains eighth notes with accents. The third measure is a whole rest. The fourth, fifth, and sixth measures contain eighth notes with accents.

Soprano in B \flat

Offbeat

Molly Joyce

Forward $\text{♩} = 126$

f sempre

9

18

26

Alto in B \flat

Offbeat

Molly Joyce

Forward ♩ = 126

Musical notation for measures 1-8. The piece is in 2/4 time. The first four measures show a rhythmic pattern of quarter notes with accents, followed by two measures of rests, and then two more measures of the rhythmic pattern. The dynamic marking *f* sempre is indicated below the first measure.

Musical notation for measures 9-17. Measure 9 begins with a new rhythmic pattern. Measure 10 contains a double bar line with a '2' above it, indicating a two-measure rest. The pattern continues through measure 17.

Musical notation for measures 18-25. Measure 18 continues the rhythmic pattern. Measure 20 contains a double bar line with a '2' above it, indicating a two-measure rest. The pattern continues through measure 25.

Musical notation for measures 26-32. Measure 26 begins with a double bar line and a '2' above it, indicating a two-measure rest. The rhythmic pattern resumes in measure 27 and continues through measure 32, which ends with a double bar line.

Tenor in B \flat

Offbeat

Molly Joyce

Forward ♩ = 126

Musical notation for measures 1-8. The piece is in 2/4 time. The first four measures contain eighth notes with accents, followed by two measures of rests, and then the final two measures with eighth notes and accents. The dynamic marking *f* *sempre* is placed below the first measure.

Musical notation for measures 9-17. Measure 9 starts with a '9' above the staff. Measures 9-10 have eighth notes with accents. Measure 11 is a whole rest with a '2' above it. Measures 12-13 have eighth notes with accents. Measure 14 has a quarter note with an accent. Measures 15-16 have eighth notes with accents. Measure 17 has eighth notes with accents.

Musical notation for measures 18-25. Measure 18 starts with a '18' above the staff. Measures 18-19 have eighth notes with accents. Measure 20 has eighth notes with accents. Measure 21 is a whole rest with a '2' above it. Measure 22 has eighth notes with accents. Measure 23 is a whole rest. Measure 24 has eighth notes with accents. Measure 25 has eighth notes with accents.

Musical notation for measures 26-32. Measure 26 starts with a '26' above the staff. Measure 26 is a whole rest with a '2' above it. Measure 27 has eighth notes with accents. Measure 28 is a whole rest. Measure 29 has eighth notes with accents. Measure 30 has eighth notes with accents. Measure 31 has eighth notes with accents. Measure 32 has eighth notes with accents.

Bass in B \flat

Offbeat

Molly Joyce

Forward ♩ = 126

Musical notation for measures 1-8. The piece is in 2/4 time. The first measure contains a half note G \flat with a forte (*f*) dynamic and the instruction *sempre*. The following measures consist of eighth notes and rests, with a fermata over the second measure of each pair.

Musical notation for measures 9-17. Measure 9 starts with a fermata. Measures 10-11 are marked with a '2' above the staff, indicating a double bar line. The notation continues with eighth notes and rests.

Musical notation for measures 18-25. Measure 18 starts with a fermata. Measures 19-20 are marked with a '2' above the staff, indicating a double bar line. The notation continues with eighth notes and rests.

Musical notation for measures 26-32. Measure 26 starts with a fermata. Measures 27-28 are marked with a '2' above the staff, indicating a double bar line. The notation continues with eighth notes and rests, ending with a double bar line.

Tenor in F

Offbeat

Molly Joyce

Forward ♩ = 126



Bass in F

Offbeat

Molly Joyce

Forward ♩ = 126



f sempre

9



18



26



Alto in E \flat

Offbeat

Molly Joyce

Forward $\text{♩} = 126$

Musical notation for measures 1-8. The staff is in treble clef with a 2/4 time signature. The music consists of eighth notes with accents, alternating with rests. The dynamic marking *f sempre* is written below the staff.

Musical notation for measures 9-17. Measure 9 starts with a '9' above the staff. Measures 10-11 contain a double bar line with a '2' above it, indicating a two-measure rest. The notation continues with eighth notes and accents.

Musical notation for measures 18-25. Measure 18 starts with a '18' above the staff. Measures 20-21 contain a double bar line with a '2' above it, indicating a two-measure rest. The notation continues with eighth notes and accents.

Musical notation for measures 26-32. Measure 26 starts with a '26' above the staff. Measures 27-28 contain a double bar line with a '2' above it, indicating a two-measure rest. The notation continues with eighth notes and accents, ending with a double bar line.

Tenor in E \flat

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

18

26

Bass in E \flat

Offbeat

Molly Joyce

Forward ♩ = 126

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-6. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *f* sempre.

Musical staff 2: Treble clef, 2/4 time signature. Measures 7-12. Measure 9 starts with a '9' above the staff. Measure 10 has a '2' above it. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *f* sempre.

Musical staff 3: Treble clef, 2/4 time signature. Measures 13-18. Measure 18 starts with a '18' above the staff. Measure 15 has a '2' above it. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *f* sempre.

Musical staff 4: Treble clef, 2/4 time signature. Measures 19-24. Measure 19 starts with a '26' above the staff. Measure 19 has a '2' above it. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *f* sempre.

Soprano Viola

Offbeat

Molly Joyce

Forward ♩ = 126

Musical notation for measures 1-8. The staff is in 2/4 time with a key signature of one flat (Bb). The music consists of eighth notes on the offbeats (2 and 4) of each measure. The notes are: Bb4 (measure 1), Bb4 (measure 2), Bb4 (measure 3), Bb4 (measure 4), Bb4 (measure 5), Bb4 (measure 6), Bb4 (measure 7), Bb4 (measure 8). The dynamic marking *f* sempre is written below the staff.

Musical notation for measures 9-17. The staff is in 2/4 time with a key signature of one flat. The music consists of eighth notes on the offbeats. Measure 9: Bb4, Bb4, Bb4. Measure 10: a whole rest with a '2' above it. Measure 11: Bb4, Bb4. Measure 12: Bb4, Bb4. Measure 13: Bb4, Bb4. Measure 14: Bb4, Bb4. Measure 15: Bb4, Bb4. Measure 16: Bb4, Bb4. Measure 17: Bb4, Bb4.

Musical notation for measures 18-25. The staff is in 2/4 time with a key signature of one flat. The music consists of eighth notes on the offbeats. Measure 18: Bb4, Bb4. Measure 19: Bb4, Bb4. Measure 20: Bb4, Bb4. Measure 21: a whole rest with a '2' above it. Measure 22: Bb4, Bb4. Measure 23: a whole rest. Measure 24: a whole rest. Measure 25: Bb4, Bb4.

Musical notation for measures 26-32. The staff is in 2/4 time with a key signature of one flat. The music consists of eighth notes on the offbeats. Measure 26: a whole rest with a '2' above it. Measure 27: Bb4, Bb4. Measure 28: a whole rest. Measure 29: Bb4, Bb4. Measure 30: Bb4, Bb4. Measure 31: Bb4, Bb4. Measure 32: Bb4, Bb4.

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Alexis C. Lamb

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Addolcimento (Sweetly, Softening)



Alexis C. Lamb (b. 1993) is a composer, percussionist, and educator whose work seeks to cultivate connectedness between natural, historical, and societal relationships. As a composer, Lamb has collaborated with numerous ensembles and individuals, including Third Coast Percussion, Aizuri Quartet, Opera Omaha, the Albany (NY) Symphony, Vera Quartet, Camilla Tassi, Contemporaneous, Emily Roller, Yale Philharmonia, and Evan Chapman. As a percussionist, Lamb has recently found joy in improvising in a variety of natural soundscapes, listening to how the natural world responds to her human-made music. Lamb was also a performer from 2013–2020 with Projeto Arcomusical. As an educator, the scope of Lamb’s work runs the gamut from private lessons to curriculum development to leading clinics and teaching aural skills courses at the University of Michigan.

Lamb is currently pursuing a Doctor of Musical Arts in Composition at the University of Michigan and has previously earned degrees from the Yale School of Music and Northern Illinois University.

For more information, visit <https://www.alexislamb.com>.

About This Étude

“Addolcimento” is an exercise in building and releasing a musical phrase through range, shifting vocalized syllables, and pushing and pulling of tempo. On a macro level, the complete étude can be considered a swell, and there are dynamic nuances in each part that the conductor may cue. Common Italian markings and phrases such as *adagio*, *accelerando*, *molto crescendo*, *caesura*, and *niente* are incorporated. The syllables sung will also support the build through a gradual opening and closing of the mouth – from “mm” to “oo” to “ah” and back. Overall, this étude will encourage the conductor to focus on phrasing, cueing entrances and releases, and pacing.

Length: 1:07

Commissioned Parameters:

Meter: 4/4 (subdivided)

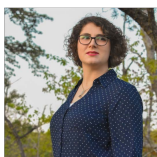
Tempo: Slow

Style: Lyrical

Additional Pedagogical Opportunities:

- Accelerando
- Cues/soloists
- Ritardando

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80 **accel.**

Soprano *pp* *molto crescendo*

Alto *p* *molto crescendo*

Tenor *pp* *molto crescendo*

Bass *pp* *molto crescendo*



6 **A tempo** **rall.**

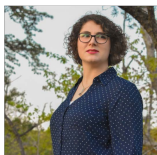
S. *p* *molto decrescendo* niente

A. *p* *molto decrescendo* niente

T. *p* *molto decrescendo* niente

B. *p* *molto decrescendo* niente

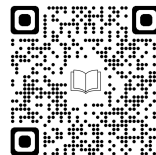
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Soprano in C

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp *molto crescendo*

6

A tempo *rall.*

p *molto decrescendo* niente

Alto in C

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

2

accel.

p

molto crescendo

6

A tempo

rall.

p

molto decrescendo

niente

Tenor in C

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp

molto crescendo

accel.

6

A tempo

rall.

p

molto decrescendo

niente

Bass in C

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp *molto crescendo* **accel.**

6 **A tempo** **rall.**

p *molto decrescendo* niente

Soprano in B \flat

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp

accel. . . .

molto crescendo

6

A tempo rall. . . .

p *molto decrescendo* \longleftarrow niente

Alto in B \flat

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

2

p

accel.

molto crescendo

6

A tempo

rall.

p

molto decrescendo

niente

Tenor in B \flat

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp

accel. . . .

molto crescendo

6

A tempo

rall. . . .

p

molto decrescendo

niente

Bass in B \flat

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80 accel.

pp *molto crescendo*

6 A tempo rall.

p *molto decrescendo* niente

Alto in F

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

p

accel.

molto crescendo

6

p

A tempo

rall.

molto decrescendo

niente

Tenor in F

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp

molto crescendo

6

A tempo

rall.

p

molto decrescendo

niente

Bass in F

Addolcimento (Sweetly, Softening)

Alexis C. Lamb


Adagio ♩ = 80

accel. - - -

pp *molto crescendo*

6

A tempo rall.

p *molto decrescendo*  niente

Alto in E \flat

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

2

p

accel.

molto crescendo

6

A tempo

rall.

p

molto decrescendo

niente

Tenor in E \flat

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp *molto crescendo* accel. . . .

6 A tempo rall. . . .

p *molto decrescendo* niente

Bass in E \flat

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp

accel.

molto crescendo

6

A tempo

rall.

p

molto decrescendo

niente

Soprano Viola

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp

accel. . . .

molto crescendo

6

A tempo rall. . . .

p molto decrescendo ————— niente

Alto Viola

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

2

accel.

p *molto crescendo*

6

A tempo

rall.

p *molto decrescendo* niente

Lynnsey Lambrecht

Festive Fugue

Lynnsey Lambrecht

Festive Fugue



Lynnsey Lambrecht is assistant professor of music theory and composition at Bradley University. She has presented her research and compositions at the College Music Society International Conference, the International Conference on Music Perception and Cognition, the Midwest Clinic, the Music by Women International Festival, the Society of Composers, Inc. National Conference, the Composition Pedagogy Symposium, and the Canadian University Music Society. Her research has been published in the *Routledge Companion to Music Theory Pedagogy* and the proceedings of the *International Conference on Music Perception and Cognition*.

Lambrecht graduated from Michigan State University with a DMA in composition and an MM in music theory. She also holds an MM in music theory and composition from the University of Northern Colorado and graduated summa cum laude from Colorado Mesa University with a BA in

music education.

For more information, visit <http://www.lynnseylambrecht.com>.

About This Étude

"Festive Fugue" is a lively fugue for four voices. The rhythmic figurations create perpetual motion and momentum that drive the piece to a gradual slowdown that leads into an ending fermata. The fermata is approached by a German augmented sixth chord that leads into a cadential six-four chord to emphasize the grand ending. "Festive Fugue" is a study in fast simple-duple meter and includes shifting accents and beat emphasis. The accents and marcato markings throughout "Festive Fugue" establish the character as well as highlight the lively rhythms in the étude.

Length: 0:37

Commissioned Parameters:

Meter: 2/4

Tempo: Fast

Style: Marcato

Pedagogical Elements: Fugue, shifting beat emphasis

Additional Pedagogical Opportunities:

- Cues/soloists
- Fermatas
- Gesture of syncopation
- Ritardando
- Starting on a beat other than 1

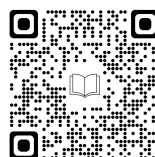
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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

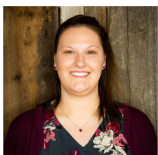
Musical score for Soprano, Alto, Tenor, and Bass parts. The Soprano part begins with a *mp* dynamic and a *mf* dynamic later. The Alto part begins with a *mf* dynamic. The Tenor and Bass parts are marked with a dash, indicating they are silent in this system.



7

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The Soprano part has a section marked 'A' and a *mp* dynamic. The Alto part has a *mp* dynamic. The Tenor part has a *mf* dynamic. The Bass part is marked with a dash, indicating it is silent in this system.

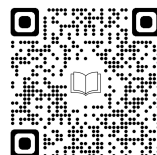
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Festive Fugue – Lynnsey Lambrecht – Full Score

Musical score for measures 13-18. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 13 starts with a dynamic of *mf*. Measure 14 has dynamics of *mf* and *mp*. Measure 15 has dynamics of *mf* and *mp*. Measure 16 has a dynamic of *mf*. Measure 17 has a dynamic of *mf*. Measure 18 has a dynamic of *mf*. The score includes various musical notations such as accents, slurs, and dynamic markings.



Musical score for measures 19-23. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 19 starts with a dynamic of *mp*. Measure 20 has a dynamic of *f*. Measure 21 has a dynamic of *f*. Measure 22 has a dynamic of *mf*. Measure 23 has a dynamic of *f*. A section marker 'B' is placed above measure 20. The score includes various musical notations such as accents, slurs, and dynamic markings.



Musical score for measures 24-28. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 24 starts with a dynamic of *rit.*. Measure 25 has a dynamic of *rit.*. Measure 26 has a dynamic of *rit.*. Measure 27 has a dynamic of *rit.*. Measure 28 has a dynamic of *rit.*. The score includes various musical notations such as accents, slurs, and dynamic markings.

Soprano in C

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

6

11 **A**

17 **B**

23 rit.

mp *mf* *mp* *f*

Alto in C

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

4

mf

9

A

mp

14

mf mp

19

B

f

24

rit.

Bass in C

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

10 A 4

15

mf

20 B

f

24 **rit.**

Soprano in B \flat

Festive Fugue

Lynnsey Lambrecht

Fast ($\text{♩} = \text{ca. } 112$)

mp *mf*

6

11 **A** *mp* *mf*

17 **B** *mp* *f*

23 *rit.*

Alto in B \flat

Festive Fugue

Lynnsey Lambrecht

Fast ($\text{♩} = \text{ca. } 112$)

4

mf

9

A

mp

14

mf mp

19

B

f

24

rit.

Tenor in B \flat

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

10 A

13

18 B

24 rit.

Bass in B \flat

Festive Fugue

Lynnsey Lambrecht

Fast ($\text{♩} = \text{ca. } 112$)

10

A

4

15

mf

20

B

f

24

rit.

Alto in F

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

4

7

mf

9

mp

A

14

mf mp

19

f

B

24

rit.

Tenor in F

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

10 A

13

18 B

24 rit.

Bass in F

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

10 A 4

15

20

B

24

rit.

Soprano in E \flat

Festive Fugue

Lynnsey Lambrecht

Fast ($\text{♩} = \text{ca. } 112$)

6

11

17

23

mp *mf* *mp* *f* *rit.*

Alto in E \flat

Festive Fugue

Lynnsey Lambrecht

Fast ($\text{♩} = \text{ca. } 112$)

mf

9

mp

14

mf mp

19

f

24

rit.

Tenor in E \flat

Festive Fugue

Lynnsey Lambrecht

Fast ($\text{♩} = \text{ca. } 112$)

10 A

13

18 B

24 rit.

Bass in E \flat

Festive Fugue

Lynnsey Lambrecht

Fast ($\text{♩} = \text{ca. } 112$)

10

A

4

15

mf

20

B

f

24

rit.

Soprano Viola

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

6

11

17

23

mp *mf* *mp* *f* *rit.*

Alto Viola

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

Musical notation for measures 1-8. The score is in 2/4 time with a 4-measure rest at the beginning. The key signature has one sharp (F#). The first staff shows a series of eighth notes with accents and slurs. The dynamic marking *mf* is centered below the staff.

Musical notation for measures 9-13. The staff continues with eighth notes and slurs. A box labeled 'A' is placed above the fifth measure. A hairpin crescendo is shown below the staff, leading to the dynamic marking *mp*.

Musical notation for measures 14-18. The staff continues with eighth notes and slurs. A box labeled 'A' is placed above the second measure of this system. A hairpin crescendo is shown below the staff, with dynamic markings *mf* and *mp* indicated.

Musical notation for measures 19-23. The staff continues with eighth notes and slurs. A box labeled 'B' is placed above the second measure of this system. A hairpin crescendo is shown below the staff, leading to the dynamic marking *f*.

Musical notation for measures 24-28. The staff continues with eighth notes and slurs. The dynamic marking *rit.* is placed above the staff. The piece concludes with a final note and a double bar line.

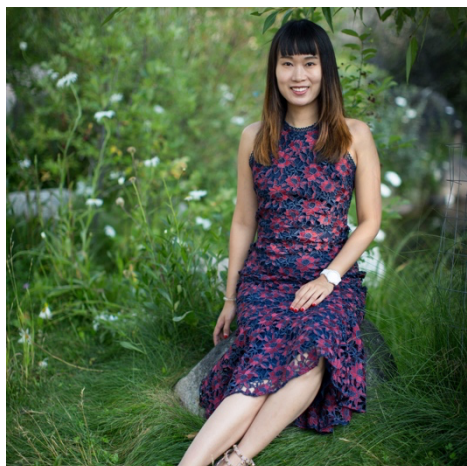
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Shuying Li

Étude for Conductors

Shuying Li

Étude for Conductors



Praised by *The Seattle Times* as “a real talent” with “skillful orchestral writing, very colorful language, and huge waves of sound,” Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at the Hartt School in Connecticut. She holds doctoral and master’s degrees from the University of Michigan and is a research faculty member at the Shanghai Conservatory of Music. A passionate educator, Shuying has taught in and directed the composition/music theory program at Gonzaga University. She joined the faculty at California State University, Sacramento in 2022.

A believer in music’s innate power to promote cultural diversity by connecting people through universally human passions and values, Shuying founded the Four Corners Ensemble in 2017 and serves as its artistic director and conductor.

For more information, visit <http://www.shuyingli.com>.

About This Étude

My étude explores fractional preparation in three different rhythms: half note, triplet half note, and sixteenth note. In 6/4, the étude walks conductors through alternations between marcato-style rhythmic passages and fast-moving phrases.

Length: 1:18

Commissioned Parameters:

Meter: 6/4

Tempo: Moderate

Style: Marcato

Pedagogical Element: Fractional preparation

Additional Pedagogical Opportunities:

- Dead beats
- Fermatas
- Gesture of syncopation
- Melding
- Starting on a beat other than 1

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

Soprano
Alto
Tenor
Bass

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*



S.
A.
T.
B.

mp *fp* *f*

f *mp* *fp* *f*

f *mp* *mf* *f*

pp *fp* *f*

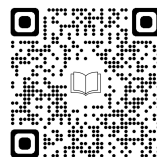
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Étude for Conductors – Shuying Li – Full Score

6

S. *p* *f* *sub.* *p*

A. *p* *f* *p*

T. *p* *f* *p*

B. *p* *f*



8

S. *tr* *mf* *ff* *dim. poco a poco*

A. *tr* *mf* *ff* *dim. poco a poco*

T. *tr* *mf* *ff* *dim. poco a poco*

B. *p* *ff* *dim. poco a poco*

Étude for Conductors – Shuying Li – Full Score

Musical score for voice and piano, measures 11-14. The score is in 3/4 time and features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 11 starts with a piano introduction marked *tr* (trill) and *p* (piano). The Soprano part has a long note with a trill. The Alto part has a triplet of eighth notes marked *mf* (mezzo-forte). The Tenor part has a triplet of eighth notes marked *mf*. The Bass part has a triplet of eighth notes marked *mf*. Measure 12 continues with the Soprano part marked *p*. The Alto part has a triplet of eighth notes marked *mp* (mezzo-piano). The Tenor part has a triplet of eighth notes marked *mp*. The Bass part has a triplet of eighth notes marked *mp*. Measure 13 shows the Soprano part with a trill and *p*. The Alto part has a triplet of eighth notes marked *p*. The Tenor part has a triplet of eighth notes marked *p*. The Bass part has a triplet of eighth notes marked *p*. Measure 14 concludes with a final note in the Soprano part marked *p*. The Alto part has a final note marked *p*. The Tenor part has a final note marked *p*. The Bass part has a final note marked *p*.

Soprano in C

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

mp *mf* *f*

3 *mp* *fp* *f*

6 *p* *f* *sub. p*

8 *mf* *ff* *dim. poco a poco*

11 *p*

Alto in C

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

1 *mp* *mf* *f*

4 *f* *mp* *fp* *f*

6 *p* *f* *p*

8 *mf* *ff* *dim. poco a poco*

11 *mf* *mp* *p*

Tenor in C

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

The score is written in bass clef, 6/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a tempo marking of **Maestoso** and a quarter note equal to 72 (♩ = 72). The first three measures of the first staff are marked with dynamics *mp*, *mf*, and *f* respectively. The second staff starts at measure 4 and includes a five-measure slur with a '5' above it, followed by dynamics *f*, *mp*, *mf*, and *f*. The third staff starts at measure 6 and features a five-measure slur with a '5' above it, with dynamics *p* and *f*. The fourth staff starts at measure 8 and includes a *tr* (trill) marking, with dynamics *mf*, *ff*, and *dim. poco a poco*. The fifth staff starts at measure 11 and includes a *tr* marking, with dynamics *mf*, *mp*, and *p*.

Bass in C

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

mp *mf*

3 *f* *pp* *mf* *f*

6 *p* *f*

8 *p* *ff* *dim. poco a poco*

11 *mf* *p*

Soprano in B \flat **Étude for Conductors**

Shuying Li

Maestoso ♩ = 72

1 *mp* *mf* *f*

3 *mp* *fp* *f*

6 *p* *f* *sub. p*

8 *mf* *ff* *dim. poco a poco*

11 *p*

Alto in B \flat

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

1 *mp* *mf* *f* 3

4 *f* *mp* *fp* *f* 5

6 *p* *f* *p* 3 5

8 *mf* *ff* *dim. poco a poco* *tr*

11 *mf* *mp* *p* 3

Tenor in B \flat

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

4

6

8

11

mp *mf* *f* *f* *mp* *f* *p* *mf* *ff* *mf* *mp* *p*

dim. poco a poco

Bass in B \flat

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

mp *mf*

3 *f* *pp* *fp* *f*

6 *p* *f*

8 *p* *ff* *dim. poco a poco*

11 *mf* *tr* *p*

Alto in F

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

4

6

8

11

mp *mf* *f* *f* *mp* *fp* *f* *p* *f* *p* *p* *mf* *ff* *dim. poco a poco* *mf* *mp* *p*

Tenor in F

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

4

6

8

11

mp *mf* *f* *f* *p* *mf* *ff* *dim. poco a poco* *mf* *mp* *p*

Bass in F

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

1 *mp* *mf*

3 *f* *pp* *fp* *f*

6 *p* *f*

8 *p* *ff* *dim. poco a poco*

11 *mf* *p*

Soprano in E \flat **Étude for Conductors**

Shuying Li

Maestoso ♩ = 72

1 *mp* *mf* *f*

3 *mp* *fp* *f*

6 *p* *f* *sub. p* *f*

8 *mf* *ff* *dim. poco a poco*

11 *p*

Alto in E \flat

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

1 *mp* *mf* *f* 3

4 *f* 5 *mp* *fp* *f*

6 *p* *f* *p* 5 5

8 *mf* *ff* *dim. poco a poco*

11 *mf* *mp* *p*

Tenor in E \flat

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

4

6

8

11

mp *mf* *f* *f* *mp* *mf* *f* *p* *f* *p* *mf* *ff* *dim. poco a poco* *mf* *mp* *p*

Bass in E \flat

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

1 *mp* *mf*

3 *f* *pp* *fp* *f*

6 *p* *f*

8 *p* *ff* *dim. poco a poco*

11 *mf* *p*

Soprano Viola **Étude for Conductors**

Shuying Li

Maestoso ♩ = 72

Musical notation for measures 1-2. The staff is in 6/4 time with a key signature of two flats. Measure 1 contains four chords, each with an accent (^). Measure 2 contains a quarter rest followed by a quarter note with an accent, then a quarter rest and a quarter note with an accent. Dynamics are *mp* at the start, *mf* under the second measure, and *f* under the final note.

Musical notation for measures 3-4. Measure 3 starts with a triplet of chords, each with an accent (^). Measure 4 features a five-note slur with a dynamic *mp*, followed by a half note with a dynamic *fp*, and then four quarter notes with accents (^). Dynamics are *mp* and *fp* < *f*.

Musical notation for measures 5-6. Measure 5 has four chords with accents (^). Measure 6 has a five-note slur with a dynamic *sub. p*. Dynamics are *p* < *f* and *sub. p*.

Musical notation for measures 7-8. Measure 7 starts with a trill (tr) and a quarter rest, followed by four chords with accents (^). Measure 8 has a quarter note with an accent, followed by a triplet of chords with accents (^), and another triplet of chords with accents (^). Dynamics are *mf* < *ff* and *dim. poco a poco*.

Musical notation for measures 9-11. Measure 9 has a trill (tr) and a half note with an accent (^). Measure 10 has a half note with an accent (^). Measure 11 has a quarter note with an accent (^) and a final chord with an accent (^). Dynamics are *p*.

Alto Viola

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

1 *mp* *mf* *f*

4 *f* *mp* *fp* *f*

6 *p* *f* *p*

8 *mf* *ff* *dim. poco a poco*

11 *mf* *mp* *p*

Ricardo Lorenz

Estudio a Cuatro Voces

Ricardo Lorenz

Estudio a Cuatro Voces



The compositions of Venezuelan-born Ricardo Lorenz have garnered praise for their fiery orchestrations and rhythmic vitality as well as for raising awareness about the global societal challenges that concern the composer. These impressions have earned him two Latin Grammy Award nominations, multiple commissions (including a recent one for the Los Angeles Philharmonic's 2021–22 season), and performances of his works at prestigious international festivals.

Lorenz is currently a professor and chair of music composition at Michigan State University College of Music. In 2019, Ricardo Lorenz was honored with the Michigan State University César Chávez Community Leadership Award.

Lorenz holds a PhD degree in composition from the University of Chicago and a MM degree from Indiana University. He studied composition with

Juan Orrego-Salas, Shulamit Ran, and Donald Erb. Lorenz previously taught at Indiana University, the University of Chicago, and City Colleges of Chicago.

For more information, visit <http://ricardolorenz.com>.

About This Étude

Pasacalle is Spanish for *passacaglia*, a traditional musical form that serves as the very loose basis for my étude. Unlike northern European regions, in Spain and Latin America, *pasacalle* refers to moderately-festive music played while strolling in the streets. My *pasacalle* does not sound overtly festive except for the preponderance of syncopations that vaguely resemble the phrasing of the Cuban and Mexican genre known as *danzón*. Mixed meters that alternate between 2/4, 3/4, and 4/4 add to the buoyant, almost witty character of this étude. Toward the end, the music turns slow and evocative, reminding us that music is the language of nostalgia.

Length: 2:52

Commissioned Parameters:

Meter: Changing (simple)

Tempo: Changing (moderate to slow)

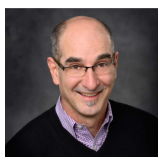
Style: Changing (marcato to lyrical)

Pedagogical Elements: Fermatas, non-English/Italian terminology

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation
- Melding
- Ritardando

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-5. The score is in 2/4 time and B-flat major. The Soprano and Alto parts have dynamics of *mf* and *f*. The Tenor and Bass parts are marked with a dash, indicating they are silent in these measures.



Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), measures 7-11. A box labeled 'A' is above measure 8. The Soprano and Alto parts have dynamics of *mp*. The Tenor and Bass parts have dynamics of *mf*. There are triplets in measures 10 and 11.

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| |
|-----------------------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

13 **B**

S.
A.
T.
B.

18

S.
A.
T.
B.

22

S.
A.
T.
B.

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

27 **C** **A tempo**

S. *mf*

A. *mf* *f* *mf*

T. *mf* *f* *mf*

B. *mf*

33 **D**

S. *mf*

A. *mp*

T. *mp*

B. *mf*

39 **E**

S. *f* *mf*

A. *f* *f*

T. *f* *f*

B. *f* *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

45

S. *f* *mf*

A. *mf*

T. *mf*

B. *f* *mf*

52

S. *f*

A. *f*

T. *f*

B. *f*

57

S. *f* *mf*

A. *f* *mf*

T. *mf* *f*

B. *mf* *f*

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

61 **G**

S. *ff* *mf*

A. *ff* *mf*

T. *ff* *mf*

B. *ff* *mf*

66 **H**

S. *p* *f*

A. *p* *f*

T. *p* *f*

B. *p* *f*

70 *rit.*

S. *dim.*

A. *dim.*

T. *dim.*

B. *dim.*

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

73 **Más pausado (meno mosso) ♩ = 90**

S. *mp*

A. *mp*

T. *mp*

B. *mp*

76

S. *mp*

A. *mp*

T. *mp*

B. *mf* solo

80 **Final nostálgico ♩ = 84**

S. *p*

A. *mp*

T. *mp*

B. *p* *mp*

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

K

84

S. *mf* *p sub.*

A. *mf* *p sub.*

T. *mf* *p sub.*

B. *mf* *p sub.*

88

S. *mp* *pp*

A. *mp*

T. *mp*

B. *mp* *mp*

92

S. *f* *mp* *mp* *f*

A. *f* *mp* *mp* *f*

T. *f* *mp* *p* *f*

B. *f* *mp* *mp* *f*

rit.

Soprano in C

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A**

13 **B**

19

23

27 **C** A tempo

mf f mp f mf

3 3

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in C

34 D

mf

41 E

f *mf* *f*

48

mf

55 F

f *f* *mf*

61 G

ff *mf*

66

p

69 H rit.

f *dim.*

73 || Más pausado (meno mosso) ♩ = 90

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in C

78 J **Final nostálgico** ♩ = 84

84

87 K

91

p *sub.* *mf* *mp* *rit.* *pp* *f* *mp* *mp* *f*

Alto in C

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

The musical score is written for Alto in C and consists of six staves of music. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Pasacalle con brio' with a quarter note equal to 112 beats per minute.

- Staff 1:** Measures 1-6. Dynamic markings: *mf*, *f*, *mf*.
- Staff 2:** Measures 7-12. Section marker **A** above measure 7. Dynamic marking: *mp*. A triplet of eighth notes is marked with a '3' above it at the end of the staff.
- Staff 3:** Measures 13-17. Section marker **B** above measure 13. Dynamic markings: *f*, *mf*.
- Staff 4:** Measures 18-21. Dynamic markings: *f*, *mf*.
- Staff 5:** Measures 22-30. Section marker **C** above measure 22, with the instruction 'A tempo' below it. Dynamic markings: *f*, *mf*, *mf*.
- Staff 6:** Measures 31-36. Section marker **D** above measure 31. Dynamic markings: *f*, *mf*. A fermata is placed over the final measure (36), with a '2' below it.

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in C

37 E

mp *f* *f*

45

mf

54 F

f *f* *mf*

61 G

ff *mf*

66 H

p *f*

70 *rit.*

dim.

73 I Más pausado (meno mosso) ♩ = 90

mp

78 J Final nostálgico ♩ = 84

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in C

84

mf

87 K

p sub. mp

91

rit.

f mp mp *f*

Detailed description: This image shows a musical score for the Alto in C part of 'Estudio a Cuatro Voces' by Ricardo Lorenz. It consists of three staves of music. The first staff, starting at measure 84, features a melodic line with a long slur over the first four measures and a dynamic marking of *mf*. The second staff, starting at measure 87, includes a key signature change indicated by a box containing the letter 'K'. It begins with a *p sub.* dynamic, followed by *mp*, and ends with a *rit.* marking. The third staff, starting at measure 91, shows a dynamic progression from *f* to *mp*, then back to *mp*, and finally to *f* with a hairpin crescendo. The music is written in a treble clef with a key signature of two flats.

Tenor in C

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A** *mf*

13 **B** *f* > *mf*

20 *mf*

27 **C** **A tempo** *mf* *f* *mf*

35 **D** *mp* *f* >

43 **E** *f* *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in C

50

55

F

f *mf* *f*

61

G

ff *mf*

66

p

69

H

f *dim.* *rit.*

73

I Más pausado (meno mosso) ♩ = 90

mp

78

J Final nostálgico ♩ = 84

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in C

84 *mf*

87 **K** *p sub.* *mp*

91 *mp* *f* *mp* *p* *rit.* *f*

Bass in C

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 A

mf

13 B

f *mf*

20

f *mf*

27 C A tempo

mf *mf*

35 D

f *mf*

43 E

f *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in C

49



55

F

f *mf* *f*

61

G

ff *mf* *p*

67

H

f

70

rit.

dim.

73

I Más pausado (meno mosso) ♩ = 90

mp *mf* solo

78

J Final nostálgico ♩ = 84

p

81

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in C

84



mf

87

K

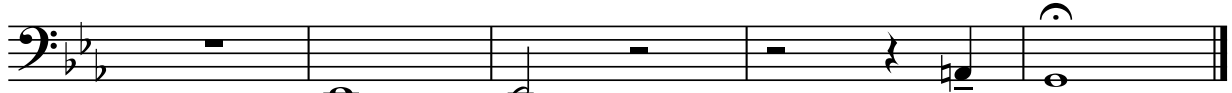


p sub.

mp

rit.

91



f

mp

mp

f

Soprano in B \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

The musical score is written for Soprano in B \flat and consists of six staves of music. The key signature has two flats (B \flat and E \flat), and the time signature is 2/4. The tempo is marked 'con brio' with a quarter note equal to 112 beats per minute.

- Staff 1:** Measures 1-6. Dynamics: *mf*, *f*, *mf*. Includes an accent on the final note.
- Staff 2:** Measures 7-12. Measure 7 is marked with a box 'A'. Dynamics: *mp*. Includes a triplet of eighth notes in measure 12.
- Staff 3:** Measures 13-18. Measure 13 is marked with a box 'B'. Dynamics: *f*. Includes a crescendo hairpin and accents on measures 15 and 18.
- Staff 4:** Measures 19-22. Includes a slur over the first four notes.
- Staff 5:** Measures 23-26. Dynamics: *f*, *mf*. Includes a slur over measures 23-25 and a fermata over measure 26.
- Staff 6:** Measures 27-30. Measure 27 is marked with a box 'C' and 'A tempo'. Dynamics: *mf*. Includes triplet markings over measures 27-28 and 29-30.

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in B \flat

34 D

mf

41 E

f > *mf* > *f*

48 *mf*

55 F

f *f* *mf*

61 G

ff *mf*

66 *p*

69 H *f* *dim.* *rit.*

73 I **Más pausado (meno mosso)** ♩ = 90

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in B \flat

78 J Final nostálgico ♩ = 84

84 *p* *mf* 3

87 K *p sub.* *mp*

91 *pp* *f* *mp* *mp* *rit.* *f*

Alto in B \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio $\text{♩} = 112$

mf f mf

7 **A** mp

13 **B** f mf

18 f mf

22 **C** A tempo mf f

31 **D** f mf 2

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in B \flat

37 E

mp *f* *f*

45

mf

54 F

f *f* *mf*

61 G

ff *mf*

66 H

p *f*

70 rit.

dim.

73 I Más pausado (meno mosso) ♩ = 90

mp

78 J Final nostálgico ♩ = 84

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in B \flat

84

87 **K**

91

mf

p sub.

mp

rit.

f

mp

mp

f

Detailed description: This image shows a musical score for an Alto in B-flat, covering measures 84 to 91. The score is written on three staves. Measure 84 begins with a treble clef and a key signature of one flat. It features a melodic line with a slur over the first four notes and a dynamic marking of *mf*. Measure 87 starts with a key signature change to two flats, indicated by a 'K' in a box. The first note is marked *p sub.* and the dynamic is *mp*. Measure 91 begins with a dynamic of *f*, followed by a crescendo to *mp*, a *rit.* marking, a decrescendo to *mp*, and finally a decrescendo to *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Tenor in B \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A**

mf

13 **B**

f *mf*

20 *f* *mf*

C A tempo

27 *mf* *f* *mf*

35 **D**

mp *f*

43 **E**

f *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in B \flat

50

55

F

f *mf* *f* *mf*

61

G

ff *mf* *mf* *mf* *mf*

66

p *p* *p*

69

H

f *dim.* *rit.*

73

I Más pausado (meno mosso) ♩ = 90

mp *mp* *mp* *mp* *mp*

78

J Final nostálgico ♩ = 84

2

mp *mp* *mp*

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in B \flat

84 *mf*

87 **K** *p sub.* *mp*

91 *rit.* *mp < f* *mp* *p* *f*

Detailed description: The image shows three staves of musical notation for a Tenor in B-flat. The first staff (measures 84-86) features a melodic line with a slur over the first three notes and a dynamic marking of *mf*. The second staff (measures 87-90) begins with a key signature change to B-flat major, indicated by a 'K' in a box, and includes dynamic markings of *p sub.* and *mp*. The third staff (measures 91-93) contains dynamic markings of *mp < f*, *mp*, *p*, and *f*, along with a *rit.* marking. The notation includes various note values, slurs, and dynamic hairpins.

Bass in B \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112 A

7 *mf*

13 B *f* *mf*

20 *f* *mf*

27 C A tempo *mf* *mf*

35 D *f* *mf*

43 E *f* *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in B \flat

49

55 F

61 G

67 H

70 **rit.**

73 I **Más pausado (meno mosso) ♩ = 90** solo

78 J **Final nostálgico ♩ = 84**

81

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in B \flat

84

mf

87 K

p sub.

mp

rit.

91

f

mp

f

Detailed description: This image shows a musical score for the Bass in B-flat part of 'Estudio a Cuatro Voces' by Ricardo Lorenz. It consists of three staves of music. The first staff, starting at measure 84, features a melodic line with a slur over the first four measures and a dynamic marking of *mf*. The second staff, starting at measure 87, includes a key signature change marked with a 'K' in a box, a *p sub.* dynamic, a *mp* dynamic, and a *rit.* marking. The third staff, starting at measure 91, shows a *f* dynamic, a *mp* dynamic, and another *f* dynamic. The score is written in a single treble clef with a key signature of one flat.

Alto in F

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

The musical score is written for Alto in F and consists of six staves of music. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'con brio' with a quarter note equal to 112 beats per minute.

- Staff 1:** Measures 1-6. Dynamics: *mf*, *f*, *mf*. Includes an accent on the eighth note of measure 5.
- Staff 2:** Measures 7-12. Section marker **A** above measure 7. Dynamics: *mp*. Includes a triplet of eighth notes in measure 12.
- Staff 3:** Measures 13-17. Section marker **B** above measure 13. Dynamics: *f* (measures 13-14), *mf* (measures 15-17). Includes an accent on the eighth note of measure 13.
- Staff 4:** Measures 18-21. Dynamics: *f* (measures 18-19), *mf* (measures 20-21). Includes an accent on the eighth note of measure 18.
- Staff 5:** Measures 22-30. Section marker **C** above measure 22, with the instruction 'A tempo' to its right. Dynamics: *mf* (measures 22-23), *f* (measures 24-25), *mf* (measures 26-30). Includes an accent on the eighth note of measure 22.
- Staff 6:** Measures 31-36. Section marker **D** above measure 31. Dynamics: *f* (measures 31-32), *mf* (measures 33-36). Includes an accent on the eighth note of measure 31 and a fermata over the final measure (36).

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in F

37 E

mp *f* *f*

45

mf

54 F

f *f* *mf*

61 G

ff *mf*

66 H

p *f*

70 *rit.*

dim.

73 I Más pausado (meno mosso) ♩ = 90

mp

78 J Final nostálgico ♩ = 84

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in F

84

87 K

91

mf

p sub. *mp*

rit.

f *mp* *mp* *f*

Detailed description: This image shows a musical score for the Alto part of 'Estudio a Cuatro Voces' by Ricardo Lorenz. The score is in F major and 4/4 time. It consists of three staves of music. The first staff, starting at measure 84, features a melodic line with a slur over measures 84-85 and a dynamic marking of *mf*. The second staff, starting at measure 87, includes a key signature change to F major (marked with a 'K' in a box) and a dynamic marking of *p sub.* followed by *mp*. The third staff, starting at measure 91, includes a *rit.* marking and dynamic markings of *f*, *mp*, *mp*, and *f*. The score concludes with a double bar line.

Tenor in F

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

A

mf

13

B

f > *mf*

20

f *mf*

C A tempo

27

mf *f* *mf*

35

D

mp *f* >

43

E

f *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in F

50

F

55

G

61

66

H

69

rit.

I Más pausado (meno mosso) ♩ = 90

73

J Final nostálgico ♩ = 84

78

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in F

84

87 K

91

mf

p sub.

mp

rit.

mp < f

mp

p

f

Detailed description: This image shows a musical score for a Tenor in F, consisting of three staves of music. The first staff (measures 84-86) features a melodic line with a slur over the first three notes and a dynamic marking of *mf*. The second staff (measures 87-90) begins with a key signature change indicated by a box containing the letter 'K'. It includes dynamic markings of *p sub.*, *mp*, and *rit.*. The third staff (measures 91-92) contains dynamic markings of *mp < f*, *mp*, *p*, and *f*, along with various slurs and accents.

Bass in F

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A**

mf

13 **B**

f *mf*

20

f *mf*

27 **C** A tempo

3 *mf* *mf*

35 **D**

f *mf*

43 **E**

f *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in F

49

55

F

61

G

f *mf* *f*

ff *mf* *p*

67

H

f

70

rit.

dim.

73

I Más pausado (meno mosso) ♩ = 90

mp *mf* *solo*

78

J Final nostálgico ♩ = 84

p

81

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in F

84

mf

87 K

p sub. *mp* *rit.*

91

f *mp* *mp* *f*

Soprano in E \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

mf *f* *mf*

7 **A** *mp* 3

13 **B** *f* *f*

19

23 *f* *mf*

27 **C** A tempo 3 3 *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in E \flat

34  *mf*

41  *f* *mf* *f*

48  *mf*

55  *f* *f* *mf*

61  *ff* *mf*

66  *p*

69  *f* *dim.* *rit.*

73  *mp* **Más pausado (meno mosso) ♩ = 90**

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in E \flat

78 J Final nostálgico ♩ = 84

84 *p*
mf 3

87 K *p sub.* *mp*

91 *pp* *f* *mp* *mp* *rit.* *f*

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in E \flat

37 E

mp *f* *f*

45

mf

54 F

f *f* *mf*

61 G

ff *mf*

66 H

p *f*

70 *rit.*

dim.

73 I Más pausado (meno mosso) ♩ = 90

mp

78 J Final nostálgico ♩ = 84

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in E♭

84 *mf*

87 **K** *p sub.* *mp*

91 *f* *mp* *mp* *rit.* *f*

The image shows three staves of musical notation for an Alto in E-flat. The first staff (measures 84-86) features a melodic line with a slur over measures 84-85 and a dynamic marking of *mf*. The second staff (measures 87-90) begins with a key signature change to E-flat major, indicated by a 'K' in a box, and includes dynamics *p sub.* and *mp*. The third staff (measures 91-92) starts with a dynamic of *f*, followed by *mp*, *mp*, a *rit.* marking, and ends with *f*. The notation includes various note values, rests, and articulation marks.

Tenor in E \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

A

B

C A tempo

D

E

Detailed description of the musical score: The score is for a Tenor in E-flat part of a four-voice study. It consists of six systems of music. System 1 (measures 7-12) starts with a fermata in measure 7, followed by eighth-note patterns. System 2 (measures 13-19) continues with eighth-note patterns and includes a dynamic change from *f* to *mf*. System 3 (measures 20-26) features a fermata in measure 20 and a dynamic change from *f* to *mf*. System 4 (measures 27-34) begins with a fermata in measure 27, followed by eighth-note patterns and a dynamic change from *f* to *mf*. System 5 (measures 35-42) starts with a fermata in measure 35, followed by eighth-note patterns and a dynamic change from *f* to *mf*. The piece is in 2/4 time and marked 'con brio' with a tempo of 112 beats per minute.

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in Eb

50

55 **F**

61 **G**

66

69 **H** rit.

73 **I** Más pausado (meno mosso) ♩ = 90

78 **J** Final nostálgico ♩ = 84

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in Eb

84

87 **K**

91

mf

p sub.

mp

rit.

mp < f

mp

p

f

Detailed description: This image shows a musical score for a Tenor in Eb, spanning measures 84 to 91. The score is written on a single treble clef staff. Measure 84 begins with a half note G4, followed by a half note F#4, and a half note E4, all beamed together. A hairpin crescendo starts under these notes and continues through measure 85, where the dynamic is marked *mf*. Measure 86 contains a half note D4, a quarter note C#4, and a quarter note B3, all beamed together. Measure 87 starts with a **K** (Crescendo) marking, followed by a half note G3, a quarter note F#3, and a quarter note E3, all beamed together. The dynamic is marked *p sub.*. Measure 88 contains a half note D4, a quarter note C#4, and a quarter note B3, all beamed together. The dynamic is marked *mp*. Measure 89 contains a half note G4, a quarter note F#4, and a quarter note E4, all beamed together. The dynamic is marked *mp*. Measure 90 contains a half note D4, a quarter note C#4, and a quarter note B3, all beamed together. The dynamic is marked *p*. Measure 91 contains a half note G4, a quarter note F#4, and a quarter note E4, all beamed together. The dynamic is marked *f*. The score includes various musical notations such as slurs, hairpins, and dynamic markings.

Bass in E \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

A

mf

13 **B**

f *mf*

20

f *mf*

27 **C** A tempo

mf *mf*

35 **D**

f *mf*

43 **E**

f *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in E♭

49

55 **F**

61 **G**

67

70

73 **Más pausado (meno mosso) ♩ = 90**

78 **Final nostálgico ♩ = 84**

81

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in E♭

84

mf

87 K

p sub.

mp

rit.

91

f

mp

mp

f

Detailed description: The image shows three staves of musical notation for a Bass part in E-flat. The first staff (measures 84-86) features a melodic line starting with a half note G4, followed by quarter notes F#4, E4, and D4, all under a slur. The dynamics are marked *mf*. The second staff (measures 87-90) begins with a key signature change to E-flat, indicated by a 'K' in a box. It starts with a half note G4 marked *p sub.*, followed by quarter notes F#4, E4, and D4, then a quarter rest, and finally quarter notes C4, B3, and A3, with a slur and a *rit.* marking. The dynamics are *mp*. The third staff (measures 91-92) contains two measures of whole notes: G4 and F#4, both marked *f*. The second measure has a *mp* dynamic marking. The piece concludes with a final whole note G4 marked *f*.

Soprano Viola

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

mf *f* *mf*

7 **A** *mp*

13 **B** *f* *f*

19

23 *f* *mf*

27 **C** A tempo *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano Viola

34 

mf

41 

f

> mf

f

48 

mf

55 

f

f

mf

61 

ff

mf

66 

69 

f

dim.

73 

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano Viola

78 J Final nostálgico ♩ = 84

84 *p*

mf

87 K *p sub.* *mp*

91 *pp* *f* *mp* *mp* *f* *rit.*

Alto Viola

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A**

13 **B**

18

22 **C** A tempo

31 **D** 2

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

Estudio a Cuatro Voces – Ricardo Lorenz – Alto Viola

37

mp *f* *f*

45

54

f *f* *mf*

61

ff *mf*

66

p *f*

70

dim. *rit.*

73

□ Más pausado (meno mosso) ♩ = 90

mp

78

□ Final nostálgico ♩ = 84

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Alto Viola

84

87 **K**

91

mf

p sub.

mp

rit.

f *mp* *mp* *f*

Sally Lamb McCune

Pony Hollow Trail

Sally Lamb McCune

Pony Hollow Trail



Sally Lamb McCune's work has received performances across North America and Europe. Her music has been recognized by the American Academy of Arts and Letters, the American Composers Orchestra, and the New York Foundation for the Arts.

A native of Detroit, McCune was educated at the University of Toronto, the California Institute of the Arts, and Cornell University, where she studied with Mel Powell, Steven Stucky, and Roberto Sierra. She has taught at Cornell University and Syracuse University and is on the faculty at Ithaca College. McCune's first opera, *We Wear the Sea Like a Coat*, was premiered jointly by Opera Ithaca and Ithaca College in March of 2022. Her piece for chamber orchestra, *Spiral*, was commissioned and premiered by the Cayuga Chamber Orchestra in November of 2022.

For more information, visit <https://sallylambmccune.com>.

About This Étude

The Pony Hollow Trail is one of many trails in New York's Finger Lakes region established centuries ago by Indigenous peoples. Some trails were short interconnecting paths between villages or bodies of water. Others were long, continuous trails that traversed the state. When European settlers arrived, many of these paths were widened into cart roads that became important highways still used today. The repeated notes in this étude are meant to create a reverberating effect, echoes of past journeys on the path. The mostly 7/8 meter gives an urgency to the music as I imagined a messenger, perhaps on horseback, using the path to deliver important information.

Length: 0:43

Commissioned Parameters:

Meter: Changing (simple and asymmetrical)

Tempo: Very Fast

Style: Lyrical

Additional Pedagogical Opportunities:

- Cues/soloists

Click here to
go to the composer's website



Scan or click here to
listen



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access the full digital text
(<https://doi.org/10.21061/conducting>)



Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

Soprano
Alto
Tenor
Bass



S.
A.
T.
B.

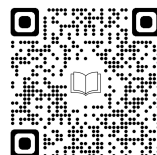
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| |
|-----------------------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Pony Hollow Trail – Sally Lamb McCune – Full Score

11

S. *f*

A. *mp* *f*

T. *mp* *f*

B. *f*

16

S.

A. *mf*

T. *mf*

B. *mf*

21

S. *mp*

A. *mp*

T. *mf*

B. *mf*

Detailed description: This musical score is for the piece 'Pony Hollow Trail' by Sally Lamb McCune. It is presented in a four-part setting for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into three systems of measures. The first system (measures 11-15) begins with a 7/8 time signature. The Soprano part starts with a whole rest, while the other parts have rhythmic patterns. Dynamics range from mezzo-piano (*mp*) to forte (*f*). The second system (measures 16-20) features a 7/8 time signature. The Soprano part has a melodic line with a long note, while the other parts continue with rhythmic accompaniment. Dynamics are marked mezzo-forte (*mf*). The third system (measures 21-25) includes a 2/4 time signature change. The Soprano and Alto parts have rhythmic patterns, while the Tenor and Bass parts have melodic lines. Dynamics are marked mezzo-piano (*mp*) and mezzo-forte (*mf*). The score uses various musical notations including rests, notes, stems, beams, and dynamic markings.

Pony Hollow Trail – Sally Lamb McCune – Full Score

The image displays a musical score for the piece "Pony Hollow Trail" by Sally Lamb McCune, covering measures 26 through 34. The score is arranged in four systems, each with four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- Measure 26:** The Soprano part begins with a melodic line, followed by a phrase marked *p* (piano) with a slur. The Alto and Tenor parts provide accompaniment with rhythmic patterns. The Bass part has a similar accompaniment.
- Measure 31:** The Soprano part continues with a melodic line. The Alto and Tenor parts have accompaniment. The Bass part has a similar accompaniment.
- Measure 34:** The Soprano part has a melodic line. The Alto and Tenor parts have accompaniment. The Bass part has a similar accompaniment. The score concludes with a double bar line.

Soprano in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

The musical score is written for Soprano in C and consists of six staves of music. The key signature is one flat (G major), and the time signature is 7/8. The tempo is marked "Energetically ♩ = 188".

- Staff 1:** Measures 1-5. Dynamic marking: *mfp* (mezzo-fortissimo piano).
- Staff 2:** Measures 6-12. Dynamic marking: *mfp* (mezzo-fortissimo piano).
- Staff 3:** Measures 13-20. Dynamic marking: *f* (forte).
- Staff 4:** Measures 21-26. Dynamic marking: *mp* (mezzo-piano).
- Staff 5:** Measures 27-31. Dynamic marking: *p* (piano).
- Staff 6:** Measures 32-38. Dynamic marking: *f* (forte).

Alto in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

11

19

24

28

32

mfp

mfp

mp

f

mp

p

f

Tenor in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

19

27

32

mf *p* *mp* *f* *f*

Bass in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

Musical notation for measures 1-5. The piece begins in 7/8 time with a dynamic marking of *mf*. The first measure contains a triplet of eighth notes. The second measure continues with eighth notes. The third measure is in 2/4 time with eighth notes. The fourth measure is in 7/8 time with eighth notes. The fifth measure is in 7/8 time with a quarter note and a quarter rest.

6

Musical notation for measures 6-10. Measure 6 is a triplet of eighth notes in 7/8 time with a dynamic marking of *p*. Measure 7 is in 2/4 time with eighth notes. Measure 8 is in 7/8 time with eighth notes. Measure 9 is in 7/8 time with a quarter note and a quarter rest. Measure 10 is in 6/8 time with a triplet of eighth notes.

15

Musical notation for measures 11-14. Measure 11 is in 6/8 time with a dynamic marking of *f*. Measure 12 is in 6/8 time with a half note. Measure 13 is in 6/8 time with a half note. Measure 14 is in 7/8 time with eighth notes and a dynamic marking of *mf*.

21

Musical notation for measures 15-20. Measure 15 is in 7/8 time with eighth notes. Measure 16 is in 2/4 time with eighth notes. Measure 17 is in 7/8 time with eighth notes and a dynamic marking of *mf*. Measure 18 is in 7/8 time with eighth notes. Measure 19 is in 7/8 time with eighth notes. Measure 20 is in 7/8 time with eighth notes.

26

Musical notation for measures 21-25. Measure 21 is in 7/8 time with eighth notes. Measure 22 is in 7/8 time with eighth notes. Measure 23 is a triplet of eighth notes in 7/8 time with a dynamic marking of *p*. Measure 24 is in 7/8 time with a half note. Measure 25 is in 7/8 time with eighth notes.

33

Musical notation for measures 26-32. Measure 26 is in 7/8 time with eighth notes. Measure 27 is in 7/8 time with eighth notes. Measure 28 is in 7/8 time with eighth notes. Measure 29 is in 7/8 time with eighth notes. Measure 30 is in 7/8 time with eighth notes. Measure 31 is in 7/8 time with eighth notes. Measure 32 is in 7/8 time with eighth notes and a dynamic marking of *f*.

Soprano in B \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

21

27

32

mf

mf

f

mp

mp

p

f

Alto in B \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

11

19

24

28

32

mf *mf* *mp* *f* *mp* *mp* *p* *f*

Tenor in B \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

19

27

32

mfp *p* *mfp*

p *mp*

f

mfp *mfp*

p

f

Bass in B \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

15

21

26

33

mf *p* *f* *mf* *p* *f*

Alto in F

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

11

19

24

28

32

mfp *mfp* *mp* *f* *mp* *p* *f*

Tenor in F

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

19

27

32

mf *p* *mf*

p *f* *mf* *p* *f*

Bass in F

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

15

21

26

33

mfp *p*

p

f *mfp*

mfp

p

f

Soprano in E \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

mfp *mfp*

6

13 *f*

21 *mp* *mp*

27 *p*

32 *f*

Alto in E \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

11

19

24

28

32

mf

mf

mp

f

mp

mp

p

f

Tenor in E♭

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

19

27

32

Bass in E \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

15

21

26

33

mfp *p*

p

f *mfp*

mfp

p

f

Soprano Viola

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

mf_p mf_p

6

13 *f*

21 *mp* *mp*

27 *p*

32 *f*

Alto Viola

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

The musical score for Alto Viola is written in 12/8 time and consists of seven staves of music. The key signature has one flat (B-flat). The tempo is marked 'Energetically ♩ = 188'. The score includes various dynamics and articulations:

- Staff 1: *mf* (mezzo-forte piano), accents (>), slurs.
- Staff 2: *mf* (mezzo-forte piano), accents (>), slurs.
- Staff 3: *mp* (mezzo-piano), *f* (forte), accents (>), slurs.
- Staff 4: *mf* (mezzo-forte piano), *mp* (mezzo-piano), slurs.
- Staff 5: *mp* (mezzo-piano), *p* (piano), slurs.
- Staff 6: *mp* (mezzo-piano), slurs.
- Staff 7: *f* (forte), accents (>), slurs.

Hilary Purrington

Keepsake

Hilary Purrington

Keepsake



The music of composer Hilary Purrington tells compelling stories through expressive lyricism and colorful orchestration. Purrington's works have been championed by many distinguished ensembles, including the Minnesota Orchestra, Atlanta Symphony Orchestra, Phoenix Symphony, and New York Youth Symphony. Commissions include new works for the Albany Symphony, American Composers Orchestra, and Philadelphia Orchestra. Also an accomplished vocalist, Purrington has developed a reputation as a skilled composer of solo and choral music. Her vocal commissions have included new works for the New Camerata Opera, Yale Glee Club, Young New Yorkers' Chorus, and mezzo-soprano Sasha Cooke.

Purrington's music has received recognition from the American Academy of Arts and Letters, the American Society of Composers, Authors, and Publishers, the International Alliance for Women in Music, and the League of American Orchestras, among other prestigious organizations. She holds

degrees from the Yale School of Music, the Juilliard School, and the Shepherd School of Music at Rice University.

For more information, visit <http://www.hilarypurrington.com>.

About This Étude

"Keepsake" is a brief lyrical étude characterized by expressive solo lines and closely voiced, sonorous harmonies. Its most distinctive melodic feature, a three-note chromatic pattern, reappears in various guises throughout the work and directly contrasts with the erratic octave leaps that define the étude's closing measures. The piece's title, "Keepsake," refers to the étude's longing, nostalgic quality and miniature scale.

While the complete étude is approximately two minutes in duration, it may be excerpted to end at m. 11 (about halfway through). The piece's solo lines, countermelodies, tempo changes, and dynamic shapes offer ample opportunities to carefully phrase and shape the music.

Length: 1:19

Commissioned Parameters:

Meter: 12/8

Tempo: Slow

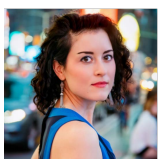
Style: Lyrical

Pedagogical Elements: Cues/soloists, fermatas

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Ritardando

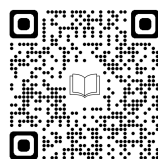
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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Keepsake

Hilary Purrington

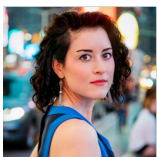
Adagio, no faster than ♩ = 60

Musical score for Soprano, Alto, Tenor, and Bass. The Soprano part starts with a rest followed by a melodic line with dynamics *ppp* and *mp*. The Alto part has a continuous melodic line starting with *p*. The Tenor part has a harmonic accompaniment starting with *p*. The Bass part has a harmonic accompaniment starting with *p*.



Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The Soprano part starts with a rest followed by a melodic line with dynamics *mf*. The Alto part has a melodic line starting with *f*. The Tenor part has a melodic line starting with *mf*. The Bass part has a harmonic accompaniment starting with *mf*.

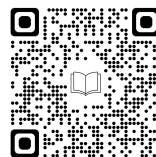
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Keepsake – Hilary Purrington – Full Score

7

Musical score for measures 7-9. The Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts are shown. The Soprano part begins with a half note G4, followed by a dotted half note G4. The Alto part begins with a quarter note G4, followed by a dotted half note G4. The Tenor part begins with a quarter note G3, followed by a dotted half note G3. The Bass part begins with a quarter note G2, followed by a dotted half note G2. Dynamics include *p sub.* and *p*.

10

Musical score for measures 10-12. The Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts are shown. The Soprano part begins with a quarter note G4, followed by a dotted half note G4. The Alto part begins with a quarter note G4, followed by a dotted half note G4. The Tenor part begins with a quarter note G3, followed by a dotted half note G3. The Bass part begins with a quarter note G2, followed by a dotted half note G2. Dynamics include *f*, *rit.*, *A tempo*, and *p sub.* *mp*.

13

Musical score for measures 13-15. The Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts are shown. The Soprano part begins with a quarter note G4, followed by a dotted half note G4. The Alto part begins with a quarter note G4, followed by a dotted half note G4. The Tenor part begins with a quarter note G3, followed by a dotted half note G3. The Bass part begins with a quarter note G2, followed by a dotted half note G2.

Keepsake – Hilary Purrington – Full Score

16

rit. ----- **A tempo**

S. *ff* *p sub.*

A. *ff* *p sub.*

T. *ff* *p sub.*

B. *ff* *p sub.*

Soprano in C

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

Musical score for Soprano in C, titled "Keepsake" by Hilary Purrington. The score is in 12/8 time and consists of six staves of music. The tempo is Adagio, no faster than ♩ = 60. The key signature is one flat (B-flat major or D minor).

The score includes the following markings and features:

- Staff 1: *ppp* < *mp*
- Staff 2: *mf*
- Staff 3: *p sub.*
- Staff 4: *f*, *rit.*, *A tempo*, *p sub.*
- Staff 5: *rit.*, *A tempo*
- Staff 6: *ff p sub.*

Alto in C

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

p

4 *f*

7 *p sub.*

10 *f* rit. A tempo *p sub.* *mp*

13

16 rit. A tempo *ff* *p sub.*

Tenor in C

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

p

4 *mf*

7 *p sub.*

10 *f* *rit.* *A tempo* *p sub.*

13

16 *rit.* *A tempo* *ff p sub.*

Bass in C

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

Musical notation for measures 1-3 in bass clef, 12/8 time signature. The first measure contains a half note G2, a dotted half note F2, and a half note E2. The second measure contains a half note D2, a dotted half note C2, and a half note B1. The third measure contains a half note A1, a dotted half note G1, and a half note F1. The dynamic marking *p* is placed below the first measure.

4

Musical notation for measures 4-6. Measure 4: quarter notes G1, F1, E1, D1, C1, B0. Measure 5: quarter notes A0, G0, F0, E0, D0, C0. Measure 6: quarter notes B0, A0, G0, F0, E0, D0. The dynamic marking *mf* is placed below measure 6.

7

Musical notation for measures 7-9. Measure 7: half note G1, dotted half note F1. Measure 8: half note E1, dotted half note D1. Measure 9: half note C1, dotted half note B0. The dynamic marking *p sub.* is placed below measure 7.

10

Musical notation for measures 10-12. Measure 10: half note G1, dotted half note F1. Measure 11: half note E1, dotted half note D1. Measure 12: half note C1, dotted half note B0. The dynamic marking *f* is placed below measure 10. Above measure 11, there is a *rit.* marking with a dashed line and a fermata over the final note. Above measure 12, there is an *A tempo* marking. The dynamic marking *p sub.* is placed below measure 12.

13

Musical notation for measures 13-15. Measure 13: half note B0, dotted half note A0. Measure 14: half note G0, dotted half note F0. Measure 15: half note E0, dotted half note D0. The dynamic marking *ff* is placed below measure 13.

16

Musical notation for measures 16-18. Measure 16: half note C1, dotted half note B0. Measure 17: half note A0, dotted half note G0. Measure 18: half note F0, dotted half note E0. The dynamic marking *ff p sub.* is placed below measure 16. Above measure 18, there is a *rit.* marking with a dashed line and a fermata over the final note. Above measure 19, there is an *A tempo* marking.

Soprano in B \flat

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

Musical score for Soprano in B \flat , titled "Keepsake" by Hilary Purrington. The score is in 12/8 time and consists of six staves of music. The key signature has two sharps (F# and C#). The tempo is Adagio, no faster than $\text{♩} = 60$.

The score includes dynamic markings (*ppp*, *mp*, *mf*, *p sub.*, *f*, *ff*), articulation (*rit.*, *A tempo*), and phrasing slurs.

The score is divided into measures, with measure numbers 4, 7, 10, 13, and 16 indicated.

Alto in B \flat

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

p

4 *f*

7 *p sub.*

10 *f* rit. A tempo *p sub.* *mp*

13

16 rit. A tempo *ff* *p sub.*

Tenor in B \flat

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

p

4 *mf*

7 *p sub.*

10 *f* rit. A tempo *p sub.*

13

16 rit. A tempo *ff p sub.*

Bass in B \flat

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

4

7

10

13

16

p

mf

p sub.

f

p sub.

ff p sub.

rit. A tempo

rit. A tempo

Alto in F

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

p

4 *f*

7 *p sub.*

10 *f* rit. **A tempo** *p sub.* *mp*

13

16 rit. **A tempo** *ff* *p sub.*

Tenor in F

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

1
p

4
mf

7
p sub.

10
f rit. A tempo *p sub.*

13

16 rit. A tempo *ff p sub.*

Bass in F

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

Musical score for Bass in F, titled "Keepsake" by Hilary Purrington. The score is in 12/8 time and consists of six systems of music. The first system starts with a piano (*p*) dynamic. The second system starts at measure 4 and includes a mezzo-forte (*mf*) dynamic. The third system starts at measure 7 and includes a piano (*p*) sub. dynamic. The fourth system starts at measure 10 and includes a forte (*f*) dynamic, a ritardando (*rit.*) marking, and an A tempo marking. The fifth system starts at measure 13. The sixth system starts at measure 16 and includes a fortissimo (*ff*) dynamic and a piano (*p*) sub. dynamic.

Soprano in Eb

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

Musical notation for measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The music begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and a half note F#4 in measure 3. Dynamics are marked *ppp* < *mp*.

Musical notation for measures 4-6. Measure 4 starts with a half note G4. Measures 5 and 6 contain a melodic line with slurs. Dynamics are marked *mf*.

Musical notation for measures 7-9. Measure 7 starts with a half note G4. Measures 8 and 9 contain a melodic line with slurs. Dynamics are marked *p sub.*

Musical notation for measures 10-12. Measure 10 features a sixteenth-note tremolo on G4. Measures 11 and 12 contain a melodic line with slurs. Dynamics are marked *f* and *p sub.*. Tempo markings include *rit.* and *A tempo*.

Musical notation for measures 13-15. Measures 13-15 consist of a series of chords. Dynamics are marked *p*.

Musical notation for measures 16-18. Measure 16 starts with a chord. Measures 17 and 18 contain a melodic line with slurs. Dynamics are marked *ff* *p sub.*. Tempo markings include *rit.* and *A tempo*.

Alto in E \flat

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

p

4 *f*

7 *p sub.*

10 *f* rit. *A tempo* *p sub.* *mp*

13

16 rit. *A tempo* *ff* *p sub.*

Tenor in E \flat

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

p

4

p *mf*

7

p sub.

10

f rit. A tempo *p sub.*

13

16

rit. A tempo *ff p sub.*

Bass in E \flat

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

4

7

10

13

16

p

mf

p sub.

f

rit.

A tempo

p sub.

rit.

A tempo

ff p sub.

Soprano Viola

Keepsake

Hilary Purrington

Adagio, no faster than ♩. = 60

4

7

10

13

16

Alto Viola

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

p

4

f

7

p sub.

10

f *rit.* *A tempo* *p sub.* *mp*

13

rit. *A tempo*

16

ff *p sub.*

Will Rowe

Loose Canon

Will Rowe

Loose Canon



Will Rowe (b. 1992) is a composer of classical music from Oxford, Michigan. A recipient of BM and MM degrees in composition from Indiana University, his works have received performances both in the U.S. and internationally by such ensembles as the Camerata Silesia Katowice, ensemble mise-en, and the Seattle Metropolitan Chamber Orchestra and by such soloists as Bixby Kennedy, Blair McMillen, and Eliot Heaton.

Will has been a proud titlist in the BMI Student Composer Awards, the Maurice Gardner Competition, and the League of Composers/ISCM Competition and is a member of the artist colony scene as a resident of the Byrdcliffe Artist Colony and the UCross Foundation.

Currently, Will lives in New York City, where he works as the general manager of American Composers Alliance, the general manager of Roosevelt Island Concert, and the co-curator of the contemporary live

workshop series, Concept Lab.

For more information, visit <http://www.willrowemusic.com>.

About This Étude

“Loose Canon” is a rough double canon that encourages conductors to think sensitively about melodic entrances while keeping a rhythmically-jagged supporting layer tight. Regarding the meter, cues are available for each subdivision of the beat over the course of the étude, and the macro-meter is intentionally lopsided as a challenge to keep the supporting layer together while still prioritizing the melodic counterpoint. Conductors are encouraged to consider how each different canonic entrance may contribute to small- and large-scale phrase structure as well as how various countermelodies may play off each other and interact with the ground bass. While the melodies should be lyrical, the structural layer should be rigid and staccato, allowing conductors to explore and balance a range of articulation and shape.

Length: 0:34

Commissioned Parameters:

Meter: 7/8

Tempo: Fast

Style: Lyrical

Pedagogical Element: Cues/soloists

Additional Pedagogical Opportunities:

- Fermatas
- Gesture of syncopation

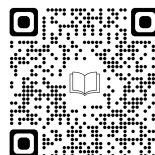
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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Loose Canon

Will Rowe

Light and tight ♩ = 144

Musical score for the first system of 'Loose Canon'. It consists of four staves: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a dynamic marking of *mf*. The Alto part begins with a dynamic marking of *p*. The Tenor part begins with a dynamic marking of *p* and later has a dynamic marking of *mf*. The Bass part begins with a dynamic marking of *p*. The music is in 7/8 time and features various rhythmic patterns and dynamics.



Musical score for the second system of 'Loose Canon', starting at measure 6. It consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a dynamic marking of *mf sub.*. The Alto part has a dynamic marking of *mf*. The Tenor part has dynamic markings of *f* and *mp* leading to *mf*. The Bass part has a dynamic marking of *mp*. The music continues with complex rhythmic and dynamic changes.

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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Loose Canon – Will Rowe – Full Score

10

Musical score for measures 10-14, featuring four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- S.:** Starts with a half rest, followed by quarter notes G4, A4, B4, A4, G4. Dynamics: *p* (measures 10-13), *f* (measure 14).
- A.:** Starts with a half rest, followed by quarter notes G4, A4, B4, A4, G4. Dynamics: *p* (measures 10-14).
- T.:** Starts with a half rest, followed by quarter notes G4, A4, B4, A4, G4. Dynamics: *p* (measures 10-14).
- B.:** Starts with a half rest, followed by quarter notes G4, A4, B4, A4, G4. Dynamics: *mf* (measures 10-11), *f* (measures 12-13), *p* (measure 14).



15

Musical score for measures 15-19, featuring four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- S.:** Starts with a half rest, followed by quarter notes G4, A4, B4, A4, G4. Dynamics: *mf* (measures 15-18), *p* (measure 19).
- A.:** Starts with a half rest, followed by quarter notes G4, A4, B4, A4, G4. Dynamics: *mf* (measures 15-18), *p* (measure 19).
- T.:** Starts with a half rest, followed by quarter notes G4, A4, B4, A4, G4. Dynamics: *mf* (measures 15-18), *p* (measure 19).
- B.:** Starts with a half rest, followed by quarter notes G4, A4, B4, A4, G4. Dynamics: *mf* (measures 15-18), *p* (measure 19).

Soprano in C

Loose Canon

Will Rowe

Light and tight ♩ = 144

Musical notation for measures 1-4. The first measure starts with a mezzo-forte (*mf*) dynamic. The notation includes a slur over the first four notes and a hairpin crescendo over the last two notes.

5

Musical notation for measures 5-8. The notation includes a slur over the first four notes and a hairpin crescendo leading to a mezzo-forte (*mf*) dynamic with a *sub.* (sustained) marking.

10

Musical notation for measures 9-12. The notation includes a piano (*p*) dynamic at the start and a hairpin crescendo leading to a forte (*f*) dynamic at the end.

15

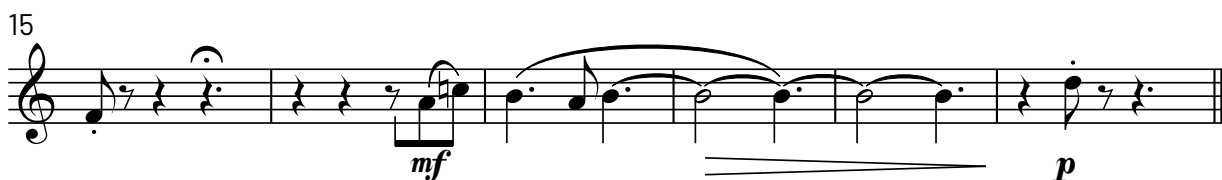
Musical notation for measures 13-16. The notation includes a mezzo-forte (*mf*) dynamic at the start and a hairpin crescendo leading to a piano (*p*) dynamic at the end.

Alto in C

Loose Canon

Will Rowe

Light and tight ♩ = 144



Tenor in C

Loose Canon

Will Rowe

Light and tight ♩ = 144

p *mf*

5 *f* *mp* *mf*

10 *p*

15 *mf* *p*

Bass in C

Loose Canon

Will Rowe

Light and tight ♩ = 144



5



10



15



Soprano in B \flat

Loose Canon

Will Rowe

Light and tight ♩ = 144

The first staff of music begins with a treble clef and a key signature of one flat (B \flat). The tempo is marked as 'Light and tight' with a quarter note equal to 144 beats per minute. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody consists of a series of eighth and quarter notes, with a slur over the first four notes and a crescendo hairpin starting under the fifth note.

5

The second staff continues the melody from measure 5. It features a mezzo-forte (*mf*) dynamic with a subito (*sub.*) marking. The music includes slurs and accents over various notes, and a crescendo hairpin is visible.

10

The third staff begins at measure 10. It starts with a piano (*p*) dynamic and features a series of eighth notes with slurs. The dynamic increases to forte (*f*) towards the end of the staff, which also includes an accent over a note.

15

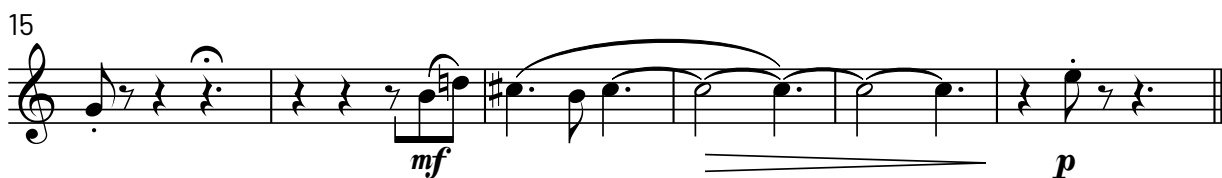
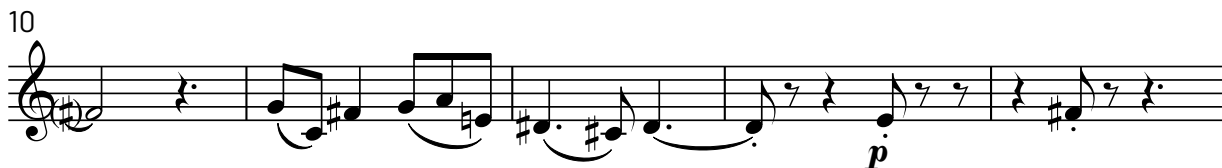
The fourth staff begins at measure 15. It features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The music is characterized by long, sweeping slurs and a crescendo hairpin that spans across the staff.

Alto in B \flat

Loose Canon

Will Rowe

Light and tight ♩ = 144



Tenor in B \flat

Loose Canon

Will Rowe

Light and tight ♩ = 144

Musical notation for measures 1-4. The piece is in 7/8 time. Measure 1 starts with a piano (*p*) dynamic. Measure 4 ends with a mezzo-forte (*mf*) dynamic. The notation includes quarter notes, eighth notes, and sixteenth notes with rests.

5

Musical notation for measures 5-8. Measure 5 starts with a forte (*f*) dynamic. Measure 8 ends with a mezzo-forte (*mf*) dynamic. The notation includes eighth notes, quarter notes, and half notes with rests.

10

Musical notation for measures 9-14. Measure 9 starts with a piano (*p*) dynamic. The notation includes quarter notes, eighth notes, and sixteenth notes with rests.

15

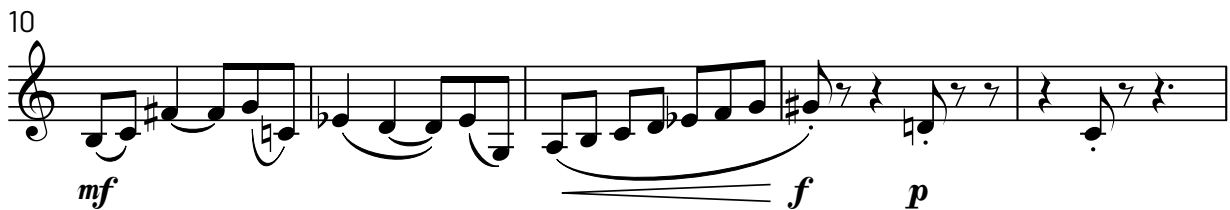
Musical notation for measures 15-18. Measure 15 starts with a mezzo-forte (*mf*) dynamic. Measure 18 ends with a piano (*p*) dynamic. The notation includes quarter notes, eighth notes, and half notes with rests.

Bass in B \flat

Loose Canon

Will Rowe

Light and tight ♩ = 144



Alto in F

Loose Canon

Will Rowe

Light and tight ♩ = 144

Musical notation for measures 1-4. The piece is in 7/8 time. Measure 1 starts with a piano (*p*) dynamic. The notation includes quarter notes, eighth notes, and rests.

5

Musical notation for measures 5-8. Measure 5 starts with a mezzo-forte (*mf*) dynamic. The notation includes quarter notes, eighth notes, and rests. There are crescendo and decrescendo hairpins in measures 7 and 8.

10

Musical notation for measures 9-12. Measure 9 starts with a piano (*p*) dynamic. The notation includes quarter notes, eighth notes, and rests.

15

Musical notation for measures 13-16. Measure 13 starts with a mezzo-forte (*mf*) dynamic. The notation includes quarter notes, eighth notes, and rests. There is a crescendo hairpin in measure 14 and a decrescendo hairpin in measure 15. The piece ends with a double bar line in measure 16.

Tenor in F

Loose Canon

Will Rowe

Light and tight ♩ = 144



Bass in F

Loose Canon

Will Rowe

Light and tight ♩ = 144

Staff 1: Bass clef, 7/8 time signature. Measures 1-4. Dynamics: *p*.

5

Staff 2: Bass clef, 7/8 time signature. Measures 5-8. Dynamics: *mp*.

10

Staff 3: Bass clef, 7/8 time signature. Measures 9-12. Dynamics: *mf*, *f*, *p*.

15

Staff 4: Bass clef, 7/8 time signature. Measures 13-16. Dynamics: *mf*, *p*.

Soprano in E \flat

Loose Canon

Will Rowe

Light and tight ♩ = 144

mf

5

mf sub.

10

p *f*

15

mf *p*

Alto in E \flat

Loose Canon

Will Rowe

Light and tight ♩ = 144

Musical notation for measures 1-4. The staff is in treble clef with a key signature of one flat (E \flat). The music consists of eighth and quarter notes. A dynamic marking of *p* (piano) is placed below the first measure.

5

Musical notation for measures 5-8. The staff is in treble clef with a key signature of one flat. A dynamic marking of *mf* (mezzo-forte) is placed below measures 6-7. There are hairpins indicating dynamics in measures 7 and 8.

10

Musical notation for measures 9-12. The staff is in treble clef with a key signature of one flat. A dynamic marking of *p* (piano) is placed below measure 11.

15

Musical notation for measures 13-16. The staff is in treble clef with a key signature of one flat. A dynamic marking of *mf* (mezzo-forte) is placed below measure 14. A dynamic marking of *p* (piano) is placed below measure 16. There are hairpins indicating dynamics in measures 14 and 16.

Tenor in E \flat

Loose Canon

Will Rowe

Light and tight ♩ = 144



Bass in E \flat

Loose Canon

Will Rowe

Light and tight ♩ = 144

Musical staff 1: Treble clef, 7/8 time signature. The staff contains four measures of music. The first measure starts with a piano (*p*) dynamic marking. The notes are: quarter note G \flat , eighth note A \flat , quarter note B \flat , eighth note C, quarter note D, eighth note E, quarter note F.

5

Musical staff 2: Treble clef, 7/8 time signature. The staff contains four measures of music. The first measure starts with a mezzo-piano (*mp*) dynamic marking. The notes are: quarter note G \flat , eighth note A \flat , quarter note B \flat , eighth note C, quarter note D, eighth note E, quarter note F.

10

Musical staff 3: Treble clef, 7/8 time signature. The staff contains four measures of music. The first measure starts with a mezzo-forte (*mf*) dynamic marking. The notes are: quarter note G \flat , eighth note A \flat , quarter note B \flat , eighth note C, quarter note D, eighth note E, quarter note F. The second measure has a mezzo-forte (*f*) dynamic marking. The notes are: quarter note G \flat , eighth note A \flat , quarter note B \flat , eighth note C, quarter note D, eighth note E, quarter note F. The third measure has a piano (*p*) dynamic marking. The notes are: quarter note G \flat , eighth note A \flat , quarter note B \flat , eighth note C, quarter note D, eighth note E, quarter note F.

15

Musical staff 4: Treble clef, 7/8 time signature. The staff contains four measures of music. The first measure starts with a mezzo-forte (*mf*) dynamic marking. The notes are: quarter note G \flat , eighth note A \flat , quarter note B \flat , eighth note C, quarter note D, eighth note E, quarter note F. The second measure has a fermata over the notes G \flat and A \flat . The third measure has a mezzo-forte (*mf*) dynamic marking. The notes are: quarter note B \flat , eighth note C, quarter note D, eighth note E, quarter note F. The fourth measure has a piano (*p*) dynamic marking. The notes are: quarter note G \flat , eighth note A \flat , quarter note B \flat , eighth note C, quarter note D, eighth note E, quarter note F.

Soprano Viola

Loose Canon

Will Rowe

Light and tight ♩ = 144

mf

5

mf sub.

10

p *f*

15

mf *p*

Alto Viola

Loose Canon

Will Rowe

Light and tight ♩ = 144

Musical notation for measures 1-4. The staff is in 12/8 time. The music begins with a piano (*p*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).

5

Musical notation for measures 5-8. The staff is in 12/8 time. The music begins with a mezzo-forte (*mf*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). There are slurs and accents over the notes in measures 6 and 7.

10

Musical notation for measures 9-12. The staff is in 12/8 time. The music begins with a piano (*p*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). There are slurs over the notes in measures 10 and 11.

15

Musical notation for measures 13-16. The staff is in 12/8 time. The music begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). There are slurs and accents over the notes in measures 14 and 15.

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Christopher Sherwood-Gabrielson

Last Waltz in Paris

Christopher Sherwood-Gabrielson

Last Waltz in Paris



Christopher David Sherwood-Gabrielson is a composer, music theorist, educator, and caretaker. After graduating from St. Olaf College with a dual BM degree in K-12 instrumental education and music theory/composition, he completed a master's in music composition at the University of Michigan. Christopher is now finishing the dual PhD in music composition and theory at the University of Michigan. Previous gigs have included working as a custodian, as a classroom teacher for the phenomenal TRIO program Upward Bound, and as the musicianship teacher for MPulse. Apart from music, he enjoys playing chess, kayaking, hanging out with dogs, friends, and family, and taking trips to the North Shore of Lake Superior.

For more information, visit <https://soundcloud.com/cdsg>.

About This Étude

This brief waltz is meant to evoke feelings of nostalgia and whimsy, as if it were a dance in a dream. Pay close attention to the changes in meter, and note the lack of interpretive markings. The conductor should strive to bring out as much character as possible for each individual voice. Think of your hands as being two dancers; one leads and provides the beat, and the other is there to gracefully follow but give interpretive direction and nuance.

Length: 0:34

Commissioned Parameters:

Meter: Changing (simple)

Tempo: Moderate

Style: Lyrical

Pedagogical Element: Very few interpretive markings/terminology

Additional Pedagogical Opportunities:

- Fermatas
- Gesture of syncopation

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-4. The score is in 2/4 time and features a key signature of two flats. The tempo is marked 'As a lilting waltz ♩ = 76'. The dynamic is marked *mf*. The Soprano part has a melodic line with a slur over the first two measures. The Alto part has a more rhythmic line with eighth notes. The Tenor and Bass parts have a simple harmonic accompaniment.



Musical score for Soprano, Alto, Tenor, and Bass parts, measures 5-8. The score continues from the previous page. The Soprano part has a melodic line with a slur over the first two measures. The Alto part has a more rhythmic line with eighth notes. The Tenor and Bass parts have a simple harmonic accompaniment.

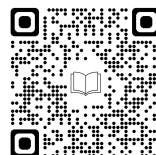
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| |
|-----------------------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Last Waltz in Paris – Christopher Sherwood-Gabrielson – Full Score

9

The image shows a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is divided into five measures. The Soprano part features a melodic line with a slur over the first two notes of the first measure and a fermata over the final note of the fifth measure. The Alto part consists of a rhythmic pattern of eighth notes. The Tenor and Bass parts provide harmonic support with sustained notes and a fermata on the final note of the fifth measure.

S.

A.

T.

B.

Soprano in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

mf

5

9

Alto in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

The musical score is written for Alto in C and consists of three staves of music. The key signature is G minor (two flats). The tempo is marked 'As a lilting waltz' with a quarter note equal to 76 beats per minute. The music is marked *mf* (mezzo-forte). The first staff begins with a treble clef and a key signature of two flats. It contains four measures of music, each with a different time signature: 2/4, 3/4, 2/4, and 3/4. The second staff begins with a treble clef and a key signature of two flats. It contains four measures of music, each with a different time signature: 4/4, 3/4, 2/4, and 3/4. The third staff begins with a treble clef and a key signature of two flats. It contains five measures of music, each with a different time signature: 3/4, 2/4, 3/4, 2/4, and 4/4. The music is written in a simple, melodic style with a waltz-like feel.

Tenor in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76



mf

6



10



Bass in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76



5



9



Soprano in B \flat

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

mf

5

9

Alto in B \flat

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

5 *mf*

9

Tenor in B \flat

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

mf

6

10

Bass in B \flat

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

5

9

Alto in F

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

mf

5

9

Tenor in F

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

6

10

mf

Bass in F

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

Musical notation for measures 1-4. The staff is in bass clef with a key signature of one flat (B-flat). The time signature changes from 2/4 to 3/4, then back to 2/4, and finally to 4/4. The notes are: measure 1 (2/4) has a half note B-flat; measure 2 (3/4) has a dotted half note B-flat; measure 3 (2/4) has a half note B-flat; measure 4 (4/4) has a dotted half note B-flat. The dynamic marking *mf* is placed below the first measure.

5

Musical notation for measures 5-8. The staff is in bass clef with a key signature of one flat. The time signature changes from 4/4 to 3/4, then back to 2/4, and finally to 3/4. The notes are: measure 5 (4/4) has a half note B-flat; measure 6 (4/4) has a half note B-flat; measure 7 (3/4) has a dotted half note B-flat; measure 8 (2/4) has a half note B-flat.

9

Musical notation for measures 9-12. The staff is in bass clef with a key signature of one flat. The time signature changes from 3/4 to 2/4, then back to 3/4, then to 2/4, and finally to 4/4. The notes are: measure 9 (3/4) has a dotted half note B-flat; measure 10 (2/4) has a half note B-flat; measure 11 (3/4) has a dotted half note B-flat; measure 12 (2/4) has a half note B-flat. The piece concludes with a double bar line in the final 4/4 measure.

Soprano in E \flat

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

mf

5

9

Alto in E \flat

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

mf

5

9

Tenor in E \flat

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

mf

6

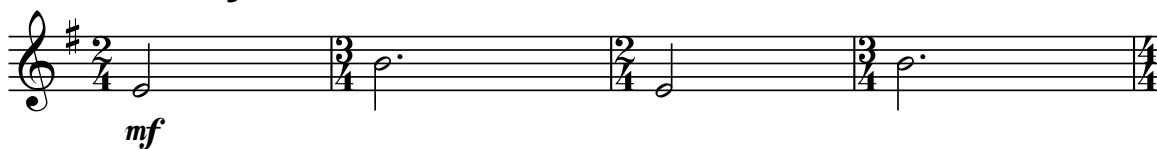
10

Bass in E \flat

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76



5



9



Soprano Viola

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

mf

5

9

Alto Viola

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

The musical score is written for Alto Viola in 3/4 time, marked *mf*. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The second staff starts at measure 5 and continues the melodic line. The third staff starts at measure 9 and concludes the piece with a final cadence. The tempo is indicated as 'As a lilting waltz' with a quarter note equal to 76 beats per minute.

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Elena Specht

Fortress

Elena Specht

Fortress



Elena Specht writes instrumental and vocal concert music with an emphasis on colorful textures, lively rhythms, and graceful lyricism. Her music is inspired by places, history, captivating questions, visual art, and compelling stories and is enjoyed by both beginning and professional musicians as well as diverse audiences. Elena writes for a variety of instruments and voices, specializing in music for wind bands.

Elena is a visiting assistant professor of music at Kalamazoo College, where she teaches courses in music theory and music appreciation. She has previously taught music theory, aural skills, and composition at Michigan State University and the University of Colorado Boulder. She holds degrees in composition and music theory from Michigan State University, the University of Colorado Boulder, and Vanderbilt University.

For more information, visit <https://www.elenaspecht.com>.

About This Étude

"Fortress" has a severe and somber tone, with each note of the étude receiving a weighty emphasis. A lighter, brighter section briefly interrupts in mm. 6–8, but the heavier style soon returns. "Fortress" alternates between traditional homorhythmic choral voicing and a more contrapuntal, canonic play between parts. Listeners are invited to imagine a fortress with strong foundation, sturdy walls, and a fierce defense at the ready. Conductors and performers should carefully consider the different articulations in play and match precisely with the other instrumentalists. Care should be taken to align sixteenth notes and triplets precisely with the other parts and through the ritardando and accelerando sections. While "Fortress" is generally loud and very present, a lighter articulation and dynamic in m. 7 should create significant contrast with the surrounding material.

Length: 0:38

Commissioned Parameters:

Meter: 3/4 (subdivided)

Tempo: Slow

Style: Marcato

Pedagogical Elements: Accelerando, ritardando

Additional Pedagogical Opportunities:

- Fermatas
- Gesture of syncopation

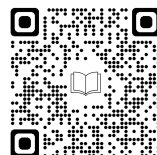
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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Fortress

Elena Specht

Severe $\text{♩} = 54$ rit. A Tempo ($\text{♩} = 54$)

Soprano *f* *mf* *f*

Alto *f* *mf* *f*

Tenor *f* *mf* *f*

Bass *f* *mf* *f*



6 accel. rit.

S. *mp* *mf* *f*

A. *mp* *mf* *f*

T. *mp* *mf* *f*

B. *mp* *mf* *f*

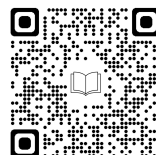
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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Soprano in C

Fortress

Elena Specht

Severe ♩ = 54

f *mf* *rit.*

5 **A Tempo** (♩ = 54) *f* *mp* **accel.**

8 *mf* *f* **rit.**

Alto in C

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit.

5 A Tempo (♩ = 54) *f* *mp* accel.

8 *mf* *f* rit.

Tenor in C

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit.

5 A Tempo (♩ = 54)

f *mp* accel.

8

mf *f* rit.

Bass in C

Fortress

Elena Specht

Severe ♩ = 54 rit.

A Tempo (♩ = 54) accel.

3 mf 3 f

Alto in B \flat

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit. 3

5 **A Tempo** (♩ = 54) *f* *mp* accel. 3

8 *mf* *f* rit. 3

Tenor in B \flat

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit.

5 A Tempo (♩ = 54) *f* *mp* 3 accel.

8 rit. 3 3 *mf* *f*

Bass in B \flat

Fortress

Elena Specht

Severe ♩ = 54 rit.

5 A Tempo (♩ = 54) accel.

8 rit.

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

Alto in F

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

The musical score consists of three staves of music in 3/4 time, key of F major. The first staff begins with a **Severe** tempo marking and a tempo of ♩ = 54. It starts with a **f** dynamic and includes accents and a **rit.** instruction. The second staff begins with **A Tempo** (♩ = 54) and starts with a **f** dynamic, followed by a **mp** dynamic and an **accel.** instruction. The third staff includes a **rit.** instruction and features triplets with **mf** and **f** dynamics. The score concludes with a double bar line.

Tenor in F

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit.

5 A Tempo (♩ = 54) *f* *mp* accel.

8 rit. *mf* *f*

Bass in F

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit.

5 A Tempo (♩ = 54) *f* *mp* accel.

8 rit. *mf* *f*

The musical score is written in bass clef with a key signature of one flat (Bb) and a time signature of 3/4. It consists of three staves of music. The first staff begins with a tempo marking 'Severe' and a quarter note equal to 54 (♩ = 54). The music starts with a forte (*f*) dynamic and includes accents (^) over several notes. The dynamic shifts to mezzo-forte (*mf*) and concludes with a ritardando (rit.) instruction. The second staff starts at measure 5 with a tempo marking 'A Tempo' and a quarter note equal to 54 (♩ = 54). It begins with a forte (*f*) dynamic and features a crescendo leading to a mezzo-piano (*mp*) dynamic, followed by an accelerando (accel.) instruction. The third staff starts at measure 8 with a ritardando (rit.) instruction. It contains two triplet markings (3) and ends with a forte (*f*) dynamic.

Soprano in Eb

Fortress

Elena Specht

Severe ♩ = 54

A Tempo ♩ = 54

f *mf* *rit.* *3*

f *mp*³ *accel.*

mf *3* *3* *f*

Alto in E \flat

Fortress

Elena Specht

Severe ♩ = 54

f *mf* *rit.* 3

5 A Tempo ♩ = 54

f *mf* *mp* *accel.* 3

8 *mf* 3 3 *f* *rit.*

Tenor in E \flat

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit.

5 A Tempo ♩ = 54

f *mp* accel.

8 rit.

mf *f*

Bass in E♭

Fortress

Elena Specht

Severe ♩ = 54

f *mf* *rit.*

5 **A Tempo** (♩ = 54) *f* *mp* *accel.*

8 *rit.* *mf* *f*

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three staves of music. The first staff begins with a tempo marking 'Severe' and a quarter note equal to 54 beats per minute. The music starts with a forte (*f*) dynamic and includes accents (^) over several notes. The dynamic shifts to mezzo-forte (*mf*) and ends with a ritardando (*rit.*) instruction. The second staff starts at measure 5 with a tempo change to 'A Tempo' (♩ = 54). It begins with a forte (*f*) dynamic and includes accents (^) and a crescendo hairpin. The dynamic changes to mezzo-piano (*mp*) and ends with an accelerando (*accel.*) instruction. The third staff starts at measure 8 and begins with a triplet of eighth notes. It includes a ritardando (*rit.*) instruction, a mezzo-forte (*mf*) dynamic, and ends with a forte (*f*) dynamic. There are also accents (^) and a triplet marking (3) over a group of notes in this staff.

Soprano Viola

Fortress

Elena Specht

Severe ♩ = 54

A Tempo ♩ = 54

f *mf* *mp* *f*

rit. accel. rit.

3 3 3

5 8

Alto Viola

Fortress

Elena Specht

Severe ♩ = 54

f *mf* *rit.* 3

5 **A Tempo** (♩ = 54) *f* *mp* *accel.* 3

8 *mf* *rit.* 3 *f*

Hilary Tann

Moonrise

Hilary Tann

Moonrise



Welsh composer Hilary Tann was the John Howard Payne Professor of Music Emerita at Union College in Schenectady where she lived near the Adirondack Mountains and Hudson River in Upstate NY. Her compositions have been widely performed and recorded. Composer-residencies included the 2011 Eastman School of Music Women in Music Festival, the 2013 Women Composers Festival of Hartford, and the 2015 Welsh Music Center. She was a published haiku poet with guest visits to China, Japan, Korea, and Thailand. Her music was influenced by a strong identification with the natural world. A recent review of her string quartet, *And the Snow Did Lie*, states that "Tann's music reinforces the grounded spiritual ecstasy that is Tann's distinctive musical outlook."

For more information, visit <http://www.hilarytann.com>.

About This Étude

The beat is slow but fluid. Frequently, the second beat is emphasized, pushing each measure forward. Allow some fluctuation of tempo at the *agitato* (m. 16), but be careful to return to the original tempo at the *a tempo* (m. 28) and relax into the final measures.

Length: 1:53

Commissioned Parameters:

Meter: 3/4

Tempo: Slow

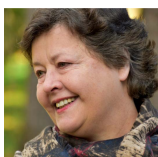
Style: Lyrical

Pedagogical Element: Shifting beat emphasis

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation
- Melding
- Ritardando
- Subdivided

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Moonrise

Hilary Tann

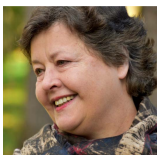
Andante piacevole ♩ = 63

Musical score for the first four measures of 'Moonrise'. The score is written for Soprano, Alto, Tenor, and Bass. The tempo is 'Andante piacevole' with a quarter note equal to 63 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The Soprano part begins with a half note G4, followed by quarter notes A4 and B4. The Alto part begins with a quarter note G4, followed by quarter notes A4 and B4. The Tenor part begins with a half note G3, followed by quarter notes A3 and B3. The Bass part begins with a half note G2, followed by quarter notes A2 and B2. The Soprano, Alto, and Tenor parts are marked with a piano (*p*) and *espress.* dynamic. The Tenor part has triplet markings over measures 2 and 3. The Bass part has a triplet marking over measures 2 and 3.



Musical score for measures 5 through 8 of 'Moonrise'. The Soprano part begins with a half note G4, followed by quarter notes A4 and B4. The Alto part begins with a quarter note G4, followed by quarter notes A4 and B4. The Tenor part begins with a half note G3, followed by quarter notes A3 and B3. The Bass part begins with a half note G2, followed by quarter notes A2 and B2. The Soprano, Alto, and Tenor parts are marked with a piano (*p*) and *espress.* dynamic. The Tenor part has triplet markings over measures 5 and 6. The Bass part has triplet markings over measures 5 and 6.

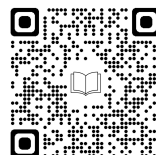
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| |
|-----------------------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Moonrise – Hilary Tann – Full Score

9

S. *pp* *echo* *p*

A. *pp* *echo* *p*

T. *pp* *echo* *p* *cresc.*

B. *pp* *echo* *p*

14

S. *mf* *agitato*

A. *cresc.* *mf* *agitato*

T. *mf* *agitato*

B. *mf* *agitato*

19

S. *dim.*

A. *dim.*

T. *dim.*

B. *dim.*

Moonrise – Hilary Tann – Full Score

25 **poco rit.** **allargando** **A tempo**

S. *p* *espress.*

A. *p* *espress.*

T. *p* *espress.*

B. *dim.* *p* *espress.*

29

S.

A.

T.

B.

34 **morendo**

S.

A.

T.

B.

Soprano in C

Moonrise

Hilary Tann

Andante piacevole ♩ = 63



p espress.



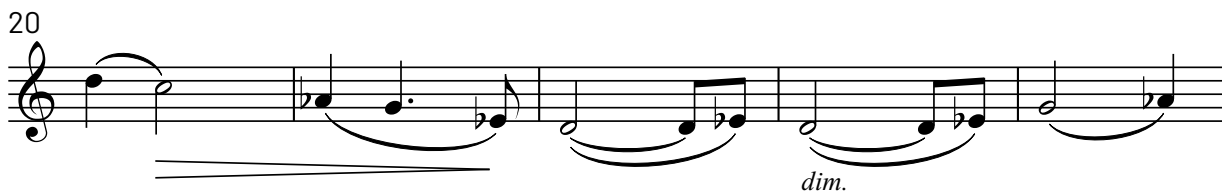
pp echo

p



cresc.

mf agitato



dim.



poco rit.

allargando

A tempo

p espress.



morendo

Alto in C

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

Musical notation for measures 1-6. The key signature has one sharp (F#) and the time signature is 3/4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The dynamic is *p espress.*

Musical notation for measures 7-14. Measure 7: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 8: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 9: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 10: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 11: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 12: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 13: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 14: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The dynamic is *pp echo* with a crescendo hairpin leading to *p* and *cresc.* There are triplets in measures 13 and 14.

Musical notation for measures 15-19. Measure 15: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 16: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 17: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 18: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 19: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The dynamic is *mf agitato* with an acceleration hairpin.

Musical notation for measures 20-24. Measure 20: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 21: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 22: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 23: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 24: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The dynamic is *dim.*

Musical notation for measures 25-29. Measure 25: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 26: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 27: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 28: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 29: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The dynamics are *poco rit.*, *allargando*, and *A tempo*. The dynamic is *p*. There is a triplet in measure 28.

Musical notation for measures 30-36. Measure 30: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 31: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 32: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 33: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 34: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 35: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 36: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The dynamic is *morendo*.

Tenor in C

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p *espress.*

7

pp *echo* **p**

13

cresc. **mf** *agitato*

20

dim.

poco rit. **allargando** **A tempo**

26

p *espress.*

morendo

31

Bass in C

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

Musical notation for measures 1-6. The piece is in 3/4 time. Measure 1 starts with a half note G2. Measures 2-3 contain quarter notes G#2, A2, and B2. Measure 4 contains a half note C3. Measures 5-6 contain eighth notes G2, A2, B2, C3, B2, A2, G2, with triplets indicated over the eighth notes in measures 5 and 6. The dynamic is *p espress.*

Musical notation for measures 7-12. Measure 7 starts with a half note G2. Measures 8-9 contain quarter notes G2, A2, B2, C3, B2, A2, G2, with triplets indicated over the eighth notes in measures 8 and 9. Measure 10 contains a half note G2. Measure 11 contains a half note A2. Measure 12 contains a half note B2. The dynamic is *pp echo* with a crescendo to *p*.

Musical notation for measures 13-19. Measure 13 starts with a half note G2. Measure 14 contains a half note A2. Measure 15 contains a half note B2. Measure 16 contains a half note C3. Measure 17 contains a half note B2. Measure 18 contains a half note A2. Measure 19 contains a half note G2. The dynamic is *mf agitato* with a crescendo.

Musical notation for measures 20-25. Measure 20 starts with a half note G2. Measure 21 contains a half note A2. Measure 22 contains a half note B2. Measure 23 contains a half note C3. Measure 24 contains a half note B2. Measure 25 contains a half note A2. The dynamic is *p* with a crescendo. A fermata is placed over the final note of measure 25.

Musical notation for measures 26-31. Measure 26 starts with a half note G2. Measure 27 contains a half note A2. Measure 28 contains a half note B2. Measure 29 contains a half note C3. Measure 30 contains a half note B2. Measure 31 contains a half note A2. The dynamic is *dim.* with a triplet of eighth notes in measure 27. The tempo markings are *poco rit.*, *allargando*, and *A tempo*. The dynamic is *p espress.*

Musical notation for measures 32-36. Measure 32 starts with a half note G2. Measure 33 contains a half note A2. Measure 34 contains a half note B2. Measure 35 contains a half note C3. Measure 36 contains a half note B2. The dynamic is *morendo*.

Soprano in B \flat

Moonrise

Hilary Tann

Andante piacevole ♩ = 63*p espress.**pp echo**p**cresc.**mf agitato**dim.***poco rit.****allargando****A tempo***p espress.***morendo**

Alto in B \flat

Moonrise

Hilary Tann

Andante piacevole ♩ = 63*p espress.**pp echo**p**cresc.**mf agitato**dim.***poco rit.****allargando , A tempo***p***morendo**

Tenor in B \flat

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p espress.

7

pp *echo* *p*

13

cresc. *mf agitato*

20

dim.

26

poco rit. *allargando* , *A tempo*

p espress.

31

morendo

Bass in B \flat

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p *espress.*

7

pp *echo* *p*

13

mf *agitato*

20

2

26 *poco rit.* *allargando* *A tempo*

dim. *p* *espress.*

32 *morendo*

Alto in F

Moonrise

Hilary Tann

Andante piacevole ♩ = 63



p *espress.*



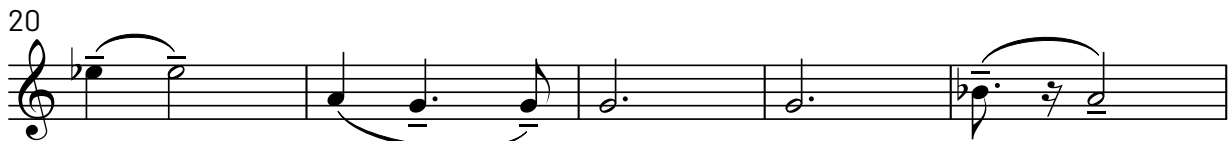
pp *echo*

p

cresc.



mf *agitato*



dim.



poco rit.

allargando ,

A tempo

p



morendo

Tenor in F

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p *espress.*

7

pp *echo* **p**

13

cresc. **mf** *agitato*

20

dim.

26 **poco rit.** **allargando** **A tempo**

p *espress.*

31 **morendo**

Bass in F

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p *espress.*

7 **pp** *echo* **p**

13 **mf** *agitato*

20 **2**

26 **poco rit.** **allargando** **A tempo**
dim. **3** **p** *espress.*

32 **morendo**

Soprano in E \flat

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p *espress.*

pp *echo*

p

cresc.

mf *agitato*

dim.

poco rit.

allargando

A tempo

p *espress.*

morendo

Alto in E \flat

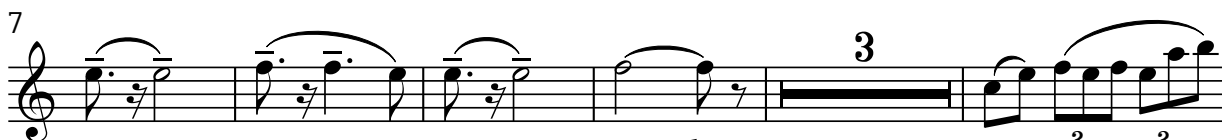
Moonrise

Hilary Tann

Andante piacevole ♩ = 63



p *espress.*



pp *echo* < *p* *cresc.*



mf *agitato*



dim.



poco rit. *allargando* , *A tempo*

p



morendo

Tenor in E \flat

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p *espress.*

7

pp *echo* **p**

13

cresc. **mf** *agitato*

20

dim.

26 **poco rit.** **allargando** **A tempo**

p *espress.*

31 **morendo**

Bass in E \flat

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p *espress.*

7
pp *echo* *p*

13
mf *agitato*

20

26 *poco rit.* *allargando* *A tempo*
dim. 3 *p* *espress.*

32 *morendo*

Soprano Viola

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

Musical notation for measures 1-6. The score is in 3/4 time, with a key signature of one flat (B-flat). The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

p *espress.*

Musical notation for measures 7-14. Measure 7 starts with a fermata. Measure 14 ends with a triplet of eighth notes: G4, F4, E4.

pp *echo*

p

Musical notation for measures 15-19. Measure 15 has a triplet of eighth notes: G4, F4, E4. Measure 16 has a triplet of eighth notes: D4, C4, Bb3. Measure 17 has a triplet of eighth notes: Bb3, A3, G3. Measure 18 has a triplet of eighth notes: F3, E3, D3. Measure 19 has a triplet of eighth notes: C3, Bb2, A2.

mf *agitato*

cresc.

Musical notation for measures 20-24. Measure 20: F4, G4, A4, Bb4. Measure 21: C5, Bb4, A4, G4. Measure 22: F4, E4, D4, C4. Measure 23: Bb3, A3, G3, F3. Measure 24: E3, D3, C3, Bb2.

dim.

Musical notation for measures 25-29. Measure 25: F4, G4, A4, Bb4. Measure 26: C5, Bb4, A4, G4. Measure 27: F4, E4, D4, C4. Measure 28: Bb3, A3, G3, F3. Measure 29: E3, D3, C3, Bb2.

poco rit.

allargando

A tempo

p *espress.*

Musical notation for measures 30-34. Measure 30: F4, G4, A4, Bb4. Measure 31: C5, Bb4, A4, G4. Measure 32: F4, E4, D4, C4. Measure 33: Bb3, A3, G3, F3. Measure 34: E3, D3, C3, Bb2.

morendo

Alto Viola

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p *espress.*

7

pp *echo*

< *p*

cresc.

15

mf *agitato*



20

dim.

25

poco rit.

allargando

A tempo

p

30

morendo

Roger Zare

Reverie

Roger Zare

Reverie



Roger Zare has been praised for his “enviable grasp of orchestration” (*The New York Times*) and for writing music with “formal clarity and an alluringly mercurial surface.” Often inspired by science, nature, and mythology, his works have been performed across the United States and on six continents by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, Boston Musica Viva, the Sinta Quartet, violinist Cho-Liang Lin, and clarinetists Alexander Fiterstein and Andy Hudson. An award-winning composer, Zare has received recognition from ASCAP, BMI, the American Academy of Arts and Letters, Copland House, and many others.

Zare holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Kristin Kuster, Paul Schoenfield, Christopher Theofanidis, and Derek Bermel. Zare has taught composition

and theory at Illinois State University and Appalachian State University.

For more information, visit <http://www.rogerzare.com>.

About This Étude

A reverie is a state of being lost in one’s thoughts, like in a daydream. This slow and lyrical passage allows each of the four parts to sing briefly, passing the melodic fragments around to create a sense of wandering. The harmonies mostly create a phrygian mode feel, resulting in a slightly cold mood that is warmed by occasional major chords. Every part is entirely melodic and independent, sometimes pairing with another voice, sometimes echoing or responding to another thought. The ending is ambiguous, seemingly resolved, but it is not clear whether the music is major or minor.

Length: 0:42

Commissioned Parameters:

Meter: 6/8 (subdivided)

Tempo: Slow

Style: Lyrical

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Melding

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Jump to:
Table of Contents
Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Reverie

Roger Zare

Very slowly ♩ = 88

Soprano *p*

Alto *p*

Tenor *p*

Bass *p*



5

S. *f* *mf* *p*

A. *mf* *f* *mf* *p*

T. *f* *mf* *p*

B. *f* *p*

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| |
|-------------------|
| Jump to: |
| Table of Contents |
| Parts in C |
| Parts in B-Flat |
| Parts in F |
| Parts in E-Flat |
| Viola Parts |

Soprano in C

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f *mf* *p*

Alto in C

Reverie

Roger Zare

Very slowly ♩ = 88

The musical score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The first measure (measure 1) begins with a piano (*p*) dynamic. The melody consists of a dotted quarter note, followed by a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second measure (measure 2) contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The third measure (measure 3) contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The fourth measure (measure 4) contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The fifth measure (measure 5) contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The dynamic markings are *p* at the beginning of measure 1, *mf* at the beginning of measure 2, *f* at the beginning of measure 3, *mf* at the beginning of measure 4, and *p* at the beginning of measure 5. The score ends with a double bar line.

5

The musical score continues on a single staff in treble clef, with a key signature of two flats and a time signature of 6/8. The sixth measure (measure 6) contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The seventh measure (measure 7) contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The eighth measure (measure 8) contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The ninth measure (measure 9) contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The tenth measure (measure 10) contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The dynamic markings are *mf* at the beginning of measure 6, *f* at the beginning of measure 7, *mf* at the beginning of measure 8, and *p* at the beginning of measure 9. The score ends with a double bar line.

Tenor in C

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f *mf* > *p*

Bass in C

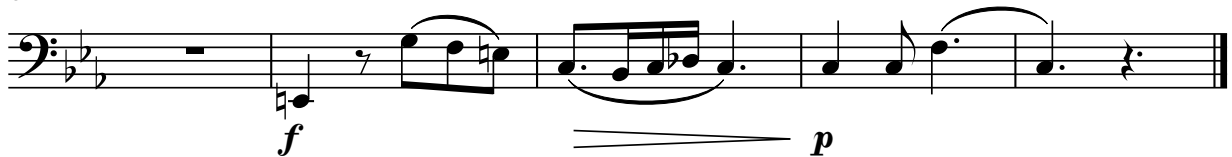
Reverie

Roger Zare

Very slowly ♩ = 88



5



Soprano in B \flat

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

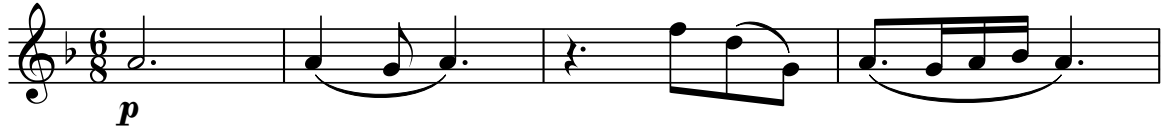
f *mf* *p*

Alto in B \flat

Reverie

Roger Zare

Very slowly ♩ = 88



Tenor in B \flat

Reverie

Roger Zare

Very slowly ♩ = 88

5

p

f

mf \triangleright *p*

Bass in B \flat

Reverie

Roger Zare

Very slowly ♩ = 88

The image displays two staves of musical notation for a Bass part in B-flat. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Very slowly' with a quarter note equal to 88 beats per minute. The first measure starts with a piano (*p*) dynamic. The second staff begins with a measure rest, followed by a measure containing a forte (*f*) dynamic. The piece concludes with a piano (*p*) dynamic and a fermata over the final note.

Alto in F

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

mf \leftarrow *f* *mf* \rightarrow *p*

Tenor in F

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f

mf \rightrightarrows *p*

Bass in F

Reverie

Roger Zare

Very slowly ♩ = 88



5



Soprano in E \flat

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f *mf* *p*

Alto in E \flat

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

mf \leftarrow *f* *mf* \rightarrow *p*

Detailed description: The image shows a musical score for an Alto in E-flat. The tempo is marked 'Very slowly' with a metronome marking of ♩ = 88. The score consists of two staves of music. The first staff contains measures 1 through 4. It begins with a piano (*p*) dynamic. The notes are: measure 1 (quarter rest, dotted quarter), measure 2 (quarter, quarter, quarter), measure 3 (quarter, quarter, quarter), and measure 4 (quarter, quarter, quarter). The second staff contains measures 5 through 9. It begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo hairpin leading to a forte (*f*) dynamic in measure 6. This is followed by a decrescendo hairpin leading back to a mezzo-forte (*mf*) dynamic in measure 7, and finally to a piano (*p*) dynamic in measure 8. The piece concludes with a quarter note in measure 9. The key signature has one flat (E-flat), and the time signature is 6/8.

Tenor in E \flat

Reverie

Roger Zare

Very slowly ♩ = 88

5

p

f

mf > *p*

Bass in E \flat

Reverie

Roger Zare

Very slowly ♩ = 88

The image shows two staves of musical notation for a Bass part in E-flat. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat (E-flat). The tempo is marked 'Very slowly' with a quarter note equal to 88 beats per minute. The first measure starts with a piano (*p*) dynamic. The second staff begins with a measure rest, followed by a measure with a forte (*f*) dynamic. A crescendo hairpin spans the next two measures, ending with a piano (*p*) dynamic. The piece concludes with a double bar line.

Soprano Viola

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f *mf* *p*

Alto Viola

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

mf < *f* *mf* > *p*

Detailed description: The musical score is for the Alto Viola part of 'Reverie' by Roger Zare. It consists of two staves of music. The first staff contains measures 1 through 4. The tempo is marked 'Very slowly' with a quarter note equal to 88 beats per minute. The music is in 6/8 time and has a key signature of two flats. The first measure starts with a half note G3. The second measure has a quarter note G3, a quarter note A3, and a quarter note B3, all slurred together. The third measure has a quarter note C4, a quarter note B3, and a quarter note A3, all slurred together. The fourth measure has a quarter note G3, a quarter note F3, and a quarter note E3, all slurred together. The dynamic marking is *p*. The second staff contains measures 5 through 8. Measure 5 starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3, all slurred together. Measure 6 has a quarter note C4, a quarter note B3, and a quarter note A3, all slurred together. Measure 7 has a quarter note G3, a quarter note F3, and a quarter note E3, all slurred together. Measure 8 has a quarter note D3, a quarter note C3, and a quarter note B2, all slurred together. The dynamic markings are *mf* < *f* for measures 5-6 and *mf* > *p* for measures 7-8.