

**ORIGINAL
ÉTUDES
FOR THE
DEVELOPING
CONDUCTOR**

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MAX GRAFE

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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.

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.



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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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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!

	Arias - The Jester	Biedendieder - Swirl	Betti - Vespers	Bozace - Lyrish	Browne - Saunter	Browne - Tarantella	Bumgarner - Choppy Frontier	Chen - Ban (Beat)	Davidis - Native American Étude	Flagello - Bulletproof	Grafte - Fanfare with Afterimages	Herrymur-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	McCane - Pony Hollow Trail	Purrlington - Keepsake	Rowe - Loose Cannon	Sherwood-Gabrielson - Last Waltz in Paris	Specht - Fortress	Tann - Moonrise	Zare - Reverse
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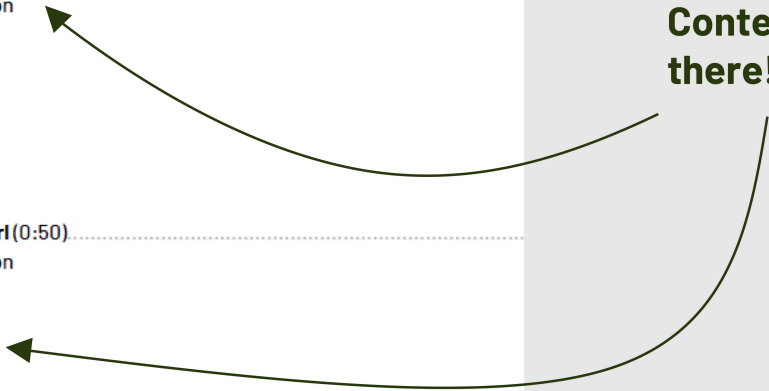
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For digital users

The QR codes are also clickable.


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>)



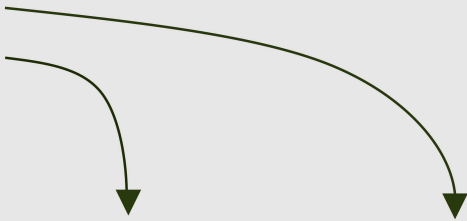
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These appear at the bottom of the page for each part.



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Use the page numbers to navigate the book!

<p>Click here to go to the composer's website</p> 	<p>Scan or click here to listen</p> 	<p>Scan or click here to access the full digital text <small>(https://doi.org/10.21061/conducting)</small></p> 	<p>Jump to:</p> <ul style="list-style-type: none"> Table of Contents Parts in C Parts in B-Flat Parts in F Parts in E-Flat Viola Parts
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For print users

Musical Characteristics by Étude

	Arias - The Jester	Bledbender - Swirl	Botti - Vespers	Bozone - Lyrah	Browne - Saunter	Browne - Tarentella	Bungamer - Choppy Frontier	Chen - Ban (Beat)	Daivide - 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								•			•		•		•								•	•	•
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Very fast	•					•	•		•	•									•						
Changing			•					•	•									•							
STYLE																									
Marcato	•	•				•	•	•		•	•	•		•		•	•	•					•		
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PEDAGOGICAL GOALS																									
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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.

Acknowledgments

Reviewers

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- Justin Wheeler, UNCG

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- Dr. Kevin M. Geraldi, University of Illinois Urbana-Champaign
- Dr. Brian K. Doyle, State University of New York at Potsdam
- Dr. Patricia Cornett, Temple University

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Matthew Browne, an amazing composer who composed two études for this book, also served as the book's musical engraver. Matt provided advice and guidance on notation, created an engraving template, engraved all twenty-five études, and created all the transposed parts.

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Instructors reviewing, adopting, or adapting this textbook are encouraged to register at <https://bit.ly/original-etudes-interest>. This assists the Open Education Initiative at Virginia Tech in assessing the impact of the book and allows us to more easily alert instructors of additional resources, features, and opportunities.

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The main landing page for the book is <https://doi.org/10.21061/conducting>.

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

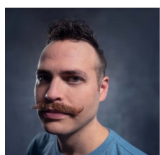
Style: Marcato

Pedagogical Element: Cues/Soloists

Additional Pedagogical Opportunities:

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

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Spencer Arias

Scherzo ♩ = 152

Soprano
Alto
Tenor
Bass

f *f* *ff* a big laugh

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

f *f* *ff* a big laugh

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



5

S. solo tutti solo

A. solo

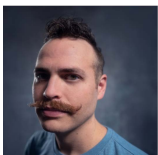
T. solo

B. solo tutti solo

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

sub. regal sweetly regal regal

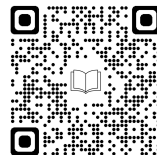
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10

S. *ff* **tutti**

A. *p sub.* **tutti** *ff* **tutti**

T. *ff* **tutti**

B. *p sub.* **tutti** *ff*

15

S. *f* **tutti** *mp* *mf*

A. *f* **tutti** *mp* *mf*

T. *f* **tutti** *mp* *mf*

B. *f* **tutti** *mp* *mf*

solo *solo* *solo* *solo*

A Calm Dance poco rit.

20

S. *p* *mf* *pp*

A. *p* *mf* *pp*

T. *p* *mf* *pp*

B. *p* *mf* *pp*

Soprano in C

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 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: B-flat (f); measure 2: B-flat (f); measure 3: B-flat (ff) with an accent (^) and the instruction "a big laugh"; measure 4: C (ff) with an accent (^); measure 5: D (ff) with an accent (^). The piece ends with a double bar line.

Musical notation for measures 6-9. Measure 6: B-flat (ff) with an accent (^). Measure 7: B-flat (f) with an accent (^). Measure 8: C (f) with an accent (^). Measure 9: D (mf) with an accent (^) and the instruction "regal". A crescendo hairpin is shown between measures 8 and 9. The word "solo" is written above measure 9.

Musical notation for measures 10-14. Measure 10: B-flat (ff) with an accent (^). Measure 11: C (ff) with an accent (^). Measure 12: D (ff) with an accent (^). Measure 13: E (ff) with an accent (^). Measure 14: F (ff) with an accent (^). The word "tutti" is written above measure 11.

Musical notation for measures 15-18. Measure 15: B-flat (mf) with an accent (^) and the instruction "solo". Measure 16: C (mf) with an accent (^). Measure 17: D (mf) with an accent (^). Measure 18: E (mf) with an accent (^). The word "tutti" is written above measure 17. The instruction "A Calm Dance poco rit.." is written above measure 18. A decrescendo hairpin is shown between measures 17 and 18.

Musical notation for measures 19-22. Measure 19: B-flat (mf) with an accent (^). Measure 20: C (p) with an accent (^). Measure 21: D (mf) with an accent (^). Measure 22: E (pp) with an accent (^). Crescendo and decrescendo hairpins are shown between measures 19-20 and 21-22 respectively. The piece ends with a double bar line.

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

19
mf *p* *mf* *pp*

Soprano in B \flat

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

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

Alto in B \flat

The Jester

Spencer Arias

Scherzo ♩ = 152

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

5

f *mp* *mf* regal

10

p sub. *ff*

15

f *mp* A Calm Dance poco rit..

19

mf *p* *mf* *pp*

Tenor in B \flat

The Jester

Spencer Arias

Scherzo ♩ = 152

f *f* *ff* a big laugh

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

10 *ff* tutti

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

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

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 F

The Jester

Spencer Arias

Scherzo ♩ = 152

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

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

10 *ff* *tutti*

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

19 *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 $\text{♩} = 152$

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

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

Bass in E♭

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*

Soprano Viola

The Jester

Spencer Arias

Scherzo ♩ = 152

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

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

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

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

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

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

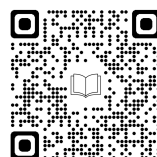
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David Biedenbender

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, the Alto in treble clef, the Tenor in bass clef, and the 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, the Alto in treble clef, the Tenor in bass clef, and the 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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S.
A.
T.
B.



12

S.
A.
T.
B.



16

S.
A.
T.
B.

Swirl – David Biedenbender – Full Score

Musical score for measures 20-23. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. Measure 20 starts with a dynamic of *f*. Measure 21 has dynamics of *p* for Soprano and Alto, and *f* for Tenor and Bass. Measure 22 has dynamics of *f* for Soprano and Alto, *p* for Tenor, and *f* for Bass. Measure 23 has dynamics of *mp* for Soprano and Alto, and *f* for Tenor and Bass. The score includes various musical notations such as slurs, accents, and dynamic markings.



Musical score for measures 24-26. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. Measure 24 starts with a dynamic of *mp* for Soprano and *f* for Alto. Measure 25 has dynamics of *ff* for Soprano and Alto, and *ff* for Tenor and Bass. Measure 26 has dynamics of *ff* for Soprano and Alto, and *ff* for Tenor and Bass. The score includes various musical notations such as slurs, accents, and dynamic markings.



Musical score for measures 27-30. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. Measure 27 starts with a dynamic of *ff* for Soprano and *f* for Alto. Measure 28 has dynamics of *f* for Soprano and *f* for Alto. Measure 29 has dynamics of *f* for Soprano and *f* for Alto. Measure 30 has dynamics of *f* for Soprano and *f* for Alto. The score includes various musical notations such as slurs, accents, and dynamic markings.

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. It begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mp*. The melody consists of eighth and sixteenth notes. A double bar line with repeat dots follows. The second staff starts at measure 27 and ends at measure 30. It begins with a treble clef and a dynamic marking of *ff*. The melody features a series of sixteenth-note runs with accents, followed by a melodic phrase ending with a fermata. A double bar line with repeat dots concludes the passage.

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, spanning measures 20 to 29. The score 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. A crescendo hairpin leads to a dynamic marking of *f* (forte) in measure 21. Measure 22 continues with *f* dynamics. Measure 23 has a dynamic marking of *mp* (mezzo-piano). Measure 24 starts with a dynamic marking of *f* and continues with eighth notes. A double bar line with repeat dots follows. Measure 25 begins with a dynamic marking of *ff* (fortissimo) and features a series of eighth notes with accents. Measure 26 continues with *ff* dynamics. Measure 27 starts with a dynamic marking of *f* and features eighth notes with accents. Measure 28 continues with *f* dynamics. Measure 29 concludes the passage with a dynamic marking of *f* and eighth notes with accents, ending with a double bar line.

Tenor in C

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

14

20

*f**p* ————— *f* *p* ————— *f*

25

————— *ff*

Bass in C

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

25

Soprano in B \flat

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

12

16

20

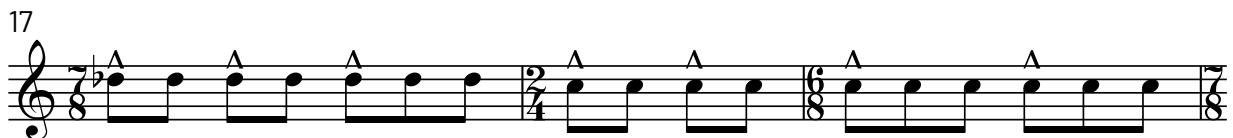
p \longleftarrow \longrightarrow *f*

Swirl – David Biedenbender – Soprano in B \flat

Musical score for Soprano in B \flat , measures 24-30. The score is written on a single staff with a treble clef. Measure 24 begins with a mezzo-piano (*mp*) dynamic and features a melodic line with a sharp sign above the first note. The piece transitions to a forte (*ff*) dynamic starting in measure 25, which is marked with a repeat sign. Measures 25-26 consist of a series of eighth notes with accents. Measure 27 continues with eighth notes and accents, followed by a half note with an accent in measure 28. The piece concludes in measure 29 with a half note and a fermata, followed by a final double bar line in measure 30.

Alto in B \flat

Swirl

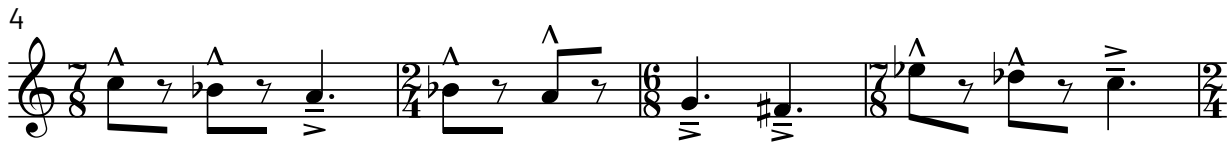
David Biedenbender**Vivace** ♩ = 144-160

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* and features a crescendo to *f* in measure 21, followed by a decrescendo to *mp* in measure 22. Measure 24 begins with a dynamic of *f* and includes a section change to 6/8 time, where the dynamic increases to *ff*. Measure 27 concludes with a final cadence. 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

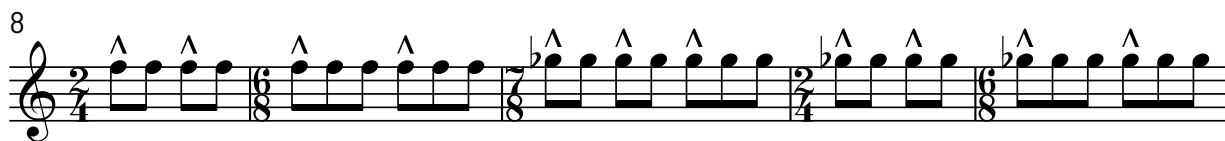
f

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

ff

Alto in F

Swirl

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

Swirl – David Biedenbender – Alto in F

Musical score for Alto in F, measures 20-29. The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 7/8. Measure 20 starts with a dynamic of *p* and features a crescendo to *f* by measure 22, followed by a decrescendo to *mp* by measure 24. Measure 24 begins with a dynamic of *f* and continues with a crescendo to *ff* by measure 26. Measure 27 features a series of eighth notes with accents (^) and concludes with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tenor in F

Swirl

David Biedenbender

Vivace ♩ = 144-160

The musical score for Tenor in F, titled "Swirl" by David Biedenbender, is written in 7/8 time and marked "Vivace" with a tempo of 144-160 beats per minute. The score consists of six staves of music. The key signature has one flat (F major/D minor). The piece begins with a forte (*f*) dynamic and features various articulation marks, including accents (^) and slurs. The dynamics fluctuate throughout, including *fp*, *f*, *p*, and *ff*. The score includes measure numbers 4, 8, 14, 20, and 25. The piece concludes with a double bar line.

Bass in F

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

25

f

fp *f* *p* *f*

ff

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), dynamic marking. The music consists of a series of eighth notes with accents and slurs.

Measure 27: *mp* (mezzo-piano), dynamic marking. The music consists of a series of eighth notes with accents and slurs.

Measure 30: *ff* (fortissimo), dynamic marking. The music consists of a series of eighth notes with accents and slurs.

Alto in E \flat

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

13

17

Swirl – David Biedenbender – Alto in E♭

Musical score for Alto in E♭, measures 20-27. The score is written in treble clef with a key signature of one flat (B♭) and a time signature of 7/8. The piece is titled "Swirl" by David Biedenbender. The score consists of three staves of music. The first staff (measures 20-23) begins with a dynamic marking of *p* (piano) and features a crescendo leading to *f* (forte) by measure 23, followed by a decrescendo to *mp* (mezzo-piano) by measure 24. The second staff (measures 24-26) starts with *f* and reaches *ff* (fortissimo) by measure 26. The third staff (measures 27-28) continues the piece, ending with a final measure. The score includes various musical notations such as accents (^), slurs, and dynamic markings.

Tenor in E \flat

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

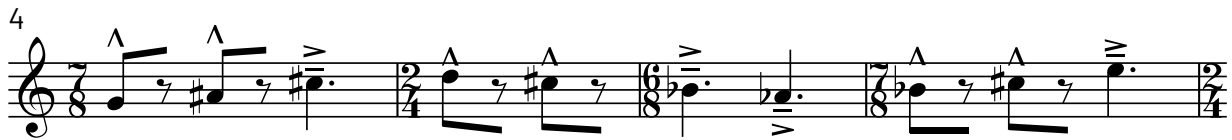
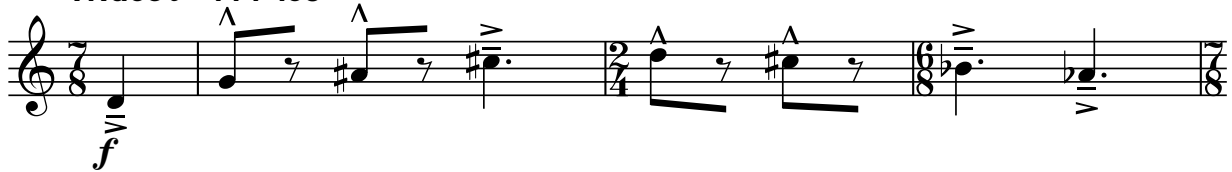
25

f *fp* *f* *p* *f*

ff

Bass in E \flat

Swirl

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

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, transitioning to a final cadence. Dynamics include *mp* (measures 27-28) and *ff* (measures 29-30).

Alto Viola

Swirl

David Biedenbender

Vivace ♩ = 144-160

1 *f*

4

8

13

17

Swirl – David Biedenbender – Alto Viola

Musical score for Alto Viola, measures 20-27. The score is written in 12/8 time and features dynamic markings *p*, *f*, *mp*, *f*, and *ff*. It includes accents (^) and slurs over various notes.

Measure 20: *p* (piano) dynamic, starting with an accent (^) on the first note. A crescendo hairpin leads to *f* (forte) by measure 22. A decrescendo hairpin leads to *mp* (mezzo-piano) by measure 24.

Measure 24: *f* (forte) dynamic, starting with an accent (^) on the first note. A crescendo hairpin leads to *ff* (fortissimo) by measure 26.

Measure 27: *ff* (fortissimo) dynamic, starting with an accent (^) on the first note. The piece concludes 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

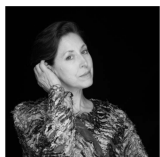
Style: Lyrical

Pedagogical Elements: Cues/soloists, fermatas

Additional Pedagogical Opportunities:

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

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



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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

mp

mp

mp

(1st x only)

7

mp

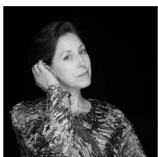
S.

A.

T.

B.

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>)



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

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

S. *mp*

A. *mp*

T. *mp*

B. *mp*

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

Musical score for measures 22-25. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 22 features a Soprano line with a forte (*f*) dynamic and a Tenor line with a mezzo-piano (*mp*) dynamic. Measures 23-25 show the Soprano line with a forte (*f*) dynamic and the Tenor line with a mezzo-piano (*mp*) dynamic. The Bass line has a mezzo-piano (*mp*) dynamic in measure 22 and a forte (*f*) dynamic in measure 25. There are double bar lines at the end of measures 22 and 25.

26

B

Musical score for measures 26-31. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 26 features a Soprano line with a mezzo-piano (*mp*) dynamic and a Tenor line with a mezzo-piano (*mp*) dynamic. Measures 27-31 show the Soprano line with a mezzo-piano (*mp*) dynamic and the Tenor line with a mezzo-piano (*mp*) dynamic. The Bass line has a mezzo-piano (*mp*) dynamic in measure 26 and a forte (*f*) dynamic in measure 31. There is a box labeled 'B' above measure 26. There are double bar lines at the end of measures 26 and 31.

32

Musical score for measures 32-35. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measures 32-35 show the Soprano line with a mezzo-piano (*mp*) dynamic and the Tenor line with a mezzo-piano (*mp*) dynamic. The Bass line has a mezzo-piano (*mp*) dynamic in measure 32 and a forte (*f*) dynamic in measure 35. There is a double bar line at the end of measure 32.

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

37 C

42

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.

90

S.
A.
T.
B.

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.

This musical system covers measures 111 through 118. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts have long, sweeping melodic lines that span across the measures. The Tenor part provides a steady accompaniment with eighth and quarter notes. The Bass part features a more rhythmic accompaniment with dotted rhythms and eighth notes. The system concludes with a double bar line.

119 **N**

poco rit. .

S.
A.
T.
B.

This musical system covers measures 119 through 126. It begins with a double bar line and a repeat sign. Measure 119 is marked with a box containing the letter 'N'. The tempo marking 'poco rit.' is placed above the Soprano staff. The vocal parts continue with their melodic lines, showing some phrasing changes. The Tenor and Bass parts maintain their accompaniment. The system ends with a double bar line.

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 [open repeat - last x in "3"]

8 **A** *mp*

13 *mf*

20 *f* *tr* *f* 4

28 **B** 2

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

37 C

v

45 D

51

mp *p*

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

61

68 F $(\text{♩} = \text{♩})$

73

77

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

80 **G**

mf

85 **H** (*♩ = ♩*)

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)

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

8 **A** 2

14 *mf*

18 3 *f*

22 *mp*

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. There are several boxed letters (G, H, I, J, K, L, M, N) indicating specific measures or sections. A triplet of eighth notes is marked with a '3' above it. A double bar line with a '2' above it appears at the end of measure 111. The score ends with a double bar line and repeat dots at measure 119.

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

42

49 **D**

mp

55 **E** ♩. = ♩. (♩. = c. 60)

pp

60

68 **F** (♩. = ♩)

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 features 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 has one sharp (F#). The time signature is 3/4. A dynamic marking of *mp* is present. A hairpin crescendo is shown below the staff.

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 one sharp (F#). The time signature is 3/4.

101

Musical notation for measures 101-105. Measure 101 is marked with a box 'L'. The key signature has one sharp (F#). The time signature is 3/4. A slur covers measures 101-105.

106

Musical notation for measures 106-110. Measure 106 is marked with a box 'M'. The key signature has one sharp (F#). The time signature is 3/4. The notation consists of a series of eighth notes.

111

Musical notation for measures 111-118. The key signature has one sharp (F#). The time signature is 3/4. The notation consists of a series of half notes.

119

Musical notation for measures 119-125. Measure 119 is marked with a box 'N'. The key signature has one sharp (F#). The time signature is 3/4. A dynamic marking of *poco rit.* is present. The notation consists of a series of half notes.

Soprano in B \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 showing rhythmic markings. It starts with a treble clef and a 6/4 time signature. There are two groups of markings: the first group is marked '12 sec.' and the second group is marked '6 sec.'. A '5x' marking is placed at the end of the staff. Above the staff, two circled numbers '1' and '2' have arrows pointing down to specific points in the markings.

4

2

5

[open repeat - last x in "3"]

mp

A musical staff starting at measure 4. It features a fermata over a whole note, followed by a half note and a quarter note. A dynamic marking of *mp* is present. Above the staff, the numbers '2' and '5' are written. A bracket indicates an open repeat for the last measure of the '3'.

8

A

mp

A musical staff starting at measure 8. It contains a section marker 'A'. The music consists of eighth and sixteenth notes. A dynamic marking of *mp* is present.

13

3

mf

A musical staff starting at measure 13. It features a fermata over a whole note, followed by a half note and a quarter note. A dynamic marking of *mf* is present. Above the staff, the number '3' is written.

20

f

f

4

A musical staff starting at measure 20. It features a dynamic marking of *f* and a trill. The music consists of eighth and sixteenth notes. A dynamic marking of *f* is present. Above the staff, the number '4' is written.

28

B

2

A musical staff starting at measure 28. It contains a section marker 'B'. The music consists of eighth and sixteenth notes. A dynamic marking of *f* is present. Above the staff, the number '2' is written.

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

37 C

45 D

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

55 *pp*

61

68 F $(\text{♩} = \text{♩})$ *pp*

73 *mf* *p*

77 *mp* *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

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

77 G

81 *f* *mp* *mf*

86 H ($\text{♩} = \text{♩.}$)

90 I ($\text{♩} = \text{♩.}$) *mp*

94 J ($\text{♩} = \text{♩.}$) K

101 L

106 M

111 N 2

119 N *poco rit.*

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

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** *mp* *tr* (no tr)

13

17 *f* *mp*

22 *mp* *f*

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

28 **B**

32

37 **C**

45 **D**

55 **E** ♩. = ♩. (♩. = c. 60)

65 **F** (♩. = ♩.)

73

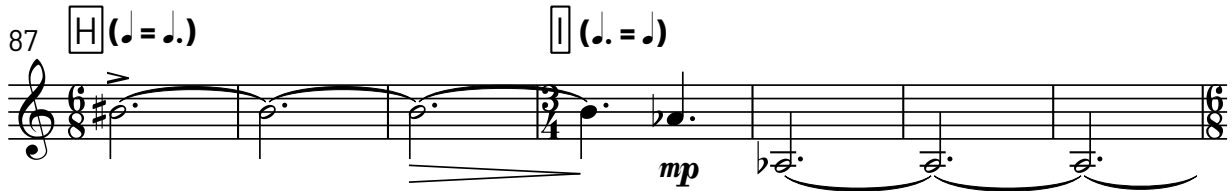
77 **G**

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

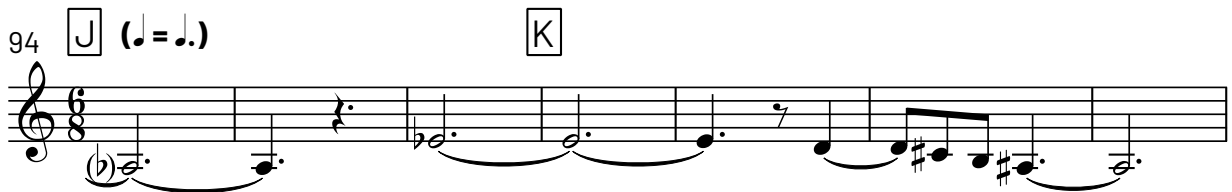
83



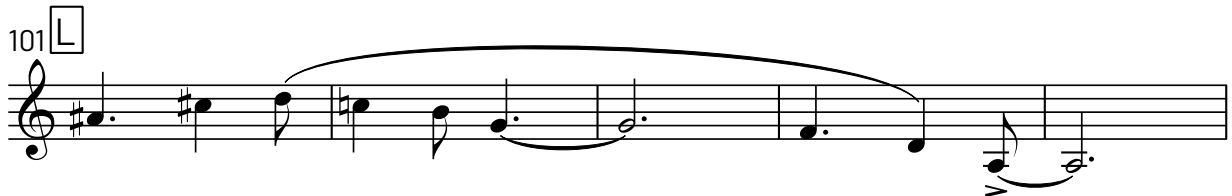
87 **H** (♩ = ♩.) **I** (♩ = ♩.)



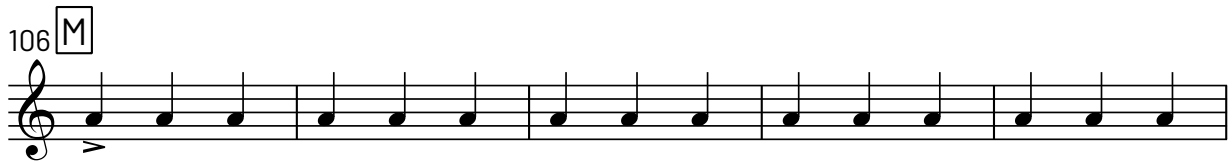
94 **J** (♩ = ♩.) **K**



101 **L**



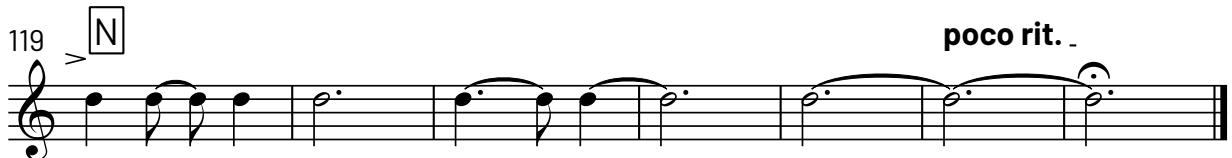
106 **M**



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

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.*

The musical score consists of eight staves of music for a tenor in F. The first staff (measures 81-86) features three triplet markings over eighth notes. The second staff (measures 87-93) includes dynamic markings *mp* and a box labeled 'H' with the tempo marking '(♩ = ♩)'. The third staff (measures 94-100) includes a box labeled 'J' with '(♩ = ♩)' and a box labeled 'K'. The fourth staff (measures 101-105) is marked with a box labeled 'L'. The fifth staff (measures 106-110) is marked with a box labeled 'M'. The sixth staff (measures 111-117) is marked with a box labeled 'N'. The seventh staff (measures 118-121) is marked with a box labeled 'N'. The eighth staff (measures 122) is marked with 'poco rit.' and ends with a double bar line.

Bass in F

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

♩ = 168

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

①
②
12 sec.
6 sec.
5x

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

4 7

mp

8 **A**

tr (no tr)

mp

13

17

f

22

mp *f* *mp*

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

Musical notation for measures 83-86. Measure 83 starts with a triplet of eighth notes. The key signature changes to one sharp (F#) and the time signature changes to 4/4. The piece concludes with a double bar line.

87

Musical notation for measures 87-93. Measure 87 features a half note (H) with a dynamic marking of *mp*. The key signature changes to one flat (Bb) and the time signature changes to 3/4. The piece concludes with a double bar line.

94

Musical notation for measures 94-100. Measure 94 features a half note (J) with a dynamic marking of *mp*. The key signature changes to two flats (Bb, Eb) and the time signature changes to 3/4. The piece concludes with a double bar line.

101

Musical notation for measures 101-105. Measure 101 features a half note (L) with a dynamic marking of *mp*. The key signature changes to two sharps (F#, C#) and the time signature changes to 3/4. The piece concludes with a double bar line.

106

Musical notation for measures 106-110. Measure 106 features a half note (M) with a dynamic marking of *mp*. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The piece concludes with a double bar line.

111

Musical notation for measures 111-118. Measure 111 features a half note (N) with a dynamic marking of *mp*. The key signature changes to one flat (Bb) and the time signature changes to 3/4. The piece concludes with a double bar line.

119

Musical notation for measures 119-125. Measure 119 features a half note (N) with a dynamic marking of *mp*. The key signature changes to one flat (Bb) and the time signature changes to 3/4. The piece concludes with a double bar line and the instruction *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. Between these points 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♭

80 **G**

mf

85 **H** (♩ = ♩.)

90 **I** (♩ = ♩.) **J** (♩ = ♩.)

mp

95 **K**

mp

101 **L**

106 **M**

111 **N**

poco rit.

Detailed description: This is a page of a musical score for a soprano part in E-flat major. It contains eight staves of music, numbered 80 to 119. Each staff begins with a letter in a box (G through N). The music is written in treble clef. Staff 80 starts with a 3/4 time signature and a *mf* dynamic. It features a triplet of eighth notes. Staff 85 has a 3/4 time signature and a tempo marking of (♩ = ♩.). Staff 90 has a 3/4 time signature and a *mp* dynamic. Staff 95 has a 2/4 time signature and a *mp* dynamic. Staff 101 has a 3/4 time signature. Staff 106 has a 3/4 time signature. Staff 111 has a 2/4 time signature. Staff 119 has a 3/4 time signature and a *poco rit.* marking. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.

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

Detailed description: This is a musical score for an Alto in E-flat, covering measures 27 to 84. The score is written in treble clef with a key signature of one flat (E-flat major). It consists of nine 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 a tempo marking '♩. = ♩. (♩. = c. 60)'. Measure 64 is marked with a box 'F' and includes a tempo marking '(♩. = ♩)'. The score includes various musical notations such as slurs, ties, accents, and dynamic markings (*mf*, *p*, *f*, *pp*). There are also some performance instructions like '2' and '3' above notes, and a '7' below a note in measure 73. The piece concludes with a double bar line and repeat dots at the end of measure 84.

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 

94 

101 

106 

111 

118 

122 

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] (♩ = ♩.)

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 $\overset{2}{\rule{1.5cm}{1.5pt}}$ $\overset{5}{\rule{1.5cm}{1.5pt}}$ [open repeat - last x in "3"]

8 **A** *mp*

13 *mp* $\overset{3}{\rule{1.5cm}{1.5pt}}$

20 *mf* *f* $\overset{4}{\rule{1.5cm}{1.5pt}}$

28 **B** *f* $\overset{2}{\rule{1.5cm}{1.5pt}}$

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

37 C

45 D

51

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

55

pp

61

68 F $(\text{♩} = \text{♩})$

73

mf

77

mf *p*

mp

mf *mp*

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

80 **G**

85 *mf* **H** (♩ = ♩)

90 **I** (♩ = ♩) **J** (♩ = ♩)

95 *mp* **K**

101 **L**

106 **M**

111 2

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

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

64 F (♩. = ♩)

69

73

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

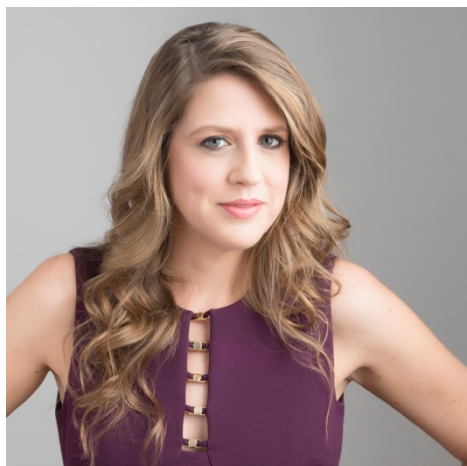
119 N *poco rit.*

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

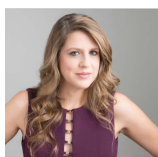
Style: Lyrical

Pedagogical Element: Fermatas

Additional Pedagogical Opportunities:

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

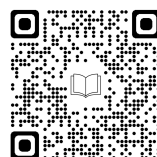
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listen



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



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Viola Parts

Lyrah

Judy Bozone

♩ = 126

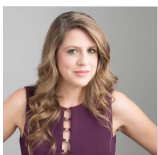
Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-6. The score is in 4/4 time with a tempo of 126. The key signature has two flats. The Soprano part begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The Alto part has a whole rest in measure 1, then eighth notes G3, A3, B3, and C4. The Tenor part has a whole rest in measure 1, then eighth notes G2, A2, B2, and C3. The Bass part has a whole rest in measure 1, then eighth notes G1, A1, B1, and C2. The time signature changes to 3/4 in measure 2, 2/4 in measure 3, 5/4 in measure 4, and 4/4 in measure 5. The piece ends in measure 6 with a 6/4 time signature.



7 A

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 7-12. The score is in 6/4 time. The Soprano part begins with a half note G4, followed by a half note A4 with a sharp sign, and then a half note B4. The Alto part has a half note G3, followed by a half note A3, and then a half note B3. The Tenor part has a half note G2, followed by a half note A2, and then a half note B2. The Bass part has a half note G1, followed by a half note A1, and then a half note B1. The time signature changes to 3/4 in measure 8, 2/4 in measure 9, 5/4 in measure 10, 2/4 in measure 11, and 3/4 in measure 12. The piece ends in measure 12 with a 6/4 time signature.

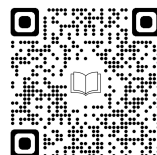
Click here to go to the composer's website



Scan or click here to listen



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



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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 and eighth notes.

34

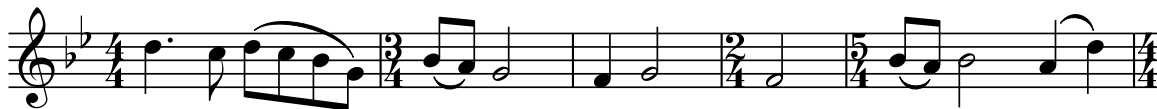
Musical score for measures 34-36. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines continue with quarter and eighth notes, featuring slurs and fermatas. The bass line continues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

Soprano in C

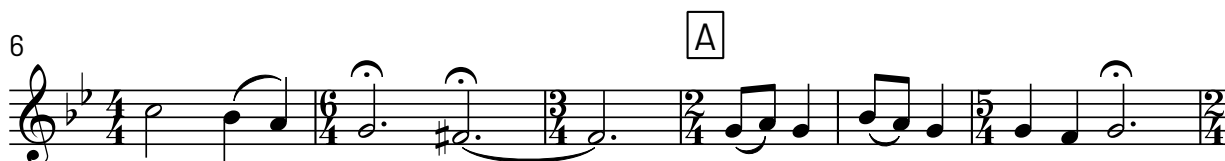
Lyrah

Judy Bozone

♩ = 126



6



12



18



26



32



Alto in C

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

32 (2+2+3)

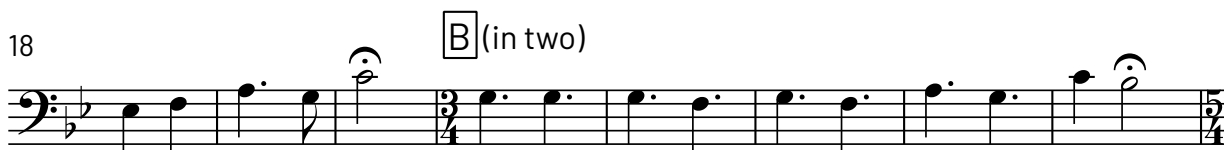
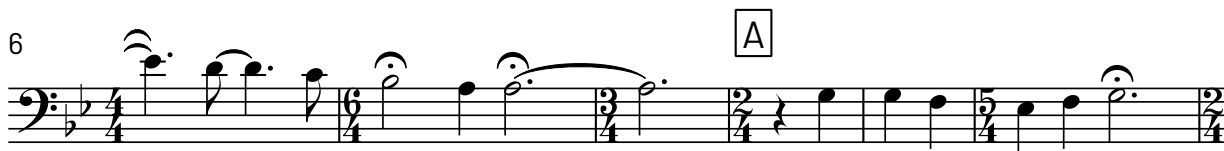
Detailed description of the musical score: The score is for Alto in C, titled 'Lyrah' by Judy Bozone. It begins with a tempo marking of quarter note = 126. The key signature is G minor (two flats). The score is divided into six staves. Staff 1 (measures 1-5) starts in 4/4, changes to 3/4, then 2/4, 5/4, and ends in 4/4. Staff 2 (measures 6-11) starts in 4/4, changes to 6/4, 3/4, 2/4, 5/4, and ends in 2/4. A box labeled 'A' is above measure 7. Staff 3 (measures 12-17) starts in 2/4, changes to 3/4, 6/4, and ends in 2/4. Staff 4 (measures 18-25) starts in 2/4, changes to 3/4, 6/4, 5/4, and ends in 4/4. A box labeled 'B (in two)' is above measure 18. Staff 5 (measures 26-31) starts in 5/4, changes to 6/4, 5/4, 6/4, and ends in 4/4. Staff 6 (measures 32-37) starts in 4/4, changes to 7/4, and ends in 4/4. A marking '(2+2+3)' is above measure 32. The score concludes with a double bar line.

Tenor in C

Lyrah

Judy Bozone

♩ = 126



Bass in C

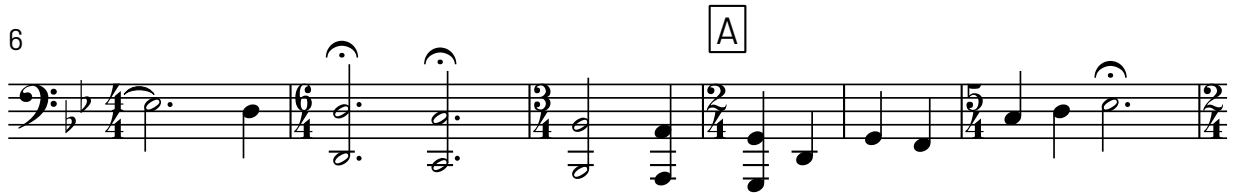
Lyrah

Judy Bozone

♩ = 126



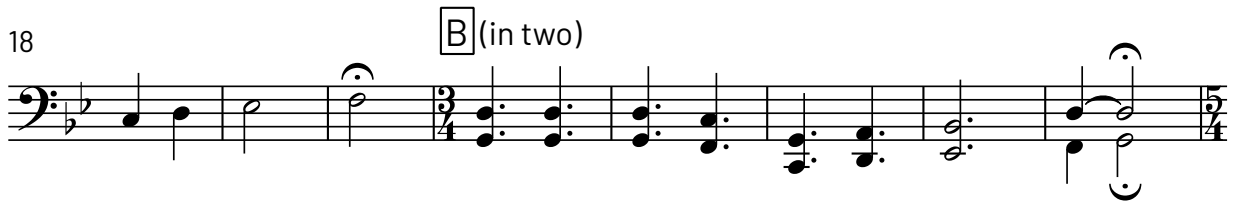
6



12



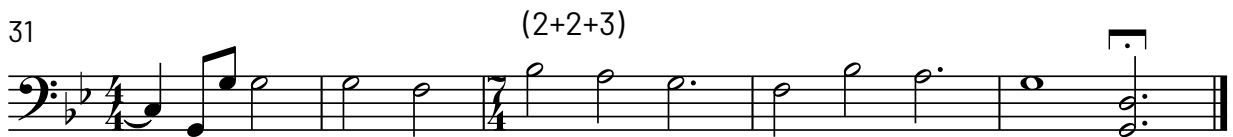
18



26



31



Soprano in B \flat

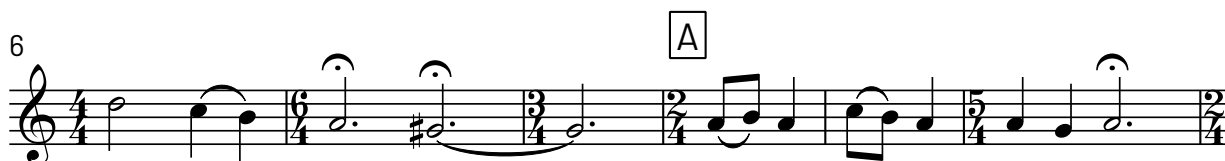
Lyrah

Judy Bozone

♩ = 126



6



12



18



26



32



Alto in B \flat

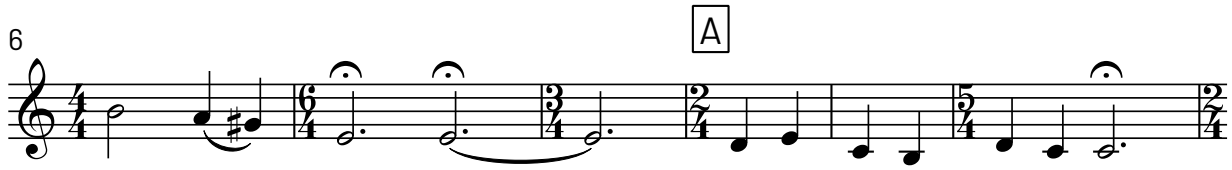
Lyrah

Judy Bozone

♩ = 126



6



12



18



26



32



Tenor in B \flat

Lyrah

Judy Bozone

♩ = 126



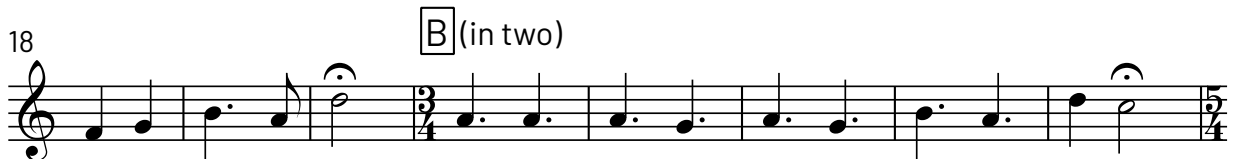
6



12



18



26



32



Bass in B \flat

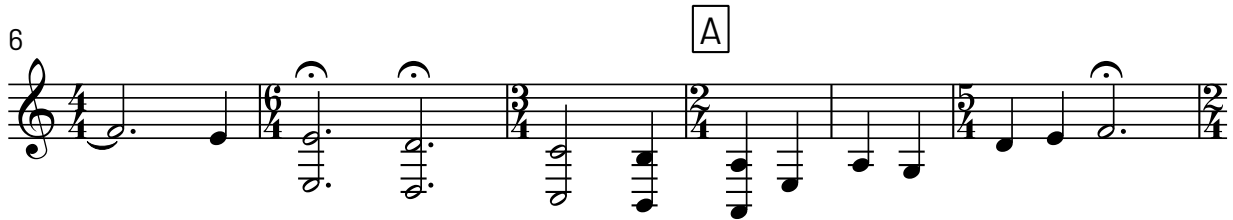
Lyrah

Judy Bozone

♩ = 126



6



12



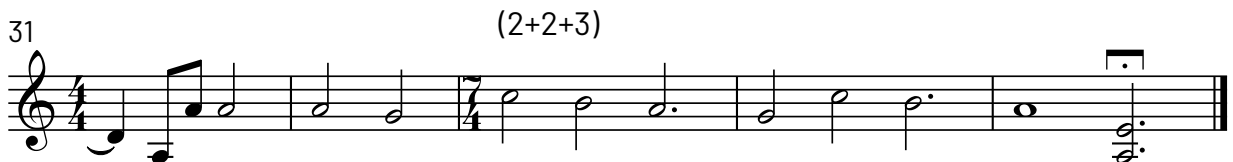
18



26



31



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, titled 'Lyrah' by Judy Bozone. It begins with a tempo marking of quarter note = 126. The music is in G major and features a variety of time signatures: 4/4, 3/4, 2/4, 5/4, 6/4, and 7/4. The score is divided into sections: a first section (measures 1-5), a section labeled 'A' (measures 6-11), a section labeled 'B (in two)' (measures 18-25), and a final section (measures 26-32) which includes a triplet of eighth notes marked '(2+2+3)'. The piece 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)

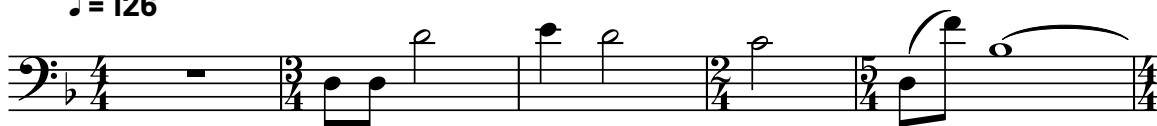


Bass in F

Lyrah

Judy Bozone

♩ = 126



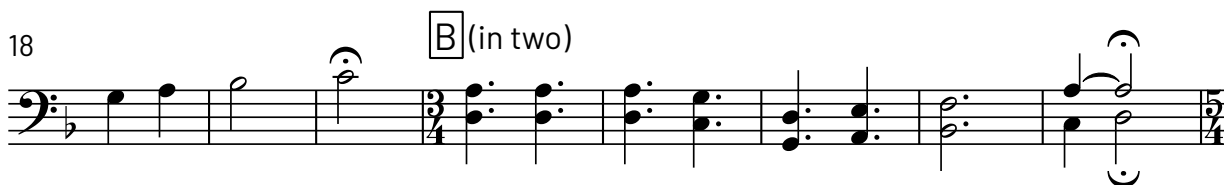
6



12



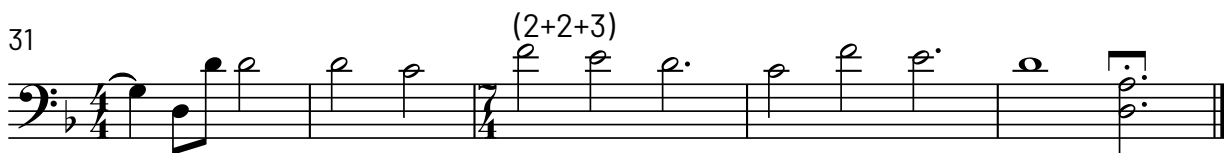
18



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 A

12

18 B (in two)

26

32 (2+2+3)

Detailed description of the musical score: The score is written for Tenor in E-flat. It begins with a tempo marking of quarter note = 126. The key signature is one sharp (F#). The first staff starts with a 4/4 time signature, followed by 3/4, 2/4, 5/4, and 4/4. The second staff starts at measure 6 with a 4/4 time signature, followed by 6/4, 3/4, 2/4, 5/4, and 2/4. A boxed 'A' is placed above the staff at measure 8. The third staff starts at measure 12 with a 2/4 time signature, followed by 3/4, 6/4, and 2/4. The fourth staff starts at measure 18 with a 4/4 time signature, followed by 3/4, 4/4, 5/4, and 4/4. A boxed 'B (in two)' is placed above the staff at measure 19. The fifth staff starts at measure 26 with a 5/4 time signature, followed by 6/4, 5/4, 6/4, and 4/4. The sixth staff starts at measure 32 with a 4/4 time signature, followed by 7/4, and ends with a double bar line. A '(2+2+3)' marking is placed above the staff at measure 32.

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



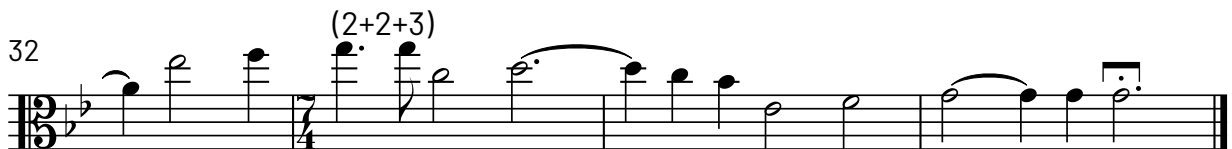
18



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

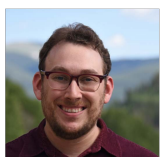
Style: Lyrical

Pedagogical Element: Accelerando

Additional Pedagogical Opportunities:

- Fermatas
- Melding
- Ritardando

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Saunter

Matt Browne

Lilting ♩ = 116

Soprano *p*

Alto *p*

Tenor *p*

Bass *p*



poco accel. ($\text{♩} = \text{c. } 132$) *rit.* //

5

S. *f* *mf* //

A. *f* *mf* //

T. *f* *mf* //

B. *f* *mf* //

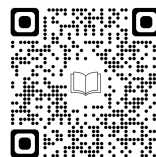
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Saunter – Matt Browne – Full Score

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

Musical score for measures 9-11. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The tempo is marked "Tempo I" and "poco rit.". Dynamics are marked "p".



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

Musical score for measures 12-14. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The tempo is marked "♩ = c. 104". Dynamics include "mp", "p", and "pp".

Soprano in C

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*

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

p

4 *poco accel.*

7 (♩ = c. 132) *rit.* *f* *mf* //

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

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

Bass in C

Saunter

Matt Browne

Lilting ♩ = 116



4

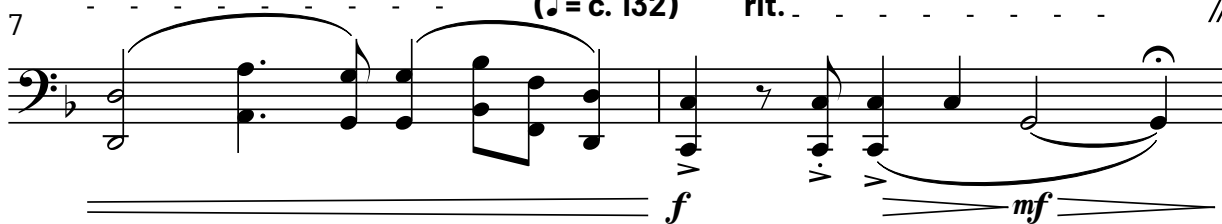
poco accel.



7

(♩ = c. 132)

rit. //



9

Tempo I

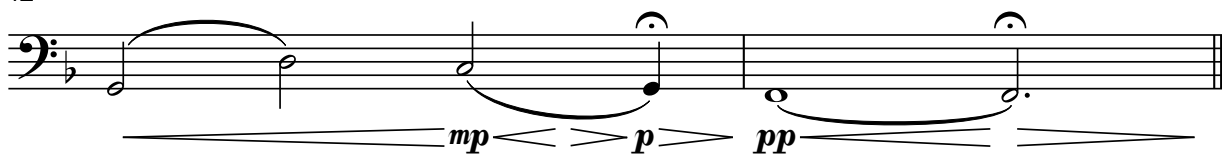
poco rit.



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.**

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

Musical notation for measures 1-3. The piece is in 7/4 time. Measure 1 starts with a piano (*p*) dynamic. The melody consists of quarter notes and half notes with ties.

Musical notation for measures 4-6. Measure 4 is marked with a '4' above the staff. The piece accelerates slightly, indicated by 'poco accel.'. The dynamics range from piano (*p*) to forte (*f*).

Musical notation for measures 7-8. Measure 7 is marked with a '7' above the staff. The tempo is marked '(♩ = c. 132)'. The piece ends with a ritardando ('rit.') and a double bar line. Dynamics include forte (*f*) and mezzo-forte (*mf*).

Musical notation for measures 9-11. Measure 9 is marked with a '9' above the staff. The tempo returns to the original 'Tempo I'. The piece concludes with a 'poco rit.' marking. The dynamic is piano (*p*).

Musical notation for measures 12-13. Measure 12 is marked with a '12' above the staff. The tempo is marked '(♩ = c. 104)'. The piece ends with a double bar line. Dynamics include mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*).

Tenor in F

Saunter

Matt Browne

Lilting ♩ = 116

4

poco accel.

7 (♩ = c. 132) rit. //

9 **Tempo I** poco rit.

12 (♩ = c. 104) ♩ = c. 104

Bass in F

Saunter

Matt Browne

Lilting ♩ = 116

p

4 *poco accel.*

7 (♩ = c. 132) *rit.* //

9 *f* *mf* *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) *rit.*

f *mf*

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

p

12 (♩ = c. 104) (♩ = c. 104)

mp *p* *pp*

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

p

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 E \flat

Saunter

Matt Browne

Lilting ♩ = 116

4 *poco accel.*

7 (♩ = c. 132) *rit.* //

9 **Tempo I** *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

Musical notation for measures 1-3. The staff is in 2/4 time with a key signature of one flat. The music 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).

4

poco accel.

Musical notation for measures 4-6. The music continues with a *poco accel.* marking. The notes are: measure 4 (quarter, quarter, quarter), measure 5 (quarter, quarter, quarter), measure 6 (quarter, quarter, quarter).

7

(♩ = c. 132)

rit.

Musical notation for measures 7-9. The music features a tempo change to approximately 132 bpm and a *rit.* marking. Dynamics range from *f* to *mf*. The notes are: measure 7 (quarter, quarter, quarter), measure 8 (quarter, quarter, quarter), measure 9 (quarter, quarter, quarter).

9

Tempo I

poco rit.

Musical notation for measures 10-11. The music returns to the original tempo and features a *poco rit.* marking. The dynamic is *p*. The notes are: measure 10 (quarter, quarter, quarter), measure 11 (quarter, quarter, quarter).

12

(♩ = c. 104)

♩ = c. 104

Musical notation for measures 12-13. The music concludes with a tempo change to approximately 104 bpm. Dynamics range from *mp* to *pp*. The notes are: measure 12 (quarter, quarter, quarter), measure 13 (quarter, quarter, quarter).

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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

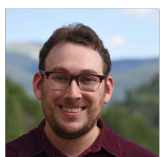
Style: Marcato

Pedagogical Element: Ritardando

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation

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Tarantella

Matt Browne

Frantic (♩ = 136)

This system of the musical score includes parts for Soprano, Alto, Tenor, Bass, Timpani, and Percussion. 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. The Percussion part has a rhythmic accompaniment marked *mp*. A rehearsal mark 'A' is placed above the Soprano staff in measure 5.



This system of the musical score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Timpani (Timp.), and Percussion (Perc.). The Soprano part continues with 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.

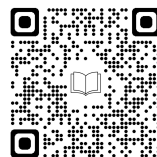
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Tarantella – Matt Browne – Full Score

11

B

S.
A.
T.
B.
Timp.
Perc.

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



16

S.
A.
T.
B.
Timp.
Perc.

mp
mp
f

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

(♩ = c. 96)

fp *mf*

f *fp* *f*

mp

f *f* *fp* *f*

rit.

p *fp* *mf* *p*

mp *p* *pp*

Alto in C

Tarantella

Matt Browne

Frantic (♩ = 136)

1 *mp*

5 **A**

8

11 **B** *mf*

15

19 *mp* *f* *mp*

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

(♩ = c. 96)

pp

Bass in C

Tarantella

Matt Browne

Frantic (♩ = 136)

5 **A**

mf

9

13 **B**

17 *f*

21 **C**

mp *f*

25

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

rit.

$(\text{♩} = \text{c. } 96)$

Alto in B \flat

Tarantella

Matt Browne

Frantic ($\text{♩} = 136$)

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*)

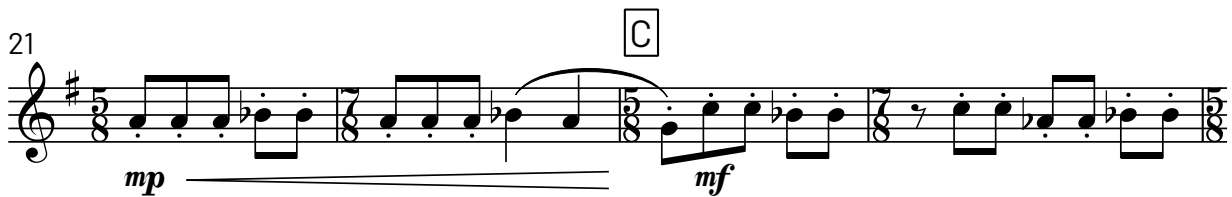
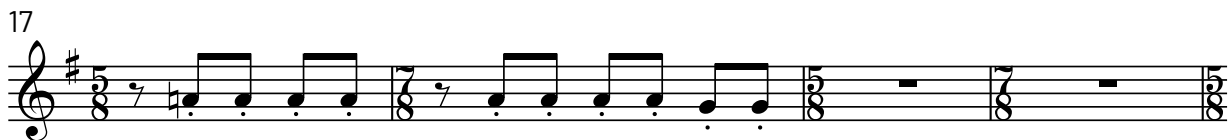
pp

Tenor in B \flat

Tarantella

Matt Browne

Frantic (♩ = 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*

The musical score is written for Bass in B \flat in 5/8 time. It begins with a tempo marking of 'Frantic' and a quarter note equal to 136 beats per minute. The key signature has one sharp (F#). The score is divided into sections A, B, and C. Section A starts at measure 5 with a dynamic of *mf*. Section B starts at measure 13. Section C starts at measure 21. The score concludes at measure 25 with a dynamic of *f*. The music is characterized by a driving, rhythmic pattern with frequent accents.

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)

Musical notation for measures 1-4. The piece is in 5/8 time. The first measure starts with a treble clef and a key signature of one flat (F major). The tempo is marked as Frantic with a quarter note equal to 136 beats per minute. The dynamic is *mp*. The notation consists of eighth and sixteenth notes with rests.

5 **A**

Musical notation for measures 5-7. The dynamic is *mp*. The notation consists of eighth and sixteenth notes with rests.

8

Musical notation for measures 8-10. The notation consists of eighth and sixteenth notes with rests.

11 **B**

Musical notation for measures 11-14. The dynamic is *mf*. The notation includes accents (^) over the first notes of measures 11 and 12.

15

Musical notation for measures 15-18. The notation consists of eighth and sixteenth notes with rests.

19

Musical notation for measures 19-22. The dynamic is *mp* for measures 19-21 and *f mp* for measure 22. The notation consists of eighth and sixteenth notes with rests.

Tarantella – Matt Browne – Alto in F

22 C

mf

25

28 *rit.* - - - - -

dim. poco a poco

31 - - - - -

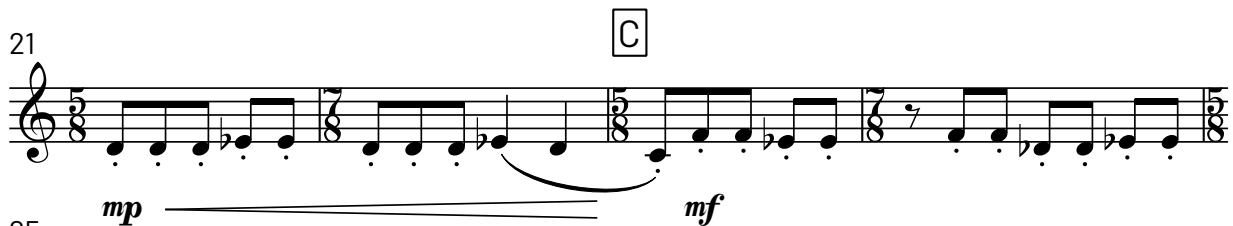
35 - - - - - (*♩ = c. 96*)

pp

Tenor in F

Tarantella

Matt Browne

Frantic (♩ = 136)


Tarantella – Matt Browne – Tenor in F

29 **rit.**



dim. poco a poco

32



35

(♩ = c. 96)



pp

Detailed description: The image shows three staves of musical notation for a tenor part. The first staff (measures 29-32) is marked 'rit.' and 'dim. poco a poco'. The second staff (measures 32-35) continues the piece. The third staff (measure 35) is marked with a tempo of '(♩ = c. 96)' and a dynamic of 'pp'. The music is in 5/8 time and features a rhythmic pattern of eighth and sixteenth notes.

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*

n

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♭

Tarantella

Matt Browne

Frantic (♩ = 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)

7

11

16

21

26

31

(♩ = c. 96)

fp *mf*

f *fp* *f*

f *f* *fp* *f*

p *fp* *mf* *p*

mp *p* *pp*

rit.

A

B

C

n

Alto Viola

Tarantella

Matt Browne

Frantic (♩ = 136)

5

mp

8

11

mf

15

19

mp

22

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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Choppy Frontier

Trevor Bumgarner

Very fast

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-5. The score is in 5/4 time with a key signature of two flats. Dynamics include *f*, *p*, *p* \rightarrow *f*, *p* \rightarrow *f*, and *p* sub.



Musical score for Soprano, Alto, Tenor, and Bass, measures 6-10. The score continues with dynamics like *f*, *p* \rightarrow *f*, *mf*, *mp*, and *p*.

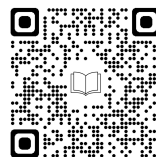
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Choppy Frontier – Trevor Bumgarner – Full Score

11

The image shows a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is divided into five measures. The Soprano part begins with a rest in measure 11, followed by a melodic line in measures 12-15. The Alto, Tenor, and Bass parts all have rests in measure 11. In measure 12, all parts enter with a *ff* dynamic. In measure 13, the Soprano and Alto parts have a *p* dynamic, while the Tenor and Bass parts remain at *ff*. In measure 14, the Soprano and Alto parts have a *f* dynamic, while the Tenor and Bass parts remain at *p*. In measure 15, all parts have a *f* dynamic. The score includes various musical notations such as stems, beams, and slurs, as well as dynamic markings (*ff*, *p*, *f*) and articulation marks (accents).

Soprano in C

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

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

Alto in C

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

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 series of eighth notes: B-flat, G, F, E, D, C, B-flat, A. Measure 5 starts with a forte (*f*) dynamic and features a quarter note G, a quarter note F, and a quarter note E. Measure 6 starts with a piano (*p*) dynamic and features 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 A, and a quarter note G. Measure 8 features a quarter note F, a quarter note E, and a quarter note D. Measure 9 features a series of eighth notes: C, B-flat, A, G, F, E, D, C. A crescendo hairpin is shown between measures 7 and 9, leading to a piano (*p*) dynamic at the start of measure 10.

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 quarter note D, a quarter note C, and a quarter note B-flat. Measure 12 features a half note G and a quarter note F. A fortissimo (*ff*) dynamic is indicated at the start of measure 12. Accents are placed above the notes in measures 10 and 11.

Musical notation for measures 13-15. Measure 13 features a half note G and a quarter note F. Measure 14 features a series of eighth notes: E, D, C, B-flat, A, G, F, E. Measure 15 features a series of eighth notes: D, C, B-flat, A, G, F, E, D. A piano (*p*) dynamic is indicated at the start of measure 13, and a forte (*f*) dynamic is indicated at the end of measure 15. Accents are placed above the notes in measures 14 and 15.

Bass in C

Choppy Frontier

Trevor Bumgarner

Very fast

1

4

7

10

13

Soprano in B \flat

Choppy Frontier

Trevor Bumgarner

Very fast

The musical score is written for Soprano in B \flat and is titled "Choppy Frontier" by Trevor Bumgarner. The tempo is marked "Very fast". The score is in 5/4 time and consists of five staves of music. The key signature has one flat (B \flat). The score includes dynamic markings such as *f*, *p*, *p sub*, 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* (slur, accents).

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

Staff 3: Measures 7-9. Measure 7: *p* to *f* (slur). Measure 8: *f* (accent). Measure 9: *mf* (slur).

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

Staff 5: Measures 13-15. Measure 13: *f* (accent). Measure 14: *p* (accent). Measure 15: *f* (accent). Measure 16: *f* (accent). Measure 17: *f* (accent). Measure 18: *f* (accent). Measure 19: *f* (accent). Measure 20: *f* (accent). Measure 21: *f* (accent). Measure 22: *f* (accent). Measure 23: *f* (accent). Measure 24: *f* (accent). Measure 25: *f* (accent). Measure 26: *f* (accent). Measure 27: *f* (accent). Measure 28: *f* (accent). Measure 29: *f* (accent). Measure 30: *f* (accent). Measure 31: *f* (accent). Measure 32: *f* (accent). Measure 33: *f* (accent). Measure 34: *f* (accent). Measure 35: *f* (accent). Measure 36: *f* (accent). Measure 37: *f* (accent). Measure 38: *f* (accent). Measure 39: *f* (accent). Measure 40: *f* (accent). Measure 41: *f* (accent). Measure 42: *f* (accent). Measure 43: *f* (accent). Measure 44: *f* (accent). Measure 45: *f* (accent). Measure 46: *f* (accent). Measure 47: *f* (accent). Measure 48: *f* (accent). Measure 49: *f* (accent). Measure 50: *f* (accent). Measure 51: *f* (accent). Measure 52: *f* (accent). Measure 53: *f* (accent). Measure 54: *f* (accent). Measure 55: *f* (accent). Measure 56: *f* (accent). Measure 57: *f* (accent). Measure 58: *f* (accent). Measure 59: *f* (accent). Measure 60: *f* (accent). Measure 61: *f* (accent). Measure 62: *f* (accent). Measure 63: *f* (accent). Measure 64: *f* (accent). Measure 65: *f* (accent). Measure 66: *f* (accent). Measure 67: *f* (accent). Measure 68: *f* (accent). Measure 69: *f* (accent). Measure 70: *f* (accent). Measure 71: *f* (accent). Measure 72: *f* (accent). Measure 73: *f* (accent). Measure 74: *f* (accent). Measure 75: *f* (accent). Measure 76: *f* (accent). Measure 77: *f* (accent). Measure 78: *f* (accent). Measure 79: *f* (accent). Measure 80: *f* (accent). Measure 81: *f* (accent). Measure 82: *f* (accent). Measure 83: *f* (accent). Measure 84: *f* (accent). Measure 85: *f* (accent). Measure 86: *f* (accent). Measure 87: *f* (accent). Measure 88: *f* (accent). Measure 89: *f* (accent). Measure 90: *f* (accent). Measure 91: *f* (accent). Measure 92: *f* (accent). Measure 93: *f* (accent). Measure 94: *f* (accent). Measure 95: *f* (accent). Measure 96: *f* (accent). Measure 97: *f* (accent). Measure 98: *f* (accent). Measure 99: *f* (accent). Measure 100: *f* (accent).

Alto in B \flat

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 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

4

7

10

13

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 in bass clef, 5/4 time signature. Measure 1 has a whole rest. Measure 2 has a half note G2 with an accent (>) and dynamic *p*. Measure 3 has a half note A2 with an accent (>) and dynamic *f*. Measure 4 has a whole rest. Measure 5 has a half note G2 with an accent (>) and dynamic *f*. Measure 6 has a half note F2 with an accent (>). Measure 7 has a whole rest. Measure 8 has a half note G2 with an accent (>) and dynamic *p*.

4

Musical notation for measures 4-6. Measure 4 has a quarter note G2 with an accent (>) and dynamic *p*. Measure 5 has a quarter note A2 with an accent (>) and dynamic *f*. Measure 6 has a quarter note Bb2 with an accent (>) and dynamic *f*. Measure 7 has a quarter note C3 with an accent (>) and dynamic *p*. Measure 8 has a quarter note D3 with an accent (>).

7

Musical notation for measures 7-9. Measure 7 has a quarter note E3 with an accent (>) and dynamic *mf*. Measure 8 has a quarter note F3 with an accent (>) and dynamic *p*. Measure 9 has a quarter note G3 with an accent (>).

10

Musical notation for measures 10-12. Measure 10 has a quarter note A3 with an accent (>) and dynamic *f*. Measure 11 has a quarter note Bb3 with an accent (>) and dynamic *f*. Measure 12 has a quarter note C4 with an accent (>) and dynamic *ff*. Measure 13 has a quarter note D4 with an accent (>).

13

Musical notation for measures 13-15. Measure 13 has a quarter note E4 with an accent (>) and dynamic *p*. Measure 14 has a quarter note F4 with an accent (>) and dynamic *f*. Measure 15 has a quarter note G4 with an accent (>) and dynamic *f*. Measure 16 has a quarter note A4 with an accent (>).

Soprano in E \flat

Choppy Frontier

Trevor Bumgarner

Very fast

1. *f* *p* *p* *f*

4. *p* *f* *p sub* *f*

7. *p* *f* *mf*

10. *f* *ff*

13. *p* *f*

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 starts with a forte (*f*) dynamic and an accent. Measure 2 starts with a piano (*p*) dynamic and an accent. Measure 3 starts with a piano (*p*) dynamic and an accent, followed by a crescendo to forte (*f*).

Staff 2: Measures 4-6. Measure 4 starts with a piano (*p*) dynamic and an accent, followed by a crescendo to forte (*f*). Measure 5 starts with a piano (*p*) dynamic and an accent, followed by a slur. Measure 6 starts with a forte (*f*) dynamic and an accent.

Staff 3: Measures 7-9. Measure 7 starts with a piano (*p*) dynamic and an accent, followed by a crescendo to forte (*f*). Measure 8 is a whole rest. Measure 9 starts with a mezzo-piano (*mp*) dynamic and a slur.

Staff 4: Measures 10-12. Measure 10 starts with a forte (*f*) dynamic and an accent. Measure 11 starts with a forte (*f*) dynamic and an accent. Measure 12 starts with a fortissimo (*ff*) dynamic and an accent.

Staff 5: Measures 13-15. Measure 13 starts with a piano (*p*) dynamic and an accent. Measure 14 starts with a piano (*p*) dynamic and an accent, followed by a crescendo to forte (*f*). Measure 15 starts with a forte (*f*) dynamic and an accent.

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 (measures 1-3) begins with a rest, followed by notes with dynamics *p* and *f*. The second staff (measures 4-6) starts with a measure rest, then features a dynamic crescendo from *p* to *f*, followed by *f* and *p*. The third staff (measures 7-9) begins with a measure rest, then has a dynamic crescendo from *mf* to *p*. The fourth staff (measures 10-12) starts with a measure rest, then has a dynamic crescendo from *f* to *ff*. The fifth staff (measures 13) begins with a measure rest, then has a dynamic crescendo from *p* to *f*, and ends with a double bar line. The score includes various musical notations such as accents, slurs, and dynamic markings.

Soprano Viola

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

f *p* *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. Accents are present over the notes in measures 7 and 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)

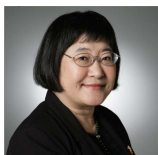
Tempo: Changing (slow to fast)

Style: Changing (lyrical to marcato)

Additional Pedagogical Opportunities:

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

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Ban (Beat)

Chen Yi

Andante ♩ = 76

Soprano *mp*

Alto *p* *mp*

Tenor *mp*

Bass *p* *mp*



4

S. *p* *mp*

A. *mf* *p*

T. *p* *mp*

B. *mf* *p*

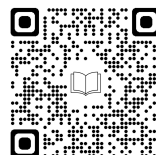
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Parts in C
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Viola Parts

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 and Bass parts have rhythmic accompaniment with slurs and accents. The Tenor part has a melodic line with slurs and accents. The system ends with a double bar line.

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 and Bass parts have rhythmic accompaniment with slurs and accents. The Tenor part has a melodic line with slurs and accents. The system ends with a double bar line.

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 and Bass parts have rhythmic accompaniment with slurs and accents. The Tenor part has a melodic line with slurs and accents. The system ends with a double bar line.

Ban (Beat) – Chen Yi – Full Score

37

S. *mf* *mp* *f*

A. *mf* *mp* *f*

T. *mp* *f*

B. *mp* *f*

42

S. *mf* *p* *mf*

A. *mf* *p* *mf*

T. *mf*

B. *mf*

48

S. *p* *mf* *f*

A. *p* *mf* *f*

T. *p* *mf* *f*

B. *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* (mezzo-forte) throughout the section.

Ban (Beat) – Chen Yi – Full Score

73

87

G

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

S.
A.
T.
B.

f



121

S.
A.
T.
B.

f



128

S.
A.
T.
B.

ff

Ban (Beat) – Chen Yi – Full Score

135

The musical score consists of four staves labeled S., A., T., and B. The music is written in a common time signature. The Soprano staff (S.) begins with a treble clef and contains a melodic line with eighth and quarter notes, some with accents. The Alto staff (A.) uses a treble clef and features a similar melodic line. The Tenor staff (T.) uses a bass clef and contains a line of quarter notes with accents. The Bass staff (B.) uses a bass clef and contains a line of quarter notes with accents. The score is divided into measures by vertical bar lines, with some notes grouped by horizontal phrasing lines. The piece concludes with a final cadence in the last measure.

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*

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**

11

15 **B** Moderato ♩ = 108

mf

20

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

p

mf

mp

mf

f

ff

G

Tenor in C

Ban (Beat)

Chen Yi

Andante ♩ = 76

4 *mp*

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

11 *p*

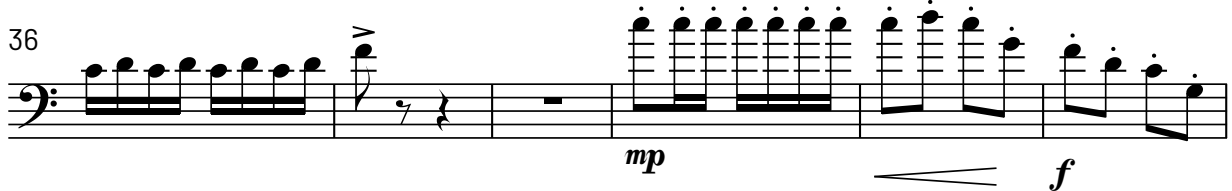
15 **B** **Moderato** ♩ = 108 *mf*

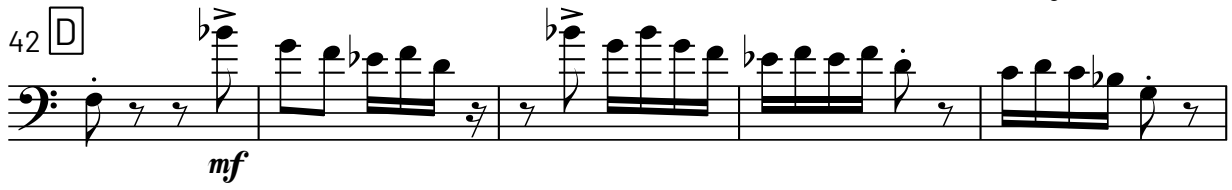
20 *f*

27 **C** *f*

Ban (Beat) – Chen Yi – Tenor in C

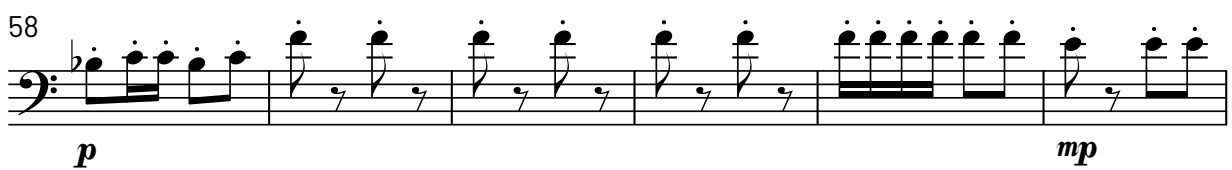
32  Musical notation for measures 32-35, bass clef, featuring eighth-note patterns with accents.

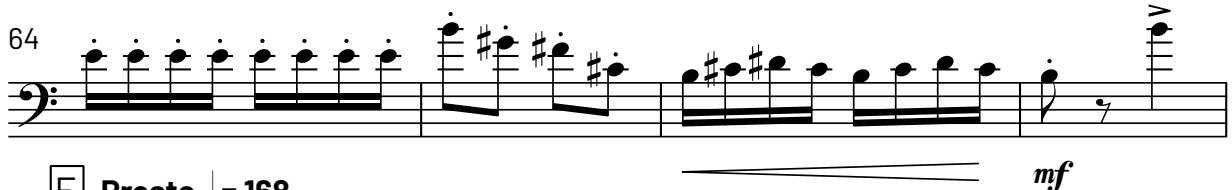
36  Musical notation for measures 36-41, bass clef, featuring eighth-note patterns with accents. Dynamics: *mp* to *f*.

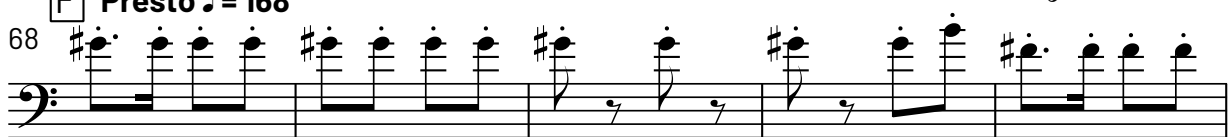
42  Musical notation for measures 42-46, bass clef, featuring eighth-note patterns with accents. Dynamics: *mf*. Includes a boxed letter 'D' in measure 42.

47  Musical notation for measures 47-51, bass clef, featuring eighth-note patterns with accents. Dynamics: *p* to *mf*.

52  Musical notation for measures 52-57, bass clef, featuring eighth-note patterns with accents. Dynamics: *f* to *mf*. Includes a boxed letter 'E' in measure 52.

58  Musical notation for measures 58-63, bass clef, featuring eighth-note patterns with accents. Dynamics: *p* to *mp*.

64  Musical notation for measures 64-67, bass clef, featuring eighth-note patterns with accents. Dynamics: *mf*. Includes a boxed letter 'F' in measure 64.

68  Musical notation for measures 68-72, bass clef, featuring eighth-note patterns with accents. Dynamics: *mf*. Includes the instruction **Presto** and a tempo marking $\text{♩} = 168$.

73  Musical notation for measures 73-76, bass clef, featuring eighth-note patterns with accents.

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

p

mp

mf

p

mf

f

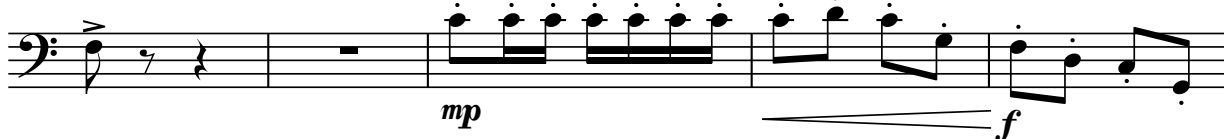
Ban (Beat) – Chen Yi – Bass in C

29 C

33



37

42 D

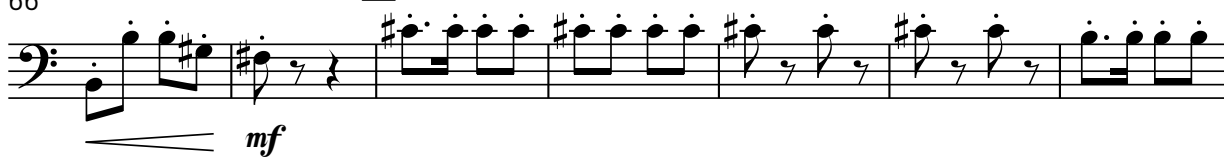
47



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

14 **B** **Moderato** ♩ = 108 *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 $\text{♩} = 76$

p *mp*

4

mf *p*

7 **A**

11

15 **B** Moderato $\text{♩} = 108$

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 in a single system. The notation is in treble clef with a key signature of one flat (B-flat). The piece is in 2/4 time. The score includes various dynamic markings: *mf*, *mp*, *f*, *p*, and *mf*. There are also accents (>) and hairpins (< and >) indicating changes in dynamics. Boxed letters D, E, and F mark specific measures. The tempo marking 'Presto' with a metronome marking of 168 is placed above measure 68. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests.

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 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. Dynamic markings are present throughout: *p* (piano) at measure 80, *mf* (mezzo-forte) at measure 87, *mp* (mezzo-piano) at measure 109, *f* (forte) at measure 115, and *ff* (fortissimo) at measure 128. A chord symbol 'G' is placed above the staff at measure 87. The score ends with a double bar line at measure 135.

Bass in B \flat

Ban (Beat)

Chen Yi

Andante $\text{♩} = 76$

5

7

11

15

20

24

p

mp

mf

p

A

B Moderato $\text{♩} = 108$

mf

f

Ban (Beat) – Chen Yi – Bass in B♭

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

Ban (Beat) – Chen Yi – Alto in F

73

80

87

p

G

mf

94

102

109

mp

mf

117

f

124

ff

132

Tenor in F

Ban (Beat)

Chen Yi

Andante ♩ = 76

4

7

11

15

20

27

A

B Moderato ♩ = 108

C

mp

p

mf

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

94

102

109

115

122

128

135

Bass in F

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

5

mf *p*

7 **A**

11

B Moderato ♩ = 108

15 *mf*

20

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

F Presto ♩ = 168

66

mf

73

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 **A** *mf*

11 *mf*

B **Moderato** ♩ = 108

14 *mf*

20 *mf*

27 **C** *f*

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 is a musical score 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. The score includes various dynamics: *mf* (mezzo-forte) at measures 88-93, *mp* (mezzo-piano) at measure 109, *f* (forte) at measure 115, and *ff* (fortissimo) at measures 128-135. A 'G' in a box is placed above measure 88. The music features a mix of eighth and sixteenth notes, often beamed together, and includes slurs and accents. The final measure (135) ends with a double bar line.

Alto in E \flat

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

4 *mf* *p*

7 **A**

11

15 **B** Moderato ♩ = 108 *mf*

20 *mf*

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

24 

29 

37 

42 

47 

52 

57 

63 

68 

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, spanning measures 73 to 132. The score is written in a single system with ten staves. The key signature has one flat (E-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). A circled 'G' is placed above the staff at measure 87. The score concludes with a double bar line at measure 132.

Tenor in E \flat

Ban (Beat)

Chen Yi

Andante $\text{♩} = 76$

mp

4

p mp

7

A

p

11

B Moderato $\text{♩} = 108$

15

mf

20

27

C

f

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

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 \flat

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**

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

82 *p*

88 *mf* G

94

102

109 *mp* *mf*

115 *f*

122

128 *ff*

135

Detailed description: This image shows a musical score for a bass part in E-flat major. The score is written on a single staff in treble clef. It consists of nine measures of music, numbered 82 through 135. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are present throughout: *p* (piano) at measure 82, *mf* (mezzo-forte) at measure 88, *mp* (mezzo-piano) at measure 109, *f* (forte) at measure 115, and *ff* (fortissimo) at measure 128. A box containing the letter 'G' is placed above the staff at measure 88. The score ends with a double bar line at measure 135.

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

Detailed description: This system contains measures 88 through 93. It begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth notes, some with accents. A box labeled 'G' is placed above the eighth note in measure 90. A dynamic marking of *mf* is centered below the staff. A double line is drawn under the first two measures.

94

Detailed description: This system contains measures 94 through 101. The notation continues with eighth notes and accents, maintaining the *mf* dynamic.

102

Detailed description: This system contains measures 102 through 108. The notation continues with eighth notes and accents.

109

mp *mf*

Detailed description: This system contains measures 109 through 114. The dynamic marking changes to *mp* in measure 109 and back to *mf* in measure 113.

115

f

Detailed description: This system contains measures 115 through 122. The dynamic marking changes to *f* in measure 117.

123

Detailed description: This system contains measures 123 through 127. The notation features a series of dotted eighth notes.

128

ff

Detailed description: This system contains measures 128 through 134. The dynamic marking changes to *ff* in measure 128. The notation features long, sweeping slurs over groups of notes.

135

Detailed description: This system contains measures 135 through 141. The notation continues with slurred notes, ending with a final measure containing a quarter rest.

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

Detailed description: This is a musical score for Alto Viola, measures 24 to 68. The score is written in 12/8 time. It consists of ten staves of music. Measure 24 starts with a dynamic of *f*. Measure 29 is marked with a box containing the letter 'C'. Measure 37 has dynamics *mf*, *mp*, and *f*. Measure 42 is marked with a box containing the letter 'D' and has dynamics *mf*, *p*, and *mf*. Measure 47 has dynamics *p* and *mf*. Measure 52 is marked with a box containing the letter 'E' and has dynamics *f* and *mf*. Measure 57 has a dynamic of *p*. Measure 63 has dynamics *mp* and *mf*. Measure 68 is marked with a box containing the letter 'F' and the tempo marking 'Presto' with a quarter note equal to 168. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ban (Beat) – Chen Yi – Alto Viola

73

80

87

94

102

109

117

124

132

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



Scan or click here to
listen



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



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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

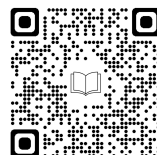
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Native American Étude – Brent Michael Davids – Full Score

7 **A**

S. *p* 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. *f* 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*

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**

S. *f* Hey Oh Hey Oh

A. *f* Hey Oh Hey Oh Hey - ah - ey -

T. *f* 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* **♩ = 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 **(♩ = 88)** *p* *f* **(♩ = 96)** **(♩ = 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 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 **(♩ = 112)** *p* *f* **(♩ = 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

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

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

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 *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 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 **♩ = 208** ***f***

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* 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 ohHey-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

Bass in C

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

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 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-

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 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** **(♩ = 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]** **(♩ = 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

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* $(\text{♩} = 120)$ 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 B♭

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

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 - 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

Bass in F

Native American Étude

Brent Michael Davids

$\text{♩} = 104$
p 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 Hey-ah Hey Oh Hey-ah - oh Hey - ah Hey -

22 oh Hey - ah Hey -

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 *p*

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* 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-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 F

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

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

51 *p* *f*

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

55 $\text{F} \text{♩} = 208$ *p* *f*

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

59 *p* *f*

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* *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 in E♭

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 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** **(♩ = 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

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 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 -

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♭

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 E \flat

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 $\text{♩} = 96$ $\text{♩} = 132$ *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 $\text{♩} = 208$ *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

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

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* Hey -

Native American Étude – Brent Michael Davids – Bass in Eb

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.** (♩ = 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 *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-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 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 $\text{♩} = 104$ 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-

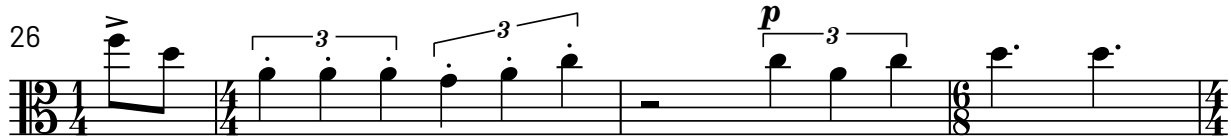
9 A
ey Yah - ey Yah - ey Yah - ey Ah Hey Oh Ah

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

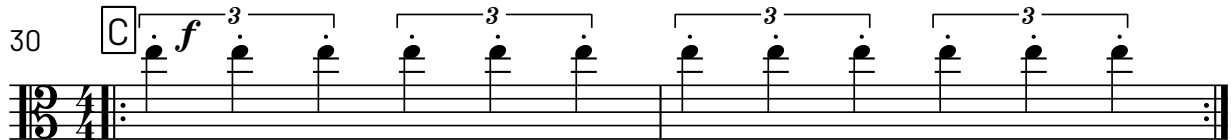
17 B *p* *f*
Hey Oh Ah Hey-ah - oh

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

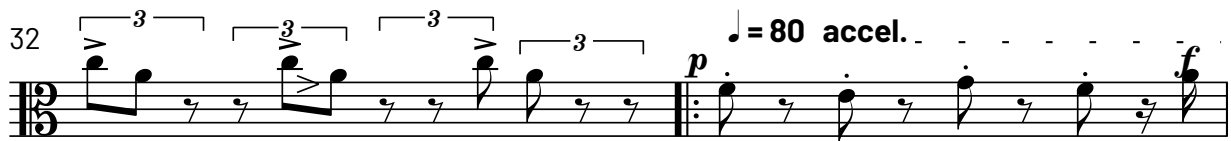
Native American Étude – Brent Michael Davids – Soprano Viola

26 

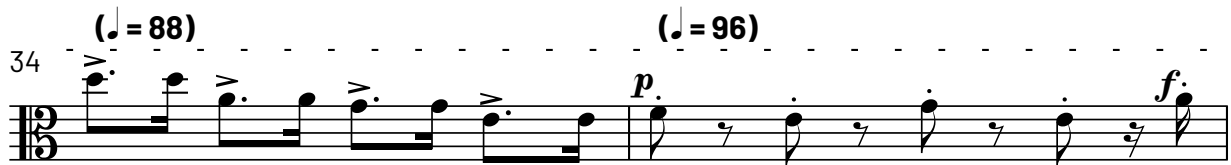
Hey-oh Hey Oh Ah Hey Oh Ah Ah Hey oh

30 

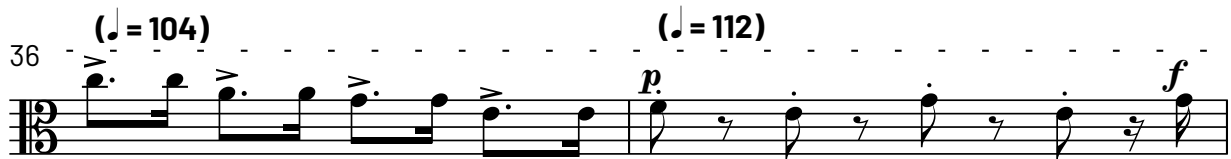
Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

32 

Hey ah Hey oh Hey ah Dey Dah Dey Doh Ah

34 

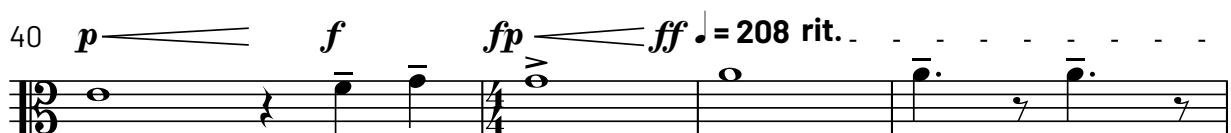
Hey - ah Hey - oh Hey - ah Hey - oh Dey Dah Dey Doh Ah

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)** **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]** **(♩ = 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
 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 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.galafagello.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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(<https://doi.org/10.21061/conducting>)



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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. The score is in 5/8 time with a tempo of ♩ = 144. Dynamics include *p* foreboding and *f* fiercely.



Musical score for Soprano, Alto, Tenor, and Bass parts, measures 7-11. Measure 7 is marked with a '7' above the staff.

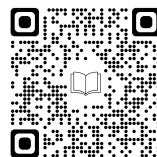
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Scan or click here to access the full digital text
(<https://doi.org/10.21061/conducting>)



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Bulletproof – Gala Flagello – Full Score

13

S.
A.
T.
B.

p
p
p
p

19

S.
A.
T.
B.

f
f
f
f

p
p
p
p

28

S.
A.
T.
B.

mf searching
mf searching
mf searching
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 sharp (F#) and a common time signature. The dynamics are marked *f* (forte) throughout. The Soprano part features a melodic line with slurs and accents. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns and slurs.

44

Musical score for measures 44-47. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The dynamics are marked *p* (piano) throughout. The Soprano part has a melodic line with slurs. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns and slurs.

48

Musical score for measures 48-51. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The dynamics are marked *ff* (fortissimo) throughout. The Soprano part has a melodic line with slurs. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns and slurs.

Soprano in C

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

Musical notation for measures 1-5. The piece is in 5/8 time. The first measure starts with a piano (*p*) dynamic and the instruction "foreboding". The music features a series of eighth and sixteenth notes with accents. The final measure of this system is marked with a forte (*f*) dynamic and the instruction "fiercely".

Musical notation for measures 6-11. The music continues with eighth and sixteenth notes, maintaining the "foreboding" character. The key signature changes to one sharp (F#) in measure 10. The system ends with a forte (*f*) dynamic.

Musical notation for measures 12-18. The music features a series of eighth notes with accents. The dynamic is marked piano (*p*) at the end of the system.

Musical notation for measures 19-25. The music features a series of eighth notes with accents. The dynamic is marked forte (*f*) at the end of the system.

Musical notation for measures 26-31. The music features a series of eighth notes with accents. The dynamic is marked piano (*p*) at the end of the system.

Musical notation for measures 32-37. The music features a series of eighth notes with accents. The dynamic is marked mezzo-forte (*mf*) with the instruction "searching".

Bulletproof – Gala Flagello – Soprano in C

39

44

f

p

ff

The image shows two staves of musical notation for a soprano part. The first staff, starting at measure 39, features a series of eighth notes with accents and a dynamic marking of *f*. The second staff, starting at measure 44, includes a crescendo hairpin leading to a *p* dynamic, followed by a decrescendo hairpin leading to a *ff* dynamic. The notation includes various note values, rests, and articulation marks.

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 is written in bass clef with a 5/8 time signature. It consists of six staves of music, each starting with a measure number (1, 6, 12, 19, 26, 32). The score includes various dynamic markings and performance instructions:

- Staff 1: Starts with *p* foreboding, followed by a crescendo leading to *f* fiercely.
- Staff 2: Continues with *f* dynamics.
- Staff 3: Features a decrescendo leading to *p* dynamics.
- Staff 4: Features a decrescendo leading to *f* dynamics.
- Staff 5: Features a decrescendo leading to *p* dynamics.
- Staff 6: Features a decrescendo leading to *mf* searching.

Bulletproof – Gala Flagello – Bass in C

39

45

f

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

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

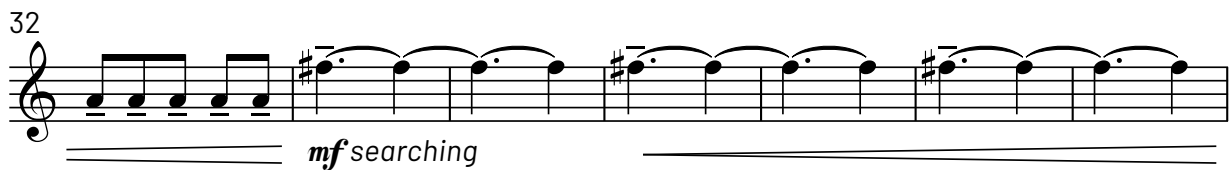
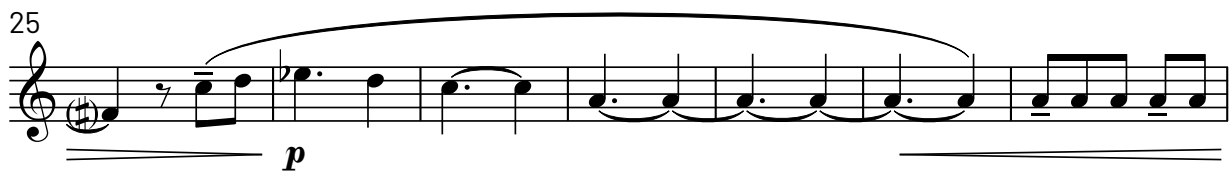
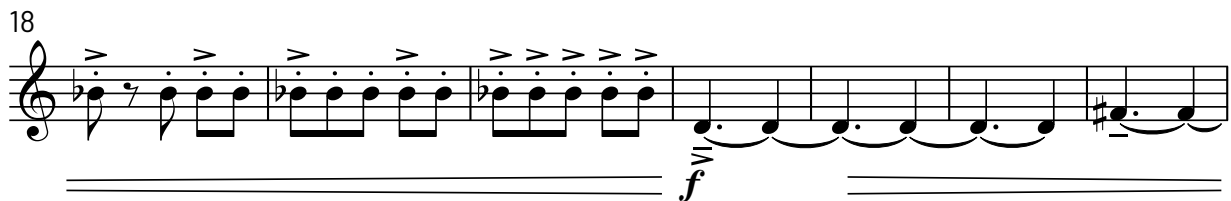
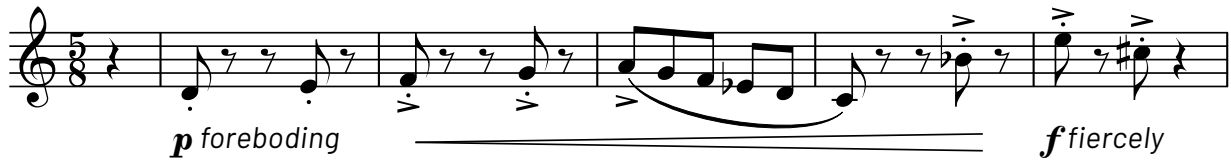
ff

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

39

f

44

p *ff*

The image shows two staves of musical notation for a soprano part in E-flat major. The first staff, starting at measure 39, features a series of eighth notes with accents and a dynamic marking of *f*. The second staff, starting at measure 44, includes a crescendo hairpin leading to a *p* dynamic, followed by a decrescendo hairpin leading to a *ff* dynamic. The notation includes various note values, rests, and articulation marks.

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♭

Musical score for Alto in E♭, measures 39-45. The score is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 39 starts with a dynamic marking of *f* and contains a series of eighth notes with accents. A slur covers measures 39-41. Measure 42 begins with a dynamic marking of *p* and features a crescendo hairpin. The music continues with eighth notes and rests, ending at measure 45 with a dynamic marking of *ff* and a double bar line.

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♭

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 features a dynamic range from *f* to *ff*. Measure 39 begins with a forte (*f*) dynamic and a slur over a series of eighth notes. Measure 44 starts with a piano (*p*) dynamic, indicated by a hairpin, and ends with a fortissimo (*ff*) dynamic. The notation includes various note values, slurs, and dynamic markings.

Alto Viola

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

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

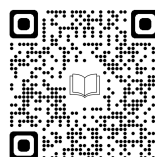
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Viola Parts

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.

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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*

mp *p* *pp* *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 $\overset{3}{\text{trill}}$ **p** **pp** $\overset{3}{\text{trill}}$ **mf** $\overset{3}{\text{trill}}$ **p** **ppp**

Alto in C

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 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 C

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

sfp \rightrightarrows *ff* *ff* *p* \rightrightarrows *sfp*

sfp *sfp* *sfp* \rightrightarrows *ff* *pp sub.* \rightrightarrows *sfp*

\rightrightarrows *sfpp* \rightrightarrows

mp \rightrightarrows *p* \rightrightarrows *pp* \rightrightarrows *mf* \rightrightarrows *p* \rightrightarrows *ppp*

Bass in C

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

3

5

7

ff *ff* *ff* *p* *sfp*

sfp *sfp* *sfp* *ff* *pp sub.* *sfp*

ff *pp*

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

Soprano in B \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

ff ***ff*** ***p*** ***sfz*** ***sfz***

sfz ***sfz*** ***sfz*** ***ff*** ***p*** ***sfz***

ff ***pp cantabile***

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

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** **sfp** **ff** **p** **sfp**

sfp **sfp** **sfp** **ff** **pp sub.** **sfp**

sfp **ff** **pp cantabile**

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

Tenor in F

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

sfz *ff* *ff* *p* *sfz*
 3 *sfz* *sfz* *sfz* *ff* *pp sub.* *sfz*
 5 *sfz*
 7 *mp* *p* *pp* *mf > p > ppp*

Bass in F

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff ff ff $\overset{3}{p}$ sfp

$\overset{3}{\text{sfp}}$ sfp sfp $\overset{3}{\text{ff}}$ pp sub. $\overset{3}{\text{sfp}}$

$\overset{3}{\text{ff}}$ $\overset{3}{\text{pp}}$

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

sfp sfp sfp ff p sfp

ff pp cantabile

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 3 3 ff pp sub. 3 3 sfp

3 3 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* sfpp

³ *sfpp* *sfpp* *sfpp* ff *pp sub.* sfpp

⁵ sfpp

⁷ *mp* *p* *pp* *mf* *p* *ppp*

Bass in E \flat

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff *ff* *ff* *p* *sfz*
 3 *sfz* *sfz* *sfz* 3 3 *ff* *pp sub.* 3 3 *sfz*
 5 3 3 *ff* 3 *pp*
 7 *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*

7 *mp* *p* *pp* *mf* > *p* > *ppp*

Alto Viola

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff *p* *sfp* *ff* *p* *sfp*
sfp *sfp* *sfp* *ff* *pp sub.* *sfp*
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

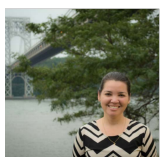
Style: Marcato

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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Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

Soprano

Alto

Tenor

Bass

mp



9

S.

A.

T.

B.

mf

mf

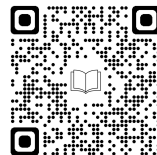
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Viola Parts

Tumbao Pesante – Ivette Herryman Rodríguez – Full Score

18

S. *f*

A. *f*

T. *f*

B. *f*

27 *accel.*

36 *ff* *ff* *ff* *ff* $\text{♩} = 138$

Detailed description: This is a musical score for a piece titled 'Tumbao Pesante' by Ivette Herryman Rodríguez. The score is presented in four systems, each with four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The first system (measures 18-26) features a dynamic marking of *f* (forte) for all parts. The second system (measures 27-35) includes an *accel.* (accelerando) marking above the Soprano staff. The third system (measures 36-44) features a dynamic marking of *ff* (fortissimo) for all parts. The tempo marking $\text{♩} = 138$ is placed above the first staff of the third system. The score includes various musical notations such as notes, rests, and slurs, with articulation marks (v) placed above many notes.

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

♩. = 132

19 *f*

26 *accel.*

33 *ff* ♩. = 138

39

45 *f*

51 *accel.*

56 ♩. = 144 *ff*

V.S.

Tumbao Pesante – Ivette Herryman Rodríguez – Soprano in C

62

68

74

fff

sfz

sfz

8

div.

unis.

Detailed description: This 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 triplet of eighth notes, 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 triplet of eighth notes. The third staff (measures 74-74) starts with a fermata over a whole note, followed by a dynamic shift to *sfz* and a melodic line. The score includes performance instructions such as *div.* (divisi) and *unis.* (unison).

Alto in C

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

12

18

25

31 **accel.**

36 $\text{♩} = 138$

41

Tumbao Pesante – Ivette Herryman Rodríguez – Alto in C

45

51 **accel.**

56 $\text{♩} = 144$

63

70

74

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. The staff contains seven measures of music. The first measure is a whole rest. The subsequent measures contain eighth notes with stems pointing down, each marked with a 'v' (accents) and a dot below it. The notes are: G2, A2, B2, C3, B2, A2, G2.

8

Musical staff 2: Bass clef. The staff contains five measures of music. The notes are: F#2, G2, A2, B2, C3, B2, A2, G2. The first measure has an accent ('v') and a dot below it. The second measure has an accent ('v'), a dot below it, and a dynamic marking of *mf*. The fifth measure has an accent ('v') and a dot below it.

13

Musical staff 3: Bass clef. The staff contains five measures of music. The notes are: G2, A2, B2, C3, B2, A2, G2. Each note has an accent ('v') and a dot below it.

18

Musical staff 4: Bass clef. The staff contains seven measures of music. The notes are: G2, A2, B2, C3, B2, A2, G2. The first measure has an accent ('v') and a dot below it. The second measure has an accent ('v') and a dot below it. The third measure has an accent ('v') and a dot below it. The fourth measure has an accent ('v') and a dot below it, followed by a dynamic marking of *f*. The fifth measure has an accent ('v') and a dot below it. The sixth measure has an accent ('v') and a dot below it. The seventh measure has an accent ('v') and a dot below it.

25

Musical staff 5: Bass clef. The staff contains six measures of music. The notes are: F#2, G2, A2, B2, C3, B2, A2, G2. Each note has an accent ('v') and a dot below it.

31

accel.

Musical staff 6: Bass clef. The staff contains five measures of music. The notes are: G2, A2, B2, C3, B2, A2, G2. Each note has an accent ('v') and a dot below it.

36

$\text{♩} = 138$

Musical staff 7: Bass clef. The staff contains six measures of music. The notes are: G2, A2, B2, C3, B2, A2, G2. Each note has an accent ('v') and a dot below it. The first measure has a dynamic marking of *ff*.

Tumbao Pesante – Ivette Herryman Rodríguez – Bass in C

41

47

accel.

55 ♩. = 144

62

70

78

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 of music. The first staff, starting at measure 62, contains a melodic line with various notes and rests, including a half note with a slur. The second staff, starting at measure 68, continues the melody and includes a dynamic marking of *fff* (fortissimo) and a slur over a group of notes. The third staff, starting at measure 74, features a whole rest for the first measure, followed by a note with a dynamic marking of *sfz* (sforzando) and a *div.* (diviso) instruction. The final measure of the third staff has a dynamic marking of *sfz* and a *unis.* (unisono) instruction. A rehearsal mark '8' is placed above the first measure of the third staff.

Alto in B \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 B \flat

45

51 **accel.**

56 $\text{♩} = 144$
ff

63 **fff**

70

74 **8** **div.** **unis.**
sfz **sfz**

Tenor in B \flat

Tumbao Pesante

Ivette Herryman Rodríguez

♩. = 132

mp

7

mf

12

18

f

27 *accel.*

34 ♩. = 138

ff

40

Tumbao Pesante – Ivette Herryman Rodríguez – Tenor in B \flat

45 **accel.**

53 $\text{♩} = 144$

61

70 *div.* *unis.* ***fff***

78 *div.* *unis.* *div.*

sfz sfz ***sfz***

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.**

$\text{♩} = 138$

36

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 $\text{♩} = 138$

40 *ff*

Tumbao Pesante – Ivette Herryman Rodríguez – Tenor in F

45 **accel.**

53 ♩. = 144

61 **ff**

70 div. unis. **sfz** **fff**

78 div. unis. div. **sfz** **sfz**

Bass in F

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

13

mf

18

f

25

31

accel.

36

$\text{♩} = 138$

ff

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 melody, marked with a fortissimo (*fff*) dynamic and includes a 'div.' (divisi) instruction. The third staff (measures 74-74) shows a rest for 8 measures, followed by a single note marked with a sforzando (*sfz*) dynamic and a 'unis.' (unison) instruction. The key signature is E-flat major, indicated by one flat.

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

sfz

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♭

Tumbao Pesante

Ivette Herryman Rodríguez

♩. = 132

8

13

18

25

31 **accel.**

36 - ♩. = 138

mf

f

ff

Tumbao Pesante – Ivette Herryman Rodríguez – Bass in E \flat

41

47 accel.

55 ♩ = 144

62

70 unis.

78 div. unis. div.

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

sfz

sfz

div.

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 (F4, A4, C5) marked with a *v* (vibrato) and a slur. Measure 63 continues with a whole note chord (F4, A4, C5) marked with a *v*. Measure 64 has a whole note chord (F4, A4, C5) marked with a *v*. Measure 65 has a whole note chord (F4, A4, C5) marked with a *v*. Measure 66 has a whole note chord (F4, A4, C5) marked with a *v*. Measure 67 has a whole note chord (F4, A4, C5) marked with a *v*. Measure 68 starts with a whole note chord (F4, A4, C5) marked with a *v*, followed by a whole note chord (F4, A4, C5) marked with a *v*. Measure 69 has a whole note chord (F4, A4, C5) marked with a *v*. Measure 70 has a whole note chord (F4, A4, C5) marked with a *v*. Measure 71 has a whole note chord (F4, A4, C5) marked with a *v*. Measure 72 has a whole note chord (F4, A4, C5) marked with a *v*. Measure 73 has a whole note chord (F4, A4, C5) marked with a *v*. Measure 74 has a whole note chord (F4, A4, C5) marked with a *v*. The score includes dynamic markings *fff* at measure 68, *sfz* at measure 74, and *sfz* at measure 78. There are also performance instructions: *div.* (divisi) at measure 74 and *unis.* (unison) at measure 78. A fermata is placed over measure 74, and a final double bar line is at the end of measure 78.

Alto Viola

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 Viola

45

f

51

accel. -----

ff

56

$\text{♩} = 144$

ff

63

fff

70

74

8

div.

unis.

sfz *sfz*

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

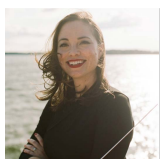
Style: Lyrical

Pedagogical Elements: Chorale, fermatas, starting on a beat other than 1

Additional Pedagogical Opportunities:

- Melding
- Shifting beat emphasis

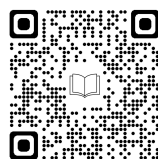
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Legend of the Moonlight Above

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 key signature has one flat (B-flat) and the time signature is 4/4. A tempo marking of ♩ = 58 is shown above the Soprano staff. The Soprano, Alto, and Tenor parts begin with a quarter rest followed by a series of quarter notes. The Bass part begins with a half rest followed by quarter notes. A double bar line is present at the end of measure 4.



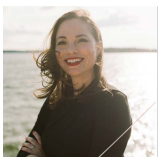
5

A

S.
A.
T.
B.

Detailed description: This block contains measures 5 through 8 of the vocal score. A box labeled 'A' is placed above the Soprano staff at the beginning of measure 5. The notation continues with quarter notes and half notes for all parts. A double bar line is present at the end of measure 8.

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Legend of the Moonlight Above – Jennifer Jolley – Full Score

9 B

S.
A.
T.
B.

This system of music covers measures 9 through 12. 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 common time signature. Each vocal line begins with a long, sweeping melodic line that spans across the first two measures of the system. In measure 9, there are fermatas over the final notes of the Soprano, Alto, and Tenor parts. A box containing the letter 'B' is positioned above the Soprano staff in measure 10. The Bass line provides a steady accompaniment with quarter and eighth notes.

13

S.
A.
T.
B.

This system of music covers measures 13 through 16. It continues the vocal lines from the previous system. The Soprano, Alto, and Tenor parts have long, continuous melodic lines with fermatas at the end of each line in measure 16. The Bass line continues with a similar accompaniment pattern.

17

S.
A.
T.
B.

This system of music covers measures 17 through 20. The vocal lines continue with their respective melodic patterns. The Soprano and Alto parts have fermatas at the end of their lines in measure 20. The Bass line provides accompaniment throughout.

Legend of the Moonlight Above – Jennifer Jolley – Full Score

21

S.
A.
T.
B.

This musical system covers measures 21 through 24. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano, Alto, and Tenor parts are written in treble clef with a key signature of one flat (B-flat). The Bass part is written in bass clef with the same key signature. The music consists of quarter and eighth notes, with long horizontal lines above the vocal staves indicating sustained notes or breath marks. The system is divided into four measures by vertical bar lines.



25

S.
A.
T.
B.

This musical system covers measures 25 through 28. It features the same four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The notation continues with quarter and eighth notes, and long horizontal lines above the vocal staves. The system is divided into four measures by vertical bar lines.

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

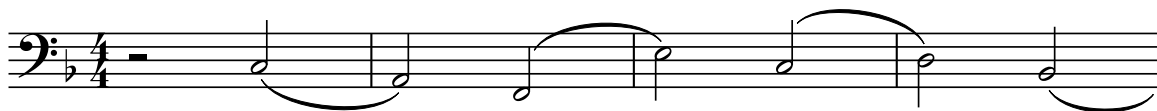
25

Bass in C

Legend of the Moonlight Above

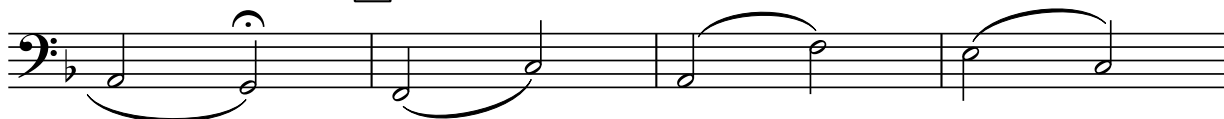
Jennifer Jolley

♩ = 58



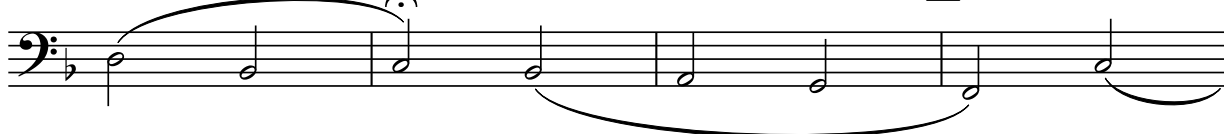
5

A



9

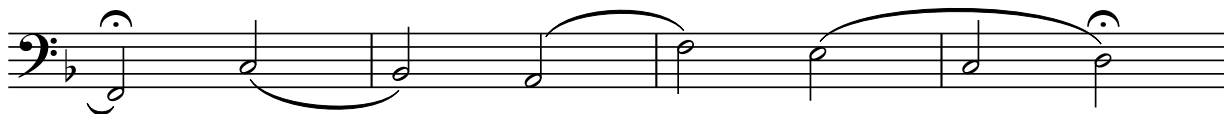
B



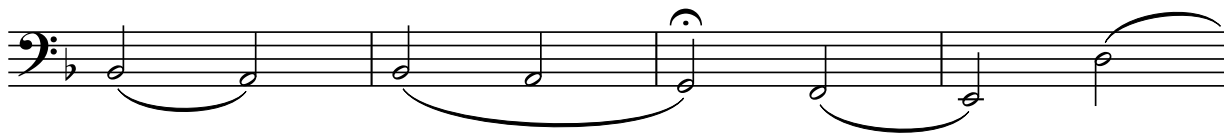
13



17



21



25



Soprano in B \flat

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

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 **A**

9 **B**

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

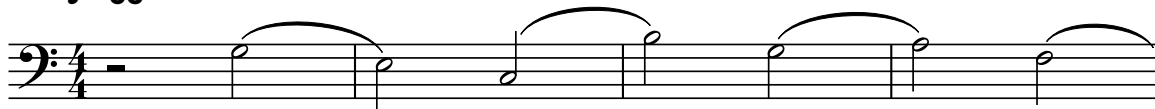
25

Bass in F

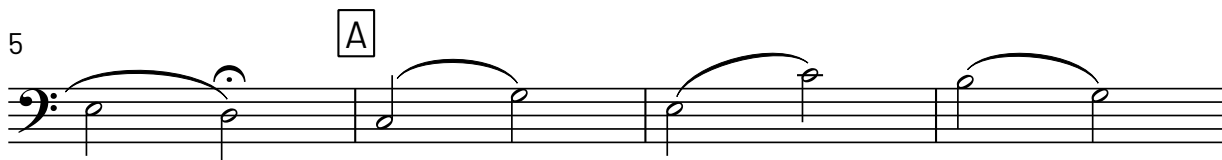
Legend of the Moonlight Above

Jennifer Jolley

♩ = 58



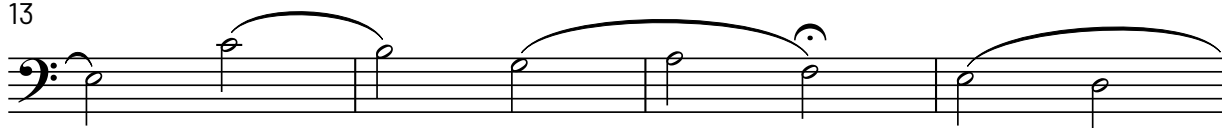
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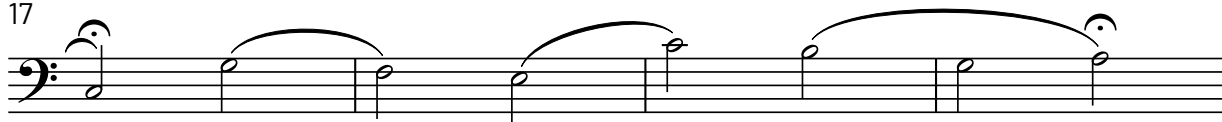
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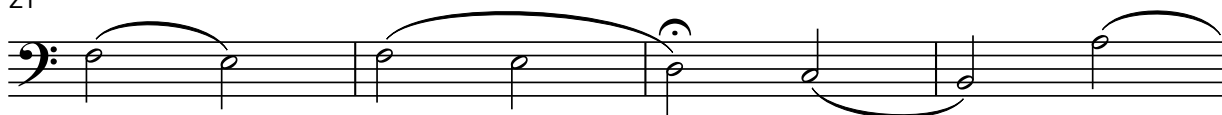
13



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

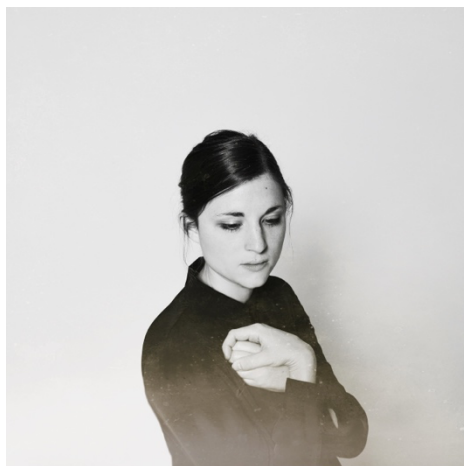
25

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

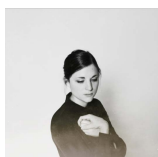
Style: Marcato

Pedagogical Element: Starting on a beat other than 1

Additional Pedagogical Opportunities:

- Dead beats
- Gesture of syncopation

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Offbeat

Molly Joyce

Forward ♩ = 126

Soprano
f sempre

Alto
f sempre

Tenor
f sempre

Bass
f sempre



10

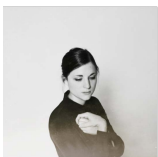
S.

A.

T.

B.

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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 with accents, often beamed in pairs, and rests. Measures 2 and 4 contain whole rests.

Musical notation for measures 9-17. Measure 9 starts with a fermata. Measure 10 contains a double bar line with a '2' above it, indicating a two-measure rest. The notation continues with eighth notes and rests.

Musical notation for measures 18-25. Measure 18 starts with a fermata. Measure 20 contains a double bar line with a '2' above it, indicating a two-measure rest. The notation continues with eighth notes and rests.

Musical notation for measures 26-32. Measure 26 starts with a double bar line and a '2' above it, indicating a two-measure rest. The notation continues with eighth notes and rests, ending with a double bar line.

Alto in C

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

18

26

Tenor in C

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

18

26

Bass in C

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

2

18

2

26

2

Soprano in B \flat

Offbeat

Molly Joyce

Forward $\text{♩} = 126$

Musical notation for measures 1-8. The piece is in 2/4 time. The notation consists of a single treble clef staff with a key signature of one flat (B \flat). The melody is written in a rhythmic pattern of eighth notes and rests. The first measure starts with a quarter rest, followed by an eighth note G \flat with a fermata, an eighth rest, and a quarter rest. This pattern repeats. The eighth notes are marked with accents (>). The dynamic marking *f sempre* is written below the staff.

Musical notation for measures 9-17. Measure 9 begins with a fermata over a quarter rest. 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 rests, including accents and fermatas.

Musical notation for measures 18-25. Measure 18 starts with a fermata over a quarter rest. Measures 19-20 contain a double bar line with a '2' above it, indicating a two-measure rest. The notation continues with eighth notes and rests, including accents and fermatas.

Musical notation for measures 26-32. Measure 26 starts with a double bar line with a '2' above it, indicating a two-measure rest. The notation continues with eighth notes and rests, including accents and fermatas. The piece ends with a double bar line at the end of measure 32.

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 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 written below the first measure.

Musical notation for measures 9-17. Measure 9 starts with an eighth note and an accent. Measures 10-11 contain eighth notes with accents. Measure 12 is a whole rest with a '2' above it. Measures 13-17 continue with eighth notes and accents.

Musical notation for measures 18-25. Measures 18-21 contain eighth notes with accents. Measure 22 is a whole rest with a '2' above it. Measures 23-25 continue with eighth notes and accents.

Musical notation for measures 26-32. Measure 26 is a whole rest with a '2' above it. Measures 27-32 contain eighth notes with accents, ending 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 written 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 15-17 have 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 a quarter note with an accent. Measure 23 is a whole rest. Measure 24 is a whole rest. 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. Measures 27-28 have eighth notes with accents. Measure 29 is a whole rest. Measures 30-31 have eighth notes with accents. Measure 32 has eighth notes with accents and ends with a double bar line.

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 rest. The second measure contains a dotted quarter note followed by an eighth rest. This pattern repeats in measures 3-8. The notes are: G2 (measures 2, 4, 6, 8), F2 (measures 3, 5, 7), and E2 (measures 2, 3, 4, 5, 6, 7, 8). The dynamic marking *f* *sempre* is placed below the first note.

Musical notation for measures 9-17. Measure 9 starts with a half rest. Measures 10-11 contain a dotted quarter note followed by an eighth rest (G2, F2, E2). Measure 12 contains a half rest. Measures 13-17 contain a dotted quarter note followed by an eighth rest (G2, F2, E2). A fermata with a '2' above it is placed over measures 12 and 13.

Musical notation for measures 18-25. Measures 18-21 contain a dotted quarter note followed by an eighth rest (G2, F2, E2). Measure 22 contains a half rest. Measures 23-25 contain a dotted quarter note followed by an eighth rest (G2, F2, E2). A fermata with a '2' above it is placed over measures 22 and 23.

Musical notation for measures 26-32. Measure 26 contains a half rest. Measures 27-32 contain a dotted quarter note followed by an eighth rest (G2, F2, E2). A fermata with a '2' above it is placed over measures 26 and 27.

Alto in F

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

2

18

2

26

2

Tenor in F

Offbeat

Molly Joyce

Forward ♩ = 126

First staff of music, measures 1-6. Includes dynamic marking *f* sempre.

Second staff of music, measures 9-14. Includes a fermata with a '2' above it.

Third staff of music, measures 18-23. Includes a fermata with a '2' above it.

Fourth staff of music, measures 26-31. Includes a fermata with a '2' above it.

Bass in F

Offbeat

Molly Joyce

Forward ♩ = 126



f sempre

9



18



26



Soprano in Eb

Offbeat

Molly Joyce

Forward ♩ = 126

Musical notation for the first staff of the piece. It features a treble clef and a 2/4 time signature. The music consists of eighth notes with stems pointing down, each marked with a 'v' and a dot above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests in the second and fourth measures. The dynamic marking *f sempre* is written below the staff.

Musical notation for the second staff of the piece. It features a treble clef and a 2/4 time signature. The music consists of eighth notes with stems pointing down, each marked with a 'v' and a dot above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests in the second and fourth measures. A fermata is placed over the eighth note in the third measure, with a '2' above it. The dynamic marking *f sempre* is written below the staff.

Musical notation for the third staff of the piece. It features a treble clef and a 2/4 time signature. The music consists of eighth notes with stems pointing down, each marked with a 'v' and a dot above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests in the second and fourth measures. A fermata is placed over the eighth note in the third measure, with a '2' above it. The dynamic marking *f sempre* is written below the staff.

Musical notation for the fourth staff of the piece. It features a treble clef and a 2/4 time signature. The music consists of eighth notes with stems pointing down, each marked with a 'v' and a dot above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests in the second and fourth measures. A fermata is placed over the eighth note in the first measure, with a '2' above it. The dynamic marking *f sempre* is written below the staff.

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 22-23 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 notation for the first staff, measures 1-6. The key signature is one flat (B \flat), and the time signature is 2/4. The music consists of eighth notes with stems pointing down, alternating between the bass and treble clef positions. The first measure contains two eighth notes, followed by a quarter rest. The second measure contains two eighth notes, followed by a quarter rest. The third measure contains two eighth notes, followed by a quarter rest. The fourth measure contains two eighth notes, followed by a quarter rest. The fifth measure contains two eighth notes, followed by a quarter rest. The sixth measure contains two eighth notes, followed by a quarter rest. The dynamic marking *f* *sempre* is written below the first measure.

Musical notation for the second staff, measures 7-12. The key signature is one flat (B \flat), and the time signature is 2/4. The music consists of eighth notes with stems pointing down, alternating between the bass and treble clef positions. The first measure contains two eighth notes, followed by a quarter rest. The second measure contains two eighth notes, followed by a quarter rest. The third measure contains two eighth notes, followed by a quarter rest. The fourth measure contains two eighth notes, followed by a quarter rest. The fifth measure contains two eighth notes, followed by a quarter rest. The sixth measure contains two eighth notes, followed by a quarter rest. The dynamic marking *f* *sempre* is written below the first measure. A fermata is placed over the eighth notes in the third measure, with a '2' above it, indicating a two-measure rest.

Musical notation for the third staff, measures 13-18. The key signature is one flat (B \flat), and the time signature is 2/4. The music consists of eighth notes with stems pointing down, alternating between the bass and treble clef positions. The first measure contains two eighth notes, followed by a quarter rest. The second measure contains two eighth notes, followed by a quarter rest. The third measure contains two eighth notes, followed by a quarter rest. The fourth measure contains two eighth notes, followed by a quarter rest. The fifth measure contains two eighth notes, followed by a quarter rest. The sixth measure contains two eighth notes, followed by a quarter rest. The dynamic marking *f* *sempre* is written below the first measure. A fermata is placed over the eighth notes in the fifth measure, with a '2' above it, indicating a two-measure rest.

Musical notation for the fourth staff, measures 19-24. The key signature is one flat (B \flat), and the time signature is 2/4. The music consists of eighth notes with stems pointing down, alternating between the bass and treble clef positions. The first measure contains two eighth notes, followed by a quarter rest. The second measure contains two eighth notes, followed by a quarter rest. The third measure contains two eighth notes, followed by a quarter rest. The fourth measure contains two eighth notes, followed by a quarter rest. The fifth measure contains two eighth notes, followed by a quarter rest. The sixth measure contains two eighth notes, followed by a quarter rest. The dynamic marking *f* *sempre* is written below the first measure. A fermata is placed over the eighth notes in the first measure, with a '2' above it, indicating a two-measure rest.

Soprano Viola

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

18

26

Alto 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 G4 line, each with a fermata. The first measure has a fermata on the eighth note, followed by a quarter rest. This pattern repeats every two measures. The dynamic marking *f sempre* is written below the staff.

Musical notation for measures 9-17. Measure 9 starts with a fermata on the eighth note. Measures 10-11 contain a whole rest with a '2' above it. Measures 12-17 continue with the eighth-note pattern with fermatas, alternating with quarter rests.

Musical notation for measures 18-25. Measures 18-20 continue with the eighth-note pattern with fermatas. Measures 21-22 contain a whole rest with a '2' above it. Measures 23-25 continue with the eighth-note pattern with fermatas.

Musical notation for measures 26-32. Measures 26-27 contain a whole rest with a '2' above it. Measures 28-32 continue with the eighth-note pattern with fermatas.

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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)

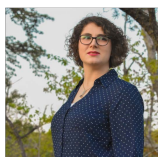
Tempo: Slow

Style: Lyrical

Additional Pedagogical Opportunities:

- Accelerando
- Cues/soloists
- Ritardando

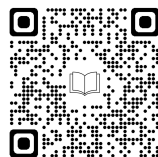
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Addolcimento (Sweetly, Softening)

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.**

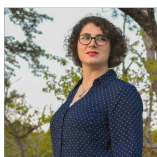
S. *p* *molto decrescendo* niente

A. *p* *molto decrescendo* niente

T. *p* *molto decrescendo* niente

B. *p* *molto decrescendo* niente

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Soprano in C

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp

accel.

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* \rightarrow 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 $\text{♩} = 80$ 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** **accel.**

6 **A tempo** **rall.** **p** **molto decrescendo** **niente**

Bass in F

Addolcimento (Sweetly, Softening)

Alexis C. Lamb


Adagio ♩ = 80

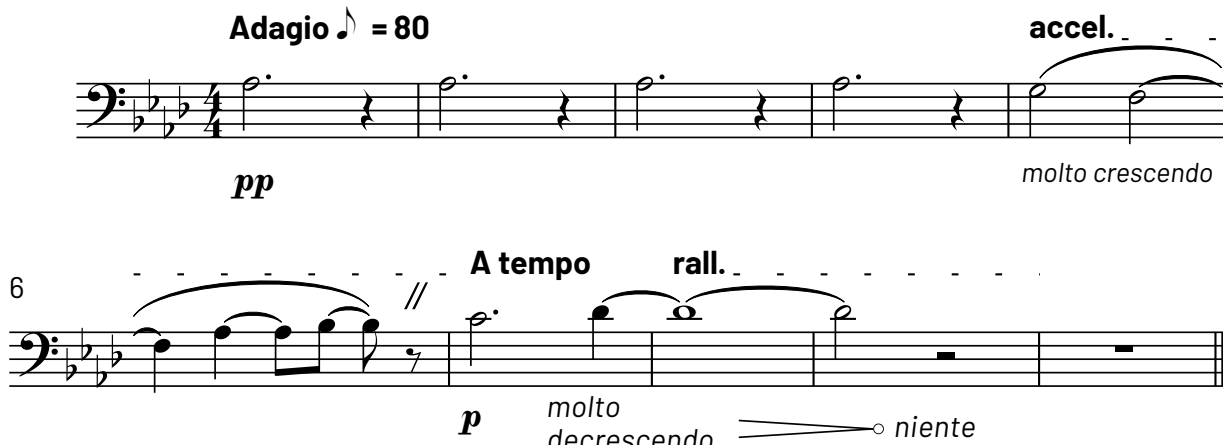
accel. - - -

pp *molto crescendo*

6

A tempo rall.

p *molto decrescendo*  niente



Soprano in E \flat

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp

accel. . . .

molto crescendo

6

A tempo rall. . . .

p *molto decrescendo* $\text{---} \circ$ 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

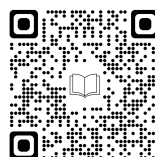
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Festive Fugue

Lynnsey Lambrecht

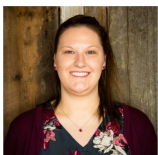
Fast (♩ = ca. 112)

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in 2/4 time and marked 'Fast (♩ = ca. 112)'. The Soprano part begins with a *mp* dynamic and features a melodic line with various ornaments. The Alto part enters later with a *mf* dynamic. The Tenor and Bass parts are currently silent.



Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is in 2/4 time. The Soprano part starts at measure 7 and includes a section marked 'A'. Dynamics include *mp* and *mf*. The Alto part also features a section marked 'A'. The Tenor and Bass parts are currently silent.

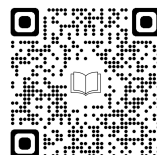
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Festive Fugue – Lynnsey Lambrecht – Full Score

Musical score for measures 13-18. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 13 starts with a soprano line marked with an accent (^) and a dynamic of *mf*. The alto and tenor lines have accents and dynamics of *mf* and *mp*. The bass line has an accent and a dynamic of *mf*. The music features a fugue-like texture with various rhythmic patterns and dynamics.



Musical score for measures 19-23. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 19 starts with a soprano line marked with an accent (^) and a dynamic of *mp*. A box labeled 'B' is above measure 20. The alto and tenor lines have accents and dynamics of *f*. The bass line has an accent and a dynamic of *f*. The music continues with a fugue-like texture and various dynamics.



Musical score for measures 24-28. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 24 starts with a soprano line marked with an accent (^) and a dynamic of *rit.*. The alto and tenor lines have accents and dynamics of *f*. The bass line has an accent and a dynamic of *f*. The music concludes with a fugue-like texture and various dynamics.

Soprano in C

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

6

11 **A**

17 **B**

23 rit.

Alto in C

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

9

14

19

24

mf

mp

f

rit.

A

B

Tenor in C

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

10 A

mf

13

mf mp

19 B

mf f

25 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 ($\text{♩} = \text{ca. } 112$)

6

11

17

23

mp *mf* *mp* *f* *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

14

mf mp

19

f

24

rit.

Tenor in F

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

10 A

13

18 B

24 rit.

Bass in F

Festive Fugue

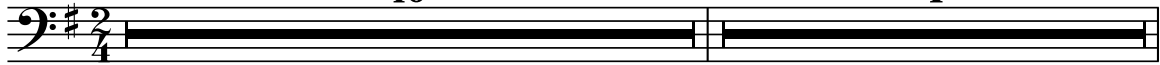
Lynnsey Lambrecht

Fast (♩ = ca. 112)

10

A

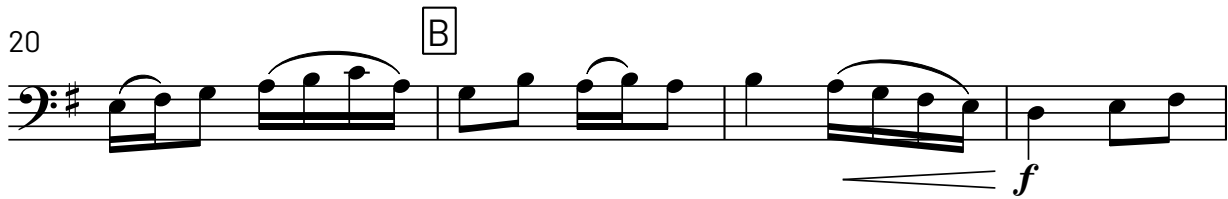
4



15



20



24



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 ($\text{♩} = \text{ca. } 112$)

9

14

19

24

mf

mp

f

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 piece is in 2/4 time. Measure 1 has a 4-measure rest. The music begins in measure 2 with a mezzo-forte (*mf*) dynamic. The notation includes various articulations such as accents (^), slurs, and breath marks (>).

Musical notation for measures 9-13. Measure 9 is marked with a mezzo-piano (*mp*) dynamic. A first ending bracket labeled 'A' spans measures 11 and 12. The notation includes slurs and accents.

Musical notation for measures 14-18. Measure 14 is marked with mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. The notation includes slurs and accents.

Musical notation for measures 19-23. Measure 19 is marked with a forte (*f*) dynamic. A second ending bracket labeled 'B' spans measures 21 and 22. The notation includes slurs and accents.

Musical notation for measures 24-28. Measure 24 is marked with a ritardando (*rit.*) dynamic. The notation includes slurs and accents.

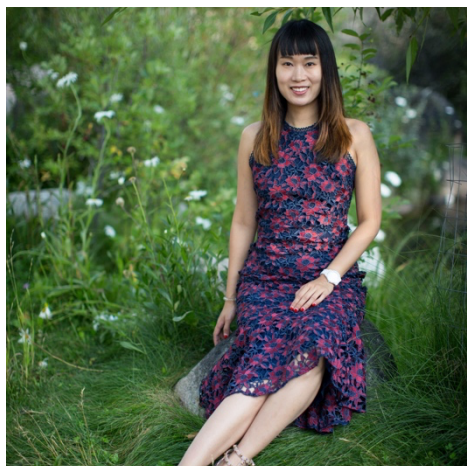
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Shuying Li

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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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*

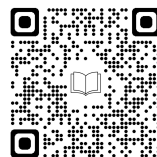
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Étude for Conductors – Shuying Li – Full Score

6

S. *p* *f* *sub. p*

A. *p* *f* *p*

T. *p* *f* *p*

B. *p* *f*



8

S. *mf* *ff* *dim. poco a poco*

A. *mf* *ff* *dim. poco a poco*

T. *mf* *ff* *dim. poco a poco*

B. *p* *ff* *dim. poco a poco*

Étude for Conductors – Shuying Li – Full Score

11

The musical score consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Soprano part begins with a treble clef and a wavy line above the first measure. The Alto part features eighth-note triplets and accents. The Tenor part has quarter notes with accents and a trill. The Bass part has quarter notes with accents and a trill. Dynamics include *mf*, *mp*, and *p*. The score is divided into four measures by vertical bar lines.

S.

A.

T.

B.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *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

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 C

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* *p*

Soprano in B \flat **Étude for Conductors**

Shuying Li

Maestoso ♩ = 72

mp *mf* *f*

mp *fp* *f*

p *f* *sub. p*

mf *ff* *dim. poco a poco*

p

Alto in B \flat

Étude for Conductors

Shuying Li

Maestoso $\text{♩} = 72$

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* *mf* *f* *p* *f* *p* *mf* *ff* *dim. poco a poco* *mf* *mp* *p*

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* *p*

Alto in F

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* 3 *mp* 3 *p*

Tenor in F

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

4

6

8

11

mp *mf* *f* *f* *p* *p* *mf* *ff* *dim. poco a poco* *mf* *mp* *p*

5 3 5

tr *tr*

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*

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* *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 (^). Dynamics are *mp* at the start, *mf* at the end of measure 2, and *f* at the end of measure 2.

Musical notation for measures 3-4. Measure 3 starts with a triplet of chords, each with an accent (^). Measure 4 contains a five-note slur with a five-finger fingering (5) above it, followed by a quarter rest and a dotted half note with an accent (^). Dynamics are *mp* at the start of measure 4, *fp* at the end of measure 4, and *f* at the end of measure 4.

Musical notation for measures 5-6. Measure 5 contains four chords, each with an accent (^). Measure 6 contains a five-note slur with a five-finger fingering (5) above it, followed by a quarter rest and a dotted half note with an accent (^). Dynamics are *p* at the start of measure 5, *f* at the end of measure 5, and *sub. p* at the start of measure 6.

Musical notation for measures 7-8. Measure 7 starts with a trill (tr) over a quarter note, followed by a quarter rest and a quarter note with an accent (^). Measure 8 contains a five-note slur with a five-finger fingering (5) above it, followed by a quarter rest and a dotted half note with an accent (^). Dynamics are *mf* at the start of measure 7, *ff* at the end of measure 7, and *dim. poco a poco* at the start of measure 8.

Musical notation for measures 9-11. Measure 9 contains a five-note slur with a five-finger fingering (5) above it, followed by a quarter rest and a dotted half note with an accent (^). Measure 10 contains a five-note slur with a five-finger fingering (5) above it, followed by a quarter rest and a dotted half note with an accent (^). Measure 11 contains a quarter note with an accent (^) and a dotted half note with an accent (^). Dynamics are *p* at the start of measure 9.

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)

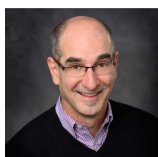
Style: Changing (marcato to lyrical)

Pedagogical Elements: Fermatas, non-English/Italian terminology

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation
- Melding
- Ritardando

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>)



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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 with a key signature of two flats. The Soprano and Alto parts have dynamics of *mf* and *f*. The Tenor and Bass parts are marked with a flat line, indicating they are silent.



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.

[Click here to go to the composer's website](#)



[Scan or click here to listen](#)



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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**

Musical score for measures 61-65, marked with a 'G' rehearsal mark. It features four vocal staves (Soprano, Alto, Tenor, Bass) with dynamics of *ff* and *mf*.

66 **H**

Musical score for measures 66-69, marked with an 'H' rehearsal mark. It features four vocal staves with dynamics of *p* and *f*.

70 **rit.**

Musical score for measures 70-73, marked with a *rit.* instruction. It features four vocal staves with dynamics of *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. *p*

A. *p*

T. *mf*

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

Musical score for measures 84-87, featuring four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes dynamic markings such as *mf* and *p sub.*. A box labeled 'K' is positioned above the Soprano staff at measure 85. A double bar line is present at the end of measure 87.

Musical score for measures 88-91, featuring four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes dynamic markings such as *mp* and *pp*. A double bar line is present at the end of measure 91.

Musical score for measures 92-95, featuring four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes dynamic markings such as *f*, *mp*, and *p*, and a *rit.* marking above the Soprano staff at measure 92. A double bar line is present at the end of measure 95.

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 *p* *mf* *3*

87 K *p sub.* *mp*

91 *pp* *f* *mp* *mp* *rit.* *f*

Alto in C

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A**

13 **B**

18

22 **C** A tempo

31 **D**

mf f mp f mf f mf

3

2

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in C

37 E

mp *f* *f*

45

mf

54 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 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 marking, and a *mp* dynamic marking. The third staff, starting at measure 91, contains a *f* dynamic marking, a *mp* dynamic marking, a *rit.* (ritardando) marking, and a final *f* dynamic marking. 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

2

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



61

G



67

H



70

rit.



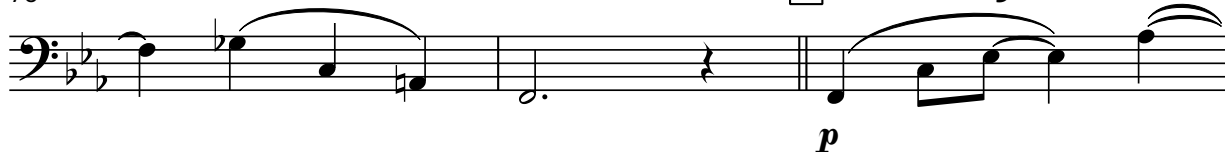
73

|| Más pausado (meno mosso) ♩ = 90

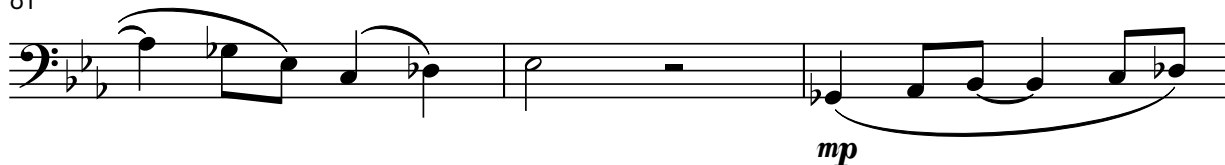
solo



78

J Final nostálgico ♩ = 84


81



Estudio a Cuatro Voces – Ricardo Lorenz – Bass in C

84



mf

87

K

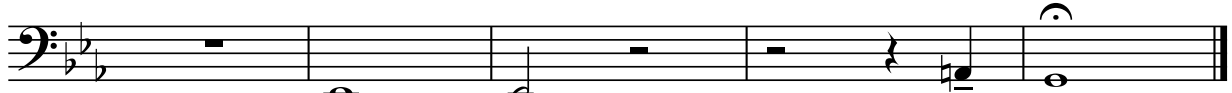


p sub.

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 "Pasacalle 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. Dynamics: *f*. Includes a slur over the first four notes.
- Staff 5:** Measures 23-26. Dynamics: *mf*. Includes a slur over measures 23-25 and a fermata over measure 26. A decrescendo hairpin is shown below the staff.
- Staff 6:** Measures 27-30. Measure 27 is marked with a box 'C' and "A tempo". Dynamics: *mf*. Includes two 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

87 K *p sub.* *mp*

91 *rit.*

pp *f* *mp* *mp* *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 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 *mf*

87 **K** *p sub.* *mp*

91 *f* *mp* *mp* *rit.* *f*

The image shows three staves of musical notation for an Alto in B-flat. The first staff (measures 84-86) features a melodic line with a slur 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 dynamics *p sub.* and *mp*. The third staff (measures 91-92) contains dynamics *f*, *mp*, *mp*, *rit.*, and *f*, along with a fermata over the final note.

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* *mf*

61

G

ff *ff* *mf* *mf* *mf*

66

p *p* *p*

69

H

rit.

f *dim.* *dim.* *dim.*

73

I Más pausado (meno mosso) ♩ = 90

mp *mp* *mp* *mp* *mp*

78

J Final nostálgico ♩ = 84

2

mp *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 measures 84 and 85, 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 dynamics *p sub.* and *mp*. The third staff (measures 91-93) includes a *rit.* marking and dynamics *mp < f*, *mp*, *p*, and *f*, with various slurs and hairpins.

Bass in B \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A**

13 **B**

20

27 **C** A tempo

35 **D**

43 **E**

mf

f *mf*

f *mf*

mf *mf*

f *mf*

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 part in B-flat, spanning measures 84 to 91. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). Measure 84 begins with a dynamic marking of *mf* and features a melodic line with a slur over the first four notes. Measure 87 is marked with a 'K' in a box and starts with a dynamic of *p sub.*, followed by a melodic line with a dynamic of *mp* and a *rit.* marking. Measure 91 contains a bass line with dynamics of *f*, *mp*, and *f* across its measures.

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 (B-flat major), 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. Measure 7 is marked with a box 'A'. Dynamics: *mp*. Includes a triplet of eighth notes in measure 12.
- Staff 3:** Measures 13-17. Measure 13 is marked with a box 'B'. Dynamics: *f* (measures 13-15), *mf* (measures 16-17). 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. Measure 22 is marked with a box 'C' and 'A tempo'. Dynamics: *mf* (measures 22-24), *f* (measures 25-27), *mf* (measures 28-30). Includes a fermata over the eighth note of measure 22.
- Staff 6:** Measures 31-34. Measure 31 is marked with a box 'D'. Dynamics: *f*, *mf*. Includes an accent on the eighth note of measure 31 and a fermata over the final two measures (33-34).

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 *mf*

87 **K** *p sub.* *mp*

91 *f* *mp* *mp* *rit.* *f*

The image shows three staves of musical notation for an Alto in F. 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 marked 'K' and includes dynamics *p sub.* and *mp*. The third staff (measures 91-92) starts with a dynamic of *f*, includes a crescendo hairpin, a *rit.* marking, and ends with a decrescendo hairpin to *f*.

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

55

F

61

G

66

69

H

rit.

73

I Más pausado (meno mosso) ♩ = 90

78

J Final nostálgico ♩ = 84

2

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) begins with a treble clef and a key signature of two flats. It features a melodic line with a slur over the first three notes and a dynamic marking of *mf*. The second staff (measures 87-90) starts with a boxed 'K' above the first measure, followed by a dynamic marking of *p sub.* and a series of eighth and sixteenth notes. A dynamic marking of *mp* appears in the middle of the staff, and a *rit.* marking is placed above the final measure. The third staff (measures 91-92) continues the melodic line with various dynamics: *mp < f*, *mp*, *p*, and *f*, with slurs and hairpins indicating volume changes.

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 *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*

Detailed description: This musical score is for the Bass in F part of 'Estudio a Cuatro Voces' by Ricardo Lorenz. It consists of three staves of music in bass clef with a key signature of one flat (B-flat major).
- Measure 84: A melodic line starting with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2, all beamed together. This is followed by a half note C2, a half note B1, and a half note A1. A dynamic marking of *mf* is placed below the staff.
- Measure 87: A dynamic marking of *p* sub. is placed below the staff. The measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2, all beamed together. This is followed by a quarter note C2, a quarter note B1, and a quarter note A1, also beamed together. A dynamic marking of *mp* is placed below the staff. A 'rit.' marking is placed above the staff.
- Measure 91: A dynamic marking of *f* is placed below the staff. The measure contains a half note G2, a half note F2, and a half note E2, all beamed together. This is followed by a half note D2, a half note C2, and a half note B1, also beamed together. A dynamic marking of *mp* is placed below the staff. A dynamic marking of *f* is placed below the staff.

Soprano in E \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio $\text{♩} = 112$

mf *f* *mf*

7 **A** *mp* 3

13 **B** *f* *f*

19 $\text{F}\sharp$

23 *f* *mf*

27 **C** **A tempo** 3 *mf* 3

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in E♭

34 *mf*

41 *f* *mf* *f*

48 *mf*

55 *f* *f* *mf*

61 *ff* *mf*

66 *p*

69 *f* *dim.* *rit.*

73 *mp*

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*

Alto in E \flat

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio $\text{♩} = 112$

7 A

13 B

18

22 C A tempo

31 D

mf *f* *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

3

2

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in E♭

37 E

mp *f* *f*

45

mf

54 F

f *f* *mf*

61 G

ff *mf*

66 H

p *f*

70 *rit.*

dim. *f*

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*

Detailed description: This musical score is for the Alto part in E-flat. 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 notes and a dynamic marking of *mf*. The second staff, starting at measure 87, includes a key signature change to E-flat (marked with a 'K' in a box) and a dynamic marking of *p sub.* followed by *mp*. The third staff, starting at measure 91, shows a dynamic progression from *f* to *mp*, then *mp* again, followed by a *rit.* (ritardando) marking and a final *f* dynamic. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Tenor in E \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 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 F4, and a half note E4, all beamed together. A hairpin crescendo leads to a mezzo-forte (*mf*) dynamic. Measure 87 starts with a piano (*p*) dynamic and a 'sub.' (subito) marking. It contains a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). A mezzo-piano (*mp*) dynamic is indicated. Measure 91 begins with a mezzo-piano (*mp*) dynamic, followed by a crescendo to forte (*f*). The measure concludes with a piano (*p*) dynamic, a ritardando (*rit.*) marking, and a final forte (*f*) dynamic. A hairpin crescendo is shown at the end of the measure.

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 \flat

49

55 **F**

61 **G**

67 **H**

70 **rit.**

73 **Más pausado (meno mosso) ♩ = 90**

78 **Final nostálgico ♩ = 84**

81

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in E \flat

84

mf

87 K

p sub.

mp

rit.

91

f

mp

mp

f

Detailed description: This image shows a musical score for Bass in E-flat, consisting of three staves of music. The first staff, starting at measure 84, features a melodic line with a slur over the first four notes and a dynamic marking of *mf*. The second staff, starting at measure 87, includes a key signature change to E-flat (indicated by a 'K' in a box) and a dynamic marking of *p sub.* followed by *mp* and a *rit.* marking. The third staff, starting at measure 91, contains dynamic markings of *f*, *mp*, *mp*, and *f* with corresponding crescendo and decrescendo hairpins.

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* *rit.* *f*

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* *f* *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Alto Viola

37

mp *f* *f*

45

mf

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

mf

p sub.

mp

mp

rit.

91

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

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Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

Musical score for Soprano, Alto, Tenor, and Bass. The score is in 7/8 time and consists of 8 measures. The Soprano part starts with a *mf* dynamic and has a *p* dynamic in measure 4. The Alto part starts with a *mf* dynamic and has a *p* dynamic in measure 4. The Tenor part starts with a *mf* dynamic and has a *p* dynamic in measure 4. The Bass part starts with a *mf* dynamic and has a *p* dynamic in measure 4. The score includes a double bar line after measure 4.



Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 7/8 time and consists of 8 measures. The Soprano part starts with a *mf* dynamic and has a *p* dynamic in measure 4. The Alto part starts with a *mf* dynamic and has a *p* dynamic in measure 4. The Tenor part starts with a *mf* dynamic and has a *p* dynamic in measure 4. The Bass part starts with a *mf* dynamic and has a *p* dynamic in measure 4. The score includes a double bar line after measure 4.

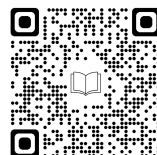
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Pony Hollow Trail – Sally Lamb McCune – Full Score

The musical score is divided into three systems, each starting with a double bar line and a measure number (11, 16, and 21). Each system contains four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- System 1 (Measures 11-15):** The Soprano part has rests in measures 11-12 and enters in measure 13 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *mp* for the Alto and Tenor parts and *f* for the Soprano and Bass parts.
- System 2 (Measures 16-20):** The Soprano part has a half note G4 in measure 16, followed by a half note A4 in measure 17, and rests in measures 18-20. The Alto and Tenor parts have eighth-note patterns. Dynamics include *mp* for the Soprano and *mfp* for the Alto and Tenor parts.
- System 3 (Measures 21-25):** The Soprano part has eighth-note patterns in measures 21-22, rests in measures 23-24, and eighth-note patterns in measure 25. The Alto and Tenor parts have eighth-note patterns. Dynamics include *mp* for the Soprano and *mfp* for the Alto and Tenor parts.

Pony Hollow Trail – Sally Lamb McCune – Full Score

The musical score is presented in three systems, each with four staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 26, 31, and 34 are indicated at the start of their respective systems. Dynamics include *p* (piano) and *f* (forte). The score includes various musical notations such as slurs, ties, and accents.

Soprano in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

21

27

32

mf

mf

f

mp

mp

p

f

Alto in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

The musical score is written for Alto in C and consists of seven staves of music. The key signature is one flat (F major), and the time signature is 7/8. The tempo is marked "Energetically" with a quarter note equal to 188 beats per minute. The score includes various dynamic markings and performance instructions:

- Staff 1: *mf* (mezzo-forte) with accents (>) on the first and last notes.
- Staff 2: *mf* (mezzo-forte) with accents (>) on the first and last notes.
- Staff 3: *mp* (mezzo-piano) with accents (>) on the first and last notes, followed by *f* (forte) with an accent (>) on the final note.
- Staff 4: *mf* (mezzo-forte) with accents (>) on the first and last notes, followed by *mp* (mezzo-piano) with an accent (>) on the final note.
- Staff 5: *mp* (mezzo-piano) with accents (>) on the first and last notes, followed by *p* (piano) with an accent (>) on the final note.
- Staff 6: *mp* (mezzo-piano) with accents (>) on the first and last notes.
- Staff 7: *f* (forte) with an accent (>) on the first note.

Tenor in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

19

27

32

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

Bass in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

mf *p*

6

p

15

f *mf*

21

mf

26

p

33

f

Soprano in B \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

21

27

32

Alto in B \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

11

19

24

28

32

mf *mf* *mp* *f* *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

The musical score is written for Alto in F and consists of 36 measures. The tempo is marked 'Energetically' with a quarter note equal to 188 beats per minute. The key signature is F major, which changes to C major at measure 11. The score is divided into systems of six measures each. Dynamics include *mf*, *mp*, *f*, and *p*. The piece concludes with a double bar line at the end of measure 36.

Tenor in F

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

19

27

32

mf *p* *mf*

p *mp*

f

mf *mf*

p

f

Bass in F

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

mf

p

3

p

15

f

mf

21

mf

26

p

3

33

f

Soprano in E \flat

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

21

27

32

mfp

mfp

f

mp

p

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

Musical score for Bass in E \flat , Pony Hollow Trail by Sally Lamb McCune. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff starts with a dynamic of *mfp* and a tempo marking of Energetically ♩ = 188. The second staff has a dynamic of *p* and a triplet of eighth notes. The third staff has a dynamic of *f* and a dynamic of *mfp*. The fourth staff has a dynamic of *mfp*. The fifth staff has a dynamic of *p* and a triplet of eighth notes. The sixth staff has a dynamic of *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

6

11

19

24

28

32

mf

mf

mp

f

mp

p

f

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

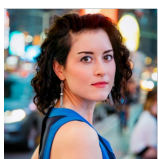
Style: Lyrical

Pedagogical Elements: Cues/soloists, fermatas

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Ritardando

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Hilary Purrington

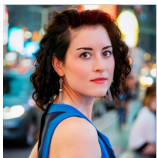
Adagio, no faster than ♩ = 60

Musical score for Soprano, Alto, Tenor, and Bass. The score is in 12/8 time and features dynamics such as *ppp*, *mp*, and *p*.



Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes dynamics such as *mf* and *f*.

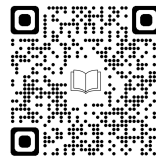
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Keepsake – Hilary Purrington – Full Score

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 Bb4. The Alto part begins with a quarter note G4, followed by a dotted half note Bb4. The Tenor part begins with a quarter note G3, followed by a dotted half note Bb3. The Bass part begins with a quarter note G2, followed by a dotted half note Bb2. 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 Bb4. The Alto part begins with a quarter note G4, followed by a dotted half note Bb4. The Tenor part begins with a quarter note G3, followed by a dotted half note Bb3. The Bass part begins with a quarter note G2, followed by a dotted half note Bb2. 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 Bb4. The Alto part begins with a quarter note G4, followed by a dotted half note Bb4. The Tenor part begins with a quarter note G3, followed by a dotted half note Bb3. The Bass part begins with a quarter note G2, followed by a dotted half note Bb2.

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

The musical score is written for Alto in C in 12/8 time. It begins with a dynamic marking of *p*. The first staff (measures 1-3) features a steady eighth-note pattern. The second staff (measures 4-6) shows a melodic line with a dynamic marking of *f* at the end. The third staff (measures 7-9) starts with a dynamic marking of *p sub.*. The fourth staff (measures 10-12) includes a *rit.* (ritardando) section followed by an *A tempo* section, with dynamic markings of *f*, *p sub.*, and *mp*. The fifth staff (measures 13-15) continues the melodic development. The sixth staff (measures 16-18) features a *rit.* section followed by an *A tempo* section, with dynamic markings of *ff* and *p sub.*.

Tenor in C

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 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

4

7

10

13

16

p

mf

p sub.

f

ff p sub.

rit.

A tempo

rit.

A tempo

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 $\text{♩} = 60$

The musical score is written for Tenor in B \flat 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 (*p*, *mf*, *f*, *ff*, *p sub.*), articulation (*rit.*, *A tempo*), and phrasing slurs.

Staff 1: *p*
 Staff 4: *mf*
 Staff 7: *p sub.*
 Staff 10: *f*, *rit.*, *A tempo*, *p sub.*
 Staff 13: *ff*
 Staff 16: *rit.*, *A tempo*, *ff*, *p sub.*

Bass in B \flat

Keepsake

Hilary Purrington

Adagio, no faster than $\text{♩} = 60$

The musical score is written for Bass in B \flat and consists of six staves of music. The key signature is two sharps (F# and C#) and the time signature is 12/8. The tempo is Adagio, no faster than $\text{♩} = 60$.

- Staff 1:** Starts with a dynamic marking of *p*. The music begins with a half note G4, followed by quarter notes F#4, E4, and D4, then a half note C4. The second measure contains a half note B3, followed by quarter notes A3, G3, and F3, then a half note E3. The third measure contains a half note D3, followed by quarter notes C3, B2, and A2, then a half note G2. The fourth measure contains a half note F2, followed by quarter notes E2, D2, and C2, then a half note B1.
- Staff 2:** Starts with a measure number of 4. The music continues with a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2. The second measure contains a half note B1, followed by quarter notes A1, G1, and F1, then a half note E1. The third measure contains a half note D1, followed by quarter notes C1, B0, and A0, then a half note G0. The fourth measure contains a half note F0, followed by quarter notes E0, D0, and C0, then a half note B0. The fifth measure contains a half note A0, followed by quarter notes G0, F0, and E0, then a half note D0. The sixth measure contains a half note C0, followed by quarter notes B0, A0, and G0, then a half note F0. The seventh measure contains a half note E0, followed by quarter notes D0, C0, and B0, then a half note A0. The eighth measure contains a half note G0, followed by quarter notes F0, E0, and D0, then a half note C0. The dynamic marking *mf* is placed at the end of the staff.
- Staff 3:** Starts with a measure number of 7. The music begins with a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2. The second measure contains a half note B1, followed by quarter notes A1, G1, and F1, then a half note E1. The third measure contains a half note D1, followed by quarter notes C1, B0, and A0, then a half note G0. The fourth measure contains a half note F0, followed by quarter notes E0, D0, and C0, then a half note B0. The fifth measure contains a half note A0, followed by quarter notes G0, F0, and E0, then a half note D0. The sixth measure contains a half note C0, followed by quarter notes B0, A0, and G0, then a half note F0. The dynamic marking *p sub.* is placed at the beginning of the staff.
- Staff 4:** Starts with a measure number of 10. The music begins with a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2. The second measure contains a half note B1, followed by quarter notes A1, G1, and F1, then a half note E1. The third measure contains a half note D1, followed by quarter notes C1, B0, and A0, then a half note G0. The fourth measure contains a half note F0, followed by quarter notes E0, D0, and C0, then a half note B0. The fifth measure contains a half note A0, followed by quarter notes G0, F0, and E0, then a half note D0. The sixth measure contains a half note C0, followed by quarter notes B0, A0, and G0, then a half note F0. The dynamic marking *f* is placed at the beginning of the staff. Above the staff, the marking *rit.* is followed by a dashed line and a fermata. Below the staff, the marking *A tempo* is placed. The dynamic marking *p sub.* is placed at the end of the staff.
- Staff 5:** Starts with a measure number of 13. The music begins with a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2. The second measure contains a half note B1, followed by quarter notes A1, G1, and F1, then a half note E1. The third measure contains a half note D1, followed by quarter notes C1, B0, and A0, then a half note G0. The fourth measure contains a half note F0, followed by quarter notes E0, D0, and C0, then a half note B0. The fifth measure contains a half note A0, followed by quarter notes G0, F0, and E0, then a half note D0. The sixth measure contains a half note C0, followed by quarter notes B0, A0, and G0, then a half note F0.
- Staff 6:** Starts with a measure number of 16. The music begins with a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2. The second measure contains a half note B1, followed by quarter notes A1, G1, and F1, then a half note E1. The third measure contains a half note D1, followed by quarter notes C1, B0, and A0, then a half note G0. The fourth measure contains a half note F0, followed by quarter notes E0, D0, and C0, then a half note B0. The fifth measure contains a half note A0, followed by quarter notes G0, F0, and E0, then a half note D0. The sixth measure contains a half note C0, followed by quarter notes B0, A0, and G0, then a half note F0. The dynamic marking *ff p sub.* is placed at the end of the staff.

Alto in F

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 F

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

4

7

10

13

16

p

mf

p sub.

f

rit. *A tempo*

p sub.

rit. *A tempo*

ff p sub.

Bass in F

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

The musical score consists of six staves of music in bass clef with a key signature of one sharp (F#) and a time signature of 12/8. The piece is marked 'Adagio, no faster than ♩ = 60'. The dynamics and tempo markings are as follows:

- Staff 1: *p*
- Staff 2: *mf*
- Staff 3: *p sub.*
- Staff 4: *f* (measures 10-11), *rit.* (measures 11-12), *A tempo* (measure 12), *p sub.* (measures 13-14)
- Staff 5: *ff* (measures 16-17), *p sub.* (measures 18-19)

Soprano in Eb

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

ppp < *mp*

4 *mf*

7 *p sub.*

10 *f* *rit.* *A tempo* *p sub.*

13

16 *rit.* *A tempo* *ff p sub.*

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♭

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 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

Musical notation for measures 1-3. The staff is in 12/8 time. Measure 1 has a whole rest. Measure 2 has a dotted quarter note followed by a half note. Measure 3 has a dotted quarter note followed by a half note. Dynamics: *ppp* < *mp*.

Musical notation for measures 4-6. Measure 4 has a dotted quarter note followed by a half note. Measure 5 has a dotted quarter note followed by a half note. Measure 6 has a dotted quarter note followed by a half note. Dynamics: *mf*.

Musical notation for measures 7-9. Measure 7 has a dotted quarter note followed by a half note. Measure 8 has a dotted quarter note followed by a half note. Measure 9 has a dotted quarter note followed by a half note. Dynamics: *p sub.*

Musical notation for measures 10-12. Measure 10 has a dotted quarter note followed by a half note. Measure 11 has a dotted quarter note followed by a half note. Measure 12 has a dotted quarter note followed by a half note. Dynamics: *f*, *rit.*, *A tempo*, *p sub.*

Musical notation for measures 13-15. Measure 13 has a dotted quarter note followed by a half note. Measure 14 has a dotted quarter note followed by a half note. Measure 15 has a dotted quarter note followed by a half note.

Musical notation for measures 16-18. Measure 16 has a dotted quarter note followed by a half note. Measure 17 has a dotted quarter note followed by a half note. Measure 18 has a dotted quarter note followed by a half note. Dynamics: *rit.*, *A tempo*, *ff p sub.*

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

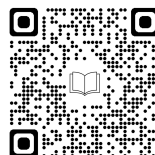
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Loose Canon

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 *mf* dynamic. The Alto part begins with a *p* dynamic. The Tenor part begins with a *p* dynamic and later has a *mf* dynamic. The Bass part begins with a *p* dynamic. The music is in 7/8 time and features complex rhythmic patterns with many rests.



Musical score for the second system of 'Loose Canon', starting at measure 6. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a *mf sub.* dynamic. The Alto part has a *mf* dynamic. The Tenor part has a *f* dynamic that transitions to *mp* and then *mf*. The Bass part has a *mp* dynamic. The music continues with complex rhythmic patterns and rests.

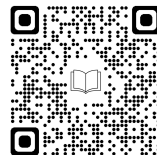
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Loose Canon – Will Rowe – Full Score

10

Musical score for measures 10-14. The score is written for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- Soprano (S.):** Measure 10 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 11 has a half note D5. Measure 12 has a half note E5. Measure 13 has a half note F5. Measure 14 has a half note G5 with an accent (>).
- Alto (A.):** Measure 10 has a whole rest. Measure 11 has a half note G4. Measure 12 has a half note A4. Measure 13 has a half note B4. Measure 14 has a half note C5.
- Tenor (T.):** Measure 10 has a half note G3. Measure 11 has a half note F3. Measure 12 has a half note E3. Measure 13 has a half note D3. Measure 14 has a half note C3.
- Bass (B.):** Measure 10 has a half note G2. Measure 11 has a half note F2. Measure 12 has a half note E2. Measure 13 has a half note D2. Measure 14 has a half note C2.

Dynamic markings: *p* (piano) for Soprano in measures 10-11; *f* (forte) for Soprano in measure 14; *p* for Alto in measure 14; *p* for Tenor in measure 10; *mf* (mezzo-forte) for Bass in measure 10; *f* for Bass in measure 13; *p* for Bass in measure 14.



15

Musical score for measures 15-19. The score is written for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- Soprano (S.):** Measure 15 has a half note G4. Measure 16 has a half note A4. Measure 17 has a half note B4. Measure 18 has a half note C5. Measure 19 has a half note D5.
- Alto (A.):** Measure 15 has a half note G4. Measure 16 has a half note A4. Measure 17 has a half note B4. Measure 18 has a half note C5. Measure 19 has a half note D5.
- Tenor (T.):** Measure 15 has a half note G3. Measure 16 has a half note F3. Measure 17 has a half note E3. Measure 18 has a half note D3. Measure 19 has a half note C3.
- Bass (B.):** Measure 15 has a half note G2. Measure 16 has a half note F2. Measure 17 has a half note E2. Measure 18 has a half note D2. Measure 19 has a half note C2.

Dynamic markings: *mf* (mezzo-forte) for Soprano in measure 15; *mf* for Alto in measure 16; *mf* for Tenor in measure 17; *mf* for Bass in measure 18; *p* (piano) for Soprano in measure 19; *p* for Alto in measure 19; *p* for Tenor in measure 19; *mf* for Bass in 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 9-14. The notation includes a piano (*p*) dynamic at the start, a slur over the last two notes, and a hairpin crescendo leading to a forte (*f*) dynamic.

15

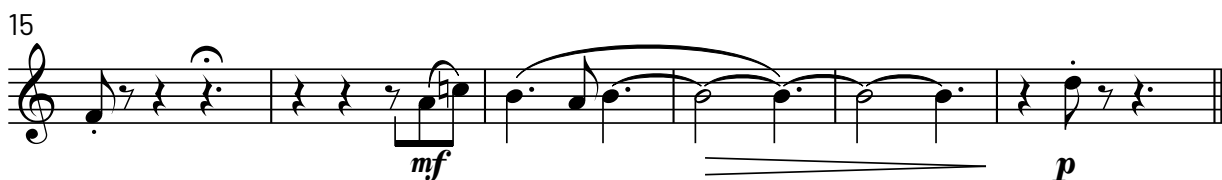
Musical notation for measures 15-18. The notation includes a slur over the first four notes and a hairpin crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a hairpin decrescendo leading to a piano (*p*) dynamic.

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 some notes beamed together. There are two hairpins under the staff, one pointing left and one pointing right, indicating a dynamic change.

5

The second staff begins at measure 5. The melody continues with eighth and quarter notes. A mezzo-forte (*mf*) dynamic is indicated, followed by a 'sub.' (sustained) marking. There is a hairpin pointing left under the staff.

10

The third staff begins at measure 10. The melody features a series of eighth notes with rests, creating a rhythmic pattern. The dynamic starts at piano (*p*) and increases to forte (*f*) by the end of the staff. There is a hairpin pointing right under the staff.

15

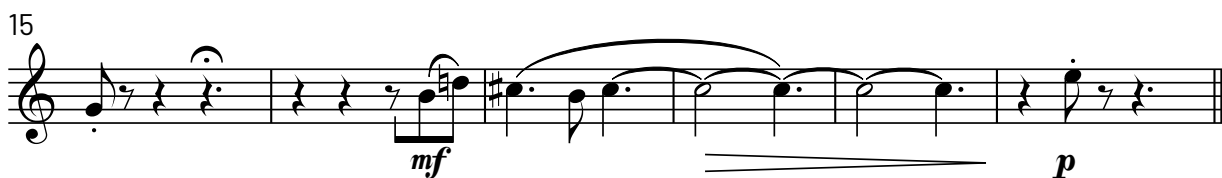
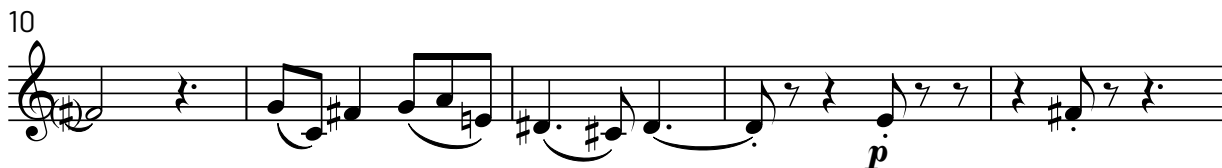
The fourth staff begins at measure 15. The melody is characterized by a long, sweeping slur over a series of notes. The dynamic starts at mezzo-forte (*mf*) and ends at piano (*p*). There are two hairpins under the staff, one pointing left and one pointing right.

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

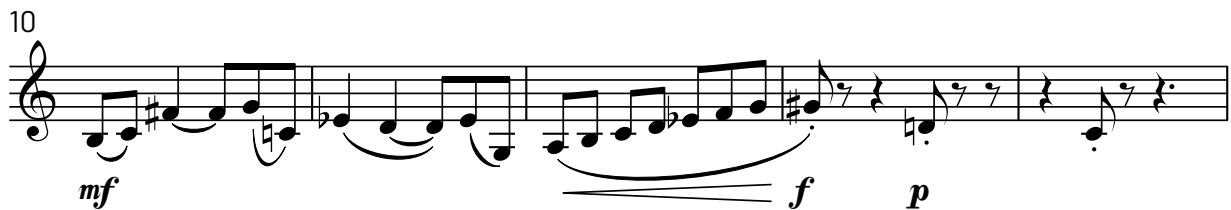
Musical notation for measures 15-18. Measure 15 starts with a mezzo-forte (*mf*) dynamic. Measure 18 ends with a piano (*p*) dynamic. The notation includes quarter notes, eighth notes, and half notes with rests.

Bass in B \flat

Loose Canon

Will Rowe

Light and tight ♩ = 144



Alto in F

Loose Canon

Will Rowe

Light and tight ♩ = 144

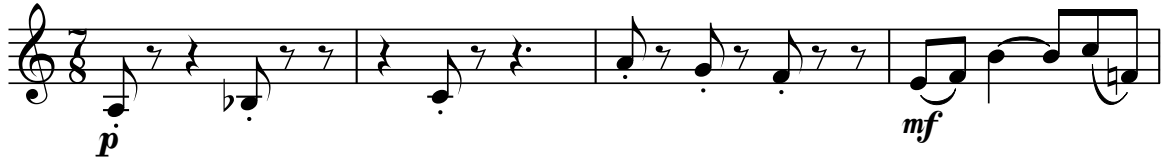


Tenor in F

Loose Canon

Will Rowe

Light and tight ♩ = 144



Bass in F

Loose Canon

Will Rowe

Light and tight ♩ = 144

p

5

mp

10

mf *f* *p*

15

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. Measures 5 and 6 contain eighth notes. Measure 7 features a half note with a slur and a dynamic marking of *mf* (mezzo-forte). Measure 8 contains eighth notes with a slur. A hairpin crescendo is shown under measures 7 and 8, and a hairpin decrescendo is shown under measure 8.

10

Musical notation for measures 9-12. The staff is in treble clef with a key signature of one flat. Measures 9 and 10 contain eighth notes with slurs. Measure 11 contains a half note with a slur. Measure 12 contains eighth notes with a slur. A dynamic marking of *p* (piano) is placed below measure 12.

15

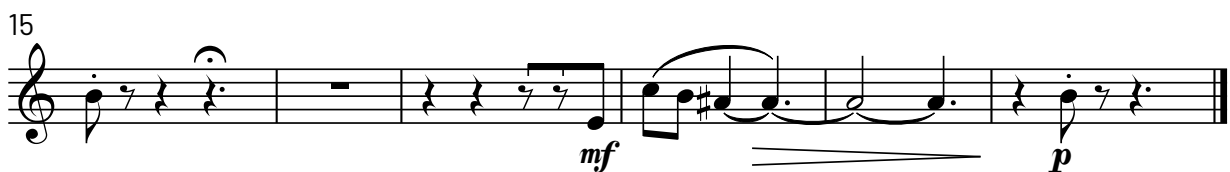
Musical notation for measures 13-16. The staff is in treble clef with a key signature of one flat. Measures 13 and 14 contain eighth notes with slurs. Measure 15 contains a half note with a slur and a dynamic marking of *mf* (mezzo-forte). Measure 16 contains eighth notes with a slur. A hairpin crescendo is shown under measures 15 and 16, and a hairpin decrescendo is shown under measure 16. A dynamic marking of *p* (piano) is placed below measure 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: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

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: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

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: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second measure has a forte (*f*) dynamic marking. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The third measure has a piano (*p*) dynamic marking. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

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: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second measure has a fermata over the notes. The third measure has a mezzo-forte (*mf*) dynamic marking. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The fourth measure has a piano (*p*) dynamic marking. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

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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Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

Soprano *mf*

Alto *mf*

Tenor *mf*

Bass *mf*



5

S.

A.

T.

B.

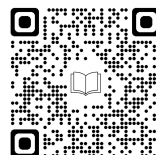
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Viola Parts

Last Waltz in Paris – Christopher Sherwood-Gabrielson – Full Score

9

S.
A.
T.
B.

The image shows a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is for measures 9 through 13. The key signature is B-flat major (two flats). The time signature changes from 3/4 to 2/4, then 3/4, 2/4, and finally 4/4. The Soprano part features a melodic line with a slur over measures 9-10 and a fermata in measure 13. The Alto part has a rhythmic accompaniment of eighth notes. The Tenor and Bass parts provide harmonic support with sustained notes and a fermata in measure 13.

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

5 *mf*

9

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

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The tempo is indicated as 'As a lilting waltz' with a quarter note equal to 76 beats per minute. The time signature changes from 2/4 to 3/4, then back to 2/4, and finally to 3/4. The second staff starts at measure 6 and features a slur over a group of notes. The third staff starts at measure 10 and ends with a double bar line.

Bass in B \flat

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

The musical score consists of three staves of music in treble clef. The first staff begins with a mf dynamic marking. The time signatures for the first staff are 2/4, 3/4, 2/4, 3/4, and 4/4. The second staff starts at measure 5 and has time signatures of 4/4, 3/4, 2/4, and 3/4. The third staff starts at measure 9 and has time signatures of 3/4, 2/4, 3/4, 2/4, and 4/4. The piece concludes with a double bar line.

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

mf

6

10

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, then 3/4, and finally 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 (3/4) has a dotted half note B-flat. A dynamic marking of *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 2/4, then 3/4, and finally 4/4. 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 3/4, then 2/4, and finally 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

Musical notation for measures 1-5. The key signature is one sharp (F#). The time signature changes from 2/4 to 3/4, then back to 2/4, then 3/4, and finally 4/4. The first measure contains a quarter note G4. The second measure contains a dotted quarter note G4. The third measure contains a quarter note G4. The fourth measure contains a dotted quarter note G4. The fifth measure contains a quarter note G4. The dynamic marking *mf* is placed below the first measure.

5

Musical notation for measures 6-9. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4, then back to 2/4, then 3/4, and finally 3/4. The notes are: G4 (4/4), A4 (4/4), B4 (4/4), C5 (4/4), G4 (3/4), A4 (2/4), B4 (3/4), C5 (3/4).

9

Musical notation for measures 10-13. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4, then 3/4, then 2/4, and finally 4/4. The notes are: G4 (3/4), A4 (2/4), B4 (3/4), C5 (2/4), D5 (4/4), E5 (4/4), F#5 (4/4), G5 (4/4).

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

mf

5

9

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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

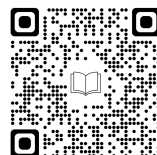
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Fortress

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*

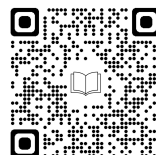
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Soprano in C

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 rit. *mf* *f*

Tenor in C

Fortress

Elena Specht

Severe ♩ = 54

rit.

f *mf*

5 A Tempo (♩ = 54) accel.

f *mp*

8 rit.

mf *f*

Bass in C

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit.

5 A Tempo (♩ = 54) *f* *mp* accel.

8 *mf* *f* rit.

Soprano in B \flat

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit. 3

5 A Tempo (♩ = 54) *f* accel. *mp*³

8 rit. 3 *mf* *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*

The musical score is written for Tenor in B-flat. It consists of three staves of music. The first staff begins with a tempo marking 'Severe' and a metronome marking of ♩ = 54. The music starts with a dynamic of *f* (forte) and moves to *mf* (mezzo-forte) by the end of the first staff. A 'rit.' (ritardando) instruction is placed above the final measure of the first staff. The second staff begins with a measure rest for 5 measures, followed by the tempo marking 'A Tempo' and ♩ = 54. The dynamics are *f*, *mp* (mezzo-piano), and a triplet of 3 notes. An 'accel.' (accelerando) instruction is placed above the final measure of the second staff. The third staff begins with a measure rest for 8 measures, followed by a 'rit.' instruction, a triplet of 3 notes, and a final dynamic of *f*.

Bass in B \flat

Fortress

Elena Specht

Severe ♩ = 54 rit.

A Tempo (♩ = 54) accel.

mf mp

mf rit.

f *f*

Alto in F

Fortress

Elena Specht

Severe ♩ = 54

rit.

f *mf*

5 A Tempo (♩ = 54) accel.

f *mp* 3

8 rit.

mf 3 3 *f*

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*) later in the staff, followed by a 'rit.' (ritardando) instruction. The second staff starts at measure 5 with the tempo marking 'A Tempo' and a quarter note equal to 54 (♩ = 54). It begins with a forte (*f*) dynamic and includes accents (^) over notes. The dynamic changes to mezzo-piano (*mp*) and is followed by an 'accel.' (accelerando) instruction. The third staff starts at measure 8 with a 'rit.' (ritardando) instruction. It features two triplet markings (3) over groups of notes. The dynamic starts at mezzo-forte (*mf*) and ends with a forte (*f*) dynamic. The piece concludes with a double bar line.

Soprano in Eb

Fortress

Elena Specht

Severe ♩ = 54

f *mf* rit.

A Tempo ♩ = 54

f *mp*³ accel.

mf *f* rit.

3 3

Alto in E \flat

Fortress

Elena Specht

Severe $\text{♩} = 54$

f *mf* *rit.*

5 A Tempo ($\text{♩} = 54$) *f* *mp* *accel.*

8 *rit.* *mf* *f*

The musical score is written for Alto in E \flat and consists of three staves. The first staff begins with a tempo marking of 'Severe' and a metronome marking of $\text{♩} = 54$. It starts with a dynamic of *f* and includes performance instructions for accents (\wedge) and breath marks (v). The second staff is marked 'A Tempo' with $\text{♩} = 54$ and starts with *f*, featuring a crescendo to *mp* and an 'accel.' instruction. The third staff begins with a 'rit.' instruction and includes dynamics of *mf* and *f*. The score uses a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Triplet markings (*3*) are present in several measures across all staves.

Tenor in E \flat

Fortress

Elena Specht

Severe ♩ = 54 **rit.**

A Tempo (♩ = 54) **accel.**

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

Bass in E♭

Fortress

Elena Specht

Severe ♩ = 54

f *mf* *rit.*

5 **A Tempo** (♩ = 54) *mp* *accel.*

8 *mf* *f* *rit.*

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 dynamic marking of *f* and a tempo marking of **Severe** with a quarter note equal to 54. The music features eighth notes with accents and rests. The dynamic changes to *mf* and the tempo is marked *rit.* (ritardando). The second staff starts at measure 5 with a dynamic marking of *f* and a tempo marking of **A Tempo** with a quarter note equal to 54. It includes a dynamic marking of *mp* and a tempo marking of *accel.* (accelerando). The third staff starts at measure 8 with a dynamic marking of *mf* and a tempo marking of *rit.* (ritardando). It features a triplet of eighth notes and ends with a dynamic marking of *f*.

Soprano Viola

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

5

8

f *mf* *mp* *f*

rit. accel. rit.

3 3 3

Alto Viola

Fortress

Elena Specht

Severe ♩ = 54

5 A Tempo (♩ = 54)

8

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

rit. accel. rit.

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

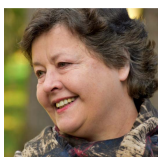
Style: Lyrical

Pedagogical Element: Shifting beat emphasis

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation
- Melding
- Ritardando
- Subdivided

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Moonrise

Hilary Tann

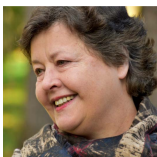
Andante piacevole ♩ = 63

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*) dynamic and 'espress.' (expressive). The Tenor part has triplet markings over the eighth notes in measures 2 and 4.



Musical score for measures 5 through 8 of 'Moonrise'. The Soprano part continues with a half note G4, followed by quarter notes A4 and B4. The Alto part continues with a quarter note G4, followed by quarter notes A4 and B4. The Tenor part continues with a half note G3, followed by quarter notes A3 and B3. The Bass part continues with a half note G2, followed by quarter notes A2 and B2. The Soprano, Alto, and Tenor parts are marked with a piano (*p*) dynamic and 'espress.' (expressive). The Tenor part has triplet markings over the eighth notes in measures 6 and 8.

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Moonrise – Hilary Tann – Full Score

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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.
A.
T.
B.

p *espress.*
p
p *espress.*
dim. 3 3 *p* *espress.*

29

S.
A.
T.
B.

34 **morendo**

S.
A.
T.
B.

Soprano in C

Moonrise

Hilary Tann

Andante piacevole ♩ = 63



p *espress.*



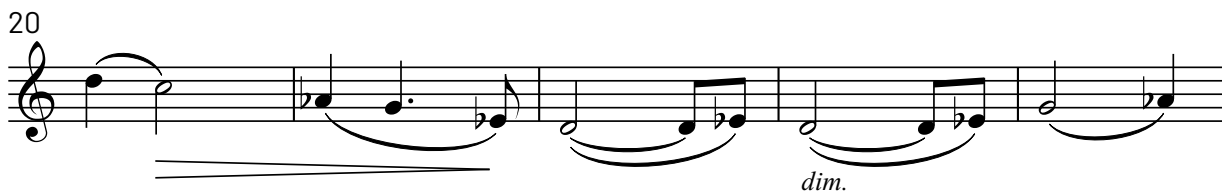
pp *echo*

p



cresc.

mf *agitato*



dim.



poco rit.

allargando

A tempo

p *espress.*



morendo

Alto in C

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

p *espress.*

7
pp *echo* *p* *cresc.*

15
mf *agitato*

20
dim.

25
poco rit. *allargando*, *A tempo*
p

30
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 key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*p*) and *espress.* dynamic. The first measure is a half note F#4. The second measure is a half note A4. The third measure is a half note B4. The fourth measure is a half note C5. The fifth measure contains two triplet eighth notes: G4 and A4. The sixth measure contains two triplet eighth notes: B4 and C5.

Musical notation for measures 7-12. Measure 7 starts with a piano (*pp*) and *echo* dynamic. The eighth measure has a piano (*p*) dynamic. The notation features eighth notes with grace notes and slurs.

Musical notation for measures 13-19. Measure 13 starts with a mezzo-forte (*mf*) and *agitato* dynamic. The notation includes slurs and rests.

Musical notation for measures 20-25. Measure 20 starts with a mezzo-forte (*mf*) dynamic. The notation includes slurs and a fermata over the final measure (measure 25).

Musical notation for measures 26-31. Measure 26 starts with a *poco rit.* tempo marking. The eighth measure has a *dim.* dynamic. The ninth measure has a piano (*p*) dynamic. The notation includes triplets and slurs.

Musical notation for measures 32-36. Measure 32 starts with a mezzo-forte (*mf*) dynamic. The notation includes slurs and rests.

Soprano in B \flat

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

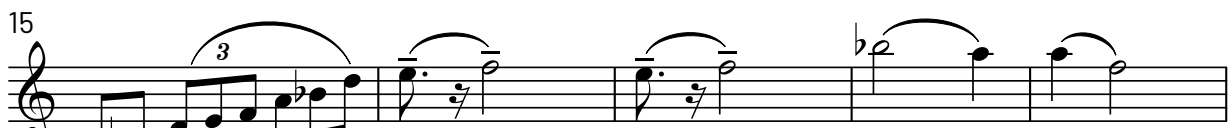


p *espress.*



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

Musical notation for measures 1-6. The key signature has one flat (B \flat). The time signature is 3/4. The music begins with a piano (*p*) and *espress.* dynamic. It features a triplet of eighth notes in measure 5 and another triplet in measure 6.

Musical notation for measures 7-12. Measure 7 is marked with a piano (*pp*) and *echo* dynamic. A crescendo leads to a piano (*p*) dynamic in measure 12.

Musical notation for measures 13-19. Measure 13 is marked with a mezzo-forte (*mf*) and *agitato* dynamic. A crescendo is present in measure 19.

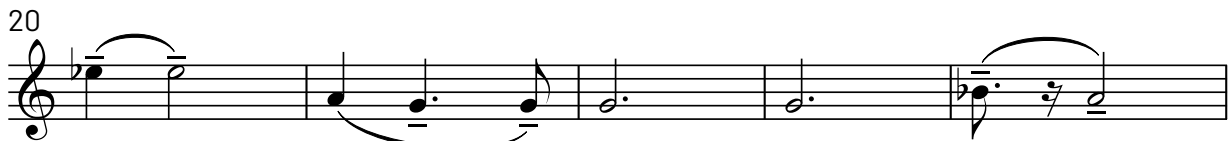
Musical notation for measures 20-25. Measure 25 ends with a fermata and a second ending bracket labeled '2'.

Musical notation for measures 26-31. Measure 26 is marked *poco rit.*. Measure 27 is marked *allargando*. Measure 28 is marked *A tempo*. Measure 29 is marked *p* and *espress.*. It includes a triplet in measure 26 and another in measure 27.

Musical notation for measures 32-36. Measure 32 is marked *morendo*. The piece concludes with a double bar line in measure 36.

Alto in F

Moonrise

Hilary Tann**Andante piacevole** ♩ = 63*p espress.**pp echo**< p**cresc.**mf agitato**dim.**poco rit.**allargando* ,*A tempo*

3

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♭

Moonrise

Hilary Tann

Andante piacevole ♩ = 63



p *espress.*



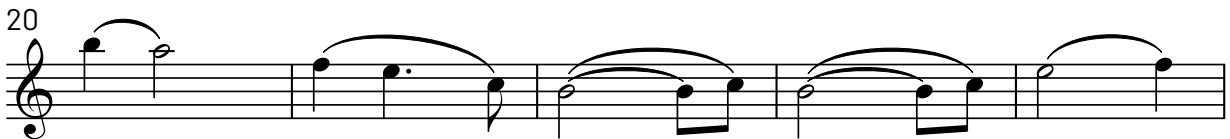
pp *echo*

p



cresc.

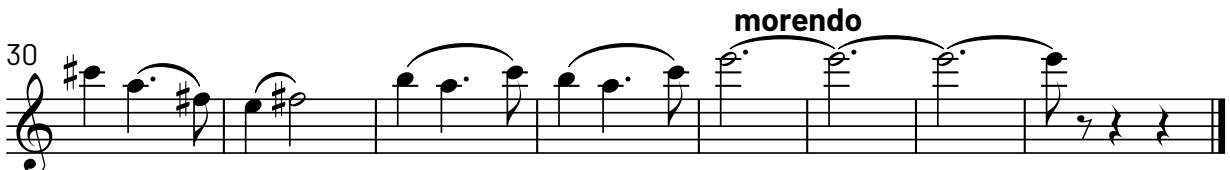
mf *agitato*



dim.

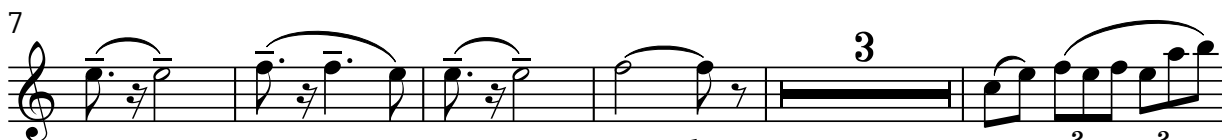
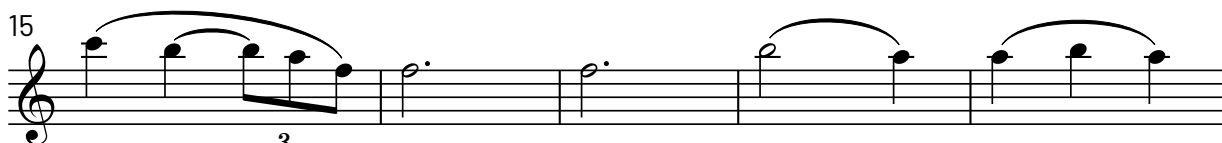


p *espress.*



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 \curvearrowright *p*

13

mf agitato \curvearrowright

20

mf \curvearrowright 2

26

poco rit. **allargando** **A tempo**

dim. 3 *p espress.*

32

morendo

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: F4, G4, A4.

pp *echo*

p

Musical notation for measures 15-19. Measure 15 has a triplet of eighth notes: F4, G4, A4. Measure 19 ends with a fermata.

cresc.

mf *agitato*

Musical notation for measures 20-24. Measure 24 ends with a fermata.

dim.

Musical notation for measures 25-29. Measure 29 ends with a fermata.

poco rit.

allargando

A tempo

p *espress.*

Musical notation for measures 30-34. Measure 34 ends with a fermata.

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

Click here to
go to the composer’s website



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listen



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



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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*

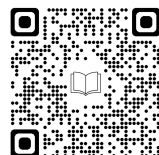
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Soprano in C

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f *mf* *p*

Alto in C

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

mf \triangleleft *f* *mf* \triangleright *p*

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

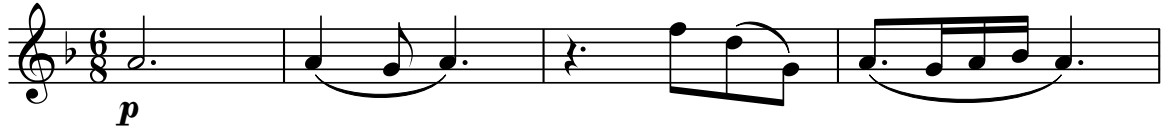
f *mf* *p*

Alto in B \flat

Reverie

Roger Zare

Very slowly ♩ = 88



Tenor in B \flat

Reverie

Roger Zare

Very slowly ♩ = 88



5



Bass in B \flat

Reverie

Roger Zare

Very slowly ♩ = 88

The musical score consists of two staves of music in 6/8 time, key of B \flat . The first staff begins with a piano (*p*) dynamic. The second staff starts at measure 5, marked with a forte (*f*) dynamic, and concludes with a piano (*p*) dynamic. The notation includes various note values, rests, and slurs.

Alto in F

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

mf \leftarrow *f* \rightarrow *mf* \rightarrow *p*

Tenor in F

Reverie

Roger Zare

Very slowly ♩ = 88

The image shows the first five measures of a musical score for Tenor in F. The music is written on a single treble clef staff in the key of F major (one flat) and 6/8 time. The tempo is marked 'Very slowly' with a quarter note equal to 88 beats per minute. Measure 1 starts with a piano (*p*) dynamic and features a half note G4, a dotted half note A4, and a half note B4. Measure 2 contains a quarter rest followed by a quarter note C5, a quarter note B4, and a quarter note A4. Measure 3 begins with a piano (*p*) dynamic and contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 4 starts with a mezzo-forte (*mf*) dynamic and contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 5 begins with a forte (*f*) dynamic and contains a quarter note A3, a quarter note G3, and a quarter note F3. The score concludes with a double bar line. Dynamic markings include *p*, *f*, and *mf* with a hairpin indicating a transition to *p*.

Bass in F

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f *p*

Soprano in E \flat

Reverie

Roger Zare

Very slowly $\text{♩} = 88$

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 musical score is written on two staves in treble clef with a 6/8 time signature. The tempo is marked 'Very slowly' with a quarter note equal to 88 beats per minute. The first staff contains measures 1 through 4. Measure 1 starts with a piano (*p*) dynamic. The second staff contains measures 5 through 9. Measure 5 begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo hairpin leading to a forte (*f*) dynamic in measure 6. A decrescendo hairpin then leads 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 double bar line at the end of measure 9.

Tenor in E \flat

Reverie

Roger Zare

Very slowly $\text{♩} = 88$

5

p

f

mf > *p*

Bass in E \flat

Reverie

Roger Zare

Very slowly ♩ = 88

The musical score consists of two staves of music in 6/8 time. The first staff begins with a piano (*p*) dynamic. The second staff starts at measure 5, marked with a forte (*f*) dynamic, and features a crescendo leading to a piano (*p*) dynamic. The music is written in treble clef with a key signature of one flat (E-flat major or D minor).

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 G2. The second measure has a quarter note G2, a quarter note A2, and a quarter note B2, all beamed together. The third measure has a quarter note C3, a quarter note D3, and a quarter note E3, all beamed together. The fourth measure has a quarter note F3, a quarter note G3, and a quarter note A3, all beamed together. The second staff contains measures 5 through 8. Measure 5 starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2, all beamed together. Measure 6 has a quarter note C3, a quarter note D3, and a quarter note E3, all beamed together. Measure 7 has a quarter note F3, a quarter note G3, and a quarter note A3, all beamed together. Measure 8 has a quarter note B3, a quarter note C4, and a quarter note D4, all beamed together. Dynamic markings include *p* at the beginning of the first staff, *mf* < *f* at the beginning of the second staff, and *mf* > *p* at the beginning of the third staff.